

THE POETICS OF ARCHITECTURE
A HOUSE OF CULTURE FOR THE ǀKHO MANI SAN

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This document is submitted in partial accordance with the requirements of the M. Arch. (Prof) degree at the University of the Free State. The research presented is my own work except where mentioned otherwise.

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The First Order

The fire consumes.
Burning all substance to ash.
The fire then finds
deprivation
and is sentenced
to its own
demise

The lifeless candle.
In a silent pregnant place.
Will bless no one.
Deprivation
No warmth, only
cold
demise

The lamp radiates.
In a steady fiery glow.
A beacon against
deprivation
Sustaining my heart,
revealing my mind
reside

So the whole man stands in iron glow
refusing to evaporate.
So the man remains in red hot ember
melting without losing weight.

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PRELUDE

*“When it came to the traditional dance, it was important, a big event, because it was working with **the thread**, a spiritual link from the healer to God, which was their telephone. When I was young I did this. If someone was busy healing another person then he would go up to the healer with the **thread** and would arrive there with other men who would give the power. They would then ask the men in heaven for help, and that is why we say that they go with the **thread**. The adult men, the traditional healers of the old days, changed themselves into lions. **They worked mostly with the thread**. If a healer wanted to visit another healer, then he would just have to stand up there with the thread and go to the other one. If he wanted to return, he would just go. It was like that in the old days and traditional healing was a big thing then. If the people were sick, and the traditional healers began to heal, then they would dance until the person began to work again. [...]*

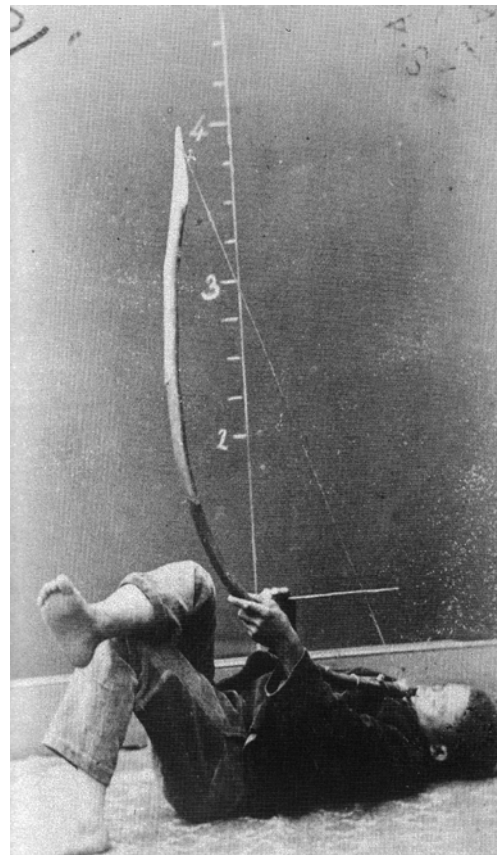
***The healers really went into heaven to be with the dead people.** Traditional healers fell into a trance, they would lie down on the ground, and then even if they were alive, they would be somewhere on the other side and would meet with the people there.”*

Chief Willem Ryperd, Gobabis, Namibia (Naro) (Le Roux & White 2004: 122-123)

The broken string

*people were those
who broke for me the string
therefore
the place became like this to me
on account of it
because they've broken the string
I no longer hear the ringing sound through
the sky.
therefore
the place does not feel to me
as the place used to feel to me
on account of it
for
the place feels as if it stood open before
me
because the string has broken for me
therefore
the place feels strange to me
on account of it*

Diä!kwain (Krog 2004:13)



Prelude

The Poetics of Architecture serves as a theoretical basis in an attempt to understand and interpret the poetic qualities of san life in a contemporary investigation of an ancient culture- a society oscillating between formal (scientific/modern) and informal (traditional) knowledge- thought and feeling.

The most comprehensive effort to preserve the cultures and traditions of the San resulted from a remarkable tale revolving around two families: on the one hand there lived a German immigrant and Philologist, Doctor Wilhelm Bleek, his wife Jemima and their four daughters, and Jemima's unmarried sister, Lucy Lloyd. On the other hand were an extended family of /Xam San from the North Western Cape (Skotnes 1996: 93). The Bleek and Lloyd archive is a 13,000 page record documenting this relationship. The organization of this archive will serve as base for the ordering and structure of this thesis.

The Bleek and Lloyd records seem to maintain a linear progression with a /Xam text in the right hand column and an English translation on the left. The stories and the method to measure the timeframe of their occurrence were, however, not linear. To accommodate this, a parallel text was used on the left hand page. The story was hereby made multi-dimensional and the process of reading was made an active and mobile process (*ibid*: 23). In this sense the depth and richness of the world surrounding the stories was revealed. This method will serve as instrument to uncover the many hidden strands of thought that run through this text on a parallel plane. San thoughts and ideas (narratives), illustrations, related subjects, poems or precedents accompany the main text as a **thread**- tying together and uniting a wealth of ideas and resources.

Another method used to “unconceal” the deep-rooted nature of these ideas is found within an analogy with the bow. The bow has been a constant companion in the pursuit to relate architectural investigations with San ideas. It is a touchstone that closely follows John Ruskin's (Selections from the writings of John Ruskin: 384-385) ideas regarding poetics of the first order: a place of fiery subjective passion accompanied by a steady, logical mind that can unwaveringly convey the rational truth. The bow oscillates between these poles. The bow is held in place by the string. The string constantly struggles against the forces of the branch. When the string is broken, tension fades and all is lost within the complacency and cold, unfeeling gaze of the poet of the second order (no light or heat). The bow-in constant tension- is a call towards the poetic. The string can not remain broken...



1. INTRODUCTION

1.2. INTRODUCTION PARALLEL

The bow is a precise instrument designed for killing. It works because of the objective rationale behind the design: potential mechanical energy released into a flurry of kinetic energy. Yet the bow embodies other aspirations. For when the bow is placed in the hands of the waiting hunter, it turns into a musical instrument. Rhythm emanates from the bow and one is reminded of the rhythm of life and death captured within the bow. The life of the hunter- the death of the buck- the death of the hunter failing to shoot the buck: an instrument comprising of both science and sentiment.



"I still teach my daughter and son about our traditions, like respecting older people, how to live generously and in peace and how to share with other communities. [In the past] this was done in the evening when we sat around the fireplace and told stories about our personal lives, sharing with the whole community ... the mother would educate her daughter in gathering, so that she would know the wild fruit, which were edible plants, and how to uproot some of them. That was our **traditional education** of the daughter from the mother."

Maruta Diyonga, Kaputura, Botswana [Bugakhwe] (Le Roux et al. 2004: 53)

"Today's schooling is just about reading and writing and not about the history of the Khwe people and how to hunt and gather. Because the Youth attend school very far from our village, they have adapted to the other tribes' behaviour in the schools, and have also learnt their culture, languages and relationships between the different tribes, as well as their life-styles. They do not understand their own parents' past and this has destroyed our past life-style."

Peter Gors, Tubers, Botswana [Bugakhwe] (Le Roux et al. 2004: 61)

THE SCHOOLS OF THE PAST (TRADITION) AND THE PRESENT (INSTITUTIONS)



1. Introduction

The Poetics of Architecture embraces a body of knowledge that represents the tension between abstract, institutional knowledge and embedded human knowledge: a dialogue between thought and feeling. Xavier Costa (Van Schaik 2002: 8) refers to this ambiguity as a “wounded discourse” that oscillates between formal specialized methods and informal internalized understanding. A hybrid intelligence is born that John Ruskin (1905:1-2) defined as a “science of feeling” and a “ministry to the mind”: the poetics of architecture.

The term poetics originates from the Greek verb “*poiesis*” that means “to make”. Therefore the poetics of architecture “simply” refers to the making of architecture (1990: 1). The architect must aspire to poetics (makings/buildings) of the first order by being a poet of the first order: the poet that can think strongly, feel strongly and see truly (Selections from the writings of John Ruskin: 384-385).

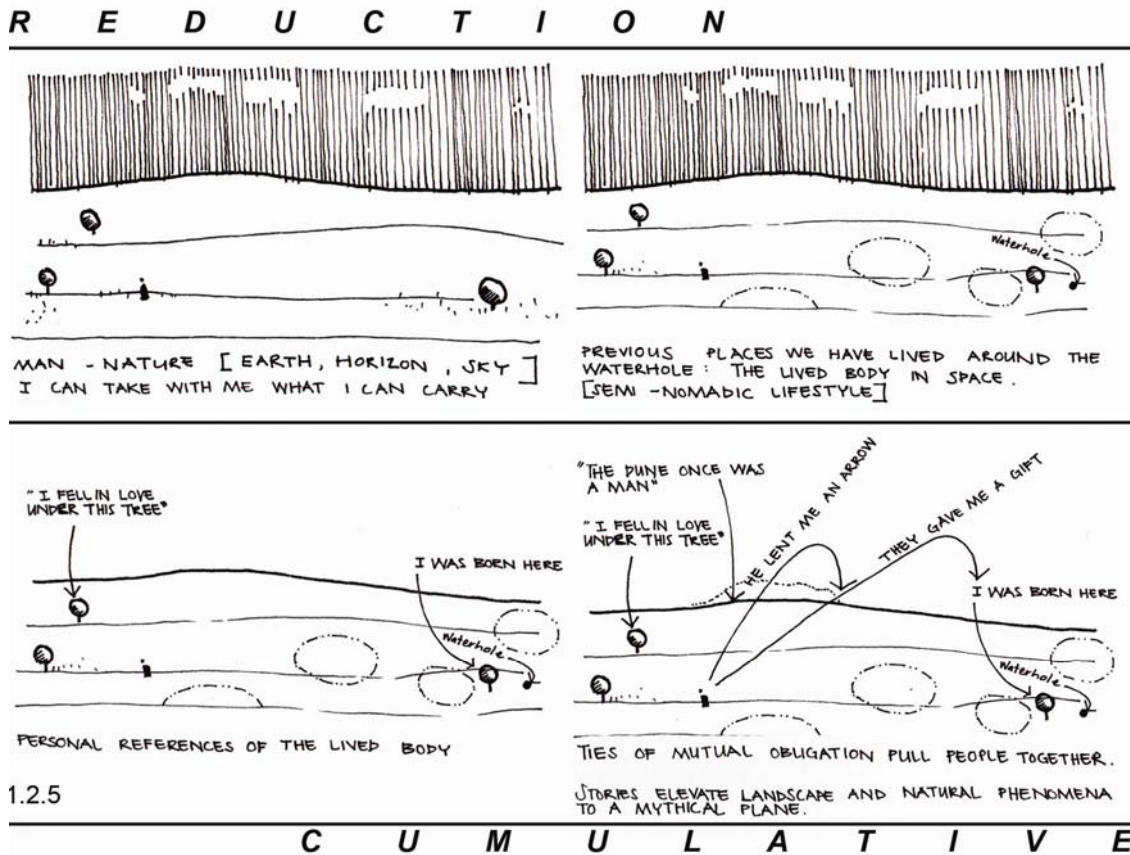
The Poetics of Architecture is therefore a marriage of science and sentiment as proposed by César Daly (Becherer 1984: 105-110) where both the poet and the architect have to agree on Madame X’s moderate point of view: a poetic that alternates between poles of objectivity and subjectivity.

The San find themselves in a similarly **poetic position**. The new democracy has seen resurgence in the San community. Younger generations are shedding the burdens of a marginalised colonial past and have embarked on a quest to uncover their traditional heritage. Through the stories of older generations, language preservation and teaching actions, and fueled by the successful land claim in 1999 (≠Khomani San), the San culture is being incorporated into modern life by a people searching for a nearly forgotten identity. They are living between the traditional past and a future that is demanding new, often institutionalized, knowledge and skills: a wounded discourse leading to a hybrid culture.

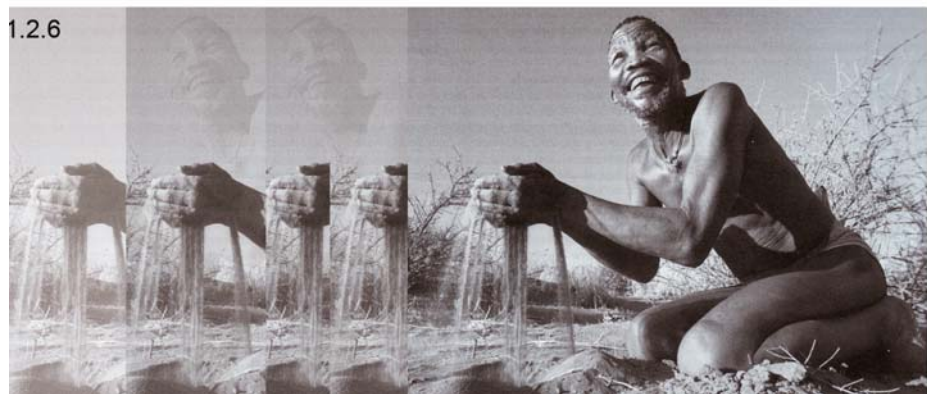
Peter Wilson (2002: 15) identifies two strategies that can be used when aspiring to the poetic: Cumulative and Reductionist. Cumulative methods rely on an additive process represented by what Louis Hammer (1981: 384) calls “a palimpsest on which are written countless poems of space”. Reductionist methods rely on the reduction of the element to its essence, thereby releasing the “poetic potential of material space and shadow” (Wilson 2002: 15). This method can be seen in the work of Tadao Ando and Dom Hans van der Laan.

At first glance the traditional life of the ≠Khomani San seems reductionist. They live in minimalist simplicity within a harsh and cosmic landscape: a simple dialogue between nature and culture. Yet within this comparatively simple structure the “lived body” accumulates layers upon layers of meaning born from memories embodied by older generations. Through stories and a semi-nomadic lifestyle the whole Kalahari becomes a lived space.

1.2. INTRODUCTION PARALLEL



“Our people's only way out of poverty is the school. But they do not always understand it. Our Let and me, we often have to wash other people's children in the mornings and dress them, so that they can just get through school. Their parents do not care.”
 Lys Kruiper, Welkom, southern Kalahari [ǀKhomani] (Le Roux et al. 2004: 47)



Inspired by the successful land claim (May 1999 ǀKhomani). Younger generations are *shedding the burdens of a marginalised past* and have embarked on a quest to uncover their traditional heritage.

1. INTRODUCTION

The different San communities and individuals are further drawn together by ties of interdependency that involves more than familial bonds. Through customs such as arrow lending, where a lent arrow ensures a more generous portion of meat for the owner of the arrow, and the giving of gifts within the group or wider exchanges to other groups, people are enmeshed within a web of future obligation (Gibbs 1965: 253-254). Like an invisible strand different people are tied together across the dunes of the Kalahari through mutual obligation. **Landscape is layered with strands of a cultural ethos that is dominated by a quest for survival.**

The cultural perception of the landscape is further enriched with stories. Stories form complex creations built on belief, allegory and metaphor and elevates the landscape and natural phenomena to a mythic plane. One such example can be seen in the story about the lizard who, when trying to squeeze through the mountains was cut in half. The front of the lizard formed the western hill of the Strandberg, while the behind formed the western hill. The lizard therefore acquires a physical presence within the landscape (Berens, Guenther, Malherbe & Smith 2000: 21). The world is unconcealed and shown for what it “truly” is.

The simple, reductionist structure of the #Khomani San’s life is therefore enmeshed and enriched by layers of meaning: a **dialogue between reduction and accumulation** that aims at a poetic existence.

The poetic life can, however, never be attained. Baracco (2002: 72) explains that when searching for the poetic we intuitively know “that reaching it would imply a comprehending and a rationalization of [the poetic], thus denying it”. The poetic is a continuous dialogue between objectivity and subjectivity. It can not be understood. Within the poetic moment new roads and modes of thought are “unconcealed”. The poetic can only be strived for within the discourse between thought and feeling.

The Poetics of Architecture can therefore not be analyzed, but should be explored as a dialogue between the specific and the general. These explorations stretch across many fields of architectural thought and will reveal that poetics is embedded in each facet of architecture as well as in the way these parts come together to form a coherent whole.

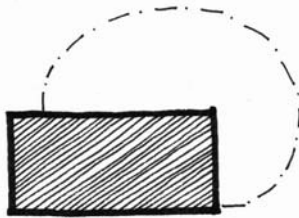


2. POETIC READINGS OF THE SITE

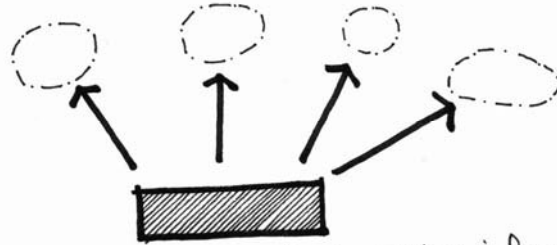
2.2. POETIC READINGS OF THE SITE PARALLEL

Poetic explorations of the site

Within a poetic moment the realization dawns: the bow is more similar to the poem than expected. The bow uses the minimum amount of material to achieve the maximum effect, while the poem uses the minimum amount of words to suggest the greatest amount of content. Both aspire to the essence. The bow is uncovered from the branch. The bow is poetically unconcealed. The branch has changed- a new reality has been created.



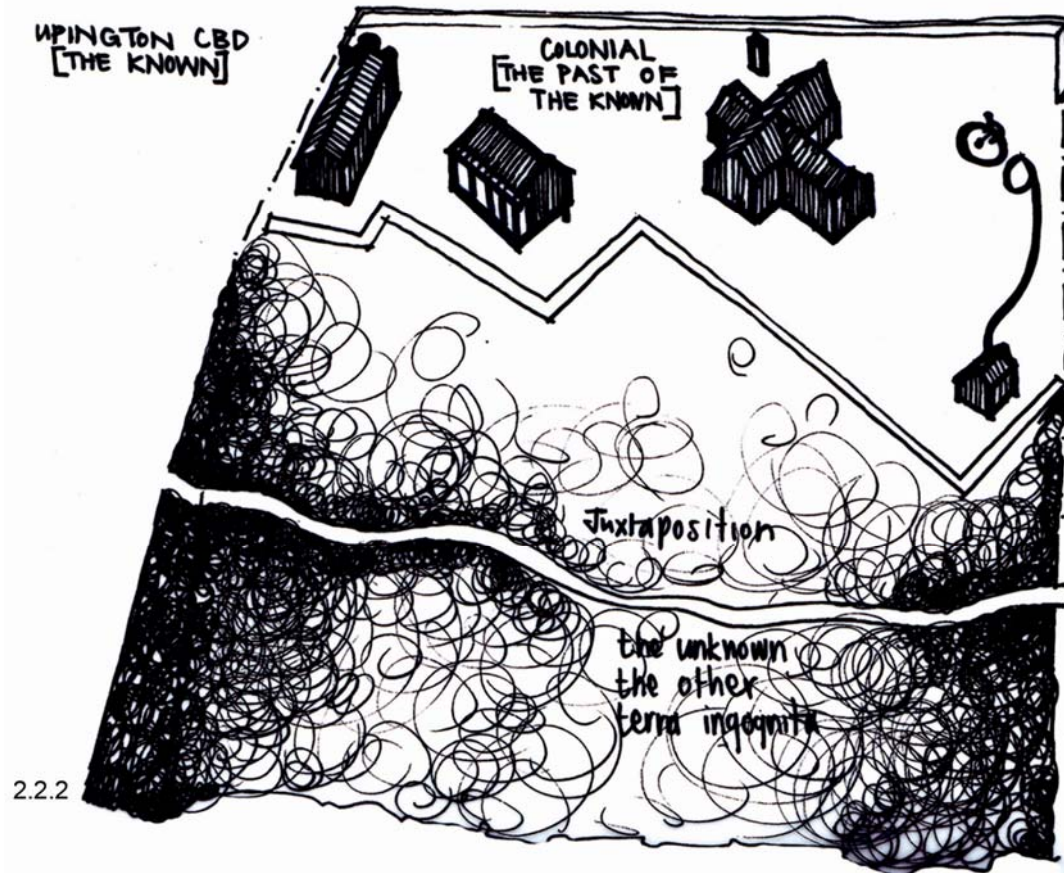
Building on the sacred site



Building as a gateway providing information regarding the sacred site.

2.1.1

The Terra incognita: The terra incognita refers to unknown territory and usually implies a geographic area. In this case it also refers to the cultural landscape of the San.



2.2.2

2.1. POETIC READINGS OF THE SITE

Norberg-Schulz (Baker 1996: 318) argues that it is the task of the architect to present the true nature of the spirit of the place. These thoughts are an echo of Heidegger, who stated that the way man belongs to a particular place in terms of the earth, sky, horizon and divinities should be revealed. By poetic “unconceiling”, the world (truth) is brought into presence (Nesbitt 1996: 434).

The architect, however, must realise that the presence of architecture creates a new landscape. Tadao Ando (Nesbitt 1996: 461) acknowledges this fact and therefore stresses how important it is to discover the architecture which the site itself is seeking. In this way a new landscape will be created that will fully expose (in Heideggerian terms “unconceal”) the character of place. Through *poiesis* (making/building) the fourfold is brought into “a thing” and man’s understanding of his natural surroundings are concretized. (*ibid.*: 436) This theoretical basis forms a datum from which the poetic content of the site can be explored.

Terra Incognita- The Other

According to Nigel Penn (Skotnes 1996: 88) there is a profoundly spiritual connection between particular places and the systems of meaning that the San had constructed in an attempt to explain their world. Therefore there are places that are “sacred” in the worldview of the San. When choosing a site for this type of project it is therefore important to decide if a “sacred” site will be developed or not.

A San “sacred” site is sacred because of the landscape. By building on such a site a new order will be imposed on the site and again colonial forces will deface the land of the San. Instead a site was chosen that would serve as a gateway between the greater part of South Africa and the areas that are inhabited by the †Khomani San. The site is in Upington as a town situated at the crossing of the N10 (From Port Elizabeth to Namibia), the N14 (From Gauteng), the R64 (From Kimberley), the R27 (Via the N7 to Cape Town) and the R360 (leading to the Mier Area). Coupled with the existing tourism industry in the surrounding area (Explained within the medi- context) Upington presents itself as an ideal location.

Once it was established that a sacred site would not be used it became clear that the site would actually have to contain the inverse of San life so that it can be effective in communicating the life and history of the San. The site of the Mission Church complex (Currently the Kalahari-Orange Museum) in Upington was chosen to form a juxtaposition with San life. It is not a “sacred” site for the San and it is indeed next to the oldest colonial landmarks in Upington. This mission station contains a church (1873), a parsonage (1871), a Mill, a donkey monument and a church hall (1946).

By placing the San house of culture next to the mission station a powerful juxtaposition is created. This juxtaposition allows a poetic oscillation (rhythm)

2.2. POETIC READINGS OF THE SITE PARALLEL

A FIRST IMPRESSION: "They have no cattle but live by shooting rockrabbits [and] ...big game"
 "They are extremely great plunderers and marauders. They steel from other Hottentots all the cattle they can get ...their huts [are] made with branches twined together... and covered with rushes... they never break up the huts, but erect still others wherever they camp."
 1668 Dapper (European writer) (Berens et al. 2000: 2)

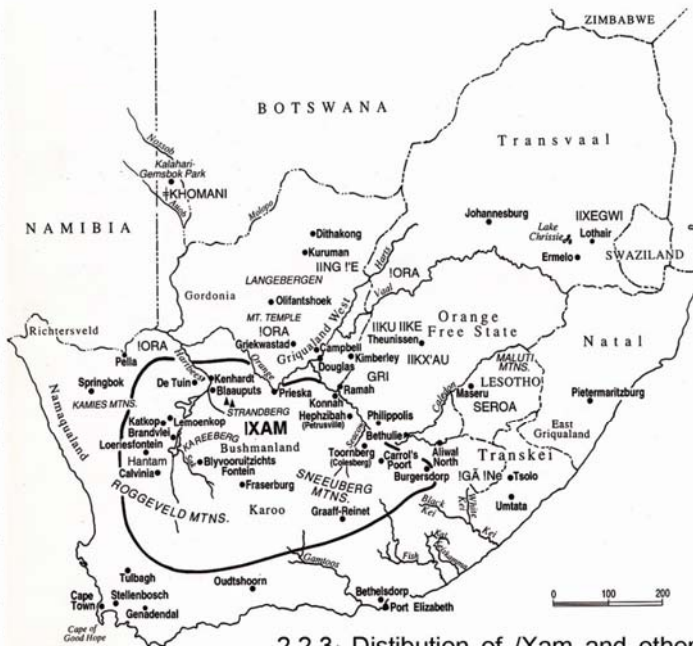
THE COMMANDO

"1774, April 19. Instructions- according to which the newly- appointed Field Commandant Godlieb Rudolph Opperman shall have to regulate his conduct upon the exhibition about to attack the Bosjesmans Hottentots, who still continue to commit murder and robbery.

"So soon as this attack shall, in the manner stated, have been commenced, and when the robbers shall have been driven out of their dens and lurking places, beyond, or to the further side of the most remote dwellings of the inhabitants of the said districts, the commanders of the said parties, shall not pursue them in all inconsiderate manner, and expose their men to needless danger, but, on the contrary, shall employ every possible means of entering into an amicable negotiation with them, and thus endeavor to bring them to a cessation of hostilities and to a peace ... In the event, however, of your being unable to dispose them in any way whatsoever to the proposals above detailed; and should necessity thus demand that they should be entirely subdued and destroyed, ... and to attack and slay them, in such a cautious manner, however, that our own inhabitants may be as little as possible exposed to danger..."

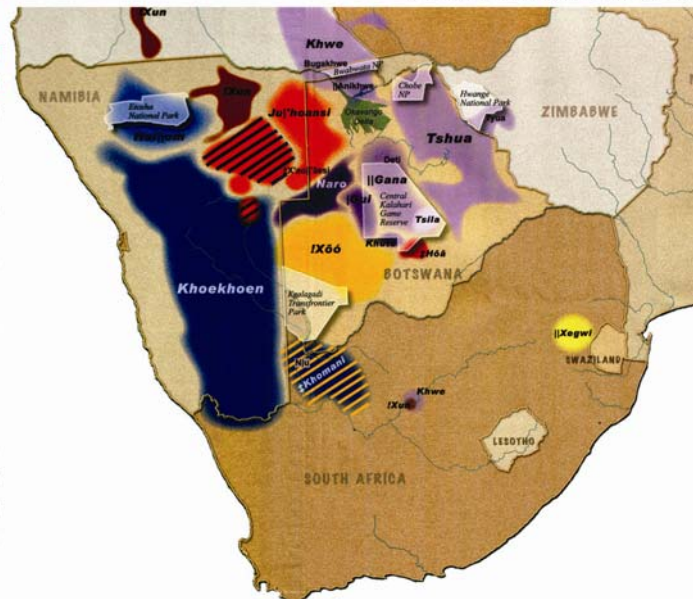
[Actum in the meeting of Heemraden and Military Officers. 1774]
 (Skotnes 1996: 144)

"bows and arrows had no chance ... **cruelty aroused cruelty.** Bushmen shot the invaders with poisoned arrows ... the settlers made up hunting parties and shot down the Bushmen like baboons."



2.2.3: Distribution of /Xam and other groups in the 19th century

2.2.4. Current distribution



between the colonial one and the San other. Within a *zeitgeist* of reconciliation these cultures are given the opportunity to create a symbiosis. Together they provide a strong cultural node within the town fabric of Upington.

Macro Context

For at least 20,000 years a remarkably resourceful and mysterious peoples inhabited the southern parts of Africa. Long before the arrival of immigrants from Europe and migrants from central Africa, the first peoples of southern Africa lived with the land. They took in such a way that cultivation, storing or the transformation of nature was unnecessary- borrowing instead of consuming, and within a delicate dialogue with their surroundings (Le Roux et al. 2004: 2).

These peoples call themselves by the names of the individual groups, such as Ju|'hoansi, Khwe, ||Ani, Naro, Hai||om, !Xun, ‡Khomani, ||Gana, Tshua, which in most cases mean “real people”, “first people” or just “people”. Similarities between the groups include similar physical features, a hunter-gatherer lifestyle, the unique click sounds and tonal variations, rock paintings and ritual dances under the moon (*ibid*: 2).

In recent centuries, these peoples have also shared a history of oppression, persecution and the theft of their land. Firstly, other Africans came from the north with herds of cattle and a much more permanent pattern of settlement. Europeans arrived by sea, moving inland from the coast of what is now South Africa (*ibid*: 2). In 1826 Landdrost Stockenström of Graaff-Reinet expressed the extent of the persecution: “The encroachments on the Aborigines began at Cape Town, and never ceased to extend by degrees until the colonists had got to where they are now.” (Berens et al. 2000: 36). The invasions on the life of these people were dramatic and often devastating.

European hunting practices placed a heavy burden on wildlife resources and coupled with the expansion of the farming frontier the San was left with little option, but to work as herdsmen and shepherds for the colonists or to try and find jobs in town. The social disintegration of San groups was accelerated by diseases brought by the whites like smallpox and scarlet fever. Smallpox epidemics in 1713, 1755 and 1767 killed great numbers of the indigenous peoples of the Cape (Le Roux et al. 2004: 22). Further clashes arising from white expansion in the period between 1754 and 1798 left thousands dead with the surviving women and children becoming slaves of farmers, or wives to the Khoenkhoen members of the **commandos**. Resistance by San groups, in the form of plunder and the theft of livestock, merely led to retribution by the **commandos**. In not a single case did their resistance work in their favor (*ibid*: 28).

2.2. POETIC READINGS OF THE SITE PARALLEL

“I don’t mind being called San or Bushman, any one of the two. What really matters is **the way** in which they call me [by that name].”

Nella Jacobs, Andriesvale, South Africa [‡Khomani] (Le Roux et al. 2004: 6)

EGYPTIAN HALL, PICCADILLY.
EXHIBITING DAILY,
 The most Extraordinary
EXHIBITION OF ABORIGINES,
 THE
BOSJESMANS,
 Or BUSH PEOPLE.
 They are the most SINGULAR SPECIMENS of that degrading
RACE OF HUMAN BEINGS,
THE BUSHMEN OF SOUTH AFRICA,
TWO MEN, TWO WOMEN, and A BABY,
 who, according to the late Sir David Livingstone, were the only
 specimens of their race that had been brought to England, and
 who, until now, had never before been exhibited in any part of
 this country. This opportunity of seeing the most interesting
 and singular specimens of the human race, has never been
 afforded to the public before. The specimens are of the most
 interesting and singular nature, and have been brought to
 England by the late Sir David Livingstone, who has been
 successful in his mission to the interior of Southern Africa,
 where he has discovered the most interesting and singular
 specimens of the human race, and has brought them to
 England, where they will be exhibited for the first time.
 The specimens are of the most interesting and singular
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 Africa, where he has discovered the most interesting
 and singular specimens of the human race, and has
 brought them to England, where they will be
 exhibited for the first time.

From the "TIMES," May 10th, 1857.

Hours of Exhibition, from 11 in the Morning until 8 in the Evening.
ADMISSION, ONE SHILLING.

On myth, romanticism and unrealistic expectations
 The books and lectures of Sir Lourens van der Post and other South African writers such as Jan J. van der Post, P.J. Schoeman and others, fed European fascination and virtually gave the San worldwide recognition. The romanticized world created by Van der Post has led to deeply ingrained perceptions of the San that perpetuates the myth of innocents in perfect harmony with each other and the environment - expectations that the San could mostly not comprehend or fulfill. Today we know that Van der Post fabricated most of his mythologising literature for the purpose of his own interest in psychology and symbolism (Le Roux et al. 2004: 70).

2.2.5

THE SHOW 2.2.6



THE REALITY 2.2.7



2.1. POETIC READINGS OF THE SITE

The loss of their lands placed the San in a desperate situation. The reason being that there is a profoundly spiritual connection between particular places and the systems of meaning that the San had constructed in an attempt to explain their world. The narrative representations of the landscape were in many cases evoked by the landscape itself. By losing the land, the San literally lost everything (Skotnes 1996: 88).

The attempts at protection of the San by missionaries who tried to “raise” them from hunters to grazers, and policies and proclamations adopted by the government to tame the “Bosjesman to serve the inhabitants”, gradually forced more and more San to identify themselves as Hottentots- who later became “couloureds”- in order to survive. This process can in many ways be seen as more damaging than the wars waged against the San (Le Roux et al. 2004: 32).

By 1890 people simply assumed the southern San to be extinct, while fascination grew over the “exotic” and “pure” San who sustained a traditional existence in the remote Bechuanaland and South West Africa. Even though the San no longer posed a threat to the colonists, the more direct exploitation of the seventeenth, eighteenth and nineteenth centuries was followed by cultural and scientific imperialism: an invasion conducted in the name of preservation (*ibid*: 54).

The fascination of Europeans within “the other” can be divided into two basic types: the first viewed the San as “something less than human” – curiosities to be collected, while the second romanticized the San as the ideal “noble savage” - a link to humankind's lost past. This reaction created an unrealistic and romanticized image that has ultimately served to disempower the San (*ibid*: 55-56). The San are portrayed as timeless, ahistorical hunter-gatherers within unspoiled nature. They are untouched by the modern world and shown to be immune to the changing times. They are “cast out of time, out of politics and out of history-miscast” (Skotnes 1996: 17).

In the struggle to retain their land and dignity a sense of common identity has arisen between the different San groups during the last two decades of the twentieth century. Based upon shared experience and renewed political awareness, the groups have realized that they need to provide a unified front. This common identity has necessitated an overarching name. In South Africa, with its legacy of apartheid, the term Bushman has acquired a derogatory meaning in certain circles (Le Roux et al. 2004: 4). Thus San, based on the Nama word “Sonqua” that refers to “those who forage”, as opposed to “those who herd livestock”, has been accepted by South African representatives of first people groups as the least derogatory in meaning and history (*ibid*: 5).

The situation of the San in South Africa is based on a fractured and tragic past, and in their present situation they face various social problems born from their history of violent oppression and the fragmentation of their social structures (*ibid*: 80). However, in recent years, especially since the advent of democracy in

2.2. POETIC READINGS OF THE SITE PARALLEL

"We shall mend the broken strings of the distant past so that our dreams can take root... this dream is too big for one person to hold. It is a dream that must be dreamed collectively, by all the people ... It is by acting together, by that dreaming together – by mending the broken strings that tore us apart in the past – that we shall all of us produce a better life for you who have been the worst victims of oppression. It is now my place to say: 'Here is your land. Take it, look after it and thrive.' "

President Thabo Mbeki

(Cape Times, 22 March 1999)

CURRENT SITUATION IN BOTSWANA: Ethnic cleansing reaches final phase 7 Oct 2005

"Dozens of Bushmen were evicted yesterday from their ancestral land in the Central Kalahari Game Reserve in Botswana. Police carried out the removals at gunpoint and then set fire to the Bushmen's huts.

A handful of Bushmen have resisted. The police have told them they will be killed, and are following them to prevent them hunting or gathering any food. The local District Commissioner (of the nearby town, Ghanzi) is today inside the reserve overseeing the operation. She told the Bushmen yesterday that the police will stay until every last Bushman is removed.

In order to avoid reprisals, Survival will no longer name individual Bushmen. One woman still inside the reserve said yesterday, 'We will not leave our ancestral lands. We will die here. If they steal my land, they just steal my life.'

Tensions in the region have been building for the last two weeks. In that time, three Bushmen have been shot and wounded by police. One was a seven-year old boy shot in the stomach as police tried to arrest his father. In separate incidents, a man was shot in the face and another in both legs as police tried to get him to confess to hunting. The police have removed all the Bushman goats under the pretext they were diseased. They have also sealed the area, forbidding any journalists from going there.

Everyone involved in the Bushmen's own organisation, First People of the Kalahari was arrested and beaten on 24 September. All are now charged with 'illegal assembly'. On the day they were released from prison the Bushmen heard that they, and their elder, Roy Sesana, had won the 2005 alternative Nobel Prize.

The Botswana government has been trying to get the Gana and Gwi Bushmen off their ancestral lands in the Central Kalahari Game Reserve since the 1980s when diamonds were discovered. Exploration concessions leaped within a few days of the Bushmen being evicted in 2002. De Beers, which mines and sells all Botswana's diamonds, has opposed the Bushmen, welcoming the 2002 evictions and falsely accusing the Bushmen of hunting with high-powered rifles. De Beers also wrongly claims there were no Bushmen at its concession at Gope where it intends to mine.

Stephen Corry said today, 'If this is the last chapter in the 200-year old genocide of the Bushmen, then it's also the final curtain for Botswana's and De Beers's reputation. A new policy, abiding by international law and recognising Bushman land, would begin the long haul of rebuilding that reputation, but there is not the slightest sign of that happening. On the contrary, the ethnic cleansing continues, and they're now even shooting small children. Botswana's many friends must forcefully express their disgust, or suffer enduring shame.'"

(www.survival-international.org retrieved on 18 July 2006)

South Africa, the situation of the San has started to change positively. One such example can be seen in the story of the Southern-Kalahari San.

‡Khomani- Return of the Southern- Kalahari San

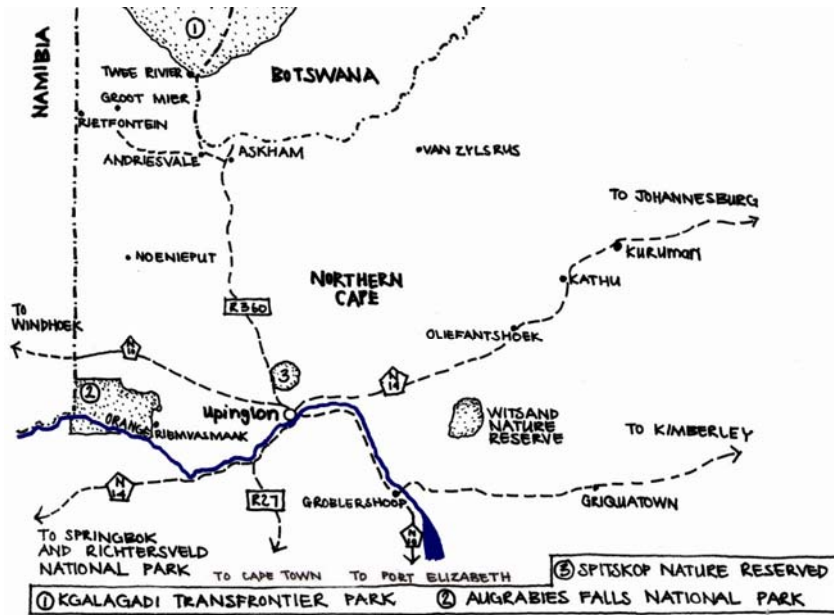
The proclamation of the Kalahari-Gemsbok Park in 1951 had dire consequences for the San living in the park. A few San laborers were brought back to the park and were allowed to hunt and gather, and to help with conservation and tracking. The majority, however, were forced to become farm laborers in a process that eventually cost them their ancestral languages (*ibid*: 34).

In 1972 the rest of the San were evicted from the park. The ‡Hanaseb San (led by !Gam!gaub Regopstaan Kruiper) now started a trek around the Northern Cape that eventually led them to Kagga Kamma (a tourist resort near Ceres). At Kagga Kamma, the ‡Hanaseb could follow their traditional existence in exchange for performing their cultural practices and wearing traditional clothes for tourists. In 1995, human rights lawyer Roger Chennels explained the new land laws to them and, with the help of the South African San Institute (SASI), a process began that led to a successful land claim when 40000 hectares outside of the Kalahari-Gemsbok Park (1999) and 25000 hectares inside the park (2002) were given to the San (*ibid*: 34-36). A cultural resource audit, that included timelines, territory maps and oral history, led to the acceptance of a common identity for the Southern-Kalahari San under the term ‡Khomani (*ibid*: 36).

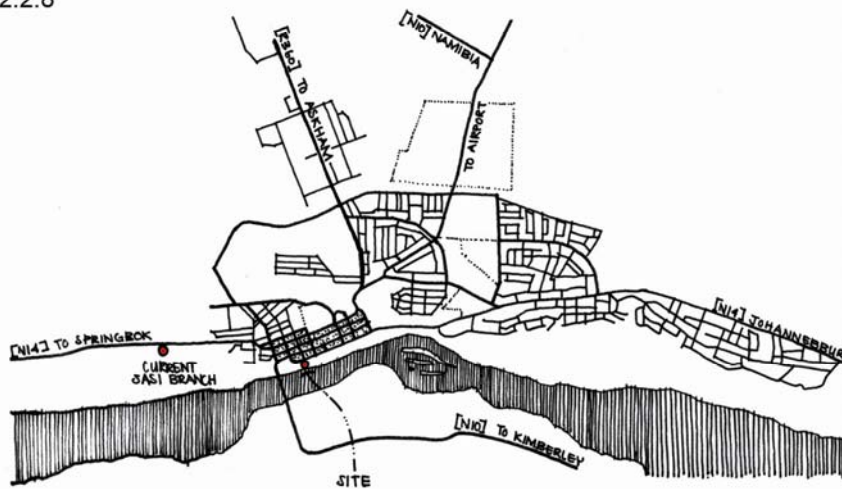
The group is trying to create a sustainable future and to promote their identity through heritage and language programs. One such program involves teaching the youth of the Upington region (as reported in "Die Gemsbok" of 9 July 2004) the N/u language-a language that was long thought to be extinct, but which the ‡Khomani San desperately wants to see resurrected. In the year 2000 there were no written materials accessible to the ‡Khomani San community and the language was only spoken by 9 elders. In the last couple of years, linguistic research has been conducted that made the Upington classes, as well as a similar project in Askham for entry level learners, possible (Paper presented at the Mother Tongue Conference in Botswana Productivity Centre on 1 and 2 June 2005). Under the guidance of Mr. Levi Namaseb, a group of about 12 people from the Upington region are learning the N/u language.

Today, approximately 1000 known ‡Khomani are living in the Siyanda district. Although many challenges present themselves, the ‡Khomani are enthusiastically trying to make up for lost years (Le Roux et al. 2004: 36).

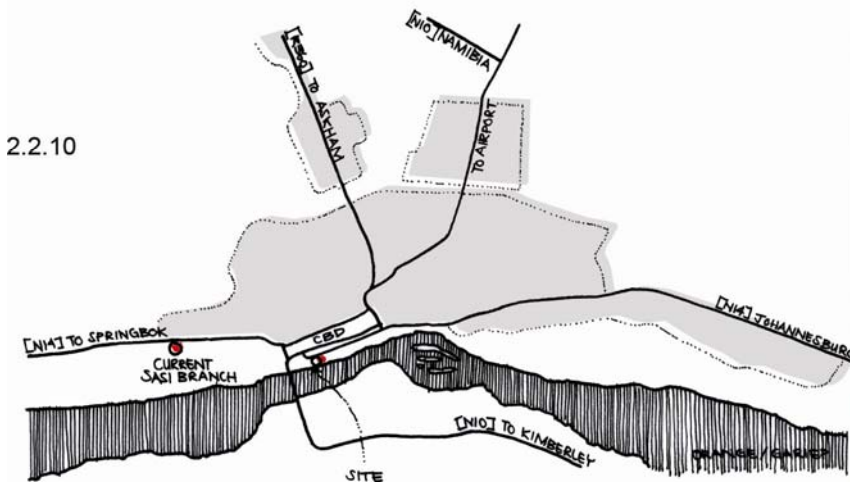
2.2. POETIC READINGS OF THE SITE PARALLEL



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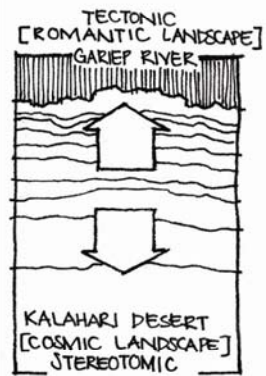


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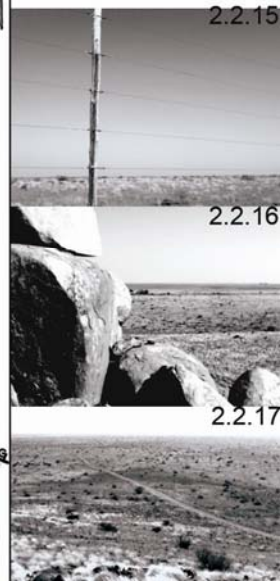
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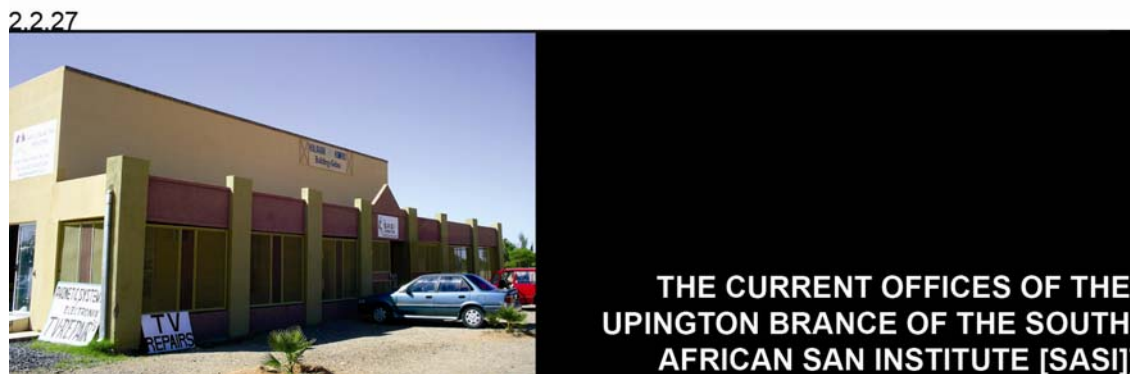
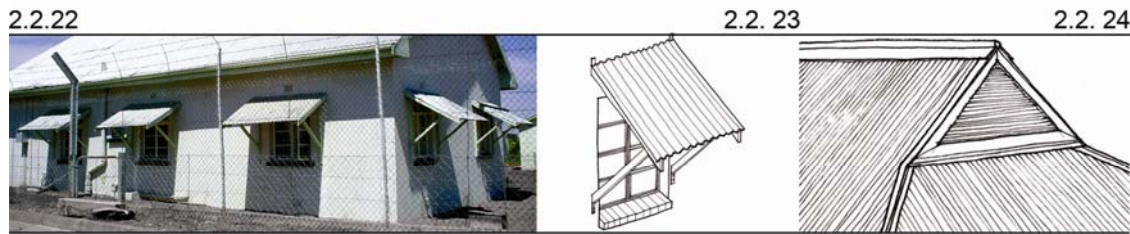
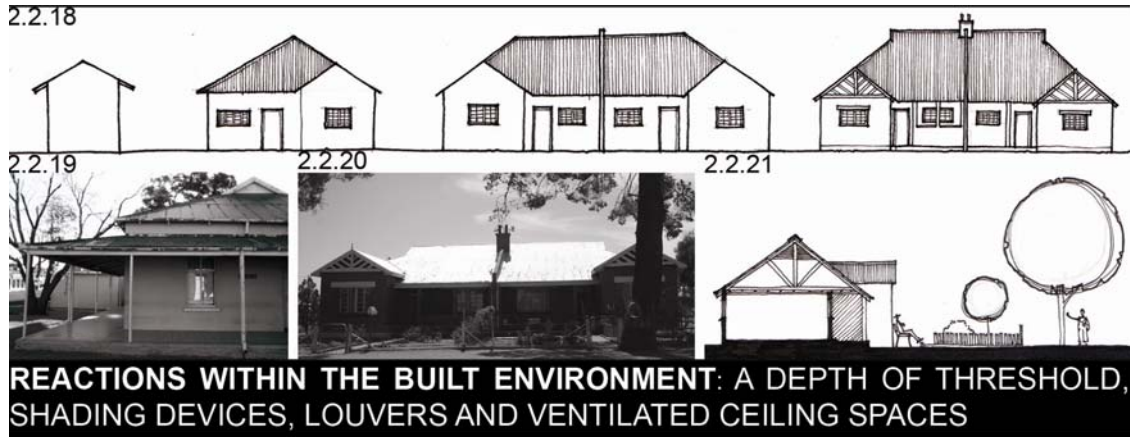
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2.2.16

2.2.17

2.2. POETIC READINGS OF THE SITE PARALLEL



Medi Context

The spirit of place

Upington lies within the embrace of what Norberg-Schulz (1980: 42) defines as a cosmic landscape (The Kalahari desert) and a romantic landscape (The Orange river valley). A juxtaposition is created between the “infinite extension of the monotonous barren ground under the burning sun” (Norberg-Schulz 1980: 45) and the “subdivided” ground under the “filtered” sun (*ibid*: 42): a narrow sky against the “immense, embracing vault of the cloudless sky” (*ibid*: 45). A landscape of contrasts is created that oscillates between the “aridness” of the desert and the “wetness” of the river.

Reactions within the built environment

Older houses within Upington share a “depth of threshold” as a reaction against the harsh environment. This deep threshold comprises mostly of a wide “stoep” that can in some cases surround most of the house. Other methods of climatic control include sun screens, louvers and ventilated ceiling spaces. This layered approach is a characteristic method that was used before the advent of air-conditioning within Upington’s built environment.

Accessibility

Upington is situated at the crossing of the N10 (From Port Elizabeth to Namibia), the N14 (From Gauteng), the R64 (From Kimberley), the R27 (Via the N7 to Cape Town) and the R360 (leading to the Mier Area). The town is therefore a gateway to conservation areas like the Kgalagadi Transfrontier Park (Kalahari-Gemsbok National Park), Augrabies Falls National Park, Richtersveld National Park and the Spitskop Game Reserve. The town also draws tourists on route to Namibia, the flowers of Namakwaland and of course the Mier area.

Current facilities of the South African San Institute

The building currently housing the offices of the South African San Institute (SASI) is too far away from the Upington CBD (and therefore also the crossing of tourist routes) to create awareness of the San or to actively facilitate in the “education” of tourists before entering the areas inhabited by the †Khomani. The building does not inspire any association with the San except the poor reproductions of rock paintings on the Facades. A more appropriate setting and building is needed for an organization that plays such an important role in the well-being and development of San communities.

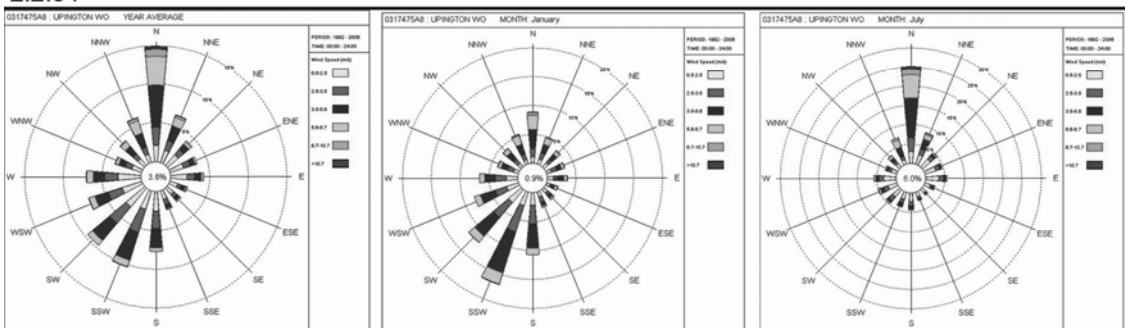
2.2. POETIC READINGS OF THE SITE PARALLEL



A: CHURCH HALL B: THE PARSONAGE C: THE CHURCH D: THE DONKEY MONUMENT E: THE MILL



2.2.34



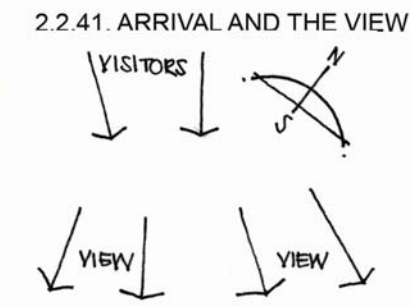
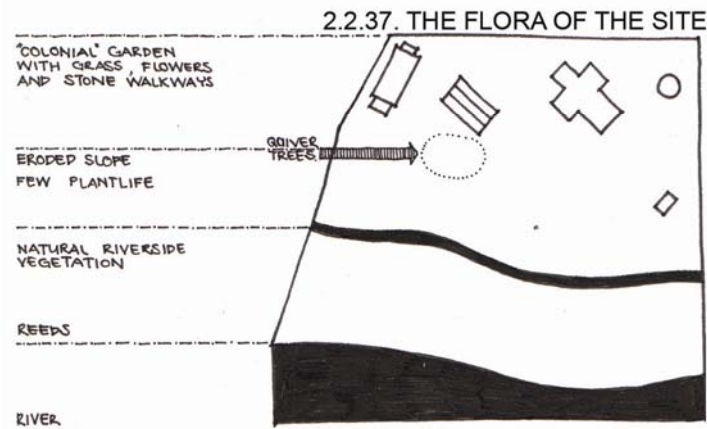
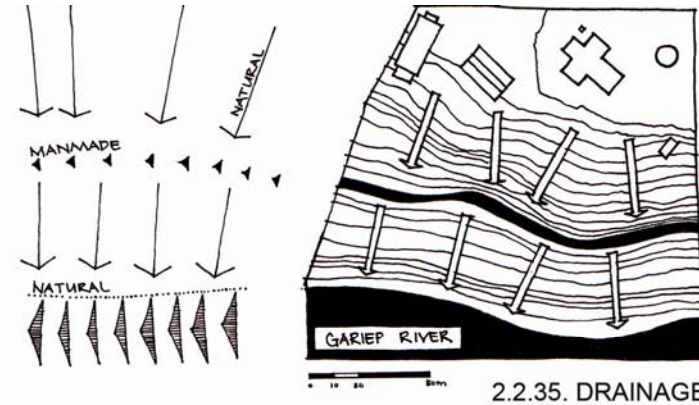
January

Year average

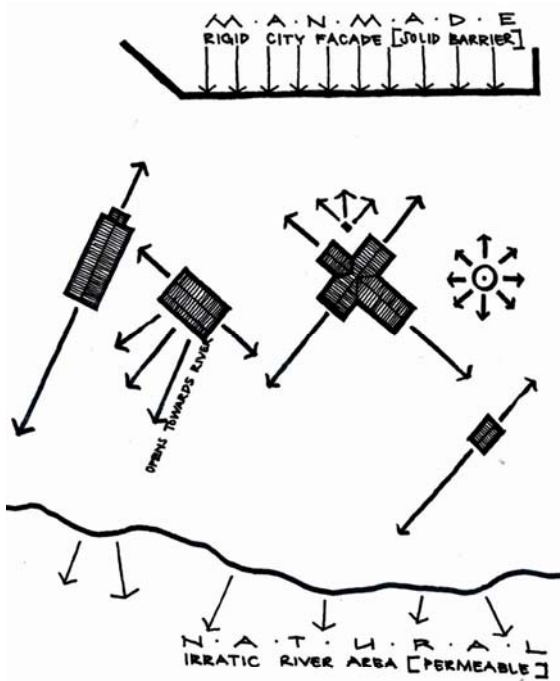
July

(information from weathersa.co.za)

2.2. POETIC READINGS OF THE SITE PARALLEL



2.2. POETIC READINGS OF THE SITE PARALLEL



2.2.42. THE NATURAL AND THE MANMADE



2.2.43. FROM THE MANMADE TO THE NATURAL



2.2.44. FROM THE NATURAL TO THE MANMADE



2.2.45



2.2.46



2.2.47

2.2.45. THE CURRENT CONDITION OF "SITE FURNITURE"

2.2.46. A HISTORY OF INTERACTION BETWEEN TH NEW AND THE EXISTING

2.2.47. THE MARKS LEFT BY TH PASSING OF TIME

2.2.48. SOME THE EXISTING TEXTURES



Micro Context

Height: 836m

Position: 28°24'S 21°16'E

Climatological data

Temperature (°C)

Summer:	Highest recorded	43
	Average (max)	36
	Average (min)	20
Winter:	Highest recorded	29
	Average (max)	21
	Average (min)	4
	Lowest recorded	-7

Precipitation

Average yearly: 189mm

Highest recorded in 24 hours: 59mm (recorded in February)

This climatological information is the normal values and, according to World Meteorological Organization (WMO) prescripts, based on monthly averages for the 30-year period 1961 – 1990 (Data from weathersa.co.za)

Existing structures

The site contains a church (1873), a parsonage (1871), an abandoned Mill, a donkey monument and a church hall (1946). The site also contains various mechanical implements that were used by the early pioneers.

AN ALTERNATIVE APPROACH FOCUSING ON SAN BELIEFS

ON GEOGRAPHY, THE LENGTH OF THE WORLD, THE WIDTH OF THE WORLD, LIFE AND DEATH

"Our grandparents taught us the four directions of moving about according to the sun and the moon. We know that the sun rises in the east and then sets in the direction of west, and they were the most important tools for directions used by our grandparents in the past.

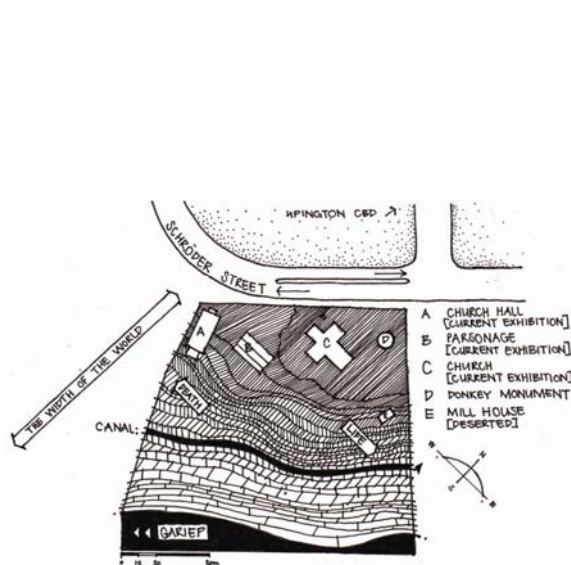
The east and west directions show us the length of the world and the north and south directions show us the width of the world, and this is how my grandparents taught me, and these directions are very important in our lives."

Morongo Ntemang, Tobere, Botswana [Bugakhwe] (Le Roux et al. 2004: 146)

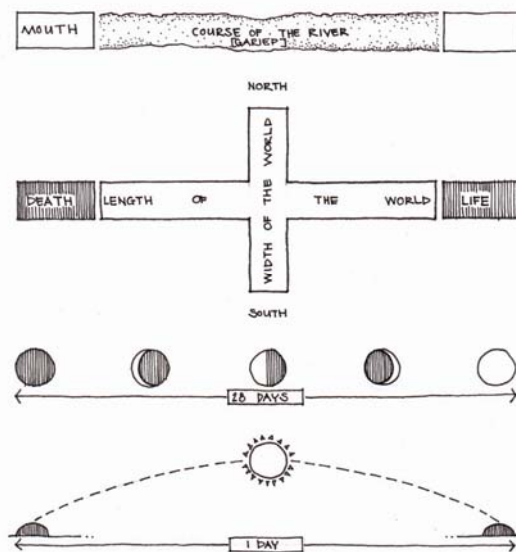
"All the dishes and spoons that the deceased used were thrown away, and were not used by anyone else. The person who was still with the old Man [the deceased], she was given medicine before she could drink water and eat food. She was not allowed to swallow the medicine, she just took a sip and spat the water out in the direction of the sunset, and then again in the direction that the sun comes up.

To the sunset she would say "Death", and to the sunrise she had to say "Life", because life came with the sun in the morning. By doing this we stop death so that it does not happen again if she should marry another man."

SetangThogoyankwe, Xuugoa, Botswana [Bugakwe]. (Le Roux et al. 2004: 129)



2.2.49



2.2.50

THE WIND, THE RAIN, THE SLEEPING SUN'S ARMPIT AND WHAT THE STARS SAY

"There is a big snake that lives in the water. He rules over the water; he is the king of the water. His name is !Xangu. There is a huge wind under the water. Once this wind helped the snakes to move in the direction from where they could catch the smell of danger, of illness. When the snakes got there, the people helped them to come out of the water so that they could get the healing power of the ancestors. It was the wind that drove the snakes to them. *The wind was the breath of the ancestors.*"

Meneputo, Schmidtsdrift, South Africa [!Xun] (Le Roux et al. 2004:176)

2.2. POETIC READINGS OF THE SITE PARALLEL

the wind

(as heard from his mother)

*"the young wind, that is the son of the wind, once was a man then he became a bird
and he flew, because he could no longer walk as he did earlier he flew and dwelled in a mountain
cave"*

//Han#kass'o

(Krog 2004: 32)

the thunderstorm

*"and my mother shouts that the rain is tearing off her skin
she shouts that I should stop playing the goura
because the rain is doing thus: it is going to kill
the rain is going to kill us on account of my playing the goura"*

Diä!kwain

(Krog 2004: 14)

the sleeping sun's armpit

*"so the sun came and lay down
he lifted his elbow
his armpit shone upon the ground
and then the children threw him into the sky"*

//Kabbo

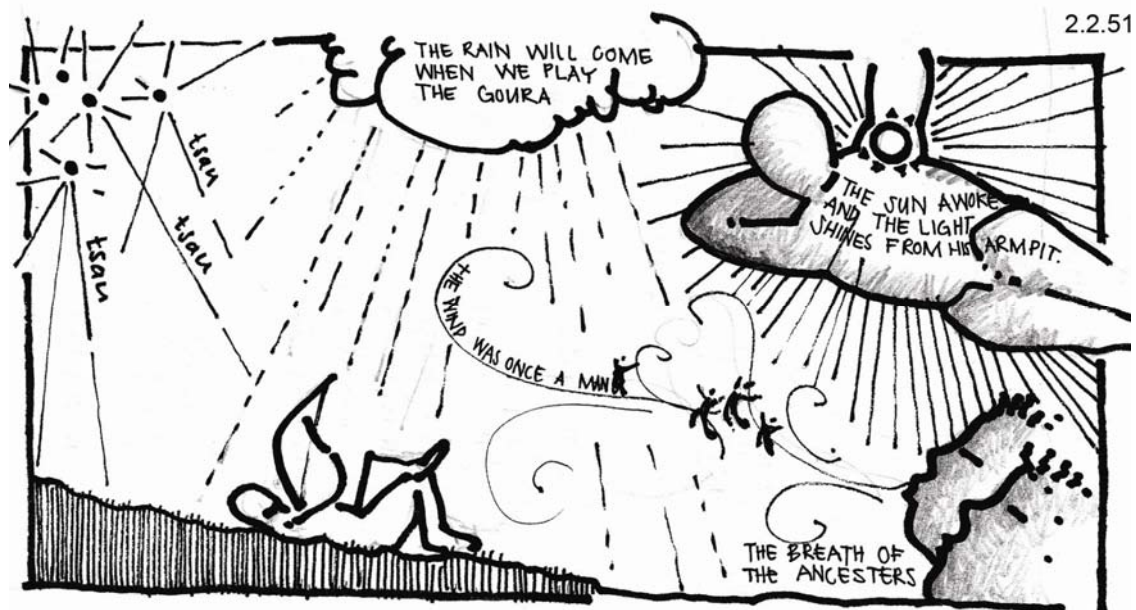
(Krog 2004:40)

what the stars say

*"the stars take your heart
for the stars are not a little hungry for you
the stars exchange your heart for a star's heart
the stars take your heart and feed you a star's heart then you will never be hungry again
because the stars are saying: "tsau! tsau!"*

//Han#kass'o

(Krog 2004: 31)

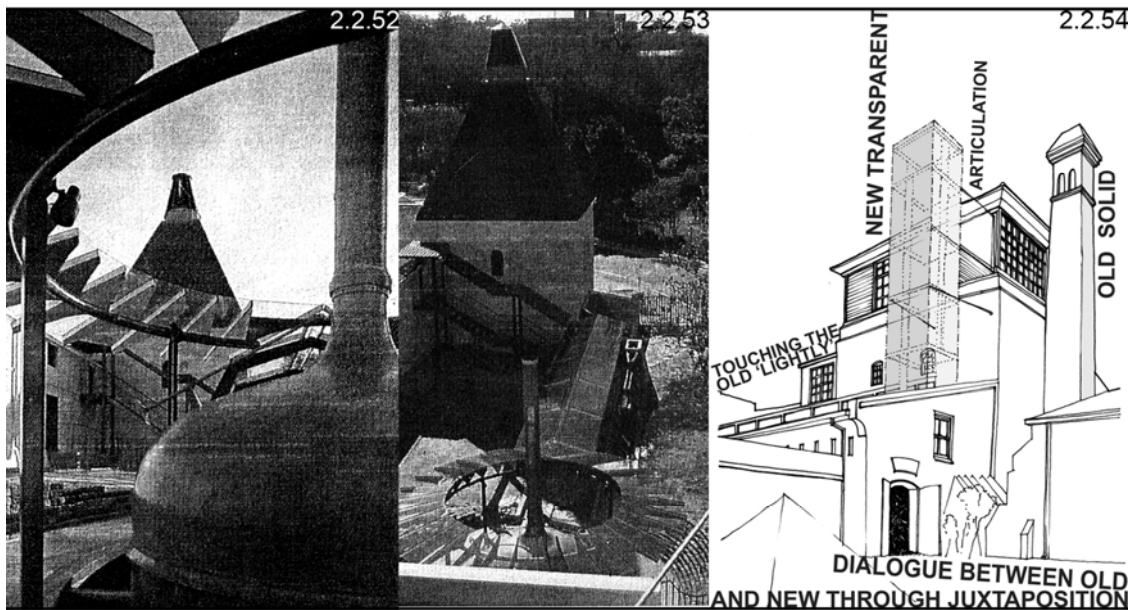


S.A.B Visitors' Centre
Gabriël Fagan Architects . South Africa . 1995

The adaptation and renovation of the Newlands Brewery (the oldest brewery and malt house in the country) formed part of South African Breweries' centenary celebrations (1995). The old brewery was transformed into a visitor's center where the history of beer and beer making could be displayed (SAIA Awards for Excellence, 1998: 27).

Faced with four discrete historic buildings, coupled with a random array of car shelters, the architects firstly designed new flow patterns for vehicles, visitors and staff, with a clearly defined visitor route connecting the various elements. This walkway was constructed of modern materials and creates a clear juxtaposition between new and original fabric. A glass lift, that forms part of the route serves as an example of this method of juxtaposition and contrasts very effectively with an old brick chimney that is situated nearby (ibid: 27).

The S.A.B. visitors' center is an outstanding work of architectural conservation that utilizes new materials for the insertion of new structures into an old complex with creative sensitivity (ibid: 27). According to Rubio (Nesbitt 1996: 233) this method of contrasting the old with the new, "finds the ground and the form in which the past and the present recognize each other". A dialogue between old and new (built on mutual respect) is created.



APPLICATION : PRINCIPLES

- Contrast between existing and new that stimulates "dialogue" as a means to "recognize each other": an understanding born from mutual respect.
- The use of the route to order the complex.
- Creative sensitivity within conservation.

Conservation Approach regarding the existing buildings on the site

It is important to formulate an approach regarding the conservation of the existing structures and historic objects on the site. The Burra Charter provides a framework for the realization of a strategy of conservation.

About the Burra Charter

The third revision of the Burra Charter (the Australian ICOMOS charter for places of cultural significance) was adopted by the annual general meeting of the Australia ICOMOS in November, 1999 (Marquis-Kyle & Walker 2004: 4). The Burra Charter defines the basic principles and procedure to be observed in the conservation of the important places including natural, indigenous and historic places with cultural value (*ibid*: 10). Cultural significance is defined as a place with aesthetic, historic, scientific, social or spiritual value for past, present or future generations (*ibid*: 11). The definition of conservation is therefore expanded to contain stories about the place and other intangible assets. In this case dancing, stories and rituals can be seen as examples of intangible assets that need to be preserved.

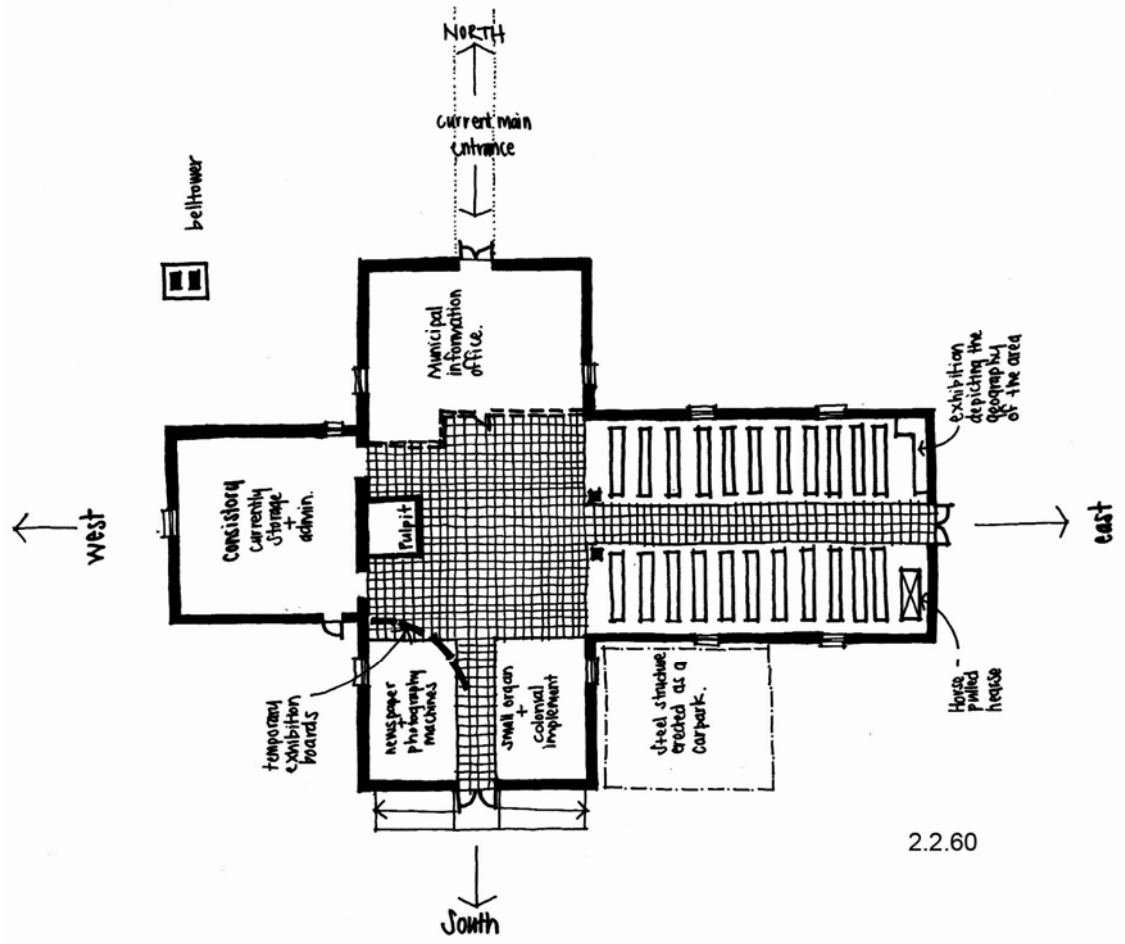
The Burra Charter relies on interpretation as a means to present the cultural significance of a place. Interpretation results in the treatment of the existing fabric through restoration, reconstruction and adaptation. While restoration focuses on returning the fabric to the original state, reconstruction and adaptation introduces new materials and uses to conform to the existing or new use of the site. Therefore the focus falls on the continued usefulness of the site. The site must play a continued role within the community. By focusing on these methods the heritage site will remain important for generations to come and new “layers of importance” will be acquired (*ibid*:12).

The Burra Charter therefore provides a sequence of investigations, decisions and actions that will facilitate the conservation process and ensure continued feasibility and usability of the heritage site as a cultural asset.

2.2. POETIC READINGS OF THE SITE PARALLEL



2.2.56. MUNICIPAL INFORMATION OFFICE 2.2.57. THE CHURCH FROM SCHRÖDER STREET
 2.2.58. THE BELL TOWER 2.2.59. THE CARPARK





2.2.60

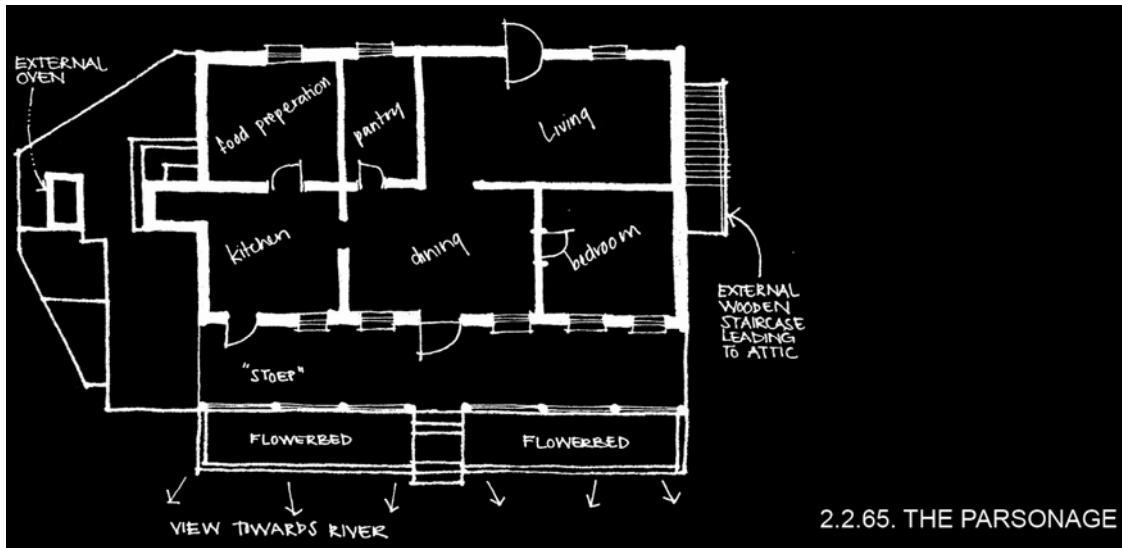
2.2.61. HORSE DRAWN HEARSE 2.2.62 THE PULPIT
 2.2.63. PRINTING PRESS 2.2.64. INTERIOR CHURCH SPACE



2.1. POETIC READINGS OF THE SITE

APPLICATION OF THE BURRA CHARTER TO THE EXISTING BUILDINGS					
1. IDENTIFYING PLACE AND ASSOCIATIONS	CHURCH AND BELL TOWER	PARSONAGE	THE MILL	THE DONKEY MONUMENT	CHURCH HALL
	Formed part of one of the first Christian mission station north of the Orange.		Driven by a water wheel to grind corn. Water pumped from the river by a donkey	Commemorates the work of the donkey in the lives of the early colonists.	Built for use by the congregation
2.1. GATHER AND RECORD SIGNIFICANCE: GATHER AND RECORD INFO ABOUT PLACE IN ORDER TO UNDERSTAND SIGNIFICANCE.					
	1873	1871			1946
	The oldest remaining buildings in Upington. It still forms the cultural heart of the town as the Kalahari-Orange Museum. The church and the parsonage has largely been preserved in their original state.		The Mill, Donkey Monument and various other mechanical implements that lie scattered about the site refers to a time of mechanical technology as contrasted with electronic and information technology. The donkey monument is called "Arbeidsaamheid".		Quality of construction is lower. The Cape Dutch Gables give an interesting indication of the uprise in in Afrikaner Nationalism during the 1940's
					
	MECHANICAL MACHINERY ON SITE TELL THE STORY OF PIONEER SURVIVAL- CURRENTLY LITTLE THOUGHT GIVEN TO DISPLAY				
2.2. ASSESS SIGNIFICANCE	<i>The site speaks of of the struggles of the first colonists in the area, and also gives an indication of later ideas within the community. It is in tune with other missionary stations like and provides a powerfull and insightfull reminder of days gone by.</i>				
3. DEVELOP POLICY: 3.1. IDENTIFY OBLIGATIONS ARISING FROM SIGNIFICANCE.	One part of the church has been transformed in order to house the municipality's information office. This was done in an effort to to draw people back to the museum. The pulpit has been preserved with the original chairs facing it.	Parsonage currently preserved in original condition (the internal functioning of the house has been preserved). External stairs leading to the attic is damaged.	Mill damaged and overgrown with plants. Litter etc. Internal woodwork and machinery badly damaged. No current function.	Donkey monument is well preserved.	Gables are in good condition. The external walls of the hall itself and ceiling has water damage. Windows painted white to restrict sun penetration.

2.2. POETIC READINGS OF THE SITE PARALLEL



2.2.65. THE PARSONAGE

2.2.66 VIEWS OF THE PARSONAGE

2.2.67

2.2.68

2.2.69



2.2.70. THE SAN EXHIBITION IN THE CHURCH HALL

2.2.71. INTERIOR OF THE MILL



2.2.72. THE DONKEY MONUMENT


2.2.73. THE GABLES

2.2.74. MILL AND WATERWHEEL

2.2.75. RIVER TRANSPORT (SAKKIE SE ARKIE)



2.1. POETIC READINGS OF THE SITE

3.2. GATHER INFORMATION ABOUT OTHER FACTORS AFFECTING THE FUTURE OF THE PLACE	<ul style="list-style-type: none"> - The longstanding commitment of the //Khara Hais (Upington region) Municipality to develop the northern bank of the Orange river for tourism purposes (refer to Die Gemsbok of 28 January 1994). - Other tourism related issues like the needs of the “Kalahari Kuierfees”. - The growing need to exhibit the histories and influence of all the cultures settled in the area (The Hall is currently used in part for a San exhibition). -The money made available by the Northern Cape Department of Arts and Cul- 				
3.3. DEVELOP A POLICY	<p>The Church and Parsonage forms the most important part of the complex. The Parsonage should be conserved in its original condition. The renovation of the external stairs should be identifiable (Use new wood and do not paint it a matching colour but rather just varnish it). The original church space must be reopened. Therefore move the municipal information office and reception to the consistory. The church remains the point of reception and the church space is reclaimed (Provide new entrance to the reception area)</p>	<p>The mill is currently damaged and has fallen into disrepair. Clear area around it and allocate a new function to it that will improve its viability. Repair waterwheel and internal wooden structures.</p>	<p>Preserve Donkey monument in current condition. Provide harder surface (than grass) around it for disabled access.</p>	<p>Reconstruct the church hall's walls and roof behind gables. Gables should be preserved as indicative landmarks of past ideas. Current hall has poor orientation and is not a good exhibition space. Provide new space for San exhibition that is more appropriate.</p>	
	<div style="display: flex; justify-content: space-around; align-items: center;">  <div style="text-align: right; font-size: small;"> <p>Examples of drawings made for recording purposes. (Parsonage) (drawings by author)</p> </div> </div>				
4. MANAGE 4.1. MANAGE PLACE IN ACCORDANCE WITH POLICY	<p>Initiate changes to church to reclaim the church space as exhibition space. Organise reception and information office in consistory.</p>	<p>Re-enforce conservation of original fabric. Provide better information regarding the exhibition. Repair wooden stairs.</p>	<p>Allocate new function, preferably income-generating, to improve viability</p>	<p>Preserve and provide clearer information regarding the meaning and origin of the monument</p>	<p>Adapt and reconstruct the hall. Preserve gables during construction</p>
4.2. MONITOR AND REVIEW	<p>Completed project subject to yearly review by the Northern Cape Department of Arts and Culture.</p> <p style="text-align: center; font-size: small;"><i>adapted from the Illustrated Burra Charter (p.111) and applied to the existing site</i></p>				



3. TRANSCENDING THE POETIC IMAGE

3.2. PARALLEL

I can see the bow. It is an elegant construction. The wood has a particular scent and I can feel the texture in my hand- smoothed by years of use. The arrow rests lightly on my finger. I can smell the poison on the tip. My muscles tighten, the sun glistening in the drops of sweat on my forehead- the quiver roughly resting on my back. I hear the bowstring tighten ... and then ... release.

**THE INTOLERABLE
FLATNESS OF EXPERI-
ENCE. IF THE EARTH WAS NOT
ROUND... THEN AT LEAST IT
WOULD HAVE EDGES...**



3.2.1

*“Things that I know about that were done by the healers is that **they could turn themselves into lions** when we did not have meat to eat. My father was a healer. During the night someone would turn and go hunting, and when he saw a kudu he would kill it and return home during the same night. When he returned home, he would again change himself into a person, or he would enter his body...The healer was never seen doing that; even if you were with him, you could not see him changing himself, you only saw the body lying there. **When you picked him up, his body just collapsed, and you would have to leave him there.**”*

Tci!xo Tsaa, G!horce, Botswana [Ju!’hoansi] (Le Roux et al. 2004: 133)



3.2.2



3.2.3

*“The San used to make **marks on the skin** to look like a zebra because of its beauty. We started from the face down to the legs. ... Nowadays, no youngsters are willing to have those marks because they say that they don’t want to look like a zebra, and they also say that this is the modern day.”*

Verimuna Tjikutirua, |Anwa, Botswana [Ju!’hoansi] (Le Roux et al. 2004: 85)

3.1. TRANSCENDING THE POETIC IMAGE

In his article, “Hapticity and Time”, Juhani Pallasmaa (2000: 78) criticizes the unrivalled dominance that has been acquired by the sense of vision. By only perceiving within the field of vision, man limits himself to the image and deprives himself of the full range of architectural experience. This visual mindset is prevalent within the modern consciousness and forces architecture to bow down to the instant gratification found in the visual image.

Pallasmaa further illuminates his ideas in his article, “The Geometry of Feeling”. Pallasmaa criticizes the dominance of the visual sense in modern architecture where form has become the measure of architectural experience. Pallasmaa argues that the artistic dimension of the work of art exists in the consciousness of the person experiencing it, rather than the actual physical thing. Form can therefore only effect feelings through what it represents (Nesbitt 1996: 449). The retinal images produced by the modern movement aim for immediate persuasion. Experience is uniform: typified by “flatness of surfaces and materials, uniformity of illumination as well as the elimination of micro climactic differences. The resulting standardization of environmental conditions within technological culture has left built environments predictable and has led to sensory impoverishment (Pallasmaa 2000: 78).

Pallasmaa (*ibid*: 78) proposes a haptic architecture: architecture that focuses on multi-sensory experience as a means to experience the “qualities of matter, space and scale” through the “eye, ear, skin, tongue, skeleton and muscle”. The whole being therefore perceives in a total way: architecture that invites all the senses at once. Maurice Merleau-Ponty (*ibid*: 78) confirms this by seeing architecture as a way to show “how the world touches us”, and therefore “architecture concretizes and frames human existence in the flesh of the world”.

The San lived in constant dialogue with their surroundings. All their senses were necessary (and were affected) by the skillful adaptation of their senses to the natural environment. The peak of experience, however, within the traditional life was the trance dance. The dance is believed to cure sickness and drive away all evil spirits- thus delivering peace and relief (Tanaka 1980: 114). Tanaka (1980: 115) points out that the whole body falls under the influence of the clapping and interlocking melodies. As the dance reaches its peak, the experience becomes too great for this world and the dancers fall into a trancelike state. This healing ritual also performs an important cultural function as it installs within the participants a sense of fellowship and offers relief from frustration and anger. Even today, the trance dance plays a potent role with regards to cultural revitalization in San communities (Skotnes 1996: 236). The total body experience of the trance dance therefore celebrates San existence and provides a powerful symbol of the traditional life that unites the community and infuses them with a sense of well being.

3.2. PARALLEL

“body language in the Cape.

Instead of interpreting Khoisan utterances ... European observers were primarily engaged in analyzing Khoisan ‘languages of the body’. ... Gradually, ritual dances emerged as the most important embodied vocabulary that had to be interpreted by Europeans in reporting about Khoisan cultural life. ... Instead of producing significant utterances, the Khoisan reportedly produced only strange bodily postures and incoherent noise ...”

“Here was a language of the body with its postures, motions, gestures, and sounds, unsupported by speech, because it only allowed for ‘unintelligible jargon’, that both demanded and defied interpretation...”

(Skotnes 2004: 26)

“The languages of the body, which were felt, tasted, smelled, seen and only vaguely heard, provided the most immediate and powerful context in which the intercultural relations between Europeans and Khoisan people took shape and form. ...

We know that story, and we cannot forget it, because it is written in our present, it is intimately inscribed in our own physical bodies, it is carved into our most subjective experiences of embodiment that signify – through seeing and hearing, through smelling and tasting, through moving, gesturing, and touching – the kind of human beings that we are in a world of human beings.”

(Skotnes 2004: 38)



3.1. TRANSCENDING THE POETIC IMAGE

Haptic architecture, therefore, stands in direct contrast with the architecture of the eye: instantaneous and distinctive imagery against slowness and intimacy that embodies a gradual comprehension of architecture as images of the body and skin. Haptic architecture seeks to engage and unite, while the architecture of the eye results in detachment and control. The expressive possibilities of materials and surfaces are used to enhance materiality and therefore architecture is allowed to “speak” through all the senses (Pallasmaa 2000: 78-79). This stimulates authentic experiences that are born “from real or ideated bodily confrontations rather than visually observed entities”. Haptic architecture distances itself from retinality and promotes a layered, multi-sensory experience (*ibid*: 80-81).

Bernard Tschumi (Nesbitt 1996: 163) also acknowledges the importance of the human body as a moving element within space. This distinguishes architecture from art and places the human body and all its senses at the centre of spatial experience.

By stirring the experiences evoked by unconscious images and emotions through sensory perception, Pallasmaa aims to create architecture that is tied to the experiences of the people that inhabit it. It is this “act of inhabiting” by the “lived body” that transforms a building into “poems of space”. It is this “lived body” that creates layer upon layer of meaning and reveals architecture as an expression of human presence in the world. We are left with a palimpsest filled with “poems of space” (Hammer 1981: 384-385). Architecture becomes a place of memory.



4. A PLACE OF MEMORY

My father made this bow for me. I can still see his face when I sit with his bow in my arms. He told me how to shoot and how to make the poison. I shot my first Eland with this bow. I can still remember how nervous I was. Now that I am old I hold the bow to my nose and I remember how it feels to hunt. Even though I can no longer hunt, I am taken to the hunting grounds faster than any man can run. This is my bow and I have grown fond of it.

TREES AND |UNA ROOI

Trees are landmarks within the barrenness of Kalahari. As monuments, they gather a wealth of stories that become part of the cultural memory. |Una Rooi, a N|!n!ui elder, recounts how trees formed an integral part of her childhood and has become beacons of memory in the land of her grandfather, #Han.

|Una remembers living at #A ka #naus (Twee Rivieren) located where the Au!ab and #Nosob rivers meet. From Twee Rivieren, her family went with Donald Bain to “star” in his live bushman display at the Empire Exhibition (1935). By cooperating with Bain, the San group (77 people) hoped to attain rights to inhabit their ancestral grounds that were declared a National Park by the South African government. On their return, however, their houses were burned and they were not permitted to enter the park. They had to resort to becoming farm labourers in order to survive.

|Una returned to her birthplace in 1999 and **through memories of the trees, has reconstructed her memories of the place.** Four trees proved particularly important:

- The “**Tree of Healing**”, a Shepherd’s Tree (Witgatboom), where a powerful healer, Reënvoet (|Qano#i), was buried.
- The “**Tree of Love**”, also a Shepherd’s Bush, where a youth, Lucas Bok, tried to hang himself, because the woman he had fallen in love with, Tibila, was in love with another.
- The “**Tree of Life**”, a Camel Thorn (Kameeldoringboom) under which |Una was born and where she and her family lived before they left with Bain.
- The “**Tree of Family**”, a Shepherd’s Tree (Witgatboom), where friends and family gathered to talk and play.

(Exhibit entitled “Trees are our Heritage” on exhibition in the Church Hall Kalahari- Orange Museum)

The trees, as places of habitation, left a profound imprint in the mind of |Una Rooi. Within the vastness of the Kalahari, the trees provide shelter and acts as points of orientation: a place where you can gather your thoughts and retreat into the depths of the “inner self”.

4.1. A PLACE OF MEMORY

Architecture transcends our physical senses. It embodies our memories. Gaston Bachelard develops the writing capabilities of the “lived body” in a process that ultimately leads to a universe that is “covered with the drawings we have lived”. Bachelard sees memories as “motionless” and “fixed in space” (Van Schaik 2002: 9) with the house as the enclosed location of our memories. The house is therefore seen as the “cradle” and “warm bosom” that serves as an enclosed, protected space where mankind’s thoughts, dreams and memories are condensed (Bachelard 1969: 6-9). We add these memories to our “store of dreams” and become “near poets” by recalling the poetry of that which has been lived. The house becomes an “image that moves us at an unimaginable depth” through which we “touch the ultimate poetic depth” of our memories. The house forms a place of protection that facilitates daydreaming. As our memories of previous dwellings are relived we realize that the dwellings of the past remain in us for all time (*ibid*: 6). In this sense Bachelard (Van Schaik 2002: 9) envisions architecture that affects people by touching “their own ‘lost’ knowledge and awareness”. Again touch is used to stir the memories of nearly forgotten experiences (Van Schaik 2002 9). In this way, our universe is covered with “drawings” to remind us of intense experiences.

How we draw these drawings (experience the universe) are investigated by Colin St. John Wilson in his article, “The Natural Imagination”. Wilson (1989: 64) explores the way in which architecture can move a person deeply: the culmination of a profound architectural experience. He explains this phenomenon in terms of the natural imagination.

According to Wilson the natural imagination is an archaic memory that transcends instinctive sensation and which is structured like a language containing its own lore and imagery. Our consciousness, according to Kant (Wilson 1989: 65-66), is grounded in spatial experience and therefore we must apply the natural imagination to the spatial relationships between our bodies and its surroundings.

Bachelard Investigates this relationship as impressions of intimacy based on a transposition of human experience found in the bird’s nest. Bachelard (Goulthorpe 2002: 21) refers to the nest as an “intricate imprint of the inhabiting body”. The nest adjusts, and is formed, by the movements of the bird and is therefore an envelope that “continually recalibrate[s]” to suit the vulnerability of [the bird’s] relation to the environment”. Bachelard (1969: 136) uses this transposition to formulate the image of the corner as a secluded space in which man can hide: a symbol of solitude for the imagination. In this sense the corner becomes a “chamber of being” (Bachelard 1969: 138). Bachelard therefore shows that man inhabits. For the world is a nest (*ibid*: 104) and **even the shade of the tree can be inhabited** (*ibid*: 132). The body is therefore within the

4.2. A PLACE OF MEMORY PARALLEL



The San House of Culture aims to act as a condensing agent within the mindscape of the †Khomani San. As a house it has to be different than a centre. The house stirs nearly forgotten experiences and reaches to the poetic depths of San memory. Culture becomes the inhabiting body: a place that serves as a nurturing cradle for the reawakening of a people.

4.1. A PLACE OF MEMORY

vastness of the world. A position that can only be equaled by the depth of “inner space” (*ibid*: 205).

The inner space is seen by Bosco (*ibid*: 205) as the hidden desert that each one of us bears within himself. The “infinite” quality of this desert must be seen in conjunction with the immensity of world space. According to Baudelaire (*ibid*: 192) this exterior spectacle in fact helps “intimate grandeur” to unfold. Therefore immensity becomes an intimate dimension that reveals man’s poetic fate: to be a “mirror of immensity” through which “immensity becomes conscious of itself” (*ibid*: 196). The dialogue between the immensity of world space and the depth of inner space therefore leads to a condition of intimate immensity.

This duality is architecturally investigated by Louis Hammer. According to Hammer (1981: 385) the enormity of the cosmos and the smallness of man are made to intersect within every important work of architecture. A dramatic dialogue is created that stands central to the creation of “poems of space” as memories of the “lived body”. Man lives within this dialogue. A language concerned with the dialectics of open and closed.

From the moment of birth, the body oscillates between comfort and discomfort based on a sensibility defined by the extremes of claustrophobia and agoraphobia. The body is inside, outside or mediating on the threshold. It can be nowhere else (Wilson 1989: 65-66). As an experience mediating between inside and outside, space therefore becomes “an aspect of any orientation” (Norberg-Schulz 1971: 9) while man, by wanting to be “both visible and hidden”, becomes a “half-open being” (Bachelard 1969: 222).

This spatial relationship is further illustrated in the theoretical work of Adrian Stokes. Stokes refers to two polar nodes identified by Melanie Klein: the first referring to the position of enclosure of the baby in the womb and a second referring to the succeeding position of exposure or detachment. All later spatial experience can be measured against this experience and can be architecturally interpreted as the confrontation between internal and external space. It is at this junction that Stokes draws his conclusion: that the masterpiece embodies both these polar opposites simultaneously in a fusion between envelopment and detachment (Wilson 1989: 69).

The threshold is therefore crucial to the position advocated by Stokes: the simultaneous presence of the body within the opposing poles of exposure and envelopment. It is through this contradiction that Pallasmaa’s body language evolves to poetics and man is satisfied within the half-open. The ambiguous position, between inside and outside therefore creates an opportunity for poetic expression within the body language.

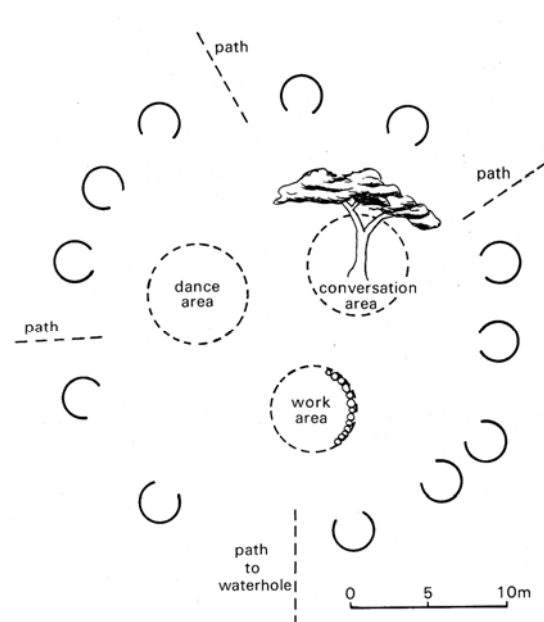
The Indigenous and transformations of it

San- built Structures

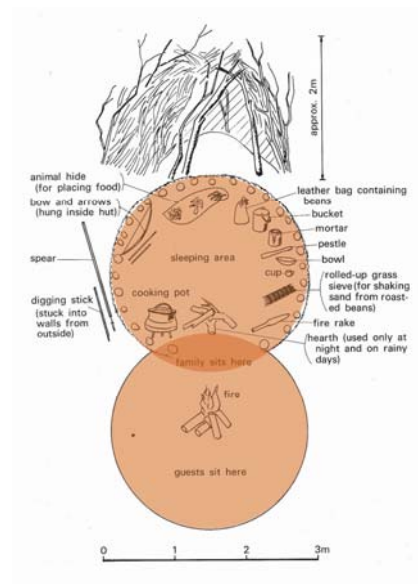
i) The Hut

The San hut consists of a dome-like wooden frame that is thatched with grass. The circular hut is about 2m across and 2m high and has a large opening usually facing the central communal (public) area. Outside the hut, in front of the entrance a hearth is made (Tanaka 1980: 26). This is where the fire is made and serves as a strong social threshold that separates the hut from the communal space. In this space of transition life takes place. According to Marshall (Gibbs 1965: 256), it is the fire that is the visible symbol of home. The hut acts mostly as protection from rain and cold and serves as a place to store tools, clothes and food. The life of the family centers on the hearth while the activities of life mostly unfold in the open. According to Tanaka (1980: 27-28) the San can actually do without dwellings if they did not need to store and protect their goods.

The fire and hearth is therefore a threshold where the life of the San mediates between the tasks of life taking place outside and the protection of the inside. It is here that the San is a half-open being. A place for dwelling poetically where man can easily see his family and friends- and is observed by them- but where man also has the chance to retreat into a place of enclosure. The threshold enables life to unfold.



4.3.1. The traditional camp



4.3.2 The traditional hut

ii) The Encampment

Another dimension of San life becomes apparent when studying the San camp. The traditional layout of the San camp consists of a circular arrangement of huts around a central area that contains three ritual spaces: spaces for dancing, conversation and work. The dance area embodies the spiritual and healing dances that tie the community together in their common struggle for survival. The conversation area represents the rich oral tradition of the San. The work area serves as a place to make craft articles and other artifacts of daily life. Although the division of tasks was probably not this rigid, this example still identifies three very important spheres of ritual within San life.



4.3.3



4.3.4

iii) The Sun screen

The sun screen is a very important space defining element within traditional San life. It consists of a crude cacophony of “structural” branches with grass roughly strewn over it. The sun screen is an ideal device to shade people against low east and west angled sun penetration, when the shade of a tree would be inadequate (or when trees are not available). It also serves as a further threshold and space defining element of the hearth. When observing space defining elements within San life, the importance of trees cannot be overlooked and is examined in another parallel discussion.

APPLICATION : PRINCIPLES

- The importance of the threshold.
- The important rituals embodied within the old structures.
- Functional space defining elements like the sun screen.
- Using materials from the surroundings.
- Lightweight, “weaved” construction.
- A frame construction with a covering membrane.
- Responding to the demands of the natural surroundings (nature shapes culture shapes nature).

Tjibaou Cultural Centre Renzo Piano . Nouméa . Caledonia . 1991-1998

The Tjibaou Cultural Centre “nests” between the Bay of Magenta and the mangrove-edged lagoon on the South Pacific island of New Caledonia. As an expression of the Kanak culture, the building embodies visual similes between basketwork and “woven” traditional huts, and the vast “woven” structures that are intermittently spaced between the trees (Buchanan 2000: 86). For all its differences in form, the cases capture something of the spirit of the traditional huts (*ibid*: 11). **These visual similes point “both backward and forwards in time”**. They represent the traditional life of the Kanak culture and aims to help the Kanak people face modern times with replenished roots (*ibid*: 86).



4.3.5

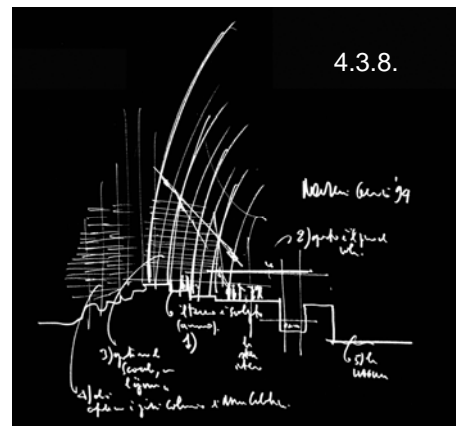


4.3.6

The tall cases establish an intimate visual connection with the surrounding vegetation (especially the tall Norfolk Island Pines), but is undeniably recognizable as a manmade and highly technological structure (*ibid*: 86). Yet the building is born from traditional forms and acknowledges the Kanak as one of “many cultures that are asking for recognition after having been subsumed into larger nation states or suppressed by colonial powers for so long” (*ibid*: 88).



4.3.7



4.3.8.

4.3. THE INDIGENOUS AND TRANSFORMATIONS OF IT

The cultural center can therefore be seen as a Semi- sacred building: a temple that acknowledges the ancient Kanak culture and its respect for nature. The building suggests a reverence for the surrounding trees, the wind whispering through the slatted facade and the sun dancing through the slots to enliven the structure (*ibid*: 11-12).



4.3.9



4.3.10

Piano has escaped the pitfalls of this type of project through the transformation of the traditional by resorting to a high degree of technology and by using “modern” materials. This results in a building that is “true to itself” in “every aspect”. The building “obeys its own very contemporary logic of construction and form” (*ibid*: 86). Piano has married tradition and technology through visual similes that constantly points our minds both backward and forward.

APPLICATION : PRINCIPLES

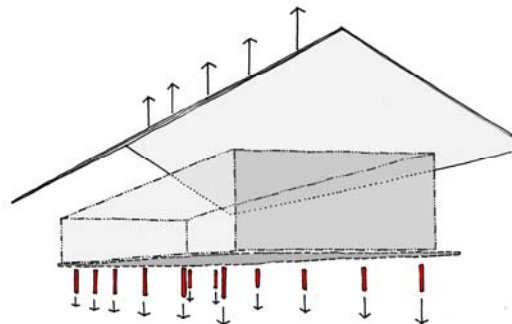
- The transformation of the traditional through technological and modern materials to suit the required needs of the building. This provides the opportunity to incorporate San built forms and cultural ideas within the framework of the building.
- Visual similes that provide a bridge between the traditional past and the future.
- A place that acknowledges the presence of an ancient civilization without blindly mimicking their customs. A place that also encourages the development of that culture as part of the modern world without denouncing old beliefs.
- A building that respects and learns from the natural surroundings.
- A structure that is highly technological, while still being robust and true to itself by obeying its own contemporary logic of construction and form.

Marika- Alderton House
 Glenn Murcutt . Yirrkala Community Eastern Arnhem Land Northern
 territory . Australia . 1991-1994

The Marika-Alderton House was designed for an aboriginal client whose culture is between 40 000 and 60 000 years old. The aboriginal house building tradition is limited to elongated rounded, bark-roofed raised shelters. As an investigation of traditional culture the house adopts a similar form for the same rational reasons: protection from the sun and lifted to protect from insects and wet earth. The house is further open at each end and orientated to the prevailing summer and winter breezes (Beck & Cooper 2003: 133).



4.3.11



4.3.12

The house oscillates between open and closed by means of a system of plywood and timber slatted flaps. This allows the owners to moderate the ventilation according to the weather. When the family goes away the flaps can be closed up and the house becomes a locked box. The floors are also open and allow cool air from below to be drawn into the house by means of Venturi-type exhaust fans on the roof (*ibid*: 133).



4.3.13



4.3.14



4.3.15

4.3. THE INDIGENOUS AND TRANSFORMATIONS OF IT

The house is therefore permeated by the “deep, intimate and harmonious relationship [that indigenous people] have with the land”, but also represents an architecture of human intervention that is “cerebral, rational and conscious of the responsibility to... minimize the inevitable disruption of human presence on the land” (*ibid*: 10). Murcutt uses traditional aboriginal sensibility, coupled with analogies based on rational observation of natural forces to create a poetic that speaks to the land. The building touches the earth as lightly as the aboriginal foot and fades towards its extremities to- in a way that only a tree understands- touch the sky.

APPLICATION : PRINCIPLES

- In the same sense that Murcutt represents a culture with a limited house building tradition, the San House of Culture aims to enter into the same type of dialogue with the traditional San knowledge and customs: a poetic based on the fusion between traditional knowledge and rational thought.
- The marriage of indigenous sensibilities with rational intervention.
- A respect for the presence of the land and principles developed from a study of the natural surroundings.
- The adaptability of the structure (living area) to climatic changes and the needs of the inhabitants.

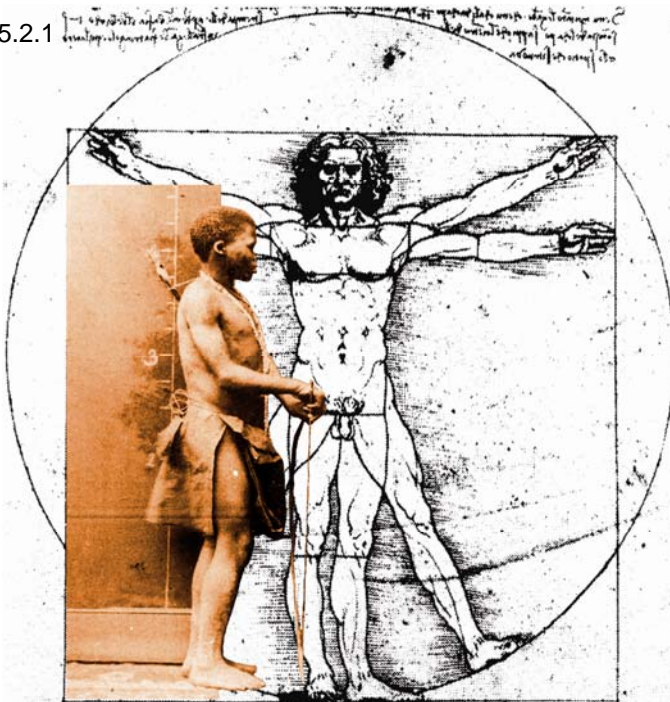


5. THE POETICS OF ORDER

5.2. THE POETICS OF ORDER PARALLEL

There is an order, a governing principle, which speaks of mathematic truth within the bow. The transmissions of force from one form to the other: a cause and effect that speaks of poetic sensibility and an internalized understanding of how it works.

5.2.1



The San has no knowledge of the traditional city and leads a traditional life based much more directly on true ecological balance than the abstractions of classicism. Man now has an average height of 155cm (Tanaka 1980: 13) and survives by placing a minimal burden on nature. How then, can you order a building for this culture? Would you try to use the “general values” of the golden section or other ordering devices? Or can geometry lead to a coherent whole?

5.1. POETICS OF ORDER

In classical architecture, the human body is used as a proportional model for plan organizations, details and facades (Nesbitt 1996: 63). The human body, symbolic of the perfection of nature and nature's way of organizing complex functions, provides a means to create proportional harmony and relates to issues concerning human scale and the individual. The body offers a “system of interrelated, comparative measurements that seek to ensure a meaningful experience of architecture” (*ibid*: 20).

This method of architectural creation should lead to architecture that appears as an extension of our limbs and embodies the classical concept of beauty as a product or physical order. Order found within boundaries that are “within visually comprehensible reach ... [and] ... whose construction is the logical outcome of the assembly of different parts” (Kostof 1995: 264). Yet the return to classical methods in postmodern times has not lived up to these expectations. In many ways, it has led to figurative architecture that relies on the associative value of expression. In reaction to this, Demetri Porphyrios (Nesbitt 1996: 94) denounces this stylistic and scenographic preoccupation embedded in “postmodern high-tech, postmodern classical and postmodern deconstruction” and advocates a return to authentic classicism and the wisdom of the traditional city.

Porphyrios relies on classical principles, rather than figurative stylistic methods, and hereby acknowledges classical poetic sensibility as a means to order places and spaces. When regarding classical poetic sensibility, the ordering impact of rhythm cannot be ignored. Rhythm is one aspect of poetic sensibility that is abundant in the life of the San: the rhythm of birth, life and death from one generation to the next, rainy seasons and drought and of course the strong rhythmic nature of their singing and dancing.

The site offers different forms of rhythmic ordering: the rhythm of life (east) and death (west), the flowing of the water of the Gariep from east (life) to west (death), flood and drought and the journey of the moon from full moon to dark moon. A north-south rhythm is established by the juxtaposition of the colonial culture and the San culture. Another rhythmic characteristic of the site appears through the analysis of the existing buildings as a grouping of elements. **The existing buildings define certain spaces (places) and imply that, by adding new buildings, new places will be defined and new relationships will develop between buildings.**

This dialogic relationship, the relationship between one building and the other, is essential to classical architecture and aims at a much wider sense of harmony than the planning of individual buildings (Nesbitt 1996: 95). To create order within a grouping, geometry is transcended by the need for **a unity of feeling or intent.**

5.3. Groupings: A dialogue between Hadrian's Villa, The Panathenaic Way and Süleymaniye Külliye.

i) Hadrian's Villa Tivoli

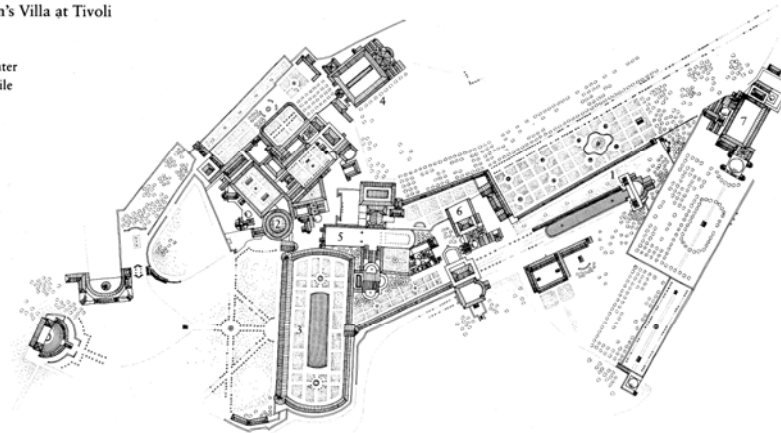
Hadrian's Villa is an agglomeration of the world that was known to the Roman emperor, Hadrian. The grouping includes symbolic interpretations of his extensive travels to the far reaches of his realm and is therefore a visual representation of his memories. Hadrian's Villa is not governed by a single visual ordering principle and different spaces are grouped together in a complex composition. The different elements within the composition only form a whole, because it is the memories of one man. These memories are concretized within a Roman style and are therefore not stylistic representations of the place represented. The *canopus*, a representation of a certain place in Egypt, evokes Egyptian memories through symbolism- the water, boats, lights and underground terminus of the course- rather than style. One man therefore uses his own architectural language to express memories of other cultures (Moore, Mitchell & Turnbill 1988: 82-83).

Another important aspect that promotes the unity of the grouping is the naming of the individual parts. These names extend the influence of each space and they start to engage the receptive imagination. Norberg-Schultz (1980: 16) reminds us that places are designated by nouns and are therefore considered real "things that exist". Once a space therefore has a name, it becomes a place.

Hadrian's Villa is therefore a collection of distinctly different places united by a unity of feeling and the consistency of experience. Another way to group different elements is by using a prominent route as in the Panathenaic Way.

Plan of Hadrian's Villa at Tivoli

1. Canopus
2. Maritime Theater
3. Athenian Poekile
4. Piazza d'Oro
5. Stadium
6. Baths
7. Academy



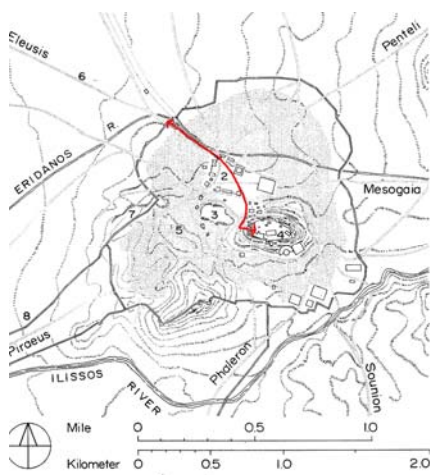
5.3.1

The Panathenaic Way Athens

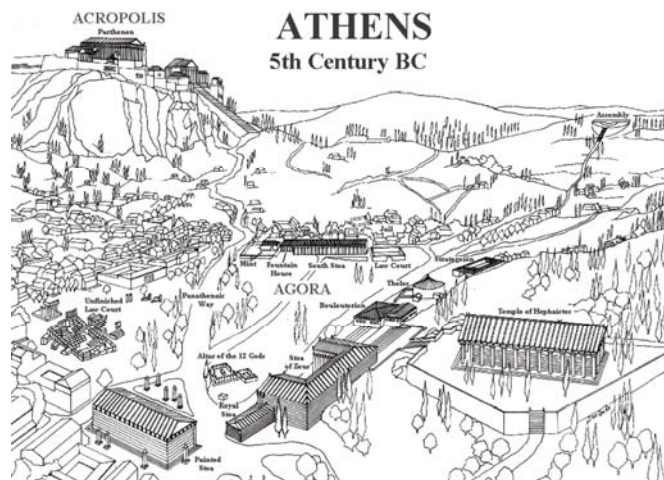
The Panathenaic Way stretched from the Dipylon Gate through the Agora to the Acropolis. Citizens of ancient Athens past through the Dipylon gate when entering Athens and walked on a wide street (Dromos) towards the Agora. The ritual path cut diagonally through the Agora and then commenced its sharp rise to the Acropolis (Kostof 1995: 151-152). In this way the Agora, as a public grouping of political, commercial and social importance, was connected with the Acropolis that was entirely dedicated to the gods.

The Panathenaic Way therefore united the Agora and the Acropolis. Like the Panathenaic Way, the San House of Culture also has an ordering or preferred route through the colonial exhibitions and then from west (death) to the east (life). The route acts as a thread that, according to the San united all living people, animals and places. In the trance state the healer could follow this thread to go to any place or person that he wished (Le Roux et al. 2004: 122-123). This thread now leads the visitor on a course of discovery.

The organization must, however, be sensitive enough to allow for the complexities of others rhythms. The employees of the SASI branch and other people that visit the site on a daily basis must be accommodated. Likewise, people coming up only for a performance in the theater, or people arriving by means of river transport will have a different experience. The grouping will in this sense resemble Süleymaniye Külliye (Mosque Complex).



5.3.2



5.3.3

Süleymaniye Külliye Sinan . Istanbul . Turkey . 1550-57 .

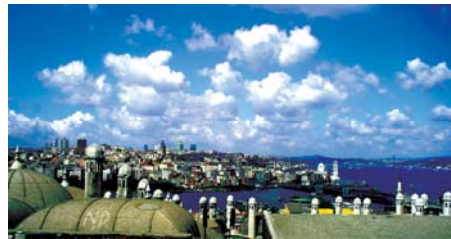
Süleymaniye Külliye is a mosque complex within a densely populated urban (residential) part of Istanbul. From narrow urban spaces the visitor is cast into the open garden space of the mosque complex. By sinking the two north eastern *maddresses* into the side of the hill, the architect, Sinan, provides a view towards the Golden Horn and enhances the prominence of the mosque from the level of the Golden Horn and Galata. The Süleymaniye Külliye therefore provides multiple threshold experiences that are united within a grouping that responds actively to the influences of the city and its topography.



5.3.4

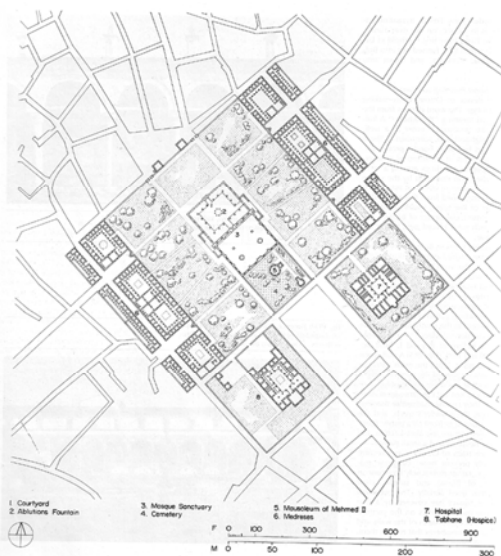


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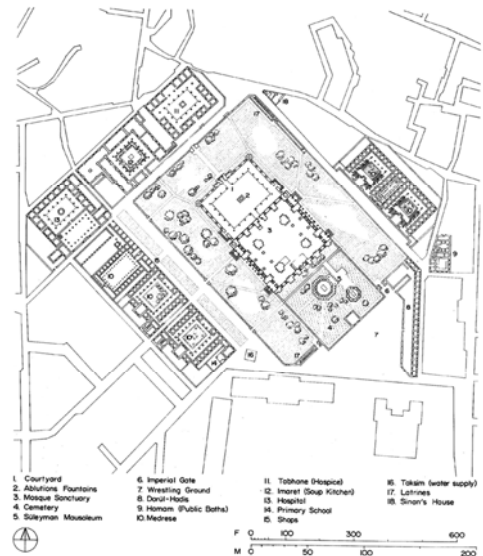


5.3.6

When viewed against the earlier and more geometric Conquerors Külliye (Fatih Mosque, 1463-70)(5.3.7) the dynamic interplay of the Süleymaniye Külliye (5.3.8) with the surrounding social factors becomes evident. Sinan exploited the topography in a vibrant way, while maintaining a respect for symmetry and axiality in the mosque, courtyard and cemetery (Kostof 1995: 463). By focusing on the existing urban factors and the topography of the site, a grouping can therefore be created that forms a coherent whole with the city.



5.3.7



5.3.8

5.3 .POETICS OF ORDER: GROUPINGS

The dialogue between old and new has been addressed as a means to transcend the allure of geometry in such a way that order can be achieved through a unity of feeling or intent.

APPLICATION : PRINCIPLES

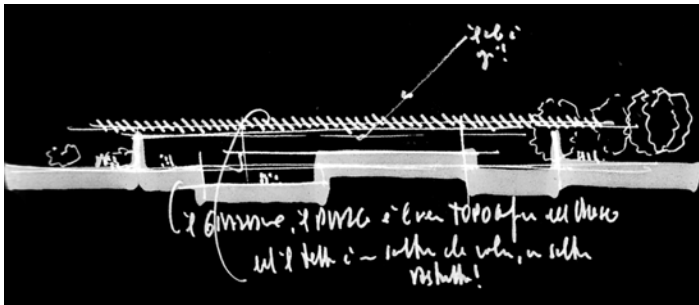
- The importance of a dialogue between different buildings in a grouping
- The use of a route (thread) to connect different buildings or functions
- The unifying role played by a consistency of feeling and experience (playing a more prominent role than geometry) (e.g. form giving/ materials/ structural systems)
- A building born from the memories/ experiences of a specific person or group.
- The naming of parts to enhance a specific identity.
- The importance of threshold experiences
- The importance of a genuine response to the topography of the site and its urban implications
- Classical poetic sensibility and ordering principles to achieve a dynamic order.

The dialogic relationship between different buildings provides a device for creating a unity of feeling and intent within the House of culture for the †Khomani San. This device coupled with the rhythms of the site, the topography and the directional forces of the existing buildings will create general sense of order.

A CONTEMPORARY EXERCISE IN RHYTHM

The Beyeler Foundation Museum Renzo Piano . Riehen . Basel . Switzerland . 1992-1997

The Beyeler Foundation Museum displays a remarkable roof structure that allows diffused natural light to penetrate the whole museum. The roof floats gently above the exhibition spaces. Add to this the presence and invitation of the landscape into the building, and galleries are created that are “flooded with natural light that changes with external conditions and opens up to extrovert views of nature” (Buchanan 2000: 59). An attempt was also made to clad the outer walls in a material that relates to the museums surrounding context. In this case, the stone cladding resembles the sandstone at Bayeler. The result is a building that is “rigorous, reticent and serenely settled in place, rather than showing off and seeking attention” (*ibid*: 59).



5.3.9

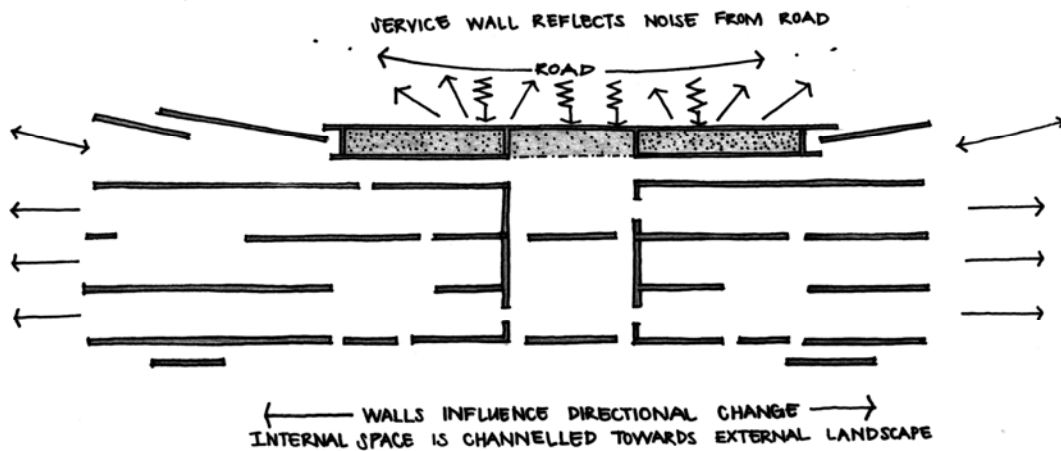


5.3.10

The Beyeler Foundation Museum further provides a visual tool when referring to linear forms. The sun screens on the roof stimulate linear growth through repetition. Through rhythm, the linear format is accentuated and movement through the building is expressed in a dynamic way.

On plan the Beyeler Foundation Museum expresses another important principle. Served spaces and servant spaces are separated with the servant spaces (cloakroom, ticket office, bookshop and ablution) contained within a service wall on the eastern side of the building (*ibid*: 60-61). This service “spine” further screens away noise from the road and guides visitors towards the entrance. It also emphasizes the “directional” function of the walls. Although the building is orientated mainly east-west, the walls and roof structure focus on a north-south orientation and hereby manage to redirect the “focus” of the building towards north and south as it fades into the landscape.

5.3 .POETICS OF ORDER: GROUPINGS



5.3.11

APPLICATION : PRINCIPLES

- The stimulation of linear growth through repetition (a further development of rhythm).
- Use of local materials.
- Use of natural light to unite the interior of the building to the changing nature of exterior conditions (the rhythm of night, sunrise, dawn, day, dusk, sunset, night).
- The grouping of services into a service spine that can serve as an ordering tool which shields the building from noise and unwanted sun penetration.
- The redirection of the focus of the building through space defining elements.

Through this exploration of rhythm, as a device creating order, and the binding elements within the dialogue existing between buildings, a form of poetic sensibility has been unconcealed. Classical architecture relies on poetic sensibility to order the world. According to Louis Kahn (Latour 1991: 82) order is a realization created by the combination of thought and feeling. In this sense order becomes poetic. Louis Kahn (*ibid*: 59) further states: “the higher the order the more diversity in design“. In this sense order implies precision; a concept that, according to Peter Zumthor (1998: 28), gives architecture the depth and multiplicity acquired by poets.



6. THE POET OF
THE VAGUE-
THE POET OF
PRECISION

6.2. THE POET OF THE VAGUE- THE POET OF PRECISION

The bow is a precise instrument. Whether it must shoot straight or be tuned on a certain pitch. Within the bow's precision lies its flexibility and ease of use. The hunter must know how the bow will react. The more precise the instrument the wider the application since the hunter will be able to predict the result more accurately. An instrument that is precisely tuned will enable greater musical freedom.



6.1. THE POET OF THE VAGUE: THE POET OF PRECISION

Peter Zumthor (1998: 27) refers to the work of Italo Calvino as a means to discover the hard core of beauty (an idea stemming from the work of the American poet William Carlos Williams). Calvino (*ibid*: 28) explores the work of the Italian poet Giacomo Leopardi who experiences the beauty of literature in its “vagueness, openness and indeterminacy”. This opens the work to a multitude of meanings and interpretations. We are moved by works or objects of art that are multifaceted and embraced by endless layers of meaning that change according to our angle of observation.

How can the architect achieve this level of ambiguity without succumbing to the dangers of *kitsch* and superficiality? Calvino finds his answer by close inspection of the precise nature of Leopardi’s vagueness.

“This then is what Leopardi demands of us so that we can enjoy the beauty of the indeterminate and vague! He calls for highly accurate and pedantic attention in the composition of each picture, in the meticulous definition of details, in the choice of objects, lighting and atmosphere with the aim of attaining the desired vagueness” (ibid: 28).

It is therefore clear that no part within the San Home of Culture is insignificant. Each part needs close inspection and requires lucid thinking. Within precision a multitude of meanings is created: a palimpsest waiting to be written. The poetic is once again found in the dialogue between science (precision) and sentiment (ambiguity). An example of this lucid means of thought can be found in the work of Dom Hans van der Laan.

Vaals Church Dom Hans van der laan

Van der Laan (Padovan 1994: 76) advises that architecture should not try to impose specific forms on society or aim to achieve specific social arrangements or meaning systems. The building should provide a clear, yet relatively neutral, framework. This provides society with the chance to assert its own order to which its own specific functions and systems of meaning can be attached.

In Vaals Church, Van der Laan, a proponent of rigorous precision, uses his plastic number to achieve “a clear, yet neutral, framework.” Each picture forms a composition and is meticulously defined. Lighting. Atmosphere. It is clear that within Vaals Church the penetration of light into the clear logical spaces serves as an animator of reductionist elements. Here the poetic potential of material, space and shadow is achieved within a place of rigorous precision: a precision that, in the light of Leopardi’s words, breeds ambiguity.

6.3.1



6.3.2



6.3.3



6.3.4



APPLICATION : PRINCIPLES

- A building that provides a clear, yet relatively neutral framework that induces society to assert its own order, functions and meaning.
- Meticulous attention to detail and rigorous precision within the design.
- The use of light as an animator of space.

Other Considerations

- The incorporation of transformed traditional elements into the mindframe of the building via the indigenous sensibilities expressed in the work of Piano and Murcutt.
- The culturally specific nature of the proposed building.

Van der Laan's work therefore becomes poetic because it creates an opportunity for ambiguity: ambiguity that allows Hammer's poems of space to be attached by the living body. The body experiences and memory makes form habitable. Within the building certain zones are created that can be seen as points that gather ambiguity: points that Empson (Wilson 1989: 67) calls the "moments of greatest poetic intensity".

Technical report
a rationalization with poetic intent

Introduction

The technical report provides an opportunity to investigate the ‘composition of each picture’ more thoroughly. In this chapter there will be focused on “the meticulous definition of details ... the choice of objects, lighting and atmosphere” (Zumphor 1998: 28). Within the detailed development of design ideas, moments of ambiguity and significance can be uncovered. In this sense the technical investigation becomes an integral part of the poetic development in order to achieve what Ruskin referred to as “a science of feeling” (Ruskin 1905: 1-2).

A) Poetic readings of the site

Within the site analysis the climatological extremes of the site are highlighted. Uppington has a demanding climate that alternates between extreme heat (43°C) and extreme cold (-7°C). It is therefore important to develop a climatological strategy.

Climatological strategy

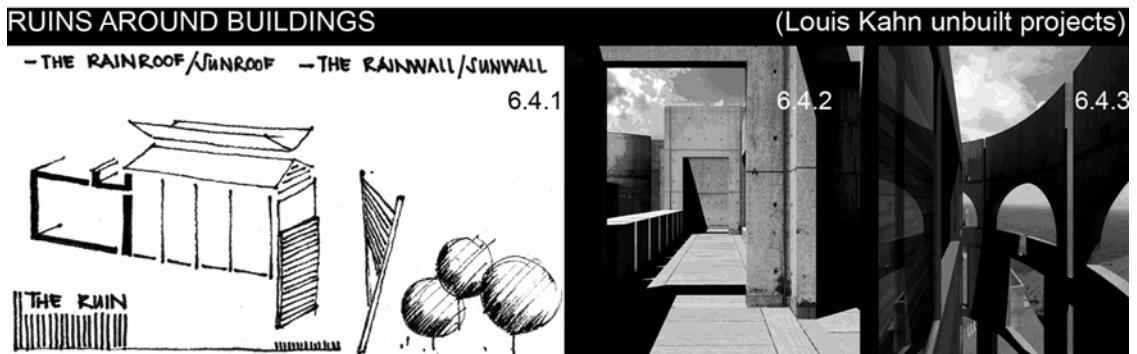
1.Reactions of the built environment (Colonial and San)

The reaction of the built environment of Uppington to the climate mainly involves using “bulk materials” and creating a “depth of facade”. It is, however, important to incorporate the strategies used by the San within the new buildings. San construction mainly focused on a layering of elements (that created a depth of facade) and ventilation (that prevents the accumulation of heat in the building). Louis Kahn realized the potential of this method after he visited Angola:

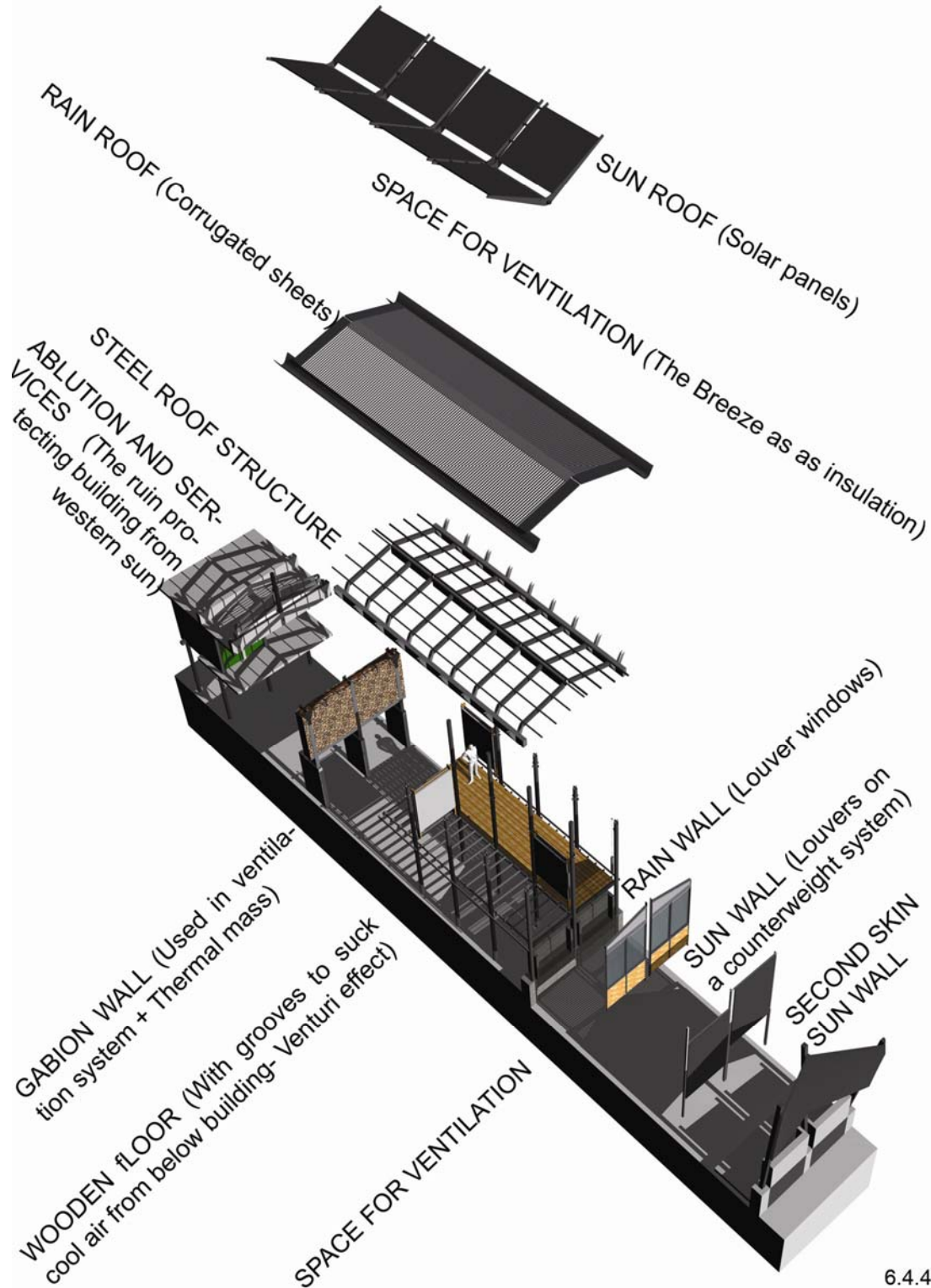
“I came back with multiple impressions of how clever the man was that solved the problems of sun, rain and wind ... another realization came from the effectiveness of the use of breeze for insulation by the making of a loose sunroof independently supported and separated from the rain roof ...”
(www.newcastle.edu.au)

These principles developed into the ruins (a bulky sun wall) that Louis Kahn placed around his buildings.

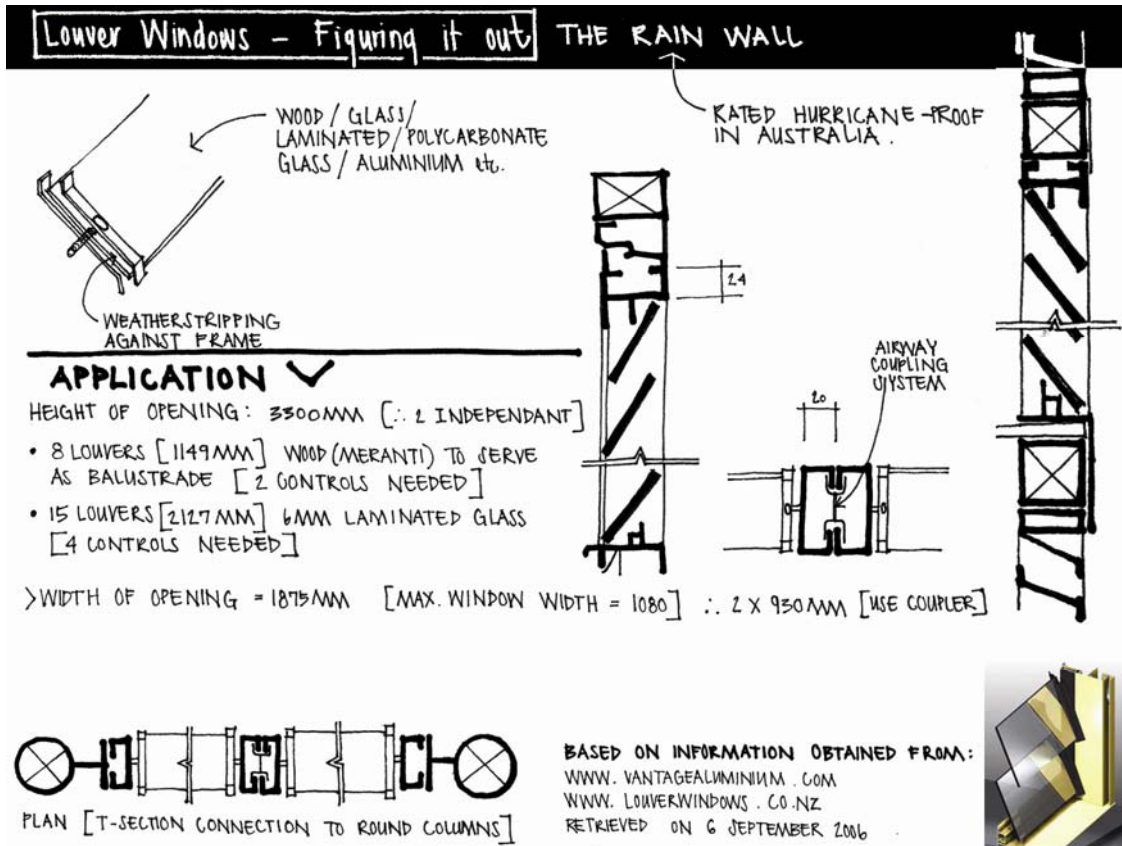
“I thought of the beauty of ruins...of things which nothing lives behind... and so I thought of wrapping ruins around buildings.”
(www.newcastle.edu.au)



USING THE PRINCIPLES OF THE SUNROOF/RAINROOF TO CREATE A LAYERED FACADE WITH VENTILATION BETWEEN THE LAYERS.



6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT



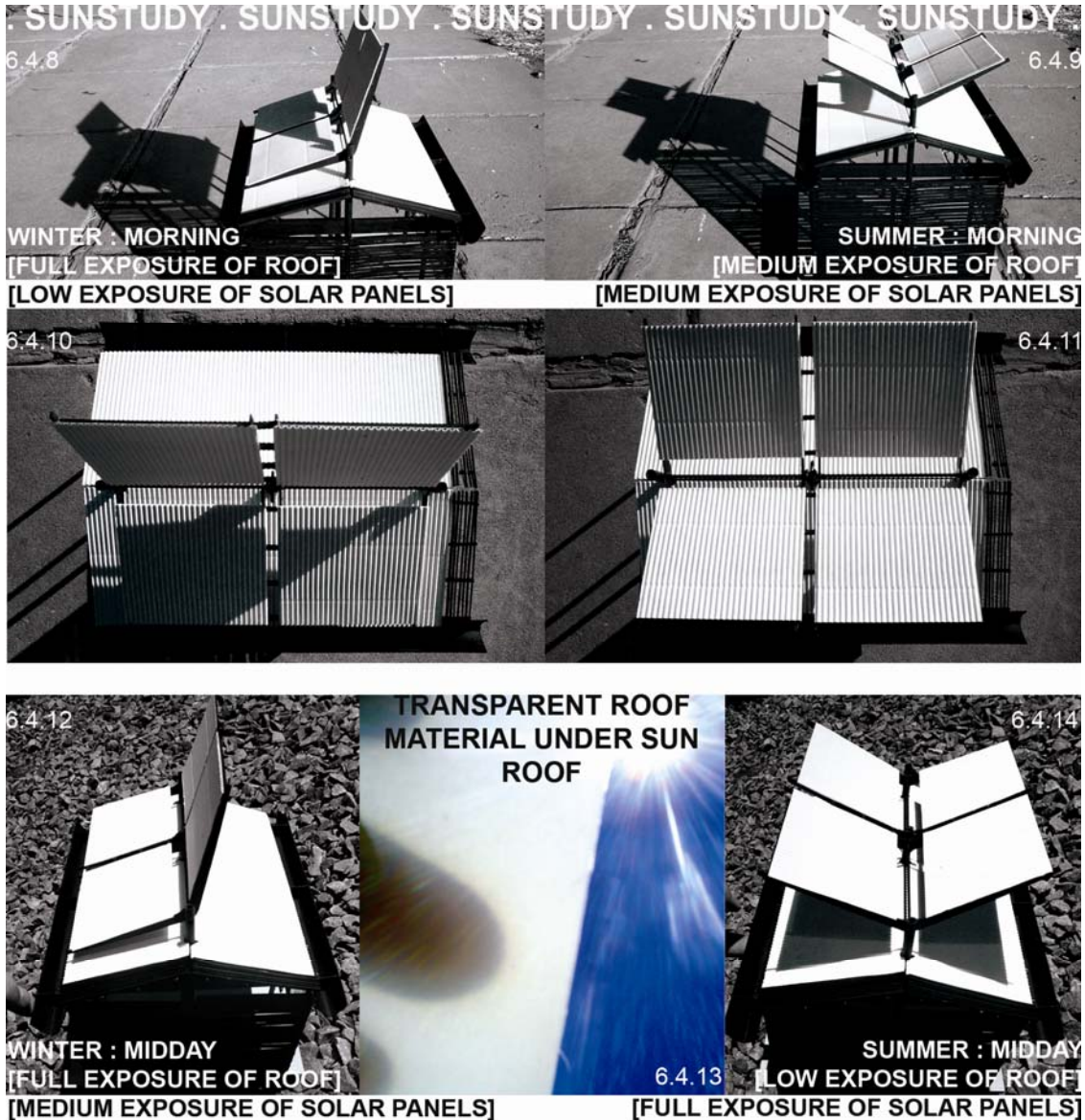
6.4.5

6.4.6



INTERNAL PERSPECTIVE SHOWING THE RAIN WALL AND EXHIBITIONS

6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT



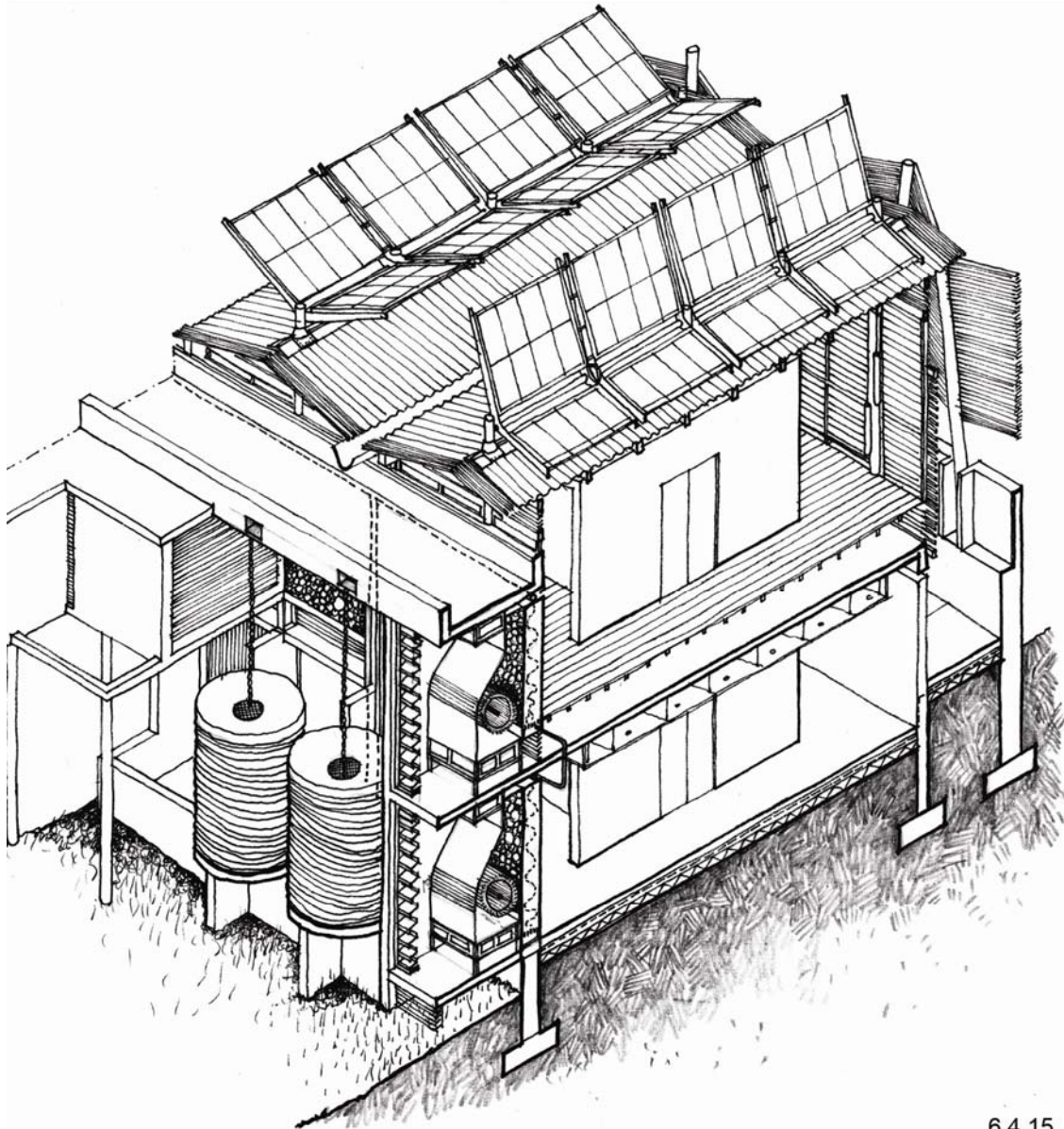
2. Using the knowledge and materials of the place

It is also important to acknowledge the way in which the San used local materials and technology. They built with what was available while maintaining a dynamic dialogue with their surroundings. Upington (as an area) also contains regional knowledge and technology (and conditions) that can be used to develop the climatological strategy:

- Upington contains many specialists installers of Evaporation type air conditioners.
- Upington has a very high percentage of days with full sunlight.
- The air is dry and therefore evaporation based air conditioning systems are very effective.
- The site is very rocky and excavations will probably contain a large percentage of rocks.
- There is also an abundance of shingles (spoelklippe) from the river.

By using the available resources (**physical and technological**) an effective climatic response can be created that will be suited to the region.

USING LOCAL TECHNOLOGY AND RESOURCES

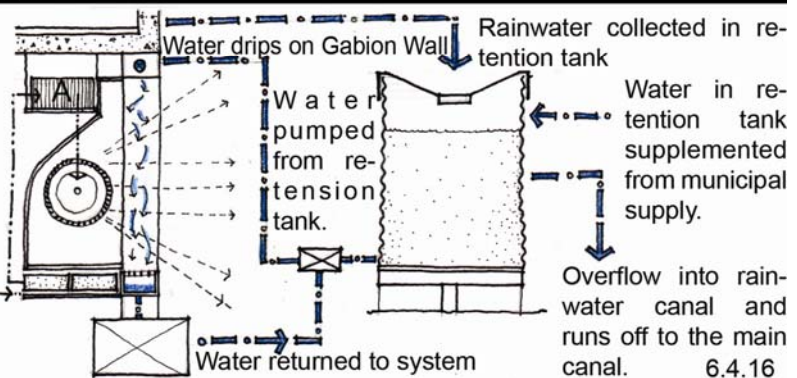


6.4.15

ACTIVE VENTILATION SYSTEM

Solar panel (Silicone crystal) converts heat from sun into electricity.

Electricity (Direct current) to gel type batteries where it is stored. Direct current inverted to alternating current by inverter (A)

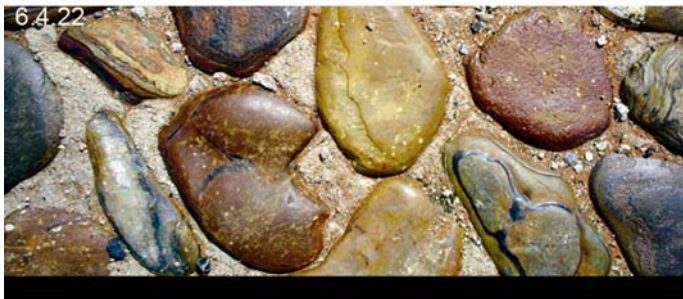


6.4.16

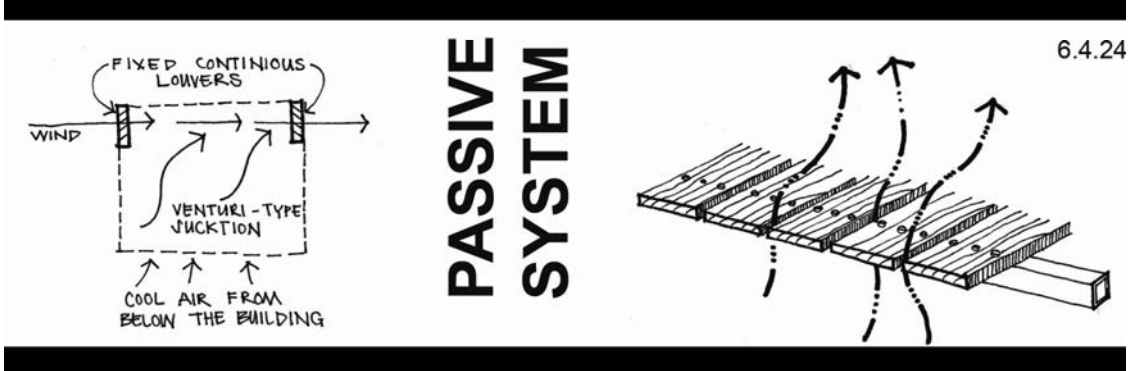
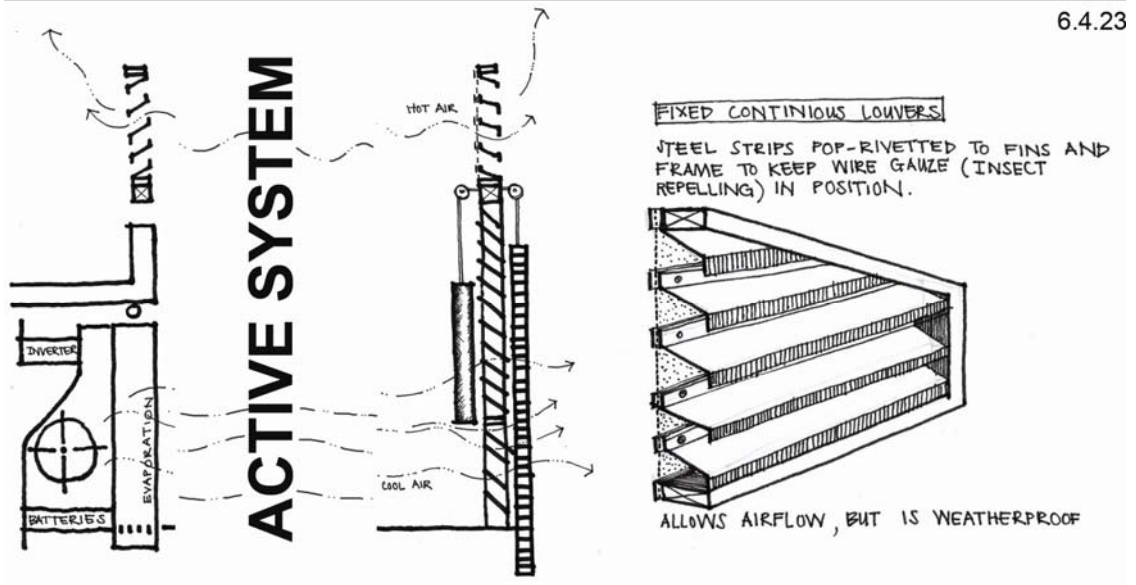
6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT



6.4.17. Cables at the back of the sunpanels. 6.4.18. Gel type batteries for storing electricity . 6.4.19. An inverter that inverts power from direct to alternating current. 6.4.20.- 6.4.21. Solar panels mounted on steel structures (Solar panels are black to absorb solar energy and transforms it into electrical energy. Therefore a minimum amount of heat is reflected towards the surrounding structure. This makes solar panels ideal for the sunroof)



6.4.22. Shingles from the river used in the gabion walls. Other materials like ostrich eggs can also be used. For the gabion walls in the cooling system the river shingles will provide the best solution. The shingles (which has a dull appearance when they are dry) are transformed by the water and displays bright colours when they are wet.



3. Adju[stability] of structure

The climatologic extremes of Uppington necessitate a high level of adjustability of the building and building components to accommodate the diverse conditions. In this sense the building becomes semi- nomadic, because of its ability to change and adapt to its specific climatologic environment.



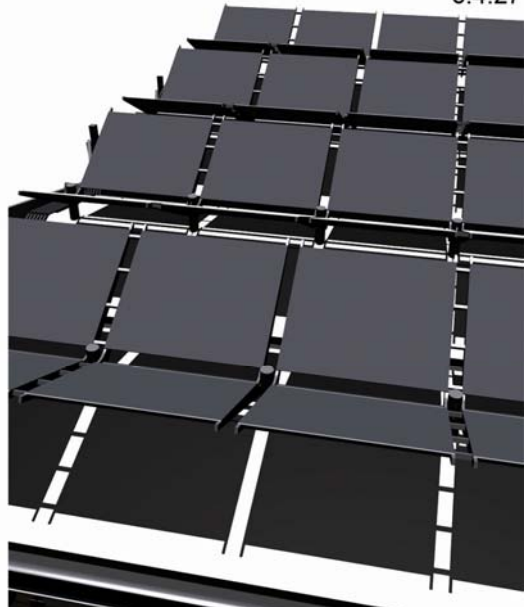
6.4.25

THE SUN WALL [DAILY ADJUSTABILITY]

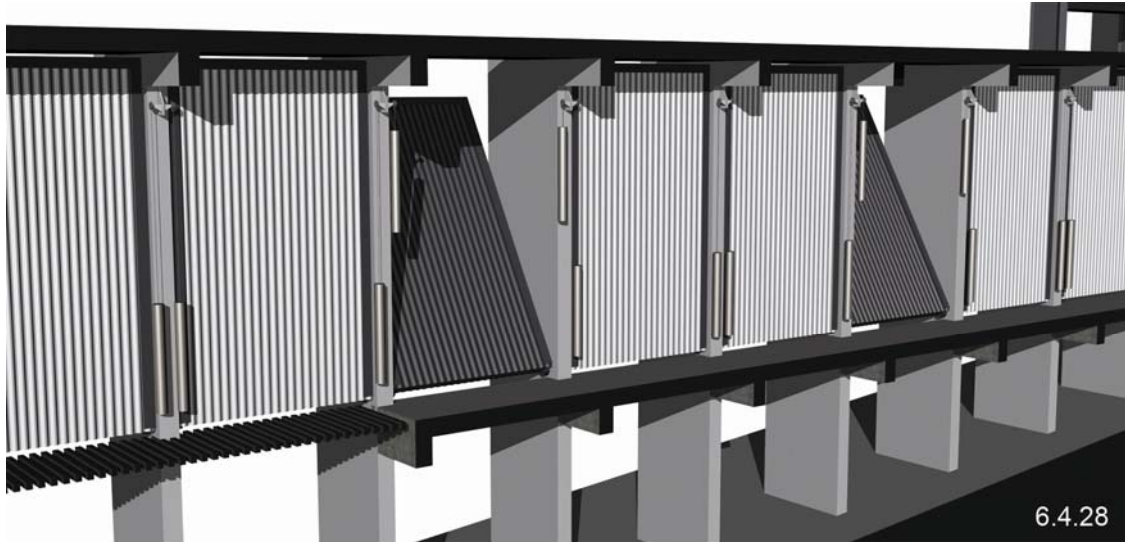


6.4.26

6.4.27



THE SUN ROOF [ADJUSTS BETWEEN SUMMER/WINTER]



SWIVEL PANEL FOR A WALL THAT SHOULD AT DIFFERENT TIMES OF THE DAY EITHER STOP SUN PENETRATION (AFTERNOON) OR PROMOTE VENTELATION AND INDIRECT LIGHTING (DURING THE MORNING)

AN EXPLORATION OF THE ADAPTABILITY OF THE SUN WALL

Carter/ Tucker House

Sean Godsell Architects . Melbourne . Victoria . Australia . 2000

The Carter/ Tucker House rises as an almost scale-less timber box from the sand dunes near Melbourne, Australia. The wooden construction ensures a natural appearance that enmeshes the building within its surroundings (The Phiadon Atlas of Contemporary World Architecture: 49).



Three levels “float” within the timber-battened box. These levels are linked by a circulation zone to the rear of the box. Through close inspection the solid looking facade reveals itself to be, in part, a series of louvered panels that can be raised horizontally. The panels therefore transform from wall plane to roof plane and become a continuation of the ceiling that extends the spatial perception of the room into the landscape beyond. This adjustability creates a constantly changing grid-like pattern of sunlight in the living spaces. The moving panels animate the facade and reveal a box within a box (*Ibid*: 49): a principle that reminds of the “ruins” that Louis Kahn wrapped around his buildings.

6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT



6.4.32

Through this adaptability the pure prismatic form is immediately given a more real sense of scale and personality and the delicate interplay between the outer and inner boxes is revealed (*Ibid*: 49).

APPLICATION : PRINCIPLES

- The ability of the facade to adapt to the specific requirements of the inhabitants (Aspirations to a nomadic facade).
- The robust ruin wrapped around the delicate internal box to protect it from external factors.
- The animation of space through changing light.
- The delicate interplay between the inner and outer box.

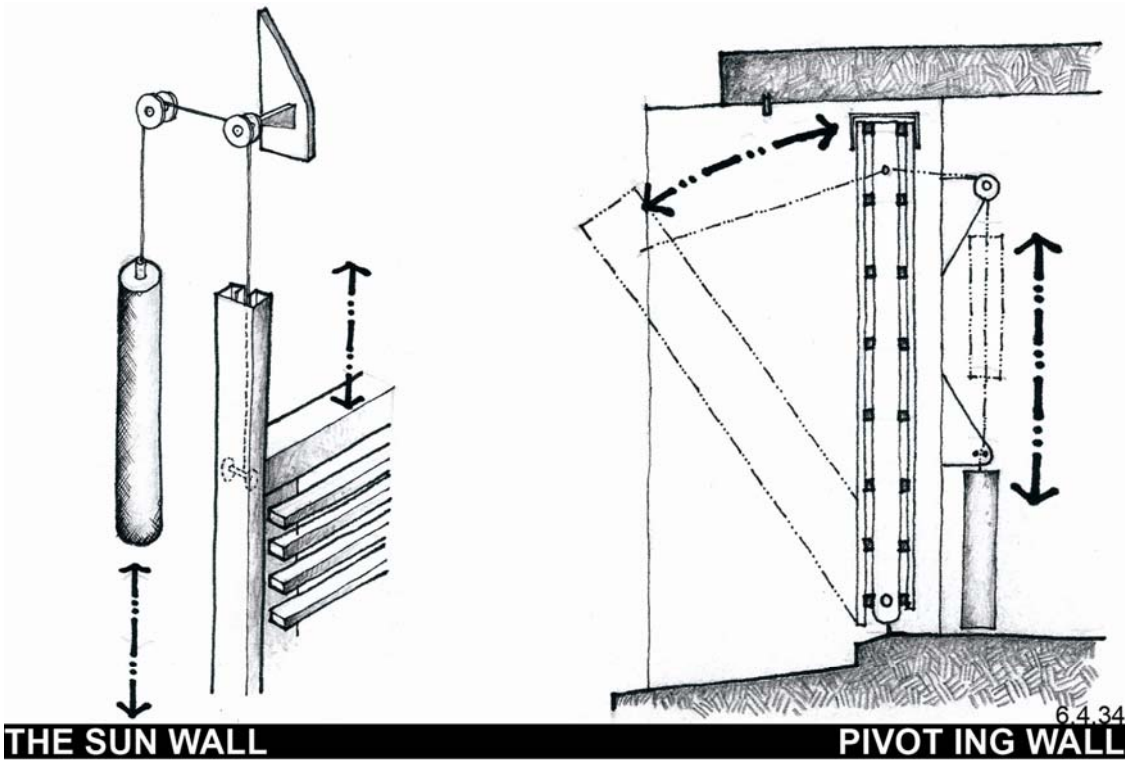
4. The mechanical heritage of the site

The mechanical heritage of the site implicates a mechanical approach to facilitate the adjustability of the structure. The mechanical nature of the devices will further aid in the maintenance of the buildings, because the “low- tech” character of the components make them easy to understand and repair.



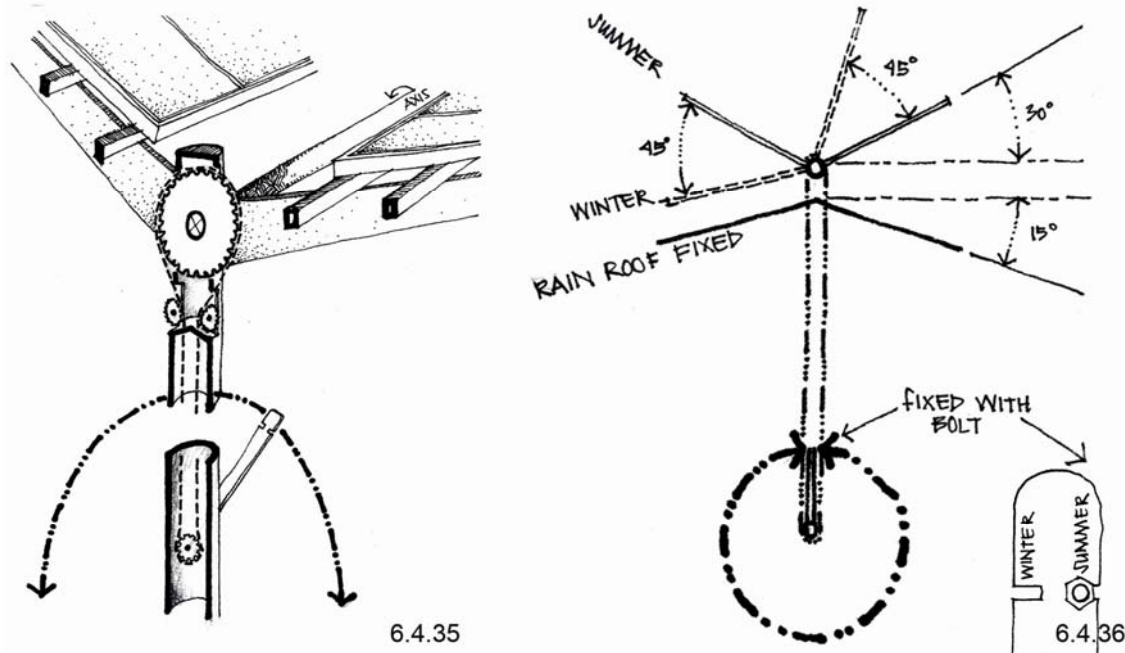
6.4.33

6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT



THE SUN WALL

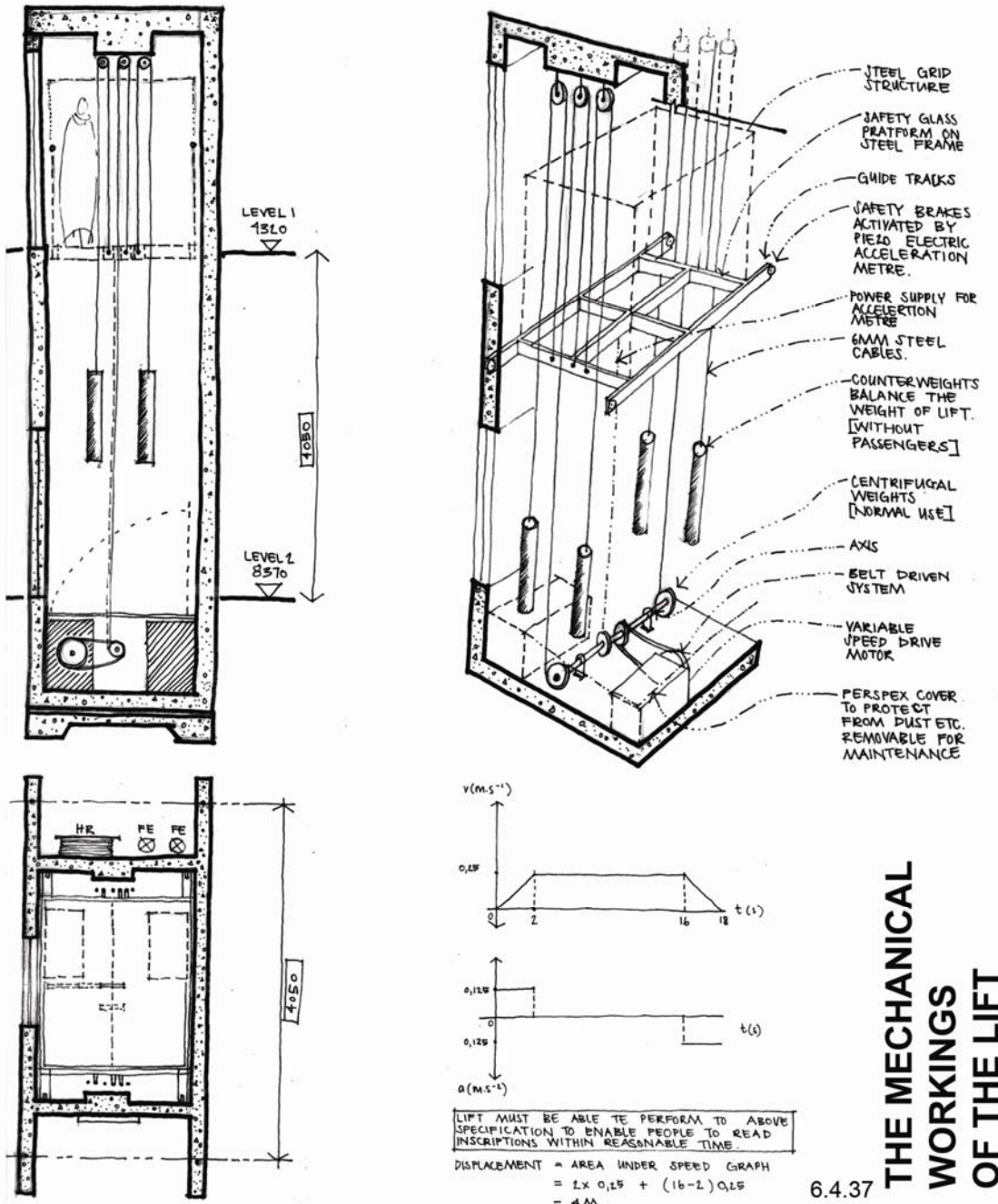
PIVOT ING WALL



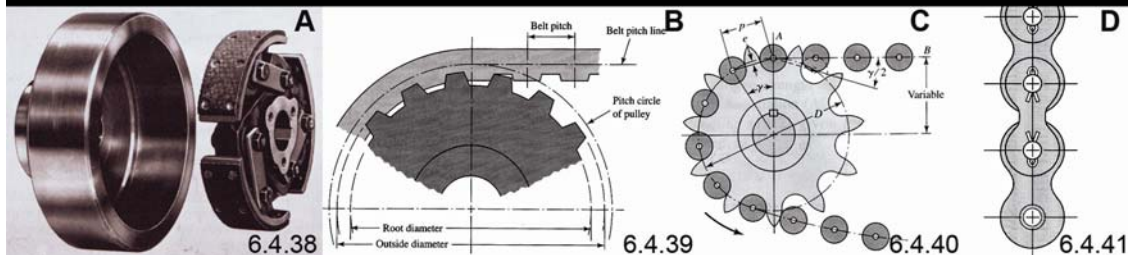
THE SUN ROOF

LEVER ALWAYS LOCKS IN VERTICAL (UPWARDS) POSITION: ONE TURN OF THE LEVER (360 DEGREES) EQUELS A 45 DEGREE TURN (BETWEEN WINTER AND SUMMER) OF THE SUN ROOF. TRANSITION MAINLY ON 15 MAY AND 15 SEPTEMBER. FOR THE REST OF THE YEAR THE LEVER IS BOLTED IN POSITION.

6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT

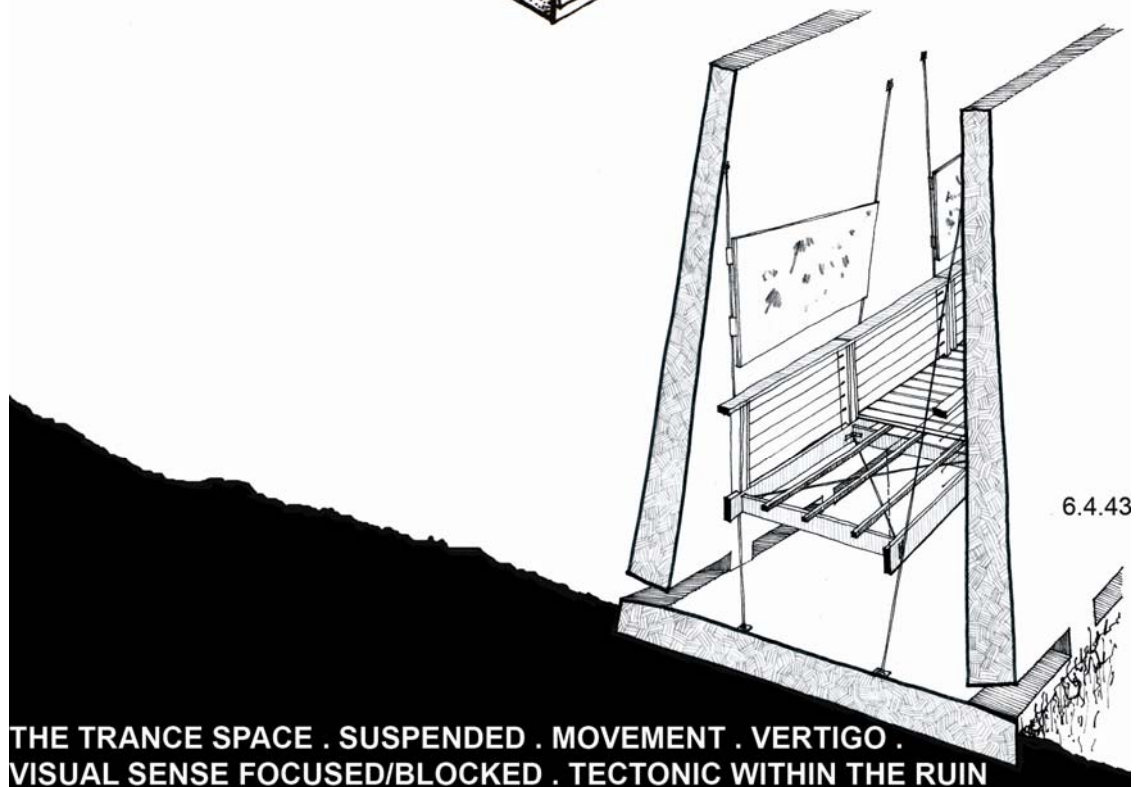
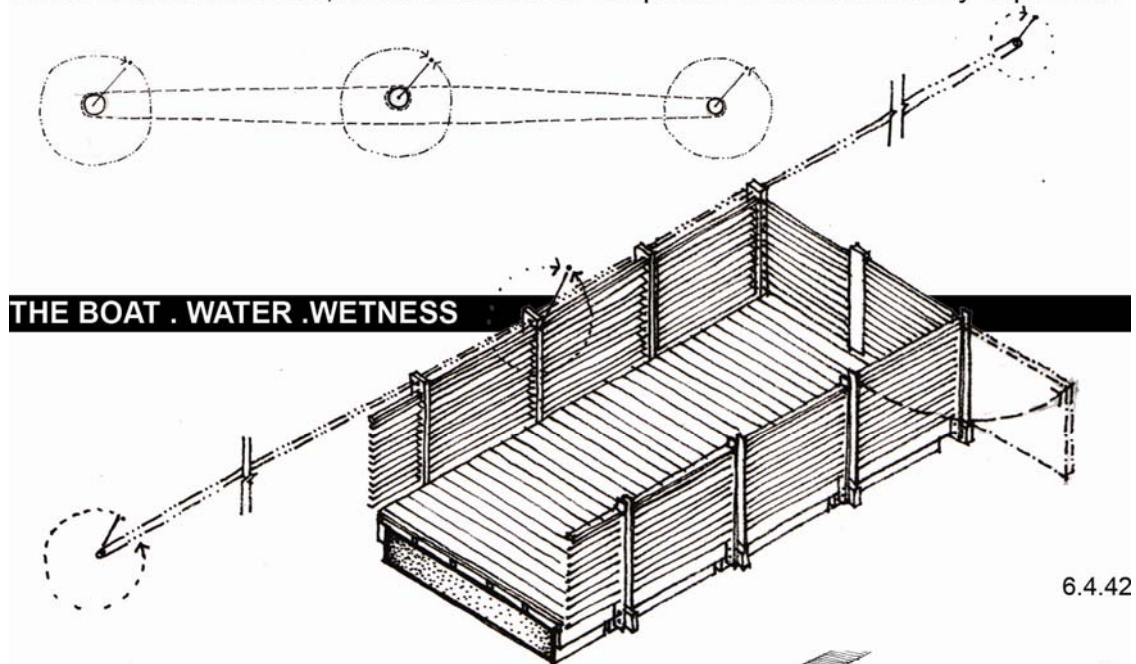


A: INTERNAL EXPANDING RIM BRAKE B: BELT DRIVE
C: ENGAGEMENT OF CHAIN AND SPROCKET D: ROLLER CHAIN



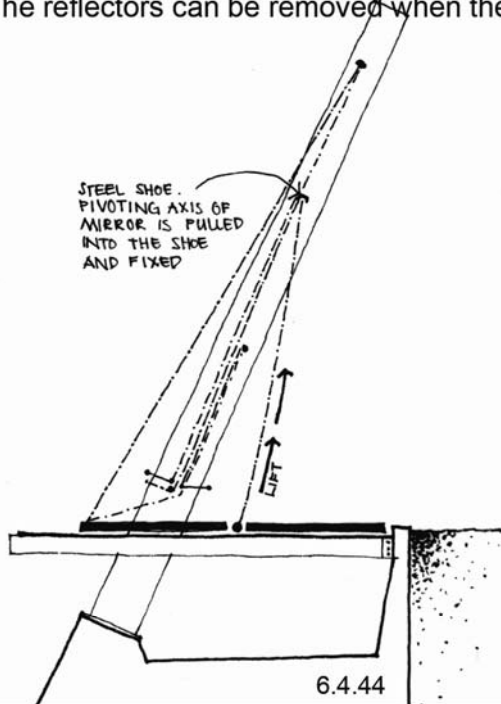
B) Transcending the poetic image

The importance of the total body experience in San culture, as epitomized in the trance dance, stands central to the exploration of their culture. In the choice of materials there has been an attempt to use a wide variety of textures to stimulate the sense of touch. Other facets of the design, like the moonlight theater, the trance experience and the boat ride, all focus on the development of a multi-sensory experience

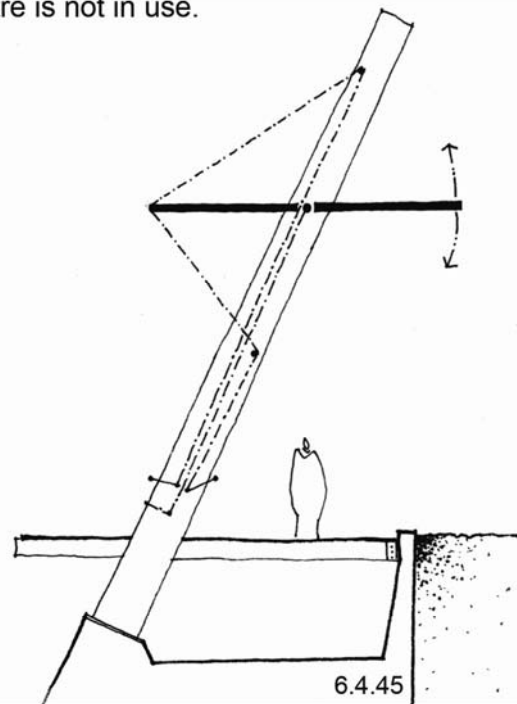


THE MOONLIGHT THEATRE [CONDENSING DROPS OF MOON]

The reflectors can be removed when the theatre is not in use.



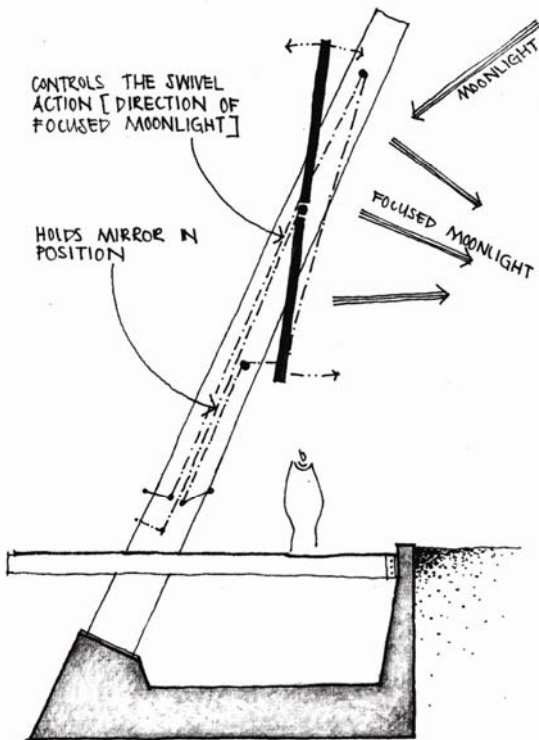
6.4.44



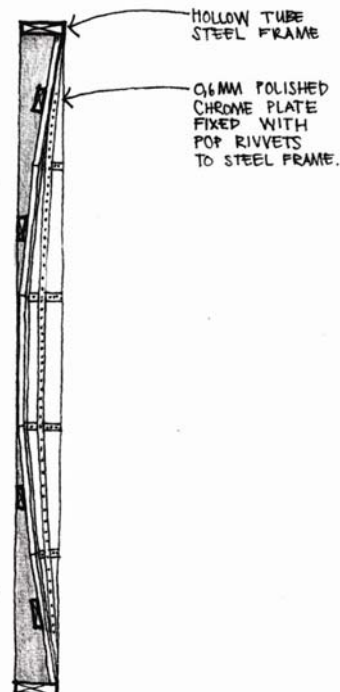
6.4.45

STAGE 1: REFLECTOR ON THE GROUND

STAGE 2: LIFT INTO POSITION



6.4.46



6.4.47

STAGE 3: REFLECTING SCREEN IN POSITION

STAGE 4: A REFLECTOR PANEL

The Full-Moon theater

Peter Rice . Gourgoubès

Peter Rice developed the concept of a moonlight theater as a method that requires minimum intervention. He saw it as a place where “myth, fantasy and reality combined under the powerful ritual presence of the moon” (Rice 1996: 149). The building further symbolizes the integration of art, science and environment (ibid: 150).

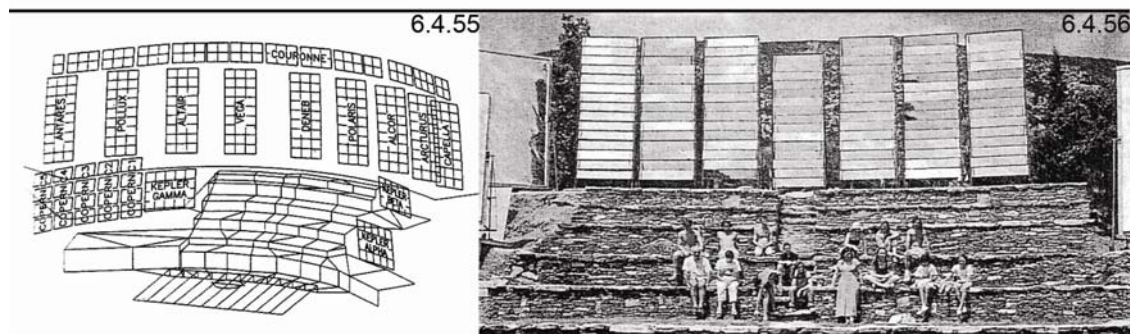
The theater is entirely lit by moonlight. Rice wanted the project to be as “natural” as possible so that it will be “in tune” with the place and its spiritual vibrations. He therefore strived to keep the technological intervention as “light” as possible and focused on manual technologies as a means to operate the giant mirrors.

The size of the theater is determined by the size that could be lighted with a reasonable amount of mirrors. The weakness of moonlight (0.2 lux) implies that the moonlight reflectors need to collect the moonlight and then focus it. In order to lighten one square meter to five times incident moonlight intensity, you need 6,5 square meters of reflector (ibid: 154). Fortunately a remarkably clear view of things can be achieved in moonlight. Whereas normal reading requirements is twenty to twenty five lux, four or five lux of moonlight (which is twenty times the intensity moonlight) renders a remarkable amount of colour and images perceptible (ibid: 157).

The moonlight theater focuses on three separate research objectives: the first concerns the spiritual and ritual needs of the center, the second refers to the way that people react to moonlight and the third focuses on the development of the theatrical experience itself (ibid: 155). The moonlight theater provides an alternative- a balance between culture, technology and nature- that stimulates new challenges and new modes of thought.

APPLICATION : PRINCIPLES

- The use of robust, manually operated technologies that require minimum intervention in order to be in tune with the place.
- The focus on the ritual presence of the moon. This further encapsulates the ritual importance of dancing, storytelling and food preparation on the ritual axis between the moonlight theater and the ritual space of the church.
- The marriage between technology, culture and nature.



MATERIALS: TRANSCENDING THE “UNIFORMITY OF EXPERIENCE”

Shingles from the river used in the Gabion walls



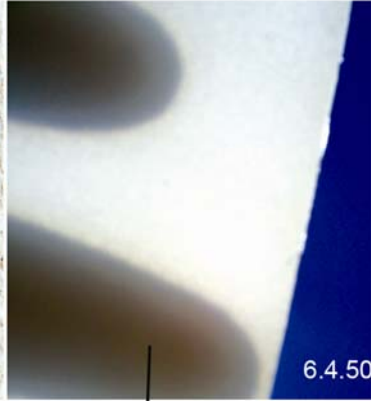
6.4.48

By using a daubing technique (plaster is thrown against the wall) the walls are given a rich and uneven texture



6.4.49

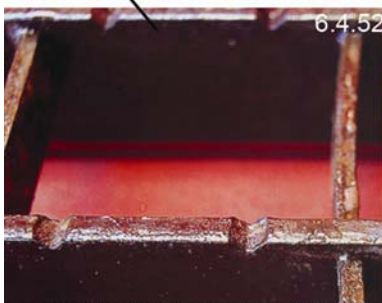
A transparent roof material permits indirect natural light through the rain roof (Sun roof protects interior from direct sun penetration)



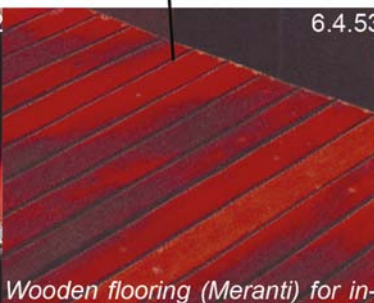
6.4.50



6.4.51



6.4.52



6.4.53



6.4.54

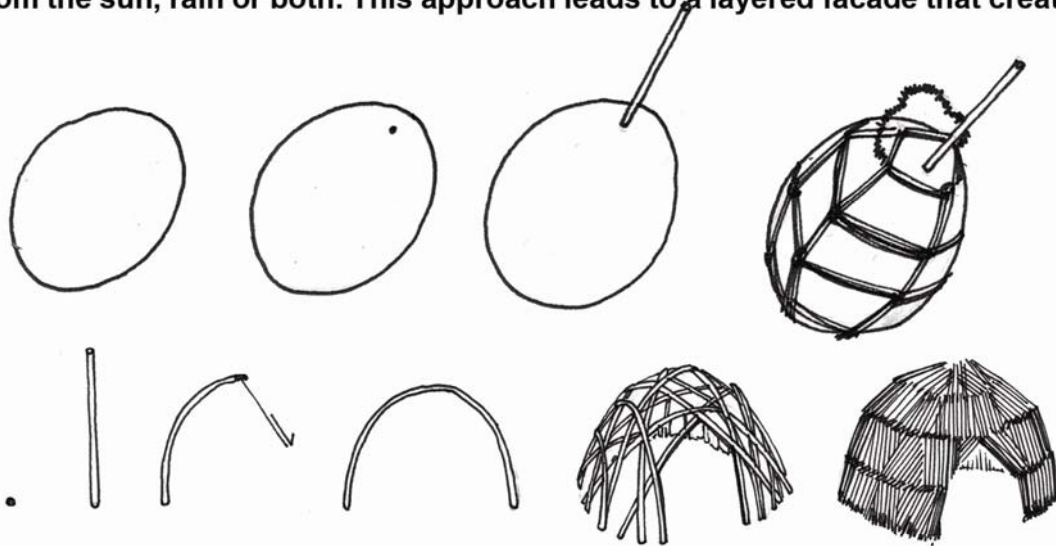
Rectagrid floor for areas that are suspended above the canal

Wooden flooring (Meranti) for internal floor of the first level of the museum (Ventilation openings of 12mm)

Wooden (Meranti) inlays in The floor of the church hall in-between existing and new floors

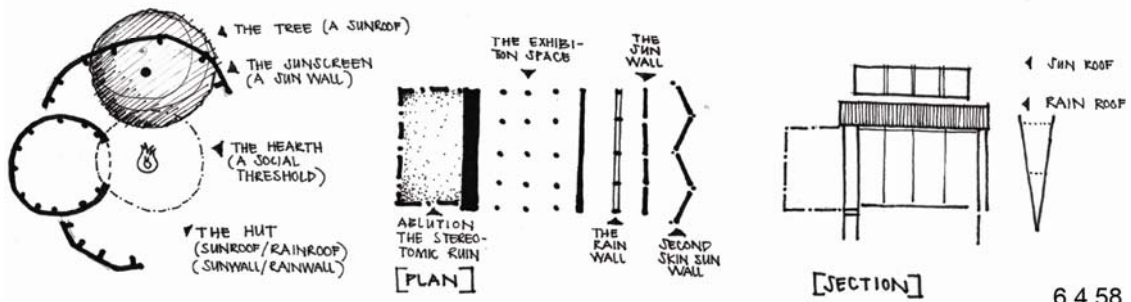
C) An Architecture of Memory

The structural system echo the ideas embodied in the San hut. The Structural frame is clad with lighter material that focuses on protecting the inhabitant from the sun, rain or both. This approach leads to a layered facade that creates

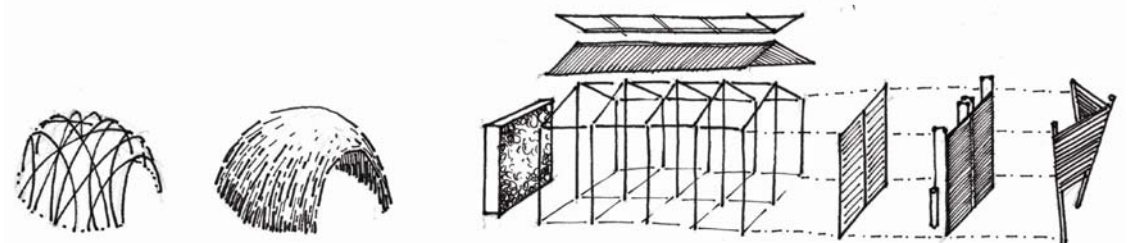


6.4.57

EARLY IDEAS REGARDING THE SHELL AS AN ENCLOSING MEMBRANE



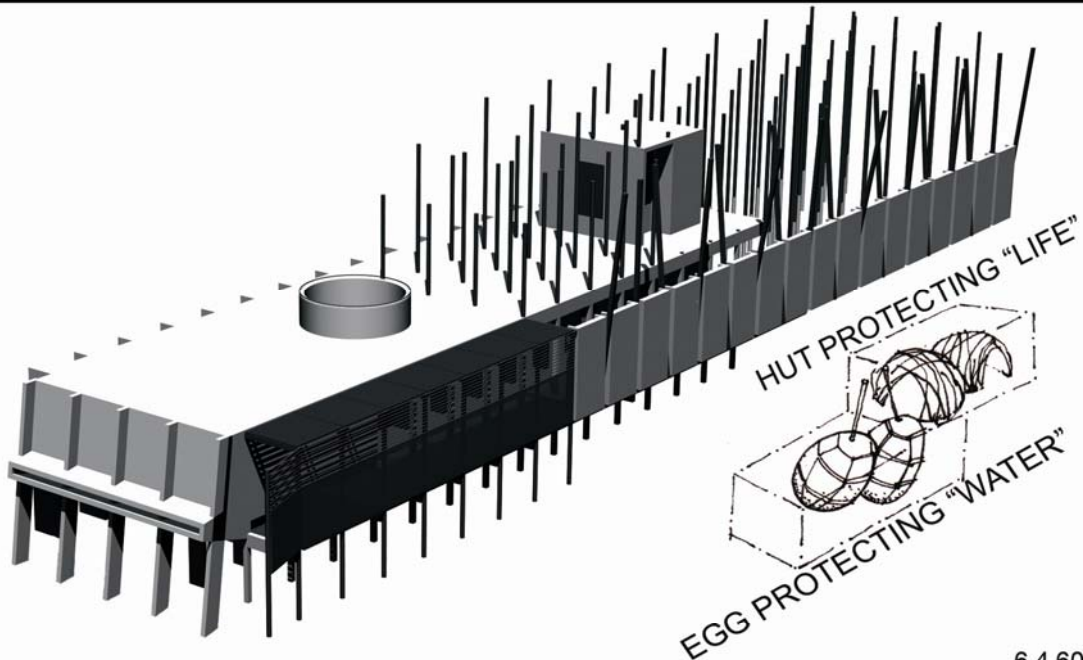
6.4.58



6.4.59

USING THE PRINCIPLES OF THE HUT, HEARTH AND SUNSCREEN

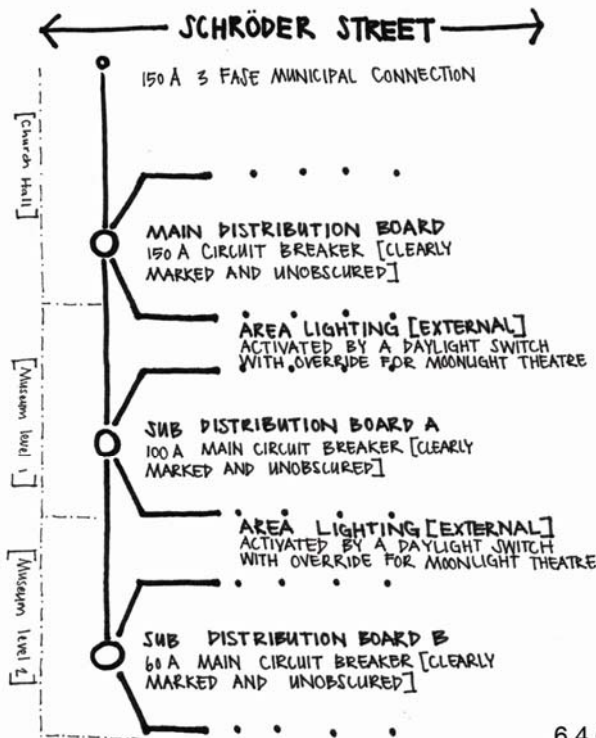
THE RESULT: STEREOTOMIC SHELL BELOW WITH TECTONIC FRAME ABOVE



6.4.60

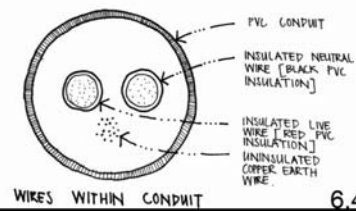
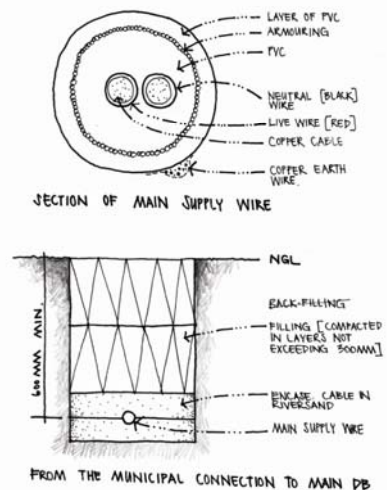
D) The poet of the vague : The poet of precision

Lighting is an important aspect of every museum, therefore this service has been investigated as a tool to facilitate in what Leopardi referred to as the "composition of each picture" (Zumphthor 1998: 28).



6.4.61

MAIN SUPPLY NETWORK



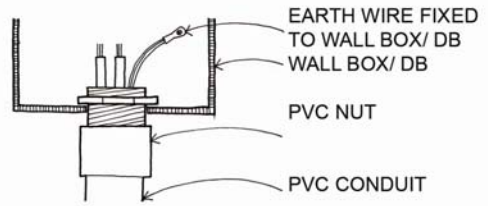
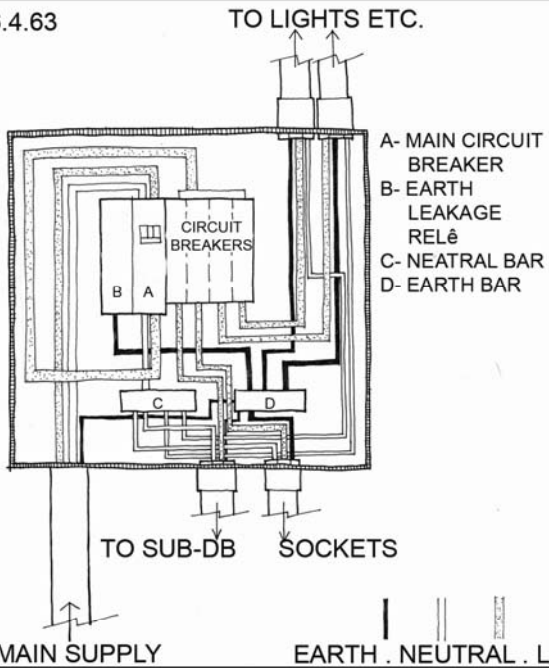
6.4.62

GENERAL SUPPLY DETAILS

6.4. TECHNICAL REPORT: A RATIONALISATION WITH POETIC INTENT

FROM THE MAIN SUPPLY TO THE DISTRIBUTION BOARD (DB) ...

6.4.63

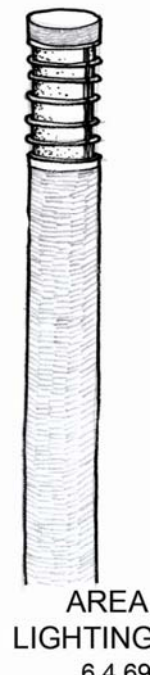
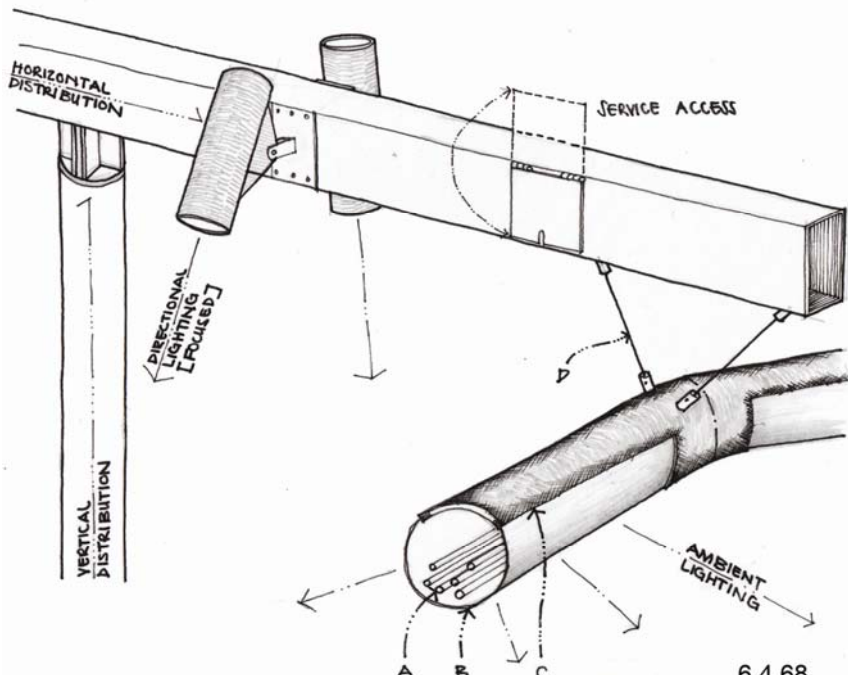


6.4.64

6.4.65



6.4.66 **6.4.67**



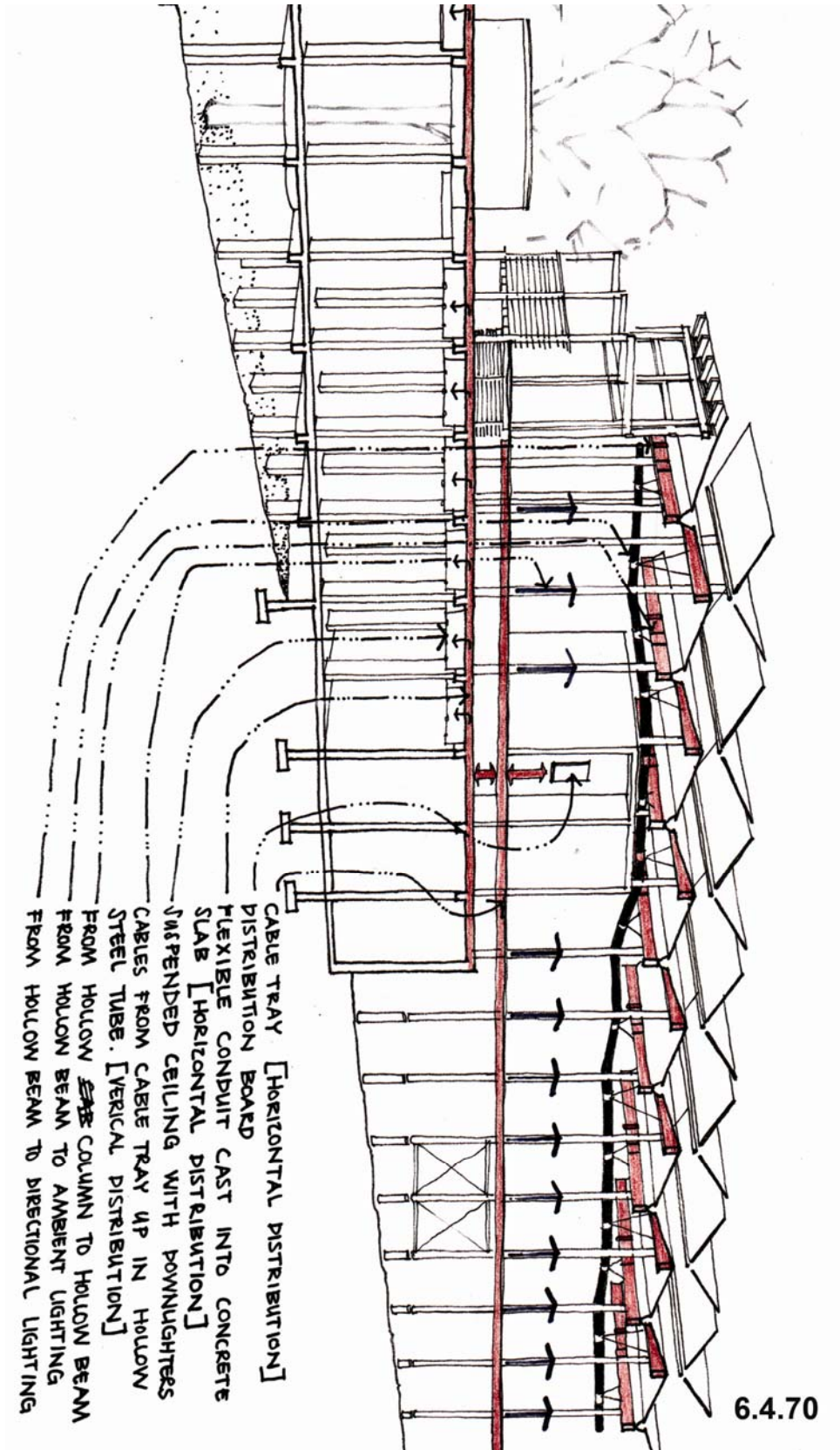
- A: LED CABLE LIGHTS
- B: PERSPEX COVER [OPAQUE]
- C: ALUMINIUM FITTING
- D: 3MM STEEL CABLE



DAYLIGHT SWITCH



... FROM THE DB TO THE LIGHT FITTINGS AND THE AREA LIGHTING



CUTAWAY PERSPECTIVE EXPLAINING THE ELECTRICAL SYSTEM

E) Moments of poetic intensity

The poetic significance of the joint is enhanced by the extent of the difference between the two objects or materials that are joined (Nesbit 1996: 521). In this case the joints and of the greatest poetic intensity will be found between the existing and the new, and the stereotomic and the tectonic.

CONCLUSION

The technical report illustrates the development of the design while referring to the broad ideas identified within the theoretical exploration. The technical report therefore celebrates the making (*poesis*) of the building in such a way that the poetic potential of the spaces is unlocked (*"unconcealed"*). It serves as a tool that strengthens the "thread" and binds the different parts and ideas that formed the building on a technical level.

6.4.71





7. MOMENTS
OF POETIC
INTENSITY

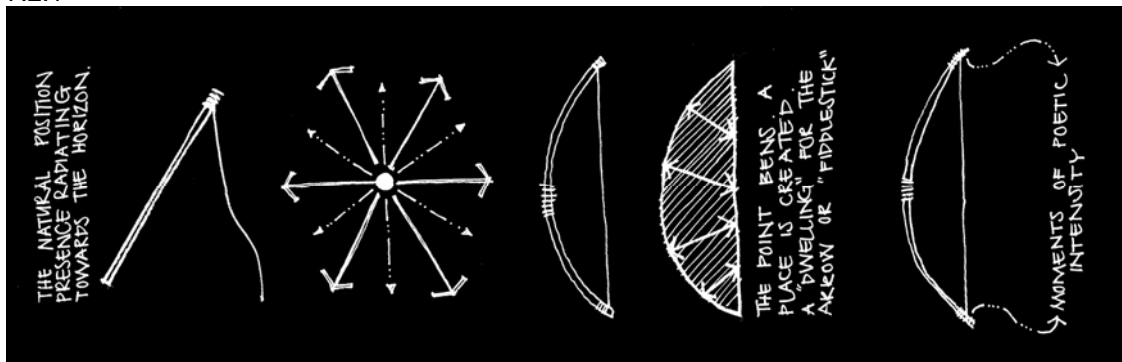
7.2. MOMENTS OF POETIC INTENSITY PARALLEL

In precision the bow relies on the specific properties of the materials used. The bow can not be unbending, it must be flexible. The bow must allow tension to be gathered within it in order to be useful. The string is elastic and in tension as opposed to the arrow that is rigid and in compression upon impact. The material mirrors the requirements implicit within the forces applied. The bow is of a flexible wood and the bow string of the sinuous elastic material, the shaft of the arrow of the lightweight stiff wood and the arrowhead is made of metal or rock to provide resistance to pressure upon impact. The materials are therefore true to the nature of the specific use.

The bow becomes a bow string- a connection is made: a joint. Energy passes. Tension holds. *poesis*. Without the joint the bow will return to its natural position: straight. Man's presence is gone. The bow has become a point, its presence radiating into eternity ... no boundaries.

But the point bends: it is pulled into a bow and secured. A space is enclosed within the world- a place has been created for the arrow or fiddle stick: a dwelling. Under the sky and on the earth a musical or killing ritual follows. After killing and through music man is forced to stand before the divinities. In this way the fourfold is concretized within the bow. A world is brought into being through a moment of poetic intensity.

7.2.1



7.1. MOMENTS OF POETIC INTENSITY

Kenneth Frampton (Nesbitt 1996: 522) refers to Gottfried Semper when trying to determine the value of the joint. Semper acknowledges the joint as “the fundamental nexus around which the building comes into being”. Therefore the joint becomes “a point of ontological condensation”: a moment of poetic intensity.

According to Gregotti (*ibid*: 494), details display the characteristics of the material by applying the laws of construction and renders forms and spaces recognizable through the articulation of the various parts. By suggesting a relationship between part and whole, the detail also implies a certain hierarchy within the building. This points to the narrative possibilities of the joint as illustrated by Frascari.

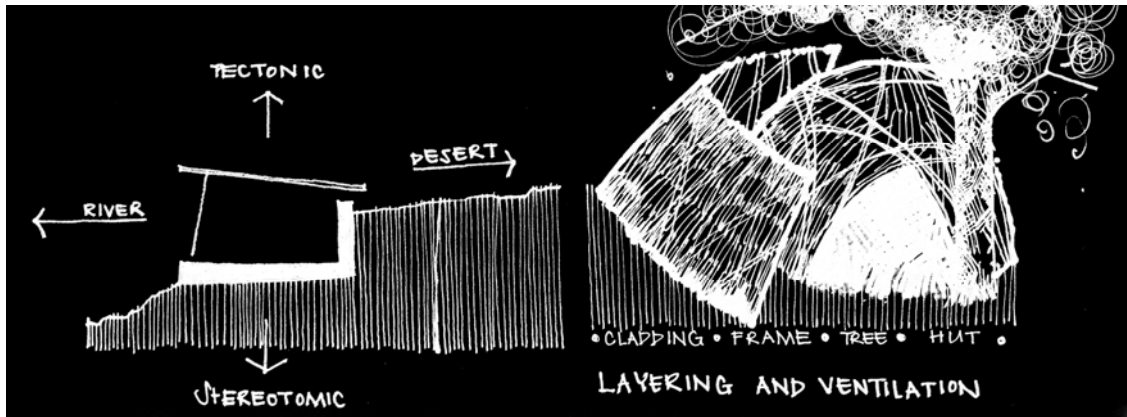
Frascari (*ibid*: 508) claims that joints between different materials and shapes and spaces become a pretext for generating text and therefore serves as the minimum unit of signification. Each detail will therefore give an indication of how it was created, where it was placed and why it's what's given its specific dimensions. The detail hereby becomes a means of tectonic expression.

Karl Bötticher and Gottfried Semper (*ibid*: 520) further state that tectonics not only relates to structural and material matters, but also to the poetics of construction. This poetic connection first appears in *Sappho* where the *tekton* (carpenter) assumes the role of a poet and is further illustrated by the Greek *poesis*: the act of making and revealing (*ibid*: 519). The architect hereby becomes a poet that practices poetry by joining elements poetically. The difference between spaces, members or materials can therefore be revealed poetically by means of the joint. This spatial and structural act of revealing coincides with a poetic act of “unconcealing” described by Martin Heidegger (*ibid*: 494).

The joint therefore becomes a means of poetic expression. Expression by means of *poesis* (making) is synonymous with the work of Carlo Scarpa. According to Frascari (*ibid*: 506-507), Scarpa’s details stretch beyond practical functionality, and include historical, social and individual functions. The detail becomes more than logic. In his projects the *techne of logos*, the construing and spatial ordering is “turned into a manner of production of signs that are the details”, while the *logos of techne*, the constructing, becomes “a dialectic counterpart in the generation of the details as signs”. Scarpa further uses details to produce hierarchy by means of repetition. The re-use of a detail plays a unifying role and reveals the detail as a creative catalyst: a fertile detail. Scarpa’s “ziggurat” motif, used prodigiously in the Brion cemetery at San Vito, serves as an excellent example of the use of a fertile detail (*ibid*: 509). Scarpa’s tectonic expression therefore transcends shelter by joining materials and spaces in a meaningful way.

7.2. MOMENTS OF POETIC INTENSITY PARALLEL

7.2.2



Poetic significance within possible approaches



7.2.3. Stereotomic



7.2.4. Fusion



7.2.5. Tectonic

7.1. MOMENTS OF POETIC INTENSITY

Joints can therefore become the units of expression. These joints can be actual joints, which refer to the physical connection between different elements, or formal joints, which refer to connections between different spaces. An actual joint could refer to the connection between a column and beam, while a formal joint can be seen as a connection between two spaces like an interior and exterior space (*ibid*: 501).

The **poetic significance** of the joint is enhanced by the extent of the difference between the two objects or materials that are joined. The joints of “greatest poetic intensity” will therefore be found between that which Semper defined as the tectonics of the frame and the stereotomics of compressive mass (*ibid*: 521). The importance of these joints is further emphasized by their cosmological significance.

The light tectonic and the heavy stereotomic create gravitational poles that symbolize the two cosmological opposites to which they aspire: the earth and the sky. The transition between these elements forms the very essence of architecture and, according to Semper (*ibid*: 522), the dominant components whereby a certain culture distinguishes itself from another.

Within the broader context of Upington and the Kalahari, the stereotomic and tectonic are imbued with another layer of meaning: the stereotomic as a defense against the harsh climate of the desert (cosmic landscape) and the tectonic as an invitation of the romantic aspects of the river (romantic landscape) into the building. In this sense, the stereotomic becomes like the ruins that Louis Kahn placed around his buildings in harsh climates. There is, however, another approach that focuses on the built structures of the San. These structures rely on ventilation and a tectonic layering of elements and have been investigated within the technical report.

Norberg- Schulz (1980: 9-10) defines dwelling as inhabiting the world. The world is that which is “on the earth” and “under the sky”. Therefore the joint, as a connection between “earth” and “sky”, operates on the same cosmological plane as man. The joint becomes an expression of man: a search to unite earth, sky and horizon as a means to gather that which is known. By building/making (*poesis*) man brings the inhabited landscape close to him, and simultaneously “the closeness of neighborly dwellings... [is brought]... under the expanse of the sky” (Norberg- Schulz 1980: 9-10). Man exists. He has created a place transformed.

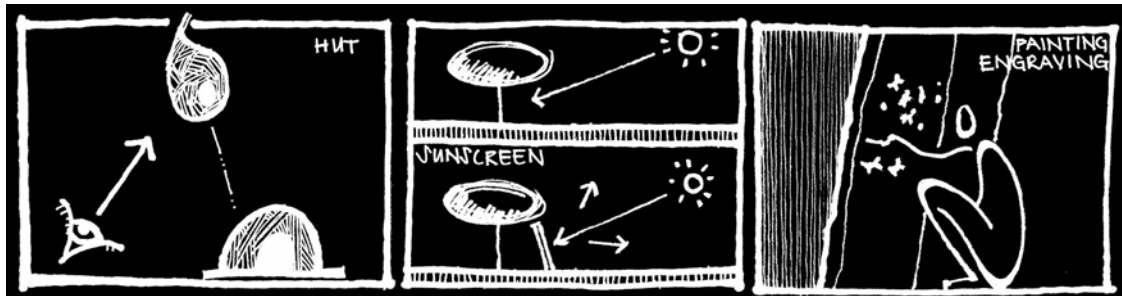


8. POETICS OF
A PLACE
TRANSFORMED

8.2. POETICS OF A PLACE TRANSFORMED PARALLEL

The bow is a place transformed. It is manmade and deliberate. The tree is transformed into the bow to expose the truth within the branch. The bow string makes the bow useful. The branch bends ... it is pulled into a bow. A space has been defined within tension- a place created. The arrow is enclosed within a place, but is fired into the world. The fiddle stick is enclosed within a place, but sends music into the world. A space enclosed – a dwelling created. The bow is a place transformed a poetic disclosure of man's presence in the world.

8.2.1



Visualization

Complement

Symbolization

8.1. POETICS OF A PLACE TRANSFORMED

According to Norberg- Schulz (Baker 1996: 318) the task of the architect is to present the true nature of the spirit of the place (*Genius Loci*) as a means to reveal how man belongs to a particular place in terms of the earth, sky and divinities. The relationship between a natural and manmade place is defined by the boundary as a place of “presencing”. Norberg- Schulz (1980: 13) defines the boundaries of a building as the floor, wall and ceiling. These boundaries relate to the boundaries of nature: ground, horizon and sky.

This relationship is a mirror of how man “receives” and “gathers” the world (*ibid*: 16). By “receiving” and “gathering” man ultimately transforms place. Through *poeisis* (making/building) man concretizes his understanding of the place he inhabits. Concretization is a term used by Norberg- Schulz (*ibid*: 10) as a means to “make the general visible as a concrete, local situation”. Therefore the concretization of space and the human soul and spirit provides an existential foothold that acknowledges the life and presence of man. This existential foothold is born from the relationship between natural and manmade places. Norberg- Schulz identifies the three methods of transformation employed by a man to concretize his world:

*“Firstly, man wants to ... **visualize** his understanding of nature, ‘expressing’ the existential foothold he has gained. To achieve this he builds what he has seen ... Secondly, man has to **complement** the given situation by adding what is ‘lacking’. Finally, he has to **symbolize** his understanding of nature (including himself). Symbolization implies that an experienced meaning is ‘translated’ into another medium.” (*ibid*: 17)*

These three methods of transformation illustrates the relationship between man and the world and implies that man “gathers experienced meanings” to construct a microcosm that concretizes his world (*ibid*: 17). By means of visualization, complementation and symbolization, a meaningful place is created as a concrete manifestation of man’s dwelling (*ibid*: 6).

In the San House of Culture place is transformed according to narratives that oscillate between life (east) and death (west) - colonial (north) and San (south). These narratives are grouped together through proximity born from a unity of feeling. A house has been created as a meaningful place that reveals the presence of the San by means of a place transformed.

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

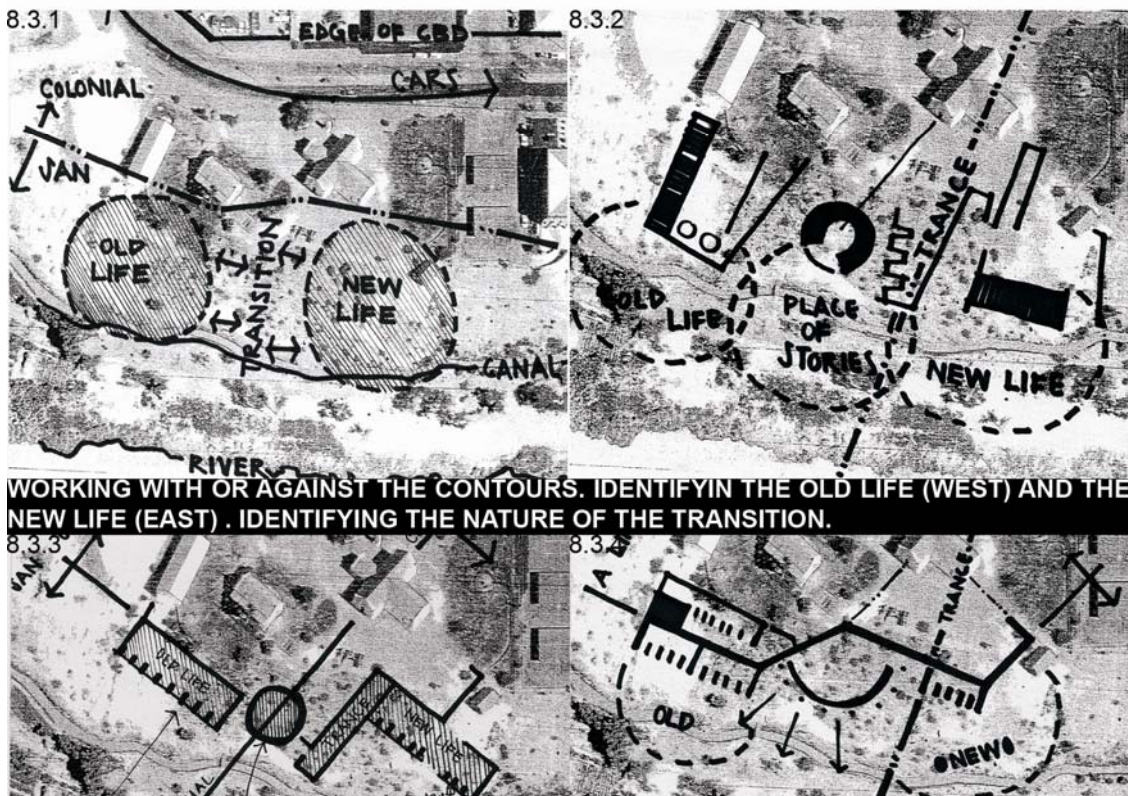
The following chapter explores the process of designing and developing the ideas formulated within the site analysis and theoretical discourse against the background of narratives acting as contemporary voices of the San people.

The aim is to create a condensing agent within the mindscape of the San: a house that stirs nearly forgotten memories and experiences in order to reach to the poetic depth of the hearts of the ꞤKhomani. For the outsider, the house of culture becomes a voyage of discovery into a cultural *terra incognita*: a place to uncover the joy, pride, beauty, “heartbeat” and “heartache” of a group that has lived within a marginalized position for so long.

A GROUPING OF ELEMENTS: A UNITY OF FEELING

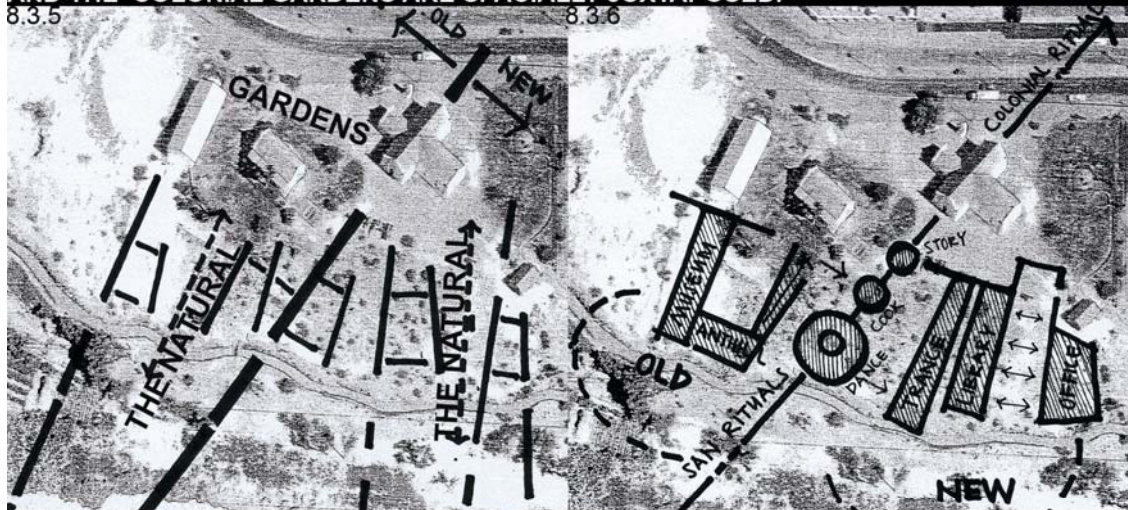
The grouping of elements must promote a unity of feeling or intent. To accomplish this, a dialogic relationship must be created between the existing and the new. As with the Acropolis, a route is needed to act as a “thread” that ties the different elements together. The “thread” accompanies the visitor from the old life, through the transitional space, to the new life. The route evolved from a close study of San narratives and stories. In this sense the buildings all represent ideas embodied within the traditional San life. The route should, however, accommodate different users like the workers at the SASI Offices and library, and therefore, multiple thresholds are created. In this sense, the complex closely resembles Süleymaniye Külliye.

DISCOVERING A UNITY OF FEELING

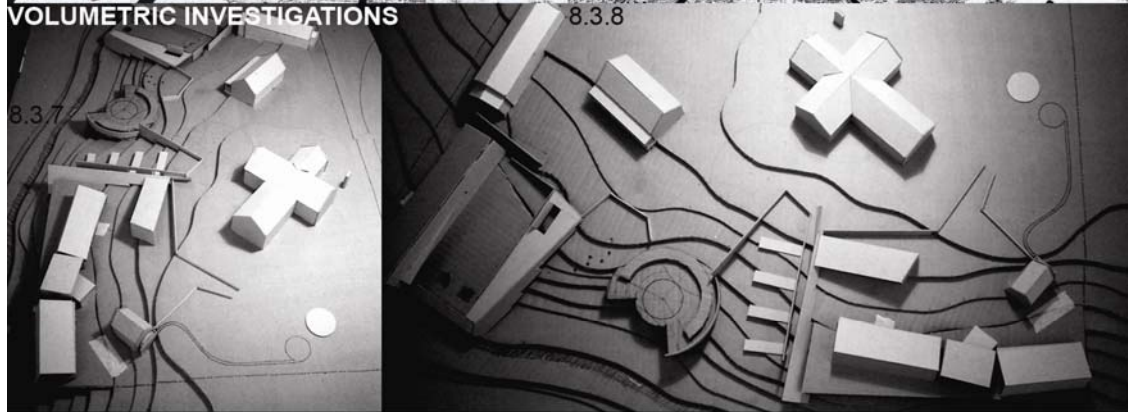


8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

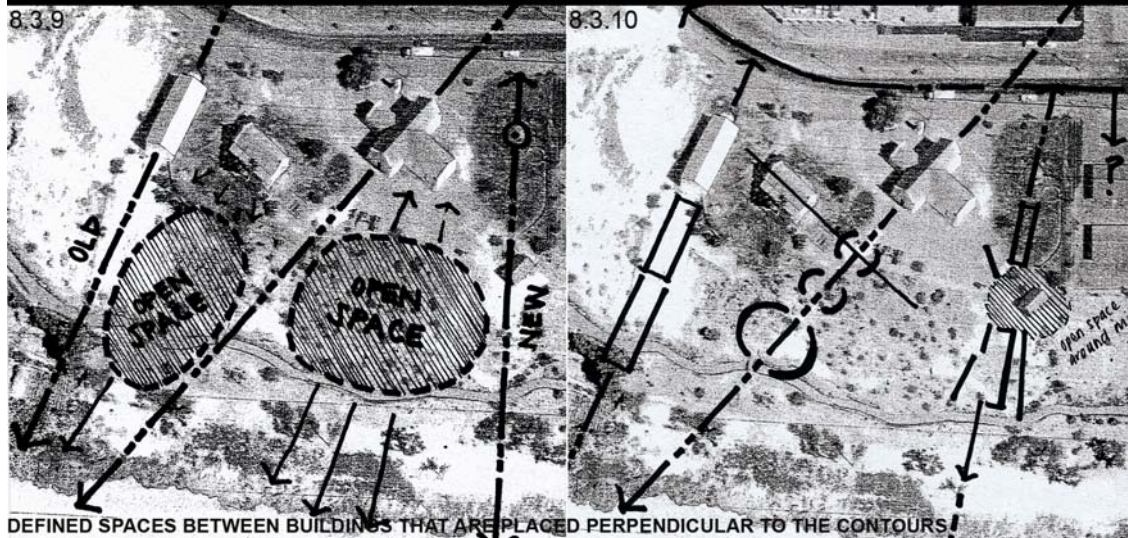
WHEN WORKING PERPENDICULAR TO THE CONTOURS A MORE INTIMATE DIALOGUE CAN BE ACHIEVED WITH THE EXISTING BUILDINGS. THIS ENABLES A RITUAL AXIS TO BE FORMED BETWEEN THE COLONIAL AND THE SAN THAT ACTS AS A TRANSITION BETWEEN THE OLD LIFE AND THE NEW LIFE. "COLONIAL VIEWS" TOWARDS THE RIVER IS PRESERVED AS A PART OF THE OLD BUILDINGS. THE NATURAL VEGETATION OF THE RIVER AND THE COLONIAL GARDENS ARE SPACIALLY JUXTAPOSED.



VOLUMETRIC INVESTIGATIONS

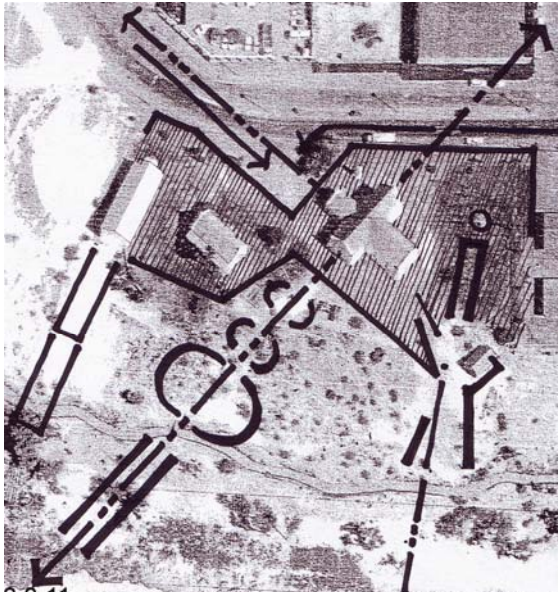


FURTHER DEVELOPMENT OF LINEAR DESIGN PERPENDICULAR TO CONTOURS

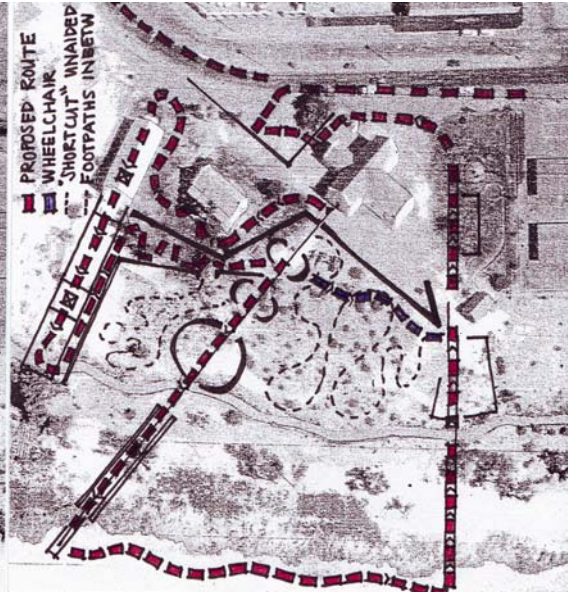


DEFINED SPACES BETWEEN BUILDINGS THAT ARE PLACED PERPENDICULAR TO THE CONTOURS

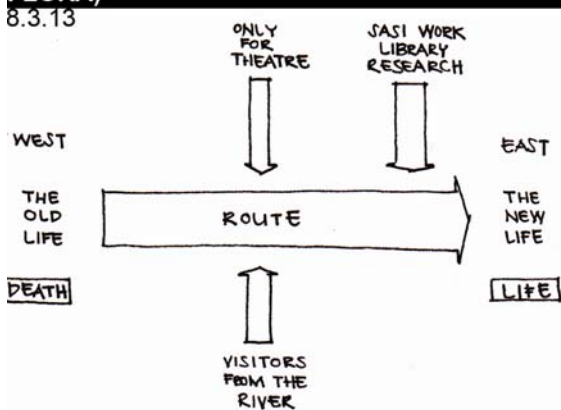
8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC



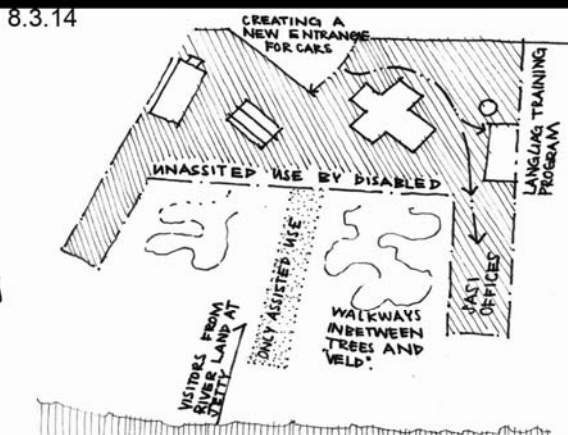
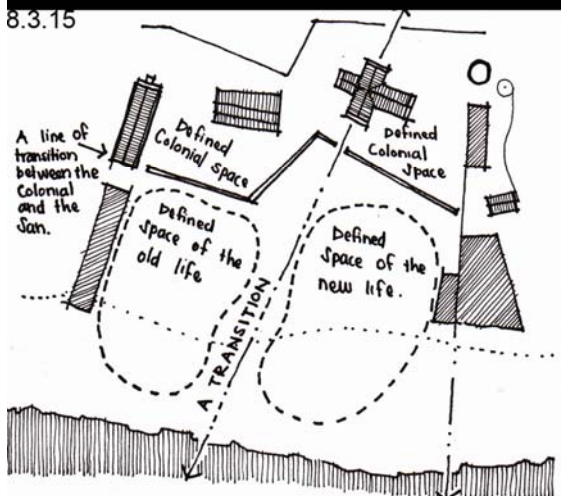
8.3.11 DEVELOPMENT OF THE "COLONIAL LEVEL" (GARDENS) AND THE "SAN LEVEL" (NATURAL FLORA)



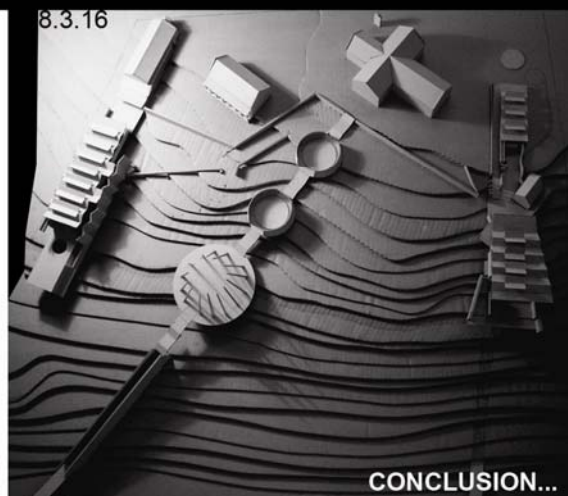
8.3.12 THE DEVELOPMENT OF THE ROUTE



8.3.13 FURTHER DEVELOPMENT OF THE ROUTE AND THE MULTIPLE THRESHOLDS OF THE SITE

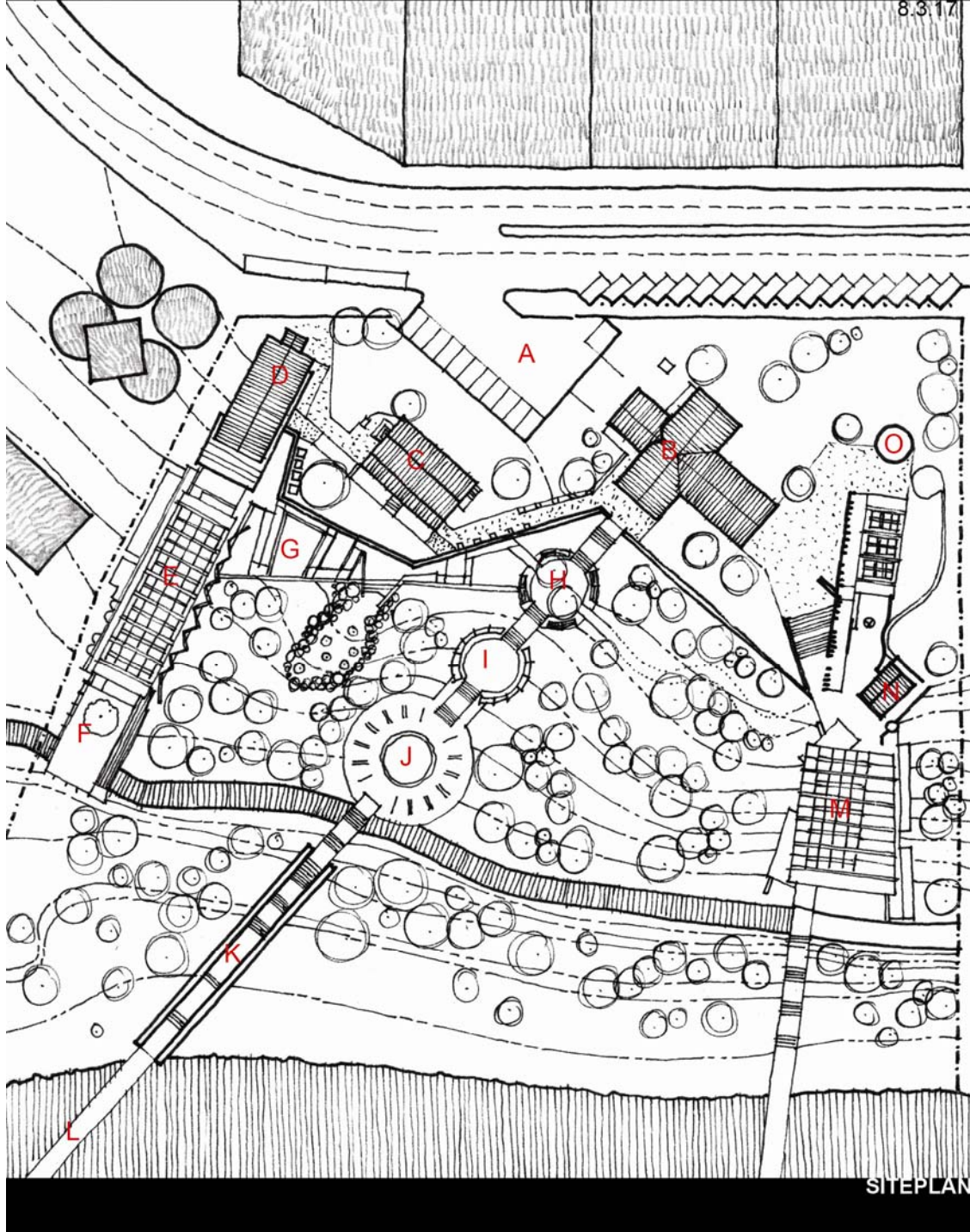


8.3.14



8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

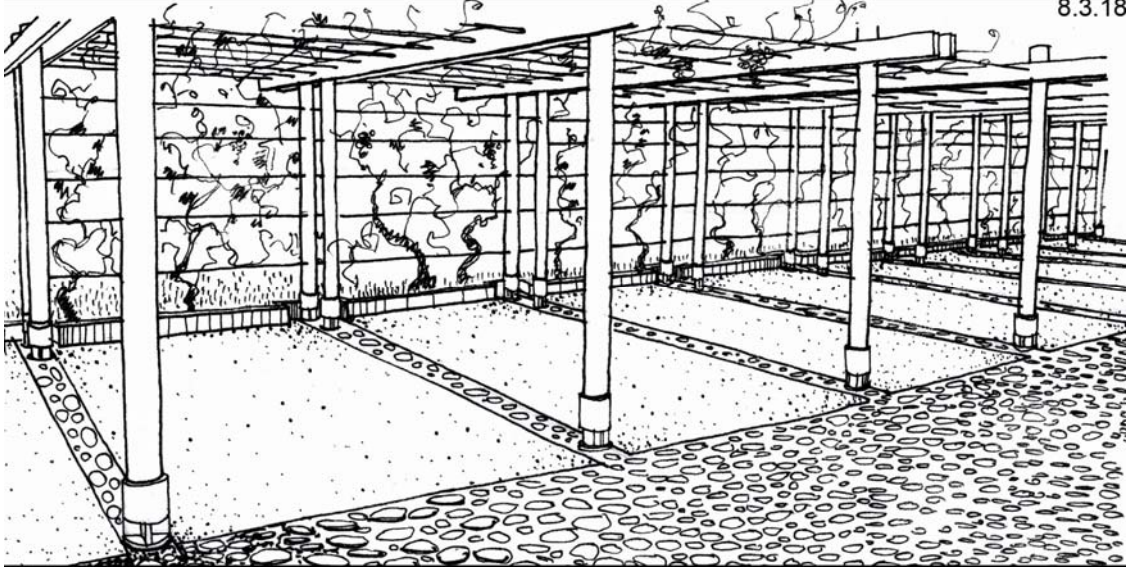
A- NEW PARKING. B-CHURCH. C-PARSONAGE. D- CHURCH HALL. E- MUSEUM. F- THE ANTHILL. G-THE TRANSITION [FLORA]. H- PLACE OF STORIES. I-FOOD PREPERATION. J-THE MOONLIGHT THEATRE. K- THE TRANCE. L-THE JETTY AND BOATRIDE. M- SASI OFFICES, LI- BRARY AND LANGUAGE TEACHING FACILITIES. N- THE MILL. O-THE DONKEY MONUMENT [RETURN TO THE COLONIAL]



8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

A: NEW PARKING USING SHINGLES FROM THE RIVER AND A GRAPE VINE FOR SHADE

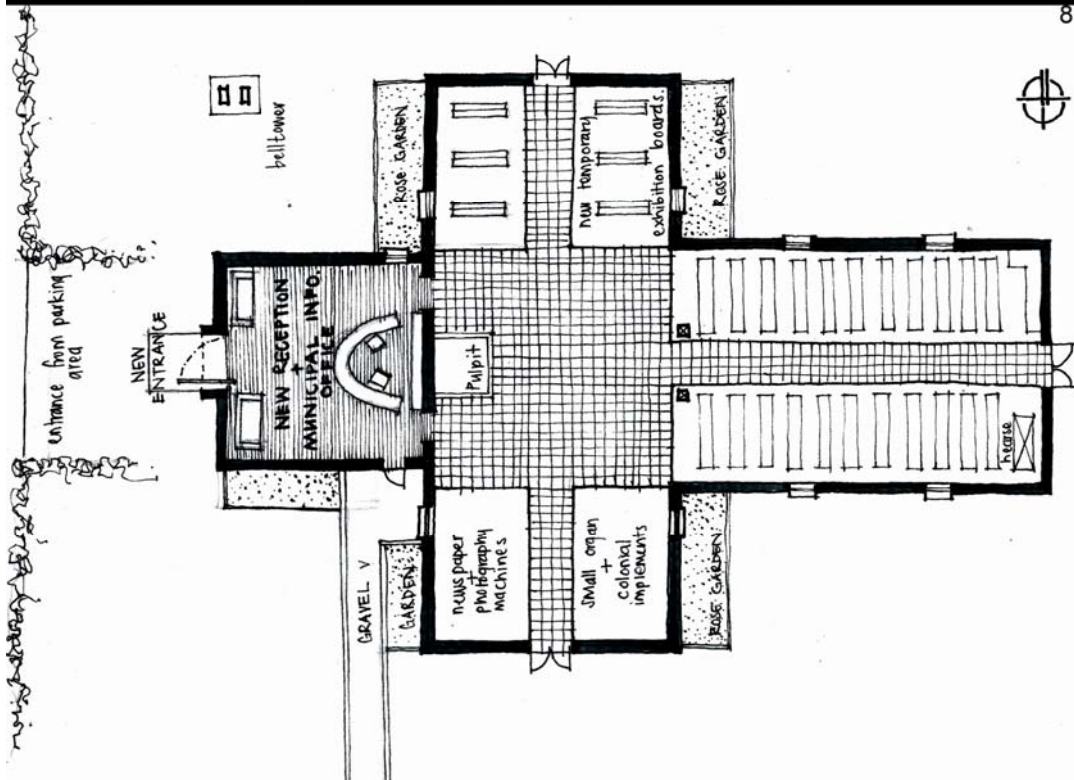
8.3.18



B: THE CHURCH

- Reclaiming the original church space (Refer to site analysis)
- The redesign of the Consistory as a reception space and a new entrance
- The design of exhibition boards
- Removing the existing car park and providing new parking facilities

8.3.19



THE CHURCH SPACE, NEW ENTRANCE AND RELOCATION OF THE INFORMATION OFFICE. APPLYING THE IDEAS GENERATED BY USING THE BURRA CHARTER.

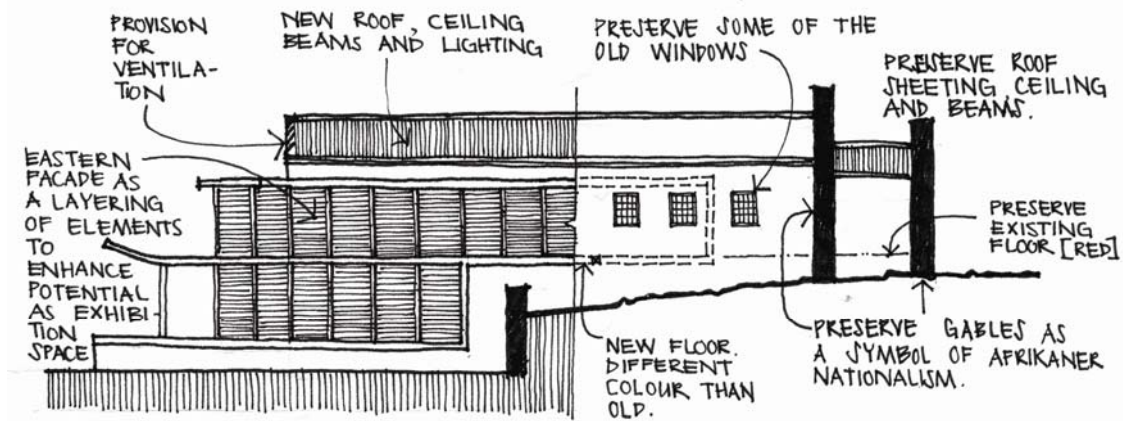
8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

C: THE PARSONAGE

Conserve Parsonage in its original condition as a reminder of domestic colonial life (Strategy formulated by using the Burra charter)

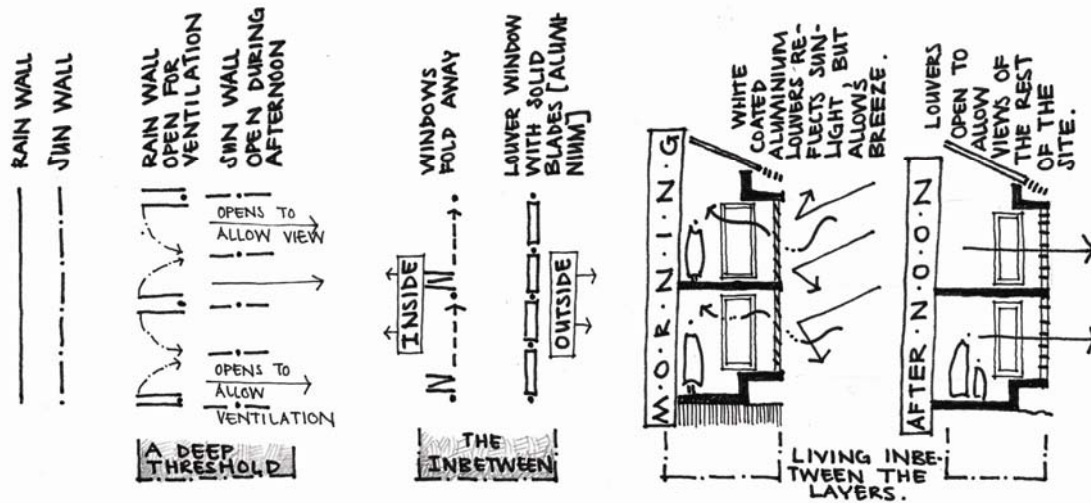
D THE CHURCH HALL

The transition between the colonial and the San is developed by means of the renovation and adaptation of the existing Church Hall.



8.3.20

8.3.21



The eastern facade is approached as a layering of elements that prohibits sun penetration during the morning but allows views of the church and the rest of the site towards the afternoon

The old and new are shown for what it is. The memory (form) of the old building remains, but the adaptation renews the usefulness of the building as an exhibition space to ensure its continued feasibility as a cultural asset.

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

8.3.22



8.3.23



"The thing is, if you repent then you must leave tradition and everything which might be there. The reason is the Bible says that you must not serve ungodliness, and you have to leave those things if you are born again. The thing is, while doing those things, you are not able to serve the Lord this side, and then you are doing two different things. If you love your culture and tradition, then you must leave the "repentance", or if you love your God more, you must leave your culture and tradition. I mean not about the culture, but things of tradition which are done, like traditional healings, things like putting ash on your head, cuts in the body, those you have to leave. Those things are not going together with the Bible."

Magreth ||Khaubares, Etosha Poort, Outjo, Namibia [Hai||om] (Le Roux et al. 2004: 44)

"The day they dragged me closer, I had to say what nation I was. I said Bushman. My Baas said, "Nellie, hear what Elsie is saying." She said, "No man, you can't be a Bushman, you are a coloured!" I do not know why, but it is still like that today. They say there are no Bushmen [left], they say I tell lies. Where do I get the idea that I am a Bushman? That's why I say there are only a few years left to show people that Bushmen can also live, have a life like anyone else. "

Elsie Vaalbooi, Rietfontein, South Africa [‡Khomani] (Le Roux et al. 2004: 11)

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

E: THE MUSEUM

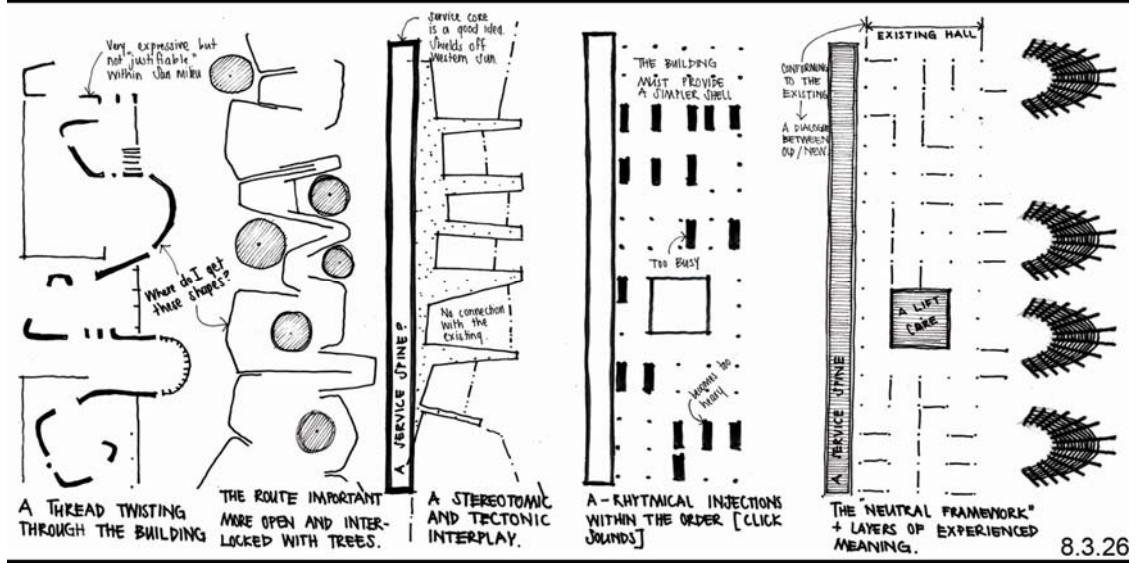
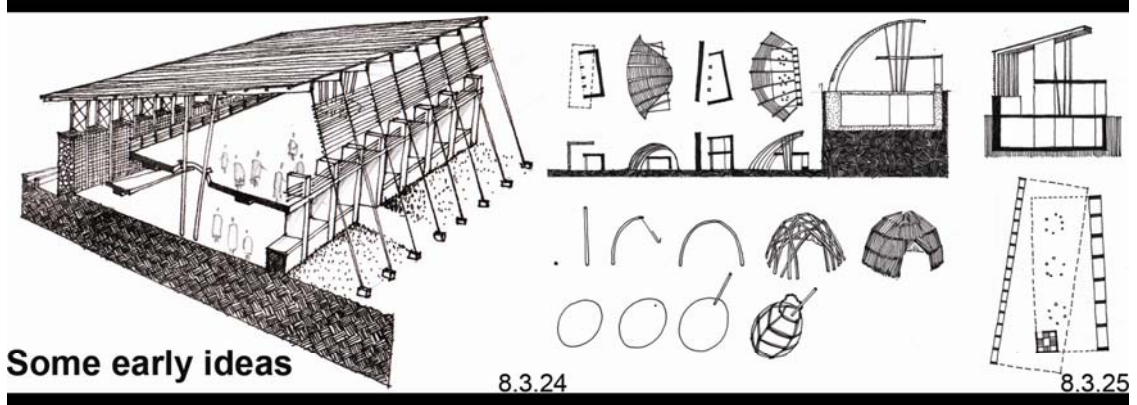
[THE PLACE OF THE OLD LIFE]

"Our life was moving from one place to another, so the Khwe actually lived a mobile life in the past; they were generous and lived peacefully; the communities liked to share their ideas, and behaved respectfully towards each other in the past. [...] *The past life of the Khwe was a great one.*"

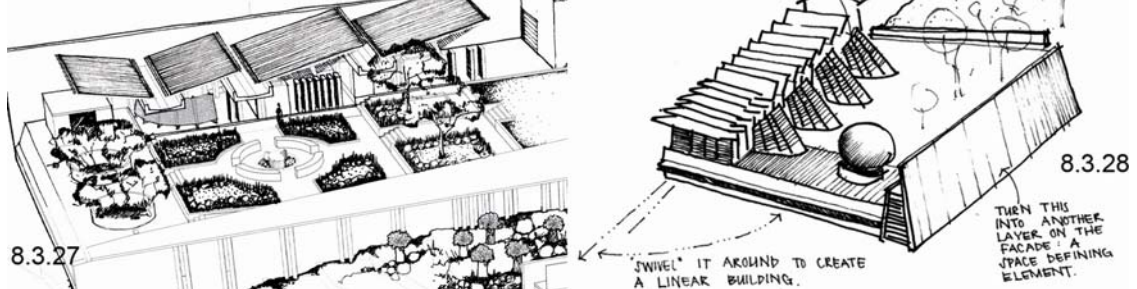
Maruta Dijonga, Kaputura, Botswana[Bugakhwe] (Le Roux et al. 2004: 81)

"The old life was better than the new life, there was no difference, people were living the same way, there were no rich or poor people, we were all the same."

Ruth, D'Kar, Botswana [Naro] (Le Roux et al. 2004: 82)

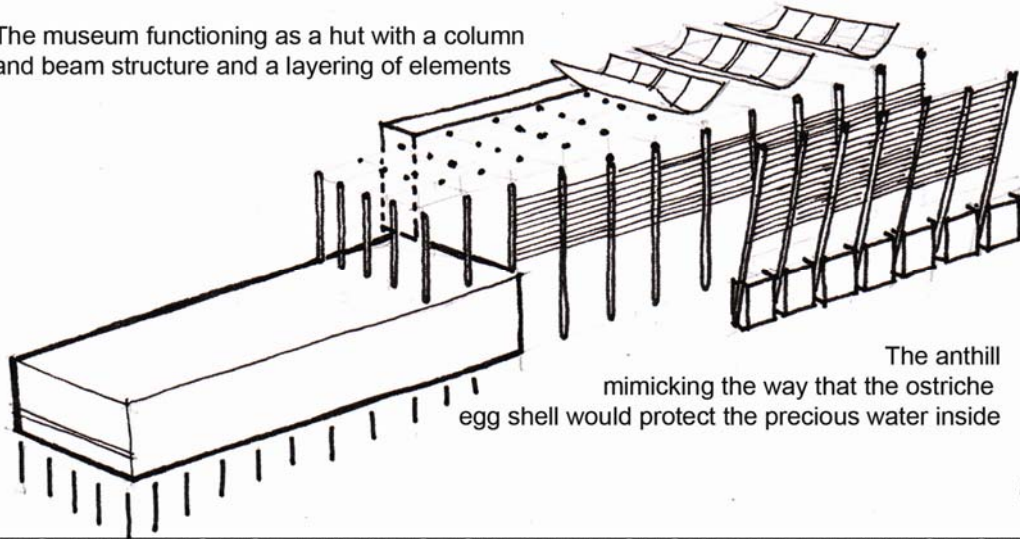


From the stereotomic to the organic to the tectonic to the focus on adjustability and a fusion of the tectonic and stereotomic



THE TECTONIC AND THE STEREOTOMIC

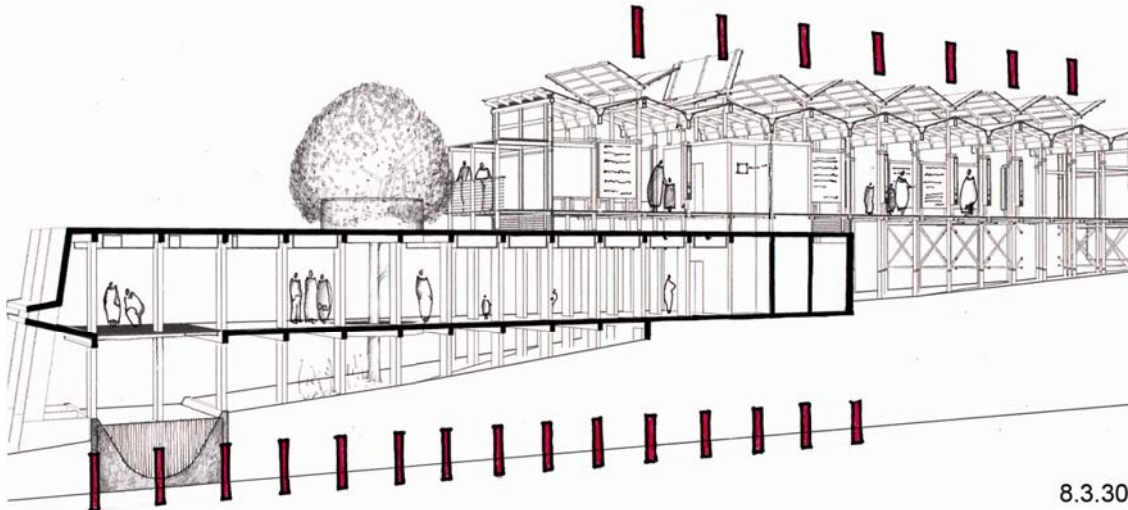
The museum functioning as a hut with a column and beam structure and a layering of elements



The anthill mimicking the way that the ostriche egg shell would protect the precious water inside

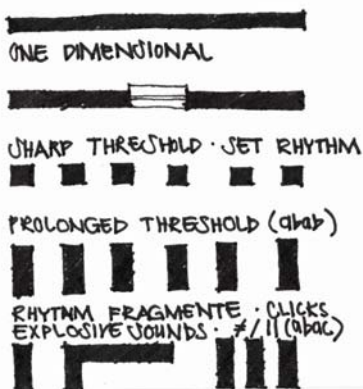
8.3.29

THE STIMULATION OF LINEAR GROWTH THROUGH THE REPETITION OF ELEMENTS (RHYTHM)



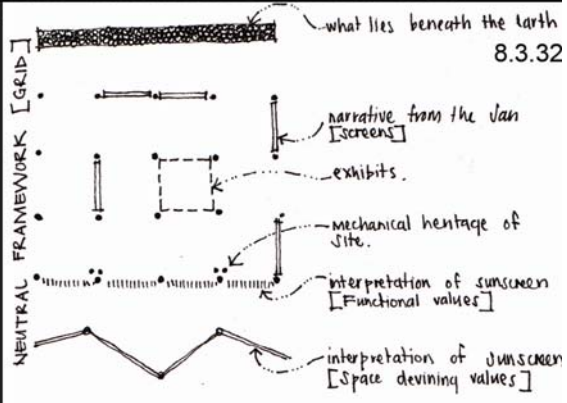
8.3.30

EXPLORATIONS OF THE A-RHYTHMIC



8.3.31

THE MARRIAGE OF REDUCTIONIST AND CUMULATIVE STRATEGIES



8.3.32

TRANSCENDING THE POETIC IMAGE

8.3.33



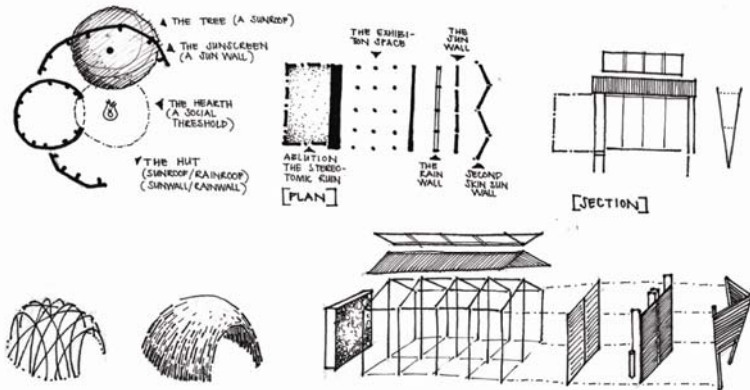
A TRANSFORMATION OF THE TRADITIONAL

In the same sense that Piano and Murcutt transformed the traditional, the museum can be seen as a transformation of traditional San ideas and built forms. The building aims at a marriage between indigenous sensibilities and rational intervention.

8.3.34



8.3.35



8.3.36

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

ASPIRATIONS TOWARDS THE SEMI-NOMADIC BUILDING

Except for the adjustable methods of climate control (discussed in the technical report) the exhibition boards are lightweight and can be moved within the "neutral frame".

8.3.37

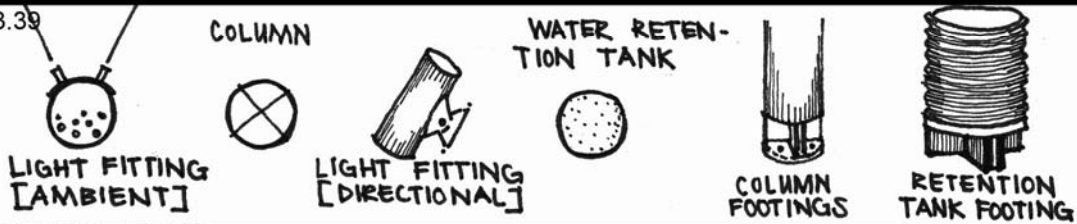


8.3.38



A CONSISTENCY WITHIN THE WHOLE

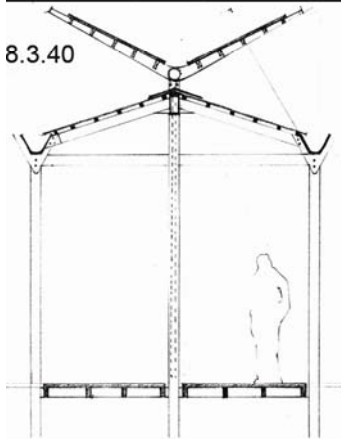
8.3.39



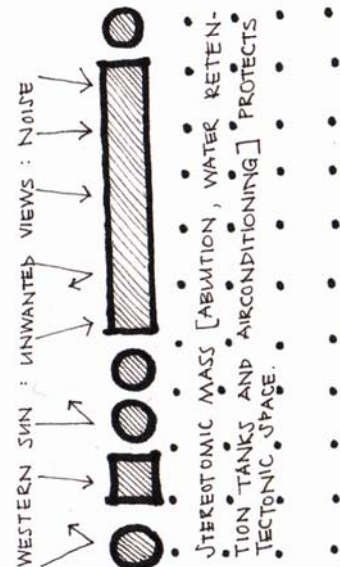
NATURAL LIGHT

The use of natural light to unite the interior of the building with the changing nature of the exterior conditions (the rhythm of night, sunrise, dawn, day, dusk, sunset, night).

8.3.40



8.3.41



A SERVICE SPINE

The grouping of services into a service spine that can serve as an ordering tool and shield the building from unwanted western sun penetration

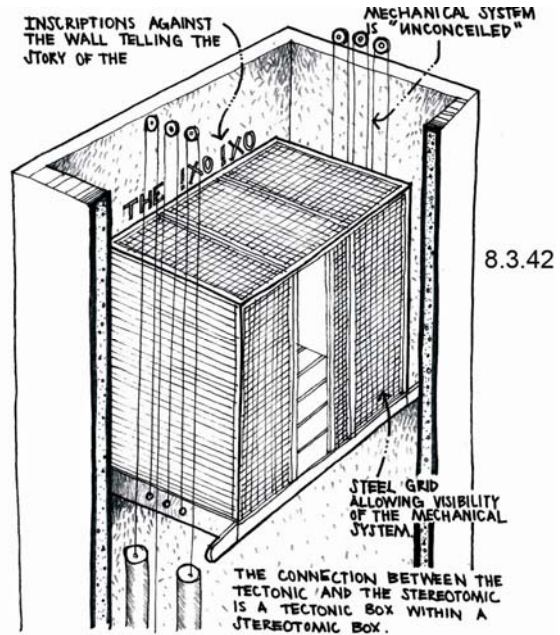
8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

THE TRANSITION: A LIFT REMEMBERING THE MECHANICAL HERITAGE OF THE SITE

The lift forms a transition between the tectonic and the stereotomic. The lift is a tectonic box within a stereotomic box. The visitor is "told" of the "danger" that awaits by the song and story of the !xo !xo bird.

"There was a small bird, the !xo !xo, that told us when danger was approaching. Maybe a snake or a lion. Then we knew that we had to go fast. It also could be people who come to make war. That bird knew about danger."

Musova Fulai, Schmidtsdrift, South Africa [!Xun] (Le Roux et al. 2004: 154)



THE ANTHILL (AN EXPLORATION OF THE STEREOTOMIC)

The anthill forms a stereotomic mass that embodies the memories of burial and death. It is here that we see what we know, but which we constantly try to suppress and forget. The San has suffered a history of persecution and continue to be taken advantage of as a marginalized group within Southern Africa. The Anthill is a reminder of that persecution, but also the present acts of reconciliation within South Africa. The ants carry seeds to their anthill and a new tree grows from it. It is in the acceptance of death, that we can move on to the new life that awaits.

*"If a person died, they took that particular person and they dug a hole, maybe in an anthill, and **mostly they came to the anthill** because it has soft sand and it is easy to make a hole in it. They dug and put the person in, and closed it."*

Alfons Gao-oaseb, Etosha Poort, Outjo, Namibia [Hai||om] (Le Roux et al 2004: 126)

*"We now don't care to show that we are San people, even though we live mixed with others. In town when we are talking our language, the other people are saying, "Shhhh ... don't talk that language, **don't talk the slave's language.**" Then we just say, "Leave us, this is our language." But now that the language projects and the oral history languages are there, it is better, we have courage."*

David Naude, Shokawe, Botswana, (Bugakhwe) (Le Roux et al. 2004: 69)

"The only thing you can live with is to accept death ... Once upon a time there was a story, which my granny told me, that the people living with her did not accept death and therefore a man from their village decided that they were going to hunt down, or rather search for death somewhere in the bush, and once found, they were going to make some plans in dealing with death. The day before their departure, all the men prepared themselves for the big hunt and the women prepared meals for each one of them. The next morning they kicked off for the hunt and fortunately found death somewhere in the bush and went with it to their village and fastened it tightly, hoping that death will disappear forever. But they actually made the matters worse. Later they decided to loosen death and on doing so, some people started to die. They later came to a conclusion and accepted everything, like death, to be amongst the people."

Willemina Guxas, Etosha Poort, Outjo, Namibia [Hai||om] (Le Roux et al 2004: 124)

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC



At the southern-most tip of the anthill a narrow slit focuses the vision of the visitor on the water (river). At this point the visitor is standing on a steel grid that allows views of the water below (canal). We see the "place where the dead stay", but we know that they also create the reflections of the stars on the water.

"death

*stars do it in the following way:
when it is time for our hearts to fall
it is also the time for stars to fall
when the star feels that our heart starts to tilt
then the star falls ...
and the stars fall in the water of the Gariep
yes, the water is full of stars"*
Diä!kwain (Krog 2004: 18)

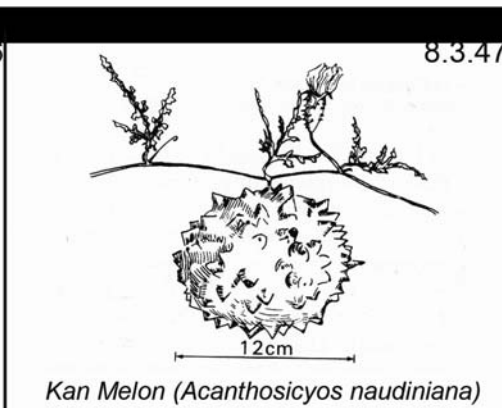
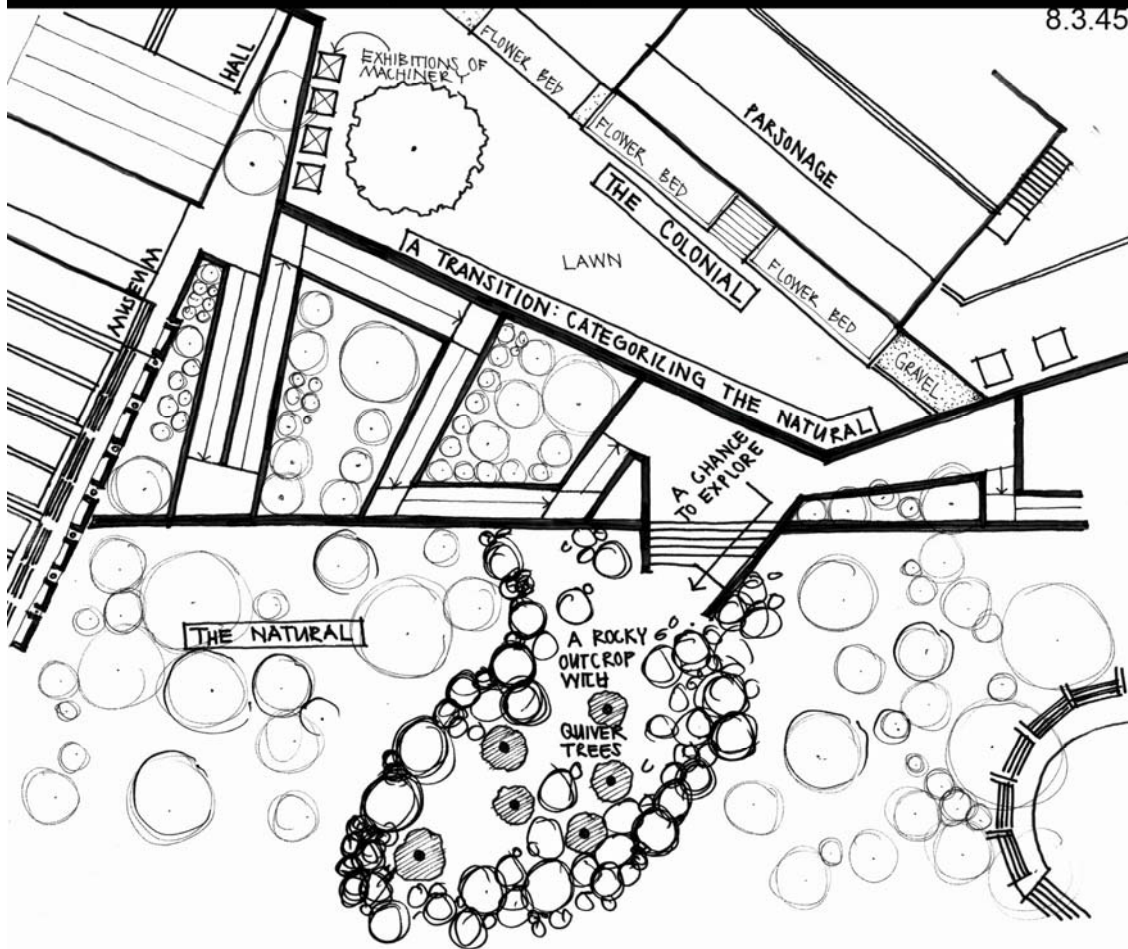


Moving from the anthill to the transitional space (g)

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

G: A TRANSITION BETWEEN THE NATURAL AND COLONIAL (FLORA)

A transition between the natural flora of the river and the colonial cultivated flora is formed by a space that facilitates the classification and exhibition of the plants used by the San. The plants formed part of the traditional life, but they are categorized in a western manner. While serving as an educational tool, this crossover space tells a deeper story of the transition between the colonial and the natural, and the different viewpoints and beliefs held by the two groups.

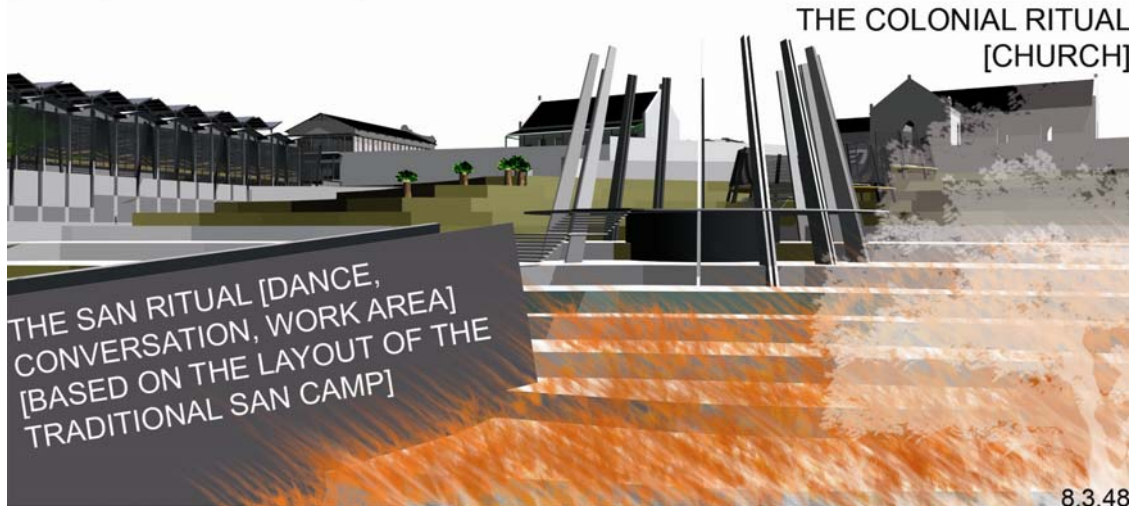


Some examples

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

THE RITUAL AXIS (B, H, I, J, K)

The ritual axes evolved from a juxtaposition between the colonial ritual space (The Church) and a San ritual space embodied within the traditional San camp.



H: THE PLACE OF STORIES

"To talk about one's past makes you human. Your human spirit comes from having a story, from having a history. In the old days the things of the spirit worked in our heads; these days they need to have books to know, to even believe in God."

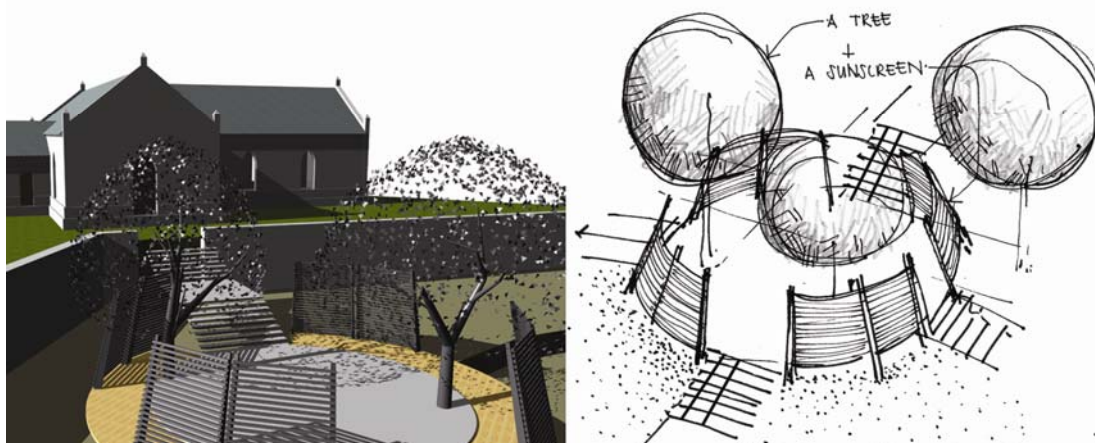
Mario Capitol Manage, Schmidtsdrift, South Africa [!Xun] (Le Roux et al 2004: 42)

"We are the people of stories. We still tell the children stories each night. They like it; those who fall asleep will be told by their friends the next day, 'You missed the old story.' They all like it; especially when old Sagraan, the old man, when he tells them."

Lys Kruijer, Welkom, southern Kalahari [ǀKhomani] (Le Roux et al 2004: 57)

8.3.49

8.3.50



8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

I: FOOD PREPARATION

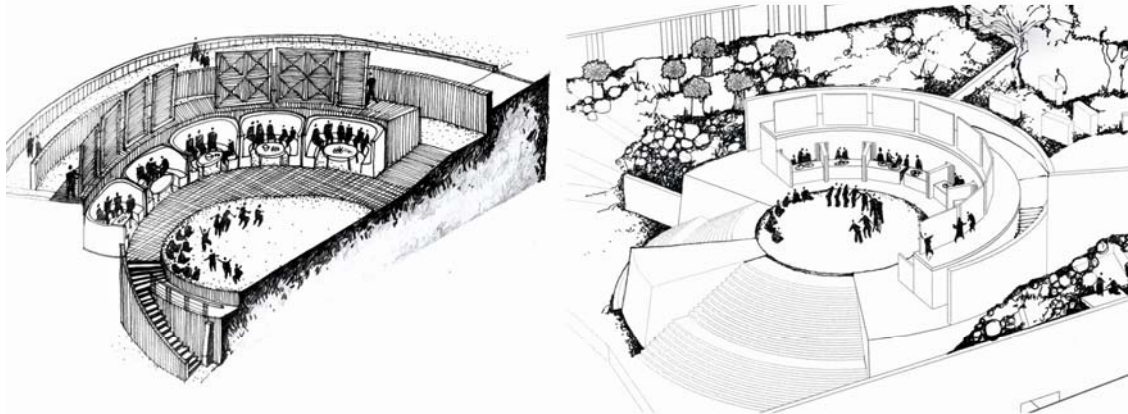
After the visitor has heard the stories, he now smells the food and sees how it is prepared. This adds another dimension to the experience of the Moonlight theater and also creates a sense of anticipation

J: THE MOONLIGHT THEATER

The moonlight theater is a looming skeleton for most of the month (the reflectors can be removed). For approximately five nights in every month the moon is bright enough for a performance. The moonlight theater functions as a unit with the place of stories and the place of food preparation. The dancers dance on the sand and the visitors sit around them. The reflectors reflect and focus the moonlight on the dancers. As the moon moves the reflectors must be adjusted. The manual cable system serves as a reminder of the mechanical heritage of the site and is in tune with the spiritual vibrations of the theater. The whole night is a process ... an experience. Here there is no place for the oiled efficiency of the conventional theater. The dancers, the moonlight, the food and the visitor gazing into the *terra incognita* that he will probably never comprehend. These are the most important elements in the moonlight theater: a marriage between technology, culture and nature.

"People made fire and called the other people together; they sat around the fire and started clapping. The sick person would lie next to the fire. Our healer would then start healing that person. He could take the illness out, if we worked through the night, we "swe" till the sun comes out, then the person will stand up and walk away, once the healing dance is over."

Likua Kabembe, Schmidtsdrift, South Africa [!Xun] (Le Roux et al. 115)

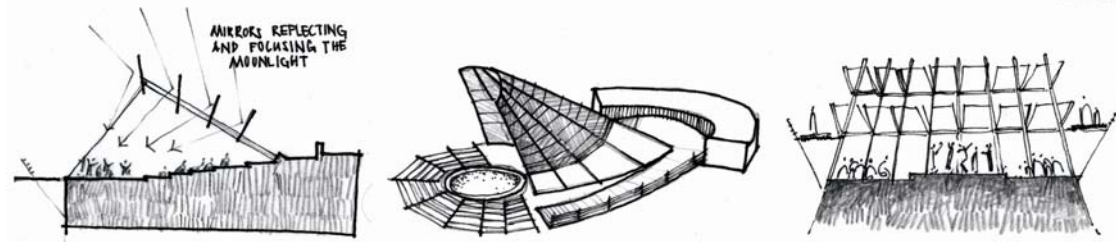


8.3.51

8.3.52

The sketches show the development towards a lighter alternative that will have a smaller volumetric mass in relation to the rest of the site. The only solution was to make the mirrors removable. This would ensure enough reflective space to ensure adequate lighting for performances and results in a much "lighter" (smaller volume) skeletal frame for the rest of the month

8.3.53

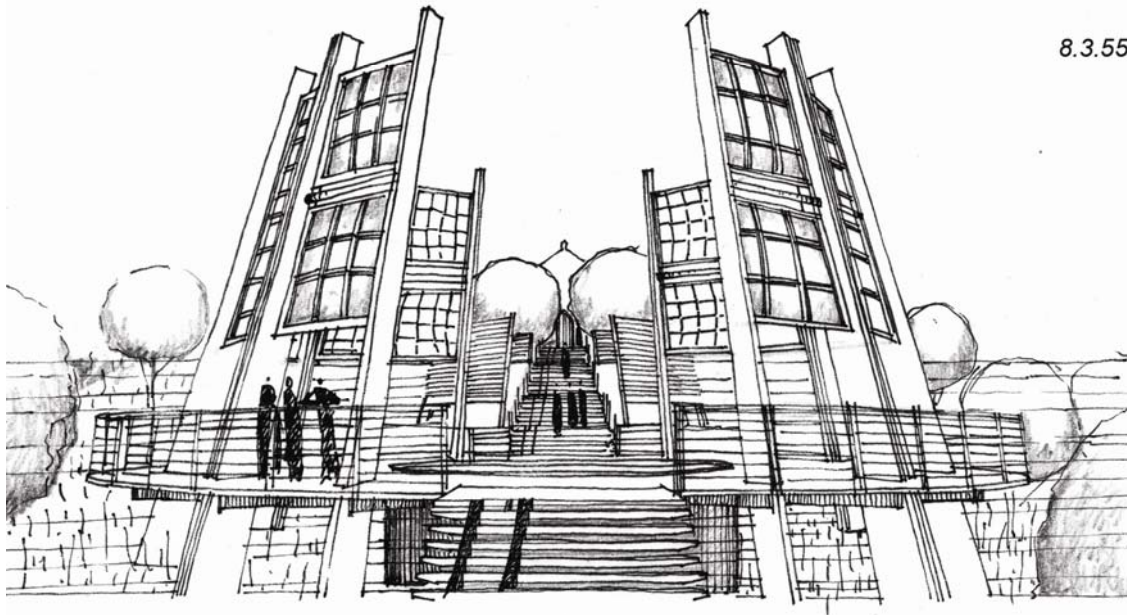


8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

Development from a "closed axis" to an "open" axis. The axis is "framed" and "allowed" to continue to the river. The river connection of the existing church is therefore preserved.



8.3.54



8.3.55

K: THE TRANCE

The trance is a place of change: your blood boils, you are suspended in time and space, the tribe is granted protection, you are changed and become an animal (a new person?) and you repair the thread and move along it.

"Things that I know about that were done by the healers is that they could turn themselves into lions when we did not have meat to eat ..."

Tci!xo Tsaa, G!ohce, Botswana [Ju!hoansi] (Le Roux et al. 2004: 133)

//Xam premonitions

"the alphabet of the bushmen is written in their bodies
the letters talk and vibrate
the letters move the body of the bushman
they order everyone else to keep quiet
he himself is absolutely still ...

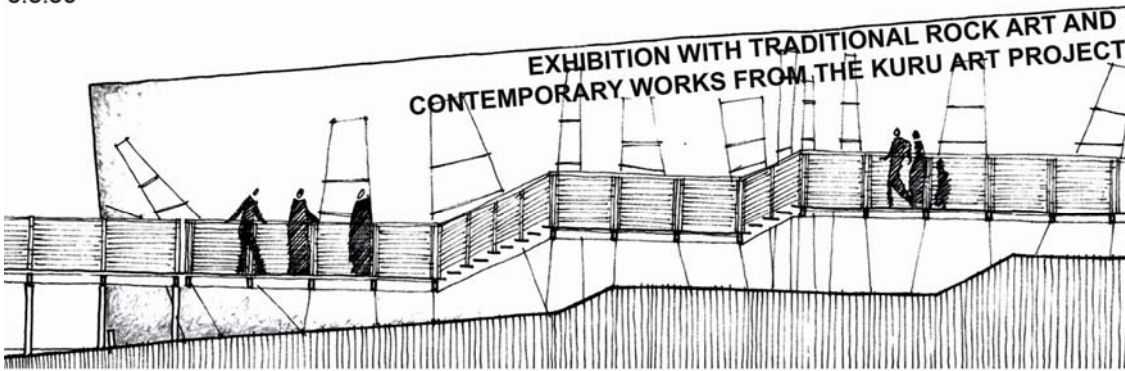
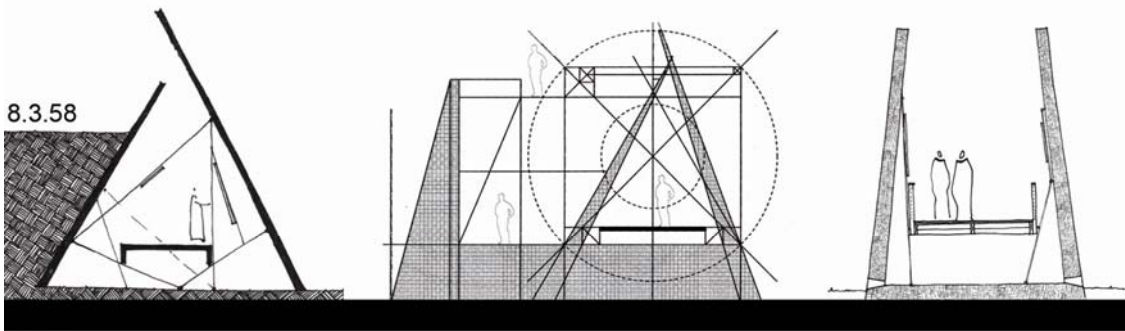
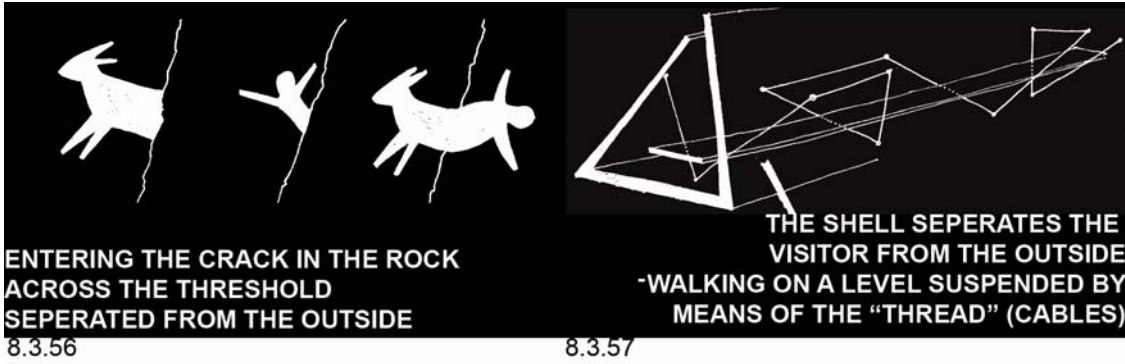
... as if you are already carrying the springbok home on your back
as if the springbok is already bleeding down your thighs
that is why I always wait silently for the words of my body

I feel in my feet"

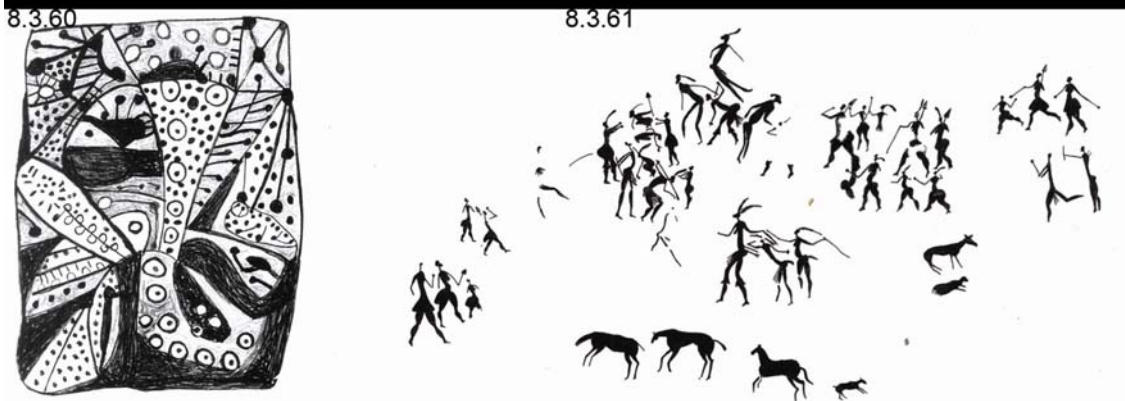
//Kabbo

(Krog 2004: 42)

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC



Kuru art project The Traditional

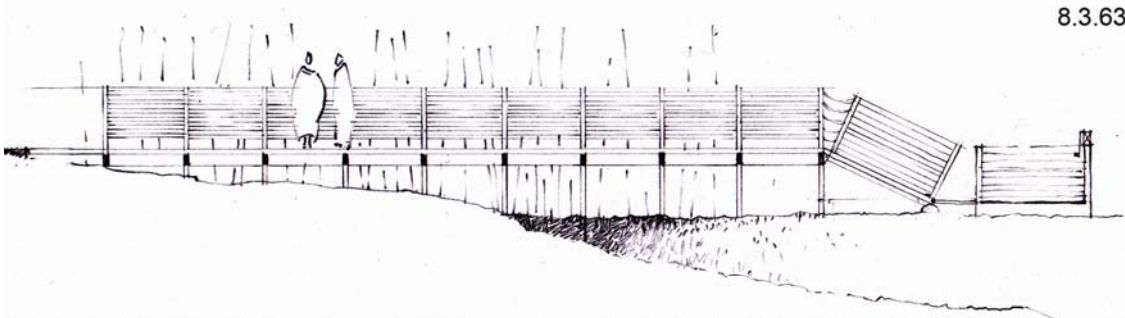


8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC



L: THE JETTY AND BOAT RIDE

The jetty and the boat ride provide a place of quiet: a place for introspection and reflection. The visitor is floating on an element that largely determined the survival of the San. Maybe they will see the river in a new light?



M: SASI OFFICES, LIBRARY AND LANGUAGE TEACHING FACILITIES

SASI is the driving force behind the development of San communities. Their proximity to the museum provides a valid addition to the story of the new life.

“Some people call me a westernised Bushman. What did those peoples' ancestors wear? Do they still wear that today? Some of the Basters who came here wore skin clothes. Does it change their children into something else if they don't wear that anymore?”

Petrus, Rietfontein, South Africa [ǀKhomani] (Le Roux et al. 2004: 37)

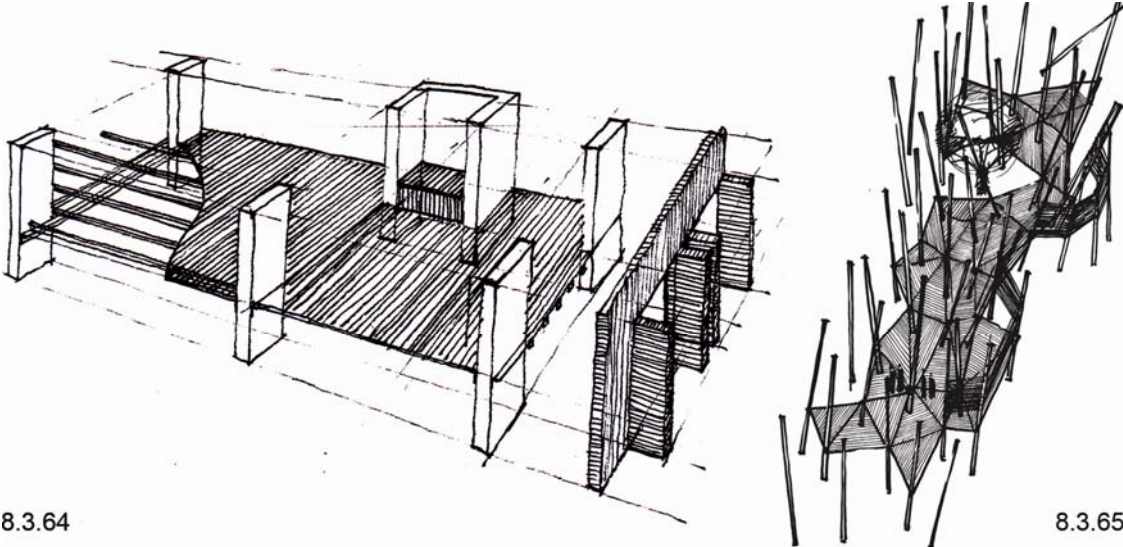
“Ja, the school is the thing that takes our culture away from us. But these children of ours, they have to go. They have to go through that so they can come back and write down this culture, before it's all lost. That's all we can do.”

David Kruiper, Welkom, southern Kalahari [ǀKhomani] (Le Roux et al. 2004: 66)

“We want education, even though it kills our traditions. We want our children to speak different languages like the other children are doing. Our children must be educated and become lawyers, doctors and teachers like the other groups of children are doing. And I think they must also become history writers, to write various stories, and even their own history, because they complain that they are not being taught their own history, but only other people's history.”

Danial [Kharuxab, Etosha Poort, Outjo, Namibia [Hai||om] (Le Roux et al. 2004: 66)

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

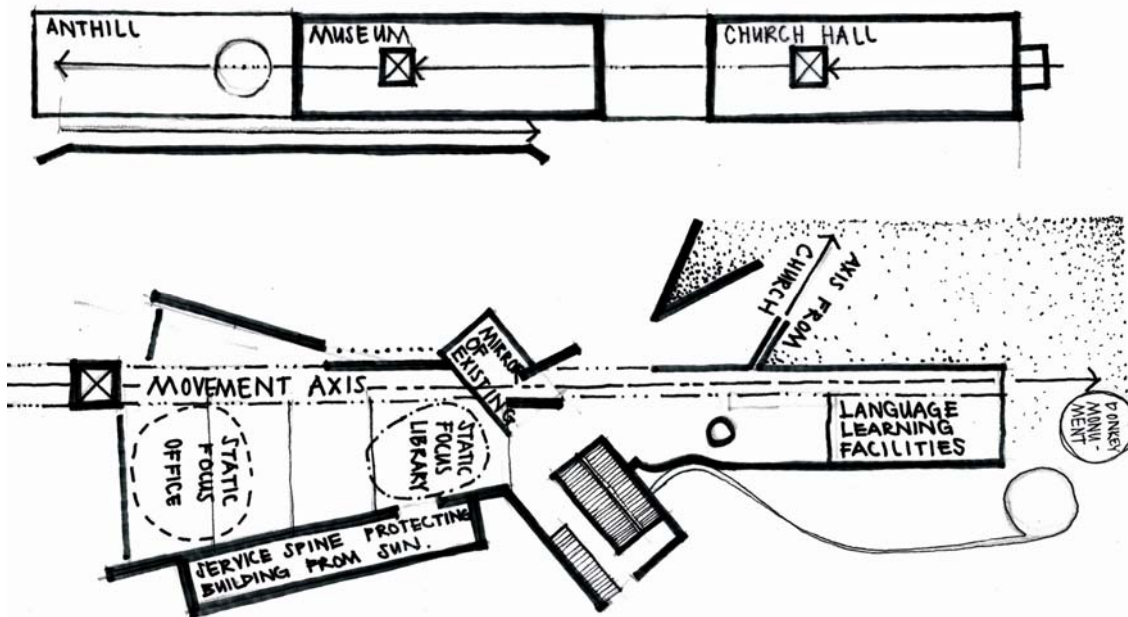


8.3.64

8.3.65

DEVELOPMENT FROM STEREOTOMIC TO TECTONIC STRUCTURE [TOUCHING THE EARTH LIGHTLY]

8.3.66



8.3.67

The office and library is, other than the museum (which is a linear space designated for viewing and movement) a static space with two focus areas. An axis of movement unites the two spaces with each other and the rest of the site.

THE LIBRARY: FROM EXPERIENCE TO KNOWLEDGE

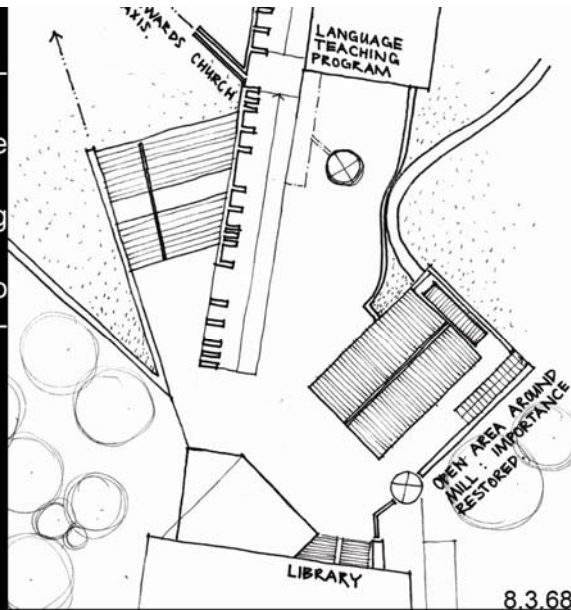
If the experience has awakened a thirst for a deeper knowledge within the visitor, then the library serves as a place of self-study to extend the level of knowledge acquired.

8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

N: THE MILL

Goals identified by applying the principles of the Burra Charter:

- Open the area around the mill to restore the importance of the building.
- Restore the interior and adapt building function.
- New building functions as a craft store to provide a source of income for the development of the ‡Khomani Community.



O: THE DONKEY MONUMENT

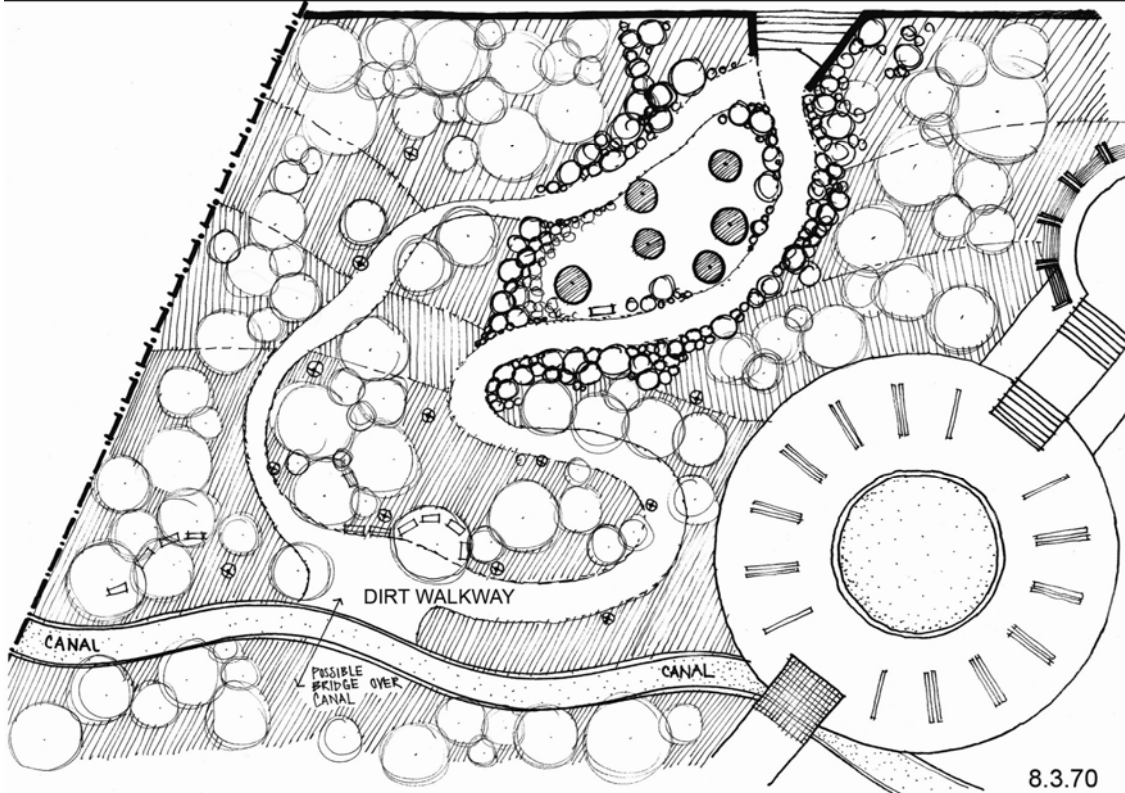
RE-ENTERING THE COLONIAL

The visitor must return to the western world. A world where statues commemorate the “usefulness” of animals and the grass must be “soft and green”. Maybe this will now seem a little strange, or maybe it will be a welcome relief?

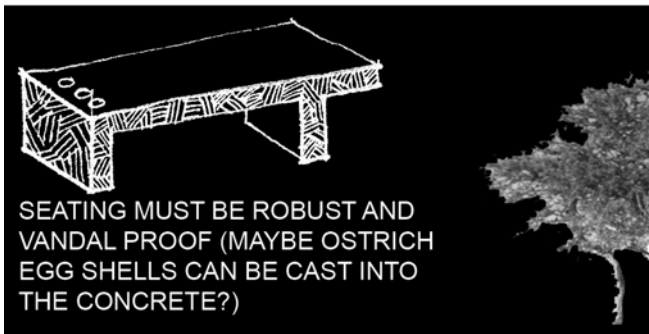


8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

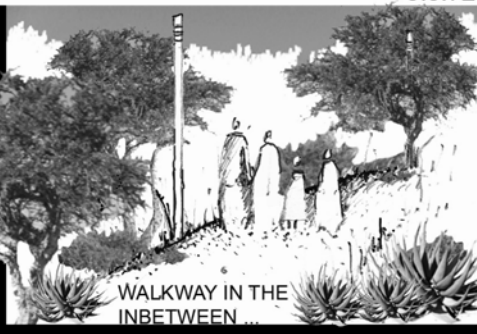
NOTES ON THE NEW LANDSCAPE THAT HAS BEEN CREATED
DEVELOPING THE INBETWEEN SPACES: THE INBETWEEN SPACES ARE DEVELOPED AS PLACES TO BE "IN THE COMPANY OF THE SAN". PLACES OF PAUSE AND REFLECTION. A SANCTUARY TO THINK ABOUT WHAT YOU HAVE SEEN AND EXPERIENCED.



8.3.71



8.3.72



8.3. DESIGN DEVELOPMENT: REACHING TOWARDS THE POETIC

The House of Culture serves as a condensing agent within the mindscape of the San: a house that stirs nearly forgotten memories and experiences in order to reach to the poetic depths of the lives of the ǀKhomani. For the outsider, the house of culture becomes a voyage of discovery into a cultural *terra incognita*: a place to uncover the hidden depths of a group that has lived within a marginalized position for so long. As a place of education, and of “remembering”, the House of Culture tells the story of these people and the self-sufficient future that they so deeply desire.

8.3.73



“We want to live on our own land. Things do not work out because we depend on people who are not involved. If we have a vehicle, we can have a system, a logbook. Why shall we have problems? They say we shall fight among each other. Maybe we will, but we have work to do and the point is, the more you deal with such things the more you become equipped to handle them. It is a whole process. [...]

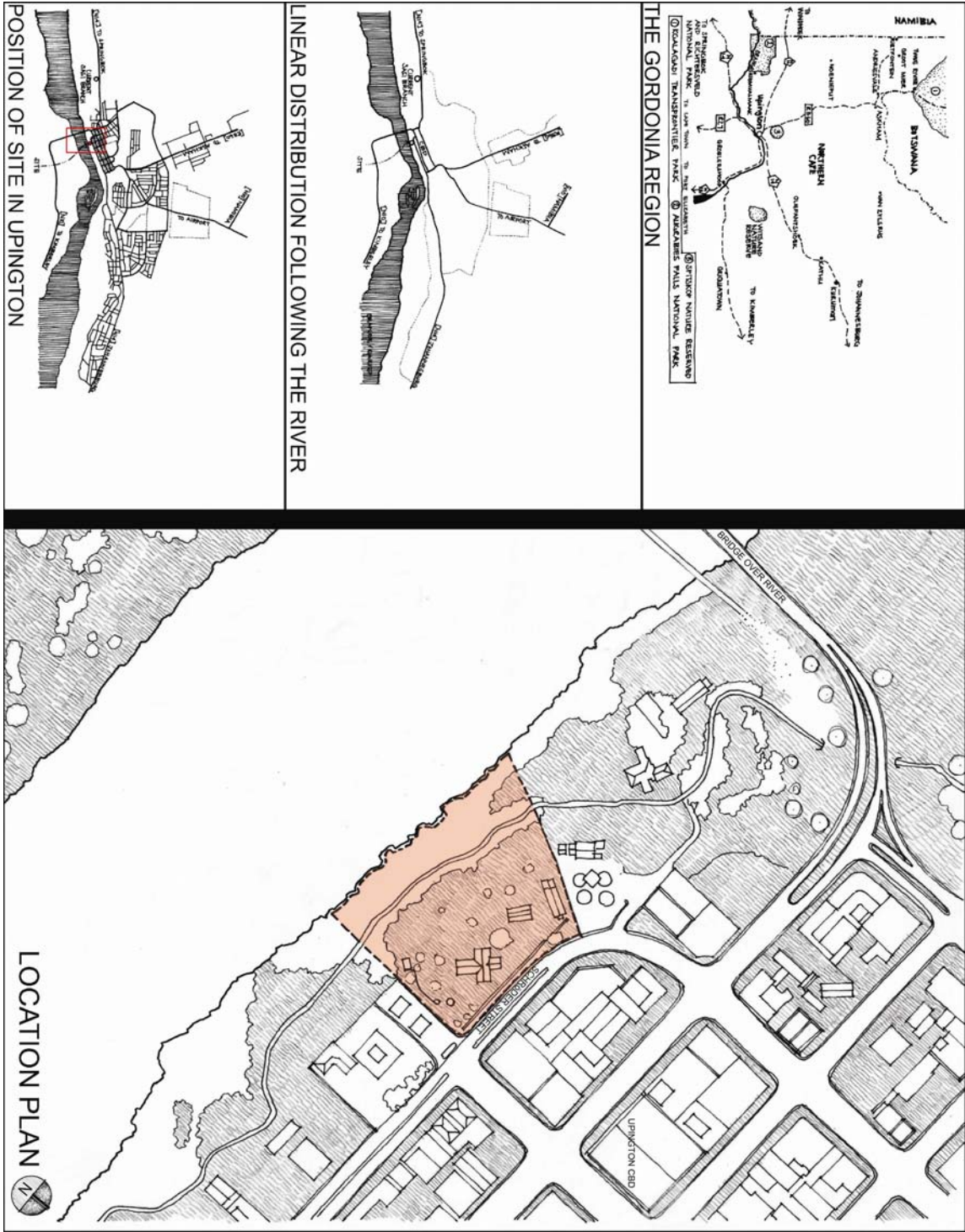
Once we are on our own land these things will be easier to organise. We also need other projects, so that we are not stuck at one thing. Art, for instance, English classes and literacy. Also bookkeeping. But also veld knowledge and the traditions of the San people. **Then the picture will become whole for the people.** [...] We expect a good future, but there is a lot of work. There will be difficulties, but if you tackle something with a vision, you can win. **We have something to strive for.**”

Petrus Vaalbooi, Rietfontein, South Africa [ǀKhomani]
(Le Roux et al. 2004: 222)

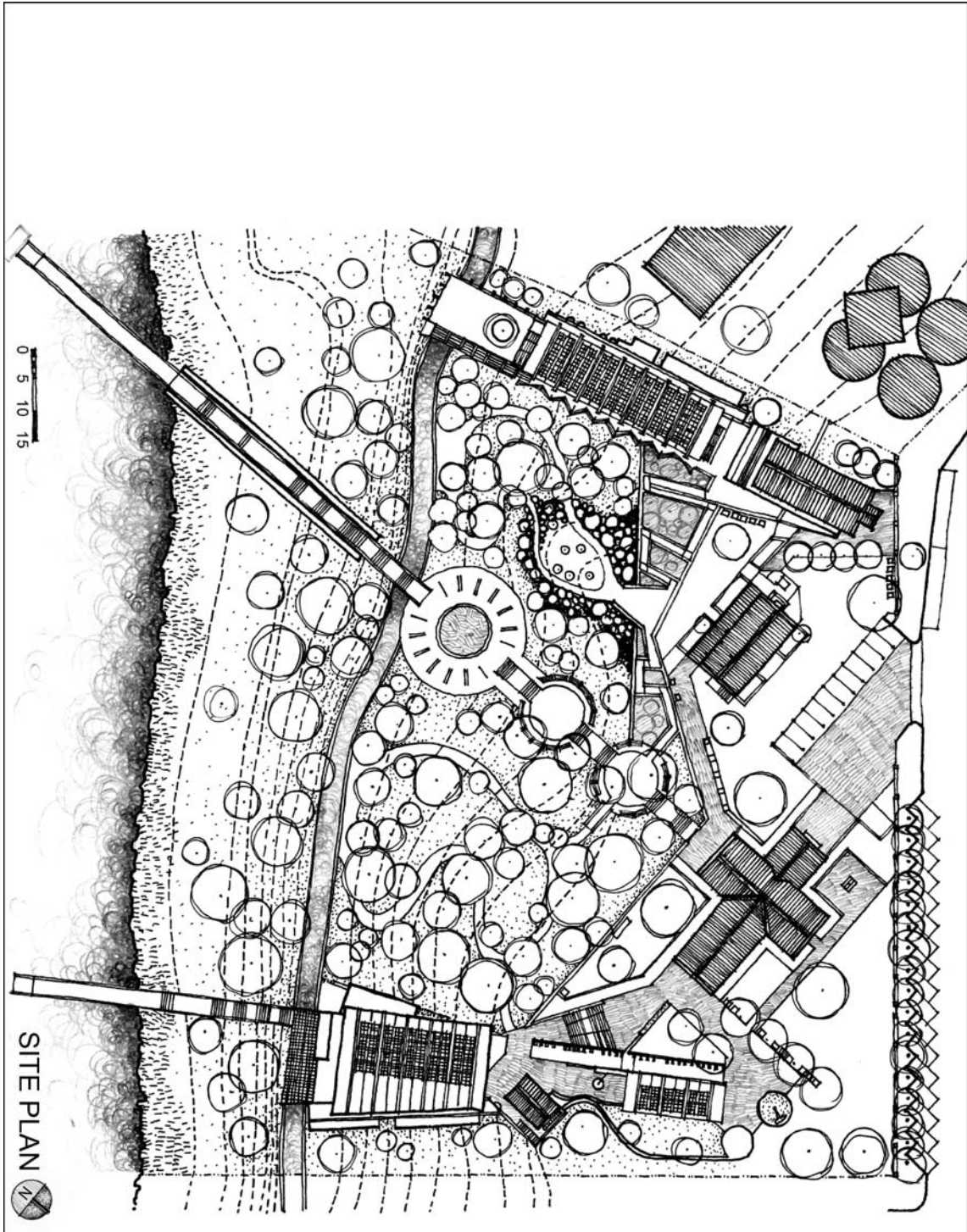


8.4. SKETCH PLANS

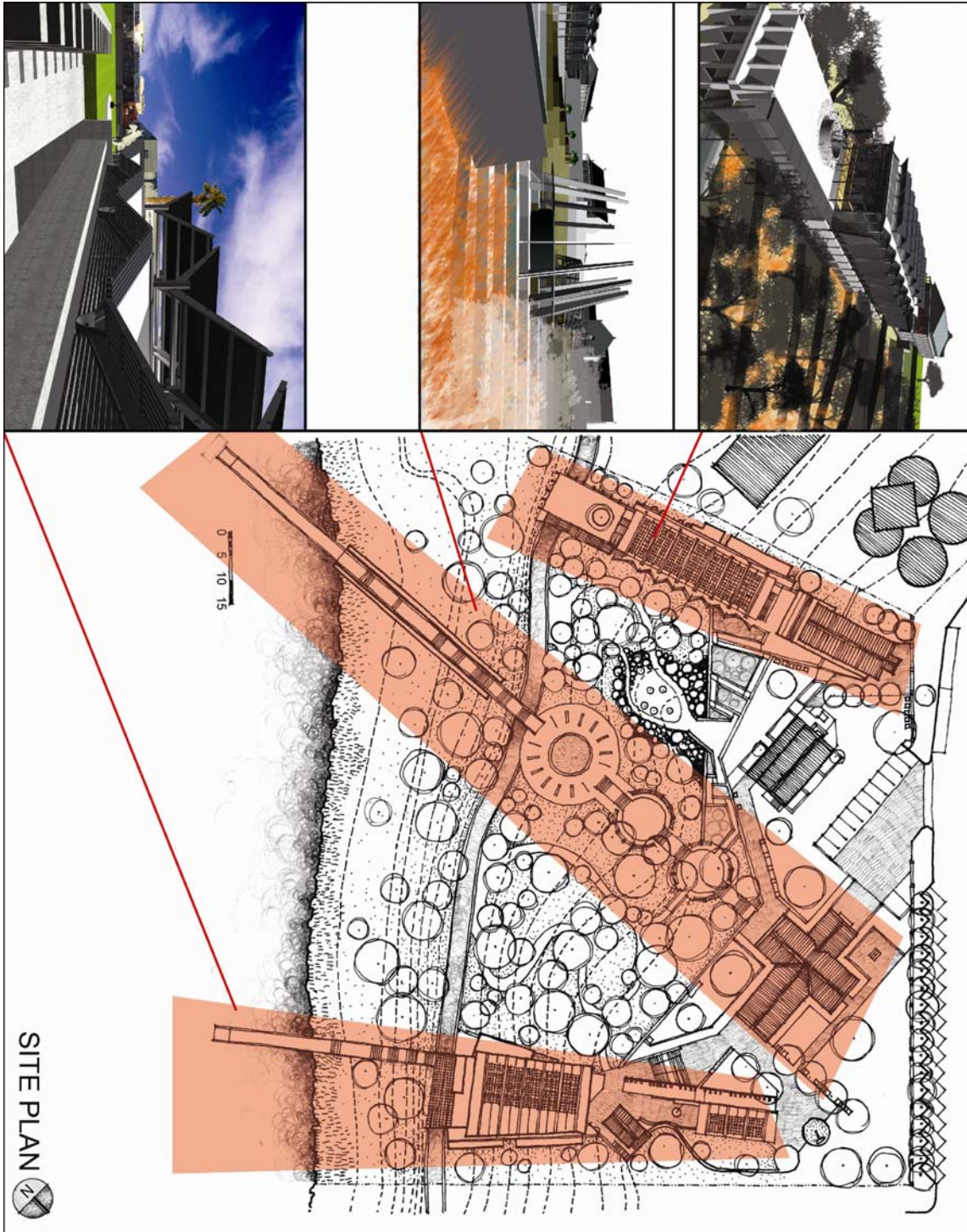
8.4 SKETCH PLANS



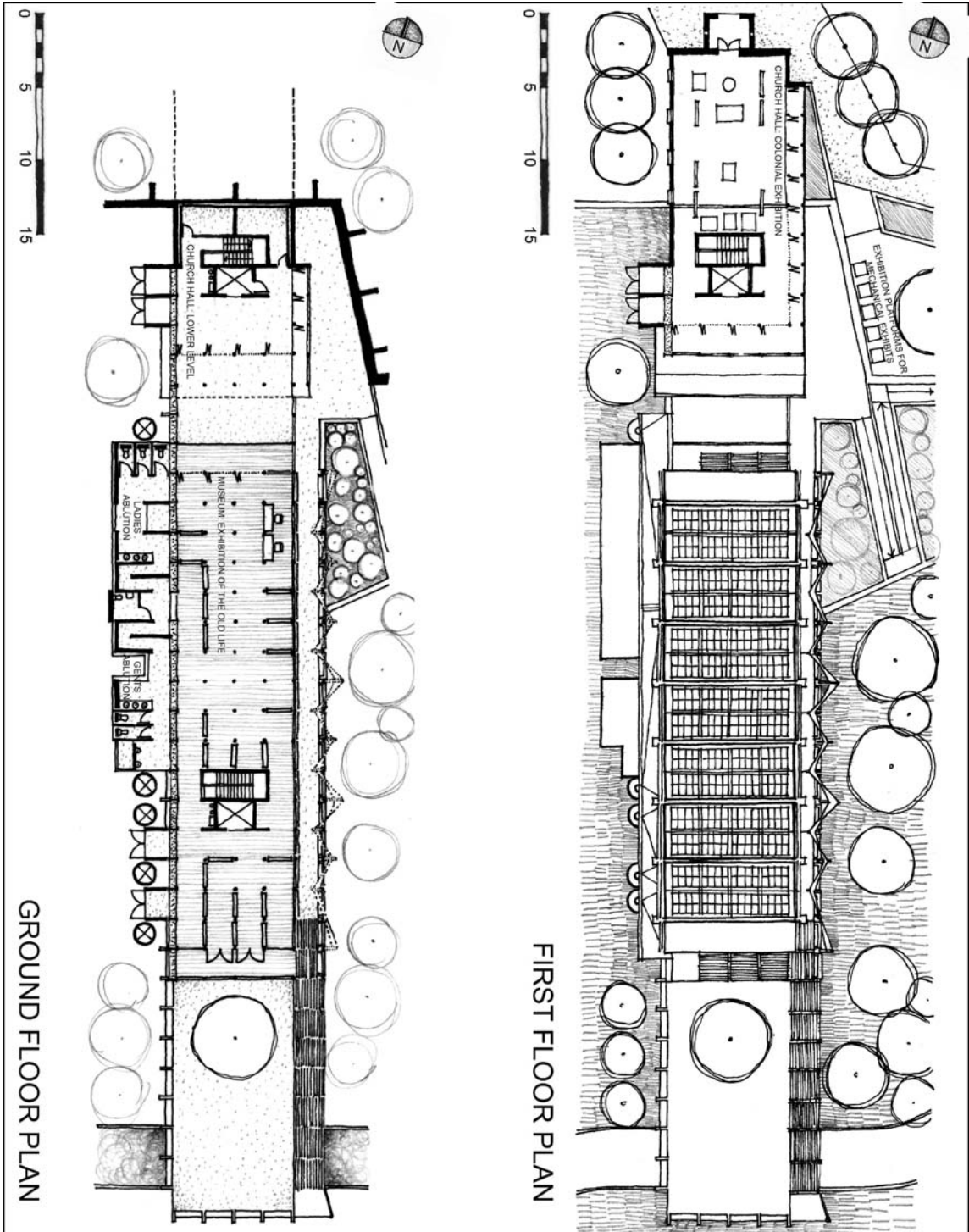
8.4 SKETCH PLANS



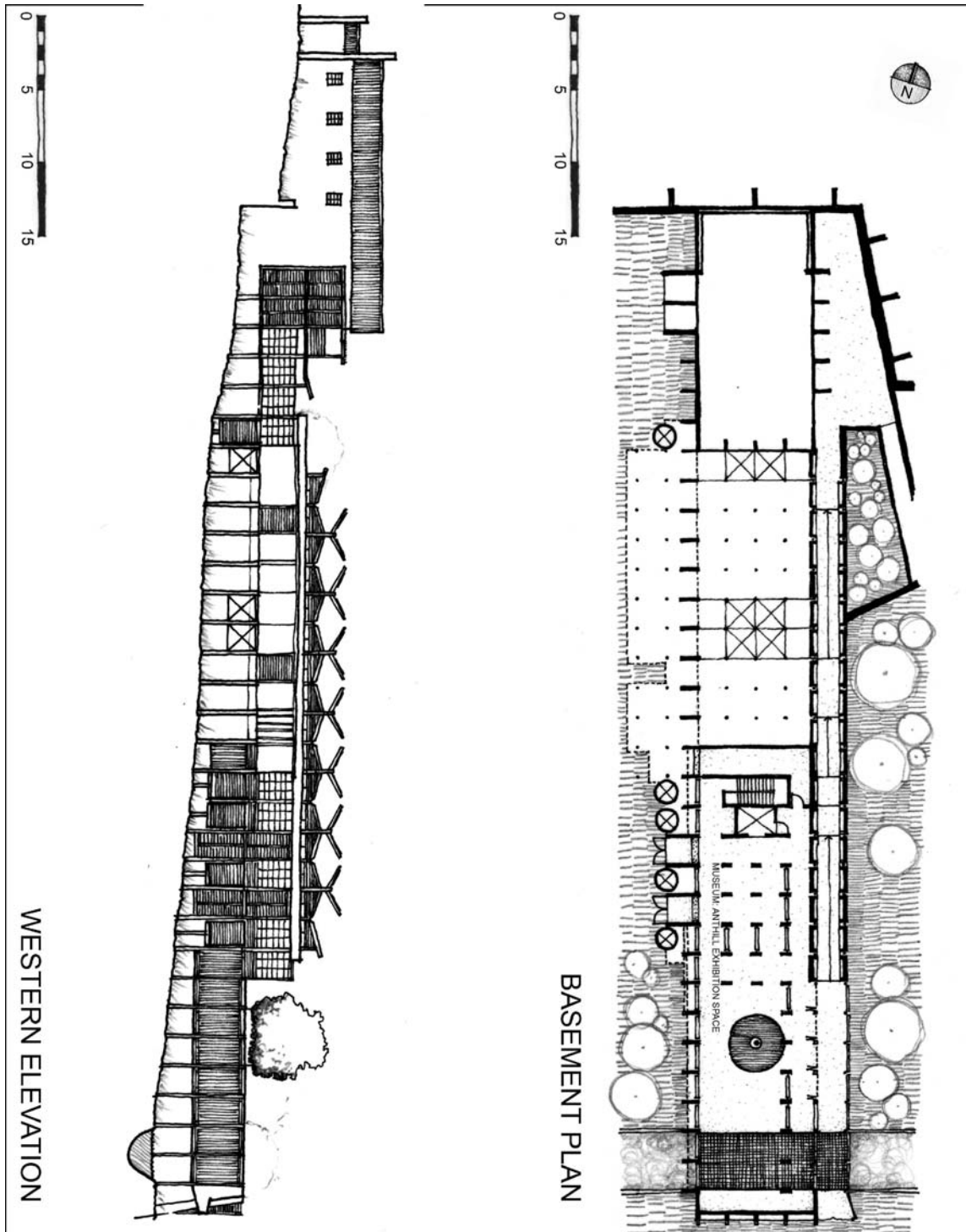
8.4 SKETCH PLANS



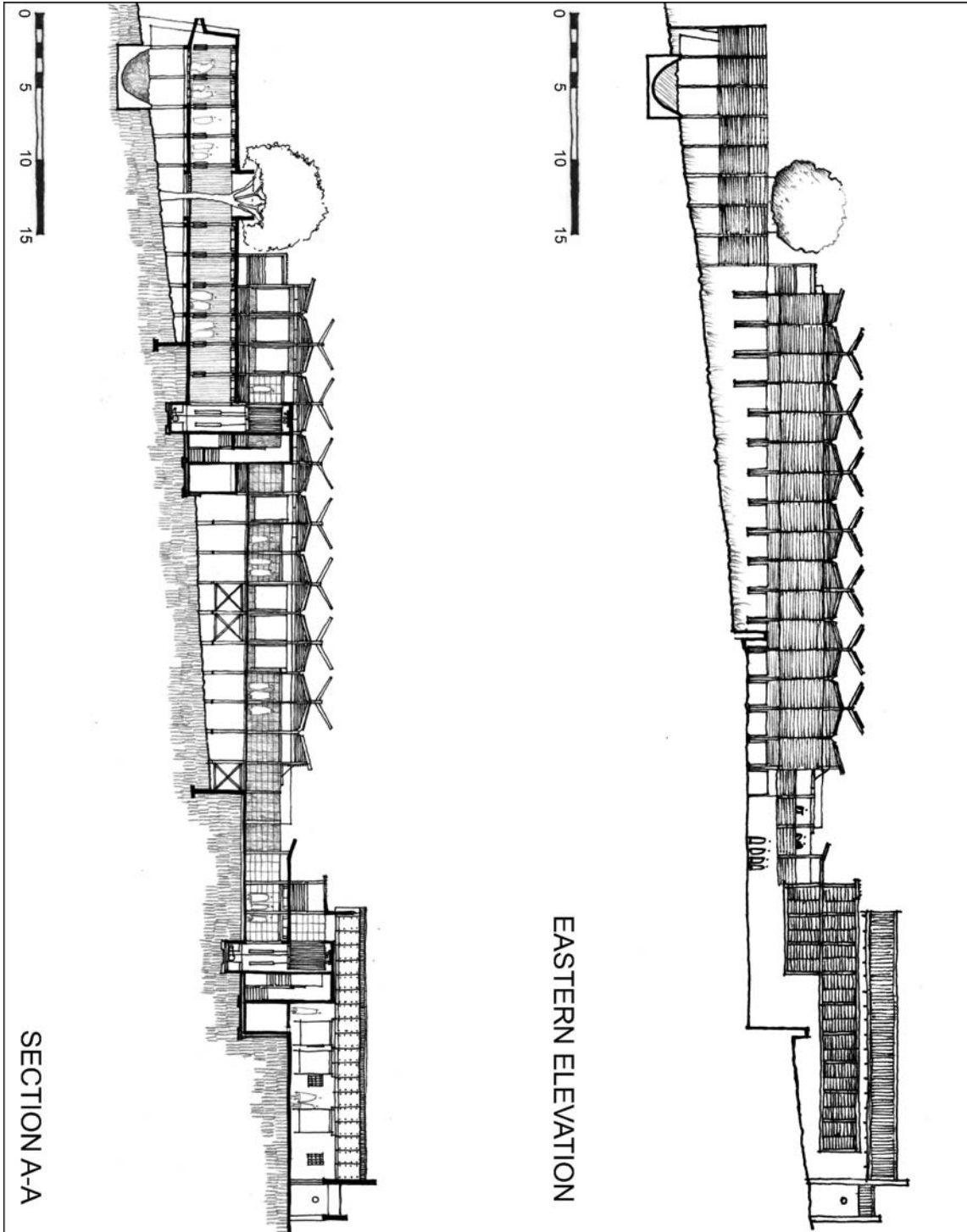
8.4 SKETCH PLANS



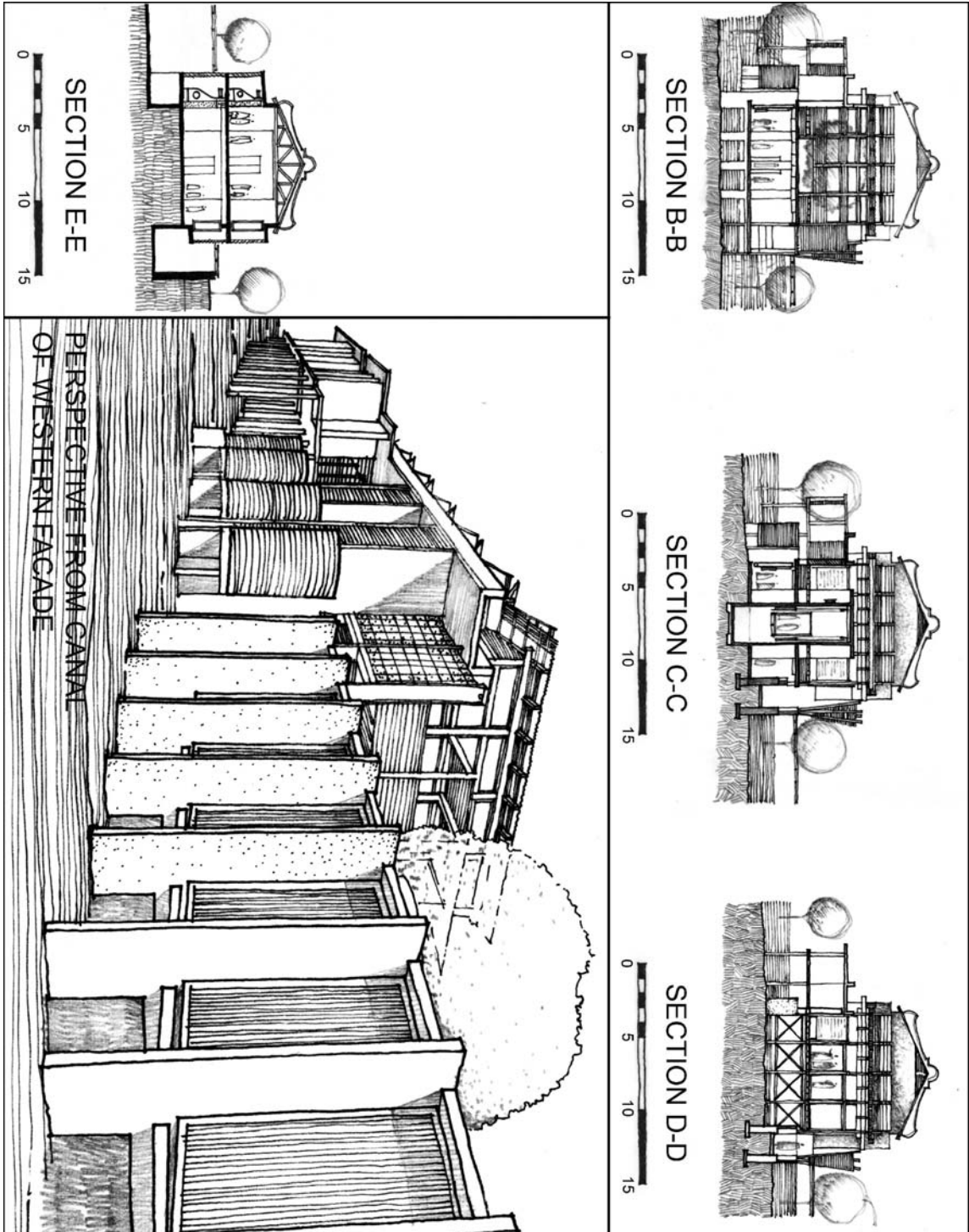
8.4 SKETCH PLANS



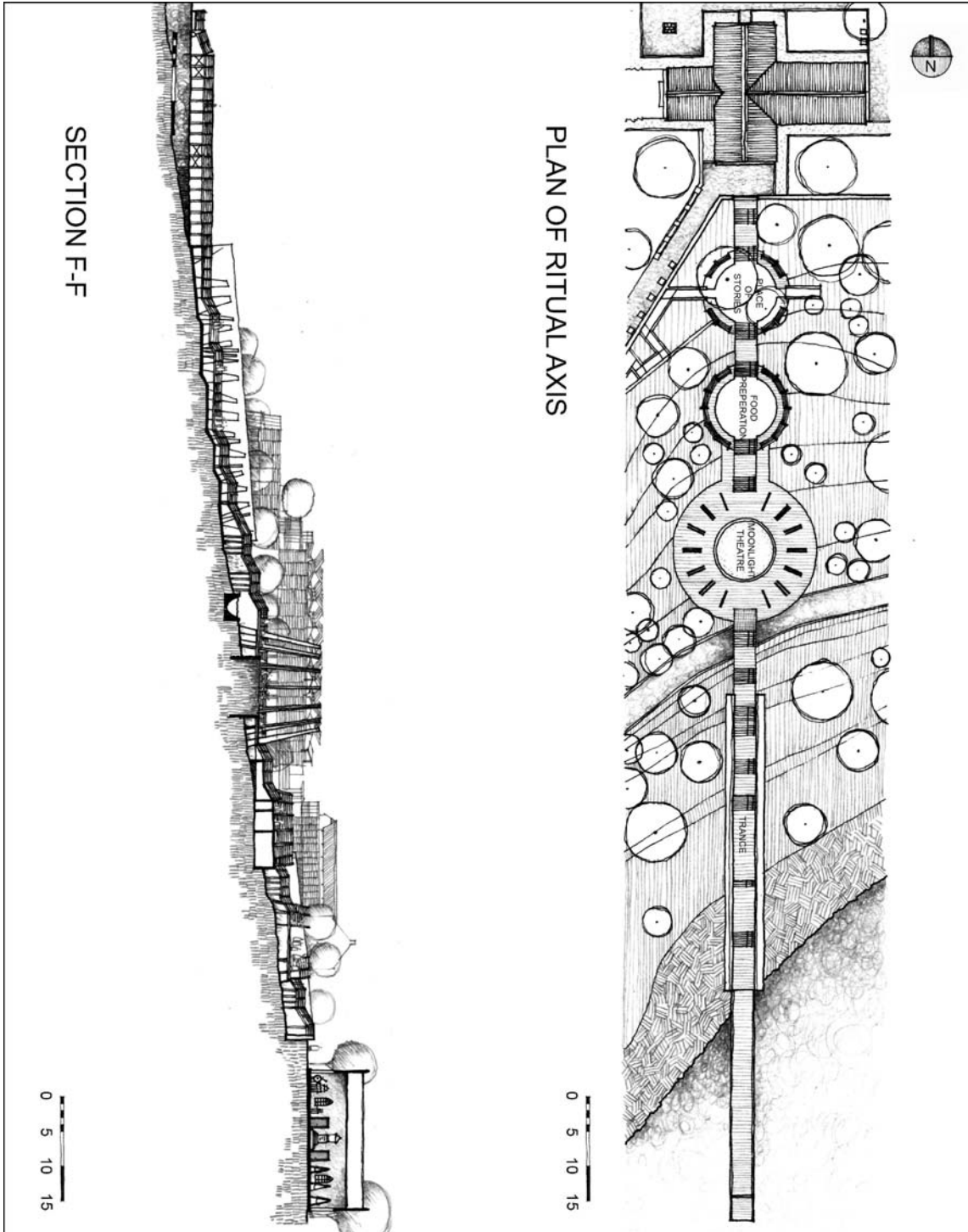
8.4 SKETCH PLANS



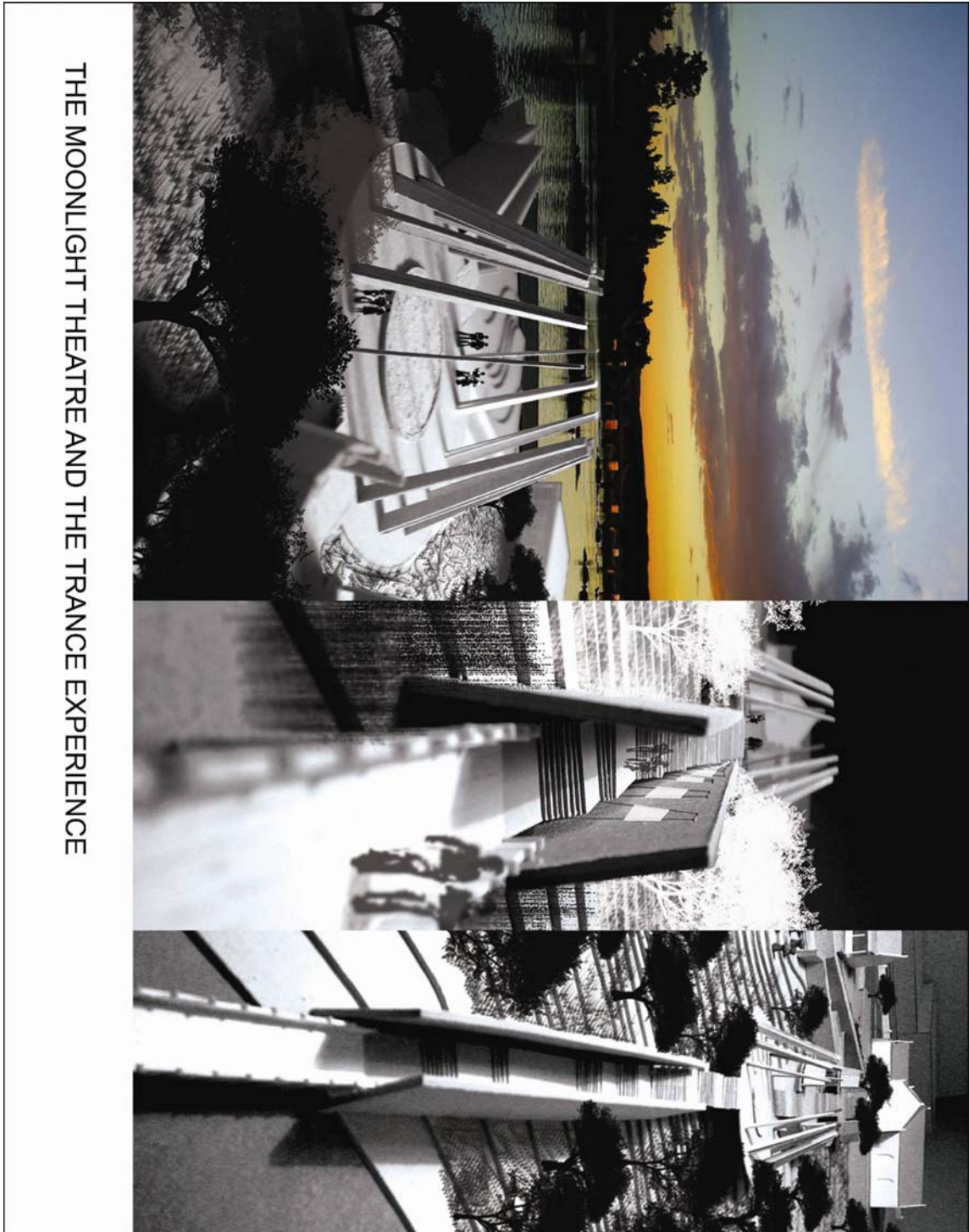
8.4 SKETCH PLANS



8.4 SKETCH PLANS



8.4 SKETCH PLANS



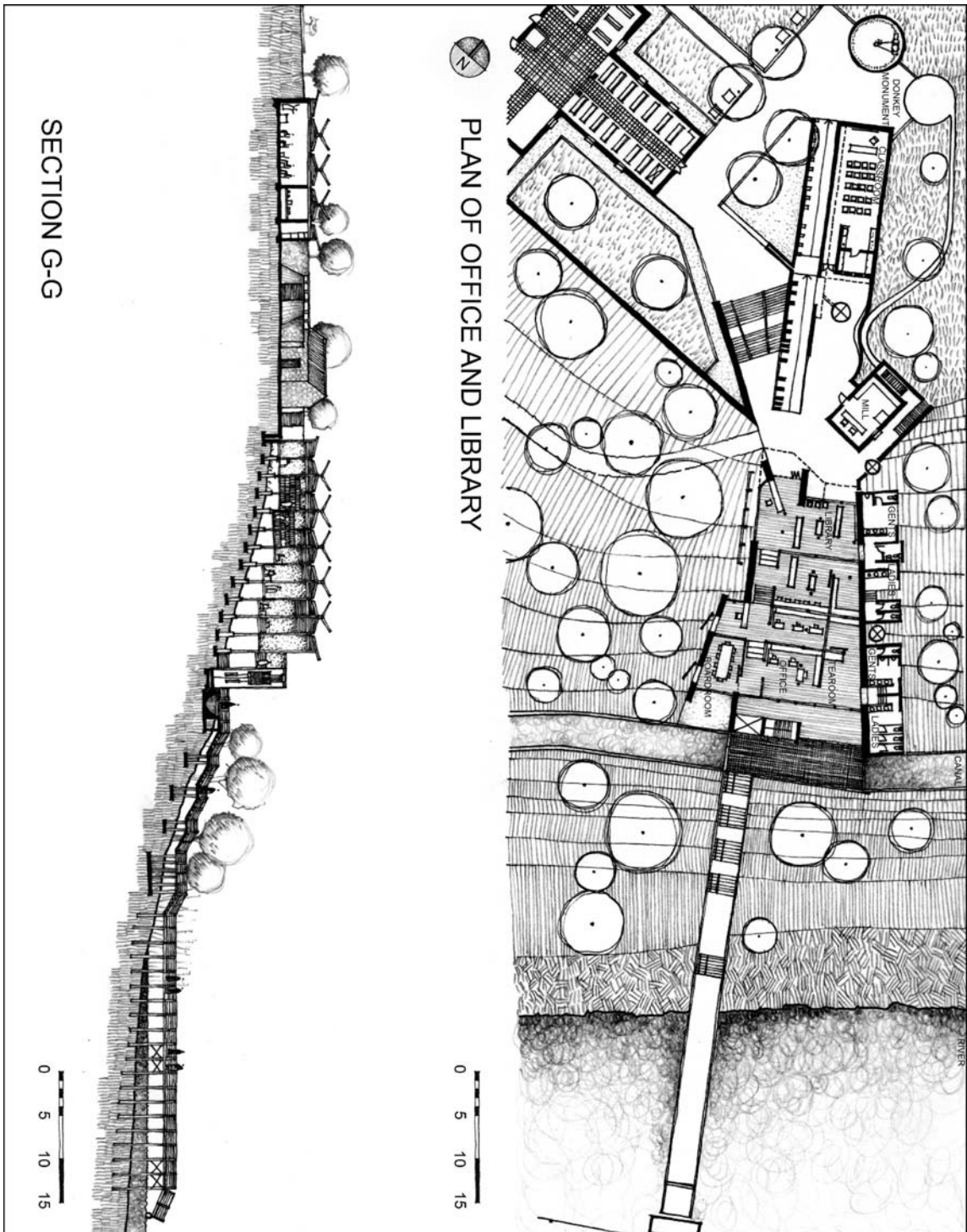
THE MOONLIGHT THEATRE AND THE TRANCE EXPERIENCE

8.4 SKETCH PLANS

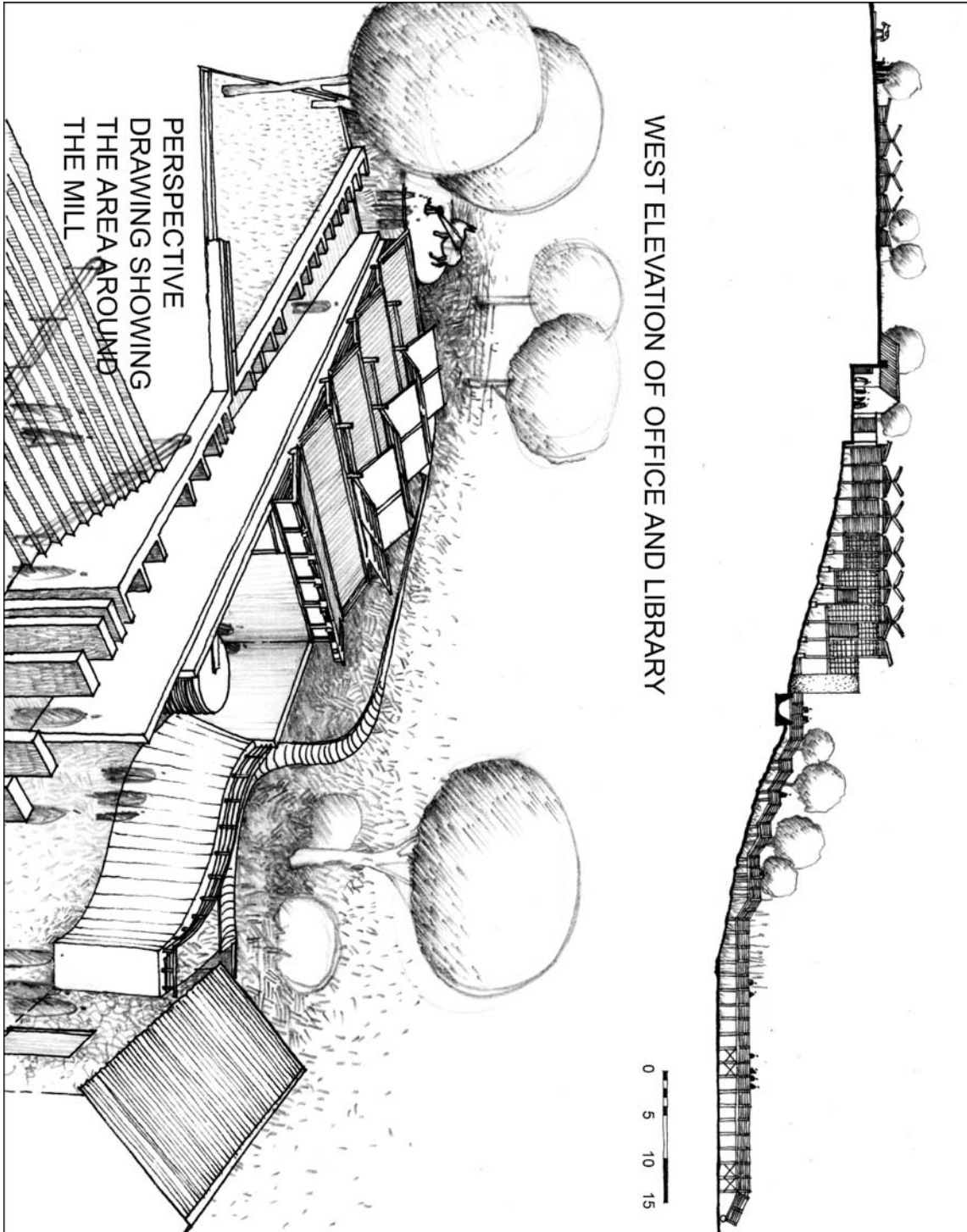


PERSPECTIVE DRAWING SHOWING THE MOONLIGHT THEATRE WITH REFLECTORS

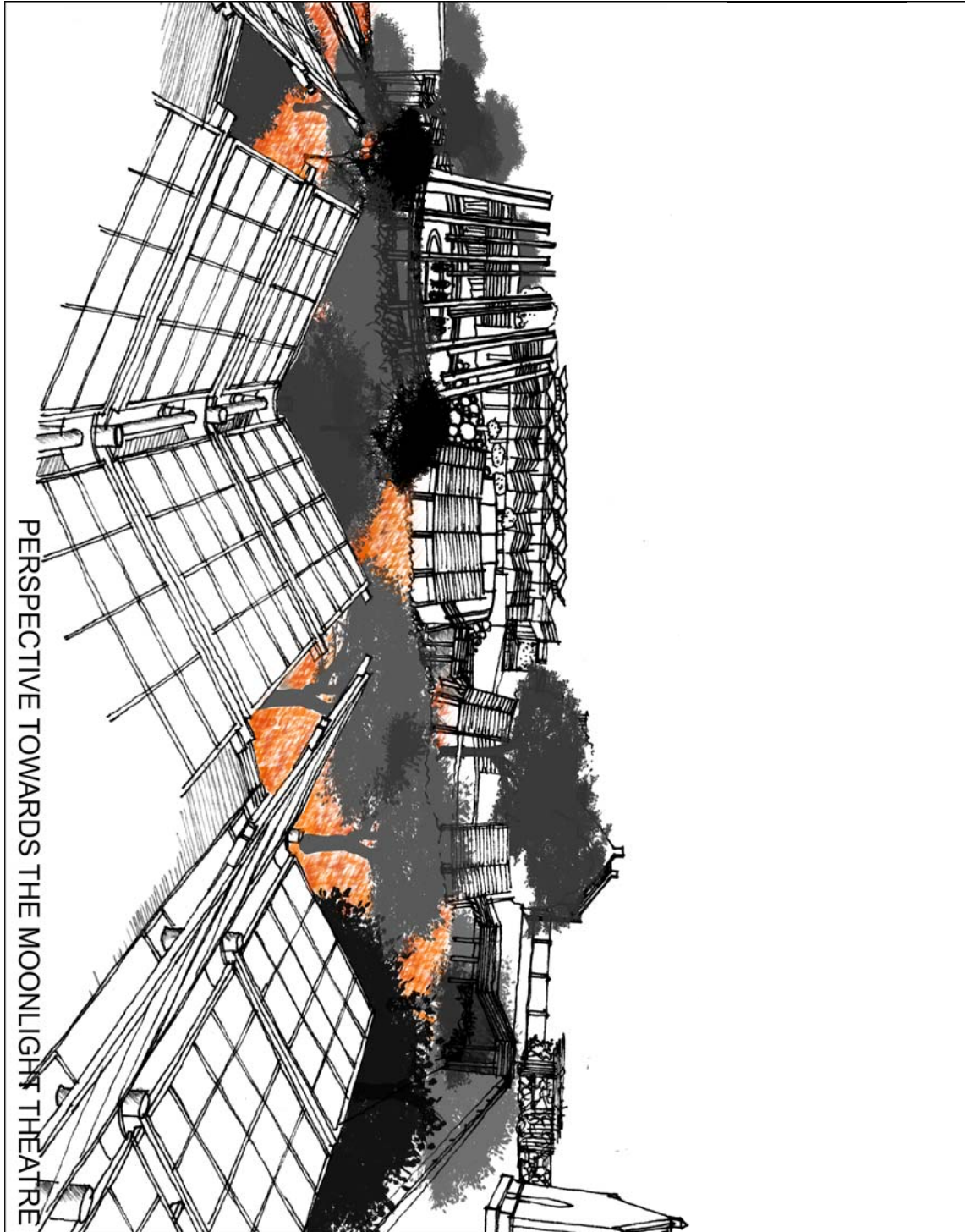
8.4 SKETCH PLANS



8.4 SKETCH PLANS



8.4 SKETCH PLANS





9. CONCLUSION

- He has no shame in his eyes
He tells me
"The other day I learnt I am a Boesman"
- He has no shame in his eyes
"I always thought I am a Coloured"
- He has no shame in his eyes
"BUT, now I have something to believe in"
- He has no shame in his eyes
"I thought I was nothing"
"Now I am something"
"Somebody"
"Part of a body"
"I have so much to learn" [of them]
- He has no shame in his eyes
"All the wasted years"
"Everyone ... too scared to admit their heritage"
"Too scared to say 'Boesman' "
"Happy enough - able to survive - as a coloured"
"BUT, I am a Boesman."
- He has no shame in his eyes
" I AM A BOESMAN "
" I AM A BOESMAN "
" I AM A BOESMAN! "
- He has no shame in his eyes.

(Poem by author:
Inspired by a conversation with a young man (Frederick Brou) at the SASI Regional Office in Uppington)

9. Conclusion

The Poetics of Architecture is a language that is born from a constant oscillating between thought and feeling. It is a continuous process that forms and extends from one poetic moment to the next.

The San House of Culture joins this alternating discourse as a dialogue between the Colonial and San, existing and new, life and death. It is a place that serves as a condensing agent within the mindscape of the San. It is a grouping that embodies nearly forgotten experiences and feelings: a place where the San can remember and the visitor can learn. The San House of Culture forms a part of the process that aims to “make the picture whole for the people” (Le Roux et al. 2004: 222). It is a house that serves as a nurturing cradle for the awakening of a people that are caught in a poetic position: a wounded discourse that alternates between their traditional knowledge and modern institutional knowledge: The San House of Culture is a place that gazes hopefully towards the future, and anticipates the “great life” of tomorrow.

There remains, maybe, one question: “Is the building poetic?” ...no. It does, however, open up new possibilities toward the poetic. The poetic can not be reached or rationalized, but can rather be seen as an ongoing process. Maybe, when looking at an exhibition, the visitor will turn his head and look sideways. He may see and experience something that he has never “felt” before. He leaves enriched ... nourished. It can not be explained, and he will never feel it again. A poetic moment has passed: it should be remembered, but can not be recreated.

The poetic lives within the fleeting moment where our rational and subjective selves fuse and embrace: standing within the fiery iron glow of our feelings, while a steady, logical mind refuses to abandon the rational truth.

“So the whole man stands in iron glow
refusing to evaporate.
So the man remains in red hot ember
melting without losing weight.”

(Poem by author: inspired by the ideas of John Ruskin regarding the Poetics of the First Order)
(Selections from the writings of John Ruskin: 384-385)



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List of Illustrations

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Vehicle fright (!Xun and Khwe Art Project)
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Prelude

Berens et al, 2000, p. 61

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- 1.2.2. Tanaka, 1980, p.52 (*Plate 10*)
- 1.2.3. Le Roux et al, 2004, p. 53
- 1.2.4. Le Roux et al, 2004, p. 55
- 1.2.5. Drawing by author
- 1.2.6. Berens et al, 2000, p. 97

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- 2.2.4. Le Roux et al, 2004, (inside cover)
- 2.2.5. Skotnes, 1996, p. 42
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- 2.2.8. Drawing by author
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- 2.2.41. Drawing by author
- 2.2.42. Drawing by author
- 2.2.43. Photo by author
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- 2.2.49. Drawing by author
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- 2.2.62. Photo by author
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- 2.2.64. Photo by author
- 2.2.65. Drawing by author
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