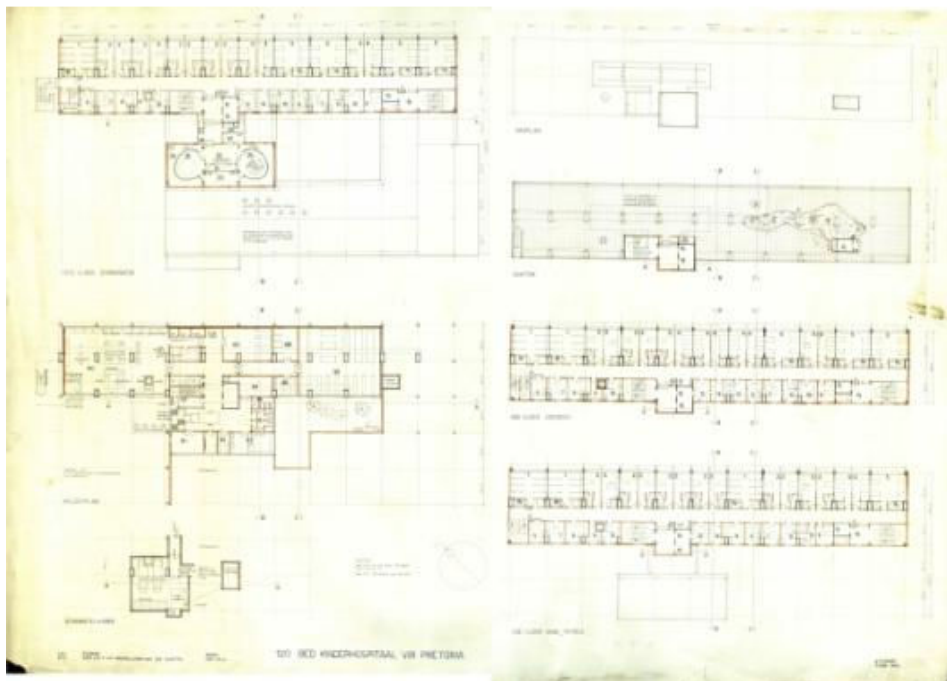
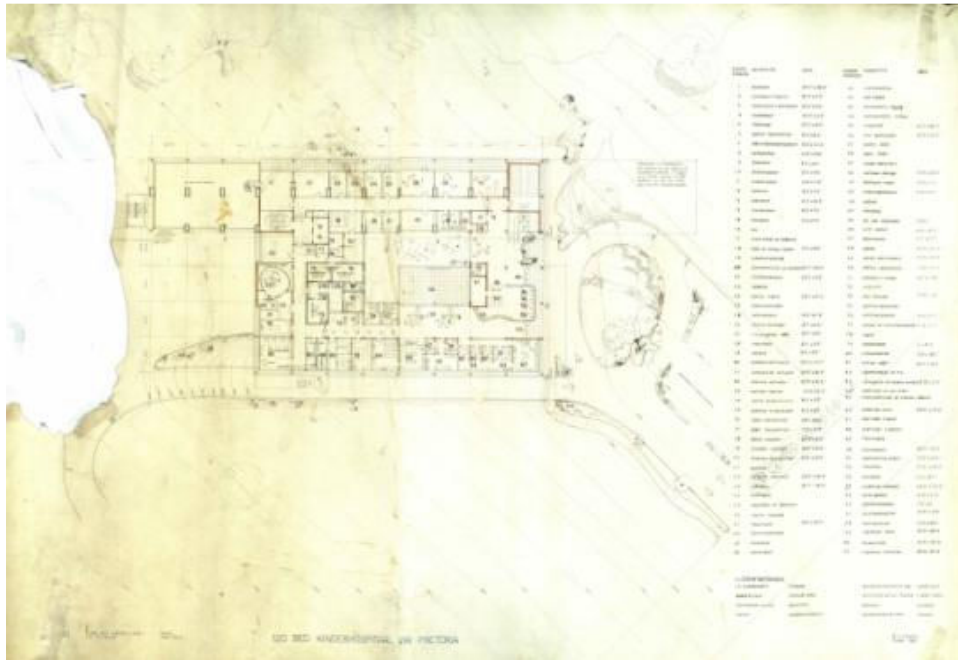
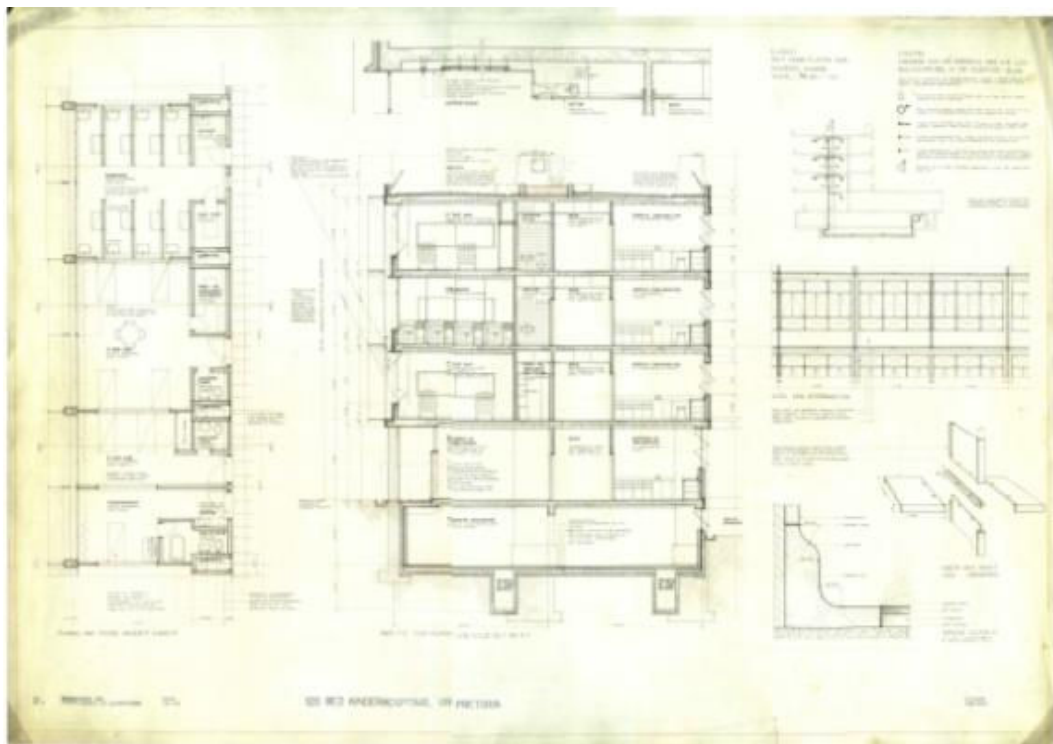
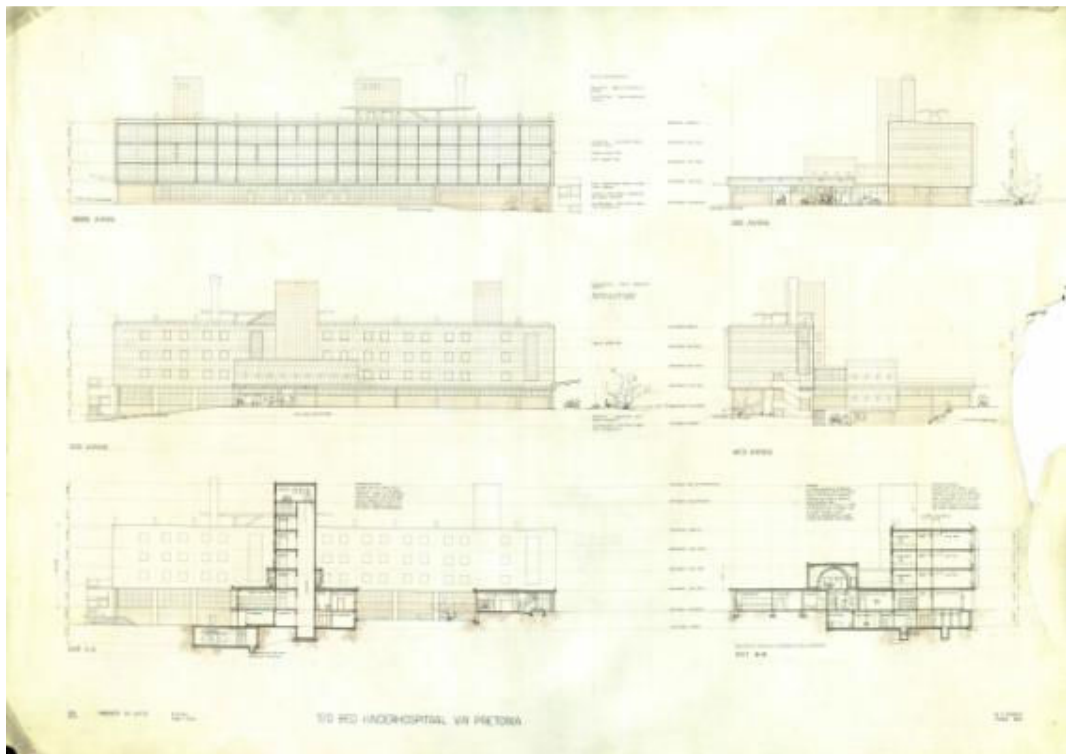


13.7 APPENDIX G

STUDENT WORK

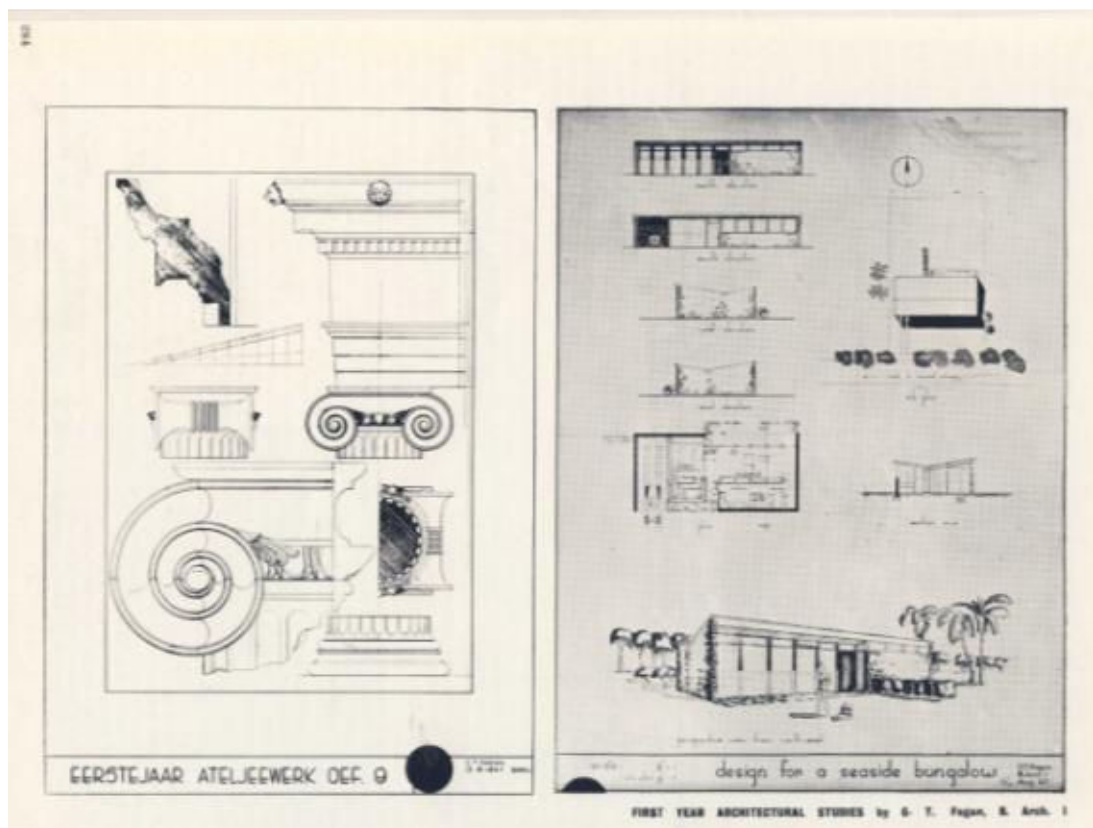
FAGAN'S THESIS:





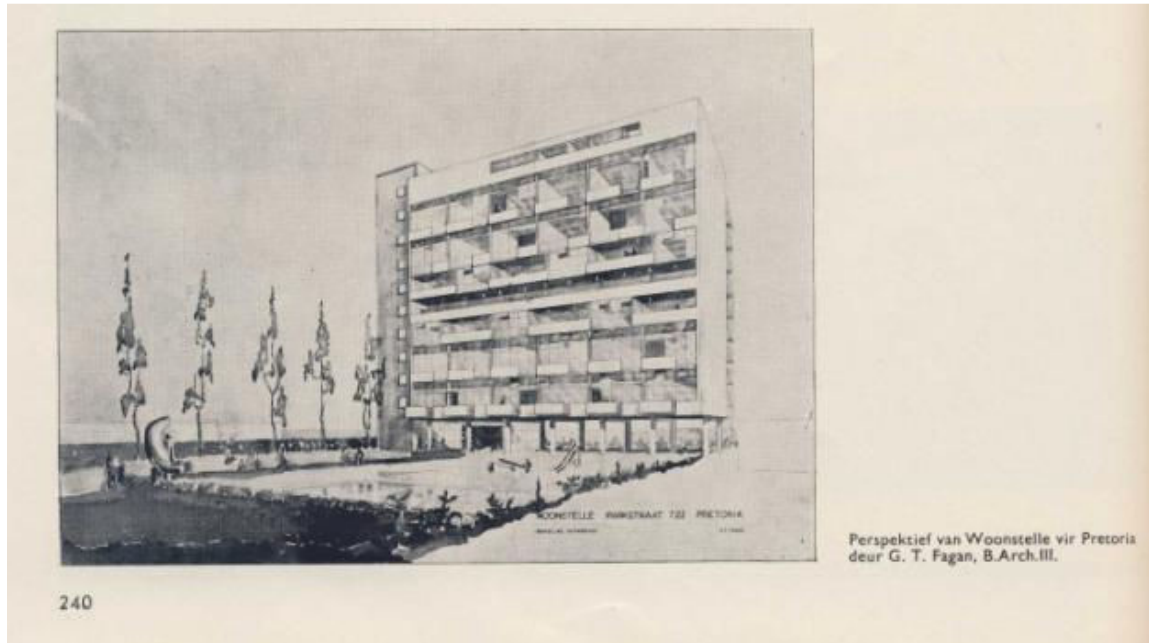


FAGAN'S FIRST YEAR WORK:





FAGAN'S THIRD YEAR WORK:



13.8 APPENDIX H

FAGAN'S LIBRARY











13.09 APPENDIX I

INTERVIEW QUESTIONS and FAGAN'S RESPONSES TO EMAIL QUESTIONS

	Person/s	Relationship	Date	Location
	THE ARCHITECT/ HIS WIFE			
1	Fagan, G.T. and G.	n/a	26 March 2008	156 Bree Street, Cape Town
2	Fagan, G.T. and G.	n/a	18 April 2008	156 Bree Street, Cape Town
3	Fagan, G.T. and G.	n/a	21 April 2008	156 Bree Street, Cape Town
4	Fagan, G.T. and G.	n/a	30 April 2008	156 Bree Street, Cape Town
5	Fagan, G.T.	n/a	1 February 2009	Die Es, 32 Woodford Avenue, Camps Bay
6	Fagan, G.T.	n/a	1 September 2009	Paradys and House Brink, Langebaan
7	Fagan, G.T. and G.	n/a	July, 2010	156 Bree Street, Cape Town
8	Fagan, G.T. and G.	n/a	12 February 2012	156 Bree Street, Cape Town
	CLIENTS			
9	Mr. and Mrs. Mitchell	Clients and owners of House Mitchell (2005), Newlands	17 October 2009	21 Cedar Road, Newlands
10	Dr. and Mrs. Raynham	Clients and owners of house Raynham (1967), Newlands	23 June 2009	16a Boshof Avenue, Newlands
11	Mr. and Mrs. Simpson	Clients and owners of house Auldearn (1992), Elgin	1 May 2009	House Auldearn, Elgin
12	Mrs. Beyers	Clients and ex-owner of Nagenoeg (1998), Betty's Bay	4 April 2009	Woolworths, Durbanville
	STAFF			
	John Rennie	Ex employee (1966 to early 1970)	2 July 2009	15 New Church Street, Cape Town

	Henk Lourens	Ex employee (February 1980 to February 1981, August 1981 to July 1983 and February to April 1995)	10 December 2008	14 Beta Close, Bakoven
	Moira Serritslev	Longest serving ex employee (September 1978 to 2004)	28 May 2009	15 Milner Road, Woodstock
	Louis Steyn	Ex employee (October 1981 to July 1982)	February 2009	11 Waterford Mews, Century Boulevard, Century City
	Oliver Dodds	Ex employee (January 1983 to August 1990)	19 May 2009	55 Andrews Road, Hout Bay
	John Wilson-Harris	Current associate (2nd longest employee) in Fagan's practice (January 1994 to present)	8 October 2009	156 Bree Street, Cape Town
	FAMILY			
19	Hannes Fagan	Brother	2 June 2009	22 Queens Road, Tamboerskloof
20	Henry Fagan	Son	18 June 2009	154 Bree Street, Cape Town
21	Helena Fagan	Daughter	26 November 2009	Die Es, 32 Woodford Avenue, Camps Bay
	FRIENDS			
22	Shelagh Nation	University friend	27 November 2008	Boukunde Building, University of Pretoria
23	Johan Jooste	Son of university friend Karl Jooste	29 September 2008	381 Aries Street, Waterkloof Ridge, Pretoria
	ACADEMICS			
24	Gus Gemeke	Ex University of Pretoria and employee of Karl Jooste	29 September 2008	Boukunde Building, University of Pretoria
25	Gert Swart	Ex University of the Free State	24 September 2008	Faerie Glen, Pretoria
26	Bannie Britz	Ex head of the architecture department at the University of the Free State and friend of Fagan's	July 2008	The Roodt Partnership offices, Bloemfontein
27	Dr. Wally Peters	Ex University of Natal and currently University of the Free State	November 2008	Architecture building, University of the Free State

INTERVIEWS WITH FAGAN

Meeting with Gawie Fagan and Gwen Fagan on Wednesday 26 March 2008

Gawie is in a meeting but I am greeted by Rozelle and offered some rooibos tea. Gawie comes over after a few minutes, apologizing for being held up. He tells me that Gwen will come and talk to me in the meantime and he then phones "mamma" to bring down 'the book'.

Gwen introduces herself and tells me that Gawie has been nominated to become a member of the American Institute of Architects (I later find out it is Adele Naudé Santos who has instituted the nomination) and that she has had to put together information to support his application. This has now been done and they are off to Boston very soon.

She shows me the catalogue in three blue bound bundles with plastic sleeves with photographs and copies of articles and drawings. She generously offers me the work to look at and copy when I want, but clearly indicates that the information cannot leave the office.

She starts showing me some of the bound work and the conversation begins with Gawie's life as a child, growing up in a creative environment with an actress mother and writer father. Interior decorating was also a passion of the mother and both parents were involved in politics. They lived in Rondebosch and Gawie went to Grootte Schuur and later the fancy Afrikaans High School in town (the name escapes me). Gawie rode by bicycle from Rondebosch to town every day. He was good with his hands, having been influenced by a "queer" neighbour (or was it family member?) who got him to make things. His brothers did not have the same creative talents and Gawie was definitely his mother's child.

Played the guitar and even made an electric guitar and played jazz with a quartet. He also plays the piano and spent three years studying engineering at UCT after standing in the same queue on registration day as his brother! He did not do very well and his parents thought he was wasting his time (Gawie says he wasted three years) and packed him off to Pretoria University to study architecture and, according to Gwen, he has never looked back.

We then discuss some of the houses, in particular Gawie's mother's house in Bishopscourt and their own house in Camps Bay. Gwen was quite vociferous that Gawie is an original thinker and that his work isn't influenced. She later clarifies this by referring to the lecture Gawie gave about those principles of Cape architecture that he often refers to in his work. I got the impression that she doesn't want to acknowledge that he is consciously influenced by other architecture. She says that Keurbos is about how one responds to the site and climate and that's why rock is used to signify the grounding of the building.

Gawie later admits that a Le Corbusier house ?? was an influence and that a ramp is a waste of space really. Of his university influences he mentions Le Corbusier at one end of the scale and Niemeyer at the other. It seems (after questioning) that it is not so much that they were taught about these architects but that they bought the books, for example Gawie would purchase each publication of Corb's *Oeuvre complete*. I asked him about the Papadaki publication on Niemeyer and Gawie said he bought it at the time and still has it.

Gwen spoke about the years after leaving university. Gawie took up employment with Volkskas as an architect. It was a time of new beginnings for Afrikaans banks. About 50 banks were designed in the 10-12 year period he was with them. He suggested lots of glass in the facades and the initial response from management was rather negative. He then questioned what they had to hide and after that they boasted about the fact that they in fact had nothing to hide. Lots of driving had to be done to get to the banks and Gawie attempted to persuade them to let him fly. They were rather reluctant and only after Gawie's suggestion that he buy the plane and charge them road mileage did the idea fly (excuse the pun).

When I ask Gwen about the Cape influence directly she mentions Pearse's book and the student trip that Gawie made with his fellow students and lecturer (? which one) to the Cape where they went from farm to farm and studied the buildings. I later ask Gawie whether it was this experience that made him 'fond' of Cape architecture and whether his Cape childhood did not also have an effect. She thinks both and later Gawie says he cannot pinpoint it really. He says that the Cape architecture of heavy mass is appropriate in the Mediterranean setting and his house in Camps Bay has a very even temperature, the Langebaan house being similar but he admits that it is perhaps a bit too chilly.

Gawie's first son was born in his final year of study, and while working for Volkskas he and Gwen bought a farm outside Pretoria (it seems it had belonged to an old lecturer - Basil South) and there they farmed with cows and milk with quite new technology. Later on things became difficult and they had to buy feed etc. When

Gawie's father died they decided to move back to CT and lived with his mother (presumably in Keurbos). He did some small projects and they bought the plot in Camps Bay with very little money and started building, mostly by themselves. Evidently the roof was built by only Gawie and one 'coloured man'. The children and Gawie's mother helped too. They moved into the lower floor of the house when there were no windows and the children had to tie down their blankets when the south easter blew!

Gawie concludes his meeting and walks over rather shyly. I explain my intentions and mention that I am only aware of one 'monograph' of an architect's work in this country, namely that of Martienssen. Gawie remarks that he has never thought about that before and says again that he is flattered by my study.

We move to the curtained boardroom area and Gawie carries my tea tray, the tea now cold from the long conversation with Gwen. He offers to warm the cup and I politely decline. I explain my sheet of world and local happenings with his years next to it, starting in 1925 with his birth. He notes Eaton's sojourn in Europe as a Rome scholar when he was seven and comments rather strangely about old "grubby". Can't remember why they called him that though but says he wasn't a great teacher – not there often but that his work spoke volumes – they would be taken to his buildings evidently. Mentions Cole Bowen as a detailer and spoke highly of Basil South and Jooste, who was younger by a year but at a higher level due to Gawie's UCT sojourn. Jooste evidently died in a head-on car crash in the mid 1960's – a young 40 odd year old. Gawie seems impressed with him as a designer.



FAGAN'S NOTES TO MY QUESTIONS OF 1 APRIL 2008

NB: Fagan should explain that who is already busy with a book

ARTHUR BARRER
Thesis for Doctorate

"QUESTIONS" FOR MR. FAGAN
1 April 2008

Notes: Hah, snelkeif, music
Meades: Kumsinning's Sweetbread music - Leonardo - Links embri - prebakef

1. More about parents and upbringing. Their influence on you.

2. What type of house did you stay in as a child? Rondebosch, Newlands?

Latin Afr, English, Maths, Science, History

Avenue Rd, 11 to Dean St. Rondebosch?

3. Subjects taken at school. Were you good academically? Did you excel at sport or were you good at both? Cultural activities, music etc.

4. Neighbour who encouraged working with hands??

pinne lesson - handal but played quite with friend. Herman Pedersen a turning for diving helmet
Pedersons Bronze casting
Mother - Plasticine

5. The "love" of Cape architecture - you have already mentioned that it is appropriate in terms of climate and enclosure but who introduced the buildings to you - was it the lecturers at Pretoria or school outings or parents?

Drives with parents into Stellenbosch - Swellendam areas

6. The friendship with Barrie - how did you meet and what was it that you had in common? Did you discuss the appropriateness of Cape responses? The white wall and shutter look was quite prevalent in his own house and that of some of Building Design Group work in Natal in the 1960's.

Barrie? Winner is "Buckins" getters due Barrie?

Visited our small holding in Pta.

7. I would also like to know if there are any other architects (either nationally or internationally) that you have had contact with and discussed issues around architecture that is critical to your work.

Peter Buchanan?
Helmert? Karel Jozette vis Norman Eaton

8. You mentioned Basil South as being quite influential at PTA university. There was a regionalist slant at the time which was a move away from the orthodox modernism of Wits. You mentioned that you were aware of this more by the books that you bought than by the architecture being taught, so was your own leaning towards a regionalist architecture brought on the "sub conscious" educational environment or just a self awareness that this type of architecture was more appropriate and that people like Corb and Niemeyer were now making this "type" of architecture.

The term Regionalist was not current, but we were certainly taught to respond to the site rather than style -

9. Thoughts at the time about the Keurbos house while at Pretoria. You mentioned the strong Le Corbusier influence (couldn't catch the name of the building you mentioned) and the influences of the site. How did you go about designing the house while studying? Did you have enough time? Was it done quite quickly?

Corb only regarding the rooming (Enlarging)

Front door only now!

10. Although each design task is different do you have a particular way of approaching design problems or opportunities. Do you write or talk or sketch? Is it a private undertaking or is discussion with others important?

Lately with Gwin
Dis Es Scale from sketch.

11. Mrs. Fagan mentioned the "principles" of Cape architecture that you regard as being important. How did you arrive at this understanding? In hindsight perhaps or was it a conscious introduction by others or through experience with conservation work? Are these principles written down somewhere?

Lecture - get it out - Own experience. (200 projects!)

12. Where would you say that you lie on a scale of "rational" to "intuitive" design ability.

Pos a problem when going to sleep. (Under a month)

13. I love looking at design sketches as they often tell a story of discovery, Corb's sketches for Villa Stein de Monzie show how radically the ideas changed from start to finish and also how closely his design related to Palladio's Villa Capra at Vicenza. The sketches allow us insight to his thinking process, something which one cannot see from the final product only. Do you keep your sketches at all? I was fascinated to see the plan sketch for Paradys for the first time.

Old blue Es, St Francis

14. I noticed something the other day while scanning your work, after you mentioned that the idea of "enclosure" is important to you. A lot of your residential buildings have a low wall wall that hugs a part of the site and becomes the building and often is the beginning of external spatial definition,



Barrie: Repeat glass in
mill stone.

Die Es: Rough to finer stone. Lateral and then
vertical compression & release on platforms - Sound

almost a grading of completely outside to partly enclosed and then the rest of the building grows from this. Mostly as an element that leads to the entrance too. It's evident in Keurbos to an extent with the central space with the ramp, definitely in die Es, muted in Bertie-Roberts as a "keermuur", as the garage element in Skaaprivier, very clear in Patterson, and Raynham, the entrance arm of Cape St Francis, Hermanus too as the yard wall, and certainly in Paradys. Perhaps I am reading too much into this! Is this something that is a Cape influence (the werf muur) or something else you feel is important to the idea of enclosure?

Prominently of a radial enclosure followed by release.
(Also refer Betty's Bay)

15. The roof, particularly the "moulded" roof occurs quite often in your work - Die Es, Raynham, Cape St Francis, Hermanus. Why is the continuous roof so important as opposed to the Cape tradition of singular separated roof forms? Plasticity

See the roof as an important plastic element supporting & explaining the plan, way of feel

16. On a similar tack, the Boland Farm Museum is quite a large continuous plan form as opposed to broken up nature of traditional Cape architecture. Its a much more sensuous and less classical approach, more contextual perhaps depending on the lie of the land etc. How and why this new take on the "vernacular"?

All elements should relate and enhance each other in far as possible, no making the yard wall part of the house (clearly seen at Hermanus) is an attempt to achieve this. See handrail at die Es enclosing the column, and aligning directly with door handle. (Door handle motif repeated in bedroom handles)

and sit no wall in rear handrail

that it is the plasticity and white wall surfaces that relate to our traditional architecture, rather than the separated & straight forms dictated by the typical wings of Cape Dutch homesteads.

The brief called for a Cape Dutch homestead, to be approached between outbuildings leaving the various tracks. This would have created a false impression, as built, was my proposal, as built, was for a large display complex, partially modern, with no attempt at the "vernacular".

* Awful addition
Refer original bldg.

impression and give
attempt very little
scope to demonstrate
the various buildings
full size displays

Tuesday 1 September 2009

17:00

1. Do you still own a yacht and may I visit it?
2. May I have a look through your book collection at a convenient time?
3. What did you actually study at UCT - mechanical or civil engineering – or was it a generic engineering course for the first two years?
4. Where were you born (at a hospital or at home)? Where were your parents living at the time?
5. Were there any teachers at Primary or High School that were influential?
6. What was the name of the outbuilding in which the plays were held at your Newlands house?
7. Can you please describe where exactly the house is that you grew up in?
8. Which employee(s) have you worked the closest with over the years (besides your wife)?
9. Danie Theron has recently referred (in Ora Joubert's 10 years and 100 buildings) to you using a "train plan" in your designs. Where does this attitude to planning come from?
10. Can you remember why there was a change in the design of Betty's Bay from a long plan to that of a centralized organization?
11. Why did you adopt such a "different" design approach at House Auldearn? It is different in the sense that it does not seem to follow many of the Cape vernacular principles that you used in other houses? It is certainly contextual but does not follow the general formal trends of almost all of your other projects?
12. Were there no domestic projects designed after your parent's house and before Bertie-Roberts in 1963?
13. Did you ever use Karel Jooste to design any of the Volkskas banks? I came across a bank in Kempton Park that was designed by him.
14. The double storey configuration seems to be a limited choice in most of your houses? Any particular reason for this?
15. Can you remember how DJ Levin made contact with you and asked you to design his house? Was he originally Cape Town based? Was the house in Saldanha a holiday house?
16. Can you remember what initiated the design response in House Blommaert in Stellenbosch? I noticed the view to Table Mountain through the living room on entry.
17. In my Chapter 7, I have discussed three types of roof typology that you have used over the years. Are there any particular influences that make you decide to use a mono-pitch, double pitch or barrel vault?
18. Was there no requirement for a garage at House Lückhoff?
19. House Patterson: why the "courtyard" layout? This house is one of the few that you have created that entirely borders its site.
20. Any comment on the distinction in plan forms that you use – they seem to vary from the completely orthogonal to a plan that twists and shifts such as Raynham.

21. What was the client's brief for Skaaprivierplaas? A new "farmhouse"? I came across an old house nearby that seems to be deserted. Was this perhaps the old farmhouse?
22. Houses Raynham and Neethling are quite similar in their roof form and organization. Any reason for this?
23. I have identified some patterns in your work. Do you try similar strategies to see how you can improve on them or are these merely subconscious "continuations"?
24. Is there any particular reason why both of the houses you have designed for yourself are the only ones that have bathrooms that are on the "view" face and not in the "service zone" of the building?
25. May I see the latest house in Langebaan that you have been designing?

Questions for Mr.Fagan 2010 06 24

1. What subjects did you study in the engineering course at UCT (1943-1946)?
2. Did you attend all of the classes or did you lose interest early on?
3. Can you remember any value from those courses that you used in later life?
4. Were they of any use in your architectural studies?
5. Was the Pretoria course years long (1946-1951)? Was there a practical year? If so where did you work?
6. Can you remember why the boat building as a child started?
7. When did you get married?
8. Can you please describe the transport modes in the photos below? Can you possibly date and locate them as well
9. Is your late brother Henry's wife still alive? Would she be amenable to an interview?

Questions for Mr. Fagan end April 2011

10. Where and how did you meet your wife?
11. When and where did you get married?
12. Where did you stay when you were at university in Pretoria?
13. Did you work for architects while at university?
14. Did you follow a full-time course?
15. Did you get the Adler in Cape Town and did you drive it up to Pretoria when you went to study there?
16. What is your understanding of the term "vernacular"? Do you regard it as different to the term "tradition".
17. Would you agree that your first experience of the power of the vernacular architecture of our country was when you flew on your trips and documented the buildings through photographs?
18. You once remarked that the Dutch learnt from the Portuguese in their use of technology. Can you elaborate?
19. Have you completed any new houses? You were working on something near '*Paradys*'.



INTERVIEWS WITH EMPLOYEES PAST AND PRESENT

YOUR CONTEXT

1. Where did you study?
2. When was this?
3. Any lecturers that made an impression on you?
4. How was design taught?

FAGAN CONNECTION

5. When did you first hear of Gawie Fagan?
6. Were you aware of his work, particularly his domestic work?
7. When did you work for him?
8. How did this come about?
9. What was your role in his office?

FAGAN HIMSELF

10. What was your working experience like?
11. Did you ever work closely enough with Fagan to understand how his design process works?
12. What was Fagan like as an employer?
13. What was he like out of the realm of the office environment?

14. What was the dynamic like between Fagan and his wife?
15. Did Fagan ever talk about architectural precedent, either local or international? If so, who did he mention?

YOUR IMPRESSIONS

16. What impact do you think did his interests like sailing and flying have on his architectural work?
17. What impact do you think did the conservation work have on his new architectural work, particularly his domestic architecture?
18. What is your understanding of the contribution that Fagan has made to South African architecture?
19. Do you think his domestic work can be described as unique?
20. It has been said by certain leftist architectural academics (e.g. Leon van Schaik) that using elements of a colonialist vocabulary to generate a new architectural response is not appropriate in terms of moving forward? How would you respond to this position?
21. Most of the houses that Fagan has designed are objects in the landscape and although contextually generated they are quite introverted and thus closely follow the Cape vernacular model. This is, in part, in opposition to architects such as Fox and Pahl that have used attributes of the Cape vernacular to generate a more extroverted architecture. Any comments on these distinctions?
22. There are definitely clear formal patterns that can be recognized in the design of Fagan's houses such as the bi-nuclear plan, sunken garages, stepped bedroom edges, roof as holding element etc. Do you think that he uses a "recipe" or is it a case of reworking ideas until they are perfected?

INTERVIEW WITH OWNERS

WHY FAGAN:

- Why did you choose Gawie as your architect?
- Had you seen anything else (at the time) that he had designed?
- Were you after a particular "style" of architecture?

THE START OF THE PROCESS

- Where did the first meeting between yourselves and Gawie take place?
- Can you remember where that was?
- Did you have a list of requirements/accommodation or was the brief quite open?
- Did you have specific requirements about materials that you wanted to be used?
- Did you already have the site or was Gawie involved in the choice?
- Did you meet him on site to discuss the possibilities?

THE DESIGN PROCESS

- When did this start?
- When did it end?
- How many ideas did Gawie present you with?
- Did he present ideas through drawings or models or both?
- Do any models still exist?
- Was the house always painted white? Whose decision was this?
- Who made the decision about the roof finish?



Was Gawie open to suggestions from you or was he quite sure about what should be done?
Was the fireplace 'room' a suggestion by Gawie or your request?

THE CONSTRUCTION PROCESS

When did this begin
How long did it take?
How was the builder chosen?
Was it a difficult process?
Did he respond well to the constructional requirements?

THE LIVED EXPERIENCE

Does the house live up to your expectations?
How does it respond climatically? Is it cool in summer and warm in winter?
Do the spaces function well?