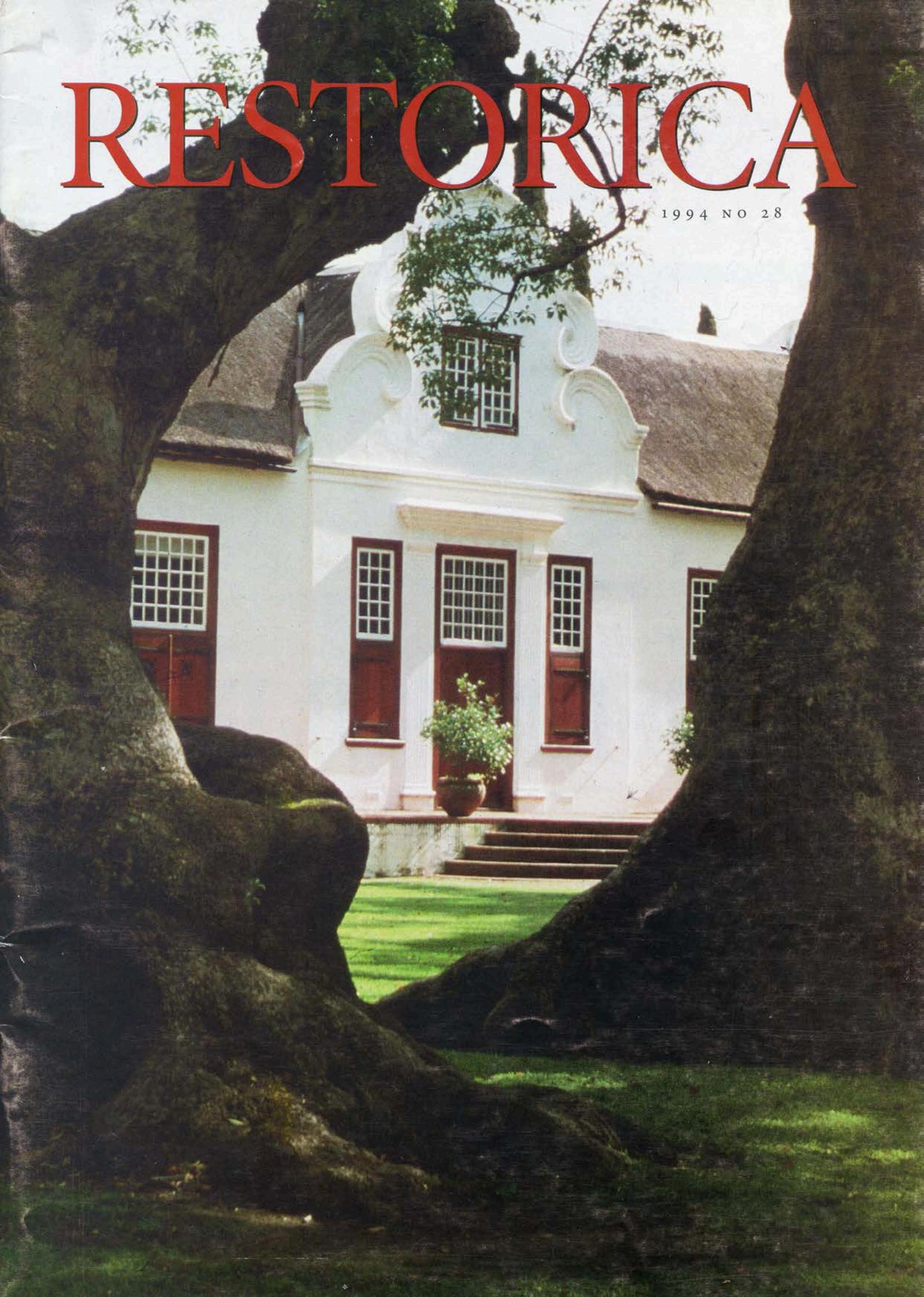
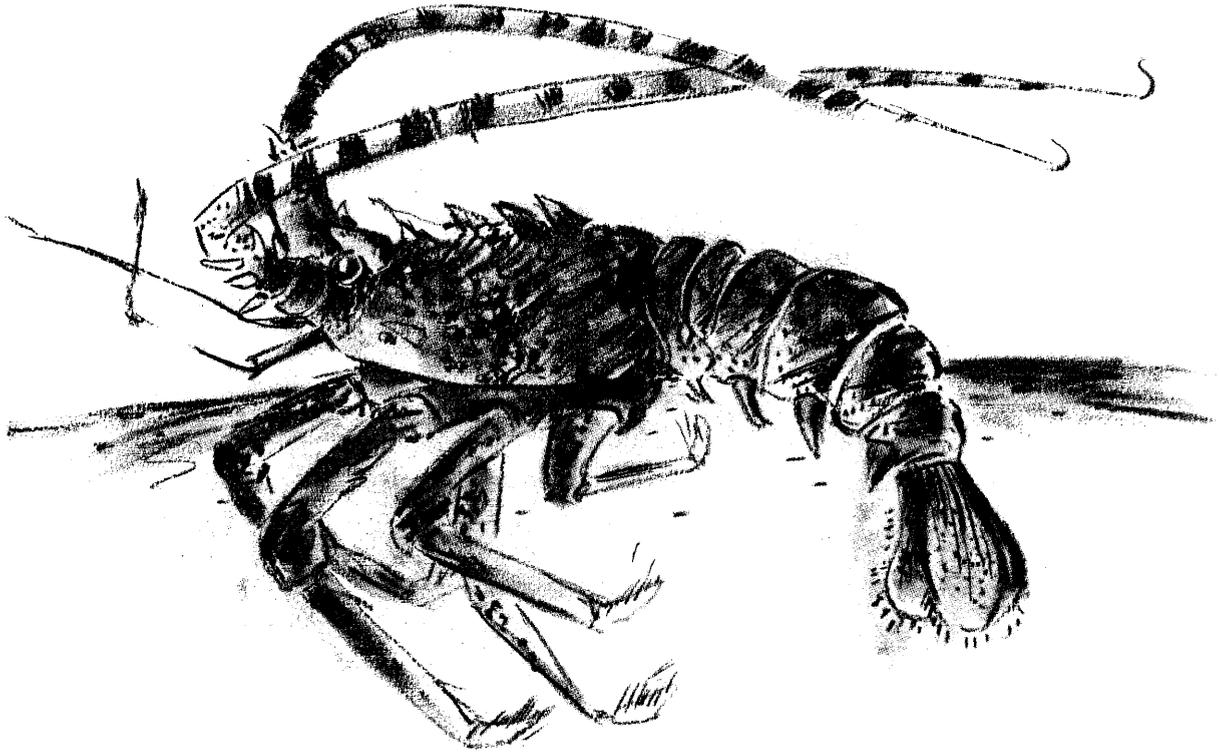


RESTORICA

1994 NO 28





SOME PEOPLE EAT THEM.

Possibly one of the strangest creatures on earth. It lives on waste, swims backwards . . . and some people eat them. Especially in Pretoria, where the finer things in life have found an appreciative audience among lovers of the theatre, opera, art, architecture, museums and restaurants.

Pretoria has an unusually large number of these people. And no wonder. The city is the seat of the Performing Arts Council of the Transvaal, with the magnificent State Theatre as its primary venue. The Pretoria Art Museum houses

several important collections, including Dutch and Southern African art. The 'big five' museums of the national cultural heritage and natural science are situated here, including the internationally renowned Transvaal Museum for natural history.

A stroll through Pretoria's streets reveals a unique architectural style ranging from colourful brick and sandstone monuments in mid-town to post-modern shopping centres in the suburbs. And connoisseurs of the delights offered by archaeology,

palaeontology and geology will find many a surprise on the menu, including the virtually unknown meteorite crater northwest of the city, called the Saltpan.

There's a lot more to discover. In fact, you'll be amazed at the cultural life in Pretoria. But then, who would first have thought you could eat a lobster?



PRETORIA
**TAKE ANOTHER LOOK
AT THE CAPITAL**

RESTORICA

Stigting Simon van der Stel Foundation

Ingelyfde vereniging sonder winsoogmerk
Incorporated association not for gain

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Adres · Address

POSBUS · PO BOX 12293
CENTRAHL, PORT ELIZABETH 6006
(041) 56-2849

Nasionale Raad · National Council

Nasionale Voorsitter · National Chairperson

Mev/Mrs G Coetzee

Verteenwoordiger RNG · NMC Representative

Mnr/Mr G Hofmeyr

Kaapprovinsie · Cape Province

Mnr/Mr R Bouma
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Mnr/Mr L Raymond
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Dr JH Cameron
Mnr/Mr A Holm
Mnr/Mr H Prins

Gekoöpteer · Co-opted

Dr FJ Mülke

Sekretaresse · Secretary

Mev/Mrs T Wegner

Restorica

Redakteur · Editor

Wilma de Bruin

Subredakteur · Sub-editor

Lisel Krige

Redaksionele Komitee · Editorial Board

Mnr/Mr Herbert Prins
Dr Friedel Mülke

Ontwerp & uitleg · Design & layout

Neels Bezuidenhout

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Takadresse

Branch addresses

PRETORIA

POSBUS 11252

BROOKLYN 0011

WITWATERSRAND

PO Box 552

CRESTA 2118

POTCHEFSTROOM

POSBUS 20549

NOORDBRUG 2522

VRYSTAAT

POSBUS 818

BLOEMFONTEIN 9300

OOS-VRYSTAAT

POSBUS 1492

BETHLEHEM 9700

KAAPSTAD

POSBUS 4451

KAAPSTAD 8000

DRAKENSTEIN

POSBUS 2646

PAARL 7620

BREËRVIER

POSBUS 557

WORCESTER 6849

STELLENBOSCH

POSBUS 3003

STELLENBOSCH 7600

SUID-KAAP

POSBUS 2975

GEORGE 6530

OOS-KAAP

POSBUS 831

PORT ELIZABETH 6000

UITENHAGE

POSBUS 1070

UITENHAGE 6230

From the editor

"...On 10 May 1994, the sun rose and set over a country in Africa where the impossible has become a reality. The course of uhuru in Africa reached its fullness with the dawning of that inevitable moment in the history of South Africa..." from MANY CULTURES, ONE NATION

THE NATION HAS SPOKEN, A HIGHLY CONTROVERSIAL chapter in the country's history has closed and the dawning of democracy in South Africa heralds a new era.

While a momentous, watershed-year – which witnessed both political miracles and paradigm shifts – draws to a close, national and local governments are faced with the daunting task of policy formulation and legislation that, on the one hand, will ensure the success of a democratic South Africa, and on the other, sufficiently accommodate the wishes and human rights of South Africa's rainbow nation.

"The purpose that will drive this Government shall be the expansion of the frontiers of human fulfilment, the continuous extension of the frontiers of freedom. The acid test of the legitimacy of the programmes we elaborate, the government institutions we create, the legislation we adopt, must be whether they serve these objectives," President Mandela said at the opening of Parliament in May.

With this goal as the point of departure, the Minister of Arts, Culture, Science and Technology, as well as several regional arts and culture ministers

have called for the formation of task groups to look at heritage conservation. These task groups are presently being formed and will put forward recommendations which would ultimately come into play after a government White Paper on conservation, as has been suggested by Dr Ngubane, is finally formulated.

To give everybody, right down to grass roots level, an opportunity to have a say on future directions for heritage conservation, the National Monuments Council (NMC) has furthermore held a series of six workshops

nationally where various conservation bodies, interest groups and individuals presented papers and participated in lively discussions on a variety of conservation topics.

A committee of assessors has subsequently presented a set of recommendations to the NMC for further action.

Given the new dispensation in South Africa, the process of establishing future conservation policies will, understandably, take time.

While future national and regional policies and directions are evolving, *Restorica* also took a "futuristic" turn in this issue by presenting the views of a number of prominent South Africans in various spheres, as well as that of the man in the street, on the future of culture conservation in a democratic South Africa.

Underpinning this topical issue, is a central theme of heritage conservation as the key to unlocking South Africa's tourist potential – which the case study of the historical Vergelegen Estate at Somerset-West so clearly demonstrates and which is addressed in several other articles in this issue.

These informed opinions in essence conclude that by including a broader spectrum of our cultural heritage in South Africa's tourism "package", heritage conservation could not only become viable, but also play a significant role in securing foreign exchange earnings, of which South Africa is in dire need for, among other things, reconstruction and development.

It is encouraging that this approach is echoed by the Department of Environmental Affairs and Tourism, who replied as follows to a *Restorica* request pertaining to the role of cultural heritage in future tourism strategies:

"We believe that the role of architectural conservation in tourism could be substantially expanded, particularly in view of the inclusion of all cultures in our tourism product and the promotion of tourism among all the people of South Africa... Sator's international marketing strategy proposes 1997 as a theme year for cultural experiences. "The entire marketing effort for the year will focus on cultural heritage.

"Sator's draft Reconstruction and Development strategy for tourism includes a specific challenge, namely the inclusion of our entire cultural heritage in our tourism product offering." ■



Conserving all aspects of the past vital to South Africa's future success

The preservation of cultural heritage is a fundamental feature of a successful society. In order to emerge as a strong nation in the future, it is vital that South Africans preserve all aspects of their past, says scenario planner and Anglo American gold division chairman Clem Sunter. That does not mean just all the positive aspects; it also means less pleasant aspects of the past so that future generations can learn from them. In the following article Mr Sunter gives his vision of culture conservation in a democratic South Africa.

AS A PROFESSIONAL IN FUTURES RESEARCH, determining whether South Africa is going to be successful in the future, I inevitably have to look at aspects of the past.

An example that immediately comes to mind, is Japan. In many ways Japan has produced some of the most advanced products such as the walkman, the video cassette recorder and various other hi-tech products which have revolutionized peoples' lives over the last few years. Yet the Japanese have never neglected their cultural heritage.

To see how the Japanese, after working all week, visit their shrines and temples in the countryside during weekends to absorb and appreciate their tradition and culture, is particularly interesting about visiting Japan. Their dedication to their cultural heritage is what keeps them strong. Without their temples and shrines, Japan would be a much weaker nation.

The same applies to several European countries. In Britain, conservation bodies have done excellent work on preserving various stately homes which otherwise would probably have deteriorated because the people living in them couldn't afford their upkeep. In fact, Britain is going the same way as Japan, in that people actually go on weekend excursions away from London to visit historical places, and at the same time, to learn about their own past.

In the United States as well, Americans are increasingly preserving elements of their major cities and of their past – particularly those associated with great events in their history such as the American War of Independence; even pre-Mayflower life in America and the cultures associated with it.

My vision, therefore, is that South Africa should, as the country moves into the future, be preserving all the tracks it has left behind – representing the whole range of our cultural heritage – because that will actually make the country stronger in terms of facing the future.

Tourism

While South Africa's natural environment will always attract tourists because of the unique habitat

of plants and animals, other cultural assets can also play a meaningful role to promote tourism.

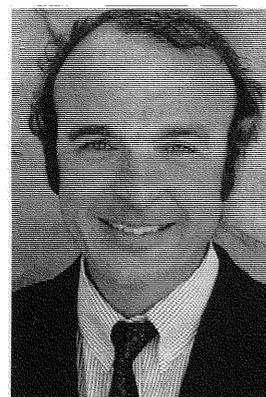
Tourists to Britain, for example, not only visit places like the Lake Districts or the Cotswolds. They also go to see and appreciate the "old Britain" and the beauty the architectural heritage has to offer. One could safely assume that if Britain should ever neglect its cultural heritage, the country would lose a significant number of tourists. The same applies to various European countries such as Italy and Greece.

However, though tourism is ample justification to preserve one's heritage and certainly boosts foreign exchange earnings, it is not the principal reason for the preservation of cultural heritage. To me, the principal reason is that people in each generation want something "to hang onto" which makes them emotionally stronger and more capable of handling the future.

It is often the case that by interpreting the past, one can gain new insight in the future. Although that could be achieved by reading history books or records of the past, it is no substitute for actually being inside a historical building, looking with your own eyes and imagining what life was like before. Moreover, one of the delightful features of society of the olden times is that structures and buildings were actually built for which people would not be able to amass the money these days. In most societies there are presently too many other needs which prevent the accomplishment of similar architectural feats. That, in itself, is another very good reason for conserving the architectural accomplishments of the past.

Like various South African companies, Anglo American Corporation strongly supports the idea of preserving the central business district of Johannesburg – not merely for the historical value of some of the buildings, but because of the excellent infrastructure in central Johannesburg. To my mind, one of the worst things that can happen is that we allow such an asset to deteriorate in the way many of the inner cities in America have actually been run down.

Even the Anglo American buildings have such



*Clem Sunter
scenario planner and
chairman of Anglo
American gold division*

an interesting history associated with them, that they deserve to be preserved for future generations.

In a sense big businesses are probably the only institutions that have the funds to play a meaningful role in the conservation of our heritage. In the case of Anglo American, a Chairman's fund has been created to provide for the future needs of this country in terms of education and empowerment. But occasionally projects aimed at determining and preserving our past are also supported by the fund.

Although Anglo American concentrates on forward-looking projects like education, initiatives of historical significance, such as the restoration of the Van der Stel Estate Vergelegen at Somerset-West, as well as anthropological projects at the University of the Witwatersrand, are also supported.

Preservation stands a better chance if it is not dependent on a government subsidy to be maintained. Therefore, the obvious route to follow is that of functional/integrated conservation, which the Victoria & Alfred Waterfront in Cape Town has applied so successfully. One should, however, be careful not to go overboard. If a conservation project is too successful and attracts too many visitors, it could almost go in the opposite direction where the local population prefers to steer clear of it because of overcrowding.

Development vs Conservation

In any dynamic, developing country there will always be tension between the development needs of the future and the preservation of the past. It is impossible to eliminate these tensions. Financial resources are limited and if more money is invested in preservation, money is *ipso facto* taken away from future projects.

A second, unavoidable tension is that, because of South Africa's history, people cherish different symbols of their past. To my mind, it is vital to keep all the symbolic paths visible and open, not only because it is extremely important for a particular section of South African society, but because it could also preserve social harmony. Treading on people's cultural toes could easily inflame passions.

Having been divided for so long, South Africans urgently need to familiarize themselves with the cultural heritage and symbols of all cultural groups. The best way to really get a feel for, and to learn more about other people's cultural heritage, is to actually go and see and experience visible signs of what other groups consider their roots and their past to consist of.

Right now every group should be compiling an inventory of their cultural assets over the last 400-500 years. Like elsewhere in the world, a policy pertaining to the conservation of important symbols and structures should be adhered to and national monuments be declared and preserved as such.

For this reason a body like a National Monument's Council is needed. It should not, however, be a government body, but a private institution comprising architectural/conservation experts to which certain powers have been delegated and which could, if necessary, turn to the courts to prevent historically significant areas or structures from being demolished for the sake of development.

Education

Education forms a vital component of conservation. In Japan one invariably comes across long chains of school children being led through shrines and temples and briefed by their teachers. In South Africa, however, school children visiting national monuments and historical buildings, is a rare sight. It is simply not part of the school curriculum.

Children should not only be taken to monuments and historical buildings, but also to historical battlegrounds like those in Natal, where a battle is actually "reconstructed". This would provide an experience which cannot be obtained from a history book. Excursions to monuments, historical buildings, museums, libraries and indeed galleries, should form an integral part of the school curriculum in order to expose them to the heritage and symbols of other culture groups. A visit to Chaka's kraal, for example, would not only be of tremendous educational value to white children, but also enhance their understanding of the Zulu nation.

THE VALUE OF EDUCATION IN CONSERVATION:

Children with plastic masks on their heads watch one of the characters adjust his mask during the annual Monkake Gyoretsu (masked parade) of Goryo Shinto Shrine in Kamakura, 80km south west of Tokyo



Exposure to different cultures is not a recipe for disunity. People tend to think that if individual cultures are emphasized too strongly, a nation could be weakened. The fact is that group loyalties will continue to exist, just as they do in America or anywhere else in the world.

In order to be a successful nation, people should spontaneously want to be loyal and patriotic to some bigger ideal. In America, where most people think of themselves as American first and then as Spanish, Chinese, African, Italian, Oriental, etc, this was achieved successfully.

One of the outstanding features of a city like New Orleans is the wonderful array of cultures which ranges from the Cajun to jazz, from French to a southern, almost "confederate" culture. This interesting mixture of cultures makes New Orleans a far more interesting place than if it were to consist of only one culture group. A mixture of cultures in a country creates a most interesting and attractive recipe, not only for the indigenous population but for foreigners as well.

Unity Through Diversity

Culture is something which evolves almost spontaneously in society. And obviously, different cultures – like plants – evolve in different directions. They may grow to the left, they may grow to the right.

I always say: let a million little candles burn. Towns, communities, families all have their own inherent culture. Why do people keep family trees and treasure old photographs? It is part of their culture which is significant to them as individuals and to their families.

A point that I emphasize in all my speeches, is that if you want to keep mankind together, you have got to give them a sense of purpose, a goal, an ideal – that is what leadership is about. But if you try and compel them to stay together by forcing them into a particular culture, they will simply go into the opposite direction. When the people of the former Soviet Union were forced together, the power at the centre weakened, whereas in the United States, a voluntary association among everybody

who lives in the country, has created a kind of super American culture.

Hopefully some culture centres in South Africa will in future be described as truly South African, but it should not be forced onto people. It should evolve spontaneously among the people. It happens in sport: that is the one thing that really does unite people in South Africa at the moment. No matter what the composition of a national team, everybody roots for that team when it competes internationally.

We are at an unbelievably historic moment in South Africa's history – probably as significant as the 1652 milestone – but the worst thing we could do, is to destroy, in the heat of the moment, what was on the other side of transition.

Firstly, the new era in South Africa should be marked by a process of healing and reconciliation; not by scarring and treading on symbols of the past. Secondly, children of future generations who have not experienced the transition, will want to know what preceded the transition; what happened in the preceding fifty years. Besides reading history books, they will actually want to see images and symbols of the architects of South Africa's history and the rulers of the time. They will want to learn from the mistakes, weaknesses and faults of that generation.

It may make sense to remove a particular statue from a prime location and relocate it, but it would be wrong to treat it in a destructive manner just to make a point. Likewise, principal streets may be renamed, but not all simply to ram the point home. That is not reconciliation. If all physical manifestations of a particular era are removed, future generations would be condemned to ignorance about the past.

South African history has enjoyed the distinction of drawing together a diverse range of cultures. Unity in the new socio-political dispensation, will, to a large degree, depend on both respect for the cultural heritage of every cultural group, and on an awareness and appreciation of the diversity of our cultural heritage. ■

CULTURAL DIVERSITY ADDS INTEREST:

Some of the characters taking part in the annual Monkake Gyoretsu (masked parade) of Goryo Shinto Shrine in Kamakura, 80km south west of Tokyo



Policy needed desperately – or it may be too late!

A case for architectural conservation will have to be made out soon or possibly be completely lost in the foreseeable future. It does not seem to feature prominently on anybody's agenda but on that of a number of fragmented conservation bodies.



Ms Gerda Coetzee
national chairperson of
the Simon van der Stel
Foundation

BEING POLITICALLY CORRECT, POSITIONING and studying the Reconstruction and Development Programme (RDP) must be occupying the private sector considerably. Decision-making must be a minefield, judging by the poor response received from advertisers to this issue of *Restorica*; it seems that there is hesitation as to whether architectural conservation is politically correct and should at all feature on any priority list.

To donate and restore or not to restore and donate is a debatable question. Looking at many of the projects the branches of the Foundation have been involved with in the past years, it seems as though we have pre-empted the RDP and nation-building because involvement and interest in each other's heritage has long been part of branch activities (see p7).

In the past architectural conservation has never received the same prominence as nature conservation. This, despite the fact that people spend their lives in towns and cities and are influenced by the buildings which surround them. The awareness for their built environment is poorly developed, the richness of our architectural achievements and heritage seldom recognised.

South Africa might not attract foreign tourists for its architectural splendour, but once they have discovered the charm of places like Swellendam, Stellenbosch, Pilgrim's Rest, Graaff-Reinet, Tulbagh, to name but a few gems, they linger and return. It is therefore regrettable that our small towns still regard characterless new supermarket buildings in their main street as progress, while the restoration of the often plain but rhythmic streetscape of old buildings would have given the town a unique appearance. Is there any new city or town anywhere which is sought out by travellers for its architectural beauty or charm?

Maybe the lack of interest in and support for architectural conservation rests with conservation bodies themselves. It can be that their actions in the past have been reactive instead of pro-active. Their (our) successes in persuading the State of local government to accept its responsibility for preserving our architectural heritage and undertaking new buildings and developments of worthy architectural merit, are doubtful.

It is, after all, firstly the state who plays a significant role. To quote celebrated Harvard economist John Kenneth Galbraith: "In the case of architectural and urban and environmental design, the role of the state is decisive. Art is one manifestation of order. And is the first casualty of disorder. Florence, Seville, Bloomsbury and Georgetown are beautiful

because each part is in orderly relation to the whole: the modern commercial highway, the sprawling fringe of the city, the route into town from any airport is hideous because no part is related to a larger design. This order is rarely if ever achieved permissively; it must always be imposed by the state or by social pressure."

We have a history of destruction in our cities. Both conservation bodies and the architectural profession have failed to create an awareness for good design and preservation legislation. Incentives for both are seriously lacking.

Apart from the Simon van der Stel Foundation, a number of other organizations have the aim to preserve our architectural heritage. Among them are the Cape Town Heritage Trust, who recently made a plea for a South African National Trust along the guidelines of similar trusts in Britain, various historical societies, the Heritage Societies of SA, the Institute of Architects, several private trusts, such as the Swellendam Trust, Parktown Trust and the McGregor Trust, etc.

Very little contact has been established between these bodies in the past. The Simon van der Stel Foundation is presently in the process of formulating a new dispensation. The Foundation will probably in future function as a type of umbrella body for what was previously known as its branches. Branches which already enjoy autonomy will become independent entities and as such be able to join the Foundation.

In this way it now becomes possible for other interested groups to join the Foundation as well and take hands in deciding the future of South Africa's architectural heritage. Whether this will in fact happen, remains to be seen. However, what is definitely needed, is a hard look at how interested organizations and persons can get together to make sure that architectural conservation gets back onto the agenda.

At local and provincial level, individual organizations can be instrumental in creating an awareness for architectural conservation. It will, however, need a strong centralised effort to formulate a national policy for conservation and to assure the necessary state funding, legislation and incentives. Incentives in the past received very little attention. The idea would be not to force people by legislation, but to create a desire to preserve.

Restoration of existing buildings makes economic sense. Restoration calls for training of specific skills. It means creating jobs. Preservation is giving recognition to the skills and creativity of our forefathers. ■

Takbedrywighede

DIE STIGTING SIMON VAN DER STEL SE TAKKE is op voetsoolvlak in voeling met gebeure in Suid-Afrika. Dit word weerspieël deur die Stigting se takbedrywighede. Takvoorsitters se verslae tydens die jaarvergadering in September 1994 op Stellenbosch het telkens 'n rimpeling van opgewondenheid deur die teenwoordiges gestuur.

Die Oos-Kaapse tak kon onder meer berig dat hy die eerste tak is om die gesogte nuwe Sanlam-restourasieprys te verower. Die R30 000 wat vir die projek ontvang is, word naamlik aangewend vir die restourasie van die historiese skoolgebou op Clarkson, 'n Morawiese dorp in die Tsitsikamma.

Die sierlike ou grasdakskoolgebou van Clarkson was, toe dit in Augustus 1993 afgebrand het, steeds gedeeltelik in gebruik as skool. Dit maak dit waarskynlik die oudste skoolgebou wat nog in gebruik is in die Oos-Kaap. Clarkson, wat in 1838 as 'n sendingstasie tot stand gekom het, se skoolgebou is op 4 Augustus 1864 ingewy.

Restourasie van die skoolgebou is nou saam met die Stigting 'n gemeenskapsprojek. Daar sal hoofsaaklik van plaaslike arbeid gebruik gemaak word aangesien die inwoners van Clarkson oor die kundigheid beskik om te bou en te dek.

Clarkson is die tweede kerkgemeenskap waarby die Oos-Kaapse taak van die Stigting betrokke is. In 1993 het hulle in samewerking met die Haarlemgemeenskap in die Langkloof die kerk daar opgeknap.

Verskeie takke onderneem opwindende opvoedkundige projekte. Só, byvoorbeeld, het Kaapstad-tak vanjaar 'n baie suksesvolle tweedaagse seminaar vir laerskoolleerlinge oor bewaring aangebied. Die doel was om bewaringsopvoeding aan 'n breë spektrum van die gemeenskap te gee om sodoende 'n belangstelling in bewaring te stimuleer. Hierdie kursus, wat in Afrikaans en Engels vir standaard vier- en vyf-leerlinge van die Skiereiland aangebied is, is met die samewerking van dr. Dan Sleight van die onderwysmuseum aangepak.

Die Oos-Kaapse tak volg nou hierdie voorbeeld. Dié takke het elk pas R500,00 uit die Rapport-hulpfonds vir jeugwerk ontvang om verdere kursusse aan te bied. Kaapstad-tak sal die kursus in 1995 vir onderwysers aanbied.

Takke is voortdurend besig met een van hulle primêre doelwitte, naamlik die bewusmaking van die breë publiek. So sal wandelaars in Die Laan in Kaapstad se Kompanjies tuin binnekort blou plakette raaksien wat die reeds verdwene strukture van geskiedkundige en argitektoniese belang gedenk. Die plakette reik oor alle kultuurgrense heen, met die gegewens ook in Arabies en Xhosa.

Die Suid-Kaapse tak het sy restourasieprojek van die Lenie Marais-huis in Gamkaskloof (Die Hel) ook met 'n blou plaket gekroon. Hierdie tak se suksesvolste onderneming was waarskynlik die merietesertifikaat wat aan 'n groot getal mense op Prins Albert oorhandig is nadat hulle 'n projek in die agterstrate van dié sierlike dorp geloods het om die eienaars aan te moedig om hul huise op te knap.

Hoewel takbedrywighede meestal rondom bewusmaking en opvoeding sentreer, is verskeie ander takke betrokke by restourasieprojekte, al is dit dikwels net in raadgevende hoedanigheid.

Die Suid-Kaapse tak was instrumenteel in die rehabilitasie van die bekende Foster-huis op Oudsthoorn, asook die vissermanskuisies by Melkhoutfontein naby Stilbaai.

Bloemfontein-tak beplan 'n gepaste monument op die plek waar die flambojante Fransman generaal De Villebois Mureuil tydens die Anglo Boere-oorlog naby Boshof gesneuwel het. Hulle doen ook navorsing wat waarskynlik sal lei tot die verklaring van Mapikelahuis as nasionale gedenkwaardigheid. Hierdie dubbelverdiepinghuis in een van die ouer woongebiede het aan die eerste sekretaris van die ANC dadelik ná die stigting van die organisasie, behoort.

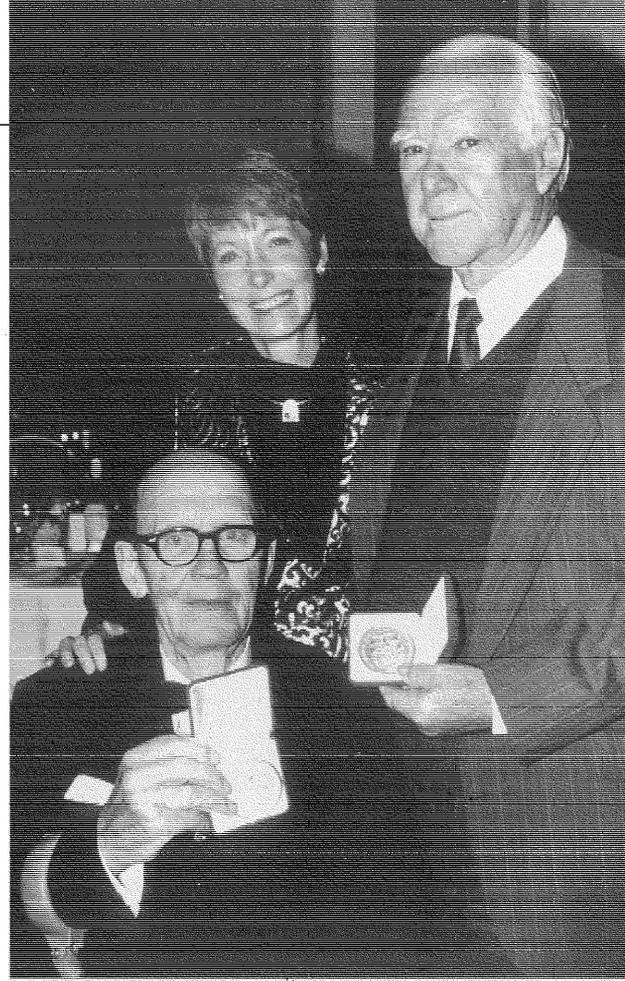
Potchefstroom se tak lewer steeds benydenswaardige prestasies ten opsigte van fondsinsameling. Met hul jaarlikse huisbesigtigingstoer het hulle sowat R10 000 ingesamel vir die restourasie van die Berlynse Sendingkerk. Nog sowat R200 000 is nodig vir dié projek. Die tak het vanjaar ook 'n gedenkplaat onthul ter nagedagtenis aan Magdalena Retief, wat in Potchefstroom begrawe is.

Komitees van die Stigting slaag uitstekend daarin om munisipaliteite in verskeie dorpe en stede op hul tone te hou wanneer dit kom by die omsien na ons argitektoniese erfenis. Drakenstein-tak is voortdurend in gesprek met die Paarlse stadsraad oor die sierlike, maar bedreigde hoofstraat van die dorp.

Die tak in Oos-Vrystaat speel 'n belangrike rol in die streek met die stigting van bewaringskomitees om die samewerking van dorpsrade te verkry. Hulle ywer is van die grootste belang vir die behoud van ons sandsteen-boukultuur.

Stellenbosch-tak vervul 'n groot taak met sy siting op die estetiese komitee van die stadsraad van Stellenbosch, 'n dorp waar snelle ontwikkeling en bewaring nie altyd maklik met mekaar versoenbaar is nie. Besoekers aan Stellenbosch in die vroeë somer kan gerus spesiale navraag doen oor wanneer hierdie tak hul aandwanelinge deur die dorp onderneem.

Die Witwatersrand-tak is tans besig om met nuwe ywer lede te werf deur etes in historiese plekke te reël. Hulle skakel ook ten nouste met plaaslike



STIGTING SIMON VAN DER STEL-MEDALJEWENNERS VIR 1994

Mnr. Tromp Botha van Stellenbosch (links) en mnr. Brian Watson van Stellenbosch (regs) by mev. Gerda Coetzee

DIE WES-KAAPSE MINISTER VAN FINANSIES

*mnr. Kobus Meiring,
mev. Meiring, mev.
Gerda Coetzee en mnr.
Revel Fox by die 1994
algemene
jaarvergadering in
Stellenbosch*



owerhede aan die Witwatersrand, met positiewe gevolge. Die noue skakeling met ander bewarings-organisasies eindig dikwels op 'n feestelike noot, soos byvoorbeeld die Jeppestown Jamboree.

Pretoria-tak se kwartaallikse nuusbrief is inderdaad van so 'n gehalte dat dit op sigself as 'n bewaringspamflet versprei kan word. Deur die jare het hierdie tak 'n deurslaggewende rol gespeel ten opsigte van die sensitiewe bewaringsake in Pretoria.

Tans bemoei die tak hom onder meer met die Stadsmeerprojek, die Erasmus-huise en die Rietvleinaatuurreservaat. Hulle versamel historiese inligting oor onder meer Cafe Riche, Fort Skanskop, en is betrokke by verskeie aanbevelings en riglynbeskrywings vir ander argitektonies-historiese projekte.

Wanneer 'n besoeker aan Worcester die enkele waterslote wat nog daar bestaan, bewonder, kan hy maar weet dit is die Breërivier-tak wat vir die behoud hiervan verantwoordelik is.

Die Stigting Simon van der Stel se wekroep is natuurlik hoegenaamd nie net harde werk en protesteer nie. Op sigself is elke tak 'n toerorganisasie in die klein. Naweke is gewoonlik uitstappie tyd. Dan word die kundigheid, geesdrif en vernuf van Stigting-lede uitgeleef.

Van Robbeneiland... tot argeologiese opgrawings in die Noord-Transvaal; van pionierskerke in die Oos-Kaap tot sendingkerke in Bethanie – die Stigting is daar. Piekniekmandjies of silwer en kristal – ons omskep elke uitstappie in 'n feesgeleentheid. ■

DIE SANLAM- RESTOURASIEPRYS VAN R30 000 is aan

*Clarkson in die
Tsitsikamma toegeken.
By dié geleentheid was
(van links) mnr. Gawie
Fagan (hoofbeoorde-
laar), eerw. Lottering
(Morawiese sending-
gemeenskap), dr. Hugo
Nel (voorsitter, Oos-
Kaapse tak van die
Stigting Simon van der
Stel), mev. Gerda
Coetzee (nasionale
voorsitter, Stigting
Simon van der Stel) en
mnr. Desmond Smith
(besturende direkteur,
Sanlam)*



Kultuurhistoriese bewaring bron vir stedelike toerisme

*Is ons Suid-Afrikaanse stede gerat vir toeriste – ook op so 'n manier dat hulle kultuurhistoriese aantreklikhede het waaroor die besoeker opgewonde sal raak? Hoe lyk die sinergie tussen toerisme en kultuurhistoriese (veral argitektoniese) bewaring? Uit Pretoria sê mnr. **Albrecht Holm**, 'n argitek, dat die vooruitsig van toerisme na dié stad reeds 'n aansienlike bydrae tot bewaring en die erfenis gelewer het – deurdadig heelwat geboue gerestoureer en heringerig is. Hier staaf hy self sy stelling dat “toerisme en bewaring mekaar nodig het in ons stede”.*

WAT LAAT 'N MENS BESLUIT OM 'N TOERIS te word – die gerief van jou huis en die vermaak van jou televisie vir 'n wyle prys te gee en die koste en ongerief aan te gaan om te reis en jou moontlik nog aan gevare bloot te stel? Is dit om 'n spesifieke stad, omgewing of mense waarvan jou vriende vertel het, te besoek en te “doen”, of is dit om net weg te kom en 'n verandering te maak?

Die toerismebedryf het hom seker al met sulke teoretiese vrae besig gehou en sy produkte daarop ingestel. Maar aangesien toerisme in Suid-Afrika nog 'n relatief nuwe bedryf is, blyk dit dat die teorieë nog nie oral netjies in praktyk omgesit word nie.

Dit blyk dat die drang om te reis, elke mens die een of ander tyd beetpak – om watter rede ookal. In die romantiek het mense van “wanderlust” gepraat – onverklaarbare lus om vreemde dinge en mense te sien, avontuur te beleef en weg te kom van die plek waar jy vasgegroeï is: om 'n verandering van omgewing te maak.

Meestal verlaat 'n toeris sy tuiste of basis net tydelik om die verskil tussen sy alledaagse bestaan en die vreemde plekke wat hy besoek, te geniet. Hoe kleiner die verskil, hoe geringer die rede om die ander plek te besoek.

Vreemde mense, vreemde gewoontes, vreemde tale, ander stede, ander geboue, 'n ander klimaat, 'n ander omgewing: dit is die dinge wat 'n toer opwindend maak. Dit verklaar ook waarom mense die besienswaardighede in hul eie onmiddellike omgewing meestal nie besoek of ken nie, al weet hulle dikwels wel daarvan. Hierdie vereiste van andersheid sal ook bepaal waarheen die toeris sal reis en wat hom sal interesseer.

Die toeris is 'n vinnige verbruiker van nuwighede. Daarom raak toerisme-aantrekkingspunte en hele toerismegebiede of -lande uit die mode by bepaalde toeristegroepe. Dit was vir 'n plattelandse boer in die vorige eeu nog aardig om die hoofstad Pretoria te besoek, aangesien hy daar met die Europese atmosfeer van “Kruger se Hollanders”, met Engelse, Jode en Duitsers in aanraking gekom het. Mense en dinge wat hy op die plaas nie gesien het nie.

Elkeen van ons stede het 'n eie karakter gehad wat toegeskryf kon word aan die klimaat en natuurlike gegewens soos berge en see en in groot

mate aan die mense. Vooruitgang en die massas van nuwe geboue in die jare sestig het die verskil tussen ons stede in groot mate uitgewis. Dit het egter nog in die ou geboue vasgesteek. Mense het ook baie meer mobiel geword en dus wyer gekyk as Suid-Afrika om te gaan reis, en hulle het in die land begin eenders word, veral die stedelinge.

Met die afsondering wat Suid-Afrika beleef het, was daar nie veel toerismeverkeer na en van ons land nie. Dis dié dat mense nou verwag dat ons hierop kan inhaal en ons vere behoort reg te skud vir die duisende toeriste wat ons land gaan besoek. Na die jongste verkiesing verwag ons ook dat binelandse toeriste en veral uit die vroeër verhindeerde gemeenskappe in groot getalle die “mark sal betree”.

Baie Pretorianers dink dat toerisme vir die hoofstad iets nuuts is en dat daar groot veranderinge moet kom om met stede soos Kaapstad en Durban te kompeteer. Pretoria lê nie by die see of die wildtuin nie, ook nie op 'n tuin- of 'n wynroete nie; dis nie naby die blomme en ook nie eintlik in

PRETORIA

Met sy groot aantal ou geboue en geskiedkundige bakens soos Melrose-huis, is Pretoria maklik bemarkbaar as kultuurhoofstad



die bosveld nie: wat bly oor om te bemark?! “Baie”, sê ’n woordvoerder van die stadsraad se Tourist Rendezvous Travel Centre – waar ’n mens brosjures en kaarte kan kry wat daarop dui dat Pretoria “two million years of culture” het.

Dit is verblydend om te merk dat feitlik alle besienswaardighede in Pretoria ou geboue, geskiedkundige plekke, museums (waarvan nie minder as 22 in die stadsraad se brosjures opgeneem is nie) en ander kultuurinstellings is. Pretoria is dus as kultuurhoofstad bemarkbaar.

Die stadsraad, in samewerking met kultuur- en erfenisverenigings waaronder natuurlik ook Stigting Simon van der Stel, het in 1993 ’n reuse-kultuurkongres gehou en ’n opname van sy kultuurbates gemaak. ’n Publikasie met die titel “Kultuurhulpbronne” het die lig gesien en ook hieruit het die waarde van Pretoria se beeld as geskiedkundige kultuurstad, plek van vrede en orde en stad met ’n rykdom aan goedversorgde ou geboue na vore gekom.

Intussen het die inisiatief ontstaan om die museums as ’n eenheid saam te snoer en vir toerisme te bemark, wat daartoe gelei het dat groot uitbreidings en boubedrywighede aan die museums en hul onmiddellike omgewing geloods is.

Dit blyk dat toeriste ook gunstig op die kultuurbates reageer, want volgens die woordvoerder is die meeste navrae by die Toeriste-inligtingsentrum oor die Voortrekkermonument en sy museum, die Uniegebou, die Premiermyn, die Transvaalmuseum, Kerkplein en sy ou geboue, die kultuurhistoriese museum, die dieretuin – waar daar nog heelwat ou geboue bewaar is en wat spog met die

Sammy Marksfontein (wat aan die begin van die eeu op Kerkplein gestaan het), die Staatsteater en die kleiner museums.

Dink ’n mens aan Pretoria, dink jy aan geskiedenis, erfenis, kultuur en ou geboue. Dit is wat die toeris hier verwag en ook hier sal vind.

Iets wat egter opval, waardeur Pretoria verraai dat hy nog nie ’n lang tradisie in toerisme het nie, is die feit dat hy blykbaar skaam of bang is om tradisioneel, eie en anders te wees. Van die 150 restaurante is daar maar agt wat iets plaaslik in tema of naam het, of tradisionele kos aanbied. So is dit ook met die hotels.

Pretoria het ’n tradisionele boeregasvryheid en ’n ou tradisie van goeie vriendskap met sy inheemse bevolking, maar hy steek dit weg vir die toeris. Die stad kyk met bang oë na die fisieke gerief en vermeende wense van sy toeriste en vergeet daarby dat die toeris kom om te sien en te beleef hoedat Pretoria is – nie om hiér Londen, New York of Johannesburg te ontdek nie!

■ ’n Belangrike bydrae wat bewaring nog in die toekoms sal kan maak, is om te help om die karakter en unieke andersheid van Pretoria as historiese ZAR-hoofstad meer onder die toerismebedryf se aandag te bring sodat hulle met selfvertroue die voordeel kan benut. Die ZAR-boustyl het sy mooiste voorbeelde in Pretoria. Dit alleen kan Pretoria as ’n toerismebestemming vestig. Daarby kom die unieke Transvaalse streeksargitektuur van argitekthe soos Moerdyk en De Zwaan, asook die boukuns van die swart bevolking, wat blykbaar nog eers deur die toerisbemarkers “ontdek” moet word.

INTERFACE BETWEEN THE PUBLIC AND PRIVATE DOMAINS

The widespread use of intricate timber fretwork (often cast iron “brookieslace”) around verandahs is common to traditional Pietermaritzburg buildings

Architects from various major centres country-wide – and from different walks of life – add their views on the synergy between tourism and culture-historical conservation in their vicinities to that of Mr Holm. The spotlight falls mainly on architecture.

MACHIEL ERASMUS – ARCHITECT, TOWN PLANNER, URBAN DESIGNER (PIETERMARITZBURG CITY COUNCIL)
In an attempt to examine the symbiosis between

cities and tourism, with specific reference to the City of Pietermaritzburg, the intention is not to dwell on the reasons why people travel, but rather to explore contributing factors, mainly from an architectural perspective as to what it is that makes specific places more desirable or more rewarding for people to visit.

Uniqueness

The City of Pietermaritzburg, known also as “the Heritage City”, has a very special quality of place which, certainly for the oldest part of the city, is of the highest order. This is so despite considerable change in contemporary times in the form of often insensitive redevelopment, obtrusive signage, road building, urban blight, etc. What is it that gives the city its special character? It is my view that this quality is not derived only from the particularly large concentration of Voortrekker, Victorian and Edwardian buildings of historical importance and/or architectural merit and which typically would be visited and admired by tourists (particularly those from abroad). Such buildings are important attributes but they are part of many contributing features (both natural and man-made) which together constitute its unique urban envi-



ronment; the surrounding hills; the rivers and water courses; the gridded street network with picturesque narrow lanes; the rows of trees lining streets; brick stormwater channels etc. – many of which are not in themselves particularly significant but which, collectively, produce a whole which is far greater than the sum of the parts.

Cohesive Streetscape

The original Voortrekker layout of Pietermaritzburg has markedly influenced its uniqueness and continues to inform its development. The large rectangular erven, with buildings lining street edges and large vegetable gardens behind, offered potential for extensive subdivision, particularly during the Victorian era when a major development boom occurred. A fortuitous by-product was the creation of narrow lanes to give access to subdivisions (Leighton Street and Deanery Lane are fine examples) but the most intricate and special area where these lanes can be appreciated is the area immediately behind the “Old Supreme Court building” (between Church and Longmarket Streets). These narrow predominantly pedestrian lanes (which vary in width between 1 metre and 3 metres) are lined with mostly double-storey Edwardian office buildings which, once upon a time, accommodated the offices of the legal fraternity – conveniently located close to the courts). Many small speciality shops, hairdressing salons and restaurants are now accommodated within the fabric of this sensitively scaled precinct.

The city has retained the long vistas of the main streets which are terminated visually by the surrounding green hills. Rows of large trees line the streets (Jacarandas being the most common) and form magnificent “tunnels” of green (mauve in spring!). Apart from their aesthetic value, they function as a “filter” between road and private property and offer visual continuity to streetscapes. They also offer comfort to pedestrians as well as parked cars during hot summer months.

A characteristic of the traditional local buildings is the widespread occurrence of verandahs. These elements function as interface spaces between the public and private domains of houses, whilst also offering a wonderful opportunity for aesthetic frivolity. The photo opposite gives an idea of the quality of such intricate timber fretwork (often cast iron “brookieslace”) that is common to these otherwise simple buildings. Commercial buildings also have their counterpart in the form of colonnades and many fine examples remain even in the most extensively redeveloped parts of the city.

The other major element providing urban unity, is the use of local building materials, the most “place specific being the pink salmon bricks once produced at a local quarry – now the ‘bird sanctuary.’” This, together with clay roof tiles (Brossley tiles) adds a unique homogeneity of material that belongs only here.

Grand Architectural Edifices

A number of public and commercial buildings in the city rate among the best in the country. Most notable is the “new” City Hall (the earlier building was destroyed in a fire in 1898), a high character

Victorian building constructed in pink bricks. This building has the distinction of being the largest all-brick structure in the southern hemisphere. A special relationship exists between this landmark building and two other high order Victorian buildings: the Old Supreme Court – now the Tatham Art Gallery, which was the first grand building constructed in the city in the local pink bricks, and Publicity House. The local Publicity Association is accommodated in the latter.

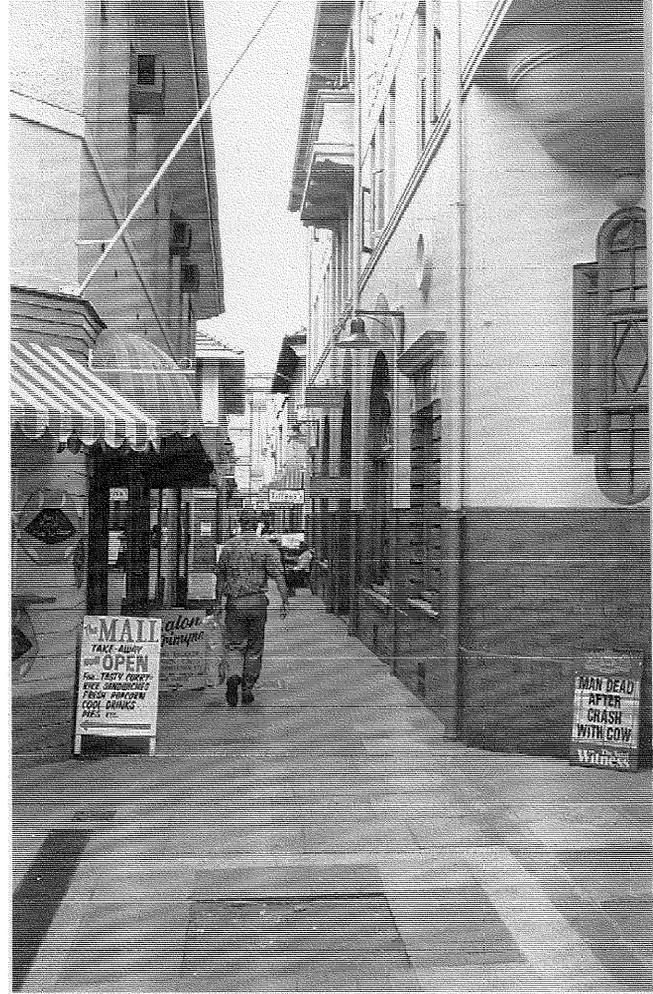
Other noteworthy buildings include the Old Colonial Buildings in Church Street – once upon a time head offices of the Regional Government, the main Post Office in Longmarket Street – still accommodating the same service, the Legislative Assembly and Legislative Council buildings in Longmarket Street, the original Voortrekker Church building – now Voortrekker Museum, the Anglican Cathedral (Church Street), the Standard Bank building in Church Street – arguably the most beautiful bank building in the country. The list of buildings in this class, National Monuments, is long and includes also significant educational buildings – many located outside of the older part of the city (e.g. Maritzburg College). There are also several former residential buildings, now used as offices, which had been proclaimed National Monuments – one of the finest verandah houses being “Overpark” (122 Loop Street).

People Factor

Physical attributes of cities are only part of the story and the people of the place and their activities are particularly important. “Pietermaritzburg is a thoroughly South African City.” Each of the four main culture groups has contributed to the city’s appearance and it is still possible to detect the different layers as they occurred over the past more than 150 years of development. Church Street (the main street), for instance, is a street of many parts:

■ Upper Church Street, the former Indian Trading area, is alive with informal trading activities, combi-taxis and loud ethnic music. The Railway Station, a fine Victorian building, is an important focus of the area. Numerous fine colonnaded shops exist in this precinct, some accommodating unique small shops – such as herbalists.

■ Central Church Street, between Commercial and Chapel Streets, has been densely developed and is the traditional “white” shopping area. The area has been extensively refurbished and partly pedes-



PIETERMARITZBURG'S LANES BEHIND THE OLD SUPREME COURT BUILDING

They're narrow, predominantly pedestrian and vary in width between 1 metre and 3 metres. Many small speciality shops, hairdressing salons and restaurants are now found in these lanes, lined with mostly double storey Edwardian office buildings

trianised some five years ago and is now the grandest shopping precinct of Pietermaritzburg – despite parking problems. Several chain stores have been accommodated behind elaborate Victorian facades – Edgars being a fine example. A distinguishing feature of the upgrading was the incorporation of new street furniture which, although contemporary in nature, is sensitive to the Victorian character.

■ Lower Church Street, the predominantly Indian trading area, contains a largely nondescript contemporary array of commercial buildings but a few typically Indian family shops remain. It is the intense activities, the aroma of curry and other goods displayed right on the pavements that impart a cultural richness to this important business node. Several mosques lend an oriental architectural character to the area.

Other Attractions

Pietermaritzburg has a number of important annual events which attract large numbers of tourists. Foremost among these are the Comrades Marathon and Duzi Canoe Marathon, but there are others which have become increasingly popular, such as “Cars in the Park” and “Art in the Park” which now attract participants from throughout the country. Also significant are the “Royal Agricultural Show”, and the “Natal Witness Garden Show” – both of regional importance.

A number of sites in the area are also notable attractions, e.g. Howick Falls, Worlds View, Karkloof, historical war graves and green belt nature trails.

A logical question within the context would be to ask what has been done to market the city?

Apart from the more general public relations efforts by the local Publicity Association to promote tourism locally, certain progressive pieces of legislation had been instigated by the local authority during the late 1980's in order to conserve the city's irreplaceable heritage. These include town planning provisions to “list” buildings (at present there are some 130 listed buildings), the transfer of development rights, the accommodation of alternative uses in old buildings, the relaxation of building lines,

fiscal incentives for building owners – in the form of rate rebates – and control over demolition of buildings. The latter is a provocative piece of legislation which requires that no building may be demolished without the approval of the city council. There has also been a concerted attempt to control new development in sensitive areas to such an extent that new buildings, as well as alterations to existing buildings, harmonize with the immediate context. These controls were not instigated to directly boost tourism, but I believe that the net effect has been to check the loss of the city's unique fabric and to some extent, constrain the proliferation of “placeless” development. As such, it has contributed to retain the “magic” of the city.

In addition, there have been several urban design projects that no doubt have had positive spin-offs for tourism. Most notable is the refurbishment of Church Street (Church Street Mall) which has, I believe, given the central business district of Pietermaritzburg a new lease on life. Smaller projects include the refurbishment of Deanery Lane, a scenic street lined with modest cottages, partial regeneration of Churchill Square (Market Square) and the upgrading of certain lanes.

An important architectural project at present in progress is the alteration to the rear part of Publicity House to accommodate the city's long-distance bus terminal. This is becoming an important mode of transport for tourists, particularly to Pietermaritzburg, owing to the distance from the main airport in Durban. The new arrival/departure point is very favourably located in the proverbial “heart of the city”.

Pietermaritzburg, then, still reflects perhaps to a greater extent than any other South African town or city the varied history of all of its people. The streets, the buildings, the trees, the rivers, the hills, the names: all remind us how much each culture group has contributed in the making of this place. It indeed has much to offer both citizens and visitors.

PROF DANIE THERON, DEPARTMENT OF ARCHITECTURE: UPE

The urge to conserve is as old as man himself: human culture itself is a form of conservation. Environmental and architectural conservation too, has been around in some way or another for a very long time, but it was only towards the late sixties that conservation, along with the recognition of environment as a scarce resource, gained acceptance and momentum as a cultural activity among the world communities.

Locally too, the idea of environmental and architectural conservation has gained respectability, further boosted by the recognition by commerce, cultural instances and politicians that it is a valuable asset in the promotion of tourism.

In the current optimistic international climate for the promotion of this country as an ideal destination, the tourism industry confidently predicts that by the end of the century tourism in South Africa would be the largest industry, the most cost-effective creator of employment, the greatest earner of foreign exchange and a passport to peace.

In the Eastern Cape in general, and in the met-

A FORTUITOUS BY-PRODUCT

Pietermaritzburg's major development boom in the Victorian era gave rise to the creation of narrow lanes to provide access to subdivisions



ropolitan area of Port Elizabeth in particular, the tourism strategy is to market the variety of activities and pursuits, the scenic, unspoilt panoramas of countryside, beaches and sea, and above all – for the richness of its peoples and its cultures in the rural and urban areas.

The cultural heritage of the Eastern Cape, as far as conservation and preservation of buildings and environments are concerned, is well documented and constitutes a considerable and unique asset in the promotion of tourism. Led by the Department of Architecture at the University of Port Elizabeth, and assisted by the Heritage Committee of the Institute of South African Architects, the Simon van der Stel Foundation, various local historical and other cultural societies, comprehensive studies and listings of buildings and historical landmarks in the major cities and towns – as well as in rural areas, have been undertaken, published and actively promoted since the early eighties.

The heritage of pre-colonial and post-colonial peoples in the Eastern Cape, their turbulent, often dramatic histories of conflict, reconciliation and enterprise, which bind, (rather than separate) them, are abundantly remembered in structures, battlefields, sacred sites, burial sites and topographical features.

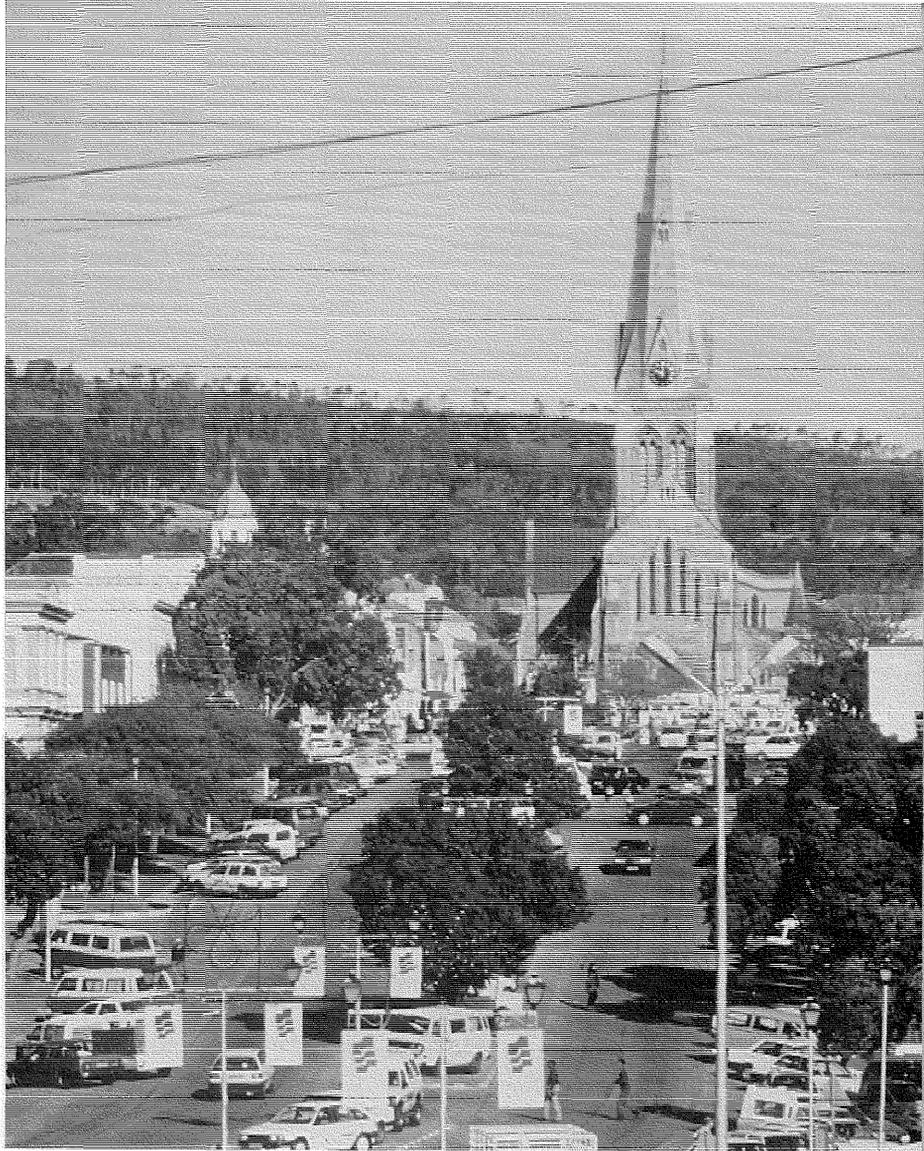
Although the built legacy of the British colonial era, manifested in adapted Georgian, Regency, Victorian and Edwardian styles dominates the physical environment, the sites and landmarks of the Nguni culture forms a rich pattern in the eastern rural areas. Where traditional Nguni and European design and building methods interacted, more permanent structures emerged. Examples, alleged to have been erected at the turn of the century, or earlier, are to be found at Ginsberg, near King William's Town. Mfengu and Khoi people displaced by the diaspora of the early decades of the last century chose to side with the colonial power and as a result were granted freehold land. One such place was the "Fingo Village" in Grahamstown.

The Mfengu and the Khoi were also the first African people on the continent to be converted and to be educated (in the Western sense) in large numbers. As a result, the Eastern Cape was the area where the philosophy of African Nationalism was formed, and a large collection of African heritage sites are to be found in townships, mission stations and educational institutions throughout the Eastern Cape.

The main Khoi San contribution to our cultural heritage is the wealth of dramatic rock art sites, especially in the Drakensberg area.

Together this rich well-conserved heritage tapestry is a measure of the variety and depth of a unique Eastern Cape culture common and precious to all its peoples – and it forms an important aspect in the promotion of tourism.

JEREMY WATSON, CHAIRMAN, HERITAGE COMMITTEE, BORDER (INSTITUTE OF SA ARCHITECTS)
The Tourist Industry is considered to be one of the most important industries in the Border/Ciskei/Transkei area, but where is it? Regarding this particular topic – "the synergy between tourism and culture-historical conservation" –



there seems to be a void!

Rather than blame marketing or political problems, I would like to show that this low ebb in the tourism industry is symptomatic of our time, our point in history and that it could, if handled correctly, be exciting and fulfilling.

This area now comprises the epicentre of the newly created Eastern Cape Province and stretches north and eastwards. (It is quite distinct from the Port Elizabeth/Bathurst area). Its position on the map is critical to our topic. Historically it is the place of convergence of white and black cultures. Out of this came both racial conflict and the early lessons of mutual tolerance and respect. It is also an area which has experienced tribal conflict and even in recent times political rivalries have erupted into violence.

This is the cauldron of history. It has produced heroes such as Steve Biko. It has produced Fort Hare University which in turn has changed the face of the continent. From it has bubbled forth both good and bad. From it we can learn the recipe for happiness and prosperity. Stir it badly and the lumps at the bottom will clog and burn. Stir it well and the aroma will inspire.

The Apartheid era not only created hardship for many people, it also fertilized prejudices and packaged communities, reducing symbiosis and interchange. The narrow strip between Ciskei and Transkei, as seen on maps of yesterday, was perceived by Free Staters and Vaalies (our prime

GRAHAMSTOWN

offers a rich heritage of pre- and post-colonial peoples in the Eastern Cape. One of the familiar beacons of the town is the Cathedral of St Michael and St George

“tourists”) as a gauntlet to run to white East London. Tourists avoided crossing through Ciskei and Transkei. East London and the Border area became isolated. Many old German Settler villages such as Frankfort and Mariental, long eyed as rich in potential for tourism – particularly that emanating from Europe, had their populations removed for transition to homeland status. The scene was set for stagnation.

Now the sun has risen on a new morning, revealing new opportunities. We awake from the coma and pick up our lives again. The natural richness of the area is well-known and tourists are gradually drifting back. Note, for instance, the Wild Coast.

However, the built environment remains off-stage. This is not without some valiant attempts of certain individuals and developers to conserve important buildings or use them.

Of note is King William’s Town’s historic core and Latimer’s Landing below the old bridge across East London’s harbour, but there still remains a chasm in terms of drawing on cultural history and the potential of the environment to serve the community and attract tourists.

Urban design as a vital part of city, town or village development remains a low-key ad hoc affair consisting predominantly of decoration with paving, street furniture and planting around piecemeal development. There is no conscious effort to create people places.

Conservation should be about people and the active creation of spaces within which to celebrate their culture and activities. Conservation is not about freezing time, but using our heritage to improve our stock of good quality structures and spaces, to dynamically evolve our cities AND our diverse culture.

Cities are living entities and should reflect the society within. Conservation is about reflecting our past, the past of the whole spectrum of society, and enriching our future with it.

European influence on style and political dominance for so many years, has left a Eurocratic emphasis in our built environment. It reflects centuries of involvement in architecture.

Individual premises exude tremendous social context, but little in terms of the environment generally. This is not really a racial thing.

Rather it is a result of, among other reasons, the car and differences in wealth fragmenting our society in different ways.

Laying blame will not rectify matters. Nor will the change of our architecture into predominantly Afro-centric style. Our society is multi-faceted and dynamic, not one or the other.

We have one of the best climates in the world, yet our built environment ignores this. Streets and squares are peopled each day by those doing business, going to and coming from elsewhere: not used for social interaction or expression. We have street markets, but they are limited to shoddy sidewalk stalls and not recognized as a vital part of our economy. We have no outdoor restaurants. Street entertainment consists of buskers against the wall and occasional processions.

Political comment is now tolerated! All this happens in the vacuum between.

S L O A P, the Space Left Over After Planning, is a term that could apply here too. Streets are for traffic and services. What about people?

Hopefully these comments do not appear negative. This year our chameleon has changed its hue dramatically and now ponders its next step.

We have an incredible historic and cultural wealth here, just waiting to be tapped. The RDP provides us with the magic words, but WE must act or it will all turn out to be an illusion. If we do not grasp the moment, we will miss the boat.

I do not believe in “affirmative action” through giving up our “European Architecture” for “African Architecture”. We are a rich and complex culture. The built environment, the urban realm, must be for this culture, for people to work and relax in. As this is achieved and we regain our dignity and self-pride, tourism will simultaneously grow. Visitors will be attracted and become integral participants and not just onlookers. History is alive and well in this region. It has not always been well, but we need not be ashamed of it if we are able to learn from it. Tourists too, will recognize this. As our society heals itself, so too must our cities and towns.

Museums encapsulate cultural/historical references. They conserve cultural facts and artifacts and serve as an information/education mechanism. Theatres provide a means of active expression, social comment, cultural reinforcement and escapism. Historical architecture may be predominantly European in style, but it is not exclusive. Its richness and human scale appeals universally, (although we have a long path ahead in developing conscious appreciation by the public).

We have not really managed to sustain many of these qualities in new design, nor evolve a truly regional design expressing *ourselves*. Perhaps it is for financial reasons. Perhaps we rely too much on outside sources of inspiration. Perhaps we no longer are in touch, as architects and city planners, with the soul of the city and society. Conservation as a means of achieving and sustaining contact is very important. As said earlier, culture is dynamic and our architectural heritage reflects this even in some surprising ways.

The East London City Hall, for instance, stands in all its colonial glory, yet is becoming a new symbol. Once visited by Princess Elizabeth, it is now the

EAST LONDON

Victorian Renaissance lives on in the East London City Hall, the copper pinnacle of which has dominated the city for almost a century



venue for a multitude of activities by the general public, some having long lasting and historically significant implications. Its strong colours and imposing tower have taken on new meanings. It is the scene of many political meetings, RDP conferences, melodramas, large weddings, expos, negotiations for a new metropolitan disposition... it now awaits its first truly representative city council. No "neutral" or newly designed building, no matter how symbolic it is intended, can replace it.

Now let us develop our urban environment, the buildings and the spaces between – using the best from our inherited stock and adding or changing where necessary. Conservation is for all. Urban areas are for all, for the people who occupy them.

Let the cities live.

PROF. WALLACE VAN ZYL, DEPARTEMENT STADSBEPLANNING, UNIVERSITEIT VAN DIE ORANJE-VRYSTAAT

Elke stad of dorp in Suid-Afrika het sy eie unieke natuurlike bates, wat later deur mensgemaakte elemente en geboue aangevul is. Ons kan hierdie natuurlike landskap en beboude omgewing as toeristebates ontwikkel. In die lig van sy ryke erfenis, sal dit net moontlik wees om enkele hoogtepunte in Bloemfontein te noem.

In die swart woonbuurt Batho staan seker een van die betenisvolste bakens van die huidige tydvak in die geskiedenis, naamlik die stigtingshuis van die ANC. Dit is een van die min dubbelverdiepinghuise in die omgewing, en dit dateer terug na 1912.

President Nelson Mandela het self onlangs die huis besoek en 'n boom daar geplant.

In die lig van die historiese waarde van die huis, is daar reeds planne vir 'n museum en inligtingsentrum, maar dit is nog in 'n beplanningstadium.

Nader 'n mens die stad, kan jy reeds in die verte, op 'n afstand van 60 km, die bekende plat plate van Naval Hill sien met sy kenmerkende radiomas en die wit koepel van die Sterrewagteater, wat 'n gewilde kabaret-venue geword het. Naval Hill is trouens die ideale begin en oriëntasiepunt vir enige toeris na die stad, want die verskillende historiese distrikte rol soos 'n Persiese tapyt in 'n suidwaartse rigting uit. Met sy voëllewe en boksoorte, vorm die Franklin-natuurreservaat 'n oase net vyf minute se ry van die midstad, waarvan die stilte en kontras baie positiewe reaksie by toeriste ontlok.

Voordat 'n mens afdaal na die stad, is daar minstens twee besienswaardighede in die nek tussen Naval Hill en Seinheuvel aan die westekant, naamlik die ou Presidentswoning en die nuwe Orgideehuis. Die pragtige landskap van die Presidentswoning met sy Kaaps-Hollandse gebou, is onlangs in 'n prestige-kunsentrum omgeskep, met die mooi naam Oliewenhuis... voorwaar 'n besoek werd. Hoewel die eerder met die bewaring van eksotiese plante te doen het, is 'n besoek aan die orgideehuis deel van die toeristepakket.

Terwyl dit eintlik bekend is vir die omvattende versameling in sy hoofgebou, het die Nasionale Museum drie spesiale satellietversamelings op hul eie persele wat te maklik oor die hoof gesien kan word. Hulle is naamlik die Eerste Raadsaal, die Waenhuismuseum en Freshford-Huismuseum. As

die bekendste daarvan, is die fraai Eerste Raadsaal omtrent die enigste voorbeeld van 'n pioniersgebou wat sy oorspronklike styl behou het, en watter belangrike rol het dit in die eerste twintig jaar van Bloemfontein gespeel!

Die Waenhuismuseum in die agterplaas, beskeie weggesteek, is 'n ware toeriste-verrassing. Talle Europese gaste was al letterlik in vervoering oor die perdekarre en ossewaens wat hulle ewe aan hul eie landelike wortels herinner het!

Die derde satelliet van die Nasionale Museum is juis die Freshford-Huismuseum in Kellnerstraat. Met groot deeglikheid en egte meublement, kry 'n mens die restourasie van 'n tipiese Edwardiaanse woning van die die draai van die eeu wat deur moderne woonstelle omring word.

President Brandstraat word soms as die mooiste "boulevard" in Suid-Afrika beskou, en het seker meer verklaarde nasionale monumente per vierkante meter as baie ander stede in die land. Gelukkig is die geheel

tot historiese distrik verklaar en daar is verskillende skemas om die eenheid van die landskap en ruimtes te bewaar. Dit is nie moontlik om al veertien geboue in detail te bespreek nie, maar die stadsraad het verskillende staproetes geïdentifiseer wat die belangrikste monumente aanmeekaarskakel.

Gordon Leith se klassieke sandsteen-stadsaal word nog steeds bewonder – ten spyte van sy nuwe buurman, die Glaspaleis. Gelukkig word Lennox Canning se Vierde Raadsaal weer as die setel van die Provinsiale Raad gebruik. Op die suidoewer van Bloemspruit is die ou Presidensie nog steeds 'n pragtige adres vir kamermusiek, spesiale onthale en kunsuitstallings.

Op die kruin van die heuvel aan die suidekant van Kerkstraat (op die Kaapse pad) staan die ou Fort en militêre museum wat 'n verdere toeristemagneet vorm. Hiervandaan kry 'n mens 'n panorama oor die ouer deel van die stad (watererven) en sien hoe die stad rondom Naval Hill ontwikkel het. Twee blokke na die suide is die Hertzoghuis in Goddardstraat – ook smaakvol gerestoureer. ■



BLOEMFONTEIN

Die treffende Vrouemonument buite Bloemfontein is 'n gewilde toeristaantreklikheid

Kultuurhistoriese erfenis moet deel vorm van eko-toerisme

Ofskoon die debat oor die toekoms van die bewaring van ons kultuurhistoriese erfenis en die rol van die Raad vir Nasionale Gedenkwaardighede (RNG) in 'n demokratiese Suid-Afrika nog aan die gang is, sou die RNG enersyds wou sien dat die weg van versoening ingeslaan, en erfenisbewaring as 'n verenigende faktor benader word, en andersyds dat ons kultuurhistoriese erfenis integraal deel vorm van Suid-Afrika se toerisme-“pakket”.



*George Hofmeyr
direkteur van die Raad
vir Nasionale
Gedenkwaardighede*

SÓ SÊ MNR. GEORGE HOFMEYR, DIREKTEUR VAN die RNG. Die RNG wil voorts sy deel tot die Heropbou- en Ontwikkelingsprogram (HOP) bydra deur middel van toenemende restaurasie-subsidies aan agtergeblewe gemeenskappe en deur die aanmoediging van eko-toerisme wat tot werkskepping móét lei. Meer uitgebreide identifisering met, en betrokkenheid by, erfenisbewaring in Afrika, is ook hoog op die RNG se voorkeurlys. Hierbenewens raak Suid-Afrika se toelating tot internasionale organisasies, soos byvoorbeeld samewerking met UNESCO, 'n opwindende moontlikheid.

“Suid-Afrikaners bevind hulle in 'n nuwe Suid-Afrika, sien die nuwe Suid-Afrika ontvou, en wil dit graag in al sy fasette ervaar. Hulle wil weet hoe hul mede-Suid-Afrikaners deur die eeue, veral in hul hartlande, geleef het en wil uit hul landgenote se kultuur- en geestesgoedere leer om hulle eie te verryk. Dit kan ook nuwe vistas vir alle inwoners laat oopgaan.” In dié opsig, sê mnr. Hofmeyr, bepleit die RNG vorentoe groter betrokkenheid by bewaring deur alle vlakke van die samelewing.

Benewens die geestelike verryking en begrip wat dit bied, hou inklusiewe erfenisbewaring groot potensiaal in as deel van 'n omvattende toerisme-“pakket” wat die besoeker aan Suid-Afrika in staat stel om kennis te maak met die groot kultuurverskeidenheid van ons land, sê hy.

Hy meen ekonomiese werklikhede van die HOP en die tekort aan finansiële hulpbronne wat dit vir erfenisbewaring in Suid-Afrika kan meebring, sal bewaringsinstansies straks dwing om eko-toerisme doelgerig te bevorder om bewaring steeds lewensvatbaar en regverdigbaar te maak.

Volgens mnr. Hofmeyr is die ontwikkeling van eko-toerisme regstreeks te danke aan die toenemende verband tussen bewaring en toerisme en die invloed van veral ekonomiese faktore op beide. “Eko-toerisme (ekologiese én ekonomiese toerisme) verwys in sy wydste sin na natuur- én kultuurbewaring en hul interafhanklikheid van toerisme.”

Die 1992 Witskrif oor toerisme meld in hierdie verband onder meer: “The natural and cultural environments are important elements of the attractions of a region... The preservation of the country's pristine natural environment, including the rich fauna and flora and the diversity of the cultural heritages of Southern Africa will serve as the major drawcard for tourists.”

Ondanks dié holistiese standpunt, word erfenis-

bewaring deurgaans stiefmoederlik behandel as dit kom by die bewilling van fondse deur die Staat vir die bevordering van eko-toerisme, sê mnr. Hofmeyr. Die geld word meestal vir die ontwikkeling van toeristegeriewe in private wildtuine of natuurreservate toegewys, terwyl kulturele aspekte en die ontwikkeling of aanwending daarvan vir eko-toerisme buite rekening gelaat, of vir die private sektor “aangegee” word. Die verband tussen bewaring en toerisme is relatief nuwe konsepte wat veral sedert die sestigerjare werklik momentum gekry het, sê hy. “Dit is terloops ook nie te ver in die verlede nie dat 'n hedendaagse sleutelwoord in toerisme, naamlik ‘holidays’, net betrekking gehad het op heilige dae of ‘holy days’.”

Toerisme het egter wêreldwyd sterk gegroei en is minstens die afgelope twee dekades een van die belangrikste bedrywe in Brittanje. Dit is 'n bekende feit dat Brittanje en verskeie Europese lande se ryk argitektoniese en kulturele erfenis van die belangrikste toeriste-aantrekkingskrigte geword het.

“Eko-toerisme het inderdaad gekom om te bly en is reeds 'n wêreldwye verskynsel. Dit blyk onder meer uit die feit dat daar in Noord-Amerika al minstens 500 reisagente is wat net op eko-toerisme konsentreer en wat reeds gelei het tot die totstandkoming van die ‘Eco-Tourism Society of America’.

“In Suid-Afrika het die klem by oorsese toeriste tot dusver nog grotendeels op ons natuurskoon en wilde diere geval. Dit is egter insiggewend dat ons kultuurbates, as die ander been van eko-toerisme, al hoe meer toeriste lok.”

Mnr. Hofmeyr beklemtoon die noodsaaklikheid dat Suid-Afrika se argitektoniese en kultuurhistoriese rykdom sáám met sy natuurlike omgewing op toerisme-plakkate moet pryk om die verskeidenheid van die land se bates en toeriste-aantreklikhede te beklemtoon.

Daar is jaarliks byvoorbeeld reeds meer besoekers by die Victoria en Alfred Waterfront in Kaapstad as in die Krugerwildtuin. “Die Waterfront, met sy sintese van kultuur en natuur, is inderdaad een van eko-toerisme se groot suksesverhale in Suid-Afrika. Dit het ook bewys dat mense in die algemeen outentieke bewaring en restaurasie kan onderskei en verkies bo namaaksels.

“Alles dui daarop dat Suid-Afrika in die huidige wêreldwye toerisme-ontploffing kan deel as geweld en misdaad hokgeslaan kan word. Teen 1995 sal daar na raming 515 miljoen toeriste wêreldwyd reis en teen 2000 sowat 637 miljoen. Daar word verwag

dat die totale inkomste uit toerisme teen die jaar 2000 sowat R1,700 miljard sal beloop. Dit behoort dan die wêreld se grootste uitvoernywerheid te wees.”

Benewens sy natuurprag, het Suid-Afrika inderdaad 'n ryk kulturele en argitektoniese nalatenskap. Talle pioniersgroepe, verteenwoordigend van uiteenlopende kultuurgroepe, het hulle stempel onuitwisbaar op dié nalatenskap afgedruk – insluitend die San met hul rotskuns, die Hollandse en Britse Setlaars, swart volkere en sendelinge.

Deur die groot verskeidenheid van dié nalatenskap in 'n gebalanseerde toerisme-”pakket” te beklemtoon, kan Suid-Afrika nie net sy toerismepotensiaal optimaliseer nie, maar kan toerisme ook, soos elders in die wêreld, 'n beduidende bron van buitelandse valuta en binnelandse werkverskaffing word, sê mnr. Hofmeyr. Sodoende kan die doelstellings van die HOP ook bevorder word.

Alle Suid-Afrikaanse stede en talle plattelandse dorpie spog in 'n mindere of meerdere mate met 'n verskeidenheid kultuurhistoriese bates, waarvan etlikes internasionaal bekend is. Trouens, elk van Suid-Afrika se nege provinsies het, benewens 'n eiesoortige en “bemarkbare” natuurlike omgewing met groot toerismepotensiaal, 'n kultuurhistoriese nalatenskap wat dié potensiaal beduidend kan verhoog, meen mnr. Hofmeyr.

Hy noem die Noordoos- en die Oos-Kaap as voorbeelde van streke wat tradisioneel min toeriste trek, maar wat groot toerismepotensiaal het. “Die Noordoos-Kaap in die besonder spog net nie met die oudste aanduiding van dinosourusse in Suid-Afrika nie, maar word ook as die rykste gebied in die land ten opsigte van prehistoriese rotskuns beskou.”

Bewaringsprojekte op Graaff-Reinet en Cradock, het gelei tot die omskepping van dié Karoo-dorpie in potensiële toerismesjuwele.

Op Graaff-Reinet het dit tot die verklaring van 200 nasionale gedenkwaardighede (meestal net die fasades van geboue) gelei, terwyl altesaam 14 tuis-huise op Cradock, asook 'n plaas in die Bergkwagga Nasionale Park, gerestoureer is. Dorpie soos Rhodes en Burgersdorp in die Noordoos-Kaap bied dieselfde “simbiose” tussen kultuur en natuur.

Trouens, daar is talle plekke in die land waar erfenisbewaring in natuurreservate bedryf kan word, sê mnr. Hofmeyr. De Hoop naby Bredasdorp, Die Hel in Gamkaskloof en Shamwari is sprekende

voorbeelde van die sintese tussen kultuur- en natuurbewaring in Kaapland.

Die konsep van opgeknapte herberge, tuishuise en gastehuise op plattelandse dorpie vind toemend byval by toeriste. “Vir eers bied dit 'n ideale rusplek langs 'n lang roete. Ten tweede bevredig dit mense se terughunkering na die estetiese kwaliteit van ou geboue en hul interieurs wat 'n rustigheid en 'n vernuwing van die gees bring.”

In 'n gebalanseerde en verteenwoordigende toerisme-”pakket” behoort die kollig ook toenemend op die nalatenskap van die verskillende kultuurgroepe te val.

In Bloemfontein, waar die ANC sy ontstaan gehad het, sal strukture wat met dié organisasie in verband staan, stellig groot belangstelling uitlok, meen hy. Soos die Hertzoghuis in Bloemfontein behoort hulle as deel van Suid-Afrika se totale kultuurhistoriese erfenis en as toeriste-aantreklikheid bewaar te word, tesame met dié stad se ander geskiedkundige geboue.

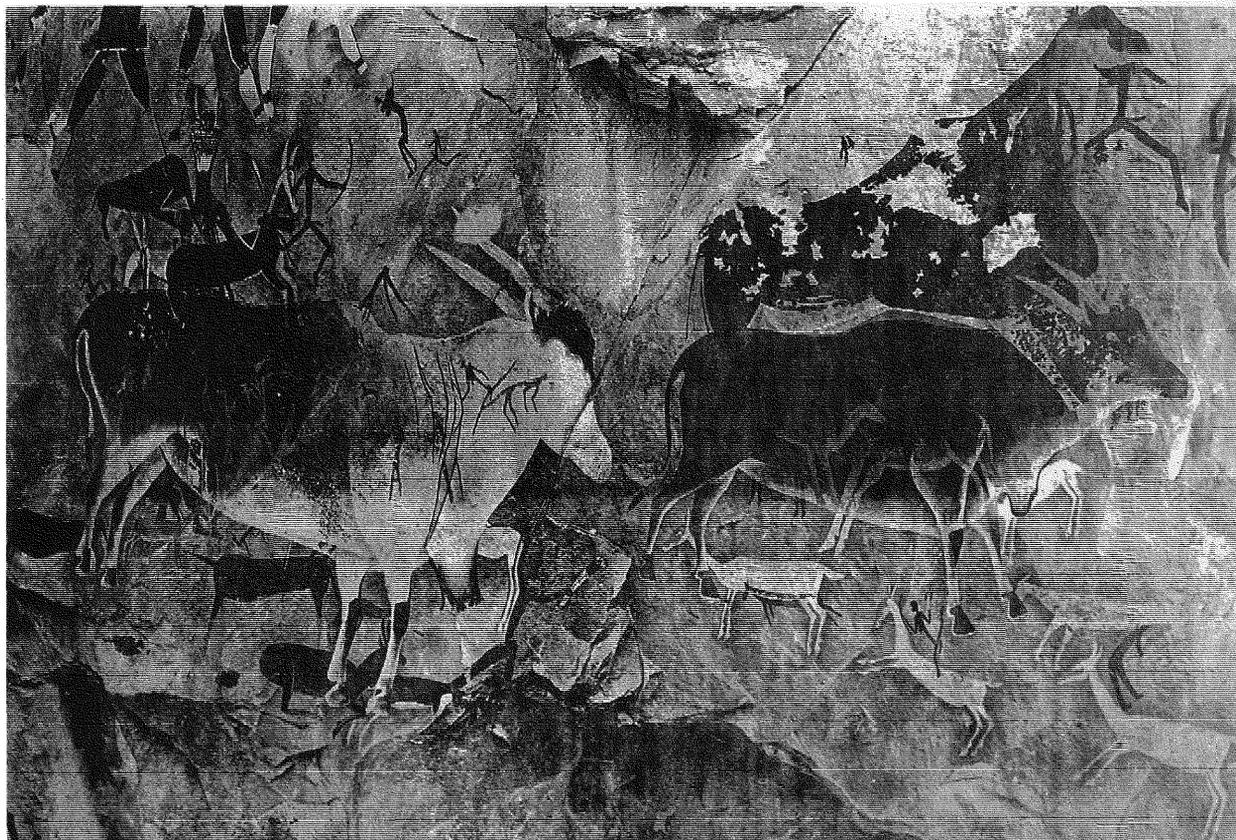
Insgelyks behoort die tronk en gruisgroef wat met president Nelson Mandela en ander prominente gevangenes op Robbeneiland verband hou, vir toeriste toeganklik gemaak te word. 'n Besluit om dié eiland in sy geheel tot gedenkwaardigheid te verklaar, is reeds geneem, maar moet nog met alle belanghebbende instansies bespreek word.

In die Kimberley-gebied is die huis van mnr. Solomon T. Plaatje, skrywer, stigterslid en eerste sekretaris-generaal van die ANC, al tot nasionale gedenkwaardigheid verklaar en word dit as oorbruggingskool vir agtergeblewe kinders gebruik.

Ofskoon heelwat van Suid-Afrika se swart argitektoniese erfenis, soos Zoeloe-hutte wat van gras en takke gemaak is, van 'n nie-permanente aard is, kan die herskepping van swart statte met tradisionele krale en hutte waarin besoekers kan tuisgaan,

TALLE PIONIERSGROEPE

verteenwoordigend van uiteenlopende kultuurgroepe, het hulle stempel op SA se kulturele en argitektoniese nalatenskap afgedruk – insluitend die San met hul rotskuns



BEWARINGSPROJEKTE OP GRAAFF-REINET EN CRADOCK *het gelei tot die omskepping van dié Karoo-dorpie in potensiele toerisme-juwele*

GROOT CONSTANTIA

Dit is bekend dat vakmanne wat oorspronklik uit die Ooste afkomstig was, 'n belangrike deel in baie Kaaps-Hollandse huise se oprigting en afwerking gehad het

toenemende getalle toeriste lok. Daar is ook talle ander voorbeelde van proto-historiese gedenkwaardighede soos Mapungubwe (ca. 1300 n.C.), met sy pragtige goud-kunswerke, die Dzataruïnes en die ystersmelterreine by Phalaborwa (ca. 700 n.C.), wat met swart kulture geassosieer kan word en wat groot toerisme-potensiaal het. Voorts is daar die wêreldbekende verklaarde fossielterreine soos Mapakansgat, Swartkrans en Sterkfontein wat ten nouste met die evolusie van die mens verband hou en wat eweneens toerisme-potensiaal het.

Hindoe-tempels, Moslem-moskees, inheemse boukuns soos Dingaanstat met sy talle gerekonstrueerde Zoeloe-hutte en 'n bruin vissersdorpie soos Waenhuiskrans met sy volksboukuns, is weer voorbeelde van verklaarde gedenkwaardighede wat sedert die ontstaan van die Historiese Monumentekommissie in 1934 ontsegslik met kultuurgroepe anders as "blanke" Suid-Afrika in verband staan en

wat integraal deel moet wees van Suid-Afrika se omvattende toerisme-*"pakket"*, sê mnr. Hofmeyr.

Voorts is daar letterlik duisende argeologiese terreine, met inbegrip van rotskunterreine, wat outomatiese beskerming onder die Wet op Nasionale Gedenkwaardighede geniet en wat toeriste kan lok.

"Die kwantiteit én kwaliteit van die rotskunterreine, wat al sedert 1911 wetlik beskerm word, is op sigself van internasionale belang."

Suid-Afrika se ryk gemeenskaplike erfenis moet ook sterk beklemtoon en en onder die aandag van toeriste gebring word.

Die verskeidenheid van verklaarde sendingposte en die historiese kern van die Bo-Kaap (voorheen bekend as die Maleierbuurt) in Kaapstad is byvoorbeeld die resultaat van 'n interessante vermenging van kulture. Dit is hierbenewens algemeen bekend dat vakmanne wat oorspronklik uit die Ooste afkomstig was, 'n belangrike aandeel in baie Kaaps-Hollandse huise se oprigting en afwerking gehad het. Van die verklaarde eiendomme met gewelhuise daarop het ook vroeër aan sogenaamde gekleurdes behoort.

"Die aansienlike getal natuurlike gedenkwaardighede soos Tafelberg vorm sekerlik ook deel van ons gesamentlike erfenis. Selfs die ou bloekom-bome wat in die vorige eeu geplant is om gronderosie te voorkom, vorm deel van die kultuurhistoriese landskap van Tafelberg.

Die RNG wil ook graag "regstellend" optree ten opsigte van die huidige wanbalans van inheemse en koloniale gedenkwaardighede. Die Raad sien egter nie die oplossing in die grootskeepse deproklamasie van bestaande gedenkwaardighede nie, maar eerder in 'n groter beklemtoning en momentum ten opsigte van potensiele nie-koloniale gedenkwaardighede.

"Die RNG steun die inklusiewe bewaring van Suid-Afrika se driedimensionele kulturele erfenis ten volle en hoop dat alle Suid-Afrikaners sal

meewerk aan die handhawing en bevordering van ons gemeenskaplike kultuur-historiese erfenis.

"Oscar Wilde het gesê 'the only good thing about the past is that it is past'. Die RNG meen die teenorgestelde is waar en dat 'n gemeenskap wat geen verlede het om op trots te wees nie, geen toekoms het nie. In hierdie verband is die woorde van Sir Winston Churchill ook van toepassing op al die inwoners van die land: 'We begin by shaping our buildings, but ultimately our buildings shape us,'" sê mnr. Hofmeyr. ■



Awareness a matter of urgency

“The air is splendid here, even better than I dreamed. The place about the house has changed utterly ever since we were here. All the trees in the garden are gone, all the poplar bush is cut down; only the beautiful hills and the splendid air is the same...” THE FARM LELIEKLOOF, IN THE CRADOCK DISTRICT, DESCRIBED BY OLIVE SCHREINER IN A LETTER TO HER HUSBAND, 1912.

THE EVER CHANGING FACE OF SOUTH AFRICA is as prevalent on our farms as it is in our towns and cities. Conservationists have long been concerned about the disappearance of the early farm buildings, as hardly any records nor information exist of early farm structures in South Africa. The only rural buildings which have been studied in detail are those of the Western Cape.

This led to an investigation, initiated by the Eastern Cape branch of the Simon van der Stel Foundation, into the current status of farmhouses in the Karoo region.

It is well known that one of the major problems in the Karoo region as a whole has been the extensive out-migration of the economically active population to the metropolitan centres of the country since the beginning of the twentieth century. And the Cradock district is one of the worst-affected areas in the country. It has experienced large-scale depopulation of especially the rural White sector, and this has resulted in chronic stagnation in the area. The direct results of this is that more and more people are continuing to move away to the towns in search of employment – a secondary result is the large-scale abandonment of the historic farmsteads in the region, as well as the loss of a potential tourist draw-card and income.

The Cradock district is home to a great wealth of architectural history with rich tourist potential. Farmhouses range from the primitive “brakdak” type cottage, with low walls and roofs built of compacted mud, to the more elegant and refined Victorian houses, with their intricate timber lattice-work on deep, shady verandahs. There are also many stone cottages in the area, which were built during the very early days of settlement as defence against warring tribes. Imagine the impact history could make if some of these settlements could be restored and serve as guest houses or overnight facilities for tourists and travellers on their way from the interior to the coast!

Though a drive through the district is a beautiful journey, it is a sad one. Instead of flourishing farmsteads or tourist attractions, many empty and neglected farmhouses can be seen scattered across the landscape, some of which are extremely old and very rare, and it was the concern for the future of these abandoned farmhouses

which prompted the Eastern Cape branch of the Simon van der Stel Foundation to initiate an investigation into the situation. It was felt that an assessment of the degree of abandonment and neglect in this study area would be an indication of the situation in many other districts of the Karoo.

The architecture of the Karoo

Research into the history of the farmhouses in the Cradock district reveals that these buildings are the product of numerous complex and often interwoven influences and architectural styles. The extreme climate of the Karoo has proven to be one of the strongest formative factors in the development of the farmhouses – the use of small windows to keep out the summer heat and winter frost, for example, was an absolute necessity for survival against the elements. These minor interruptions in extremely thick wall planes eventually became a characteristic feature of the building type. The skilful and inventive use of locally available materials has also given rise to an architecture unique to the Karoo.

The Cape Dutch style of building serves as one of the most important architectural progenitors of the traditional domestic buildings of the Cradock district and the Karoo generally. This style was carried in the memories of the trekking farmers as they travelled from the security of the Cape during the late eighteenth century. The English settlers who arrived in the Eastern Cape in 1820 also influenced the architectural development of the Karoo farmhouse with their traditional buildings methods and skilled craftsmanship.

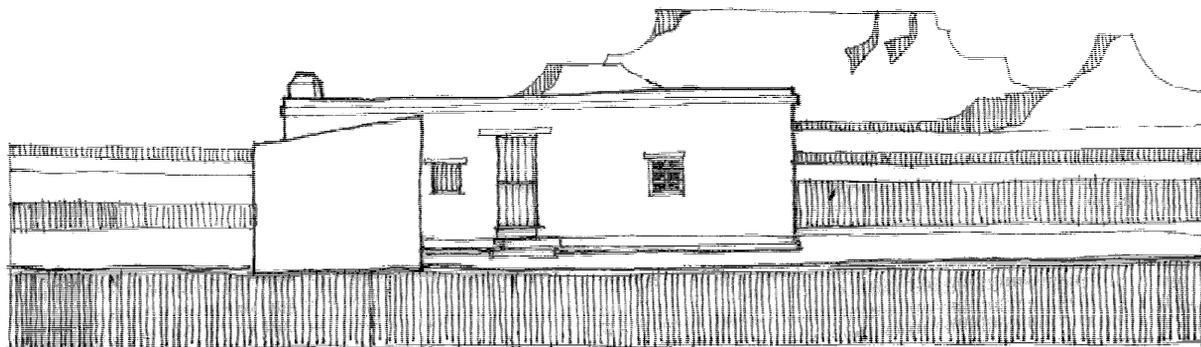
Based on dates of origin, external appearance, plan development and construction materials used, the historic farmhouses in the district can be broadly classified into three categories, which will be described below. These are:

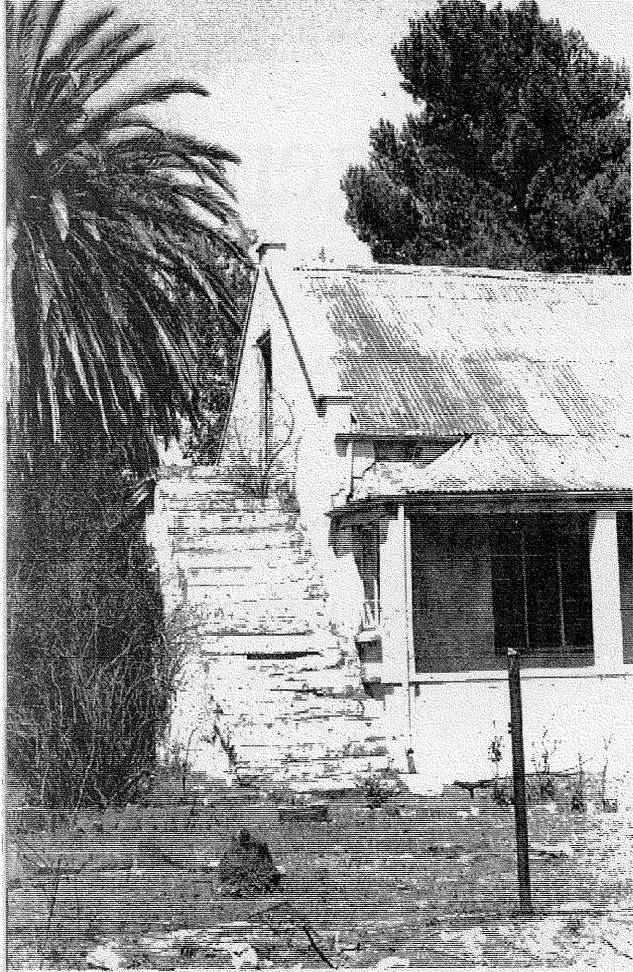
- the Trekboer cottage
- the Double-pitched cottage
- the Victorian/Edwardian farmhouse

*By Theresa Hardman
Department of
Architecture, University
of Port Elizabeth*

THE TREKBOER COTTAGE

Typical of the trekboer's house were the flat mud-packed roofs and mud-smearred walls, the symmetrical arrangement of windows about the front door, and the stone stoep





THE DOUBLE-PITCHED COTTAGE:

The farmhouse on Driefontein with loft door and stairs exemplifies this style, found in the Cradock area

The Trekboer Cottage

The Karoo farmhouse has its earliest roots in the spread of Dutch culture from the Western Cape, a history which dates back to the first advances made by farmers trekking east in order to find suitable grazing land for their animals. Pioneering conditions, with their shortage of money and the absence of foreign art influences during the early years, afforded little opportunity for the display of architectural grandeur, and what initially emerged in the Karoo was a simplified version of the construction techniques and planning arrangements to which the farmers were accustomed in the Western Cape. The Cape Dutch

traditions of building were adapted to suit the harsh climate and limited range of primitive building materials available in the interior regions of the country.

By about 1790, white settlement had spread to the banks of the Great Fish River, despite continual conflict with indigenous tribes. The first farmers in what is now the Cradock district, initially lived a nomadic life, and moved to greener pastures when necessary. Their earliest dwellings were therefore very modest, functional buildings, with mud from river banks and thatch from hillsides being the chief building materials used. Where good quality stone was readily available, this was used for foundations and walling. Due to the excellent insulating properties of these materials, and the use of very small window openings, they formed a protective shell against the elements.

Typical of the early trekboer's house, were the flat mud-packed roofs and mud-smearred walls, the symmetrical arrangement of windows about the front door, and the stone stoep. The buildings are simple, but immensely solid, displaying fine proportions which seem to be in perfect harmony with the surrounding landscape.

They are relatively long and narrow, with spans limited to about three or four metres due to the unavailability of timber in lengths greater than this at the time of construction. The plan layout typically consisted of one, two or three interleading rooms placed in a linear fashion, which formed the core for further expansion in years of more permanent settlement and increased prosperity.

These box-like buildings, unhindered by applied decoration, are extremely modest in expression. Wall surfaces were generally left rough and unplastered and this, together with the flat roofs made of packed soil, lends them a particular ap-

pearance, warm in colour and rich in texture. The clarity of their pure forms, make them contextually appropriate in the vast horizontality of the Karoo vlaktes.

The Double-Pitched Cottage

This building form existed in the Cradock area from the early nineteenth century and is characterised by a simple rectangular form capped by a steeply-pitched roof, usually covered with thatch. The change from flat roof to pitched roof occurred gradually as the farmers felt that their settlement in the area was more permanent. Earlier buildings of the type are reminiscent of the simplified Cape Dutch style until after the arrival of the English settlers in Algoa Bay in 1820, when the buildings acquired a more English character in detailing and construction materials used.

They were usually either rectangular or T-shaped in plan, with extensions being made along the length of the building, and they remained fairly simple in layout until about 1860, when corrugated iron became widely available in the country. The introduction of this new material, which was relatively cheap, allowed the house to develop in a unique way. Additional rooms could now be added onto the core of the house in the form of lean-to's, and the "afdak" was soon taken to the extreme, with some extremely complex forms resulting.

Another important consequence of the arrival of corrugated iron sheeting was the widespread addition of verandahs onto existing farmhouses. This proved to be an effective architectural response to the harsh climatic conditions in the Karoo, and served to shield the house from direct weather. Most were supported on slender columns of turned wood, and almost every historic farmhouse in the district acquired this addition. Only a few examples of elaborate timber fretwork are to be found in the district though, as the verandahs in the Cradock district are generally very simple in character.

Typically the double-pitched cottages have whitewashed walls, with painted timber window shutters to keep out the heat. Like the trekboer cottages, they are very modest in character, with a symmetrical front facade and stone stoep being typical features. Currently there are about 105 farmhouses of this type remaining in the district.

Pitched roofs consisted of rough poles or trusses supporting rafters and purlins, which were covered with thatch, but the space formed by the roof structure was never used as a habitable room. Instead it served as storage space for grain, biltong, dried fruit and household goods, and access to it was gained in one of the end gable walls by means of a ladder which could be removed when not in use. Later a permanent stone staircase was built onto the end gable wall, and this loft door and staircase are typical features of the farmhouse type.

It has already been mentioned that those farmhouses built in the district after 1820 acquired an English character, and many were built in the English tradition, using stone which was locally quarried. These vaguely resemble the double-storied farmhouses of the Albany district, but only single-storied examples are to be found in the Cradock district. When the walls were not constructed of

stone, they were built using home-made bricks of mud.

The Victorian/Edwardian Farmhouse

This farmhouse type differs greatly from the earlier pioneers' houses in many respects, including massing, size, building materials used, as well as construction techniques. The Victorian and Edwardian houses are characterised by a square or rectangular plan, an increased complexity in plan form and expression, hipped roofs, asymmetry, as well as the employment of purely decorative architectural features. Approximately 150 farmhouses of this kind are to be found in the Cradock district, with good examples on the farms Pauletta, Groenkloof and Groothoek.

Domestic buildings built during the Victorian period, whether rural or urban, large or small, were built according to standard plans, unlike the earlier dwellings which had been built directly according to the needs of the farmer and his family. From about 1840 the most typical plan was a simple symmetrical square, with the introduction of the full verandah on the side of the house occurring from about 1850.

This square plan is much more compact than its linear predecessors, and the arrangement of the internal spaces differ greatly from these too. The main reception rooms were always designated to the front of the house, with the kitchen and other utilitarian spaces placed at the back, appearance having been of utmost importance in the Victorian period.

The plan remained relatively simple until about 1870, when more elaborate and asymmetrical forms emerged, due mainly to improved technology, higher standards of living, as well as the introduction of more modern building materials, such as corrugated iron. An increasing complexity of roofspace resulted, with bay windows interrupting wall surfaces, and verandahs wrapping around corners.

The expression of these farmhouses also changed according to developments in architectural style. During the late Georgian period, buildings remained relatively simple in character, and door and window openings were accentuated with plaster mouldings. But during the height of the Victorian period, these buildings began to conform in aesthetics to the ideals and ideas which were the product of a very materialistic age. Decorative fanlights, trellises, windows, doors and bay windows became the order of the day, but in the rural areas of the district these remained modest in character, with most Victorian farmhouses in the Cradock district having simple facades pierced by large sash windows, their main decorative feature being the verandah. The farmhouse of Doornrivier has a fine timber verandah, which is still in good condition.

Only one example of a cast iron verandah is to be found in the district, and this occurs on the farm Jakkalsfontein. Timber was more commonly used as it was not as heavy to transport over long distances, and therefore less expensive.

The Current Situation

It can thus be seen that a large number of fine old

farmhouses exist in the Cradock area, as is surely the case in other parts of the Karoo region. These are examples of an indigenous vernacular architecture which makes use of inventive construction methods and in many cases displays fine craftsmanship. But, as has already been mentioned, the building type is in danger of disappearance through neglect and abandonment. In order to quantify this situation, an architectural survey of the Cradock rural district was conducted during 1992, in which every old farm building built in the district before 1910 was photographed and documented in terms of plan form, external appearance, its overall condition and present use, and general architectural value.

An extensive record of these buildings was thus compiled, and the survey revealed startling statistics: it was found that, of the 250 historic farmhouses of architectural merit in the Cradock district, approximately 67 percent of these were no longer being used as farmhouses, and were either completely unutilized or being used as stores for fodder, farming equipment, etc. A total of 35 farmhouses in the district were identified as being of significant architectural and historic importance, and hence worthy of conservation. But sadly, a third of these were in a poor or below-average condition.

Another noticeable result of the survey was that almost every single historic farmhouse in the district had been altered or modernised in some way, and consequently the historic character of many old buildings had been lost through indiscriminate alterations. In many cases, houses have been altered to such a degree that only the thickness of internal walls provides a clue as to the age of the original structure.

As new materials have become available and fashionable (with the added appeal of requiring less maintenance), these have replaced the materials originally used in the buildings' construction. The result is often an incongruous juxtaposition of new and old, with galvanised steel framed windows and aluminium sliding doors being incorporated into buildings that once relied on the symmetry and careful proportioning of openings for visual delight. These old ladies have been stripped of their original charm and plastered with a make-up which does not flatter them.

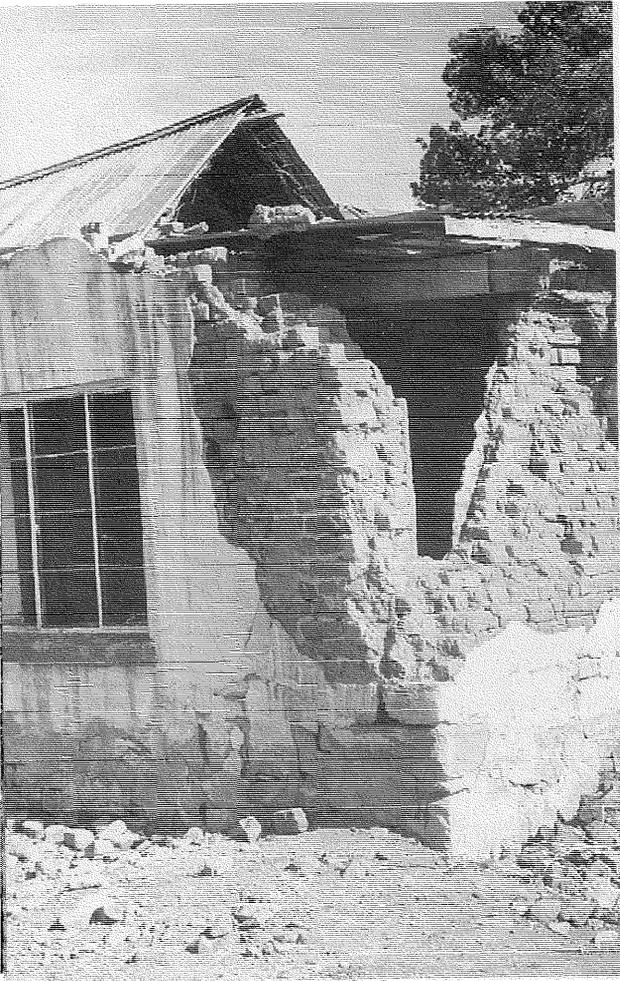
Why?

In order to come up with possible solutions to

THE VICTORIAN/ EDWARDIAN FARMHOUSE:

The farmhouse on Groothoek, pictured here, reflects the growing architectural complexity compared with the houses of earlier pioneers





NEGLECTED AND ABANDONED:

Almost every single historic farmhouse in the Cradock district has been altered or modernised, and a great number are in a poor or below-average condition, like this decaying farmhouse on Fairview

these conservation problems, it was felt that the causes of the situation first had to be clearly identified and a questionnaire survey was conducted in which the large majority of the farm-owners in the district were interviewed. This was done with the aim of identifying any specific trends or attitudes which may be responsible for the neglect and abandonment of the historic farm buildings in the area. Numerous concerns became evident, a few of which will be outlined below.

On the positive side, it was found that the vast majority of farmers interviewed are very proud of the historic

farmhouses which they own, and they generally indicated a strong emotional attachment to the area. Approximately 90 percent intend leaving their farms to their offspring, thereby hopefully ensuring the continued use of those buildings which are currently occupied.

On the other hand, a large number of these farm-owners expressed feelings of political insecurity as regards their future on the land, and were therefore hesitant to invest too much capital in the maintenance of buildings which they may not make use of in the future.

But quite clearly the biggest single factor responsible for the decay of the historic farmhouses is that of economic stagnation in the district. As the farmers move away from the area, their farms are bought up by the larger, more established farmers, who already own more than one farmhouse. They have no need for extra accommodation, and the buildings are then used as stores. In cases where the dwellings are not used at all, it is not long before they are occupied by unemployed vagrants, who usually strip the buildings of all timberwork and metal sheeting. The consequences of this are obvious – the shell of the house is just left to decay, or the farmer chooses to demolish it.

At face value it would therefore seem as though the farm owners do not realise the need for architectural conservation in their district, but the questionnaire survey disproved this. It became clearly evident that most feel very strongly in favour of the preservation of their heritage – in fact, about 97 percent of those farmers interviewed feel that the conservation of these historic buildings is an urgent necessity. However, either they lack the funds to do so, or they have no incentive.

Being unable to find suitable tenants for their buildings, farmers feel that their money can be

spent elsewhere, as tourism is largely underdeveloped in the rural areas of the district. This is possibly due to the fact that most of the abandoned farmhouses are situated in very remote areas, with no water, no power and poor access routes, and a large capital input would be required to make use of the buildings as guest houses, craft centres, etc.

Another aspect worthy of consideration is the fact that, although the farm owners themselves are in favour of conserving the old farmhouse, only a small sector of the overall population in the district are aware of the cultural importance of these buildings. The majority of rural dwellers (not necessarily farm owners) do not identify with the history attached to them, and are therefore relatively insensitive to any conservation efforts. It was found that in those areas where farmers have encouraged their farm labourers to make use of the abandoned farmhouses for accommodation, these have invariably been damaged either by fire or neglect.

As regards the problem of insensitive alterations, there exists no current local legislation which either monitors or has any control over the aesthetic nature of alterations to the historic farmhouses. And it was also found that, although the farmers appreciate their cultural and architectural heritage, they are generally uneducated in terms of the buildings which they have inherited. They are not even aware of the intrusive nature of their modernisations, and most have little or no knowledge in the sphere of architectural conservation. To compound the problem, there is not one qualified architect in the entire district who could possibly render assistance in this regard.

It is therefore clear that the continued existence of the the historic farmhouses in the Cradock district, as well as those in many other Karoo regions, is being threatened by a large number of diverse factors. It is also evident that this process of destruction is seen to be worsening as time goes by, and a similar survey undertaken in a few years time could reveal frightening statistics.

These buildings are obviously in need of special and urgent attention, and care should be taken to initiate action which would be appropriate to the area, the buildings and the folk who inhabit them. It is the author's opinion that the historic farmhouses of the Karoo region cannot be preserved solely through tourism (which has so often proven to be the saviour of our architectural heritage) but rather that any success in conserving these buildings be based on broad community involvement and genuine concern, which can be fostered through education rather than economic incentive alone.

An intensive programme of education and awareness should thus be embarked upon as a matter of urgency, one which should involve the entire farming community. It is of the utmost importance that conservation is not merely implemented for its own sake, but that it benefit the community both economically and culturally, while preserving a quality of life and lifestyle so precious to the Karoo. ■

Vergelegen: a perfect blend of past and present

When governor Willem Adriaan van der Stel established his residence in the Cape in 1700, he named it Vergelegen (literally, “Far Away”). And with good reason: It was situated a full day’s ride from Cape Town, which, at the close of the 17th century, was little more than a refreshment station for the VOC ships en route to the Far East.

THE REASON FOR THIS REMOTE SETTING AT the foot of the Hottentots Holland mountains for his 400 morgen estate, is self-evident: It was, as indeed it still remains, one of the loveliest of the Cape valleys.

Its scenic splendour has not diminished with the passage of time – even though Vergelegen is now little more than a 30 minute drive from Cape Town. Today, majestic camphor trees (now national monuments), the ruins of a mill on the banks of the Lourens River, and the famous octagonal garden still bear testimony to the former gubernatorial estate.

Vergelegen was purchased by Anglo American Farms (Amfarms) in 1987. As a result of the considerable investment in the estate by Amfarms, Vergelegen, with its beautifully restored house and octagonal winery, is once again a fully functional estate, commanding a presence at least as significant as it must have been in Van der Stel’s time and enticing some 50 000 visitors and tourists annually to experience its splendour.

It is perhaps the mystery which has always surrounded this magnificent homestead at Vergelegen which makes the house so fascinating. Described during its history as alternately ostentatious or desecrated and dilapidated, the homestead has undergone many changes since it was originally built by Willem Adriaan van der Stel, the son of Governor Simon van der Stel who founded the famous Groot Constantia estate in the Cape.

Granted to Willem Adriaan by Deed of Grant, signed by visiting Commissioner Valckenier on 1 February 1700, the estate and its buildings have been a source of great interest since that time.

The younger Van der Stel was a man of divergent interests and besides building the beautiful homestead, a corn mill and other subsidiary buildings, he transformed the uncultivated land into a veritable paradise. He planted vines and, after six years, had half a million vinestocks; he laid out fruit orchards and orange groves; he planted camphors and oaks; he established eighteen cattle stations with 1 000 cattle and 1 800 sheep. He made reservoirs, dug irrigation canals and controlled the Lourens River.

In one of the earliest known descriptions of the house, in 1705 the Reverend Francois Valentijn commented “...I viewed this lovely homestead, around which was an eight-sided, ornamental, high and thick wall against the wild beasts. I found the gallery in the centre 80 feet long and 6 wide... This

lovely and unusually pleasant gallery was very airy and high, and on each side of it were 4 lovely rooms, and close to them on each side another 4, very neatly furnished, worthy to have been preserved forever because of their beauty and the great amount spent on them...”

Willem Adriaan was, however, in bitter dispute with Adam Tas and other Free Burghers. Finally his enemies triumphed and the directors of the Dutch East India Company, in a letter dated 30 October 1706, ignominiously dismissed him and ordered him to return to the Netherlands.

Whatever the verdict of history may be, in personal terms Willem Adriaan was a genius. His knowledge as a botanist, forester and horticulturist, the vision of his imagination and the scale on which he planned, contributed greatly to the agricultural development of the Cape.

Sold and divided

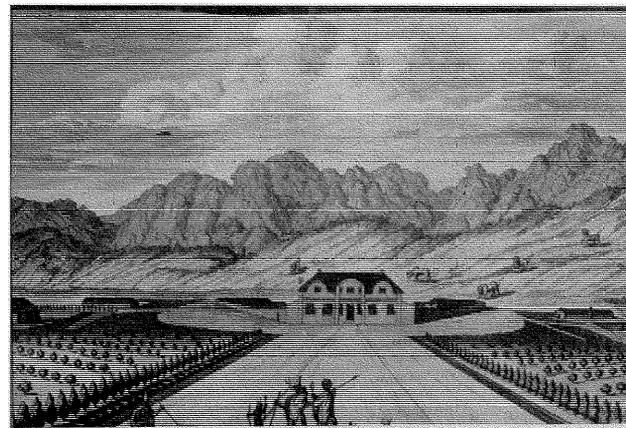
Three years later, on the implicit instructions of the Company, Vergelegen was sold and divided into four separate farms. The “large dwelling house” was ordered to be demolished. It seems unlikely that the order for the demolition of the homestead was fully complied with, although the fact that much rubble is built into the walls of the old section of the house, is taken as evidence that a part, at least, was knocked down. Guarding the front entrance of the homestead to this day are five magnificent camphor trees planted by Willem Adriaan – these trees were declared a National Monument in 1942. An oak tree, presumably planted at the same time as the camphor trees, also still graces the estate. It is thought to be the oldest surviving specimen in South Africa.

The property was to pass through several owners before Rear-Admiral Stravorinus visited the estate in 1774 when he described the dwelling house as a handsome edifice, the front of which faced east. This is yet another enigma in the changing face of Vergelegen’s homestead, as the current front entrance is from the west side where the magnificent camphor trees are planted.

The Theunissen family who owned the estate for more than a century from 1798 to 1899 by passing it from father to son, ensured that the

*Compiled by
Wilma de Bruin
free-lance journalist,
editor of Restorica*

*Vergelegen depicted by
Van der Stel in the
Korte Deductie*





DETAILS, ABOVE:

From garden sculpture to escutcheon plates – the attention is magnificent

vineyards flourished. In 1816 they built a new cellar which now houses the library. During their family's tenure the house had probably already acquired its present front gable, although the first Theunissen is credited with remoulding the end gables.

A period of decline

However, with its transference to Mr Samuel Kerr in 1901 the estate and the homestead in particular, entered a period of sad decline. While the extensive Kerr family led a busy social and outdoor life and Vergelegen became known for its parties and picnics, the modernisation which Samuel Kerr carried out on the house came close to vandalism. The old front windows of 60 panes of glass set in teak wood were replaced by plate glass and painted deal frames.

The original teak door was removed and a painted door installed and modern concrete steps replaced the old stone ones. Not only did he de-

A BAROQUE APPROACH:

The west façade in dappled sunlight

molish walls outside the house, but he also removed the magnificent teak and yellow-wood screen which divided the 'voor'- and 'agterkamer'.

Dorothea Fairbridge, author of several books on the Cape, summed up the Kerr alterations like this: "Down deep aisles of stately trees you drive to staring iron gates – gates painted white picked out with green; gates that would be appropriate enough to a modern villa in a suburb of Birmingham, or a factory at Salt River, or a garden in Jeppestown: they are new and spick-and-span and expensive."

The first restoration

Vergelegen was to regain its former splendour with the arrival of Lady Florence ("Florrie") Phillips and her mining magnate husband, Sir Lionel. A patron of the arts, a lady of great style and impeccable taste she set about restoring the old homestead which at that stage was described as "almost an uninhabitable ruin".

The untimely demise of her first architect, Solomon, led to the appointment of Percy Walgate, a protégé of Sir Herbert Baker, to restore, refurbish and extend the homestead. With his help, she tirelessly researched Cape Dutch architecture before undertaking the restoration of Vergelegen. No fewer than 195 sketches were produced by Wallgate between November 1922 and September 1923.

The front door and windows altered by Samuel Kerr were restored to the original and the four main rooms opened up. To the annoyance of some of the older inhabitants of Somerset West, Lady Phillips added two modern wings to the house: one accommodating the bedrooms, and the other the service area. These additions were in fact extremely carefully executed and blend in very harmoniously with the old part of the house. Little competition for the main H ends and fronts thus



occurs. The linking areas between the central H and the wings were roofed with plastered concrete slabs.

The gable on the east side of the house facing the octagonal garden had largely disintegrated and the present, rather ornate gable, was copied from the old Pastorie in Paarl.

The original teak and yellow-wood screen removed by Samuel Kerr was recovered from the attic and carefully re-installed in its rightful place.

During the restoration, traces of the original octagonal wall were discovered and the present wall rebuilt on the old foundations.

The old footbridge was replaced by a structure wide enough to accommodate motor traffic, roads were constructed and dams built. Lady Phillips decided to remove all the vineyards, which she replaced with mixed agriculture.

Her attention to detail was daunting but the results are still visible in the homestead today. She brought to Vergelegen many of her priceless works of art and magnificent furniture gathered over the years and previously housed at Tylney Hall in Hampshire and Villa Arcadia in Johannesburg. The interiors of the house were a fine showplace for all these treasures.

In addition to the work done to the main homestead, the old wine cellar, built in 1816, was converted into a library to house Sir Lionel's famous collection of books, while the Bayeux tapestries were hung in the adjoining room.

To accommodate the constant stream of visitors to Vergelegen, two outbuildings adjacent to the main homestead were converted into guest cottages. Among the frequent visitors to Vergelegen those days, were General and "ouma" Smuts, the Governor General, the Earl of Athlone and his wife, Lady Alice. Lady Phillips also received Edwina Lady Mountbatten during her visit to the Cape.

The Barlow years

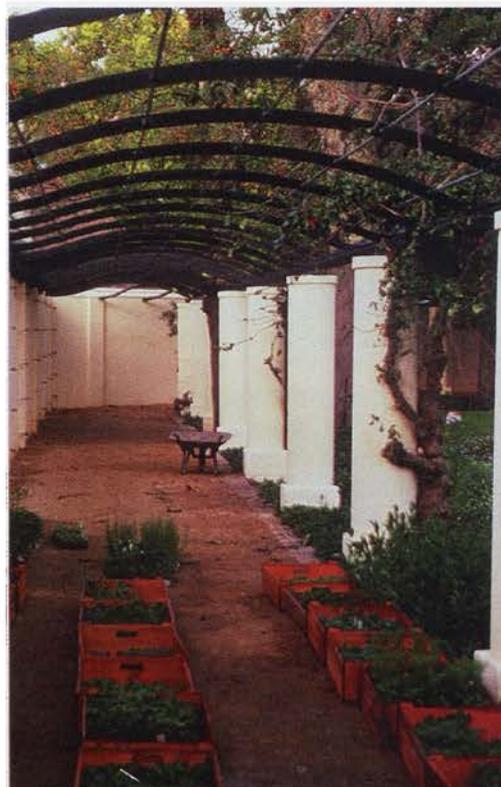
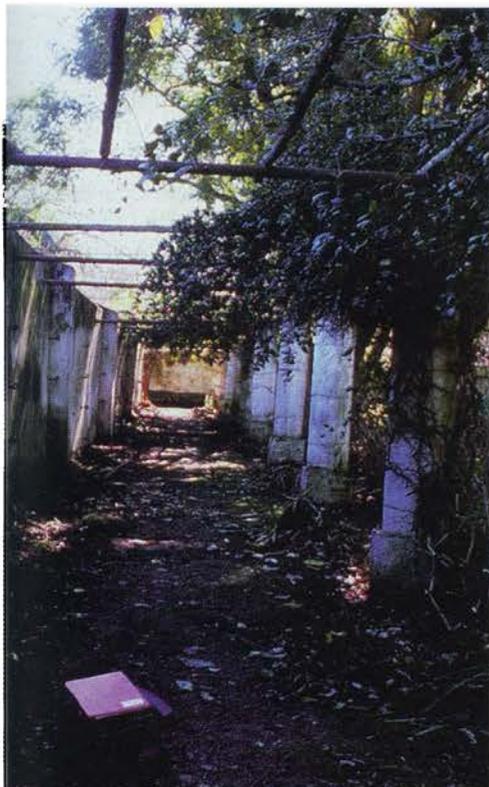
Upon the death of Lady Phillips in 1940 the estate passed once more into caring hands when in early 1941 it was purchased by Mr Charles "Punch" Barlow. In the years prior to "Florrie's" death, the estate had begun to decline and the Barlows needed to do a great deal of work to restore the gardens, grounds and the homestead. Mrs Cynthia Barlow undertook this task with the help of the gardener Hanson, who was again persuaded to return to Vergelegen and the garden became a showpiece once more.

Few alterations were carried out to the house and, as well as furnishing the house with many pieces purchased from the Phillips sale, Mrs Barlow added her own collection of art and silver.

The Barlows also resumed farming operations at Vergelegen and began planting vines on a small scale, the last of which were pulled out in 1962.

EXPERTLY AND LOVINGLY RESTORED:

A dining room, warmly lit by sunlight; below, the octagon garden ambulatory pergola before and after redesign and restoration; the East façade



After their prize Jersey herd was all but wiped out by eating poisoned dairy meal, the Barlows concentrated on fruit farming.

During the royal tour of South Africa in 1947, Peter Townsend told King George VI and Queen Elizabeth of the “magically beautiful place” where he rode every morning and they asked to be taken to see it in private. They were so overcome by its loveliness that Townsend recorded “Never did I hear Their Majesties express such pleasure”.

“Punch” Barlow’s son, Tom, took over the running of the farm in 1966. He replaced the Jersey herd with Frieslands, which provided milk for distribution in the Hottentots Holland area.

Amfarms and the latest restoration

The purchasing of Vergelegen by Amfarms in 1987 was welcomed by conservationists and environmentalists alike, as Amfarm’s objective was, and still is, to farm the estate and thus preserve this rural jewel for posterity.

In 1988 the Cape Town architects Rennie and Goddard were appointed to advise on redevelopment and restoration, in particular, of the core historic area and major buildings. Systematic measuring up of all the fabric was undertaken immediately and dovetailed with a full cadastral survey. Extensive research and planning followed and restoration and adaptation occurred mainly during 1991 and 1992.

The substantial and historically remarkable 1920’s remodelling by Percy Walgate had survived relatively unscathed with minor intrusive departures amidst the overgrowth, natural wear and tear of seventy years and the marks of changing ownership.

During the restoration, archaeological findings focussed on the Van der Stel records revealed most intriguing and extensive subsurface remains of the notoriously extravagant outbuildings beyond the central house. The more apparent features of the Arts and Crafts Walgate work on the latter strongly indicated architectural conservation worthiness.

All the thatched roofs were systematically stripped, repaired and redone with Albertinia reed. Various loft spaces were given “brandsolder” fire cutoff layers. Complete redecoration occurred throughout with colour and finish consistent with findings on site or of the period.

Paint scrapes showed that the interior of the main house had been replastered in the 1920’s. Significant traces of old finishes were, however, located and recorded for the time being as their extent did not appear to warrant exposure.

Services were extensively reviewed or reinstated including electrical, fire detection, fire prevention, security and communication systems and major water and power mains.

Much attention was given to the Walgate cottage work and to the wings flanking the house. The northern bedroom wing, which already had a boarded but little used attic, was re-planned to provide well appointed guest suites with bathrooms re-using the period fixtures retrieved on site.

Vergelegen camphor, teak, yellow-wood, klompie bricks, Delft tiles, brass fittings, ironmongery, old baths and basins were typically scheduled and

incorporated afresh. The interior as a whole was carefully refurnished and refitted similarly.

Illustrious guests

The guest suites are used to continue the tradition at Vergelegen over its long history of providing hospitality for some of the Cape’s most illustrious visitors, including Baron Eric de Rothschild of Chateau Lafite, Prince Bernard of the Netherlands, Sir Edmund Hillary, Lord Sainsbury and President Nelson Mandela, who was most interested in the historic camphor trees and requested that he be photographed next to one of the trees.

On the southern side modernised kitchen spaces and caretaker accommodation were integrated to cater for new usage. The nearby chauffeur’s and garden cottages were also renovated similarly for present day needs and the old Phillip’s cellar library gained modest toilets and a kitchenette. The relatively recent stable complex was also liberally extended to provide vitally necessary visitor reception spaces for the opening of the estate to the general public.

The setting was enhanced by the removal on the west of a vast modern concrete walled enclosure which competed with the octagonal garden. Several elderly lengths of the latter were notched and jacked upright before plastering.

The octagon also received a decorative wrought iron pergola and various railings and entry doors and gates. Numerous other touches and adjustments to features occurred.

Much of the conservation work done, remains camouflaged beneath the surface being judiciously introduced to conform and rejuvenate.

To blend into the landscape of Vergelegen and to link it to the homestead garden, architects Associates of Paris designed the winery on a principally octagonal plan. Typical Cape features like a white exterior, farmyard walls, small-paned windows and doors of dark wood, are carefully woven into the classically based international design.

The impressive roof garden provides a spectacular 360 degree view of False Bay, Table Mountain, Cape Town, Helderberg and Hottentots Holland range.

As far as the eye can see, Vergelegen Estate gives tremendous pleasure: its historic camphor trees and octagonal garden, the stately homestead, and the fertile valley where the fruit trees, vegetables and fine grape vines grow. The added ingredient is the 20th century technological expertise which harnesses the land and produces exceptional crops. The heritage remains inexorably rooted in the estate.

Vergelegen Estate has developed a unique culture during its long history. It is embodied in physical properties, in its people and in the more aesthetic traditions handed down over the last three hundred years. Amfarms has taken cognizance of all these fine qualities in its programme for the future of Vergelegen.

It is indeed a rare place where the visitor can begin a progressive discovery into a world that harmonizes the past and present, where an air of dreaminess pervades, and where synergy between man and his bountiful environment is accomplished. ■

Is there a future for our past?

One of the more encouraging consequences of the twentieth century obsession with "progress" is a growing concern about our past: with what we have come to look upon as our heritage. As the term "heritage" is broad enough to encompass the complete legacy of past culture, however, it is confined here to those elements of the physical environment – both natural and man-made – that are deserving our special attention.

WE ARE FORTUNATE THAT THE CASE FOR comprehensive planning – planning which takes proper account of conservation – has already been successfully argued and that good progress has been reported in several towns and cities. Inevitably, though, there are differences in interpretation and implementation, particularly when pressure for conservation threatens to block much-needed new development. But the lesson is at last being learnt that conflict can to a large extent be averted by planning which incorporates both conservation and new development in a satisfactory balance, to the benefit of all concerned.

The initial and urgent requirement for the planning model of the future is a record of our past – a listing of places, precincts and individual buildings of importance. Until this is done, followed by cataloguing in accordance with established criteria, we have no firm basis upon which decisions can be made. The inventory should be nation-wide and the range of items it includes, should be subject to very careful deliberation for, in doing so, we are taking stock of a heritage that will need to have meaning to and evoke a response from all South Africans. It is encouraging that, in the absence of a survey of the whole country, some cities have begun listing on their own initiative, for each of these programmes helps contribute to a growing body of invaluable information.

Creative Strategies

Together with this data comes the need for creative strategies for the management and implementation of conservation. Concern for the preservation of fine old buildings was, until quite recently, confined to small groups with an interest in antiquity. Today there is a growing awareness of the value of judicious conservation both in a cultural and fiscal sense, and most responsible public authorities are committed to policies of development which take proper account of the historically significant buildings and areas under their control.

For those who remain unconvinced by the educational, cultural and aesthetic arguments, the financial benefits of conservation are usually sufficient to tip the scales. The growth of tourism as a source of revenue is, increasingly, affecting the planning of cities and, in a limited market, those cities which succeed in providing the major tourist drawcards, are those that benefit most. We do not need travel consultants to tell us about the attraction of historic precincts, and those of us who travel will know where the greatest concentration of visitors occurs.

If people are becoming more conservation con-

scious and if, despite notable lapses, South Africa is taking greater care of its heritage, is there really any cause for concern about the future?

Future

The answer to this depends of course on what kind of future we can expect. Also, speculation on that subject requires strong nerves and a vivid imagination. Perhaps we should examine the conservation of our heritage in the context of the two simplistic options postulated by analysts of the South African political scene: the one characterised by growing social unrest fuelled by disputes surrounding employment, housing and welfare, and resulting in conflict which inhibits investment and tourism; the other a more orderly and controlled evolution towards a liberal democracy within an expanding free market economy.

The first scenario is analogous with the changes we have witnessed elsewhere on this continent and that prognosis is not encouraging. Post-independence or internecine conflicts are frequently characterised by upheavals which severely affect agricultural and industrial production processes, putting great strain on the economic stability of nations. Hand in hand with this decline goes the neglect of the heritage which becomes an unaffordable luxury.

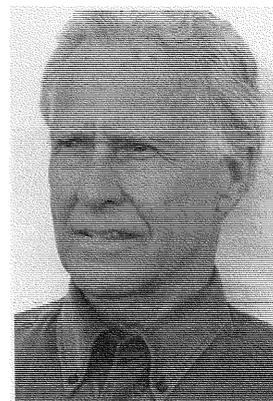
There are, also, more sudden and dramatic ways in which a heritage can disappear. Conflict, particularly urban conflict, is devastating and the scars of street-combat fighting never heal. Then too a tragic recent case has been the systematic destruction of magnificent Dubrovnik by bombing.

Symbols

In major shifts of power, symbols of the former regime are seen as fair game, whether they be the decapitated marbles of classical Greece, the erasure of the symbols of Imperial rule here and elsewhere, or the more recent removal of a statue in Bloemfontein.

With the passing of time reason prevails, and the surviving legacies of the former rulers are annexed into the collective culture of the new order. Politically acceptable uses are found for the monuments of past oppression and the tourists of the world come to pay homage. Notable examples are the Emperor's palace in Beijing, now a monument to the workers who laboured on its construction, and the priceless treasures of the Hermitage that have attracted so many thousands of visitors from the west.

This is the lesson of history. The important fact remains that rapid or violent political change does



Revel Fox
Cape Town architect



POLITICALLY ACCEPTABLE USES

are found for monuments of past oppression and the tourists of the world come to pay homage. A notable example is the Emperor's palace in Beijing, now a monument to the workers who laboured on its construction...

not, on balance, favour the conditions necessary for cultural preservation. The situation is exacerbated where the new society battles for economic survival: land reforms are often insensitive to the appeals of ecologists, while concern with the relics of people long dead diminishes when the living have no bread.

Foresight

In the face of this scenario, it is important that we in South Africa apply wisdom and foresight to avert that grim prospect of ruin and decay. And so, of course, the aim of everyone concerned with conservation should be to encourage a process of evolutionary change leading towards a vigorously expanding economy – for it is this option that will give our heritage its best chance.

It is not sufficient, however, to speak of conservation without defining our parameters: what in our society needs to be conserved and of what real value will it be to the South Africans of the future?

Conservation is subjective. We conserve things we consider to be rare, old, of special quality or simply those which we associate with important people or events. Naturally enough, items singled out for special treatment are those perceived as significant in the opinion of those in authority and their advisors. If we are to address ourselves honestly to the question of a multicultural heritage, however, we all have to broaden our horizons. Where political rights are truly representative, our heritage must be representative too. Only with a universally accommodating 'cultural package' can we hope to achieve mutual respect for the relics of the past. Only a truly representative conservation programme can reflect our newly defined national heritage.

Many Cultures

It would be misleading to suggest that in the past our monuments and memorials have entirely failed to include the many cultures that our nation comprises. Cape Muslims have enriched our society and this legacy has been studied and recorded; their sacred places have been protected and their urban settlements documented and restored. A fine tradition of Hindu temples in South Africa has been carefully measured and recorded and many of them are now protected buildings. The rock paintings of the San Bushmen, although inadequately protected, have been systematically measured and

photographed.

Much pioneering work has been done on recording the ephemeral architecture and decoration of many rural black people, and their vernacular building is recognized as a valued and important part of our architectural heritage.

The above examples indicate that some attention has been given to broadening the base of our recorded heritage. Past efforts can in no way, however, be seen as reflecting adequately the concerns of all South Africans. To achieve true cultural representation, we know that our history books will have to be rewritten. People, places and events with special significance to the different groups in our society will have to be identified and there will be a need for a new category of monuments to record the memories of a different past. Only then will we all have the benefit of a shared culture – a culture consisting of the harmonious intermingling of all its parts. As President Mandela puts it: South Africans are now "one nation, many cultures".

Cities

There can be no doubt that it is in our cities that the problems will be most acute and strategies to resolve them most important. They are also the places which have traditionally received the immigration of the rural poor who, in time, have become urbanised and acculturised.

Where immigration is slow, the city absorbs the increase and the process continues without stress. If growth is too rapid, the consequences may be similar to those which have been observed in places like Mexico City, Sao Paulo, Calcutta or Lagos. In a city under great pressure, priorities change to crisis management and basic survival. It is in such a society that the preservation of important landmarks becomes impossible and they gradually disappear.

Fortunately, our urban areas are in a far stronger position than many of the impoverished and overrun examples in North Africa, Asia and South America and, more importantly, we do still have the time to avert the chaos that has overtaken many other urban environments. We do have the skills and the capability to plan our cities in such a way as to accommodate rapid growth without turning them into massive urban slums.

A question uppermost in conservation-minded circles, is how cities balance the challenges of growth and change with the need to conserve the urban environment. The simple answer is by the generation of income. If the growing numbers of semi-skilled and unskilled persons converging on cities cannot somehow be employed, the problem becomes more acute. If on the other hand, the machinery of reconstruction and development moves smoothly into gear in massive labour intensive programmes, many will find a means of survival.

Without the underpinning of viable economic activity, no city can sustain itself; but if development occurs and if its implementation is astutely managed, many cities will prosper.

Ground Rules

In the making of the new cities or parts of cities there are some important ground rules. The first is that most of the guidelines and conventions that

have governed the development of cities in the past, will need to be thrown away. The second is that plans will need to be devised to make urban life comfortable for people without two motor cars or large suburban homes. If cities can be planned to satisfactorily accommodate children, the aged and the poor, they will work well for everyone else. These are not idealised fantasies; models for such cities have been developed and successful examples do exist.

What can no longer be tolerated are the divided cities that have been endured for so long. This does not refer only to the cities of our apartheid past, but to a much more general pattern characterised by concentrations of privilege and affluence surrounded by the teeming masses of squalor and poverty. Nothing will completely level the standards of living in society but it must be the human conditions of the least privileged that become the gauge for acceptable urban life.

We know that in providing shelter for the urban poor, many compromises will be made and temporary and transient accommodation will inevitably occur. The key is to plan human settlements that have built into them the preconditions and the opportunities to upgrade themselves into decent civic environments – and that is a present possibility.

In doing so, careful consideration should be given to the appropriate architectural and planning statements made by the more permanent elements in the urban matrix that constitute public domain. Buildings for health, education, welfare and administration should not be shoddy or below standard, but form the nuclei of a worthy urbanity. Perhaps they should be the symbols of our time that can become the monuments of the future. In the scramble to build shelters for the homeless, one must be careful not to consign future generations to the inevitability of an irredeemable shun.

Tourism

As tourism will stand alone as the biggest producer of income and supplier of jobs, it deserves close attention in all planning for the future. There are those who say that neither squalor, nor street crime nor civil unrest has depleted the flow of tourists to Cairo, Athens or Calcutta. In fact tourism is most sensitive to local influences, even when the greatest human legacies are involved.

Here at home these issues must and can be better resolved. Tourist destinations must be considered holistically, and the experience of visitors as a continuous and carefully planned process. Any hitch or dislocation along that line will diminish the experience and inhibit the flow. In terms of planning conservation, objects of

worth must be protected not only in themselves but in their context. Where possible, groupings and precincts which establish pockets of special experience must be established to create really attractive tourist destinations.

Perhaps the last and most important message is that a means must be found whereby buildings and places of note can sustain themselves economically. One example worth examining, is the Victoria and Alfred Waterfront. An under-utilised, semi-derelict dock, an uncompromising maritime working environment without great architectural showpieces has been turned, by means of careful conservation and economic planning, into an important tourist attraction. It has changed Cape Town and put it a notch or two higher on the world list of good places to visit.

There was no magic formula, but a few important principles were applied. Thorough archaeological and historical research was carried out and careful guidelines laid down to enhance, enrich and complement the old by sympathetic and sensitive development of the new. Appropriate landscape planning and planting was implemented. Elements of the working harbour were retained and encouraged to provide life and activity for visitors. The management devised a carefully planned programme of public entertainment and finally a very concerned attempt was made to handle the endemic problems of security and the safety of individuals.

None of these endeavours is out of range or extraordinary. It was well planned, well researched and supported by people of good judgement. It is a model to reflect on.

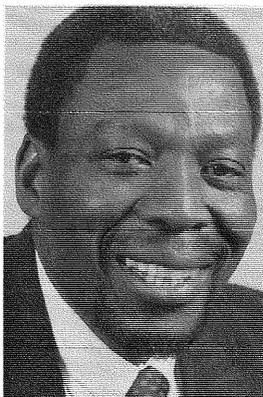
In conclusion a short message: As we move with hope into the future, we must above all, protect and cherish that which is significant in the cultures of all our people and pass that legacy intact on to the children of the new society. If we are to be the responsible custodians of a fragile environment and an irreplaceable heritage, we must bequeath it to our descendants intact. It should be neither diminished or desecrated, but fuller and richer than when we inherited it. ■

A MEANS MUST BE FOUND whereby buildings and places of note can sustain themselves economically. One example worth examining is the Victoria & Alfred Waterfront in Cape Town



To be... or not to be

While the course for a future arts and cultural policy in a democratic South Africa is presently being debated and plotted by interested parties, stakeholders and task groups, Restorica approached a number of South Africans to give their personal views of heritage conservation in a democratic South Africa.



Sej Motau

SEJ MOTAU, EXECUTIVE MANAGER, PUBLIC AFFAIRS:
 "The concept that man is in a perpetual state of becoming, seems to enjoy general acceptability. This implies a recognition of the dynamism and continuous development of the species. This also acknowledges that man has a history and a heritage from whence he evolves.

One can thus conclude that we are the sum total of our history and heritage. Included in this heritage, are our cultural artefacts such as our architecture and sculptures. In the same way that one cannot wish one's history away, South Africa needs to recognize this fact in addressing the issue of what is to become of these artefacts. Living in the past is not the way to go.

In present-day democratic South Africa, the underlying principles should be sensitivity and tolerance sustained by reconciliation and the ideal to forge a new nation. Once these principles are internalised, the way forward becomes markedly clearer.

Thus it becomes possible for us – as a nation – to understand and accept that we cannot continue to flaunt architectural structures that militate against the attainment of our ideal of building our new nation. We therefore have to come up with creative ways of preserving such artefacts.

One viable way is to pursue the practice of creating 'living monuments'. For instance, statues that may be deemed offensive by sections of our people, should be removed from 'public' places and located in these 'living monuments' as opposed to (dead) museums, where they can be on display for those who wish to view them.

In this way, South Africa will be able to retain all of its heritage intact for the edification of future generations. The natural synergies between tourism and conservation will find a place to grow and we might even make money while we are at it.

A last word: I cannot for the life of me understand why anyone would dedicate a slab of stone or marble as a monument to a language or to women! The simple fact is that every person who speaks that language is a 'living' monument to that tongue and every woman who walks this planet, is a living monument to womanhood.

Let us, please, be sensible about these things."

KHULU SIBIYA, NEWSPAPER EDITOR:
 "As a person who has travelled the width and breadth of the world extensively, I have often been fascinated by countries which have maintained and restored their historical heritage.

Go to France and there is the former King's residence (Marseilles), the Tale of Two Cities, etc. Britain boasts, among other places, the residences of George Bernard Shaw and William Shakespeare,

Buckingham Palace and the Church of England.

In Germany, Adolf Hitler's history is well documented, while the Berlin Wall, the reminder of the Second World War, is there for everybody to see.

In South Africa, we most certainly need to maintain and restore our history.

Robben Island indeed must be kept and restored as a stark reminder of what had happened to the leaders of this country in their quest for freedom and liberation.

Nelson Mandela's house in Soweto could be turned into a tourist attraction. It is from this four-roomed house that a great leader dreamed, planned and plotted the downfall of the powerful regime of the Afrikaner National Party.

The Shaka Kraal, birthplace and all that contributed to the strong Zulu warriors, have to be maintained and restored – a tourist's dream."

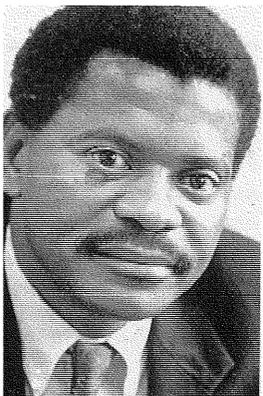
RIAH PHIYEGA, DIRECTOR: DEVELOPMENT, CHILD WELFARE:
 "Nation building and reconciliation are some of the primary ideals upheld by a government of National Unity. It is in this spirit that I believe one should approach the matter of conserving national symbols and heritage.

National symbols are a primary source of national identity. It is through such symbols that countries are able to display their identity and pride. In South Africa we find ourselves in a very unfortunate situation where nationalism was partially defined. As a nation we could not commonly identify with various national and cultural symbols. We therefore had an "us" and "theirs" approach to the issue.

In nation building we all strive to establish a sense of oneness. A primary building block for nation building is thus the need to create room for all of us in a new South Africa. A mutual accommodating process should therefore be allowed to evolve. Establishing unity of purpose is paramount.

It is essential to engage in an exercise of reviewing our national symbols – in order to accommodate a proper reflection of the history of our free country:

- Some of the statues should be removed in order to make room for other symbols in the process.
- In some situations, statues and symbols should remain, in this regard, additional new symbols should be added.
- New areas should be identified for the creation of new symbols.
- Demeaning and offensive symbols should be removed from public places to private museums for preservation of history.
- Display symbols of a free South Africa should be put up to facilitate nation building.



Khulu Sibiyi



Riah Phiyega

- Functional names vs political names for places should be considered.
- Correct African spelling for names eg. Moratele not Moreleta Park, Tshwenispoort not Chyeniispoort, Mafikeng not Mafekeng.
- Offensive names and symbols should go – eg. Kafferrivier, etc.
- Addressing people as “witch doctors” rather than traditional healers.
- Accommodating indigenous and original names; Gauteng (Johannesburg); Tswane (Pretoria), Polokwane (Pietersburg).
- Surely lobola should stay and be extended to other cultures if possible provided that it is not commercialised.
- We need to have a good reflection of South Africa’s comprehensive history.

I suggest that for the many pictures in parliament offices the establishment of a parliamentary museum be considered where pictures of all ex-leaders could be hanged.

- Pictures of the current State President should be openly put up in Parliament.
- There should be proper reflection of history, including that of deliberately forgotten African heroes.
- Chiefs should be restored to their proper status and be properly addressed”.

WELCOME MSOMI, PLAYWRIGHT:
 “The process of growth for a nation could not be fully realised without recognizing its cultural foundation. Cultural heritage is inextricably connected with the shaping of a nation’s direction, the structuring of character of a society and, above all, the bonding of the people.

The diversity of cultures in South Africa, makes it possible for us to tap into that rich heritage which has been brought about by foreign influences and which is now part of the South African experience.

When travelling to countries like Italy, one is fascinated by the architectural structures of St. Peter’s basilica, the fishing villages of Sorrento and the ancient buildings of Assisi. These structures create the character of the country and its people.

Likewise one is fascinated by the beautiful villages of Devon, in parts of Bristol, and old buildings like Westminster Abbey in London. The same applies when you visit the United States and see the Cathedral of St. John the Divine in New York, architectural structures in New England as well as Indian reserves in Arizona – all unique structures in their own right.

In South Africa we also need to preserve the character of what the South African nation is all about. We have such a rich mixture – from Venda, Sotho, Zulu, to the cultures from India and Portugal, brought to the country by these communities, and the beautiful Cape-Dutch homesteads in the Cape. We need to look at all these structures – you cannot say we will only consider this one and leave out the other. Let us appreciate the cultural heritage the other people have brought.

Schools should teach more about the South African history and the need for the preservation of heritage, because it is an inspiration, even to young people. The preservation of architectural structures

needs to be part of our history and needs to be included in the school curriculum.

Similarly, symbols and statues are part of history. Whether it was painful history or not. What is history is history. It is important for future generations to know exactly what happened. Calling for the destruction of Verwoerd’s statue, is not the way to go. At that time, he thought what he did was the right thing to do. When people focus on that part of history, they will understand how these things came about, that it was a mistake. Why try and put something under the carpet or destroy it? They will not destroy it. Because, if you do that, someone will come back at some point and commit the same mistake.”

FELICIA MABUZA-SUTTLE, TV PRESENTER:
 “I feel strongly about monuments. They are a symbol of pride and unification for a nation – from Washington DC with its statue of George Washington, to the Soviet Union with Stalin’s statue. Those are symbols that unified the Americans and people of the Soviet Union respectively. In New York, visitors are taken to the Statue of Liberty with pride, to see this woman professing that this is the land of freedom. This is what we need to maintain our history as well.

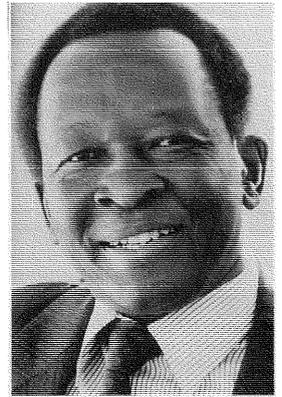
Symbols in South Africa, unfortunately, were symbols of oppression. The majority of the people tend to identify them as such. Whether we should change them or not, remains the question. All I can say, is that we need to rekindle the pride in a new South Africa of which all South Africans, especially the majority, should feel a part.

From symbols and monuments children learn about our wisdom as well as our stupidity. So, we have to figure out which symbols we want to keep to tell our children: this is your pride, this is your wisdom, the wisdom your parents were involved in, versus symbols of stupidity that will continue to make our children fight with each other the way we are fighting with each other right now.

Symbols and monuments make us dream of a nation we want the world to be proud of. I’m talking in terms of things like flags and national anthems. Look at the Americans when they sing their national anthem with that flag flying! That Star Spangled Banner is sung by all – from the jazz singers who jazz it up, to the church choir which will sing it with piety; from the youngest child to the oldest grandfather. That is what I’m looking forward to seeing in South Africa – to see the national anthems sung in that way.

I was listening to the Imilonji Kanti Choir of Soweto singing Die Stem. I never liked the national anthem until I heard them singing it. It was most beautiful. So, if we can start having the black choirs singing the Afrikaner-songs, and the Afrikaner singing the Zulu, Xhosa and Sotho songs – as many are already doing, we will start appreciating the diversity as opposed to us condemning our diversity.

I come from a family of Afrikaners, Shangaans and Tswanas. My mother was classified a Cape Coloured, so she sings Die Stem with passion, but I never liked the way she sang it. Similarly, she did not like the way in which we sang Nkosi Sikelel’ iAfrika. But now you can see the good in both.



Welcome Msomi



Felicia Mabuza-Suttle

That's what I would like to see South Africa do.

Martin Luther King's humble home in Atlanta is a tourist attraction – his clothes and the Bible he held the day he was killed, are there to be seen and appreciated. We go there and look at them with pride. You have little black children dreaming of becoming Martin Luther Kings. Likewise, Mandela's home in Soweto could not only become a tourist centre, but also a source of inspiration for the youth.

Buildings like the Parliament buildings and Union buildings are so beautiful, that I would be the last to say let's tear them down. But let us, somehow, instill a new pride in them. A new pride is already taking place. When you watch television and see a government of national unity sitting there, that already helps to eradicate the past.

We need to capitalize on that and use it in our renaming and rekindling of pride.

As I say, I would like us to remove symbols of the past that expose our stupidity. I just want to see a nation which our children are ultimately going to be proud of."

HANNES MEIRING, ARGITEK:

"As ek 'n voorkeurlys moes opstel van wat ek in Suid-Afrika die graagste bewaar sou wou sien, dan sou ek sonder huiwering al die oorblywende Karoodorpie bo-aan die lys plaas. Plekkies wat as gevolg van 'n gebrek aan ontwikkeling min of meer nog behoue gebly het en iets van daardie vervloë, tydlose en unieke Karoodorp-ambience adem..."

Plekke soos Aberdeen, Murraysburg, Middelburg, Richmond, Hanover, Colesberg, Fraserburg, Sutherland, Loxton, Carnarvon, Williston, Vosburg, Victoria-Wes en talle ander – het geweldige toerismepotensiaal: net soveel soos beroemde Griekse en Spaanse dorpie. Maar dan moet verdere verwoesting NOU gestaak word.

Graaff-Reinet en Cradock het reeds plaaslik vir ons gewys hoe dit gedoen word! In die Nuwe Suid-Afrika moet daar 'n houding wees van 'give and take', soos oom Paul en Kerkplein 'n absolute eenheid vorm met die wonderlike integrasie van pragtige geskiedkundige geboue en witstinkhoutbome wat elke somer nog 'n bietjie mooier en groter vertoon. Hulle word daardeur 'n ononderhandelbare gegewe. Die Strijdomkop (op Strijdomplein – tussen Prinsloo-, Van der Walt-, Pretorius- en Kerkstraat) kan egter na my mening gerus na 'n lowerryke hoekie in die Burgerspark (tussen Jacob Maré-, Van der Walt-, Andriesstraat en Burgersparklaan) verskuif word.

Die swak nagebootste Oscar Niemeyr-Skulp (op Strijdomplein) kan dalk net die ideale akoestiese skerm bied vir 'n lekker lawaaierige 'African jazz band', wat dag en nag saam met Danie de Jager se Perdefontein en Lawaaiwater die kruheid van die vorige Strijdomplein vervang as 'African Square' – ons is mos almal Afrikaners in die Nuwe SA!"

LORRAINE HENDRIKS, RADIO-OMROEPER:

"Kultuur is idees, dit wil sê, gedeelde idees. Dit kan nie afgebaken word nie, maar is onderworpe aan verandering. In Suid-Afrika is die probleem

dikwels dat mense kultuur vanuit 'n ander oogpunt definieer. Hulle aanskou of sien dit wat nie kultuur is nie, as kultuur en aanvaar dit as eie aan hulle, maar vergeet dat ons in 'n gemengde samelewing leef en basies dieselfde dinge deel.

In enige organisasie heers 'n bepaalde kultuur. Ten einde suksesvol te wees, is daar drie voorvereistes:

- die kultuur moet eiesoortig wees,
- dit moet waardevol wees,
- dit moet nie gedupliseer kan word nie.

Dit is net daar waar ons die fout gaan maak in die Nuwe Suid-Afrika – om kultuur te dupliseer. Wat ons reeds in Suid-Afrika het, is seldsaam en waardevol. Suid-Afrika beskik oor verskillende kultuurgroepe, dus kan ons nie in alle eerlikheid sê ons het 'n kultuur van ons eie nie.

Suid-Afrika is so 'n mooi land met al sy monumente. As ons dit alles moet verwyder en dit met ander moet vervang, sal die land net nie meer dieselfde wees nie. Jy sal altyd onthou Verwoerd se beeld het tog dáár gestaan. Om sy beeld te verwyder, sal jou nie laat vergeet dat apartheid bestaan het nie. Hoekom kan ons nie vergeet en vergewe nie? Goed, apartheid het baie trane gebring, maar vandag kan 'n mens daarvoor lag. Vra jouself af of apartheid regtig nodig was. Swart en wit kon nie meng nie, maar vandag is ons gemeng. Dit is dinge waarvoor ons vandag kan lag, dit is ons geskiedenis waarvoor net Suid-Afrikaners met begrip kan praat.

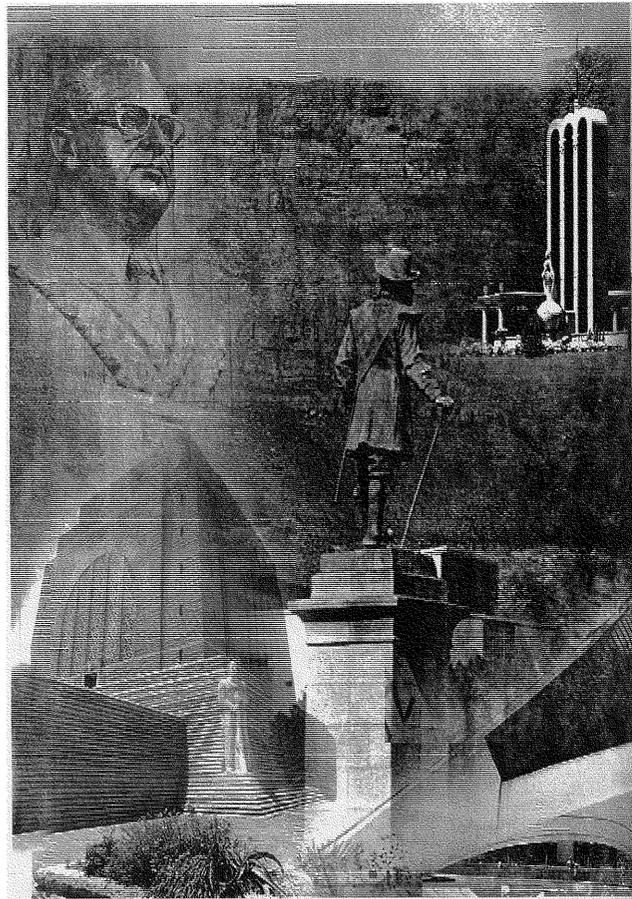
Daar is so baie dinge nodig in die land. Hoekom wil ons geld mors om beelde en plekname te verander? Moet ons nie liever daardie geld gebruik om mense se lewenstandaarde te verhoog nie? As ek eerlik moet wees, sou ek sê los die land soos dit is met Kafferboomstraat en al. My klein- en



Hannes Meiring



Lorraine Hendriks



agterkleinkinders moet hierdie dinge kan sien as ek vir hulle van die geskiedenis vertel.

Aangesien dit nou 'n Nuwe Suid-Afrika is, het daar outomaties 'n nuwe kultuur ontstaan. Maar as ons die ander groep se kultuur wil verwyder, en ons eie kultuur wil laat ontstaan, gaan daar weer net een kultuur wees. As ons sê ons is nou een nasie, laat die wêreld sien ons is een nasie.

Sit vir my oom F.W. de Klerk en Ra Nelson Mandela se beelde langs mekaar. Dan het ons 'n Suid-Afrikaanse kultuur wat jy net in Afrika sal vind. Daar sal altyd 'black and white' wees. Suid-Afrikaners, ons het almal seergekry. Om Suid-Afrika 'n beter land te maak, lag deur jou trane. Sien die mooi raak in wat gebeur het, in die verlede. Ons is almal maar net mense met foute..."

PROF. WILLIE ESTERHUYSE, HOOGLEERAAR IN FILOSOFIE: "Die geskiedenis van 'n land en sy mense, die vreugdes en pyn van daardie lande, sy hoogtes en dieptes, kan nooit net in woorde en in boeke vertel word nie. Dis 'n verhaal wat veral vertel word deur dit wat ons sigbaar nalaat; deur die spore wat ons bewaar; deur die talle simbole wat ons daar stel; deur dit wat ons uitsonder en spesiale aandag gee.

Dié dinge is gesamentlik die tekenskrif van 'n land en sy mense. En van dié tekenskrif kan daar afgelei word wie en wat 'n land en sy mense is. Wat ons alles bewaar, is eintlik 'n verhaal aangaande 'n land en sy mense. Dit vertel 'n storie van daardie land en sy mense.

Betekende dit nou dat alles en nog wat bewaar moet word? Dit sal onsinnig wees. Persoonlik hou ek van die woord 'bewing'. Want dit sê vir my dat ek moet weet watter soort waarde ek aan dinge

moet heg wanneer ek hulle wil bewaar. En hierdie waarde kan kultuurhistories wees. Dit kan ook politieke en ideologies wees. Dit kan esteties of eties wees. Dit kan selfs kombinasies wees. En omdat bewaring met waardes verband hou, moet mense ook vir bewaring opgevoed word. Dit moet nie aan toevallighede oorgelaat word nie.

Self het ek weinig erg aan bewaringswaardes wat bloot politieke en ideologies geïnspireer is. Ek sal byvoorbeeld nie my tyd en energie vermors om standbeelde van politici, soos wat hulle vasgemessel staan op plekke wat deur bewonderaars gekies is, te bewaar nie. Wat my betref, kan hulle verwyder word – na minder opsigtelike plekke of 'tuine van herinnering'. Laasgenoemde het wel die lastigheid dat dit in bedevaartsplekke vir klein politieke sektes kan ontlaar.

Ek sal ook nie veg vir die behoud van politici se name op geboue of langs strate nie. Name is nie noodwendig of vir altyd kernelemente in die verhaal van 'n land en sy mense nie. Daar word immers voortdurend aan die verhaal geskryf – en geïnterpreteer. Daarom kan name selfs kom en gaan.

Oor kultuurhistoriese geboue het ek 'n passie. Dis 'n tekenskrif wat geen beskaafde land kan ontbeer nie. En as ek aan Genadedal, Prins Albert en dele van Montagu dink, dan wil ek selfs dorpie vir bewaring uitsonder. Ek treur oor Distrik Ses – en nie hoofsaaklik om politieke redes nie. Die kultuurhistoriese katastrofe wat hom daar afgespeel het, lê nog sigbaar soos 'n bloeiende wond na al die jare. Tog het daar ook iets ander gebeur. Distrik Ses het as tema in ons literatuur, in liedjies en in toneelspel bewaar gebly. Die mens se vermoë om nuwe spore te trap, moet nooit misken word nie.

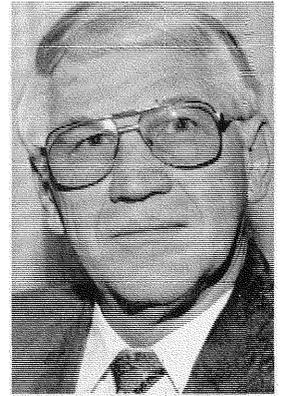
Ek wil ook alle inheemse bome en bosse bewaar. Hulle is die 'asem' van 'n land en sy mense. Trouens, ek raak rebels as ek sien mense kap inheemse bome af – al is dit vir 'n brug, pad of dorpsgebied. Hoe mense sonder bome kan lewe – van dorpsgebied tot plakkerskamp – is iets wat ek nie kan verstaan nie.

Wat ek dus graag wil bewaar, is 'n bewaringsbewustheid – en die soort waardes wat dit ondersteun."

RUDA LANDMAN, TV-JOERNALIS: "Dit is belangrik om te weet waar jy vandaan kom, waar jou wortels lê. Wanneer ek voor die Parlementsgeboue, die monument by Bloedrivier, met sy laer waens, of die Vrouemonument staan, het dit geweldige emosionele trefkrag. Dit is goed, veral vir kinders, om te sien en te weet waar en hoe dit in die geskiedenis inpas.

In 'n demokratiese Suid-Afrika – 'n land met elf amptelike tale en 'n verskeidenheid van kulture – sal almal, veral die Afrikaner, hulle egter volgens die Joodse patroon moet instem: hulle vier geleenthede soos Rosh Hashana pligsgetrou, maar sonder om dit op enigiemand af te dwing. 'n Dag soos Gelofte-dag kan nie deur almal dieselfde ervaar word nie, kan nie op mense afgedwing word nie.

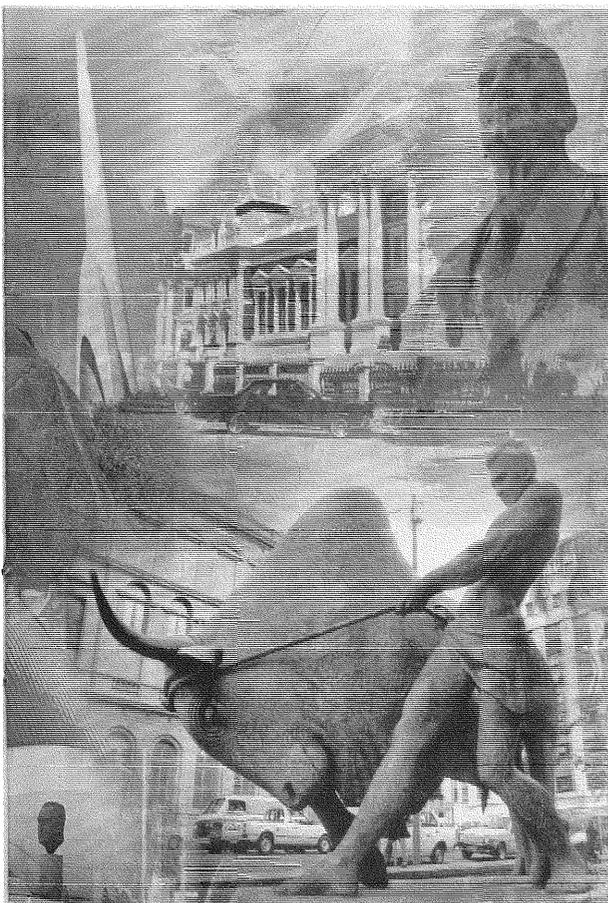
Ten opsigte van kultuur en erfenis-bewaring, moet elkeen self besluit wat vir hom saak maak en daarvolgens optree. Met ander woorde, wees jôu streep in die reënboog.



Willie Esterhuyse

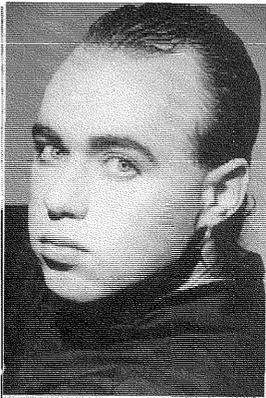


Ruda Landman



Ons Afrikaners sal diep moet dink oor die apartheidsera, en te midde van soveel wat verkeerd was, dit wat in Paul Kruger se woorde 'goed en edel' was, uithaal om daarop ons toekoms te bou. Mense soos N.P. van Wyk Louw, Anton Rupert en Laurens van der Post is tog ook deel van daardie donker tyd.

Dit wat die Afrikaner betref. Maar ons is ook deel van 'n groter geheel. Wanneer die eerste monument vir Nelson Mandela opgerig word, sal ek my hoed aphaal. Ek is ongelooflik trots daarop dat ek deel is van die land waarvan hy die leier is. Ons moet nie toelaat dat simbole ons skei nie. Wees jou kleur in die reënboog – maar bly deel van die reënboog.”



Nataniël

NATANIËL, KABARETSANGER EN SKRYWER:
“Die eerste en belangrikste ding wat ek wil bewaar, is my vel. Geboue pla my niks.

Dit gaan immers tog altyd oor wat binne aangaan...

Van die goed (geboue) is buitendien lelik. Ons stede is nie mooi beplan nie. Strijdom se beeld – daardie vieslike beeld met die koepel oor – is die lelikste ding in Pretoria. Dáár kan hulle gerus 'n 'drive-in' of 'n parkeergarage inrig. Of 'n boom plant.

Die enigste gebou wat vir my mooi is, is die Spookhuis (die pragtig gerestoureerde Erasmuskasteel teen Erasmusrand). Ek sal graag daar woon. Ek hou van die styl – dit lyk soos iets uit Walt Disney.”

Oor Kerkplein en sy geboue kan ek niks sê nie: ek weet glad nie hoe dit daar lyk nie...ek was nog altyd te bang om soontoe te gaan.

As ek aan die res van die land dink, is plekke soos Kaapstad en Stellenbosch darem ook mooi. Veral die wit geboue...met die bome.

'n Gebou moet darem iets in jou aanwakker – 'n 'mood create'.

Gewoonlik as ek iewers in 'n stad rondloop, kyk ek net na die 'boutiques'. Daar is te veel mense wat oor geboue 'worry', sonder dat ek my ook nog daaroor kwel.

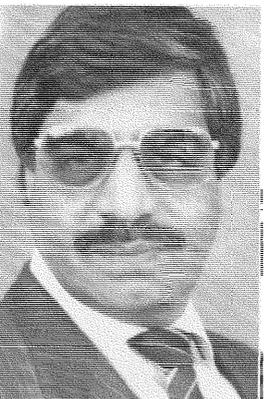
Ek worry net oor die plooi om my oë...”



Petra Pieterse

PETRA PIETERSE, KOPIESKRYWER:
“Net soos dit vir die individuele psige ongesond is om onverkwiklike kennis te onderdruk, só kan 'n nasionale psige ook benadeel word deur ontkenning van die negatiewe in die verlede. Die ideaal is erkenning, aanvaarding, versoening. En hoewel geen morele, redelike mens vandag meer blanke kultuurhistoriese simbole tot aanstoot sal wil laat pryk nie, kan dit insgelyks onverstandig wees om Suid-Afrika nou uiterlik *voor die voet* te probeer kuis van alles wat ons dalk aan ons apartheidsverlede kan herinner. (Dit laat my onwillekeurig ook dink, terloops, aan die oneerlikheid wat 'n paar jaar gelede mode was in die Afrikaanse letterkunde, toe tekste links en regs in heruitgawes gekuis is van historiese aanstootlike terminologie.)

Die bewaring van kultuurhistoriese geboue verdien ons volle steun, nie net omdat ons almal 'n menslike verpligting het om estetiese skatte van welke oorsprong ook al as sodanig te respekteer nie, maar ook omdat sulke geboue lewendige ruimtes verteenwoordig met die potensiaal vir nasionale trans-



Essop Jalalpor

formasie – soos reeds met die Uniegebou gebeur het tydens die presidentsinhuldiging. Die klem is immers nou op 'n nuwe definisie van die begrip 'nasionale' besit.

Maar in Suid-Afrika is verreweg die meeste van ons standbeelde en monumente myns insiens esteties (ook) aanstootlik, en hulle staan nou eenmaal vir veel enger afgebakende sentimente; sentimente wat dikwels lyk op heilige koeie en goue kalfies. Hiermee kan geen nasie magtig eendragtig word nie, en ons sal 'n skeppende oplossing en heenkome vir hulle moet vind: 'n heenkome uit die gevoelige openbare oog, maar sonder om dié historiese (en dáárom tog nie waardelose nie) gebeentes in die sloot op te stoot. Trap op sy kop, dan is hy dood...? Nee, só eenvoudig is dit nie.

Miskien is een les in hierdie huidige kultuurhistoriese dilemma dat ons beter sal besin vóór ons so ywerig monumente oprig.

En, veral, dat ons nooit ooit weer 'n monument vir 'n taal sal bou nie.”

ESSOP JALALPOR, ONDERWYSER:
“Dit is opspraakwekkend om te merk watter geboue as bewarenswaardig beskou word en watter nie.

Dit hang grootliks af vir watter gemeenskap of kulturele groep 'n spesifieke gebou 'bewarens-waarde' inhou.

'n Paar plaaslike voorbeelde (in en om Pretoria) sal my bewering staaf:

Twee skole, naamlik die Pretoria Indian Boys' Primary School en die Pretoria Indian High School tussen Lorentz- en Von Wiellichstraat, is gesloopten spyte van sterk optogte deur instansies, leiers en individue. Nieteenstaande alle pogings om dit te keer, is die geboue skelmpies gesloopt en is 'n vulstasie ewe skelmpies opgerig.

'n Ander voorbeeld is die Mariaman-tempel wat weens swak beheer oor konstruksies en korrupsie in die gebied nou feitlik heeltemal onsigbaar is.

Die Moskee in Mogulstraat is 'n verdere voorbeeld, waar toiletgeboue en latrines net mooi oorkant die Moskee opgerig is.

Dié laasgenoemde voorbeeld is 'n klassieke voorbeeld van die onverdraagsaamheid van sommige Christene jeens ander gelowiges en veral teenoor Islam.

Kyk ook na die paaie-stelsel in die stad: hoe ingenieurs die Staatsmodelskool omseil het sodat die skoolgeboue bewaar kan bly, omdat ene Winston Churchill daar gevange gehou is! (Lees gerus die stukkie geskiedenis oor dié jong verslaggewer in die Encyclopaedia Britannica.)

Dwarsoor die land kan 'n mens maar die situasie bekyk, ondersoek en ontleed: die patroon is feitlik diselfde – dit was altyd die sogenaamde nie-blankes wat moes padgee en plek maak vir die blankes.

Die Nasionale Party het, toe hy aan bewind van die land was, nog altyd 'n baie sterk partydigheid getoon teenoor sekere gemeenskappe en kultuurgroepe – tot nadeel van ander.

Dit is 'n situasie wat diep seergemaak het – wat diep littekens agtergelaat het wat moontlik nooit heeltemal uitgewis sal word nie.” ■

“South Africa’s heritage needs to be democratized”

The question of why we should preserve heritage is a particularly relevant one for our country, especially at this stage of our history. We have come through “an extraordinary human disaster”, to use President Mandela’s words, that has lasted too long. We have come through with new definitions of what it means to be South African; we are now in a position to define ourselves as a democratic nation.

HOW DO WE SEE OURSELVES, WE MIGHT ASK. How do we want the world to see us as South Africans? Are the monuments that cover our landscape an adequate reflection of what we are as a nation? Are the institutions and organizations that are intended to guard our heritage, really reflective of the composition and aspirations of this democratic nation?

The most crucial reason why we should preserve heritage, is to avoid memory losses. Through the preservation of our monuments, we ensure that we do not forget the past. In preserving our heritage, we should not be ashamed to confront the “why” and “how” of our history as it is today. This should be done not with blame and retribution in mind, but with a true understanding of the processes that gave rise to policies like apartheid.

Most importantly, by preserving our heritage we should ensure that the same thing never happens again. To quote the president once more: “We must all ensure that never, never and never again shall it be that this beautiful land will again experience the oppression of one by another.”

If then we agree that our heritage must be preserved, we must, among other things, determine what heritage should be preserved, and how that heritage should be displayed and preserved. This can only be done through democratic structures and participation and by making sure that all of our communities are given a chance to voice their views and participate fully in the processes that are to unfold.

Most of all, we must consider how the conservation of heritage of this country can contribute to the actual reconstruction and development process.

Arts and culture communities and organizations need to start thinking quite creatively in terms of linking up with other departments like those for health and environment in terms of reconstruction and development.

One particularly burning issue, which really needs to be discussed, is what constitutes offensive heritage and of course, what should be done with it. Should such heritage be preserved for what it has represented? How do we recontextualise it as an essential part of the process of South African history?

In preserving the history of South Africa, two key elements should be adhered to: Firstly, no heritage should be offensive to any section of the population; and secondly, there should be no historical gaps. We’ve got to be able to live with our heritage,

as bad as it was; therefore we must try and find a compromise that is acceptable to everybody.

We live in a time of renewal, a time to build a nation and its identity. Let us encourage the emergence of a democratic heritage, of heritage structures which reflect our South Africanness and move away from the practices of the past which represented a specific culture, an ideological point of view and the wishes of the government.

I would particularly like to see a monument to human rights built in the country; a monument to celebrate the cultural diversity of the country. We should not be scared of being a multi-cultural country; we should celebrate it! A monument to our cultural diversity could also serve as a venue for annual cultural events to celebrate our oneness as South Africans, the cultural expressions that co-exist within the country.

Likewise I would like to see paintings celebrating South Africans who contributed to the overall development of our country – poets, authors, scientists, technologists, industrialists, etc. – in the National Assembly, instead of paintings of individuals who played a role in apartheid.

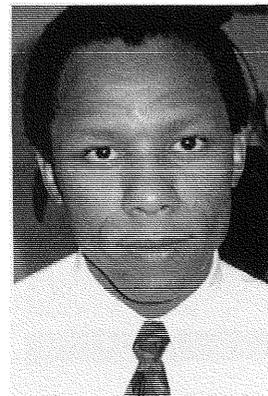
The heritage of the country must be democratized, as it belongs to all the people of South Africa. Essential ingredients in the process are:

- Affirmative action to ensure equality of employees;
- Appropriate training programmes targeted at:
 - a) the emergence of new perceptions;
 - b) perceptions existing within the institutions that are looking after our heritage; and
 - c) perceptions in terms of how we want to see ourselves as a nation.

We must also ensure that the historically neglected communities benefit from and participate in all levels of government pertaining to conservation. Efforts must be made to transform heritage institutions so that they can reflect the values, and serve the interest of a democratic South Africa.

In most culture organizations and institutions in the country – whether linked with arts, monuments, or music – one detects a sense of defensiveness. No clear vision emanates from these institutions about future roles.

Attention must be paid to the neglected and suppressed culture of the majority of the people of South Africa. The role played by women, by the workers and by the peasants, must get its rightful place in the conservation efforts of the country.



*Themba Wakashe
national co-ordinator
for Arts and Culture
South Africa (ACSA)*

The declaration of monuments should be integrated with the overall conservation policies, including environmental conservation as well as urban and rural planning. There is a lot of talk about housing, but there has not been enough focus on the kind of environment these houses will create. Will they actually be liveable? What kinds of monuments or statues will be erected in new suburbs?

There should also be better integration and co-ordination between the legislative structures and, of course, a revision of the 1969 Act which caused intense dissatisfaction. We must furthermore consider having a heroes acre for the burial of the heroes who died in the resistance against apartheid. We must also make efforts to identify those unknown victims of past conflict and their graves, and make appropriate arrangements for the restoration and care of these graves.

There are, of course, graves that are outside of South Africa itself. Where it is appropriate, we need to maintain these graves as symbols of solidarity, particularly with those nations who have supported South Africa during our struggle against apartheid.

A decision has to be made as well with regard to a sensitive issue; that of the re-internment of the remains specifically in situations where the geographical location of graves makes their maintenance problematic or where the graves themselves are under a threat from natural forces or necessary developmental projects.

To spearhead the implementation of the resolutions and recommendations taken to this end at the culture and development conference in Johannesburg last year, Arts and Culture South Africa (ACSA) established four guidelines:

Firstly, the programmes of ACSA need to contribute to the redressing of apartheid imbalances in the area of arts and culture.

Secondly, in order to redress those imbalances, the focus should be on the historically marginalized communities: the rural areas and the townships. This would not only entail the provision of resources, but also the integration of cultural organizations in these areas into the mainstream of arts and culture in terms of resources as well as training.

Since disadvantaged students have had no significant exposure to training at technician and university level, the whole question of training is to receive serious attention. A key area is that of arts management, particularly in terms of community arts and cultural organizations, as well as the redressing of the legacy of apartheid. In this regard ACSA works closely with community organizations.

One not only has to redress on the black side, but also on the white side. Cases where people were working together, for example at the Market Theatre, were the exception rather than the rule, leading to misunderstanding and mistrust. People need to be drawn together and barriers broken down.

Education should, however, start at primary school level. The concept of a new nation; of a national identity should be nurtured from the earliest years. ACSA is presently planning to launch a children's art magazine aimed at the ages nine to fifteen. We want all children to participate, to paint together and to write together so as to actually ar-

ticulate their vision of the country. If we start bridging the gaps with children, mutual understanding will be so much easier.

Thirdly, since ACSA wants to redress the apartheid legacy from an informed position, the organization concentrates on research, working in close collaboration with institutions like universities and the Human Sciences Research Council.

In view of the limited funds available, ACSA also strives to facilitate co-operation between various cultural organizations. While dialogue is promoted and skills and resources shared, the independence and aesthetic expression of each group is understood and respected. It is of the utmost importance that we start working together and speaking in a united voice, particularly when it comes to needs. We need to lobby both as community-based and as professional groups on a professional level.

All communities should have access to the government. Therefore the issue of networking and research plays a very important role in terms of the assessment of the needs of each and every group.

Lastly, ACSA is committed to increasing international contact in order to overcome 35 years of cultural isolation. The world did not stop during that period and there is a lot of catching up to do. All South Africans must be able to participate in cultural affairs internationally. We also have to show and tell the world how we want to be seen, how we are forging a new nation, how we are moving forward and taking on board the question of reconciliation.

Having been dislocated from cultural processes in Africa for many years, we also have to link up with African countries culturally. Although South Africa has a strong economic role to play in the region, economic involvement alone does not actually bring people together. We have to complement that with cultural ties. While the colonizing powers in most African countries left after independence, we are in the unique position that we can say South Africa belongs to all who live in it – black and white. At the end of the day it is going to prove our strength. We have to project this uniqueness of a truly rainbow nation to the world.

Having said that, co-existence has its own sensitivities. We should not, however, shy away from it; we should confront it and deal with it.

Incentives to bring the youth of the country together so that they can begin to understand and respect each other, should be initiated by the Ministry of Arts, Culture, Science and Technology as well as the Ministry of Education. Furthermore, programmes could be devised for art teachers and artists from black communities to teach at white schools and vice versa in order to promote mutual understanding.

We have successfully dealt with the political differences, moved through a remarkable election and are at a point where the government of national unity is functioning well. People rightly call it the South African miracle. This miracle should now shift from politics to culture so that we can also witness the merging of cultural groups that can function smoothly and harmoniously. Once that happens, we in the field of arts and culture would have contributed immensely to our country. ■

The conservation of folk and vernacular architecture

South African folk and vernacular building traditions have long been neglected by the lack of not only conservation of these traditions, but also of research and published information. The work that has been done, tends to centre on the Dutch colonial styles of the Boland and the Victorian trends in the urban centres, along the coast and in the interior. Folk architecture has been studied and preserved along “Black” (archaeology and anthropology), “White” (architectural historians) and ethnic lines, not only because of personal political bias and prejudices, but because it is difficult to be knowledgeable about the numerous and complex social differences between the many different groups who created this country’s folk and vernacular traditions.

RESEARCHERS IN ARCHITECTURE PREFER NOT to step into what can become an interpretative minefield. Research on the social relatedness between architecture and the household and extended family is often left to the social anthropologists and ethnologists. Bruce Alsopp (1977: 41) defines folk and vernacular as follows: “Folk architecture” has evolved with people in communities and has often been the work of their own hands. Its characteristics are cherished and imitated long after the original determinants of a folk style have become irrelevant.

Henry Glassie (1968: 5) describes the position of folk architecture in relation to the study of material culture by comparing it to academic and popular culture: “During the time of construction of a folk object, the tradition out of which it is produced cannot be part of the popular (mass, normative) or academic (elite, progressive) cultures of the greater society with which the object’s maker has had contact...”

“The public culture of a folk society contains both popular and folk elements, whereas the public culture of a popular society is completely popular. It is the public culture of popular society that is the opposite of folk culture.”

Alsopp (1977: 41) also describes the relationship between folk and vernacular architecture and at the same time sees vernacular architecture as something different:

“Vernacular architecture is the result of acceptance by architects of the criteria of folk architecture as a way of design. It is a way of continuing established values in a modern context.”

According to Alsopp (1977: 47) folk architecture is by definition “humane” “... but essentially the architecture of small communities”. A further distinction between folk and vernacular architecture is that “out of folk architecture came designed vernacular which seeks to develop folk styles with the skills of the architect”. A certain relationship exists between folk architecture and the environment but folk architecture “is not exclusively determined in its form by climate and available materials but most folk architecture is suitable for the climate of

the place in which it is built” (Ibid: 52).

Interest in the conservation of our folk building heritage is shared by a variety of professions and individuals. Museologists concern themselves with the “on site” conservation of buildings and research on building materials. Anthropologists and archaeologists play a major role in the recording of the remains of Iron Age settlements and of oral data on building techniques and the use of material from the landscape. Architectural historians and scholars are still adding to the list of published data on the more formal vernacular architecture in the various regions of the country. In the meantime more buildings built without architects are disappearing from our landscape.

South Africa is currently moving through a period of changing paradigms. These changes also include changes in the paradigms for conservation and involve the conservationists of architecture. On the one hand, it has become part of the day to day jargon to say the politically correct things and, on the other, it is difficult to put jargon and clichés to work. The struggle to make policies and prophecies work, still continues and it is up to the scientists and planners to create solutions that are affordable, practical and sustainable.

Part of the reconstruction and development process is to re-assess the sustainability (conservation) of the urban built environment, individual buildings, monuments, folk and vernacular architecture. In comparison to research on and the conservation of designed architecture, very little has been done for the folk architecture of the indigenous peoples in South Africa. In some circles it has become the architecturally (or politically) correct thing to vernacularise by replicating “folk” trends and historical ornamentation in contemporary design without the proper historical and architectural insight and without doing much for the dissemination of the original information.

With the new political dispensation and under the watchful “eye” of the Reconstruction and Development Programme (RDP), architectural historians and conservationists in general now have the alternative of turning in their conservation efforts

*By Mauritz Naudé
first museum human
research scientist,
The National Cultural
History Museum*

to the rich heritage of folk architecture within the original South Africa, (without the bantustan subdivisions) for inspiration and perhaps finding solutions to our Third World problems. This will lead to a shift in focus from the solutions of the past to those of the present, from monumental elitist projects to those benefiting a greater part of the nation and from the professionally designed to the existing vernacularised and folk architecture. At the same time there has been a paradigm shift from “conservation” to “sustainable development” and from the preservation of individual buildings to “integrated environmental management”, thereby forcing historical and environmental consultants to include vernacular and folk buildings on the checklists used during the assessment of the environment.

In general, scientists must aim at creating a “new” methodology (scientific “mix”) combining international and local practices, Eurocentric and Afrocentric beliefs and traditions and fusing traditional and contemporary local expertise.

“Conservation” as interpreted by the predominantly White Westerners has programmed some people to associate the word with “anti-development”, “museums”, “store rooms”, “stagnation”, “isolation” and the creation of a “product”. The perception was created that “conservation” is not a process but the result or a final product. This perception still reigns supreme when the conservationists concerned with the protection of the built environment mention “conservation” at lobbies and during discussions among developers, politicians, designers, planners and scientists.

In the African context, a lot of time and effort can perhaps be saved if “conservation” is either re-defined or the use of the word discouraged. “Conservation” as interpreted by Western society has never been part of the indigenous people of Africa’s economical, political, legal, religious and social systems and they also do not have a synonym for it. “Conservation” is a creation of affluent societies and cultures of affluence. In the West it meant the isolation of exclusive man-made landscape features from their ever-changing surroundings and removing exotic movables from their places of origin and out of the communities and households who utilised them. In Africa something is “kept” and “stored” only to be used later. Their dead are buried and these spots become places of cultural significance.

The significance centres on the place (cultural landscape) and seldom on a building (object). Otherwise, man-made features are left to decay, to become part of the biological cycles of the greater environment. Natural processes are hardly tampered with.

In the world of Western construction we strive towards the construction of buildings that will last “for ever”, with “no” maintenance, no “emotional” link with the landscape or the environment and constructed with abstract measurements. According to African building traditions, construction is done with unrefined materials taken from the surrounding (living) landscape, it is painstakingly maintained (during dry months), the choice of the site is a social and sometimes religious event and not purely an economic decision and the propor-

tions of a building relate to the proportions of the human body.

In the past folk architecture has been conserved in a variety of ways, mainly along Eurocentric lines. The reason for this is probably that it was the Europeans who initiated and also executed these projects. Dominating the efforts to conserve folk architecture are the open air museums that were created to represent the variety of building styles of the different ethnic groups in the Transvaal and the Orange Free State. According to the international definition of open air museums, these museums consist of buildings not preserved on their original site but constructed from the academic reconstructions of anthropologists.

The open-air museum started as a display of “a collection” of buildings. In Europe, Canada and the United States of America buildings were removed from their sites, transported to a new site and re-assembled. This procedure was not followed in any of the Transvaal or Orange Free State examples. An open air museum for the Changana Tsonga people was constructed in the Northern Transvaal between 1973 and 1977. A site was cleared near “Die Eiland”, an Aventura pleasure resort, and a kraal was constructed with the help of the local people. It became known as the “Tsonga Kraal”.

A similar open-air museum was erected for the North Sotho people outside Pietersburg and it is known as “Bakoni Malapa”. A third open-air museum was erected for the South Ndebele people at Botshabelo, a mission station managed by the town council of Middelburg (Tvl). An open-air museum for the South Sotho will soon be officially opened. This type of architectural conservation is flawed by the fact that the buildings are replicas and not part of an original and spontaneous family driven process but created under the supervision of a scientist. What is often forgotten, is that buildings are components of a settlement pattern and the pattern derives from the needs and beliefs of a household or extended family. Folk architecture cannot be interpreted without the inhabitants and in the cases where the people are made part of the “display”, it becomes a theatre with the buildings and structures merely decor pieces and backdrop features.

Instead of trying to create or even recreate folk architecture settings, as in the case of open-air museums, one alternative is to investigate the possibility of “on site” conservation. Fewer Cape Dutch buildings and farmsteads have been replicated than African kraals and these farmsteads still survive in their original settings. Architecture comprises more than the building itself and to ignore this fact when conservation policies and guidelines are drafted, is usually more negative than positive as the building is often proclaimed a national monument isolated on the site and encircled by new man-made features. In many cases house museums have been created with the main objective being the preservation of household objects within a historical setting. In the past these “house” museums were promoted and advertised under that name but, within the typology of museum types, they should have been classified as site museums.

Buildings should perhaps not be conserved as individual features in the landscape but as part of a

settlement and a live community as is done at Iron Bridge in England. Here the villages at both ends of the bridge are protected by law and any changes to the existing buildings, structures and infrastructure are carefully monitored and evaluated. Museologists might tag this approach as that of an "eco-museum" but, in environmental conservation terms, close scrutiny of maintenance programmes and the design process in and around an old village, precinct or town centre should be standard procedure for integrated environmental management and has nothing to do with the creation of a museum. This should perhaps be one of the pre-conditions for shaping the African "model". Linking the museologists and the planners' skills would certainly strengthen the possibility of linking "conservation" with "sustainable use".

As "conservation" of architecture has been part of the European value system and is new to the African value system, both systems should be addressed. The common denominator seems to be a positive attitude towards sustainability and continuity. The reassessment of the building heritage should perhaps be approached from an environmental management angle and not from a "conservation" angle. The opposite of "conservation" should not be interpreted as "development", but the one an integral part of the other. Complete demolition should not be interpreted as the introduction to development but as a depletion of our natural and cultural resources.

Folk architecture is in close relationship with the landscape, the needs of the community and the forces of nature and it is difficult to preserve the structures associated with this segment of our architectural heritage. To adapt to the changing needs of the families who live in them, these buildings continuously change in form, structure and decoration. Under these circumstances it is probably more appropriate to think of conservation as the mere on-site recording of the changes of the buildings, the settlement and the community than trying to fossilise a certain period or style of building (Ryan 1963: 136).

The implication of recording folk architecture means that academics and conservationists would have to spend more time doing field work. In this regard Glassie 1968: 11) says: "...the student of material folk culture must be concerned with both the form and the material of construction, observable from the finished product and the process of construction which may be inferred from the object and can be understood through description, but which is best

learned through close observation of the process in progress."

This procedure is also essential during the research for the "formal" conservation of individual settlements and buildings. Where the funding for such projects would come from, is an open question as money will sooner be allocated for development, meaning the construction of new settlements and housing projects.

Within the Reconstruction and Development Programme more can be done for conservation by helping with the planning, construction and installation of services within the communities than to proclaiming buildings or precincts as places of architectural merit or even as national monuments. One of the solutions is perhaps in doing as Ryan (1963: 136) suggests to have "...our principal interest ...focused on problems of maintenance of the already formed identity..."

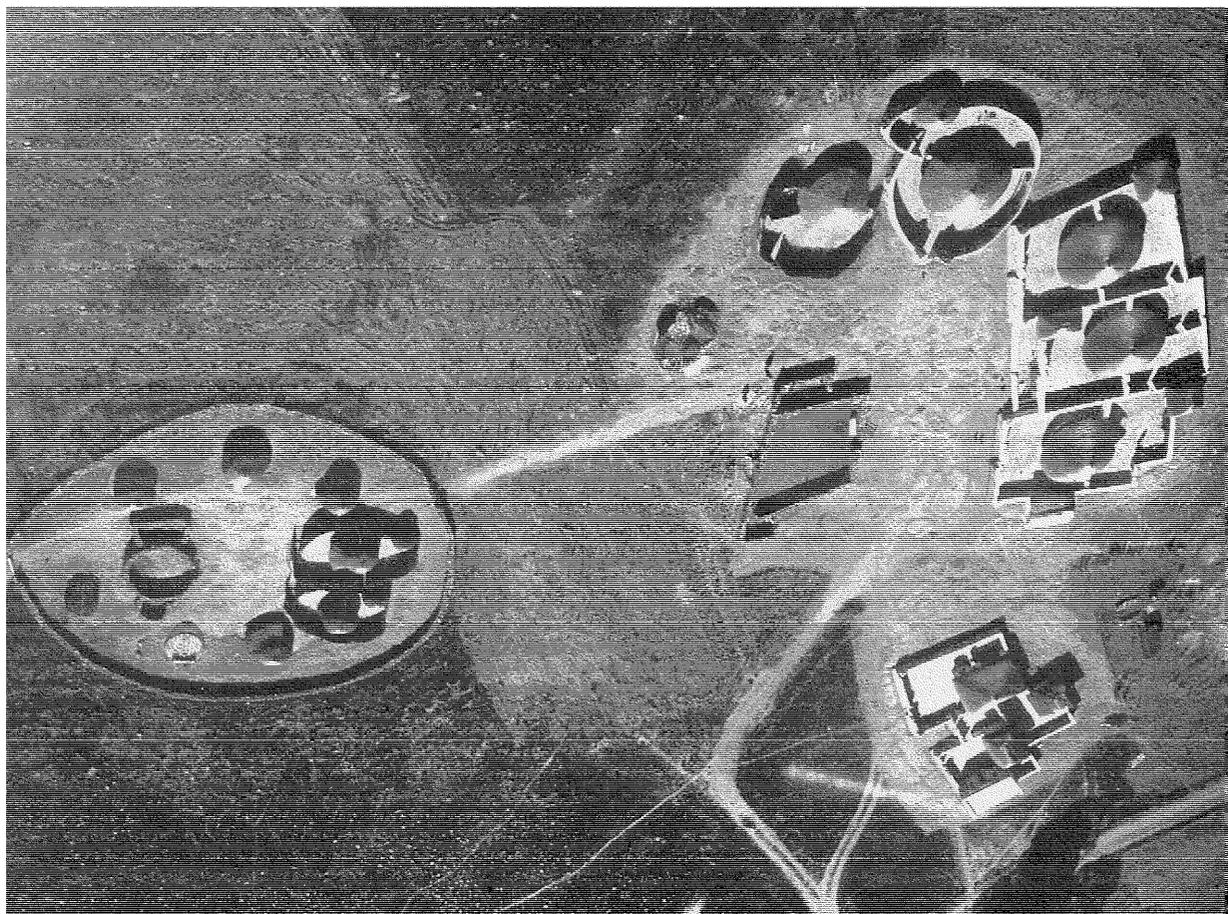
This would also give planners, researchers and academics the chance to record and study patterns of what is left of the architectural heritage of marginalised communities overlooked in the past.

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AN AERIAL VIEW

of the Ndebele open-air museum at Botshabelo, a mission station managed by the town council of Middelburg, Transvaal



Kulturele keuses op pad na 'n menswaardige toekoms

Dit is met 'n toenemende beklemming dat verneem word na die wankeling van die "nuwe" Suid-Afrika.

Selde nog in die geskiedenis is so 'n bespotting gemaak van die hoogste ideaal van die demokrasie: die beveiliging van die waardigheid van die mens.

ES van Bart
vryskut-joernalis wat
veral oor bewaringsake
skryf

Dit is sorgwekkend dat ons dit steeds nodig vind om debatte te voer oor kapitalisme en kommunisme, nasionalisme, elitisme, humanisme en, les bes, eurosentrisme en afrosentrisme. Sorgwekkend, want dit impliseer die bestaan van 'n wanbalans, 'n hegemonie, wat in wese 'n paranoïese angs om die verlies van 'n eie identiteit verberg.

Dit geld nie net die blanke Afrikaanssprekende nie. Eis volg weder-eis in 'n gekkespel op. Ons soek mededeelsaamheid, maar ons baar onverdraagsaamheid soos selde tevore.

Dat die onderhandelinge om inhoud te gee aan 'n "ware demokrasie" wat vir alle groepe aanvaarbaar is, in 'n mags-debakel ontaard het, is nie vreemd nie: politici spreek maar meermale met gevurkte tonge. Ons sou veel beter gevaar het indien antropoloë en toordokters om die onderhandelings tafel die kulturele manifestasies van die uiteenlopende gemeenskappe sou ontrafel het, want nou kry die Duiwel op die Skouer en die Voëls van Gerugte die geleentheid om onsin uit te ruil.

Toordokters moet nie verwar word met die kindermoordenaars, die muti-towenaars wat steeds om eie gewin nog soveel liggelowige swartes uitbuit nie. Die toordokters is die uitverkore bewakers van die geskiedenis van die stamme, die ontleders van die psige van die swartman, sy hoop en sy frustrasies, die leermeesters wat die volkswysheid, deur die eeue in legendes bewaar, ewe goed om die tafel as om die vuur kon vertel aan diegene wat weet waarna om te luister om te verstaan, nie om te manipuleer nie.

(Moontlik sou hulle dan ook vir ons kon verklaar waarom mnr. Mandela in die Transkei vir hom 'n vakansiehuis, waarvan die plan op sy Victor Verster-gevangenshuis gegrond is, bou. En waarom mnr. De Klerk vir hom 'n luukse wooneenheid in 'n eksklusiewe ontwikkeling, Dolphin Beach, wat reg aan die kus tussen Table View en Bloubergstrand opgerig is, gekoop het. Dié lompe kolos verontagsaam die natuurskoon op erg onsensitiewe wyse.)

Een saak is duidelik: Ons sal slegs orde uit die chaos kan skep indien elke groep in hierdie land 'n daadwerklike poging aanwend om die ander in sy kultuurhistoriese milieu te leer ken en sy simbole te respekteer.

Ons sal versigtig moet oordeel dat slegs dáárdie kultuurhistoriese manifestasies uit elke kulturele groep wat die waardigheid van elke mens beskerm en uitbou, na die sogenaamde nuwe nasionale kultuur oorgedra word.

Ons sal kultuur, in die woorde van Van Peursen, "as strategie" moet aanwend (C.A. van Peursen: Strategie van de Cultuur) om elke lid van die nuwe kultuurgemeenskap tot kennis te bring van die eise wat 'n vrye, gelyke, demokratiese gemeenskap aan hom stel.

Elke groep sal verantwoordelikheid moet aanvaar vir sy keuses – ons leer onself ken en laat ons ken deur die keuses wat ons op elke kulturele terrein maak: op politieke, sosiaal-ekonomiese en religieuse gebied, op die gebied van die wetenskap en die kunste – argitektuur ingeslote – van voeding, kleding en verwantskap-organisasie.

In 'n nuwe Suid-Afrika sal ons moet bou aan 'n mens-verrykende en -vererende toekoms, gevoed deur die kollektiewe kennis en lewenswysheid wat elke groep in sy verlede verwerf het. Hierin lê die noodsaak van kultuurhistoriese bewaring as basis vir die toenemende beskawing van elke faset van menslike naasbestaan.

Geen maklike taak lê voor nie. Hoe kan ons verwag dat ander ons kultuurgoedere respekteer, indien ons dit nie self doen nie? Die sleutel tot 'n betekenisvolle toekoms lê in 'n opvoeding. Om maar net na die omstandighede rondom kultuurhistoriese bewaring te kyk:

In Suid-Afrika word erkenning gegee aan die feit dat kennis van die geskiedenis van die letterkunde, die skilder- en beeldhoukuns, drama en musiek, selfs die kookkuns, noodsaaklik is vir 'n begrip van hedendaagse manifestasies op hierdie kultuurterreine, dat daarsonder geen betekenisvolle uitbouing van die kunste moontlik is nie. Daar word aanvaar dat die bestudering van hierdie kunste noodsaaklik is vir die verfyning van die geesteslewe. Of genoeg op hierdie terreine gedoen word, is 'n ander saak.

Weinig kinders kom egter ooit iets te wete omtrent ons argitektuur-geskiedenis. Lê die bron van die vernietiging van ons geboueskat nie juis hier nie? Kennis voed immers bewaringsgesindheid.

Voorverlede jaar is die jeugleiers wat 'n jeugleierskonferensie by Die Burger Strandhuis bygewoon het, op 'n staptog deur Kaapstad geneem en die boustyle wat hier voorkom, aan hulle uitgewys. Dit is uiteraard nie genoeg nie. Waarom bestaan daar nie by ons skole junior Stigting Simon van der Stel-verenigings soos wat daar byvoorbeeld sport-, debats- en drama-verenigings bestaan nie?

Begryplik is hierdie situasie wel, siende dat baie ouers, helaas, self argitektoniese geletterdheid skort. Die saak kan egter beredder word aan die hand van 'n Europese voorbeeld:

Ses jaar gelede is in Nederland De Open Monumentedag ingestel. In 1992, op 14 September, is die eerste Europese Open Monumentendag aangebied: Buiten Nederland het ook Frankryk, België, Denemarke, Swede, Skotland, Ierland, Malta en Turkye deelgeneem.

Op Open Monumentendag word regoor elke land gebou wat tot nasionale monumente verklaar is, gratis vir die publiek oopgestel. Uitvoerige brosjures is beskikbaar en die media gee uitgebreide dekking. Dit het reeds gegroei tot 'n Europese feesdag.

Elke stad, dorp of "gemeente" het sy eie Stichting Open Monumentendag wat die organisasie behartig. Gewoonlik word 'n tema gekies wat die noue verbondenheid tussen die kunste as kultuuruiting illustreer.

In 1992, byvoorbeeld, het die Nederlande die tema, *Een Literaire Variatie op Monumenten*, gehad. 'n Skryfwedstryd – verhaal, gedig of limerick – vir jeugdige tussen 9 en 18 jaar is aangebied, met pryse in drie ouderdomsgroepe. 'n Deskundige paneel het die beoordeling behartig en die beste inskrywings is gepubliseer.

Die brosjure waarmee die wedstryd bekend gestel is, is in sigself 'n opvoedkundige les in die klein en prikkel die jeugdige tot nadenke en deelname: "...historiese geboue 'vertellen' ons wat over het verleden, over de mensen die er woonden en hoe zij leefden en werkten. Wat kan jij over de monumenten in jouw dorp of stad vertellen?... Wat

roepen die gebouwen bij jou op? Wat vind jij nou het mooiste of lelijkste, gekste, saaiste of interessantste monument dat jij kent of op de Open Monumentendag hebt gezien? Welk oud gebouw wil je van binnen zien, welk monument moet volgens jou gesloopt worden of juist gerestaureerd?"

Hoe kan 'n kind wat só geïnspireer word, anders as om 'n waardering vir sy kulturele erfenis te ontwikkel?

In België was die tema *Monumenten en Muziek* "...Een relatie die even oud is als de architectuur zelf en die in talloze gebouwen haar sporen naliet en er nog steeds leeft." Elke stad of gemeente het die tema na eie inspirasie uitgebou. Byvoorbeeld: "De Mechelse monumenten", word soos die Nederlanders so mooi sê, "in de verf gezet met renaissance- en barokdansen". In Brussel is in verskeie geboue besonder interessante animasies rondom poësie en musiek uit die Interbellum-periode aangebied.

In België is die bewaringsaksie nog verder gevoer met die Europalia-kulturfes. In 1991 was *Het Onbekende Portugal* die ondersoekgebied. In verskeie lokale is die ryke kultuurerfenis van Portugal aan die Belge bekend gestel. Om net twee te noem: 'n Indrukwekkende tentoonstelling *Triomf van de Barok*, in die ewe indrukwekkende Brusselse Paleis voor Schone Kunsten, en in die Musea voor Kunst en Geschiedenis, 'n tentoonstelling *Portugal en Vlaanderen*.

Die voorbeeld is daar. Afrika roep om geken te word. Daar is nog 'n lang pad voor... ■

The Red House is for Sale

This gracious family home and historical monument is set in the lee of the mountain, surrounded by gardens watered by a tributary of the Liesbeek River.

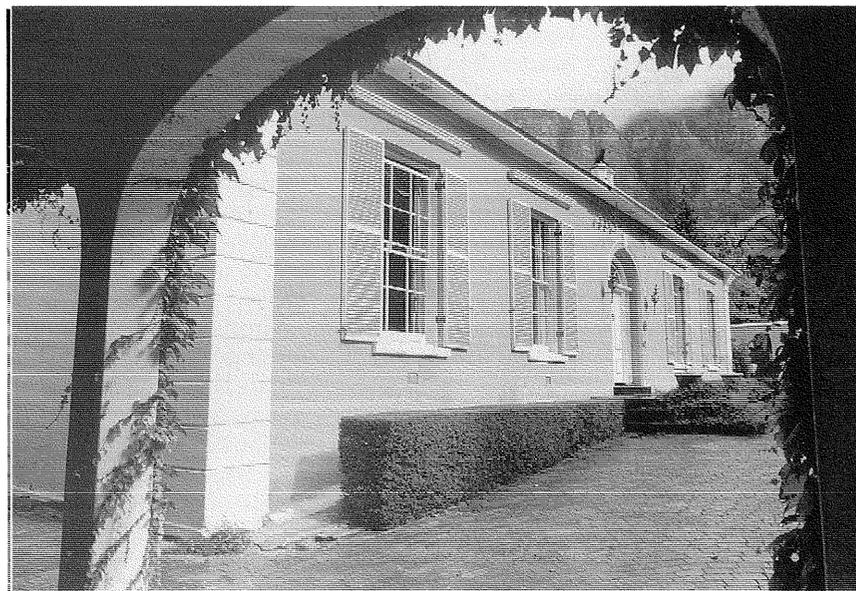
The owners are looking for a responsible buyer with a love of fine architecture and Cape history who will continue to maintain the house in the tradition of the centuries that have elapsed since construction of the back section in ±1730.

This portion of the house, built as part of the Boshoff estate, boasts thick yellowwood beams in the ceiling and stout mud walls fortified with stone. It has a warm, cottagey feeling, a cosy nook in savage Cape winters.

Much more regal in character is the Georgian frontage, built a hundred years later by Lord Charles Somerset, then governor of the Cape. The humble cottage now became the centre of the period's social whirlpool, serving as guest quarters to the nearby Newlands House. Today the wide sash windows, high ceilings and lofty reception rooms bespeak the hunting parties of the past. This section is built with sunbaked brick.

Most eccentric of the house's succession of owners was Michiel Hiddingh, a fierce and quirky bachelor who insisted on painting the entire house in a shade of burgundy red – hence its current name. At the time the passages of the house teemed with forty cats and a display of naked statuettes, delicately shrouded in muslin.

The present owners bought the house from



local artist Alice Tennant, well known for her still-life paintings in oil. One can imagine her setting up her easel in the garden facing the spreading vista of the mountain.

Other features of the garden which flavour this evocative property are the old "hoenderhok", swallow-boxes and the stone mounting block from which portly Victorian gentlemen used to mount their charges.

**Enquiries to Dr Peter Penny
Tel (021) 23-2365 (office) 64-2342 (home)**

The history and restoration of Harare's oldest house

In December 1991 I was honoured to formally open a small house – 110 Livingstone Avenue, Harare – as an art gallery. It was a very special occasion, since the well-known Gallery Delta had been required to vacate its former premises some seven months earlier, and as its new venue had provided a home for over forty years for Zimbabwe's most eminent landscape painter, Robert Fowler Paul.



*Peter Jackson RIBA
Honorary Historic
Buildings advisor to the
City of Harare
chairman, Historic
Buildings Advisory
Committee to the
Harare Museum of
Human Science*

THE SIGNIFICANCE OF THE EVENT WAS heightened as research indicated that the house was likely to be the oldest extant house in the city, post-dating by only four years the founding of Fort Salisbury in September 1890. (The 1892 Government Offices and the 1893 Market Hall are the only buildings known to be earlier).

Stand 1951 of Salisbury Township Lands, comprising 125 square roods, was originally given to Edward Vigne, a solicitor, by Deed of Grant from the British South Africa Company in 1894. Vigne, who had come to the country with his brother Dr Alfred Vigne in 1893, was born in 1857 at Fort Beaufort, and practised as a solicitor in Kimberley.

In August 1893 he became the ninth solicitor to be admitted to practice before the chief magistrate of Mashonaland.

He built his house in 1894 and by early 1895 he was in practice with Malley and Honey, the forerunner of today's legal firm of Honey and Blanckenberg. Vigne was an enthusiastic cricketer, and sponsored the Vigne Cup, which is apparently still in existence.

In November 1908 he was subjected to fits of depression, when he mysteriously disappeared from the Mazoe Hotel one Sunday afternoon. His decomposed body was found in the bush a few days later on 9 December.

Vigne had sold the stand in 1900 for 700 pounds. By then the house comprised two narrow thatched rooms, with a separate iron-roofed kitchen and bathroom. The next owner kept it for only a year, selling it in 1901 for 400 pounds to a Leonard Wigg, by which time Wigg had already had plans drawn up for a major extension linking all the existing rooms beneath a new corrugated iron roof. This is the appearance that the restoration was intended to achieve (plus the additional front gable added by the Pauls in 1940).

Less than six months later, the extended house was sold again, to James Ffolliott Darling for 1 500 pounds. Darling, a failed Dublin medical graduate, was born in 1859, emigrating to the Cape in 1883, where he became a medical orderly. He joined 'A' Troop of Cecil Rhodes' 1890 Column, and upon release in Salisbury took up prospecting. He was one of those rescued by the Mazoe Patrol during the First Chimurenga War. An enthusiastic naturalist, being a fellow of both the Dublin and London Zoological Societies, to whom he sent back numerous specimens from South Africa and Rhodesia. He

eventually retired to Ireland and settled down as a gentleman farmer, where he died in 1929.

Darling sold the house in 1907, and it passed through a number of company liquidations during 1910. From 1912 to 1922 it belonged to Transvaal and Rhodesia Estates. After 1922 it was owned by Ethel Cooper, a spinster. The property was purchased by Marie Hawkins in 1928, who added a separate garage in 1929, and a further small stoep (later enclosed) was added to the east side of the house in 1933.

In 1934 the original earth closets were upgraded and connected to the new municipal sewer laid in the lane behind. Her daughter Dreen, a well-known tennis player, had moved into the house in 1933, and after the marriage to Robert Paul in 1937, a further bedroom and bathroom were built on in 1940 to provide an additional gable to the front elevation. Marie Hawkins sold the house to her daughter in 1953.

Robert Paul had been born in England in 1906, and came to the then Rhodesia in 1927 to join the British South African Police. While a mounted trooper, his sketching skills led him to becoming a cartographer in the vastness of the Midlands Province bushveld. In the late twenties or early thirties, he had been introduced to John Piper, later to become a renowned British neo-romantic painter, and they shared a lifelong friendship. He painted throughout his life, and after his retirement from the Pay Corps of the Southern Rhodesia (Permanent) Force in 1951, Paul painted while on holiday in the Transkei, at Beira, as well as in Salisbury and ever-increasingly the Inyanga mountains of Eastern Rhodesia.

His paintings however did not only depict landscapes, either real or abstract; Paul also liked to paint buildings, and he clearly appreciated the special qualities of many older structures. In 1976 the National Gallery of Rhodesia acknowledged his contribution by mounting a retrospective exhibition of over 250 of his works. The National Gallery purchased some 30 paintings from his collection. In 1980 a further major exhibition was shown at the Pretoria National Gallery.

The painter was still living at 110 Livingstone Avenue up until the time of his death in September 1980. Dreen, his widow, died a year later, when the property was jointly inherited by their children Paul and Colette.

By 1991, after ten years of tenants, the house

was in very run-down and neglected state. The stand is zoned for use as residential flats, and its re-development value is considerably in excess of its value while supporting only a single dwelling. Commercial use seemed an ideal alternative to be able to support the costs of renovation and restoration, but the Department of Works has been actively and strongly resisting commercial pressures encroaching into the residential avenues.

When the owners of the building quickly responded to the plight of Gallery Delta no longer having a place in which to exhibit, it seemed an ideal opportunity to try to combine Robert Paul's ancient house with the needs of a dynamic and experimental art gallery. Application was therefore made in April 1991 to the city council for Change of Use to gallery purposes.

This was entirely outside the scope of the rigid town planning scheme, but in the context of the draft Historic Building Regulations and the undisputed historical significance of the building, the Department of Works responded positively and agreed to publicly advertise the proposed change through the Special Consent process. No objections were raised and a permit for Public Building (Gallery) Use was eventually granted, on the very day that Gallery Delta re-opened with a special commemorative exhibition of the works of Robert Paul.

Despite years of neglect, and its new function as a gallery, the original architectural character of this lovely house remains intact. The "railway carriage" plan of the 1894 structure is an excellent example of frugal architecture from the earliest years of Zimbabwe's colonial settlement, typified by narrow rooms, a steep pitched roof and small window openings.

The 1901 timber verandah was also typical of the upgrading of buildings that took place about the turn of the century, for example at the government offices and the market hall mentioned above. This delicate verandah was later replaced with brick, and by having some sections of it enclosed. However, one timber post survived, which has enabled the original verandah to be replicated with new posts of old Oregon pine. A portion of the rear verandah was similarly restored, though the small store at the west end has been retained, as this is a room where Robert Paul did a great deal of his painting.

The response of the arts community to the new venue was tremendous, and further donations meant that renovation work would now continue in the very derelict back portion. The Swedish International Development Agency provided funds for the construction of a 100-person amphitheatre focussed on a side verandah of the house, which anyway required complete reconstruction. This area naturally lent itself to being developed as a small stage, with the former window openings being extended to contain three new tall Oregon pine framed glazed doors, which ambiguously serve as windows to the gallery within, and as an abstract backdrop to the stage.

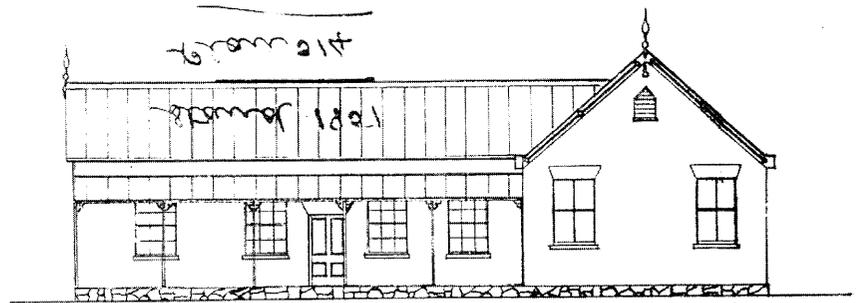
Within the amphitheatre seating was the former well which was dug out to find water. We were able to locate a 50-year old hand pump. It was a memo-



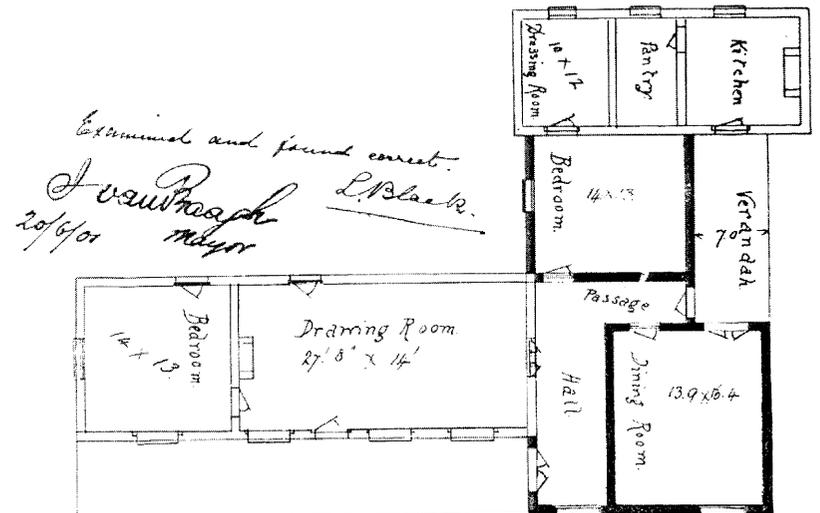
ARTIST ROBERT PAUL:
A self-portrait (left) and the artist's impression of his own house (below).
Bottom: Part of the builder A Maclaurin's plan for the 1901 extensions, linking the two original structures beneath a new iron roof



Proposed Additions, to Mr Wigg's House.



Front Elevation.



Plan.

*Examined and found correct.
J. van Praagh
20/6/01
L. Black.*

New addition coloured black.

*A. Maclaurin
1/8 scale*

rable day indeed when the matchboard partition that had separated the front and back halves of the house for many years, was able to be stripped away, and the whole house was immediately transformed. This meant at last becoming available for a good variety of walk-through exhibition spaces. Very little major alteration has taken place, but the transformation has been remarkable, while the sculptor Arther Azevedo's security grilles provide the building with the necessary and magical continuity resembling the original Gallery Delta.

The building work, completed in mid-1993, was carried out by a very small building team under the supervision of Derek Huggins, one of the owners of the gallery. There is a condition in the Planning Permit requiring regular public access to the house, and the gallery intends to mount a permanent Robert Paul exhibition in one of the rooms. The last exercise will be to provide a removable roof over the amphitheatre seating, which must not detract from the character of the house, but will enable the stage facility to be used at any time of the year.

Since completion, the house has become a much visited tourist attraction, both as a gallery, and for the interest in this very early building. This is particularly significant at a time when the local museum Historic Buildings Advisory Committee is

pressing the City of Harare to recognize the tourist potential of its architectural heritage. In particular, there are strong efforts being made to reduce traffic in, and to landscape Robert Mugabe road – formerly Manica Road, the original main street in the city, which is specially endowed with a considerable number of attractive examples of late Edwardian architectural eclecticism behind unifying verandah pavements.

This particular project has therefore been used to demonstrate to the city fathers that the best of Harare's colonial heritage can be of value and significance for the future. The project has saved for Harare an excellent example of its earliest urban architecture, and in such a way as to reasonably guarantee its survival well into the 21st century. It is not a museum; it has had to change to adapt to its new function, while at the same time re-establishing its original integrity.

In celebrating its special association with Robert Paul, the house looks back, as well as forward to the future. Very often one can find young aspiring artists painting in the garden, on the verandah or in the theatre. Far from becoming just a showcase, 110 Livingstone Avenue has become a vibrant focus for artistic growth; a place of questioning, of testing aspirations; of making visions of the present and of the past, for the future. ■

110 LIVINGSTONE AVENUE

The 1894 structure is on the left; the large gable dates from 1901, the smaller from 1940. (Photo: Ilo the Pirate)





Deur die vestiging van nuwe maatskappye verskaf ons werk aan duisende mense.



Ons dra al jare lank by tot verskeie bewaringsprojekte van die Suider-Afrikaanse Natuurstigting.



Ons sportborgskappe bevorder gesondheid en fiksheid en gee deelnemers die geleentheid om uit te blink.

Terwyl Sanlam-poliseienaars se geld groei, lewer hulle belangrike bydraes op ander terreine.

'n Sanlam-polis gee jou finansiële gemoedsrus. Maar dit verseker ook jou toekoms op talle ander maniere.

Net waar jy kyk, sien jy jou belegging aan die werk. Dit voed ons ekonomie, bewaar ons natuurlike rykdom. Dit help mense om te ontwikkel en uit te blink, waardig en trots te voel.

Terwyl jy kan uitsien na

die beste maandelike opbrengste op jou geld.

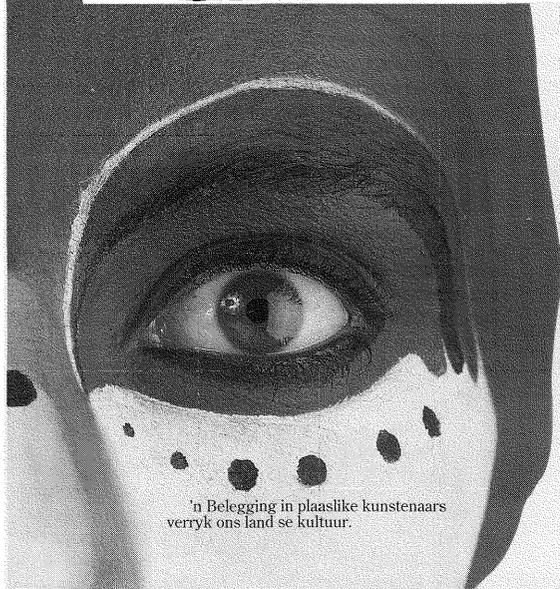
Sanlam het geen aandeelhouders nie, maar behoort net aan ons poliseienaars. Die wins op ons beleggings is joune. Maar die geleentheid wat jou geld skep terwyl dit vir jou groei,

bevoordeel ons land en al sy mense. Vandag en elke dag wat voorlê.



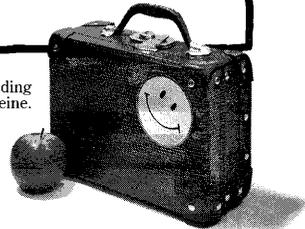
Sanlam

Waar u toekoms tel
verseker!



'n Belegging in plaaslike kunstenaars verryk ons land se kultuur.

Ons ondersteun opvoeding op alle terreine.



Ons beskou dit as onontbeerlik vir ons ekonomie dat kleinsake floreer. Daarom lewer ons 'n aansienlike bydrae tot die ontwikkeling daarvan.



Ons Mooigoed vir Kleingoedwedstryd gee aan senior burgers die geleentheid om geluk aan vele behoeftege kinders te bring.

Restoring the face of Pretoria

The television advertisement "Free the RDP" is much more symbolic of the Jacaranda City than was perhaps intended. As a cultural giant, the city of Pretoria is now trying to cast off the chains that kept it captive and out of popular sight for many a decade. Being synonymous with a pariah government as well as home to the state bureaucracy, was not endearing the city to outsiders.

By Fanie Krige
City Council, Pretoria

WHAT ACTUALLY HAPPENED IN THE APARTHEID years, was that the capital lost its face, its human character. Decisions were left to the archbureaucrat: the narrowminded, high-handed official who clung to the form and letter of the law (or in our case the ideology). In those years the city lost many of its most precious assets.

However, its residents have known all along what they had in their city and many of them worked relentlessly – sometimes even fought tooth and nail – to conserve, utilize and manage the capital's cultural resources to the best of their ability. Their victory in the battle of the West Facade of Church Square more than a decade ago marked the beginning of a new era of public involvement.

For them the transferring of Parliament from the foothills of Table Mountain to Klapperkop Hill will be even more of a Olympic gold medal – the ultimate trophy for years of hard work – than for the protagonists of the Pretoria Capital Initiative (PCI).

The PCI group however, deserves recognition not only for highlighting Pretoria's myriad of assets and attributes to the outside world, but especially for succeeding in rallying Pretorians of all colours and creeds behind their cause. City pride is at a high ebb now, and that is of the utmost importance for success in the reshaping of society.

This article is about a number of projects under way in the Jacaranda City, which are aimed at restoring the face of Pretoria: to make it the people's place which it was in earlier years ... in the days visitors dropped in at the President's house to discuss matters of state (often was closely related to personal matters) over a cup of coffee, when they had time to play boat races on Church Square... when people were more important than the system.

The Bid for Parliament

According to the PCI it will be in the interest of the country and all of its people if the Republic of South Africa has a single national capital. The current dualistic system is the result of an old, ineffective and costly entrenched compromise made during the negotiations for the 1910 constitution, and cannot be reconciled with the new era of consensus politics.

The capital should be close to where the people are.

The choice for a national capital, says the PCI, should fall on Pretoria not only because it has always been perceived by all as the national capital, but also because of its more central and strategic position. Within a radius of 200 km you find the whole of the PWV as well as portions of four other

provinces. You find here a total of 29 percent of the country's population, reflecting all language and population groups.

In Pretoria the head offices of 32 government departments, major parastatal and privatised corporations and the SA Reserve Bank are found and if Parliament is here, the essential linkages can be maintained more easily and efficiently. This will be in the interest of effective government.

The city is more accessible to the provincial capitals, being on average base 800 km closer to the capitals of the provinces than Cape Town. The City is also more of a gateway to Southern Africa than Cape Town, and hosts most of the major foreign missions to South Africa.

It is situated in the economic heartland of the country, namely the PWV province, and can be regarded as the epicentre of the major stakeholders in the process of government – albeit political parties, professional bodies, organised business and agriculture etc. This will be of particular importance in the reconstruction and development of the country.

The relocation of Parliament in Pretoria will bring about substantial savings in terms of capital expenditure on physical infrastructure, communication costs, costs to government departments and the running costs of Parliament.

Off course there is recognition for Cape Town's claim in terms of history and tradition in the land of the Blue Bull, but the PCI feels that this should be relinquished by the Mother City in the interest of the country.

Well, even Capetonians might agree that there is much food for thought in these arguments, and the 490 members of Parliament and the Senate cannot ignore this if they eventually decide to debate the issue. Apparently they are not too keen to do it before next year's municipal elections.

The Culpra Project

However, the cultural movers and shakers in Pretoria began to propose long before this debate that the city should establish itself in the cultural niche: internationally capitals are also the cultural nerve centres of their respective countries.

The national capital is the national display window of a country's cultural treasures, which is not only manifested in monuments, statues and buildings, but also in national museums and other cultural institutions. The examples are numerous: Washington, Ottawa, Paris, Berlin, Vienna and Amsterdam.

Pretoria is richly endowed with cultural resources, of which its five national institutions – the

Transvaal Museum, the Museum for Science and Technology, the State Library, the National Culture Museum and the National Zoological Gardens – are not the least.

Adding to this its wonderful climate, its natural beauty and – of course – its greenery (jacarandas) even in the centre of the city, Pretoria is certainly the top contender for being the cultural capital. But, up to this day Pretoria has not had much tourism development, although there has been some effort by the city council to market and develop this great potential more aggressively.

It has led to the introduction of a culture route, the establishment of a Committee for Cultural Development in the city council, a Conference on Cultural Resources and a survey of Cultural Resources in the city, but still there was something lacking.

The answer came in the so-called 'Culpra'-project, proposed by a group of national institution heads and driven by Clr Louis Cloete, deputy mayor and chairman of the Committee for Cultural Development.

The idea of Culpra is to create something like a Smithsonian Institution for Pretoria to establish the Jacaranda city as a dynamic centre of African art, culture, science and technology.

Its mission is to promote the upliftment of all South Africans by informal education and recreation and by doing that to ensure reconciliation and nation building.

Its goals will be to provide inclusive, democratic guidelines for the development of metropolitan Pretoria's vast cultural, technological and scientific treasures to benefit all South Africans; to provide informal, people-friendly education and recreation; to optimise existing resources and to find a rightful place for under-utilised or abandoned buildings and places of cultural importance; to involve existing scientific and technological institutions in bringing science and technology closer to the public as in the case of the Smithsonian Institution, but adapted to the needs of Africa; and to involve communities and all cultural organizations and institutions in the development process.

The establishment of the Minnaar Street Cultural Spine will be the first major project of Culpra. The pedestrianisation of this quiet, Jacaranda-lined street link within the span of 1,5 km eight existing and proposed musea, which will give a visitor a complete overview of what South Africa is all about.

The asset value of the existing musea – Melrose House, Burgers Park (this well pre-

served Victorian Park is regarded as a terrain museum), Transvaal Museum, the Geological Museum, the Museum for Science and Technology, and the National Culture Museum – and other buildings along the street was determined at R350 million.

The cost to establish the spine here, will be approximately R11 million, or about 3 percent of the total asset value.

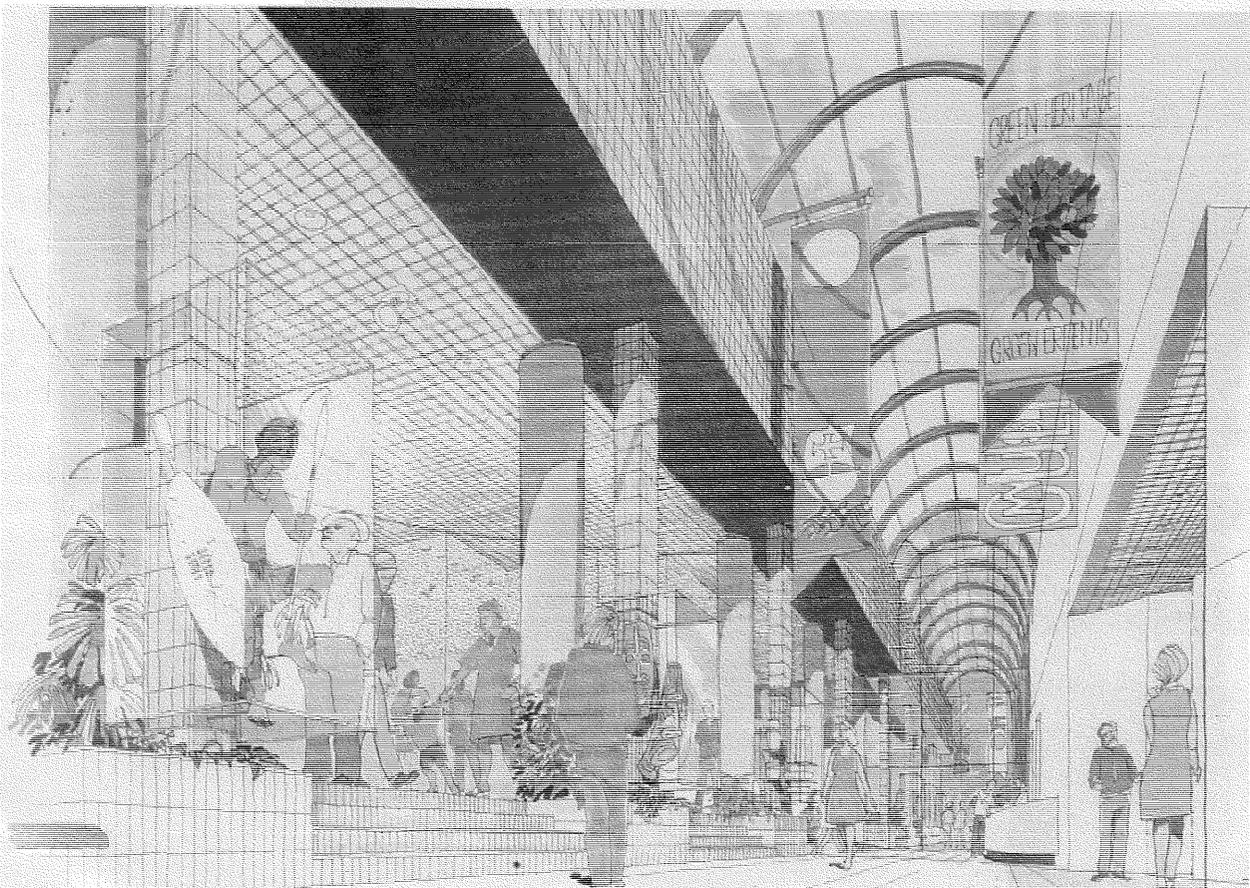
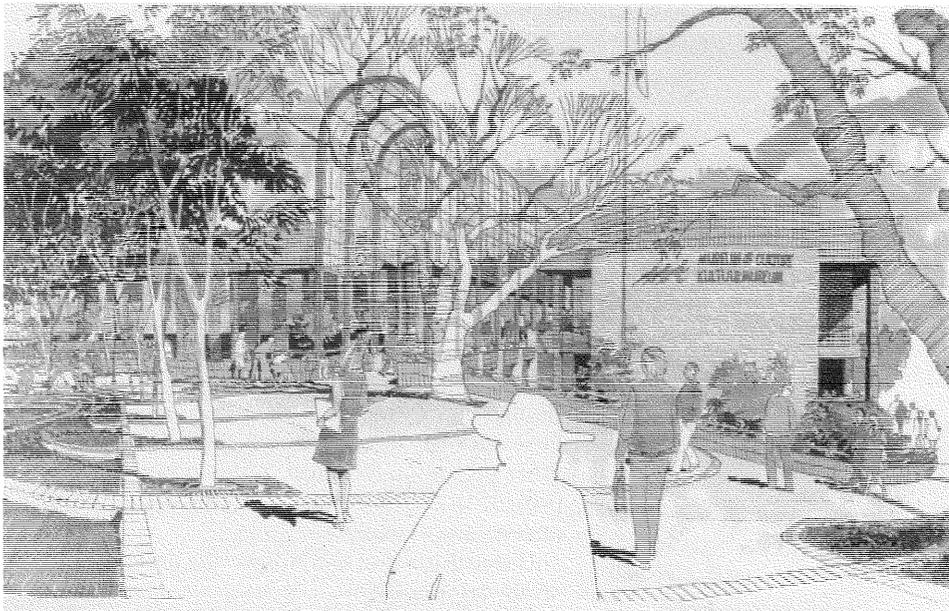
The city council committed itself to the project by budgeting R1,9 million for the pedestrianisation of the street, approving the establishment of an Article 21 company to implement, manage and operate the spine, and giving the green light to re-utilise the Ambulance Station buildings as an emergency services and toddler-museum.

However, it was also dealt a setback by deciding at the end of September that it cannot allow the recently restored City Hall to be converted in a science and technology museum as was originally proposed.

Internationally, science and technology musea

NATIONAL CULTURE MUSEUM

The Old Mint building in Pretoria is currently undergoing major changes in order to house the National Culture Museum. Above is an artist's impression of the entrance and, below, the main foyer, reminiscent of modern shopping malls, bringing an atmosphere of excitement



are great drawcards, and with the City Hall in a pivotal position in the mall, the Culpra project team recommended strongly that it should be transferred to the museum.

The council's main argument was that a city must have a city hall and to replace the existing city hall will run into at least R60 million.

Pretoria's executive director of culture and recreation, Mr Mark Theron, was asked to investigate the possibility of other alternative sites for the science and technology museum.

But rumour has it that an answer has already been found: eyes are now swivelling to the State Theatre, which in terms of certain proposals may be handed down to the city council by the state...and can double up as a city hall for the three times a year that the council needs it.

In the meantime, the Culpra Task Group is eager to get on with its task. It is aiming to have the project in a far advanced state in the second half of 1996 when the National Culture Museum will open its doors in the renovated Mint Building.

Church Street Pedestrianisation

The pedestrianisation of Church Street is another project which is aimed at using the city's cultural assets to bring back ambience and people to the city centre.

The underlying philosophy of the pedestrianisation is to upgrade the city centre environment to create a people's place that will attract people and stimulate further development in the area.

The mall will eventually encompass the whole area of Church Street between Prinsloo and Bosman Streets, including Church Square. Although buses, emergency vehicles and delivery vehicles will stay for the interim, the reducing of other vehicles in the street, makes it possible to provide larger areas for pedestrians and to improve pedestrian circulation.

Street furniture will be specially designed to create a strong theme. The historical environment will be enhanced, while the project will have the effect that it unifies the diverse architectural styles and types and sizes of buildings.

Formal facilities for the informal sector will be provided as it is seen as an essential ingredient in creating a people-friendly Church Street. Permanent stalls will be erected along the northern boundary of Strijdom Square. This will create a

neater and more attractive environmental quality than before.

Work on the project started in April this year. The contract was awarded to the firm Savage and Lovemore North. The first phase of this project is due for completion on the city's birthday on the 16th of November this year. The opening of the mall will form part of this year's Pretoria Day celebration and the Jacaranda Carnival.

Tram lines and an old water furrow were uncovered during the excavation work and plans were adapted so as to use these as tourist attractions!

Terminating the avenue, two granite-clad columns will tower to a height of fifteen metres, forming an imposing entrance to what will be known simply as "Kerkstraat".

The City Lake Development

A R600 million urban development project with a lake at its heart, is another facet of the process to change the face of Pretoria and create an exciting environment in which to work, live and play in the capital city. It will also provide excellent investment opportunities.

The city council recently accepted a Murray and Roberts Properties proposal for the design, development and financing of the project in principle.

The lake of nearly 4 hectares will form the core of the development, surrounded by a dynamic variety of land-uses, such as office and residential accommodation, a hotel, shops, restaurants and entertainment and recreation facilities. All these will be bound together by a network of landscaped pedestrian malls and squares, linking every part of the development with the waterfront and with the existing urban fabric.

The development will be situated on the boundary between the Central Business District and the suburb of Pretoria. It is strategically located to form a link between the CBD and the lively Sunnyside business and shopping precinct.

It is located at the confluence of the Apies River and the Walker Spruit.

It is within easy reach of the population of the Sunnyside and Arcadia flatland – one of the most densely populated areas of South Africa. The area is supported by excellent urban infrastructure and is easily accessible from the rest of the city.

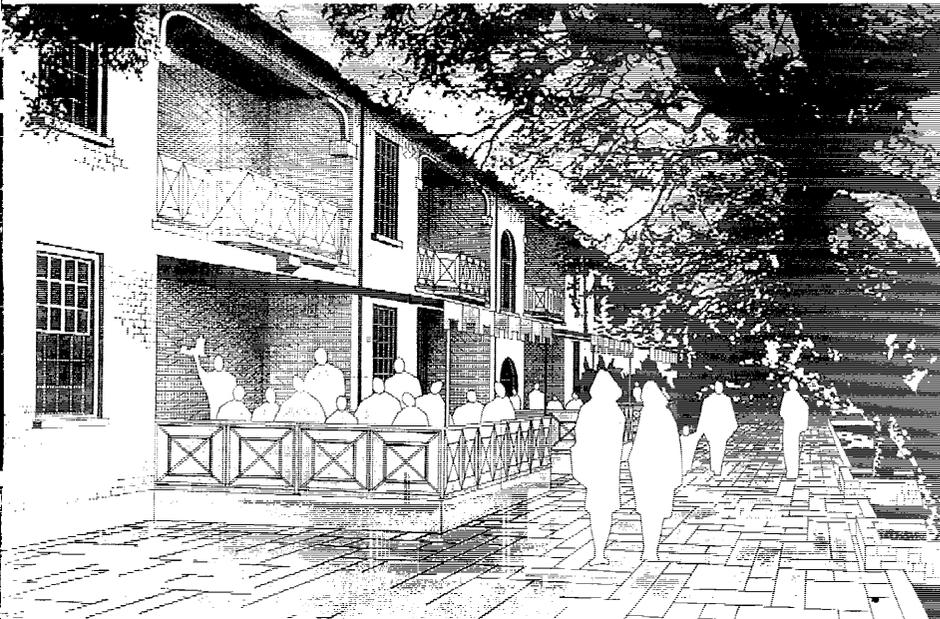
Other People-oriented Projects

The above-mentioned projects are city council driven, but the spirit has caught on and many private developers and entrepreneurs are also involved in people-orientated developments. One is thinking of the Gerard Moerdyk Street Project in Sunnyside, where a whole street is being re-utilised for residential purposes, offices, shops, light manufacturing and restaurants, without losing the individual character of historic buildings and the residential ambience of the street. Another example is the revitalisation of the Railway Station area and the Berea City complex. On a much smaller scale, you have the re-opening of the quaint Cafe Riche on Church Square as an upmarket coffee house.

It will be hard not to be seduced by Pretoria's unveiled face, which has too long been kept obscured. ■

MINNAAR STREET

Existing buildings along Minnaar Street can take on new functions on completion of the Cultural Mall, for example housing restaurants



AFTER YEARS OF OPERATION out of Johannesburg on long distance steam safaris, changing times have led to the decision to move Transnet Museum's flagship steam safari train, the Union Limited, to Cape Town late last year – with resounding success.

Until recently the Union Limited's target market was steam enthusiasts and tourists from abroad. Due to unrest and violence in South Africa, this market has dropped off dramatically. To overcome this problem and to remain viable, the Union Limited has tailored its costs and tours to suit the local tourist market.

During 1992 the Transnet Museum launched an experimental marketing campaign in Cape Town for a seven day tour during September. This was repeated in December 1993. The response was phenomenal and the trains were filled with local passengers. It was thus decided to move the Union Limited to Cape Town.

Contributing to the Union Limited's success in the Cape was the fact that many overseas flights now fly to Cape Town directly, the availability of six different rail routes out of Cape Town, as well as short rail distances to scenic locations. In addition Cape Town is a tourist friendly city with lovely scenery, beaches, the Victoria and Alfred Waterfront and ample hotel accommodation and guest houses.

The reasonably close proximity to the George – Knysna museum line furthermore offers a museum rail link, while the possibility also exists of erecting a museum station at the V & A Waterfront.

The clamour for boarding passes has already out-spaced any journey and a full spectrum of steam excursions is

available – from a marvellous wine and dine night on the tracks that will cure you of the usual restaurant routine, to an ultimate 14-day holiday experience guaranteed to give new perspective to the tired Out of Africa theme.

And every tour has its own specialised route, be it the 5-star, Saturday night dining bonanza on a round-trip from Cape Town to Malmesbury, or overdosing the senses on a two-week Zambezi spectacular via Beit Bridge, Bulawayo and the Wanki Game Reserve, to the Victoria Falls.

Between these extremes, are the lures of the five (and nine) day luxury breaks that take in some of the most spec-

tacular scenery in the world – the Montagu Pass, Toorwaterpoort, Kaaiman's River Bridge, Tulbagh Kloof, the wine routes of the Cape, Franschhoek, George, Knysna, the Garden Route...all tracts of beauty without end.

Side-tours too, give an added dimension and bonus to the uniqueness of these holidays...wine tasting on farms renowned worldwide for their harvests; ostrich park and game sightings; places of historical significance or haunting beauty; "photo stops" and oases where you can catch your breath and capture on film the scenic beauty along the best photographic locations en route; sleepovers alongside a Wilderness beach or stretch of forest (all the while still in the comfort of your coupé or sleeper); places conducive to the quiet

recharging of batteries; speciality shops; all part of the Union Limited Experience.

New sights and packages are constantly being investigated. Like the pressing demand for extended "Day Ramble" routes – to Simonstown, Sir Lowry's Pass, Stellenbosch or the Strand – in a continuous quest for roads – and tracks – less travelled.

First class, four-berth compartments (maximum two passengers for space and comfort), as well as two-berth coupes for one are available. Each compartment has a hand-basin and there is a hot shower in each coach.

Meals are served in the dining cars, of which the "Pro-

tives.

The Transnet Museum stands by its belief that there's no better way of preserving old locomotives and coaches, than by actually utilising them. More wear, less tear.

No doubt the Union Limited, dubbed the "Train-de-luxe" in the 1920's and '30s, still evokes widespread nostalgia. During its golden years, it graced the tracks between Johannesburg and Cape Town harbour, where it would rendezvous with the then grande dames of sea-voyages, the Union Castle liners. Carrying first-class passengers only, Union Limited was haughtily proud of its "express" credentials, and was later to pave the "rail" way for the Blue Train.

Though the outward appearance, both externally and inside, remains original, the vintage coaches have been restored to former perfection and upgraded to include gas-heated showers.

From the second you step abroad the magnificently restored coaches, the graceful gentility of olden times encapsulates you, strongly evoking the nostalgia of a steam train journey of yesteryear – the clackity-clack of steel on steel, the unexpected yank of a whistle and impeccably clad waiters in teak dining cars.

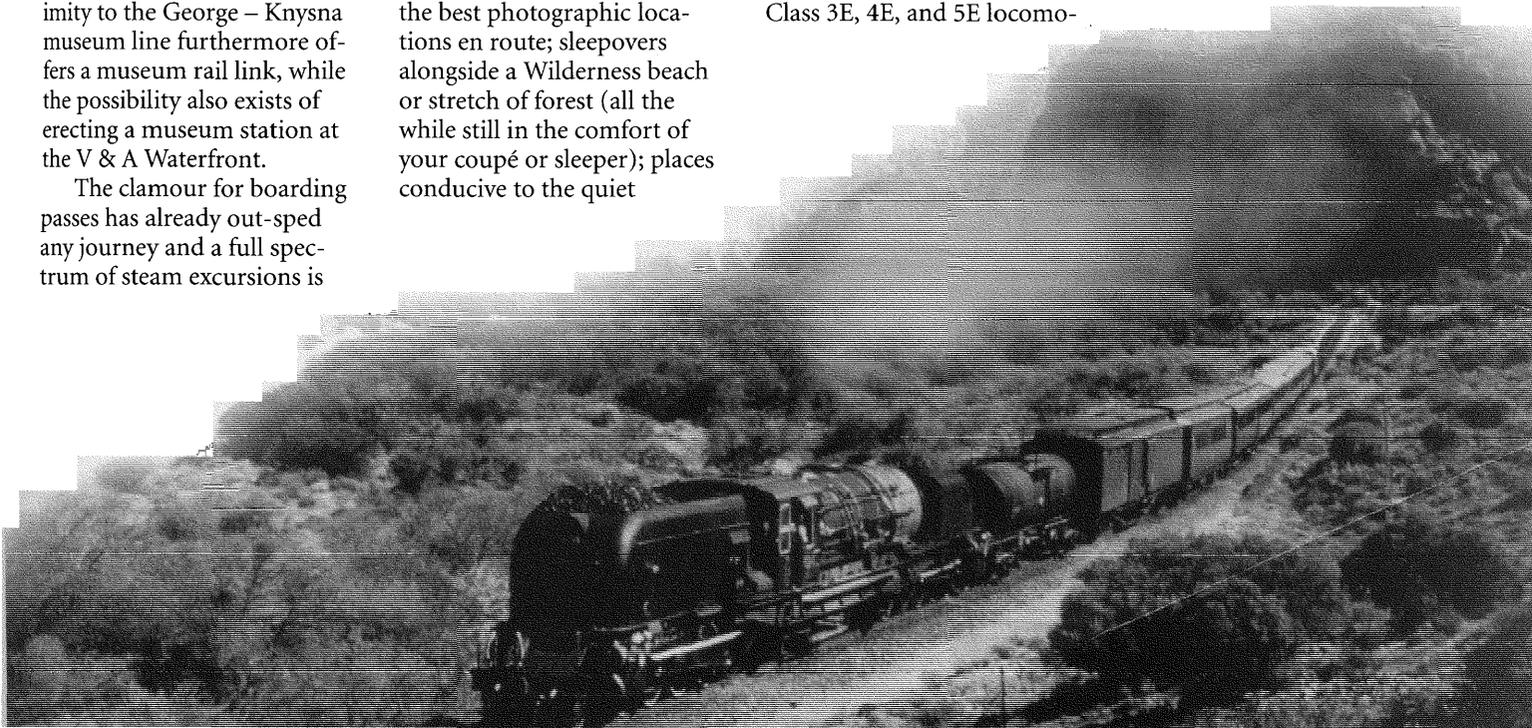
This – and much more – is yours on the Union Limited...
Tel: (021) 405-4391/3
Fax: (021) 405-4395 ■

MAGIC RAILS

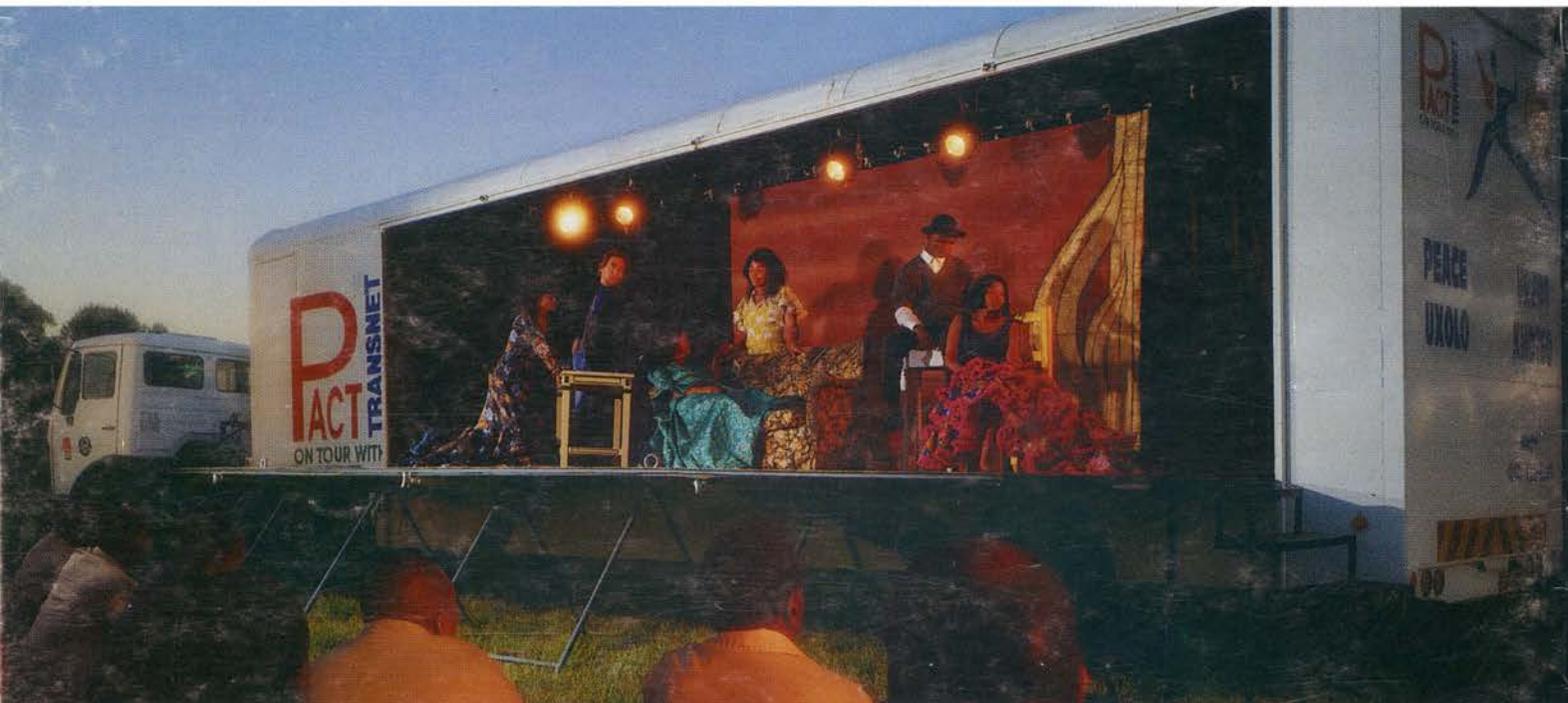
tea", built for the original Union Limited in 1933, is still in use. All meals, wake-up tea and coffee, and all bedding is included in the fare.

Or try the lovely vintage lounge-car, for a cuppa, a drink or a snack with fellow passengers.

For the fundis, motive power hardware (vintage ranging from 1898 to 1954) are: Classes 7A, 7B, 12AR, 14CRB, 15A, 15CA, 15E, 15F, 16D, 16DA, 16E, 19C, 19D, 23, 24, 25 condenser and 25NC. Garratt classes include GB, GF, GL, GMAM and GO. Short runs take place behind historic Class 31 or 32 Diesels, and Class 3E, 4E, and 5E locomo-



OUR TRUCKS TRANSPORT
TRANSFORMERS, WOOD, PEANUT BUTTER
AND A DANCING QUEEN FROM
SOPHIATOWN WHO FALLS IN LOVE WITH
AN INFAMOUS GAMBLER.

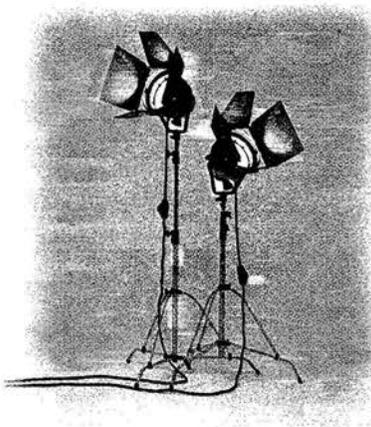


Open up a Transnet truck and prepare yourself for a culture shock. Some of these vehicles are taken out to the rural areas in cooperation with the regional councils for the performing arts ... bringing theatre and magic to those who have never seen it before.

In conjunction with performing arts councils we converted Autonet trailers into mobile stages which take the theatre to townships and the countryside where proper staging facilities are scarce.

Our dream machines offer stagings of modern dance, plays and musical performances to audiences throughout the country.

For us, our responsibilities do not end within the four walls of an office. That is why we sponsor the Transnet Libertas choir that has become a widely acclaimed attraction throughout the country.



We are involved in Arts for Africa which promotes music, art and drama in the townships. Through various workshops and community arts centres in places such as Potchefstroom, Umlazi and Rhini we have become part of the grassroots develop-

ment of art and culture in this country.

We know that if we should limit our horizons there can be no future for our company.

 **TRANSNET**