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Some of his books and articles: *Rodi Italiana. Come si inventa una città*, Marsilio, Venezia 1991; *Progetti di città sullo schermo. Il cinema degli Urbanisti*, Marsilio, Venezia 2001; (con L. Tiberi), *Roma di Mussolini*, DVD film, 87 min. Istituto Luce, Roma 2003; - (a cura di) *Venezia è una città. Un secolo di interpretazioni del cinema documentario*, Marsilio, Venezia 2004; (a cura di) *Cinema e fotografia per la storia della città*, "Storia Urbana" vol. n.111, 2006; *Giovanni Astengo. Urbanista militante*, DVD, durata 80 min. Marsilio-Università IUAV di Venezia, 2009. *Cinema works wonders: analysis, history and town plan united in a single representation* e *The country that becomes metropolis: a video camera, a script and a pc editing programme transform an occasion to describe a regional area in north-east Italy into a means of discovering it*, in Sandercock L., Attili G., eds (2010), *Multimedia and Planning: an exploration of the next frontier*, Springer, Heidelberg 2010; (con M. Bianconi) *L'apprendimento della pianificazione attraverso il cinema*, in L. Gaeta, U. Janin, L. Mazza, *Governo del territorio e pianificazione spaziale*, CittàStudi Edizioni, 2013, pp. 543-552; (con C. Peraino) *Quartieri nel tempo. Progetti e vita quotidiana*, Gangemi Editore, Roma 2014; *The Role of Newsreels in the Modernization of Cities: More than just Propaganda*, in H. Bodenschatz, P. Sassi, M. Welch Guerra, *Urbanism and dictatorship. An European Perspective*, BIRKHÄUSER, Berlin 2015, pp.75-88.

Johannesburg in the narrative of Nelson Mandela, André Brink and Wilburn Smith

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abstract

South Africa is for a European observer the country of gold, diamonds and apartheid. If you're lucky enough to read *Long Walk to Freedom*, casually before an unexpected trip to Johannesburg, that image will expand rapidly towards unexpected dimensions, while the ability to understand it will be dramatically reduced. Nelson Mandela (1918-2013) projects his reader into a world that precedes the arrival of European colonizers, into ancient cultures made of fixed identity, different, but fully aware of their belonging to their land. The recovery of that self-awareness (that dramatically claimed Stephen Biko, one of the most famous victims of apartheid), up to its possibility to share the country's government then becomes a not surprising fact, despite its uniqueness in the world. Before this could happen, Johannesburg has been the city of the most dramatic conflicts, a place in which those who were forced to hide, could find protection, but also the cruellest in suppressing any antagonism.

André Brink (1935-2015), who made of his writing a tool of culture and political activism, sowed the conflict that divided his country, on the side of Afrikaans, the descendants of Dutch settlers, who considered Africa their country and therefore that "can not go anywhere else." The white protagonist of *A Dry White Season* will experience the harshness of that struggle, being himself one of its victims, in Johannesburg, where he lived.

You cannot define Wilburn Smith (1933-) an engaged writer, with his 122 millions of copies sold worldwide of his 63 stories of adventures. However, his cinematographic writing, detailed, precise in its ability to tell places, trees, animals, objects, characters, myths, stories and dynasties that cross the years and generations, let you understand why blacks and whites "feel the same way towards the same country" (Brink).

Johannesburg rarely appears in his books: when it happens it is clear that it is the city where economic fortunes are born and lost with impressive speed; Johannesburg is the city of business, of production, of the harder conflicts; it is the city of work.

A visitor who arrives in Johannesburg now, understands that Johannesburg is the city of the future; it is dynamic, creative, charming, although hard and incomprehensible in the eyes of a European who can not face townships of tin shacks where millions of people live, with an elementary public transport system and a city with its centre emptied of its more consolidated functions, fertile soil for all that can be informally done, out of any planned programme.