



Negotiating identity in indigenous space

Rediscovering the Koranna tribe through temporal spatial dialogues between modernity and tradition:
A Center for Cultural discovery, Korannaberg, Free State, South Africa.

Dapper de Wet | 2018285169

Front Cover: The designed Grounding pavilion, placed in the centre of the existing kraal (author).

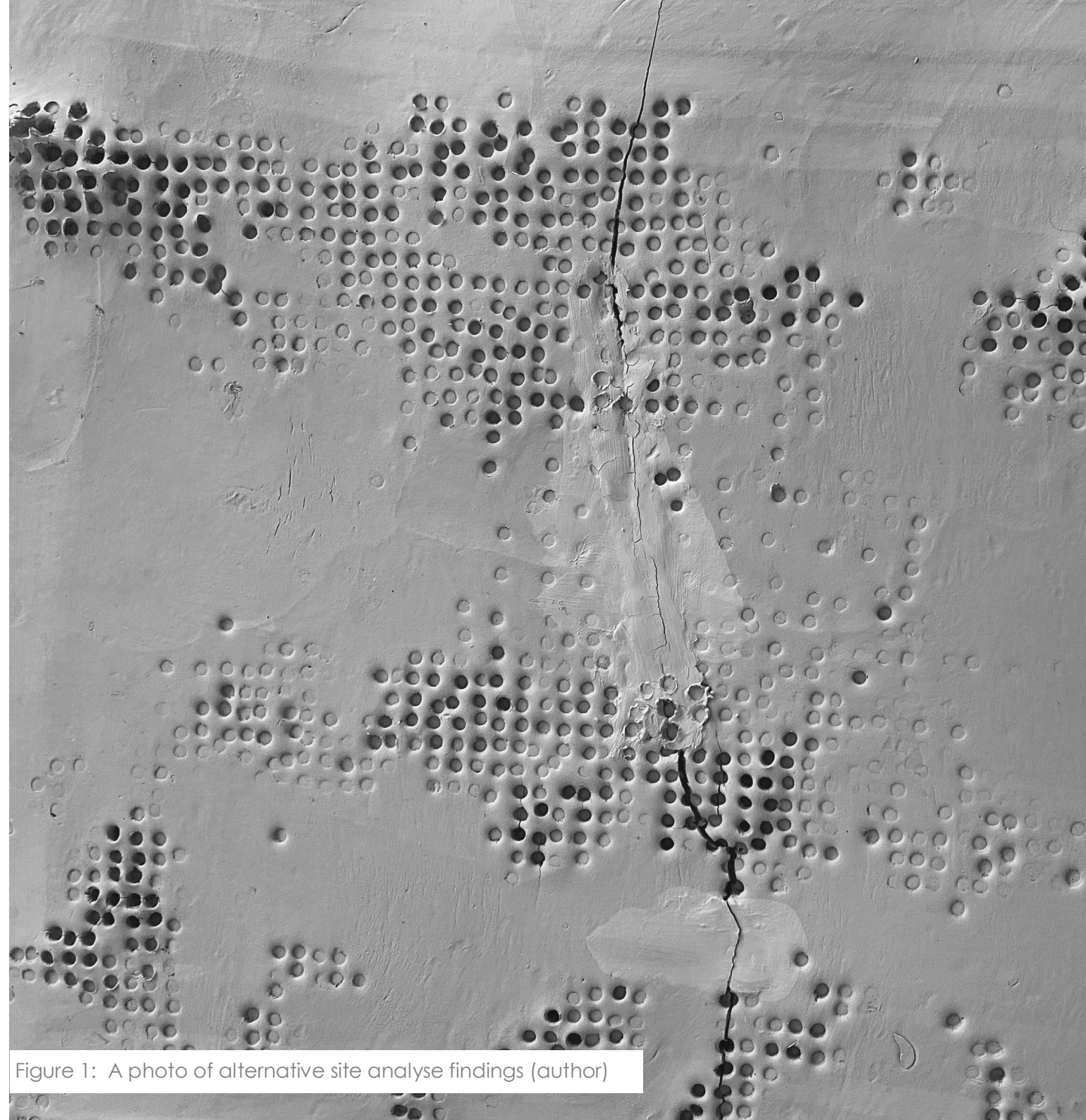


Figure 1: A photo of alternative site analyse findings (author)



Declaration

This document is submitted in partial fulfillment of the requirements for the M.Arch (Prof) degree in Architecture. All the work contained in this document is my own except where otherwise acknowledged.

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Declaration of original authorship:

The work contained in this dissertation has not been previously submitted to meet requirements for an award at this or any other institution of higher education. To the best of my knowledge, this dissertation contains no material previously published or written by another person except where due reference is made.

The Koranna tribe spelling of their name is used in this contribution, i.e. 'Koranna' as opposed to the more generally used form 'Korana', 'Coranna' or !oranna.

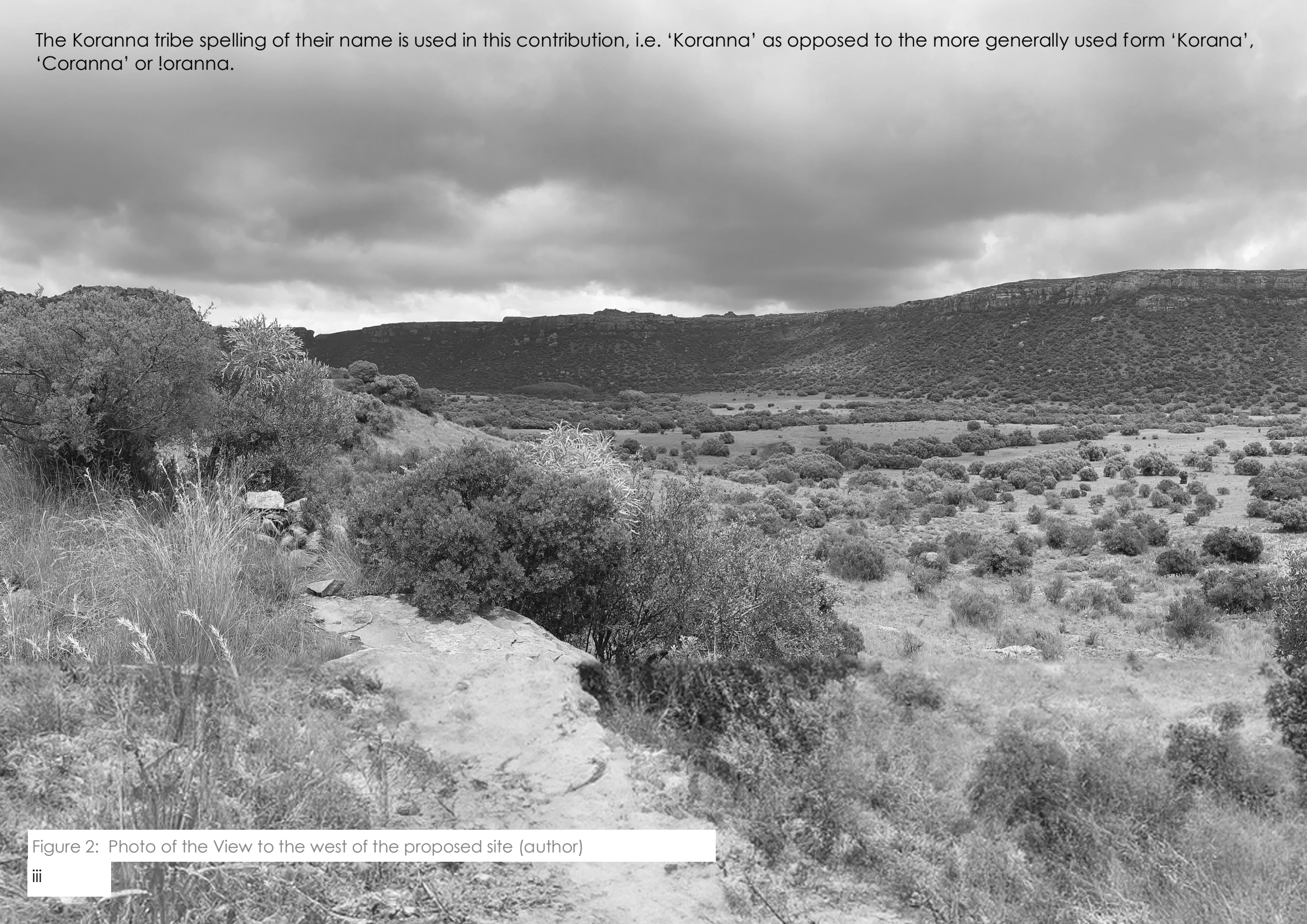



Figure 2: Photo of the View to the west of the proposed site (author)



For a considerable period, it was widely accepted that the Koranna tribe had faded into extinction. However, a momentous turn of events unfolded when two distinct groups, each identifying themselves as the Taaibosch Koranna, approached researchers independently, unaware of each other's presence. These individuals collectively expressed a common appeal: the urgent need for an in-depth scholarly inquiry into the historical and genealogical aspects of the Taaibosch family, currently residing in the Free State region.

This plea served as the catalyst for the commencement of extensive research aimed at unraveling the tribe's historical background. Swiftly, it became apparent that the available information regarding the Koranna tribe was exceptionally scarce, further complicated by biased historical accounts that had shaped their narrative.

Having spent my upbringing in the Eastern Free State, I possessed limited knowledge about the indigenous communities that once thrived in the region before my own time. As I started investigating and asking around, a farm on in Korannaberge told me of rock remains what through generations of farmers is believed to be that of Koranna Kraal. These circular structures now over grown by trees formed a circular Tree formations that can be seen from satellite images. These Kraals become the starting point of my Thesis.

The overarching goal of this project is twofold: firstly, to enhance the visibility of these historical traces through architectural art, and secondly, to pay homage to the significant cultural heritage of the various tribes that once inhabited the area, with a primary focus on the Koranna tribe. This initiative entails the establishment of a cultural centre, with its core objective being the commemoration and preservation of the rich cultural legacy of the Koranna tribe. Through this endeavor, we aim to honour their historical roots while embracing contemporary perspectives, all with the ultimate aim of ensuring the enduring visibility of their cultural heritage for the benefit of future generations

Abstract

In the heart of the Korannaberg region in the Eastern Free State, South Africa, lies the last known 'home' of the Koranna, a long-lost tribe of Southern Africa. This spatial setting becomes the canvas for an ambitious architectural intervention aimed at reviving their fading culture - the establishment of a culturally responsive and sustainable research centre. The overarching argument of this thesis is supported by theories of critical regionalism and spatial-temporal tactics to design a place of remembrance for the Koranna tribe, a haven where their rich heritage can be both studied and taught. Despite the scarcity of surviving remnants, the proposed intervention aspires to evoke the essence of their ways of living, rituals, and stories. The research question guiding this exertion is: How can the imprints of memory within the Korannaberg region be harnessed to inform the architectural design of a culturally immersive and research-driven institution, capable of reimagining the essence and preserving the endangered legacy of the Koranna tribe? The goal is to breathe life into their forgotten history, crafting an institution that becomes a powerful beacon of cultural preservation and understanding.



Figure 3: Drawing of Koranna village (Holub , 1881: 9)



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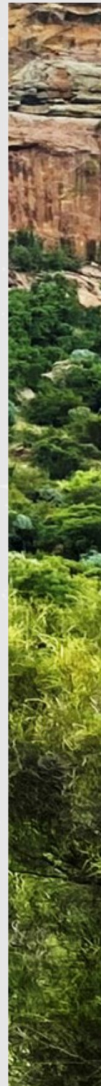
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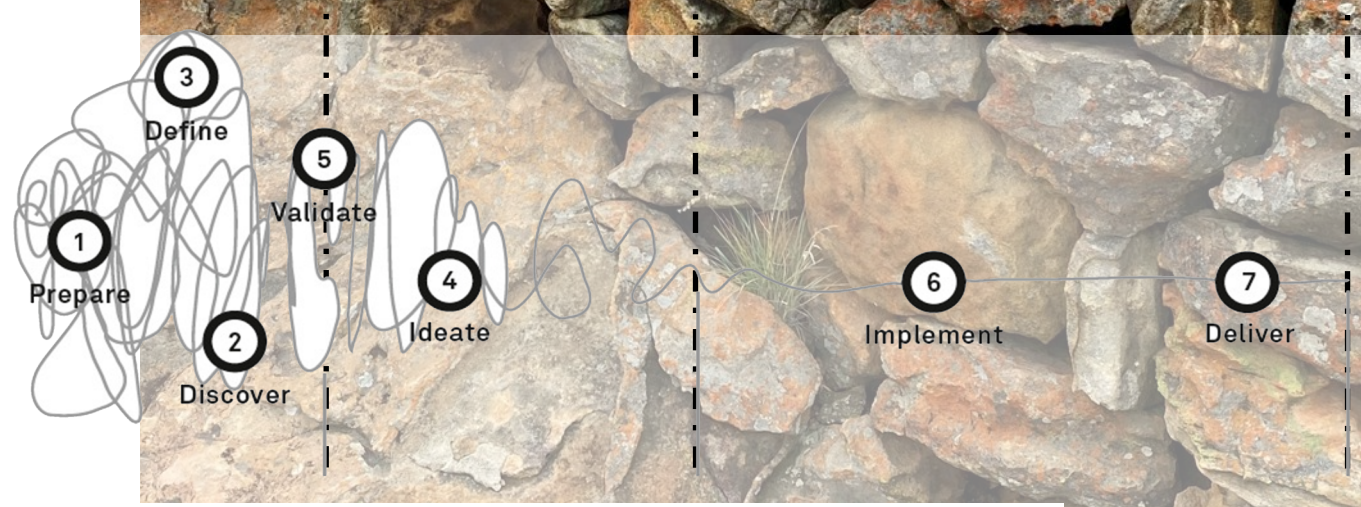


Figure 5: The proses of design (Archdaily, 2020: online)

Figure 5: Remains of what is believed to be Koranna kraals (Author)

1.1 Introduction

The Koranna tribe is a native African tribe that inhabited multiple southern African regions (SA history, n.d. : Online). Due to their distinctive cultural practices and close connection with nature, their distinctive way of life has captured the attention of many. The traditions surrounding the birth, marriage, and death of the Koranna people are rich and involve elaborate rituals and ceremonies. Their religious system and spiritual beliefs are intricately intertwined with the natural environment, which demonstrates their respect for the land and its resources (SA history, n.d. : Online). Additionally, the Koranna tribe possesses exceptional hunting, gathering, and traditional craft skills that have been passed down through generations (SA history, n.d. : Online).

All of this will be incorporated into the design of a centre for cultural discovery consisting of an anthropology centre, a digital and physical archive, and a walk of remembrance acting as exhibition space. The document will be organised by investigating various facets of the design process, thereby revealing the multiple levels of meaning embedded in the work. There are seven chapters total. Each chapter will act as a piece of a puzzle, the first four chapters will create tools and ways to guide the design process.

The document will be divided into the following chapters. Chapter one establishes the project's context, the research question, and the client's objectives. It introduces the touchstone, a guiding principle for the design process. Chapter two, "The Narrative of the in between," fo-

cus on revealing the site's narrative through placemaking. It examines the role of nostalgic architecture, memory, typology, morphology, and regionalism in identity formation. The third chapter, titled "The Narrative of the Present (Site Analysis)", examines the macro, mezzo, and micro aspects of the chosen site. In addition to relevant precedents, the analysis takes into account historical context, climate, vegetation, and community, among other factors. This chapter explores the history of the Koranna people, including their migrations, clothing, language, and rituals. Investigating their presence in the Free State region. The design process is emphasized in Chapter 5, "The Narrative of the Making (Design Synthesis)". It describes the evolution of three design concepts that led to the chosen design concept. The sixth chapter, "The Narrative in the Details (Technical Report)", explores the technical aspects of the design. It includes specifics regarding materials, structural elements, and systems. The document's concluding chapter, "Reflection," reflects on the entire design process. It highlights significant findings, lessons learned, and the project's significance. The chapter includes a bibliography, a list of illustrations, and concluding images.

The document will engage with the site's narrative throughout the book, drawing inspiration from critical traditions, investigating the present context, and revealing the past. By following this route, readers gain a thorough understanding of the site's influence on architectural design.

1.2 Site

The Korannaberge is a mountainous region that holds significant historical value and can be found in the Eastern Free State of South Africa. It is bordered by the towns of Clocolan, Excelsior, and Marquard. It was once home to the Koranna Tribe, which has since vanished, making it an excellent candidate for the proposed location of a cultural centre. Rock art, the remains of structures, and artifacts left behind by the tribe can be discovered all over the region. The selection was influenced by the fact that the ruins of the village of Koranna are in good condition and are easily accessible. Through rock art depicting scenes of hunting and rituals, the Korannaberge provides insights into the daily life, cultural practices, and artistic expressions of the tribe. The community's architecture and the way they ran their affairs are illustrated by the remnants of their homes and kraals. The existence of the tribe can be proven through the discovery of artifacts such as pottery, tools, and personal adornments during

archaeological excavations. Visitors will not have any trouble finding their way around thanks to the location's convenient proximity to Clocolan, Excelsior, and Marquard. The state of the ruins of Koranna's village was one of the factors that went into choosing the location for the cultural centre, which will be able to incorporate the look of the ruins into its layout. The centre would function as a living testament to the history of the tribe by providing educational programs, cultural events, and exhibitions to the public. The Korannaberge have the ability to preserve and celebrate the heritage of the Koranna Tribe thanks to the establishment of the cultural centre. This will ensure that their legacy lives on.



Figure 7: Map of South Africa (Snazzy maps, n.d.: online) Adapted by author



Figure 8: Map of the Free State (Snazzy maps, n.d.: online) Adapted by author



Figure 9: Map of the Korannaberge (Snazzy maps, n.d.: online) Adapted by author

1.3 Research question

How can the principles of critical regionalism be applied to design a cultural and research centre for a forgotten Koranna tribe in the Korannaberg, Free State, considering their temporal living conditions and cultural identity, while exploring the relationship between memory and place?



Figure 10: Remains of what is believed to be Koranna kraals (Author)

1.4 Client

In the case of the proposed Koranna Centre for Cultural Discovery, it's important to explore the roles and objectives of the South African Department of Cooperative Governance, the Free State Department of Cooperative Governance and Traditional Affairs, and the Mantsopa Local Municipality.

The South African Department of Cooperative Governance is responsible for fostering responsive governance nationwide. They aim to establish centres for cultural discovery that showcase the diverse cultural richness of South Africa's indigenous communities. These initiatives promote social cohesion, safeguard cultural heritage, and empower local communities (South African Government n.d. : online). By supporting the Koranna Centre for Cultural Discovery, they provide a platform for celebrating the unique Koranna heritage, cultural exchange, and educational opportunities.

The Free State Department of Cooperative Governance and Traditional Affairs focuses on the Free State region, where the proposed centre would be located. Their objectives include facilitating sustainable development, promoting social inclusion, and preserving traditional practices. Endorsing the establishment of a centre for



Figure 11: Mantsopa Logo (Mantsopa, n.d. : online)

cultural discovery would foster regional pride, identity, and tourism while providing economic opportunities (Free State online n.d. : online).

The Mantsopa Local Municipality aligns its goals with the provincial and national departments. They seek to enhance residents' quality of life through local economic development, cultural heritage preservation, and community engagement (Mantsopa, n.d. : online). The Koranna Centre for Cultural Discovery would serve as a venue for cultural events, exhibitions, and educational programs, contributing to these objectives.

In conclusion, the South African Department of Cooperative Governance, the Free State Department of Cooperative Governance and Traditional Affairs, and the Mantsopa Local Municipality can collaborate to promote effective governance, preserve cultural heritage, and foster community development. The Koranna Centre for Cultural Discovery will be a shared vision to create an inclusive space that celebrates the Koranna community's heritage, strengthens social cohesion.



Figure 12: FSCGTA Logo



Figure 15: View from top of the Korannaberg



logo (Free State online n.d. : online)

Figure 14: DCG of RZA logo (South African Government n.d. : online)



1.5 Touchstone

Fleeing Machine

Adapting the ways the Koranna moved, into contemporary architecture.

The touchstone applies critical regionalism by drawing inspiration from the Koranna tribes cultural practices and natural surroundings. It aims to create a functional and fitting building while incorporating the principles of exploratory temporality to acknowledge the passing and presence of time. The Koranna tribes cultural practice of relocating to new territories in response to threats was a significant aspect of their identity. The touchstone acknowledges this practice and seeks to incorporate the tribes adaptability and connection with the natural environment into its design.

The project aims to achieve sustainability by utilizing renewable energy and materials with minimal impact on the environment. It embraces exploratory temporality, considering the passage of time in its design, construction, and long-term use. This involves assessing the required tension to keep the buildings walls attached and considering the evolving needs of the occupants.

The Kommando bird (see section 2.2.3) , which guided the Koranna tribe during relocations, serves as a symbolic guide for the project. It represents the project's ability to navigate obstacles during execution, using the wisdom of the tribe's cultural practices. Ultimately, the touchstone aims to create a building that harmonises with its surroundings, reflecting the principles of critical regionalism. It embraces exploratory temporality, adapting to changing conditions and ensuring long-term functionality. By integrating the cultural wisdom of the Koranna tribe and their connection with the natural environment, the project aspires to be both aesthetically pleasing and environmentally conscious.

The mats hold in place with tension, being able to be removed as soon as the bird whistles.

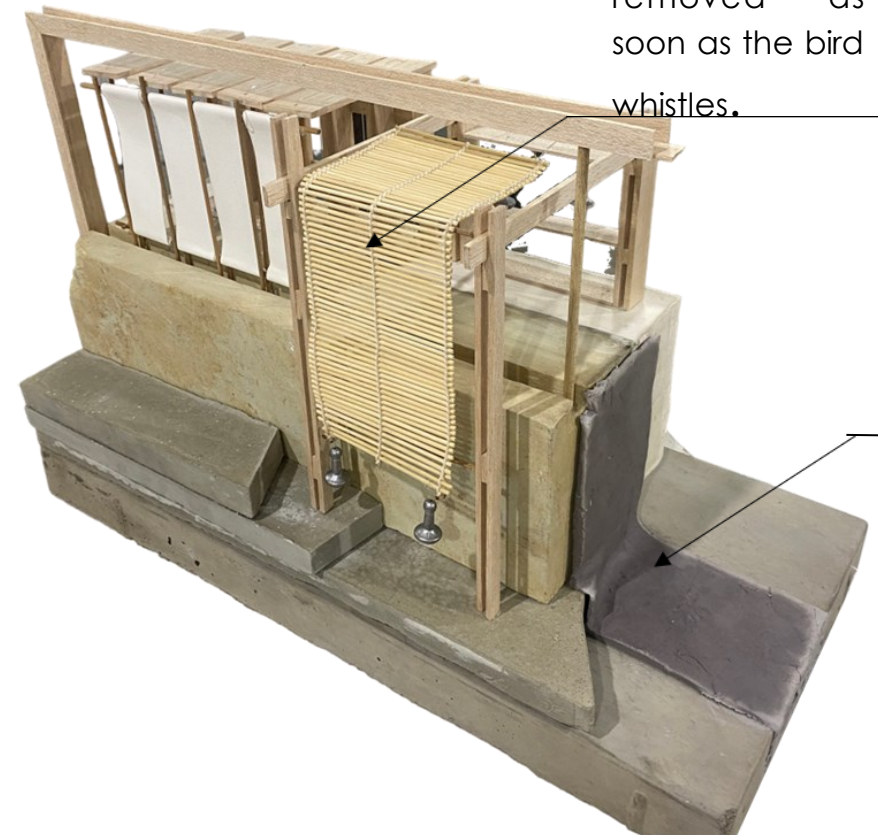


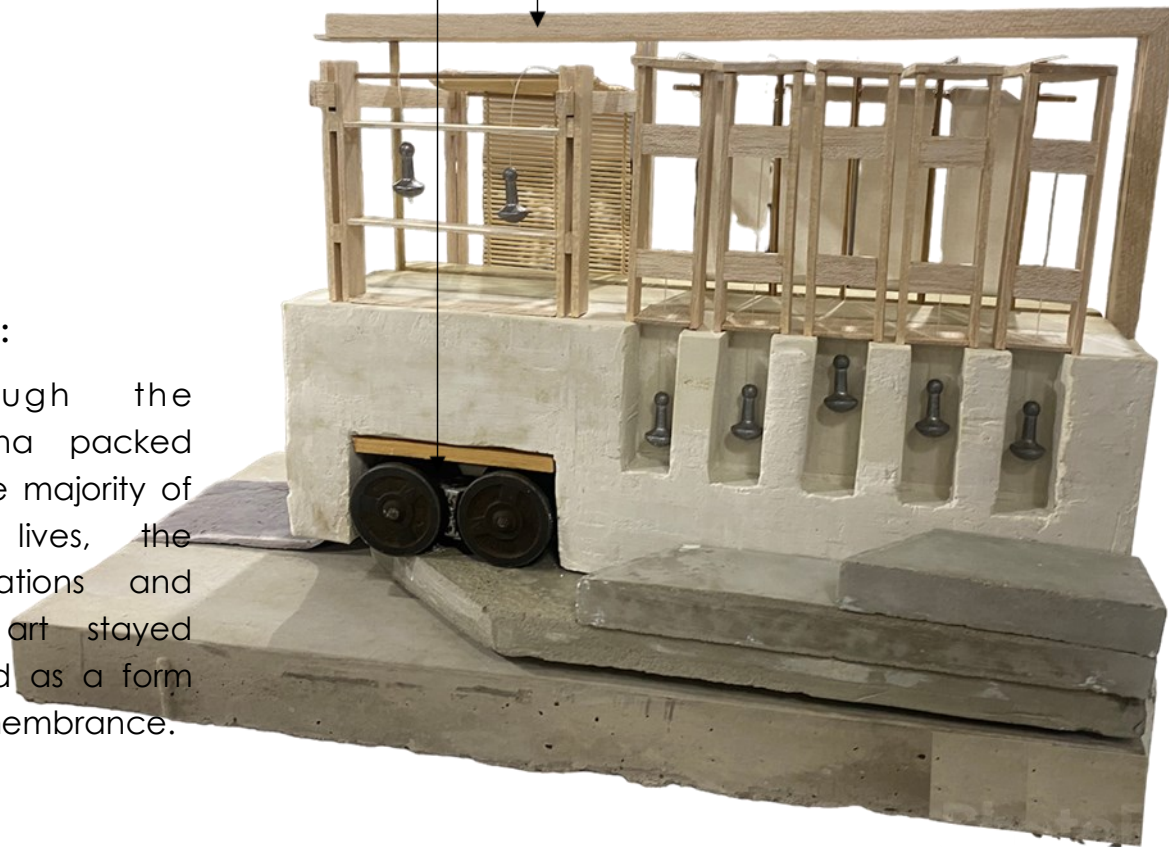
Figure 16 & 17: Photo of Touchstone (author)

The wheels—representing both the fact that it is movable and the fact that colonization was one of the reasons for the start of the move from the Cape inwards.

Structures both vertical and horizontal as in the case of the Koranna huts.

Traces:

Although the Koranna packed up the majority of their lives, the foundations and rock art stayed behind as a form of remembrance.



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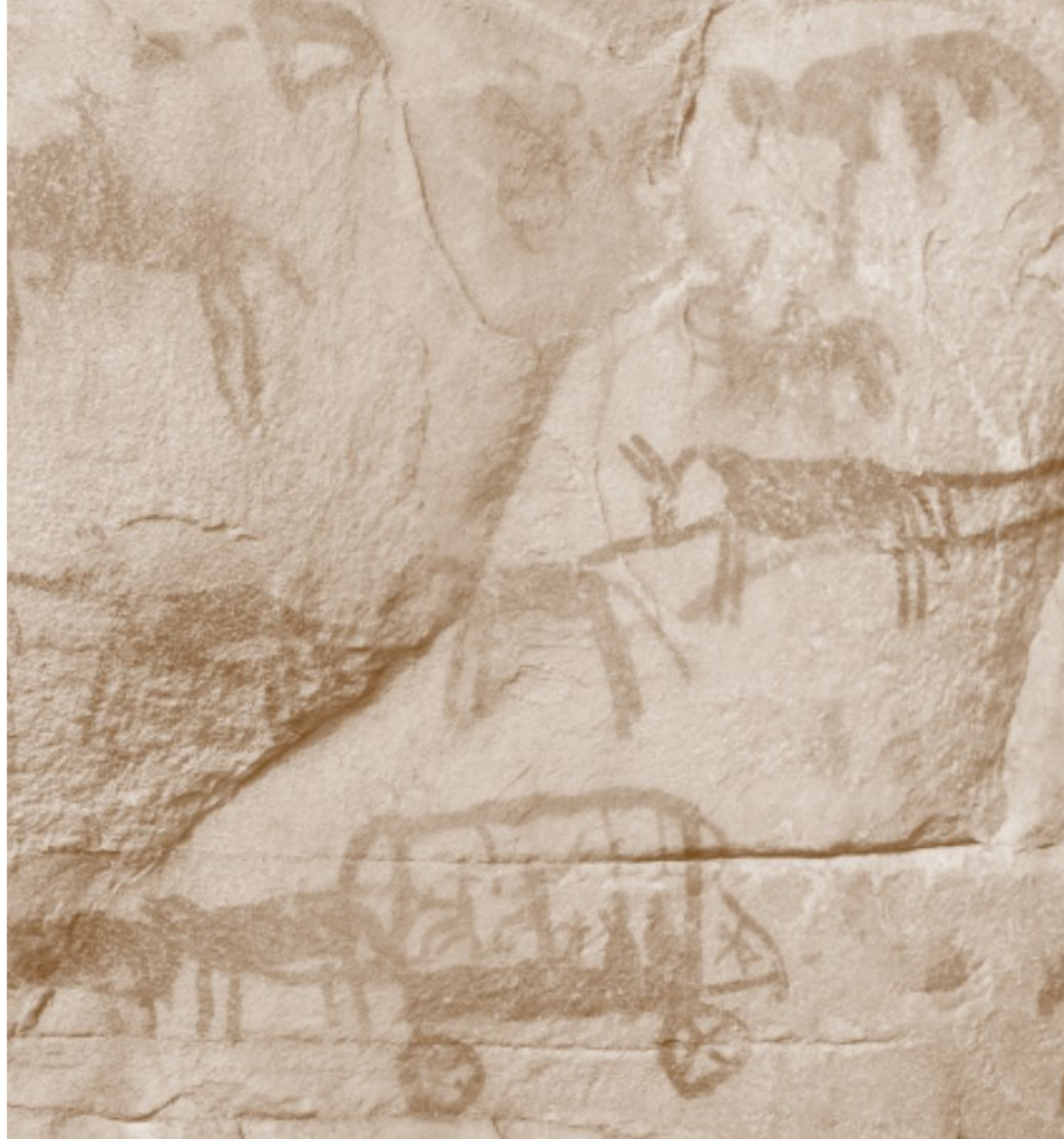


Figure 18: Photo of Koranna rock art in The Korannaberg (Fourie, 2011:159)

2.1 Introduction

In the preceding section, The Grounding Narrative, provided an overview of the dissertation. However, it is important to create a narrative of the past, which means gathering facts of the previous inhabitants and understanding what led to their settlement in the Korannaberg. This chapter is crucial because it will provide final clues into how the Korannaberg regions subtle imprints of memory that can be used to direct the architectural design of a culturally immersive and research-driven centre that can rethink the essence of protecting the Koranna tribes dwindling heritage.

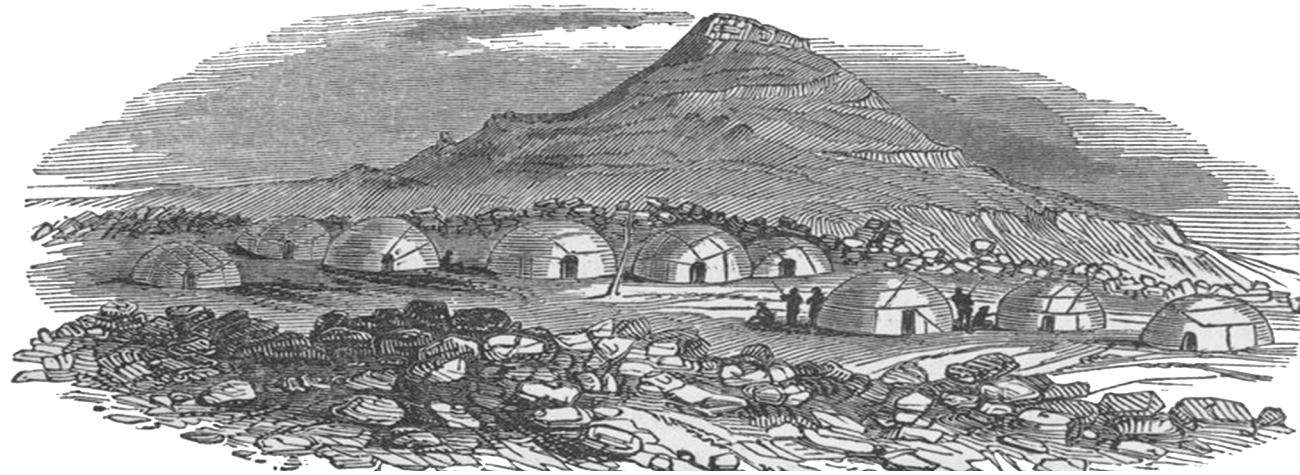


Figure 19: Drawing of a Koranna Village (New York public library n.d.;Online)

2.2 Koranna tribe

The reason for the name Koranna is unknown much like most of their history. However, the name Koranna is believed to be taken from their leader's name Kora who lived in the Cape. The next two pages will be used to create a timeline of the known history of the tribe.

2.2.1 Koranna History

Information of this Graph was gather from (Engelbrecht, 1936:) (Holub , 1881: 17) & (Fourie , 2011)

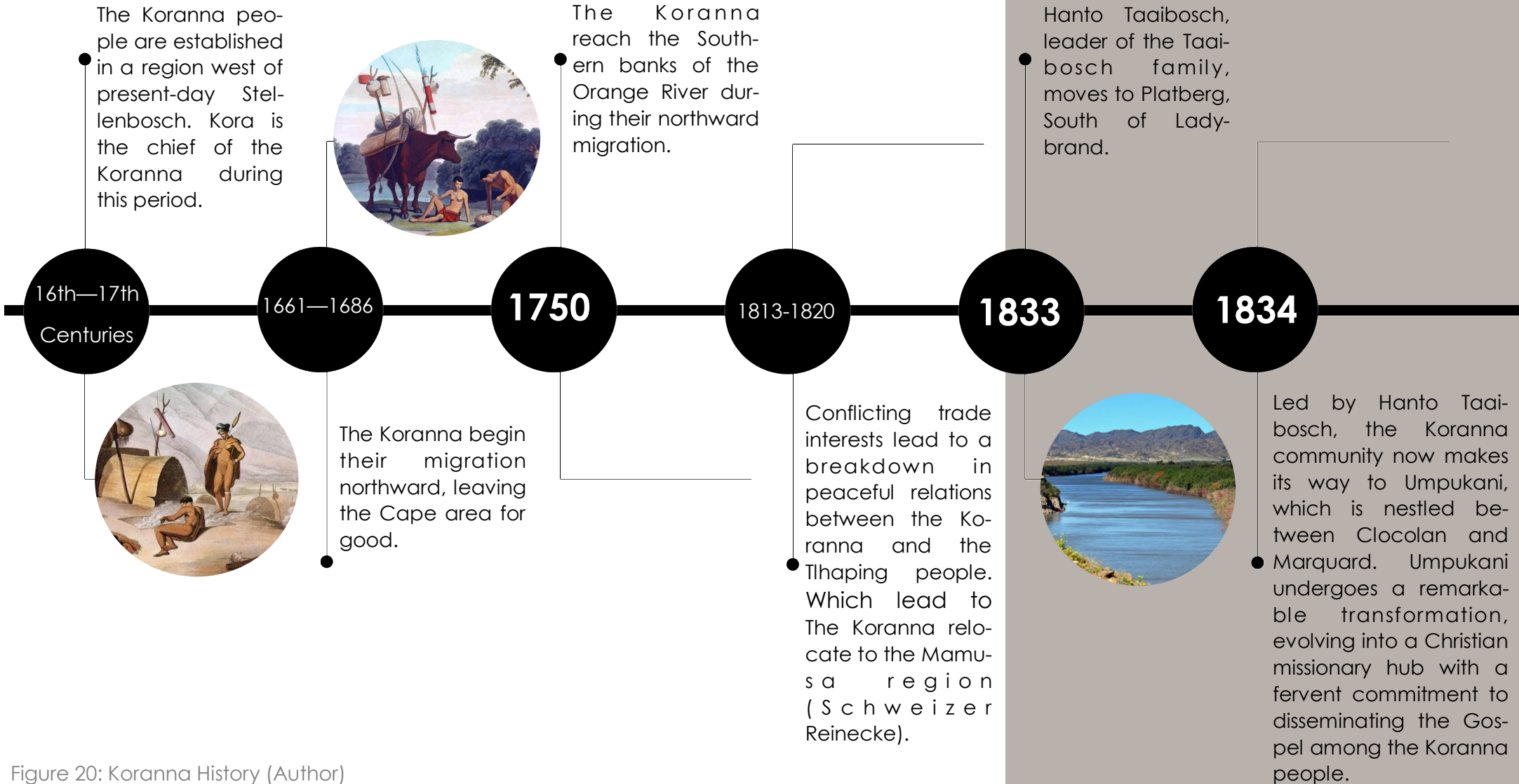


Figure 20: Koranna History (Author)

1836

The Koranna in the Thaba 'Nchu and Thaba Bosiu regions launch marauding expeditions against Moshweshwe and his followers.

1838



Hantao Taai Bosch is killed by a lion, and Gert Taai Bosch assumes chieftainship of the Taai Bosch family.

1839

Gert Taai Bosch assists "voortrekker" leaders Potgieter and Maritz against the Ndebele of Mzilikazi.

1846



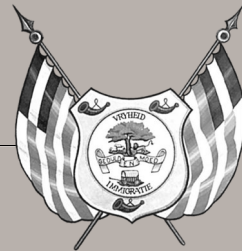
The Maitland treaty officially acknowledges Gert Taai Bosch's land claims.

1853

Gert Taai Bosch is killed at Dawidsberg.



1854



The Republic of the Orange Free State is established, with the Bloemfontein convention determining internal policies. This leads to the start of the end of the Koranna Way of life.

2.2.2 Koranna Migration Map

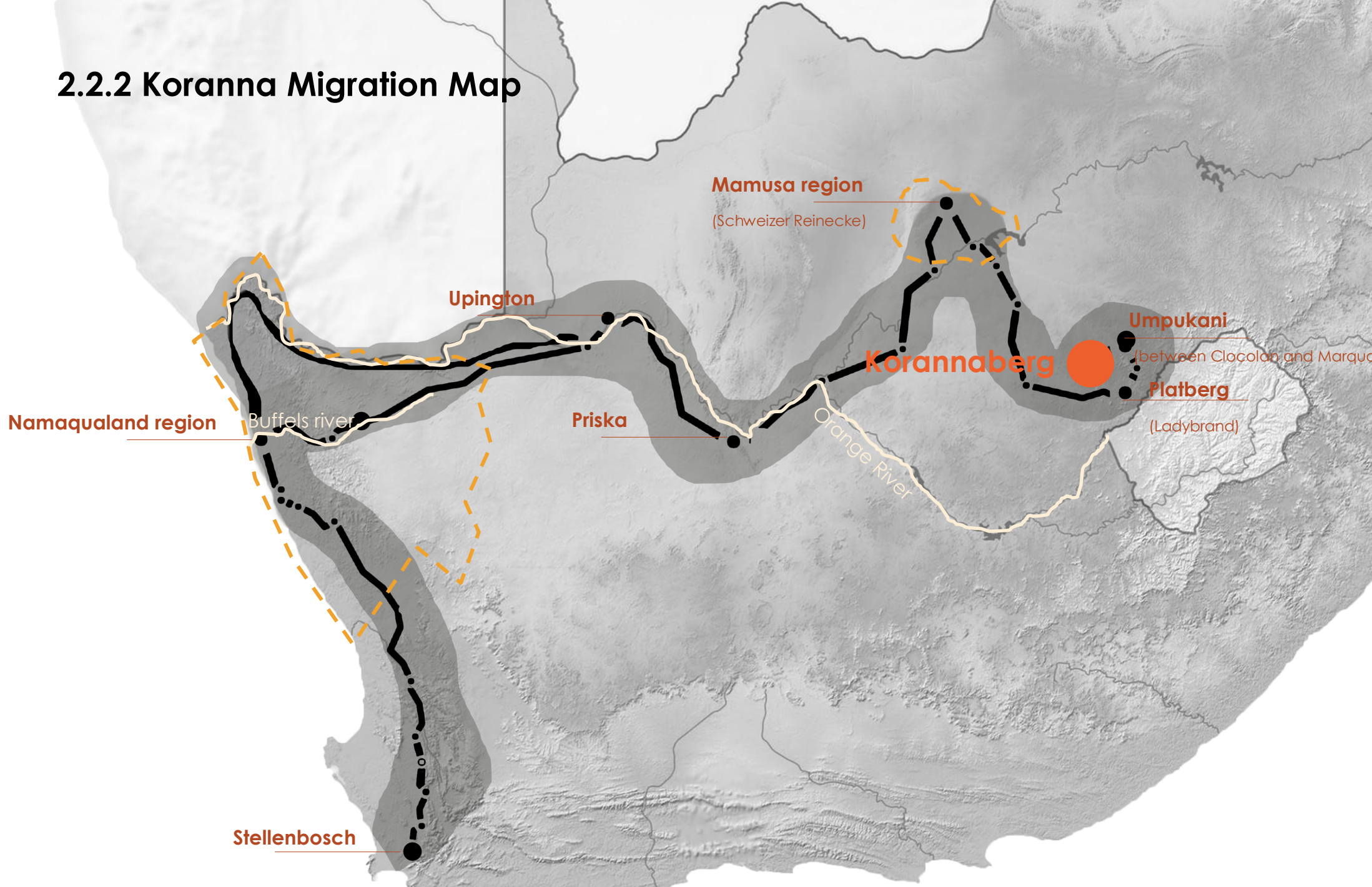


Figure 21: Migration map of the Koranna (Author)

2.2.3 Relocation of the Koranna- The flee of the tribe

For the Korana to relocate some type of warning had to be given to the tribe. In the Korana tribe a small bird known as the disturber of the peace came bearing a warning and sung a song that roughly translates to 'quickly, trek, trek, trek, you' when this occurred no matter the time of day or night, the tribe would start packing up camp immediately and start their journey to a new location. The packing of the oxen for this journey once again happened in a very specific manner. First the skins were placed. Second the mats, rolled and fastened. Thirdly the laths were tied into bundles attached to the mats. In between sat the oldest and youngest members of the tribe. The other men gathered the cattle, and the woman collected the small stock. Moving on to find the next suitable location for setting up their kraal. No matter how long it took.

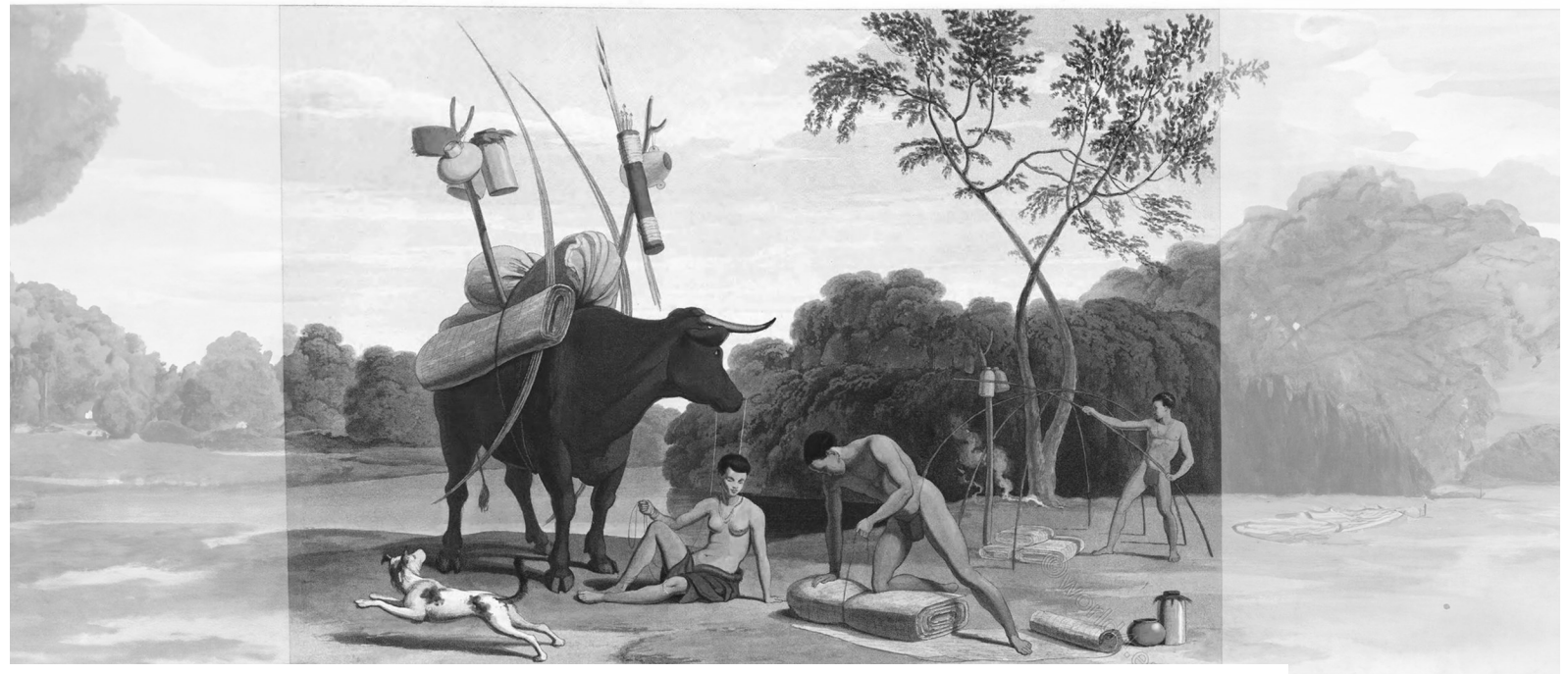


Figure 22: San Group packing up to move to new location. (Go Ghaap, n.d. online)

2.2.4 Clothing



SUMMER

WINTER

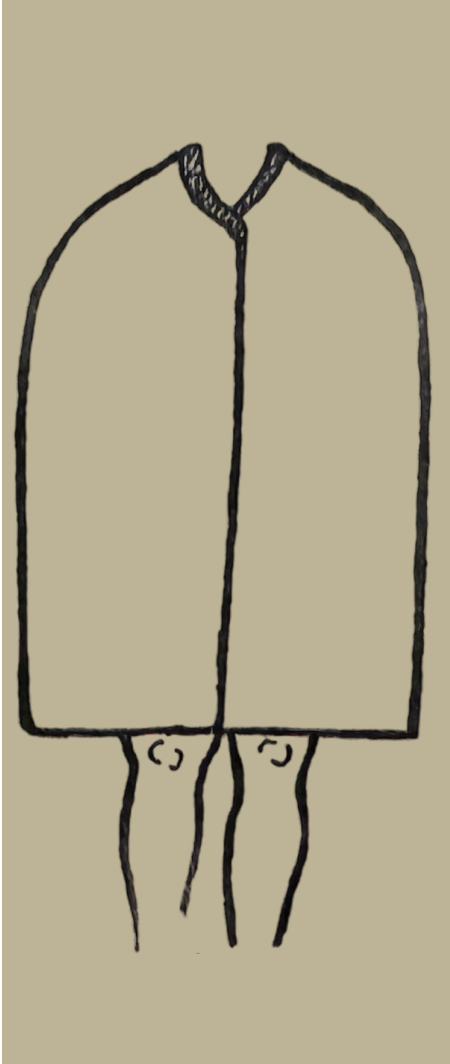
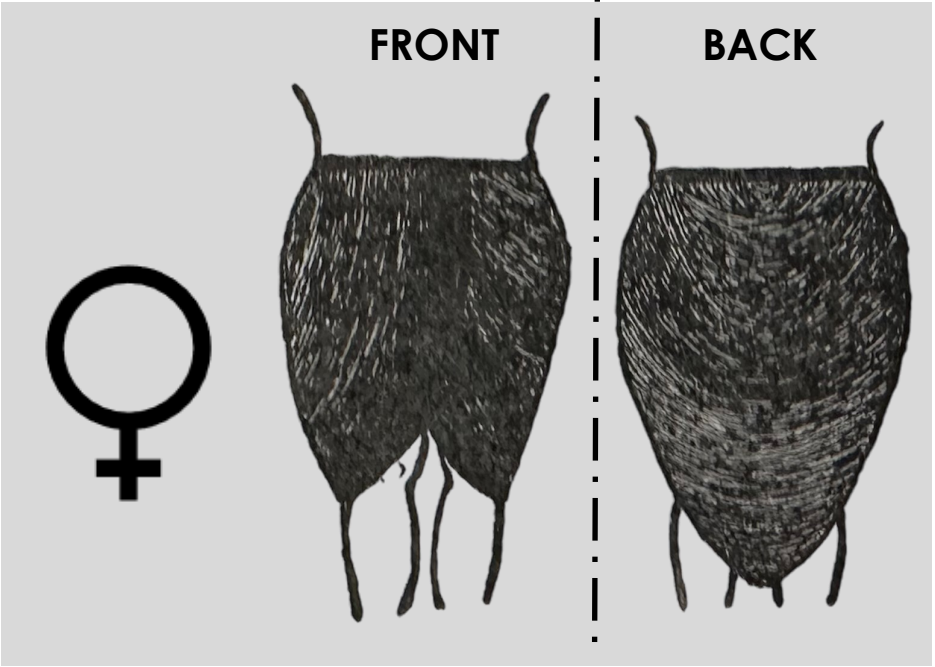
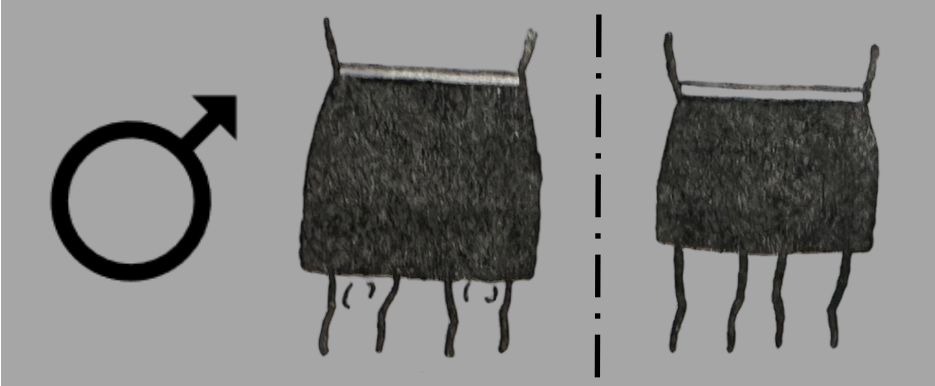


Figure 23: Koranna History ((Engelbrecht, 1936:104)

2.2.5 Artefacts

Beyond the realm of rock art, the presence of Koranna tribe artefacts within museum collections, both in South Africa and globally, is conspicuously limited. Nonetheless, anecdotal reports from some farmers residing in the Korannaberg Region allude to potential discoveries of everyday utensils and weapons, possibly associated with the Koranna tribe. The establishment of an anthropology centre holds the promise of addressing this historical void in South African history.



Figure 24: Possible Koranna artifacts (Go-Ghaap, n.d.: online)

2.2.6 Language

Kora (known as ǀOra in the language itself) was the Khoisan language spoken by the Khoi people and the Koranna tribes. A few years ago, while conducting fieldwork, Mike Besten, a historian from the University of the Free State, discovered that a few elderly people still spoke the language. A small team responsible for the writing of Kora, a lost Khoisan language of the early Cape and the Gariiep, established in 2011 that there may be no more than two people who can speak the language. The Kora belonged to the Khoe lan-

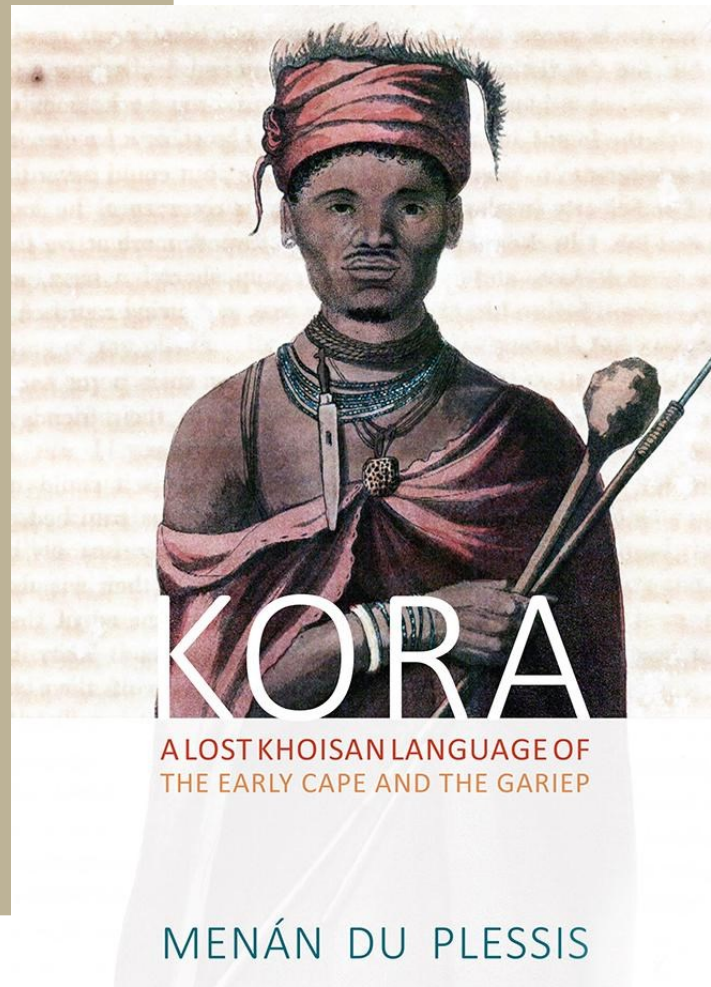


Figure 25: Kora: (Du Plessis, 2011: Front page)

2.2.7 Rituals

The Koranna Tribe, had a profound connection to their ancestral heritage and the natural environment through an intricate web of rituals. The rituals performed by them are intricately linked to the natural cycles, signifying transitions between seasons, births, and stages of development into maturity (Engelbrecht, 1936: 175).

The death ritual see figure 26, create a movement. The deceased would be placed in the middle of his hut, with the men forming a circle around him singing, the women would form a second circle. Both the men and women would start speaking to their ancestors and sing while doing this they'll move in opposite directions the men clockwise while the women will move anti-clockwise (Engelbrecht, 1936: 187-190). This can translate into architecture in some sense.

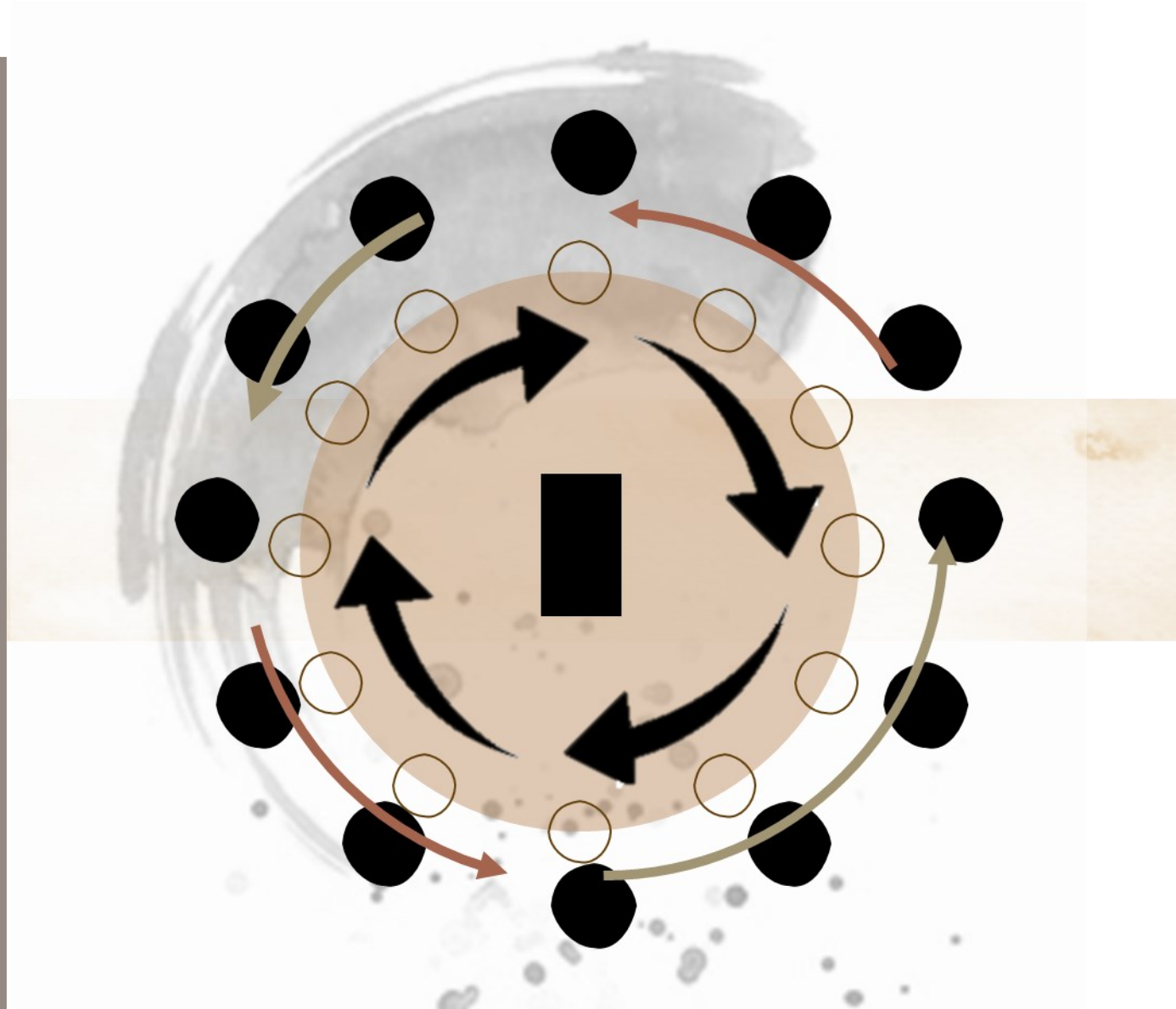


Figure 26: Death ritual (Author)

2.3 Koranna Construction

2.3.1 The Stad/Kraal

In the Koranna tribe the chief member in-owned the authority regarding any form of relocation. He would make decisions regarding the move and the suitability of the location (Engelbrecht, 1936: 89). When it came time to select a suitable encampment site, the criteria were minimal: A large tree (1936:89).

The large tree– men's socity

Here men would prepare meals with the very strict exclusion of woman. As well as the meeting spot for discussion on any tribe related matters with the chief (1936:90).

Layout of the City

The stad, also known as a piece of land, that the Koranna called home was laid out in a very specific manner. It was of circular form, the circle could almost be seen as a barrier, between the higher referred tribe members and the lower class. The chief, his sons, brothers and the rest of his family resided within the circle, whilst the labourers, servants and 'outsiders' - not being of Koranna origin would live outside the circle (1936:90).

Within this circle a particular and precise layout was generated. Within the centre a common cattle kraal acted as centre point. Straight across to the west from the cattle the hut of the

kraal-head stood in centre position. Immediately to the right of this hut, the eldest married son resided. Next the huts of the second eldest and other married sons followed. After them, also placed in a rank like order the huts of the head's brother and their sons came. The youngest son however did not fall in line with the rest of his siblings, but rather took his position next to his father on the left. This was executed in such a way that if it came to happen that the chief would pass away, it was the responsibility of the youngest to look after his mother, and therefore occupied a position close by(1936:90).

The other small stock and calves also remained near the centre next to the cattle kraal. To the left of the cattle kraal a temporary hut called the doru-hut was erected, this served a purpose in the lives of young men, as they would reside in this hut until their male initiation ceremony took place. Aiding in their transitioning from a boy to a man within the tribe(1936:90).

The Family hut

Within this main circular layout family huts were also a custom for a man marrying and starting a family of his own. This particular hut was laid out in 3 sections and divided. Firstly, a bigger central hut was built: the parental hut. From this hut a Y passage led to two smaller huts one for the daughters and one for the sons of the parents(1936:90).

Typical Koranna layout

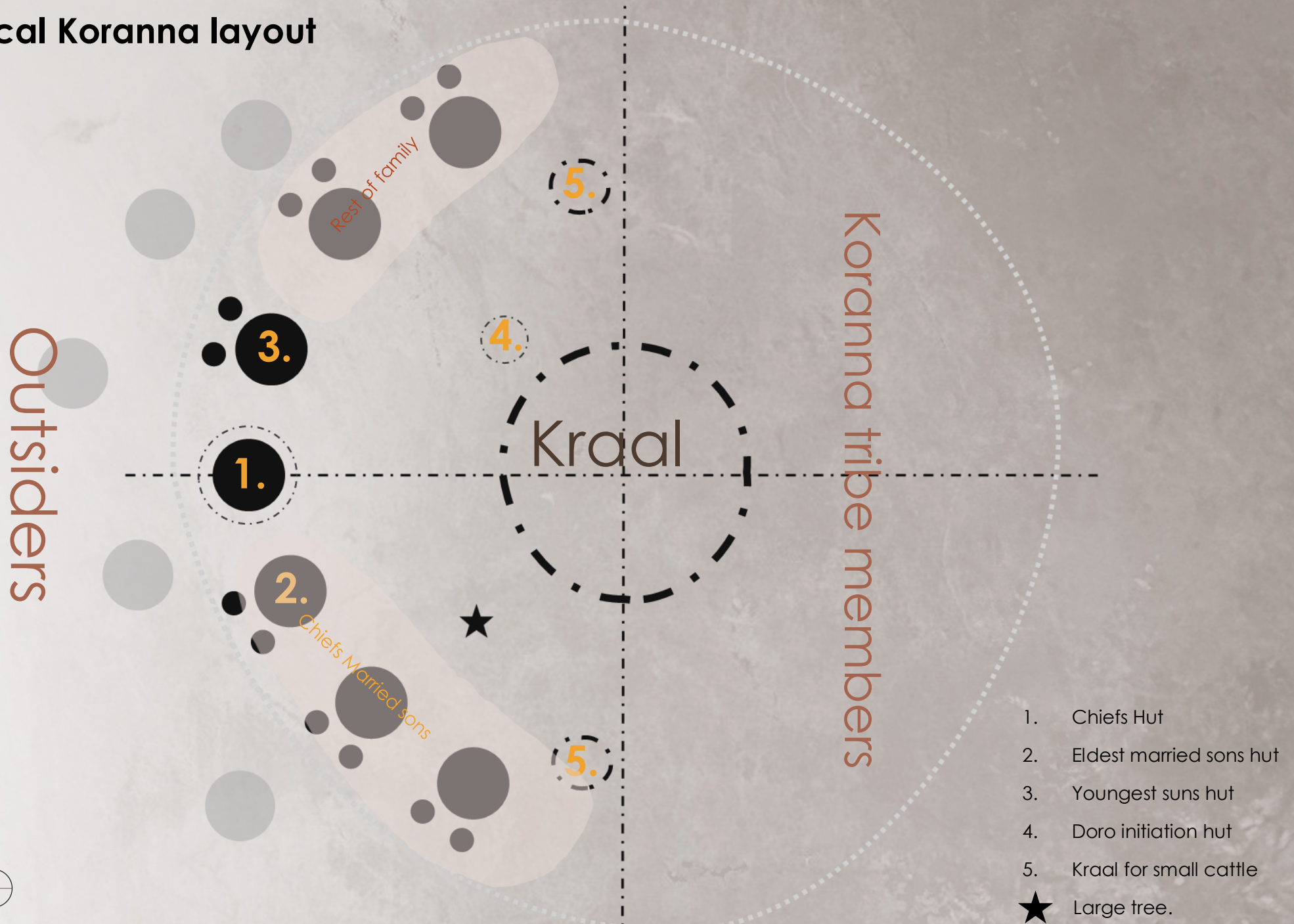


Figure 27: Kraal Layout (Author)

2.3.2 Building the Hut

The Koranna tribe was known for their impeccable craftsmanship. The circular layout of the kraal was done primarily by guessing with the eye. In most cases the finished huts bestowed an oblong shape rather than a semi-circle (Holub , 1881: 17) . On this shape holes were drilled into the ground using sticks, most often a branch of a vaalbos or wild olive was utilised as it comprised of hard wood. The sticks were modified by sharpening them and warming them over an open fire, to enhance their strength and 'tool-like' ability. In most if not all cases the woman of the tribe was responsible for creating these holes, no matter how hard the soil (Holub , 1881: 17) . Over time they became masters at this craft. To make the job easier a stone hammer was invented to hammer the sticks at a slanting angle and not directly from above. After the holes were created, freshly cut laths were inserted in the wholes. They were then curved from the bottom to the top. This provided the finished structure with the iconic rounded shape. The laths were usually medium in thickness except those used for the entrance, they had to be the thickest and strongest laths of the bunch (Holub , 1881: 17) .

Within this oblong structure, two doors were placed exactly opposite each other on the long sides of the hut(Holub , 1881: 17) . Only one real door was constructed, and the woman had to make sure that it was always facing the rising sun (Holub ,

1881: 19) . The other opening or door were only for temporary use. This usage usually came in handy when the wind blew or too much excessive heat entered the hut. Each lath was fixed in its whole and bent over to find the opposite lath on the other side. The first lath usually tied is the one next to the door, as well as the second. They were joined (Holub , 1881: 19). After this the woman commenced by fixing in place the cross lath parallel to each other, making sure their ends did not touch the ground, to start forming the structure. Posts were placed over the doorways (Holub , 1881: 19). The first mat was stretched over from one horizontal post to another with the ends fixed firmly with rope. After the first mat was placed, mats were placed horizontally downward and a second layer was added, this time touching the bottom. All the mats were then connected using a needle and thread (Holub , 1881: 19) .

The rope used came from the Soetdoring bush. The inner bark was soaked until soft, which was then battered down until it could be rolled into pieces of rope. The needle was made from ostrich bone and thread obtained from tree bark. All materials used in the hut construction were of natural origin. However, the locality of the huts had an immense impact on the types of materials available and in effect used for construction. Other materials included, Taaibos, Kareeboom, wildebeest or horsehair (Holub , 1881: 19).

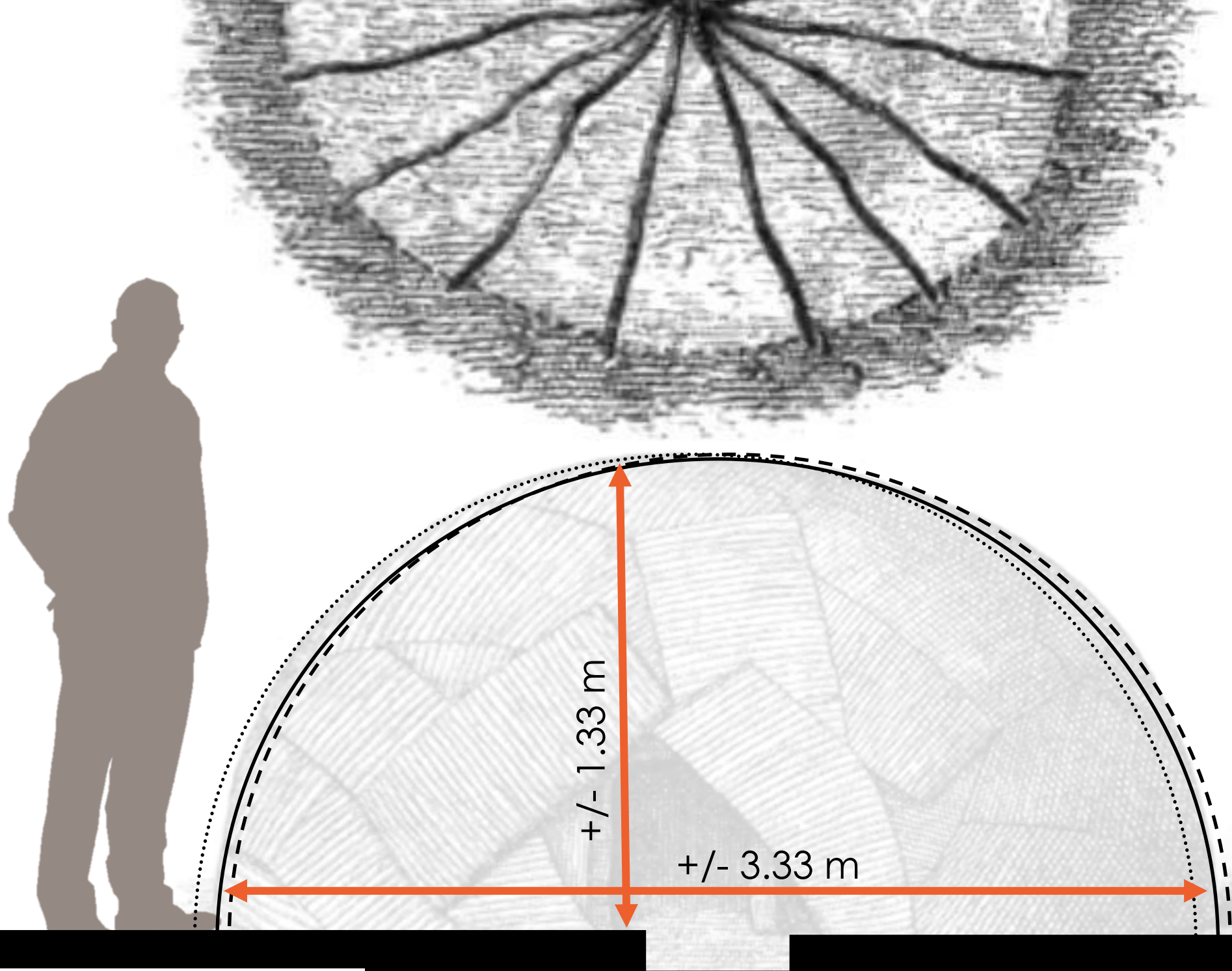


Figure 28: Koranna hut (Author)

Fire pit

2.3 The Koranna in the Free State

The Koranna tribe played a significant role in the history of the Orange Free State during the 19th century. Their presence in the region was marked by a complex series of interactions with various indigenous groups and colonial powers. Notably, the Koranna, under the leadership of figures like Gert Taaibosch, were actively engaged in conflicts and alliances that shaped the political landscape of the emerging Orange Free State. Their support for individuals like Sekonyela against rivals like Moshweshwe, coupled with their involvement in skirmishes, had political ramifications in the region. Additionally, Gert Taaibosch's collaboration with the colonial authorities, such as assisting Major Warden during the Battle of Viervoet, further underscored their influence. Ultimately, the establishment of the Orange Free State in 1854 brought about changes in the region's governance and policies, which affected the Koranna and other indigenous groups. The history of the Koranna in the Orange Free State is a testament to the intricate interplay of indigenous cultures, colonial powers, and shifting political dynamics in southern Africa during the 19th century.




2.5 Current Traces of the Tribe

The current condition of the Koranna tribe reflects a complicated journey of identity reclamation and cohesion, set against a historical backdrop of marginalisation. The Khoi-San identity, of which the Koranna are a part, was severely devalued and suppressed during the apartheid era. Under the Population Registration Act of 1950, they were unfairly lumped into the 'coloured' category, a term that obscured their distinct cultural heritage and historical significance.

Recent decades have witnessed a renaissance of Khoi-San identity, spurred by constitutional recognition and government policies such as land reform. Free State Koranna Community Committee (FSKCC) and individuals such as Jafftha Davids have been instrumental in this revival. Despite initial resistance, Davids and Willem de Wee took the initiative to register Koranna people as members. Their efforts culminated in Jafftha Taaibos-Davids being recognised as the chief of the Koranna in the Free State. However, the path to unity and cultural preservation has not been devoid of

Figure 29: Koranna weg-breek, made use of existing Kraal remains in order to construct an guest farm in the aera (Koranna wegbreek, n.d. Online)



obstacles. Progress has been impeded by disagreements among Khoi-San groups, including the Koranna. Despite efforts to resolve differences, disagreements persist. Nonetheless, the establishment of the Free State Koranna Culture & Heritage Council Trust and the Taaibos-Davids Koranna House are significant steps towards preserving and promoting the culture and identity of the Koranna people. These organisations encompass numerous facets of community life, from language and culture to youth and women's groups.

In conclusion, the current state of the Koranna tribe is characterised by resilience and resolve in the face of historical erasure and internal challenges. They are gradually reclaiming their identity and working toward a more united and culturally vibrant future through concerted efforts.

2.6 Conclusion



Analysing the tribe and their indigenous architectural styles generated essential conceptual factors that will exert a profound influence on the design proses of the intervention. The above has highlighted known history, rituals, construction, and way of life which has allowed for a pivotal perspective on ways in which one can construct a centre for the tribe. Thus, this chapter has allowed for a better understanding of the tribe but also added to the clues and ways to create the intervention. Chapter Three will provide more detail as it looks at the proposed site which was once the home of the Koranna.

03

CHAPTER

3.1 Introduction

3.2 Macro site analysis

3.2.1 Korannaberg history

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3.2.3 Soil

3.2.4 Vegetation

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Figure 30: A photo of view of the site (author)

3.1 Introduction

Chapter one was used to ground the project and give a clear problem statement and overview of the problems that need to be adjusted. Chapter two allowed for the deeper understanding of the Koranna tribe, setting out a framework to use as a guiding tool for the project. This chapter will provide a deeper analysis of the chosen site to gain a better understanding and engagement with possible factors on the site.

In response to the project's problem statement, objective, and research question, this chapter focuses on gathering and compiling pertinent information, as well as exploring creative experiments and ideas. The purpose of this section is to support the theoretical argument to follow while informing the design synthesis and technical development of the scheme. A site analysis of the selected site to comprehend the site within the context of the Free State landscape will influence the design, construction, and theoretical underpinning.

The focus of this discussion will be the site located on a hill at the foot of the Korrannaberg in Mantsopa municipality. This can be seen as a space of diverging histories, as this was home of the Korranna and the Basotho's and has also been of the ownership of Afrikaner families for many generations.

The chapter will be structured into five different scales of site analysis

3.2 Micro site Analysis

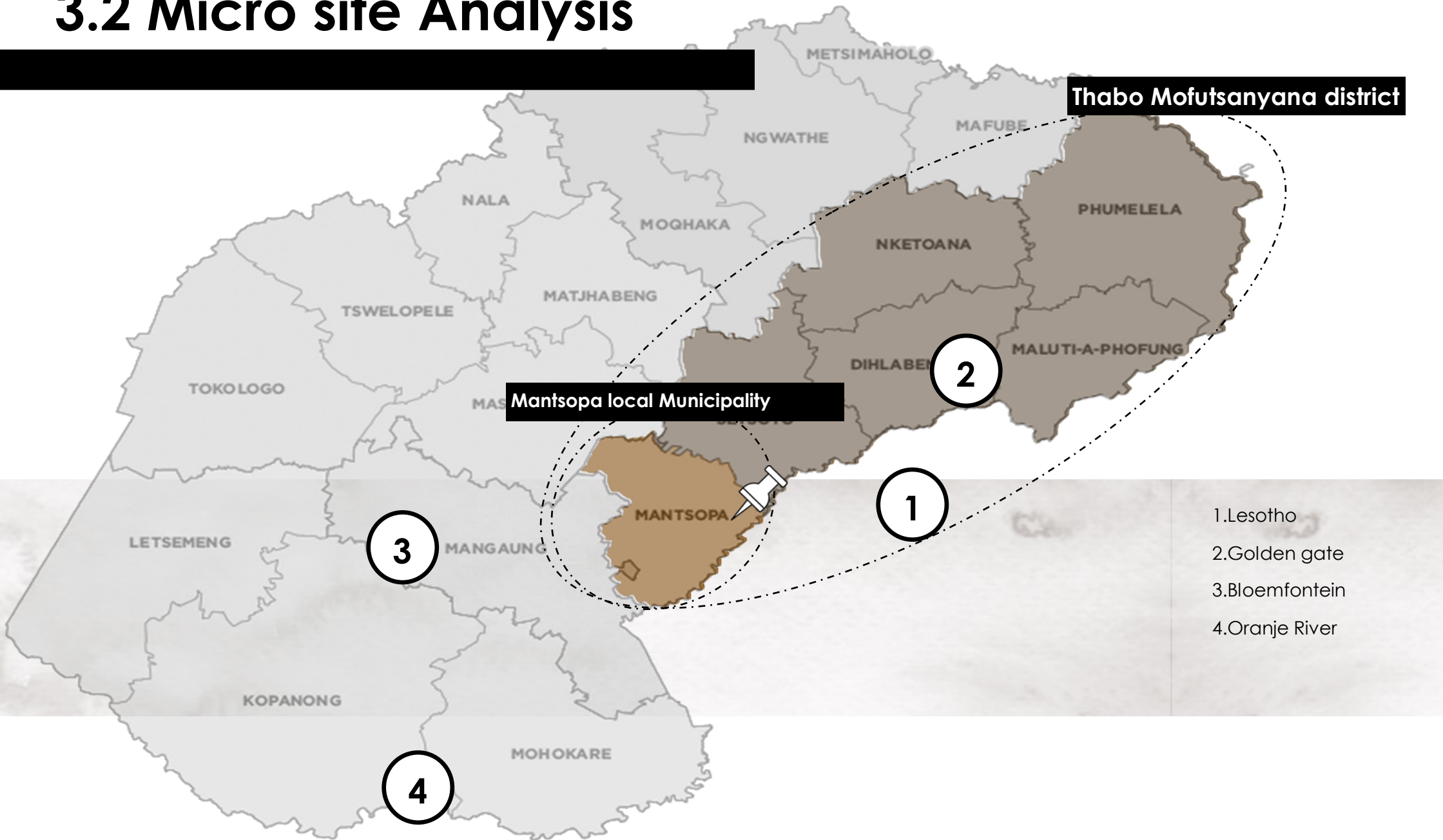


Figure 31: Eastern parts of the Free State (author)

The location of the site is in the province of Free State's easternmost district, the Thabo Mofutsanyana district. Referring to figure 32, this area is situated on the frontier between the Free State and the Lesotho mountain kingdom. Due to the natural beauty of the mountainous landscapes, it is typically regarded as one of the most beautiful areas of the province, if not the entire country. The area is sparsely populated, and serene, and contains many small towns scattered across the mountainous terrain. The Eastern Free State (Thabo Mofutsanyana), which is sandwiched between the Orange River in the south and the Vaal River in the north, has a rough and mountainous region in the east that is completely at odds with the stereotype of the Free State as having endless maize fields and dry, blue skies(SA-Venue, n.d. :Online) Whether it's the Golden Gate National Park or the hiking trails and 4X4 routes of the Korannaberg, this region of the Free State draws a sizable number of tourists each year because of its picturesque environments.



Figure 32: Free State province author)

3.2.1 Climate

The climate of the Korannaberg is extremely variable. Temperatures average around 30°C during the day in the summer. In the dead of winter, nighttime lows can dip to below freezing. Days are pleasant in general, and they are especially enjoyable during the months of September to April, making this part of the year ideal for tourism, al-

lowing for hiking, fishing and everything else the area offers. The area gets an annual average rain fall of

If that's the case, the sun's rays won't be as harsh. Around 900 millimeters of rain falls in the late afternoon and early evening on average. There are times when the larger clouds demand that the lesser ones make way. The

3.2.2 Soil

The mountain is surrounded by ridges, valleys, and terraces. The altitude ranges from 1500 m above mean sea level in the plains, to 1881 m on the mountain (du Preez 1992: online). Silt- and mudstone, along with medium- to coarse-grained sandstone, are found in layers that alternate with in formations. The genesis of these layers is fluvial. High

base status, yellow, apedal, well-drained, oligotrophic soils predominate the region. The following soil types can be used to categorise the soil types: Clovelly, Mispah, Estcourt, Avalon, Hutton, Cartref, Longlands, Oakleaf, Dundee, Constantia, and Fernwood (du Preez 1992: online).



3.2.3 Vegetation

The Korannaberg has various vegetation types that cover the mountain. Five groups of major species were identified through a vegetation survey done by the Land type survey staff in 1984. Dry grassland, moist Afromontane grassland, fynbos grassland, Afromontane ravine forests and open shrublands. Within these groups various of plant species such as native wild grasses including *Themeda triandra* (red grass), *Eragrostis* species, and *Digitaria argyrograpta* (silver finger grass) grow tall and provide food for

numerous tiny mammals and insects (Free State Botanical Society of South Africa, 2020: online).

Commonly found tree species include *Vachellia karroo* (sweet thorn), *Olea europaea* (wild olive) and *Searsia lancea* (karee). Wild flowers such as the *Crinum bulbispermum* (Orange River lily), *Brunsvigia grandiflora* (candelabra), *Boophone disticha* (poison bulb), *Aloe grandidentata* (bontaalwee), *Aloe maculata* (soap aloe),

3.2.4 Community

The community currently comprises of majority farmers, with very little known descendance of the Koranna still living in the area, there is however a number of Koranna descendance

families living in the Bloemfontein, Thaba Nchu and Ladybrand district.

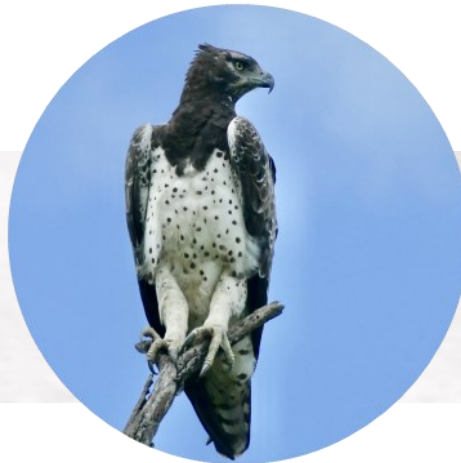


3.2.5 Animal life

The mountain is known for a wide range of animal species inhabiting the landscape. Over 277 different bird species including the Cape Vulture, Black Eagle, Martial Eagle, 'Bokmakierie' and Southern Black Korhaan can be found within the area. Apart for lions the Wildlife including the blue wildebeest, eland, oryx, baboon, koedoe, and cape porcupine, to name only a few, thrive within the Korannaberg (Fourie, 2011:31)



Black Eagle



Martial Eagle



Cape Vulture

Figure 34: Birds of Free State (Avibase, 2023: online).



'Bokmakierie'



Southern Black Korhaan



Start/finish

Small waterfall

Rock



Proposed Site

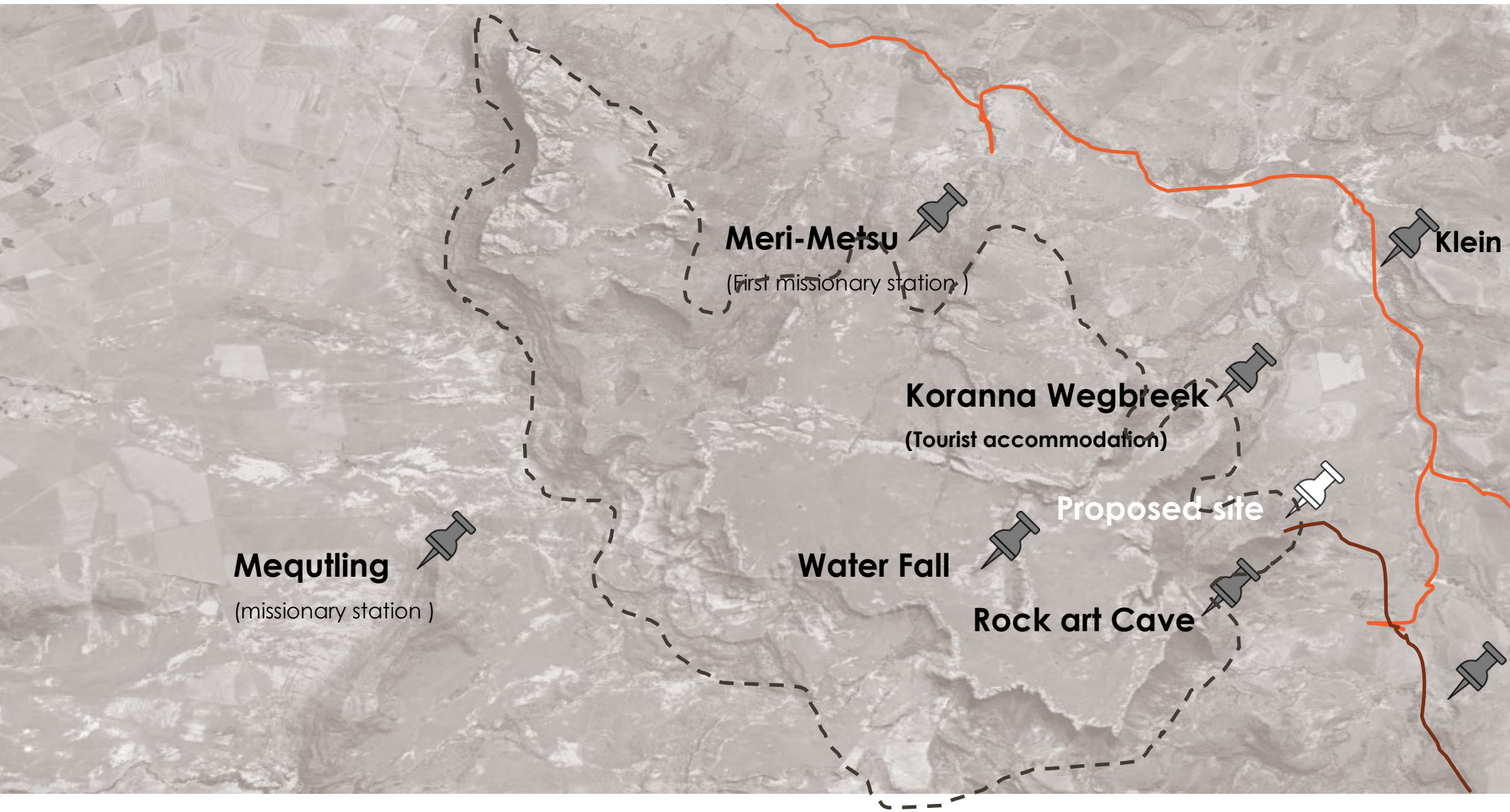


3.2.6 4x4 Routes

The area offers various tourist attractions, one of them being 4X4 mountain trails. The 'Koranna Wegbreek' is one of the top 6 routes in South Africa (Fourie, 2011:14) This trail is not only one of the most beautiful 4x4 routes, but also pose an immense challenge, many come to take on. The area also offers 4 other trails to be embarked on via vehicle, foot of mountain bike (Book reference). This route is also crossing the prosed site, with the trail being one of the reasons for the choices of site.

Figure 35: 4x4 routes map (author)

3.3 Mezzo Site Analysis : The Korannaberg





3.3.1 Accessibility

The site is located on the foot of the mountain, situated on the Northeastern side of the Korannaberg. The most transferable access towards the site includes a public dirt road when turning of the tar road, followed by a current two track dirt road that will lead you up to the site. This route allows one to experience the nature of the surroundings and a glimpse into the area of the Koranna inhabitant. Moving up the mountain, one will be able to interact with the first of the kraals as well as the landscape surrounding it.

3.3.2 Surrounding Structures

The surrounding structures consist primarily of scattered farmhouses and a few cabins for overnight stays. The region's architectural styles are comprised of sandstone sourced locally and corrugated roofs. The farmhouses are accompanied by a barn made from either lightweight steel with a corrugated roof or sandstone with a corrugated roof. In addition to the shelter-focused buildings, the rural scenery is punctuated by essential

agricultural structures, including silos and *windpompe*. These prominent building and structures not only offer insights into the preferred building materials but also provide valuable insights into the building techniques and craftsmanship of the area.





Concrete



Thatch



Sand stone



Corrugated roof sheeting



Gum poles



3.4 Microsite Analysis

3.4.1 Site Details (Kraals)

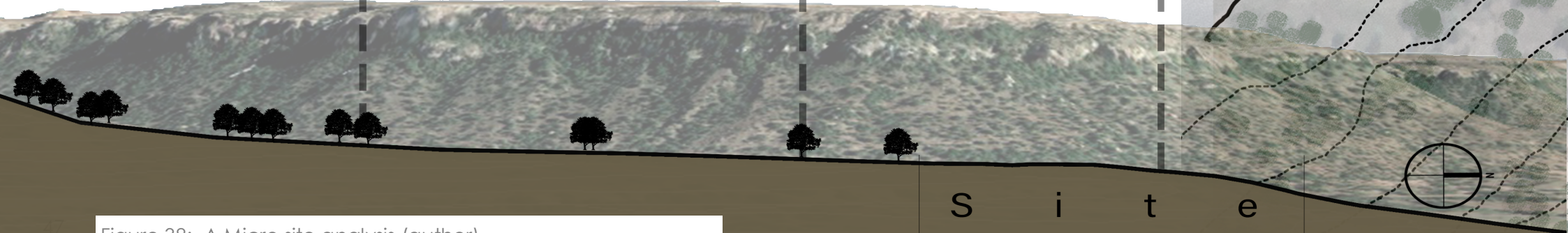
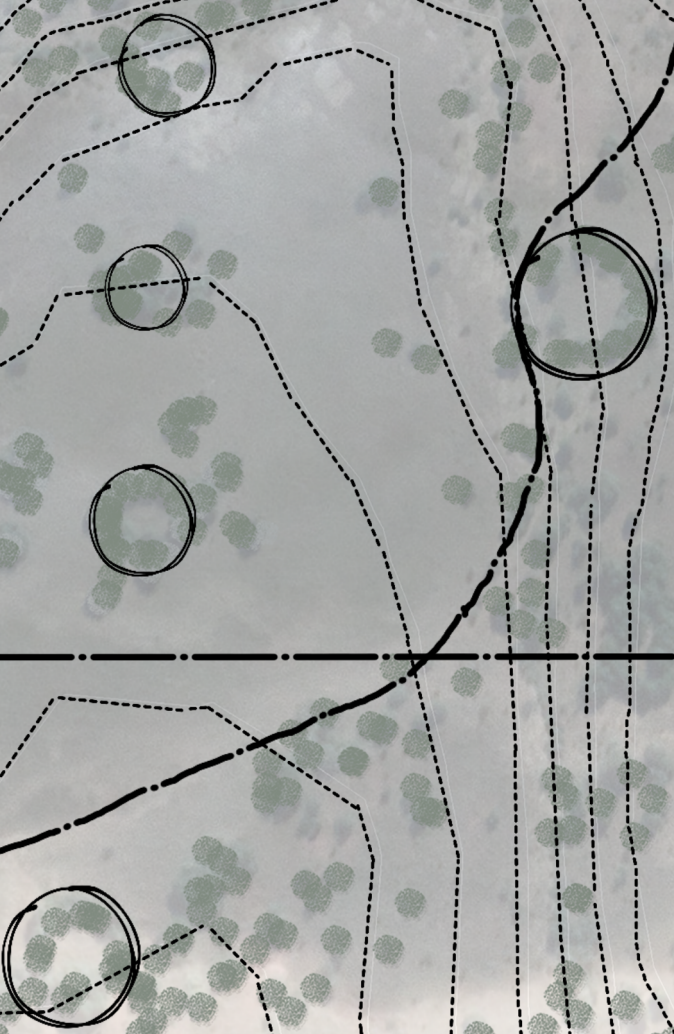
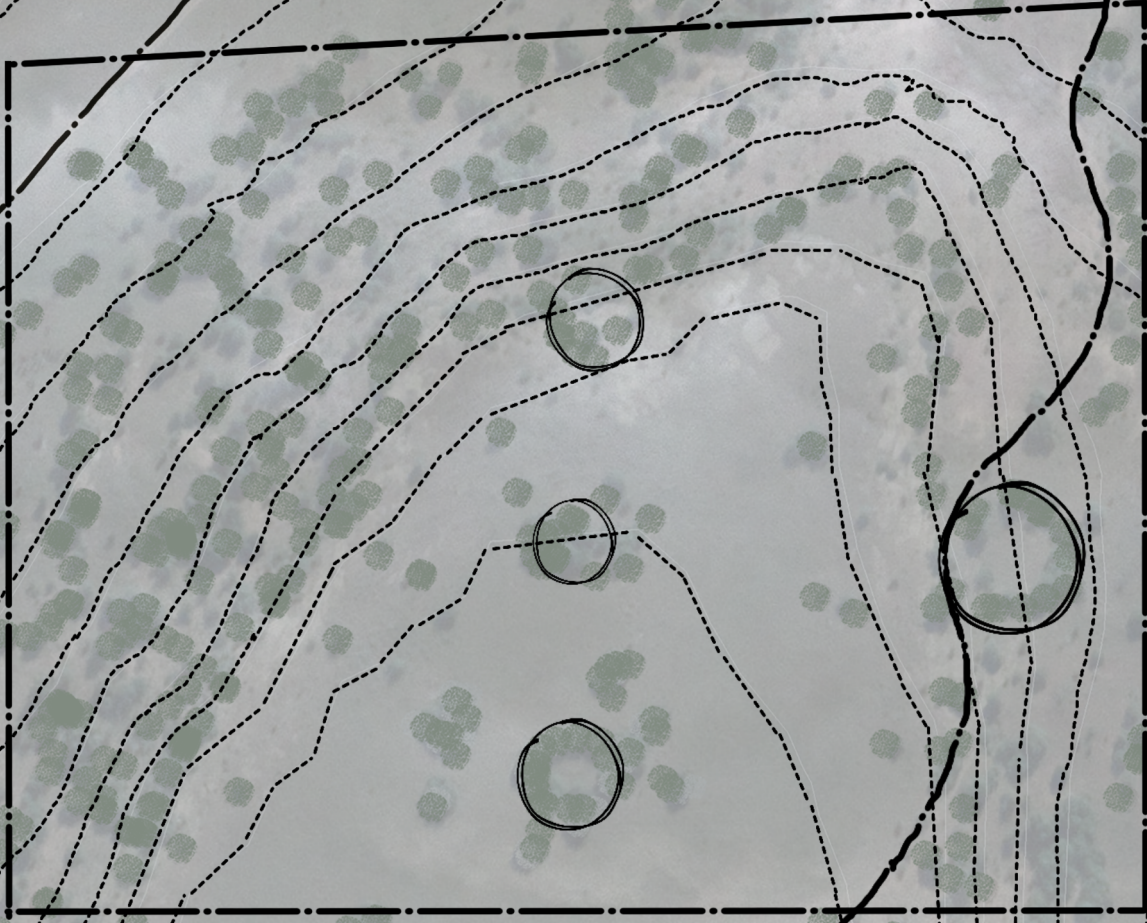


Figure 38: A Micro site analysis (author)



50 m

3.4.1 Alternative site analysis:

The Vestiges of Denizens

Problem Statement

Buildings have the power to immortalise the whispers of time etched in the land by those long gone. To better understand the history and evolution of a site, how can we measure and record the traces left behind by previous occupants, such as water erosion, cattle movement, or the Koranna? What techniques can be employed to document These changes over time and paint a more accurate picture of the sites past, given that these traces continue to change and evolve with time? How can this procedure be used to develop a cultural centre that honours the sites past while safeguarding its heritage for future generations?

Poiesisphilia

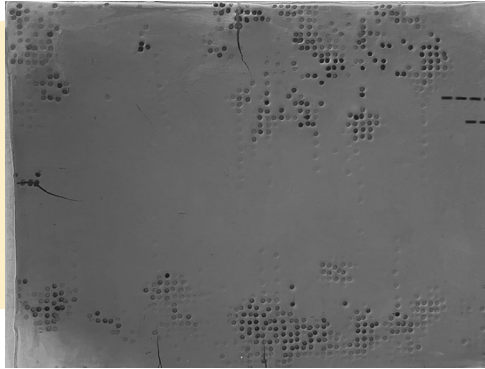
According to Vidler (2000) "Architecture is a material culture that is bound by time, and it is not eternal or timeless. Instead, it is a temporal art that is always evolving and haunted by the past." The remnants of the past, known as temporal architecture, also continue to change and develop over time. By examining these remnants, we can gain valuable insights into the sites history and evolution, which helps us to form a more complete picture of its past. Analysing and interpreting these traces allows us to create new narrative for the site while acknowledging its history. Furthermore, comprehending the past enables us to make informed choices about how to preserve and safeguard the site for future generations. This knowledge also helps us to appreciate the cultural significance of the site and its role in shaping our collective history. The site provides the opportunity for a story to develop, revealing the remnants of past and present inhabitants, even if we weren't present. The site is still instructive about the local past and gives us a glimpse into the lives of those who once

⁴⁹ called this place home.

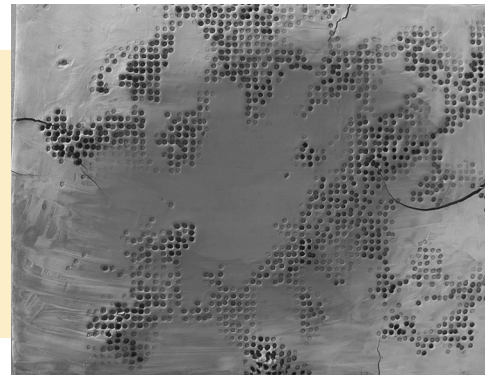
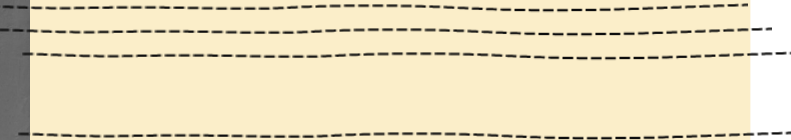
Insights

The three locations chosen for device placement were; cow paths, the remains of the Koranna kraals, and the rocks where erosion took position. After being positioned, the sticks were given time to set before flat-ended clay was applied to the device, leaving an imprint. These clay slates adjusted the height of the sticks by creating dense, semi or no patterns at various intervals provided by the site.

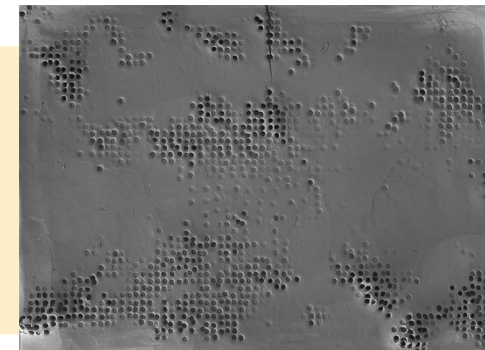




COW PATHS



REMAINS OF STRUCTURES



ROCKS WITH EROSION

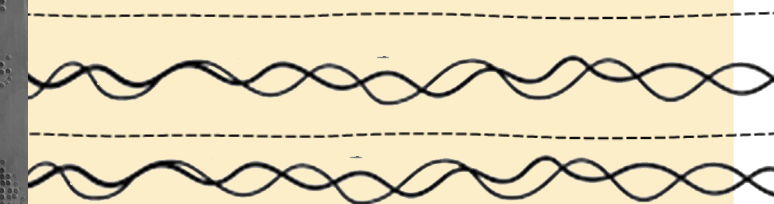


Figure 38-41: Alternative site analysis (author)

3.4.2 Site Characteristics

The location is isolated from any town, but close enough for tourists to enjoy nearby activities. The location offers a panoramic view of the nearby mountain ranges. It consists of a sloping terrain at the foot of the Korannaberg, with

Koranna kraals scattered across the landscape. The site will receive sunlight from the north throughout the day, while the mountain surrounding it to the west will provide afternoon shade.

3.4.3 Site Environment

The site which is a current agricultural landscape offers a portal to understanding the Koranna way of life. The surroundings are mostly untouched and this allows for a better understanding of the environment.

3.5 Conclusion

In this chapter, a comprehensive analysis of the proposed site, situated at the base of the Korannaberg in the Mantsopa Municipality, Free State, South Africa was conducted. The aim was to gain a profound understanding of the site on multiple scales to inform the project's design and technical development effectively. On the macro scale, the broader context of the site within the Thabo Mofutsanyana district were



looked at, known for its natural beauty, mountainous terrain, and sparse population. The site analysis revealed a rich history of diverse inhabitants, varying climate conditions, and unique soil and vegetation types. The microsite analysis uncovered subtle traces of time, such as water erosion patterns and cattle movements, essential for understanding the sites history and evolution.

In summary, the site analysis has provided valuable insights into the sites physical, historical, and cultural context. These insights will serve as a strong foundation for the subsequent design stages, ensuring that the intervention does not only respects the sites rich history but also preserves it for future generations. This chapter form an instrumental part in shaping project approach and understanding, setting the stage for the design synthesis and theoretical underpinning to follow.

04

4.1 Introduction

4.2 Narrated Topology: Unveiling the hidden narratives of the site.

- 4.2.1 Traditional placemaking analysis
- 4.2.2 The phenomenology of nostalgic architecture
- 4.2.3 Resonating remembrance in architecture
- 4.2.4 Amalgamating horizons

4.3 Typological Embodiment: Ordering Function, inhabiting Temporalities and evoking lived experience through built form.

- 4.3.1 Facilitating dialogue between ordering functions and design.
- 4.3.2 Inhabiting temporalities – Pallasma
- 4.3.3 Evoking lived experience through built form.

4.4 Morphology and Regionalism: Tracing Identity

- 4.4.1 Layering traditional design principles
- 4.4.2 Building as translator
- 4.4.3 Precedent study

4.5 Chapter conclusion

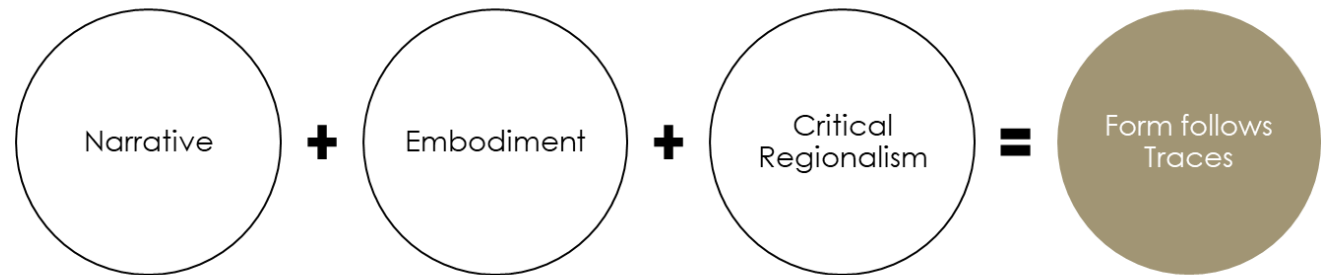
4.6 Theoretical strategy diagram



Figure 48: Korannaberg Rock (author)

4.1 Introduction

The Modernist rationale of 'form follows functions' is being used frequently over time by different professionals and academics, this approach by Louis Sullivan suggests that the design of a space or building should primarily be based on its intended function or purpose. In other words, the form or appearance of the design should be a direct result of its function, rather than being primarily driven by aesthetics or ornamentation. This approach is however re-configured and re-adapted to become the main approach of this theoretical chapter as form follows traces to create a narrative for the site on which one can build future narratives from.



However, to answer the research question stated in chapter one this chapter will explore various ways in which the traces present can guide the design. Be it the physical traces of staked stone on the site, the traces or lack thereof in the history books, this chapter will focus on ways in which one can gather from the past to creatively reveal the hidden. This will be done by three main points. Firstly discussing unveiling the narrative of the site through placemaking in an attempt to better understand the site and topology. Through the theoretical lenses of Tafuri, there after a better understanding of a nostalgic approach to architecture will follow thereafter looking at Lebbues Woods' understanding of memory and architecture. Secondly possible clues to guide the typology will be explored temporalities through the lens of Pallasma and ways in which to order the functions of the building. Lastly the possibilities and clues on a morphological solution will be explored through embracing indigenous design principles and precedent studies.

4.2 Narrated Topology: Unveiling the Hidden Narratives of the Site

The Norwegian architectural theorist Christian Norberg-Schulz emphasises the importance of understanding the phenomenology of a place, which means looking at how individuals experience and perceive a place. In his book *The Concept Of Dwelling* he brings the notion of the concept of space to light. This concept “offers a point of departure for a return to figurative architecture” (Norberg-Schulz, 1993 :7). Norberg-Schulz then stated, thus, we dismiss the “non-figurative” approach of functionalism and open the door to an architecture that can satisfy the existential need for habitation (1993:7). “When dwelling is accomplished, our wish for belonging and participation is fulfilled” (1993:7). Meaning that place-making can emerge as a transformative strategy for shaping our environments. This design philosophy places topology at the forefront as we explore the art of designing spaces that resonate with identity, affiliation, and shared experiences. Understanding the topography, landscape, and geography of a site sets the groundwork for a narrative-driven approach to place-making. This sub-section will explore how revealing the narrative buried within a site can inspire one to create meaningful, sustainable environments that honour the past, embrace the present, and pave the way for a future that is inclusive of all narratives.





Figure 49: Discovering the hidden narratives on site author)

4.2.1 Traditional Placemaking Analysis

Formerly inhabited by the Koranna tribe, the chosen site is now agricultural farmland. It is essential, when designing on this land, to consider not only the remnants of the tribe's way of life, but also the larger historical context. The Italian architect, theorist, and historian *Manfredo Tafuri* offers an alternative interpretive reading of historical dimensions, rejecting the traditional linear view that depicts progress as a simple narrative. Instead, he stresses that history is a complex interaction of ideas, power structures, and socioeconomic factors (*Tafuri* cited in *Keyvanian*, 1986:73). The viewpoint of *Tafuri* urges one to view history not as a linear progression, but as a complex tapestry woven from social, political, and cultural factors that influence architectural development (1986:73). By analysing historical context and various influences, we can gain a deeper understanding of how external forces shaped and affected the way of life of the Koranna tribe. In addition, *Tafuri's* argument encourages one to critically assess the effects of colonisation and other historical events on indigenous communities and their muted narratives, highlighting the significance of adopting a holistic perspective when studying history. This method enables one to untangle the complex web of influences that shaped the tribe's social structures and beliefs and ultimately led to the decline of their culture. To achieve a comprehensive understanding of the history and culture of the Koranna tribe, it is necessary to consider multiple perspectives and sources of information, as well as the potential biases and limitations of those sources. By engaging critically with tradition, architects can design spaces that draw from the past while addressing the challenges and aspirations of the present (1986:75).

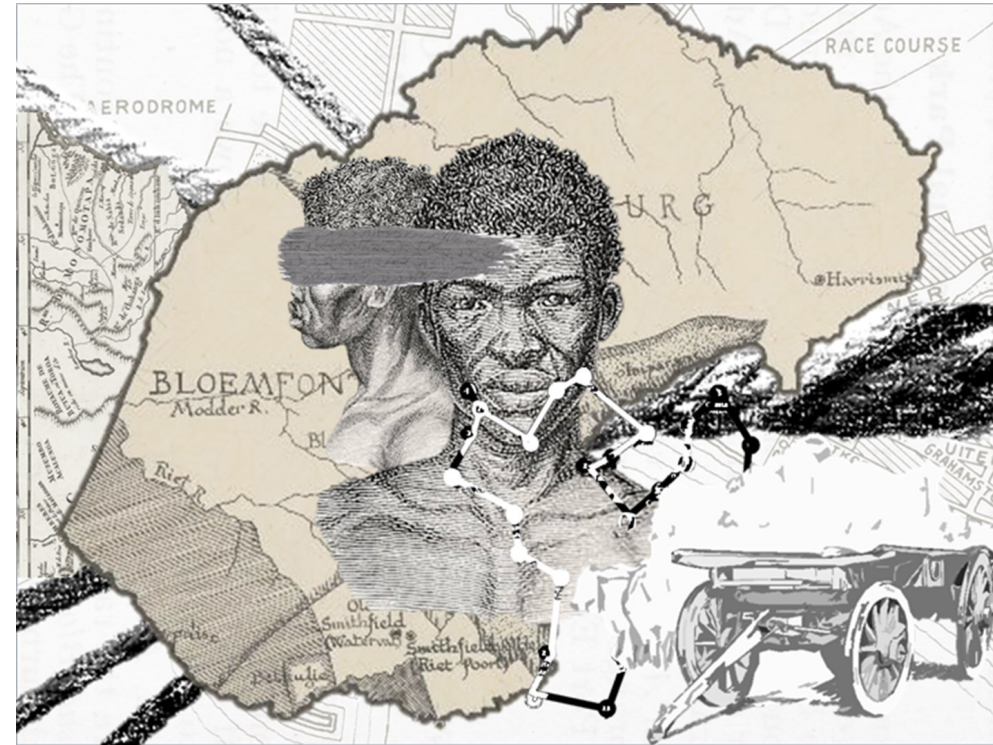


Figure 50: The Koranna origin (author)

The history of the Koranna tribe has often been misrepresented by outsiders and colonial oppressors, resulting in a skewed and negative portrayal. Their nomadic lifestyle, driven by a pursuit of a better standard of living and clan divisions, faced threats from both colonial forces and other cultures in the region. Designing a temporary and portable building is not enough to understand their way of life; instead, one must delve into the core concept of dwelling through nomadic shelter. The shelter created by the Korana was not lone standing, it however created a kraal. A kraal represented a community, a community represented a city. These shelters were not placed at random but had specific reasons for being placed in a circular pattern, shaping a piece of land into a transformative asset that strengthened connections within the tribe. When the tribe settled onto a piece of land the land associated with a very specific type of identity. This identity in owned by the Koranna created a meaningful place in which they made their place. The term placemaking describes the Koranna well as they were the masters in making a place their own. Placemaking can be divided into three categories: accessibility, sociable and active spaces(1986:88). For the Koranna accessibility meant an east entrance to a private dwelling with all-round accessibility for the other members living within the city. The sociable aspect included beacons for interaction such as meetings under a large tree, spot for initiation, and a central fire-pit. The active spaces included temporal traces between huts as well as more permanent traces left by the remnants of their fleeting city.

To create a meaningful structure that promotes placemaking, the new intervention should focus on embracing a temporal aesthetic, along with a program that promotes the three aspects of placemaking as accustomed by the Koranna. By doing so, a deeper comprehension of the project's topology emerges, interpreting the traces of their kraals as reflections of their political relationships with other cultures and tribes, rather than just their physical forms. This approach allows the design to capture the cultural significance and historical context of these nomadic shelters, ensuring that their essence and adaptability are faithfully represented. Moreover, by exploring the social dynamics and interconnections between different nomadic communities, the design can emphasise the importance of cultural exchange and collaboration in shaping their architectural expressions. In this way, the resulting structure becomes more than just a physical shelter; it becomes a true celebration of the Koranna people's rich heritage and their resilient way of life.

Contextual Understanding: Within the proposed intervention the entrance is located towards the east with a meeting place facilitated by an amphitheatre constructed around the largest willow tree on site. The intervention also makes use of an eternal fire-pit that serves as a constant reminder of the tribe and their previous remnants on site. The intervention lastly takes shape around the permanent traces left behind by the tribe. The active spaces commence around this allowing the dweller to forge their own temporal traces throughout the structure, as they actively engage with the program.

4.2.2 The Phenomenology of Nostalgic Architecture

Tradition as a concept is important to societies because it anchors cultural values, heritage, and identity (Casey, E. & Morano, D. 1986). In contrast, nostalgia refers to the sentimentality and longing for the past (Casey, E. & Morano, D. 1986). Tradition and nostalgia are intertwined because they frequently evoke a sense of comfort and familiarity with the past, resulting in the preservation and reinterpretation of historical elements. One manifestation of nostalgia is nostalgic architecture, in which architects and designers take inspiration from historical styles and elements to create new structures (Casey, E. & Morano, D. 1986). Nostalgic architecture aims to evoke feelings associated with the past and gives individuals the opportunity to relive historical events in a modern setting. Centre Cultural Jean-Marie Tjibaou (see 2.4.2) can be seen as an example of nostalgic architecture.

However, even though nostalgic architecture can be charming and elicit positive emotions, it also runs the risk of being merely imitative or pastiche. Replicating historical styles without understanding their context and significance may result in a superficial appreciation of the past (Casey, E. & Morano, D. 1986). Moreover, a preoccupation with the past may impede innovation and prevent the creation of a new architectural language that reflects the spirit of the present. This can also be accomplished in a different manner such as a building dedicated to an indigenous tribe that combines elements of tradition and nostalgia in a way that simultaneously honours the past and embraces the future. The main feelings contributing to the past includes, the pressure felt by the tribe from the colonial oppressors as well as the uncertainty that settled with the timeframe of inhabiting a piece of land. In contrast a feeling of triumph came to light in accordance with their victories and major life events, that caused for celebration. However, these feelings that will have the potential of evoking the past within the dwellers entering the building will have to be done in a very sensitive non-direct way. This will avoid the risk of imitative representational architecture.

This allows the dweller to have a very focused and precise experience, scripted by the notions of time and the immediate subconscious connotations made through the mind when encountered in a space or place.

Instead of merely imitating historical styles and layouts of the Koranna, it is important that the intervention be conducted through thorough research to understand the cultural, social, and technological context of the past. By grasping the essence of their traditional architecture, one can then reinterpret those elements in a meaningful way that resonates with the present. For example, the Koranna kraal layout had a specific purpose, as explained in the history chapter. In their case, one cannot merely imitate the fact that the clan heads hut was situated right across from the Kraal with his sons being placed left and right in accordance with their age in this case, it is important to rather see the underlying idea, which is that the most important building will be placed west of the Kraal with the rest, being less important, being placed around it.

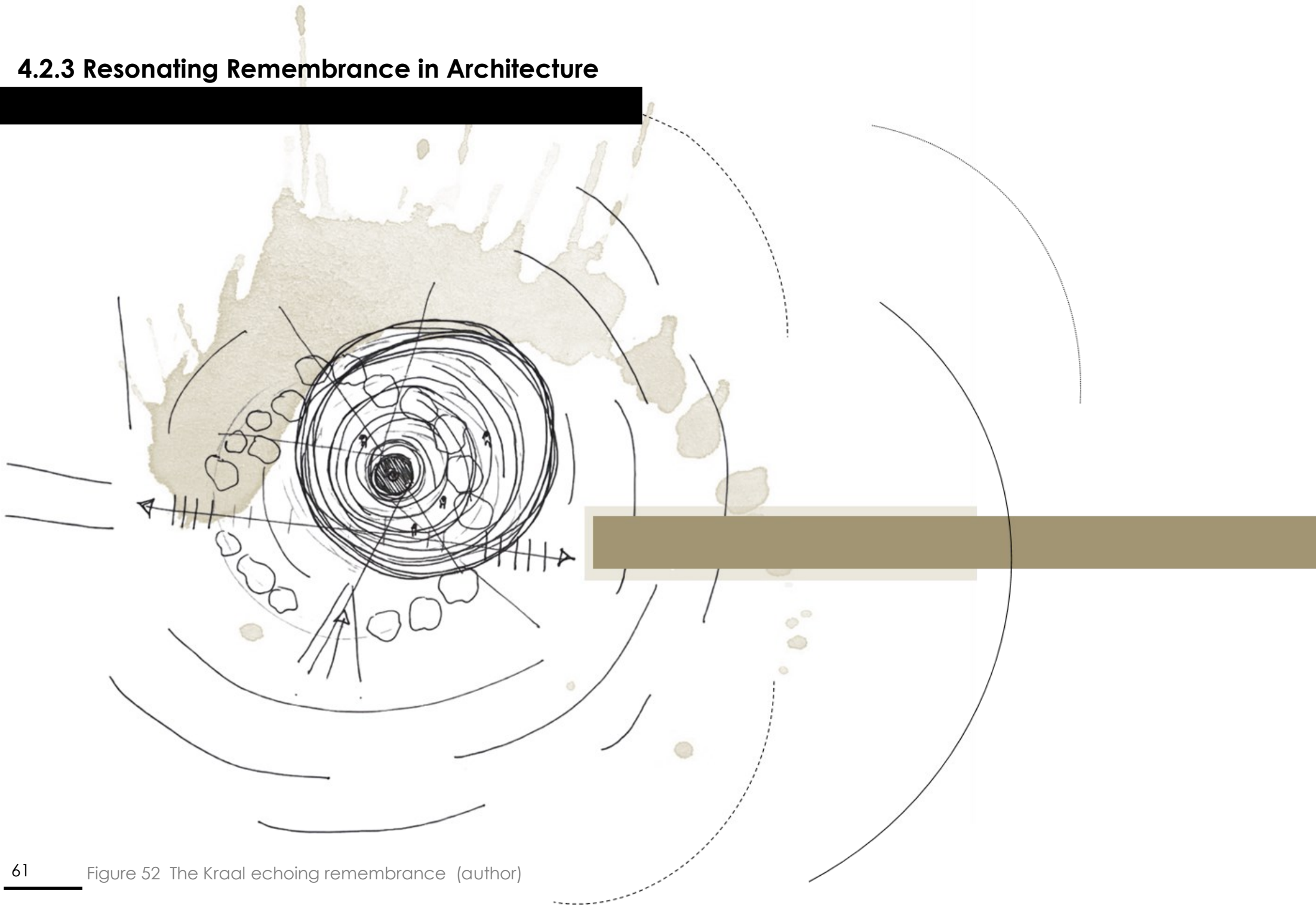
Contextual Understanding:

In the case of the Centre For Cultural Discovery, the most important function is that of the anthropology centre, for this reason, the Centre will be placed right across from the kraal to the west. Therefore, the traditional specific layout of the kraal has been reinterpreted and given new meaning, whilst still drawing on the traditional nostalgia set by the cultural heritage. Within the intervention the feelings of pressure and triumph is presented as one embarks on the journey through the centre. On approach a feeling of uncertainty settles as to what lies beyond the initial entrance. The entrance adorned with diagonal walls creates a single file walking relationship that evokes a feeling of captivity. As the journey continues the intervention opens-up to a massive kraal, evoking the feeling of triumph and astonishment. These elements will not only evoke a feeling of the past but will also relive the historic events that happened on site in a modern way.



Figure 51: The traces of the past marking the future (author)

4.2.3 Resonating Remembrance in Architecture



As demonstrated in Bastea's work, memory and architecture have a close relationship that makes it possible to design spaces that both celebrate the past and engage with the present. In this context, the term 'memory' refers to the collective recall of a place's past, cultural significance, and inhabitants' experiences over time (Bastea, 2004:28). Memory-based architectural design enhances the experience of its users while preserving the place's identity. This also provides the opportunity for history to echo throughout a structure and not be forgotten. Although not all visitors might be familiar with the Koranna tribe and their history, settlements, or folklore, the building aims to act as educator. Not only does this aid in the lack of knowledge vastly found within this region, but it also aims to inspire and recolor the faded memories of those who do remember into a vivid profound memory.

Furthermore, the unfortunate condition known as 'place amnesia' occurs when the scars of neglect and development confuses the sites historical identity(2004:30) Memory-infused design interventions help a site transcend its scars (2004:32) Many urban areas lose their distinctive characteristics and historical context as they develop and grow, which creates a disconnect from the past and the eroding of cultural identity (2004:36). However, in the case of the Korana, the ruins left in the landscape became a type of nonplace since their removal under the government of the colonial South Africa was deemed as forceful. This removal although done in unforeseen circumstances had a negative influence at the time, today it has a profound impact. This removal done in a very rapid unordered fashion led to the traces as known today, being much more prominent and left behind a more visible image of their lived circumstances. This image allows the new intervention to have a memory-infused essence, preserving the identity of not only the tribe but also the place where they once settled. A sites memory must be preserved and celebrated to ensure the

cultural continuity of subsequent generations. For the site to reclaim its identity as a meaningful non-place an environment that fosters a sense of belonging, community, and connection with the past, this entails carefully integrating historical elements, artefacts, and narratives into the design process. By doing so the Koranna history is not only recalled, but it tells a story and continues to echo through the past, present, and future.

Topology is a crucial component of placemaking because it reveals a sites history and helps to define its identity, in chapter three an in-depth site analysis was conducted. This allows for the proposed design to draw from the past while meeting contemporary need, through the traditional placemaking analysis. This will provide insights into the sites history and cultural heritage. Nostalgic architecture has the ability to allow the integration of historical elements in a relevant and sustainable way, evoking emotion and a sense of familiarity. By maintaining a sites identity and enhancing the user experience, memory in architecture combats the amnesia of place. (2004:38)

Contextual Understanding:

The intervention houses the relocation facility for various precious artefacts found over the entire continent. These artefacts include everyday living utensils, hunting equipment and primitive tools. These artefacts will be on display and aid in the educating process. The entrance is made up of diagonal walls that act as moving partitions, to which the visitor is confronted with narratives or the past. This acts as the starting point to recall and relive the history of the site, connecting the past to the present. The intervention provides a clan wall of remembrance to connect the site to a very specific identity and reclaim the once lost land.

4.2.4 Amalgamating Horizons

The aim of the building is to ensure the preservation of the historical, whilst being reinterpreted into a modern typology. According to the French philosopher Paul Ricoeur in his book *Life In Quest Of Narrative* According to him, the use of narrative allows for reconstruction, reactivation, innovation, and interaction (Ricoeur, 1991: 25). He defines narrative as a type of intersection, a new beginning in a realm of discourse that opens a horizon of experiences and integrates the relationship established by the plot or, in this instance, the site. (1991:25). "Stories are told rather than lived..."(1991: 20). The tales told by the Koranna helps to establish a non-linear narrative that reconfigures our understanding of the history itself. These tales aided in the ongoing preservation of the culture and their way of living. Therefore, storytelling and narrative is one of the most important elements in aiming to bridge the gap between historical events and modern-day interpretation. The intervention will tell the story of the Koranna for many years to come, educating each generation as before. This century old way of retelling stories is precisely what will keep the history alive for many decades to come.

This type of amalgamation will allow the past to blend seamlessly with the present, forming a multi layered narrative that creates a meeting place within these time frames. Suddenly the intervention although newly interpreted, holds the power to transport one back in time, whilst simultaneously experiencing the old kraal from past, in the present day. In essence the intervention acts as a mediator between the past and the present, forming an in-between relationship. A hidden narrative only accessible, through the binding of timely horizons.

Contextual Understanding:

The intervention accommodates for this type of mediation. The past and present is simultaneously experienced in many aspects, nevertheless the amphitheatre facilitates the main physical story telling component. Here stories of the past are told in a present-day setting, however as the amphitheatre sits right across from the old kraal, one would have a clear view of the old kraal in the new theatre. Here the hidden narrative comes into play. Imagine sitting in the newly constructed amphitheatre, listening to stories of the past and being able to directly imagine and visualize them in the old kraal right in front of you. This allows for the stories of the past to come to life within the present, subconsciously extracting the hidden narrative through timely horizons.

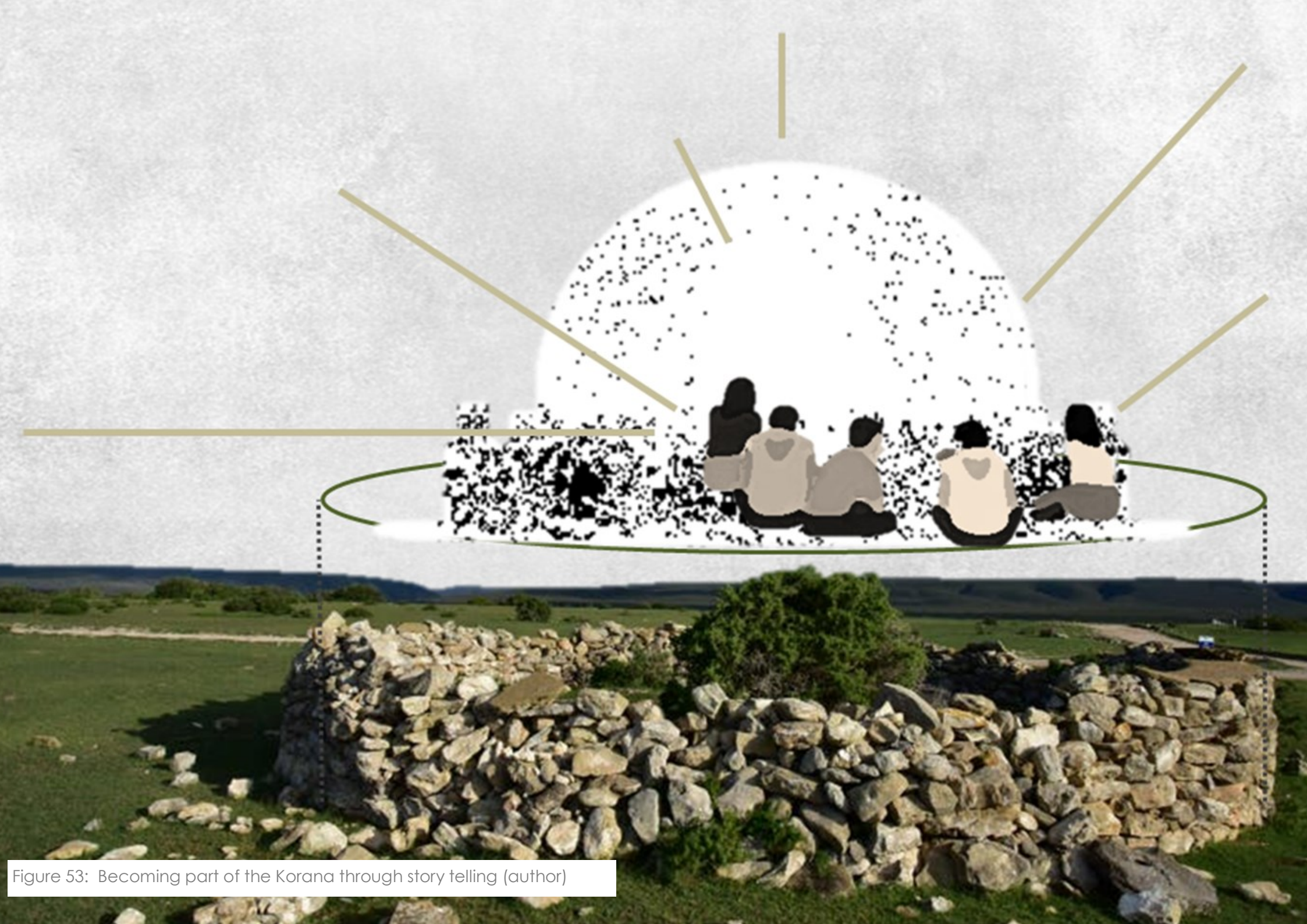
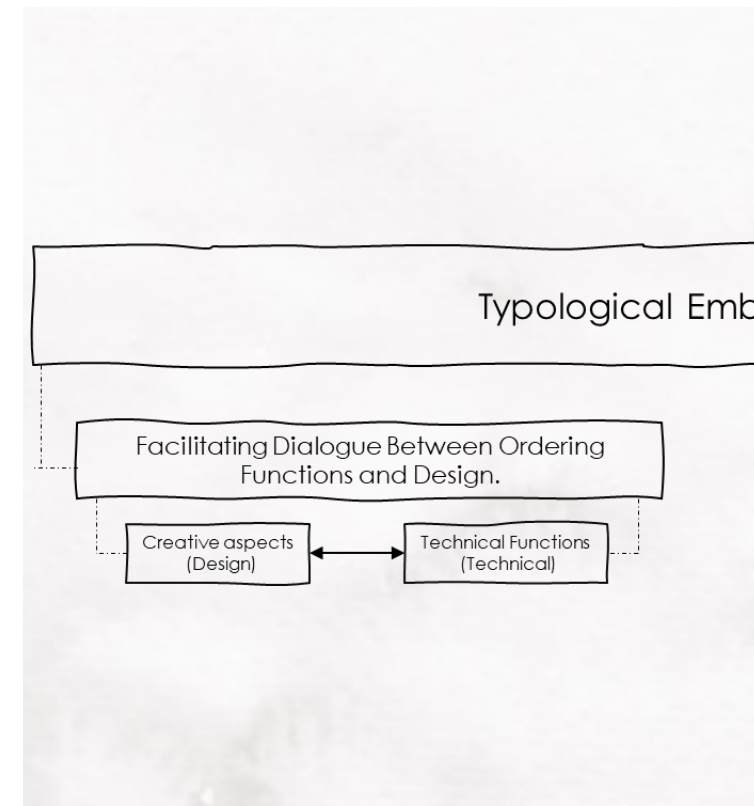


Figure 53: Becoming part of the Korana through story telling (author)

4.3 Typological Embodiment: Ordering Function, Inhabiting Temporalities and Evoking Lived Experience through Built Form

Architectural design places significant importance on the integration of technical functionality and imaginative vision. This concept echoes the profound philosophical ideas put forth by Maurice Merleau-Ponty, who underscored the complex interplay between vision and motion in the human body. Akin to how the human body perceives and is perceived concurrently, for design to be fruitful, its creative and technical components must engage in a seamless dialogue. This symbiotic relationship can be likened to the correlation between the hand's imprints, which render the invisible visible, and the eye, which simultaneously perceives and is influenced by the environment.

By capitalizing on the insights of Finnish architect Juhani Pallasmaa, our intervention delves deeper into the concept of temporalities in design, placing particular emphasis on human-centered design, sensory experiences, memory, materiality, and timelessness. These ideas are consistent with the historical customs of the Koranna people, whose dwellings and patterns of settlement were striking representations of their environment and culture. By channeling these principles into our design intervention, we hope to elicit a sense of presence through the physical structure, thereby enabling occupants to become inseparable from the area, its history, and the Koranna legacy.



Podiment: Ordering Function, Inhabiting Temporalities and Evoking Lived Experience through Built Form

Inhabiting Temporalities

Sensory Experience and Time

Human-Centred Design

Timeless and Authenticity

Materiality and Aging

Memory and Design

Evoking Lived Experience Through Built Form

Koranna tribe Practices in build form

4.3.1 Facilitating Dialogue Between Ordering Functions and Design.

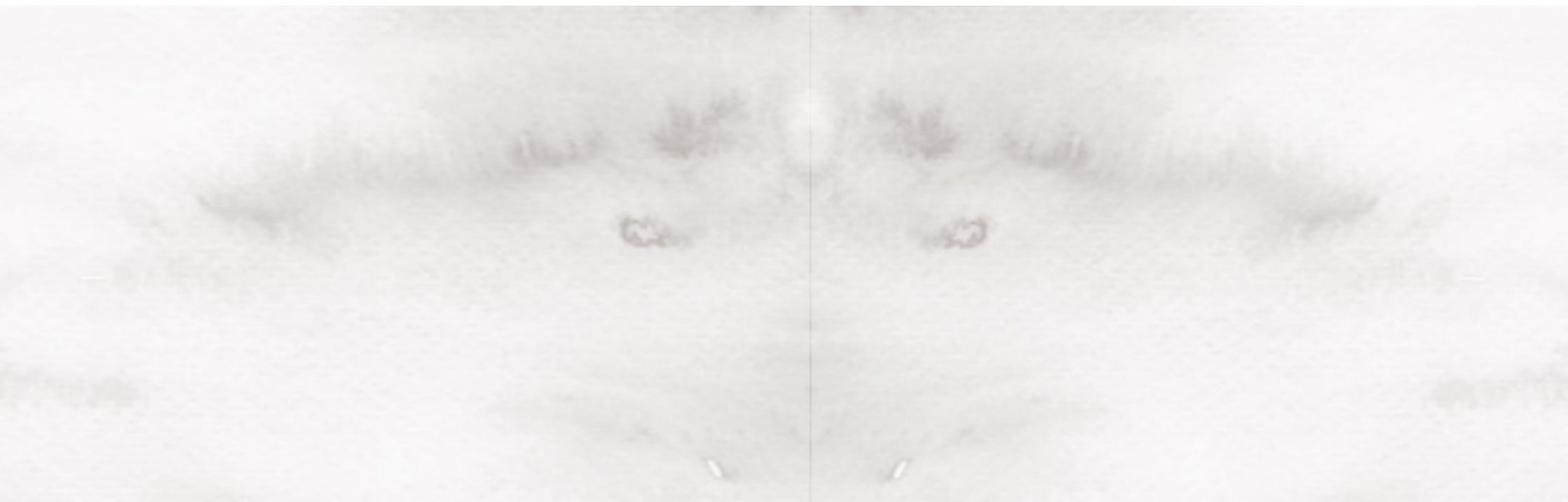
The French philosopher, Maurice Merleau-Ponty states in his book *The Eye and Mind* that one's body is the vessel for experiencing the world. The body is not seen as an object for occupying space, it is rather seen as an interweaving of motion and vision, attached to one another (Merleau Ponty, 1964:124) . He maintains that a body has a simultaneous nature, as it is capable of seeing while being observed by others (1964, 124). This creates a type of overlap. In essence in a design the overlapping of creative and technical aspects is a common occurrence that must happen to ensure a successful outcome. However, in order for this overlap to be as seamless as possible, a type of dialogue needs to originate from the creative or design point and the more technical or functional standpoint. This dialogue can be seen as many things as possible however it is a symbiotic relationship where the one supports the other. "The eye is an instrument that moves itself, a means which invents its own ends; it is that which has been moved by some impact of the world, which it then restores to a visible through the traces of the hand" (2011: 127) perception hides itself in a bodily event.

The Koranna and their movement patterns generated a 'hidden' dialogue between their huts and their settlement areas. Only through the bodily event of dwelling, the Koranna was able to expand and connect their settlements.

Contextual Understanding:

The intervention aims to not only overlap function and design, but to facilitate a dialogue between the two elements. In the design the walkways act as the main overlap between the designed building and the ordering functions on site. The pathways act as the dialogue between the two, linking them and connecting the design to the site.





4.3.2 Inhabiting Temporalities:

The concept of temporalities holds a profound significance, embodying the intricate interplay between the ever-evolving nature of time and the enduring qualities of space. The renowned Finnish architect and theorist, Juhani Pallasmaa, has masterfully delved into this theme, offering profound insights into how the dimension of time influences our perception of

buildings. In this discussion, to follow five key facets of temporalities in design as illuminated by Pallasmaa's body of work will be briefly discussed. Each of these aspects contributes to a holistic understanding of how time, in its various manifestations, shapes the way we conceive, interact with, and remember the spaces that surround us.

Sensory Experience and Time



Memory and Design



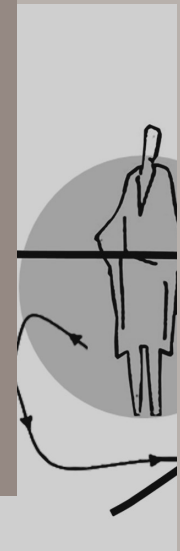
Materiality and Aging



Timeless and Authenticity



Human-Centred Design



Sensory Experience and Time:

The sensory experience in a building is of utmost importance. Pallasmaa's agrees with this in his book *The Eyes of the Skin: Architecture and the Senses* (2005) where he underscores that architectural spaces should engage all senses (Pallasmaa, 2005:28). This translates to considering not only visual aesthetics but also tactile qualities, acoustic properties, and even the scent of materials. For instance, the texture of a surface, the play of light and shadow over time, and the soundscapes within a space all contribute to how occupants perceive the passage of time and their connection to a place (Pallasmaa, 2005:29)



Figure 54: sensory experience in building (Unsplash, n.d. : online)

Memory and Design:

The intervention should be able to harness the power of memory through spatial elements. Pallasmaa's work in *The Architecture of Image: Existential Space in Cinema* (2001) suggests that architectural forms can evoke memories and create a sense of temporality (Pallasmaa, 2001: 52). This means incorporating elements that trigger associations or emotions tied to personal or cultural histories, forging a profound connection between occupants and the built environment (Pallasmaa, 2001:53). In terms of the Koranna tribe trying to create a structure that structurally reminds one of that of the Koranna hut being a stereotomic base with a tectonic structure.



Figure 55: Memory and design (Unsplash, n.d. : online)

Materiality and Aging

Pallasmaa's reflections in *Encounters: Architectural Essays* (2005) offer profound insights into the dynamic relationship between materials and time in architectural practice (Pallasmaa, 2005:60). Materials used in construction age and weather, transforming both aesthetically and functionally. Architectural designs that embrace this transformation consider the temporal aspect of materiality, creating spaces that evolve gracefully with time. The patina acquired by materials over the years becomes an integral part of the architectural narrative, reflecting the building's journey through time (Pallasmaa, 2005:60).



Figure 56: Memory and aging of stone ((Unsplash, n.d. : online)

Timeless and Authenticity:

Pallasmaa's underlying principles, aligned with *The Thinking Hand: Existential and Embodied Wisdom in Architecture* (2009), underscore the pursuit of timelessness in architectural design (Pallasmaa, 2009:28). Timeless architecture transcends fleeting trends and remains relevant across generations. It achieves this by prioritising authenticity, drawing from cultural and historical contexts, and integrating enduring design elements. Architectural creations that embody this philosophy stand the test of time, continuing to resonate with occupants and the surrounding environment (Pallasmaa, 2009:36).



Figure 57: Timeless (Unsplash, n.d. : online)

Human-Centred Design

While not directly cited by Pallasmaa, his human-centred approach to design aligns with principles presented in "The Architect's Studio Companion: Rules of Thumb for Preliminary Design" (Allen & Iano, 2012:44). In architecture, human-centred design entails a keen understanding of how occupants interact with and adapt to spaces over time. Architectural designs that prioritise the evolving needs and experiences of users create functional, adaptive environments that stand the test of time (Allen & Iano, 2012:46).

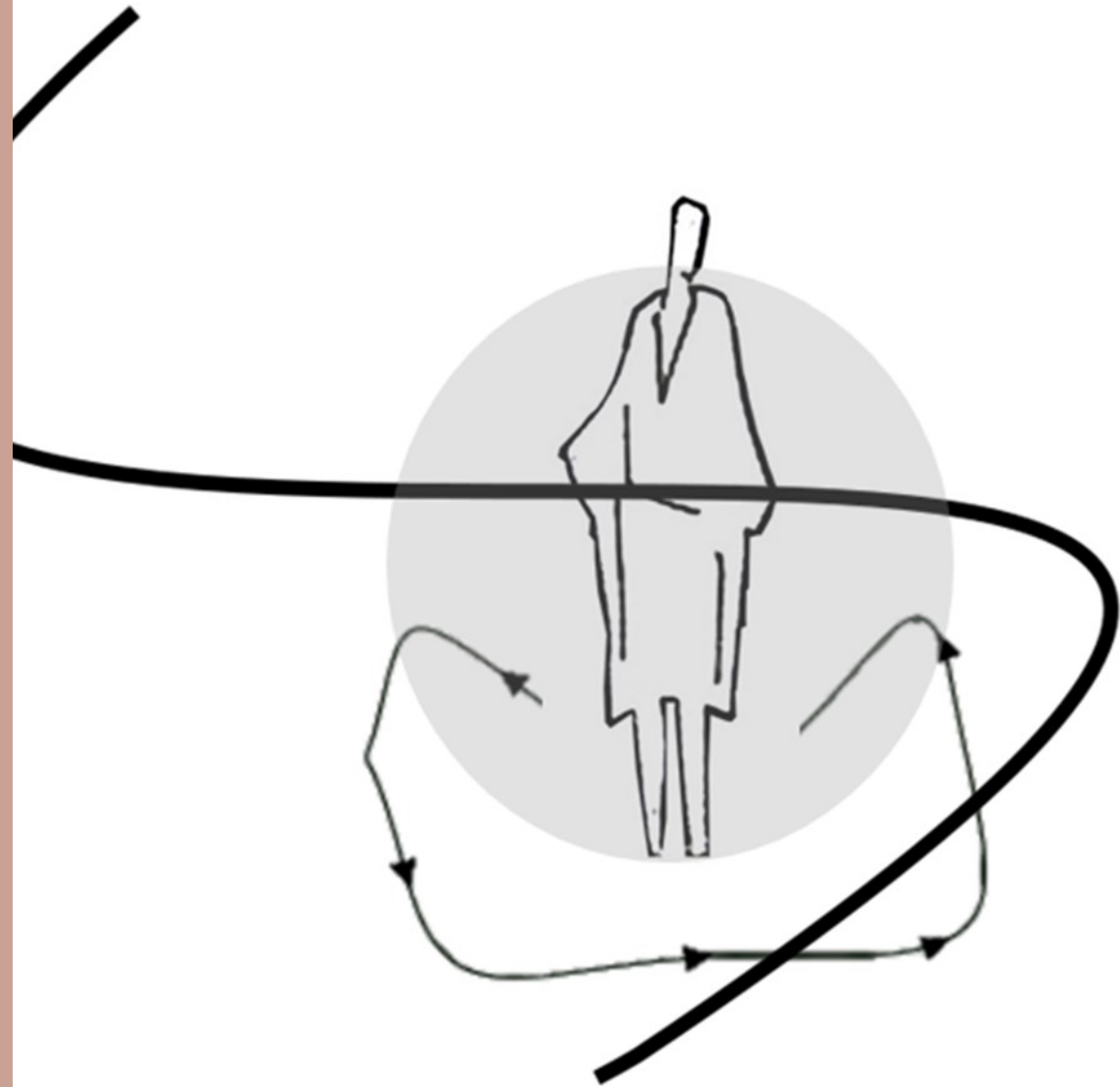


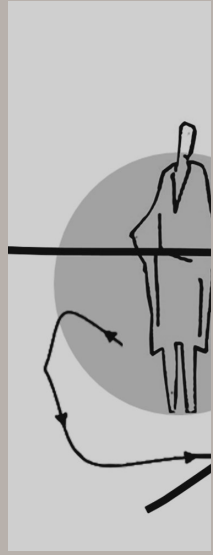
Figure 58: human centered design (author)

In terms of the Koranna tribe these five key aspects can be found in their ways of living and inhabiting the land they settled on. Firstly, a sensory experience emerged from their hut building techniques and materials used to create their huts. Their huts were known for their layering of weaved grass and dried animal skins. Not only did this provide a desired texture to the outside appearance of the hut, but it also acted as shading devices to control the amount of light entering the hut from the lone placed West window. Secondly, these huts were directly associated with the Koranna drawing on a type of memory that holds a very specific connection. Thirdly, the materials used to construct these huts weathered with time, transforming the overall aesthetic. Fourthly, the architecture produced by this tribe remained authentic and timeless over centuries, even when they relocated remnants of their city was still left behind as an authentic representation of their fleeting move. Lastly, the tribe and the layout of the city was done in such a way to benefit the tribe and its people. Therefore, the design revolved around the Koranna inhabiting the space. It also served as a way in which the Koranna could adopt and interact with one another within a chosen space of a place.

Contextual Understanding:

The intervention adopts the five key aspects derived from Pallasmaa but reimagines them in a 'Koranna' way. Firstly, drawing from the first facete: sensory and time, the intervention makes use of various textural layering and play of light. Like the Koranna a series of weaved mats are utilized in the construction of the roofs, acting as an insulated skin, much

like the animals' skins used in the historic huts. These skins also allow for an interesting play of light to take place within the structure. In the second facete: memory and design, the intervention aims to evoke a connotation to the Koranna tribe. Here memory of their architecture is used to draw a connection or association towards the tribe and their way of life, through inhabiting a space. The intervention aims to do this, through constructing structures as a Koranna hut, with a stereotomic base topped with a tectonic structure in tension. The research pods provide a clear association to this technique as a solid stone base supports a steel tectonic structure kept in place through cables in tension. In the third facete: materiality and aging in architecture, the intervention makes use of specific materials such as, sandstone, timber, corten steel, reeds, and textile panels, which tend to weather and age with the passing of time. This is done only to contribute to the design and not to compromise the aesthetics, but also to form a new aesthetic as the building evolves. In the fourth facete: timelessness and authenticity in architecture the intervention makes use of the authentic fleeting relocation of the Koranna. Although the intervention was created as a permanent structure, unforeseen circumstances may occur, that will allow the building to leave traces such as the stone walls and the supporting stereotomic bases. In the fifth and last facete: human-centred design in architecture, the intervention allows the dweller entering the structure to adopt and interact with certain spaces in a multitude of ways as needed or suited at the time.



4.3.3 Evoking Lived Experience Through Built Form

In the book *The Embodied Image* Pallasmaa argues that architecture should never be detached from its context or culture. Structures or buildings have a certain aspect that allows us to recall a certain awareness of the past and the future, this is done however through the present (Pallasmaa, 2011: 125). This consciousness arises from a bodily experience encountered in a particular space or location; it is described as "...a vivid unconscious identification, resonance, and correspondence..." Pallasmaa (2011), p. 125. This bodily experience facilitates a dialogue between memories and a particular location. Suddenly, a connotation is established, one that is embodied in physical form. The building becomes a part of the occupant and the occupant becomes a part of the building, thereby facilitating a memory of the location.

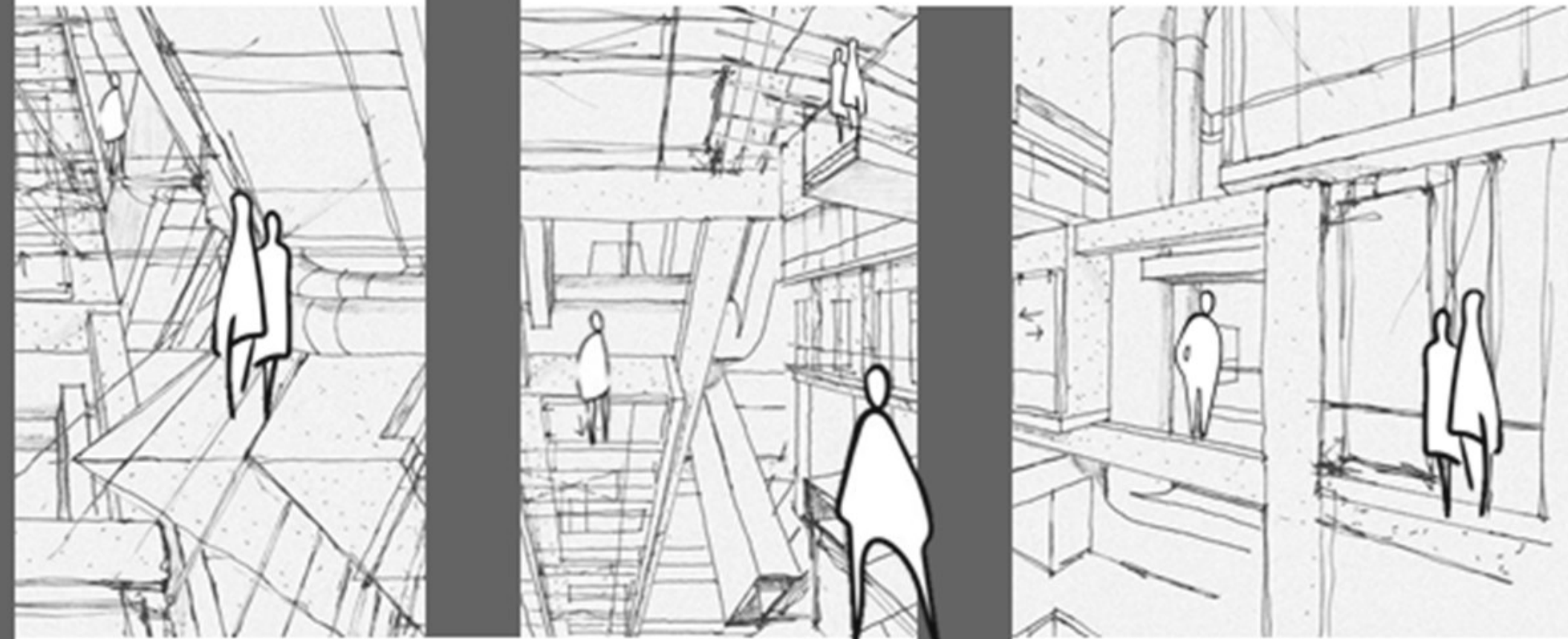
For architecture to take on its role of shelter as intended; the act of inhabiting is required. "I place myself within a space and the space settles in me" (Pallasmaa, 2011:125). The Koranna tribe actively engaged with built form moulded as huts. Through this engagement they not only inhabited their structures, but they as well as their structures, inhabited the place. For the certain time frame allocated the Koranna and their city settled in the place and the place settled in them. They started to form part of the region, not only inhabiting it, but embodying it.

Contextual Understanding:

The intervention aims to act as an embodiment of not only the place, but also the Koranna tribe. It fosters an experience that allows a dweller to become part of the space within the place. This becoming part allows the dweller to inhabit the structures found on site as well as embody the region and the historical aspects of the Koranna. The elevated walkway offers an opportunity for the dweller to become part of the space by altering the shading devices to their desired positions. On site a second elevated walkway running through the centralized kraal allows the dweller to directly embody the historical home of the Koranna. The intervention offers moments of embodiment through inhabitants inhabiting the spaces on site.



Figure 59: Evoking Lived Experience Through Built Form



4.4 Morphology and Regionalism: Tracing Identity

The interaction of regionalism and morphology in the captivating world of architecture provides a rich lens through which to examine the core of identity. This subsection sets out on a transformative journey to uncover the essential relationship between form and place by weaving together a tapestry of cultural heritage, historical context, and environmental influence. The intersection of morphology and regionalism reveals the intricate threads that bind together the distinctive character of communities and their profound architectural narratives as structures harmoniously blend with their surroundings. By delving into the depths of design, history, and culture, this exploration aims to reveal the profound influence of context on the art of construction and mold the spirit of human existence within the built environment. It tells the captivating tale of how architecture becomes a mirror of identity. The Koranna kraals were constructed with a solid stacked stone base (sterotomic), and in order to protect their cattle from predators, they added sticks to enhance the kraals height. This idea can be realised by using thick sterotomic walls as the building's grounding factor and then tectonic structures as the roofing.





4.4.1 Layering Traditional Design Principles

The English writer Keith Eggener from Portland explored concepts regarding the theme of critical regionalism as marginalised architecture. He argues that critical regionalism should be seen as an ongoing process rather than an end product. This process is conducted or imposed from an outside voice usually in a position of authority (Eggener, 2002: 228). Critical regionalism is a tricky concept, before starting to utilise the theme in a design, one should ask a few necessary questions. The 'sense of place' is what makes up critical regionalism, however, how this sense of place is generated and translated into a building is an important factor to consider and continuously reconsider. Is this sense of place generated by local conditions and concerns or does it tumble into the pitfall of nostalgia and misconception (Eggener, 2002: 234).

Nostalgia does not relate to critical regionalism; the sense of place heavily relies on the people of the place. The construction methods employed by local craftsman is a valid point to consider, this will allow clues as to the real environment and the culture of a specific region. When aiming at designing a space for the Koranna tribe in the Koranna mountain region, critical regionalism has a big part to play. Studying their construction methods and way of life can give a much clearer identification of the sense of place and what type of language the building should speak. However, these traditional

construction methods should not be a direct copy of the structures built. These construction methods used by the Koranna will equip the design with necessary clues as to how to approach the design with a new lens of interpretation by adapting the known methods in a critical way that is confined to the specific region and its inhabitants.

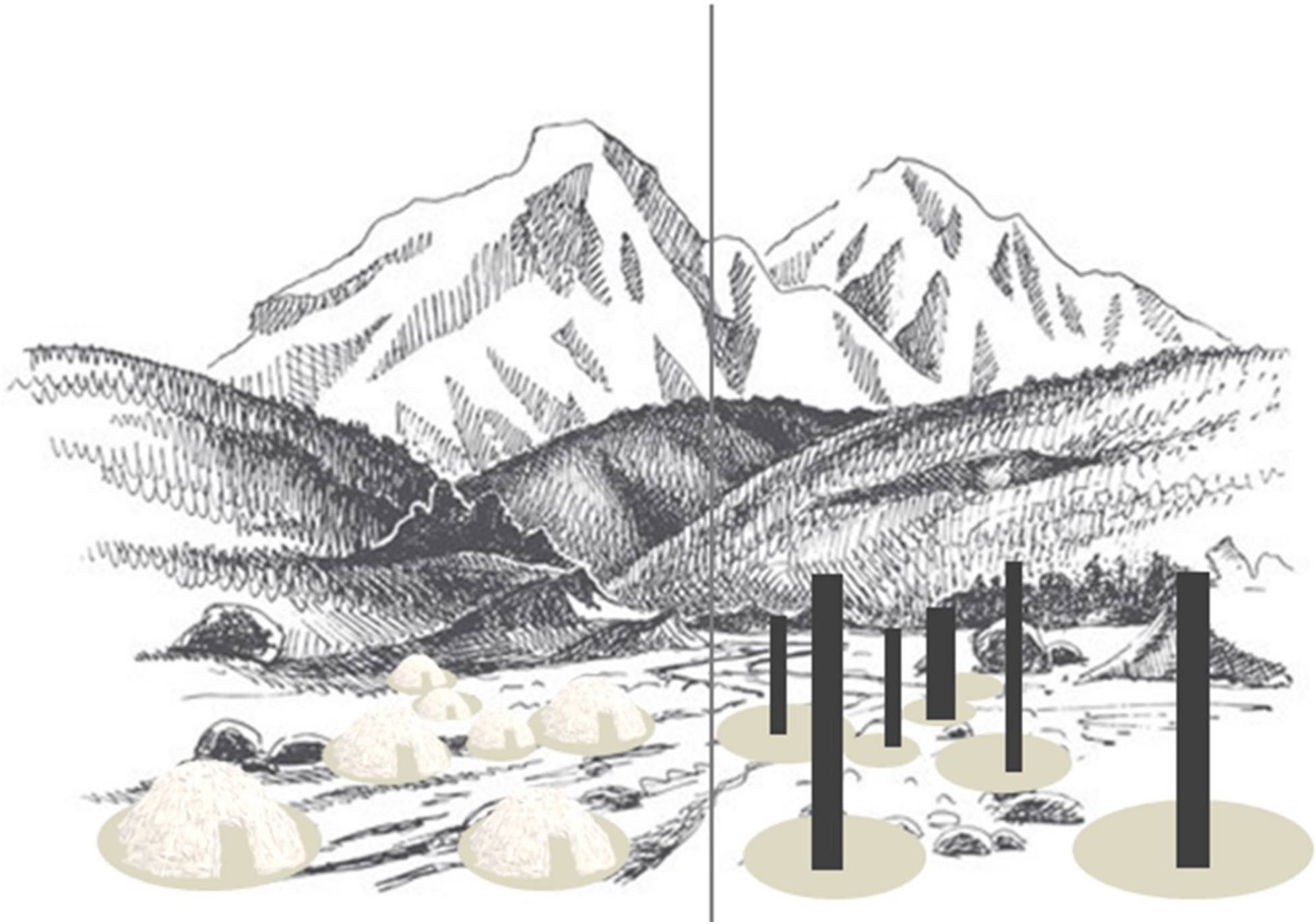


Figure 59: Layering Traditional Design Principles (Author)

4.4.2 Building as Translator

The Greek architect and writer Alexander Tzonis and the Canadian writer Liane Lefaivre wrote the book *Why critical regionalism today?* They argue that critical regionalism can be seen as a direct response towards contemporary global developments. It means to challenge not only the world but also the various underlying views that accompany it (Lefaivre; Tzonis, 1990: 483). Critical regionalism can be seen as a tool or a device to facilitate a dialogue between the built form and the viewer or dweller. An architect creates this dialogue by decomposing, recomposing or identifying certain elements in order to de-familiarise them (Lefaivre; Tzonis, 1990: 483). No structure or building can talk to the viewer, structures talk through the aid of a translator (Lefaivre; Tzonis, 1990: 484). For the design to aid in the transfer of the Korannas history and culture the building needs to act as a translator towards the viewer or dweller, creating a dialogue that bridges the gap between the historic region and the new intervention. This translation will act as a translative lens through which the building will communicate the essence of the place and the people to the oblivious visitor.

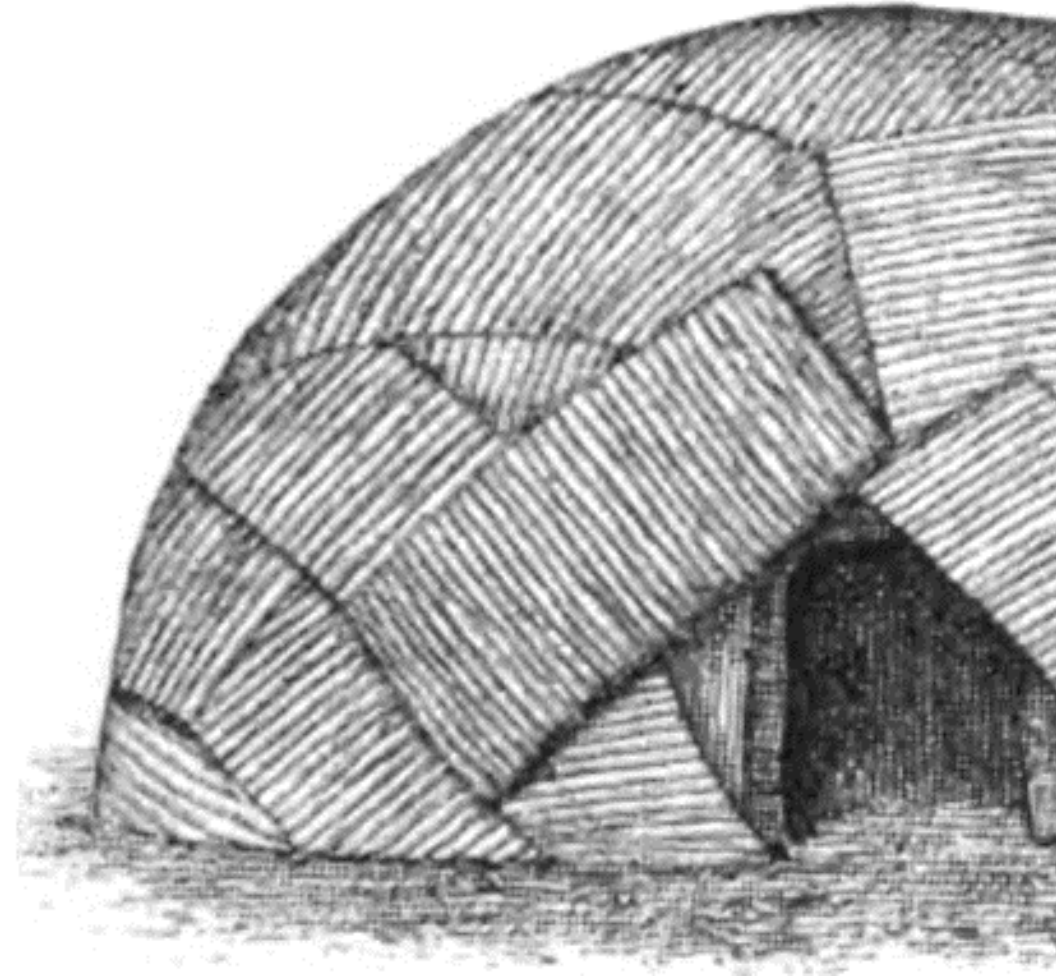




Figure 60: Building as Translator (Author)

4.4.3 Precedent Study 1

Jean-Marie Tjibaou Cultural Centre



Architect

Renzo Piano



1998

Location

Nouméa, New Caledonia



Square meterage

8550 m²



Climate

tropical climate with warm temperatures year-round, different to that of the Free State climate being



Materials used

Locally sourced wood,



Program

Cultural Centre



The Tjibaou Cultural Centre, located in Nouméa, New Caledonia, is an iconic architectural masterpiece that pays homage to the Kanak people, the indigenous inhabitants of the region. Designed by renowned architect Renzo Piano, this cultural centre serves as a symbol of cultural preservation, education, and reconciliation (TSIRANGELOS, n.d.). This precedent study delves into the architectural and cultural significance of the Tjibaou Cultural Centre.



Architectural Significance:

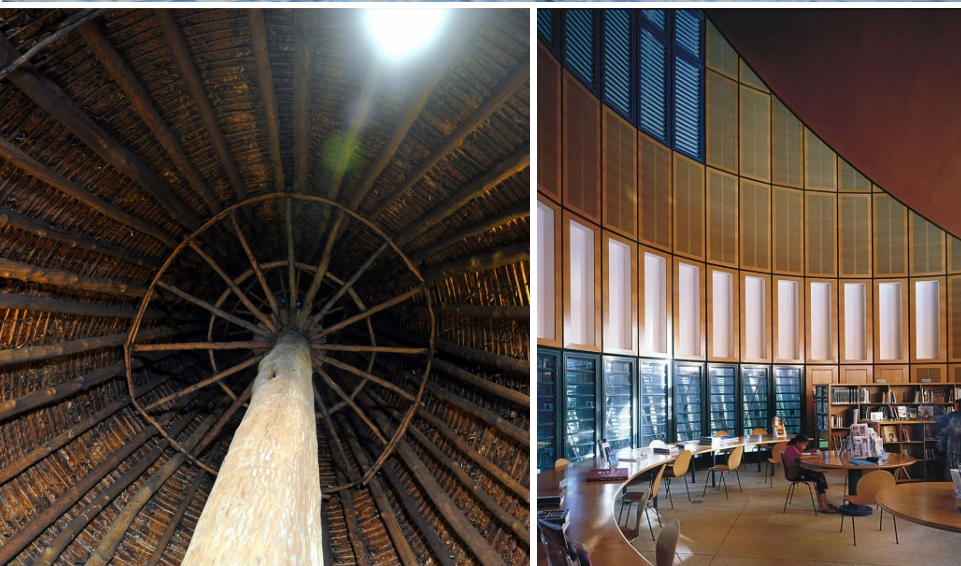
Innovative Design: The Tjibaou Cultural Center is celebrated for its unique and innovative design. It comprises ten conical structures inspired by traditional Kanak huts, known as 'cases', which are made of timber, bamboo, and steel. These cases blend harmoniously with the surrounding landscape and evoke a sense of Kanak culture.

Sustainable Design: Renzo Piano incorporated sustainable design principles into the centre's construction. The use of locally sourced materials and the consideration of environmental factors, such as natural ventilation and shading, demonstrate a commitment to ecological responsibility.

Cultural Representation: Each of the ten cases houses exhibitions and installations that celebrate Kanak culture, from art and history to traditional practices. The architecture itself becomes a representation of cultural identity, creating a powerful and immersive experience for visitors.

Climate

tropical climate with warm temperatures year-round, different to that of the Free State climate being characterized by cold winters and hot summers



Cultural Significance:

Kanak Identity: The Tjibaou Cultural Centre is dedicated to preserving and promoting Kanak culture, which is vital in the face of globalisation and cultural homogenisation. It serves as a symbol of Kanak pride and identity, reinforcing the importance of preserving indigenous heritage.

Reconciliation: The construction of the centre was also a significant step toward reconciliation between the Kanak people and the French government. The centre represents a shared commitment to understanding and respecting Kanak culture, fostering a sense of unity among diverse communities.

Key takeaways

The Tjibaou Cultural Centre stands as a testament to the power of architecture in preserving and celebrating indigenous cultures. This building becomes one of the inspirations into what architecture can achieve. Through its dedication to sustainability, cultural representation, and reconciliation, it serves as a beacon of hope for preserving the unique identities of indigenous communities in an ever-changing world.

Figure 61,62,63: Building as Translator Jean-Marie Tjibaou Cultural Centre (archdaily,2011:online)

4.4.3 Precedent Study 2

2019

Architect

KLG architects



Location

Yzerfontein, South Africa



Square meterage

265 m²



Climate

Climate is more or less the same as that of the Free State climate being characterized by cold wet



Materials used

Timber, concrete, steel and glass.



Program

Cultural and education centre



The !KHWAA TTU San Heritage Centre is located in Yzerfontein, South Africa is a San Cultural centre which also act as educational space designed by KLG Architects. This Heritage Centre, nestled in the picturesque landscape of the Western Cape, South Africa, is not just a cultural haven but also an architectural gem. This precedent study delves into the architectural aspects, historical context, challenges, and achievements of the !KHWAA TTU San Heritage Centre, underlining its unique fusion of architecture and cultural preservation.



Figure 64,65: KHWA TTU San Heritage Centre (archdaily,2020:online)

Architectural Significance:

Vernacular Design: The architectural design of the !KHWa TTU San Heritage Centre draws inspiration from San vernacular architecture. It harmoniously blends traditional San building techniques with modern sustainability principles, showcasing a symbiotic relationship between cultural preservation and architectural innovation.

Sustainable Architecture: The centre's structures prioritise sustainable design elements, such as passive solar strategies, rainwater harvesting, and natural ventilation, aligning with the San people's historical connection to their environment.

Cultural Significance:

Cultural Heritage in Built Form: The architectural elements of the centre are imbued with cultural significance, incorporating traditional motifs, materials, and layouts that pay homage to the San people's heritage.

Reimagining Tradition: Architects and designers involved in the project took great care to reinterpret traditional San structures, ensuring they are both functional for contemporary needs and reflective of cultural authenticity.

Key takeaways

The !KHWa TTU San Heritage Centre successfully interprets and adapts traditional San architecture, preserving the essence of the culture within a modern context. The centre's commitment to sustainable architecture has led to energy-efficient buildings that minimise their ecological footprint while blending seamlessly with the natural surroundings. Finally, features like communal gathering spaces and performance areas encourage cultural exchanges, fostering a deeper understanding of San traditions. Furthermore, drawing from the design, The challenge lies in balancing the preservation of traditional architectural elements with the practical requirements of a modern cultural centre. Maintaining traditional building materials and techniques can be challenging in the face of modern construction norms. And lastly, ensuring the sustainability of the architectural features while safeguarding the environment presents ongoing challenges.

Conclusion

The !KHWa TTU San Heritage Centre is a testament to the successful fusion of architectural innovation and cultural preservation. Its design not only honours the San people's heritage but also showcases the potential of architecture to bridge the gap between tradition and modernity. This unique architectural approach, harmonising vernacular design with sustainability, sets a remarkable precedent for future projects seeking to preserve and celebrate cultural heritage while embracing environmentally conscious architecture.

4.4.3 Precedent Study 3

The Sarah Baartman Centre of Remembrance

Architect

Wilkinson Architects



Under construction

Location

Hankey , South Africa



Square meterage

NDA m²



Historical Context:



Climate

The Climate is mostly the same as that of the Free State



Materials used

Masonry bricks, concrete , steel and glass.



Program

Cultural and education centre



The Sarah Baartman Centre of Remembrance designed by Wilkinson Architects is still under construction and is set to become an iconic architectural landmark situated on a site in close proximity to Sarah Baartmans grave in the Eastern Cape of South Africa. This cultural institution pays homage to Sarah Baartman, a woman who became a symbol of colonial exploitation and objectification during the 19th century. The purpose of this architectural precedent study is to delve into the design, significance, and cultural relevance of the Sarah Baartman Centre of Remembrance.

Figure 66,67: Sarah Baartman Centre
(Wilkonson,2015:online)



Sarah Baartman, often referred to as the "Hottentot Venus," was a Khoi San woman from South Africa who was exhibited in Europe during the early 19th century due to her distinctive physical features. Her story represents the dehumanising effects of colonialism, racism, and objectification. The Sarah Baartman Centre of Remembrance will stand as a tribute to her and all those who have suffered similar injustices.

Architectural Significance:

Location and Setting: The centre is strategically located in the Gamtoos Valley near Baartman's hometown of Hankey and her final resting place, providing a contextual link to her life and story. The serene landscape and lush surroundings create a reflective atmosphere.

Form and Symbolism: The architecture of the centre is characterised by a blend of modern design and cultural symbolism. The main building is shaped like a curvaceous silhouette, symbolising Sarah Baartman's body and the objectification she endured. This curvilinear form also pays homage to the traditional dwellings of the Khoi San people.

Materials: Local, sustainable materials, including sandstone and thatch, are used in the construction to connect with the region's natural elements and heritage.

Interior Spaces: The interior spaces are designed to facilitate reflection, education, and cultural expression. The museum within the centre will showcase the history of colonial exploitation, the life of Sarah Baartman, and the broader context of the Khoi San people.

Cultural Significance:

The Sarah Baartman Centre of Remembrance will serve multiple cultural purposes.

Education: It will provide a platform for education about the historical atrocities of colonialism, racism, and sexism, using the story of Sarah Baartman as a lens to understand these larger issues.

Healing and Remembrance: The centre will offer a space for healing and remembrance for those affected by the legacy of colonialism and exploitation, particularly for the Khoi San community.

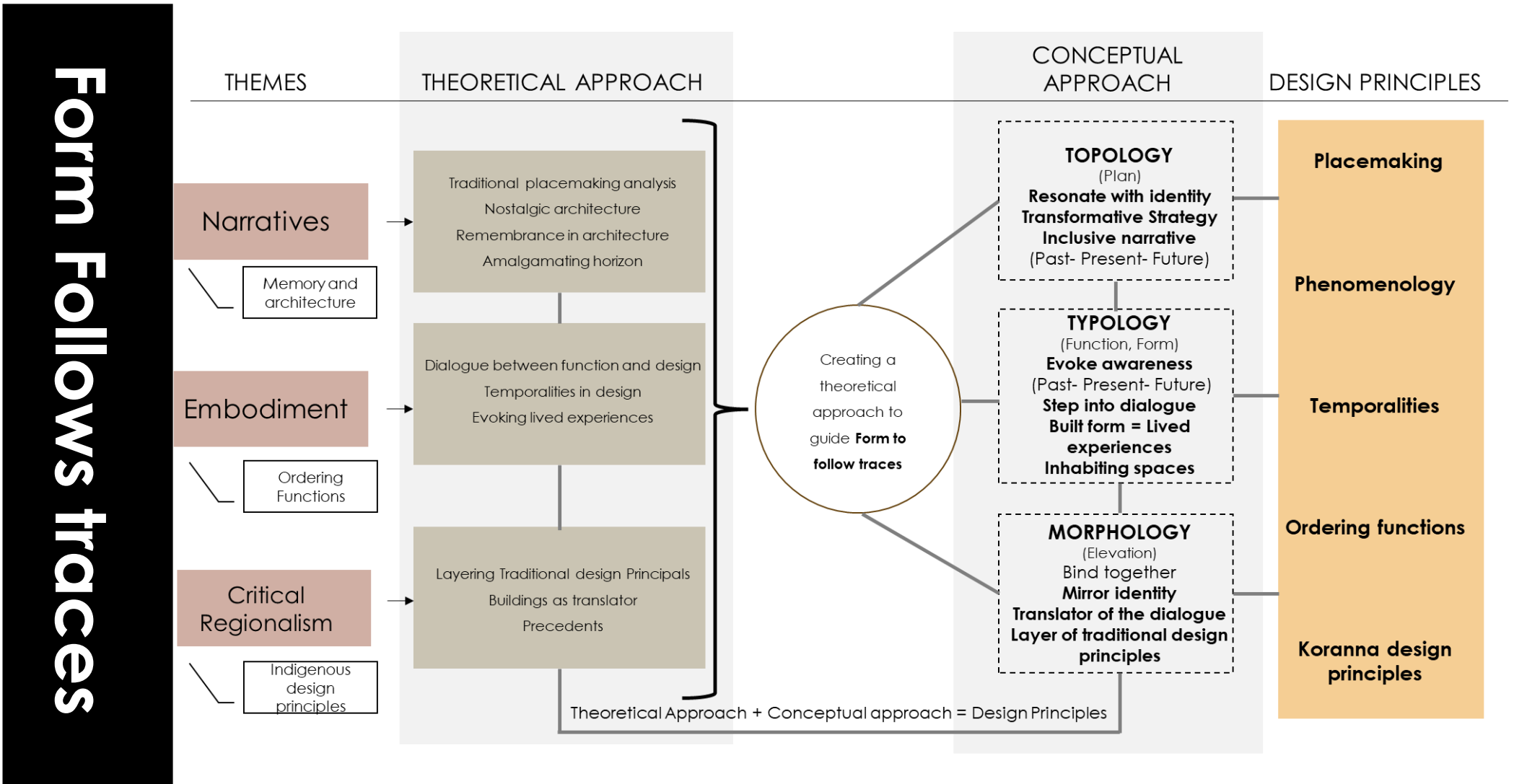
Cultural Preservation: It aims to actively engage in preserving the heritage of the Khoi San people and ensuring that their culture is celebrated and respected.

Awareness and Advocacy: The centre will also raise awareness about ongoing issues related to racism and discrimination and advocates for social justice.

Key takeaways

The design of the Sarah Baartman Centre of Remembrance inspired the intervention of the Centre for Cultural Discovery, which seeks to also address historical injustices and promote cultural awareness. By using this precedent as a template for designing spaces that engage with traumatic pasts while promoting healing and reconciliation. The Sarah Baartman Centre of Remembrance is a powerful example of how architecture, culture, and history intersect. Its design and purpose honour Sarah Baartman and all those who have endured the dehumanising effects of colonialism and exploitation. In addition to its architectural significance, it plays a crucial role in educating, healing, and promoting social justice, making it a profound and inspiring architectural example.

4.6 Theoretical strategy diagram



05

CHAPTER

5.1 Introduction

5.2 Brief and program development

5.3 Concept 1- Form Follows Traces

5.4 Concept 2 - Temporarily through LIMITATION

5.5 Concept 3 - The temporal perception of space

5.6 Process work

5.7 Final design approach

5.8 Conclusion



Figure 69: Artistic illustrations of building (Author)

5.1 Introduction



The Narrative of the making chapter will offer an overview of the design journey, including the various stages, influences, critical moments, and the ultimate proposal. It will vividly illustrate how the integration of theoretical concepts discussed in chapter four, contextual insights of chapter three, and cultural influences explained in chapter two has shaped the finale intervention. Within this chapter, specific emphasise on the theoretical underpinnings and their tangible implementation in the intervention will be highlighted, along with an assessment of whether the intervention adheres to the established principles. As a result, the final design proposal will unveil the culmination of all the preceding phases, showcasing the ultimate product of the creative journey of the Koranna Centre for Cultural discovery.

5.2 Brief and program development

The Koranna Centre for Cultural Discovery is a cultural organisation dedicated to honouring and preserving the rich heritage of the Koranna tribe, an indigenous African tribe that once occupied numerous southern African regions. The major purpose of the centre is to highlight the specific cultural practices and strong relationship with nature that characterises the Koranna way of life. This intervention's architecture will serve as a beacon, attracting attention to this special tribe and their extraordinary traditions without making the present traces less important, in essence creating a building that makes the present more temporal in order for the past to be more present.

The intervention comprises of three main functions: A research centre, an archive, and an exhibition experience which can directly be divided into three functions:

Tourism	Research (Anthropology)	Archive
Public Parking	Archaeology Lab	Screening room
Reception Foyer	Staff break room.	Digital recording/control room
Female WC	Lab assistants	Digital archive management room
Disabled WC	Research pod tearoom	Outdoor Screening spaces
Male WC	Research pod	Archive manager
Staff Locker room		Disabled Wc
Kronnaberg Adventures Offices		Staff Kitchen
Koranna gift shop		Reading room
Staff Parking		Copy room
Boardroom		Filling and preservation room
Lounge area		General staff
Centre Director/Manager:		
Finance Manager		
Administrative Assistant		

Figure 70: Acomadation table (author) .



Concept 1: Form follow Traces



"Form Follows Traces" is a concept that transcends the realm of construction and design. It underscores the idea that creation should organically emerge from the unique influences and historical imprints of a given context. By embracing this philosophy, individuals can craft solutions that seamlessly integrate with their surroundings. It's a broader perspective, reminding us to adapt and evolve in response to the traces of the past and the nuances of the present. This principle encourages sustainability, cultural preservation, and a genuine sense of belonging, offering insights that extend far beyond architecture into various aspects of life and creativity.

Figure 72: Concept Model (Author)

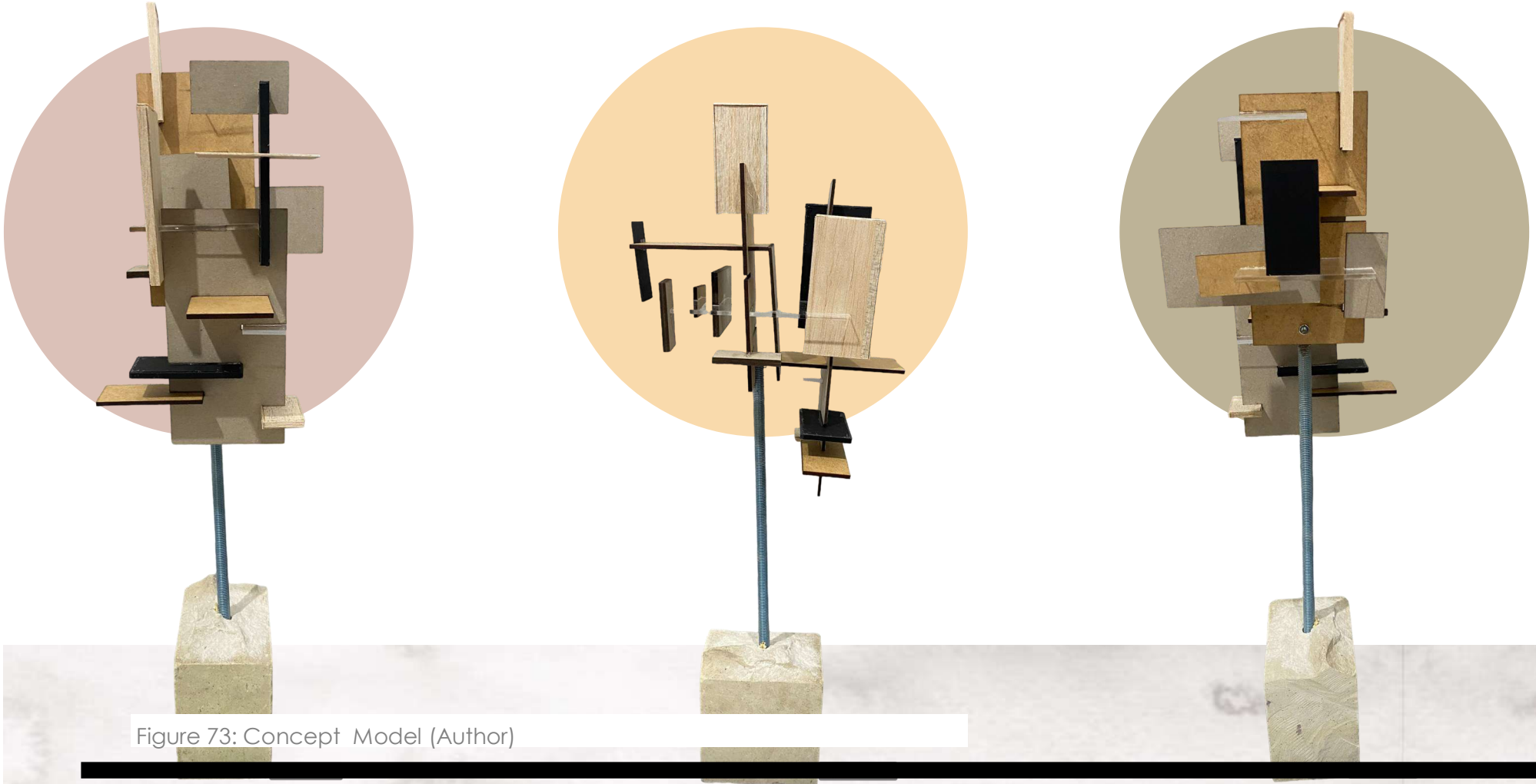


Figure 73: Concept Model (Author)

Concept 2:

Temporarily Through Limitation

Materials for constructing huts were scarce for the Koranna, and as a result, they would use the same material when moving from one village to another, whether it was to construct a shelter on their way, a raft to cross a river, or to construct their new hut, always using the same reets and animal skin. Major Warden of Bloemfontein sent a letter outlining the rules for getting farmland in the area. This letter meant the end of their way of life. One of the conditions for securing the farm was to build a 10 by 20-foot structure within a year, some of which are still scattered around the mountain. To remember the entire history of the site, an attempt will be made to use standard-sized materials in constructing the building, while also making use of a 10:20 ratio. This attempt celebrates the creative possibilities of working within constraints. It recognizes that limitations can inspire outside-the-box thinking to create a unique structure with the power to become more.

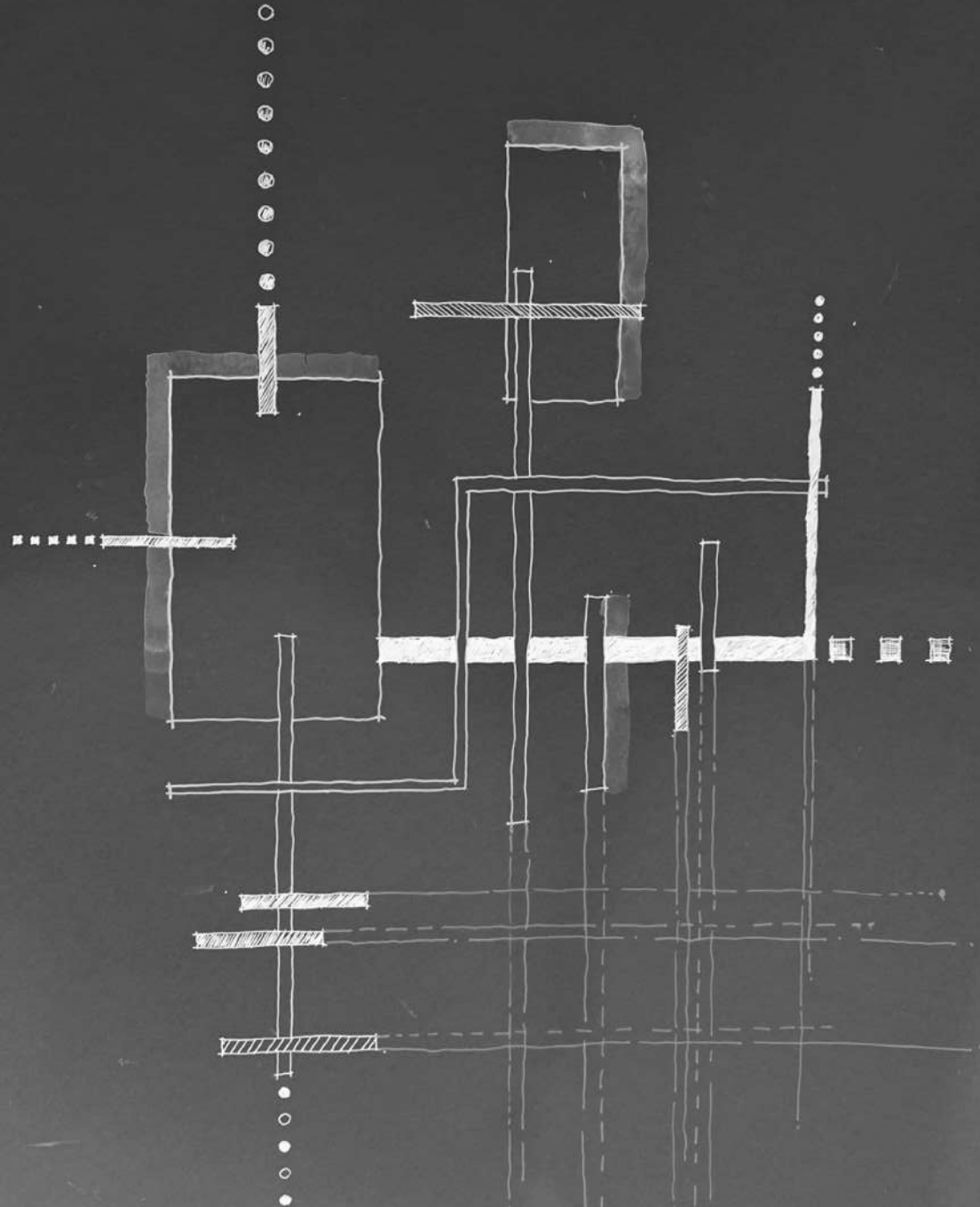
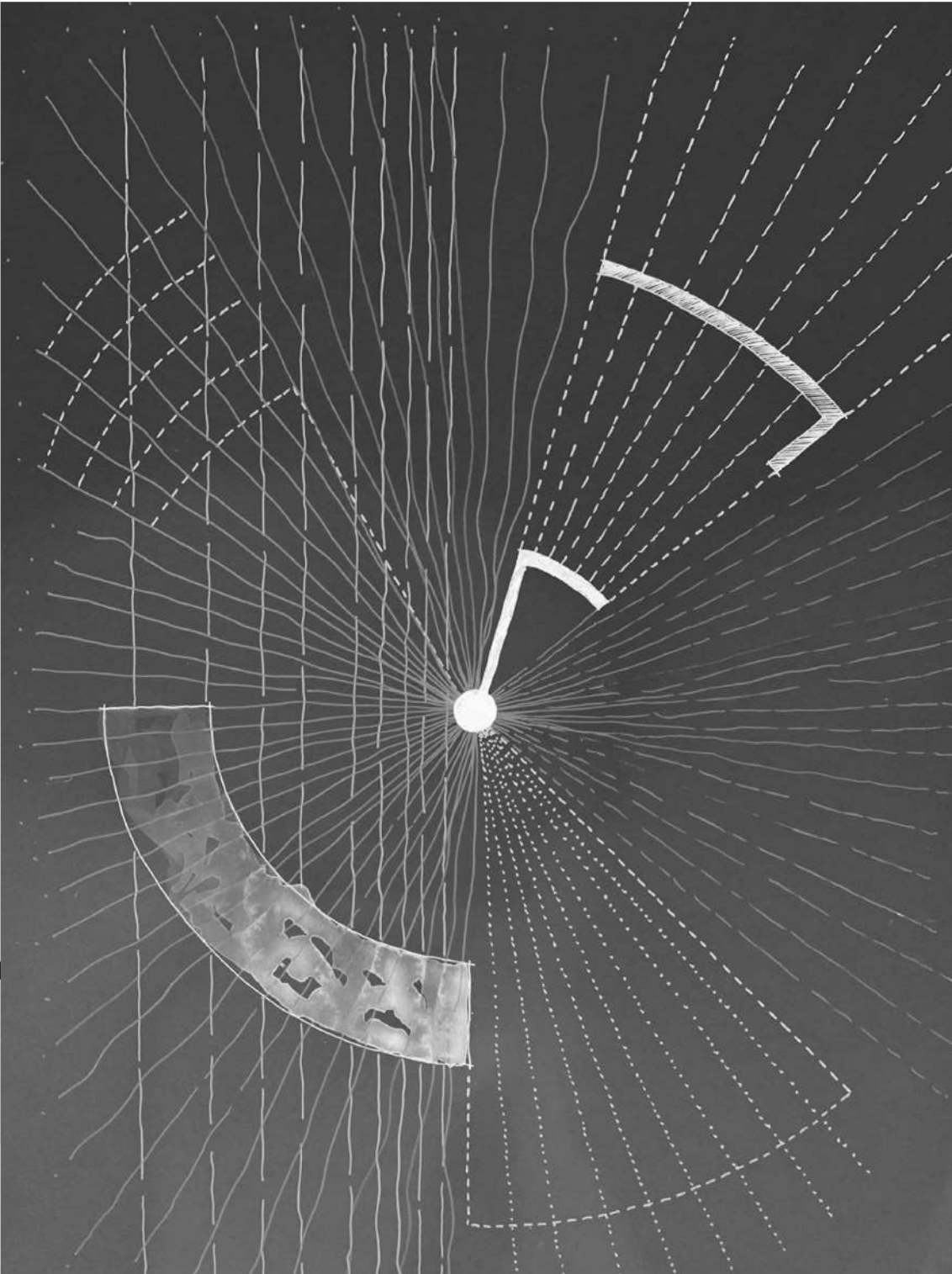


Figure 74: Concept drawing (Author)



For the Koranna , the chirp of the Kommando bird had a different meaning than what we now see it for; this influenced the choice of words for the title.

Juhani Pallasma said, "architecture frames and guides our experience of time; it determines the rhythm and pace of our movement through space, and it affects the length and intensity of our experiences." A building that not only shapes the physical space we inhabit, but also influences how we perceive and experience space; one that provides an experience of the Koranna; one that teaches without words but allows each dweller's perception of the space to be the mode of communication. Examining how alterations in materiality, light, and spatial organisation over time can affect how people feel, think, and act in a particular setting will help achieve this.

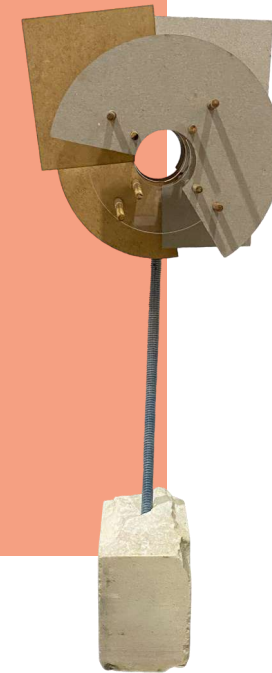
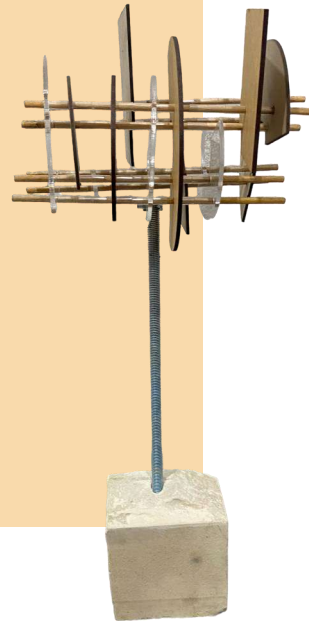
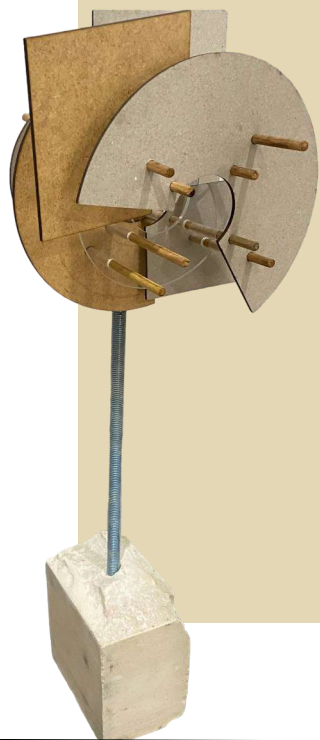


Figure 76: Concept Model (Author)

Concept 3:

The Temporal Perception of Space

5.6.1 Spatial Design proses

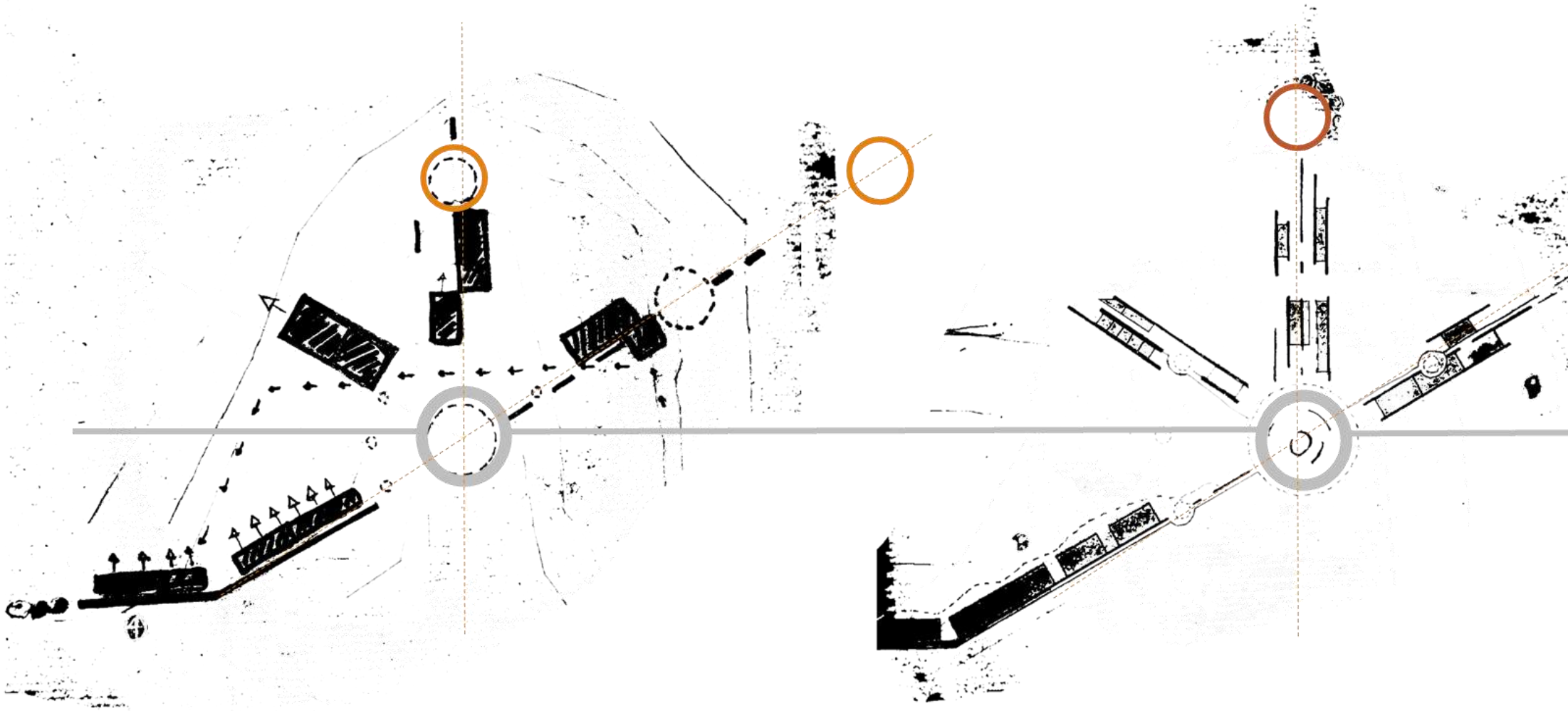
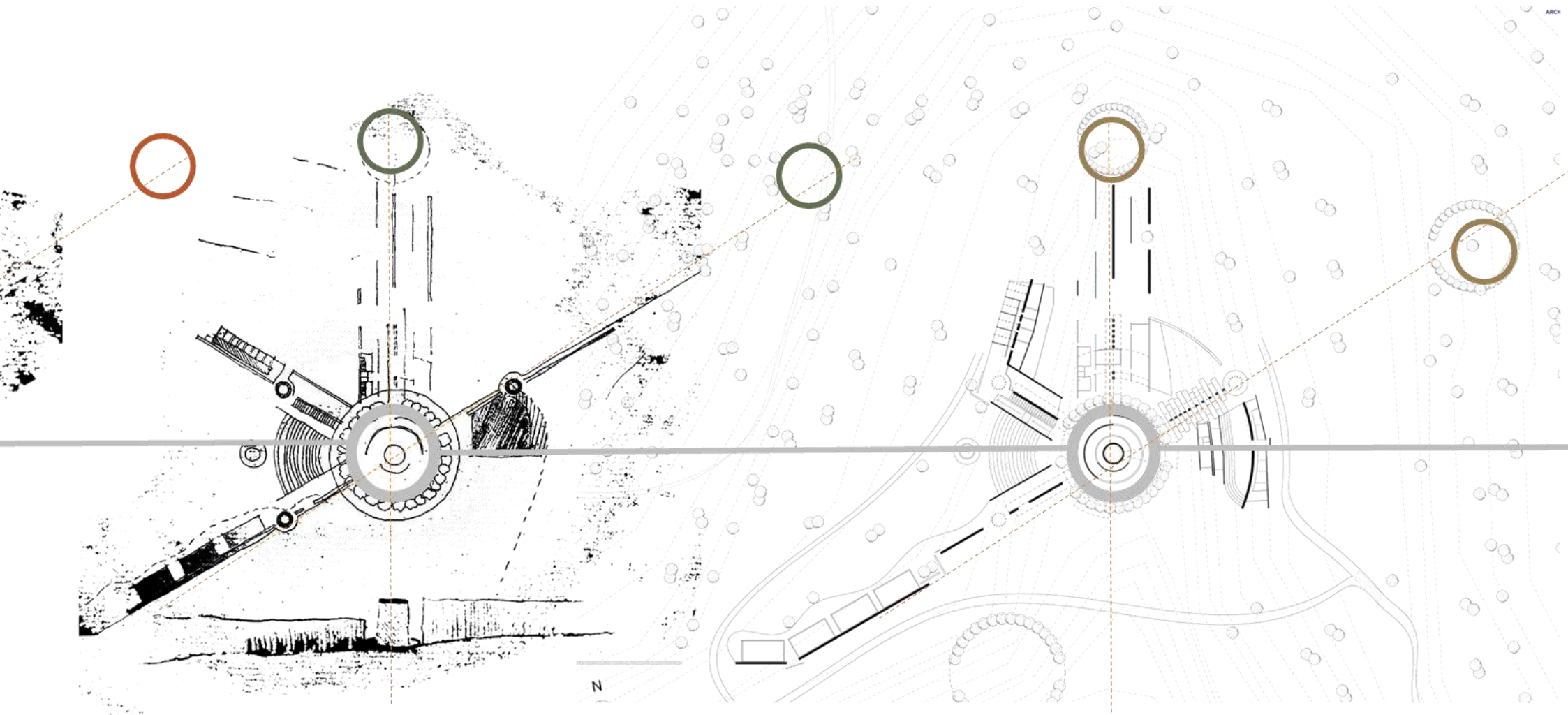


Figure 78: The process of the special development First idea to later on From left to right (Author)



21

5.6.1 Spatial Design proses

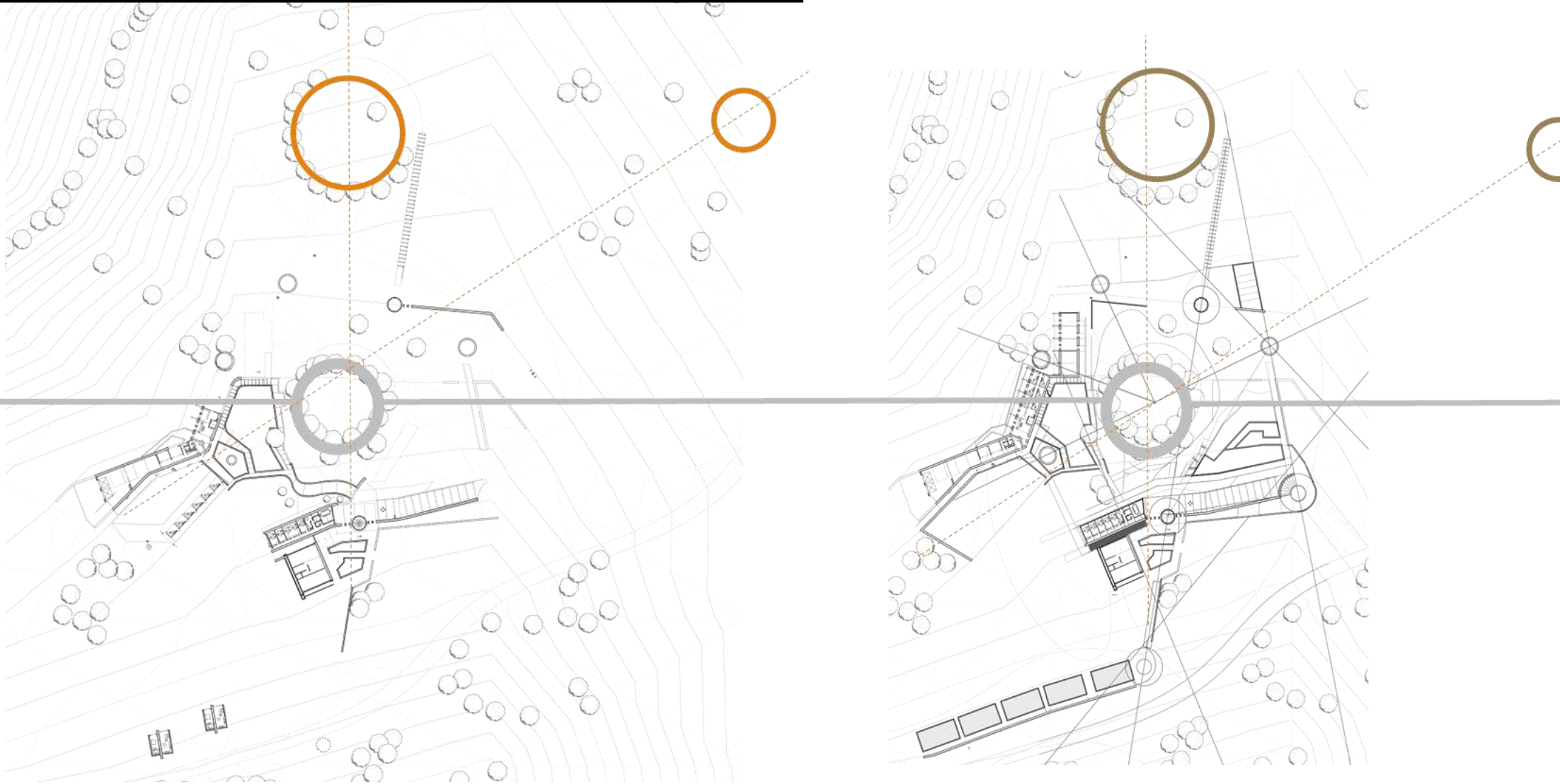
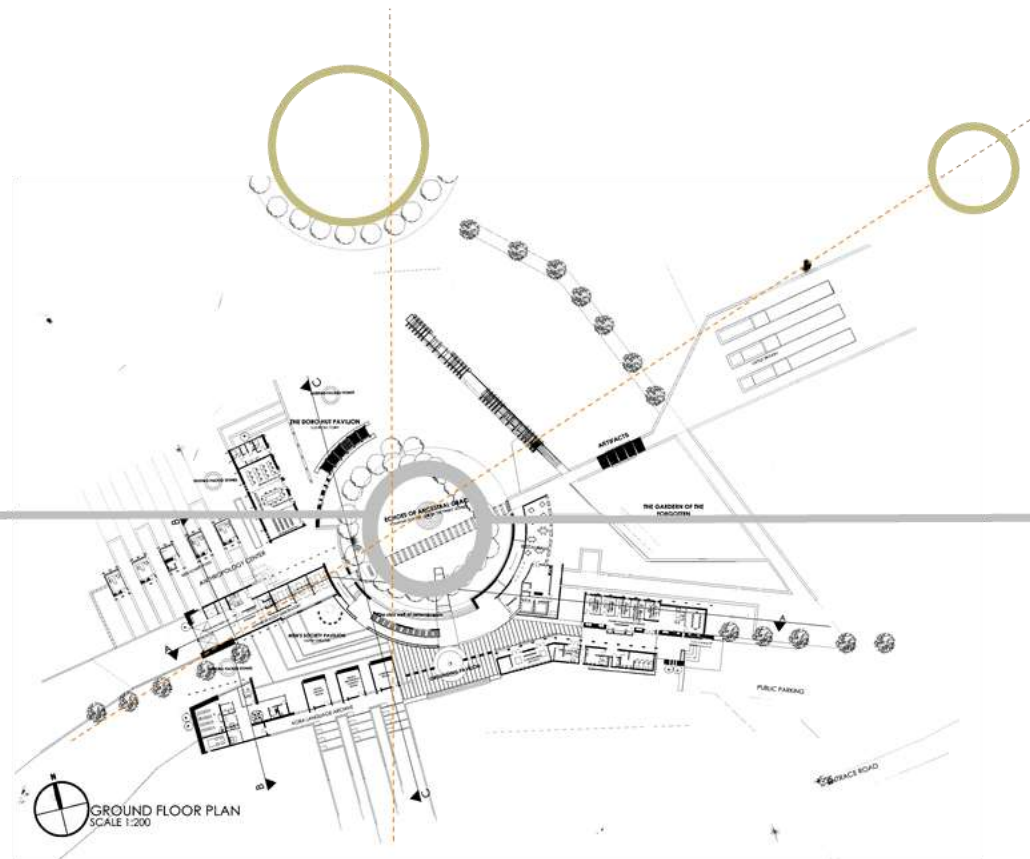
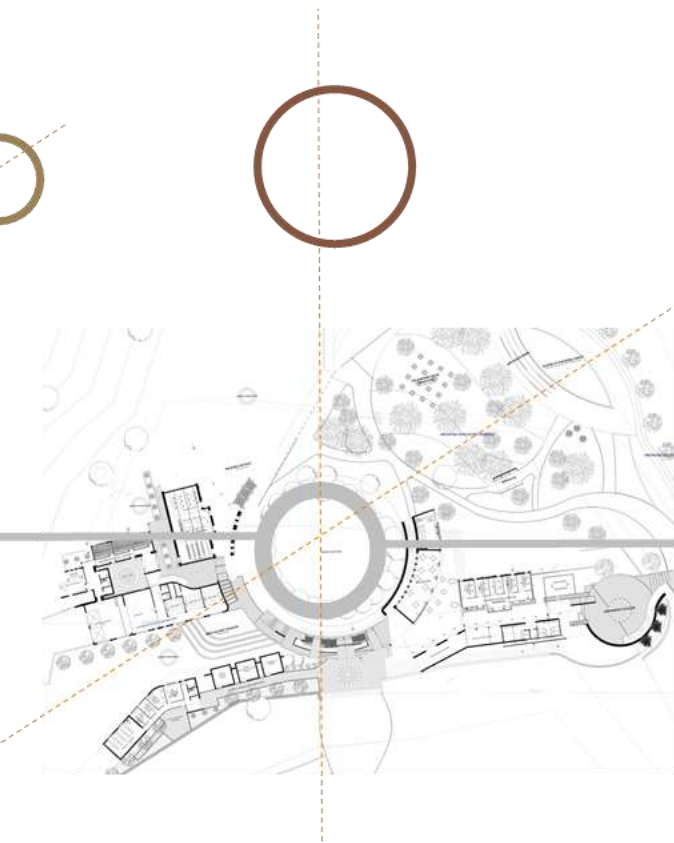


Figure 79: The process of the special development First idea to latest on From left to right (Author)



GROUND FLOOR PLAN
SCALE 1:200

5.6.2 Formalistic Design proses

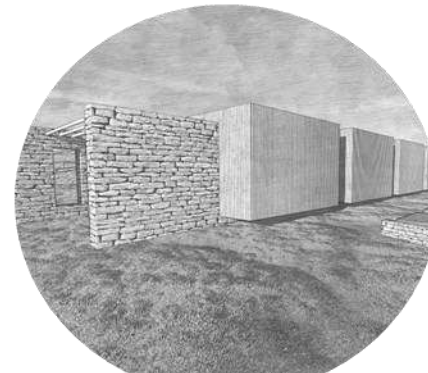
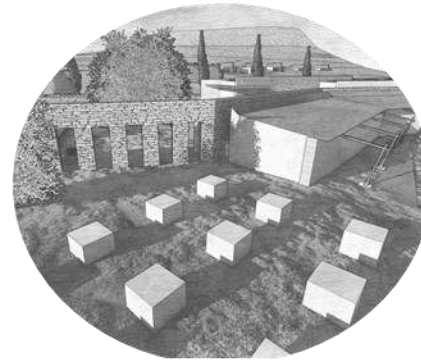
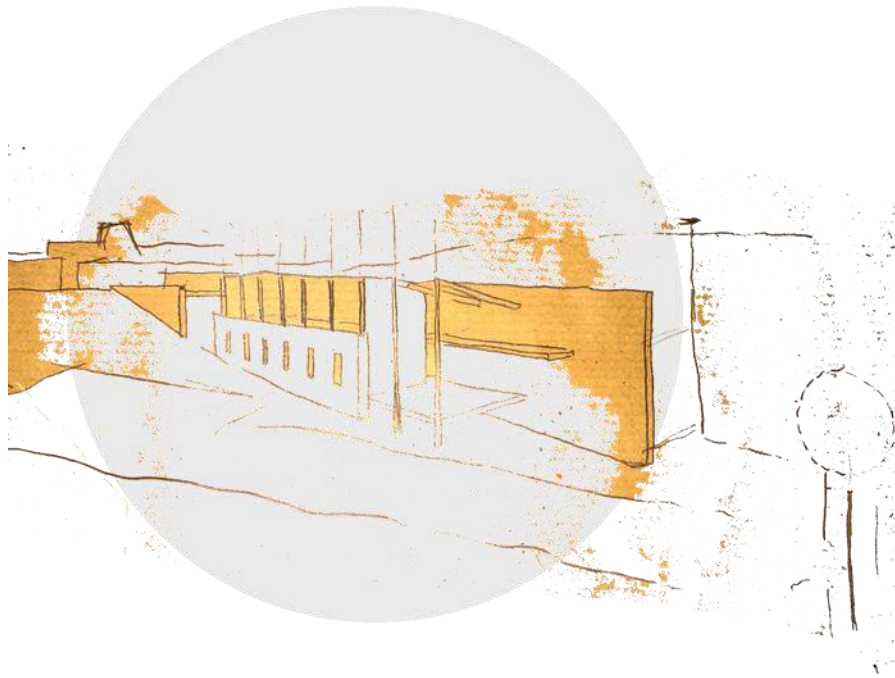
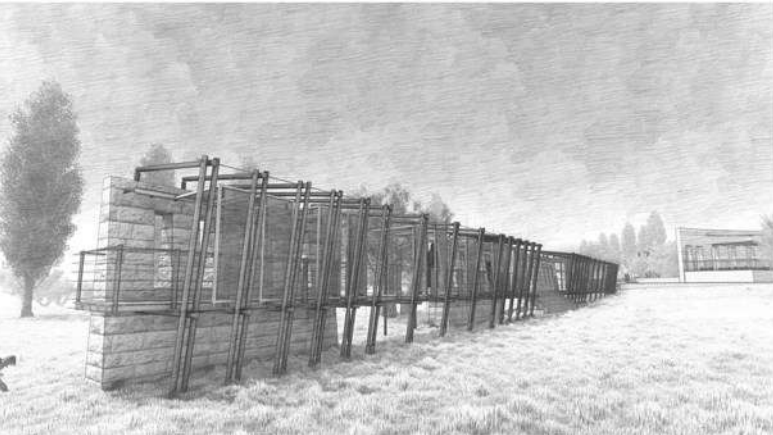
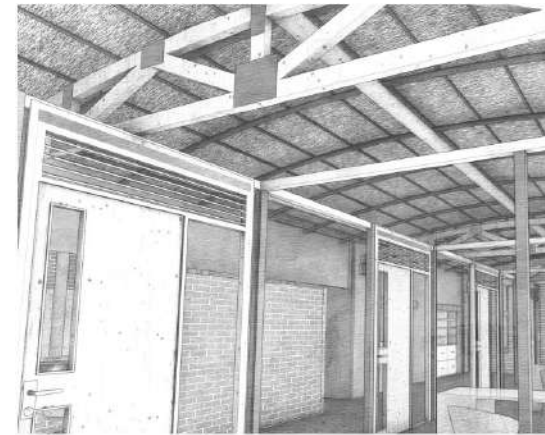
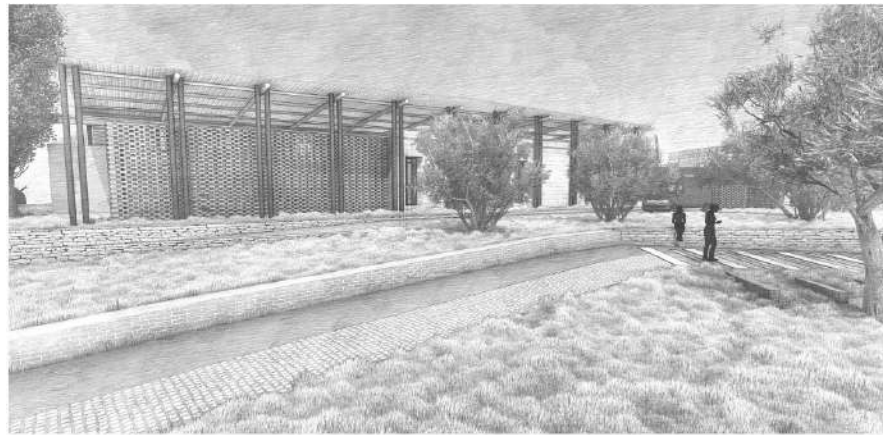


Figure 80: Renderings and 3D exploration (Author)



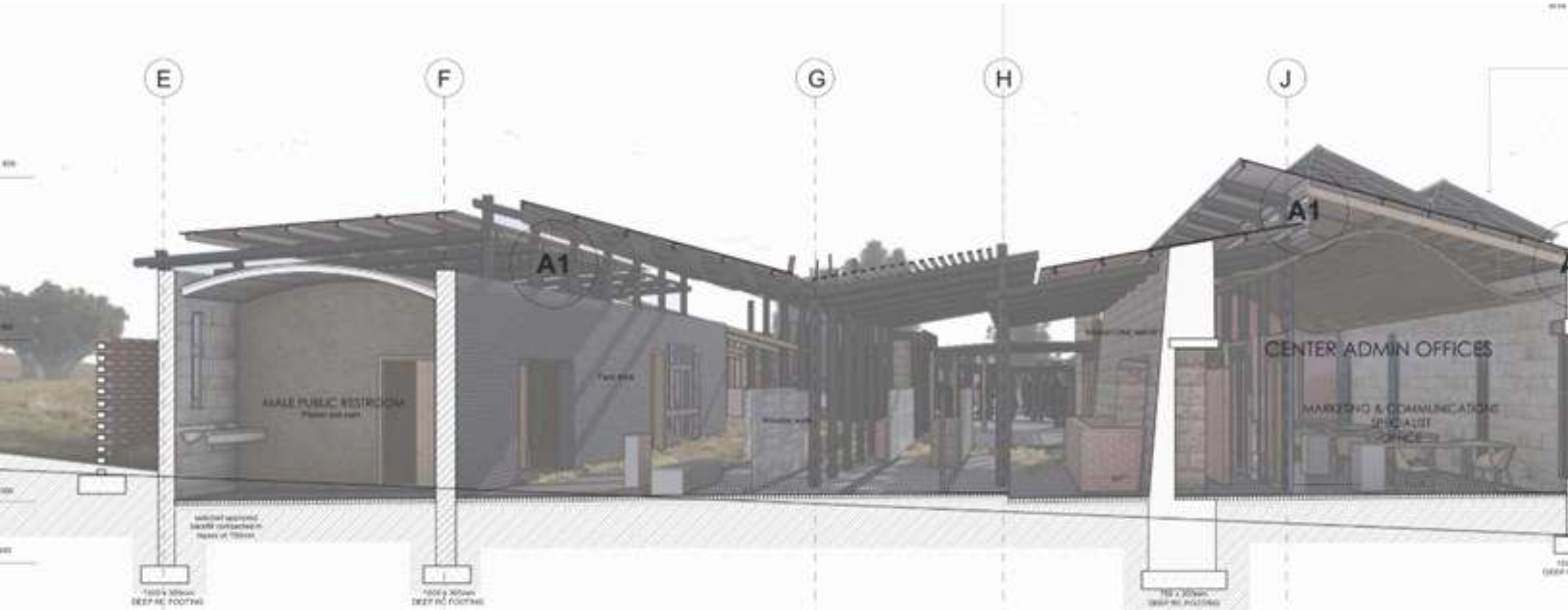


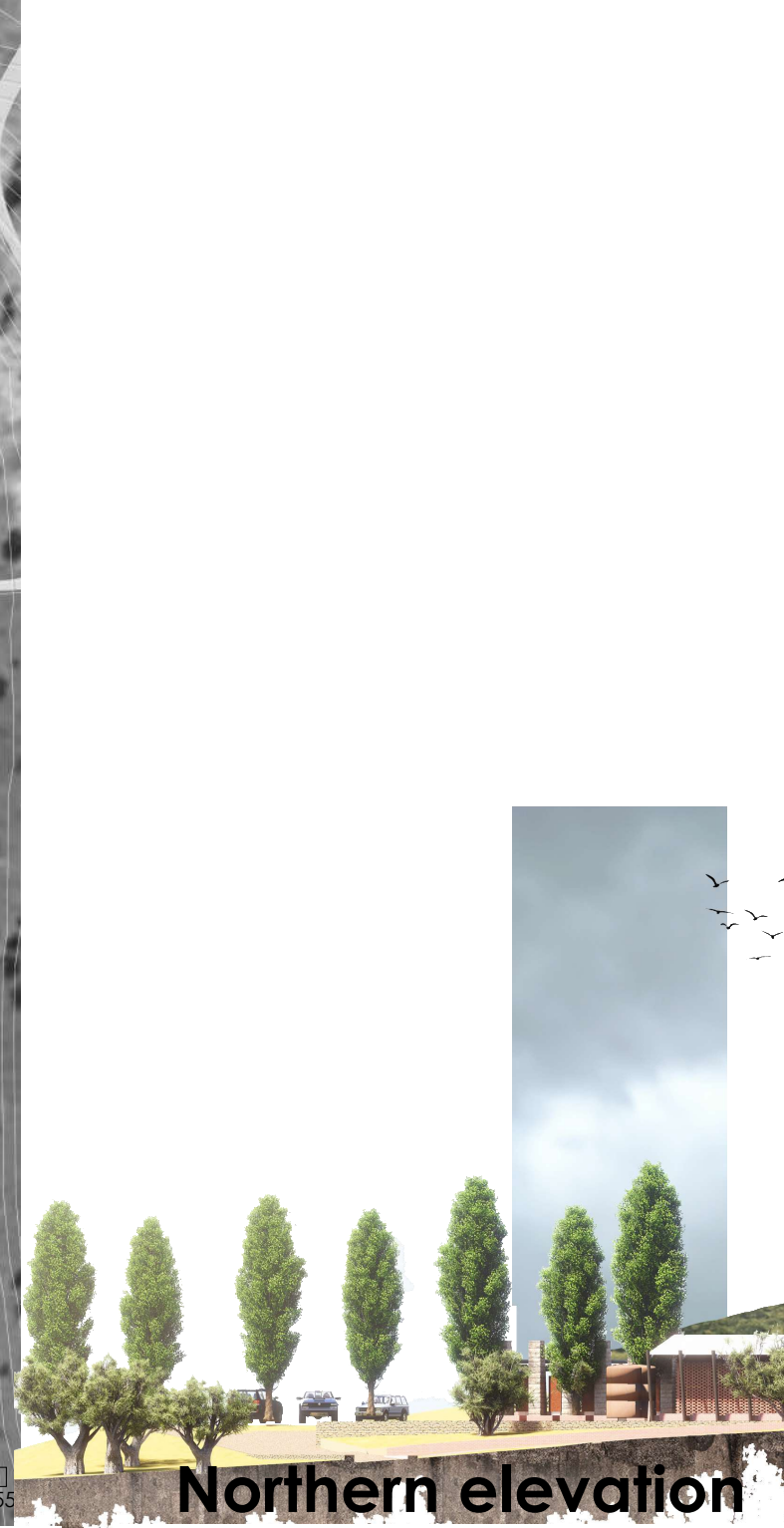
Figure 81: Sectional and model explorations Author)

5.7 Final design approach



Site Plan

Figure 82: Final site Plan (Author)



Northern elevation

Figure 83: Final North elevation (Author)



1 2 3 4 5 10 30



Section A-A

Figure 84: Final Section (Author)



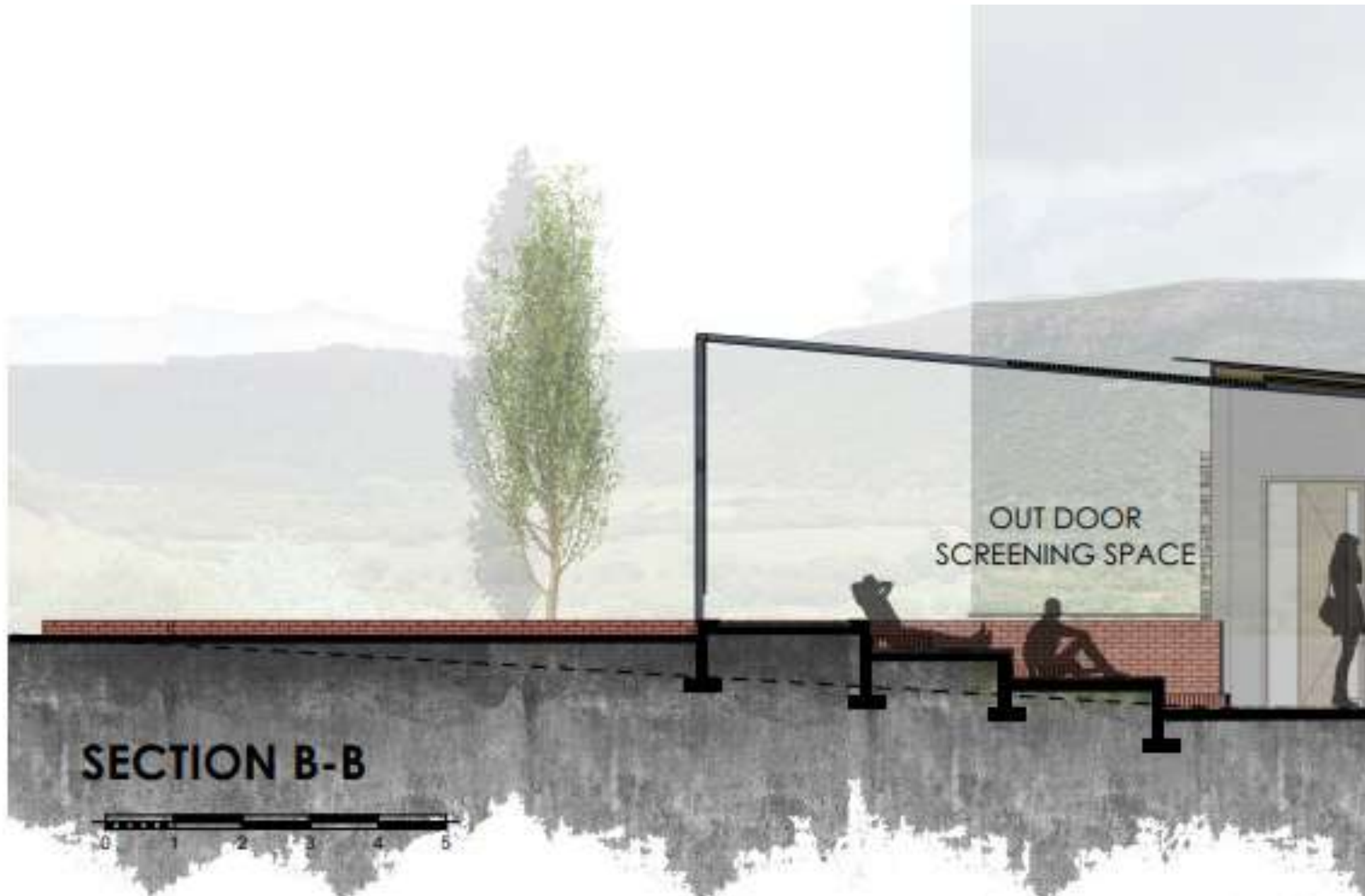
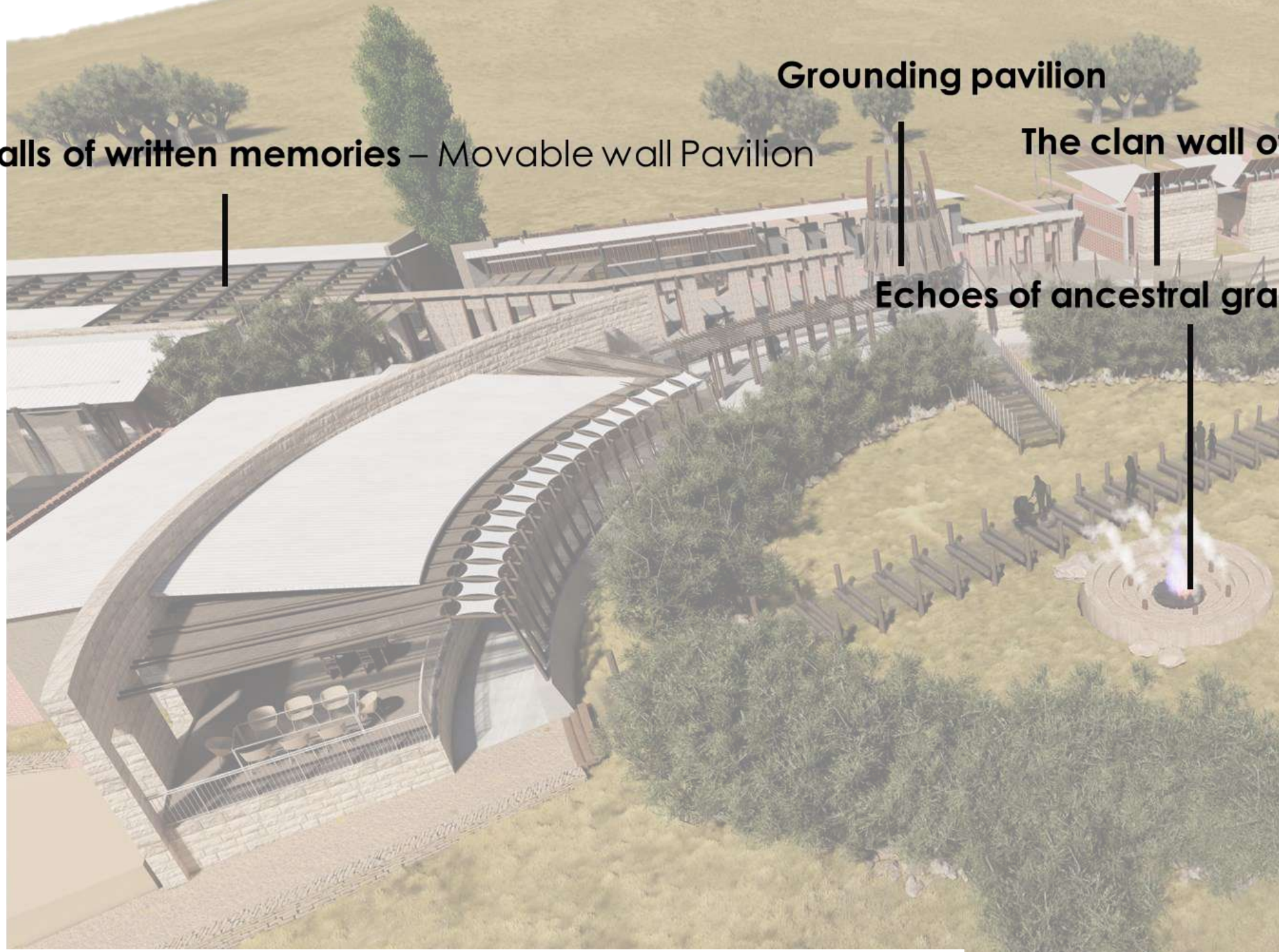


Figure 85: Final Section (Author)



Pavilions



Walls of written memories – Movable wall Pavilion

Grounding pavilion

The clan wall of

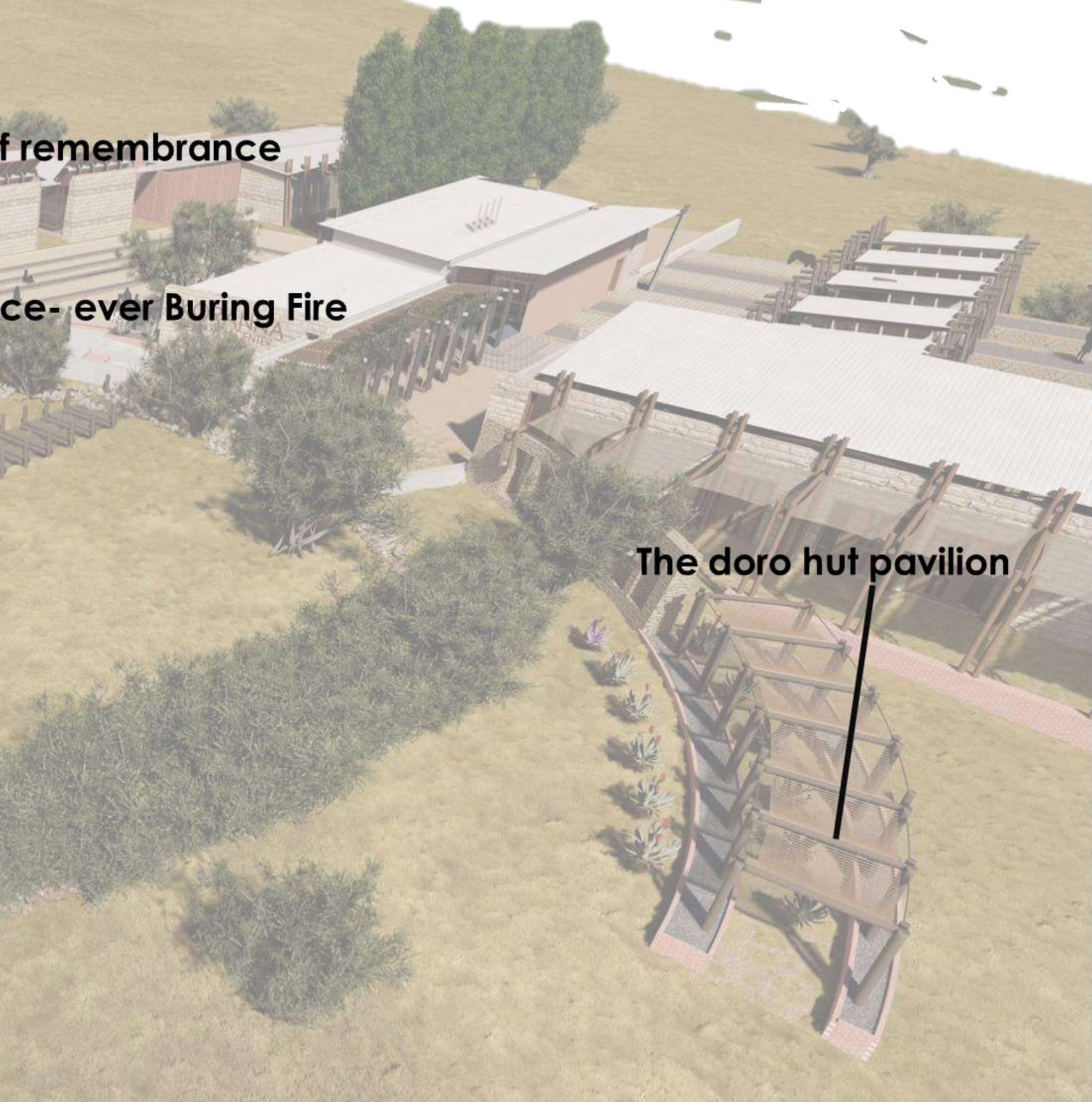
Echoes of ancestral gra

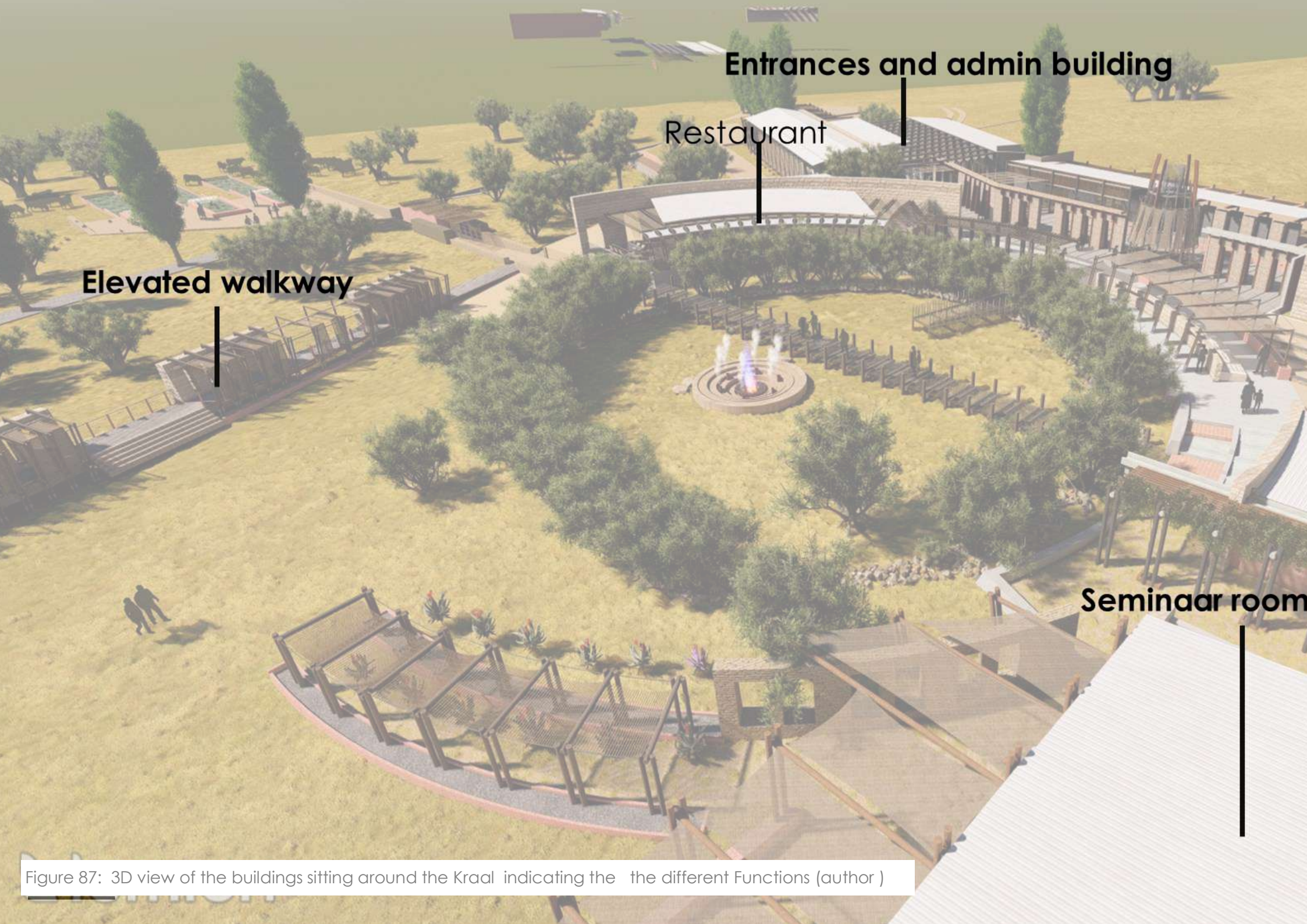
Figure 86: 3D view of the buildings sitting around the Kraal indicating the Pavilions used for exhibition (Author)

f remembrance

ce- ever Buring Fire

The doro hut pavilion





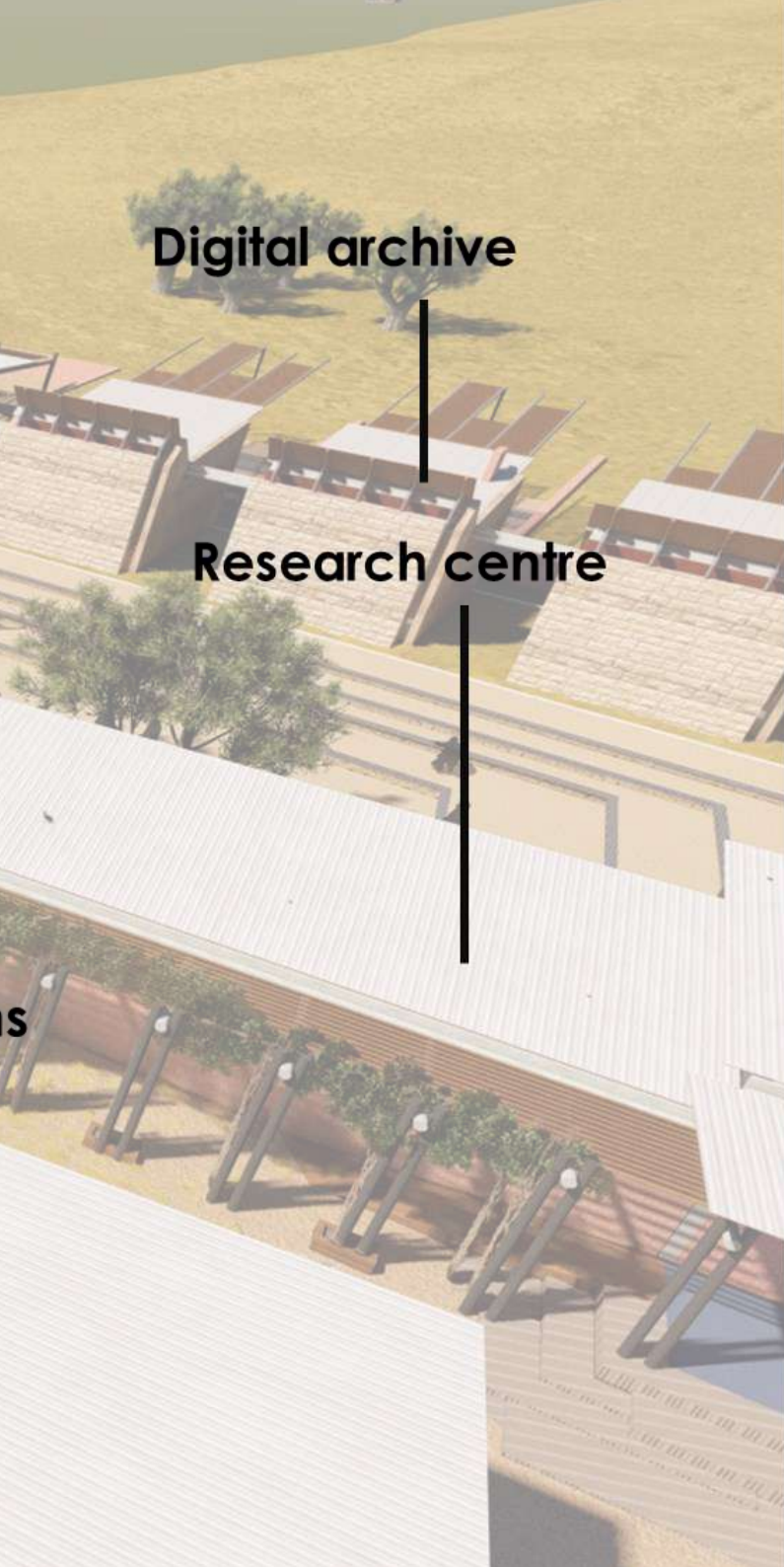
Entrances and admin building

Restaurant

Elevated walkway

Seminar room

Figure 87: 3D view of the buildings sitting around the Kraal indicating the the different Functions (author)



Digital archive

Research centre



Figure 88: Rendering of tWalls of written memories – Movable wall Pavilion (Author



Figure 89: Rendering of the Public entrance (Author)



Figure 90: Rendering of the Grounding Pavilion (Author)



Figure 91: Rendering of The Clan wall of remembrance with the amphi theatre not the left (Author)



Figure 92: rendering of the **Men's society pavilion** acting as amphi theatre (Author)



Figure 93: Rendering of elevated walk way (Author)



Figure 94: Rendering of Cattle trough (Author)



Figure 95: Rendering of Cattle trough (Author)



Figure 96: Rendering of of centre space with Grounding pavilion in the middle (Author)



Figure 97: Rendering of restaurant (Author)



Figure 98 Rendering of elevated walkway (author)

06

CHAPTER

The Narrative in the details (Technical Report)

- 6.1 Introduction
- 6.2 Construction Touchstone
- 6.3 Technical report
 - 6.3.1 Site planning and landscape
 - 6.3.2 Material acquisition
 - 6.3.3 Climatic Response
 - 6.3.4 Material discussion
 - 6.3.5 Structural system & building process
 - 6.3.6 Site preparations steps
 - 6.3.7 Building Services
- 6.5 Conclusion

6.1 Introduction

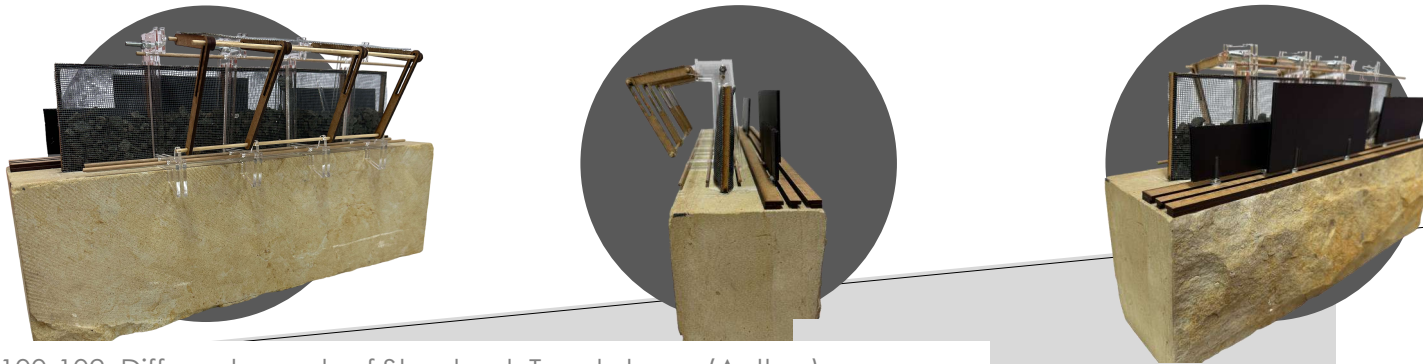


The study commences by consolidating the explorations, interpretations, and advancements made in the preceding chapters, with the aim of integrating function, structure, and theory in order to establish a Centre for cultural discovery. This chapter, the Narrative of the detail will focus on explaining just how this intervention can be constructed while at the same time be viable and functional in its rural site in the Korannaberge. This will be examined based on the following considerations: The initial point of analysis will involve a comprehensive examination of the structural elements. Subsequently, the technical report will outline the selection and procurement of materials, as well as the strategies employed to address the climatic conditions. Additionally, a detailed explanation of the structure will be provided, drawing comparisons to other relevant architectural designs. This inquiry pertains to the necessary preparations for the commencement of building on the site, encompassing the design and landscaping aspects. Subsequently, the technical report will culminate by examining the services and their procurement. The chapter will conclude with an examination of a structural precedent study.

6.2 Construction Touchstone

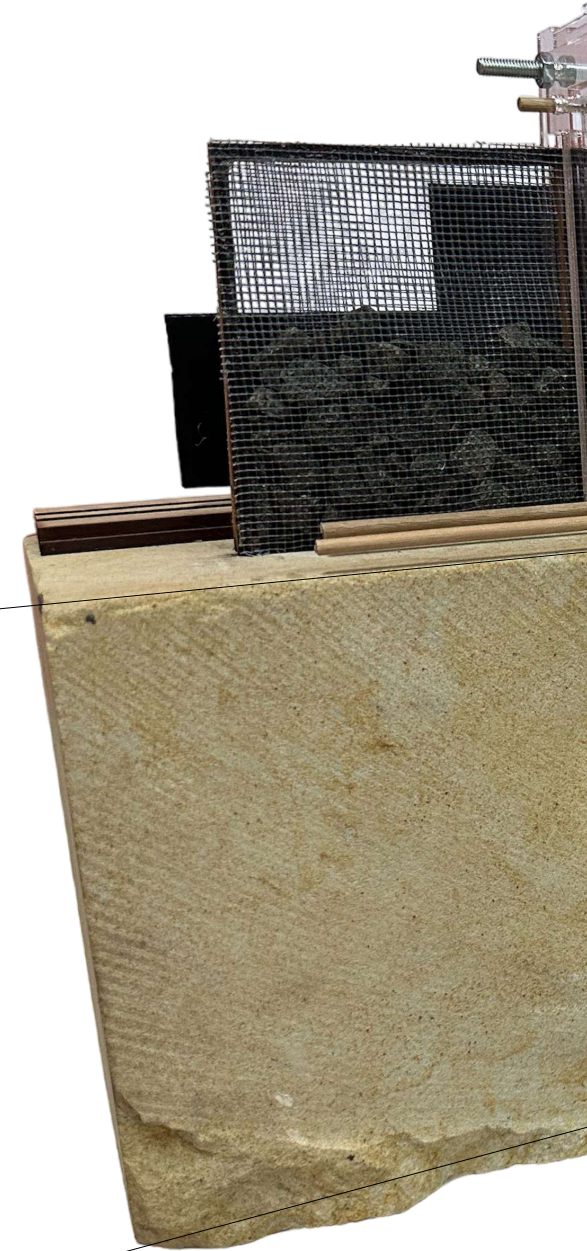
A Changing Structure

Dynamic and adjustable to suit different situations and seasons, allowing for movable elements within a building.



Figure;100-102: Different angles of Structural Touchstone. (Author)

A dynamic and adjustable cultural centre is intended for the Koranna tribe, with a focus on honouring their traditions and accommodating their diverse needs. The structure embraces the concept of change, providing a space that is both flexible and functional. The design of this intervention features dynamic components that enable effortless modifications to suit various occasions and changing weather conditions. This centre's design promotes adaptability and versatility, allowing for customizable exhibition spaces, flexible seating arrangements, and modular display areas. It encourages a sense of community and individuality through cultural expression. The structure functions as a multifaceted centre, facilitating the revitalization and commemoration of the tribe's cultural legacy. It also offers an all-encompassing environment capable of hosting diverse events and assemblies. The edifice, which is transformative in nature, functions as an emblem of fortitude, advancing the cause of safeguarding culture and fostering unity within the Koranna community.



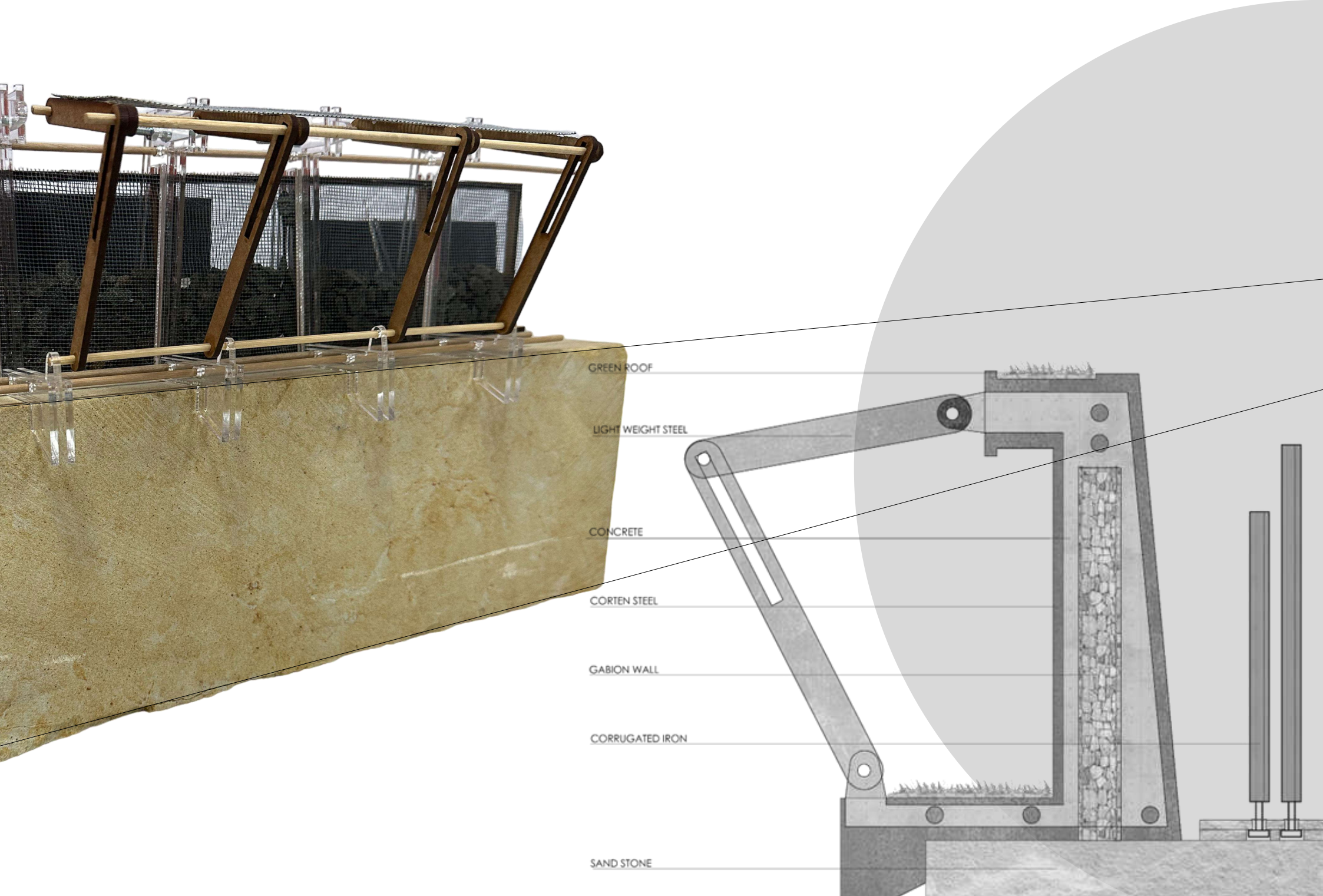
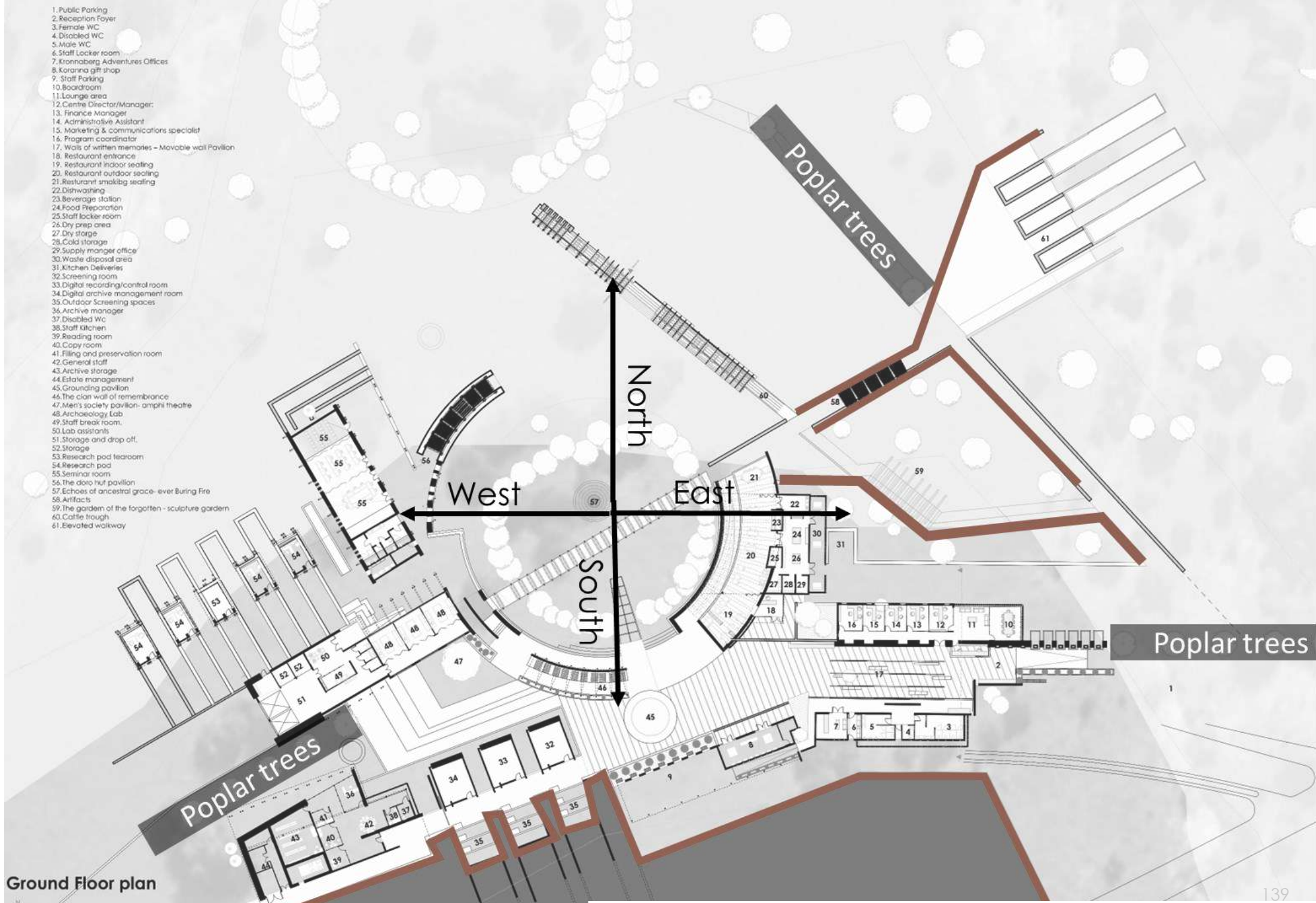


Figure 103: Diagram explaining the Structure touchstone 2 dimensional (Author)

6.3.1 Site Planning and Landscape

The proposed site can be accessed by a gravel access road located in the northeast, leading up the mountain. Upon arrival, guests are directed to the designated parking area. The parking area exhibits a casual arrangement that aligns with the relaxed nature of the surrounding terrain. With the exception of one designated disability parking place located in close proximity to the entrances, no other parking spaces will be designated. The parking area will possess sufficient dimensions to accommodate buses in addition to other vehicles. When considering the surrounding environment and terrain, the architectural design of the buildings aims to seamlessly integrate by employing elongated, linear forms that harmonize with the natural topography. The architectural design of the building exhibits a dispersed arrangement, as opposed to a unified structure. The term "formation" pertains to the dispersed arrangement of huts surrounding a kraal within a Koranna village. In addition to the pavilions and pathways, the terrain largely retained its natural state, with the exception of a single kraal situated at the heart of the complex. The limited number of landscape components present in the area encompass natural footpaths made from compacted earth, borders constructed by stacking stones and barriers composed of stone. Three sets of rows of Poplar trees, for the main reason that it become part of the Eastern Free State landscape overtime is planted to provide a sense of direction within in the large, mostly untouched landscape .

1. Public Parking
2. Reception Foyer
3. Female WC
4. Disabled WC
5. Male WC
6. Staff Locker room
7. Kronnaberg Adventures Offices
8. Korarua gift shop
9. Staff Parking
10. Boardroom
11. Lounge area
12. Centre Director/Manager:
13. Finance Manager
14. Administrative Assistant
15. Marketing & communications specialist
16. Program coordinator
17. Walls of written memories - Movable wall Pavilion
18. Restaurant entrance
19. Restaurant indoor seating
20. Restaurant outdoor seating
21. Restaurant smoking seating
22. Dishwashing
23. Beverage station
24. Food Preparation
25. Staff locker room
26. Dry prep area
27. Dry storage
28. Cold storage
29. Supply manager office
30. Waste disposal area
31. Kitchen Deliveries
32. Screening room
33. Digital recording/control room
34. Digital archive management room
35. Outdoor Screening spaces
36. Archive manager
37. Disabled WC
38. Staff kitchen
39. Reading room
40. Copy room
41. Filing and preservation room
42. General staff
43. Archive storage
44. Estate management
45. Grounding pavilion
46. The clan wall of remembrance
47. Men's society pavilion- amph theatre
48. Archaeology Lab
49. Staff break room
50. Lab assistants
51. Storage and drop off
52. Storage
53. Research pod lecture room
54. Research pod
55. Seminar room
56. The dot hut pavilion
57. Echoes of ancestral grace- ever Burning Fire
58. Artifacts
59. The garden of the forgotten - sculpture garden
60. Cattle trough
61. Elevated walkway



Ground Floor plan

Figure 104: Floorplan explain the site planning and landscape(Author)

6.3.2 Material acquisition

The primary materials utilized in the construction of the building are corrugated iron roof sheeting, various varieties of sandstone, bricks and mortar, reeds, thatch, gum poles, and metal columns. The selection of these materials was based on the following factors:

Local Sourcing: Given the rural nature of the site, it is beneficial to source materials locally whenever possible. This will help reduce transportation costs, support the local economy, and ensure that the materials are well-suited for the specific climate and environment of the eastern Free State.

Local Expertise: Collaborating with local craftsmen and builders who are familiar with the region's materials and construction techniques, e.g., sandstone, brick, corrugated iron roofs, and to a large extent thatch roofing. This will ensure that the main materials are used effectively.

Adaptability to Climate: The Free State province experiences a semi-arid climate with hot summers and cold winters. To ensure that the materials chosen can withstand these extreme temperature variations. This involves the use of using materials that has good insulation properties or those that don't deteriorate quickly in the sun. For example, locally sourced grass and reeds for the weaved skins as well as treated gum poles.

Aesthetics and Context: Consider the aesthetic and cultural context of the rural Free State site. The Materials complement the local architecture and blend harmoniously with the natural surroundings. Furthermore, taking in consideration the Koranna tribe and their structural techniques has helped decide not only to the way the structure is constructed but also the materials chosen.



Figure 105,106: Sandstone wall and sand stone rock in Korannaberg (Author)



Figure 107 &108: Dry-stacked Sandstone wall and local application in Korannaberg (Author)

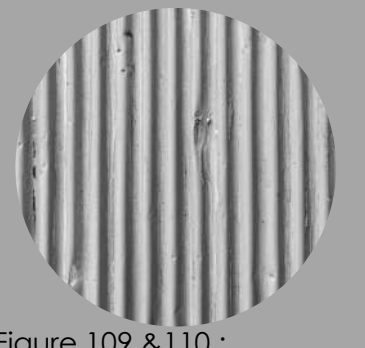


Figure 109 &110 : corrugated iron roof sheeting and local application. (Author)



Material or techniques

Local application

6.3.3 Climate Response

The building is oriented in a northerly direction and situated along an east-west axis. This orientation facilitates the exposure of all spaces to sunshine from the north. The orientation of the building along the east-west axis facilitates optimal cross-ventilation throughout the structure. The architectural design incorporates interstitial gaps between large building volumes, facilitating the cooling of incoming air. Making use of a dense thatching layer for insulation in the roof effectively maintains a cool environment within the areas during periods of high temperature. The presence of

openings in the walls facilitates the expulsion of hot air from the enclosed compartments, while the dimensions of door and window openings are deliberately restricted to provide ventilation how ever block out the harsh summer sun. The climatic response is further influenced by the presence of thick stone walls, which contribute to creating suitable indoor conditions in these hot and arid regions. This is primarily attributed to the density and high heat capacity of the walls.

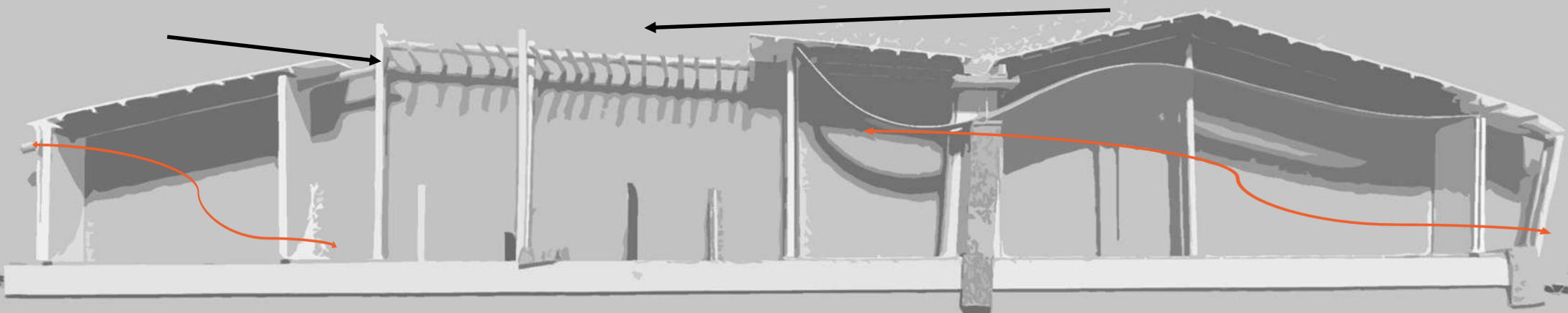


Figure 111; Diagram showing how wind can flow through building (Author)

6.3.4 Material discussion

Dry stacked sandstone refers to the method of constructing structures by laying sandstone stones in a manner that does not require the use of mortar. This method was not only implemented by the Koranna but is still being used by locals. Although drystacked sandstone will only be used through out the intervention as in as landscaping barriers where ground was cut away it still needs stability in order to promote stability, it is essential to select stones that possess shapes, sizes, and textures that are mutually complementing. One crucial aspect entails the establishment of a solid foundation and the

implementation of a small posterior inclination for the wall. By employing larger stones at the foundation and progressively smaller ones towards the upper sections. By means of Expertly arranging stones in a manner that forms a cohesive and interconnected design. Not only is dry stacked sandstone both cost-efficiency and aesthetic appeal but also a familiarity of local craftsmen as previously mentioned. Dry stacked wall will be used through out the building as retaining walls, with a concrete walls and foundation where needed on critical places.

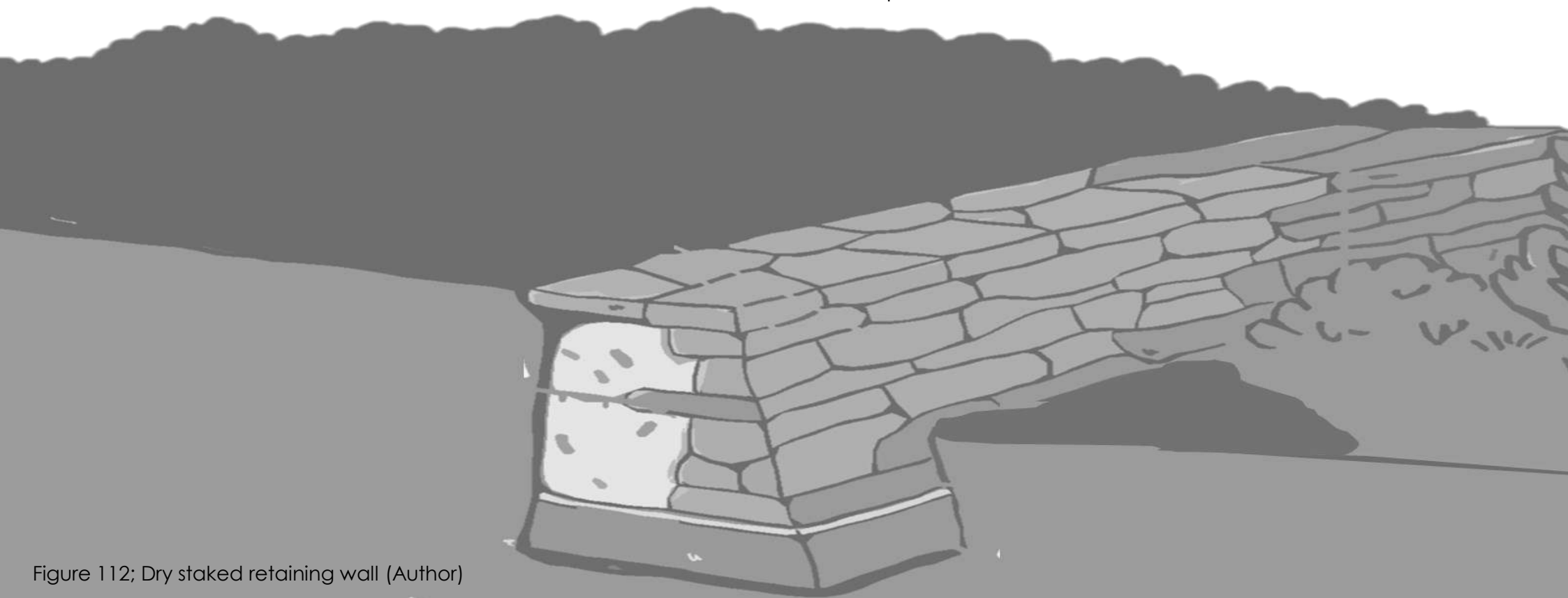


Figure 112; Dry staked retaining wall (Author)

6.3.5 Structural system & building process

Foundation

The foundation for the concrete columns consist of 1000x300mm reinforced concrete pad foundations that are 300 mm deep. 1200x 300 mm reinforced concrete strip foundations are used for the 700mm thick sandstone walls, while the 250mm walls makes use of 1000mm X 300mm strip foundations. The gum pole and steel columns is

Floor

The majority of the flooring of the intervention comprises of paved outside spaces and tile interiors. This is achieved with a 100mm compacted gravel below the bricks for exterior flooring. The exterior textures and formation of brick laying various in order to create a different feel on different places. The exterior concrete ramps and walkways uses a broom texture to make it slip resistant. Furthermore, on a interior, the tile floor finish is achieved on top of a concrete slab.

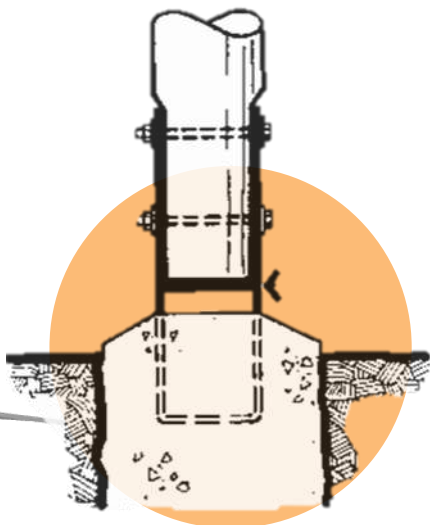


Figure 113:: Gumpole footing

Walls and structural columns

A diverse range of walls is employed throughout the structure. The construction of the walls commenced with the utilization of sandstone bricks sourced from the local region, resulting in a thickness of 800mm. The construction consists of 250 mm thick brick and mortar walls, with 110 mm thick partition walls utilized for interior divisions. In the restaurant, dry stacked sandstone walls are employed in conjunction with 300x300mm concrete columns, which are evenly distributed in a grid with a measurement of 6000mm. The utilization of gabion barriers made from locally sourced sandstone is prevalent in the landscaping design. The walls are being made less loadbearing by utilizing 200mm thick circular steel columns as structural supports for the roof.

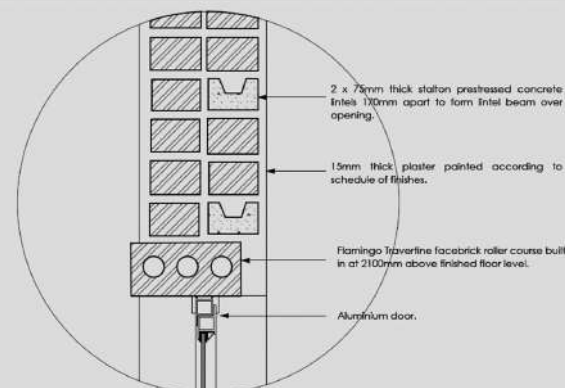


Figure 114: Wall detail (Author)

Roofs, ceiling and insulation

The major roof design observed is the butterfly roof, characterized by the inclusion of a concrete box gutter that contributes to the overall structural integrity of these roofs. The utilization of klip-lok facilitates the construction of roofs with reduced angles, ranging from 5 to 15 degrees. In terms of insulation, a 150 mm thatching is used as an alternative to contemporary insulation methods, and it is directly affixed to the roof's purlins. Not only is this technique of insulation efficient, but it is also aesthetically beautiful and authentic to the area. In certain areas, a suspended ceiling is employed, which is suspended from the primary roof structure



Figure 115: Roof details (Author)

6.3.6 Site preparations steps

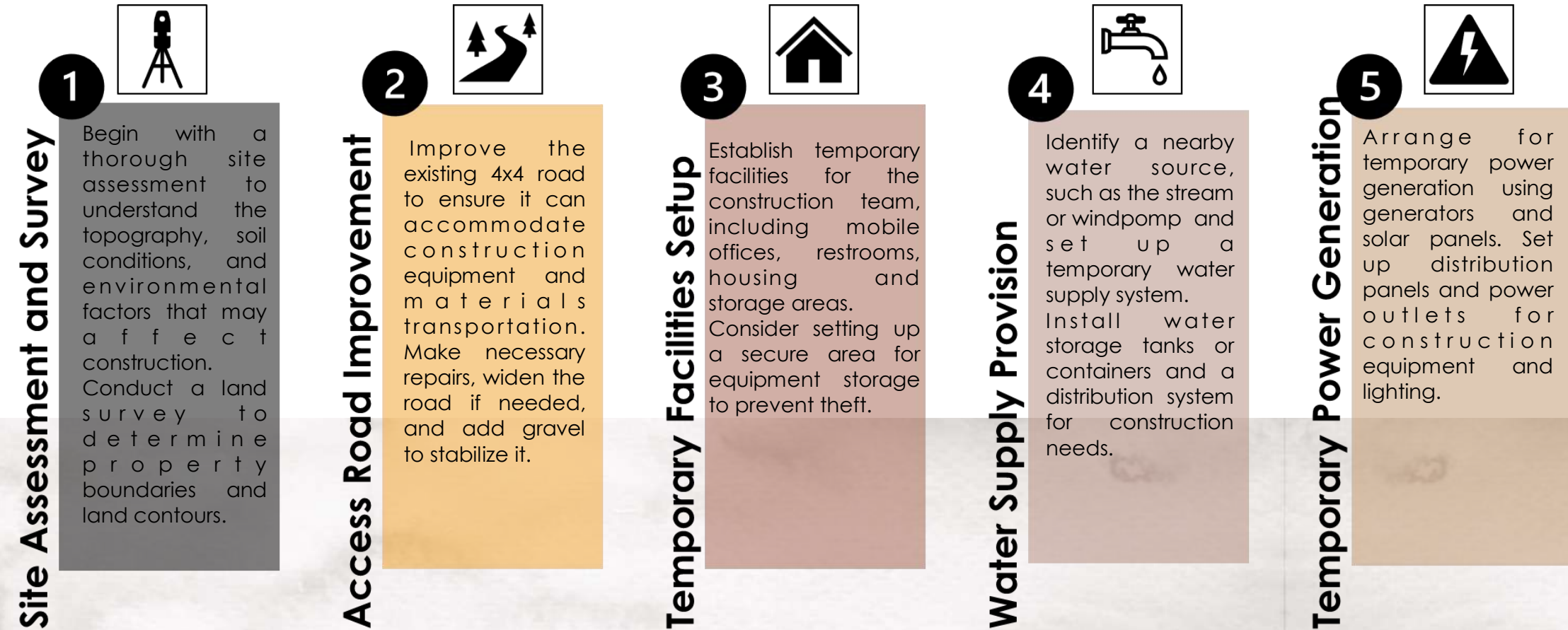


Figure 116: Site preparations steps diagram (Author)

Waste Management Plan

6



Develop a waste management plan to handle construction debris and wastewater responsibly. Establish waste collection and disposal areas, including bins or dumpsters.

Kraal Protection Measures:

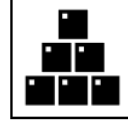
7



The Kraals, can be seen as sacrite spaces for this resosond it is of the a t m o s t importances that these existing rock formation be procteted, mesuares to protectctect them can be not onluy but someting like creating out of bouns zones for heavy ecuoptment close to the kraals.

Logistics and Supply Chain Management

8



Establish a logistics plan to manage the procurement and delivery of construction materials to the remote site.

Consider the lead time for materials due to the site's isolation.

Creating a Quarry for Infill and Sandstone Mining

9



Identify an appropriate location for the quarry and obtain any necessary permits or approvals. Establish the quarry, including excavation and processing facilities, to provide a reliable source of infill and sandstone for construction.

Community Engagement and Relations:

10



Set up two-way radios or satellite phones to stay in touch with the construction team and emergency personnel. Establish and implement safety protocols including first aid stations and remote site evacuation plans.

6.3.7 Building Services

Electricity

Since the facility is rural, solar energy is its main electricity source. Three components of the building, the Admin offices, Archive and Research Centre are directly powered with by north-facing solar panels on their roofs. These solar panels are 1700x1000mm. The surplus of the power generated is also used to power the complex's landscaping and pavilions. The solar system's batteries and generator are near the Labs and archive, making maintenance easy from the western site. This position is excellent because the western site is semi-private and not publicly accessible daily. A generator is also fitted for extended bad weather. Solar panels will directly power the building during daylight while the main power source at night and for special events will be batteries.

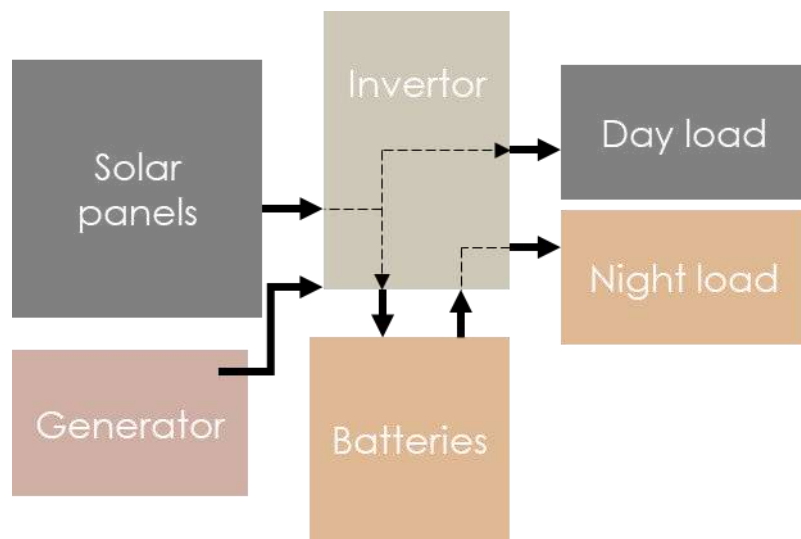
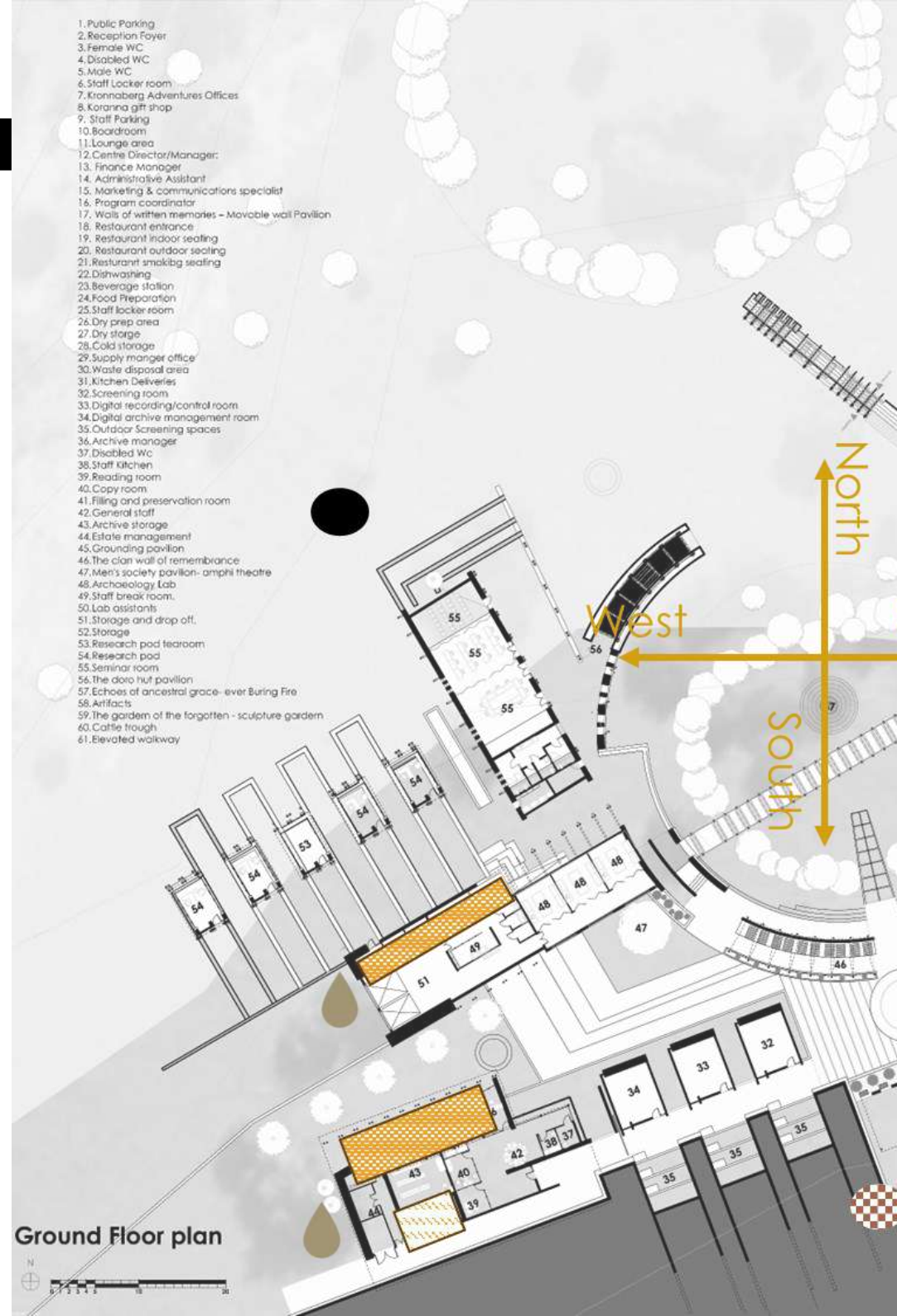
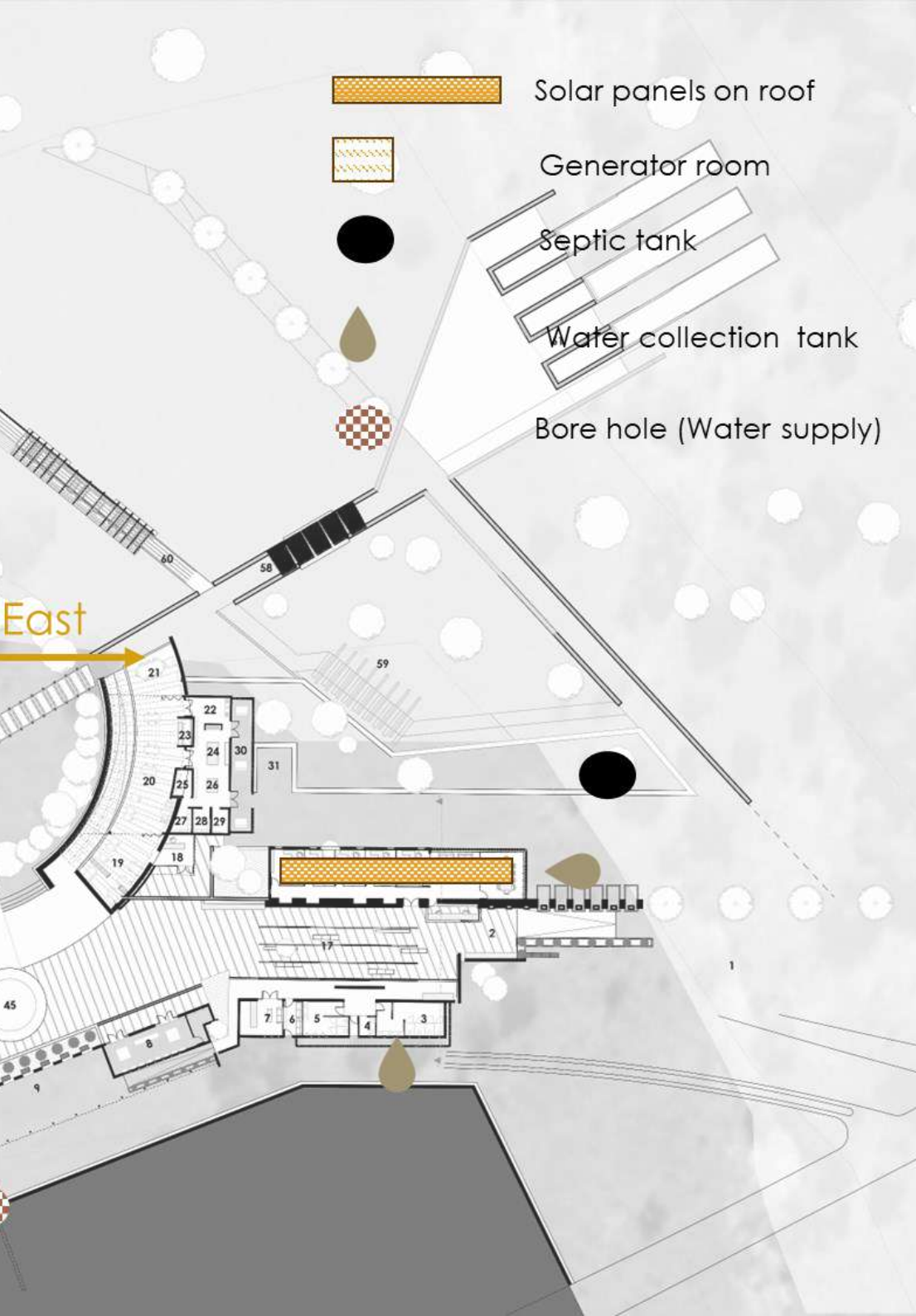


Figure 117: Diagram of electricity supply (Author)





Water harvesting system

The utilization of a water harvesting system is employed for the purpose of irrigating the surrounding landscape within and in close proximity to the building. The system utilizes the box gutters located on the roof to collect water, which is then stored in a jojo tank. An irrigation system is used to connect to the Jojo tank in order to facilitate the watering of gardens. Moreover, the grey water is not directly channelled into the sewage system. However, redirecting water from the hand-wash basin into the grey water system. This grey water is stored in a Jojo tank located within the service duct of the toilets and is subsequently used for flushing the toilets.

Water supply

The absence of a municipal water hookup is also obvious on the premises. However, a bore hole will be drilled in order to provide water for the complex.

Sewage disposal

Given the absence of a municipal sewage connection, an alternative approach is essential. To manage sewage, a septic tank is utilized as a key component. Black water from the toilets is transported to the septic tank using a 100mm diameter pipe set at a 1:40 slope. This tank is strategically positioned at the lowest point on the site, maintaining a distance of over 3 meters from any building structure.

Figure 118: Diagram of services (Author)

6.5 Conclusion

In conclusion, the chapter titled "Narrative of the Detail" succinctly summarizes every vital component necessary for the proposed Centre for Cultural Discovery situated in the rural environs of the Korannaberge. The architectural, structural, environmental, and operational requirements of this cultural institution are detailed in this chapter. Starting with the structural elements, it becomes apparent that the fundamental identity of this institution is intricately intertwined with cultural significance and operational efficiency. The project's structural framework highlights the inherent connection that exists between form and traces. Subsequently, the chapter explores the processes of material procurement and selection, shedding light on their crucial functions in fostering adaptability and sustainability amidst the arduous climate conditions of Korannaberge. The suggested remedies emphasize a dedication to conserving resources and upholding environmental stewardship. Inspiration for architectural design is sourced from various global locations in order to imbue the focal point with a distinctive and culturally significant persona. The integration of innovation and tradition is designed to promote cultural interchange and increased consciousness. Architectural design, landscape integration, and site development considerations are taken into account right from the outset of the project. The primary objective of this undertaking is to conserve the abundant cultural legacy of Korannaberge in a manner that is inclusive and harmonious with the surrounding ecological system. When procuring essential services, sustainability and the long-term operational efficiency of the centre are of the utmost

importance. Moreover, the cultural and educational programs provided by the centre are dependent on a strong infrastructure and utilities. The culmination of our research endeavour is a comprehensive analysis of structural precedents derived from prosperous architectural endeavours across the globe, which furnish us with invaluable knowledge and motivation for our undertaking.

Overall, the chapter provides a thorough and detailed plan for the establishment of the Centre for Cultural Discovery in Korannaberge. This plan ensures that the facility is both environmentally sustainable and culturally significant. As custodians of this overarching vision, it is incumbent upon us to execute this strategy by erecting a regional cultural landmark that will serve as a testament to the region's cultural legacy and strengthen its intricate fabric for the benefit of posterity.

07

CHAPTER

- 7.1 Conclusion**
- 7.2 Reflection**
- 7.3 Bibliography**
- 7.4 Originality Report**
- 7.5 Editing Report**
- 7.6 Final Design posters**
- 7.7 Final Construction documentation**
- 7.8 Final model**



Figure 119: Photo view of the Korannaberg (author)

7.1 Conclusion

This thesis describes the design of a Centre for Cultural Discovery for the Koranna, where visitors such as long lost Koranna descendances, people from the public interact, and learn from one of South Africa's forgotten tribes. The Centre becomes essential to create a space for promoting, encouraging, and to honour the long overdue acknowledgement of the Koranna Tribe.

Chapter one provided a grounding where the facts of the thesis as well as aims were presented. Chapter two delved in deeper and investigated the Koranna tribe, and how the tribes way of life and construction can influence the intervention. There after the facts of the site were given and clues and guidelines could be established in chapter three. Chapter four gave the project theoretical direction and answered some of the questions in order to create a successful intervention. The Main Concept of Form Follows Traces was used as a starting point, thereafter looking at the work of various theorists and architects who have contributed to the discourse on cultural preservation and architectural design. This conceptual framework laid the foundation for the subsequent chapters, guiding the design process and ensuring a sensitive approach to the Koranna cultural legacy.

Chapter five documented the evolution of design concepts, each rooted in the respect for and interpretation of the Koranna heritage. It exemplified how the synthesis of ideas, drawn from extensive research and analysis, culminated in a design that resonates with the tribe's ethos and the project's objectives. The technical intricacies of the design were meticulously explored in chapter six, offering a comprehensive view of the materials, structures, and systems that would bring the centre to life. This section underscores the importance of balancing cultural authenticity with modern functionality to ensure the sustainability and accessibility of the centre.

In closing, this thesis presents a holistic approach to the design of the Centre for Cultural Discovery for the Koranna Tribe, illustrating the transformative power of architecture in preserving and celebrating cultural heritage. The envisioned centre transcends its physical form, becoming a living tribute to a forgotten tribe, a platform for education and cultural exchange, and a beacon of acknowledgment for the Koranna people. It is a space where the past, present, and future converge, inviting visitors to engage with the Koranna's rich history and traditions, fostering a deeper understanding of South Africa's diverse cultural tapestry.

7.2 Reflection

Throughout the year, the intervention had several important aims that guided our efforts. First and foremost, our goal was to honour the legacy of the Koranna tribe, recognising their historical presence in the Korannaberg region and acknowledging their contributions to the area's cultural tapestry. We aimed to create a place of remembrance that would pay homage to the tribe's heritage and significance. Another crucial aim was to bridge the gap in our understanding of the Koranna tribe. We recognised that there was a lack of comprehensive knowledge about their traditions, way of life, and historical importance. Over the course of the year, our intervention allowed us to delve deep into research and engage with experts and community members to piece together a more complete picture of this remarkable culture.

Furthermore, as a local resident intimately connected to the chosen site, I aimed to foster a sense of curiosity and reflection in the community. I wanted to encourage others to contemplate the "what ifs" alongside me – to envision a vibrant Koranna Tribe thriving in the modern world and consider the implications of their continued presence in our region. In essence, the intervention served as a multifaceted effort to remember, to educate, and to inspire. It was a journey of discovery and rediscovery, aimed at preserving the past while encouraging a deeper appreciation of the cultural diversity that has shaped our region. Through these aims, we sought to create a lasting and meaningful connection between the past and the present, allowing us to experience the spirit of the Koranna Tribe as if they were still a vibrant part of our community today.



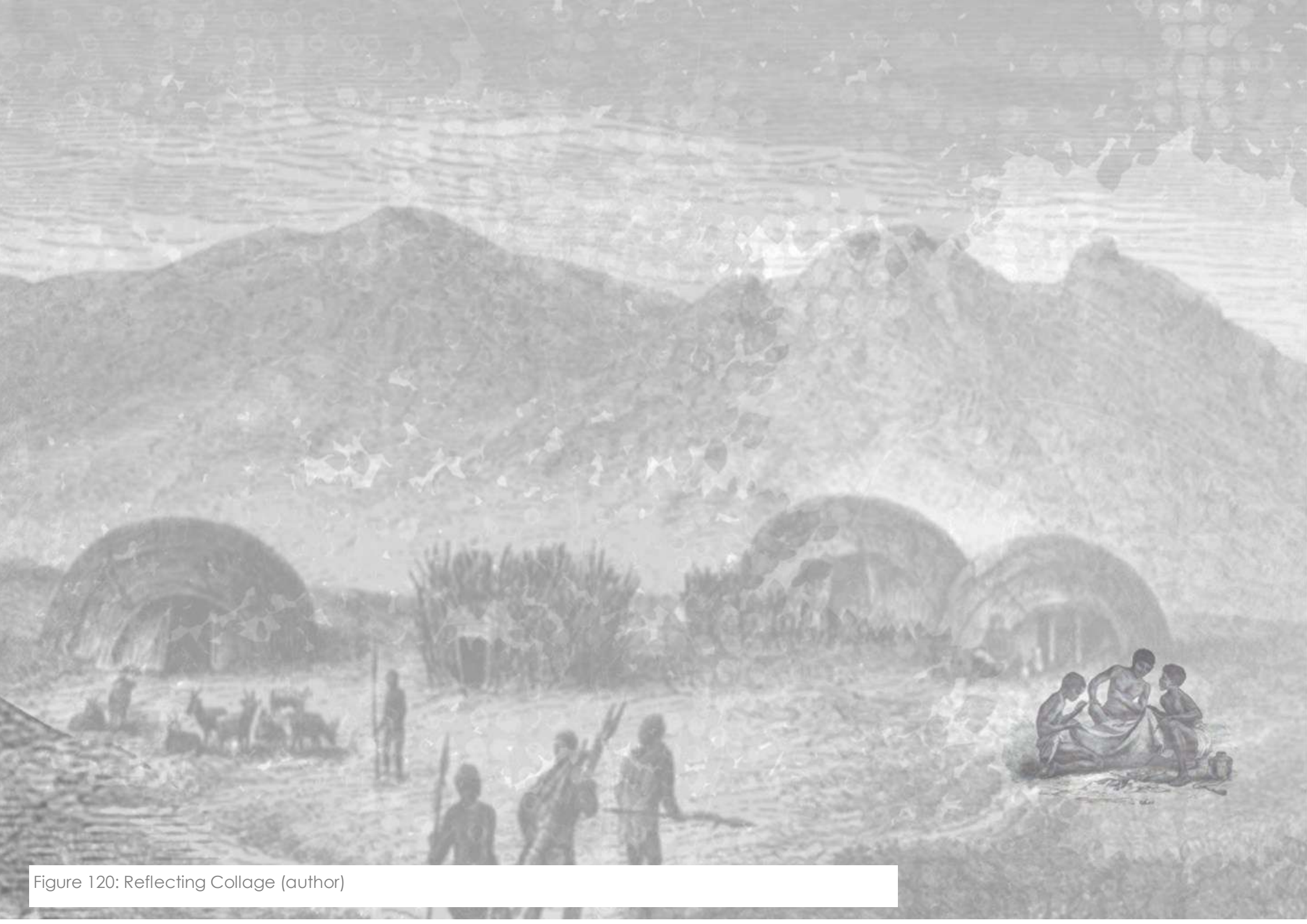


Figure 120: Reflecting Collage (author)

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7.4 Originality Report

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1 | Page

Title: Negotiating Identity in Indigenous Space

Subtitle: Rediscovering the Koranna Tribe Through Temporal Spatial Dialogues Between Modernity and Traditionality: A Centre for Cultural Discovery, Korannaberg, Free State, South Africa.

Name: Dapper de Wet | 2018285169

Declaration

① This document is submitted in partial fulfillment of the requirements for the M.Arch (Prof) degree in Architecture. ② All the work contained in this document is my own except where otherwise acknowledged.

① Department of Architecture, Faculty of Natural and Agricultural Sciences, University of the Free State.

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Supervisors:

Prof. ③ J Smit , Me. P Smit, Mr P Mabe

② Date of submission:

XX/XX/2023

④ Declaration of original authorship:

⑤ The work contained in this dissertation has not been previously submitted to meet the requirements for an

award at this or any other institution of higher education. To the best of my knowledge, this dissertation

④ contains no material previously published or written by another person except where due reference is made.

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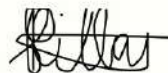
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7.6 Final Design posters

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Negotiating Identity In Indigenous Space

Rediscovering the Koranna Tribe Through Temporal Spatial Dialogues Between Modernity and Traditionality: A Centre for Cultural Discovery, Korannaberg, Free State, South Africa.

Research Question:

How can the imprints of memory within the Korannaberg region be harnessed to inform the architectural design of a culturally immersive and research-driven institution, capable of reimagining the essence and preserving the endangered legacy of the Koranna tribe?

Background:

For a considerable period, it was widely accepted that the Koranna tribe had faded into extinction. However, a momentous turn of events unfolded when two distinct groups, each identifying themselves as the Taalbosch Koranna, approached researchers independently, unaware of each other's presence. These individuals collectively expressed a common appeal: the urgent need for an in-depth scholarly inquiry into the historical and genealogical aspects of the Taalbosch family, currently residing in the Free State region.

This plea served as the catalyst for the commencement of extensive research aimed at unraveling the tribe's historical background. Swiftly, it became apparent that the available information regarding the Koranna tribe was exceptionally scarce, further complicated by biased historical accounts that had shaped their narrative.

Aim:

The overarching goal of this project is twofold: firstly, to enhance the visibility of these historical traces through architectural art, and secondly, to pay homage to the significant cultural heritage of the various tribes that once inhabited the area, with a primary focus on the Koranna tribe. This initiative entails the establishment of a cultural centre, with its core objective being the commemoration and preservation of the rich cultural legacy of the Koranna tribe. Through this endeavor, we aim to honour their historical roots while embracing contemporary perspectives, all with the ultimate aim of ensuring the enduring visibility of their cultural heritage for the benefit of future generations.



Figure 1: Grounding pavilion standing in the middle of the existing kraal remains on proposed site [author]

The Narrative of the Past - Koranna

The Koranna in the Free State:

The Koranna tribe played a significant role in the history of the Orange Free State during the 19th century. Their presence in the region was marked by a complex series of interactions with various indigenous groups and colonial powers. Notably, the Koranna, under the leadership of figures like Gert Taalbosch, were actively engaged in conflicts and alliances that shaped the political landscape of the emerging Orange Free State. Their support for individuals like Sekonyela against rivals like Moshweshwe, coupled with their involvement in skirmishes, had political ramifications in the region. Additionally, Gert Taalbosch's collaboration with the colonial authorities, such as assisting Major Warden during the Battle of Viervoet, further underscored their influence. Ultimately, the establishment of the Orange Free State in 1854 brought about changes in the region's governance and policies, which affected the Koranna and other indigenous groups. The history of the Koranna in the Orange Free State is a testament to the intricate interplay of indigenous cultures, colonial powers, and shifting political dynamics in southern Africa during the 19th century.

Koranna Migration Map:

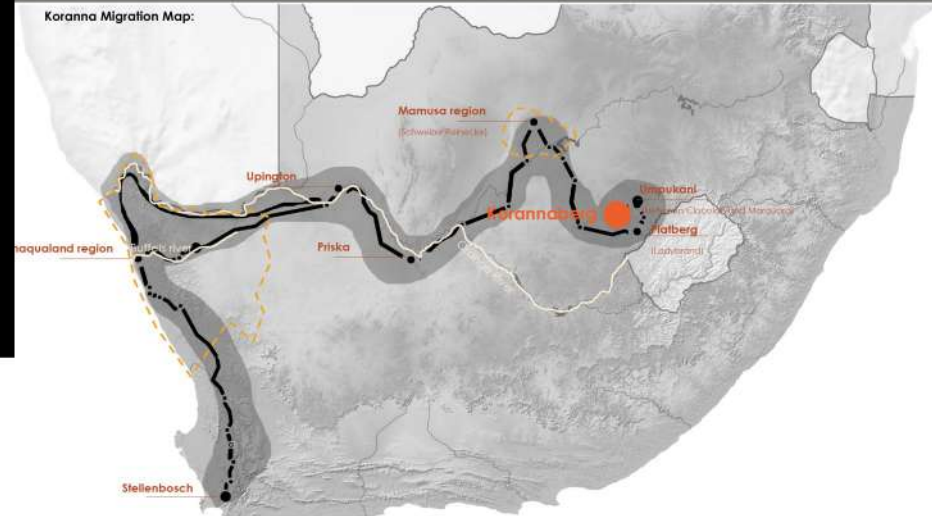


Figure 2: Migration map of the Koranna [Author]

Note: The Map is not complete accuracy, and its representation is not drawn to scale. Its sole purpose is for illustrative use.

Koranna construction:

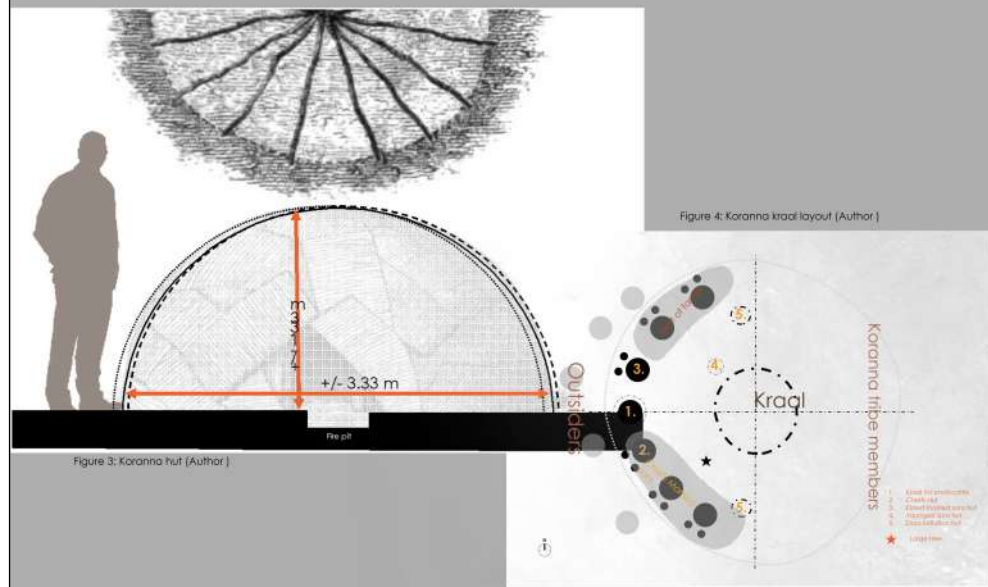


Figure 4: Koranna kraal layout [Author]

Figure 3: Koranna hut [Author]

Macro site Analysis:

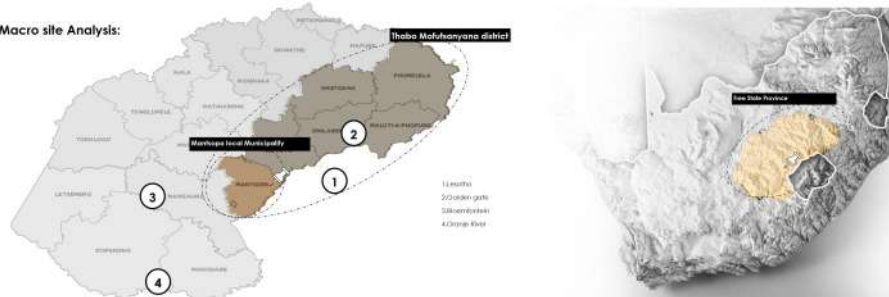


Figure 5: Eastern parts of the Free State (author)

Figure 6: Free State province (author)

Mezzo Site Analysis : The Korannaberg



Figure 7: Mezzo site analysis of Korannaberg (author)

Microsite Analysis

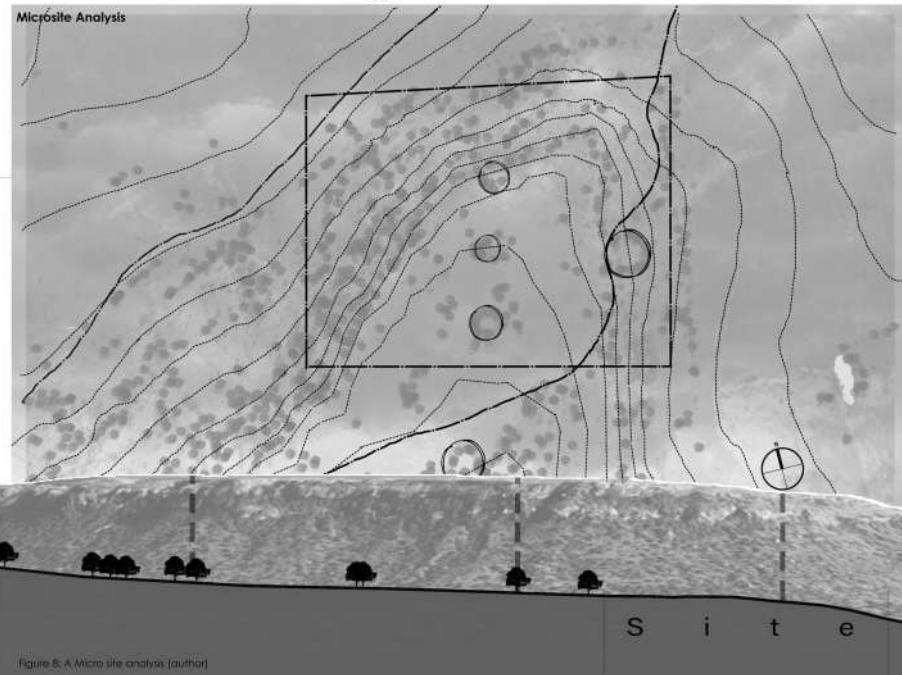


Figure 8: A Micro site analysis (author)

Alternative site analysis:
The Vestiges of Denizens

Problem Statement

Buildings have the power to immortalise the whispers of time etched in the land by those long gone. To better understand the history and evolution of a site, how can we measure and record the traces left behind by previous occupants, such as water erosion, cattle movement, or the Koranna? What techniques can be employed to document these changes over time and paint a more accurate picture of the sites past, given that these traces continue to change and evolve with time? How can this procedure be used to develop a cultural centre that honours the sites past while safeguarding its heritage for future generations?

Poiesiphilia

According to Vidler (2000), "Architecture is a material culture that is bound by time, and if it is not eternal or timeless. Instead, it is a temporal art that is always evolving and haunted by the past." The remnants of the past, known as temporal architecture, also continue to change and develop over time. By examining these remnants, we can gain valuable insights into the sites history and evolution, which helps us to form a more complete picture of its past. Analysing and interpreting these traces allows us to create new narrative for the site while acknowledging its history. Furthermore, comprehending the past enables us to make informed choices about how to preserve and safeguard the site for future generations. This knowledge also helps us to appreciate the cultural significance of the site and its role in shaping our collective history. The site provides the opportunity for a story to develop, revealing the remnants of past and present inhabitants, even if we weren't present. The site is still instructive about the local past and gives us a glimpse into the lives of those who once called this place home.

Insights

The three locations chosen for device placement were: cow paths, the remains of the Koranna kraals, and the rocks where erosion took position. After being positioned, the sticks were given time to set before flat-ended clay was applied to the device, leaving an imprint. These clay slates adjusted the height of the sticks by creating dense, semi or no patterns at various intervals provided by the site.

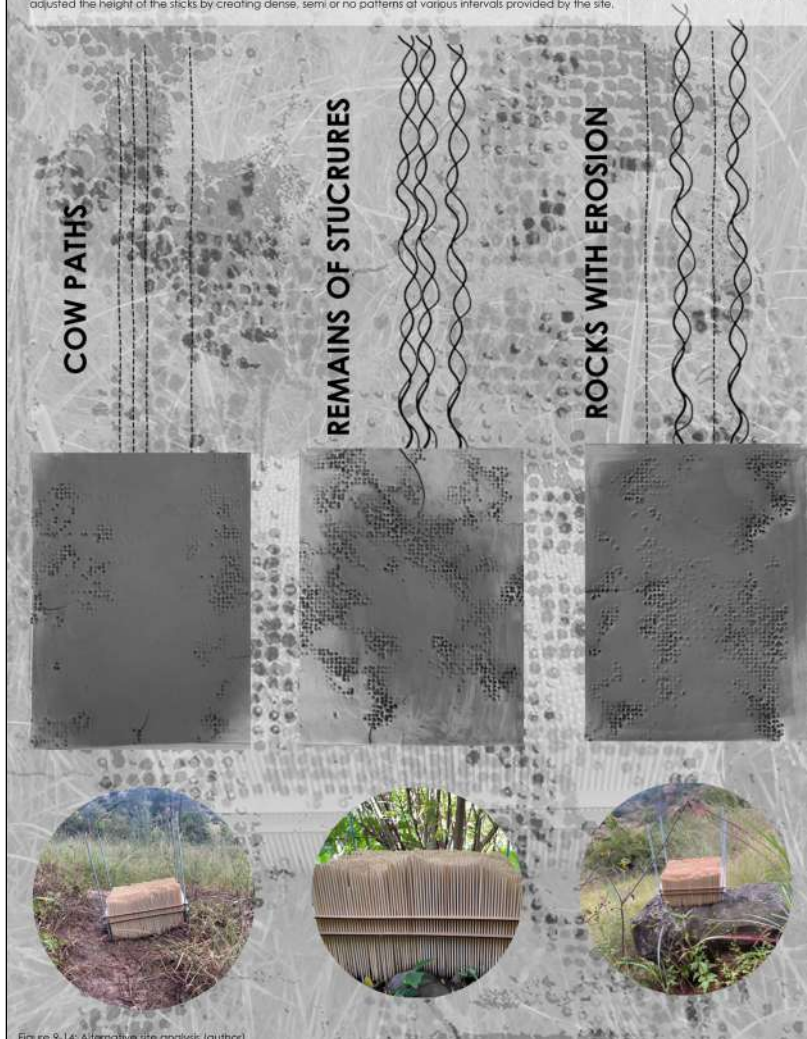
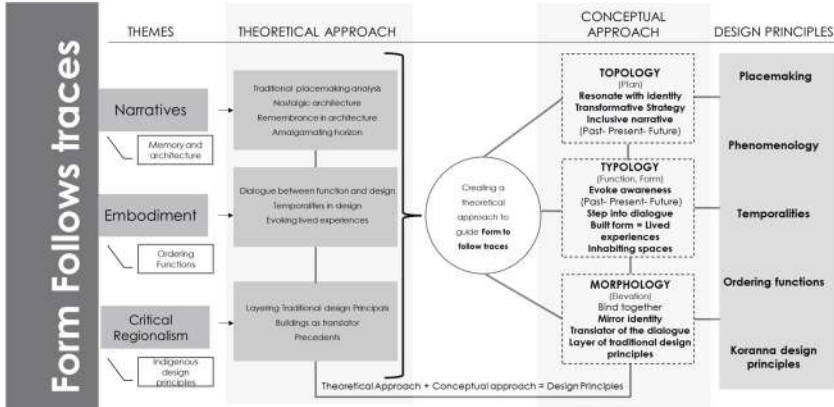


Figure 9: Alternative site analysis (author)

The Narrative of the in between

Theoretical Approach:



Program:

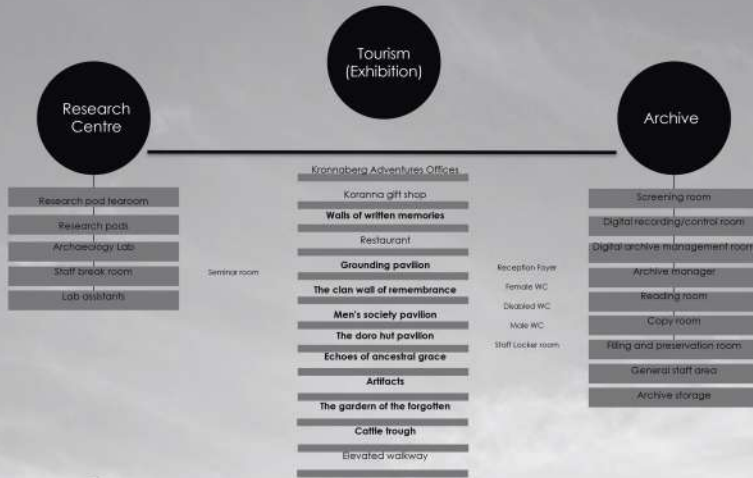


Figure 16: Photo of the surroundings (author)

Precedent 1: Jean-Marie Tjibaou Cultural Centre

Architect: Renzo Piano

Location: Nouméa, New Caledonia

Square meterage: 8550 m²

Climate: Tropical climate with warm temperatures, year-round (different to that of the Free State climate) being

Materials used: Locally sourced wood

Program: Culture Centre

Key takeaways: The Tjibaou Cultural Centre stands as a testament to the power of architecture in preserving and celebrating indigenous cultures. This building becomes one of the inspirations into what architecture can achieve. Through its dedication to sustainability, cultural representation, and reconciliation, it serves as a beacon of hope for preserving the unique identities of indigenous communities in an ever-changing world.

Figure 16-18: Building as Translator Jean-Marie Tjibaou Cultural Centre (archdaily,2011;online)

Precedent 2: The Sarah Baartman Centre of Remembrance

Architect: Wilkinson Architects

Location: Hankey, South Africa

Square meterage: 1000m²

Climate: The Climate is mostly the same as that of the Free State

Materials used: Masonry bricks, concrete, steel and glass

Program: Cultural and education centre

Key takeaways: The design of the Sarah Baartman Centre of Remembrance inspired the intervention of the Centre for Cultural Discovery, which seeks to also address historical injustices and promote cultural awareness. By using this precedent as a template for designing spaces that engage with traumatic pasts while promoting healing and reconciliation, The Sarah Baartman Centre of Remembrance is a powerful example of how architecture, culture, and history intersect. Its design and purpose honour Sarah Baartman and all those who have endured the dehumanising effects of colonialism and exploitation. In addition to its architectural significance, it plays a crucial role in educating, healing, and promoting social justice, making it a profound and inspiring architectural example.

Figure 19-21: Sarah Baartman Centre (Wilkinson,2015;online)

Precedent 3: !KHA TTU San Heritage Centre

Architect: KLG architects

Location: Yzerfontein, South Africa

Square meterage: 265 m²

Climate: Climate is more or less the same as that of the Free State climate being characterised by cold wind

Materials used: Timber, concrete, steel and glass

Program: Cultural and education centre

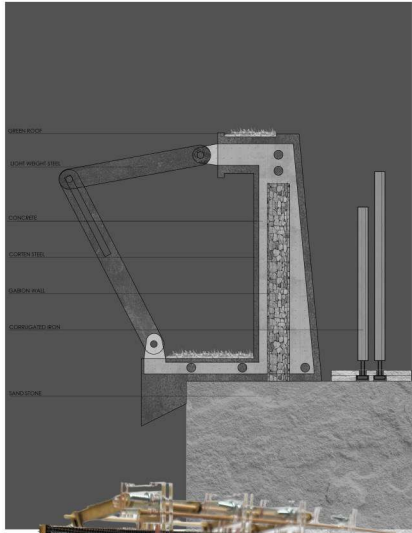
Key takeaways: The !KHA TTU San Heritage Centre successfully interprets and adapts traditional San architecture, preserving the essence of the culture within a modern context. The centre's commitment to sustainable architecture has led to energy-efficient buildings that minimise their ecological footprint while blending seamlessly with the natural surroundings. Finally, features like communal gathering spaces and performance areas encourage cultural exchange, fostering a deeper understanding of San traditions. Furthermore, drawing from the design, the challenge lies in balancing the preservation of traditional architectural elements with the practical requirements of a modern cultural centre. Maintaining traditional building materials and techniques can be challenging in the face of modern construction norms. And lastly, ensuring the sustainability of the architectural features while safeguarding the environment presents ongoing challenges.

Figure 16-18: !KHA TTU San Heritage Centre (archdaily,2020;online)

**Construction Touchstone:
A Changing Structure**

Dynamic and adjustable to suit different situations and seasons, allowing for movable elements within a building.

A dynamic and adjustable cultural center is intended for the Koranna tribe, with a focus on honoring their traditions and accommodating their diverse needs. The structure embraces the concept of change, providing a space that is both flexible and functional. The design of this architectural marvel features dynamic components that enable effortless modifications to suit various occasions and changing weather conditions. This center's design promotes adaptability and versatility, allowing for customizable exhibition spaces, flexible seating arrangements, and modular display areas. Its architecture encourages a sense of community and individuality through cultural expression. The structure functions as a multifaceted center, facilitating the revitalization and commemoration of the tribe's cultural legacy. It also offers an all-encompassing environment capable of hosting diverse events and assemblies. The edifice, which is transformative in nature, functions as an emblem of fortitude, advancing the cause of safeguarding culture and fostering unity within the Koranna community.

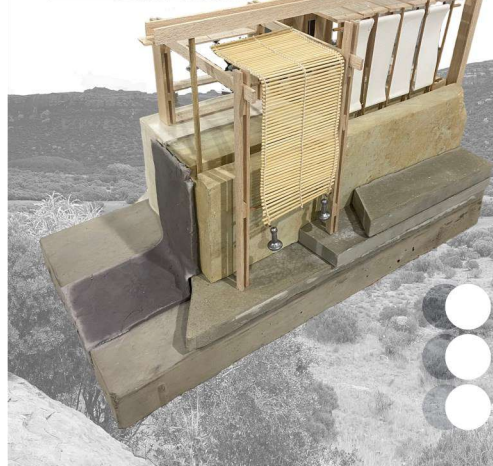


**Design Touchstone:
Fleeing Machine**

Adapting the ways the Koranna moved, into contemporary architecture.

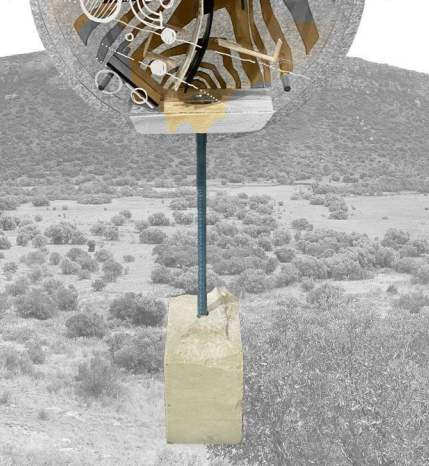
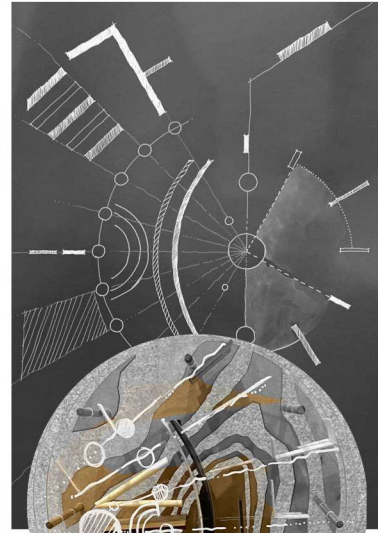
The touchstone applies critical regionalism by drawing inspiration from the Koranna tribes cultural practices and natural surroundings. It aims to create a functional and fitting building while incorporating the principles of exploratory temporality to acknowledge the passing and presence of time. The Koranna tribes cultural practice of relocating to new territories in response to threats was a significant aspect of their identity. The touchstone acknowledges this practice and seeks to incorporate the tribes adaptability and connection with the natural environment into its design.

The project aims to achieve sustainability by utilizing renewable energy and materials with minimal impact on the environment. It embraces exploratory temporality, considering the passage of time in its design, construction, and long-term use. This involves assessing the required tension to keep the buildings walls attached and considering the evolving needs of the occupants.



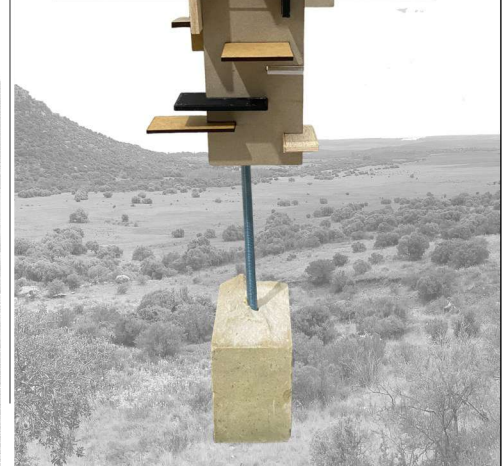
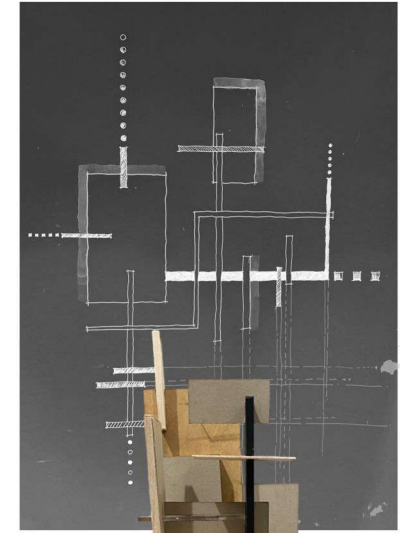
**Concept 1:
Form follow Traces**

"Form Follows Traces" is a concept that transcends the realm of construction and design. It underscores the idea that creation should organically emerge from the unique influences and historical imprints of a given context. By embracing this philosophy, individuals can craft solutions that seamlessly integrate with their surroundings. It's a broader perspective, reminding us to adapt and evolve in response to the traces of the past and the nuances of the present. This principle encourages sustainability, cultural preservation, and a genuine sense of belonging, offering insights that extend far beyond architecture into various aspects of life and creativity.



**Concept 2:
Temporarily Through Limitation**

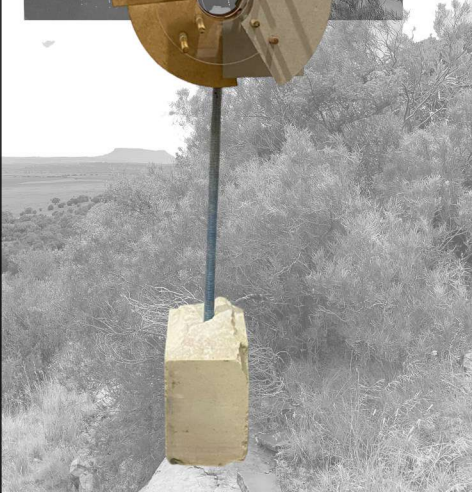
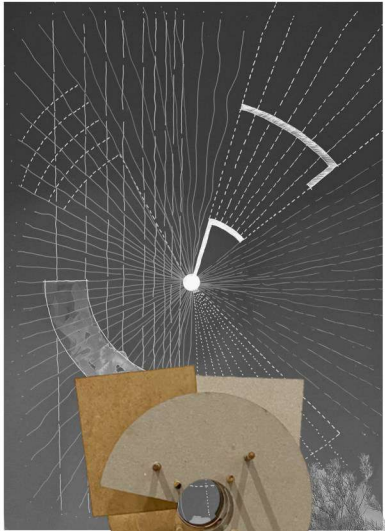
Materials for constructing huts were scarce for the Koranna, and as a result, they would use the same material when moving from one village to another, whether it was to construct a shelter on their way, a raft to cross a river, or to construct their new hut, always using the same reeds and animal skin. Major Warden of Bloemfontein sent a letter outlining the rules for getting farmland in the area. This letter meant the end of their way of life. One of the conditions for securing the farm was to build a 10 by 20-foot structure within a year, some of which are still scattered around the mountain. To remember the entire history of the site, an attempt will be made to use standard-sized materials in constructing the building, while also making use of a 10:20 ratio. This attempt celebrates the creative possibilities of working within constraints. It recognizes that limitations can inspire outside-the box thinking to create a unique structure with the power to become more.



**Concept 3:
The Temporal Perception of Space**

For the Karanna, the chirp of the Komado bird had a different meaning than what we now see it for; this influenced the choice of words for the title.

Juhani Pallasmaa said, "architecture frames and guides our experience of time; it determines the rhythm and pace of our movement through space, and it affects the length and intensity of our experiences." A building that not only shapes the physical space we inhabit, but also influences how we perceive and experience space; one that provides an experience of the Karanna; one that teaches without words but allows each dweller's perception of the space to be the mode of communication. Examining how alterations in materiality, light, and spatial organisation over time can affect how people feel, think, and act in a particular setting will help achieve this.

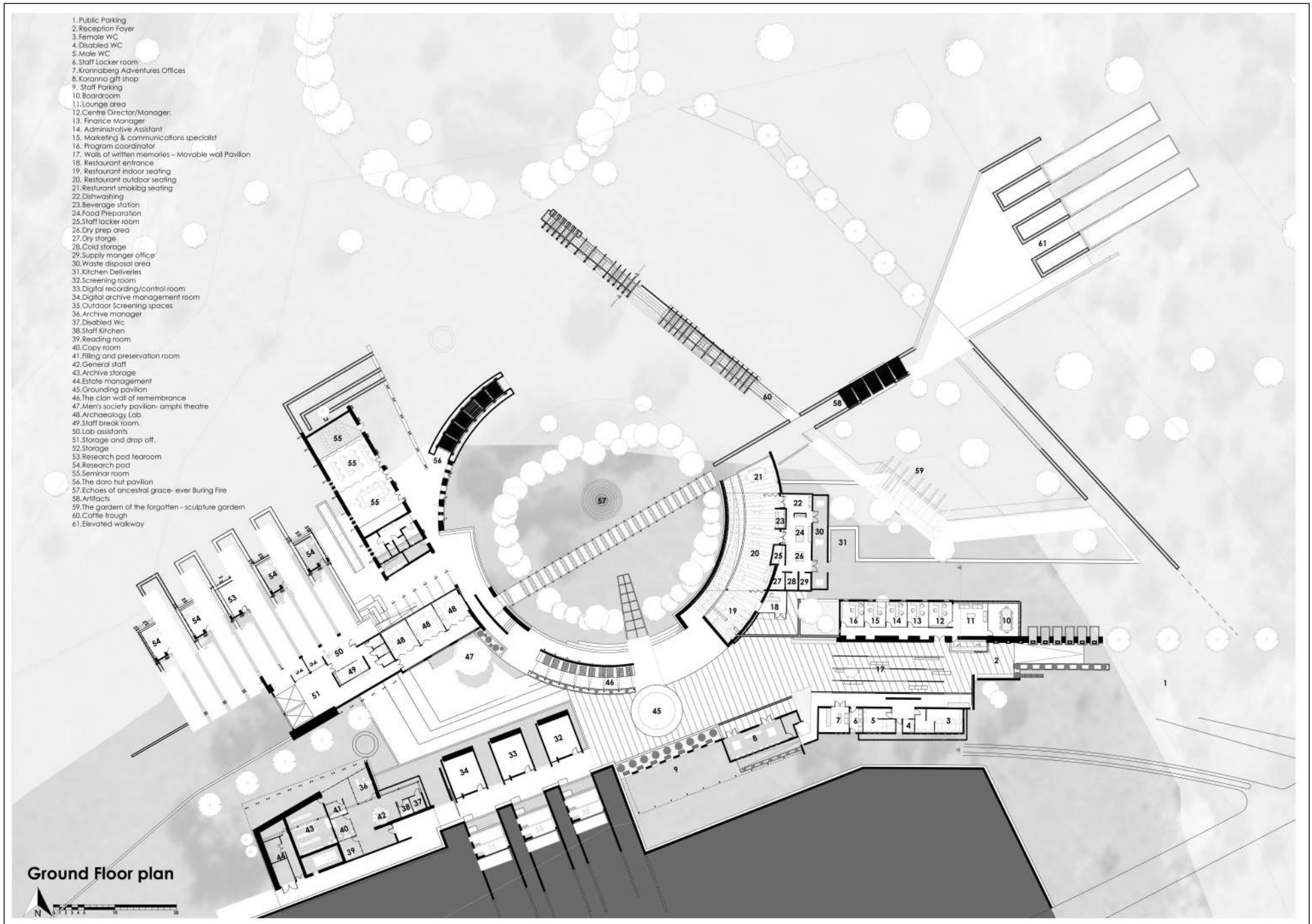


Echoes of Ancestral Grace



Grounding Pavilion







● Entrance Lobby

● ● Entrance way to Building



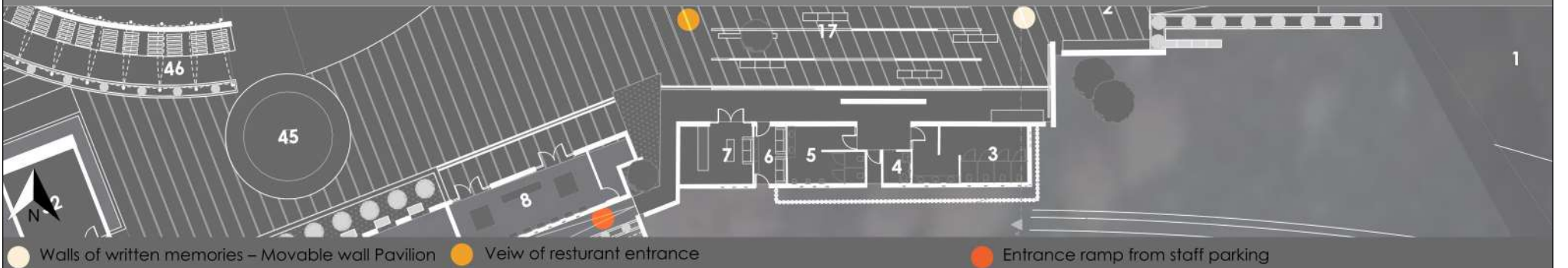
● 1. Public Parking

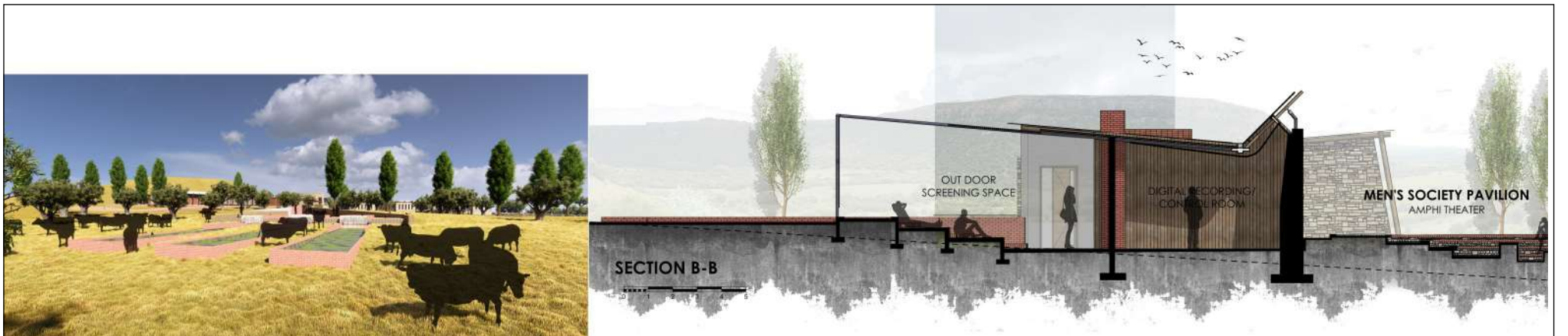
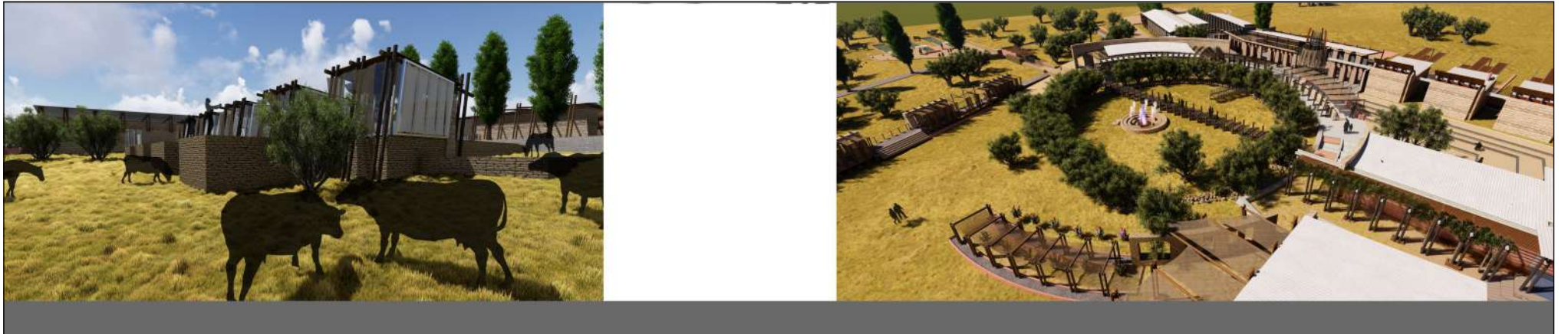


North elevation
Scale 1:100

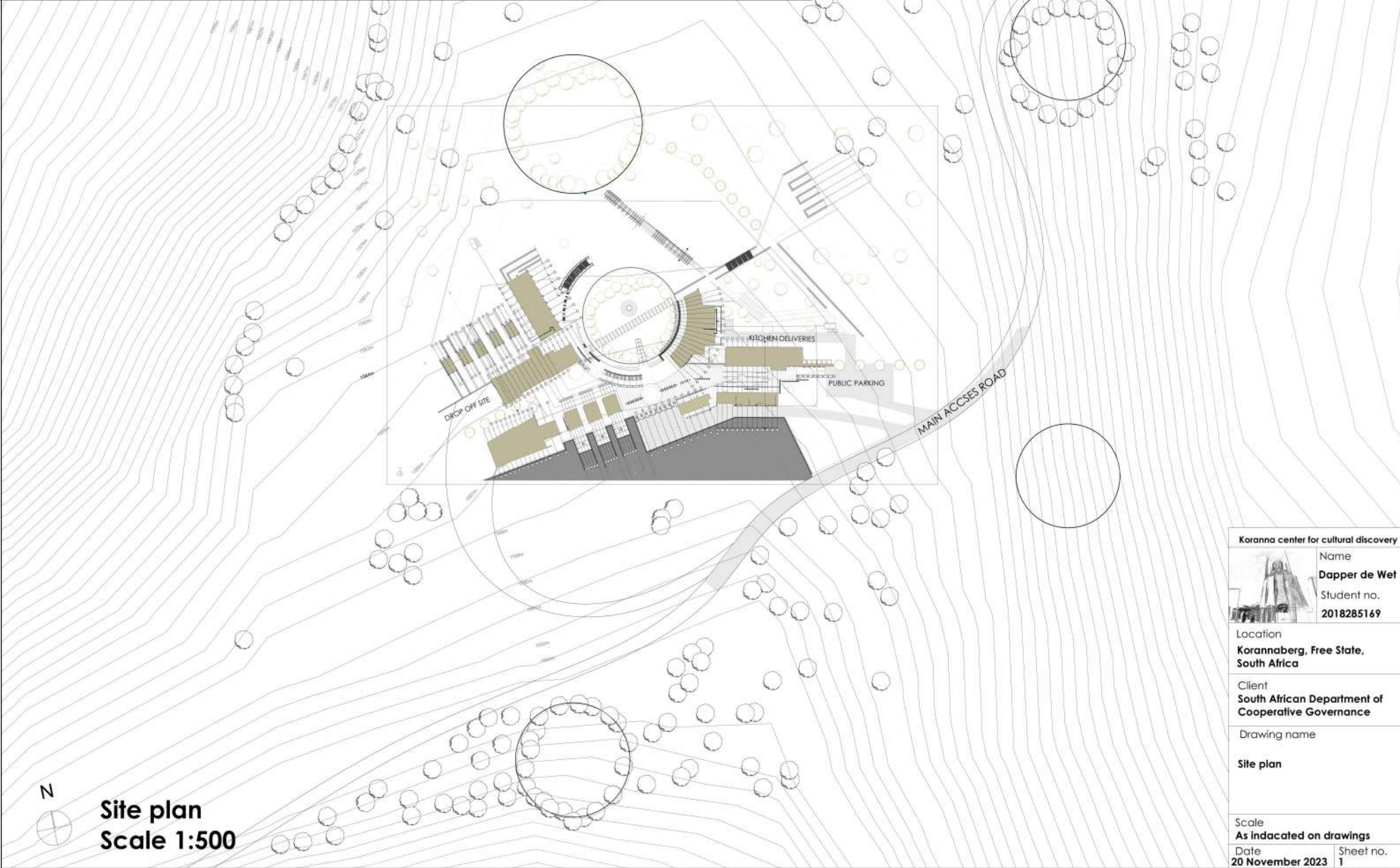


Perspective section A-A





7.7 Final Construction documentation



Site plan
Scale 1:500

Koranna center for cultural discovery



Name
Dapper de Wet
Student no.
2018285169

Location
**Korannaberg, Free State,
South Africa**

Client
**South African Department of
Cooperative Governance**

Drawing name
Site plan

Scale
As indicated on drawings
Date
20 November 2023 Sheet no.
1



N
 Floorplan
 Scale 1:200

Koranna center for cultural discovery

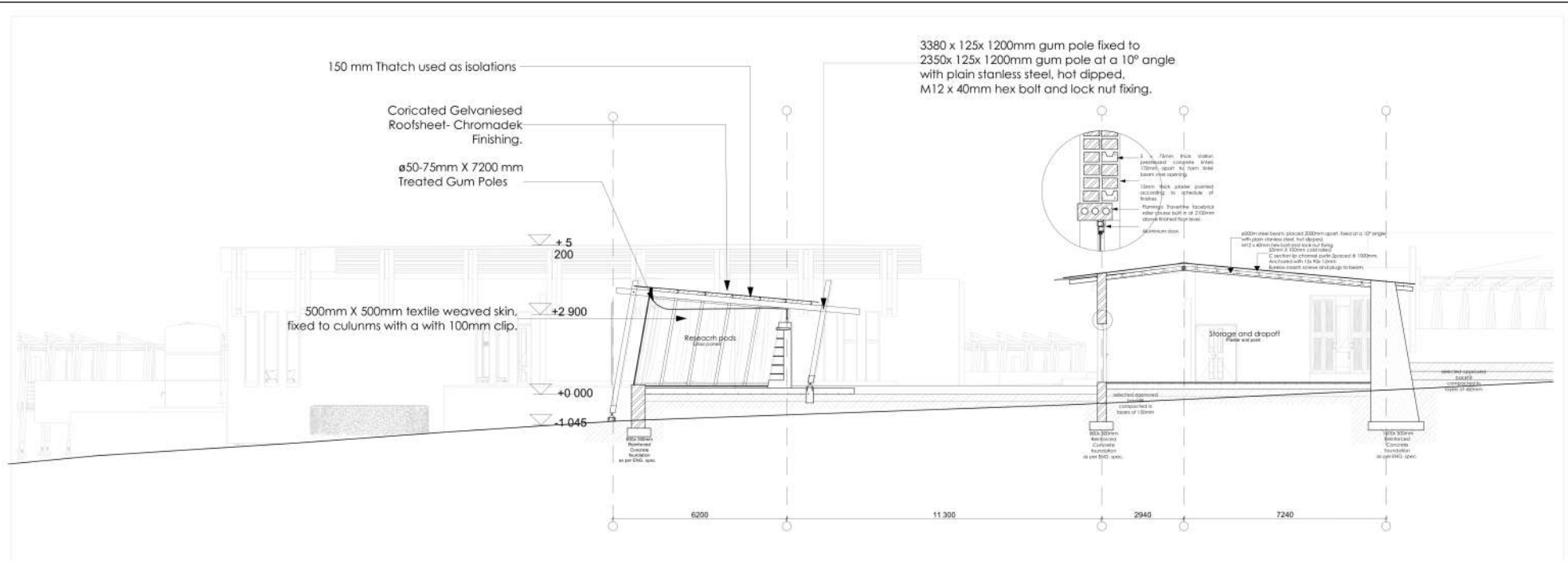
Name
Dapper de Wet
 Student no.
2018285169

Location
**Korannaberg, Free State,
 South Africa**

Client
**South African Department of
 Cooperative Governance**

Drawing name
Floorplan

Scale
As indicated on drawings
 Date
20 November 2023 Sheet no.
2



Section C-C
Scale 1:50



- 110mm High handrail, welded to H-Beam support
- 50mm Grid iron, with 50mmX 50mm grids
- 38mm X 114mm Timber Beam, fixed 300mm apart, with Eureka 80x10mm rawplug timber screws, treated with two coats of Plascon Woodgard exterior doublelife varnish
- 100mm X150mm Steel I-Shape Column, Bolted into foundation with and lock nut fixing.
- 100mm X150mm Steel H-Beam, welded to supporting column.
- Remaining rocks From Koranna Kralls

Elevated walkway detail



- 3380mm x ø120-130mm gum pole fixed to 2350x ø120-130 x gum pole at a 10° angle with plain stainless steel, hot dipped, M12 x 40mm hex bolt and lock nut fixing.
- 500mm X 500mm textile weaved skin, fixed to columns with a with 100mm clip.
- 3380mm x ø120-130mm gum pole fixed to 2350x ø120-130 x gum pole at a 90° angle with plain stainless steel, hot dipped, M12 x 40mm hex bolt and lock nut fixing.
- 1200mm Heigh Handrail

Restaurant roof detail



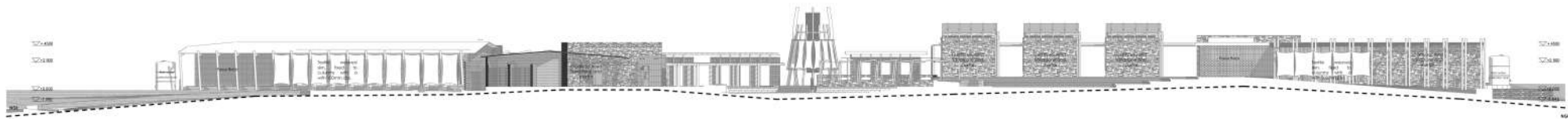
Koranna center for cultural discovery
Name
Dapper de Wet
Student no.
201828169

Location
Korannaberg, Free State, South Africa

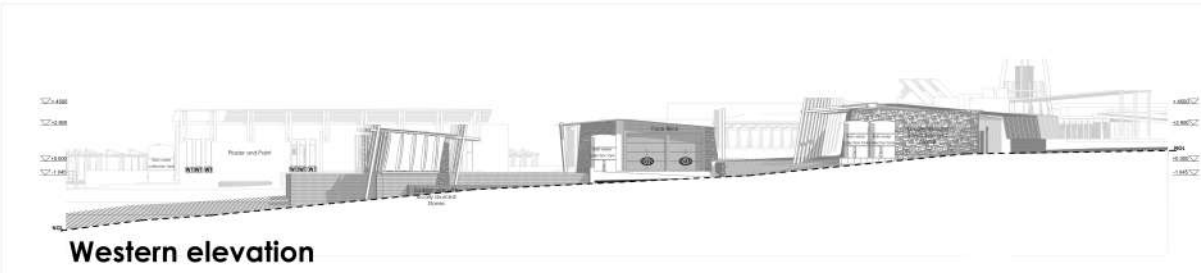
Client
South African Department of Cooperative Governance

Drawing name
Section C-C Details

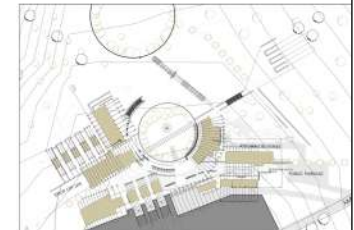
Scale
As indicated on drawings
Date
20 November 2023 Sheet no.
4



East elevation
Scale 1:100



Western elevation
Scale 1:100



Koranna center for cultural discovery

Name
Dapper de Wet
Student no.
2018285169

Location
**Korannaberg, Free State,
South Africa**

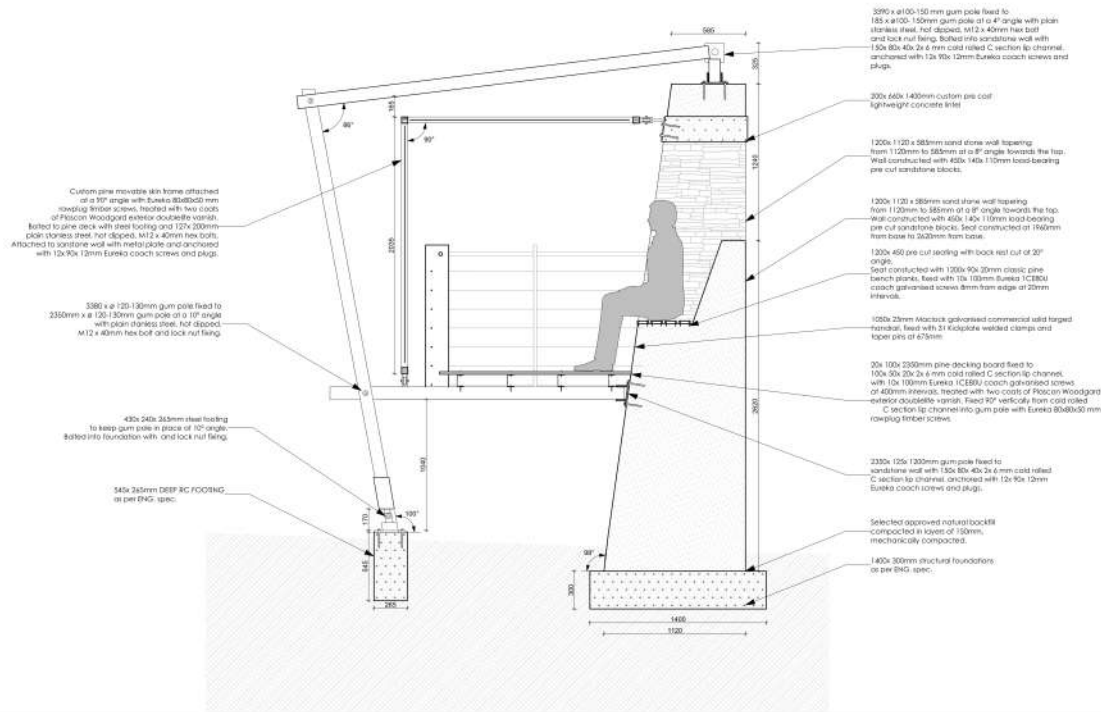
Client
**South African Department of
Cooperative Governance**

Drawing name
**Elevations
Section B-B**

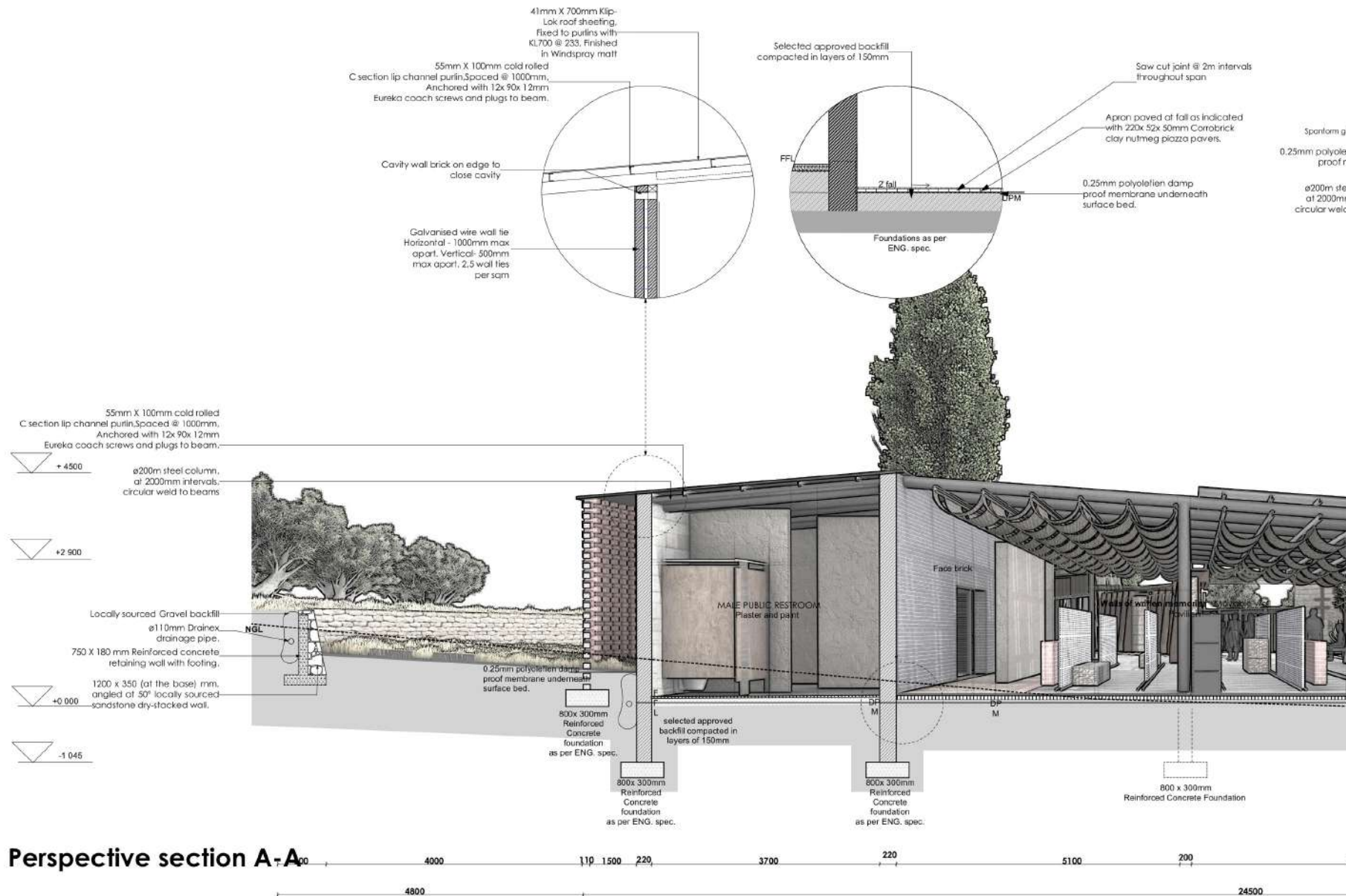
Scale
As indicated on drawings

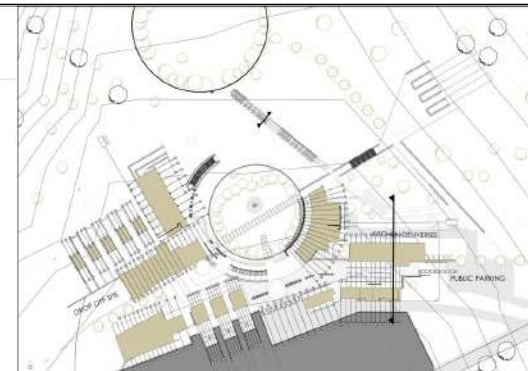
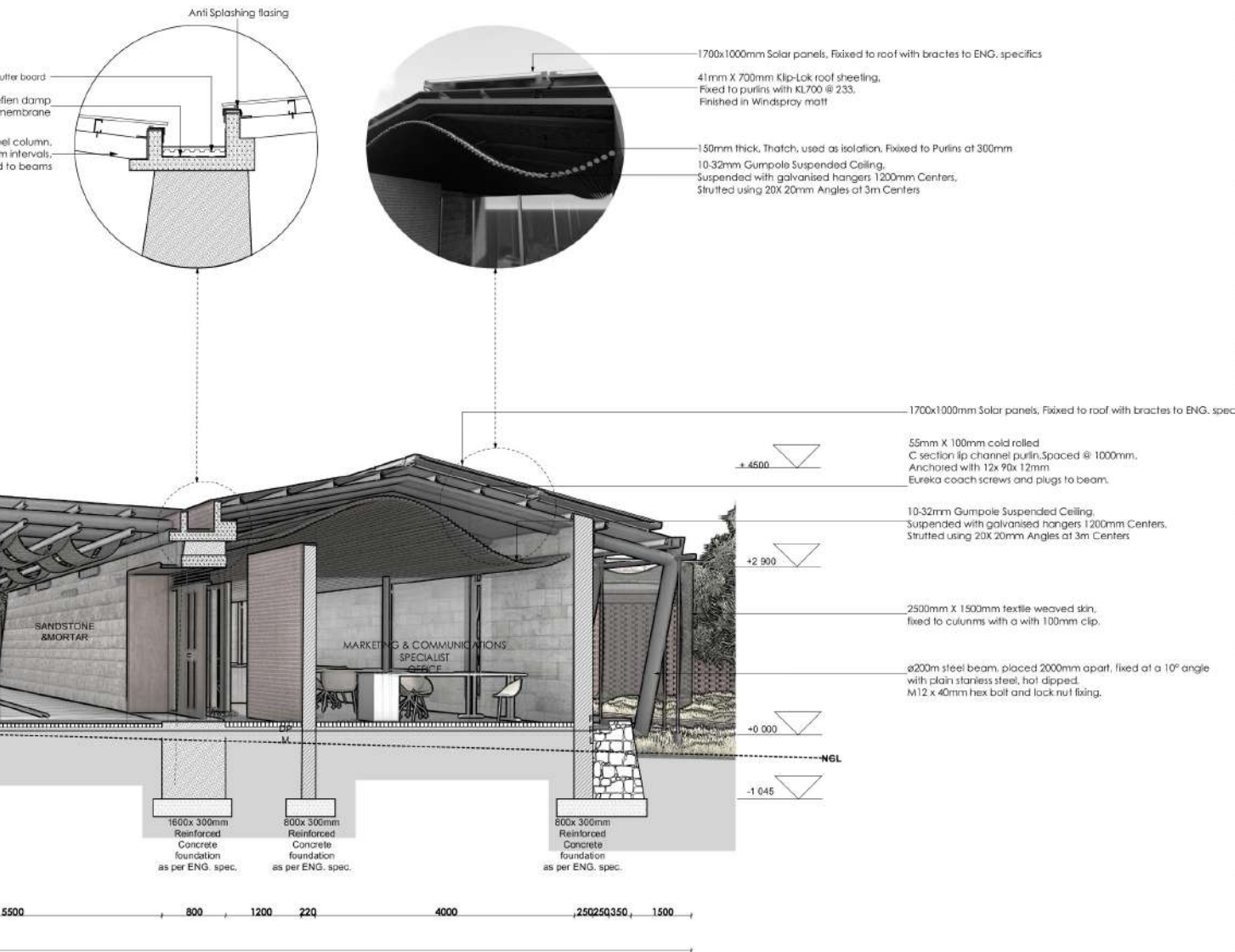
Date
20 November 2023

Sheet no.
5



Section B-B
Scale 1:20





Koranna center for cultural discovery



Name
Dapper de Wet
 Student no.
2018285169

Location

**Korannaberg, Free State,
 South Africa**

Client

**South African Department of
 Cooperative Governance**

Drawing name

**Section A-A
 Details**

Scale

As indacated on drawings

Date
27 October 2023

Sheet no.
4

7.8 Final Model

