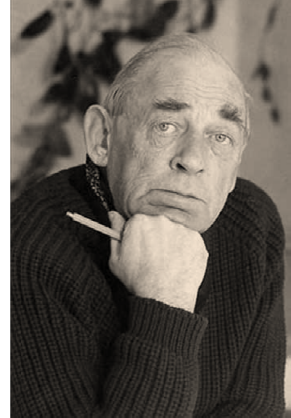


13.10 APPENDIX J

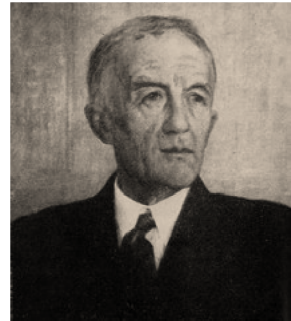
PRÉCISED BIOGRAPHIES OF IMPORTANT PERSONALITIES RELATED TO THE STUDY

AALTO, Hugo Alvar Henrik (1898-1976) was a Finnish architect who developed an organic modern architectural style in contrast to the homotopic formality of the CIAM grouping of 1928 (Porphyrios, 1982, St. John Wilson, 2007 and Pelkonen, 2009).



<http://mit81.com/baker/content/alvar-aalto> [Accessed: 12/04/2012].

BAKER, Sir Herbert John (1862-1946) was born in Kent in England and was articled to various English practices. He came to South Africa in 1892 and completed alterations to, amongst others, Cecil John Rhodes's house (later Groote Schuur). He is most famous for the Union Buildings in Pretoria, completed for the Union of South Africa in 1910, in which he displayed a regionalist Classicist sensibility, particularly in the use of materials (Keath, 1994 and Greig, 1970).



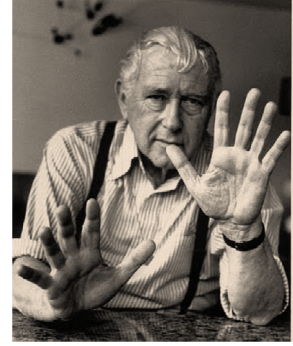
http://ookaboo.com/o/pictures/topic/2560193/Herbert_Baker [Accessed: 11/04/2012].

BIERMANN, Barrie (1924-1991) graduated as an architect from the University of Cape Town in 1948, receiving the first Helen Gardner Memorial Prize and undertaking a tour of study in Brazil in 1949. He was a long time member of the staff of the Department of Architecture at the University of Natal, advocating a regional approach to design. He travelled to Brazil in his youth and displayed an affinity for the Cape Dutch style, which he researched and wrote on extensively. He also developed a fascination with African architecture through his travels. (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2151&countadd=1> [Accessed: 10/04/2012 07:41]). Biermann encouraged Fagan to pursue a study on *brakdakke* (flat roofed buildings) in the Karoo region of South Africa (Fagan, G.T. and G.E., 2009).



Barnett, 1992:1.

BREUER, Marcel (1902-1981) was born in Hungary and studied at the Bauhaus from 1920 to 1928. During this time he became master of the carpentry shop honing his furniture making skills. Thereafter he practiced architecture in Berlin for three years and later spent two years in England before he left for the United States of America in 1937. He taught architecture at Harvard at the invitation of Walter Gropius with whom he also practiced in Cambridge, Massachusetts (Breuer and Blake, 1955). His architecture is characterised by Modern Movement forms and attenuated spatial organizations that are tempered by contextual influences. Breuer softens the Modern Movement material palette with stone and timber. There are many similarities to Fagan's approach in the way that Breuer has mediated Modern Movement influences in a new context.



<http://centralbranchlibrary.blogspot.com> [Accessed: 16/04/2012].

COLE BOWEN, Robert Edward (Coley) (1915-1952) was born in Winburg in the then Orange River Colony. He started his architectural studies at the Department of Architecture at the University of the Witwatersrand in 1923, but due to family commitments left and later attended part-time classes in Pretoria, registering as an architect in 1928. He ran a private practice from 1945 to 1953 and was also an influential senior lecturer at the University of Pretoria when Fagan studied there



(<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=157&countadd=1> [Accessed: 19/07/2008. 09:44]).

<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=157&countadd=1> [Accessed: 10/04/2012].

CONNELL, Paul. OBITUARY (1915-1997) was appointed the first Professor of Architecture at the University of Natal in Durban in 1949, one of the youngest professors ever to be appointed to the University, aged only 34. He was born in York, England. He studied architecture at the University of the Witwatersrand, was a student member of Martienssen's Transvaal Group and served as its secretary at the time of inviting Le Corbusier to the Town Planning Congress of 1938, the year Connell. After joining the staff at UCT, he was appointed a founder member and first Head of the Architectural Division of the National Building Research Institute of the CSIR in Pretoria. Under his tenure the Natal School of Architecture established the degree course in Architecture which then became recognised by ISAA, RIBA and ARCUK. Subsequent to a Carnegie sponsored tour to USA, Connell invited to Natal, Buckminster Fuller, who in 1958 together with students, carried out a geodesic research project inspired by the indigenous Zulu indlu or beehive hut. Connell relinquished the Chair of Architecture in 1964 to take up the post of Planning and Development Officer to the University of Natal, and subsequently at Technikon Natal. Paul Connell was a gentleman, highly intelligent yet self effacing. Because of his religious

convictions, his later years were extremely private. (Croft, 1997:1)

COSTA, Lúcio (1902-1998) was a Brazilian architect who influenced the work of Oscar Niemeyer. He was responsible for the development of a plan for Brasilia in 1957 (Frampton, 1996:182) and the development of a Modern Movement architecture in Brazil. He worked with Le Corbusier on the Ministry of Education building in Rio de Janeiro in 1936 (Frampton, 1996:254).



http://www.starbacks.ca/~augusto_areal/builders_of_brasilia.htm [Accessed: 12/04/2012].

COWIN, Douglas Maurice (1911-?) was born in Pretoria, South Africa and received his architectural education in Liverpool, England. He formed a practice in Johannesburg with Ernest Powers (1877-1956) and Thomas Ellis (1887-1940) and adopted a contrary attitude to the architecture of the Martienssen group, opting for more regional and climatically appropriate solutions (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=317&countadd=1> [Accessed: 10/04/2012 19:49]).

EATON, Norman Musgrave (1902-1966) was born in Durbanville in the Cape, trained at the University of the Witwatersrand, apprenticed with Gordon Leith and caught the eye of Herbert Baker who nominated him for membership of the Royal Institute of British Architects (RIBA). Eaton displayed a sensitivity for context and the materiality and detailing of African architecture, while the Cape vernacular greatly influenced his work. (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=450&countadd=1> [Accessed: 19/07/2008 09:41 and Harrop-Allin, 1975]).



<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=450&countadd=0> [Accessed: 12/04/2012].

FASSLER, John (1910-1971) was a student, lecturer and eventually professor of architecture at the University of the Witwatersrand (Wits), succeeding prof. Geoffrey Pearse in 1948. He assisted Pearse with drawings for the seminal work *Eighteenth century architecture in South Africa* and designed the John Moffat architecture department building on the Wits campus in the 1950s (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=493&countadd=1> [Accessed: 10/04/2012 19: 57]).

FOX, Revel Albert Ellis (1924-2004) was educated at the University of Cape Town and was influenced by his Scandinavian work experience and restoration projects undertaken in the Cape (Fox, 1998). His seminal domestic work of the 1950s and 60s brought together these two influences in a unique albeit restricted architectural manner. Fox's descriptive text *Reflections on the making of space* was published following the exhibition of his work at the Sophia Gray Memorial Lecture of 1997. This lecture series was instituted by the Department of Architecture at the University of the Orange Free State and is probably the best example of public exhibition of the body of an architect's work. It has, unfortunately, resulted in only one publication.



<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2140> [Accessed :11/04/2012].

"FURNER, Stanley (1892-1971) trained in Britain at the Architectural Association and studied at the Slade School for a year. After the 1914-18 war he lectured at the Bartlett School for three years, becoming acutely aware of the new architectural developments of the time. In 1925 he came as a lecturer to the Witwatersrand School of Architecture, leaving in 1929 to become a partner in the practice of Kallenbach and Kennedy. Pursuing modern architecture with conviction, he was greatly impressed by Frank Lloyd Wright, Otto Wagner and Le Corbusier, whose early works were just appearing. Furner's first works adhered to a stylized classicism, but he soon moved away from classical forms and motifs. The Plaza Cinema [in Johannesburg] is probably the first significant modern building in South Africa. Though essentially modern, it retains residual classicism in its general proportions, its vertical fins like a giant order, and in its cornice. This building stands between classicism and uncompromising modernity; it heralds the new, yet nostalgically clings to the old" (Cooke, B.S., 1985a). (Furner and wife Mollie taken outside Meikleour, Dorking, Surrey which was the family home of James Gibson, father of Mollie.



<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=553&countadd=1> [Accessed: 10/04/2012].

(<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=553&countadd=1> [Accessed: 10/04/2012 20:20]).

GRAY, Eileen (1878-1976) was an Irish born designer and architect who completed most of her work in France. She synthesised a contextual sensitivity and the "pure, minimal lines of Modern Movement aesthetics with a sense of comfort, practicality and wit" (Constant, 2007).

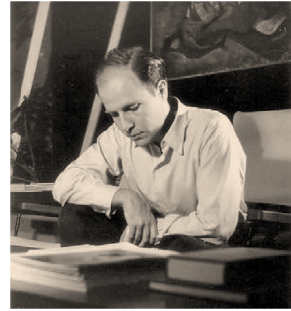


(Constant, 2007).

GREIG, Doreen (1943-) became the first woman President-in-Chief of the Institute of Architects in 1971 (<http://ancestry24.com/status-of-women-in-south->

africa/ Accessed: 11/04/2012 10:58). She has written extensively on South African Architecture, particularly on the work of Sir Herbert Baker.

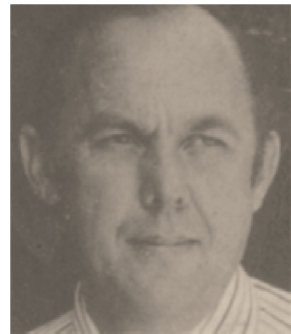
GUEDES, Amancio d'Alpoim Miranda (Pancho) (1925-) was born in Lisbon, Portugal and received his architectural education at the University of the Witwatersrand and the Escolas das Belas Artes in Porto, Portugal. He practiced mainly in Maputo, Mozambique before becoming the chair of architecture at the University of the Witwatersrand. His architecture is a synergy between the orthodoxy of the Modern Movement, the organic traditions of his native Portugal, and his artistic and sculptural pursuits (Guedes *et al*, 2009).



<http://www.guedes.info/abcontfram.htm> [Accessed: 10/04/2011].

HALLEN, Hans Heyerdahl (1930-) was born in South Africa of Norwegian parents. He studied at the University of Natal, in London and in Rome. He later taught at the University of Natal and practiced with Danie Theron (ex head of the School of Architecture at the Nelson Mandela Metropolitan University in Port Elizabeth, South Africa). The work of the practice, Hallen Theron and Partners, attempted to relate the forms and structures of buildings to site, social context, and appropriate construction method.

(<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=1971&countadd=1> [Accessed: 11/04/2012 11:25]). The firm often produced a regionally inflected white-walled architecture reminiscent of the Cape vernacular and were influenced by the teachings of Barrie Biermann. Hallen now resides in Australia.



<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=1971&countadd=1> [Accessed: 10/04/2012].

HANSON, Norman. (1909-1991). "Studied at the University of the Witwatersrand (1926-31), his dissertation inspired by Constructivism. Opened Hanson, Tomkin and Finkelstein (1932); was central in the emergence of the Transvaal's International Style. Practised until 1963. Professor at Manchester (1963-71). Gropius and Mies influenced his earliest work; in this building Le Corbusier dominates. It has the typical vertical organization of a freely planned ground floor with piloti, several storeys of flats and an extensive solarium. The alternation of deep balconies with glazed porches is reminiscent of Corb's Immeuble Villa. The flats have curving walls and retain the spatial virtuosity of the facade. They are planned with great care, revealing Hanson's programmatic intention to provide real amenity for multi-storey living, with generous balconies and sleeping porches outside bedrooms. After World War II, his work changed to a weightier, intricately detailed, classicist mode which he saw as more rational and socially acceptable" (Cooke, J. 1985).

HÄRING, Hugo (1882-1958) was a German architect who initially shared offices with Mies van der Rohe in Berlin. He (and later Hans Scharoun) "believed in the ultimate primacy of function ... he sought to transcend the primitive nature of mere utility by evolving forms from a more profound understanding of the program ... however, his attitude to massing was often naively imitative of biological form (Frampton, 1996:122). Häring was one of the architects that St. John Wilson (2007) refers to as deferring from the direction of the 1928 CIAM congress.



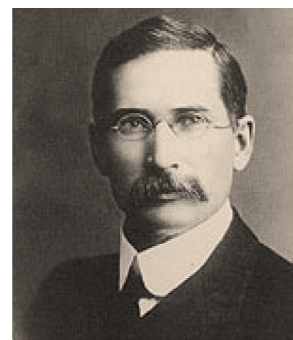
<http://www.architetturaorganica.org/architetturaorganica/ARCHITETTURA/EUROPA/HugoHarin gllmondononeancoratuttofinito.htm> [Accessed:12/04/2012].

HEIDEGGER, Martin (1889-1976) was a German philosopher whose work concentrated on ideas of conscious experience to understand our state of being. His most famous architecturally related treatise was entitled *Dwelling, Thinking and Building* and was published in 1951. His "work is perhaps most readily associated with phenomenology and existentialism, although his thinking should be identified as part of such philosophical movements only with extreme care and qualification. His ideas have exerted a seminal influence on the development of contemporary European philosophy. They have also had an impact far beyond philosophy, for example in architectural theory" (<http://plato.stanford.edu/entries/heidegger/>. Accessed: 12/04/2012 12:55).



<http://www.philosophypages.com/ph/heid.htm> [Accessed: 12/04/2012].

HERZOG, James Barry Munnik (1866-1942), a trained lawyer, was Prime Minister of the Union of South Africa from 1924-1939 and leader of the United Party 1934-1939 (Muller, 1984). In 1938 Fagan's father became minister for Native Affairs in Herzog's cabinet.



<http://www.sahistory.org.za/people/james-barry-munnik-hertzog> [Accessed: 12/04/2012].

HILBERSEIMER, Ludwig (1885-1967) was a German architect/planner most closely associated with the architectural programme at the Bauhaus (Frampton, 1996:129). Hilberseimer taught at the Bauhaus Dessau from spring 1929 to April 1933. He began his teaching activities at the Bauhaus as the head of building theory and taught the building design course. He later became the teacher of the seminar for residential building and urban development (<http://bauhaus-online.de/en/atlas/personen/ludwig-hilberseimer>. Accessed: 12/04/2012 13:02). Pius Pahl was instructed by both Hilberseimer and Mies van der Rohe.



<http://bauhaus-online.de/en/atlas/personen/ludwig-hilberseimer> [Accessed: 12/04/2012].

HOWIE, W. Duncan. Started studies in 1930 at Wits, worked for Hanson, Tomkin & Finkelstein in 1934 (his 4th year of study), where he prepared drawings for the Brookstone pool, and worked on College Mansions (1934) and Hotpoint House, especially the detailing. Graduated in March 1936 with the Degree of Bachelor of Architecture – with distinction. Appointed Junior Lecturer at Witwatersrand University School of Architecture in 1936. He also taught part-time at the Pretoria School of Architecture. At Wits he moved up through the ranks, to Lecturer, Senior Lecturer, Associate Professor, and – after the retirement of John FASSLER – he was promoted to full Professor and Head of the School (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2039&countadd=1> [Accessed: 11/04/2012 11:35]).

JACOBSEN, Arne (1902-1971) was born in Copenhagen, Denmark. An initial Classical training at the Royal Danish Academy of Fine Arts was tempered by visits to Le Corbusier's l'Esprit and Melnikov pavilions, and the discovery of Mies van der Rohe and Walter Gropius's work on a visit to Berlin. These influences eventually developed into a Nordic functionalism – architecture sensitive to place and the needs of modern man (De Corral, 1955:13).



<http://eggchair.eu/egg-chair-history> [Accessed: 12/04/2012].

JAPHA, Derek and Vivienne. The Japhas were both lecturers in the Department of Architecture at the University of Cape Town in the 1980s and early 1990s. Vivienne became only the second woman president of the South African Institute of Architects and died in an unfortunate accident while performing duties for that organization in China in 1999. Her husband became Deputy Dean of the faculty of Engineering and the Built Environment at the University of Cape Town. A large part of their work, together with Fabio Todeschini, focused on

research, practice and policy related to the conservation and development of built heritage

(<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=3023&countadd=1> [Accessed: 11/04/2012 17:47]).

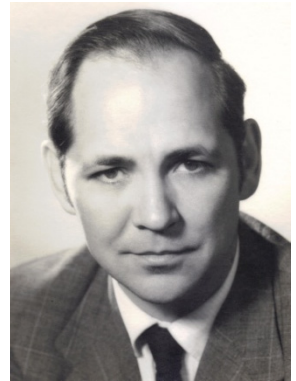
JOHNSON, Philip (1906-2005) and HITCHCOCK, Henry-Russell (1903-1987) compiled a book to record the International Exhibition of Modern Architecture, held at the Museum of Modern Art in New York in 1932. The exhibition concentrated on stylistic commonalities between Modern Movement architectures in different parts of the world (Hitchcock & Johnson, 1932).



Philip Johnson.

http://www.encyclopedia.com/topic/Philip_Cortelyou_Johnson.aspx [Accessed: 12/04/012].

JOOSTE, Karl J. (Karel) (1925-1971) was a University of Pretoria graduate and contemporary and lifelong friend of Fagan's. As a student he worked for Norman Eaton and after qualifying with Philip Nel. His most famous building is the Aula at the University of Pretoria and his architecture was a mature synergy of Modern Movement and Brazil Builds influences and the context and materiality of the Pretoria region (Jooste, 2008).

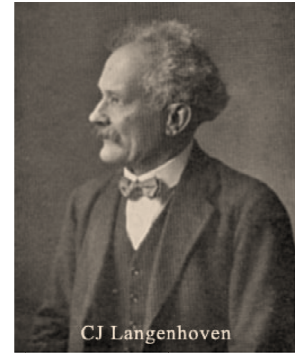


(Photo courtesy of Johan Jooste Architect, 2012).

KANTOROWICH, Roy (1916-?) was born in Johannesburg and educated at King Edward VII school, Johannesburg. He studied architecture at the University of the Witwatersrand from 1934 until 1938. He spent twelve months working in the office of A.J. Stewart (1937-1938) and two months in D.M. SINCLAIR's office, graduating in 1938. As a fourth-year student, working in Stewart's office, Kantorowich designed the Halfway House Hotel, on the old Johannesburg-Pretoria road. In 1939 he received a postgraduate scholarship to continue his studies for a further two years and appears to have gone to America for a time (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=870&countadd=1> [Accessed: 11/04/2012 11:49]).

LANGENHOVEN, Cornelis Jacobus (1873-1932) is best remembered for his penning of the pre-democracy South African anthem "Die Stem" (The Call). He was a fierce proponent of the Afrikaans language and one of the youngest protagonists of Afrikaans culture and writing

(http://www.andiquote.co.za/outeurs/CJ_Langenhoven.html [Accessed: 10/04/2012 18:31])



<http://www.cjlangenhoven.co.za/gedenklesing.php> [Accessed: 10/04/2012].

LEITH, George Esselmont Gordon (1886-1965) worked for Sir Herbert Baker and is regarded by Eaton as the link between Classical and Modern architectures in South Africa. Born in South Africa, he trained at London's Architectural Association. As the first recipient of the Herbert Baker Scholarship, he spent two years at the British School in Rome where his studies of the Flavian Palace earned international interest. He lectured at the A.A. School and later assisted Baker in his design of the Union Buildings. In 1920 he started his own practice. Prototypes for his early buildings were the palazzi of Verona and the thermae of ancient Rome (Cooke, B.S. 1985b).



<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=963&countadd=1> [Accessed: 10/04/2012].

LE ROITH, Harold Hearsh (1906-?) was born in Grahamstown and was educated at the Victoria High School. He studied architecture and art from 1928 to 1929 at Rhodes University in the Cape, a course of a year's duration then offered by this university. Le Roith then left to study architecture at the University of the Witwatersrand, graduating with the Degree of Bachelor of Architecture in March 1935. Le Roith stated (1989) that while he was at the school of architecture he was influenced by Rex Martienssen for whom he had great respect as an inspiring teacher. As a result of this influence Le Roith's interest in Le Corbusier was stimulated, contributing to the designs of his buildings. Le Roith would often consult with engineers and this also had bearing on his work (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=967&countadd=1> [Accessed: 11/04/2012 12:00])

LEWCOCK, Ronald B. Ph.D., Professor of Architecture, Georgia Institute of Technology, Atlanta, USA. Lewcock is a distinguished international architect and academic, is an authority on the conservation of buildings and on the urban rehabilitation of historic cities, as well as the history and theory of architecture in ancient and modern western, non-western and Islamic cultures. He currently holds the title of Distinguished Professor in the Doctoral Program at Georgia Institute of Technology, in Atlanta, USA, and has served as the Aga Khan Professor of Architecture and Design for Islamic Cultures at the Massachusetts Institute of Technology. Originally a South African, he founded an international architecture practice in Durban in 1953, but moved his practice to Cambridge, UK, in 1970. He received a Ph.D. from the University of Cape Town in South Africa; an M.A. from Cambridge University, and has recently received an Honorary D. Arch. from Natal University in South Africa. His research includes Islamic architecture & urbanism, African sub-tropical architecture, South Asian architecture, Western & colonial architecture, and contemporary architecture in the Islamic World and in Australia (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2102&countadd=1> [Accessed: 11/04/2012 11:40]).



<http://www.uq.edu.au/atch/prof-ronald-lewcock> [Accessed: 12/04/2012].

MALAN, D.F. (1874-1959) was born in Riebeeck-Wes in the Cape and educated as a minister in the Dutch Reformed Church. He was the leader of the National Party in the Cape. From 1924 to 1933 he was Minister of the Interior, Education and Public Health. After defeating Smuts and the United Party in 1948 he became Prime Minister and laid the foundation for the policy of Apartheid (Muller, 1984).



http://en.wikipedia.org/wiki/Daniel_Fran%C3%A7ois_Malan [Accessed: 16/04/2012].

MARTIENSSEN, Rex Distin (1905-1942) graduated at the University of the Witwatersrand, eventually becoming an influential lecturer. He visited and communicated with Le Corbusier and attempted to pioneer a Modern Movement architectural direction in South Africa with various publications, including *zero hour* (sic) in 1933 (Herbert, 1975).



Herbert, 1975.

MCINTOSH, Gordon, W. (1904-1983) trained at the University of the Witwatersrand (1923-28), becoming the second graduate of the school. He opened a practice in 1930. With Martienssen and Hanson, he was central in Transvaal's International Style movement, and is attributed with its first building,

House Munro (1932) (Cooke, J., 1985).

MEINTJIES, Clyde (1936-) was born in Pretoria and obtained his Diploma in Architecture at the University of Pretoria (UP) in 1960. As a student he worked for Gordon McIntosh from 1955-1959. He then joined Volkskas Architects where Gawie Fagan was chief architect, remaining there till 1961. He then worked in Aden from May 1961 to May 1963 and later in the UK, returning to South Africa in 1967. In Cape Town he joined Gawie Fagan from 1967-1969. He then returned to Pretoria to work for Eric Todd, Austin & Sandilands on the Jan Smuts Airport building. Thereafter came a brief stint in private practice from 1970-1971, also in association with Gordon McIntosh. In July 1971 he joined the Department of Architecture at UP. In 1984 he joined the staff of the Landscape Architecture Department at UP, remaining there until his retirement in 1996 (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=3279&countadd=1> [Accessed: 18/10/2011 06:05]).



Meintjies, 2012.

MEIRING, Adriaan Louw (Professor) (1904-1979). First professor of Architecture at Pretoria University in 1943. He was born in Johannesburg; the family soon moved to Paarl in the Cape where Meiring was educated. He studied Philosophy and Languages at the University of Cape Town, graduating in 1924, and shortly afterwards turned to architecture. In 1926 he became a junior in the offices of Louw & Louw in Paarl before transferring to their Cape Town office in 1927. According to his Associate nomination papers (1933/34), he attended the Liverpool School of Architecture from October 1929 until July 1933. By 1934 he had returned to Cape Town and was working in the same office (Louw & Louw) as David Naudé; the offices were at 501 Sanlam Building in Cape Town. In 1938 the two entered into a partnership which continued until at least 1960. In 1943 he accepted the appointment to the new Chair of Architecture at Pretoria University, thus becoming the first professor of Architecture at the University. He subsequently designed a number of buildings for the campus of the University of Pretoria, including the Dental School, several undertaken in association with C.S. Lodge of Burg, Lodge & Burg. Meiring undertook pioneer studies of Ndebele building on which he published articles. He was instrumental in establishing one of the early outdoor museums on Ndebele culture and made significant contributions in the field of acoustics, in which he was keenly interested. He retired in 1968 (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2364&countadd=1> [Accessed: 11/04/2012 12:41]).



Du Toit Spies & Heydenrych, 1987:68.

MEYER, Hannes (1889-1954) was a Swiss architect and director of the Bauhaus from 1928-30. He was "suspicious of the poetic utopianism of men like Le Corbusier ... and deliberately accentuated the factory aesthetic in his designs" (Curtis, 1996:263).



<http://bauhaus-online.de/en/atlas/personen/hannes-meyer> [Accessed: 12/04/2012].

MUNNIK, Mike (1930-2005). As architect and conservationist, and partner in the firm of Munnik, Visser, Black and Fish, his contribution on the professional front was substantial. He was involved in the design and construction of numerous buildings and developments of note, several of which received awards - such as the Library of the University of the Western Cape (with Julian Elliot) - ISAA Award of Excellence, the Simonstown Waterfront - ISAA Conservation Award, the Robert Leslie Building at the University of Cape Town - ISAA Award of Merit and the Anglican Cathedral in Gaborone (with Pippa Vincent). In his profession he served for many years at a provincial and national level, being elected President of the Cape Provincial Institute of Architects (1970-1971) and President-in-Chief of the Institute of South African Architects (1971-1972). One of his major contributions in these roles was the development and adoption of the Architects Act of 1970. He taught at the University of Cape Town and acted as external examiner there and at other institutions. He was also a talented watercolourist. In recognition of his contribution as architect and member of the profession, he received the Medal of Distinction of the SAIA in July 2005 (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2782&countdown=1> [Accessed: 11/04/2012 12:46]).

MIKULA, Paul completed his studies at the University of Natal in 1967. He formed the Building Design Group together with John Edgar, Brian Kearney and Brian Lee. The group were instrumental in fostering a contextual approach to architecture (Sanders, 2005b). Paul Mikula was the Sophia Gray Laureate in 2004 (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2748&countdown=1> [Accessed: 11/04/2012 12:48]).



http://www.architectafrica.com/bin0/news20041027_mikula_interview.html [Accessed: 12/10/2008].

MOERDIJK, Gerard Leendert (1890-1958) was born in the Waterberg district two years after his father emigrated from the Netherlands. After leaving school he worked at the Department of Public Works (DOW) and in 1909 he left to study architecture at the A.A. Study trips to the Ecôle des Beaux Arts and British School of Archaeology in Rome followed. After returning to the DOW in 1917 he formed his own practice which moved from Johannesburg to Pretoria in 1924. He established a new direction in South African church architecture, opting for a more centralised organization. He was a staunch supporter of the culture of the Afrikaner and was best known for his design of the 1938 Voortrekker Monument (my translation from Fisher & Le Roux, 1989:123).



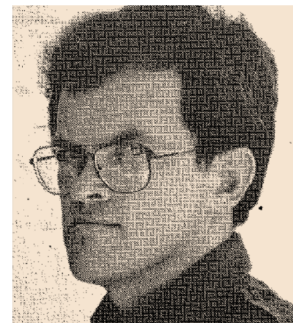
<http://www.artefacts.co.za/main/Buildings/archframes.php?arcid=1102&countadd=1>
[Accessed: 10/04/2012].

MUMFORD, Lewis (1895-1990) was an American writer who served as an architectural critic for the New Yorker for over 30 years. He wrote seminal works on urban issues as well as the influence of technology on society and architecture. "Lewis Mumford sought to tease out the inextricable linkage he felt lay between architectural forms and social forces. He also sought to restate his concept of architectural regionalism – a synthesis of the universal/classical and regional/romantic tendencies in architecture" (Canizaro, 2007:95).



<http://www.nd.edu/~ehalton/mumfordbio.html> [Accessed: 12/04/2012].

MURRAY, Keith (1946-) was born and raised in Harare, Zimbabwe and trained at the University of Cape Town. After a visit to the East returned to work for Architects Design Group in Harare, Zimbabwe in the 1980s. (Anon, 1985a:69). He taught at the University of Cape Town in the early 2000s and later emigrated to the United Kingdom.



UIA International Architect (8), 69.

NAUDÉ, Adèle (1938-) and SANTOS, Antonio de Souza are South African and Mozambican born architects respectively who produced a contextually and Corbusian inspired domestic architecture in the Cape Town area during the late 1960s and early 1970s. A recent monograph (Wolff, 2012) documents their seminal work.



Adele -
<http://web.mit.edu/fnl/volume/>

192/santos.html [Accessed:
12/04/2012]. Tony - by author,
February 2012.

NIEMEYER, Oscar Ribeiro de Almeida Soares Filho (1907-) is a Brazilian architect who created his own unique brand of International Modernism. His Ministry of Education building (initially together with Costa and Le Corbusier) of 1943 served as inspiration for the development of a 'little Brazil' in Pretoria in the late 1940s and early 1950s. Frampton notes (1996:254) that "Niemeyer brought Le Corbusier's concept of the free plan to a new level of fluidity and interpenetration".



http://www.askmen.com/celebs/men/business_politics/oscar-niemeyer/index.html
[Accessed: 12/04/2012].

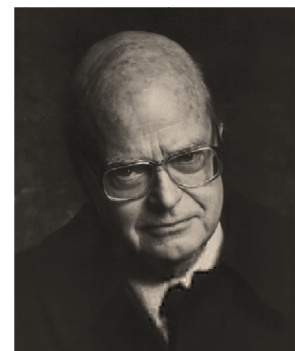
NOERO, Jo graduated from the University of Natal in 1978. He has taught both nationally and internationally, was Head of the School of Architecture at the University of Cape Town from 2000 to 2005 and has received many prizes including the RIBA international prize in 2006.

(http://www.onsetimages.com/english/project/tourism/SentinelExperience/Khoisan_Biography/bio_Jo%20Noero.htm [Accessed: 11/04/2012 16:51]). In 2009 he published a book on his work entitled *The everyday and the extraordinary. Three decades of architecture: Jo Noero Architects 1982-1998 and Noero Wolff Architects 1998-2009*.



http://www.e-architect.co.uk/awards/world_architecture_festival_awards.htm
[Accessed: 12/04/2012].

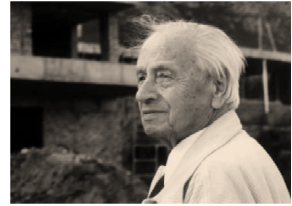
NORBERG-SCHULZ, Christian (1926-2000) was a Norwegian architect who brought Heidegger's ideas on phenomenology to the world of architecture through his publications on the relationship between man and his environment and internal space. Heynen (1999:18) has identified that his interpretations of Heidegger's texts were "utopian and nostalgic" and that his formal interpretations were informed by classical and Mediterranean examples.



<http://www.aho.no/en/aho/news-and-events/calendar/2009/book-launch-an-eye-for-place/>

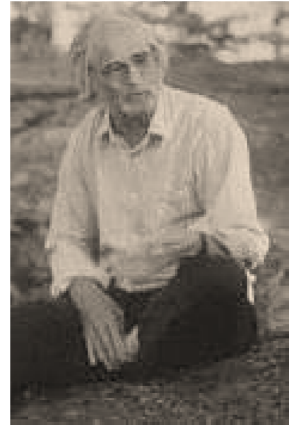
[Accessed: 12/04/2012].

PAHL, Pius Edmund (1909-2003) was trained in Germany at the Bauhaus until its closure in 1933. He practiced in Germany till his emigration to South Africa in 1952, where he established himself in Cape Town working mainly in the Stellenbosch area. His houses display a rationalist bias and a limited spatiality but bear strong regionalist leanings in their siting and physical connection. (Kench, J. 1988).



http://www.artthrob.co.za/02feb/listings_cape.html [Accessed 12/04/2012].

PALLASMAA, Juhani (1936-) is a Finnish architect who, as an academic, was head of the University of Helsinki. He was also a director of the Museum of Finnish Architecture. He has written extensively on the haptic aspects of architecture, arguing for a return to the use of all the senses in defining architecture.



<http://www.uiah.fi/studies/history2/pallas.htm> [Accessed: 12/04/2012].

PEARSE, Prof. Geoffrey (1885-1968) of the Department of Architecture at the University of the Witwatersrand coined the term Baker School to describe those architects who had worked in the office of Herbert Baker or the Department of Public Works in the Transvaal and Free State after the Anglo-Boer War of 1899-1902. Born in Natal. "Trained by pupillage in London, with no formal instruction; worked for Baker, and after winning some competitions started practice in 1913 which was interrupted by war service. In 1921 was made professor and developed the new Witwatersrand University School of Architecture. During the 30s, Pearse - a classicist - with great breadth of mind, enabled the Modern Movement in South Africa to be born in his school" (Cooke, B.S., 1985c:59).



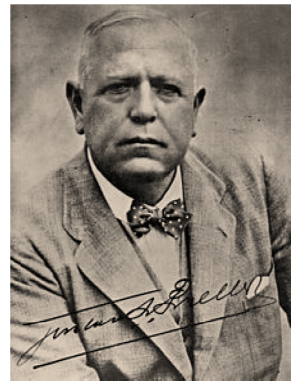
http://repository.up.ac.za/bitstream/handle/2263/10457/ar001mis_pear.0034.jpg?sequence=1 [Accessed 07/05/2012].

PIERNEEF, Jacobus Hendrik (1886-1957) was the son of a builder from the Netherlands. He matriculated in Pretoria but returned with his family to the Netherlands to attend drawing classes and study at the Academy for Fine Arts in Rotterdam but due to financial restraints could not complete his studies. He returned to South Africa and continued with drawing studies under Gordon Leith. A great influence on his paintings was the Namibian landscape and indigenous culture of the Bushmen (Fisher & Le Roux, 1989:125).



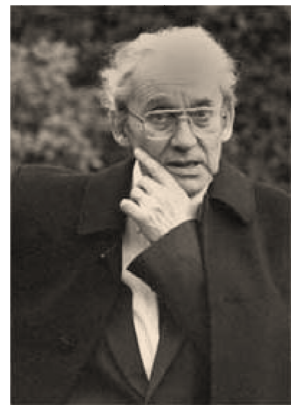
<http://www.boereafrikana.com/Mense/Kunstenaars/Pierneef/Pierneef.htm> [Accessed: 12/04/2012].

PRELLER, Gustav (1875-1943) championed Afrikaner culture and became a literary critic of great significance. He worked as editor of *Die Brandwag* and produced some history books, including a biography entitled *Piet Retief* that eventually expanded into ten editions (<http://www.sahistory.org.za/people/gustav-preller> [Accessed: 11/04/2012 19:43]).



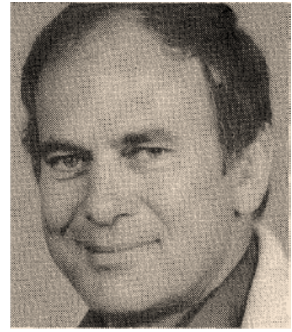
http://en.wikipedia.org/wiki/Gustav_Preller [Accessed:11/04/2012].

RICOUER, Paul (1913-2005) was a French philosopher who synthesised ideas on phenomenology with that of hermeneutics. His seminal essay "Universal Civilization and National Cultures" of 1961 highlighted the polarities of scientific advancement and the subsequent destruction of local traditions. This article provided the impetus for Frampton's argument for the development of a 'critical regionalism' (Frampton, 1996:314).



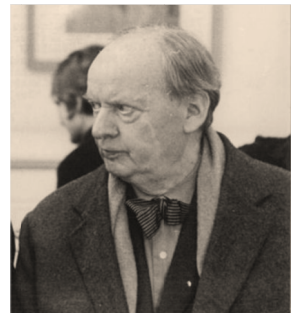
http://en.wikipedia.org/wiki/Paul_Ric%C5%93ur [Accessed 11/04/2012].

RUSHMERE, John (1939-) was born in Port Elizabeth, trained at the University of Cape Town and worked in Johannesburg with Glen Gallagher and Willie Meyer, after they had trained under Rudolph and Kahn (Anon, 1985b:68). He was the head of design at the Nelson Mandela Metropolitan University's Department of Architecture after the retirement of Danie Theron. He was a recipient of the ISAA Gold Medal and Award for Excellence in 2002 (<http://architecture.nmmu.ac.za/Staff>. Accessed: 12/04/2012 14:06).



UIA International Architect (8), 68.

SCHAROUN, Hans (1893-1972) was a German architect who developed the organic architectural approach of his mentor Hugo Häring (Blundell Jones, 1995). Scharoun's pedigree included the more extreme forms of Expressionism, and in the 1920s and 1930s he had rebelled against the strictures of the International Style, evolving a personal manner of his own which relied upon angular or curved geometries, emphatic cantilevering and the concatenation of different structural systems in a single design (Curtis, 1996:473).



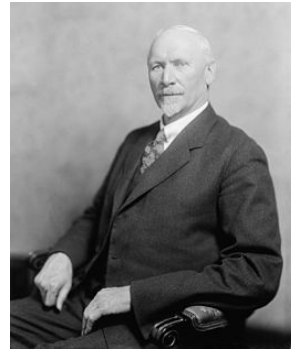
http://en.wikipedia.org/wiki/File:Bundesarchiv_Bild_183-E0324-0047-004,_Berlin,_Otto_Nagel-Ausstellung,_Scharoun.jpg [Accessed and amended: 12/04/2012].

SIZA, Álvaro Joaquim de Melo Vieira (1933-) is a Portuguese architect who was awarded the Pritzker Prize for Architecture in 1992. He created a unique synthesis of the traditional architecture of his country and European modernism. He has taken "Aalto as his point of departure [and has] grounded his buildings in the configuration of a specific topography and in the fine-grained texture of the local fabric" (Frampton, 1992b:317).



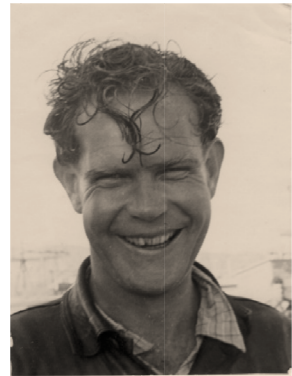
<http://www.builderasia.com/alvaro-siza/> [Accessed: 12/04/2012].

SMUTS, Jan Christiaan (1870-1950) was born in Malmesbury in the Cape. He studied at Stellenbosch and Cambridge universities eventually qualifying as a lawyer. He was Prime Minister of the Union of South Africa from 1919 until 1924 and from 1939 until 1948. He served in both World Wars and was highly regarded by the British government serving as one of five members of their war cabinet. He was instrumental in forming the League of Nations (Muller, 1984).



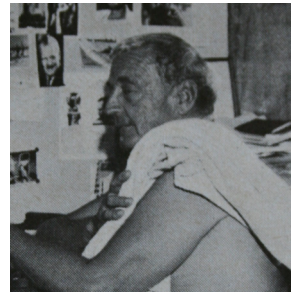
http://en.wikipedia.org/wiki/Jan_smuts [Accessed: 16/04/2012].

SOUTH, Basil Hugh (1925-1952) was born in Mafikeng, was trained at the Wits School of Architecture and taught at the University of Pretoria during Fagan's studies (Steenkamp, 2003:5). He was well respected as a teacher but unfortunately died at a young age of tick-bite fever. Fagan later bought his farm at Kameeldrift in Pretoria.



Fagan archive, undated.

STAUCH, Hellmut Wilhelm Ernst (1910-1970) was born in Eisenach, Germany, emigrating to Southern Africa in 1935 after an informal architectural training. He formally qualified in 1946. "During the period with Nunn he designed several buildings, feeling his way towards what has been identified as his mature style - one in which the function of the building, his point of departure, dictated through his preference for practical materials and form a rational, rather austere but thoughtful design approach which was sensitive to local conditions. He was, for instance, always aware of the sun bringing it into his work, at the same time protecting the building from glare. This awareness is consistent with his earlier studies in designing for very hot climates. Stauch worked almost exclusively in and around Pretoria where he made his home, experimenting with industrialised building components to bring South African building methods more into line with the twentieth century in Europe. Stauch apparently discarded Corbusier for Niemeyer, Wright and Eaton. By 1940 Hugh Casson had already spotted Stauch as among Pretoria's forward-looking architects in an article he wrote which appeared in the *Architectural Review* (August 1940), in which he concentrated on Pretoria, selecting buildings by W.G. McIntosh and A.V. Nunn with Stauch almost exclusively. A further biographical note was made in the *Architectural Review* (June 1953:382): 'In 1943 Stauch joined the staff of the School of Architecture at the University of Pretoria as a lecturer in design under the newly



Garden and Home, May 1969.

appointed Professor of Architecture, AL Meiring, teaching there for eight years. (<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=1614&countadd=1> [Accessed: 11/04/2012 14:20]).

TANGE, Kenzo (1913-2005) was a Japanese architect who was awarded the 1987 Pritzker Prize for Architecture. He was influenced by Le Corbusier and attempted to create a new architecture that synthesised traditional influences and modern construction techniques (Curtis, 1996:507-509).



http://en.wikipedia.org/wiki/Kenzo_Tange [Accessed: 11/04/2012].

TENGBOM, Ivar (1878-1968) was a Swedish architect best known for his romantic Classical revival work in the early part of the 20th century. Revel Fox worked in his son Anders's practice from 1951 to 1952 (<http://www.whoswhosa.co.za/revel-fox-2981> [Accessed: 11/04/2012 19:49]).

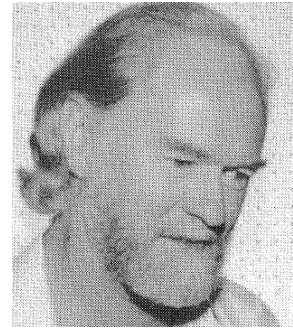


http://en.wikipedia.org/wiki/Ivar_Tengbom [Accessed: 11/04/2012].

THERON, Danie (1936-2011) was born in Citrusdal and studied at the University of Cape Town, followed by postgraduate education in Stuttgart and at the University of Pennsylvania under Louis Kahn. He formed a partnership with Hans Hallen and set up practice in Durban, taught at the University of Natal and eventually became the head of the Department of Architecture at the then University of Port Elizabeth (now Nelson Mandela Metropolitan University) (www.cifa.org.za/UserFiles/File/DanieTheronCit.doc [Accessed: 18/08/2011 07:35]).

UYTENBOGAARDT, Roelof Sarel (1933-1998). Undergraduate training in architecture at the University of Cape Town. Awarded the RIBA Rome Scholarship (1957). After two years in Rome, studied under Louis Kahn and David Crane at the University of Pennsylvania. Visiting lecturer to several US schools. Joined the Faculty of Architecture at UCT (1967); Professor of Urban and Regional Planning (1970); then Professor of Architecture and Planning. Has received several design awards. Believes in a small office in which work is given personal attention, and therefore had a studio at home. In 1985 was in association with Norbert Rozendal and at the time of the Steinkopf project was in partnership with Ian Macaskill

(<http://www.artefacts.co.za/main/Buildings/archframes.php?archid=2099&countadd=1> [Accessed: 11/04/2012 14:25]). His early work was influenced by Le Corbusier and Kahn but later reflected a more contextual approach with Alvar Aalto nuances.



UIA International Architect (8), 68.

VAN DER ROHE, Ludwig Mies (1886-1969) was a German architect who ran the Bauhaus briefly in the 1930s before emigrating to the United States of America in 1937."He worked in Behrens's office over the period 1908-1911 and was exposed to the idea of a 'normative' synthesis for modern industrial design and to the entire question of an industrial culture uniting the pragmatic and the ideal" (Curtis, 1996:142). He later depended on "the rectilinear style reliant upon the poetic accentuation of structure and technology" (Curtis, 1996:188).



http://en.wikipedia.org/wiki/Mies_van_der_Rohe [Accessed: 11/04/2012].

VAN WOUW, Anton (1862-1945) was a Dutch born sculptor whose works include the statue of Paul Kruger in Church Square in Pretoria and others on the Voortrekker Monument. Norman Eaton designed his house in Brooklyn which Harrop-Allin (1975:32) describes as "romantic and organic" in its expression.



http://en.wikipedia.org/wiki/Anton_van_Wouw [Accessed: 12/04/2012].

WELZ, Jean (1900-1975) was born in Austria and was educated under Joseph Hoffman, later working for Adolf Loos. He emigrated with his family to South Africa in the 1930s and worked in Johannesburg for Cook and Cohen. After being diagnosed with tuberculosis in 1939 he settled in the Cape and continued his passion for sketching. In 1947 he was awarded a Silver Medal for a pastel

he submitted to an exhibition by the South African Art Academy.
(<http://www.johansborman.co.za/artist-biographies/welz-jean> [Accessed:
2/8/2011]).

13.11 APPENDIX K

EXAMINERS' COMMENTS AND AUTHOR'S RESPONSES

<p>PROF MARIEKE KUIPERS (1951-) Delft University of Technology Netherlands Agency for Cultural Heritage</p>	<p><i>Author's responses</i></p>
<p>General</p> <p>The PhD candidate has made a great effort to disclose the design ideas and domestic architecture of Gawie Fagan to interested readers by means of thematically organised and well-written chapters, supported by a large number of descriptions, quotes and illustrations, in a subdivided structure. This makes the result a valuable contribution to the international knowledge on a thus far - from an international perspective - lesser known part of modern architecture in South Africa. It is obvious that the multi-faceted work of Gawie Fagan deserves a scholarly research, both for his design concepts and the regional and international context. However, the supposed adoption of a 'Pretorian PhD research format' causes, unintentionally, confusion with this examiner, who is trained as an architectural historian in The Netherlands and is neither familiar with the hypothesis-based approach - despite a long experience in PhD examinations and a broad knowledge of both scholarly publications in the field of 20s' century international architecture and intercontinental field inspections - nor with the South African situation. Nevertheless, my expertise (e.g. as the secretary and vice chair of the International Specialist Committee on</p>	<p><i>The thesis structure is currently defined by the Faculty and was determined on the advice of the Departmental research committee. The Pretoria format clearly needs revision and the issue should be taken up by the examiner with the supervisor and the research committee.</i></p> <p><i>The author attempted to limit the influence of the 'hypotheses' in the way the sections are named and chapters described. In essence the thesis attempts to become 'monographic' within the restrictions of the university system.</i></p> <p><i>In hindsight the author should have been more vociferous in the 'amendments'.</i></p>

<p>Registers of the international organisation (DOCOMOMO) may be regarded sufficient for a serious examination.</p>	
<p>What is difficult for me is the seemingly 'a-historical' and 'non-critical' conceptual framework and so is also the reasoning of the selected key concepts, which result, to mention just some of the reasons for my confusion, in a kind of chronological hip hopping in the chapters and a rather uncritical idea of 'style' (c.f. J. Mordaunt Crook, <i>The Dilemma of Style, Architectural Ideas from the Picturesque to the Postmodern</i>, Chicago Press 1987) and a certain orthodoxy in the interpretation of the Modern Movement in architecture, which is strongly associated with Le Corbusier.</p>	<p><i>My understanding of 'critical thinking' is that it encompasses 'observation, interpretation, analysis, inference, evaluation, explanation and meta-cognition'. It determines 'patterns and makes connections, solves problems'.</i></p> <p><i>Is there perhaps a distinction to be made between 'historical criticism' and 'architectural criticism'?</i></p> <p><i>I don't agree that the framework is 'a-historical' (failure to frame an argument in an historical context or disregard historical fact or implication). A clarification from the examiner as to what she refers to as 'a-historical' would be useful. Perhaps her background as an architectural historian lends a nuanced view of architecture that is different to my spatial and formal architectural bias - a more direct connection as an educator, more involved with the building and less involved with the theoretical 'text' that supposedly underlies it. My study is a contextual one that responds directly to built form. (An understanding of Fagan's texts seldom allude to the genesis of the designs save for descriptive texts) so an understanding of the historical context was the most important consideration.</i></p> <p><i>I could also argue that I have adopted an 'explanatory critical stance (as opposed to an operative one that affects the evolution of architecture) that is diachronic (understanding the architecture over time) in its underpinnings'.</i></p> <p><i>My critical approach has involved what the architectural historian James Ackerman quotes as 'response and interpretation'.</i></p>



<p>What might have been difficult for the researcher is to keep a certain distance to his subject, especially if the architect is still alive and kicking and sympathetic, too, for an objective analysis. To keep distance and to avoid a certain 'hagiographic' interpretation is a general problem for similar monographic studies and probably this is one of the reasons to construct pre-set conceptual frames for a research strategy according to - what I call - the 'Pretorian format'. From a methodological point of view, a combination of architectural and archival research, interviews and site inspection is very common in pondering studies on (domestic) architecture.</p> <p>What matters is the critical analysis of the findings and its theoretical base. In that respect, it would have been desirable that the candidate would have studied also some more critical international publications on the Modern Movement (e.g. Panayotis Tournikiotis, <i>The Historiography of Modern Architecture</i>, MIT Press 2001) and the Journals and Proceedings of DOCOMOMO (e.g. of the Conference 'Other Modernisms') and social scientific or philosophical theories to become more reflexive and critical with regard to his concepts, interviews and associations and interpretations.</p>	<p><i>Although I agree that a more holistic understanding of perhaps 'Western metaphysical' constructs of the MM may have broadened an understanding of the MM I have attempted to place an emphasis on the development and mediation of the MM in South Africa and have thus concentrated on local publications. This was done to broaden the understanding of the development of the MM in South Africa. I am sure, however, that an understanding other texts would give more insight to revealing local developments and can certainly be the subject of later investigations. The emphasis in this thesis was on Fagan and his inherited MM education.</i></p>
<p>What would also deserve a bit more clarification is the deliberately exclusive focus</p>	<p><i>Fagan's oeuvre is too large to be investigated as a whole. His houses exhibit consistent evidence of</i></p>



<p>on Fagan's domestic architecture.</p>	<p><i>responses to inherited tradition and MM influences more so than his other work. His commercial work is limited and relies more heavily on a MM approach (Fagan has himself noted that it would be inappropriate to use vernacular principles on larger buildings) and others are/have been writing on his conservation approaches. The study has made reference to Fagan's other work where cross influences could be identified.</i></p> <p><i>p.8 : "houses represent a consistent scale and functional typology where patterns can more easily be discerned" (Atkins, 2008: 135), while "the individual architect-designed house is a distinct category of artistic and cultural production" (Davies, 2006:10).</i></p> <p><i>p.12. "Pedagogically, the study will provide an understanding of an architect's design process and approaches which are important aspects for students of architecture". Houses are most suitable for this exercise</i></p>
<p>It is seriously appreciated that the dissertation gives an overview of specific terms on p. XVIII, and that these are all elucidated in their linguistic origin and their application, but it remains sometimes unclear if the author has chosen these terms because he came them across in Fagan's writings or interviews or if he had his own reasons to relate these terms to analyse Fagan's architecture, e.g. 'attenuation' or 'historical typology'. The references to various historical sources seem a bit awkward here and there, in the context of an analytical study of a contemporary architect.</p>	<p><i>They are definitely my own terms developed as a response to initial hypotheses and later refined after investigations and analyses.</i></p> <p><i>Historical sources are used to bolster the hypotheses of lineage in the development, particularly of the inherited tradition. Fagan's architecture does not only have an MM lineage but a deep vernacular one that is deeply tied into the experiential and the continuity of architectural language that has its antecedents in 'the primitive' or the 'unconscious' indigenous responses. Due to his Afrikaner heritage an association with the earth etc. is very important.</i></p>



<p>The author indicates on p. 27 what he understands by the key concept 'heterotrophic', but he could have elaborated more explicitly why such a - biologically based - neologism is, to his mind, essential to characterise Fagan's work and if it is a crucial distinction in comparison to similar fusions of regional/vernacular and Modern Movement architecture elsewhere (e.g. 'Other modernisms' or 'Tropical Modernism').</p>	<p><i>The term is not used as a theoretical tool for analysis but rather a structuring device or methodology for ordering the thesis. I searched for a term to describe, in a generic way, Fagan's architecture as the result of syntheses, contradictions, commonalities and discontinuities etc. in the main as a living result that, like a chameleon, changes to suit its environment and other influences. It is not only related to an understanding of MM. It encompasses Fagan's entire life and work.</i></p> <p><i>p.26. These personal and professional dichotomies probably fuel the development of inventive architectural approaches, those that deal with complexity rather than simplicity.</i></p> <p><i>It follows from Fagan's own understanding of the evolution of cities as similar to biological processes. It aligns with ideas of the vernacular as being accretive and Rapoport's use of biological systems to understand the vernacular. Therefore different to other MMs as it has a strong vernacular bias and accretive bias.</i></p> <p><i>Explains the relationship between the human body and architecture in Fagan's corporeal strategies of climatic response and haptic sensibilities of the architectural promenade and material usage.</i></p> <p><i>It was also a suitable term as its constituents like 'hetero' and 'trophic' opened up other investigative possibilities like 'otherness' and state of 'ic'.</i></p> <p><i>I don't think that it is crucially different to other MM fusions but the term is unlike any other I have come across. Most tend to explain MM fusions as simplistic synergies.</i></p>
<p>Most confusing is, to me, the application of</p>	<p><i>I agree that all architects mediate design concerns</i></p>



the term 'mediation' in this dissertation as to typify Fagan's work to mediate between architectural polarities and dichotomies and to assimilate commonalities. Like every architect, Fagan is a mediator between his clients and his architectural design vocabulary of new and old creativity. Perhaps Fagan is a better communicator with his clients than average, or he is willing to take more time for talks, but the question puzzles me what exactly would make Fagan's position so different that 'Mediation' is crucial. My first association with the term was in another direction: the way that architecture is being presented and perceived - mediated by means of images, such as drawings, models, photographs, films, etc. or in press and publications (e.g. K. Rattenbury, ed., This is not architecture, media constructions, London, Routledge, 2002) - but that is clearly not the candidate's intention

but it struck me that Fagan's life experiences and 'synthesis' of polarities were unique in the SA situation as no-one has (or even has since) developed such a personalised take on the inherited tradition and MM education. The term provided a medium to express his life and work as a mediative condition and that a consistency of approach was developed to all these facets. The term mediation then also allowed a derivative condition of 'attenuation' to be postulated that could explain how polarities were formally 'presenced' in his built work

ORIGINS:

- 1. I wanted a way to frame my personal critique on architectural theory which I feel tends to polarises debates with a resultant resistive reaction to what has gone before and the posits a new formal response. Although I recognise that not all theorists do this I wanted to find a way of expressing this 'other' condition.*
- 2. My haptic experiences in Fagan's buildings led me to the conclusion that there was a clear relationship established between the formal and spatial polarities of the inherited tradition and MM but that both were 'presenced' and that neither were dominant or downplayed. (I have had experiences in MM buildings as well). This was, for me, different to other architects like Tadao Ando or even Niemeyer where the modern influences were quite dominant and the influences of the vernacular perhaps too principled and limited in their formal content.*
- 3. Mediation was a necessary term as there are no other examples in this country of architects that have adopted a principled understanding of the 300 year old*



vernacular tradition with localised MM understanding.

- 4. My initial understanding of the man himself also exposed polarities in his life. Hand and mind, engineering and architecture and later conservation and new work. These needed a methodology for explanation.*

APPLICATION:

- 5. I wanted an 'internal' methodology to unpick his work. I felt that layering another theoretical viewpoint on the architects work would take away from its inherent contextual bias that was deeply ingrained in the man and less affected by theories. His upbringing, educational and work experiences has built his architectural approaches . (He stopped buying magazines and prefers to read monographic studies).*
- 6. The term allowed the development of a series of mediations to be described that could frame how MM, the vernacular and Regionalist viewpoints had been unconsciously adapted by Fagan to form his own unique architectural responses.*
- 7. The use of the term 'mediation' allowed the development of a further term 'attenuation' that could explain how the architecture positioned itself (in a formal sense) on the scale of polarities. As an architect I am interested in the development of form and therefore wanted to find a way of explaining the approaches and elements that Fagan has developed over time. Hence my interpretative and replicative vernacular standpoint. This is counter to the Neo-Rationalist standpoint of someone like Aldo Rossi whose*



	<p><i>standpoint on 'pathological conservation' was recently quoted by one of our leading architects as being a negative architectural strategy.</i></p> <p><i>Although I agree that Fagan may mediate between client and design vocabulary he also consciously and internally mediates within the design vocabulary with a principled understanding of the inherited vernacular and an understanding of the MM that is 'modern'. Do other architects attenuate or just compromise? If one thinks of Uytendogaardt or Gallagher there was no attempt at a synergy with an inherited vernacular. More often than not compromises are reached where one influence is dominant. Tadao Ando's work is ashamedly modern and loses haptic and associative qualities. Siza's does as well in his later work too. Fagan has been consistent even with new technologies.</i></p> <p>.</p>
<p>As for the characterization of the Modern Movement in architecture and its mediations, it has to be noted that Le Corbusier was not the only head figure albeit perhaps for Fagan's own perception like that.</p>	<p><i>Le Corbusier is highlighted, not because of the general perception of his dominance of the Modern Movement but rather the importance of his documented work that students like Fagan had access to and devoured. Le Corbusier's architecture has as its foundation the non-facile use of tradition which ties into Fagan's appreciation of our local vernaculars. Le Corb's Mediterranean leanings and mediation between orthodoxy and vernacularism are also important and common connections. Mention was made of the counter movement to the orthodoxy of MM from which many other MM mediations followed, not unlike those in SA. (Bauhaus - Gropius and later Mies).</i></p> <p><i>Fagan closely followed the master in his development of 'typologies' and are similar to Corb's 'constants' such as singular recognisable</i></p>



	<p><i>form, type from function and use of proportions.</i></p>
<p>Design Process</p> <p>Interestingly and typically for the a-historical approach, the candidate starts with an indirect citation of Herman Herzberger's description of creativity that might find parallels in the work of the seven years older Fagan, but there is no evidence given that the architects know each other's works or design approaches from first hand (and, as a minor side-issue, Herzberger is not included in appendix J). The same is valid for Oscar Niemeyer (who is older). I can imagine that Herzberger's and Niemeyer's thoughts on the design process are relevant for an analysis of Fagan's approach, but the justification to choose particularly these more or less contemporaries seems absent.</p> <p>What does make Fagan's 'layered' approach more special than that by other architects of his generation in South Africa? Does it provide useful lessons for the design process of 21st c. architects, who are nowadays mainly working with CAD systems? These questions are difficult to answer, at least for me.</p>	<p><i>The quote was used to elicit an understanding of the design process as pragmatically biased. I do not think it is necessary to at every point in the thesis justify every source explicitly. At times implicit connections are all that are necessary. The indirect quotation is important as the reference is more closely associated with Lawson's writings on the creative process rather than a direct connection with personalities. The quote was a happy accident that drew together ideas of pragmatics and creativity.</i></p> <p><i>I am not suggesting that it is more special than any other approach except in the sense that an ingrained knowledge and appreciation of the local vernacular have fostered a pragmatic approach to design informed by the tertiary education at UP. The result is certainly unique in South Africa.</i></p> <p><i>The drawing is, for Fagan, not as important as an outcome as the building is so the medium of design development has varied as technology has developed. The thumbnail sketch is however still Fagan's most important design tool.</i></p>
<p>Formal tensions and typologies</p> <p>The candidate states that the main feeders for Fagan's architecture are the inherited tradition of vernacular buildings and a 'mediated' Modern Movement architecture, according to the author mainly represented by the work of Le Corbusier, but also by Alvar</p>	<p><i>Yes, although the framework may seem to be rigid it merely frames the polarities with each design mediating between. The difficulty is to explain formal mediations as non static and ever changing and perhaps the terminologies that have been used to define them create an impression of</i></p>



<p>Aalto, with a reference to Tadao Ando's comments on universality and regional differentiation.</p> <p>Sometimes it seems to me that the supposed tensions are more the result of the author's attempts to fringe Fagan's architectural varieties in a rigid conceptual framework rather than of technical or professional tensions in practice.</p> <p>However, what would have deserved further elaboration is Fagan's deep involvement in conservation work, which made him directly familiar with constructional features and forms of the vernacular, but belonged to a professional activity that was often considered as opposite to the Modern Movement.</p> <p>Another aspect that is only partly touched upon is the total spatial organisation as an architectural whole; now one can only detect this from the illustrations and the descriptions of the subdivided components.</p>	<p><i>'rigidity'.</i></p> <p><i>This was explained on p.180 - lessons from the vernacular. I don't see the professional activities of 'conservation' and 'new work' as mutually exclusive. The MM attempted to critique the facile use of tradition</i></p> <p><i>I agree that this could have been more clearly illustrated. I was hopeful that the reader could draw the inferences.</i></p>
<p>Illustrations and appendices</p> <p>The submitted draft contains sufficient illustrative materials to support the texts substantially and comprehensively; it must have been a tremendous task to collect, sort and select all visual materials and to indicate all locations. The availability is a great advantage for everyone who is interested in Fagan's domestic architecture, that certainly deserves a wider audience. In some cases, however, the layout and readability could be improved in case of a printed edition (specially plans).</p>	



<p>The illustrations on pages 475-479 show that Pagan has a well supplied library, but the dissertation does not really give a clue to the library's content and the architect's preferences. That is a bit disappointing for a critical and interested reader.</p> <p>Instead, appendix J is a kind of haphazardly composed 'Archi-pedia', which is in its selection and elaboration not always consistent with the main chapters.</p>	<p><i>I agree.</i></p> <p><i>Fagan stopped purchasing 'glossy magazines' a few years ago and prefers to read 'monographic' studies and historical accounts. I agree that the appendix needs an explanation but perhaps the reader can draw his/her own conclusions.</i></p> <p><i>This was an attempt to contextualise relevant personalities. I am not sure how they are inconsistent with the main chapters?</i></p>
<p>The inclusion of the interview questions gives more insight in the seemingly uncritical research approach of the candidate, who tends to be positively bi-assed for Fagan's domestic work as 'unique'. Affirmation of such a supposition can be easily obtained then. More open questioning would have been desirable.</p> <p>Nevertheless, it is also a great effort to conduct a series of more or less consistent interviews, which contribute largely to a better understanding of Fagan's position as a practicing architect, which is also supported by the abundance of biographical data.</p>	<p><i>The questions to clients and employees were framed at the outset of the study and posed early on. They were intended to elicit initial responses for the thesis and in hindsight should have been revisited later. Two such interviews were done one with Rennie and one with Lourens. I agree that open questioning would have been more useful but an initial 'critical' structure was envisaged that would achieve consistency between interviews as well as honing the direction of initial 'hypotheses'.</i></p>
<p>Conclusion</p> <p>All in all, despite some critical observations, I may conclude that the dissertation is based on profound research by various means and that it has resulted in a broad and clarified overview of Fagan's personal mixture of South African vernacular and modern domestic architecture. The draft makes also curious to the non-domestic designs and his writings. The abundance of materials is</p>	<p><i>Perhaps I have been purposefully selective in my awareness of 'historical differences or</i></p>



overwhelming - both facts and illustrations - but Arthur Barker proves a well-informed guide through it for a disciplinary and geographically outsider as this examiner, even if he seems not always aware of the historical differences or circumstances. To my recommendation, the candidate may pass.

circumstances' to prevent an over-inflated or overly theoretical analysis of an architect's work that is essentially contextually influenced and pragmatically biased.



	GILBERT HERBERT (1924-) Professor Emeritus, Technion: Israel Institute of Technology, Haifa	<i>Author's responses</i>
	<p>I confess that I approached this dissertation with some apprehension, as I did not understand the title, and knew nothing of Gabriel Fagan, the man and his architecture. Having now carefully read the work, while the title in my view still remains unnecessarily obscure, the 'thesis has given me an understanding of Gawie Pagan as a man and a highly creative architect, and of the context of ideas and circumstances in which he worked. My conclusion is that in principle the topic is an important one, meriting a serious study such as this dissertation, and that Mr. Barker's research, undertaken conscientiously and intelligently, and its scrupulously documented presentation, does it full justice. In other words, I believe that this is a scholarly thesis which makes a significant contribution to knowledge, and thus fulfils the principal requirement of a doctoral dissertation. I therefore recommend that it should be accepted.</p> <p>Let me comment on some specific aspects of the thesis:</p>	
	<p>Analysis of Pagan's architecture:</p> <p>The thesis shows an intimate knowledge and understanding of Pagan's domestic architecture. The author's appreciation of the architecture is mature, thoughtful, and insightful. It is sensitive to detail and ambience. Its concentration on each</p>	I agree



	<p>separate aspect is necessary, in order to relate it to the various levels of the hypothesis, but the work is less convincing when relating to the synthesis of these particulars as an architectural whole.</p>	
	<p>Style: The candidate has a rich but highly idiosyncratic vocabulary, which in my view does not add to the clarity of his explanations of complex issues. There is an ironic dissonance between the overburdened choice of language and the architecture of simplicity, directness and economy of means celebrated in the dissertation. There is also a tendency to repeat information, perhaps natural in a didactic thesis (the old teaching procedure: first I tell you what I am going to tell you, then I tell you, and finally I tell you what I told you) which is mildly irritating.</p>	<p>Perhaps my pedagogic bias has led to this approach.</p>
	<p>Biography: The study of Fagan's life experience, and the formative influences which shaped his approach to architecture - personal, familial, environmental, peripheral, educational - is comprehensive and empathetic. I found this not only the most readable section of the work, but the most enjoyable. The decision to include notes on Fagan's design process - an interesting section, not often found in such studies - threw extra light on Fagan as a person, and enhanced our understanding of his architecture.</p>	
	<p>Documentation: The documentation is exemplary in its noting of sources and the presentation of findings. The scholarship is sound, with</p>	



	<p>ample evidence of a wide acquaintance with the relevant literature, and considerable direct archival and field research, in respect of the examination of the works in question, the related documents, and in personal consultation with key figures in the narrative.</p> <p>Secondary information provided in the appendices, although not an essential part of the dissertation, is a valuable resource for other research. In my opinion the thesis does not require major corrections, but as I have had less than a fortnight to read, absorb and assess a very weighty document I have not been able to give it the close scrutiny which would enable me to point to any typographical or factual errors. I am not sure I agree with all of Mr. Barker's affirmations, and believe that some are disputable, or at least need clarification. As it would be unfair to demand changes without hearing Mr. Barker's response, it may be of value to raise some of these as questions during the oral examination, which unfortunately I shall not be able to attend: These include the following:</p>	
	<p>1) To what degree did the schools of architecture in Johannesburg and Pretoria follow different paths? I was associated with Wits from 1942 to 1961, as a student and then a full-time teacher. We were not detached from our northern neighbour in Pretoria, nor was I aware of a parting of the ideological ways. Through the annual publication of Wits and Pretoria students' work in the Record we were aware of each other. There was also personal interaction:</p>	<p>I don't recall arguing that the schools were ideologically different but rather that in general terms there was a shift in economics (economic use of locally available materials both natural and man-made) and politics (as Chipkin 1993:278 notes from capitalism of the south to the bureaucracy of the north)that fostered a negation of colonialist architectural traditions <i>and</i> a mediation of the machine aesthetic of the MM espoused at Wits.</p> <p>The school was formed at a time of material and</p>



<p>Howie had taught in Pretoria, as did Gordon McIntosh, and both were stalwarts of the Transvaal Group (Gordon, incidentally - together with Walter Battiss - was the supervisor of my Martienssen thesis); and, if my memory serves me. Prof. Meiring took part regularly in Wits final year oral examinations.</p> <p>We took our students on tours to Pretoria, to see the much-admired work of McIntosh, Eaton and Stauch, and while the domestic architecture of Baton leaned strongly to the vernacular, it is debatable that Stauch did.</p> <p>When Brazil Builds came out it impacted seismically on Wits, just as Barker says it did in Pretoria.</p>	<p>monetary shortage and was the first Afrikaans school where students were said to have had 'a subjective preoccupation with design and not much interest in design philosophy' (p.124 Arch of the Tvl.).</p> <p>The architecture of De Zwaan with his pyramid roof houses (stripped of ornamentation and the provision of a deep veranda) already began a regionalist style at the turn of the 19th C.</p> <p>McIntosh's 1938 home in Brooklyn was a more rustic interpretation of the Transvaal Group with its bagged and painted walls.</p> <p>The personalities associated with these attitudes were located in Pretoria and were associated with teaching at the University of Pretoria while the influence of the 'regionalist' teachers like Stauch, Cole Bowen and Eaton were I suspect more influential (in practical and regional ways) than those at Wits and so could have created the 'ideological shift'. Gordon Mac was only part-time.</p> <p>It continued a regional tradition established by Baker, Leith (schooled in Pta and educated at the AA after working as a draftsman at PWD and associated with Moerdijk, mediated between his traditional perhaps classical work and MM, while his houses had Mediterranean references!), Eaton. Meiring's first staff appointment was Eaton.</p> <p>I recall arguing that Stauch's work was regional not vernacular. Fisher has argued that a Third vernacular developed. I maintain that Stauch's work is responsive to the Pretoria condition through its use of local, natural materials and response to climate and an already mediated MM training in Germany where the use of natural materials did not take away from MM ideas. Corb said the same thing p. 83.</p>
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		<p>Both Eaton and Stauch visited Brazil and as both taught at UP one could argue that the influence on the students was greater there. Gerneke (1998:215) does, however, argue that the Brazilian influence was marked in the student exhibitions of <i>both</i> Wits and Pretoria. I have not done enough investigation myself to make a definitive determination.</p> <p>p.100 of my thesis.</p>
	<p>2) To what degree did le Corbusier influence Fagan? Barker contends that le Corbusier was an inspirational figure for Fagan. Was this the iconic Corbusier of Villas Garche and Savoie, or just the Corbusier who occasionally flirted with the vernacular?</p> <p>One would have thought that Frank Lloyd Wright would have been a more relevant role model; if so, where does he fit in, in Fagan's formative years?</p>	<p>Le Corbusier's influence was explicitly through his canon but I think more implicitly through his and Fagan's common love of the Mediterranean and their search for truth from tradition. Fagan bought all of his books and he and his classmates would devour them while discussing the work - particularly with Karel Jooste. In particular Fagan was influenced by 'platonic form' and the 'architectural promenade'. Fagan has never been to Villa Savoye but has made the pilgrimage to Ronchamp and it was this building that had a major effect on the students at the time through its 'breaking of the rules'.</p> <p>p. 200 <i>But the basic stuff of architecture is also Martienssen's related volumes, defined by Corbusier's mass, surface and plan. Barrie Biermann and I were once pondering the contorted surfaces of a new building. After a long silence, he said in his laconic way "Be thankful that we were taught in a more disciplined time." And I am truly thankful, because the cubist discipline taught the basic stuff of Architecture – the Villa Savoye has to precede Ronchamp (Fagan, 1991b:10).</i></p> <p>p.143: <i>[S]o many lessons are still to be learned from work by architects like Eaton (Fagan, 1991a:8), and ... Eaton for having learned from Frank Lloyd</i></p>



		<p><i>Wright's Prairie houses and Hellmut Stauch (I had the privilege of having both these men as studio masters) who brought with him the discipline of the Bauhaus and later the intoxicating South American forms after his visit to Brazil (Fagan, 1991b:10).</i></p> <p><i>Steenkamp notes (2003:8-9) that Mies van der Rohe's work was also admired but that Frank Lloyd Wright's work was seen as too fussy.</i></p> <p>Talisen West was a direct influence on House Simpson in Elgin and lately on House van der Linde. FLW's influence can also be seen in the use of the chimney as a 'centrifugal' point in Fagan's architectural arrangements.</p>
	<p>3) To what degree does Barker's highly structured analysis of such concepts as the vernacular or regionalism represent a) his own original formulation, b) an accepted and authoritative theory, or c) a synthesis of a variety of different viewpoints? As the theoretic framework within which Fagan's architecture is assessed, all these approaches are perhaps valid, but it would be proper for the reader to know which is the case. This ambiguity arises from Barker's method of dealing with his sources. I believe that in all research we stand upon the shoulders of our predecessors.</p> <p>That means not only quoting from sources, which this research does in abundance, but</p>	<p>I regard them as a unique formulation that builds on the initial 'theoretical' constructs of mediation and attenuation and a critique of other viewpoints. It has always infuriated me when reading theoretical analyses of architectural movements or definitions of styles as subscribing to one or another philosophical approach. The author believes in architectural tradition of continuity and reflexivity where responses alternate on a scale of radical to conservative. The concepts are thus built on a platform of existing knowledge but are extended to form a 'scale of responses'.</p> <p>I believe that the platform of existing knowledge has been defined quite clearly at the beginning of each section whereafter the mediated responses have been outlined.</p>



	<p>defining the platform of existing knowledge of significant aspects, the better to define the contribution which the new research wishes to make.</p>	
	<p>This thesis does make clear the state of knowledge about the life and work of Gawie Fagan. It is less definitive in relation to the theoretical and historical dimensions of the work.</p>	<p>Very little critical writing has been done on Fagan's work. p. 6 <i>"His work is not well researched and although a self-publication, Twenty Cape Houses, was released in 2005, it contains a limited descriptive text that does not contextualise or critique his domestic architecture. It also does not tell us about the life of this seminal architect or his influences and philosophies.</i></p> <p><i>All the architectural ideas, theoretical positions, inspirations, influences and contemporary reassessments are left for the reader to speculate about. The book does not give interpretation, it asks for it (Wolff, 2006:5).</i></p> <p><i>The book makes light of questions of his identity, glossing over the rich biographical opportunities to critically contextualize his background and strongly held social, cultural and political convictions (Murray, 2006:57).</i></p> <p><i>Indeed, Fagan (1983c:50) has himself noted that "I have seldom bothered to document my own finished work – nor has anybody else".</i></p>
	<p>It is important that this study of a significant South African architect should be widely disseminated. It should certainly be published, but not necessarily in its present form. The following comments are intended as food for thought when Mr. Barker sets about amending and editing his thesis (a research document) for publication as a readable communication to a wide audience (a book, or series of papers).</p>	<p>The intention is is to produce a series of monographs.</p>



	<p>Presentation:</p> <p>The dissertation is visually satisfying, and its graphic design and the organization of text is carefully considered. However, owing to the abundance of illustrations the images are small and not always easy to interpret. In a publication, fewer illustrations and a larger format would be helpful.</p>	I agree
	<p>Emphasis:</p> <p>In an eventual publication perhaps a decision should be made as to where the emphasis should be laid. Is it to be a work substantiating a thesis - Fagan's architecture as a unique synthesis between modernism, the vernacular and regionalism - or does it aim at bringing to the public attention a critical appreciation of Fagan and his work? If the former, establishment of an authoritative theoretical base is necessary; if the latter, a reduction and simplification of the present theoretical framework is advisable, together with an amplification of the architectural studies, perhaps by the inclusion of a limited number of case studies looking at the houses as a whole. Or perhaps not a book but separate publications are called for, papers of substance each laying the emphasis on one or other of the two pillars upon which this dissertation stands. I strongly believe that there are different requirements in form and content for an academic thesis and a publication. Mr. Barker should consult with his supervisor on these strategic issues.</p>	
	Finally, my thanks to Arthur Barker for a	



	<p>thoughtful and sensitive thesis, which gave thesisme an opportunity to get to know an intriguing personality, and a challenging corpus of work of which I was completely unaware.</p>	
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