



**BOHEMIA
AFRICANUS**

**MATERIALISING A
FICTIVE
ALLEGORICAL SITE
BETWEEN
UNCANNY PLACES.**

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M ARCH

THESIS 2023

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

- Paul Laurence Dunbar

Acknowledgements

Aan my Pa, my Ma en my Broer.
Dankie vir die ondersteuning, die gebede, die advies en die liefde.

FIL 4:13

Thank you to all my teachers, professors and lecturers who have inspired me to keep getting better. Special thanks to Jan Smit, Petria Smit, Jako Olivier and Martie Bitzer from UFS and John Andrews from NMU.

“Die waarheid sal jou ver in die lewe bring.”

PROLOGUE

This dissertation explores the transformation of literary allegories into architecture, challenging the commonplace safety we find in the notions of truth, home, and the familiar. The design programme centres on a travelling theatre which explores the way the audience allegorically conceives and experience truth in the production of the uncanny and macabre play, *African Gothic*, by Reza de Wet. By architecturally emplacing this fictional theatre production in three real murder scenes, the dissertation attempts to not only produce a contextual milieu for the play but also to address the way we engage with the 'truth' and memories of places where dark crimes have been committed.

In the context of a nation grappling with high crime rates like South Africa, the pertinent issue of addressing the aftermath of genuine criminal issues emerges as a significant concern. How we engage with the truth and memories associated with crime scenes necessitates not only relevant but also innovative approaches, which have yet to be adequately addressed. Due to the scarcity of architectural research and subsequent guidance on the matter of architectural interventions within crime sites, these scenes often turn into forbidden territories, both in discussion and physical presence.

Drawing inspiration from the content of the play "*African Gothic*," three recent instances of crime scenes in South Africa were symbolically pinpointed as the backdrop for a mobile theatre and the reenactment of the play. These locations include a farm in the Griekwastad district, a school residence in Stella, and a housing estate known as De Zalze.

This dissertation proposes that allegory be used to question truth, home, and safety, furthermore the dissertation considers the exploration of allegory to approach real sites of uncanny and macabre crimes.

Enter the allegory. Derived from the Greek "Allos", allegory roughly translates to "speak openly" and to "another," these definitions combine to an approach which is to openly say one thing and to mean another. By embracing and interpreting the allegorical elements woven into the theatrical work "*African Gothic*," these delicate locations are approached, comprehended, and dissected in novel manners, potentially paving the way for transformative shifts and embracing change within these crime-ridden areas. Exploring and challenging the concepts of truth could play a pivotal role in the process of comprehending and reconciling with these sites marked by tragedy.

Even when a page is mainly a constellation of words connected with lines, it is a 'written drawing' rather than just text, and the configuration refers to the structure of the research, the design of both written and drawn parts. (Haralambidou, 2007).

Just as we seek comfort and certainty in the notion of truth, we also find solace and certainty in our "architectural" vision of constructing secure and familiar dwellings. In a nation confronted with escalating inequality and crime rates, it becomes imperative to explore alternative approaches to handling unique and harrowing architectural scenarios and sites.

RQ : HOW CAN ALLEGORY,
EMPLOYED IN THE
FICTIONAL PLAY, AFRICAN
GOTHIC, BE
ARCHITECTURALLY
TRANSLATED INTO A
MOBILE THEATRE,
QUESTIONING THE NOTIONS
OF "TRUTH," THE "HOMELY,"
AND THE "FAMILIAR"
ACROSS THREE CRIME
SCENES: GRIEKWASTAD,
STELLA AND DE ZALZE?

The narrative of 'African Gothic' revolves around the central figures: Frikkie and Sussie, a pair of siblings residing in the Free State region during a severe drought. The plot unfolds as their aunt passes away, leading to the need for the resolution of her will. A lawyer reluctantly visits their farm, triggering conflicts between the siblings and the representative, leading to dire consequences.

This thesis aims to delve into the themes explored in the subsequent chapters. The introduction establishes the issue, research queries, and objectives. A contextual analysis delves into the crimes and locations in question. A Theoretical chapter examines and interprets the theoretical foundation and relevant literature. A design chapter takes the insights from the prior sections and employs them to generate a design outcome through multiple cycles of design, construction, and theory. Finally, a conclusion offers an overview of the project.

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- Fictional Events
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Genus of objects
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FOUR CONTEXTUAL SCENES:

E

FROM SITES OF
DARK FICTION TO
REAL CRIME

The initial inspiration for this dissertation was derived from a fascination with the theatre piece, *African Gothic*. The sites and consequently the project was born out of similarities which the story holds with what happened on site at Griekwastad, Stella and De Zalze. Originally, the dissertation proposal focussed on the overlap between justice and theatrics as they share inherent similarities, but eventually migrated to an interest in truth as opposed to justice. The site and project morphed from a theatre which dealt with justice to a travelling theatre which dealt with 'truth', eventually incorporating other sites of crime such as that of Stella and De Zalze.

These sites all share distinct similarities in the type of crime committed, the profiles of the criminal-murders, in addition to the background of each of the criminals. In all three real-life stories, the sites are dwellings, two family homes (Griekwastad and De Zalze) and the heterotopic home, a hostel/school residence (Stella). These sites are usually understood as places of safety, familiarity, and homeliness, even familial well-being, and 'normal' family values. The main motivation for the crimes varies, however, in all three cases the murderers attempted to hide their actions and defeat the ends of justice, the one hid the truth of the murder, by making it look like a suicide (Stella) and the other two murderers both vent their actions on a hoax.

► Figure 1: (Page 3) A portrayal of a young woman, her grasp on a lamb evoking questions of nurture or harm. The allegorical essence of *African Gothic* unveils the hidden honesty concealed within the enigmatic depiction (Makabresku, 2018).

AFRICAN GOTHIC – A FICTIONAL SITE



NARRATIVE EVENT

Set against the backdrop of an extended drought, "African Gothic," penned by renowned South African playwright Reza de Wet, unfolds its eerie tale. The narrative opens with siblings Frikkie and Sussie eking out an existence in a decrepit, secluded farmhouse. It becomes increasingly evident that both Frikkie and Sussie grapple with multiple personality disorder, a result of their harrowing childhood experiences. Their personas fluctuate between those of their deceased parents, the very source of their trauma, and their own identities. To make ends meet, the siblings resort to selling the very fabric of their home.

Their steadfast caretaker, Alina, a domestic worker, accompanies them in this haunting journey. The spectres of their mother's accusatory gaze and their father's punitive hands haunt them incessantly. Amidst these grim memories, they also cherish recollections of their distant youth, frolicking on the once-thriving farm, a former Eden adorned with flowerbeds and abundant water sources.

Their world undergoes a seismic shift when a lawyer, Grove, arrives at their farm to settle their aunt's estate. Grove is somewhat acquainted with their family's history and approaches the siblings with caution. Upon entering their home, he is taken aback by their descent into madness. Inside, he discovers a colossal mound of earth where the siblings are excavating a well in pursuit of a long-lost spring. They claim to hear the echoes of an underground stream, which they believe will save their farm.

Initially, Grove attempts amicable conversation and engagement. Sussie, intrigued by this newcomer, adopts a flirtatious demeanour. Frustrated by their lack of cooperation, Grove decides to leave but realizes his car has been tampered with, sabotaged by Frikkie due to Sussie's advances. Advised by Frikkie, he reluctantly embarks on a journey to a neighbouring farm in the dead of night to seek assistance.

Simultaneously, the siblings reminisce about their youth, revealing disturbing incestuous tendencies. Unable to fix his car, Grove reluctantly agrees to stay the night. As Grove shares the siblings' bed, they pretend to sleep, the siblings bind him, and together, they transport Grove across the farm to meet his demise, suspending him on a meat hook. The curtains fall as Alina's haunting Sotho song fills the air.



FICTIONAL NARRATIVE ALLEGORIES

Allegories in a play, like "African Gothic," often convey meaning beyond what's explicitly presented in the narrative. Allegory operates on multiple levels, requiring the audience to engage in an interpretive process to fully grasp its significance.

In literature, allegories commonly use situations, events, or abstract ideas represented through material objects, characters, and actions. Symbolic allegory, in particular, goes beyond mere transparency, where the symbolic elements have their own identity and narrative autonomy apart from the underlying message they convey. These allegorical elements can often serve as representations of political, historical, or philosophical concepts.

One interpretation of "African Gothic," the play can be seen as a symbolic allegory reflecting the Afrikaners' struggle with a changing political and historical landscape. The elements and symbols within the play, such as the drought, the farmhouse, and the characters, can be interpreted as representing deeper socio-political and historical themes. The decay of the farmhouse, for example, may symbolize the decline of traditional Afrikaner values and way of life in the face of societal changes or the struggles of the culture with regard to finding a path on the continent. Allegory invites audiences to delve beneath the surface of the story and explore the deeper layers of meaning, making it a powerful tool for conveying complex themes and ideas in a nuanced and thought-provoking way.

The elements and symbols within "African Gothic" contribute significantly to the story's rich tapestry:

The Drought: This natural event, and its underpinning spatial setting, magnifies pre-existing conditions, it contrasts the fertile farm that once existed. It's omnipresent, symbolizing punishment and scarcity in various forms. The drought mirrors the siblings' descent into madness and serves as a harbinger of misfortune, analogously contrasting their once 'happy' childhood memories.

The Farmhouse: Typically, a symbol of homeliness and normalcy, in the play, its dilapidated state becomes a sinister and uncanny place that mirrors the deteriorating minds of Frikkie and Sussie. It poisons the landscape, yet it represents the macabre sacred space of the siblings, which is invaded by the lawyer Grove, a harbinger of truth and justice.

Mother's Eyes: Symbolize judgment and imminent danger, reflecting the flaws of Frikkie and Sussie.

Pa's Hands: Represent judgment, fear, and control over the siblings.

Dahlia Flowers: Symbolize freedom from their parents and better days, offering the memory and promise of an escape from critique and judgment.

Water: An elusive element, signifying the beginning and end of bad times. The idea of water beneath the house is an illusion of the siblings' improving mental state and their hope to find lost happiness and freedom.

Holes: The brother and sister dig at night to find water in the middle of the set. The act of digging relates to the themes of hope, their enshrouded repressed emotions. They buried the mutilated body parts of their parents as a form of repression. The act of digging also symbolize the uncovering of evil or crime.

Grove's Car: Signifies entrapment in dire situations, initially representing intrusion but later becoming Grove's tomb.

Destruction of the Farmhouse: The siblings sell parts of the house to survive the drought, which reflects the intrusion of decay into their once-safe haven, mirroring the characters' mental states.

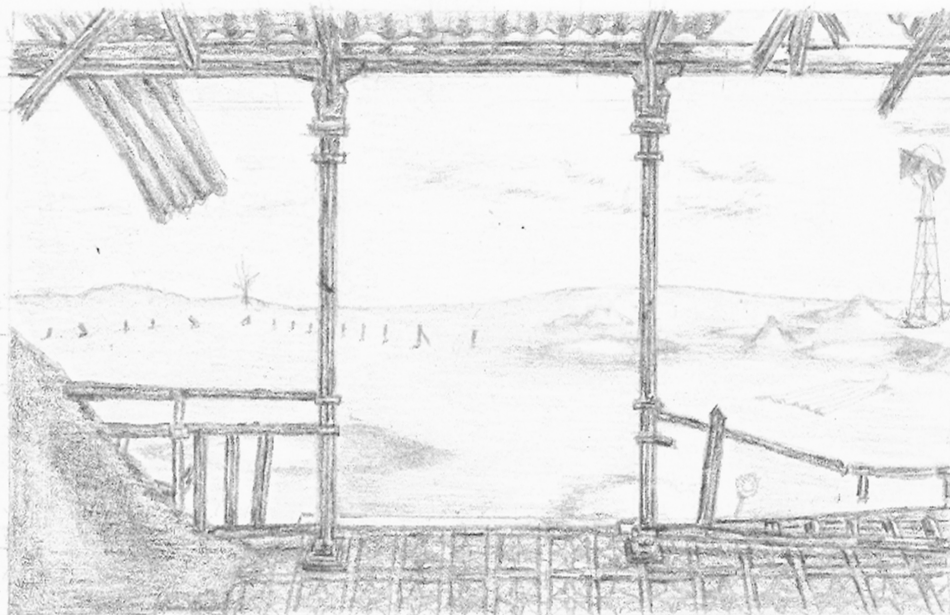
Set of African Gothic:

- A fly-ridden, decaying farmhouse on a Free State farm with remnants of past grandeur.
- Upper level with a passage running its breadth, three doors leading off it.
- A large mound of earth with a pitch handle in the centre.
- Furniture on the lower level, including a copper and iron double bed, Victorian chairs, and a bench.
- Sounds in the play contribute to the atmosphere, emphasizing decay and the lack of a barrier between the inside and outside.

Sounds in the Play:

- Jackals' cry, howl, and bark: Symbolize fear and imminent danger.
- Flies' buzzing: Represent intrusion of decay, both physically and mentally.
- Chickens': Symbolize hope and provide context for the farm milieu.
- Windpomp's screech and squeal: Represents hopelessness due to the lack of water, creating an eerie ambiance along with the jackals, setting the play in a unique African context.

These elements and symbols create a vivid, immersive world in "African Gothic" that reflects the characters' mental and emotional states while enhancing the story's atmosphere and meaning.



◀ Figure 2: A pencil sketch of the front of the house of African Gothic showing signs of decay during the height of the drought period (author, 2022)

STELLA – A 'TRUE' SITE

2018

"She was a bubbly, beautiful blonde teenager, loved by everyone in her small farming town. He was a tall, quiet hunter with a passion for camouflage clothing and rifles. It seemed to be a typical teen romance, but when Sharnelle Hough, 17, ended her year-long relationship with 19-year-old Xander Bylsma weeks ago, he allegedly began sending her and her best friend threatening messages. They were dismissed as harmless. But last weekend, in the small North-West town of Stella, Sharnelle and her best friend, Marna Engelbrecht, 16, were murdered in the local school's hostel."

(Child , 2018)

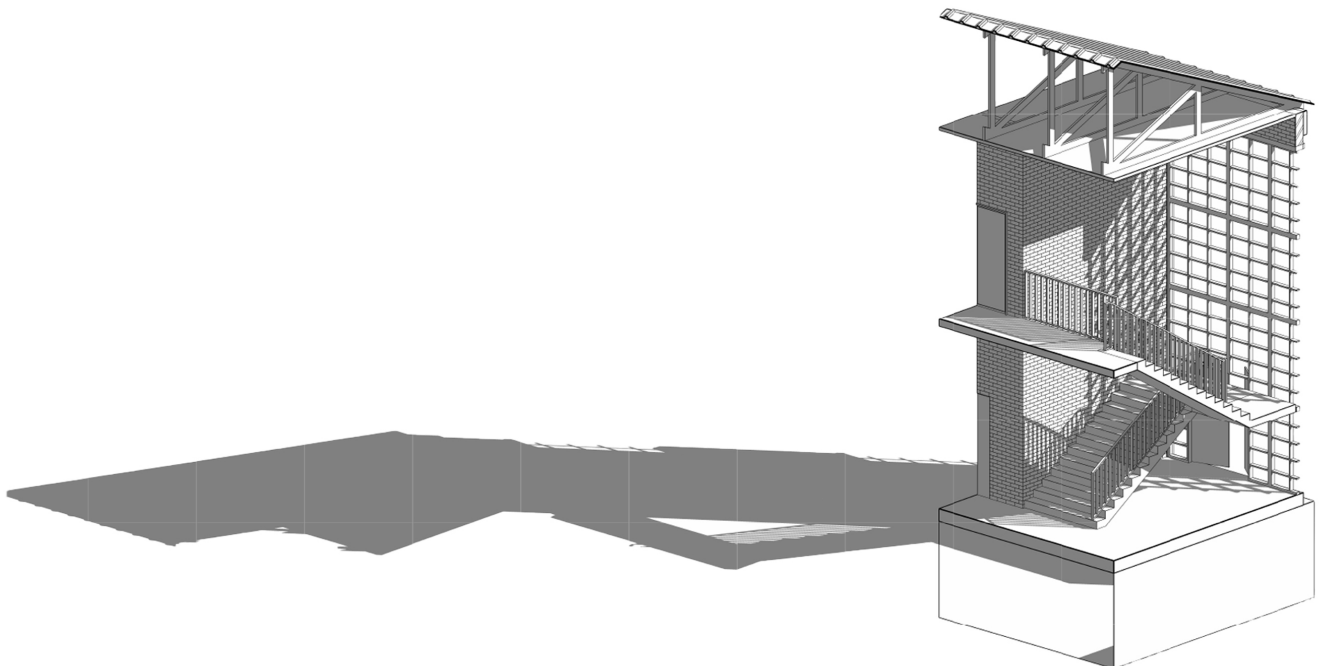


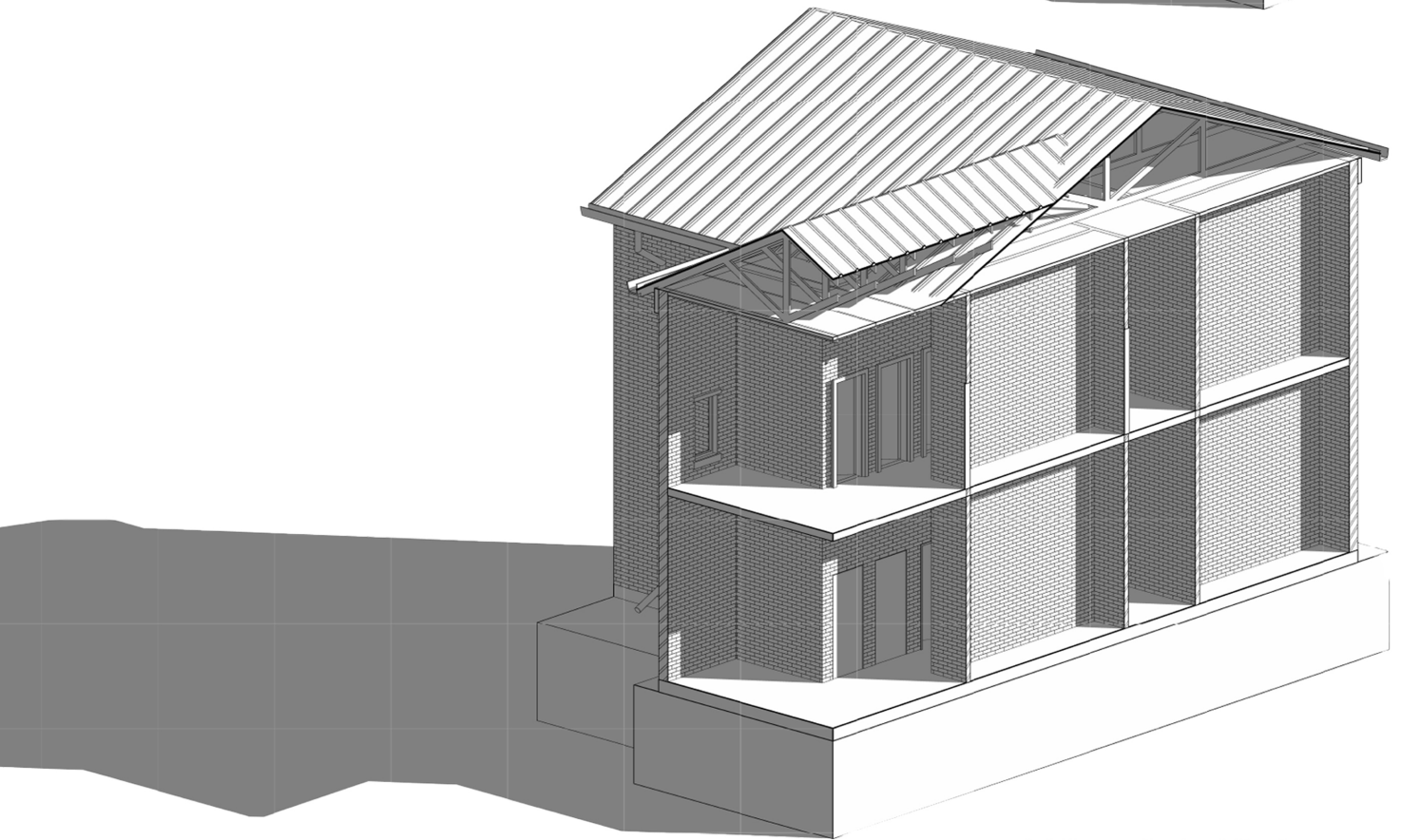
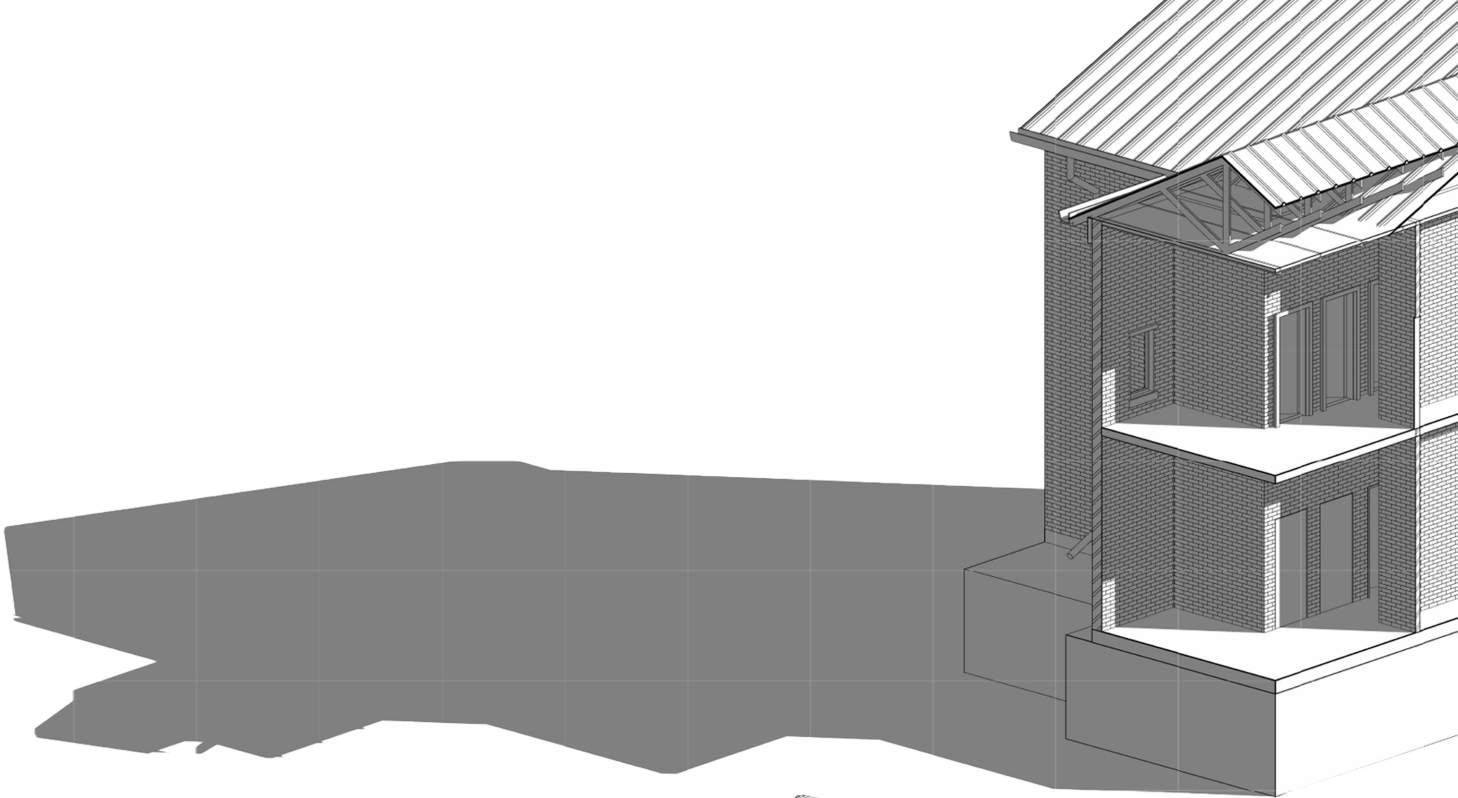
'TRUE' NARRATIVE EVENTS

The double suicide of 17-year-old Sharnelle Hough, and her best friend, 16-year-old Marna Engelbrecht. (Enright,2023)

BEFORE THE CRIME

- 1)• The community was aware of the tendencies of Xander.
- 2)• Xander was known to be an obsessive and controlling boyfriend with inclinations to violence, manipulation, and toxic behaviour.
- 3)• Xander threatened to shoot Marna and her father if she interfered with his relationship with Charnell. He saw Marna as a threat.
- 4)• This inclination towards violence ended their relationship via their parents.





◀▲ Figure : Sectional Chunk model(s) showing the Staircase and Bathroom where the murders of Sharnelle Hough and Marna Engelbrecht took place (author, 2023)

THE CRIME

- 1)• People saw his vehicle in the town.
- 2)• He walked to the Hostel from the Beesfees event terrain on the night of the crime.
- 3)• Xander convinced the Hostel managers via Sharnell, to leave the gate unlocked so that he could allegedly return possessions to Sharnell.
- 4)• Marna told Xander she wouldn't accept a relationship if he and Sharnell reconciled.

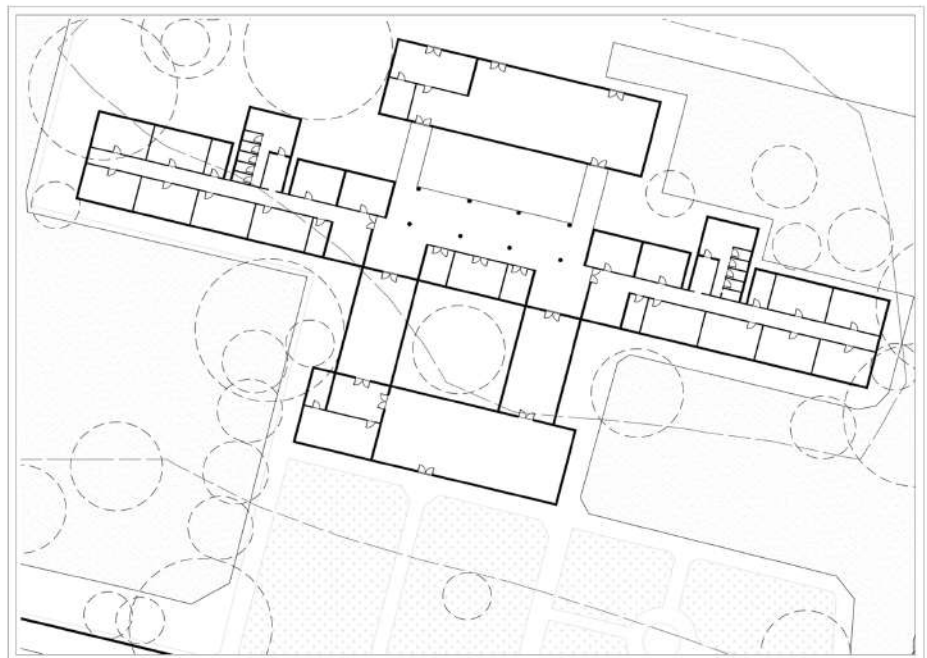


► Figure : (Bottom Right Across)The entrance to Huis Esterhuizen's school hostel/residence (Author, 2023)

▼ Figure : (Top Right Across) Xander Bylsma's vehicle seen in the vicinity of the school hostel (author,2023)

▲ Figure: The Landscape of Stella, showing the Beesfeesterein, or event terrain where the accused , Xander Bylsma, arrived from to the school residence (Author, 2023).

► Figure: Plan view of Huis Esterhuizen hostel where the atrocities were committed in 2018 (author, 2023)





"Wat sal verander teen die tyd dat ons alles al vergeet het [What will have changed by the time we've forgotten about it all]?" — Reverend Willem Vermaak (Macupe & De Wet, 2018)

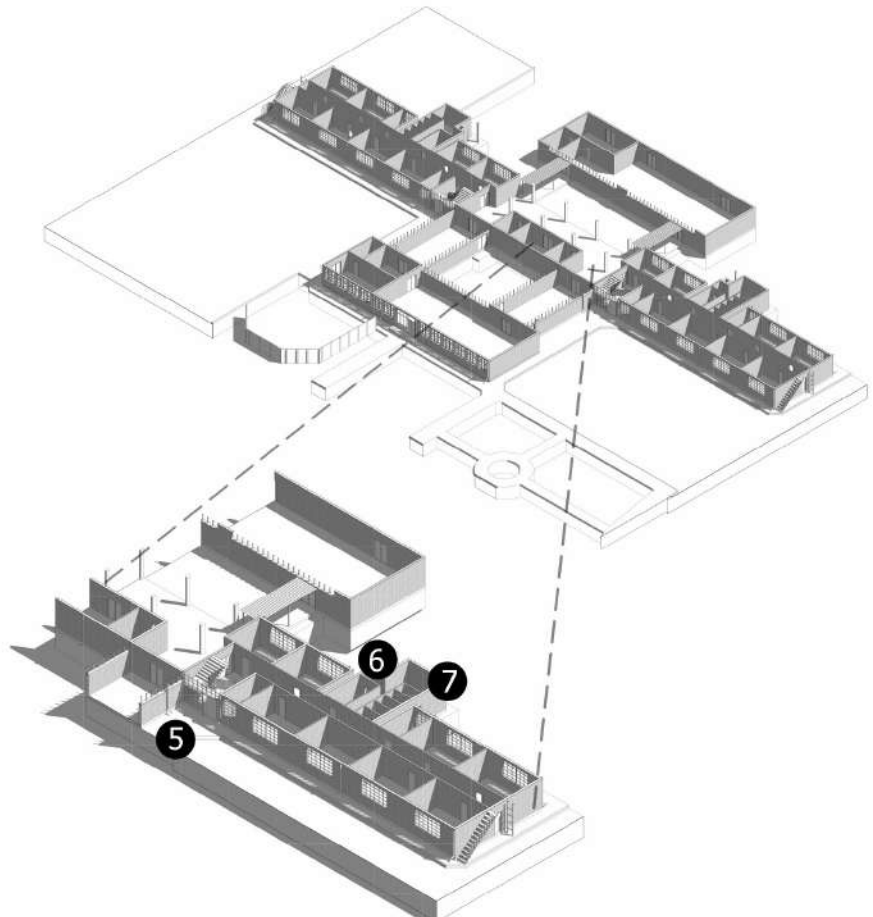




▲ Figure: (Above) Top corridor showing Marna's room and the staircase on which Xander and Sharnelle sat before she was murdered (Author, 2023)

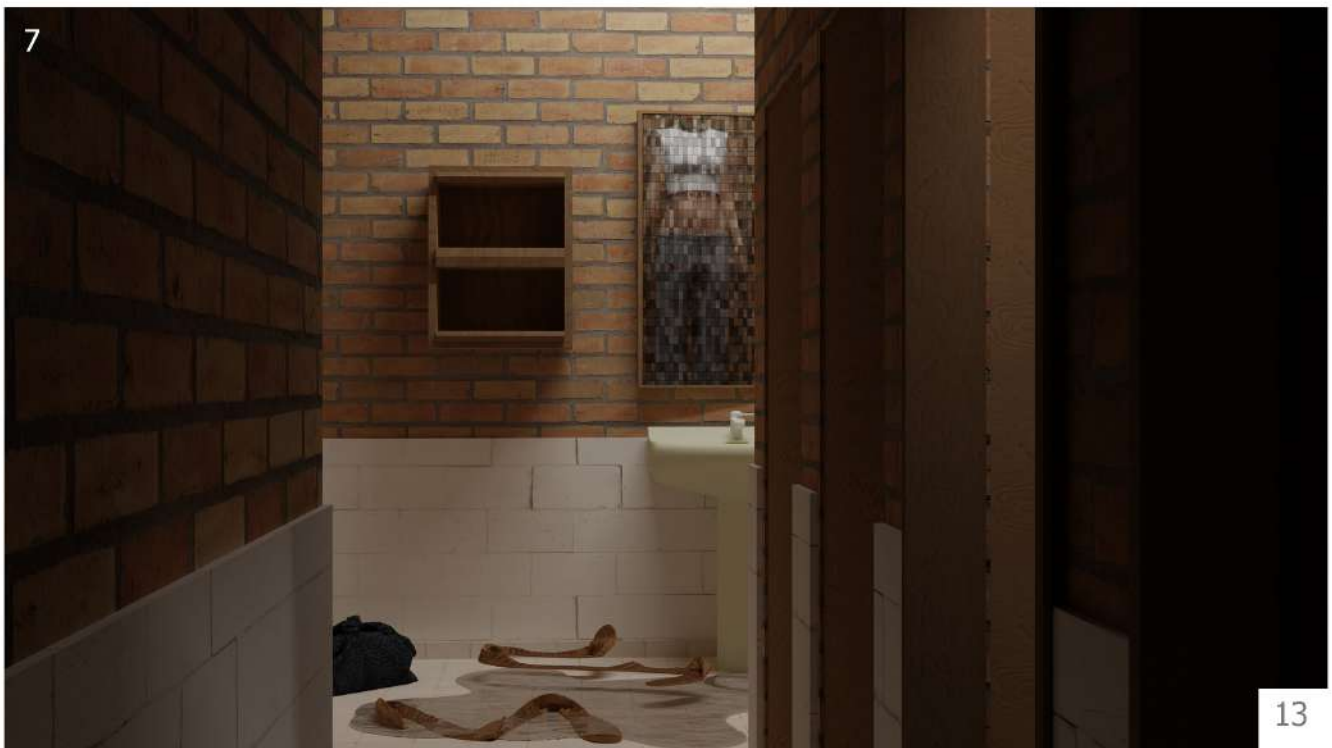
▶ Figure: Section through the Ground floor of Huis Esterhuizen with numbers referencing opposite images (Author, 2023)

▶ Figure: (Across top and bottom) Bathroom with the body of Marna (6, 7) hanging over the bathtub (Author, 2023)



▶ Figure: (Pg 15, 16) Interior and exterior of the staircase where Xander Bylsma and Sharnell sat before the murder (author, 2023).

- 5)• Xander was with Sharnell on the stairs talking about Sharnell's possible new boyfriend.
- 6)• It is speculated that Marna would use the bottom bathroom instead of the bathroom on the first floor to keep an eye on the two.
- 7)• Xander witnessed Marna walking into the bathroom and choking her where he staged her suicide with the strap of a handbag. She was also knocked unconscious seen in the head wound.







- 8)• The postmortem examination concluded that suicide is unlikely due to the fact that she fought for her life.
- 9)• Xander returned to the staircase where they spoke for about another half-hour.
- 10)• He admitted to choke Sharnell and then to stage her suicide.
- 11)• The rope with which Sharnell was hanging was according to Xander found in the hostel but testimonies state that this rope should have not been on the premises.
- 12)• The postmortem certificate matches the wounds of the accused.



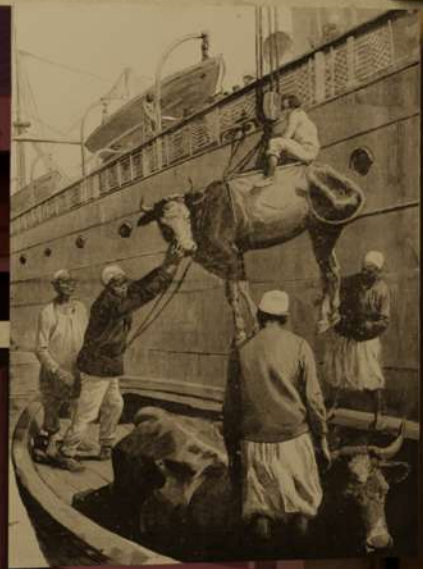


◀ Figure: (Across, Image 9 and 10) The staircase where Sharnelle was killed and her suicide staged (Author,2023).

▲ Figure: (Top): Exterior view of the Hostel from the rear of the site. (Author,2023)

▲ Figure: (Above) The graves of the 17 year old Sharnelle and her 16 year old friend Marna (Author,2023)

▶ Figure: (Pg. 19, 20) The staircase where Sharnelle was killed and her suicide staged (Author,2023).





1 Then Xander's story drastically changed. Initially he claimed
2 that he was just outside Stella, busy smoking. Suddenly he was
3 inside the hostel, on the stairs next to Sharnelle.

4 CS: Xander talk to me son. What happened at the hostel?

5 XB: We sat on the stairs, and we were kissing.

6 CS: Yes?

7 XB: Then I wanted to fix things with her sir.

8 CS: Yes?

9 XB: Then she told me she can't because she has another
10 boyfriend.

11 CS: Yes?

12 XB: Then we sat there for another five minutes or so.

13 CS: Were you angry at her Xander?

14 XB: No sir, I love her...

15 CS: I know you love her, but at that moment were you angry
16 at her?

17 XB: Yes sir, I wanted to sort things out with her because I love
18 her sir.

19 CS: Yes?

20 XB: She said her friend wouldn't allow their relationship.

21 Then Marna went to the bathroom, and Xander followed her,
22 where he strangled her first.

23 XB: Then she went to the bathroom...

24 CS: The friend or your ex- girlfriend?

25 XB: Her friend...

26 CS: Yes?

27 XB: At that moment she was busy washing her hands.

28 CS: Washing her hands? Was she with you on the stairs?

XB: No sir. Then I tried to strangle her.

CS: Then you tried to do?

1 XB: Then I tried to strangle her.

2 CS: Strangle? Where did you find the handbag?

3 XB: Under the stairs, on the red matress.

4 CS: Did your ex-girlfriend see that you strangled her friend?

5 XB: No sir.

6 CS: Okay and after you strangled her, you went back to sit
7 with your ex?

8 XB: Yes sir.

9 After he chocked Marna, he went back to Sharnelle and spoke
10 to her for about an hour longer.

11 CS: Xander?

12 XB: We were sitting on the stairs, and I wanted to sort things
13 out with Lallie (Sharnelle). Then we spoke about her new
14 boyfriend.

15 CS: Mmh.

16 XB: Then it hurt me all over again.

17 CS: What did you do then?

18 XB: Uhm... I don't know what its called when you use your
19 elbow to choke someone, and then they pass out.

20 CS: Yes? Where did you find the rope?

21 XB: The rope was wrapped around the stairs.

22 CS: Around the stairs?

23 XB: We were playing with the rope whilst sitting on the
24 staircase sir.

25 CS: Did you bring the rope with you?

26 XB: No sir, I found the rope in the storage room.

27 CS: In the classroom?

28 XB: Yes, the storage room sir.

CS: Oh, the storage room...

CS: Then you pushed her down?

XB: No, I didn't push her, I lowered her.

CS: Oh, gently lowered her. Okay... Okay Xander...

THE AFTERMATH

- 1)• Sharnell was found with a green rope tied around her neck hanging between the western staircases.
- 2)• Marna Engelbrecht was found in the bathroom with a broken piece of sling tied around her neck leaning over the side of the communal bath.
- 3)• Their parents were called, and they showed up at the crime scene where they positively identified the bodies as their children after which they performed after-body care.
- 4)• Marna's Farther immediately suspected foul play and had an idea of who might be the perpetrator.
- 5)• The families of the victims agreed to appoint a private investigator to assist with the case as they didn't want the case to fall through on account of negligence on the side of the state.
- 6)• The private investigator decided to approach the primary suspect Xander Bylsma on his farm before he can establish an alibi.
- 7)• When the PI approached the farm. Marna's father was already there. Xander and his farther were on the floor crying.
- 8)• On the farm Marna's father assaulted Xander to make him confess.
- 9)• The PI took Xander in before things got out of hand and he had a conversation with him on the way to the Stella Police station where Xander started to confess about the events of that night. He caught the whole confession on tape.
- 10)• The PI dropped off Xander where he signed an official confession at the Stella Police station.

FICTIONAL

NARRATIVE EVENT:

The double suicide of 17-year-old Sharnelle Hough, and her best friend, 16-year-old Marna Engelbrecht. (Enright,2023)

The case and Xander's story.

- 1)• The advocate appointed to the case knew that Xander had signed an official statement declaring his guilt, so he offered Xander's lawyer a deal.
- 2)• During the preceding weeks, Xander's defence denied the allegations and claimed that he had been coerced to confess to the crimes.
- 3)• Xander claimed he had been threatened to declare his guilt or be accused.
- 4)• Xander claimed to drive to Stella to go and smoke in the fields just outside town.
- 5) Xander was found guilty on both charges of murder. Life imprisonment for Sharnell Hough and Life imprisonment for the murder of Marna Engelbrecht.

AN 'ACTUAL' CONTEXT

Stella is situated between the towns of Vryburg and Mafikeng. The landscape consists of flat farmland with no major landscape features. The area is dry with grassland and savannah being the primary flora in the region. At its founding, the new country covered an area of 15,500 km² and was home to an estimated population of 20,500 individuals, 3,000 of whom were of European ancestry. The town of Stella itself is bordered by a large salt flat to the southeast and is presumably laid out in star shapes as an ode to the region which was named after a comet visible when the town was founded.

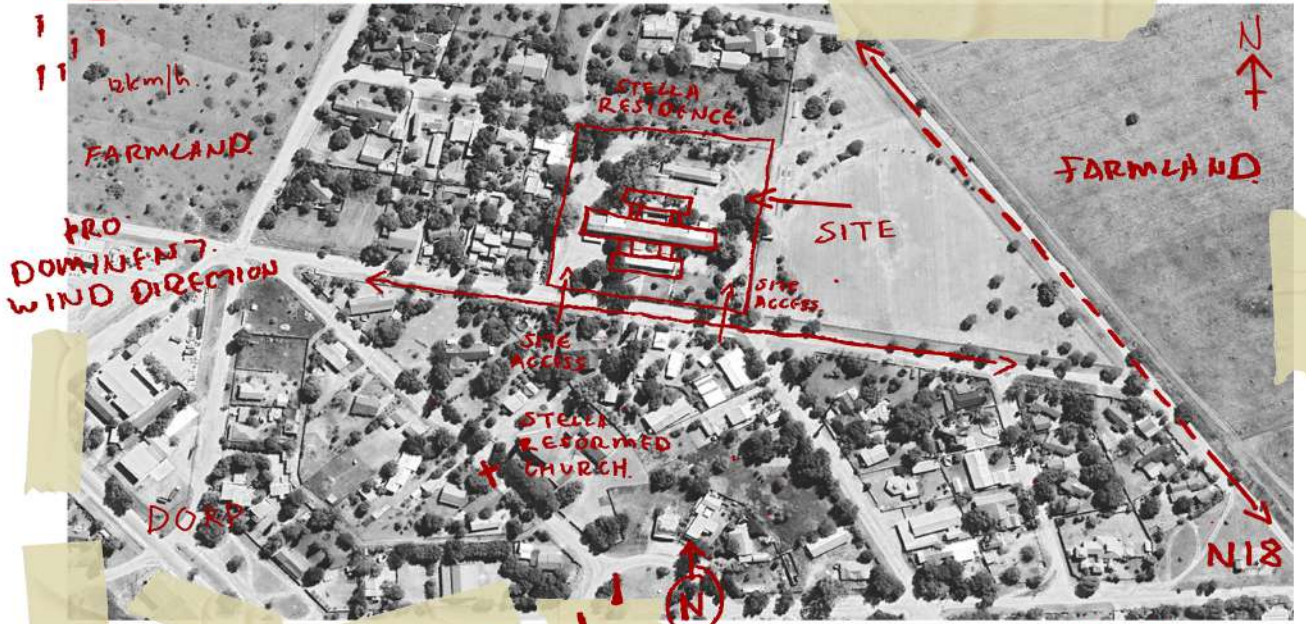
The hostel itself is a large 38 room double story building which is flanked by a single-story cafeteria to the north and single-story hostel master's residence and admin office to the south, each of which is connected via 2 hallways which lead to a central open courtyard. There are 2 vehicular entrances from the south which lead to two small parking bays at the front of the main housing block and larger parking bays at the back. Furthermore, the site has 2 vacant greenhouses and a free-standing building in which equipment and items are stored.

These 2 entrances are located at the corners of the site where the erf meets the main access road. There also exists 3 small, gated entrances which lead to the flanks of the hostel master's office and its main entrance respectively.

The main block is a symmetrical building which has rooms facing north and south. Each wing is equipped with a single interior staircase and a bathroom on each floor. These staircases have large windows and doors which bleed out into the southern garden. At the end of each wing a single door fire escape is located. Although the main entrance of the structure is located at the front of the hostels master's office there are several other ways to enter the building including through the back courtyard which is how students access their rooms.

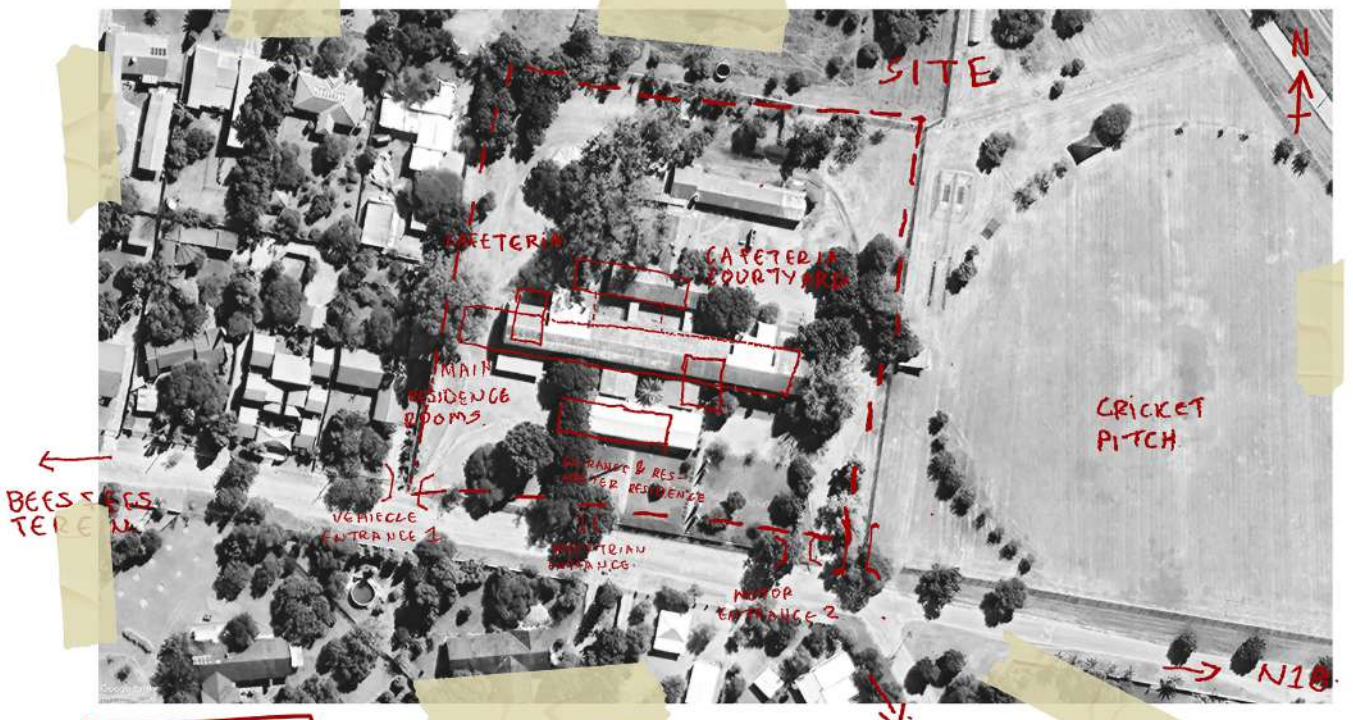


MACRO SITE ANALYSIS



22/09/2023

10/04/2023



LOCAL SITE ANALYSIS ST

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▲ Figure: (Above) The staircase on which Xander and Sharnelle sat before she was murdered (Author, 2023)



◀ Figure: The back of the hostel between the cafeteria and the courtyard leading to the spine of the building (Botha, 2018)

◀ Figure: (Across top left and right) the Stella Police station (Google maps, 2023) and A memorial to Sharnelle and Marna (Botha, 2018)

◀ Figure: (Across bottom) The Nederduitse Gereformeerde Kerk Stella (Author, 2023)

GRIEKWASTAD —

A 'TRUE' SITE

2012

'After dusk on April 6, a Good Friday, in Griekwastad in the Northern Cape, a youth arrived at the local police station, covered in blood shouting: "You must come. They've been shot. They are all dead.'" (Sampson, 2014)

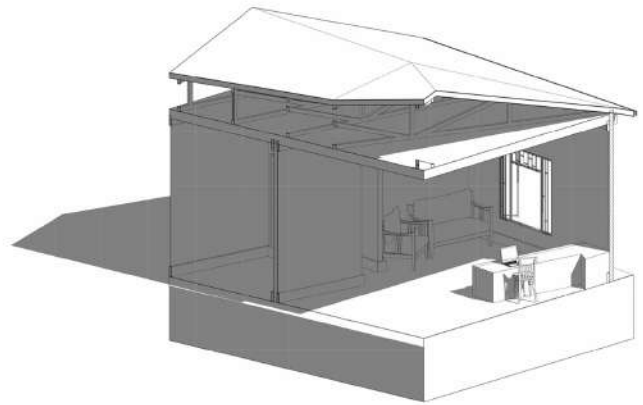
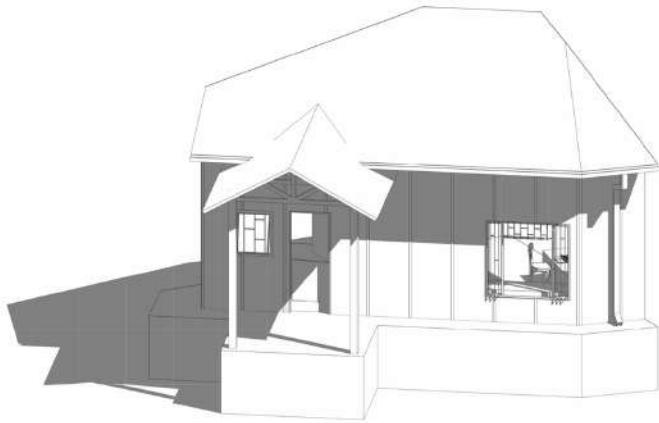


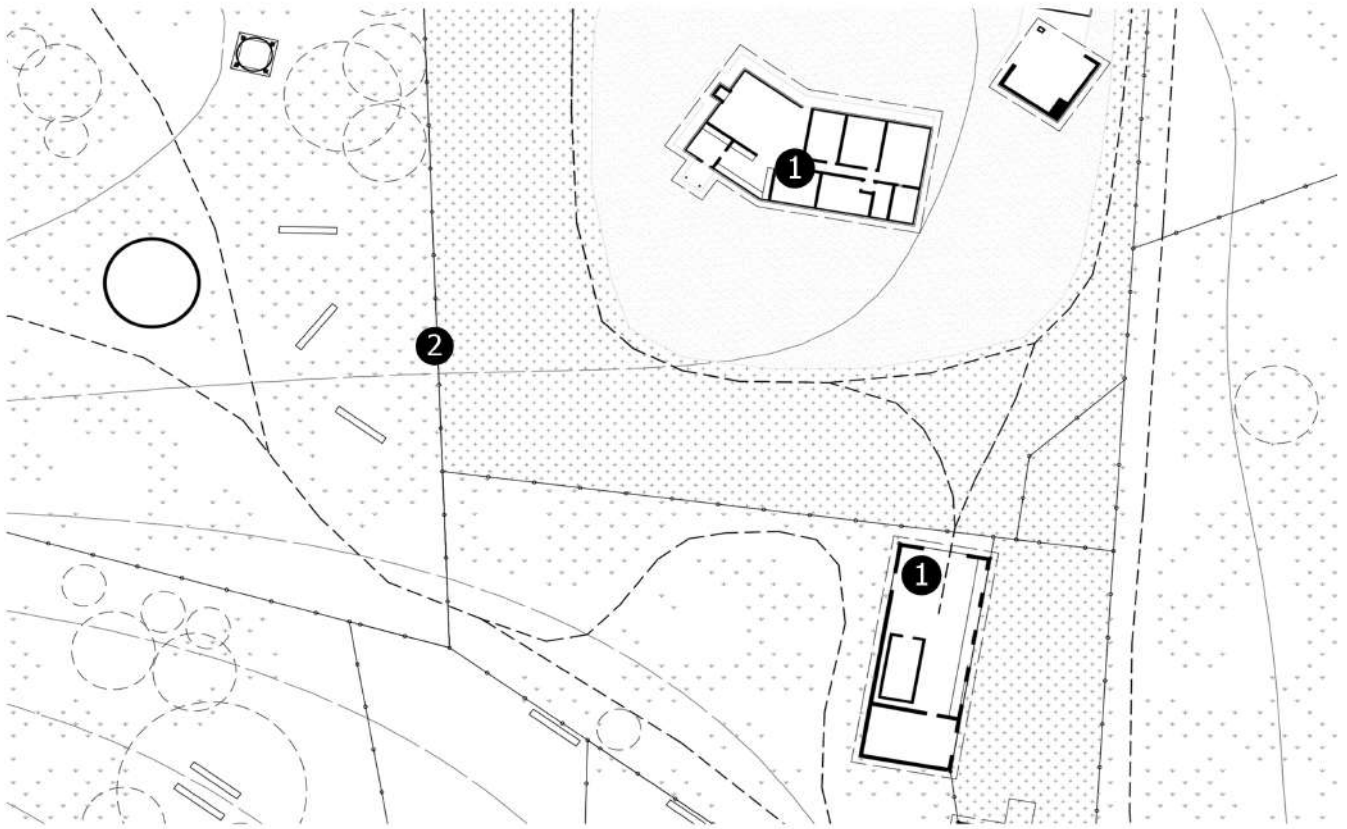
FICTIONAL

NARRATIVE EVENT:

In the aftermath of the events of Good Friday 2012, speculations of the events of that night, started to occur (Green, 2014). In the wake of this, 2 primary stories of what materialised. Don, the son that survived claimed that he was located in the shed busy working on a project where he heard sounds and shots fired in the house (van Eeden, 2013).

18:00





- 1)• Don is busy in the shed whilst his mother is busy on her computer. Deon, his father and Marthella, his sister was busy watching television.
- 2)• The house and shed are surrounded by a large fence and the dogs roam free.
- 3)• Someone gains access to the property without the family's knowing.

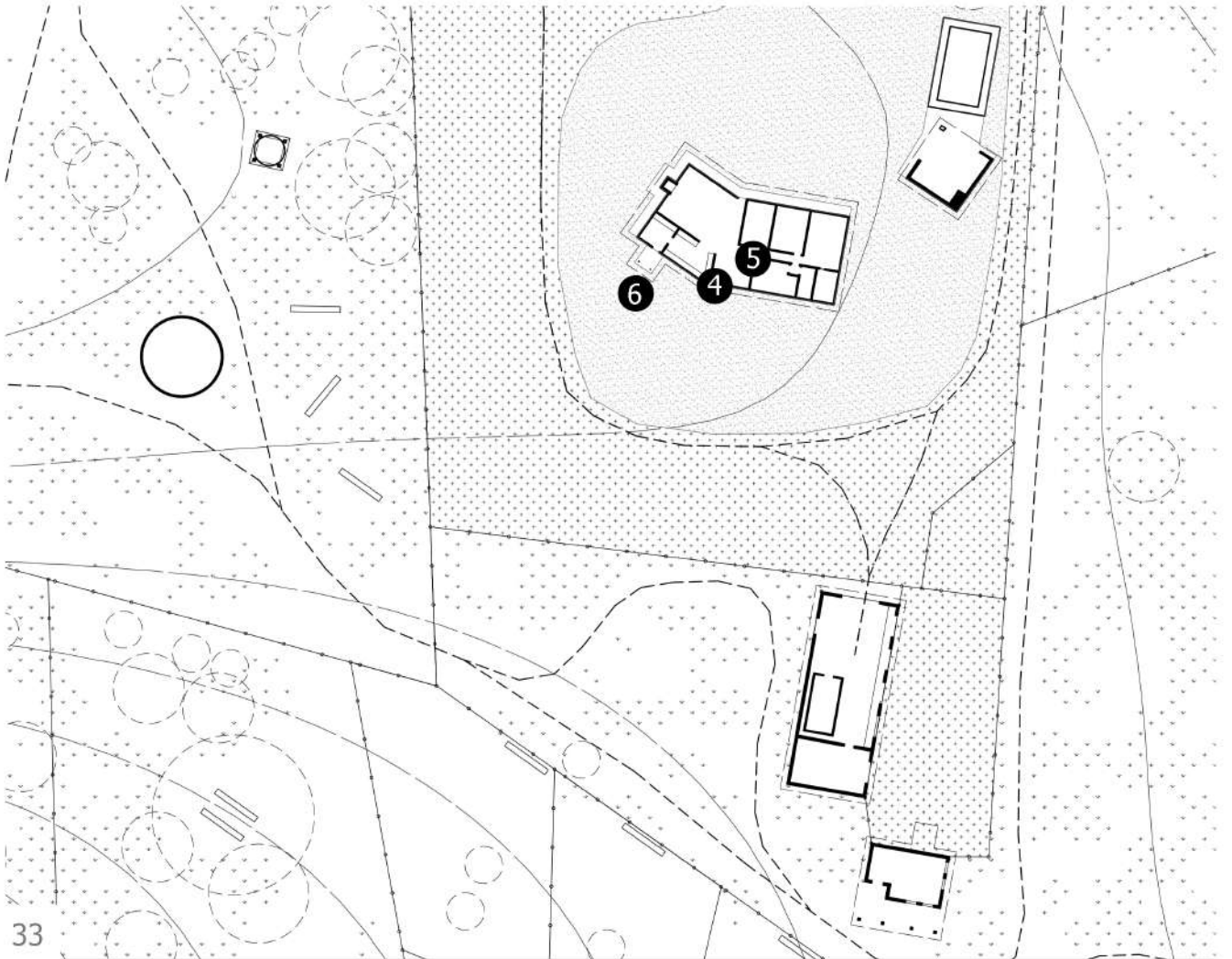
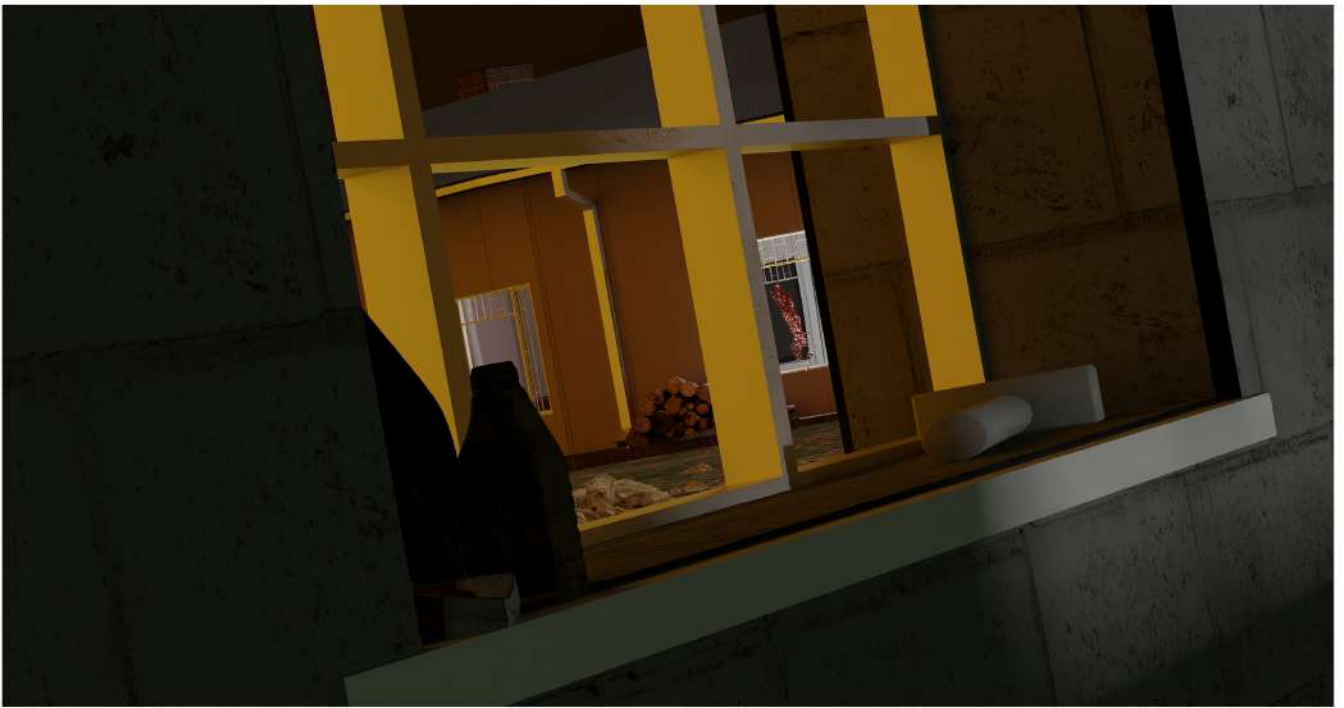


▲ Figure: (Above) Plan view of Naauwhoek farmstead indicating where Don Steenkamp was busy working in the shed, and the fence where someone allegedly gained access to the premises. (Author,2023)

◀ Figure: What Don was likely to see as he left the shed and gazed on the family room where his mother, father and sister were seen (Author,2023)

◀ Figure: (Left) The view from the shed where Don was working looking onto the backyard of the farmstead (Author,2023)

▼ Figure: (Across Top) Sectional chunk models of the back entrance (Left) of the farmhouse and a interior view of the family living room (Right) where everyone apart from Don was last seen (Author , 2023)



- 4)• Christell (the mother) gets shot first with two bullets.
- 5)• Deon (The father) gets shot secondly with three bullets.
- 6)• Marthella (The daughter) tries to get away (Presumably to the shed where the family's cars are kept)



◀ The farmhouse as seen from the perspective of Don who approaches with caution after he heard shots fired in the home (Author, 2023)

▲ Figure: (Across bottom) Plan view of Naauihoek farmstead indicating where Deon, Christell and Marthella were shot and killed (Author,2023).

◀ Figure: (Left) The family was found murdered before the television in the family room.(Author, 2023)

▼ Figure: (Below) The farmhouse backdoor after the incident (Author,2023)

▶ Figure: (Pg.35,36) The Naauihoek family room (Author,2023)









7

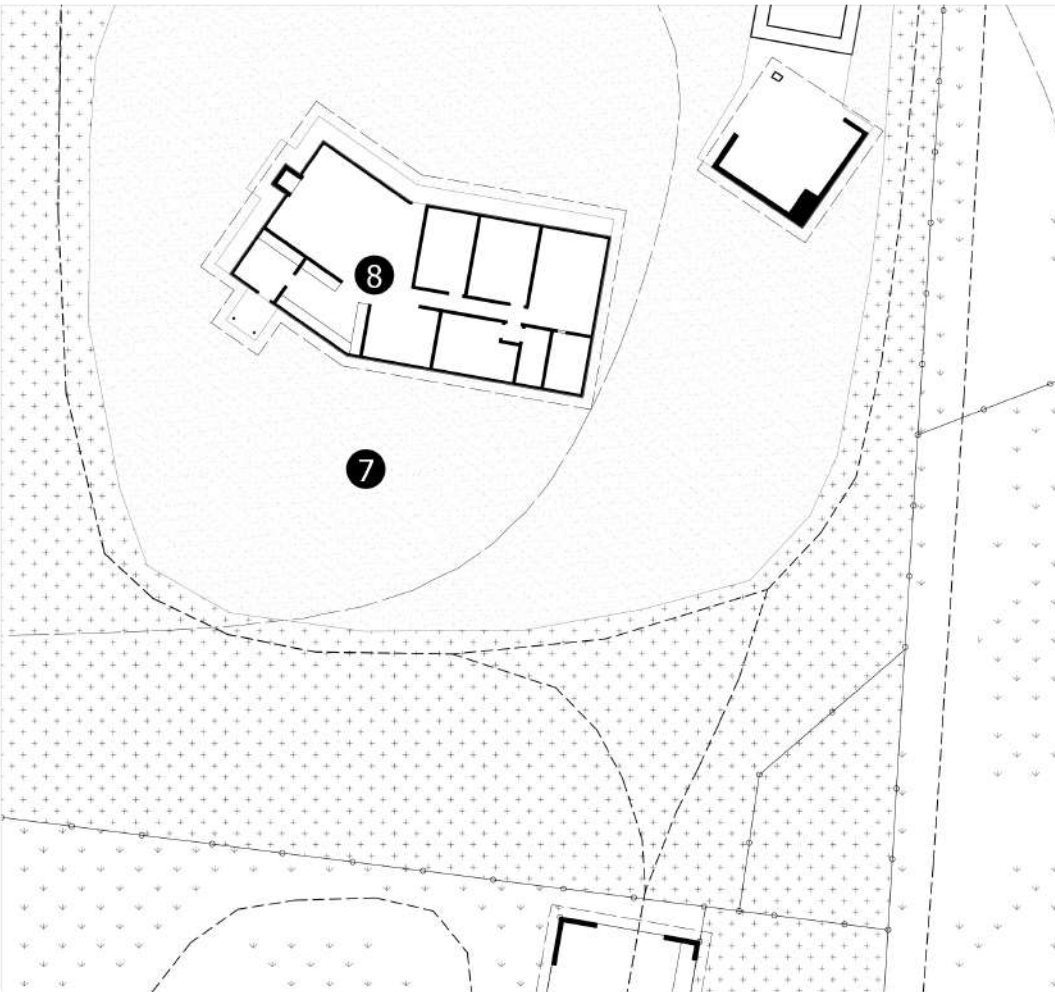
7)• Marthella gets shot between the kitchen door and the shed whilst trying to flee. A bullet hole was found on the kitchen door. Another hole is found in the wall next to the shed door.

8)• Marthella presumably gets hit but is still alive. She gets taken to the house and is shot again, this time in the head.

9)• More than 10 shots are fired in and around the house.

8





◀ Figure: (Above left across ,7) The farmhouse backdoor after the incident (Author,2023)

▲ Figure: (Bottom left) In Don's series of events Marthella was found in the family room where she died in his arms after he tried to rescue her (Author,2023)

▲ Figure: (Above) A front view of the farmhouse after 10 shots were fired (Author ,2023).

◀ Figure: Plan view of Naauwhoek farmstead indicating where shots were fired in pursuit of Marthella as she tried to flee to the vehicles (Author,2023)



- 10)• Don comes out of the shed and sees no one.
- 11)• He allegedly finds his dead parents and his sister who dies in his arms.
- 12)• Don decides to drive to the police station.
- 13)• He returns to the shed to take a car to town.
- 14)• At the gate of the house, he sees his father's guns in the bushes, and he decides to take them and place them on the back seat of the car.

◀ Figure: (Across) A view of the crime scene as seen from the keyhole of the door the family room and kitchen (Author,2023)

▼ Figure: (Below) The blood found on Don's T-shirt was Marthella's blood. Don came into contact with her body in one way or another (Author,2023)

▼ Figure: (Bottom) On his way to get help, Don found his father's gun in the bushes and took them with him to the police station. (Author,2023)





- 16)• The farmworkers state that Don was wearing shirt and trousers and then told them to leave the scene because of the shots that were fired.
- 17)• They leave the farm in two cars separately.

18:45

- 18)• Don arrives bear chested at the police station in town. He runs into the station, falls to his knees, and tells them that everyone has died and that he saw no one.
- 19)• The police race to the farm and Don washes his body to get rid of the blood. He states that his sister died in his arms.

19:05

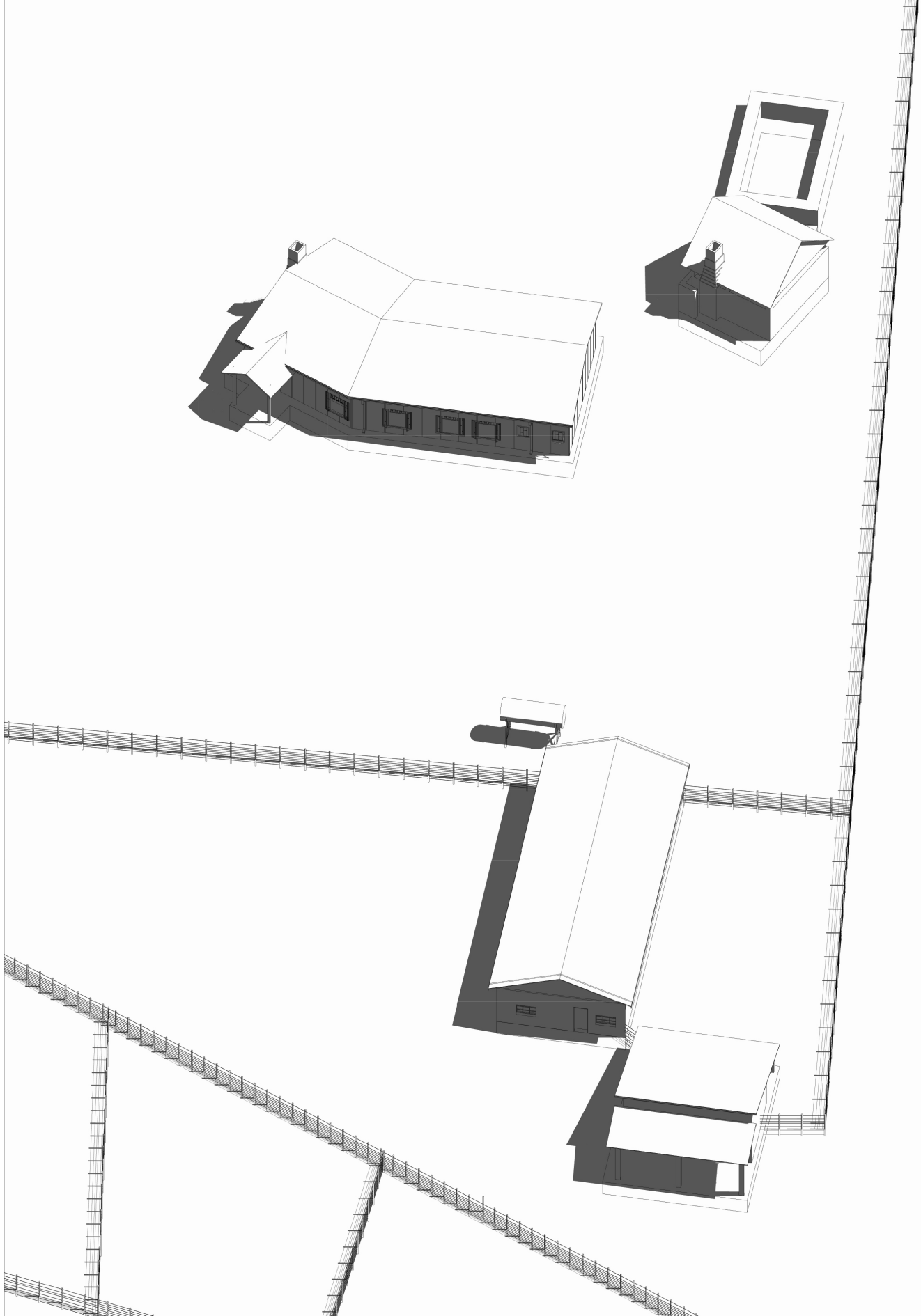
- 20)• The surrounding farmers get sent and alerted about the murders and a helicopter gets sent.
- 21)• Don gets taken to the Proviand restaurant and washes himself again.
- 22)• Don calls his family on his cellphone which has been with him the whole time.
- 23)• The police have no immediate suspects, and they cancel the search for suspects.

▲ Figure: The south elevation of the Naauwhoek farmstall (Author,2023)

► Figure: An arial perspective of the buildings and the main farm house (Author,2023).

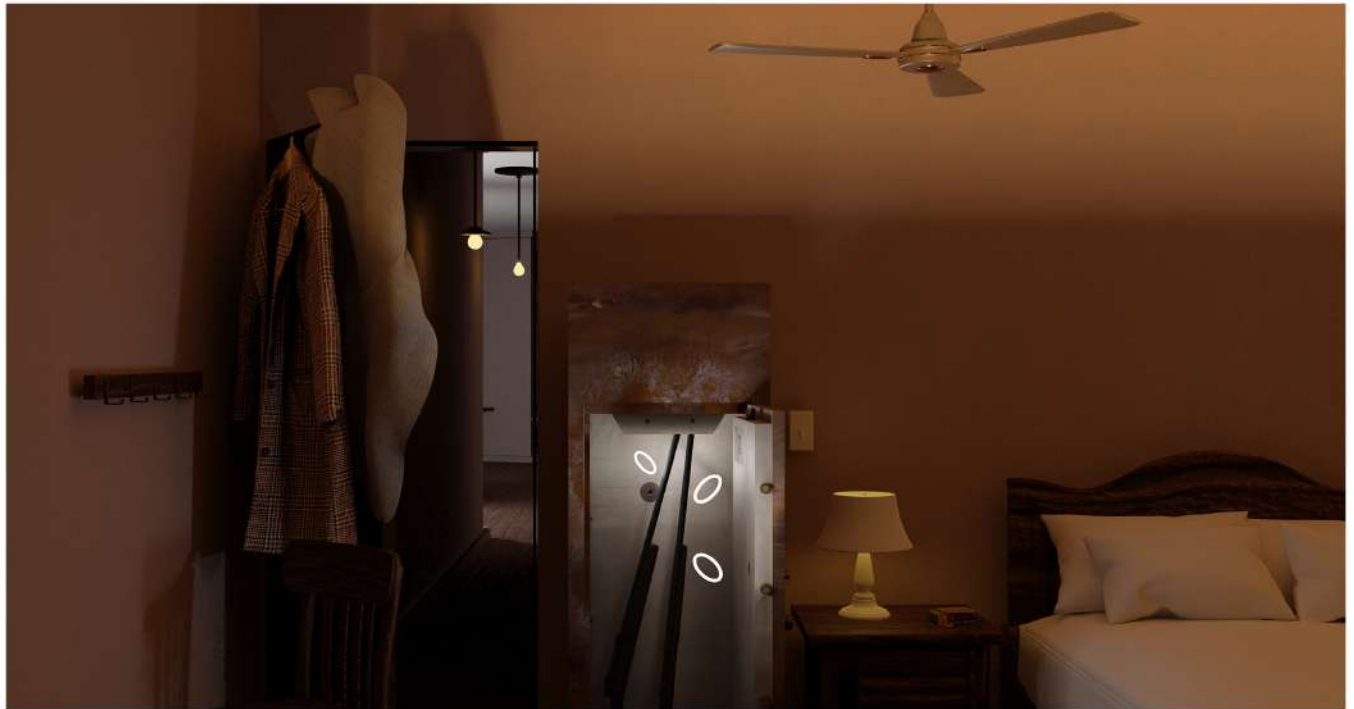
► Figure: (Pg. 43, top) The main bedroom of Deon and Christell where the guns were kept in a safe only accessible by members of the family (Author,2023)

► Figure: (Pg. 43, Bottom) The exterior of work shed where the vehicles and equipment are kept (Author,2023)



'TRUE' NARRATIVE

EVENTS:



During the weeks and days before the crime occurred Don forces himself onto his sister, a crucial fact pretaing to the rationale behind his actions. Before the crime occurred Don likely went out to go and shoot some pigeons. After which he returned to the house presumably to place the rifle back into the safe (Theron, 2014).

18:00

- 1)• Don is somewhere in the house.
- 2)• The house and shed are surrounded by a large fence and the dogs roam free.
- 3)• Don takes the rifle and heads to the living room.
- 4)• Christell (the mother) gets shot first with 2 bullets.
- 5)• Deon (The father) gets shot secondly with 3 bullets.
- 6)• Marthella (The daughter) tries to get away (Presumably to the shed where the family's cars are kept)
- 7)• Marthella gets shot between the kitchen door and the shed whilst trying to flee. A bullet hole is found on the kitchen door. Another hole is found on the wall next to the shed door.
- 8)• Marthella presumably gets hit but is still alive. She gets taken to the house and is shot again, this time in the head.
- 9)• More than 10 shots are fired in and around the house.
- 10)• Don decides to drive to the police station.
- 11)• He goes to the shed to take a car to town with the guns.
- 12)• He decides to take them and place them on the back seat of the car.
- 13)• Instead of driving directly to get help he drives to the houses of the farmworkers to warn them to strengthen his narrative.
- 14)• The farmworkers state that Don was wearing shirt and trousers and then told them to leave the scene because of the shots that were fired.
- 15)• They leave the farm in 2 cars separately.

18:45

- 16)• Don arrives bear chested at the police station in town. He runs into the station, falls to his knees, and tells them that everyone has died and that he saw no one.
- 17)• The police race to the farm and Don washes his body to get rid of the blood. He states that his sister died in his arms.

19:05

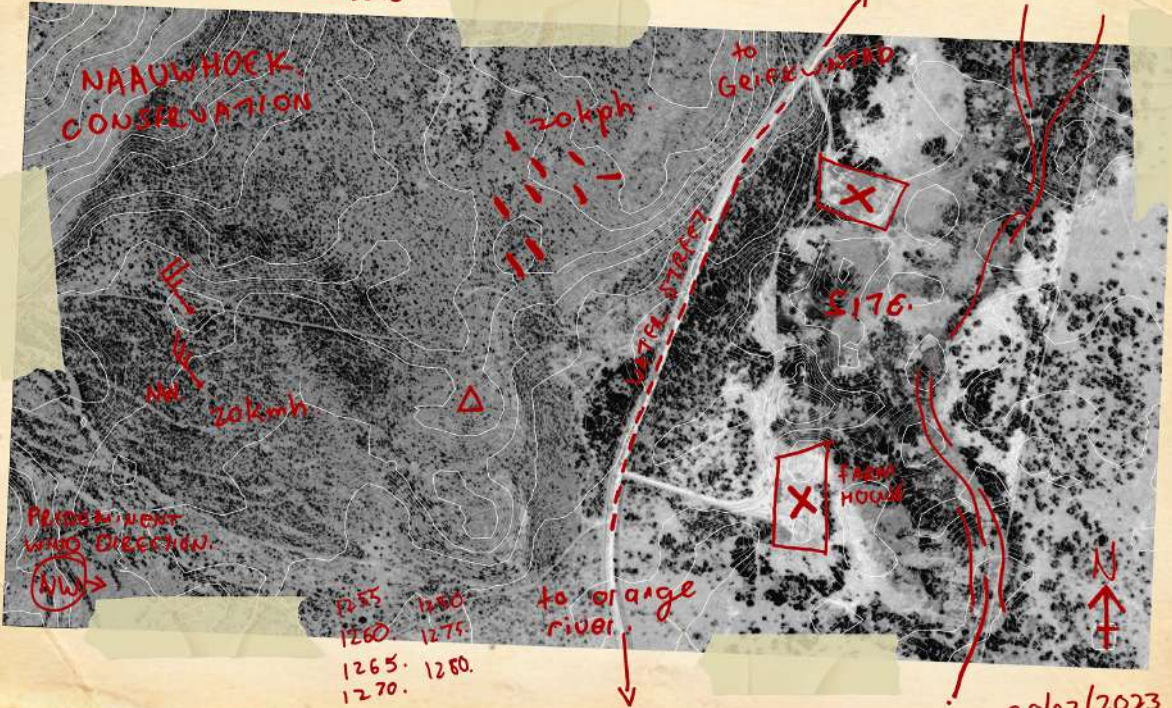
- 1)• The surrounding farmers get sent and alerted about the murders and a helicopter gets sent.
- 2)• Don gets taken to the Proviand restaurant and washes himself again.
- 3)• Don calls his family on his cell phone which has been with him the whole time.
- 4)• The police have no immediate suspects, and they cancel the search for suspects.

AN 'ACTUAL' CONTEXT

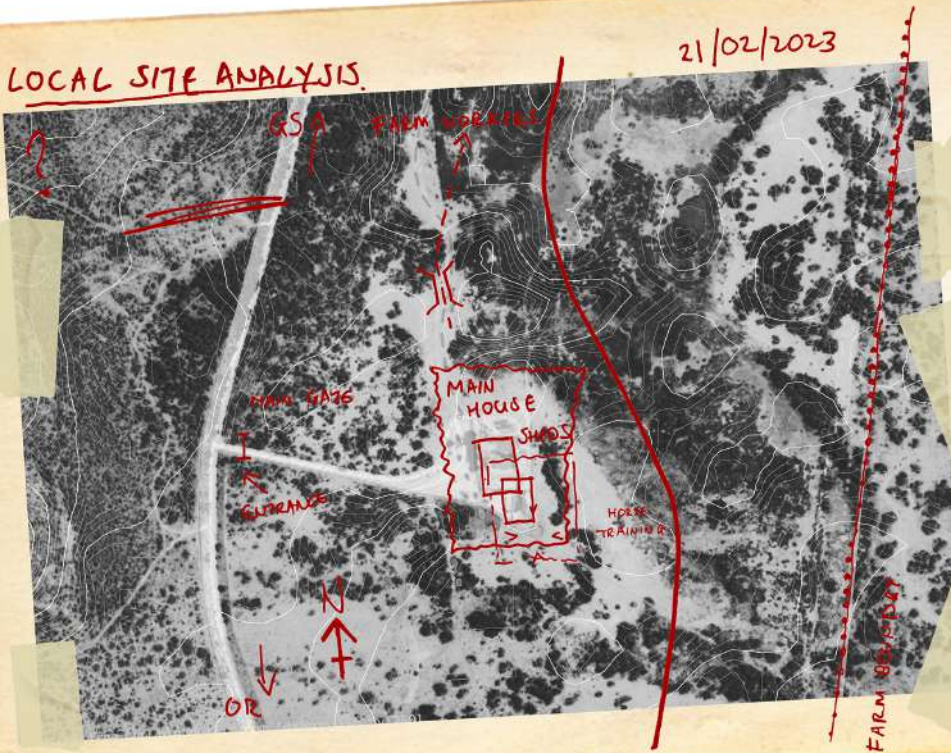
The landscape surrounding Griekwastad forms part of the Greater Ghaap Plato, a hill/mountain range stretching through the central Northern Cape, bordering the Orange River up to the north near the border with Botswana. The region has long been associated with its minerals and geology including rich water carrying dolomite sediment as it also eventually drains into the largest oasis in Southern Africa, the eye of Kuruman. The region has also been associated with semi-precious gemstones. The range was formed approximately 3 billion years ago. And was inhabited by the Khoi and Tswana people before being settled by colonists and diaspora. Griekwastad lies towards the Southern end of the range on the eastern side of the Plato. The landscape consists of small shrubland as well as red oxidised stones which are revealed in dry- seasonal-temporal streams. The farm of Naauwhoek is primarily comprised of a large piece of land to the west of the north-south road which bisects the farm, with a smaller piece to the east, where the farmhouse itself is situated. The farmhouse is accessed via the road which straddles the dry riverbed to the east and an escarpment of the Ghaap mountains to the west.



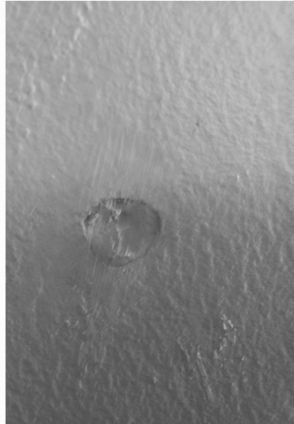
MACRO SITE ANALYSIS



LOCAL SITE ANALYSIS



The farmhouse itself is a brick and asbestos building with a shallow pitched roof. To the south of the house lies the main farm shed with an adjacent smaller grain store. To the northeast of the farmhouse a small leisure Lapa and swimming pool is located. The entrance to the main farm encampment is limited to one large main gate and one smaller single person gate. The road leading to the house encircles the house and the garden. The compound is bordered by a single barbed wire fence at approximately 1.2m in height. The main entrance of the farmhouse is north facing although the back entrance is primarily used as an entrance for guests due to its proximity to where the vehicles arrive. These are the only two entrances. The building itself consists of a large single living area with a semi enclosed kitchen and TV room. The bedrooms and bathrooms are all located on the east of the building with the living to the west.



► Figure: (Across top) An photograph of the front of the farmhouse in 2023 (Author,2023)

◄ Figure: (Left) The mark left by a bullet shot on the Steenkamp family (Author,2023)

▼ Figure: (Below) The light left askew above the backdoor, a symbol of things gone wrong in a family with a love for horse riding (Author,2023).

◄ Figure: (Across, bottom left) A memorial left for the Steenkamp family in the horse training enclosure (Author,2023)





▲ Figure: (Above) The hallway leading from the private spaces into the public spaces of the home. (Author,2023)

DE ZALZE – A ‘TRUE’ SITE

2015

“On January 27, 2015, van Breda placed a call to emergency services from his family home. Emergency workers found a scene of horror: Martin and Teresa van Breda had been savagely attacked with an axe and had bled out on the first floor of their home. Rudi also lay lifeless on the floor, with major head injuries clearly inflicted with an axe. Still alive, but barely clinging to life, was Marli van Breda, who was taken to hospital. Soon, the news of the triple murder spread across the estate, into the Stellenbosch community and around the entire country...”
(Farber, 2018)

'TRUE' NARRATIVE EVENTS





BEFORE THE CRIME

- 1)• The neighbours described hearing a loud altercation which persisted for a couple of hours. The motive of which was never described. Henri states that it was a film which he and his father was watching.
- 2)• It was known that Henri was a tik (methamphetamine) and drug addict. Prosecutors believe that Henri was cut off from his drug money which was why an argument broke out between him and one of the family members.

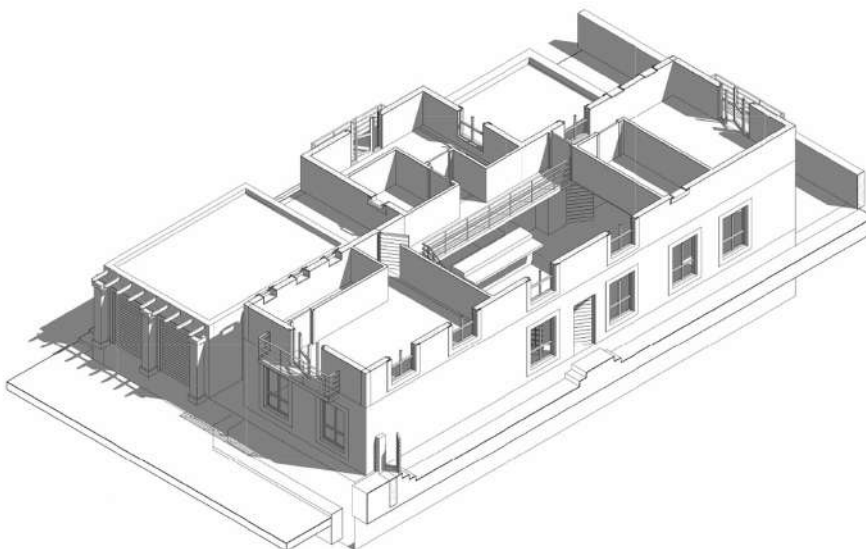


Figure: (Across, above) The view from Goske street whilst approaching the crime scene (Author,2023)

◀ Figure: (Across, below) 12 Goske street, the house where the van Breda family was brutally murdered with an axe (Author,2023)

▲ Figure: The eastern alleyway where the intruder presumably gained access to the house in the early hours of the morning (Author,2023)

◀ Figure: The eastern alleyway where the intruder presumably gained access to the house (Author,2023)



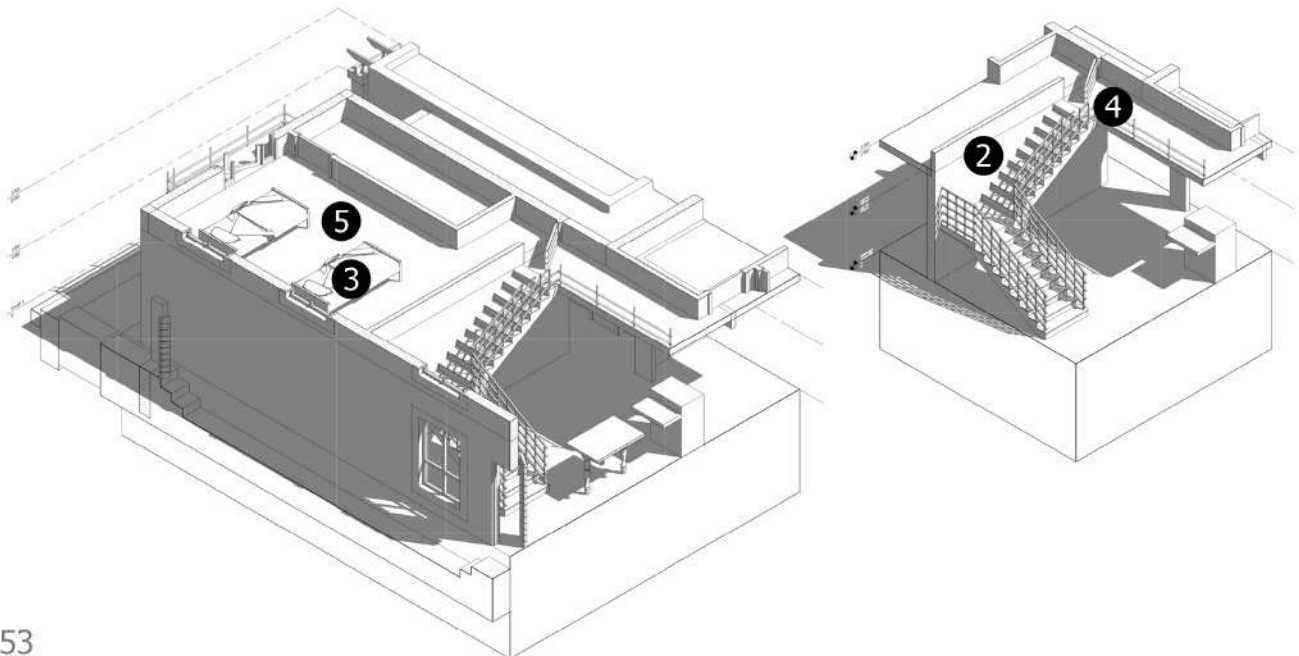






DURING THE CRIME

- 1)• Nothing was taken from the house. All the valuables were on the ground floor and were directly in view of anyone who entered from the front door.
- 2)• The axe was found on the middle landing of the staircase, which was seen as staged behaviour.
- 3)• Martin (the father) was found on Rudi's (Henri's brother) bed; he was attacked from behind and was not aware of the attack or he used his own body to protect someone else in the family.





4.)Theresa (the mother) is found at the entrance of the bedroom where she was attacked.

5.)• Rudi was found next to Henri’s bed on the way to the bathroom. Rudi’s body was moved after he was killed.

▼ Figure: (Across, top) The staircase leading to the bedrooms of the van Breda family, here the murder weapon was found on the staircase landing (Author,2023)

◀ Figure: (Across bottom) Sectional chunk models showing the interior of the home where the murder weapon, Martin, Theresa, Rudi and Marli were found (Author,2023).

▲ Figure: (Above) An interior view of the bedroom where the murder of Rudi and Martin took place (Bottom). An image of Martin reaching for his bedside table (Top) (Author,2023)



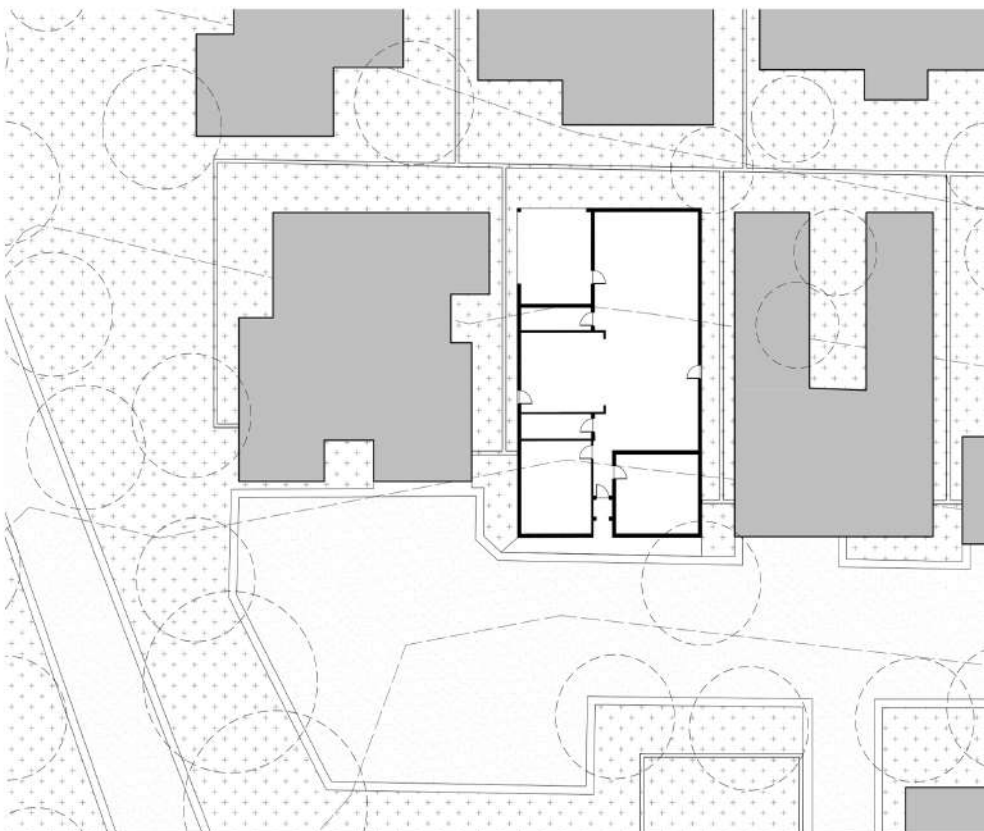


AFTER THE CRIME

1. Henri made a 25 min phone call after blacking out and did not seem angry or urgent.
2. He smoked a packet of cigarettes outside whilst waiting for the police in his sleeping wear.



3. When the police showed up, he told the sergeant that his family was attacked with an axe.
4. The police called an ambulance and Henri's wounds were accounted for.
5. The police entered the house, and after a search they discovered that Marli (Henri's sister) was still alive.



▼ Figure: (Across, Above) The entrance from the eastern alleyway, where the intruder entered and fled the property (Author,2023)

◀▲ Figure: (Across, Below and Above) No intruders were detected on the night of the murder, the De Zalze estate is permanently surveilled and patrolled. The images portrayed illustrates one of the many security hurdles which the criminal must have overcome to access the site (Author,2023).

◀ Figure: (Left) A plan view showing the ground floor plan of the house and its relationship to the surrounding houses and the cul-de-sac (Author,2023)



▲ Figure: (Top)
Overlooking the cul-de-sac,
Rudi and Martin were found
dead on the floor and the
bed respectively
(Author,2023).

▲ Figure: (Above) Marli's
room showing her dresser
reflecting onto various
aspects of room and context
(Author,2023).

FICTIONAL NARRATIVE

EVENTS

- The intruder entered through the front door and was not detected.
- The intruder scaled the staircase and proceeded to murder the whole van Breda family excluding Henri. Henri claims that he hid in the bathroom whilst the attacker slaughtered his family. When he opened the door, the perpetrator laughed and ran outside.
- Henri tried to throw the axe at the intruder who was trying to get away, which is why the axe was found on the landing.
- The intruder escapes and flees the crime scene.

4:24 AM

- Henri calls his girlfriend first because he couldn't remember the number for the police.

4:27 AM

- He tried to call emergency services after he googled it.
- Passed out in the living room and woke up later that morning.

VICTIMS INJURIES

Henri: Cuts on his chest and arm. Injuries on his leg, back and Head. Missed all vital areas. Very minimal injuries overall.

Marli: Retrograde amnesia due to headwounds and trauma.

VERDICT

1. Henri was given 3 life sentences.
 2. 15 years for trying to murder his sister.
- Obstructing the course of justice for 1 year.

AN 'ACTUAL' SITE

The town of Stellenbosch forms part of the greater Cape Town metro region and the town straddles the Jonkershoek Nature reserve, as well as the Stellenbosch mountains to the east. The landscape consists of large steep mountains with a large flat plain to the west, comprising the eastern end of the cape flats, peninsula region. The area is primarily a winter rainfall region with a significant presence of wine farms. The area is in a region of relative topography in the Cape Winelands and is sheltered in a valley and flanked on the west by Papegaaiberg.

The idyllic De Zalze estate is located on the R44 at the southwestern end of Stellenbosch. The estate itself comprises of several waterbodies, small streams, winelands, treelined streets and a golf course. The residences are grouped in clusters which fractalize the estate into a series of smaller 'communities'. The central and largest grouping is where the site is located.

▼ Figure:(Below) The main entrance to the De Zalze Estate (Adapted by author, 2023)



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MACRO SITE ANALYSIS



23/07/2023

Market Trends: New Analysis

Better
Improv
Success

The global economy is a complex and dynamic environment, marked by a multitude of factors influencing its trends. It becomes crucial to understand the broader context of these trends. One of the key drivers of the global economic landscape is technological innovation. The rapid advancement of artificial intelligence, automation, and digital technologies is reshaping industries and creating new modes of production and consumption. While these technologies offer immense opportunities for growth and productivity, they also present challenges, such as job displacement and the need for workforce retraining. The labor market is undergoing a significant transformation, with a growing emphasis on skills and continuous learning. The rise of the gig economy and remote work has also altered traditional employment patterns. These changes have created new opportunities but also pose challenges for businesses and individuals alike. Understanding these market trends is essential for making informed decisions and navigating the complexities of the global economy.

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with experience in
management bank-

LOCAL SITE ANALYSIS. DZ



12/07/2023

Debate about new city regulations

business developer is concern

The idyllic De Zalze estate is located on the R44 at the southwestern end of Stellenbosch. The estate itself comprises of several waterbodies, small streams, winelands, treelined streets and a golf course. The residences are grouped in clusters which fractalize the estate into a series of smaller 'communities'. The central and largest grouping is where the site is located.

The van Breda house sits at the end of Goske street on the western end of the main cluster. The houses are all built in a modern take on the Cape Dutch vernacular style. The adjacent buildings all share a cul-de-sac and are built closely to each other. The site can be accessed in 2 ways: a paved road in Goske street via Maria Lievens Road and on foot through the brush via Maria Lievens Road. This double story house has two main access points a main entrance facing Goske street and a secondary entrance which allows access to a narrow alleyway and a side door. Additionally access to the house could be gained via the Garage, the backdoor and the sliding doors which open onto the deck.

The main living area takes up most of the ground floor. This includes a double volume central atrium/dining room, a kitchen with island counter and a living room which exits onto the deck. The staircase in the living room leads to a mezzanine hallway leading to the first floor consisting of three bedrooms each with a bathroom attached.

▼ Figure: (Below) Master bedroom of Martin and Theresa (Farber, 2018)

▼ Figure: (Across, Top Right) A view through the alleyway where the perpetrator presumably entered the building (Cornelius, 2015)





▲ Figure: (Top Left) A front view of the house where the crime occurred (Cornelius, 2015)

◀ Figure: (Left) A view following Goske street looking east from the cul-de-sac onto the Stellenbosch mountains (Google Earth, 2023)

▲ Figure: (Above Center) The typical architectural style of buildings in the De Zalze Estate (Cornelius, 2015)

EPIGRAPH – THE LITERARY CONTEXT OF ALLEGORY

This dissertation proposes an interrogation of truth in architecture through the lens of the research question:

How can allegory, employed in the fictional play, African Gothic, be architecturally translated into a mobile theatre, questioning the notions of "truth," the "homely," and the "familiar" across three crime scenes: Griekwastad, Stella and De Zalze?

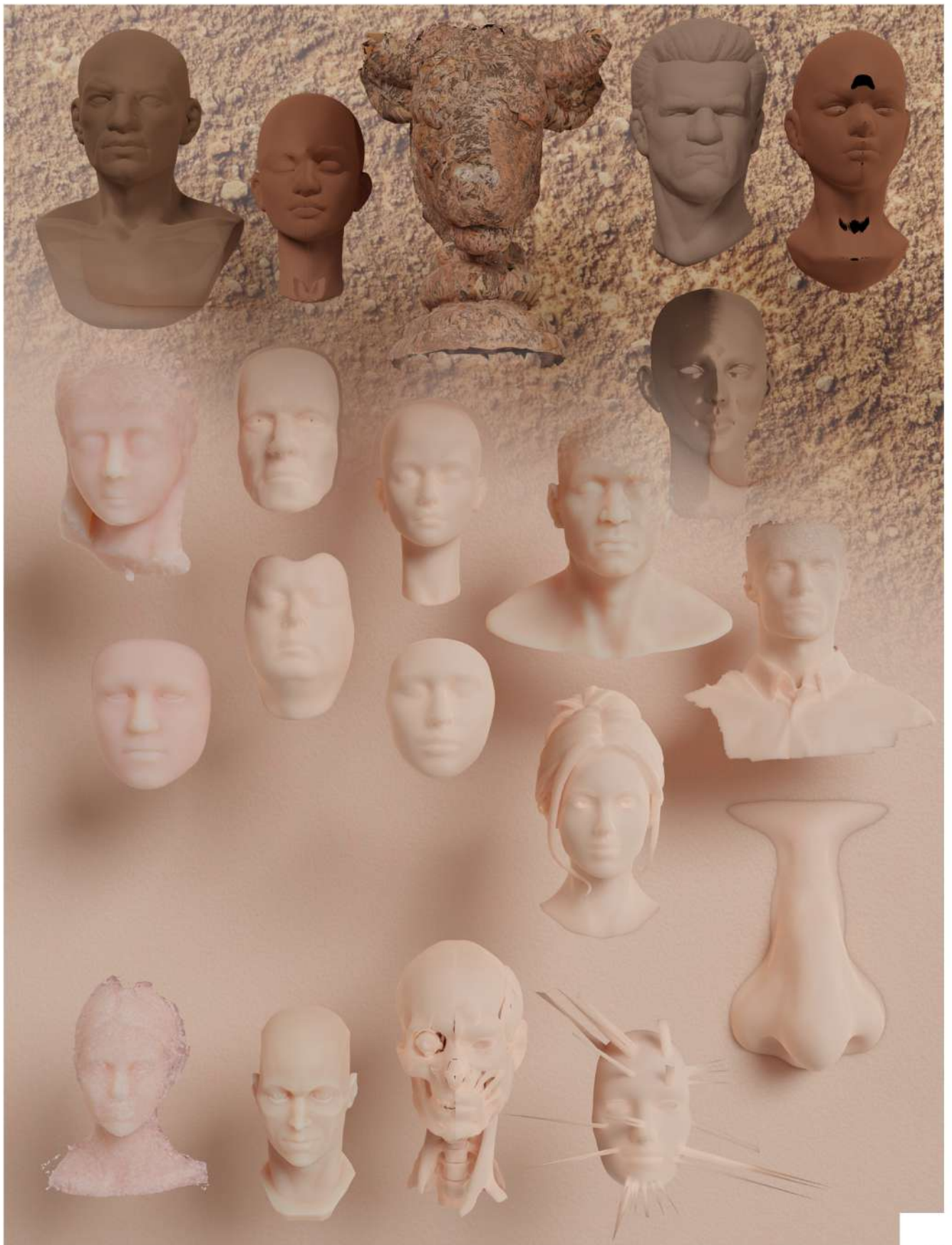
To break down this question within the theoretical and literary contexts, the following sub-questions are framed: How can we question truth in general through allegory: the allegory of truth and truth allegorically? How the architectural truths of home, the safe, familiar, and normal is allegorically exposed? How we translate the allegorical interpretation of truth architecturally?

Within the literary contexts, these sub-research questions aim at three outcomes.

- To allegorically explore – inquisitive interpretation
- To allegorically inquire into the architectural 'truth' of dwelling , and
- how allegory and truth can be translated into architectural events.

This Epigraph is structured by the preceding three literature research aims and the eventual elaboration thereof, as the one leads to the other.

► Figure: (Across)
What lies behind the
mask? (Author,2023)



TO ALLEGORICALLY EXPLORE – INQUISITIVE INTERPRETATION.

The first aspect, which I use as the base of this theoretical exploration deals with how we can explore allegorically. In her essay on *The allegorical project: Architecture as figurative theory* Penelope Haralambdiou believes that architectural works succeeds as an allegorical project when it invites multiple interpretations of the work itself. Penelope Haralambdiou, reference Angus Fletcher's description of allegory (Haralambdiou, 2007).

"in the simplest terms allegory says one thing and means another. Deriving from the Greek allos, other, and agoria, speaking, it signifies a doubleness of intention that requires interpretation".
(Haralambdiou, 2007).

Haralambdiou recognised the use of allegorical narrative as far back as in ancient Greece. Here Plato sets forth dialogues which include allegorical narratives which according to John MacQueen:

"serve to image truth beyond the reach of the discursive intellect."
(Haralambdiou, 2007).

To image truth is to understand it beyond its current means whilst simultaneously applying novel ways to illustrate it. MacQueen thus concurs that truth is an ultimate understanding of reality or knowledge (Haralambdiou, 2007).

Socrates, in Plato's Republic, uses the Socratic method to veer closer to the truth by sketching different scenarios in which allegory questions a preconception of 'truth.' In short, the Socratic Method of enquiry entails starting with the preconception of what a person holds as an absolute 'truth', then inquiring into this foundation of 'truth' by introducing different allegorical interpretation, destabilizing such preconceptions and foundations as not absolute (Luxemburg et al., 2017). The Socratic method (or dialogue) is a way in which we attempt to peer closer to the truth by posing a series of questions in the form of dialogue, this in turn challenge a certain hypothesis (Luxemburg et al., 2017).

This method of questioning is more engaging with an audience than the alternative of trying to impress and amuse an audience to try and convince them. The Socratic method encourages an audience to make connections between different forms of information during an active process.

For example, In the first Socratic dialogue on lies, Euthyphro asks Socrates about the nature of lies and whether they can ever be justified. Euthyphro defines lies as deliberate falsehoods meant to deceive others, and he wonders if some lies might be acceptable if they serve a greater good, for example when sparing someone's feelings or preserving relationships.

Socrates prompts Euthyphro to consider whether all lies are equal in their moral standing or if there are varying degrees of deceitfulness. Euthyphro recognizes that some lies may seem harmless, but he contemplates whether even these lies might have negative consequences in the long run.

Socrates then questions if lying in the pursuit of justice could ever be regarded as just. Euthyphro struggles with this concept, acknowledging that lying to protect an innocent person from unjust punishment may be seen as justifiable, but he wonders if the act of lying itself might corrupt one's character.

Socrates guides Euthyphro to realize that the intention behind an action plays a significant role in its ethical evaluation. He suggests that even if a lie is motivated by good reasons, it may lead to a slippery slope, eroding one's commitment to truth and virtue over time.

Euthyphro begins to see that the nature of lies is more intricate than expected. He contemplates that the key might lie in establishing and nurturing a virtuous character to navigate the complexities of truth and falsehood wisely (Knox, 1957).

This dialogue then highlights the ethical dilemma surrounding lies, questioning whether intentions can ever justify deceit and whether lies, even seemingly harmless ones, might have long-term consequences. It emphasizes the importance of cultivating virtue to navigate truth and falsehood thoughtfully. Socrates and Euthyphro continue their philosophical discussions, acknowledging that there is always more to explore on the subject of lies and morality.



◀ Figure: Socrates with a pupil and Diotima. (Kavčič/Caucig,1810)

▶ Figure: (Pg.70) A promotional poster for the film "Jesus of Montreal" illustrating its satirical essence (Arcand,1969).

In the play "Jesus of Montreal," allegory plays a prominent role by using the narrative and characters to convey deeper symbolic and philosophical themes. The story follows a group of actors in Montreal who are tasked with creating a modern-day Passion Play (Arcand et al., 2013). Directed in 1989 the film follows the story of a French-Canadian actor who is tasked to modernize the story of the crucifixion of Christ. As he assembles his cast to help him portray the events, the biblical story of Christ plays out in the 'real' world where the actors each start to embody scenes portraying various aspects of the life of Christ and his followers.

There are clear parallels drawn and the story of "Jesus of Montreal" questions a meta-narrative itself when it starts to answer the call of the pastor who in the beginning asks the actor to direct and star in his play. Where this dissertation questions notions of the homely, this film sets a precedent for the questioning of normality through setting, in that a miraculous story takes place in an ordinary setting.

The film switches between the play and the lives of the cast, initially portraying vague references to one another but after the culmination of the plot, the meaning becomes clear, and the story evaporates into time.

This narrative serves as an allegory for various themes:

Religious Allegory: The modern-day Passion Play within the play parallels the story of Jesus Christ and his crucifixion. Through the actors' performances and experiences, the play explores questions of faith, spirituality, and the role of religion in contemporary society.

Artistic Allegory: The actors' journey to reinterpret the Passion Play becomes an allegory for the power of art and creativity to challenge societal norms and provoke thought. It reflects how art can be a medium for questioning established beliefs and institutions.

Social Allegory: The play delves into societal issues, including commercialization, consumerism, and the commodification of religion. It critiques how religion can be exploited for profit and manipulated for personal gain.

Individual Allegory: The characters in the play symbolize various aspects of human nature and the struggles individuals face in reconciling their beliefs, desires, and societal expectations. The actor playing "Jesus" embodies a modern-day Christ figure, wrestling with his identity and purpose.

In summary, allegory in "Jesus of Montreal" serves as a multi-layered narrative tool that allows the play to explore complex themes related to religion, art, society, and individual identity through a reimagining of the Passion Play story.

Through the allegorical inquiry the truth of the passion play is recontextualised and opens hidden themes that the original passion play could have underscore.

It is through this process of dialogue which we use to highlight problems and issues regarding in this case, the nature of the ethics of lies or the possible hidden messages not revealed through the Passion play. Allegory not only facilitates double meaning but also initiates the dialogue. Employing the same tactics, the literature next aims to use this process to explore notions of the homely as an architectural allegorical dialogue.

PREMIO DELLA GIURIA AL 42° FESTIVAL DEL CINEMA DI CANNES

DOPO "IL DECLINO DELL'IMPERO AMERICANO"
IL NUOVO FILM DI DENYS ARCAND



JESUS *of* MONTREAL

MAX FILMS PRODUCTIONS • GÉRARD MITAL PRODUCTIONS IN ASSOCIAZIONE CON THE NATIONAL FILM BOARD OF CANADA presentano UN FILM DI DENYS ARCAND
una produzione di ROGER FRAPPIER e PIERRE GENDRON con LOTHAIRE BLUTEAU • CATHERINE WUKENING • JOHANNE-MARIE TREMBLAY • RÉMY GIARD • ROBERT LEPAGE
GILLES PELLETIER • YVES JACQUES direttore della fotografia GUY DUFAUX edizione ISABELLE DEDIEU art director FRANÇOIS SÉGUIN suono PATRICK ROUSSEAU
MARCEL POTIER musica YVES LAFFERRIÈRE costumi LOUISE JOBIN
produttori associati GÉRARD MITAL • JACQUES-ÉRIC STRAUSS • DORIS GIRARD prodotto da ROGER FRAPPIER e PIERRE GENDRON scritto e diretto da DENYS ARCAND

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TO ALLEGORICALLY INQUIRE INTO THE ARCHITECTURAL 'TRUTH' OF DWELLING.

By extending the preceding philosophical and cinematic use of inquisitive allegory to architecture, this section attempts to expose hidden elements within the architectural notion of home, destabilise the preconceived and everyday absolute 'truth' and meta-narrative of dwelling. To discuss this 'truth', different allegorical interpretations of homeliness is introduced, which questions the safety, familiarity, and normal wellbeing as the only aspects 'true' to idea of a home. To define the 'real' truth in architecture we follow the same process as the Socratic method, instead of focusing on an a priori notion of truth, truth is discovered through the allegorical questioning of our untested concepts of truth. This Socratic method to reach the truth via questioning entails investigating the notion of home, challenging traditional ideas of what constitutes home and house.

Anthony Vidler in 'The Architecture of the Uncanny: The Unhomely Houses of the Romantic Sublime' describes several genres of the uncanny and where they make their appearance throughout the notion of home. These elaborations on the feeling of domesticity present options as to what constitutes homeliness and its opposite, unhomeliness.

Ontologically speaking the word homely is derived from the German word 'Heimlich' from which the word 'geheim' is derived (meaning secret). For the opposite, the prefix un relates to an eerie or weird feeling.

*"Unheimlich is the name for everything that ought to have remained... secret and hidden but has come to light." The notion of home thus has a direct paradoxical linkage with mystery and secrets.
(Vidler & Vidler, 1987).*

Notably this word also pertains to mysticism, allegory, knowledge, obscurity of the unconscious, the act of concealment and danger. These synonyms, or perhaps symptoms, all allude to the reason why Vidler states that these become perceived as uncanny (Vidler & Vidler, 1987).

Perhaps the most pertinent aspect relating to the uncanny is the relationship between the homely and unhomely. The interdependency of the homely and unhomely presents a strange parasitical relationship where one cannot exist without the thought of the other. To be safe and unsafe at the same time perhaps points to the specific psyche of the inhabitant or visitor.

As a first pragmatic example of what unhomely evidently means in architecture, Vidler specifies the typical image of a haunted house as a manifestation of the uncanny. This so-called haunted house is categorized as two typical examples. Firstly 'the vault for memory' and secondly 'that which has a superstitious quality but lacks an actual heinous event'.

The haunted house possesses an overt terror (where an event precedes the reputation of the architecture becoming) often in its resemblance to other creatures and objects. The, latter, a superstitious home, possesses a perceived terror (here the building attracts the uncanny because it is uncanny). The architecture itself generates the uncanny quality of the building for its atmosphere and its bricks are interdependent (Vidler & Vidler, 1987).



The second genre of the uncanny finds itself on the margins of the sublime. Sublime is defined as being of great excellency of beauty. Vidler references Kant who questions sublimity due to the fact that it often fails to reach perfection or fails in its imitation of the sublime. On this periphery there exists the uncanny. This questions safety in its failure to reach the canny, which then alludes to the uncanny. A clear example of how architecture reflects the psyche of its inhabitants is found in the allegory of 'Serpion Brethren' written by E.T.A Hoffman in 1818. He recounts the story of a seemingly mad councilman who instructs builders to build a house on a plot of land given to him. At preface the house is constructed seemingly without plan. The outside of the home is unorthodox but built with intent. It is later revealed that there is method to the madhouse. The Councilman comes across as evil but true to the nature of his Architecture, is revealed to be harmonious and sane within. The same can be said of the opposite where the façade might appear normal but inside there are dark sins which fester. The house as a mirror to the soul of its occupant (Vidler & Vidler, 1987).
n that potential has been lost. Even more fearful is being buried and having to live is

Recounting the third type of uncanny, Vidler suggests that the contrast between a sane interior and a chaotic exterior reveals the extremes on both ends. We see the importance of contrast in the previous two examples due to the fact that a positive or canny cannot exist without its opposite. (Vidler & Vidler, 1987). However, this is construed as an illusion because we have created physical safe spaces where the uncanny has been expelled, it has migrated to our minds and dreams where there are no facades for them to be locked out. As with that parasitical relationship which homely and unhomely share there exists an imminent lurking of danger when it has been kept at bay.



Often Vidler mentions Freud, as the idea of the uncanny flirts with the architectural representation thereof. Freud links the home to the psyche as a place of safety. The unhomely is linked to our deepest fears in terms of safety. The house as a coffin and being buried alive is one of these allegories of home. As previously mentioned, when the physical home is safe, then our fears migrate to our minds, becoming primal fear. Being buried alive can thus be interpreted to mean that potential has been lost. Even more fearful is being buried and having to live.

◀▶ Figure:(Right and Pg. 72) Our kind of Paradise is a collection of images which illustrate the atmospheric feeling and beauty of the uncanny either through a utilisation of mystery or nostalgia. (Marquis, 2021)

▶ Figure: (Above) Forever home – When architecture mirrors the personality of its occupants (Anderson, 2022)

▶ Figure: (Across) The tyrannical Appendage (Author, 2023)



On the other hand, the uncanny lurks in plain sight often even in the guise of the canny. Vidler mentions "My chimney and I" a short story by Melville. The indifferent chimney, at once the narrators best and most trusted friend but also a tyrant, ruling the spatial layout of the home. Its uncanny made invaluable and irremovable, omnipresent and dominating.



The chimney is the core of the home and its personification, its voice and its mind in that all revolves and is guided by it. The architectural layout produces a sense of helplessness. This type of uncanny is permanent and integral to that which it affects, which is what grants it its presence. Vidler even compares this toxic symbol to institutions which are indifferent to change. This is an example of how a domestic element can itself be uncanny in the greater context of a home.

In the second chapter Vidler describes the effect of interaction as opposed to an objective observation with architecture. The contrasts of visiting Rome and Pompeii evidently illustrates the power which interaction has over understanding and experiencing domesticity.

"One would learn more about the domestic history of the Roman people, the state of Roman civilization in a few restored promenades of Pompeii, than by the reading of all the works of antiquity," he observed, proposing in this way an anticipation of the folk museums of the twentieth century." (Vidler & Vidler, 1987).

This experience flips the relationship between intruder and citizen as the occupants experience a sense of uncanny through their intrusion into the everyday lives of the citizens of Pompeii. The intimacy with which the viewer experiences their surroundings reveal a sense of uncanny. Vidler continues in explaining that the idea of domesticity and the feeling of homeliness were not sequential. The generation of the uncanny is thus not limited by the existence of humanity. The presence of domesticity tainted by natural horror grants it a sense of uncanny.

The paradox of nature being its own artist. Vidler explains that during the disaster at Pompeii a woman fell to her death and her body left an imprint on soil which became fossilized (Vidler & Vidler, 1987). The space which was then later filled with lava, ash or hot soil has immortalized itself. The uncanny nature of the forces of the earth preserving and killing at the same time illustrates that uncanny can be found throughout nature itself, also indicating a paradox.

Vidler's final observation comes in the form of modernism. Modernism, as a response to the horrors of the Second World War, attempted to erase the public consciousness of the memory of the horrors linked to it. The blank canvas functioning as a hygienic machine attempted to erase all hints of the uncanny, but in doing so also erased nostalgia. Inevitably this led to counter movements which brought with it, things more uncanny than any blank canvas but less comforting than any modernistic building.

In conclusion Vidler attests that the house as coffin has reinvented itself to become a hollow blank box. In trying to absolve ourselves from uncanniness or unhomeliness we inevitably have reinvented the unhomeliness in a new light. When in the past the homily was matched by the unhomely, we now have negated the homily and allowed for new demons to fester in and on our blank canvasses. From this extract we can determine that integral ingredients in the establishment or identification of the uncanny is the presence of paradoxical relationships which enhance specific feelings of uncanny. Secondly intrusion of the mind and place. On a more physical note, architectural elements, specifically architectural form which is barely to almost reminiscent of the human figure or being incomplete generates an uncanniness. Resemblance can have an equally mortifying impact on the mind and uncanny.

► Figure: (Across) An African take on Pompeii, fossilization through veld fire. The image depicts the charred corpse of an African giraffe. The presence of death conjures images of life. (van Jaarsveld, 2023)



HOW ALLEGORY AND TRUTH PERTAIN TO AND CAN BE TRANSLATED INTO ARCHITECTURAL EVENTS.

The final part considers the physical "how". How are these inquisitive processes dealt with and interpreted within the field of architectural design?

In her essay, 'The Fall,' Haralambidou states that for allegorical architectural projects, the site is not usual and familiar nor a physical site - but rather a ghost or shadow site which manifests in the form of the designers' sketches and diagrams of their project (Haralambidou, 2007).

"However, the sketchbook is not just a representation of the project, but its site and the medium through which it developed" (Haralambidou, 2007).

These sketches parallel the "actual design". The ghostly or shadowy site, implied within a sketchbook, is used to help the designer understand and explore key allegorical elements as they form a part of the greater architectural scheme. They can assist a viewer to help interpret a specific piece of work although it does not necessarily fall on the designer to proclaim one of its many interpretations. Sketchbook diagrams and depictions assist the designer to unravel the allegories within stories or in this case a play and real sites of crime.

"Its pages reveal the true nature, not as a finished design proposition but as a research method, where the investigation is conducted through the allegory". (Haralambidou, 2007).

Haralambdiou states several key characteristics of the use of allegory in architecture which include 'Battle', 'Journey', 'Visual and verbal', 'unrealized' and 'double meaning'. These characteristics can form guidelines with which we sort and plan drawings and diagrams in addition to being allegorical indicators.'

In allegory the image is a hieroglyph; an allegory is a rebus – writing composed of concrete images. In the allegorical architectural project drawing and text complement each other in the production of meaning.
(Haralambidou, 2007).

To apply these ideas to architecture, three fictive 'sketchbook sites' in the world of the play 'African Gothic' are used to produce three figurative sites which explore ideas of truth architecturally. These sites do not produce so-called paper architecture but rather an abstract drawing or model which discusses the relationships with which the travelling theatre had with its various sites and in the end how the ghost site helps to differentiate between contexts and elevate the design.

'According to Fletcher, the unfinished form and fragmented nature of these works needs to be understood in dynamic terms: 'all analogies are incomplete, and incompletable, and allegory simply records this analogical relation in a dramatic or narrative form.' (Haralambidou, 2007).

The three sketchbook sites were first expressed as an incentive single Touchstone, which focussed on the interface of truth and lie on African soil.

AN ALLEGORICAL INTERLOPER:

Inspired by the short story by H.H. Munroe, this touchstone attempts to introduce 3rd party factors as provocative forces in the process of this dissertation, otherwise known as an interloper.

An interloper refers to a literary device which acts as a 3rd party or external force/factor acting on the plot, characters, environment, and stakes to push the literature into new directions (Luxoumburg et al., 2019). They are objective forces acting on the plot which drive the story in new directions and influence the decisions of the characters.

This interloper manifests as a model built on a ground-like surface which represents the different soils where crimes have taken place, here Africa itself functions as interloper. These three planes each figuratively portray the different sites where atrocities were committed. The sites although unique in location, are similar in occurrence.

The three planes simultaneously represent different viewpoints of truth. The interface of these explains their commonalities in public perception as well as how truth is approached. Truth is approached out of a similar stance with slight differences.

Soil is symbolic of the foundation of our beliefs. The personification of these planes come to represent the minds, attitudes, and hearts of those who are affected by the soil which they touch. Doubly acting as a catalysator for change in the landscape blood also represents the impact of the crime on site.

The African narrative and landscape, although coated in permanence, can be made mailable under the right conditions. The material from which the model is made symbolises its underlying fragility. The act of rotation represents the distortion of truth and the impact it has on the landscape. As the soil rotates the truth begins to vanish in that the blood spatter begins to make less and less sense, especially over time. Initially, the truth transformed into lies, but through the warping of the truth it also creates new possibilities in that it generates ideas in the form of metaphors, and even new narratives. This is due to the fact that an interloper is a literary device dealing with a crucial aspect for the continuation of a plot. The distortive act doubles as a destructive force which pave the way for new possibilities. The moisture in the blood also warps the very skin of the earth to become unrecognisable thus permanently changing the place on which it was built. With that the 2-dimensional turns 3-dimensional and the interloper affects any outcome on which it has influence. The warping represents a revelation of darkness. But also unveils meaning beyond the depths of the land.

From the touchstone three concepts were developed as sketchbook sites:

► Figure: (Across) The Functioning of the African interloper together with the soil from various sites of crime (Author,2023)



CONCEPT 1 : THE VEIL OF TRUTH

In his essay, Mathieu-Pierre Buchler attempts to understand truth via the metaphor of the veil. The veil is understood as the method in which we understand truth, i.e., what lies beyond the veil (Buchler, 2020)

Amongst the statements made is that 1. 'Truth is elusive and never placed'. 2. 'Concealment becomes the reason for revelation'. 3. 'Truth descends into reality from abstraction, and we start to understand it via the veil. The veil is thus a mode of understanding.' 4. 'The veil is an abyss between truth and appearance.' 5. 'You can only have partial access to the truth if it is ephemeral and dynamic'. (Buchler, 2020)

In the illustration the veil becomes the truth, and the truth becomes obscure. As opposed to the veil being obscure. This interesting contradiction arises because the veil is also transparent. Offering a transparent truth and portal to truth.

The architecture illustrated in the concept is the African Gothic house which is destroyed due to its ephemeral nature whilst also being revealed. It is a fictional house, so it isn't tangible, but it is also real in some sense in that the house lives in our minds and memories. The veil brings truth to the architecture and realises it. The veil can thus also become a bridge to the realisation of allegory. In a literal sense, it is thus possible to use this veil as a way to link narrative and reality.

The model illustrates the various stages of the veil, and its shards of truth or evidence which has ended up among the clutter and destruction of the fallout of crime. The veil also defines the void space without presenting it. It is residue from the act of seeking truth, thus leaving an imprint which implies action and truth. The model shows parts of the allegory, but simultaneously parts of the crime, which is then brought to the forefront, being kept obscure. This happens in coherence with how we understand literature/theatre or art but also, adds a measure of relevance with its pretention to crime in Africa.

► Figure: (Right)
Models depicting the idea of a Veil of truth. The site and its influence on the veil. (Author,2023)

► Figure: (Across)
An image depicting the veil of truth revealing a ghost house (Author,2023)





CONCEPT 2 :

ARCHITECTURAL

IMPROVISATION

Improvisation is defined as something created spontaneously or without planning. Improvisation has several characteristics including organic, collective, and simultaneous creation. It is unplanned, unscripted, occurs in the present and occurs quickly (Thornton, 2018).

In improvisation, the two participants perform, and the action is started by something called the offer (Thornton, 2018). The offer is the first proposal that the second participant has to accept to build on the story. In improvisation, the use of objects or space in unprecedented ways is defined as 'space work'. The offer is always accepted regardless of whether the other participant says 'no' because even the decision to decline is a decision made and built upon (Thornton, 2018).

Illustrated are several forms of improvisation concerning theatre, dance, and cinema.

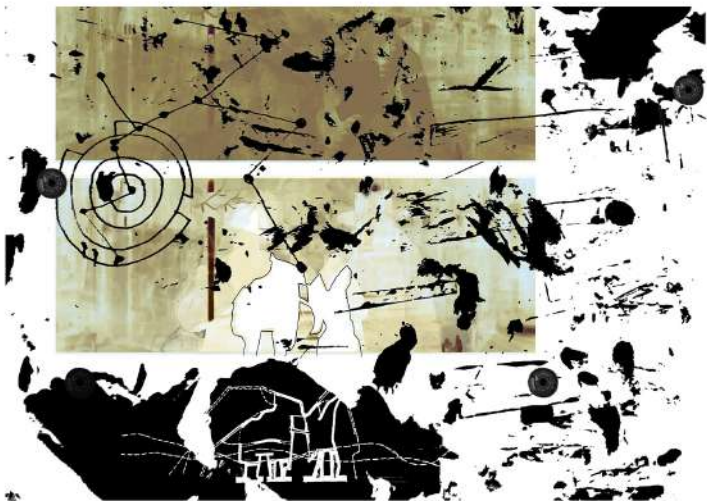
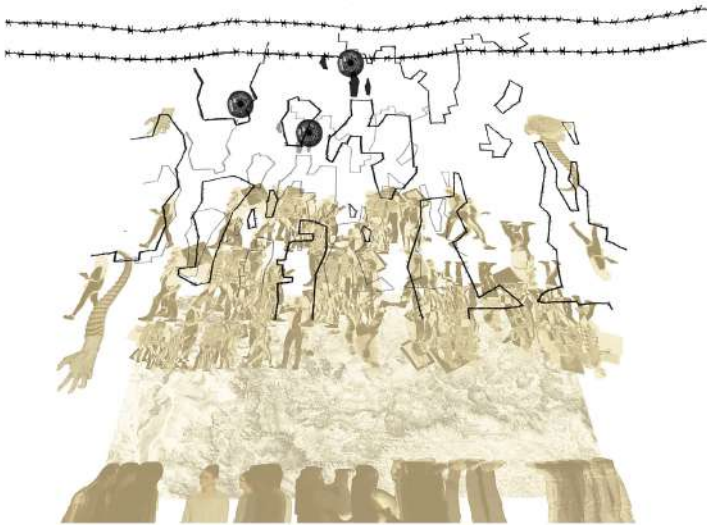
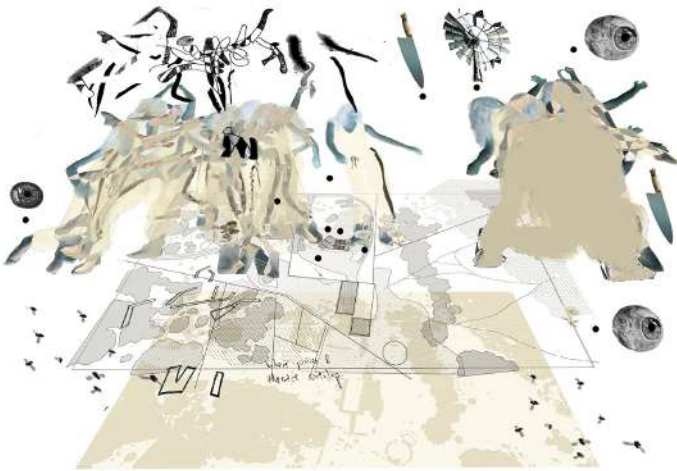
The first illustration illustrates the idea of overlay. The offer is made via the context and the architecture improvises on these offers. In these illustrations, the improvised movement is overlaid not only on another but also on the landscape resulting in planning where the commonalities become thresholds to new avenues and new spaces to be explored. These overlapping spaces are where the space work occurs with other spaces, whilst on the edges space work occurs with objects.

The second does something similar but focuses on the residue space as opposed to the overlapping space. The third is the overlay of various scenes where the characters are removed to explore space work without the occupants. Here the leftover and residue space illustrate the tension between characters, which eventually becomes a sectional interpretation, pointing to the implication of the presence of narrative in design.

The model builds on this idea of the offer to build an improvised structure partially on that which is known or found on site and partially on that which has been offered afterwards through the act of improvisation. It also explores the tectonics of an unfolding system to reveal other aspects and other spaces to play and for the play to take place.

► Figure: (Across, left column) Images depicting the 3 notions of improvisation. (Top left) Utilizes the idea of overlay as a way to generate space via "the offer". Here dance is used as a medium. (Middle left) The second image focuses on the residue space as opposed to the solid space, this time acting becomes a mode for creating space. (Bottom left) The offer is made through cinema and solid and void space is crafted through an overlay of scenes. (Author,2023)

► Figure: (Across, Right column) A model is made visualizing architectural improvisation and space making through the precarious stacking of planes and columns which form a seemingly random structure. This arrangement creates interesting spaces for performance in all 3 dimensions. (Author,2023)



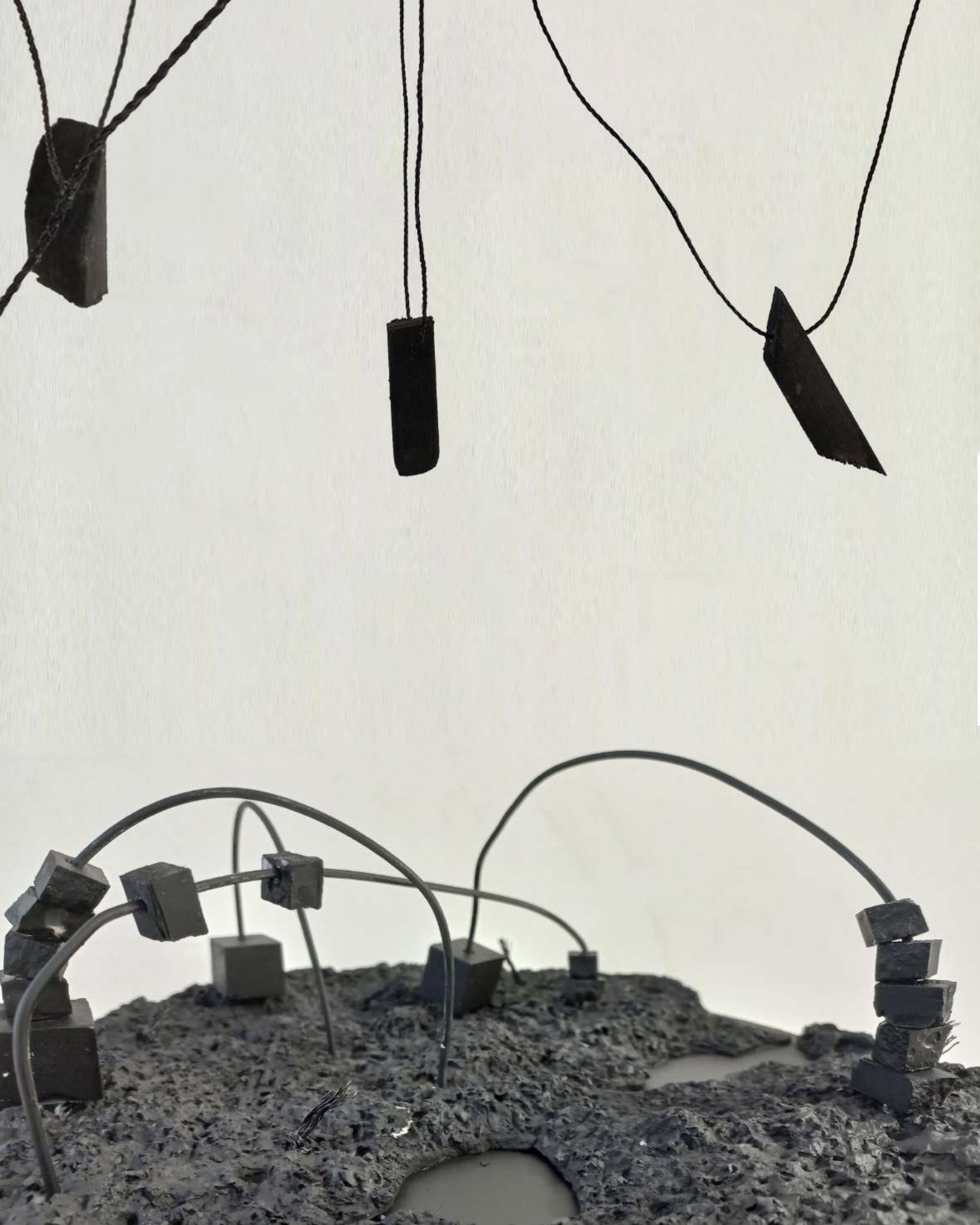
CONCEPT 3 : THE UNRELIABLE NARRATOR

The unreliable narrator is a literary device in which the credibility of the storyteller has been compromised. They are usually first-person narrators and sometimes start off with known false information (Zerweck,2001).

The unreliable narrator makes their appearance at one stage or another, which is a testament to their unreliability. They often also influence the outcome of the narrative, becoming a direct influence as opposed to an objective observer. Unreliability can be hinted at to keep the audience wondering. Characteristics of the Unreliable narrator includes lying, gaps in memory, contradictions, exaggeration, disassociation, alienation, limitations in the point of view and deliberate misinformation (Riggan,1981).

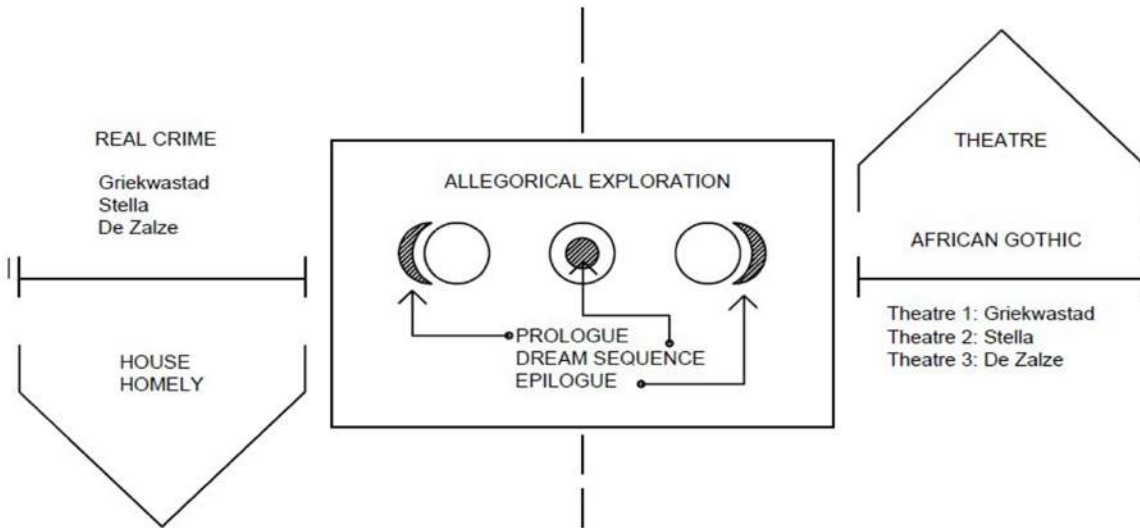
In the context of this project, the unreliable narrator is seen as a Machiavellian force on site. Swapping evidence, obscuring importance, and deceiving investigators. This points to the fragility of the crime scene. The Architecture attempts to describe this fragility as a mode of construction. Also indicating how the true nature of the evidence seems to be dissolved or displaced. The site shown is that of Griekwastad, where evidence has the ability to be moved from one place to another, the intersections of wire with the site point to relevant spaces or points of interest in an investigation, which is often obscured.

► Figure: (Across) The Manifestation of the unreliable narrator in Physical form. The model depicts an abstraction of the unreliable narrator who obstructs and intrudes on the truth of site (Author,2023).

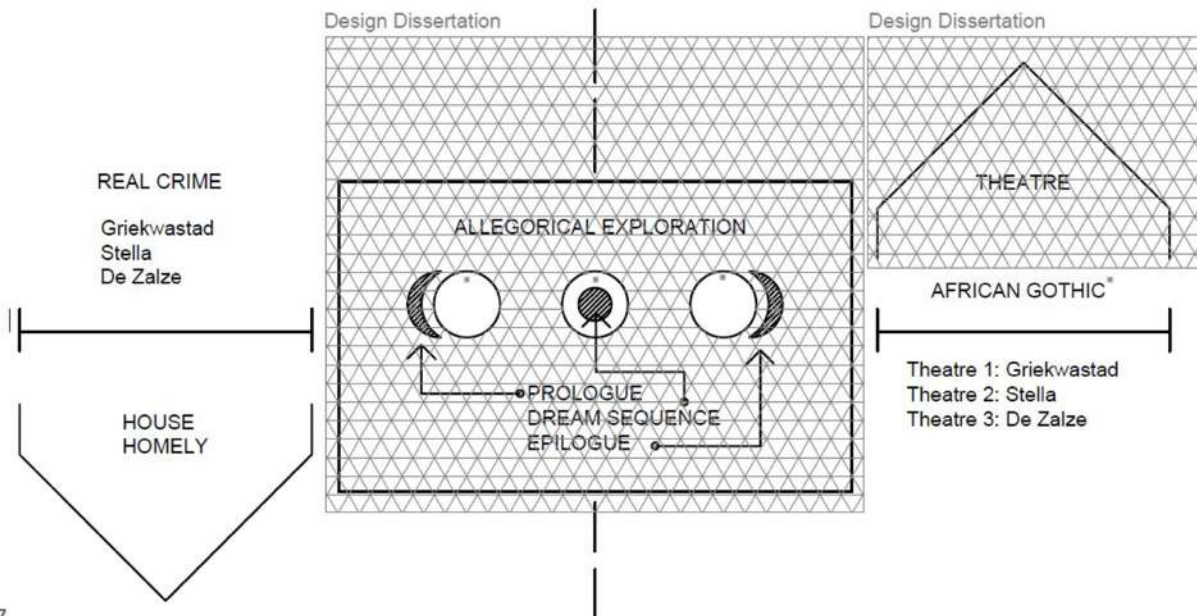


This third part of the sketchbook exploration ventured into abstract diagrams and three allegories which serves to translate the theoretical and literary context into architecture, moving towards the "how" of architectural allegory.

It remains crucial that we understand the place of this project in the scheme of a real context. The architecture exists between, firstly, the real-world narrative where the crime took hold on a specific site and secondly the play of African gothic. This void between the two is filled by the allegory, first as a prologue, then a dream sequence and finally an epilogue. These additions to the narrative elaborate on that which occurred on site, but also on the play of African Gothic itself. These fictive sites add to the complexity and understanding of the story.



Seeing as this project does not directly affect the story of African Gothic, which would inevitably lead to a rewrite of the actual African Gothic dialogue, this dissertation instead attempts to introduce 3 fictive sites (as described beforehand) which are all plays on the dynamic between African Gothic and an interpretation of a house derived from the events which occurred on site.



Essentially the events on site as the first factor and the possibilities for narrative elaboration as the second contribute to the justification of what these shadow sites mean and what occurs on them. The proposals for these elaborations thus implement an imaginative extension of firstly the story of African Gothic and thus opening an avenue for an allegorical dialogue with the crime on site. The exploration of these fictive sites happens via allegorical traits which are introduced in this gap. Each Shadow site, supported by a shadow drawing or model.

◀ Figure: (Across) The diagrammatic explanation of the role of design, theatre, architecture and allegory on site. Essentially the top diagram illustrates the relationship which the crime scene home and the theatre share, in addition to describing how the architectural ghost site finds its physical form.

◀ Figure: (Across) The bottom image highlights the involvement of design and the boundaries thereof on site. An example being that the architecture shall not intrude on the story of the play, only on the envelope of the theatre and the facilitation to provide grounds for the extension of a narrative.



THE SLAUGHTERHOUSE

In the allegorical project, Harlambdiou mentions Fletcher who defines two broad categories of allegorical narratives: 'Battle' and 'Progress,' otherwise known as 'Conflict' and 'Journey' (Haralambidou, 2007). For this site, I focus on Haarlambidou's notion of 'Battle'. The idea of conflict is a requirement for truth to be revealed and suspense to be established, this suspense becomes provocative and key in the exploration of home via the uncanny (Boseley, 2018).

It is important to address the differences between 'Battle' and 'Progress,' both can become indiscriminate of one another. 'Battle' can lead to 'Progress,' and a 'journey' can lead to 'conflict'. In 'The allegorical project' Harlambdiou stipulates an example of an allegorical architecture in 'battle'. She mentions a proposal for the Institute of illegal architects in opposition to the Royal Institute of British architects which is directly in confrontation with one another as an example of Battle which leads to an allegorical narrative. The two buildings stand for opposite ideas on what constitutes a specific code and convention (Haralambidou, 2007).

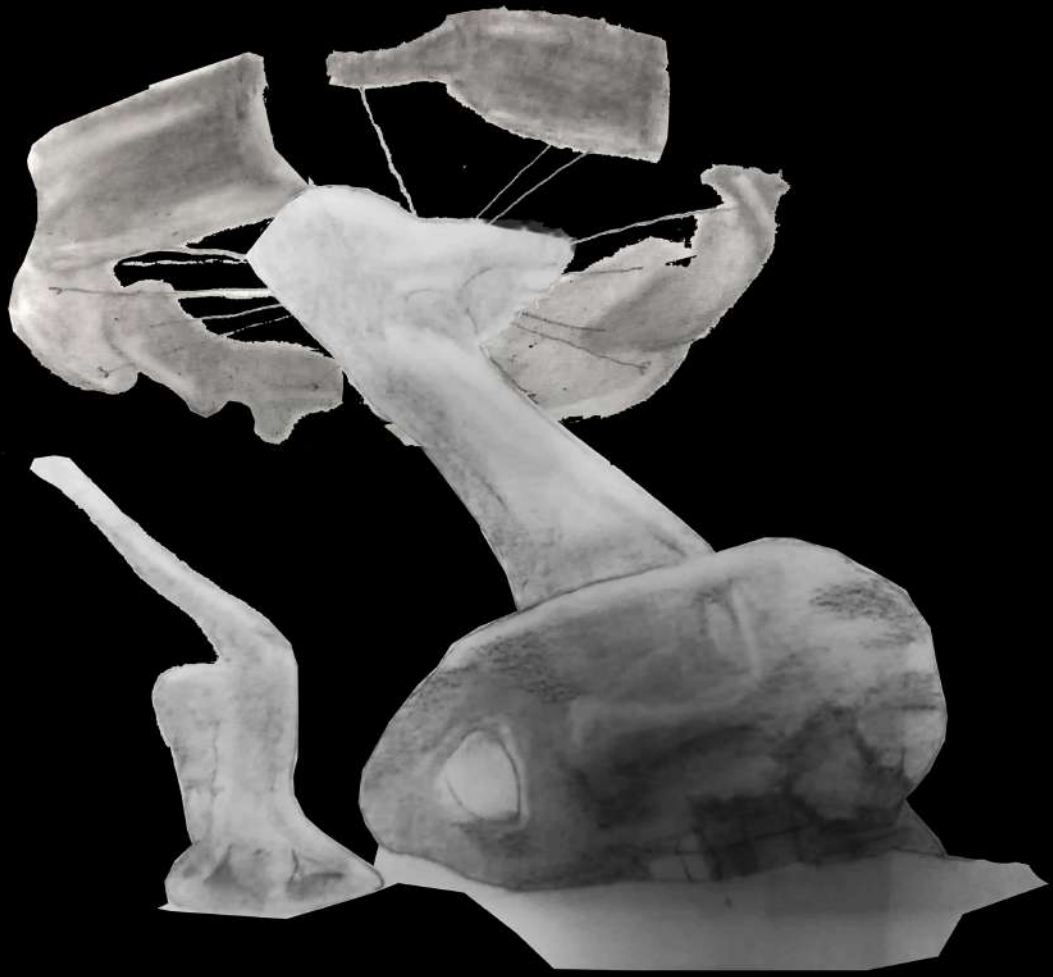
As mentioned, the proposal for the medium to explore homeliness is derived from an imaginative extension of the story of African Gothic. Key influences on the choice of house to explore includes the backstory of Pa and Ma. When the character of Grove arrives, he is aware of what occurred on the farm, and what caused them to become parentless. Ma and Pa were mutilated and hung up on a meat hook in a sequence similar to a slaughterhouse. The set of the slaughterhouse can thus fit into the greater narrative of the play as an extension of the gothic, but also a way in which we start to question homeliness. Battle as a way which creates suspense and conflict also satisfies the pre-requisite for the start of a narrative. The conflict in the slaughterhouse as allegorical battle starts of the journey of African Gothic.

◀ Figure: (Across) The Rorschach slaughterhouse, Card XI:

The image depicts the open carcass of an animal which resembles a Rorschach test. This allegorically refers to a representation of the self, or an aid in understanding a person's psyche. The test and image presents an interesting battle between the different aspects of the slaughterhouse. Thus, referring back to the audience and the interviewer. (Author,2023)

▶ Figure: (Pg. 91) The dollhouse:

The image depicts the body parts of a doll scattered over a landscape to generate new forms. The dolls serve to image truth but also reflect on our own uncanny nature (Author, 2023)



THE DOLLHOUSE

The image is a hieroglyph. In the allegorical impulse, Craig Owens states that there exists a reciprocity between visual and verbal in allegory (Haralambidou, 2007). In other words, an exchange between the visual and the verbal part of an allegory. Words have visual connotations whilst images exist as a dialogue to be deciphered. Visual and verbal offer the so-called 'decipherer' or viewer the opportunity to extract meaning between image and intent. This is done in several ways according to Haralambidou.

'a Sentence may explain a drawing and contradict it in further information'
(Haralambidou, 2007).

'In some cases, the relationship between the signifier and the signified is loose, here the meaning is not explicitly stated but rather the absence of meaning attributes value to the allegory. In this case, it is perceived as a 'montage of Gaps' '
(Haralambidou, 2007).

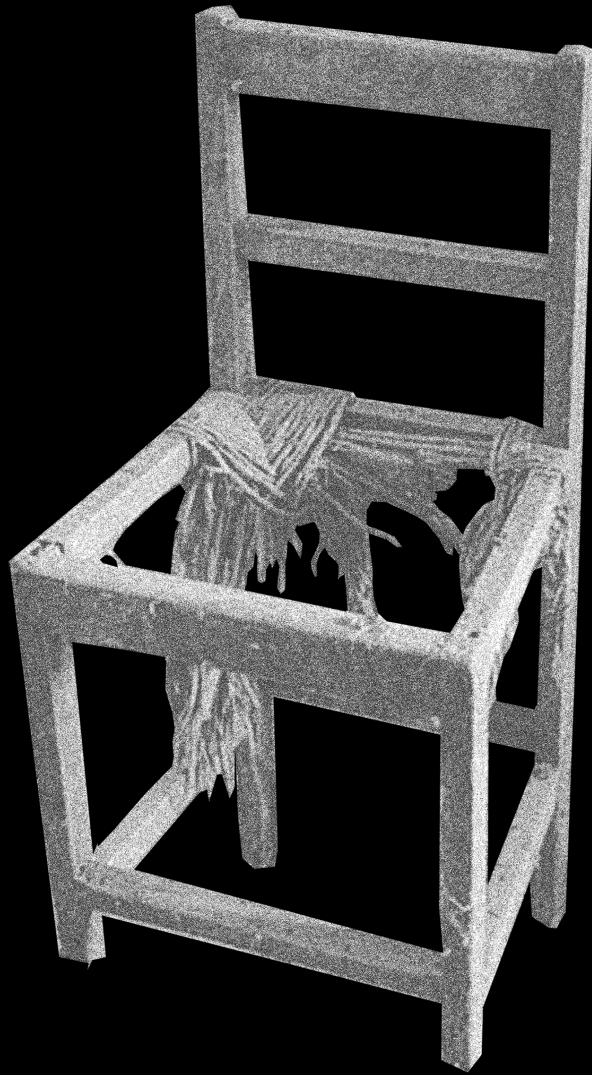
The naming of a drawing becomes a sort of key for the deciphering of the image, not necessarily directly related to what is shown at that stage. Haralambidou states that the act of naming is related to the design process. The naming of a drawing allows it to be tamed. (Haralambidou, 2007). Allegorical interpretation takes place within this gap(s), for this is where we start to comprehend. In another example a series of drawings are connected via the captions attributed to them, each forming part of a bigger whole, creating continuity through captions but simultaneously allowing for interpretation in a drawing.

At the end of the first act of African Gothic the characters all go to sleep in an old copper and iron bed. Throughout the play the brother and sister disassociate between their own personalities and that of their parents. Frikkie assumes his father's stern personality and Susie her mother's so as to keep their memory alive. They live in this parallel world where their parents are still alive, and they are free to embrace desire, lust and sin.

This sets up the dream sequence perfectly and does not disrupt the narrative of African Gothic. The dream sequence and dollhouse inhabit the gap between the first and second act. A dream as a playground for the exploration of homeliness and the minds of the characters of Frikkie and Sussie. The home as the subconscious of the mind is explored.

In "The abject, the grotesque and the uncanny; - and excerpt" Jennifer Lindton elaborates on the various meanings of 'Gothic', first a semantic exploration then as its implementation in a gothic realm (Lindton,2010). Here gothic as a formal exercise is described in a pseudo how-to-guide on how we create gothic atmospheres. In her project titled 'a disobedient dollhouse' Lindton argues that the dollhouse fits well into the theme of gothic due to its characteristics which include playing with the scale of the mundane and its scale in relationship to other items (Lindton, 2010).

These descriptions will be used to inform the creation of this dreamscape dollhouse scene. Here the Dollhouse , through Socratic dialogue, explores the subconscious of the individuals as an uncanny/gothic house. The image of the dollhouse is thus an allegorical hieroglyph of the mind of the characters.



THE COURTHOUSE.

An incomplete allegory needs dynamism as a crucial element in understanding an often-confusing expression. Fletcher states that all allegories are incomplete and incompletable as allegory is simply a documentation of the relationship of elements in dynamic form (Haralambidou, 2007).

Owens sees the allegory as "constantly attracted to the unfinished, as architectural allegory is never finished." However, Haralambidou states that the critical intent of the author rather than the formal execution is at play here when speaking about the "unfinished". In other words, "unfinished" only works as allegory when the intent is to be unfinished. This unfinished nature of the work allows for the interaction of the viewer with the work as intentional incompleteness invites the audience to participate in the creative act.

This allows for the revelation of 1. the process of thinking, 2. The process of making. At the end of the play of African Gothic, the audience is left in a state of suspense as Grove is dragged to his demise. Key influences on the choice of house to explore includes the idea that the story requires closure. Justice as a definition implies closure, or a sentence. In the case of the Play of African Gothic this manifest as justice to a crime. The incomplete allegory opposes the idea of closure. In this way it forms a Socratic exploration as justice is a questioning of incompleteness, and vice-versa. The sketch site for this

◀ Figure: (Across) Under the spotlight/limelight:

"We sit on a chair when we are judged, we sit on a chair when we judge".

The rotten piece of furniture depicted is a homely manifestation of the ritual for; and the place of justice. (Author,2023)

CLIENT AND BRIEF

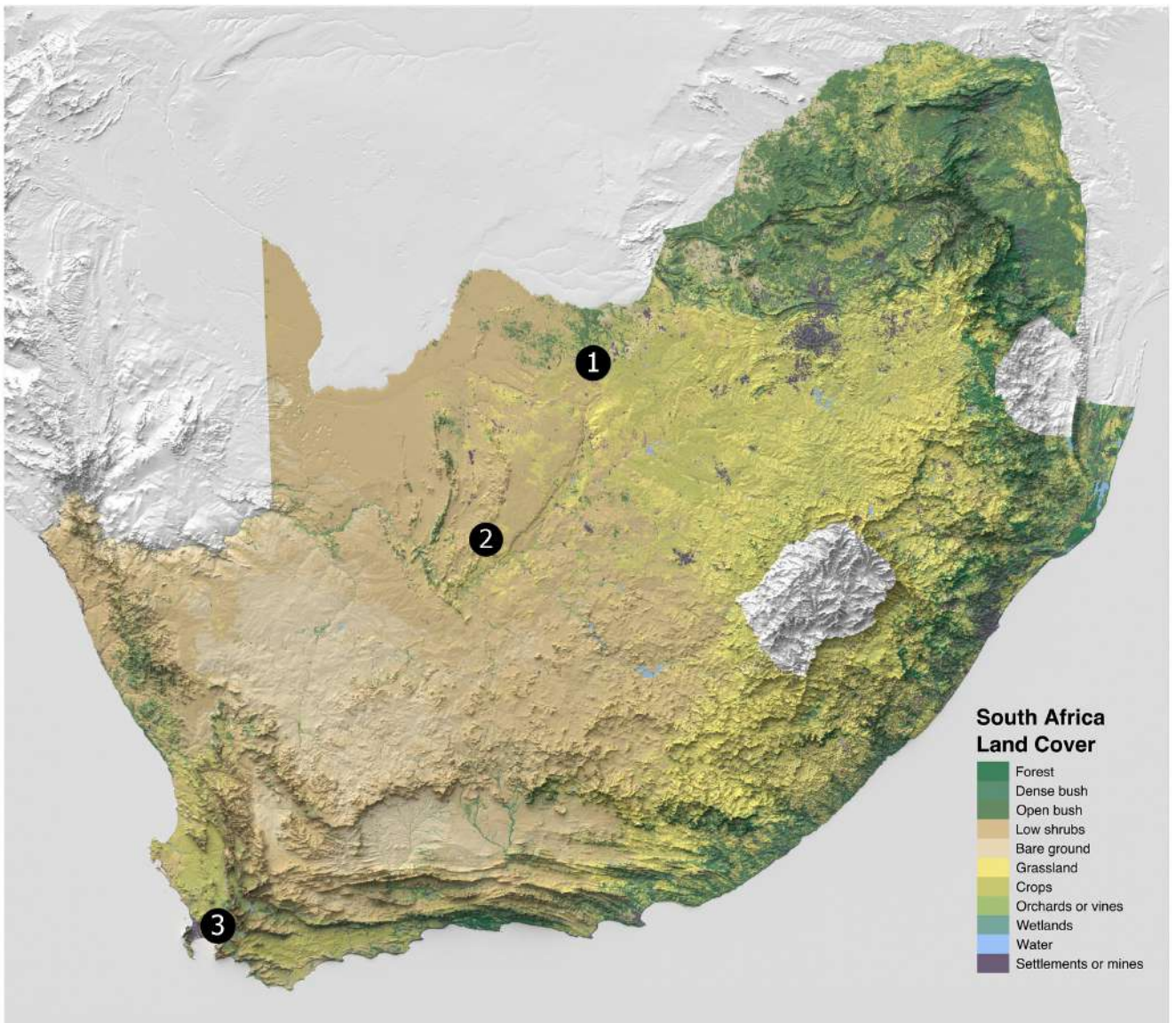
The client for this project is NATi (Nasionale Afrikaanse Teater-inisiatief) or the National Afrikaans Theater Initiative. NATi is a non-profit, independent organisation, funded by the "Dagbreek" Trust, which strives for and is focused on the promotion of Afrikaans theater and acting on an inclusive basis for the benefit of the wider South African community. NATi supports aspiring theatre producers to produce new and innovative productions. They offer Opportunities for experts and aspiring experts in all the disciplines of theater practice, especially for younger and emerging theater practitioners (NATi, 2023).

By undertaking projects that promote the development of theater audiences, with particular emphasis on audience development in communities where such a need is identified NATi identified 3 sites of crime which have shaken the Afrikaans community throughout South Africa during the 2010s.

Experimenting with the idea of theatre as a medium for dealing with the trauma of a community, NATi set forth a brief which involved using theatre as a way to defrost these sites of trauma for the Afrikaans community in addition to offering a new precedent for the use of theatre in the South African Context. The requirements were that theatre must be incorporated on all 3 sites, located in the Northwest Province (1:Stella, Huis Esterhuisen Hostel), the Northern Cape (2: Griekwasstad, Naawhoek farm) and the Western Cape (3: Stellenbosch, De Zalze Estate).

▼ Figure: The above map situates each of the sites chronologically and geographically in relation to the greater context in South Africa. Additionally the map also indicates the diversity and range of biomes where the sites are found (Adapted by author, 2023)

► Figure: The client (NATI, 2023)



nati

NASIONALE AFRIKAANSE TEATER-INISIATIEF

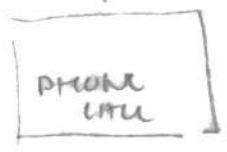
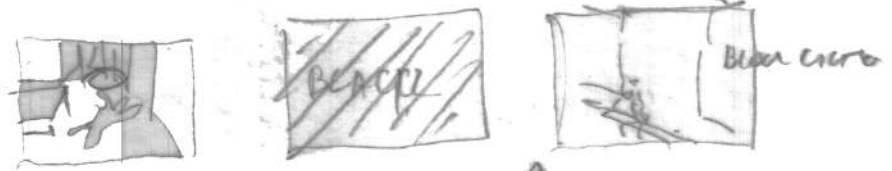
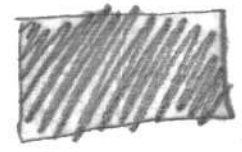
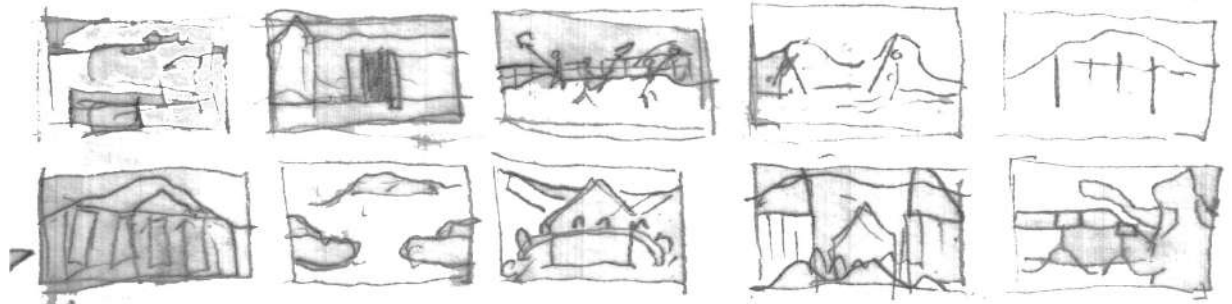
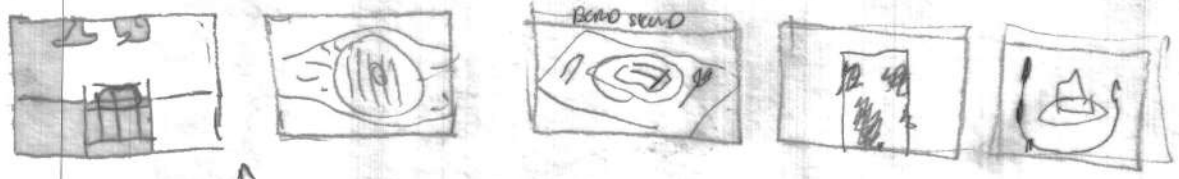
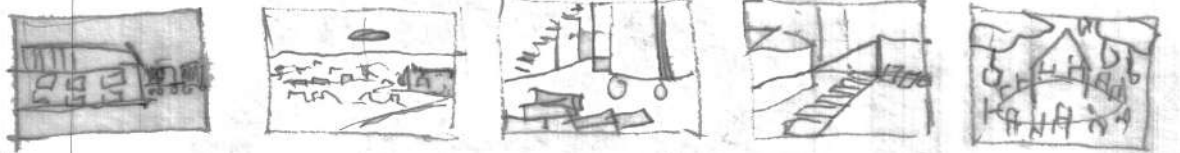
DESIGN DEVELOPMENT

To date, this project has explored its contextual history of crime, theoretical approach, conceptual approaches, interlopers, and allegory. In the mind a narrative is plotted linearly so as to make sense of it, even after the story unfolds throughout space and time. Similarly in design the architectural play is orchestrated on multiple fronts at the same time in a non-linear, often confusing, and incomprehensible process. This design development places the orchestration in a linear fashion even though it unfolded irregularly.

As with a conventional theatre this traveling theatre functions on 2 fronts. The operations or back of house and the public sphere, which is served by, and serves a specific demographic of individual. The theatre workers unload and construct the theatre itself. The audience experience the play. The assembly itself is a poetic act, therefore the workers do not only partake in constructing the physical building, but also the atmosphere of the scene. The audience, although there for the experience has a profound impact on the site and the building, in certain instances even destroying the envelope of the building. The workers are the invisible hands which allow the narrative to function. The audience are the invisible hands which feed the workers.

The workers and audience simultaneously manifest rituals of assembly, theatrics, and disassembly. On all three sites these rituals differ due to the nature of the site, theme, and intent of the architecture. There are however certainties regarding what takes place on every site. Once the lorry, with all the parts, reaches the site the required parts, specified by the theatre construction, are unpacked. Due to the inherent differences of Griekwastad, De Zalze and Stella there will inevitably be architectural elements and props remaining which will likely not be utilised in the design at that stage.

► Figure: (Across) Initial storyboard design explorations of the various sites depicting the designs and history of crime in Griekwastad, De Zalze and Stella respectively (Author,2023)



STELLA

DESIGN DEVELOPMENT

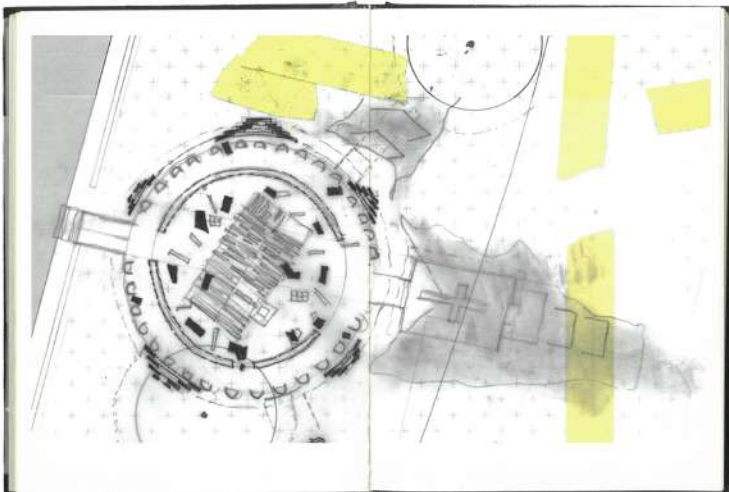
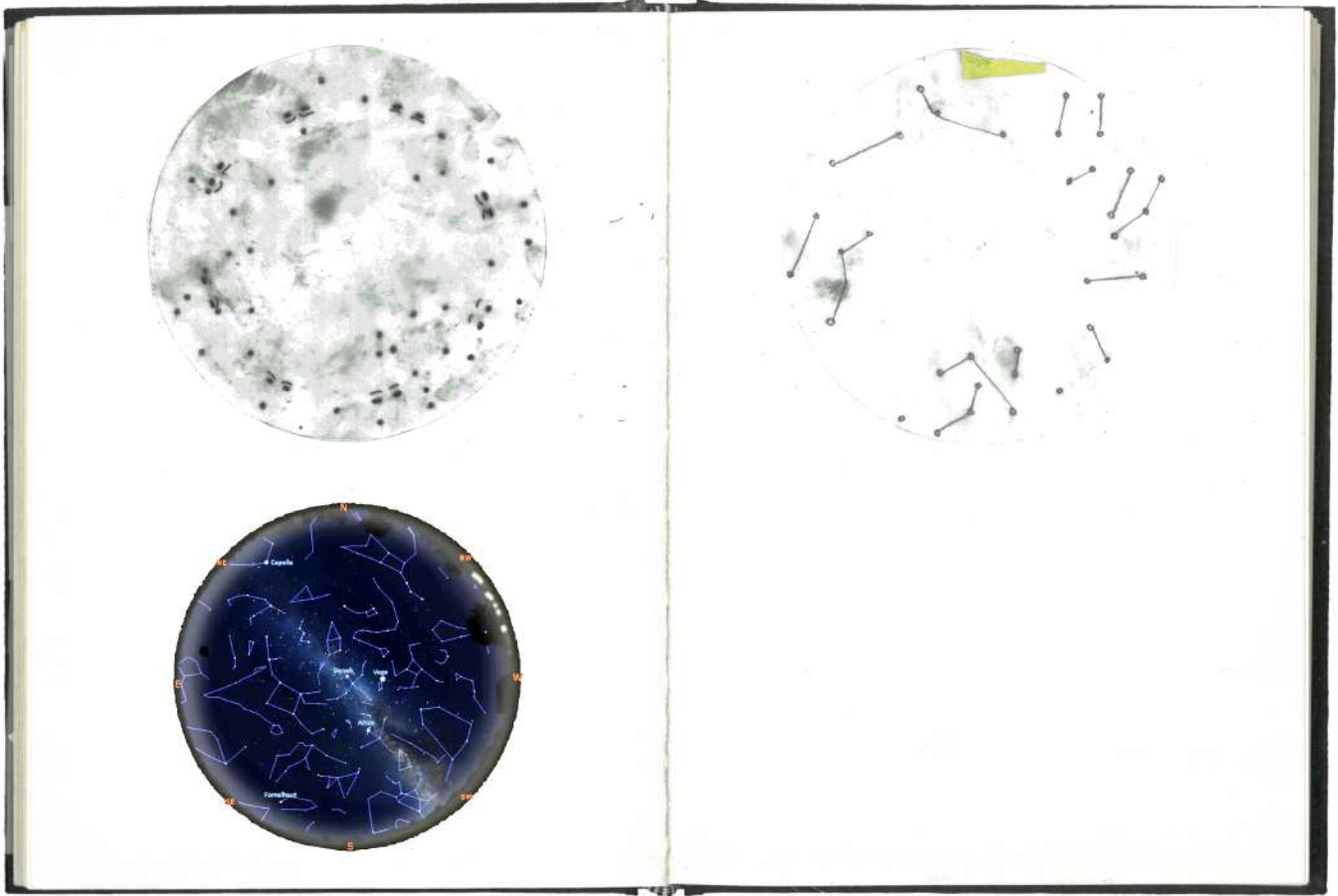
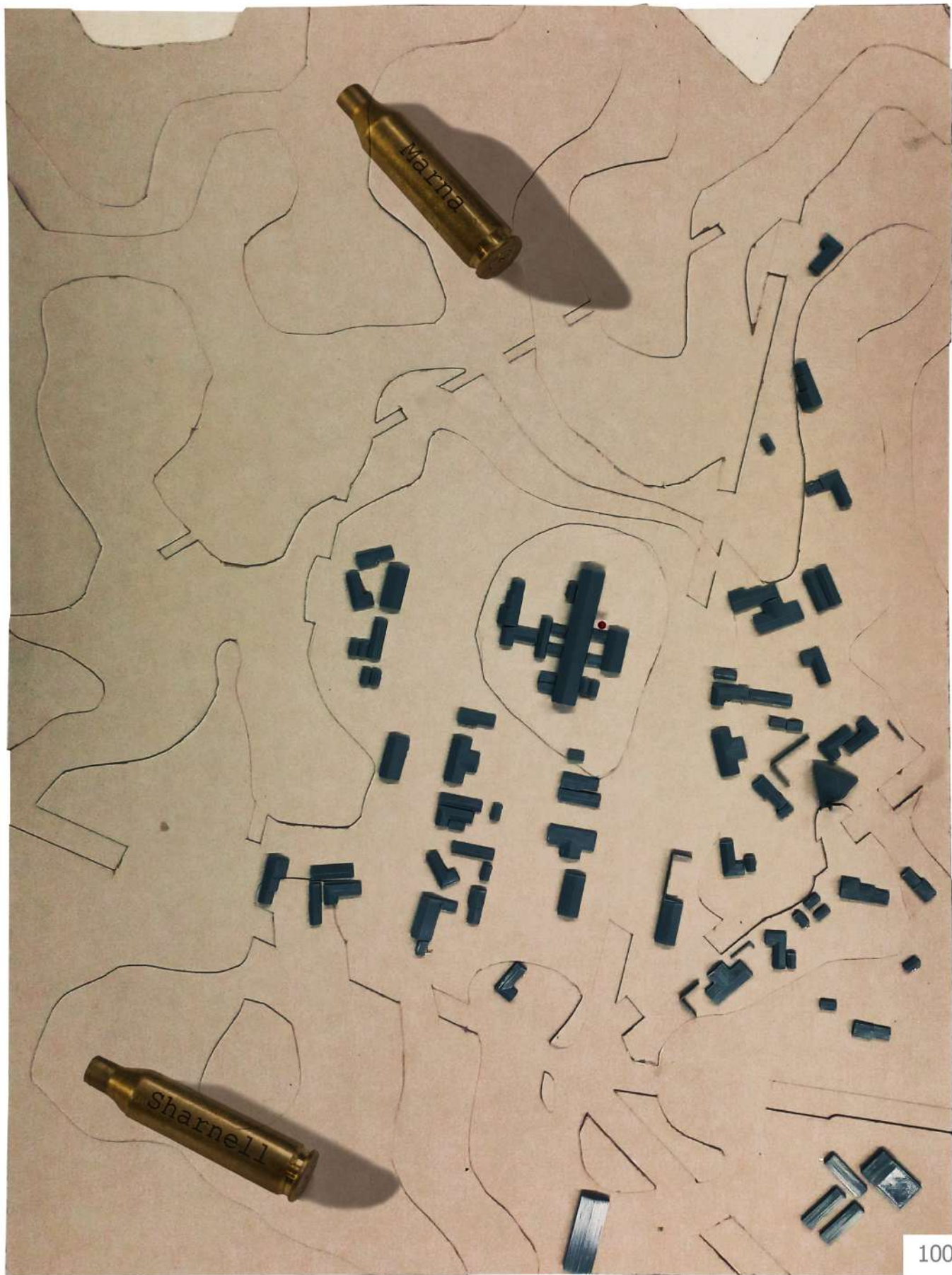


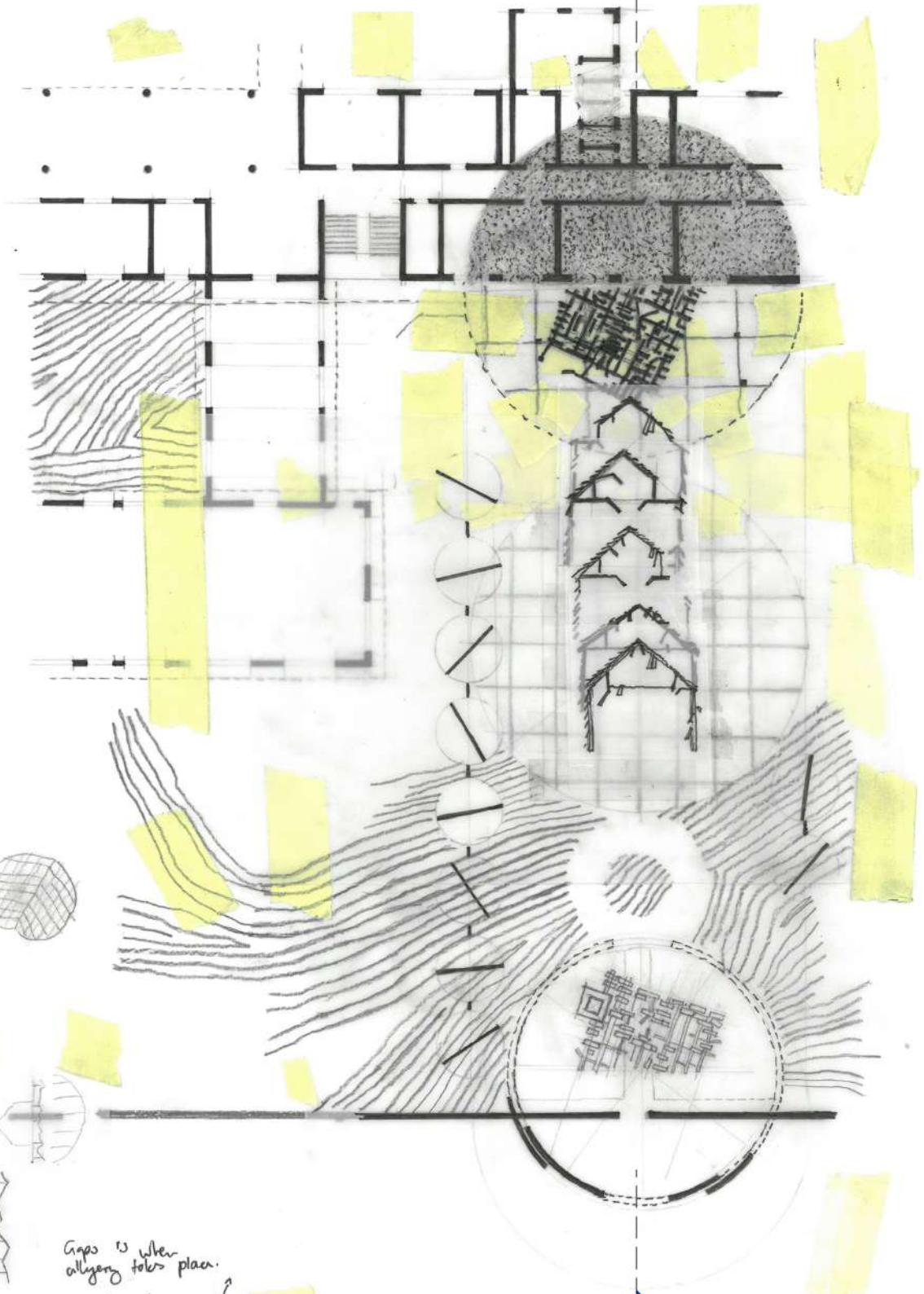
Figure: (Clockwise from the top left) The initial design response was to incorporate the ideas proposed in the interloper into all 3 of the designs by introducing circular elements as the main performance area for the theatre. This time the interloper could serve as a pseudo map which could guide users on different narratives every time they enter the structure. Essentially no person nor audience would experience the same play twice.

Across is show a partial model of the town of Stella here the two young girls who died by way of Xander Bylsma has their names engraved on a symbol of death, i.e., two empty shells.

The bottom left image depicts an initial design response as a derivative of the two top sketches (Author,2023)



Visual & verbal, - Diagram maps.
- Gaps tell story → Gaps is when allegory takes place.
words & maps complement each other.



Gaps is when allegory takes place.
What does the gap parking?



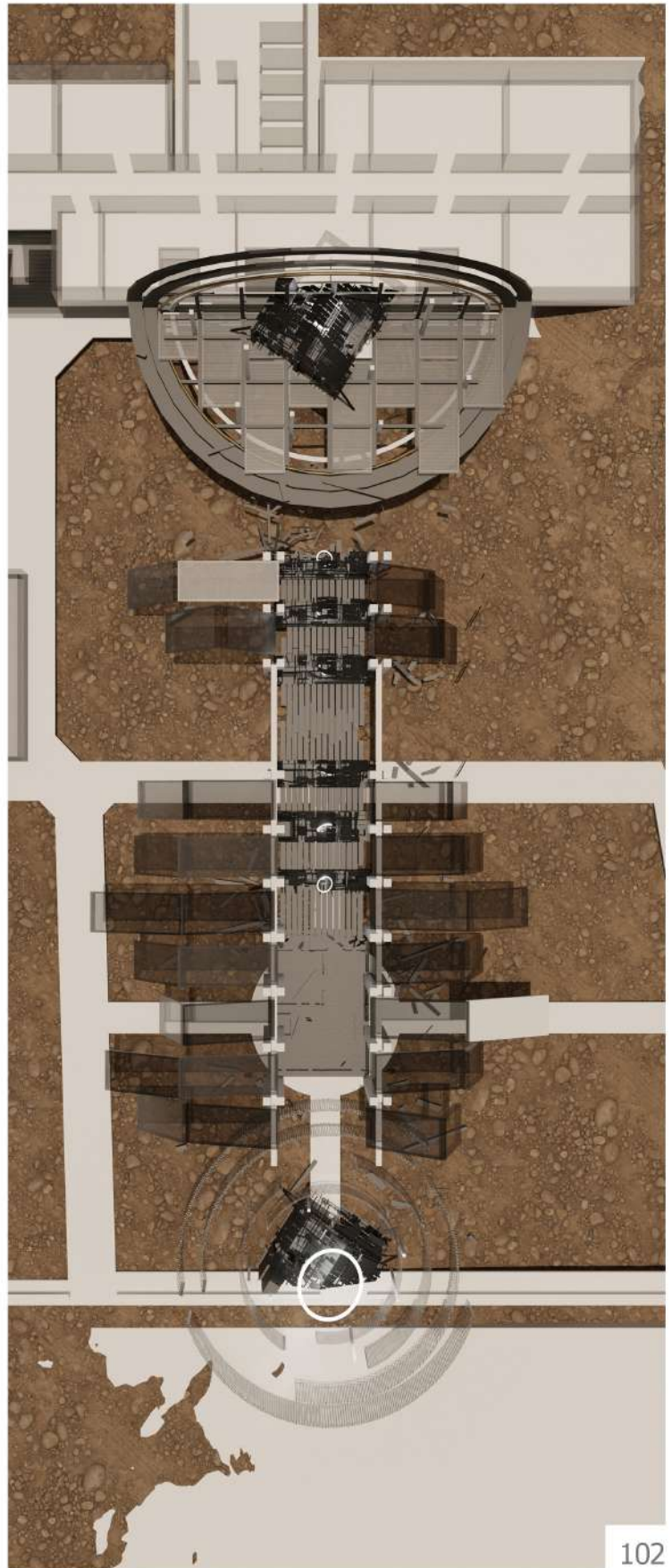
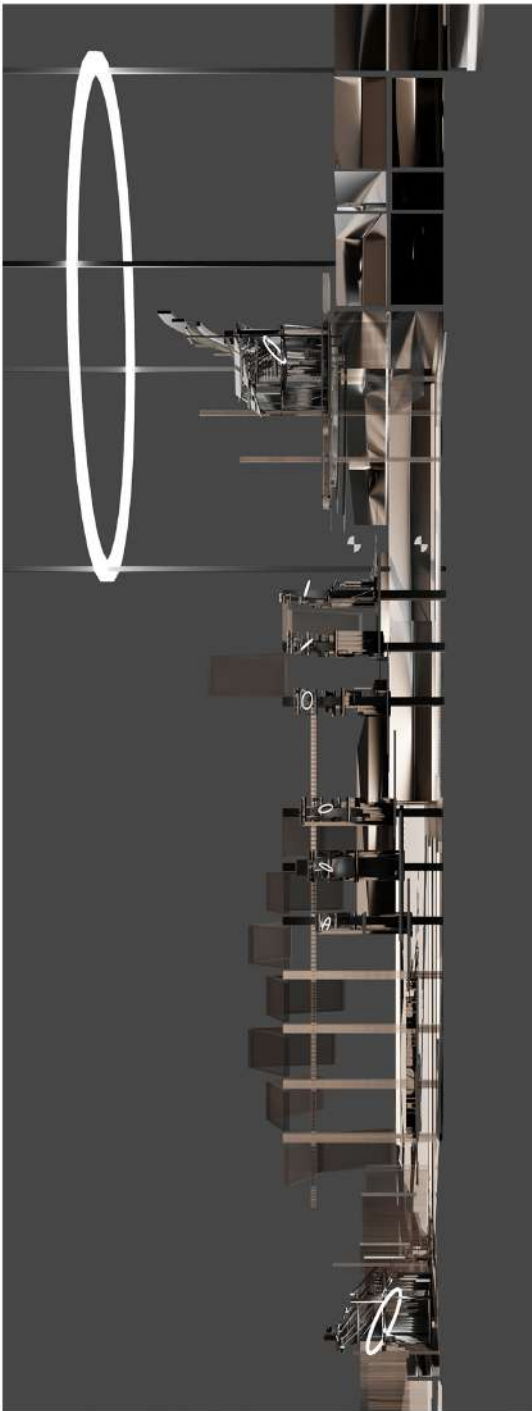


Figure: (Clockwise from the top left) The plan view of Huis Esterhuizen proposes an allegorical diagrammatic exploration of site through the Lense of the theme of "Unfinished" The user is guided through a path, reflecting a spine of an animal carcass where they ascend to reach the "house" where the play takes place. The playhouse as element is split in two for the start and finish of the production and in between the meaning happens. This design however lacks interaction with the site as the production could essentially take place anywhere. Across left and right are shown renders of the proposed drawing on the left. (Author,2023)

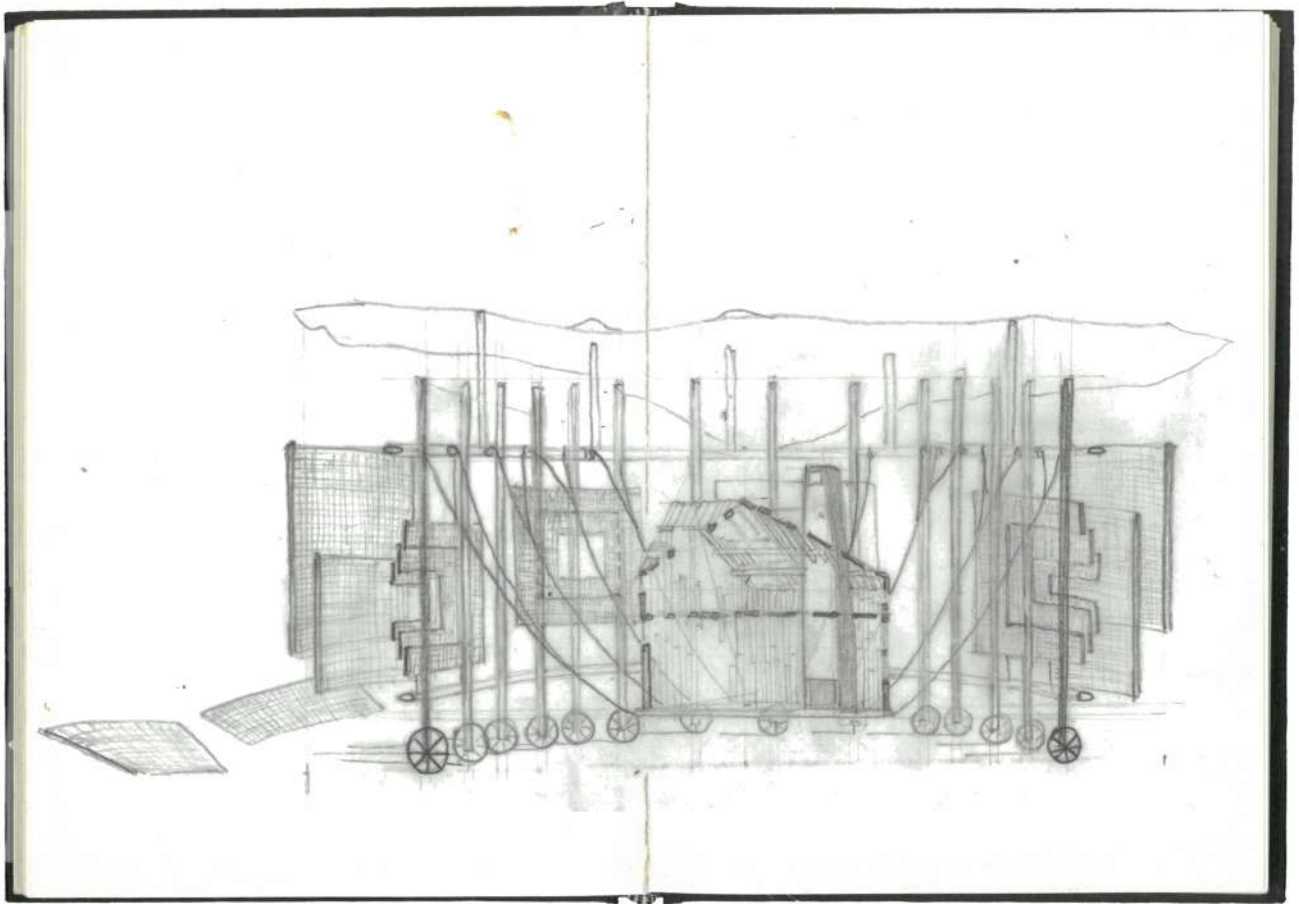
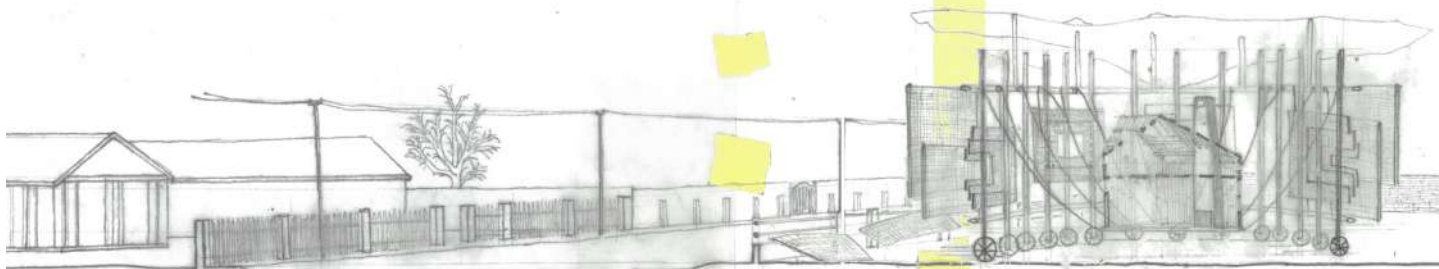
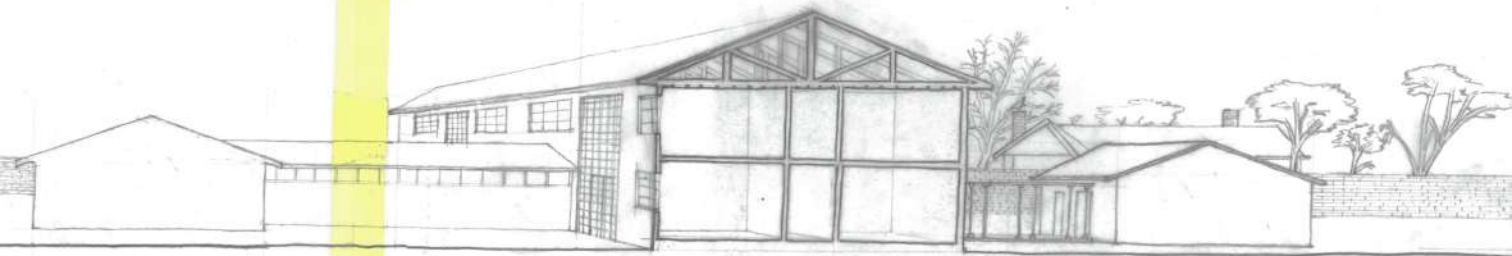
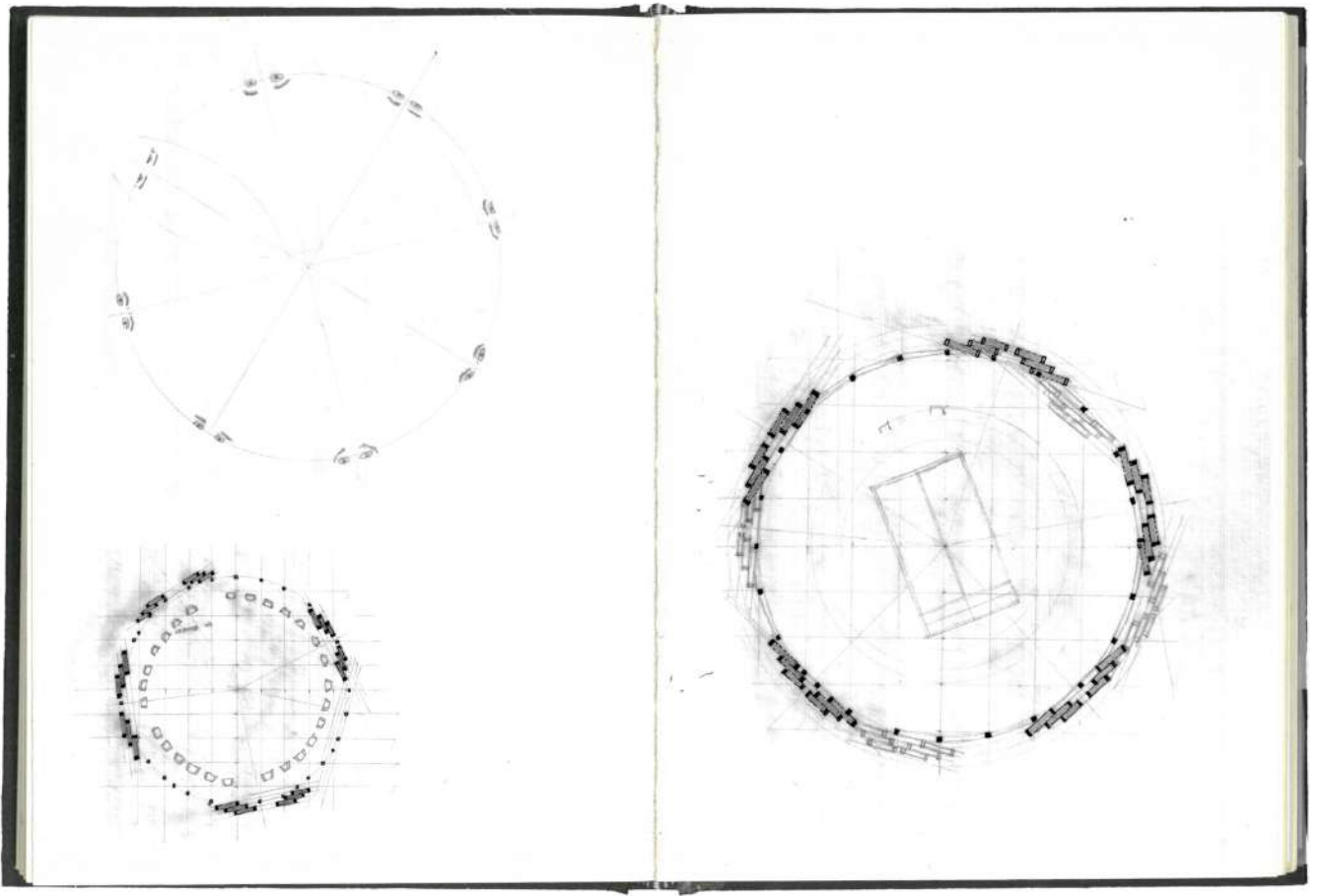


Figure: (Clockwise from the top left): Due to the lack of site-specific context a proposal was generated by choosing to radically return to the first iteration of design. The building was to be able to slowly move around the site as it was on wheels. Horses sources from the local community were to pull the "theatre carriage" around site which would solve the lack of site specificity. However the theme of home needed to be addressed as the building wanders around site but does not resolve to interact with an essential part of the crime scene i.e., the hostel itself. Across top right is show diagrammatic explorations of the rotatable elements shown on site. Below is shown a perspective sectional sketch placing the "theatre carriage" on site (Author,2023).





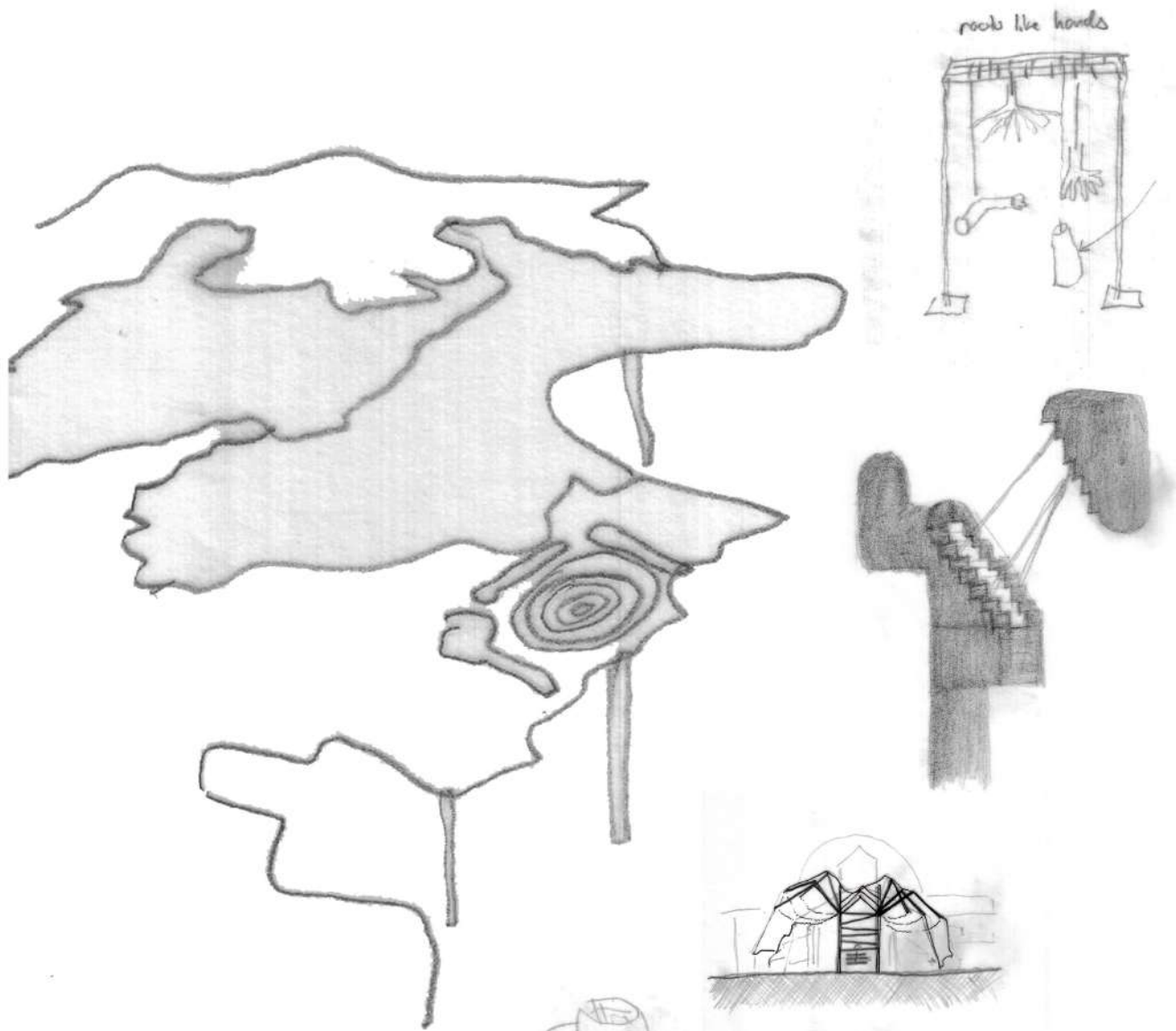
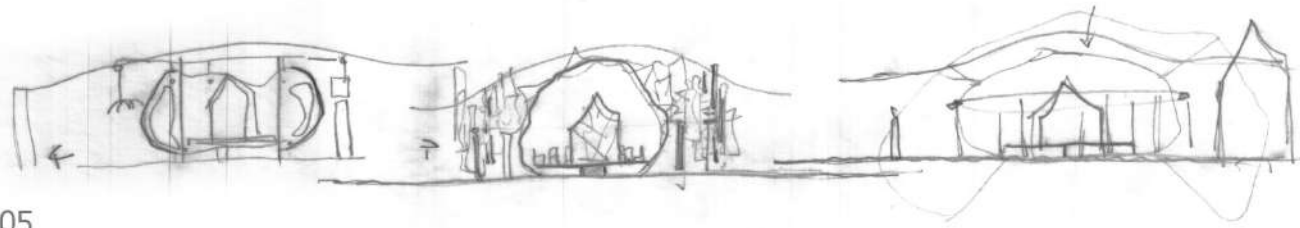
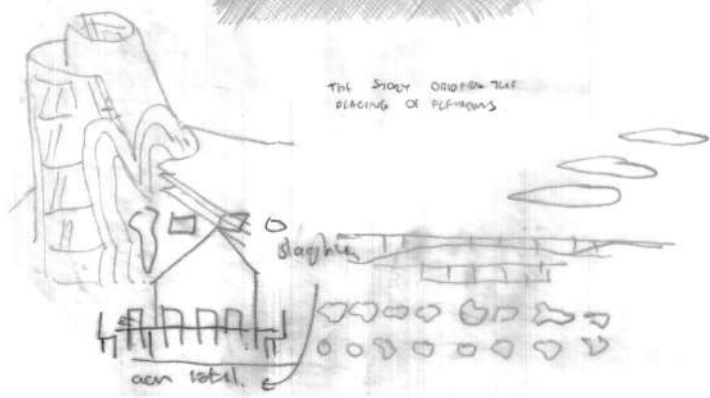
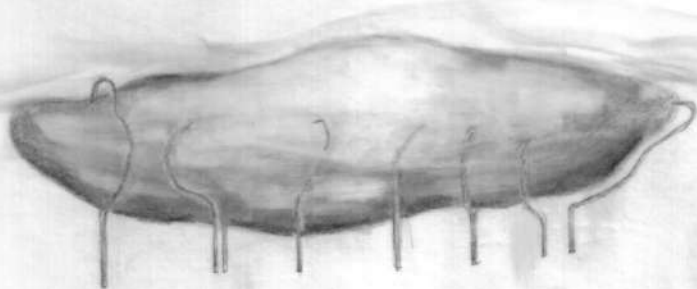
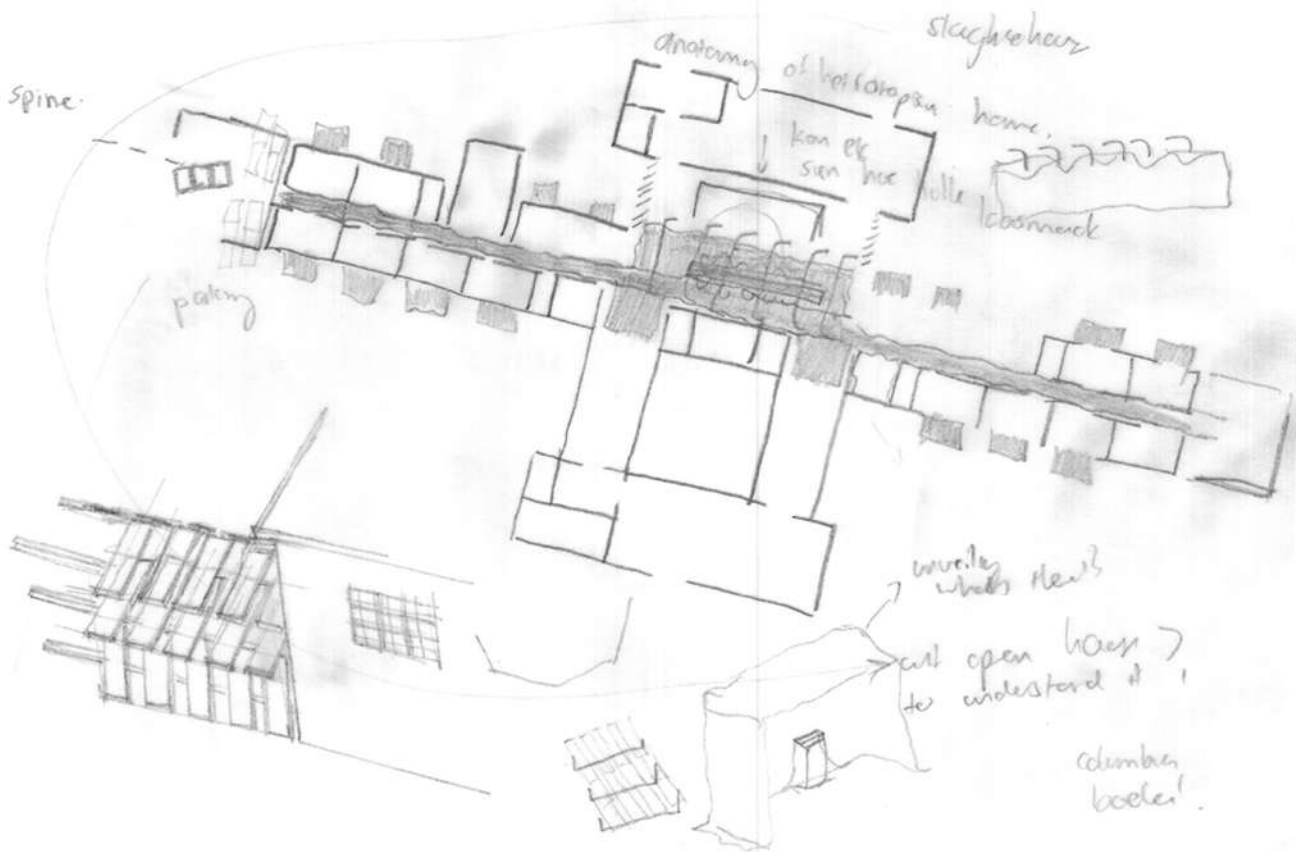
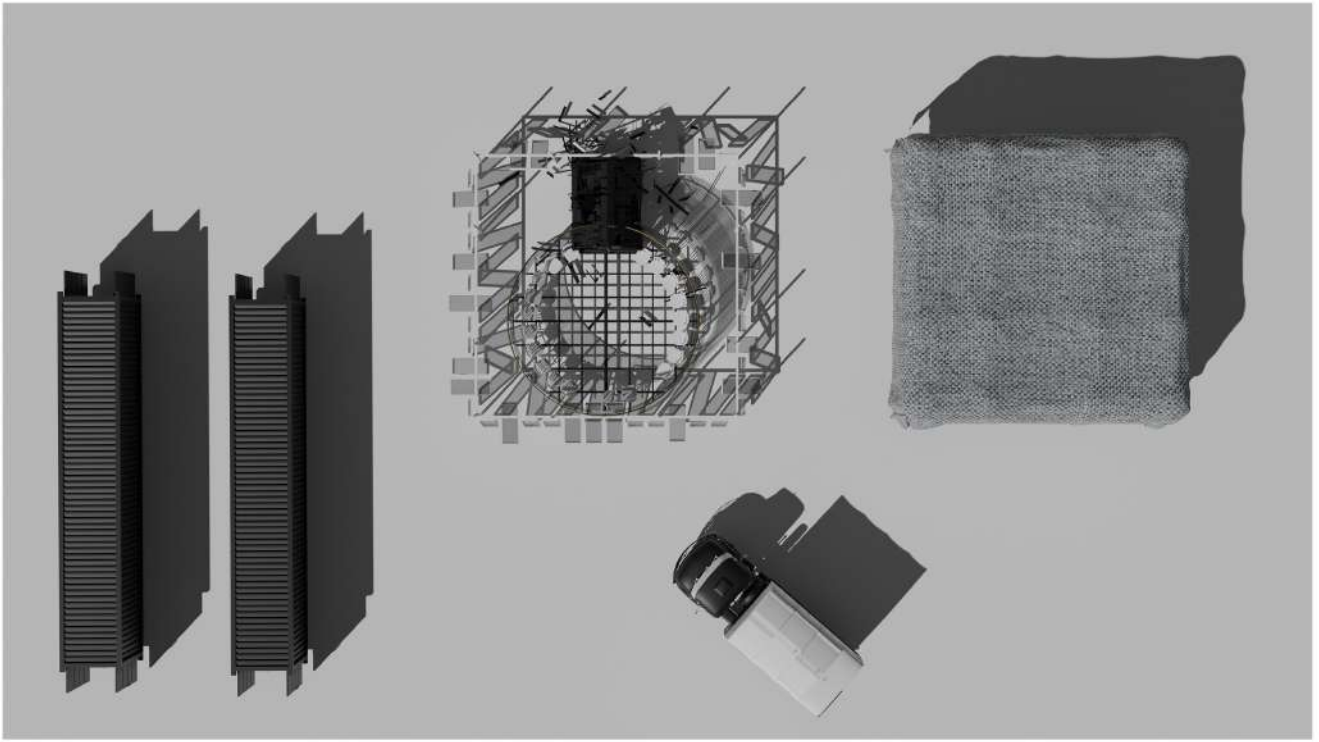


Figure: (Clockwise from the top left): Sketch explorations on various aspects of site including (top left) the deck of the theatre (Across top and bottom) additions to the structure of the hostel as a spine which follows through the central corridor and their morphology. (Bottom left) Sectional explorations which utilize a canvass or tarp to generate space (Author,2023)







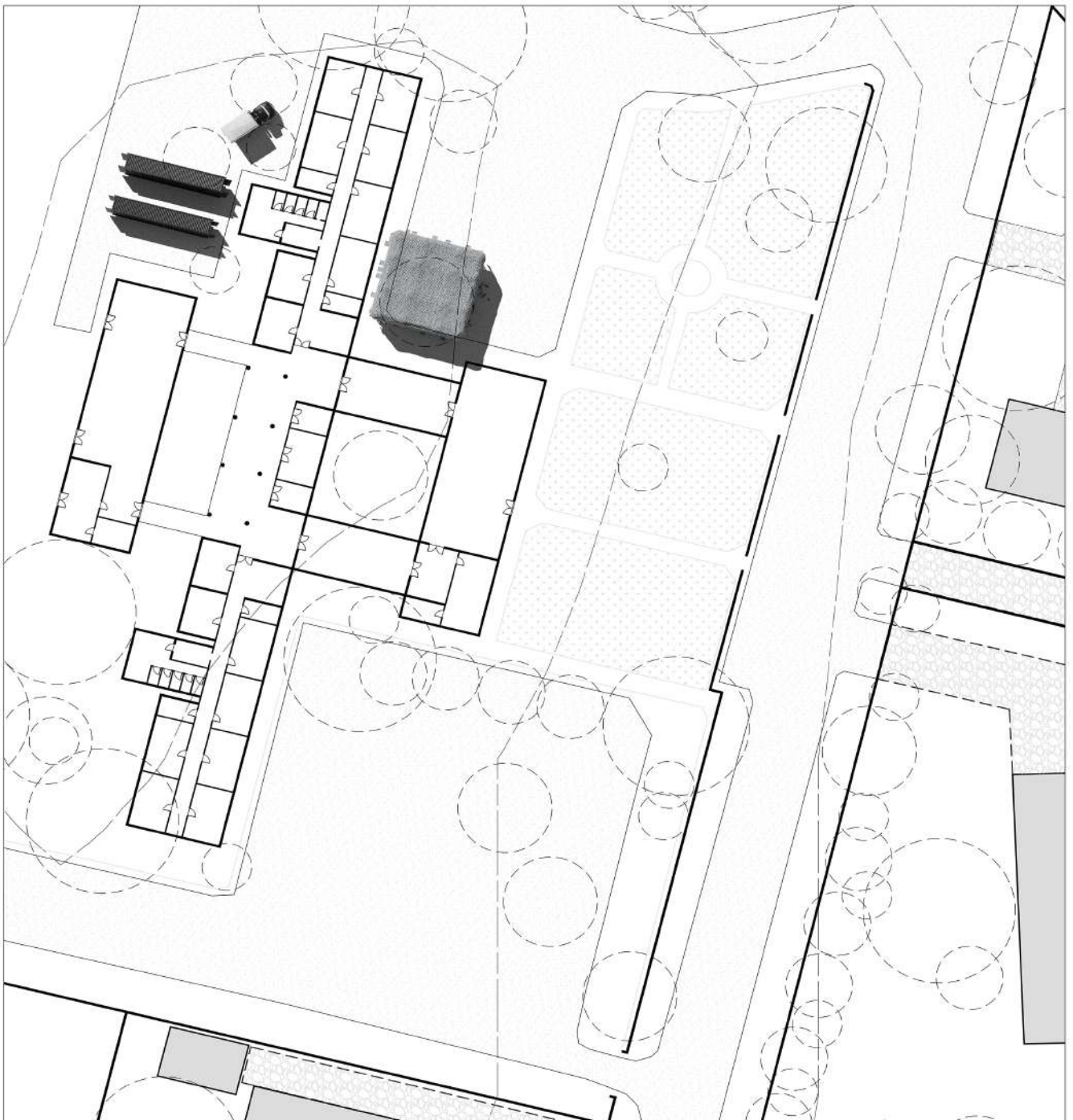


Figure: (Clockwise from the top left): The elements of design of the theatre of Stella. The parts of theatre are arranged so as to generate an enclosure where the audience are "encamped" within a "kraal". This experience honours the idea of an intimate relationship which the architecture shares with the hostel, the audience, and the context. Furthermore, the method of transportation, i.e., an old, repurposed Bedford truck which transports the containers which carry the parts of theatre are also shown as to gain an understanding of the scale and scope of the space required to set up the theatre. A plan view showing the location of the theatre on site so as to border the room of the victims and the staircase where the atrocities were committed. (Across, middle) A sectional view of the proposal. (Across bottom) An interior perspective on the womb of the building which has been tainted with crime. (Author,2023)

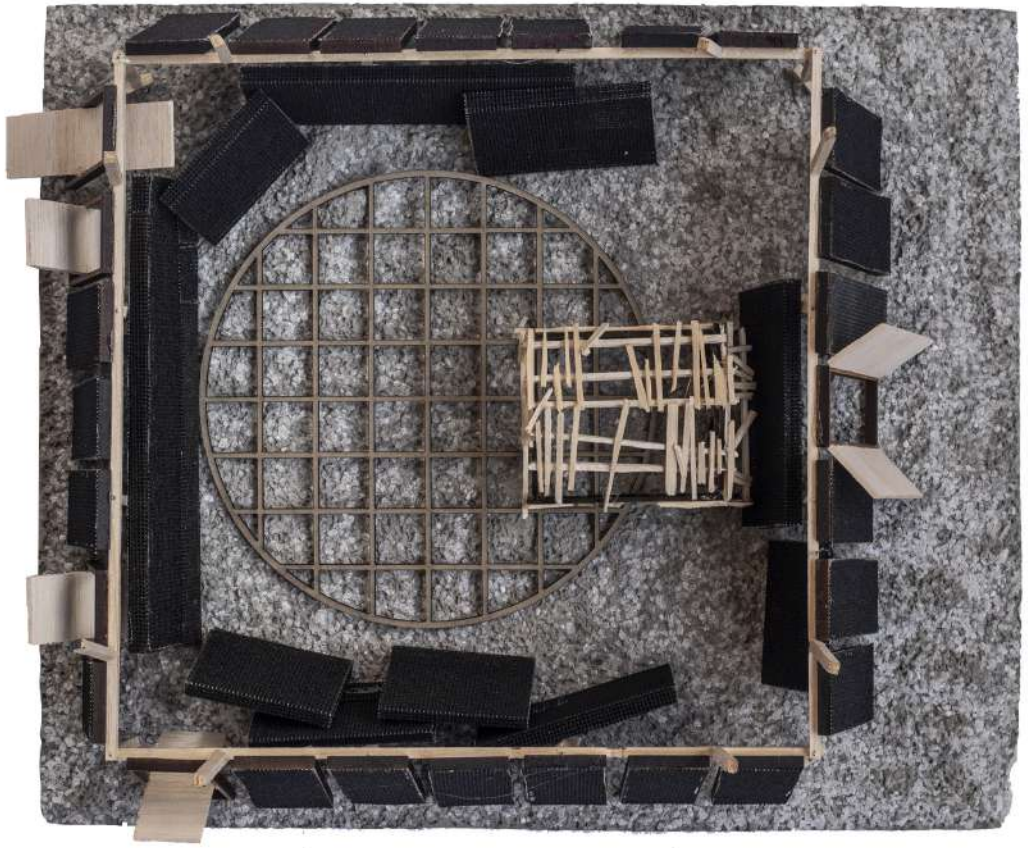




Figure: (Clockwise from the top left): The interior of the architecture features loose standing wire mesh walls as to enclose the circular stage which has been raised to the level of the stairs where Xander Bylsma and Sharnell Hough were sitting. The audience enter the enclosure through the playhouse but do not experience the play there. This threshold merely sets the scene for a shift in the mindset of the audience as opposed to an objective viewing of African Gothic. The audience surround the stage on the seating provided and the play starts. Several of the timber frames have doors fitted to them in a further play on the relationship of the audience, the production, and the house. The large canvass is hung over the enclosure so as to provide shelter from the sun or the rain. This canvass also reflects the curtains of the stereotypical theater. The architecture not only plays with the idea of home but also recontextualizes our notions of what constitutes theatre and thereby art and its boundaries with real life. The models shown illustrate the theater with and without its veil revealing the simulations transparency and ambiguity. (Author,2023)



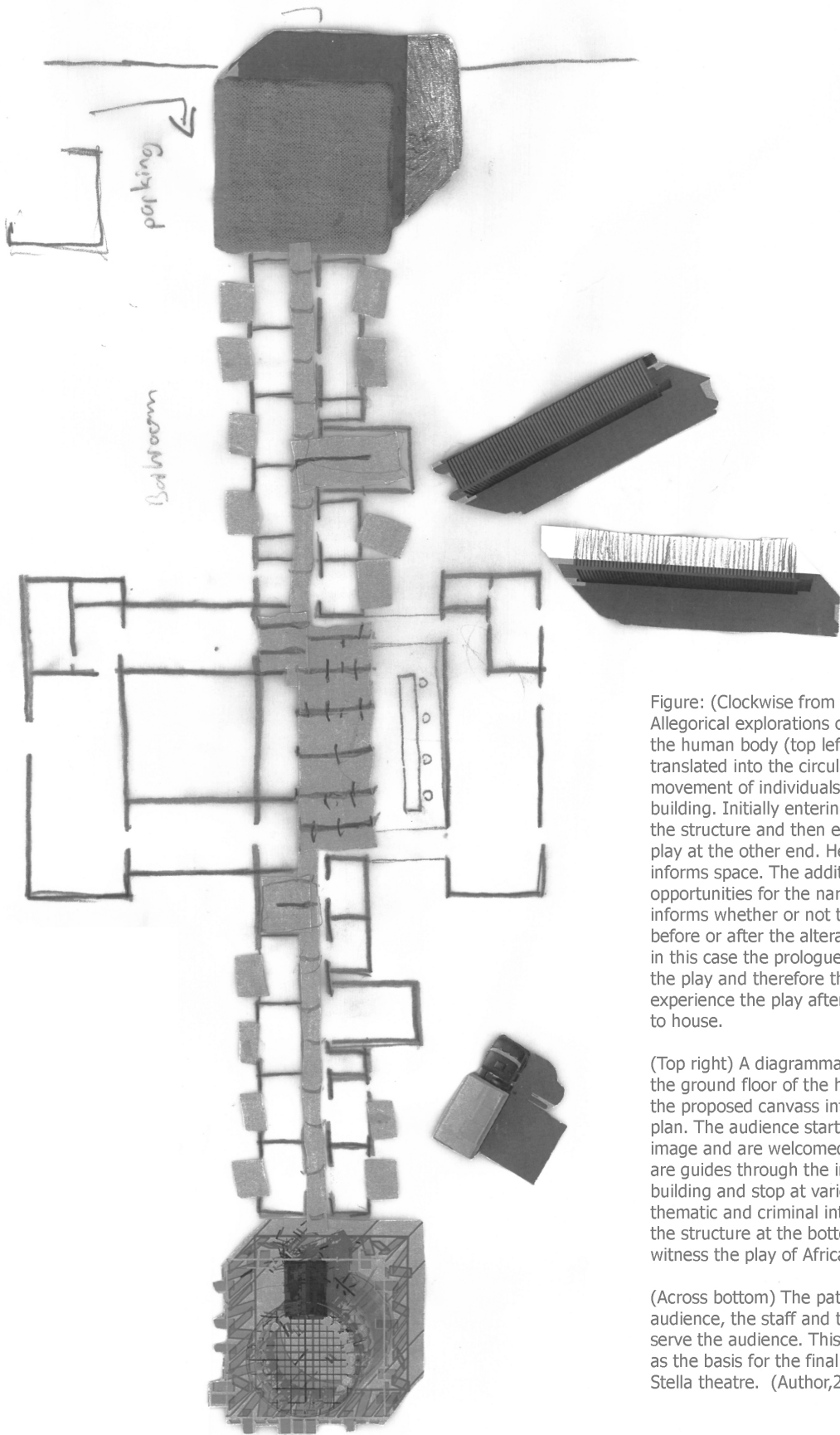


Figure: (Clockwise from the top left): Allegorical explorations of the anatomy of the human body (top left) which are translated into the circulation and movement of individuals throughout the building. Initially entering at one end of the structure and then experiencing the play at the other end. Here the narrative informs space. The additions or opportunities for the narrative of the play informs whether or not the play happens before or after the alteration. For example, in this case the prologue happens before the play and therefore the audience experience the play after the intervention to house.

(Top right) A diagrammatic plan view of the ground floor of the hostel showcasing the proposed canvass intervention on the plan. The audience start at the top of the image and are welcomed to site, here they are guides through the intestine of the building and stop at various points of thematic and criminal interest. The exit the structure at the bottom where they witness the play of African Gothic.

(Across bottom) The paths of travel for the audience, the staff and the waiters who serve the audience. This proposal serves as the basis for the final design of the Stella theatre. (Author,2023)

GRIEKWASTAD

DESIGN DEVELOPMENT

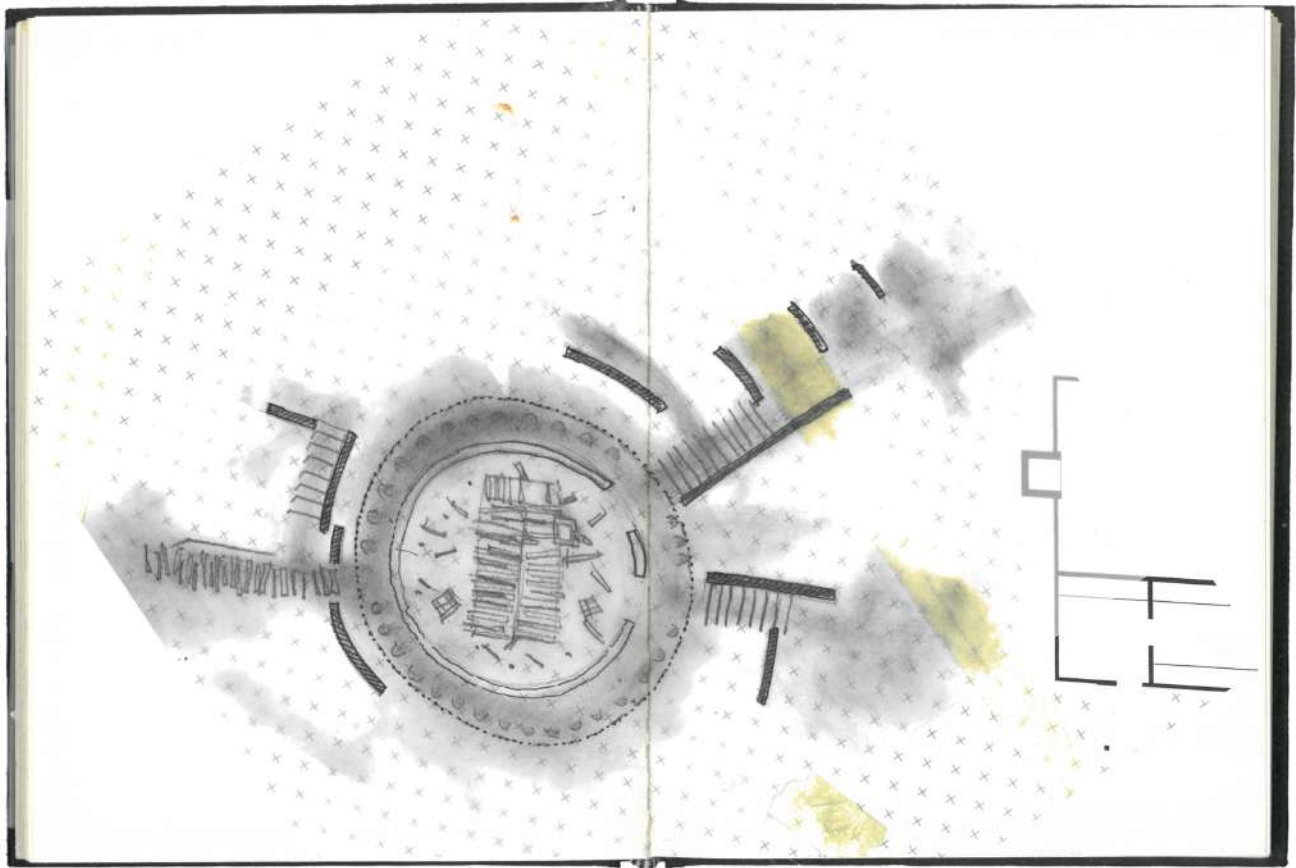


Figure: (Counterclockwise from the top left) As with the initial design response to the theatre at Stella, ideas proposed in the interloper were to be combined in a circular theatre which resonates with the surrounding natural landscape and the man-made farmstead. The initial design proposed a dug-out theatre which sits semi submerged and protected from the natural elements via a series of low walls and a flat roof. Trenches guided the audience and staff throughout the play in an intimate act with the landscape and soil. This however negated the metaphorical aspect of a design which is so heavily loaded with theory and conceptual rigor. Across is show a site model indicating the scale and remoteness of the farm of Naauwhoek (Author,2023)

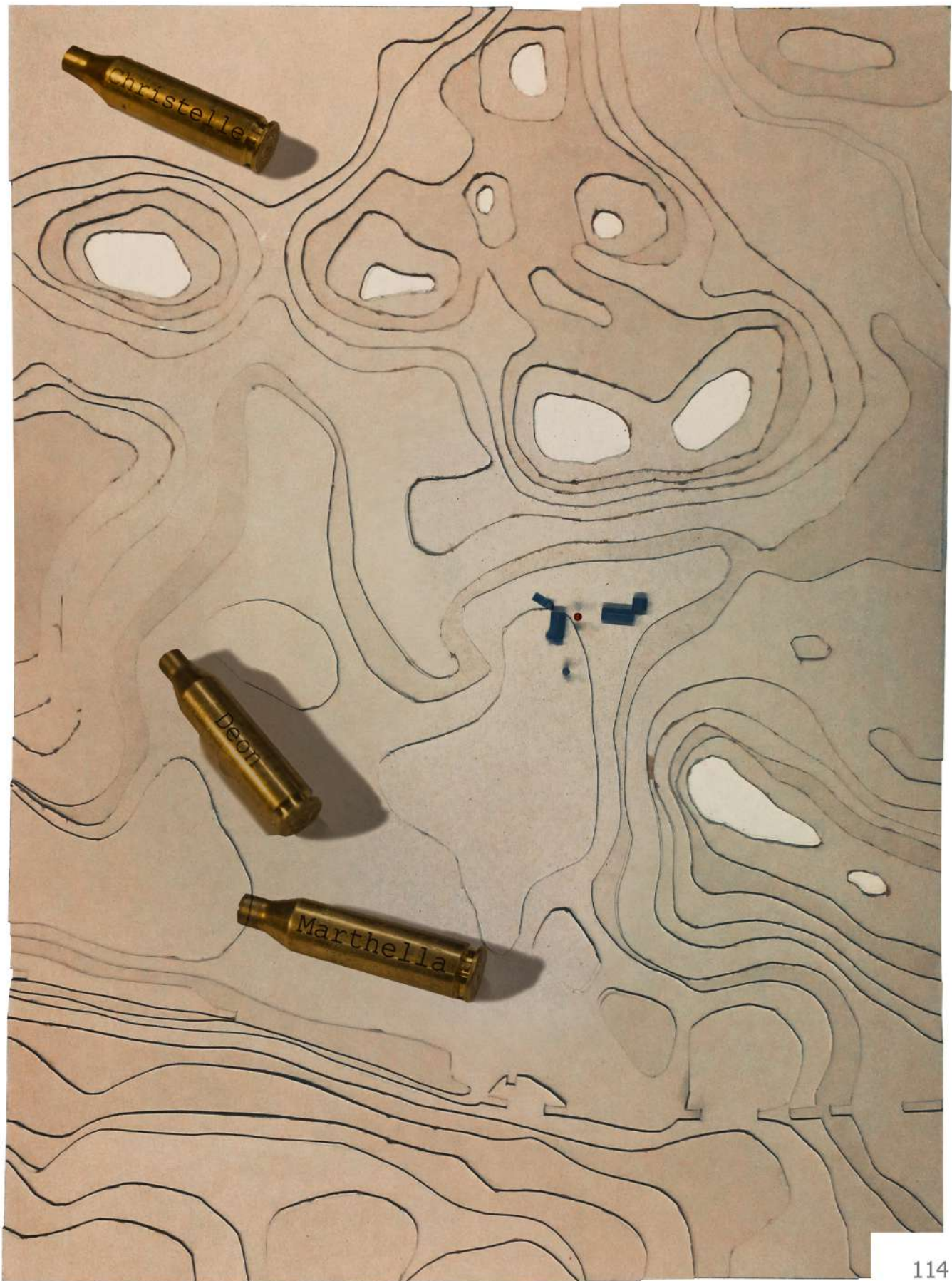




Figure: (Counterclockwise from the top left) Models depicting the exploration of form via construction of the theatre using several unique and interchangeable elements which comprise the envelope of the building but also serves as inspiration for the recipe of architectural ingredients used throughout each of the other sites. This model is an elaboration on the basic design proposed on the previous pages which set forth an architecture which is partially embedded in the landscape as a way to contextualize it. Across above left is show the model as it is hanging from the ceiling. The model depicts the real theatre and surface meaning of the play above the black soil. Furthermore, whilst providing allegorical interpretation of site through a subsurface - dark or shadow house below the ground, the model shows the façade of house whilst simultaneously showing its dark subsurface. The two lead characters of African Gothic, Frikkie and Sussie suffer from multiple personality disorder, so the model integrates the duality of the characters into architectural form giving. As discussed in the theory, Freud proposes that the homely cannot exist without its dark twin, the unhomely.





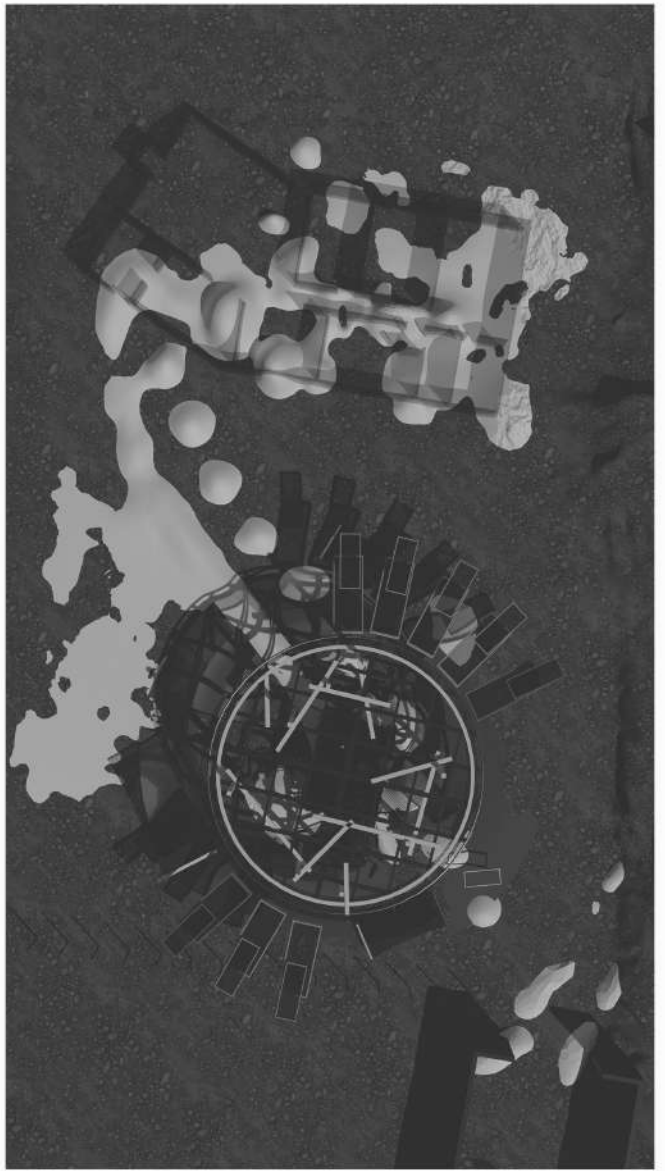




Figure: (Left to right) Early Preliminary design outputs exploring the notion of the allegorical battle between truth and lies generated two primary architectural layouts depicting the fictive and true events occurring on the night of the real crime. Dark shading illustrates soil mounds which move across the landscape depicting the different movement of individuals as the state and the accused (Don Steenkamp) recounts their own version of events. In the left figure, the state claims that Don was never in the shed to begin with and therefore the soil occupies the house. On the right, Don claims that he was working in the shed and therefore he was not in the house at the time when the shots were fired. (Author, 2023)



The proposal involved that the theatre be displaced over the course of two nights, one where the theatre is positioned on the edge of the premises and the other where the theatre is positioned on the mounds where Marthella was found. The spectacle will involve that the staff move the superstructure after the first night, where essentially the audience witness the play twice over the course of one weekend. This duality proposes an allegorical confrontation of two "truths" of home, that of the theater versus that of the crime scene, and that of the facts versus that of the fiction (Author, 2023)



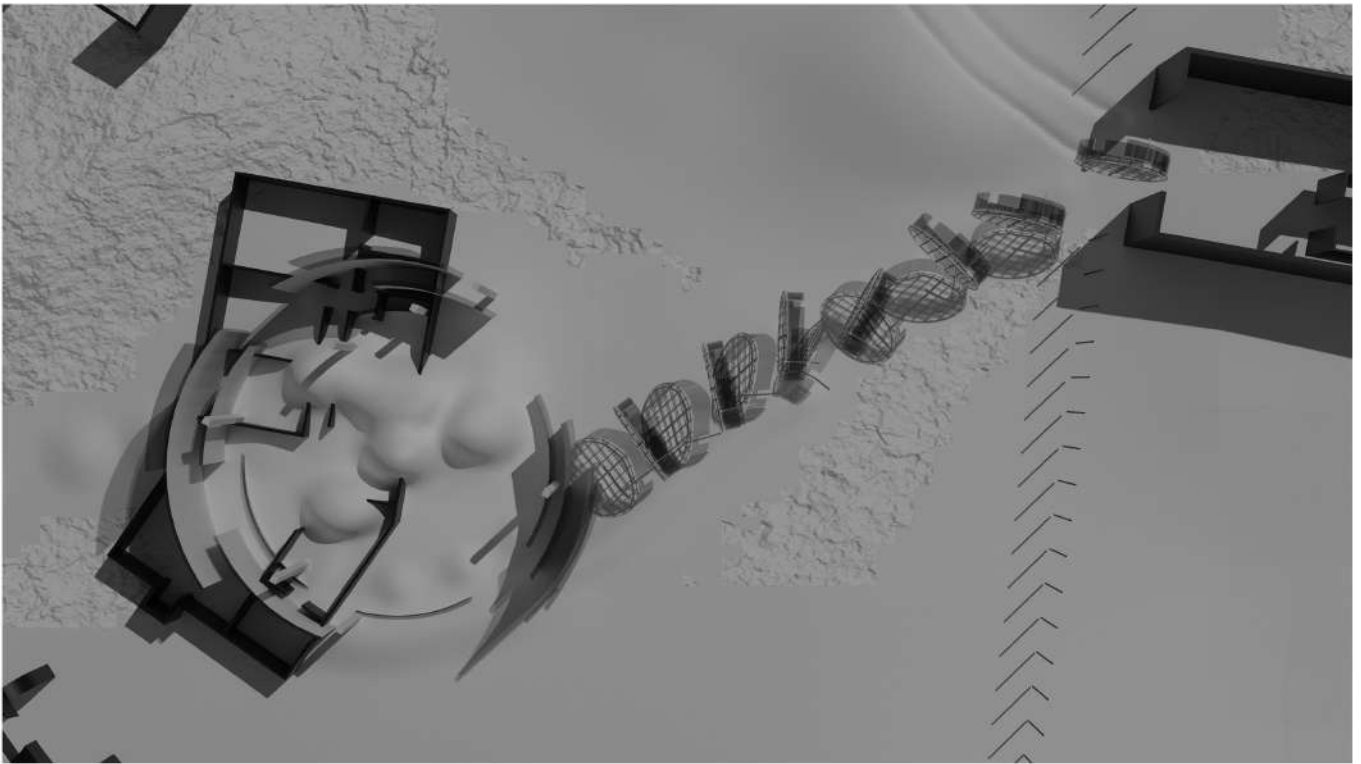


Figure: (Across): (Top) Renders depicting the allegorical proposals on pg. 117 and 118 (bottom) and a section of the theatre and site on the second day. (Above) Explorations on the utilization of the architectural elements shown as a series of smaller theatres which guide the audience as they meander through the mounds. (Bottom) An artistic exploration of the blood on the hands of the killer. (Author,2023)

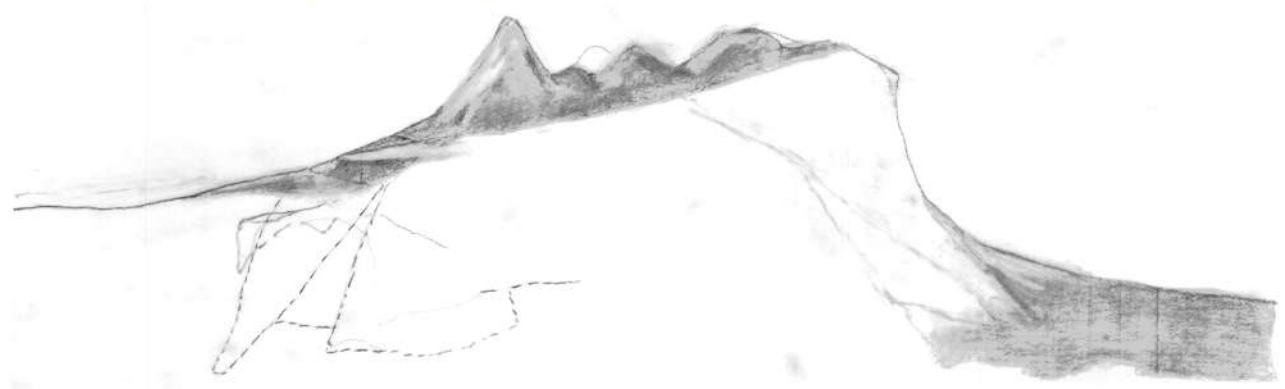
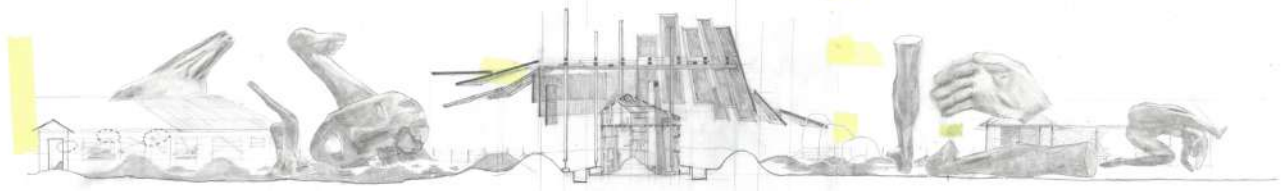
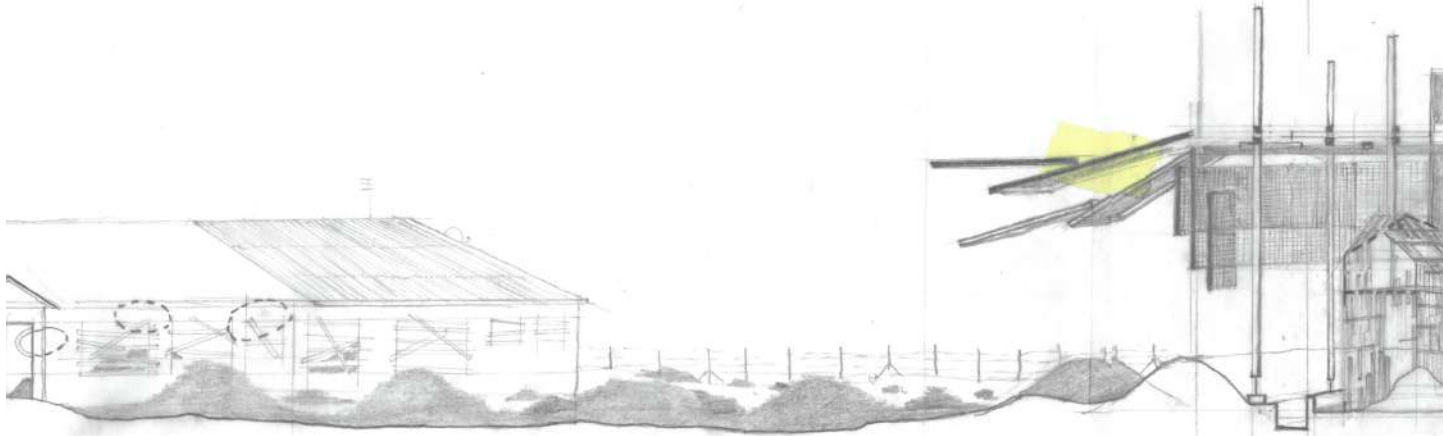
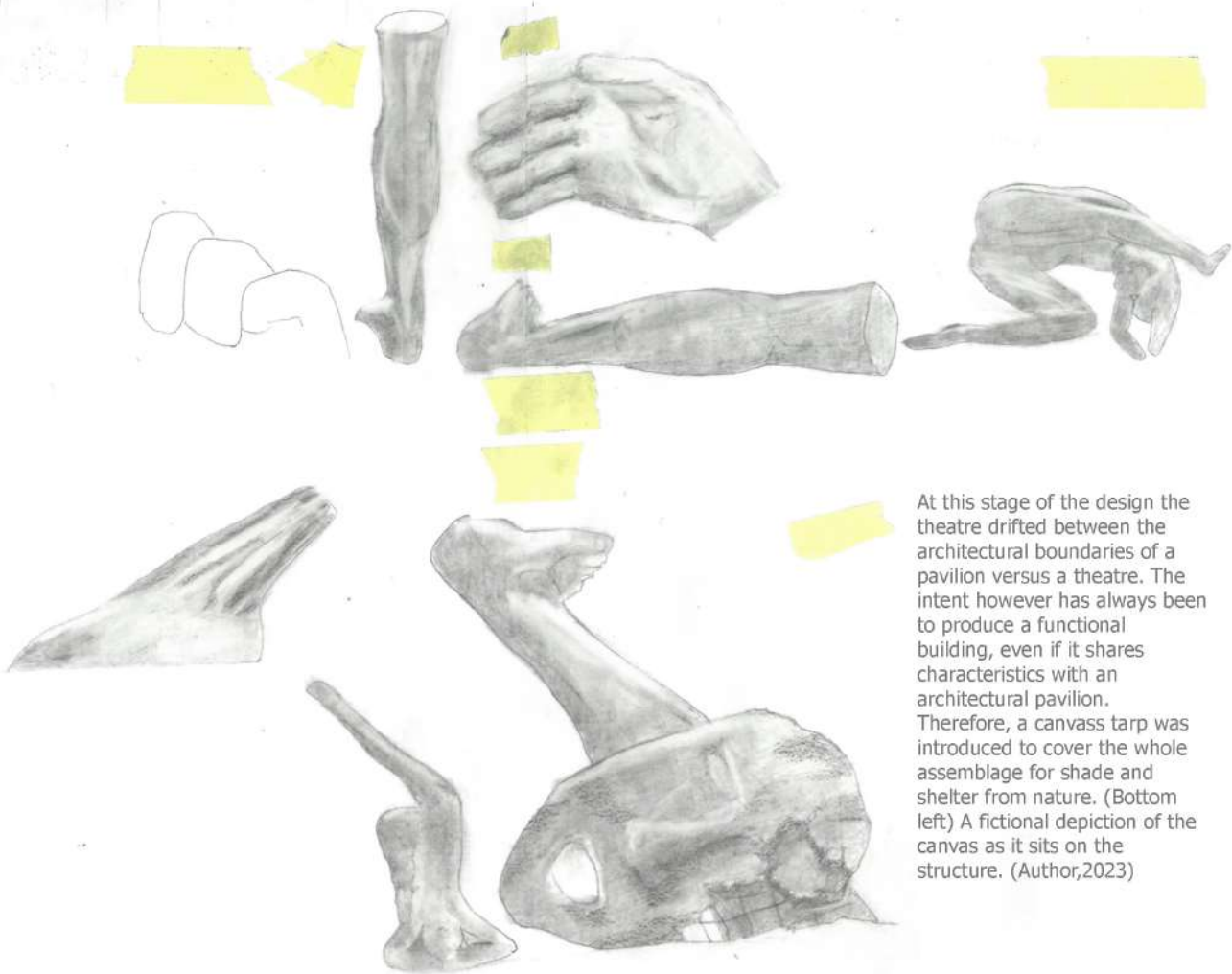
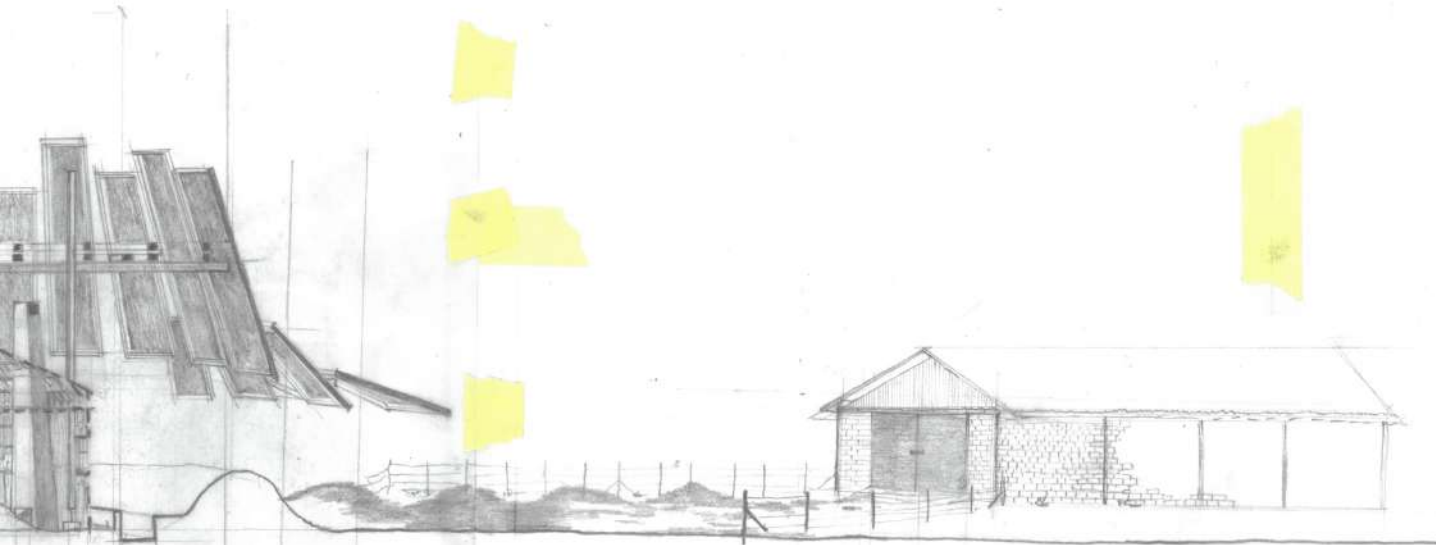


Figure: (Clockwise from the top left): A early sketch exploration firstly depicting a section through the site and the relationship which the theatre has to the farmstead and the landscape. The introduction of the theme of the dollhouse and the writings of Jennifer Lindton generated a design proposal which plays with the uncanny nature of the human body. Situating the site as a dream sequence large sculptural humanoid figures creates a sense of unease which resonates with the theme of the dollhouse but also offers opportunity to explore the psyche of the criminal through sculptural depiction of the shared desires between Don Steenkamp and the characters of African Gothic (Author,2023) .



At this stage of the design the theatre drifted between the architectural boundaries of a pavilion versus a theatre. The intent however has always been to produce a functional building, even if it shares characteristics with an architectural pavilion. Therefore, a canvass tarp was introduced to cover the whole assemblage for shade and shelter from nature. (Bottom left) A fictional depiction of the canvas as it sits on the structure. (Author,2023)





Figure: Models showing the construction touchstone equipped with a veil. The veil references a fascinator hat but also protects the building from nature. The veil is made by using a thin Perspex layer which has been bent using heat to form it into a solid transparent tarp. The process of burning also chars the bottom which allows for the eerie image of fingerprints to be left behind on the underside of the fabric. (Author,2023)



1. BACKSTAGE
2. REHEARSAL
3. DRESSING
4. SOLUTIONS ACT.
5. SIDE STAGE
6. RECEPTION
7. DRINKS / BAR
8. ABOLUTIONS PUB
9. FOYER
10. STAFF ABOLUTIONS
11. SEATING
12. STAGE

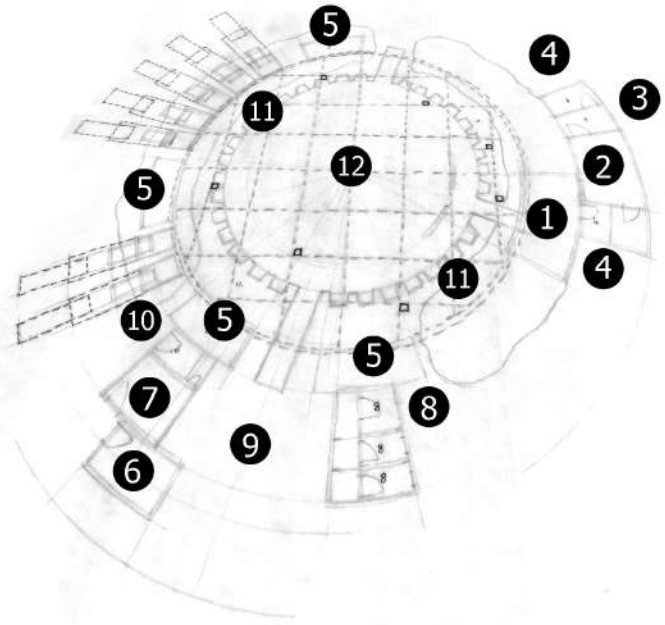
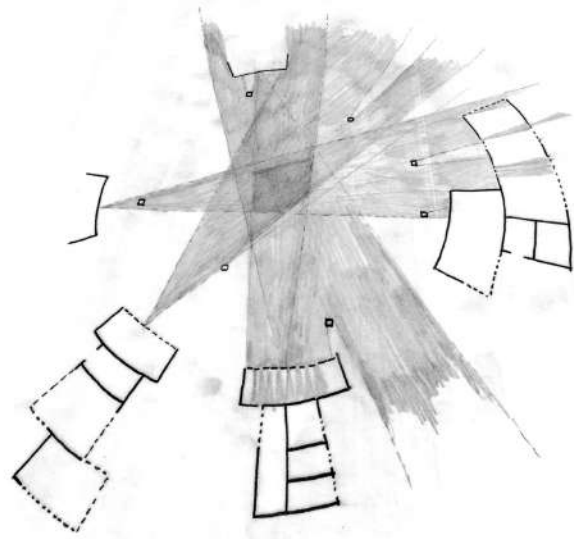
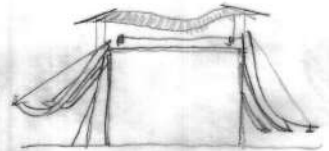
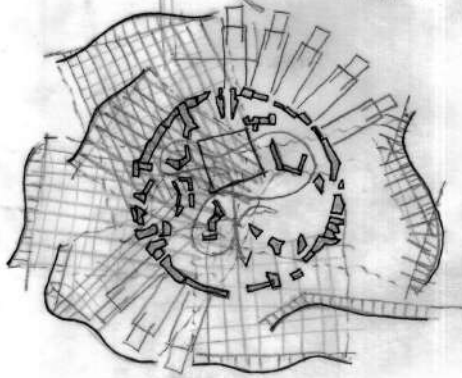
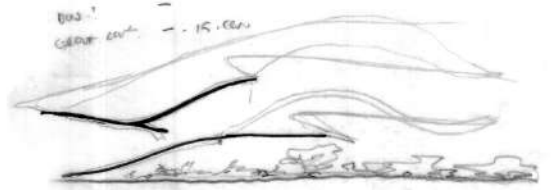
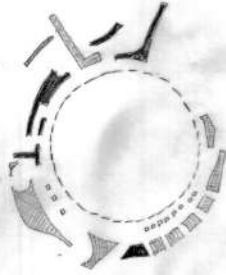
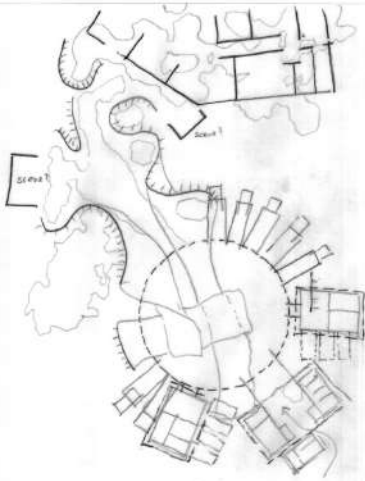
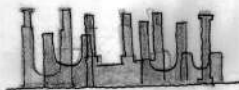
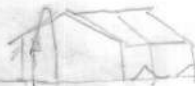
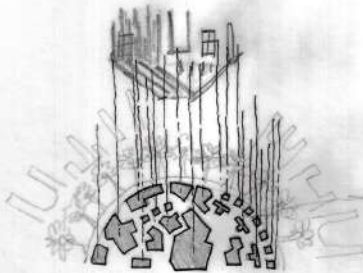


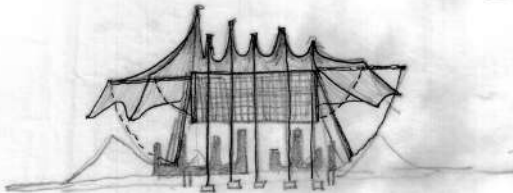
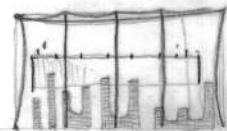
Figure: (Left to right): The layers of the proposed theatre on the site of Griekwastad. The top layer is the veil/ roof structure, the middle layer references the lighting of the theater and how the columns need to be adjusted to produce an adequate environment for the audience. The bottom image shows the programmatic allocation relating to the audience, the staff and the technical team. (Above) A series of design sketches investigating the morphology of the roof structure, how the façade allows for transparency and how the building bleeds out onto the site. (Author,2023)



encl. 1



HOSPITALITY FOLLOW-UPS



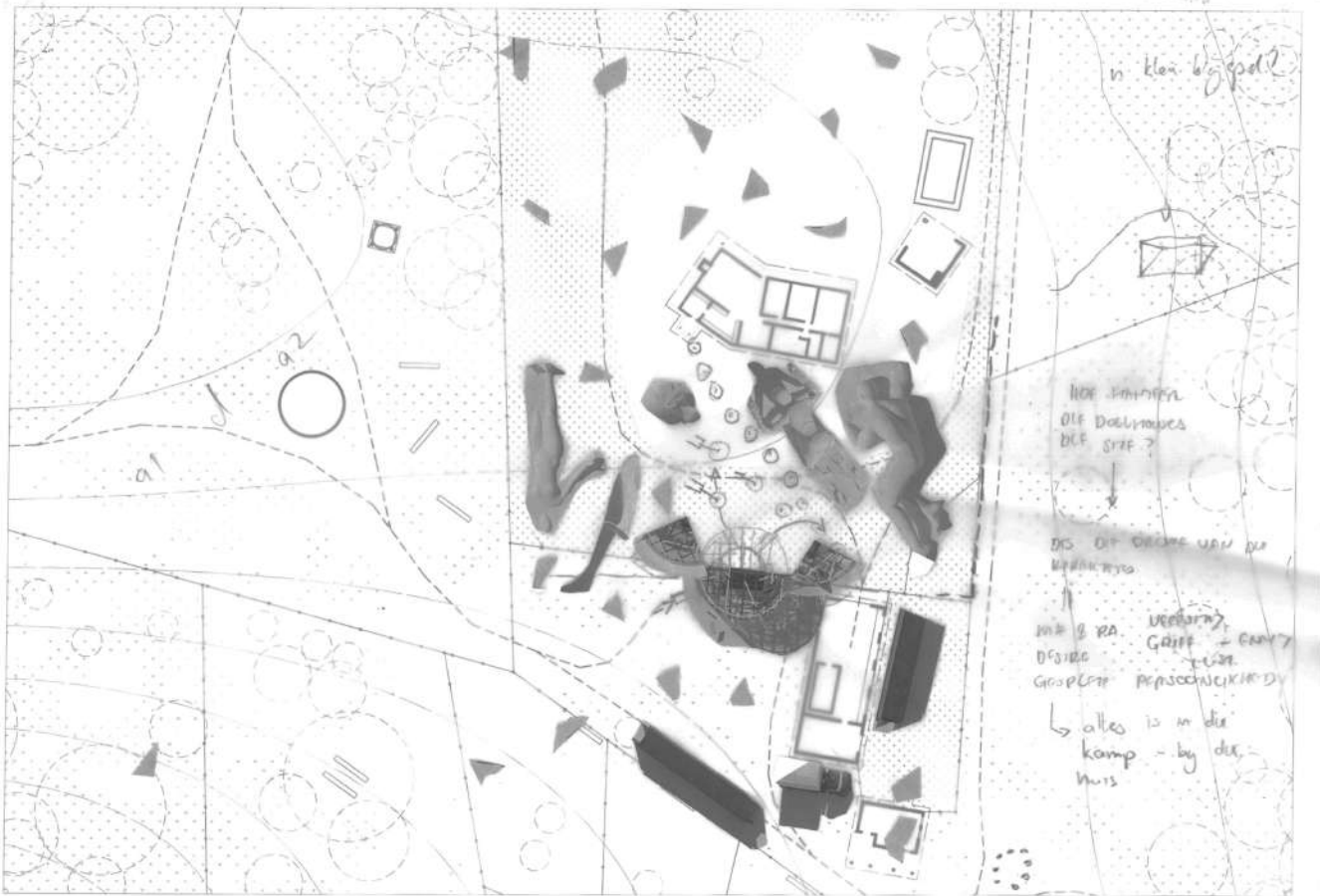
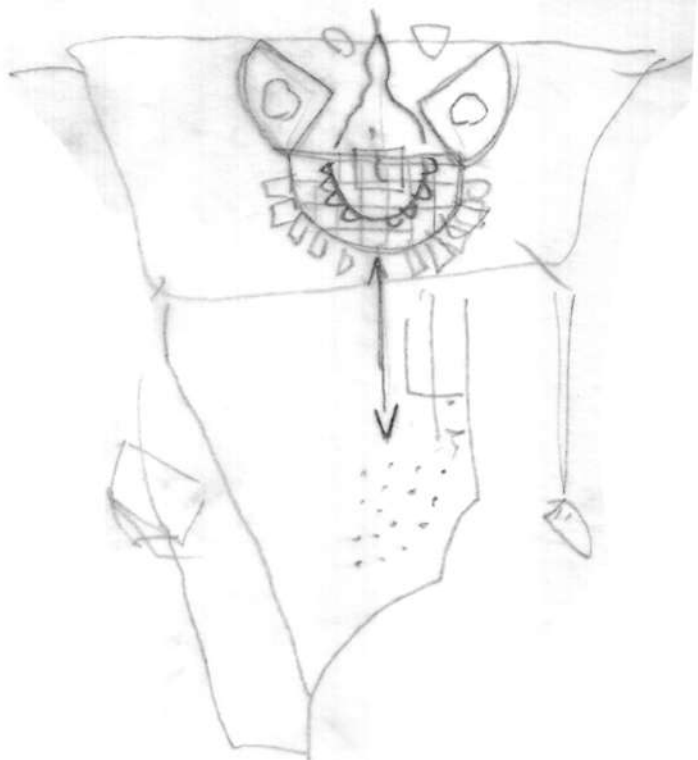
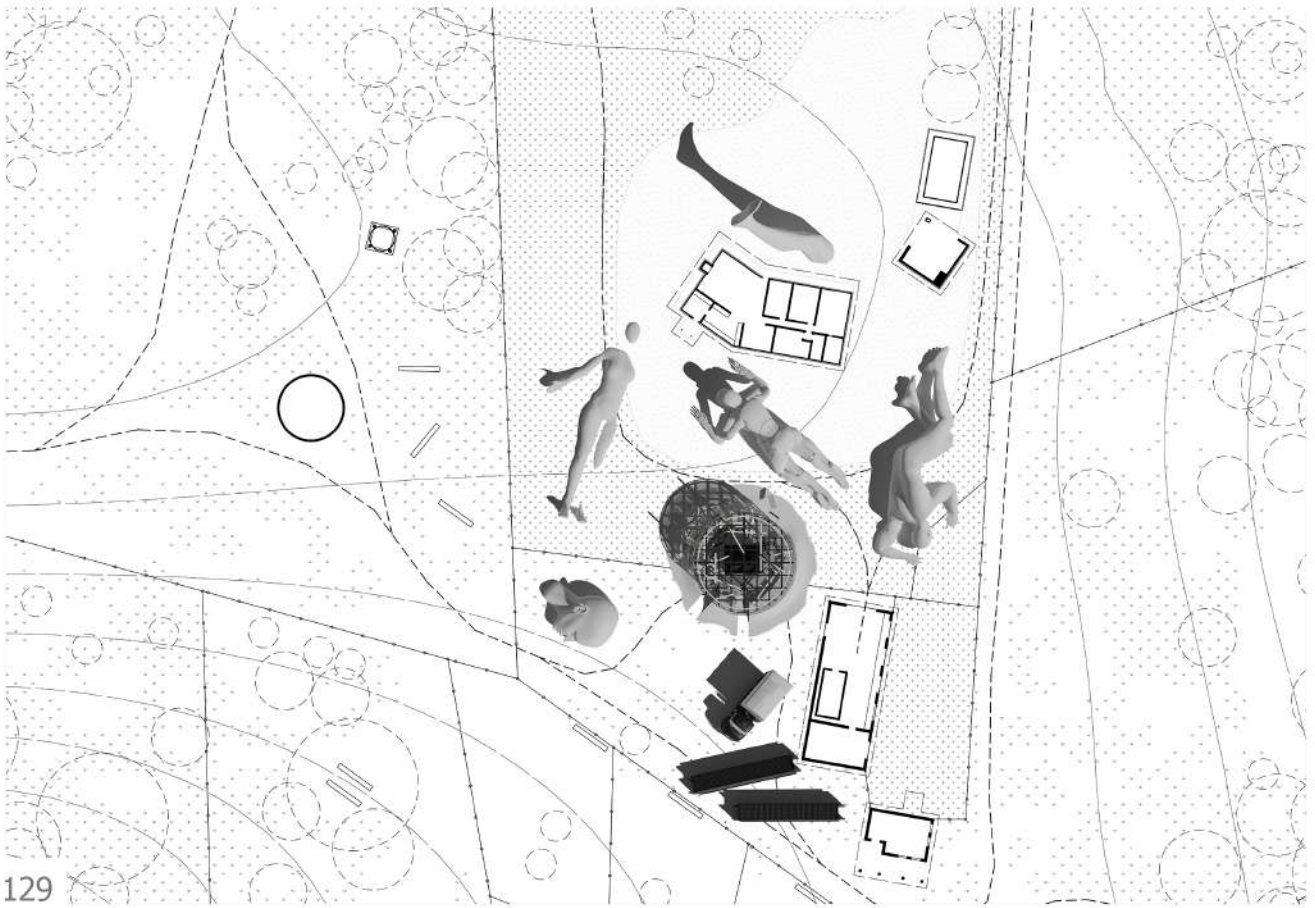
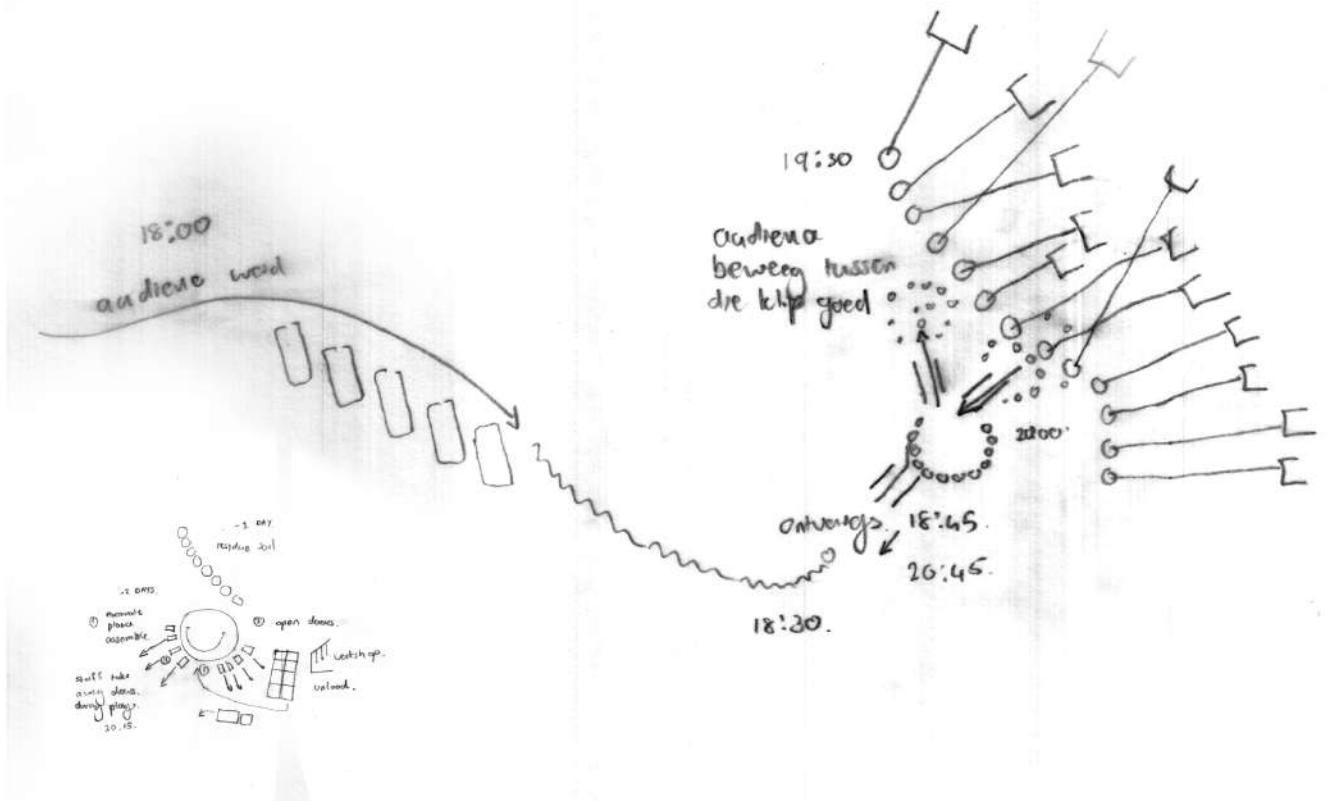


Figure: The final preliminary proposal from which the final design will be derived. The design incorporates the idea of a Dollhouse into the envelope of the theatre. In between the first and second act of the play the audience are taken on a journey between two truths, as allegorically depicted on pg. 117 and 118. As with the theatre proposed in Stella the design layout follows its narrative structure, in this case the dream sequence occupies the interlude between the two acts of the play and therefore the audience explores the crime scene at this time. One of the staff members indicate that the audience are now allowed to "wander" between the mounds, although this is only an illusion of choice. They are guided through the mounds by a maze of stones placed by the staff on the ground before the play. They are greeted with the very images depicted in the first half of this dissertation as an explanation of the criminal events which have happened on site. In the distance large humanoid figures loom onto the audience and in the foreground small sectional models of the house and shed depict the crime which took place in the farmhouse on Good Friday 2012. As previously mentioned, these sculptural humans showcase the desires shared between Don and the characters of the play. The viewer has simultaneously become the puppet masters and the dolls in the dollhouses. After they have completed the maze they end up at the theatre where the second act resumes (Author,2023)







DE ZALZE

DESIGN DEVELOPMENT

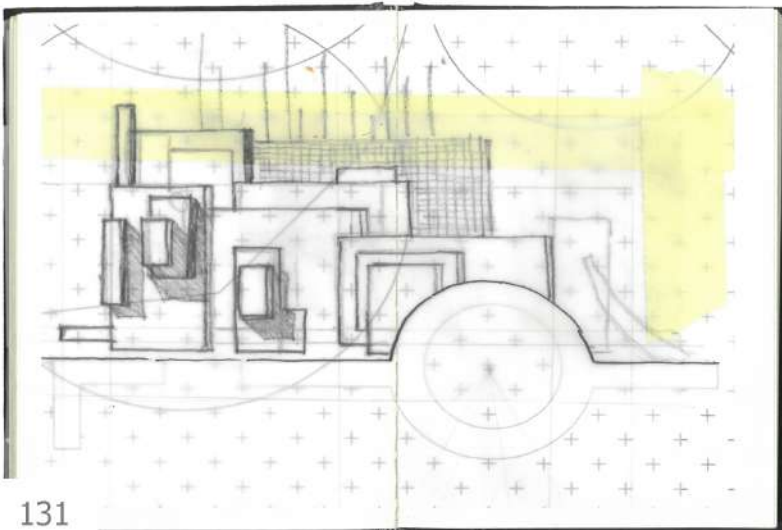
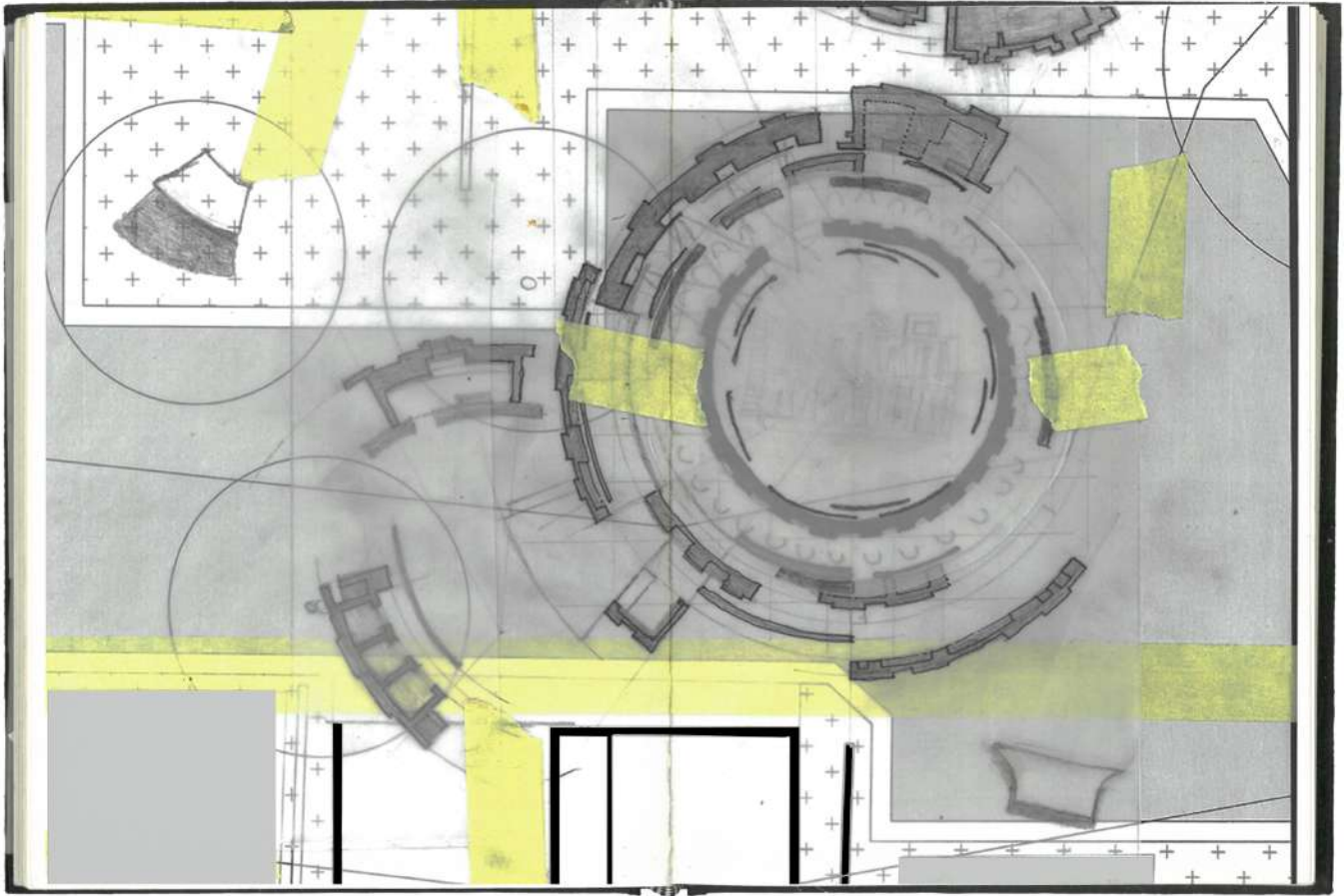
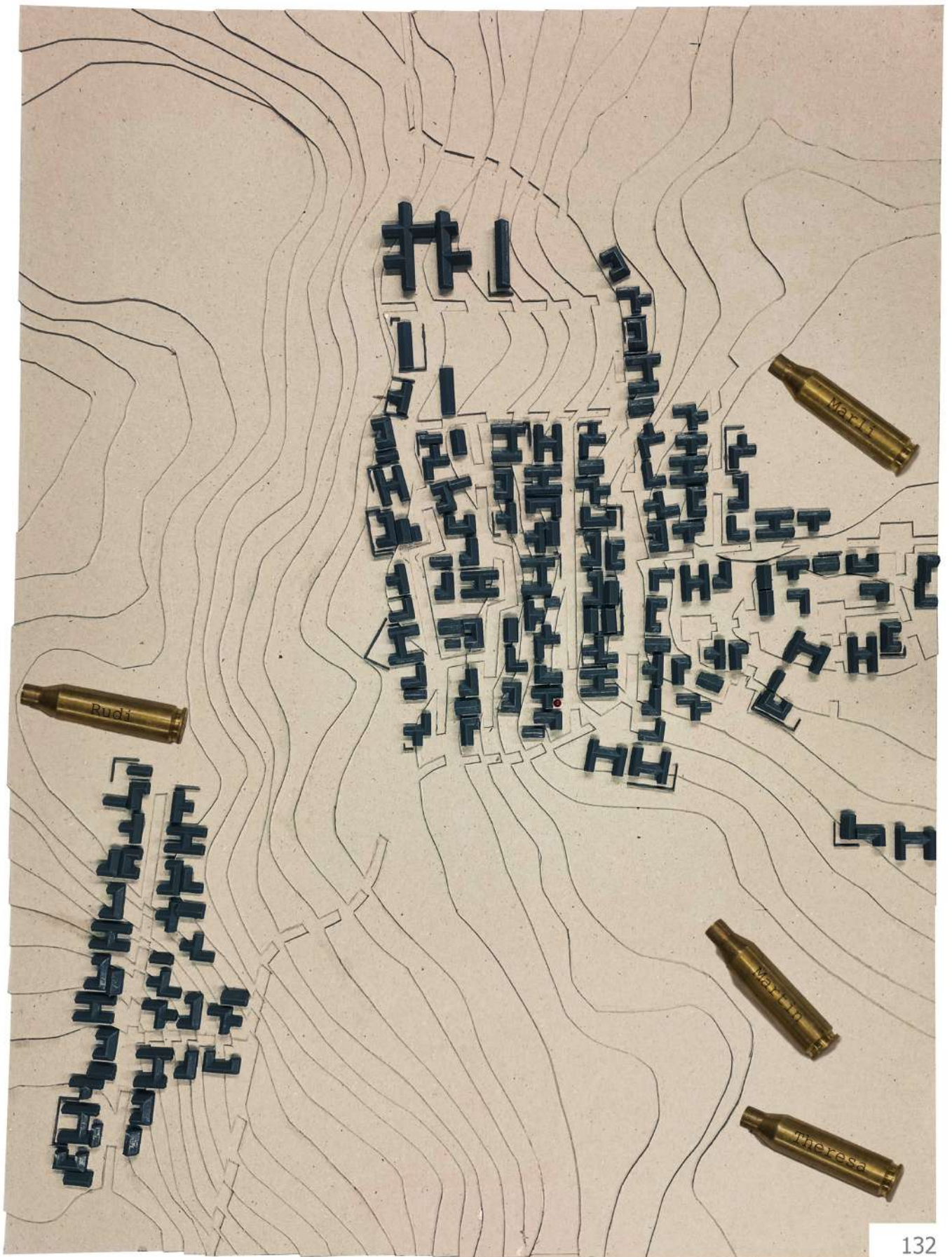
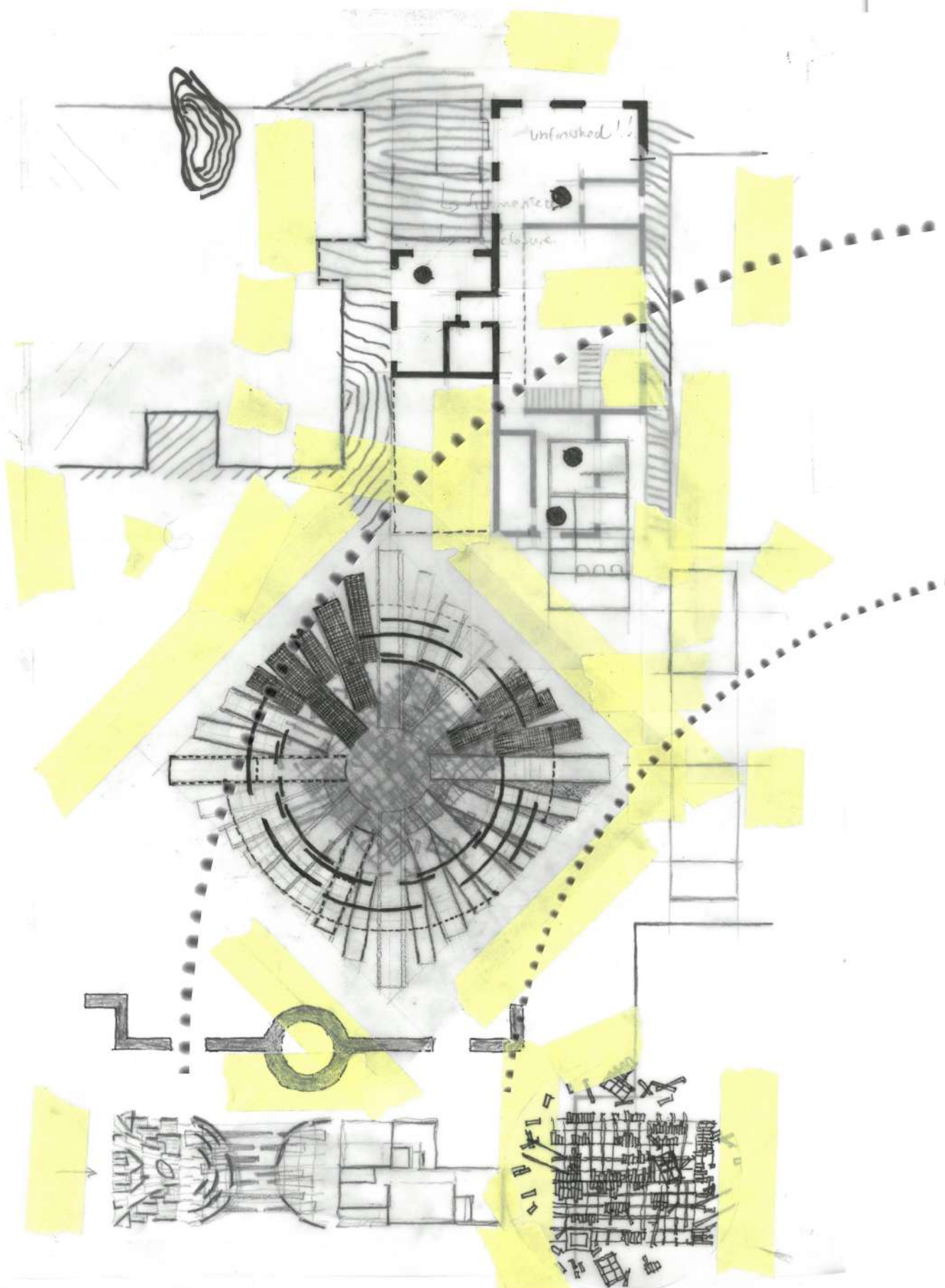


Figure: (Clockwise from the top left): As with the previous iterations the initial design proposed a mode for the construction of a theatre whilst using a circular layout. Here the pragmatic side of the theatre is served through preconstructed shards which seem to peel off of the main building. The restroom, bar and other amenities are situated as to form a pseudo hierarchy which lead to the main building. All the lighting, sound-care and storage are also allowed for. The structure unfortunately operates as a roofless Stonehenge as opposed to a functioning space for drama and therefore was adapted to be more allegorically experimental. Across is a site model situating the site of construction at the end of Goske Street. Left is shown a speculative elevation of this first iteration. (Author,2023)





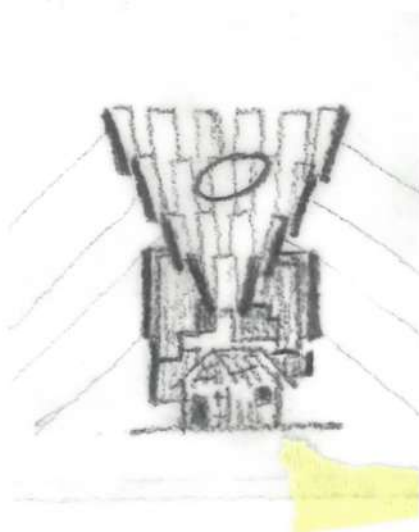
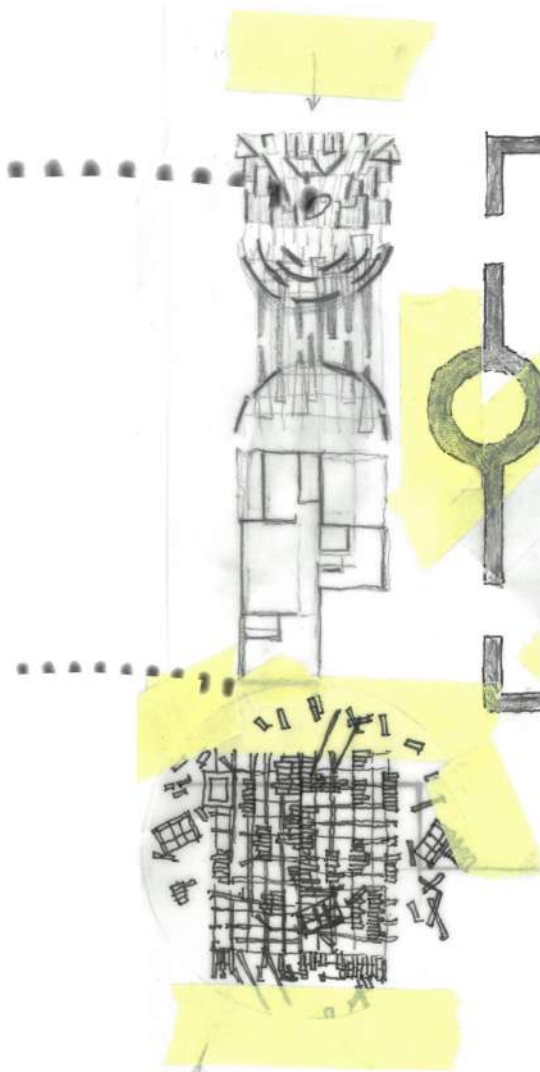
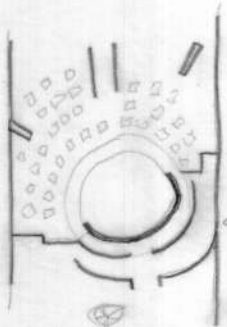
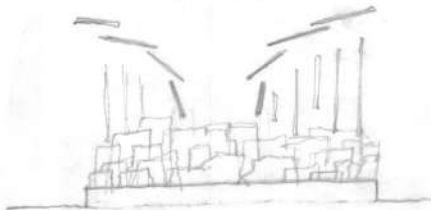


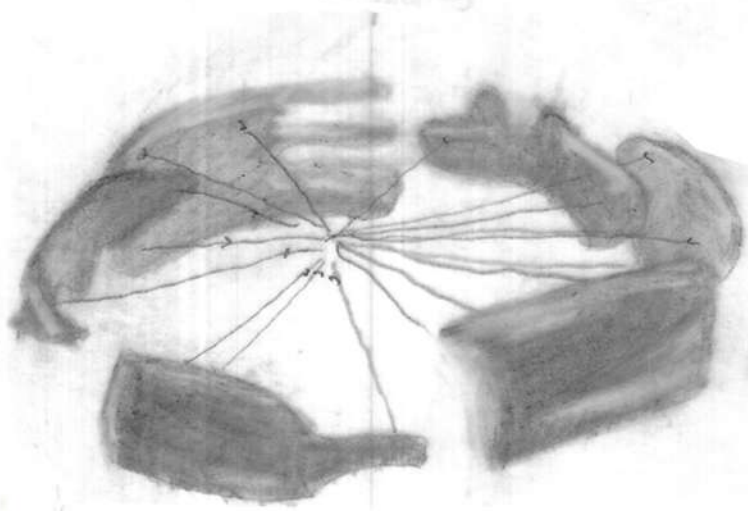
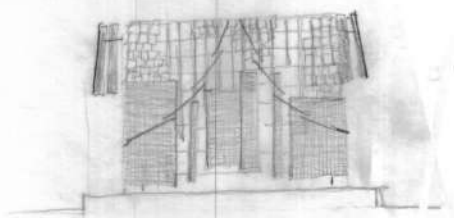
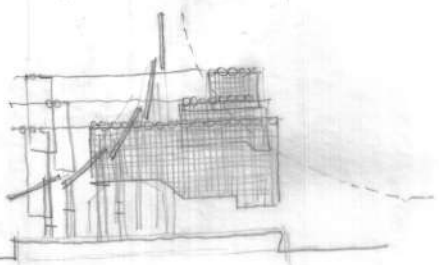
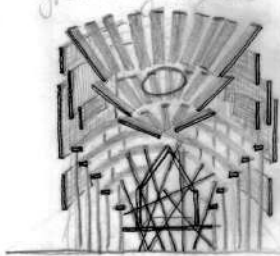
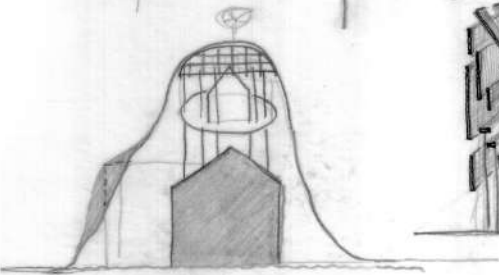
Figure: (Left to right) Early Preliminary design outputs exploring the notion of what constitutes an unfinished, but functional architecture. The Allegorical design proposes a speculative reflection of the home of the van Breda family. Here the concentric elements are adapted to meet the requirements to adhere to a specific kit of parts proposed. A central Colosseum like structure is enclosed by hovering wire mesh frames to create the feeling of a tent. The design is adorned by a large chandelier halo hovering over the playhouse structure. As with the other early design iterations on the sites of Griekwastad and Stella, this proposal negates the current crime scene by neglecting to incorporate it into the design proposal. Even though it might speculate on incorporating the plan as a reflection, it misses on the potential to fully embrace the tension provided by this type of architecture (Author, 2023)



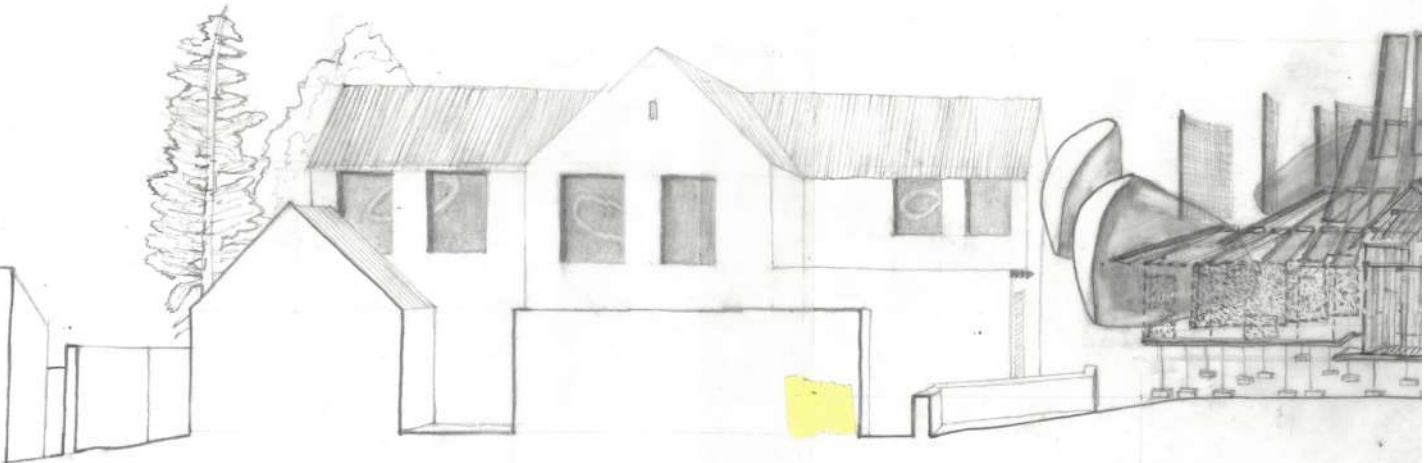
e-type of house
or
type of social movements

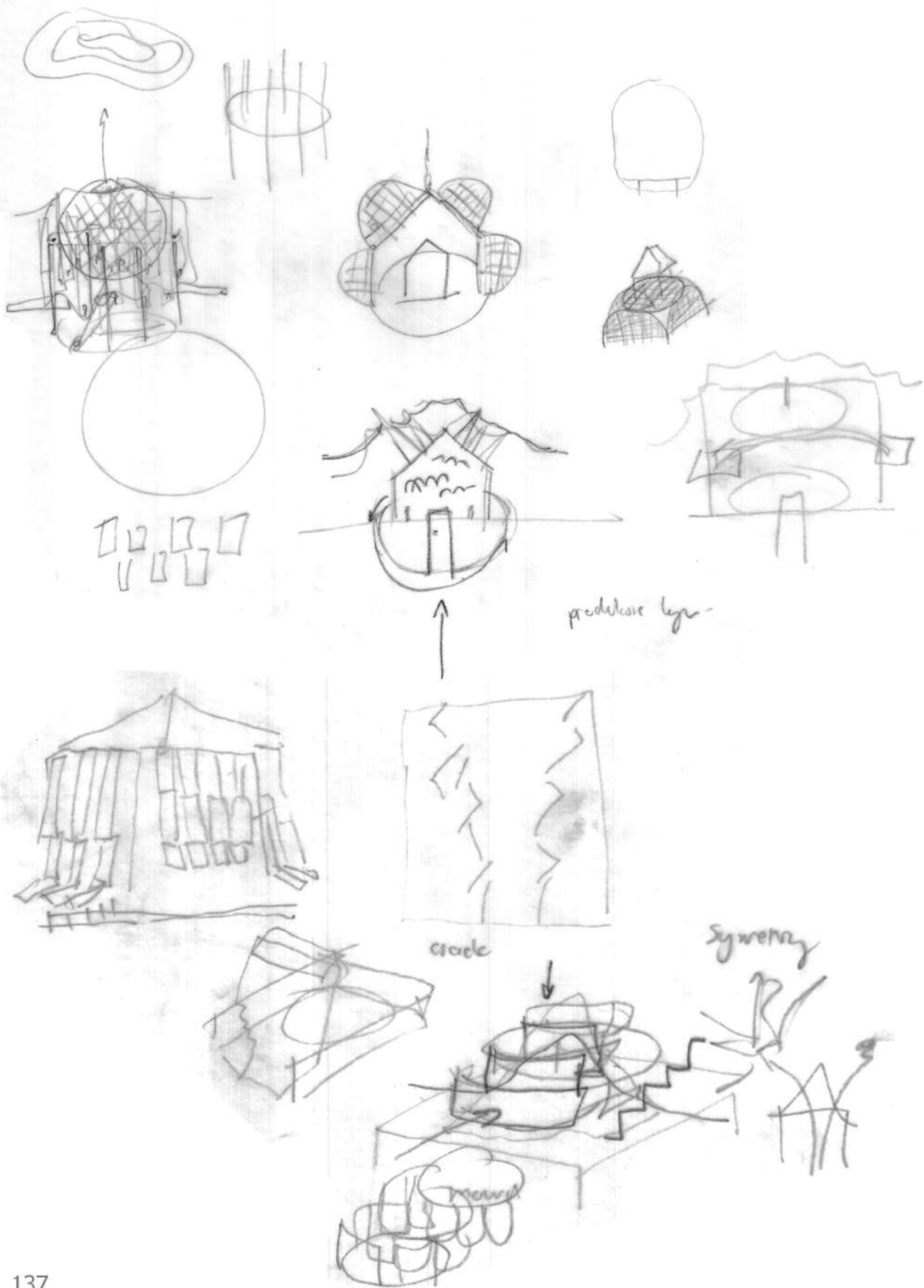


use island di valley = gelaof



A MASKS FOR
THE HOME





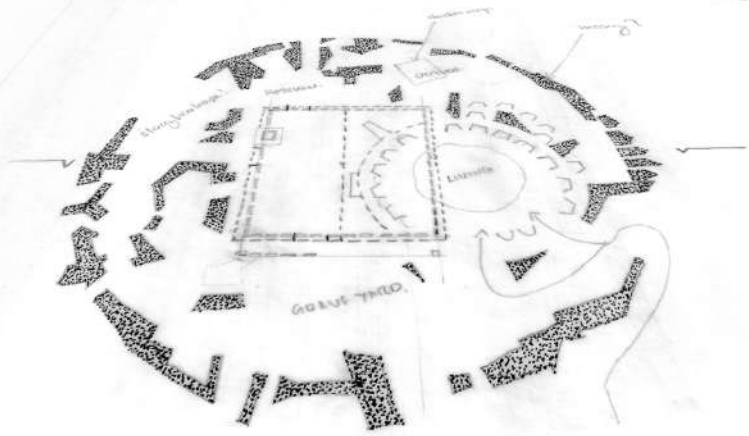
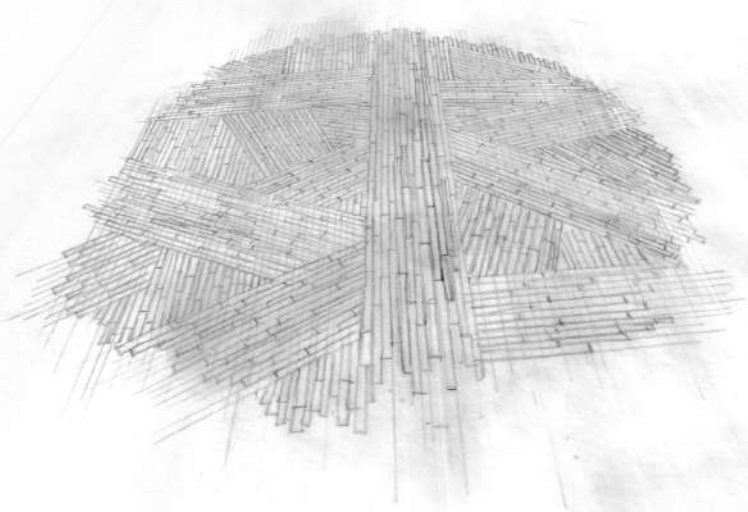


Figure: (Left to right) Experimental sketches exploring the formal nature of the façade and how the idea of home is translated throughout the structure. Pg. 138 concentrates on refining the spatial layout of the ideas mentioned on pg. 136. Here the design shows a hybrid figure ground plan showing the various transparent mesh walls and how the audience will be forced to gather throughout the theatre to showcase the actors when they are performing. (Author,2023)



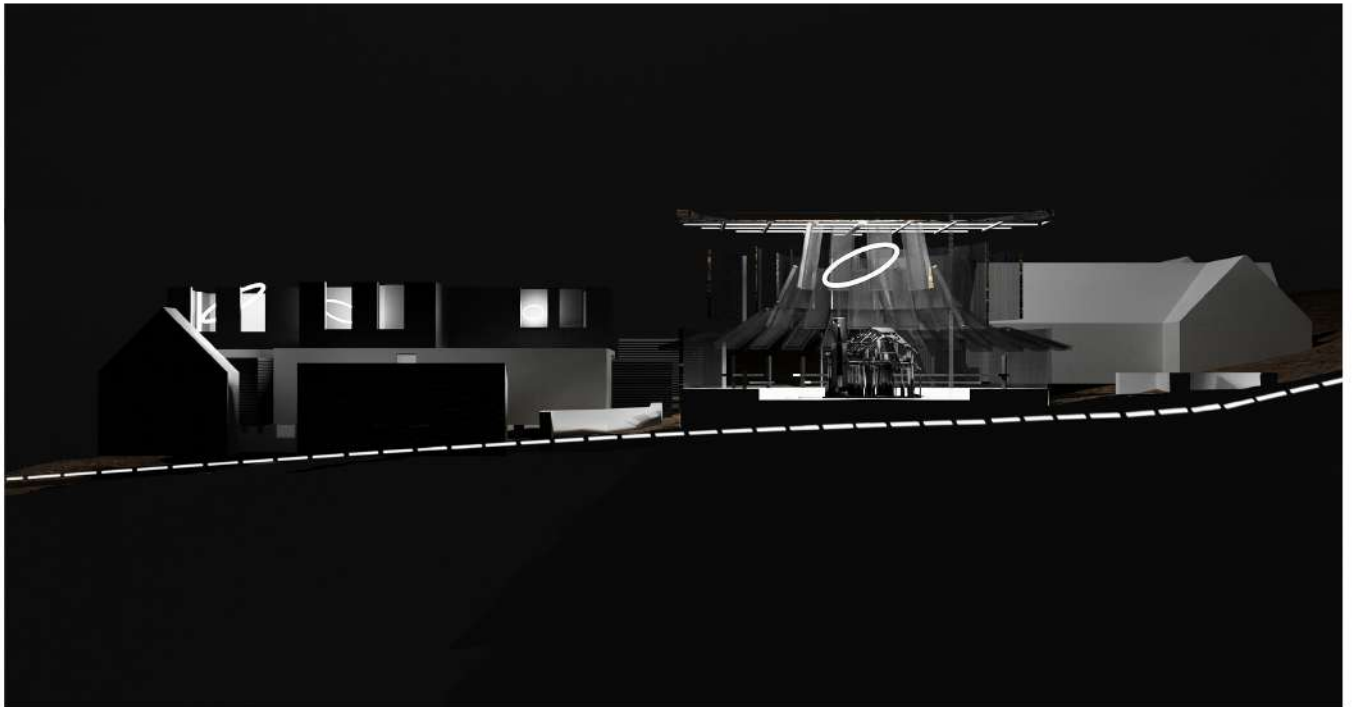
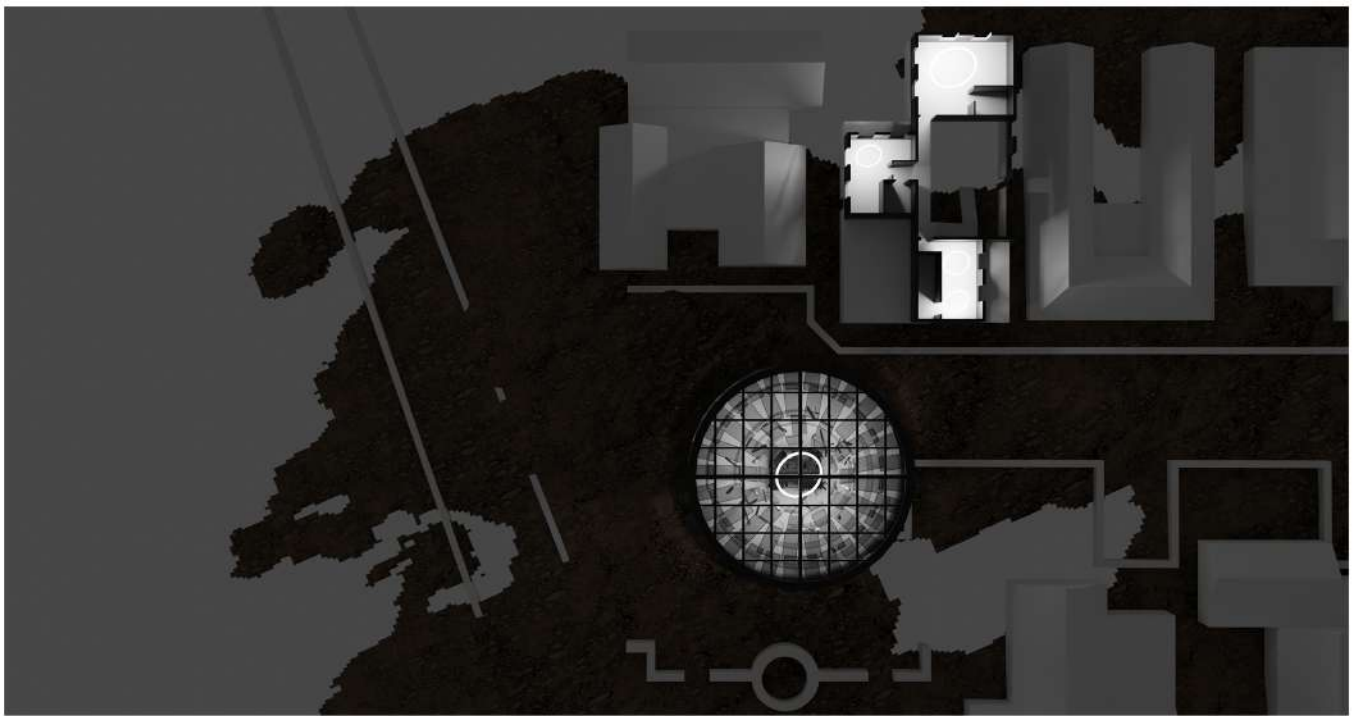


Figure: (Top to bottom): A site plan view showing the location of the structure in the Goske street cul-de-sac and the bedrooms on the first floor of the crime scene which have been lit up by the halo chandeliers. The bottom image depicts the theatre during the 18:00 show time where the wire mesh frames are lit up to appear as the specter of a theatre building. (Author ,2023).

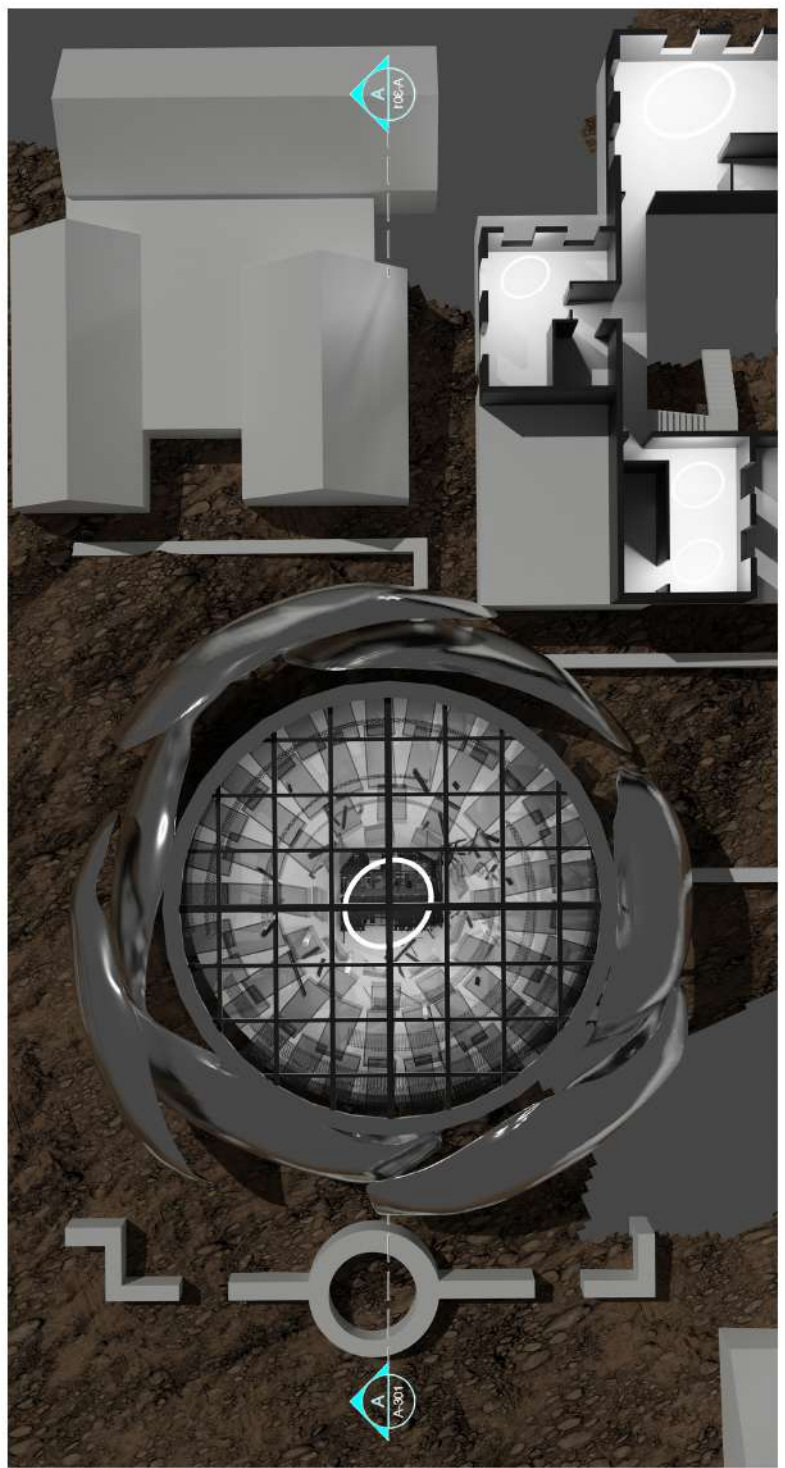


Figure: (Left to right): A sectional view of the proposed theatre during the daytime A plan view showing the reflective mask of the homely surround the theatre. (Author, 2023)

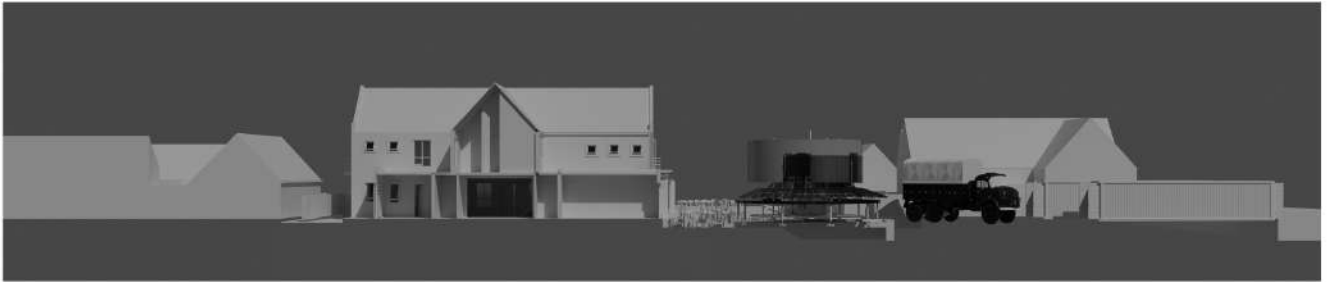
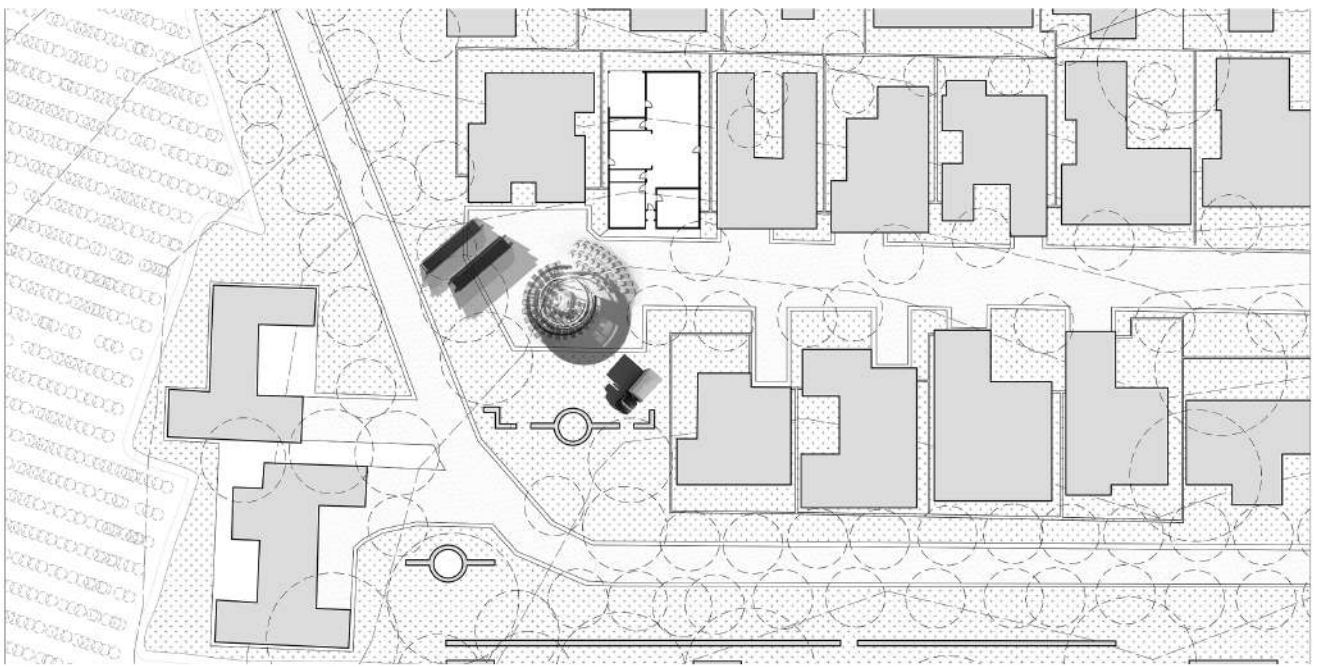


Figure: (Clockwise from the top left): A site plan view of the building illustrating a loose relationship between the building and the theatre. At this stage the idea of a courthouse came into play. As with the other 2 sites this design took the addition to the narrative as a main inspiration for its spatial layout. Here the viewers experience the play before they experience an epilogue of justice. The epilogue of justice manifests through the allegorical exploration of a courthouse. The courthouse explores notions of the truth of the homely. The model depicts the assemblage of the architecture using the construction kit of parts to build an architecture capable of objectively exploring the events of the crime. Referencing earlier designs, some of the elements are spread across the site as they seem to peel of the main structure. The design proposes that the audience are to be removed from the structure so as to imagine themselves in an objective mindset as they peer through layers of the theatre onto the play. The final design proposes an incorporation of all the various aspects discussed throughout the design development of this chapter on De Zalze. (Author,2023)



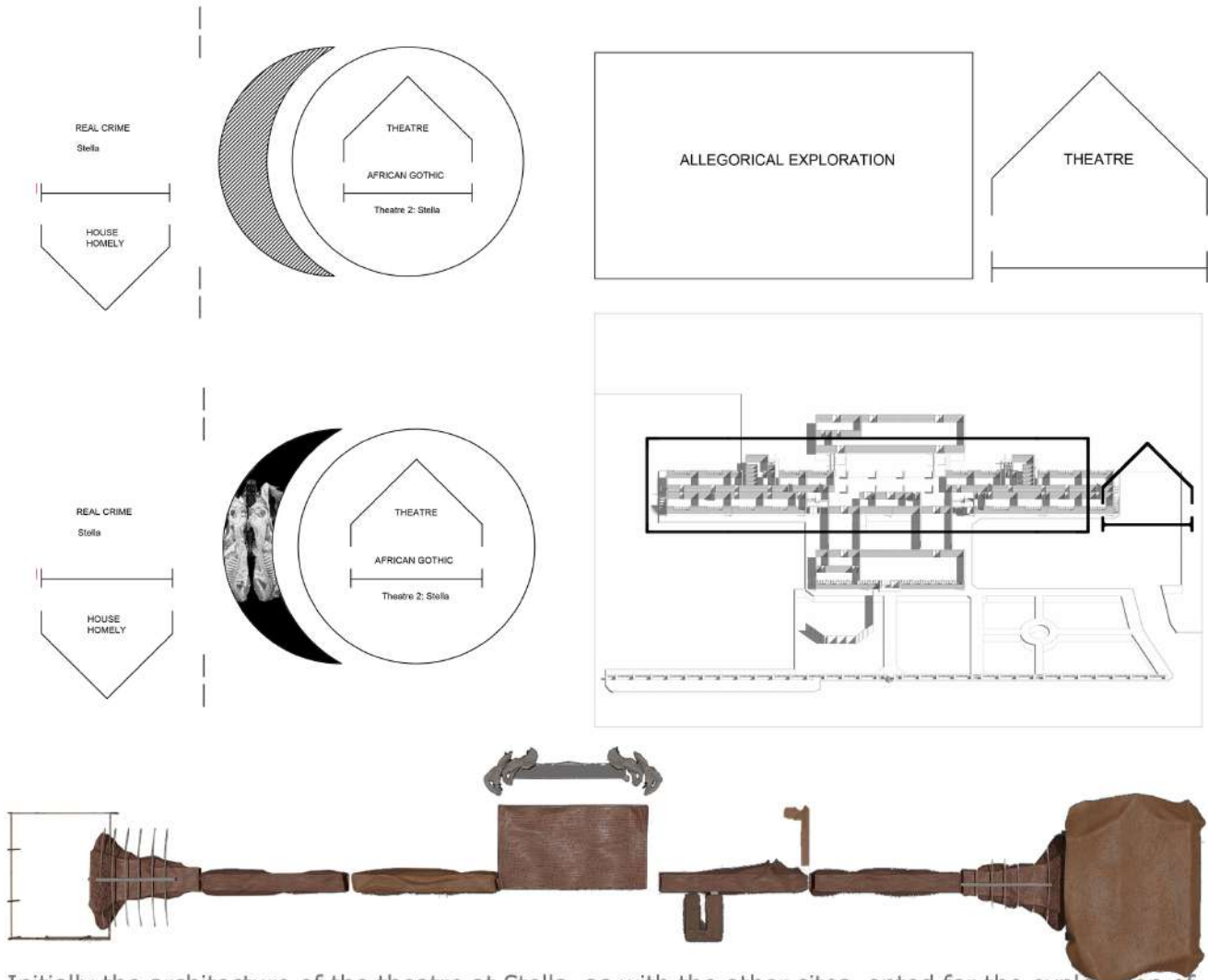
1

— A TRAVELING
THEATRE FOR
STELLA —
FINAL DESIGN

ACT 1



The architecture of the theatre of Stella is informed by the extension to the plot of the play which is informed by the event or crime on the site. Here in Stella the Slaughterhouse is interpreted as an exploration of the uncanniness of homeliness. During the play the events preceding the narrative involve the killing of the parents of the two main characters. It is here where they mutilate their parents as a symbol of their madness. Aptly this part of the project explores the slaughterhouse as a prologue to the manifestation of the uncanny. The audience starts by approaching the square theatre which reveals a veiled environment the theatre through a courtyard full of props meant to evoke an uncanny slaughterhouse. Inside The stage rotates and the audience exit the theatre the way they came in after the stage rotates.



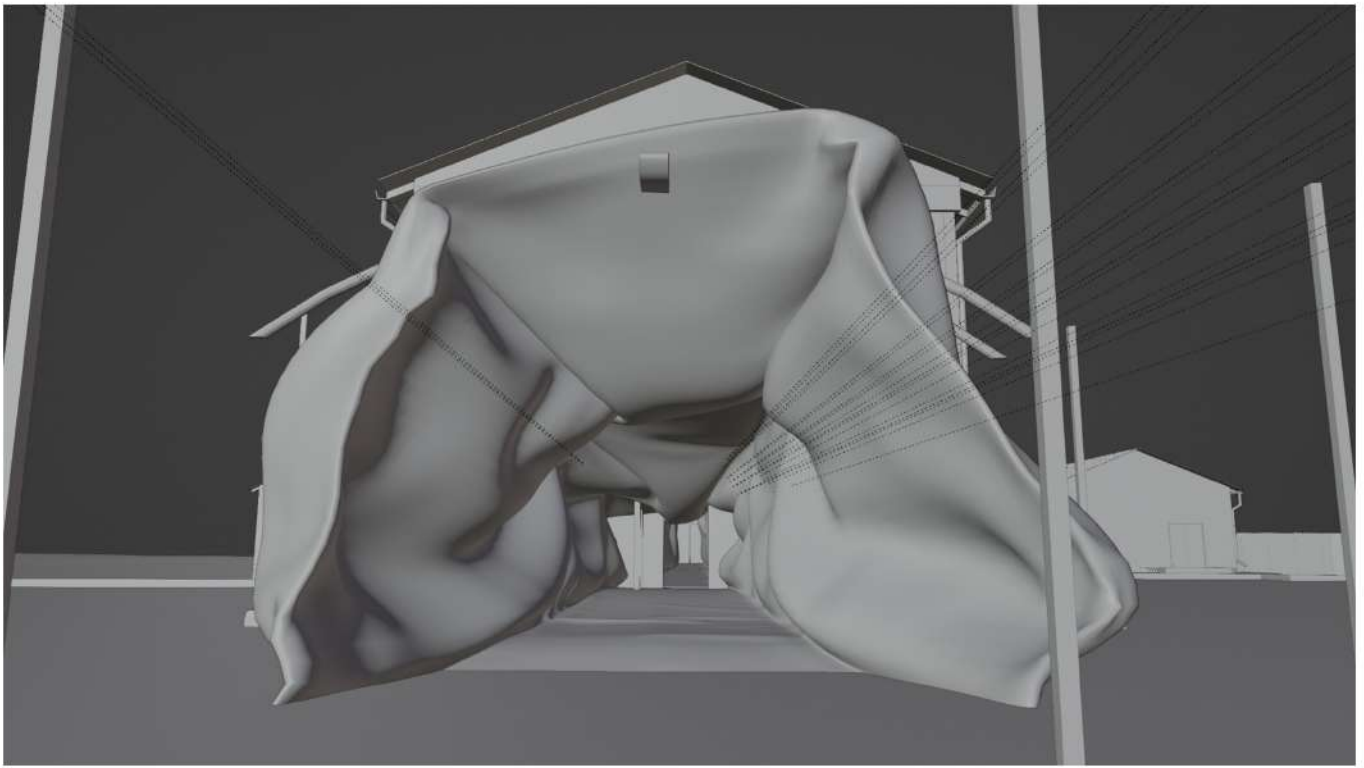
Initially the architecture of the theatre at Stella, as with the other sites, opted for the exploration of allegory as a theoretical exploration negating the crime on site and context as influences. It is here where the design development took a turn. Harlambdiou explains that "unfinished" is a key characteristic of allegorical design, hence the design tried to incorporate some sense of a development or progression between the play and the crime. As with the other sites the design would follow the structure of the play, in this case the prologue means that the audience would firstly explore the crime scene followed by the theatre for the play.

The initial response was that the stage would be cut and in it the idea of glimpses or partial fragments of the crime on site would be placed to allegorically explore the site narrative. This structure would shape as a linear skeleton which unfolds against the backdrop of the building. The audience would move upwards to a theatre where each slice of the theatre house become a threshold or fragment of house. Unfortunately, this negated the actual architecture on site. The site, a school residence, is a heterotopian home – a home away from home. As such it contains deconstructed elements of the house.

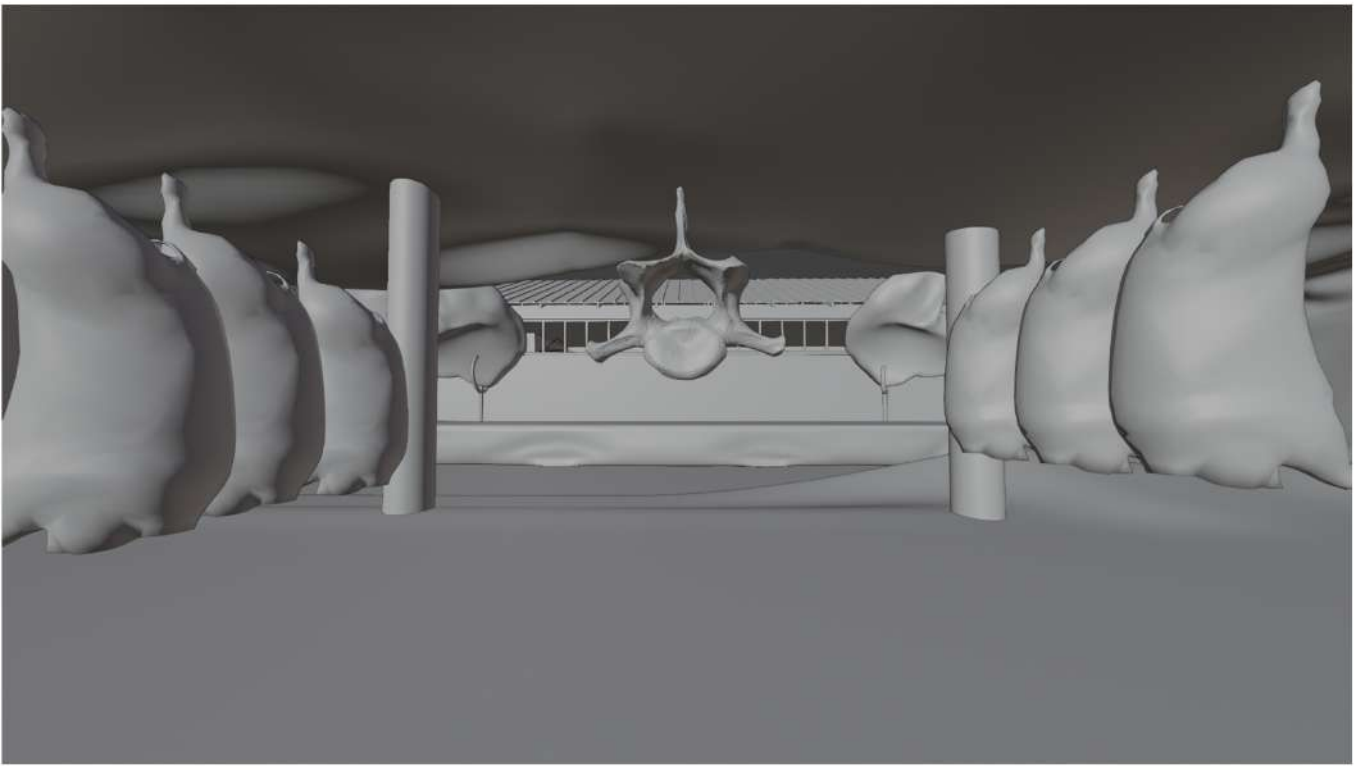








The slaughterhome



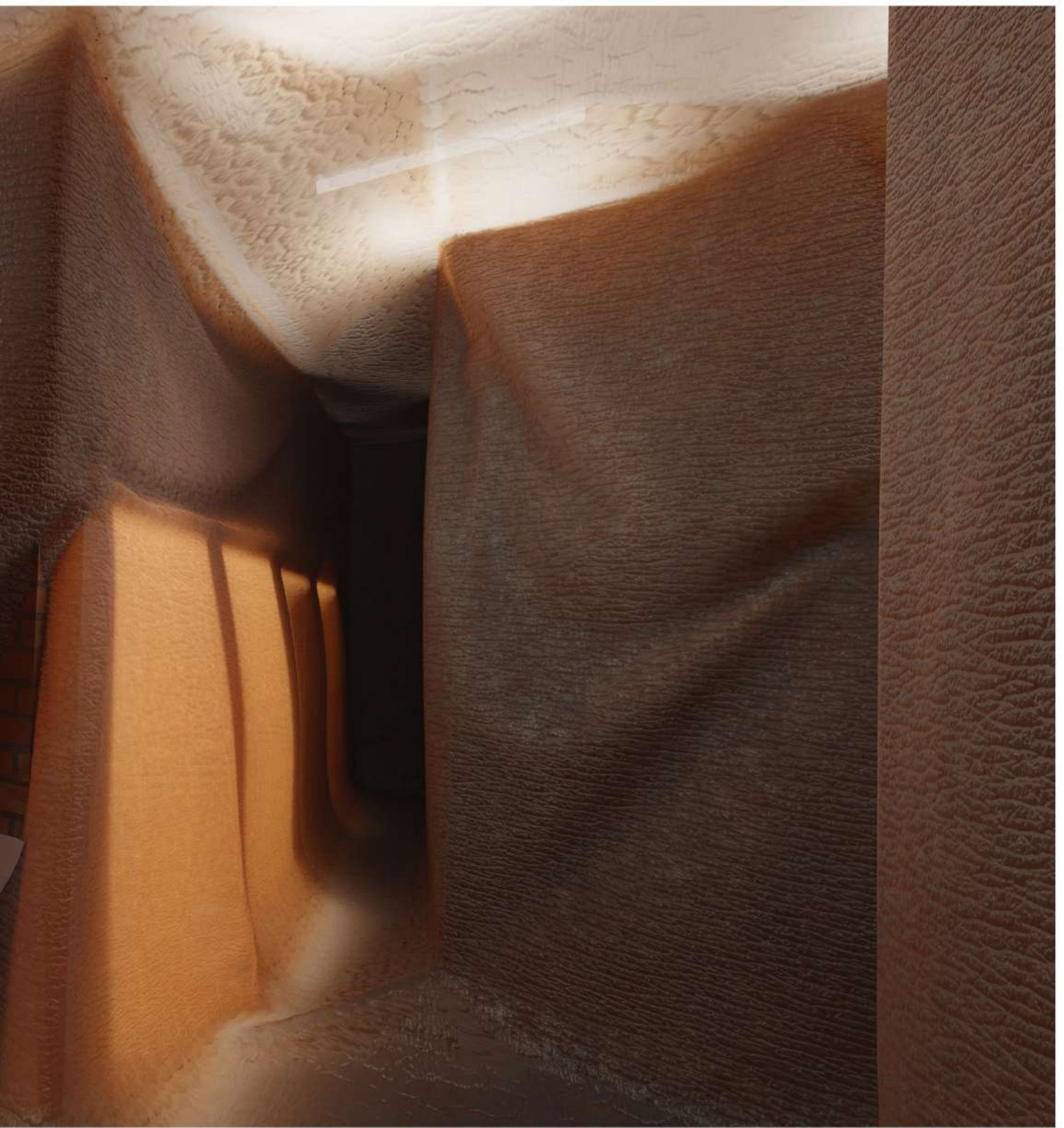
To address these issues the theatre utilized the veil as a covering of the homely elements which relate to the crime. In doing this these veils become an anatomised version of the heterotopian home. Because the veil conceals and reveals at the same time the objects behind the veil inhabit this realm of mystery whilst almost simultaneously revealing the delicate nature of the home. The audience move and navigate through this veil almost like the intestine of the building, exploring the organs which allow it to function. Behind the veil the rooms have their doors left open and lighting allows for shadows to recreate occurrences behind the veil. At the start of the structure the audience enter through a structure which creates a strong axis of symmetry. The audience do not enter the building through its main entrance as this does not reflect the occurrences of the crime nor the way in which this type of home is utilized by its users (the students staying in the residence). Where they enter the belly of the structure, a veil opens to people preparing food for them. They are then surrounded by large props of bone and animal carcasses. After this the audience follow through to the stage.

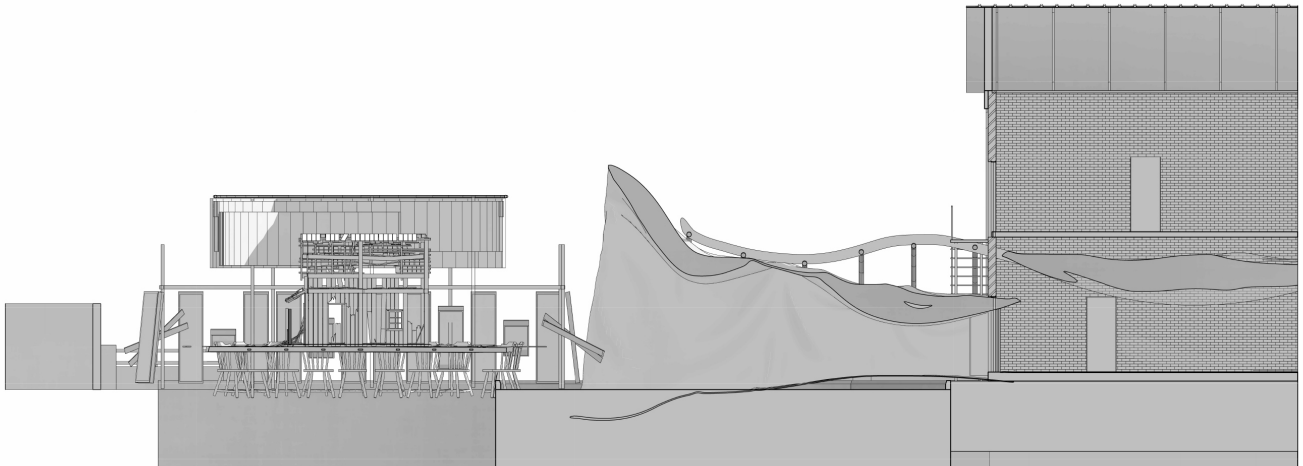
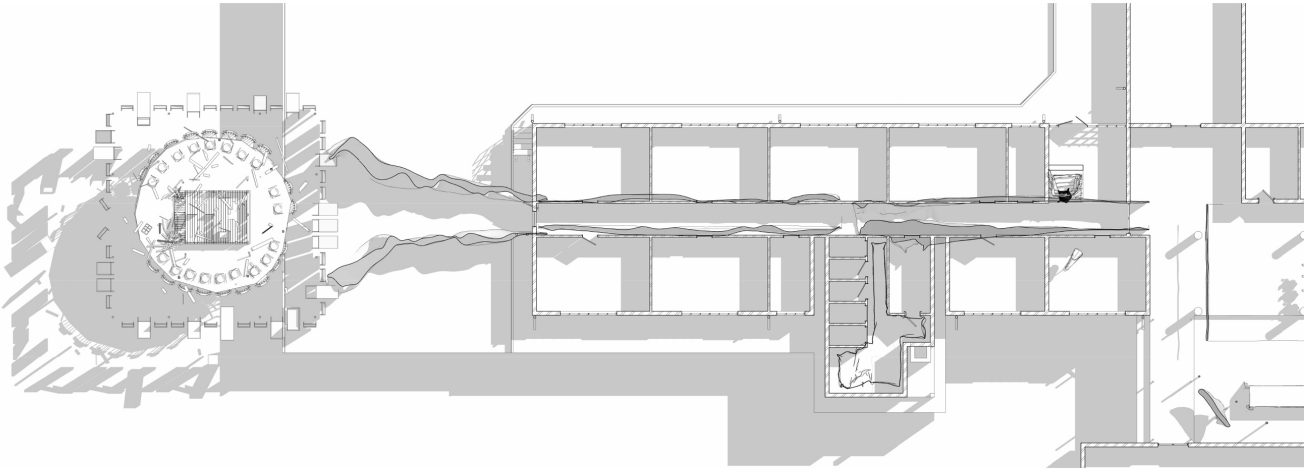
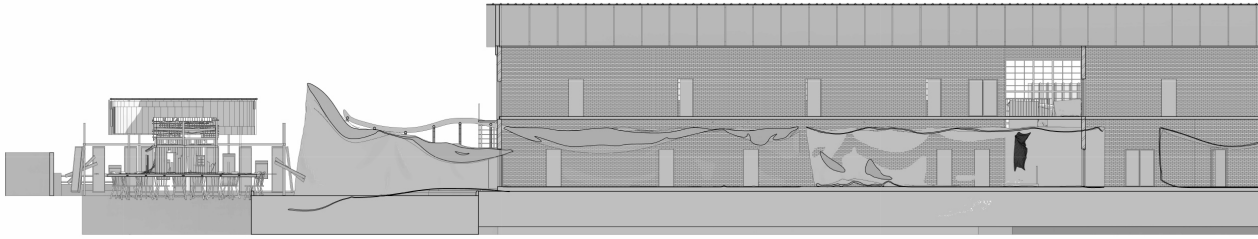
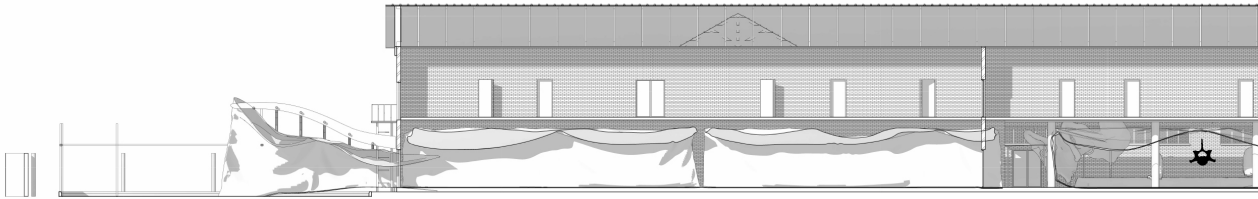
The stage is a reutilization of the parts of the theatre where the floor of the stage doubles as the table around which the audience eats the prepared meals. The relationship of the slaughterhouse with homeliness and the crime is thus explored through an intimate meal in which the audience eat around the "table" with the elephant in the room being the play.

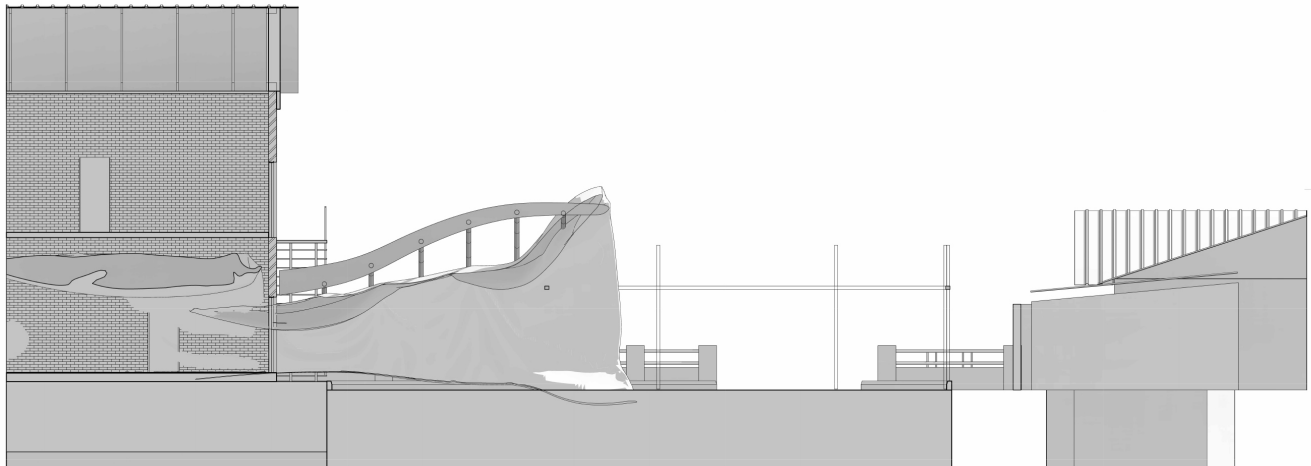
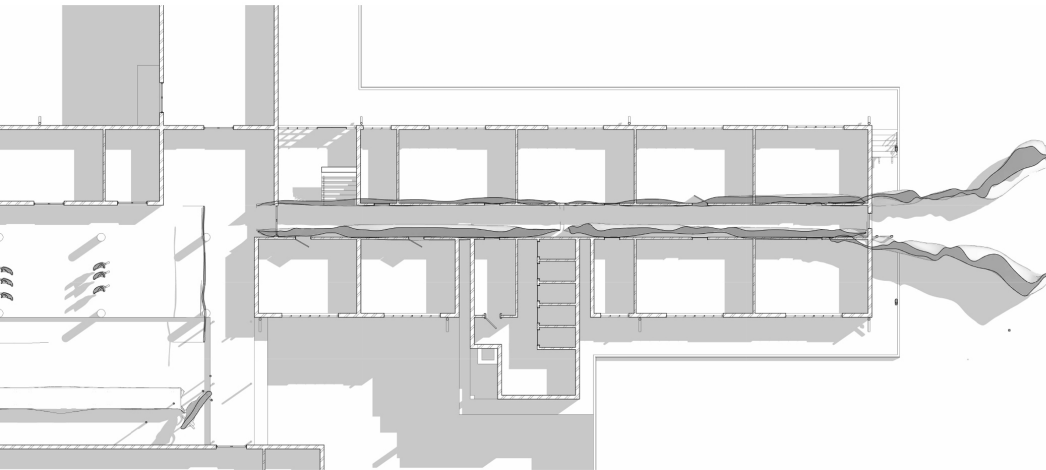
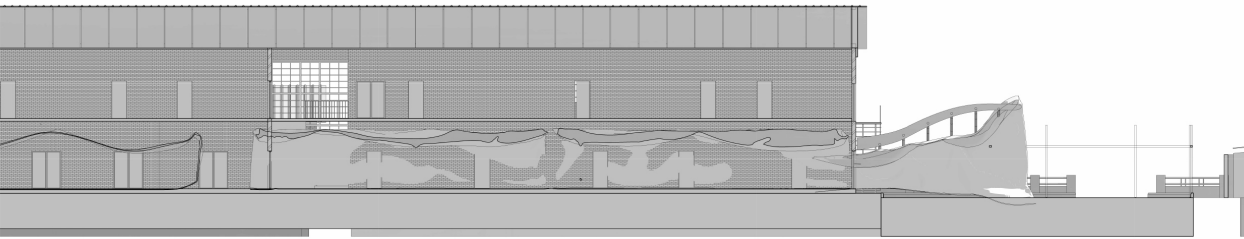
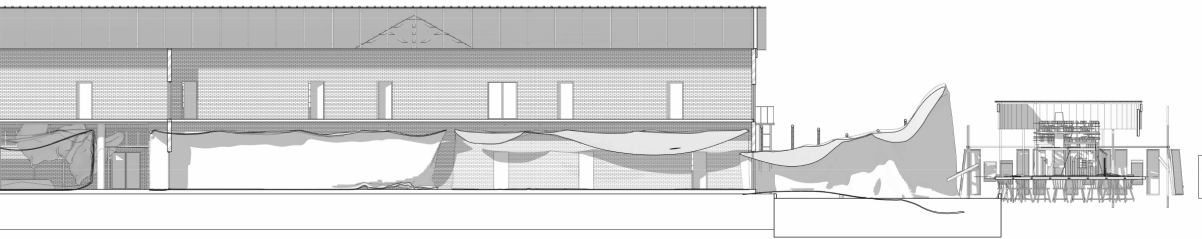
The food being served will be prepared beforehand in the cafeteria of the residence and the performers will finalise their meal as the audience observe them. After the audience have been seated these performers plate for the audience after the intermission between the 1st and 2nd act. During the play every movement of the actors on the stage will be reflected in vibrations of the cutlery and plates on the table.

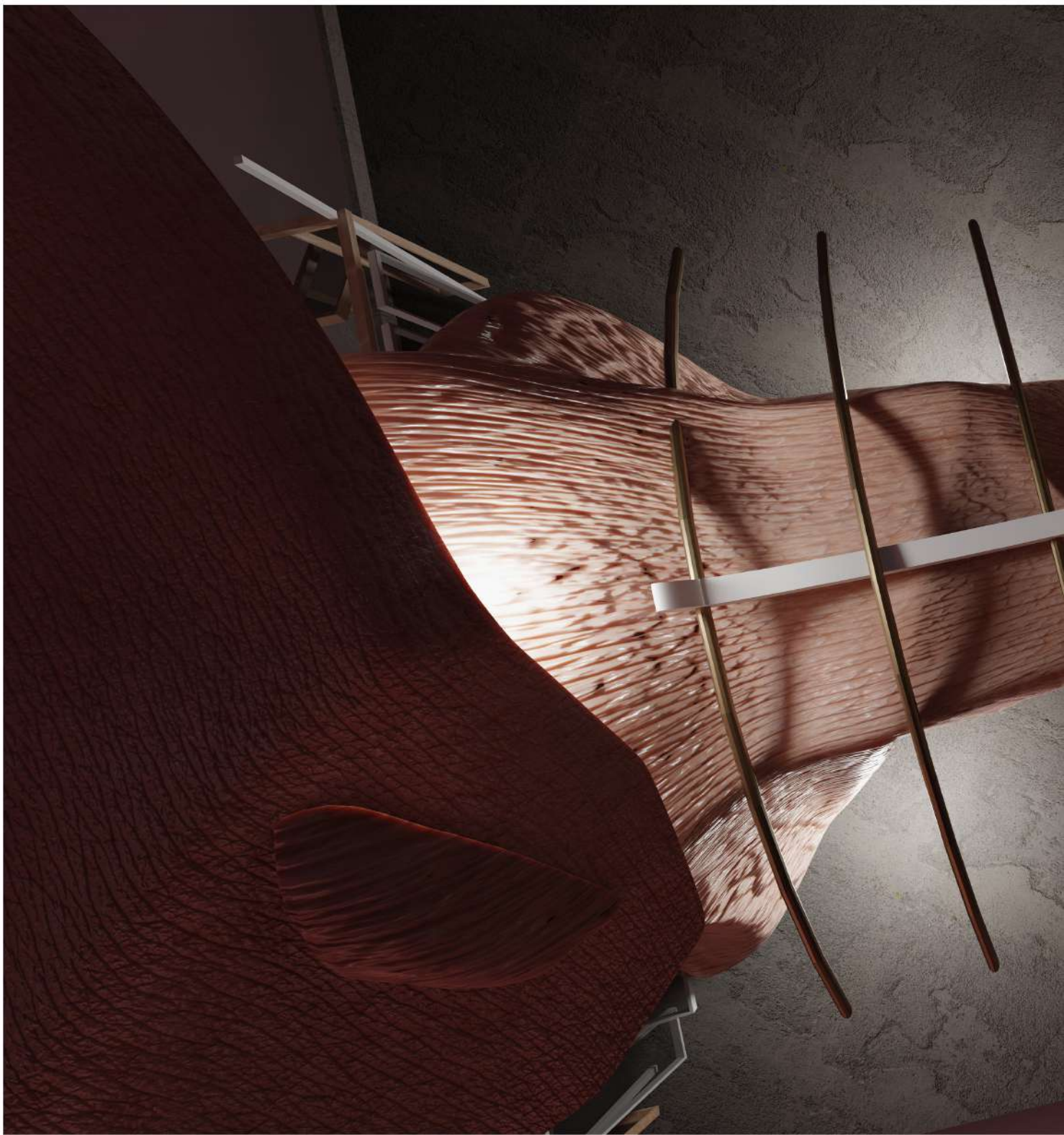


Memento mori

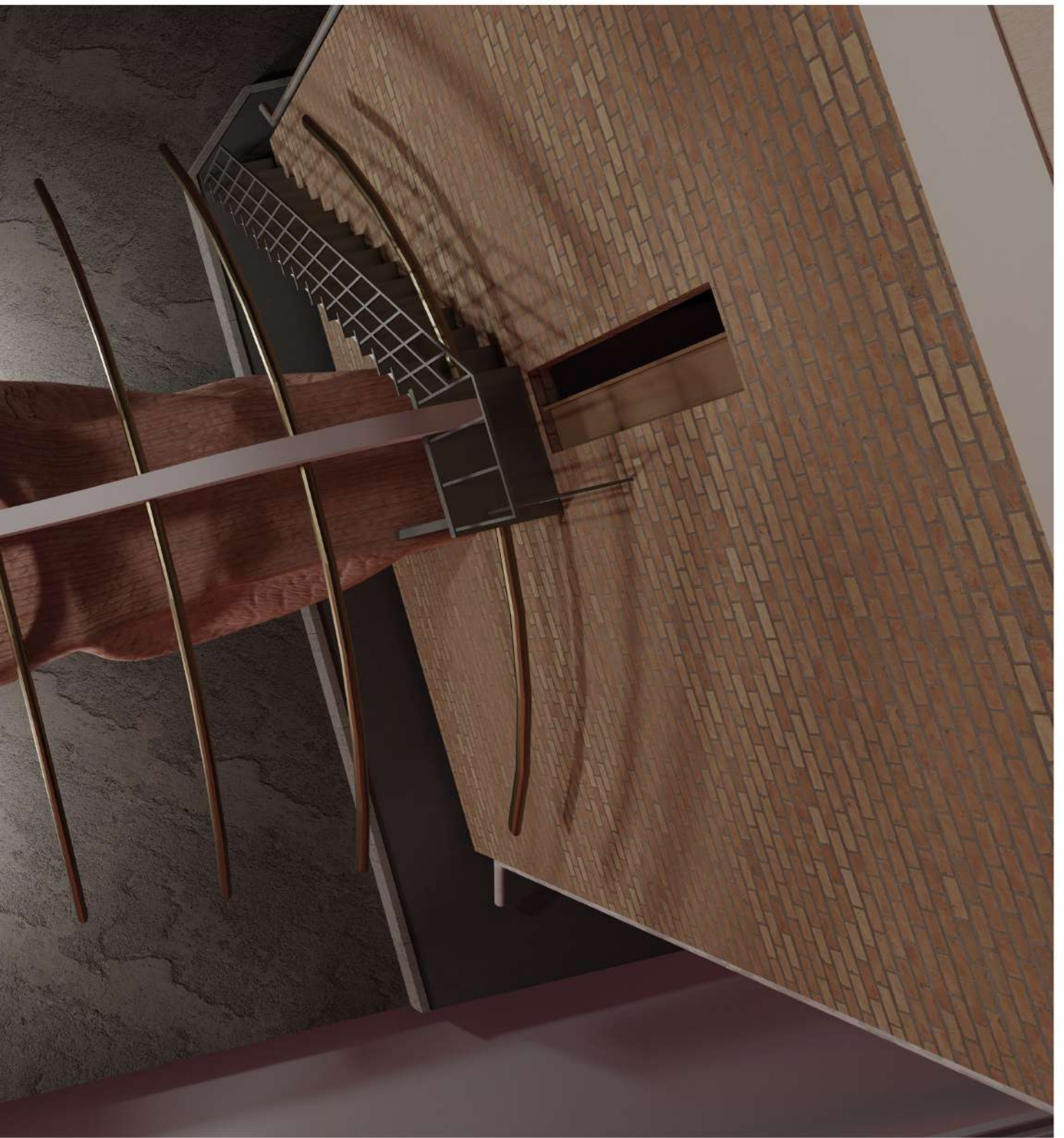








The anatomy of a heterotopian home





Occupying the Gallery







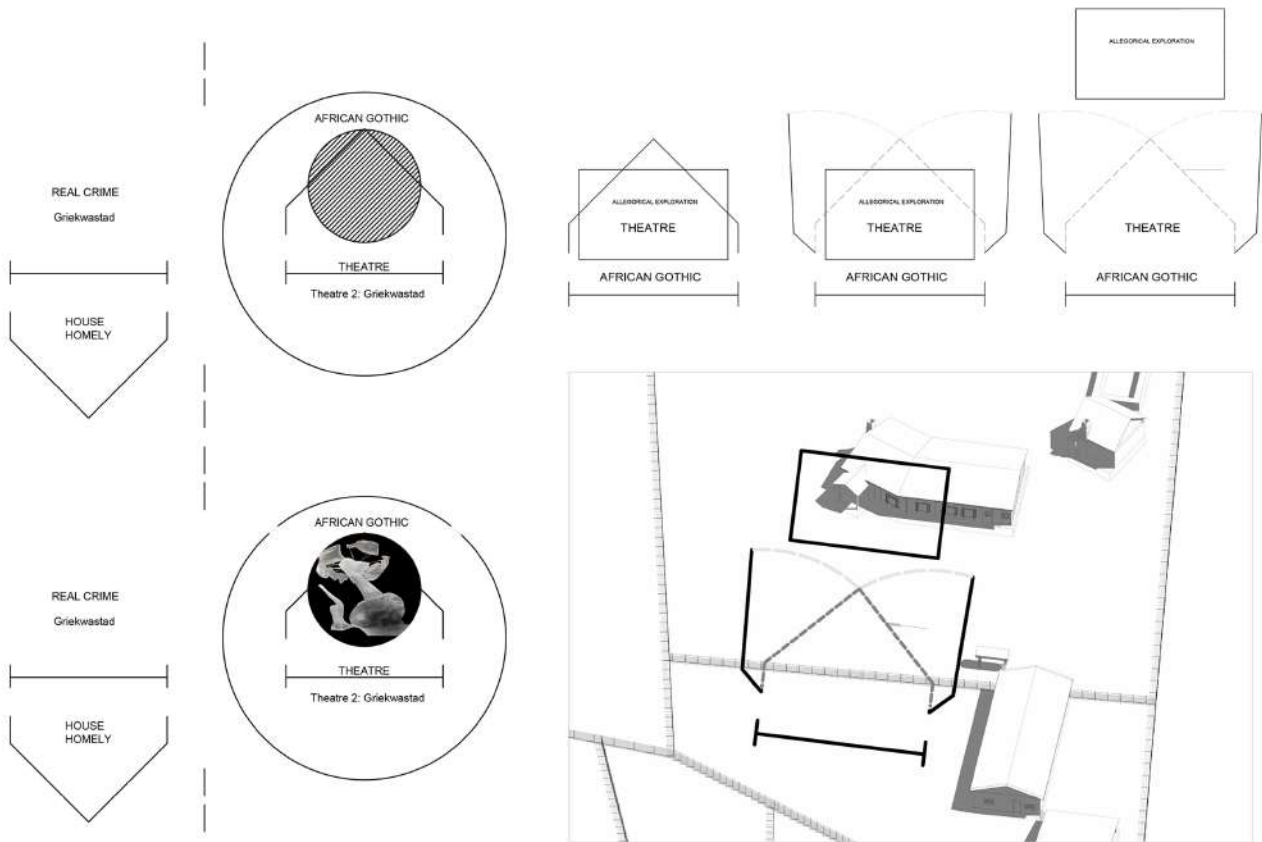
2

— A TRAVELING
THEATRE FOR
GRIEKWASTAD —
FINAL DESIGN

ACT 2



The architecture of the theatre of Griekwastad is informed by the extension to the plot of the play, which is then informed by the event of crime on the site. The lorry arrives on the small farm about 8km from the town. Here in Griekwastad the dream sequence is interpreted as an exploration of the psyche of criminal, in this case Don Steenkamp the perpetrator of a triple farm murder, where the architecture is inspired by the writings of Jenifer Linton. Here she describes an uncanny dollhouse, the characteristic of which the architecture aims to employ. Between the first and second act the audience is drawn away from the actual theatre to experience the dream sequence as a tour through the truth as established by the state and the lie as presented by Steenkamp. After the play the items are again packed up and some of the items are left on site (as a way to) convey the theme of the unreliable narrator.



Initially the architecture was informed by an exploration of the allegorical message as opposed to a site-specific attachment to narrative events. In other words, the design followed a theoretical concept as opposed to a concept linked with site. Harlambdiou had specified a type of architecture in which an allegorical trait comes to the forefront, the case for the site of Griekwastad was that "battle and journey" was to be incorporated as design via a 2-day experience where the theatre itself could be moved to facilitate the viewpoints of the criminal and the justice system (and thus to explore homeliness).

This was later simplified to the 2-act system where the building opens like a dollhouse and would allow for the audience to be guided through a surreal landscape depicting the desire, fear, despair and helplessness of the characters of the play. These feelings are shared with the Criminal perpetrator where the landscape between the fictional playhouse and the real crime scene overlap, these sites allegorically explore each other as they "battle" or confront each other.

As a common theme throughout the theatre on the 3 sites, the 3-act structure of a play (in this case the prologue, dream sequence and epilogue) form base for the site strategy of the architecture. The Dream sequence normally happens between the 1st and 2nd act. Thus, the architectural manifestation of this is that the theatre bleeds out onto the site between the 1st and 2nd act of the play. The audience are guided through this surreal landscape where they are simultaneously the dolls in the dollhouse but also the puppet masters. (Also reflecting a type of battle in the allegorical sense)

The stage itself is an excavated piece of earth on the boundary of the home encampment. This excavation mirrors the occurrences in the play as the pile of earth plays an essential role in the fictional house which the main characters inhabit. The excavated land forms a mound of earth which form the lower part of the stage area. Residue earth is then placed around the site as smaller mounds which guide the users of the building by emphasising the alleged movement of the Steenkamp family.







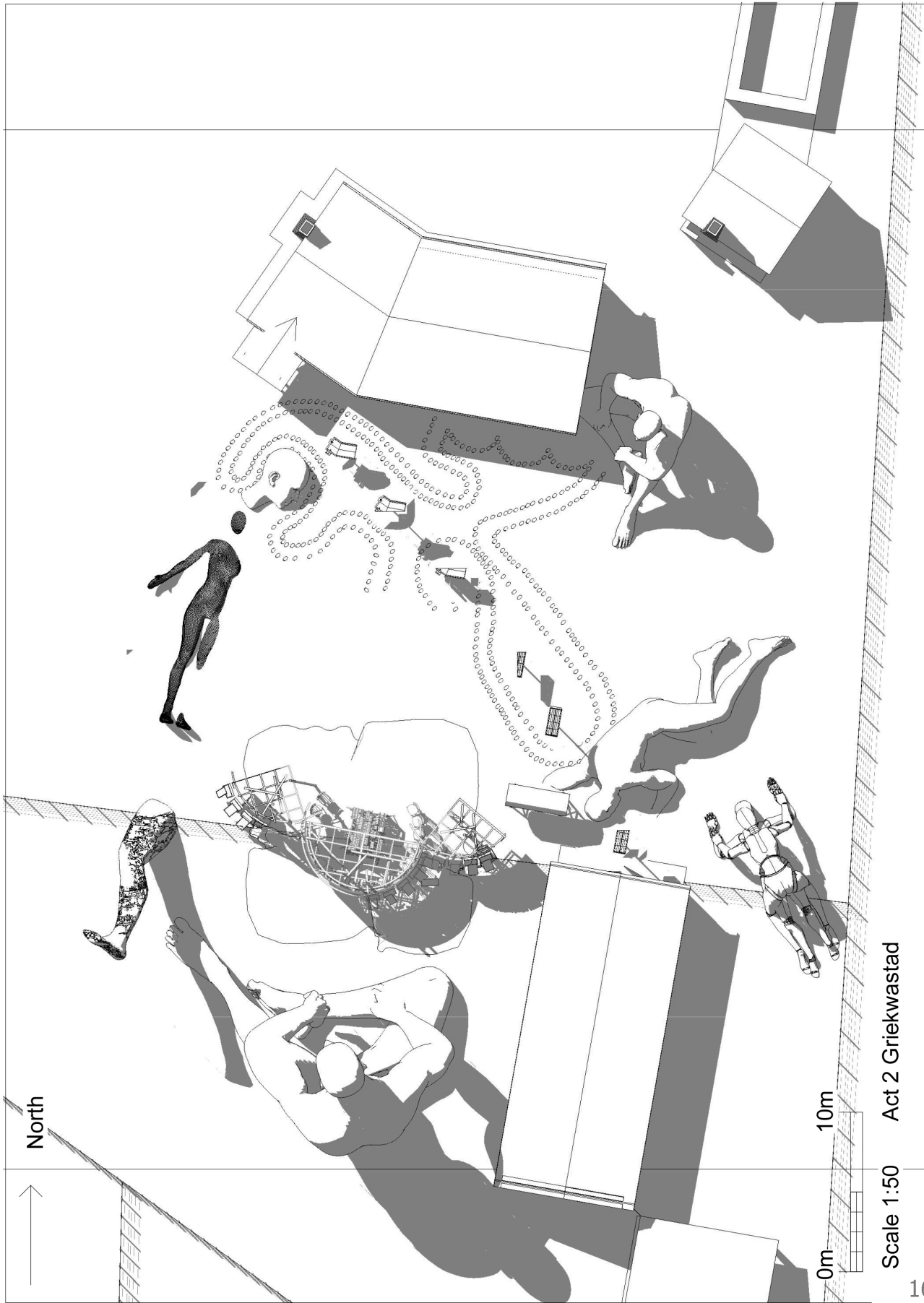


North

10m

0m

Scale 1:50 Day1 Griekwastad



North

10m

0m

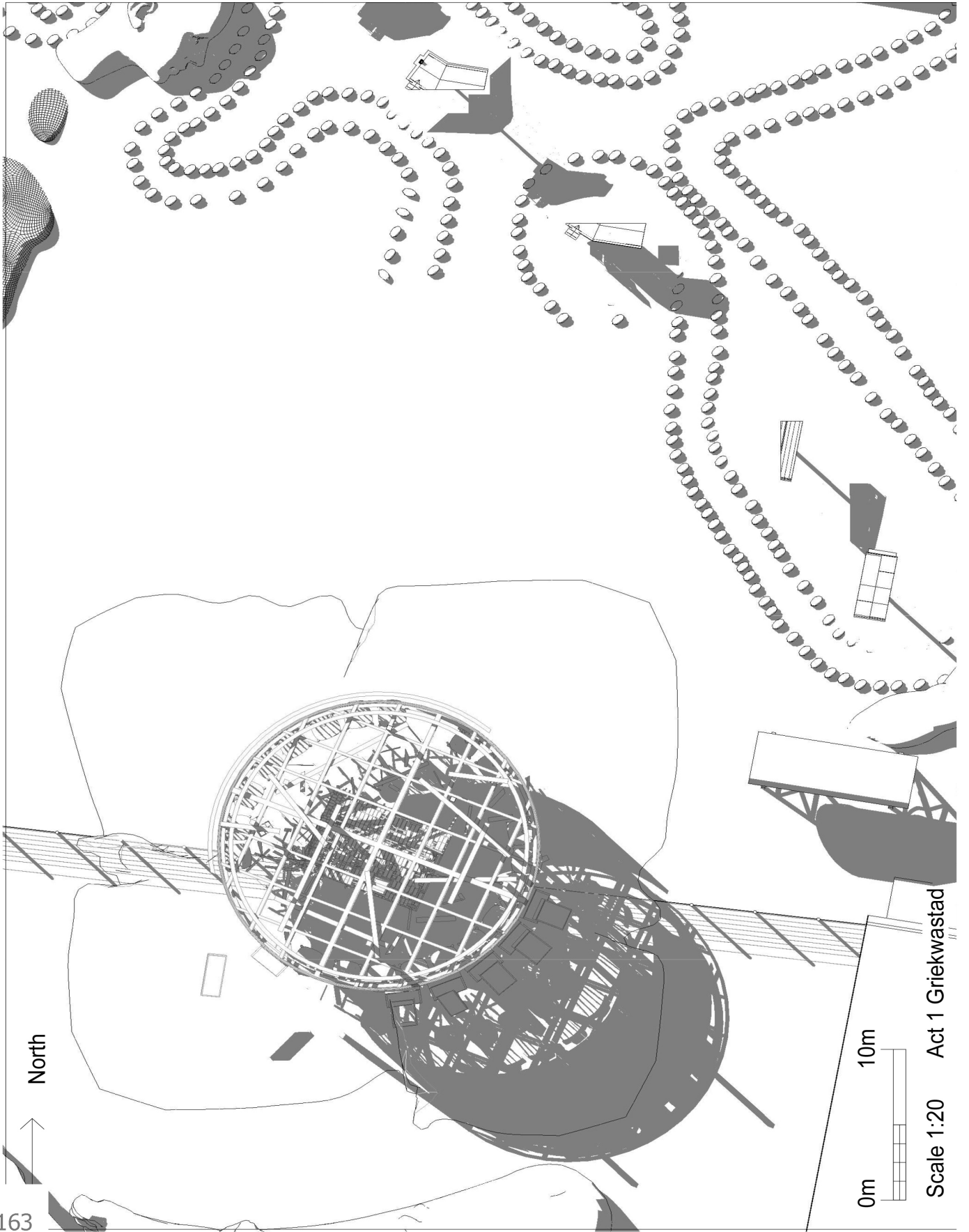
Act 2 Griekwastad

Scale 1:50



The paradox of safety.



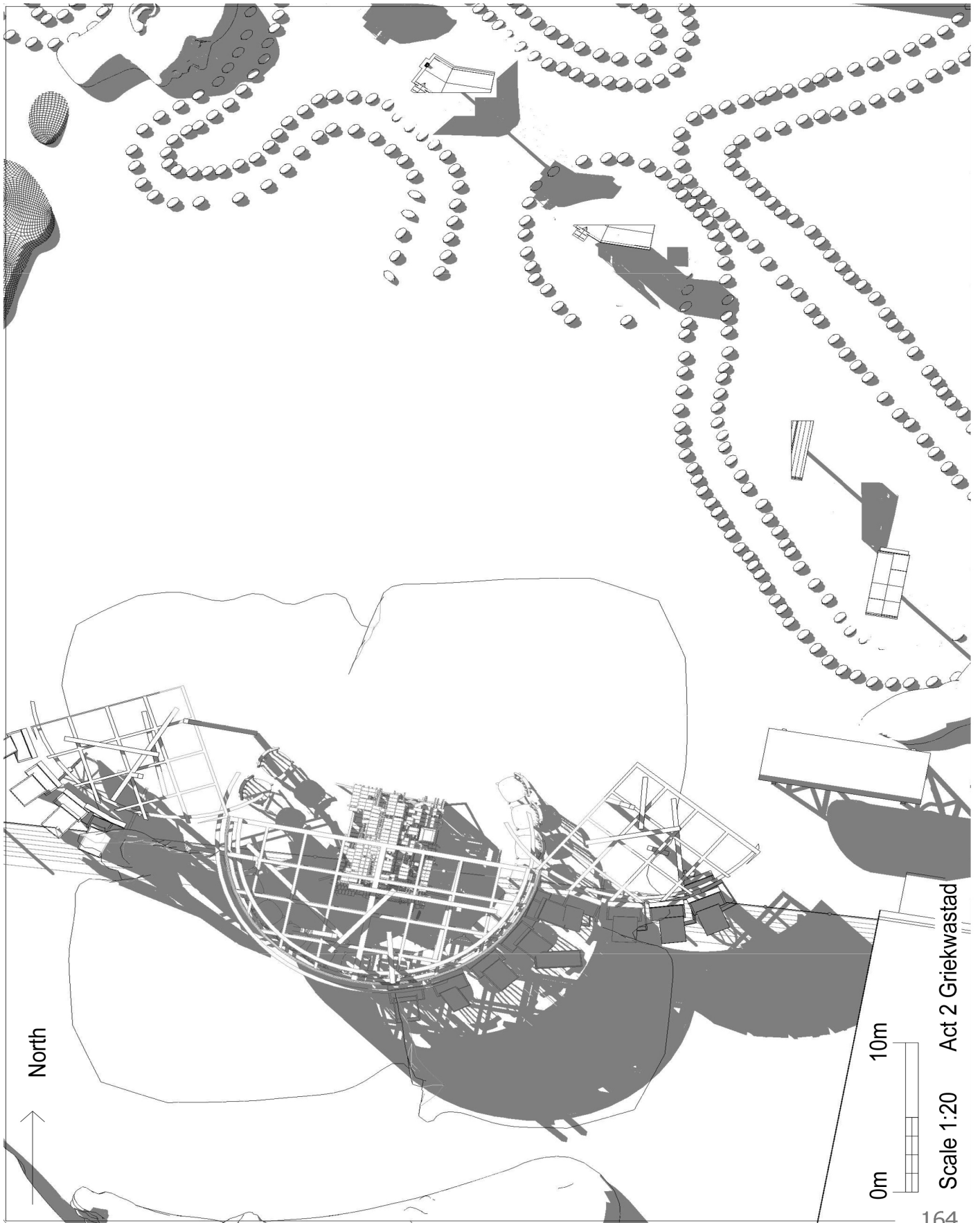


North

10m

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Scale 1:20 Act 1 Griekwastad



North

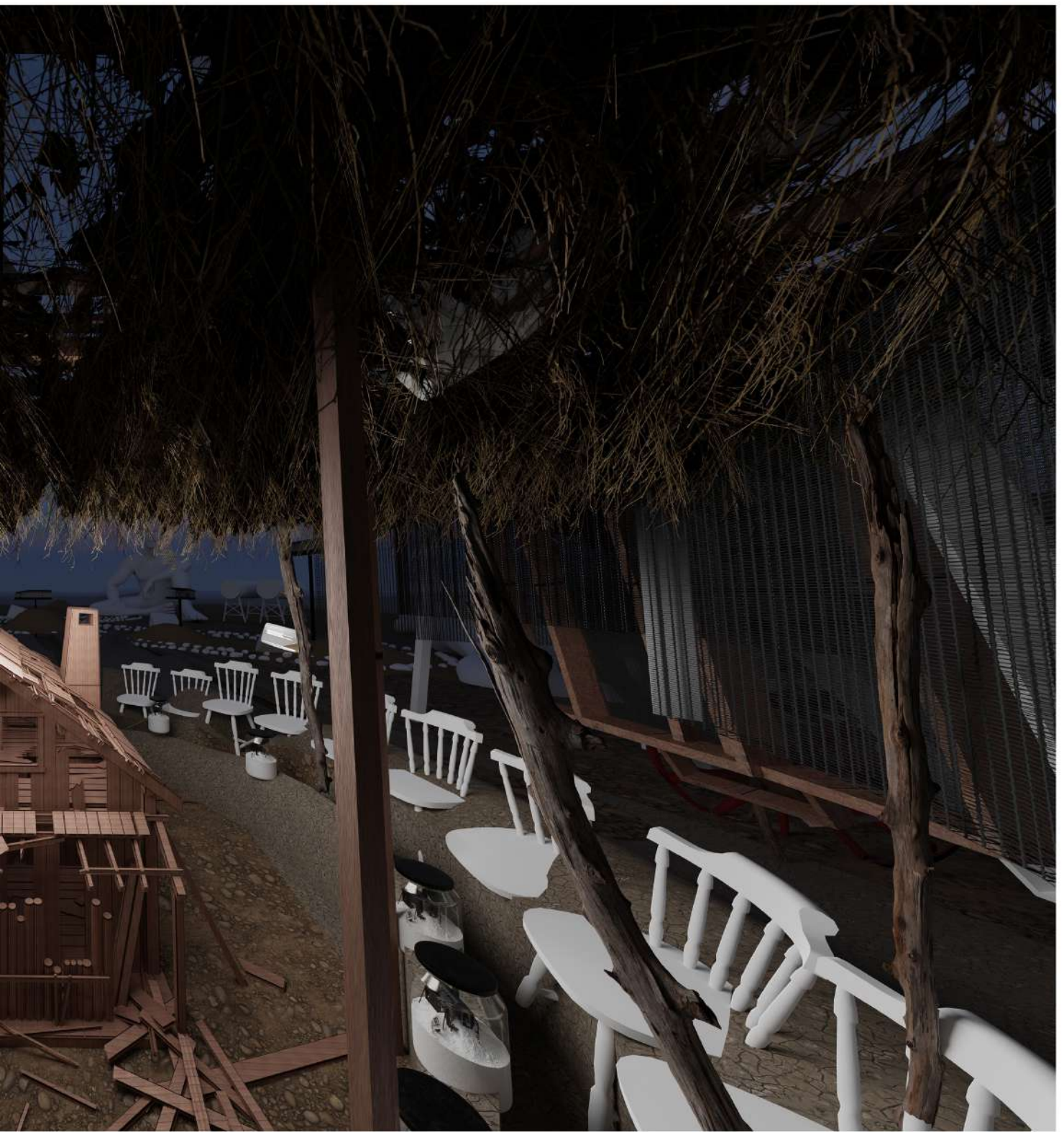
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Scale 1:20 Act 2 Griekwastad



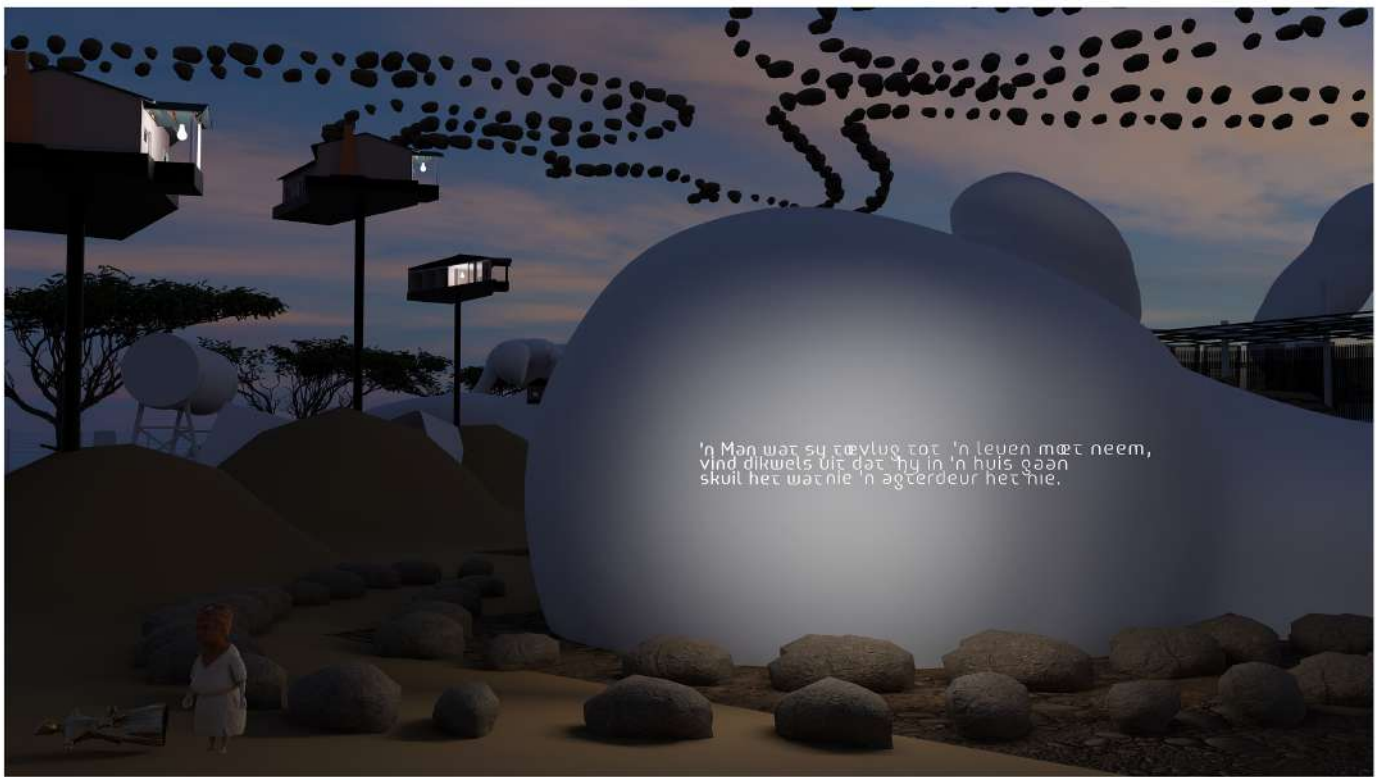
Inside the weavers nest: Carcosa





A Vernacular Dollhouse: The third place





African Leisurescapes: The sacrifice



Dahlia pinnata Dollhouse

The landscape reflects a dollhouse-esque atmosphere. In This liminal space facilitates the connection between the real and fictive crime in the form of a pseudo dream(land)scape. In the play Frikkie and Sussie excavate a massive hole in the centre of their living room (centre stage). This symbolises, among other things, the continuous grip which their madness has on them. In this case dollhouses seemingly grow out of the mounds like the Dahlias which symbolise their hope for better times.



Hematite Lydian labrys

In addition to the mounds which are inspired by the play, stones gathered from the site demarcate movement paths of the perpetrator, the victims, and the audience. This journey is a journey through a labyrinth of truth and lie where the audience decide who they believe more. In the image above, these rocks hover above the path which the audience treads in an spectacular anomaly which contributes to the feeling of uncanny, imminent danger, tension and the dreamscape.

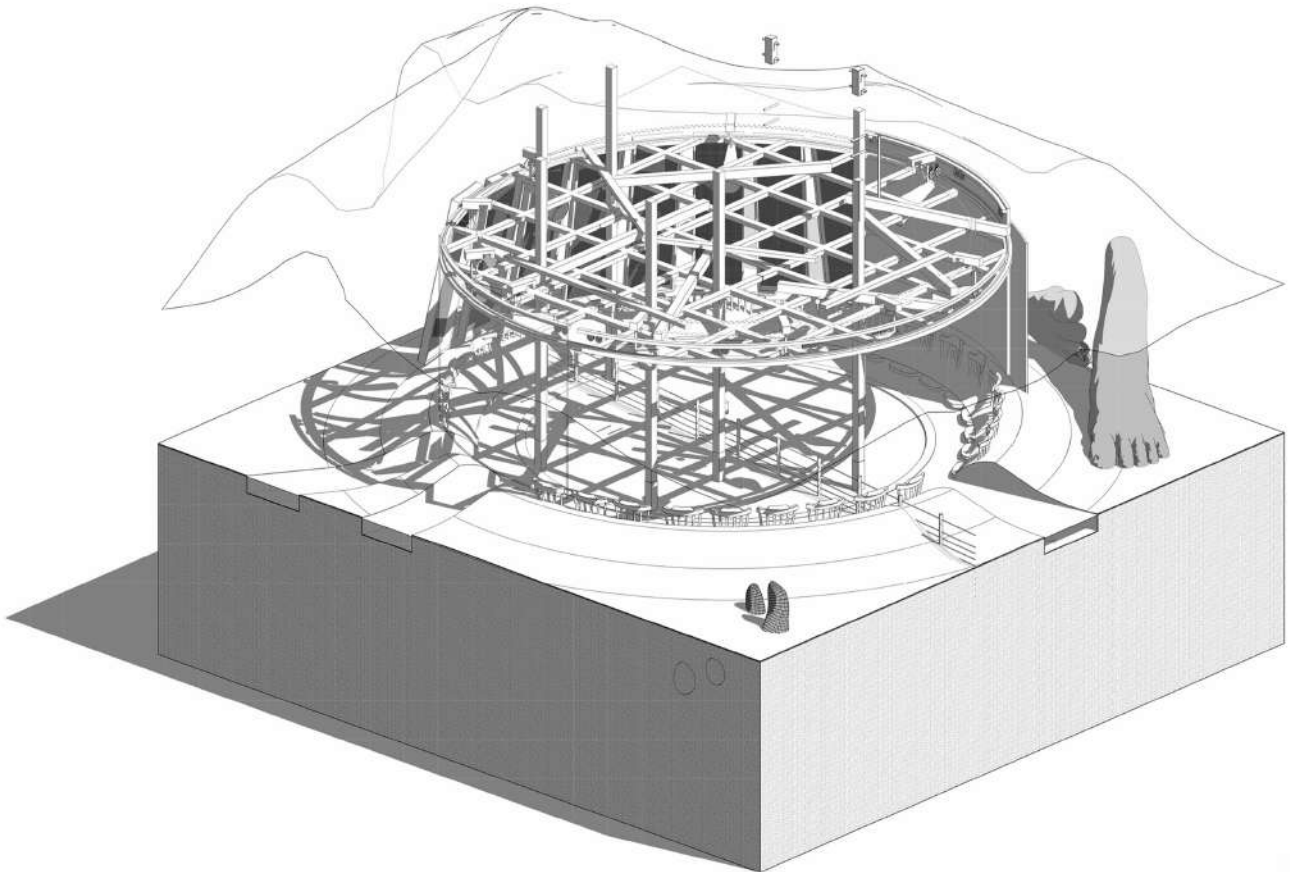


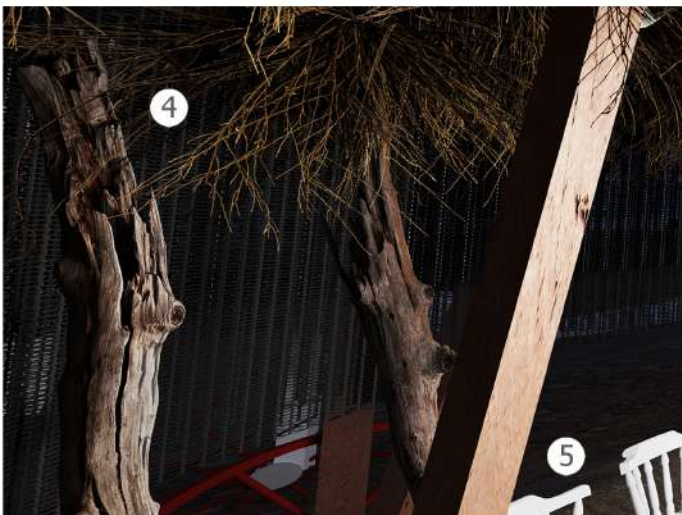
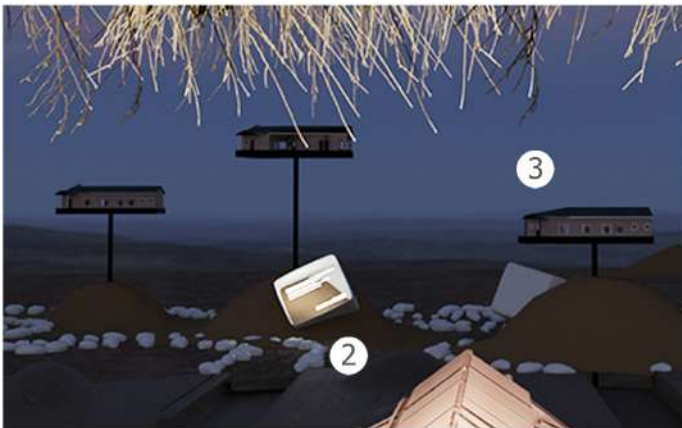
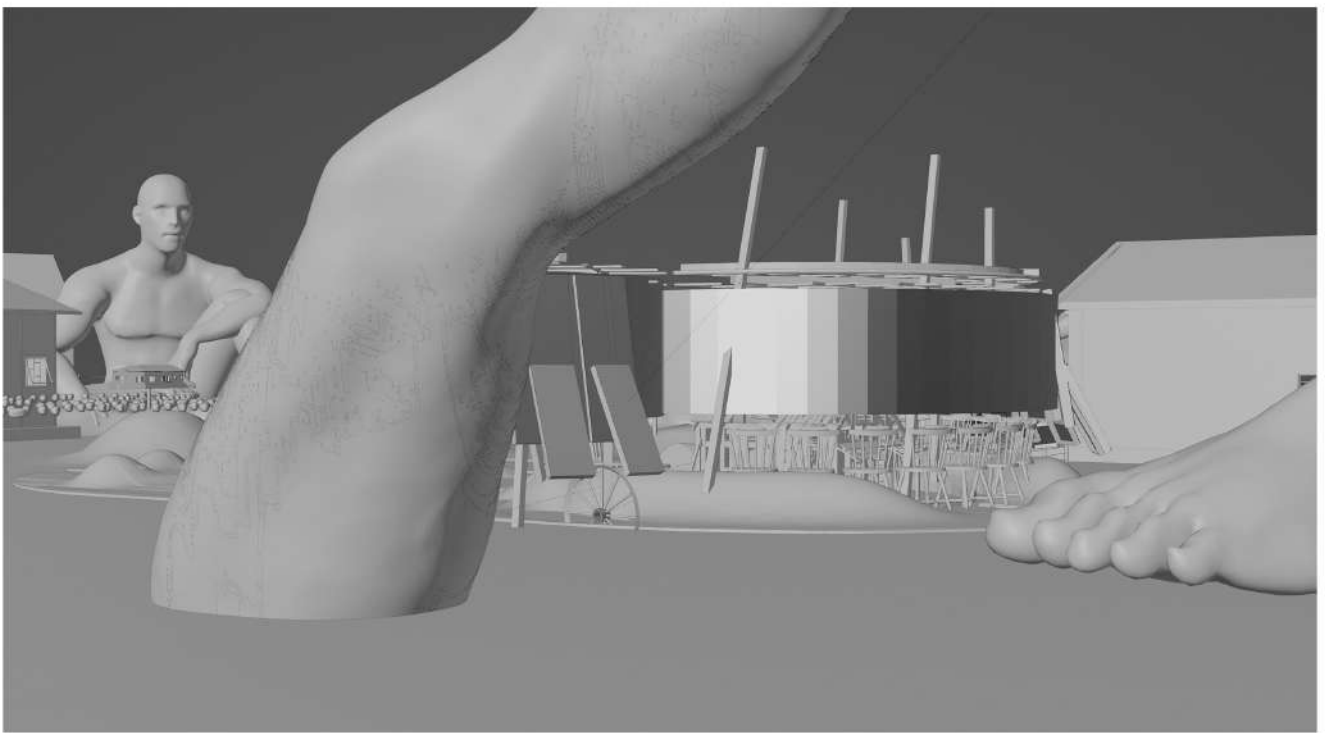
Pupa Scelus

Small clues/trinkets litter the site, which has seemingly been abandoned right after the events of the crime, are carefully choreographed to convey aspects of the crime and the play. The audience become the puppet master in an act comparing them to the very society which could have caused the criminal to perpetrate the crime. They are also at the mercy of larger statues which surround the theatre and drenching them into this dreamscape.

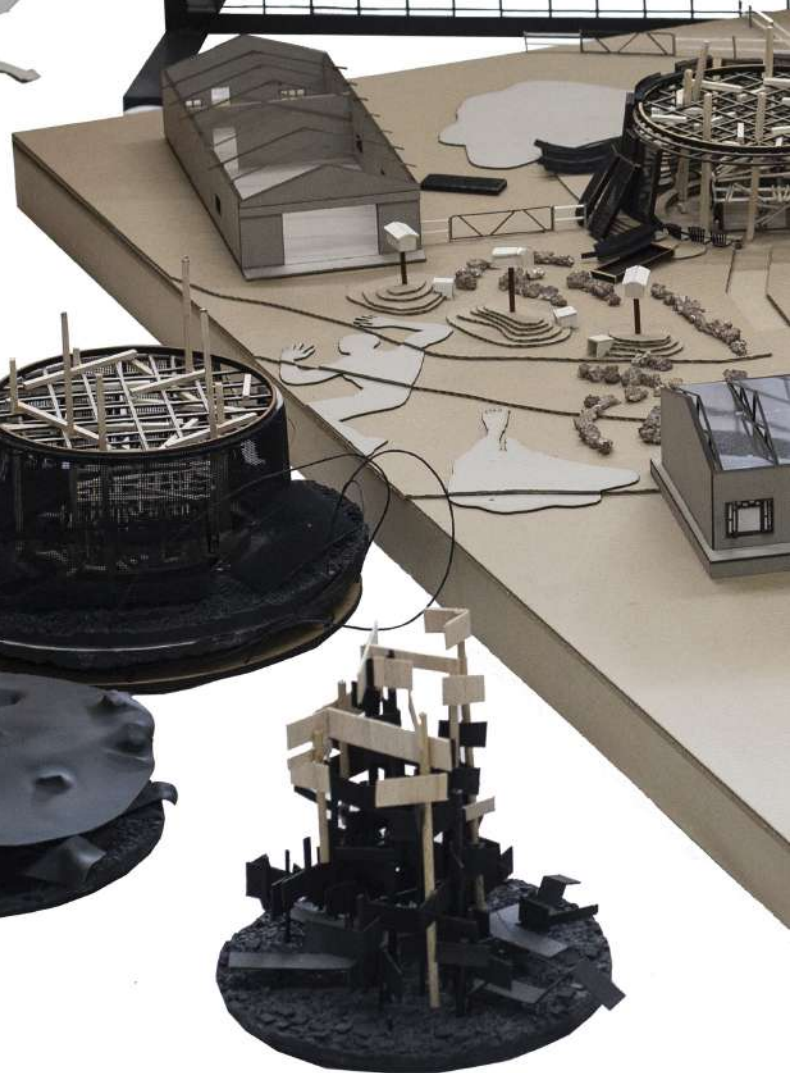
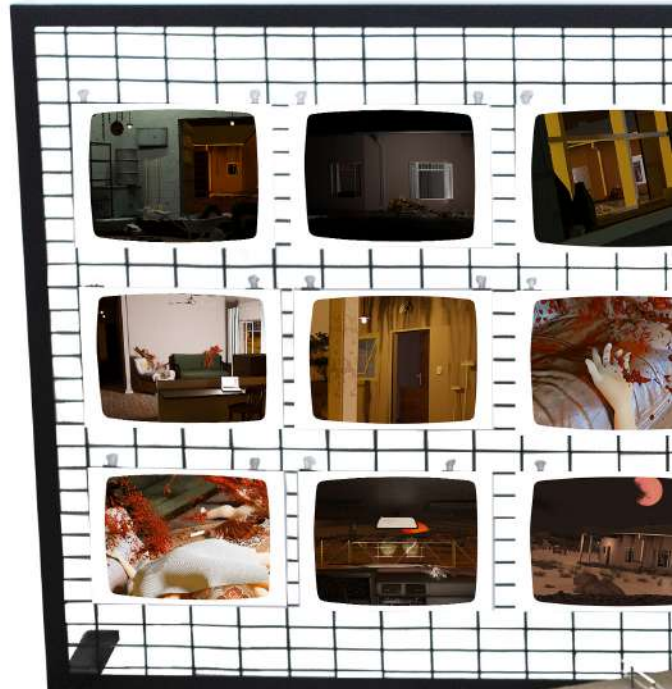


Die vogel / The eye





- ① *Oculus sinister*
- ② *Oculus dexter*
- ③ *Dahlia pinnata Dollhouse*
- ④ *Phylum chordata (m)*
- ⑤ *Phylum chordatus (f)*





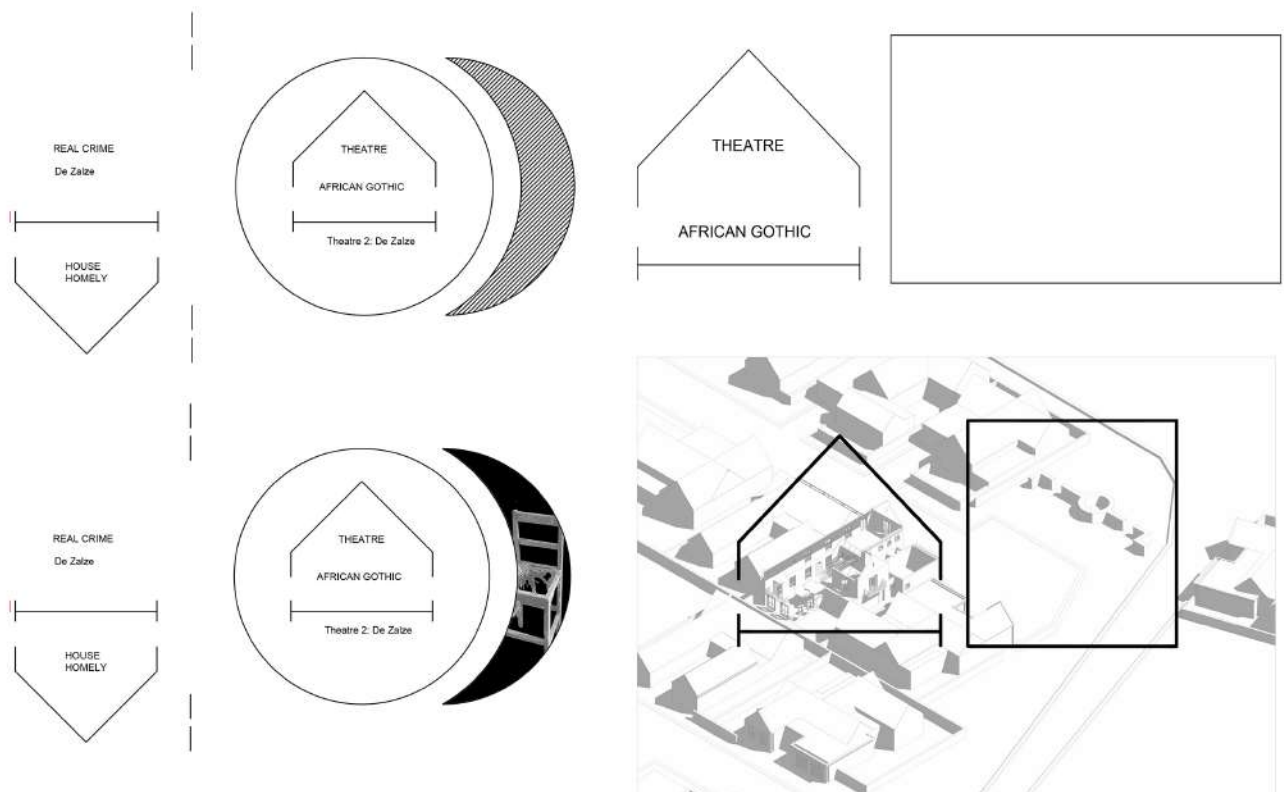
3

— A TRAVELING
THEATRE FOR
DE ZALZE —
FINAL DESIGN

ACT 3



The architecture of the theatre of De Zalze is informed by the extension to the plot of the play which is informed by the event or crime on the site. Here in De Zalze the epilogue as the conclusion of the event has the elaboration reflected in the architecture as a courthouse or place of judgement. Judgement as a final and decisive action. Incorporating segments extracted from the design development in addition to reflecting on the programmatic layout of the other tow sites. This design proposes that act 1 and act 2 take place within the confines of the house where Henri van Breda murdered his family. The architectural elements so far used throughout the project are placed inside the now empty home. The first act takes place on a platform in the living room of the house whilst the second act takes place in the upstairs bedroom. The confines of the rooms present an interesting opportunity to intimately engage with the site and the play itself. After the second act has concluded the audience move out to find that their expectations have been subverted and the structure seeming to be a stage now functions as a pseudo courtroom. The audience now take their seats and the "trial" ensues. Here Frikkie and Sussie are placed on trial for their crimes and the audience has a say in what becomes of them in this fictive world. The Architecture of the structure allows for an objective experience as in that the only things which obstruct the view of the audience are the wire meshes which partially obscure the characters. The only props on the stage are a single table and 3 chairs for the characters.

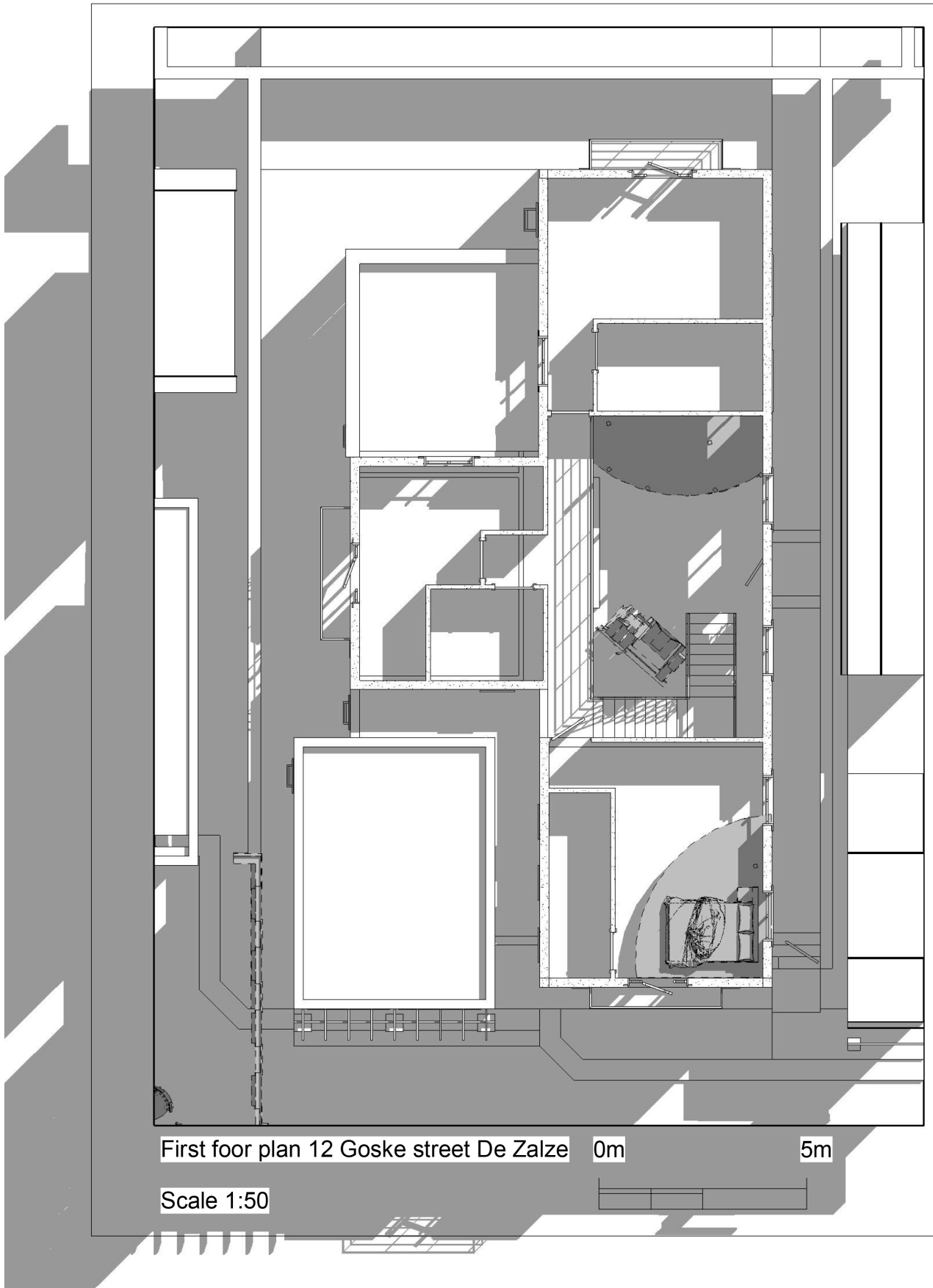


► Figure: "Bonfire Chair" (Rashford, 2012).







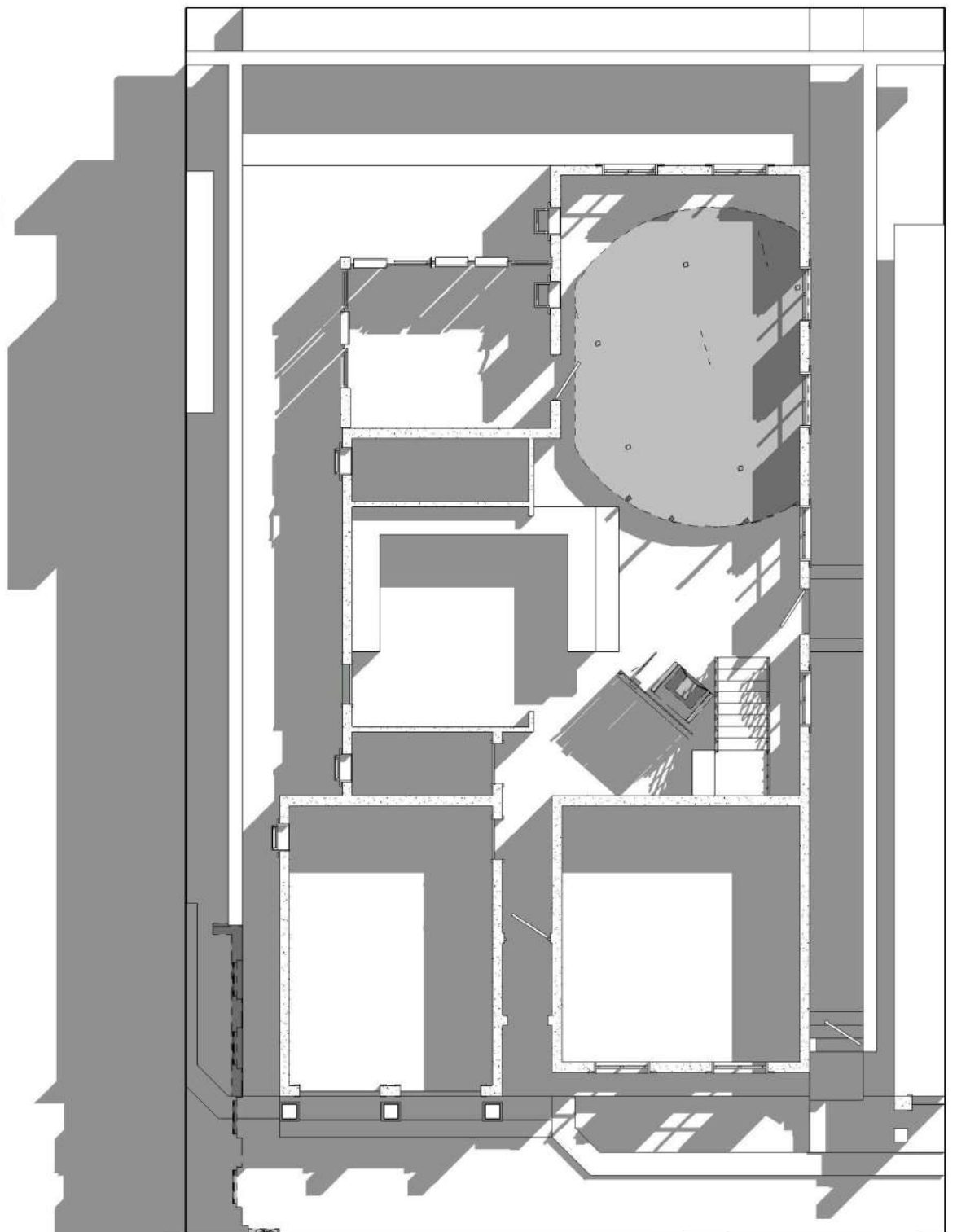


First floor plan 12 Goske street De Zalze

0m

5m

Scale 1:50



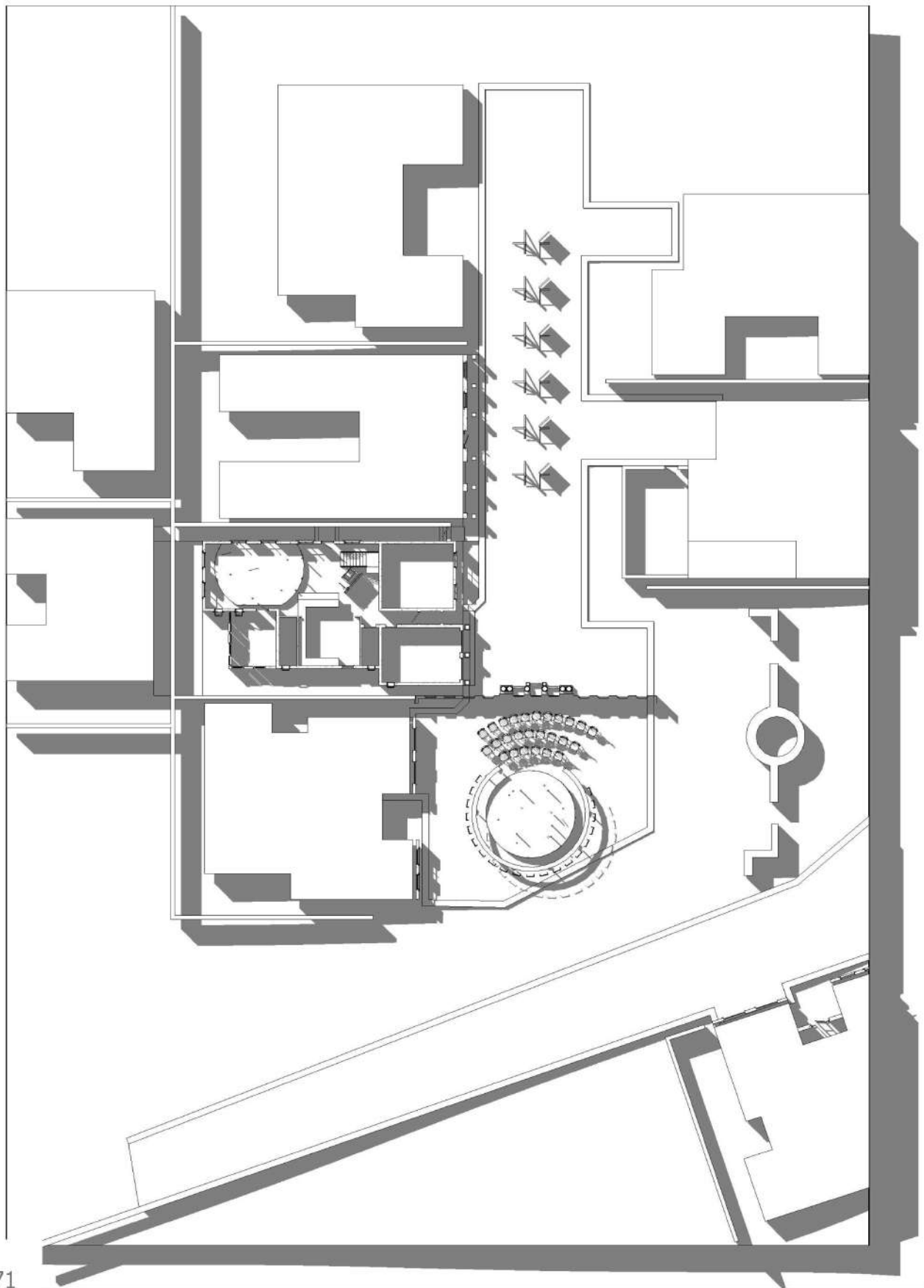
Ground floor plan 12 Goske street De Zalze

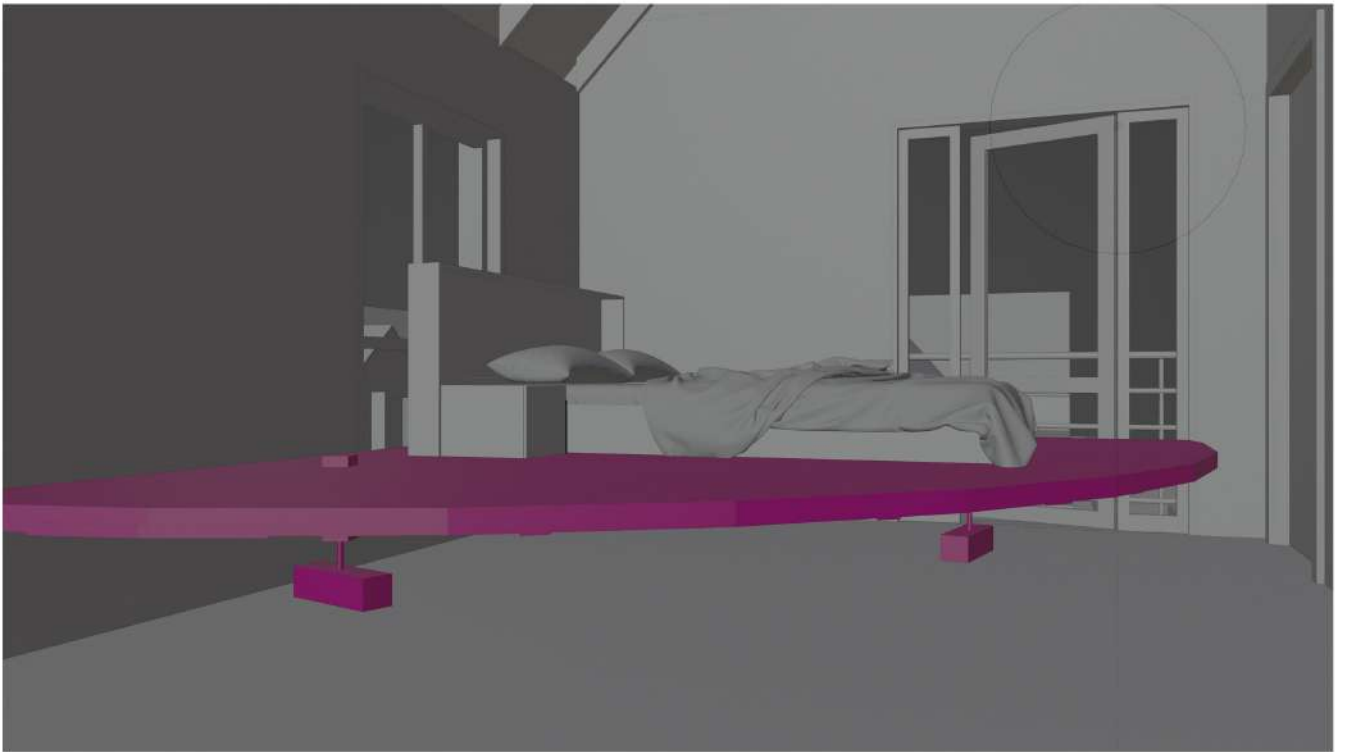
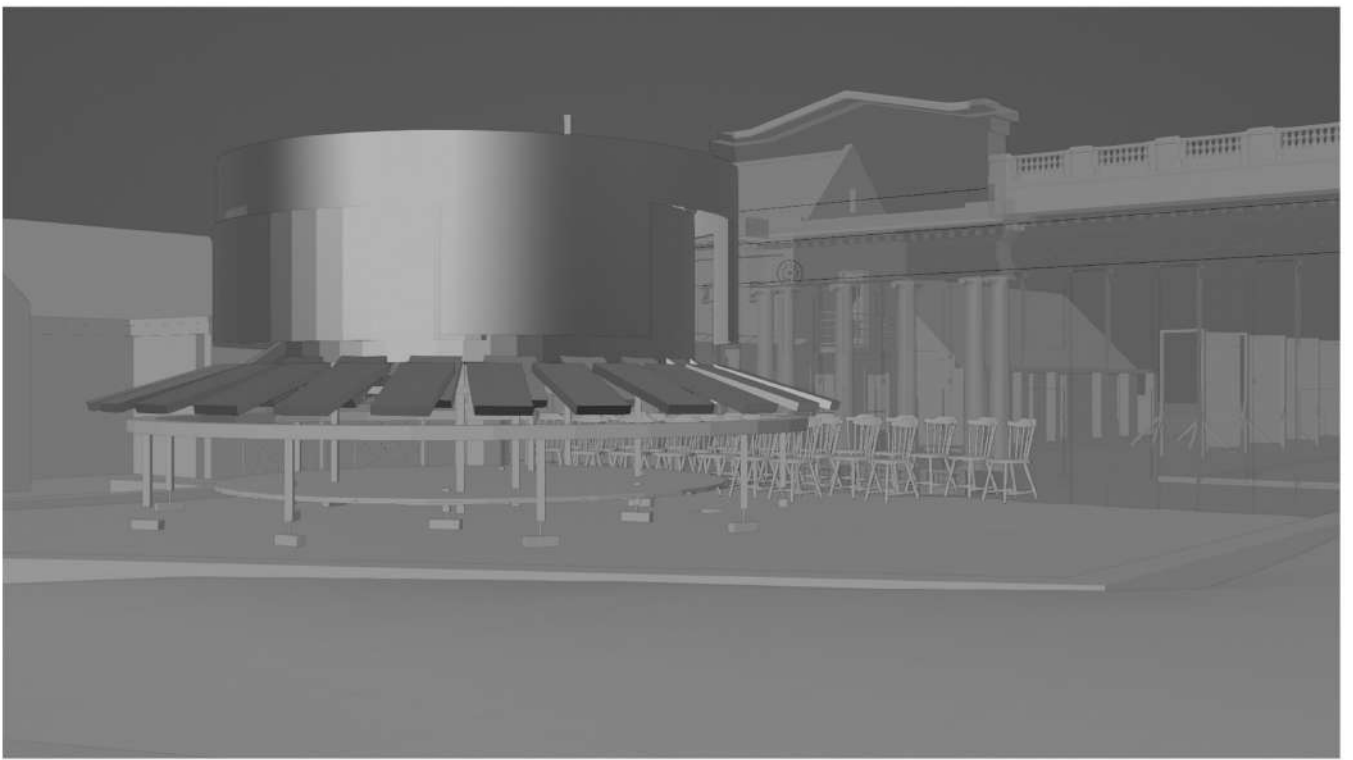
0m

5m

Scale 1:50





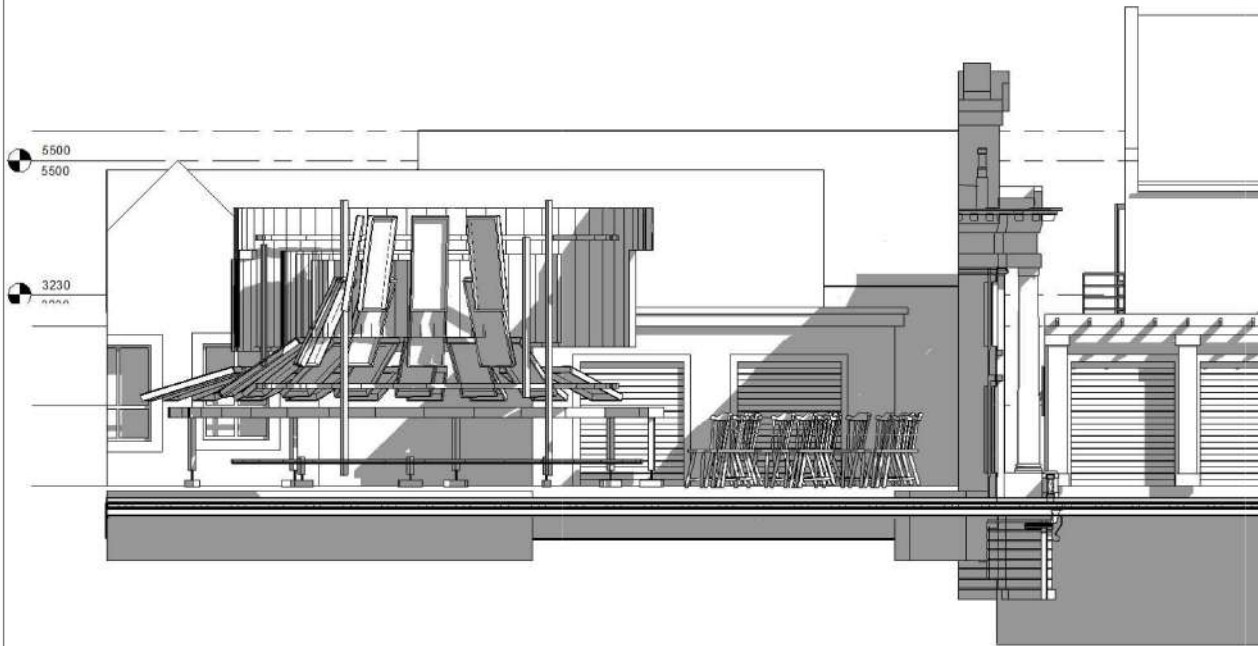




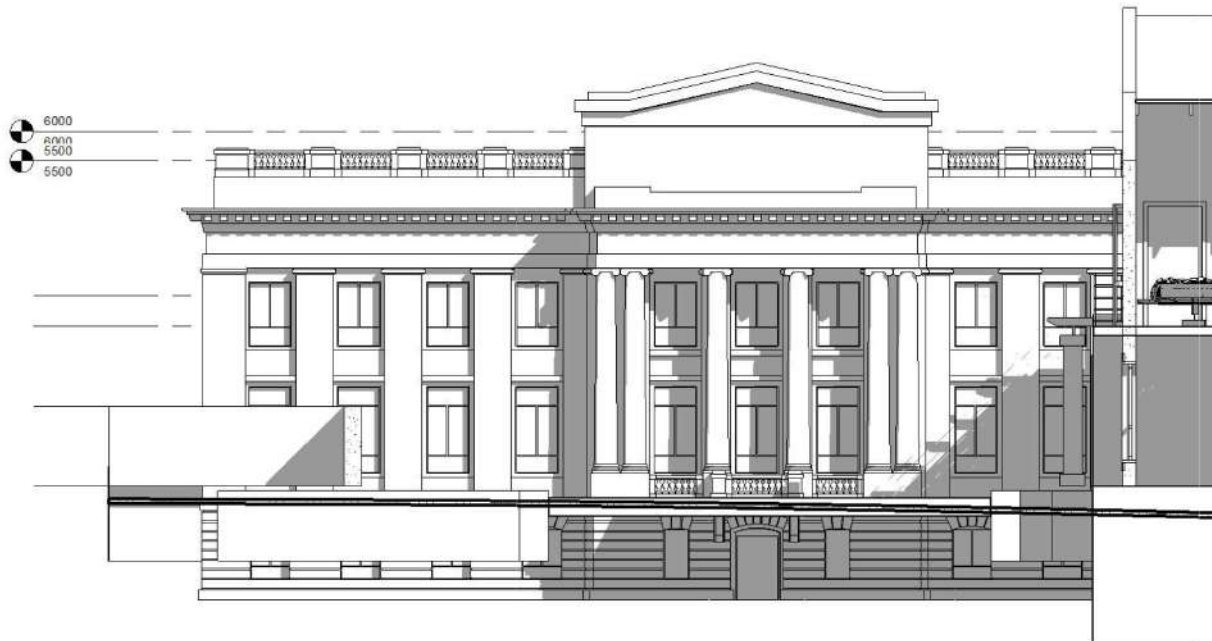
The Nuclear Family

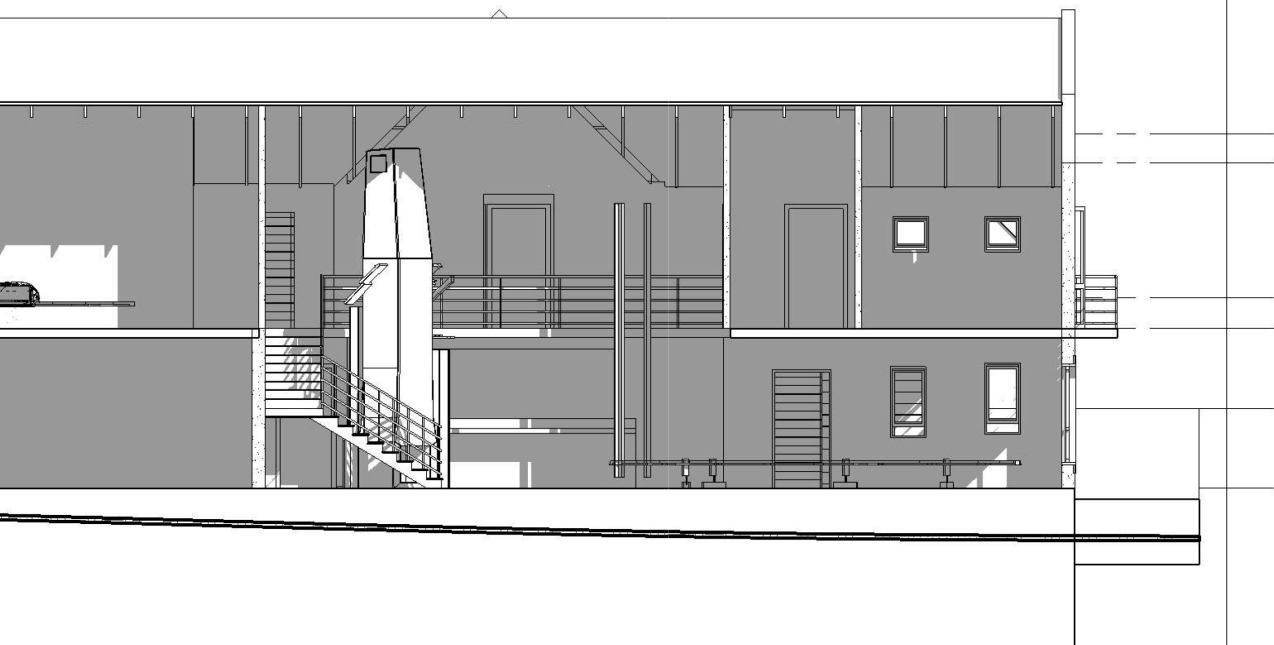


Section through walkup to the final design of the De Zalze theatre
Scale 1:50



Section through Goske street 12
Scale 1:50

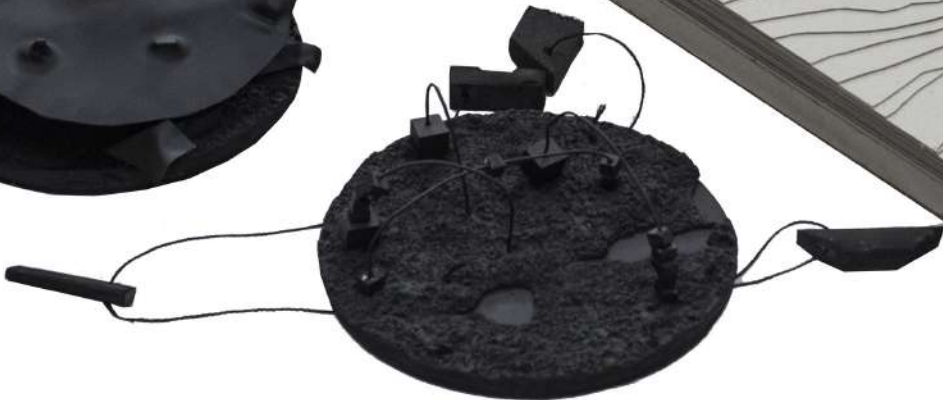


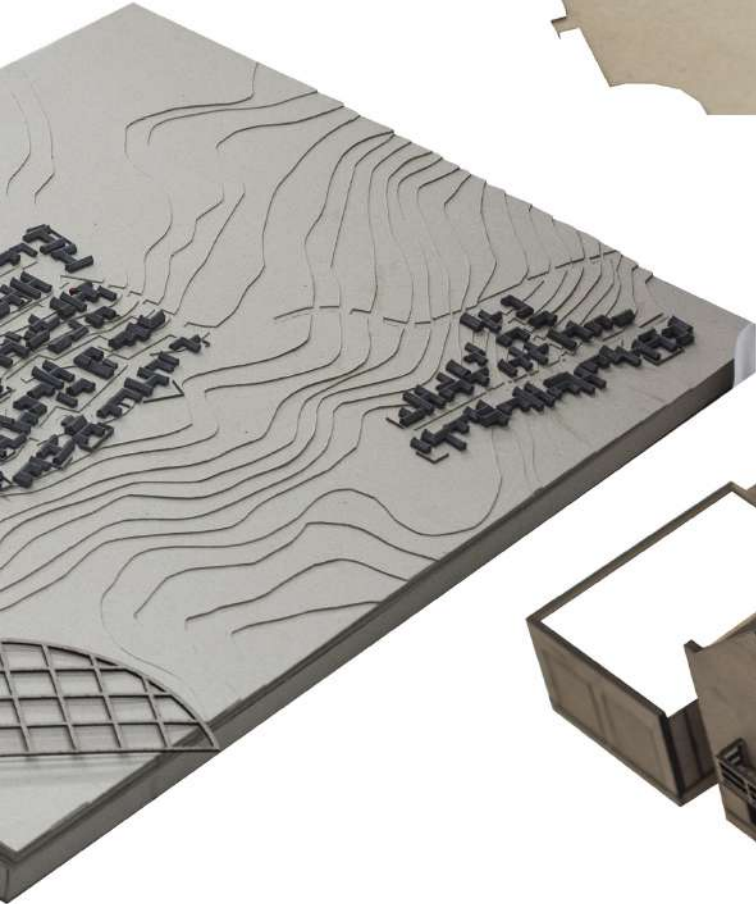
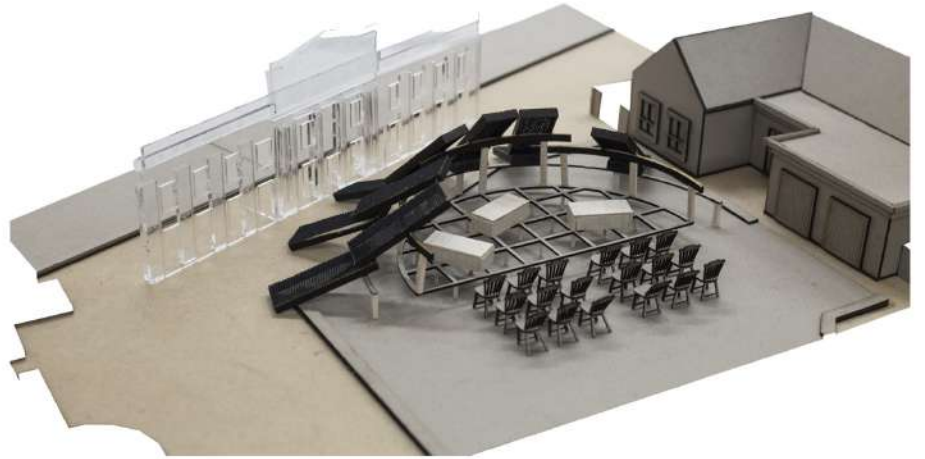




Vindicate when you please







KIT OF PARTS

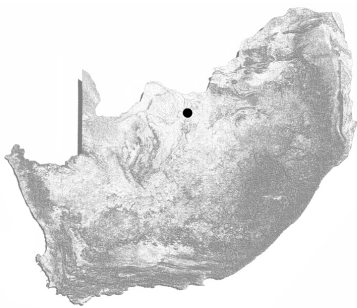


DOUBLE COWBOY TOP

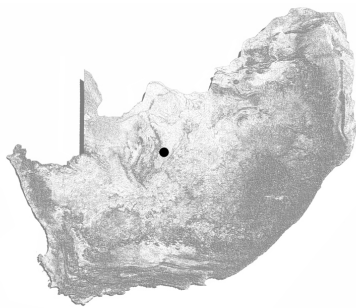
This construction report discusses and elaborates on the assembly, disassembly and logistics regarding the traveling theatre and the issues arising during and after its construction, deconstruction, and transportation. This construction focuses on the duality of the project as it needs to function as theatre and as figure.

The theatre functions as a series of components which are rearranged according to site, theme, environment, and specific vocation. The theatre is made up of 13 different main components, several smaller components which manage the structure (or are part of the functionality of the theatre) and items or sculpture which are either used or displayed on site as a way in which the site-specific theme is explored. These parts are transported and stored in containers when not in use and are unloaded on site via mobile crane systems.

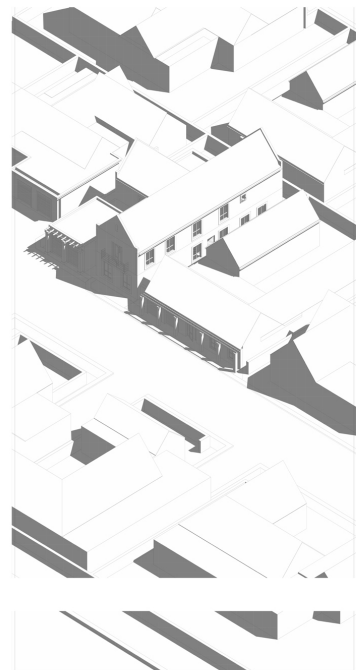
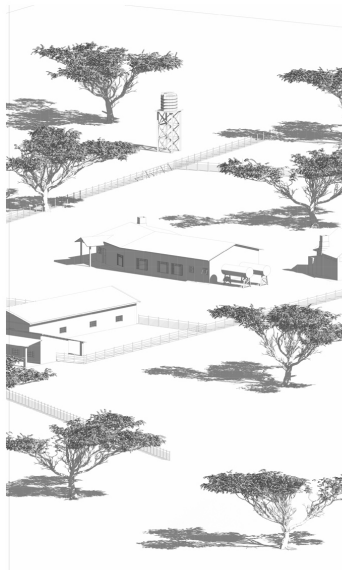
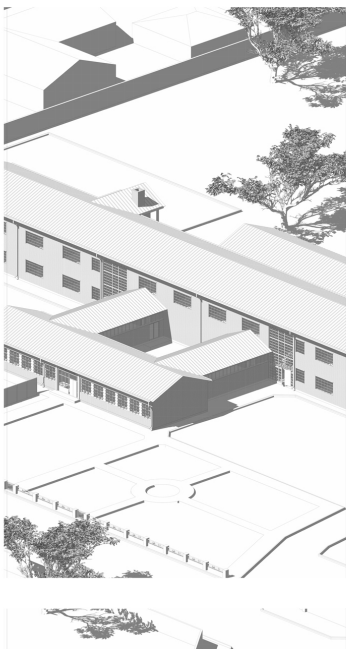
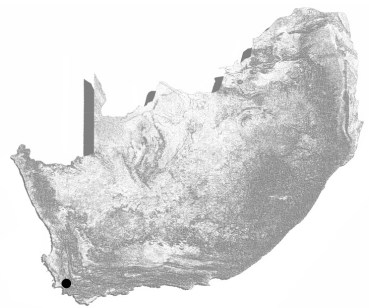
STELLA

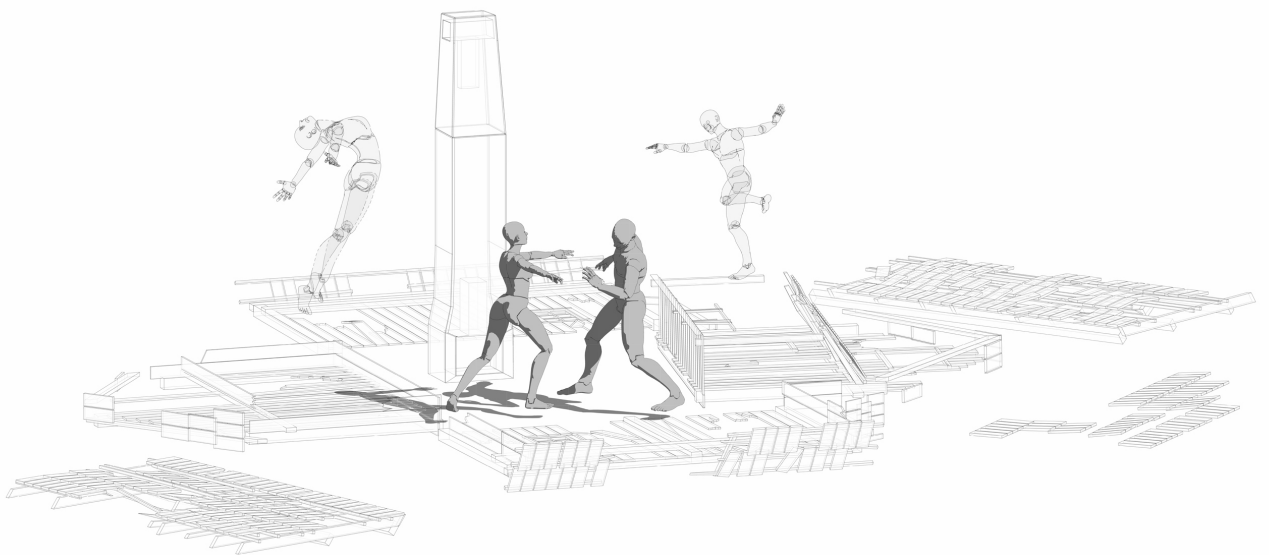
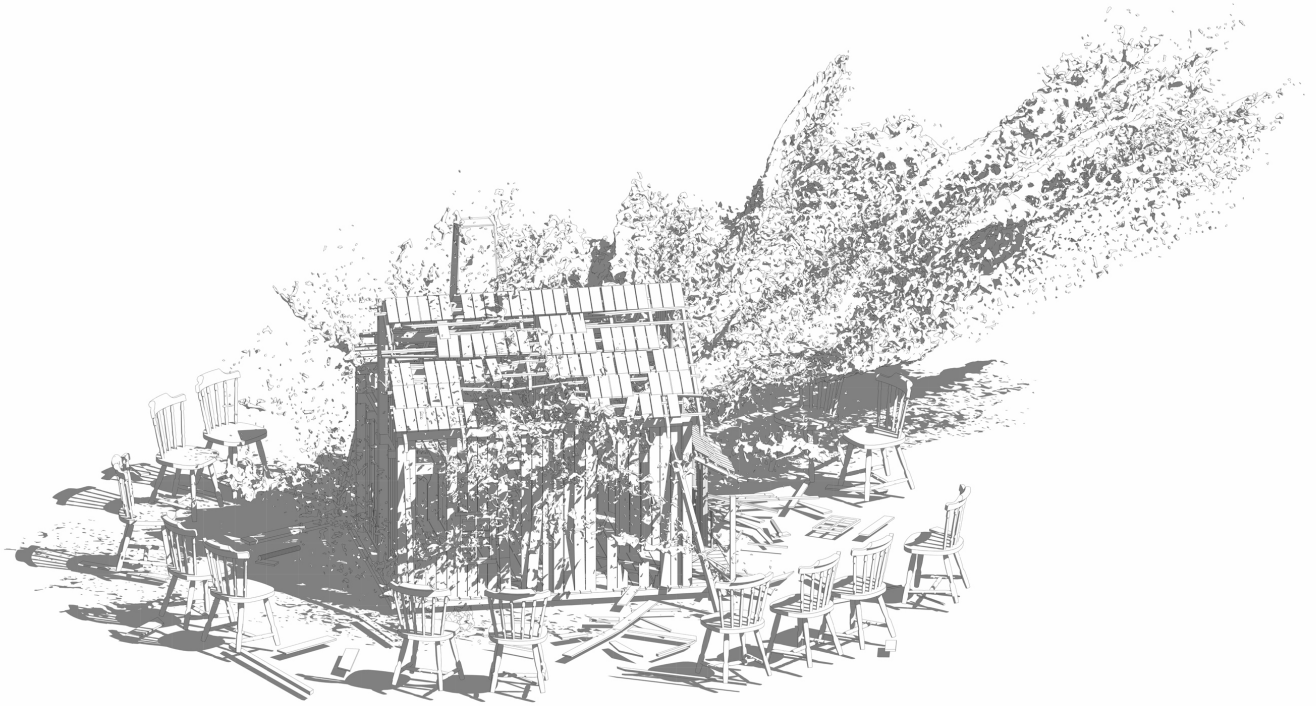


GRIEKWASTAD



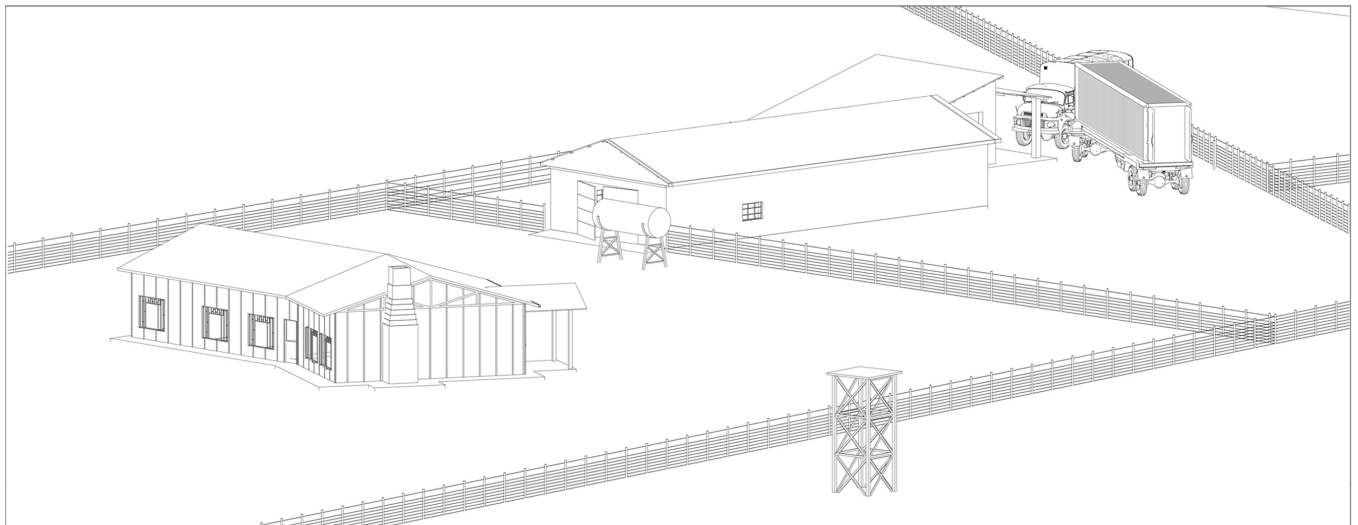
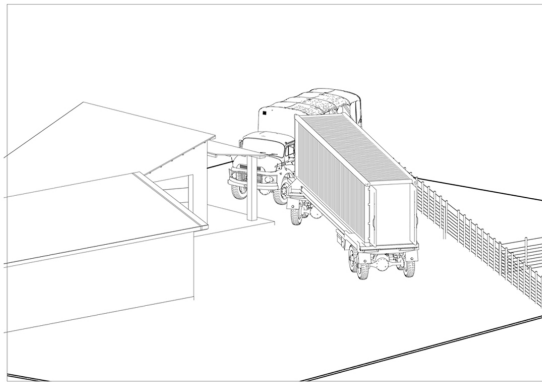
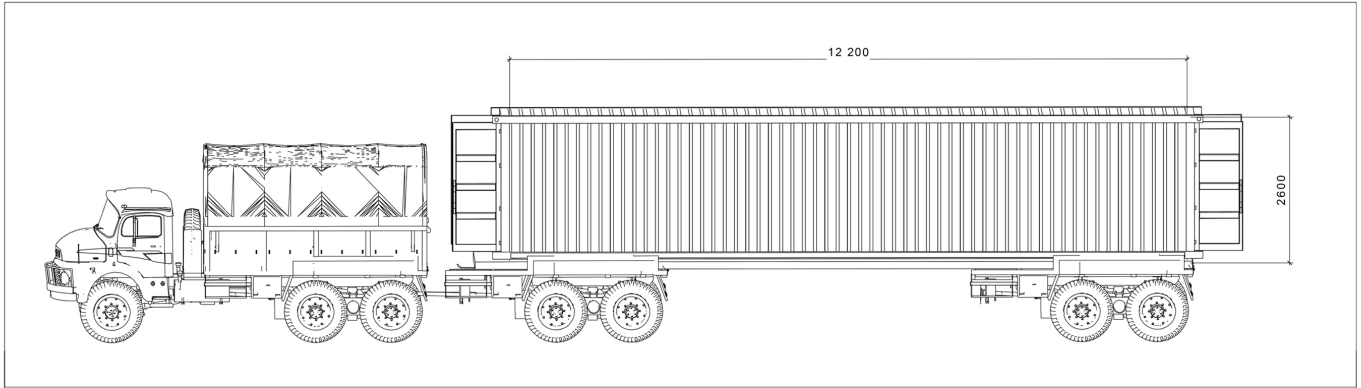
DE ZALZE

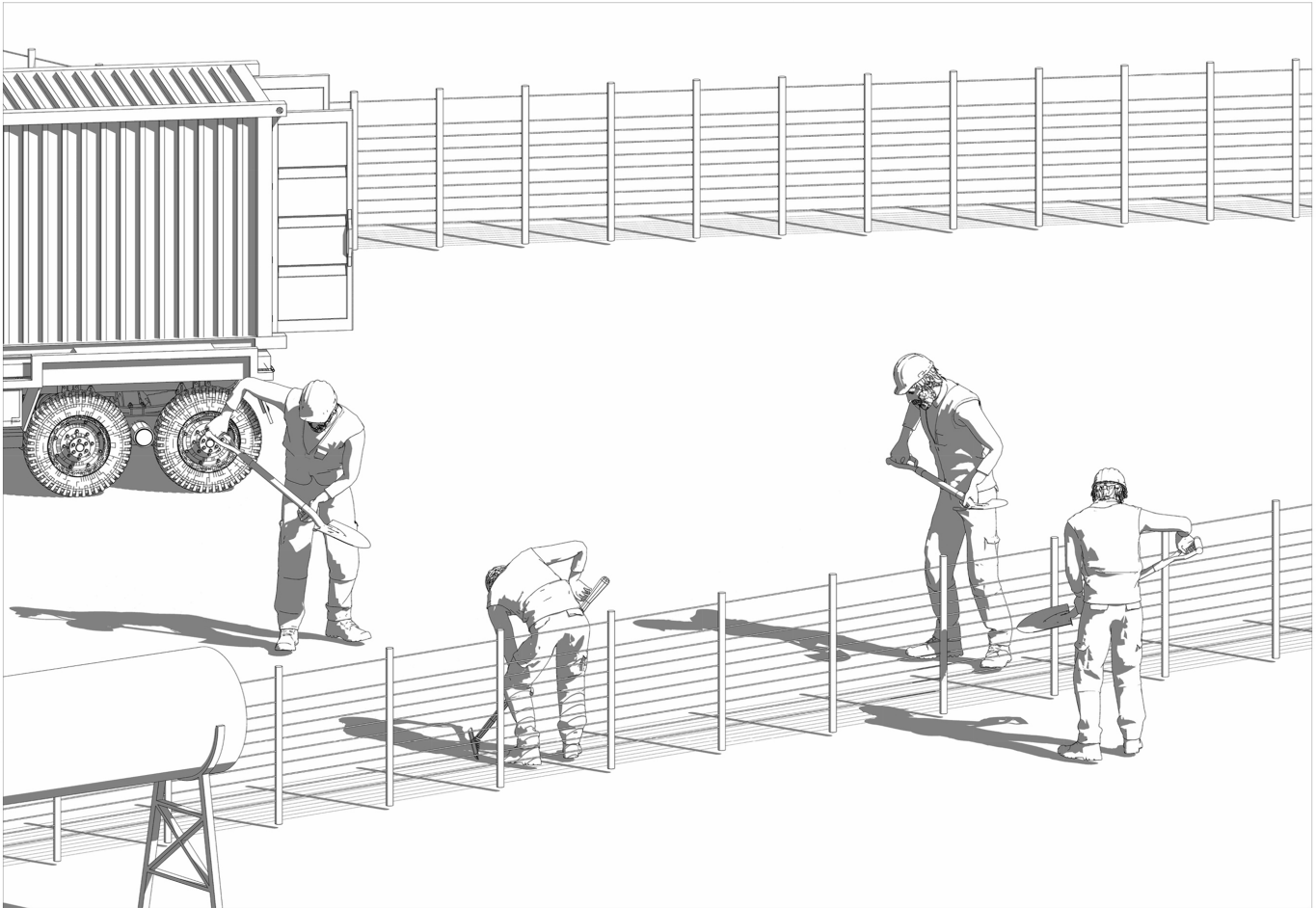
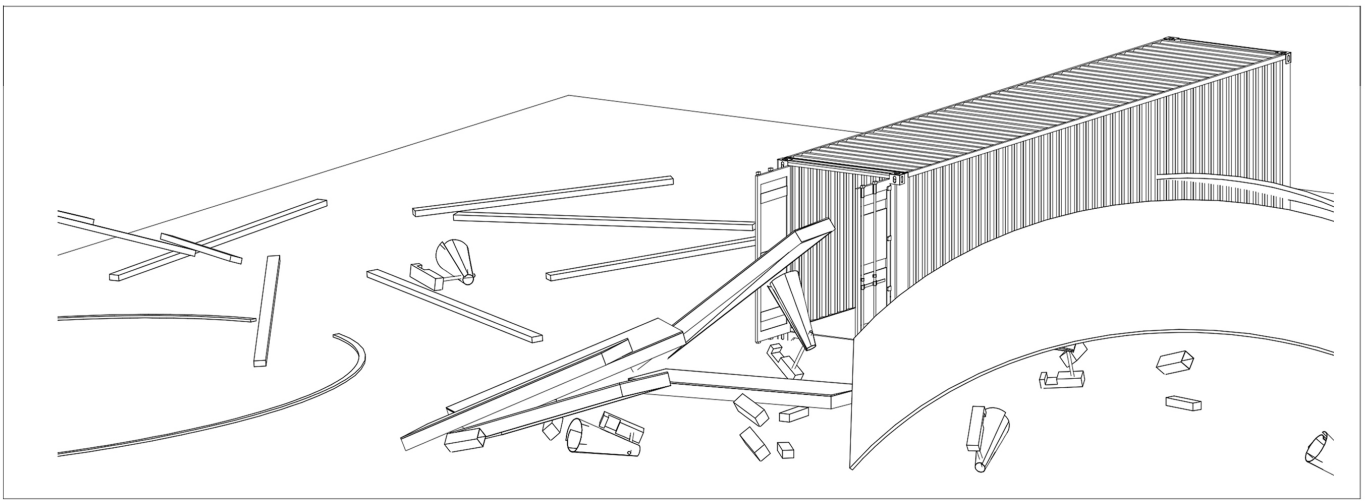




LOGISTICS

The truck follows a small dirt road to the farm Naauwhoek, where it unloads the container behind the main storage shed. The truck maneuvers so that the containers are unloaded as close as possible to the site. The design of the theatre involves a recess into the ground to allow for an intimate experience with the landscape. The workers then start to excavate the floor of the theatre to a level circle at approximately 500mm deep and 10 000mm in diameter. This container carries all the parts required for the assembly of the theatre in addition to tools required for the maintenance of the theatre and props if necessary. The site itself is protected by several barbed wire fences and gates which allow for adequate security. The theatre is placed so as to split the plan in two symmetrical half circles and the fence is temporarily removed by rolling the wire up into a spool and placing it next to the main storage shed.

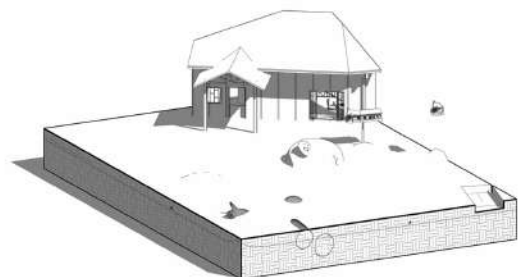
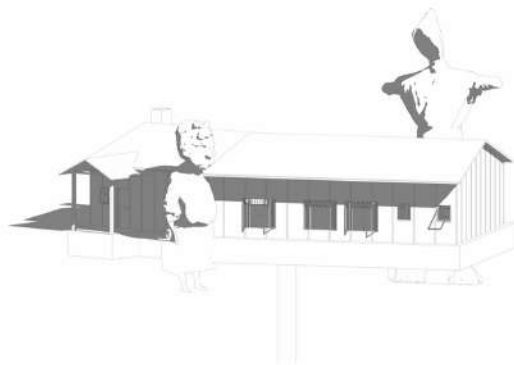
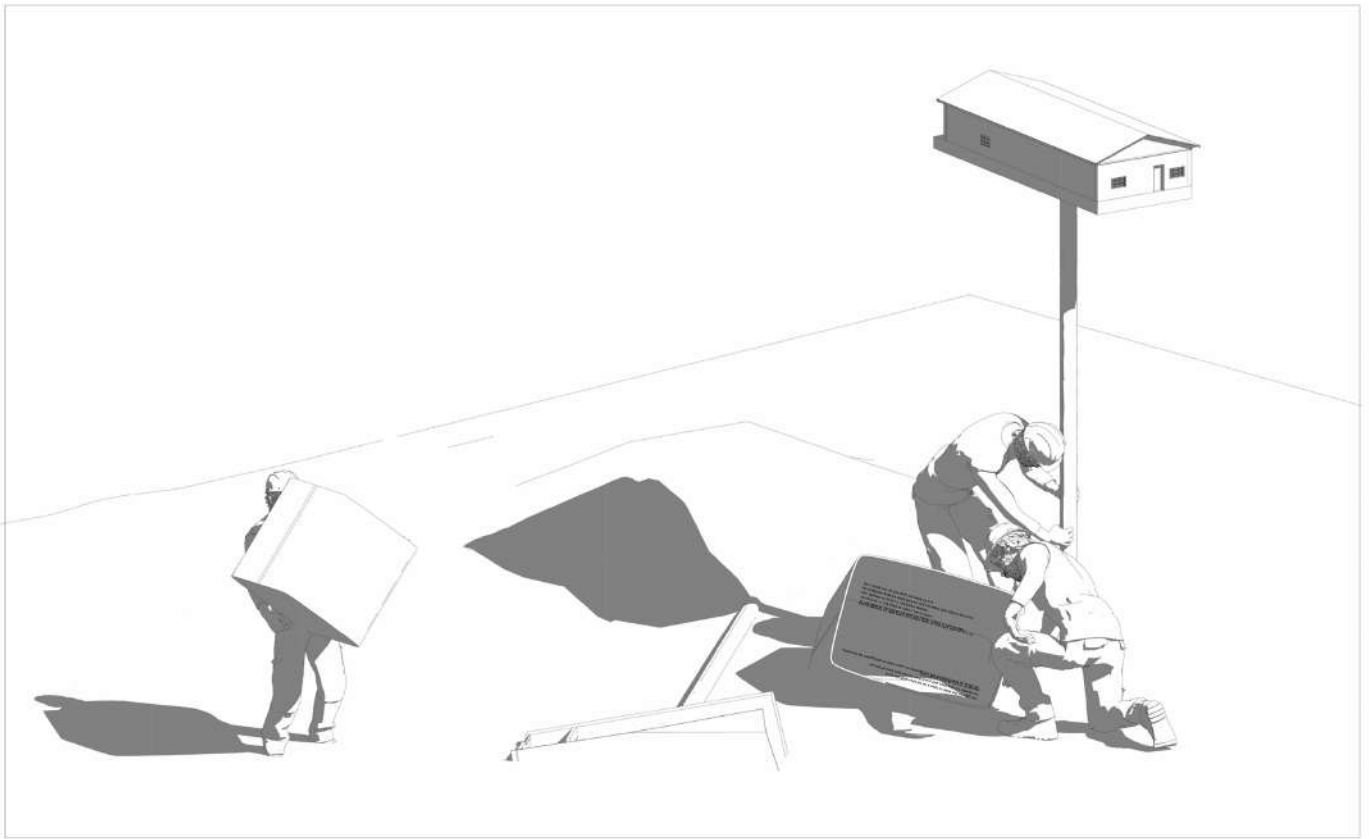


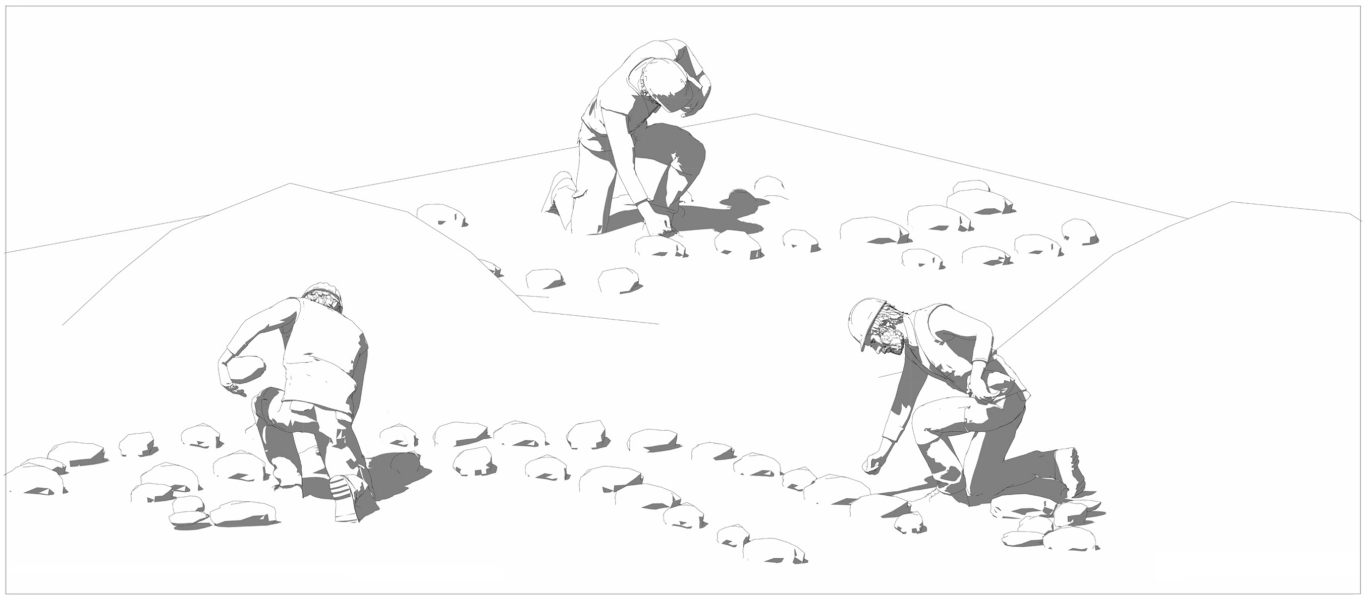


The excavated circle is bordered by a 400mm earth wall and an 800mm excavated hallway which is straddled by a mound of earth. There are tractors with front loaders on site which can assist in loading, unloading and the excavation of the soil in addition to several farm animals and equipment. There also exists a surplus in labor in the region which can perhaps facilitate cheaper and quicker construction costs. The chairs are also removed from the container, they are then placed semi-submerged in the mound of earth becoming part of this found anomaly. A smaller ring of earth, made with 3 access points is sculpted out of the excavated soil to form a passageway for the individuals and to form a threshold between the theater "Playhouse" and the audience. This passageway is to be constructed at a width of 800mm approximately.

SITE CONSTRUCTION

As part of the theatre production, several elements litter the site as to facilitate a connection between the stage where African Gothic is performed and where the crime was committed. These take the form of earth mounds, premade removable dollhouses, premade prompter boxes which help to explain the crime, and large mannequins depicting emotional commonalities which the play and the crime share. These elements are all connected via a stacked/placed stone pathway. The mannequins are unloaded and placed according to the plans, although there could possibly be alterations made in subsequent theatre productions. These mannequins are partially constructed and are made to be assembled on site. Due to the limitations of the mode of transport, each new mannequin are constructed at each iteration of the play, eventually becoming permanent sculptures on site. The mounds are piled in designated spaces which are surrounded with rocks that demarcate a path of movement for the audience. Furthermore, the mounds partially conceal the prompter boxes and the footings for the dollhouses.



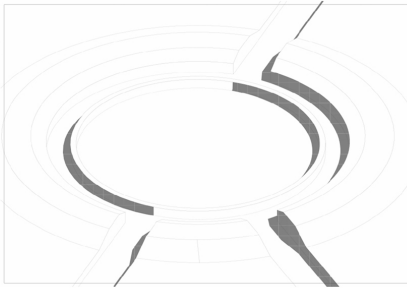


As part of the final ritual of the theatre, the staff gather chalk rocks on site. These are placed into jars which are presented as a symbol and gift of the production. During the first act of the play, it is revealed that the siblings sell off parts of their houses as a way to keep on living. The jars, which each contain a part of the destroyed playhouse, questions the role of the audience in the act of play and their notion of home. This intimate reminder of the stage/home itself also serves as a haunting token of crime and theatre.

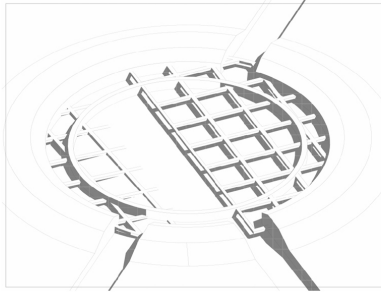


THEATRE ASSEMBLY

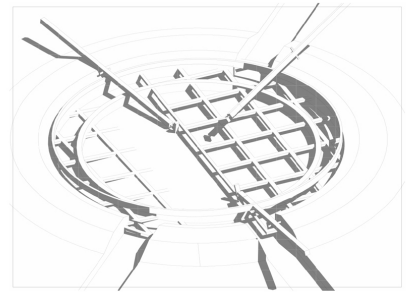
The grid(s) and ring(s) is placed in the appropriate position and are partially assembled by joining its parts together in a similar fashion to how the ring is constructed. They are not completed until the grid is required to be raised to allow for ease of work. The vertical support columns are assembled with their heads and feet attached to the top and bottom of the column respectively. The main structural supports are placed with their legs attached facing the inside of the grid. The position of these members are crucial as this determines whether or not the grid can be correctly hoisted and pinned into place. The canvas of the tent is unfolded and roughly placed on the top of the columns and the grid, and each pole is individually raised to build the roof structure. Each pole is hoisted upright with the assistance of the small crane located on truck. The tent is then pinned down until the system is self-supporting. The footing of the vertical columns are adjustable so as to allow for the leveling of all attached pieces. Once level the grid is raised and the pins are inserted, the grid rests on the pins. The structure is then tested for stability.



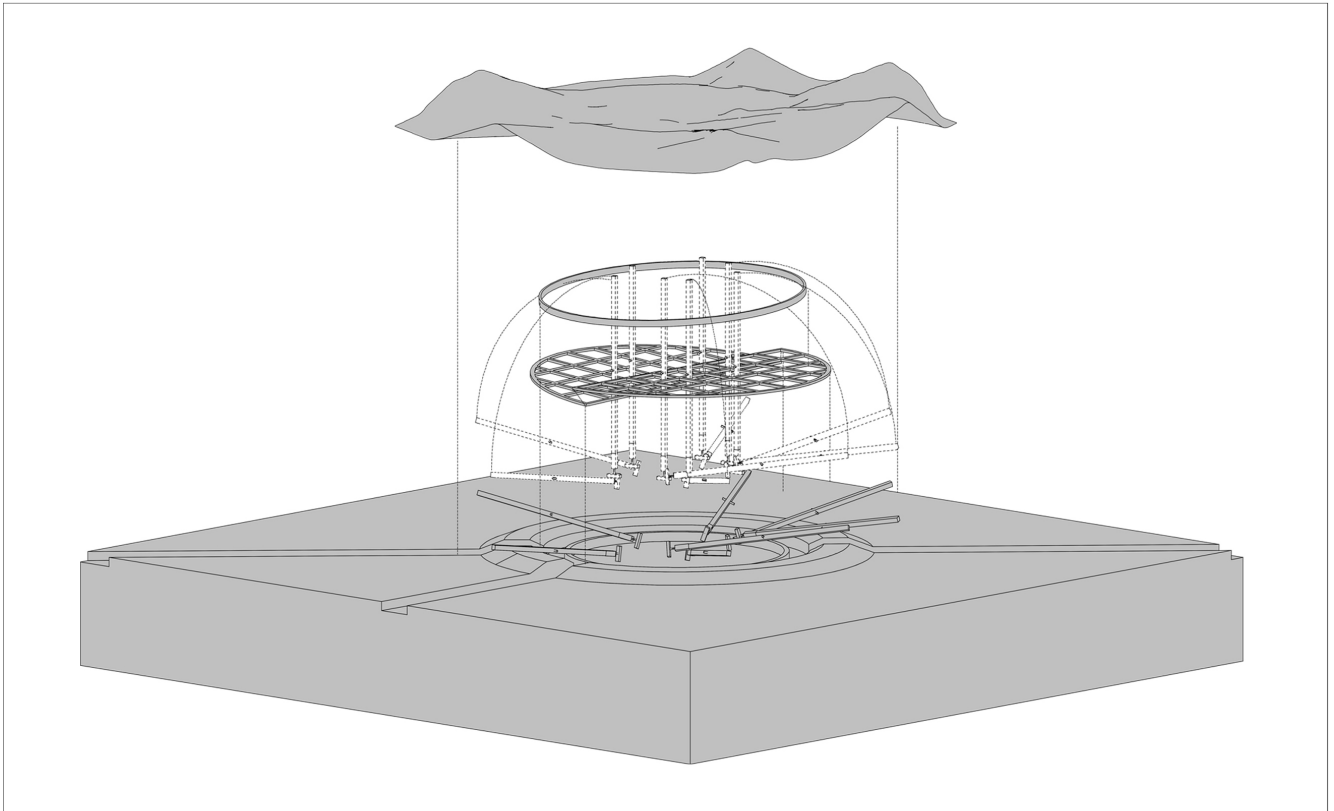
EXCAVATION

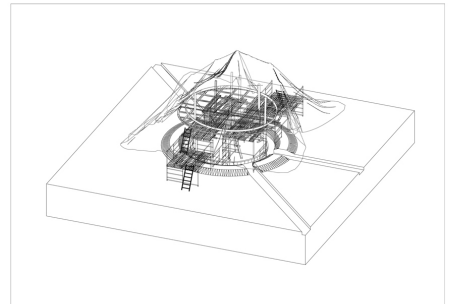
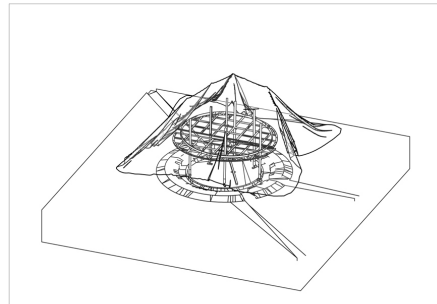
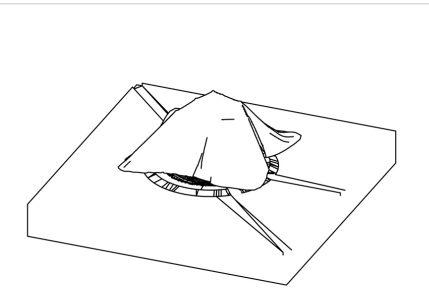
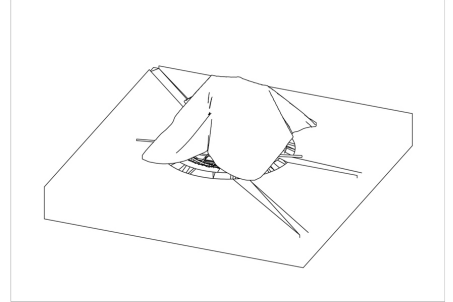
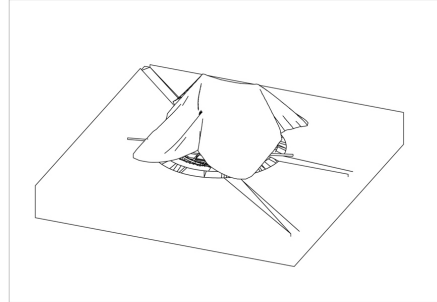
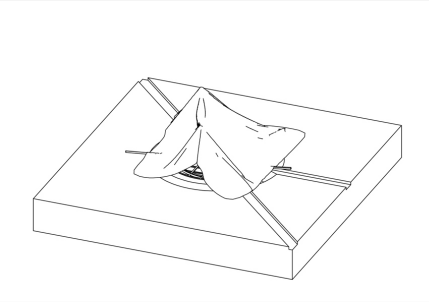
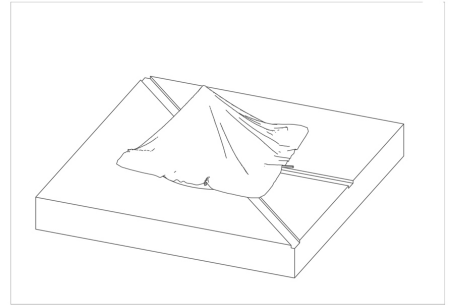
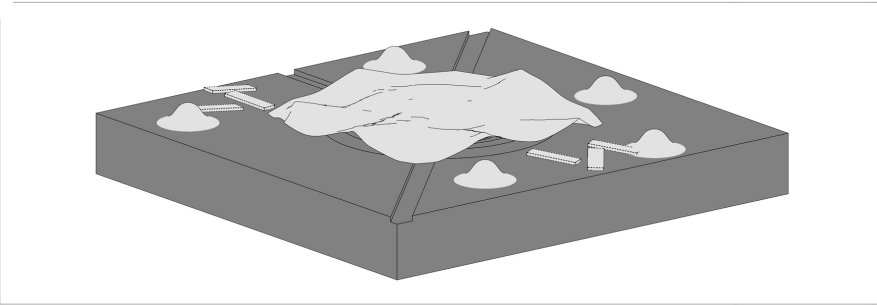
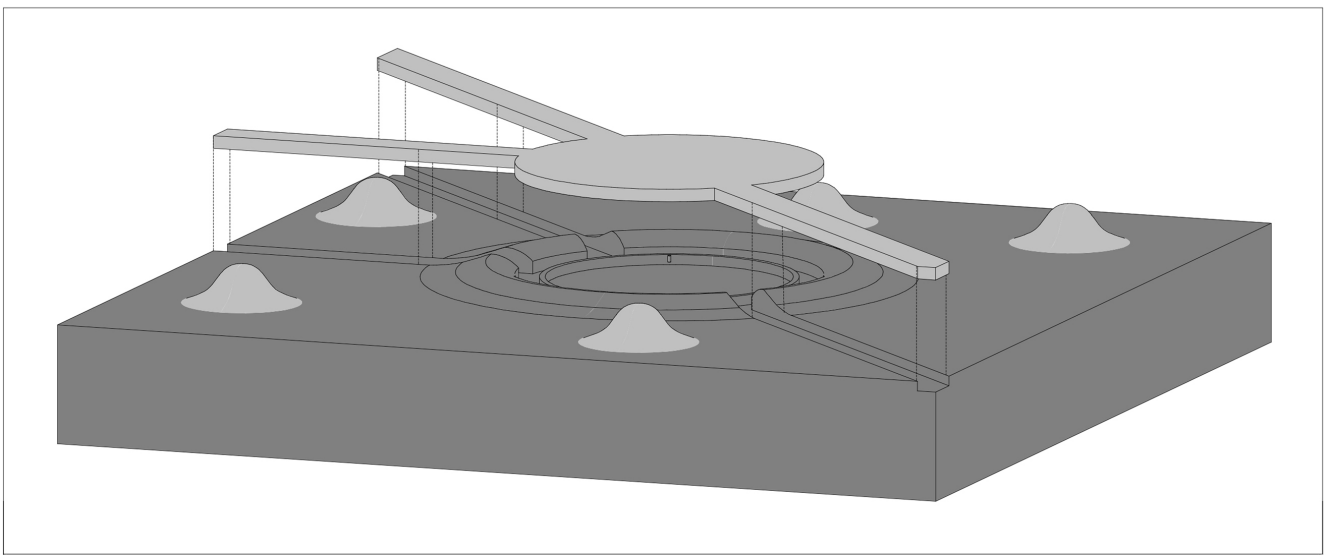


GRID



COLUMNS



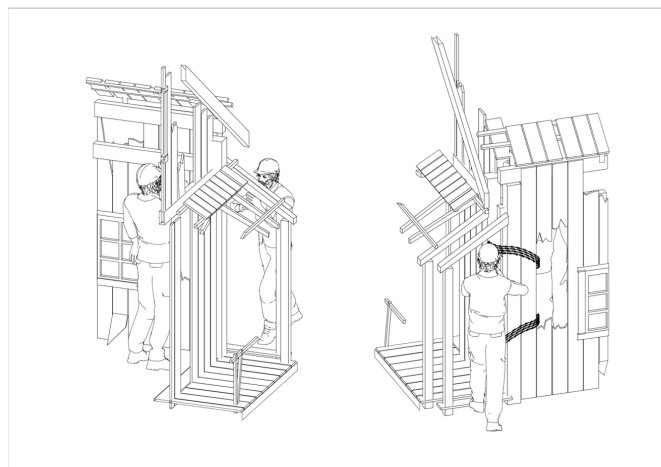
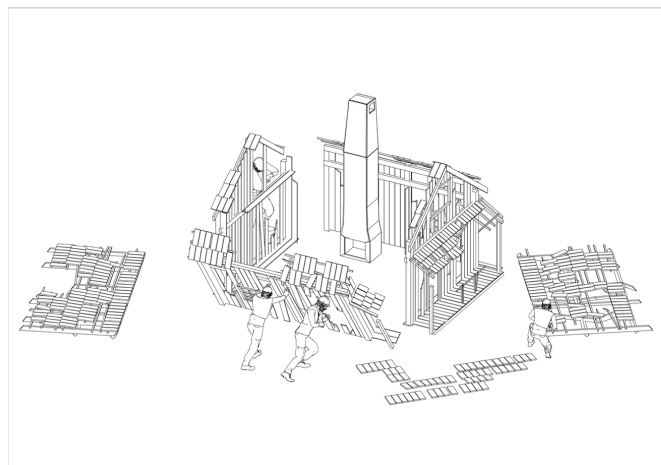
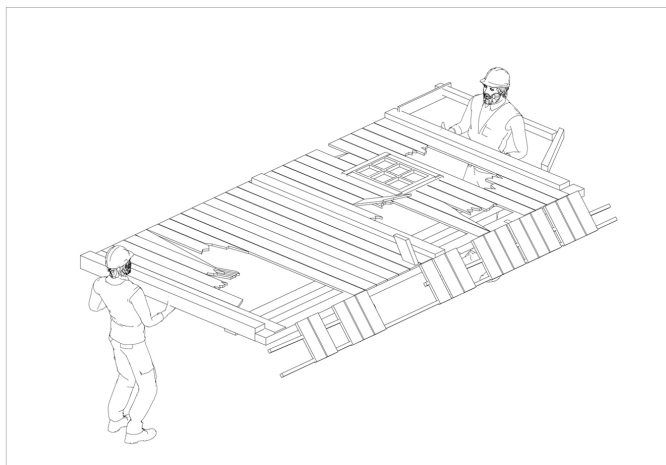


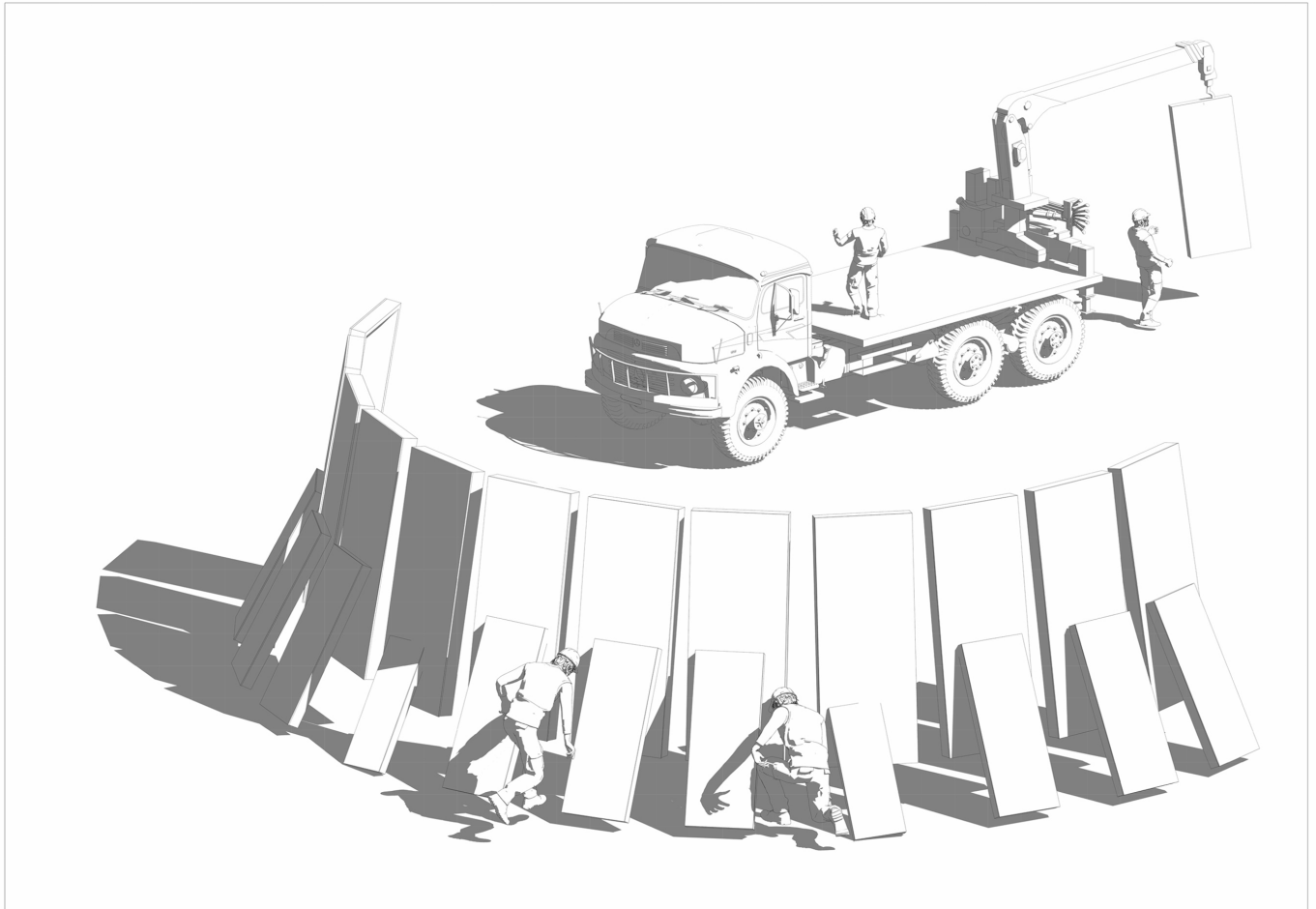
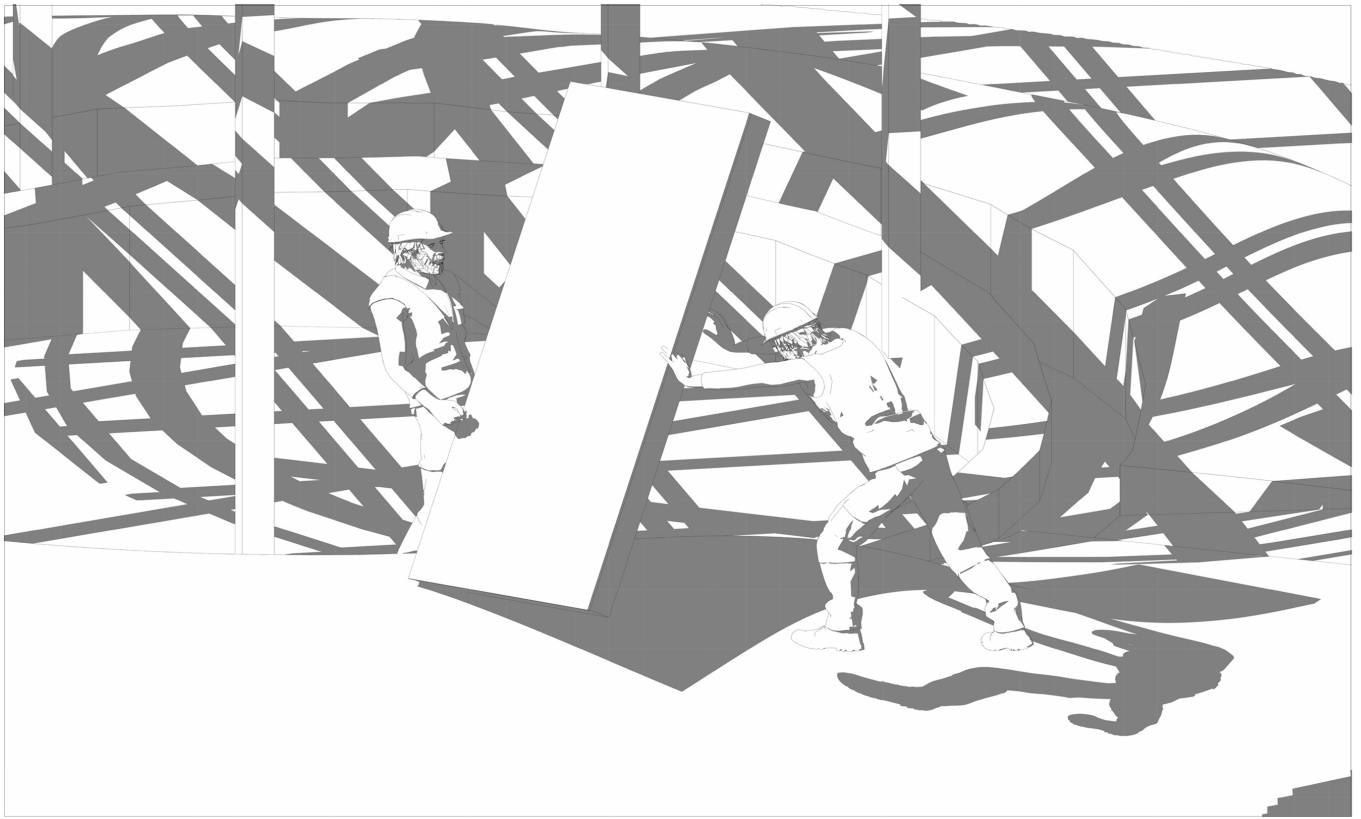
STAGE ASSEMBLY

The main frame of the playhouse is carried into the structure in its seven parts which comprise its walls, the prop chimney and the two roof segments. The house is fastened with ropes at the 4 wall joints and the 6 roof points. The lighting is lifted up and fixed onto the railing using its attached screws. The props are removed from the container. One of the stage workers ties small segments of rope to some of the props, including FXB foamboard windows, planks, and doors. These are hung from diagonal beams so as to create a feeling of an exploded home where the audience sit among the fragments of house. The staff then test the visibility, audio range and lighting of the stage by sitting on each of the chairs around the 'playhouse'. Although fabric absorbs acoustic noise very well a certain amount of echo is still required when actors are facing away from part of the audience.

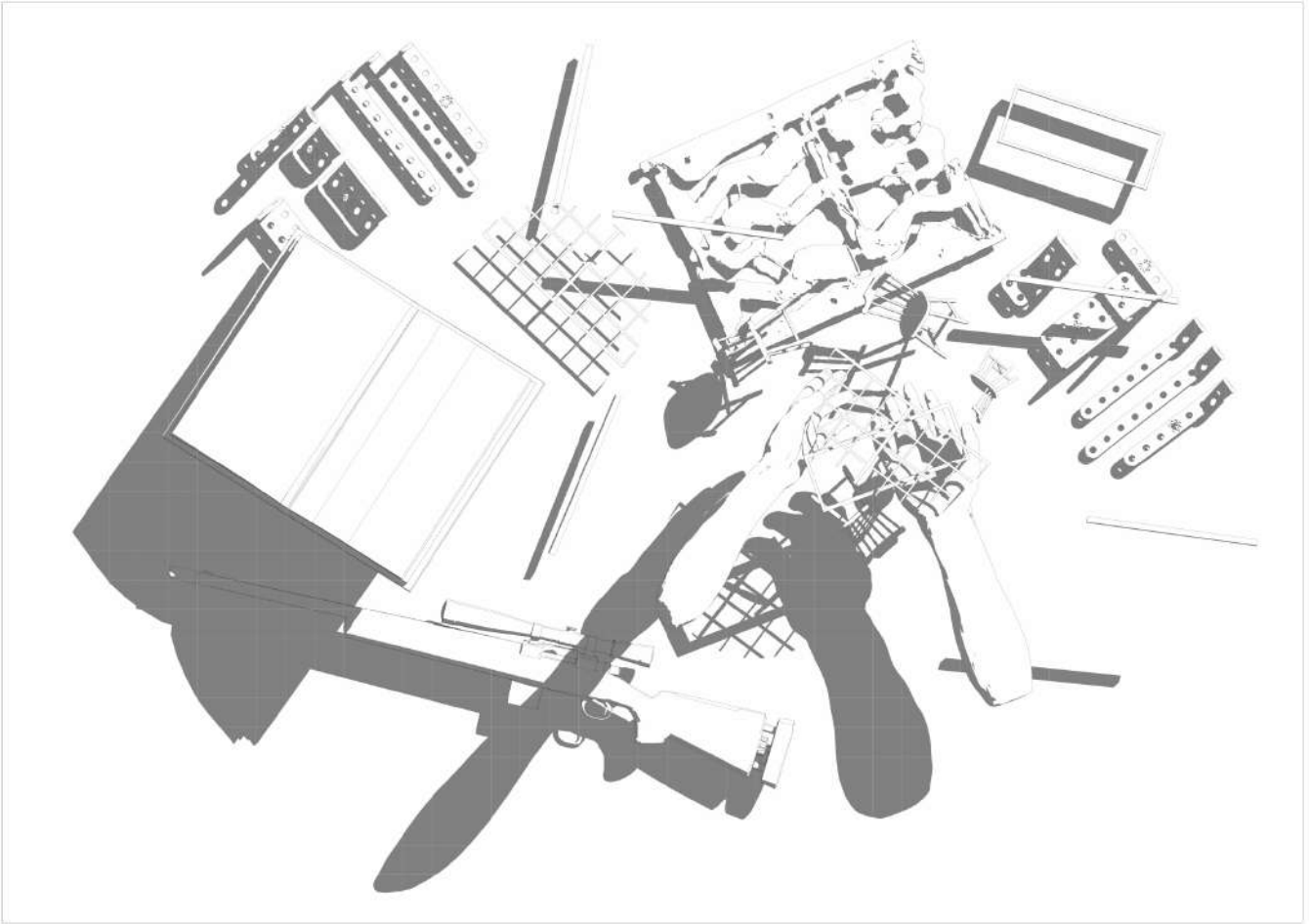
The stage meshes account for this by adding variation between echo and silence. This stage area allows for a certain amount of customization for alternate layouts of a playhouse to suite the needs of more than one auteur. Around center stage, on the thin boundary mound, are placed small jars which contain a small mound of earth and a prop house.

These jars are placed in front of each of the chairs as a gift to each of the audience members, presenting them with their own part of the house of African Gothic. They also contribute to the ambience of the set, in addition to guiding the audience to their seating.





GENUS OF OBJECTS



In biology, Latin names are assigned to particular animals and biological components to establish a consensus within the international community regarding the nomenclature (a system devised for the naming of things) for each specific organism. This naming system eliminates any potential confusion about the identification of specific parts of an animal. Similarly, this project adopts the same nomenclature system to ensure clarity in the construction of a building composed of various distinct components. Each number corresponds to its respective genus and relates back to its position in the overarching structure of a traveling theatre, leaving no room for ambiguity.

① *Oculus sinister*

② *Plantar*

③ *Scapula*

④ *Digitus primus manus*

⑤ *Medulla ossium*

⑥ *Myocardium*

⑦ *Costae verae*

⑧ *Clavicle.*

⑨ *Ilium ischium*

⑩ *Cutaneous*

⑪ *Phylum Chordata*

1

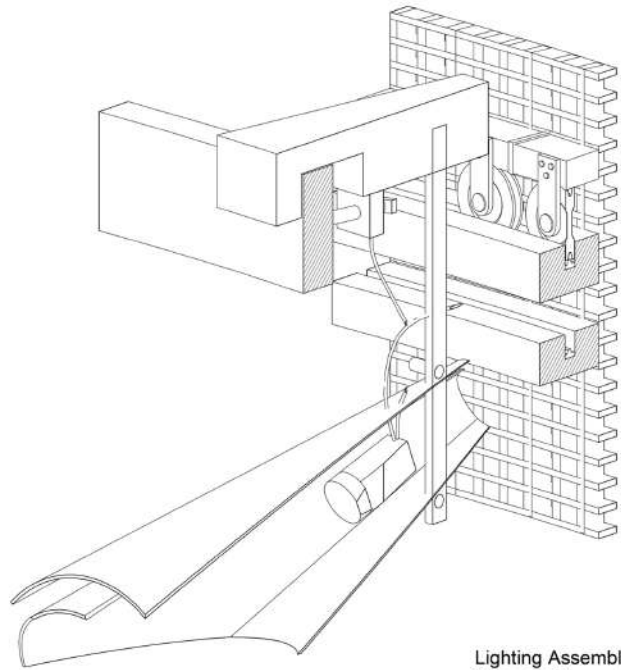
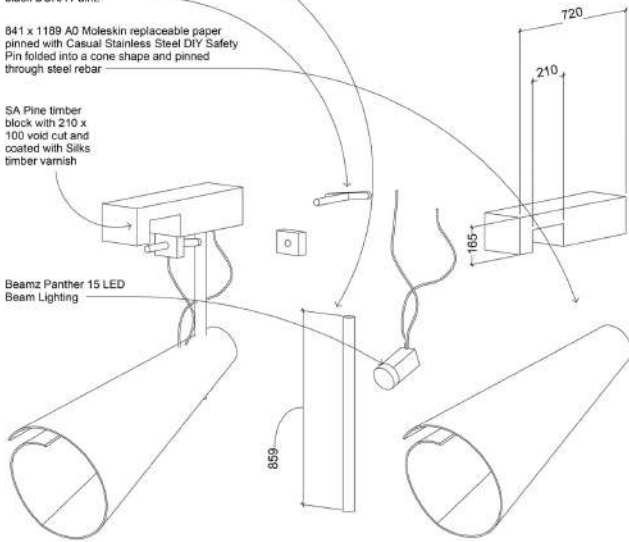
18mm dia. steel rebar powdercoated with mat black DURA paint

M8 steel screw powdercoated with mat black DURA Paint.

841 x 1189 AD MoleSkin replaceable paper pinned with Casual Stainless Steel DIY Safety Pin folded into a cone shape and pinned through steel rebar

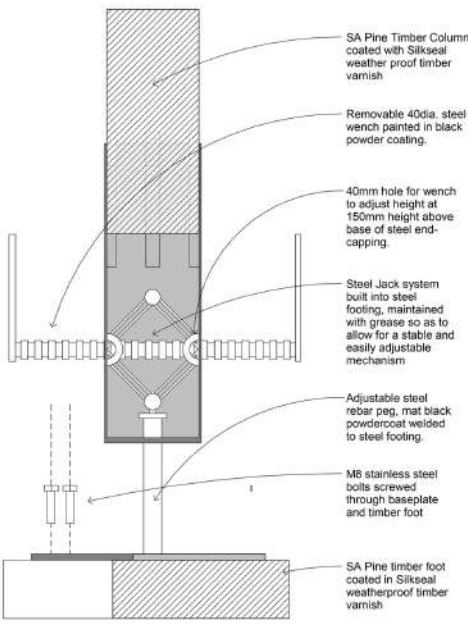
SA Pine timber block with 210 x 100 void cut and coated with Silks timber varnish

Beamz Panther 15 LED Beam Lighting

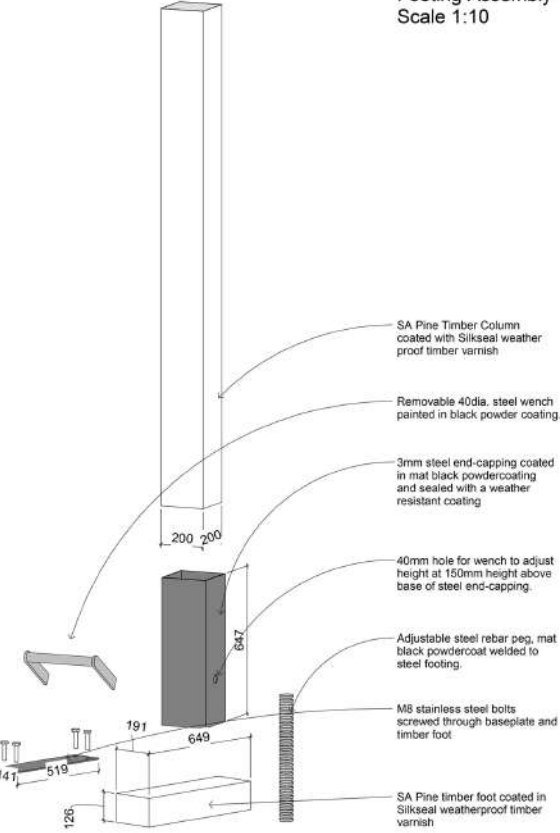
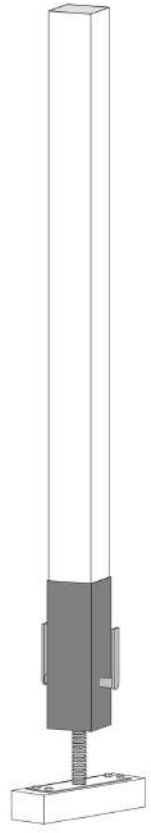


Scale 1:10
Lighting Detail

Lighting Assembly
Scale 1:10



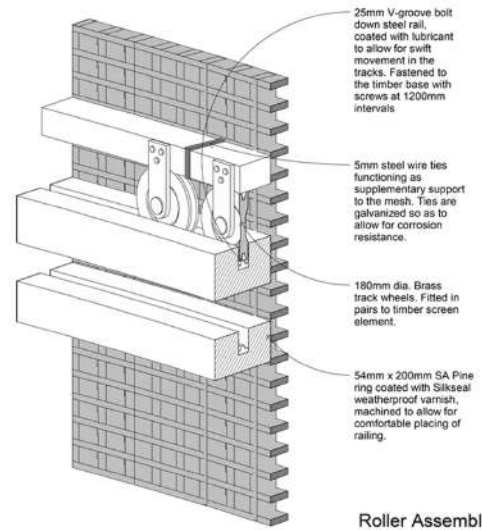
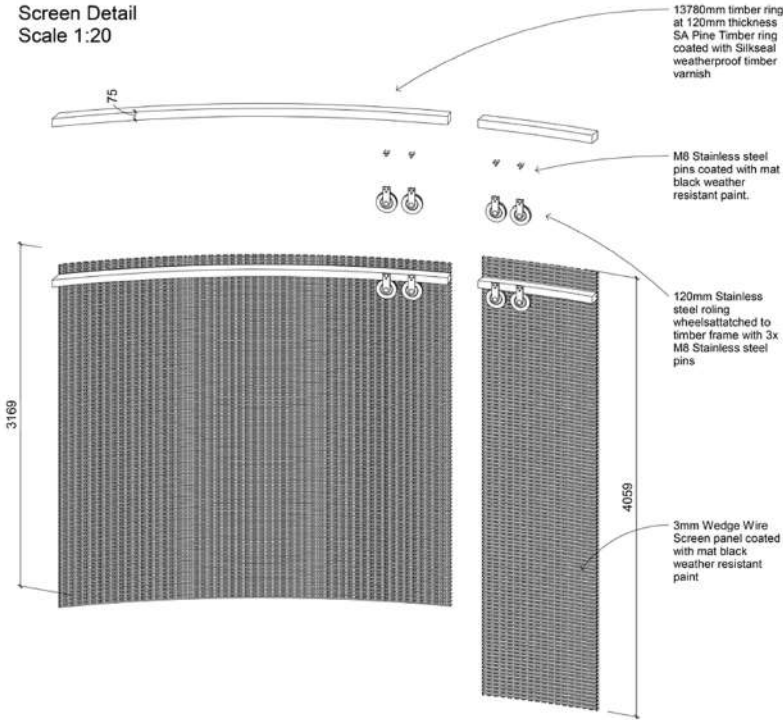
Footing Jack Section
Scale 1:5



Footing Assembly
Scale 1:10

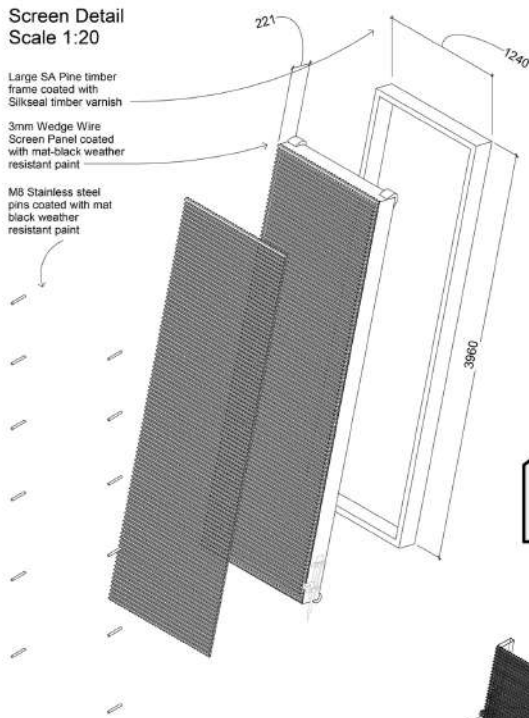
2

Screen Detail
Scale 1:20

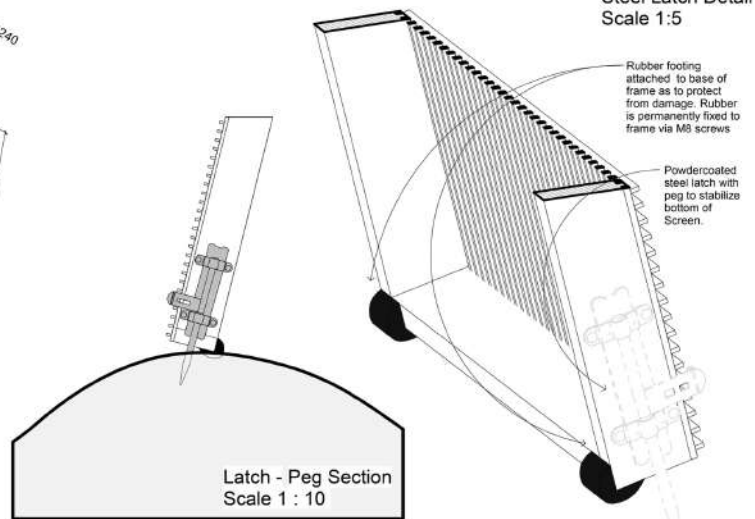


Roller Assembly
Scale 1:5

Screen Detail
Scale 1:20

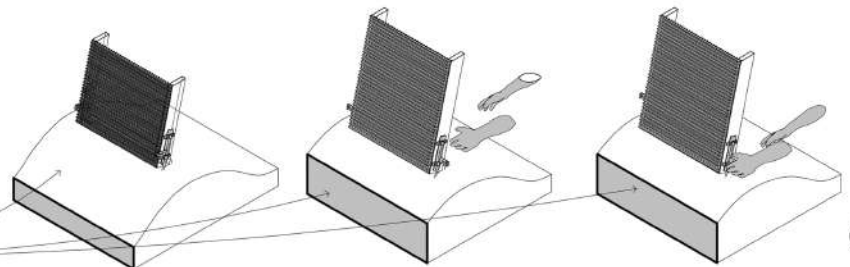


Steel Latch Detail
Scale 1:5



Latch - Peg Section
Scale 1 : 10

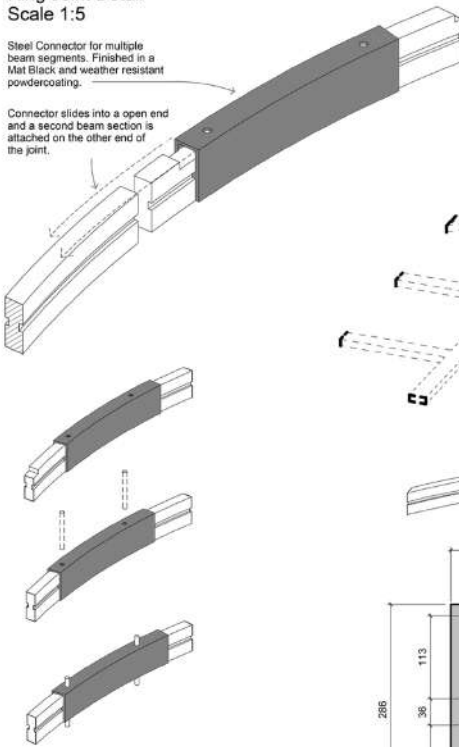
Steel latches are struck into the earth before the audience arrives. The staff, dressed as intruders, remove the screens as part of the play. The old latches are all opened simultaneously and create a dramatic an eerie effect - startling the audience as the "intruders leave with parts of the stage"



Ring Joint Detail Scale 1:5

Steel Connector for multiple beam segments. Finished in a Matt Black and weather resistant powdercoating.

Connector slides into an open end and a second beam section is attached on the other end of the joint.



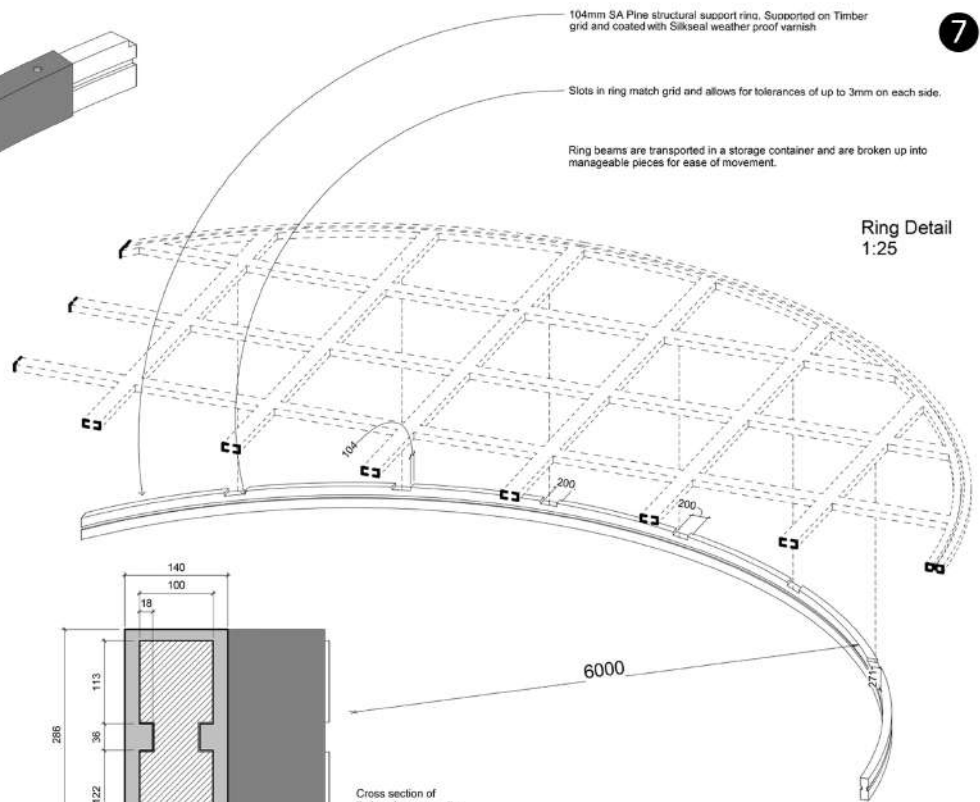
Ring Parts Assembly
Scale 1 : 25

104mm SA Pine structural support ring. Supported on Timber grid and coated with Silkseal weather proof varnish

Slots in ring match grid and allows for tolerances of up to 3mm on each side.

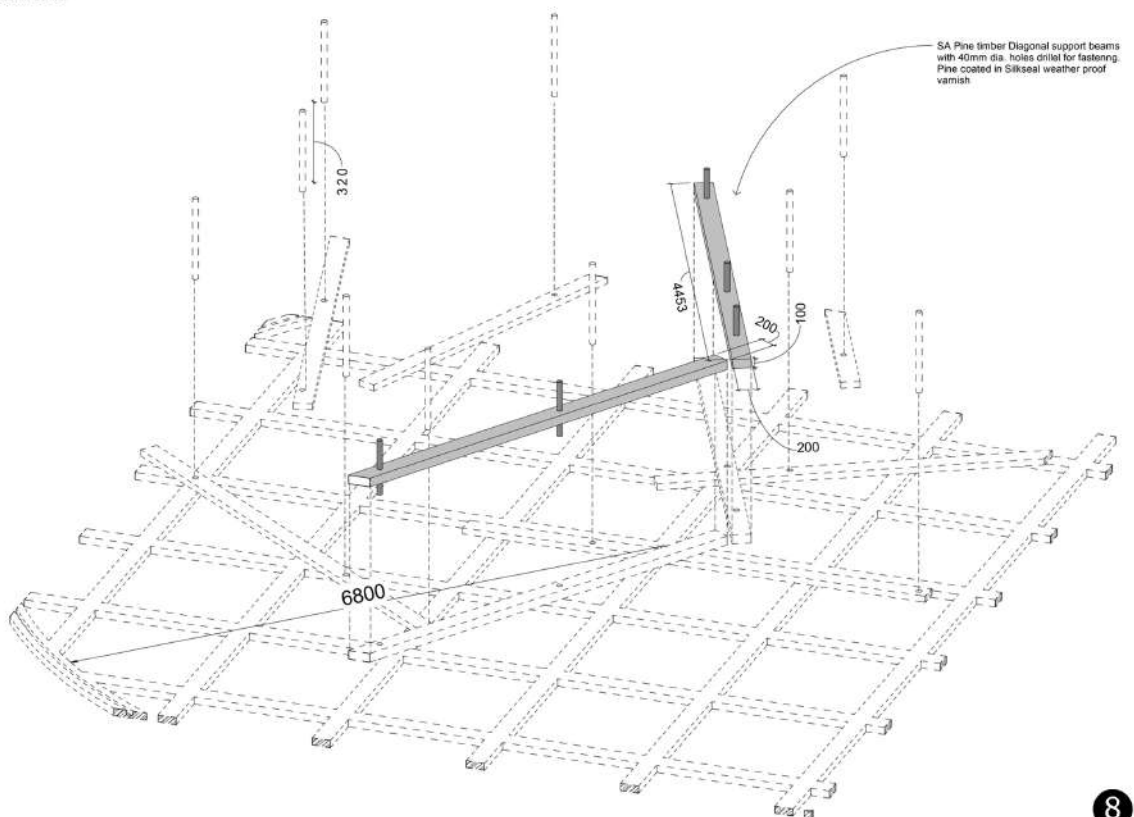
Ring beams are transported in a storage container and are broken up into manageable pieces for ease of movement.

Ring Detail 1:25

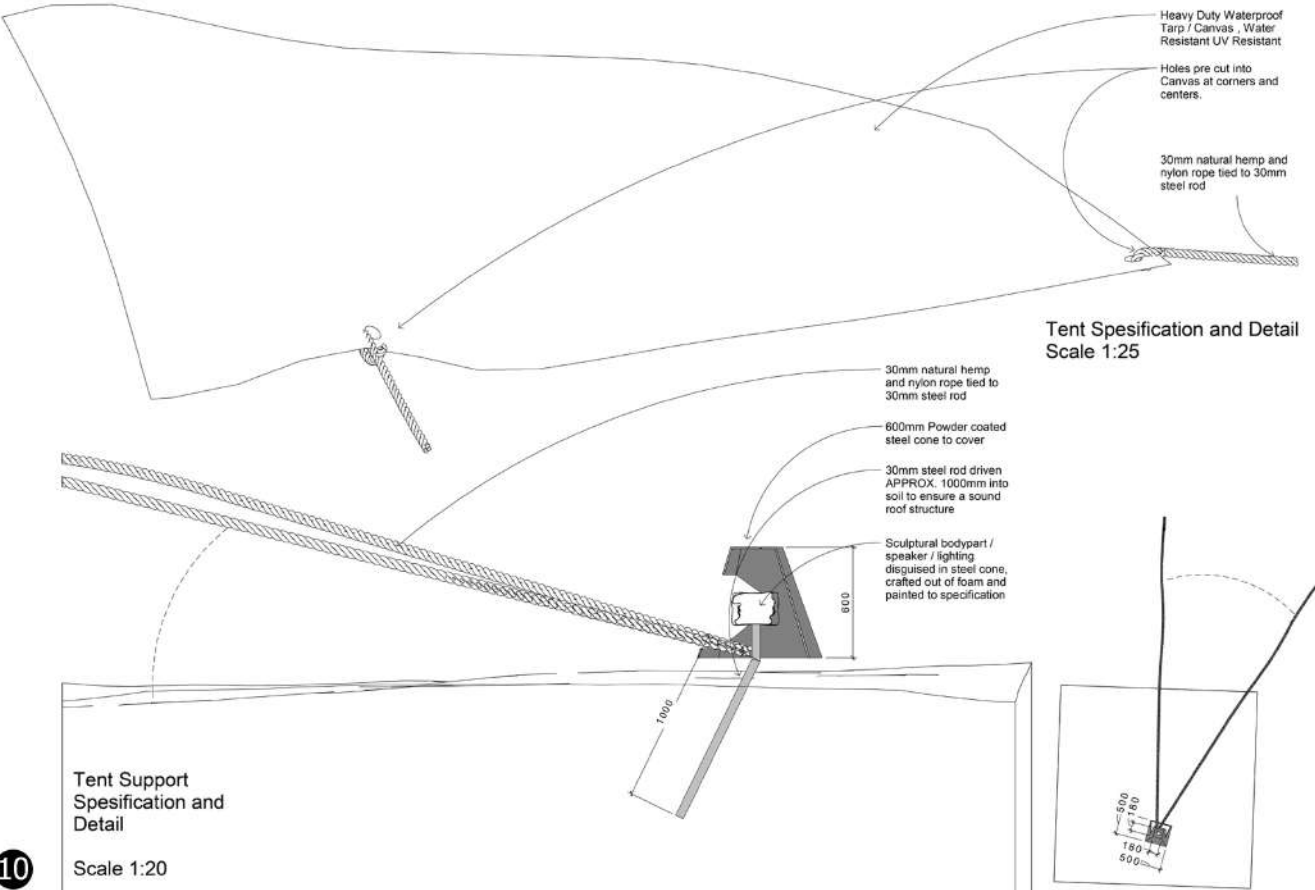
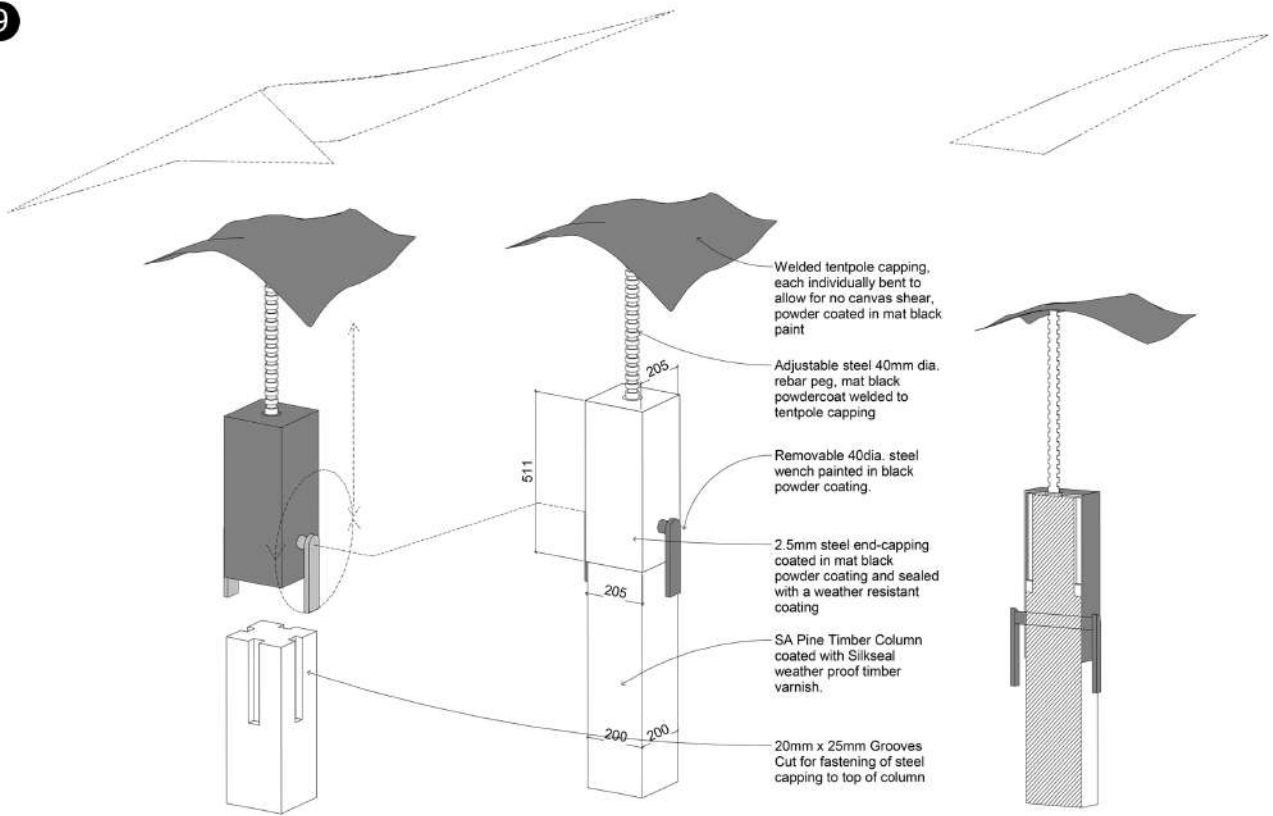


Cross section of
timber ring connection
device
Scale 1:5

Lateral Support Detail and Assembly Scale 1:25



9

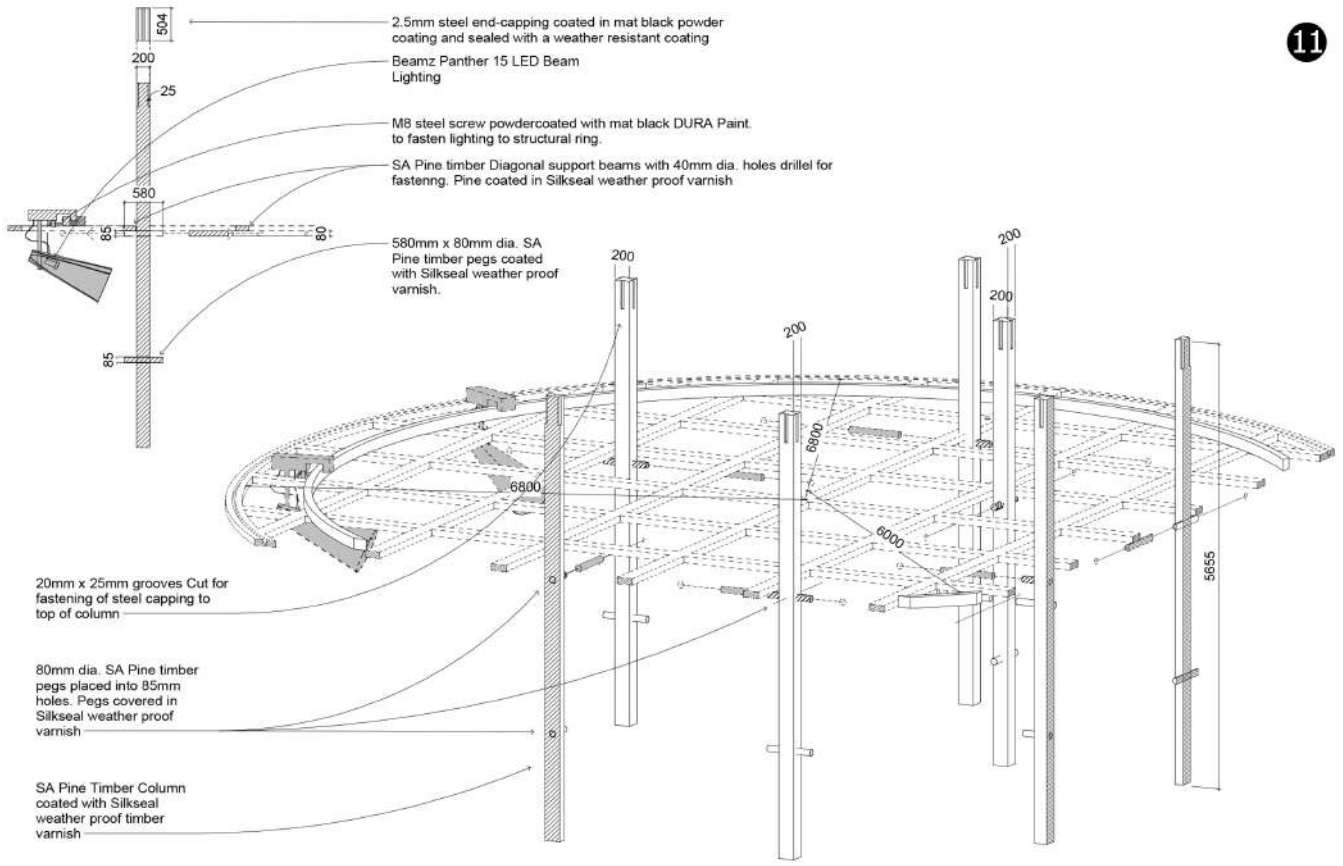


Tent Spesification and Detail Scale 1:25

Tent Support Spesification and Detail

Scale 1:20

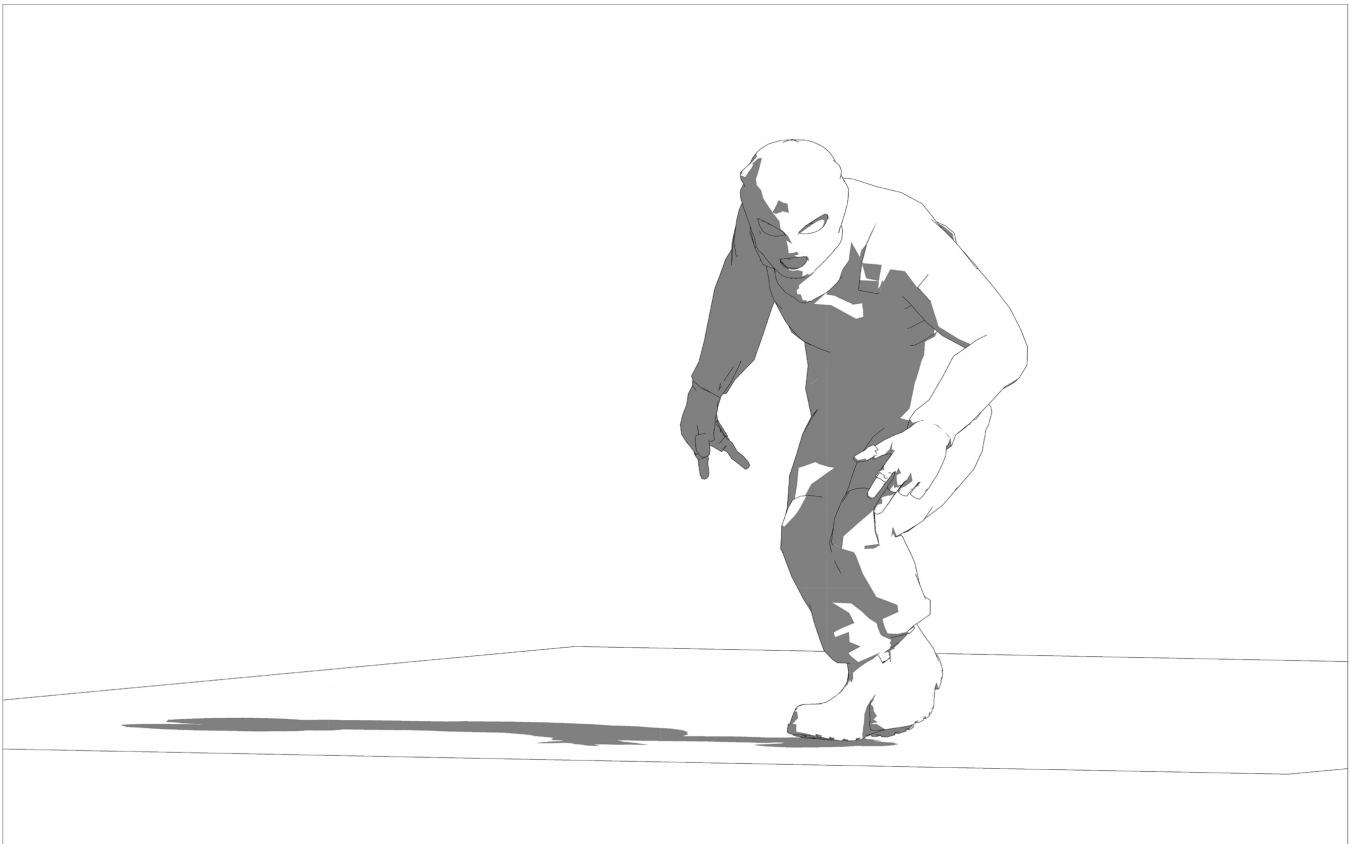
10

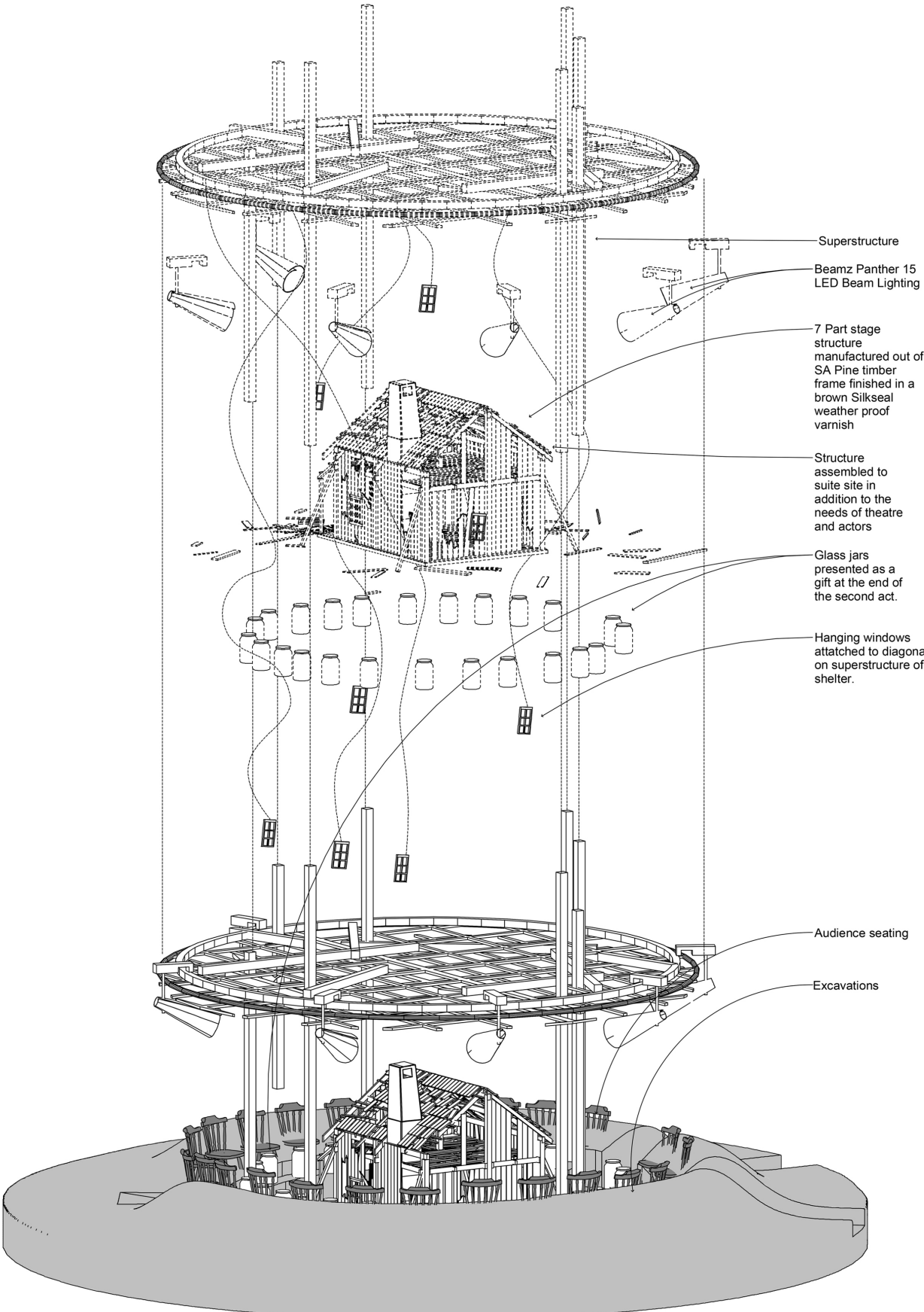


STAGE AND THEATRE DISASSEMBLY

Part of the poetry of the project pertains to its symbolic "destruction" or disassembly after the second act has taken place. This section thus pertains to which parts of the building is left behind, which parts of the building is going to be repurposed and which parts of the building is going to become part of the performance.

To dismantle the stage the screens and frames are first removed, leaving behind the vertical supports, the top frame, the tent structure and the "Playhouse." This all partially happens during the final act of the play where the stagehands start to disassemble the theatre whilst the audience is still watching the play. The stagehands are all dressed in black suits from top to bottom whilst wearing balaclavas. They approach the building as the audience hears footsteps on the rock and soil. The staff then all simultaneously unlock the bottom sliding locks just as the second act starts, eventually revealing an exposed and naked audience.





Superstructure

Beamz Panther 15
LED Beam Lighting

7 Part stage
structure
manufactured out of
SA Pine timber in a
brown Silkseal
weather proof
varnish

Structure
assembled to
suite site in
addition to the
needs of theatre
and actors

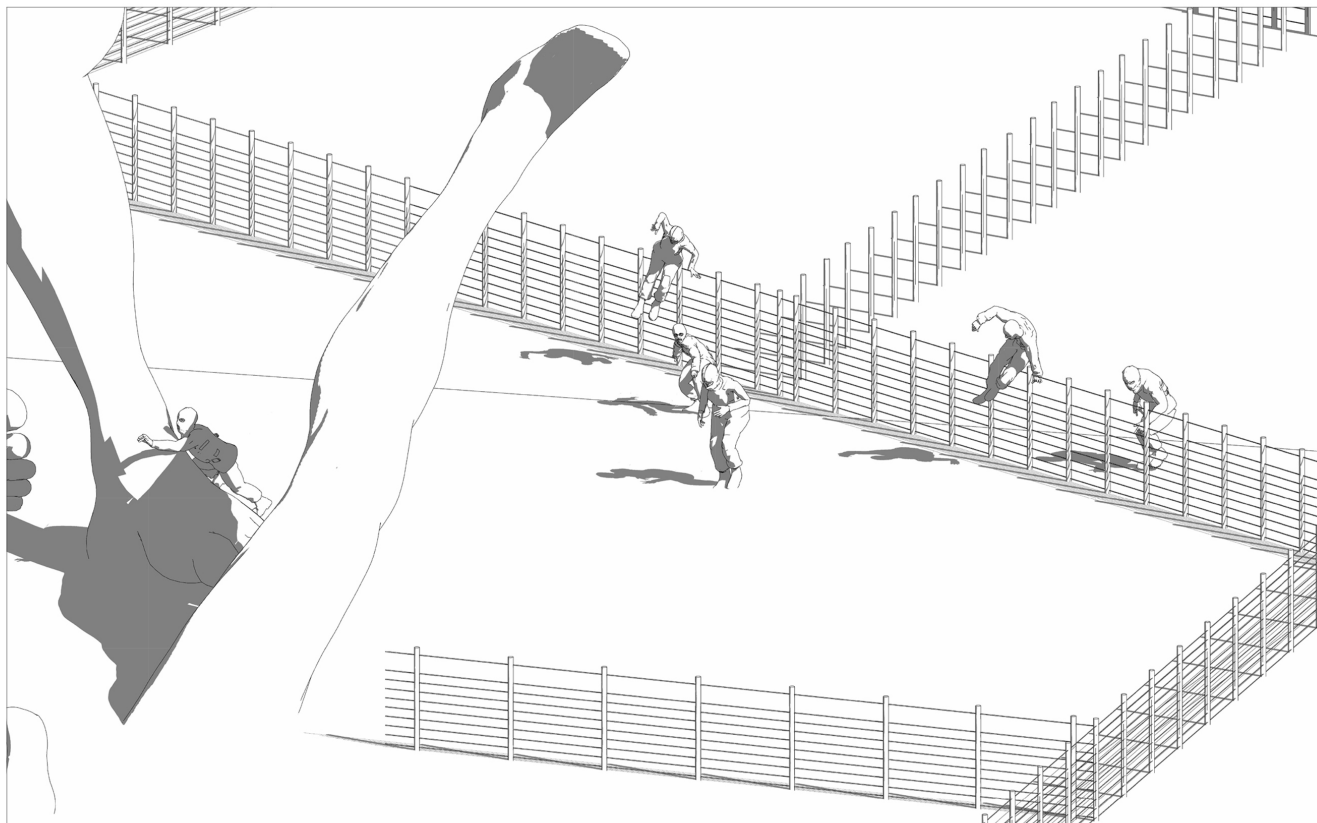
Glass jars
presented as a
gift at the end of
the second act.

Hanging windows
attached to diagonals
on superstructure of
shelter.

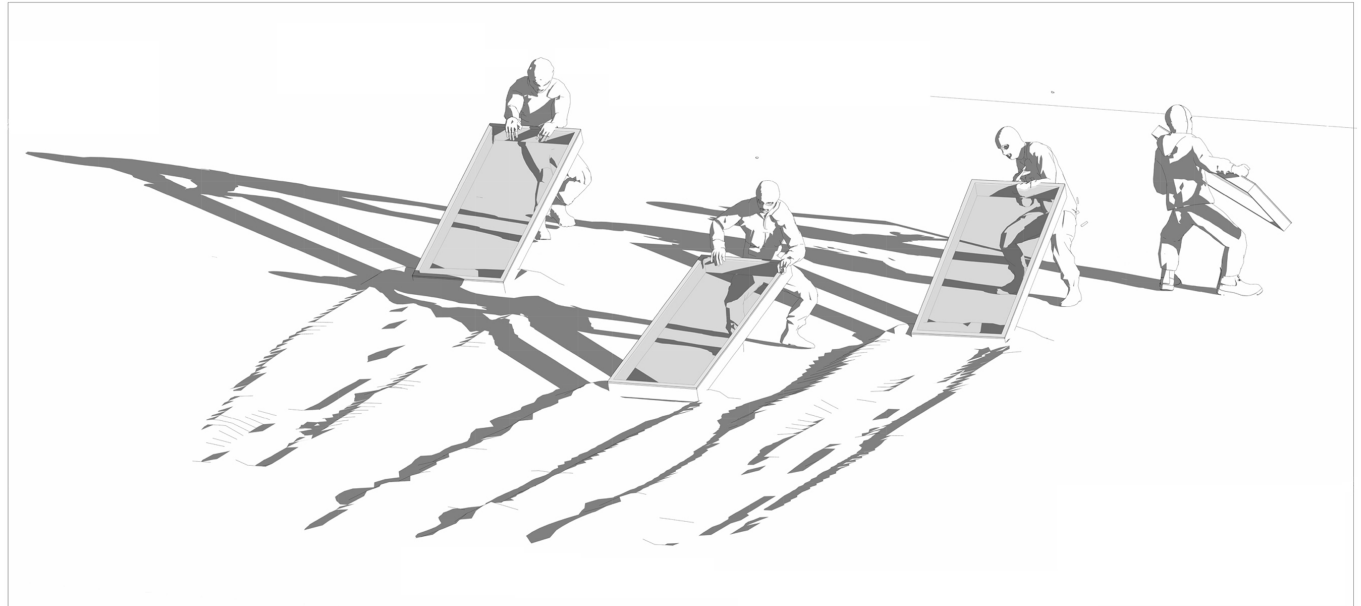
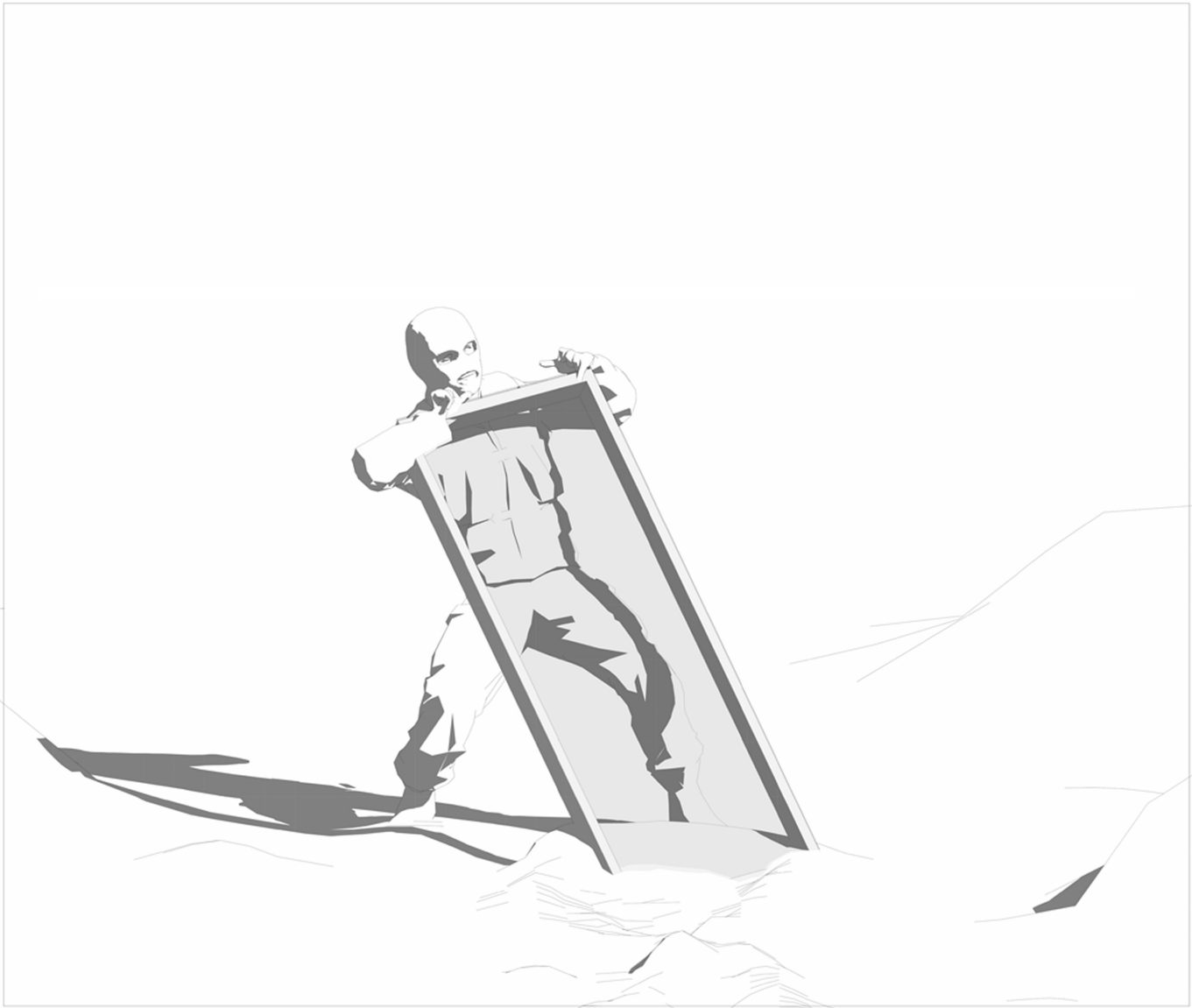
Audience seating

Excavations

The audience leaves the theatre with their jars. What is left of the theatre remains standing for about an hour after the last member of the audience has left the premises. Afterwards a reversal of the construction of the building envelope takes place where the tarp/ canvass is firstly removed. Secondly the grid is lowered and disassembled, and the vertical columns removed. Although the ground is left excavated as a scar on the landscape the fencing is put back into place as it hangs over the void left by the theatre. The memory of the theatre leaves a physical void in the earth only to be protected by the illusion of safety. The staff pack up the building and the production leaves the following morning.



As part of the final ritual of the theatre, the staff gather chalk rocks on site. These are placed into jars which are presented as a symbol and gift of the production. During the first act of the play, it is revealed that the siblings sell off parts of their houses as a way to keep on living. The jars, which each contain a part of the destroyed playhouse, questions the role of the audience in the act of play and their notion of home. This intimate reminder of the stage/home itself also serves as a haunting token of crime and theatre.



CONCLUSION AND REFLECTION

Throughout the project the research question of "How can allegory, employed in the fictional play, African Gothic, be architecturally translated into a mobile theatre, questioning the notions of "truth," the "homely," and the "familiar" across three crime scenes: Griekwastad, Stella and De Zalze?" was thoroughly investigated. The so-called golden thread throughout this project remained the play itself. Without the play the allegorical reflection and ensuing severity of atmosphere was rendered worthless. In understanding the play, us as designer can look at each of the sites of crime through a different allegorical lens. The contextual analysis of the 3 crime scenes also proved crucial in understating the gravity of the events which occurred on each of these tainted sites. This analysis would be the key which unlocks the front door to each of the crime scene homes. Following this, an investigation into allegory and what constitutes home ensued. Here we find that often the notion of home is canonically linked to the notion of unhomeliness. This paradox in addition to an understanding of what could and does constitute unhomeliness allowed the design to incorporate these notions further on in the project. To a lesser extent the client and the "site date" played a lesser role in the greater scheme of the project as a whole. Following the background for this project the conceptual ideas were to be the basis for the start of the design process. Eventually an almost intuitive approach to generating extensions to each of the sites emerged as a means to explore ideas pertaining to home in Africa. Stella, the prologue, explored home via the idea of a slaughterhouse. Griekwastad, the dream sequence, explores home via the idea of a dollhouse. De Zalze, the epilogue explores the idea of the truth of homeliness via a courthouse. Throughout these design(s) clever subversions of different aspects relating to both the crime and the narrative functioned as a means by which these ideas manifested as experience for not only the audience but also all other individuals who are involved with the spectacle. It is my opinion that through innovative and rigorous approaches the design achieves the goals which was set at the start of the project and other goals which were added through the design process itself.

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