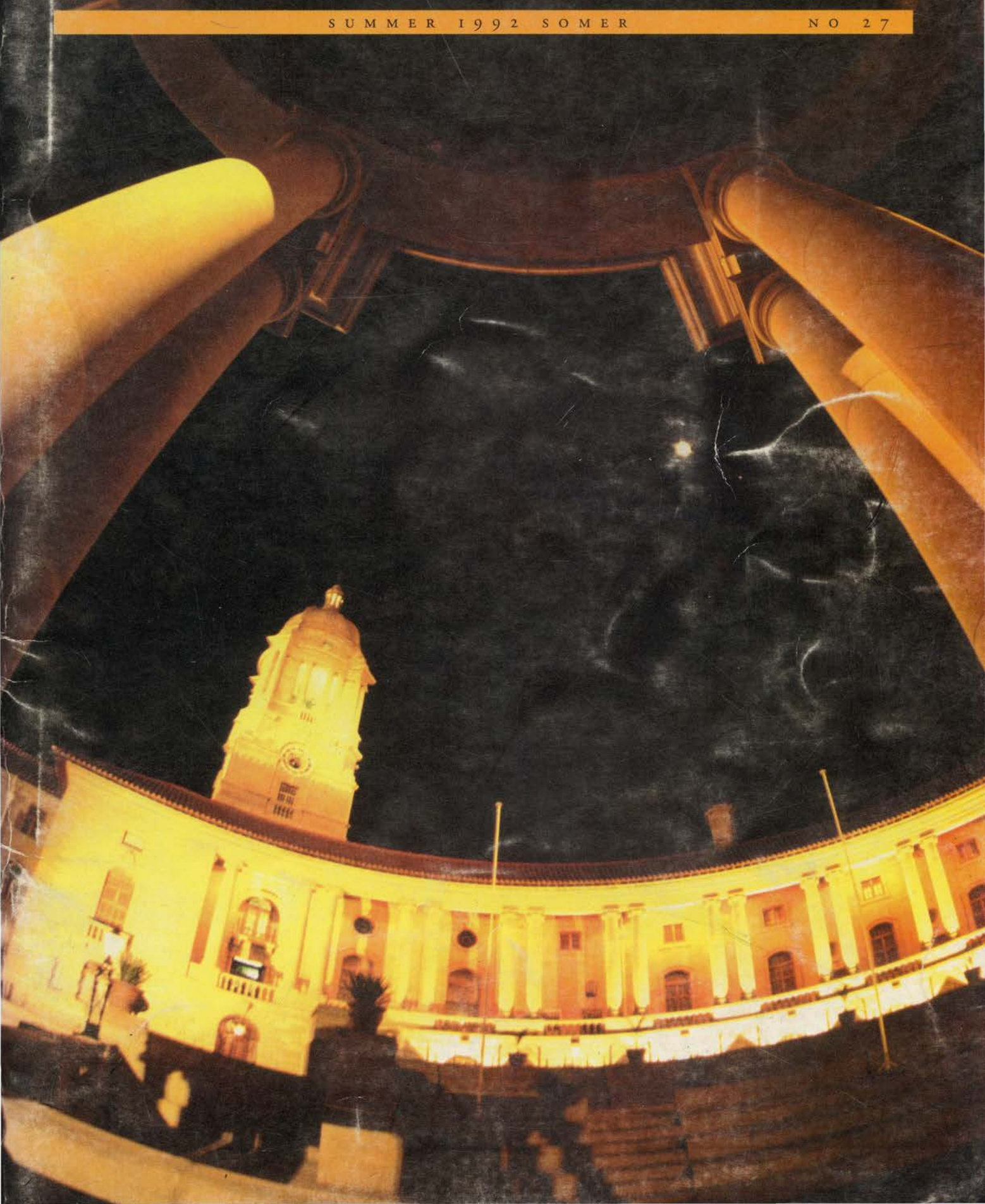


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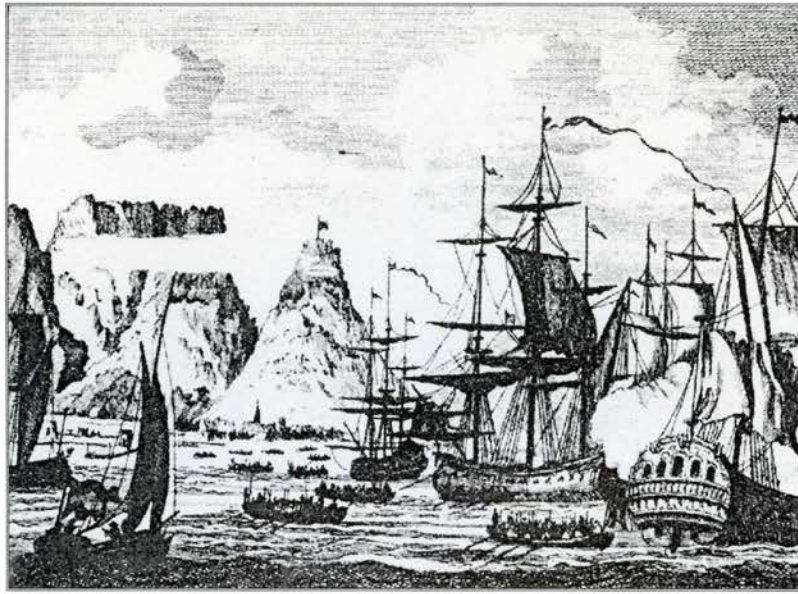
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DE KAAP DE GOEDE HOOP met Franche hulp troepen bezet in t'Jaar 1781

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KNYSNA AND THE GRINAKEER STORY

- ✿ *Since the untimely death of Ola Grinaker, his widow Margaret (Peggy) has kept the family flag aloft in the Garden Route.*
- ✿ *Her gift of a house to Hospice and sponsorship of Pledge Nature Reserve have made possible the impossible for these two local enterprises, and our parks and gardens generally are the lovelier for her interest.*
- ✿ *Much of her enthusiasm, however, has been directed towards the conservation of Knysna's older buildings: as a result, many owners are now opting for renewal rather than demolition.*
- ✿ *Halfway down Knysna's Long Street were some tired and ramshackle old shops. Some months later, they have taken on a new lease of life under Peggy's personal input of enthusiasm – and architect Sam Walter's pencil.*
- ✿ *Now Peggrin Place is another milestone in the Knysna saga.*

P E G G R I N P L A C E



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SOUTH AFRICA is in the throes of change. Besides political posturing and a seemingly endless cycle of violence and crime, the transition to a democratic dispensation is unfolding against the bleak backdrop of a declining economy.

This impacts negatively on all aspects of life, not least on conservation. While housing, education, health care and various other socio-economic needs are presently urgent priorities, conservation – in particular of our cultural heritage – seems to get little attention from authorities. In addition, mounting financial pressure on society also tends to translate into increasing apathy towards cultural conservation.

These factors, together with the aspirations of emerging groups and communities with regard to cultural conservation, urgently necessitate a reassessment of our attitude to, and execution of, cultural conservation.

Future conservation strategies must, *inter alia*, take into account that:

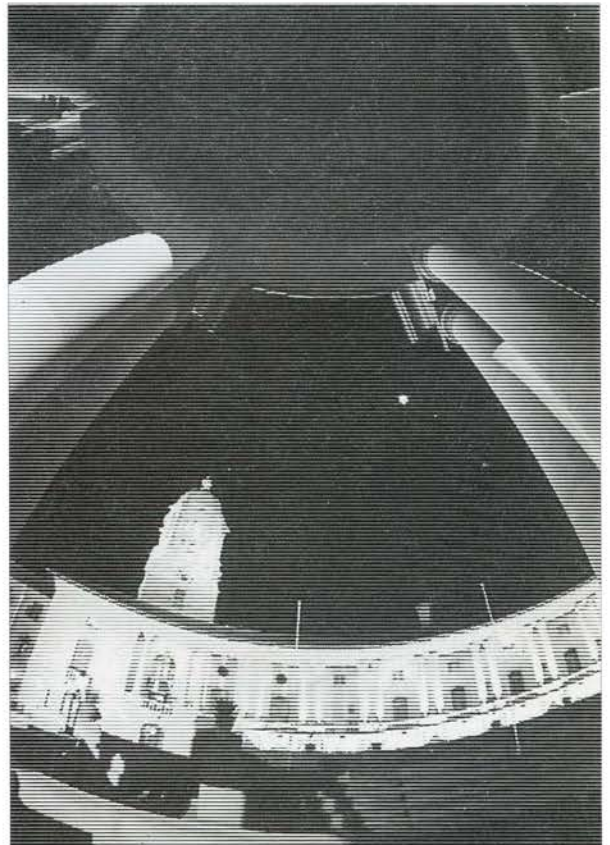
■ Economic realities will, to a lesser or greater degree, inhibit conservation in the foreseeable future. An integrated, holistic approach to optimize conservation opportunities in a cost-effective way therefore deserves serious consideration. In the case of architectural conservation, a strategy of adaptive use sympathetic to historical context will increasingly have to be implemented to generate income.

■ Public participation is a vital element in the conservation process. Without public awareness, support and sympathy, conservation will grind to a halt. In an emerging South Africa, a concerted and co-ordinated effort must be made to educate *all* South Africans 'culturally'. By becoming more actively involved in the conservation of our cultural resources, individuals and communities will not only help to create a greater awareness of our unique cultural heritage, but will also benefit through spiritual enrichment.

■ A growing awareness of the cultural heritage of the different culture groups needs to be fostered and promoted. We in South Africa are particularly fortunate that we have been endowed with a vibrant and kaleidoscopic cultural heritage. In the changing and dynamic society of a new South Africa, knowledge of, and appreciation for, the cultural heritage of fellow South Africans can make a substantial contribution to the reconciliation of people.

Through various topical articles, these issues constitute the general theme of the 1992 edition of *Restorica* in the hope that, on the one hand, it will spark a genuine and growing involvement in cultural conservation and, on the other hand, ultimately contribute to the linking of nations in our country. ■

Baker's Glory, Union Buildings by Mark L. Pautz, runner-up in the Herbert Baker Photographic Competition



Stigting Simon van der Stel



*Mev Gerda Coetzee
uitvoerende voorsitter
van die Stigting Simon
van der Stel*

SEDERT Maart 1992 is die struktuur van die Stigting Simon van der Stel ingrypend verander. Die mees dramatiese stap was waarskynlik om die hoofkantoor, wat sedert die laat jare vyftig in Pretoria gesetel was, te sluit en in 'n sekretariaat te verander.

Dit was reeds die afgelope paar jaar duidelik dat die Stigting, soos talle ondernemings, sy werksaamhede noukeurig sal moet evalueer en by die ekonomiese klimaat aanpas. 'n Komitee het twee jaar hieroor besin en aanbevelings gemaak.

Terwyl die Stigting in die verlede sterk hoofkantoor-georiënteer was, met deskundige direkteure soos dr Willem Punt, mnr Deon Jooste en mev Elize Labuschagne regstreeks betrokke by bewaringsprojekte, het bewaring en wat daarmee gepaard gaan, al meer in die hande van die takke oorgegaan. Dit het 'n verandering in die rol van hoofkantoor meegebring. Takke behartig ook reeds vir 'n geruime tyd hul eie administrasie.

Die vermindering van personeel was dus 'n logiese uitvloeisel. Boonop is daar 'n sterk gevoel in die takke dat geld van donateurs in bewaring as sodanig geploeg moet word, en nie vir salarisse aangewend behoort te word nie.

Sedert April 1992 is die Stigting se hoofkantoor in Port Elizabeth. Die kantoor word deur 'n deeltydse sekretaresse geadminestrer terwyl mnr Len Raymond die finansies vanuit die Paarl beheer. Hierdie reëling sal geld solank as mnr Raymond hierdie portefeulje op die Raad beklee. Daarbenewens is die hoofkantoor gekoppel aan die pos van die uitvoerende voorsitter, mev Gerda Coetzee. Die kantoor sal dus twee- of driejaarlik verskuif, afhange van wie die portefeulje beklee.

Die vraag kan nou gevra word hoekom 'n hoofkantoor nog enigsins nodig is. Terwyl die Stigting as 'n nasionale liggaam funksioneer, sal so 'n kantoor altyd nodig wees. In die toekoms behoort die nasionale voorsitter en uitvoerende voorsitter steeds te verseker dat hulle 'n aktiewe rol op nasionale vlak

speel ten opsigte van onder meer bewaringsbeleid in Suid-Afrika. Voorts is dit nodig dat so 'n kantoor tak-bedrywighede koördineer en skakeling met takke behou om te verhoed dat die nasionale karakter van die Stigting verwater.

Die hoofkantoor vervul ook die belangrike taak om die publikasie van *Restorica* te koördineer. Die belangrikheid van *Restorica* word onderstreep deur die feit dat dit die enigste tydskrif in Suid-Afrika is wat hoofsaaklik argitektoniese bewaring en verwante onderwerpe reflekteer. Dit is ook interessant dat *Restorica* talle buitelandse intekenaars het. Die strewes is ook dat *Restorica* toenemend 'n spreekbuis sal word vir alle historiese bewaringsliggame in Suid-Afrika.

Die Stigting Simon van der Stel het tans takke in Kaapstad, Stellenbosch, Paarl (Drakenstein), Worcester (Breërivier), Suid-Kaap (Prince Albert), Oos-Kaap (Port Elizabeth), Uitenhage, Bloemfontein, Oos-Vrystaat (Bethlehem), Noord-Vrystaat (Bothaville), Potchefstroom en Pretoria. Die ledetal is sowat 4 000 lede.

Die Stigting kan terugkyk oor meer as dertig suksesvolle jare waarin die skepping van 'n bewussyn vir bewaring aktief nagestreef is. Die Stigting het in dié tyd ook dikwels 'n beduidende aandeel gehad in die behoud van talle van ons belangrike argitektoniese erfenisse.

Dat die karakter van hoofkantoor moes verander, is grootliks toe te skryf aan die huidige swak finansiële klimaat in die land. Die geesdrif wat daar vir bewaring bestaan, het egter nie getaan nie; dit het eerder gegroei. Die aktiwiteite van die Stigting se takke getuig daarvan.

Die krag van die Stigting Simon van der Stel lê juis in die onderskeie aktiwiteite van sy takke landwyd. Die belangrikste aksies van die takke is waarskynlik die opvoeding en bewusmaking van die publiek deur uitstappies en lesings wat gereeld onderneem word.

Van die Kaap tot in Transvaal is daar stellig min

Die Suid-Kaaptak behartig die restaurasie van 'n huisie in Gamkaskloof



desentraliseer

naweke wat een of meer van die takke nie iewers per voet of per bus met 'n groep mense op pad is na die een of ander argitektoniese besienswaardigheid nie.

Sommige van die takke, byvoorbeeld Potchefstroom, was al verantwoordelik vir belangrike restourasieprojekte. Dié tak het onder meer 'n paar jaar gelede Totius se plaas, Krugerskraal, aangekoop en die huis gerestoureer.

Die Oos-Kaapse tak en die Suid-Kaaptak is albei tans besig met interessante projekte. Suid-Kaap behartig die restourasie van 'n huisie in Gamkaskloof, terwyl die Oos-Kaap besig is met 'n groot navorsingsprojek.

Gamkaskloof is 'n afgesonderde vallei wat sedert die vroeë negentiende eeu deur kleinboere bewoon is wat óf self geboer het óf as bywoners vir die eienaar geboer het. Vir meer as 'n eeu was die enigste toegang tot dié kloof, wat ook as Die Hel bekend staan, te voet of per donkie of perd. Alle boumateriale, meubels, landbou-implimente en voorrade wat nie self gemaak kon word nie, is letterlik in Gamkaskloof ingedra en produkte wat in die Kloof verbou is, moes weer uitgedra word, gewoonlik op 'n donkie se rug.

Onder leiding van die destydse Administrateur van die Kaapprovinsie, mnr Otto du Plessis, is daar in 1961 'n pad, 57 km ver, vanaf die kruin van die Swartbergpas na Gamkaskloof gemaak. Dié pad het ongelukkig daartoe gelei dat die bevolking al minder geword het. Die laaste heeltydse boer het die Kloof in 1991 verlaat.

Die inwoners het egter 'n onvervangbare skat van huisies, 'n skool, watermeulens en ander bouwerke nagelaat wat vinnig agteruit sal gaan as dit nie gered word nie.

Met behulp van 'n ruim bydrae van die SA Natuurstigting, het die Departement van Natuur- en Omgewingsbewing van die KPA reeds die grootste deel van die private grond van die Kloof opgekoop.

Die Stigting Simon van der Stel het nou saamgewerk met bogenoemde departement om 'n beleidsraamwerk op te stel om hierdie unieke kultuurvallei as 'n toeriste-aantreklikheid te bedryf. Die Suid-Kaaptak hoop om jaarliks R20 000 per huisie beskikbaar te stel vir restourasie nadat die eerste huisie gerestoureer is.

Soos baie ander instansies, is die Oos-Kaaptak lank reeds bekommerd oor die voortbestaan van plaasgeboue. Ontvolking, onsimpatieke veranderinge en die gebrek aan kundige raad en finansies, dra waarskynlik alles by tot die verdwyning van plaasstrukture.

Hierdie kommer oor die verdwyning van ons argitektoniese erfenis het die Oos-Kaaptak laat besluit om beurse van R6 000 elk toe te ken aan twee M Arch-studente om die hele problematiek rondom

Die Stigting, soos talle ondernemings, moes sy werksaamhede noukeurig evalueer en by die ekonomiese klimaat aanpas. Die mees dramatiese stap was waarskynlik om die hoofkantoor te sluit en in 'n sekretariaat te verander.

verdwynende plaasstrukture te ondersoek.

Theresa Hardman van die argitektuurskool van die Universiteit van Port Elizabeth, onderneem die ondersoek in die distrik Cradock, terwyl Peter Whitlock, 'n jong argitek van Graaff-Reinet, in die distrik Graaff-Reinet werk. Albei distrikte bevat 'n interessante verskeidenheid boustyle.

Die projek behels onder meer dat alle plaasstrukture wat vóór 1940 opgerig is, gefotografeer word. Daarna word verdere dokumentasie gedoen ten opsigte van die datum van oprigting en geskiedenis. Die geboue word ook opgemeet en aangeteken. Daarbenewens is 'n uitgebreide vraelys opgestel wat onder meer aandag gee aan die sosiologiese faktore onderliggend aan die verdwyning van plaasstrukture.

Met hierdie projek word gepoog om al die faktore te identifiseer wat plaasstrukture bedreig, asook om riglyne daar te stel om die bewaring van sodanige strukture te probeer verseker. ■

Die Oos-Kaaptak wil plaasstrukture identifiseer en bewaar



Why do we conserve

In South Africa a unique and kaleidoscopic culture has established itself over centuries. Carrying the stamp of Africa and the diversity of its peoples, and radiating a soul-enriching influence and unifying force, many South Africans feel that it deserves to be preserved for the benefit of all the people contributing to its unique character – particularly in a new and democratic South Africa.

On the other hand, South Africans find themselves not only in a tumultuous transition to a new dispensation, but also in an environment which is increasingly driven by state-of-the-art technology, innovative and visionary thinking and dynamic problem solving techniques.

Therefore, while man's urge to be at the forefront and to excel in these spheres increasingly overshadows the importance of, and necessity for, environmental and cultural conservation, the struggle to cope with the challenges and demands of an evolving democracy relegates its importance even further.

Why do we, then, conserve culture? How should cultural conservation be approached in a new, democratic South Africa. A survey by *Restorica* among South Africans from all cultural groups produced divergent opinions, but the underlying message was clear: we need to conserve culture not only because it enriches spiritually, but because it unifies souls and minds across boundaries and cultures.

“We conserve culture because it is part of the socialisation process. It is particularly important to preserve values, to have a sense of historical perspective and to have a guide with regard to the value of intangible, soul-enriching things. It helps to place yourself, in terms of your own personal life, in relationship with history and gives you a better idea of the role that you are expected to play,” says Ms Barbara Masekela, administrative secretary, office of the President of the ANC and former co-ordinator of the Department of Arts and Culture of the ANC.

“We conserve museums, statues, gardens, sculptures, etc because they represent important events in, and development of, our history.

“If we lived life on a day to day basis, we would really forget how we came to be where we are. It is very important to have these ‘reminders’, because they bring us together as a people and as mankind and to appreciate the fact that whatever has been produced, whatever we enjoy now, is a result of the activity not only of individuals, but of the nation as a group of people.

“Conservation is important because it is a mark of inter-group relationships in any particular country. Therefore, those things that have been conserved, to a certain extent serve as a criteria for judging the progress of a group of people or a nation.

“In South Africa's case, however, conservation is probably meaningless to the majority of the people because the statues, museums, gardens, sculptures, etc are irrelevant to them, they do not ‘belong’ to them, they have nothing to do with them.

“In this country we have to take great care to have all the people understand that they are part of the country, that they share a common citizenship. It is in this context that we have to evaluate our whole conservation policy.

“Many of the artefacts which have been conserved, can be a lesson and reminder to us about how we should go about it in the future. They need not necessarily serve as a negative image, but only be a reminder of where we have been, and where we should never return.

“More importantly, we need, in addition to what we have preserved, deliberately and consciously, to balance and bring the real history of SA to bear on our landscape. When you have a government like the apartheid government over such a long period of time, which basically told people how to live, people lose their habit of taking initiative. They therefore wait to be told what to do.

“A government must set the tone for the values of the people. For too long we were in a position where this tone was not set. We have to begin with education. But you can only teach a child about conservation by practical programs of conservation in which they can see a reflection of themselves. Only then will they begin to have a feeling and sense of owning. At this point in time, the majority of SA's people do not have a feeling of owning the country, the trees, its natural resources.

“When you go to the townships, you see virtually nothing that is conserved. For me, conservation entails both things that are man-made and those from nature such as parks, trees, plants and flowers.

“On a recent visit to Bloemfontein, I was taken to the house of one of the founder members of the ANC. Many a meeting of ANC leaders has taken place in this house. Although the owner of the house has attempted to conserve the house, no attempt was made to renovate and preserve it as a national monument. When I asked why this had not been done, I was told there was a quarrel over the ceiling of the building, which is worth more than anything else in the house. I asked jokingly whether they were going to sell the ceiling...

“This just shows the values of our society. There is little or no appreciation for those things that really endure beyond human life, which form a link from one generation to another. When we see and touch those things, they must mean something to our lives. Every city and town in SA has a history and it is important that it should be commemorated in a tangible fashion,” says Ms Masekela.



*Ms Barbara Masekela
administrative secretary,
office of the President of
the ANC and former co-
ordinator of the
Department of Arts and
Culture of the ANC*

culture?

Kultuur moet nie bewaar word nie, hy moet net gebeur!

“KULTUUR is natuurlik ’n gelade woord. Dis amper politiek-korrek om dit nie te gebruik nie. Die Angel-Saksiese wêreld het die verheve strewes van hul Teutoonse neefs en niggies afgemaak deur hul kultuur-uitinge te bespot en verdag te maak. Die Nazi’s het die Engelse se verdoemende oordeel bevestig, Beethoven, Wagner en Nietzsche ten spyt.

Daarom kon Lord Goodman, in 1967 voorsitter van die Britse Arts Council sê: *one of the basic freedoms of Englishmen is freedom from culture*. Lord Goodman het natuurlik die omgekeerde bedoel. Die Engelse weet hoe om kultuur te bedryf.

Dit net ter inleiding, om te staaf dat daar twee soorte kultuur is: geleerde kultuur en leke-kultuur. Ek is deel van laasgenoemde en ek glo jy bou ’n uitstekende kulturele agtergrond op as jy elke dag jou Afrikaanse dagblad lees. Vertrouetel (en koop!) dus elke dag jou Afrikaanse dagblad, en jy bevorder Afrikaans en kultuur.

Ek kan maar nie ernstig raak oor die vraag waarom ons kultuur moet bewaar nie. As ’n mens

nie die ingebore besef het dat kultuur bewaar moet word nie, dan moet hy nie vra wat die prys daarvan is nie. Kultuur moet nie bewaar word nie, hy moet net gebeur!

Ons is ’n nasie van uitbuiters/eksploteerders. Ek weet van g’n nasie buite Afrika wat so min ag slaan op kultuur in al sy uitinge as ons van Afrika nie. Ons mag trots wees op ’n geërfde wa-kis of lampetbeker, maar ons lees nie juis boeke nie; ons TV-smaak is prul, ons verbrand ons pragtige Hoëveld tot as, ons kap ons paar inheemse woudjies uit, ons vertrap en besoedel die omgewing en as ons ’n ry huise met uitsigte oor Tafelbaai bo-op Tafelberg kan bou, dan sal ons dit waaragtig doen.

Om al hierdie redes, is kultuur ’n moet. Al het ons nie juis in die ou Suid-Afrika geslaag nie, moet ons ten minste probeer in die nuwe Suid-Afrika.

Ten slotte moet ek weer ’n Engelsman se opinie inroep. Lord Raglan het mos gesê kultuur is min of meer alles wat ons doen en ape nie.” – *Mnr Ton Vosloo, uitvoerende voorsitter, Nasionale Pers.* ■



Mnr Ton Vosloo, uitvoerende voorsitter, Nasionale Pers.

“Ek weet van g’n nasie buite Afrika wat so min ag slaan op kultuur in al sy uitinge as ons van Afrika nie.”

Elke geslag moet opnuut ’n erfenis nalaat

DIE VORMENDE krag van kultuur moet nooit onderskat word nie, sê Dot Feldman, kantoorbestuurder en TV-aktrise.

“Die belangrikheid van die bewaring van ons kultuurerfenis het onlangs eers werklik tot my deurgedring toe ek met ’n bejaarde man gesels het wat in die woonbuurt gewoon het waar ek grootgeword het. Hy het só interessant vertel van die huise, kerke en ander geboue in dié omgewing, dat ek besluit het om sy vertellings op videoband te laat vaslê, want van dié woonbuurt – Cape Reserve – wes van Pretoria, het helaas niks vir die nageslag behoue gebly nie. Vandag is dit hoofsaaklik staanplek vir busse.

“Sonder dié wortels, dié tradisie, is ons geestelik en kultureel veel armer. Daarenteen het ’n land wat sy kultuurskatte bewaar, ’n rykdom wat ver bo die materiële verheve is.

“Onbekend is onbeminde, ook in die geval van

die kultuurgoedere van verskillende gemeenskappe,” sê me Feldman. “My ma was ’n huisbediende, gevolglik was daar nie juis tyd om die kinders na museums en ander besienswaardighede te neem nie. Ek het dus maar min waardering vir museums en kennis daarvan gehad. Ek het museums en galerye eers later in my lewe ‘ontdek’ en geniet dit vandag terdê om dié plekke te besoek.

“My pa, wat onlangs op 92-jarige ouderdom oorlede is, was ’n Kapenaar van geboorte en ek onthou nog die stories wat hy oor geskiedkundige plekke soos Genadedal vertel het, goed. Ek sal dit graag eendag wil besoek.

“Ook dit wat op die planke gebring word, is inherent deel van Suid-Afrika se nasionale kultuur. Soos alle ander kunsvorms behoort dit bevorder en gevoed te word. – *Dot Feldman, kantoorbestuurder en aktrise.* ■



Dot Feldman, kantoorbestuurder en aktrise



Mr Jon Qwelane
editor, *Tribute*
columnist, *Sunday Star*

“In South Africa there is a tendency to implode historical buildings just for the sake of money. I hate the indiscriminate imploding of buildings. They for instance had no business bringing down the Colosseum in Johannesburg. But despite the huge public outcry, they still went ahead with it,” says Mr Jon Qwelane, editor of *Tribute* and columnist in the *Sunday Star*.

“On the other hand, they tolerate monstrosities like some of the glass buildings in Diagonal Street, Johannesburg. Even more glass buildings are being erected in cities like Cape Town, Durban and Bloemfontein. Some of the buildings in Bloemfontein, if not most of them, are of great historical importance and we need to preserve them, particularly those that were built at the turn of the century,

“Why do we need to preserve our cultural, our architectural heritage? For the simple reason that our children need to know where we have been, where we are coming from, something to latch onto. I realise that I am treading on thin ice with regard to some constituencies of the South African public. All in all, however, I doubt if buildings *per se* can be held responsible for the acts of men.

“I, for one, have nothing against the Afrikaner and his past. Nor do I have anything against the Afrikaner wishing to maintain symbols of his past that evoke some kind of memories, particularly memories emotional to him. But I have everything against some monuments that were specifically erected to celebrate the triumph of one section of the population over the other.

“As it is right now, one of our biggest problems in South Africa is this ‘them’ and ‘us’ syndrome. That is what’s keeping us apart. Moreover, if some things are dedicated specifically to furthering this divide based on racial lines, we can hardly talk about a new South Africa.

“Take, for instance, the Voortrekker Monument in Pretoria. As far as I am concerned, apart from the fact that it has no architectural appeal, it is a totally divisive structure. A writer once compared it to a World War II radiogram. The celebration of December 16 as a victory of white over black, light over dark, civilization over barbarism, has hurtful connotations. Having said this, I would have no problem with the preservation of the actual site of Blood River. Whether we like it or not, December 16, one way or the other has got a different meaning for different people. No matter how we look at December 16, it was a turning point in the history of South Africa.

“However, there are many historical buildings and statues in South Africa that deserve to be preserved. Parktown boasts several examples of the finest Herbert Baker homes and buildings in the country. I don’t know if I’ll be very comfortable with the preservation of Paul Kruger’s statue in Pretoria, but it evokes no particular ill feeling in me.

“I am not bothered about the laws that are administered in this regard. Clearly they are wrong, clearly they are unjust, clearly a misnomer. Calling a

beautiful building on Church Square Palace of Justice is a misnomer. I don’t believe you can try justly under unjust laws, no matter how impartial the courts are. Furthermore, the Heroes’ Acre in Pretoria is a misnomer. The one man’s hero was the other man’s villain. We need to get away from this.

“But you don’t throw the baby out with the bathwater. By doing that, you defeat the very end you are trying to achieve.

“If, in a new South Africa, historical buildings and statues are torn down because they represent colonialism, Fascism and oppression, beautiful buildings like the House of Parliament will be destroyed. But then, if they want to be consistent, they need to also blow up the bridges, the highways, everything that came with the ‘oppressors’. There is no middle of the road...

“I only hope that the next government will not be motivated by feelings of revenge, because once that happens, it clouds vision and judgment.

“In South Africa we tend to get our priorities ‘scrambled’. We play the man, not the ball. ‘If I dislike your politics and ideologies, everything else that goes with you is bad, including buildings’, is the general attitude.

“We need to get away from that mentality, if not for ourselves, then for the sake of our children. Who knows, maybe in years to come, our children will find that those are not symbols that divide, but that can, in fact, bring people closer together and enrich the soul.

“It starts with education. At the same time, it will take serious commitment from both blacks and whites to get to know each other, so that we can respect each other and our respective spiritual assets. We haven’t known each other because of past imbalances in society.

“However, it is not going to work unless it is based on trust and love. Not the other way around. One cannot love a person if you don’t trust him. The nice thing about it, is that neither costs anything. The best things in life have always been free and simple.

“It is not going to be easy, and I doubt if it will be achieved in my lifetime. But we cannot stop because the task is awesome. We will just have to chip away bit by bit. It has got to be done.

“It is going to be a fine balancing act. And it is going to take real statesmanship to get us there. We dare not stop trying.”

“Culture can be an important means of reconciliation between different communities,” says Mr Bernard Scholtz, Head: Auxiliary Services, National Monuments’ Council in Cape Town.

“Familiarity with the objects and places which are important to others, can help us understand and respect their values and beliefs.

“South Africa has a rich heritage, both natural and man-made, to which numerous cultures, both past and present, have contributed. Because this her-



Mr Bernard Scholtz
head: auxiliary services,
National Monuments
Council

“Sonder hierdie erfenis wat ons aan die verlede anker, bestaan daar geen norm vir die waardebeplanning van wat elke geslag voortbring nie; is daar geen rigsnoer waarvolgens iets groots, bo die absoluut tydelike, verhef kan word nie.”

Gister veilig, vandag verkoop, môre gesloop...

“DIE BESKAAFDE mens kan nie van brood alleen leef nie. ’n Volk wat sy kultuurskatte verwaarloos, ondermyn sy eie beskawing en saai self die saad van sy agteruitgang.

Die rykdom van ons bodem behoort nie net aan een geslag nie. As ons nie jaloers waak oor die verskeidenheid van ons kultuurerfenis nie, mag ons toekoms dié wees van ’n gesiglose massa wat nie weet waarheen hulle gaan, of waarvandaan hulle kom nie. Dis ons plig, trouens ons voorreg, om ons erfenis te mag bewaar.

Die Suid-Afrikaner is, benewens sy Europese herkoms, in wese van Afrika. In die bestek van 300 jaar het hy ’n unieke kulturele identiteit gevestig. Die kultuur en geestesgoedere van ons voorgeslagte is ’n erfenis wat ons nie net moet nálaat nie, maar wat elke geslag opnuut moet verwerf.

Sonder hierdie erfenis wat ons aan die verlede anker, bestaan daar geen norm vir die waardebeplanning van wat elke geslag voortbring nie; is daar geen rigsnoer waarvolgens iets groots, bo die absoluut tydelike, verhef kan word nie.

Ons kan ook nie slegs op ons erfenis teer nie; ons moet dit laat groei met eietydse bydraes sodat elke geslag opnuut ’n erfenis kan nalaat. Uit die wêreld van elke geslag se leefwyse groei die tradisies van môre.

‘Gister veilig, vandag verkoop, môre gesloop’, was oor die jare die droewe refrain oor pragtige ou opstalle en herehuise van weleer wat een na die ander sienderoë verdwyn het onder die aanslag van die stootskrapeer en onder die dekmantel van ontwikkeling. Bewaringsmense praat van ’n stootskrapeer-sindroom.

‘Maar is dit dan so belangrik om ou geboue te bewaar?’, mag sommige skeptici vra. Die bekende skrywer WA de Klerk het die volgende hieroor te sê gehad: ‘In die Verenigde State het ek gesien hoe ’n land wat met wilde vaart op materiële gebied gevorder het, ineens onseker omkyk en homself by wyse van spreke vra: Waar kom ek vandaan? Die Amerikaner van vandag is amper krampagtig besig om wat oud en eie aan sy verlede is, te probeer bewaar...’

Ongelukkig is die meeste van sy oudhede al onherroeplik verwoes deur die voorspoedstroom, en moet hy hom tevrede stel met die nabou en rekonstruksies van wat vroeër was.

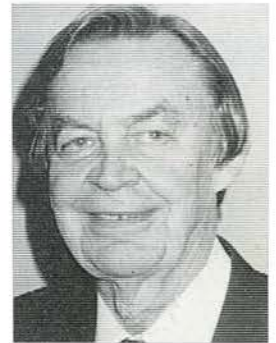
Die verwydering van historiese geboue en hele wyke, wat dan sogenaamd in die pad van vooruitgang staan, is natuurlik ’n wêreldneiging. In ons stamlande vind ons egter dat daar die afgelope dekades kragdadig opgetree word en wel deur middel van effektiewe monumente-wetgewing en verbeeldingryke dorpsbeplanning.

Dit is my oortuiging dat:

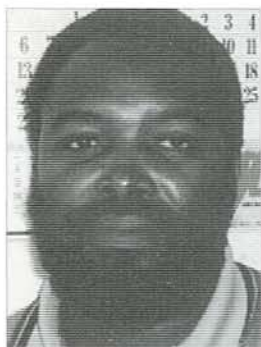
- ’n Volk sonder geskiedenis soos ’n man sonder geheue is. Historiese geboue is ’n versinnebeelding van die geskiedenis – die mylpale daarvan. In die bewaarde gebou kry die geskiedenis gestalte;
- Geboue uit die verlede is bewys van die feit dat ons lank reeds hier hóort. Die historiese geboue is die eiendomsreg en transportaktes van die land wat ons liefhet;
- Ons durf nie die voetspore van ons voorsate goedsmoeds uitvee nie;
- Deur die behoud van die goeie uit die verlede, kan ons verhinder dat alles oral saai en eenders lyk.
- ’n Stad wat organies groei, is veel meer van die mens as iets wat vir hom beplan word. Die beste bewys hiervan is dat Niemeyer, beplanner van Brasilia, die modernste stad ter wêreld, dit self nie daarin kon uithou nie en teruggevlug het na die ou Río de Janeiro. In Brasilia is alles beplan, niks is onverwags nie. In Rio, daarenteen, het elke straat sy verrassings.
- Voorts is dit vandag meestal sowel sosiologies as ekonomies goedkoper om te herstel as om maar net te sloop.

Ons sal dit seker ook nie graag op die gewete wil hê dat die nageslag na ons verwys as swak rentmeesters van ons wonderskone erfenis nie – en ons daarvan beskuldig dat ons die goue draad met die verlede geknip het nie.

Laat ons dus bewaar, want bewaring beteken die behoud van eie identiteit en die voorkoming van dodelike eentonigheid.” – *Dr Anton Rupert, in ’n TV-onderhoud op Graaff-Reinet.* ■



*Dr Anton Rupert
voorsitter, Rembrandt
Beherende Beleggings*



*Mr Joe Manana
founder member of the
Alexandra Arts Centre
chairman of Dorkay
House Trust*

itage is valuable and non-renewable, each generation has a responsibility to act as trustees and pass it on to future generations."

"Culture in South Africa, particularly amongst blacks, has been marginalized for a long time," says Mr Joe Manana, founder member of the Alexandra Arts Centre and chairman of Dorkay House Trust.

Only in the late seventies, the arts centre Fuba was established, while Dorkay House in downtown Johannesburg is a structure that serves all musicians throughout the country – even the famous like Dollar Brand, Hugh Masekela and Miriam Makeba.

"The regime in this country never really considered that black people can be creative. What they were interested in, was 'tribal' culture – culture that marginalizes people, as if people cannot improve from that indigenous type of culture. Therefore, if one looks at our culture, development has occurred very slowly.

At the time when the Alexandra Arts Centre was established in 1985, there was no structure where black people interested in the arts, could go to. The idea with the establishment of this centre was that people could gather there to make music. "My advice was that it doesn't help to cater only for few people, but that the ideal situation would be to have an art centre where everybody would be in a position to practise.

"When one looks at education in South Africa, you discover that art was not introduced in the curriculum of Bantu education. People who managed to become artists – writers, musicians, painters, sculptors – were lucky, because the State was not concerned about their promotion or the preservation of their work and enabling them to survive on it. They probably thought that, as time went on, black people would simply forget about their history and gradually become eurocentric. A mini-Europe took shape in South Africa – that was the way in which the system was created.

"But of course there were many people who were concerned about their culture and its preservation, creativity, their music. Africa is the home of jazz, Afro-sound, choral music... Hence the establishment of arts centres. But still there are not enough.

"When liberation movements were unbanned in 1990, people concerned with arts centres decided to form an Association of Community Arts Centres which serves as an umbrella association for approximately 30 arts centres.

"The idea behind the establishment of this association is to ascertain what progress has been made in the various arts centres, to identify problems and to come forward with a research document. The Association will then look into the matter and act accordingly. This might lead to the formation of cultural workshops for the different art forms. And collectively, we will be in a position to have a voice.

"Arts centres are experiencing the same prob-

lems. European countries which previously funded the arts centres, now focus on countries in the former Eastern Bloc and other underdeveloped countries. The State should also look after unbanned liberation movements as far as cultural development is concerned."

Another concern is Pact's refusal to negotiate, says Mr Manana. "They don't take cognisance of the fact that the State Theatre and civic theatres in the country are built with all the taxpayers' money. This is another example of how the regime tries to marginalize people and attempt to promote a group of people within a country.

"We are looking forward to a non-racial, non-sexist, democratic cultural South Africa; to strive to be in a position to present the government of the day with our policy on culture and receive a subsidy because culture will be a tool to break down existing barriers in our country. Culture, be it music, film, drama, visual arts or architecture, enables people to discuss issues over a table, irrespective of their ideologies. It has a binding force."

"We conserve culture in order to maintain our identity and be in a position to trace our roots. Our behaviour and personalities are shaped by our culture. Culture helps one to be moulded into a refined human being," is the opinion of Mrs Rashida Banu Noor Mahomed, head of the Afrikaans Department at the Transvaal College of Education in Laudium.

Says Mrs Noor Mahomed: "We live in a diverse society. This does not mean that our cultures must be lost, rather they should be enriched by learning and borrowing from other cultures.

"People from different cultures can live side by side in the same area. What it requires, is respect and tolerance for the cultural activities of other people. The new South Africa should encourage people from the various cultural groups to live together united so that the cultures may blend.

"The history of our cultures and happenings should be preserved to provide a learning experience and an understanding of the lifestyle of the present and future generations. However, it is important," Mrs Noor Mahomed stresses, "that the contributions made by all cultural groups be given equal importance."

"Culture plays a cardinal role in the identity of any community. Cultural traditions are influenced by our social upbringing, language, the performing arts and even our culinary habits. As a diverse nation, not only should we hold dear the well-being of our own culture, but we should also be able to acquaint ourselves with other cultures that form part of our diverse society," says Ms Tarnia van Zitters, music teacher and a tenor in the Transnet Libertas choir.

"I lived in the USA for two years where I completed a MA degree in music education. Part of my research was cultural diversity in music. It was inter-



*Mrs Rashida Banu Noor
Mahomed
head, Afrikaans Dept.
Transvaal College of
Education*



*Ms Tarnia van Zitters
music teacher
tenor in Transnet
Libertas Choir*

“Bewaring het vele fasette, en jy moet die een ten beste skaaf, en nie nalaat om die ander te slyp nie. Maar in hierdie land is elke faset, feitlik sonder uitsondering, aanvegbaar. Hoe oortuig jy ’n honger man van die noodsaak van wildbewaring? Watter nut het ’n boom anders as om ’n vrou se kos gaar te kry?”

Kultuur is soos ’n handskoen

“KULTUUR is baie soos die weer. Net soos daar talle kenners van, en menings oor, die weer is, net so bestaan daar op kultuurterrein ’n groot aantal definisies van wat dit werklik is.

Trouens, in die vroeër vyftigerjare al het die bekende kultuurnavorsers Kroeber en Kluckhohn nie minder nie as driehonderd bestaande definisies van kultuur geboekstaaf.

Kortliks is kultuur alles wat ’n mens doen om by sy omgewing aan te pas. Die kultuurvormende proses is ’n totale lewenswyse, want dit omvat die totaliteit van religieuse gebruike, ’n ekonomiese stelsel, sosiale gebruike, ’n politieke sisteem, ’n regstelsel, ’n taal, asook kuns en spel.

Nie net dien kultuur as tussenganger tussen die mens en sy omgewing nie, dit bied ’n spesifieke meganisme om sy probleme te hanteer, ’n metode waarmee hy sy lewe so aangenaam as moontlik maak.

Daarbenewens verskaf kultuur selfvertroue aan die individu en lei dit tot aanvaarding deur die

groep. Kortom, kultuur gee op sy mees basiese vlak ’n gevoel van sekuriteit, van geborgenheid en vorm sodoende een van die sterkste dryfvere van menslike gedrag.

Dit is letterlik soos ’n handskoen waarbinne die kultuurgebruiker warm pas.

Juis daarom moet kultuur bewaar en uitgebou word. Dit gee betekenis en inhoud aan die mens se hele bestaan. Waar dit nie gebeur nie, lei dit tot botsing en ernstige konflik. In 1987 het ‘kultuuroorloë’ op nie minder nie as 25 plekke in die wêreld gewoed.

Vir Suid-Afrika, as ’n land met ’n groot aantal kulturele groepe en behoeftes, gaan die uitdaging vir die toekoms wees om deur middel van kultuurbe-
waring en -uitlewing, ’n land te skep waarbinne dit moontlik sal wees om soos Schopenhauer se krimp-
varkies op ’n koue aand naby genoeg aan mekaar te lê om mekaar warm te hou, maar ook ver genoeg om mekaar nie seer te maak nie.” – *Dr Fritz Kok, uitvoerende direkteur, ATKV.* ■



*Dr Fritz Kok,
uitvoerende direkteur,
ATKV*

esting to note what similar trends or parallels SA and the USA have in its cultural diversities. Both countries experience a mosaic of cultures and communities (the USA more so than SA). These American communities, be they Hispanic, Oriental or Afro-American, hold on strongly to their cultural values and traditions, especially by way of music. Much the same can be said of SA communities.

"As a music educator, I realise the importance of music in our culture conservation. The misleading statement 'music is an international language' I believe pertains to a Westernized culture. Our culture is not all Westernized although it seems that to some extent social and economic Western pressures are keeping us from conserving our own culture.

"Our educational system (the new one being envisaged) should be an ideal vehicle not only to conserve our own cultural values, but also to acquaint ourselves with that of others. Music, for example, plays an integral role in our education. Our curriculum should therefore cover all cultural diversity pertaining to our nation. In this way there will be a more sound understanding, not only towards our cultural traditions, but certainly towards others in our social make-up which we have been naive about for too long."



*Mr Boetie Abramjee
Laudium community
leader
former minister of the
Budget in the House of
Delegates*

Does man conserve culture, or is culture rather the conserving factor? This is the question one involuntarily asks yourself when listening to the view of Mr Boetie Abramjee, Laudium community leader and former minister of the Budget in the House of Delegates.

Besides his major political involvement, Mr Abramjee has also always played an important role in education and religion.

Asked why culture should be conserved, Mr Abramjee hesitates – and then says "I am a fifth generation South African Indian... I am 132 years away from India and no longer within the context of Indians". Therefore, speaking of Indian culture is difficult, he says, just as it is difficult to separate culture from religion. Then adds: "There is nevertheless preservation of many cultures."

In his opinion, though, it is questionable whether the Afrikaner, for example, will succeed in maintaining his hitherto strong culture without further legislation to lean on. "The Afrikaner has always been protected by legislation. He was never strong enough to preserve his culture without it."

On the other hand, or maybe even precisely due to this same, exclusive legislation, the South African Indian has maintained strong ties with both cultures and the religions of his country of origin. In fact, he has protected religion much more than culture, says Mr Abramjee, who is a South African Muslim.

The Group Areas Act undoubtedly also played a role in keeping Indians together in this country. A group identity has been maintained, partially because of being forced to stay together...

Mr Abramjee furthermore points out that besides the SA Indian Muslim, who has always kept

his religion strong, the Cape Malay Muslims are another group who have had to keep their own religion going from the beginning – since the 1650's when they were brought in as slaves from Indonesia. He reminds one of Yussuf, who had known the Koran – consisting of more than 1 000 pages – by heart. In fact, he had done something even more remarkable: he had rewritten it for the Cape Malay Muslim – 'translating' it into a mixture of Afrikaans and Dutch, but in Arab script!

"You see, it really is difficult to separate culture and religion."

Though 99 percent of all South African Indian schools, (all still classified as 'Own Affairs') today offer tuition in English, most Muslim pupils attend a second session in the afternoon, Mr Abramjee says. These sessions are not included in the syllabi, but are devoted to the instruction of Arabic – the language of the Koran – and to the learning of all the Muslim prayers.

"So, in many aspects, there has been valuable preservation through all the years of polarisation that have prevailed in South Africa."

"Culture has so many facets. It has made a beautiful contribution towards good living over centuries," says Mr Jeram Bhama from Laudium, a daily practitioner of both fine and performing arts, well-known as one of only few in South Africa who have mastered the haunting sounds of the Indian sitar.

"It would be a shame if culture, embracing the arts, were not kept alive. It offers and contains so much beauty. It is developed by man of great insight... and it is what truth is all about.

"To define truth, is important; but we can have a perception of truth and still not be able to express it, because language alone is too limited. Even the human mind is too limited.

"We are caught up in the limitations of our own minds, which can become barriers through all the conditioning. Your mind takes you up to a point – and only when you let go, beyond that point, your ego goes and allows you to experience truth."

How one experiences culture, he says, depends on what it is centred around. "It has to have a strong base. To me, it is the meaning of man's existence. Everyone is always searching for something to cling to – security in the midst of struggles, etc. And that's where religion comes in."

But practising art and experiencing culture must be spontaneous to be real; to be of value to man's existence, he says. "One has to be receptive and keep your mind open... but we are so 'closed'. The 'I' is the main drawback."

To get closer to happiness, we should become "un-absorbed", Mr Bhama maintains. And in this way, allow ourselves to preserve and nurture culture without restraint – so that beauty can triumph and live on. ■



*Mr Jeram Bhama
of Laudium
practitioner of fine and
performing arts*

Bewaring het vele fasette...

NELLIE DE CROM is hervestiger. Deur gras te plant, gras en struik en soms selfs bome, genees sy die aarde se rou wonde wat deur vooruitgang toegedien is. Op versoek van die ontwikkelaars en ingenieurs (weliswaar nie almal nie, dit kos immers geld), hervestig sy die oorspronklike plantegroei, tot die innige bevrediging van dié wat die omgewing wil bewaar.

En soms tot ergernis van die geoloë.

Hulle plant alweer gras op my dagsome, kla Jan Barends.

Op Jan Smutslaan in Johannesburg is die geesdriftige stadsraad net betyds daarvan weerhou om 'n wydbekende dagsom met aalwyne te beplant ter verfraaiing van die omgewing. 'n Bord verklaar nou dié 2,8 biljoen jaar oue kronkellaag van die Supergroep Witwatersrand tot nasionale gedenkwaardigheid, deur die welwillendheid van die Suid-Afrikaanse Geologiese Vereniging en die Nasionale Raad vir Gedenkwaardighede. Die oorspronklike, indrukwekkende bronsplaat is binne tien dae gesteel. Koper het 'n hoë markwaarde.

Ander gevare bedreig die geoloë se begeerte om te bewaar: monstersoekers, dikwels self geoloë, hamer in die hand. En vandale. *Graffiti is destroying my outcrop!* roep John Rogers, sedimentoloog van Kaapstad. Onweersstaanbaar vir die ontluikende skrywer, die afwykende, spitsvondige, én die minnaar, hierdie oop lei, die wit bladsy (as 't ware) van die resente sandsteen (kwalik 125 000 jaar oud) met sy wit fossiele van skulp en krap en slak – 'n klaar geïllustreerde blanke ruimte om jou wrok, jou grap of jou ewige liefde vir Rosie permanent sigbaar te maak.

Toe die lede van Simon van der Stel se koperekspedisie hulle teenwoordigheid teen die mure van Des Heeren Logement te boek gestel het, was daar niemand om hulle reg daartoe te bevraagteken nie. En nou staan die name uit die agtiende eeu as skadubeelde van 'n vervloë tyd.

Alles, sê Nigel, historikus van Kaapstad, alles wat 'n beeld van 'n tydperk bied, verdien om bewaar te word.

(Alles? wonder ek. En my gedagtes dwaal na 'n vorige geslag, na Ouma Ella wat niks weggegooi het nie, want sy was nog sonder die genade van verbruiker en het dus 'n beeld-in-die-kleine nagelaat van 'n era wat lank nie meer bestaan nie. Dit was 'n vriendeliker tyd as ons s'n, 'n tyd van sepia-foto's van troues en begrafnisse, van kringelpapier-kostuums – 'n pynappel, angelier of roos – vir *fancy dress* partytjies, en die maak van 'n eie *Anthology* in sierskrif, en versier met plakprentjies van blomme, vrugte en engele.)

Soos alles wat op kuns lyk, bewaar moet word, voeg Jenny by. Mét sy veranderende waardes, en ja, ook *outside art*. Jenny is geesdriftige kunstenaar, beduie intens met hande en oë. In my kop klink woorde soos eurosentries en etnosentries, en ek sien

in my geheue die stadige aftakeling van Helen Martin se Uilhuis, so prekêr geleë in die onbarmhartige Karoo. Voorlopig nog tot nasionale gedenkwaardigheid verklaar, maar wie moet sorg?

Die publiek self, sê die argitek wat sy kantore in Kaapstad se Langstraat het, en die fasade van die gebou tot die oorspronklike voorkoms gerestoureer het. Op eie koste. Stadsrade het ander prioriteite, sê hy. 'n Mens mag nie met almal saamstem nie, maar met Kaapstad se ontwikkeling van Khayelitsja en Mitchell's Plain kan daar nie geargumenteer word nie. As mense wil bewaar, moet hulle self bewaar, sê hy. En die resultaat moet liefers lewensvatbaar wees.

In die Paarl beset 'n prokureursfirma nou die gerestoureerde gebou waarin die ou *Patriot* gedruk is, én die *Diamond Fields Advertiser* wat in die Kimberley-streek versprei is. Ek kry lekker daarvoor – het as kind in Patriotstraat gewoon, myself later oor daardie adres vereenselwig met die vroeë stryd om Afrikaans. En in ons geologiese omswerwing in die Noordweste was die *DFA* dikwels ons enigste koe-rant. Dat die gebou op praktiese wyse behoue bly, maak my bly.

Soos die verbete pogings om ons planeet te red, my verbly, en die proklamasie van nóg 'n natuur-tuin, nóg 'n nasionale monument, voorbeelde van ons geestelike én fisieke erfenis.

Bewaring het vele fasette, en jy moet die een ten beste skaaf, en nie nalaat om die ander te slyp nie. Maar in hierdie land is elke faset, feitlik sonder uitsondering, aanvegbaar. Hoe oortuig jy 'n honger man van die noodsaak van wildbewaring? Watter nut het 'n boom anders as om 'n vrou se kos gaar te kry?

Geploegde vleilande lewer goeie oeste, en kaolien en swaarminerale sorg vir broodnodige buitelandse valuta. En 'n dertig- of vyftig jaar hersteltyd is niks in geologiese terme nie.

Wat beteken *Die Patriot* en die stryd om Afrikaans in die nuwe Suid-Afrika? Bestaande waardes word omvergegooi, om met andere vervang te word. Miskien moet ons vry van die óu ballas vorentoe, om later, veel later, 'n nuwe drag op te neem.

In 'n lesing oor geweld het Lloyd Vogelmann as faktor in die moontlike oplossing die noodsaaklikheid van ikone genoem, ikone en monumente en geskrifte wat die ang en die leed én die vrees van 'n tydperk vasvang, en so uiteindelik besweer.

Alles, beklemtoon Nigel, wat 'n beeld bied van 'n tydperk, behoort bewaar te word, selde wat die politieke ideologie van die oomblik voorskryf.

Ja 'k Nigel.

Ek knik in die rigting van Van Wyk Louw: Miskien moet ons kultuur en geskiedenis met 'n ironiese oog bejeën, gras plant op die rou wonde, die gees slyp – en die liefde behou.

– Dr Cecile Cilliers, rubrieksrywer en lewenslange ere-president van *Vroue vir Vrede*. ■



Dr Cecile Cilliers, rubrieksrywer en lewenslange ere-president van *Vroue vir Vrede*

Parktown: one hundred



By Carmen Welz
author of children's
books, translator, trustee
of Parktown Heritage
Trust and tour guide in
Parktown for groups and
visitors

In 1892, in the course of her explorations on horseback, Florence Phillips lighted upon a charming site on the edge of a high plateau. Lionel Phillips, taken to inspect her great discovery, was enraptured. The view, looking north over a great expanse of undulating plains, was splendid. To crown it all, the site lay on the part of the farm Braamfontein, owned by H Eckstein & Co, of which he was a director.

Their little house in Noord Street, with roses and carnations behind a reed fence, had delighted them.

After World War II, the value of properties in Parktown shot up, and with it, taxes. The completion of *Hohenheim* in 1894 set in motion a migration of Rand Mines glitterati to the newly surveyed township, Parktown. Other leading citizens like Godfray Lys, George Farrar and Thomas Cullinan soon followed and prices for stands rocketed. By 1896, 52 lots had been sold.

Only one residence per stand, and no canteen, restaurant or shop was allowed. All the stands were one acre or more in size and the streets wide, gravelled and lined with trees from the start.

The Jameson Raid and uneasy aftermath caused a loss of confidence and by 1898 only 38 residences had in fact been built. Tension mounted and in October 1899, when war between Britain and the Republic broke out, many residents had already left for the Cape or England. By January 1900 the streets of Parktown were deserted...

In 1901, Sir Alfred Milner, British High Commissioner for SA, moved into *Sunnyside*, the Parktown house which had been built for Hennen Jennings, a Rand Mines engineer. Faith in the future as part of the great British Empire was restored even though the war was far from over.

Soon after moving to Parktown, Milner was created a peer of the realm. With 'Lord Milner of St James' and of Cape Town, Governor of the Transvaal and of the Orange River Colony, in residence, the desirability of Parktown as an address was confirmed.

By 1904, 170 mansions had been completed and by 1906, when Milner was succeeded by Lord Selborne, most of the suburb was built up. In this year, a newly elected Liberal government in England, and talk of responsible Government for the Transvaal, caused a stock market slump, an economic depression and an end to the Parktown building boom. After Union in 1910, the new Governor-General, Viscount Gladstone, moved to Pretoria.

Sunnyside's glory days were over and soon it was being used as a student residence for the School of Mines. In 1915 *Hohenheim* became the Otto Beit Convalescent Home. In 1919 *The Crescent Mansions* was built – the first block of flats – and in the twen-

ties several others arose along Empire Road and large houses became Residential hotels.

In South Africa the years around the First World War were marked by violent unrest and strikes. Parktown, the élitist suburb, became a symbol of capitalist exploitation. On various occasions, mobs marched on the homes of mining magnates such as Lionel Phillips and George Albu. A citizen defence force under Llewellyn Anderson, himself a prominent Parktonian, helped put down the unrest, which by 1922 had escalated to become 'The Red Revolt'.

In that year, the Phillipises sold *Villa Arcadia*, their home since 1910, to the Jewish Orphanage and retired to the Cape. In 1923 the first block of flats went up along Empire Road. Gradually the mining fraternity of Parktown was outnumbered by members of the legal and medical professions, stockbrokers, accountants, bankers and wealthy representatives from the trade sector.

After World War II the value of properties shot up, and with it, taxes. The maintenance cost of the huge houses became prohibitive, institutions moved in, gentle decay and sometimes 'active neglect' were the order of the day.

In the mid-fifties the first expropriation took place when five large properties on the east side of Parktown were acquired for an Afrikaans commercial school. More expropriations soon followed – for a park, the motorway, the university.

By 1967, after the demolition of houses on 67 acres for the College of Education had been perpetrated, only 70 out of 250 residential stands in Parktown were left. The last nail was knocked into the coffin of 'old' Parktown when, in 1968, the decision was taken to build a new hospital and medical school on the site of *Hohenheim*.

In the seventies speculation caused rates to increase between three- and fourfold. Faced with the highest taxes in the country, many of the beleaguered residents had no option but to abandon Parktown. Not only has the vast majority of houses disappeared, but the outlay of the suburb has also changed; so much so that people who lived here once find parts unrecognisable. Hundreds of houses, once loved and admired, are gone for ever. Proof that they ever existed is to be found only in the odd sepia-brown photo in some forgotten shoebox or in official documents of the time.

Two questions are often asked: Why was it allowed to happen, and did anybody try to prevent it? It happened for various reasons. When talk is about conservation, South Africans think first, and often only, of nature conservation. In Europe, city centres have for centuries been regarded as valued urban environments. An inherent sense of reverence and respect for the past forms part of the national psyche of many communities. This often makes urban con-

years

*A roof detail from
St George's Parish
Church in Parktown*

servation more of a matter for public concern than nature conservation.

In South Africa this attitude simply does not exist. We suffer from a national sense of inferiority – our built environment, compared to that of Europe, is so young that we feel it can't be worth saving. The oldest building in Johannesburg – just 102 years old, is not worth as much as buildings in the Cape – some 200 or even 300 years old. And many in the Cape are unworthy of conserving because of their relative youth compared to 800- or 900-year-old buildings in Europe.

This attitude partly explains why the man in the street watched without protest, why civil engineers added to the cacophonous din of the bulldozers with their deafening silence, why architects created buildings which will stand for a long time as monuments to insensitivity, why town planners supported applications irrespective of overwhelming environmental and social arguments.

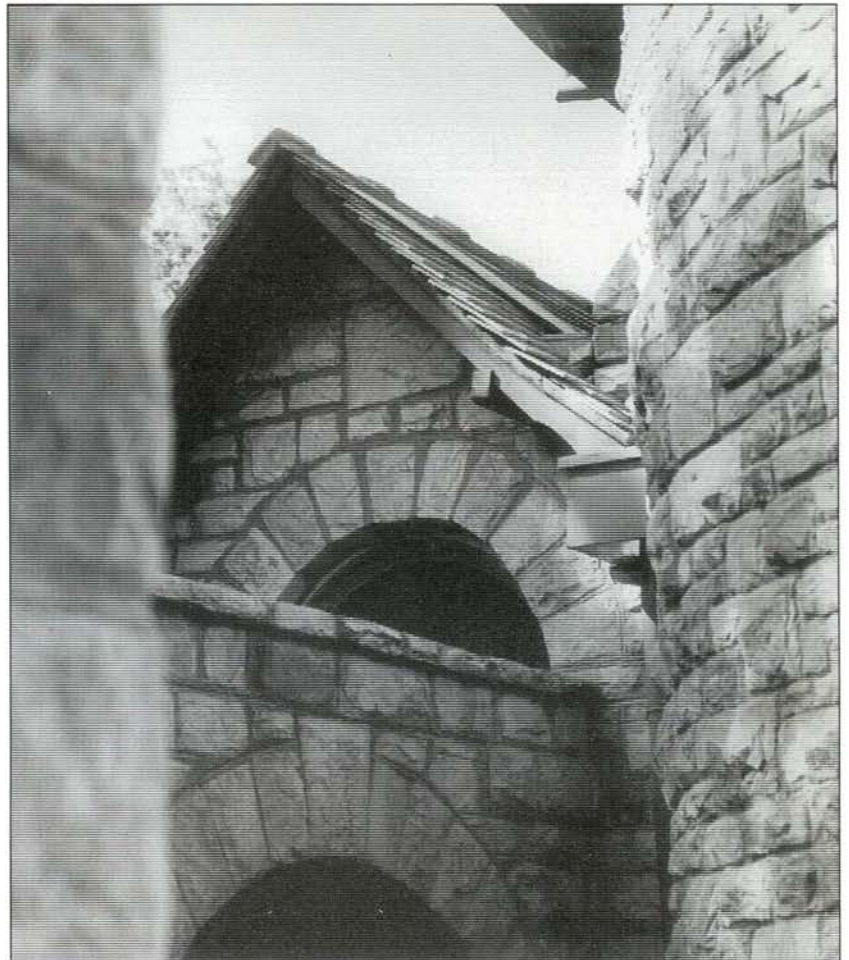
Another reason is the fact that conservation education is practically non-existent in South Africa. History is often raised to the level of the abstract. Nationalism, tradition and ancestors have become emotive buzz words, to be whispered reverently or misused politically, unrelated to such obvious manifestations of the past as buildings.

Legislation was and still is totally inadequate. There was only one act – the National Monuments Act – which could be used to save the built environment.

Conservation area legislation was only promulgated in 1986, much too late to save most of Parktown. Thanks to the secret motorway plans, no development plan was drawn up for Parktown – effectively land was frozen. It seemed as if the City Council and provincial authorities were bent on destroying Parktown long before the developers and speculators moved in.

Even today planning is often done in secret. In some instances, the Province overrode recommendations of the local authority and gave developers the go-ahead. Funds for conservation of the built environment hardly exist. Here, unlike in Europe and the United States, there are no financial incentives such as rate rebates, tax concessions and grants or assistance – even for national monuments. In light of the munificence with which, for instance, sport sponsorship is treated, this reflects very badly on priorities in our country.

Did anybody try to save Parktown? Yes, indeed. Up to the end of the 60's small groups of besieged home-owners objected, petitioned and appealed to no avail. In July 1973 the Parktown Association was formed to make a last-ditch stand. They were joined



Commemorating Sir Herbert Baker

In March 1892 a young architect arrived in Cape Town and had the good fortune to be chosen by Cecil John Rhodes to undertake the reconstruction of his house Groote Schuur. Rhodes favoured Baker above all the local architects because he had shown an interest in Cape Dutch architecture, a most unfashionable taste at that time. Imbued with the ideals of John Ruskin, Baker was able to express Rhodes's vision of Empire, fusing the local traditions with the European heritage and in this way creating a new style of architecture.

The twenty years Baker spent in South Africa were times of vast changes and expansion: the development of the gold mines on the Witwatersrand, the Second Anglo-Boer War, the reconstruction of the Transvaal culminating in the Union of South Africa. He wrote that it had been his good fortune "to have known and worked for some of the chief actors in these stirring dramas; and to have had the opportunity of devoting my art to embody, in however small degree, their dreams in enduring monuments."

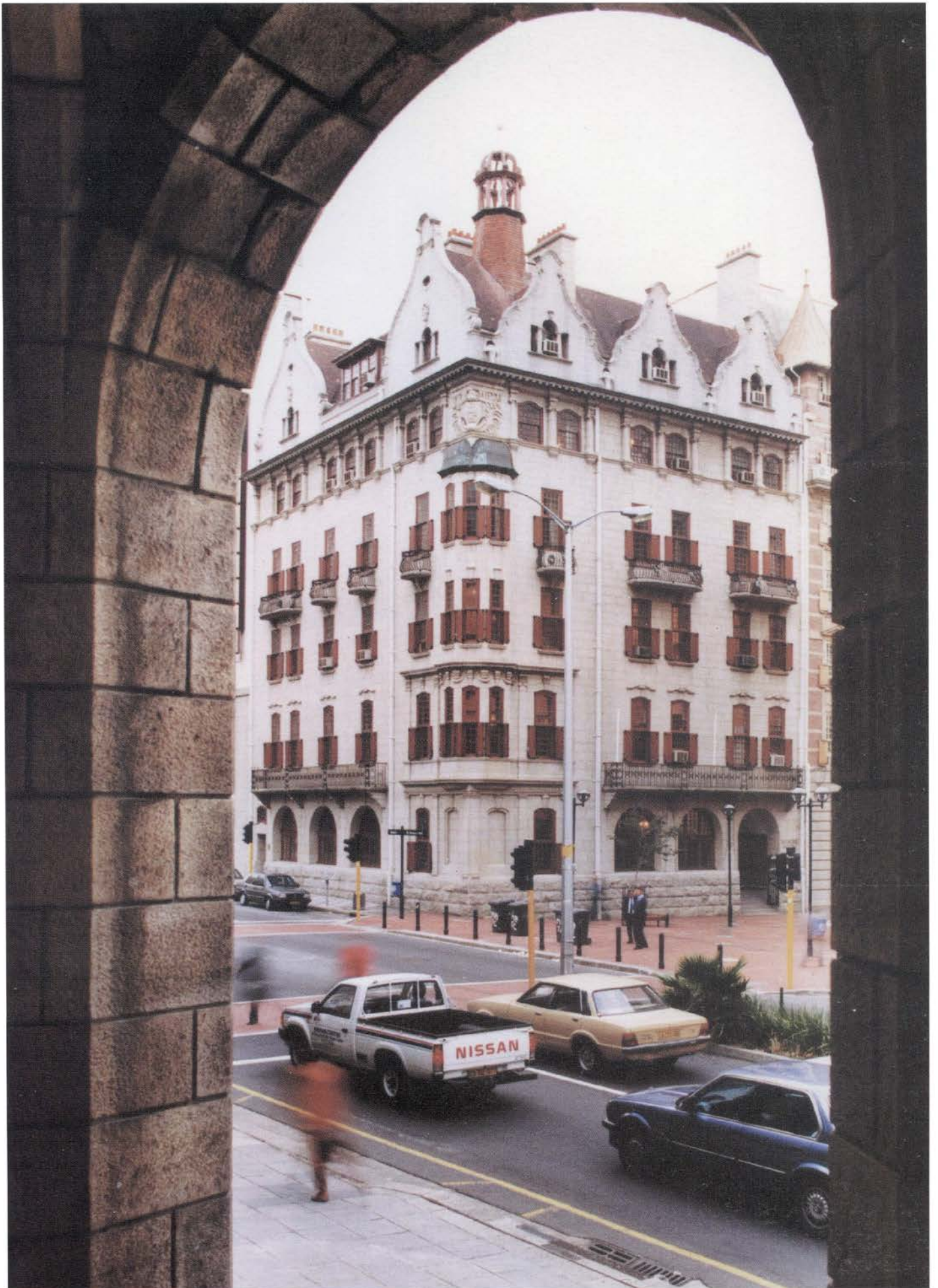
Milner brought him to the Transvaal where Baker's own home, *The Stonehouse*, which was built as a bachelor establishment for himself and certain members of the Kindergarten, stood bravely atop the rocky Parktown ridge; today a monument, but then a most effective advertisement for 'the new order of architecture'.

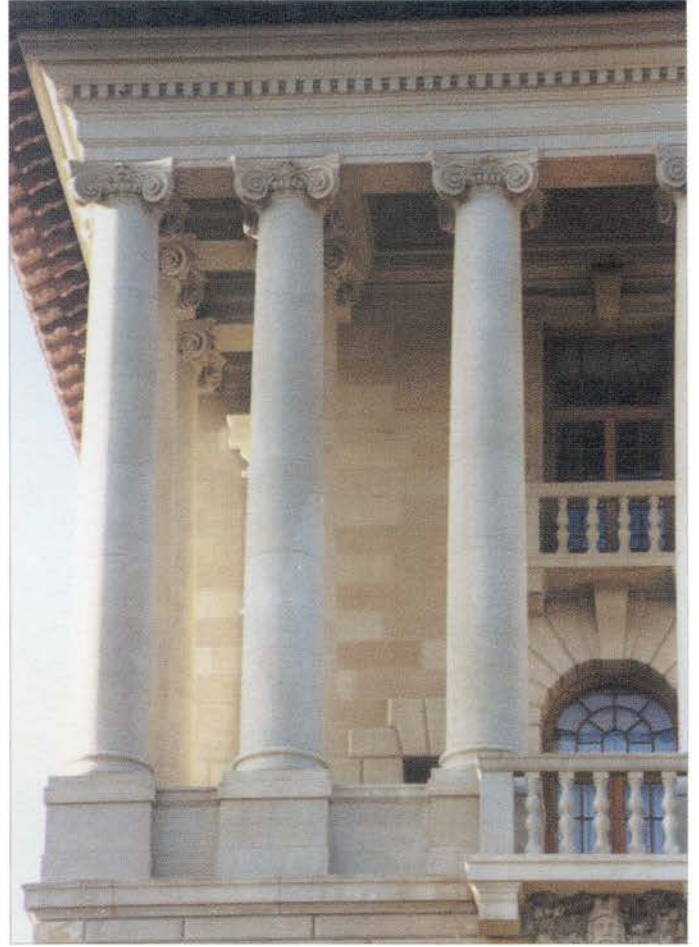
Baker revolutionised architecture in South Africa and until the thirties his dictates reigned supreme. Parktown boasts some of the finest works designed by him and his partners.

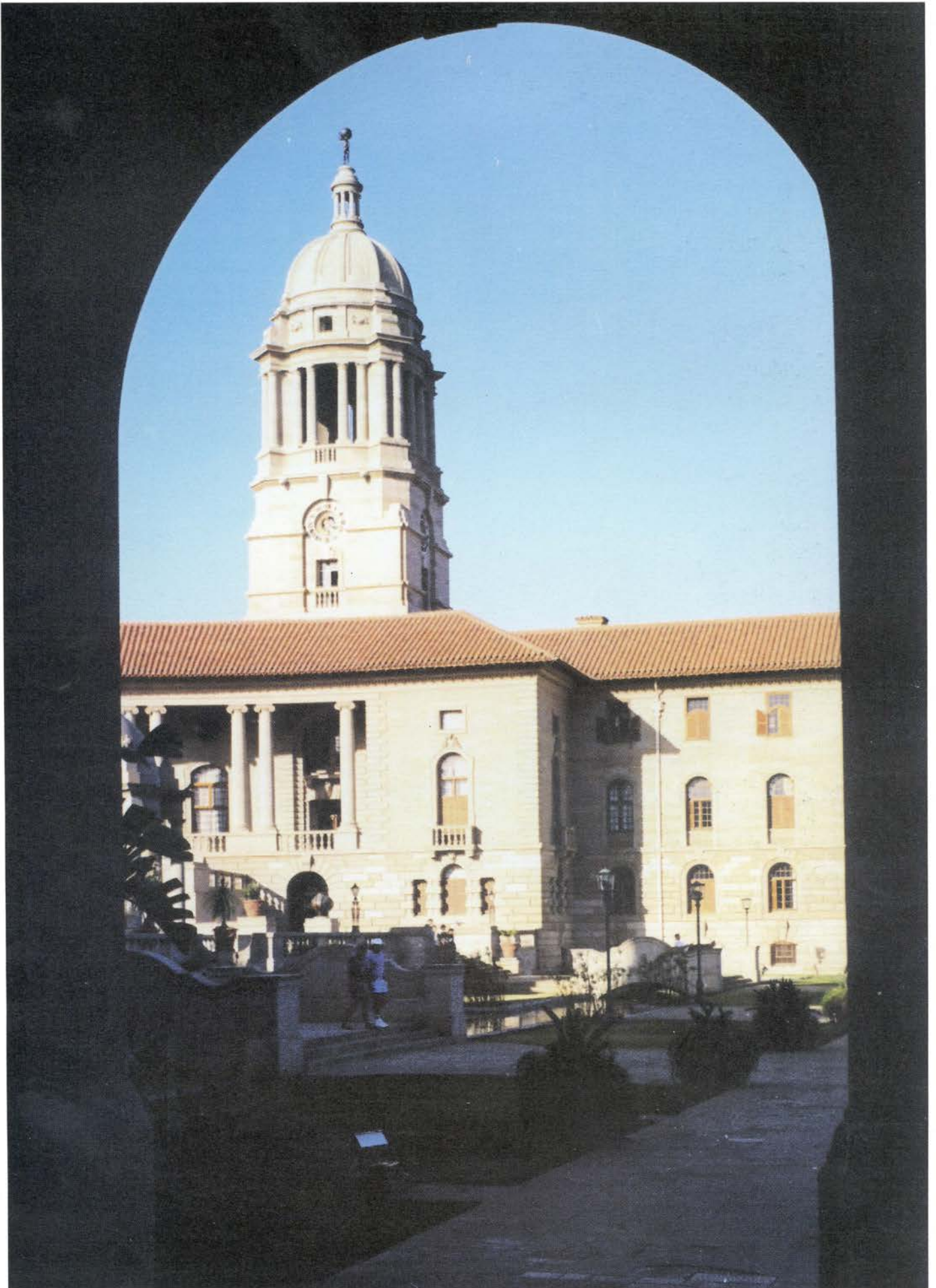
While his major works were in the Transvaal, two of Cape Town's most famous landmarks came from his drawing board: Groote Schuur and the Rhodes Memorial. Kimberley has the Boer War Memorial as well as one of his garden city housing schemes; the Orange Free State has the most complete of his Westminster's estate and the Cathedral of St Andrew and St Michael in Bloemfontein. Schools, churches, chapels and cathedrals, observatories, boarding houses, commercial buildings – his works are to be found all over South Africa, culminating in the final accolade – the Union Buildings. ■

continued on page 20









Parktown Centenary

Commemorating a rich heritage

One hundred years ago, the stands in the about-to-be-proclaimed township of Park Town were laid out as far away from the centre of the dust bowl that was then Johannesburg, as they could be.

Randlords flocked there. The Jameson Raid was plotted there. Lord Milner, eventually to reconstruct the remains of the shattered Zuid-Afrikaansche Republiek and steer the province into becoming part of the Union of South Africa, lived there.

Tracking the history of Parktown through the one hundred years of progress, gives an incredible insight not only into the rich tapestry of the lives of its earlier inhabitants, but also into urban encroachment, redevelopment and the need for conservation.

The Parktown and Westcliff Heritage Trust, an entirely voluntary organisation established to preserve the valuable heritage of Parktown and Westcliff by providing the public with opportunities of getting to know this heritage, offering special programmes for schools in order to create an interest in conservation, and by publishing relevant material, played an invaluable role in the centenary events.

The Centenary was no ordinary celebration. It went on right through the year and focused on showing people what is special about this heritage, demonstrating the 'fun' side of conservation, raising funds to open a Heritage Education Centre and promoting the concept that Parktown is part of the past of all South Africans and hence, that protecting this heritage will enhance the future for all.

Throughout the year guided bus tours and walking tours through Parktown and adjacent Westcliff were offered monthly. The bus tours were aptly named the *Herbert Baker's Building Bonanza*, *Parktown – the Glamour, the Glitz and the Glitz*, *The Three R's: Reform, Revolution and Retribution*, *Parktown's Extraordinary Women* and *On a clear day you can see forever*.

Also on the program were the Baker lecture series, the unveiling of two busts of Sir Herbert Baker to commemorate the 100 years since his arrival in South Africa, and a photographic competition depicting Baker's work. There was furthermore an exhibition on Sir Herbert Baker, a remembrance service during which a memorial to HMSAS Parktown, sunk off Tobruk 50 years ago, was unveiled, and the magic lantern show depicting Johannesburg shortly before the Anglo-Boer War.

'Fun' events included a garden party, a centenary run, ghost stories by candlelight in the gloom of the great hall at *Northwards*, and Spruit Day, during which the trail of the Parktown Spruit was traced into the grounds of the Johannesburg Zoo.

In the past century Parktown has witnessed change and survived, sometimes only in part, but nevertheless, survived. It has also, hopefully, created an awareness among people of the dangers and the rewards of urban redevelopment. Moreover, the protection and preservation of Parktown's heritage ultimately depends on how it is valued by society. Wealth and élitism did not save Parktown in the seventies and in the new South Africa conservation must demonstrate its value to the whole community. ■

by residents' associations, the Johannesburg Historical Foundation, the Heritage Committee, The Institute of Architects and other conservationists. Battles were fought in and out of courts, council chambers and the media. Many were lost, but important victories were won.

Today Parktown boasts ten national monuments and the first conservation area in Johannesburg, which includes Rockridge and the Valley Roads. There are also areas, such as Parktown West, which have remained more or less unchanged, although threatened.

One hundred years ago the mining magnates retreated from the cold, windy, dusty realities of the mining camp Johannesburg. They found refuge on the ridges to the north, in the fenced enclosure of Parktown. Much of that 'old' Parktown is gone. In many instances we have only the evocative cataloguing by the epitaph writers – Gothic, Tudor, Queen Anne, Baronial, Victorian, Edwardian, Colonial, Cape Dutch – to remind us of what was lost. The history of Parktown represents the history of the élite of the Witwatersrand.

What remains from the past bears testimony to the people who lived here, their lifestyles and the role they played in the development of Johannesburg and South Africa. A sense of future imbued everything the founders of Parktown did.

In 1892 they had just recovered from a mining slump and were heading for more crises. Even while plotting the overthrow of the government, members of the Reform Committee went right on building. The catastrophic year 1896, saw the completion of *Sunnyside Park* and *The View* even though prominent Parktonians were in jail under sentence of death.

In the office park of today, architectural creations, innovations and masterpieces in marble, glass and polished granite bear out the corporate commitment and confidence in the future and remind us strongly of the attitude which prevailed in Parktown one hundred years ago. The vigour and youthfulness of the 'new' Parktown, which has risen from mountainous heaps of shattered tiles and glass, broken bricks, twisted corrugated iron and pulverised mouldings, is symbolised by the educational institutions so amply represented in Parktown.

It is to be hoped that the young people who live and learn in and around this culturally and historically rich area, will look at the future with a more educated vision; that they will carry with them the conviction that the built environment gives a community its special character and is therefore as important to conserve as places of natural interest.

Not only because it makes economic sense in terms of attracting tourists but because it has been proved that historic residential and commercial neighbourhoods can be revitalised to provide affordable housing without displacing and destroying. Not only because the preservation of certain buildings ensures that the creative achievements of our forebears are retained and saluted, but because without the past, there is no future. ■

From the Parktown Centenary Souvenir.

Herbert Baker Photographic Competition, pages 16–19

p 16, top: St Michaels and All Angels Church, Observatory, Cape Town, by Andrew Berman, André Pentz

p 16, below: Winning photograph of Welgelegen, Rondebosch, by Andrew Berman, André Pentz

p 17: Rhodes Building, St Georges St, Cape Town by Andrew Berman, André Pentz

p 18: Details, Union Buildings by Jeanette Kuit (runner-up)

p 19: Union Buildings by Clifford Green (runner-up)

Transnet – 'n holistiese benadering

Transnet beskou die doeltreffende bestuur van die interaksie tussen sy operasionele aktiwiteite en die omgewing as belangrik vir die huidige sowel as toekomstige geslagte, ten einde hulle lewenskwaliteit te help verseker. Dit is dus Transnet se beleid om op 'n verantwoordelike wyse met die omgewing in die breedste sin te handel.

Vir dié doel is 'n Buro vir Omgewingsbestuur gevestig, wat deur vakkundiges betrokke by relevante omgewingsaangeleenthede beman word.

“Die holistiese omgewingsbenadering wat in Transnet gevolg word, omsluit alle aspekte van die omgewing wat 'n invloed kan hê op die lewensgehalte van mense, naamlik die fisieke, kulturele, sosiale, ekonomiese en estetiese omgewing,” verduidelik mnr Gert Potgieter, bestuurder, Omgewingsbestuur van Transnet.

Transnet beskik oor waardevolle en geskiedkundige eiendomme, geboue en strukture, asook verskeie bewarenswaardige bedryfsitems – van stoomtreine tot die eetgerei en ander toebehore op die eertwaens van weleer – en is tans besig met 'n omvattende, landwyse opname van kultuurhulpbronne in sy besit. Ondersoek sal dan stelselmatig na dié geboue en strukture ingestel word met die oog op toepaslike restaurasieprojekte.

Met verloop van tyd is heelwat van dié geboue verander en dien hulle nie meer hul oorspronklike doel nie, sê mnr Potgieter. “Wat ons nou wil doen, is om te bepaal in watter mate nuwe aktiwiteite 'n gebou negatief beïnvloed, sowel wat die buite- as die binnekant betref.

“Ons wil die gebou onder meer in sy omgewing evalueer, bepaal of hy nog relevant is ten opsigte van sy oorspronklike doel, of ander aktiwiteite in die omgewing dit negatief beïnvloed en ook binne 'n waardebevestiging doen. Ons sal dit dan, sover as moontlik, in samewerking met die Raad op Nasionale Gedenkwaardighede (RNG) restoreer.”

Mnr Potgieter beklemtoon dat Transnet bewaring as 'n geïntegreerde proses benader. “Omgewingsbestuur is gemik op die verbetering van die lewensgehalte van mense. Ekonomiese ontwikkeling is net so belangrik vir die mens se lewenskwaliteit as kulturele bewaring. Waar een fisiek is, is die ander weer psigies. In gevalle waar albei in berekening gebring moet word, moet die voor- en nadele teenoor mekaar gestel word ten einde dit sinvol te integreer en te kombineer,” sê mnr Potgieter. ■



*Herbert Baker Photographic Competition
Above: Staircase, Union Buildings by Clifford Green*

The Herbert Baker Photographic Competition

AS part of the centenary of Herbert Baker's arrival in South Africa, the Parktown & Westcliff Heritage Trust in conjunction with the Institute of South African Architects, held a photographic competition for amateur photographers to portray Baker's achievements as an architect with regard to one or more of the following:

- the aesthetic quality of the building, its fitness of purpose and sensitivity to its setting;
- the high standards of craftsmanship and building skills exemplifying his belief in the special value of the work of man's hands; and
- the use of local materials and sense of a South African tradition of architecture.

The prizes for the winner and three runners-up were sponsored by Transnet, a company actively involved in all spheres of conservation. ■

Pretoria stands up for cultural



By Lisel Krige
free lance journalist and
sub-editor of Restorica

PRETORIA is concerned about her cultural resources – and action is sure to follow a conference held in the city recently, amidst jacarandas full in bloom, precisely on that topic.

Those concerned more than average man about the preservation of precious heritages, can for the time being mop their brows in relief and wait with bated breath for the formulation of a strategy, it seems.

For the aim of the conference was spelt out in advance by the organisers, the Committee for Cultural Development, as being "...the joint compilation of guidelines for the management of cultural resources in Pretoria."

The message was clear, they said: "Doing nothing today to stop the deterioration in the quality of our environment will land us in a decaying and characterless city tomorrow!"

The conference drew interested parties from various communities within Pretoria, and it was concluded on a note of optimism and agreement on the necessity of a *joint* effort.

Papers delivered by experts from a variety of fields touched on both concrete and abstract issues, such as 'Definitions', 'Philosophy and Ethics', 'Interpretation' (within the context of cultural resources), 'Utilisation Aspects', 'Legal Context', 'Financial Implications', 'Public Participation' and 'Communication and Marketing'.

The Conference on Cultural Resources was the most important project undertaken by the City Council's Committee for Cultural Development since its inception in 1991, says Mr Louis Cloete, Pretoria City Councillor and chairman of the committee.

In anticipation of the event, he had said the success thereof would be measured by the eventual response and attitude of the two main role players – the 'authorities', as represented by the City Council, and the community. The authorities would need to be convinced of the value of Pretoria's cultural resources thereafter, while on the other hand the ideal would be for the community to agree on a common vision. It would mean, he said, "striving to work together towards a common goal, namely the enhancement of Pretoria's cultural and natural heritage".

This latter inclusive reference to the city's resources, is what primarily made the conference a unique occasion: it had a holistic approach in which both the natural and the man-made environment were to be discussed and highlighted under the umbrella topic.

The Minister of Environment Affairs, Mr Louis Pienaar, said in his official opening address that urban cultural resources could be national assets. "Pretoria or Cape Town belong as much to the na-

tion as a whole as to the Pretorians or Capetonians. Certainly those cultural resources are always local assets. Whether national or local, they form an integral part of the environment which should be managed in an effective and holistic way.

"Cultural resources should therefore be the subject of an effective and affordable management plan of the urban environment. The primary initiative in this respect could best be taken by local authorities."

Such an approach, he said, would be in harmony with international tendencies as formulated at the Earth Summit held in Rio de Janeiro during June this year.

Mr Pienaar went on to say that a direct interest existed not only in the resources themselves, but also in their proper management.

Defining 'cultural resources', Dr G-M van der Waal from the Human Sciences Research Council (HSRC) said they were "those natural elements and human creations in the human living environment which people value and utilise in a sustainable way in order to enrich their existence and retain their identity in time and space".

They were "the intangible properties (the so-called 'intangibles') and material products, both natural and man-made, associated with human activity and man's mental life. These resources include sites, structures, objects and intangible aspects of archaeological, historical, architectural, religious and/or symbolic significance.

Cultural Resource Management (CRM), he said, was the "integrated application of management skills with a view to ensuring the effective and efficient protection and responsible utilisation of cultural resources for the benefit of all South Africans. CRM is an integral part of the holistic approach to environmental management.

"It was the express aim of the organising committee to address these issues and make a contribution to human dignity and environmental quality in the Pretoria region," said Dr van der Waal, who was also an organiser.

Nature and culture were so interwoven that it was sometimes difficult to distinguish the one from the other, said Dr Udo Küsel, director of the National Cultural History Museum.

It was clear, he said, that a multi-disciplinary and inter-disciplinary approach to the city of Pretoria could be the only truly scientific approach that could satisfy the desires, aspirations and needs of its residents while providing a quality environment in which an ongoing utilisation thereof could be ensured.

We would have to become much more community-orientated, including our various communities in all conservation projects, keeping them informed and thus making them more knowledgeable on cul-

resources

ture conservation. This would encourage them to become actively involved, Dr Küsel said.

“Being a culture phenomenon, a city is also dynamic in nature – like culture. Though we cannot prevent progress, we can identify, research and retain what we regard as important landmarks in the founding and development of the city – that is if this makes out part of our development strategy.”

Mr Hugo de Wet of the City Council’s Town Planning Division pointed out that conservation in South Africa had historically been strongly biased toward the natural environment. This had been reinforced by existing legislation such as the Environment Conservation Act, which, whilst subscribing to the principle of a holistic environment, expressly excluded from its provisions those aspects to which the provisions of the National Monuments Act applied – such as buildings, monuments and their surroundings.

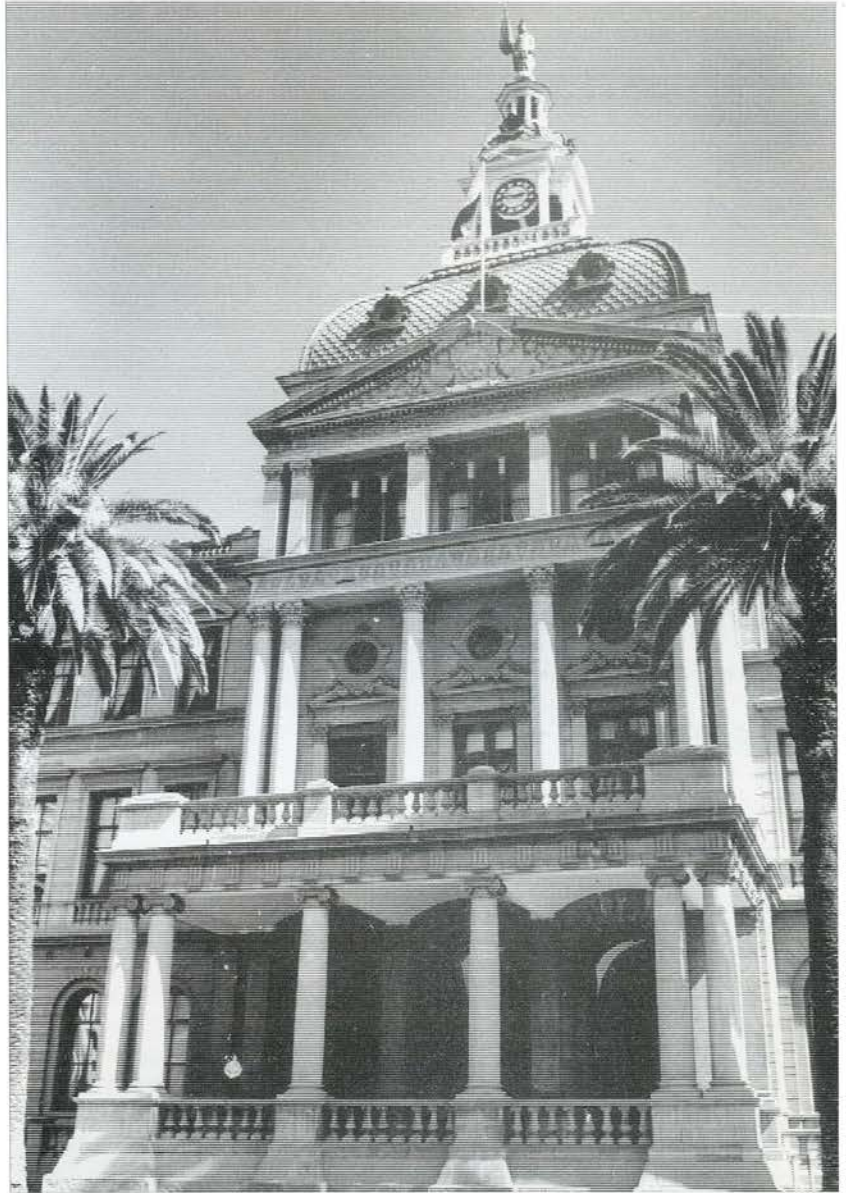
“Despite, or perhaps because of, these shortcomings in the national approach to the environment, we should ensure that locally, the holistic nature of the urban environment is acknowledged both in the principle and practice of environmental management,” he said.

He agreed with most other participants that there was a need for an urban environmental management strategy for Pretoria. Some of the ingredients he pointed out that would need to be incorporated in such a strategy, were:

- recognition of the fact that urban environmental management of the Greater Pretoria area should form part of the physical planning responsibilities of local authorities;
- recognition of the fact that environmental resource management required a holistic approach, encompassing both the natural and man-made environment;
- the carrying out of an environmental audit or at least an environmental resource survey in the Greater Pretoria area as a means of determining the resources available within the area; and
- recognition of the importance of education and information with regard to environmental matters, especially insofar as the decision-makers were concerned, in order to facilitate effective decision-making.

In his paper, Mr Fanie Krige of the City Council’s Public Relations section, pointed out that cultural resources could also be decisive when it came to industrial investments, besides being marketable as tourist attractions. “If all factors are equal, the investor’s choice of a place to erect a new factory, will depend on the quality of life that is offered to him,” he said.

Tourism would, however, undoubtedly be the most important factor when it came to the market-



ing of cultural resources, according to him.

He said there was a dream for Pretoria: not an Olympic Games, but an own ‘Smithsonian’ for the city – that would do justice to its wealth of cultural assets.

It would place Pretoria firmly on the map, positioning it as the country’s main centre of knowledge and culture – and it would demand a massive effort of marketing and communication.

Mr Albrecht Holm, well-known Pretoria architect of the firm Holm, Jordaan and Holm, echoed this view in his address, by saying: “If we want to succeed in making Pretoria a culture city, we must work like madmen in the manner of the Green Movement – a liberation movement for Culture.”

He said it was necessary to understand culture for what it really was, namely processes AND cultural objects. “In cultural conservation it is equally important to keep the processes intact and alive as to see to the maintenance of the tangible heritage.

“...the responsibility to do this, lies on each and everyone of us and we cannot rely on the economy, the authorities, legislation or any other magic wand to do our work for us. If we do not look after our culture and heritage, it will die a natural death.” ■

*The Ou Raadsaal,
Church Square, Pretoria*

Bloemfontein se glaspaleis



Wilma de Bruin
vryskut-joernalis en
redakteur van *Restorica*

SELDE in die geskiedenis van Suid-Afrika is 'n feller stryd gestry – en helaas verloor – teen die aanslag van ontwikkeling én stadsvaders om die 'skending' van kosbare kulturele nalatenskap af te weer as die afgelope vyf jaar in Bloemfontein.

Ofskoon hand en tand geveg is vir die ongeskonde behoud van die historiese erfenis van President Brandstraat, moes bewaringsbewustes op die duur die aftog blaas en is Bloemfontein se omstrede burgersentrum in April vanjaar luisterryk ingewy.

Dit was egter nie die eerste keer dat Bloemfonteiners hul stem dik maak oor omstrede bouplanne in dié geskiedkundige stad nie. Die Bloemfonteinse stadsraad van die laat jare twintig en vroeë jare dertig het die diepe waters geken waardeur hul opvolgers van die jare tagtig moes gaan, blyk uit 'n berig in *Die Volksblad*.

Die einste stadhuis waaroor hulle destyds met woorde 'gestenig' is, word vandag as 'n sieraad vir die stad beskou. Dit staan trouens in die middelpunt van die stryd rondom die burgersentrum, wat met sy beoogde formaat en buite-afwerking van glas as 'n bedreiging vir die stadhuis en sy historiese omgewing beskou word.

Toentertyd was daar meningsverskil oor die geriewe wat in die stadhuis gehuisves moes word, waar dit gebou moes word en of die stad dit kon bekostig. Die sitplek in die stadsaal sou ook kwanuis te min wees en die twee torings van die gebou is as 'n paar 'perde-ore op 'n muil' beskryf.

Sprake het selfs bestaan dat die torings glad nie gebou sou word nie om koste te bespaar, maar die inwoners het nie kans gesien vir 'n 'poenskopstadhuis' nie!

Ná jare se geredekawel is die stadhuis oplaas op 5 Desember 1936 deur die Goewerneur-generaal, Sy Eksellensie Clarendon, geopen...

In die stryd om Bloemfontein se veelbesproke glaspaleis het die bewaringsrefrein luid weerklink. Skaars het die plan van 'n glaspaleis binne trefafstand van een van Suid-Afrika se geskiedkundigste strate rugbaar geword, of die eerste skote in dié veelbewoë bewaringstryd begin klap.

Sentraal in die stryd het *Die Volksblad* gestaan, met die een berig, brief en beswaar ná die ander oor dié debakel. Menings is links en regs ingewin en selfs uit die buiteland het protesstemme hul weg na *Die Volksblad* se brieweblad gevind:

"Kan 'n mens nooit uit die foute van andere leer nie?" het ing. Jürgen Genske, stadsbeplanner van Aumhle, Wes-Duitsland, in een van sy sterkbewoerde briewe aan dié koerant gevra.

"Ons moet die gehaltebeeld van die stad behou met inagneming van die ou en historiese geboue en die stad daaromheen beplan," het hy gepleit. "Hoe kan die burgers van Bloemfontein 'n waardering vir hul eie kweek en hul monumente bewaar as hul

verkose stadsraadslede hulle in die streek laat deurdat hulle monsters van glas en beton langs nasionale monumente oprig?

"In Suid-Afrika bestaan te min van 'n boutradisie en daarom moet dít wat bestaan, sorgvuldig gekoester word."

Reeds op 7 Desember 1988, te midde van die eerste opwelling van weerstand teen die beoogde hipermoderne wolkekrabber, is in 'n hoofartikel in *Die Volksblad* 'n beroep op die stadsraad gedoen om weer te dink.

'n Jaar later word dié versoek in 'n hoofartikel 'met diepe erns en met groot dringendheid herhaal'.

"Dit is laat, maar genadiglik nie té laat nie, om ag te slaan op die stroom waarskuwings van besorgde instansies oor die gevaar van ernstige visuele afbreuk aan 'n unieke geboueskat wat nêrens in die land geëwenaar word nie.

"Van die ou prag van Bloemfontein het helaas deur die jare veel verlore gegaan. Bewaringsbewustheid het ongelukkig te laat eers werklik posgevat om die onherroeplike slooping van waardevolle kultuurhistoriese erfenisse betyds te stuit.

"Die Pres Brandstraat-bewaringsgebied, 'n nasionale gedenkwaardigheid, het egter as kleinood behoue gebly. Watter oneindige verwyte sou toekomstige geslagte nie teen die huidige rentmeesters hê nie as hulle nou daarmee hul plig sou versuim!", lui dié artikel voorts.

Voorste bewaringsorganisasies – onder meer die Stigting Simon van der Stel, kulturele liggame en ander deskundiges, het hulle met die stryd teen die oprigting van die burgersentrum vereenselwig en gou het die verset 'n nasionale aansyn gekry. Die skuld vir 'n skending van die kosbare historiese kern van die Vrystaatse hoofstad is vierkant voor die deur van die stadsvaders gelê.

Die feit dat die stadsvaders hulle na bewering min aan dié protes, of voorstel van die SA Instituut van Argitekte, dat 'n span onbetrokke onafhanklike deskundiges gebruik word om die projek op die regte koers te kry, gesteur het, en voortgegaan het met die uitgrawings en werksplanne, het die veldtog daarteen net heftiger gemaak.

'n Nuwe salvo in die stryd is in Oktober 1989 afgevuur toe die bekende bewaringsbewuste prof Manie van der Schijff, in sy weeklikse rubriek in *Beeld*, noordelike susterskoerant van *Die Volksblad*, Bloemfontein se stadsvaders van 'ongelooflike arrogansie' beskuldig het en opnuut 'n beroep op herbesinning gedoen het.

"Laat die koste wat reeds vir hierdie gebou aangegaan is, gerus saam met die eie eer wat seker nou ook in gedrang gekom het, nou maar so 'n bietjie links lê en besin en bedink maar weer wat die beste vir Bloemfontein en vir Suid-Afrika sal wees...

"Dit is tog nie te laat nie, maar as daardie gebou

– 'n stryd soos min

ers eenmaal daar staan, is dit klaar. Dan sal hy in lengte van dae bly staan, maar sekerlik nie as monument van goeie smaak en waardering vir wat Bloemfontein in die verlede so voortreflik op die gebied van sy kultuurerfenis geprester het nie, maar wel as 'n simbool van 'n hardekop-stadsraad met 'n minagting vir ons verlede gesetel in die mooi ou geboue in Bloemfontein se ou stadskern.”

Die Volksblad het in 'n hoofartikel ook weer sy stem laat hoor en gewaarsku dat die stadsvaders hulle sou blootstel aan “veel erger veroordeling as dié wat oor verspilte koste verwag kan word as hulle kritiek uit soveel gesaghebbende kringe verontagsaam”.

In reaksie op die stroom kritiek, het die stadsraad in Oktober 1989 'n omvattende verklaring uitgereik waarin sy standpunt gestel is... en bygevoeg dat die stadsraad besluit het om, ná ooringing, voort te gaan met die projek.

Dié verklaring lig die verloop van die burgersentrum-sage breedvoerig toe:

“Die afwesigheid van 'n behoorlik toegeruste administratiewe sentrum, het reeds op 25 Mei 1983 gelei tot die gedagte om nuwe kantore te bou.

“Die stadsraad het die departement van die stadsingenieur op 6 September 1983 opdrag gegee om verskillende moontlike en spesifieke terreine te ondersoek. Nadat die voor- en nadele van verskeie terreine oorweeg is, is in beginsel op 13 Augustus 1984 besluit om die voorgename sentrum op De Villiersplein op te rig.

“Op 17 Februarie 1986 het die beoordelaars voornemende deelnemende argitekthe te woord gestaan. Om hulle verder op die hoogte van sake te bring, het die beoordelaars verskeie stede en dorpe op 6 en 7 Mei 1986 besoek, waartydens die argitekthe van die betrokke burgersentrum, die afvaardiging toegelig het.

“Die beoordeling van die dertien inskrywings het op 2 en 3 Junie plaasgevind. Interessant om daarop te let dat 75% van die argitekthe wat by die inskrywings betrokke was, verkies het om aanpassing by die stadhuiskompleks by wyse van kontras te bewerkstellig.”

Luidens die verklaring het verskeie argitekthe daarop gewys dat:

- 'n moderne gebou in 'n neutrale idioom wat vorm, kleding en styl betref, goeie buurmenskap met die stadhuis sou bewerkstellig;

- glas sinoniem met alle geboue is en dit die enkel gemeenskaplike faktor is wat geboue koppel, al sou die afwerking van die geboue geheel en

al van mekaar verskil. Glas is derhalwe nie onsimpatiek soos beweer word nie, omdat dit nie net die omgewing reflekteer nie, maar ook suksesvol met die omgewing harmoniseer en sodoende verseker dat elke gebou tot sy eie reg kom.

Die stadsraad het ook aangevoer dat die koste van die voorgename projek, juis weens die kritiek wat dit uitgelok het, in ag geneem is en dat dit aanleiding tot die afskaling van die projek gegee het.

“Op 24 Maart 1988 het die stadsraad die firma JC de K Witthuhn en Maree aangestel as argitekthe op voorwaarde dat mnr Witthuhn se projekteier nog 'n argitekthe firma van Bloemfontein benoem wat een van die deelnemende Bloemfonteinse argitekthe firmas van die prysvraagkompetisie was.

“Op 20 Mei 1988 het die OVS-Instituut van Argitekthe die stadsraad genader met die voorstel om 'n paneel van argitekthe aan te stel om die stadsraad insake hierdie projek, spesifiek die argitektoniese voorkoms van die gebou, te adviseer.

“Die stadsraad het egter daarop gewys dat die raad van tyd tot tyd geadviseer word deur 'n Estetiese Komitee wat bestaan uit onder andere argitekthe wat lede is van die OVS-Instituut van Argitekthe. Só byvoorbeeld was op 19 Augustus 1988 geleentheid gebied aan lede van dié komitee om besware te opper.

“Die ontwerp van die gebou vanuit 'n argitektoniese oogpunt, was vir dié here met die volgende voorbehoud aanvaarbaar: dat die podium van die gebou tot op die derde vloervlak nie glas moet wees nie, maar van 'n materiaal met 'n solieder voorkoms sodat dit in groter harmonie kan wees met die bestaande stadhuis en dat die tuinarea noord van die

Bloemfontein se omstrede 'glaspaais'.





Die Presidensie

stadhuis uitgebrei word om aan te sluit met die tuinnutleg rondom die nuwe gebou.

“Op 29 Augustus 1988 is die stadsraad deur die OVS-Instituut van Argitekte versoek om die model uit te stal. Voor die uitstalling plaasgevind het, het die stadsraad in September 1988 lede van die Instituut, asook ’n stedelike ontwerper in Pretoria, die geleentheid gebied om verdere insette te lewer, waarna mnre Witthuhn in oorleg met die stedelike ontwerper verdere aanpassings gemaak het.

“In die lig hiervan het die stadsraad gemeen dit is onbillik om hom summier van arrogansie en selfs onsimpatieke optrede te beskuldig.

“Na aanleiding van ’n verdere versoek van die OVS-Instituut van Argitekte is die finale model aan die gemeenskap van Bloemfontein beskikbaar gestel, met die spesifieke doel om die inwoners en belastingbetalers se mening te verkry.

“Op 30 November 1988 het die raad herbevestig dat met die projek voortgegaan word. Daarna is by verskeie geleenthede deur verskeie persone en instansies kommer uitgespreek oor die wenslikheid om met die projek voort te gaan. Daarom het die stadsraad op 12 Julie 1989 ’n onderhoud met lede van die SA Instituut van Argitekte gehad. Dié beswaar was toe hoofsaaklik, soos deur die raad geïnterpreteer, teen die terrein en nie teen die ontwerp te wees nie.

“Uit die gebeure van die voorafgaande ses jaar, sou afgelei kon word dat die besware en kommer wat deur kritici uitgespreek word oor terrein, skaalgrootte, argitektoniese voorkoms, ensovoorts, wyd uiteenlopend is. Uit die aard van die saak sou dit vir ’n owerheidsliggaam onmoontlik wees om alle besware en waardes tot die letter te ontmoet; dermate dat indien sommige tevrede gestel word, ander weer ontevrede sal wees.”

Luidens die verklaring het die stadsraad ook kennis geneem van die mees onlangse gedagterigtings, maar die raad het egter gemeen dat hy met die grootste verantwoordelikheid aan al hierdie aspekte aandag gegee het, sonder om afbreuk te doen aan die waarde wat geheg word aan die bewaring en kultuurhistoriese belangrikheid van Pres Brandstraat’.

Die stadsraad het ook gemeen dat “wat die skaal en massa van die gebou en die estetiese aanpasbaar-

heid betref, alles moontlik gedoen is om die besware in ag te neem. Die buite-afwerking van die eerste drie verdiepings het juis ’n solieder voorkoms en op oogvlak pas dit wel aan by die bestaande stadhuis. Die res van die gebou met glasbekleding verskaf verdere aanpasbaarheid met die omgewing,” lui die verklaring.

Selfs toe die omstrede kompleks begin vorm aanneem, is kritiek nog strykdeur uitgespreek, veral oor die glaspanele en die verwronge weerkaatste beelde wat dit geskep het.

Prof Petrus Nienaber, ere-voorsitter van die Vrystaatse tak van die Stigting Simon van der Stel, het die bal opnuut aan die rol gesit in ’n kritiese TV-program. Die geskiedkundige geboue se weerkaatsings in die glas is syns insiens verwronge en ‘lyk soos gedrogte’.

As ’n mens bo van die CR Swart-gebou in die stad kyk, is die nuwe burgersentrum ’n vormlose massa. Dit lyk asof dele van die gebou swem. Dit is ’n groot vraag of die argitektuur geslaag is, het ’n argitek gesê. Ander het weer gesê van die oorspronklike teorie dat harmonie bewerkstellig word met die omgewing as die omliggende geboue in die glas weerkaats, het nie veel tereg gekom nie weens die verwringing.

Nou is die gebou reeds in gebruik, die glas blink al lank, en nóg moet die stof om die glaspaleis gaan lê. Dit blyk alte duidelik uit ’n opname deur *Die Volksblad*.

Aan die een kant is die ‘tevrede’, onder wie die argitek en sy vennote. “Vanweë die eenvoudige afwerking word die geboue langsaan nie oorweldig nie, want die lug word weerkaats.”

By ’n vorige geleentheid het die argitekte ook hul stem in die pers laat hoor: “Waarom agterbly en op jou eie voetspore in die rigting van die verlede terugstap, as die toekoms, ook in die argitektuur, dinamiese uitdagings bied,” het hulle gevra.

“Dit word waardeer dat instansies soos die Vrystaatse Raad vir Nasionale Gedenkwaardighede en die Stigting Simon van der Stel ’n wakende oog hou oor die bewaring van historiese geboue en strate. Ons kan hulle verseker dat ons as individuele lede van hierdie konsortium net so sterk bewaringsbewus en trots is op ons geskiedkundige geboue.

“Die voorgestelde stadhuis lê egter twee blokke wes van Pres Brandstraat, net soos talle ander geboue en kan beslis nie beskou word as grensend aan Pres Brandstraat nie.

“Waarom pla dit kritici skynbaar bloedmin as daar een straat oos van Pres Brandstraat geboue van nege en tien verdiepings hoog opgerig word, terwyl dit hulle slapelose nagte gee wanneer daar twee strate wes van Pres Brandstraat soortgelyke konstruksies verrys?”

Oor die ontwerp van die gebou het die argitekte hulle só uitgelaat:

“Styl: Die konsortium wou nie in een van die clichés soos Neo-Klassisisme, Art Deco, Eklektisisme en die sogenaamde Internasionale Styl (soos hierdie gebou verkeerdelik deur een van die kritici geklassifiseer is) verval nie. Daarom is ’n moderne gebou, eie aan sy tyd, en wat voldoen aan die eise van ’n funksionele ontwerp, daargestel.

“Glasafwerking: ’n Gebou wat in styl sou aanpas

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by die stadsaal, sou noodwendig vanweë sy massa en akkommodasievereistes die stadsaal totaal domineer en die aandag op hom vestig. Daar is juis op 'n glasafwerking besluit omdat dit reeds so suksesvol in soortgelyke gevalle plaaslik en oorsee, in aansluiting by historiese geboue gebruik is.

“Die glas is 'n ligkleurige, weerkaatsende, neutrale materiaal wat die lig reflekteer om sodoende die massa van die gebou te versag – 'n eienskap wat by geen ander boumateriaal voorkom nie. Juis om hierdie rede sal minder aandag derhalwe op hierdie soort gebou gevestig word as byvoorbeeld op 'n Neo-Klassieke konstruksie van soliede materiaal met klein venstertjies wat met dié van die stadsaal sal meeding.”

Dr Louis Wessels, stadsraadslid, was ook geïmponeer. Dit lyk baie mooi en sal baie sinvol gebruik kan word, was sy kommentaar.

Mnr Gerhard Botha, enigste KP-stadsraadslid se kommentaar was: “Die gebou vertoon mooi, smelt op sekere tye van die dag met die lug saam, en oorheers nie Pres Brandstraat nie, maar die weerkaatsing van die son in die glas kan probleme skep. Dit sal vorentoe 'n groter aanwys wees as wat mense gedink het.”

Modern, mooi, deftig en funksioneel was van die positiewe beskrywings van die binnekant deur Bloemfonteiners wat die gebou op uitnodiging van die stadsraad besigtig het.

Mnr Harold Verster, uitvoerende direkteur van die UOVS se skakelburo, het die gebou as modern en funksioneel beskryf en gesê die kantore vergelyk goed met dié in ander stede. Bloemfonteiners moet nou leer om trots daarop te raak, het hy gesê.

Daarenteen klink die stemme van die ongelukkigies hard op.

“Die gebou skreeu teen alles. Dit lyk of dit daar neergesit is. Dit is 'n ramp, onooglik, en maak geen vertoning nie. Dit smelt glad nie met die omgewing saam nie. My ideaal is om nooit my voet in die gebou te sit nie. Dit is my protes tot my dood,” het prof Tienie van Schoor, historikus, geïnteresteer.

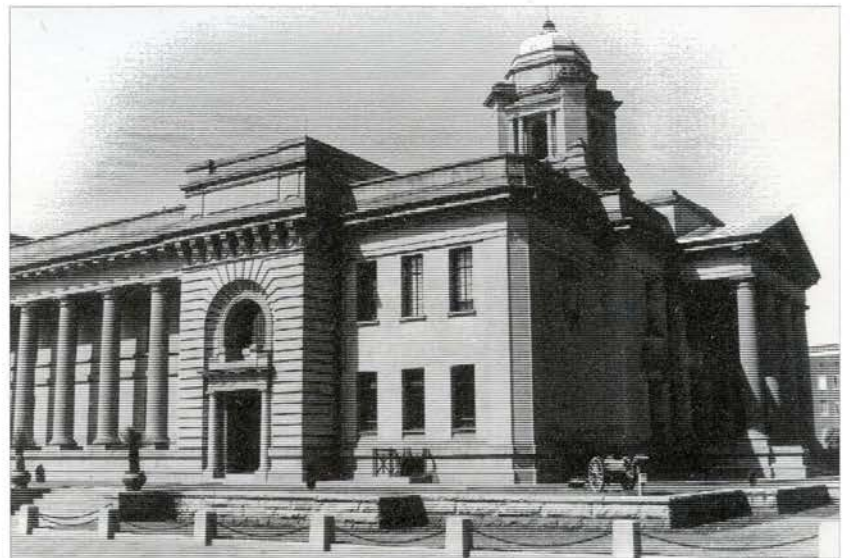
Dr Herman Reinach, oud-stadsraadslid, stem volmondig saam. “Dit is die koudste en onpersoonlikste gebou nog. Dit is 'n blink ding sonder enige identiteit. Dit pas by niks en breek net af.”

“Ons het geïnteresteer, ons het vergaderings gehou, ons het mense gekry om ons te kom help, ons het optogte gehad... ons het enige ding probeer om die oprigting van die burgersentrum te verhinder, maar het helaas nie daarin geslaag nie,” sê prof Nienaber.

“Hulle het hulle nie aan ons gesteur nie en die gebou met groot feesvieringe ingewy. Ons beswaar was nie teen die sentrum as sodanig nie. Ons beswaar was teen die ligging van die kompleks. Dit pas nie in die omgewing nie en versteur die atmosfeer van die historiese geboue.

“Ek hoop werklik hulle het nou geleer en dat Bloemfontein nie weer 'n glasegebou in dié historiese omgewing sal kry nie...”

Terwyl die tyd sal leer wat Bloemfontein en Suid-Afrika uit dié stryd gewen – of verloor – het pryk die glaspaleis opvallend naas Pres Brandstraat se historiese geboue – vir almal om te sien, te waardeer of te verguis. ■



The conservation of

The Victoria & Alfred Waterfront as an historic precinct

*Compiled by
Revel Fox and Partners
Nicolas Baumann
Tertius Kruger
Margot Morrison
V&A Waterfront*

The establishment of the historic link between the City of Cape Town and the sea is regarded as a key factor in securing the viability of the city in environmental and cultural terms. The restoration of these historic linkages, the retention of the working harbour, the rehabilitation of individual buildings at the Victoria and Alfred Waterfront (V&AW) and the accommodation of adaptive uses are all regarded as conservation activities in the broader sense and thus worthy of the 1991 Cape Times Centenary Medal for conservation and building rehabilitation.

The Waterfront has also received the Cape Institute of Architects' conservation award for the Pierhead & Portswood Precincts while the number of declared national monuments at the Waterfront has risen from three to eighteen.

The V&AW project provides the forum for organized planning action to restore the physical and cultural ties between city and harbour and the means for a variety of development agencies and professional disciplines to operate towards a widely based common goal.

This symbiotic relationship between shared cultural values and goals and the physical framework established to encapsulate them, is regarded as a precondition to good conservation practice and has rarely been achieved in Cape Town.

Political impositions as well as the paradigms adopted by the different professional disciplines involved in city building, have resulted in the erosion of holistic, shared cultural values and consequently a fragmented, disjointed approach with a tendency toward the individual and idiosyncratic.

Conservation is thus frequently perceived as separate from the ongoing planning process and often regarded as an elitist pursuit. The process adopted by the V&AW in realising and embodying a common vision and the various projects now coming to fruition, are regarded as worthy examples of an attempt to recover the positive aesthetic and social qualities that are an integral part of Cape Town. They are regarded as part of the process of restoring and enhancing the unique personality of Cape Town which has eroded over the past half century.

The particular conservation approach adopted, which may be termed 'integrated conservation', combines social, economic, and physical aspects and is thus closely aligned with the ongoing planning process. It is distinct from other categories such as stylistic or archival restoration which have tended to be the traditional conceptions of conservational activity.

In the context of fundamental and rapid change and the reintegration of the harbour into the dynamic development processes inherent in city growth, integrated conservation is regarded as the most appropriate of conservation activity.

Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation and is commonly a combination of more than one of these.

Most of the work done in the Waterfront project relates to the rehabilitation and refurbishment of existing buildings for adaptive uses. Development pressures and the significance of most of the buildings suggest that this is the most appropriate form of intervention.

The approach has thus been one of infill-development, maintaining the grain and fabric of the existing structures as well as heights, roof pitches and architectural detail. Where historical evidence exists, more substantial restorations have been permitted.

Since the V&AW Company began operating in March 1989, the list of historic buildings rehabilitated for adaptive uses while retaining its cultural significance, has grown steadily.

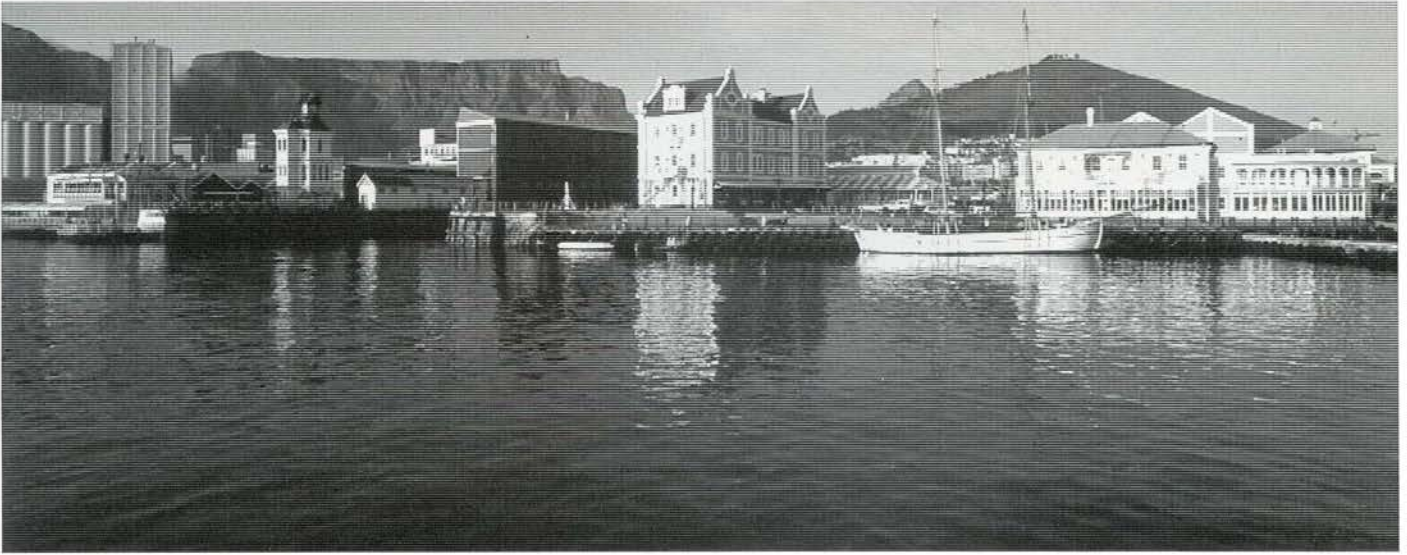
The rich heritage of the historic buildings, national monuments and artefacts provide a level of interest and appropriate human scale which make the Waterfront not only South Africa's premier historic precinct, but also a unique tourist destination.

The Ferryman's Tavern and Mitchell's Brewery *(Powers Gerstner Associates)*

The history of the buildings comprising the Ferryman's Tavern, Mitchell's Brewery and the Maturation cellar is not certain. The former buildings were probably built circa 1860 and are among the oldest buildings in the area. From early photos it appears that they formed part of a cargo storage complex which extended to the present Information Centre. A large part thereof, including the corner of the Ferryman's Tavern, was later demolished to make way for the railway.

These two buildings are relatively high as they were built to accommodate a second floor which was directly accessed via 5,5 m high arched doorways at the south end.

Both the ground and the upper floor are constructed of heavy timber boards carried on substantial joists, timber posts and beams and were clearly designed to carry heavy loads.



The long, low building housing the store and cellars for the brewery was built around 1870 and for some time was used as a timber store. It was later used as a general store.

All three buildings were in a good state of repair externally and very little work, apart from the rebuilding of the demolished corner, was required to restore them. Two windows on the north-eastern side were removed to provide access to an outdoor restaurant and beer garden which will be designed once the site boundaries have been determined.

The refurbishment of the interior was more difficult. Though apparently sound, several of the timber posts supporting the upper floor had rotted and had to be replaced.

The concrete floors were in a bad state of repair and had to be broken up and replaced. In the fermentation cellar the floor had to be lowered about 0,6 metres to accommodate the fermentation tanks and equipment.

The roof structure, including the delicately designed steel trusses, was in a good state of repair and only required cleaning and painting. Some of the asbestos was replaced with translucent sheets to improve the lighting in the brewery area.

The new stairways and balustrading are simple and sturdy in sympathy with the existing timber components while the subdivisions between the various service areas have been designed so as not to compromise the integrity of the existing structure.

The North Quay Warehouse conversion into the Victoria & Alfred Hotel

(MLH Architects and Planners)

The refurbishment of the old north quay warehouse to create a hotel formed part of the first phase of harbour redevelopment.

The warehouse is a long, narrow, twin-gabled building which stands on the north quay of the Pier Head, overlooking the Alfred Basin to the south. It was constructed in 1904 as a three storey building and is a steel-framed structure with massive I-beams and columns rivetted rather than welded together. The thick, load-bearing perimeter walls are of plastered and painted brick, and the structural fabric is expressed externally in concrete mouldings. In the 1930's the third storey was destroyed by fire and the

building was reroofed at first floor level.

In terms of redevelopment options, it was established that the building was solidly built and suitable for refurbishment and its particular form was regarded as appropriate for an hotel.

The brief proposed a three-storey hotel of 60 bedrooms as well as conventional reception, dining and service facilities and a small arcade of speciality shops. At a later stage the brief was extended to include the conversion of the old rope store into a restaurant.

The design approach adopted was based on four key elements which are of conservation significance:

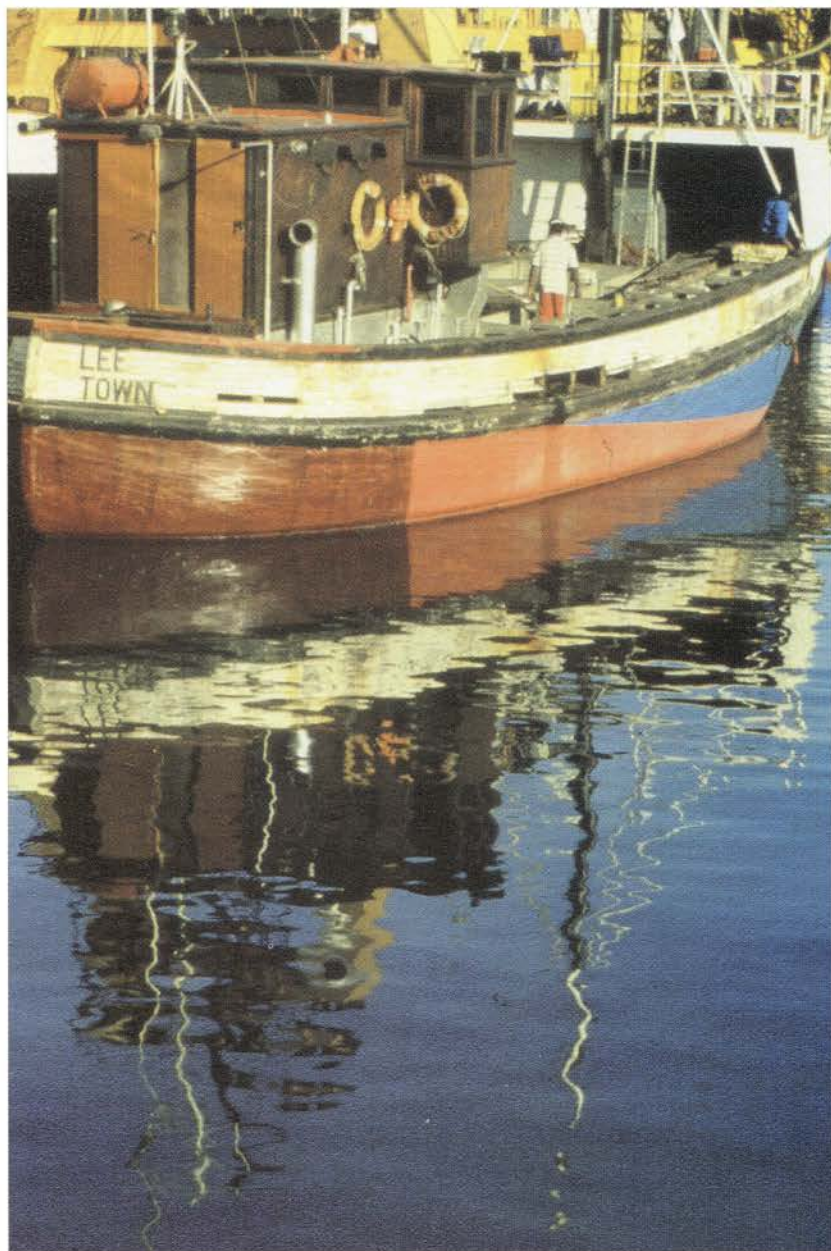
- the industrial aesthetic observed in the structure itself and in the wharfside environment was to be retained and enhanced;
- the simplicity of the building as a warehouse was to be maintained;
- the interior spaces should afford the opportunity to create a strong impact and reflect the harbour environment in greater detail;
- the building's relationship to its immediate environment was to be integral, acknowledging other buildings and the outdoor spaces of the precinct.

The warehouse was stripped of its finishes and fittings. The steel structure was strengthened, the roof removed and then replaced on the re-used trusses.

The walls were built up 3,5 metres and the second floor was cast. New window openings on the top floor were constructed with arched lintels, in keeping with those existing on the lower floors.

The restaurant occupies the former rope store in the form of a double volume structure into which a number of 'half levels' have been introduced. The steel structure of the old rope store extends upwards through the height of the building and the various upper levels are accessed by steel stairways. Steel balustrading contributes further to the sturdy industrial aesthetic.

The approach of adaptive use towards this building is regarded as a most appropriate and pragmatic form of conservation activity. The development has further enhanced and brought to the fore the qualities of the simple industrial aesthetic of the old warehouse and harbour environs.



The Old Port Captain's Building

(Munnik Visser Black Fish and partners)

The three-storey gabled building stands toward the southern edge of the Pier Head which borders the Cut. It was designed by the port authorities and was constructed in 1904 to provide new premises for the port captain.

Before this, the Clock Tower had served as the port captain's office and more recently the offices were relocated to a highly prominent tall building constructed specifically for this purpose at the end of the south arm.

The old port captain's office was built solidly and with care. Thick, load-bearing brick walls and timber floors, gables, cornice mouldings and architrave details illustrate the attention paid to architectural detailing.

The architects report that the restoration of the building was essentially a cleaning-up process. No major changes were undertaken. The building has always provided office space and now, refurbished, it accommodates the offices of the V&AW Company on the first and second floors and part of the ground floor. The intention is also to accommodate small retail outlets at ground level.

Random buildings, which had been erected over time adjacent to the port captain's office or nearby and were seen to be of little historical value or out of place in the redevelopment of the area, were demolished.

External repainting restored the building to its original stature. Colours of grey, white and blue are in keeping with those used on other buildings in the vicinity. Doors and windows were restored or reintroduced where necessary.

Some internal walls were adjusted to suit new accommodation requirements and new ceilings were installed. Toilets and all services have been replaced with facilities which meet present-day requirements. The result is a modern office facility within a building with much character and presence. It is also situated in an exceptional environment. It reveals an appropriate adaptive use in terms of accepted conservation activities.

The Union Castle Dock Offices

(Gallagher Prinsloo Associates)

The dock offices of the Union Castle Mail Steamship Company Ltd were designed by the architectural practice of Baker Kendall and Morris and built in 1919. The carefully proportioned, double-storey building, almost square in plan, stands between the North Quay warehouse, now the Victoria and Alfred Hotel, and Quay Four.

As part of the Pierhead Precinct project the building was restored externally and substantially altered internally to function as a jewellery retail and exhibition centre.

The building had functioned as the premises of the mail steamship company until the mid 1960's, when passenger numbers and cargoes started declining and when the mailships were taken over by the South African Marine Corporation.

It was constructed to withstand the rigours of the harbour environment and to provide office and warehouse space. It is a concrete frame structure with 345 mm brick walls and is plastered and painted above a stone plinth. Tall ash windows are placed symmetrically on either side of elaborately detailed entrance portals on the north and south facades.

Robust durable materials were used in the original construction as well as in the finishes and fittings both externally and internally. Working from the original drawings the architect have strived to restore the building to its former stately appearance.

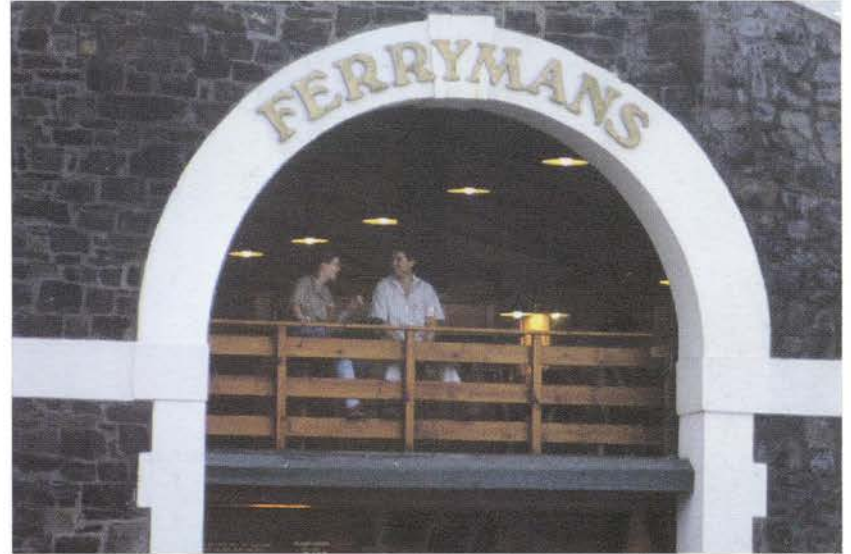
An elderly German stonemason, one of the few craftsmen of his kind in South Africa, was commissioned to restore and repair the stonework at the base of the building. Table Mountain sandstone was supplied to the site from the Cape Town Castle to replace elements of the plinth where necessary.

The walls have been repainted in a soft pink colour and plaster mouldings have been restored and repainted white. The doors and windows of Burmese teak have weathered well and have been retained. Where windows had been removed in previous alterations they have been replaced and the shutters reinstated. Parapet balusters of precast concrete have been replaced and new clay cornice tiles have been manufactured to replace those existing. The original timber flagpole that stands above the north entrance and which is held in position by

cable stays, has also been repaired.

A new main public entrance has been established on the south facade to relate to the square located between the jewellery centre and the Victoria and Alfred Hotel. Interior spaces have been reconstructed to suit the accommodation requirements of the new jewellery centre.

The conservation approach has responded to the particular significance of the building which is primarily a function of the presence it establishes on the square and its fine external detailing. The suc-



cessful adaptation to accommodate a new function has been achieved in a manner which has enhanced these positive elements.

The Old Harbour Tea Room

(Munnik Visser Black Fish and Partners)

The Harbour Cafe dates from 1902 and is a conventional double-storeyed building, rectangular in plan. It originally served as the harbour tearoom, providing "first class" facilities on



the upper level where a balcony overlooks the Victoria Basin, and "second class" facilities on the ground floor. The verandah which faces the water at this level, was a later addition and was subsequently enclosed with glass.

The building is a brick construction, plastered and painted, and is roofed with an S-profile sheeting. Similarities can be observed between it and the port captain's office which was built two years later. These features relate primarily to the simple, solid construction; the size, shape and placement of windows and the details of moulded window surrounds and cornices. Further detailing in the eaves brackets, the balustrading and in the plastered quoins are further evidence of the care with which this building was finished.

The Harbour Cafe occupies a prime site on the Pier Head, adjacent to the old timber wharf and overlooking the main tug berth of the harbour, the slipway and Quay Four.

It was considered appropriate that not only the building but also its function as a restaurant should be retained. The developers and architects also felt that the amenities provided could be extended in a new wing incorporating terraced restaurants and speciality shops. This new wing extends from the north of the existing building and follows the corner of the quay to run westward parallel with the slipway. Although it adjoins the Harbour Cafe and re-



sponds to the aesthetic of this building, the identity of the latter remains distinct.

It is rarely possible in conservation practice to replicate the original use of a building. In most instances at the waterfront, adaptive uses have been accommodated which have been regarded as appropriate to the existing fabric and conservation worthiness of the buildings. The retention of the existing function in a refurbished building is regarded as appropriate and responsible conservation practice.

The Old Dock Road Power Station

(Johan du Toit designer)

The complex, consisting of the Dock Road cafe, the theatre and the pump house bar is accommodated in the original electric power and light station dating from c1900 and the Robinson graving pump house which dates from c1880. The original stack to the south west of this building has since been demolished.

The main building has fine decorative red and ochre brickwork with pilasters and corbelled string courses. Both buildings establish a fine presence, overlooking the graving dock and this has been enhanced by the demolition of later accretions which did not have any conservation significance.

The internal fabric was stripped and the structure exposed. In some instances solid walls were punctured to enable interaction between the different functions envisaged for the building. In general utility spaces are housed in the core to allow maximum public use of the perimeter spaces. Infill elements are either recycled elements or are designed to be sympathetic to the historical context without attempting to be historically correct.

The end product has a layered look, both spatially and historically. Elements that are regarded as being of conservation significance, in particular the building shell, have been retained and interior spaces have been designed in a sympathetic manner. In the original graving dock pump-house, much of the original machinery has been retained to establish a dramatic character to the bar facility now accommodated there.

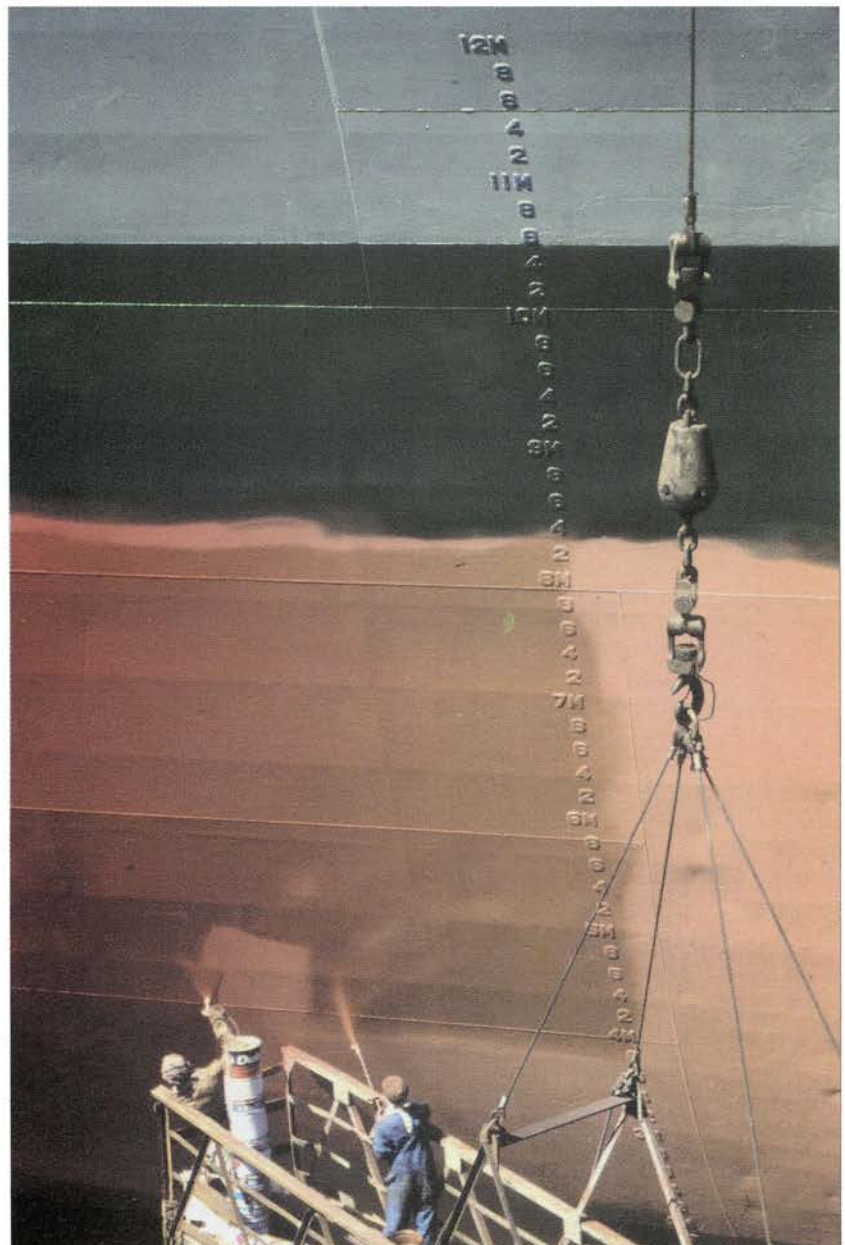
The retention of the main structural elements of the complex and the judicious incorporation of some of the working elements of the original function represent a successful adaptation of a conservation worthy building to accommodate a new use.

The Old Customs Warehouse

(Louis Karol Architects)

The old customs warehouse building has been incorporated into the large retail centre in the Pier Head precinct. The expressed design of the retail centre is to continue the fabric of the Victoria and Alfred area while helping to transform it from a pure working environment to one that encourages a high degree of public access.

The original fabric of the environment comprised mainly large sheds with irregular spaces between them. To ensure the continuity of this fabric



the architects have attempted to maintain the existing figure: ground relationship. The irregularity of the spaces between the sheds has resulted from the subordination of these spaces to the relationship of the sheds with the water or with transport lines. However, the urban designers have attempted to exploit the positive relationships among the sheds by transforming some of them into piazzas along the main lines of pedestrian movement.

The old customs warehouse, built c1904, was regarded as one of the major design informants. Both the larger warehouse building and a smaller double-gabled building immediately adjacent to it were built as new workshops for the Union Castle Company. It would appear, however, that the main building was used mainly as a warehouse. It was occupied by Irvin and Johnson Co Ltd and used for cold storage and offices immediately prior to its takeover by the Waterfront Company.

During initial inspections of the main building, the architect's engineers reported that the steel work was in a poor state of repair and that its retention and conservation necessitated the treatment of ex-

tensive rust corrosion and the application of de-tumescent paint. This in turn required the removal of most of the brick infill panels in order to gain access to the steelwork. Drawings and photographs allowed the reinstatement of the brickwork to be close to its original condition.

The proposal for the main building entailed the addition of another gable containing two bays on the west side of the extension of the building for another five bays to the north. As the significance of the building is primarily a function of the presence it establishes in townscape terms, it was established, in close collaboration with the National Monuments Council, that the proposals would not detract from this presence.

The juxtaposing of the new building with the old and the contrast in materials, massing and densities thus established contribute to the variety and complexity of the spatial experience in the precinct. Similarly by exposing the facade of the warehouse to an indoor piazza, its scale and detail contribute directly to the architecture of the waterfront.

After extensive negotiations with the National Monuments Council it was also decided to retain the smaller I & J building despite the complications this caused in terms of its incorporation into the main retail centre complex.

Conversion of the Old Breakwater Prison into premises for the Graduate School of Business

(Revel Fox and partners)

The decision to locate the Graduate School of Business in and around the old Breakwater Prison was taken after the analysis of a number of alternative locations. The choice of the Breakwater Prison is regarded as beneficial to both the development programme of the business school as well as to the overall development of the V&AW.

The Breakwater Prison forms a highly significant element on the Portsworld Ridge precinct, the second phase of development after the Pierhead Precinct undertaken by the V&AW Company.

The prison building is significant in both historical and aesthetic terms. Built at the turn of the century, it formed the second phase of the overall Breakwater Prison complex. The first phase, completed in 1862, was built immediately to the north-west, and only a fragment of this remains.

The second major phase, officially termed the new convict station, reflected a shift in penal attitudes prevalent in Britain at the time. The emphasis was placed on the teaching of skills to improve the opportunities of the prisoners, as opposed to the purely punitive measures employed at the earlier convict station. The presence of the treadmill immediately adjacent to the existing prison, but built some ten years earlier, provides a dramatic example of this earlier attitude.

However, this change in emphasis was selectively interpreted by the local authorities and the new building provided an early example of the emerging race-class divide. It was for white male prisoners



only. Non-white prisoners continued to be incarcerated in the original Breakwater convict station and the emphasis there continued to be on manual outdoor labour and a punitive course of action. The acquisition of skills and the consequent improvement of life chances was considered a whites only preserve.

In formal aesthetic terms the significance of the existing prison building relates primarily to the visual prominence it displays on the Portsworld Ridge. Its fortress-like quality set high on an embankment establishes it as a landmark feature in the whole precinct.

The use of this building as the new accommodation for the Graduate School of Business of the University of Cape Town is regarded as most suitable and appropriate. As opposed to other potential uses, for example an hotel, the particular teaching approach of the business school allows the main structure to be maintained intact. The fortress-like quality of the building, characterised by a dominant wall architecture with minimal openings, is thus preserved.

The Portsworld Ridge Precinct

Architect Revel Fox and partners undertook a conservation study of the Portsworld Ridge precinct in order to establish the conservation significance of buildings and related structures on a more comprehensive basis.

The brief included:

- to review the area in terms of its architectural and cultural historical significance and to make recommendations on an appropriate urban conservation strategy for the area;
- to clarify, in consultation with the National Monuments Council, the actual extent of the declared National Monuments in the study area;
- to identify and review all buildings and structures older than 50 years and to assess the merits/demerits of retaining these buildings and structures.

Conservation principles were:

- It is better to consolidate than to repair, better to repair than to restore, better to restore than to rebuild, better to rebuild than to embellish.
- Authenticity is a key tenet in the conservation process. Conservation-related activity must correspond to the available facts and avoid conjecture.
- Conservation should take into consideration all aspects of cultural significance without unwarranted emphasis on any one at the expense of the others.
- Conservation requires the maintenance of an appropriate visual setting, eg form, scale, mass, grain, colour, texture and material. No new construction, demolition or modification which would adversely affect appreciation or enjoyment of the place should be excluded.
- Buildings or structures should remain in their historical locations.
- New development including alterations and ad-

ditions should be of a neutral or harmonious nature. They should respect the urban context, historical character, etc.

- The contributions of all periods to the place must be respected.
- Alterations and additions should, whenever possible, be reversible.

The Portsworld Ridge boasts a collection of fine old houses which consist basically of three groups: a) *Dock House*, *Ulundi* and *Windermere*; b) The *Moorings* 1 to 5 and c) separate villas along Portsworld Road, such as *Alfred House*, *Kinellan*, *Parkhurst/Lotana*, *Pentridge* and *Abbotsford*.

Dock House was built in 1970 as the Harbour Master's residence; *Ulundi* followed in 1889 as the residence of the Chief Resident Engineer and *Windermere* was built in 1905 as a house for the electricians.

The *Moorings* were built as quarters for officers serving the Convict Station, starting in 1870 and finally reaching completion in 1889.

Alfred House and *Kinellan* served as the assistant port captain's office, *Parkhurst/Lotana* was the employees' residence, *Pentridge* the store foreman's cottage and *Abbotsford* was the residence of the superintendent of the Breakwater Convict Station.

All the above buildings were maintained by the Harbour Authorities, over the years, in good condition. However, certain features were changed and often unsightly additions were made. Unsympathetic roof coverings, crude rainwater goods and dull colours were also added from time to time. Also, many original sliding sash windows had been replaced with modern casements.

The V&AW in 1989 decided to rehabilitate the houses with a view to renting them out, as private office accommodation. The brief to the architects was to rehabilitate rather than restore in the true sense. Costs had to be kept to a minimum in order that the rentals charged were viable.

The V&AW was, however, prepared to spend money on restoring certain vital features such as cast iron work, windows, balustrades, etc and to remove all unsightly additions. Also they were prepared to have the houses painted in fresh colours more appropriate to the Waterfront development, than to a prison complex.

Individual tenants were found for each house and certain internal changes made, wherever necessary. However, externally, all the houses have been renovated and brought back to their original state, as far as possible. Certain appropriate later additions were retained.

The wall along Portsworld Road has been the subject of some controversy, involving the City Council, the V & A and the National Monuments Council. The debate resolved around whether the wall should be retained as is, or opened up to reveal the houses behind.

In the end a compromise was reached and only some wall panels will be removed and replaced by new steel balustrades. ■

Delegering van bewaringsmagte

Waterskeiding of wolf



*Marthinus van Bart
Redakteur: Woongids
(Die Burger) en
ontvanger van die Goue
Medalje van die Stigting
Simon van der Stel vir
uitmennende bewarings-
joernalistiek – 1990/91*

NMOONTLIKE waterskeiding in die tradisionele manier van bewaring. Dit was die stap van die Kaapse Weskus-streekdiensteraad op 5 September vanjaar by geleentheid van die jaarvergadering van die Kaaplandse Vereniging van Streekdiensterade om 'n mosie ter tafel te lê waarin die Kaaplandse Administrateur versoek word dat gesag oor nasionale gedenkwaardighede aan plaaslike besture gedelegeer word.

Die mosie is eenparig deur die Vereniging van Streekdiensterade aanvaar en die antwoord van die Kaaplandse Administrateur word afgewag. As die mosie aanvaar word, kan meer bevredigende resultate kan dalk te wagte wees.

Dit is hoog tyd dat gevra word vir streekdiensterade en ander plaaslike besture om groter seggen-skap oor gedenkwaardighede in hul onderskeie streke te kry, gepaardgaande met geldelike steun om bewaringsaksies daadwerklik uit te voer. Dit is ook wyd deur bewaringslui verwelkom.

Dit is ongelukkig so dat die Raad vir Nasionale Gedenkwaardighede (RNG) – die enigste statutêre bewaringsliggaam in die land – onvoldoende statutêre magte het, 'n ernstige tekort aan geld ondervind en hopeloos te min kundige werkers het om sy taak na behore te verrig. Dié toedrag van sake heers al sedert die instelling van die RNG en het nog nie verander nie.

Natuurbeewaring in Suid-Afrika, wat nog altyd sterk steun van die staat en kapitaalkragtige ondernemings geniet het, moet in dieselfde kader as kultuurbeewaring geplaas word. Met ander woorde, één staatsdepartement met één portefeulje: Bewaring.

Vorentoe, in 'n nuwe Suid-Afrika onder 'n nuwe politieke bedeling en met 'n benarde lands- ekonomie, lyk die prentjie nog donkerder.

Dat die las van die RNG deur die afwenteling van magte na plaaslike besture nou ligter gemaak kan word, is duidelik en stem tot versigtige optimisme. Oor die laaste aantal jare het 'n groter bewuswording van die waarde van die land se historiese argitektuur, veral met die oog op toerisme, wyd

posgevat. Daar word ook al hoe meer besef dat die argitektuur tasbare beskawingsmylpale in die geskiedenis van die land is – wat politiek gesproke nie deur die internasionale gemeenskap geïgnoreer kan word nie.

Vele hande maak die werkklas ligter en die moontlikheid om geld te genereer vir die finansiering van restaurasieprojekte, word só ook groter en meer realisties. Veral as daar in die toekoms waarskynlik nie na die sentrale regering vir geldelike hulp of straks selfs simpatie gekyk kan word nie.

So maklik as wat hierdie eenvoudige plan uitvoerbaar blyk te wees, kan dit ook agter die eerste bult sneuwel: Die onbetroubaarheid van die mens is, benewens die ekonomie, hier waarskynlik die grootste struikelblok. Dit is maar alte duidelik as die individuele notules van plaaslike besture nagegaan word vir tekens van bewaringsaksies.

Sommige stadsrade en munisipaliteite blink al vir dekades uit as dit by bewaringsake in hul gebied kom, en die toerisme-gewildheid van hierdie plekke is alombekend. Ander, weer, is berug vir hul ongevoeligheid en roekeloosheid teenoor hul argitektoniese kultuurerfenis – indien daar nog iets van oor is.

Die groot vraag is nou wie gaan toesig hou oor daardie besture (dit is interessant dat dit juis hulle is wat die term “owerhede” pleks van die meer demokratiese “besture” verkies) wat die toekenning van groter magte nie waardig is nie en dit ongetwyfeld gaan misbruik.

As sommige plaaslike besture nou reeds kat-en-muis met die RNG (en selfs met bewaringsjoernaliste) speel en onder die dekmantel van bewaring belastingsbetalers se geld misbruik om ou geboue na die persoonlike smaak en behoeftes van sakevriende en/of stadsrade in te rig ('rehabiliteer' is die eufemisme), kan hierdie devolusie van magte inderdaad 'n groot bedreiging vir die land se argitektoniese kultuurerfenis inhou.

As daar aan sogenaamde esteriese komitees gedink word as teenwigte vir moontlike misbruik, gaan die gevaarlike inderdaad éers aan. Die lede van sulke komitees sal op grond van onberispelike meriete aangestel moet word, want alte maklik kan ook hier van wolf skaapwagter gemaak word – soos reeds op plekke onverbloemd die geval is. En wie gaan die aanstellings uit watter geleedere doen?

Die RNG verwelkom self die verhoë van die Kaapse streekdiensterade. Indien sulke bewaringsmagte gedelegeer word, sal dit Suid-Afrika in lyn bring met die situasie in die meeste beskaafde oorsese lande. Die RNG sien die delegering van magte egter as “samenwerking tussen amptenare van plaaslike besture en die RNG”.

Die Kaapstadse munisipaliteit het reeds 'n hele paar jaar lank sulke “magte” wat die RNG hom op

skaapwagter?

'n proefgrondslag gegee het. Dat bewaring in die Kaapstadse middestad daarby baat gevind het, is egter sterk te betwyfel. Die verskynsel van fasadisme (die behoud van slegs die vooraansig van 'n gebou) het juis in hierdie tyd die reël pleks van die uitsondering geword – en kan nie eens as 'n flou verskoning vir bewaring geopper word nie. Dit word gelate deur die RNG aanvaar en vuriglik deur die stadsraad gepropageer.

Die RNG sê in antwoord op die streekdiensterade se vertoë tot die Kaapse Administrateur dat hy "aanbeveel dat die noodsaaklike energie- en hulpbronne gerig op die bewaring van ons kulturele erfenis nie in afsonderlike kompartemente gefragmenteer word nie, maar gekonsolideer word in 'n gesamentlike poging."

Hierby moet gevoeg word dat natuurbewaring in

Suid-Afrika, wat nog altyd sterk steun van die staat en kapitaalkragtige ondernemings geniet het, in dieselfde kader as die bewaring van ons kultuurerfenis geplaas moet word. Met ander woorde, één staatsdepartement met één portefeulje: Bewaring.

Dieselfde statutêre magte moet vir alle kategorieë geld en kragdadig afgedwing word. In 'n land soos Suid-Afrika, waar beskaafde gedrag (veral onder die sogenaamde room van die beskaafdes) ongelukkig 'n bra dun geslyte fineerlagie is, moet drakoniese bewaringswette ingestel en afgedwing word om bewaring tot sy reg te laat kom.

Die geskiedenis van bewaring hier het bewys dat die sagmoedige "gentleman's approach" nie werk nie. En wat reeds aan ons kulturele erfenis verloor is, is vir altyd weg. ■

Caring for Wood • Houtversorging

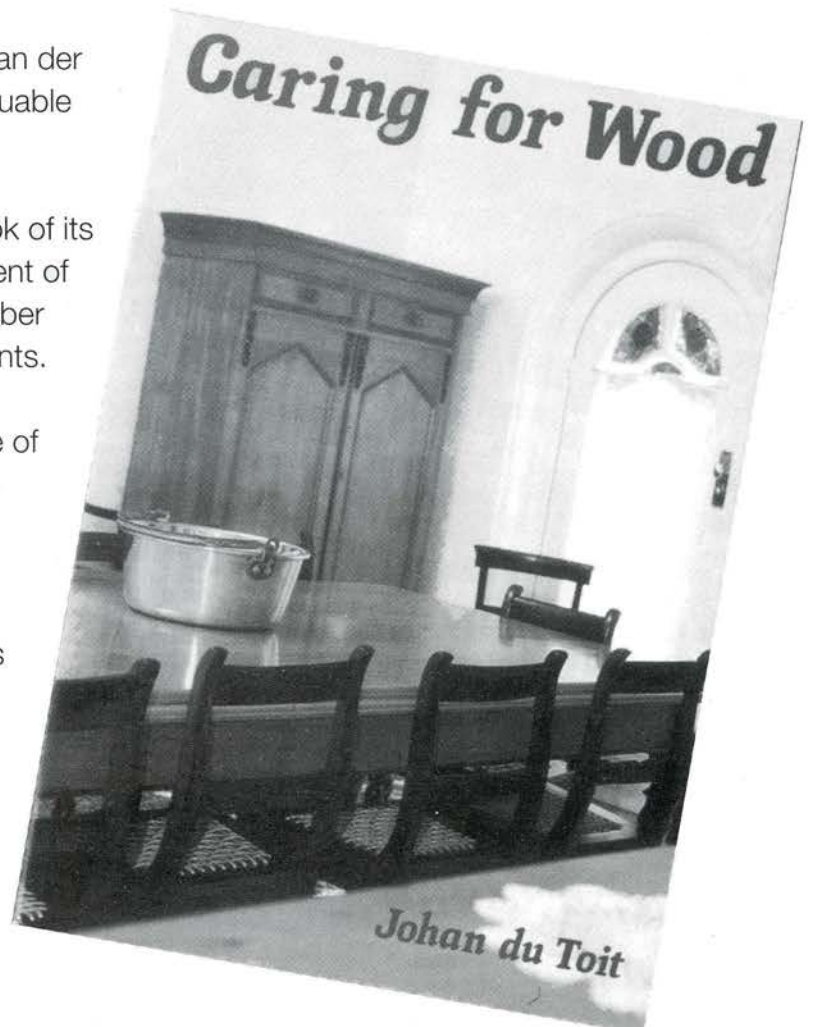
The Eastern Cape branch of the Simon van der Stel Foundation recently published a valuable bilingual guide for home-owners.

Caring for Wood • Houtversorging is considered to be unique as it is the first book of its kind to concentrate on the care and treatment of South African furniture made of prestige timber as well as woodwork exposed to the elements.

While pursuing his hobby, the author, Dr Johan du Toit, acquired a sound knowledge of techniques concerning woodcare. Intensive research into a wide range of woodcare products preceded the compilation of this publication.

Caring for Wood • Houtversorging sells at R23 (postage and packaging included) and can be ordered from:

The Secretary
Simon van der Stel Foundation
PO Box 831
Port Elizabeth 6000



Die beskerming van kultuurregte



Regter PJJ Olivier, onder-voorsitter van die SA Regskommissie en projekteur vir die instelling van 'n menseregte-akte in Suid-Afrika, plaas die ontwikkeling ten opsigte van die beskerming van minderhede en hul regte in perspektief.

DIT is die SA Regskommissie se siening dat die onderdrukking van die kultuur van enige minderheidsgroep fataal sal wees, met middelpuntvliedende ontwikkeling in SA. Derhalwe word sterk aanbeveel dat kultuur in die breedste sin van die woord as 'n fundamentele reg in die menseregte-akte beskerm word.

In sy verslag oor grondwetlike modelle, beveel die Kommissie ook aan dat minderheidspartye beskerm moet word, onder meer deur 'n kabinet van vennootskap wat proporsioneel deur alle partye saamgestel word, 'n sterk en volledige menseregte-akte, wat alle individuele regte beskerm, en 'n onafhanklike regbank wat tussen die onderdrukte individu en die magtige staat sal kan staan om die individu, en sodoende ook die groep, se kultuurregte te beskerm, met 'n spesiale klousule in die menseregte-akte oor die beskerming van moedertaalonderrig as fundamentele reg.

Dit is 'n stelsel wat funksioneel doeltreffend is en wat hom in lande wat baie meer heterogeen is as Suid-Afrika bewys het.

Die maastroom van verandering in SA word duidelik weerspieël in die magsverskuiwing op ekonomiese, politieke en maatskaplike terrein.

Enersyds ondervind magshebbers 'n opvallende erosie van hul mag ten gunste van 'n opkomende meerderheidsgroep wat bestaande stelsels ingrypend wil verander en wat nasiebou en 'n gemeenskaplike Suid-Afrikaanse kultuur en patriotisme voorop stel.

Daarenteen voel minderheidsgroepe toenemend bedreig en word druk bespiegel wat die toekoms in 'n toekomstige SA vir hul gaan inhou, in watter mate na hul belange en regte omgesien gaan word en hul kultuurgoedere in die toekoms beskerm gaan word.

Die probleem van die beskerming van minderhede en minderheidsgroepe binne die grense van 'n bepaalde staat het sowat 'n eeu gelede vir die eerste keer aandag van konstitusionele regsgeleerdes en politici begin geniet.

Dit het aanvanklik die vorm aangeneem van die beskerming van godsdienstige minderheidsgroepe in die grondwette van verskeie Europese en Oos-Europese state. Dit was egter veral die stigting van die Volkebond ná die Tweede Wêreldoorlog wat reusewerk op dié gebied gedoen het. Ongelukkig kon die Volkebond nie 'n volledige stelsel van minderheidsbeskerming uitwerk voordat dit ontbind is nie.

Die Verenigde Nasies-organisasie (VN) het egter sedert sy stigting verskeie pogings aangewend om die regte van minderhede en groepe binne state te beskerm. 'n Spesiale komitee van die VN met betrekking tot die regte van minderhede is in die lewe geroep om aandag aan dié aangeleentheid te gee.

Een van die belangrikste deurbrake was die aanstelling van 'n regsgeleerde en kenner van die

probleem van minderhede, prof Francesco Capotorti, wat in dié verband 'n verslag vir die VN geskryf het.

Sy aanbeveling was dat die beskerming van minderhede en groepe op nasionale vlak op die verbetering van tussengroepverhoudings gerig moet wees. Sy standpunt, nl dat dit afbrekend is vir die proses van nasiebou en die ontwikkeling van gemeenskaplike loyaliteit om die regte van minderhede en minderheidsgroepe te ignoreer of te skend, word vandag deur alle grondwetlike regsgeleerdes, sosioloë en ingeligte politici onderskryf. Die teorie wat in dié eeu ontwikkel is, is dat nasiebou en die ontwikkeling van gemeenskaplike loyaliteit eerder aangehelp word deur minderhede te respekteer en hul regte te beskerm – soms oor te beskerm – sodat hulle tuis en veilig kan voel in die groter gemeenskap.

Die universele ervaring kan naamlik saamgevat word in die volgende stelling: hoe meer die meerderheid of meerderheidsgroepe in 'n land die regte van minderhede ignoreer of minag, hoe meer middelpuntvliedende is die minderheidsgroepe. Daarenteen, hoe meer die regte van minderheidsgroepe erken, beskerm en gerespekteer word, hoe meer middelpuntsoekend is die minderhede.

'n Mens kry 'n goeie voorbeeld van middelpuntvliedende ontwikkeling in die geskiedenis van Nigerië, waar die twee groot noordelike stamme die kultuurgoedere van die ander stamme geminag het. Dit het aanleiding gegee tot die verbodskelking van die federasie. Middelpuntvliedende ontwikkeling kom ook in Joego-Slawië, Tsjeggo-Slowakye en ander Oos-Europese state voor waar minderheidsgroepe, juis omdat hulle bedreig voel, groter selfbeskikking en onafhanklikheid soek, selfs al moet dit by wyse van gewelddadige sesessie geskied.

in 'n handves van menseregte

Voorbeelde van middelpuntsoekende ontwikkeling, waar die kultuurgoedere van minderhede na behore beskerm word en hulle dus 'ingetrek' word na die sentrale idee van nasiebou, kom in Indië voor waar die regte van verskillende minderheids-groepe onder meer deur 'n menseregte-akte beskerm word, en die VSA, waar die minderheids-groepe soos die Negers, Hispaniërs en Europese immigrante geredelik Amerikaners in die volle sin van die woord wou word omdat hul minderheidsregte nooit bedreig was nie. Nog 'n voorbeeld is Groot-Brittanje, waar Skotte en Walliesers heeltemal geredelik opgegaan het in 'n groter Brittanje, terwyl die Iere van Noord-Ierland, juis omdat die regte van die Katolieke minderheid nie erken is nie, in 'n voortdurende staat van onrus en geweld verkeer. Die les is dus taamlik duidelik vir diegene wat daarvan kennis wil neem.

Prof Capotorti het in sy wêreldberoemde verslag 'n hele reeks voorstelle gemaak oor hoe die regte van minderhede asook hulle kultuurgoedere beskerm kan word. Dit wissel van die verteenwoordiging van minderheids-groepe in die politieke proses en in die parlement, tot die stigting van kultuurrade, spesiale opleiding vir polisie om die regte van minderhede te beskerm en spesiale stelsels van diensplig wat gemik is op die bevordering van beter begrip van die kultuurregte van minderhede.

Ander voorstelle sluit in spesiale programme in skole vir die aanleer van respek vir mense- en groeprigte in die vorm van kultuurgoedere, die daarstelling van spesiale opvoedkundige inrigtings om die begrip vir mekaar se kultuurgoedere te ontwikkel en die ontwikkeling van spesiale programme aan universiteite waardeur studente aangemoedig word om navorsing te doen oor die gewoontes en stelsels van minderheids-groepe.

Prof Capotorti het voorts ook voorgestel dat die opvoedkundige stelsel hervorm word om diskriminasie en ongelykhede uit te skakel, dat kulturele programme en deurlopende aktiwiteite in skole ingestel word wat wedersydse begrip en vriendskap onder die jeug van verskillende groepe aanmoedig, dat skoolhandboeke hersien word om persepsies wat daarin verkondig word en respek vir mekaar se kultuurgoedere kan afbreek, reggestel word, en dat leerplanne ingestel word met die oog op die volledige onderrig van groepe se geskiedenis.

Ook van sy voorstelle is die reël van aktiwiteite om die breër publiek op te lei en op te voed met betrekking tot die probleme wat weens verskillende kultuur-groepe in 'n heterogene gemeenskap ontstaan en 'n bewussyn aan te kweek ten opsigte van die respek vir minderheids-groepe, die verbod op eksklusiewe sosiale klubs en alle vorme van rasse-arrogansie en die aanmoediging deur die staat van kontak tussen die minderheids-groepe.

Ná Prof Capotorti se verslag is selfs in verdere

besonderhede ingegaan op die regte van minderhede, onder meer deur die toekenning van tyd aan minderhede met betrekking tot radio, televisie en ander kultuuraktiwiteite.

Dié deurtastende grondwerk het in 1966 gelei tot 'n Internasionale Konvensie met betrekking tot burgerlike en politieke regte onder aanvoering van die Verenigde Volke Organisasie (VVO).

In artikel 27 word die beskerming van die regte van minderheids-groepe soos volg beskryf: "In those states in which ethnic, religious or linguistic minorities exist, persons belonging to such minorities shall not be denied the right in community with the other members of their group to enjoy their own culture, to profess and practise their own religion or to use their own language."

In navolging van dié artikel het 'n reeks Konvensies tot stand gekom wat daarop gerig was om minderheidsregte, veral kultuurregte, te beskerm. Dit het godsdiensvryheid, die reg om minderheidstale te gebruik en die beskerming van kulturele uitdrukking – derhalwe ook van kultuurhistoriese goedere en bewaring – ingesluit.

Een van die belangrikste ontwikkelings op die gebied van minderheidsregte was die besluite wat in Junie 1990 tydens 'n vergadering van die 'Conference on Security and Co-operation in Europe' (CSCE) in Kopenhagen geneem is. Verteenwoordigers van 45 lande het dié konferensie bygewoon.

In artikel 30 word byvoorbeeld uitgegaan van die standpunt dat die probleem met betrekking tot die kultuurbeskerming van minderhede van 'n bepaalde land net bevredigend bygelê kan word binne 'n demokratiese politieke raamwerk, gegrond op die oppergesag van die reg, met 'n funksionerende, onafhanklike regbank. Dié raamwerk waarborg volkome respek vir menseregte en fundamentele vryhede, gelyke regte en status vir alle burgers, die onbeperkte uitdrukking van al hul wettige belangstellers en aspirasies, die instelling van wetlike reëls wat effektiewe beperkings op die misbruik van regeringsmag, politieke pluralisme en maatskaplike verdraagsaamheid plaas.

Die basiese beginsel is derhalwe dat die beginpunt van alle effektiewe minderheidsbeskerming in 'n demokratiese stelsel geleë is waar menseregte deur 'n onafhanklike regbank beskerm word. Enige ander stelsel kan op die duur daartoe lei dat minderheidsregte misken word.

Dieselfde artikel lui voorts dat die verteenwoordigers herbevestig dat die respek vir die regte van nasionale minderhede as integrale deel van universeel erkende menseregte 'n noodsaaklike vereiste vir vrede, geregtigheid, stabiliteit en demokrasie in die deelnemende state/lande is.

In die volgende artikel word bepaal dat dit 'n persoonlike keuse is as iemand aan 'n nasionale

minderheid behoort en dat só 'n keuse hom/haar nie mag benadeel nie. In die artikel word ook bepaal dat lede van nasionale minderheids-groepe die reg het om vrylik uiting te gee aan hul etniese, kultuur-, taal- of godsdienstige identiteit, dit in stand te hou en dit te ontwikkel, asook om hul kultuur in alle opsigte te bewaar en te ontwikkel sonder enige poging tot onwillige assimilasië. Hulle het ook die reg om hul moedertaal sowel privaat as in die openbaar te gebruik, om hul eie opvoedkundige, kulturele en godsdienstige instellings, organisasies en verenigings te stig en in stand te hou, om vrywillige finansiële en ander bydraes, asook openbare hulp in ooreenstemming met nasionale wetgewing, te

...nasiebou en gemeenskaplike lojaliteit word aangehelp deur minderhede te respekteer en hul regte te beskerm.

bekom, om hul godsdienst te bely en te beoefen, insluitend die verkryging, besit en gebruik van godsdienstige artikels, en om opvoedkundige godsdienstige aktiwiteite in hul moedertaal te onderneem. Dit staan hulle ook vry om ongehinderd onderlinge kontak in hul onderskeie lande te maak en te handhaaf, asook om kontak oor landsgrense te maak en te handhaaf met burgers met 'n gemeenskaplike etniese of nasionale oorsprong, kulturele nalatenskap of godsdienstige oortuigings; om toegang tot inligting in hul moedertaal te hê en dit te versprei; om organisasies en verenigings in hul land te stig en in stand te hou en om deel te wees van internasionale private organisasies. Lede van minderheids-groepe kan hul regte individueel of gesamentlik uitoefen en geniet.

Artikel 33 stel dit duidelik dat deelnemende state/lande die etniese, kulturele, taal- en godsdienstige identiteit van nasionale minderhede in hul gebied sal beskerm, toestande sal skep ter bevordering van dié identiteit en die nodige stappe sal doen ná oorlegpleging met organisasies en verenigings van die betrokke minderhede ooreenkomstig die besluitnemingsprosedures van elke staat. Al dié stappe sal in ooreenstemming wees met die beginsel van gelykheid en nie-diskriminasie met betrekking tot die ander burgers van die betrokke deelnemende staat.

Die Konferensie verwys voorts na 'n groot aantal ander meganismes om die regte van minderhede te beskerm en spreek hom onder meer ook uit teen totalitarisme, rasse- en etniese haat, anti-semitisme, vreemdelinge-haat, diskriminasie asook teen vervol-

ging op grond van godsdienst of ideologie. Voorstelle word dan gemaak oor spesiale opvoedingsprogramme in ooreenstemming met die Capotorti-aanbevelings.

'n Verdere belangrike ontwikkeling ten opsigte van die beskerming van minderheidsregte in Europa die afgelope paar jaar was in die finale akte van die Helsinki-ooreenkomste waarin die begrippe van etniese, godsdienstige en taalminderhede verbreed word om ook *volke* in te sluit.

Soos verwag kon word, was een van die gevolge van dié internasionale ontwikkeling 'n nuwe bewuswording van multi-kulturalisme wêreldwyd en die noodsaaklikheid om die kultuurgoedere van minderhede te beskerm.

Die Australiese regs-kommissie het 'n interessante studie in dié verband gedoen en in Januarie 1990 'n dokument, *Multi-culturalism and the law*, die lig laat sien waar dié konsep soos volg verduidelik word: "Multi-culturalism is a relatively recent policy, having superseded the earlier policy of assimilation which assumed that Australian society was homogeneous and that immigrants should be encouraged to discard their individual cultural differences in favour of the 'Australian way of life'. It has bipartisan support and has been adopted by both Labour and Liberal national party governments at federal and state levels."

Die dokument behandel die konsep van multi-kulturalisme breedvoerig en voer voorts aan dat die beleid van multi-kulturalisme gerig is op maatskaplike geregtigheid en ekonomiese doelmatigheid.

Ten opsigte van die beskerming van minderhede en minderheidsregte, huldig die SA Regskommissie dieselfde standpunt as wat tans wêreldwyd aanvaar word en onderskryf hy die beskerming van alle individuele regte in 'n menseregte-akte.

Die Regskommissie stel voor dat die individuele regte in Suid-Afrika beskerm word deur middel van 'n verskanste menseregte-akte wat deur 'n onafhanklike regbank afdwingbaar gemaak kan word. Die Kommissie sê dat 'n nuwe orde op gelykheid voor die reg, nie-diskriminasie en die beskerming van die mens se mees basiese behoeftes en vryhede moet inhou. Op hierdie wyse sal ook die belange van kultuurgroepe beskerm word. Die Kommissie se konsep menseregte-akte maak juis hiervoor voorsiening.

'n Nuwe grondwet en menseregte-akte alleen kan egter nie vrede, veiligheid en die beskerming van individuele regte waarborg nie. Dít lê in die hart en gemoed van al die inwoners van Suid-Afrika. Die taak is dus nie soseer die skryf van 'n grondwet nie, maar om al die burgers van die land op te voed om die kultuur en kultuurgoedere van alle ander burgers te respekteer en te beskerm, net soos hulle hul eie gerespekteer en beskerm wil hê. Ons is nog baie ver van dié ideaal af. ■

ANC Viewpoint

In view of the fact that the ANC – until recently primarily considered a liberation movement – is currently going through a development process, the organisation does not yet have all the answers regarding human rights and culture.

“It is a very broad, complex area which requires in-depth consultation, research and work,” says Ms Marlene Winberg, commissions co-ordinator of the Department of Arts & Culture of the African National Congress (ANC).

For this purpose the Department of Arts & Culture has established several standing commissions which represent the major areas of culture and which look into, among other things, the conservation of national heritage, reconstruction and new symbols. The commissions are: Monuments, Museums and Heraldry; Language; Funding for the Arts; Education, as well as a Negotiations Commission to inform the ANC’s negotiating team of the demands emanating from the arts and culture world.

The Monuments, Museums and Heraldry commission is currently engaged in extensive research pertaining to various cultural aspects with the aim of formulating an ANC policy in this regard. A comprehensive document on the ANC’s policy on monuments, museums and national symbols will be released within a few months. In addition, commission members are continuously negotiating with representatives of existing museums and cultural structures in order to ascertain how these institutions can actively reflect the aspirations of the emerging alternative democratic culture.

The issue of language is addressed by the Language commission. In the words of this commission, “the language issue in South Africa is an important and highly charged one. It has to do with the rights of people, with questions of power and influence, with issues of access and education, and with the central matters of identity, nationality and unity”.

In an ANC paper titled ‘Language Policy Considerations’ the commission emphasises that “the language question needs to be high up on the agendas of all organisations and communities, as the language question is one in which everyone has an interest and a stake”.

The ANC viewpoint on language is borne out by the clauses enshrined in the Freedom Charter: “All people shall have equal rights to use their own language and to develop their own folk culture and customs.

The preamble to the Constitutional Guidelines for a Democratic South Africa requires the “...entrenching of equal cultural, linguistic and religious rights for all”. It goes on to say that “the state shall recognise the linguistic and cultural diversity of the people and provide facilities for free linguistic and cultural development”.

The commission, through various agents and representatives, will be laying groundwork in order to develop a comprehensive ANC language policy. The aspect of the protection and development of minority languages was given careful consideration. “We respect the fact that each culture has the right to expression, development and communication in its own primary language,” says Ms Winberg.

The Funding commission is presently engaged in research pertaining to international models of funding of the arts, the present government’s policy and regional research, which entails contact with community organisations, institutions and other cultural groups to ascertain their needs and aspirations in terms of reconstruction and development, and how it would impact on funding.

The point of view held by the Department of Arts and Culture with regard to art, drama and music education is that each child has the right to develop his/her creative potential and therefore, art, music and drama should form part of the school curriculum in a future South Africa.

The Negotiations commission is engaged in extensive negotiations with arts and cultural structures, including the Performings Arts Councils.

Says Ms Winberg: “One has to bear in mind that the ANC has only recently been legalised. The organisation is therefore entering the negotiation process aware of the fact that many areas of negotiation are still undeveloped.

“The main aim of the Negotiations commission is to negotiate for cultural rights along the broad policy lines of the ANC, namely that everyone has the right of access to cultural production. We, in the ANC, see it as our task to assist in building a cultural infrastructure which will provide access for all people to free expression.”

Policy documents from all the commissions will be drafted within the next few months in order to release a comprehensive ANC policy on arts and culture which will include aspects such as the preservation of cultural heritage, the protection of cultural rights and an implementation strategy. ■



Ms Marlene Winberg, commissions co-ordinator of the Department of Arts & Culture of the African National Congress (ANC)

Is bewaring ekonomies

Die eerste vraag wat 'n mens jouself afvra oor die rol van die sakektor in die bewaring van Suid-Afrika se klassieke erfenis, by name ons argitektoniese erfenis, is of dit ekonomies te regverdig is.

Reeds 17 jaar gelede, op 26 Augustus 1975, het dr Anton Rupert, stigter van die Rembrandt-groep, en alombekend en gerespekteer vir sy sakevernuif en as weldoener vir die gemeenskap, in die hoedanigheid van ere-professor verbonde aan die departement Bedryfsekonomie aan die Universiteit van Pretoria, juis oor dié onderwerp 'n lesing gelewer.

Daarin het hy verwys na 'n "praktiese gevallestudie" – die totstandkoming van die maatskappy Historiese Huise van Suid-Afrika Beperk, waarin die Rembrandt-groep 'n leidende rol gespeel het.

Dié maatskappy wat in 1966 gestig is met die verklaarde doel om op 'n suiwer sakegrondslag geboue wat vanweë historiese of estetiese oorwegings 'n skakel met die verlede vorm, te koop, te restoureer en te verhuur, en sodoende te verseker dat dit vir nageslag bewaar bly, het in die kwarteeu van sy bestaan reeds reuse-werk op die gebied van argitektoniese bewaring in Suid-Afrika gedoen. Dit blyk duidelik uit die Rembrandt-publikasie, *Deelgenootskap in die praktyk*, waarin die groep se omvattende diens aan die gemeenskap uiteengesit word.

Op 21 Junie 1965 by 'n dinee van die Winterreënstreek van die SA Landbou-Unie is die simboliese "sooi gespit" van dié onderneming wat die staanspoor 'n sterk vernuwende krag op bewaringsgebied in Suid-Afrika sou wees.

By die geleentheid het die gasspreker, dr Anton Rupert, 'n pleidooi vir die bewaring van Suid-Afrika se kultuurhistoriese erfenisse gelewer en gesê:

"Ek wil vanaand 'n idee in u midde lê. Kom ons stig 'n maatskappy met die uitsluitlike doel om historiese huise en gedenkwaardige geboue te koop, te restoureer en te verhuur. 'n Maatskappy wat nie van donasies afhanklik sal wees nie, maar sy fondse sal kry deur aandele uit te reik aan almal wat wil meewerk om ons waardevolle en onvervangbare volksbesit, ons historiese geboue, te red."

In sy motivering vir 'n bewaringsmaatskappy het dr Rupert onder meer daarop gewys dat "ons 'n belangrike deel van ons kultuurbesit, naamlik ons historiese en gedenkwaardige geboue, ernstig verwaarloos het in ons gewelddige materiële vordering".

In November 1965 is dr Rupert se bewarings-ideaal 'n stap verder gevoer toe uitnodigingsbriewe aan 'n aantal leidende persone en sakeondernemings gestuur is waarin hulle genooi is om stigterslede van 'n bewaringsmaatskappy te word.

Die reaksie was so gunstig dat die maatskappy Historiese Huise van Suid-Afrika reeds op 31 Maart

1966 geregistreer kon word met 'n aanvangskapitaal van R234 000.

Van die 136 stigterslede was nie minder nie as 36 openbare maatskappye, waaronder al die finansiële mynhuise, bankinstellings en koerantgroepe.

Al die bekende name was daar: Rembrandt, Sanlam, Anglo American, African Explosives & Chemical Industries Limited (AECI), Federale Volksbeleggings (FVB), Bonuskor, Nederlandse Bank, Volkskas, Barclays Bank, Die Trust Bank, Standard Bank, Stellenbosse Distriksbank, Nasionale Pers, The Argus Printing & Publishing Company, SA Associated Newspapers (SAAN), Roberts Construction Company, Imperial Cold Storage & Supply Company, Marine Products, South African Breweries, Union Corporation, Johannesburg Consolidated Investment Company (JCI), Paarlse Eksekuteurskamer, SA Board Mills, Woolworths, Everite, Felt & Textiles of SA, Rand Mines, General Mining and Finance Corporation, Greatermans Stores, The Northern Lime Company, SA Pulp & Paper Industries, Konsult-Lab, Van Zijl & Robertson, Williams Hunt SA en African Oxygen.

Nog nooit was daar in Suid-Afrika 'n onderneming wat so 'n groot aantal maatskappye met soveel uiteenlopende belange, in 'n gemeenskaplike organisasie met so 'n sterk kultuurinslag, saamgesnoer het nie.

Historiese Huise was van meet af aan 'n sukses. Die eerste boekjaar is afgesluit met 'n netto wins van R13 143 en die tweede met R26 543. Sedertdien het die maatskappy nog elke jaar 'n wins getoon en reserwes van meer as R2,3 miljoen op 'n aanvanklike kapitaal van R550 000 is opgebou. Sedert 1975 het die maatskappy gereeld dividende aan sy aandeelhouders betaal. Gedurende die 1991-boekjaar is 'n spesiale dividend van 100 persent aan aandeelhouders uitgekeer.

"Om te kan slaag met 'n verbeeldingryke bewaringsveldtog, moet die klem op ekonomiese winsgewendheid deur praktiese benutting van gerestoureerde geboue val. Waar nodig moet nuwe ekonomiese gebruik vir ou geboue gevind word. Die ondervinding van die maatskappy Historiese Huise bewys dat dit wel moontlik is," het dr Rupert in sy lesing gesê.

Die maatskappy se uitgangspunt is om, met die oog op praktiese benutting, 'n gebou so na as moontlik aan sy oorspronklike vorm te herstel. Restaurasiewerk word op 'n wetenskaplik beplande grondslag en met die aanwending van deskundige kennis aangepak. Sorg word veral gedra dat die karakter van 'n gebou nie verander word nie.

Die praktiese benutting van historiese geboue regverdig die herstelkoste daarvan. Pleks van 'bloom net as museums te dien, word dit bruikbare gedenkwaardighede in diens van die gemeenskap.

Bl 43

Bo: *Laetitia, Alexanderstraat, Stellenbosch dien as kantore vir Eikestadnuus, die Stellenbosse weekblad.*

Onder: *Saxenhof, in Dorpstraat, Stellenbosch, is omskep in vyf ruim woonstelle.*

te regverdig?

Voorbeelde is legio.

Op Stellenbosch word 'n eertydse plaasopstal byvoorbeeld as kantore vir raadgevende ingenieurs verhuur en die aangrensende wynkelder is as 'n restaurant ingerig.

In Grahamstad, op die geskiedkundige Artificer's Square, is 'n hele straatbeeld in sy oorspronklike vorm bewaar met die verkryging van vyf aangrensende Britse Setlaarshuise wat as wooneenhede verhuur word.

Op Swellendam word die Ou Jongenskool uit 1835 as 'n private skool aangewend vir seuns wat spesiale sorg benodig.

Op Graaff-Reinet is tien slawehuise in Stretch Court gerestoureer en tot luukse hotelsuites omskep. In 1970 is dit herdoop tot Drostdy-hof toe dit deel geword het van die Drostdy-hotel.

Dié hotel is in 1804 gebou na die ontwerp van die beroemde argitek, Louis Michel Thibault, en is in 1970 deur Historiese Huise gerestoureer en tot hotel omskep vir die Rembrandt-groep.

'n Pragtige Kaaps-Hollandse herehuis van 1699 op Somerset-Wes dien as gastehuis vir 'n bekende versekeringsgroep terwyl die Ou Baptiste-sendingkerk op King Williamstown wat in 1853 deur soldate van die besettingsmag gebou is, vandag die SA Sendingmuseum huisves.

Aan die bemarkingskant word geen probleme ondervind nie. Gerestoureerde geboue is baie gesog en daar is gewoonlik waglyste van mense wat dit wil huur. En uit 'n sake-oogpunt gesien, geniet die maatskappy die voordeel van 'n volgehoue waardevermeerdering van sy geboue.

Ten einde restourasiewerk op 'n winsgewende grondslag te doen, het die maatskappy dit nodig gevind om 'n eie bouspan op die been te bring. So-doende word geakkumuleerde kennis en ondervinding tot voordeel van die maatskappy aangewend.

Binne die eerste tien jaar van sy bestaan, het Historiese Huise sowat 50 historiese geboue bekom in Stellenbosch, Kaapstad, Paarl, Somerset-Wes, Swellendam, Graaff-Reinet, Port Elizabeth, Grahamstad en Kings William's Town. Daarvan is 35 ten volle gerestoureer.

Op Historiese Huise se lys van geboue wat besit word, is daar kultuurskatte soos:

- 'n waardige herehuis in Parel Vallei waarvan die grond reeds in 1699 aan Frans van der Stel, jongste seun van goewerneur Simon van der Stel, toegeken is;
- Groot Paardevlei wat uit 1702 dateer;
- Morkel-Huis op Stellenbosch, wat uit 1702 dateer en waarvan die kelder (opgerig in 1690) van 1711 tot 1722 as kerk gedien het nadat die Moederkerk afgebrand het;
- Ou Jongenskool (1825) en die Heemrade-Huis (1835) op Swellendam;



- "Gimnasia" (1866), stigtingsgebou van die Universiteit van Stellenbosch,
- ou landdroskantore in Hoofstraat, Paarl;
- 'n aantal aangrensende huise in Bo-Dorpstraat, Stellenbosch, waar 'n hele straatbeeld gered en bewaar is; en
- die ou Baptiste-Sendingkerk (1853) in King William's Town, wat tans die SA Sendingmuseum huisves.

Die kundigheid wat Historiese Huise oor die jare op restourasiegebied verwerf het, word egter nie net vir eie rekening aangewend nie, maar ook in belang van die groter gemeenskap.

So, byvoorbeeld, het die maatskappy 'n leidende rol gespeel in restourasiewerk op Tulbagh ná die verwoestende aardbewing in 1969.

Onder leiding van mnr IM Hoogenhout, besturende direkteur van Historiese Huise, is 'n Nasionale Restourasiekomitee in die lewe geroep met die eerste doelwit om Kerkstraat op Tulbagh in sy geheel te restoureer. Die Staat, provinsiale owerhede, bewaringsliggame en goedgesinde maatskappye het almal saamgewerk om hierdie ideaal te help verwe-

senlik.

Vandag is die 26 keurig gerestoureerde geboue in Kerkstraat 'n bate en 'n aanwys, met 'n aantrekkingskrag wat ver buite die grense van dié Bolandse dorp strek.

Historiese Huise was ook behulpsaam met die daarstelling van die Paarl 300-Stigting vir die bewaring van historiese geboue in die Paarl, asook met die stigting van Historic Graaff-Reinet en Historic Grahamstown vir die bewaring van historiese geboue in dié dorpe.

Sedert 1981 is Historiese Huise ten nouste gemoeid met die Stigting Red Reinet, wat deur dr Rupert en Rembrandt in die lewe geroep is om te help met die herskepping van Graaff-Reinet se historiese en tradisionele boukuns.

Op hierdie Karoodorp staan meer as 300 huise wat ouer is as Johannesburg, wat in 1986 sy eeufees gevier het. Die boustyl van dié huise is kenmerkend van die Karoo-boukuns.

Een van die eerste doelwitte van die Stigting Red Reinet was om die eienaars van die meer as 300 huise in die kenmerkende Karoo-boustyl op ven-

Kerkstraat, Tulbagh



nootskapsbasis te help met veral die restourasie van die fasades van hul geboue.

Die eienaars van meer as 250 geboue het toestemming gegee dat hul eiendomme as nasionale gedenkwaardighede geproklameer word.

Hierdie verbeeldingryke bewaringsprojek is gefinansier uit 'n eie fonds wat spesiaal vir dié doel gestig is en waartoe meer as 100 maatskappye en individue bygedra het. 'n Enkele brief deur dr Rupert aan sakevriende het R400 000 opgelewer.

Benewens eie projekte, was die personeel van Historiese Huise sedert 1966 ten nouste gemoeid met die bewaring van meer as 150 ander geboue wat almal tot nasionale gedenkwaardighede geproklameer is.

Historiese Huise het in Suid-Afrika die weg aangewys om bewaring op 'n praktiese grondslag te laat slaag en afdoende bewys gelever dat dit ekonomies te regverdig is. Daarbenewens het dié maatskappy in 'n groot mate meegewerk om 'n bewuswording te skep vir die behoud van ons "simboliese grondbriewe van die land wat ons liefhet" – die tasbare bewys van 'n beskawingsdiepte van meer



as 300 jaar, waarop die nageslagte kan voortbou.

Die interieur van die Stellenryck wynmuseum

Bronne:

- 1) *Deelgenootskap in die praktyk* – Oorsig van Rembrandt se program van Diens aan die Gemeenskap, 1988
- 2) Dr Anton Rupert, *Pro Munere Grates*, Lesings as Ere-professor in die Departement Bedryfs-ekonomie, Universiteit van Pretoria, 1986 ■

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Vervaardigers van Saligna meubels in ons egte Ranch-styl.

The Government, the National Monuments Council and conservation

Background

The Government has met the need for conservation by means of legislation and the establishment of an appropriate body and structure, in the form of the National Monuments Council (NMC), to implement conservation legislation and measures, to maintain standards and to promote the conservation of the cultural heritage of the country. In addition, the NMC was granted certain autonomous powers through legislation and the systems of framework autonomy.

The NMC is an autonomous statutory body

“Admittedly, the majority of national monuments declared up to now have focused on the cultural heritage of the whites...”

representing all culture and population groups and is officially responsible for the conservation of the material heritage of South Africa.

It needs to be borne in mind that the NMC, as an institution subsidised by Parliament via the Department of National Education, functions within a system of framework autonomy.

Within this system, the NMC is granted autonomous powers which means that it receives a block allocation. The responsibility of apportioning the allocation among the different projects, eg a register of immovable property or subsidies to conservation bodies, rests solely with the NMC itself. This enables the NMC to administer its annual grant from the Department of National Education independently and to determine its own priorities regarding research, restoration, maintenance and conservation projects. As a rule, monies are not voted for specific purposes and ad hoc-expenditures and special projects are not funded by Government.

Special projects should be initiated by the NMC in co-operation with communities, local authorities and other conservation bodies. Unfortunately, the state of the economy over the past few years has not enabled Government to allocate as much money as

is required for the full funding of the NMC. In this respect the NMC is in the same boat as most other Government functions.

Question:

When an application to demolish a historical site (which means, among other things, a building or part thereof which is more than 50 years old) is refused by the NMC, why, in the public interest, is no provision made to compensate the owner of the property for the loss of development rights or is he not assisted with the maintenance or restoration of the building?

Answer:

The issue regarding compensation for loss of development opportunities is very sensitive. Conservation can encroach upon the rights of an owner. On the other hand, statutory conservation measures are indispensable to the protection of the material cultural heritage.

With respect to assistance in maintenance and restoration – the owner may be compensated, provided he is registered with the NMC and the property is declared a national monument: Sections 5 (1)(b)(iii) and 5A(1) of the National Monuments Act provide specifically for this. Financial considerations however currently inhibit the full application of these measures by the NMC.

In most developed countries, the owners of buildings of historical or architectural importance accept the fact that their properties may be considered conservation-worthy by the authorities and that they may be legally obliged to forego development rights.

In certain First World countries subsidies for restoration may be made available for such conservation-worthy properties, but are seldom adequate to cover full compensation for the loss of development rights. Full compensation for the loss of rights or for the purchase price is rare, even in countries such as the Netherlands and Britain, which are regarded as world leaders in cultural conservation.

I am also aware that the NMC treats applications for demolition or the altering of historical buildings that are more than 50 years old with great circumspection and understanding. Whenever possible, the Council's six Plans Committees attempt to reach mutually acceptable agreements with the owners of such buildings.

At this stage the Act does not provide for across the board compensation for loss of development rights. Matters relating to compensation and other incentives will, however, receive attention in the

The Minister of National Education and of Education and Culture, Administration: House of Assembly, Mr PG Marais, replies to questions about thorny issues of cultural conservation.

event of a revision of the existing Act. Substantial work has already been done in this regard.

Question:

Does the same apply to national monuments and buildings protected in terms of the declaration of a conservation area?

Answer:

The case is different where conservation areas are concerned. Owing to the powers and measures of control that the NMC has at its disposal with regard to historical sites, compensation is much more relevant to such sites than to conservation areas. The powers of the NMC are far more restricted in the case of conservation areas and therefore less intrusion is made on the rights of the public. The only restriction on planning authorities and the owners of immovable property that appears in the register or of a conservation area, is that they should consult with the NMC in the case of planning affecting such immovable property or such a conservation area. Development rights are not affected in the same way as in the case of an historical site, in which case a permit from the NMC is required.

Question:

The Act provides for the compilation of a register of immovable property which the NMC regards as worthy of conservation, yet no financial provision is made, or has been made in the past, for the necessary surveys to be done in order to determine the register or list of buildings. Why has money never been voted for this purpose? How do the legislators expect this work to be properly and accurately carried out?

Answer:

As pointed out in the introduction to this document, framework autonomy enables the Council to administer its annual grant from the Department of Education independently and to determine its own priorities regarding restoration and maintenance projects, and the listing of buildings and sites for inclusion in a register. I would like to stress once again that expenditure for specific or special programmes such as the listing of historical buildings and sites is not funded separately and should be initiated by the NMC itself in co-operation with communities, local authorities and other conservation bodies (capital works being the exception).

The stringent economic conditions in the country hamper development in all spheres; this restricts Government expenditure and obliges Government

to concentrate on basic needs and services. The State is also compelled to make sacrifices by rationalising services, cutting expenditure and even reducing staff. Like Government, the NMC also determines its priorities and directs available funds to those activities and projects deemed most necessary. This action is the responsibility of the NMC and the Minister of National Education is not prescriptive in this respect.

Question:

Is it not a fact that the lack of an authoritative list or register of buildings worthy of conservation, handi-

“The conservation of our cultural heritage is very important and should be encouraged, but conservation should not have a carte blanche claim on the environment.”

caps urban development, since this creates a climate of uncertainty? In the absence of a list, potential developers will not know before they buy whether property is deemed to have conservation value. When delays occur and developments are prevented, who should pay the costs? Society or the property developer?

Answer:

Yes, to a certain extent. The lack of a complete register may indeed create uncertainty by handicapping not only development, but also conservation. The conservation of our cultural heritage is very important and should be encouraged, but conservation should not have a carte blanche claim on the environment. The rights of developers and property owners should also be considered. A comprehensive list or register would enable developers to assess their prospects and also make it possible for them to contribute to conservation. We should strive for a balance between conservation and development, with clear commitments and concessions on both sides.

It is therefore an extremely important responsibility of the NMC, in co-operation with conserva-

tion-minded sections of the community and local authorities, to determine priorities and to list all conservation-worthy historical buildings and sites in a register. In terms of the Act, this must then be published in the Government Gazette for public notice.

However, the statement that potential developers will not know before they buy property whether it has conservation value, is not accurate in all respects. You don't need a weatherman to tell you which way the wind is blowing. The 50-year clause in itself should identify the overwhelming majority of properties that would be protected in terms of the Act. Developers or their consultants should be able to assess whether a property has potential conservation value. When in doubt, one of the NMC's six regional offices, various museums, cultural historians or other experts could be consulted.

Unnecessary delays need not occur if the NMC is consulted at an early stage. The NMC's six Plans Committees meet on average at least once a month.

In the unlikely event, at this stage, that delays in the compilation of the register might lead to costs in the form of loss of income, the Government as the representative of society at large would theoretically have to provide some compensation.

However, in practice this would be extremely difficult to enforce, as the Government is also experiencing the detrimental effects of a struggling economy. As stated earlier, full compensation for the loss of rights or for the purchase price is rare, even in countries such as the Netherlands and Britain.

"I would like to encourage all population and cultural groups to come forward with substantiated requests for the declaration of monuments."

Question:

It may be argued that in the absence of an accurate register and a proper assessment of buildings worthy of declaration as national monuments, the nation's building heritage is, despite the comprehensive provision of the Act, vulnerable to destruction or damage. All that remains to protect valuable buildings not declared as monuments or listed in the register, is the requirement that the demolition of any building more than 50 years old, is subject to approval by the NMC. Is this provision not a tacit admission by the legislators that the major provisions of the Act, ie the declaration of national monuments, conservation areas and the compilation of a register, cannot be implemented?

Answer:

In practice the 50-year clause serves as an additional protection for those buildings that are not yet declared. It appears that this clause is widely favoured and supported by conservation bodies in the country. The question should, however, be put whether this clause is fair and just in relation to the rights of property owners and whether our cultural heritage is not being overprotected by the Act. This is a justification for a sincere consideration of a possible revision of the Act.

I am not, however, in favour of removing this measure until such time as an authoritative and comprehensive register is in place.

Question:

What is the Government's attitude towards the conservation of the cultural heritage of all cultural groups in South Africa, particularly in view of a new political dispensation?

Answer:

Government wants to be seen as representative of all cultural groups and the Act does not differentiate or discriminate between cultures or groups.

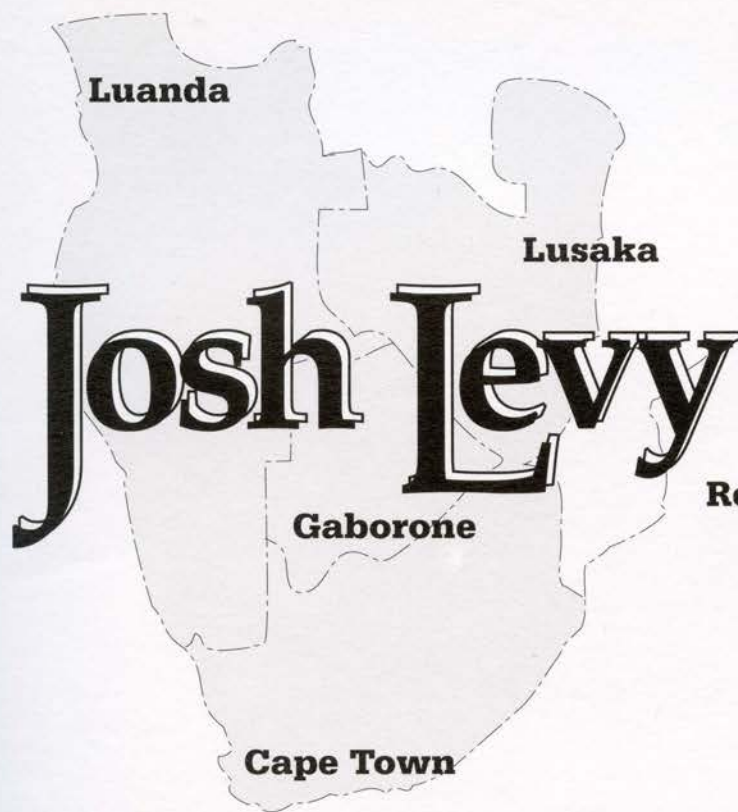
The Act provides a structure for the conservation of the cultural heritage of all South Africans. This enables all communities to address the conservation of their cultural heritage in particular or any other aspect of the cultural heritage in general which they regard as being worthy of conservation.

The NMC is not an exclusively white body and is representative of all geographical areas. It considers on merit all requests and applications regarding the conservation of the cultural heritage made by conservationists or the general public, whether they represent a specific cultural group or the public at large. This has been the policy for many years.

What is deemed worthy of conservation in order to build up a comprehensive and representative picture of the past, should be the responsibility of every community and cultural group. It is the responsibility of the NMC to consider specific initiatives and requests and to advise the Minister of National Education regarding the conservation and declaration of the specific item of the cultural heritage concerned. It is therefore clear that Government fully supports the conservation of the cultural heritage of all cultural groups, by providing legislation and the basic structure for the co-ordination and promotion of conservation.

Admittedly, the majority of national monuments declared up to now have focused on the cultural heritage of the whites, but it must be remembered that a very broad spectrum of the pre-history and history of the indigenous populations of the country enjoys the privilege of automatic protection in terms of Section 12 of the Act. Nevertheless, I would like to encourage all population and cultural groups to come forward with substantiated requests for the declaration of monuments.

There is at present an increasing interest in environmental resources, both cultural and natural. As the environment provides a working and living space for all, we should all share in this effort to make it more meaningful to every citizen. ■



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