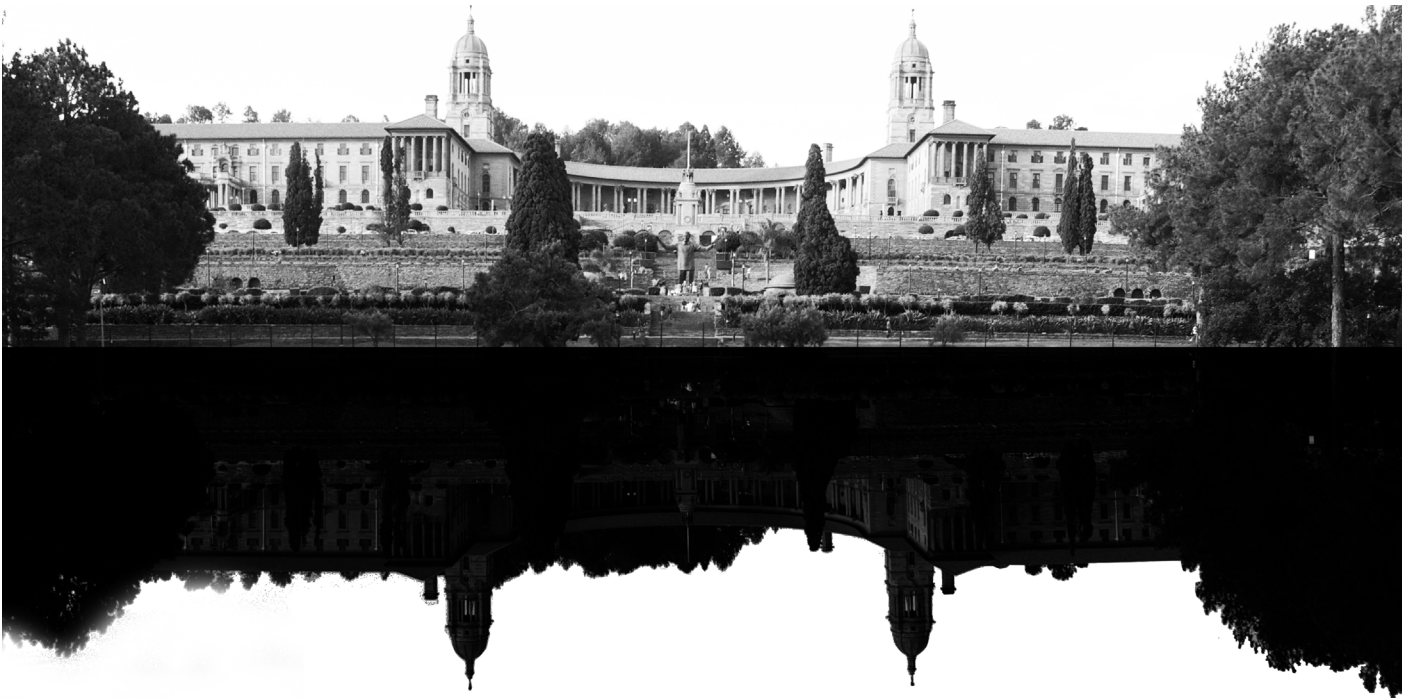


interface

A New Political Landscape At The Union Buildings



Acknowledgement

To my mother for sharing something of the knowledge acquired from a lifetime of learning. To Stephen Steyn and Heinrich Kammeÿer for friendship and joy and conversations on architecture. To Rudolf Van Rensburg for your advice, guidance and integrity, and Nico Botes for your support over the years and your belief in my potential. Jean-Pierre de la Porte, for shifting the light's beam into more fruitful territories. Paul Devenish for years of laughter. To all who have encouraged me in this year including Georg Nöffke and Gary White.

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution. I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification. I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Patricia Theron

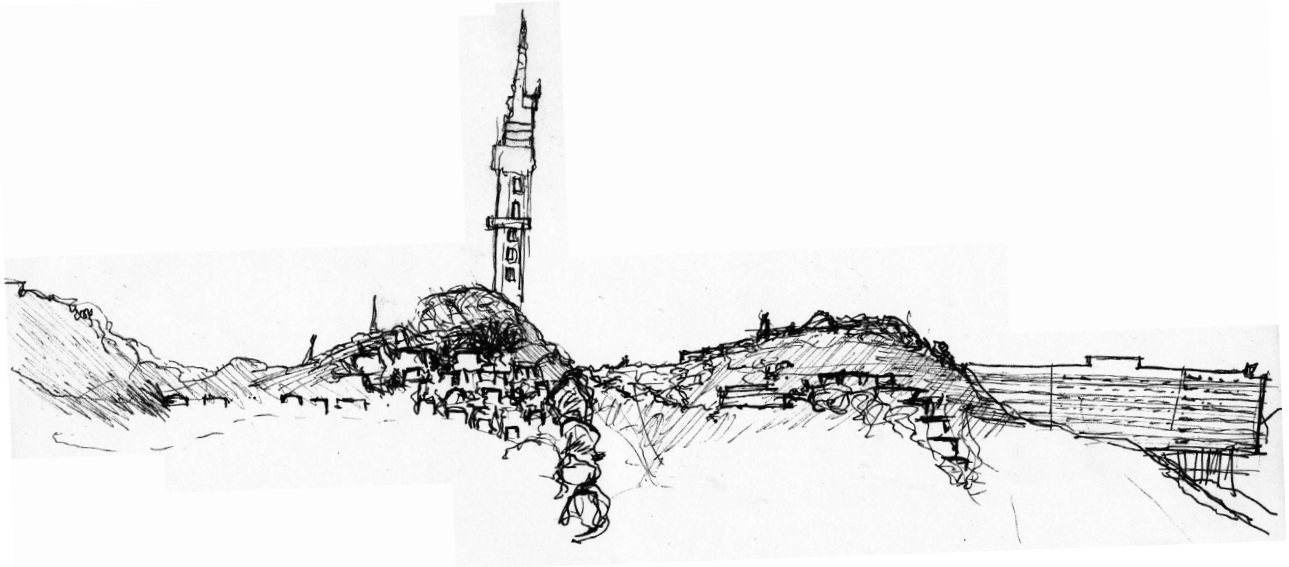
interface

A New Political Landscape at the Union Buildings
by Patricia Theron

Study Leader: Rudolf van Rensburg
Course Co-ordinator: Arthur Barker

Submitted in partial fulfilment of the requirements for
the degree Magister of Architecture, MArch (Prof), to
the Faculty of Engineering, Built Environment and
Information Technology.

2015



Site:

Portions N and L2 of the gardens at the Union Buildings
Corner of Vermeulen and Zeederberg Streets
erf: Elandspoort 357-JR
Pretoria
25°44'35.69"S and 28°12'26.80"E

Clients: The South African Government

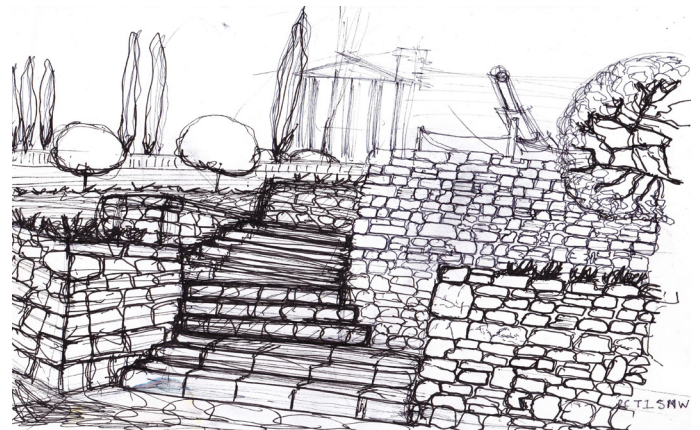
Keywords: Union Buildings, autonomous architecture, politics, representation, Italian Rationalism, monument, typology

Research Field: Heritage and Cultural Landscapes.

Figure 2 (above): *Power over landscape; power and knowledge in interaction* (Author 2015).
Figure 3 (following page): *Secrecy within the landscape; hidden places in the gardens* (Author 2015).

Abstract

A Political Theatre, Think Tank and School of Representation at the Union Buildings is created in response to questions regarding identity, authenticity and authority within post-1994 South African Architecture. The design is investigated by means of a journey through power, the urban and the memory of architecture. Autonomy is proposed as a more appropriate means of representing power constructions than the often-quoted riposte of transparency. The project of the Italian Rationalists is remembered and through it, the productive repetition, that is an inherent aspect of typological design, is harnessed in order to return power to form. All form is situated within a process of eternal return, and defamiliarisation is utilised as a strategy to ask questions about and through architecture. The interface between land and building is cast in a hierarchical role, where architecture becomes a mask to the landscape as an analogy for the political mask and the various guises assumed in the representation of identities, both personal and architectural.



Contents

Pg 8	Foreword	Note from Heinrich Kammeÿer
Pg 9	Introduction	A Perspective and an Approach
Pg 11	Chapter 1	Beyond Representation: Repetition versus identity
Pg 25	Chapter 2	The political dynamic
Pg 37	Chapter 3	Autonomous architecture and the dissolving city
Pg 55	Chapter 4	Typologies and Archetypes
Pg 83	Chapter 5	The politics of nature: Site and Framework
Pg 93	Chapter 6	Masking and unmasking: Design and Technology
Pg 129	Addendum	Interview with Jean-Pierre de la Porte The Modern Myth: Urban Design Framework

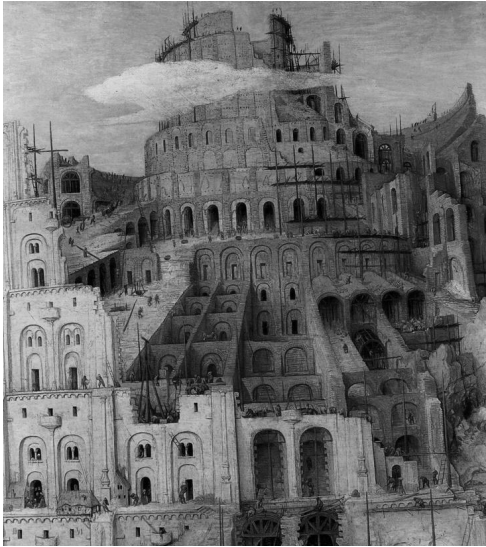


Figure 4: *Black and white detail of the Tower of Babel* (Bruegel, P. 1563).

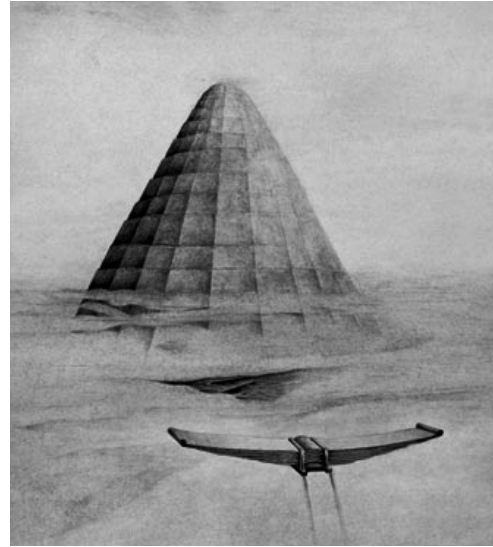


Figure 5: *Black and white image of Il pilota del labirinto* (Scolari, M. 1978).

Architectural Masks by Thomas Hardy

I

There is a house with ivied walls,
And mullioned windows worn and old,
And the long dwellers in those halls
Have souls that know but sordid calls,
And daily dote on gold.

II

In blazing brick and plated show
Not far away a "villa" gleams,
And here a family few may know,
With book and pencil, viol and bow,
Lead inner lives of dreams.

III

The philosophic passers say,
"See that old mansion mossed and fair,
Poetic souls therein are they:
And O that gaudy box! Away,
You vulgar people there."

Foreword

This is evidence of a new anti-politic; born frees have become sick and tired of misuse, abuse, insult and 'political' disgrace. The work is explicit, and yet, the clarity and complexity of the solution lies not only in the site, plan-as-section with its opposite, section enriching the plan, but in the symbolic content of the project.

The incision contains its own logic. An anchor? that simply does its job and in the process/procedure reveals/unveils multiples of imponderable experiences, almost an archaic discourse to uncover a truth of what philosophers seek and every people expect to find within a metaphoric souk snaking through the medinas. Or a house for a blind man -
Heinrich Kammeÿer

Introduction

A Perspective and an Approach

An **'interface'** is a 'surface of separation', in chemical terms between two distinctive states of matter. Technically, it is the communal limit of two ensembles or apparatuses or, in information technology, a device or programme that enables a user to communicate with a computer or that connects two items of hardware or software (Le Petit Robert 1977).

The interface has essential qualities that involve the meeting of two elements, it is a communicative element across virtual territory or in the immediacy of direct contact. In architecture, this interface is a boundary, separating inside and outside, a line of tension between what is 'natural' and what is 'artificial'.

Architecture has always been about more than building and something more than itself; in this thesis I have explored a series of frameworks, political, urban and philosophical, in which to locate this project and the discipline. An understanding of the greater networks extending outwards from the simple practice of enclosure, and forming shelter, is a necessary supplement without which the utilitarian concern cannot be fully comprehended. The document covers a journey through time, exploring ways that political practices have shaped identity constructions and hence the representation, in form, of a particular cultural ethos. The theoretical underpinnings, and the design itself, form a response to a reading of the current complacency in the field. If the writing of poetry is an attempt to eliminate cliché, then a similar practice should be observed in design; in resorting to platitude, architecture gives up its authority.

The design and programme are of a speculative nature; they provoke confrontation in their internal operations and in response to the social and political climate. In undertaking a political scheme, there were many informants all gearing this research in very different directions. An analysis of the workings of power, raises

questions of whether power lies in the operations of networks, is an attribute of space or is exercised through, or resident in, form. The intention was the derivation of an 'agonistic' architecture that promotes discussion and accommodates difference without itself dissolving or losing its own impetus. On the one hand, the project is positioned as an antithesis to its political neighbour, the Union Buildings, while on the other, it is a response to an urban and post-structuralist context. The powerful readings of urbanism presented by figures such as Aldo Rossi, Massimo Scolari and Pier Aureli, are here presented in support of an autonomous architecture, withdrawn in nature and providing a necessary and critical distance for thought. All of the perspectives outlined, can be understood as similar mental frameworks, merely operating at different scales; power relationships are at play all the time and exert their affects on the individual, architectural form, urban territory and the geopolitical. The political and environmental context is overcome by the same hegemonies and normative practices that apply to the human being's ability to reason, to communicate, to act and to design.

The essays presented here, contribute towards and belong to a personal narrative, in terms of which architecture and the role of the designer can be understood and in which the design can be read. The urban context and the archetypes of architecture serve as precedents, locating the design response in relation to a greater memory and formal repertory.

Chapter 1

Beyond Representation: Repetition versus identity

‘Representation’, is the fact of bringing to the senses, an abstract object or concept, by means of an image, sign or symbol (Le Petit Robert 1977).

‘Repetition’, is the act of repeating something that has been said or done before (Le Petit Robert 1977).

‘Identity’, from the Latin *idem*, meaning same, is the fact of being who or what one is, a characteristic that distinguishes from others(Le Petit Robert 1977).



Identity

There are no beautiful surfaces without a terrible depth
– Friedrich Nietzsche

One often hears the term ‘having a clear identity’ used in reference to particular cultures and their urban manifestations; it is an ideal that developing African countries appear to strive for in the negation of colonial histories. In Jonathon Noble’s *White Skin Black Masks*, reference is made to Etienne Balibar’s rejection of ‘identity as such’, noting rather that identity is aspirational, being a construct, and that there are only identifications (2011 pp. 1-16). Identifications are referential and imply the alignment to a set of beliefs; works of art and of architecture can be expressions of these alignments, reinforcing visually what is moulded through language, hence the reference in Noble to the following words of Fanon:

Every colonized people – in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country.

Fanon goes on to describe that in the adoption of another’s set of cultural ideas, what is renounced is “...his blackness, his jungle.” The use of the word ‘jungle’ here is interesting as it denotes a physical place while bringing to mind Conrad’s *Heart of darkness*, an expression of the African as ‘other’ relegated as a backdrop to one white man’s personal drama, but equally it speaks of a personal depth, a so-called identity, which is inexpressible through language. The jungle of the mind, the ever-undulating mysteries of the subconscious (if one goes by Freud), the unknowable and untold fictions

of the imagination; these are much more a part of the form and formlessness of ‘identities’ as any reduction to formal cultural interpretation which is really only the tip of the iceberg. Bearing this in mind, however, it should be noted that of all the ‘muck’ and marshland that underlies cultural expression, that which has made it up and through to the surface has either extreme guile or particular hardness, to endure an arduous and tenuous process of cultural formation.

A number of factors are important in Noble’s examination of public architecture in a post-1994 South Africa. Firstly, that while previously the apartheid state had carved an urban environment in the reinforcing of its own image, the prevalence of architectural competitions since, has opened up the discussion of the public environment to a much wider audience (2011 pp. 1-16). The designs that have emerged have made reference to traditional craft practices and indigenous architectural expressions that were usually reserved for rural developments and at much smaller scales. In the case of apartheid cities, drawing from context could be seen as a perpetuation of exclusionary ideals. Public buildings must therefore express the reverse of an authoritarian social engineering programme while not relying on a theme-park type application of what are considered to be authentic African design elements. This is not to say that there is no room for colour and anthropomorphic forms within architecture, but this must not remain skin-deep or it is at risk of becoming merely a pastiche. Architecture in South Africa and particularly in Preto-



Figure 6: *A river of great depths* (Author 2015).

ria, the setting for this thesis, has adopted historically a predominantly regionalist attitude, resulting in the use of mostly 'earthy' materials; the colour palette serving to blend, to harmonise and to situate buildings within the landscape. This proud tradition, carried forth by figures such as Norman Eaton and Gerrit Moerdjik, is to be appreciated and valued for its integrity and response to environment. It is strange though, that while African art and design have long been incorporated into European art, very little reference has been made, except at the most superficial level, to African design principles and use of colour within public architecture in the city of Pretoria.

In Iain Borden's introduction to Noble's book, architectural history is referred to as being "a future-oriented enterprise", implying somehow that layers of understanding need to be interpreted in order to inform formal predictions of what kind of person will inhabit the world and what that world would look like, casting the architectural designer as a sort of mystical alchemist of form, translator and interpreter of meanings, artist and shaper of futures, and ultimately informer of presences and inventor of the present (in the future of course). Added to all of this, is the explication of the design process through thought and concept, programme and context, informant and precedent, sketching and model-making, and finally detail development, all culminating in the physical construction on-site. While much of the literature written about architecture and its theory is enticingly confusing and thereby intriguing, it

is highly problematic in its implication of an underlying 'true meaning' or 'true representation' that the designer should unveil, through a studious, diligent and yet 'free' exploration of the processes highlighted above. This heavy task is ultimately so much bound up in architectural critique, that the freedom and passion with which one should throw oneself into the 'design depths', is in many respects a pre-determined outcome simply framed as an exciting procedure, hence why the architectural concept has become such a flat and disappointing term, often leading only to formalistic and direct translations.

The binding up of architecture in language leaves it only free to choose its chains. In the same breath one will be informed that, while design cannot be taught, there is a procedure to be followed if one is to be a successful client-pleaser, always the generic 'user' is deified; this is the path of least resistance in a globalised world and operating within a logic driven by capitalism. Just as language has placed a limitation on philosophical development so too architectural language influenced design trajectories; popular architectural practice is blighted by reliance on the cliché, this to limit possibility and stay within the lines.

Wrapped up in the humanist tradition, the idea that everything can be resolved through conversation is widespread. The way that problems are framed is through the application of language as a 'pure' baseline. The so-called 'death of humanism', resulting from the interrogation of the traumas of the world wars, prompted a move to

reshape things, not in terms of language (the linguistic turn) but in terms of affect (the affective turn). The birth of the affective turn allows us to escape from our own trap as affect lies beyond language; it is the realm of feeling, poetry and the unknown. It is the opposite of clarification, recognising the presence of uncharted forces and intensities that are in play beyond knowledge.

In Chinese symbolism, the lotus represents purity but it is a purity, which is associated with, and resultant from an engagement with the murky waters, which lie beneath the flower; the birth of the flower is an affect of the chaos below. The Chinese have a much broader understanding of the portrayal of objects, one that is much more all-encompassing than the Western idea, for example the character for 'tree' is shown with roots and branches; the visible is not, in this, valued more than the invisible. So too we might wonder what a plunge into the 'virtual' could imply for architecture, through the defamiliarisation of form tensions arise and begin to express that we do not live as we think we do. There exists an indeterminate zone below consciousness in which there is a very definite structure that we approach through abstraction, where the inarticulate opens up ultimate possibility. The guiding thread within chaos is repetition; energy repeats and helps us to navigate chaos. We do not need to remain blind to substructure in order

大 tree (mu)

林 woods (lin)

森 forest (sen)

Figure 7: *Visibility and virtuality* (Author 2015).



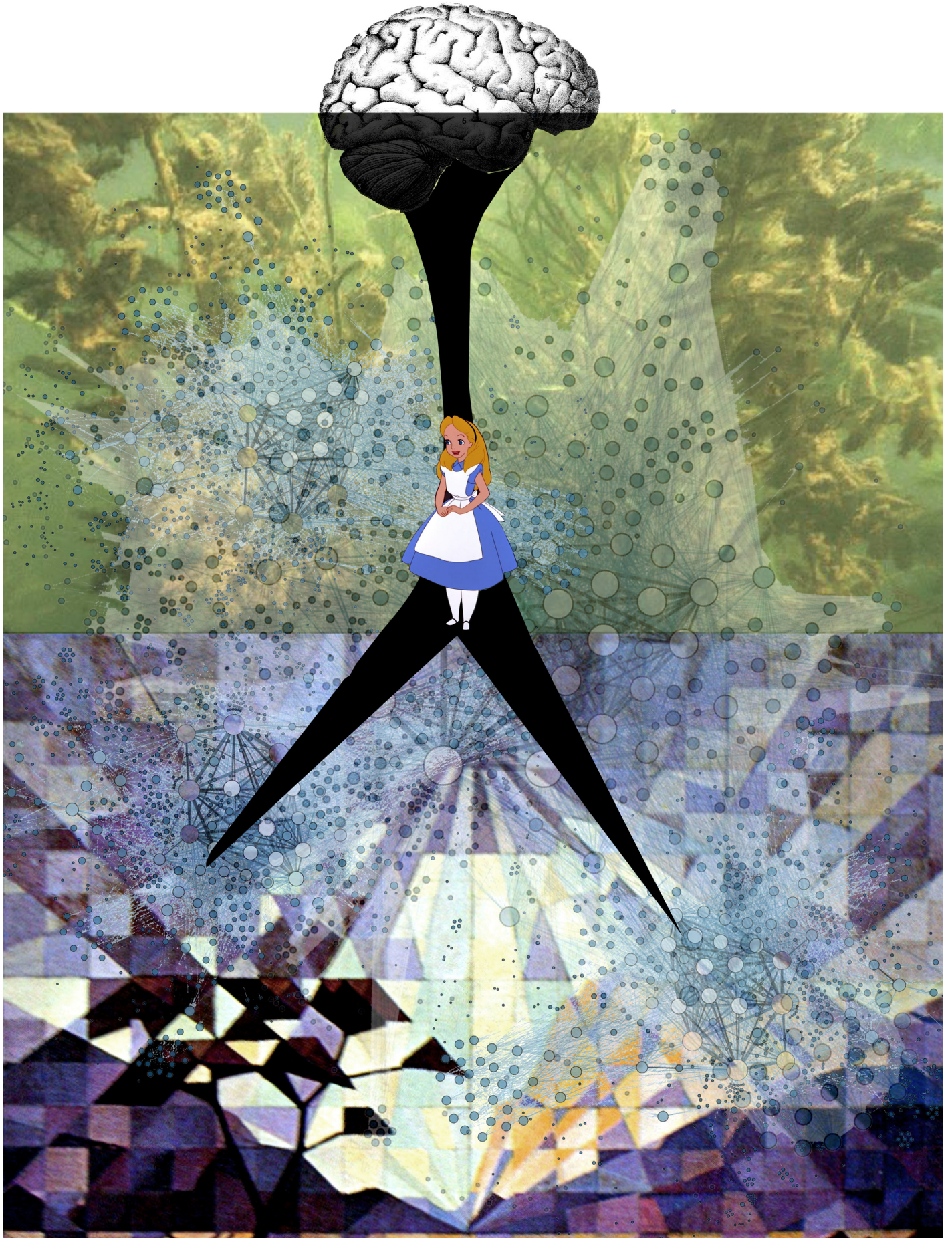


Figure 8: *Plunging into the indeterminate* (Author 2015).

to act, we do not need to choose one possibility in order to exclude all others as creativity is an engagement with the uncertain, with the testing of alternatives. In short, swim around in the multiplicity and allow repetition to work through you.

Perhaps unwittingly, colonial forms are being perpetuated; this is the importance of the escape from the linguistic turn. As Fanon would have it, an ideology which exists as an antithesis to another inevitably perpetuates that which is under contestation. Hence, answers lie not within communication or continued dialogue, but rather outside of it, through whatever means are at one's disposal as a means of investigation.

A number of conceptual devices are investigated in this dissertation, precisely as a means of redefining the problem question, not within new terms exactly but framed within new images. Colonisation is seen here as a reformation of a type of nature which is then absorbed, dissolved or dramatically modified by a dominant force. The collapse of the nature-culture divide removes the debate from an understanding of a 'bounded' world and situates it within a much wider 'world' of entirety and infinite possibility. In the chapter on representation the paintings of Francis Bacon are analysed in order to highlight the process of dissolving into the virtual, which is represented in them; this same tactic is hinted at in the pointillism of Seurat, but unlike in the Bacon examples this does not result in new opportunities but is used as a representational device to blur the boundaries between nature (air, the external, the outside) and culture (beings and their constructions). The argument being made within this project is that blurred edges do not achieve anything, they muddy and make unclear relationships that are essentially being maintained in exactly the same status as before; they are puppet devices and just as a puppet politician exercises no real authority, weak architectural statements are used as avoidance techniques in order to stay out of the debate without actually staying out of the debate.

Describing a "crisis of reason" in the author's preface to *The myth of the other*, a volume containing translations of Lacan, Deleuze, Foucault and Bataille, Franco Rella discusses the 'limen' or border which is struck between subjects and one another and between subjects and objects. As a site where difference meets, Rella refers to the un-just truth, an observation in Dostoyevsky's *The Idiot*,

just as 'truth' must always meet with justice, recognising its opposite and the difference between, so the threshold becomes the point at which differences are held together and also expressed. This liminal concept that binds must prevent injustice and exclusion (1994 pp. 7). While many of the theoretical perspectives documented in Rella's translation have shifted into new territory, the concerns reflected provide a premise for pertinent questions which are asked today.

Breaking with classical or Kantian reason, no unifying model can exist that is flexible enough to encounter all possibilities. "The contradictions cannot be "resolved," but rather transformed. The terrain for this transformation is undoubtedly political; it is the struggle, the fight for the proliferation of modes of reason" while at the same time, "it is a fight to remove obstacles which are set up within the channels of communication between knowledges..." (Rella 1994 pp. 15).

In further examination of identity and the 'other, let us now take a closer look at Fanon's studies on the colonised. Fanon makes the point that it is from the alienation of colonials that the projection onto the 'other' arises. Fanon calls us to re-examine the bringing of society into being, saying that the structure has "worm-eaten roots" (Fanon 1952 pp. 4). There is a close affinity between the delineations of society and its projection onto territory; the immigrant is both a trespasser on physical and societal landscape.

There is a psychological phenomenon that consists in the belief that the world will open to the extent to which frontiers are broken down (Fanon 1952 pp. 11).

There are more than borders of geography; to cross the seas and to enter a new land involves a confrontation with new perceptual territory. This affects a change, both in the individual and in the receivers of that individual. Fanon writes extensively of the change in diction, and in turn of phrase, that characterises the traveller back from Paris. In being made different by experience, relationships back home began to break apart; you were no longer of the place. Fanon describes that a 'learned' African was just like a white and no longer like other Africans; to learn was to be civilised and to move away from an 'animal' nature and towards a 'cultural' one.

The feeling of inadequacy remains long into the wake of

colonisation, as Fanon writes, “I shall demonstrate elsewhere that what is often called the black soul is a white man’s artefact” (Fanon 1952 pp. 6). Identity is therefore ‘assigned’, it is not something you have. The question of identity only arises when a group of people project their ideas onto another, then there is a scramble to explain, to belong, to conform. True belonging within one’s family, group and country does not call into question one’s very make-up; of course one can be a good citizen, one can take one’s civic responsibility seriously and in the case of a catholic, have many children, but this takes place within the strictures of a ‘given’ that one only has to accept to be accepted.

To Fanon, what is more important than to ‘know’ the world, is to change it, as logic can be used interchangeably to defend or persecute; what is needed is beyond hegemony (Fanon 1952 pp. 9). For Fanon, language has power but in his seminal work *Black skin, white masks*, he manages to break apart constructs of language. Language remoulds identity and exposure to a colonising discourse provides two conditions: language is used by the messenger to convey orders or it must be acquired in order to belong. But this belonging is not a true one and the relationship of master-servant is equally artificial.

When someone else strives and strains to prove to me that black men are as intelligent as white men, I say that intelligence has never saved anyone; and that is true, for if philosophy and intelligence are invoked to proclaim the equality of men, they have also been employed to justify the extermination of men (Fanon 1952 pp. 17).

The doubt that Fanon expresses in the role of knowledge is picked up in the examination of ‘affect’, where studies into the neuroscience of emotion, serve to corroborate the premise that the conscious mind is not really at the helm of the ship. In Brian Massumi’s article *The autonomy of affect*, various experiments, into the relationship between cognition and action, are analysed. The finding was that there is ‘a missing half-second’ between event and the mental recognition of that event. According to the analysis of the results of these experiments, scientists found that this half-second is not empty but is rather overly full, so much so that it contains a “complexity too rich to be functionally expressed” (1995 pp. 83-109). Other experiments on the brain have shown that we tend to simplify information, we abstract by limiting

our conceptual intake, this we know from drawing: unless one stares repeatedly to-and-fro between object and page, one will find that what has been drawn is totally other from the original.

If it is that we are not as ‘in control’ as we think we are, then it is also true that political processes are as symptomatic as are our own movements. As Nigel Thrift writes, “the political decision is itself produced by a series of inhuman or pre-subjective forces and intensities” (Leys, R. 2011 pp. 434). The role of reason is overvalued; an affect is not derived from an appreciation of content but is rather experienced as a non-conscious resonance with the source of a communication. In this lies the capacity of media technologies to shift around these affective resonances, operating outside of the focus on meaning (Leys, R. 2011 pp. 434). In Bruno Latour’s *Making things public*, Latour describes the pasting of faces onto goods, a commodity should speak to us like a person (2005). What we connect to, here, is not content or any real connection between image and product, but a sophisticated distortion of affect, we too could live this dream. We are well aware that using a particular product is not going to turn us into that particular image, but the connection of actually totally unrelated things, allows us to temporarily bypass logic and engage directly with fantasy.

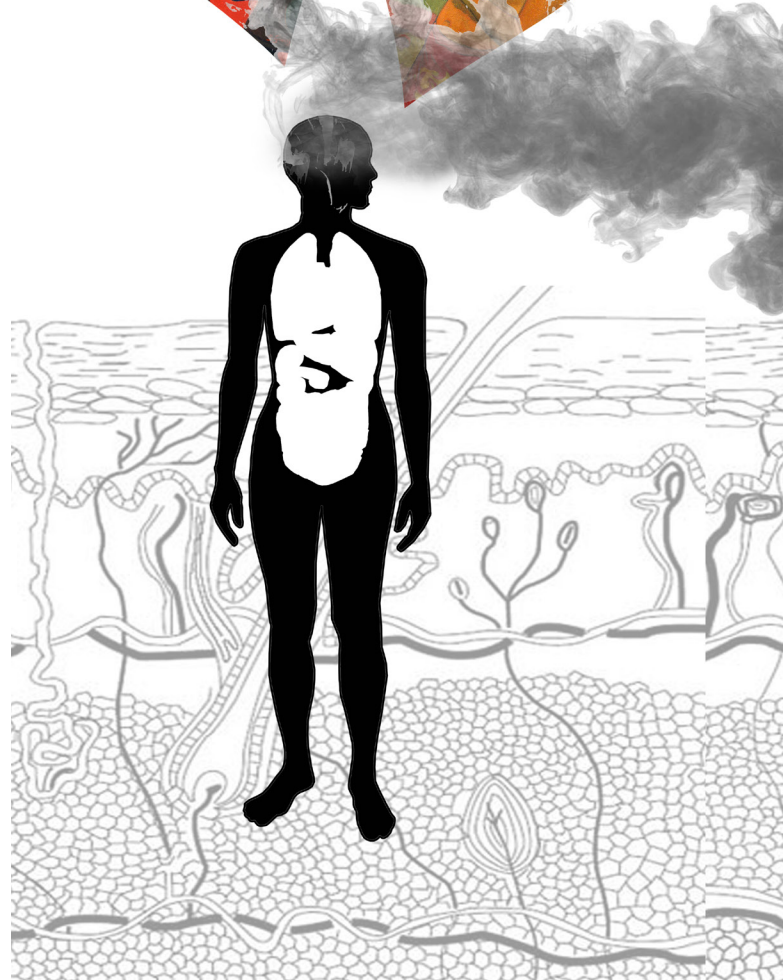
Affects are pre-personal: “[a]n affect is a non-conscious experience of intensity; it is a moment of unformed and unstructured potential” (Leys, R. 2011 pp. 442). By bypassing language, we are released from structure into infinite possibility, outside consciousness. Design is a great synthesiser of the affect, but it harnesses the productive aspect by inserting a product back into the field of conscious construction, thereby changing the nature of the perceived result. When Fanon speaks of changing the world, it is precisely through the sidestepping of language, by channelling affects through design, that we must manage this. In the same way that the autonomy of the architectural form is investigated in this document, the disconnection of affect from intention, renders it equally autonomous; the affect acts apart from meaning and cognition and so must we in design if we are to respond to inequalities and challenge existing hegemonies of image, metaphor and representation in architecture.



Skin and territory

The term 'white' is a metaphor, which extends outward from the body to encompass both white practice and adornment. "From an early age Algerians learn how to spot the power of whiteness, not just in the bodies of the doctors and nurses who visit them, but in ambulances, expensive hospital equipment, injections, and government-distributed foods, all of these extensions of white bodies" (Saldanha pp. 2410). The pervasive nature of white dominance in the colony has a subconscious effect on the inhabitants, which is reinforced by physical changes in the context: infrastructure, architecture, communication technology and medicine are all altered. The very space of inhabitation becomes white so that biological difference is intertwined metaphorically with environment. The racialised situation imprints onto the unconscious and onto the landscape, geography and bodies are related; mental impressions create landscapes of power.

Underpinning Fanon's theory of racism is the notion of the racial epidermal schema. The perceived body image of the individual is made up initially, by the series of organs and parts, all within mutual relationships. Of this, there is an understanding of the capabilities associated with the various limbs, also having enough breath etcetera, where the biological diagram of the body represents a series of potentialities of use, resilience and activity. The schema, or Guattarian 'abstract machine', is exactly this potential of bodies; the virtual space which exists between organs and beings and is as palpable an influence on their interactions as the bodies themselves. Epidermal schema is not merely about the colour of skin; rather it is the result of the interaction between different racial groups (Saldanha pp. 2412). This result, which arises from societal perception, replaces the body image derived from biology, in other words it disconnects the living being from the image or aspiration by



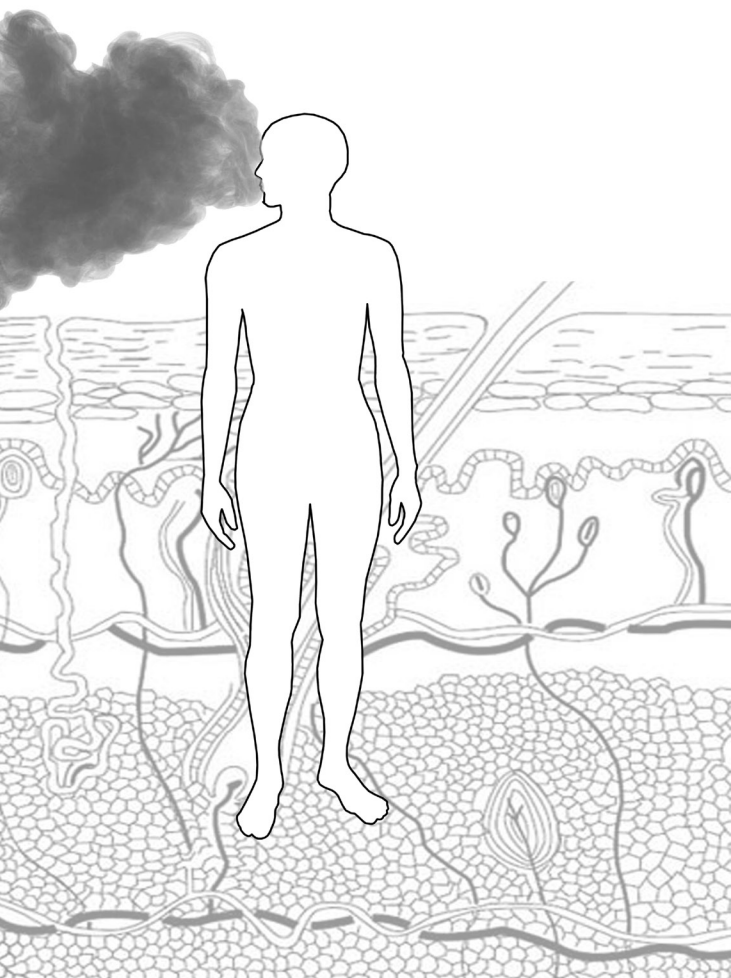


Figure 9: *Schema - the curse of identifications* (Author 2015).

inserting something else in-between. This insertion is completely foreign to the individual and gives them an image derived from society rather than from the self.

What we do to bodies, we do equally to forms, inserting our own mental picture as a barrier to our own insight. This mask, allows us to buy into such images as the 'inclusivity' of transparency, where private space is paraded as public or alternatively, where public space is privatized to such an extent that access is restricted, exclusive, select.

The dwelling of schema in-between systems, exerts a powerful influence on the unconscious, reinforcing the impossibility of the relationship between colonized and settler. Both parties suffer from the anxiety of this position, either from a sense of incompleteness and inadequacy or from paranoia and hedonism. The obsession of the colonial is with hygiene, sameness and proper procedure, their own insecurity externalized and projected onto another. The rejection of difference within the self or the other, increases their alienation and as the distance increases between the origin of the anxiety and the projection, the situation becomes pathological: the other becomes a need.

We can only be as white, as bourgeois, as healthy, by embodied relations to particular objects and places, distinguishing ourselves repeatedly, but entirely contingently, from blacks, workers, and the sick (Saldanha pp. 2413).

Fanon was the first to identify the location where racism operates. The epidermal schema, in its disinterest with depth and intelligence, becomes superficial, a mere abstraction of individual complexity. In the absence of true engagement, the knowledge of the other is limited, but this is filled in with information that is external to the subject (Saldanha pp. 2413). Fanon, in separating

the biological facts from the schema, makes the frailty of its trajectory apparent; it becomes discontinuous and breaks apart. "...[T]he schema represents hereditary traits into racist ideology, and represents them in a stereotyped way which annuls the real continuities" (Saldanha pp. 2414). To strive for identity, and its representation, is to follow a false trail when identities are ascribed to one by another, and one's own conception of self is intercepted by these schemas.

Affects are exerted on bodies so that bodies become agents in the playing out of hierarchies. Bodies in space and in operations with one another and the environment, build up geographies of power. What we can interpret from this is that the overlaying of schema, perception and projection onto bodies, begins to influence the internal workings of continents. Embodiment occurs in a specific place; a location becomes a stage for interaction. "We should understand the psychosomatic schemas of racism as resulting, and never separate, from the primal feelings and thoughts it arranges. The epidermal schema highlights skin, but it is held in place by three-dimensional bodies, and in fact by entire landscapes" (Saldanha pp. 2414).

An affect belongs to the virtual; it is an intensity which is autonomous from the body it describes; this is Freud's unconscious affecting place and society. It is a shared space, a 'common', in which the sensations of the world play out unnoticed. The information within this 'common' is not there as a result of repression but is rather a series of interactions in the form of flows. Identity may not be something that one is born with, but flows of milk, clean water and people, as they belong to different societal strata and nationalities, have a large role to play in how one will be judged, regardless of personal character (Saldanha pp. 2417). With Heidegger's conception of 'thrownness', the ascribing of identity as a result of situation, is incorrect, as he makes the point that one could be born anywhere and into any situation. To claim one's situation, as a mark of superiority, is to ignore that there is much more at stake and much that lies unnoticed. The abstract nature of the schema does not take away from the fact that its arising is a genuine possibility or potential of every encounter.

Freud is right that subjects deeply internalize society and thereby perpetuate it, but we should not interpret him as saying this internalization is an individual representa-

tion of a well-defined externality, as if there were first the individual mind or body which then brings in something bounded, foreign, and, epistemologically speaking, false (Saldanha pp. 2418).

Identity is not a matter of individual choice and racial identities are a systemization of affects, when they gain power, they become sticky, virtual concentrations of potential. In the brain, highways of activity transform the physical matter, thickening into familiar routes, so too the viscosity of affects becomes a "coagulation of power-geometries", which is the operation of the globalized world. How does this contribute to the distribution of resources and the election of the powerful, if these are really occurrences beyond our influence?

A nation-state's multiplicity of bodies tends to strive to constitute the state democratically and collectively, which is theoretically to their own benefit. The very conatus or will-to-exist of the individual body inherently brings it to form associations with other bodies (human and otherwise) which sustain and enrich it. A democratic politics of cooperation and civility arises inherently from the ethics of affectual encounter. If everyone's powers to affect and be affected are knowledgably developed—that is, if everyone acts rationally in accordance with their dependencies on the city, the law, and a republic of tolerance—the multitude becomes poised between sovereignty and disorder, ruling itself through creative exchange. Obviously, the racist epidermal schema has no place in democracy, since it introduces irrationality and constraint where freedom should reign (Saldanha pp. 2419).

As inequalities are "solidified by viscosity", an understanding of power dynamics would involve the mapping out of virtual territory, the non-physical intensities resulting from beings in interaction. Globalization is a continuous operation across the physical topography as well as the void spaces between the various axes of power (Saldanha pp. 2421). Where social and affective territories meet at their edges, there is a fault line or lack of adhesion; this is the reason that strong borders are needed in the place of effective jurisdiction.

Rene Descartes' statement, 'I think therefore I am', signified a separation between mind and body. This concept expanded leads to divisions between society and nature as well as immigrant and national. The geographical

map is a representation of human beings in interaction with territory but the map is separate from the human experience. The lines of continental divisions, may follow the paths of natural features; when they do not, they cannot be experienced unless through the presence of architecture which becomes itself a barrier.

In the face of these power distributions, how does negritude, as described by Fanon, take on the hegemony of the West, which defines not only itself but all humanity? This construct cannot be contested, only bypassed, framed in new terms and undermined without using the same tools of colonization. Fanon's understanding of the schema, reveals a weak point which can be used to collapse the structure. By understanding that one is operating in virtual territory, one is in a position to use this to one's own advantage. Fanon writes of the radio, which becomes a symbol of 'home' and reinforces colonial power. Like a voice in the 'darkness', the radio provides a source of justification for colonial action, reminding that one is part of a greater network. For the Algerians, the use of this same network became an opportunity to reform their own territory and to call for revolution, "under the radar of colonial control" (Saldanha pp. 2424).

The events on the surface, for architecture the façade, are symptomatic of the motions and congealing of virtual territories. The symptoms provide clues to their abstract counterparts, but they never form the entire picture. A strategy cannot be destabilized with its own logic; rather an addition is required which reveals the ruptures previously unnoticed.

Repetition - A trip to the theatre

For Deleuze and Guattari, the musical refrain becomes a means of mapping out chaos; by nature of its repetition, it provides stability within musical terrain. Purely on a social level, the refrain or repetitive tune becomes a means of connection and stability for a nation, in the form of a national anthem. For a child, alone in the dark, it is a source of comfort, and as a lullaby it quells anxiety and brings rest. The singing of the traditional hymn has reinforced, each week, the doctrine of the church over the centuries. What is of interest to Deleuze and Guattari is the spatial organization as linked to time; music, and the musical score, is itself a territory

and it is exactly the power of repetition that provides the principle of organization within this realm (Murphy, T. & Smith, D. 2001).

Deleuze and Guattari begin with this notion of the refrain, not because it lies at the origin of music, but rather because it lies at its middle, and thereby gives them the means of assessing both the reterritorializing and deterritorializing potential of music (Murphy, T. & Smith, D. 2001).

Gilles Deleuze, in his *Différence et répétition* provides a critique of all philosophies based on the opposition between identity and difference. Identity and its opposite, difference, impose onto the world a stable matrix of essences, either you are x or non-x; Deleuze favours a worldview based on flux rather than this rigid scheme. His scheme is based on repetition, where repetition is freed from sameness, subservient to identity, and becomes instead 'repetition with difference'.

'Repetition with difference' becomes a force for change, development and diversification, displacing identity, as series of repetitions are not bound to a singular principle of identity. Deleuze emphasizes that Nietzsche's doctrine of eternal return does not signify the return of the same but rather allows for the emergence of differences (Puchner 2010).

It is in repetition and by repetition that Forgetting becomes a positive power while the unconscious becomes a positive and superior unconscious (for example, forgetting as a force is an integral part of the lived experience of eternal return) (Deleuze 1968 pp. 7-8).

To forget is to discover, in the absence of 'locked-down' assumption, it is as though there is at last the space for uninhibited streams of information to fill the void that hegemony leaves behind. This again is the escape from language, a great challenge to the theories of knowledge; repetition is closely linked to productive absence, where refrain becomes a method to structure.

Deleuze, Kierkegaard and Nietzsche, invent in philosophy an incredible equivalent of the theatre, and in doing so they establish a theatre for the future and at the same time a new philosophy. The theatre is not an object of philosophical study, nor does Deleuze envision a philosophical theatre; rather, he sees Kierkegaard and

Nietzsche as thinkers that live the ‘problem of masks’, that create theatres of the future that are also philosophies (Puchner 2010).

For Deleuze, *representation* and *identity* are both ‘bad’ terms as representation is intimately tied to identity: in the act of representation, that which is being represented is accorded prior status, which is then confirmed in the act of representation itself. In this way, representation is always geared toward the principle of identity: in the act of representation you assert the identity (and hence original status) of what you represent.

The very distinction between representation and what is being represented subscribes to the principle of identity: representation does not touch, let alone dislodge, the identity of what is being represented, but in fact affirms it. For Deleuze theatre does not, or should not, represent ideas. Such a theatre of representation of ideas is only a pseudo theatre; true theatre means masks behind, which lurk no essences, a language of pure gestures. All these belong, not to the domain of representation, but rather to repetition. Deleuze thinks of the theatre as an art devoted to a form of repetition that is no longer tied to identity and that instead opens an infinite series of repetitions.

The character in the ‘repetitious’ or ‘true’ theatre, is merely a reference to other characters in other plays. This harkens back to Umberto Eco’s satirization of the creative process in his book *Foucault’s pendulum*, where Eco’s own self-conscious watchfulness underlies the narrative. In this seminal work, the narrative becomes a guiding thread into the intellectual labyrinth but leaves one’s imagination, as it does the characters, increasingly alienated. The many false turns of the path are to be navigated through the decoding of a collage of older and contemporary texts as one analyses the very fabric of one’s own reality. This paper trail of intertextuality alludes to meaning outside of his own work and this concept is echoed by his choice of characters, loosely based on characters in other works, allowing the reader to interpret the work outside of its own framework (Theron 2007). Here too, repetition becomes a means of navigating complexity, external to identity constructions.

Along with identity and representation, repetition also does away with the fixation on essence; in this theatrical

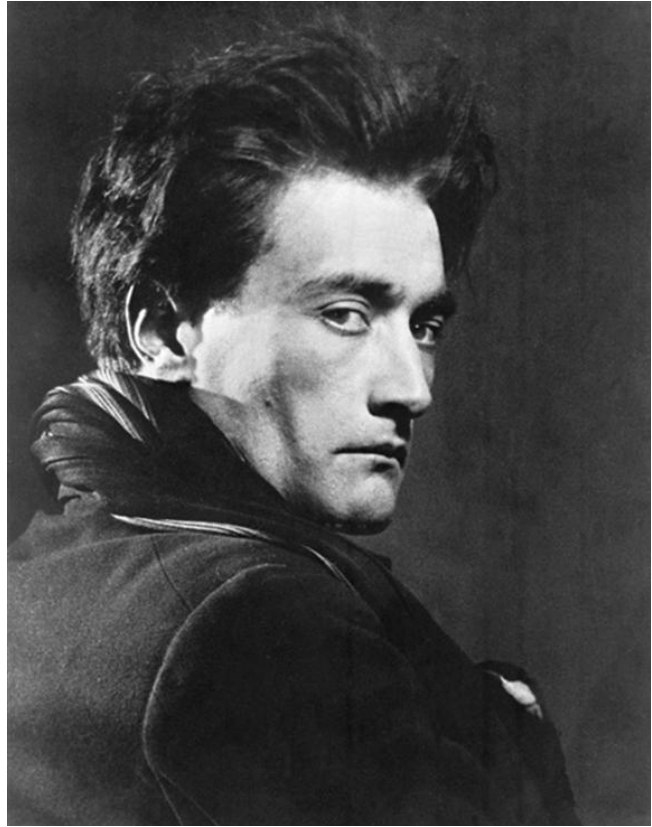


Figure 10 -12: Artaud and the Theatre of Cruelty.

scenario, masks no longer hide essences but only conceal more masks; roles refer not to pre-established characters but to other roles. Deleuze echoes Artaud when he speaks of a theatre of pure forces, dynamic traces in space that act upon the spirit without mediation. Deleuze is fascinated with Artaud’s cries that cannot be comprehended. But most of all he is intrigued by Artaud’s *theatre of Cruelty*, which he understands as an attempt to envision a theatre without author, without actors and without subjects – theatre without trace of representation, the dance of masks, the cries of bodies and the gesturing of hands and fingers (Puchner 2010).

In Artaud’s *theatre of cruelty*, the use of fantastic and surreal elements appeals to the viewer’s subconscious in order to release suppressed horrors and disease. Artaud’s belief was that the shield of civilisation allows people only the sanitised version of themselves, that we only view ourselves partially. Dialogue is minimal, replaced by gesture and mime, cries and an inarticulate series of sounds. The subject matter is one of extremes, madness and cruelty, in an effort to ‘bring the demons to the surface’. For Artaud, true art disturbs tranquillity and



does not replicate reality, rather it is a reality, which transcends convention and liberates what is underlying in all experience (Rea, K.G. n.d.).

Artaud's madness does not slip through the fissures of the work of art; his madness is precisely the absence of the work of art, the reiterated presence of that absence, its central void experienced and measured in all its endless dimensions (Foucault, M. pp. 272).

In the chapter on typologies we will look more closely at the power of repetition in architecture, tracing the

journey of the archetype as it has been utilised, referenced and reformed in design exploration. Repetition is a more productive and fruitful exercise, which can allow us to bypass the whims and mutability of investigations into identity. Throughout this exploration into design and theory, there is the attempt, both to understand the dominant political structures, and to approach them from another angle so as to escape their mastery. The three tiers of knowledge construction, that of affective origins, the abstracted and symptomatic limitation of the conscious and the representative value of the image are investigated throughout.