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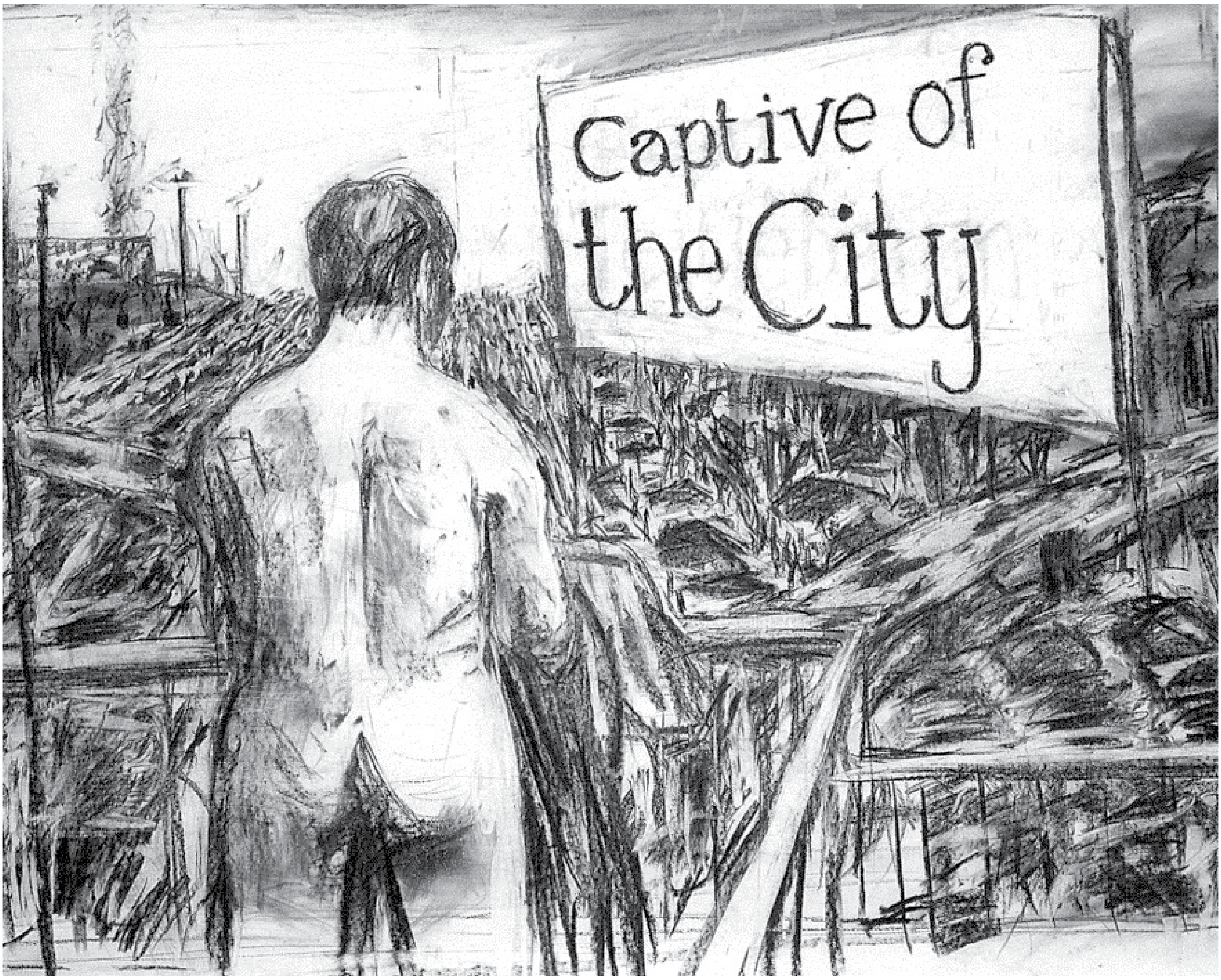

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Contents

Built with Sand, Rock and Broederbond: Brian Sandrock's buildings for the University of Pretoria and the University of South Africa

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The purpose of this article is to contextualize and critique a selection of the buildings designed by Brian Sandrock Architects at the University of Pretoria and the University of South Africa in Pretoria. The firm's ties to the Afrikaner Broederbond, during an era characterised by architectural expression of apartheid modernity, is considered as the probable reason for the practice's repeated appointments, besides its ability to satisfy clients' requirements and its project management expertise. Buildings by Brian Sandrock Architects form a tangible, visible and integral part of the apartheid modernity histories of the University of Pretoria and the University of South Africa. Several buildings designed by Brian Sandrock Architects are ephemeral while others are the work of a creator of stature or are imbued with a continuing validity.
Key words: architecture, University of Pretoria, Unisa, apartheid modernity, Afrikaner Broederbond

Met sand, rots en Broederbond gebou: Brian Sandrock se geboue vir die Universiteit van Pretoria en die Universiteit van Suid Afrika
Die doel van hierdie artikel is om 'n keuse van geboue, ontwerp deur Brian Sandrock Argitekte te Universiteit Pretoria en die Universiteit van Suid Afrika, in verband te plaas asook krities te oorweeg. Die firma se verbintenis met die Afrikaner-Broederbond (tydens 'n era gekenmerk deur argitektoniese uitdrukking van apartheid moderniteit), word (buiten sy vermoë om aan kliënte se behoeftes te voldoen en sy projekbestuurs-bekwaamheid) as die waarskynlike verklaring vir die praktyk se herhaalde aanstellings oorweeg. Geboue ontwerp deur Brian Sandrock Argitekte maak 'n wesentlike en geintegreerde deel uit van die geskiedenis van apartheid moderniteit van die Universiteit van Pretoria en die Universiteit van Suid Afrika. Versheie geboue ontwerp deur Brian Sandrock Argitekte is verbygaande van aard, ander is die werk van 'n skepper van formaat en sommige het 'n meer volgehoue universele waarde.
Sleutelwoorde: Argitektuur, Universiteit van Pretoria, Unisa, apartheid moderniteit, Afrikaner Broederbond

From the late 1950s until his death the architect Brian Allen Theodor Sandrock (1925-1990) monopolised the design of new buildings at the University of Pretoria (UP) and the University of South Africa (Unisa). Both Universities commissioned his architectural practice Brian Sandrock Architects ("the practice") to prepare their respective long term development plans, and both appointed the practice to design most (in the case of UP) or all (in the case of Unisa) new buildings that gave effect to these long-term plans. The practice's ties to the Afrikaner Broederbond - architect Alewyn Petrus Burger was Sandrock's "right hand" and a Broederbonder - and its ability to give architectural expression to apartheid modernity are examined as reasons for being favoured with repeated appointments.

At around the time that Sandrock and Burger set out together on their architectural journey, Hadas (1958: 1-2) identified three useful categories under which the work of a writer, or by inference an architect, may be evaluated. Firstly, there are innumerable deservedly forgotten ephemeral works, secondly works that are "innovations in matter and form which determine the direction", and thirdly the few master works which have a continuing validity and remain topics of discussion in contemporary times. In this article the practice's buildings at UP and Unisa that fall within the latter two categories, i.e. those seen as having greater architectural significance, are selected for critique.[1]

Apartheid modernity as the context of Sandrock's oeuvre

The work of the practice is situated within the political, cultural and socio-economic context of apartheid modernity. "Apartheid" was a term devised by the National Party (NP) for the system of racial segregation that it implemented after it came to power in 1948. In 1968, Member of Parliament Edgar Brooks made incisive comments on apartheid:

> The men of 1948 set out to rationalise the prejudices of their fathers and to present apartheid as a moral principle. The doctrine of national self-rule took on the overtones of religious dogma. The ensuring of the racial integrity of the Whites (sic) became not merely a regrettable necessity, but a categorical imperative of ethics (Brooks 1968: xxvii-xxviii).

This apartheid statecraft paradigm was differentiated and distinguished by a modernist confidence in the ability of a central state to implement large-scale social transformation, predicated on white supremacy, economic prosperity and constructs of racial classification and quantification to achieve these goals. Posel (1996: 14) argues that the apartheid version of the modern state was such that racism could be implemented on economical, political and social levels because the regime was sufficiently large, powerful and centrally co-ordinated to keep each "race" in its "proper" place.

"Modernity" is characterised by individual freedom and personal choice; a free market; an industrial economy; the decline of small, traditional communities; scientific technology; an interventionist state, and a future orientation (Beauregard 1996: 220; Greenstein 2009; Macionis & Plummer 2008: 841-842). Instead of viewing the concept as a condition, Posel (1996) proposes that modernity should be understood as a set of processes: "processes which are always rooted in specific times and places, which therefore do not unfold uniformly along the same historical trajectory, and which may be uneven, partial and contradictory" (Posel 1996: 5).

Post-moderrn thinking, as for example espoused by Wagner (1994: xii, 6) and Macionis & Plummer (2008: 849-850), is critical of the perceived failures of modernity, such as restriction, repression and intolerance by modern institutions, despite claims of increased freedom under modernity; a distrust of modernity's buoyant optimism, "progress" and science, often appropriated for political purposes; and the Information Revolution's elevation of the importance of *ideas* above the Industrial Revolution's material *things*.

The economy of South Africa that gave rise to apartheid modernity and supported Sandrock's continuing commissions traversed a golden age from 1964 to 1972. Propped up by the gold mining industry, the South African economy grew by an average rate of six to eight percent per year (O'Meara 1996: 173-174, 176; Scerri 2009: 160-161). Pretoria, where Sandrock's firm was located, experienced especially rapid growth from the 1960s onwards as a consequence of the South African economy's "golden age", general population growth and urbanisation. For many years the city remained the fastest growing city in South Africa:

> *In so 'n snel ontwikkelende omgewing kom die argitekte tot hul reg, en die geboue in Pretoria is nie meer net betonkorwe nie, maar word ongeëwenaarde sierlike funksionele wonders.* (In such a rapidly developing environment architects come into their own, and the buildings in Pretoria are not merely concrete hives, but become unmatched beautiful functional wonders) (Free translation by author) (*Skakelblad,* May 1964: 19. Issues of *Skakelblad* were sourced in the UP Archives).

Pretoria became the centre of an architecture that typified, underpinned and emanated apartheid modernity, with the practice making the most prolific contribution. Along with segregated living conditions in suburbs and distant "locations", as found in other cities and towns in apartheid South Africa, Pretoria was the administrative capital of the apartheid regime; its ratio of Afrikaners to

English-speaking South Africans exceeded other larger South African cities, and it was home to the Afrikaans-speaking residential UP and the open distance learning Unisa, both institutions under the control of the Afrikaner Broederbond from the 1950s to the 1980s.

The Afrikaner Broederbond

The AB was an exclusively white Afrikaans-speaking male secret society that had a powerful clandestine hold on the political landscape of South Africa for many decades. It played a crucial role in the implementation of the NP government's socio-economic objectives of excluding blacks from political and economic power and the economic upliftment of Afrikaners (Scerri 2009: 155). To achieve these objectives, the AB supported its members to obtain positions of power in the public and private sector (Afigbo et al. 1986: 192). From the 1950s to the 1980s members of the AB, besides populating the NP government, were also at the helm of UP and Unisa.[2] Being a member of the AB meant that one had affirmed allegiance to the advancement of Afrikaans and Afrikaners, which logically began with advancing other members who had sworn a similar allegiance. It therefore followed that a member stood a better chance of being commissioned, appointed or promoted in AB-controlled institutions, such as UP and Unisa, than an outsider or an English-speaking South African.

From the late 1950s to the 1960s when Sandrock's firm was being established and becoming well-known, Alewyn Petrus Burger (1933-) made a significant contribution to the practice and was Sandrock's "right hand" (Pauw 2011).[3] In 1978 Burger's previously secret membership of the Afrikaner Broederbond (AB) was revealed in *The Super Afrikaners*: "Burger A P, 32, P/A Brian Sandrock Pretoria, Argitek, 1966" (Wilkins & Strydom 1978: A29). As a member of the AB it is likely that Burger met in secret with top echelon UP and Unisa AB members during his employment, e.g. Profs E.M. Hamman (Rector) and A.N. Pelzer (Registrar Academic) (*Skakelblad* February 1973: 8; Wilkins & Strydom 1978: A99, A180); and Prof Samuel Pauw, Unisa's Principal (1 April 1956 to 31 March 1972). Pauw was responsible for the appointment of the practice and personally oversaw the designs for Unisa's Library and Administration Building (1959) in central Pretoria and the megastructure (1973 onwards) on Muckleneuk Ridge (Boucher 1973: 303). Meusburger (2002) spells out the advantages of being embraced into the centre of a powerful organisation, such as the AB:

> The centre is the place where authority is located and where important decisions are made. The centre rules, controls, siphons off the profits and distributes resources. It is the point of interaction for transactions and the marketplace for exchange of ideas and face-to-face communication. Proximity to the centre (to top rank decision-makers) offers security, prestige, status and privileges. Theoretically each social system may have its own centre or its hierarchy of centres, (Meusburger 2002: 8).

Former members maintain that the AB "was like being a member of a church"; that it did not provide "Baantjies vir Boeties" (jobs for pals) (Burger 2011; Pauw 2011). Such assertions are contradicted by the AB's own records. For example, in 1966 member J.C. Pieterse enquired at a meeting of the AB Council "why Afrikaans insurance companies are handing out work to non-Afrikaans architects" (Wilkins & Strydom 1970: A183, A246). White male architects with Afrikaner ancestry who were not members of the AB, e.g. Strauss Brink, Roelof Uytenbogaardt and Karl Jooste, or who had been approached to join but declined, were typically treated as outsiders to be shunned by Broederbonders.[4]

The architecture of apartheid modernity

The architecture of apartheid modernity is distinguished from architecture for apartheid in that the former intended to create confidence in the expertise and abilities of the apartheid state apparatus through prominent, imposing, modern public edifices. In contrast, architecture for apartheid comprised hardcore apartheid buildings, such as prisons, army barracks, police stations, and hostels for migrant labourers in South Africa and in so-called "Homelands" that were designed to implement apartheid. With minor exceptions, apartheid modernity buildings were designed by architects in private practice, while hardcore apartheid buildings were designed by salaried architects in state employ, e.g. in the Department of Public Works, the SA Defence Force, SA Railways and Harbours, and local authorities.[5]

Sandrock's *oeuvre* provides an unrivalled legacy and most comprehensive record of the architecture of apartheid modernity. His 35-year career spanned from 1951, when he obtained a Diploma in Architecture at UP and three years after the NP came to power, until his death on 20 May 1990, less than four months after F.W. de Klerk signaled the imminent demise of the apartheid regime by announcing the release of Nelson Mandela and others who struggled against apartheid on 2 February 1990.

The greater number of Sandrock's buildings were located in or close to Pretoria where new state-funded institutional buildings communicated progress and power. Sandrock's suspended design for the Engineering I Building at UP and the dramatically cantilevered Unisa "sewing machine" supported on a mega-column proclaim the South African Republic's state-of-the-art design and construction technology abilities to the world at large. The NP and AB-controlled state-funded institutions and entities UP, Unisa and the Atomic Energy Board repeatedly favoured Sandrock for large commissions, indicating they were more than satisfied with his approach to architecture. These factors – an active practice from 1951 to 1990 with most buildings commissioned in Pretoria by NP and AB-controlled state-funded institutions – centre Sandrock's *oeuvre* within apartheid modernity architecture in South Africa.

The foundation of Sandrock

Other factors, besides the practice's advantage because of its connection to the AB by way of Burger, contributed to commissions repeatedly going its way. Sandrock was a part-time lecturer at the School from 1956 to 1959. In 1960 he became the first person to be awarded a Master's degree by the School at UP with his unpublished thesis "Architectural Education, with special reference to the University of Pretoria." [6] These attributes and achievements strengthened Sandrock's ties to influential persons and heightened his profile at UP.

Sandrock and Burger's initial long term development plans for UP (1965 and 1966) and Unisa (1963), as well as the buildings they had already completed for the two universities placed them in a key position to continue to design new buildings for these institutional clients.[7] Similarly, in 1960 after Sandrock and Burger had completed the site planning for Pelindaba, an uranium enrichment facility for the South African Atomic Energy Board west of Pretoria, they continued to design all the buildings in the complex (figure 1). [8]

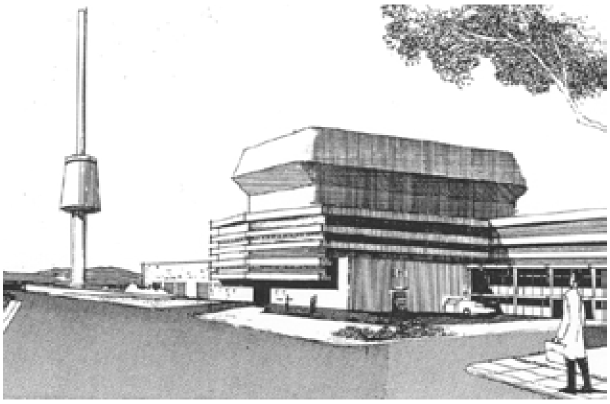


Figure 1
Left: Perspective of Pelindaba complex by CB Swanepoel (source: Brian Sandrock Architects, 1988).
Right: Perspective sketch of Reactor (source: *The South African Atomic Energy Board* 1964: 9).

Despite Fisher's (1998b: 230) assertion that Sandrock and Burger's designs were not of the best architecture in South Africa at the time, a reasonable assumption is that they would not have been re-appointed if their work was unsatisfactory to their clients. By producing UP's Geography building extension (1956) and men's residences Boekenhout (1962) and Olienhout (1964) in low maintenance face brick, and Unisa's Library and Administration Building (1958) in central Pretoria, all presumably within budget and programme, Sandrock and Burger strategically positioned themselves as UP and Unisa's tried-and-tested, deemed satisfactory, and/or easy to talk to architects, decided advantages in bureaucratic institutions.

Sandrock's architectural style

The first graduates at UP's School of Architecture ("the School"), most of whom were Afrikaans-speaking and whose architecture varied from "brilliant" to "flamboyant" were inundated with commissions because of the post-war boom (Howie 1965a: 45). Roger Fisher, emeritus professor, categorised the Pretoria architects, including Attie Meiring, Philip Nel, Helmut Stauch, Strauss Brink, and Brian Sandrock, as pioneering an "Expressionist Modernist" architectural style. "Graduates of the Pretoria School [of Architecture] (established 1943) had a particular affinity for the [Expressionist Modernist] style and the Highveld became a 'Little Brazil' " (Fisher http://myfundi.co.za/eng2/index.php/South_African_architecture_I:History).

These architects looked to "the Le Corbusier-inspired architecture of Brazil" (Herbert cited by Gerneke 1998: 211), particularly buildings designed by the Brazilian architect Oscar Niemeyer, for inspiration. Architects Stauch and the Pretoria Regionalist Norman Eaton made pilgrimages to Brazil to obtain an audience with Niemeyer and to experience his works at Brasilia (Gerneke 1998: 212, 214).[9]

When Sandrock began to practice as an architect in the late 1950s several Modern Movement buildings, some influenced by Niemeyer's architecture in Brazil (of which Stauch's Meat Board Building (1951) in central Pretoria was the leading example), had been completed in Pretoria (Gerneke 1990: 38; 1998: 216). Sandrock's architectural style remained within the tenets of the Modern Movement's main styles, namely the International Style and Brutalism.[10] From 1959 until his death in 1990, Sandrock seldom strayed from the International Style when designing buildings for UP and Unisa in Pretoria, with Brutalism evident at the Pelindaba Atomic Energy complex and some buildings at Unisa's main campus.

Sandrock's long term development plan for UP

In February 1965 UP approved a report on the proposed long term development of its Hatfield campus, which it had commissioned the practice to prepare (Spies & Heydenrych 1987: 222, Bergh et al. 1996: 536). In August 1966 the practice produced a follow-up report, "Langtermynbeplanning 2" (Long Term Planning 2), which became known as the "Sandrock plan" (Brian Sandrock Argitekte 1966). The introduction to a second section in the report was followed by the initials "B.S." and "A.P.B.", indicating that Brian Sandrock and Alewyn Petrus Burger (figure 2) were co-authors of this section.

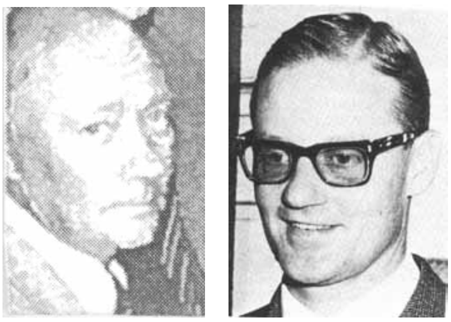


Figure 2
Co-authors of UP's 'Long Term Planning 2 Report'. Left: Brian Sandrock in the late 1980s (source: Unisa Library Archives).
Right: Alewyn Burger in 1967
(source: *Skakelblad* May 1967: 43).

A main recommendation in the report was that future expansion of the campus should occur in an easterly direction beyond Roper Street, with land value and land use plans of this area being included in the report (Brian Sandrock Argitekte 1966: 11-12; Spies & Heydenrych 1987: 238). However, UP experienced problems with acquiring land adjacent to its main campus for new buildings that would cater for the university's steadily increasing number of students. Despite not being able to resolve negotiations with the C.B.C. school to purchase its land to the east of UP's main campus, it was decided to finalise the report taking into account the possibility that medium and long term planning would have to be revised at a later stage (Brian Sandrock Argitekte 1966: Introduction).

Hence, a perception of a shortage of space for expansion may possibly have contributed to UP's approval of Sandrock's tower blocks, which eroded a sense of tradition and defied the human scale of existing low buildings. Sandrock's five tower blocks (Engineering I (1975), the Humanities Building (1977), and the Erika (1969), Madelief (1977) and Magrietjie (1982) residences for women) (UP Archives D-3-2-1), brought Le Corbusier's Radiant City isolated tower blocks-in-space to the UP campus:

> *In die sestigerjare het die geboue nog die konvensionele horisontale profiel aangeneem, maar in die sewentigerjare is daar begin met die oprigting van toringgeboue wat 'n byderwetse aanskyn aan die kampus gegee het.* (In the 1960s the buildings adopted the conventional horizontal profile, but in the 1970s the erection of tower blocks was commenced, which gave a fashionable appearance to the campus) (Spies & Heydenrych 1987: 225) [Free translation by author].

The looming white tower blocks serve as orientation landmarks on campus, while façade variations provide some sense of identity for occupants and a modicum of visual interest for all campus-goers (figure 7). However, these inhumanly-scaled structures provide tangible proof that UP, unlike some other local and international universities, chose to turn its back on its legacy of existing buildings in order to express a sense of modernity. For example, in a 1925 book published by J.W. Arrowsmith the University of Bristol, the youngest of the English universities with a Charter dating from 1909, clarified its position regarding its expansion plans:

> Next to possessing a long history of its own, the best that can befall a University is to incorporate, by felicity of the site and circumstance, traditions already made. The New Buildings strike a note that is appropriate to this happy absorption of the past by the present (University of Bristol 1925: 26-27).

Sandrock's inhumanly-scaled towers oppose rather than "incorporate …traditions already made" by the Old Arts Building (1911), Chemistry Building and Merensky Library (1939) (figure 3):

Figure 3
Left: The Old Arts Building (1911) with the Humanities Building (1977) behind it. Middle: The Humanities building landmark with the Old Chemistry Building (1911) to the left and the Chancellors Building by Meiring & Naudé (1959) and Sandrock (1963) to the right. Right: The Chancellors Building directly behind the Old Arts Building.

The dramatic change that the towers made to the previously humanly scaled Hatfield campus becomes evident when an aerial view of the campus before the construction of the towers (figure 4, top left) is compared with one after they were erected (figure 4, top right).


Figure 4
Top left: Aerial view of UP's Hatfield campus from the north in 1967 showing humanly-scaled buildings prior to the construction of Sandrock's tower blocks (source: Howie 1967: 12). Top right: Aerial view of the campus from the south in 1982, now with Sandrock's white tower blocks Engineering I, the Humanities Building and the three residence blocks for women in the background (source: Spies & Heydenrych 1987: 221). Middle left: Sandrock's unrealised proposal for another tower block between the Maroela and Mopanie men's residences at the experimental farm (source: *Skakelblad* May 1970: 64). Middle right: Engineering I. Bottom: Humanities Building (left) and Madelief and Magrietjie from the south-east (right).

As UP's campus planner until 1978 Sandrock set guidelines along which campus architecture could be developed in a coordinated and coherent manner (*Tukkie-Werf* 1990. Brian Sandrock: Skepper van UP se kampus-voorkoms, July: 21-23). Schalk Le Roux, emeritus professor at the School, observed that the Hatfield campus was subjected to planned, coincidental and haphazard changes in the course of the twentieth century. This included the impact of Sandrock's long-term development plan and tower blocks, as well as buildings designed by other architects over time, and "exacerbated the lack of architectural cohesiveness and meaningful outdoor spaces. The disorder was predominantly knitted together by successful landscape design" (Le Roux 2009: 70).

Sandrock and Burger held similar views regarding aesthetics and the location of buildings during their long association. In 1967, for example, they each shared the reservations of the chief architect at the Department of Public Works that the proposed site for the massive Agricultural Sciences building close to the northern boundary of the campus offered no expansion possibilities and a small parking area. They also agreed that placing such a building in a distant corner of the campus was aesthetically highly unsatisfactory (Spies & Heydenrych 1987: 227).

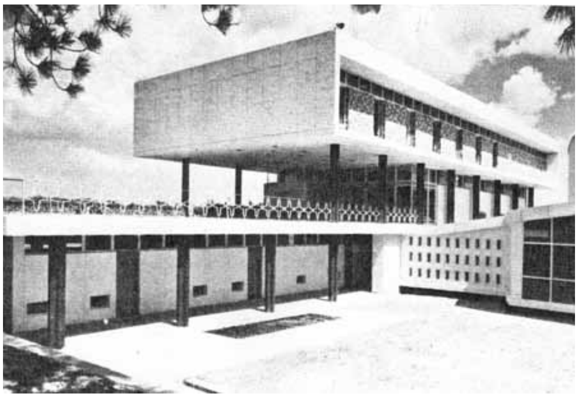
In addition to being responsible for UP's long-term development plan, Sandrock was appointed by UP in 1972 as the site development architect on a committee tasked with transforming the Hartebeest Spruit at the experimental farm into botanical gardens and a recreation area. Sandrock resigned from the committee in mid-1979 and was replaced by Burger (Spies & Heydenrych 1987: 248, Bergh et al. 1996: 545).

Sandrock's buildings for the University of Pretoria

In Fisher's (1998b: 230) view Sandrock explored the plasticity of concrete in his buildings on the UP campus even when this was not a functional requirement. However, whereas Sandrock's exploration of the plasticity of concrete is evident in his buildings at Pelindaba and to a lesser extent at Unisa, this is hardly discernible at UP. Sandrock designed “daringly engineered” buildings for UP (Fisher 1998b: 230) with facades suspended on rubber blocks (the western wall of the Administration Building); central floors suspended on cables (the Engineering I building), or straddling a road (the Humanities Building). Notwithstanding these daring structural engineering feats Fisher observes that “the planning [of Sandrock’s buildings on the UP campus] is uninspired and often bad, and spatial qualities are ignored – except in the Administration Building” (Fisher 1998b: 230).

In 1959 Sandrock was appointed to design UP’s School of Music (figure 5) to the south-east of the Aula that had been completed the previous year (Spies & Heydenrych 1987: 225). The complex consists of three sections – a three-storey building with practice rooms, studios, lecture rooms, offices and a library (1960); an auditorium seating 500 persons (1961), and an open-air amphitheatre seating 3 000 people (1961) (Spies & Heydenrych 1987: 225). The design is in the International Style, and the use of steel columns recalls a house by Le Corbusier at the Weissenhof Siedlung (literally “the white house estate”) (1927) in Stuttgart (Richter 2001: 66) (figure 5, top right). Johannesburg-based architect Rex Martienssen (1905-1942), an acolyte of Le Corbusier, designed his own house (1940) in Greenside with a façade in a projecting frame, “a two-dimensional picture in its own frame” (Herbert 1975: 222). Thereafter frames around entrances or facades of buildings, e.g. the School of Music’s third storey northern façade (figure 5, top left) and the entrances to UP’s Extra Mural and Mathematics Buildings (the former two buildings designed by Sandrock and the latter by Strauss Brink) became *de rigeur*.

In 1963 the music complex was named “Die Toonkunsakademie”, but Sandrock’s suggestion that it should be named “Musaion” was preferred and accepted (Spies & Heydenrych 1987: 225, *Tukkie-Werf* 1990: 22).



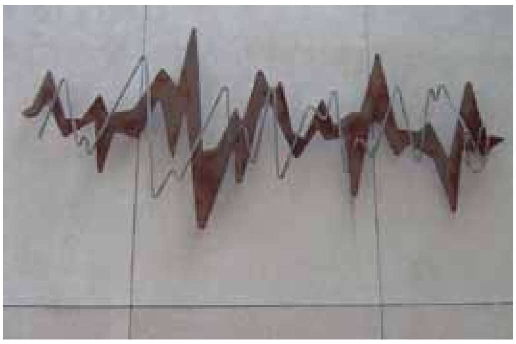



Figure 5
Top left: North façade of the Musaion in 1965 (Source: Howie 1965b: 50). Top right: House by Le Corbusier at the Weissenhof Siedlung, Stuttgart (Source: Le Corbusier 1967: 50). Upper middle: North facade in 2012 (left) and a sound wave on façade (right). Lower middle; New building to the west of the Musaion (left); sensitively designed link between new building and Musaion (right). Bottom: Interior of amphitheatre (left) and open air foyer to amphitheatre used for *al fresco* refreshment area (right).

It is not clear why Fisher (1998b) suggests that Sandrock paid a possible tribute to Burger in the design of the Administration Building's double volume hall:

> This [the double-volume hall of the Administration Building completed in 1968] is light ... – one of Sandrock's more successful spatial inventions (and possibly a tribute to Alwyn (sic) Burger, then head of the School of Architecture, who was project architect) (Fisher 1998b: 231).

The design of the Administration Building (1968), on which the mantle of "The Flagship of the architecture of apartheid modernity" easily falls, appears to be influenced by at least two other international buildings that preceded it (figure 6).

Figure 6
Left: Model of the Administration Building (source: *Skakelblad* May 1965: 13). Middle: La Chapelle de Notre Dame du Haut, Ronchamp by Le Corbusier (1955) (source: Google Images). Right: Our Lady of Fatima's Chapel, Brasilia by Oscar Niemeyer (1959) (source: Google Images).

Architectural historian and critic Charles Jencks makes a useful distinction between multivalent buildings and univalent buildings which informs a critique of all buildings, including the Administration Building. A multivalent building has a density of multi-valued levels of meaning; is strong in internal linkages to different contexts; is more enjoyable to inhabit, view and visit, and is reinterpreted anew by every generation, whereas a univalent building lacks these attributes. Jencks suggests that multivalence consists of four distinct qualities:

> Imaginative *creation*, or putting together of parts in a new way, the *amount* of parts so transformed, the *linkage* between the parts which is the cause of this creation and which allows the parts to *modify* each other (Jencks 1973: 14).

In comparing Le Corbusier's multivalent Unité d' Habitation (1952) with Frederick Gibberd's univalent Liverpool Cathedral (1967) (Jencks 1973: 14-26) Jencks proposes the following assessment approach to architectural works:

> One of the simplest ways of finding out if a work is weak in internal linkages [i.e. univalent] is to probe it from an ironic and unsympathetic position with different metaphors to see if it can withstand this attack by offering counter-meanings (Jencks 1973: 24).

With the ironic metaphor *Die Skip*/The Ship (figure 7) that UP's Administration Building is generally known by, this building is "univalent" and "weak in internal linkages", in terms of Jencks' distinction. Another ironic metaphor that a night view of the building cannot withstand with counter-meanings, is Halley's Comet (figure 7, bottom right).

Figure 7
Top left: Administration Building and Aula on UP's 50-year celebratory poster (source: van Rensburg 1980: 188). Top right: South elevation of Administration Building. Bottom left: Western wall of Administration Building suspended on rubber blocks to avoid cracking resulting from expansion and contraction, with textured concrete relief (source: Spies & Heydenrych 1987: 226). Bottom right: 'Computer enhanced picture of Halley's comet sent back to earth by 'Giotto' ' (source: Author's addition to front cover of *Boubestuursvereniging* (Building Management Association), UP 1985 to amuse colleagues.

Le Corbusier's Brutalist buildings with *brise soleil* (sun shade) devices, e.g. House Currutchet (1949); House Shodhan (1956); the Millowners' Association Building (1954), and the Carpenter Center for the Visual Arts (1961/64) demonstrate a concern for preventing sun penetration into these buildings (Le Corbusier 1910-65: 82-92 & 164-168). Fisher (1998b: 231) singles out this concern as being a trade-mark of Pretoria architecture. This trade mark is clearly evident in the northern façade of the Administration Building (figure 8, top right) with its deep-set windows and suspended horizontal louvers.

Figure 8
Top left: Top view of the Administration Building and extension (source: Google Earth). Top right: Administration Building Extension with horizontality and deeply recessed windows similar to later UNISA buildings. Bottom: South façade with most windows not deeply recessed, unlike north façade.

Sandrock's development plans for the main campus of Unisa

In April 1963 Sandrock was appointed to design a new campus for Unisa on the Muckleneuk ridge south of Pretoria. In September 1963, six months after his appointment, the sketch design of the overall campus layout was finalised (Sandrock 1973: 11). In his CV, Burger indicates that he was responsible for the initial design for Unisa's complex of buildings in the office of the practice (Burger 1983). Despite the speedy finalisation of the overall layout, further architectural work was put on hold for two-and-a-half years during which period the location of a new main campus for Unisa was in question, i.e. whether to remain in Pretoria or relocate to Johannesburg (Sandrock 1973: 11).[11] In its Report to the Unisa Council of 2 February 1966 Unisa's Standing Committee chaired by Prof Samuel Pauw re-confirmed the appointment of the practice for the design of the university's new buildings at Muckleneuk (Standing Committee Report. 2 February 1966: 241. Unisa Library Archives).

In 1980, as conveyed in a later article "Report on the long-term physical planning of Unisa" (*Unisa Alumnus* 1987 November: 5-8), the Unisa Council approved a new long-term physical development plan prepared by the practice for the Unisa campus on Muckleneuk ridge. The plan envisaged maximum centralisation at the main Muckleneuk campus to better accommodate the interdependent nature of a university's functions. In 1983 the plan was re-aligned with two new premises:

1. Community service is peripheral to the university's primary functions of teaching and research, and

2. Centralisation at the Muckleneuk campus is a prerequisite for optimal utilisation of human and spatial resources (*Unisa Alumnus* 1987: 5).

Effect was given to the long-term development plan by developing Unisa in phases, as outlined in greater detail in the survey referred to in note 1:

> The first phase of Unisa was completed in 1972. Later followed by the impressive Administration Building [O.R. Tambo Building] in 1978. And Academic 2 in 1982 [the AJ van der Walt Building]. And that's only 40% of the complex. Phase 4 [the Samuel Pauw Building] is already well underway (Gail Ceramics advert in *Architecture SA*, 1985 (July, August): 6-8 and 1986 (January, February): 8-10.

In 1987 a report on the long-term physical planning for Unisa was compiled by the practice under the guidance of Mr A.P. Schutte (Registrar Finances and Operations) (*Unisa Alumnus* 1987: 5). This report proposed that future expansion of the Muckleneuk campus should take place on a vacant site at the eastern end of the megastructure (figure 9, top right and left). In August 2011 this site remained undeveloped and was used for informal parking (figure 9, bottom).

Figure 9
Top left: Perspective showing proposed completed complex in terms of Sandrock's long-term physical plan (source: Brian Sandrock Architects 1988). Top right: Sandrock's 1987 long-term plan and perspective for future expansion of Unisa (source: *Unisa Alumnus* 1987: 7). Bottom: Future expansion area to the east of the existing megastructure.

The Unisa megastructure

Three years before Sandrock's appointment to design Unisa in April 1963, the Zanussi-Rex Factory "megastructure" (1959-1960) designed by Gino Valle was completed at Pordenone, Italy (figure 10). Despite referring to the Zanussi-Rex Factory as "The Megastructure Look at the beginning of the megastructure decade", i.e. the 1960s, Banham (1976: 45, 71) asserts that this building is technically not a megastructure because it is mono-functional. Sandrock's design for the Theo van Wijk Building, which bridges Preller Street and is supported on a single column, seems almost identical to the Zanussi-Rex Factory, when the latter is described by Donat (1964) as being

> a kind of bridge commanding the entrance, under which one has to pass in order to enter the works. The whole building is rather like a ship, long and narrow, with a regular rhythm of windows and projections. […] The result is an architecture plastically and emotionally rich, but it is also as precise as a machine, and absolutely free from descriptive decoration. On the other hand its expressive power, the style of formal severeness and austerity it displays, reduces form to structure and structure to form, stabilizing between these two terminals a mathematical equation. In this difficult, but not impossible, equilibrium lies the expressive potential of a new architecture (Donat 1964: 135).

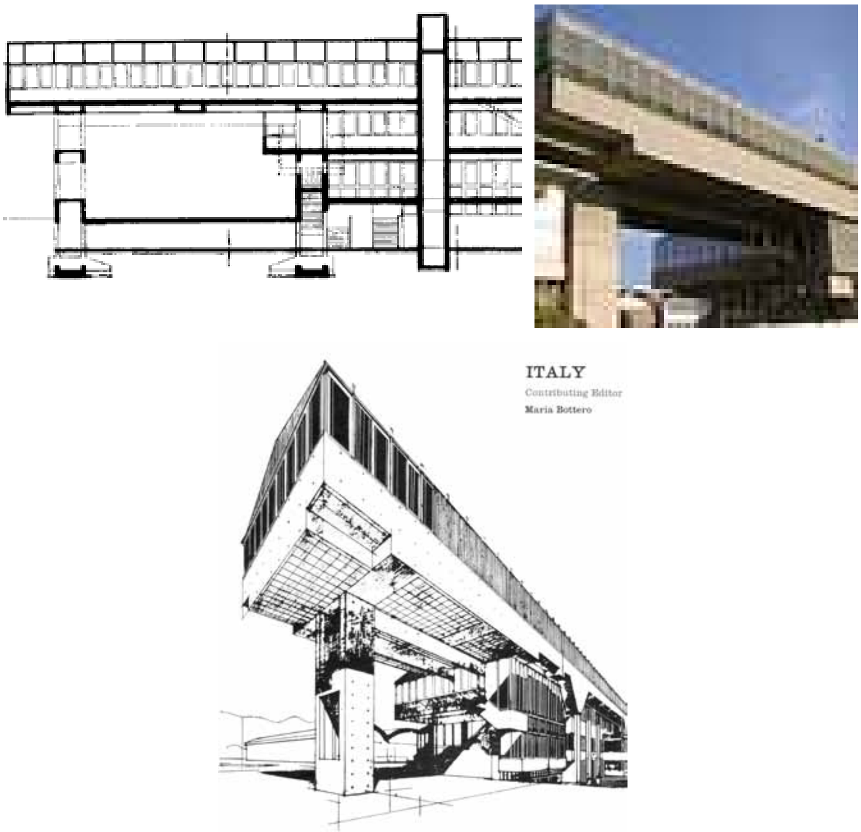


Figure 10
Top left: The Zanussi-Rex Factory (1960) by Gino Valle bridges a road and is supported on a single column, as does Sandrock's later iconic building (source: Donat 1964: 135-139). Top right: Photograph of the completed building (source: Google Images). Bottom: Perspective of the Zanussi-Rex Factory (source: Donat 1964: 135).

However, the Unisa complex and the possible role that Sandrock and Burger played to make it all come about, resonate with Banham's (1976) views on megastructures:

> Clients for megastructures were more likely to be universities, expositions, municipalities, central governments. […] Where survivors of the epoch are prepared to speak frankly, most will admit that the self-confidence, not to say arrogance, to propose such works came from within the profession of architecture itself. […] Even if there had been a massive slump around, say, 1965, megastructures would have been offered as the kind of large-scale public works needed 'to get the economy rolling again'. […] it can be historically observed that no megastructure consciously designed as such was ever built without some architectural monomaniac scheming and pushing, wheeling and dealing to make it come about (Banham 1976: 11, 211).

Photographs of the model of the new Unisa campus (figure 11), a harbinger of apartheid modernity megastructures, appeared in the *S.A. Architectural Record* in December 1965 (Howie 1965b: 51) and newspapers, e.g. *The Pretoria News*, in August 1966 when construction was to have begun. In addition to the Zanussi-Rex Factory, other influences for Sandrock's horizontal inter-linked curving buildings on the Muckleneuk ridge appear to be Le Corbusier and Pierre Jeanneret's "Project A, City-Planning for Algiers" (1930-34) (figure 11, top left) and the Gavea Neighbourhood Unit in Rio de Janiero (1960) (Le Corbusier 1967: 328, Reidy 1960: 150) (figure 11, top middle and right).

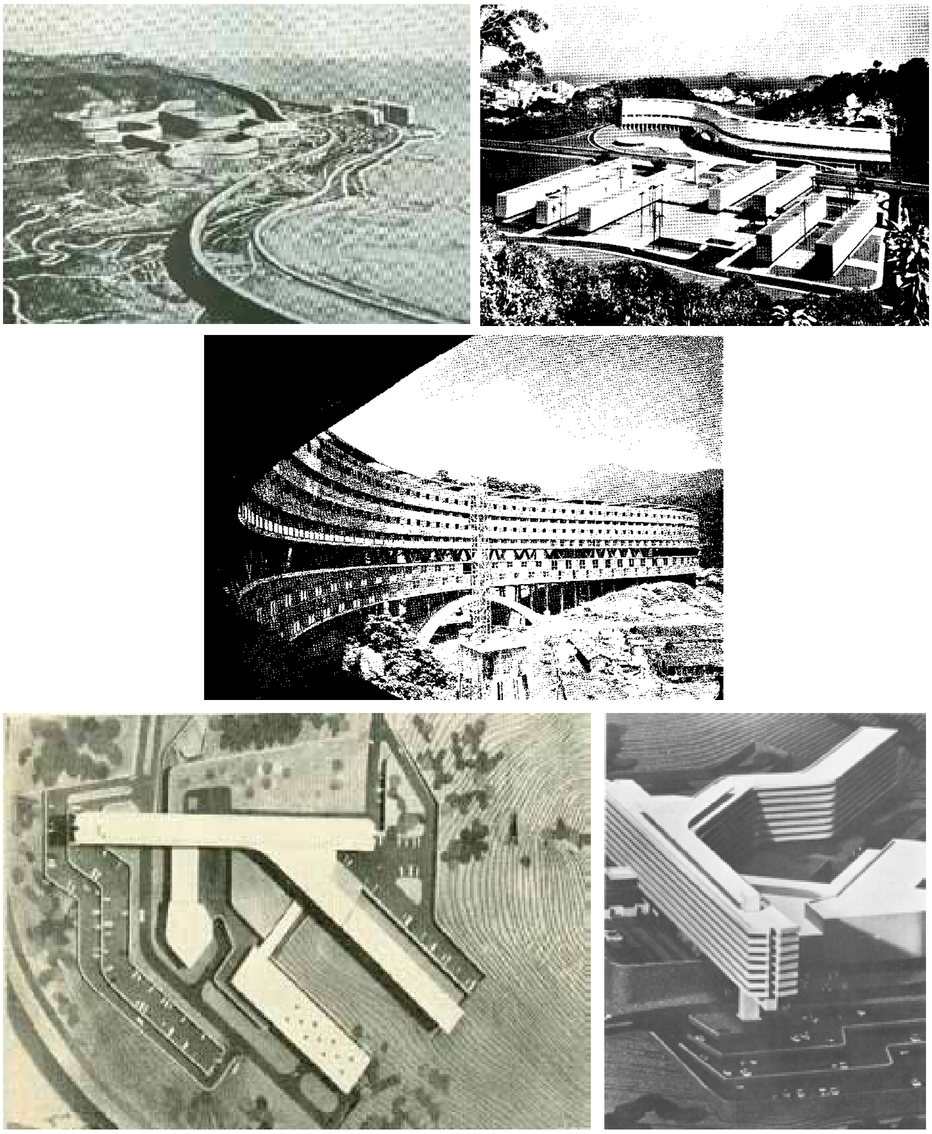


Figure 11
Top left: General view of Project A, City-Planning for Algiers (1930-34) by Le Corbusier and Pierre Jeanneret (Source: Le Corbusier 1967: 328). Top left and middle: Gavea Neighbourhood Unit, Rio de Janiero (1960) (source: Reidy 1960: 150). Bottom left: Top view of the model of Unisa's proposed first phase (source: Howie 1965: 51). Bottom right: View of the model from a north-westerly direction (source: Greig 1971: 205).

In 1967, six years before the first phase of Unisa was completed, Prof Duncan Howie, then editor of *S.A. Architectural Record*, devoted two issues of the journal to campus development at South African universities. The justification for Unisa's design advanced by Howie was that an institution catering for distance learning did not need to provide the daily academic environment of a resident student population. There was also a perceived need to make a "monument" to distance education, a "sweeping statement" and "a powerful symbol" (figure 12), sentiments reminiscent of the "tangibility", "physical embodiment" and "degree of virility" that Sandrock had previously sought to instil in his design for Unisa's Library and Administration Building in central Pretoria (Howie 1960: 33, 1967: 11; Maré 2006: 98):

> …the interplay of pedestrian spaces and the conventional idea of campus atmosphere are entirely foreign to the concept [of a university without a resident student population]. On the other hand a university such as this needs in the minds of its students a powerful symbol of its physical existance (sic).
>
> Both the site and the programme lend themselves to a clear sweeping statement. Prominence is unavoidable and the building attempts to pick up and accentuate the natural topography of the site. In this case the whole University is conceived as one building, with adequate provision for expansion of the various functions (Howie 1967: 11).

Figure 12
Top left: Unisa centenary commemorative stamp (source: Bureau for Information 1987. *Dit is Suid-Afrika*: 24). Top right: Unisa in 1974 (source: Elliott 1975: 8). Bottom left: Unisa in 1985 (source: *Architecture SA* 1985: 8-10). Bottom right: Aerial view of Unisa in 2010 (source: Unisa Library Archives)

Maré (2006: 98) observes that "even at its [Unisa's main campus] inception its monumental modular International Style design was outdated and to a large degree unfunctional (sic) in our climate." Sandrock's concern for solar protection, e.g. in his designs for the northern facades of UP's Extra Mural building lecture room block and Administration Building, is not evident in the Unisa buildings, where facades remain unchanged irrespective of their orientation. A desire to conceive of the whole university as one "monumental modern" building is realised by maintaining an almost entirely uniform aesthetic throughout the megastructure. This came at the cost of heat gain and glare through many westerly windows of the complex. However, this approach practically guaranteed the practice's re-appointment for additional buildings, as Boucher (1973: 324) happened to prophesise in 1973.

Readings of the Unisa megastructure

Prior to the World War II (1939-45) architecture became an instrument of political power for fascist regimes in Germany, Italy and Spain (Richter 2001: 70). Likewise the NP and AB also used architecture to express political power, for example in the Voortrekker Monument (1938) as well as in Unisa's new campus (1973 onwards) on the proximate Muckleneuk ridge.[12] While the Unisa megastructure ("the megastructure") originally celebrated the ideology of apartheid modernity, social, political and cultural values have changed rendering its previous intended meaning irrelevant (Maré 2006: 102).

Some critics read the pervasive horizontal façade strips as an expression of the NP's political power through uniformity (Bird 1992; Maré 1997; Herwitz 2006). Others perceive this horizontality as a neutral symbol of extending education to distant horizons, or as a means to visually unify a complex brief (Jordaan 2011; Nation 2012). Flo Bird, a long-standing champion and watchdog of preservation of Gauteng's architectural heritage, argues that Modernism's rejection of previous traditions happened to accord with the NP's desire to turn its back on a British-dominated past whilst simultaneously expressing its power. She reads the megastructure as a lesson in *Baasskap* (supremacy): "Unisa does not merely dominate it actually reshapes the horizon as the final answer to the Union Buildings across the valley" (Bird 1992: 26).

Figure 14
Previous Page: Top view and façade of Union Buildings.
Above: Top view and façade of Unisa's main campus
(source: Google Earth and Street View)

In addition to the megastructure's apparent randomness of layout and massing (figure 14 lower middle and bottom), it has been categorised as being one of Pretoria's "despoilers of natural environments" (Maré 2006: 102). In contrast, Herbert Baker's design for the Union buildings (1913) (figure 14 top and upper middle) is classically and symmetrically ordered and seems to embrace citizens (Lange 2012). However, under British rule, Afrikaners came to view the Union Buildings as "a Neo-classical colonial British place, not belonging to Africa" (Maré 2006: 97). Herwitz (2003) identifies several factors besides power that characterise the megastructure:

> In the enormous size and scope of these buildings, in their rigid spatial formulae, resides the institution of bureaucratic control, the inflexibility of system, the refusal of openness. […] Gone is the connection to a modernism of excitement and elegance. Instead the bare brutalism of architectural force, the bare fact of inner metaphysical control, the massification of Corbu concrete, the bare inhabitance of prisonlike rooms – these are the features that begin to be highlighted. Thus is the University of South Africa (UNISA) made, the largest distance university in Africa, designed almost single-handedly by Brian Sandrock (Herwitz 2003: 148).

The ideal design strategy at the Unisa University, as argued by Maré (1997: 274), is to substitute the repetition of a standard design with a variety of buildings in a complex as well as a variety of design strategies. Typical of many universities, UP's Hatfield campus has tree-lined walkways and multiple buildings, while the megastructure is expressed as a one block, which Herwitz (2003: 148-149) reads as a "gesture of power, security, and enclosure that is internal to the insecure nature of the assertive apartheid state".

Banham (1976: 203) observes that "megastructure was one of the inevitable destinations of the Modern movement."[13] However, the tide of opinion turned against megastructures around 1968 because these massive complexes were usually designed by a single person or a small group only, and would consequently create "a parlously thin, starved and impoverished environment, both visually and in larger, less precise cultural terms" (Banham 1976: 216).

Setting aside the destruction of the ridge as a natural feature, some architects admire Sandrock's ability to translate Unisa's complex brief over longer than a 25-year period on a constricted sloping site (Nation 2012; Tondolo 2012). In *A Guide to Architecture in South Africa* (1971) architect Dr Doreen Greig also did not recognise that the "beautiful high site" would have its natural beauty destroyed by intensive development. "A comprehensive campus, compelling and dramatic in appearance, by Brian Sandrock, is now being built on a beautiful high site on Muckleneuk Ridge" (Greig 1971: 204-205).[14]

Certain employees find the Muckleneuk campus a pleasant enough working environment, despite the lack of greenery and parking (Jordaan 2011). For others the megastructure's "sterile Modernism expressed in abstract formalism" (Maré 1997: 274) symbolises the power, domination, force, inflexibility, obedience to science and technology, and bureaucratic control that characterised the apartheid state (Bird 1992: 26; Maré 1997: 274; Herwitz 2003: 148; Greenstein 2009).

Reflections on the work of Brian Sandrock Architects

The reader is referred "A survey of Brian Sandrock's buildings for the University of Pretoria and the University of South Africa" (note 1) for information on the buildings briefly referred to in this section, which were not discussed in this article.

During more than three decades that Sandrock designed and built buildings he chose to remain within the confines of the Modern Movement's International Style (1922 onwards) and Brutalism (1950 onwards). His architecture did not reflect any other architectural contemporary styles, such as Post Modernism (1965 onwards); High Tech (1970 onwards) and Deconstruction (1980 onwards).[15]

As the NP government faced increasing isolation, Sandrock's adherence to the International Style and Brutalism, which symbolised the Modern, Internationalism, Purism, Power, Progress, and Prosperity, made manifest apartheid modernity in built form. His striving to incorporate state-of-the-art building technology and the latest materials in his buildings appeared to be precisely what his NP and AB clients at UP and Unisa desired. Modern and technologically-innovative buildings contrasted sharply with the Romantic Classicism of Herbert Baker and the neo-classicism of Gordon Leith, for example (Gerneke 1998: 215).

Though not visible, the early High Tech suspension of central floors in the Engineering I Building and the western wall of the Administration Building required advanced construction technology. So did the high rise Humanities Building, which bridged a road, and the single column supporting a cantilevered Theo van Wijk building, all of which intended to express progress, power and strength.

External materials and finishes used by Sandrock ranged from low maintenance face brick (UP's Geography, Olienhout, Boekenhout, Mopanie, and Maroela buildings); ceramic tiles (UP's Extra Mural Building and the megastructure); a steel and glass curtain wall (Unisa's Library and Administration Building), to plastered and painted white surfaces (UP's Administration, Engineering I, Humanities Buildings, and the women's residences Erika, Madelief and Magrietjie).

Inasmuch as Sandrock's quality of architecture, building materials and external finishes varied, the presence of innovative design also differed from building to building. The slanting strip windows of the Extra Mural building's Lecture Hall Block; the pioneering use of a curtain wall at Unisa's Library and Administration Building; the raised prow of UP's Administration Building (its univalence notwithstanding) with the abstract relief on its western wall; the undulating façade of UP's "concertina" Humanities Building; the cowls to the windows of UP's residences for women, and forms cast into the off-shutter concrete of the Pelindaba buildings demonstrate Sandrock's innovative design abilities.

On the other hand, his face brick residences at the experimental farm; the unforgiving uniformity of the megastructure without effective solar control; the blandness and inappropriate scale of the Engineering I Block facing the Old Arts Building; the Geography and Chancellors Buildings' lack of contextual respect to the Old Arts Building next to them make for a visual and cultural "parlously thin, starved and impoverished environment" that Banham (1976: 216) and many others dislike.

Sandrock's buildings from the late 1950s to the late 1980s concretised a vision of a Utopian future. Yet in 1966, two years before the completion of UP's Administration Building and seven years before the handover of the first building at Unisa's main campus, the architect Robert Venturi published *Complexity and Contradiction in Architecture* to advance a new architecture:

> Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture. I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," ambiguous rather than "articulated," perverse and impersonal, boring as well as "interesting," conventional rather than "designed," accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear. I am for messy vitality over obvious unity. I include the non sequitur and proclaim the duality (Venturi 1966: 22).

In contrast, the mind, heart and the soul of the NP and AB sought symbols of purism, power, progress, prosperity, virility, superiority, authority, and impenetrability with greater determination as the regime's political isolation grew. Sandrock and Burger's 1960s designs conformed to these ideological symbols and were couched in "puritanically moral language of orthodox Modern architecture" (Venturi 1966: 22). Their buildings are pure, clean, straightforward, articulated, designed, excluding, simple, direct, and clear, and favour obvious unity above messy vitality. Venturi's treatise and buildings led to the rapid adoption of the post-modern style by many architects both globally and in South Africa. This adoption, as Joubert argues, had negative consequences for the local regionalist tradition: "With hindsight, the post-modern phenomenon was hugely detrimental to South Africa's built fabric, most of all leading to the demise of our distinct regionalist tradition" (Joubert 2009: 11).

Most of the buildings designed by the practice remain well utilised and have withstood the test of time. However, one is hard pressed to find any one of the practice's buildings that exemplifies a sublime harmony between inner and outer worlds that Stokes (1945) alludes to (as may be experienced with the Union Buildings and the Old Arts Building, for example):

> When objects of the senses compel in the percipient the profoundest emotions of the contemplative state, the soul is at peace. We then have the sense that what we are looking at has rolled up the long succession of the mind in spatial, instantaneous form: and then that the relationship between the objects seen, exemplify a perfect harmony of inner and outer things (Stokes 1945: 30).

Foregoing readings and reflections indicate that buildings designed by the practice find representation in each of Hadas' three categories outlined at the beginning of this article. Several buildings designed by Brian Sandrock Architects are indeed ephemeral while others are the work of a creator of stature or are imbued with a continuing validity.

Notes

1 The selection of buildings chosen for critique was done through a survey of all buildings designed for these institutions (Brink 2012). This survey is included in a working paper that provides a brief description of the practice's buildings, as well as biographies of Brian Allen Theodor Sandrock and his "right hand" Alewyn Petrus Burger. Further research, e.g. on staff and drawings, is recommended to improve the survey.

2 Members of the AB successively filled executive positions at UP and Unisa during the three decades that the practice was repeatedly appointed by these two institutions. For example, in February 1973 six of the 17 males serving on UP's Executive Committee were members of the AB namely E.M. Hamman (Academic Registrar, later Rector), A.N. Pelzer (Humanities and Philosophy), H.L. de Waal (Mathematics and Physics), H.W. Snyman (Medical Science), B.J. Espach (Assistant Registrar Academic), F. Van der Stoep (Dean Education), and C.H. Stuart (Deputy Registrar Academic) (Spies & Heydenrych 1987: 28; Wilkins & Strydom 1980: A99; A180; A57; A215; A80; A246; A225). Broederbonders at Unisa included its Principals A.J.H. van der Walt and S. Pauw from the 1950s to the 1970s, and its Vice Rector (Planning) C.F. Crouse, and Registrar (Finances) A.P. Schutte in the 1980s (Wilkins & Strydom 1978: A246, A43, A207; Pauw 2011).

3 Burger joined Sandrock's firm on a full time basis in 1962. He was a part-time lecturer (1957-1958, and again from 1962) and a full-time lecturer (1959-1961) at the Department of Architecture and Quantity Surveying ("the School") at UP. Burger was appointed Professor and Head of the School on 1 June 1967 (Spies & Heydenrych 1987: 69), after which he probably continued to work part-time for Sandrock to complete projects he was involved in prior to his appointment.

4 For a biography of Strauss Brink, see Brink, B.N. 2012. Christiaan Strauss Brink (1920-1992). Unpublished. June. http://hdl.handle.net/10500/5803. For a biography of Roelof Uytenbogaardt, see Brink, B.N. 2012. Biography of R.S. Uytenbogaardt Architect and Urban Designer. Unpublished. June. http://hdl.handle.net/10500/5804.

5 The architecture of apartheid modernity is explored in Brink, B.N. 2012. Framing the role that South African architects played in supporting or opposing the apartheid state, unpublished working paper, retrieved at http://hdl.handle.net/10500/5805.

6 Besides his Masters, his reports and submitting information on his buildings to architectural magazines, evidence of other literature by Sandrock was not found.

7 Early buildings by the practice for UP were the Geography Building extension (1956) and Musaion (1960-1961) at the Hatfield campus; the Extra Mural Building (1960) in central Pretoria, and the Boekenhout (1962) and Olienhout (1964) men's residences at the experimental farm. His first building for Unisa, in association with Meiring & Naudé, was its Library and Administration Building (1959) in central Pretoria.

8 Sandrock and Burger began designing Pelindaba in mid-1960, and construction commenced on site in July 1961. By mid-1963 two buildings were ready for occupation and by the end of 1963 an additional four had been completed (The South African Atomic Energy Board, 1964. Pelindaba. National nuclear Research Centre of the South African Atomic Energy Board. 06133 UP Architectural Library).

9 Brasilia (1956 onwards) was planned by Lucio Costà. Oscar Niemeyer designed several

buildings in the new Brazilian capital, the most iconic of which is the Congress Building and Administration Block (1958) (Gössell & Leuthäuser 2001: 267).

10 Le Corbusier established the founding principles of the International Style in his "Five Points of a New Architecture" (1926): Free-standing columns elevate the building to free the ground underneath; a free plan to fit functional demands; a free façade with openings arranged at will; horizontal strip windows in smooth white walls, and a usable flat roof with roof-garden (Curtis 1986: 69; 1987: 17; Barton 1987: 65). The Modern Movement was characterised by the rational use of elementary geometrical forms that become metaphysical figures idealising the Simple, True, Exemplary and Essential (Müller 1991: 12). Brutalism , originated with Le Corbusier's use of off-shutter raw concrete, exposes the unadorned materials, structure and services to show how and of what the building is made (Richter 2001: 29).

11 From 1962 the relocation of Unisa to Johannesburg, a suggestion put forward by the Minister of Education, Arts and Science, was under consideration. On 26 September 1964 the Board approved a recommendation by its Planning Committee that the headquarters of Unisa should be relocated to Johannesburg. However, on 26 June 1965 the Board wrote to the Minister to confirm that it had decided that Unisa should remain in Pretoria. This decision was accepted by the Cabinet on 3 August 1965, paving the way for finalisation of architectural plans for the megastructure on Muckleneuk ridge (Pauw 1965: 1-3).

12 On 28 November 1968, in a show of the apartheid state's public support for Unisa's mega-project, John Vorster, NP Prime Minister, unveiled Sandrock and Burger's huge column (Boucher 1973: 375; *Skakelblad* Volume 25 1978: 30).

13 In the late 1960s and early 1970s several universities besides Unisa favoured megastructures, including McMaster University, Hamilton, Ontario with its Health Sciences Centre (1970 onwards), "the ultimate medical megastructure" (Banham 1976: 139); Lethbridge University, Alberta (1972) (Gössel & Leuthäuser 2001: 305) and the Kingsway campus of the University of Johannesburg (formerly Rand Afrikaans University) (1973) in Johannesburg (Peters 2011a & b).

14 The positive impression that the Unisa megastructure made on a third year architectural student at the School actualizes the intention of the architecture of apartheid modernity: "When I leave the freeway and take the bend past the Unisa complex with my motorcar, I become proud of the achievements that our nation has realised together. Without doubt Unisa provides a glimpse of the potential of our country. In a third world environment Unisa stands out as a first world symbol." (Free translation by author) (Potgieter 1997: 40).

15 [Postmodernism] marked a rebirth of eclecticism and pluralism in modern architecture and represented a rejection of the prevailing Modernism and Functionalism of the day, and in particular the idea that form should above all be determined by function and purpose. Postmodernists rearranged stylistic elements from the past into a new, imaginative and occasionally ironic visual idiom. […] High Tech is a style based on the expression, and accentuation even, of the industrial materials, technologies and services that make up a building. […] High Tech buildings are open, transparent structures, composed of multiple layers and superimpositions, and their exposed frameworks reveal the articulation of stories and walls. […] [Deconstructivism] can perhaps best be defined as disintegration, destruction, and even chaos. [Architects overstep] the bounds of structural integrity, for instance by extending building volumes far beyond their centre of gravity, creating an effect of instability and precariousness (Richter 2001:30-31). Peter Eisenman, a leading Deconstruction architect, believed that buildings should reflect the Holocaust horror, which dislocated individual comprehension and ruptured rationality (Eisenman 1978; Jencks 1989: 119).

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Balancing the past and the future in South Africa: a spatial analysis of the Apartheid Museum as an instrument for dealing with a contested past

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South Africa has demonstrated a firm commitment towards peace, reconciliation and nation building since obtaining its democracy in 1995. Various instruments and strategies were employed during the post-apartheid phase to enhance the transition process in the country and to facilitate the change from an authoritarian to a democratic regime. In this regard the Truth and Reconciliation Committee (TRC) had recommended that museums should play a role in an attempt to deal with the oppressive past but also to enhance the ideal of reconciliation. As a result of the plea by the TRC, various museums and monuments were erected, such as Freedom Park, the Hector Peterson monument and the Apartheid Museum. The Apartheid Museum was of specific importance, because it housed all the paraphernalia that originated and related to the apartheid's era. It also provided a visual representation of the impact of South Africa's oppressive past on the broader society. In addition the Museum also provided for reflection and reconciliation in an effort to enhance the value of nation building in the country. The rationale of the article is therefore to investigate the Apartheid Museum against the stated ideals of displaying the oppressive past, but also how it contributes to reconciliation in the country. In order to structure the investigation, there will be reference to the Apartheid Museum's interior outline followed by a look at how the exterior was designed to complement the broader objective.
Keywords: Apartheid Museum, apartheid, peace, reconciliation and nation building

Die balansering van die verlede en die hede: ʼn ruimtelike analise van die Apartheidsmuseum as instrument om met 'n verdeelde verlede te handel
Suid-Afrika het sedert 1995 die demokratiseringsproses voltooi is ʼn duidelike verbintenis met vrede, rekonsiliasie en nasiebou vertoon. Verskeie benaderings en strategieë is toegepas om die proses van verandering te versterk en die oorgang van ʼn outoritêre na 'n demokratiese stelsel te fasiliteer. Een van die institusionele middele wat vir die doel aangewend is, die Waarheids en Versoenings komitee (WVK), het onder andere aanbeveel dat museums gebruik moet word as ʼn metode om die oppresiewe verlede te hanteer en ook die ideaal van versoening na te streef. Die pleidooi van die WVK het tot die oprigting van Vryheidspark, die Hector Pieterson monument en veral die Apartheidsmuseum gelei. Die museum was baie belangrik in die verband omdat al die artikels wat in die apartheidera toegepas is, ʼn visuele verteenwoordigheid van Suid-Afrika se onderdrukkende verlede kon bied. Die Museum het egter ook voorsiening vir refleksie en versoening gemaak ten einde die ideaal van nasiebou in die land te steun. Die rasionaal van die artikel is daarom om ʼn ondersoek na die museum te doen om die onderdrukte verlede te vertoon, maar ook tot versoening in die land by te dra. In die artikel is gepoog om vas te stel in watter mate aan die oogmerk voldoen is. In die benadering is daar ʼn ondersoek na die museum se interned gedeelte gedoen, maar ook hoe die buitekant ontwerp is.
Sleutelwoorde: Apartheidsmuseum, apartheid, vrede, versoening, nasiebou

South Africa has demonstrated a firm commitment towards peace building, reconciliation and nation building since 1994 and has adopted various strategies to deal with its oppressive apartheid past. Since the advent of democracy, various leaders have launched various initiatives to enable the country to come to grips with the various aspects of reconciliation and peace building. One such initiative was establishing a Truth and Reconciliation Commission (TRC) to deal with the country's contested past in an effort to overcome the psychological legacy of apartheid.

The TRC concluded its mandate by issuing a final report in which it reflected a determination to leave a permanent legacy to assist with the strategies of reconciliation and peace building.

The TRC document was entitled 'Living with the issue of reconciliation' and outlined specific recommendations to concretely reflect the wrongs of the past. One of the strategies was contained in section 14 of the document and stated: 'Museums which celebrate different aspects of the past should be established and maintained.'(Doxtader & Salazar 2007: 433).

The TRC has been a noteworthy initiative to balance the past and to bring justice and reconciliation on various levels to a divided country (Harris 2004: 115). This necessity to reflect a more balanced picture in the new democratic era was very important considering the disparity of what monuments in the country represented, as Frescura pointed out earlier. In his report it was emphasised that in 1992 almost 92% of all declared monuments in South Africa, a staggering 97% was reflective of the whites' values and interests (Schonfeldt 2006: 217).

Establishing museums to correct the imbalance and to utilise public space in an effort to reflect the wrongs of the past considering the mentioned disparity, was therefore commendable. However, it was important that the new additions were constructed in such a manner that it could 'bring justice and reconciliation' to a divided country and not emphasise the divisions in society. However, it should be acknowledged that the dynamics of the process is a contested endeavour in an ever-changing political environment. As Maré (2007: 36) remarked: "Memory has always had political or ideological overtones, but each epoch found its own meaning in memory."

The sentiment expressed by the TRC to 'remember and to heal' is inescapable, because statues, memorials and museums memorialise past acts of political wrongdoing and in the process provide a powerful link to the past. As Ware (2008:1) has stated, the etymological roots of monuments (which can include museums) and memory are linked, because both evolve from the meaning of 'be reminded' and 'be mindful.'

Annie Combes (Harris 2004: 115) in the publication, *History After Apartheid: Visual Culture and Public Memory in Democratic South Africa*, reflected the complexity of competing narratives and the challenge to present a balanced picture of how to remember and to be mindful. Her account demonstrates "that there is forgetting in all remembering and that all memory projects are shaped by competing narratives." As Baines (2009:331) also suggested "memorialisation is a highly charged political process that will ultimately lead to contestation of past events."

The major challenge in the post-apartheid era was therefore how to represent a balanced reflection of the apartheid's history and how to deal with the broader challenges of competing narratives in an ever changing political landscape. The manner in which to reflect the past is, as Rankin and Schmidt (2009: 78) remarked, a difficult and challenging endeavour. The existing documentary records and other paraphernalia of the apartheid era should be displayed in such a manner that it fully reflects the comprehensive and penetrative nature of the apartheid era, but also in such a way that reconciliation and peace building are not undermined.

It was realised that it would be a challenge in a conventional archive or in a standard museum to visually provide a comprehensive oversight of the apartheid era. It was obvious that a more tangible and concrete strategy should be adopted to visually encapsulate and cover the specific period in South African history, given the complexities of the underpinning values. It was acknowledged that a stronger, more visual 'approach' as a 'recollection of memory boxes' should be created in the form of site museums to provide a vivid reflection of the period. This strategy of a site museum was already being utilised at the Robben Island Museum, where political prisoners were kept during the apartheid era. A further example of site museums was when a mine hostel in Johannesburg was transformed into a workers museum to reflect and embody the hardships of the migrant worker.

As a result of the new way of thinking a number of museums and open spaces to commemorate specific events or themes were erected to pay homage to the struggle against apartheid. In Soweto the Hector Peterson memorial and museum was build to commemorate the 1976 Soweto Uprising and the role that he played as a symbol of resistance. Outside Pretoria Freedom Park was erected on a hill within the triangle that was formed by the Voortrekker Monument and the Union Buildings (Sayagues 2009: 3).

The prevailing sentiments were that the new 'additions' (museums or display areas) in Gauteng must pay homage to the fact that these additions not only reflect the wrongs of the past, but also that they must also contribute to peace, reconciliation and nation building in the country. This process led to the addition of a more focused site museum, the Apartheid Museum which was build in the southern suburbs of Johannesburg, close to the popular Gold Reef City entertainment centre.

As Harris (2004: 115) remarked, within the broader context, South Africa's post-apartheid period has been applauded internationally for its determination to deal with its oppressive system of apartheid. He refers to the success of the TRC that performed an exemplary balancing act of imperatives in order to remember the cruelties of the past, but also at the same time to bring justice and reconciliation to the divided country.

The Apartheid Museum's broad overall purpose was to align itself with the aim of reflecting the past, but also to bring healing and reconciliation to the country. The primary objective and the underpinning rationale of the Museum were therefore to outline and to reflect the basic principle of segregation which drove the system of apartheid during the apartheid era (Information pamphlet, Apartheidsmuseum).

The central research question, that therefore underpins the article, will be to conduct an *in loco* inspection to establish how the Apartheid Museum reflected both important values that were expressed by the TRC that the museum should be a:

i) Reflection of the wrongs (apartheid) of the past

ii) Contribution to the values of reconciliation in the country

The focus of the article is therefore to outline the structure of the building. It will also focuses on the exhibitions and displays in the Apartheid Museum, with the aim to establish if they are complementary and compatible with the underpinning goals stated by the TRC.

In order to meaningfully address the central research question, the investigation will therefore be structured into an analysis of how the Apartheid Museum contributes spatially, visually, architecturally and symbolically to the two values identified above. The article will therefore be structurally divided into various sections to investigate the visual presentation of the building (from the outside and the inside) and its impact on the spatial environment. This will be done throughout the article against the background of the stated underpinning values.

The Apartheid Museum: a post-apartheid architectural expression?

Within the narrower Johannesburg geographical context the spatial dialectics of open areas and the erection of new public buildings, such as the Apartheid Museum, added significantly to the new post-apartheid architectural expression. The Apartheid Museum slotted easily into the new genre of architectural expression that arose in the post-apartheid era to occupied open spaces.

In the greater Johannesburg area a total of six ‘new public’ buildings appeared in the early years of the post-apartheid phase. All the newcomers reflected a new style of architectural expression, which radiates the city’s energy and formed and represented a ‘testimony’ of South Africa’s new democratic order.

The Apartheid Museum thus became part of the architectural post-apartheid expression in Johannesburg in the form of new vibrant ‘post-apartheid’ buildings. The collection of new buildings included the Constitutional Court, the Walter Sisulu Square of Dedication, the Mandela Yard, the Faraday Market and Transport Interchange, the Metro Rail and the Bara Taxi Rank (http:www.southafrica.infor/about/arts/architecture-230805.htm).

Johannesburg reflected during the apartheid era an agglomeration of architectural styles, which were predominantly representative of the styles that included a broad historical spectrum from the colonial era to the modern Tuscan style. The earlier cultural and architectural expressions in the city included a diversity of styles such as Victorian, Cape Dutch, Edwardian, Art Deco and Tuscan. However, during the post-apartheid phase there were vivid signs that a new approach to architectural expression has appeared on the horizon.

In an exhibition that was held in 2005 in Aedes, Hoetzel alluded to the new architectural style when he stated that there should be a new approach to the open spaces in Johannesburg. He emphasised that the new approach and architectural style should reflect and convey the dynamics and energy of an evolving city and that it should represent and reflect the current process of transformation and growth in the country. Hoetzel further emphasised that the new style was about creating more space and that the emphasis should be on buildings that are more spatial than visual. He emphasised that the architectural style should be more open ended so that it can give a sense of identity and ‘given the building an identity within the space’ (http:www.southafrica-infor/about/arts/architecture-230805.htm). Architecturally, this new direction was indicative of an emphasis shift within the design and occupation of space in a city.

The architectural rationale behind the new architectural approach to buildings in Gauteng also motivated the outline and interior of the Apartheid Museum. Rankin and Schmidt (2009: 79) were among the first to explore the Apartheid Museum and described its performance in an open space as a form of spatial dialectics. In their study they referred to Henri Lefebvre’s argument for a ‘body lived experience of space, constructed through its socio-political milieu, but that there approach will rather be a useful analysis of space as relational.’ (This aspect will be dealt with in more detail in the discussion of the outline of the inside of the Apartheid Museum.)

Apartheid buildings and post-apartheid buildings: a paradigm shift?

Architecturally, the difference between ‘apartheid buildings’ and the new set of ‘post apartheid buildings’ is very interesting in relation to the difference in outside appearances or facades. Public buildings that were built during the apartheid era were almost always recognizable by their closed, formal and almost exclusive nature. Although the ‘apartheid buildings’ occupied space, they radiated very little energy and reflected a sombre facade with little free flowing dynamics. The architecture of public buildings in Pretoria and elsewhere in Johannesburg, Durban and Cape Town reflected a sombre formal authority and in the process compromised on free flowing energy within its spatial environment. Their fortress like appearance presented a dominance which was not easy to ignore, but none of them reflected openness and free flowing energy (See in this regard the difference between the facade and outside appearance of the

Voortrekker Monument and Freedom Park in Labuschagne 2010: 115).

Hoetzel believes that apartheid as a closed political system had a profound influence on architecture in South Africa and that the politics was reflected in the buildings closed exclusive nature. He argues that the architecture in other countries did not reflect such vivid testimony of history, politics and social divisions as was done with buildings in South Africa (http:www.southafrica.infor/about/arts/architecture-230805.htm).

The intention of the architects who designed the Apartheid Museum was therefore to utilise space stronger as part of the new culture of planning and building to maximise the building's facade within its spatial environment. This signaled a new approach to architecture and space, within architectural design, with an emphasis on creating an energetic new, young and open society, with a style that is more spatial than visual. Mphethi Morojele, of the contracting firm that designed the Museum, emphasised that the idea was to emphasise the spatial rather than the visual aspects:"The design space anticipates the new ways of how people live. It reflects rural habits in an urban setting – a culture going through transition." (http:www.southafrica.info/about/arts/architecture-230805.htm).

The Apartheid Museum within the broader spatial environment

The Apartheid Museum was designed by the architects Mashibane Rose Associates and was opened in November 2001. This opening occurred almost seven years after the ending of the apartheid era. The funding of the Apartheid Museum did not come from government, but came from the business sector. The money was raised as part of a bidding process for a license for a casino, which together with Gold Reef City's theme park, formed an "entertainment unit" in the south-western section of Johannesburg (Rankin & Schmidt 2009: 77).

The bidders for the casino license were required to include a social responsibility project in their presentation, such as an apartheid museum. The winning bid fulfilled its word and the money that was raised in this manner was used to build a R80 million museum, next to the casino and the Gold Reef City's theme park.

Davie (2012: 2) argued that it was appropriate that the Apartheid Museum was build in Johannesburg, because during the turn of the 20th century there was a convergence of people from all over the world to South Africa for all sort of reasons, but predominately because of war and gold. The Apartheid Museum could therefore reflect the hardship of migrant labour which spearheaded the system of segregation.

However, the broader geographical location of the Apartheid Museum has rationally little relevance with the cosmopolitan nature of Johannesburg. The present location of the museum was dictated by the fact that its funding was manipulated by a simultaneous bid for a casino on the terrain. The problematic aspect of the current location is that no clear symbolic or other nexus exist between the museum and the site. It is not a site museum as such, because no specific incident occurred at the present location.

In the selection of sites it could be argued that no other city reflects the engineering and cruelties of apartheid stronger than the capital Pretoria. The capital city was the executive heartland of apartheid and its architectural style of the public buildings is strongly representative of this notion. The Apartheid Museum could have in this regard provided a value counterweight to the present set of public buildings in Pretoria.

In addition, the present geographical placement of the Apartheid Museum negates to a large extent the effectiveness of utilising space that should have complemented the architectural philosophy of the building. As Rankin and Schmidt (2009: 77) correctly points out, the mere location of the Apartheid Museum between Soweto and the more affluent former white suburbs carries with it a striking duality and a dichotomy of different urban nodes which is "like a lodestone caught between extremities and disputed territories a reflection of the history of dispossession and trauma that continues to haunt the present."

The spatial dimension is further compromised by the geographical setting of the Apartheid Museum and the strong, almost dominating, nearby presence of the theme park and the casino. The entrance to the broader complex, which is bordered by the theme park and the casino, is shared and one large parking area is reserved for all visitors. The serenity and ambience which the Apartheid Museum could have provided as a journey through the past with an emphasis on spatial, rather than visual, is largely lost within the present geographical location. The reverberating noise from the neighbouring theme park, with its unique sounds and over towering structures, diminishes the impact and initial impression radiated by the Museum Complex. As will be indicated later, the spiritual recollection that concludes the "journey through the Apartheidsmuseum" ended and importantly included a spatial reflective experience on the outside. However, the intended ambience of quiet reflection is largely lost, because the exterior is to a large extent dominated by its setting and the proximity of the Gold Reef City's theme park.

The long walk to freedom and the Apartheid Museum from the outside

In order to enter the Apartheid Museum Complex requires a longish walk from the ticket office up to the entrance area. This stroll for the first time revealed a more comprehensive view of the Apartheid Museum's outer presence and its occupation of space. It is the first opportunity to get any inclination of the Museum's size, which occupies 6, 000 square metres on a seven-hectare site. The first impression is a strong earthen one, because the adjacent area of the building consists of natural created veldt and indigenous vegetation, which is intersected by pathways and a lake that stretches out from a very stark, but stunning building (http://www.southafrica.info/history/apartheidsmuseum.htm.)

The exterior of the outer high brick walls with large pillars that protrudes in the sky gave a first indication of what is hidden from the eye. On the outer wall the name Apartheid Museum is strikingly displayed in black and white colours, which symbolically represents the enforced separation that underpinned apartheid policies for the a long time. These colours provide a key to what will be reflected in the museum. The sheer size of the outer brick wall delimits the enclosure of the Apartheid Museum in a rather unsuccessful attempt to isolate itself from the immediate proximity of the theme park and casino. However, the delimitation is nevertheless functional enough to frame the Museum's narrative, but it also represents its older pre-colonial history (Rankin & Schmidt 2009: 81)

Figure 1
The outside wall of the Apartheidsmuseum, displaying the names in black and white (source: free internet Google Images, accessed 4 September 2012).

The vernacular conical shape of the structures and wall outside the entrance to the Apartheid Museum uses natural stone and carries a strong historic resemblance with the Africa continent's pre-colonial history. The conical towers at the entrance resemble the Great Enclosure at the Great Zimbabwe historical site near Masvingo (Tingay 1994: 98). Evidently, this pre-colonial architectural style has found its way into numerous post-apartheid buildings after the end of apartheid and has also been used to frame the outside section of Freedom Park outside Pretoria. The pre-colonial conical towers at the Apartheid Museum are successfully complemented by the planting of tall square sections of indigenous grass that reflects the earthiness of the complex with its basic colours.

The Apartheid Museum immediately radiates a stark appearance and provokes an immediate impression which is difficult to ignore. The square "prison" facade of the museum building radiates simplicity, but at the same time it is striking within the spatial environment. The sheer balance between space and the location of buildings in the forecourt unobtrusively commands the attention. The openness and the visibility of open space and also the choice of materials, before entering through the admission gates, successfully compliment the underpinning structure and outline of the complex. The Chairperson of the Museum Board, John Kani has stated in this regard that: "The earthiness of the building material contributes to the synergy that was created between natural element and the building finish of plaster, concrete, red brick rusted and galvanised steel creates a harmonious structure and the environment" (http://www.southafrica.info/about/history/apartheidsmuseum.htm.).

The only compromise that was made to vertical dominance near the entrance of the museum is in the form of a number of square pillars that were erected in the forecourt, close to the admission gates, which reflect various democratic and social principles and values in South Africa. The seven principles of the new constitution are enshrined on each pillar, namely democracy, equality, reconciliation, diversity, responsibility, respect and freedom.

Figure 2
The square pillars in the forecourt displaying the seven principles of the new constitution. (source: free internet Google: Images, accessed 4 September 2012).

The entrance to the building itself is dramatic and effective in demonstrating the divisiveness of the system of apartheid. The tickets that were issued at the ticket office are almost the size of former identity cards, which reflect the racial divide. Couples are separated according to race and have to enter the first passages of the museum through different entrances. Again the manipulation of space is obvious and very effectively done, because it is difficult to predict when you are actually in the inside of the building. Contrary to other museums and entertainment areas there are no spacious, welcoming foyer in which visitors can mingle and orientate themselves (Rankin & Schmidt 2009: 85). The use of open space to confine and to instruct the visitor is very effective and indicative of the symbolism of what the museum represents.

The Apartheid Museum from the inside

After negotiating the separate entrances, visitors have first to pass wire cages containing different ID documents that regulated persons according to race, such as blow-up copies of early ID cards, identity books and the symbol of hatred for many and the pass books. The placing of the wire cages is very effective and prolonged the uncomfortable sensation of separation which was invoked by the separate entrances. After the entrance has been negotiated, an open space is entered; which the designers have very effectively employed to create a spatial experience and to allow the visitor to experience the energy it stimulates.

Figure 3
The separate admission tickets representing the different identity cards (source: free internet Google Images, accessed 4 September 2012).

The visitors then have to walk in an open passageway on a long incline towards the entrance leading to the building complex. Situated along the way is a series of blown up posters of people representing the cosmopolitan make up of the South African society. The diversity of South Africans, but also the social cohesion of the society, is strongly represented by the posters, however, the feeling of separateness still lingers with the visitor. The posters are augmented by vertical mirrors that are placed in this section, and create an optic illusion by "adding more people" than those they represented. The visitors own reflection in the mirrors add another figure which passes through the history and experience of apartheid.

Figure 4
The long walkway leading to the entrance and the reflecting mirrors to enhance the experience (source: free internet Google Images, accessed 4 September 2012).

At the end of the walkway the open space is again manipulated by the addition of an upper level, which leads to a "view platform". The view platform was added to extend the outer experience and is on the roof of the Museum to provide a panoramic view of the city of gold and its connection to the discovery of gold. This could also illustrate the role that mining played as organised labour to attract migrant labour. However, the nexus to the actual location is not explained and perhaps not implicitly intended by the designers.

After an extended exposure to various open areas, alley-ways, walkways and platforms, the visitors are eventually allowed into the bowels of the Apartheid Museum. This is done by descending down a number of steps which lead almost into a twilight zone. What lies ahead is a journey through time and space in an effort to graphically demonstrate the nature and tools of the apartheid regime. The graphic display of 'apartheid instruments from the outset are indeed graphic, such as the 121 nooses that are dangling from the roof representing the political prisoners that were hanged during the apartheid area. The display is brutally direct and the cruelty is almost "thrust" into the faces of visitors without any attempt to soften the blow.

The journey extends into the smaller cavities of the museum where the walls close in on the visitor in the nature of a succession of rooms, each with their own displays. Strategically, displayed in the small open areas are a number of television monitors that display the footage of 16 June 1976 and other significant events of the era. A large yellow and blue police armoured vehicle that was employed by the police forms part of the exhibitions which allow no room for any uncertainty about the strong arm of the apartheid authority. The displays are supported by large poster after poster that depicts apartheid supplement by rooms with bars and cages where the spatial experience of the visitor is restricted to understand and experience the control that was exercised by the apartheid regime over the black population.

Rankin and Schmidt (2009: 79) correctly pointed out that the spaces in the museum are being effectively used to manipulate the experiences of those who have lived and experienced the effect of apartheid on their lives. Van der Merwe (2012: 10) also refer to the manipulation of spaces at the Apartheid Museum as a 'a world class minimalistic concrete-architectural structure which emotionally manipulates the visitors cleverly through the employment of open spaces.'

The broad range of exhibits is truly encompassing and was put together by a multi-disciplinary team of curators, film makers, historians, museologists and designers. The collection indeed formed a comprehensive collection of objects and materials which includes blown-up photographs, artifacts, newspaper clippings, film footages and other materials. Various scenes that allude to apartheid are being depicted; and special exhibitions such as one that celebrated the life of Nelson Mandela are on display which emphasises on different panels of his character, namely comrade, leader, prisoner, image, negotiator statesmen and his legacy (Pamphlet, Apartheid Museum).

The journey continues to take the visitor through a network of passages from larger to smaller rooms which differs from the previous one in a zigzag of shapes. The lighting of the rooms is controlled and some reflects a somber dark atmosphere (http://www.southafrica.info.culture/apartheidsmuseum.htm). The whole time a sensory and visual assault is being conducted on the senses of the visitor, which is both disorientating and overwhelming within the confined spaces.

The sheer magnitude of the information and material that are relayed to the visitor through displays, blaring television screens, posters, pictures and other mediums is indeed overwhelming. In 2004, it was estimated that the display exceeds more than 35,000 items which is a staggering figure and certainly reflects the cruelties of apartheid and the resistance against the previous regime. However, as Rankin and Schmidt (2009:93) correctly observed, the items do not operate as a coherent didactic tool to explain events, but rather to "overwhelm" the visitor with its impact.

The manipulation of space, the visual and audio overload combines to confuse rather than inform the visitor. The flipside of the argument may be that the sheer magnitude of information was intended to reflect the impossibility to fully comprehend the full implications of apartheid. However, the more plausible deduction to be made is that the underpinning driving force was to overwhelm the visitor rather than to present a coherent logically prepared exhibition.

After experiencing the overload of information and the complexity of socio-political live of apartheid that each of the brick alcoves presents, the visitor is gradually led through quieter and wider passage to the exterior which allowed some respite to recover from the sensory assault. This last section of the museum was an intended addition to allow for a period of reflection in the open area after it had been exposed to the exhibitions.

Conclusion

The spiritual journey through the Apartheid Museum that has started from the moment the tickets were purchased lingers with the visitor until one enters the visitors centre near the exit. The whole journey through the museum could therefore be broadly subdivided into three sections and three distinct experiences.

The first section is the journey, from the entrance to the bowels of the Museum. It is very effective in creating anticipation and the prolonging of the journey ahead. This is done through a carefully crafted manipulation of the entry section, because the effective construction of space manipulates and extends the experience of segregation for the visitor that was not exposed to the rigours of apartheid before. It puts the visitor in the right frame of mind of what is to follow. In this regard the clandestine manner in which the entrance section is utilised is very effective. (The visitor that has already walked up the pathway to the ticket entrance (through separate entrances) fully suspected that the journey has started.) After the awkward experience of being separated from your companion and after re-entering an open space visitors are led along the long corridor which leads to a roof area designed to again orientate the visitor and to complement the spatial aspect of the setting of the museum.

The second section started when the visitor is eventually allowed into the network of passages and little rooms, which form the main section of the museum. Again the visitor is manipulated by the journey and not allowed to dictate pace and space, because he or she has to follow what is "instructed" by the outline and design of the smaller rooms. The effectiveness of the displays into the smaller spaces is then very vividly used to maximise its impact on the visitor.

The last section of the museum was designed to provide for reflection, but also to conclude the journey. The complete journey stretches from the pre-colonial (at the entrance with pre-colonial structures and little alcoves) to the (second) main section (that reflects apartheid) and then in the last section to demonstrate how apartheid was overcome during the democratic phase. The reflection and meditation of the large section is augmented by the contrast in sound and surroundings when entering the last phase. (From a noisy interior of the museum the journey leads to the serenity of the outside.) The visitor can now walk from the exit of the building along a little path that led to a grass land and a small lake to experience a period of reflection. The contrast that the visitor experiences, between the sensory assault and the peace and tranquility of the outer section, is striking and to a large extent very effective. However, the setting of the Apartheid Museum is again questionable, because the area is flanked by a noisy residential street. During a visit to the museum a car was roaring down the street on the eastern side of the outer section which drained any thoughts of reflection.

The overall aim of the Apartheid Museum was also not only to demonstrate the evils of the apartheid era, but also intended to be healing to all South Africans. However, it is doubtful if the latter aim was reached, because selectiveness certainly influenced the displays. Very little homage is for example paid to white role players who were not a member of black opposition groups. This includes people, such as Helen Suzman, and their resistance to assist in the dismantling of apartheid. Reconciliation has certainly taken a back seat in favour of showcasing the evils of apartheid.

In the final analysis the Apartheid Museum certainly plays an important role in the broader context to remember the ills of apartheid and also to enhance the goal of reconciliation. However, the lingering feeling after leaving the museum is that the emphasis was on the evils of apartheid than anything else. In the process the homage that should also be paid to the process of healing and to reconcile the diversity in society has to play second fiddle.

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Political imaginings in the visual art of South African Indians

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During times of pain, trauma and disempowerment, the creative field of fine art affords an opportunity for communication and self-empowerment. In the 1980s, which was one of the most turbulent decades in South Africa's political history, art students from the University of Durban-Westville used their creativity to engage with these struggles. The artworks presented here are a small sample extracted from a broader corpus of work, approximating 1 000 pieces, which have been identified over a research period of four years and which have yet to be located within a more inclusive space in the art history of our country. This article attempts to engage with this marginalisation in our art history and intends to bring into the dialogue those South African artists who have been consigned to invisibility. This dialogue and narrative are vital nationally as South Africa embarks on the process of regeneration and affirms both national and cultural pride in the South African histories and heritage. Further, at a time when the South African Indian community has just celebrated their 150th year in this country, the space has arrived through the post-colonial discourse to write back to the centre those who have been consigned to the peripheries of our society.
Key words: Indian, political identity, resistance,

'n Politieke voorstelling in die visuele kuns van Suid-Afrikaanse Indiërs
In tye wanneer pyn, trauma en ontmagtiging ervaar word, bied die skeppende gebied van die beeldende kunste geleentheid vir kommunikasie en selfbemagtiging. In die 1980s, wat een van die onstuimigste dekades in Suid-Afrika se politieke geskiedenis was, het studente van die Universiteit van Durban-Westville hulle kreatiwiteit gebruik om tot hierdie stryd toe te tree. Die kunswerke wat hier verteenwoordig is, is 'n klein keur uit 'n groter werkskorpus van ongeveer 1 000 kunswerke wat in die loop van vier jaar se navorsing geïdentifiseer is en waaraan daar nog 'n meer inklusiewe plek in ons land se kunsgeskiedenis toegeken moet word. Hierdie artikel het dit ten doel om met hierdie marginalisering in die geskiedenis van ons kuns in gesprek te tree en die Suid-Afrikaanse kunstenaars wat tot onsigbaarheid gedoem is, te betrek. Hierdie gesprekvoering en narratief is van nasionale belang noudat Suid-Afrika met die proses van hernuwing begin het, en bevestig sowel die nasionale as die kulturele trots op die Suid-Afrikaanse geskiedenis en erfenis. Buitendien, op 'n tydstip dat die Suid-Afrikaanse Indiërgemeenskap pas hulle 150ste jaar in hierdie land gevier het, is die ruimte danksy die postkoloniale diskoers geskep om diegene wat na die randgebied van ons samelewing uitgedryf is, weer terug te bring na die middelpunt daarvan.
Sleutelwoorde: Indiër, politieke identiteit, weerstand

Cultural critic, Ziauddin Sardar (Araeen et al. 2002: 11) proposes that not only do we make history, but we are also made by our history. He states that individuals and societies constantly move in history and use it as a reservoir of experience, allegiance and ideas that craft identities and outlooks. However, Pather (in Scratches on the Face, 2008:8) avers that, conventionally, history as taught and studied is hopelessly selective. He says there is as much at stake for those excluded from narratives as there is for those with interests inscribed in them. In South Africa, our recent past is a sobering reminder of ways in which slips and silences in history can empower and marginalise people (ibid). The post-apartheid utopian vision of an integrated society has necessitated the writing of an inclusive history imparting a sense of coherence and integrity to the nascent "rainbow nation" (ibid).

Post-apartheid South Africa bears witness to considerable portions of histories yet to be remembered. Cultural production or cultural activity during the days of apartheid has not been systematically documented in the post-apartheid years and has, as a result, been marginalised.

The birth of the *new* South Africa has scripted the demands of a new country seeking out new strategies for engagement, new identities, new histories and new images. The Indian community in South Africa is one such community whose general historical narrative is well-documented, yet whose art history is minimal and almost, one could argue, invisible. Where are these artists? Who are these artists? What kinds of artwork are they creating? And how do we create spaces for them in this new art history that is being written?

Marginalising this site of art making could result in one of two things. First, that the memory of cultural activity would be forgotten, or, second, that it would never enter the public domain. However, Edward Said, in *Invention, Memory and Place* (2000:191) proposes that the "art of memory", for the purposes of liberation and co-existence between societies, can be a potent instrument. Despite some attempts to produce an inclusive memory, like the *Tributaries* exhibition (1985) or the *Revisions* exhibition (2004) or more recently the *Scratches on the Face* exhibition (2008/9), the visual fine art production of the Indian community in South Africa has not been dealt with in a meaningful, critical or challenging way. Groundbreaking texts like Sue Williamson's *Resistance Art in South Africa* in 1989 does not include any of these images either and creating spaces for these works in a post-apartheid South Africa could reawaken the memory of artist/activist interrogating what it meant to be an Indian South African living through apartheid and indeed what it means to be an Indian living in post-apartheid South Africa, as well. At this point in our history when the Indian population have just celebrated their 150th year in South Africa, there is still no coherent response to cultural production reflecting the South African Indian experience.

The aim of this article is to expose and reflect on the polemics and presumptions around issues of race and identity that still form part of the cultural debate in post-apartheid South Africa. The article will focus on the visual art produced by South African Indian artists who graduated from the University of Durban-Westville (UDW),[1] which was established through the Extension of University Education Act[2] of 1959.

The artworks discussed in this article were produced in the turbulent 1980s, at the height of apartheid and amidst many states of emergency. Some of these works were never exhibited and are subsequently largely unknown in South Africa. These images are responses to the unique experiment of apartheid, and readings of these works emerge from an embedded collective memory. These visual explorations are invaluable in understanding the silences of the past and critical in opening up an inclusive dialogue on ideas about race and the construction of identity in a pluralistic post-apartheid South Africa.

Strategies in constructing identity

Since 1994, South Africa has undergone a radical transformation and socially constructed identities are still being contested and redefined. This debate around the construction of identity is being extended to include identity discourse about ethnicity and race in minority groups around the world. Redefining and positioning the constructs of identity and the notions of displacement and marginalisation at the forefront of the transformatory agenda form part of the process of transformation.

As the country moves from the legacy of an apartheid state towards a nation-building state, it requires a constant negotiating of identity. This process of nation-building occurs against the historical background of colonialism and apartheid in which it was embedded in a context defined by power relations. As a result of these power relations, the marginalised or minorities have great difficulty in shaking off a legacy of disenfranchisement and expelling feelings of powerlessness. Ashcroft, Griffith and Tiffin (2000: 192) have valuable insight here when they highlight the postcolonial framework, which essentially illuminates the effects of colonialism on the recording of history. They expose the contestations in the underlying assumptions of identity, place and displacement and reveal the inherent dominant ideologies of the coloniser. According to postcolonial theorist Homi Bhabha (2008: 90), this experience of dislocation speaks directly to the condition of the marginalised and alienated and in this regard mirrors the South African Indian community.

The social, cultural and political construction of identity in this country is fragmented because of the plural, fractured, multicultural society. As Govinden posits (2008: 34), the tendency to maintain separate identities in the post-apartheid era is ironically celebrated for the very freedom it affords to do this. She adds that the slogan *One nation – Many cultures* creates a sense of unity-in-diversity and national identity, and is embraced by the present government. However, with the use of this slogan, the African National Congress appeals to the idea of a unitary nation, yet, ironically, at the same time it foregrounds the different racial population groups created during apartheid and thereby reinforces racial difference, which impacts significantly on identity construction. Further, the bureaucratic requirements of this country still demand that we as a people define ourselves through the labels of African/Black, Coloured, Indian/Asian or White – interestingly without a category for "South African". Hence, in South Africa, expressions of identity were and often are still linked to the specificity of communities living in an oppressive society, and created South Africans who are still label-carrying citizens today.

The impact of this instrument of racial definition on the people of South Africa is significant. The many laws of apartheid institutionalized racial divisions and gave South Africans their identity. This imposed identity, whether racial or ethnic, objectified the people in this country by denying South Africans the right to define who they were themselves. In this way, the apartheid government dispossessed its citizens of their own identity. The implications of this dislocated sense of identity for the South African Indian will be explored later in the interpretation of the artworks.

The apartheid regime harnessed various tools to ensure a separatist state where even the notion of "one" people was denied. One of these tools was the segregation of education, where each race and ethnic group was afforded its own site for tertiary education. For example, the Coloured South Africans attended the University of the Western Cape and the Tshivenda, Xitsonga and Sesotho-speaking South Africans attended the University of the North. For the Indians it was the University of Durban-Westville. In order to appreciate the content and context of the visual articulation discussed in this article, it is imperative to position the university in its unique context.

The University of Durban-Westville: a site of protest

Amidst growing pressure for access to tertiary education by Indians in Natal, the University of Durban-Westville was established at the height of political repression in 1960 (Oosthuizen et al, 1981: 32) This coincidently happened to be exactly 100 years after the first Indians arrived in Durban on the east coast of South Africa. It was established as the University College for Indians in disused naval barracks on Salisbury Island in the Durban Bay. More colourfully, in the parlance of resistance politics, it was also known as a "bush college" or a "tribal/ethnic" university (Oosthuizen et al, 1981: 35-37). These terms all referred not only to the institutions that limited their student intake to a particular race or group, but also to institutions that were "characterised by closedness, authoritarianism and hostility to any innovation that did not emanate from the top" (Morrell 1991: 53-54). Morrell called this university a state university where "styles of management reflect state bureaucracy and University administrators are known to co-operate with the SAP and the security policy" and further because it "embraces the world view of that state". At the ethnic universities, slogans such as *Liberation before Education*, *People's Education*, and *Intellectual Home of the Left* popularised and symbolised the struggle against apartheid education (Reddy 1991:3). As an already marginalised community, the isolation of the geographic location of the campus, that is, on an island, further marginalised the Indian students and enabled them to fully experience the extent and parameters of racial and political segregation.

Ten years later, in 1971, the university was granted academic autonomy (Oosthuizen et al, 1981: 49) and was relocated to a hilltop in Westville, which further isolated the campus from the centre of Durban and from its target population. Being locked on that hill gave impetus to the projection of the university as a "bush college", a popular reference to this university. Students attended this university under protest and it soon became a political hotspot in the South African landscape of protest and resistance politics. These developments were a central feature of UDW life for most of its early years. In the 1980s, this strategically isolated location also allowed the police to establish a presence on the campus to monitor political activities and often brutalise student protestors (Ganess 2011, Govender 2011). Hence, at UDW, like at other education sites around the world, the consequences of a position of struggle were severe – expulsions, bannings, detentions, tear gassing, beatings and closure of the university were commonplace, as noted by Professor Jairam Reddy (1991: 3), who was the first non-white Indian rector of the university. In his words, the "campus became an area of free reign for the security police and its allies". The Black Consciousness movement, for example, made its presence felt on campus even in the early days and protest actions and boycotts were already visible in 1972. The Indian students at this institution were also "very critical of the white society which provided them with education on a separate basis ... by discriminating against them in many spheres because they were Indian (Oosthuizen et al. 1981: 161).

In protest against apartheid, students and some staff at UDW, for many years functioned within a spirit of non-cooperation which prevailed among the Indian community in general (Pillay 2011). One example of such noncooperation was the boycotting of graduation ceremonies by most graduands themselves, while another was the refusal of Fine Art students to exhibit in Durban. Showing their work, according to Pather (in Scratches on the Face, 2008: 10), would have lent credibility to the apartheid education policy of separate yet equal education. Professor Olivier, the first rector of the institution, appealed to the cultural identity of the Indian community, thereby positioning the South African Indian as a separate entity and thus foregrounding the post-colonial dialectic relationship between "us" and the "rest".

The university highlighted its difference by designing a curriculum catering specifically for the Indian students. In this way it attempted to support the Indian community and to curry favour with that community, as it operated within a diaspora locale. Oosthuizen (1981: 125-130) explains that the establishment of particular departments was well placed to develop meaningful relationships with the Indian community. One such department was Speech and Drama, which included in its scope of traditional teachings opportunities to study Eastern and Indian theatre, Sanskrit drama and classical Indian dance. The Music department, teaching in a Western paradigm, offered Indian music history and offered tuition in some Indian wind instruments as well. The Fine Art Department included in its programme the unique study of

Indian art history, including Buddhist, Hindu and Islamic art, as well a unique module on South African Hindu temple architecture. Other subjects on campus with a distinct Indian flavour were Indian philosophy, Oriental Studies and a variety of Indian languages, which complemented the Indian ethos of the university and theoretically appeased the opposing Indian community at large (Oosthuizen et al. 1981: 125-130).

However, the ethnic nature of the institution was deplored by the very community it was intended to serve, as Dr G.M. Naicker, President of the South African Indian Congress, said:

> …fundamentally the institution of a tribal university is a bad and retrogressive concept. The Indian people have every right to fear this monstrosity… We do not regard the tribal university as a place of learning; indeed it is a centre for the indoctrination of the Indian mind (with Nationalist ideologies)" (Daily News, *Natal Indians still reject varsity*, 19 November 1960).

But the agenda was evidently, as Said (1978: 36) points out, the acquisition of knowledge of subject races in order to make their management easy and profitable – an increasingly profitable dialectic of information and control.

Control was a critical tool that authorities attempted to implement at the university. At UDW, power was wielded by "Admin"[3] (Morrell 191: 54-56), which had arrogated power to itself and concentrated this power in itself. On many occasions, Admin would "visit" the Fine Art Department in a covert attempt to monitor the creative output of the students. However, during the 1980s when the national political climate changed, greater militancy erupted in the student body and any attempt to control their art practice proved to be futile.[4] It is interesting to note that, during this time, power structures at the university were undemocratic, highly centralised and bureaucratic (Morrell 1991: 52-53).

Tools of resistance

It was during the political uprisings in the late 1970s and 1980s that students at UDW, like at other universities around the country, frequently expressed their solidarity with the political climate via numerous mass meetings resulting in varied forms of resistance. Hence, student protest action was commonplace and in the 1980s, particularly, the frenzied political landscape gave impetus to the creative energy of the fine art students who used socio-political subject matter as a natural outcome of this experience. It was commonplace to use social trauma and abjection as subject matter and some staff members encouraged students to engage with material that was accessible and close to their personal experience.

Many of these artists/art students asserted their political and resistance identity by trying to break down the physical and psychological walls built around them. The artworks display their determined efforts to resist apartheid divisions and depict a more unified vision of the South African landscape. This direction was given impetus by the call from the African National Congress directing all artistic energy and output into the struggle. It was therefore commonplace for art to be used as a weapon of the struggle, where a culture of resistance was used to rouse and embolden the oppressed. This direction vilified the artistic output of many art students who positioned themselves as cultural workers accepting their social and political responsibility as artists.

Imaginings of resistance

The following discussion of artworks was extrapolated from the process of engaging with these artists over a period of three years. The overarching research project was concerned with interviewing 42 artists who had graduated from the University of Durban-Westville's Department of Fine Art. The artworks produced by these artists have been documented and photographed systematically and number approximately 1 000. Thematic considerations were identified in this sample of artworks created in the 1980s, resulting in three broad categories, which will be outlined below. However, within these categories there are subcategories that will be explored in the following analyses.

In the art production of UDW the thematic considerations move through a spectrum of identities and their mediated constructions. These themes, as mentioned briefly above, include a gendered identity, a resistance or political identity and a religious or cultural identity. The works presented in this article and produced during the 1980s fall in the ambit of examining a resistance or political identity that considers specific issues, as they are related to poverty, resistance politics and concerns of dehumanisation. This selection highlights the period of the 1980s when the country experienced two states of emergency and the ensuing chaos and turbulence fuelled the artists of the country and the art students at UDW. However, it is worth noting that the student output reflected a great awareness of liberation imagery and offered more than the militant rhetoric of clenched fists and barbed wire.

The art practitioners

The artists selected for this article graduated from the University of Durban-Westville during the 1980s. Some of these artists practise as artists today, while others are no longer engaged in directed and concentrated art-making, but function on the peripheries of the art community in South Africa. Clive Pillay who was an activist in the structures of the African National Congress, is still a political activist who is involved in social reform in the Indian township of Chatsworth in Durban, KwaZulu-Natal. Ujala Sewpersad was an educator for 17 years, after which she resigned in order to pursue a career as an artist. Rufus Lutchmigadu and Dianne Naicker are educators in Port Shepstone, south of Durban, who are involved in the practising of art only to fulfil the social needs of the community designing and painting backdrops for theatre productions and banners required for various religious activities. The artworks of these artists fall in the broad thematic considerations of the political/resistance identity and various subcategories, as highlighted in the discussion below.

Poverty

In the artwork of printmaker Clive Pillay, the concepts of a resistance or political identity are mediated through his interrogation of the political dialogues as they occurred in the country. With a body of work that reflects both symbolic and social realist imagery, much of his explorations were the outcome of many photographic shoots that documented the ravages of apartheid (Pillay, 2009). In *A South African Stamp* (figure 1) we are presented with an image focused on the plight of abandoned young children living in dilapidated buses and shacks.

Figure 1
Clive Pillay, *A South African Stamp* 1984, screen print, private collection.

Traditionally, a stamp provides the receiver with a brief view of the country of its origin. South Africa would generally depict the presidents and the flora and fauna. However, in *The South African Stamp*, Pillay used this image as a tool to create awareness of the appalling conditions in which our children lived, abandoned by parents, family and society. A glimpse of a bright future is suggested with the slightest hint of light and life that awaits the children beyond the tragedy of their simple, stark shack dwelling. His skilful use of the medium of silkscreen is successful in foregrounding the plight of these children and together they align in setting up a powerful indictment of the social order of this country during the 1980s.

In that period it was commonplace to find art forms inextricably bound to politics; in this regard often used and viewed as a weapon of the struggle. Hence, creativity in all its diversity could not, in South Africa, be abstracted from its particular context.

To resist

Another print by Pillay (figure 2) illustrates the political theme of resistance. As mentioned earlier, security police and state spies operated covertly on the campus. As a result, many students and staff were often intimidated by the interrogators of the apartheid state. In *Untitled,* the image of an interrogation presents a security policeman focusing directly on the viewer with a cool, uncompromising glance. This image recalls many other similarly styled images from the same time frame. Perhaps one of the most recognisable images is *Interrogators* by Paul Stopforth.

Figure 2
Clive Pillay, *Untitled*, 1986, screen print, private collection.

Subsequently, as highlighted by Professor Reddy (1991: 3), the university became a crucial site of struggle within the ambit of education in particular and the liberation movement in general. From the moment of its conception this university was seen by the Indian community as an instrument for the implementation of the government's policy of separate development aligned to the apartheid ideologies of this country. And ever since then it consistently challenged the monolithic apartheid order. Challenging the system had various consequences, as reflected in the work of Ujala Sewpersad (figure 3).

Figure 3
Ujala Sewpersad, *Detainee*, 1980s date unknown, oil on canvas, private collection.

Sewpersad produced many paintings with imagery of detainees that was extrapolated from the experienced reality of the many activists at the university, including her own. Once again, the notion of artist/activist is revived by these works as critical reflections on the political situation by artists who were directly affected by apartheid, yet absent from the art historical narrative of this country. These artists sought to transform their communities and were instrumental in affecting many changes in their respective townships. Their work speaks to a broader South African community rather than just their Indian community and could therefore be engaged as part of the greater awareness of art making from within minority communities.

The third category identified is related to issues of dehumanisation (see figure 4), which is directly related to a brutalised society.

Dehumanised

Figure 4
Rufus Latchmigadu, *Untitled,* 1988, cement, private collection.

These sculptured heads of death by Rufus Latchmigadu represent a tactile manipulation of the South African society. The reflected angst and simultaneous pathos are stimuli that cause the face to contort into disembodied reflections of forms that once reflected humanity. This piece comments fleetingly on the murders later known as the Sharpeville Six. For Latchmigadu, "the real struggles behind those apartheid killings are often lost and through overexposure death becomes glamorised by history" (23 August 2011).

The images emerge from the rough-hued concrete reflecting on the burden of death in the turbulent climate of the 1980s. The dehumanisation of the apartheid regime created moments of liminal conflict embedded within the art production of these students who practised their art on the periphery of the South African art world. Their position of marginality questions what Stuart Hall (Araeen et al. 2002: 74) calls "belongingness" within the new inclusive South Africa. He points out that national heritage is a powerful source in creating such meaning for communities and those who cannot see themselves reflected in its mirror cannot properly "belong". For

Hall, heritage is a discursive practice in which a nation constructs for itself a collective social memory. In this regard, the construction is under constant reconstruction and its meaning can only be known through the objects, artefacts and artworks that eventually symbolise the essential characteristics and values of the nation. Within this construct the role of inclusivity in the new South Africa is an imperative. Artworks and artists who are seen as valuable commodities in representing their nation and history ought not then to be excluded from the greater collective narrative.

South Africa's art history seems to have suppressed much of the experiences and creative outputs of the Indian artists. As Sardar (Araeen et al. 2002: 11) points out, most of human experience shows the interplay of power politics. Perhaps this is also the case with the dialogue of our art history.

Dianne Latchmigadu, who graduated from UDW in 1989, also located her creative voice within the political ambit of South Africa, focusing on the dehumanising effects the political climate had on a traumatised society. Fear and mistrust were common features of this society and in figure 5 she explores these concepts alongside the symbolic notion of a university and a country in transition, as evidenced in the crossing-over in the use of the bridge.

Figure 5
Dianne Latchmigadu, *Untitled,* 1989, silkscreen, private collection.

This diptych by Latchmigadu in 1989 expresses the brutality of the 1980s through the commonplace harassment and detention without trial that were experienced by activists throughout the country. The image emerged from personal experiences with police during the 1980s, who would often stop students at UDW's boom gates and search their cars and bags, and confiscate the art students' main tool for commentary, their cameras. The web of deceit and injustice of the nationalist regime permeated all corners of the country and in a time and space when the notion of "innocence" was inconceivable; the outcome of a position of activism had severe implications. The silkscreen is overlaid with impermeable symbols as can be seen in the detail (figure 6) reinforcing the chaotic times that many described as "a country on fire". Here, pale hued and simply constructed images are surrounded by and embedded in a blood red background that implicitly draws attention to the brutality of that time in our history. These symbolic, somewhat primitive, renditions also "hark back to different forms of execution throughout history" (Latchmigadu 2011).

Figure 6
Dianne Latchmigadu, *Untitled,* 1989, silkscreen, private collection.

The traumatic events of our history as represented in the works of these Indian artists question their position of marginality in the post-apartheid South African art narrative. It is perhaps Homi Bhabha's (2008: 7) suggestion that the "boundary becomes the place from which something begins its presencing" that will generate a space for the Indian artist in the new histories that will be written. Furthermore, it is from the perspective of the minority that the questions of cultural inclusivity and historical transformation become critical sites of engagement in the new dispensation.

Heritaged vs. heritage-less

The visual art discussed in this article reflects just a small body of work from a more substantial corpus produced by South African artists of Indian origin. However, owing to the debilitating effects of segregation, job reservation and the cultural boycott, these artists were unable to sustain careers as professional artists in this country. The position of resistance taken by students of the Fine Art Department at the University of Durban-Westville also did not afford them public exposure and turned them into internal exiles. As a result of denying credibility to the institutions and the status quo within the structures of empowerment in the art world, they exiled themselves from a space of contribution which for them would demand exhibiting and thereby collaborating with the system. The act of excluding these artists from contemporary art discourse has serious implications as it reproduces the exclusionary manner in which these artists were educated and in which they practised during the apartheid era. This is an attempt to write back those who have been excluded into the contemporary arts and cultural discourse of South Africa.

Minority groups the world over have much to lose in allowing their histories to recede in the construction of a national history. There should be a revision of the writing of history. As Hall suggests, we ought to rewrite the margins into the centre and the outside into the inside (in Araeen et al. 2002: 80). This would ensure critical dialogue and inclusivity within the globalised world. The history of South Africa, having marginalised this group of art practioners creates a new South Africa whose minority histories have been written out of history and glossed over without any serious attention. This exclusionary activity then, as Sardar (in Araeen et al. 2002: 11) proposed, "makes" our history, constructs our identities and determines allegiances in this country. Hence, in some groups an inclusive art history will empower while in other groups it denies and renders those groups invisible to the broader narrative of the country's history.

Through the process of conducting this research the act of remembering has proved to be a critical aspect. However, the act of remembering is as Bhabha (2008: 90) states, never a quiet moment of introspection or retrospection. In fact, he says that "it is a painful re-membering, a putting together of the dismembered past" to make sense of the present. For those interviewees it was a remembering of a chaotic yet powerful sense of identity, a profound sense of cultural activism and the concomitant impression of racism (conversations with the artists). The remembering also included the conditions of marginalisation and alienation experienced under the surveillance of the signs of the times, namely the security police and many covert political operations conducted on the campus

Currently, as we speak of a "rainbow nation", we realise that it is constantly shifting ground for the South African identity in general and the South African *Indian* identity in particular. These shifts exist alongside the dramatic transformations occurring in this country. Although apartheid South Africa located its citizenry through the device of race, which reinforced a sense of homogenised *Indianness*, post-apartheid South Africa locates its citizenry in the discourse of multiculturalism, yet still covets race as a tool in segregating and pigeonholing the diverse people of this land.

So, how do we ensure that our own personal narratives survive in the heritage of the new South Africa? Cultural theorist Stuart Hall suggests that we first ought to have a good idea of who *we* are. We secondly need to ensure the survival of the "creative explosion by contemporary practitioners" from minority communities in all the branches of art. Third, we need to preserve the record of the "migrant experience itself". In the fourth place, we must make sure that the younger generation has access to the cultural repertoire of their traditions of origins and "can understand and practice them from the outside". Only then will we have the requisite "cultural capital" and resources for our own heritage and be able to engage with other traditions (Araeen et al. 2002: 14).

The works discussed in this article seem to have resisted the racial definition that was prescribed by the apartheid government and implemented in the gate-keeping structures of the art world. This body of work could stimulate debate on what it means to imagine oneself as Indian, African Indian, Indian South African, South African Indian or South African and could also be remembered as a part of a broader corpus of visual articulation responsible for shifting consciousness, effecting change and tracking the social consequences of apartheid. These works need to be examined as part of the neglected histories in postcolonial communities. It is in these spaces that the invention of a historical narrative could be located and the development of a new artistic idiom could be considered. Unless we open up a dialogue for more critical engagement in the narratives of the numerous minorities in this country the legacy of the separateness of apartheid will still bear heavily upon this country and the cultural capital will soon no longer be able to find expression.

Finally, this paper is part of a broader study embedded in "memory work" and viewed as a reclamation project that is sensitive to this new historical moment in South Africa. The artworks of the South African Indians need to move out of the ethnic enclaves within which they are located and move into the mainstream avenues, thereby ensuring that the communities' creative output remains properly "heritaged" and is not left heritage-less[5] in the new South Africa.

Notes

1. The present dispensation implemented a programme for the transformation of tertiary institutions which led to the merging of tertiary institutions nationally. The University of Durban-Westville has been integrated into the new University of KwaZulu-Natal in 2004, as a result of the merger between the University of Durban-Westville and the University of Natal. The apartheid implementation of a strategy of separate development was partly responsible for keeping the provocative art produced at UDW out of the public domain.

2 This Act implemented by the Nationalist government led to the establishment of racially based institutions that were an extension of the separatist and exclusionary act of the apartheid regime.

3 This Act implemented by the Nationalist government led to the establishment of racially based institutions that were an extension of the separatist and exclusionary act of the apartheid regime.

4 From personal discussion with graduates from the Fine Art Department.

5 The terms "heritage" and "heritage-less" are borrowed from Stuart Hall (in Araeen et al., 2002:81).

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When the ‘Law’ no longer suffices: *Dexter*

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What are the hidden underpinnings of what may broadly be described as ‘vigilante’ stories, such as those in popular television series or films? What leads one to suspect that there are such out-of-sight presuppositions on which they are predicated, is their lasting appeal, which may be framed in terms of the tension between the ‘law’ and the (moral) ‘Law’, or alternatively, between the ‘law’ and ‘violent justice’. This suspicion is pursued via an examination of the popular, multi-season American television series, *Dexter*. It is argued that in such films one witnesses the valorization of clearly unlawful acts of murder, which are justified, intra-cinematically, with reference to the inability of the ‘law’, or law-enforcing agencies, to combat a certain kind of crime. In *Dexter* there is an implicit distinction between the ‘law’ and the ‘Law’, as well as between the ‘law’ and ‘justice’, albeit violently enacted. These narrative nuances are explored in terms of the idea of the complex interbraiding of what are usually seen as mutually exclusive concepts, such as crime and law-abiding activities, and by drawing on the work of Derrida regarding justice, as well as Lacan and Kant on the Law. In particular, it is argued, in the light of what is thematized in this television series, the universalist claims (regarding the ‘categorical imperative’) of Kant’s moral philosophy is there replaced with what one might term the ‘quasi-universalist’ imperative, characterized by complexity. Bauman, Žižek and Kearney further allow one to probe the relationship between these vigilante killings and the ‘monstrous other’.
Key words: categorical imperative, complexity, *Dexter*, justice, law, moral Law, quasi-universalist, universalist, vigilante.

Wanneer die ‘wet’ nie meer voldoende is nie: *Dexter*.
Wat is die versteekte voorveronderstellings van wat bekend staan as ‘vigilante’-verhale, soos dié wat in populêre films en televisiereekse voorkom? Die gewildheid van sodanige verhale laat ‘n mens vermoed dat daar wel onuitgesproke aannames ‘agter’ die narratiewe verskuil is, en dat hulle aan die hand van die spanning tussen die ‘wet’ en die (morele) ‘Wet’, of die ‘wet’ en ‘geweldadige geregtigheid’ geformuleer kan word. Hierdie vermoede word langs die weg van ’n interpretasie van die gewilde, multi-seisoen Amerikaanse televisiereeks, *Dexter*, ondersoek. In *Dexter*, asook in soortgelyke verhale word ‘onwettige’ of immorele handelinge soos moord implisiet verheerlik in die lig van die onvermoë van die ‘wet’, oftewel die polisie, om ‘n bepaalde sort misdaad effektief te bekamp. Bowendien is daar in *Dexter* ‘n implisiete onderskeid tussen die ‘wet’ en die ‘Wet’, sowel as tussen eersgenoemde en ‘geregtigheid’, ofskoon laasgenoemde met geweld ‘afgedwing’ word. Hierdie narratiewe nuanses word in terme van die idee van ‘n komplekse verweefdheid van (gewoonweg) wedersyds-uitsluitende begrippe geartikuleer, insluitend misdaad en wetsgehoorsame handelinge, en deur Derrida se werk oor geregtigheid, asook Lacan en Kant se werk oor die (morele) Wet te benut. Meer spesifiek word aangevoer dat, in die lig van die tematisering van vigilante-handelinge in die televisiereeks, die universalistiese ‘kategoriese imperatief’ van Kant daar met ’n (komplekse) ‘kwasi-universalistiese’ imperatief vervang word. Bauman, Žižek en Kearney se werk help ’n mens verder om die verhouding tussen vigilante-handelinge en die ‘monsteragtige ander’ te verstaan.
Sleutelwoorde: *Dexter*, geregtigheid, kategoriese imperatief, kompleksiteit, kwasi-universalisties, morele Wet, universalisties, vigilante, wet.

‘Vigilante’ stories seem to have lasting appeal, judging by the popularity of the American television series, *Dexter*, which is scheduled to start its seventh season in September 2012.[1] The film, *Hard Candy* – although not as sustained a thematization of what one may call ‘vigilante killing’ as *Dexter*, appears to me to confirm the allure of narratives of this kind,[2] and one could add *The Brave One* and many more, such as *Righteous Kill* and *Death Wish*, which also had a sequel, *Death Wish II*.[3]

No doubt the popularity of such films (including television series) derives to a large extent from people's sense of, and need for, 'justice', when the vigilante story in question concerns a kind of 'people's justice' in the face of criminals literally getting away with murder. And in the case of television or cinema, the enactment of such narratives instantiate the gratifying experience of 'seeing justice done', where there is no doubt that the criminals targeted, and disposed of, by the vigilante figure, 'deserve' what they get, in a pre-modern 'eye for an eye'[4] sense, which does not sit well with law and law-enforcement in the contemporary world. In fact, the film titled *Eye for an Eye*[5] concerns the revenge that a mother visits upon the man who raped and killed her daughter, after interrupting a mobile phone conversation between them, while the mother is listening, helpless and distraught, to what is happening to her daughter. In cases such as these, the audience (unsurprisingly) identifies with the wronged person who is out to get revenge, and when it is achieved, viewers feel vicariously gratified by the enactment of 'vigilante justice'. But is this kind of vicarious satisfaction all there is to it, or would a philosophical investigation into this phenomenon perhaps yield far more than meets the eye? Questions concerning the 'law', 'justice', and by implication the 'moral Law' offer themselves as a framework for such an investigation.

This paper sets out to argue that the popularity of the 'vigilante' television series, *Dexter* (as well as of comparable vigilante films) is underpinned by a moral stance that – given the frequent powerlessness of the 'law' to prevent and successfully prosecute criminal deeds such as homicide in social reality[6] – exempts some instances of vigilantism from the generally accepted moral principle which forbids the killing of other human beings. In a nutshell, the argument states that the universality claimed for the moral Law in the form of Kant's categorical imperative – that the principle guiding one's moral actions should be universally valid for all rational (human) beings – does not function when the murderous actions of the eponymous hero of *Dexter* are judged. Instead, it may be demonstrated that such universality has, by implication (given the narrative's implications and the series' popularity), been supplanted by what may be called 'quasi-universality' – a mode of justification which combines universality and particularity in a specific manner, and which allows for consequences to be interwoven with duty, regardless of the counter-intuitive status of such a claim. In addition to articulating the 'quasi-universalist' status of the moral imperative underpinning *Dexter* and its enthusiastic reception by audiences, it is argued that the thought of both Jacques Lacan and of Jacques Derrida lends itself to understanding the transgressive, criminal behaviour of Dexter, and the sense in which 'justice' (in relation to the law) may be said to be served by his vigilantism. Finally, with the help of Žižek and Kearney, the question is raised whether it may not be more appropriate to see Dexter's actions as monstrous, and what this implies regarding the moral Law. The paper is not motivated by the desire to validate vigilante actions like those thematized in *Dexter*, but to understand their ethical implications.

The 'law' and the 'moral Law'

There is a crucial difference between statutory 'law' and the moral 'Law', between 'positive laws' (such as those governing Black Economic Empowerment in South Africa) and what putatively underpins such particular, culture-specific laws, namely the universally valid moral Law, which may be used as a touchstone for the former regarding their justifiability. Another way to put this is to say that what is legal and what is moral are often two different things. One formulation of such distinctness comes from Kant (1959: 46):

> …suppose that there were something the existence of which in itself had absolute worth, something which, as an end in itself, could be a ground of definite laws. In it and only in it could lie the ground of a possible categorical imperative, i.e., of a practical law.

To be sure, anyone who has read Kant's moral philosophy will know that 'definite laws' here could either denote what I called 'positive laws' earlier, or the kind of 'laws' which are themselves universal because they are the maxims or general principles (on the basis of which one wills to act, and acts) that can be regarded as expressions of a universal Law, valid for all rational beings. In Kant's words, which involve the nexus of will, action, (moral) 'law' and universality (Kant 1959: 55, 59-60):

> That will is absolutely good which…is a will whose maxim, when made a universal law, can never conflict with itself. Thus this principle is also its supreme law: Always act according to that maxim whose universality as a law you can at the same time will. This is the only condition under which a will can never come into conflict with itself, and such an imperative is categorical.[7]

'Universalizability' of a specific principle or maxim – not to tell a lie, or make false promises, or to resist the inclination to homicide or suicide, no matter the degree of suffering one is subject to (Kant 1959: 47-48) – is therefore required for it to be regarded as a universal 'law'. The same would be true of what was referred to in the earlier excerpt (Kant 1959: 46) as 'definite laws', which would include all those 'positive laws' found in every country and brought into being by the constitutional powers of its legislative body. Such 'positive laws' have to be formulated in accordance with a country's Constitution, which, in turn, may be regarded as the set of fundamental principles that governs social life in that country. These would include the explicit statement of certain 'rights', such as the right to life, the right to own property, freedom of expression and freedom of movement. In the case of at least some countries' constitutions, the first of these – the 'right to life' may be omitted because it is regarded as being fundamental, that is, universal, for all human societies (and hence a correlative law against homicide need not be specified either). Against this background, the actions of Dexter Morgan (Michael C. Hall), and of all the other vigilante figures, such as Hayley (Ellen Page) in *Hard Candy*, are cast in an interesting light, especially because the society in which they live is implicated in the moral status of their actions.

Why? To return to the Kantian moral Law, embodied in the universalist categorical imperative, my argument here is that in the *Dexter*-series (as well as in other vigilante films), one witnesses narratives which point implicitly to a re-evaluation of such a universalist imperative. The implication of such a re-evaluation is, I believe, that questions of morality in extant societies – characterized by high population-density, multi-cultural populations, emancipation from the authority of traditional institutions, and rapid technological development – are too complex to be justifiably addressed by imperatives of the (Kantian) form: 'Act in such a way that the maxim of your action can function as a universal law for all people at all times'.[8] In light of what was said before, this would therefore include the imperative, not to kill other people; that is, if you kill, the universalization of the motive of your action would be contradictory because it would entail, in principle, the eradication of the human race. The eponymous Dexter's actions are aimed at ridding society of the (supposedly) otherwise virtually ineradicable scourge of serial or compulsive killers (not brought to book by law agencies), like himself, except that he differs from other killers by 'channeling' his murderous urges according to his foster father Harry's 'law' of only killing serial killers. Formulated in these terms, it may appear that his actions would pass muster, in as far as some may argue precisely that all people should, *universally*, act in a similar manner. The question would be how such a stance could be justified, and the answer irresistibly draws one's attention to the aims or intended consequences of Dexter's actions.[9]

From universality to 'quasi-universality'

On reflection, therefore, it seems that it is in a rather different format that Dexter's deliberate actions may be understood as being implicitly tempered or 'regulated', namely: 'Never do anything to others if it cannot be universalized regarding its life-preserving, life-promoting effects'. Stated in this way, it introduces what appears to be a consequentialist element into a (deontological) universalist formulation, with the result that the imperative assumes what may be called a 'quasi-universalist' form, given that the focus is on two things simultaneously, namely the *universalist* obligation, to avoid actions whose consequences cannot be justified across the board, as well as these *particular* consequences themselves, which are (or ought to be), by implication, effects that would without exception be beneficial to humanity. The merit of such a quasi-universalist formulation is that it draws attention to the partial scope of the actions involved, which is restricted to 'others' whose very existence poses an otherwise irremediable threat to humanity – a threat not adequately counteracted or removed by existing agencies of law-enforcement, including the police and the 'justice'-system.

According to Michel Foucault's (1972: 215-237) understanding of the mechanisms governing the production of discourse(s), disciplines such as the humanities, because they have spatio-temporally *specific* human life as their field of investigation, are what one may call 'quasi-universalist', instead of universalist in their epistemic status. That is, they have 'universal' validity regarding human actions or behaviour, but such 'universality' is always particularized in terms of historical time and space, and is hence no more than 'quasi-universality'.[10] This insight can be applied here, too. That is to say, analogously, that Dexter's actions can be interpreted as being implicitly legitimized on 'quasi-universalist' ethical grounds as indicated. They cannot be justified in universalist terms ('It is all right to kill a human being'), but it appears that one could do so in quasi-universalist terms: 'It is universally justifiable to kill particular individuals, namely those who murder other people indiscriminately, and whose killing existing agencies of the law have proven (for various reasons) unable to prevent'. This, I believe, is the (quasi-universalist) principle, or intuition, underpinning vigilante-narratives such as *Dexter* and other, similar films, some of which I have referred to, and would explain their popularity.

It may be objected that one person – Dexter, or any other vigilante agent – cannot justifiably decide the fate of others on his or her own, because this would be arbitrary. In the case of Dexter the 'vigilante'-killer goes to considerable lengths to verify the murderer-status of the identified killer-victim before performing the 'execution'. There are several instances where Dexter refrains from following through with an execution when uncertainty about the relevant person's murderer-status obtrudes on his intentions. This is parallel to the duty, on the part of police and justice departments, to ascertain the likely guilt of a murder-accused as thoroughly as possible before proceeding with a formal indictment.[11]

Again, conventionally speaking, taking the law into one's own hands is regarded as unacceptable, due to the absence of due process of law. To this one might respond that human fallibility would function there, no less than in the case of Dexter. The actions of the latter may therefore be justified on the basis of the quasi-universalist imperative, that if the conventionally sanctioned agencies of law-enforcement fail to protect human lives, 'vigilante law' may step into the breach, as it were, in the interest of protecting potential future victims. This is implied by the enthusiasm with which audiences tune in to *Dexter* on a regular basis.

A further implication is that the *Dexter*-series demonstrates the moral Law, as formulated by Kant, to have been implicitly 'rethought', so that its universalist character would not stand in the way of the implied quasi-universalist justification of ‘criminality’ or flouting the law (in the interest of humanity). Unlike the first version of the Categorical Imperative (‘Act in such a way that you can consistently will that the maxim of your actions may function as a *universal* law for all people anywhere and at any time’), the imperative presupposed by audiences’ implicit support of the fictional Dexter’s actions could be formulated, in quasi-universalist form: ‘Always act in such a way that the maxim of your action can be a *universal* rule for all human beings, *except* with regard to *particular* cases of individuals who repeatedly commit murder’. Differently put, given the implied support of the public for such vigilante killings – as thematized in *Dexter* (where the ‘Bay Harbor Butcher’, whose victims’ remains have been uncovered, is perceived as ‘only killing bad people’, and therefore cheered on by the public) – it could perhaps read, in negative terms: ‘Never transgress the moral Law *except* in those instances where transgressing it better protects its sanctity’. These are paradoxical formulations, to be sure, but it appears to me that the popularity of a series such as *Dexter* suggests that, as revisions of the categorical imperative, they are implicitly deemed necessary in the face of the social and moral complexities of contemporary social life,[12] so penetratingly uncovered by Zygmunt Bauman (2008).

Complexifying morality: Lacan

Such complexities are accommodated in the poststructuralist thought of both Jacques Lacan and Jacques Derrida. For Lacan, there is a crucial difference between conventional morality and authentic ethical action, which sometimes must appear transgressive, even ‘criminal’.[13] This clearly applies to Dexter, but again one may intuitively react dismissively to the suggestion that his actions are ethically justifiable, especially when recognizing their ‘criminal’ character. In his discussion of Sophocles’s *Antigone*, Lacan (1997: 257-283) makes it clear that her act of transgressing the law upheld by the king and the community (hence, a conventional law) is indeed a criminal act, but nevertheless he sees it as a ‘criminal good’ (Lacan 1997: 240), and stresses her importance as a ‘turning point’ in the field of ethics (Lacan 1997: 243).

Why? Antigone invited her own sentence to death by her uncle, Creon, the king, by burying her slain brother, Polynices, against the king’s order, or state-law, in the name of the chthonic (ethical) laws of the family (Hegel 1966: VI A, 466-482). In other words, her tragic commitment to the well-being, beyond death, of her slain brother (who required a proper burial, lest he be mutilated by scavengers and be condemned to a restless shade-existence) brought her into conflict with the law, but the strength of her ‘desire’ to cross the limit beyond which humans cannot dwell, namely *Até* (Lacan 1997: 262-263) was strong enough to allow her to persevere in her ‘criminal’, but ethical actions. In fact, Lacan (1997: 282) avers, one perceives in her ‘the pure and simple desire of death as such’.[14] Given that Lacan (1997: 314) exhorts the subject to act ‘in conformity with the desire that is in you’, to which he opposes ‘traditional ethics’, it would appear that Antigone was an exemplary ethical subject. Could this possibly cast light on the ethical status of Dexter’s vigilante executions?

Lacan’s (1997: 78) observation about the ethical significance of the Marquis de Sade’s *Philosophy in the Boudoir*, namely, that its argument constitutes a kind of Kantian anti-morality, is particularly relevant here. In fact, de Sade extols the obverse of all the moral imperatives contained in the Decalogue as virtues, in such a way that a Sadean alternative to the Kantian categorical imperative might read: ‘Let us take as the universal maxim of our conduct the right to enjoy any other person whatsoever as the instrument of our pleasure’ (Lacan 1997: 79).

Does Dexter belong in the ‘criminal’ ethical company of Antigone? Yes and No. Yes, in so far as his actions are undoubtedly criminal in conventional terms, and no, because his desire is not, like Antigone's, for death as a way to satisfy the moral imperative binding him to the fraternal other. Nevertheless, Dexter's actions are the outcome of 'having taken up his desire' in a different sense: he is motivated by the Freudian death drive, one manifestation of which is conservative – to 'return' to a previous state – and another is aggression towards others. At several junctures in the series he intimates to viewers, in his conversational voice-over, that – like the youth who eventually commits suicide when he fails to deal as 'creatively' with his lust-to-kill as Dexter does – he urgently wants to kill, and also that he finds no meaning in life. This corresponds to Antigone's desire to cross the limit instantiated by *Até*, because '[h]er life is not worth living' (Lacan 1997: 263). But while he does not seek to hasten his own death in the face of such meaninglessness, he does inflict death upon others in accordance with his foster-father's (Harry's) self-preserving imperative, to kill only those who pose a clear and demonstrable threat to society. Not that such killing is motivated by a sense of duty towards others; the only sense in which 'duty' seems to motivate Dexter is his sense of obligation to Harry, his foster-father (although there are arguably perceivable signs of such a feeling of duty, or responsibility, where his sister, Debra, and his girlfriend, Rita, together with her two children, are concerned). The audience is left in no doubt that he enjoys killing and needs it on a regular basis; but his killing is selective in accordance with the quasi-universalist 'ethical' criterion of someone being a threat to the very existence of society.[15] In Sadean terms one might say that the quasi-universalist maxim governing Dexter's conduct is that he takes *some* people (not all, universally) – serial killers – as the instruments of his own idiosyncratic, or perhaps more accurately, his perverse, pleasure.

Complexifying justice: Derrida

Turning to Derrida's notion of an 'impossible justice', it is worth noting that he, too, distinguishes between 'justice' and 'the law' (Derrida 1997: 16-17):

> But justice is not the law. Justice is what gives us the impulse, the drive, or the movement to improve the law...justice is not reducible to the law, to a given system of legal structures...A judge, if he wants to be just, cannot content himself with applying the law. He has to reinvent the law each time. If he wants to be responsible, to make a decision, he has not simply to apply the law, as a coded program, to a given case, but to reinvent in a singular situation a new just relationship...

This is almost certain to seem counterintuitive. How could the law be 'reinvented' every time a judge gives a verdict? As John Caputo (1997: 136-137) reminds us, however, every 'case' is different, and constitutes a singularity in space-time, so that a judge's judgement is (or should be) a way of negotiating the difference between a 'blind and universal law and the singularity of the situation before us'. Anyone who doubts this, merely has to consider that Rosa Parks's revolutionary civil rights action in Montgomery, Alabama (and many comparable actions by political activists in South Africa under apartheid law before 1994), may have been in contravention of an existing law on black Americans' use of public transport, but when these laws are scrutinized in the unforgiving light cast upon them by the question of whether they were 'just', the answer has to be that they were not, and therefore had to be revised, and changed (Caputo 1997: 130).

As every magistrate, judge or jury knows, in a court of law the decision involved in reaching a verdict cannot be postponed indefinitely; it is as subject to the constraints of time as all other human practices and activities. In Caputo's words, '...justice does not wait; it is demanded here, now, in the singular situation. Justice cannot wait for all the facts to come in, which they never do' (Caputo 1997: 138). 'All the facts' would include every conceivable (and perhaps inconceivable) bit of information pertaining to the culpability of an accused, even those that may be found by a court to be irrelevant on closer inspection, but not before they have been scrutinized, as well as evidence from potential witnesses who have either not come forward voluntarily (perhaps because they were unaware of the consequences of what they witnessed) or not been summoned as witnesses by either the prosecution or the defence.

This is what 'undecidability' means for Derrida: not what is so often imputed to him, namely 'indecision' ('the inability to act') or moral weakness, but the very 'condition of possibility of acting and deciding' (Caputo 1997: 137). In other words, making a 'decision' presupposes 'undecidability', which means that decisions do not occur 'automatically', in a predetermined manner, for human beings. Deciding what to do when moral or juridical action is required is precisely the opposite of complete, algorithmic calculability and programmability. This may be possible for computers, but not for human beings, who cannot escape choices and decisions of moral and ethical import in situations where no pre-programmed reaction is available. It is because we are not programmed in advance to 'know' what to do in every situation demanding such a decision, that we *have* to decide, and in this sense decisions are predicated on 'undecidability'. Caputo hastens to point out that it does not mean the same as 'decisionistic', either (Caputo 1997: 137), which implies voluntaristic and subjectivistic arbitrariness of decision-making ('I can do whatever I like'). Such arbitrariness would therefore lack the responsibility involved in weighing carefully all the evidence as well as the requirements of (existing) law before making the unavoidable decision. Caputo formulates Derrida's position on justice and the law succinctly where he says: 'For justice and the law are not supposed to be opposites but to interweave: laws ought to be just, otherwise they are monsters; and justice requires the force of law, otherwise it is a wimp' (Caputo 1997: 136).

It seems to me that these considerations cast light on Dexter's moral and ethical status before the 'law' prohibiting murder. Derrida's notion of the law as that which has to be mediated by an 'impossible' justice – impossible in the sense that it cannot ever be instantiated once and for all, but can at best 'happen' in the negotiation of the tension between 'law' and justice in concrete, singular cases – seems to apply to Dexter's vigilante executions in so far as Dexter treats every 'case' as a singular instance of transgressing the proscription of murder (which is forbidden by law in every extant society), and one that therefore has to be considered uniquely on its own merits. This explains why he painstakingly investigates the suspect before deciding in favour of an 'execution'. In short, the 'justice' that Dexter inadvertently promotes (inadvertently, because there is scant evidence that he terminates individuals' lives out of a concern for justice; he merely needs to kill, but refrains from doing so randomly) – to free society from individuals who kill *indiscriminately* – is enacting a 'law' or 'rule' formulated by his foster father, Harry, namely to kill only those who (unlike him) inflict death upon innocents. Moreover, as in the case of a judge's judgement which has to be delivered, even if one can never be sure that 'all the evidence' pertaining to the case has been adduced, Dexter – who is also subject to 'undecidability' – makes the decision in the light of evidence which could, however persuasive, conceivably be incomplete, essentially because it is subject to (his) human finitude and fallibility, but which decision nevertheless 'cannot' be indefinitely postponed. He is indeed mistaken about the guilt of his victims in at least two instances.

Admittedly – and I realize that this is a possible weakness in my argument – Dexter's decision is spurred on by his irresistible need to kill. However, he himself acknowledges this compulsion, but nevertheless resists it because of his voluntary submission to 'Harry's law/rule'. It is notable in this regard that, even after his discovery that Harry has lied to him about several things (including the identity of his biological father), and he has reflected on the need to continue honouring Harry's injunction concerning his own compulsive inclination to kill, he still follows this 'rule'. This is apparent when (subsequent to his misgivings about Harry's integrity), his serial-killer brother Rudi offers Dexter the presumed pleasure of killing an unconscious and tied-up Debra (his stepsister), which Dexter refuses, eventually executing his brother instead, because (as he explains to Rudi) he has to be 'put down' to prevent his indiscriminate and remorseless murdering spree. One might say that, in exemplary Kantian fashion, Dexter puts 'duty' (in the quasi-universalist sense discussed earlier) first regarding his lethal brother (although he pays for this through feelings of guilt after committing the deed). As far as Debra is concerned, he never displays the inclination to dispatch her from this world, even when offered the chance by Rudi – something which, together with the pangs of guilt for killing Rudi, emphasizes that Dexter is no psychopath (sociopath), characterized by the complete absence of remorse for destructive actions.[16] If psychopaths are recognizable by the absence of a feeling of guilt for their deeds, then Dexter does not fall into that category; in several cases he expresses regret about killing someone (his brother, Rudi, Miguel's brother and the 'erotic photographer). And if psychopaths seem oblivious of a sense of 'duty', then he displays an altogether singular disposition, displaying an awareness of a kind of (quasi-universally configured) 'duty', combined with a need to kill, albeit in a selective fashion.

It is worth noting, in passing, that – as a perceptive critic has pointed out – the 'law' of selective homicide imposed on Dexter by Harry is motivated by Harry's concern for his foster son: while society is likely to be tolerant, even supportive (as it turns out) of the Bay Harbor Butcher's 'executions' of criminal types, directing his murderous urges at 'model citizens' would be met with resolute attempts to bring him to book. Dexter's actions are therefore arguably the outcome of a compromise between an urgent need to kill and selectively focused self-restraint in the interest of self-preservation.[17] Are his actions then still susceptible to moral evaluation, or is it merely a matter of someone with an irresistible urge to kill who disciplines himself for the sake of personal survival? It seems to me that Dexter is no different from other people when it comes to the operation of what Freud (2006: 358) called the self-preservative instinct, common to all living beings but that the moral status of his actions in relation to extant society is no less significant because of this, specifically from the perspective of intra-cinematic (those who applaud the Bay Harbor Butcher) as well as extra-cinematic society (the millions of viewers who applaud, and identify with Dexter). Whatever his motivation, the narrative presents him as someone whose vigilante actions meet with broad social approval. This, together with the large audiences drawn by the series, suggests that his admittedly ego-centred, but rule-governed homicides invite assessment in ethical terms, because his serial killer status conspicuously conflicts with the categorical imperative.

Hence, while I grant that it may seem to be stretching things by describing Dexter as negotiating the tension between 'justice' and 'the law' (against homicide), his actions serve to highlight that tension. True, one sometimes gets the impression of complete indifference to the moral Law on Dexter's part (when, in voice-over, he reflects aloud about not understanding other people's emotions and moral sentiments) and, as pointed out above, his adherence to Harry's rule for channeling his murderous impulses is, primarily, pragmatically motivated by the need to survive. But – given the question of the *raison d'etre* for creating the series, as well as its demonstrable popularity – there is more to it, which invites an interpretation in the quasi-universalist manner described earlier. One might say that, paradoxically, Dexter's selective homicidal actions amount to the effective *enforcement* of the law against homicide, in the absence of such successful enforcement by (what is ironically known as 'law-enforcement agencies', namely) the police and the judicial system.

To modify Caputo's formulation somewhat, the television series in question appears to imply that without the 'monstrous' actions of individuals such as the fictional Dexter, both justice and the law would be 'wimps'. Perhaps this points in the direction of the 'true' location, or 'ground' of what I have labeled the 'quasi-universalist imperative', which interweaves universality and particularity. In a society where the 'law' sometimes seems powerless to safeguard citizens against the proliferation of dangers and crimes threatening their security, if not their very lives, *Dexter* suggests an implicit revision of Kant's categorical imperative, the putative universal validity of which is incapable of accommodating the vigilante actions of a Dexter.[18]

Whether one agrees with this or not, it is arguably a 'belief' that underpins the series as well as its reception, and is discernible in relevant scene-sequences such as the one where Dexter, after the inadvertent discovery of his victims' remains in weighted-down plastic bags on the sea-floor off Miami, imagines himself to be surrounded by a crowd cheering him on, with celebratory balloons bearing his name floating aloft. This scene corresponds to indications in the media that, in the face of this grisly discovery – attributed to what is soon dubbed the 'Bay Harbor Butcher' – and followed by the news that the remains are those of individuals who were not exactly law-abiding citizens, numerous signs indicate that the public appears to approve of the vigilante's handiwork.

The ethical, the monstrous, and the 'other'

One might argue, of course, that the very attempt to justify Dexter's actions morally in such quasi-universalist terms is itself philosophically perverse, and that one should recognize him for what he is, namely a monstrosity whose actions cannot ever be construed as being 'ethical' in any conceivable sense. On the contrary, one might rather perceive in him the epitome of what Zygmunt Bauman describes as the tendency, in postmodernity, to turn away from an ethics oriented to the ethical primacy of the other, and instead obey the egoistic imperative of acting primarily in one's own self-interest (Bauman 2008: Chapter 1). Accordingly, Dexter could easily be seen as acting in the selfish pursuit of his own perverse pleasure in inflicting death on others. This would not sit well with his 'selective' executions, however – if *only* self-interest in the pragmatic sense which serves self-preservation was at stake, it is highly unlikely that, on several occasions when he intimates to the audience the growing urgency to kill, he would have been able to restrain himself. I believe one can safely reject the possibility that Dexter is just another self-centered postmodern subject, intent on self-gratification and edification, as characterized by Bauman.[19] Rather, it appears that Dexter is ambiguously positioned between self-gratification, pragmatic selectivity and obedience to a self-imposed, regulating 'ethical' principle of sorts – and if not the latter, then at least a *modus operandi* that betrays a tacit, underlying, quasi-universalist principle which justifies his actions in the eyes of viewers.

One of the most illuminating perspectives on the vigilante killings of Dexter, and one related to the notion of monstrosity, is encountered in the work of Slavoj Žižek, where he clarifies the meaning of 'the other' in Jacques Lacan's work.[20] What he argues here in Lacanian vein marks, as far as I can judge, the basis for what one may call the intuitive awareness, on the part of the *Dexter*-viewing public, that the narrative of the series is underpinned by something that requires a rethinking of what the law means in relation to the moral Law. At the outset this was articulated as a quasi-universalist twist to the Kantian categorical imperative, but Žižek enables one to put a different complexion on it.

In contrast to what he refers to as Levinas's 'ethical domestication of the neighbour' by making 'the other' the source of our awareness of ethical responsibility, Žižek recalls Freud's and Lacan's insistence on the impenetrability of the other. He does so in the context of explaining the meaning of Lacan's enigmatic statement, 'Man's desire is the Other's desire', firstly as an indication that one's desire is 'predetermined by the big Other, the symbolic space within which I dwell' – which is to say that even subversive or transgressive desires and actions presuppose social norms embedded in the symbolic order of language or culture. In the second place, Žižek argues, Lacan's assertion also means that one desires only to the extent that one has the experience of '...the Other itself as desiring, as the site of an unfathomable desire, as if an opaque desire is emanating from him or her.' Paradoxically, according to both Freud and Lacan this 'abyssal dimension' of human beings was first expressed in the Judaic exhortation, 'to love your neighbour as yourself'[21] – a profoundly problematical imperative that, according to Lacan, hides the fact that the neighbour is not merely my 'mirror-image' to whom I can attribute everything that I experience; underneath this mask 'there always lurks the unfathomable abyss of radical Otherness, of one about whom I finally know nothing'. Hence the divine law in Judaism that 'regulates relations between people' – it is the counterbalance to the neighbour as potential monster. Here Žižek reminds one of the paradigmatic instance of this in Stephen King's *The Shining*, where the father – quite an ordinary man – increasingly metamorphoses into a destructive monster who ends up killing everyone in his family.

One could add other examples, such as some of David Lynch's ostensibly everyday characters who turn out to be as sinister as they appear 'normal', and – obviously – the character of apparently likeable Dexter. Part of the voyeuristic enjoyment audiences experience while watching *Dexter* no doubt comes from the familiar 'privileged knowledge' of the reader or viewer, namely that they are in on the perpetrator's monstrous secret, knowing that while he appears to be quite ordinary to those around him, he is a proverbial Mr. Hyde – the exception being Sergeant Doakes, who suspects that Dexter is hiding some deep, dark secret from early on, but cannot prove it. (Until it is too late to save himself – this time not from Dexter, who cannot bring himself as far as killing Doakes, but from another compulsive killer, Lila, who disposes of Doakes to protect Dexter, her love object).

The point is that *Dexter* makes explicit what Žižek says about the neighbour as unfathomable other, namely that he or she may not be what they seem to be, that is, that their desire is impenetrable. This, I would suggest, goes a long way towards explaining the popularity of the television series: being confronted by the 'truth' concerning an ordinary-looking character, namely that he (or she) is capable of bumping off others at the drop of a hat provides a mirror for the self, or selves comprising the audience. Add to this the fact that Dexter is depicted as someone who – again in exemplary Lacanian fashion (Lacan 1997: 314) – has 'taken up his desire' in no uncertain terms, and one has a recipe for audience-identification in a double sense. First there is the well-known way in which one identifies with a character or protagonist in a novel or film[22], which is no exception in the case of Dexter. But secondly one may discern here an identification, on the part of viewers, with someone who has taken the bold step of carrying out what many, in the light of Žižek's account of Lacan's notion of 'desire being the other's desire', are bound to desire. What they desire, albeit unconsciously, is the license to do exactly what Dexter does with impunity, namely to gain satisfaction in killing – not just anyone, but those who represent precisely the monstrous in the other that people fear.[23] (This is regardless of the fact that Dexter, too, represents an 'other' whose monstrous side reveals itself conspicuously and repeatedly, albeit selectively. Given his vigilante status, however, viewers are likely to condone this.) Seen in this light, it is not only the imaginary intra-cinematic crowd that cheers and applauds Dexter's deeds; the real crowd of *Dexter*- (and Dexter-) fans would do exactly the same, because they gain vicarious pleasure through his murderous actions. This, I believe, is one of the most significant reasons – albeit mostly at the level of the unconscious – why the *Dexter*-series has already seen a number of seasons, and why other instances of such 'vigilante' narratives find an affirmative reception among audiences.

Richard Kearney's work on 'strangers, gods and monsters' – three powerful liminal forces in relation to human self-understanding – confirms the perspective on Dexter's ethical status gained from Žižek (Kearney 2003: 95-96). Kearney discusses 'the monstrous sublime' in Žižek's work, which is situated in the latter's reading of Kant on the relation between the good or the moral Law and the monstrous. Both of these belong properly to what Kant called the noumenal realm (of the thing-in-itself), and Žižek speculates that, being noumenal – and therefore not accessible to human cognition, as the phenomenal realm is – they are virtually indistinguishable. As Kearney puts it: 'In other words, in the highest instance of noumenal experience – contact with the Law – the human subject finds itself obliterated in a sort of Kafkaesque confusion of sublime proportions. For what it encounters here is nothing other than the 'unconscious' of the Good: that is, the monstrous' (Kearney 2003: 96).

Conclusion

Could one not read in this description a reflection of Dexter's position? Having 'taken up his desire', namely, to kill, he subjects himself to the 'good', or the 'law' (albeit partly out of prudence), as held up to him by Harry, which allows him to kill, as long as it is done according to strict criteria. Dexter may therefore possibly be described as being all the more monstrous because he carries out his work as the angel of death in the name of a (the?) 'law' – he may be said to be 'in contact' with a 'law' masquerading as 'the (moral) Law', and because he takes this as legitimizing his (selective) executions of serial killers, the monstrosity of his actions appears all the more clearly.[24] This suggestion does not vitiate, as far as I can judge, the claim comprising the main thrust of this paper, however, that the narrative as well as the audience-popularity of the series is implicitly underpinned by a 'quasi-universalist' modification of Kant's (universalist) categorical imperative.*

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Notes

1 *Showtime* 2006-2012. Different episodes of *Dexter* directed by various directors. For detailed information confirming the series' popularity and critical acclaim, see http://en.wikipedia.org/wiki/Dexter_%28TV_series%29 (accessed 29 May 2012.)

2 *Hard Candy*. Slade, D. (Dir.) USA: Vulcan and Launchpad Productions, 2005. For detailed information on *Hard Candy* and its popular reception, see http://en.wikipedia.org/wikiHard_Candy_%28film%29 (accessed 29 May 2012).

3 *The Brave One*. Jordan, N. (director) USA: Warner Brothers, 2007; *Righteous Kill*. Avnet, J. (Dir.) USA: Millennium Films, 2008; *Death Wish*. Winner, M. (Dir.) USA: Paramount Pictures, 1974; *Death Wish II*. Winner, M. (Dir.) USA: Cannon Films, 1982.

4 Rodriguez offers a lucid explanation of the law of 'An eye for an eye', encountered in several passages in the Old Testament, in the context of the significance of recent archaeological discoveries. Fundamentally, according to his reading, it amounts to a 'law of equivalence'. See Rodriguez 1998.

5 Schlesinger, J. (Dir.) 1996. *Eye for an Eye*. USA: Paramount Pictures.

6 Although some reports indicate that crime rates have dropped steadily in the United States since the 1990s, it is also the case that others show some cities to be experiencing an increase in crime, despite an overall decline. Moreover, some reports actually indicate a tremendous upsurge in serious crime, while others indicate a gap between actual crime and the perception of crime on the part of most Americans. It is especially the latter perception, I would argue, that accounts for the popularity of *Dexter* and comparable vigilante stories. See in this regard: Crime in America (for sites accessed 29-5-2012). As for South Africa, where *Dexter* is very popular, the ubiquity and the sheer violence of crime since the advent of democracy in 1994 are astonishing, and puzzling, calling for understanding and explanation. For one such an explanatory attempt in Lacanian psychoanalytic terms, see Olivier 2012.

7 Kant points out that willing and acting in this manner, that is, in accordance with the universalizability of a maxim or principle of moral action, is at the same time the 'principle of autonomy', and that if the 'law' determining the will is sought in anything else, for instance, in an 'object' or 'interest' which motivates the will through its relation to it in terms of desire (the attractiveness of a bribe, for example), the will becomes heteronomous, that is, subject to something *other* than its own universalistic legislative power, which only allows 'hypothetical imperatives' instead of a 'categorical imperative'. An example of the former provided by Kant here is: 'I should do something for the reason that I will something else. The moral, and therewith categorical, imperative, on the other hand, says I should act this or that way even though I will nothing else. For example, the former says I should not lie if I wish to keep my reputation. The latter says I should not lie even though it would not cause me the least injury.'

8 Zygmunt Bauman maps this astonishing complexity in terms of the 'flows' of globalized cultures and the impossibility of grasping the accompanying dynamics and emerging ethical imperatives by way of traditional ethical principles and hierarchies of authority. See Bauman 2008, Chapter One.

9 It is not difficult to see Dexter as a *noir*-detective hero, comparatively alienated from mainstream, corrupt society and therefore not feeling constrained to work within the law to uphold the law. Some might argue, however, that *noir*-detective figures are usually depicted as working in the 'margins' of the law, while Dexter's actions are beyond the pale, as it were, and makes him imponderable in *noir*-terms.

10 For an elaboration on the 'quasi-universality' of the humanities, see Olivier 2010: 15-24.

11 One encounters a kind of test case in *Dexter* (Season 1) where the only person in the Miami Dade Police Department to guess or intuit Dexter's 'murderer'-status accurately is Sergeant James Doakes, who is unable to find corroborating evidence to this effect until late in the series, when he catches Dexter red-handed with material evidence. If Dexter had been out to kill indiscriminately, just for the thrill of it, he would have done so once he had turned the tables on Doakes, but instead he held him captive with the intention of framing him conclusively for the 'Bay Harbor Butcher's' murders. The fact that pyromaniac killer Lila West subsequently conveniently disposed of Doakes makes no difference to Dexter refraining from doing so himself, constrained as he is by 'Harry's law'. This instance also shows, I believe, that Dexter is not *only* motivated by the need for self-preservation in his choice of victim, because Doakes was already suspect number one in the hunt for the Bay Harbor Butcher, and his death (and disappearance) at Dexter's hand would not have endangered the latter any more than was already the case. Admittedly, Dexter's plan to frame Doakes conclusively, instead of killing him, was as much motivated by his sense of self-preservation as by any possible sense of guilt at the thought.

12 Anyone who would object to these formulations, would presumably also object to the justification of killing in the form of the death penalty, as well as to the killing of another person in self-defence, let alone so-called 'just(-ifiable) war'. These are complex moral issues where, in my judgement, one is repeatedly confronted by a tension or conflict between deontological and

consequentialist considerations, and where resorting to an interbraiding of these ethical principles may also, as suggested here regarding Dexter's 'criminal' actions, lead to new insights.

13 If this seems counter-intuitive, recall that there have been many instances in history where convention-transgressive, criminal(-ized) actions can easily, in retrospect, be recognized as ethically justifiable. In South Africa under apartheid legislation it was a crime to invite or accept black people into certain social spaces (except as 'workers'), but many whites did exactly that, on pain of being prosecuted. Similarly, under war-conditions, it has usually been forbidden under martial law for occupied nations to give shelter to the occupier's enemies, and yet many people have done that, despite the danger they faced. Such actions are clearly ethical, in accordance with Lacan's insight.

14 What Lacan is talking about here is the Freudian 'death drive', which is paradoxically intertwined with Eros or the life-drive in the sense that each presupposes the other – there is no life without prior inanimate existence (organic life came after inorganic matter), and there is no death without prior living organisms, so that Freud can point out that the purpose of all life is, in fact, death. And because Antigone desires death, it makes her the embodiment of the death drive, which can therefore be seen as having ethical significance. See Freud *1968: 1-64.*

15 One might add here that Dexter could therefore be understood as someone who, having 'taken up his desire' (to kill), has subjected this desire to an (quasi-universalist) ethical imperative which prohibits him from killing at will. In this sense he has 'sacrificed his desire' in its unadulterated guise. This does not conclusively answer the difficult question, however, whether Dexter is an 'exemplary ethical subject' in Antigone's sense; it merely clarifies, I believe, what is implicit to the *Dexter*-narrative, and to its popularity among television audiences. Elsewhere I have elaborated on the ethical significance of such 'sacrifice of one's desire' in Lacanian terms. See Olivier 2009a: 53-89.

16 It is well-known that so-called psychopaths are recognizable by various behavioural traits, including the apparent absence of an active conscience or a sense of remorse. It is a difficult question, whether psychopaths are the outcome of 'nature' or 'nurture', but it seems to me that a psychopathic (or sociopathic) disposition is rooted in the former, which would locate the 'source' of psychopathy in the Lacanian 'real', as instantiated in the pre-symbolic human body. A striking demonstration of the difficulty involved in trying to account for this kind of behaviour is encountered in Schumacher's *8mm*, where Nicolas Cage's *noir* detective, Tom Welles, comes face to face with 'Machine', who killed the young woman whose disappearance the detective is investigating. 'Machine' tells him that he was not abused by his parents as a child, but that his murderous actions derived from merely 'enjoying' them. In general terms one is here confronted by the enigma of a certain 'causality', psychic and/or physical (one does not know which). I am convinced, however, that it has to do with what Lacan calls the 'real', which he connects with the order of the *tuché*, or the kind of impenetrable 'causality' that operates where things evidently 'don't work' according to the causality or 'laws' governing phenomenal reality, or the order of the *automaton*. The *tuché* operates precisely where things 'go inexplicably wrong', without any assignable cause. This, it seems to me, is what one has to deal with in cases of true psychopathy, as well as those other, perhaps more intriguing cases (like Dexter), where the precise 'causality' impelling the agent seems completely inscrutable. Cf. in this regard Lacan 1981: 52-64; Cornwell 2002: 26-29, Olivier 2009b: 1-31; and Schumacher 1999. I am indebted to Dan Shaw – who has confronted it in the domain of horror film – for reminding me of the pertinence of this problematic issue for the present essay.

17 Nevertheless, Dexter does not flaunt the identities of those he has 'executed' in the hope of being lionized by grateful citizens, although he fantasizes about it; he treats his deeds, and his victims, as something to be hidden from view because he knows that murder is forbidden.

18 Dan Shaw has drawn my attention to the oft-expressed belief that '...the vigilante is a greater threat to society than the common murderer, as he is assaulting the very legal system on which our security is based, threatening to plunge us back into the Hobbesian war of all against all'. Ironically, this seems to me to offer some kind of confirmation of my interpretation of *Dexter*: the series represents precisely a quasi-universalist (fictional, fantasized) response to the threat of the *bellum omnium contra omnes* that social agents fear, in the absence of effective

law enforcement. The character of Dexter embodies society's fantasy of justifiably enforcing the law (or order, at least) where the police and the courts are seen as failing to do so.

19 This is not to reject the illuminating power of Bauman's (2008: Chapter 1) interpretation of the complex field of current social developments and concerns, which he persuasively describes as a 'reversal' of the relations between the pleasure and reality principles as conceived by Freud: 'It is now the "reality principle" that has been forced to go on the defense; it is daily compelled to retreat, self-limit, and compromise in the face of renewed assaults by the "pleasure principle"'. This insight was articulated earlier by Slavoj Žižek in an essay entitled (borrowing from Marcuse) 'The deadlock of "repressive desublimation"', where he argued that, in the contemporary world one witnesses the strange reversal of the superego's erstwhile function of *prohibition* (of certain enjoyments) to that of issuing the social command to 'Enjoy!' – an uncharacteristic superego-role in classical Freudian terms. See Žižek 1995: 7-28. For an elaboration on this issue in relation to contemporary culture, see Olivier 1998: 126-141.

20 See Žižek 2007: chapter 3.

21 See Bauman's illuminating elaboration on the meaning of this dictum in the globalized consumerist world in 2008: Chapters One and Three.

22 It does not always yield the pleasure one has learned to anticipate when one identifies with a protagonist in this way, as demonstrated in Anthony Minghella's film, *The Talented Mr Ripley* (1999), where the gradual transmutation of Ripley from a 'poor boy trying to make it in a rich man's world' into an unscrupulous identity-thief and cold-blooded killer causes the viewer considerable discomfort in the end. In this regard, see also Olivier 2009: 407-419.

23 Dan Shaw has also reminded me that this identification on the part of viewers may be expressed in Freudian terms as providing the (welcome) occasion for 'catharsis of our Thanatos drive'. At the same time, Dan went on to suggest, 'Dexter's murder of those who deserve it allows us to take more pleasure in his executions, as their justifiability help circumvent the censorship of the superego'. I agree, and if one tends to react at gut-level with shock or revulsion to this suggestion, one should recall that Freud characterized the death drive or Thanatos as having two sides, namely a conservative side (which impels the organism to return to a former state) and an aggressive side, bent on destruction of what is perceived as threatening the organism. See Freud 1968.

24 One could therefore subsume Dexter under the aegis of what Derrida calls a 'beast' in *The beast and the sovereign*, where he advances several reasons, based on his reading of certain texts concerning these concepts, why 'beasts' and 'sovereigns' have often been exempted from the criteria for moral judgment that people are customarily subjected to. These would take me too far from my present concerns to be pursued at length here, however. See Derrida 2009.

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A projective site: inhabiting the metaphorical interval between the instrumental and symbolic meanings of architecture

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For architects, the discovery of their decline as active ideologists, the awareness of the enormous technological possibilities available for rationalising cities and territories, coupled with the daily spectacle of their waste and the fact that specific design methods become outdated even before it is possible to verify their underlying hypothesis in reality, all create an atmosphere of anxiety. Historically, there have been two primary ways of perceiving space that have been considered opposed to one another. First is the analytical, measured space of representation - the drawings and models architects make, which have historically been called the 'instrumental' (as they are instruments in the description of architecture). Second is the sensory, embodied space of a direct perception of architecture as built. This is generally understood as our primary way of understanding space. This work challenges that they are independent and oppositional ways of understanding space.
Key words: instrumental, symbolic, representation, perception

The project pursues this line of enquiry by considering the studio as a 'site', and seeks to extend to boundaries of this 'site' by reifying the idea of an architectural space that exists between a physical building and its representation in drawing and modelling. This is a speculative project where I have sought to establish a metaphorical interval between the studio as a space of creation – commonly associated with autonomy and representational conventions, and the immediacy of built space as that which is directly experienced and lived in.

The notion of 'site' is explored through a design enquiry that attempts to distil a complex way to occupy architecture – that both real space and the space of representation can be occupied simultaneously. I have called this between-space *A Projective Site*: It exists between real and representational space; coupling the sensory, embodied complexities of inhabitation (of the former), with the abstract, instrumental characteristics (of the latter).

The intention is to challenge the idea of architecture as a purely instrumental and autonomous discipline. Such architecture attempts to derive all meaning from its own internalised logic, and impose control on external reality. In this sense, its legitimacy is determined independent of context; however such conceptual purity is never maintained in reality. Our direct experience of space is seen as something that disrupts this conceptual purity. This proposal operates in an overlap between how one designs and represents architecture from the supposed stability of the studio, and how it is experienced as built space. Rather than view these conditions as opposites, this work argues that the qualities of real and representational space are constantly permeating the assumed boundaries of each other, and that consequently, an architectural space exists between them.

Figure 1
Selected models and drawings for presentation.

Figure 2
Shipwright building - Shelley Bay, Wellington.

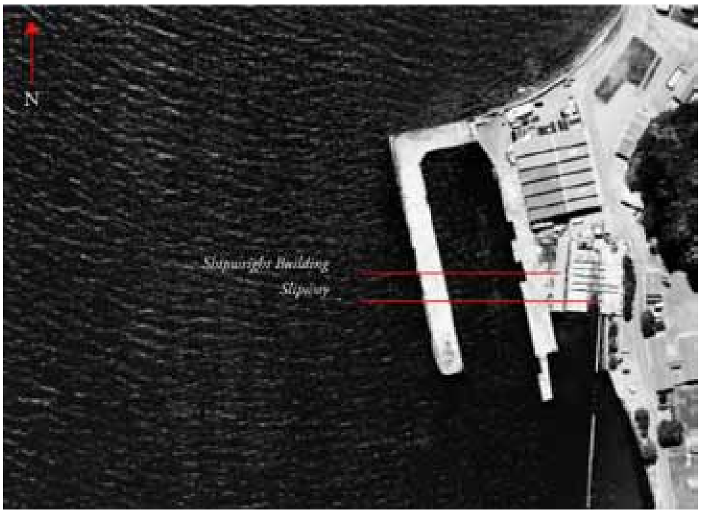

Figure 3
Site Plan - not to scale.

In order to pursue the notion of a Projective Site, an existing real site was required (figures 02-04). This was in order to test and translate the inhabitation of real space into the space of representation. The chosen real site was an abandoned shipwright building in Shelley Bay, Wellington - New Zealand. While the building was conceived as a purely instrumental and rational structure - exposure to site conditions and the radically altered social context now means it hovers as an ambiguous and abandoned structure. The displacement between the building's strict utilitarian conception and its current state, created an ideal framework for exploring a Projective Site.

In establishing a methodology for the subsequent design explorations, the space of representation has been treated much like a real site, in other words, it has been imbued with all of the embodied complexities of real space. The reason for doing this is that our direct experience of space is seen as something that disrupts the conceptual purity and singularity of meaning that is often presented as reality in instrumental representations. This disruption can be most clearly evidenced in the difference between the way an idea is conceived, versus how it is received by others - it is never the same. Robin Evans has noted this gap in the 'displacement and indirectness' (Evans 1997: 156) that occurs as the architect in a conventional design process, does not directly produce the built architecture. The building is constructed and inhabited in ways that are never wholly predictable, and beyond the architect's direct control. Therefore it is pertinent to re-address the space of representation as an allegorical site to real: it is a site that the architect inhabits directly as unstable ideas becomes translated through universal and stable representational techniques. Thus, a plural nature to reality emerges; a latent condition of embodiment (which is explicit in real space) becomes present in the stripped back, supposedly neutral, space of representation.

Figure 4
Interior of Shipwright Building

The notion of dwelling in, or inhabiting, representational space as one would inhabit real space sets up a complex framework for the following design explorations. By setting up a parallel process of inhabiting real and representational space simultaneously, this project attempts to draw a connection to the more literal nature of dwelling. This suggests that the inter-dependence between the interior and exterior aspects of the dwelling or 'home' has an allegorical association to the interdependence of real and representational space – and by extension, studio and site. Dalibor Vesely notes that 'there is a certain logic to the origination of so many of our intellectual achievements in the relatively small world of the dwelling' (Vesely 2004:191). This notion highlights the relationship between the our assumed stability of internal environments of the home and studio, and the wider social contexts that are needed to both place our ideas and to give them relevance – the shift between autonomy and situatedness. On a more direct level, Jonathan Hill has observed the conventional historical assumption on the nature of the dwelling, as well as its actuality which is often suppressed:

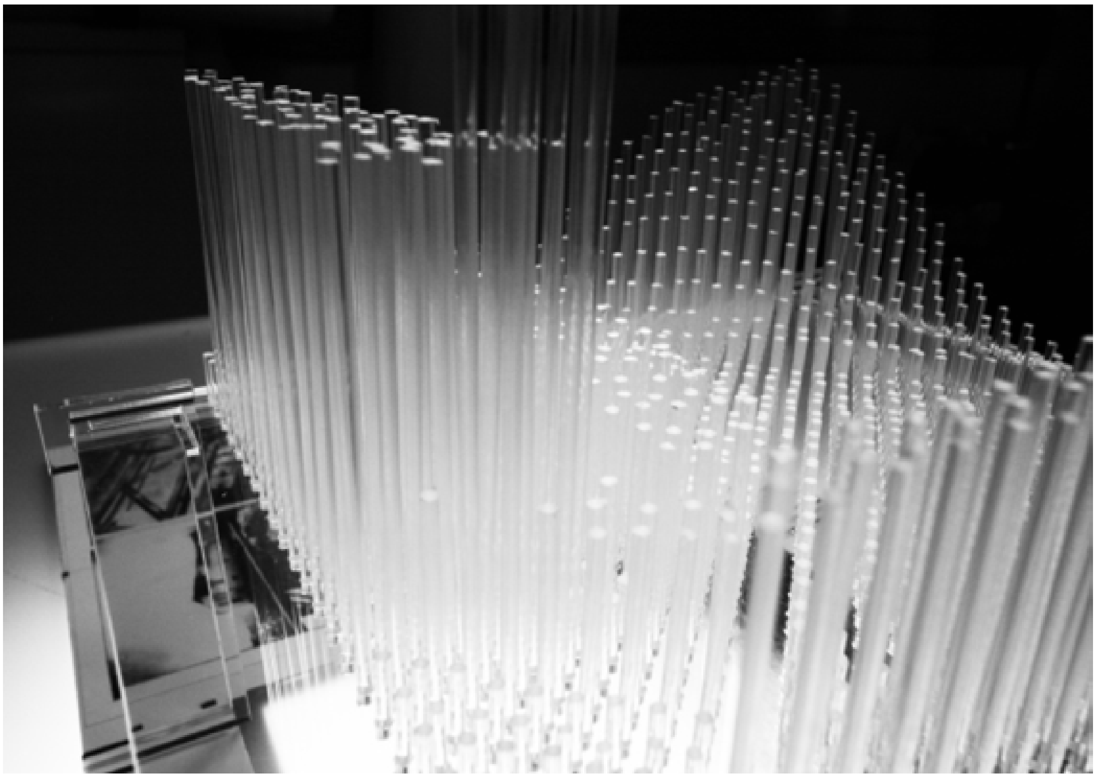

Figure 5
Site Reconstruction - a data field of the surrounding context translated into a perceptual field.

Figure 6
Photogram Model | 01.

Figure 7
Photogram Model | 02
The Photogram model (figures 6-7) attempts to articulate an overlap between real and representational space. This occurs through an inversion of the traditional space that the real and the representational occupy. The shadow's characteristics of instability - through constant movement and spatial distortion - are employed metaphorically as an individual perception. The photogram technique was employed to collapse this moment of perception into the space of representation. Using a darkroom, a light was shone through the model of the structure onto photo-sensitive paper, attempting to capture a moment where the shadow would shift from sharp to blurred the further away it got from the structure. This was to communicate a continuity between the measured and precise nature of the model, and the perceived distortion of real space as one inhabits it in everyday situations. A perceptual moment is stabilised and recorded into the space of representation, while a stripped back, instrumental version of the building's structure now hovers above as a perceptual object.

> 'Home must appear solid and stable because social norms and personal identity are shifting and slippery... The purpose of the home is to keep the inside inside and the outside outside'(Hill 2006: 8).

The design work described in these images and their attendant descriptions pursue an inward translation of my direct experience of real space, corrupting the purity and singularity of meaning present in the original instrumental drawings of the Shipwright building. The process of inhabiting real and representational space simultaneously created a metaphorical interval where the instrumental slips into a perceptual state, wholly affected by the phenomenal effects of real space. The section model for instance (figures 08-10), challenges the viewer's conventional relationship to representation. In this model 'vision has... been assimilated into the body' (Hansen 2004: 232) – one cannot change the image of the model without changing their bodily relationship to it. Instead of being granted an idealised image that approximates real space, those engaging with the model establish their own views and relationships to it. It is important to note that the real site - the wider context of the shipwright building is never shown directly, rather, the external site is shown in the way it *conditions* the internal space. Thus the neutral qualities of instrumental representation become conditioned by greater external forces – that of a direct experience of space.

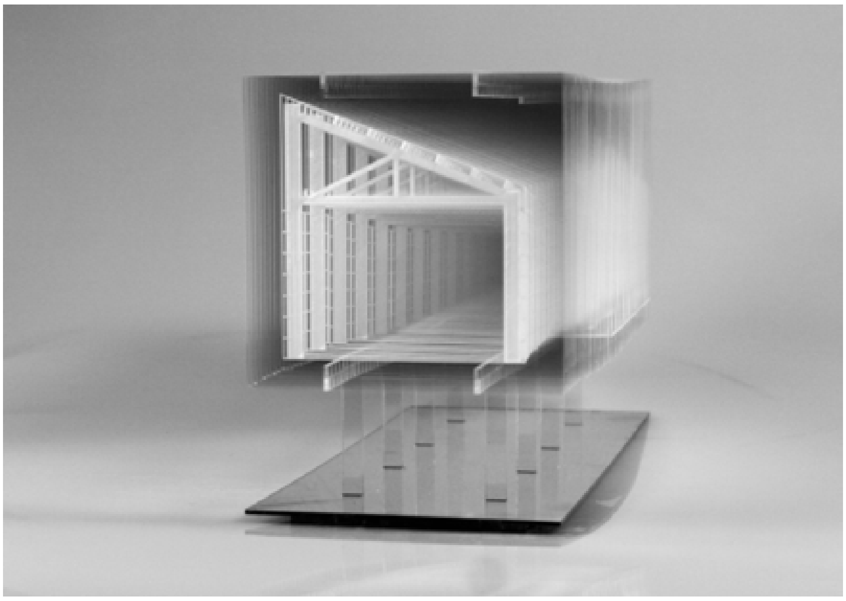

Figure 8
Section Model | 01.

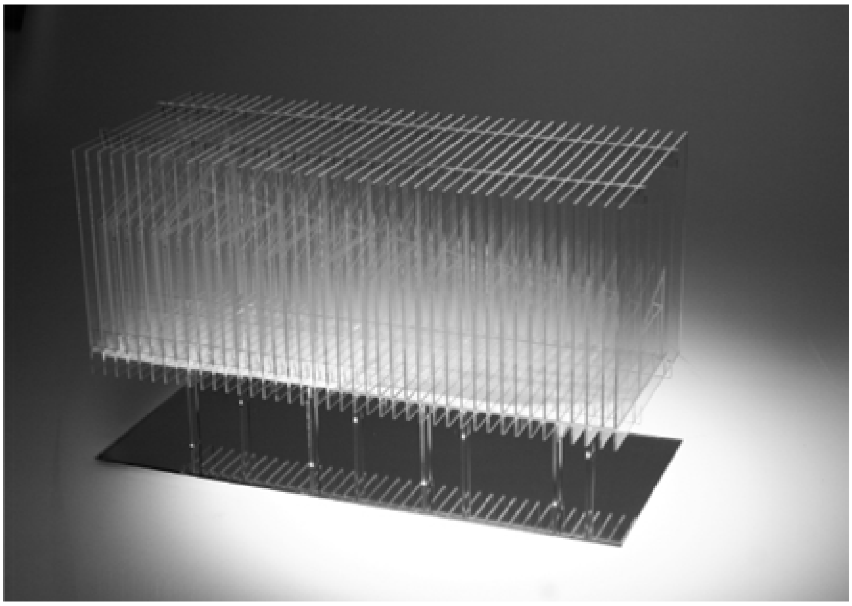

Figure 9
Section Model | 02
The Section Model recontructs the first time I understood the nature of the building which was a view down its length similar to a one-point perspective. While this conventional representation presents a highly controlled and idealised interpretation of reality, this model starts to shift as soon as the viewer does: an attempt to communicate more directly the nature of real space. Thus, the model is simultaneously experiential and analytical, as one moves around the model, the precise section drawings shift and blur to resemble a space before flattening out again once more to reveal the construction of each segment of the building.

The spatial atmosphere, and central technique to the series of explorations shown here, is one where I have sought to meld the psychological effects of a personal experience of the actual spaces of the Shipwright building, into the instrumental representations of the building. This generates an equal presence of precise analytical qualities, sustained by an embodied experience which generates an indeterminacy and overlap between the affect of full scale embodied space, and stable architectural conventions. (figure 10) In this sense, one describes the other - one can observe an inter-dependence between perceiving and designing space as both are inhabited simultaneously.

Figure 10
Section Model | 03
Figure 10 is derived from the Section Model and attempts to communicate the spatial atmosphere of the Projective Site. In this image I have sought to meld the psychological effects of a personal experience of the actual space of the shipwright building, into the instrumental representation of the building. The most salient effects include the impression that the internal space is of an overwhelming scale, which is not apparent when viewing the building from the outside, and the quality of light as it filters through the trusses, which appeared to float high above me.
By inhabiting the neutral representation of the trusses in this image, the drawings start to infer the experiential qualities present in the real space of the building. Rather than place an avatar into the space to indicate that someone has, or is, inhabiting the representational space – I instead sought to create an effect where a previously stable and analytical drawing becomes heavily distorted - as if it has been merged with the irrational memory of the exact same space.

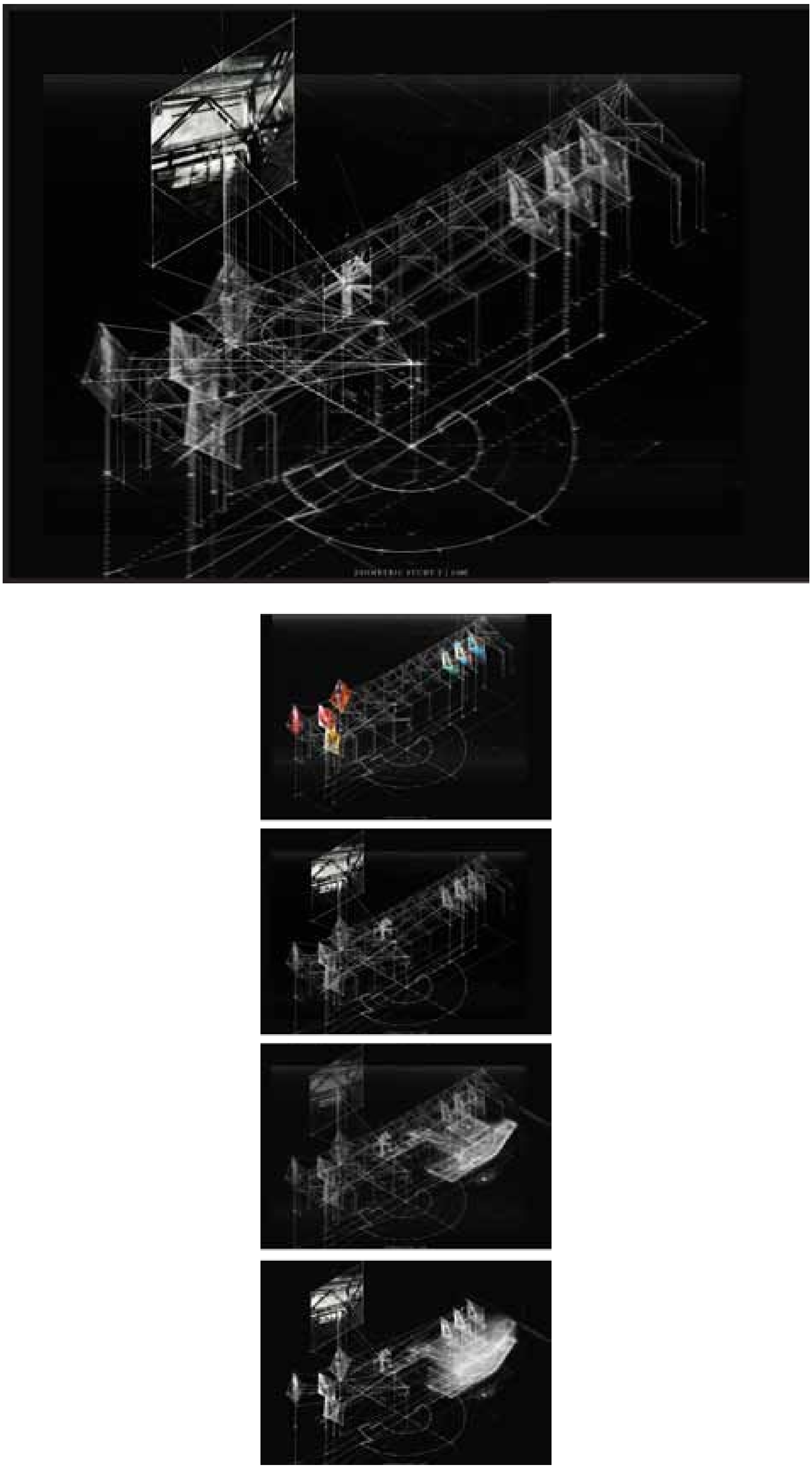

Figure 11
Isometric Series
This series of drawings represents a cumulative build-up of the inhabitation and perception of the real space appearing as structural as the literal structure of the building.

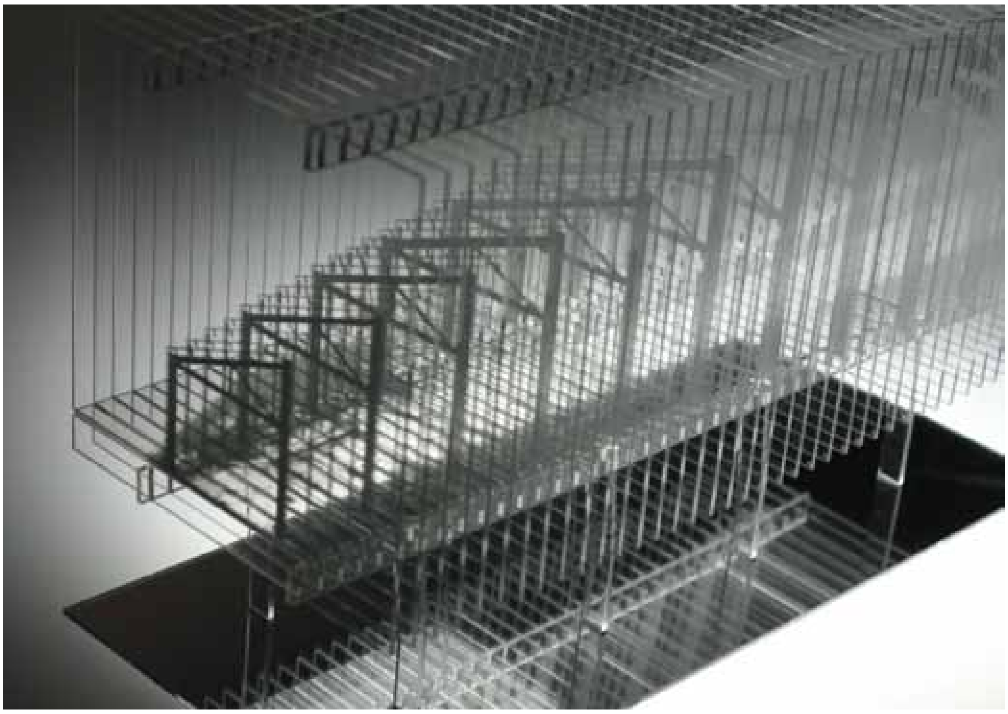

Figure 12
Section model | 04.

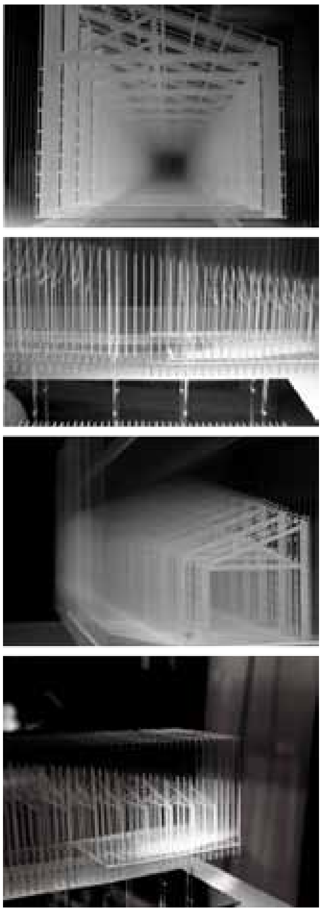

Figure 13
Details of section model.

Figure 13
Section Model | 05.

Section Model | 05 (figure 13) develops further the notion of psychological effects occurring in real space, affecting the space of representation. This image differs from figure 10 (section model | 03) in that the position of the viewer is noticeably outside the building structure. The aim of doing this is to collapse the normative relationship of the viewer to a representation: that the 'privilege of the viewing subject is maintained' (Allen, 2009: 24). When one exists outside of a site, i.e. in a studio, everything is reduced to the observable, measurable and defined. However, because the experiential qualities of the real space have been merged into this image, the distinction between being inside or outside of the site is lost. In this sense, one is caught between in a Projective Site, where the characteristics of the instrumental and symbolic understandings of the building dissolve into one another. This space is a *metaphorical interval* between the two - it is only available as metaphor but provides an argument for their reciprocity.

The Inhabitation Model (figures 14-16) is a development from the Section Model where I sought to address various ways I had inhabited the building more directly. The model slips out of the picture planes toward a stripped back version of the building's structure. This transition marks the emergence of a complex mapping of inhabitation which is represented by the rapid-prototyped model. A parabolic shift articulates this transition to the parts of the building that I occupied most. The form maps out not only the physical inhabitation of the building, but also becomes complicated by less direct means of inhabitation such as the memory of spaces, spaces I had drawn in my sketch book, and spaces that I had imagined emerging within and through the existing structure as a direct response to it.

A recurring theme throughout the drawings and models that constitute the Projective Site is the instability, or lack of, a ground plane. This is to allow the drawings and models to oscillate between being representational of the actual building, and also perceptual objects in their own right. The instability of the ground plane is most effectively realised in this model: as one's eye level moves to the hovering ground plane, the mirrored space becomes as material as the actual modelled space. Furthermore, the mirrored parabola - the moment of transition, generates the most unstable space of this ground plane, defining the ambiguous space of translation between picture plane and structure.

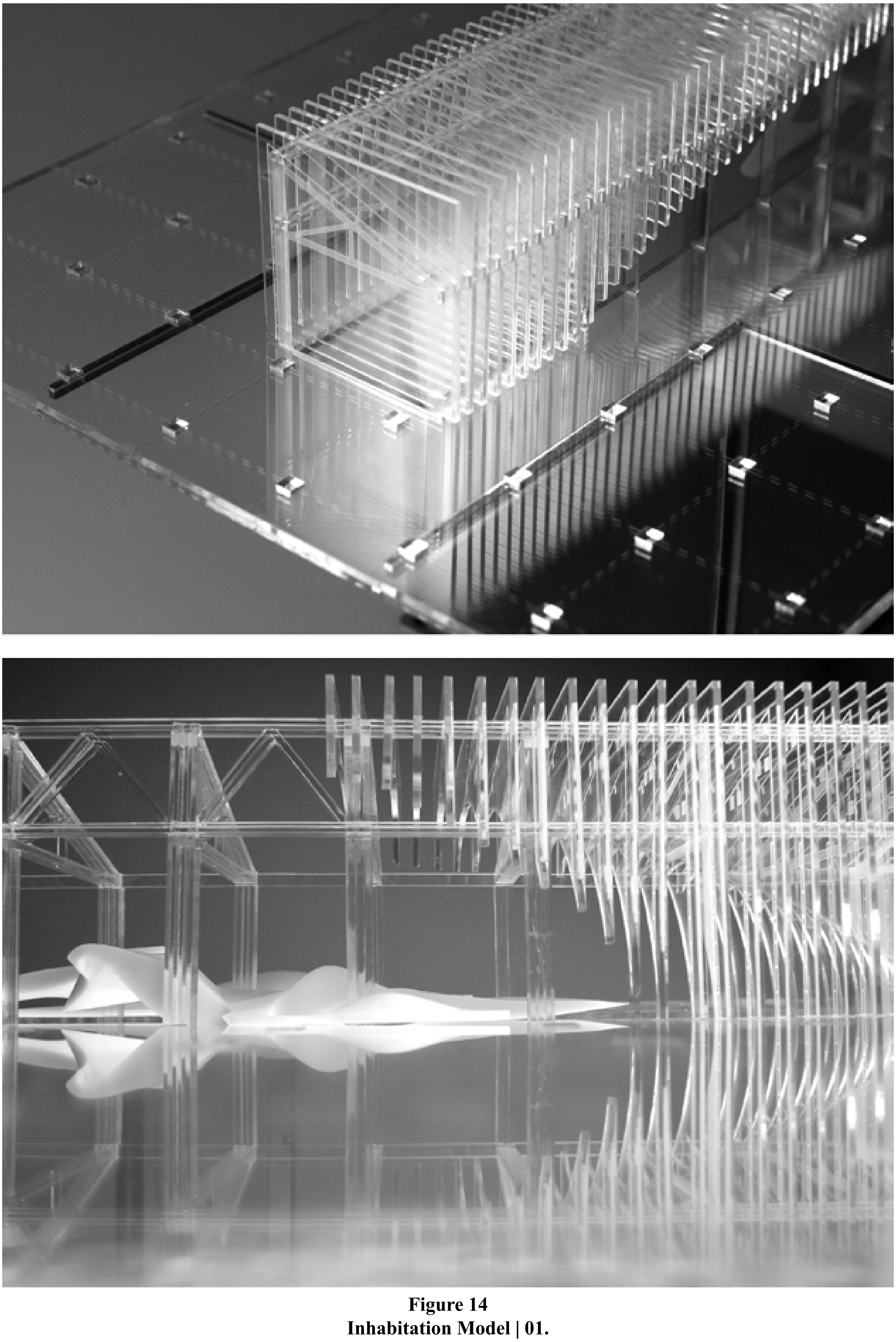

Figure 14
Inhabitation Model | 01.

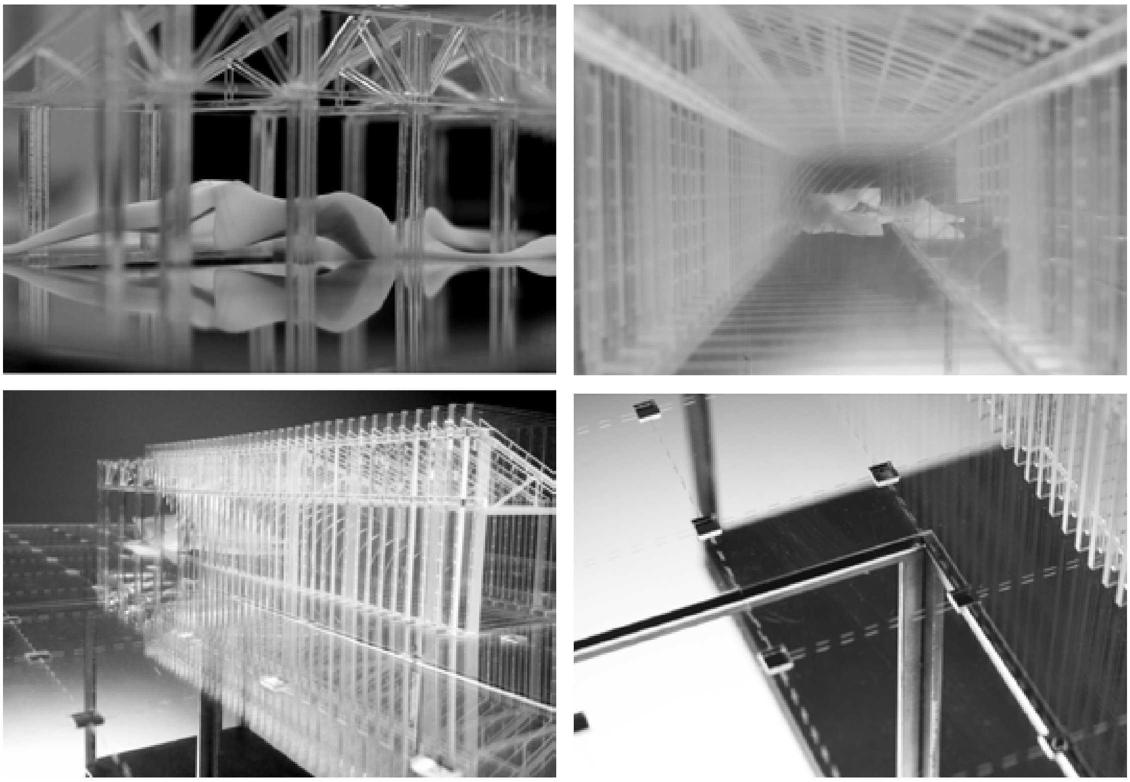

Figure 15
Inhabitation model details.

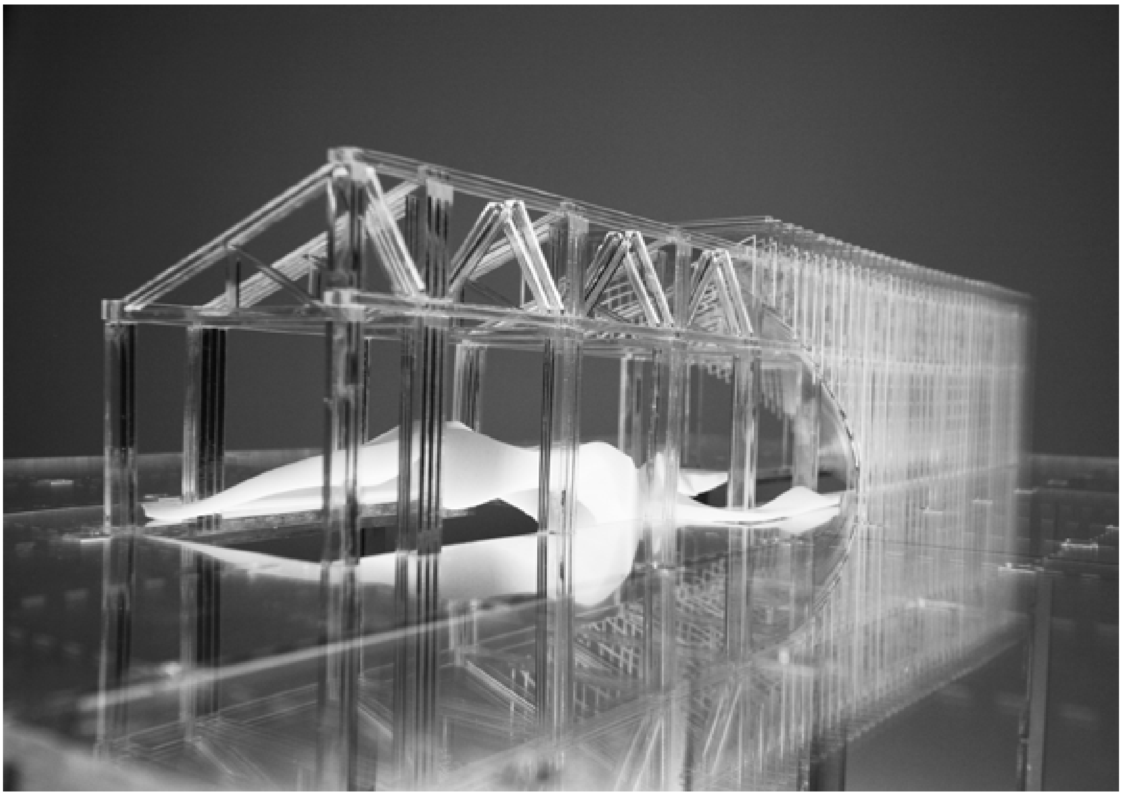

Figure 16
Inhabitation model | 02.

Conclusion

The site described in the preceding design investigations which does not necessarily exist anywhere physically, and is essentially held in the imagination, ironically puts forth the importance of architecture's relationship to site and context as it is conventionally understood.

The translations and projections occurring within and through the representational and the real reinforces the idea that pure instrumentality is an illusion, only maintained when one considers the act of translation as a neutral device. This suggests that the instrumental is inherently bound to the symbolic and is thus far more flexible then when it is considered in isolation - as a superior, more accurate representation of reality. Architecture's ability to mediate conditions that are conventionally read as opposites can be framed as a strength. The conflicting conditions the discipline engages with in practice is something to be explored not suppressed - in this sense legitimacy can not be derived from pure autonomy. By engaging these notions, the instrumental finds new application beyond its generally accepted syntax and our site-specific perceptions can become more communicative to a wider sphere of discourse - in other words, they are capable of greater reach. The observation that the direct inhabitation and the attendant perceptions of real space, are not dissociative to the abstract, analytical nature of representational space prompted the explorations found in the design work. The project was to engage a parallel process of inhabiting real and representational space simultaneously, in order to create a metaphorical interval where the instrumental slips into a perceptual state, wholly affected by the phenomenal effects of real space. Instead of creating a nowhere space, the design project aimed to be sited at a crucial interval between the immediacy of perception and the instrumentality of representation.

Finally, It is important to address the relevance of projects of this nature - projects about representation. I believe it is especially relevant to re-examine the role of representation in architectural practice: in the current context of rapid technological growth and instrumental certainty, it is increasingly important to examine how these developing tools for architectural design become culturally situated, relate to their context, and our direct perceptions of them. This work seeks to push beyond an *either-or* debate. That is, architecture *either* as a purely instrumental, *or* critical practice. It is instead driven by a desire to understand the inter-dependence between the factors of architecture's interior - its autonomy, and the external social and ecological forces that shape it and give it relevance. By exploring the gap between how architecture is designed and represented and how it is experienced as built space, this work suggests that representation can become a more effective tool in bringing the role of critical practice to everyday sites and situations. This has been the role of the Projective Site. By engaging the plural nature of reality via a parallel process of inhabiting representational and real space, an in-between site was located where the instrumental and the symbolic can be found to give structure and meaning to the other. The focus of the design research in this instance may be small, but it attempts to contribute to the study for the engagement of these wider questions about the architectural practice.

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A critical reassessment of the explorer artist Charles Davidson Bell's (1813-1882) *Cattle Boers' Outspan* (n.d.)

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This article investigates the depiction of Afrikaner ancestry in Charles Davidson Bell's (1813-1882) *Cattle boers' outspan* (s.a.) (fig. 1) within the genre of explorer art. This critical revisiting of Bell – better known to philatelists as the designer of the much sought-after Cape triangular stamp – is regarded as important because it give rise to questions such as how Bell and his contemporaries employs critical devices and visual codes that served to entrench and naturalise debasing perceptions of the subjects of their depictions. It is argued that Bell's work within the genre explorer art generally falls distinctly within the category of social documentation, which served the purpose of illustrating the curious and exotic within a South African historical context for a European audience. We also suggest that in the light of the scientific bias during the Victorian age that underpinned the depiction of colonised peoples, the notion of persuasive imaging is not only confined to the depiction of landscape but also to colonial depictions of Lacanian notions of *O/others* and *O/otherness*.
Key words: Charles Davidson Bell, *Cattle Boers' Outspan*, explorer art, O/other, O/otherness, Lacan, Victorian age, social documentation.

'n Kritiese herbesoek van die Ontdekkerskunstenaar Charles Davidson Bell (1813-1882)
Hierdie artikel ondersoek die uitbeelding van Afrikanrvoorgeslagte in Charles Davidson Bell (1813-1882) se *Trekboere wat uitspan* (*Cattle Boers' Oustpan*) (s.a.) binne die ontdekkerskunsgenre. Hierdie kritiese herbesoek van Bell – beter bekend as die ontwerper van die gesogte Kaapse driehoekseël – word as belangrik geag omdat dit vrae ontlok oor hoe Bell en sy tydgenote gebruik gemaak het van piktorale ontwerp en visuele kodes om verskansde en "vernatuurliking" van persepsies van minderwaardigheid van subjekte wat uitgebeeld is, te versterk. Ons argumenteer dat Bell se werk binne die genre van Ontdekkerskuns terselfdertyd geplaas kan word binne die kategorie, sosiale dokumentasie ten einde die eienaardige en die eksotiese binne die Suid-Afrikaanse historiese en koloniale konteks aan 'n Europese gehoor te bied. Terselfdertyd is ons van mening dat in die lig van die wetenskaplike vooropingesteldheid van die Victoriaanse era wat onderliggend was aan die uitbeelding van die gekoloniseerdes, nie net betrekking het op die uitbeelding van landskappe nie, maar ook op die koloniale uitbeelding van Lacan se beskouing van *A/ander* en *A/andersheid.*
Sleutelwoorde: Charles Davidson Bell, *Trekboere wat uitspan*, ontdekkerskuns, A/ander, A/andersheid, Lacan, Victoriaanse era, sosiale dokumentasie.

This article investigates the depiction of Afrikaner ancestry in Charles Davidson Bell's (1813-1882) *Cattle boers' outspan* (s.a.) (figure 1) within the genre of explorer art. With explorer art considered to be outside the canon of European high art, the critical reassessment of explorer artists and their work has long been neglected (cf. Bradlow, 1998:10). Similarly the name and legacy of Bell have until fairly recently been generally overlooked in artistic circles, being better known to philatelists as the designer of the much sought-after Cape triangular stamp (Bradlow 1998: 10). Therefore a critical revisiting of Bell as an explorer artist is regarded as important. This revisiting gives rise to questions such as how Bell employs pictorial devices and visual codes that served to entrench and naturalise debasing perceptions of the subjects of their depictions.

It is argued that Bell's work within the genre explorer art generally falls distinctly within the category of social documentation, which served the purpose of illustrating the curious and exotic within a South African historical context for a European audience. We also suggest that in the light of the scientific bias that underpinned the depiction of colonised peoples, the notion of persuasive imaging is not only confined to the depiction of landscape but also to colonial depictions of *others* and *otherness*.

Figure 1
Bell, C.D., *Cattle boers' outspan,* n.d., 800x472 cm, watercolour, MuseumAfrica (source: Cameron & Spies. 1987:128).

The work is discussed from a conventional perspective in order to describe the artwork's formal qualities, subject matter, and thematic content. The reading is then extended by employing the Lacanian notion of the *Other/other* and contextualized by considering Victorian ideological frameworks, social realities and authoring strategies of the artwork (Lacan 1986: 94-95, 31-37, 140-154). What we mean by this is that Bell employs the European notion of the "noble savage" (Godby 1998: 146). Related to Jean-Jacques Rousseau's (1712-1778) "back to nature" rally call, the noble savage represented an individual who was redeemed on the basis that he/she shunned society in favour of communing with nature (Fleming & Marien 2005: 504). This was a feature of much European art during nineteenth century, where the *other* was often conceived of as savages but depicted in the manner of ancient Greeks and Romans (Jacobs 1995: 10), and can be seen in the works in a number of authors and artists working in South Africa at the time such as Frederic l'Ons and Thomas Baines (Godby 1998: 146, 153).

We set off with a discussion of a postcolonial theoretical framework in which the Lacanian notion of the *Other/other* is emphasized. The postcolonial ability to combine "history with a theorised account of contemporary culture" (Young 2001: 61), and accompanying debunking of the universalist liberal humanist claims of the Western canon, serves to provide a new perspective on Bell's work and his depiction of Afrikaner ancestry in *Cattle Boers' Outspan* (Barry 1995: 191). This is followed by a discussion of the notion of explorer art in which Bell's oeuvre within this genre is described. Thereafter a reading of Bell's *Cattle Boers' Outspan* follows.

Other/other **in a postcolonial framework**

One of the major concerns prevalent in postcolonial criticism is the European concept of the *other* (Ghandi 1998: 8-9, Said 1995: 78, JanMohamed 2006: 20). Thus, a postcolonial reading of colonial artworks, combined with the Lacanian notion of the *Other/other,* would serve to expose notions of colonial power as well as the demarcation between the European *Self* and the African *other*. As a mode of cultural analysis, postcolonialism has succeeded in making visible the history and legacy of European imperialism that are represented in, and by such colonial representations (Loomba 2005: 2). It also highlights the interconnectedness between cultural production and issues such as race, ethnicity, nationhood, class, status and empire (Moore-Gilbert 2000: 6, 8).

The concept of the *Other/other* is concerned with representations of the non-European as exotic or immoral (Bhabha 1985: 155, Ghandi 1998: 8-9). As a category, the *other* is unstable and mutable and is informed by culturally and historically discursive practices. In this context the construction of the *other* represents the norms and values of the entity that constructs it, as opposed to the actual qualities of this *other* (Childs & Fowler 2006: 164).

According to Fanon (2006: 291-294) the use of the term *other* in a postcolonial context derives from Freudian and post-Freudian analysis regarding the shaping of subjectivities, predominantly via the work of Lacan (1986: 31-37). In Lacanian terms, the *other* signifies one opposite of a subject-object dialectic. The opposition between *self* and *other* is never neutral but rather hierarchical, with the self representing the positive[1] to the alterity of the other. The power balance in this binary construction favours the *self* and subjugates the *other* as inferior. Such constructions of the *other* may crystallise into a cultural projection of negative concepts that justify and naturalise a number of material practices such as colonisation (Childs & Fowler, 2006: 165, Edgar & Sedgwick 2006: 266).

Regarding the *other*, Lacan distinguishes between the capital letter *Other* and the *other*. Lacan (1986: 31-37) suggests that the lower case *other* identifies the *other* that represents the *self*, yet at the same time is sufficiently disconnected to be separate. In a Freudian analogy it is compared to a child looking in a mirror at the moment of becoming aware of her-/himself as an autonomous entity. This encounter with the reflection of the self elicits an imagined "anticipated mastery" that is to form the basis of the ego, and as such this *other* is instrumental in defining the identity of the subject (Freud 1937: 215ff). Ashcroft *et al*. (1998: 170) further expands this notion of the *other*, suggesting that:

> In postcolonial theory, it can refer to the colonised *others* who are marginalised by imperial discourse, identified by their difference from the centre and, perhaps crucially, become the focus of anticipated mastery by the imperial 'ego'.

The term *Other* refers to the symbolic and the unconscious (Payne 2000: 392). For Lacan (1986:94; 143-154) this *Other* is a *grande-autre*, or grand *Other*. It is within the gaze of this grand *Other* that the subject acquires identity. As such "…in colonial discourse, the subjectivity of the colonised is continually located in the gaze of the imperial *Other*, the '*grande-autre*'" (Ashcroft *et al*., 1998: 171).

According to McFarlane (2004: 175,176), the colonial gaze serves to denigrate and objectify the colonial *other*. Furthermore, it essentialises and fixes the identity of the colonised according to an entrenched European hierarchy of same-other/coloniser-colonised dialectics. This dialectic of difference is based on pre-existing racial categories propped up by European myths and beliefs regarding the *other* (Yancy 2008:2-4). In turn, the colonial gaze reinforced these racial categories, and the racial categories, again, served to reinforce the colonial gaze (Yancy 2008: 2).

Explorer art

The origins of explorer art date back to the fifteenth century and its purpose were to provide objective records of a specific terrain. The first examples were sketches made at sea with the intention to supplement nautical records. These sketches were not highly regarded or prized as artworks, but were rather regarded as scientific illustrations. However, from the sixteenth century onwards, the travelling artist was indispensable to most European scientific and diplomatic missions abroad. Therefore, it could be regarded as a form of documentation intended for an educated, middle-class and post-industrial revolution European audience, often depicting events related to aspects of behaviour of indigenous peoples (Record 1994: 64).

The eighteenth century saw an increased demand for travelling artists due to, amongst other factors, the rise of empirical and encyclopaedic curiosity in the world. In Britain newly founded institutions such as the Society of Dilettanti and the Society of Arts sent artists and scientists to record unexplored corners of the earth (Jacobs 1995: 10).

Encountering the unfamiliar was a social reality that many colonial artists had to face since the age of discovery. With the age of mercantilism during the eighteenth and nineteenth centuries, however, came more sustained contact with other peoples through commerce, expansionism and settlement in foreign colonies (McLeod 2000: 7-8). Artists' aesthetic sensibilities and modes of representation were challenged by "the mixture of unfamiliar facts and ideal fictions, of conventional structures and unconventional narratives" (Rosenblum & Janson 2005: 17).

Aesthetic principles

In order to present a seemingly objective account, European artists relied on a linear style so as to describe the topographic features of the landscape, depicting the scene from a higher vantage point to allow for greater scope in the foreground plane (Godby 1998: 142). Pictorial devices such as linear perspective, elevated vantage points and other illusionistic artifices (Ashcroft, 2001:15, 141) served as strategies that abetted these artists' persuasive imaging of the colonised landscape. 'Persuasive imaging' is a term used by Hills (1991: 100) to describe ways in which the viewer may be convinced of the reality of a particular depiction through the artist's employment of the conventions of naturalism, in spite of the fact that the pictorial information in question is mediated by the artist's selection and manipulation of aesthetic principles and depiction.

Representations made by artist travellers were generally intended as objective records (Godby 1998: 142). Carruthers and Arnold (2000: 14) suggest that these genre paintings were normally regarded as social documents serving to illustrate written historical records. Whether or not these works could be considered authentic fact-based depictions of reality or not, they were still employed to sustain certain interpretations and to cement hegemonic accounts of reality. Complicit in this way of thinking was the notion of the 'innocent eye', which Brown (2001: 23) describes as, "one of the most powerful Romantic myths".

This notion was particularly applied to depictions of nature and landscapes. The general conception is that an artist's innate instinctive vision would guarantee a truthful, objective depiction regardless of his or her own academic artistic training or external factors such as social, cultural, political or economic contexts. In practice, however, artists' depictions reflected their own cultural milieu and artistic imagination (Brown 2001: 24) which through established modes and conventions also supplied them their means of articulation:

> The whole technical power of painting depends on our recovery of what might be called *the innocence of the eye;* that is to say, of a sort of childish perception of these flat strains of colour, merely as such, without consciousness of what they signify … (Ruskin, in Forrest 1985: 103).

Aesthetically speaking, Boehmer (1995: 92) suggests that Europeans relied on notions of topography familiar to them and tended to seek out those features that conformed to their own aesthetic schemes. As Boime (1990: 113) points out, the innocent eye is prejudiced, and is tainted by the artist's social position.

In support of persuasive imaging, European artists also employed pictorial devices and visual codes that served to entrench and naturalise debasing perceptions of the subjects of their depictions. According to Barrell (1992: 1) particular aesthetic protocols existed that determined the depiction of specific classes and these restraints were also indicative of social and moral protocols. On a basic technical level, the use of colour, rendering of light and shadow, and composition may all be employed to codify power relations. This is eloquently illustrated in the description of Wa Thiongo'o (1993: 43) of conventional colonialist painting:

> In many paintings of the colonial period, the white adventurer was always at the centre of the action with rays of light radiating outwards from him. Africans were background shadows merging with the outer darkness and the natural landscape.

The judgement of Wa Thiongo'o is supported by Boime's (1990: 2) suggestion that *chiaroscuro* transcends the mere modelling of light and shadow; that as a polarity it represents the religious dualism of Good versus Evil. Therefore, the manner in which *chiaroscuro* is employed, may also be read in terms of the Manichean allegory which itself illustrates the way in which all aspects regarding the relationship between coloniser and colonised are polarised through imperial discourse to create a binary opposition that pits good against evil and superior against inferior and, ultimately, European against *other*. The practice of distinguishing between certain groups of people by depicting one in an area of light and the other in shadow areas is, not restricted to the colonised or to race, but was also employed to illustrate other forms of social difference (cf. Barrell, 1992: 22), such as social status, and inferiority of for example, white women according to white men.

With regard to composition both Barrell (1992: 123) and Boime (1990: 95) agree that a triangle or pyramidical composition may be utilised to delineate exclusive social hierarchies within a picture, often employing a hierarchical descending order from top to bottom. Similarly, the division of the picture in different planes from top to bottom and foreground to background may be used to indicate not only the physical, but also the social position of a figure, with those regarded as inferior or subordinate relegated to the lowest register or point of the composition (Boime 1990: 19, 92, 183-209). Other devices used to signify social standing include posture and material markers such as clothing. Subordinates tend to be depicted in crouching or kneeling positions and are often shabbily dressed, in contrast to the upright poses and regal dress of élite (Barrell 1992:44, Boime 1990: 103,170,179).

Race served the purpose of more extreme juxtapositioning, as indigenous people were often employed in sixteenth-century European portraits of the upper classes to draw attention to the white complexion (Honour & Fleming 1999: 27). Such authoring devices relate to the diverse strategies and methods of control and representation of the *other* as suggested by Loomba (2005: 19), and as such – with regard to the representation of the colonies – were complicit in advancing the colonial gaze. This gives credence to Boime's (1990:6-8, 11, 155) suggestions that art can serve to define social position as well as expose the artist's role in codifying racism.

Through surveillance and documentation the explorer artist casts the "possessive gaze" of the imperial eye on all it observes, rendering it available for imperial control. By the nature of their endeavour, explorer artists, were instrumental in the process of enframing the colonial landscape and the peoples who inhabited it (Fabian, 1986: 24), thus giving credence to the myth of a supposed empty, unused land (Van Eeden 2004: 25-26). With regard to the African continent and its inhabitants, European explorer artists played an important role in promoting the popular view that it was the duty of colonisers to bring the light of civilisation to the "dark continent", as stated by Hoskins (1982: 248):

> Eurocentric history deliberately promulgated the myth that Africa was a 'dark continent' replete with cannibals, savages, and inferior, uncivilised, backward, primitive peoples, devoid of knowledge and culture….(Bhabha 1991: 53).

Bell's contextual background and oeuvre

Bell first set foot in South Africa when he arrived in Cape Town in 1830. As a British settler, he represented a distinctly different community [that of Victorian England] from the local white population (Brooke Simons 1998: 17).

Even though Bell was physically removed from the metropolitan centre, he nonetheless remained an agent of the Empire, being employed by the British Cape administration and also contributing to the imperial discourse through his art-making. His ethnographic drawings from an 1834 expedition into the South African hinterland reflect the European prejudice of the day regarding Africans' inferiority as a race (Godby, 1998: 145-146).

The Landing of Van Riebeeck, 1652 (1850) (figure 2) and Thomas Baines' *The Dispersal of Hostile Tribes near Baines River* (c.1820-75) (figure 3) are cogent examples of Bell's manipulation of different modes of depiction employed to frame aspects that will appeal to his presumed rationalist European audience's sense of the primitive and the ridiculous in contrast to the European colonial people.

Figure 2
Bell, C.D., *The Landing of Van Riebeeck, 1652,* 1850, oil on canvas, 75.9x92 cm, (source: Brooke Simons, 1998:156).

Figure 3
Baines, T., *Dispersal of Hostile Tribes near Baines River*, *circa* 1820-1875, 600x403cm, oil on canvas (source: artclon.com).

The depiction of various racial groups as particular 'types' is consistent with the scientific racial discourse of the time, when it was conceived that physiognomical distinctions such as race could determine a person or a group's social and psychological character and traits (Godby 1998: 150).

In keeping with his amateur beginnings, Bell's early works can be subdivided into two categories within the explorer art genre, namely landscape and caricature. An example of the latter is a picture entitled *The Boer* (s.a.) (figure 4).

Figure 4
Bell, C.D., *The Boer,* n.d., ink and wash, 108x167cm, Brenthurt Libarary (source: Brooke Simons, 1998:141).

According to Godby (1998: 141) this image is a caricature of the "obese and indolent 'Boer'", which portrays the conventional view of the Dutch-speaking farmers in the Cape Colony at that time (Moodie 1835: 169-170). Many of Bell's caricatures can be placed in the genre of 'native scenes'. Such depictions were inevitably stereotypical and generally intended as illustrated souvenirs for foreign visitors (Godby, 1998:148). It is noted that stereotypical representations such as these informed and legitimised colonial processes and conduct, thus positioning the colonised as marginal and inferior (Boehmer 1995: 80, Ashcroft 2001: 5). Accordingly, the British did not consider the Afrikaners, especially those in rural areas, as being of the "same order of civilisation" (Steyn 2001: 26).

Conventional reading of Bell's *Cattle Boers' Outspan*

Bell's watercolour *Cattle Boer's Outspan* depicts a scene that represents part of the everyday lifestyle of a *trekboer*[2] community. The centre of the picture plane is occupied by a white female figure sitting next to a table in front of an ox-wagon, her feet resting on a footstool. She is surrounded by various domestic objects such as a kettle and cups on the table to her left and a wooden vat to her right. A dog sitting at the foot of the table stares up at her. Left of the ox-wagon, a white male – presumably her husband, the patriarch – is standing, smoking a pipe in a leisurely manner whilst resting the barrel of a rifle on his left shoulder. He is facing away from the seated female figure towards the figure of an indigenous man busy fixing knee-halters to two horses who appear at the bottom left corner of the picture plane. The European male, female and the ox-wagon form an enclosed pyramidal unit that dominates the composition, simultaneously excluding all the other figures in the composition. In the bottom right corner of the picture are three indigenous male figures[3] seated around a campfire, preparing food. The landscape appears to function only as a backdrop for the human activity. Apart from the presence of the six human figures and the herd of cattle in the middle ground, the landscape – which resembles the Karoo

– appears barren and uninhabited, extending towards a mountain range on the horizon, with an outcrop of boulders in the left foreground and a clump of bushes behind the ox-wagon providing scant geographical characteristics.

Extended reading of Bell's *Cattle Boers' Outspan*

Victorian ideological framework

According to Lambourne (1999: 7) the term Victorian refers to the epoch spanning the life of Queen Victoria i.e. 1819 -1901. Chu (2003: 311) further states that the term at the same time refers to the social customs, moral values, literature, art and architecture of this epoch, and is often used synonymously with the nineteenth century. Accordingly Guy (2002: 314) posits that the reception of much of Victorian art was centred on the notion of artworks' representational qualities and verisimilitude.

A primary function of Victorian art was to socialise individual viewers into the moral values of their culture (Guy 2002: 314). The first half of the nineteenth century also witnessed a deliberate attempt by artists to create national mythologies to captivate the minds of the masses (Strong 2004: 21).

Reading *Cattle Boer's outspan* within the ideological framework of its time one needs to consider how this watercolour reflects Bell's bequeathed Victorian cultural values. It was previously indicated that Bell could be considered a product of his time and cultural milieu, sharing the ideologies of imperialism, industrialism and progress, implying Victorian cultural attributes, assumptions and prejudices as well. *Cattle Boers' Outspan* depicts the descendants of early Dutch settlers as simple folk on the edges of the Empire, cut off from civilisation, and lost in Africa for more than six generations:

> In the judgement of English-speaking Victorians, the rural Afrikaners, apart from being white, were almost everything they themselves were not: ignorant, superstitious and conservative and not interested in 'progress' (Giliomee 2003: 202).

By depicting the Boer as indolent, Bell strikes a chord with his audience, as industriousness was regarded one of the most important Victorian virtues, along with good morals and decency. The accusation of indolence is serious, considering that the British regarded labour as a civilising force and indolence as a threat to economic progress (Barrell, 1992: 32,38,80,87). The *trekboers* in this painting are depicted as shiftless individuals at the centre of the scene. The only labour-related activities are performed by their black servants. The inactivity of the *trekboer* couple becomes even more pronounced when comparing their static postures with the group of servants idling around the cooking fire in the right foreground. Bell's *Cattle boer's outspan* can, indeed, be read as a monument to *trekboer* idleness, with the *trekboer* lifestyle and pre-industrial economy portrayed as evidence of the consequences of having gone native, thus echoing Menzel's denunciation of *trekboer* way of life, which reads:

> Some of the Boors [sic] have accustomed themselves to such an extent with the carefree life, the indifference, the lazy days and the association with slaves and Hottentots that not much difference may be discerned between the former and the latter (in Giliomee 2003: 33).

Concerning the question of the *other*, *Cattle Boer's Outspan* presents an interesting dialogue regarding race, class and culture. If, in colonialist terms, the *other* represents the negative aspects of the *self*, then the English-speaking settlers' view of the Afrikaners as culturally and socially backwards, together with the Afrikaners' deculturation and their identification with the African continent and adoption of African lifestyle, would cast them in the role of the cultural *other* to the nineteenth-century European (Spivak 1997: 24). In addition, indigenous people occupied the position of both cultural and racial *other* to both the *trekboers* and the nineteenth-century European colonist, who in turn was *Other* to both the indigenous peoples and the *trekboers*.

British colonisers regarded Afrikaners as being backwards, uneducated, illiterate eccentrics (Sparks 1990: 60). This together with their nomadic lifestyle and subsistence economy necessarily relegated them to a lower social and economic class than their fellow British settlers. Therefore it seems plausible that the British found the *trekboers* as exotic and foreign as they did the indigenous peoples, although of a slightly higher order. The was due to the fast socio-economic and cultural differences between themselves and the *trekboers*, whom due to deculturation had become sociologically indigenous. Hence the *trekboer* as represented in this artwork*,* in spite of their somatic difference casting them as *Other* in relation to the native peoples depicted alongside them, also represents the *other*, i.e. those who are marginalised due to their difference from the European self. Hence, Bell's depiction of the scene in this work not only reflects the interaction between the *self* and the *other*, it also implies the *Other's* framing of his cultural and somatic *others*.

The European notion of race did however, extend beyond the somatic. The word 'race' often denoted various forms of consanguinity such as 'linage', 'kinsfolk', 'family' and 'home', and in other instances it became synonymous with 'caste' - thus relating to Benedict Anderson's concept of 'race' as marker for an 'imagined community' (Loomba 2005: 102). Loomba (2005: 109-113) suggests that the European discourse of race, propped up by an ideology of racial superiority, easily translated into class terms, as the latter was shaped by racial ideologies and representations. Leatt *et al.* (1986: 77) further propound that race is not only a biological concept, but also a social psychological term that engenders a "genetically derived group consciousness". Loomba (2005: 109-113) further states that the European discourse of race translated into class terms, as the latter was shaped by racial ideologies en representations. Therefore Loomba's (2005: 98) assertion that "colonial discourses fluctuated in tandem with changes in political situations within the same place over time" can be understood to include the discourse of race.

Social realities

As indicated, the British regarded the Cape Dutch community as distinct from their own race, considering them on a lower order of civilisation, and thus treating them much the same as they did the indigenous black peoples (Giliomee 2003: 149, Steyn 2001: 26) because a great contrast existed between the enlightened metropolitan Europe of the nineteenth century and the largely isolated rural societies of the Cape. This largely rural people's language, social matrixes, religious persuasion and historical consensus were foreign enough to warrant a disregard of Cape Dutch accomplishments to the British, leading the British to harbour disdain for the Cape Dutch language and culture (Thompson 2006: 109-110). In addition, the English and Cape Dutch persisted in regarding each other as separate groups, with the latter viewing the British as foreign conquerors (Gilomee 2003: 195).

Of the Cape Dutch population, the *trekboers* were the most isolated group. As indicated, the *trekboers* became deculturated by altering their material culture in order to adapt successfully to their changed environment, and this process of becoming indigenous and Africanised found expression in the moniker *Afrikaner* (Sparks 1990: 43, Giliomee 2003: 31). Sparks (1990: 43) states that, due to their isolation and relative distance from the Cape, *trekboers* became more like indigenous Africans as their lifestyle started to echo that of local tribesmen. Like their indigenous neighbours, the *trekboers* now favoured a pastoral lifestyle above agriculture, establishing them as semi-nomadic cattle herders with a subsistence economy and materially meagre existence. They tended to live in temporary dwellings such as tented wagons or simple mud-walled cottages similar to those of the surrounding black tribes. By the time Bell encountered the *trekboers* their nomadic pastoral lifestyle had already became entrenched. The *trekboers'* practices of settlement and land occupation further mimicked that of the Khoikhoi, as both groups regarded land as inalienable, as opposed to the imperialists who saw land as a commodity with associated realty rights.

The *trekboers'* process of deculturation meant that they had become a fragmented culture disengaged from their European origins and way of life. According to Giliomee (Leatt *et al.*, 1986: 70), "the process of becoming indigenous or Africanised found expression in the term "Afrikaner", by which the colonists came to call themselves" Over time these rural Afrikaners' isolation resulted in fervent independence and intolerance to any form of governance (Gilomee 2003: 189). To outsiders like Bell, they appeared as feckless individuals who had shunned modern society, with one account describing them them as, "… ignorant, unprogressive and in most respects two centuries behind European nations" (Giliomee 2003: 189). According to Sparks (1990: 43) the Afrikaners had become a "white tribe of Africa". This process of deculturation happened slowly and unselfconsciously, as most of these schismatic people were largely illiterate with no organised social structures or community base. In spite of this, however, this community still considered themselves superior to the local indigenous peoples, whom they regarded as heathens (Thompson 2006: 51). The *trekboers* therefore occupied a somewhat nondescript, in the middle or degenerate position as being both coloniser and colonised, dominated and dominator.

Colonial prejudice further ascribed particular associations to *others*. The Khoikhoi were for instance regarded as quarrelsome, down-at-heel inebriated sloths, whereas the local Afrikaners were seen to be obese and boorish sloths (Godby 1998: 147). Godby (1998: 147) states that Bell often tended to depict his subjects accordingly, as can be seen in his *The Boer* and in " the appearance of steatopygia in his 'Hottentot' and 'Bushman' subjects".

Menzel's description echoed other eighteenth-century first-hand accounts, corroborating fears of the *trekboers* 'going native' (Giliomee 2003: 33-35, Lichtenstein 1928: 446-8, Sparrman 1971: 122). Furthermore, Europeans' fear of 'going native' needs to be discussed. This fear barred Europeans from participating in local native ceremonies and adopting native customs and lifestyles. Since the *trekboers* adopted many aspects of Khoikhoi culture, including a topophilic relationship with the African continent, their adopted lifestyle disturbed Cape Town residents and enhanced the latter's fear of cultural contamination. Bell's depiction of *trekboer* lifestyle in *Cattle Boer's Outspan* was staged against this backdrop. Given English-speaking settlers' perception of themselves and their disregard of the Cape Dutch, it can be assumed that Bell approached his subject in *Cattle Boer's Outspan* with a degree of moral ambivalence further complicated by his Eurocentric perception with its preconceived idea of *otherness* and concept of the exotic *other*.

Authoring strategies

Bell adopted certain European picturesque stylistic and topographical conventions. In his depictions of the South African landscape and in this he artwork employs a naturalistic approach, which assumes that the picture is a faithful and believable depiction of the subject matter, and in turn implies objective empirical observation by the artist. On a formal level, the use of perspective in *Cattle Boer's Outspan* is characterised by a single controlling viewpoint, receding from the foreground to middle ground and distant background. Apart from a diagonal at low gradient leading from bottom left to centre right of the picture plane, the composition of *Cattle Boer's Outspan* is static and dominated by strong horizontal planes. The Claudian[4] principles of pictorial arrangement used by Bell separate the picture plane into foreground, middle ground and background. This is further achieved through the use of light and tonal perspective, resulting in the suggestion of a deep spatial effect. With a patch of bright light at the centre of the format surrounded by shadow areas in both the foreground and background, the use of light in *Cattle Boer's Outspan* is dramatic, employing *chiaroscuro* as device. In Claudian fashion, the outcropping of boulders in the left foreground and a clump of bushes behind the ox-wagon serve to frame the focal point of the picture.

A triangle or pyramidical composition with a hierarchical descending order from top to bottom delineates exclusive social hierarchies within this painting. The *trekboer* family occupies the highest rung of the hierarchical descending order from top to bottom, thus suggesting superiority that is normally associated with the *self*. In this artwork the use of a pyramidical structure serves to enclose the *trekboer* family, and thus excludes all the other figures in the composition, framing the *trekboers* as *Other*. The hierarchical descending order from top to bottom within the pyramidical unit further cuts along gender lines. Apart from looking away from the matriarch, the patriarch occupies a higher register, the matriarch being depicted on a register closer, although elevated, to the workers. This may be viewed in light of Loomba's claim (2005: 58-59) that in the colonial context both racial and gender biases were presented as objective truths, as theories regarding these two classifications were often used for mutual justification with Caucasian women – during the mid-nineteenth century, for example – deemed closer to Africans than to white men. Consequently, during the same period, feminine characteristics were often assigned to so-called 'lower races', and in other instances even to the colonised landscape. This notion supports Hall's claim *(*in Wiesner-Hanks 2001: 159) that hierarchies of categories such as race and gender were often reinscribed by what she terms the "rule of difference". Considering the British view of the Cape Dutch as an inferior race, it could thus be argued that Bell's placing of the already stereotypically depicted stout *trekboer* matriarch at the centre of the composition may have been an attempt to draw attention to the practice of assigning feminine characteristics to imperial *others*. Bell's depiction of a virgin yet barren landscape seems to further suggest similar connotations.

Other observations

Bell's *trekboers* may also be related to aspects of the conventions by which the English rural poor were depicted in nineteenth-century British landscape painting, even though in terms of the conventions of bucolic landscape the topographical setting of *Cattle Boer's Outspans* is very different (Barrell 1992: 71,81). Barrell (1992:3,76) suggests that the poor were generally regarded as a feared object, but that a distinction was made between what were considered the deserving poor and the undeserving poor. The deserving poor were shown to possess reasonable material goods and espoused neatness and spiritual well-being, whereas the undeserving poor were generally depicted as being degenerate in terms of manners, countenance and attire.

Bell's depiction of *trekboers* with their meagre possessions, makeshift lodgings, shabby clothing and austere lifestyle, clearly relates to the latter. The notion of the undeserving poor is further associated with indolence, a characteristic the British often equated with the Cape Dutch (Barrell 1992: 36,76). By depicting the Boer as indolent, Bell strikes a chord with his audience, as industriousness was regarded one of the most important Victorian virtues, along with good morals and decency. The accusation of indolence is serious, considering that the British regarded labour as a civilising force and indolence as a threat to economic progress (Barrell, 1992: 32,38,80,87). The *trekboers* in this painting are depicted as shiftless individuals at the centre of the scene. The only labour-related activities are performed by their black servants. The inactivity of the *trekboer* couple becomes even more pronounced when comparing their static postures with the group of servants idling around the cooking fire in the right foreground. Bell's *Cattle boer's outspan* can, indeed, be read as a monument to *trekboer* idleness, with the *trekboer* lifestyle and pre-industrial economy portrayed as evidence of the consequences of having gone native, thus echoing Menzel's denunciation of *trekboer* way of life, which reads:

> Some of the Boors [sic] have accustomed themselves to such an extent with the carefree life, the indifference, the lazy days and the association with slaves and Hottentots that not much difference may be discerned between the former and the latter (*in* Giliomee 2003: 33).

Conclusion

In this article Bell's (1813-1882) *Cattle Boers' Outspan* (s.a.) has been situated within the genre of explorer art. As such, the work has been read and interpreted according to the Lacanian notion of the *Other/other* and contextualized in Victorian ideological frameworks, taking the social realities and aesthetic authoring strategies into account.

In light of the above-mentioned reading we conclude that *Cattle boers' outspan* presents an interesting dialogue regarding race, class and culture, especially concerning the notion the *other*. If, in colonialist terms, the *other* represents the negative aspects of the *self*, then the English-speaking settlers' view of the Afrikaners as culturally and socially backward, together with the Afrikaners' deculturation and their identification with the African continent and adoption of an African lifestyle, would cast them in the role of the cultural *other* to the nineteenth-century European.

At the same time *trekboer* practices of clientage and tenancy involving the indigenous pastoralists and hunter-gatherers meant that these groups were already under some degree of subjugation. In this context indigenous people occupied the position of both cultural and racial *other* to both the *trekboers* and the nineteenth-century European colonist, who in turn was *Other* to both the indigenous peoples and the *trekboers*. A hierarchical power structure emerges with the ruling British colonist at the top and the indigenous peoples at the lower end.

Considering Bell's position as *grande-autre* author, his framing of these power relations between two groups of *others* in a single image, and thus casting its subjects in a negative light, imply the Empire's superior position of power in this hierarchical order. As stated, the *trekboers* occupied the somewhat degenerate position in the middle, being both coloniser and colonised, dominated and dominator. *Trekboers*, although racially akin to the British colonisers, were regarded as being backwards, uneducated, illiterate eccentrics. This, together with their nomadic lifestyle and subsistence economy, necessarily relegated the sociologically indigenous *trekboers* to a lower social and economic class than their fellow British settlers.

Due to these significant differences, it would seem plausible that the *trekboers* were as exotic and foreign to British settlers as the indigenous peoples. Hence the *trekboer* as represented in this artwork, in spite of their somatic difference casting them as *Other* in relation to the indigenous peoples depicted alongside them, also represents the *other*, i.e. those who are marginalised due to their difference from the European self. Hence, Bell's depiction of the scene in this work not only reflects the interaction between the *self* and the *other*, it also implies the *Other's* framing of his cultural and somatic *others*. It is clear that Bell's depiction of *trekboers* in *Cattle Boer's Outspan* reflect his own foreignness and adherence to European aesthetic conventions and is testimony to his cultural bias.

Notes

1 The self as representative of the positive in the self-other binary may be conceived of as representing the male, white, European and heterosexual position (Childs & Fowler, 2006:165).

2 The term *trekboer* denotes white Afrikaner migrant subsistence farmers during the late eighteenth century (Giliomee 2003: 31).

3 The ethnic identification of these figures are not supported by historical records. They are probably KhoiKhoi or San extraction, since it was *trekboer* practice to engage or suject the indigenous pastoralists and hunter gatherers to various degrees of clientage or tenancy (Thompson 2006: 48).

4 In Britain landscape painting was strongly influenced by the work of French born artist Claude Lorraine (1640/5-1682). As a painter of 'ideal' landscapes, Claude was much revered in Britain with his reputation enduring for much of the nineteenth century. (Chilvers 2004: 154-155)

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Signs behind Rossetti

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This article investigates related themes of the Pre-Raphaelite artist Dante Gabriel Rossetti (1828-1882) in relation to his idealized representation of the human figure. Rossetti often represented the female figure in a significantly idealized and sensual manner. Semiotics is used to analyse the artwork of this artist in order to develop a greater understanding of these artworks, and to investigate possible meanings that certain signs might signify. The possible symbolism of these signs are from the key symbolist theorist, Juan Eduardo Cirlot (1916-1973), from his methodical study of symbolic signs. This article pinpoints semiotics' validity as a system for interpreting signs, and aims to show that there are deep and multifaceted meanings, imbedded in a painting. Semiotics as an interpretive mechanism could be used to explore other art disciplines and theories, because it provides a richer and in-depth understanding of meaning. Semiotics is also philosophical: it suggests that reality does not exist beyond individual interpretation, but that reality is a system of signs.
Key words: semiotics, signs, signifier, signified, symbolism

Tekens agter Rossetti
Hierdie artikel ondersoek spesifieke temas van die Pre-Raphealite kunstenaar Dante Gabriel Rossetti (1828-1882) in verband tot sy geïdealiseerde uitbeelding van die menslike figuur. Rossetti skilder dikwels die vroulike figuur in 'n aansienlik geïdealiseerde wyse. As sodanig voer hierdie artikel aan dat semiotiek gebruik kan word om Rosetti se kunswerke te ontleed vir 'n beter begrip op die ondersoek wat sekere tekens beteken. Die simboliek van hierdie tekens is gebaseer op die simbolist, Juan Eduardo Cirlot (1916-1973), as gevolg van sy metodiese studie van simboliese tekens. Hierdie artikel identifiseer ook semiotiek se geldigheid as 'n stelsel vir die interpretasie van tekens, met die doel om te wys dat daar diep en veelsydige betekenisse in 'n skildery is. Semiotiek as 'n interpretatiewe meganisme kan ook gebruik word om ander kuns-dissiplines en teorieë te analiseer en verken, want dit gee 'n ryker en in-diepte begrip van betekenis. Semiotiek is ook filosofies: dit dui daarop dat werklikheid nie kan bestaan buite individuele interpretasie nie, maar dat die werklikheid 'n stelsel van tekens is.
Sleutelwoorde: semiotiek, tekens, betekenaar, betekende, simboliek

In 1848 in Victorian England, Dante Gabriel Rossetti, John Everett Millais and William Holman Hunt founded the Pre-Raphaelite Brotherhood, which originated at the Royal Academy where they all studied (Paglia 1990: 490-498). The Pre-Raphaelites aimed to renew medieval purity in terms of nature and religious and figurative subject matter, which, for them, had been lost in the art of the High Renaissance as epitomised by Raphael. The Pre-Raphaelites interpret social attributes in Victorian England, such as political, moral and economic systems to a degree that blurs the boundaries of any Victorian standards. Instead of the vibrant High Romantic liveliness portrayed in other paintings of the time, the Pre-Raphaelites disregarded any pictorial focus. For example, one does not only focus on the figurative representations, but rather, one's eye wanders off to all the immensely detailed areas depicted. It can be argued that the paint application and other formal values of a Pre-Raphaelite painting show a technical excellence of colour use, together with a romanticised subject matter.

The richness and botanical realism approach to subject matter and skill of Pre-Raphaelite paintings are the reason for investigating Pre-Raphaelitism for the purpose of this article. Also, it is an interest in the new way in which the Pre-Raphaelites, represented that which they saw. Andres (2005: 11) states that “the revolutionary and innovative spirit of Pre-Raphaelite art initiated new approaches to perceptual and psychological realism, new ways of seeing, of feeling, of expressing emotions”. This notion is seen in the way in which the Pre-Raphaelites depict the opposite gender from a male point of view, and their paintings of women no longer compose orthodox representations of gender. Sometimes the female is seen as both an object for male desire and an active subject. This unconventional representation of gender was a reaction against socio-political (particularly Victorian) systems and traditions, where normative views are rejected and a personally experienced reality is depicted (Andres 2005: 161-162). It can be argued that this new approach to representation is most relevant to Rossetti as he often depicted the figure, usually female, in the most idealised and sensual manner (Paglia 1990: 490-498).

The aim of this article is to investigate a selected painting by artist Dante Gabriel Rossetti (1828-1882) in order to emphasise his idealised and sensual approach of the female figure, which is best seen in the artwork *Venus Verticordia* (1864-1868). The aim is to interpret a historical cultural effect and place it in relation to the present by means of a contemporary method of analysis, in this case, semiotics (Kucich and Sadoff 2000: xiii).

Semiotics

Semiotics can be seen to consist of three areas. The first is semantics, which is the study of meaning. The second area is syntax that investigates grammatical structures, and the third can be seen as pragmatic, which, from a linguistic point of view, is primarily concerned with communication and meaning (Morris 1968: [sp] in Honderich 2005: 864). One might say that the development and understanding of meaning derives from the interpretation of signs. This is valid only if someone interprets something as signifying or referring to something other than itself. It can be argued that without consciously realising it, one interprets everything in relation to signs and that the meaning is derived from the placement of the signs in familiar systems of conventions. By way of definition, the semiotician Umberto Eco attempts to analyse the relationship of signs not only in a specific context, but also in a specific environment. The relationship of signs representing something, relevant to a specific environment, will be more familiar or valid to the interpreter in a certain place, as the location will impact on or determine the outcome of understanding.

A theoretical perspective as regards semiotics by Eco (1976: 4) broadly states that “[i]t is a critique of the theory that the meaning of signals or signs is determined by objects...to which they refer, and is a rejection of the notion that ‘ironic’ signs must be likeness of their objects”. Eco argues that the meanings of signs are not defined by the actual objects to which they refer, rather that a typology (selection) of signs should function as a mode of interpretation, understanding and investigation. This is important in the field of semiotics, where attention is given to the construction of meaning and the representation of diverse forms. These forms are termed ‘texts’, and are an aggregation (typology) of signs comprising of images, sounds, gestures and words that are formulated according to the convention of a certain genre in a selected medium of communication. Different encodings, or sign relations, all supply new, diverse and perplexing formations to meaning as a whole (Halliday 1994: 344). The semiotician Eco suggests that semiotics can pertain to anything that can be seen as signifying something, basically to all that has meaning in any culture. Eco (1984: 129) also states, “the theory of codes explains how one possesses rules of competence that permit one to…form and interpret given messages or texts... [thus by the act of creating meaning] the very activity of sign production and interpretation nourishes and enriches the universe of codes”.

"Considering images as signs, semiotics sheds a particular light on them, focusing on the production of meaning in society" (Bal & Bryson 1991: 176). One could, therefore, in a contemporary mass media context, apply a semiotic analysis to all media texts. On the account that Ferdinand de Saussure (1857-1913) was the founder of semiotics and linguistic studies, for him, semiotics is the study of signs, which is part of social sciences. The main objective of de Saussure's model is to establish the fundamental structural relationship of signs, in order to provide a greater understanding of an entity (or texts) in any situation. This might be an attempt to provide a greater understanding of the things in everyday life that an individual interprets through the use of signs and by recognising what the relationship between signs might signify. In addition, one has to keep in mind that individual interpretation of specific texts and signs might signify varied meanings (de Saussure 1983: 15-16). Though the term, 'semiotics', was promoted by Chandler (S.a.: [sp]), Peirce (1839-1914) saw it as the umbrella term of interpretation and analysis through and of signs.

Charles Peirce who, Pinxten (1989: 34) asserts, is a pragmatist (a practically orientated realist) philosopher with an interest in logic and linguistics, classified linguistics as the laws of language, as partial formulations of semiosis. It is due to this perception that Peirce viewed the system of semiotics as a more inclusive term, which for him is closely associated with logic and the general dogma of signs. Peirce appropriated the term, 'semiotics' from John Locke, a seventeenth-century British philosopher. Locke saw a relationship between signs (words and ideas) that he regarded as a key feature of human interpretation and understanding of texts and cognitive signs. Peirce acknowledged this development and understood the field of semiotics to be a fundamental element of human knowledge and a new science of logic (Pinxten 1989: 34). Therefore, both Peirce and de Saussure suggest that signs are part of individual knowledge, but de Saussure does not claim that the interpretation of signs plays an integral part in developing in-depth understanding. It is as if Peirce cannot see knowledge or reason as existing apart from signs and their interpretation. Also, Eco (b 1932) (in Chandler S.a.: [sp]) states that, "semiotics is concerned with everything that can be taken as a sign". Chandler argues that semiotics aims to analyse texts, which is based on any perceivable element of experience (Chandler S.a.: [sp]). Furthermore, de Saussure was the main founder of linguistic structuralism. He inspired European structuralists, delineating a structured system of sign relationships as a mode of analysis. In contrast, Peirce does not focus on a structured sign relationship in linguistic theories. Rather, he emphasises the participation of the individual to interpret the relationship between signs in order for them to arrive at a greater understanding of a specific context. Structuralist theories regarding language and linguistic studies developed a structured and almost formulated understanding. But individual interpretation of such studies might lead to interpretive meaning. According to Peters (1996: 1), from a post structuralist point of view, interpretive meaning is that which the individual understands through language without fixed formulations of meaning, as meaning is not fixed and is open to individual interpretation. So, from a semiotic point of view the latter suggests the notion of open-ended signs. According to Culler (1985: 115), many post modern theorists critique the structured resemblance between the signifier and the signified of a particular sign. The term 'floating signifieds' (Culler 1985: 115) is used to indicate a varied and unspecified signifier, sometimes with a non-extant or vague signified. One might say that the approach or situation of an interpreter will determine the meaning of the sign to that interpreter. Thus, the meaning of the signifier and the signified is formulated according to the mental construct of the interpreter. This gives rise to the notion that meaning is open-ended and that each text is open to multiple interpretations. Roland Barthes (1977: 39) argues that signs (especially non-linguistic ones) are open to individual interpretation, containing 'floating signifieds'. As regards signifiers, Derrida (1978: 25) states, "they are not fixed to their signifieds but point beyond themselves to other signifiers in an indefinite referral of signifier to signified". Also, Derrida (1976: 73) states, "[t]he sign[i]fied face, to the extent that it is still originarily distinguished from the signifying face, is not considered a trace; by rights, it has no need of the signifier to be what it is…It is thus the idea of the sign that must be deconstructed through a meditation upon writing which would merge, as it must, with the undoing *[sollicitation]* of onto-theology, faith-fully repeating it in its *totality* and *making* it *insecure* in its most assured evidences". Linguistically the latter reinstates meaning not to be fixed as Allison (2005: 98) points out, "[a]ll these values are denied to meaning once we admit its dependence upon nonpresent elements. Meaning can never be isolated or held in abstraction from its context, e.g., its linguistic, semiotic, or historical context". To conclude, signs in a semiotic system of analysis might be perceived to be fixed as a structured system, but the act of interpretation enforces a shift of reason and meaning.

Semiotics can be seen as a vital system of analysis because semiotics (Chandler S.a.: [sp]) is the study that enables a philosophical approach to the realisation that reality, and the perception thereof is not a fixed entity and is open to multiple interpretations, and that it (semiotics) is a method of textual analysis. As Chandler (S.a.: [sp]) states, "[t]he study of signs is the study of the construction and maintenance of reality". Thus, semiotics is an interpretive approach, based on a process of how signs relate to one another and what they might represent in a specific context. This provides a cognitive insight about meaning and understanding becoming open ended through individual interpretations in terms of signs (Priss 2004: [sp]).

Semioticians have elucidated that signs consist of a signifier and a signified. The signifier is the measurable subject that signifies, which is the context most easily identified. The signified is the concept to which the signifier refers. An understanding of signs is developed from the process of analysing what one knows about the phenomenology of a sign. One associates one's preconceived ideas to the relevant signifier and signified. In this regard, the object of representation and the way it is represented, one might say, will establish a better and greater understanding of knowledge and information as regards signs (Schroder 2005: [sp]). Semiotically, signs can be combined to suggest different meanings to each interpreter, or they can be deconstructed to allow for multiple interpretations (Cocchiarella 1989: 254).

Signs are open to multiple interpretations that are relevant to individualised cognitive understanding. As Maturana (1978: 50) states, "denotation is not a primitive operation, it requires agreement consensus for the specification of the denotant and the denoted". So, if a denotative sign is the most literal meaning of a sign, then the signifier and the signified of that sign in any context are in relation with one another. One might say that this provides a clear understanding of a particular sign relevant to individual interpretation ascribed to a set of mental structures. Thus, if an individual interprets a sign in order to understand it, he or she takes part in an analytical process by thinking of what that particular sign might be, and, as a result, meaning is developed (Keller 1998: [sp]). Eco (1984: 1) states, "the concept of sign must be disentangled from its trivial identification with the idea of coded equivalence and identity; the semiotic process of interpretation is present at the very core of the concept of sign". This observation by Eco may imply that signs are embodied in a non-contradictory manner, which emphasises the role of each sign, that refers to and represents other signs, to function 'synchronically' and effectively. Thus all interpretations are dependent on signs.

It then is possible that the development and understanding of meaning can stem from the interpretation of signs. This is valid only if someone interprets something as signifying or referring to something other than itself. But Martin (1992: 17) suggests that if one had to use semiotics as a point of departure, one might come to realise that different meanings will play off against each other. So then various meanings are related to a concept through the variation of signs that relate to other signs, which depends on the interpretation of the specificity of the signs.

There are two traditions in semiotics, respectively deriving from the Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher Charles Sanders Peirce (1839-1914) (Chandler 2002: 3-5). The main objective of de Saussure's model is to establish the fundamental structural relationship of signs, in order to provide a greater understanding of an entity (or texts) in any situation. This might be an attempt to provide a greater understanding of the things in everyday life that an individual interprets through the use of signs and by recognising what the relationship between signs might signify. Perhaps de Saussure insinuates that signs are part of the knowledge gained from understanding something, and that they should be used to develop in-depth meaning.

This is in contrast to the philosopher Charles Peirce who viewed the system of semiotics as a more inclusive and comprehensive term, which for him is closely associated with logic and the general belief of signs. Peirce acknowledged this development and understood the field of semiotics to be an essential component of human knowledge and a new science of logic (Pinxten 1989: 34). Therefore, both Peirce and de Saussure suggest that signs are part of individual knowledge, but de Saussure does not claim that the interpretation of signs plays an integral part in developing in-depth understanding. However, Peirce sees knowledge and reason as existing from signs and their interpretation. Peirce does not focus on a structured sign relationship in linguistic theories. Rather, he highlights the role of the individual to interpret the relationship between signs in order for them to arrive at a greater understanding of a specific context.

To conclude, in the methodologies of de Saussure and Peirce one finds different methods to understand the foundations of signs. The open-endedness of a sign through interpretation is not as clear in the de Saussurean model, where a more orderly relationship is found between the signifier and the signified of a sign. It is still unclear whether Peirce's or de Saussure's model is superior, as an underlying characteristic of both models is that the meaning of a sign is not ultimately concerned within it, but is derived from interpretation (Chandler 2002: 33-37).

Signs

Signs consist of arbitrary relationships between signifiers and signifieds. For Peirce (according Chandler 2002: 37) the iconic sign is when the signifier directly refers to or resembles the signified, such as a picture of a house will refer to a house.

For Chandler (2002:37), the indexical sign suggests that the signifier is caused by the signified, such as the visual representation of smoke, which will signify fire. The denotative sign (Chandler 2002: 142-145) is the most literal and easily identifiable meaning of a sign, such as the term rose which signifies a specific flower. Additionally, Chandler (2002: 142-145) identifies the connotative sign as the individual understanding of something where the signifier refers to the secondary meaning of the signified, such as the word rose, which might signify passion or refer to the name of an individual.

Furthermore, the metonymic sign can be seen as a sign that refers to some part of something and in doing that refers to a larger whole, such as the visual representation of weapons which might signify military power (Chandler 2002: 130). Another sign is the synecdochal sign, which is a sign that refers to the signified in an arbitrary or partial manner, because the connotation of the sign as a whole has a different meaning than is apparent. The signified thus has a greater connotation than the signifier, such as the representation of someone saluting which might signify a soldier (Chandler 2002: 133-134). A mythical sign is where the signifier of a mythical sign relates to traditional or historical allegories or narratives of the signified, such as the representation of a cowboy which might signify the myth of masculinity, and 'manliness' (Chandler 2002: 141). Also, the symbolic sign is when the signifier of something is interpreted by an individual to symbolise something, it is in an insubstantial relation to the signified, symbolizing a personal interpretation of something more than what the signifier signifies, such as the colour violet which might symbolically signify spirituality, power and the notion of the sublime (Chandler 2002: 37). As a whole, the metaphoric sign consists of three independent signs. The one is an ontological metaphoric sing, suggesting that the signifier signifies the notion of being (be it either human or animal) it refers to the signified that metaphorically represents something that is personified, such as individuals in certain yoga positions who may refer to a lotus flower or an upright cobra (Chandler 2002: 126-130). The other is an orientational metaphoric sign, where the signifier in no direct relation to the signified might refer to something being on or of, near or far, such as distance, perceiving something close that represents something far away, for example viewing clouds that seem close but are actually far away. But also metaphorically, the signified signifies a sense of personification or emotion (Chandler 2002: 126-130). So the structural metaphoric sign encompasses the above mentioned ontological and orientational metaphoric signs, which in relation to each other, gain a more complex meaning (Chandler 2002: 37). Lastly is the ironic sign, which is when the signifier refers to something but it actually refers to the signified of something different, such as reflecting the opposite in stating that something is wonderful, when in actual fact it is dreadful (Chandler 2002: 134).

With regard to semiotics being a mode of analysis, Chandler (2002: 214) states, "it does offer a focus of enquiry, with a central concern for meaning making practices which conventional academic disciplines treat as peripheral". Chandler contends that a cohesive conceptual framework is made possible by semiotic structures that amalgamate methods to allow interpretation of all forms of signification. One might say that signs related to their signifieds are potentially meaningful due to a set of social conventions, and that semiotics as a mode of analysis realises the possibility that meaning is not merely absorbed, but actively interpreted.

Semiotic analysis of Rossetti's artwork

In order to analyse Rossetti's artwork, *Venus Verticordia* (1864-1868), semiotics is used to examine the validity of semiotics as an interpretative system, and to achieve an in-depth interpretation of the signs in the painting. Clarity will be given on Rossetti's portrayal of female sensuality and mystery from a semiotic point of view.

In *Venus Verticordia*[1] (figure 1: 1864-1868), one sees a cluster of honeysuckles in the foreground. Behind the honeysuckles is a nude female figure, which is covered by these honeysuckle flowers up to her mid-torso. In her left hand she is holding a golden apple, and in her right hand she is holding an arrow with yellow butterflies situated on both. A halo, garlanded with yellow butterflies is depicted above the head of the female that illuminates her full-bodied red hair and the surrounding red roses in the background. Lastly, one sees a depiction of a blue bird against a completely black background, on the far right above the roses.

Figure 1
Dante Gabriel Rossetti, *Venus Verticordia*,
(oil on canvas, 1864-1868, 98cm x 69.9cm, Russel-Cotes Art Gallery, Bournemouth, London, (S.a.: [sp]).

The female figure

From a semiotic point of view, the nude female figure can be seen as a connotative sign, and this case, for Cirlot (1962: 230), nudity can signify the awareness and focus of pure physical beauty.

The nude female figure can also be seen as a synecdochal sign, suggesting that nudity additionally refers to unjustified desires and lust (Cirlot 1962: 230). So the nude female figure can therefore be seen as signifying aspects of both sensuality and sexuality.

The female figure's skin can be seen as a metonymic sign that refers to meaning in a larger whole. As Cirlot (1962: 298) states, "[s]kin is associated with the ideas of birth and rebirth".

The representation of the two hands can be seen as a connotative sign, which signifies Cirlot's (1962: 138) idea that "[t]he difference between the right hand and the left is usually ignored, but when the distinction is made it appears merely to serve the purpose of enriching the basic significance with the additional implications of space-symbolism, the right side corresponding to the rational, the conscious, the logical and the virile; the left side representing the converse". Thus both the rational and irrational are suggested.

From a semiotic point of view, the female figure's neck can be seen as a symbolic sign, which signifies a neck and throat to symbolise the Zodiac sign of Taurus (Cirlot 1962: 332). Additionally, Cirlot (1962: 331) asserts that Taurus can signify fertilisation and creation.

Semiotically, the female figure's mouth can be seen as a synecdochal sign, referring to a mouth that might signify "the point of convergence between the external and the inner worlds" (Cirlot 1962: 222). Thus, the mouth might refer to the joining of oneself, one's being, that entails all emotion and thought, to external elements, beings or experiences, through verbal processes. For example, from a religious point of view, if one were to give praise to a higher being, emotion and rational or irrational thought would be joined together expressing that passion verbally.

Also, the female figure's eyes can be seen as a symbolic sign, that possibly symbolises spiritual qualities. As Cirlot (1962: 99) states, "[g]iven that the sun is the source of light and that light is symbolic of the intelligence and of the spirit, then the process of seeing represents a spiritual act and symbolises understanding".

From a semiotic point of view, the grey colour of the female figure's eyes can also be seen as a symbolic sign. But knowing that the female figure as a whole can suggest sexuality as well as spirituality, love, health, beauty and purity, might lead to an interpretation that contradicts the above interpretations. This is because, in Cirlot's (1962: 54) view, the colour grey can symbolise depression.

The the female figure's hair can be seen as a connotative and symbolic sign, and for Cirlot (1962: 135) the connotation of hair is, "energy, and [it is] related to symbolism of levels. That is, a head of hair, being located on the head, stands for higher forces, whereas abundant body-hair signifies the prevalence of the baser forces". So the possible symbolism refers to higher spiritual forces (Cirlot 1962: 134-135).

But the female's hair can also be seen as an ontological metaphoric sign, because the flow of the female figure's hair, might signify water. In this regard Cirlot (1962: 364) states, "[i]n Egyptian hieroglyphs, the symbol for water is a wavy line… when tripled, symbolises a volume of water".

The 'golden' highlights of the female figure's hair can be seen as a synecdochal sign, suggesting that the colour of her hair signifies sunlight and relates to the notion of spiritual energy (Cirlot 1962: 135). But the hints of an orange colour in the female figure's hair can also be seen as a synecdochal sign, signifying aspiration and self-respect (Cirlot 1962: 54).

In addition, the red colour of the female figure's hair can be seen as a symbolic sign, suggesting that red symbolises "pulsing blood and of fire, for the surging and tearing emotions" Cirlot (1962: 53).

The apple in the female figure's left hand can be seen as a synecdochal sign, which refers to an apple that might signify an excess of desires (Cirlot 1962: 14). Diel (1952: 15), states, "[t]he warning not to eat the forbidden apple came, therefore, from the mouth of the supreme being, as a warning against the exaltation of materialistic desire". Thus the apple can be seen as a metonymic sign that refers to Biblical allegories and earthly desires.

The golden colour of the apple can also be seen as a symbolic sign that emphasises the symbolic signification of the colour gold that refers to superiority and spiritual enrichment (Cirlot 1962: 120). For Fontana (1993: 66), the colour gold signifies logic, reason and an association with the sun.

For Parris (1984: 208), an apple might suggest Ancient Greek myths of romance and deities. Parris (1984: 208) states, '[t]he Phrygian boy is Paris who awarded the golden apple to Aphrodite and was persuaded by her to woo Helen". This is an exemplar taken from Rossetti's sonnet accompanying this painting.[2] So the apple can be seen as a mythical sign that relates to traditional or historical allegories or narratives.

From a semiotic point of view, the arrow held in the female figure's right hand can be seen as a mythical sign, which might refer to ancient Greek beliefs in that it is reminiscent of the weapon of Apollo and Diana, that signifies superior power (Cirlot 1962: 19-20). Cirlot (1962: 19-20) states that an arrow, "because of its shape, it has undeniable phallic significance, specially when it is shown in emblems balanced against the symbol of the 'mystic Centre', feminine in character, such as the heart." Thus the arrow might be a symbolic sign that refers to a phallic symbol, and a symbol of power and weaponry in ancient Greek beliefs of Apollo and Diana.

A halo is seen above the head of the female figure, radiating a bright light, which might be seen as a symbolic sign. It is here that Cirlot (1962: 135) suggests that a halo might signify Christian holiness and intellectual energy. With regard to haloes, Fontana (1993: 130) states that they signify, "[a] symbol of divine radiance, the wisdom of the gods and the emanation of life force from the head". Parris (1984: 209) identifies haloes as symbolically signifying spirituality.

Semiotically, the alluring property of the halo that attracts butterflies can be seen as a metonymic sign. Surprisingly, Parris (1984: 209) identifies the alluring property of the halo to signify death, and the death of lovers. Arguably, one might say that the butterflies are drawn to the halo in the same way that moths are drawn to bright light. So, this suggests attraction and allure, and if one were to consider that property of the halo that is depicted together with the sensual nude female figure, jointly it might refer to sexuality.

Additionally, the halo can be seen as a connotative sign that refers to a sense of purity (Parris 1984: 209). But Parris (1984: 209) points out that Rossetti's intent to idealise the female figure is indicated by placing a halo above her head. One might say it is the purity (the halo) of the female figure that is associated with her sensuous beauty and in a sense her sexuality, that can be seen as elevating the female identity but also objectifying her. Stephens (in Parris 1984: 209) argues that the female figure can be seen as a 'femme fatale', when he states that "[s]he guard[s] the apple with a threatening dart, while the psyche, tremulous of wing, traverses its surface". Parris (1984: 209) also sees the sensuous female figure as the seductress of hearts. So overall, the halo above the female figure's head might signify Christian holiness, intellectual energy, spirituality, purity, and also death, and the death of lovers.

The background and environment

From a semiotic point of view, in *Venus Verticordia* (figure 1: 1864-1868), the honeysuckle can be seen as a denotative sign that refers to an actual honeysuckle. The honeysuckle can also be seen as a symbolic sign, and as it is seen as a flower, symbolically it might suggest feminine beauty. Interestingly, if the bud of the flower is open, it can also suggest the energy of the sun (Fontana 1993: 104).

The red colour of the honeysuckle can be seen as a metonymic sign, referring to the red colour signifying emotional sensitivity, passion and a bearer of life (Cirlot 1962: 50-54). But the yellow coloured petals of the honeysuckle can be seen as a symbolic sign, suggesting that yellow can symbolically signify the sun, and the hints of gold are suggestive of mysticism (Cirlot 1962: 110). According to Parris (1984: 208-209), the honeysuckle might symbolise sexual connotations. This painting is accompanied by one of Rossetti's poems, *The Honeysuckle and Chimes*. In this case, Parris (1984: 208-209) is of the opinion that the sexual connotations might come from this poem, where Rossetti writes about the honeysuckle's form and allure that attract bees.

In between the honeysuckles, one sees the depiction of green leaves, which might be seen as a connotative sign referring to happiness (Cirlot 1962: 181). Cirlot (1962: 181) states, "[w]hen several leaves appear together as a motif, they represent people". Thus leaves can also be seen as a metonymic sign. Additionally, the green colour of the leaves can also be seen as a symbolic sign. Fontana (1993: 67) identifies the colour green to symbolise life, evolution and nature.

In *Venus Verticordia*, red and pink roses are seen in the background behind the female figure. From a semiotic point of view, the red roses can be seen as a denotative sign, which refers to the red roses as being actual red roses. But the roses can also be seen as a connotative sign, as Cirlot (1962: 275) states that a rose is "in essence, a symbol of completion, of consummate achievement and perfection". But for Fontana (1993:104), a rose can signify Christian connotations of the Virgin Mary, and even the blood shed by Jesus on the cross. Also, Parris (1984: 208) suggests that roses, especially red roses, can refer to sensual love.

The red colour of the roses can also be seen as a symbolic sign that suggests the colour red symbolises life (Fontana 1993: 66). However, from a semiotic point of view, the pink roses can be seen as a metonymic sign, which might signify the colour of flesh (Cirlot 1962: 54). In addition, the pink roses can also be seen as a symbolic sign, where Cirlot (1962: 54) asserts that pink can symbolically signify sensualism and emotions.

The black section of the background behind the roses can be seen as a synecdochal sign, signifying fermentation and the process of decay (Cirlot 1962: 56). The colour black can also be seen as a symbolic sign that signifies occultation and feeling or showing sorrow (Cirlot 1962: 56).

The secondary images

In *Venus Verticordia*, one can see yellow butterflies positioned on the halo, arrow and apple. From a semiotic point of view, the butterflies can be seen as a metonymic sign, which might relate to the soul and the unconscious (Cirlot's 1962: 35). The butterflies can also be seen as a symbolic sign. As Cirlot (1962: 35) states that butterflies can symbolically signify, "[t]he Angel of Death… [also]… equated with life rather than with the soul in the sense of the spirit or transcendent being". In addition, the butterfly can signify female elegance and gracefulness, and in Japan a beautiful female wearing a kimono will be associated with butterflies (1998-2011: [sp]).

Semiotically, the blue bird in the top right corner of the painting can be seen as an ontological metaphorical sign, which indicates that a blue bird might signify the human soul and spiritual progress to enrichment (Cirlot 1962: 28). Also, Bachelard (1943 in Cirlot 1962: 27) is of the opinion that a blue bird can signify air. If a bird is in flight, it may suggest height and that of soaring spirits. In addition, Kerrigan (2011: 1) states, "[t]he bluebird is symbolic of happiness and fulfillment. When you see a bluebird around you it is a reminder that your world is filled with happiness and satisfaction, it shows us to take a closer look and to value and appreciate all of the joy that surrounds our lives".

The blue colour of the bird can be seen as a synecdochal sign, and in this case, Cirlot (1962: 56) points out that blue can signify the spirit and space, that ultimately signifies spiritual transcendence. What is more, Fontana (1993: 66) states that blue can signify intellectuality, peace, love and the notion of something that can last forever.

The formal elements

In *Venus Verticordia*, the use of warm colour is seen in the honeysuckles in the foreground and the roses behind the female figure, with cooler colours further into the background behind the roses. As regards colour, Cirlot (1962: 52) states, “warm ‘advancing’ colours correspond to the processes of assimilation, activity and intensity (red, orange, yellow and, by extension, white) and the second covers cold, ‘retreating’ colours, corresponding to processes of dissimilation, passivity and debilitation (blue, indigo, violet and, by extension, black)”. Hence, semiotically, the dark cooler colours in the background behind the roses can be seen as a symbolic sign, which, in this case, signifies immorality for Cirlot (1962: 54).

The dark colours can also be seen as a connotative sign as connoting gloom (Cirlot 1962: 54). But the light, warm colours in the foreground, seen in the honeysuckles and roses, and even in the female can be seen as a connotative sign, indicating that something that is praiseworthy or positive, as well as lively and energetic (Cirlot 1962: 54).

It is possible that the light, warm colours can also be seen as a metonymic sign, which might signify glory and high moral standards (Cirlot 1962: 54).

Conclusion

Semiotics is the study that enables a realisation that reality is not fixed but open to multiple interpretations. So, reality is a construction of a system of signs where signs allow interpretations of any texts, including verbal and visual texts. Interpreting signs can give rise to new meanings allowing cognitive realisations so that meaning becomes open ended through the interpretation of signs (Priss 2004: [sp]).

From a semiotic point of view, a sign’s literal meaning (signifier) and what the concept thereof (signified) is not only signifies a relationship between the signifier and signified, but also to other signs. So, if an individual interprets a sign, the meaning of that sign becomes open-ended and a personal understanding develops.

There are two leading semiotics models, of de Saussure and Peirce (Chandler 2002: 3-5). De Saussure’s model aims to establish the fundamental structural relationship of signs, in order to provide a greater understanding of an entity (or texts) in any situation. This might be an attempt to provide a richer understanding of the things in every day life if each individual uses signs as a method of interpretation. De Saussure suggests that signs are part of the knowledge gained from understanding something, and should perhaps be used to develop in-depth meaning. This is in contrast to the philosopher Charles Peirce, who emphasised the individual interpretation of signs in the field of semiotics to be a fundamental element of human knowledge and a new science of logic (Pinxten 1989: 34).

A sign, as a whole, for de Saussure, refers to the specific association between the signifier and the signified, and the relationship between the two for him is identified as signification. De Saussure points out that the signifier/signified relationship is how meaning is developed (de Saussure 1983: 121). Thus, de Saussure stresses that there is no direct relationship between the signifier and signified, rather arbitrary relations are found. It is here where the signification of the relationship of signs as they represent meaning differs from Peirce’s system (de Saussure 1983: 121).

Venus Verticordia (figure 1: 1864-1868) was investigated by using semiotics in order to explore the various signs in the painting, to find possible meanings. One might say that the honeysuckle, as a whole, refers to spiritual rebirth, and has sexual connotations. But the honeysuckle can also signify spiritual experiences that are associated with the energy of the sun. The honeysuckle is represented in a warm red hue that might suggest emotional sensitivity, passion and a bearer of life. Moreover, the honeysuckle flowers have yellow coloured petals that can signify the sun, but the hints of gold might signify mysticism.

Regarding the nude female figure, she might suggest a sense of purity and innocence, as well as a focus on physical beauty and lust that is controlled by the unconscious. Also, the female figure can be seen as a 'femme fatale' and a seductress of hearts. Her skin suggests notions of birth and rebirth. Her neck refers to the Taurus Zodiac sign, suggesting fertilisation and creation. Additionally, her mouth might suggest the meeting of inner and outer worlds. Also, her eyes can refer to spirituality, but the grey colour might refer to a sense of depression.

The female figure's hair can suggest a sense of higher forces, and the flow of her hair might refer to the flow of water that signifies fruitfulness. The 'golden' highlights in her hair might signify sunlight and refer to spiritual energy, and the orange tint can signify aspiration and self-respect.

The halo above the female figure's head might suggest Christian holiness, intellectual energy, spirituality, purity, death and the death of lovers.

The apple in the female figure's left hand can signify excess of desires. But the golden colour of the apple might refer to superiority, spiritual enrichment, logic, reason and an association with the sun. Also, the apple can be seen to signify mythologies, particularly ancient Greek myths of romance, as well as Biblical allegories and earthly desires. The arrow can be seen to signify superior power, phallic symbols and the ancient Greek beliefs of Apollo and Diana, and the weaponry that they used.

The background and environment, such as the roses depicted behind the female figure, may suggest a sense of completion, sensual love, consummate achievement and perfection, Christian connotations of the Virgin Mary, and even the blood shed by Jesus on the cross. Furthermore, the red colour of the roses can signify life. There are also pink roses that can be seen to signify the colour of flesh, sensuality and emotions.

It is possible that the black section of the background can signify fermentation and the process of decay, mystical or supernatural powers, and feeling or showing sorrow.

The depiction of butterflies can be seen to suggest a sense of the soul and the unconscious. The blue bird in the background can be seen as referring to the human soul and spiritual growth. Also, the blue bird can signify air, because if a bird is in flight, it may suggest height and of soaring spirits. But the blue colour of the bird can signify the spirit and space, ultimately signifies spiritual transcendence, intellectuality, peace, love and the notion of something that can last forever.

Regarding the use of colour in the painting, the warm colours in the foreground can signify activity and intensity, and the light colours might signify glory and the positive. But, the cool colours in the background can be seen to signify immorality, gloom and the processes of dissimilation and passivity.

Thus, overall, the painting refers to sexuality, spirituality and spiritual experiences. But the sense of spirituality and the experience thereof plays off against lust and feminine beauty. These signs are not clear, and a sense of mysticism is apparent throughout the painting, which, at the same time, evokes a sense of emotional sensitivity. The female figure looks at the viewer in an inviting way, making the viewer aware of her physical beauty. This idealised female figure can be seen as a seductress, but she is pure as well, with a halo above her head suggesting a sense of holiness.

The female figure's full head of hair refers to spiritual energy and aspiration. Moreover, there is a sense of female superiority and power in the painting that can be seen by the female holding an arrow and an apple with rich connotations. But, by situating the female in amongst a bed of vivid roses, a sense of sensual feminine love, flesh and emotion is evoked.

So, there might be underlying subliminal meanings in this painting. These might be messages referring to the moral and immoral state of humanity, and to the unconscious. One might even interpret signs within this painting to suggest a questioning of what is pure. Perhaps the painting raises questions about beauty in any form, which can signify a purity of the self, as the self is a spiritual energy that might last forever.

Taken together, the use of semiotics to attain a more in-depth understanding of Rossetti's paintings opened up a broader and richer perspective into his approach to subject matter. This article has shown the validity of semiotics, and by using signs, the possibility to achieve in-depth interpretation and new meanings were suggested in relation to a historical paintings. Interestingly, one might argue that it became possible to find new interpretations of Pre-Raphaelite paintings. Using a 'new' method of analysis in order to interpret something 'old' can be argued to revive an historical art tradition to fit a post modern zeitgeist. By using signs as a mode of interpretation this article has shown that there are greater meanings to such a rich text as a painting than is apparent. The use of semiotics as a mechanism for interpretation and analysis could be used to investigate other Pre-Raphaelite artists, other art disciplines and other theories, because it provides a richer perspective to develop a more in-depth understanding, of potential meaning. Semiotics is important because it suggests that reality does not exist outside individual interpretation, but refers to reality as a system of signs. From a semiotic point of view, reality can be seen as constructed by each individual and this suggests that meaning is not fixed, but open to every individual's personal understanding. Possibly semiotics can be seen as a framework to identify various meanings of something, in order to show that what we see is not normally what we think it is.

Notes

1 Verticordia refers to an Australian genus of plants that is identified by five or ten calyx-lobes enclosing the petals that are separated in pointed feathery fibers. The flowers vary from white, pink, or yellow, and on the lower stem a cluster of broad leafs are formed. Interestingly, other theorists have also identified the term 'Verticordia' to suggest 'turns the heart' (2011: [sp]).

2 She hath the apple in her hand for thee, Yet almost her heart would hold it back; She muses, with her eyes upon the track Of that which is in my spirit they can see. Haply, 'Behold, he is at peace,' saith she; 'Alas! The apple for her lips, - the dart That follows its brief sweetness to his heart, - The wandering of hiss feet perpetually.'

But if she give the fruit that works her spell, Those eyes shall flame as for her Phrygian boy. Then shall her bird's strained throat the woe foretell, And her far seas moan as a single shell, And her grove with love-lit fires of Troy (Ash S.a.: [sp]).

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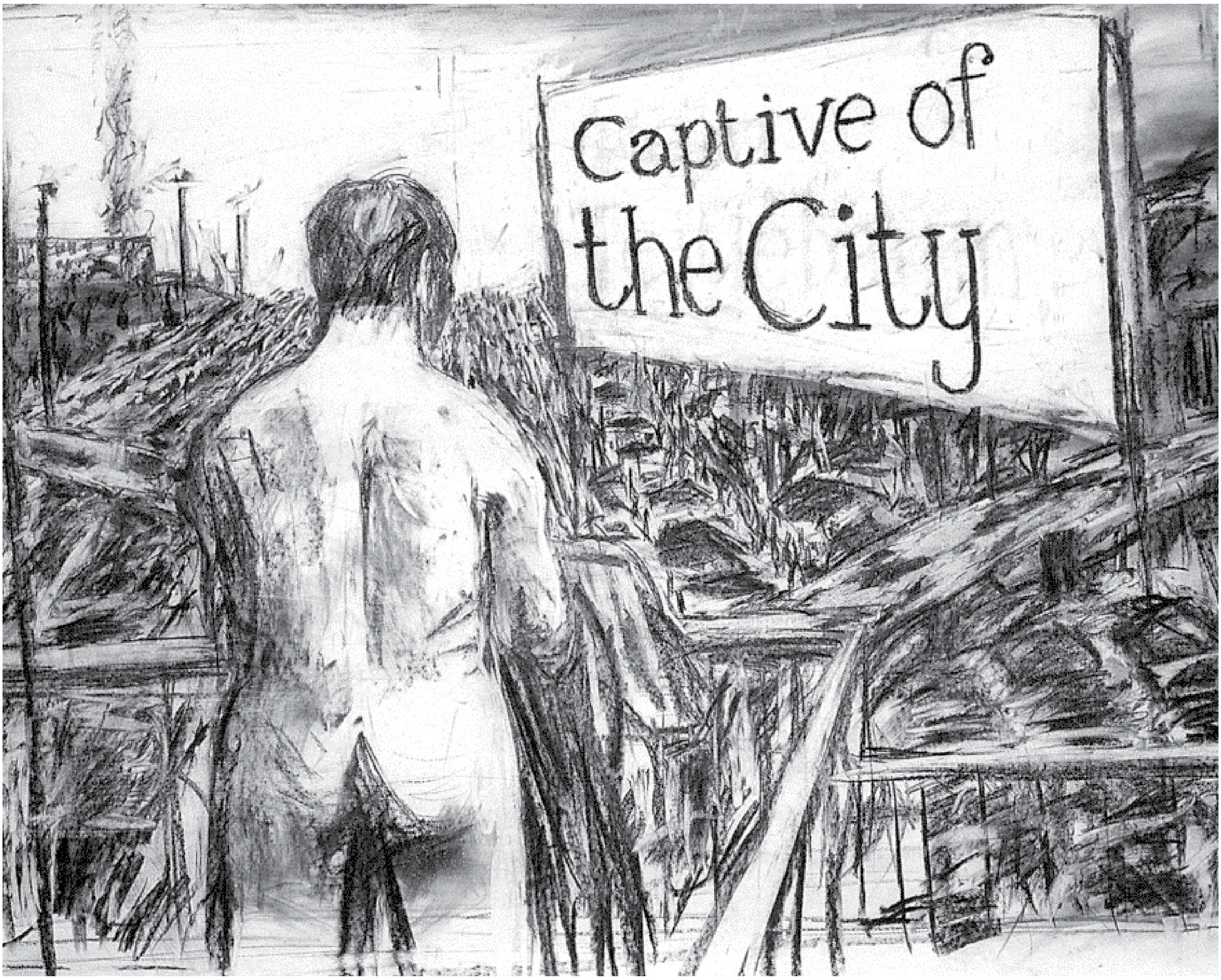

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Contents

The influence of *botho* on social space in Botswana since independence

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Since independence, Botswana has developed from one of the poorest countries in the world to a middle-income country. In spite of rapid urbanisation and global capitalism, the ideology and philosophy of social interaction and ethics known in Setswana as botho, has unquestionably survived as a cultural construct. The most pertinent physical manifestations of botho are the kgotla (meeting place) and the family home. This article explores the current state of these institutions, once exclusively male and female spaces respectively, comparing how the spatiality of these architectural places has reacted to prosperity and change in rural versus urban settings.
Key words: Botswana, *botho, Tswana architecture, kgotla*

Die invloed van *botho* op sosiale ruimte in Botswana sedert onafhanklikheidswording
Sedert onafhanklikheid het Botswana ontwikkel vanaf een van die armste lande ter wêreld tot 'n middle-inkomste land. Ten spyte van vinnige verstedeliking en globale kapitalisme het die ideologie van sosiale interaksie en etiek, in Setswana bekend as botho, ongetwyfeld bly voortbestaan as 'n kulturele bobou. Die mees pertinente fisiese manifestasie van *botho* is die *kgotla* (versamelplek) en die familiewoning. Hierdie artikel ondersoek die huidige stand van hierdie instellings, voorheen uitsluitlik manlike en vroulike ruimtes respektiwelik, en vergelyk hoe die ruimtelikheid van hierdie argitektoniese plekke gereageer het op vooruitgang en verandering tussen landelike en stedelike omgewings.
Sleutelwoorde: Botswana, *botho,* Tswana argitektuur, *kgotla*

The term *botho* has recently become entrenched as a national principle in Botswana's Vision 2016, the country's economic and social development agenda for the 21st century. Mapadimeng (2009: 76) writes that "the first intellectual attempt to define and explain the *ubuntu/botho* culture" was in the 1960s and 1970s by the journalist Jordan Ngubane (1917-1985) as "A philosophy of life and the practice of being humane which gave content to life for African people long before the arrival of white settlers". Madipeng succinctly expands on this: "Its core defining values are respect, group solidarity, conformity, compassion, human dignity and humaneness, collective unity and solidarity, sharing, universal brotherhood, communalism, interdependence, and hospitality". A popular English translation is "a person is a person through other people" (Setswana: *motho ke motho ka batho*).

The aim of this article is to explore how the spatial patterns intrinsic to the two most entrenched physical manifestations of *botho*, namely the customary meeting place, the *kgotla*, and the family home, the *kgoro*, have been reacting to post-colonial socio-economic realities. The fact that the former was the exclusive domain of men in traditional society, and the latter, the domain of women, set against the background of gender equality and rapid urbanisation, add considerable complexity to the investigation.

Why not study the theme in my own country, neighbouring South Africa? After all, South Africa's Setswana speakers vastly outnumber the Setswana speakers in Botswana. The reason is simply that colonialism, and later apartheid (with its discriminatory economic, political and land policies), effectively prevented the existence of traditional villages, undermined cultural practices and severely curtailed the possibility of self-expression. In Botswana, on the other hand, not only did the customs prescribed by *botho* survive, but the Tswana also perpetuated their building traditions in rural villages. Some of these villages have since grown into towns.

Great Zimbabwe was at its height when, during the 14th century, the people known today as the Sotho-Tswana started settling in the north-western and western parts of present day South Africa. Over a period of nearly 600 years the settlements of the Tswana in particular changed from a pattern of dispersed homesteads to one of increasingly larger and denser villages, culminating in agro-pastoral towns with populations estimated by early 19th century travellers to be in the range of 10,000 to 20,000. Most were destroyed during the internal conflicts of the 1820s, known as the difaqane, particularly by the raiders of Mzilikazi, the AmaNdebele chief. By the time the Trekboer settlers moved into their territories, they had all but ceased to exist, and the stubborn survivors – staunchly resisting white overrule – moved further northwest into what became the British Protectorate of Bechuanaland in 1885. There was, however, a high level of missionary activities.

British interest in controlling Bechuanaland was motivated by the need for a corridor around the ZAR to connect the Cape Colony with Zimbabwe and Zambia as they are known today. The hot and dry country with prolonged periods of drought and its subsistence economy offered little for European exploitation. As a consequence, infrastructure development was largely limited to roads that enabled the few white settler farmers to move their produce to markets in neighbouring countries. The British did not build a single high school and even administered the Protectorate from Mafikeng in the adjacent Cape Colony.

Construction of Gaborone, the capital, commenced in 1964 and it was ready for the independence celebrations of 1966 when Bechuanaland was renamed Botswana. At that point, it was one of the poorest nations in the world. The subsequent discovery of huge deposits of copper, nickel, soda-ash and in particular, diamonds, resulted in a booming economy, further underpinned by a robust tourism industry.

The sustained economic success and concomitant infrastructure development is quite unique in post-independence sub-Saharan Africa where mismanagement and a disregard for the welfare of ordinary people have resulted in dependent economies and lack of infrastructure. It is widely asserted that this unique situation derives from the use of the concept of *kgotla* (consensus-based community councils), that is so entrenched that Botswana can claim to be Africa's oldest democracy (Denbow and Thebe 2006: 23).

A United Nations (2008: 19) report recently stated: "The development plans of Botswana have always been based upon the five national principles, which are Democracy, Development, Self-reliance Unity and *Botho*". These principles have also been adopted in the *Long Term Vision for Botswana* (Vision 2016). *Botho* is widely understood as "a social contract of mutual respect, responsibility and accountability", intrinsic to a philosophy – a world view – that demands interdependence, communalism and the subservience of the individual to the welfare of the community as a whole (University of Botswana 2012).

Botswana has a land area of 582,000 sq km of which an area of only approximately 34,000 sq km is inhabited by more than five persons per sq km, where the vast majority of its nearly two million citizens reside. Whereas about 80 per cent of the population are Setswana speakers, Batswana have traditionally dominated approximately 138,200 sq km adjacent to Botswana, in the North West province, where Setswana is the home language of 65.4 per cent of the people (figure 1).

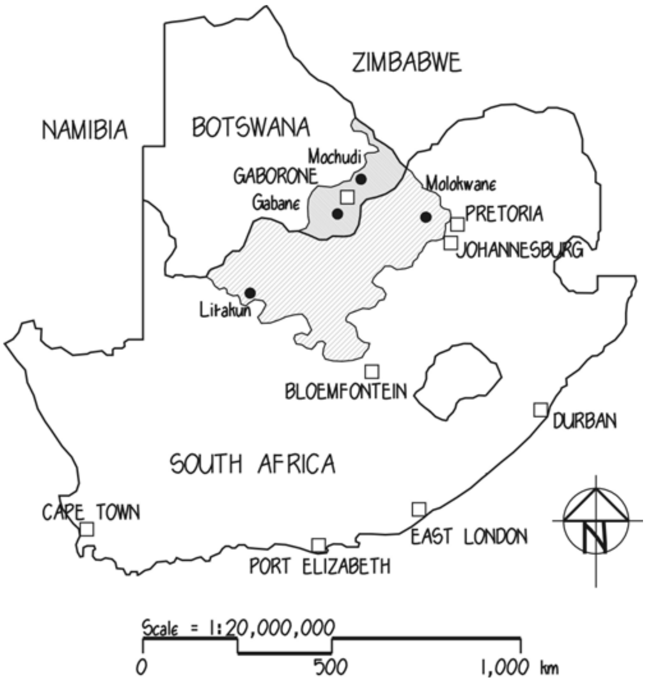

Figure 1
The traditional lands of the Tswana in South Africa and Botswana (drawing by the author).

Theory

Vision 2016 propagates the principle that "*botho* must permeate every aspect" of life in Botswana, and must be central to education, the workplace, national policy, as well as community and home life. Within this framework, following an introduction to Botswana, the concept of *botho* is first examined broadly, followed by overviews of the *kgotla* and the Tswana house in that order. In both instances, urban and rural precedents, as well as current and evolving gender roles in relation to traditional conventions, are compared.

The connected term Sotho-Tswana is often used because of the numerous commonalities in the language and customs, even when referring only to the Tswana. The early settlements are also uniformly described as Sotho-Tswana, but those described in this article are exclusively Tswana.

Focusing on the Tswana was not an opportunistic choice: Not only can the migrations of the Tswana and the evolution of their culture and building traditions be tracked over an uninterrupted period of nearly six centuries into the present; they also built the largest villages in pre-colonial southern Africa, allowing them to be studied in what may cautiously be qualified as urban settings.

Early origins

Samuel Daniell, in 1801, was the first European visitor to Litakun to record his observations. Also referred to as Dithakong, it was the capital of the Sotho-Tswana tribe known as the Bathlapin and was situated approximately 70 kilometres east of present day Kuruman. William John Burchell visited this area in 1812 and published a vivid, graphic and written account, entitled *Travels in the interior of southern Africa, Volume 2* (1824), devoting 242 of 619 pages to Litakun. This book is probably the most extensive and scholarly account of pre-colonial Tswana customs and constructions and is still in print. He described Litakun as a collection of 30-40 little villages each centred on a chieftain and spread over an area of roughly 2.5 by 3.2 km. He estimated approximately 700 to 800 “circular huts” and a population conservatively estimated at “nearly 5,000 souls” (1824: 284). Burchell’s view from the entrance to Litakun illustrates the size and spread of the town (figure 2). It depicts the *kgotla* beneath the tree beyond the oxen and the chief’s dwelling to the left. From Burchell’s (1824: 514) description, it is evident that the layout and spatial relationships are not incidental, but the result of a ritualised, replicable process.

Burchell did not use the word *botho* once, but in a chapter *General Description of the Bachapins* (1824: 529-599) he writes extensively about codified rites and customs under headings that include “Government”, “Policy”, “Law”, “Nature of their chief’s authority”, “Women” and “Marriage”. He did not use the word *kgotla* either, but instead referred to the “*Móotsi*, or Public Enclosure, in which the Bichuänas usually assemble and hold their *píicho*” [*pitso* = Setswana for *kgotla* meeting] (1824: 371). He described it as a circular space 25 to 30 metres in diameter enclosed with a rough timber palisade and located close to the chief’s house. He notes that it was a “place of public resort for men, but not for women”. Burchell sketched “The Chief and his party, sitting in the *Móotsi*” (1824: 381) and also observed such enclosures at compounds of lesser households scattered throughout the village.

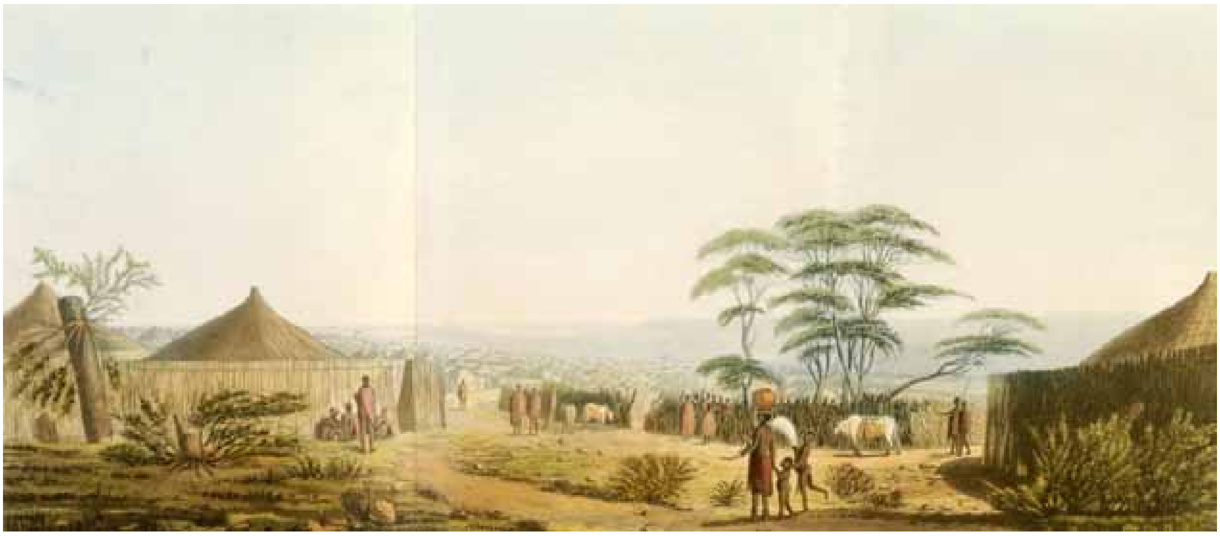

Figure 2
Entrance into Litakun by William Burchell (1824: 464).

Burchell (1824: 514-15, 521) was also the first to survey and draw bilobial dwellings and describe them as the domain of women (figure 3). He observed:

> There is one quality for which the Bachapins, and probably the other tribes of Bichuanas are greatly to be admired, and in which they excel more than all the southern inhabitants of this part of Africa; the neatness, good order and cleanness of their dwellings.

All huts had outer circular fencing defining two courtyards. Huts were generally 2.5 to 4.0 m across while the chief’s hut had a diameter of approximately 5.0 m. The roofs of the larger houses were approximately 8.0 m in diameter and the space formed by the veranda, between the poles and the wall, provided shaded space (Burchell 1824: 518). Burchell was also the first to note the difference between the semi-private front lobe (he called it the “public section”) and the private rear lobe. The wall inside the doorway that obstructed the view to the interior of the hut is also significant since this is not a standard configuration.

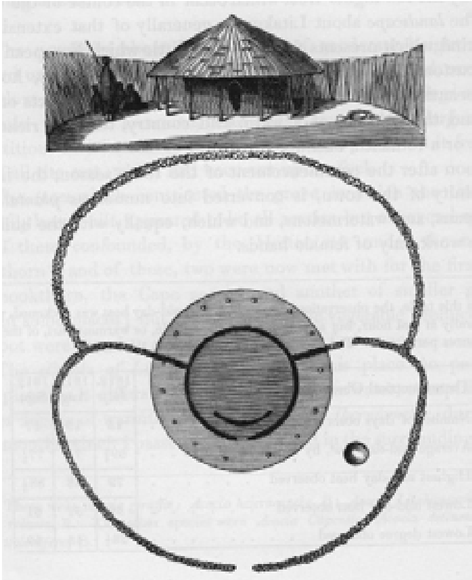

Figure 3
William Burchell's engraving of a bilobial homestead (Burchell 1824: 528).

Since Litakun was constructed with earth, grass, logs and reeds and all traces have vanished, its locality has not yet been identified. On the other hand, Kaditshwene, capital of the Bahurutshe, whose stonewall ruins were located by Jan Boeyens (2000), and described by Boeyens and Plug (2011), was visited by John Campbell in 1820; his depictions of the town and the chief's compound are well known (figures 4 and 5). Also known as Kurreechane, this large agro-town was situated 25 kilometres north-east of Zeerust, and approximately 40 kilometres from the Botswana border. The population was estimated by Campbell (1822: 277), in his *Travels in South Africa*, at approximately 16,000 people.

Figure 4
Kaditshwene by John Campbell in 1820 (source: Boeyens 2000: 11).

Figure 5
The chief's compound at Kaditshwene as depicted by John Campbell, 1820
(source: www.kaditshwene.com).

Analyses of the ruins of Kaditshwene and other abandoned Tswana towns reveal a consistent pattern of connectedness and spatial relations between the chief's dwelling, his *kgotla* and its courtyard and ceremonial kraal, as well as the relationship of these to the other homesteads in the village (Boeyens et al 2011: 6). There is without doubt an intrinsic interrelationship between space and social organisation. Boeyens and Plug (2011: 7) state significantly that "the replacement of the cattle kraal by the *kgotla* as the public assembly area of the chiefdom marked the development of greater political complexity and the emergence of large-scale decision-making units". He quotes the eminent Norwegian social anthropologist, Gulbrandsen: "the *kgosi* [chief] and his court, the *kgotla*, were the focal point of the state, politically, economically, ritually and spatially". During the mid-1820s Kaditshwene – like all the stone-walled agro-towns – was destroyed in the *Difaqane*. The Bahurutshe never again built a town and today remnants of this tribe are still found scattered around Lehurutshe. Other tribes (Setswana: *morafe*) migrated to the region known today as Botswana.

Botswana

Comaroff et al (2007: 61) note that:

> The overall design of Tswana towns remained fairly resilient throughout colonial Bechuanaland, their proportions changing relatively little with the passage of time. Even after the independence of Botswana (1966), the larger chiefdoms retained strong architectural traces of the past; they still do.

Mochudi, a large village founded in 1871, 37 km north of Gaberone, is the quintessential example. The capital of the Bakgatla, it has a population of approximately 40,000. Significantly, Seretse regards the Bakgatla "as the foremost custodians of the Setswana culture". He notes that, although the Bakgatla were the first to build European-style houses "it is possible that the oldest buildings in Botswana are to be found in Mochudi" (2007). The legendary anthropologist, Isaac Schapera (1905-2003), wrote profusely on all aspects of Tswana life and visited Mochudi regularly between 1929 and 1950. His photographs of village architecture and scenes during that era have been ordered and edited by the renowned team of anthropologists, John and Jean Comaroff, assisted by Deborah James (2007) and is a precious source of information.

The Phuthadikobo Museum contains a fascinating exhibition of narratives, photographs and models depicting the development of the village from its founding. The morphology depicted in the late 19th century photograph of Mochudi (figure 6) is the same as that of Kaditshwene, but soon the geometry changed from circular to semi-circular, retaining the kgotla and cattle stockade in the centre (figure 7).

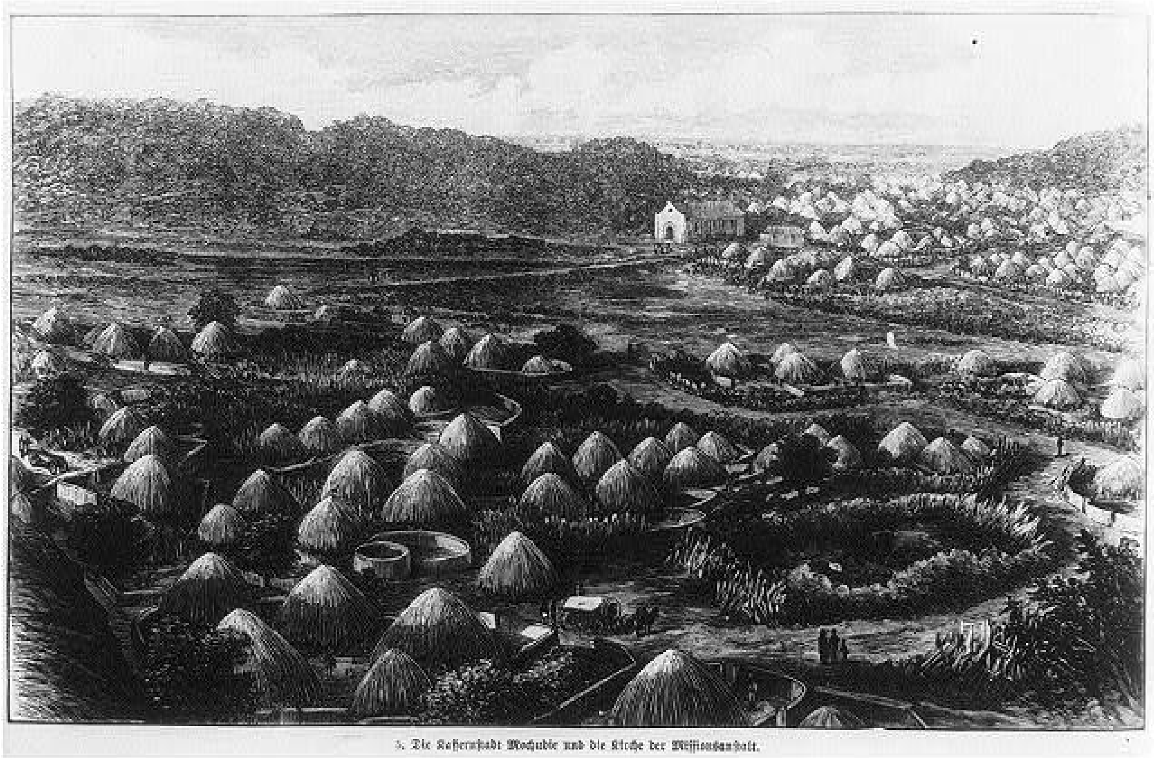

Figure 6
An image from 1899 entitled The Kaffrarian city Mochudi and the mission church (source: Library of Congress Prints and Photographs Division Washington, D.C.).

Figure 7
Kgotla and cattle stockade as centre of horseshoe-shaped cluster of dwellings (photograph by the author).

This pattern illustrates the most striking difference between rural and urban forms, and by implication, mode of social interaction. The layout of rural villages where people of kin are neighbours is organic and based on choice and incremental growth. As Denbow and Thebe (2006: 92) explain: The "semicircular homestead-corral units were simply multiplied over and over again as the population grew", adding that towns were laid out around the chief's compound "in a specific order of seniority", all linked by a network of pathways and open spaces. Furthermore, rural land is often still communally owned and the people living there are often related (Denbow and Thebe 2006: 102).

Until the mid-1970s the majority of Batswana peoples lived in thatched round huts (colloquially called *rondavels* in southern Africa) in traditional villages (Grant et al 1995: 33), but the urban population as a proportion of the country as a whole has been growing exponentially, from 9.1 per cent in 1971 to 54.1 per cent in 2001 (Gwebu 2004).

Rural form and relationships are in stark contrast to the situation in cities where the streets lie in a grid, lined with residential plots occupied by unrelated households. With *botho* based on communitarianism, is it not threatened by urbanisation? Of course! Many families, in fact, respond by regarding their "real homes" to be in a village, where they would often have a house and cattle (Denbow and Thebe 2006: 93).

Botho

Schapera was a prolific author and wrote extensively about every conceivable aspect of Tswana life. He never used the word *botho*, but his writings about initiation rites, cattle magic, medicines, sexuality, married life, praise-poems, rainmaking rites and land tenure – all highly ritualised and codified behaviour – describe in detail the essential elements of what is today widely recognised as the philosophy of *botho*.

There is currently a plethora of recent scholarly articles on *botho* and its Nguni equivalent, *ubuntu*. Current themes range from law and morality to education and economics, but literature on architecture in the context of *botho/ubuntu* is sparse. An immutable relationship, however, is not disputed and it is generally accepted that culture, simplistically defined as a particular community's entrenched way of life, organises both people and space (Huntar 1992: 36), and that socio-cultural forces shape built form, spaces and their relationships (Rapoport 1969: 46). The point is that architecture is not universal and is not value-free. *Botho/ubuntu* constitutes a worldview that focuses on the wellbeing of the community, whereas Western ideology – that has been producing much of our built environment – stresses the rights of the individual. As Denbow and Thebe (2006: 42) succinctly explain: "The conceptual fields of African thought and cosmology do not always fit well in the categories familiar to westerners."

The concept of *botho/ubuntu* is not limited to southern Africa. In fact, Metz and Gaie (2010: 274) use the term "Afro-Communitarianism" to describe similar philosophies found all over sub-Saharan Africa. As Jenkins (1991: 18) succinctly puts it: "In the African situation, group identity and relational obligations are paramount. In the West, things are very individualistic. Westerners believe in rights, not obligations."

Debra Percival's interview with the prominent Motswana architect Moleta Mosienyane (2009) on the Setswana use of space is particularly enlightening. She quotes him as saying: "Many Setswana concepts relating to space and place were embodied in the concept of *botho* – respect for the sanctity of the human being and a human beings connectedness to other people as well as the natural environment and the spiritual realm."

Kgotla

The function, form and materiality of the *kgotla* depicted by Burchell – the enclosure of upright logs set into the ground serving as the open-air chief's court – was not only transferred to present-day Botswana during the second half of the 19th century, but it is the most prevalent arrangement to this day (figure 8). Interestingly, it changed from a fully enclosed circle to a semicircle. And as Denbow and Thebe (2006: 90) confirm: "There was (and still is in rural villages) a specific relationship between the compound of the chief, the corral and the kgotla." Many *kgotla* are situated in the shade of large trees, but Mochudi seems to have been one of the first to construct a canopy for the *kgosi* and his advisors (figures 9 and 10). More recently, many *kgotla* have been completely covered with the sides left open (figure 11).

Isaac Schapera's seminal book of 1938, entitled *A Handbook of Tswana Law and Custom*, a publication that has been reprinted many times, is still available and referred to in the customary courts of Botswana. He refers to the *kgotla*, no less than 75 times, as a place where disputes and transgressions are adjudicated. The kgotla, as the seat of customary law, is immutably embedded in Botswana's legal system. Sharma (2004: 7) found that "The customary courts handle approximately 80% of criminal cases and 90% of civil cases in the country." A United Nations (2002: 20) review describes the dispensation:

> Botswana's legal system is plural, comprising Roman-Dutch common law and statutory law, together with customary law ... The Roman-Dutch and customary law systems co-exist. ... Customary law is administered by the chief (*kgosi), and cases are generally dealt with at the kgotla.*

It is often claimed that the kgotla is largely responsible for Botswana's rare (for sub-Saharan Africa) and relatively stable democracy. This notion is increasingly being contested since ethnic minorities and women are generally not allowed to attend kgotla meetings. In many instances where women are involved with hearings, they are represented by a man (Denbow and Thebe 2006: 92). This is changing very slowly. Mosadi Seboko of Ramotswa is the first woman *kgosi* in Botswana to serve as a village leader and representative to the House of Chiefs since 2000.

Figure 8
The *kgotla*, Kanye, Botswana (then Bechuanaland), by Gustav Fritsch, August 1865
(source: SUNScholar Research Repository, http://hdl.handle.net/10019.1/4926).

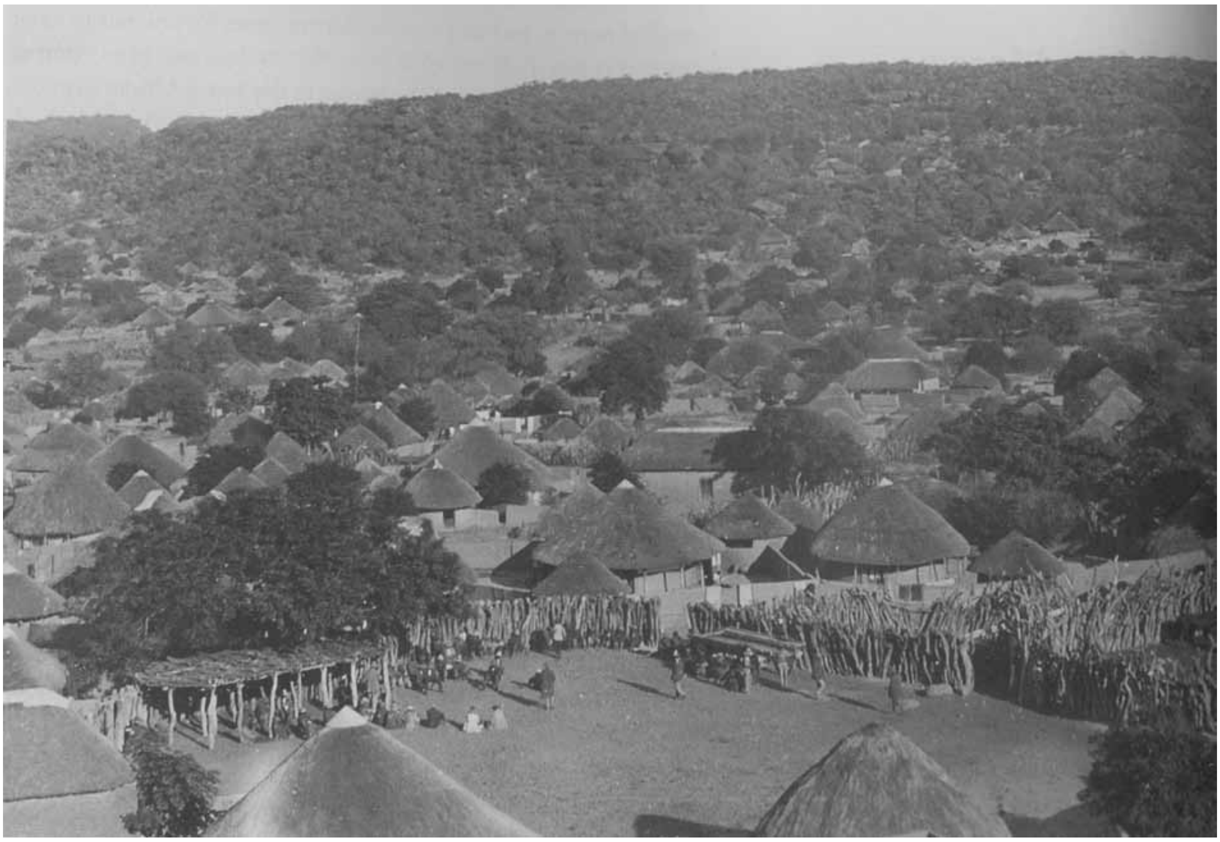

Figure 9
The *kgotla*, Mochudi, Botswana (then Bechuanaland),
by Isaac Schapera, 1929 (source: Comaroff et al 2007: 62).

Figure 10
The *kgotla* in Mochudi
(photograph by the author).

Figure 11
The *kgotla* in Gabane, a rural village south of Gaborone
(photograph by the author).

However, as Denbow and Thebe (2006: 224) explain, the kgotla is not only the venue for customary law. It is above all the “institution through which Tswana communities govern themselves in family and community matters, [as well as] the physical place where political discussions are held”.

Botswana’s Parliament, as an institution is, therefore, perhaps the ultimate embodiment of the idea of the kgotla. It consists of the National Assembly and the House of Chiefs. Whereas the former is the lower house consisting of elected lawmakers, the House of Chiefs is the upper house partly consisting of elected representatives and partly, the chiefs of the larger tribes inside Botswana. Christensen (2011), in his “Worldwide guide to women in leadership” (updated September 2011) lists fourteen women who have been appointed as ministers, assistant ministers and ambassadors since 1966. The first woman speaker was also recently appointed. Sikuka (2009) points out that the government is committed to a 50 per cent female representation in Parliament by 2015, a target it is unlikely to achieve. This is not so much because of systemic resistance, but simply because women do not seem very interested. With approximately 403,000 women registered as voters out of the total of 725, 000 voters (Sikuka 2009), they form a powerful force, and now have the opportunity to take advantage of the democratic benefits inherent in both and participate more actively in government.

Moleta Mosienyane (2009), whose firm designed the Parliament Building (figure 12), declares that his work is based on “the kgotla system”, explaining that it is an “imaginary space” where decisions are taken, and that the kgotla “fosters community”. He seems imply that the concept of kgotla bears much more relevance than just being the venue for customary law. Conceptually, it represents social space as the organisational focus of a building complex.

Figure 12
The existing Parliament Building by Mosienyane & Partners International, completed in 1994 (photograph by the author).

Tswana family home

Denbow and Thebe (2006: 141) very precisely explain the role of family in Tswana life:

> The family household of husband, wife, and children forms the basic building block of Tswana society. Among the Tswana, groups of households, affiliated agnatically [relatives descended from the same man] around a kgotla and animal corral (kraal), are the grassroots, political and economic institutions that are organized into larger wards and sections that make up a morafe [tribe].

The family home, therefore, is patently not an isolated enclave. It is not only a domestic organisation, but also has spatial implications and relationships beyond that of the family home. As noted, the clustering of related families around their own kgotla – the essence of Tswana communal life – only occurs in the rural village.

In traditional Tswana architecture the *lelapa* (plural: *malapa*) is the equivalent of the living room, or as Walton (1956: 144) explains: "[A *lelapa*] is in fact the main living quarter of the wife and her family and the huts are used as sleeping rooms, store-rooms and fire-huts in inclement weather." The Grants (1995: 14) point out that an individual house may have a small *lelapa*, while a large *lelapa* could incorporate several buildings. They also remind us that the word also means "a family, a home and a household", and "the physical *lelapa* is an essential architectural feature because it binds together the component buildings comprising the traditional home". A family dwelling in Gabane (figure 13) illustrates the two types of *lelapa* side-by-side, as well as the clustering of separate buildings.

Even within the traditional residential typology, new houses that are often "modern" constructions with concrete block walls and corrugated iron roof sheeting, usually share the perimeter of the family *lelapa* (figure 14). Interestingly, in both instances the *malapa* are physically defined complete with low walls, gateways and thresholds, but claim space in a larger demarcated territory. In both instances, the layering and hierarchy of spaces are very noticeable.

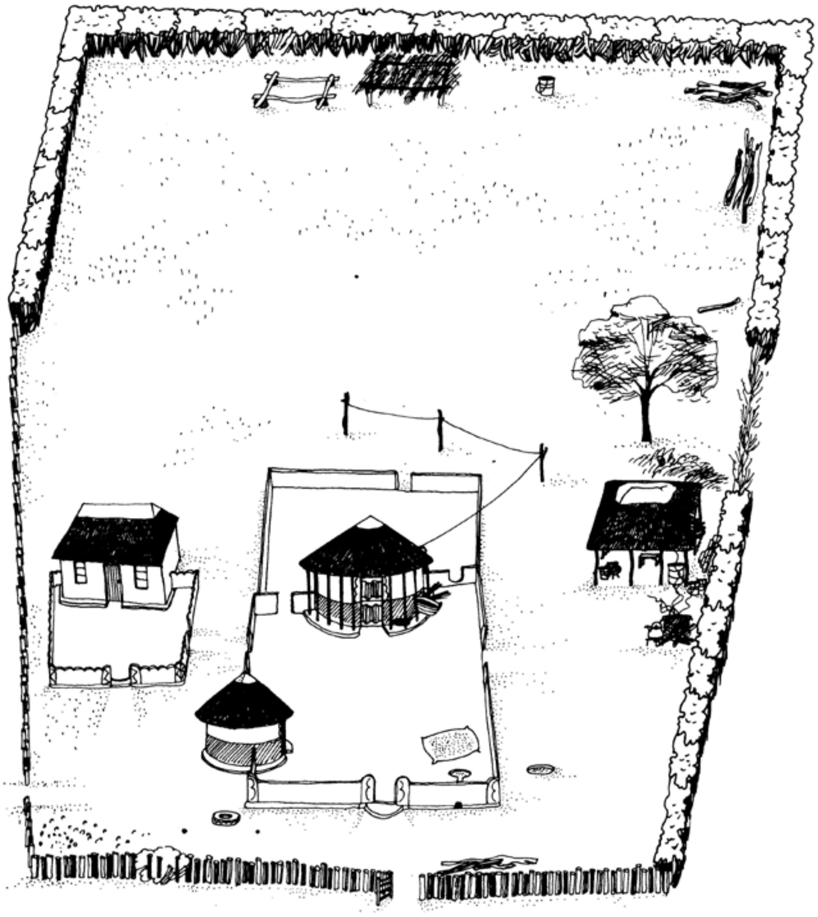

Figure 13
A contemporary village compound in Gabane, Botswana
(source: Larsson 1984: 157).

Figure 14
A family homestead in Mochudi
(photograph by the author).

Interestingly, because Bechuanaland was governed from Mafikeng in South Africa, there are only a few Victorian buildings still to be found (Denbow and Thebe 2006: 98). The result is that porches and the wrap-around verandas that were so eminently suited to the climate were never absorbed into the Tswana vernacular idiom, as the "modern" house above illustrates. To compensate for this, the owner built a thatched shading pavilion enfronting the *lapa* in order to achieve protected outdoor living space. The lack of integrated veranda is strange considering that the traditional Tswana veranda *rondavel* is much older than its colonial equivalent.

Grant and Grant (1995: 118) observe importantly that:

> The home is traditionally the woman's; it is her domain and it is her responsibility to maintain and decorate it. It is with good reason, therefore, that Batswana traditionally identify a home by the name of the wife and not by that of her husband.

In that capacity, women have been responsible for building and finishing the traditional earth-walled buildings in villages, with the men doing the thatching. They also decorated the walls. With the advent of concrete block walls and corrugated iron roof sheeting, men are now responsible (Denbow and Thebe 2006: 98). In a conservative society, this disempowerment inevitably reduces the status of women in the community. Moreover, the dilemma facing women goes deeper than being deprived of traditional responsibilities. Female-headed households now constitute approximately half of all households in Botswana (United Nations 2002: 5), yet women are not allowed to protect the interests of their families at *kgotla* meetings. This is problematic since a significant number of households are headed by females (Denbow and Thebe 2006: 22).

In addition, urbanisation is the cause of a host of other challenges. Foremost is the loss of the *lelapa*. Outdoor socialising around a fire is popular to this day, even in urban areas. The reason is not only the small living rooms, but certainly also the "cultural appeal" (Denbow and Thebe 2006: 97). The only solution is larger patios and balconies. South African speculative developers tend to apply minimum space standards and avoid transitional indoor-outdoor spaces, and unfortunately, those in Botswana seem to have inherited that attitude. Even in the Netherlands, a country with inclement weather, generous balconies are the norm most of the time.

Finally, people are customarily buried out of the family home, to where the corpse would have been brought the previous evening (Denbow and Thebe 2006: 185). This has consequences for planning. As Grant and Grant (1995: 40) put it: "All families need sufficient space for the large-scale social set pieces of marriage, death and remembrance, and for a playing area for children". Again, these are not difficult to solve, but current forms and layouts of urban housing simply do not satisfy these needs.

Reviewing the issues

In spite of laudable progress and enviable prosperity, Botswana faces three serious problems, according to the United Nations (2002: 23). They are the high incidence of poverty and HIV/AIDS (Botswana apparently has the highest HIV prevalence rate in the world) and environmental degradation due to "unsustainable levels of natural resource utilization", as well as "the consequences of global climate change".

However, if the seven "pillars" of Vision 2016 can be achieved, Botswana will be transformed into a model state (United Nations 2008: 20). The seventh pillar is to build a united and proud nation, which means a society "under-pinned by resilient family values with a strong sense of tradition and pride in its history". In other words: A society sharing the common ideals, values and symbols of *botho*.

Botho is patently not exclusively a Batswana concept. Mapadimeng (2009: 76) uses the terms *ubuntu/botho* interchangeably, with *ubuntu* used in the Nguni languages (isiZulu and isiXhosa) and botho in the Sotho languages (Setswana, Sesotho and Sepedi). Even though the culture and its material manifestations survived in Botswana and there is a growing awareness of *botho/ubuntu* in South Africa, it is still under threat by what Mapadimeng (2009: 87) refers to as "global capitalism" and the resulting cultural "homogenisation". There is abundant evidence of black people in influential positions who, rather than promoting the well-being of the community, exploit their positions to enrich themselves and their relatives.

Eighty per cent of the Batswana – the Setswana speaking portion of the citizenry – has been guided by *botho* while it has been the indisputable ideology of an integrated rural society. But can it survive in socially, economically and spatially fragmented urban landscapes? Can it survive as government policy as proposed by Vision 2012?

As Denbow and Thebe (2006: 93) write: "Even though they often incorporate traditional beliefs, the religious and worldviews of the Tswana are not static but undergo redefinition and transformation in the context of a changing world."

A powerful Tswana faction who is debating exactly the same issues is the wealthy Bafokeng tribe, whose administrative capital is Phokeng, near Rustenburg in South Africa. In its quest to promote Tswana culture and "consolidate national identity", it talks of "an *Afromodernist* culture under construction", noting that the King's mother declared that "Tradition is not static" and "Everyone has to adapt" (Comaroff et al 2009: 112-114).

The *kgotla* is perhaps the most important social space in Tswana society. Just like *botho*, the *kgotla* is not a unique Tswana institution either, and this system of assembly is variously known as *pitso* in Lesotho and *imbizo* in Zulu (Schapera 1937:177-184). Meetings take place under strict protocol of representation, precedence and procedure. The preceding illustrations provide evidence of a tentative evolution of its built form. And while it is recognised that the Tswana can adapt to various spaces, I believe much more research is necessary in order to reaffirm not only its desired physical characteristics (ambience, acoustics, privacy, sense of enclosure, sight lines, aesthetics, access control, seating, etc.), but also its aesthetic and symbolic qualities.

The fact that family homes are now increasingly situated in cities and far removed from the traditional territory of the clan undeniably threatens the traditional relationship between relatives. Having a home in the city and returning to a village home over a weekend partly compensates for this dilemma, but how many households can afford to maintain two homes and to travel regularly between them?

While arrangements to remain within the sphere of the clan are beyond the scope of this study, the architecture of urban housing is not. Rantao's (2006: 21-7) highly informative book entitled *Setswana Culture and Tradition* contains a chapter headed "The role of manners in the Tswana homestead." It describes a wide range of rituals and ceremonies, requiring very specific spatial patterns rarely found in speculative houses. Such shortcomings are particularly critical in townhouses and apartments which may not be expanded or altered. The problem is aggravated by the fact that the ritual of making a home is also a consideration.

Conclusion – the role of architecture

In traditional African environments, culture – as exemplified by a community's way of life – is such a powerful force that behaviour shapes territory and space in an inseparable dynamic. *Botho* is such a culture, but adhering to its principles does not imply a nostalgic search for the past. Just as Muslim architects such as Rasem Badran incorporate principles of Sharia in a condition of modernity and progress, so does Mosienyane reinterpret the tenets of botho (figure 15): "In Setswana culture, each place, each space is influenced by spirituality, and this gives solidarity as well as protection of the environment, which is both cultural and natural".

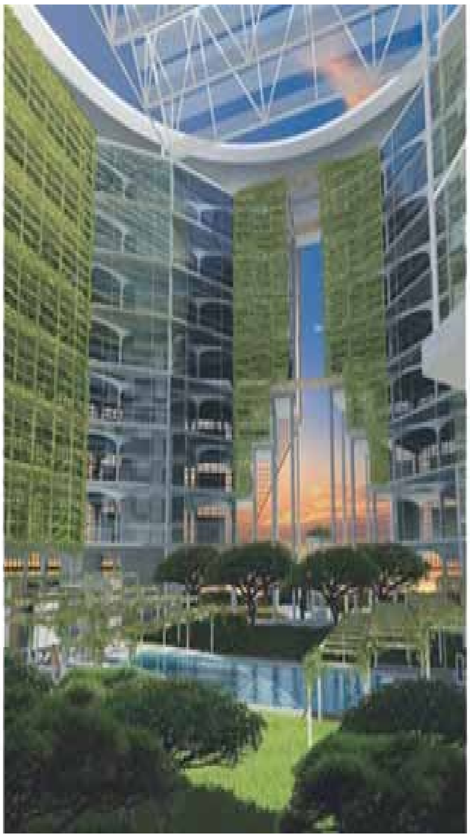

Figure 15
Interior courtyard of the Botswana Innovation hub
(source: www.mpidesign.com).

Moleta Mosienyane recognises that every form of social behaviour – particularly when ritualised – alludes to an associated ideal space, and that it is the responsibility of the architect to translate that into real space. However, several practical, cultural and economic obstacles are facing Batswana architects in this regard.

Designing a 21st century *kgotla* with which the constituency can associate is difficult enough and will require great awareness and sensitivity. The real challenge will be to define the contemporary house in its urban setting. Rolling out rows of terrace housing or blocks of flats in response to a housing shortage in cities is not the answer. The Tswana inhabitants cannot be expected to occupy these European dwelling types without severely compromising the fundamental tenets of *botho*.

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Typological form in the architecture of Gabriël (Gawie) Fagan (1925-)

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Gabriël (Gawie) Fagan (1925-) is a leading South African architect. His architecture is regionally rooted and can be described as a "new" architecture that mediates between a love of the Cape vernacular, functional requirements, site responses and a Modern Movement architectural education. Fagan has assimilated, transformed and mediated the two distinct (although at times formally similar) architectural typologies in his search for appropriate local architectural form. In this article, the antecedents and resolution of Fagan's architectural typologies are investigated through the medium of his domestic oeuvre. The article will outline how Fagan responds to both generative and productive typologies, how he assimilates these, through his imaginative abilities develops them and creates new formal and functional typologies, constantly reworking his own approaches.
Key words: vernacular, Modern Movement, typologies, generative typologies, productive typologies

Tipologiese vorm in die argitektuur van Gabriël (Gawie) Fagan (1925-)
Gabriël (Gawie) Fagan (1925-) is 'n vernaamde Suid Afrikaanse argitek. Sy argitektuur is gebiedsgebonde en kan beskryf word as 'n "nuwe" argitektuur wat 'n liefde vir Kaapse inheemse argitektuur, funksionele vereistes en 'n opvoeding in Modernisme bemiddel. Fagan het die twee afsonderlike (hoewel op tye formeel soortgelyke) argitektoniese tipologieë geassimileer, getransformeer en bemiddel in sy soeke na toepaslike plaaslike argitektoniese vorm. In hierdie artikel word die voorlopers en oplossings van Fagan se argitektoniese tipologieë deur middel van sy huislike oeuvre ondersoek. Die artikel verduidelik hoe Fagan op beide generatiewe en produktiewe tipologieë reageer, hoe hy hierdie benaderings assimileer en deur sy verbeeldingryke vermoë ontwikkel, nuwe formele en funksionele tipologieë skep en voortdurend sy eie benaderings herbewerk.
Sleutelwoorde: volksboukuns, modernisme, tipologieë, generatiewe tipologieë, produktiewe tipologieë

The search for appropriate local architectural form by the South African architect Gawie Fagan has been guided by two main influences, namely the Cape vernacular and a mediated Modern Movement education at the University of Pretoria in the 1940s. This search has resulted in the assimilation, transformation and mediation of two distinct (although at times formally similar) architectural typologies, together with the architect's own inventions. The search for form has its parallels in the dialectic of precedent that Fagan's hero, Le Corbusier (1887-1965), had similarly faced.

> Like Adolf Loos, Le Corbusier found himself caught between two rival typologies: on the one hand the irregular, asymmetrical Arts and Crafts tradition of the yeoman house, with its L-or U-shaped plan; on the other, the regular, symmetrical prism, stemming from Palladio ... (Frampton, 2001: 70).

The inherited Cape vernacular is formally signified by an object building. Its determinants are disputable but technology and an inherited formal tradition certainly played a role in the generation of the one-room-deep building typology (figure 1). The Modern Movement typology was driven mainly by functional and technological requirements, resulting in a similar object type that in its International Style phase often negated context. Later, however, the effects of climate and function often resulted in an attenuated plan and a bi-nuclear planning typology[1] (figure 1).

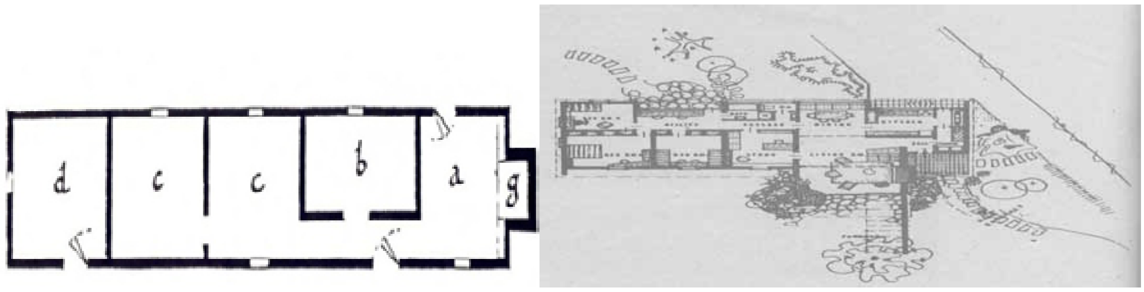


Figure 1
Left: One room deep extended rectangular cottage at Oudekraal Fontein in the Cape (Walton, 1995: 36).
Right: Stauch and Wepener's Marriott residence in Johannesburg built in 1947 with north orientation to all living rooms and a bi-nuclear planning layout (Anon, 1952: 198).

This article will briefly outline the importance and history of architectural typologies and will then describe vernacular and Modern Movement typological concepts (generative and productive) that have influenced Fagan's domestic architecture. Lastly, the article will outline how Fagan has responded to, and assimilated these concepts, and through his imaginative abilities has developed his own formal and functional typologies that have been reworked throughout his career. As Curtis (1996: 425) notes when referring to the work of Le Corbusier, each project has become a "testing ground for new ideas, as well as an extension of old ones".

Typological concepts

> Architectural typologies have been formulated and passed down in theoretical treatises and the work of famous architects. It is therefore legitimate to postulate the question of typology as a function of both the historical process of architecture and also of the thinking and working processes of individual architects (Argan, 1997: 242).

The importance of typology lies in its relationship to the history of architecture and architectural ideas, and to the human aspect of association providing a sense of continuity, connectedness or rootedness. Lewcock (2006: 201) indicates that typologies and archetypes have meaning through their continued existence in our memory. An emotional trigger creates an association in our consciousness when we are faced with archetypes. These types of experiences are created through a combination of genetically produced and learned processes.

Fagan's two main architectural influences, namely the Cape vernacular and a mediated Modern Movement, are formally typological. The Cape tradition is a stereotomic[2] and cellular linear box while the mediated Modern Movement typology is exemplified by local climatic manipulations of the canonic 'free plan'. Fagan has developed new typologies that rework and refine these influences through a process of mediation. The mediations are not reductive or simplistic interpretations of their antecedents. They mediate an understanding of the principles that generated the original typologies and the forms that have become associated with them.

Etymology and history

'Type' is derived from the Greek typos meaning variously 'model' or 'mould'. Type, as a system of classification, originated in subjects such as entomology and ornithology (Porter, 2004: 211), and gained currency during the Enlightenment as a scientific method for categorization. Typology in archeological terms refers to the classification of types according to common characteristics. In architecture the term refers to formal similarities such as organization and geometry.

The most direct and lucid architectural description of type is that by Quatremere de Quincy in his Enclyclopédie Méthodique published in 1825. Here he defines 'model' as an exemplar, something to be directly copied, while 'type' is seen as adaptable, a process-driven interpretation and development. The typological approach reinforces aspects of tradition to foster historical linkage. As Goode notes (1992: 2), Quatremere de Quincy's intention was the

> recovery of a culturally authentic language of built form and space or access to its memory. This is accomplished through recourse to the characteristic forms with which such authenticity has been associated.

A typological approach should also have a recognizable lineage. Theorists such as Vidler refer to the idea of 'type' as an antecedent:

> Everything must have an antecedent … Also we see that all things … have conserved … this elementary principle, which is like a kind of nucleus about which we are collected, and to which have been co-ordinated over time, the developments and variations of form to which it is susceptible (Noble 1997: 1-2).

There are iconic typological antecedents to be found in the history of architecture. In 1753 Laugier referred to the primitive hut as a natural (and tectonic) precedent, while prior to this, Vitruvian treatises on architecture highlighted formal and functional typological possibilities. Palladio's four books on architecture Quattro Libre followed a practical approach through the analysis of examples and extraction of principles. Frampton (1995:4) points out that in his 1851 lecture Gottfried Semper departed from the Vitruvian triad of architectural influences to postulate architecture as defined by four elements. This challenged Laugier's neoclassic stance as it was based on a real Caribbean hut that he visited at the London exhibition of 1851. Semper's analysis is more vernacular than naturalistic:

> Moreover, one comes to the view that nature in her multiplicity is ever simple and sparse in basic ideas, as she constantly renews the same basic forms, graduating formation and modifying creatures a thousand-fold within the limits of being, by shortening some parts and lengthening others. Likewise, I say that architecture also has certain normal forms at its basis, that are governed by an original idea, by which a few forms reappear in endless variation, conditioned by special purposes or by local determining circumstances (Mallgrave et al 1983: 24).

Later, the neoclassical work of Boullee and Durand (the Précis) formalized typological notions in a graphic manner through a generative process. The theorist Vidler has suggested that three historical typologies have influenced architecture since the 18th century.

> From the middle of the eighteenth century, two distinct typologies have informed the production of architecture. The first developed out of the rationalist philosophy of the Enlightenment, and initially formulated by the Abbé Laugier, proposed that a natural basis for design was to be found in the primitive hut. The second, growing out of the need to confront the question of mass production at the end of the nineteenth century, and most clearly stated by Le Corbusier, proposed that the model of architectural design should be founded in the production process itself ... [W]e might characterise the fundamental attribute of a third typology as an espousal of not of an abstract nature, nor of a technological utopia, but rather of the traditional city as the locus of its concern (Vidler 1997: 260).

It can be argued that three aspects influenced the development of Modern Movement typologies. Firstly, Laugier's primitive hut as a tectonic influence evidenced in Le Corbusier's domino principle, but defined earlier by architects such as Soufflot, Labrouste and Perret who built in steel and reinforced concrete. Secondly, Semper's four elements as vernacular influences but related to the Modern Movement search for a new architecture that prevented a stagnation of tradition. Vernacular architecture, it was assumed during this time, was as close to first principles as possible, representing an architecture of authenticity.

> An argument can be made that Le Corbusier owed this interest[in the vernacular] to Rousseau's ideas on the natural life: the more basic and paradigmatic, ancient or vernacular a solution is, the closer it gets to being "natural" and "original". In this sense, one could talk of the vernacular as a reserve of "original" architectural solutions (Passanti, 1997: 439).

The third influence on typological development was the production process and the search for form from function. Leupen et al (1997: 137) note that this typological approach was used in two ways: firstly, as a way of classifying building function (for example Nikolaus Pevsner's A History of Building Types) and secondly, as a model where type was seen as the development of a set of standards rather than the outcome of historical development.

Venturi (1988: 16) notes that Modern Movement architects revered the primitive at the expense of the diverse and the sophisticated, and this critique (amongst others) resulted, more often than not, in a scenographic Post-Modern typological approach. Ironically, during the same period writers such as Oliver and Rudofsky returned to the vernacular for inspiration, this time in a less scientific and more haptic manner.

Typological sources

This section will highlight typological sources in history that are relevant to Fagan. Thereafter it will be explained how these have been adapted and manipulated in his domestic oeuvre. Fagan's architecture is not structured by a simplistic use of typologies, but by a mediation between the principles and values that these typologies represent. The first typological similarity is generative (Lewcock 2006: 200 and Leupen 1997: 132) in nature as it provides new solutions that build on history (with an emphasis on the vernacular in Fagan's case). They are also generative in the sense that they are starting points for a new architectural language. The second typological similarity is productive through its derivation from functional and scientific processes, developed as a set of standards and not as the result of a historical development. Leupen et al (1997: 137) note that standard types formed prototypes for new solutions.

Generative typologies

Gottfried Semper's The Four Elements of Architecture: A Contribution to the Comparative Study of Architecture (written in 1851) was one of the most important contributions to the renewal of architecture at the time. Semper attempted to revitalize architecture through a critical understanding of theory and design (Semper, 1989: 3). Through observation of the Caribbean hut at the London Exhibition of 1851 he proposed an understanding of the 'primitive' circumstances of human settlement as a guide towards the formation of a new architecture. Semper (Curtis, 1996: 29) argued that an appropriate way to develop new architectural form was by relying on genetic recombinations where natural adaptation was crossbred with historical progress. Four independent elements were described (Semper, 1989: 102 and Semper & Mallgrave, 1986: 33). The most important was the hearth which was defined by three 'defending' constituents, namely the roof, the wall (an enclosure created by the craft of the matmaker) and the substructure or the mound. Semper also suggested that the ways in which the four elements were combined depended on socio-cultural and natural influences. A further assertion is that the wall as enclosure had its origins in mat and weave making[3]. Parallels can be drawn with indigenous South African architecture, where climatic and material differences resulted in delicately woven reed and branch structures and similar clay covered examples (figure 2).

Figure 2
Progression of framed and reed structures. Left: A circular matjieshuis, Ou Tuin, Kamiesberg (Walton, 1997:18). Middle: Rectangular reed-walled cottage, Oudekraal Fontein (Walton, 1997:30). Right: L-plan reed-walled cottage, Oudekraal Fontein (Walton, 1997:31).

Semper (1989: 103) described the fireplace as the most important generative element as it provided warmth, energy and a place for the formation of alliances, while acting as a starting point for the development of religion through customs. He further postulated that man's technical skills developed around these four elements – ceramics and later metalwork from the hearth, water and masonry works from the mound, and carpentry from the roof. Rashmere (sic) (1965: 11) describes further cultural associations of the generative tectonic typology:

> The wall that encircles the family is an echo of the perimeter wall arranged for defence; but more significantly, it draws the family together round a common, central focus, the hearth. This is their common source of comfort and the form of the roof reflects and strengthens this focus. Each element contributes to the sense of oneness within. The wall, the roof, the hearth, are each individual forms of different origin and function. Together they are a complete statement of spatial unity which lends emphasis to the togetherness of family.

Lewcock (2006: 203-212) expands on the influence of the vernacular through his classification of a range of generative typological concepts, four of which are pertinent to the study on Fagan.

The cave exemplifies man's first non-nomadic shelter. These spaces were not only to be found in natural hollows in mountains but also in vertical and horizontal burrows in flat plains. The importance of this typology is a connectedness with the earth and a sense of being protected while surrounded by rock on all sides. The second and related typology is the hearth. Although Semper postulated that the hearth connected with three other architectural elements, the fireplace can survive as a typology on its own through an understanding of its functional and symbolic roles. The third typology is the covered courtyard, a development of the cave typology, as it was often found in areas of rocky outcrops. The Etruscan house, as an example, eventually formed the model for the early Roman atrium house (figure 3). Here an enclosed space is surrounded by buildings on all four sides. The fourth generative typology is the open courtyard house mostly seen in hot and dry regions. Its development from the original Etruscan model is described by Lewcock (2006: 210) as an opening up of the roof ridge initially to allow smoke to escape. Eventually the roof was completely removed due to the replacement of the fireplace with an internal pool or impluvium, providing an open connection to the sky. The courtyard typology is formed by a group of surrounding buildings or by a combination of buildings and enclosing walls.

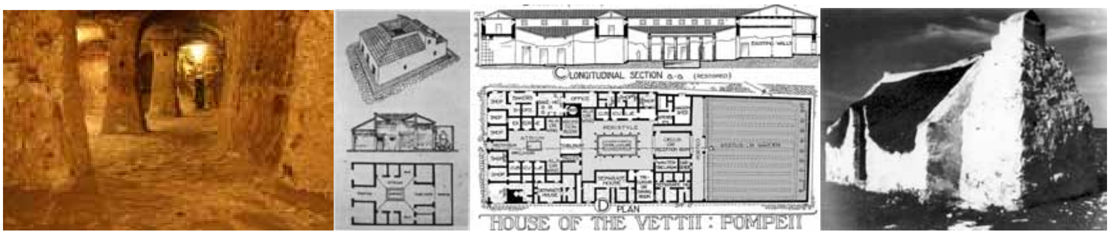


Figure 3

Top left: Cave: Derinkuyu underground city in Turkey dating from the 8th to 7th century B.C. (http://www.istanbuldiary.com/images/turkey/tours/cappadocia/Derinkuyu.jpg [Accessed 1/05/2012]). Second from left: Covered courtyard. Pompeii, Italy. Early Roman house c.250 B.C. (Lewcock, 2006: 208). Bottom Second from right: Open courtyard. House of the Vetti in Pompeii with impluvium (Fletcher, 1946:199). Right: Hearth. A shepherd's one-roomed cottage. Bottekloof, near Stilbaai (Walton, 1997: 67).

Productive typologies

The Modern Movement search for a new architecture was influenced by a dominant voice, that of Le Corbusier. At the heart of his and other Modern Movement architects' theories were ideas of efficiency, economy and health. These ideas led to the development of his five points for a new architecture. This influence loomed large in Fagan's University of Pretoria education and the course focussed on pragmatic ways of solving problems within a mediated Modern Movement canon, more regional in nature and later inspired by Brazilian Modern trends. Despite Le Corbusier's

> … rejection of facile revivalism, he felt that the modern architect should reinvigorate archetypes within tradition. In his own creations he emulated the appropriateness and harmony that he saw in nature. Le Corbusier tried to reconcile conventions that he thought right for the modern condition with 'constants' that he thought basic to the art of architecture (Curtis 1987: 13).

Constants[4]

Three constants can be identified in Le Corbusier's work. First is his exploration of primary form, as can be seen in his illustration from L'Esprit Nouveau, which suggests that simple forms release constant primary sensations (of association) to which each individual responds, depending on their culture or secondary sensations (Jencks, 1985: 145). But Frampton, (1996: 152) argues that this approach also satisfied functional needs. Curtis (1996:163) suggests that Le Corbusier's penchant for pure form had originated from an understanding of nature through his art teacher L'Eplattenier, but was probably also influenced by the typological teachings of Le Doux and the necessity of looking to the past for general lessons (figure 4), just as Fagan has done with the Cape vernacular. Although Le Corbusier appreciated the value of historical precedent in his search for primary form he also revered the simple harmony of grain silos, factories, cars and ships (Curtis 1996: 169). But it was the relationship of function to form that drove his investigative search for an appropriate modern form.

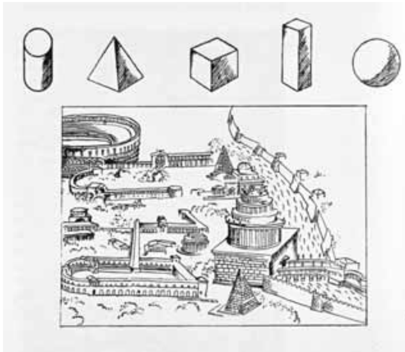


Figure 4
Le Corbusier's sketch of primary forms alongside a view of ancient Rome
(Curtis, 1996:28).

The second constant was the continuous development of type through a mediation between function and economics. Le Corbusier's famous photo collage of the temple of Paestum and the Parthenon and the Humber and Delage motor cars highlighted (figure 5), as Curtis notes (1996:169), the importance of standards in architecture. Le Corbusier's hope was that the type forms of wheels and lamps and their relationships within a system could be so refined through an understanding of their requirements that they would reach the same perfection as that of the classical examples shown. This led to the development of housing types and the introduction of the Dom-Ino system that would dominate Le Corbusier's architectural output for years thereafter.

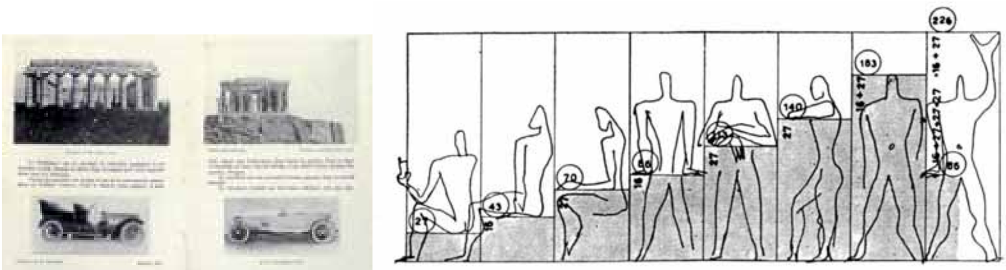


Figure 5
Left: Greek temples and cars from Vers Une architecture, 1923 (Curtis 1996: 169).
Right: Le Corbusier's Modulor Man (1946) (Frampton, 2001: 162).

The third constant was the use of proportion. Le Corbusier developed his own system called the Modulor mainly based on the golden section, the Fibonacci series and human dimensions. Just as he had attempted to distill the underlying principles of traditional and even classical architecture, so he tried with his modular system to extol the virtues of natural systems so that in his search for perfection they could be applied to buildings and other objects.

The conventions[5]

Le Corbusier's generation of the five-point plan for a new architecture was developed from his initial work on the Dom-Ino system (figure 6). This structural system was allied to standardization in the building industry but also, as the name infers, a repetition in housing typology (Frampton, 1992: 152). The system allowed for the possibilities of a free plan, strip windows, roof garden, pilotis and a free facade. But this patent pursuit of standardization provided a platform for Le

Corbusier's more latent search for a set of generic architectural conventions formulated to deal with the problems of poor late 18th century housing. In his view these required that architecture be efficient, economical (sparing in the use of resources) and provide healthy environments.

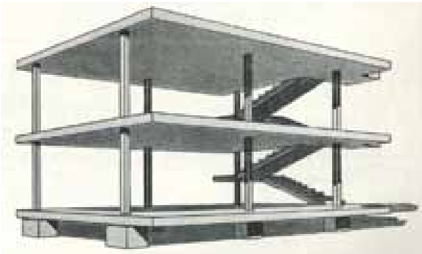


Figure 6.
The Piloti system (Le Corbusier & Jeanneret, 1943: 23).

Le Corbusier argued that architecture should be efficient in terms of organization, planning and use of materials. The development of the free plan created possibilities for multiple uses of space with the economy of a number of smaller spaces collapsed into one. Spaces designed around specific activities could be made as small as necessary. Similarly, architecture had an economic imperative, delivering good value in terms of resources used. Lastly, architecture needed to provide healthy environments through the provision of good solar access and adequate natural lighting for various tasks, while being well ventilated.

Fagan's generative architectural responses

Semperian approaches (the defensive[6] elements)

The hearth (and the symbolic mound)

In Semperian terms, the fireplace is the most important architectural element of the home as it has a long history of providing warmth for inhabitants and heat for food preparation. Traditionally it also formed the kitchen cum gathering space of the house. The climate of the Mediterranean region is such that fireplaces are not that essential for warmth in winter. Fireplaces in original Cape vernacular houses were used mainly for cooking and were tacked on the ends or sides of buildings. As Fagan (1985: 10) remarks "the kitchen with its hearth was the accepted nursery and work place of the house".

Fireplaces were engaged with walls and formed a unity with the building and, as Semper explains (1989: 102), they formed part of the mound (or ground) on which the house was built. Le Corbusier's 'vernacular' leanings also fostered similar approaches:

> In the 1930s Le Corbusier's fireplaces acquire a more plastic quality, serving as a means to anchor the house more emphatically to the ground. Such fireplaces can be found in the house of Mme. de Mandrot, in the Errazuris project, and in the house at Mathes, not to mention his numerous unexecuted projects (Serenyi 1965: 18).

Fagan employs the fireplace both functionally and symbolically. Functionally, it continues to provide warmth but is seldom used to cook in. Symbolically it acts as focus to the home, either through its extended dimensions, as at Die Es (1965) (figure 8), or at the climax of the roof in living spaces, such as in House Neethling (1983) and House Swanepoel in Hermanus (1990).

In winter, you can join those sitting literally in the fireplace, the true centre of the house, as also indicated by its name - Die Es or The Hearth (Fagan 1985: 14). The genesis of the fireplace at Die Es has its roots not only in the vernacular but also in the largeness of form envisaged by Fagan. He has remarked (Fagan: 2008a) that he made a very small sketch of the house on the back of a cigarette box when returning from an overseas trip. When he tried to draw the house from the sketch the size of a conventional fireplace would not work. He then scaled the small sketch exactly which resulted in the size and extent of the chimney which formed a winter room. Sketches found in Fagan's archive suggest that the fireplace form was influenced by the old lime at Mowbray, Cape Town (figure 7).

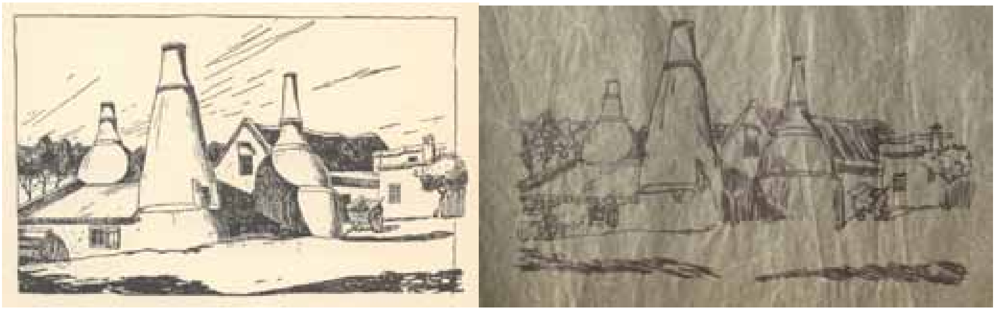


Figure 7
Left: Lime kilns at Mowbray, Cape Town (Pearse, 1933: 23). Right: Fagan's sketch of the lime kilns presumably copied from Pearse (Fagan archive, Die Es - Job No. 656, undated).

Figure 8
Left: Fireplace at die Es as viewed from road side garden (Author, 2008). Middle: Cantilevered external fireplace to dining court of Die Es (Author, 2008). Right: Fireplace to Fagan's farmhouse at Kameeldrif around 1963 (Author, 2008).

Fagan's fireplace extension to the house and smallholding in Kameeldrif, Pretoria that he bought from his lecturer at Pretoria University, Basil South (1925-1952), (figure 8) is reminiscent of the first fireplace he designed and built for his parents in Keurbos (1951). The forms are similar but the treatment of the stone is very much in keeping with the Highveld aesthetic, which demonstrates Fagan's respect for context.

In most cases when a plastic design expression is sought (and the fireplace is externally located), the fireplace forms a unit that is part of the building. But an interesting mediation between vernacular uniformity and a Modern Movement tendency to separate elements is achieved in Die Es (1965), where the fireplace (when viewed externally and frontally) reads as part of the house, but on closer inspection is actually separated from the living space by a narrow window on the left and a glazed rooflight above (figure 9). Similarly an external fireplace cantilevers precariously from the sea facing courtyard wall (figure 8).

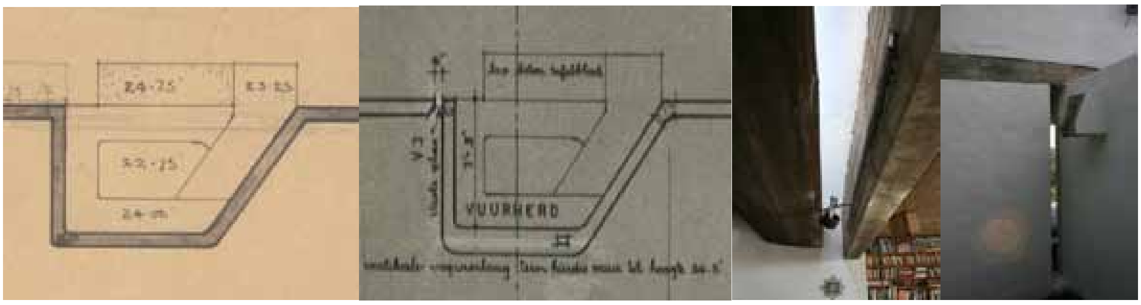


Figure 9
From the left: Fagan's sketch plan for Die Es (1965) (Fagan archive - Job no. 656 undated); Fagan's working drawing plan of Die Es showing addition of window to partially divorce the fireplace and from the main block (Fagan archive job no. 656, undated); View from hearth looking up at wired glass skylight separating fireplace and main building (Author, 2008) and view of slit window alongside fireplace (Author, 2009).

In contrast, in houses with less plastic expression and an internal hearth, the fireplace is separated into its constituent parts, with the Semperian mound still evident in the heavy base. It can be argued that Fagan, in a Modern Movement way (perhaps to achieve material and functional efficiency), expresses the varying functions of the fireplace by separating the hearth from the flue. In House Raynham (1967), the pinnacle of the roof rests on a concrete column against which a separate steel flue is supported (figure 10). In House Beyers (1998), a stand-alone steel fireplace extends into a stainless steel flue which seemingly supports the roof pinnacle above as it rises through a balanced steel collar (figure 10). These limited internalized configurations could possibly have been influenced by the houses of Fagan's lecturer Cole Bowen (1915-1952), who often used the fireplace as a room-dividing element. Similarities can also be seen in those designed by Marcel Breuer (1902-1981) whose Modern Movement leanings downplayed the dominance (yet independence) of the hearth and flue.

Figure 10
Left: Fireplace flue as roof support to House Raynham (1967) (Photo courtesy of the Raynhams, 2009).
Right: Fireplace at House Beyers (1998) (Author, 2009).

There is, however, no clear formal development in the fireplaces that Fagan has designed that suggests a move from stereotomic to tectonic resolution. It is the requirements of overall form and spatial definition that mainly dictate the outcome, as Fagan mediates the concerns of function, symbol, focus and response to tradition.

The wall

Fagan's predilection for the stereotomic quality of the Cape vernacular wall results in his use of masonry architecture that acts both as structure and enclosure. Fagan asserts (2012) this is necessary in a Mediterranean climate to provide sufficient thermal mass. The most developed approach occurs in houses such as Ida's Valley (1975), Lückhoff (1981) and Paradys (2003) (figure 11), where a complete stereotomic and plastic expression is achieved. Here the barrel vaulted roof structures require support at both edges. Fagan cuts limited openings in these supporting walls, leaving a substantial beam and edge to define each space. In House Lückhoff the openings are arched to extend structural and formal integrity but in Paradys they are post and lintel configurations most likely to foster a continuity of space.

Figure 11
Top and bottom left: Exterior and interior views of barrel vaulted roofs at Houses at Idas Valley (1975) (Author, 2008). Middle: Exterior and interior views of barrel vaulted roofs at House Lückhoff (1982) (Author, 2008). Right: Exterior and interior views of barrel vaulted roofs at House at House Paradys (2003) (Author, 2009).

Fagan follows a vernacular approach when forming smaller openings in external walls. Here he creates punctured elements with splayed reveals reminiscent of many of the old Cape Dutch homesteads, but he organizes the shape and location of these elements to suit the interior requirements. In House Keurbos (1951) a splayed window to the servant's room (figure 12) provides privacy for the rest of the inhabitants while allowing a dominance of wall over opening on the western façade. An extended version can be seen in the recent proposal House van der Linde (2011) (figure 12). This approach contrasts with the vernacular where similar window sizes and shapes were used to suit all purposes. Where large openings are required for views or exterior contact, a Modern Movement approach is taken as walls are interrupted by large floor-to-ceiling openings. But the structural and formal continuity of the wall is retained where it acts as a ground floor support, such as at Die Es (1965), where large openings are formed with rounded edges (figure 12).

The planar nature of Modern Movement architecture is also echoed in the separated planes of Fagan's walls. Fagan uses this device to cleverly disguise service entrances that may fall within public view. The strategy also allows walls or other elements to read independently from one another to limit continuity or create hierarchies. House Raynham's (1967) front boundary walls are set back from one another to provide for a service gate to the yard (figure 12), while they rise but do not meet the external wall of the house. The same approach to boundary wall and house is used in houses Lückhoff (1981), J.J. Fagan (2008) and both Swanepoel houses (1980 and 1990) (figure 38).

Figure 12
Top left: Splayed window to House Keurbos (1951) (Author, 2009). Top middle: Floor to ceiling windows with rounded corners to Die Es (1965) (Author, 2009). Top right: Layered boundary wall to House Raynham (1967) (Author, 2008). Bottom: Model of House van der Linde (2011) showing extended splay window (Author, 2012).

Fagan employs a woven brick wall externally at houses Keurbos (1951), Langgeluk (1963) and Die Es (1965) (figure 13). The back of the carport wall at Die Es is made with a front face of vertical bricks and a rear face of horizontally laid bricks. These are reminiscent of Norman Eaton's (1902-1966) and Cole Bowen's experiments with brickwork (figure 13). As Semper (Semper & Mallgrave 1986: 130) remarks:

> In many cases brick construction permits an ornamentation that also corresponds to wickerworks and the joint bonding of stone, for which there occur very beautiful and noteworthy examples in the early Italian style of architecture.

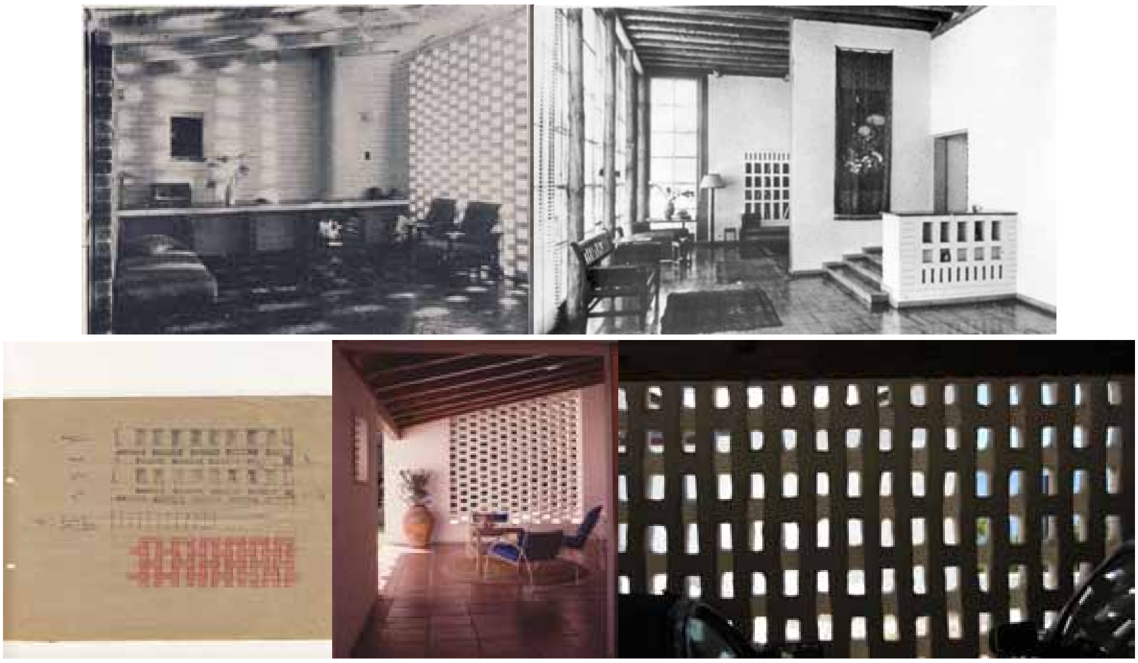


Figure 13
Top left: Honeycomb wall between living and dining rooms in House Collins (1951) by Cole Bowen (Cole Bowen, 1953: 49). Top right: Brickwork wall niches in living room and study of Eaton's Anderson house (1949-1950) (Harrop-Allin, 1975: 80). Bottom left: Fagan's sketches of screen wall to Die Es (1965) (Fagan archive job. no. 656, undated). Bottom middle: Keurbos original patio wall (Fagan, 2012). Bottom right: Rear wall of carport to Die Es (Author, 2012).

Externally, Fagan uses the principles of a woven wall through the redefinition of the vernacular shutter. The timber screens which provide sun protection, privacy and security are almost always made with slots between the timber to allow light and ventilation. The fact that they slide provides a range of spatial opportunities not possible with a static masonry wall and echoes the planar nature of Modern Movement architecture. They also echo those designed by Eileen Gray (1878-1976) for her Lou Pérou house in Chapelle-Ste-Anne, built between 1954 and 1961 (figure 14). This approach demonstrates how architects in completely different contexts interpreted vernacular elements in Modern Movement ways.

Figure 14
Top left: Sliding shutter to window of Eileen Gray's House Lou Perou (1954-1961) (Constant, 2007: 194).

Fagan also creates a woven wall internally through the use of natural timber balustrades, bookcases or storage units and sometimes curtains to divide spaces. In houses Levin (1969) and Fagan in McGregor (2005) (figure 15) the balusters are extended upwards to meet the roof and provide partial privacy between the double volume living space below and the bedrooms above. At Keurbos (1951) (figure 15) the dining area is screened off from the entry way by horizontally slatted shelves and cupboards and the living area from a bedroom passage by way of bookcases. At House Swanepoel in Cape St. Francis (1980) and Paradys (2003) (figure 15) cupboard spaces are hidden by curtains.

Figure 15
Top left: Balustrade as screen wall in House Fagan in McGregor (2005) (Author, 2009). Middle: Cupboard as screen between hall and dining area of House Keurbos (1951) (Author, 2008). Top right: Curtained cupboard to bedroom of House Paradys (2003) (Author, 2009).

The roof

Semper (Semper & Mallgrave, 1986: 111) suggests that the roof developed as a prime element of shelter from its humble beginnings as a tent or cover over a hollow in the ground, gradually being raised to become an element on columns or walls. This tectonic tradition is expressed in the Cape vernacular mainly as a reed-covered and timber-framed pitched roof directly attached to the walls. Fagan has developed two distinct roof typologies, both influenced by local vernacular sources.

The stereotomic tradition of brick-vaulted roofs has been used in the farmworker's houses in Idas Valley (1975), Houses Lückhoff (1981), Paradys (2003) (figure 11), the unbuilt Van Zyl in Swellendam (2007) and a proposal for House Visser (2011). Here roof, wall and floor attain a complete plastic unity. But these interpretations are probably also, in part, related to the influence of Le Corbusier's interpretations of the Mediterranean vernacular in his 1935 weekend houses in Paris and Petite Maison de Weekend (Villa Fèlix, 1935) at La Celle-Saint-Cloud (figure 16). Fagan (2008) sees the roof as a potentially important design element, be it in folded planes as in the Raynham house, or moulded plaster as in Paradys, in both cases relating to and explaining the plan. It is the plasticity and whitewall surfaces that relate to our traditional architecture and sit so well in our landscape, rather than the separated rigid forms dictated by the typical wings of a Cape Dutch homestead.

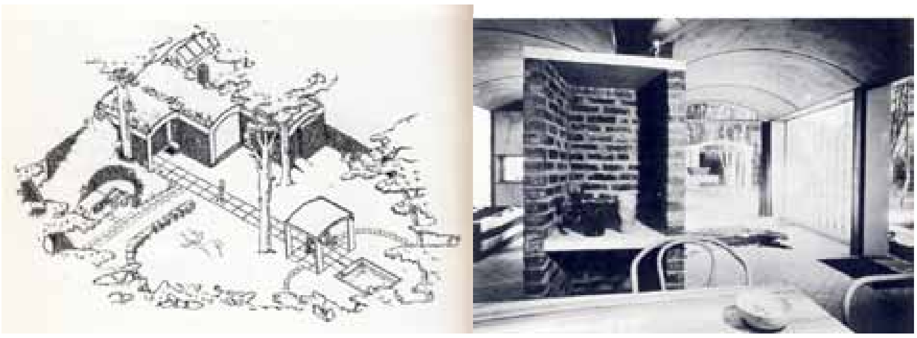


Figure 16
Left: Le Corbusier and Pierre Jeanneret: Maison de Weekend, La Celle-St-Cloud, 1935: isometric (Frampton, 2001: 136). Right: Le Corbusier and Pierre Jeanneret: Maison de Weekend: interior (Frampton, 2001: 136).

Fagan's interpretation of the Cape vernacular tectonic tradition of trussed or raftered roofs is guided by the singular nature of form that he wishes to represent. After Modern Movement experiments with flat roofs in South Africa, many architects like Douglas Cowin (1911-?) began to use roofs more inspired by Frank Lloyd Wright (1867-1959). Large overhangs protected houses from rain and sun and although this approach is appropriate for the Cape, Fagan resists the obvious solution and mainly uses pitched roofs with no eaves to achieve a holistic plastic solution. Only two houses have used extended eaves, namely House Auldearn (1992) and a new proposal, House van der Linde (2011) (figure 17). Even the flat roof is avoided[7], Fagan preferring the possibilities of volume, space and light inherent in pitched roof spaces.

Figure 17
Previous page left: Pitched roof to House Raynham (1967) ((Photo courtesy of the Raynhams, 2008). Previous page right: House Levin (1969) (Author, 2008). Left: Frank Lloyd Wrightian roofs to house Auldearn (Author, 2009). Right: Model of House van der Linde (2011) (Author, 2012).

Fagan often connects roof and floor (tectonic and stereotomic) elements through the use of a timber column which also helps to demarcate spatial zones. It was first used at Keurbos (1951) (figure 18 and 19) to define the starting point of the ramp, and was later used for the carport roof at Die Es (1965) (figure 37). In House Swanepoel in Cape St. Francis (1980) these ideas were extended through the use of a similar internal column but also through the provision of external roof supports on the sea-facing edge (figure 18).

Figure 18
Top **left: House Keurbos (1951): column support for main roof over dining and living areas (Author, 2008). Top right: Column support to carport at Die Es (1965) (Author, 2008). Bottom: Roof supports to House Swanepoel in Cape St. Francis (1980) (author, 2005).**

The cave (the cellar)

Earth is the building bearer, nourishing with its fruits, tending water and rock, plant and animal (Heidegger, 1975: 179).

The cave can be described as an embryonic space where man connects with nature in the closest possible way. Fagan's haptic sensibilities (possibly developed through his childhood exploits of trench digging in his garden and his appreciation of the stereotomic qualities of the Cape vernacular) coupled with his pragmatic bias have fused to create innovative ground/building connections in his houses (figure 19) – Keurbos (1951), Bertie-Roberts (1966), Raynham (1967), Paradys (2003), Die Es (1965), Auldearn (1992) and Fagan in McGregor (2005).

Figure 19
Top left: View from living room in House Keurbos (1951). The stone clad wall can be seen behind the bookcases (author, 2008). Top right: House Bertie-Roberts (1966). View from the garden showing stone retaining wall. (Fagan archive - job No. 644, undated). Bottom left: House Auldearn (1992). View from car court to entrance portico (author, 2009). Bottom right: House Fagan in McGregor (2005). Concrete retaining walls anchor the house to the ground (author, 2009).

These buildings are either entered from or sit within the ground in order to, at a functional level, facilitate service spaces to be located out of sight and, as Fagan notes (2008b), to partially hide ‘unsightly’ garage doors. Another major advantage is the reduction of building bulk and partial raising of the building to gain better access to views or sunlight. This strategy was employed in House Swanepoel in Hermanus (1990), where a large accommodation schedule had to be fitted onto a very small site and a distant sea view could be exploited. The strategy is also indicative of a symbolic approach in which the visitor is physically or visually re-associated with the earth. In some instances the slope of the site has assisted in facilitating these strategies but in houses Raynham and Swanepoel in Hermanus the sites were relatively flat and had to be excavated to achieve the desired result. The original owners of House Raynham (1967) indicate (2009) that this strategy was used to raise the ground plane of the house to get better solar access. Fagan heightens the connection to nature in these semi-basement spaces by using rougher natural materials, as on the walls at Keurbos and on the floors at Die Es.

> You will also notice that the house, like that in the parable, is built firmly on the rock, and that the sandstone cobbling now takes a more sophisticated appearance. Gwen [Fagan’s wife] laid every single stone, sometimes washing them down with her tears (Fagan, 1985: 13). The floor material changes from rough sandstone outside, to the smoother and smaller scaled cobbles of the same material (off the site) (Fagan, 2008).

At Paradys (2003) (figure 20) the east-facing retaining wall of the sunken courtyard is painted red, expressing a mythical connection with the earth. But Fagan also exploits the earth-sky connection in a Heideggerian way:

> The sky is the sun’s path, the course of the moon, the glitter of the stars, the year’s seasons, the light and dusk of day, the gloom and glow of night, the clemency and inclemency of the weather, the drifting clouds and blue depth of the ether (Heidegger, 1975: 179).

At Die Es the connection to the sky is expressed through a small skylight in the entrance hall (reminiscent of those in the bathrooms at Villa Savoye) (figure 20), while in House Raynham (1967) there is an oblique connection to the mountain and sky through a tall window (Figure 20). In House Swanepoel in Hermanus (1990) the connection is made through a large courtyard rooflight (Figure 20).

Figure 20
Top left: View from roof of House Paradys (2003) into courtyard at road edge (author, 2009). Top right: House Die Es (1965). Rooflight over entrance hall (author, 2008). Bottom left: House Swanepoel in Hermanus (1990. Glazed courtyard roof providing connection to the sky (author, 2009). Bottom right: House Raynham (1967). Window connection to Table Mountain (author, 2008).

The covered courtyard (the partial sky)

Fagan's preference for a singular form in the landscape has fostered a mainly subtractive approach to the making of form. He uses the covered courtyard in a number of ways to foster a connection between earth and sky and to facilitate exterior contact within a controlled external form. Similar approaches can be seen in Le Corbusier's Villa Savoye where the box form is subtracted to form a series of partially covered and open courts.

In House Keurbos (1951) (figure 21) the roofs of both the entrance hall and dining room are glazed, allowing both light and sun to enter the spaces. Fagan (1985:6) notes that it also allows a view of the mountains beyond. The extensive planting and glazing to the southern roof pitch assist in mediating between inside and outside. A bathroom court is also formed in the northern wall of the house and here no overhead protection is provided save for the continuation of the roof eaves (figure 21). The external wall frames a view towards the mountain while providing adequate privacy to the outside shower. On the eastern side of the house a smaller covered patio (which has now been glazed in on its northern edge) provides a protected open-air sitting area. Here the roof is opaque and connection with the exterior is frontally organized (figure 21).

Figure 21
Top left: Glazed rooflight to dining area at House Raynham (1967) (author, 2008). Top right. Bathroom to House Keurbos (1951) as it was originally designed and built (author, 2008). Bottom left: Original covered terrace to House Keurbos (1951) now enclosed (author, 2008). Bottom right: Bathroom at House Keurbos altered by owner in 2010 and designed by Bert Pepler Architects (photo courtesy of Leon Krige, 2010).

In House Swanepoel in Hermanus (1990) the glazed courtyard roof connects the interior volume to the sky while providing much needed light and ventilation within the constricted plan (Figure 22). A bathroom courtyard, similar to that of Keurbos (1951), provides privacy, light, ventilation and a view of the stars at night (figure 22). Security is provided by closely spaced reinforcing rods at the same pitch as the roof. Small rooflights to internal bathrooms extend the cellar and sky theme (figure 22). In House Auldearn (1992) in Elgin, a small internal planted courtyard creates a focus at the end of the passageway to the bedrooms (figure 22). The glazed roof allows light and sun to enter and provides a connection to the sky above.

The closest connection to Lewcock's description (2006: 210) of the opening up of the roof in vernacular buildings to accommodate the fireplace is the relationship that Fagan establishes between the flues and roofs in Houses Beyers and Swanepoel in Hermanus (1998). In both these examples the roof sections around the flues are glazed to establish a connection to the sky while allowing the flues to read as free-standing elements, Fagan creating an innovative mediation between the necessity for a singular form and the requirements of physical and climatic contact with the exterior.

Figure 22
Left: Main bathroom courtyard at House Swanepoel in Hermanus (1990) (author, 2009).
Middle: Bathroom rooflight at House Swanepoel in Hermanus (1990) (author, 2009).
Right: Rooflight over small internal garden to House Auldearn (1992) (author, 2008).

The open courtyard (the sky)

Fagan remains true to the climatic considerations for courtyard design but frames spaces in a manner that suggests the influence of Modern Movement thinking. The only courtyard that is completely surrounded by buildings is an unbuilt one designed for the hot, dry climate of the Tanqua Karoo area of the Cape (figure 23). Here an almost Spanish style ensemble of buildings surrounds an internal pooled courtyard. In the Ceres area (which lies between the Tanqua Karoo and Cape Town), the courtyard of House Wolfaardt (1965) is surrounded by buildings on three sides[8].

Figure 23
Top left: Fagan's unbuilt Oudebaaskraal with central courtyard (1984) (Fagan, 2005: 94). Top right: Courtyard from dining room at die Es with 'woven wall" and slit to sea view beyond (author, 2008). Bottom: Plan and approach view of House Wolfaardt at Skaaprivierplaas (1965). The plan shows a partially defined courtyard (Fagan archive - Job No. 653, June 1965).

In the Mediterranean climate of Cape Town, Fagan favours a singular formal statement with large courtyards as extensions to or smaller courts as subtractions from the main form. The approach is a mediation of a generative (and introverted) open courtyard typology and a Modern Movement interpretation of continuous inside and outside space. In Die Es (1965), Fagan extends the dining space through a glazed wall to form an outside patio which also covers the partly subterranean garage (figures 23 and 24). It is reminiscent of the relationship between living room and raised courtyard in the Villa Savoye. The courtyard space is entirely walled in, save for a slot in the western wall which allows a glimpse over the sea while strengthening the enclosing power of the eastern and northern walls. The courtyard is not only connected to the sky but also to the higher mountain views to the east.

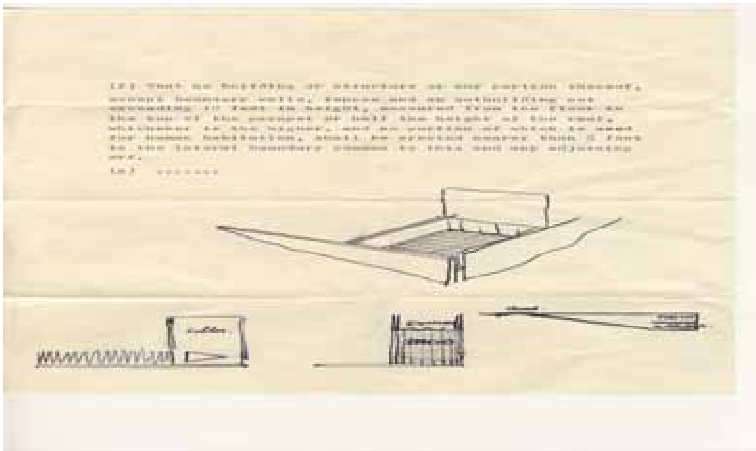


Figure 24
Left: Fagan's sketch of the dining courtyard prepared for the local authority (Fagan archive- Job No. 656, undated).

A similar mediation between inside and outside is achieved in the stepped glazing at House Blommaert (1982) in Stellenbosch (figure 25), where a sun-filled courtyard extends onto a stepped passageway linking two independent blocks.

Figure 25
Left: Glazed walkway to bedrooms at House Blommaert (1982) (author, 2009).
Right: View from courtyard to glazed walkway at House Blommaert (1982) (author, 2009).

The private subterranean courtyard at Paradys (2003) in Langebaan provides protection from the chilly winds (figure 26). Its edges are formed by the surrounding earth and through glazed openings the space becomes an extension of the dining/living and kitchen spaces. In House Patterson (1966) Fagan uses a garden wall and three building blocks to define a courtyard hidden from the road and to foster the reading of a single form (figure 26). Connections to the courtyard are limited, in a vernacular sense, to punctured openings, save for the original extensive open connection at the pottery studio end.

Figure 26
Left: Partly submerged courtyard at House Paradys (2003) (author, 2009).
Right: Courtyard to House Patterson (1966) (author, 2008).

Productive typologies

Constants

Primary form

So strong is Fagan's conviction concerning the use of singular forms (figure 27) that he resists the design tendencies of his university lecturers Hellmut Stauch (1910-1970) and Cole Bowen to separate buildings into independent elements. Fagan relies on a subtractive architectural approach to maintain the primacy of the singular form. This seems to have been a Cape tendency influenced by the inherited and mediated architectural tradition.

> For those households with permanent maids, the maids' rooms and bathrooms are usually planned as part of the house with interleading doors for possible later conversion into a guest room or to enable the maid to baby sit without having to sit up. It is probably only this variation which distinguishes the Cape plan from its upcountry counterpart as ... the arrangement and relationships of the rooms, like many small houses throughout the world to one another, is similar (Munnik & Visser, 1965: 38).

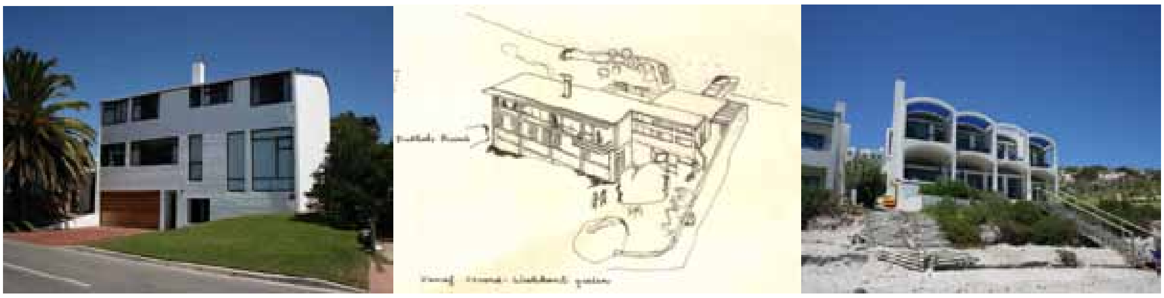


Figure 27
Some of Fagan's lesser know buildings which all illustrate the formal principle of a singular statement.
Left: House Levin in Saldanha Bay (1969) (author, 2008).
Middle: Fagan's sketch for House Gardiner in Camps Bay (1972) (Fagan archive job no. 7203, 10/4/1972).
Right: House Brink (2002), Langebaan (author, 2008).

Fagan's reliance on primary form represents a congruency[9] between that of the Cape vernacular tradition and the Modern Movement cubist influence. It is thus perhaps fortuitous that Le Corbusier's Mediterranean influences and his cubist creations were, in a formal sense, analogous with the Cape vernacular long-house. Fagan also relies on the sensory associations of primary form through his use of recognizable traditional elements such as the pitched roof and the chimney. But these elements are abstracted to elicit their purest and most functional intentions and located to serve more than their practical purpose.

Type

> So the Cape farmhouse, in its forms and the organization of its internal spaces, lends expression to the significance of the family ideal, and the importance of a focus, a strong unifying element or space, was simply but beautifully stated by our forefathers (Rashmere, 1965: 12).

Fagan's intimate knowledge of the Cape vernacular has allowed him to understand its development and refinement over time. His development of a set of ten 'lessons from the vernacular' is analogous with Le Corbusier's search for form in the Mediterranean vernacular. But just as the influence of engineering structures played a large role in the development of Le Corbusier's formal typologies, so has Fagan's understanding of the elements through yachting and flying modulated his approach to the making of form. Fagan's development of a fourth Cape vernacular[10] typology represents a mediation between the concerns of formal significance, functional requirements and context. His continual refinement of this new typology has resulted in an attainment of type that surpasses the universalist tendencies of his hero[11].

Proportion

Fagan notes that (Fagan, 1983: 8) in his early work he used proportional systems, based on Hambidge's book, to organize his design solutions. These bear many similarities to the inheritances of Le Corbusier's Modulor, but as Alford (1955: 113) points out,

> Le Corbusier has developed and applied a theory of architectural proportion which is precisely that which Jay Hambidge believed he had discovered in the design of the Parthenon and in Greek vases, and which he published about thirty years ago under the title of Dynamic Symmetry.

Fagan has derived his understanding of proportional systems from three sources. A direct influence would have been Hambidge's Dynamic Symmetry (figure 28), as the system was taught at the University of Pretoria during Fagan's studies. Both Johan Jooste (2008) and Carl Gerneke

(2008) note that Fagan's university friend Karl Jooste (1925-1971) used similar approaches in his work. Fagan would also have been exposed to Le Corbusier's Modulor through teachings and his book purchases. But more direct and tangible were Renaissance influences on Cape Dutch architecture.

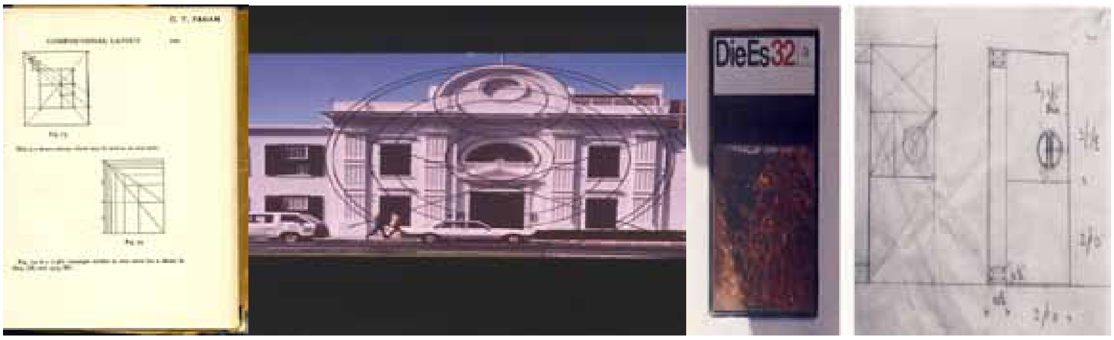


Figure 28
Left: Proportional layout system in Hambidge's book Dynamic Symmetry with Fagan's office stamp in top right corner (Hambidge, 1932: 101). Middle: Lewcock's proportional systems placed over various Cape Town Cape Dutch buildings (Fagan after Lewcock, 2012).
Right: Proportional layout for door to Die Es (1965) (Fagan, 2005: 36).

Fagan does, however, recognize that

> although lending a coherence and dignity to our traditional buildings, these ratios are very restrictive and generally lack the flexibility required by today's designs, and I have interested myself over the years in applying a system based on the Fibonnacci (sic) series as evolved by Hambidge. Instead of calculating it arithmetically, however, I find that working visually on the drawing board with various diagonals, gives a better control over the result. This is a highly personal matter that I have found impossible to apply generally in the office, and can only use it in those (unfortunately now rather rare) cases where I myself draw the plans, sections, and elevations, plus all details which obviously require to be related on the same system. This is hardly the time to argue the merits of formal proportioning but that if it does nothing more than train the eye to become completely aware of its importance, it might already be justified (Fagan, 1985: 8).

For Die Es (1965) proportional systems were used to organize all aspects of the house from the general plan to the details.

Conventions

Economy

Fagan has developed economical design approaches to both space and the use of materials. Along with Modern Movement attitudes towards functional appropriateness, these are based on an appreciation of the simple technologies of the Cape vernacular, where limited materials were at hand and inventive approaches had to be sought. These approaches were coupled with economic circumstances in South Africa after the Second World War when resources were in short supply. Peters (1998: 187) remembers that Stauch was adept at building a lot with a little and this attitude must have influenced Fagan through Stauch's teachings at the University of Pretoria. Fagan's knowledge of boat building and the compromises that need to be reached between weight and durability versus speed has played a significant role in his material choices.

He often employs the flitch beam where larger spans would make the size of timber uneconomical and bulky, the latest example occurring at House Mitchell (2005) (figure 29). Here he combines timber with plate steel to form rafters. He also employs cross beams to limit the size and span of rafters. The positions of these cross beams also help to define and demarcate spaces, such as at the junction of living and dining rooms in Keurbos (1951) (figure 29), the loft spaces in House Swanepoel in Cape St. Francis (1980) (figure 29) and at the carport in Die Es (1965). Fagan also limits building depth as in vernacular buildings, where limited timber lengths determined spans.

Figure 29
Left: House Mitchell (2005): Flitch beams in living area (Author, 2009). Middle: House Keurbos (1951) where cross beams are used to reduce span and define spaces (Photo courtesy of Leon Krige Architect, 2010). Right: Column supports for thatch roof at House Swanepoel in Cape St. Francis (1980) (Fagan archive - Job No. 8011, slide collection IC, undated).

The limited internal space in a yacht has also influenced Fagan's designs. A recurring theme is the nautical bathroom[12], a tight (and sometimes unforgiving) internal space often with roof light over, which is entered by stepping over a raised cill. The entire space is designed as a shower complete with duck boarding. The tightest configuration can be seen in Paradys (2003) (figure 30). Fagan recalls (Fagan, 2009) that he stood on a piece of paper and described the tightest arc that he thought would be suitable. The earliest nautical example is in Die Es where the Plexiglas skylight is reminiscent of that of a yacht (figure 30). A raised cill and curved corners extend the approach.

Figure 30
Left: Main bathroom to House Die Es with Plexiglas skylight over (1965)(Author, 2009).
Middle: Bathroom entrance to House Lückhoff (1981) (Author, 2009).
Right: Bathroom off bedrooms to House Paradys (2003) (Author, 2009).

Fagan also reuses materials, such as for the front door of Die Es (1965) which was salvaged from old copper boilers (Fagan, 2012) (figure 31) and Japanese fishing net floats at Die Es (figure 31), which was built by himself and his family achieving huge monetary savings. The limited brick palette at Paradys (2003) and the 1981 Lückhoff house fosters economical construction. The front door to House Paradys (2003) was "bought at a rummage sale in Tulbagh after the 1969 quake, but its precise provenance is unknown, except that it was apparently picked up in the veld on the farm Middelpos" (Fagan 2012) (figure 31).

Figure 31
Left: Japanese fishing net floats as light fixture in second bedroom of Die Es (1965).
Middle: Front door to Die Es (1965) made from copper boilers (author, 2009).
Right: Front door to House Paradys (2003) (author, 2009).

Efficiency

The convention of efficiency is closely related to that of economy. In Modern Movement terms there had to be a direct relationship between the functional requirements of space and what was used in architectural terms to give effect to that space. Le Corbusier believed that effective and functional design would naturally give rise to beauty. Fagan (c.1991: 15) alternates in his approach to this attitude, firstly agreeing:

> The primary responsibility of the architect is not to satisfy his sculptural instincts. The primary responsibility of the architect is to design an effective living environment – that is, a building that works, that uses materials well, that uses energy effectively,

but then disagreeing:

> Again, it is only ignorance that can explain the belief, so useful to shield behind, that a structure will automatically be beautiful if it is fit for its purpose. Bridge design especially illustrates that fine aesthetic sensibility is essential for full success, as numerous detail design options that make equal structural and economic sense, will present themselves and a harmonious end result comes only through the developed aesthetic sensibility of the design engineer.

Fagan's approach to efficiency is technological, spatial and functional. Materials are always used in their purest form. In situ reinforced concrete is left as is, sans plaster or paint, even when it could possibly compromise the integrity of the overall form such as at Die Es (1965) (figure 32), where the first slab is exposed on all edges. Brickwork is bagged and painted (figure 32), an aesthetic tendency Fagan must have inherited from mentors such as Stauch and Eaton who employed similar approaches, but also from the rough textured nature of the Cape vernacular.

Roof timbers are varnished (figure 32) but doors are often painted to give symbolic expression to their interior and exterior nature (figure 32).

Figure 32
Top Left: Exposed first floor concrete floor slab to House Die Es (1965) (author, 2008).
Top right: Bagged and painted brickwork to House Blommaert (1982) (author, 2009).
Bottom left: Differing internal and external colours to doors at House Swanepoel in Cape St. Francis (1980) (Fagan archive - Job. No. 8011, slide collection IC, undated).
Bottom right: Bagged and painted brickwork and timber beams and ceilings to House Blommaert (1982) (author, 2009).

In spatial and functional terms service zones are tightly organized and combined so that more space is available for living and sleeping. Volumes are exploited to provide mezzanines for sleeping or storage[13], while passages become study and play spaces. Fagan mostly adopts a centrally entered plan which limits the length of circulation routes (figure 33).

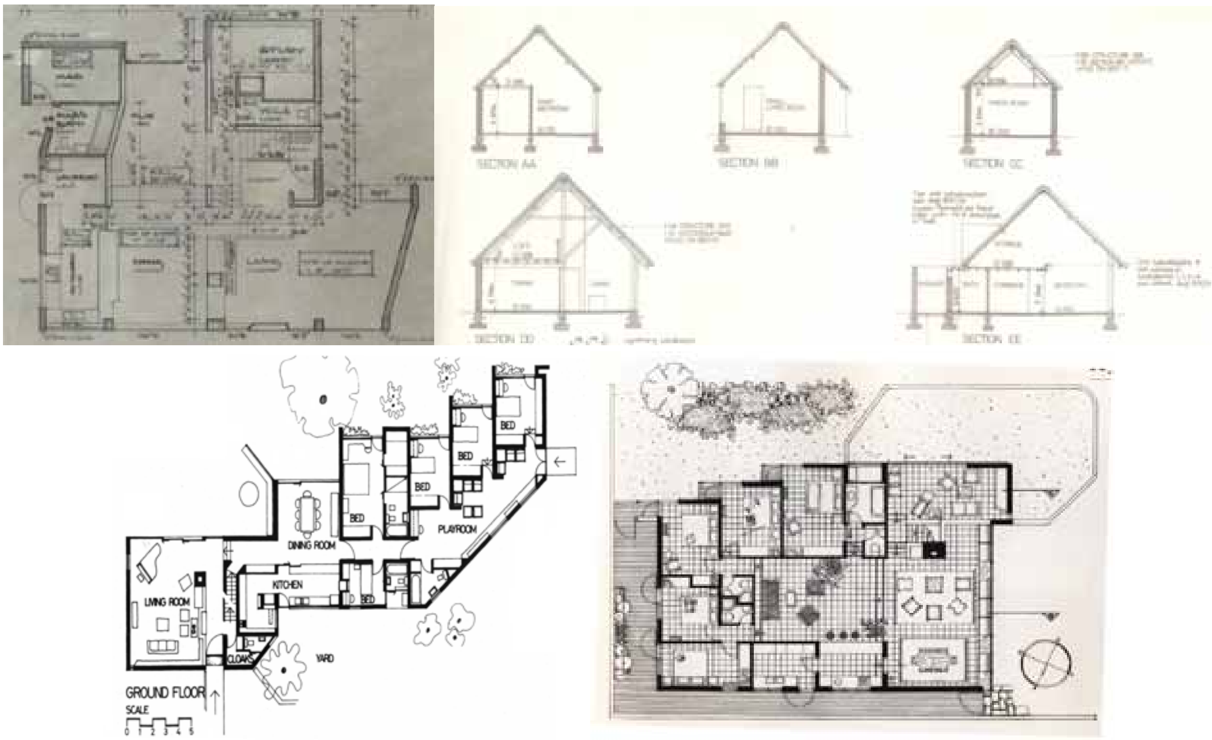


Figure 33
Top left: Fagan's sketch plan for House Levin (1969) with central circulation core (Fagan archive - Job No. 6910, 24/07/1969). Top right: Various sections for House Swanepoel in Cape St. Francis (1980) showing loft and storage spaces (Fagan archive - Job No. 8011, 18/11/1980). Bottom left: Part plan of House Raynham showing extension of passageway into playroom (Fagan, 2005: 52). Bottom right: Plan of House Swanepoel in Hermanus showing tight service and generous living spaces (1990) (Fagan 2005: 103).

Health

Initial Modern Movement concerns for the health and well-being of inhabitants led to the development of many of Le Corbusier's architectural principles. The roof garden and courtyards or balconies together with volumetric exploration and an increased building height provided light, sun and adequate ventilation to occupants. The necessity for solar orientation later resulted in the attenuated plans of architects such as Marcel Breuer (1902-1981). Developments by local architects such as Eaton and Stauch influenced other architects and lecturers such as Cole Bowen and South.

Fagan has adopted the attenuated plan but it is not only employed for adequate solar penetration. Views play an even bigger role in the development of the linear form, such as at houses Raynham (1967) and Swanepoel in Cape St. Francis (1980) where mountain and sea views dominate. Fagan uses light not only to provide comfortable conditions but also to accentuate the architectural promenade. The seemingly incongruous internal position of bathrooms in many of Fagan's designs mitigates against good light and ventilation. Fagan is perhaps uncompromising in these situations, preferring to maintain a tightness of form which gives preference to light and ventilation for bedroom and living spaces[14]. But perhaps the Corbusian influence remains prominent as can be seen in the internal bathrooms designed for Maison Loucheur (1929) (figure 34). Fagan does, however, manipulate the roof in innovative ways to allow solar gain and views where necessary. House Levin (1969) incorporates rooflights and breaks centrally to allow light to penetrate the circulation volume, while a simple angled roof light provides adequate light to the kitchen in House Wolfaardt (1965) (figure 34). House Swanepoel in Hermanus (1990) has three different roof light configurations – over the courtyard, around the chimney (figure 34) and a series of bathroom domes.

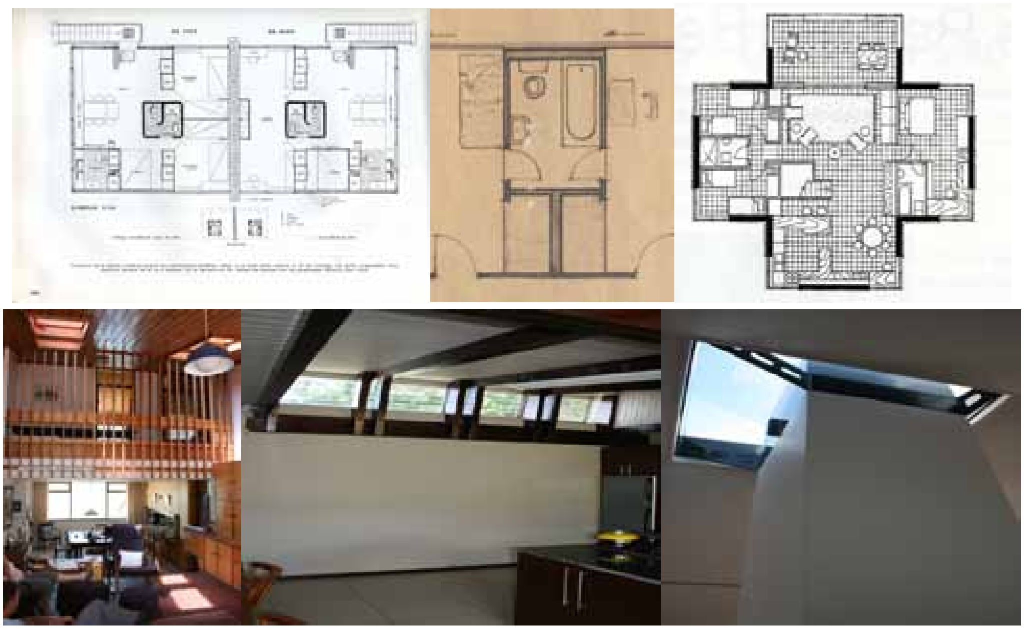


Figure 34
Top left: Plan of Maison Loucheur by Le Corbusier (1929). Note the tightly planned bathrooms (Le Corbusier & Jeanneret, 1943: 198). Top middle: Plan of main bathroom at Die Es (1965). Top right: Plan of House Beyers (1998) showing the tightly planned bathrooms (Fagan archive - Job No. 9813, undated). Bottom left: View of rooflights to upper floor bedrooms at House Levin (1969) (Author, 2009). Bottom middle: View of angled rooflight to House Wolfaardt (1965) (Author, 2009). Bottom right: View of rooflight around chimney to House Swanepoel in Hermanus (1990) (Author, 2009).

Fagan adopts an innovative approach to ventilation which is reliant on the Modern Movement principles of the separate requirements of view, solar gain and ventilation for windows. At Keurbos the glass louvres, sliding windows, and frameless glazing panels (figure 35) between exposed rafters provide ventilation. Paradys (2003) has a frameless pivoted glass window above the mezzanine level and portholes in the bathrooms (figure 35).

Figure 35
Left: Sliding glazed panels between rafters at House Keurbos (1951) (Author, 2008).
Middle: Window to mezzanine over passage at House Paradys (2003) (Author, 2009).
Right: Porthole at House Paradys (2003) sea facing bathrooms (Fagan, 2012).

New and renewed typologies

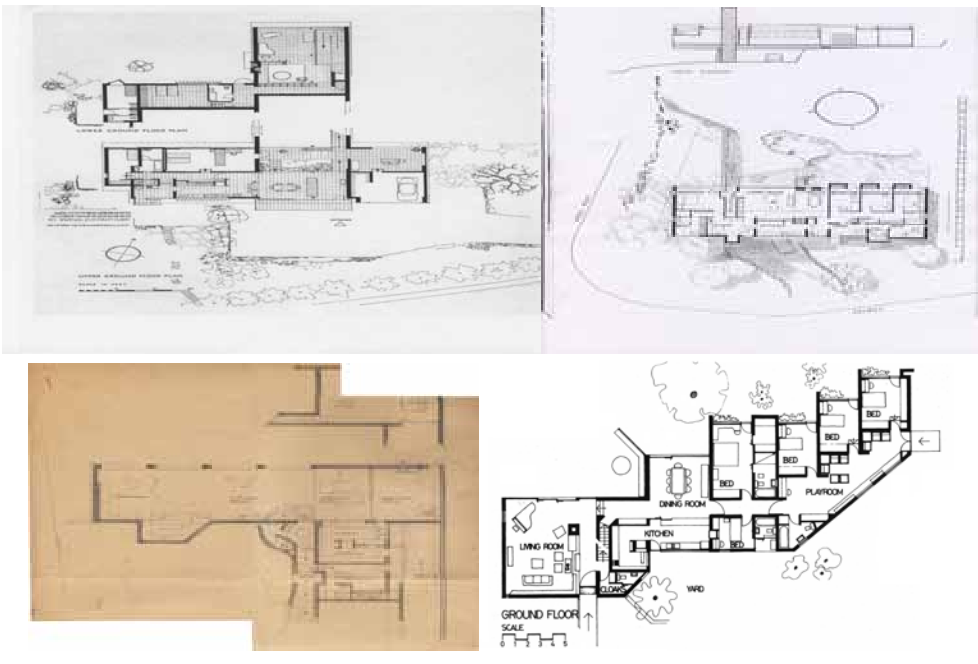
> Cape Dutch architecture. The pitching of the roofs, the gabling of the ends and centres, the use of the same types of door and window similarly divided and shuttered, the whitewashed plaster, the wooden ceilings and red-tiled floors – these and many other details they had in common, formed the simple theme upon which a thousand gently dissimilar but beautiful variations were played. It was all so simple, so practical, so unvaryingly beautiful, so 'right' (Harrop-Allin quoting Eaton, 1969: 26-28).

Fagan has built on Cape vernacular traditions as well as mediated Modern Movement influences to form his own typological patterns or formal themes in his domestic architecture. These have been extended through a personal typological approach. This has been developed over time through a constant reworking of an idea in order to perfect it, the reuse of approaches that have worked well and nostalgic leanings This has created a recognizable architecture almost at the limits of a style − not aesthetic, but formal or functional. This approach informs Fagan's 'new' architecture but it does not dominate or dictate the final architectural response.

The linear (attenuated) plan (figure 36).

This device is mainly derived from the mediated Modern Movement principles of climatic orientation and function but also has its origins in the long-house plan of the Cape tradition.

Keurbos (1951) is clearly organized around the principle of served and servant spaces so that the living and bedroom spaces face the view and north. House Bertie-Roberts (1966) follows the same pattern in a much more rigid linear form. Fagan's own house, Die Es (1965), is less rigidly organized at first floor level but the views and slope form the linear plan. Houses Raynham (1967), Swanepoel in Cape St Francis (1990) and Neethling (1983) are all organized in a linear manner but more amorphously as the houses try to straddle the concerns of view, site orientation and northern sun. The attenuated plan of House Swanepoel in Cape St. Francis (1980) is also the result of the limitations of a steeply pitched thatch roof which would become too high if the plan were too wide (Fagan, 2008c). Paradys (2003) responds to the slope of the ground and the sea views, allowing all bed and living rooms to face outwards and have exterior access.



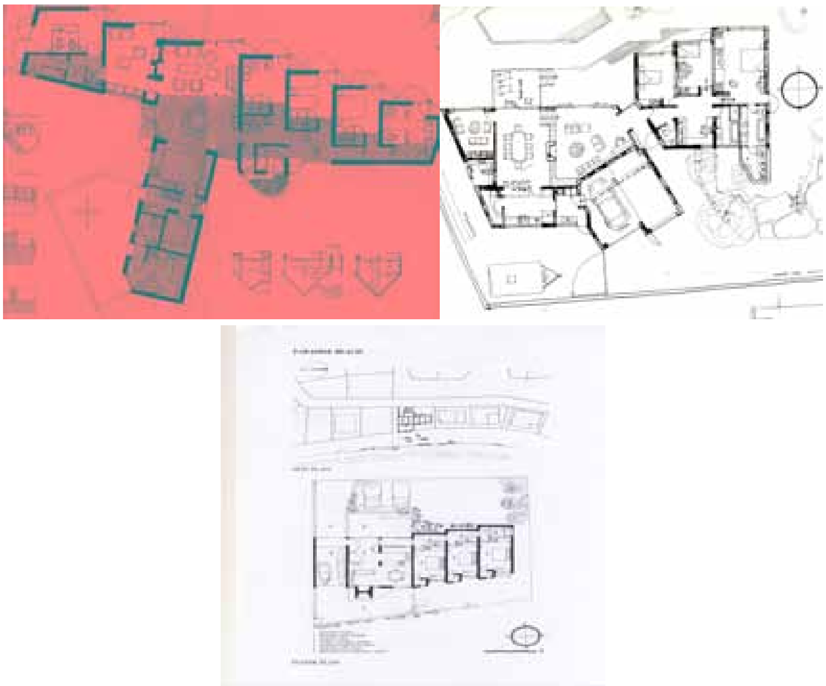


Figure 36
Top left: House Keurbos (1951) (Wale c1964:50).
Top right: House Bertie-Roberts (1965) (anon 1968: 12).
Second from top left: House Die Es (1965) (Fagan archive - Job No. 656, undated).
Second from top right: House Raynham (1967) (Fagan 2005: 52).
Second from bottom left: House Swanepoel in Cape St. Francis (1980) (Fagan 2005: 73).
Second from bottom right: House Neethling (1983) (Fagan 2005: 83).
Bottom: House Paradys (2003) (Fagan 2005: 125).

The guided entrance

The approach to many vernacular Cape buildings was axial in nature. In Fagan's houses there is a similar but more directed approach as the path 'grows' out of the ground, increasing in definition as the front door is approached. In House Bertie-Roberts (1966) (figure 37) the entrance route is guided from below by the sides of garden retaining walls that lead under a cantilevered edge of the house above. Here ground and house meet in an open riser staircase slung along the side of a concrete retaining wall. At Die Es (1965) a low white wall guides the visitor from the street, while a simple steel handrail on the carport edge (figure 37) extends continuously downwards to the front door.

Figure 37
Left: House Bertie-Roberts entrance stair from carport (Fagan archive - Job No. 644, undated).
Right: Entrance wall, carport column and steel rod handrail leading to front door (author 2009).

At House Raynham (1967) the approach starts with a path perpendicular to the street. As the house is angled in respect of the street the path meets a ramp extended from the house at a point of change in direction. The ramp is raised and edged by a low wall, cutting off the view to the garage below and guiding movement towards the recessed front door and top light above. The entrance to House Swanepoel in Cape St. Francis (1980) is defined by an extended wing of the main building and a curved bathroom courtyard wall. House Neethling (1983) is similar in that the edge of the projecting garage and garden wall define the entry route, while House Swanepoel in Hermanus relies on a low garden wall and slightly downward sloping ramp. At Paradys (2003) and Fagan in McGregor (2005) retaining walls are used to form a descending route. Entry is partially hidden by the perpendicular approach to a garage door and only on reaching the garage is the front door revealed (figure 38).

Figure 38
Top left: House Bertie-Roberts(1965) (anon, 1968: 11).
Top right: Model of Die Es (1965) (Fagan archive - Job. No. 656, undated).
Second from top left: House Raynham (1967) (author, 2008).
Second from top right: House Swanepoel Cape St. Francis (1980) (author, 2005).
Third from top right: House Swanepoel in Hermanus (1990) (author, 2008).
Second from bottom right: House Neethling (1983) (author, 2009)
Bottom left: House Paradys (2003) (author, 2009).
Bottom right: House Fagan in McGregor (2005) (author, 2009).

Building/earth relationships – typological and topographical (figure 39).

The Cape vernacular tradition is formally composed of white rectangular forms which, through their shape and colour, provide a strong counterpoint to the linear landscape. Many orthodox modernist forms share this formal similarity while also responding to the landscape in a classical manner. Fagan's houses draw on these similarities but provide tension through a more romantic and physical connection with their surroundings. The junction between earth and house is, in most cases, where entry occurs and a conclusion could be that Fagan wishes to re-associate the visitor with his earthly beginnings before entering the private realm. House Bertie-Roberts (1966) literally hovers between earth and sky as the box form, carried on two concrete u-shaped channels, cantilevers over stone and concrete retaining walls. But the building is grounded by its walled connection to the earth.

Figure 39

Top left: House Bertie-Roberts (1965) (Fagan, 2005:19). Top right: House Bertie-Roberts (1965) (Fagan archive - Job No. 644, undated). Previous page bottom left: House Die Es (1965) low garden wall (author 2008). Middle left: House Raynham (1967) sunken garage (Author, 2008). Middle right: House Swanepoel in Hermanus (1990) (author 2008). Bottom left : House Paradys (2003) (author 2009). Bottom right: House Fagan in McGregor (2005) (author 2009).

The house is both dug in and raised up at the same time and the crossing point forms a logical position for the entrance. Die Es (1965) steps down with the site and seemingly forms itself out of the plastic white walls that grow from the garden. In House Raynham (1967) the garage is submerged out of sight, anchoring the building in the ground while the hovering ramp provides a sense of disconnection from the earth. House Swanepoel in Hermanus (1990) anchors itself to the earth through the partially submerged garage and stone retaining wall to the north. A low garden wall to the south completes the framed "base" while the rest of the house perches above in unison. Houses Paradys (2003) and Fagan in McGregor (2005) are connected to the earth in similar ways as their garage and front door entry points merge in the earth. Paradys is less submerged but in both cases a strong link to the earth is formed at these points.

The chimney as focus (figures 40 - 42)

The chimney is an important vernacular element both in terms of its formal importance as a recognizable feature and because of its physical and spiritual function as the hearth of the home. Fagan has recognized the nostalgic associations and in Die Es (1965) exaggerated this feature to create a fireplace room and a focus point externally. House Patterson (1966) has a similar fireplace room but the chimney is not as evident in the formal composition. Here the counterpoint to the monopitch roof bears similarities with Keurbos (1965). The chimneys to houses Paradys (2003) and Brink (2002) provide a counterpoint to the linearity of the houses. There is also a subtle distinction in the relationship of chimney to wall. In houses Keurbos (1951), Patterson (1966), Auldearn (1992) and Brink (2002) the chimney engages with the adjoining wall surface, while at Die Es (1965), Paradys (2003) and House Lückhoff (1981) the chimneys maintain differing degrees of independence from the main form.

Figure 40
Top from left to right: Chimneys at House Die Es (1965) (author, 2009), House Patterson (1966) (author, 2008). House Keurbos (1951) (author, 2009), House Paradys (2003) (author, 2009). Bottom from left to right: Chimneys at House Brink (2002) (author, 2009), House Auldearn (2002) (author, 2009). House Lückhoff (1981) (author, 2009).

But in houses Neethling (1983) and Swanepoel in Hermanus (1990) the chimney takes on a new role as structural support for the roof. In these houses the chimney becomes both the physical and functional hearth of the home and provides both an internal and external focus point. The plasticity of the column chimney is innovatively explored in House Neethling, where the chimney twists to accept the tapering roof beams. House Beyers (1998) is also centered at the roof pinnacle but does not act as a structural member. Here as in House Swanepoel in Hermanus (1990) light filters into the living spaces through glazed connections between chimney and roof.

Figure 41
Left: House Neethling (1983) (Author, 2009). Middle: House Swanepoel in Hermanus (1990) (author, 2009). Right: House Beyers (1998) (author, 2009).

In House Bertie-Roberts (1966) the chimney takes on many roles. Although the cantilevered floor structure is supported on the grounded wall, the position of the chimney visually assists in a supporting role. Apart from its functional role as hearth, it defines the entry area and serves as a 'lookout' tower, a requirement of the owner who was a fisherman. Access to the outside of the chimney was gained from the study. The chimney also acts as counterpoint to the linear box form and as focal point to the building.

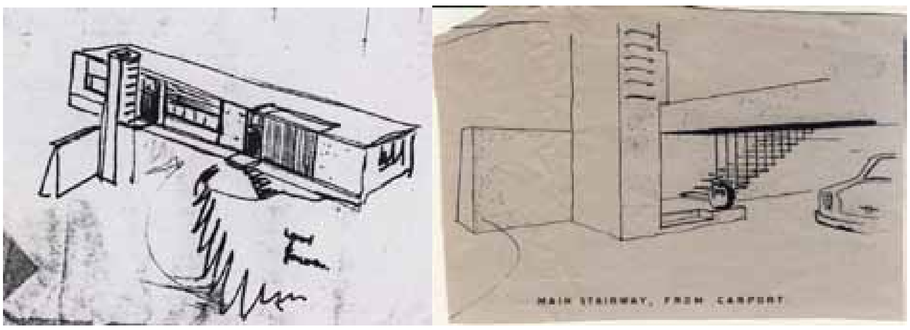


Figure 42
Fagan's sketches for House Bertie-Roberts (1965) showing supporting role of chimney on left and access on right (Fagan archive - Job No. 644, undated).

Bedroom privacy and external contact (figure 43)

Fagan once remarked (1996) that bedrooms should never suffer from the 'Holiday Inn syndrome' explaining that once you left your bedroom and stepped on the balcony you were there for all the world, including your neighbour, to see. In House Bertie-Roberts (1966) the first evidence of the creation of private spaces outside bedrooms can be seen. Fagan extends the cupboard areas outwards to create private recesses. In House Raynham (1967) the stepped plan was used for the first time and Fagan (2008c) remarks that here he had space to be able to step the plan and create a private space for each bedroom, which made an enormous difference to the qualities of the interior space. In houses Swanepoel in Cape St. Francis (1980) and Hermanus (1990) the stepped plan encompasses a corner window. In houses Raynham (1967), Blommaert (1982) and Neethling (1983) the bedrooms have a more direct relationship with the garden, a similar approach to that of Paradys (2003). Here, for the first time, the bathrooms are used (together with the stepped plan) to create privacy for each room.

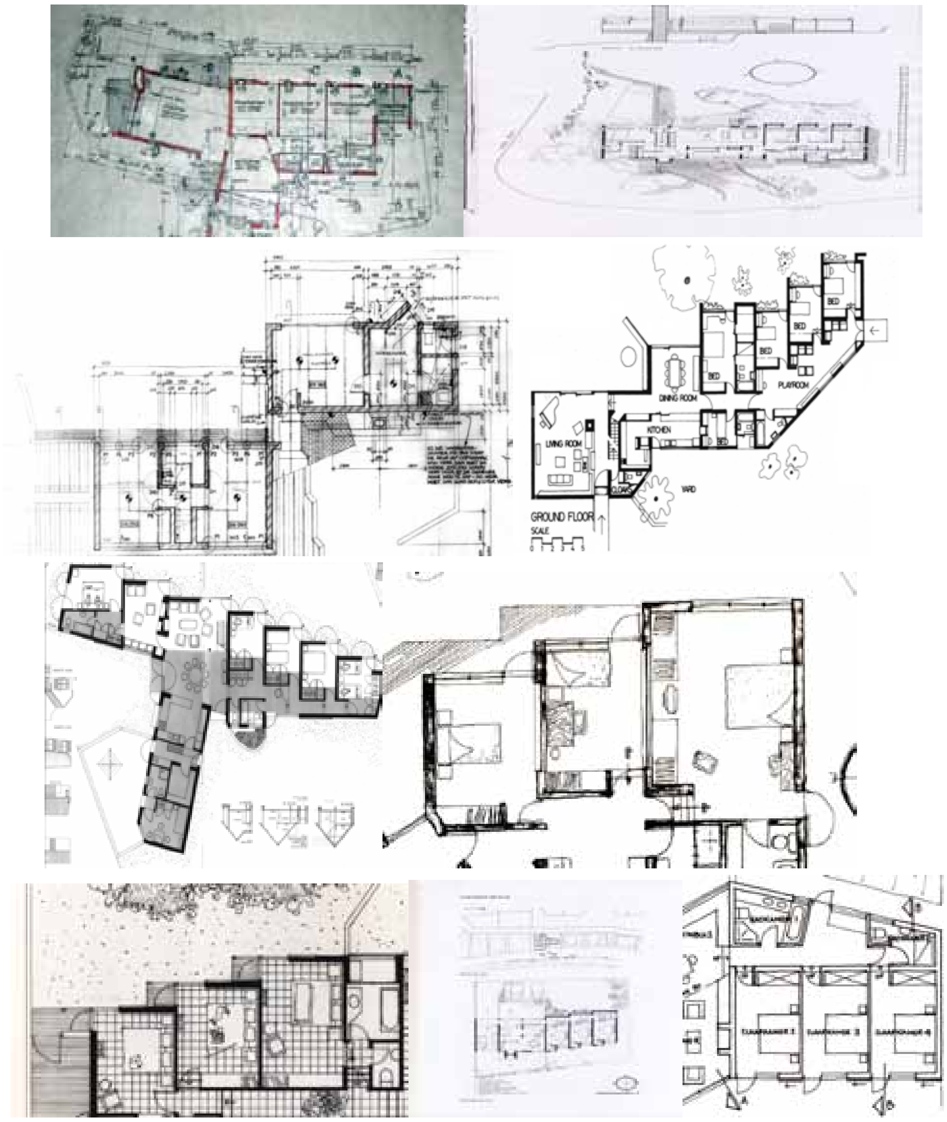


Figure 43

Part plans showing relationship of bedrooms to the exterior. Top left: House Lombard (c.1960s) in Nylstroom by Fagan's contemporary Karl Jooste - note the slight wall splay at each bedroom (Courtesy of Cultural History Museum Pretoria). Top right: House Bertie-Roberts (1965) (Anon, 1968: 12). Second from top left: House Blommaert (1982) (Fagan archive - Job No. 8204). Second from top right: House Raynham (1967) (Fagan, 2005: 52).Second from bottom left: House Swanepoel in Cape St. Francis (1980) (Fagan, 2005: 73). Second from bottom right: House Neethling (1983) (Fagan, 2005: 83). Bottom left: House Swanepoel in Hermanus (1990) (Fagan 2005: 103). Bottom middle: House Paradys (2003) (author, 2009). Bottom right: House Fagan in McGregor (2005) (Fagan archive - Job No.0507, undated).

Functional separation (figure 44)

Many of the interior organizations of Fagan's houses echo the bi-nuclear planning arrangement used by Marcel Breuer[15]. The 1951 Keurbos house clearly separates living from sleeping areas on both levels. In Die Es a vertical separation is used but the regularity of the bi-nuclear arrangement is returned to in houses Bertie-Roberts (1966), Raynham (1967), Neethling (1983), Paradys (2003), and Mitchell (2005). In houses Swanepoel in Cape St. Francis (1980) and Fagan in McGregor (2005) the living space becomes a mediator between sleeping spaces on each side. Most plans also rely on a served and servant arrangement, with bathrooms and kitchens positioned on the colder and less open side of the site.

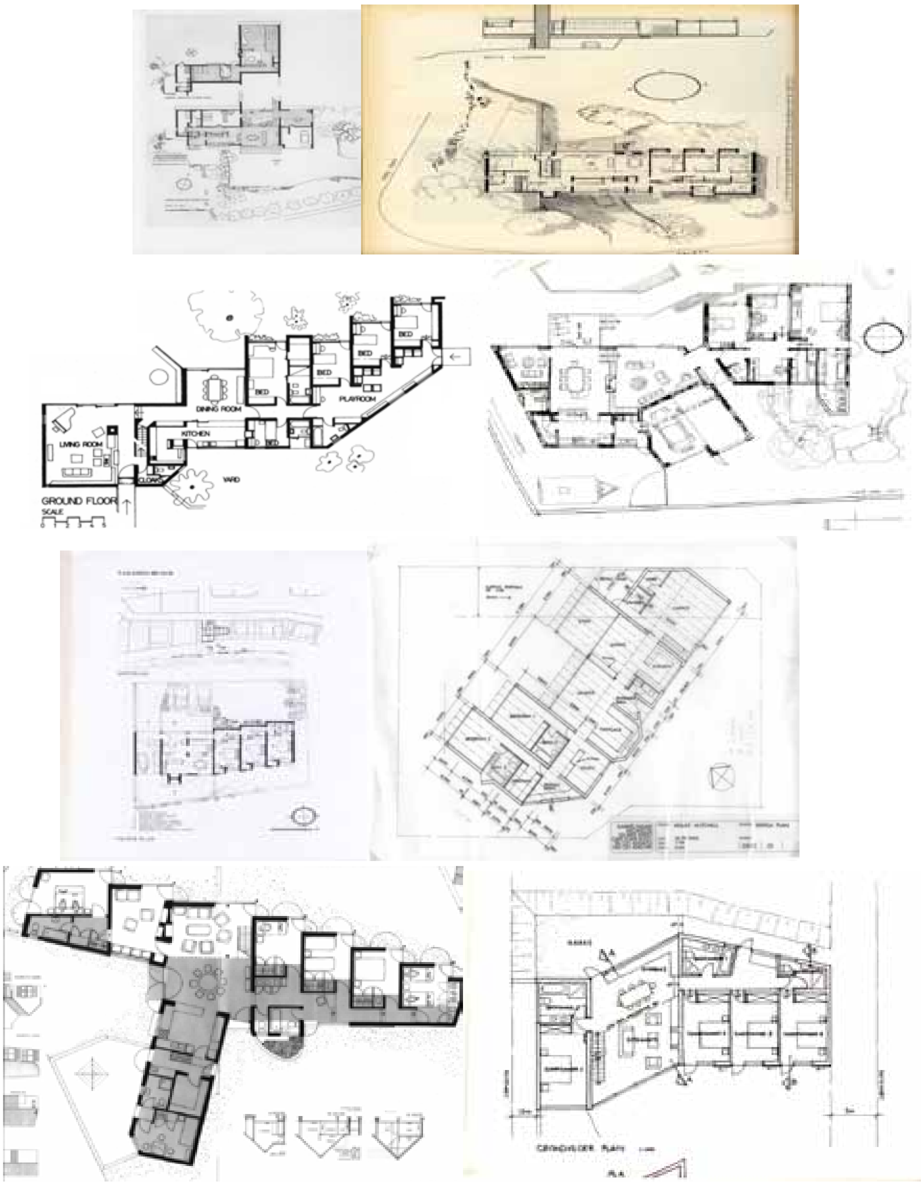


Figure 44

Blue areas indicate bedrooms and associated spaces. Top left: House Keurbos (1951) (Wale, c.1964: 50). Top right: House Bertie-Roberts (1965) (anon, 1968: 12). Second from top left: House Raynham (1967) (Fagan, 2005: 52). Second from top right: House Neethling (1983) (Fagan, 2005: 83). Second from bottom left: House Paradys (2003) (Fagan, 2005: 125). Second from top right: House Paradys (2003) (author, 2009). Bottom left: House Swanepoel in Cape St. Francis (1980) (Fagan, 2005: 73). Bottom right: House Fagan in McGregor (2005) (Fagan archive - Job No.0507, undated).

The roof as holding element (figure 45)

The double pitched moulded roof typology is used by Fagan most successfully to create a sense of plasticity and unity. Houses Raynham (1967) and Neethling (1983) are similar in their copper forms rising to the focal point of the chimney in the living room. The roofs form almost awkwardly at times but are strong elements that control and hold spaces below. A volumetric interaction between room and roof space occurs and boundaries are seemingly blurred in a continuously flowing interior space. This continuity is less evident in House Swanepoel in Cape St. Francis (1980), but the roof still holds powerful sway over the internal spaces and external walls, allying itself to the slope of the dunes below. At Die Es (1965) a sinusoidal roof form holds the upper floor spaces together. Glazed sections above the internal doors foster a spatial continuity that allows the roof to lightly control and hold the private spaces.

Figure 45
Top left: House Raynham (1967) (Photo courtesy of the Raynhams). Top right: House Neethling (1983) (author, 2009). Bottom left House Swanepoel in Hermanus under construction (1990) (Fagan archive - Job No. 9020, undated). Bottom right: House Die Es (1965) under construction with Fagan and his son Hennie working (Fagan archive - Job No. 656, undated).

In early sketches of House Simpson (figure 46), Fagan organizes a series of independent roofs that rise to the climax of the chimney in a very Frank Lloyd Wrightian way – Taliesin West is mentioned on one of the sketches.

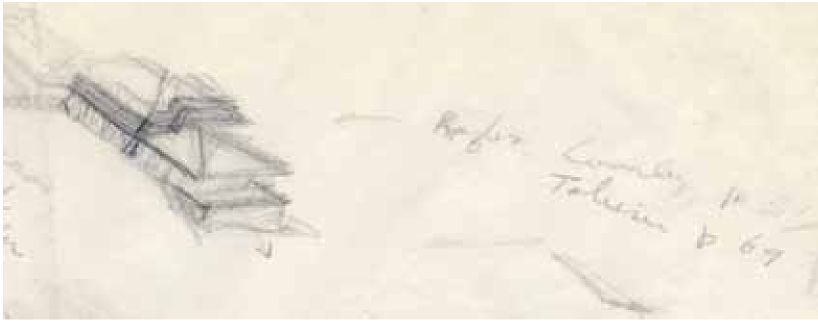


Figure 46
Fagan's sketch of the roof to House Auldearn (1993) with reference to Frank Lloyd Wright's Taliesen (Fagan archive - Job No. 9302, undated).

Conclusion

Fagan has manipulated the influences of the formal, spatial and functional canons of the Cape vernacular and a mediated Modern Movement to create his own typologies. His design solutions mediate between generative interpretation and productive invention, and in so doing create a new and appropriate local architectural language that synthesizes new and old. The new patterns are convergent solutions in the sense that they are constantly used but are reworked in each new design and although they provide the architecture with a recognisable signature they avoid stylistic monotony. A new and timeless architecture appropriate for the Cape is created by a synergous relationship between an inherited tradition and mediated Modern Movement influences.

Notes

1 Attenuated refers to the 'stringing' out of functions along a line (often facing north) while bi-nuclear refers to a planning organization where living and bedroom spaces are mediated by entry and circulation spaces.

2 Frampton (1995: 6,7) defines the distinction between stereotomic (cut from stone) and tectonic (framed) construction as being that of heavy and light.

3 Allied to this is the use a curtain to visually separate spaces.

4 After Curtis (1996: 13).

5 After Curtis (1996: 13).

6 After Semper (Semper & Mallgrave 1989: 111).

7 Fagan has used a flat roof to connect independent elements in Die Es and on House Brink but both are punctured by roof lights.

8 The owners have subsequently added a roof to part of the courtyard which takes away light from some of the spaces.

9 In this instance there is less need for mediation as the forms of both influences bear many similarities, partly due to their, often, common Mediterranean inheritances.

10 Greig (1970: 17) defines two vernacular traditions in South Africa - the first being developed through the influence of the Dutch and the second through the British. The author postulates that a third was formed through the influence of Baker and the Arts and Crafts movement while fourth was developed through the influence of the mediated Modern Movement in South Africa and expressed in the work of architects such as Revel Fox (1924-2004), Pius Pahl (1909-2003) and Gawie Fagan.

11 For a detailed understanding of Fagan's development of type see the section on new and renewed typologies that follow.

12 These configurations seem to be used most often when the houses are in close proximity to the sea.

13 This is very much in line with Stauch's efficient use of space and his ex business partner

Nation's comment (2001) on Stauch that no space should ever be wasted. Stauch's own house Hakahana in Pretoria has a similar mezzanine configuration.

14 He is also uncompromising in his definition of external form, so much so that the possibility of windows in external walls to bathrooms in House Beyers (1998) were not explored or instituted. This caused much consternation to the clients (Beyers, 2009).

15 Fagan clearly describes how Breuer achieves this separation in the 21 April 2008 interview, but explains that client requests drove the programmatic separation. Although this may be the case, the formality of the linear organization follows Breuer's approach very closely.

16 The author suspects that the surname should read Rushmere.

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David Hicks at Riversfield Farm – the closing of a chapter

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David Hicks, internationally renowned British interior designer, author and garden designer, designed only three gardens in South Africa of which Riversfield Farm in the KZN Midlands was his last and uncompleted by the time of his death in 1998. In 2005 the owners, with the assistance of prominent South African landscaper Jan Blok, commenced with the construction of the *potager* at Riversfield Farm; the only unbuilt part of Hicks's design. In the article the interpretation of the Hicks sketch plan design by South African landscaper Jan Blok, construction constraints and the completed project are described and illustrated. This project, which can be considered significant in the South African landscape architecture context, is discussed from the perspective of Hicks's own published design approach.
Key words: David Hicks, kitchen garden, *potager*, garden design, Jan Blok, landscape architecture

David Hicks by Riversfield Farm – die afsluiting van 'n hoofstuk
David Hicks, internasionaal erkende Britse binne-ontwerper, skrywer en tuinontwerper het slegs drie tuine in Suid-Afrika ontwerp, waarvan Riversfield Farm in die KwaZulu-Natalse Middellande sy laaste en onvoltooide projek was ten tye van sy afsterwe in 1998. In 2005 het die eienaars, met die hulp van bekroonde Suid-Afrikaanse landskappeerder Jan Blok, begin met die konstruksie van die *potager* (kombuistuin) by Riversfield Farm, die enigste onvoltooide deel van Hicks se ontwerp. In die artikel word die interpretasie van Hicks se ontwerp, konstruksiebeperkings, en die voltooide projek beskryf en illustreer. Hierdie projek, wat beskou kan word as van beduidende belang in die Suid-Afrikaanse landskapargitektuurkonteks, word bespreek uit die perspektief van Hicks se eie gepubliseerde ontwerpbenadering.
Sleutelwoorde: David Hicks, kombuistuin, *potager*, tuinontwerp, Jan Blok, landskapargitektuur

David Hicks (1929–1998), internationally renowned British interior designer and author, was described by Janet Ramin (2008: 1) as the "superstar designer of the 1960s and 1970s – sought after by royalty and the privileged". He was also one of the best known and prolific contemporary garden designers who designed gardens all over the world; South Africa can boast three: the gardens at Stellenberg in Cape Town, House Gordon in Johannesburg and the Riversfield Farm in the Kwa-Zulu Natal Midlands. In his foreword to Hicks' *My Kind of Garden* (1999), H.R.H. the Prince of Wales states: "...Hicks' international reputation was built on his talents as an interior designer but … gardening had always been an underlying passion. In the latter part of his life he devoted his attention more and more to gardens, designing both for himself and for others around the world"

The article gives the historical background to the Riversfield Farm project; discusses the interpretation and implementation of the Hicks designed *potager* (a *potager* can be described as a kitchen or vegetable garden often arranged in beds separated by pathways), based on limited drawings and specifications and from examples of other Hicks designs and the precedent set at Riversfield Farm to motivate the implementation decisions that had to be taken.

The objective therefore is to give a historical perspective of this South African landscaping project by arguably one of the most prominent garden designers of the 20th century and to complete the record of his South African *oeuvre*.

Background

David Hicks was appointed by the owners of Riversfield Farm in 1996 to redesign the garden of the historic farmstead. He prepared a design that included a brick pool pavilion with gothic arched windows, a hipped corrugated iron roof and a swimming pool enclosed by clipped viburnum hedges south of the main house. *Parterre* gardens and smaller pavilions are situated east and north-east, a *potager* to the north and a dove cote in a forested area close by. Shantall (2009: 145) describes the Hicks designed garden as "A sprawling Midlands garden… brought into order and given architectural rigour…"

The work, except for the *potager*, was completed in 2005, seven years after his death, by various plantsmen, including Keith Kirsten, well known South African landscaper and author of gardening books. The Hicks design for the *potager* is shown in figure 1. From the annotations on this drawing it is clear that he intended the garden to be more of a *potager fleurie* (flowering *potager*) than purely a garden for growing vegetables for the kitchen that originated in 17th century Europe. It is not clear if Hicks intended the garden to be a *potager aromatique* (a *potager* with aromatic herb filled borders) as well, since there are no indications on the drawing or from discussions with the owners.

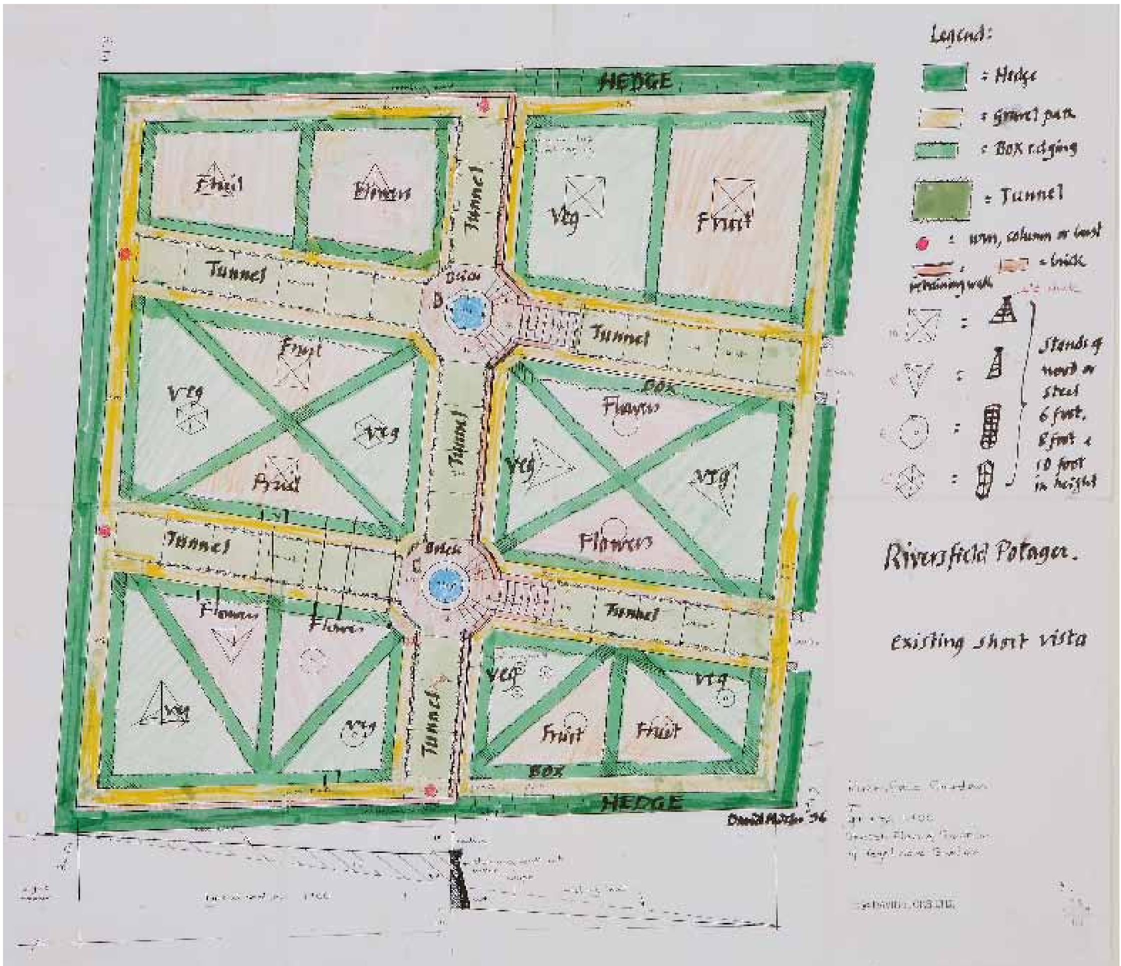

Figure 1
Plan of the Riversfield *potager* by David Hicks 1996
(reproduced with the permission of the David Hicks Estate).

In 2005 the owners commissioned Jan Blok, an acclaimed South African landscaper, to complete the *potager* in accordance with the original Hicks design. The plan by Hicks was not specific about the plant species to be used, merely describing the planting as “flowers, veg and fruit” (refer to figure 1), nor of the details for retaining walls, pergolas and planting stands. Blok interpreted the Hicks drawing with the intention to construct it as closely as possible to the original design. By that time David Hicks had already died (on 29 March 1998). No additional information or drawings were available. However, the design shows that Hicks could well have intended to create a garden of “…mixed beds of vegetables and flowers…so full they border on the cacophonous; gravel paths and precise squared hedges impart calm and order” (Heyman, 2001: 71, describing the *potager* design of John Scharffenberger in Philo, North California).

David Hicks considered the renaissance gardens at the Château de Villandry (circa 1536) near Tours in France as one of the “seven wonders of the world” (1999: 19). He was impressed by the reconstructed (started in 1906) 16th century ornamental vegetable, flower and medicinal garden with its metal framed rose arbours, contrasting with the symmetrical planting beds. In commenting on the Villandry gardens Hobhouse & Taylor (1990: 99) find that “Although this is a garden of great complexity it is never overwhelming. Despite the grave formality of its design, there is about it much vivacity and variety” Jan Blok echoes this description in his own comments on Hicks’s Riversfield Farm *potager* design when he said “I am an ardent admirer of the man’s work, especially its formality, symmetry and the slightly ‘off-beat’ approach that set him apart from other designers” (quoted in Gray & Thunder, 2009: 68).

Hicks (1999: 12) referred admiringly to other prominent garden designers such as Geoffrey Jellicoe, Lutyens and Gertrude Jekyll who interpreted formal garden designs with their own very original styles. In this regard he states: “I am so passionate about design, formality, straight lines, symmetry, that I find almost tragic the work of Capability Brown who destroyed so many fine avenues and marvelous English gardens…in order to make the idyllic parkland look of the ‘classic English garden’” He in fact describes the popularity of the picturesque garden design approach as “a vulgar decay” (1999: 12)

At Riversfield the partly walled *potager*, with pergolas or planted tunnels over the two entrance axes and the single east-west axis, was perhaps inspired by the Old Rectory in Sudborough England, which Hicks described (1999: 14) as reminding him of an early monastery garden, consisting of compartments of herbs and flowers divided by brick paths and water. The Riversfield trelliswork forming the tunnels and the geometric metal trellis stands, such as pyramids and cylinders, are perhaps inspired by his designs for the gardens at Stellenberg in Cape Town and the Vila Verde on the Algarve in Portugal; the latter which he considered (1999: 208) his *chef d’oeuvre*. Hicks described his design for the Riversfield gardens to be “in the manner of the 18th century English garden” (1999: 220).

Another aspect of Hicks’s designs for Riversfield Farm, and about which very little has been published, is the beautifully detailed dovecote in a clearing in a dense forest, immediately north-west of the *potager* (see figure 2). The richly detailed metalwork, in the Chinese Chippendale style, combined with the roof reminiscent of Chinese pagodas and Gothic-style arches between the columns at ground level, all reminiscent of the designs for his own house and garden called The Grove in Oxfordshire, make this building one of the most delightful landscape structures that Hicks ever designed. He however died before it was completed; his friend and colleague Krynauw Nel oversaw the completion thereof.

Figure 2
The Hicks designed dove cote in a clearing in the forest next to the *potager*
(photograph by author 2008).

The *potager*: design and construction

At Riversfield the nature of the *potager* project is primarily functional, i.e. a garden for growing vegetables, fruit and cut flowers for the homestead, as opposed to the primarily aesthetical design considerations of his other South African works namely the Stellenberg Estate in Cape Town and House Gordon in Hyde Park Johannesburg. Despite these functional differences, the formal, geometrical and mostly symmetrical design approach of Hicks remains apparent. In the design of the *potager* one could have expected a purely functional layout determined by the conventional, but in this case the eccentricity of Hicks comes out in the form of the slight off-set from the expected parallel and the perpendicular lines and in the asymmetry of the two water features and the *Buxus* dividing hedges. His approach to most of his garden designs was based on the classical formal gardens but Hicks' trademark "stamp" of juxtapositioning some elements in contrast to the symmetry of the rest is clearly apparent in the detail design.

Along its western boundary the *potager* is enclosed by a 700mm high brick wall, plastered and painted white, whereas the southern and eastern boundaries are hedged with *Viburnum odoratissimum*. A dense stand of pin oaks along the eastern boundary forms a backdrop to the *potager*. The southern boundary contains the two entrances, each flanked with white-painted brick columns supporting simple "Indian red" painted steel Chinese Chippendale pierced gates (figure 3). "Indian red" is the colour specified by Hicks for all the metalwork at Riversfield, including the roof of the pool pavilion. These gates offer a partial view of the *potager* to the visitor approaching from the south. The *potager's* northern edge is not walled; a cut-off berm and swale divert storm water runoff from the hill.

Figure 3
View of the entrance to the eastern south to north axis
(photograph by J. Blok 2008).

Figure 4
Approach from the south to the higher terrace
(photograph by author 2008).

The *potager* is laid out in the shape of an equal-sided (32m in length) parallelogram (figure 1). The main south to north axes are not perpendicular to the south boundary (they are off-set by 4º) and the east-west axis intersects the south to north axes with an off-set of 5.7º. These off-sets resulted in the two upper flights of each staircase not being symmetrical; prompting Jan Blok to comment (pers.com., 2008) that to set out and construct the steps and to make the varying steel balustrades, were some of the more challenging aspects of the project. This asymmetry is not immediately noticeable. Hicks's motivation for these off-sets remains debatable. Shantall (2009: 147) ascribes this asymmetry to Hicks's tendency towards the idiosyncratic and for the express purpose of adding more character. She however adds (2009: 147) "yet character is the one thing that that this special garden does not lack, despite being neither too smart, nor too manicured"

The vistas along the two main south-north axes and the east-west axis (refer to figure 6) were intended to terminate in focal points; a column or a bust, but these had not been installed at the time of the author's visit.

The two water features at the intersections of the south-north axes and the east west axis are symmetrical in positioning but dissimilar in form; the western pond is circular with eight small jets spouting water inwards to a larger central spout (figure 5), whereas the eastern pond is octagonal with only a central spout (figure 7). Both water features form a visual barrier to someone approaching from the southern main entrance axes, and the north-looking vistas along the tunnels are only re-established once the visitor has ascended the staircase and went around the ponds.

Figure 5
View from the circular fountain southwards towards the entrance (photograph by author 2008).

Figure 6
View along the west to east axis on the upper terrace
(photograph by J. Blok 2008).

Figure 7
Octagonal water feature at the eastern end of the west-east axis
(photograph by author 2008).

In 2005 Jan Blok, after re-interpreting Hicks's design and suggesting some changes to accommodate the terrain's gradient (which was steeper than what was shown on the Hicks drawings), commenced with construction work and completed the hard landscaping elements in 2006.

The retaining wall dividing the *potager* into an upper and lower terrace was constructed with steel reinforced brickwork. The wall was plastered with wide recessed horizontal joints every fourth brick courses and finished in white paint. Steel wires are strung along the face of the wall to support planting (refer to figure 8), in this case espaliered apple trees.

Figure 8
The espaliered apple trees against the retaining wall
(photograph by author 2008).

The steel portal frames forming the tunnels along the two south-north axes and the single east-west axis were manufactured off-site and erected on site using mobile cranes. The portals were made of steel square tubing and the arches pointed. Horizontal steel wires were strung between the portals to support the *Wisteria sinensis*. The steelwork, although galvanised, was painted in the same "Indian red" colour as the other buildings' roofs and the steelwork in Hicks's original constructions. Planting for the pergolas commenced in 2006 and when the author visited Riversfield Farm in March 2008, the wisteria had established well, almost fully covering the pergolas as can be seen in figure 9.

Figure 9
Wisteria covered trellis archway over the red brick pathways (photograph by J. Blok 2008).

The pyramid, trihedron, hexahedron and cylinder shaped stands were specified by Hicks to be of wood or steel, with heights varying between 3.05 m for the pyramids, 2.44 m for the trihedrons and 1.83 m the cylinders and hexahedrons. Blok decided to use steel square tubing with flat steel bar for the curved components - all finished in the same "Indian red" as the other steelwork (figure 10). These steel stands are intended to support planting and are placed in the centre of each pocket created by the dividing box hedges.

The Hicks design indicates most of the shrub beds edged and diagonally or perpendicularly divided by boxed hedges. Blok used *Buxus sempervirens* for these, but they were not yet of a size to be boxed when the author visited the site. The lines created by the diagonal and perpendicular boxed hedges, edged pathways, the pointed arch pergolas and the planting stands are the typical Hicks trademark that Anne Massey (cited in Matthew & Harrison, 2004: 26), when describing Hicks' interior designs, refers to as "his use of bold, geometrically patterned carpets and textiles" Hicks (quoted in the foreword to *My kind of garden*, 1999) himself describes his " approach and appreciation of gardening with straight lines, rather than cultivated informality" as "very personal"

Hicks' selection of plant species for his other work at Riversfield, typically the square cut *Viburnum* hedges around the pool area and the rose filled *parterre* garden next to the homestead are typical of his European background and one would have expected that trend to continue had Hicks been able to oversee the *potager's* completion. In this regard Jan Blok's choices of plants follow the trend. This should be appreciated in the context of the time (the 1990s) when South African landscape designers were to a large extent moving towards using only indigenous plants for reasons such as drought resistance, better commercial availability and ecological sustainability and planting those in a more natural setting, as opposed to the classical, formal and geometrical layout traditionally used in Hicks' garden designs.

Since the plant species were not specified by Hicks on his drawing, Blok and his team undertook a detailed research into plants that Hicks had used on similar projects elsewhere and selected context and site appropriate species from the wide variety that Hicks would typically have used in his *potager* design. For flowering species the focus was on cut flowers for the manor, and species that Blok planted include delphiniums, Iceland poppies and irises. Vegetables include spinach, peas, beans and rocket. Fruit for the house come from pomegranate, quince and the apple trees, mostly in the beds or espaliered against the retaining wall. The owners have however been forced to reconsider some of the fruit and vegetable species planted since a local troop of vervet monkeys discovered this delightful source of food!

The Hicks drawing was also not clear on the type of paving to be used under the pergolas along the three main axes, Blok decided to stay with the red brick paving used in the earlier parts of the Riversfield Farm landscape. The bricks were laid in a herringbone pattern with header course edges. The rest of the pathways were finished with a gravel layer, with a 110mm wide red brick surround.

Conclusions

The Hicks design for the *potager* has been successfully implemented by Jan Blok. The decisions that Blok had to make in the absence of more detailed specifications or prescriptions by Hicks are well founded and ensure that the original design intention could be met. Examples of similar landscape designs that Hicks had visited in his life and which he commented on in his book *My Kind of Garden* acted as inspiration and guide to Jan Blok. The completion of the *potager* also brings to a visible conclusion the vision that Hicks had for the Riversfield Farm.

Although the *potager* is still relatively young, one can already experience the sense of enclosure and shade imparted by the pergola tunnels; the play of shadows under them, with glimpses of the sun-bathed fruit, vegetable and flower gardens. Moving through the pergolas opens up vistas of the espaliered apple trees on the retaining wall, of the grassy hill to the north and of the dense pin oak forest to the east.

Figure 10
View in a north-easterly direction to the retaining wall and planting stands (photograph by J. Blok 2008).

The rich and varied palette of flowering plants selected by Jan Blok will ensure that there is always an abundance of cut flowers for the homestead throughout the year. The contrasting setting of the colourfully planted *potager* with the white walls and "Indian red" painted steelwork, in an area of the farm characterised by verdant undulating grassy hills, punctuated by clusters of cedars and oaks, heightens the visitor's appreciation of the garden designs for which David Hicks achieved international acclaim.

Acknowledgements

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Worshipping with the fourfold at the temple complex at Delphi, Greece, the Inner Shrine at Ise, Japan, and St. Peter's Basilica at Rome

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The aim of this article is to critique Martin Heidegger's fourfold as a static concept and to reformulate it as a dynamic concept to be applied as a criterion to assess the architectural excellence of the temple complex of Apollo at Delphi, Greece, and the Inner Shinto Shrine at Ise, Japan, both exemplifying nature religions, as well as the Basilica of St. Peter's in Rome, the most influential Christian church.
Key words: Heidegger's fourfold reformulated, temple complex of Apollo at Delphi, Inner Shinto Shrine at Ise, St. Peter's Basilica at Rome

Verering by wyse van die viervoud by drie heiligdomme: die tempelkompleks by Delphi, Griekeland, die Ise-binneheiligdom, Japan en die Petrusbasilika, Rome
Die doel met hierdie artikel is om Martin Heidegger se viervoud as 'n statiese konsep te kritiseer en as 'n dinamiese konsep te herformuleer, wat dan toegepas word as 'n kriterium vir die beoordeling van die argitektoniese meriete van die tempelkompleks van Apollo by Delphi, Griekeland, en die Shinto-binneheiligdom by Ise, Japan, wat albei natuurgodsdienste beliggaam, asook die Petrusbasilika in Rome, die invloedrykste Christelike kerk.
Sleutelwoorde: herformulering van Heidegger se viervoud, tempelkompleks van Apollo by Delphi, Shinto-binneheiligdom by Ise, Petrusbasilika in Rome

In his essay, "Bauen Wohnen Denken" (1954), Martin Heidegger postulates that "the world" is revealed as a fourfold (*das Geviert*) comprising a mirror-play heaven, the earth, the gods and earthly beings in relation to each another. Unfortunately, as Graham Harman points out, "there is no easy way to clarify the fourfold on the basis of Heidegger's own explicit statements, which are infamous for their obscurity and preciousness".[1] Therefore, the fourfold has been explained in various ways that are not helpful in its application to architecture as the term *Bauen* in Heidegger's essay would imply.[2] Harman's critique of Heidegger's fourfold that manifests in "things"[3] thus affords an opportunity to reformulate the concept as a criterion to assess architectural excellence in three religious contexts: the temple complex of Apollo at Delphi, the Inner Shinto Shrine at Ise, and St. Peter's Basilica at Rome.

Harman contends that Heidegger's fourfold is a static system. To clarify the fourfold he identifies the two great axes of the world according to Heidegger. The first axis constitutes the dualism of "the constant interplay of veiling and unveiling, absence and presence, concealing and unconcealing, sheltering and clearing, thrownness and projection, ready-to-hand and present-at-hand, *Ereignis* and *Enteignis*, being and beings, or being and time", that is "the axis that divides the shimmering façade of an object's present-at-hand surface with the underground rumbling of its enigmatic depth".[4] The second axis of the world, according to Heidegger as interpreted by Harman, "is the difference between any thing's *specific* character and the fact that it is something at all".[5] Harman states that "from the intersection of these two axes, the fourfold results", and concludes: "The fourfold cannot be identified with the four extremes of the two axes. Although Heidegger always pairs earth with sky and gods with mortals, these are just the tense diagonal relations across the diagram of the world. For him, all members of the fourfold mirror each other equally: Earth goes with gods and mortals no less than it does with the sky".[6] Thus, at each pole the of the world mortals, earth, gods and sky mirror each other, but as

Harman points out, “Nowhere does Heidegger discuss the exact mechanics of the mirror play”. Consequently, the most serious problem with Heidegger’s fourfold is “its lack of dynamism”.[7] Located in the four quadrants formed by the intersecting axes of the world, they merely mirror each other, i.e. are static. Therefore Harman suggests that the fourfold becomes more interesting if Heidegger’s “philosophy of human access” be abolished “because he remains convinced that philosophy only has anything to tell us if some human being is on the scene, and nothing about the interaction of things when no humans are present”. The result will be that, “Instead of being just a more pretentious version of the analytic of human Dasein, the fourfold now has a chance to describe the relation between objects themselves”.[8]

Reinterpreted anew as a dynamic, interlocking unitary structure of mortals, the earth, gods and the sky, that reflects the identity as well as the differences between the components the fourfold may be recognised in works of architecture in which the components interact reciprocally. This architectural “world” may be interpreted as a cosmology that echoes Socrates’s theory, expounded in Plato’s *Gorgias* (507 E; written 350 BCE), that heaven and earth, the gods and human beings, are bound together and that the universe is therefore called a cosmos.

When applied to works of religious architecture one may expect both the unity and the differences between heaven and the gods and the earth and mortals, referring to what is above and what is below, to be reflected in those works that form the context in which mortals, who are earthbound, find their fulfilment in “dwelling”.[9] Dwelling in full awareness of the fourfold are often most intensely experienced in places of worship, which requires an earth clearing and a bounded space in which an engagement with a cosmology or belief system is expressed in a concrete manner.

The fourfold clearly manifests in the two culturally dissimilar places of religious worship – the one Western (Delphi, Greece) and the other Eastern (Ise, Japan) — that are chosen for discussion. These two places, created by their architectural structures, are similar in that they both represent nature religions and in the “clearings” that their architectural structures occupy both affirm their total engagement with the fourfold. However, in St. Peter’s, in the urban setting of Rome, the greatest Christian church in which only one God is acknowledged, the exterior link is in the form of a dome, a structural form that encloses a symbolic interior that nevertheless engages the total fourfold.

The temple complex of Apollo at Delphi, Greece

One may concur with Heidegger that the Greek temple “embodies the world of a people” and that, like a work of art, it “erects a world”: “Standing there the edifice rests on rock. [...] It elucidates, at the same time, that on which and in which man founds his existence. We call it the earth.”[10] The rock, which is a dense and impenetrable substance, belongs to the earth. The earth as foundation of human existence also supports the temple, which in turn, brings into view the realm of the sky in its alternating seasons and phases of night and day. In the same vein Vincent Scully points out that the apparently stereotyped design of the classical Doric temple produced “an unmatched dialogue between oneness and separateness, men and nature, men and the facts of life, men and the gods.[11] The meaning of the dialogue, however, is uniquely dependent upon the geographic location and cultural meaning of the temple site, as Scully explains: “All Greek sacred architecture explores and praises the character of a god or gods in a specific place. That place is itself holy and, before the temple was built upon it, embodied the deity as a recognised natural force.”[12] According to this criterion, one of the supreme examples of Doric architecture is the Temple of Apollo at Delphi. Geographically Delphi is situated about 150 kilometres northwest of Athens, close to the northern shore of the Corinthian Gulf, on the foothills of Mount Parnassus. The temenos of the Temple of Apollo is set on the north slope of the Pleitos Torrent Gorge within a natural amphitheatre of limestone cliffs which soar precipitously to a staggering 300 metres above it, enclosing it on three sides and then opening onto the valley of Amphissa and the Gulf of Itea (figure 1). However, the Greek builders intended it to be mythically situated at the centre of the universe that, since remote times, had been marked by an *omphalos* or navel stone (now lost).

Figure 1
The landscape setting and ruins of the Temple of Apollo at Delphi, Greece
(photograph by the author).

The preexistent, pre-Apollonian site is vividly described by C. Karouzos in apocalyptic terms: "It is as if the earth had been cleft asunder by some cosmogonic spasm; the valley is a vast and profound chasm [...]."[13] The temple where Apollo, the god to whom it is dedicated, was invoked is situated where "the most awesome characteristics of the old goddess of the earth and her oracle were made manifest", and while the archetypal goddess presided over the interior secrets of the earth, "the temple of the young god was placed, and generally so oriented as not only to complement but also to oppose the chthonic forces".[14] Apollo embodied the noble faculty of reason, but was also regarded by the Greeks as the god of prophecy. At Delphi, "he, too, cannot come to grips with the earth without being touched by it".[15] Therefore, in the layout of his temple, the god assumes some of the darkness of the existing cavern and also its oracular power, even though he deposes the old way of the earth goddess by opening the new way, that of the Olympian gods. At Delphi Apollo, an immortal divinity who, according to Heidegger, represents "unperturbed calmness"[16] and hence (having conquered the chthonic goddess) the concept of complete openness or "open overtness".[17] However, the soothsaying Pythia who lived in the temple and was inspired by the sulphur vapourss rising from the bowels of the earth remained as the priestess of the new sun god.

The architects of the temple, the brothers Trophonios and Agamedes, saw dramatic contrasts in the landscape features and endeavoured to show them to best advantage in designing the sacred way to the temple (figure 2). According to Scully the Temple of Apollo and its precinct, which includes the sacred way, are so "organized as to create, out of that basic conflict, a conscious and humanly perceptible drama, in which the god's code of 'Nothing to excess', is finally to emerge in the teeth of nature's irrational power."[18]

Also heaven, the element of the fourfold that is the complementary of the earth, manifests its presence at the temple. This totality can only be experienced by the visitor who enters the site and, by degrees, becomes aware of the temple, its earthly setting and the overarching bright sky, since heaven and earth seem to be in tumultuous contention, each element confirming its essence in a dramatic way but without disturbing the essential balance. When worshippers followed the processional way which meanders from below among man-made and natural objects up to the temple, "the precarious footing of human existence in nature was temporarily forgotten",[19] and upon arrival at the temple's main facade mortal beings most probably experienced a sense of unity with the power of the god (figure 3). One may speculate that psychologically the ritual of approaching the god's precinct restored a sense of balance in nature's immensity to set the worshippers' minds at ease.

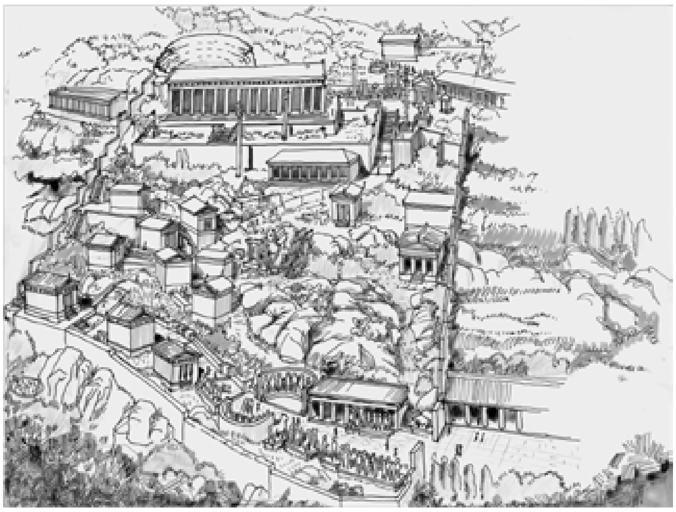

Figure 2
Temple of Apollo at Delphi, Greece, designed by Trophonios and Agamedes, and auxiliary buildings (drawing by Atanasios Rapanos; copyright E.A. Maré).

Figure 3
Facade of the Temple of Apollo at Delphi, Greece designed by Trophonios and Agamedes (drawing by Athanasios Rapanos; copyright E.A. Maré).

The temple was built by mortals who exerted restrained control over the topography of the site. By altering certain features of the earth and leaving others intact the builders exerted self-control, which implies the achievement of harmony between disparate elements. They neither submitted to an excess of formal order, nor to the labyrinthine darkness of the earth or the domination of the vast sky above the craggy mountain. Thus, the total manifestation of the Temple of Apollo and its sacred precinct at Delphi is expressive of the Greek sense of democracy. The emphasis of the temple design is on the open collocation of its elements so that spatially it is available to all people. Only a small, secluded, *naos* was reserved for the god, but on the temple exterior the pediment sculpture celebrates Apollo's apotheosis of elevated beauty and moral superiority.

The Inner Shrine *(Naiku)* at Ise, Japan

The most sacred collection of Shinto sites at Ise, collectively called *Ise Jingu*, centre on the *Naiku* (Inner Shrine) and the *Geku* (Outer Shrine), situated some four kilometres apart. A millennium ago these shrines had been in existence for almost two centuries. It is most remarkable that for more than 1300 years, from the time of Emperor Temmu, who reigned from 672 to 686 CE, the *Naiku* (and the *Geku*) have been rebuilt in twenty-year cycles, most recently in 1993, for the sixty-first time, as Jonathan Reynolds observes: "Although there are some differences between the appearance of Ise Shrine at the beginning of the 17th century and the present, the differences are not [...] extreme [...]."[20] This is because the preservation of the shrine buildings at *Ise Jingu* is important since they are the first great architectural achievement of the Japanese people, even though their model was the modest raised-floor storehouse. According to John Burchard the present shrine buildings are "very old and very new".[21] In 2013 they will be rebuilt for the sixty-second time (figures 4-5).[22]

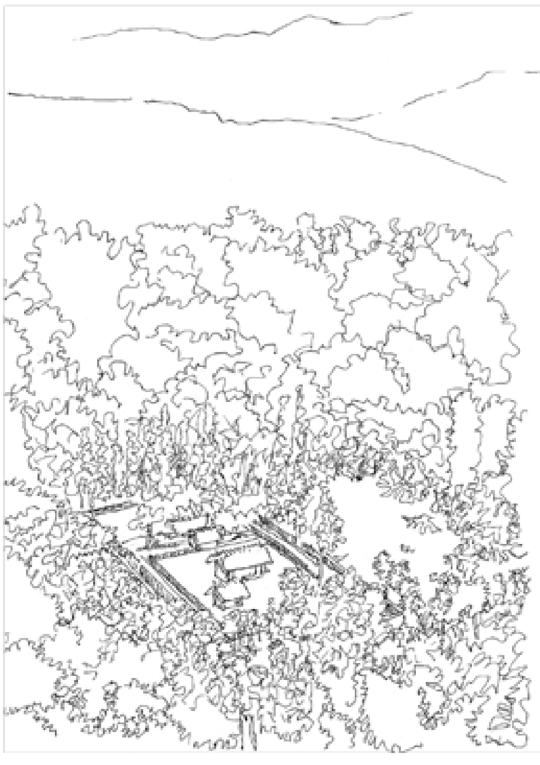

Figure 4
Aerial view of the Inner Shrine (*Naiku*) at Ise, Japan
(drawing by Athanasios Rapanos; copyright E.A. Maré).

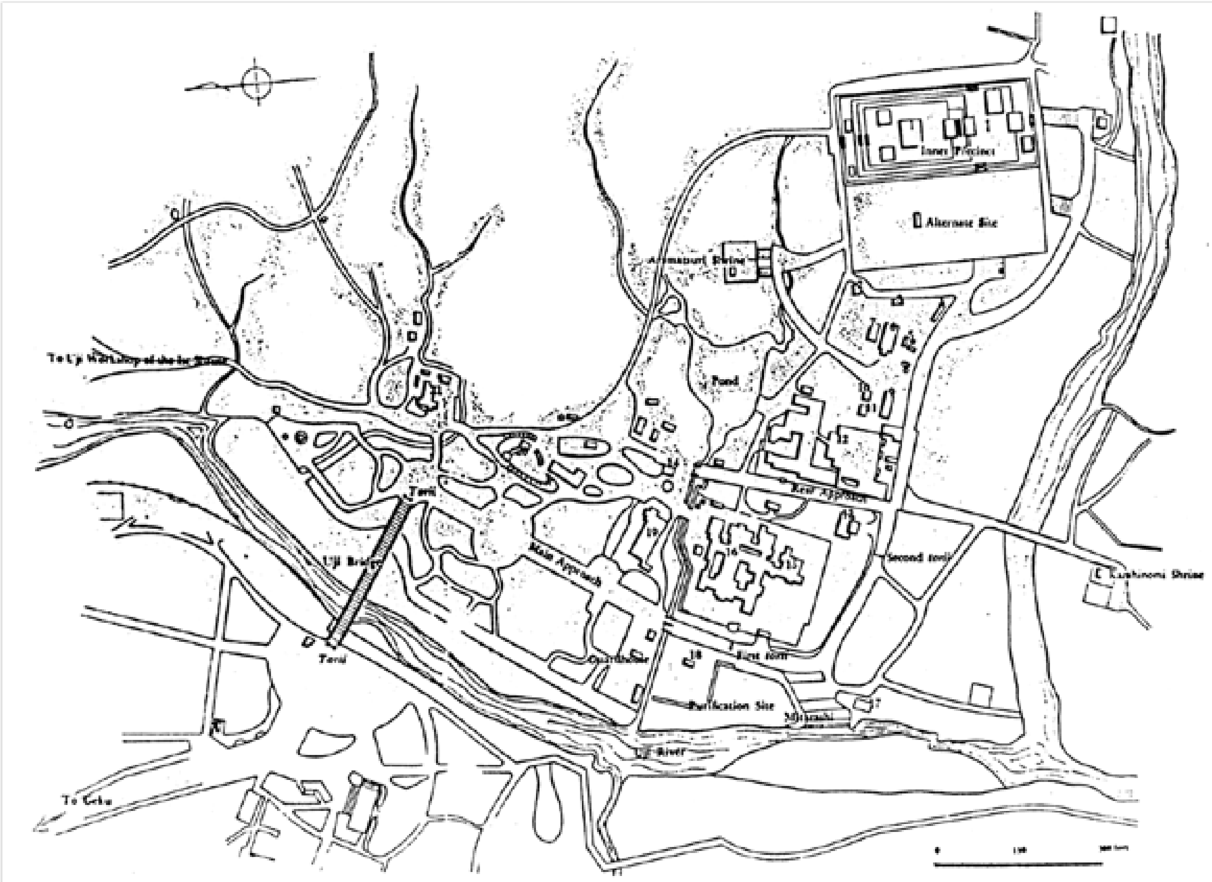

Figure 5
Site plan of the Inner Shrine (*Naiku*) at Ise, Japan, showing its alternative site (drawing by Athanasios Rapanos; copyright E.A. Maré).

According to legend *Ise Naiku* was founded in the reign of Emperor Suinin (249-280 CE). Suinin's daughter, the Princess Yamato-hime, went from place to place in search of a good location for the worship of the Great Deity. When she came to the Ise area she received the following oracular message: "Since this land of Ise is a land where no turbulent tempests blow, and is a peaceful land where the twang of the bow and the hiss of the arrow are never heard, I desire to rest in this land."[23] The princess then erected a shrine for the Great Deity, the Sun Goddess Amaterasu O-mi-Kami, who was worshipped as the foundress of the Japanese imperial line and guardian of the nation. This goddess has her dwelling at the main building of the *Naiku* (figure 6), in a sacred mirror, which rests in a boat-shaped container.[24] As in many ancient mythologies, the boat can be interpreted as an archetypal symbol of rebirth, which is very apt at Ise with its cyclical renewal of building complexes.

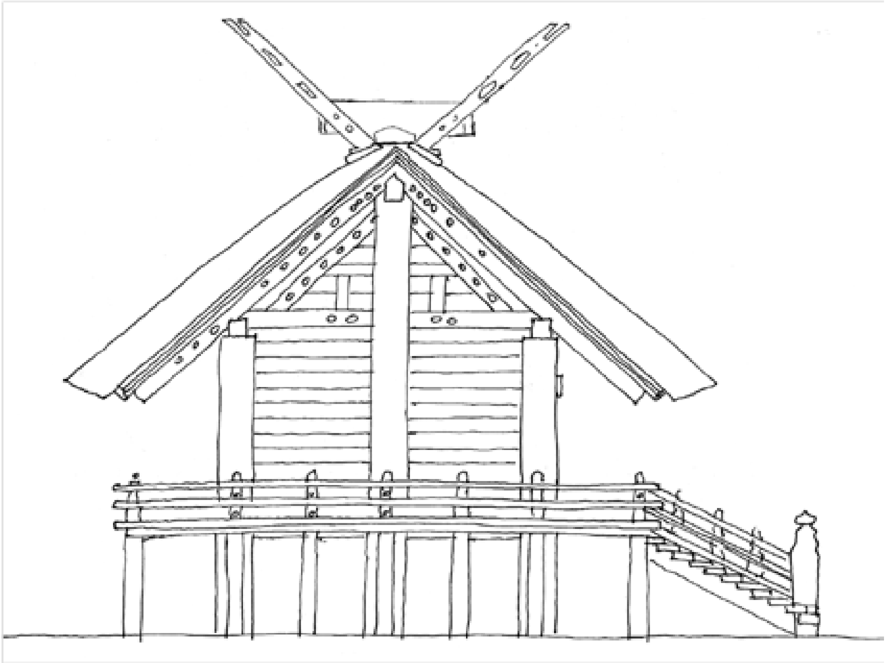

Figure 6
Side elevation of the main Inner Shrine (*Naiku*) sanctuary building at Ise, Japan (drawing by Athanasios Rapanos; copyright E.A. Maré).

The structural materials used at the Ise shrines are mainly cypress, cedar and thatch with metal ornamentation. There are no sculptures and no intricate spaces to fathom, but the refinement of detailing grips the attention. However, more profound meanings than materiality and decoration should be given priority in the discussion of *Ise Naiku*. This shrine embodies an architectural endeavour that makes the presence of human beings as creators of order visible to the deities who are invited to dwell in these earthly places and, in their turn, manifest their presence in an abode created by mortals. In the layout of the *Naiku* a sensitive awareness of the presence of mountains, forest and sky is retained so that the origins of the Shinto religion can still be sensed there. The trees, a waterfall and other natural features that surround the *Ise Jingu* clearings complement the architectural forms, in which there exists a harmonious relationship between elements of the earth such as stone, wood and water, and air and wind which belong to the sky.

The *Naiku* is approached by means of a wooden bridge which spans the Isuzu River; at the end of the bridge a *torii*, or gateway, announces the entrance to a Shinto sacred place. The pathway to the enclosed shrine is paved with small pebbles which cause footsteps to sound *zaku-zaku*, an audible reminder to visitors that the profane space on which they tread is demarcated as separate from the sacred space of the divine presences. Throughout the *Naiku* precinct rocks are corded by ropes and white fluttering paper along either side of the path, thus enhancing their visibility while bearing witness to the care and respect Shinto worshippers lavish on natural elements that are venerated as sacred abodes. Kenzo Tange and N. Kawazoe believe that "in these stones and rocks the ancient Japanese saw something of the mystery dwelling within nature and natural phenomena".[25] They adumbrate the arrangement of rocks in later traditional Japanese Zen gardens of great artistic beauty that are replete with symbolic meaning.

The arrangement of the shrine buildings on the sites within clearly defined boundaries was symbolic of how the divine presences ranked within the hierarchy of the supernatural world.[26] During the Nara period (645-794 CE) the *Naiku* had seventy subsidiary buildings, in addition to the main sanctuary and the east and west treasure houses. The extensive development of the site testifies to the splendour of the religious festivals of the time and the rich and varied existence imagined for the deities dwelling there. At present the shrines comprise only four rectangular buildings: the *Shoden* or main shrine building (primarily intended as a place of repose for the divine spirit), two treasure houses behind the innermost fence, and a meeting hall for priests between the second and third fences. The fence surrounding the level clearing of approximately 18 x 39 metres and the three innermost fences clearly demarcate the hierarchy of sanctity, and are reminiscent of Heidegger's "clearing of Being", previously referred to (figure 7).

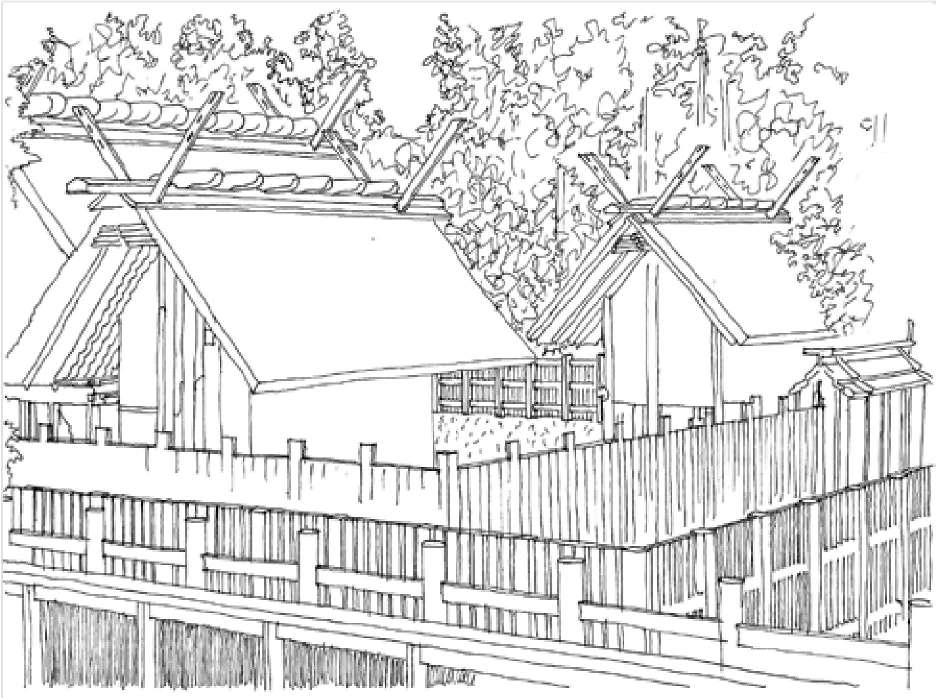

Figure 7
Inner Shrine (*Naiku*) buildings at Ise, Japan, surrounded by four enclosures
(drawing by Athanasios Rapanos; copyright E.A. Maré).

The *Naiku* complex is surrounded by four enclosures. Only the first is marked by a gateway which is open to the public. Selected people of high rank are admitted to the second enclosure, but the third and fourth enclosures are reserved only for the Emperor, who is also the high priest. The privileged pilgrim may be led by a priest to a position facing the inner shrine where he or she bows deeply and claps hands three times for the *kami*, which signifies that "reverent respect has been paid to the Emperor and the august ancestors of the Japanese nation".[27]

In the persistence of an architectural pattern one may identify a supreme example of how mythologising thought can imbue an established concept with timeless validity. Since the Ise complex became the prototype for all Shinto sanctuaries elsewhere in Japan, one may say that the repetition of the same basic design and layout pattern reveal acceptance by the Japanese Shinto believers that the unity of human beings and the divine presences is authentically manifest in the shrine architecture. It therefore comes as no surprise that Tange expresses his awareness of the meaning of the established shrine layouts and their periodic restructuring in mythical terms, referring back to the intentions of the original builders: "When the Japanese people try to glimpse the divine, this form becomes the symbol. Or perhaps one should say that the Japanese see in this form the divine. The energy that sustained the creation of this form was also the energy that welded the Japanese into one people; it reflects their primordial essence."[28]

At *Ise Naiku* (and *Ise Geku*) the fourfold is in perfect balance. The natural and the supernatural worlds are brought close together, but in such a way that each retains its separate identity. This manifests in their clearly bounded space, because the demarcation of a boundary is a prerequisite for building and dwelling. Betty Rogers Rubenstein makes the point that "although human hands have tended each stone, and care has been lavished on each pebble [at *Ise Jingu*], nature rules here – not humans".[29] At Ise humans both revere an control nature. Since the layout of the shrine buildings and their precinct enclosures are basically symmetrical, Japanese thought and planning are said to be characterised by extreme formality that contrasts with the natural forms of the environment. However, there is no architectural display of the dominance of a powerful Shinto clergy.

Even though heaven and earth are different they belong together and are, so to speak, locked in a dynamic equilibrium: nature excludes neither humans nor divinities, but is inclusive of all that is mortal and transcendental. In their unity they reflect the eternal cycles of nature. Likewise, the Ise shrine structures – which do not change visibly over time because they are periodically rebuilt and belong to the cycles of nature which reveal, as Noboru Kawazoe says, a "simultaneous opposition and accord".[30] This view stresses the mimetic interaction of human beings with nature.

St. Peter's Basilica at Rome

While both the Shinto shrine and the Greek temple complex reveal a close relationship with nature, St. Peter's Basilica in Rome, the most renowned of Christian sacred places, is located in an urban setting in the Vatican enclave. Its most notable feature, the dome, designed by Michelangelo Buonarroti (1475-1564), is the most important landmark of the city.

Most visitors reach St. Peter's on foot. The approach to the building is along a processional way, part of which is the Ponte San Angelo across the Tiber (figure 8). In 1667 Pope Clement IX commissioned Gian Lorenzo Bernini (1598-1680) to decorate the bridge with ten bronze angels, represented as meditating on the instruments of Christ's passion. The presence of these figures symbolically transforms the bridge into a *Via Crucis* (Way of the Cross) along which the thoughts of pilgrims are focussed on the sacred purpose of their journey while they traverse from the secular to the sacred realm. This processional way, together with the bridge, forms the main axial approach to the piazza and the facade of St. Peter's itself. Later Benito Mussolini authorised the demolition of all obstructing buildings, allowing the processional way also to lead visually into the vast oval piazza which Bernini flanked with a roofed double colonnade that curves around it on either side, and which he likened to embracing arms gathering the faithful (figure 9).[31]

Figure 8
View of Ponte San Angelo, the approach to St. Peter's Basilica at Rome (photograph by the author).

Figure 9
View of Bernini's colonnade, St. Peter's Basilica at Rome (photograph by the author).

The processional way or "surface world" ends at the monumental portico of St. Peter's, designed by Carlo Maderno (1556-1629), which separates it from the interior or "depth world".[32] Although the pilgrim may pause at the awe-inspiring entrance of St. Peter's, he or she proceeds further on an inward journey, that is quite different from the urban approach. The inner, otherworldly, space is reached by continuing along the nave to its climactic intersection with the transepts under the dome. The Christian church is unique in that the pilgrim's journey does not end at the main facade or at a closed entrance, as is the case with the Greek temple and the Ise shrines. Not only priests are privileged to enter into the inner sanctuary, but all worshippers are brought into the sanctuary. Proceeding along the nave, which is an extension of the exterior horizontal axis, the pilgrim arrives at the *baldaccino*[33] for St. Peter, behind which the *Cathedra Petri* is visible in the apse (figure 9). This offers the climactic religious experience of arrival at the place where the horizontal axis intersects with, or more correctly, is transformed into a vertical axis of transcendent encounter. The horizontal, earthbound, progression terminates at the intersection of the nave and transept. The pilgrim reaches the spot where, according to I. Lavin, "a topological transfusion" of Jerusalem to Rome takes place.[34] Here the death of St. Peter – whose first basilica stood over this site – is symbolically linked to the crucifixion of Jesus. It is the place where, for Roman Catholic believers, salvation continues to occur and is also the place where, under the dome which admits mediated daylight by means of the lantern's openings, the horizontal way of mankind is transformed into the vertical or transcendent way of God. The dome is the physical model of the sky, as Thomas Kuhn (1979: 28) notes: "Connecting the vault above the earth with a symmetric vault below gives the universe an appropriate and satisfying closure". But actually the dome forms an enclosure that excludes a view of the natural sky; instead it symbolises heaven, the celestial realm and its protection as a divine favour. Under the dome architecture becomes mystical, closed and unreal in a perceptual sense. It is revealing that Michelangelo intended the lantern which crowns the dome to be dark, to obscure the light of day. His intention was to express his personal sense of separation from God's light. The detail was never executed. Instead, according to Duvignaud, the light inside St. Peter's is an appeal to God to "entice him into the labyrinth of human exchanges and to involve Him again in a world which He seemed to be disdaining".[35]

Proceeding to the bronze *baldaccino*, designed and sculpted by Bernini to rise above the altar over St. Peter's tomb, the pilgrim has a view in the apse of the *Cathedra Petri*, also designed by Bernini, that is raised on a high pedestal (figures 9 and 10). There the pilgrim stands "where earth and heaven meet in a burst of glory".[36] The light shines down through a stained glass window onto the spot where the Holy Spirit descends from above in the form of a dove towards the place where the apostle's grave is located. "Thus tomb, dome and heaven are linked through the architectural design, with light acting as the connecting catalyst."[37] But the light is mediated and diffused; it is transmuted and otherworldly, designed to appear mystical, as if shining from the *Cathedra Petri* itself.

Figure 10
Gian Lorenzo Bernini, *baldaccino* in St. Peter's Basilica (photograph by the author).

Figure 11
Gian Lorenzo Bernini, *Cathedra Petri* in St. Peter's Basilica (photograph by the author).

The verse from Matthew 16: 18, “You are Peter and on this rock I will build my church. I will give you the keys of the kingdom of heaven”, is inscribed in Latin on the inner base of the dome. What are in fact linked in the edifice of St. Peter’s are the earth, represented by the tomb of a mortal, and the sky experienced only indirectly in the form of diffused light from above which is spiritualised in the interior. This arrangement is reminiscent of Rudolf Bultman’s insight that the worldview of the Bible is mythical: “Die Welt gilt als in drei Stockwerke gegliedert. In der Mitte befindet sich die Erde, über ihr die Himmel, unter ihr die Unterwelt. Der Himmel ist die Wohnung Gottes und der himmlischen Gestalten, der Engel; die Unterwelt is die Hölle, die Ort der Qual.”[38] Furthermore the orientation of celebrating mass is oriented eastwards, which is according to the “cosmic sign of the rising sun which symbolizes the universality of God”.[39] The interior of St. Peter’s is indeed a simulated cosmology based on a symbolic system of belief, enhanced by the brilliance of art and artifice, thus unnatural. The congregation gather there for communal prayer and ritual, to the exclusion of the outside world and nature.

In contrast to the Shinto shrine and the Greek temple, where the symbol or effigy of the deity signifies its actual presence, the Christian God is transcendent (“not of this world”, in Christ’s words), but in the interior of the Christian church He is evoked by means of symbols, i.e. the structural treatment of the church interior.

Rubenstein points out that, in order to concretise and represent an authentically Christian worldview, a plan was developed which “apparently combined the exterior Solomonic altar of ancient Israel, the circular Roman Marterium, and the axial plan of the imperial basilica”.[40] The resulting construction puts the conceptual models together in a design that combines “in one structure the architectural elements of a tomb, a sacrificial altar, an imperial judgement seat, and a meeting place for the congregation”.[41] Thus St. Peter’s becomes a complex new world that integrates many of the traditional aspects that symbolised secular power before the Christian era with the unique spiritual striving of the Christian religion to establish the kingdom of heaven on earth which in the fullness of time would be transformed into a new heaven and a new earth in which the ideal unity of heaven, the earth, God and mortals is attainable.

Conclusion

In the different epochs of the long history of mankind all architecture — especially in sacred places — has been instrumental in symbolising their builders’ worldviews and attitude to nature.[42] This is evident from the brief analyses of three disparate places of worship discussed briefly in this article in which the presence of the elements of Heidegger’s fourfold is researched. The act of building in a clearing where the unity of heaven, earth, gods or divinities (or God in monotheistic religions) and mortals may manifest has historically been mankind’s affirmation of its physicality and spirituality. The architecture of nature religions exemplifies more than mere functionality and physical construction, especially in the sense that Burchard emphasises: that it is not physically difficult to reach the Ise shrines, but that “The spiritual journey is longer.”[43] Similarly, it is not difficult to reach the temple at Delphi, but the spiritual journey towards the attainment of Apollonian ideals is also longer than the physical. And the Christian pilgrimage to St. Peter’s is equally only partially physical, but requires of the participant to become like Jesus one with God.

The Greek and Shinto sacred precincts are architectural contexts of wholeness where the human beings interact in harmony and equilibrium with the sky, the gods and the earth. In contrast, the Christian basilica’s interior space of supplication under the shelter of the dome, designed as a mimetic cosmology, offers human beings who seek the wholeness of the fourfold an essentially symbolic experience.

Notes

1 Harman (2009: 294).

2 An example of Heidegger's obscurity may be found in the way he explains the relationship between mortals and Being. Mortals, he contends, are not rulers over Being, they are "thrown" (*geworfen*) by Being itself into the truth of Being, and according to Kockelmans (1984: 36), they do "not decide whether and how beings appear, whether and how the gods, history, and nature come forth into the clearing of Being, come-to-presence or depart". It is in a space that Heidegger refers to as a "clearing" of Being that things – among which, one presumes, works of architecture are "things" (not objects: see note 2) – reveal their presence and relationship. Heidegger calls this coming-to-presence of things the happening of truth and, as mortals, human beings must accept the stewardship of the truth of Being.

Caputo (1970: 35) interprets *das Geviert* as follows: "The world is not a static structure but a process, the process of the four together. The four depend upon one another in order to be themselves; a change in one is 'reflected' in a change in the other. [...] In the idea of the 'gods' Heidegger overcomes the concept of God as the first cause; the gods are messengers of the divine, guiding and advising human activity. The view of man as a 'mortal' exceeds any sociological or biological understanding of man and takes him as a being who sees ahead into death and takes over that possibility in his life. In the foursome [more generally referred to as fourfold], the 'heavens' are viewed not astronomically but as that which charts the course of time and bestows light upon men. The 'earth' is taken not in its molecular make-up but as what sustains and supports men. Should we change one of the four we disrupt the rest."

See also Harries (2007) and Sharr (2010).

3 According to Harman (2009: 294) Heidegger refers to "thing" and "object" as opposing terms, which is unjustified.

4 Harman (2009: 295).

5 Harman (2009: 296).

6 Harman (2009: 295).

7 Harman (2009: 295).

8 Harman (2009: 300).

9 Heidegger (1949: 274). Heidegger appropriates the term "dwelling poetically" (*dicterish wohnet der Mensch*) from the German poet Friedrich Hölderlin (1770-1843), associated with Romanticism. Neither in "Bauen Wohnen Denken", nor in any other of his works does Heidegger explain what a "dwelling" (noun) should be in which "dwelling" (verb) is poetically possible. Critics attempting an exposition of the phrase "dwelling poetically" also leave the enigma unresolved. See for example Cooper (2012) and Lazarin (2008).

10 Heidegger (1959: 30 and 33). The full quotation reads: "Standing there the edifice rests on rock. This resting on the rock makes the rock yield the secret of its unwielding and yet uncompelled power of holding and sustaining. Standing there the edifice withstands the storm raging above and thus reveals the very nature of the storm in its force. The shining splendour of the stone, apparently so bright only by the grace of the sun, actually makes apparent the light of day, the vast realm of the sky, the darkness of the night. The firm towering of the temple makes the invisible space of the air visible. The unperturbed calmness of the structure stands out against the mounting waves of the sea and makes their uproar apparent by contrast. [...] The Greeks very early called this rising and appeasing in itself as a whole Physis. It elucidates, at the same time, that on which and in which man founds his existence. We call it the earth."

11 Scully (1962: 4).

12 Scully (1962: 1).

13 Karouzos in Andronicos (1975: 6). The full quotation reads: "It is as if the earth had been cleft asunder by some cosmogonic spasm; the valley is a vast and profound chasm [...]. And as soon as we reach the foot of the of the Phaedriades, at the exact spot of the Kastalian Spring, we are faced with something that appears like the chasm: the two rocks are separated by a tremendous gorge, narrow

and impassable[:] the Arkoudorema [...] as it is known today which continues all the way down to the slope, deep into the thicket."

14 Scully (1962: 100).

15 Scully (1962: 100).

16 Heidegger (1959: 63).

17 Jaeger (1958: 64).

18 Scully (1962: 100).

19 Scully (1962: 112).

20 Reynolds (2001: 339, note 21).

21 John Burchard, quoted in Tange and Kawazoe (1965: 9).

22 Watanabe (1964/1974: 26) explains the effect of the continued reconstruction on viewers: "In place of the new timbers sported by a recently reconstructed shrine, the viewer is enjoined to imagine the sanctuary as it once was. In other words, while the buildings themselves may have changed, Shinto shrines are built to retain the intent and basic design of the original architecture; it is this ancient structure as it once existed that the viewer is required to imagine."

23 Picken (1994: 309) explains the essence of the cult at Ise as very simple: "It stressed four principles: (1) the authority of the Grand Shrine [the *Geku*], (2) the sanctity of the Imperial Regalia, (3) the self-awareness of Japan as *kami no kuni* (land of the *kami*) and (4) the expression of reverence by prayer, purity, and honesty."

24 Tange and Kawazoe (1965: 37).

25 Tange and Kawazoe (1965: 25).

26 Tange and Kawazoe (1965: 34).

27 Rubenstein (1965: 84).

28 Tange and Kawazoe (1965: 51).

29 Rubenstein (1965: 81).

30 In Tange and Kawazoe (1965: 167).

31 Gian Lorenzo Bernini stated: "[S]ince the church of St. Peter's is the mother of nearly all the others, it had to have colonnades, which would show it as if stretching out its arms maternally to receive Catholics, so as to confirm

them in their faith, heretics to reunite them to the Church, and infidels, to enlighten them in the true faith" (quoted by Norberg-Schulz 1975: 287-8).

32 The terms "surface world" and "depth world" are borrowed from an anonymous author of *Meditations on the Tarot*: *A Journey Into Christian Hermeticism*. New York: Amity House, 1985: 512.

33 The *baldaccino* (baldaquin) evokes heaven. Like umbrellas held over the heads of people of high office it symbolises divine protection and favour. Thus, following an ancient custom a little ornamental roof is provided in St. Peter's over the head of the officiating priest.

34 Lavin (1968: 343-5).

35 Duvignaud (1967: 84).

36 Rubenstein (1965: 78).

37 Rubenstein (1965: 79).

38 Bultman (1967: 15).

39 These words by Pope Benedict XVI are quoted from Sparavigna (1209: 1).

40 Rubenstein (1965: 81).

41 Rubenstein (1989: 81).

42 In the Western tradition, Vitruvius (*circa* 80-15 BCE), the Roman writer, architect and engineer, respected what he called the natural correctness of buildings by stressing the importance of placement, shape and orientation of buildings, i.e. with regard to the earth and the sky.

43 Burchard, quoted in Tange and Kawazoe (1965: 8).

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Drawing and mark making in *Johannesburg 2nd Greatest City After Paris*

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In the animation film, Johannesburg 2nd Greatest City After Paris (1989), of the South African artist William Kentridge, he combines his charcoal drawings and mark makings with photography, in what he calls Drawings for Projection. This article investigates how Kentridge combines the graphic technique of drawing and trace with the photographic imprint, or the chemistry of the hand and the eye. Johannesburg and Paris are two great cities that played important roles in the private life of William Kentridge. Kentridge was born in Johannesburg and is still living there. In essence Johannesburg is a mining city with visible industrial souvenirs like the huge mine dumps, highways, billboards and mine shafts in the desolate landscape - a city built on speculation. By contrast, Paris is the city where Kentridge studied mime (1981 – 1982) at the École Jacques Lecoq and gained international exposure. With this film Kentridge remembers both Soho's capitalist interior and the isolated barren landscape of the miners and the other workers.
Key words: William Kentridge, drawing, Soho Eckstein, Felix Teitlebaum, *Johannesburg 2nd Greatest City After Paris*

Tekeninge in tyd en ruimte: *Johannesburg 2nd Greatest City After Paris*
In die Suid-Afrikaanse kunstenaar, William Kentridge, se getekende animasiefilm, Johannesburg 2nd Greatest City After Paris (1989) kombineer hy merkmaking, houtskooltekeninge en fotografie wat hy Drawings for Projection noem. Hierdie artikel ondersoek hoe Kentridge sy grafiese tekentegniek, spoor en fotografie gebruik het om 'n wisselwerking tussen oog en hand daar te stel. Johannesburg en Parys is beide groot stede wat elk 'n belangrike rol in die lewe van William Kentridge gespeel het. Hy is in Johannesburg gebore en woon steeds daar. Johannesburg is hoofsaaklik 'n mynstad met sigbare oorblyfsels van groot mynhope, mynskagte, reklameborde en hoofweë binne die verlate, barre landskap – 'n stad wat op spekulasie gebou is. Parys, hierteenoor, is die stad waar Kentridge mimiek tussen 1981 en 1982 by die École Jacques Lecoq bestudeer het en internasionale blootstelling verwerf het. Wanneer Kentridge as filmmaker verskillende raampies of stroke film saamvoeg, word die toeskouer binne sekondes vanaf die kapitalistiese interieurruimte waarin Soho hom bevind na die leë landskap van die myners en ander werkers verskuif.
Sleutelwoorde: William Kentridge, tekeninge, Soho Eckstein, Felix Teitlebaum, *Johannesburg 2nd Greatest City After Paris*

In an interview with Michael Auping (2009: 241) Kentridge stated: "My goal was to see how a drawing comes into being […] I started by filming the blank page with the idea of filming each mark as it was added. The idea was that you would see a drawing drawing itself […] changing into different images. I wasn't thinking of it as animation. I was thinking of it as drawing".

Johannesburg 2nd Greatest City After PARIS (1989) is the first in the *Drawings for Projection* omnibus of nine short animation films which was coined *9 Drawings for Projection*. Rosenthal (2009: 40) stated that although "he did not realize it at the time, he had embarked on the first great theme of his career and had found the medium through which to express his complex interests". The title of the film, the setting, the names of the two main personages (Soho and Felix) and the phallic fish in the hand came to Kentridge in a dream (Stone 2005: 21, McCrickard 2012: 27). Soho and Felix represent complementary impulses that coexist within each individual, rather than mutually exclusive types. The setting, characters and theme of this animated film have been repeated in the other animation films. Geographic and historical location are critical important elements in all Kentridge's films. His charcoal *Drawings for Projection* portrays South African society of the 1980s and 1990s against its socio-political backdrop. This essential inspiration for his contemporary art works is evident in the manipulative blending of historical periods with contemporary time, and imaginary space with known spaces.

In contrast with traditional cel-animation, Kentridge draws his characters directly on white paper. As the characters move over the drawing surface, some parts have been erased and new areas have been drawn and photographed as the process repeats itself. We are in fact watching (projecting) the creation of a drawing and the erasing thereof. The ghost images of previous drawn images remain on the paper, because charcoal seldom erases cleanly. Kentridge (McCrickard 2012: 26) stated that "the first year that [he] was doing animation [he] tried every possible way to get rid of that ghost image […] seemed to me a fault, an inadequacy in my technique". It took him some time to realise that these ghostly, cloudy images that have remained, are indeed as much part of his final work of art and that they also serve as metaphor for South Africa's predicament in the sense that erasing the past is an exercise that can never be completed. By means of these clear traces and ghost images, Kentridge connect the foregrounded signifying complex with history and with the signifiers that have been expressed.

Kentridge uses the animation technique to tell the story in consecutive camera shots and frames. By repeating and placing these still images in sequence Kentridge brings his story to life and he draws the viewer into the drawn images to decode the events. He leads the viewer to see his references and to try and decode them. The story is thus an essential part of his drawing, animation and filming process.

Film title

The viewer can relate to the specific geographic spaces through the title, *Johannesburg 2nd Greatest City After PARIS* (1989). Both Johannesburg and Paris are busy metropoles and have been immortalized in this film. Kentridge was born in Johannesburg and also spent his adolescent years there. Paris, on the other hand, can be seen as his instructor: the city where he studied and came into contact with external and international influences. This could be the reason why he wrote PARIS with capital letters in the title of his film. The title signposts two cities thousands of kilometres removed from each other. Furthermore, the title is also ironic, because Kentridge's "*Greatest"* Johannesburg merely brings into livid prominence all the scars of the mining town days. The central theme of his film is the random and rampant commercialisation of the city and how this affected both man and nature. Boris (2001: 33) stated that Kentridge's work "is insistent on its open-endedness and can be associated with other moments of history, allowing viewers of different backgrounds and experiences to identify with the narrative and the images".

The scene is Johannesburg, a city built on speculation – a landscape of mine dumps, billboards and highways. Kentridge portrays his own space – a space that comes from his childhood days - by means of maps, place names and objects. He tells his own story by means of his huge pastel- and charcoal drawings on white paper which were photographed as they developed. The drawings and images are packed with visual references to known spaces like the Johannesburg skyline and mine dumps. These visual and graphic references can be further decoded in terms of his graphic images and intertitles (almost like silent movies) that move across the screen and which act as signifiers of place and context and advance the narrative. The viewer recognises and decodes his images and drawn titles of Kentridge's references to try to understand his message. Different themes overlap in each film, but are held together by time as the bonding agent. Kentridge's graphic images contribute to his depiction of time and space and become both reality and the subject of his film.

Time and space

Film is an art form and dynamic medium with movement as its main component. Movement is only possible within the time and space (or time-space) matrix. Space is three-dimensional as well as immobile, while time can only be measured in terms of its never ending passage or sequence of events. The moving element in film transforms time and space to a more convincing reality. By means of references from his own social and political background, which he incorporated into his graphic and filmic works; Kentridge qualifies as a scrupulous visual commentator. To this end he had a good visual vocabulary – metaphors for the reality of daily living. Kentridge's use of the film as medium effectively erase and transcend the limits of time and space. Time is pliable and can be modelled or controlled with precision with film as medium. He manipulates the action, his time, the viewer's time, his emotions, and the dramatic flow of the film. Time is usually contained within a single frame. Kentridge manipulate time by means of filmic montage resulting in movement from one frame to the next. He makes use of time, slow motion, high-speed motion or frame freeze to underline his message. Through these techniques time transforms to a new dimension and message without losing the viewer on the way.

Rhythm and emotional experience go hand in hand – influenced by time just like the real world - minutes, hours, days, seasons, and life - an illusion of the world on film. Each film follows its own pace by means of the drama and frame of mind. The cinematographer decides what is important for the storyline of the film and what must be left out must know the rhythm of his film – each shot or part thereof; the timeframe (action) will set the pace. One becomes accustomed to a particular space through the senses of sight, hearing, feel and smell. For this reason spaces may be seen as series of visual/sensual impressions. In the Kentridge films the spaces portrayed occasionally gives one the impression of real spaces instead of just backdrops for characters, their worthiness or their actions.

Kentridge portrays his characters within his known urban landscape space of Johannesburg. He is very aware of his environment which had a major influence on his life. He remembers how Johannesburg changed before his eyes as a living space. During the fifties high steel gates were erected in Houghton, a suburb of northern Johannesburg - where the artist still lives. During the 1976 uprisings two-metre high walls with nails on top were added. In 1985, when the first *State of Emergency* was announced in South Africa, razor wire was added on top of this. These walls were not broken down with the unbanning of banned persons and organisations, but were topped with electric fencing.

What does the space look like? How is it arranged? The action takes place, for example in the city of Johannesburg, overlooking the highway, around mine dumps, next to the brazier and even inside Soho's mansion. Place names like Johannesburg and Paris may replace unnecessary space compositions. According to Vandermoere (1982:128), "[…] the simple naming of a place may replace a lot of qualifications. The reader knows that New York is not the same as London, Paris or Moscow". The inhabitants of a city may also qualify a space. The description and qualification of different spatial units may not always be correct. Big cities, rural villages, streets and houses all have their own set of common, distinctive features. The more precisely a space is portrayed, the more specific features it will have in common with other places. Although the drawings of the urban Johannesburg landscape can be perceived and naturalistic, Kentridge does not try to draw specific geographical or moral points but rather approaches and draws the urban landscape and veld with things other than pure nature.

Does this contain known or unknown spaces? Big or small? The answers to these questions will decide if the space of the art work has its own right to be part of something else, like the artist's frame of mind or his social surroundings. The film must be able to survive within the idea thereof - in the viewers' thoughts and dreams (time and space), because they transcend from one space to another by means of their thoughts or imagination. When the cinematographer joins different frames or filmstrips by means of montage or when a far shot is replaced by a close-up camera shot, the viewer will be moved from one space to another.

Character

Characters are known by their characteristics, which is a system of elements that are unique to a particular person. A universal characteristic of all people is that everyone has a personal name. Character is an important element of any narrative structure. Kentridge takes his characters from all walks of life – from the poorest of the poor right up to the rich and famous - beggars, prostitutes, miners, alcoholics, men in evening wear and social outcasts.

The film *Johannesburg* starts by introducing the *dramatis personae*. The main characters are central to the text around which other happenings are scheduled. The main protagonists in this film are Soho Eckstein and his "Weltschmerz alter ego" (McCrickard 2012: 17) Felix Teitlebaum, who portray different aspects of the artist. The third main character, is the voluptious Mrs Eckstein. Kentridge concentrates mainly on the differences between characters, character development (especially emotional growth), and the characters' mutual relationships. His characters do not speak an auditive language. It is rather the image or visual act that 'speaks'. For Kentridge a single image 'speaks' more than a thousand words, and he further enhances the visual image with the addition of suitable music and sound effects.

Without conflict there is no drama, and without characters there is no conflict. Drama may thus be described as the action or conflict between the various characters. You may ask yourself who these characters are and what they portray, but unfortunately there is no simple answer to this question. Kentridge's complex expressiveness combines both satire and allegory with his own personal expression. The meaning of the artist's characters lies in each viewer's own decoding and association with the characters.

Soho Eckstein

The first character to appear in *Johannesburg* is the successful Johannesburg capitalist, industrialist and mining magnate, Soho Eckstein. He smokes his cigars and wears his characteristic pinstripe suit, even in bed. He manipulates the world by means of his monetary wealth. Kentridge uses Soho as a symbol of capitalist greed and corruption. This character possibly derives his name from Hermann Ludwig Eckstein a particularly vicious *Randlord* who lived at the turn of the 20th century. Cartwright (1965:70) stated that Hermann Ludwig Eckstein "[...] was, first and foremost, a business man who never learned to suffer fools gladly […] he was also a man of great charm, whose geniality and tact made him the ideal company chairman. On the Witwatersrand Eckstein had as much prestige as Rhodes had at Kimberley". Soho not only resembles himself, but also his paternal grandfather, Morris Kentridge – see his early linocut, *Muizenberg 1933*

(1976), of his grandfather sitting on the beach in Muizenberg, Cape Town, dressed in his typical three-piece pinstriped suit (McCrickard 2012: 76-77).

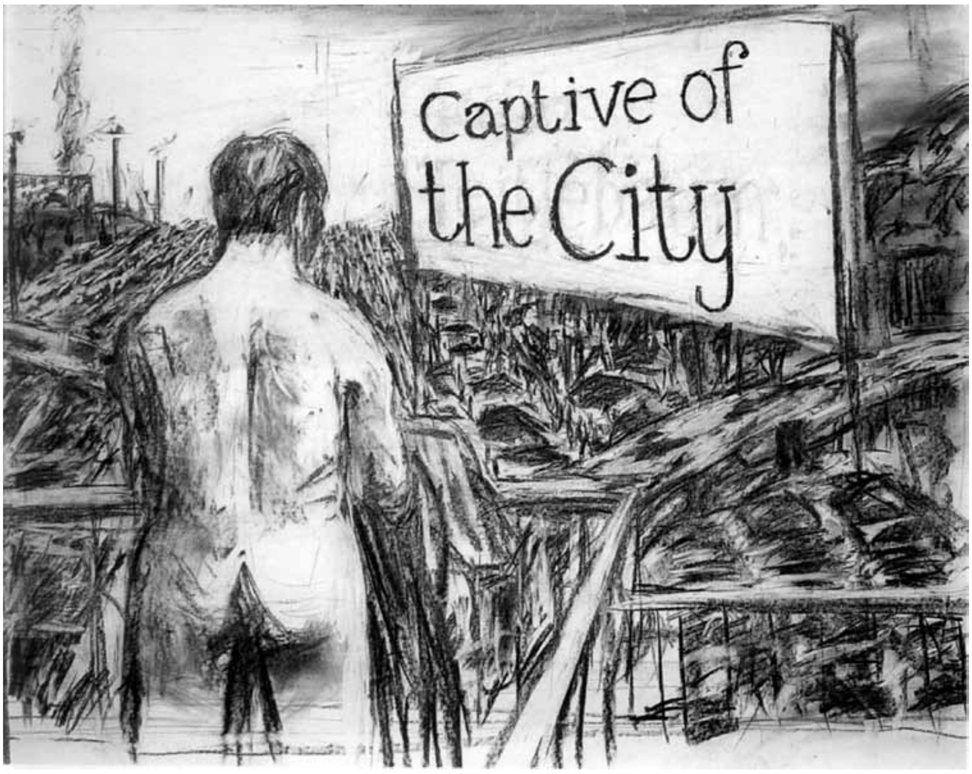

Figure 1
Still image from William Kentridge's, *Johannesburg 2nd Greatest City After Paris* (1989), showing Felix as 'Captive of the city'.

Felix

The next character to enter the film space is Felix Teitlebaum, Soho's antithesis. Felix is a partial self-portrait of Kentridge (McCrickard 2012: 77). In sharp contrast with Soho's swagger, Felix is always portrayed as exposed, vulnerable, sensitive and naked. Felix is caught in desire, defaulting innocence, voyeurism and exclusion. Kentridge uses Felix to portray his relation with reality and coin him on a giant billboard in the landscape as, *Captive of the City* (see figure 1), while Felix stares at the flow of traffic on the highway interchange below. He symbolises not only Kentridge who cannot escape from the city of Johannesburg, but also Eckstein's alter ego and conscience. Soho and Felix are thus "effectively two halves of the same character" (Rosenthal 2009: 41, McCrickard 2012: 77) and are drawn in his exact likeness.

Kentridge jibes at accepted conventions by always portraying Felix naked in contrast to Soho, which he dresses in a pinstripe suit. Convention dictates that one must wear certain clothes for a specific function and behave in a certain manner towards minors. Felix is aware of his bourgeois background in contrast with the poor black mine workers. A class war is clearly signalled by the juxtaposition of characters, scenes and subjects.

In contrast with accepted norms it is more important for white men to be clothed, while white women are frequently portrayed in the nude. The female form (nude or clothed) is usually an element of beauty. Clothes are so well adapted to her bodily attributes that she can send cultural messages with her body regardless of whether she is clothed or not (Kent, 1985:90). Virginia Woolf stated that men's clothes have a much more important function than ladies' clothes, because they lend dignity and status in the context of western social convention. In recognition of this principle Soho is dressed in a pinstripe suit to mark his authority. There is a reason for Felix's nudity. When he is placed within a specific space there is no reference to the phallus, but rather to his behind (see figure 1). It is clear at a glance that Soho and Felix have opposite views about their surroundings and that this must lead to conflict between them. Felix is a much more complex person than Soho. The potential of the narrative medium has given Kentridge the opportunity to translate these different and contrasting worlds into his own unique visual language.

Mrs Eckstein

The third persona to be introduced is Mrs Eckstein. She is portrayed in a huge perspective space that combines elements of both a public swimming pool and a theatre. The frame intertitle, *Waiting*, informs the viewer that Mrs Eckstein is indeed for ever waiting. Her husband, Soho Eckstein, neglects her while he amasses more fortunes. In the meantime she has become the victim of his ambition. She might also be waiting for her own fulfilment. By the end of the film she has become the central catalyst in Soho's personal redemption. Because she waited interminably for Soho's arrival, she has taken Felix Teitlebaum as her lover. With this action she binds the narrative not only to a whole, but also creates a point of conflict. However, she remains an intellectual solution. The reason why someone falls in love with her, or asks her to return remains a mystery for the viewer.

Anonymous character

The last persona to enter the film action is not formally introduced by a frame title or billboard. For the sake of this discussion one can call this homeless character *Harry*. He is dressed in a jacket with a distinctive herringbone pattern. He moves on crutches towards his brazier where he stops to warm himself. He stands as a symbol of the oppressed masses (miners) and the destitutes in the background. Harry's stance reminds the viewer of a figure in William Hogarth's (1697-1764) *Industry & Idleness* series (twelve engravings). The Harry figure became the symbol of hard labour. (Godby, 1990: 84). William Kentridge made eight etchings for his *Industry and Idleness*-series.

Drama and conflict

The juxtaposition of characters in a drama leads to conflict (clashes) between them in that one crisis usually leads to the next, thus building up to a conflict situation within the dramatic action. Conflict can be labelled as clashes that happen when people with opposing ideas confront each other. Conflict is thus the central distinctive feature that provides the essential impetus of all drama. Conflict builds up towards the last big crisis, or climax, from where the dramatic action takes a much slower pace towards the end of the drama.

The conflict in Kentridge's animation films arises between Soho, Mrs Eckstein, and her lover, Felix Teitlebaum, because of their clashing personalities, ideals and depictions – Soho is always depicted from the front dressed in his famous suit, Felix in contrast is always naked and mostly seen from behind. Soho and Felix have opposite ambitions: Soho forms and builds a city from nothing, while Felix demolishes the foundation and transcends their new dreams. More conflict builds up through the course of the film as both men are in love with Mrs Eckstein. A second subplot breaks the narrative from time to time. Each and every film frame can stand on its own, but because of their filmic sequence they are joined together to form the complex narrative. Once the characters have been introduced the scene is cut and followed by an unaccountable scene of a bath with running water. A wide variety of household items like forks, cups and glasses, are thrown out of the bath. The narrative happens around the lilting and lively rhythms of the 78 rpm soundtrack of Duke Ellington while the characters are exposed to each other.

The next scene starts with the greedy industrialist Soho Eckstein – dressed up in his pinstriped suit, his fat fingers clenching a thick cigar, which are both symbols of his extreme wealth. The intertitle, *Soho Eckstein Takes On The World,* introduces the viewer to Soho as employer of the masses. His German surname, Eckstein, can be translated to "cornerstone" which represents the first stone or starting place in the construction of a monumental building. In the meantime a hammer- and sickle fly from his typewriter. These are symbols of dispossession: Soho reacts to these impulses by throwing objects from his reality towards Harry's urban landscape. A meowing cat runs out of the scene. Kentridge has started to marginalize mechanics, depicting it not only as degraded devices of control but also to investigate the limits of vision.

The scene changes to Felix's bathroom where the bath is overflowing. While Felix relaxes in his bath he philosophises and pages through a flipbook of crude erotic images depicting special moments with Mrs Eckstein. Benezra (2001:20) stated that "he [Felix] does so through a notebook of drawings that he holds and that evolve through correction and erasure in just the same way Kentridge's drawings for projection do". The next intertitle, *Felix Teitlebaums anxiety filled half the house*, appears like this on the screen while he "showers her with [his] erotic attention" (Rosenthal 2009: 40). His anxiety fills half the house and overflows the world till all is destroyed, thus gluing together the country's memory of abuse. Felix listens to the world with headphones. He tries to perform within the material world (Soho's domain) and to develop an internal sensitivity as an alternative way of life. He represents Kentridge as a witnessing artist. The narrative jumps between scenes, showing Soho's greed and the development of his wife's love affair with Felix because he neglects her while he works at building his empire. The coupling of Felix and Mrs Eckstein is portrayed by the following metaphorical acts: he licks and kisses the palm of her hand, giving her a seal of love in the form of a fish. The kiss changes to a small phallic fish (which is part of his thoughts) that starts swimming in her hand and then jumps through the air. The fish takes on a new life (personified) and joins the two lovers in the sensual element, water. Love and the dainty little fish are exactly the same thing for Soho - the charcoal fish writhes sensually in their hands (see figure 2). In language an example of a metaphor would be: love is a fish. The animation-metaphor lets a fish swim from the man's mouth to the woman's when he kisses her.

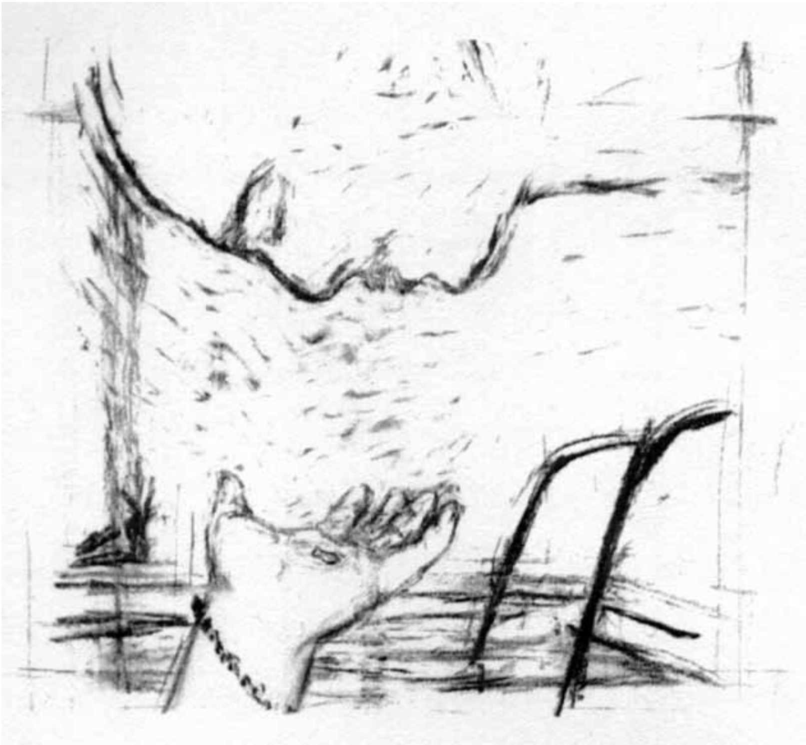

Figure 2
Still image from Kentridge's film, *Johannesburg 2nd Greatest City After Paris*, (1989), depicting Felix and the fish in Mrs Eckstein's hand.

Water as elemental power is traditionally seen as a symbol of life. The symbolic meaning of water has developed from its daily uses. Water is used for example as a solvent, a detergent, and a substance in which different elements are joined. Water is also a very important element in the life of a fish. Within the context of this film water as an element gets a new meaning because it becomes a medium for sensuality and freedom. Water is a very strong element on both a cultural and a scientific level. The fish symbol is also repeated in Kentridge's other animation films. Both the fish and the fat cigar between Soho's fingers have been portrayed in the semblance of a phallus. The fish and the cigar here resonate with each other at the paradigmatic level of decoding as phallic images. The poetic quality of Felix and Mrs Eckstein contrasts starkly with Soho Eckstein's greed and materialism. Mrs Eckstein rises as central catalyst in his personal freedom. While Soho sits at his table, he becomes aware of the love affair between Felix and Mrs Eckstein by means of the piercing sound of a ringing telephone. The next intertitle, *Rumours of a Different Life*, appears on the screen. Soho Eckstein, mining magnate, is shown in the process of aggressively buying everything that comes his way with a view to eventually taking over the world. Soho buys almost half of Johannesburg.

Soho's empire is built from nothing and within seconds the screen is filled with thousands of miners by means of the animation medium. Kentridge already used the procession theme in 1987 with his drawings for the Standard Bank National Drawing Competition. In *Johannesburg* he adds a few prominent figures to the procession walking through the barren Highveld landscape outside Johannesburg. The procession starts at the bottom left corner, as in the comics. The procession walks through the barren landscape with a person carrying a primus stove as a symbol of survival. Kentridge's creativity is underlined by the magic qualities of the animation medium. The landscape is overwhelmed by the procession of urban poor. The desperate plight of the poor is accentuated by the music of the *South Kaserne* choir (Godby, 1992; no page numbers), while Soho tries to keep his ears covered by his hands.

The drawings that Kentridge films, remind one of the epical work of the Russian revolutionary director, Eisenstein. Kentridge portrays the resemblances between the Russian revolution and the transition period within the South African milieu. This is why his concern with his present surroundings is a quest for meaning in his work. A next title is added to the screen: *Soho Feeds the Poor*. This leads the narrative in a new direction. Soho sits alone at the table loaded with food. He eats with ravenous greed (see figure 3a). Eventually he feels guilty. He starts pelting the poor with scraps of food – both feeding the poor and killing their leaders. McCrickard (2012: 26) stated that "Kentridge shifts Soho's arms across the page, leaving shadow states (ghost images) of each arm position in a charcoal trace" across the drawing. The same way that Soho manipulates his world, Kentridge also manipulates his medium – he draws a scene just to destroy it with his potent eraser. Soho is a grotesque character who reigns supreme over his human empire when he sits at his desk-cum-landscape (see figure 3b) while his workers adore him like machines and bring the ore to the surface and march through the landscape.


a


b

Figures 3 (a & b)
Two still images of Soho: (a) sitting at his table eating and (b) sitting at his desk-cum-landscape watching as the procession march through the landscape from Kentridge's film, *Johannesburg 2nd Greatest City After Paris* (1989).

The vast scale and free but highly skilled use of the charcoal and pastel drawing mediums and erasure thereof add to the emotional feel of the procession of the poor that move over the screen – these images remind one of the inhuman handling of both workers and miners. There is a strong resemblance to social satire, a dramatic and theatrical background that reminds one of the cabarets. Lights and lamps are both theatrical accessories and eyes or observers that are always there. Soon there is nothing left in the landscape. As the poor and their leaders disappear, Felix walks naked through the landscape and confronts Soho with his actions. Soho produces a fish as proof of Felix's love affair with his wife. Felix and Soho hit each other out of the scene.

A shelf structure followed by a swift, macabre scene with disembodied heads inside these shelves which refer to Kentridge's earlier, powerful drawing *Casspirs Full of Love* (1989) (see figure 4). These stacked heads are inspired by Tony Cragg's *Inverted Sugar Crop* (1986) and the image was repeated in Kentridge's film *Mine* (1991) where the miners were sleeping in kampongs underground.

Figure 4
William Kentridge, *Casspirs Full of Love*, 1989, Etching, 147 x 81.5 cm, Collection Johannesburg Art Gallery (source: http://www.terminartors.com/artworkprofile/Kentridge_William-Casspirs_Full_of_Love).

Then Mrs Eckstein appears from behind these shelves with a towel over her shoulder, almost as if she has come from the swimming pool. When she moves in front of the shelf the towel changes into a massive fish and all proof of destruction is wiped out. Kentridge shows in this film that materialistic concerns are much more important than human relations and uses this perception as the central theme of his narrative. Signs, symbols and metaphor add to the narrative content. The scene moves to a more every day, grimy industrial landscape with a swimming pool surrounded by a fence. Soho and Felix are inside the pool, having their final club fight almost like Goya's *Duelo a garrotazos* (1820-1823). Felix wins this fight. The film ends with the procession of the poor proletariat who march and protest for their human rights, while Soho lives out his greed and the triumphant music reaches a climax.

Conclusion

The political stresses act as backdrop for the main characters' conflict in this animation film. The demands of the poor influence the narrative, but the central theme is still the competition between Soho and Felix for Mrs Eckstein's hand. When Soho asks Mrs Eckstein to come home, the sky turns black above them. In this modern fable love vanquishes money. The story is set within the socio-political context of apartheid governed South Africa in the late 1980s and the film is spawned with images of the dispossessed and the disenfranchised. In the animated film *Johannesburg* Kentridge portrays both South Africa's ironic acceptance of the apartheid situation and the fate of its inhabitants. The time and space themes are further explored in his later so-called *Drawings for Projection*-films such as *Mine* (1991), *Monument* (1990), *Sobriety, Obesity & Growing Old* (1991), *Felix in Exile* (1994) and *The History of the Main Complaint* (1996).

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