

# Appropriation of an Architecture for Truth and Reconciliation Constitution Hill, Johannesburg, South Africa

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*At certain moments a significant shift in the social, economic, and political reality of a region, a country or a continent provides us with new insights into the underlying processes of territorial reconfiguration, the appropriation of place, and the mutation of collective identity – a process that South Africans have been experiencing since 1989 in a localized and unique manner, yet globally with significant meaning. This paper explores the site of the new South African Constitutional Court in Johannesburg to define, and explain how the shift from an ideology of difference towards an ideology of co-existence and democracy are being translated through the urban development framework and ongoing architectural and installation projects. Constitutional Hill has become densely stratified through socio-economic and political conflict, but has reasserted its role as iconic site in the urban environment and the political landscape. In many respects the Constitutional Hill project is similar to the attempts at reconciliation through the translation of a collective identity in sites such as Place des Martyrs in Beirut.*



Fig. 1: "Nine Drawings for Projection"

key roles in the struggle against apartheid are creating a visual language to express the complexity and contradictory nature of locating history and vision in physical space (Carol Becker: 2004)<sup>1</sup>

The opening illustrations depict an instance where collaborative art and design practices were tactically deployed in the mnemonic process of making the Constitutional Hill project tangible prior to the opening of the court. The collaborative performance between William Kentridge and the Sontonga Quartet with the showing of Kentridge's *Nine Drawings for Projection* under the direction of Ross Douglass, re-introduced the site as a space for the future measure of the country's democratic health, and did so through music and art which unearthed buried emotions of pain, forgiveness, and hope (fig. 1 & 2).

## Constitutional Hill – History and Context

Standing on the ramparts of the old Boer Republic's fort<sup>2</sup> on Braamfontein Ridge in Johannesburg allows for good views towards the green residential suburbs to the north, with a closer view of the inner city high rise neighbourhoods of Hillbrow and Berea to the south, and Braamfontein with the University of The Witwatersrand directly west. Unknown to the general public, the William Cullen Library at the University holds a special treasure of three very large paintings succinctly encapsulating South Africa's history – from that of becoming a marker in the search for a route to the east, of being colonized in succession by the Dutch, British, German and the French<sup>3</sup>, and finally of

As suggested by the title we are less concerned with the formalistic or purely architectural merits of this building project and rather with the processes through which the site is being appropriated by the South African society.

The paper is structured around two complementary and integrated narratives; first by recalling crucial historic moments in an attempt to contextualise the site within the socio-political landscape, and second by arguing a number of philosophical positions seeming to inform the process of reconfiguring the site into its present state. This is further elaborated through the endnotes, where the use of such additional information, reflection, or references in the text would otherwise impede the narrative flow. Finally returning, in conclusion, to the key philosophical positions which are supporting much of the spatial reconfiguration in South Africa, and which were deliberately woven into the narrative.

Transitional South Africa never looks forward without looking back. In this spirit, new public buildings such as the Apartheid Museum, the Nelson Mandela Museum, the Legislative Buildings for the Northern Cape Province, the Hector Pieterse Museum, Soweto, and now the Constitutional Court Complex are becoming mnemonic aids to buried emotions. Artists who played



Fig. 2: Jo Ratcliffe

becoming a free and inclusive society in 1994. The first painting by Amshewitz on the left of the library atrium depicts the Portuguese explorer Vasco da Gama at the moment in 1497 when King Manuel I handed him his seal of approval and instruction (Fig. 3). The second painting by Colin Gill facing the visitor on entering the atrium captures the British Settlers arriving at Algoa Bay in 1826 after safely rounding the Cape of Storms (Fig. 4).<sup>4</sup> These two earlier works painted in the 1930s and shipped to South Africa from England, reflect the socio-political reality of the moment it wishes to portray, and significantly, also the sentiment around the time of each work's respective date of production. The third painting on the right by Cyril Coetzee (Fig. 5) was commissioned for the library in 1995, an equally significant date, and imports past histories in a layered reconstruction of myth, memory, and invented narrative.

In this enigmatic fold of the early Modernist library one is confronted with the representation of each of those



Fig. 3: Amshewitz

discrete moments that were to become the seeds of the future South Africa. At first a moment of heroic and entrepreneurial ambition, then a moment of claiming ownership under an ideology of superiority and difference, and in the most recent moment, a reflection upon, and a projection of relative reconciliation between the culturally diverse groups collectively referred to as the rainbow nation. A nation constituted of the native born, those that came with a superior ability to claim ownership, and the many others that arrived through circumstance.

Travellers arriving in Southern Africa, now as in the past, soon discover the realities from which traditions have been moulded. The landscape, the many histories, the indigenous knowledge and perceptions all reflecting the polymorphous national character, which, through too casual an observation, can easily appear fragmented and woven into a patchwork of unpredictability.

Narratives of a people, their locality, their origins, and their cultural mutation often resemble a fluid incorporation of myth, song, story and quasi scientific facts underpinning the work of cultural historians. This holds equally true for Southern Africa where the early encounters between Europeans and Africans on the subcontinent began as a meticulously documented history through the extensive journals of the Portuguese explorer Vasco da Gama's first of three journeys from Lisbon via the Cape to India between 1497 and 1499, and later being reconceived<sup>5</sup> as myth by the European Luís Vaz de Camões in his 1572 epic *The Lusiad*.<sup>6</sup> This epic reveals the realm of Adamastor<sup>7</sup> (fig. 6) as a dual abstraction where monotheistic Christianity is subverted by the more fluid cosmology of the Classical pantheon. Adamastor emerges from the sea as a mythical giant to warn against a realm where danger and wonder, beauty and pain coexist. This was a cape of implacable hostility at the southernmost point on the African continent, and where Europeans met the



Fig. 4: Gill

Khoi for the first time. In his projection of the myth onto Africa, Camões elaborates further: Adamastor, his 'flesh' transmogrified into 'hard earth, his 'bones ... turned to rocks all rough and strange' is transformed by the gods 'into this cape remote'. He is the 'horrid monster' who guards the passage around the southernmost tip of Africa.

But as is true in myth, the vernacular is not a static expression, and appears to live many lives and die many deaths. It hides in the shadow of memory through times of change. Only when we become aware of a consistency between incompatibles can we say we have crossed the threshold of the enigmatic and have removed the cloak that shields the birth of the next phase in the mutation of tradition. In these moments memory slips from the hands of the craftsman into new life and becomes a new form – a metamorphosis of the old.

In retrospect one is tempted to think that Cyril Coetzee's *T'kama-Adamastor* (1995) painting was the first necessary step in crossing the threshold through a translation process of what could become an architectural equivalent in the redevelopment of Constitutional Hill as site, and a line of thought that will become clearer in what follows. Ten years beyond the transition into a democracy South Africans are still negotiating the threshold where the translation of collective memory, the redefinition of identities, and the appropriation of important sites result in the re-

configuration of territories through conflict, through agreement and through compromise.

Constitutional Hill, as such a site, straddles a typical Highveld ridge, although in this case a watershed with water flowing into the Atlantic, and from the other side, into the Indian Ocean. Below the surface a 300 mile long river of gold intersects with the site, the history of the city, and the history of each individual in the country. The site holds layer upon layer of significant memories that became the excavated, the engraved, the extruded, and the reconstructed product of a multitude of histories. A cursory glance over the 1899 Fort, the 1910 prison extensions, the 1940s Queen Victoria Maternity Hospital<sup>8</sup>, the new Constitutional Court, or the emerging complementary buildings and public spaces does not expose the richness, or the complexity of the site.

The same ridge became the preferred location for the Victorian mansions of the new gold barons and industrialists enjoying the northern aspect in the direction of Sterkfontein and one of the oldest known sites of human settlement, now a World Heritage

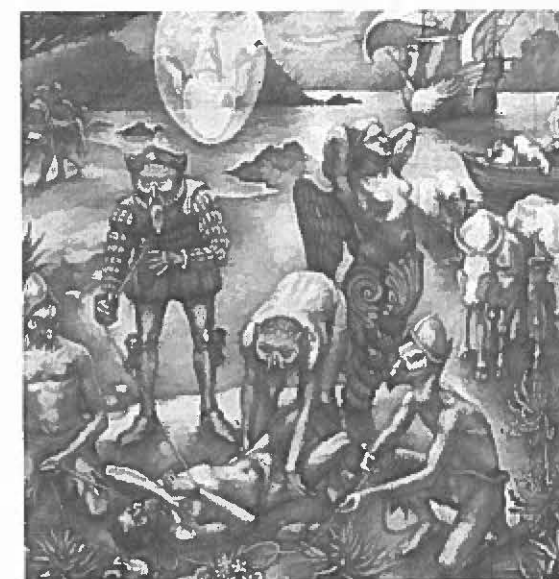


Fig. 5: Cyril Coetzee

Site known as The Cradle of Humankind. From this viewpoint the wonder of industrialisation must have been seductive and threatening to the indigenous communities, and equally so for the many different tongues of the miners on the other side of the ridge. Johannesburg exploded into reality with the discovery



Fig. 6: Scotin

of gold in 1886 and the young Republic, under President Paul Kruger in the capital Pretoria, 30 miles north, was forced to defend their riches and very soon also their proclaimed independence from British Colonial rule. The first Anglo-Boer War during the 1880s was won by the young Republic but soon followed by the subversive Jameson Raid on Johannesburg, orchestrated by Cecil Rhodes and Alfred Beit in 1895, yet once again repelled by Kruger's commando.

A few uncertain years later saw the start of the second Anglo-Boer War which lasted from 1899 to 1902 and led to the building of a fort on the ridge, but with not a single shot fired as Kruger decided instead to fortify and defend the capital Pretoria. Between the two wars, from the years 1881 to 1899, four Boer Republic fortifications were constructed on the hills around Pretoria to the designs of French and German military engineers<sup>9</sup>. In Johannesburg, the Old Fort on Braamfontein Ridge was used as a temporary prison during the war years and by 1910 with the formation

of the Union of South Africa, became an official prison of increasing notoriety (fig.7).

From its inception prisoners were segregated, first according to colour, and naturally also by gender. Treatment, amenities, food and privileges favoured white prisoners, and discriminated against prisoners classified as 'non-white'. By the time of the Miners' Strike or so-called Rand Revolt of 1922, the Old Fort and the prison were slowly disappearing from collective memory.<sup>10</sup> By 1948, with the National Party firmly in power, the city and the privileged minority had effectively erased the site from memory.

The idea of white or "pure blood" superiority has a long and troublesome history and is not unique to South Africa. This belief in hierarchical differences among races was being translated far beyond the prison walls. Numerous scholars have reflected on the arrogance of the colonial rulers' assumed position as "keepers of the land" and as a direct translation of such a superiority complex<sup>11</sup>.

The topography of the site and the labyrinth of built structures allow for two distinct moments in reflecting upon the relationships between those in control and those being controlled. The first, or controlling position, allowed a view down from the ramparts of the Old Fort into the prison courtyards below and the city of gold beyond; the second confined position, a view from looking up from within the walls to those that guard and the sky beyond<sup>12</sup>. The reconfiguration of territory in colonial South Africa (as in all colonial histories) relied on the deliberate and clear definition of the boundaries between those in control and those who had to be controlled and marginalised. The creation of these zones of control, these border conditions, started almost immediately after the Dutch created their provisions post at the Cape of Good Hope in 1652. Within the first few years of Jan van Riebeeck's arrival at this remote cape he had the idea of dismembering the outpost from the rest of the continent by creating a canal between Table Bay and False Bay. The project proved to be too ambitious, but he did create a hedge of Bitter Almond trees and a fence of poles – parts of which still exist – and in an attempt to separate the people of the peninsula from the indigenous people of the interior. From this first boundary and the second frontier zone created by the British Settlers along the eastern reaches of the occupied land followed line after line of physical and abstract constructs based



Fig. 7: Black men's gaol.

on ideologies of absolute difference and of gross indifference.

By 1885 (one year before the discovery of gold at what was to become the Witwatersrand goldfields) European politicians, grouped around a map of Africa during a Berlin meeting, arrogantly divided the continent among themselves. These boundaries ignored ecological units, ethnicity, and moral belief systems and have persisted beyond colonial rule into the realities of today. In such moments of significant change, it is left to artists to capture, to remember, to translate, to reflect and to protest. In Becker's words the "mnemonic aids" that capture and make sense of acts of arrogance, of indifference, of remembering, and of attempts at extracting the truth and forging a degree of reconciliation. During the years of struggle it was the arts – and notably through literature and drama – which most visibly opposed the spatial control exercised over the marginalised majority. Within the framework of the new constitution we are seeing the reconfiguration of public and private space in an equally liberal re-appropriation of the spatial by all sectors in the democratic society, and with the complementary work of artists co-opted in support of such public projects.

In looking at a people and their context, as this narrative does, one finds notions of place and space existing simultaneously in the land, in the urban field, in people's minds, in their customs, and in their bodily

practices. In a manner of speaking one navigates the shifting balance in the socio-spatial field. In order to understand such historic 'spatialisation', one needs to understand the perceived space of the everyday, the theoretical conceived space of politicians and their geographers and planners, and equally, the lived space of the imagination kept alive and rendered significant through the liberal arts. This understanding appears along the trajectory intersecting these categories, and describing the relationship among many such sites existing in physical place and abstract space. Although it is the Constitutional Hill project which is being explored through this text, the reader is reminded that the project is evolving with similar projects – including the Apartheid Museum in Johannesburg, the Nelson Mandela Museum in the Eastern Cape, the Hector Pieterse Museum in Soweto, the Robben Island Museum, and the Red Location Museum in Port Elizabeth<sup>13</sup>. More abstract, ongoing projects – in example the Nelson Mandela Centre of Memory and Commemoration Project<sup>14</sup> – may prove to be the most enduring and rigorous, and continues the process started by the Truth and Reconciliation Commission.

#### Truth and Reconciliation: Translated

In the run-up to the first democratic elections of 1994 protracted negotiations among politicians, clergymen, and behind the scene actors resulted in what became known as the Truth and Reconciliation Commission (TRC), which started its work under the chairmanship of archbishop Desmond Tutu<sup>15</sup> in 1995. All South Africans were given the option to confess, and as a reward for a full and honest confession, could receive indemnity and collective forgiveness.<sup>16</sup> The collection of confessions, stories, and explanations became five volumes in a recorded attempt to bridge the far reaches of a people's personal and collective – although as many would rightfully interject – subjective understanding of the monster that was apartheid. This is where the process stopped, and what the media coverage did not achieve during the life of the commission, is being played out through post-commission debate, literature, and art. The then and ongoing attempt at healing through the truth and reconciliation process includes ritualised re-enactments, and the telling of events as people experienced them, and building upon the mandate as originally entrusted to the Truth and Reconciliation Commission towards the transformation of personal pain into collective responsibility.<sup>17</sup> This process is now entering a more mature and reflective



Fig. 8: Foyer, the Constitutional Court

stage with concepts of forgiveness and memory, desire and fear, beauty and pain being translated into new alliances and new identities in the lived environment by disciplines as diverse as archaeology, urban planning and architecture.

The reconfiguration of the physical and the imagined at Constitutional Hill contain most aspects of the changing circumstances since the drastic socio-political shift and visibly and succinctly condense the many histories and the many possible futures. During the years of struggle before democracy, the personal for the most part became the political and artists lived inside their stories, entangled in a web of the personal and the public, the story and the history.<sup>18</sup> Deconstructing the Apartheid years through processes of remembering and forgetting is ultimately predicated on the functions of memory, and the enigmatic possibility that truth can be evoked. The archaeological nature of this work ultimately means that one has to return to the silent or silenced landscapes of the past.<sup>19</sup>

At this point one can ask what mechanisms were used to create the reconstructed representations of histories and of possible futures on the Constitutional Hill site.

In 1990 – a year after the lifting of the ban on the African National Congress (ANC), the South African Communist Party (SACP), the Pan-African Congress (PAC), and other political alliances existing outside the formal political and legal structures during the years of Apartheid – architecture students from the University of the Witwatersrand were asked to remake the spaces of confinement at the site of the Old Fort and prisons on Braamfontein Ridge. Since then a dense network of events led to what is today called Constitutional Hill and the democratic ideals that became the absolute principles embodied in the constitution, the relative forgiveness and healing achieved through the truth and reconciliation process, and the re-articulation of meaning through art, architecture and shared reflection. A few years later in 1998 Lindsey Bremner of the School of Architecture at the University of the

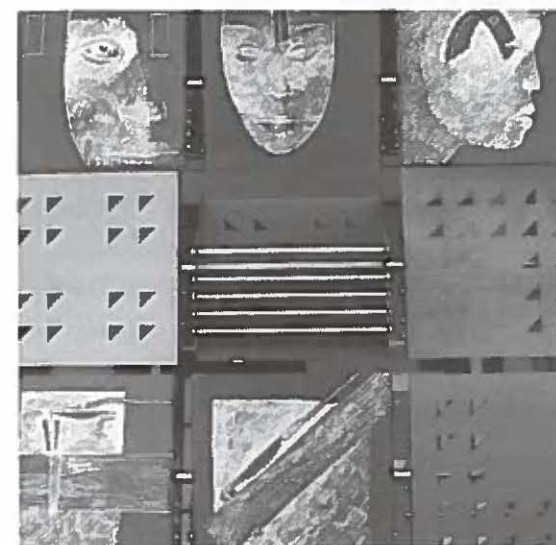


Fig. 9: Western façade, the Constitutional Court

Witwatersrand put the site forward as a possible location for the intended new Constitutional Court. She was supported by Judges Kriegler and Sacks among others, and the Johannesburg Metro Council agreed by appointing conservation architects Derek and Vivienne Japha, together with Professor Herbert Prins, to survey the existing and establish conditions for an international architectural competition. The jury included architects Charles Correa and Geoffrey Bawa and requested six project teams to develop their first stage submissions further before awarding the first prize to the Durban based group OMM Design Workshop & Urban Solutions with Janina Masojado, Andrew Makin and Paul Wygers. Up to this stage the project was controlled by the public works department and it took the establishment of Blue IQ in 2001, as semi-autonomous agency under the Gauteng Provincial Administration, to secure finance, create the management protocol, and finalise the appointments<sup>20</sup>. The Constitutional Court, certain sections of the museum installations in the Old Fort and the urban space now called Constitutional Square opened in early 2004<sup>21</sup>. The Gender Commission Building on the site of the old women's goal was again the result of an open architectural competition won by local architect Kate Otten, and opened to the public at the end of 2005.

Conceptually, the competitions asked for an architecture that will reflect the principles of freedom, equality, dignity, democracy, non-racism, non-sexism, social

justice, rule of law, and reconciliation as embodied in the constitution. It reminded architects to reflect upon the timeless tradition of African court proceedings that take place under a tree within the community and with full access and respectful observation by the young, by women, and in certain instances even by outsiders. Early 19<sup>th</sup> century travellers recorded the open debate and remarkably democratic structure of decision-making processes<sup>22</sup> and what is commonly described and now understood by all South Africans, both black and white, as the principle of ubuntu<sup>23</sup> – ideas about sharing, charity, and cooperation, and most clearly defined through the Xhosa proverb which holds that people are people through other people. The entrance foyer of the new court is perhaps the most direct translation in the attempt to create a space for gathering in the shade of a tree as symbolic marker of place (Fig. 8). Other architectural devices include the court chamber constructed from re-used bricks salvaged from the male quarters of the old prison, and of which only the vertical staircases remain incorporated into the new building, and the highly articulated sunscreen of the west facade constructed from square bronze plates on which artists captured past memories through provocative etchings (Fig. 9).

Certainly the reader will question the possibility of architecture or urban development projects to move beyond stylistic limitations, beyond subjective and partial interpretation of the social call, and into active, significant social practice as part of the cultural production of identity, reconciliation, and of just spatial relationships. The translation of such utopian ideals as embodied in the constitution requires at least a partial reconfiguration of territory and of spatial relationships, which in the social context imply the political, and in turn are tactically deployed through production and consumption protocols, controlled under the disguise of economic strategy. The processes leading to the public projects referenced in the text, as is the case with the Constitutional Hill project, accepted the essentially spatial implications of the social, political, and economic frameworks that are challenging the way we think about space, rather than what we think about space and the making of place.

How the unforgivable can ever be forgiven, and what role art and design will play in the healing of the country, remains a paradoxical question – an aporetic dilemma which has remained the source of a continuous, mutating cultural project in human history.



Fig. 10: The new Constitutional Court

A project existing on the margins of an infinitely long, ever shifting frontier to which artistic and architectural practice are mandated to add significant meaning.

### Conclusion

Most geopolitical territories share the South African uncertainty. Some are effectively shielded from too much attention through sophisticated control and power structures, as in the United States or Germany, others naked in their desires, as in the Syrian-Lebanese and Israeli-Palestinian power struggles. In all instances such scenes of geopolitical reconfiguration gravitates around notions of forgiveness and acts of appropriation which inherently spark subversive tactics by the marginalised.

Forgiving the Unforgivable: The fact that these truths are relative, and that the logic in the idea about forgiveness is paradoxical in requiring the forgiving of the unforgivable (as in the case of South Africa) does not disqualify the attempt. Derrida has argued that in all these geopolitical scenes of forgiveness or

reconciliation, there remains an implicit appeal to "a certain idea of pure and unconditional forgiveness", without which such discourse would lose all meaning.<sup>24</sup> In practice it is mediated through some form of exchange or transaction, and then translated and made public as in the case of most work in the Constitutional Hill precinct. Work which is both inventive and consequential (as in Derrida's view) and therefore becoming instrumental as processes of deterritorialization and correlative reterritorialization as argued by Deleuze and Guattari<sup>25</sup>. Constitutional Hill represents a layered view of all the aspects involved in such acts of occupation and de-occupation, and gives us a view of the truth by collapsing the critical distance between relative and absolute ideas of what it means to be part of the self-centred core of involved actors, and those actors on the margins. The previously silent and marginalised groups in South African society have freed themselves from the formal structures to become the silent and often not so silent majority. This includes the unsigned and often marginal non-producers in the cultural construct having been rendered visible<sup>26</sup>.

In the case of the Constitutional Hill project – before, during, and after construction – the appropriation of ideas, processes, and the physical reconfiguration of the space, required active collaborative commitment from all involved and affected. This process started with the student projects, the discussions with ex-prisoners, the open competition, the salvaging of re-usable material, and the showing of Kentridge's Nine Drawings for Projection – a process which continues in the installation of etchings transferred from messages collected from visitors to the site. The architecture allows for views into the court chamber and the proceedings within, allows for casual visits to the circulation spaces functioning as art galleries, and allows for social interaction on the great African steps leading to the higher plane of the square (Fig. 10).

The deliberate and the organic processes of using art, craft and community involvement in the development of the project created a collaborative context which benefited the outcomes. The use of simple but strong imagery makes the site and the architecture accessible, and it is hoped that this modesty will illustrate the potential strength of such alternative processes going beyond mere stylistic and formalistic solutions. The collaborative making of place is an ongoing process and includes regular art installations, performances and further elaboration of the architectural project in an attempt to establish a fourth vernacular in the South African architectural lexicon. In almost exactly one hundred years the country has moved from the representation of unity under the banner of Strength through Unity (Eendracht Maakt Macht) and where the envisioned unity excluded the so-called 'non-whites', to that of an iconographic exploration in the creation of an inclusive social space and a more open-ended reflection on the past and future on a threshold of change.

Appropriation and Subversion: South African socio-political history is layered in acts of appropriation and re-appropriation, in the occupation and de-occupation of sites and territories, in tactical resistance and shrewd subversive manoeuvring. The birthplace of guerrilla warfare during the 1899-1902 Anglo-Boer War, of extreme control in the movement of people remaining engraved in the landscape and the minds of people, of highly sophisticated counter tactics that saw a resistance movement forged in the trains and taxis during hours of daily commuting when group gatherings were outlawed under a state of emergency,

and the capacity of a people to negotiate a peaceful transition. The remark by Carol Becker of South Africa never looking forward without looking back is predicated on a patient, yet innovative ability to appropriate without fear and to react with subversive resilience when challenged.

Not all of these liberating processes benefit the social planners' dream of an integrated and lived-in environment, and as the flight of the rich (both white and black) into gated residential and commercial estates, and the monotonous fields of newly created low-cost housing clearly attest to. The idea of liberty embedded in the constitution facilitates such counter productive options and can very easily translate into subversive protocols which can undo that which the Constitutional Court project clearly does achieve.

### NOTES TO THE FIGURES

Fig. 1 Detail of "Nine Drawings for Projection" by William Kentridge with a performance by the Sontonga Quartet. Dir. Ross Douglass. Hogg, John. *Art South Africa*. 2.4, Johannesburg, 2004. 50

Fig. 2 Jo Ractliffe, commissioned by Ross Douglas. detail as published in *Art South Africa*. 2.4, Johannesburg, 2004. 50

Fig. 3 Amshewitz, from Brink, A. "A Myth of Origin." *T'kama-Adamastor – inventions of Africa in a South African painting*, ed. Ivan Vladislavić. Johannesburg: University of the Witwatersrand, 2000. 77

Fig. 4 Gill, from Brink, A. "A Myth of Origin." *T'kama-Adamastor – inventions of Africa in a South African painting*, ed. Ivan Vladislavić. Johannesburg: University of the Witwatersrand, 2000. 36

Fig. 5 Cyril Coetsee. Cartoon detail from Brink, A. "A Myth of Origin." *T'kama-Adamastor – inventions of Africa in a South African painting*, ed. Ivan Vladislavić. Johannesburg: University of the Witwatersrand, 2000

Fig. 6 Detail from a painting by Scotin (?). "See Brink, A. "A Myth of Origin." *T'kama-Adamastor – inventions of Africa in a South African painting*, ed. Ivan Vladislavić. Johannesburg: University of the Witwatersrand, 2000. Fig. 120

Fig. 7 Internal security wall in the courtyard of the black men's gaol. Author, 2005

Fig. 8 A view along the gallery space towards the foyer with structural elements creating a feeling of meeting in the open below a tree. Author, 2005

Fig. 9 Detail of the western façade sun screen and with etchings recording the narratives of remembering by those once incarcerated on the site. Author, 2005

Fig. 10 A view from the ramparts of the old Fort, looking down towards the entrance foyer (fig. 8) of the new Constitutional Court. Author, 2005

NOTES TO THE TEXT

<sup>1</sup> Carol Becker has visited regularly and written extensively on the role of the arts in South Africa – both before and after the change into a democratic society. Becker, Carol. "Memory and Monstrosity." *Performance Research* 5.3. New York: Routledge, 2004

<sup>2</sup> Often also referred to as Kruger's Old Fort, and in reference to President Paul Kruger (1825-1904), who was the first president of the young republic

<sup>3</sup> The Dutch in 1652, eager to establish a trading post and supply stop for their journeys between Europe and the East, the French Huguenots in 1685 fleeing religious persecution, the British Settlers imported to occupy and defend the Cape's East frontier in 1820, and with Germany taking control of Sud-West Afrika (Namibia)

<sup>4</sup> The Cape of Storms; "...and which Ptolemy, Pompey, Strabo, Pliny, nor any authors knew of..." (Landeg White, s translation for Oxford University Press, 1997) – beautifully described in *The Lusiads* by Luís Vaz de Camões as first published in 1572. A 1884 translation by J.J. Aubertin reads as; "I am that mighty Cape occult and grand" and distinctly closer to the Baroque context of Camões – see endnote 6 below. His epic undertaking (for the most part started, and worked at, during his stay in India after following the same route around the Cape of Storms in an attempt to escape repercussions following a duel), was inspired by Vasco da Gama's first journey around the Cape to India in 1497. His first success was repeated a few years later, and in 1524 he returned to India as Viceroy.

<sup>5</sup> Brink, Andre. P. "A Myth of Origin" in *T'kama-Adamastor – inventions of Africa in a South African painting*. Ed. Ivan Vladislavic. Johannesburg: University of the Witwatersrand, 2000

<sup>6</sup> Camões, LV de. *The Lusiads*. tr. JJ Aubertin. London: Kegan Paul, 1884

<sup>7</sup> Concerning the origins of the name Adamastor, we can learn from Rabelais, F. *The Heroic Deeds of Gargantua and Pantagruel*. London: 1933 that Adamastor was the twenty-second in line of sixty forebears of Pantagruel. Again, Camões tells us that Adamastor was one of the giant Titans who rebelled against Zeus and desired the nymph Thetis and on a moonlight night rushing to embrace her 'angelic form', finds himself clutching not the object of his desire, but a rock. In the instant of his passionate embrace, he is himself transformed into the rocky Cape. In Greek mythology however, reference is made to the 'untamed' or 'wild' Adamastos, and with the name Adamastor for the first time appearing in Latin in the fourth century AD

<sup>8</sup> The 1940's Queen Victoria Maternity Hospital and Nurses Home (designed by Gordon Leith) are to be redeveloped as inner city residential accommodation that will further allow for the appropriation of the Constitutional Hill precinct

<sup>9</sup> What is perhaps less known is the fact that as many as 250 fortifications were constructed in the Pretoria district during these inter-war years, and with many sites lost or extensively damaged through urban development. Some of the sites still show the layered alterations done by the successive waves of political control over the region. See Thomson, Barrie.

"The Forts of Pretoria – our vanishing history". *Lantern*. 38.2. Pretoria: Foundation for Education, Science & Technology, 1989

<sup>10</sup> Effectively also hiding politically unwanted individuals from the minds eye. At different times, and in response to different circumstances, the Boer General Christiaan de Wet, and both the iconic human rights activists Gandhi, and Mandela

<sup>11</sup> See Hermann Giliomee and Alister Sparks for a view from within South Africa. Sparks, A. *The Mind of South Africa – The Story of the Rise and Fall of Apartheid*. London: Mandarin, 1990 and with a more recent and perhaps more balanced view, Giliomee, Hermann. *The Afrikaners – biography of a people*. Cape Town: Tafelberg, 2003. In recent years various international conferences, discussion forums, and research units have argued similar observations. One such example is the *OpenDemocracy* debate on "Multiculturalism: Translating Difference" and where authors such as David Goldberg, Paul Gilroy, and Neal Ascherson discuss the complexities underlying spatial tactics in multicultural societies. 9 Jan. 2005. <<http://www.opendemocracy.com>>

<sup>12</sup> Popular belief holds that political prisoners communicated with the outside world through coded hand signals visible to compatriots in surrounding flats on the ridge, and with a clear view into the prison courtyards

<sup>13</sup> Lesser known projects include an innovative archaeological search to locate the grave of Enoch Sontonga (the composer of the South African anthem) in the Braamfontein Cemetery that was started in 1995 by among others, archaeologists of the University of the Witwatersrand; and the years of convincing the French government to return the remains of Sara Baartman (better known as Saartjie Baartman in its diminutive Afrikaans form) who was taken to England as curiosity in 1810, sold to an animal trainer in France in 1814, exhibited to the public, scientists and artists by Etienne Geoffroy Saint-Hilaire, spend her last years among other exotic fauna and flora in the Jardin des Plantes in Paris, and upon her death in 1816, was dissected by George Cuvier, catalogued, and kept in the depths of the Musée de l' Homme. "The remains of Sara Baartman were finally returned at the beginning of 2005. Also see the much awarded documentary film *The Life and Times of Sara Baartman: the Hottentot Venus*. First Run/Icarus Films. Dir. Zola Maseko. 52 minutes, color, 1998

<sup>14</sup> The Centre of Memory and Commemoration Project is a collaborative project spearheaded by the Nelson Mandela Foundation, and includes archival projects, exhibitions, and publications. Worth mentioning are the "466/64: A Prisoner Working in the Garden" exhibition and subsequent publication *A Prisoner in the Garden – opening Nelson Mandela's prison archive*. Nelson Mandela Foundation. Johannesburg: Penguin Books, 2005

<sup>15</sup> Desmond Tutu was the Archbishop of the Anglican Church of South Africa, and his deputy on the TRC, Alex Boraine, a previous minister of the Methodist Church in South Africa

<sup>16</sup> Instructed through the mechanism of the Promotion of National Unity and Reconciliation Act of 1995 (Government Gazette 1995) and to "provide as complete a picture as possible of the nature, causes, and extent of gross violations of human rights" committed between 1 March 1960 and

5 December 1993. See Holiday, Anthony. "Forgiving and Forgetting: the Truth and Reconciliation Commission." *Negotiating the Past: The making of memory in South Africa*. Eds. Nuttall, S & Carli Coetzee. Cape Town: Oxford UP, 1998

<sup>17</sup> op. cit. (Becker: 2004). 60

<sup>18</sup> Brink, A. "Stories of History: Re-imagining the past in post-apartheid narrative." *Negotiating the Past: The making of memory in South Africa*. Eds. Nuttall, S & Carli Coetzee. Cape Town: Oxford UP, 1998. 32

<sup>19</sup> Ibid. 32

<sup>20</sup> Blue IQ was tasked with the project development of 11 prestigious sites considered to be of national importance

<sup>21</sup> Other projects include the creation of roughly 950,000 square foot of complementary commercial and residential development which will double the current investment of roughly ZAR425,000,000 (£45,000,000) that went into the creation of the public buildings and space, the acquisition of art, dynamic and continuing art and museum installations and media coverage. Various institutions, governments and individuals contributed to the process and specifically in acquiring relevant and significant art work. The passionate and unrelenting efforts by Judge Albie Sachs needs specific acknowledgement. This reach by an individual beyond his primary role is one example of many similar commitments by individuals involved in the bigger project of community building in the South African society.

<sup>22</sup> See Lichtenstein's accounts of 1803. Lichtenstein, H. *Travels in Southern Africa: In the Years 1803, 1804, 1805, and 1806*. Vol. 1 & 2. Cape Town: Van Riebeeck Society, 1928, 1930.

<sup>23</sup> In the Nguni languages Ntu is the ancestor who established human society and directed communal living in a society to be run to the benefit of all. Ubu refers to the abstract ideas of what it means to be human.

<sup>24</sup> As entered into by governments, heads of state, churches and other corporate bodies; with the South African TRC and the Australian reconciliation processes as examples. See Derrida, J. *On Cosmopolitanism and Forgiveness*, tr. by Mark Dooley and Michael Hughes. London: Routledge, 2001. Paul Patton mentions Derrida's argument that the Christian or Abrahamic tradition from which our use of the term forgiveness derives is fundamentally divided between a concept of unconditional, infinite, forgiveness and a forgiveness which is possible only upon certain conditions, such as the repentance of the perpetrator and gives an excellent overview on the intersection between Derrida's work on these propositions and that of Deleuze and Guattari. See Patton, Paul. "Future Politics." *Between Deleuze & Derrida*, eds. Patton, Paul & John Protevi. London: Continuum, 2003

<sup>25</sup> See Deleuze, G and Felix Guattari. *A Thousand Plateaus*, tr. Brian Massumi. London: Athlone Press, 1987. 509

<sup>26</sup> Terminology borrowed from De Certeau. See De Certeau, M. *The Practice of Everyday Life*, tr. Rendall, S. Berkeley: University of California Press, 1984. xvii