

Self-Authorship: Garth Walker and the production of *i-jusi*

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PREFACE

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ABSTRACT

This research investigates the process of self-authorship by applying self-expression, intentionality and appropriation by South African graphic designer Garth Walker (b. 1957) in the production of the *i-jusi* magazine. For this purpose, selected issues and designs of *i-jusi* magazines are analysed. In his search for an indigenous South African design language through self-authorship, Walker works outside of the traditional client-designer model. He attempts to capture this unique South African voice through a number of themed *i-jusi* issues. In self-authorship, the intent of the graphic designer is embedded in personal conviction and expression, which are key factors to the creation of the work. Hollis (2001) describes the designer as a messenger with an eye for the aesthetic and a target market. As the country's socio-political transformation took on a different shape post-1994, a search for a South African design language became prevalent among South African graphic designers. Writers in design such as Heller (1998), Lupton (2003), and Bierut (2007) coined the term *Designer as Author* in the critical discourses on self-authorship and design that is more experimental in nature. McCarthy and Melibeu de Almeida (2002) acknowledge the practice in which designers take responsibility to create content and form simultaneously, thus expanding the opportunity for self-expression. In their search for unique self-authorship, contemporary graphic designers give voice to their intent and self-expression, making use of the appropriation or borrowing of different styles, visual languages and cultural contexts. *I-jusi* serves as an example of self-initiation, a criterion for self-authorship, as it is produced, edited and distributed by Walker himself. In his search for a truly South African design language, Walker explores identity and individual expression to include intent and appropriation as part of the production process.

Key words: Garth Walker, *i-jusi*, self-authorship, self-expression, intentionality, appropriation

OPSOMMING

Hierdie navorsing ondersoek die Suid-Afrikaanse grafiese ontwerper Garth Walker (geb. 1957) se proses van self-outeurskap deur die toepassing van self-ekspressie, intensionaliteit en toeëiening in die produksie van die *i-jusi*-tydskrif. Vir hierdie doel analiseer ek geselekteerde uitgawes en ontwerpe van *i-jusi*. In sy soeke na 'n inheemse Suid-Afrikaanse ontwerptaal deur self-outeurskap, werk Walker buite die tradisionele kliënt-ontwerper model. Walker poog om hierdie unieke Suid-Afrikaanse stem vas te vang deur 'n aantal tematiese *i-jusi* uitgawes. In self-outeurskap is die intensie van die grafiese ontwerper ingebed in persoonlike oortuiging en uitdrukking en is dit sleutelfaktore in die skep van die werk. Hollis (2001) beskryf die ontwerper as 'n boodskapper met 'n oog vir die estetiese en vir die teikenmark. Soos wat die land se sosio-politieke transformasie post-1994 'n ander vorm aangeneem het, het die soeke vir 'n Suid-Afrikaanse ontwerptaal dominant onder Suid-Afrikaanse grafiese ontwerpers geword. Skrywers oor ontwerp, soos Heller (1998), Lupton (2003) en Bierut (2007) het die term *Ontwerper as Outeur* in hulle kritiese diskoerse oor self-outeurskap en ontwerp wat meer eksperimenteel van aard is, vasgelê. McCarthy en Melibeu de Almeida (2002) erken die praktyk waarin ontwerpers verantwoordelikheid aanvaar daarvoor om inhoud en vorm gelyk te ontwerp en sodoende die geleentheid vir self-uitdrukking uit te brei. In hulle soeke na 'n unieke self-outeurskap, gee grafiese ontwerpers 'n stem aan hulle intensie en self-uitdrukking deur die toe-eiening of leen van verskillende style, visuele tale en kulturele kontekste. Ek argumenteer dat *i-jusi* as 'n voorbeeld kan dien van self-inisiatief, 'n kriterium vir self-outeurskap, aangesien dit geproduseer, geredigeer en versprei word deur Walker self. Ek argumenteer voorts dat in sy soeke na 'n ware Suid-Afrikaanse ontwerptaal ondersoek Walker identiteit en individuele uitdrukking om intensie en toe-eiening as deel van die produksieproses in te sluit.

Sleutelwoorde: Garth Walker, *i-jusi*, self-outeurskap, self-ekspressie, intensionaliteit, toe-eiening.

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1 CHAPTER ONE: INTRODUCTION

1.1 Introduction

This research investigates the process of self-authorship by applying self-expression, intentionality and appropriation by South African graphic designer Garth Walker (b. 1957) and the production of the *i-jusi* magazine. For this purpose, selected issues and designs of *i-jusi* magazines are analysed. The title *i-jusi* can roughly be translated into the word *juice* in Zulu. In his search for an indigenous South African design language through self-authorship, Walker works outside the traditional client-graphic designer model. In self-authorship, the intent of the graphic designer is embedded in personal conviction and expression, and these are key factors in the creation of the work (McCarthy & Melibeu de Almeida, 2002:106). Garth Walker is an established graphic designer and well known in South Africa. He has been identified by multiple national and international museums and the graphic design industry as a skilled individual. Walker has been awarded on numerous occasions for his innovative self-expressive aesthetic results.

1.2 Contextualisation and background

The end of British colonialism in 1961 when South Africa became a Republic marks the "first moment" of decolonisation. However, during the apartheid era of the country, following the colonial era, the former National Party government still adhered to Colonial and Eurocentric views of race purity and superiority. These views were rooted in the Manichean binary opposition between light and darkness, privileging the white races (Giliomee, 2003; JanMohamed, 2006:19). The "second moment" of decolonisation, as explained by Said (1992:235) is the on-going struggle over colonial practices from independence (post-1994 South Africa) to the present.

As the country's socio-political transformation took a different shape post-1994, the search for a South African design language became prevalent among South African graphic designers. In exploring an articulation of an African design language, graphic designers were looking at doing work that was more experimental in nature, mainly self-authored since the mainstream industry still adhered to the more traditional visual identities accepted within a Eurocentric paradigm for commercial graphic design work.

The practice of self-authored graphic design is, however, in contrast with traditional practice where the client-designer model is employed.

On the flipside of this traditional graphic design practice, self-authored work that is self-initiated, published and distributed by graphic designers aspires to the core values where intent and self-expression prevail. The claim to self-authorship was born from a more active and responsible role in shaping content that addresses socio-political, environmental and cultural awareness in graphic design beyond that of client commission. Designers can substantiate the reasons for the creation of work outside of the traditionally accepted practice, and this has given the voice of designers a sense of personal purpose and agency.

I-jusi is a publication design with a specific objective promoted by Walker to identify an own voice within a post-apartheid South Africa. Therefore, the component of individualism, which resonates in the publication of independent magazines from 1966-1992 (falling into the official apartheid era of the country, namely 1961-1994), that voiced resistance and criticism against apartheid can serve as examples of forerunners for *i-jusi*. The independent magazines *Wurm* (1966-1970), *Izwi* (1971-1974), *Taaldoos* (1980-1981) and *Stet* (1982-1992) were selected, because these magazines were in search of an alternative individual voice against the stereotypical collective Eurocentric voice of people in support of apartheid¹.

In the same way, Walker with his *i-jusi* is searching for an alternative design language apart from the traditional Eurocentric approach within a client-designer model. This alternative voice resulted in a search for a unique African design language. Kurlansky (1992:11-14) called for a "new South African design initiative", and Walker responded, creating a unique perspective for graphic design in South Africa. The result was *i-jusi*, the non-commercial self-authored experimental magazine.

The call for a new design language within South Africa was not unique to Walker. Various other design writers such as Oosthuizen and Kurlansky (Sauthoff, 2004:34) also pursued this quest. Oosthuizen's (1993:13-19) objective was a more general and

¹ Racial views on politics, power, culture, and society determined the history of South Africa during colonialism (1806-1961) and apartheid (1961-1994). The apartheid policy against which these magazines protested was rooted in Eurocentric and colonial discourses on race purity and superiority, in turn rooted in the Manichean binary opposition between light and darkness, privileging the white races (Giliomee, 2003; JanMohamed, 2006:19).

social interaction calling for "a new design order", while Kurlansky's (1992:11-14) objective was directed at a cultural shift in design as he proposed a "new South African design initiative". More examples exist within the South African design discipline of designers and illustrators who reacted to the call for a South African design language.

As another example, two South African designers, Peet Pienaar (born 1971) and Heidi Chisholm (born 1970) (Chisholm, 2013, Pienaar, 2013) worked at instituting an African vernacular. These two designers collaborated under the auspices of their company *Daddy Buy Me a Pony*. Each has also as an individual created work that celebrates the South African vernacular. In a search of a unique South African graphic design language, South African graphic designers, through the application of illustrations, typography, writing and photography, embrace and utilise that which is unique to the African continent. Walker does this in *i-jusi* by creating themed issues with a specific South African content and message.

1.3 Introducing the artist and *i-jusi*

Garth Walker trained as a graphic designer and received a National Diploma in Graphic Design from the Technikon Natal, currently Durban Institute of Technology (since 2002), during the mid-1970s. Since then Walker has become an acclaimed national and international South African graphic designer, renowned for publishing his self-authored magazine, *i-jusi*, since 1995.

His significant contribution to graphic design gained respect nationally and internationally. He is a member of local and international councils that represent graphic design, such as the *Alliance Graphique Internationale* (AGI), the *British Design & Art Direction* (D&AD), the *Type Directors Club* (TDC NY) and the *St Moritz Design Summit* (Design Indaba, 2005). According to Design Indaba (2005), Walker is also a founding trustee of the *South African Graphic Design Council*. The Museum of Modern Art, Biblioteque Nationale de France, Victoria and Albert Museum in London, and the Warren M. Robbins Library, which is part of the Smithsonian Libraries Collection in Washington, D.C., as well as numerous academic collections of national and international universities, recognise his work.

Walker launched *Orange Juice Design* in 1995 in Durban, KwaZulu-Natal, after South Africa became a democracy in 1994. He managed to build a local and international

reputation for this highly commended studio and produced *i-jusi* as a self-promotional tool for the newly founded Orange Juice Design. In 2008, he established a new design studio, called *Mister Walker* (Mister Walker, 2008) [Figure 1].



Figure 1:

Walker, G. c 2013. *Illustration*. Durban, KwaZulu-Natal, South Africa. Digital illustration on website, <http://www.ijusi.com/contacts>

According to the online network of artists, *no new enemies* (2011), *i-jusi* magazine was born along with a newly democratically elected government in 1994 where people became aware of a sense of community and of the responsibility towards moving forward as one nation. This brought about a call for the all-inclusive new visual language that Walker encapsulates in his *i-jusi* magazine (Walker, 2011), crossing visual language borders in a multi-culturally and multi-lingual diversified South African nation with one voice (Now in Graphic Design, 2006:18-19), taking South Africa's cultural diversities into consideration. Archbishop Desmond Tutu (born 1931) and after him, Nelson Rolihlahla Mandela (1918-2013) referred to the South African nation as a rainbow nation during the first years after 1994 (Mandela,1994; Tutu, 1999). Walker (cf. Moys, (2004:93) altered this expression, stating, "we (South Africans) are a fruit salad nation – so we should 'look' like one". Walker further states that it is

critical for the "voice" articulated in graphic design images to be intelligible to audiences; asking "Can you the viewer see/feel/understand this voice?" In this respect, he argues that South African graphic designers need to "adapt" the (Western) language of graphic design "to fit local language..." and "...throw out all that "does not speak of Africa", particularly "...sophisticated abstract design languages that only fellow designers can interpret (*in* Moys, 2004:93-94).

During Walker's lecture series and exhibition at St. Johns University in New York in 2011, he (Geoffrey, 2011) described *i-jusi* as a platform that captures the visceral language of Africa. In the process, he breaks free from Eurocentric work, usually design that is suited for European and American markets. Walker (Geoffrey, 2011) described the Eurocentric work commissioned by clients as wanting to "look like Paris, London, or New York" [Figure 2]. He creates each issue of *i-jusi* on the premise of answering the question of what makes him and the people African within the context of the current South Africa.

The notion of identity and recodification has become a major focus in discussions on graphic design. As stated, identity issues and recodification are central to the content of *i-jusi*. To recodify, Lupton (1988:15) argues that the emergence of a self-conscious critical theory takes place and the expression thereof follows. Walker became critical of the existing Eurocentric approach in graphic design that apparently internationalised graphic design in South Africa. This statement positions the international design industry as superior to a South African design approach. From his critical stance Walker worked on identifying specifics worthy of a South African design language. He identified markers in various cultural discourses, which was firstly the political polarity of a newly elected governing party in 1994 with a future ahead of itself in a democratic South Africa. Secondly there was the cultural discourse of the social prospects that a new democracy heralded within a multicultural post-apartheid South African nationalism. Moys (2004:84) stated that discourses of a South African design language reveal a desire to discover and articulate the individuality and uniqueness of the South African design and culture." De Jong (1992:10) in his turn argues that such an articulation would relate to the creation of a unique design style based upon the diverse cultural heritage of South Africa as well as natural influences. This statement however is in a general sense problematic in that within such a diverse South African cultural mix one visual language would not be representative of the diversified collective. In this regard

Ashour (2014:85) for instance emphasizes that a cultural distinctiveness is more intense and sensitive in rapidly changing societies where those that created the environment [the power agents] become responsible for the failed aspirations of the wider community.



Figure 2:

Walker, G. 1995-2012. *Compendium*. Book. Durban, KwaZulu-Natal, South Africa.
Lithography on paper.

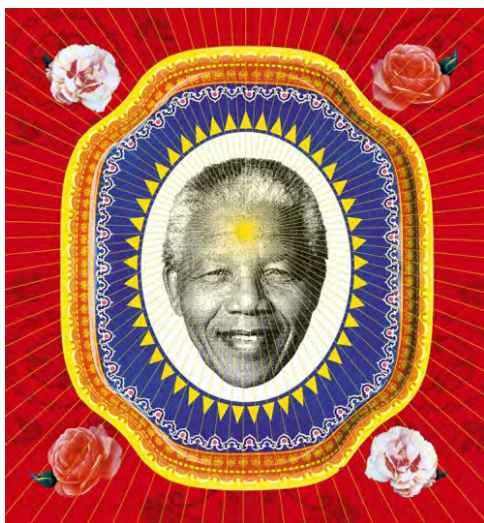
The work created is loaded with symbolic references taken from popular South African culture, such as typography, photography and is mostly steered by Walker's reverence for raw street vernacular. Walker attempts to capture this voice through a number of themed *i-jusi* issues. These themes range from typography to death, street style and pornography. Subsequently, *i-jusi* has been responding to this underpinning in the form of themed issues for the past eighteen years. Through *i-jusi*, he has developed a platform where he and other designers, typographers, photographers and writers could create work that articulates an emerging graphic design visual language. This means that in this context Walker's notion of self-authorship extends beyond the self to include the voices of others. *I-jusi* thus becomes a space for the combination and expression of a collection of self-authored voices.

In 2011 Walker for instance paid homage to the first democratically elected president of South Africa in 1994, Nelson Rolihlahla Mandela (1918-2013), by creating Mandela Mandalas [Figures 3-6]. *I-jusi*, issue 29 of 2014 commemorates the death of Mandela.



Figure 3 and 4:

Walker, G. 2011. Mandela Mandalas. Durban, KwaZulu-Natal, South Africa.



Figures 5 and 6:

Walker, G. 2011. Mandela Mandalas. Durban, KwaZulu-Natal, South Africa.

Walker dedicated *i-jusi*, issue 16 of 2002 to the South African soccer team *Kaizer Chiefs*, [Figure 7] based in Johannesburg, Gauteng. *Viva Amakhosi* is the religion ascribed to the game of soccer. The use of the colours gold [bright yellow] and black in the photography is indicative of *Kaizer Chiefs*.

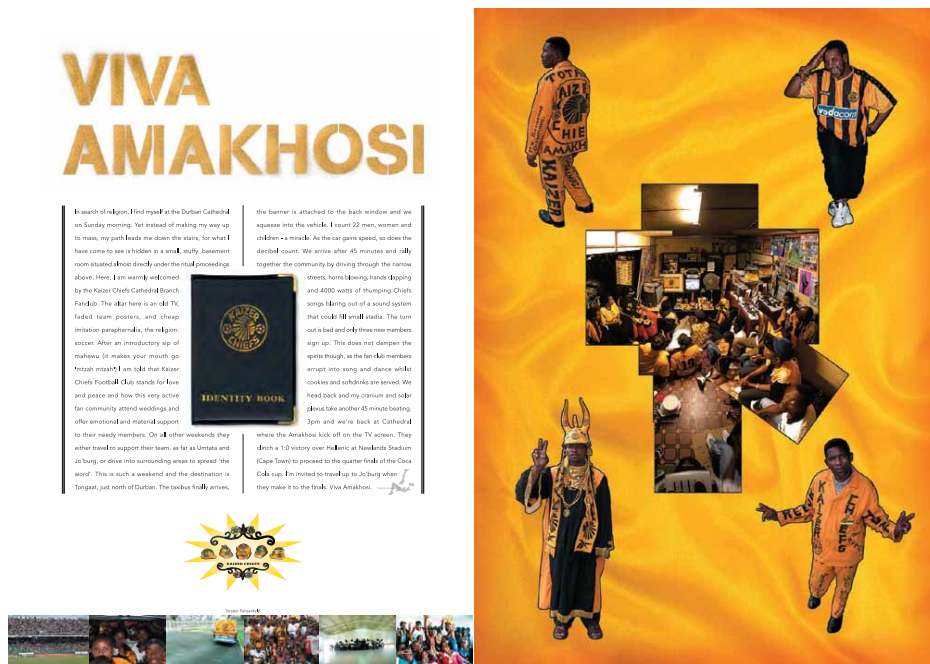


Figure 7:

Walker, G. 2002. *i-jusi*, issue 16, *The i-jusi guide to religion, Viva Amakhosi*, 2002. Durban, KwaZulu-Natal, South Africa. Lithography on Sappi unqa white spice, 130gsm, A3.

Walker (in Sudheim, 2011) firmly states, "*i-jusi* is not high art – it is design. It is accessible. It is about how all these beautiful amazing things are right in front of our eyes. It is a product of the real world, not some abstract realm".

Walker produces a small quantity of magazines per issue, usually distributing it via mail or by hand delivery. He therefore does not cater for a mainstream market. The magazine is not for sale and can only be obtained through delivered mail or personal contact with Walker (Walker, 2014). An online version of the magazines is available to be read online, but cannot be downloaded [Figure 6]. He breaks away from the mass society and mass production, often identifying a sub-culture in the quest for a South African design language and identity. Sub-culture here refers to groups with focused and specialised interests and values. The printing and paper of the magazine is sponsored in an effort to promote South African graphic design. He acknowledges this in every issue, staying true to his philosophy to promote a South African visual language (Designtaxi, 2011). In the *Mail and Guardian* article, *Recycled culture assumes cult proportions*, Sudheim (2011) reports that the magazines have become collectables due to Walker's representation and articulation of a uniquely South African design language and because of the limited number of magazines per published issue.

1.4 Theoretical framework

Contrary to the history of art where the practice of self-authorship has been prevalent since the early sixteenth century, the term self-authorship within graphic design only surfaced in the early 1990s and it has given new meaning to the practice of graphic design. Writers in design such as Heller (1998), Lupton (2003), and Bierut (2007) coined the term *Designer as Author* in the critical discourses on self-authorship and design that is more experimental in nature. McCarthy and Melibeu de Almeida (2002) acknowledge the practice in which designers take responsibility for creating content and form simultaneously, thus expanding the opportunity for self-expression.

Within a South African context, a graphic designer like Garth Walker has been instrumental in creating self-initiated works that put him in the field of self-authored graphic designers. According to the Rookegellery (2011) Walker's philosophy and determination to keep the self-published, legendary non-commercial magazine in circulation has made a significant contribution towards self-authored graphic design in South Africa. McCarthy and Melibeu de Almeida (2002:106) refer to this notion of a "higher purpose" as the driving force behind most self-authored works within the context of graphic designers. Self-initiation furthermore becomes the *modus operandi* to embed a process of choice - from the theme, to the visuals, and the literature content of the work. Therefore, *i-jusi* serves as an example of self-initiation as it is produced, edited and distributed by Walker himself.

Hollis (2001:7, 8) describes the designer as a messenger with an eye for the aesthetic and a target market. The designer would respond to a creative brief, usually compiled by a client, and execute the work according to the parameters of the client's needs, budget, corporate guidelines and strategy. Self-authorship displaces the notion of the original model of the designer as intermediary to the client and its audience. Terms such as designer as artist, the celebrity designer and designer author, have become everyday speak according to Bagakis (1990s) in his essay *From graphic designer as author to the reader as designer and author in the age of the internet*.

Commenting on the concept of self-authorship, McCarthy (2010) however, argues that self-authored works consist of two parallel processes. The first of these processes is the self-initiation of the project without any client commission. This would usually be a project where the designers themselves were part of the conceptualisation and where

they use the skills of visual communication to reach specific outcomes for the project. The second process, in which the designer engages, is the subjective conceptual view of the designer, based on social, cultural, economic and geo-political influences. In the second process, the designer engages with the process on a personal level (like Walker), aiming to establish a South African design language.

Rock (1996; 2002:237) refers to the notion of authorship as the undefined and vague territory between design and art, thus laying claim to the designer becoming more prominent in the origination rather than just the communication of a message. Armstrong (2009:9) adds to the discourse stating that designers have awoken the field of design by "producing their own content, signing their work, and branding themselves as makers".

The recognition of an individual designer acclaimed for a work of design recognises the artist-genius, thus naming the product, art, which reinforces Parrinder's (2001) theory of design super stars. Armstrong (2009:9) states that contemporary designers are undeniably part of an evolution in lifting the veil on the previously anonymous task of individuals in graphic communication, not only generating creative, but also theoretical discourse in the field. Armstrong identifies the poles that designers continually move between, anonymity and authorship, the personal and the universal, social detachment and social engagement. Self-authored graphic design is therefore a fundamental element of the future of the discipline and the theoretical basis to support these investigations. Within these new roles that designers have taken on within self-authored work, the motivations to create the work often answer to a different range of communication questions than the work usually designed for clients.

Walker (2009) has stated in numerous interviews that his corporate clients are responsible for the generation of revenue for the studio, "the bread and butter", whereas the production of *i-jusi* is an outlet for creative expression. *I-jusi* therefore typifies the two processes described by McCarthy (2010), illustrating the first process of self-initiation and the second being the expression of a subjective conceptual view by the designer. In line with these processes, Walker initially produced *i-jusi* as a self-initiated magazine, and secondly, he has been using the magazine through self-authorship to underpin his quest to envisage a uniquely South African design language.

Montuori and Purser (1995:72, 73) suggest that in contrast to the traditional client-designer model, the contemporary Western cultural context idealises originality that embraces self-discovery and self-expression. The contrast with the expected practice in graphic design is work created out of own intent, thus governing the process of self-expression. Walker and his publication, *i-jusi* is an example of self-motivated work with distinctive self-governing intent embedded in searching what makes him African.

In their search for unique self-authorship, contemporary graphic designers give a voice to their intent and self-expression, making use of the appropriation or borrowing of different styles, visual languages and cultural contexts. Self-expression and individualism supports self-authorship, since Walker works with a conceptual theme in *i-jusi* to establish a unique South African design language. Design in this context is seen as a "conversation with the materials of a situation" (Schön, 1983:78). In Walker's case it is a reflective conversation within the South African design context. The artefact in the form of *i-jusi* is an alternate means of communication.

Poynor (2003:73) points out that graphic design has always borrowed images and approaches from fine art and popular culture, repositioning the visual message in a contemporary context. Recalling history and the visual reference, it creates a better understanding of the visual message because the original message is positioned in a new context and thus the meaning changes. According to Poynor (2003:93), the approach in appropriating not just the graphic image, but also the original container creates an opportunity to not just copy the style of the previously designed work, but to also have a predetermined point of departure for the product. Walker in his *Confessions of a design thief* (2011) attributed the work to an appropriation of existing and past visual histories. Ashour (2014:81) argues that at the end of the twentieth century, identity issues and other cultural factors have created an unprecedented interest within international contemporary relations and graphic design. He argues that the reason for this dates back to early globalization.

The problem statement for this research is concerned with the ways in which Garth Walker in his production of *i-jusi* enhances the process of self-authorship within graphic design through self-expression, intentionality, and appropriation contrary to the traditional client-graphic designer model. The following research questions are applicable:

- 1.4.1 What is self-authorship in graphic design? This question is answered by means of a literature survey to establish what is meant by self-authorship and how it differs from the traditional client-graphic designer model.
- 1.4.2 How does Garth Walker in the production of *i-jusi* within the context of South African design apply self-expression, intentionality and appropriation in his search for a unique South African visual language in graphic design? This question is addressed by a literary review of the South African context of graphic design, as well as an investigation of precursor independent magazines.
- 1.4.3 To what extent does Garth Walker succeed with his production of *i-jusi* to contribute to a unique South African design language through self-authorship by way of self-expression, intentionality, and appropriation? This research question is answered by an analysis and interpretation of selected issues and designs of *i-jusi* magazines.

In this research I argue as my central theoretical statement that self-authorship is embedded in subjective and self-authored content generation. In the creation of such design, the process of choice that encapsulates the theme, the visual and literature content and method of distribution, achieves this objective, lending the central voice to the designer. As such, I argue that *i-jusi* serves as an example of Walker's self-initiation, a criterion for self-authorship, as it is produced, edited and distributed by Walker himself. I further argue that in his objective and search for a truly South African design language, Walker explores identity and the individual expression. Intent and appropriation facilitate this search and production process.

1.5 Methodological approach

The methodological approach for this qualitative research relies upon two complementary sections. In the first section, a literature review is conducted in order to contextualise self-authorship in graphic design. The key concepts in self-authorship that have been identified, namely self-expression, intentionality, and appropriation, will be explored.

The second section of this study comprises an analysis of selected issues of Garth Walker's self-authored magazine *i-jusi* according to the identified key concepts in self-

authorship. In terms of the work plan for this study, the upcoming chapters are structured as follows:

In this chapter the context and background of Garth Walker and his *i-jusi* magazine has been sketched. The problem statement, research question and central theoretical statement have been formulated. The theoretical framework and methodological approach have been introduced.

Chapter two corroborates the theoretical framework for the research. The chapter is divided into two sections. Section one deals with a historical notion of the theory of authorship, rooted in the sixteenth century's recognition of the artist as genius. Section two explores self-authorship and the related concepts of self-expression, intentionality, and appropriation in relation to graphic design.

Chapter three provides the historical and contemporary South African graphic design context as part of which Garth Walker creates *i-jusi* as a self-authored and independent graphic design magazine. The chapter is divided into three sections. In the practice of self-authored graphic design, the socio-political environment in which the designers find themselves inherently influences the expression of self. Secondly, the historical contextualisation of independent magazines in South Africa and the socio-political environment form the foundation of the publications. Looking at the magazines, similarities in objectives situated within the search for identity and an own voice are identified. Thirdly, after establishing the search for a South African design language, Walker is identified as a self-authored graphic designer producing *i-jusi* as his vehicle of communicating his continual search for a South African visual language.

Chapter four applies a methodological application of theory according to the theoretical exploration of the three key concepts: self-expressions, intentionality and appropriation as explored in chapter two. In this chapter selected issues and designs of *i-jusi* are analysed as a sustained example of a self-authored publication within the field of graphic design.

Chapter five concludes the study with regard to the relevance of Garth Walker and the production of *i-jusi* magazine within the field of graphic design. This chapter focuses specifically on the results and conclusions drawn from the application of self-expression, intentionality and appropriation in the reading and interpretation of *i-jusi*.

2 CHAPTER TWO: A THEORETICAL EXPLORATION OF SELF-AUTHORSHIP

2.1 Introduction

As indicated in chapter one, this study is concerned with the practice of self-authorship by specifically investigating the production and creation of *i-jusi* magazine by the South African graphic designer, Garth Walker. Self-authorship is motivated by the notion of initiating a creative concept by making use of the designer's ability to produce work based on his or her visual and verbal skills without having to do it as a service or product for a client. Heller (1988:9) states that the graphic material produced in a period is indicative of the visual needs of a society. The visual language is sequentially representative of the accepted visual philosophies.

This chapter explores the theoretical framework of self-authorship. In this regard Lupton (2009:6-7) describes graphic design as an activity of process, and within that implied activity there is an opportunity for discourse to present itself. Engaging in discourse involves identifying creative intuition and assessing its purpose through critical thinking (Bennett, 2006:16).

The chapter is structured in two sections. Section one briefly deals with a historical notion of the theory of authorship rooted in the sixteenth century's recognition of the artist as genius. Section two explores self-authorship and the related concepts of self-expression, intentionality, and appropriation in relation to graphic design.

2.2 Theoretical framework: from genius to self-authorship

The notion of contemporary self-authorship has its conceptual roots in the recognition of the artist as genius in the sixteenth century. According to Webster's Online Dictionary (2013), a genius is an individual with exceptional intellectual or creative ability. In the sixteenth century Giorgio Vasari (1511-1674) and Karel van Mander (1548-1606) argued from a humanist perspective in their appraisal of Renaissance artists, that a genius is an individual with a talent so distinguished that the work he² produces is of great beauty due to his exceptional intellectual and creative abilities (Eldridge, 2004:44).

² In the sixteenth century women artists did not receive any recognition, as pointed out by Tarnas (1993:441), who states that the masculinity of the Western mind has been fundamental in both men and women, "affecting all aspects of Western thought, determining its most basic conception of the human being, and the human role in the world".

What is important for this research is that the notion of the artist as genius gradually led to artists creating works of art without being commissioned and from their own imagination, perspective, and will, especially since the seventeenth century Baroque period. This does not mean that self-authorship is a synonym for genius. McCarthy and Melibeu de Almeida (2002:106) state in connection with self-authorship that the author creates work "out of self-motivated ambition".

The language and terminology of the eighteenth century Enlightenment with its positivist philosophy served to offer "uniform security" and "truthful values" as generalised and standardised measurements of order and civilisation. The scientific method essentially gave rise to the acknowledgement of the positivist scientific paradigm discoveries, verified by empirical proof (Fleming & Marien, 2011:757).

Empirical practice established direction over nature, verified by the author through the comprehension of the process. In the field of graphic design, the positivist precision would eventually translate into a reductionist modern style into typography with consistency and mathematical rules (Eskilson, 2007:19-23).

By the nineteenth century, Neoclassicism re-embraced classic ideals (Reinfandt, 2007:4). This includes the recapturing of the individual expression and the embrace of the classical past. The revival of Plato's readings (c. 424-348 BC), which offer a reflection of the adoptive nature of classicism, gave rise to the recognition of the author's self-motivation and intent (Fleming & Marien, 2011:579). Within human introspection, the self heeds attention, and this development of Romanticism relates to subjectivity, which was in contrast to the positivist structure of rules. Romanticism (c.1800-1840s) responded to the rigidity of the neoclassic formulation of the classical revival.

The detached intellectual approach of the positivists was replaced by a sense of logic by the Romantics. Rather than all matter being measured, reason gave impetus to expression. Individuals became independent thinkers embracing all emotions (Fleming & Marien, 2011:435-436, 454-456). Emotional responsiveness became transparent, embracing sublimity. The very tenets of contemporary self-authorship engender a practice of subjective immersion where the individual engagement with the work is an emotionally submerged action. This engagement is subjective allowing a sense of self-expression and intent.

The Industrial Revolution in turn undermined the notion of the self and individual craftsmanship with its emphasis on mass production and low production costs, often producing inferior quality mass production goods (Eskillson, 2007:24). The focus on self-authorship, creativity, intentionality, and artisanship surfaced again in the Arts and Crafts Movement (±1834-1896) in reaction against the Industrial Revolution.

The movement's most important exponent was William Morris (1834-1896), who founded the Kelmscott Press. He designed three typefaces for the press: Golden, Chaucer, and Troy, inspired and appropriated respectively from fifteenth-century Italian and German typography (Eskilson, 2007:32-34). Morris's influence on contemporary self-authorship in graphic design lies in his focus on self-authorship and artisanship in reaction to the Industrial Revolution.

2.3 Theoretical framework in the twentieth century: contemporary notions of self-authorship

According to Fleming and Marien (2011:566), the supposition of a rational universally acceptable aesthetic and a rapidly moving, machine-driven age emerged before the First World War (1914-1918). Eskilson (2007:116) in turn states that employing graphic design to recruit not only soldiers, but also financial aid, creates communication that was dual functioned and addressed more than one need within the community. A coherent form of the above-mentioned recruitment was done through posters. The posters were used as a call to action, incorporating messages that unambiguously addressed recruitment of volunteers.

Eskilson (2007:119) denotes that the absence of an adopted style was because many of the posters were produced by in-house, commissioning artists for the illustration, but the typography was generated and approved by non-graphic designers. Armstrong (2009:11) states that ownership of work relied on a collectively accepted aesthetic that removed the individual expression of the work created.

While the Modernist insistence on objectivity and the illusion of transparency continued, artists and designers conversely questioned the *status quo* during the mid-twentieth century. During the 1970 and 1980, the emergence of contemporary art contested the decentralised objective consciousness, bringing the focus back to the individual. Universality was opposed by the emergence of the individual designer and the impact the designer makes within a community (Bennett, 2006:16).

In reaction to structuralism, Roland Barthes (1915-1980) and Michael Foucault (1926-1984) positioned the theory to question the role of the author and the intent of the author within the creation of work (Rock, 1996). Addressing the question of intent and the role of the author, Foucault (1977:44) argues that the message of the author will become decentralised and intent will become a fallacy. Within the contemporary construct of self-authored graphic design, the work is created within a conviction of specific intent and objective. In contradiction to the decentralised conclusion that Foucault reached, the self-authored designer constitutes the re-birth of the author, hence individualism.

The role and the intent of the author have to be established and recognised to arrive at self-authorship. It can then be said that the awareness of the role of an author within the graphic design discipline was born from the pages of Roland Barthes' (1969) essay *The Death of the Author*. In the essay, first published in 1968, Barthes (1977:145) argues the death of the author ultimately paves the way for the birth of the reader, allowing the reader to become the co-author, since all truth will reside within the interpretation of the reader. However, he recognises that the reader still does not arrive at the author.

Rock (1996; 2002:237) responded to Barthes' essay and assumed the theory captured the reaction and reading of the reader rather than the original objective or subject. The interpretation and engagement with the content of the book contextualises the book, but the cultural point of departure of each reader will give alternative interpretations of the content.

The essay, according to Rock, is more about the interpretation of the text than it is about the intentionality. Intent is most probably part of the choice in the content, but content should be directed to a selected market in order to contextualise the actual intent. Style in a contemporary construct is often based on borrowing or appropriating from past designers.

According to Barrett (2006), Foucault considered the author's function and intent central to the understanding of a work, be it written or art, is all-encompassing to the origination of the work. Foucault (1991:108) suggested that knowing the author and the process to achieve a given work is of equal importance to the acknowledgement of the work. Combined, these tenets illustrate that within a context of creation, theory considers why the work was created. In this statement, intent prevails as the driving force for the

creation. It can be said that working for a client on commission does not allow for the freedom of the creator's intent, but adheres to the needs of the client's product or service. Intent is thus an integral part of self-authored graphic design.

Addressing intent, Kosuth (b.1945), a conceptual artist and theorist, also argued against Barthes that the authorial intent by the artist manifested itself in art *per se* as an encoded object. The authorial intent is a reaffirmation of the origination of the work (Kosuth, 1999:461). The intent of creation is the authentication of the origination, making the two, content and intention, inseparable, often through appropriation. Within appropriation, the premise of an understood engagement creates the opportunity to apply alternative interpretations.

2.4 The theory and practice of contemporary self-authorship

As stated earlier, graphic designers traditionally produce design in conjunction with a client. The client has set objectives and the designer adheres to these objectives. In order for a graphic designer to move to the practice of self-authorship, the designer has to create as an individual (an own voice), in other words control over the message and content of the work and interpret the work according to own conviction and not dictation.

According to Crafton Smith (1994:300) graphic design has moved beyond the realm of pure marketing of goods and services but has become “a form of aesthetic expression” which leaves room for not only aesthetics, but also personal expression and the development of a personal style.

McCarthy and Melibeu de Almeida (2002:12) state that graphic design in a contemporary perspective executes functions that are of a personal nature, but also of a professional nature. This places the graphic designer in an opportune position to decide which of the directions he or she will take. The result is the open-endedness of the contextual engagement of the work, which in turn translates as the designer's interpretation of the message and content. The result is not connected to the client-graphic designer model, but to the expression of self.

Graphic design constitutes in practice problem solving, addressing the needs of a specific client with a specific tone of communication to solve very specific communication challenges. Once the designer decides to act as an individual and create work that is self-initiated, the designer acts as an artist where artistic intent is

prevalent. Graphic design, according to Lupton (2009:6-7), is a practice that very rarely exists in isolation, but interlinks with the public, including clients, audiences, publishers, institutions and collaborators. In self-authorship, which transcends the client-graphic designer model, the individual work is recognised as a visible practice, and in this practice the artist and work become equal partners in applying the expression of a personal style governed by an aesthetic expression.

Katherine McCoy (2006:200-205) observes in an article that she wrote in 1995, the year *i-jusi* was released, that up and until the 1960s communication models were based on mass communication born from the Industrial Revolution. As stated in chapter one, Ashour (2014:81) states that at the end of the twentieth century, cultural factors as well as identity issues have created an unprecedented interest within international contemporary relations that dates back to early globalisation.

Global communication led to the decentralisation of mass markets into specialised units. These units would become producer-centred systems that in turn led to user-centred systems. These audiences or target markets had their own individual needs, cultures and values. McCoy (2006:203) states that specialised audiences communicate in vernacular languages, often creating a unique voice for the receiver. She observed that designing for a sub-culture allows the designer a personal design expression.

As a graphic designer Walker uses the principles of graphic design to communicate with his audience. This does not mean the graphic designer has abandoned their skill to communicate visually with a target audience using the same principles when doing work for a client. Seval Dülgeroglu Yavuz (2006:273) states that there are two lines of interaction between advertising and culture, which are firstly “whether advertising creates cultures and social values” or secondly “simply mirrors them”.

Yavuz uses the conceptual term, cultural model in his writing referring to common socio-cultural knowledge that materialised in humans' social conduct. Graphic designers are able to remove a product from its historic existence and reposition it as a new product with a social and cultural context.

Yavuz (2006:277-278) further states that this creativity does not only rely on what the aesthetic value of the communication is but also how well the designer comprehends the path of selling existing “cultural and human truths” back to the consumer or target

audience. Reading messages requires that the receiver understands the departure point of the communication. The departure point will therefore create meaning in appropriating every day life. Yavuz (2006:277) further states in this regard that the graphic designer observes society in “what they wear, how they walk, what they read, and where they go.” These observations tie directly with the method that Walker uses to create the messages in *i-jusi*. Appropriation as part of the theoretical framework to interpret *i-jusi* relies on the exact same observation and recontextualisation. The immersion of the individual in the observation of society, as Walker, does is a subjective action. The expression of these cultural observations can be made through various techniques.

Metaphors use comparison and are easy to understand through emulating an object or action. Comparisons deliver a direct message making the communication clear and easy to interpret. Symbols and meanings rely on the cultural knowledge of a target market ensuring effective delivery of the message. However, migration and other patterns of interaction among different people and cultures create new values and aspirations.

Ashour (2014:86) correctly states in this regard that design professionals with a sensibility towards place and context have new and surprising opportunities to develop notions of identity. McMahon (2004:12) states that collective identity is reflected through material culture and design and is one of its expressive mediums. This means that design outcomes exist reflexively in our cognitive as well as our corporeal experience of the material world, and are shaped by our multiple identities as humans. Design is therefore central to the formation of identity (Ashour, 2014:87).

Usually in the practice of graphic design, the designer works for a client and remains an anonymous entity, contrary to the practice of fine art, in which the artist is recognised in equal parts to the artwork. As the graphic designer creates self-initiated work, the design and the work become equally important in the act of creation. Graphic designers have become more critical about the impact that the work that they create has on society and the environment (Buchanan, 2006:300). Designers have taken an introspective approach to their practice. As an individual committed with a subjective immersion to being socially responsible and giving expression to an own voice, Walker created *i-jusi*. This situates Walker in equal part to his work, since the work is

recognised for the significance of its contribution and Walker as the producer of the magazine.

Other principles include the stylistic interpretation of a product or service and translating that into a visual language that speaks to a target market (Bennett, 2006:14). According to Parrinder (2001) the notion of self-authorship recognises the work and the creator in equal parts, naming the designer a design celebrity. Design stars are created from this stance recognising the work and designer in equal parts. Bennett (2006:15-16) states that the graphic designers who changed the practice of graphic design through their individual efforts created work that won competitions. These "juried competition/exhibitions", as Bennett (2006:16) states, have interwoven the individual with their work. These achievements have become the "determinant of a graphic designer's fame and fortune" (Bennett, 2006:16).

In the opinion of Parrinder (2001) the elevated status of the celebrity designer always requires an already existing high profile and consequently maintains the level of creative delivery and content. Eldridge (2004:102-104), in accordance with Parrinder (2001), posits that in order for genius within the context of graphic design to be recognised, hence to become as celebrity designer³, a sheer burst of enthusiasm will not suffice for such recognition. It is the recognition of the aesthetic value of the work that constitutes brilliance and the recognition of artist and content in equal parts.

The notion of the artist working outside of commission and as a genius during Modernism has in a way facilitated the route to self-authorship in the recognition of the self within the practice of graphic design. This tenet does not exist with the traditional practice of graphic design. The re-positioning in a contemporary construct equates to an equal partnership between work and graphic designer, celebrating the individual self-authored contribution.

The recognition of the work and the graphic designer in equal parts is evidence of self-authorship within the practice of graphic design. Self-authorship in graphic design is documented as early as the 1920s, but it has only been since the mid-1990s that graphic design authorship has been a point of discussion (Armstrong, 2009:33). According to McCarthy and Melibeu de Almeida (2002), substantiated by Lupton

³ A designer who creates with such excellence as a fifteenth century artist translates into a celebrity designer in a contemporary context.

(2009:6-7), the discourse of design originated due to an altered perception of the practice. As stated earlier, the detached Modernist objectivity within intent is in contradiction with the current self-authorship principles where the intent, embedded in personal conviction and self-expression, are the key factors to the creation of the work (cf. McCarthy & Melibeu de Almeida, 2002:106).

When considering the principle of criticism and the creation of art, the question of aesthetics is always close by. The mere fact that work was created does not constitute brilliance, its aesthetic value has to be of such brilliance that it is recognised.

The contrast to the expected practice in graphic design is work created out of own intent, subjectively giving impetus to the process of self-expression. Walker and his publication, *i-jusi* is an example of self-motivated work with distinctive self-governing intent embedded. Walker initiated the production of *i-jusi* as a self-promotional strategy guided by an intended self-exploratory objective of what makes him African.

Tradition within modernism adheres to an overarching philosophy of universality. Questioning and challenging the *status quo* of an accepted norm resulted in the discovery of the self, individualism, and self-expression. The personal point of view is imperative when there is individual engagement with the work. Therefore, Walker's riposte to "what makes him an African?" addresses such intent embedded in each *i-jusi* issue. Montuori and Purser (1995:73) further propose that this romanticised artistic intention becomes the vehicle for self-discovery, self-expression, and self-definition.

With intent being the first part to self-initiated work, the second is content (Armstrong, 2009:9). McCarthy (1995) in his essay, *What is self-authored design anyway?* links to the *Designer as Author: Voices and Visions* exhibition, which McCarthy and Melibeu de Almeida curated. The essay addresses the differential within self-authorship of self and content. McCarthy (1995) argues that the content is the unmistakable partner in the communication in self-authored graphic design. Personal engagement with the content through subjective message-articulation permits the designer to affirm the authorial intent of the message, coupled with the vehicles of delivery. Walker created *i-jusi* as a self-promotional publication and also asked the question of what makes him African when he first started his own agency, Orange Juice Design. A message particular to Walker's own visualisation of a personal objective was embedded in the work created articulating a visual language.

The impact that graphic design has on society is created through the visual language of each work created. The authorial intent of the work questions the responsibility of graphic design within a greater society and environment. This consciousness among graphic designers initiated the formulation of a collective manifesto created by designers for designers in the 1960s. The manifesto placed the designer as author responsible for the communication language created for clients or as self-authored works.

2.4.1 *The First Things First Manifesto* (1964) and *First Things First 2000* (1994)

The discipline of design and the evolution that has taken place in the practice of geo- and socio-political design, which answers to many self-authored designs, came about in the early 1960s when the *First Things First Manifesto* was written. During December 1963 Ken Garland (b.1930s) (Poynor, 1999) and 21 fellow visual communicators wrote the *First Things First Manifesto* and published it in January 1964 in reaction to the expenditure of advertising on everyday household items as opposed to highlighting the social, environmental and political concerns within societies.

According to Bennett (2006:16-17) the manifesto embraced a postmodernist reaction to the modernist tenet of universality. The manifesto recognised the diverse individuals with cultural points of departure and a responsibility towards cultural awareness, be it in society or environment.

It was not until 1994, thirty years later that the manifesto was adapted by Poynor (2003) as the *First Things First 2000*, specifically calling for greater environmental, social, and cultural focus. This document makes designers aware of the choices they can make through their design application and responsibility to the society and environment that accompanies their specific skill. Montuori and Purser (1995:71) argue that creativity and the interrelation within a social and historical reference will always address the relation between society and self. As stated before, the manifesto addresses social issues that through commercialisation created a gap between those who have and those who do not.

A designer who does work for a client that exhausts or exploits vital resources or humans to show greater capital gain for a brand is a questionable practice. Graphic designers, as the manifesto stipulated, must become aware of using their skills as visual

communicators to protect the planet and its people. In the context of self-authorship the graphic designer takes control of the process of design. In this process the designer is responsible for the content and the manner in which it will be delivered to the reader. The conviction that exists within the creation of self-authored graphic design has also been expedited by the development of new technologies.

2.4.2 The influence of technology on self-authorship

Even though the age of computing emerged in the early 1960s, it was during the 1970s and 1980s that the computer became a useful tool for graphic designers. Computers allow designers to create, produce, and distribute their own work, forging the link between graphic form and the contents of the communication.

The development of new technologies brought about a new set of tools for designers to work with. Designers approached work from a universal perception, exploiting technology opposed to more personal expression. Based on this universal consciousness in service of corporate idealisation I am in accord with Armstrong (2009:13, 14) in stating that the designers embraced the depersonalised industrialised approach of the futurists rather than investing personalised expression.

This exploitation was based on the new stylistic approach towards text and images generated by technology (Hollis, 2001:24). On the opposite sphere of the depersonalised industrialisation of design the personal point of view is the focus for intuitive relations between designer and work. Bennett (2006:15) states that Paul Rand (1914-1996) defines intuition as “a flash of insight conditioned by experience, culture and imagination”. Such an intuitive approach coupled with a search for an own voice transpires into a visual language within self-authorship. Walker intuitively collected elements about South Africa using his experience, culture and imagination situating his search for an own voice in his self-authored magazine, *i-jusi*.

The platform of technology transpired beyond the software and hardware restrictions and brought about a hybrid common visual language. According to Poynor (2003:99) technology brought about a commonality within the aesthetic of design in the early 1990s with styles that are congested with stratum of visual information. Designs became multi-levelled compositions driven by the digital advancements and tasking abilities of technology.

Poynor (2003:110) reiterates Keedy's (1993) statement in the catalogue entitled *Fast Forward* that showcases student work at the California Institute of the Arts, that the significance of digitally generated design is not defined by its origination, but the method transfigured into the message. Poynor (2003:117) confirms that the digital rhetoric procreates cultures that interact with themselves primarily about themselves.

The universal digital design language was made easy by technology. The exploration of the rational encounter with technology legitimised the ease to interact on multiple platforms. In reaction to the convenience of the digital platform the production of design became uncomplicated and swiftly resolved. It does not cost graphic designers much to create their own work or even to get it printed or published. Walker also found of digital technology beneficial to the production of *i-jusi*. The magazine was created on a digital platform and distributed by Walker himself. This ease of production resulted in a freedom that was unknown to graphic designers before. The call for a greater social consciousness and the ease with which design can be created open the doors for many self-authored projects.

It would be fair to say that the practice of self-authorship permits further response to social, environmental, political and economic topics. In the opinion of McCarthy (2011:9) these topics extended and further informed the utopian environment in which the re-contextualised socio-political and environmental authorship was observed. Utopian specifically refers to the notion of designers designing for themselves, hence the idealised approach of design based on introspective self-expression.

Self-authored design has transcended from work that is created purely from the self-aware to clients commissioning designers, to creating work based on their notion of self. Clients commission designers who are well known for their self-authored designs, desiring the look and feel or conceptual approach taken by such designers. The aesthetic value of the designer's stylistic approach is recognised along side the value that designers add to the discipline of commercial graphic design. This notion is an alternative to the self-authorship investigated in this study and is discussed in the Constitutional Hill typeface that Walker designed in 2004 in chapter three as such an example.

Melibeu de Almeida and McCarthy (2002:1) describe under the term of "differentiation" a model where graphic designers generate designs that co-exist equally to the

commercial model of professional praxis. This coincides with the term designer celebrity, where design is fashioned around this parallel practice. Walker followed this very model to establish his experimental publication, *i-jusi*. Walker (2011) states that while his studio, Mister Walker, generate design for the corporate sector, his counterpart practice is attentive to what makes him African⁴, resulting in the production of *i-jusi* magazine.

Walker accordingly articulates his own intent to create a visual language that echoes the objectives of an African vernacular. These objectives would characteristically include images of African fabrics, vernacular signage and an assortment of African iconographic symbols observed within the South African landscape.

In order to contextualise Walker's approach in the production of *i-jusi* magazine, self-expression, intentionality, and appropriation theoretically support the reading of the image driven magazine. In the next section of this chapter these theories are explained and contextualised.

Self-expression, intentionality, and appropriation are embedded in the notion of self-authorship. As such, these notions are explored to create a framework to interpret *i-jusi* magazine. In the practice of self-authorship the choice that the designer makes with regards to content are intertwined with intent and self-expression. Content is therefore one of the key drivers within self-authored work.

Self-expression and the association with specific intent and content support Walker in his effort to express his own voice. *I-jusi* is concerned with capturing the past and present in South Africa linking the past to a heritage and traditional practice juxtaposed to the present depicting a multi-cultural socio-political and economic environment post 1994. Walker acts as an observer subjectively immersed in capturing signifiers that can be interpreted as a visual language. The visual language is conceptualised and recontextualised by Walker using his intuition and skill as a graphic designer. Extending from self-expression, to intent, to using existing images recontextualised appropriating a visual language that represent a South African visual representation. The influence of

⁴ African in the context of Walker (*i-jusi*, 1995:1) refers to him as a person who is a citizen of Southern Africa, also as part of the African continent. It is relevant to pose the question, as this is a direct transcript from his objective within the publication of *i-jusi*.

technology and the development of technology have made the publication of *i-jusi* easy and inexpensive for Walker to produce.

In the next section self-expression, intentionality and appropriation will be discussed to create a framework with which the selected layouts from *i-jusi issue 4, 6 and 8* will be interpreted in chapter four.

2.5 The notion of self-expression in self-authorship

The four characteristics that describe the route to contextualising self-expression within the practice of self-authorship comprise of individualism, aesthetic conviction, control over content and intuition. These characteristics are interconnected always starting with the expression of self. With the displacement of the designer function within the client-designer model, the notion of an own voice is echoed in self-authorship through further reaction to social, environmental, political and economic topics (McCarthy, 2011:9).

Table 1: Characteristics of self-expression in contextualising self-authorship

CHARACTERISTICS OF SELF-EXPRESSION IN CONTEXTUALISING SELF-AUTHORSHIP	
Common denominators	Characteristics of Self-expression
The self: Individualism	1. Individualism – the individual or self, creating work out of own conviction
The message: Aesthetic conviction	2. Aesthetic conviction – assessing the visual content and articulation of the artefact
Content: Control over content	3. Control over content – conceptualising the idea behind the content and the strategic content development
Role of the Author and intuition.	4. Intuition – an emotive sense of what should be created linked to the skill and aesthetic assessment of the individual

In Armstrong's (2009:66) collection of articles, *Graphic Design Theory* includes designer Paul Rand (1914-1996) and his article *Good Design is Goodwill*, in which Rand discusses the designer as individual. Rand was one of the originators of the Swiss Style and saw design as a personal pursuit closely linking the work to individualism. Rand is

of the opinion that graphic designers are deprived of a sense of accomplishment and self-realisation when working in groups. Rand furthermore declares that the tensions from having to conform within a group context, for instance in a studio with multiple role players, hinders the concept within the creation process, and causes anxiety for the individuals involved.

Self-expression and individualism is embedded in self-authorship and in Walker and *i-jusi*, since the conceptual theme for the said publication is to establish a unique South African design language through visual representation. Design in this context is seen as a "conversation with the materials of a situation" (Schön, 1983:78). In Walker's case it is a reflective conversation within the South African design context. The artefact in the form of *i-jusi* is an alternate means of communication. As such the notion of reflection-on-action is seen as a mode of analysis appropriate to the creative disciplines.

This relates to Walker's practice and the production of *i-jusi* magazine in which Walker pursues an alternative to the constraints of client commissions and turns towards self-expression. Walker (2001) founded his experimental publication, *i-jusi* magazine on the very basis to achieve self-realisation embedded in an African voice, subsequently his visual voice is identified as self-expressed individualism.

Schön (1987:42) describes the design process as uniting elements to create a new composition and within the process of solving a design inquiry, variables and constraints become apparent. The word "solving" suggests a solution based within an aesthetic standard. This means that the artist/graphic designer has to display an acquired skill, a critical eye and create work to which other artists or graphic designers can compare their own work. Acquired skill and a critical eye are primarily predictable, but also revealed through inquiry. In order to reconcile an amicable resolve, designers use the known and unknown to execute the intended. Schön (1987:42) states that the aesthetic result of the work depends entirely on the skills level of the practitioner. Therefore a designer like Walker has won numerous awards in graphic design and is regarded by his peers as a practitioner who has the ability to critically assess design and express an individual voice. The aesthetic value of the visual content is articulated into an artefact, such as *i-jusi* produced by Walker.

Within this pursuit of an individual voice and sense of self-expression modernist neutrality created a need for contemporary designers to revive their sense for self-

expression, which led to a social consciousness within design and also social responsibility. This includes the control over content and the strategic decision of the visualisation of a self-authored choice. Designers who seek an individual voice seek to address a design objective stemming from that individual voice. Armstrong (2009:13, 14) states that designers generated work inside and outside client commission taking control over the content.

Greater control over the content and the ambition to be visually expressive informs all levels of production, including mechanical production methods. Computers allow designers to create, produce, and distribute their own work. The physical aspect of the work becomes equally important to the conceptualisation due to the process to reach a desired concept for the work as well as the control exerted over the process to create content. Content combined with the appropriate visual language delivers an effective visual communication with an eye for the aesthetic value of the work (Armstrong, 2009:14).

This reiterates the observation by Bayer (cf. Armstrong, 2009:44-45) that the contingent nature of typography is an evolutionary process and consequently becomes more self-expressive by the message it has to visualise through control over content. Type is not just a typed word on a page, but from a design perspective based on the conceptual strategy of the work, typography develops a personality with attributes (mood, style and personality), thus embracing the control over content. The visualisation of a message is embedded in the choices made with regard to the type, the style of type, the placement of the type and the choice of whether images should be integrated. Walker was commissioned to design a typeface that would be placed in the new Constitutional Court in 2004. In the process of creating this typeface Walker used all possible influences such as the direct environment, the history and the new participants in the project to achieve the new typeface delivering a typeface in which he took full control of the conceptualisation and contextualisation of the design.

Creating work inside client commission, the client dictates according to the requirements of the service or product. Outside of client commission the designer seeks out socio-political and environmental issues to create communication that allows for an individual voice and interpretation of the issues. In the case of Walker and the Constitutional Court typeface he was commissioned based on his work that he does outside of client commission in *i-jusi*. The work also had a socio-political brief and was

not for a service or product but a typeface that would represent a new South African Constitution. Walker relied on his experience as a graphic designer and his cultural understanding of the new South Africa to assemble references to create the new typeface. Intuition and the role of the author, is when the designer makes a decision based on personal knowledge and process of work. Intuition is visible in the style and the value of the work and design solutions are not perceived as accidental but rather experimental. Experimentation and exploration within graphic design projects are revealed in the intended meaning or objective of the message.

The intended, as Schön (1987) describes, is the start of any project. In conclusion, various factors underpin successful expression based on intuition and linked to content. In order for graphic design to "speak", relevant visual language, content alone will not suffice and intent of the communication message is the central to this realisation.

2.6 The notion of intentionality in self-authorship

The key characteristics of intentionality are the interpretation of concept, multiple viewpoints, the idea, and the fact that the author's intention is central in intentionality. According to Pereboom (1998:321-322) a very broad description of intentionality is the directness of a mind towards its object. There are two distinguishing associations within intentionality. The first is the existence-independent, further explained as the imagination or mind that can create a reality without it actually being there. The second is concept-dependent, which restricts the interaction to a single understanding. In contemporary art it is presumed that not one viewpoint but multiple viewpoints are correct and accepted because the viewer is permitted to interpret the art, thus creating an own experience.

Table 2: Characteristics of intentionality in contextualising self-authorship

CHARACTERISTICS OF INTENTIONALITY IN CONTEXTUALISING SELF-AUTHORSHIP	
Common denominators	Characteristics of Intentionality
The self: <i>Individualism</i>	1. Interpretation of concept – links with the choice within individual conviction
The message: <i>Aesthetic conviction</i>	2. Multiple viewpoints – various interpretations linked with the various creative solutions based in an aesthetic conviction
Content: <i>Control over content</i>	3. Idea – conceptualisation of the content attached to the function of the communication, hence the strategic objective
Role of the Author and intuition.	4. Author becomes entrenched in intent – a perception created by the author/individual linked to the content assessment of the work

Kosuth (1999:460-468) explains the intention of the artist as the idea. He refers to the intent within the imagination of an artistic being. His answer to the quest of intention is that the differentiation between the art object and the intention of the artist is synonymous and the artwork becomes the intention. The artistic intention is what authenticates the work and fundamentally conveys its meaning⁵.

The evaluation of such work includes interpretation direct to the individual expression. Contemporary interpretations allow for multiple perspectives based on the notion that the experience can be altered. The experience relates to how the work is perceived by the viewer and the viewer contributes to the reading of the work, thus allowing intent to

⁵ This does, however, pose the question of what constitutes art. Based on the intention alone, does all work constitute art? The focus of the investigation is self-authorship and using intentionality to read the work. Peer reviewers have already assessed *i-jusi* as work that constitutes a creative contribution to the field of graphic design. This statement is based on the magazines being represented or exhibited in the Museum of Modern Art, San Francisco Museum of Modern Art, Minneapolis Art Institute, International Center of Photography, National Portrait Gallery (UK), Boston Institute of Contemporary Art, Biblioteque Nationale de France, Victoria & Albert Museum (UK), The Smithsonian and numerous university and academic collections worldwide. His has been featured in well over 100 books and magazines. Walker is a member of Alliance Graphique Internationale (AGI), British Design & Art Direction (D&AD), The Type Directors Club (TDC NY) and The St Moritz Design Summit. He is a founding Trustee of the South African Brand Design Council (BDC) (designindaba.com, 2014).

be perceived from various perspectives. Multiple viewpoints address the message and the aesthetic conviction of the message meaning.

The individual understanding of a work is based on appearance, the level of appreciation, and the understanding of similar work to which the viewer can compare the existing work, and this will determine various perspectives by individuals (Kieran, 2005:140-141). The message will differ for each individual who reads the message. Walker created *i-jusi* with the premise of determining what makes him African that relates to his individual choice of the objective but also at the same time wanting to capture a South African design language. Each *i-jusi* is a themed issue defining the intent of each issue to an objective, yet the work is never formulaic or predictable. Walker controls the reading of each *i-jusi* as he is in equal parts entrenched in the intent of the work.

The designer creates the strategic objective of the work in order to achieve meaning-making. Everson (2006:231) states that such a strategic immersion is based on research, intuition and experience. An understanding that is not superficial is necessary to create valuable meaning. Walker understands his environment and he also immerses himself in that environment constantly recording and collecting pieces from it such as the direct Durban area and street vernacular capturing his own cultural surroundings. He is also a citizen of the country from which he extracts meaning participating in an ethnographic study of that which makes him African in South Africa. Collecting the evidence of what makes Walker African is the research from which he extracts his compositions tied into the strategic objective of the idea. This rationalisation is embedded in the theory, but also the physical motion of the body.

The physical motion refers to the actual making of an artefact. For Walker the production of *i-jusi* is clearly embedded in the immersion of collecting research for his strategic extraction of the data. Intentionality and the creation process are as important as the artefact and should receive the same emphasis. The production links with the intent embedded in the strategy, the reason why, as well as the content of the design. The process and the production, as well as the control over the content are all aspects of intentionality. Appropriation is a relevant theory in the composition of the theoretical framework since Walker collects data from found cultural, historical and popular

references. The recontextualisation of a vernacular found in the context of South Africa will rely in the appropriation of the intent.

2.7 The notion of appropriation in self-authorship

Intent and appropriation can be linked within the function of a work. Appropriation relies on pre-existing ideas. According to Poynor (2003) and Lupton (2009) pre-existing knowledge would position a stance or point of departure. This call to action usually embedded in the visual language of graphic design creates an avant-gardist repurposing.

Extending the appropriation through the original intent for sourcing the pre-existing material, strategically repositions the intent of the visual message. Walker intentionally created the first *i-jusi*. His point of departure was to explore his identity as an African within a new South Africa. The author thus becomes entrenched in the intent of the work as the role of the author and the work cannot be separated. As mentioned in the previous paragraph, appropriation is no stranger to intent. Intent is the precursor of a process to appropriate.

Appropriation is identified through key characteristics such as repurposing, the origin of the image or style, recontextualising content and recontextualising association as a re-assessment of the context.

Table 3: Characteristics of appropriation in contextualising self-authorship

CHARACTERISTICS OF APPROPRIATION IN CONTEXTUALISING SELF-AUTHORSHIP	
Common denominators	Characteristics of Appropriation
The self: <i>Individualism</i>	1.Repurposing – choosing existing content in order to re-appropriate the function as chosen by the individual
The message: <i>Aesthetic conviction</i>	2. Always has an origin – using old solutions to create new solutions is linked with an aesthetic conviction
Content: <i>Control over content</i>	3. Recontextualising content – original content repositioned and re-developed for a new objective based on a new idea
Role of the Author and intuition.	4. Recontextualising association – perception linked to content revisited as an alternative assessment

Appropriation was born from existing styles as commentary or reflection in a Modernist era, launching itself into a more contemporary epoch. Found images are used to re-contextualise a visual message. There is always an origin present in the original image generation⁶. Appropriation can retort to the modernist approach of authentic origination, the contemporary state of creating art and design responding to taking possession of already existing ideas and repurposing these into the avant-garde (Atkins, 1997:153).

Origin refers to an image or language that can be circulated to infinite reprise only to be traced to an origin (Kosuth, 1975:340-341). Origin links with a period in history when the work was first created, notwithstanding any of the strategies employed within appropriation to re-create the work. Style in a contemporary construct is often based on borrowing from history. Heller and Chwast (2001:9-10) regard style as the look of an era even if the work in itself is not the original artefact.

Walker makes use of appropriation in many instances to re-evaluate the original context of the artefact. The stylistic approach then suggests a timeframe indicative of the socio-

⁶ In reference to the previous observation regarding 'origin', the previous footnote on simulacrum substantiates the statement. Simulacrum substantiates that nothing is new but, has an origin long before its current use (Lane, 2000).

political environment associated with the work. The re-positioning of the work becomes a hybrid of stylistic applications recontextualising content and association. The stylistic recycling of the past is thus the essence of appropriation. Style is that which is recognised in the visual applications of a period. Since the nineteenth century style has been reapplied within commercial art, depending on the visual communication required from the product or service advertised and the message making. The repurposing of the content is a function chosen by the individual and is a reflection of the personal choice in the project. Self-expression and intentionality are the precursors to using appropriation since there has to be a reason for appropriating a style or object.

According to Poyner (2003:73-76) graphic design often appropriate images and approaches or concepts from fine art and popular culture. An example of such a stylistic reference to Mondrian, Abstract Expressionism, and Pop Art inspired the work of graphic designer Barney Bubbles (1942-1983). The album cover *Armed Forces* by Elvis Costello and the Attractions (1979) is based on Mondrian's abstraction, covered by Pollock's splatter and interceptions of Pop Art styled illustrations.

Popular culture is also one of the quarries, as Jameson (1991) describes it, that graphic designers appropriate to create a re-contextualised visual construction of messages. A memory of the style that is being appropriated is crucial to the recontextualisation thereof.

Eagleton (2000:113) describes popular culture by saying that the pictorial language manifests itself on a subconscious level for a pre-understanding to exist. The notion of having engaged in a visual language prior to the current communication creates a predictable engagement. Within appropriation the premise of an understood engagement creates the opportunity to apply alternative interpretations. The message and the aesthetic value of the work always address the origin in order to create a new understanding of the work.

Popular culture entertains that which is generally accepted, without aversion. Heller and Brokaw (2010:11, 12) describes popular culture as a superficially temporary enactment, yet it does have a long-term influence on design and art. Popular culture infers a better understanding of society and a visual literacy within a contemporary construct.

Walker captures on the pages of *i-jusi* a visual language that is known in South Africa, appropriating from historical, cultural and personal experiences in the context of the country.

The relevance of the anthology of a South African design language captured in *i-jusi* is evidence of how appropriation is applied. The British graphic designer Malcolm Garrett (b.1956) proclaimed in 1990 (Poynor, 2003:76) that all art had become a recycled version of history. He claimed (Poynor, 2003:76) that all design is theft and that the continuous perpetuation of revived design results in a detachable stylistic attribute. In the case of *i-jusi* and Walker the decentralised focus brings the content back to the individual who created the work.

Appropriating the style to a new product or service repositions the perception of the message. Garrett promotes a methodology described as Retrievalism (Poynor, 2003:76-78). Retrievalism concedes to the past as a vast anthology to borrow from, but has an apparent aversion to sentimentality. This style of appropriation serves a revivalist function, irreverently ignoring original intentions. Garrett's interpretation of appropriation, according to Poynor (2003:76-78), becomes indicative of an attenuated significance of the communication message.

The control over the content of the work repositions and re-develops the message making. Subsequently, graphic designers have to be prudent as to the recontextualisation of appropriated history to preserve the continuing allure of the design communication. Walker, in an artist's talk given in 2011 at St. John's University in New York called *Confessions of a design thief* (Walker, 2011), attributed the work to an appropriation of existing and past visual histories. It is a visual language entrenched in the cultural existence of a cross-cultural society. To continue the retrievalist assessment, Jameson (1991) further expands on appropriation by identifying two different styles that apply to the repositioning of new meaning in different ways. The designer can decide which route to take and apply control over the content.

Jameson (1991:18) explains appropriation by differentiating between pastiche and parody. Both use earlier styles to derive a new style with new meaning. In the case of parody, it aims to emphasise a style and applies a new message to that style by making use of the historical understanding of the style. The style will dictate if the parody is sympathetic or malicious in nature.

Pastiche, on the other hand, is a form of imitation of a pre-existing style, but there is no commentary within the work. Pastiche is regarded as an impartial practice such as an illustration style appropriated to a new visual aesthetic of a period and location. Jameson (1991) aptly notes, "Pastiche is blank parody, parody that has lost its sense of humour".

Poyner (2003:79-95) refers to appropriation in graphic design as representing an unequivocal copy of the original design work, as is explained in the following examples. It is evident in the work of Peter Saville (b. 1955) and Paula Scher (b. 1948), two designers scrutinised by cultural critic Jon Savage (b. 1953). Savage (2003) wrote an article (1983), *The Age of Plunder* in the magazine *The Face*. In this article he calls the pictorial appropriation of history a symptom of a disposable consumer commodity. The reason for such a statement is that consumers ascribe to popular culture led by graphic designers. Graphic designers design to satisfy a particular market, usually within a client objective.

The recontextualised association of the work changes the perception of the content and the assessment of the work is also different. It is the role of the author in the recontextualisation who creates the end result and also positions the new reading of the message. The detached, retrieved history within appropriation becomes part of the process that the graphic designer uses to achieve the final outcome. Neville Brody (b. 1957), the graphic designer for the above-mentioned article, is strongly influenced by the early 20th century modernist art and design. He examined and reutilised what was already there. Even though Brody himself uses early Modernist influences in his work, he questions the work of Saville. The work produced was subsequently questionable as either plagiarism or appropriation, as shown in figure 8 and 9.



Figure 8:
Depero, F. 1932. *Futurismo*. Publication. Italy.



Figure 9:
Saville, P. 1981. *New Order, The Movement*. CD Cover. London, United Kingdom,
approx. 119mm x 120mm.

Today designers like Scher and Brody are heralded as innovators in graphic design history (Meggs & Purvis, 2006:481-482). The fact that the production of appropriation is being critically applied allows the contemporary graphic designer to continue with the practice.

In the above-mentioned article Brody chose to use the album sleeve created by Saville for New Order, *The Movement* (1981)[Figure 9]. He placed it next to the original source, which was a poster designed in 1932 by Fortunato Depero (1892-1960) [Figure 8], an Italian futurist graphic designer. Saville changed the bare minimum and the essence of the work remained virtually the same. In the work of Scher, parody would present a satirical distortion in context and pastiche would have required new images to translate into a new idea. Yet, no new images were created but the brand and bolder type was added. The advertisement was copied in format, visual message, and style.

This might be described as unreservedly plagiarised, contrary to graphic design appropriation, which repositions the meaning of the work in a contemporary construct. Meggs (2006:482) refers to changing and adding content to a found layout as a "paraphrasing of resources". Such a statement begs the question of how significantly the original source must be changed before it becomes a style, hence retro.

A similar reservation is raised by Swanson (1997) when he discusses the issue of homage in honour of the original artist as opposed to plagiarism. Swanson (1997) stipulates that whether it is homage or appropriation, the viewer would undoubtedly be included in a strategy that relies on an understanding of the work. In terms of this study the understanding of the work by the viewer captures the objective of the publication.

No matter in which design interpretation, be it typography or images in the case of Walker and *i-jusi*, a deliberate attempt is made to first identify figures of cultural significance known and unknown and then to contextualise or recontextualise the visual language to establish his identity as part of the African continent. Walker has used appropriation with effective intent in a number of *i-jusi* issues, such as *i-jusi issue 14*, *i-jusi A – Z* and *a complete guide to South Africa (i-jusi, 2001)*. Evidentiary to the construct Walker uses existing formats to extrapolate recycled visual communication. The full extent of the application is discussed in chapter four with the interpretation of various designs from *i-jusi*.

This section concludes with a diagram that presents the characteristics of the three notions to contextualise self-authorship and as a method to read and interpret the selected issues and graphic designs in Garth Walker's *i-jusi*.

Table 4: Characteristics of self-expression, intentionality and appropriation in contextualising self-authorship

CHARACTERISTICS OF SELF-EXPRESSION, INTENTIONALITY AND APPROPRIATION CONTEXTUALISING SELF-AUTHORSHIP			
Common denominators	Characteristics of Self-expression	Characteristics of Intentionality	Characteristics of Appropriation
The self: <i>Individualism</i>	1. Individualism – the individual or self, creating work out of own conviction	1. Interpretation of concept – links with the choice within individual conviction	1. Repurposing – choosing existing content in order to re-appropriate the function as chosen by the individual
The message: <i>Aesthetic conviction</i>	2. Aesthetic conviction – assessing the visual content and articulation of the artefact	2. Multiple viewpoints – various interpretations linked with the various creative solutions based in an aesthetic conviction	2. Always has an origin – using old solutions to create new solutions is linked with an aesthetic conviction
Content: <i>Control over content</i>	3. Control over content – conceptualising the idea behind the content and the strategic content development	3. Idea – conceptualisation of the content attached to the function of the communication, hence the strategic objective	3. Recontextualising content – original content repositioned and re-developed for a new objective based on a new idea
Role of the Author and intuition.	4. Intuition – an emotive sense of what should be created linked to the skill and aesthetic assessment of the individual	4. Author becomes entrenched in intent – a perception created by the author/individual linked to the content assessment of the work	4. Recontextualising association – perception linked to content revisited as an alternative assessment

2.8 Concluding remarks

In this chapter the theoretical framework of self-authorship was explored, consisting of two sections. In the first section, the sixteenth century recognition of the artist as genius and this event as the conceptual roots of self-authorship was explained. This is followed by an overview of theoretical perspectives until the twentieth century.

The second section explored contemporary self-authorship and imbedded in self-authorship the notions of self-expression, intentionality, and appropriation. The recognition of the individual idealising self-expression informs Walker's creation of *i-jusi*.

The sixteenth century humanist perspective of the artist as genius is an important impetus to self-authorship. The same is true of the Romantics and their emphasis on emotive conviction based on a conceptual outcome, in other words a desire to create. Another important impetus that has been identified is the Arts and Crafts movement of the nineteenth century.

The modernist age of the twentieth century brought the focus back to the individual as universality was opposed with the emergence of the individual designer and the impact the designer has on a community. Post-modernism in turn brought about an interlude that integrated history, the contemporary, and the forthcoming. Post-modernism did not embrace history, the present, or the future specifically because the contemporary approach to expression was a self-driven need to express through art and graphic design.

In the second part of this chapter, contemporary self-authorship was explored guided by the notions of self-expression, intentionality, and appropriation. Self-authorship can be defined as a notion to create out of own conviction. In this context, self-authorship relates to self-expression, intentionality, and appropriation in the following ways: each of these notions addresses the self, the message, the content and, the role of the author and intuition. Under each of these tenets the self identifies individualism, and the message relates to the aesthetic value of the work.

The content refers to the control that the self-authored designer has over the content of the work. The last tenet addresses the role of the author and the sense of intuition that the author uses to resolve the creative outcome. Within these concepts more specific and overreaching characteristics were identified: the self, the message, the content, and the role of the author and intuition that underpin the reading and interpretation of *i-jusi* in chapter four.

In chapter three Garth Walker and *i-jusi* is situated within the South African context to provide a historical contextualisation of Garth Walker and his motivation to create self-authored work in the form of *i-jusi*.

3 CHAPTER THREE: SOUTH AFRICAN GRAPHIC DESIGN: CONTEXT AND BACKGROUND FOR THE PRODUCTION OF *I-JUSI* BY GARTH WALKER

3.1 Introduction

In chapter two, the theoretical exposition of self-authorship and the three main concepts of self-expression, intentionality, and appropriation were presented. It has been established that self-expression relates to the concept of an emotive conviction based on a conceptual outcome, in other words a desire to create. Intentionality is linked with self-expression grounded in the intent, thus explicating the reason for creation. Appropriation is a theory of borrowing from existing cultural production that often results in multi-layered, pictorial representations equivalent of free association. With this as background, the attention now shifts to Garth Walker, the message and content in selected issues of *i-jusi* as the vehicle for Walker's intent and appropriation as a tool for self-expression and intention.

This chapter introduces Garth Walker and the production of *i-jusi* magazine. Walker has played a significant role in the development of the contemporary South African graphic design landscape. Since he initiated the production of *i-jusi*, Walker created awareness that adhering to a Eurocentric approach in design is not unique to South Africa and ties in with a colonial heritage. His expression of what makes him an African ties in with an initiative attached to a collective national identity based on an indigenous design expression (Sauthoff, 2004:35).

3.2 A bird's eye view of the socio-political and cultural context of South Africa and related identity issues

It is impossible to sketch the historical socio-political context of South Africa in a few pages and it is not necessary within the scope of this dissertation. It is sufficient to say that during the British colonial⁷ (1806-1961) and apartheid (1948-1994) eras a person and a group's place within the state was determined by race and colour based on colonial discourses on race purity and superiority. These discourses were rooted in the Manichean binary opposition between light and darkness (JanMohamed, 2006:19).

⁷ From 1652-1806 South Africa was under Dutch rule, except for a short period in 1795. In 1806, the country became a British colony until 1961 when South Africa became a Republic (Thompson, 2006:51-63).

Eurocentric views on race and culture viewed the white races as superior as opposed to an African identity (Shohat, 1993:110; Bhabha, 1985:153; Young, 1995:9).

Western culture, norms, and values were therefore enhanced and generalised to all the population groups. Attributes such as "barbaric, uncivilised, exotic, black or of mixed blood, and irrational" were stereotypically ascribed by the colonial self to anyone who is different in nationality, spoke a different language, or were culturally from a different origin (Said, 1995:90, with reference to the *Orient*, and Coombes, 2003:240 within the South African context). Accordingly, the colonial gaze (and inherently the construction of the binary self and other), as framed by a racially biased, ethnocentric perspective, left no room for enhancing the other's cultural, identity or socio-political interests.

It is therefore important to note that the construct of the other is informed by culturally and historically specific discursive practices. In this context, the construction of the other represents the norms and values of the entity that constructs the other, namely the European self, as opposed to the actual qualities of the other (Childs & Fowler, 2006:164). The opposition between self and other is never neutral, but rather hierarchical, with the self-representing the positive and the superior in opposition to the other. Ergo, the power balance in this binary construction favours the self and leads to the subjugation of the other (Edgar & Sedgwick, 2006:266). According to Childs and Fowler (2006:165), the self as representative of the positive in the self-other binary may be conceived as representing the male, white, European and heterosexual position.

South Africa had two decolonisation periods. The first period was a partial decolonisation in 1961 when South Africa became an independent republic and was no longer a dominium of the United Kingdom. Only white people gained from this decolonisation. Sauthoff (2004:35) describes this partial decolonisation act as internal colonialism. The second phase of decolonisation happened in 1994 when the country became a democracy and decolonisation was put into practice for all the people of the country. During this second phase (in which South Africa is currently) the ruling African National Congress deliberately marketed the "new" South Africa as a Rainbow Nation (with eleven official languages). This "second moment" of decolonisation, as explained by Said (in Sprinker & Wicke, 1992:235), is the ongoing struggle over colonial practices from independence (post-1994 South Africa) to the present.

After centuries of racial division in South Africa, a search for and the recognition of an inclusive South African identity post 1994 was the order of the day. The search for a new South African inclusive national identity for the rainbow nation, as coined by Archbishop Desmond Tutu (1999:3) has begun⁸. Although most citizens welcomed a new South Africa, questions regarding a national identity, accountability and inherited power structures are still present (Giliomee, 2004:610). The question that prevails is how to move forward as one nation into a new democracy.

The newfound freedom of all race groups after the 1994 democratic elections created a sense of belonging. However, the euphoria of a so-called Rainbow Nation was short lived, as the realities of the transition into a democratic South Africa are still characterised by issues surrounding authority, culture and the legacy of colonial and apartheid history. It therefore seems as though identity issues are still critically present in a democratic South Africa as racial complexities are complicated by the radical political shift from white to black. Black people are not only in the majority, but they also have the political power in the country (Le Cordeur, 2011:ii).

Parekh (2008:3-9) distinguishes three inseparable components linked with identity, namely (i) personal identity (subjective self), (ii) social and collective identity (including the personal identity as the subjective self belonging to a group with the same values, culture, and norms) and (iii) human nature. MacIntyre (1984:219) distinguish a fourth component, namely a historical identity that includes the sharing of individual's historical experiences and framework, similarities in language, culture, and ethnicity. This component links with Parekh's second component, the social and collective identity.

In this research, it is essentially the second dimension, the collective identity (inclusive of a personal identity) that is of importance. The collective identity during the colonial and apartheid eras was that of European superiority in a binary opposition to the marginalised other as the deviation from the norm, as stated above. Post-1994 as explained above, South African people are in a search for an all-inclusive and collective identity to rid themselves of their historical identities. Therefore, Walker's question of

⁸ Archbishop Desmond Tutu and after him, Nelson Mandela, referred to all the people of South Africa as members of an all inclusive rainbow nation (Tutu, 1999:3; Mandela 1994:541; Dubow, 2007:72). The image of a Rainbow Nation was used in the 1960s as a founding myth for Mauritius. In 1984, Dr. Jesse Jackson used the same image with reference to the USA (Marschall, 2005).

what makes him (and the people of South Africa) African emphasises this search for a new identity in a democratic South Africa.

3.3 Introductory remarks on graphic design in South Africa prior to 1994

South Africa has evidence of visual communication design dating back approximately 200 000 years (Garlake, 2002:31). In this study, it is not imperative to start the historical contextualisation of graphic design in South Africa in the quest for self-authorship and an African identity at the Palaeolithic and Neolithic periods.

3.3.1 A Eurocentric approach to graphic design

As stated in chapter one and above in section 3.2, South Africa's national identity prior to 1994 was rooted in Eurocentric views of race and superiority, and the graphic design industry adhered to this Eurocentric paradigm for commercial graphic design work because economic power and buying / consumer power were in the hands of white people. In 1926 for instance, the following poster was used to enhance tourism in South Africa as an "exotic destiny" [Figure 10].



Figure 10:

Anon. 1926. *Tourism poster*. Poster. The Brand Museum, Rosebank, Gauteng, South Africa. Lithography on paper, approx. A2.

South Africa was "sold" as part of Africa from a perspective of exoticism as interpreted within colonialist virtues. Referring to the stance of exoticism, the racial relationship between the British publishers of the posters and the cultural representation of the

“exotic” African black woman on the poster is evident. In this relationship, the white European self with the binary opposition of the black African woman as the so-called other dictates a Westernised observation of the homogenous exotic view of the other.

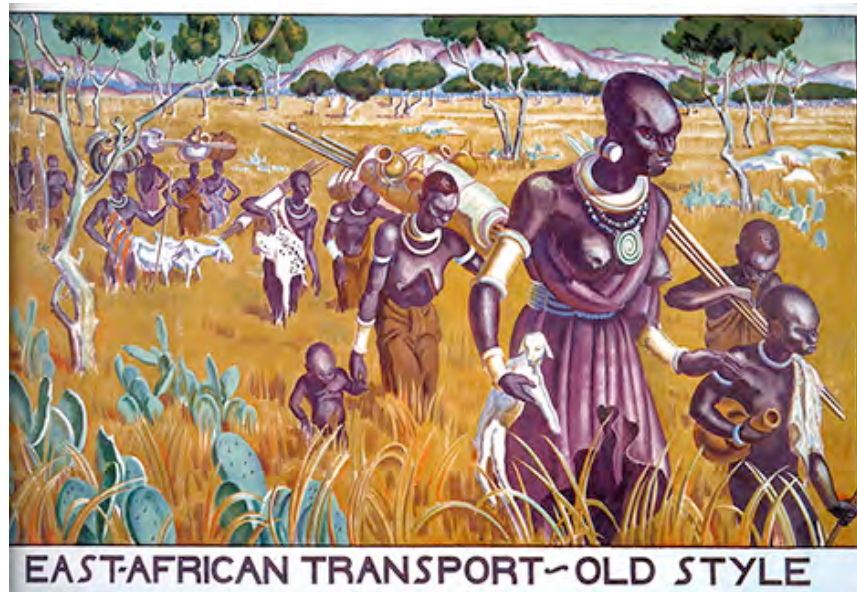


Figure 11:

Allison, A. 1931. *East African Transport – Old Style*. Poster. National Archives Picture Library.
Lithography on paper, 152.4cm X101.6cm.



Figure 12:

Allison, A. 1931. *East African Transport – New Style*. Poster. National Archives Picture Library.
Lithography on paper, 152.4cm X101.6cm.

Also in the early twentieth century during the First World War of 1914-1918, the same poster used to recruit soldiers in the USA [Figure 13] was used to recruit South African soldiers [Figure 14], hence a European identity that was viewed as "normal" and the norm against which the other as a deviation from the norm was accepted.



Figure 13:

Leete. 1914. *Your country needs you*. Poster. United States Library of Congress's Prints and Photographs, Washington, D.C., United States of America. Lithograph on paper.



Figure 14:

Anon. 1914-1918. *South Africans! You're wanted*. Poster. Imperial War Museum, London, United Kingdom. Lithograph and letterpress on paper. 69,9cm x 48cm.

Even as late as 1961 IDAFSA published a poster of Nelson Mandela [Figure 15] represented as the exotic other in a typically Western European tradition in *Hiding out from the police*.

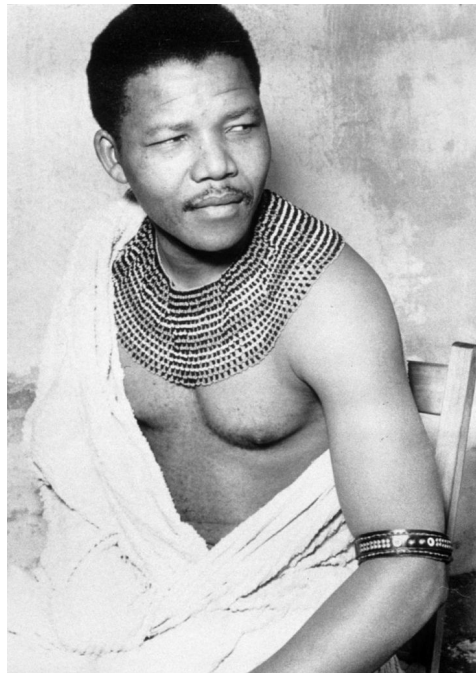


Figure 15:

**Weinberg. 1961. Nelson Mandela wearing traditional beads and a bed spread.
Hiding out from the police. IDAFSA. South Africa.**

The above-mentioned examples provide some idea of the traditional Eurocentric views prevalent in graphic design during the first half of the twentieth century. During 1960-1992, independent magazines were published in a search for a South African identity and voice against the European perspective of South Africa. Just as Walker asks the question of what makes him African, these independent magazines asked the same question because they wanted to set themselves apart from colonial rules and the apartheid policy challenging the *status quo*.

3.3.2 Voices against an Eurocentric approach

In this research, four independent magazines are reviewed, namely *Wurm* [*Worm* in English] (1966-1970), *Izwi* (1971-1974), *Taaldoos* (1980-1981) and *Stet* (1982-1992). The purpose of these reviews are to contextualise the independent publications produced prior to 1994, which show evidence of the socio-political context in South Africa and the related identity issues. This means that I view the four independent magazines as forerunners to *i-jusi* and I discuss them because they share the same

objective as *i-jusi*, namely the search for, and the understanding of identity and an own voice in a South African context. It is important to take into account that the South African context, in which these magazines were published, differs drastically from the country's context post-1994.

While they shared a common goal, the main difference between the independent publications and *i-jusi* was that Walker wants to identify a representative voice and identity with the newly elected dispensation, while the independent magazines searched for a voice opposed to the then governing NP.

Wurm was an all-inclusive magazine with an open editorial policy that challenged the literary conservative establishment. *Izwi* made socio-political commentary as a non-governmental and anti-establishment publication, challenging political and literary paradigms. *Taaldoos* was controversial, with no subject that remained untouched and evoking commentary against the then governing National Party [NP] (1948-1994). *Stet* displayed political aversion to the NP and lent a voice to Afrikaners who did not conform to the nationalist indoctrination.

The production of magazines based on a very specific objective of identity adheres to the characteristics of Afrikaans *little magazines*, as the anti-establishment periodicals were known (Kannemeyer, 1998:459). Kannemeyer (1998:460) defines the magazines as an opposition to the then apartheid political order, pre-1994, and related Eurocentric collective identity that the collective Afrikaners embraced pre-1994. Afrikaans-speaking editors and contributors to these magazines wanted to rid themselves of the Eurocentric collective identity that the collective Afrikaners embraced in support of an alternative identity that put them in direct opposition.

Afrikaans contributors made up the largest part of the content, but English and black authors were sought after. Afrikaans literary critic Kannemeyer (1998:459) concludes that the editors, with every issue, called for an inclusive publication accommodating authors from all races, languages, and faiths. The various publications that have been identified as forerunners for *i-jusi* are worthy of mention based on their representation of identity. They represent a sub-culture, in this case Afrikaner sub-culture. Regardless of contextual differences the independent magazines and *i-jusi* are all concerned with an own voice and identity.

3.3.2.1 *Wurm* (1966-1970)

Wurm [*Worm* in English] was an Afrikaans publication first published in 1966. The objective of *Wurm* was to be as inclusive as possible. To be inclusive meant that the editor Phil du Plessis (1944-2011) (Du Plessis, 1970:39, 41) published articles with the intention to represent expressions of alternative cultural ideals and perspectives on identity. Within the practice of self-authorship in this dissertation the three theories as discussed in chapter two self-expression, intentionality and appropriation are used to situate the production of *i-jusi* and like-minded magazines such as the independent magazines. It is then practical to look at the independent magazines and interpret the application of the theory. Du Plessis (1970) was determined to deliver a product that would read on the premise of a voice against the establishment. Paton (2000:4) states that the editors of *Wurm* also accepted all literary entries sent to the publication.

There is a tendency on the part of literary magazines to publish only the kind of stuff that suits the particular taste of the editor. The editors wish to avoid this tendency and make *Wurm* a mouthpiece for anyone wishing to express himself on the South African literary world (*Wurm*, August 1966:3).

In *Wurm*, Issue 1 (1966:3) the editor declared that all contributions were welcome and work by poets, authors, literati, critics, laymen and experts would be considered in their search for an inclusive identity. This open editorial policy towards self-expression was in particular appealing to young Afrikaans speaking authors who were opposed to the government and state policies.

The title of the magazine, *Wurm* or *Worm* in English, also needs interpretation. A worm is working under ground and not always visible. Metaphorically, the title states the undermining of the *status quo*, working "under ground" to give authors and artists a platform for self-expression, intentionality and appropriation as ways to express themselves as authors against a white European exclusivity. The inspiration for the title of the magazine as described by Du Plessis (1970:33) was brought about by a poem of Eugène N. Marais. The poem described a worm that was destructive, breaking away from the establishment. It was this working of the worm that created the concept for creating a magazine that will include all who were willing to participate.

The sense of expression through the self-authored magazine allowed for experimental content that intentionally would not conform to an understanding of the preservation of a

morally accepted visual content. The experimental approaches and expression of voices was the very content that Du Plessis wanted to capture. Breaking the rules in layout design was one of the forms of expression that Du Plessis embraced. The rebellion against the formulation of content on a page created an understanding of the unorthodox and alternative approach to the accepted prescriptions of the then NP government.

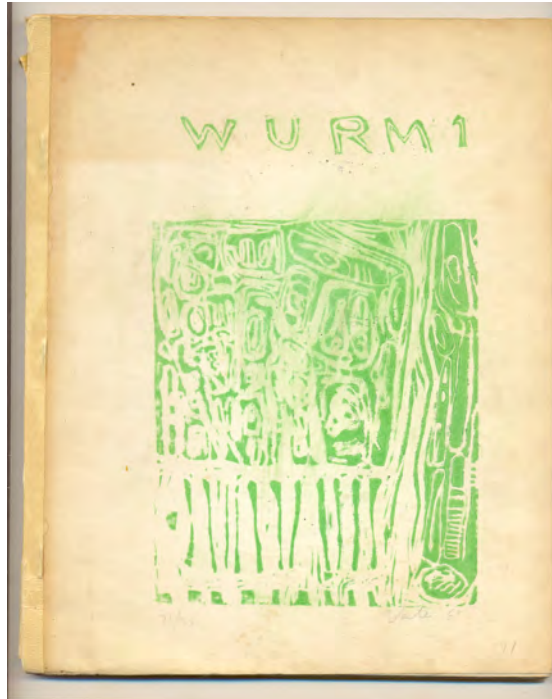


Figure 16:

Venter, De W. 1966. *Wurm*, issue 1. Cover. Publication. Johannesburg, South Africa.

De Waal Venter (b.1942) produced the first four issues of *Wurm*, as well as the cover [Figure 16], which was a lino cut for the first issue (Du Plessis, 1970:33). The image was not visually appealing and assessing the composition, there are technical qualities in the lino cut that would not necessarily be regarded as technically refined enough for a front cover. It is this very premise of creating a piece of expression and accepting that position that renders the artwork quality as intentional. The quality of the artwork was also challenging the accepted quality of lino cut subverting the establishment. The application of a well-structured typeface is not evident on the cover and also falls short of an aesthetic expectation and Du Plessis intentionally crafted the typeface to represent an alternative to the well-crafted printed literary periodical of the time. From 1967, well-known South African artist Walter Battiss (1906-1982) created the front

covers appropriating typical Dadaist style⁹. The reference to Battiss' Dadaist style captures the reactive notion against what was accepted by the then establishment. Battiss' use of flat colour and primitive interpretation stem from the underlying aesthetic value of Bushman art (Groenewald, 2008:16) creating a sense of inclusiveness in recognition of all the people in the country.

From 1967, contributions by international authors were also included. From 1969 contributions were received from, *inter alia* America, Zambia, Greece, Czechoslovakia, and Belgium. Due to financial constraints the publication closed down in 1970 (Du Plessis, 1970:41). *Wurm* developed a strong practice of typographic experimentation [Figure 17], with specific appropriation of the prevailing Dadaist approach.

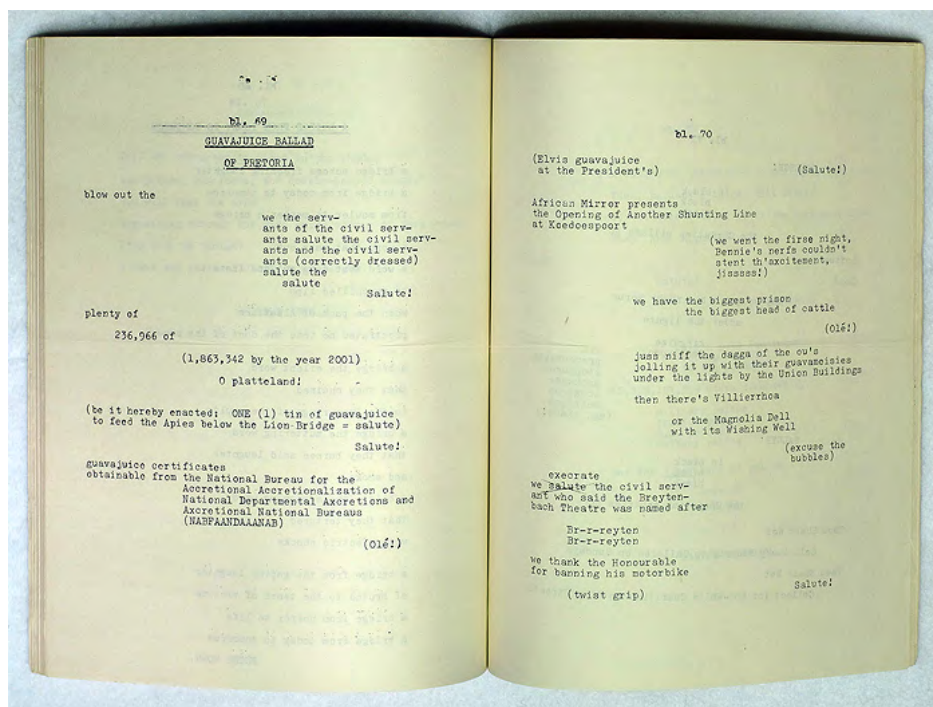


Figure 17:
 Saunders, W. 1967. *Wurm*, issue 6. *Guavajuice Ballad of Pretoria*. Double page spread.
 Publication. Johannesburg, South Africa.

⁹ The anti-rationalist position that the Dadaists represented (c.1916-1921) was a rejection of all Western art and cultural tradition to follow a self-determined act of sovereignty. Marcel Duchamp (1887-1968) was the main exponent of this movement. Duchamp claims that he coined the term *ready-mades* for found objects in art history (Cabanne, 1971:47-48). It is important to note that Battiss was no Dadaist, but he used *inter alia* Dadaist techniques in his art. Paton (2000:7) states that in the case of *Wurm*, the printed text page was regarded as a special experience and text became image and image became text.

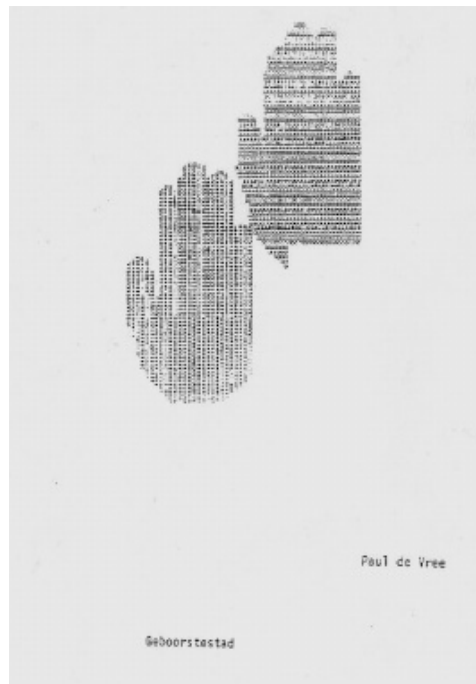


Figure 18:
de Vree, P. 1966. *Wurm*, issue 4. *Geboortestad*. Single page. Publication.
Johannesburg, South Africa.

The Dadaist approach in the typographic application in the magazine signified the accepted illogical composition in page layout by deconstructing pages of type into images [Figure 18]. Typography composed in the shape of hands works on the premise that the image of the hand will be read before the text. The intentional reconstruction of words and letters repositioned the viewpoint of the interpretation of the pages in the magazine.

According to Du Plessis (1970:35), *Wurm* challenged the literary conservative establishment, but did not promote a political voice. However, Paton (2000:7) argues that even within the production of *Wurm* there was evidence of its subversive nature and search for a unique inclusive South African identity. *Wurm* was printed on cheap paper and distributed by hand. The publishers did not have the financial means to use more expensive paper. The cheap paper was also a way of expressing themselves against the *status quo* that had the upper hand in economic affairs of the country.

In the same way as Garth Walker, the magazine is distributed to a selected audience (cf. Walker, 2011). In Walker's case *i-jusi* is mailed to people within the visual art and graphic design disciplines. *Wurm*, however, was distributed to people who on the one hand oppose the white hegemonial perspective and on the other hand to people

interested in literature and arts. The production imperfections such as poor quality prints and registration seemed purposeful, aggressively provoking a lack of respect for the Afrikaans literati. Du Plessis published the twelfth and last issue in 1970 and ventured into producing a publication positioned as a more socio-political voice called *Izwi*.

3.3.2.2 *Izwi* (1971-1974)

The name of the publication, *Izwe*, can be translated from African languages Shona, Ovambo, and Zulu into English as *Voice* (Paton, 2000:19) and was firmly rooted in South Africa socio-political commentary. Well-known Afrikaans and English writers and poets¹⁰ such as Stephen Grey, Wilma Stockenström, and Phil du Plessis were the editors. In the first issue of *Izwi* (1971:4) the editors published their manifesto, stating that the inexpensive nature of the publication was directly linked to the funding of the publication and that such funding would not be responsible for personal ruin on a greater financial scale. The quality of the magazine was intentionally part of the creation process, as in the case of *Wurm*, the magazine was not expressing itself through high gloss paper and printing but through the content expressed in the pages of the magazine, whatever the quality. It was also significant in the opposition to the accepted norm within published magazines. Walker adheres with a similar premise that the survival of the magazine has been dependant on the lesser expensive printing so sponsorship for the magazine can be maintained. In both cases the quality of the content was intentionally positioned as superior to the external quality of the magazines. These are relevant considerations if the concepts of the magazines are about a voice and a visual identity, not how expensive the magazine looks.

The motivation for such a statement was considered important, as the publication was non-subsidised, non-governmental, and anti-establishment (Paton, 2000:19). The manifesto (*Izwi* Manifesto, 1971:5) further stated that,

...support of tribalism, paternalism, liberalism, progressivism, exploitation, verkramptheid [*conservativeness*], verlig [*liberalism*], extortionism, intelligence...None and all of these are true, IZWI is the voice of All Africa.

¹⁰ Phil Du Plessis (1944-2011) was an Afrikaans poet, musician and medical doctor, Stephen Gray (b.1941) is a poet, novelist, playwright and journalist, Wilma Stockenström (b.1933) is an Afrikaans author, poet and actress.

The manifesto stated that work such as poetry and prose also accompanied by illustration, graphic work, and poster design [Figures 19 - 21] are used to unite writers and artists of South Africa, illustrating that the central voice would be representative of an inclusive nation.



Figure 19:

Du Plessis,P, Gray,S, Roberts,S. 1974. *Izwi 16. Hard-core Poetry Readers, Fook Island, via South Africa. Publication Envelope. Johannesburg, South Africa. 254mm.*

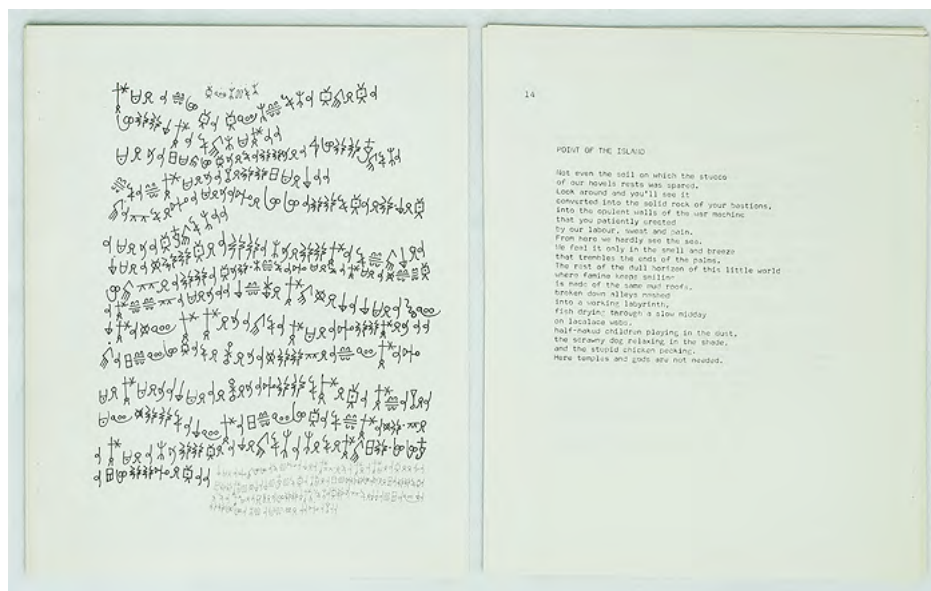


Figure 20:

Du Plessis,P, Gray,S, Roberts,S. 1974. *Izwi 16. Hard-core Poetry Readers, Fook Island, via South Africa. Double page spread. Johannesburg, South Africa. Approx. 254mm.*

By the time *Izwi* was published the censorship laws of the 1963 *Publications and Entertainment Act* were being enforced. Due to the rigid enforcement of the Act the

publishers created the publication through various techniques avoiding the possibility of being arrested. Gray (1977:43) describes the creation process as: “frequent, hand-made” and “duck publicity”, with the objective to express. The magazine’s manifesto was more progressive than that of *Wurm* not only challenging the literary conventions of the country but also the political conventions. The magazine therefore based its intent in the assault of convention. The typographic experimentation progressed to [Figure 20] using fictional alphabets. The alphabet in the figure 20 was made up by Walter Battiss for his conceptual *Fook Island* (Jamal, 2001:4-5). The hieroglyphic typeface was a protest against the norm, conceptually resembling an alternative world. Battiss’s subjective intent was driven by a voice against the political order of the day and creating a fictional world, where all is free and there is a freedom of choice. From a design perspective the notion of an aesthetic value is captured through the rhythm and balance on the page. The layout and the interest created by the aesthetic value of the work ties directly to the message delivery. In the case of Battiss the aesthetic value and the message embedded therein were his personal expression of a fictional concept. In contrast to the knowledge of the fake alphabet and text, is the composition of the page layout resembling a page with normal understandable type on it. The letters are organised in lines resembling sentences, with a similar rhythm found in legible paragraphs. The creation of this piece of escapism was a self-realization of Battiss and met the objective of *Izwi*.

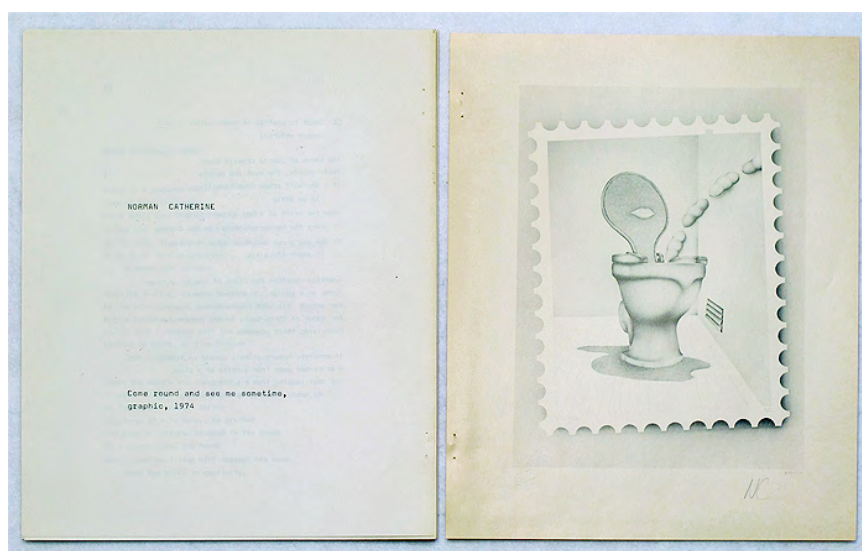


Figure 21:

Catherine, N. 1974. *Izwi 16. Hard-core Poetry Readers, Fook Island, via South Africa. Occupied* Double page spread. Johannesburg, South Africa. Approx. 254mm.

Another example of subverting the *status quo* was evident in the work of Norman Catherine called *Occupied* [Figure 21]. The work has a toilet in the centre of the layout that resembles a postage stamp. A similar artwork was the Duchamp *Fountain*, which comes to mind. Boudaille (1999:67) states that a presentation by an artist represents the intent with which the work was created. Duchamp took a mass produced object and placed it in a gallery. So did Catherine, he placed a drawing of a mass produced object, a toilet, on a stamp that was part of the *Fook Island* concept in a publication. Both artists re-contextualised the objects, representing an alternative reading of the objects opposed to their original function. The fact that the artist situates the work to be of artistic intent symbolises that the work is a form of expression and should therefore be read as art as was intended.



Figure 22:

Battiss, W. 1974. *Izwi 16. Hard-core Poetry Readers, Fook Island, via South Africa. Concept by Battiss. Collage poster. Johannesburg, South Africa. Approx. 254mm.*

The first number of issues of *Izwi* was produced with original artworks. Art dealers bought the magazine for a nominal amount and the original silkscreen works by successful and well-known South African artists such as Walter Battiss (1906-1982), Casper Schmidt (died 1994), Alexis Preller (1911-1975), Wopko Jensma (born 1939),

Norman Catherine (born 1949), Cecil Skotnes (1926-2009) and Siphon Magudulela (birthdate unknown) were sold for ten times more to the public (Gray, 1977:47). The magazine's production ended in 1974 with a double issue. It was controversial and actively challenging political and literary paradigms by being experimental and inclusive. The exclusive nature of the NP government accepting only Afrikaansness but ignoring all the other cultural groups in South Africa gave the publishers of *Izwi* enough reason and impetus to create the publication as an outlet for their expression. The reason extends further into the intent to produce a publication that would be inclusive and subversive. The messaging structure of the magazine relies on the application of the origin of the magazine. The origin of *Izwi* was Africa and the message of the magazine was to be the "voice of All Africa" (*Izwi* 1, 1971:5). The manifesto of *Izwi* and *i-jusi* are similar in their message because Walker also searches for a voice that is African within a South African context with the same objective of an inclusive voice. The difference between the two publications is that *Izwi* was speaking for an inclusive voice during apartheid and *i-jusi* during post-apartheid. Both magazines reflect on the social and political ideas of their lifetime.

3.3.2.3 *Taaldoos* (1980-1981)

The name *Taaldoos* [literary *Language box*] is a pun, referring to the language Afrikaans and using a derogatory Afrikaans word for a woman's genitals. In this way the editors indirectly imply the editors' opinion of the mainly Afrikaans speaking NP, their embrace of Eurocentric views on identity and related apartheid policy. *Taaldoos* was created in 1980 by Dan Roodt (born 1957) and published under the name Pannevis. Even though Roodt never declared what the connection with the name Pannevis was it could be assumed that it relates to the *Eerste Afrikaanse Taalbeweging* [First Movement for Afrikaans Language], which was led by Arnoldus Pannevis (1838-1884). Pannevis himself was an activist of sorts who fought for the Bible to be translated into Afrikaans as early as 1872. In 1857 Pannevis was also part of the team together with C.P. Hoogenhout, D.F. du Toit and S.J. du Toit who wrote the first anthem for South Africa (Dekker, 1960:12; Kannemeyer, 1988:29-30). *Taaldoos* was a highly controversial publication. According to Deysel (2007) no subject remained untouched. The norms and moralities of the NP government were challenged. This could also have motivated the Pannevis connection, using a specific origin reference in order to express the subversive nature of the magazine. No one would ever believe that the man who

translated the Bible into Afrikaans and wrote the first National Anthem could be involved in a publication such as *Taaldoos*. The appropriation of the Pannevis legacy was part of the rebellious manifesto for *Taaldoos*.

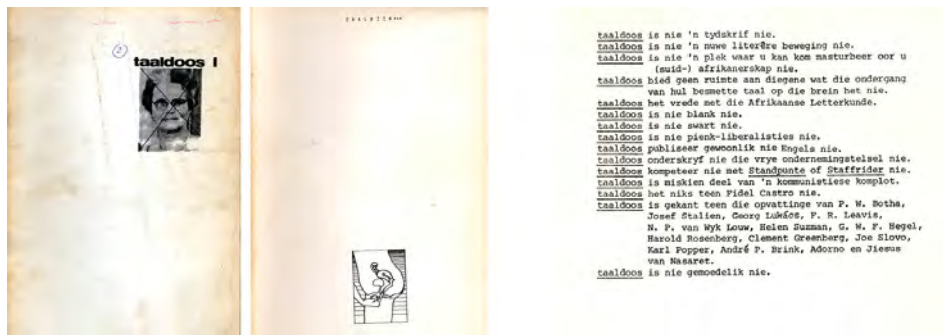


Figure 23:

Roodt, D, Bredekamp, K. 1980, 1981. *Taaldoos 1 (1980) and 1+1 (1981) and the subversive manifesto*. Publication. Johannesburg, South Africa.

In the aversion that *Taaldoos* had against the establishment and the embrace of the avant-gardist nature, the publication typified the stylistic inference to Dada [Figure 23]. Heller (2003:50) states, "Dada is a tomato. Dada is a spook, Dada is never right. Dada is idiotic. Everything is Dada". The blatant aggressive nature of the publication inspired publications to follow. *Taaldoos* also had an all-inclusive approach in opposition to the *status quo*. *Taaldoos* appropriated material that would never be published as mainstream literature. The intent of *Taaldoos* was to take a political stance. *Taaldoos* never intended to be a magazine, not to publish actual literary material. As with the Dadaists the fact that literary material was published but the magazine was neither a magazine and even less one that published literary material coincided with the deconstruction of existing perceptions and the re-contextualisation thereof. Heller (2003:14) states that the literary material that was produced was regularly confiscated, thus fuelling the producers to invent and find other ways and means to publish.

The publication had a limited print run of 500 copies. The motivation for the smaller print run was to prevent a large presence that would be noticeable to the authorities (cf. remarks on *Wurm's* undermining and "under ground" activities"). The magazine was not sold and was available for free. Deysel (2007:37) states that the second edition of *Taaldoos* published that a subscription to the publication was subject to the subscriber submitting a name and postal address, enabling the publishers to post the publication without being publically revealed, as was the case with Walker who only mails the magazine to his personal mailing list. There is no place to subscribe and Walker is in

complete control of who receives *i-jusi* and who does not. *Taaldoos* only saw two issues because the content was so offensive and aggressive that the magazine was banned (Deysel, 2007:37). It did however leave a legacy of extreme aversion to the establishment through the appropriation of images that was in line with the idea of what *Taaldoos* wanted to express embracing the aesthetic value of the appropriated images re-contextualised to become the content for the message delivery of the magazine.

3.3.2.4 *Stet* (1982-1992)

The independent magazine *Stet* had prominent political objectives. *Stet* was created in 1982 specifically to bridge a gap in the then current publication market. The intent of the publication was to lend a voice to Afrikaans as a language, but also to criticize the apartheid policy. Therefore, it was imperative that the magazine should create a voice for these alternative white Afrikaners. According to Kannemeyer (1998:244), *Stet* was the most significant of the independent South African publications because the magazine was recognised in its attempt to identify an alternative Afrikaner identity to that of the collective apartheid identity.



Figure 24:
du Plessis, T, Olivier, G. 1982. *Stet*, issue 1. Front Cover. Publication.
Johannesburg, South Africa.

Stet is the term used when a correction is made to a piece of copy and the editor decides to keep the existing as it was. *Stet* is circled in red in the margin or above the edited word, which is the appropriation of this literary convention [Figure 24]. The appropriation was done with the objective to leave the literature, as it was remaining unchanged and not accepting the change that has taken place in the country. The publication published about politics and daily affairs, but not the material that was approved for mainstream publication adhering to the censorship laws. The publishers used the first issue's front cover to print their manifesto, which partly read: "*As niemand dit wil hê nie, laat ek dit stet. In 1982 het almal begin stet.*" [If no one is willing to accept it, I will stet it. In 1982 everybody started to stet.] The fact that the publishers referred to 'I' is indicative of the personal subjective emersion within the intent of the publication. The expression of individualism, taking control over the content and creating a platform for an inclusive opportunity is what *Stet* expressed.

Du Plessis (2007) states that black and English authors of other independent publications did not accept the perception of Afrikaans speaking individuals being different. *Stet's* objective was however to create an alternative perspective, making a contribution in the anti-apartheid movement as white Afrikaans speaking Africans within a South African context (Du Plessis, 2007). Therefore, the editors of *Stet* made a concerted effort to include authors of more races and languages. The expression of individualism and creating a platform that recontextualises perceptions displays similarities between the independent magazines and *i-jusi*.

The anti-apartheid publishing house, Taurus, supported *Stet* financially on the basis that the publication included all so-called "left-wing" Afrikaans speaking people – that means all Afrikaans people against the apartheid policy, regardless of differences in their viewpoints (Deysel, 2007:52). Due to the NP's censorship laws that suppressed the expression of criticism of the apartheid regime, Taurus had to devise alternative tactics to distribute the publication to the public. A subscription approach was used and copies of the publications were posted to the subscribers. The subscription approach was similar to *Wurm*, *Taaldoos* and *Stet*. The editors mainly took this route due to the heavy censorship laws and the publications would be confiscated before they reached the readers. It also insured that the magazines reached their target audience. As stated before Walker also employed this method not because *i-jusi* is controversial and breaks any current laws. It is essential because the target audience is an integral part of the

longevity of the magazine. By the time *Wurm*, *Taaldoos* and *Stet* were seized for censorship, the majority of the magazine's issues were already with the subscribers (De Lange, 1997:38).

With the support of Taurus, *Stet* had print runs of a thousand copies and the publication operated on a subscription and a retail basis. Once the subscriptions were posted, the magazine was distributed to bookstores. In 1992, the magazine closed down. Venter (2007) states that the main reason for the closure of *Stet* was struggle fatigue and the fact that a new political dispensation was on the horizon. This would have changed the content of the magazine and therefore a magazine like *i-jusi* is appropriate for the new South Africa. The country became a democracy post 1994 where all the citizens were equal but the visual language not yet.

The following section deals with the reason that gave impetus to Walker's search for a South African visual language. In this section I looked at independent magazines from 1966 – 1992. These magazines were produced prior to 1994 which contextualises the South African socio-political landscape and the related identity issues with a country that only embraced one race and one language as being true. The introduction of the independent magazines was made to show that these were the forerunners to *i-jusi*. These magazines shared the same objective with the intent to have a voice and identity. This voice was opposing the then NP government whereas the voice and identity that Walker addresses in *i-jusi* is a positive representation of a new South African visual language.

3.4 A search for a new South African visual language post-1994

From the early 1990s onwards, political prisoners were released and a move towards a democratic dispensation was pursued. In 1994 South Africa became a democracy and went through many changes on political, social and constitutional levels. A new constitution was adopted based on a Bill of Rights. The white minority rule under the government of the mainly Afrikaner National Party that dominated the politics of South Africa from 1948-1994 with its apartheid policy rooted in imperial and Eurocentric race-based policies came to an end.

The newly revised constitution embraced equality, human dignity, freedom, and security for all. Based on the fact of a new constitution children, born from 1994 onwards were declared the *Born Free* generation. It was during this time that Walker decided to

establish his own design studio, Orange Juice Design (Walker, 2013). Walker, like the above-discussed independent magazines, moved away from the Eurocentric visual language that still prevailed in a post-apartheid African context in a search for a unique African design language. It is this drive for personal expression and to capture a greater visual representation that Walker has embraced in the production of *i-jusi*.

Walker's *i-jusi* was created out of own motivation and to establish a personal and collective African identity. An example of the first move towards a new identity post-1994 appeared in the first issue of *i-jusi* [Figure 25] with the theme *Afrocentric Design Adventure* (1995:16) stating "Towards a new visual language" (Walker, 1995). The call for a new design language within South Africa was not unique to Walker. Various other design writers such as Oosthuizen and Kurlansky (Sauthoff, 2004:34) also agreed with this approach to identify a new visual language for a new democracy. Oosthuizen's (1993:13-19) objective was a more societal interaction; calling for a "new design order", while Kurlansky's (1992:11-14) objective was directed towards creating a cultural shift in design as he proposed a "new South Africa design initiative".

Moys (2004:71) states that: "The call for a South African design language emerged in the early 1990s and has remained topical and controversial into the early years of the twenty-first century." This statement comments on the Eurocentric graphic design that clients wanted and that saturated the industry. It was a heritage of the colonial and apartheid debris that was left in the visual representation of the country. The graphic design industry was also largely to blame for the Eurocentric approach prior to 1994 and Walker (2004) stated, just like many other South Africans post-1994, that a new identity should be created in the wake of democratic freedom to redefine a visual representation of that which is 'African' and 'South African'. Other projects that embarked on a redefined visual representation of South Africa were the redesign of the flag in 1994 and a new coat of arms in 2000.

Katherine McCoy (2006:200-205) observes in an article that she wrote in 1995, the year *i-jusi* was released, that up and until the 1960s communication models were based on mass communication born from the Industrial Revolution. Global communication led to the decentralisation of mass markets into specialised units. These units would become producer-centred, which in turn led to user-centred systems. These audiences or target markets had their own individual needs, cultures and values. McCoy (2006:203) states that specialised audiences communicate in vernacular languages, often creating a

unique voice for the receiver. She argues that designing for a sub-culture allows the designer a personal design expression. As a graphic designer Walker uses the principles of graphic design to communicate with his audience. Graphic designers are trained to communicate visually with target markets or consumers. The designer's rejection of the client-designer model does not mean that the graphic designer has abandoned or ceases to use the skills inherent to design to communicate visually. The designer uses the same principles used when doing work for a client. Seval Dülgeroglu Yavuz (2006:273) states that there are two lines of interaction between advertising and culture, namely "whether advertising creates cultures and social values or simply mirrors them". Yavuz uses the conceptual term 'cultural model' in his writing and it refers to: "Common sociocultural knowledges that are materialised in humans' social conduct. Cultural models shape shared reality".

Graphic designers are able to remove a product from its historic existence and reposition it as a new product with a social and cultural context. Yavuz (2006:277-278) further states that this creativity does not only rely on what the aesthetic value of the communication is, but also how well the designer comprehends the path of selling existing "cultural and human truths" back to the consumer or target market. Cultural models and the shared knowledge of that culture can be communicated in a number of ways. The truths that Yavuz (2006:278) refers to can be made visible through the following techniques that are inherently part of advertising. Visual communication is visual, as the name implies, and therefore techniques such as visual and textual expressions of linguistic metaphors, comparisons and the expression of symbols and their symbolic meaning are part of the knowledge models that Yavuz uses. Other visual techniques include storytelling and the use of stereotypes. Storytelling is also a verbal technique and the verbal expression of linguistic metaphors can be included here.

Reading messages by using the above communication techniques requires that the receiver understands the point of departure of the communication. The point of departure creates meaning in the following ways: Metaphors use comparison and are easy to understand through emulating of an object or action. Comparisons deliver a direct message, making the communication clear and easy to interpret. Symbols and meanings rely on the cultural knowledge of a target market ensuring effective delivery of the message. Storytelling emulates real life situations and can easily be related to ideal results from events. Making use of stereotypes ensures a clear understanding of an

assumed reality of culturally accepted social representations. These representations are not always right or positive, but the message is transferred nonetheless. Using existing meaning creates the shaping of a society's culture messaging system and making new messages that redefines old meaning.

Walker therefore wants the viewer to perceive the visual language encapsulated in *i-justi* as an identification with his own surroundings and wants to identify the specific triggers or signifiers as a conversation between the viewer and the designer via the content. That which one finds in your surrounds in South Africa is not unique only to South Africa or even Africa, but it is the articulation of the combinations between Eurocentric and African identities that creates a unique visual narrative for a country like South Africa. It is the known implicit meaning of a captured visual language that is articulated in *i-justi*.

3.5 Introducing Garth Walker and *i-justi* in a post-1994 South African context

In this section Walker as designer is introduced. Thereafter a discussion is undertaken to give a broad context of how the designs produced for *i-justi* address certain aspects of establishing a South African identity. Salient aspects in this regard are appropriation of historical images, of street vernacular and sub-cultures that relate to nation building. Also used are images and design that represent clashing or emergent cultures, identifying historical landmarks, and contrasting atrocities of the past with the accepted norms of the present inclusiveness.

Walker received a National Diploma in Graphic Design from the Technikon Natal, currently Durban University of Technology, during the mid 1970s. Since then Walker has become an acclaimed national and international South African graphic designer and he launched *Orange Juice Design* in 1995 in Durban. This was just after South Africa became a democracy in 1994. Walker managed to build a local and international reputation for this highly commended studio. In 2008, he established a new design studio, called *Mister Walker* (Mister Walker, 2008).

Walker embarked on a visual journey through the self-authored production of *i-justi* to capture "what makes him African". As stated in chapter one Walker is of the opinion that: "...we are a fruit salad nation – so we should 'look' like one." Moys (2004:93) further reiterates what Walker defines a South African voice as the following:

... it is critical for the “voice” articulated in graphic design images to be intelligible to audiences; asking “Can you the viewer see/feel/understand this voice?” In this respect, he argues that South African graphic designers need to “adapt” the (western) language of graphic design “to fit local language...” and “...throw out all that ‘does not speak of Africa’”, particularly “...sophisticated abstract design languages that only fellow designers can interpret”.

The other aspect of the visual language that Walker advocates from the first publication of *i-jusi* is the fact that it has to be unique. Moys (2004:84) defines unique as a desire to create out of own need and by appropriating examples in a South African context. Other authors have described this search as a new exploration unique to South Africa (Sauthoff, 1998:9), to promote not just a perspective, but also an aesthetic that belongs to Africa (Winkler, 2001:180), and to be the “vibrant new voice” (Ginwala, 2001). Design should develop new descriptors that allow South Africa to be experienced as different from the rest of the globe. These examples are not what makes *i-jusi* unique, but it is the desire expressed for a unique voice, and this too was embraced by Walker. What makes *i-jusi* unique is the combination of cultural influences. Lange (2001) terms this melting pot a “South African design stew”. Lange’s (2001; cf. Moys, 2004:87) description of the African stew includes triggers from the traditional multicultural make-up of the country. It cultivates a rich history from examples such as African tribal craft, the heterogeneous Indian community, expatriate communities of Portuguese and Italian decent and North-African communities and the environmental aspects that distinguish the country as unique.

When combining the above-mentioned visual signifiers, it substantiates the statement by Walker. Walker (2001) argues that the combination of historical tribal and Western imported visual references merged is the experience that should be told visually. To unpack the visual language found in *i-jusi*, Walker practices self-authorship through his personal responses to the cultural experience and his search for personal identity and expression.

Walker’s response to his search for identity and this form of aesthetic self-expression is the concept for *i-jusi*. *I-jusi* represents the socio-cultural representation of a South African idiom, visually articulating meaning into cultural contexts in a country that

straddles both first and third world. *i-jusi* is a method of packaging the visual representations of a country with a vast variety of cultural curiosities.



Figure 25:

Walker, G. 1995. *i-jusi, issue 1. Towards a new visual language. Afrocentric Design Adventure.*

Page 16. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

Through *i-jusi*, Walker has developed a platform where he and other designers, typographers, photographers and writers could create work that articulates an emerging graphic design visual language. During his lecture series and exhibition at St. Johns University (2011) in New York, he described *i-jusi* as a departure point capturing the instinctive language of Africa, breaking free from the Eurocentric work; design that is suited for European and American markets. As stated in chapter one, Walker (2011) described the Eurocentric work commissioned by clients as wanting to "look like Paris, London, or New York" [cf. chapter one, Figure 2]. This speaks to Walker's desire to use design elements that do not represent anything other than an African identity.



Figure 2:

Walker, G. 1995-2012. *Compendium. Book, Durban, KwaZulu-Natal, South Africa.*

Lithography on paper (cf. chapter one)

One of the most popular examples of the identification of the street vernacular that Walker so frequently embraces is the hair salon signage produced for informal free enterprise hair salons on the side of city and urban streets. These salons are often in a small enclosure converted into a salon space. Signage displaying the various hairstyles is painted onto a board with a sense of naivety and informal training encapsulated in the visual language. Walker captures a culmination of a unique visual language that he appropriates into his own design and *i-jusi*, whether it is an illustration or typography.

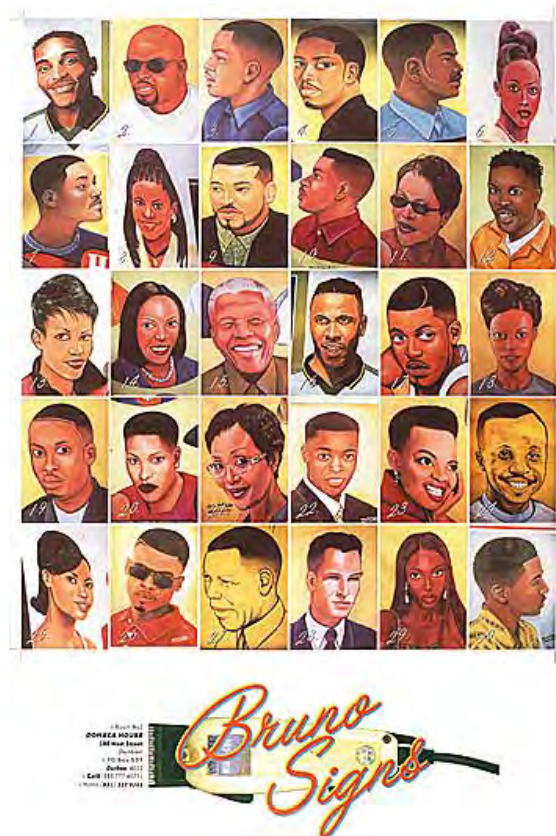


Figure 26:

Walker, G, Vosloo, B, Bruno. 2000. *i-jusi, issue12, The Death Issue*. Durban, KwaZulu-Natal, South Africa.

Rookegallery (2011) prides itself on working only with a select group of artists such as Walker and his *i-jusi* publication. According to Rookegallery, Walker's motivation and determination to keep the self-published legendary non-commercial magazine in circulation has made a significant contribution towards self-authored graphic design in South Africa. The search for a South African identity within a unique visual language as referred to in earlier paragraphs is that which removes the African voice from a Eurocentric approach, translating it into a unique South African visual representation.

As stated in chapter two, self-authorship is based in the designers desire to create work without a client. Melibeu de Almeida and McCarthy (2002:106) refer to this notion of a "higher purpose" and creating work out of a need to create is the driving force behind most self-authored works within the context of graphic designers. Self-initiation furthermore becomes the *modus operandi* to embed a process of choice. From the inception on deciding on a theme, to the visuals, and the literature content of the work, *i-jusi* has served as an example of self-initiation as it is produced, edited and distributed by Walker himself (i-jusi, 2011). The control over content is integral to self-authored work and choices made about each aspect of the production are equally important, lending a voice to the work produced.

During the country's change, an expectation was created that everything will be so much better than before (pre-1994), which manifested a fear of failure. Webb and Kriel (2000:43) argue that with a fear of failure, insecurity about the future of democracy was prevalent. This insecurity links with the search for an identity and an own voice to create a defined entity, be it an individual, a society or individuals within that society. In order to identify an own voice within graphic design, a visual contextualisation should be interpreted into a new identity and visual language. With the redefinition of a society and the people that make up that society, elements that were previously not recognised for their contribution can be used as new elements of definition.

Understanding how unknown elements become important in their existence, Lupton (1988) explains that Kandinsky (1866-1944) in his referral to the "point" in *Point and Line to Plane* (1947) accurately determined the metaphor for a visual language. A "point" refers to a full stop in linguistic terms with the function of a punctuation mark and the purpose for a full stop is to end a sentence off. The moment the mark is removed from its function, it is re-contextualised and becomes a form. The form then moves from a sign to a symbol. This argument refers to taking the known and accepted and transforming it into a recontextualised new form to represent a unique form and outcome. Walker also makes use of objects that usually serve a different function, but by reformulating the purpose, he attaches new meaning to the object. Appropriation is an example of this contextualisation to formulate a new message. As stated in chapter two (2.4) the receiver of the message has to understand the departure point of the communication. This is usually made through cultural observations of society and appropriating these observations to create meaning from everyday observations.

Walker's intent within the creation of *i-jusi* was to identify what makes him African. To determine what makes him African he had to observe, record and re-tell his observations.

In the next paragraph the analogy is applied to Walker and the elements he identifies as vital to his objective of what makes him African.

Walker (2011) has taken popular elements such as vernacular signage that served a specific function to inform and then displace the message to represent a uniquely South African design language that refers to the notion that signs become symbols, as stated before. A non-graphic designer who needed a sign to advertise a product or service created handwritten type for signage, relying on a basic knowledge of writing and decorative type usually observed from other signs. Walker would photograph some street signs that vendors use as advertisements. He would then use this hand-generated type as inspiration to develop his own typeface.

One of the most significant applications of such an appropriation is the typeface Walker designed for the Constitutional Court on Constitutional Hill in Johannesburg, South Africa. The site on which the new Constitutional Court was built in 2006 was an Old Fort built in 1893, which housed a large array of criminal and political prisoners until its closure in 1983. Sauthoff (2006:5) states that the Old Fort was chosen as the location for the new Constitutional Court based on its history of incarcerations and the symbolic importance of these incarcerations. The intent with the building was to create a space that is easily accessible and does not embody the colonial legacy of the apartheid state buildings such as the Parliament buildings in Cape Town and the Union Buildings in Pretoria. The ethos of the new Constitutional Court building was to be inclusive of the society of South Africa and therefore a competition was launched for the design of the building. Sauthoff (2006:5) states that the design brief was: "a Court building that was welcoming to all people, stylistically restrained and elegant, but marked by a presence and character that was identifiably South African [Figure 27]."



Figure 27:

2004. *Constitutional Court*. Constitution Hill, Johannesburg, South Africa.

Walker was commissioned to design a typeface for the Court Building based on his ability to appropriate from the past and re-contextualise an expression of a new South Africa. The brief that was given to Walker (2010:3) states that the typeface had to be: "...a unique typeface for exclusive use by the Court on internal and external signage" and the eleven judges of the Constitutional Court requested that they did not want "a traditional formal signage font." Walker captured and retained very specific instructions from the Constitutional Court Justice, Albie Sachs, for the brief:

We do not want whispering corridors hung with stiff portraits. We do not want the Old Bailey, or any other intimidating court structure. We fought hard for our Constitution. It is the first democratic constitution South Africa has had. And in honour of that struggle we wanted our own building, our own court. One that is recognisably rooted in Africa.

The history of our nation is written in pain on these walls. British, Boers and Blacks have all been imprisoned here.

As a South African, Walker knew the significance of the brief and the importance of creating a representation of a South African design language in this case a typeface that captured the past only to reformulate the future. Walker turned to the walls of the prison and based on what Justice Sachs said recorded the graffiti that the prisoners themselves put onto the walls. He then isolated some of the letters from a variety of vernacular type [Figure 28] from the prison walls to the administration buildings.



Figure 28:

Walker, G. 2010. Typeface for the Constitutional Court. Montage of vernacular type in prison precinct and administration building. Johannesburg, South Africa.

Within self-authorship control over the content determines the creative outcome linked to the objective or intent of the project. Walker was commissioned to capture the typographic language of the prison then to be re-contextualised as a typeface that would represent a *democratic* font. The process of capturing the letters to appropriate from meant capturing photographically all possible applications that could contribute to the making of the typeface. Part of the process Walker (2010) kept the following in mind:

Utmost respect for the site and its history. A '*democratic*' front based on the typography of the 'Hill'. A 'fruit salad' of mixed letterforms (just like South Africa's people)

Walker (2010) regards this process as identifying "what makes him African?" His contribution is therefore embedded in the combination of firstly, a need to create out of own motivation, and secondly, searching for an African identity that can capture what makes Africa unique as opposed to Europe and America.

Walker set about selecting various letters from the visual research he collected at the Old Fort. Sauthoff (2006:8) states that Walker also found the architrave above the main entrance intriguing. To pay homage to the new South Africa with its new constitution and 11 official languages, the 11 court judges wrote the opening line of the new constitution in each language and in Braille. Justice Zakeria Yacoob's version of the writing was the most interesting to Walker because the justice is visually impaired and his childlike letterforms were unique in its interpretation. Crafting the letters, numerals and wayfinding icons Walker appropriated a typeface that represented an expressive informal yet functional typeface. The typeface signifies the inclusiveness of a new South Africa capturing the symbolism of the past yet embracing the multicultural diversity of the current South Africa [see Figures 29 & 30]. The typeface design is truly representative of Walker's undertaking to create a South African visual language. The letterforms were applied to the façade of the building at the entrance of the Court in 2004.



Figure 29:

Walker, G. 2010. *Typeface for the Constitutional Court*. Justice Zakeria Yacoob handwriting left and typographic development right. Johannesburg, South Africa.

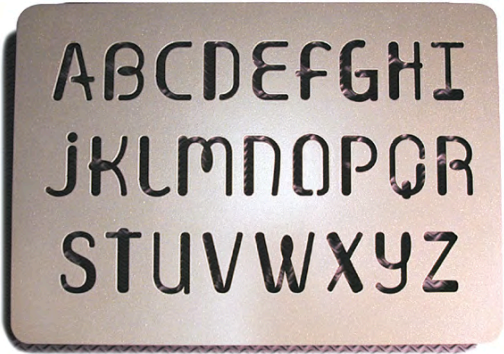


Figure 30:

Walker, G. 2010. *Typeface for the Constitutional Court*. Johannesburg, South Africa.

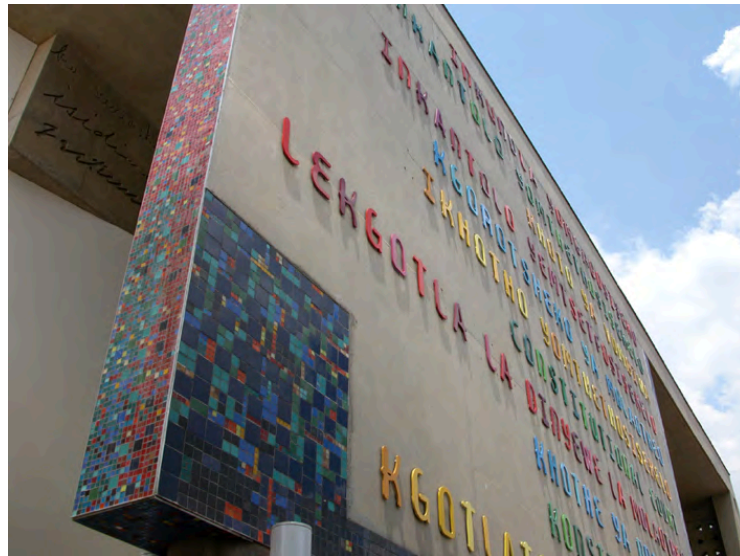


Figure 31:

Walker, G. 2010. Application of the Typeface for the Constitutional Court. Johannesburg, South Africa.

Another appropriation of a South African icon of its history is the *Mandela Mandalas* that Walker had to design for a French magazine prior to Mandela's death.

The mandala is taken from Tibetan culture and refers to that which encircles a centre (Berzin, 2003). Berzin (2003) further explains that the centre represents a meaning and that which surrounds it adds context to the meaning. The word mandala is a phonetic play on the word Mandela, which makes for a more memorable title. Placing the face of Madiba (Mandela's Xhosa clan name) in the middle renders central significance to the design. Each application is approached differently, stylistically and in execution. Walker (2011) states that he started archiving various Mandela memorabilia in the 1990s.



Figure 3 and 4:

Walker, G. 2011. *Mandela Mandalas*. Durban, KwaZulu-Natal, South Africa (cf. chapter one).



Figures 5 and 6:

Walker, G. 2011. *Mandela Mandalas*. Durban, KwaZulu-Natal, South Africa (cf. chapter one).

Walker (2011) continually uses his immediate environment and his habit of collecting artefacts and images to inform his objective of a representative voice and identity. He assimilates representative imagery from the surrounding beach and street scenes, open-air markets and vernacular signage in the streets and on buildings. As a seasoned traveller, he states that Durban represents the most multicultural, visually compelling city on earth and also Walker's place of residence. This statement is directly connected to Walker's sense of belonging and his personal identity. The designs of the mandalas incorporate influences from African textile patterns and struggle photographs (images of

Mandela that were circulated during the period he was exiled, from the time of his initial trial until his release) [Figures 3 - 6]. Walker intentionally collects these elements that proliferate his immediate environments in order appropriate these visual representations when he has to create illustrations that express his subjective engagement with what makes him African. Walker's (2011) crusade captures the impetus to his expression and he clearly states his intent when he says, "This was my contribution to the ideals of a nation of truth, dignity, and freedom, in a place that was once a bastion of incarceration, torture, and repression". Considering the reasoning for the mandalas, Walker appropriated imagery relevant to the reasoning of who Madiba was in South Africa. This implies the various interpretations of the work as a form of individual expression. Attached to the individual expression is identity. Walker started the search for a voice with the intent of capturing a new South African visual language.

To capture a South African vernacular is a case of taking what there is and translating it into a context other than the original point of origin. Walker has a need to express what makes him African. He expresses this need within the appropriation of elements that represent this uniqueness. Walker also creates with specific intent, as each issue represents signifiers unique within the South African landscape.

3.6 Concluding remarks

In this chapter Garth Walker and his production of *i-jusi* was introduced against the contextual background of South Africa's socio-political and cultural landscape and related complex identity issues. The European perspectives on the identity of the self and the other during colonialism and apartheid was framed by a racially biased and ethnocentric perspective that left no room for enhancing the other's cultural, identity or socio-political interests. Eurocentric views of race and superiority informed the graphic design industry, especially pre-1994.

Against this background, Garth Walker in his search for a personal and a collective African identity produced *i-jusi*. In their search for an alternative and independent African identity opposed to the apartheid policy, four Afrikaans *little* or anti-establishment magazines, *Wurm*, *Izwi*, *Taaldoos*, and *Stet* were identified as forerunners to Garth Walker's *i-jusi*. In his capturing of a South African visual language, Walker uses self-expression, intentionality, and appropriation and utilizes popular South African culture, typography, photography and raw street vernacular. Therefore, it can be

stated as a concluding remark that Walker took the notion to create out of own motivation further by producing *i-jusi* as a way to capture an identity that identifies a unique African voice and visual language. This search for identity prevails through each issue of *i-jusi*.

In the next chapter, selected themed issues and layout designs from *i-jusi* are read according to the identified concepts related to self-authorship, namely self-expression, intentionality, and appropriation as explored in chapter two. The selected issues and designs are also read and interpreted against the contextual background of South Africa as sketched in this chapter.

4 CHAPTER FOUR: INTERPRETATION OF SELECTED DESIGNS FROM ISSUES OF *I-JUSI* BY APPLYING SELF-EXPRESSION, INTENTIONALITY AND APPROPRIATION

4.1 Introduction

In chapter two the theoretical framework for self-expression, intentionality and appropriation was explored, which consisted of two sections. The first section recognised the artist as genius dating back to the sixteenth century. The artist as genius acts as the conceptual roots of self-authorship in a contemporary construct. The second section explored contemporary self-authorship with the concepts of self-expression, intentionality and appropriation.

Chapter three introduced Garth Walker and the production of *i-jusi* magazine. Walker created *i-jusi* in order to explore his African identity. In other words, he is searching for an own voice and identity within a new dispensation, which was inclusive of all races in a democratic South Africa. Walker was introduced against the socio-political and cultural contexts relating to identity issues in a post-apartheid South Africa. The Eurocentric approach that prevailed in the advertising industry was not unique to South Africa and it tied in with the country's colonial and apartheid heritage when the money and buying power were in the hands of white people.

Walker pursued an initiative of capturing a South African visual language within the broader African context through the creation of *i-jusi* magazine in order to articulate a more inclusive visual identity moving away from the Eurocentric approach. Therefore, Walker addresses what makes him African placing him within the search for an all-inclusive identity in a democratic South Africa shaking off the restraints of the past.

In this chapter selected themed issues and layouts from *i-jusi* are interpreted according to the method discussed in chapter two and by using the contextual background of South Africa. The selected designs and layouts are therefore interpreted in this chapter according to the related concepts to self-authorship, which are self-expression, intentionality and appropriation. These three concepts are inseparable; therefore, although the emphasis is placed on each of the concepts, it follows naturally that references will also be made to the other two concepts. In the next section in which self-

expression is emphasised, references to intentionality and appropriation are also made. This also applies to the other sections that follow.

4.2 The application of self-authorship by Garth Walker in *i-jusi*

As stated above the theoretical framework of self-authorship situates the individual motivation to create, taking control of the content and context of the visual message. In the above context the notions addressed are the self, the message, the content and the role of the author and intuition.

Since the surfacing of the term self-authorship in graphic design in the mid 1990s the term has been explained with work done by graphic designers outside of the assumed role of visual creator and communicator only for a client or service. In contrast the reception and use of self-authorship is clearly visible in the experimental magazine, *i-jusi*, due to the self-initiated nature of the work and self-production and distribution of the magazine.

Each of the selected issues is used for the interpretation of *i-jusi* by applying self-expression, intentionality and appropriation respectively. As stated in the introduction (4.1) the tenets within each of these notions address the self, the message, the content and the role of the author and intuition.

The following section explains the model and how each aspect relates to the other. The expression of self as stated in chapter two's concluding remarks relates to the individual that conceptualises the project. The designer then decides which style will be used for the project in order to create an aesthetically pleasing result. In the case of Walker he has developed over the years a signature style, which is evident in each *i-jusi*. The content that will be the information that is read in the project is created by the designer or edited by the designer from various sources. After the conceptualisation of the content the designer intuitively apply insights to creating a successful aesthetically pleasing project based on "experience, culture and imagination" as Rand (1993:45) stated it. The next section applies the model as explained in chapter two starting with self-expression as a notion that evolves from the need to create self-authored work as a graphic designer.

4.3 Self-expression and reading selected issues of *i-jusi*

Self-expression within graphic design addresses a design objective stemming from an individual voice. The result of this visual communication is the combination of the personal search of the designer and the emerging visual language created by the determined objectives. In the case of Walker, as stated in chapter three, it was the search for an inclusive African identity in a democratic South Africa. Emerging from this search is a smorgasbord of different cultures, languages and ethnicity reflecting the make-up of the South African nation. A South African visual language therefore has to take all these differences into account.



Figure 25:

Walker, G.1995. *i-jusi, Issue 1. Towards a new visual language. Afrocentric Design Adventure. Page 16. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3 (cf. chapter three).*

As stated in chapter three (3.5) Walker observes his immediate surrounds as inspiration linking the search for identity and an own voice to his observations. Each *i-jusi* has been based on a central theme in order for Walker to use his skills as a graphic designer to answer to a predetermined objective of expressing his search for identity within a free decolonised South Africa as part of the African continent.

A predetermined objective, the intent, allows the designer to respond to the theme with multiple solutions. Even though each *i-jusi* responds to a theme the overarching objective remains the same, answering what makes Walker African. Walker's initial design solutions to *i-jusi, issue 1* [Figure 32] were very unsophisticated capturing in black, white and one-colour (red) images of Zulu artefacts and street signs. The first publications were printed in a newspaper style, resembling a fanzine style¹¹, with the

¹¹ According to Hollis (1997:187) *fanzines* refer to international underground magazines that use technology to produce them in numbers and inexpensively. The independence imbedded in the nature in which the magazines were published, was associated with the anti-establishment British Punk. The Punk sub-culture was a reaction against the controlled modernist lifestyle with an approach of anti-design during the second half of the twentieth century.

screen resolution quite rough and the images came across as snapshots and not the high-end advertising work that Walker also engaged with on a daily basis. It was essential to capture images Walker felt expressed his visual understanding of a South African vernacular as a country on the African continent. Walker's understanding and articulation of his search for identity evolved with every issue. The design solutions were further refined and the interpretation of the images more sophisticated.

The message remained the main expression of the publications even though the technical refinement of the magazine progressed [Figures 32 - 34]. The evolution of the application of design solutions also indicated that the capturing of a visual representation of a South African voice became easier in contrast to the first *i-jusi* publications that was mostly capturing of images.



Figure 32:

Walker, G. 1995. *i-jusi, issue 1, Durban*. Durban, KwaZulu-Natal, South Africa.

Lithography on paper, A3.



Figure 33:

Walker, G. 1996. *i-jusi*, issue 4, Rave. Durban, KwaZulu-Natal, South Africa.

Lithography on paper, A3.



Figure 34:

Walker, G. 2006. *i-jusi*, issue 22, *South Africa Now*. Durban, KwaZulu-Natal, South Africa.

Lithography on paper, A3.

The results of each *i-jusi* produced yielded a wide range of design solutions, yet the concept of a South African design language has become a consistent visual delivery and expression. As stated in the title of this chapter, only selected issues are used to read the identified notions within self-authorship. In the next section the application of self-expression, intentionality and appropriation imbedded in self-authorship are interpreted in each selected issue of *i-jusi*.

4.3.1 Applying self-expression (and intentionality and appropriation) to *i-jusi*, issue 6, the power issue (1997)

I-jusi, issue 6, the V8 power issue (1997) has the theme of power. As explained in chapter three, South Africa has a history of unequal power relations during colonialism and apartheid based upon racial differences. The objective of the issue is to illustrate the power of being part of a post-apartheid South Africa with powerful possibilities in a new and democratic dispensation. For the purpose of discussing the power issue I only refer to the front cover design. As stated in the previous section Walker's graphic solutions for the issues evolved from capturing the artefacts in the earlier issues to creating symbols and icons that are representative and expressive of a multi-cultural society. In self-authorship self-expression relates to the individual and comprises of individualism, aesthetic conviction, control over content and intuition. As argued in chapter two (2.5) these tenets are interconnected and inseparable.

It is important to note that Walker selected his target audience carefully. The audience that receives *i-jusi* is mostly of a creative vocation such as writers, graphic designers, illustrators, artists and photographers. This indicates that the audience reads *i-jusi* from a visually informed perspective. This allows Walker to create more experimental content but also content that relies on a refined understanding of visual messaging systems. Noble and Bestley (2005:121) state that the audience that is familiar with the design language of the work enables the longevity of the design solution presented and this is evident in the longevity of *i-jusi*.

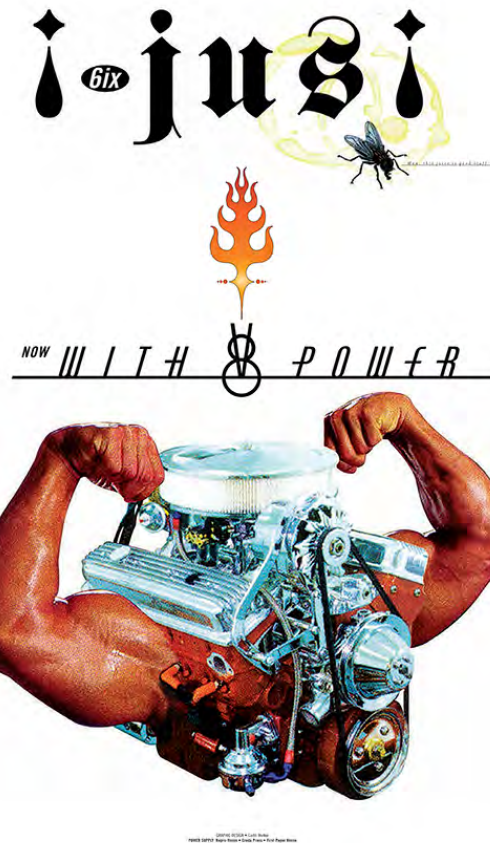


Figure 35:

Walker, G. 1997. *i-jusi*, issue 6, V8 power. Front Cover. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

The audience that receives *i-jusi* needs no instruction to understanding the magazine and the objective of the publication. Positioning the reason for *issue 6* against the new found power of a democratic country allows for a cultural interpretation of power attached to an expressive intent. The visual representation on the front cover of the issue therefore illustrates the sheer physical power of a newfound visual language in the combination of man and machine. In the introduction of the magazine a positioning statement is made for the concept interpretation of the magazine. The introduction relies on the textual interpretation of the audience as a foundation for the rest of the magazine, relying on the front cover as a visual pre-cursor to the introduction.

The visual metaphor of man and machine as a hybrid figure signifies the power of the individual. The colour blue of the machine juxtaposed to the warm colour of the flame in the layout aesthetically accentuates the colours and therefore accentuates meaning as is discussed later in this section. Walker can relate this image to himself assigning

power to his personal objective to identify a new power within the visual language of South Africa. He can alternatively also assign the power to his audience. His selected and specific audience, namely creative thinkers can make a personal commitment to use the sense of power to enable the new visual language in their various environments that they occupy creating a matrix of symbols past and present blended as a collective expression.

This objective also ties in with the *First Things First Manifesto* (1964) (cf. chapter two, 2.4.1) that called for a more responsible graphic design practice with regards to environmental, social and cultural focus. Graphic designers who practice self-authorship taking control of the abovementioned responsibility take control of the message delivery.

Many references have been made to the relationship between man and machine, especially during the Industrial Revolution and the two World Wars, as explained in chapter two. During the nineteenth century the printing press evolved from a manual process to a mechanised machine, printing thousands of copies per hour. Eskilson (2007:24) states that not only did the improved printing press denote that which earmarked the Industrial Revolution but altered lifestyles. The mechanised processes delivered mass produced quantities of products creating a supply and demand scenario.

Besides the mass production of products the First World War resulted in societies destroyed by the effects of the war, mainly driven by the power of machine and human objective combined. The rational universally acceptable aesthetic and a rapidly moving, machine driven age were the supposition before the First World War (1914-1918) (cf. Fleming & Marien, 2005:566; chapter two). Photomontage evolved from the reaction the Dadaists exhibited in response to the bloodshed of the First World War. Hollis (2001:48) states that photomontage supplied a visual language in which the image was implicit without slogans or captions. The images were stripped of typographic application that would ideally explain the context of the image but the image had to speak for itself. According to Eskilson (2007:224) Raoul Hausmann (1886-1977) constructed a photomontage in a similar vein for the first Dada exhibition in Berlin in 1920 called *Tatlin at Home*. The slogan for the exhibition was "Art is Dead! Long Live the Machine Art of Tatlin".

Hausmann created an image attending to the relationship between man and machine.

Using various found images the image portrayed the face of a man in the foreground transformed into a hybrid of machine parts and a human face. The machine parts were representative of the industrial workings of the machine depersonalizing the human.



Figure 36:

**Hausmann,R. 1920. *Tatlin at Home*. Berlin, Germany, Europe.
Photomontage and Collage.**

The reference to power and the relationship that man has had with the machine is epitomised in the final speech by Charles Chaplin (1889-1977) in the film *The Dictator* (1940). Chaplin played the role of the Jewish barber. After being mistaken for *Adenoid Hynkel*, the dictator of *Tomania*, he had to deliver a closing speech in which he made direct references to man and the relationship with the machine.

The essence of the speech makes a direct association with the power of man, man who has the power to create machines, but also man who has the power to determine happiness, an expression of self. Chaplin also brings the speech back to democracy and the power of unification to create a newfound inclusive existence. Post 1994 South Africa experienced a newfound democracy and an expression of a unified yet diversified society. The call for a South African visual language was the call to man to also become the power behind change and a new found belonging.

The expression of all South Africans empowered post 1994, is further unpacked with the closing line of the introduction in *i-jusi*, issue 6: "VIVA JUICE POWER! VIVA I-JUSI! AMANDLA!" [Figure 37]. *Amandla* is a Zulu and Xhosa word, meaning power. According to Swanepoel (2011:310) the reference to *amandla* dates back to the protest marches of the ANC (African National Congress) in their resistance against apartheid prior to the democratic elections.

This resistance against apartheid is generally known and referred to as the Struggle. During the protest or rally the people would shout *Amandla!* usually with their fists raised high as a salute to black power. During the Struggle years fists were raised in anger and the salute was called the "black power salute". The people shouted "Amandla ngawethu" which means "power to the people!" On the official website of the ANC (ANC, 2014) the rally cry is one of the party's recognised symbols. The website states that *amandla* reiterates the Freedom Charter's (c.1955), demand for the people to govern. Therefore it is important to highlight the fact that Walker in a clever way appropriates these historical memories of the Struggle in his visual language in a democratic South Africa.

In his introduction to the magazine, Walker encourages designers to engage in the new visual language almost like a rally cry assigning power to those that took part in the Struggle. In the same way Walker urged graphic designers to take part in designing a South African visual language within the greater society, using *i-jusi* as his platform to do so.



Figure 37:

Walker,G. 1997. *i-jusi*, issue 6, V8 power, Front Cover. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.

On the front cover of *issue 6*, the hierarchical approach to the design layout also imparts an understanding of strength imitating the call to embrace the newfound power of a new dispensation. This sub-culture is by no means unique to South Africa, Walker intentionally chooses to use this sub-culture as a metaphor for power. According to Walker (1997), motor vehicle racing is one of the sub-cultures that define a minority group of significance in South Africa. As stated before it is the collection of the various signifiers that identifies a visual language against a South African context compiling a visual language that answers to a unique South African expression.

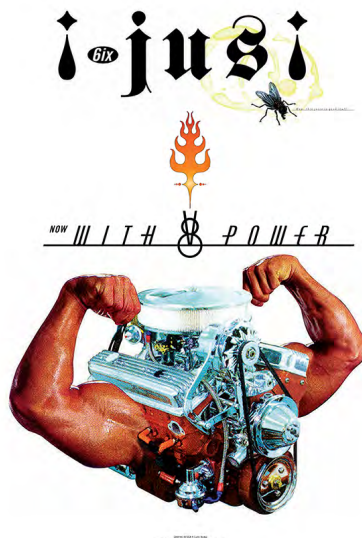


Figure 35:

Walker,G. 1997. *i-jusi*, issue 6, V8 power. Front Cover. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3 (cf. this chapter).

The next tenet after the individual that conceptualises the project embedded in a personal objective is the control over content. The designer makes aesthetically informed decisions about the style of the project, embedded in the sources from which the content is generated, which also informs the result of the message. Walker's choices are informed by his personal aesthetic perspective on how each of the elements would be placed to be aesthetically pleasing on the eye to deliver a powerful message to designers in a contemporary South Africa. This means that his choices are driven by his observant nature as graphic designer informed by his aesthetic knowledge.

Walker relies on a visual hierarchy of information in the layout as a principle of design to inform the message on the front cover. Each of these elements aesthetically relates to the other through their depiction of the motor racing sub-culture. The interplay of visual and textural expressions attributes to the meaning of the images. In the next section each part of the layout is discussed.



Figure 38:

Walker, G. 1997. *i-jusi*, issue 6, V8 power. Masthead. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.

In the masthead [Figure 38] the two *i*'s in *i-jusi* were designed to look like two drops in black with black diamond shapes above the drops to form the letter 'i'. Walker manipulated the typography applying his knowledge of typography and strategic design decisions to convey a message. The black is the colour of oil, which ties in with the symbolic representation of motor vehicles and the machine. He used the visual representation of the drops as a choice stemming from the conceptual choice he made about the theme of the issue. Therefore to summarise, the visual representation of oil supports the viewpoint Walker has envisaged and expresses. The symbolic value of the image relies on the already existing knowledge that exists within a society assigning a cultural understanding of the symbol.

Although Walker himself gives no indication as to the interpretation of the black diamond forms at the top of the oil drops, it is necessary to also interpret them. The "diamonds" at the top of the oil drops could refer to the visual metaphor of black diamonds. This term was used for the rapidly growing economic power of the middle class segment of black South Africans post 1994. The Broad-Based Black Economic Empowerment (BEE) programme that was a revision of the original BEE programme (2003) contributes to the rapid economic growth of individuals of colour creating equal opportunities within a South African post 1994 economic environment. In this way, Walker continuously appropriates memories of the past and the socio-economic present in the visual representations of the cover page.

Another interconnected element that supports the conceptual underpinning of the theme is the insect that is positioned next to the text under the masthead.



Figure 39:

Walker, G. 1997. *i-jusi, issue 6, V8 power*. Fly and text. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

The insect is shown as a fly with text next to it stating, "Man, this juice is good stuff" [Figure 39]. The words recapitulate the way in which the workers in South Africa refer to something that tastes good. Juice relates to *i-jusi* making a textual and visual connection keeping the link to the publication prominent. The visual image of the fly and the textual affirmation carry a shared symbolic meaning delivering a strong visual message of good content in the publication. In the choices that he has made throughout the layout Walker has employed his sense of intuition and self-expression as a graphic designer. Again, Walker does not explain why he specifically used a fly. In an interpretation in which the informed audience are free to express their meaning, the fly could refer to the idiom "a fly on the wall" that points to a person that acts as an observer and in this case of a motor racing spectator.

The next symbolic reference is directly related to the racing culture in the form of a flame but it also relates to Walker's place of residence, Durban. Durban has the largest concentrated Indian population in sub-Saharan Africa. The majority of Indians are Hindu in KwaZulu-Natal. The flame in the layout therefore could refer to the festival of light or Diwali celebrated by the Hindu religion. The true purpose of Diwali is to be liberated from immoral tendencies. The flame is significant as a source of power that once ignited removes the past actions and empowers the person to a fresh start. It usually ignites a sense of passion that is a spiritual shift from past to future (Maharaj, 2009). Significantly the spiritual shift that Walker also makes in his search for a new voice and identity within the new South Africa is represented metaphorically by the flame and the celebration of Diwali.



Figure 40:

Walker, G. 1997. *i-jusi*, issue 6, V8 power. Flame. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.



Figure 41:

<http://www.pinterest.com/pin/101964379033438347>. *Racing car with flames*.

Date of access: 1 Nov. 2014.

The stylised flames follow next in the hierarchy of signs used to visually communicate the message of power [Figure 40]. The flames reiterate the reference to racing through



Figure 43:

<http://www.ebay.com/itm/SUPER-NEW-COOL-CHROME-FORD-RACING-V8-Emblem-MUSTANG-FUSION-TAURUS-M-7843-V8/281125336103>. Date of access: 5 Nov. 2014.

Below the flame, typography is positioned stating: “WITH V8 POWER”. Walker aesthetically created a composition of an overlapping ‘V’ and ‘8’ appropriating the typographic representation of the letter and number from existing badges that are used by Ford motor manufacturer as a badge for vehicles [Figure 43]. He applies his choice and aesthetic conviction as designer creating a typographic application resembling the V8 badge and also aligning the type to inform the image of man and machine. It is the similar technique he used to merge the machine and man image to create a hybrid man-machine figure that follows next in the layout hierarchy.

Walker uses a Ford V8 model specifically because these vehicles are also called muscle cars (DeWitt, 2014:31). The exaggerated muscular arms attached to the body of the engine are a direct visual representation and interpretation of the term muscle car. The typography, the relationship with the flames and the image of the muscled arms and engine below assume the three elements are directly associated and therefore hold significant symbolic value as a triangulation.

The textual value of the typography reiterates Walker’s strategic layout approach to deliver the message the most effectively. Walker’s strategic choice is further substantiated by the typography spanning across the layout of the page from left to right creating an emphasis in its alignment with the image below. V8 is the capacity of a high-speed motor vehicle engine and makes the textual connection to the theme of the issue, V8 Power.

The next section of the layout refers directly to the hybridisation of man and machine reiterating the technique used in the preceding typography creating an identity of people empowered. As stated earlier, photomontage was created with the notion that no typography or explanation was included in the assemblages, relying purely on the message embedded in the images. Walker exerts control over content creating the power of the image between very strong muscular arms and a motor vehicle engine of found images in the photomontage. This control also extends to Walker applying his choice to appropriate different images, not using his own photographs but found images. He expresses his concept of what the relationship between man and machine is within a sub-culture consumed by the power of speed [Figure 44].

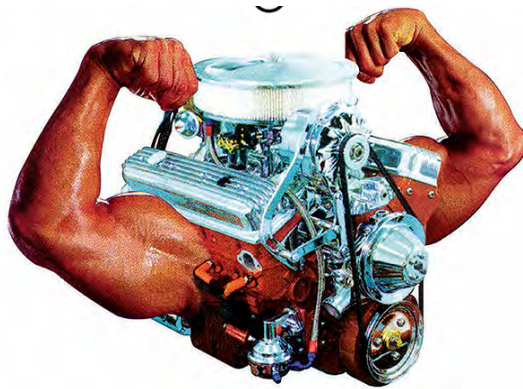


Figure 44:

**Walker, G. 1997. *i-jusi*, issue 6, V8 power. Text. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.**

His intuition as a trained visual communicator informed Walker's choice of appropriating the hybrid of man and machine as the most effective solution to the visual communication of the concept of power. The shape in which the arms and engine is placed reiterates the 'V' in 'V8'. Walker applies his aesthetic assessment within the choice and intensity of the images directly connecting the images with the knowledge of a sub-cultural minority group. The viewers' eyes are led either from the top of the page or the bottom of the page to reach a similar conclusion. In the practice of a balanced composition Walker practices the knowledge of the principles and elements within design to effectively communicate a visual message. For him this expression ties in with a search for a unique identity looking at the theme from a personal perspective [Figure 25].

From the top of the page to the bottom all the elements have a clear significance within the communication hierarchy. The significance is encapsulated in the relationship of image and text. The majority of South Africans will understand the visual representations of the racing sub-culture, therefore making the reference relevant to a South African society and context. As stated before, street racing is not unique to South Africa, but the sub-culture exists in our country as one of the visual references that makes up part of our all-inclusive visual language and a visual identity.

Walker generated the design around a theme reflecting a subjective approach to the concept embedded in a personal choice, using his aesthetic conviction as graphic designer to resolve the visual communication. Applying control over the content in the form of the choice of visual representations to the theme he also used authorial intuition supposed by the national understanding of the visual and textual metaphors.

4.4 Intentionality in selected issues of *i-jusi*

As stated in chapter two the key characteristics within intentionality are interpretation of concept, multiple viewpoints, and the idea or concept as the intention of the author. The objective of Walker in *i-jusi* is to create an action that illustrates the search for a South African design language and unpacked even further the search for a new identity and own voice for Walker as a graphic designer. The essence of intentionality allows for multiple viewpoints to be interpreted since the viewer is permitted to create their own experience through the engagement with the work.

As stated in chapter two's concluding remarks intent is attached to the conviction within the creation of the project. Creating *i-jusi* with the intent to identify a visual language within a South African context post 1994 was Walker's objective. Walker decides which interpretation will be linked to the project directing the conversation to the target market or audience that receives the magazine. The engagement that Walker provokes through the allocation of multiple viewpoints encourages dialogue between the work and a visually informed audience. In the dialogue his personal view and message making takes place, which Walker has encouraged from the start of the experimental nature of *i-jusi*. An example would be Walker's choice of concept to use the Rave sub-culture of

the 1990s for *issue 4* in order to create the reason for the assembly of a group and a sense of unity belonging in a South African context. The choice is made through the images, the visual and textual applications, and the aesthetic choices within the symbolic value of elements with the style in which the layout is presented.

This is not to say that the communication is clear in its interpretation but the choice would indicate a clue. This is where the work is most comfortable with Walker's intent to create multiple points of interest. As stated in the previous paragraph the variety of interpretations allows for multiple messages but with an overarching objective. Therefore images and stories that have a general denominator such as identity will be received as such, with variable understandings and perspectives from cultural and social stances. Within intent it is the concept that the designer intended to deliver yet the interpretation is the variable. This is based on the earlier statement regarding the target and selected audience that receives *i-jusi* as mostly visually literate and from a creative vocation.

It is the content and the control over the content that empowers the designer to add the choice in function of the communication, which will set the mood of the communication. Mood and feeling of the communication can be received from multiple interpretations depending on the cultural knowledge of the individual who receives the communication. Therefore Walker continuously employs his abilities as a graphic designer to steer the communication message from the perspective of his own experiences and intention, allowing for interpretation.

The last aspect of intentionality pertains to the author who has the final decision of how, where and when the content will be read practising the full extent of intentionality [Figures 45-46]. For the readers of *i-jusi* the communication is delivered in a predictable format of a publication. As stated before the thematic change of each issue creates a sense of anticipation from the audience.



Figure 45:

Walker,G. 1997. *i-jusi*, issue 1, *Life Story*. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.



Figure 46:

Walker,G. 1999. *i-jusi*, issue 10, *Street Style*. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.

Intentionality relies on the interpretation of concepts. This action takes place in every single issue of *i-jusi* and it is linked to the individual choice made by Walker about the content and the representation of the content through self-authorship.

4.4.1 Applying intentionality (and self-expression and appropriation) to *i-jusi*, issue 4, *Rave* (1996)

Published in 1996, *issue 4* of *i-jusi* graphically represented the music scene in Durban and the country at the time specifically addressing the rave sub-culture. The rave sub-culture was unlike any other music sub-culture creating a platform where thousands of ravers would experience a place of belonging with the objective to be an individual. This sub-culture addressed the task of creating a big enough platform through music that each individual could be themselves yet take part in a collective act. Smith (2006:6) states that the rave sub-culture prior to 1994 identified “White kids, the protagonists of the 1990s rave culture”. This is juxtaposed to the appropriated images of mass protest prior to the democratic elections of 1994. A South African national and collective identity was on the brink of emerging. In the 1980s and early 1990s rave parties were kept secret until the evening of the event. The destination would be distributed via secret flyers, tickets and electronic modes of communication. The secrecy of the event was due to the large amounts of illicit drugs that were taken for the hallucinogenic and endurance qualities to keep the party going for up to ten hours at a time (Kavanaugh & Anderson, 2008:181).

The social prospect of the South African rave sub-culture juxtaposed with other politically motivated events during the 1990s functions on a similar premise of solidarity. The secrecy of the event and the mass action of the collective is reminiscent of the protest action prior to the end of the apartheid regime. Sutherland (2000:10) states that between 1992 and 1994 South Africa was in political turmoil as violence preceded the first democratic elections in 1994.

The rave sub-culture is also not unique to South Africa but it is the sense of belonging in a sub-culture that Walker connects to the role that dance plays in different cultures in a South African context. This connection that Walker makes relies on the idea of a large assembly of people acting in more or less the same way, in other words the idea of the dynamics of acting in a group and not as individuals, experiencing a sense of belonging. A broad description of the rave sub-culture is the harmony between individuals brought about by dance (Kavanaugh & Anderson, 2008:181). Dance is a universal language yet when it is observed as an action by a specific sub-culture it is contextualised unique to

that sub-culture, such as the ravers who go to rave parties and Zulu men and women dancing to celebrate a happening [Figure 47]. Therefore the use of a rave dance depicted in the act of the Zulu dancers is intentionally used by Walker to straddle Western and African identities within South Africa.



Figure 47:

Fafore, O. 2014. *The Zulu Reed Dance*. Enyokeni Palace In Nongoma, KwaZulu-Natal, South Africa.



Figure 48:

1990s. *Candy ravers*. <http://www.pinterest.com/pin/6825836910034610>.

Date of access: 10 Nov. 2014.

During the nineteenth century the Zulu culture was perceived to represent exotic Africa in “popular novels, songs and images” (Pieterse, 1992:104). This perception changed during and prior to the first democratic (1990-1994) elections when the ethnic Zulu cultural movement, Inkatha (under the leadership of Mangosuthu Gatsha Buthelezi, born 1928), situated mainly in KwaZulu-Natal, transformed into a political party, The Inkatha Freedom Party, opposing the ANC (Giliomee, 2003:623). The association of the

Zulu culture lost its popular appeal due to the violent political environment in which the IFP opposed the African National Congress (ANC).

It is this appropriated link between the political history of the country and the memory the audience has of the Zulu culture that inspires strong emotional feelings (Buntman, 1996:16, cf. Meintjes, 2003:177-80). This emotionally charged memory brings us to the interpretation of the *i-jusi*, issue 4.



Figure 49:

Walker, G. 1996. *i-jusi*, issue 4, Rave. Durban, KwaZulu-Natal, South Africa.

Lithography on paper, A3.

Issue 4 celebrates dance [Figure 49] that brings people together with the pulse of the music and the interpretation thereof as stated in the previous paragraphs. Dance in the Zulu culture can assign a source of power to those who take part. Meintjes (2004:174) states that the Zulu dance known as “*inesigqi!*” (It has power!), is a style of dance performed by men called *ngoma*. This style of dance is further described as dance that displays as an intense engagement with the potential of danger because of the symbolic meaning of the dance. Clegg (1982, cf. Meintjes, 2004:192) argues that vendettas through dance, within the Zulu culture, have left a legacy of a warrior figure. Within military terms prize dancers represent the factional vendettas that exist within regions or districts creating dialogue through dance as a public display of expression. Walker plays with the premise of multiple understandings of a sub-cultural group to evoke an engaging layout solution.

The layout [Figure 49] is a report of the newly built KwaDinabanye School in Maputaland, an isolated rural community in KwaZulu-Natal coupled with an innovative community engagement project. The concrete blocks with which the school was built were made by hand at the Ingwavuma River (KwaZulu-Natal) saving costs on the building of the school. It is also a direct link to ownership of the project because the same community was responsible for building the school. By focussing on a school built by the community, Walker also indirectly comments critically on inferior black education¹³ prior to 1994 to recognise another celebrating change in a new South Africa, namely that of equality in all educational systems. The opening of the school was a communal affair celebrated with traditional dance.

Walker's choice of the subject matter indicates his subjective reference as a Durbanite and his greater understanding of a local cultural group. Applying his authorial intent he conceptualises the content to meet his strategic objective in a search for a South African design language. He intentionally creates a layout that makes use of very large appropriated images juxtaposed to small body copy areas in order for the image to take prevalence.

The audience cannot assess from the first glance whether Walker depicted a gathering of dance for the sake of celebration or as a type of "warrior" dance during a protest march. The appropriated photographic content, however, tells a story of dialogue through dance. The designation of power be it celebration or protest becomes part of the inclusive nature of the new South Africa as stated in chapter three (3.2).

The actions observed tie in with the theme of *issue 4, Rave*, with similarities in the feeling of belonging to a specific group bound together by a sense of movement. The symbolic references in the pattern that creates the frames for the visuals are indicative of the earplugs worn by the Zulu culture reinforcing the cultural connection to the collection of people depicted [Figure 49].

¹³ In 1976 black children in Soweto [the biggest township in South Africa, south-west of Johannesburg] protested against Afrikaans as a compulsory medium of instruction in black schools, and against inferior black education under the Bantu Education Act no. 47 of 1953 (Grobler, 2012:383)



Figure 50:

Anon, c 1970. Zulu woman with earplug. Freestate, South Africa.

In the Zulu culture earplugs show a transition from child to adulthood. These earplugs are adorned with graphic patterns symbolic of the tribal patterns of the Zulu culture [Figure 50]. Jolles (1997:49) states that the ritual of ear piercing became largely a cosmetic procedure after the 50s and is no longer a current practice. Walker re-interpreted these earplug designs into his own design using it as the frame to the images used in the layout [Figure 49]. It is the symbolic reference to the earplugs that reiterate the cultural context of the layout and the Zulu culture.

He appropriates the image of the Zulu woman with the earplug paying homage to the Zulu culture in KwaZulu-Natal. The choice of symbol is embedded in an African identity and application of choice is illustrated in the trademark of the *i-jusi* magazine [Figure 52]. In figures 51 - 53 Walker's appropriation of the Zulu earplug in his designs is obvious and appears throughout the magazine's existence. The symbol becomes recognised and associated with *i-jusi* and Walker, and signifies a unique African affiliation.



Figure 51:

Walker,G. 1995. *i-jusi*. Trademark symbol for i-jusi. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.



Figure 52:

Walker,G. 1996. *i-jusi*, issue 4, *Rave*. Durban, KwaZulu-Natal, South Africa.
Lithography on paper, A3.



Figure 53:

**Walker, G. 1995. *i-jusi*, issue 2, *Afrocentric design Adventure*.
Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.**

In *issue 4*, Walker creates a visual comparison of movement and action between image and text. The movement of dance is felt in the variety of alignments of text towards images. The colours used in the layout are bright and vibrant and create a sense of nervous enthusiasm and vibration on the page. The intent of *i-jusi*, *issue 4*, is to celebrate dance, but dance that happens in large groups, with a pounding rhythm. The similarity between the celebrations of the building of the KwaDinabanye School in Maputaland through dance and the thousands of young people expressing their emotions through dance at a rave party are drawn by the resembling visual communication by Walker [Figure 54]. In both instances the celebratory mode of the dance translates as joyous and reminds the viewer of the way South Africa was propagated as the exotic destination with exotic cultures [Figures 10 - 12]. However, Walker deconstructs this European perspective of the people of South Africa, by reinstating a positive reflection of the country's cultural diversity.



Figure 54:

Walker, G. 1996. *i-jusi, issue 4, Rave*. Durban, KwaZulu-Natal, South Africa.

Lithography on paper, A3.

When Walker chose Rave as the theme for *issue 4*, his intention was to represent a collective group identity expressed through dance. Since the overarching objective is to identify a South African design language Walker chose a cultural group, the Zulu culture, that is resident to KwaZulu-Natal and Walker's hometown. The cultural group identifies with the unity of the Zulu identity, which Walker personally identifies with due to where he lives. The idea of a cultural unity within a national unity distinguishes diversity within that unity. The unity therefore allows for an understanding of diversified identities.

4.5 Applying appropriation to *i-jusi*

As stated in chapter two appropriation is based on borrowing from the past and present. The purpose of appropriation is re-evaluating the original position of the work and relocating the work in an alternative socio-political position. This altered allocation re-positions the context and association. Artists and graphic designers use appropriation to take an existing work, and make it their own, assigning ownership to the work. In Walker's search for a South African design language he often appropriates images and typography and uses it in a different context to add meaning to his design message.

Appropriation and the re-contextualizing of images allow the viewer to engage with the content in a different way and from a new perspective. This means that Walker incorporates the memories of the past in his appropriated images, putting them in a new and democratic South African context. In this way he pays homage to the diversity of different cultures and groups in society in his search for a unique South African visual language. As all South Africans, Walker is aware of the fact that during the colonial and

apartheid eras of the country, the artificial segregation of the people led to unnecessary suffering and harm.

South Africa was very fortunate in the transition from an apartheid regime to a democratic state. There was no civil war or a coup d'état to bring the new governmental change about. The nation has voted democratically since 1994. Walker uses this positive change in the history of our country in an attempt to create an indigenous South African visual language outside the traditional client-graphic designer model.

4.5.1 Applying appropriation (and self-expression and intentionality) to *i-jusi*, issue 8, *The Black and White Issue* (1999)

Issue 8 of *i-jusi* is called the Black and White Illustration issue. The appropriation of a black woman and two packages of generally used household products in graphic form is used as the front cover of *issue 8* [Figure 55].



Figure 55:

Walker, G. 1999. *i-jusi. Issue 8, The Black and White Issue*. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3. (cf. 4.5, this chapter)

As discussed in chapter three, the British colonial and apartheid eras of the country are infamous for the classification of people by the colour of their skins. During these eras white people were accepted as the so-called superior race as opposed to the African people. Decolonisation remains an on-going struggle to debunk the colonial practices. Therefore the importance of a magazine such as *i-jusi* drives the notion to further create a South African visual language.

This visual language accepts the past and embraces the future. *Issue 8* of *i-jusi* implicitly comments on the wrongs of the past but at the same time reconstructs in an ironic way the current reality in order to move ahead into the future. This woman with plasters over her mouth is a parody of a time in history when people could not go to the ballot box to cast their votes and had no say in the public affairs of the country.

The closed mouth of the naked black woman [Figure 55] metaphorically refers not only to apartheid segregation laws but even further back to slavery and a colonial heritage. The vulnerability of the naked figure and the plasters over her closed mouth expose the woman as an oppressed figure in a South African socio-political and patriarchal society prior to 1994 (Bales *et al.*, 2009:110).

Walker appropriates the style of illustration to enhance the message representation making use of visual metaphors. He appropriates the image of an indigenous woman, intentionally adding plasters over her mouth and stars on her nipples. He also appropriates retail products, namely nugget shoe polish and Surf washing powder, often used by black domestic workers in white households.



Figure 56:

2000s. *Nugget shoe polish for black shoes.* London, United Kingdom.



Figure 57:

<http://www.unilever.co.za/brands-in-action/detail/Surf/294811/?WT.contenttype=view%20brands>

Date of access: 5 Nov. 2014.

There is also an ironic interplay between the advertising slogan of Surf, the washing powder that makes "whites whiter" and the history of South Africa (cf. chapter three). The same applies to the original message of black Nugget shoe polish, namely to restore and enhance the black colour of the shoes. Walker is playing with historical meaning in a parodic way, as these products are attached to signifiers of past activities of oppression, implying the colonial heritage of the products. Nugget shoe polish was for instance made by a London based company, Nugget Polish Co. (Sales) Ltd (est. 1800s)(Corley, 1988:165). Surf, a product of British Unilever, was launched in South Africa as a washing powder in the 1950s, making it the oldest washing powder on the South African market (2014).

Interestingly enough there is also Nugget shoe polish for white shoes, to make white shoes even cleaner [and whiter, as is promised by the Surf advertisement with reference to white washing]. The same signifiers of white pow[d]er applies – white superiority within an historical context of South Africa.



Figure 58:

1800s. *Nugget shoe polish white shoes*. London, United Kingdom.

Walker's play with meaning, appropriated images and words are visible in his design for this issue of *i-jusi*. Instead of two separate advertisements for black and white shoes, he combines the message into one design. When looking more closely at the detail of the design, Walker in this way cultivates a new South African visual language and identity, shaking off the constructs of a colonial and apartheid past.

In this design, calling it the *Black and White Issue*, the colours are combined in the pair of shoes, emphasising the unique relationship between white and black people in South Africa, as stated by Giliomee (2003:xvi, 48-49). According to Giliomee, there existed a mutual interracial dependency between "boss and worker" in South Africa, which the one could not survive without the other that was unique to South Africa.



Figure 59:

Walker, G. 1999. Detail. *i-jusi*, issue 8, *The Black and White Issue*. Detail of *NUGGET shoe polish can*. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

Walker's use of parody and irony comes even more to the fore in his alteration of the original Surf slogan: "No.1 for whiteness".



Figure 60:

Walker, G. 1999. Detail. *i-jusi. Issue 8, The Black and White Issue*.
Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

Not only does Walker replace the original blue colour of the Surf by black and white, but he also alters the text: "Double Action SUPERBLACK" and "CONCENTRATED BLACK POWER". In the original product strategy the cleaning action of the product would refer to clean white washing and would normally read "No.1 for whiteness". The textual message through Walker's manipulation of the typography plays on the memory of the advertising placement of Surf [Figure 57]. Walker intentionally controls the message by manipulating the message into a reverse of the original message of the product and in this way re-contextualises content, association and meaning. His premise of an all-inclusive society now speaks to all the people of the country, specifically including the previously ignored people of colour. The changes Walker brought about in the product design reveal the empowerment of black people in South Africa post 1994 with the text "CONCENTRATED BLACK POWER". This quest to determine an answer for what makes Walker African interplays with the symbolism of the appropriation of South African retail brands and altered texts in the designs.

Another appropriated image that Walker uses in this design is the necklace of the woman and his intentional adding of a small plate carrying the words "net BLANKES" [Figure 61].



Figure 61:

**Walker, G. 1999. Detail. *i-jusi. Issue 8, The Black and White Issue.*
Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.**

Walker associates the black lady with indigenous culture and the African identity prior to 1994 with a cultural artefact around her neck. The added text on the plate with the words "NET BLANKES" (whites only) refers to the segregation laws during apartheid, addressing the past of the country when certain areas were exclusively for whites only. The following laws applied: the 1950 Population Registration Act, no. 30 that required every South African to be racially classified and the 1950 Group Areas Act, no. 41 that forced separation between races through the creation of residential areas designated for certain races. It was, however, especially the 1953-Act No 49: Reservation of Separate Amenities Act that enacted segregation in all public areas including buildings and public transport [Figures 62 - 64].¹⁴



Figure 62:

Bench in a public park during apartheid in South Africa.

¹⁴ All apartheid signs can be found on *Official apartheid sign. Slegs Blankes. Privaat Private. Whites Only. Painted Sign on a bakelite board, with black lettering on a white* (<http://www.invaluable.com/auction-lot/official-apartheid-sign-apartheid.-slegs-blanke-62-c-0nnppmeg05>) Date accessed: 18 November 2014.



Figure 63:

Official sign at post offices during apartheid in South Africa.



Figure64:

Official sign at the Department of Internal Affairs during apartheid in South Africa.

Wickler and Seibt (1995:391) state that beadwork is an ancient practice amongst Nguni and Zulu people. The cultural practice of beadwork is never just for decorative purposes and carries identity signifiers within the colours of the beads. The relationship with beadwork announces the social construct of an individual such as relationships and the public voicing of announcements.

The messaging system is achieved by the syntax of colour coding. Berlin and Kay (1969) state that the Zulu people use the colours black, white and red as part of their messaging syntax and the other colours refer to messages outside of the identity of the person. Further analyses of the three main colours are white, which represents "love, spiritual purity, happiness and truth", black, which represents "evil, misfortune and sorrow", but can also indicate the "impatience to be married". Red represents "strong emotion, longing and passion of the heart" (Wickler & Seibt, 1990). Looking at the meaning of the colours it is evident that Walker interpreted the necklace to speak a colour-coded language.

Walker projects in his choice of message delivery that the disparity between black and white will remain a memory of the country. The image signifies and recognises the past, enabling the move into the future for all cultural identities in South Africa. The panel on which the text is embroidered is white and the text is in black. The white represents the so-called purity of the human being, the vulnerability of a spiritual connection to purity.

The black text represents the evil sorrow that was bestowed upon people of colour in South Africa during apartheid. The necklace that is carried around the woman's neck is the story of her life prior to 1994. This is furthermore significant for Walker to present the figure with a message indicating the wrongs of the past and the legacy that will prevail for some to come in South Africa. This means that the necklace as a traditional jewellery piece attaches a more permanent position to the text and it is worn by the woman as a memory that will remain until the necklace itself does not exist any more. It also serves as a reminder of the wrongs of the past and as a memorial of the traditions of the past to be reserved for the future.

At the top and bottom of the page there are two questions about the colours black and white as indicated in the figures below [Figures 65 and 66].



Figure 65:

Walker,G. 1999. Detail of the header. i-jusi, issue 8, The Black and White Issue. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.



Figure 66:

Walker,G. 1999. Detail of the footer. i-jusi, issue 8, The Black and White Issue. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

Black relates to being manufactured on the African continent in South Africa and white to paying for the sins of the fathers. The textual representation of the colours are further associated in a graphic form as black appears as white on black but white appears as white on white. As stated in chapter three during the previous dispensation prior to 1994 in South Africa, the white race was viewed as "superior" to an African identity.

The question asked by Walker as juxtaposed design elements refers to the juxtaposition that exists between the self and the other to be hierarchical and never neutral. As stated in chapter three, identity issues are still critically present in a democratic South Africa with racial complexities and a shift from a minority race that governed the country to a majority race governing the country post 1994.

Whiteness refers to purity and superiority as stated in chapter three (3.2). The result of the position in which Walker places the product now assumes the African identity superior to the white race equalising the binary opposition between light and darkness. Walker therefore ties an African identity in with the equal representation of black and white. This was also what the independent journals as described in chapter three strived for.

In the last instance it is necessary to pay attention to the stars on the woman's breasts. Covering up the exotic nude stems from the Victorian era as genitalia was covered with fig leaves (Kieran, 2005:149). However, when the nude was set in a neo-classical setting such as the work of Frederick Leighton (1830-1896) [Figure 67] it was regarded as acceptable. The reason for this is that it answered to the quest for the classical ideal of beauty. Any other interpretation of the nude during the 16th and 17th century was regarded as distasteful and vulgar. Another artist who portrayed such classical beauties where female bodies were depicted as sensual and a delight to the senses without obscuring the nude body is Tiziano's Danae (1544-1546) (Bonafini & Pozzilli, 2011:63).



Figure 67:

Leighton, F. 1868. *Actaea, the Nymph of the Shore*. National Gallery of Canada, Ottawa, Ontario, Canada, Oil on canvas, 57.2 x 102.2 cm.

The figure that Walker appropriates on the cover of *issue 8* [Figure 68] is not depicted for her beauty nor to be appreciated for her classical appeal. Rather, it is the way in which he intentionally covers her breasts with stars that needs to be interpreted.



Figure 68:

Walker, G. 1999. *i-jusi, issue 8, The Black and White Issue*. Durban, KwaZulu-Natal, South Africa. Lithography on paper, A3.

This signifies that the figure is being censored for being morally unacceptable, applying the censorship laws in South Africa during the apartheid era (Worden, 1994:96). During the same time the censorship laws applied to the subversive little magazines and independent magazines were also banned. As stated, the retail products often used by black domestic workers to clean the shoes and washing of white households, are positioned with the traditional ethnic representation of a naked black woman, yet her breasts are covered with stars.

Walker intentionally adds the stars on the female's breasts implying the Western morally questioning of the naked indigenous woman. Excluding or ignoring a culturally accepted dress code such as a topless indigenous woman in the Zulu and Nguni cultures is attributed to the understanding of what is legally, morally, acceptable within a Western construct. According to Kieran (2005:150) nudity is regarded as a provocative action depicting female sexuality, therefore the censoring of the female breast, in particular the nipple.

Allen (2006:1, 2) argues that laws that define morality in the United States of America attach value to modesty. Sexual modesty does not allow for the exposure of breasts or genitalia. The same censorship laws applied in apartheid South Africa in the 1963 *Publications and Entertainment Act*. Addressing the moral fibre of society the Act's objective within the South African context was to "uphold a Christian view of life" (Deysel, 2007:12). Even Plato, according to Kieran (2005:150), condemned art that would evoke sexual desires enforcing the view of depicting figures in a morally acceptable visual representation.

The freedom to express a culturally accepted tradition is used by Walker to appropriate a memory of an origin, but the restriction enforced by the stars on her breasts depicts the application of Western morals on the African identity. Through the re-contextualising of association Walker manages to question the Western restriction on freedom of speech by also placing plasters over the black woman's mouth. These signifiers impede the freedom of expression and the freedom of speech and does not allow for language to be expressed.

4.6 Concluding remarks

In this Chapter selected themed issues and layout designs from *i-jusi* were interpreted according to self-authorship by applying self-expression, intentionality and appropriation. Walker has used in his articulation of what a South African design language should look like the process of accumulating various visual, textual and verbal metaphors. The process also includes symbolism, visual comparisons and the dissemination of cultural markers against the background of South Africa. The South African cultural mixture and experimentation is exemplified in *i-jusi* through the concept of self-authorship. As stated in chapter two the tenets that become the common denominators between self-expression, intentionality and appropriation are the self, the

message, the content and the author's intuition. In each of the examples discussed these tenets explained the route to each design solution. Chapter five is the conclusion of this dissertation, containing a summary of arguments and conclusion of the main arguments.

5 CHAPTER FIVE: INTERPRETATION OF SELECTED DESIGN ISSUES OF *I-JUSI* BY APPLYING SELF-EXPRESSION, INTENTIONALITY AND APPROPRIATION

5.1 Introduction

This research investigates the process of self-authorship by applying self-expression, intentionality and appropriation by South African graphic designer Garth Walker (b. 1957) in the production of the *i-jusi* magazine. For this purpose, selected issues and designs of *i-jusi* magazines were analysed and interpreted. Walker attempts to capture a unique South African voice through a number of themed *i-jusi* issues. In this chapter the main arguments and conclusions of each chapter are summarised, followed by conclusions drawn from the conclusions of the previous chapters, including the final conclusions drawn from the interpretation of the selected designs and layouts of *i-jusi* against the cultural and socio-political context of South Africa.

5.2 Summary of the main arguments and conclusions of the dissertation

In chapter one the problem statement of this research was formulated as well as the applicable research questions. As such the problem statement is concerned with the ways in which Garth Walker in his production of *i-jusi* enhances the process of self-authorship within graphic design through self-expression, intentionality and appropriation.

The research questions drawn from this problem statement address the question of what self-authorship is as well as an investigation into how Walker in the production of *i-jusi* within the context of South Africa applies self-expression, intentionality and appropriation in his search for a unique South African visual language in graphic design. The last question that was asked was to what extent did Walker succeed with his production of *i-jusi* to contribute to a unique South African design language through self-authorship?

In answering the research question of what self-authorship is, it was concluded in chapter two that the intent of the graphic designer in self-authorship is embedded in personal conviction and expression. Within these concepts more specific and

overarching characteristics were identified: the self, the message, the content, and the role of the author and intuition.

It was also concluded that personal conviction and self-expression are key factors to the creation of the work. In this regard the designer is described as a messenger with an eye for the aesthetic and the target market. It was also concluded that contemporary graphic designers in their search for unique self-authorship, give a voice to their intent and self-expression, making use of the appropriation or borrowing of different styles, visual languages and cultural contexts.

The four characteristics that describe the route to contextualising self-expression within the practice of self-authorship were identified as individualism (the individual or self, creating work out of own conviction), aesthetic conviction (assessing the visual content and articulation of the artefact), control over content (conceptualising the idea behind the content and the strategic content development), and intuition (an emotive sense of what should be created linked to the skill and aesthetic assessment of the individual).

Characteristics of intentionality are the interpretation of the concept (that links with the choice within individual conviction), multiple viewpoints (various interpretations linked with the various creative solutions based on an aesthetic conviction) the idea (the conceptualisation of the content attached to the function of communication, hence the strategic objective), and the author (that becomes entrenched in intent – a perception created by the author linked to the content assessment of the work).

With reference to appropriation the following characteristics have been identified: repurposing (choosing existing content in order to re-appropriate the function as chosen by the individual), always has an origin (using old solutions to create new solutions is linked with an aesthetic conviction), recontextualizing content (which means that the original content is repositioned and re-developed for a new objective based on a new idea) and recontextualising association (perception linked to content revisited as an alternative assessment).

Finally it was concluded in chapter two that in self-authorship, design practices are more experimental in nature and that designers take the responsibility to create content and form simultaneously.

Chapter three introduced Garth Walker and his production of *i-jusi* against the contextual background of South Africa's socio-political and cultural landscape and related complex identity issues. It was concluded that the European perspectives on the identity of the self and the other during colonialism and apartheid was framed by a Eurocentric racially biased and ethnocentric perspective.

This Eurocentric perspective left no room for enhancing the other's cultural, identity or socio-political interests. Eurocentric views of race and superiority informed the graphic design industry, especially pre-1994. It was also concluded that four Afrikaans anti-establishment magazines *Wurm*, *Izwi*, *Taaldoos*, and *Stet* could be regarded as forerunners to Garth Walker's *i-jusi*. In their search for an alternative and independent African identity opposed to the apartheid policy, they shared the same objective as *i-jusi*, namely that of the search for, and the understanding of identity in their search for an inclusive voice in a South African context.

In chapter four selected designs and layouts of the *i-jusi* magazine were analysed and interpreted according to the theoretical method explored in chapter two, by applying self-expression, intentionality and appropriation. As such it was concluded that Walker has used in his articulation of what a South African design language should look like the process of accumulating and appropriating various visual, textual and verbal metaphors. The process also includes symbolism, visual comparisons and the dissemination of cultural markers against the background of South Africa. In the process Walker in his expression of his personal conviction intentionally deconstructs the European perspective of the people of South Africa, by reinstating a positive reflection of the country's cultural diversity through *inter alia* appropriation. Therefore it is concluded that the South African cultural diversity and experimentation is exemplified in *i-jusi* through the concept of self-authorship.

5.3 Concluding remarks

In his search for a truly indigenous South African design language, Walker explores identity and individual expression to include intent and appropriation as part of the production process through self-authorship. He succeeds in capturing a unique South African voice by way of themed *i-jusi* issues.

Furthermore, Walker succeeds in his claim to self-authorship by playing a more active and responsible role in shaping content that addresses socio-political, environmental and cultural awareness of the South African socio-historical context displayed in graphic design. In the process he creates work that celebrates the South African vernacular. Salient aspects in this regard are appropriation of historical images and of street vernacular that relate to nation building, highlighting South Africa's unique diversity within a South African identity. In this regard Walker's remark "...we are a fruit salad nation – so we should 'look' like one" is regarded as important.

In his self-authorship, Walker's intent is embedded in personal conviction and expression, which are key factors to the creation of *i-jusi*. In this regard *i-jusi* serves as an example of self-initiation, a criterion for self-authorship, as it is produced, edited and distributed by Walker himself. Walker works outside of the traditional client-designer model. The magazine is distributed to a selected audience, namely mostly people of a creative vocation such as writers, graphic designers, illustrators, artists and photographers. This indicates that the audience reads *i-jusi* from a visually informed perspective. This allows Walker to create more experimental content but also content that relies on a refined understanding of visual messaging systems.

Walker employs his graphic design skills of visual communication to create a South African design language. He has developed over the years a signature style, which is evident in each *i-jusi*. It is his subjective conceptual view based on social, cultural, economic and geo-political influences that makes *i-jusi* unique. He engages with the process on a personal level, aiming to establish a South African design language. Through *i-jusi*, Walker has developed a platform where he and other designers, typographers, photographers and writers could create work that articulates an emerging graphic design visual language.

Suggestions for further research in the field of Graphic Design could be to investigate the indiscriminate appropriation of the abundant cultural and ethnic imagery and forms within South Africa. The images and traditional elements are appropriated at free will often diminishing their cultural value and symbolic meaning. The future research could question to whom do the cultural forms and visual traditions belong and which framework will be applied to evaluate the appropriation and dissemination thereof.

It can be stated as a concluding remark that Walker took the notion to create out of own motivation and extended it into the production of *i-jusi* as a way to capture an identity that identifies a unique African voice and South African visual language.

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ANNEXURE 1

A typeface design and associated public signage for the
Constitutional Court of South Africa.

Constitution Hill, Johannesburg South Africa.

The Brief

In association with the architects

To design a unique typeface for exclusive use by the Court
on internal and external signage

The Client

The 11 Justices of The Constitutional Court

The Judges specifically requested that they
didn't want a traditional 'formal signage font'

**“ We do not want whispering corridors hung with stiff portraits.
We do not want the Old Bailey, or any other intimidating court structure.
We fought hard for our Constitution. It is the first democratic constitution
South Africa has had. And in honour of that struggle we wanted our own
building, our own court. One that is recognisably rooted in Africa. ”**

Albie Sachs
Constitutional Court Justice

My thoughts at the outset...

- Utmost respect for *the site and it's history*
- A '**democratic**' font based on the typography of the 'Hill'.
- A 'fruit salad' of *mixed letterforms* (just like South Africa's people)

Documenting the site.

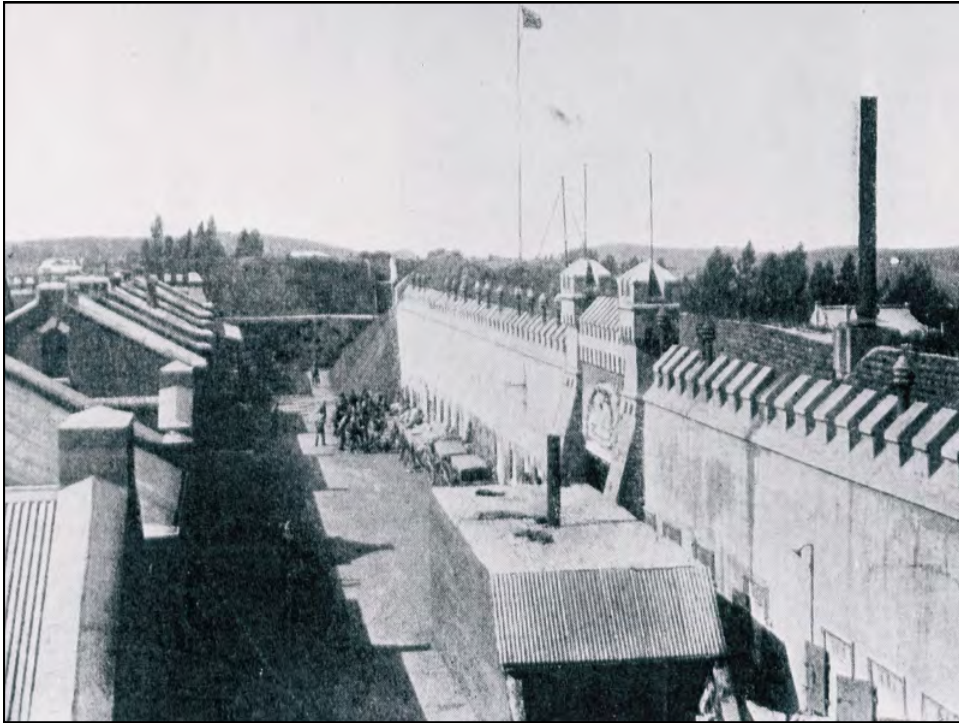
The historical and contemporary heritage of 'Constitution Hill'
and associated buildings.

**“ The history of our nation is written in pain on these walls.
British, Boers and Blacks have all been imprisoned here. ”**

Albie Sachs
Constitutional Court Justice













The Constitution Court building during construction.
Winter 2003







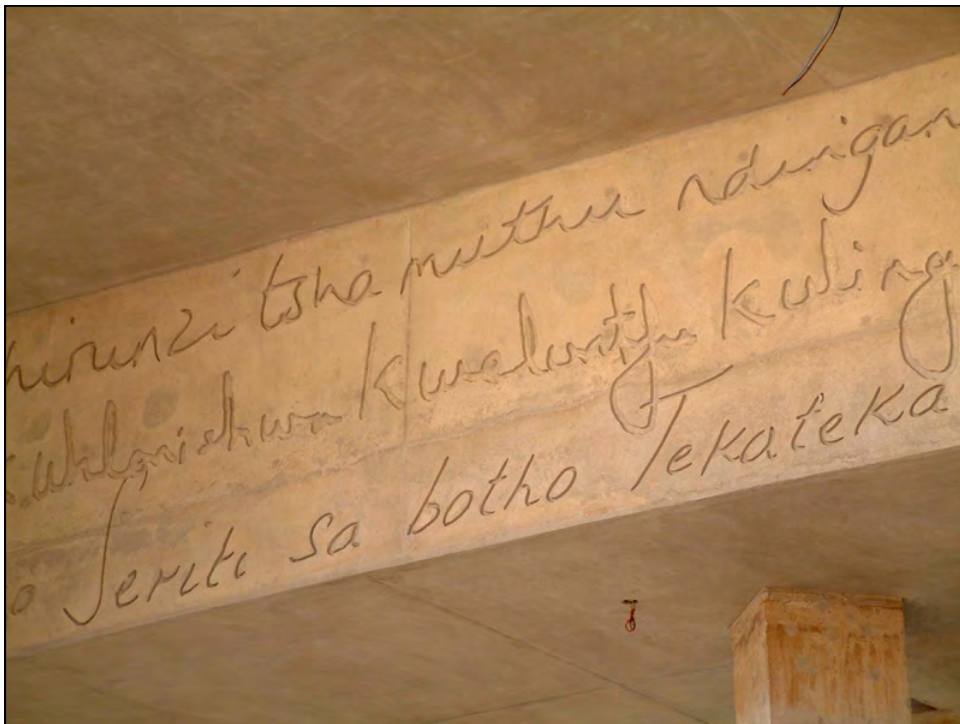




**Documenting the typography, letterforms, graffiti and numerals
on Constitution Hill.**

I soon discovered there was not much to document.

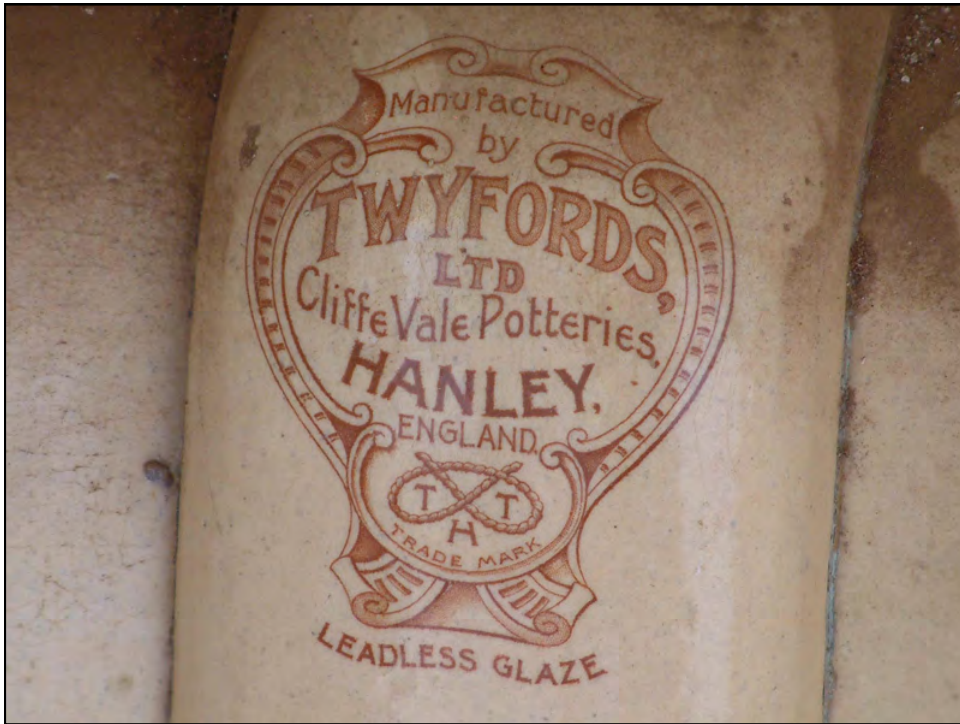
It would seem, prisoners have little need for signage.

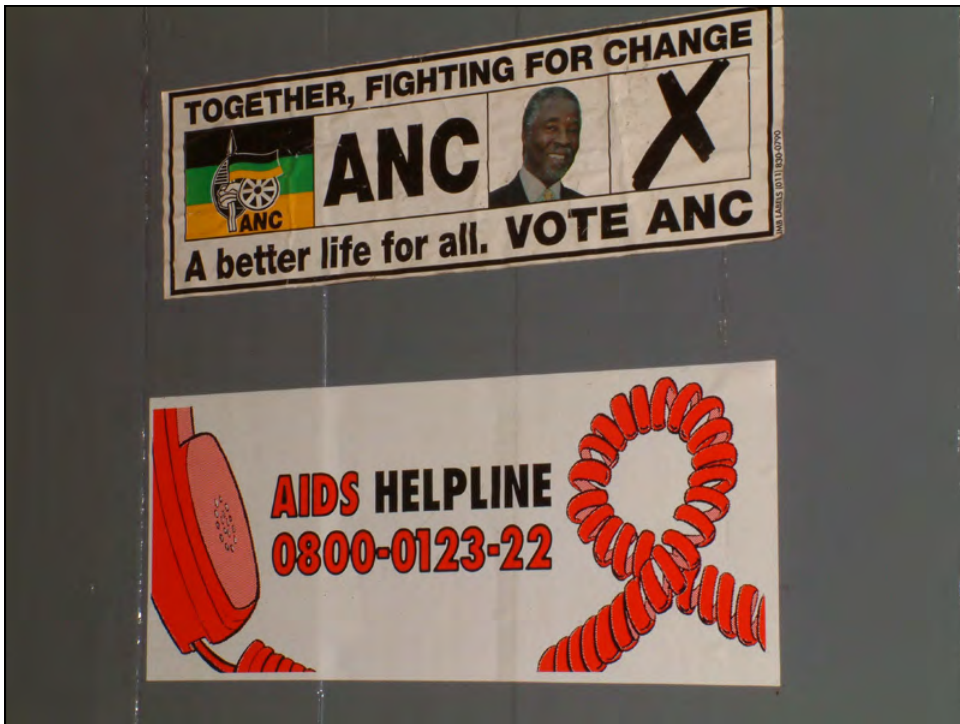


asc ho - Tek a
m...
ERIT/ 5A BOTHTER

and
B O L O I







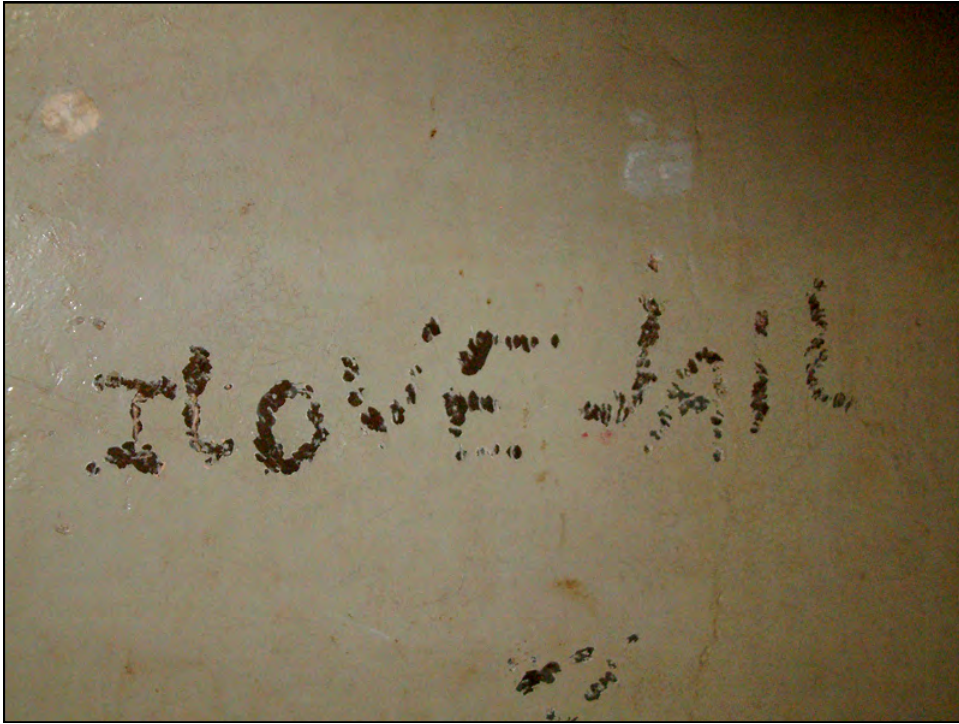


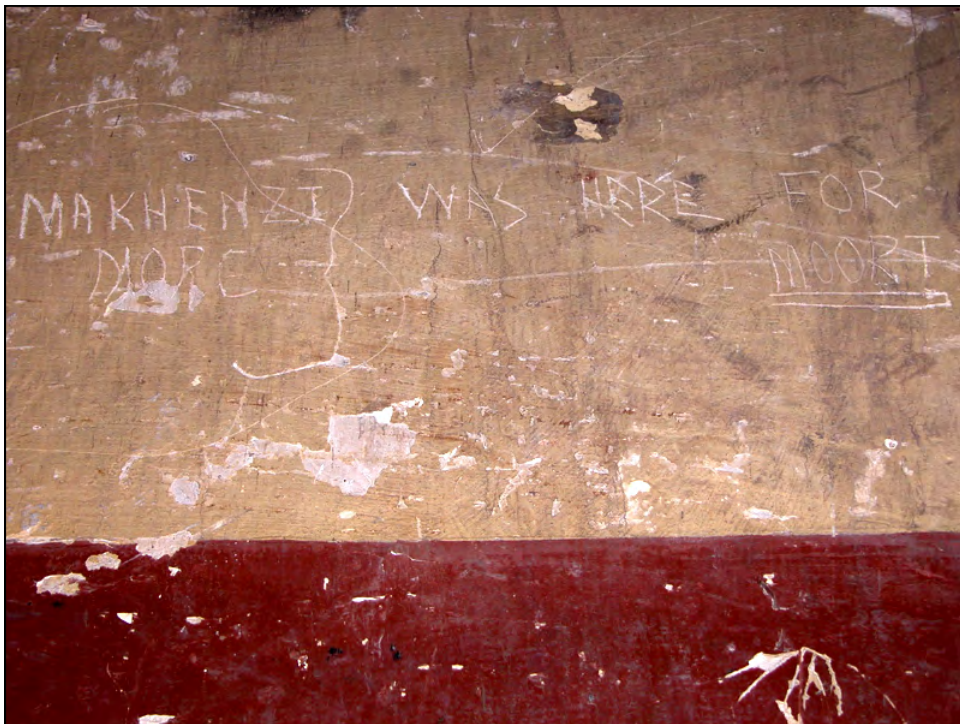


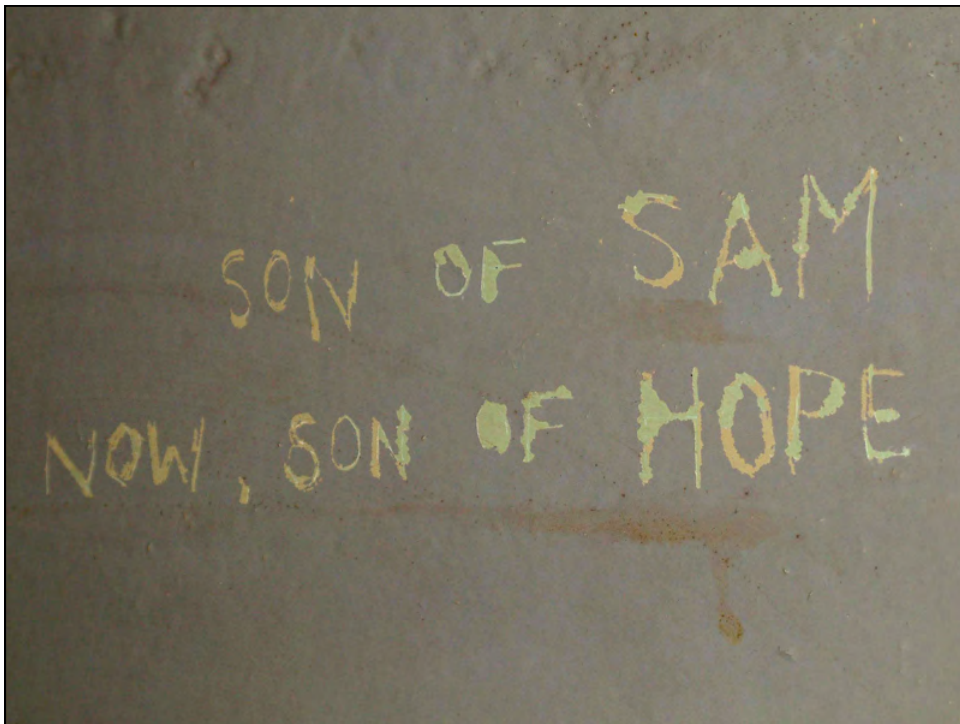


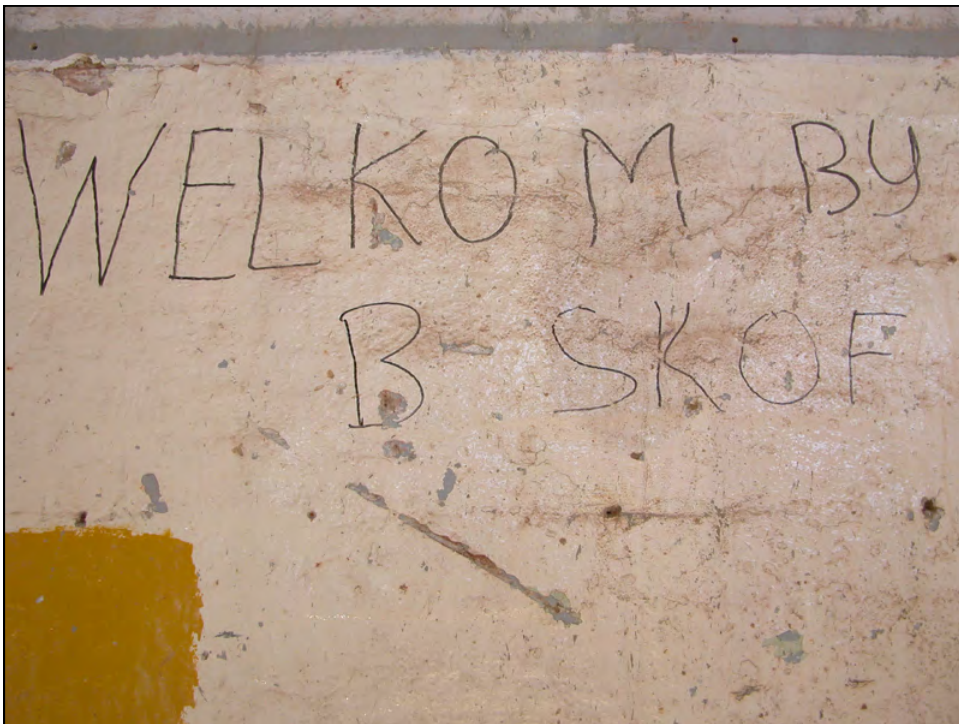
Graffiti on the walls of the prisons on Constitution Hill





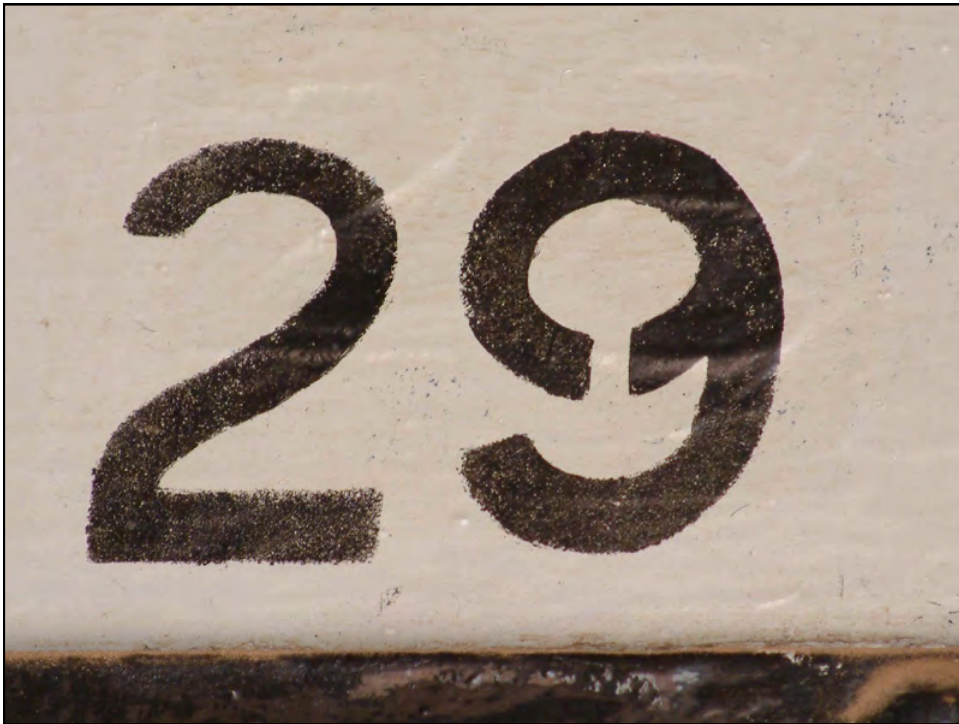






Numerals



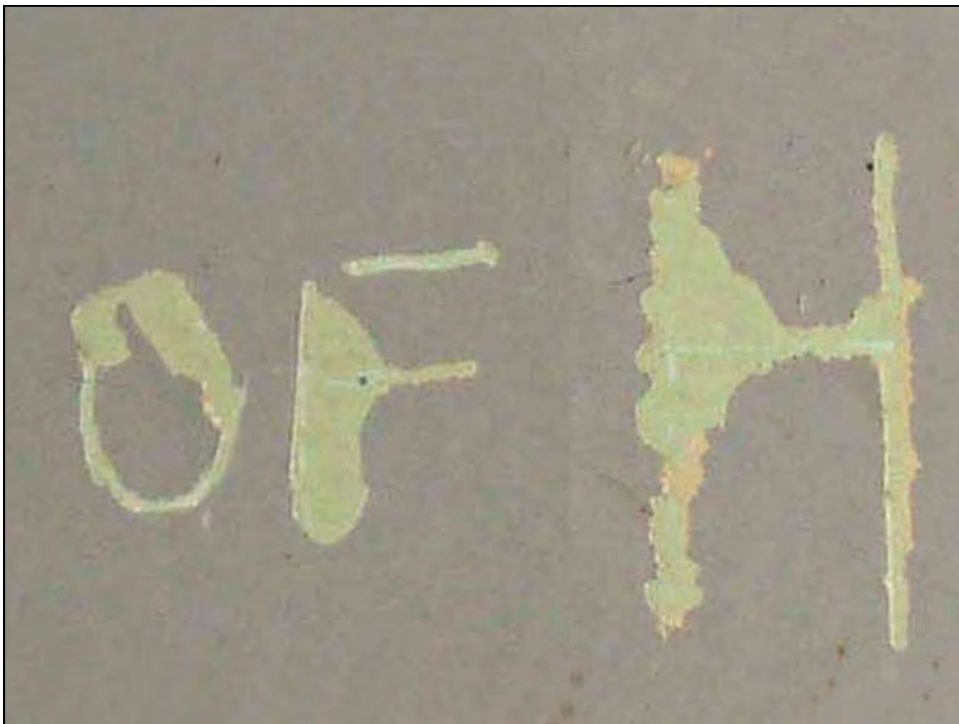


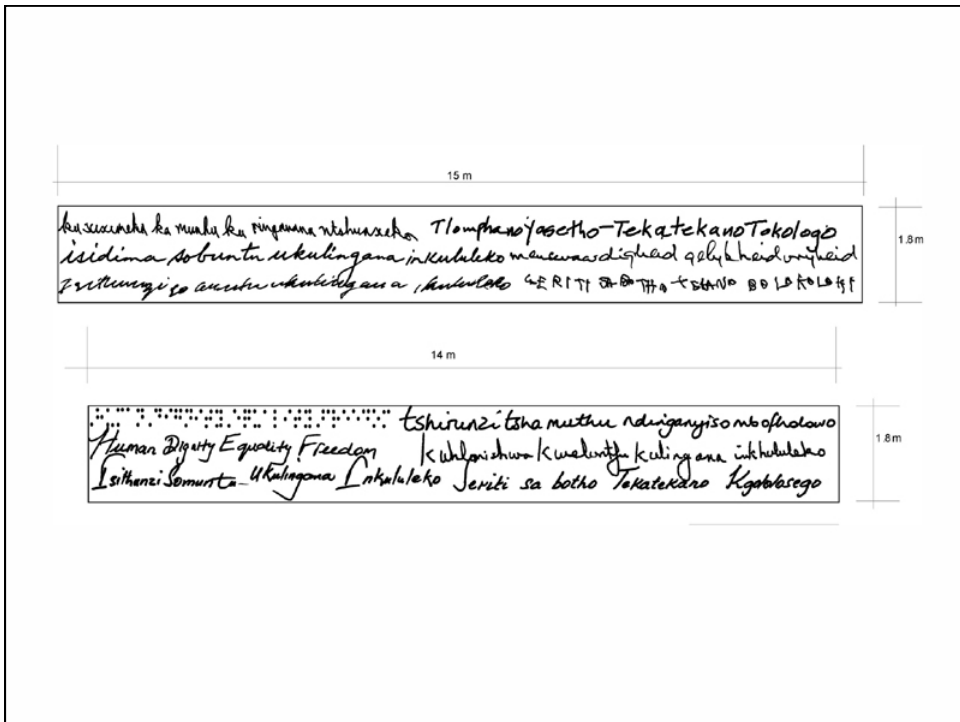
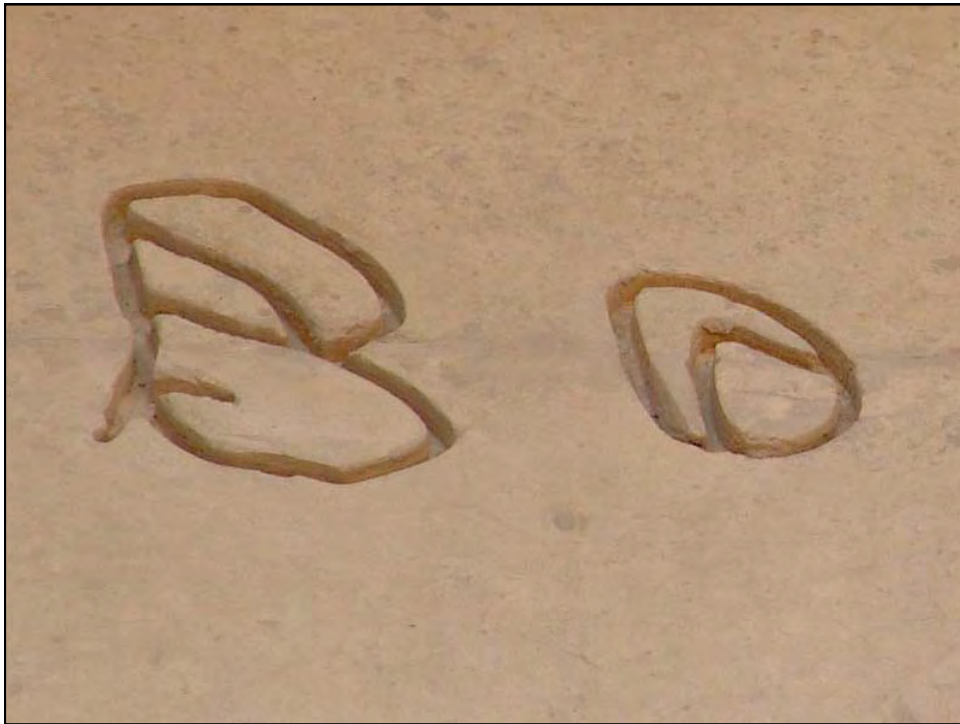


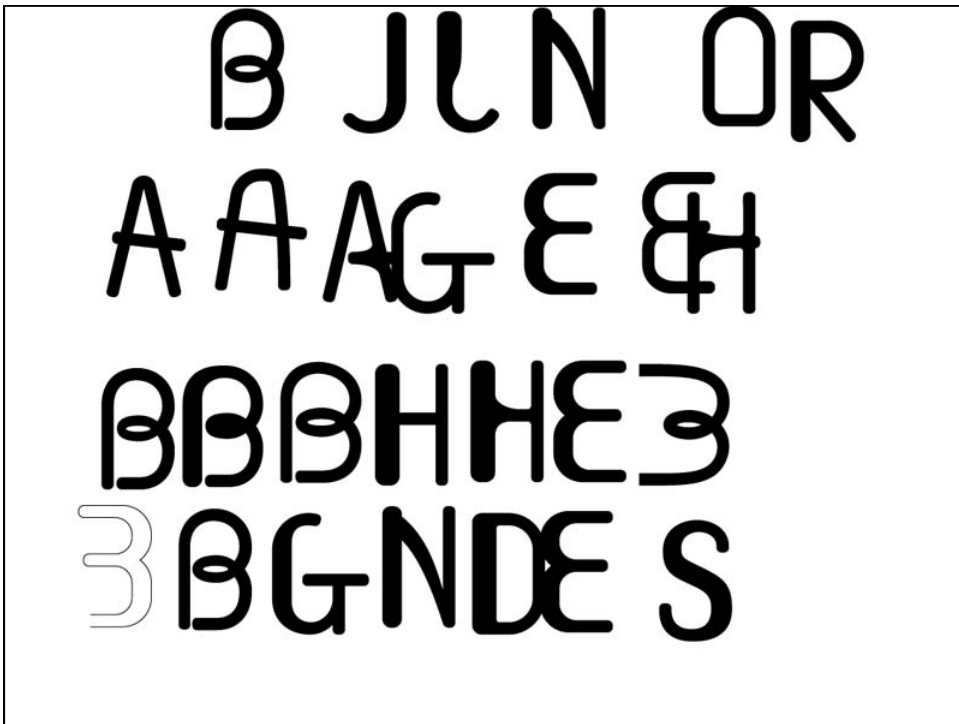
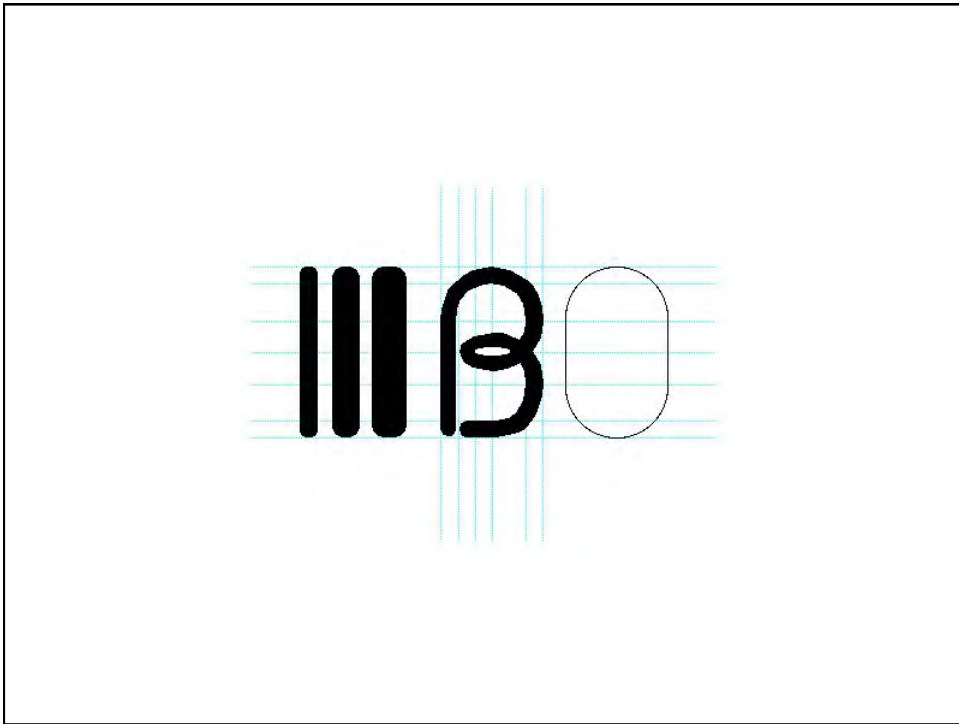
Type and letterforms historical to the 'Hill',
selected as the basis for a typeface.











test

EBBETHHGNDUO
DLEHGOK JJ
AAAARRff fM
YXUffKPN

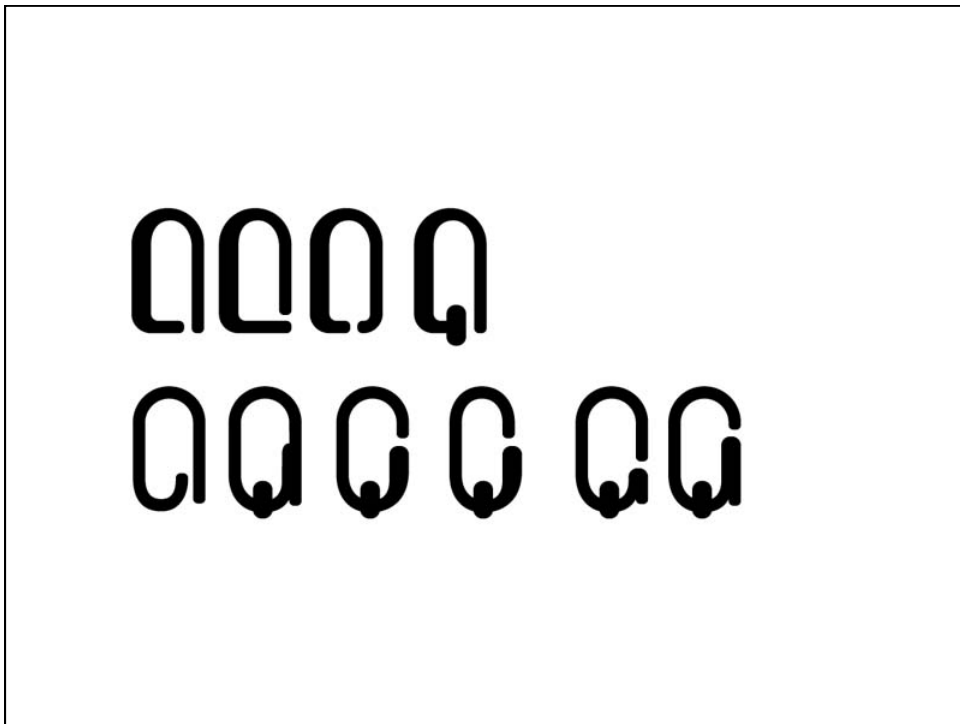
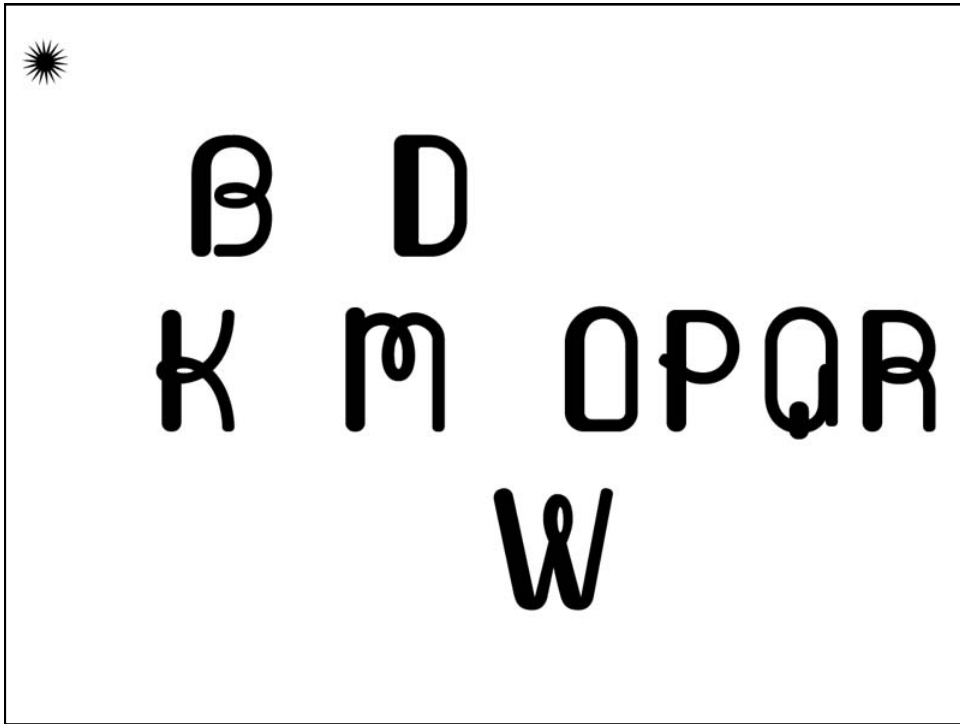
	AfH		UN
	OT		CE
	IL		GD

B E f f G G H i K
 N O P R T U W X

K D K f m f H G H I U L A N B R U - C y C W V W M Q U y Z X X	E B B E T H G N D U O D L L E H G O K J J A A A A R f f f m y X U f f K P N	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z G T E
B J L N O R A A A G E H B B B H H E B B B G N D E S	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	B E f f G G H i K N O P R T U W X

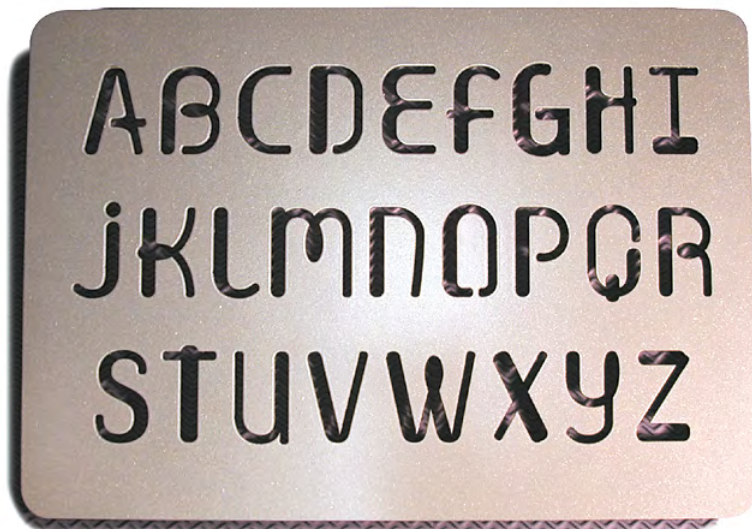
The final complete typeface.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0
. , " ' - ? ! & ()

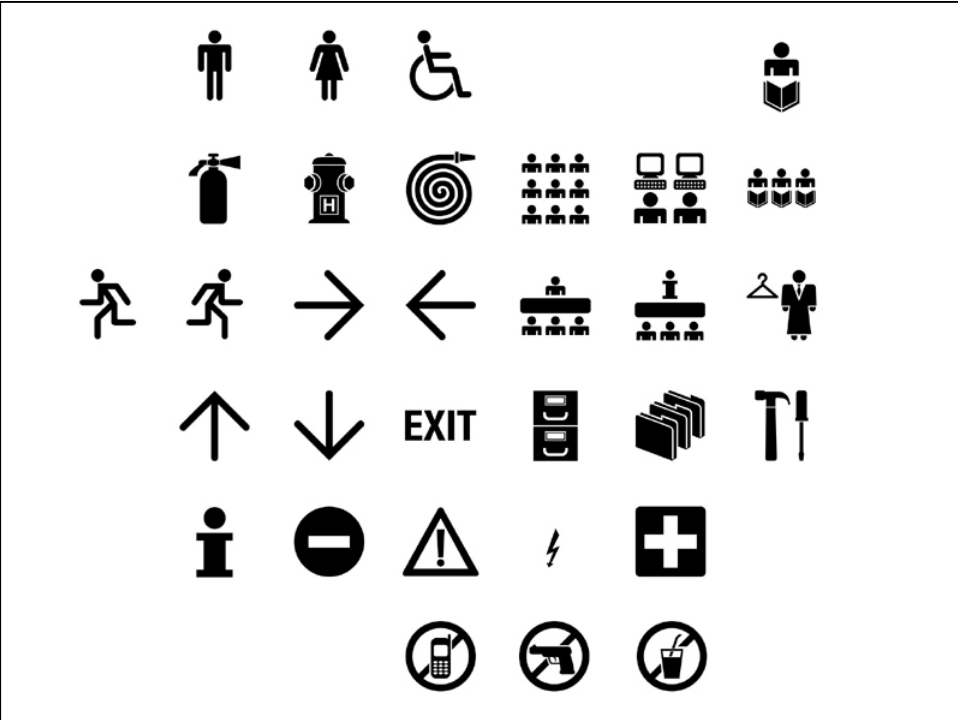




A B C D E F G H I
j k l m n o p q r
S T U V W X Y Z



CHIEF JUSTICE CHASKALSON
DEPUTY CHIEF JUSTICE LANGA
JUSTICE MADALA
JUSTICE MOKGORO
JUSTICE MOSENEKE
JUSTICE NGCOBO
JUSTICE O'REGAN
JUSTICE SACHS
JUSTICE SKWEYIYA
JUSTICE YACOOB
JUSTICE VAN DER WESTHUIZEN





The final application of the font as Court signage.
Autumn 2004

*The Court was officially opened by president Thabo Mbeki
On Freedom Day April 27 2004*



