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THE LOBAMBA INTERPRETATION CENTRE
OF THE ORAL ARTS AND LANDSCAPE.




SCHOOL
26/03/201


25/03/2013

DECLARATION

I, Afua Wilcox 0714785v , am a student registered for the course ARPL7003 in the year 2013. I hereby declare the following:

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AKNOWLEDGEMENTS

This book is dedicated to my family: Korkor Cudjoe, Vaughan Wilcox, Simon Roberts, Akua Donkoh, Robert Wilcox, Kwesi Roberts, Thato Roberts, Danso Donkoh, Emmanuel Cudjonu,Naana Donkoh, Yaw Ntim Donkoh, Awusi Cudjonu, Micheal Cudjonu, Sheana Roberts, Peter Roberts , as well as my sisters and best friend; Phati Hlongwane, Khomotso Senyatsi, Fadzai Dube, Nandipha Nocuze, Bathabiye Mogakane, Sithembele Khoza , Tebogo Mogadime and Christopher Shilubane thank you all for your love and support this year. I would also like to say a special thank you to Hilton Judin, for being a constant source of direction for my thesis and architectural career.

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ABSTRACT

The Lobamba Interpretation Centre of the Oral Arts and Landscape.

There is a rich inventory of the oral arts within Swazi culture. In a culture that relies heavily on annual events saturated with song, dance and praise poetry lies the opportunity for people to express themselves more freely than within more conservative dialogue. Swaziland has a lack of freedom of expression in casual conversation and media. Many people fear for the harm that might come to them if they speak out of turn. But there is a new generation full of burning questions towards culture, a youth that has access to most international information through the internet, cellphones and television and yet struggles to get the answers they need from Swazi culture.

Many boundaries within Swazi culture are caused through respect for powers of a spiritual nature and love of King. However there are few opportunities for the youth of Swaziland to voice their concerns and ask the questions that would help them affiliate more closely to Swazi tradition. The Lobamba Interpretation Centre of the Oral Arts and Landscape explores the possible solution of a forum that enables the youth to interact with their culture, to unearth the ghosts of the past on a more regular basis through the medium of the arts, a medium they have become familiar with due to technology.

The oral arts of storytelling, poetry and song are a neutralized means of communication and an opportunity for dialogue in a respectful and entertaining way that can still bring forth a message without disrespecting the cultural element of speech, essentially using culture to answer cultural issues. Politics is always controversial but the arts allows for the disparity and a layering of opinion.

This thesis is in no way a critique of Swazi culture, it merely aims to source solutions from Swazi culture to accommodates dialogue and freedom of speech in a growing Swazi society. It aims to understand the importance of performance, a language familiar to the people of Swaziland. It unearths examples of traditional Swazi methods of communication that have been used for centuries, in order to include a younger generation that is very heavily reliant on international customs due to their accessibility to the media, a media that embraces global news but shies away from the bigger issues behind culture.

Swazi culture and landscape form a tight bond .The Swazi are a people of their land who listen and base many of their cultural decisions on natural vegetation, weather, river sources and topography. In order to fully embrace Swazi culture and expression, one must also begin to understand the dialogue between Swazi culture and landscape.

My building is an interpretation centre of the oral arts in Lobamba, Swaziland, the heart of Swazi culture. My building suggests the opportunity of a site that allows for a freedom of expression in the very heart of these tensions, without disrupting /disrespecting the cultural norms of its context. This will be programmed with a series of platforms for expression, stages and exhibition spaces that can allow for connection points between the youth and culture.The building will house an exhibition space for the oral arts as well as accommodation for the influx and subsequent dispersal of people that take part in cultural ceremonies through pilgrimages 4 times a year.

My thesis allows for a discovery of this complex and layered landscape, an unpacking of time, landscape and space and reflects back its impact on Swazi culture and the oral arts namely: storytelling, song and praise poetry. It also documents the existing built form and topography and begins to make sense of the area's patterning. It builds an understanding of the oral arts and its importance in Swazi context in order to sustain the notion of tradition.

In this book, I will be taking you on a journey through my thought process towards the interpretation center of the oral arts and landscape.

All quoted poetry within this book is my own work that I have marked with "inverted commas".

"

most feelings can only be
shared,
through communication.

buildings can't always,
solve problems,

but if there is a problem . . .

someone needs,
somewhere,
to talk about it.

"

CONTENTS

Abstract 7

Introduction 13

PART 1: BACKGROUND OF THE SWAZI NATION

1 Spoken Truth 17
The historical importance of orality in Swazi culture and rituals

1.1. Brief Historical Background 17

1.2. Political Organization 18

1.3. Social Organization 20

1.4. Homestead and traditional architecture 20

1.5. Traditional Ceremonies 25

1.5.1. National Church Easter Meeting
1.5.2. Umhlanga Ceremony
1.5.3. Incwala Ceremony

1.6. Field Work Constraints 34

1.7. Pause 35

2 Silent Suggestion 37
Secrecy, metaphor and the unspeakable in Swazi culture and architecture

2.1. Pause 39

PART 2: ORAL ARTS

3 The Voice 41
Exploring the notion of the Oral and oral arts

3.1. Pause 43

4 Pace 45
The singer and development of cultural Swazi songs their spaces

4.1. Designing a theatre for song 47

4.2. Pause 47

5 Placed 49
The story teller, oral histories and their manifestation through space

5.1. Designing a theatre for storytelling 50
5.2. Pause 51

6 Praise 53
The praise poet, performance, spirit and performance in space

6.1. Designing a theatre for praise poetry 55

6.2. Pause 58

PART 3: PRECEDENT AND SITE ANALYSIS

7 Walking on Voids 61
Lobamba: Site analysis and mapping

7.1. Spatial configurations of Lobamba 76

7.2. Atmospheric Sketches 84

7.3. Pause 104

8 Filling Holes 105
Precedent studies that catalyse ineffable oral spaces

8.1. Pause 118

PART 4: DESIGN

9 Speaking rooms 121
Programme to accommodate the ineffable essence of oral space

9.1. Brief 122

9.2. Pause 122

10 Extraction 127
Understanding of research implementation and process work

10.1. Design Charette 128

10.2. Design Development 137

10.3. Pause 168

11 Building 169
The interpretation centre of the oral arts and landscape

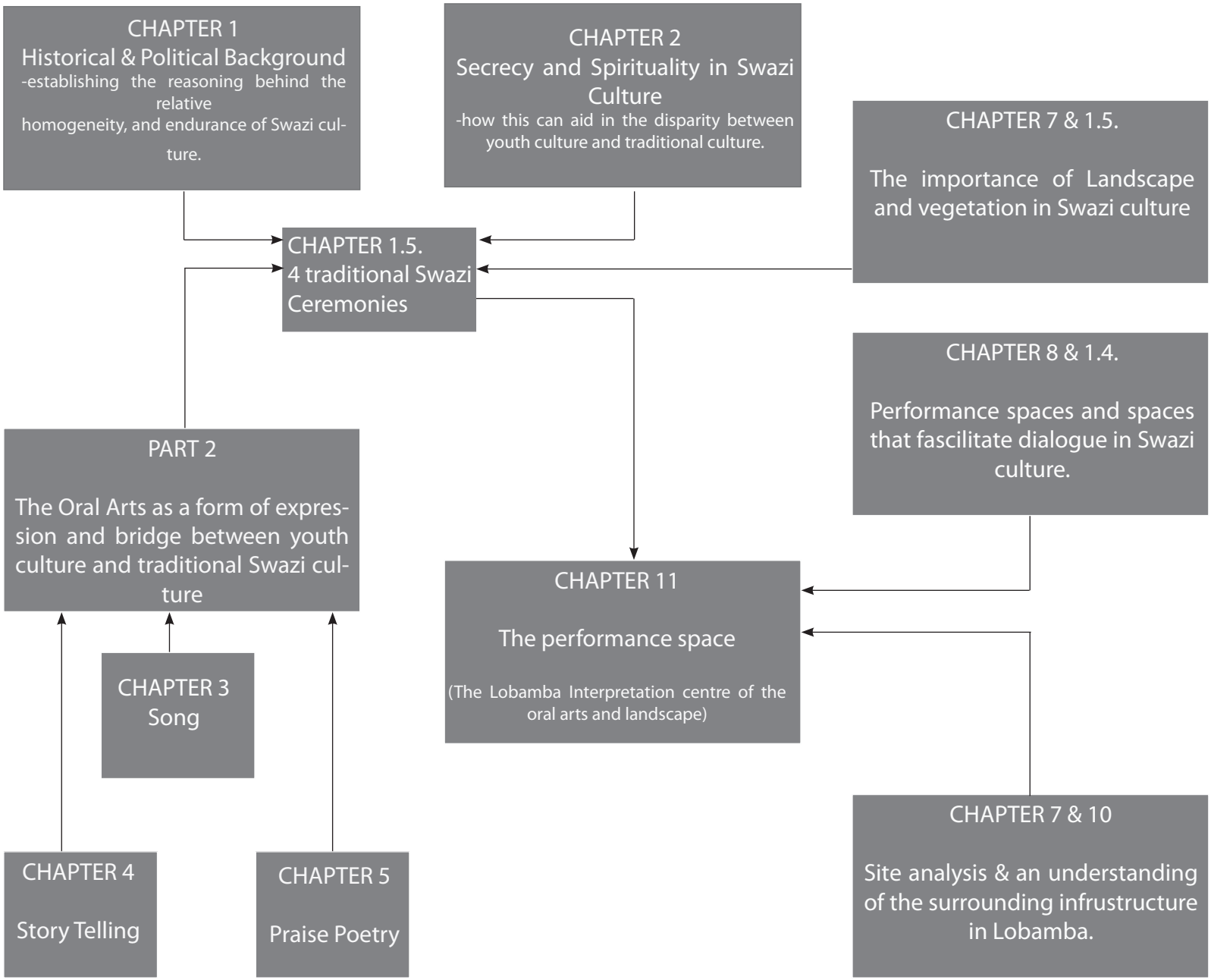
11.1. Building 170

11.2. Technical Resolution 177

11.3. Perspectives 180

11.3. Pause 190

12 Bibliography 191



Contents mindmap: visually connecting the concepts between essay and building.

INTRODUCTION

The Lobamba Interpretation Centre of the Oral Arts and Landscape

This volume has grown from my experience and background in performance poetry. At a very early age, I have been able to use performance poetry as a form of release, communication and reflection. Performance is my way of expressing my thoughts in the most tactful and fully descriptive version of myself possible. Oral performance has also been, to me, an appeal for recognition, affirmation and an opportunity to reincarnate myself from that of inversion to an expanse that far exceeded everything I have believed myself to be. That is what this thesis is centred on, that of oral communication and its importance to retain that of truth in the Swazi society that is desperately looking for an answer, This topic has introduced me to the works of Walter Ong (Ong W. J.,1967), and Ruth Finnegan (Finnegan, 1970) and the importance of orality and the oral arts in the sustainability of oral histories worldwide.

I grew up in the capital of Swaziland, Mbabane, swelling with luscious rolling green hills, friendly faces, a tight knit community and a nation with firm beliefs , systems of culture, a love of King and nation. The biggest challenge I have faced throughout my childhood in Swaziland was the contradiction between my family values and that of Swaziland's values. As a female, growing up in the country, certain things are expected of you from the general public that I have for the lon gest time been opposed to, parts of the culture that I never understood, like why my childhood friends from the royal family had to be followed by body guards, and why all police women had to wear skirts. I believed there was a great oppression on women in the country and had never made the effort to learn about the messages behind these customs. I then decided to confront these demons, delve into the depth of Swazi tradition, in Lobamba, and immerse myself in a culture that was all along present in my life but not understood. I began to discover the beautiful nuances of the country embedded in regalia, perormance, landscape and respect of the spiritual and mortal realm.

The Swazi culture is at a pivotal point in its existence, the existing condition being, that the cultural and spiritual heartland of Swaziland is being littered by franchises, town houses, hotels, and modernization, growing closer and closer towards its traditional epicentre, the location that is the core foundation of Swazi tradition. The book explores the essence of Swazi culture and its oral arts, a topic I chose to research due to my interest and experience in the subject, as well as its vital role in Swazi culture.

The oral arts are an attempt to bridge the divide between the youth culture of Swaziland and that of traditional Swazi culture. Due to technology the youth have access to a freedom of speech on an international scale, but not within Swazi boarders. This poses a threat on the effectiveness of Swazi tradition for generations to come. This thesis aims to explore solutions for a sustainable process of adaptation of this culture, prioritizing a freedom of speech that is currently non existant.

"There is no free media coverage, although Mswati III has deemed the Swazi Governing body that of a "Monarchical Democracy" (Shongwe 2013)

Cultural ceremonies, the centre stage of the Swazi culture, swell with the abundance of oral literature and art. These ceremonies are sculpted through various clues revealed by nature, topographical conditions, astrology and vegetation, and therefore I have chosen to research the oral arts and landscape as a focal point in my study. This is not to nullify the importance of other aspects of Swazi culture such as dance, spirituality and regalia. These have merely acted as supplementary substantiation of the topic.

The sequence of the book begins with the essence of Swazi culture, the background, the importance of the monarchy, spiritual connection to the ancestors, and current Swaziland political system. It elaborates on the 4 ceremonies that take place within Lobamba throughout the year and then explores the notion of Swazi place making, the spaces which are typical of Swazi culture, and ceremonies.

After understanding the basic principles of the culture we move into the mentality of Swazi people and their language, the connection to divine entities and the culture of secrecy. Swaziland is a country filled with secrecy due to the nature of its people and political system. The notion of a Monarchical Democracy is unprecedented and thus lends question to the freedom of the Swazi people. This idea of Freedom of Speech is thereafter offset by the rich inventory of the oral arts in Swaziland, and the question is posed. If there are so many forms of oral communication and opportunities for dialogue within cultural ceremonies and oral art forms ,why are people so unsure of where they stand? There is the ambiguity of allowing people to think they have a freedom of speech, without giving them a platform to do so?

How can one utilize the existing framework of performance to allow for freedom of expression in order to promote positive change in a nation? During interviews with various political representatives, I have reason to believe that the monarchical system is more vulnerable than ever before. This thesis is in no way going against the monarchy or the monarchical system, it is simply an investigation about the nature of communication within Swazi society and a possible envisioning of a Swazi society that is more accessible to its people and the world.

I will then be focusing on praise poetry, song and storytelling as mediums of the oral arts, effectively bridging communication of a growing, more diverse Swazi culture. I will be investigating the existing spaces where these performances take place and research more effective uses of space and architecture that could possibly house the oral arts that showcase the existing landscape of Lobamba through case studies of traditional village configurations and buildings within Swaziland.

I will be using the notion of performance and landscape to sculpt a space that is befitting to its climate, finally resulting in chapter 11, the Lobamba Interpretation Centre of the Oral Arts and Landscape.

PART 1:

Background of the Swazi Nation

Part 1 of this book speaks of the cultures that exist within the Swazi way of life through history, spirit, cultural rituals and ceremonies in order to understand the dominance of performance within the culture. We start to understand the connections between the history of Swaziland and how it has formed that of Swazi society and begin to unpack the mystery and secrecy that exists within Swazi culture, mannerisms that prevail throughout the language and general communication. I explore the secretive nature that stems from either political pressures or signs of respect within the culture. This secretive nature, in contrast to the rich expression that takes place in the oral arts, forms an interesting discussion of the notion of freedom of speech in Swazi society today.


25/03/2013

1. SPOKEN TRUTH

The historical importance of orality in Swazi culture and rituals

1.1. Christian Potholm has explored through extensive research the history and development of the Swazi nation. According to Christian Potholm in 1972, there have been 9 Kings of the Swazi nation, taking into account that of the reigning King Mswati III. How the nation itself came into being has been described as:

"The….Swazis therefor can only be understood in the context of other Ngunis. It is claimed that as Swazis were wandering and moving about, they grew in strength and ended up developing their own norms and cultural beliefs that have made them distinct and indeed unique" (Kuper , 1947)

The following passage is an introduction to the relative homogeneity of the Swazi nation. This strong sense of pride and culture stems from the isolation of the Swazi tribe after its separation from the Zulu Clan. (Potholm, 1972) . This isolation could be a prerequisite to the persisting dominance of the monarchical system in Swaziland, as it has allowed for a distilled protocol of culture.

The Swazis finally faced and defeated ... soon after the Boer trekkers had already defeated them in 1838. (Kuper , 1947) This allowed the Swazis to settle in the Ezulwini valley, an area where they have remained for the past 200 years nestled between executioner's rock and the Mdzimba Mountain range. The Swazis remained protected from the Zulus with their alliance with the British and the Boers, who agreed to protect them under the agreement that the Swazis would help them conquer the land of the Bapedi and Mabhoko respectively . (Potholm, 1972)

From this time "Europeans began to settle permanently and to ask for a variety of concessions concerning land, mining opportunities and commercial monopolies" (Potholm, 1972) This, partnered with the monarchical instability at the time, resulted in a large portion of Swazi land being sold off. With reference to Potholm, the philosophy towards the King's agreement to the concessions of that time can be explained through a dream of Sobhuza I, the first King to partake in these agreements.

"I know the concessions are bad, but I have white men all around me. By force they will have taken the countries of all my neighbours. If I do not give them the rights here they will take them. Therefore I give them, and they pay. Why should we not eat before we die?" (Potholm, 1972)

A large proportion of Swaziland was owned by the British from this time until independence. The Swazis decided they would rather allow for this land to be accessible to the British than have it taken from them forcefully.

1.2. Political Organization

Although Swaziland had not yet gained total independence from the British, movements were made in the direction of leadership and politics for the future of the country ,and for the possibility of gaining Independence. In 1960, Swaziland's first political party, the Swaziland Progressive Party (SPP) was funded by Mr. John June Nquku. The party was dissolved and in its place two different parties where created. The Ngwane National Liberatory Congress (NNLC) and the Swaziland Democratic Party (SDP) in 1963.

Under the Advice of Van Vyk de Vries, King Sobhuza II's legal advisor, there was a prescribed need for the monarchy to create a political party and run at the elections. He commented that this was a fight of culture versus the adoption of another culture, and how "no one in his sound senses can deny that this constitution is a decisive step towards the extermination [sic] of the Ngwenyama, the Swazi Nation as an organic entity, the Swazi language, culture, law and custom." (Swaziland: Report of the Year, 1962) Subsequently in 1964, where the British edged on for elections to take place, and the "Imbokodvo National Movement"(INM) was introduced into the running by the king and his political associates, in order to maintain a fighting chance against the suggestive pull towards a democratic political system.

The INM gained popularity, and its opposing parties suffered due to the masses of Swazilands population residing in rural, more culturalist areas.

"Of the total working age population of 138000 in 1962, there was a total labour force of 37400, consisting of 24000 workers in rural areas, 5400 workers in proclaimed urban and peri-urban areas and 8000 in industrial settlements. During the year a total of 8838 workers were recruited for the gold mines and 400 for the coal mines in South Africa. White paper: Swaziland Constitution, undated mimeo See also (Levin, 1997)

According to the Figure 1.1, it is an accurate speculation, to suggest that the unemployed of Swaziland' resided in rural areas made up the majority of the Swazi nation, and thus were not really exposed to information pertaining to that of political parties. (Levin, 1996)Generally people in the rural areas, until today, are

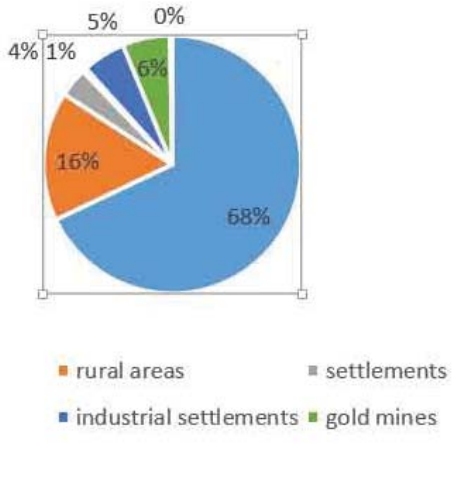


Figure1.1: Swaziland Political exposure 1962.

practising culturists as their families have always been, and therefore would feel uncomfortable to pledge allegiance to any other political system that they were not familiar with, especially if they had not been educated about the notion of a democratic system.

"Kingship and the abundance of Swazi culturalists proved to be the decisive building block as of the kings emergent national strategy" (Levin, 1997). The Swazi love and kinship for King Sobhuza II will also be elaborated within the idea behind praise poetry further on in this essay. Sobhuza II took full reign over the newly independent Swaziland in 1968 and decreed the country to be "a non-party state, party politics… banned by royal decree on 12 April 1973." (Mzizi J. , 2005). Even though this is true there were still parties operating in secret, within and outside of Swaziland. Despite the death of Sobhuza II and the crowning of King Mswati III, this ban on political parties is still relevant to Swaziland today. The remaining political parties are namely the People's United Democratic Movement (PUDEMO) also known as the Swazi peoples pillar of Freedom, as well as the Swaziland Solidarity Network (SSN). They are currently operating illegally with the aim of creating a democratic Swaziland. In 2012 the SSN voiced their opinion through chairperson Lucky Lukhele critiquing a song recited at Umhlanga reed dance. The song was composed in 2012 and contained the following lyrical content:

"Emaphathi Ngwenyama
acabanisa bantfu asiwafuni emaphathi.
Sive sakho ngwenyama singacabana sodvwa,"

(You're Majesty,
Political parties set people against each other.
Your people could start fighting each other".) (Lukhele, 2012)

This contemporary example of oral literature embodies that of the political tension currently faced within Swaziland. Lukhele elaborates on a publication of SSN that

"the girls have been ordered to teach the controversial song to their colleagues in their various chiefdoms so that they can sing it together during the main ceremony in a few days' time…" (L.Lukhele, 2012)

He speaks about how he believes this action is an infringement of the maidens rights, that traditional authorities are free to express their opinions in the media but instead choose to enforce their political beliefs of the maidens". Lukhele spoke of how this was a means of brainwashing the nation through cultural ceremonies (Lukhele, 2012)

This example shows the power of oral tradition within Swaziland and how political struggles are documented within oral literature in Swaziland. Umhlanga reed dance is one of the highest profiling ceremonies in Swaziland, and by the traditional elders creating an allegiance with the youth that partakes in it, they strengthen the youth's allegence to the monarchy and the current traditional and political structure and encourage the nation to do the same. The prevalence of tradition in Swazi culture in politics is due to the Structure of the political system of Swaziland.

It was Swazi traditional way of life which lead to the INMs victory, an opportunity for the Swazis to pledge allegiance to their king and a political party that had an understanding of the traditions of the Swazis elaborated by Levin mentioning how Sobhuza II maximized his popularity through the traditionalists of this time, how cultural divides between non-traditionalist and traditionalists were played on to create a victory for the INM. The campaign made people believe it was no longer a battle of the parties as any other democratic election would be, as it was an opportunity for Swazis to pledge allegiance to their King and culture. (Levin, 1997) This strength, and cultural pride could been seen as stemming from the relative homogeneity of the Swazi society. This strength of culture and pride has allowed for culture to be so dominant within society until today.

1.3. Social Organization

The Royal Family

Swazi culture often emphasizes the link between the Royal family and the very highly respected spiritual realm,

"For example, a Swazi king should never be referred to as dying (kingship is immortal, and so is he who occupies it)" (Beidelman, 1993)

This section of the book looks at respect and its prevalence in Swazi society that could possibly create the boundaries around freedom of speech, cultural boundaries that associate with certain forms of speech as being disrespectful. It speaks of the hierarchy of clans and therefore the boundaries that currently exist within Swazi culture.

The Dlamini clan is a ruling dynasty, with support from senior clans including the Mambas, Simelane's, Magagula's and Maseko's. Together they contribute a fair percentage of the country's total population. The Swazi monarchy is supported by a network of chiefdoms as a management strategy for the nation, many of whom are governed by these senior clans. This forms the foundation for the management of the Swazi nation, as smaller chiefdoms are managed by their chiefs and any overlying squabbles that are too large an order for these chiefdoms are directly dealt with by the King and his advisory council (Mzizi J. , 2005)

Many have said that the reasoning behind the abundance of support for the Kings and monarchical political system is due to his the King's family ties with the nation. Levin speaks of how previous kings used the marriage strategy to create alliances with other clans and families, and how polygamy was a tool to bring more than just two families together. (Levin, 1997)

Through this process of marriage, a kingdom develops into a closer knit society, and most of the population of Swaziland claim to have family ties with the King. Due to the polygamist nature of Swazi kings, these marriage ties have resulted in approximately a quarter of the nation having the surname Dlamini. Other surnames such as the Simelane's also make reference to the royal family.Traditionally the royal family of Swaziland is involved in the decision making at the traditional court, and share the wealth of the King. The Tinkundla system is involved in allocating nation land, whereby a chief will give you land according to your lineage. In this case, being of royal lineage will also be useful in attaining desired land rights. (Kuper H. , The Swazi). This begins to reveal the politics between land, space and culture within Swaziland in order to define the type of space that one would be allocated according to which family one came from. The notion of nation land also allows for the inclusion of families, and by including all Swazis in this process, we begin to see the elements of Nietschean individualism- emotivism, and neotraditionalism encouraging community participation. (Bess, 1996) For a better livelihood of a nation.

We then begin to understand how and why traditional architecture and urban design in Swazi culture are designed from a communitarian point of view.

1.4. Traditional Homestead Spatial Configuration

This next section looks at spatial configuration in Traditional Swazi architecture and its major meeting spaces, the spaces of communication and dialogue in order to begin to visualize a structure that is based around these meeting spaces, spaces of vocalizing oneself through formal meetings as well as casual conversation.

Using an analysis of Dlangeni Village in figure 1.4.1, Lobamba Village figure 1.4.2 and that of Ludzidzini figure 1.4.3, we will explore the characteristics of Swazi homesteads and planning, and we will eventually be looking further into the actual Swazi Bee hive hut, its characteristics and design decisions. (Kuper ,1947). It is important to note that Lobamba Village as well as Ludzidzini village lie within a kilometre radius to the proposed site of this thesis. Looking at Chief Dinabantu Gama's Homestead, we begin the see patterns emerging through the nature of Settlement of the Swazis at Dlangeni Village with outer grain platforms. The chapter proceeds to explain the urban design of these areas including the historical Lobamba site.

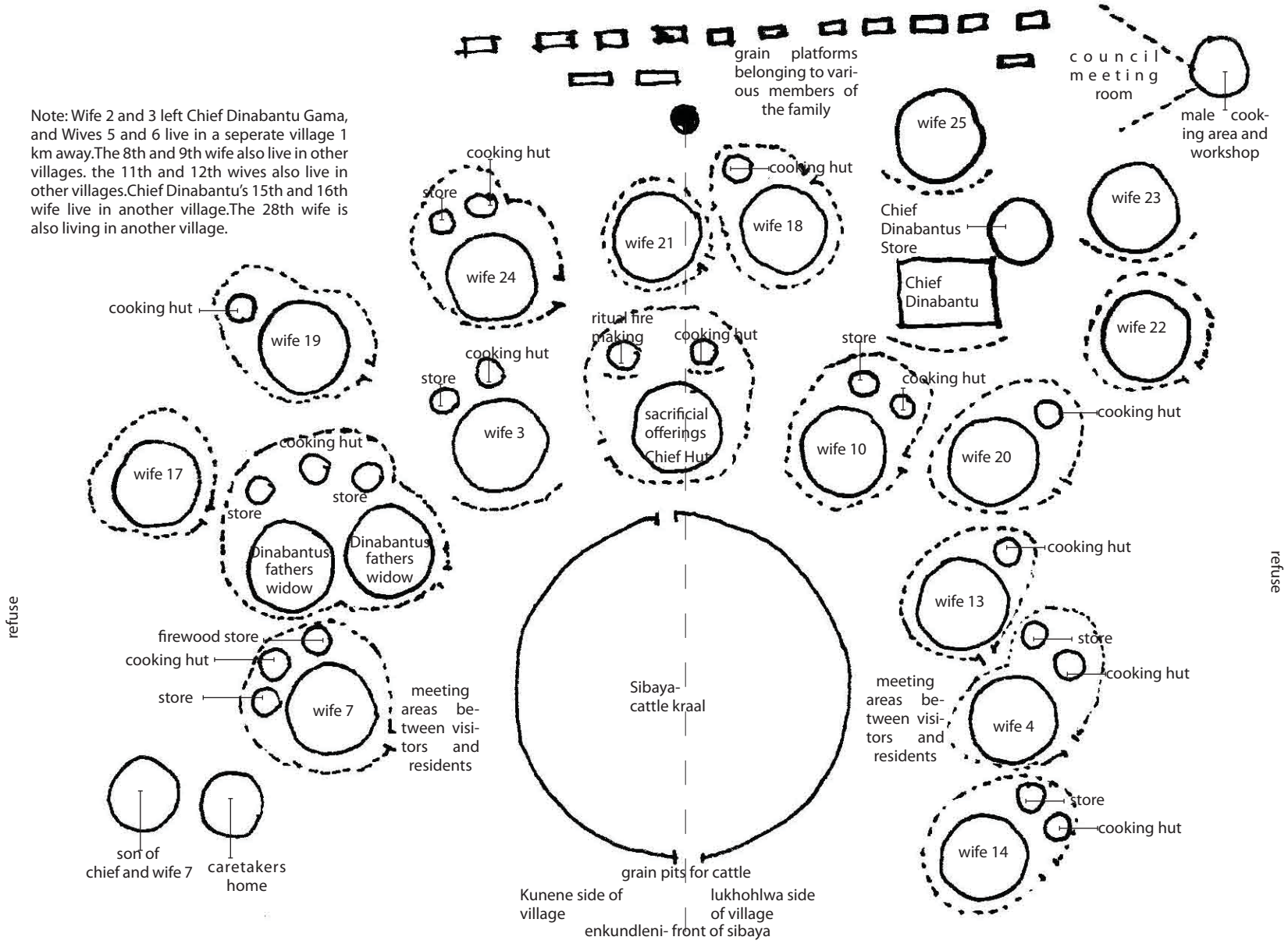


Figure1.4.1: Cheif Dinabantu Gama's Homestead settlement pattern. Not to scale.Adapted from (Kuper H. , The Swazi)

Figure 1.4.1 is an image of a Swazi homestead of Dlangeni Village as documented by Kuper, and the spatial decisions that have been made. The whole of this village and its structures are made up of Chief Dinabantu Gamas family, namely his wives and children. Organization of these huts is in the order of marriage.

Chief Dinabantu is located in a more modern rectangular homestead to the north east of the site, and his wives scattered around the village. To the west of his hut, and directly north of the Sibaya , is the chief hut (indlunkulu) whereby Chief Dinabantu's mother used to live, as well as the location of *umsamo* where sacrificial offerings where given to *emadloti*(ancestors) The Chief would call his wives to visit as he so desired, his base would be this particular residence to avoid jealosy among his wives. The settlement is largely radiating around the central cattle kraal which, according to Patricks, is the primary structure that is erected before a village is built (Patricks, 2004), that would be used for family meetings or gatherings if needed. The spaces are articulated through a series of outdoor rooms, the kitchen huts being further north than the residential huts and the hut door openings facing east as according to Swazi tradition dating back to when the Swazis came from the east.

These huts are surrounded by kraal like enclosures to create privacy and ranking of the families, viewed more in the gesture of architecture that in a set planning of the location on site. Chief Dinabantu's father's widows stay in the only double hut residence, an assumption that the two males can live together more easily than the wives of Chief Dinabantu. But this also highlights just how important the Swazi tradition feels it is important to allow for the wives of a polygamous marriage to have their own space. The allotments or agricultural land for each of the wives are located further north of the site to allow for the growing of their own produce. This village is an example of some of the typical rural developments in Swazi culture. In a polygamous family, each wife has her own homestead where she stays with each of her children. The male quarters are generally also kept separate in these residential configurations, with a general living and meeting area within the *Sibaya* (cattle kraal).

In the case of figure 1.4.2, the Lobamba royal residence of King Sobhuza II. The Kings residence and out buildings are flanked to the south by the Queen Mother's residence and outbuildings. The regiment to the north and east of the

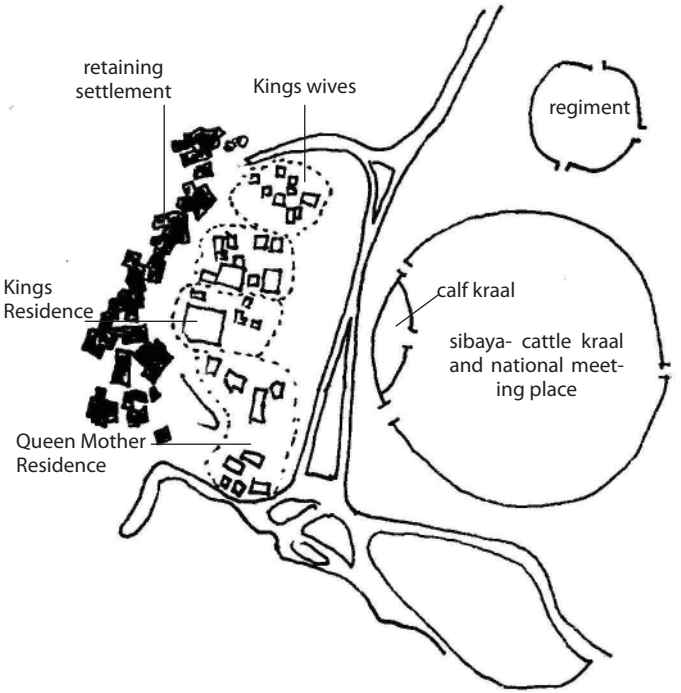


Figure1.4.2: Lobamba Royal Settlement established early 1930s

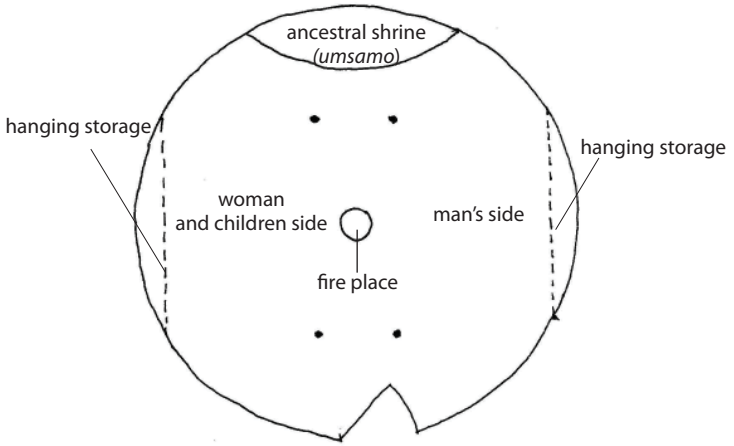


Figure1.4.4. Spatial configuration of traditional Swazi hut

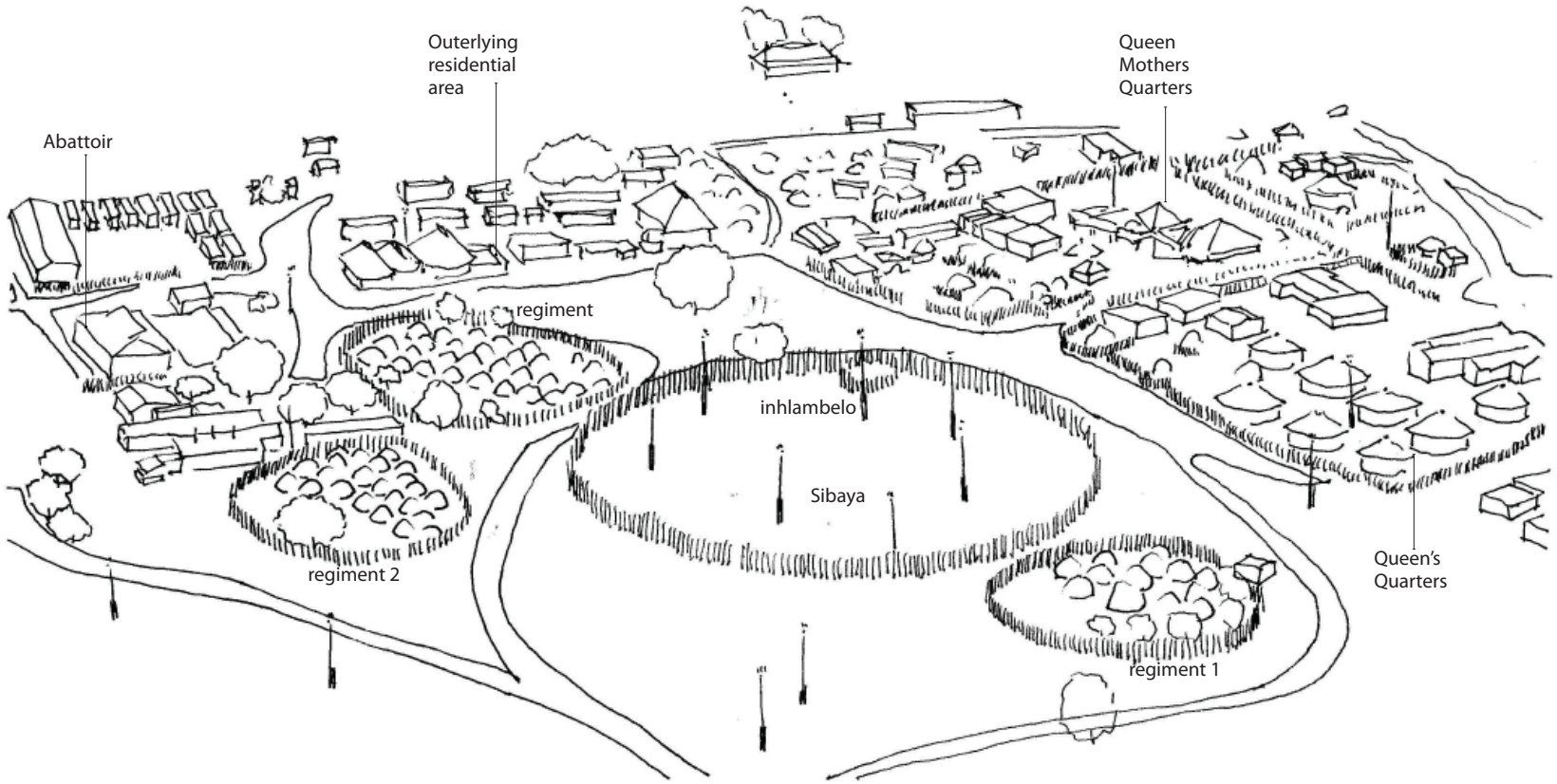


Figure1.4.3: Ludzidzini Royal Settlement established early 1990s

King's residence, with an additional impenetrable area of surrounding residences of prices princesses and commoners to the west of the homestead, are additional protective layer. To the north of the regiment lies the queens' residences and their associated outbuildings. These are all surrounding the Sibaya to the east of the site.

In figure1.4.3 we see the image of the current royal residence at Ludzidzini, some 600metres south of the Lobamba residence. This Sibaya is the national Sibaya where the majority of traditional ceremonies and national meetings take place. It is approximately 150m in diameter, about 10 times larger than any smaller scale residential Sibaya. Within the Sibaya lies a further circular enclosure that is used by the King during the annual Incwala ceremony. The Sibaya is strategically protected by 3 regiments- the Kings warriors, that are classed according to their age group (Patricks, 2004). To the north of the Sibaya sits the Queen Mother's residence, as well as the residences of the Queens to the east of the Sibaya. Within this Sibaya also lies a modern addition of an abattoir that is used for the slaughtering of cattle during the Incwala and Umhlanga ceremonies.

The ground Plan of Swazi hut in figure 1.4.4 looks at the spatial organization of the Swazi hut as shown by Hilder Kuper. The fire is in a central position in a hut, located on a slight plinth up from the ground plane, Kuper also speaks of the umsamo to the north of the hut that is a small semi-circular raised part of the ground that is used for sacrificial offerings to the ancestors (amadloti) .Grass rope loops are used for mats, clothing and any other need for storage. The man is based on the left hand side of the hut (indzawo yenvodza), and the woman and children on the right hand side (indzawo yomfati). When the woman and man sleep together, they traditionally sleep on the left side of the hut. There is thus a large amount of symbolism within the homestead (and when referring to an understanding of space and its meaning, and how space is created to make sense of existence.)(Sharr A. , 2007). In this domestic realm the symbolism sits within the fire separating the couple suggesting the different roles each of the partners play in hte family. They both have direct access to amadloti (ancestors) and the spiritual realm, as according to their position ing of this sacrificial alter raised above the ground could be seen as a sign of great respect for amadloti. These homesteads are generally quite dark as there is only one opening to the elements, being the door itself. That is why the more social aspects of family life are spent outside the homestead in the open air, the hut being used primarily for sleep rather than living space.

Using these villages and the Swazi hut as a template we can recognize certain characteristics that are commonly associated with traditional Swazi settlements. These being:

1. Radial grids and infrastructural growth around the central Sibaya(meeting place)

2. Separation of wives and their children in polygamous situations to maintain that each wife and her children has her own homestead. These separations are typically created with kraal like enclosures of vertically stacked branches.

3. Gender and age separation- the prevalence of males and females not residing in the same place, but a separation between wives, grandmother and the husband, as well as his older male children .In the case of royalty there is another separation of regiment classed according to age, positioned strategically to protect the royal family.

4. Kitchen spaces being separated from residential huts, allowing for an inbe tween micro scaled meeting and eating place between sleeping quarters and kitchen.

These points can loosely summarize the Swazi homestead and village as a complex entity of regulations in gender and age. However it would be fair to assume that these restrictions have been created to maintain an order and harmony between inhabitants.

1.5. Traditional Ceremonies

The following research was done in order to create a greater understanding of Swazi traditional ceremonies that take place In Lobamba, as seen in figure 1.5.1, in order to reemphasize the Swazi belief system in Spirit, ancestors, Kingship and performance. The table of events briefly explain when these events take place. Most of these events are announced according to the timing of the moon. The Easter Weekend National Church Meeting takes place in April, the Umhlanga reed dance generally takes place in late August/ early September, the Little Incwala generally takes place in late November/ early December and the Big Incwala ceremony generally takes place in late December /early January. Another relevant study will be made by studying circulation patterns of these ceremonies in order to implement them spatially into a performance space of oral arts.

1.5.1. National church Easter meeting

The Easter Weekend in Lobamba is a very busy one. Up to ten thousand people take part in the ceremony, coming from all over Swaziland as well as South Africa. These are composed of various Zionist and Jericho churches. The uniqueness of these churches are elaborated by Turner as:

"A new religious movement refers to a new development arising in the course of the interaction of a tribal or primal society and its religion with one of the more powerful and substantial departure from the classical religious traditions of both the cultures concerned, in order to find renewal by reworking the contributing traditions into a different religious system." (Turner, 1979)

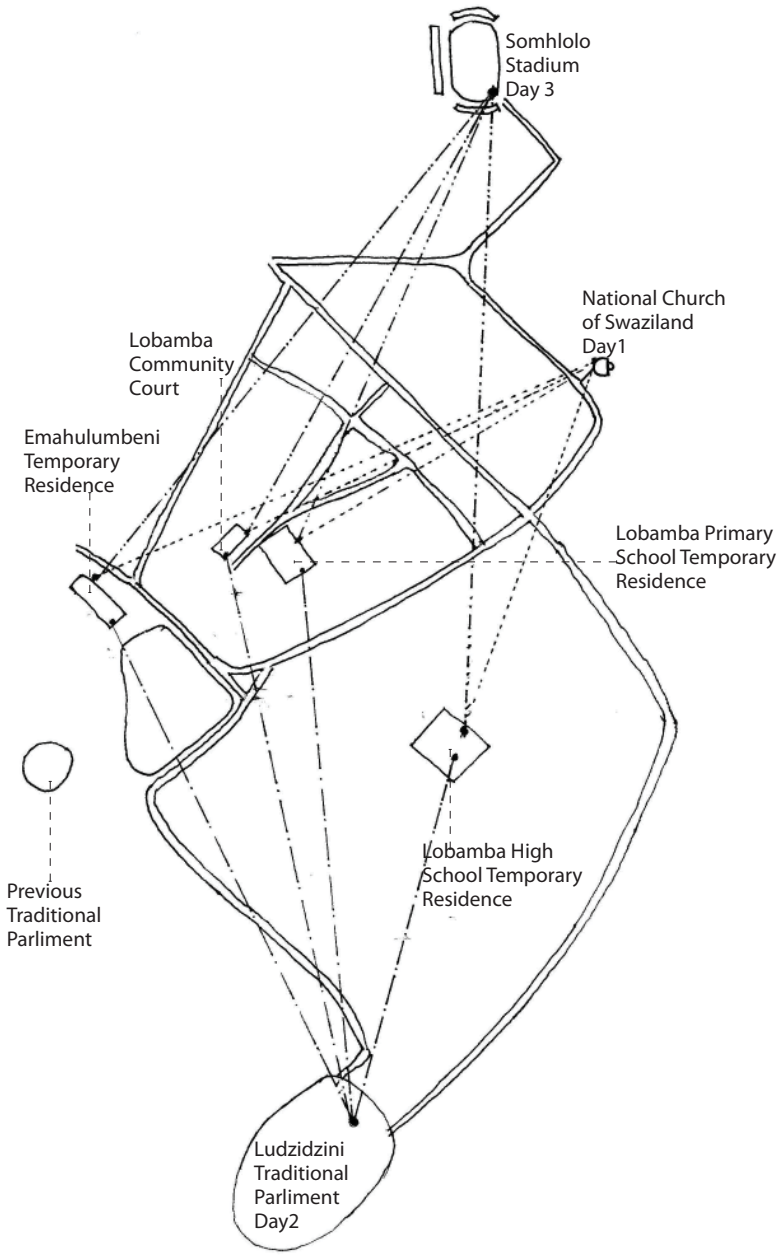


Figure1.5.1.2: Movement Patterns during National Church Easter meeting

It is also important to note, according to Mzizi (Mzizi J. , 1994) that the main characteristic that sets the Swazi Zionist apart from the rest of the Christian churches is their relationship to the King and the Royal Family. This is an interesting take on the notion of culture and, although it might be seen as set in stone, culture can adapt to become more relevant to its time. This National Church Easter Meeting is made up of 3 days as seen in figure 1.5.1.2:

Day 1: The first day (Good Friday) where the congregation meet at the National Church as seen in figure c1.

Day2: Saturday the congregation moves to the traditional capital to receive blessings from the King at Ludzidzini.

Day3: A massive Sunday Service at the Somhlolo Stadium.

These Zionist Churches are formed from a form of Penticostal church but also manage to incorporate their cultural beliefs with Christianity, hence the importance of receiving blessings from the present King and Queen Mother. Hilder Kuper (Kuper ,1986) notes how Swazis traded goods and land for the bible, how "through ancestral veneration and the respect for Kings' pronouncements, Swazis embraced the message of the book because their former Kings had implanted in their minds the vision of King Somhlolo, who was a 'big ancestor'. His orders are being carried out to the letter as they did not die a natural death and become mere history" (Mabuza, 2007) Thus remains this unusual relationship between Swazi traditional culture and Christianity. In the merging of Christianity and traditional beliefs through the ancestors, Mzizi speaks of how, "in such situations, religion and culture are not distinguishable, nor are they in conflict with each other" (Mzizi J. , 1994) He likens this to Judaism as a religion and the culture that is associated with it although contrary to Mzizi's statement there are many grey areas surrounding this, mainly around marriage and traditional medicines.

Before we begin to explore the patterns that emerge from this pilgrimage, there is merit in understanding the diversity of the people and colours during this spectacular event. Mzizi (Mzizi J. , 1994) breaks down the different churches according to their uniform as seen in figure 1.5.3.

Zionists
i. Various attire variations according to specific churches. Generally using the combination of the colours white, blue and green.
ii. Monogamous and polygamous
iii. Wooden crosses
iv. Do not take bibles to church
v. Preacher preaches with regard to context
vi. Prayers for the sick predominant
vii. Different variations of this church exist within the church and connect across the border to South Africa.

Emajerico
i. Variations of attire according to various churches. Uniforms are generally more elaborate than that of the Zionists, with decorative items such as tassels, decorative ropes and embellishments. The colour scheme for these uniforms range from yellow, red, orange, blue, cheetah print, white, black and gold, with everything having purpose and meaning similar to traditional Swazi attire.

ii. Lead in the preservation of Swazi nationalism

iii. Founder Bishop Eliyas Melika Vilakati believes he derives the group's theological stance from that of visitations from old Hebrew ancestors, nature, and that of Swazi traditional religion.

iv. According to Mzizi, the First meeting and consolidation of the Zionist church took place in 1937 under the gum trees jut opposite the site, reinforcing the relationship between the church, spirit and nature, and is there for the spiritual home of the beginning of Swazi Zionism. (Mzizi J. , 1994)

The ceremonies that take place over the three days and become a beautiful spectacle to watch, a landscape filled with colours and wooden crosses with an underlying tone of song and praise. It is apparent that the National Church of

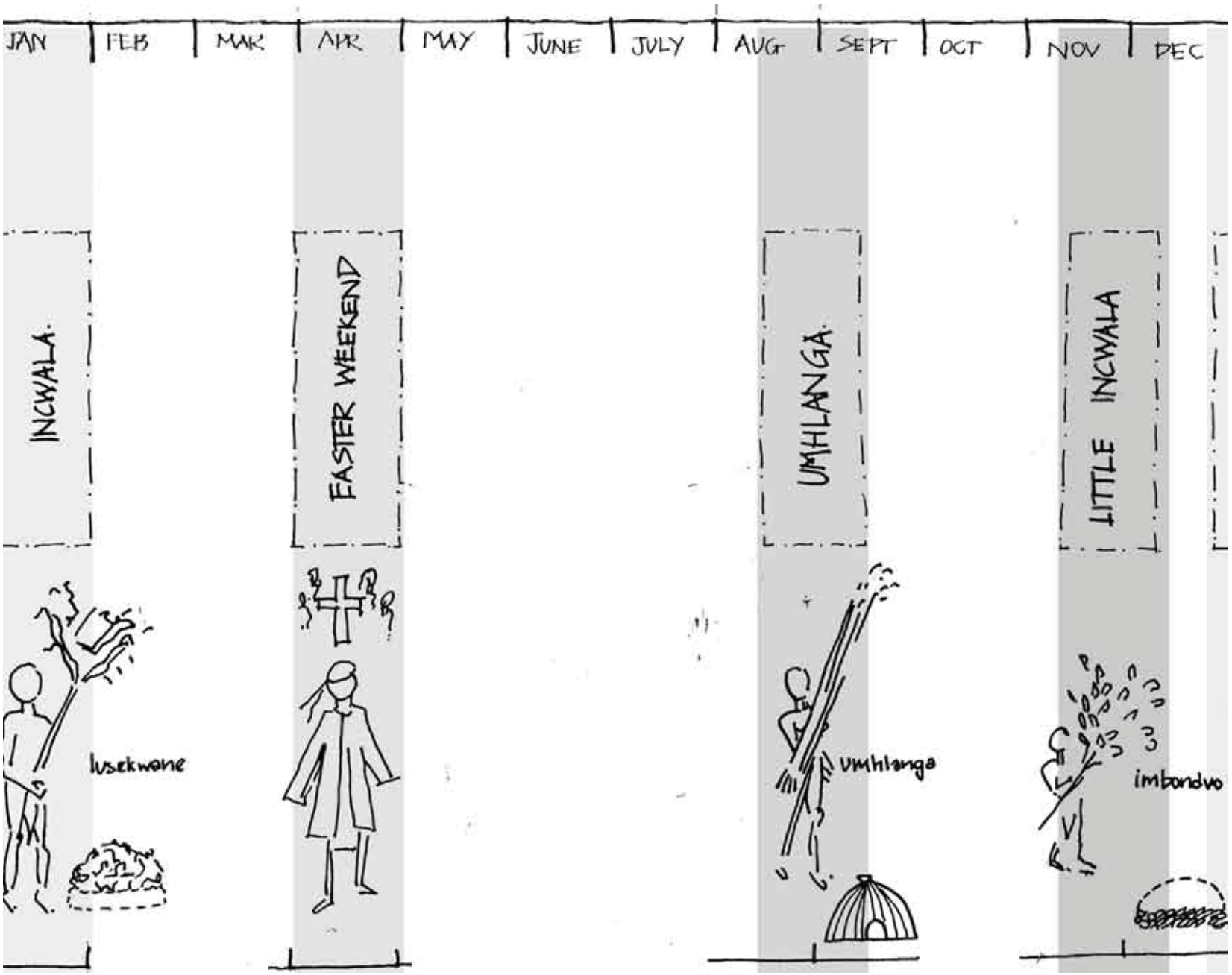


Figure1.5.1.1: Annual Cultural Ceremony Timetable



Figure1.5.3: Regalia worn during the National Church Easter Weekend



This photograph captures the socio-economic opportunities that emerge through the influx of attendees at the National Church Easter Weekend. This boy has set up stall for these 3 days to sell these wattle crosses that make up part of the traditional regalia of the Zionist

has a much closer allegiance to the Royal family and Swazi culture than any other form of Christianity, this making the ceremonies more unique than conventional churches due to the heavy reliance on traditional and cultural forms of leadership and guidance within spirituality.

1.5.2. Umhlanga Ceremony

According to the Swazi times, Out of a total population of 1.1 million people in Swaziland , 120 000 maidens took place in the Umhlanga reed dance ceremony 2013 (Dhlahla, 2013), the ceremony largely associated with the time of year where the maidens go and collect reeds All of these ceremonies as according to Richard Levin are a "systematic process of the creation and resuscitation of tradition" (Levin, 1997) The abundance and number of participants that took part in Umhlanga reed dance 2013 creates an insight into the abundance of Kinship within the female youth population of Swaziland.

According to the official handbook of Umhlanga, Princess Sikhanyiso (Pr.Sikhanyiso, 2013) explains how the Reed Dance came about due to the time of the year where the reeds are ready to harvest. Masango speaks of how the ceremony is a rich performance filled with song and dance and praise poetry, another showcase of Kingship and love for the Royal family and nation. (L.Masango)

There are 3 aims of the ceremony according to Princess Sikhanyiso (Inkhosatana) are to:
1. Firstly preserve the maiden's virginity,
2. Provide "tribute labour" to the Queen Mother, the reeds that are collected throughout the ceremony are used as a windbreak to her royal residence and are replaced annually.
3. To encourage unity and a solidarity to all maidens.
(Pr.Sikhanyiso, 2013)
The 8 day ceremony according to Princess (Pr.Sikhanyiso, 2013) goes as follows:

Day 1: Day of registration
Day 2: March to Engabezweni/Mphisi farm
Day 3: Cutting of reeds
Day4: Travelling back to Engabezweni Royal Residence.
Day 5: Day of Rest
Day6: Delivery of Reeds to Queen Mother-Ludzidzini
Day 7: Main ceremony
Day 8: Slaughtering of cows for girls to eat and take home to their families to say thank you.
(Pr.Sikhanyiso, 2013)

Looking at Day 7, the day of the ceremony, it is a real spectacle of song, dance and praise poetry . The girls march around the field in the following formation, all dressed according to the parts of Swaziland/South Africa that their clan name is based. The audience itself is also separated according to Royal family, Royal guests and commoners according to figure 1.5.2.1. Figure 1.5.2.2. looks at the circulation movements that take place in the ceremony. There is again a separation of age groups, allowing for the younger girls to enter the field first, as well as the separation of family names and location, all dressing in different attire according to their location. The procession begins with the young girls and the rest follow, beginning with an introductory march on the back of the large field.

All girls are accompanied by members of the royal regiment that are used as a form of protection of the girls. The girls walk behind the field and wait for a pile up. After the pile up when all the maidens are stationed behind the field, the youngest girls again start the procession forward to the front part of the field, where the youngest girls will stop in the centre of the field and the older girls will fill in behind them in a semi-circular formation. Once this is done, the King and his regiment will methodologically weave through the lines of maidens to thank them for their efforts, starting with his daughters at the front of the line-up and moving into the rest of the lines. (Maidens, 2013)The royal princesses are also thanked by their mothers and brothers during the process which forms a diversity of colourful regalia zig-zagging the event as seen in figure 1.5.2.3. adapted from the attire worn at the Umhlanga reed dance 2013.

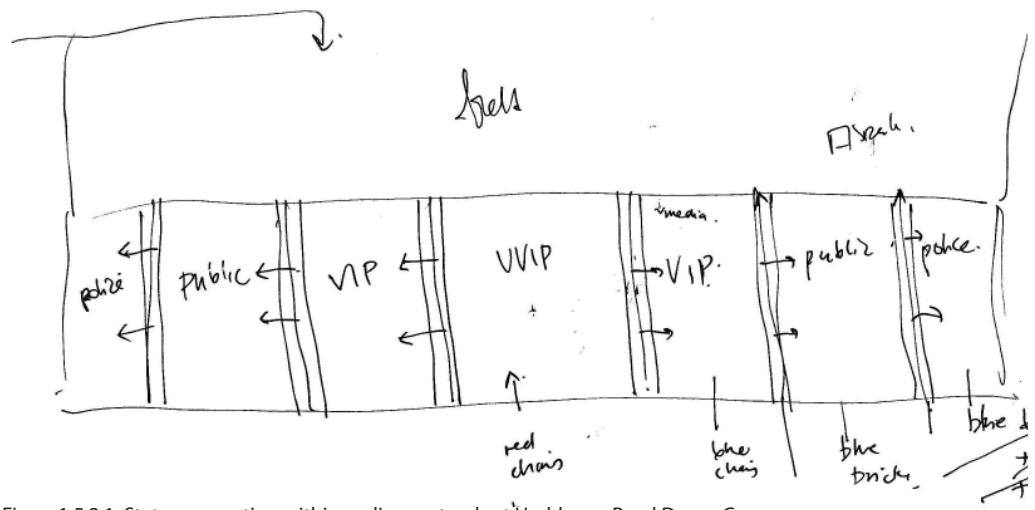


Figure1.5.2.1: Status seperation within audience stands at Umhlanga Reed Dance Ceremony

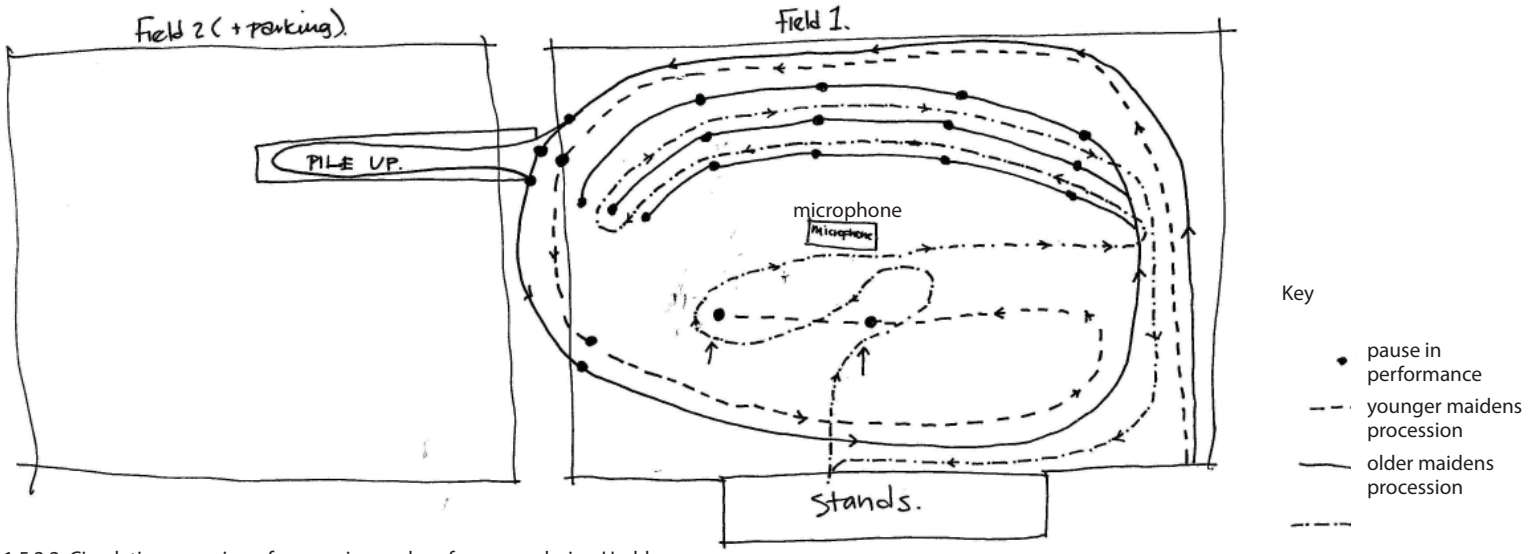


Figure1.5.2.2: Circulation mapping of procession and performance during Umhlanga Reed Dance Ceremony



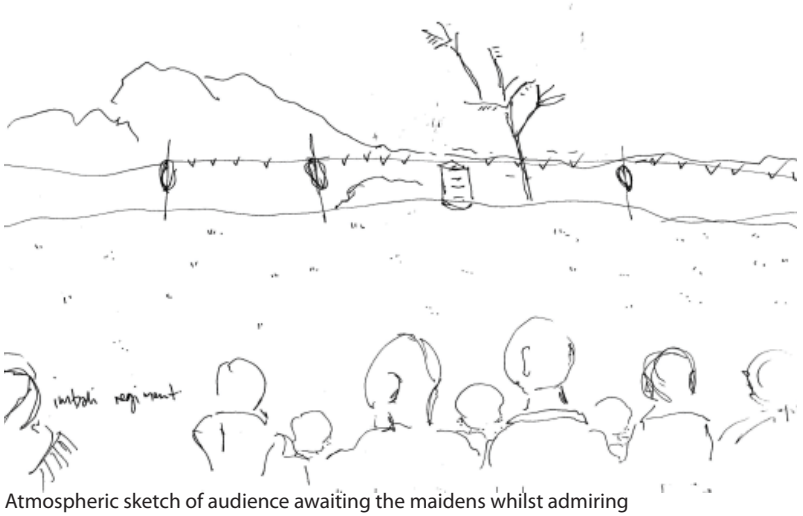
Figure1.5.2.3: Atmospheric Collage of Regalia worn during the Umhlanga ceremony

The girls have been known to sing of political happenings that pertain to their time. In 2013 they sung the following song:

"Live lakho Ngwenmyama libusa nge-Tinkhundla, sitawuncoba sibusa ngeTinkhundla.

"Your Majesty Swaziland is well governed through the Tinkhundla System of Democracy and will be victorious through it." (Dhlahla, 2013)

This song expressing the maidens view of the 'democratic system' that the King has put in place is a form of approval of his decisions. This shows how the oral art of song forms a large component for political propaganda in the nation. Throughout this whole process the maidens will sing and dance ,making the event a joyful, melodious, and high spirited ceremony.



Atmospheric sketch of audience awaiting the maidens whilst admiring the view of the Mdzimba mountains

1.5.3. Incwala Ceremony

The Incwala ceremony is an annual event whereby Swazi men who pledge allegiance to the king sing, dance and take part in various rituals that build the strength of the king and subsequently the nation. Mabuza speaks of how during this ceremony the King "is connected to the ancestors and God, so that he may acquire wisdom and strength to lead the nation." (Mabuza, 2007) Gluckman speaks of how the Incwala ceremony could only take place within an established and unchallenged social order" (Gluckman, 1954) , and how the presence of the Incwala Kinship ceremony is again a showcase of the love for the King and nation from the Swazi people as seen in figure 1.8, and adaptation of photographs taken at Incwala in 1999.

The Incwala ceremony is the last of four traditional ceremonies that take place annually and has a huge response. About 100 000 young men take part, the mere numbers of attendance show the amount of young men dedicated to the wellbeing of the King and what they feel is the wellbeing of the nation. According to Mabuza and Shark (Mabuza, 2007) (Shark P, 1999) the Incwala ceremony starts when the Bemanti (water party people) are sent out to collect water for the ceremony. In order for Incwala to take place, 3 pilgrimages from the Mgomezulu and Mnyeni clans need to be taken for their respective family clans to



Sketch of spatial arrangement of temporary housing for maidens during Umhlanga Reed Dance Ceremony

perform their duties. These pilgrimages have been mapped in figure 1.5.3.1.

1. Bemanti (water party people) will collect water in Sigujana or Inkhosatane (calabash) (Mabuza, 2007)at both the intersection of the Komati and Mbuluzi river-Mozambique (Matsebula, 1987) or in other texts kaTembe (Shark P. , Swaziland Shared Secrets, 1999).This water is supposed to be from the sea.

2. Another group of Bemanti(water party people) will collect water from the northern rivers of Swaziland (Mabuza, 2007)

3. A third group are to collect Luselwa (a sacred type of gourd) from Delgoa Bay.

'Little Incwala'
It is not very clear between what the difference between 'little Incwala' and 'big Incwala' is, according to Matsebula, Shark and Mabuza, the little Incwala is done in preparation for the 'big Incwala' that takes place approximately two weeks after the 'little Incwala' . The Little Incwala is a ceremony whereby young boys collect Lusekwane, and even younger boys collect the black Imbondvo bush for the making of the Kings hut (Inhlambelo). (Shark P, 1999).

'Big Incwala'
The actual Incwala ceremony consists of a throwing of the gourd (Kujika Kweluselwa) a ritual enacted in order to prove the King as the head of the Dlamini clan. There is a further ritual between King and Black Bull- a symbol of strength and a ward against bad omens, as well as other rituals that cannot be disclosed to the public. On the 6th and last day of the ceremony various members of the royal family led by the Queen Mother take part in a ritualistic movement and chant to bring rain.

According to Shark and Mabuza the timetable is as follows:

Day1: Fetching of Lusekwane
Day 3: Fetching of Black Imbondvo
Day 4: Throwing of the Gourd
Day5: Day of Abstinence
Day6: Day of Queen mother requesting rain and a bonfire

The King remains in seclusion in his Inhlambelo until the next full moon, when the Lusekwane bush is ultimately burnt to signify the end of Incwala. This Inhlambelo raises the idea of ineffable space as it is a space for connection between the King and the supreme God.

According to Matsebula, the lack of literature and documentation of songs during the Incwala process is to ensure that the songs are only conducted during the Incwala process. These songs are not to be repeated outside the Incwala ceremony. (Matsebula, 1987) However one song was published, written in the early 19th century by King Sobhuza I's wife:

Alas for your fate, Lord,
They reject thee, Lord,
They hate thee, Lord.
(Kuper H. , A Ritual of Kingship among the Swazi, 1944)

The Incwala ceremony is one of a sombre atmosphere, it is a ceremony to prove the love of the nation towards the King as well as a time when the King attains his power from the spirits that chose him. It is a highly spiritual event engulfed with the lingering presence of smoke, silences and cloud. The oral arts that take place here are of a different nature to that of the Umhlanga ceremony, the ceremony that connects Swaziland and its Royal family to their God and ancestors.

1.6. Fieldwork constraints

It is important to note that the Lobamba site studied falls in a very cultural part of Swaziland. It proved difficult to take photographs and make interviews, as people were very suspicious. In order to get permission, I had to speak to Mr.Khumalo, the director of the Lobamba Inkundla(community court) , who approached me as he said residents were afraid of the work that I was doing. Even though Mr. Khumalo gave me permission to photograph in and around the high street , he could not give me permission to take photographs of the dormitories for

cultural ceremonies(emahulumbeni), the Previous King's Sibaya and certainly not the traditional parliament (eLudzidzini) as all property of the King and Royal family are off limits. As a female I had to wear a skirt and men could not wear hats whilst visiting these royal grounds as a sign of respect. In my attempts to photograph other forms of Royal estate for analysis, I was turned away due to what was said to be a 'fragile time'. Apparently the Royal family had recieved numerous types of bomb threats and it was not safe for any sort of penetration of these royal residences by anyone other than authorized personnel. Even a local cell phone provider requested architectural plans for these residences as they were required to improve the cellular networks of the estate but were denied due to the sensitivity of the request. It is evident that security in Royal Estates has been hiked up to ensure the safety of the Royal family. This unfortunately also limited my study of royal spatial configurations to previously published works and my own experiential sketches.

Pause

The 4 annual ceremonies of the year lie at the heart of sustaining Swazi culture. There is an evident separation of age and gender according to culture, but a system of recognition and unity within the nation nevertheless. There are various spatial configurations and separations that take place within these ceremonies. But in all, a general ordered process, protocol and reasoning lie behind these rituals. There lies a close relationship with their God and ancestors and overall a sense of Kinship. The stories that are told through these ceremonies play a role in political propaganda and creating a sense of community, as a crowd of 120000 maidens singing the same song will always be persuasive. The stories that are told throughout these ceremonies bring together King, nation and spirit, though they have also adapted through time and history. This raises the question of the adaptability of culture and how it can create further relevance to its time through this adaptation.

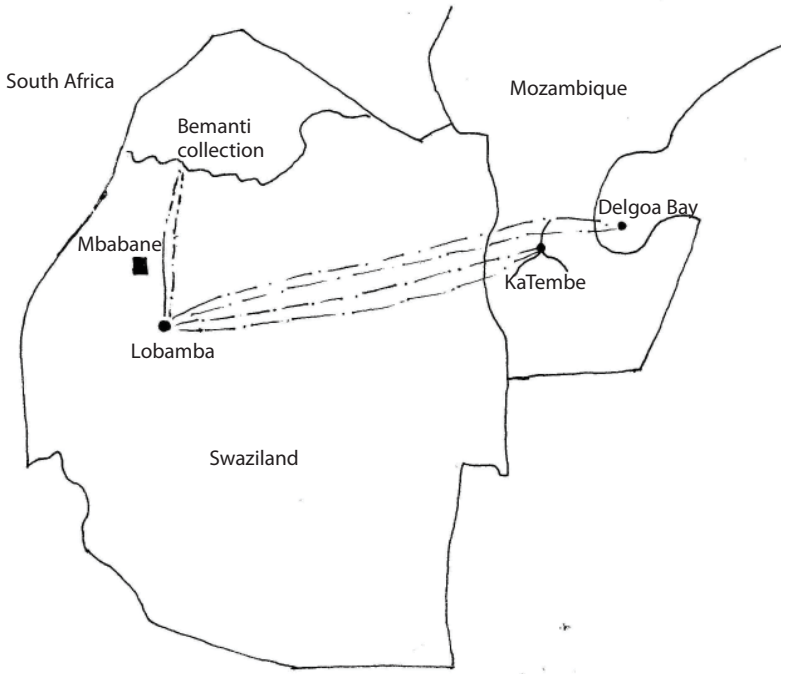


Figure 1.5.3.1. Migration mapping of Bemanti and the collection of Luselwa



Figure 15.3.2. Atmospheric Collage of Regalia worn during the Incwala ceremony (Shark 1999)

2. SILENT SUGGESTION

Secrecy, metaphor and the unspeakable in Swazi culture and architecture

"The Swazi nation is also largely associated with a very quiet, peaceful, and secretive nature." Matsebula provides an interesting case from the colonial period, epitomizing the close identity between the private and the public spheres of pre capitalist Swazi life. Following the death of an important Indvuna, the colonizers held an enquiry which centred on the king, who as head of the nation, was held responsible. Swazi witnesses were questioned:

Questioner: Where is B(name of the deceased)?
Swazi: He is dead.
Questioner: Who killed him?
Swazi: Sive(nation).
Questioner: Who is nation?
Swazi: Bakangwane(People of Swaziland)
Questioner: Who are the Bakangwane?
Swazi: The Swazis
Questioner: I want to know the name of the person who killed B
Swazi: have told you. It is the nation. That's all (Matsebula, 1987)

This dialogue envelops the culture of secrecy in Swaziland, be it due to people's allegiance to the king, a form of respect, a mannerism embedded in culture or an opportunity for power. It "also pertains to the creative, destructive and ultimately unknowable power of the sacred, whose mystery is protected by those with ritual knowledge." (Gilbert, 1993)This idea feeds into all areas of this essay: in politics, the monarchy, and royalty of Swaziland, as well as in the connection to the spiritual realm through ancestral worship. If there is a secret to be kept, it will be kept in the nation of Swaziland, be it due to fear of prosecution, a hunger for power or an ineffable connection with spirits of the living dead, which have a need to be kept sacred .There have been many reasons to keep opinions and happenings secret in the Kingdom of Swaziland. Mzizi speaks of how "the internal functioning of a party becomes a guarded secret." (Mzizi J. , 2005) when referring to the illegal political parties of Swaziland. But what does this mean for the future of Swaziland? How can people learn from these secrets if they are kept secret, and which secrets should be kept by all means possible? In the following quote Beidelman expresses the power within the oral art of speech and its place in African culture. The complexity of conversation within these realms far exceeds that of casual conversation. It is tactful and mysterious. It speaks of respect and the unrevealed, an element of the SiSwati language and Swazi mannerisms that create a poetic atmosphere within conversation and performance.

"the secrets that we encounter in African artistic expressions-plastic and oral arts, in architecture in drama and masquerades-are…simply social conventions, acknowledging the areas of silence and absence that create and maintain social differences and relations…sometimes they imply something nearer to mystery, to the dense, opaque, polysemous complexities of the universe, which relevant persons should … respect .These kinds of secrets epitomize ; life's totalities as manifest in leaders…They are not so much hidden out of social convention as they are recognized to be inevitably unknown in their inexpressibility and inchoate complexity" (Beidelman, 1993)

But this element of secrecy surpasses that of just mere secrets, it is embedded in the Swazi culture so much so that the creative suggestion, metaphor and the poetic have played a large role in the SiSwati language and hence the Swazi oral arts. Some examples of this creativity can be seen in the following Swazi Proverbs:

"umlomo longacali manga" -the mouth that never lies; A reference to the King
"umuntfu ulala agucuka" -A clever man changes his mind
"ungayibambi inhlwa ngenhloko isaphuma "-Do not catch an ant before it comes out of its hole by by itself
(Shalkwyk, 2006)

Although these are complex sayings, there is a subtlety and creativity within the culture of the Swazi language and its people. "The voice of thought must be poetic because poetry is the saying of truth, the saying of unconcealedness of beings (Heidegger , 1971) This unconcealdness also goes hand in hand with the strong belief system in spirituality, a wisdom that seems to emulate that of a spirit, as a verse is to a Bible. The vast inventory of Swazi proverbs suggests a sense of enlightenment. The Swazis and their connection to tradition has allowed for a poetic stance in their tradition and speech. When referring to the annual Incwala ceremony), Mabuza exposes the importance of the Incwala ceremony, how it is fundamental to the lives of the Swazi people and how "It can be viewed as an attempt to get approval and sanction to lead the nation, thereby getting connected to the world of the ancestors. After all the dead are said to be alive and closer to Mvelinchanti, the Supreme God." (Mabuza, 2007)

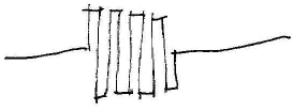
Pause

There is a very powerful connectionbetween Swazi culture and spirituality. This also pertains to an investigation into possible public gathering spaces within Swaziland that will be explored within chapter 8. This sense of spirituality has been translated through the Swazi sensitivity towards landscape, vegetation and even the interior umsamo that sit to the north of every traditional hut. The palimpsest of Swazi spirituality and tradition form a mist and sense of metaphor over the oral art of speech and mannerisms which elevates traditional song, poetry and storytelling telling the story of everyday life, but also telling the story of the supernatural.

mounds....the positive and negative space between sky and earth, soft organic. Sky embraces earth



A steady dialogue between sky and earth



Cut away of sky... a piece of spirit



equilibrium



Segmented, floating...



Experimental sketches of form touching the sky. The relationship between earth and mortality and how it can be expressed through variations of form and negative space

PART 2:

Oral Arts

In this chapter I research into the meaning of oral arts, and how the oral arts have been historically manifested through architectural configurations. I have researched about the notion of Oral as well as exploring what exactly the oral arts are, specifically studying storytelling, song and praise poetry, as well as architectural typologies that can allow for successful execution of these performances in the context of Lobamba. All three forms have played, and still do play, a large role in the documentation of history, education, as well as providing a sense of expression for the performer. This part will explore the nature of these art forms but also begin to imagine the possibility of spaces that specifically pertain to these art forms and subsequently creating a possibility of a new architectural typology that is based on movement patterns and sequences suggested through the acting out of these artforms.

The reference of Izenour, 1977 theatre configurations have been used as the starting points of the following theatres. These have not been used as according to their Greek context,as this context is vastly different from Swazi context, but more importantly for their stages in humanities evolution, and what phase of evolution they where apparent in. They have been used for their various degrees of interaction with audience and actors in terms of space.

indent



3. THE VOICE

Exploring the notion of the oral and oral arts

Throughout history oral literature has been marginalized due to the assumption of its failure to accurately document history until the Greek Homeric literary device was used. (White & Vail, 1992) Belief systems begin to validate the importance of oral art forms within Swazi society, a form of historical documentation that was overlooked for many centuries until the Homeric poem came along (a poem of narrative composition) as a form of oral documentation, which began to affirm the importance of the oral arts within the documentation process of histories, particularly of histories who at the time had no form of written literature. This chapter will highlight the importance of the oral arts.

Walter Ong has done extensive word on the topic of Orality. He states that "primary orality fosters personality. Ong speaks of primary and secondary-telephone structures that in certain ways are more communal and externalized, how a conversation with two voices can create a larger impact on a human being than a written verse. Oral communication unites people in groups." (Ong W. , 1982) Ong then moves on to speak about the interiors and how spoken word forms a connection as opposed to the disconnection that is implied by that of writing. Orality also has the means of bringing people together, as typically seen at the annual celebrations in Swaziland. It is important to acknowledge that the language and culture of Swaziland is solely based on an oral culture. Writing of these customs and languages only started to take place a mere century ago. Prior to this, all information was kept through oral literature.

According to Roland Barthes in "Music-image-text", writing plays the demolishing role of the soul and is the medium where "where all identity is lost" (Barthes R. , 1977) writing seems to create a sort of autonomy in this sense and can cause certain misinterpretations due to its lack of tone, a tone that is generally impossible to create due to the purely visual aspect of the writing, as opposed to the tone of an oral verbalization which appeals to both the visual and audio senses. This according to Ferdinand Saussure "the father of all linguistics according to Ong, can form shortcomings and dangers…Ong elaborates that "writing tyrannically locks them into a visual field forever." (Ong W. , 1982)

Thr written word has been written for the individual and that of oral literature composed for audience. (Canonici N. , 1990)So as much as these stories are truly compelling on paper, it is the oral enactments of these stories that allow them to be such compelling performances. It is also important to note the strength of oral literature comes through its delivery, a delivery that is much more personal than writing, as the immediate presence of a speaker, expression and body language allows for a more engaging education.

Words are locked within writing and oral speech can free these words ,"good poetry in itself should be living and alive, something that just written text cannot achieve", (Ong W. J., , 1967)Ong as well as Nagler speak about primary orality 'fostering personality' , and how it brings people together, how oral communication speaks of the spontaneity of the oral poet. With the spontaneity of the oral, a sense of freedom and informality is created as opposed to the extensive editing of written text.

Now that we have established why Oral literature is useful, the notion of sustainability surfaces. How have the Swazis managed to retain this oral history for so many years? The science of how the Swazi people used the oral arts to remember history can be revealed in Ong and Goody's (Goody, 1987)philosophy of pneumatics.

Ong refers to oral stories that have been remembered over the years and how the "9 methods of pneumonics" are used for the oral arts but for the purpose of this essay, we will look at two, one method being that of repetition, and the other being the human lifeworld. (Ong W. , 1982)

Ong's philosophy encapsulates one method of memorization used by primary oral speakers/users using the 'situational rather than the abstract' and the 'human life world ' in order to create a closer link to that of the 'memorizers' or the oral speakers. He mentions that it is easier for them to remember things that are easily relatable to them, e.g. a tree/ hill, family relationships .A narrative of a story can also help organize these thoughts according to Havelock. (Havelock E. , 1963) This shows how memory is used and how the memory of the oral can in some ways be 'learnt more easily' than that of written text due to circumstantial understanding and being able to relate to certain topics. (Ong W. , 1982)

"knowledge cannot be managed in elaborate, more or less scientifically abstract categories. Oral cultures cannot generate such categories, and so they use stories of human action to store, organize, and communicate much of what they know." (Havelock E. , 1963)

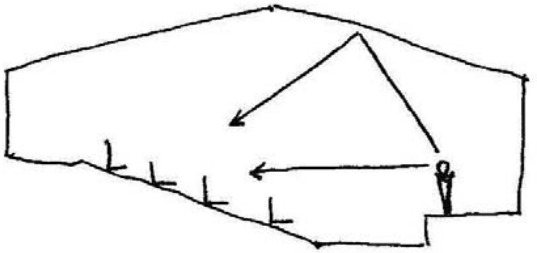


Figure 1.1.Section of sound direction (Cavanaugh, Tocc, & Wilkes, 2009)

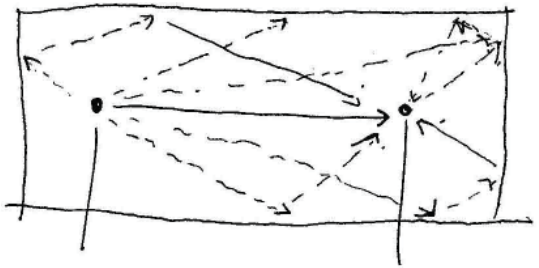


Figure 1.2. Plan view of sound direction (Cavanaugh, Tocc, & Wilkes, 2009)

Ong also then speaks of the importance of repetition in pneumonics, sharing with the Ideas of Havelock, speaking about primary oral culture, "thought must come into being "heavily rhythmic, balanced patterns, in repetitions … in standard thematic settings. Pmnemonic needs determine even syntax (Havelock E. , 1963)this is all confirmed by Finnegan's realization of how Oral literature has been used as method of historical documentation. (Finnegan R. , 1970) So in all, oral literature is a very important aspect of Swazi History. It is more effective in delivering a message than that of writing. It is more entertaining and a method of uniting people, it creates a feeling of inclusivity (Pneumonic devices have been used to create a form of archival means through word of mouth.)

Both repetition and 'human life world' stances have been techniques used by the Swazi to maintain and remember their narratives and will be elaborated in chapters 4-6. It is important to note that even though these oral renditions appear to be impromptu and spontaneous, there is a high level of composition that takes place within these performances.

Now we have understood the importance of the oral as a form of communication, historical documentation, entertainment and education, we begin to ex plore how this can be translated spatially. The oral sound and acoustic devices used in architecture has been successfully described through Cavanaugh et al (Cavanaugh, Tocc, & Wilkes, 2009)explaining how materiality and form of space allow for better acoustics in rooms. Cavanaugh speaks of desired and undesired sounds and how these can be avoided. It is therefore important to soundproof the desired spaces with creation of certain articulations of the roof plain to allow for the bounce off effect into the audience as seen in the figure 1.1. According to Cross and Watson these characteristics can also be applied through a plan diagram (Cross & Waston, 2006) as seen in figure 1.2.An architectural response to that of orality and an emphasis on the importance of orality, is a space that allows for the amplification of the voice. This amplification will also change according to number of people and size of venue. Praise poetry, song and storytelling will all require a variety of acoustic architectural techniques in order to be heard, and their narrators stories told.

3.1. Pause

The oral arts consists of an array of very well thought out and structured performances that allow for a message to be shared, as well as a form of entertainment. A structure that houses these art forms needs to be sensitive towards the form and space of its interior to allow for maximum amplification of the voice.



4. PACE

The singer and development of cultural Swazi songs

In order to understand the nature of a successful space to sing the songs usually associated with the area of Lobamba/Ludzidzini. The singer and development of cultural Swazi songs ,we touch on Koljevics response to oral epic singing, how: "its best was both a way of coming to terms with history and a means of getting out of it…an attempt to grasp in language not only their historical but also their moral. " (Koljevic, 1980)

Song is one of the most powerful tools of the oral arts in Swaziland. It is used frequently throughout the annual ceremonies in order to send out certain messages. Some may be quite impartial, whilst others are directly attempting to get a serious political message across. Finnegan speaks of how "African political parties use song as a vehicle for communication, propaganda, political pressure, and political education." (Finnegan 1970) She speaks of its" innocuous nature". (Finnegan 1970) and how this allows for greater empowerment than most forms of propaganda. The innocent nature of a song suggests, that people may associate song as a powerful tool of propaganda however this has often posed an opportunity for freedom of speech in many tribes, and political parties in Africa such as the Mau Mau, the Kikuyu, the ANC, and UNIP so their voice can be heard where ordinarily they would have no voice. (Finnegan 1970) "It has been said that oral poetry takes the place of newspapers among non-literate peoples. Songs can be used to report and comment on current affairs, for political pressure, for propaganda and to reflect and mould public opinion" (Finnegan 1970)

Ong speaks of the "…dialectical relationship between art and nature, play and work-terms which define each other." (Ong W. , 1977) In terms of poetry, due to the various dances , body language ,the facial expressions of the performers, the joy and sense of satisfaction that resonates through the maidens at Umhlanga (Maidens, 2013)Song also has a playful nature in Swaziland particularly during the Umhlanga ceremony. The Incwala ceremony songs are more solemn, but also make reference to a kaleidoscope of metaphor and emotion. Singing as an oral art in Swaziland finds merit in connecting people. A group of people who can sing the same song gives that group an instant connection. Traditional Swazi songs have been created for these traditional ceremonies and are therefore typically of a choral nature. Many of the songs that are sung at Umhlanga are new and relevant to their time and therefore another form of propaganda. The Song by L.Masango quoted as follows refers to the historical nature, as well as the oral archive of song within Swazi culture, as the song was composed at a time of the incoming of European concessionaires, and is a reminder throughout History of the triumph of the Swazi in managing to take back their land.

Repetition is a method of composing stories in order to remember them more

accurately ,as discussed in Walter Ong's repetitive theory. This is seen in the following example of Swazi oral literature. The song both documents the happenings of their time, and consoles the King for his loss singing, "It will eventually come back, the Ngwane-land!"

(Chorus) Watch, watch, land concessionaires!
(Lead singer) The country is yours Mswati, they are just bothering you!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) It is for the King of the Swazis! For the King of the Swazis!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) Mswati is the King at Hhohho at Hhohho!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) The country is for the King, the King of the Swazis!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) It is for the King of the Swazis! For the King of the Swazis!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) They have spoiled it, spoilt it!
(Chorus) Watch, watch, land concessionaires!
(Lead singer) It will eventually come back, the Ngwane-land!
(Chorus) Watch, watch, land concessionaires!
Umhlanga Communal Song
(Masango)

This song holds great merit in its level of composition, typical of Traditional Swazi songs. It is a good example of how oral literature can be true to its original context and an accurate documentation of history. Through the insight from J.Goody and the techniques used by the Hindus to remember their Vedas(sacred text of the Hindus)Goody speaks about "Standardized oral poems" and how certain constructs within a poem allow for it to 'learned' (Goody, 1987) by a listener and be reproduced in a 'parrot like' (Goody, 1987) manor. This gives insight into the sustainability of oral literature of this nature, through deliberate constructs of language that allow for an ease in memorization. The chorus is placed after every 'verse', and creates a rhythm which feeds its ability to be memorized. The lead singer or 'verse' also chants a systematic story which is interrupted by chants of the chorus. At the beginning of the first stanza for example, she sings:

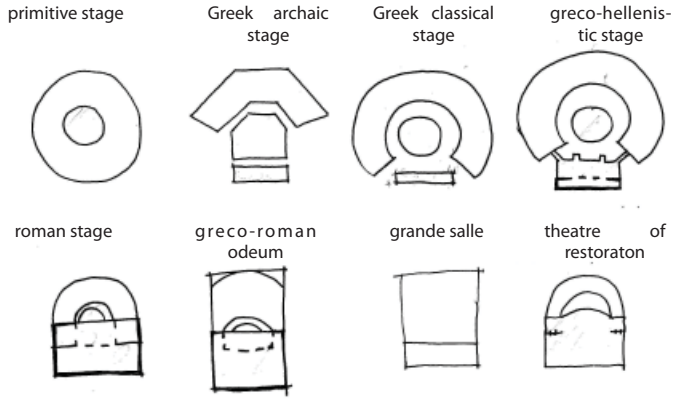


Figure 4.1.Theatre typologies as according to (Izenour, 1977)

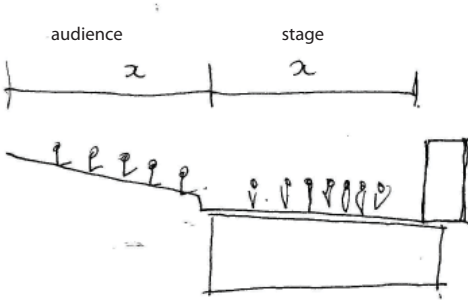


Figure 4.2. Ratio Audience to Choir

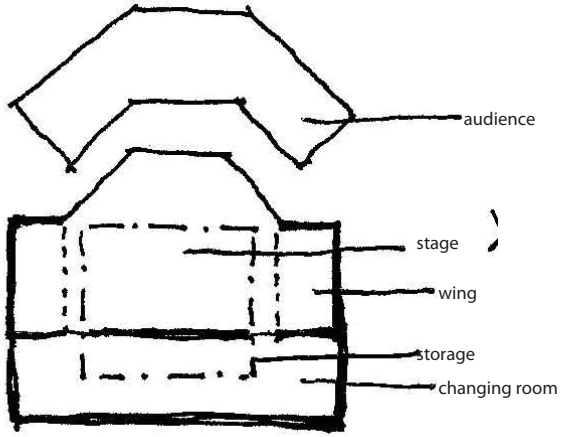


Figure 4.3.Greek Archaic theatre formation (Izenour, 1977)

"The country is yours Mswati, they are just bothering you!"

Then, at the beginning of the second stanza:

"It is for the King of the Swazis, the King of the Swazis" (Lukhele, 2012)

The song continues through a pattern, the lead singer having two parts to her 'verse', the first part of each verse becoming the cue to the next verse. A technique that allows for a quick review of the former verse to the next, an overlap in content that allows for a smooth transition of vocalized re-enactment and a domino effect within the lyrics of the lead singer, ensuring accurate rehearsals, true to that of its original composition.

4.1. Designing a theatre for song

Relating these performances to space, they are currently performed in open fields/ areas in the national Sibaya. Large amplification equipment is used to allow for the consolidation of sound. If this scale of singing were taken towards a more theatrical standpoint, and in an enclosure designed to capture the voices of the choir more effectively, the typology of theatre would need to be well thought out. When looking at "principle western theatre form outline plans and chronology" (Izenour, 1977) a large performance space is essential, to accomidate the number of performers involved, space for rehearsal and costume storage, therefore moving towards the Greek archaic formation of theatre in figure 4.1. Following analysis of the movement of the Umhlanga ceremony, it is important to create enough room for the performers. To allow for interaction during the performances, it is also important to define different thresholds for singers to move in and out of the stage., as seen in figure 4.2.

Figure 4.3 looks at the closest typological form of theatre for the performance of song which is the Greek Archaic form, allowing both for enough movement space for performers and storage space for costumes. The idea of changing rooms is also questionable in this typology due to the performance proceedings of Umhlanga Reed dance. The performers will walk behind the stage already dressed in regalia to flaunt the beauty of their traditional gear. They then return to the stage to perform. This raises the need for a changing room within the theatre which will be addressed in chapter 11.

4.2. Pause

The significance of Song in Swazi culture is as follows:
1. To create a unity of the people of Swaziland
2. Oral archive
3. Tool for Propaganda
4. A form of entertainment
5. A form of education for audience and performer

These points together with an adapted form of the Greek archaic formation of a theatre would work well as for to the programme associated with choral singing. These songs form a part of Swazi oral history and should be exalted through their own forms of architecture that would articulate the difference of these performances in relation to any other performance type.

indent



5.PLACED

The story teller, oral histories and their manifestation through space

Figure 1.1 and figure 1.2. depict stories sourced from the Nguni clans and are great examples of life lessons, compelling physical gestures and interactive performances. Canonici explores the notion of Oral literature with regards to storytelling and how it "is also a communal act that involves both a performer and an audience." (Canonici N. , 1990) He also speaks of the performer generally being an elder-a grandmother and the audience being children in relation to storytelling. The general theme of these stories also follow a type of methodology: a protagonist and antagonist and sometimes someone who plays the mediator between the two. These are always based on an underlying theme or meaning which often poses questions to encourage the preservation of cultural heritage. (Canonici N. , 1990)

Various techniques are used to make these stories particularly gripping.

i. Narration in the present tense (Morris, 1964)

ii. Emphasis on performance
This can generally be seen by the amount of spoken speech. It is composed with performance in mind.

iii.Vocal performance skills
"Even when he does not choose to elaborate any extremes of dramatization, the narrator can and does create vivid effects by variations and exaggerations of speed, volume, and tone. He can use abrupt breaks, pregnant pauses, and parentheses, rhetorical questions as he watches the audience's reactions and exploits his freedom to choose his words as well as his mode of delivery." (Finnegan R. , 1970)These variations of tone and sound allow for even the most repetitive, long-drawn stories to remain exciting, creating various facial expressions throughout the narrative.

iv.Onomatopoeia (Finnegan R. , 1970)
Although these are not in the texts, many story tellers use additional onomatopoeia spontaneously in their performances.

v.Reference to nature and animals (Finnegan R. ,1970)
Finnegan speaks of the story teller's use of animals as representations of various people in society. In the above texts, certain creatures have been used and are quite suggestive of different personality traits of various people:

As according to figure 5.1 an d Figure 5.2 these characters are used for the following steriotypes:
Chameleon-lazy and slow,
Lizard-hard working and fast,
Hyena-a tell-tale,
Jackal- clever and cunning,
Lion- a vision of authority.

These characters allow for a quick stereotype to be created, and are generally based on how the relationships between various characters interact on a daily basis, the tensions, relationships and consequences of their decisions. This internal code allows for familiar visual icons and landscapes that appeal to that of children.

vi. Participation of audience.

Finnegan explains how spontaneous exclamations, and questions are posed to the audience to gain reactions and thus retain the audience's attention. Steere and Werner also speak of how sing along songs are repeated through the process so as to constantly include the audience within the story. "Frequently the skeleton of a story seems to be contained in these snatches of singing, which the story- teller connects by an extemporized account of the intervening history" (Steere & Werner, 1922)

vii. Props

The use of props has been largely integrated into performances and allow for more dramatic choreography for example props such as drinking gourds and sticks have been used for amplification. (Mdlalose, 2013) Story telling goes much further than the story itself. It is a way of retaining morality within society by teaching the youth lessons learnt. It is passed on through generations and therefor creates an oral archive. As mentioned earlier the performance of the story teller is extremely complex, most of the time these stories are aimed at children so it is important to regain the audience's attention at regular intervals. The more colourful and dramatic the performance, the easier it is to do so. Familiar references are also used within in depth scene settings, characters, landscape, animals and people become very much a part of these picturesque enactments.

5.1. Designing a theatre for story telling

Once again we will be referring to the precedent of the "principle western theatre form outline plans and chronology" (Izenour, 1977) as a guideline for design. (Figure 5.3.)

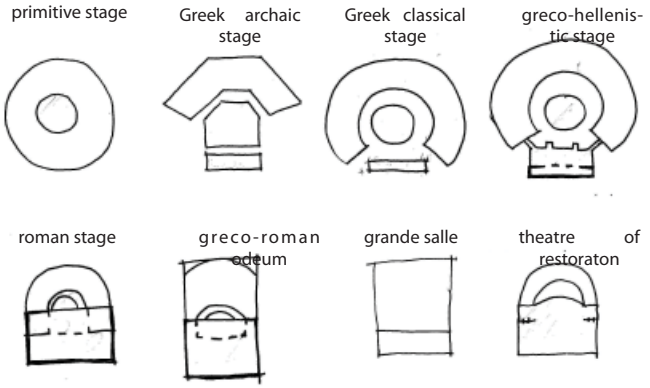
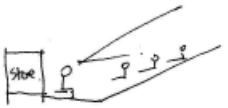


Figure 5.3.Theatre typologies as according to (Izenour, 1977)



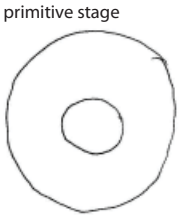


Figure 5.4.Primitive stage analysis (Izenour, 1977)

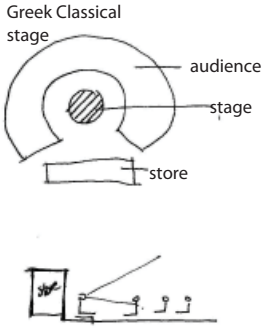


Figure 5.5.Greek Classical stage analysis (Izenour, 1977)

The interaction of audience is very important for the role of the storyteller. Reference to the natural landscape could evoke more dramatic reactions from the audience. In terms of architecture this calls for storage space, possible costume rooms and an outside performance space that will allow for the greatest integration of audience and story teller. In the case of an outside performance space, organization of form and acoustics is paramount, and therefore a form adapted from the Greek classical theatre and primitive stage seem more relevant for this function. These spaces will also be typically smaller than most performance areas with minimal/ no need for technology or amplification as seen in figure f5.4 and 5.5.

5.2. Pause

Story telling is a complex art form that embraces and includes narration, oral techniques such as onomatopoeia, props and an art form that really embraces the participation of the audience. It is also an art form relying on an oral setting of the scene and a connection to landscape and animals. The Greek Classical theatre appears to have a number of connecting features with this art form, and can be adapted so as to enrich the experience of a story told. This theatre could also be an openair theatre to reinforce the connections with the landscape and ignite visual clues that would not be accessible with if the theatre were enclosed.

One beautiful day Umveli Ngqanga, the Eternal One, creator of the world went up into the hills. There were many reeds growing by the river, and he spoke to a reed and said :Bring forth male creatures!" then he put all the males together in one place and spoke again to the reed and said, "Bring forth female creatures!" Then he went home. And he said to himself, "These that I have made shall live forever and never die."

He called Unwa'ba, the Chameleon, one of the creatures that he had created, and said to him, :Go up to the top of the hill-top where I stood when I spoke to the reed, and cry aloud to the people and tell them that they shall live forever and never die."

So the Chameleon started. After he had been gone a long time the Creator changed his mind and said to himself," I will have people live a long time until they are old, and then die. "So he called Intu'lo, the Lizard, to him and said,
"Go and stand where I stood when I was creating the people, and tell them that I say: 'You shall live until you are old and then die'"

The Lizard went quickly and reached the hilltop before the Chameleon, who had been stopping all along the wayside, enjoying himself eating red berries.
When the Lizard came to the place where the Creator had stood, he cried out and said, "The Creator says you shall all live until you grow old and then die."
Then the Lizard went back.

Long, long after the Chameleon arrived and cried aloud to the people, and said, "The Creator says that you shall live always and never die." But the people answered: "The Creator has sent us the word by the Lizard, who told us that we shall live until we are old and then die. So we believe the Lizard. You go back; to you we will not reply"
And so the Zulus believe that no one should die in youth. When a young person dies, it is not as it should be, but because he has been conjured or bewitched."
(Curtis, 1920)

Figure 5.1. The story of the beggining of the world. (Curtis, 1920)

Lion, it is said, was ill, and they all went to see him in his suffering. But Jackal did not go, because the traces of the people who went to see him did not turn back. Thereupon, he was accused by Hyena, who said, "Though I go to look, yet Jackal does not want to come and look at the man's sufferings."

Then Lion let Hyena go, in order that she might catch Jackal; and she did so, and brought him.

Lion asked Jackal: "Why did you not come here to see me?"

Jackal said, "Oh, no! when I heard that my uncle was so very ill, I went to the witch (doctor) to consult him, whether and what medicine would be good for my uncle against the pain. The doctor said to me, 'Go and tell your uncle to take hold of Hyena and draw off her skin, and put it on while it is still warm. Then he will recover.' Hyena is one who does not care for my uncle's sufferings."

Lion followed his advice, got hold of Hyena, drew the skin over her cars, whilst she howled with all her might, and put it on.
(Honey, 1910)



Figure 5.2. The story of Lion and hyena **(Honey, 1910)**

6. PRAISE

The praise poet, performance, spirit and performance in space

"Poetry was in fact taught academically not for itself but as an ancillary subject, or semi subject, to develop the linguistic skills and the sensibility required for an orator or man of public affairs…Poetry was supposed to teach, to move, and to delight, with a heavy emphasis on the first two (Ong W. J., 1977)

Ong's theory of poetry lays a good foundation for the function of praise poetry, Mafeje also refers to praise poets as "political commentators." (Mafeje, 1967) Others have referred to praise poets as a " the type for court poetry" (Finnegan ,1970) Both Finnegan and Hondza agree on the Nguni form of praise poetry being the most developed of poetic genres in Africa because of its emphasis on "royal aristocratic power and admiration for military achievement" (Finnegan R. , Oral Literature in Africa, 1970) Although this has always been seen in a positive light White and Vail (White & Vail, 1992)explore how the role of a praise poet has also been used to retain the power of the monarchy,

"They promulgate a royalist view of Swazi History and culture and were a key component in securing the kings eventual triumph as supreme ruler" (White & Vail, 1992)

Finnegan and Hondza have done extensive research on the topic. Hondza speaks of how praise poetry is a widespread custom throughout Africa and comments on how it is a phenomenon that is disappearing due to urbanization in relation to the Tembo and Soko clan he praises "the replacement of traditional methods of education by schools" (Hondza, 1979)The nature of praise poetry stays true to its customary heritage, thus being an oral composition, a composition that is created through speech and not through writing. Finnegan expresses how oral poetry in the 1960s was described as "poetry composed in oral performance". She then moves on to explain the notion of oral composition being exactly that, a composition that is created through the act of speech.

In order to produce an ideal spatial stage configuration for a praise poet, an investigation into the nature of the performance of a praise poet has to be undergone. This performance has been further investigated through an interview with Sandile Nxumalo, one of the King's Praise poets, where the following questions about praise poetry were answered:

Q:"What is your Profession"
A:"I am a royal archivist, praise poet/singer and cultural activist"
Q:"What is a cultural activist?"
A:"A person who fights for the rights and implementation of his culture in his society."
Q:"What do you enjoy about being a praise poet/singer?
A: It brings me closer to where I come from"
Q: "What is praise poetry/singing?"
A: "praise singing is a divine and spiritual gift, it is a 'calling' it is something you are born with, and cannot learn, and is done for the king, and his lineage.

It is a calling, a talent, the same way some people are better teachers than others. It does improve with practice. Praise singing can also be done for other Kings, not just the present Kin. But as the King is his lineage, I can be a praise singer for one of his ancestors, this message being told through him as the present King, to speak to his ancestors. The merit of a praise singer depends on how he arranges his words, "the way he spices them…that is how you know he is a praise singer" (Nxumalo, 2013)."
Q:"What is the relationship between the King and his praise poet/singer?"
A:"Everywhere the King goes, there must be a praise singer to introduce him before he enters the room, and before he leaves the room."
Q:"Are there any particular characteristics of a good space for praise singing?"
A:"Praise singing can happen in any venue."
Q:"How do you prepare for your performance?"
A:"You cannot prepare, it just flows" (Nxumalo, 2013).

The interview reveled an indubitable connection between praise poetry/singing, kingship and spirituality, a connection that claimed to be supernatural. The question thus surfaced…how could a human being have an insatiable urge to sing praises for another human being? Was the King a human being? According to Kuper's response to this question, the Swazi King is seen as a 'demi-God', "It is his relationship with his ancestors and subsequently God himself that Swazis believe will be a prerequisite of victory or failure for the country."" (Kuper H. , An African Aristocracy: Rank amongst the Swazis, 1947). This then affirms the importance of the King in Swazi culture and why it was important to have someone to constantly remind the Swazi Nation of his power. A good example of one of these poems was beautifully articulated to a large audience on the eve of independence in 1987 by Mabutane Mdluli for King Somhlolo II.

"It is he, Bhuza among the high who overshadows all.
Thunderous Dancer,
Dancer on black shields of jojo,
You played on the shield of shikane…
They say Sobhuza would not clasp the hand of George King of England
But he clasped the hand with the lightning of heaven
Twice the heavens flashed
Within the palace of the English
They praised you with wonder
'This manhood, so great whence did it come?'
Rock-thrush of Ngwane, of Mahlokohla,
You said, you inherited it from the navel,
Here from Ndvungunye,
Here from Somhlolo…
You of the inner circle
Male elephant of the Swazi!
Old one whom age does not diminish!
Old one from the country of Ngwane!
Bayete your Majesty!
(Kuper H. , An African Aristocracy: Rank amongst the Swazis, 1947)14-16
(Levin, 1997)111)

Mdluli speaks of Sobhuza IIs talent of being a "thunderous dancer", as well his maturity. The "old one whom age does not diminish" Sobhuza II ruled Swaziland for 60 years. This line is a line of flattery showing how well the nation feels the King has done to live so long, and also a documentation of Sobhuza living a long life. Within his praise poem Mduli also refers to Sobhuza II as an elephant as well as referring to natural phenomena of thunder and rock-thrush symbolizing strength (Finnegan, 1970)
This poem is a clear indication of how its speaker imbongi(praise poet) voices the nation's love of the monarchy. Opland speaks of the presence of Imbongi that plays a very evident part of Swazi tradition, and how the recitations of praise poetry of past kings make reference to "his lineage or clan ancestry." (Opland, 1983) Sandile Nxumalo also spoke of the importance of the Kings lineages, confirmed by Honza's research on clan praises of the Shona, and how these praises are a way of communicating with the ancestors, and therefore a spiritual anointing. This reference to the ancestors reveals the sincerity of his words, as he is making reference to sacred beings. The poem speaks of Sobhuza IIs victory over the British,marking the day of Independence:

"But he clasped the hand with the lightning of heaven
Twice the heavens flashed
Within the palace of the English" (Levin, 1997)

Praise poetry plays an important role in Swazi tradition as it allows for an oral reminder of Swazi heritage for its audience. It also becomes a form of oral history and a sustainable means of preserving that history. It is an art form in itself, the idea of an impromptu performance inspired by an ancestral orchestra of knowledgeable truths, a testimony to the prevalence of spirit in Swazi culture, a form of education, and a livelihood for those who are blessed with the talent. The nature of the performance tends to take precedence over its lyrical composition, "praise poets are concerned with the performance more than the composition" (Finnegan, 2007)

6.1. Designing a theatre for praise poetry

This brings us to the investigation of the ideal space for praise poetry, a space that encompasses the idea of spontaneity, spirituality and reverence for the metaphysical realm whilst retaining the function of visual and acoustic connections.

6.1. Design clues arising from praise poetry:

i. Importance arising from performance (Finnegan ,2007)

ii. Rhythm

Hondza speaks of the rhythm "Formal praise poems appear to be spoken in lines of equal duration and spaced at what is felt to be equal intervals of time. A consequence of this rule is that lines which consist of a greater number of words are spoken more quickly than those which consist of fewer." (Hondza, 1979)

iii. Connection to the supernatural (Kuper ,1947)

vi. Political Persuasion (White & Vail, 1992)

vii. Social Commentary (White & Vail, 1992)

viii. Kingship (Kuper H. , An African Aristocracy: Rank amongst the Swazis, 1947)

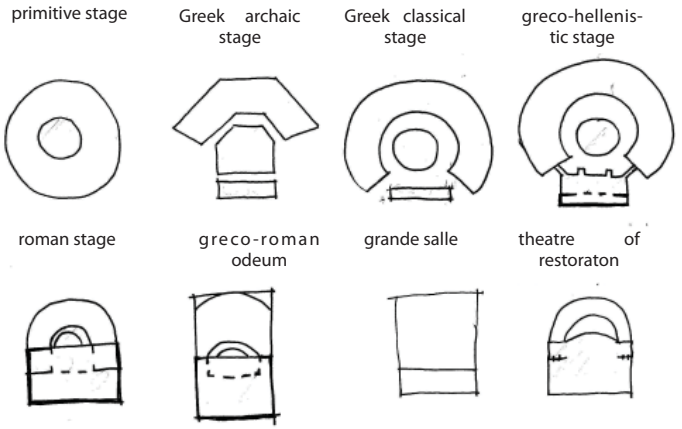


Figure 6.1.Theatre typologies according to Izenour, 1977 (George.C.Izenour, 1977)

In terms of Architectural typologies, exploration of the ineffable-Greek temples, royal amusement performance spaces, theatres as well as an architecture that allows for interaction with the 'passer byer' and spontaneity due to the simplicity of its plan and the opportunity to change and rearrange spaces within the theatre are important elements for a theatre of praise poetry. Looking at precedent in the "principle western theatre form outline plans and chronology" (Izenour, 1977) as seen in figure 6.1. Izenour moves through the realms of the past to expose the changes of theatre through the years. The evolution of form is very evident in these examples, from having a non-existent backstage, to the backstage taking up about 50% of the area of the theatre, due to backstage costume rooms, changing rooms, sound and lighting facilities becoming more back of house than front of house.

Another important element of the praise poet's stage is the paths of movement that takes place between the praise poet and the King. as depicted in the figure 6.2, the King moves alongside the praise singer. The protocol of this process however is an introduction by imbongi (praise poet) and then the entrance of the King, and on the Kings exit, the imbongi sings his praises and then leaves after him. This connection is very important in praise singing, the acknowledgement of the other, a temporary joining of the two, and unjoining exit.

Another important part of the imbongi's(praise poet) performance is his regalia, signifying that he is the praise poet. Costume therefore holds an important role for the performer. The dialogue of movement between King and praise singer is expressed in figure 6.2.The nature of the performance is also impromptu and therefore a rehearsal room is not necessary. However, according to Sandile Nxumalo (Nxumalo, 2013), the connection of Spirit for the praise poet is important, so perhaps a room that enables him to connect with higher powers and ancestors will enhance his performance. Praise poetry is a skill that is highly recognized in Swazi tradition, it is spoken straight from the mouth, heart and spirit of imbongi. This architecture needs to include a space that will channel the energies needed for imbongi as preparation before his performance. This idea is expressed through the sketch in figure 6.3.

Due to these prerequisites, the form of theatre that is most likely successful for this type of theatre is the Greco-roman odium, expressed in figure 6.4.

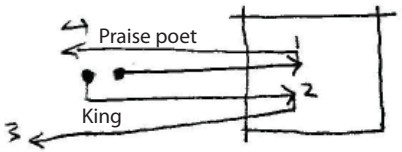


Figure 6.2. Movement dialogue between Praise singer and King

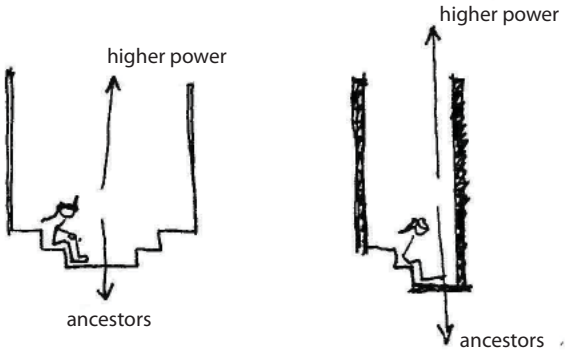


Figure 6.3. Sketch ideas for poet contemplation room

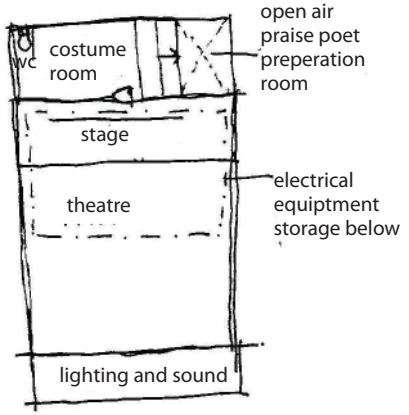


Figure 6.4. Sketch plan for praise singer theatre

"

A poem should not mean
But be.

A poem should not pretend but sing to the highest level
of unconscious,

Not against the grain
parallel

existance
parallel.

"

6.2.Pause

In conclusion, the various oral arts of storytelling, praise poetry, and song all have their various forms of composition and methods of performance. It is important to note this in order to design spaces that are particularly effective for the amplification of that particular art form, the compositional methods, the relationship with costume or regalia, the political stance, if any, that the art form might suggest and its connection to the supernatural.

PART 3:

Precedent and Site Analysis

This part is an architectural investigation of the proposed site, made up of various mappings and observations. It will also look at the various typologies of architecture in Swaziland related to public and private space of an orally communicative nature as well as looking at international precedent in theatre, museum and public space.

indent



7.WALKING ON VOIDS

Lobamba: Site analysis and mapping

The following chapter explores an analysis of Lobamba and the proposed site. It investigates the spatial pattern of the existing context according to formal infrastructure, topography, vegetation, historical development, spatial relationships and the temporality of the site, as well as the presence of Spirit or ghosts in the landscape.

Site selection: In order to start mapping in this area, a site selection had to be made. There are tensions in Swaziland between culture and modernity, especially due to the current political unrest which has challenged that of culturalism and the Monarchy. Lobamba was selected due to its close association with culture. This has been the apex of Swazi culture for the last 90 years and it was therfore selected due to the interweaving of culture and politics. Three sites were initially selected but the final choice lay in the site's proximity to numerous programmes of a very diverse nature.

My Site is located to the north east of Swaziland, about 20 minutes south from the capital of Mbabane. It lies within Lobamba which is the legislative and traditional capital of Swaziland, and is home to the national cattle byre (Sibaya). This is generally the meeting place of the entire country, where all major traditional ceremonies take place as well as where national meetings are held. It is also home to the previous King Sobhuza II's traditional parliament.

This map highlights the various nodes that are situated around the existing site. The existing site is formally known as emahulumbeni, a form of dormitory for the influx of 1000 people,4 times annually during the 4 annual ceremonies that take place throughout the year. To the far north east of the site lies the Somhlolo Stadium, named after King Somhlolo, and a venue for mass events such as the Easter Weekend National Church meeting, major soccer events and concerts. To the west lies the National Archives, the Legislative Parliament as well as the National Museum. Just south of the National Museum lies the Sobhuza II memorial park, where the body of Sobhuza II was left to rest for his country to say their goodbyes to him before he was buried in the royal caves in the south of Swaziland.

To access these areas via public transport, one would be dropped of at the Lobamba taxi rank, which is an informal extension of road on the Lobamba high Street. Surrounding the taxi rank is the Lobamba high street, made up of numerous convenience stores, butcheries, hair dressers and shebeens. The Community Court and Lobamba primary school lie just north east of the high street. Just opposite the site is a forest dominated by 30 metre tall gumtrees which was the birthplace of the National church. To the west of the site lies the royal residence of some of the more politically vocal siblings of the King, as well as the old homestead of King Sobhuza II to the south and his Sibaya which is filled with ghosts of its past.

It should also be noted that less than 2km north east of the site is a budding retail outlet. The shopping centre has grown in size to accommodate the growing residential area in the valley.

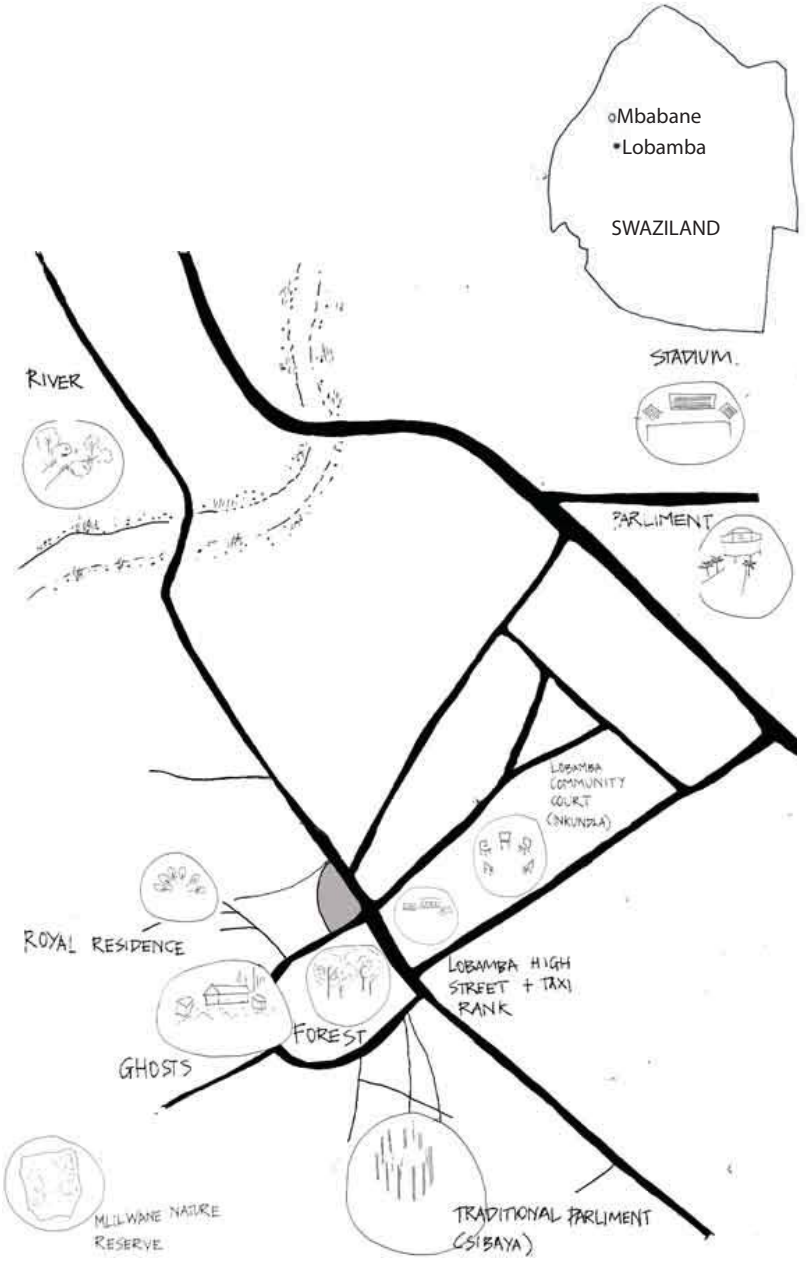


Figure 7.1. Location map of Lobamba

Figure 7.2. Hierarchy of spaces

High priority spaces are usually associated with royalty or parliament. Medium priority spaces are associated with social amenities such as schools/churches. The map also shows the walking distance between the capital, museums and the walking distance towards the Lobamba region. This is interesting as the traditional capital was in Lobamba when parliament was built and a conscious effort was made to separate the traditional parliament from the legislative parliament. If the legislative parliament was moved to Lobamba, as well as the museums and archive, it would reduce the island effect that currently exists around parliament and encourage job creation in Lobamba.

Figure 7.3: Grid

The grid begins to determine the spatial organization of Lobamba town. The town is anchored to the previous Sibaya and royal homestead, forming a radial axis outward, and highlights the importance of the royal family to the area. The more structured rectilinear grids represent formalized institutions such as schools and police headquarters. The current royal configuration also follows the patterns surrounding the central Sibaya.

Figure 7.4: Topography and landscape

The northern most circle (previous traditional parliament) has been located close to the highest point of the land, thus allowing views onto its outlying borders, and perhaps acting as a means of surveillance. The royal residence, just east of the site, also uses topography as a device to create a larger boundary between the royalty and commoners. The residence is flanked by the manmade hill on one side and a marsh on the other side, ensuring a secure forte. The slope of the land also allows for minimal views into the previous royal residence. The current traditional court is bordered by the river to the south, and is distanced from the main road as well as the previous traditional court, to ensure it's hidden, visually protecting the sacred ground.

Figure 7.5: Internal street pattern

The main road was the original entrance to the Lobamba area before the Manzini road.

Figure 7.6: Figure Ground

The typology of the spaces within the figure ground shows a sporadic type of built form. Apart from the radial patterning, generally most houses are quite small, being rooms more that full houses. The development of these houses uses an additional process of built form. A bedroom will be built, with external kitchen and toilet, and the house will gradually grow into more and more rooms through time and additional capital, hence the fine grain nature of the developments which take over large land plots populated with a series of housing.

Figure 7.7: Vegetation

The Ezulwini valley falls between the Swaziland Sour Bushveld and the Granite Lowveld bushveld , as well as having natural forests (Loffler & Loffler, 2005)Table one documents the type of vegetation that is found in Lobamba and the biomes that may have some sort of medicinal properties, emotionally healing properties, various solutions for finding love, giving courage and strength as well as other materials for weaving and necklace making. There are also examples of Sangoma inventory and vegetation that have symbolic uses in cultural ceremonies. Some people say that the Swazis decided to stop in this particular location of the valley due to the vegetation that was there.

The circle that is created further south of the mapping encompasses the previous community court. The marsh area on the North West corner separates the royal residence from that of the common residences. Trees have also been used as a security device to reduce visibility into royal residences

Figure 7.8: Historical development

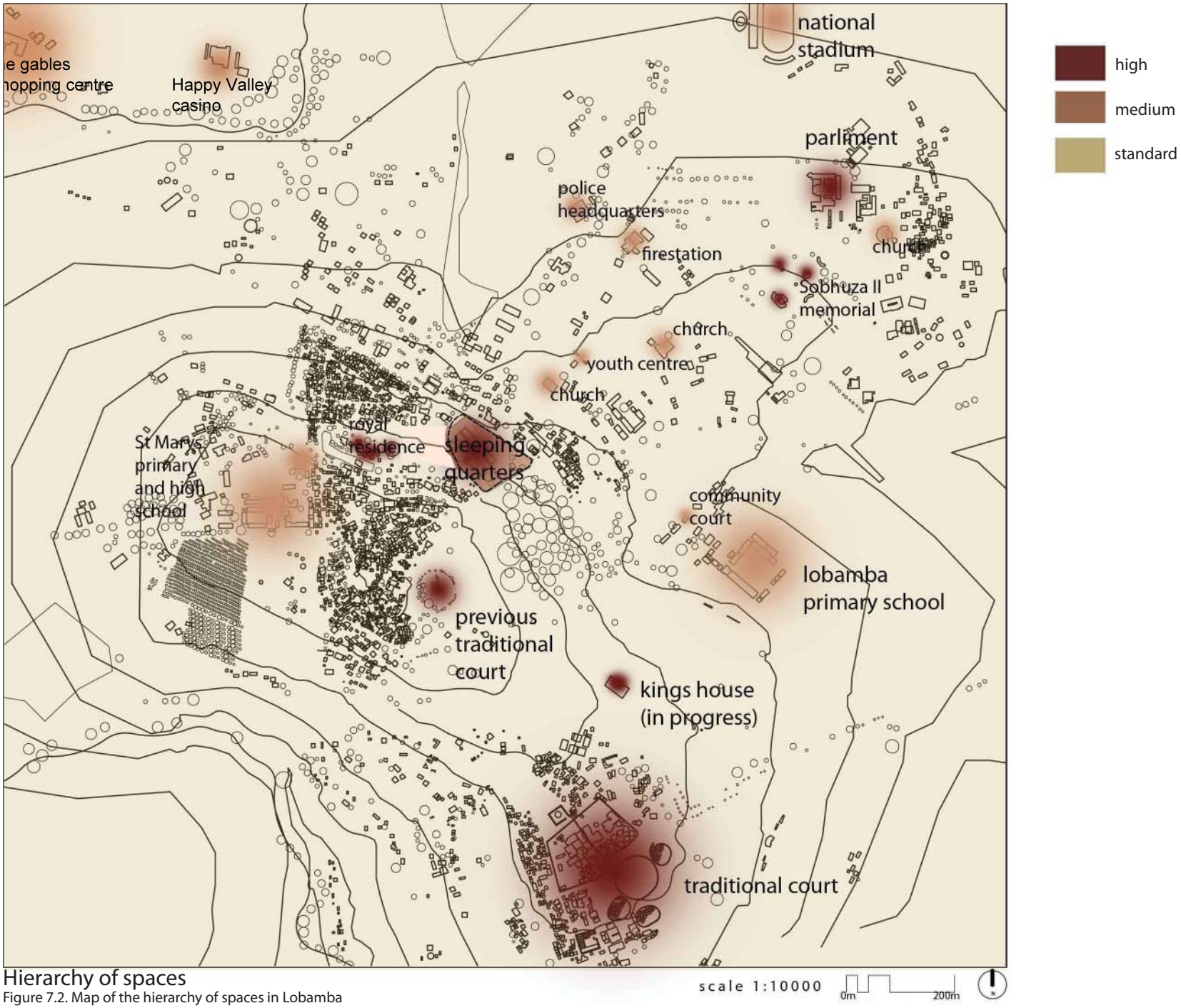
Lobamba village was created as the homestead of the late Sobhuza II. All infrastructure was created as supporting structures to this homestead. The King had a large following and his followers built their homesteads around his. This resulted in a need for municipal support and infrastructure. Hence the Lobamba primary School, the Lobamba High school, Saint Mary's high School and primary school were built. The St Marys Clinic and Lobamba were also built, as well as an additional chapel at St Marys. In the 1970s an agricultural technicon was also established but is no longer in existence due to internal squabbles. The

infrastructure of various abattoirs, chicken coops, pig pens, milling facilities and other agricultural land and infrastructure are all still intact.

In its day- from the early 1930s to when Sobhuza II passed in 1982, Lobamba was the epicentre of Swazi tradition. All major traditional ceremonies that currently take place 600m south of the site in Ludzidzini took place here. The Sibaya at Lobamba was the primary Sibaya of the land. After Sobhuza II died, according to customary tradition, the new King, King Mswati II needed build his own village on another site, and Sobhuza II Sibaya was left derelict after a 60 year period of being the most important space in Swaziland. The historical development maps show that the dormitories were present in 1991.Although the location of the royal cattle byre has moved, the majority of temporary residents stay within Lobamba for the ceremonies, thus there has been a need for more retail. It is evident in the comparison of the maps that more shops have been erected. A fence has been erected around the dormitories, where paths of circulation were evident in the photograph in 1991. Trees have grown ,the forest has decreased in size and the road to the royal residence has changed and there is more commercial development to the north of the site.

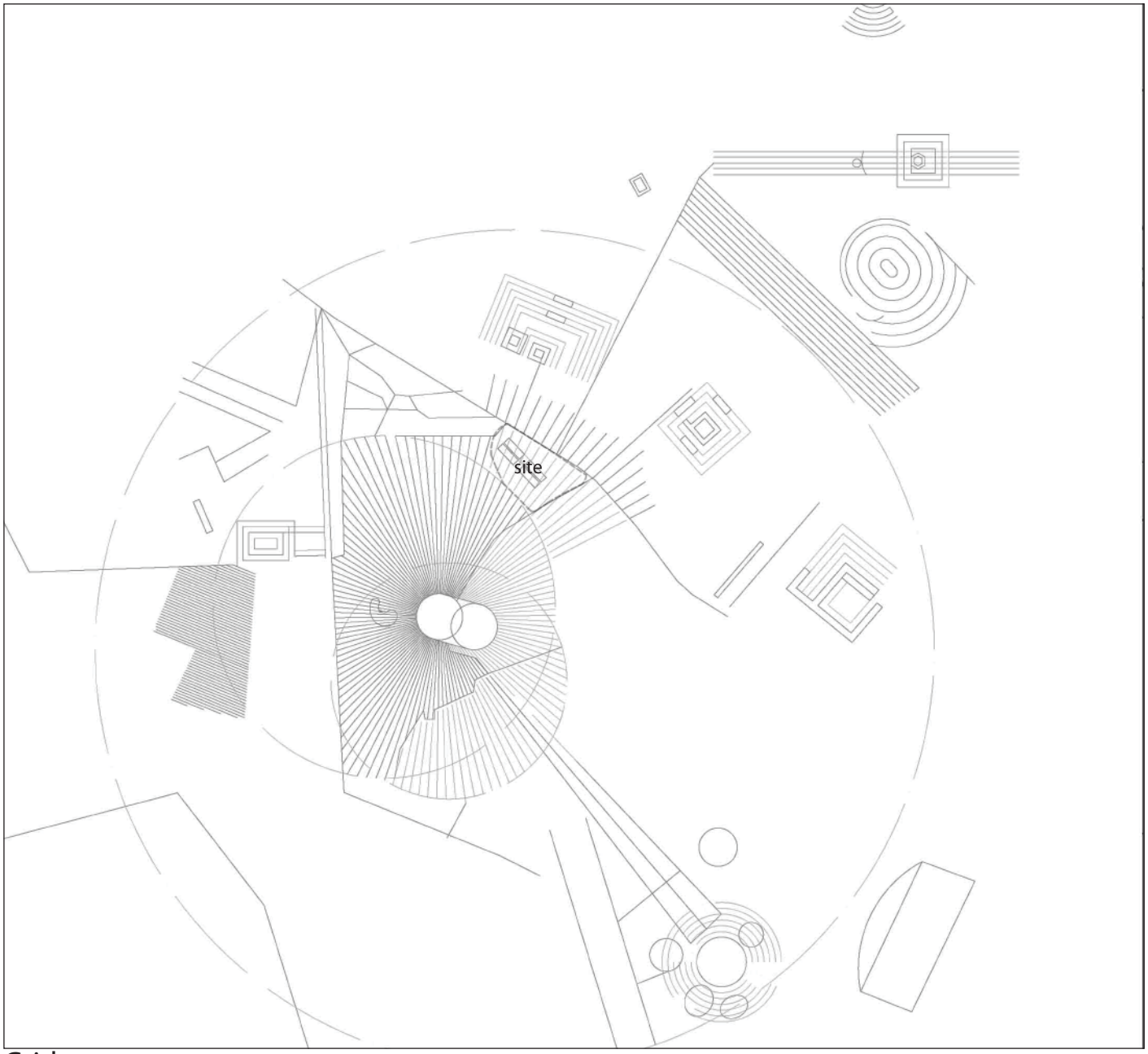
Figure 7.9: Land Use
The site is mainly surrounded by a commercial strip made up of many eateries, convenience stores, butcheries as well as hair salons, a tailor, carpenter, mechanic, internet cafe, markets and shebeens. Close by are royal residences created by siblings of the King, and to the north east churches and a community court.

Figure 7.10: Temporality
Temporary stalls have been set up in high traffic areas of the pilgrimage. The high street has the most traffic as with traffic also coming from the bus stop and taxi rank. People enter Lobamba from the accommodation around the rank, the dormitories, Lobamba high school and go to ceremony venues at the national church, stadium or traditional parliament. These routes are mapped out by the trail of informal traders that setup for the ceremonies that can last anything from 3-8 days.



Hierarchy of spaces

Figure 7.2. Map of the hierarchy of spaces in Lobamba



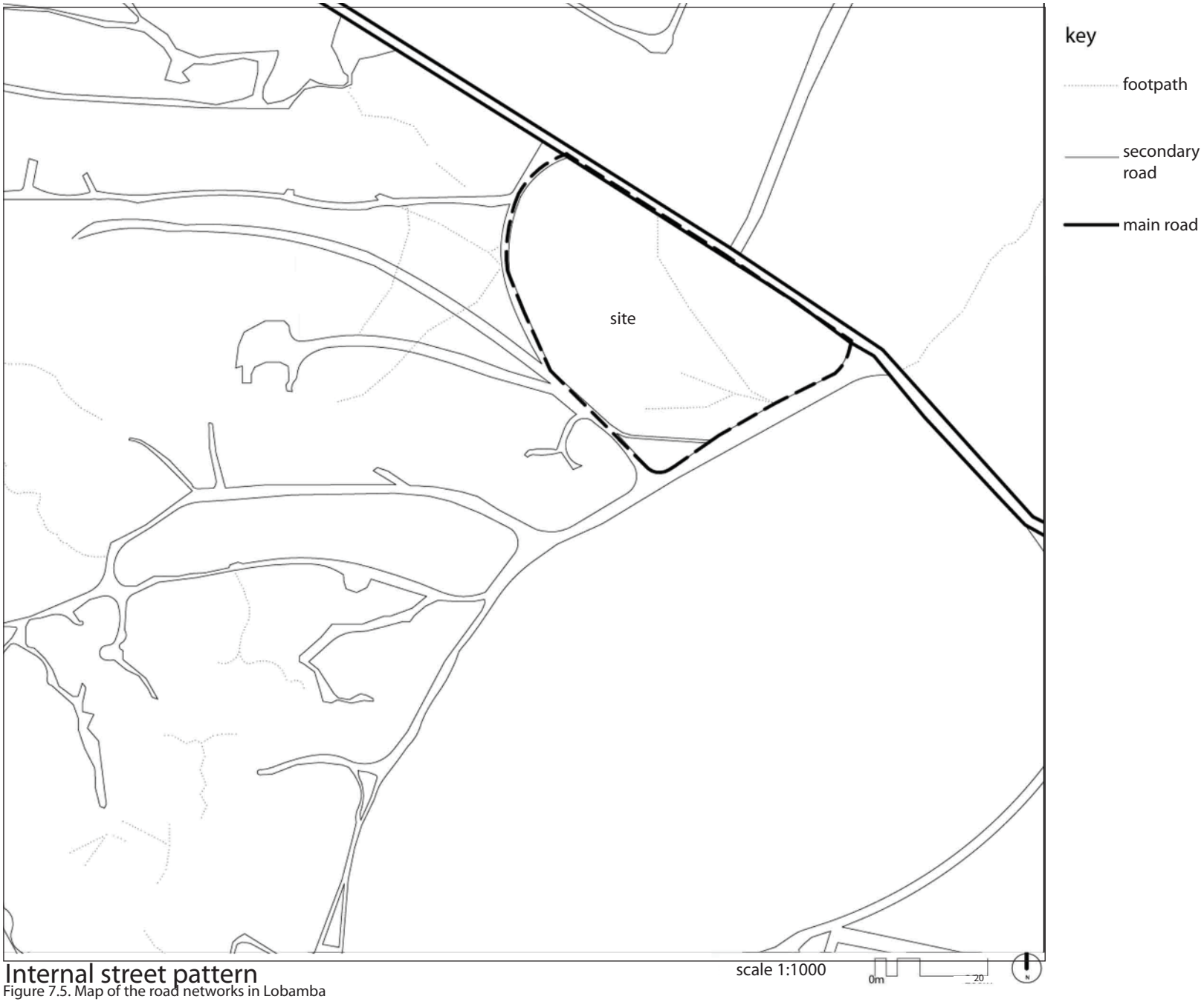
Grid

Figure 7.3. Map of the building grid of spaces in Lobamba



Topography and landscape

Figure 7.4. Map of the topography and landscape in Lobamba



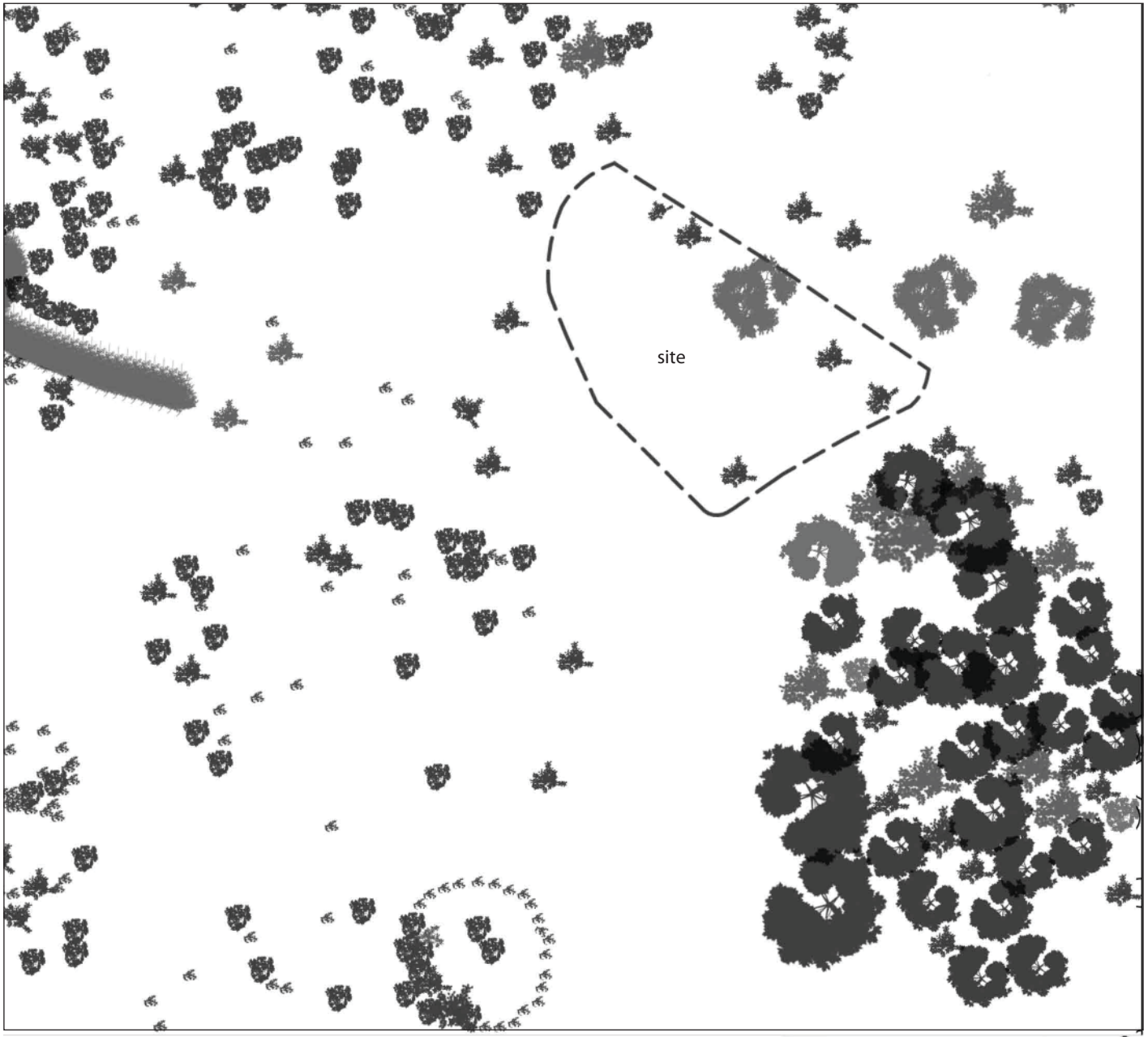
Internal street pattern

Figure 7.5. Map of the road networks in Lobamba



Figure ground

Figure 7. 6 Map of the figure ground of Lobamba



Vegetation

Figure 7.7. Map of the vegitation in Lobamba

Maytenus undata (Thunb.) Blakelock
Gymnosporia fasciculata
Common name: Koko Tree, South African Holly
Siswati name: umBatancwephe, Sibiyabandla

Use:The wood is used for carvings and the branches during traditional ceremonies.
(Loffler & Loffler, 2005)



(Hartung, 2008)

*Pinus sp.
Common name: Pine Tree

Use: Mainly propagated for timber and firewood. Seeds germinate easily in cool, moist soil, subsequently invading natural areas. (Loffler & Loffler,2005)



(Unknown, http://forestertreeservice.com/pine-tree/, Unknown)

Protorhus longifolia (Bernh.) Engl.
Rhus longifolia
Common name: Red Beech
Siswati name: imFuce, Ndiyaza

Use: It is used as a lightning conductor.
(Loffler & Loffler, 2005)



(Dold, 2001)

Brachylaena transvaalensis E.Phillips & Schweick.
B. discolor subsp. transvaalensis, B. discolor var. transvaalensis
Common name: Forest Silver Oak
Siswati name: umPhahla

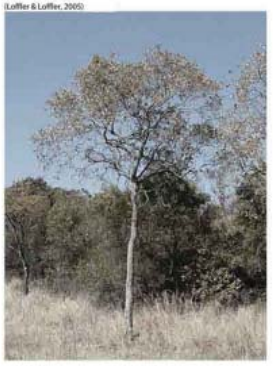
Use: The branches are used for kraal construction.
(Loffler & Loffler, 2005)



(Unknown)

Combretum molle R.Br. ex G.Don
C. velutinum, C. gueinzii
Common name: Velvet Bushwillow
Siswati name: imBondvo lemhlophe, Umhlalavane, imBondvo lemnyama, inKukutwane

Use: Termite resistant wood utilised for various implements and fence posts. The branches are used for firewood and constructing the King's kraal.
(Loffler & Loffler, 2005)



UMK, http://commons.wikimedia.org/wiki/File:Combretum_molle,_Eugene_Marais_Park.jpg, 2012)

Combretum zeyheri Sond.
Common name: Large-fruit Bushwillow
Siswati name: imMbondvo-lemhlophe

Use: The termite resistant wood is utilised for timber and the branches for constructing the King's kraal.
(Loffler & Loffler, 2005)



(Farm)

Bridelia micrantha (Hochst.) Baill.
Common name: Mitzeeri, Coastal Goldenleaf
Siswati name: umHlala-magcwababa imPhisi makhata, umHlalamahubhulu

Use: The branches are used for kraal construction.
(Loffler & Loffler, 2005)



(SAHRA)

Euphorbia ingens E.Mey. ex Boiss.
Common name: Common Tree Euphorbia, Naboom
Siswati name: umHlonhlo, iShupa

Use: The sap is used to poison fish and the whole plant to protect against lightning.



(Institute, June)

Acacia ataxacantha D.C.
Common name: Flame Thorn
Siswati name: luGagane

Use: The branches are used for making crafts.
(Loffler & Loffler, 2005)



(Faqa)

Acacia caffra (Thunb.) Willd.
Common name: Common Hook Thorn
Siswati name: umTfololwane, umGamba, luGagane, iSinga

Use: The branches are used for firewood.
(Loffler & Loffler, 2005)



(Faqa)
Use: Initially cultivated in woodlots for bark, fuel, and building purposes.

Vegetation

Documentation of vegitation in Lobamba used for cultural,emotional and medical use

*Acacia mearnsii De Wild.
Common name: Black Wattle
Siswati name: Umtfolo wesilungu, Umgamba

Use: Initially cultivated in woodlots for bark, fuel, and building purposes.



(Grieq)

Acacia natalitia E.Mey.
A. karroo in part
Common name: Pale-bark Sweet Thorn
Siswati name: Singa, uMunga, umGamba

Use: The bark is used as a diuretic and the seeds for necklaces.
(Loffler & Loffler, 2005)




(Unknown, http://images2.bidorbuy.co.za/thumbnail/957/1893957/1893957-1050770398-l.gif)

Dichrostachys cinerea (L.) Wight & Arn. subsp. africana Brenan & Brummitt var. africana
Common name: Small-leaved Sickle Bush
Siswati name: luSekwane, umTsetane, umSilazembe

Use: Forms impenetrable thickets in overgrazed and mismanaged areas, encroaching upon surrounding vegetation. The wood is durable and used for
fence poles, firewood, and charcoal. The stems and branches are used during
the traditional Incwala ceremony. The roots are used as a kidney purger.
(Loffler & Loffler, 2005)


(Schumann)

Peltophorum africanum Sond.
Common name: African Wattle
Siswati name: umKhabamkhombe, Mphungankomo, Mashubane, Mahabiya

Use: The roots and bark are used for treating diarrhoea and the bark by men for attracting women.
(Loffler & Loffler, 2005)



(webshots)

Heteropyxis natalensis Harv.
Common name: Weeping Lavender Tree
Siswati name: uHuzu, Nkunzi, iNcuze, Imvanga, Inkunzana

Use: The wood is used for timber and firewood and the bark as a mixer for medicines and for treating wounds.


(Joffe)

Cassinopsis ilicifolia (Hochst.) Kuntze
Common name: Lemon Thorn
Siswati name: siHloko

Use: The branches are used to construct the King's hut.
(Loffler & Loffler, 2005)


(Palgrave)

Rapanea melanophloeos (L.) Mez
Common name: Cape-beech
Siswati name: maPhipha, iKhubakhula, liGcolo, Gcolokhulu, Udzilidzile

Use: The bark is used as an emetic and the branches for building huts.


(JMK, http://commons.wikimedia.org/wiki/File:Rapanea_melanophloeos_habitus_Louwsburg.jpg, June)

Ziziphus mucronata Willd. subsp. mucronata
Common name: Buffalo-thorn
Siswati name: umLahlabantfu, Umphafa

Use: It is said to indicate the presence of underground water. The bark is used for medicinal purposes and the roots to treat syphilis. The branches are used during traditional burial ceremonies. (Loffler & Loffler, 2005)


(Mazibuko)

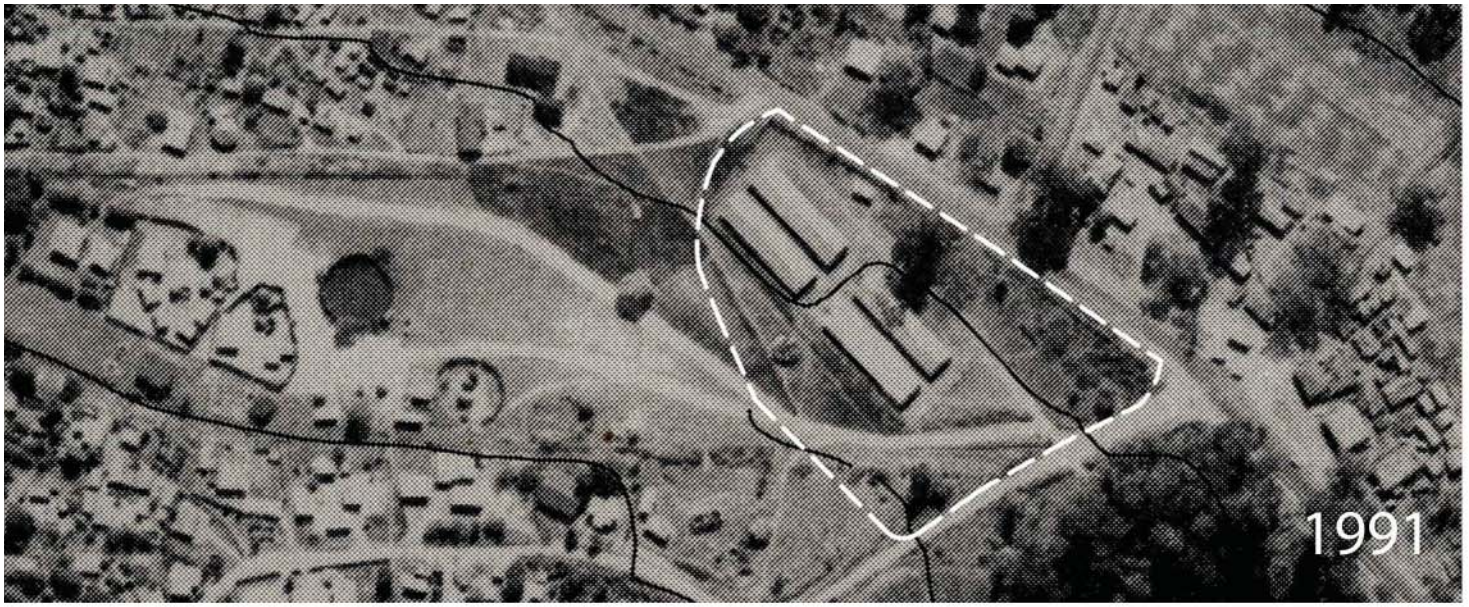
Clausena anisata (Willd.) Hook.f. ex Benth.
C. inaequalis
Common name: Horsewood
Siswati name: umNukelambiba, Umnukalampimba, umBangadloti

Use: The leaves are used for foetal nutrition and to treat pubic itch, the roots for treating stomach ache and coughing. It is also used by the King to
give him strength. (Loffler & Loffler, 2005)


(Germer)

Vegetation

Documentation of vegitation in Lobamba used for cultural,emotional and medical use

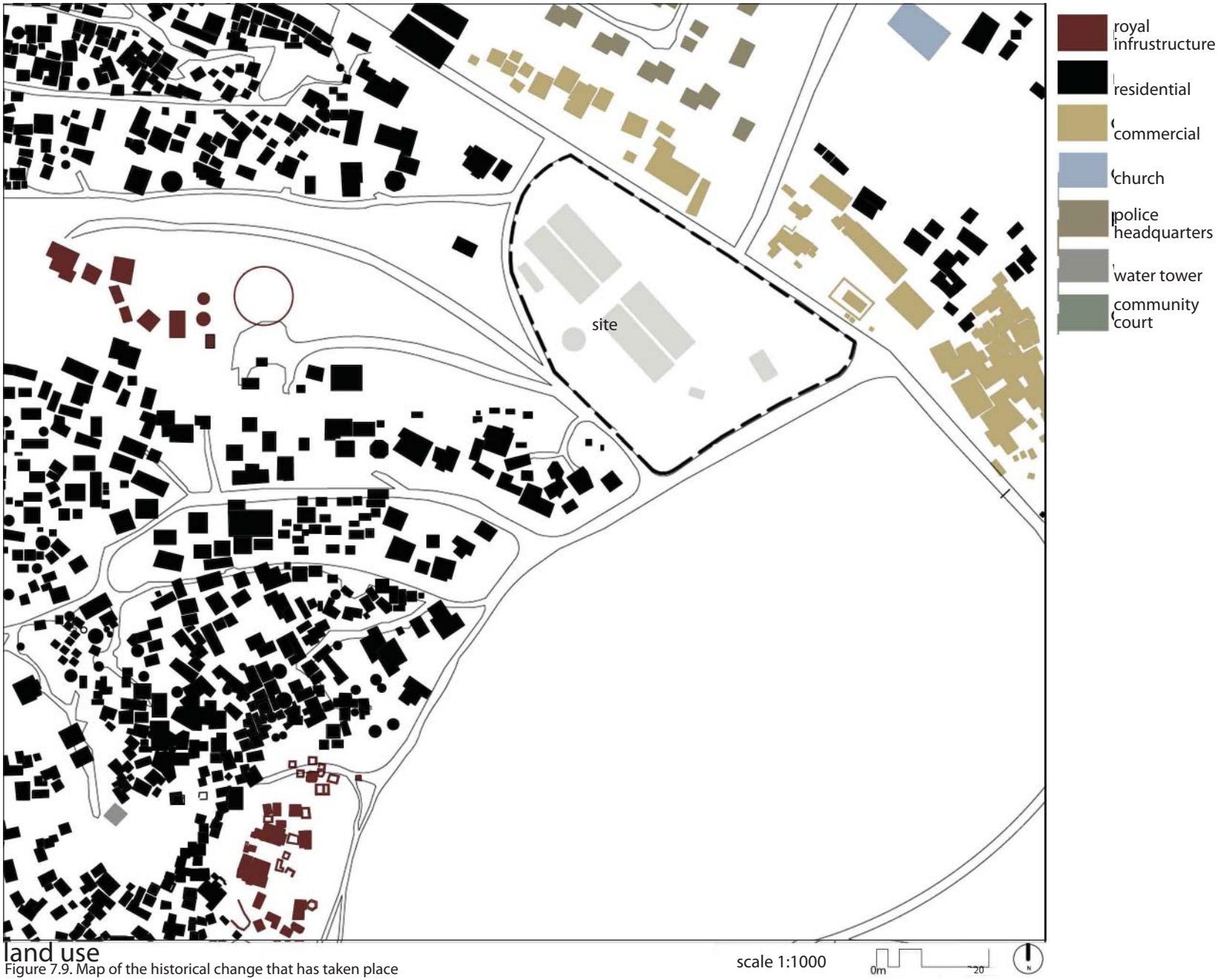




Historical development

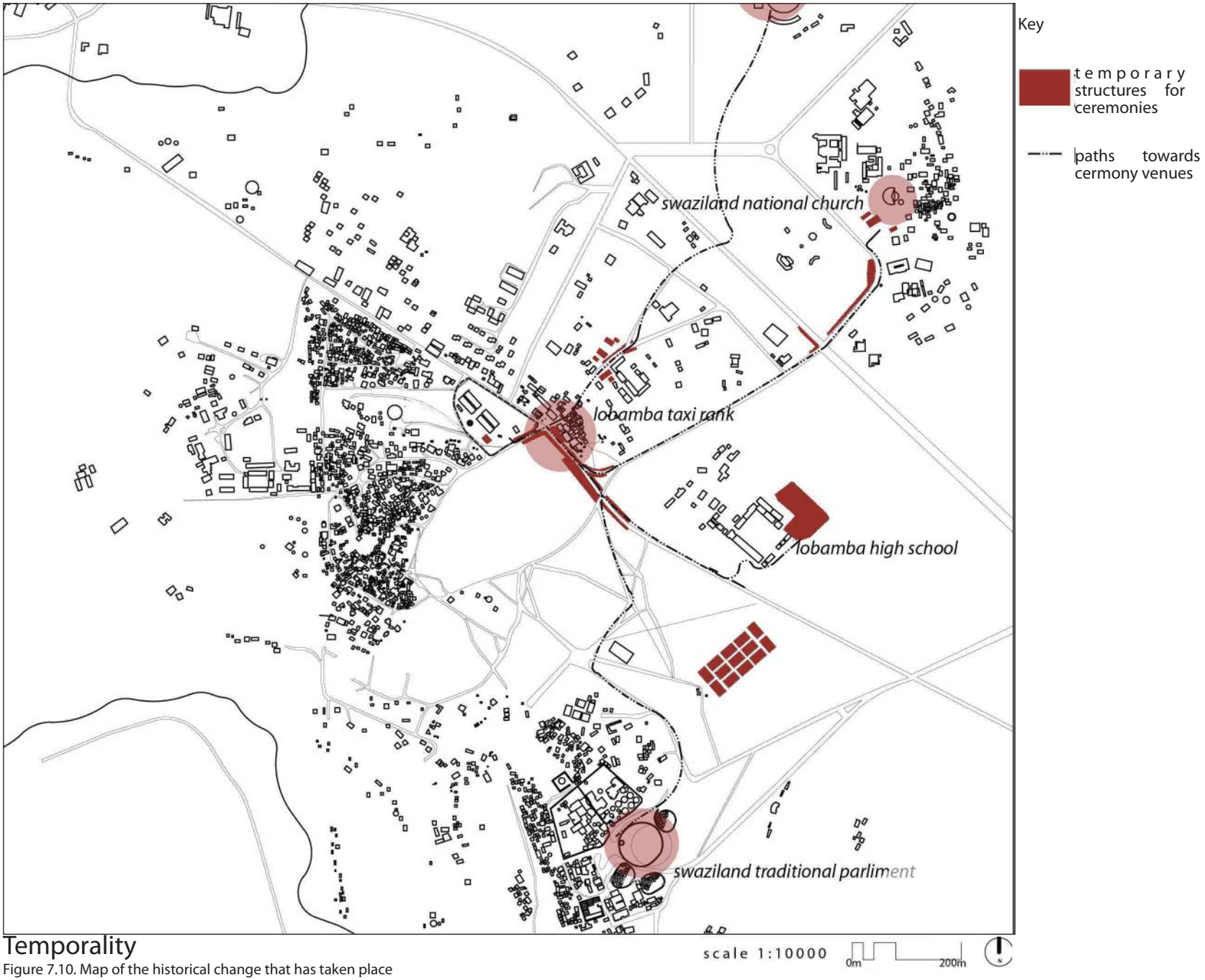
Figure 7.8. Change through history mapping

scale 1:1000



land use

Figure 7.9. Map of the historical change that has taken place



Temporality

Figure 7.10. Map of the historical change that has taken place

7.1. Spatial configurations of Lobamba

Looking at the configurations of the residential area seen in image 7.1.1, it is evident that the in-between spaces of the residential homesteads are used as public living areas. The Lobamba primary school in image 7.1.2 also has created an inner courtyard for the duel function of an open air assembly hall, thus another example of public space 7.1.3. Looks at Lobamba high street's primary public space which takes place on the edge of the market due to the low lying walls, the large tree and the open space between buildings. This area is also very popular due to its on-the-way location, being in the middle of the path towards the Lobamba Primary school, parliament and the community court.

The remaining images look at the site and its context, various textures and architectural gestures within the landscape as well as a mapping of the unseen presences of the landscape. This will begin to inform the nature of spaces around the site for the formulation of an interpretation center.

7.2. Atmospheric Sketches

These images capture the majestic nature of the site and its surrounding spaces. The presence of unseen forces are suggestive speech and a landscape filled of caged memory.

7.3. Pause

In conclusion looking at the spirit of the land, its temporality, its public spacing, and its location, it is apparent that there is a large gap between the forgotten Lobamba residential area, and the luxurious infrastructure in and around parliament. It is interesting that the decision was made to separate the traditional and legislative capital spaces, which in turn reduced the development of infrastructure within Lobamba that would have been created had the spaces been closer together. There is also a prevalence of Kinship within Lobamba and Ludzidzini, due to the fact that many of the King's followers have located themselves around the royal residences. Vegetation, manipulation of land forms, and temporality are also important elements of the culture within Lobamba.

”

And pedestals that sit
On lose ground.
Ground disrupted by shuffling feet,
Red air
Kisses red walls,
To greet the dark interior. . .

To dwell,
World keep me warm,
I am present,
I linger in thought,
Of this very moment,
I sleep under the skies blanket. . . .

Toes sunk deep into sedimentary foundations,
Eyes stare into the sky,
Horizontal ,vertical,
Connection.

”

Spatial Configurations of Lobamba

Figure 7.1.1.
This figure emphasizes the internal space as a meeting place, a public place, where people gather…the sitting room, as expressed within the photograph, residential developments typically grow in terms of rooms, people build in stages, and as they receive more income, they can then build more and more dwellings of which they can use for renting. Toilets are generally outside as well as the kitchen.



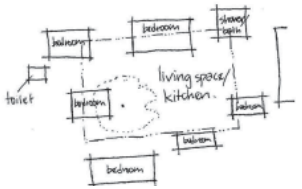


Figure 7.1.1. Residential configuration of space

Figure 7.1.2.
These images express how the internal space is one of the social gathering space, all children dwell in class during teaching hours, but the social space becomes the big courtyard in the centre of Lobamba High school.



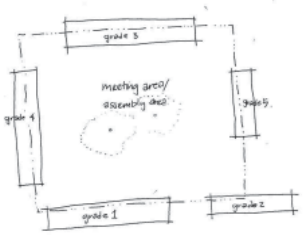


Figure 7.1.2. Educational configuration of space

Figure 7.1.3.
This commercial figuration of space shows how the market wall and its external spaces become a public meeting area due to the convenience of seating and shade.





Figure 7.1.3.Commercial configuration of space



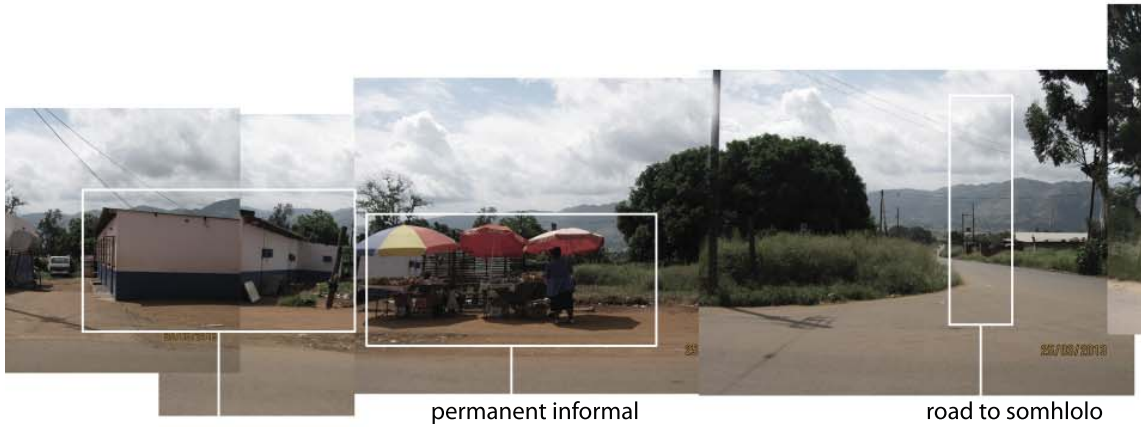
temporary informal traders

site

permanent informal traders



view (a) of site
scale 1:20000



tailor and commercial stores

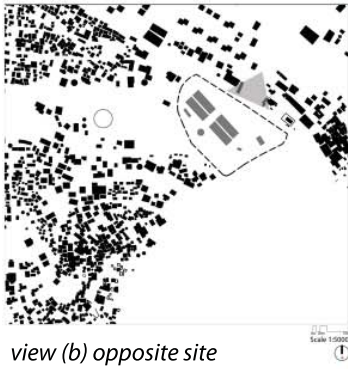
permanent informal traders

road to somhlolo national stadium

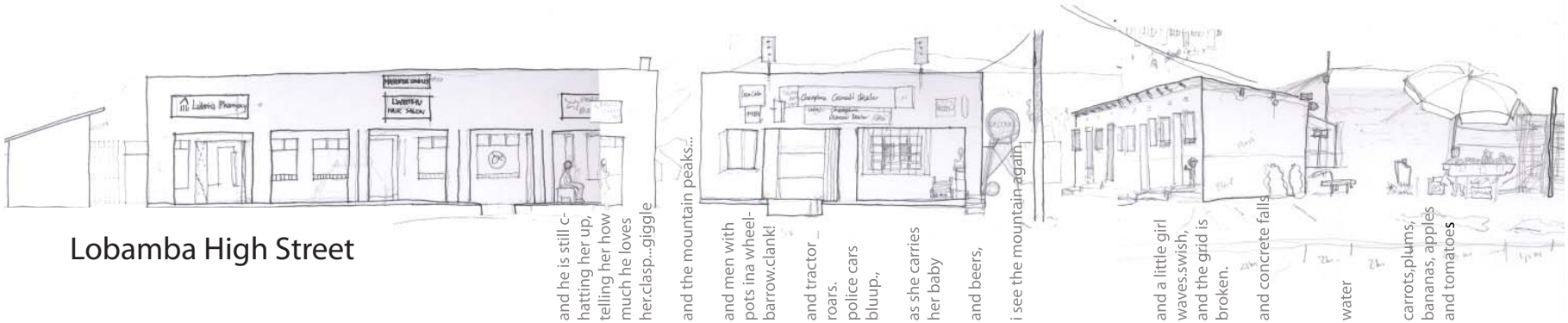


carpenter

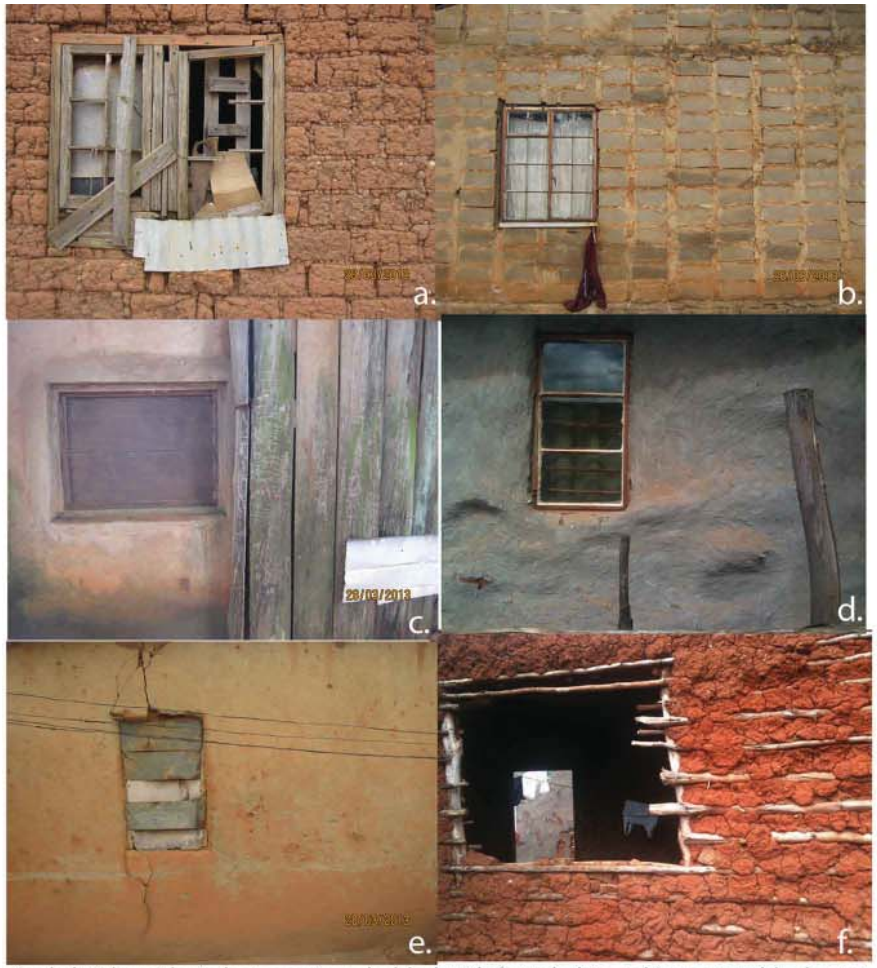
digital printing



view (b) opposite site
scale 1:20000



fenestration

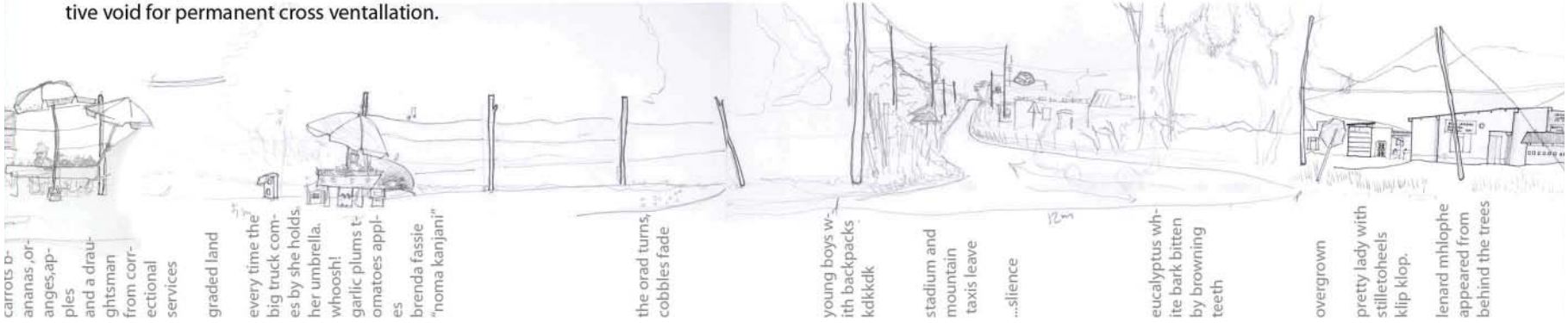


a)caly bricks with timber opening cladded with found objects.b)concrete block structure with double hung aluminium window and jacket hanger.c)plastered clay bricks with partial timber cladding, and timber sash window.d)**fixed aluminium window with burglar bars: a christian using bars for protection instead of the popular muti.**e) plastered clay brick with aluminium shutters.f)stick and daub structure with fenestrative void for permanent cross ventallation.

texture



g)cattle grid-human passage only.h)drying mealies for mealie pap.i)plated rope used as support between reeds.j)woodworm patterning.k)soap stone roses.l)prohibiting good intentions.



walls seasonally charred



upper image: the previous King Sobhuzas guard house. The most preserved infrustructure.lower: walls of the previous Kings wifes quarters, strangled by the branches of the paw paw tree.

presence



upper image: perspective viewing site, before and after the large influx of imformal traders during annual ceremonies. What was once lost and abandoned, seasonally brings new sprigtime.lower: view from lobamba primary school also highlighting an unfound presence during the easter weekend, the settled dust is broken by the pitter patter of believers.



need be.....



pilgramage

long as ....



looking up into mbabane | stadium | parliment | sobhuza memorial | road | clinic

for only as.....



general convenience store



rammed earth house... | traditional hut opening to sunlight | mirrors to deflect lightning | bridge road | bridge river



and people stare as he speaks to the alien

on the phone

he tells her he loves her

tells everyone he is going to marry the alien

get out

of the web

bongani mokoena a name also not from around these royal

these swazi parts.

and he waits with her... watching time go by...

a love story

land and sky

he needs to go to the sh ebeen, the hidden world behind the gable.

he leaves the alien





driving school lobamba high street fire station police station



feed store on stilts chicken store embraced creepers water.

ghosts in the landscape



they all watch the alien

"mandoza nkalagata song"

more song laughter dancing

chicken dust

poultry with roadside seasoning

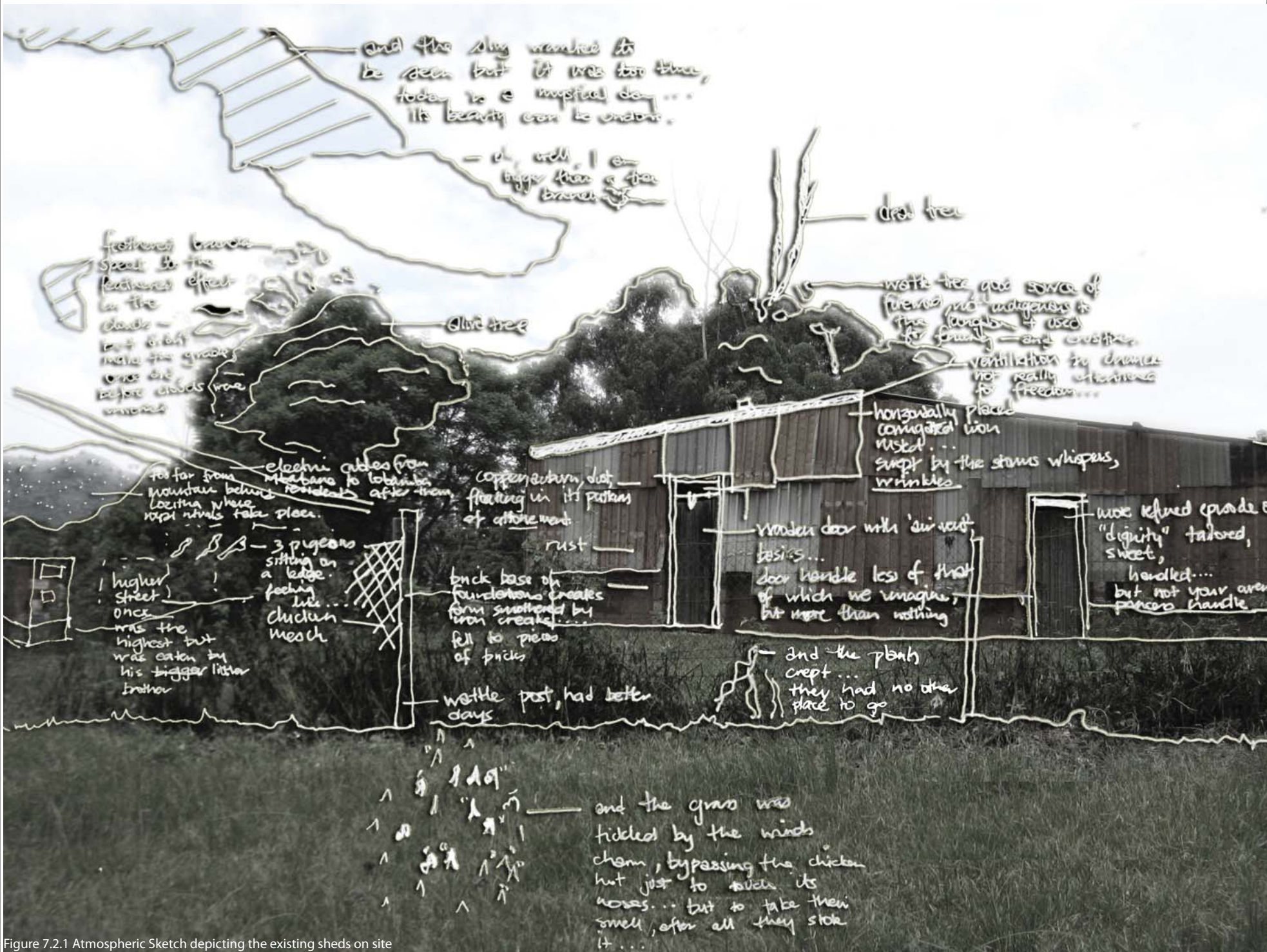


Figure 7.2.1 Atmospheric Sketch depicting the existing sheds on site

-and the sky wanted to
bee seen but it was too blue,
today is a mystical day...
its beauty can be undone.

-oh well , I am
bigger than a tree
branch

-dead tree

feathered branches-
speak to the
feathered effect
in the
clouds-
but didn't make the grade
once did,
before clouds were
invented

wattle tree, good source of
firewood, in the Kingdom it is used
for farming and crusifixes

-alive tree

-horizontally placed
corrugated iron
rusted...
swept by the storms whispers,
wrinkles

too far from
-mountain behind
Lozitha where
royal rituals take place

-electric cables from
Mbabane to Lobamba
residents after them

copper ,auburn ,dust-
floating in its patterns
of attonement

-more refined episode of
'dignity' tailored
sweet,
handled...
but not your average
princess handle

wooden door with 'air vent'
basics...
door handle less of that
of which we imagine,
but more than nothing

higher
street
once
was the
highest but
was eaten by
his ~~bigger~~ littler
brother

3 pigeons
sitting on
a ledge
feeling like...
chicken
mesch

bick base on
-foundations creates
form smothered by
iron creaks...
fell to pieces
of bricks

wattle post ,had better
days

-and the plants
crept...
they had no other
place to go

-and the grass was
tickled by the winds
charm,bypassing the chicken
hut just to touch its
noses...but to take then
smell after all they stole
it...

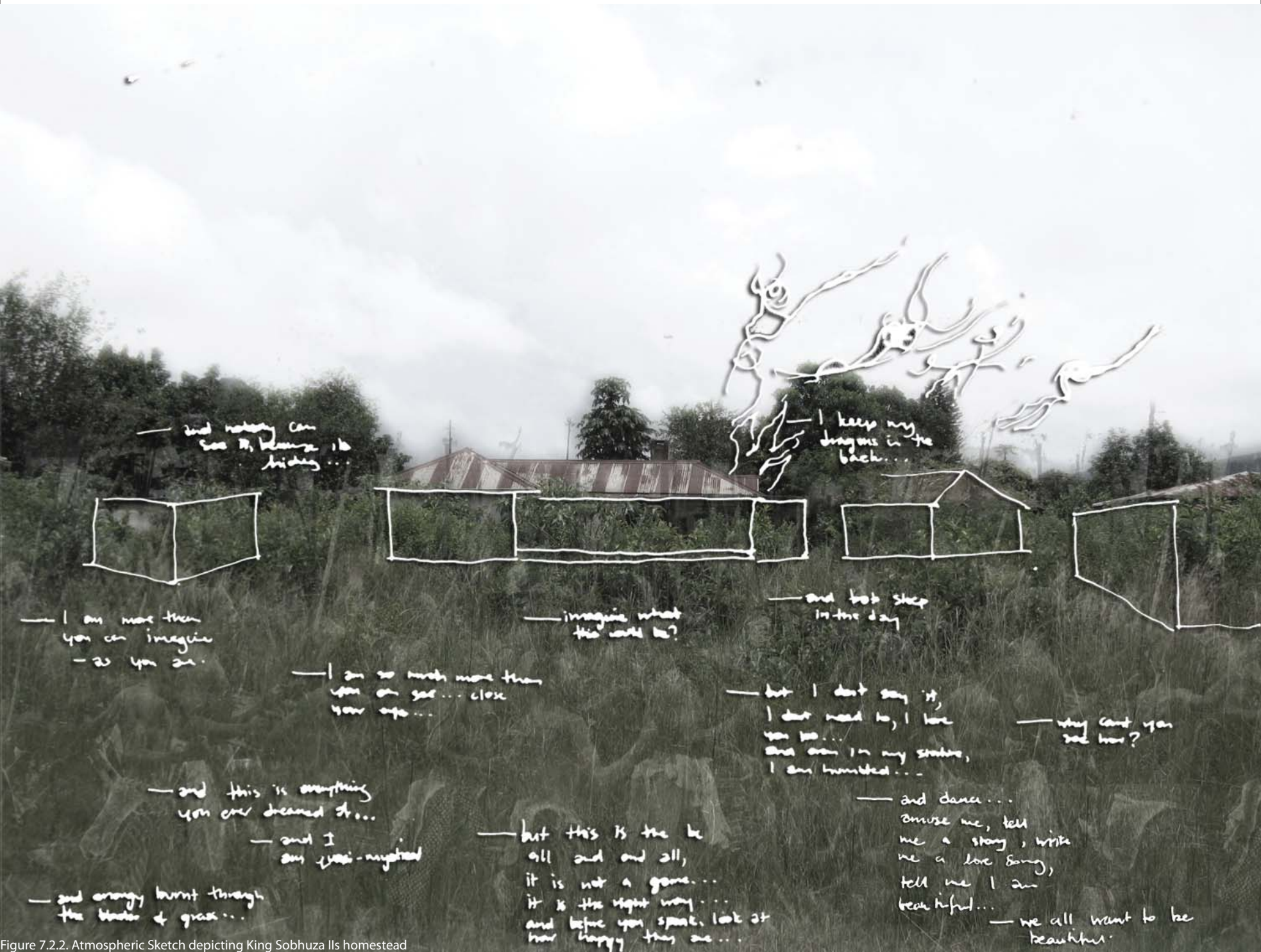


Figure 7.2.2. Atmospheric Sketch depicting King Sobhuza IIs homestead

- and nothing can
see it, because its
hiding...

-I keep my
dragons in the
back...

___and bob sheep
in the day

-I am more than
you can imagine
-as you are

___imagine what
this would be?

-I am much more than
you can see...close
your eyes

___ but I didn't say it,
I dont need to, I love
you too
and even in my stature,
I am humbled...

-why can't you
see how?

-and this is everything
you ever dreamed of...

___ and dance
amuse me, tell
,me a story, write
me a love song,
tell me I am
beautiful

-and I
am quasi-mystical

___but this is the be
all and end all,
it is not a game...
it is the rigfht way...
and before you speak, look at
how happy they are...

-and energy burnt through
the blades of grass

-we all want to be
beautiful

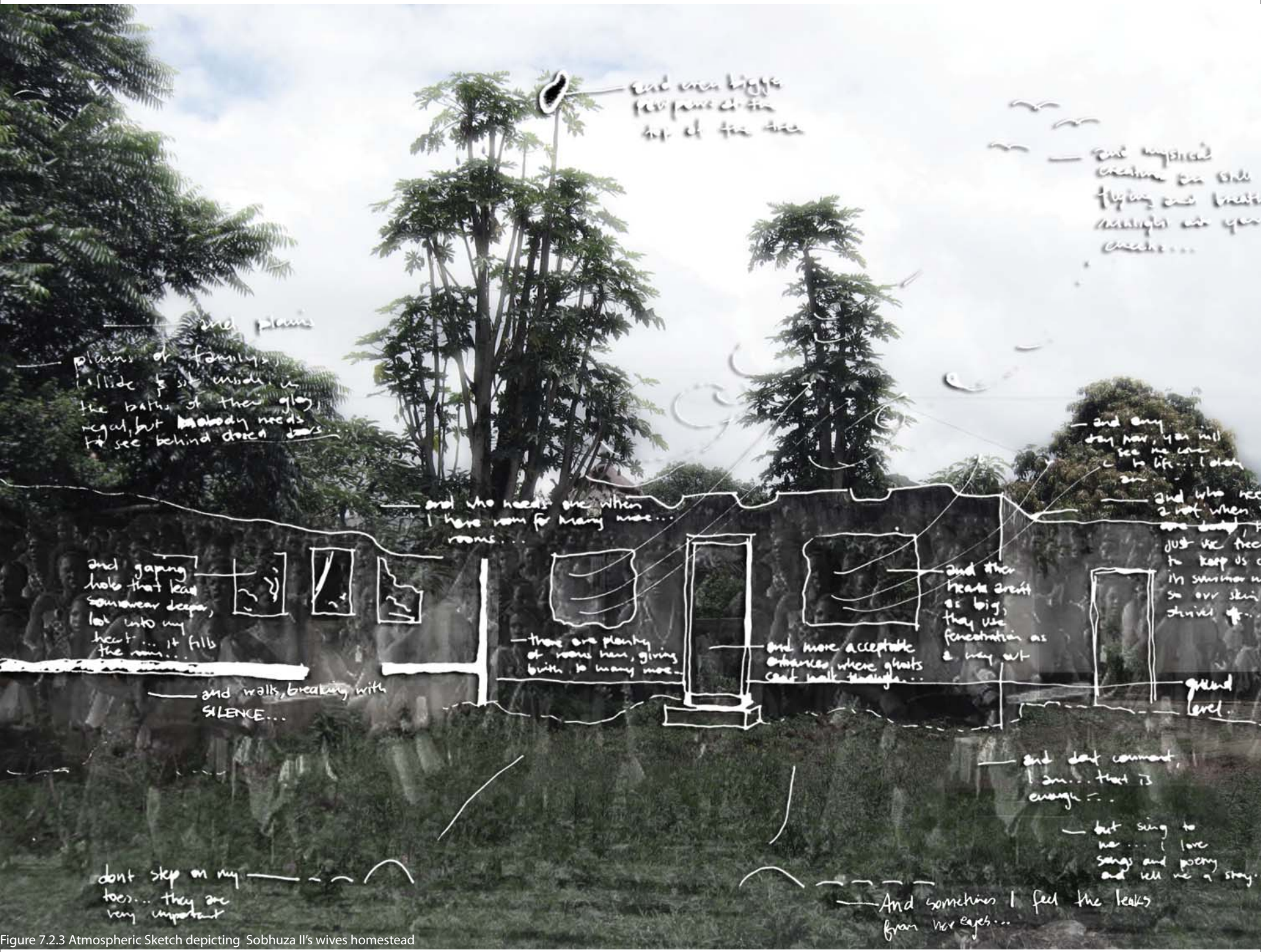


Figure 7.2.3 Atmospheric Sketch depicting Sobhuza II's wives homestead

-and even bigger
paw paw at the
top of the tree

-and mystical
creations and still
flying and breathe
sunlight on your
cheeck...

and plains

-plains of families
collide& sit inside in
the baths of their glory,
regal but nobody needs
to see behind closed doors

-and any
way how, you will
see me come
to life...I already
am.

and who needs one when
I have room for many more...
rooms...

and who needs
a root when fruit
were dropped,
just use the trees
to keep us cool
in sunshine my
so over skin
shrivelled off...

and gaping
holes taht lead
somewhere deeper,
look into my heart...it fills
the room...

-and their
hearts aren't
as big,
they use
fenestration as
a way out

-there are plenty
of rooms here, giving
birth to many more...

-and more acceptable
entrances where ghosts
cannot walk through...

_____ground level

-and walls breathing with
SILENCE

-and don't comment
I am...that is
enough...

-but sing to
me...I love
songs and poetry
and tell me a story.

don't step on my
toes...they are
very important

-and sometimes i feel the leaks
from her eyes

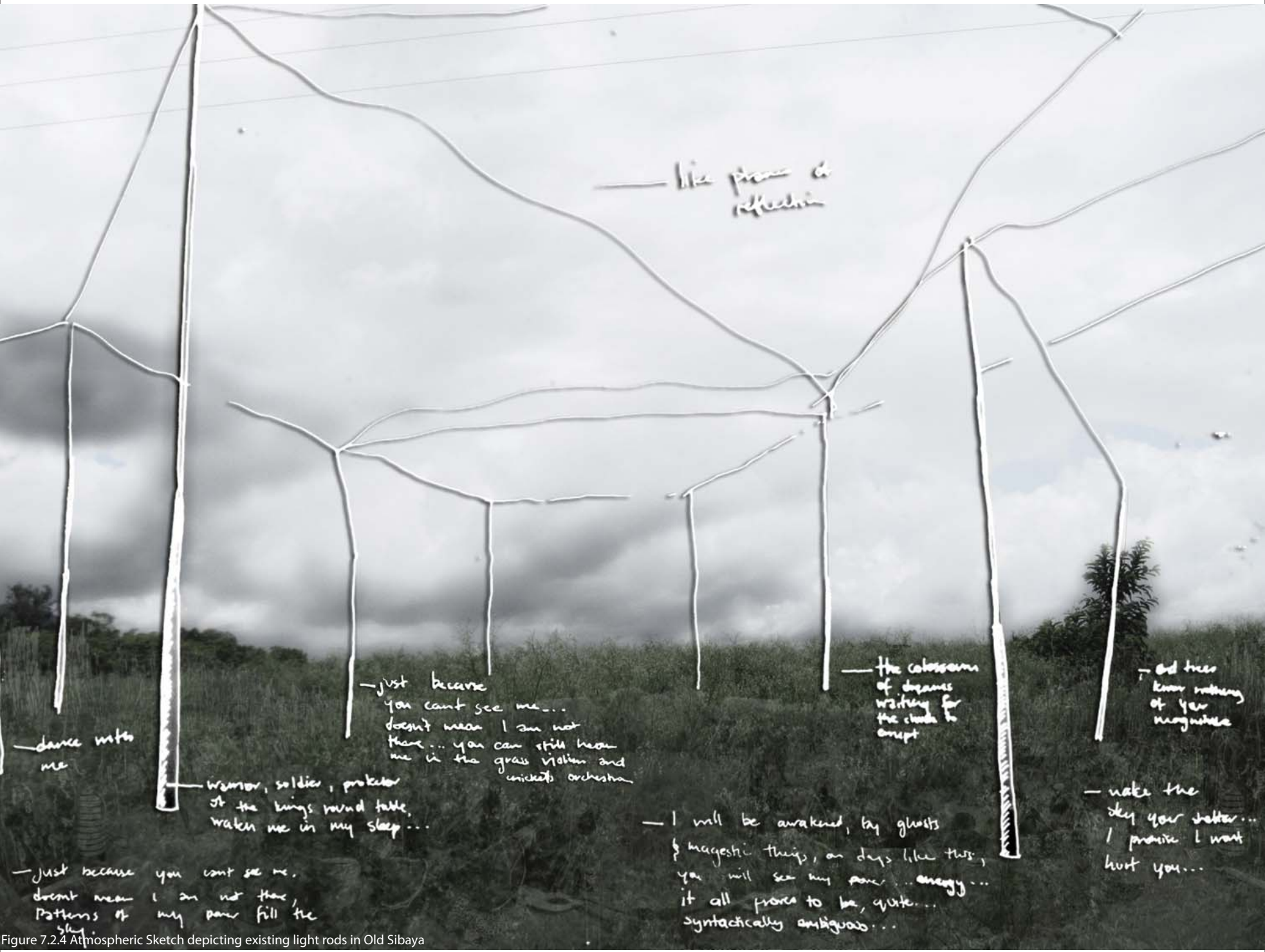


Figure 7.2.4 Atmospheric Sketch depicting existing light rods in Old Sibaya

____like plains of
reflection

-dance with
me

-warrior ,soldier, protector
of teh Kings round table
waken me in my sleep...

-just because
you can't see me...
doesn't mean I am not
there...you can still hear
me in the grass violin and
crickets orchestra

-the colesseum
of dreams
waiting for
the stars to
erupt

-and trees
know nothing
of your
magnitude

-just because you cannot see me,
doesn't mean I am not there
patterns of my power fill the
sky.

I will be awakened, by ghosts
& majestic things, on days like this,
you will see my power...energy...
it all proves to be,quite
syntactiously ambiguous...

-make the
sky you shelter
I promise I won't
hurt you...

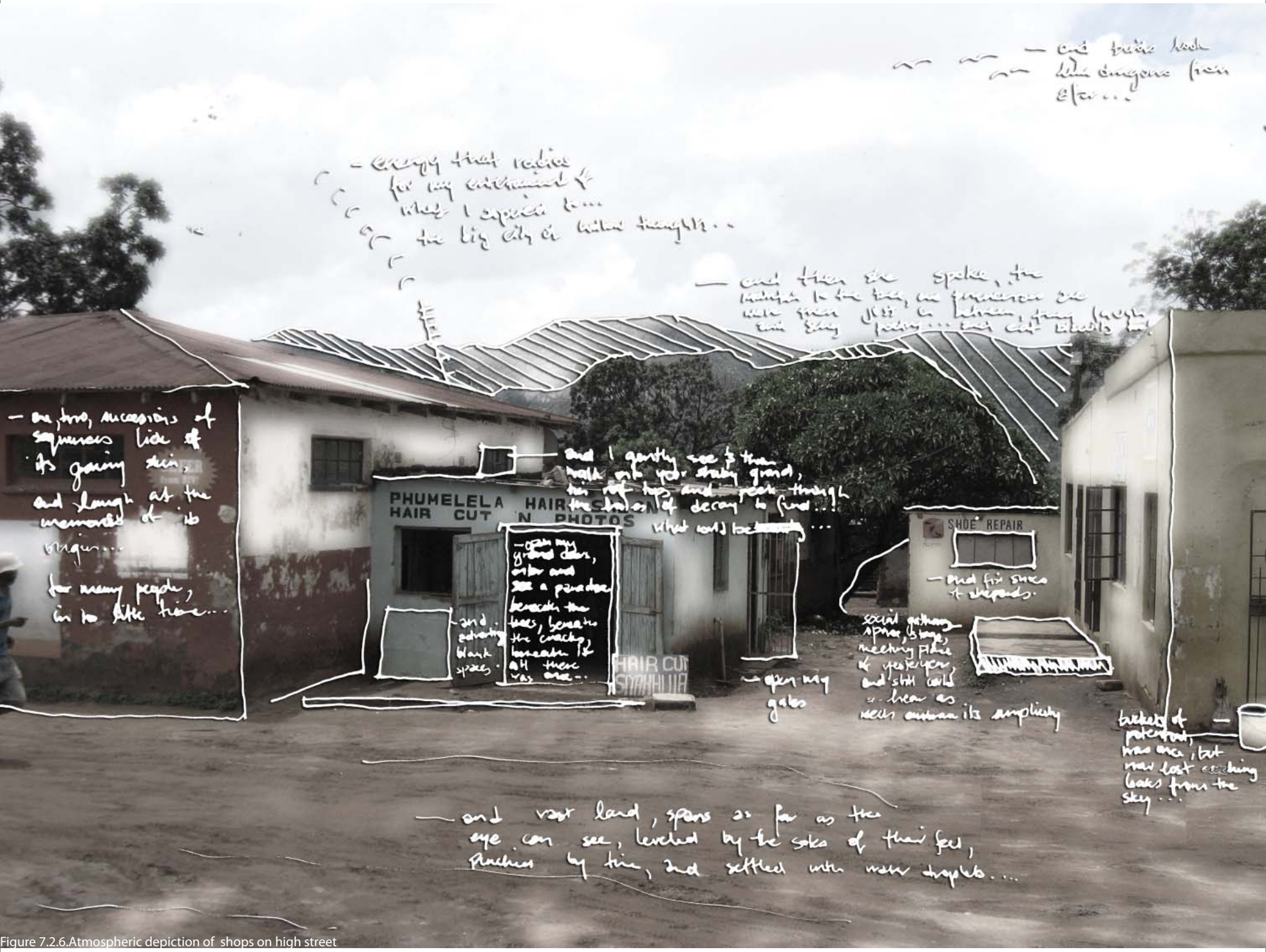


Figure 7.2.6.Atmospheric depiction of shops on high street

-and birds look
like dragons from
afar

-energy that radios
for my entertainment of
what I aspired to...
the big city of hollow thoughts...

-and then she spoke, the
mountain to the tree, and princesses are
more than just in between,they laugh
and sing poetry...and eat biscuits too!

-one ,two,succesions of
sequences lick of
its grainy skin
and laugh at the
memories of its
origin

for many people ,
in too little time...

-and I gently see & then
walk onto your shaky ground
tin roof tops and peak through
the holes of decay to find
what could be ~~beauty~~...

-open way
ground clears
enter and
see a paradise
beneath the
trees,beneath the cracks,
beneath it
all there
was once

-and
advertizing
blank
spaces

-and fix shoes
of shepards

-social gathering
space,stage,
meeting place
of yesteryear
and still could
hear us
entrance its simplicity

-open my
gates

buckets of
potential
was once, but
was lost catching
leaks from the
sky...

-and vast lands, span as far as the
eye can see,leveled by the soles of their feet
pinched by time, and settled with water droplets



Figure 7.2.7. Atmospheric depiction of old market shed

and I am taller then
I look, my feet just
spent too long in
the water
and shrunk

and hairy tongues
don't feel the
fuzziness/of linguistic
sticky
feelings

and the grain of
a tree can
speak to
that desired
effect,
that
rough-smooth
kind of feel-
-the rythm
of artistic
creation

-and its structure
is strong & it
works

and nothing
___is

_____FOREVER

-and he knows
the culture
protocols and advce
he even
mingles with

royalty
sometimes ...

and she
leaves in
the sunlight

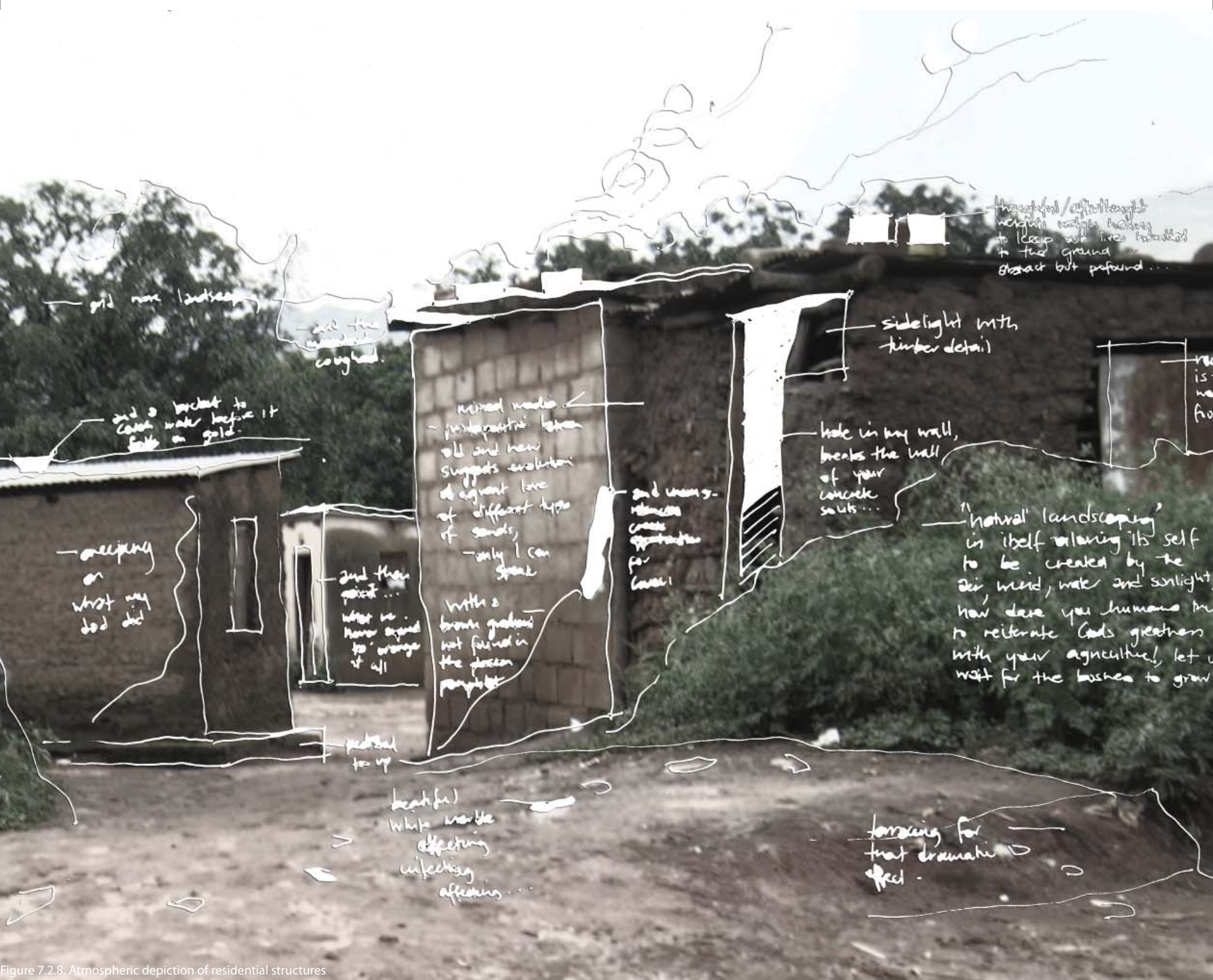


Figure 7.2.8. Atmospheric depiction of residential structures

-thoughtful/afterthought
weights weigh heavy
to keep our lives humbled
to the ground
abstract but profound

-and more landscape

and the
mou ntains
coughed

--sidelight with
timber detail

and a bucket to
catch water before it
falls on gold

mixed media
juxtaposition between
old andnew
suggests evolution
of a great love
of different types
of sounds
only I can speak

-hole in the wall,
breaks the wall
of your
concrete
souls...

and unseen
reduction
creates
opportunites
for
growth

'___natural landscaping'
in itself relating its self
to be created by the
air,wind,water and sunlight
how dare you humans try
to reiterate God's greatness
with your agriculture,let us
wait for the bushes to grow

creeping
on
what my
dad did

-ad then
paint...
what we
never wanted
to arrange
at all

with a
brown gradient
not found in
the plascon
pamphlet

beautiful
white marble
effecting
infecting
affections...

-terracing for
that dramatic
effect



Figure 7.2.9. Atmospheric depiction of Parliament 1 km away from site

and I can
be anything you
want me to be
just close your
eyes and
imagine

-and don't comment
I am...that is
enough...

-but sing to
me...I love
songs and poetry
and tell me a story.

-and you never
know where you are
going until you
get there

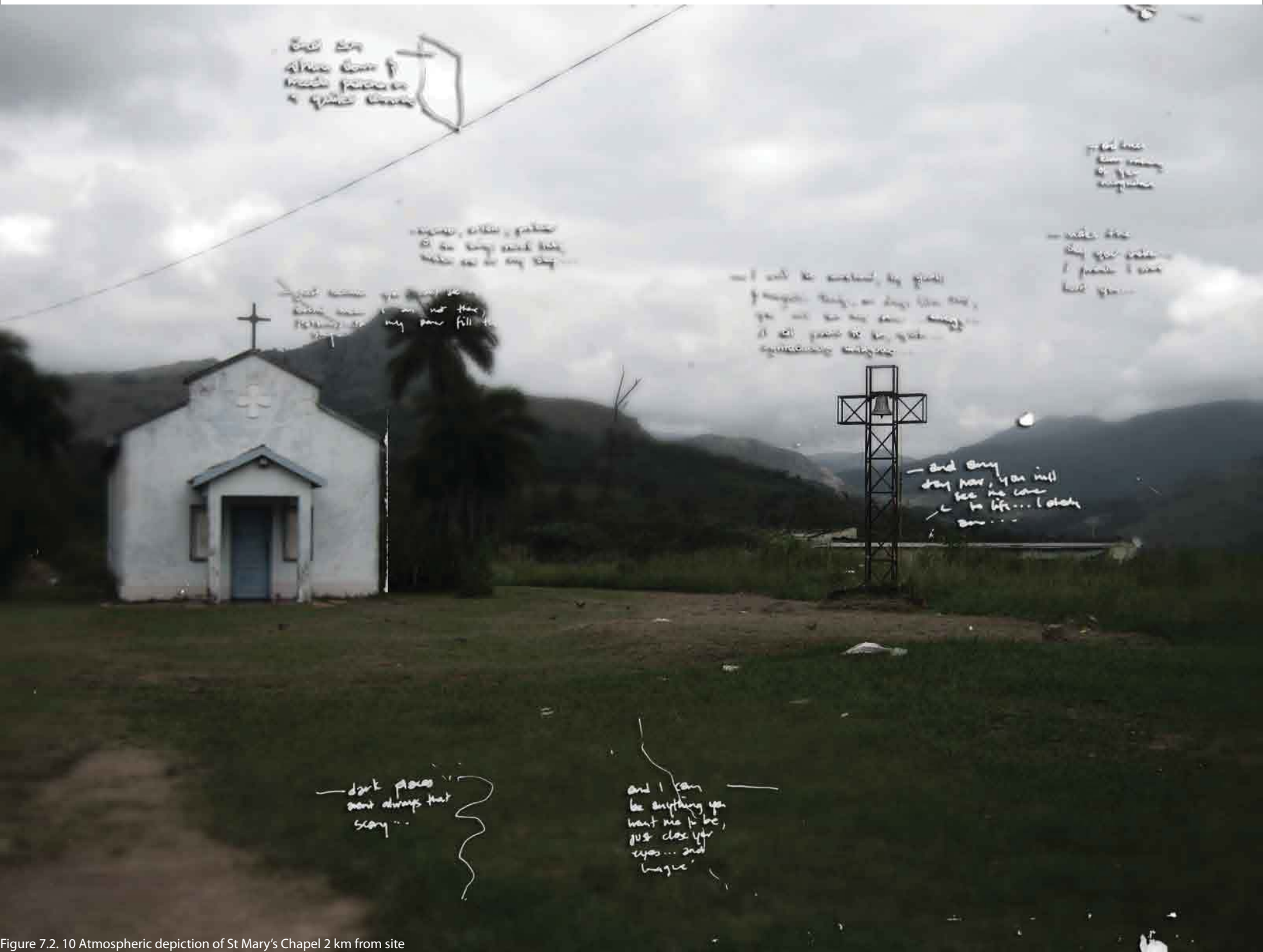


Figure 7.2. 10 Atmospheric depiction of St Mary's Chapel 2 km from site

and sun
shone down &
made patterns on
a quilted canvas

and trees
know nothing
of your
magnitude

-warrior ,soldier, protector
of teh Kings round table
waken me in my sleep...

make the
sky your shelter
I promise I won't
hurt you...

I will be awakened, by ghosts
& majestic things, on days like this,
you will see my power...energy...
it all proves to be,quite
syntactiously ambiguous...

-just because you cannot see me,
doesn't mean I am not there
patterns of my power fill the
sky.

-and any
way how, you will
see me come
to life...I already
am.

-dark places
aren't always that
scary

and I can
be anything you
want me to be
just close your
eyes and
imagine

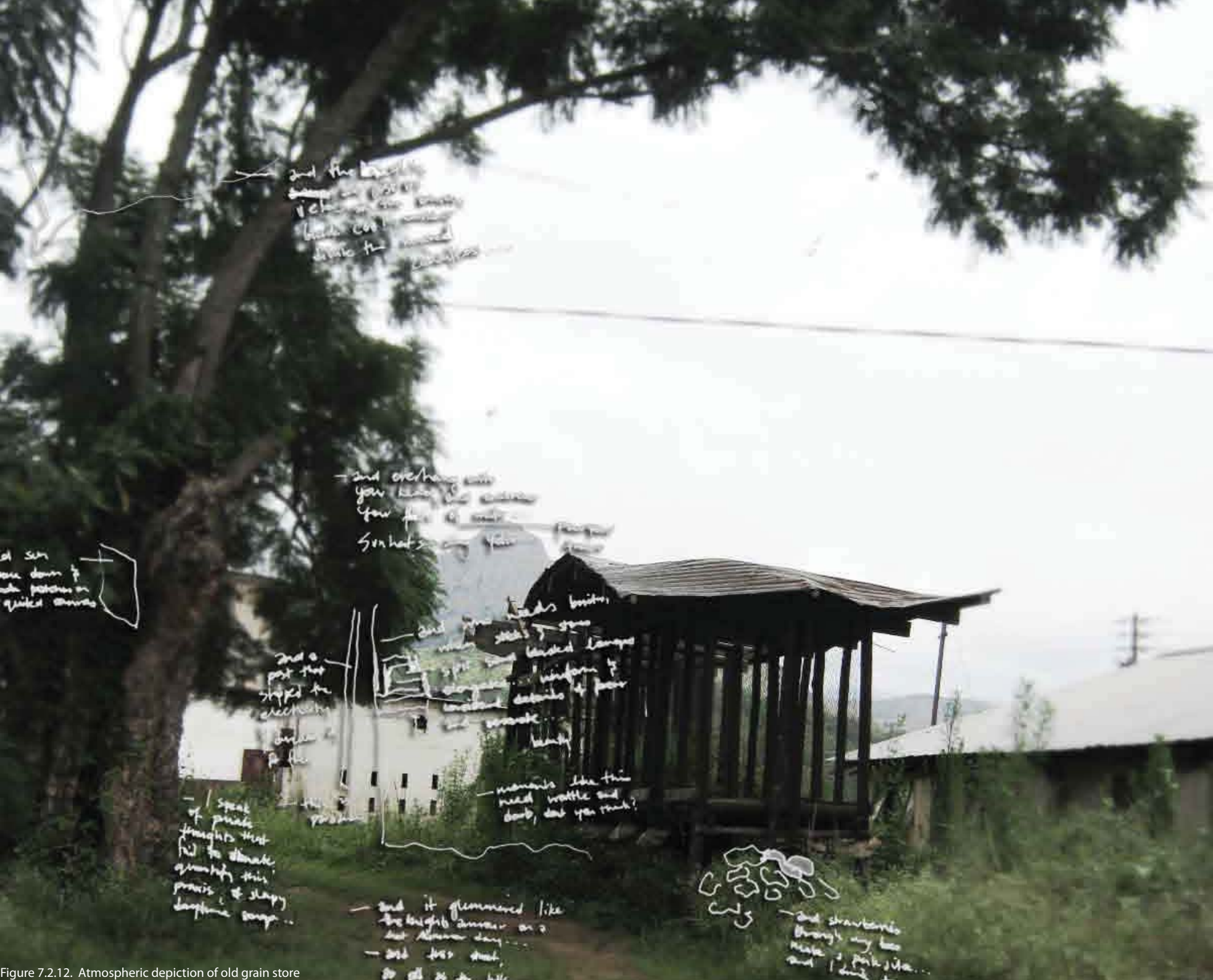


Figure 7.2.12. Atmospheric depiction of old grain store

-and the nights
are just as
jelous as the blues
black cool couldn't
dilute the muted
candifloss

and overhangs
onto your head,and embrace
your phobia of water...
sunhats sing yellow...
paw paw trees...

and sun
shone down &
made patterns on
a quilted canvas

and who needs bricks
when sticks and stones
spit sand blasted lounges
elongated...uniform&
consistant details of forever
and resonate...
beauty...

-and a post that stopped
the electricity
and divided it
for free

...this is paradise

moments like this
need wattle and daub
don't you think?s

l speak
of private
thoughts that
fail to allienate
quantify this
praxis ofsleepy
daytime songs

and strawberries
through my toes
make a pink drink
and I drink it

and it glimmered like
the knights armour on a
hot summer day

Pause

In conclusion, looking at the spirit of the land, its temporality, its public spacing and its location, it is apparent that there is a large gap between the forgotten Lobamba residential area and the luxurious infrastructure in and around parliament. It is interesting that the decision was made to separate the traditional and legislative capital spaces, which in turn reduced the development of infrastructure within Lobamba that would have been created had the spaces been closer together. There is also a prevalence of Kinship within Lobamba and Ludzidzini, due to the fact that many of the king's followers have located themselves around the royal residences. Vegetation, manipulation of land forms, and temporality are also important elements of the culture within Lobamba.

8.FILLING HOLES

Precedent Studies that catalyse the ineffable oral spaces

This chapter aims to understand both domestic and public architecture within Swaziland, to gain an understanding of the typologies and the conversations that are facilitated through this architecture. This journey was taken with myself and the Swazi Artist Thabo Lukhele, who I collaborated with in order to try and create a more universal idea of these 10 buildings. The methodology went as follows:

The identification of 5 public buildings within the Hhohho region and how they facilitate the oral arts, being conference venues, theatres, and other public buildings and landscapes. Another 5 domestic buildings were identified due to the importance of memory within my site. The idea of ghosts was emphasized through domestic realms. The other criteria for these buildings was the indubitable presence of identity between these houses and their centering around their living areas, which I felt verified their oral connection, oral conversations and the public realm within private spaces. Thabo and myself expressed our ideas through sketching and poetry. We felt it is was important to represent these buildings in a fully responsive, sensory manor. We therefore took the journey and with each building, documented its spatial atmosphere, through sketch, collection of building plans where possible, and poetry

There are also several international precedent studies that were helpful predominantly as programmatic and structural examples.

Malkerns Research Station 1995
Swaziland Building Design Group
“Well -coming”

Programme: kitchen, canteen , board room, auditaurium, bathrooms, inner courtyard, classrooms, offices, and boarding fasclilities

Conversational spaces: Auditaurium, inner courtyard, typically used for wedding ceremonies. The inner courtyard, creates a grandure to the entrance of the building, and an axis of a celebratory procession within and between buildings. The auditaurium is flooded with natural light , as are the classroomn, having natural light sources from the internal courtyard as well as the external landscape

Conversation with Landscape: the campus sits on the apex of its hill, and can be viewed by its surrounding main roads, generally identified by its large red roof.





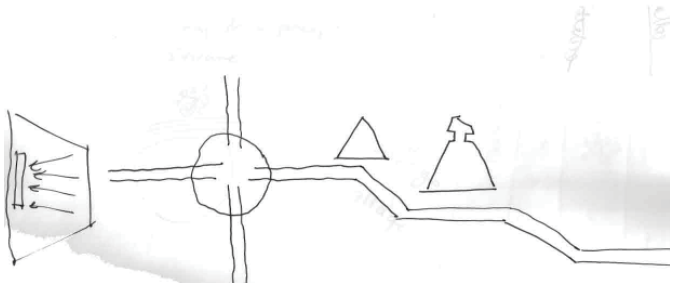




“Well-coming”

circles, intercepted by,
‘light rays,
silent walkways,
wasps,

breeze through armsof rooted creepers,
nest,
within the suns rays.

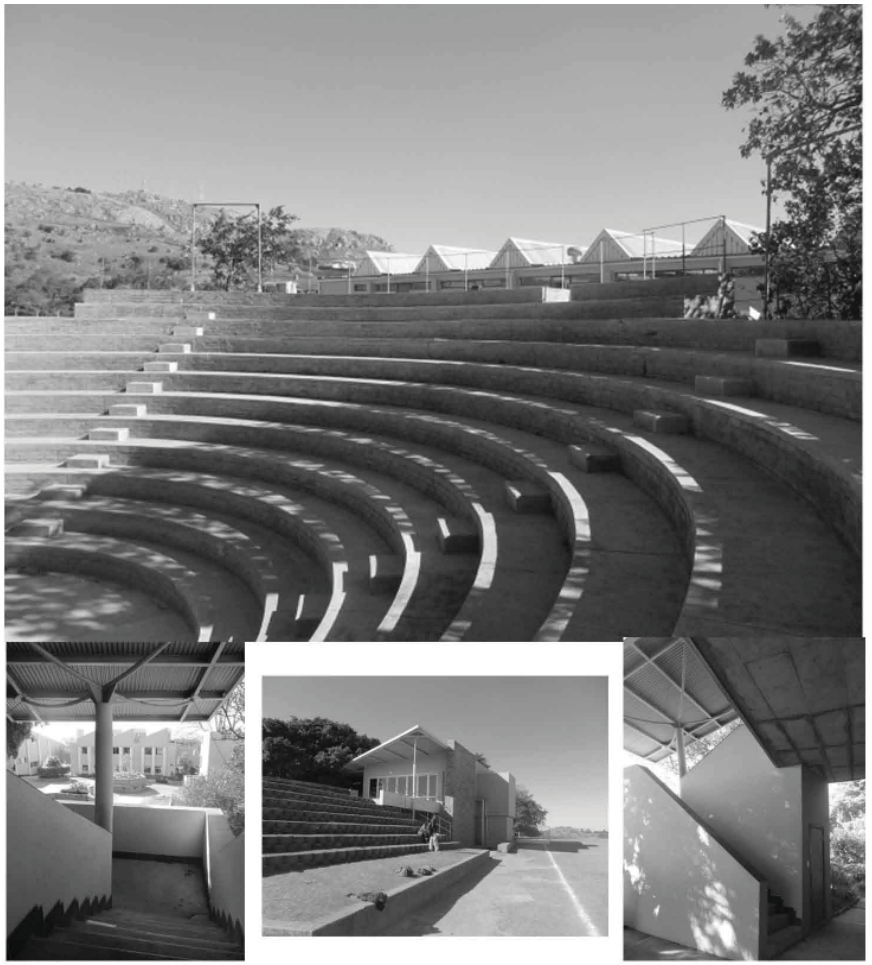


Waterford Creative Arts Centre
Hall Stacey Architects
“Bounce”

Programme: music room, drama room, music store, external amphitheatre

Conversational spaces: music and drama room, as well as external amphitheatre

Conversation with Landscape: playing with levels of steep slops associated with the area, a series of stairs.



“Bounce”

and
I can
can hear
things that hit
hit drums of speach
speaches that sing
singing that shares
sharing that splits
spitting that sits
sits on short walls
walls that bounce.

Mbabane Club 1958
Tom Bailey
"Chameleon"

Programme: bar,restaurant, changing rooms, costume rooms, 173 seater theatre, backstage, lobby ,offices, kitchen, swimming pool, bathrooms

Conversational spaces: Auditaurium, restaurant, and in between lobby areas 173

Conversation with Landscape: bottom costume room steps down into landscape, roof slope mimics gradient direction









"Chameleon"

carols by candlelight,
Othello,
seek me through,
stage settings,
and stagnant everpresence,
expatriots,
smoke,
prop,
set,

and freedom,
imagination,
seek me,
behind curtains,
vertical plane,s
of illusion,
and reinvention.

House on Fire
Sarah Calburn Architects

"Collage"

Programme: auditaurium, bar, nooks with chairs(vip), backstage, bathrooms, bar, sculpture garden
Conversational spaces: Auditaurium in between 'bar and lounge'

Conversation with Landscape: Contrast to repetition of sugar cane plantation

"Collage"

enchanted,
entrinsic,
angels in stone dens.

and a hear,
and a stone,
and organic whimsical.

whispers if fairy dust,
and opened mirrored,
stages that cause.

conversations to take place,
through walls,
through floors.

through doors,
and collaged capsules,
of contentment.

tickle my little toe, and day and night,
grow into colour and reflected ecclectic exstacy,
"this is heaven"







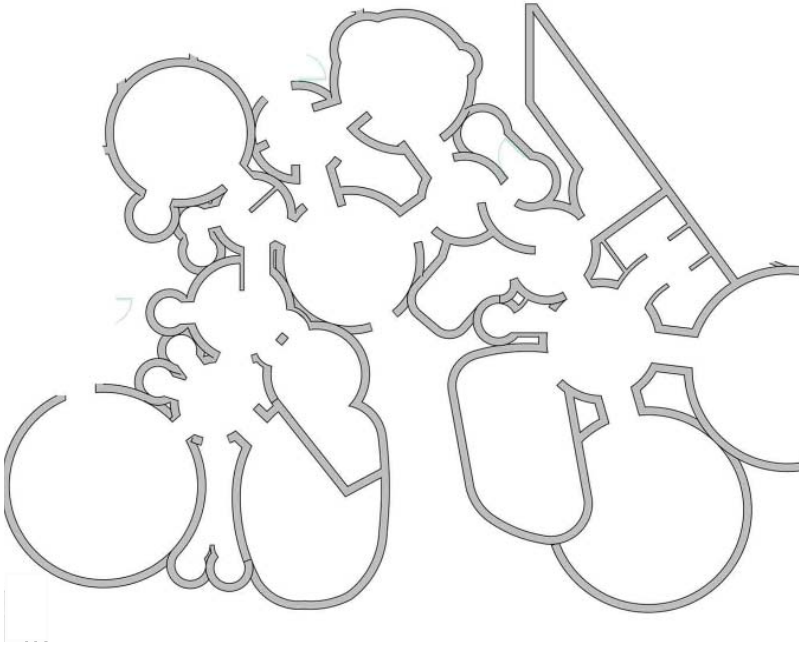
Cuddle Puddle Hot Springs
forges architects
“tidvuli”

Programme: sauna, massage rooms, oxygen theraphy rooms ,reception, changing rooms, large naturally heated swimming pool. toilets.

Conversational spaces: Changing rooms are large rounded rooms with seating within these circles encouraging interaction between people within changing rooms. The pool is known to be a public attraction with many families comming to enjoy the heated pool.

Conversation with Landscape: the domes are created as concrete shells, similar to mole hills(tidvuli) or the bubbles of the hot springs that exist in this natural landscape.





“Tidvuli”

and errupted mounds,
and soil, and round.

recreations,
of damp.

warmth, mounds and bubbles,
and captured emptiness.

water,
reflection.

embrace,
spring.

dappled light,
embrace.

Nhlangano House 1952
pancho guedes
"curves"

Programme:bedrooms, kitchen, dining room, living room, bathrooms, study, storerrom, pantry, reading room, servants quarters.

Conversational spaces: Mezannine passage onto lounge and dining roomall on different levels, enabling 3 living spaces to flow into each other and communicate with top bedroom mezzanine.

Conversation with Landscape: the building was initially designed for a cattle farmer on his farm. The building has mimiked these elements of the beast of burden into the house as well as its curviture curviture expressing the rolling hills of the surrounding landscape.



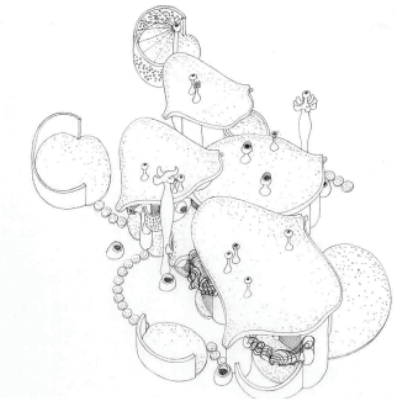






"Curves"

and contours,
and creases,
and emergent bulbs of organic,
ornate horms that line the horizon,
and light kisses her interior,
and seams that burst,
and line her,
but new rigid and intimate,
and juxtaposition of,
levels and meetings,
and bridges that see it all and curves,
never ending,
phallic notions of organic intimacy,
spouts that ooze passion that,
spews and curves,
nipples create solid spouts,
of a sultry song...



House Berman
Ray Berman
“lift”

Programme: 3 bedrooms, kitchen, living room and bathrooms

Conversational spaces: Central living room communicates to upstairs lobby and kitchen

Conversation with Landscape: the building was built on stilts thus reducing the impact on its surrounding landscape . The hyperbolic roof forms e gesture in the landscape, its geometry, ofsetting the acacia forest that surrounds it.



“Lift”
and a story,
that knocked onto hollow shell,
and haptic realm.

and beliefs became true,
and dreams,
and held the plain,
and love and gain.

and journeys,
hold,hold,hoold onto,
move, move, further into.

hold me,
and cheese sandwiches and,
juicy red tomatoes.

and ferns,
and movement,
upon a rock.

House Hall
Steve Hall
"Pathway"

Programme: bedrooms, kitchen, living room and bathrooms,tv room, photographic studio

Conversational spaces: Central living room communicates to to upstairs open plan kitchen and dining room

Conversation with Landscape: The building uses its slope to inform the nature of its spaces. The central living area can be adapted to the climate and time of year due to a recess in the back most part of the space



"Pathway"

and light falls and grabs
a hold,

on wavered souls,
and pathways,

passages,
juxtaposed.

premisis,
in,
out,
in,
over...



scale 1:200

House Mamba
Peter Smoor and Cass Mamba
“suprize”

Programme: 3 bedrooms, studio, kitchen, living room ,bathrooms and patio

Conversational spaces: large lounge used to accomidate a large number of people, for gatherings, parties and yoga meetings. Larger living spaces ensure the focus of the house being a welcomming and entertaining space.

Conversation with Landscape: View faces onto the falling slope and river.



“Suprize”
printed pretty-ink,
fabr-ink,
and the midst of it all.

contrast and bring in,
gather,
eat.

balls of celebration of the ornate,
on its simple shell,
space.

laughs ad giggles,
facing,
stillness.

womb,
opened revealed,
suprize!

Jeff Stacey
Peter Smoor and Cass Mamba
“weave”

Programme: bedrooms, study, kitchen, living /dining room ,bathrooms and pantry, patio.

Conversational spaces: on entrance one moves down into large living space, or can continues into sleeping quarters. There is one main spine of circulation which draws into a series of rooms. Timber slats are placed onto western facade to ensure a thermal comfort within main living area.

Conversation with Landscape: The steel structure has been erected on stilts to minimize the impact on slope.



“Weave”

-i-i-i-i-i--i-i-i-i-i-
extensions of the landscape
i-i-i-i-i--i-i-i-i-i-i
extensions of interaction
i-i-i--i-i-i-i-i-i-i-i-

---
let me see you-----
watch you---
read you

through light wells of clarity
light source

spill into woven ponds of
presense-------





Various atmospheric drawings by artist Thabo Lukhele of above precedent studies.

International Precedent

Wyly Theatre,Dallas
Joshua Prince-Ramus and Rem Koolhaas

Programme: Rehearsal room, performance chamber, Balcony fly, Patrons lounge, rooftop cafe, offices, fly tower, mechanical spaces, backstage areas , lobby

Conversational spaces: The theatre has a close nteraction with the public in terms of access and visibility, the building becomes a open box, and allows for the public penetration

Conversation with Landscape: The building carves into the landscape to allow for the public realm to happen at both ground level and below ground level



Image of Wyly Theatre (Baan)

Museo Diocesano,Milan
Joseph Llinas

Programme: Lobby, Gallery space , Laboratories, meeting rooms, bathrooms

Conversational spaces: Large exhibition spaces with juxtaposing views

Conversation with Landscape: The building is viewed with a light wieght roof, giving it the appearance of weightlessness on a heavy programmatic base.



Image of Museo Diocesano : (Llinas)

Centre for Earth Architecture
Francis Kere, Mali

Programme: Lobby, Offices, bathrooms, exhibition area

Conversational spaces: Large open external spaces

Conversational spaces: Heavy brick one story building that merges into the red landscape, with an airy roof for ventillation.



Image of Centre for Earth Architecture (Baan, http://www.archdaily.com/tag/kere-architecture/)

8.1.Pause

These buildings hold memories for the two of us, some more than others. The creativity of these buildings, as well as their relationship to landscape, and emphasis on public interaction, really form the basis of the importance of what architecture is in Swaziland. The Lobamba scene is very much associated around the outbuildings and the in between open areas. These buildings speak of a connection with landscape, vegetation, views and living spaces, spaces of communication, and in certain instances, performance.

We have now looked at various typologies, circulation patterns and plans in order to begin to stitch together the notion of a building that includes a programme of theatre, museum, residential spaces, galleries, catering spaces, as well as administration and public performance spaces. We have looked into their abilities to create conversational spaces as well as their ability to converse with their surrounding landscapes.

This allows for clues into the next stage of modelling and envisioning an interpretation center of the Oral Arts.

PART 4:

Building

The following part of the book begins to visualize and set the brief for the Lobamba Interpretation center of the Oral Arts. It discusses the programme that was created for this particular building, based on a hybrid model of theatre, museum and landscape. It will explore the brief, as well as the programming of the building, the development process of the building and the final design resolution of the project.


25/03/2013

9. SPEAKING ROOMS

Programme to accommodate the ineffable essence of oral space.

This programme has changed during the year with the amount of in depth understanding of the site, Some programmes have become more important, whilst other programmes have become invalid. It is important to note that this building required the creation of a programme, as there was no available precedent of a building that could speak to the functions of what is needed in Lobamba. It therefore became an eclectic mosaic of various programmes taken from from a variety of precedent, looking at theatre architecture, museum architecture, exhibition space, public space, and adaptations according to what could create an interpretation centre of the oral arts and landscape. This chapter speaks of the changes and shifts. In the ideas of programme. It takes us through the journey of how to accommodate the brief in conjunction with the buildings form and orientation.

9.1.Brief

The brief of the building is for an interpretation centre for the oral arts and landscape that needs to highlight and orientate locals and tourists alike to the various nodes in and around Lobamba. The building will need to accommodate performances of the oral arts namely, praise poetry, song, and storytelling, requiring separate venues. There is also a need to fulfil the existing programme on a site which is to house 1000 people 4 times periodically throughout the year with respective baths and showers. The building needs to be adaptable according to the influx of people moving in and out of its walls, as well as facilitate workshops for teaching of the oral arts and related art forms such as costume design and prop design. The building needs to accommodate administration staff, with parking for staff. The building also needs to have a form of public space that can be utilized as a performance space or a space for informal traders to sell goods. There needs to be exhibition space within the building that can be adapted according to various exhibitions, as well as storage space for these exhibitions. There also needs to be space for a sound library, radio, and recording studios within the building. There also needs to be a visual link between the old Sibaya, the royal residence and the interpretation centre itself. The building needs to display a sense of sensitivity towards its landscape.

9.2. Pause

As has been seen, various shiftings of precedent have effected the evolution of the buildings programme. There has been a consolidation of various programmes into larger spaces, as the need was for both smaller and larger venues. Through a mapping of the area, it became apparent that a large amount of communal space lies between buildings. The programme therefore began to change in terms of its location and whether or not it needed to be enclosed or exposed to weathering elements.



Figure 1.1. Collage created to comunicate the ideas behind programme visually.

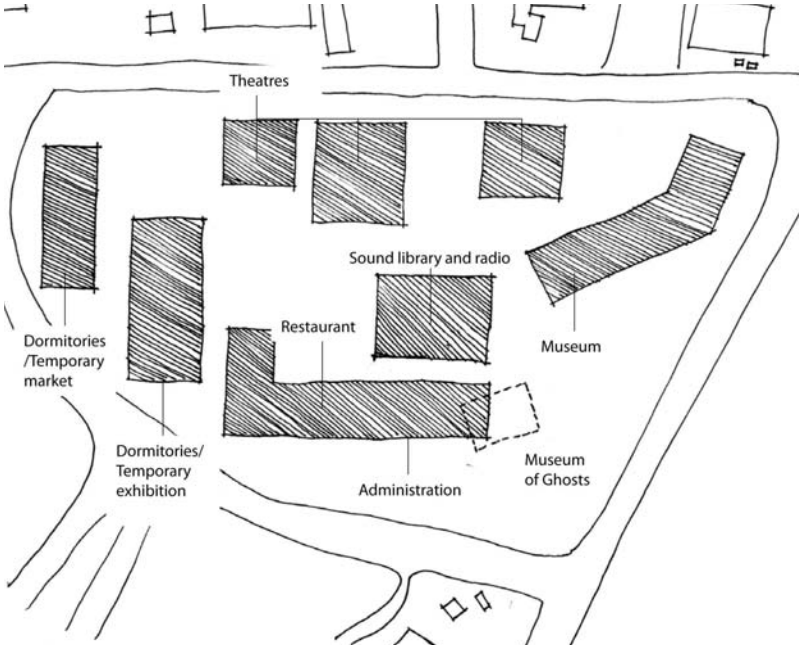


Figure 1.2. Sketch depicting basic programmatic layout of building

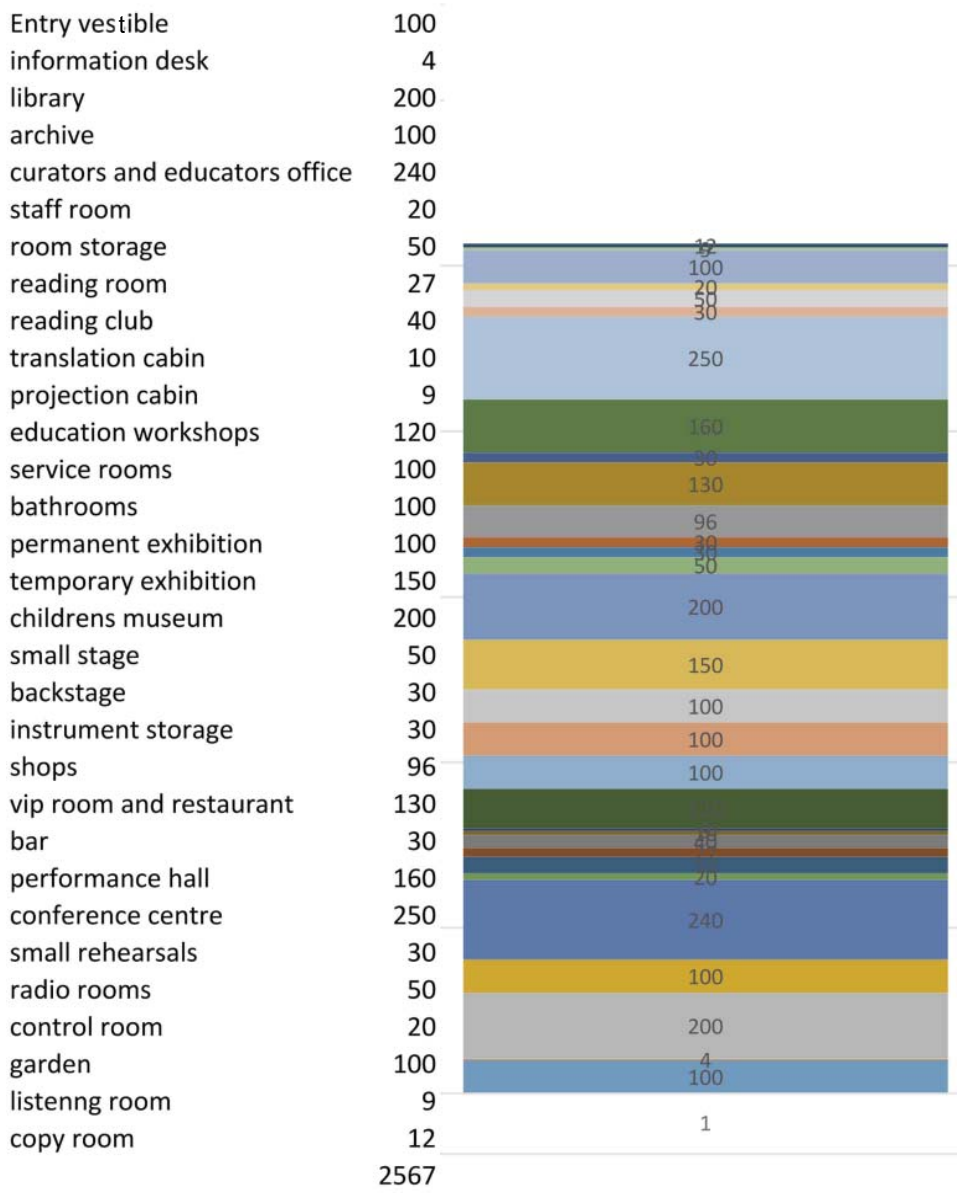


Figure 1.3. Chart displaying the ratio of allocates spaces in interpretation centre

programme	description	# rooms	people per room	sq.m per person	total area(sq.m)
administration(the running)of voice					
entry vestibule	into,	1	20	1	20
information desk/ reception	more,	1	1	12	12
administration offices of building	accountant, maintenanc	4	1	16	64
call centre	A pathway to the unders	1	12	3	36
staff room	A place of gathering,	1	14	2	28
bathrooms	and reflecting,				16
changing room	of transformation,	2	1	6	12
cleaning storage room	and erasing,	1			16
storage	and collections,				16
inkundla boardroom	and maintaining,	1	20	1	20
inkundla capital offices	relationships between ge	4	1	16	64
total area					**304**
exhibiting of voice					
expansive exhibition space	spat unto the bottom lini	1	250	1	250
reception/ ticket booth	and valued,	1	1	12	12
lobby	and welcomed	1	50	1	50
staff lobby	by all and nobody,	1	12	1	12
managerial offices	and hierarchies managed	1	5	5	25
bathrooms	and questioned in silent isolation rooms				40
storage	hold.				25
total area					**569**
community dialogue spaces					
projection cabin	bounced into tiny little cr	3	3	3	27
small stage+ audience	little but not lost,	1	100	2	200

Figure 1.4. Programmatic breakdown of Spaces

instrument storage	chords.	1			36
3 performance halls	collision	1	2000	0,5	1000
changing rooms	of faces slipped on and o	5	8	2	80
conference rooms	facing	3	30	1	90
small rehearsals	even smaller openings,	1	20	1	20
conversation courtyard	bumped into, broken and	1	100	1	100
childrens chatter room	chitter chattering of little	1	20	3	60
speech theraphy					180
bathrooms	and droplets				80
total area					**1779**
broadcasting voice studios					
recording studios	over and over...echoes	2	10	1	20
radio rooms	sounds radiate,souls hea	3	6	4	72
control room	self control	1			12
total area					**104**
retailing voices					
shops	exchange,	5	20	1	100
existing accomidation					**3900**
total area +exist.buildings					**#REF!**
Total area of Site:					12957
Surplus space:					#REF!



10. EXTRACTION

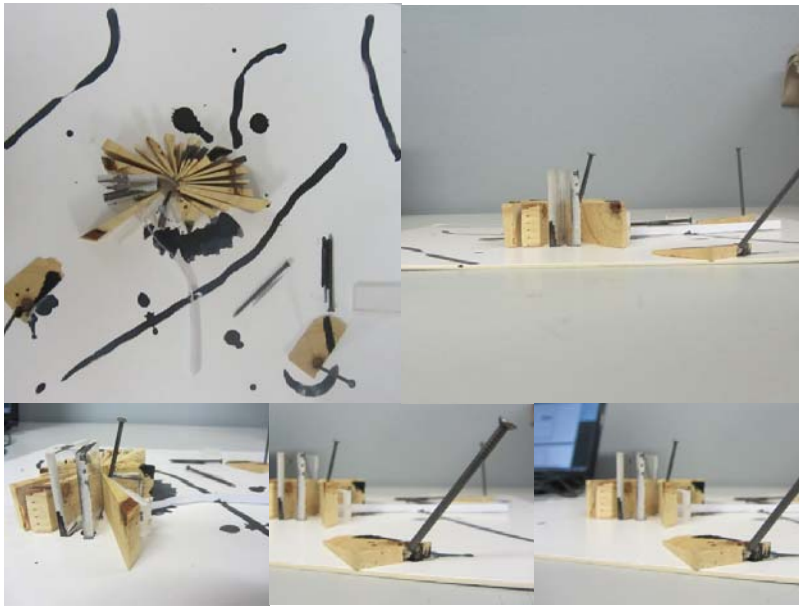
The understanding of research implementation and process work

Up untill now we have discovered various meanings behind Swazi culture, the ceremonies that take place in Lobamba, the oral arts and what it means to the Swazi, as well as an ineffable analysis of the site of the Lobamba Interpretation Centre of the Oral Arts and Landscape. The following chapter allows for a transition from that of the collective research and spirit of the land into thta of space and form. The chapter explores: spatiality, translation, collective behavioural patterns, individual vs. architectural complex and sound. It is a journey through process, the implementation of the theory related to a building that personifies everything it needs to stand for, a building of dialogue between people, landscape, and spirit. Experiments through form, concept, programme and theory. The first part of this process was the experimental design charette (1.0.) and the second part was that of a developing the building , programme and form(2.0).

Spaciality

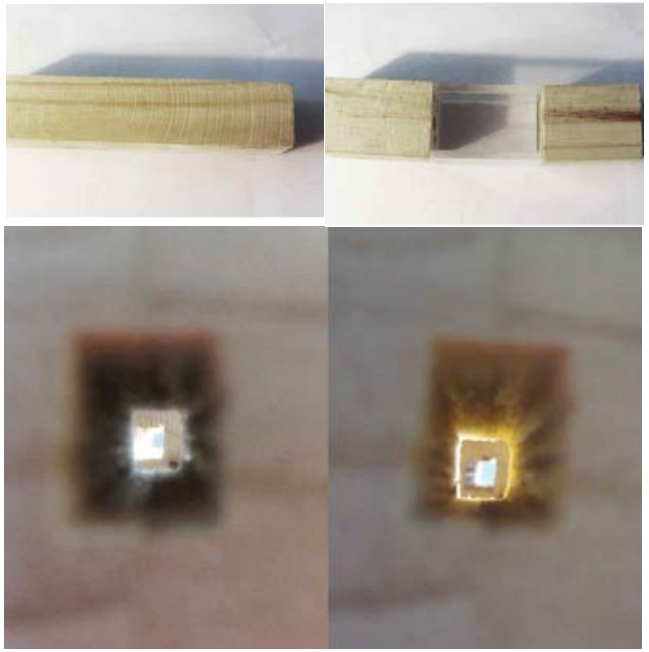
Model 10.1.1

This model is a representation of the site, represented by the radial pattern of light, solid wood and Perspex, as well as its surrounding pressure points emphasized by the nails that have been hammered into its base. It represents the importance of the site and its relation to its surrounding environment.



Model 10.1.2 and model 10.1.3

Based on the plan dimensions of the existing buildings on site, the models were constructed out of pine wood, with holes cut through the length of the models to establish the idea of solid and void. By extracting the middle in model 3, and inserting a light box, we allow for variations of light, and highlights an interchange of the tunnel. These tunnels are reminiscent of both the existing buildings but also the nature of echoing of sound in spaces typical to this nature.



Translation

Model 10.1.4

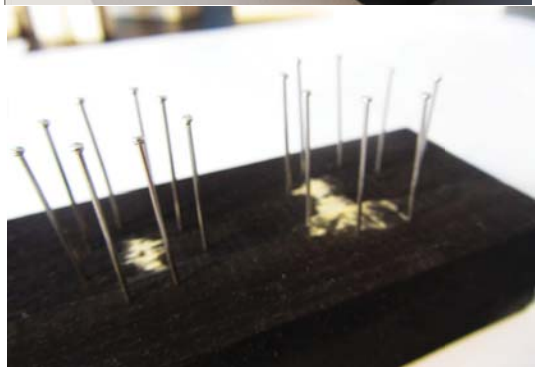
The stamps highlight the outcomes and consequences, speaking to time and chance as according to certain pressures and methodologies within the landscape. The landscape has been etched with the palimpsest of stories, and unravels the depth of content of its location.
-erasure



Model 10.1.5

Created by concentric circles becoming progressively smaller in diameter and thus forcing vertical elements to grow progressively closer to each other. This is a play on the existing lightning conductors around the old Sibaya and speaks to the 'caging of a space'.

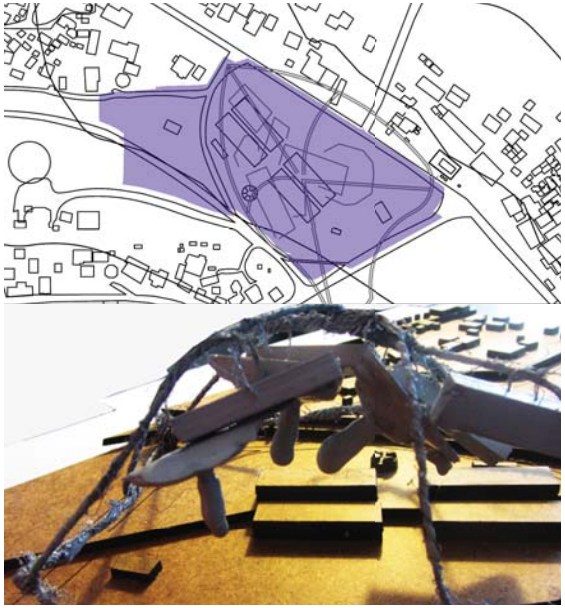




Translations

Model 10.1.6

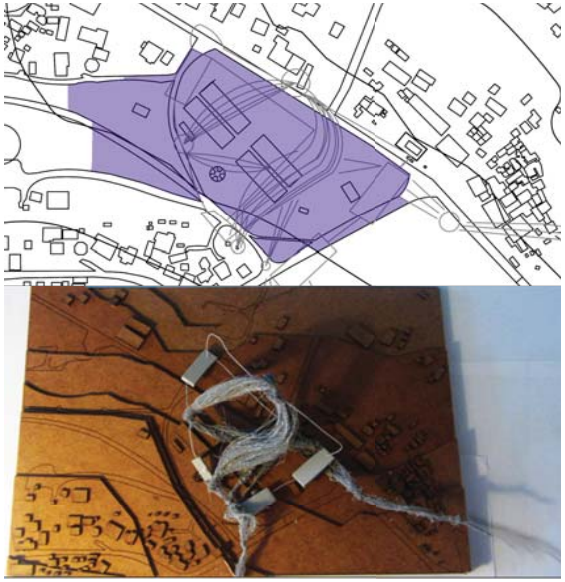
The model encompasses the site boundaries as well as establishes the presence of 'ghosts in the landscape'. The 3 stalactites symbolise inverted nodes of power in the landscape coupled with the 4 on site buildings caught together in a web suspending the unsaid in a cloud of wonder.



Collective behavioral patterns

Model 10. 1.7

This model speaks of the connections of the site to the high street, parliament, and legislative capital as well as the traditional capital and how it forms the tension between western and Swazi traditional politics.

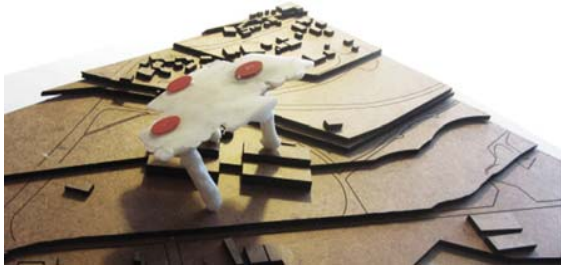


Collective behavioral patterns

Model 10.1.8

This model speaks of the connections of the three primary nodes of the area. The two traditional parliaments and the legislative parliament. Its phallic provications are a commentary on the political power sources of these sites.

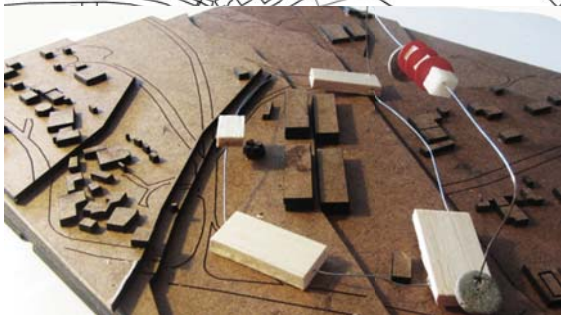




Model 10.1.9

This model plays on the ability to change and effect ones environment, an adaptability, and flexibility in contrast to the structured customs and protocols that are so evident within Lobamba.
-power





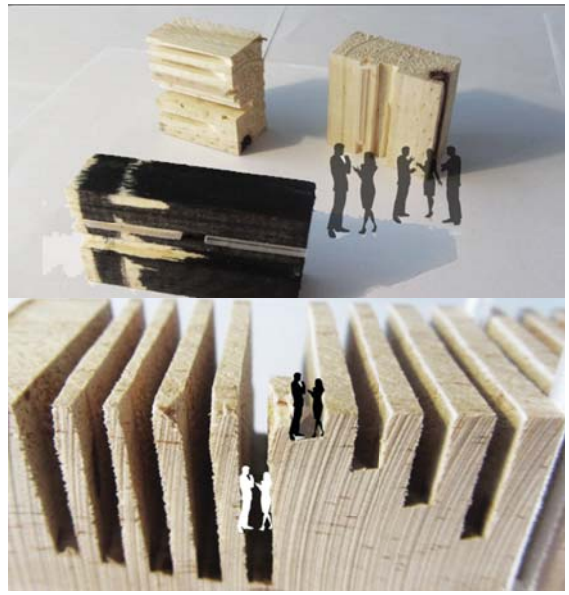
Individual versus architectural complex

Model 10.1.10

Playing on the notion of sound waves and inspired by the idea of oral literature, the structure allows for views onto various platforms gradually, with several interpretations and variations of slope orientation and gradient. An understanding of bridging both the slope of the site and the need for certain conversations to take place within the site.

Model 10.1.11

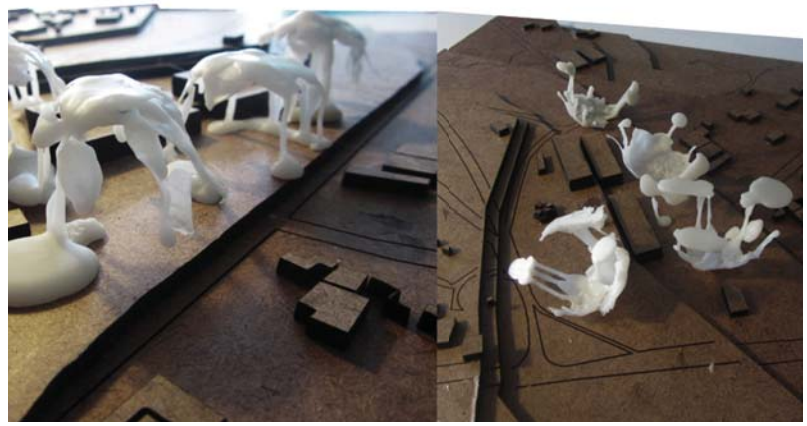
Offcuts and ink, the in-between, a play on light materials, contrast of colour and the evocation of feelings.



Model 10.1.12

These objects were created by melting wax onto frozen ice blocks, allowing the ice to melt and line the wax shell. This speaks to the quiet fullness of the site .It highlights an entity that cannot be seen, but implies its presence. It exists between the tensions of thought, and the conversations of the unspoken.





Distortion

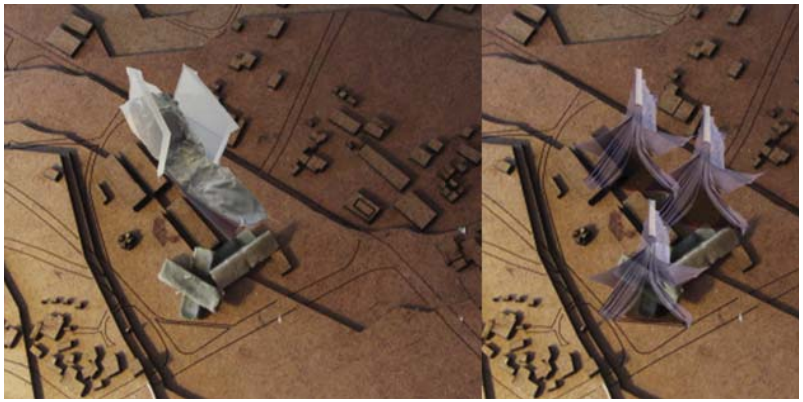
Model 10.1.13

The found object in section speaks of the displacement of an object, and how these displacements can work as structural components, the glue has leaked within the constraints of its bordering Perspex. Its contents leaked and formed a landscape beneath, whilst the vessel of glue has contracted. A system of give and take solid and void. The temporality of a liquid object versus its solid counterpart. Displacement has become the existing structure of the object.

Model 10.14

The pages of a book are usually associated with a dynamic fluttering. The book has been solidified, and the pages stuck together, causing the very purpose of the object to become futile. The misuse of an object, and a vacancy of reasoning shows how various structures lie vacant within the landscape, not because they cannot be utilized, but because it does not correlate with customary restrictions.

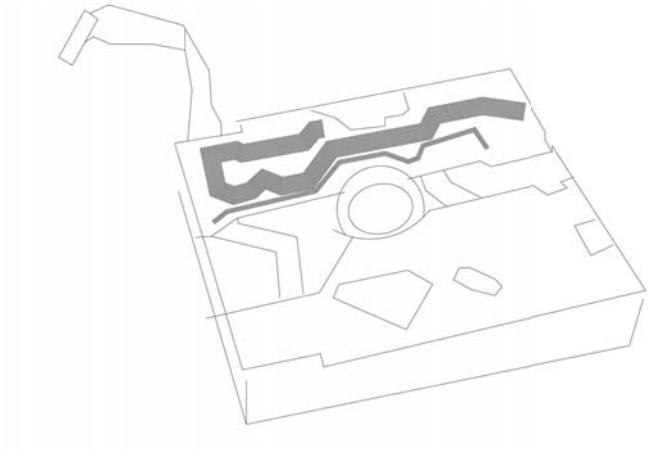


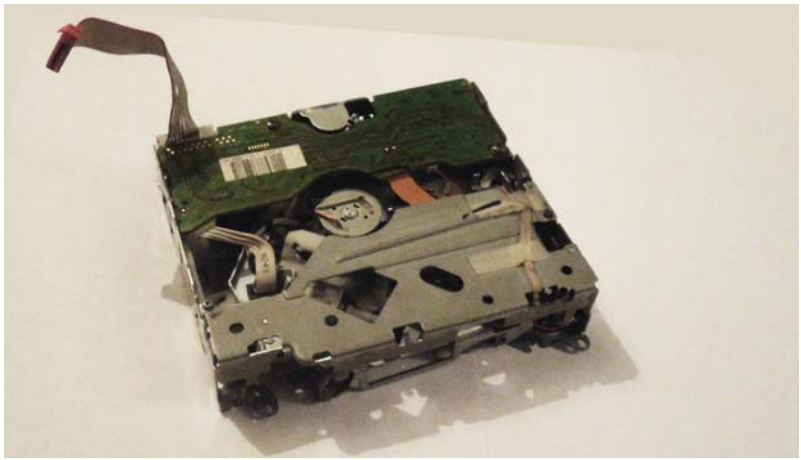


Sound

Model 10.1.15

The radio speaks of the connectivity of people, of voices, conversations, information, and news, spread like wild fire. The radio still plays an dominant role in sharing information in Swaziland, particularly in the rural areas, and pertains to the sharing of information for both the literate and illiterate, oral communication creating a forum for education.





Stalictites

Figure 10.1.16

There is an apparent connection between the site of the old Sibaya, King Sobhuza IIs house and its connection to spirit. Although spirit is a very subjective concept, it is prevalent to the people of Lobamba. People of the land believe and respect the site of the Old King. Women are still obliged to wear skirts around the site, and men remove their hats when passing through. The site is merely a series of brick walls built in the 1930s penetrated by the enchanted vegetation that has engulfed these boundaries. Stalactites refer to the gravitational pull towards the site. The respect and pride of the land from its inhabitants create the draw towards a site despite the fact that it has been vacant for almost 3 decades bringing light and importance to a site that otherwise would be overlooked and disregarded.



10.2. Design Developement

Through the charette in (10.1), we have experimented with the natures of spatiality, translations, collective behavioral patterns, Individual vs architectural complexes, distortion, sound and stalactites as well as an understanding of site through the mapping process there came the process of translation into architecture. Stage 2 explains this process with a starting point of experimental models in 10.2.1.

Stage 10.2.1. A series of polystyrene models playing with form on the landscape. This step also played with scale and how to design a public building that needs to allow for large spaces in a context of very fine grained houses.

Stage 10.2.2. Identified 3 models and began to organize them through the programme of Library, conversing rooms, royal holding, oral teaching rooms, retail, feeding rooms, silence rooms, media rooms, sleeping quarters and performance spaces. These examples also attempted to connect the site to its surrounding landscape, and aid as an orientation device. At this point it was very important to maintain the idea of ghosts, and a ghosting of the existing sheds.

Stage 10.2.3. Was an attempt to spatialize the programe, in terms of more than just planning, but creating actual walls and circulation spaces, in order to begin to understand how these spaces could work together. This stage was also an attempt at finding the boundaries to where the site lay. Its boundaries where not clearly set, but the placing of the site eventually was dictated by the road boundary .

Stage 10.2.4. Visualizing a building meant an exploration into the 3 dimensional spaces of a chosen composition. This composition focused on large arms that connected the site to its surrounding programme as well as well as retaining a ghosting of the existing sheds which led to a series of 4 very large courtyards. The words agglomerate, intersect, communicate, expose and belief where drivers of these spaces.

Stage 10.2.5.Public building and scale. After the exploration and visualizing of a building, there appeared a need for further exploration of a building on site particularly due to the previous buildings contrast to the small scale of the area.

Stage 10.2.6. The importance of Royalty? Was a large turning point in the ideas behind the importance of the building, and what statement was more important to be made. The brief stood at an interpretation centre for the oral arts and landscape, focussing on the importance of Swazi culture and the oral arts, the conversations that need to take place between the people of Swaziland. So the crossroads of importance, to prioritize the royalty and their influence on Swazi traditions or not within this building? This proposal was a decision to prioritize that of royalty, creating one axial route to connect the royal family and that of the people of Swaziland. The decision created the question, is that everything that this building is going to be? Is that the most crucial part of the oral conversations that need to take place, or is it just the tip of the iceberg?. The most important part of this building is the retaining of stories that span over the class divide a space that can bridge these divides through the oral arts, the same way these ceremonies take place, create and reinforce those bonds.

Stage 10.2.7.A grid has been implemented on the site created by connection points of site, the ghosts of Sobhuza II Sibaya, as well as the retail strip and the forest. Creating fragments within the grid as the buildings, and emphasizing the importance of the landscape and open aired environment in Lobamba as a meeting place, as living space. The building also attempted to play with sound, and wall thicknesses to change the mood of the buildings, and journey throughout.

10.2.8. is a Programmatic collage of the roof above the existing floor plan seen in image 14. This formed the ideas behind the roof structure.

10.2.9. Further development of form through models

Methodology
The roof was create by initially using an organic grouping sketch of the existing plan colour coded to its programme:
Orange: theatres
White: museum
Yellow: administration
Grey: dormitory
These groupings were then placed on top of the existing form of a model, and automatically began to take shape from its template, the paper was then further manipulated so as the move in accordance to its surrounding topography.

Stage 10.2.1. experimental models



"

and existing conditions,
and dripping cow blood,
draining,
hair,

candlesticks ,
drip,

making sense of it...
light,
box,

connect-

If the mountains spat shadows onto my lips plain,
Surely I could then see god. . . .
But how can my shadow personified play the same role?
And I cannot connect the doors of fours and twos and mixed -

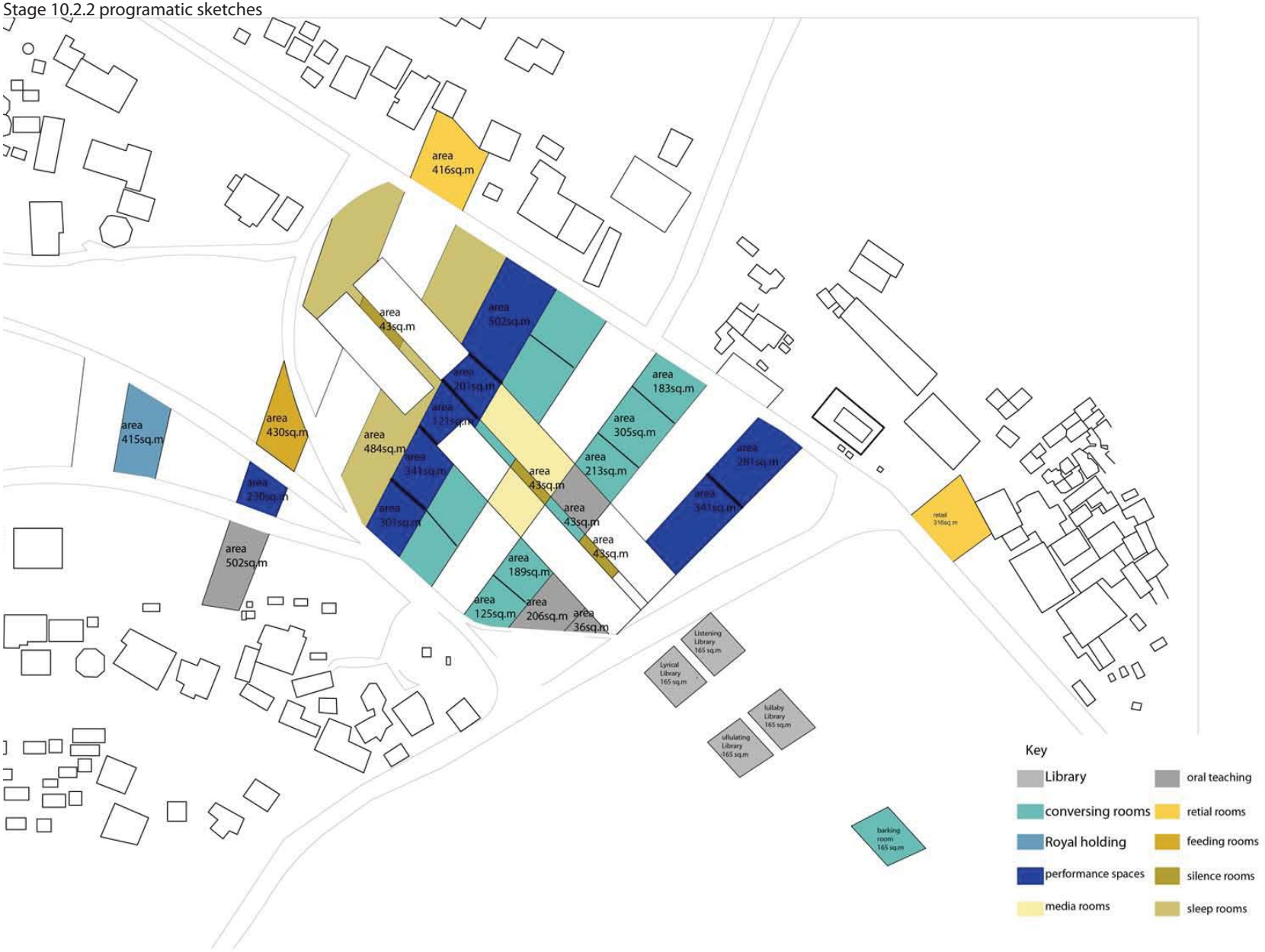
reviews of programmes,
Of the stench of lost dreams. . .

And sometimes it is all in our minds,
And the sounds echo in empty spaces,
That once contained ghosts,

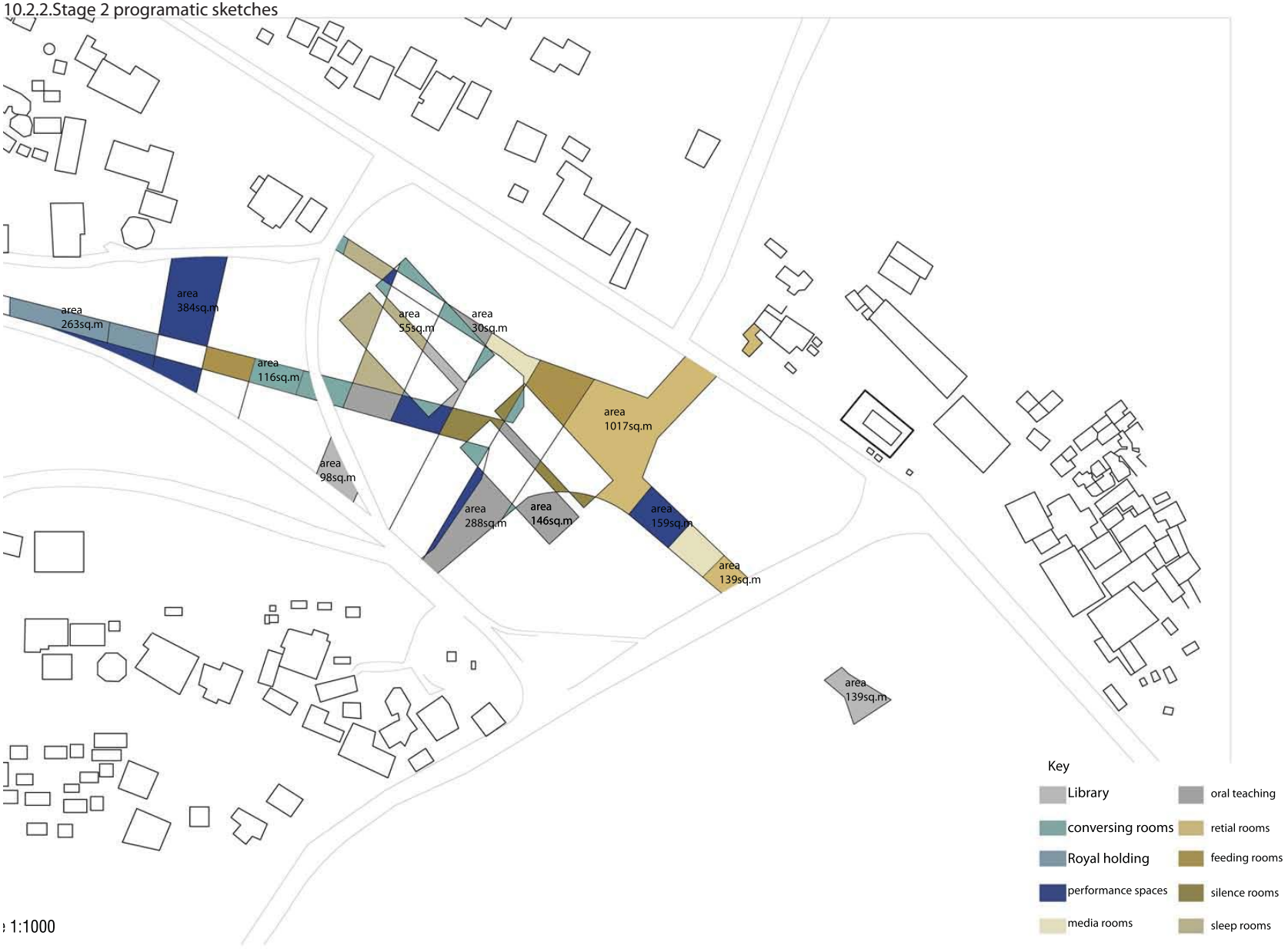
connect-

"

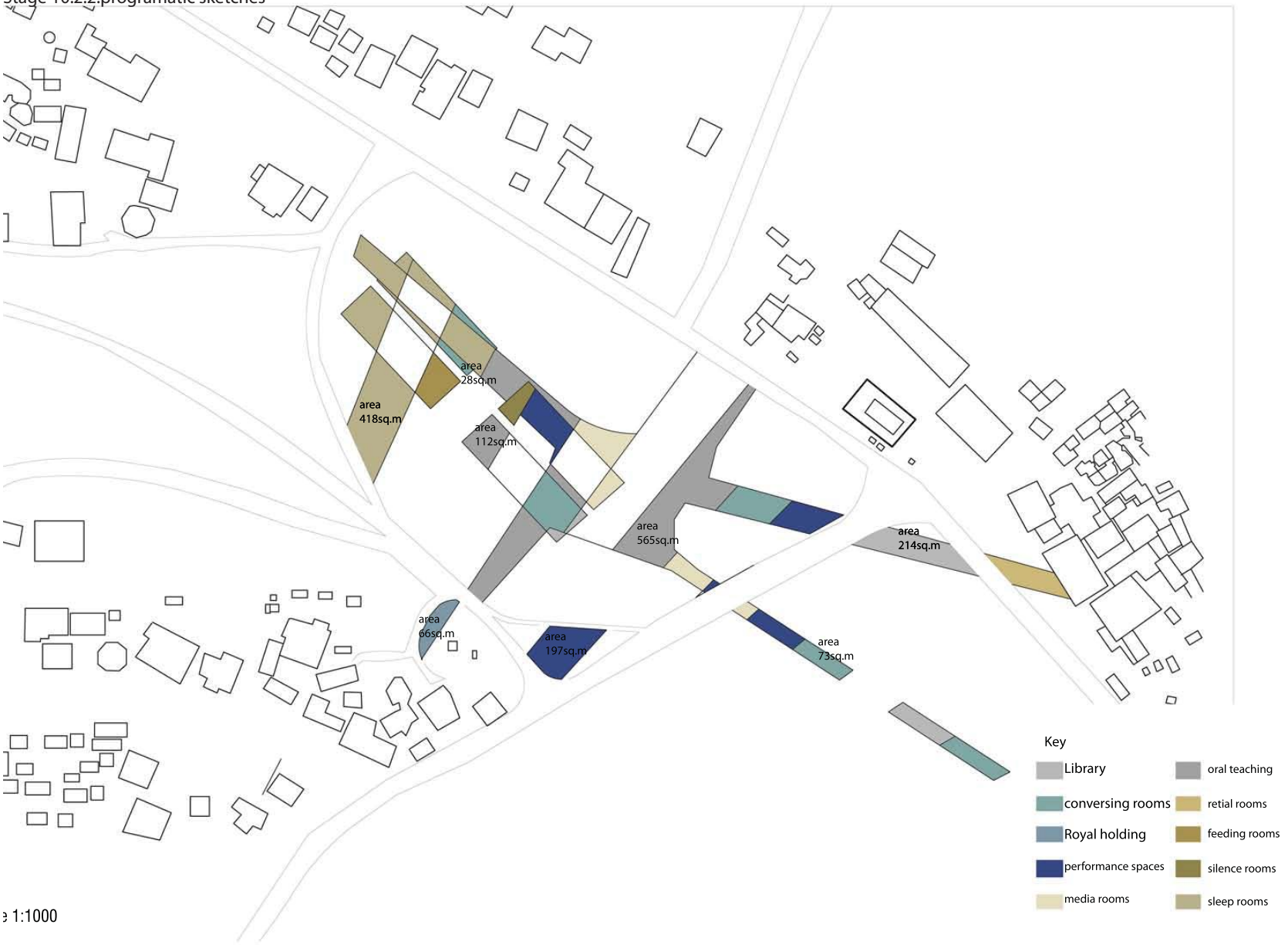
Stage 10.2.2 programatic sketches



10.2.2.Stage 2 programatic sketches



Stage 10.2.2.programatic sketches



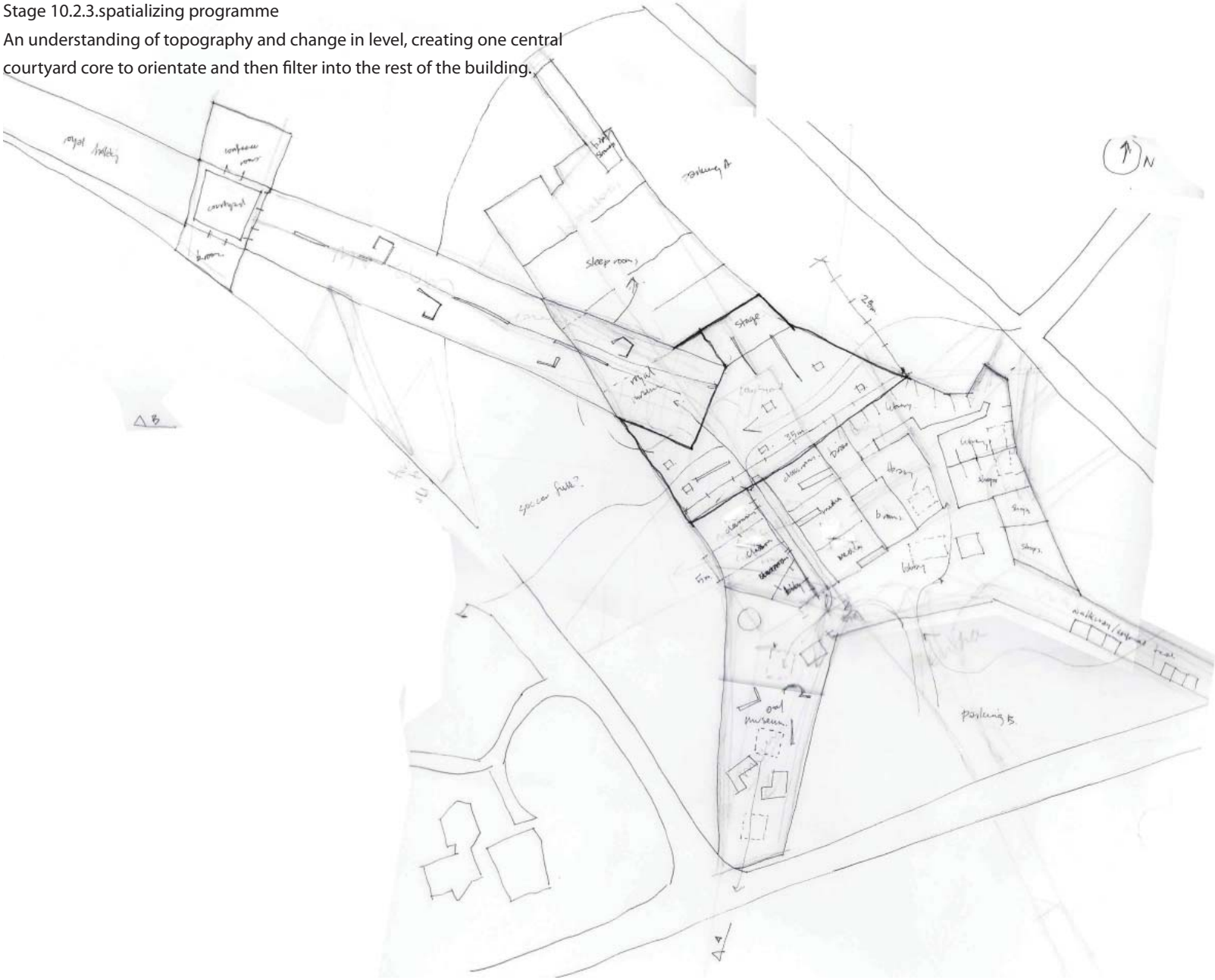
e 1:1000

Stage 10.2.3.spatializing programme
Larger royal holding exhibition, and branch off site.



Stage 10.2.3.spatializing programme

An understanding of topography and change in level, creating one central courtyard core to orientate and then filter into the rest of the building.



Stage 10.2.3.spatializing programme

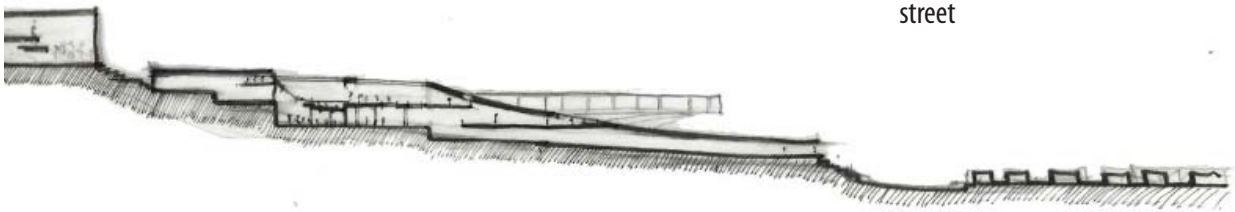
Form based exploration of what a building would look like if it was speaking to itsself, the idea of a building communicating through its parts., and allowing for numerous courtyard space, however space was wasted in this example.



Stage 10.2.4 Visualizing a building
Section and elevations of building

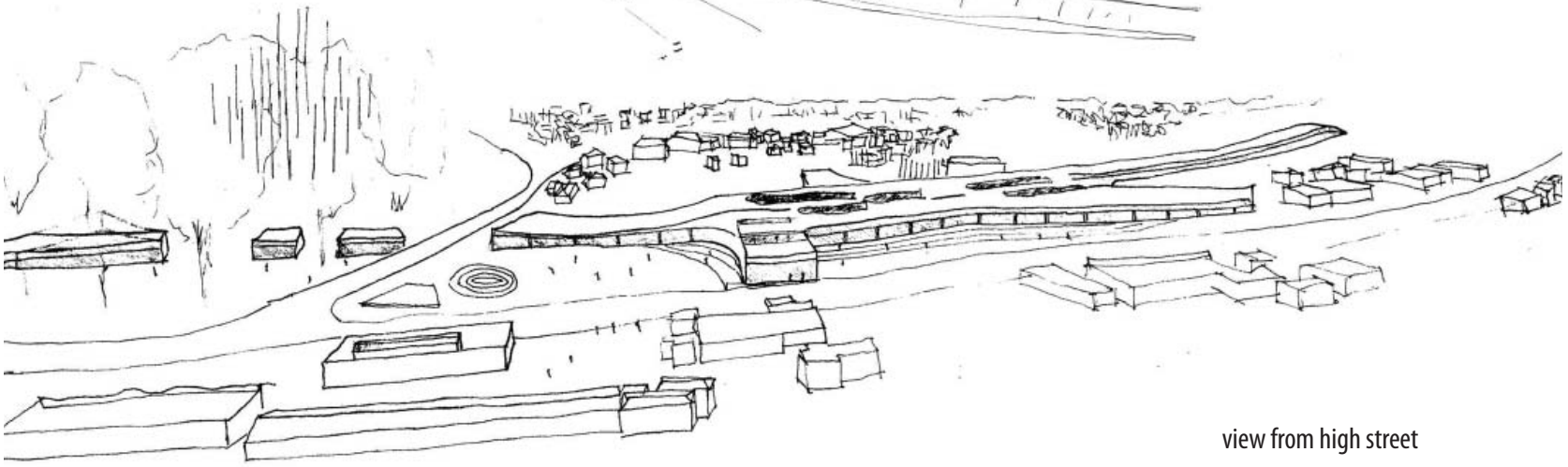
section

slope
courtyard
street





view from north



view from high street

"

and roots that creep,
onto the unknown,
unowned,

space,
vast and wild,

with the naitivy of an unborn child,

torn at its part...

I free myself by choosing not to see,
And everything is perfect,

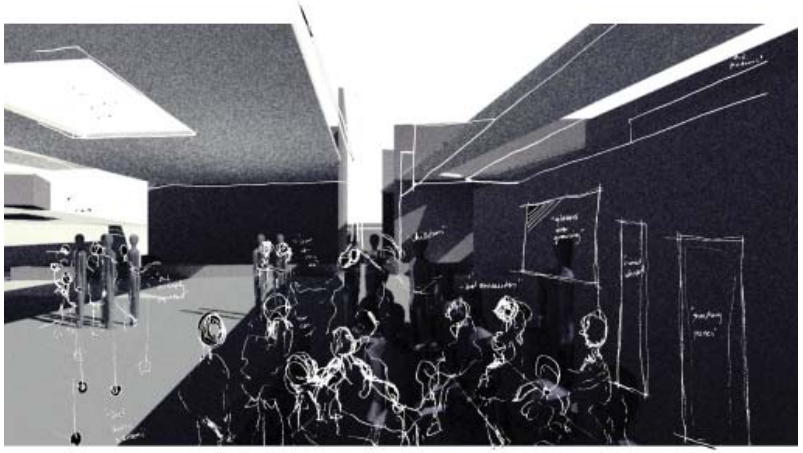
And it is all right with the world,
And lightning is just,
a reflection,
of scarred emotions,
shrivelled onto the backdrop of rippled rivers,

And it isn't real,
Its heat is merely my own energies exasperated through elements
of the unknown,

Unknown energy,
Sinews of the sky.

"

Stage 10.2.4 Visualizing a building
perspectives of courtyard

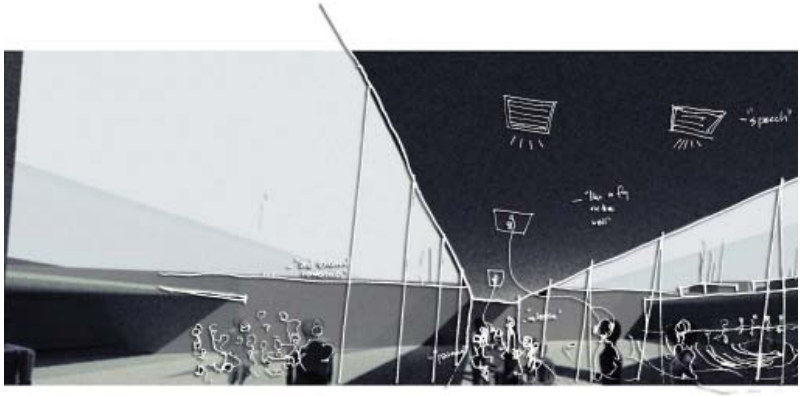


agglomerate

static relations of overzealous
pinned together through webs
of intervention

intersect

caught
aligned,
tensions torn



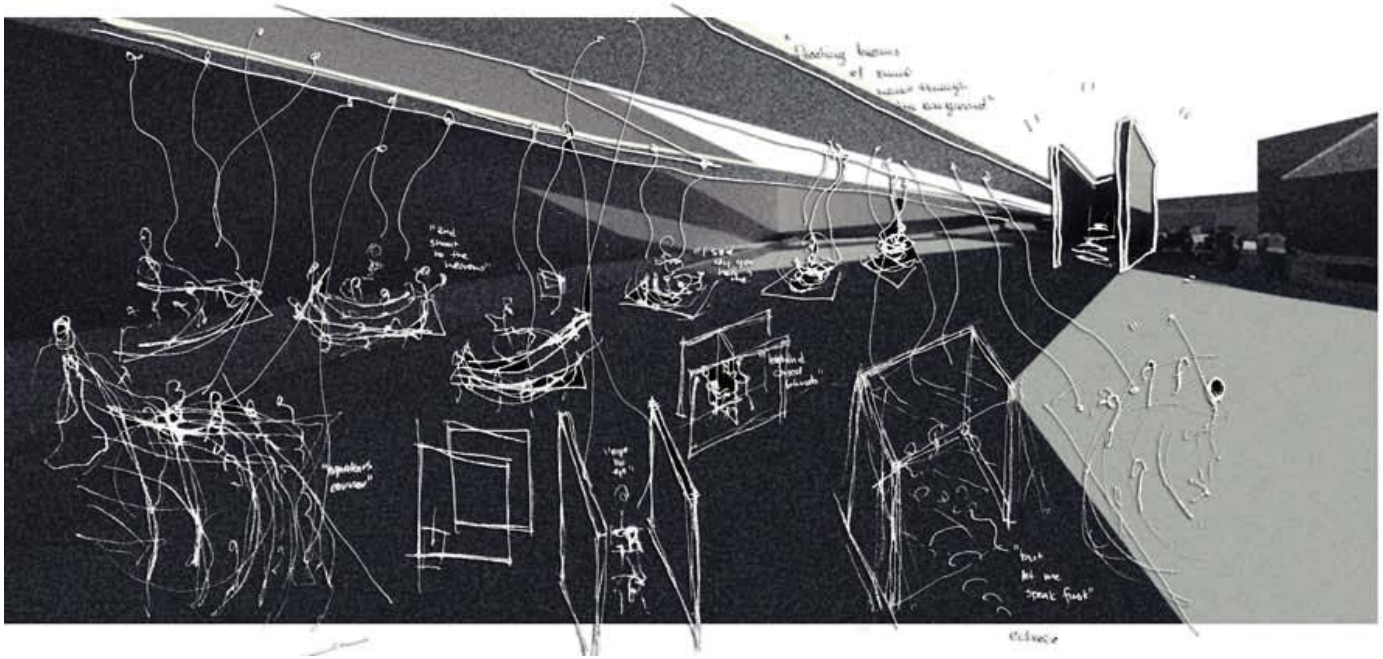


Stage 10.2.4 Visualizing a building
perspectives of courtyard

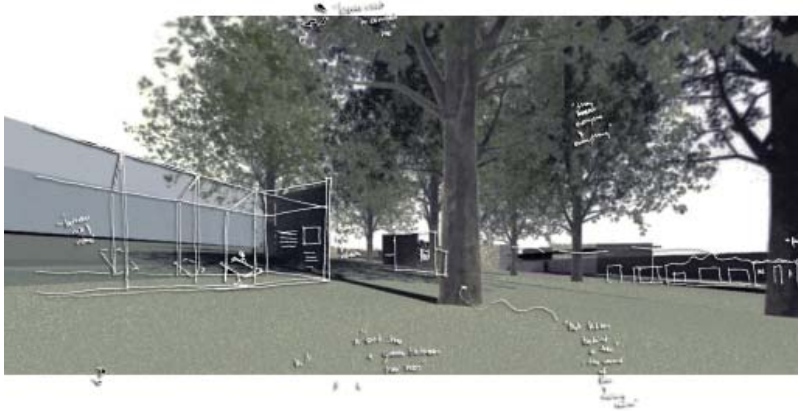
sketches

communicate

communion
collaborate
honour and
demonstrate



Stage 10.2.4 Visualizing a building
perspectives of courtyard

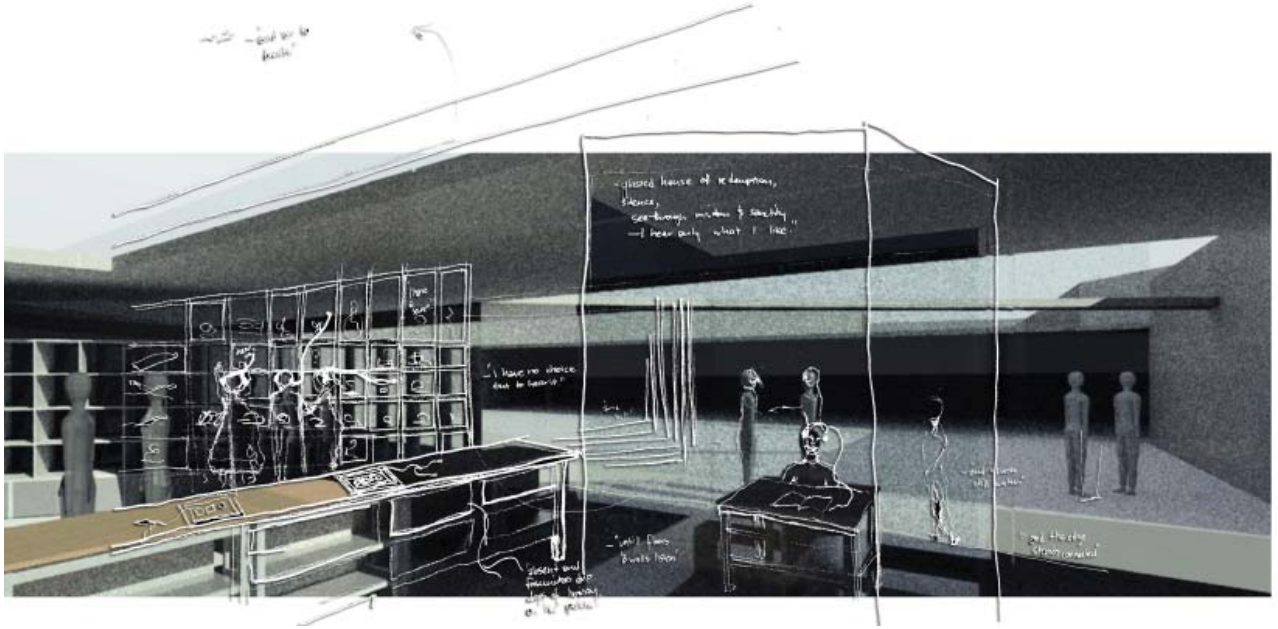


expose

cut through,
contrast,
balance.

expose

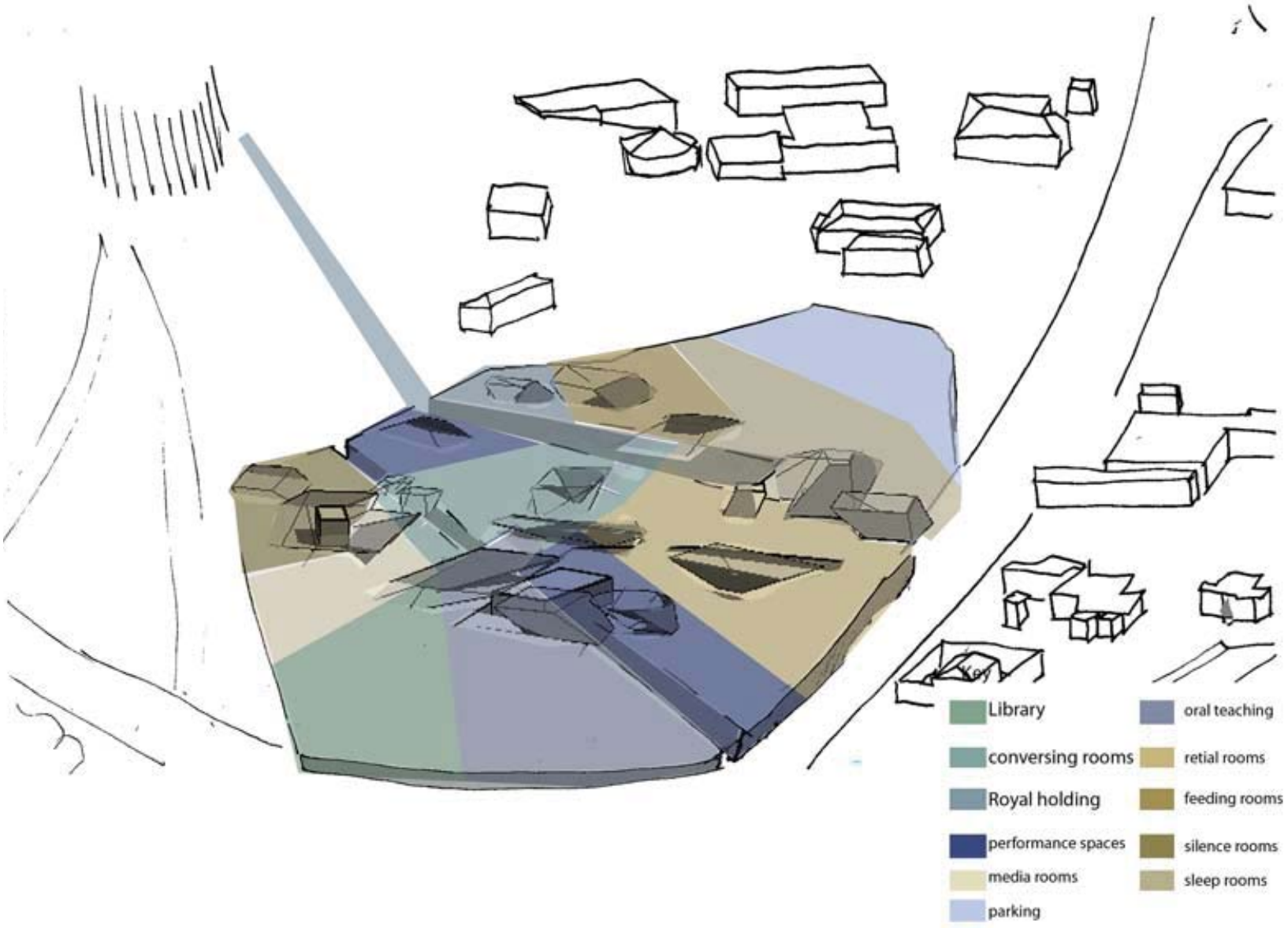
cut through
contrast,
balance



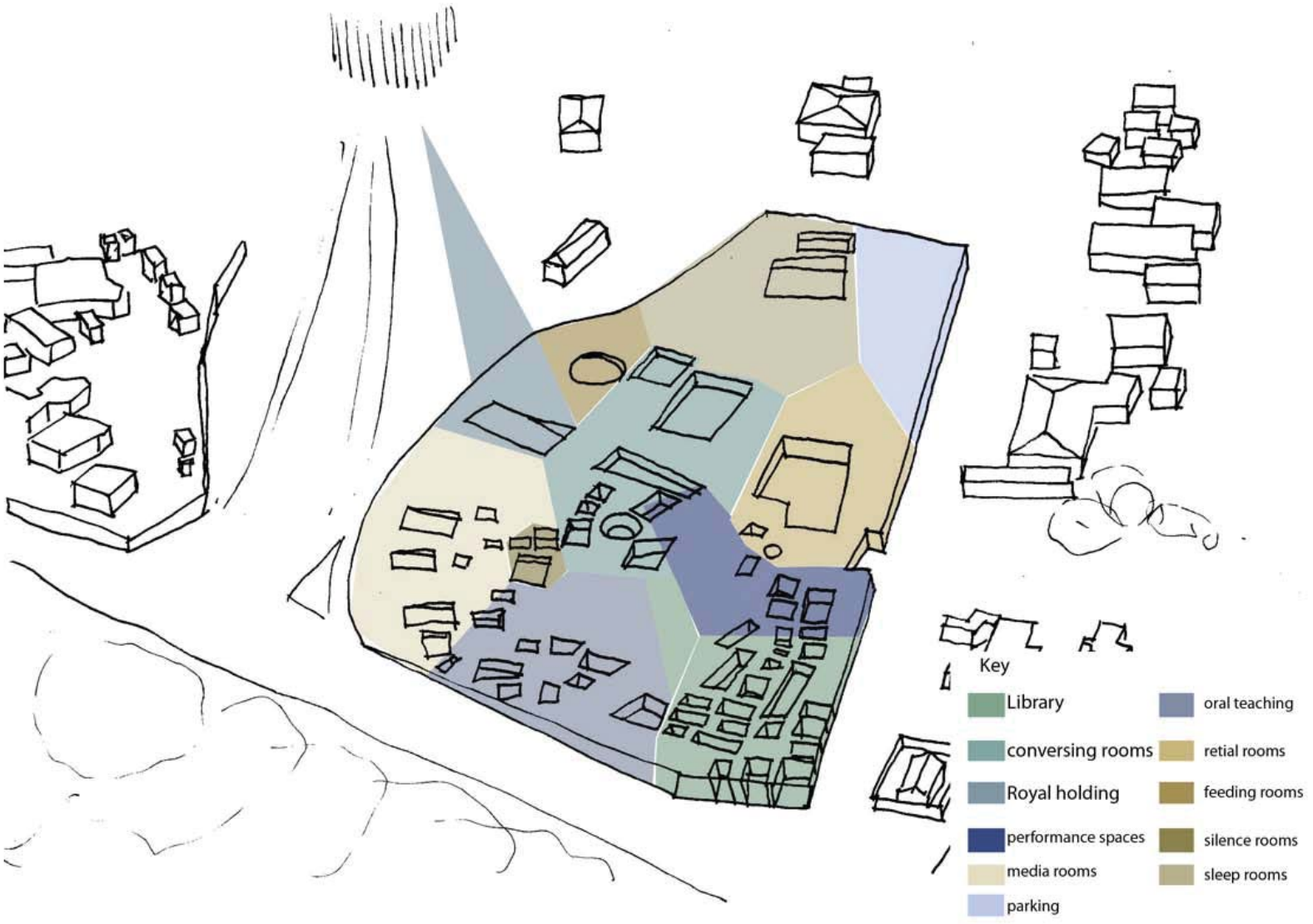
belief

caught
aligned,
tensions torn

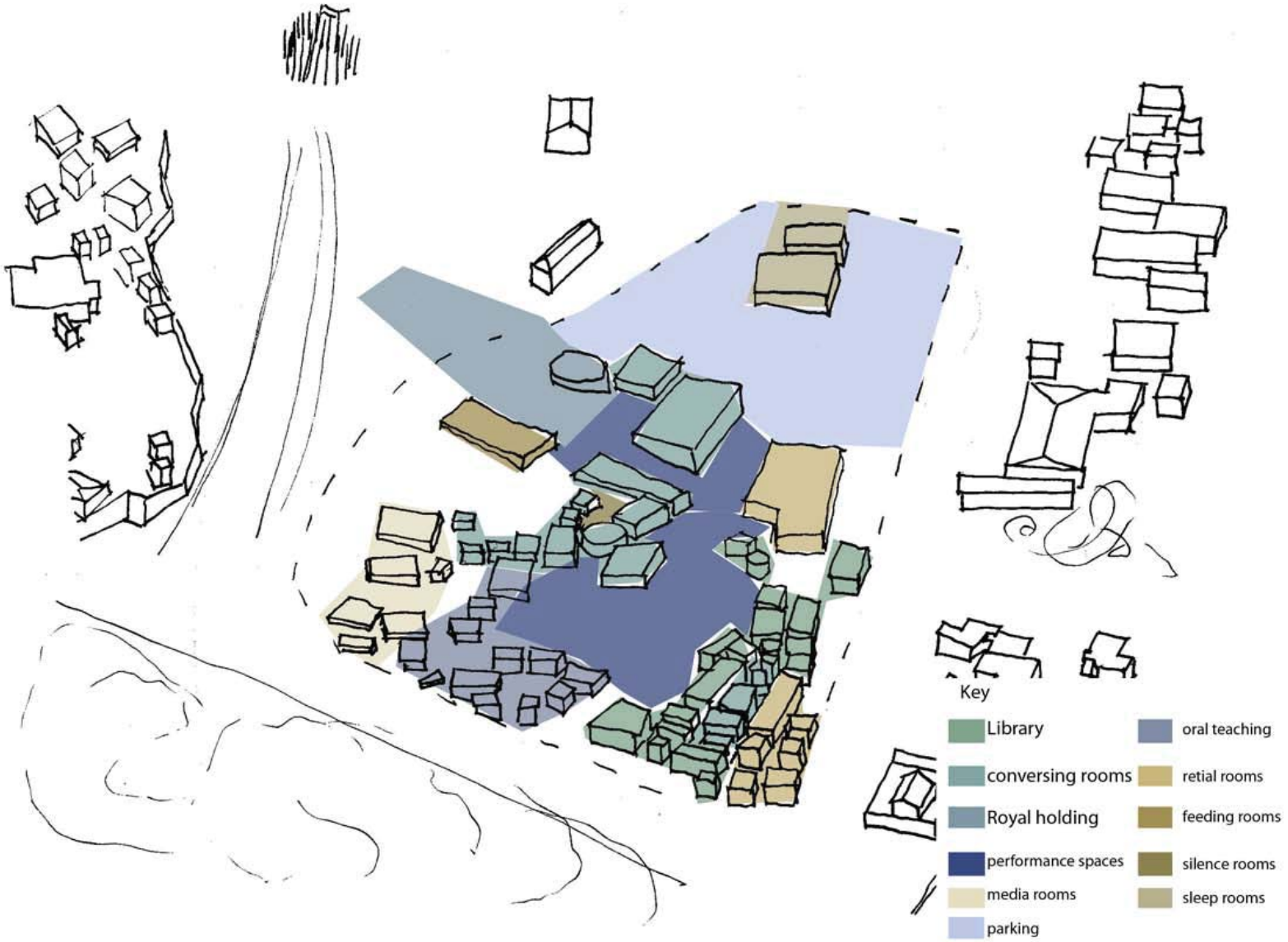
Stage 10.2.4 Public building and scale
looking at an inversion of scale



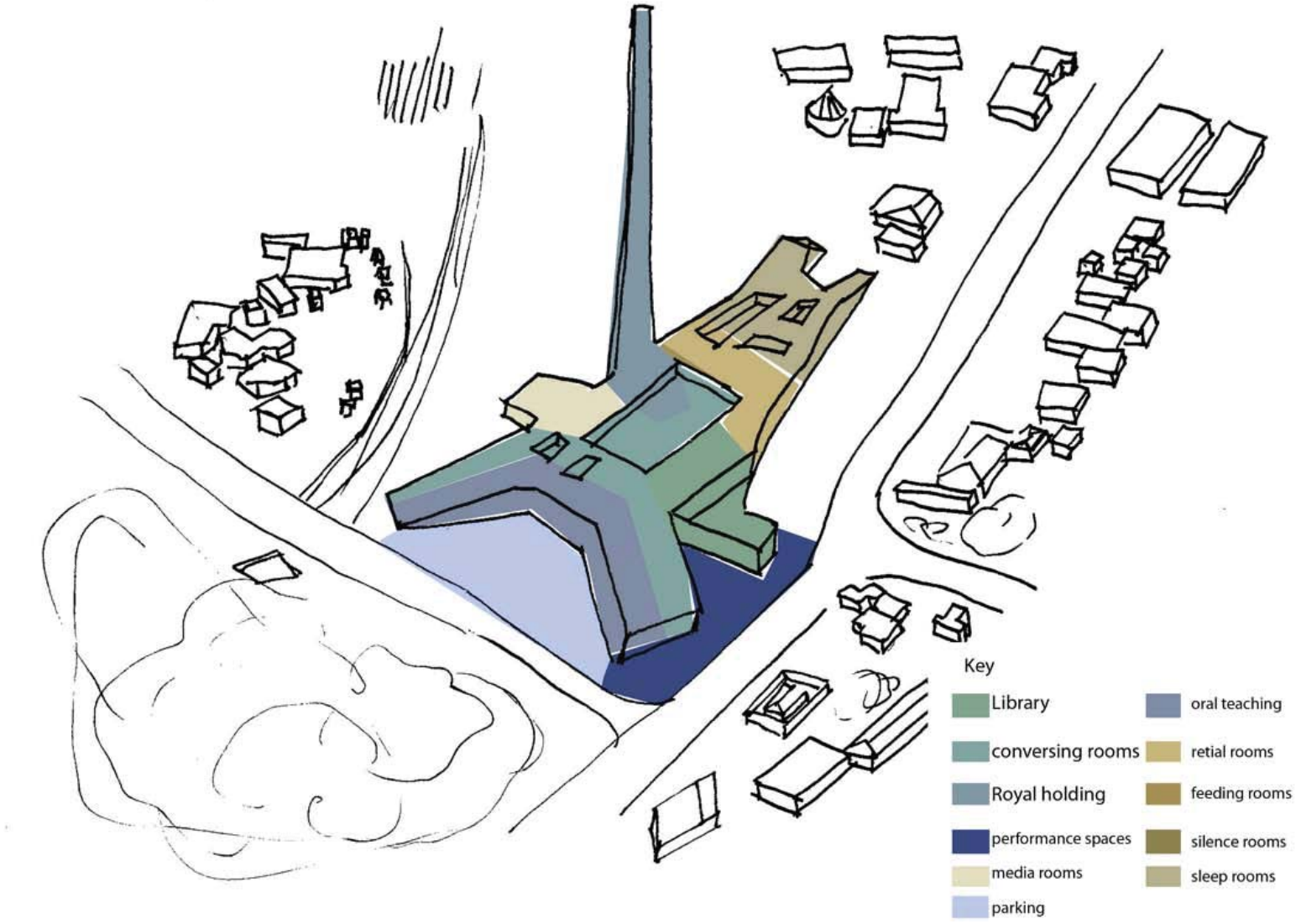
Stage 10.2.5 Public building and scale
looking at an inversion of scale



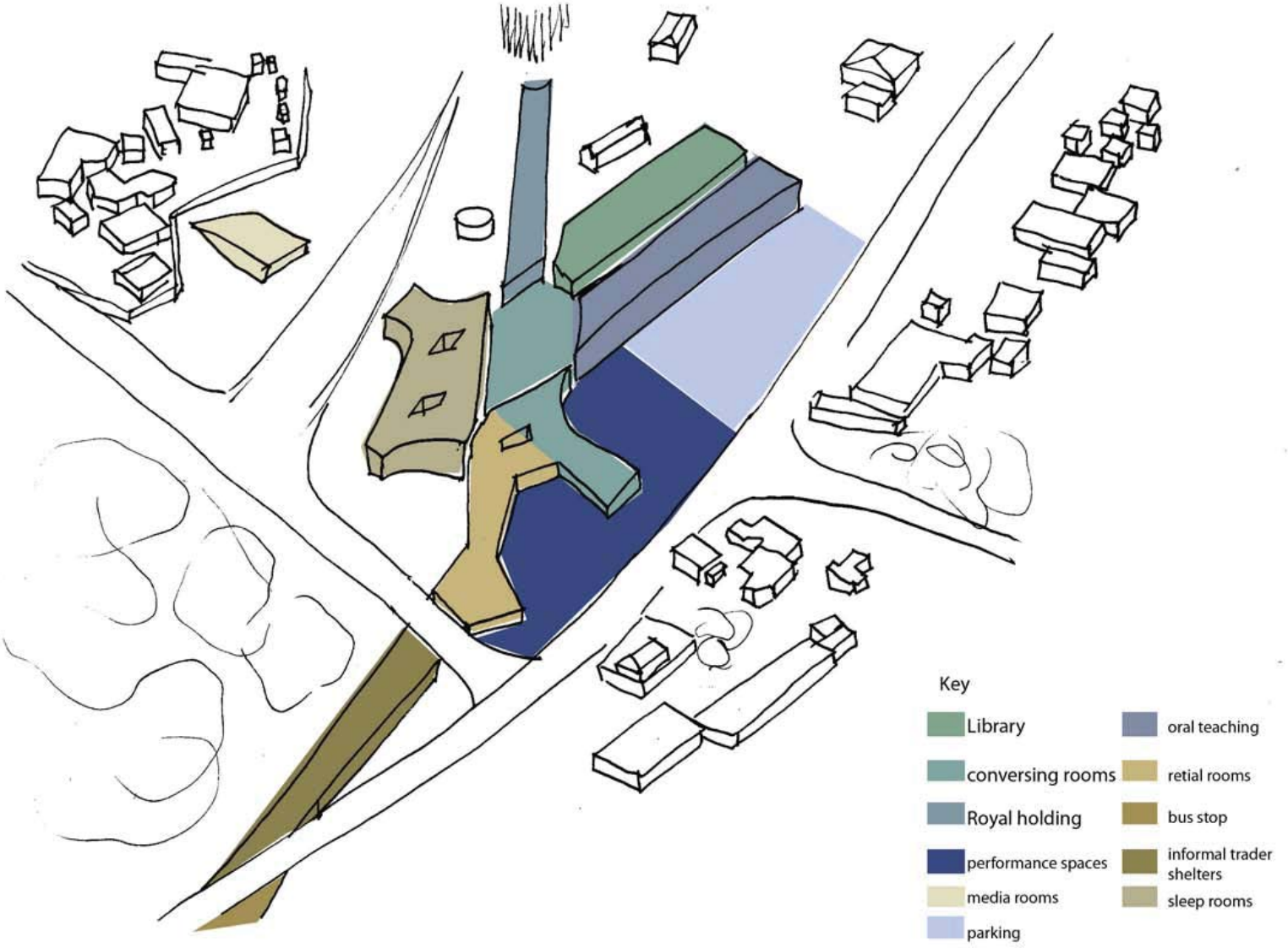
Stage 10.2.5 Public building and scale
looking at smaller rooms.



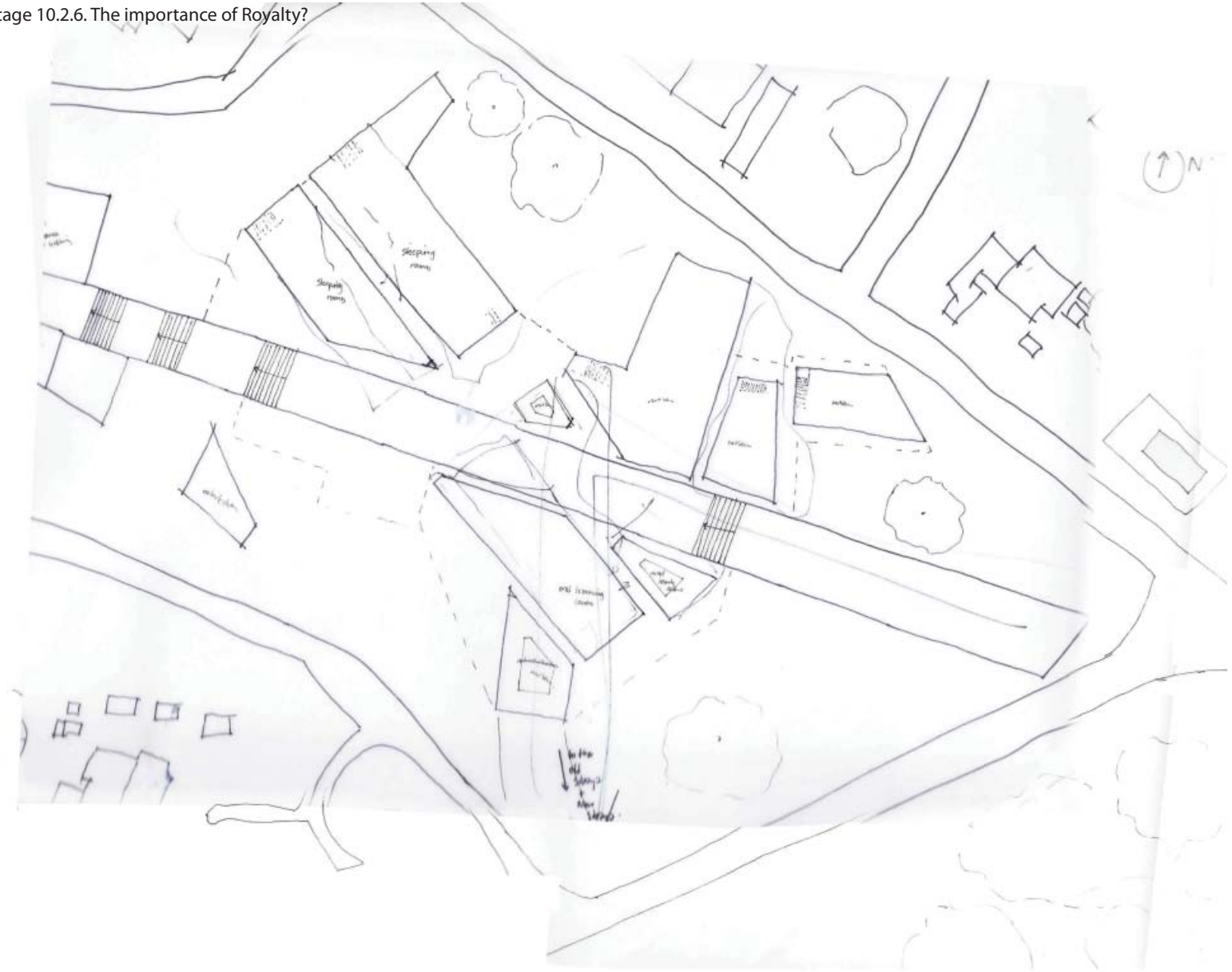
Stage 10.2.5 Public building and scale
partial inversion of scale



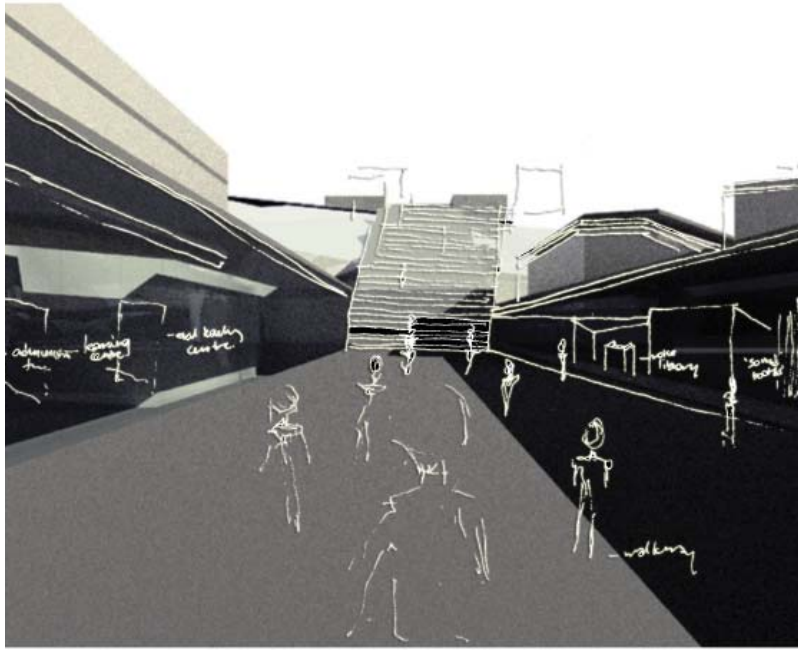
Stage 10.2.5 Public building and scale
partial inversion of scale



Stage 10.2.6. The importance of Royalty?

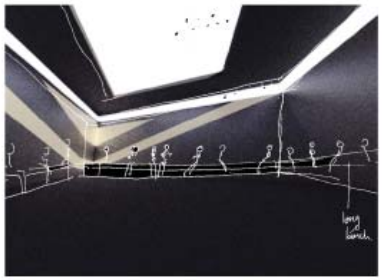


Stage 10.2.6. The importance of Royalty?



inter-view

bump,voyeur
pitter patter on equal standings
and the promise of what could be
tomorrow

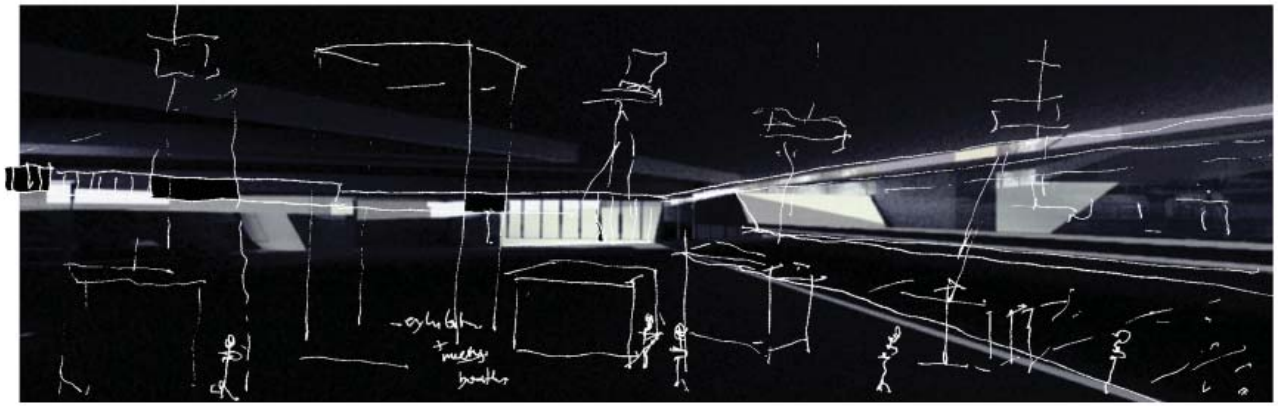


collect

communion
collaborate,
voice and
demonstrate

Stage 10.2.6. The importance of Royalty?

sub merge
and inter-collected
memories
whispers,
shouts, and revealing of
self.



"

and it was apparent
the living outside of the primitive being
tended to sanity

as he sat in his errupted cave
of measure

and peaks through the window...

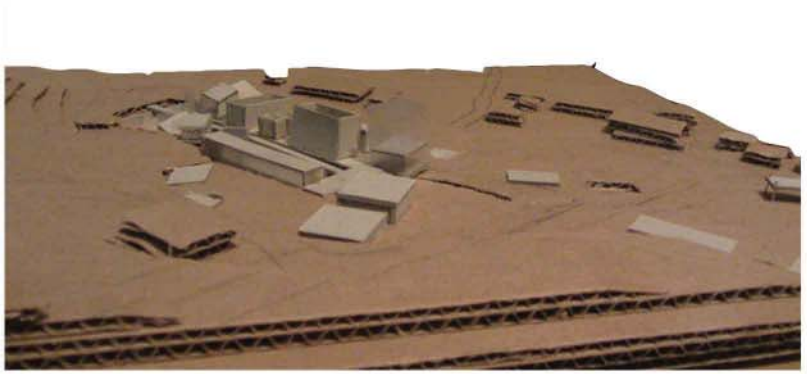
how they smile and bathe in the richness of her buttery sunshine!

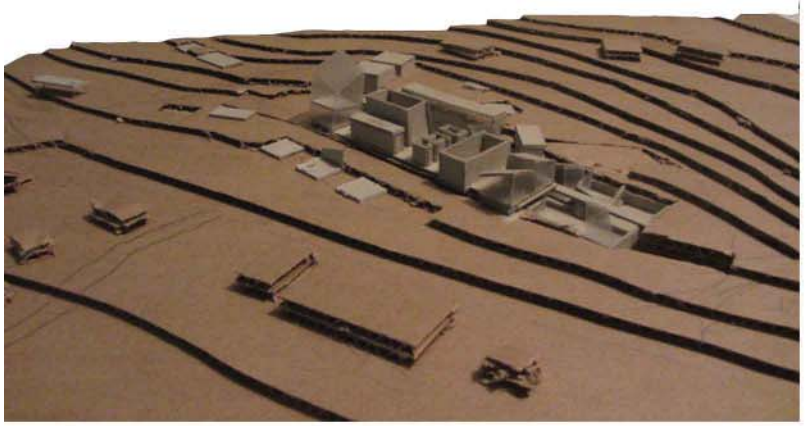
come outside and join me...

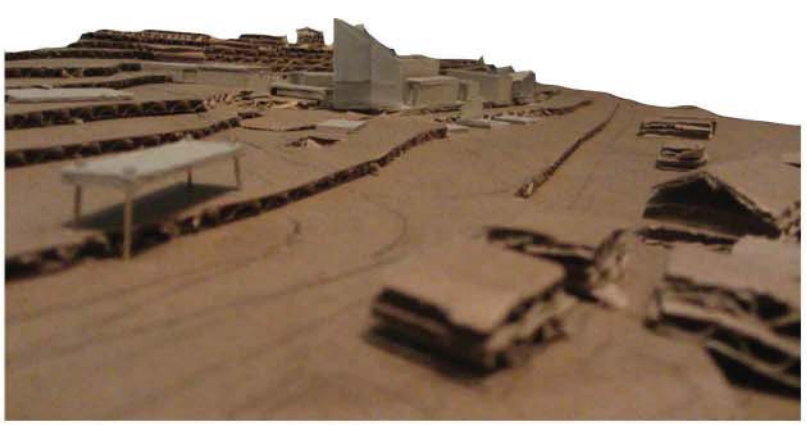
"

Stage 10.2.7. Grid and outside space
Model of building created as a series of outside rooms

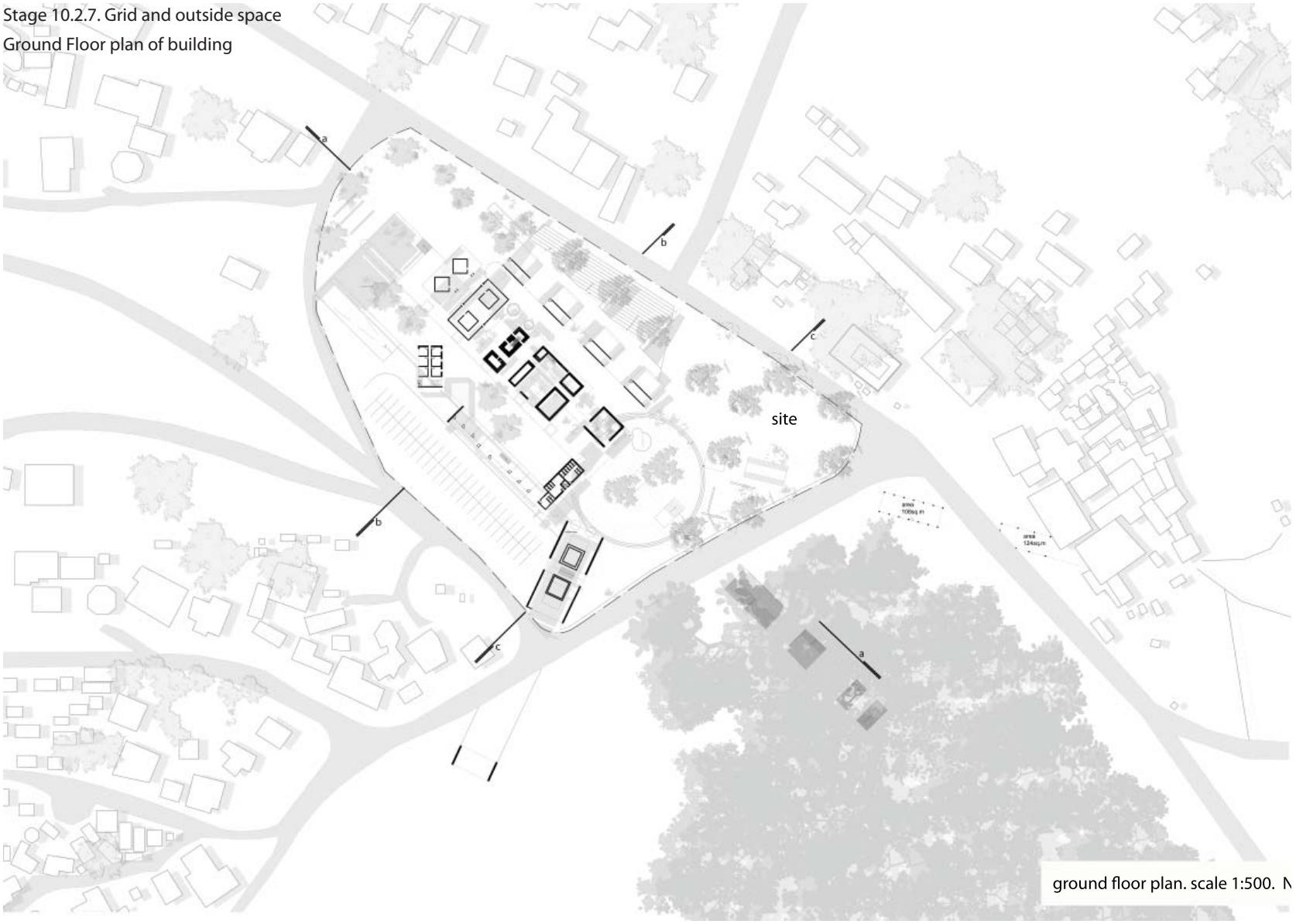








Stage 10.2.7. Grid and outside space
Ground Floor plan of building



ground floor plan. scale 1:500. N

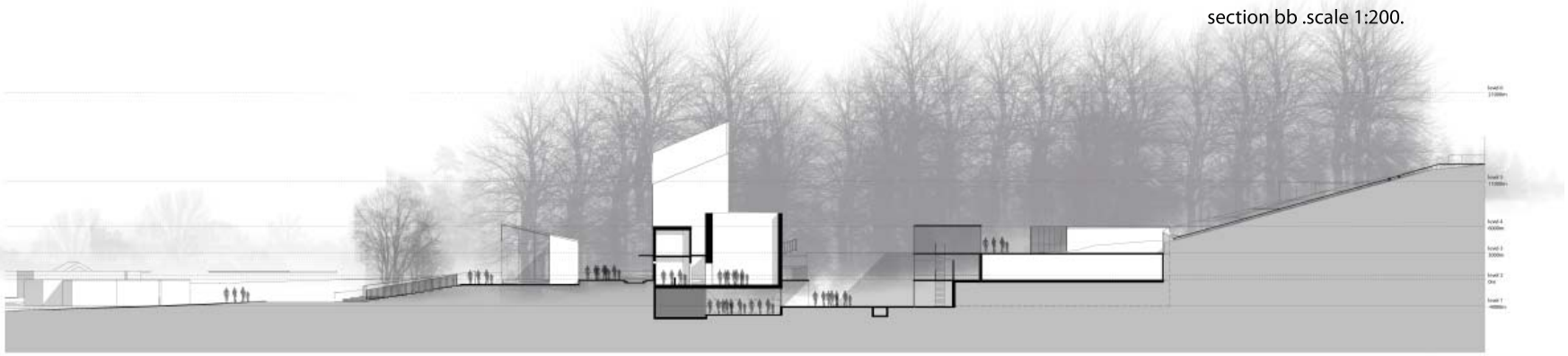
Stage 10.2.7. Grid and outside space

Sections of building

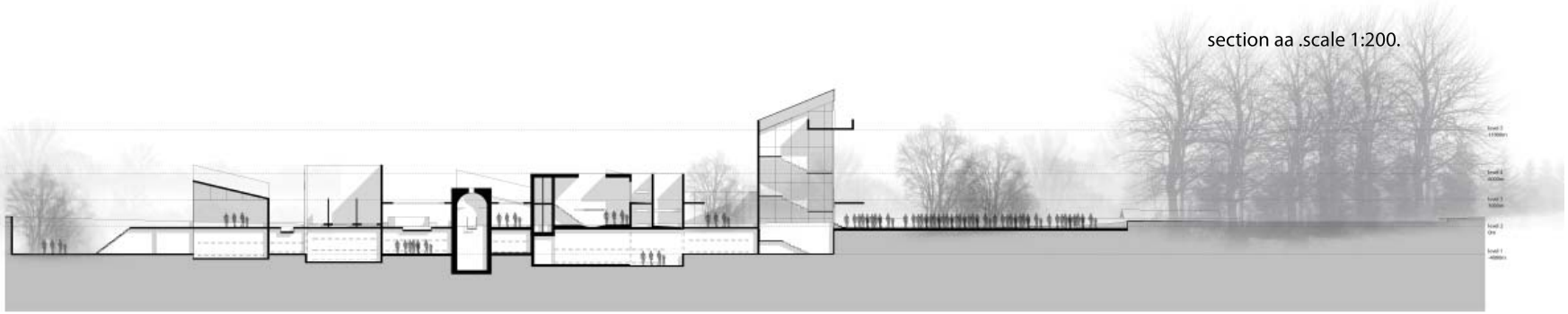
section cc .scale 1:200.



section bb .scale 1:200.



section aa .scale 1:200.



sections .scale 1:200.

N

Stage 10.2.7. Grid and outside space
Atmospheric perspectives of building

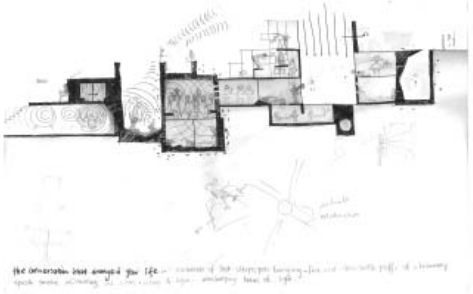
sketches

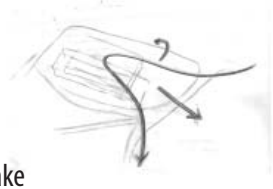




viewpoints
and standing of other sides
of solid secrrets
and peeps...

the moment of truth







intensity
and walls shake
too loud to contain,
to tense to refrain,
from screaming...but no one can hear through
thick walls



others blissfully unaware
of hollow shells,
of waves permeating their

Stage 10.2.10.Programmatic Collage



”

circling over time,
space,
place,

hand touch,
cannot,

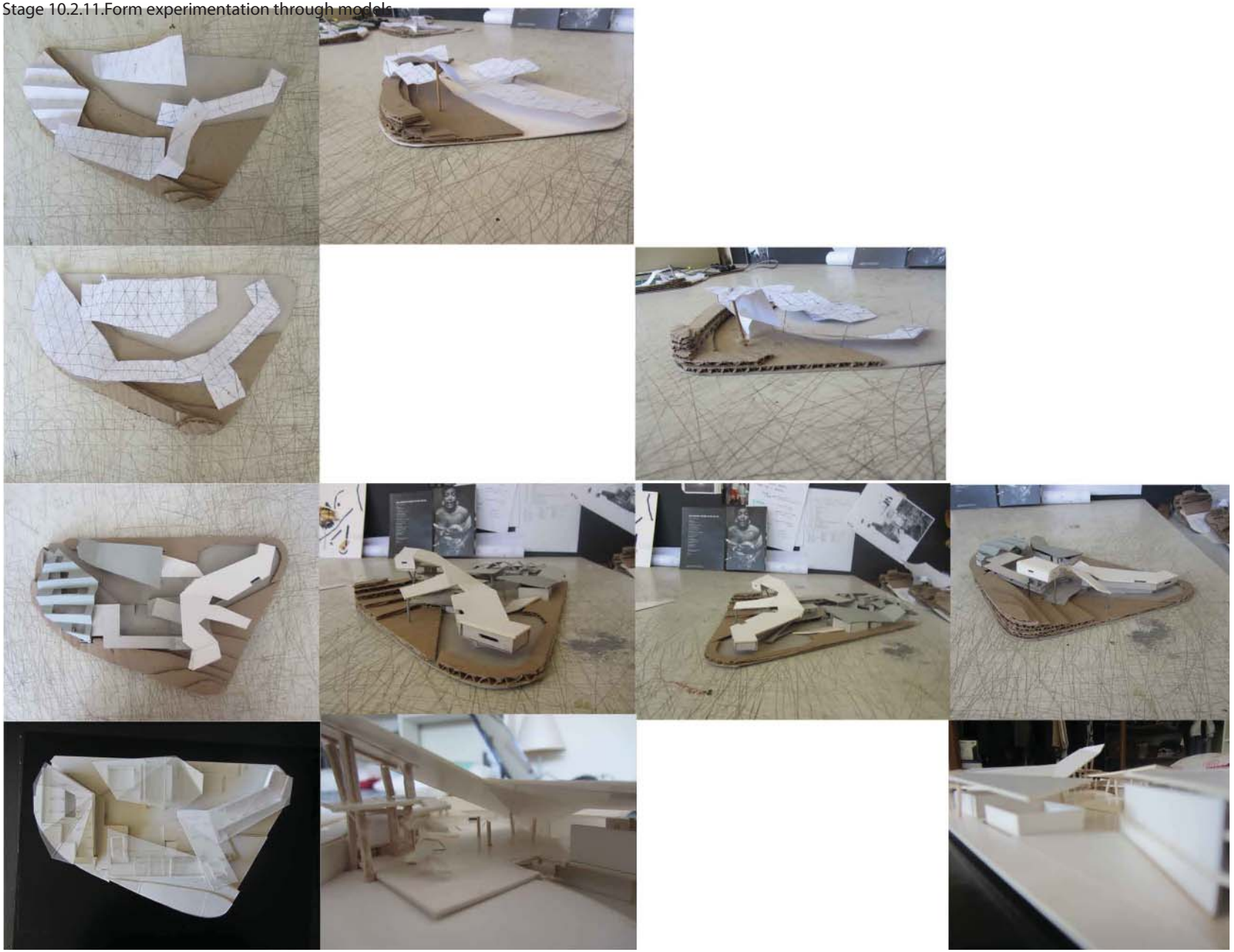
quiet spaces,

choral notes
of poulation,

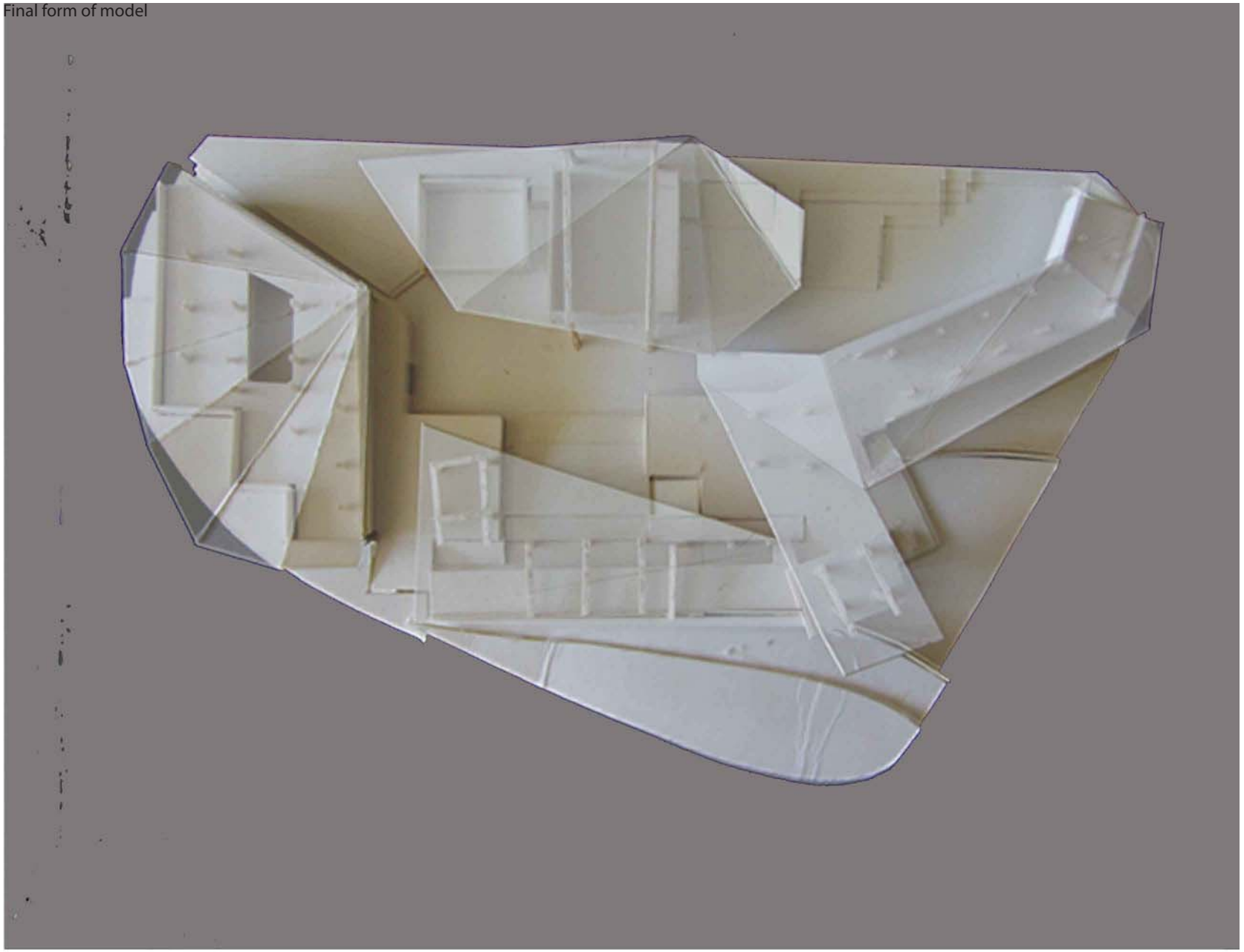
a glimpse of a ghost
at 4pm
on a sunday afternoon...

”

Stage 10.2.11.Form experimentation through models



Final form of model



3.0. Pause

This chapter speaks of the process that has taken place , the understanding and connection of space with the site itself. After mapping, the next step is the materialization of the building itself and its process. This chapter has captured the development process of the architecture which has resulted in the current building. A large amount of time was devoted to creating an unprecedented programe. Every shift in programme of circulation developed a new meaning. It was important to prioritize the notion of performance and landscape and the target market of the youth and ceremony partakers, over politics and obvious symbolisms.

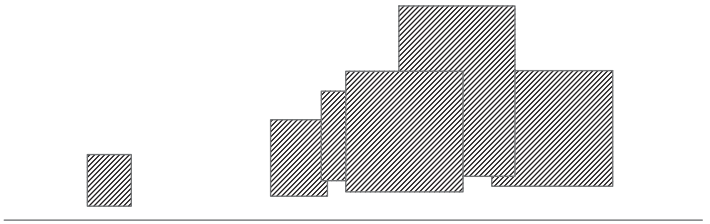
11.BUILDING

An Interpretation centre of the Oral Arts and Landscape

The building now stands as an interpretation centre of the oral arts and landscape, with emphasis on performance spaces and views into the surrounding nodes. This building has carved the spaces of its brief into private and public spaces, being: museum, 3 theatre spaces that house a venue for praise poetry, song, and storytelling, administration, radio facilities, a sound library and workshops that encourage the teaching of these art forms to the next generation, with an emphasis on a central public space.

The brief was written but its implementation was the most challenging part of this process, an understanding of what is needed versus what would ideally be needed. The smaller details of ledges of expression, display, sound, and openings. This building is for the residents of Lobamba, it is for tourists, and it is for influx, for traders, for people and revolves around a complex time table.

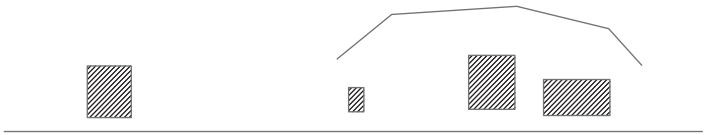
Passive ventillation has been used in the building. It is important to note that this building is a public building, its finishes are largely durable, brick, steel and concrete.



Gravitus of a Public Building

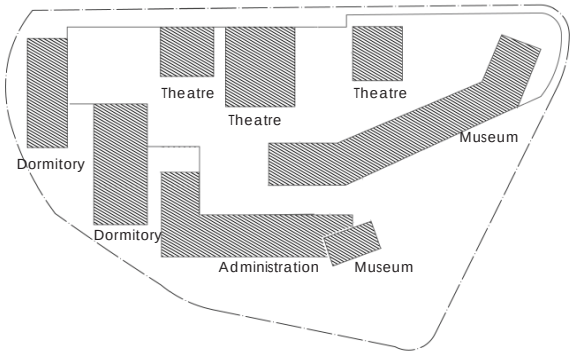


Context of Lobamba

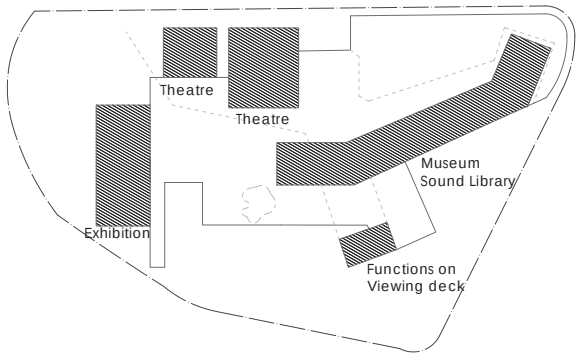


Public Building in the Context of Lobamba

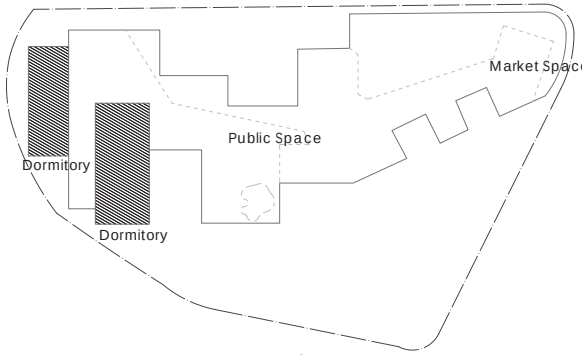
11.1. Building



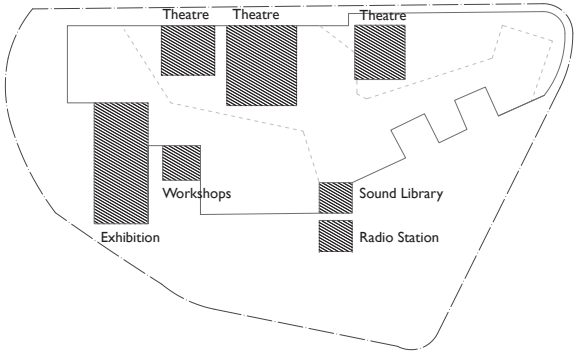
Programme



Monthly Timetable



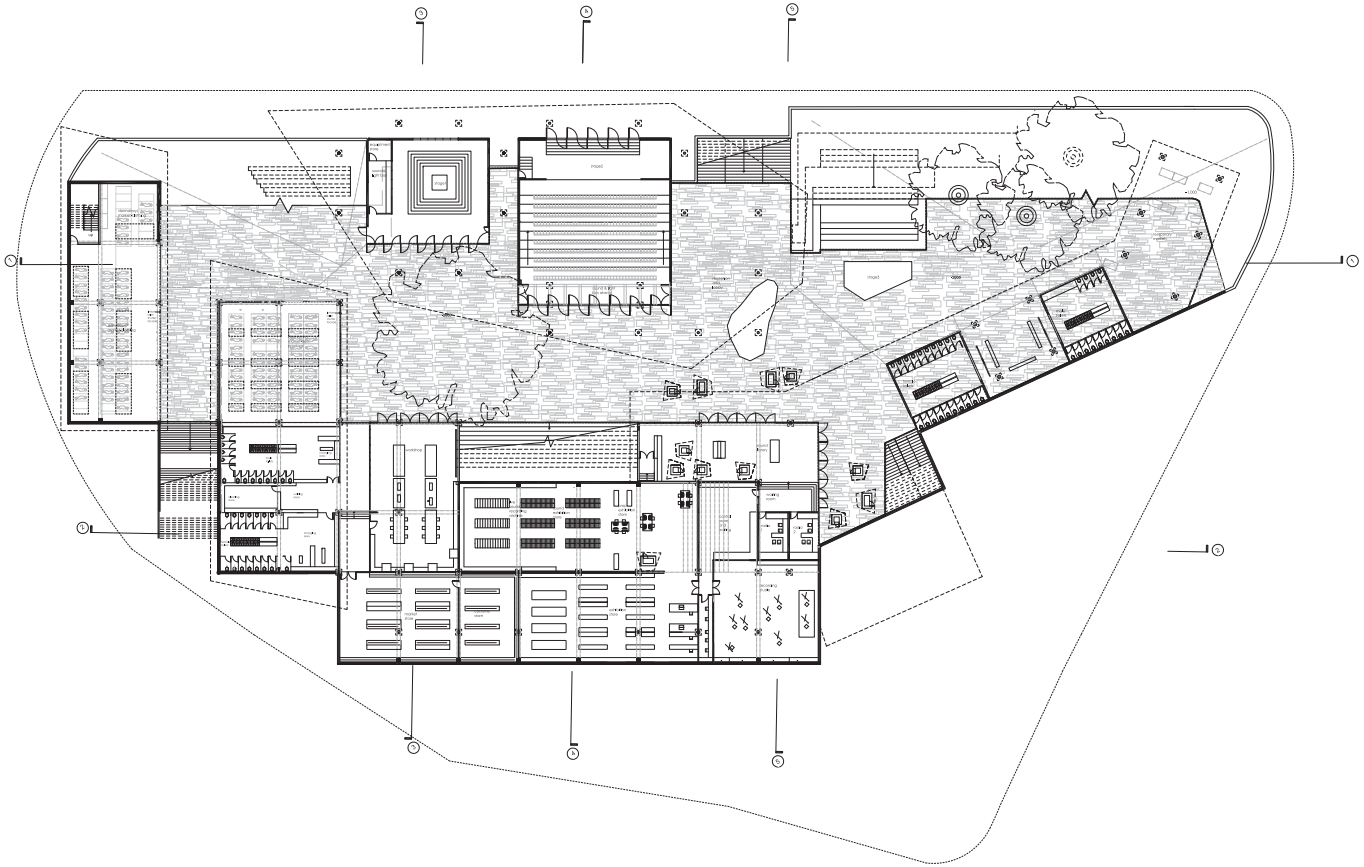
Annual Timetable



Weekly Timetable

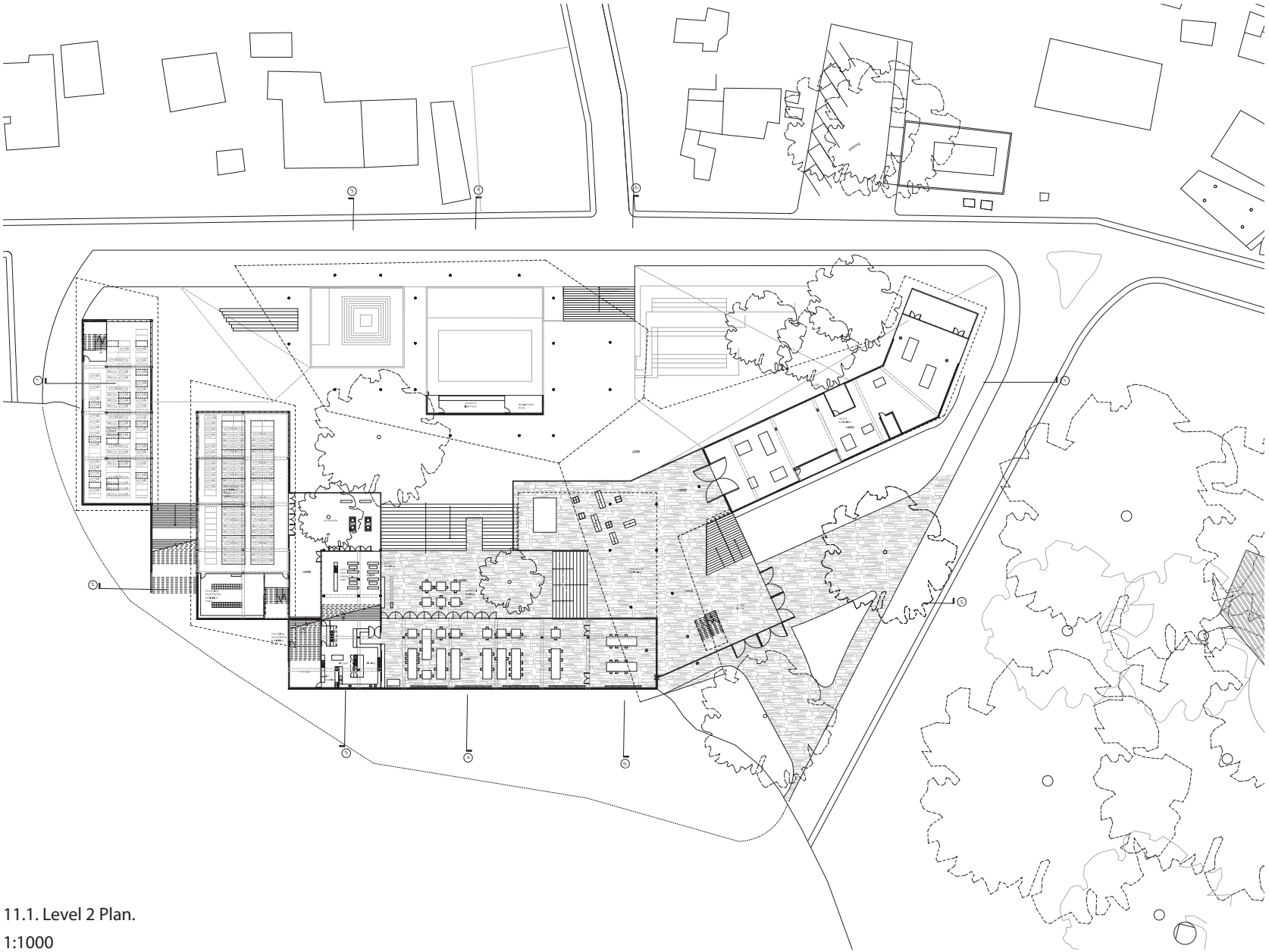
11.1. Schedule Diagrams

11.1. Building



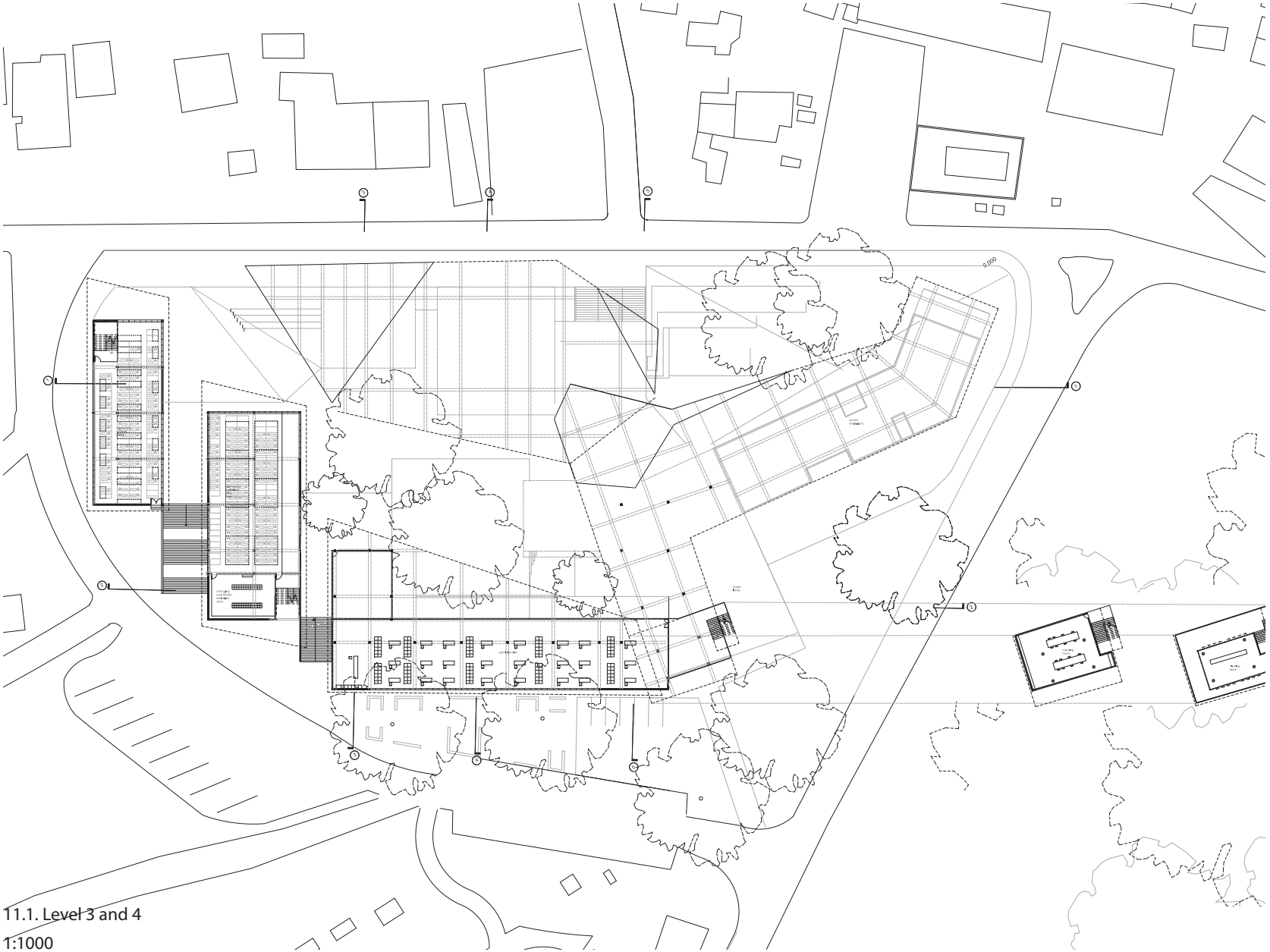
11.1. Level 1 Plan.
1:1000

11.1. Building



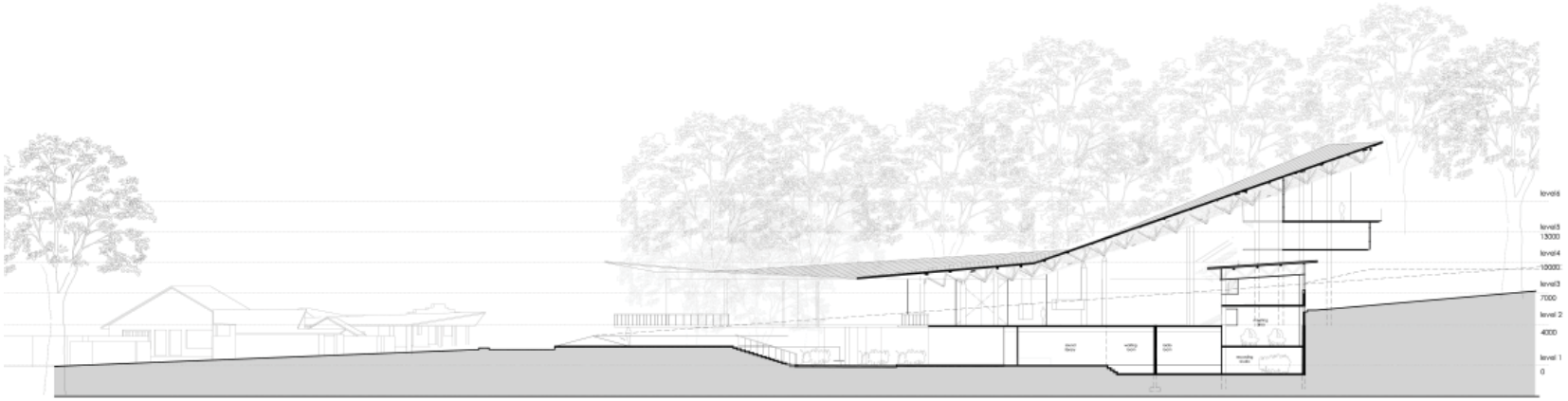
11.1. Level 2 Plan.
1:1000

11.1. Building



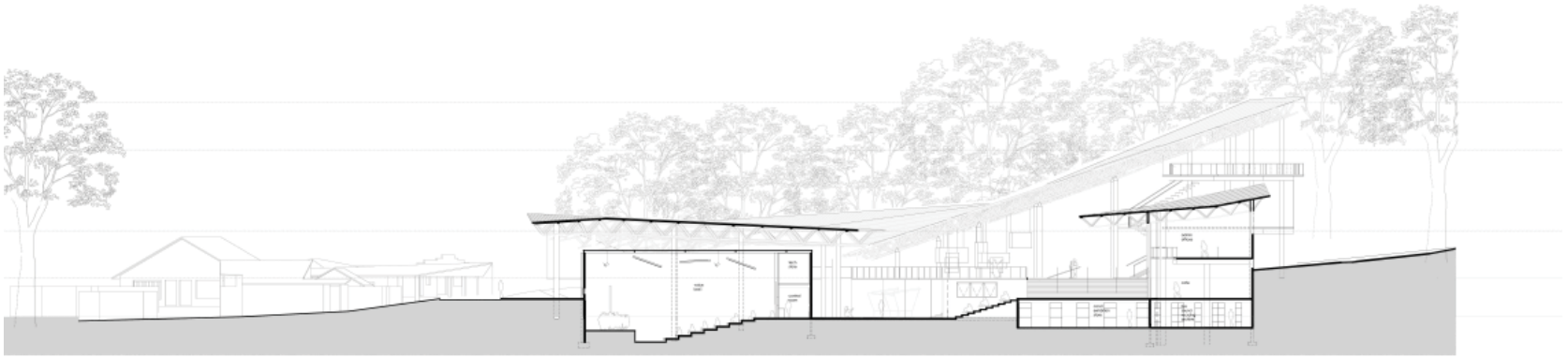
11.1. Level 3 and 4
1:1000

11.1. Building



section 5

4m 8m 20m



section 4

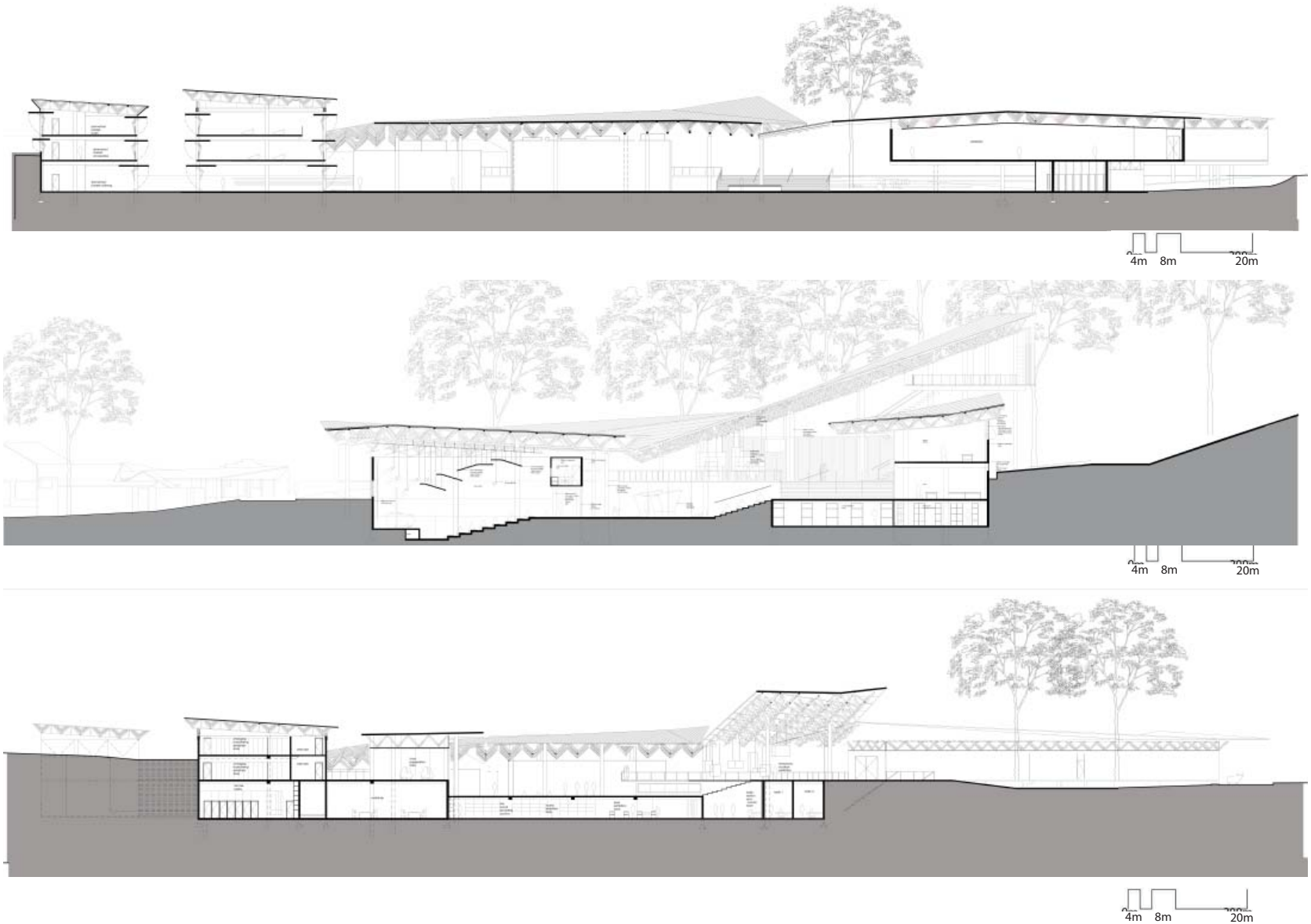
4m 8m 20m

11.1. Sections

1:1000

the loba

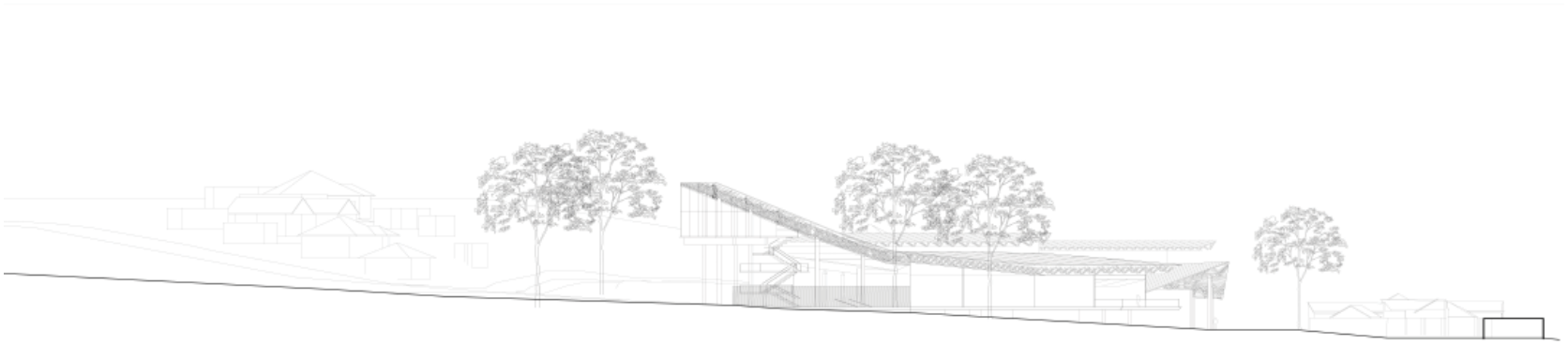
11.1. Building



11.1. Sections

1:1000

11.1. Building



East Elevation
Scale1:1000



North Elevation
Scale1:1000

11.1. Elevations
1:1000

11.2 Technical Resolution

This section fixates on the finer details of the building, particularly the space frame structure, Temporary skin details as well as the various applications of stairs within the buildings that add to the individuality of the3 main performance spaces.

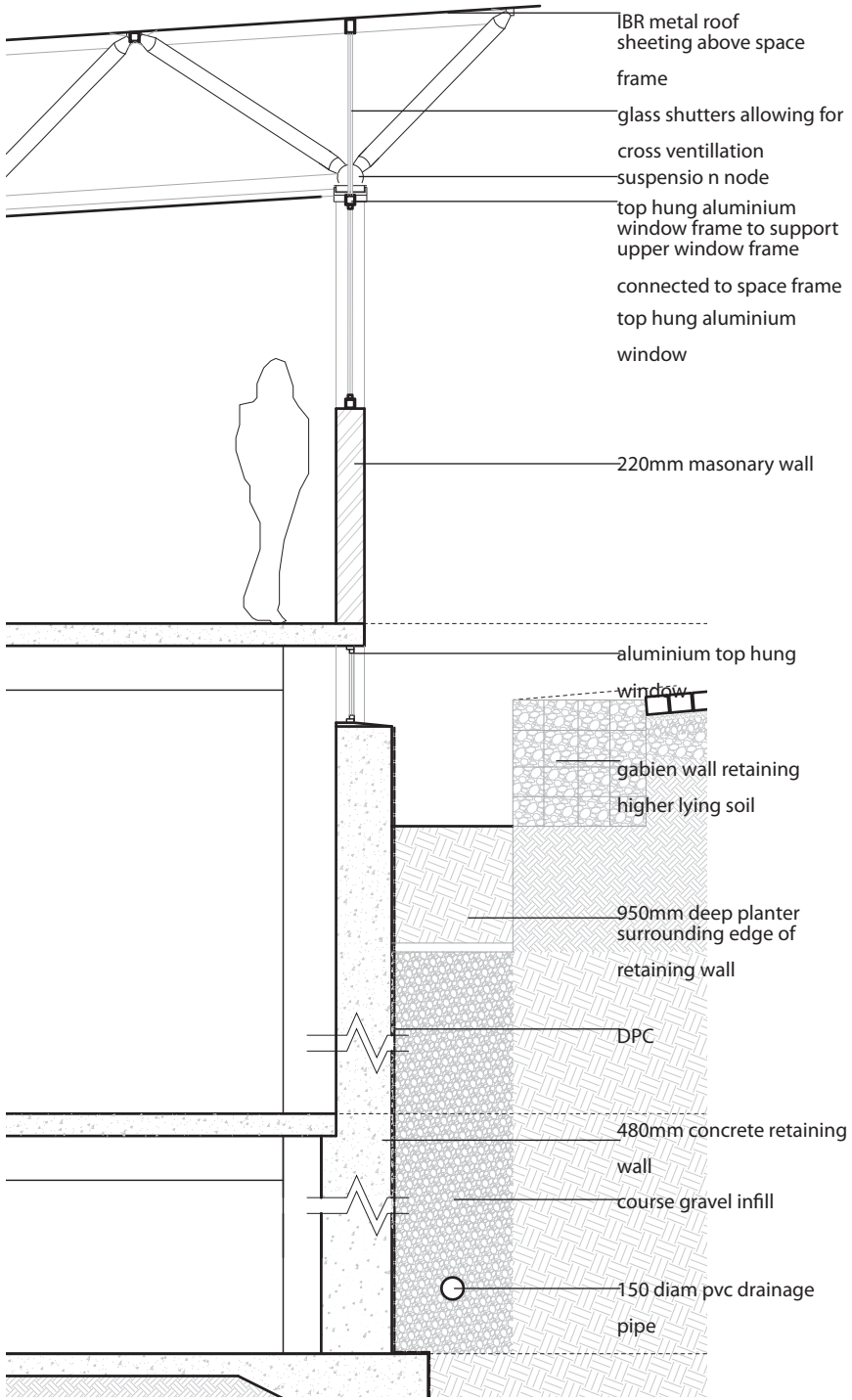
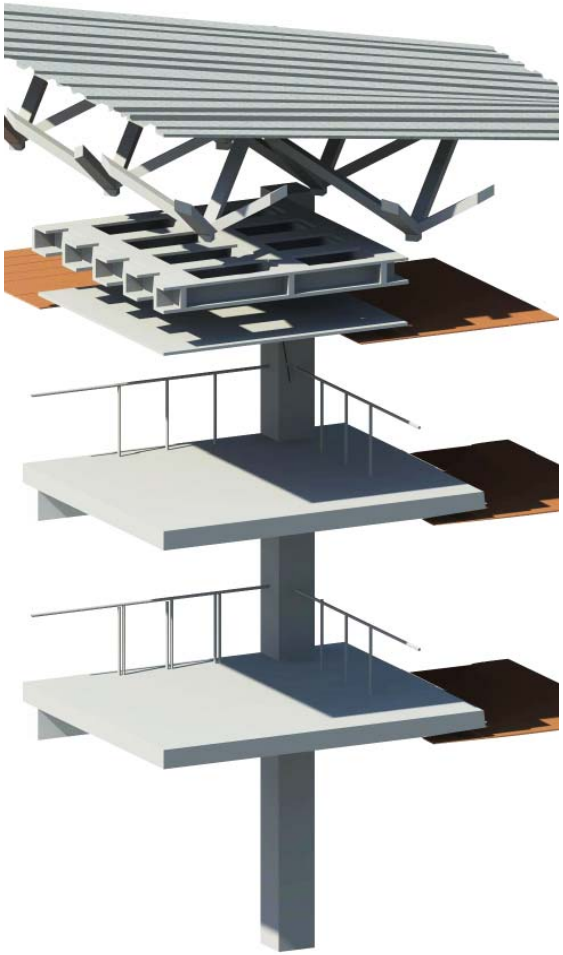


Figure 1.1 Skin Detail. Scale 1:50



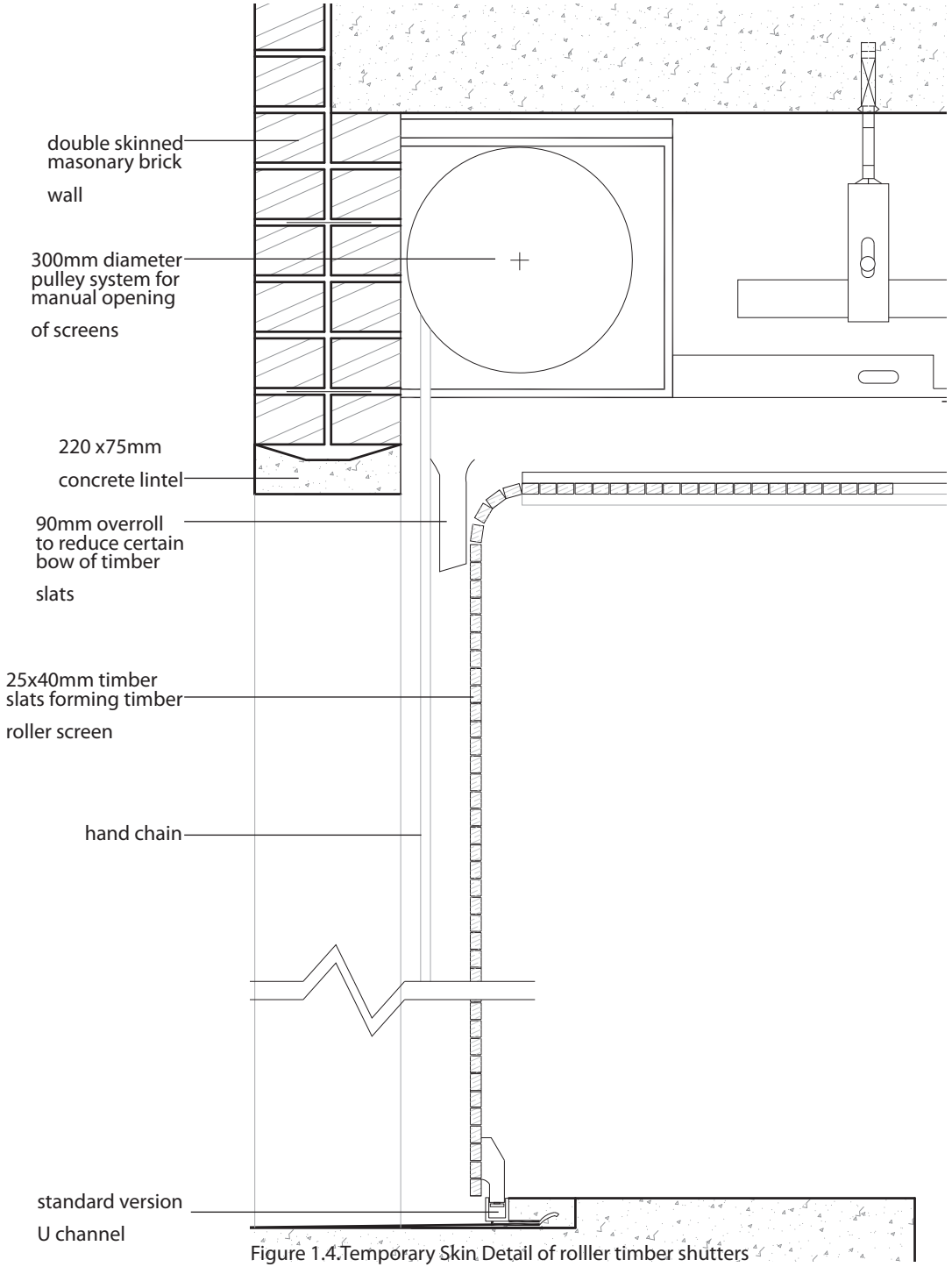


Figure 1.4.Temporary Skin Detail of rolller timber shutters

11.2 Technical Resolution

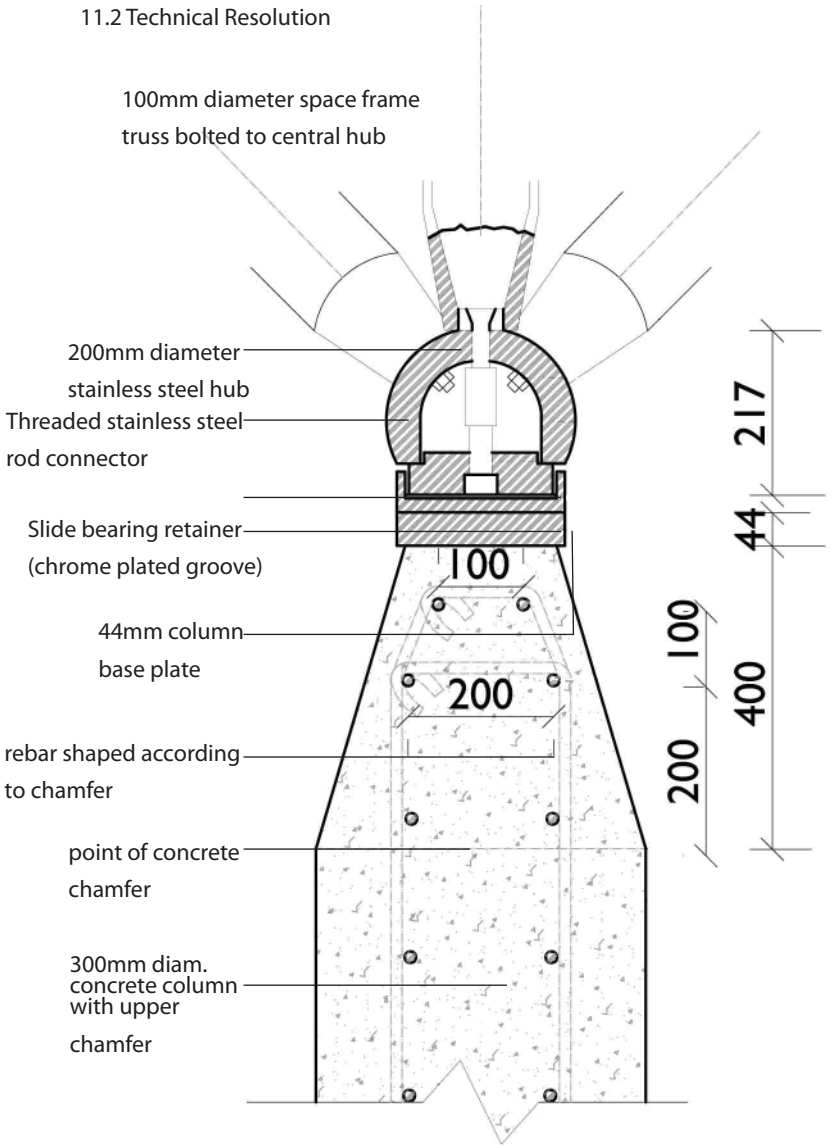


Figure 1.2.Column Space frame connection. Scale 1:10

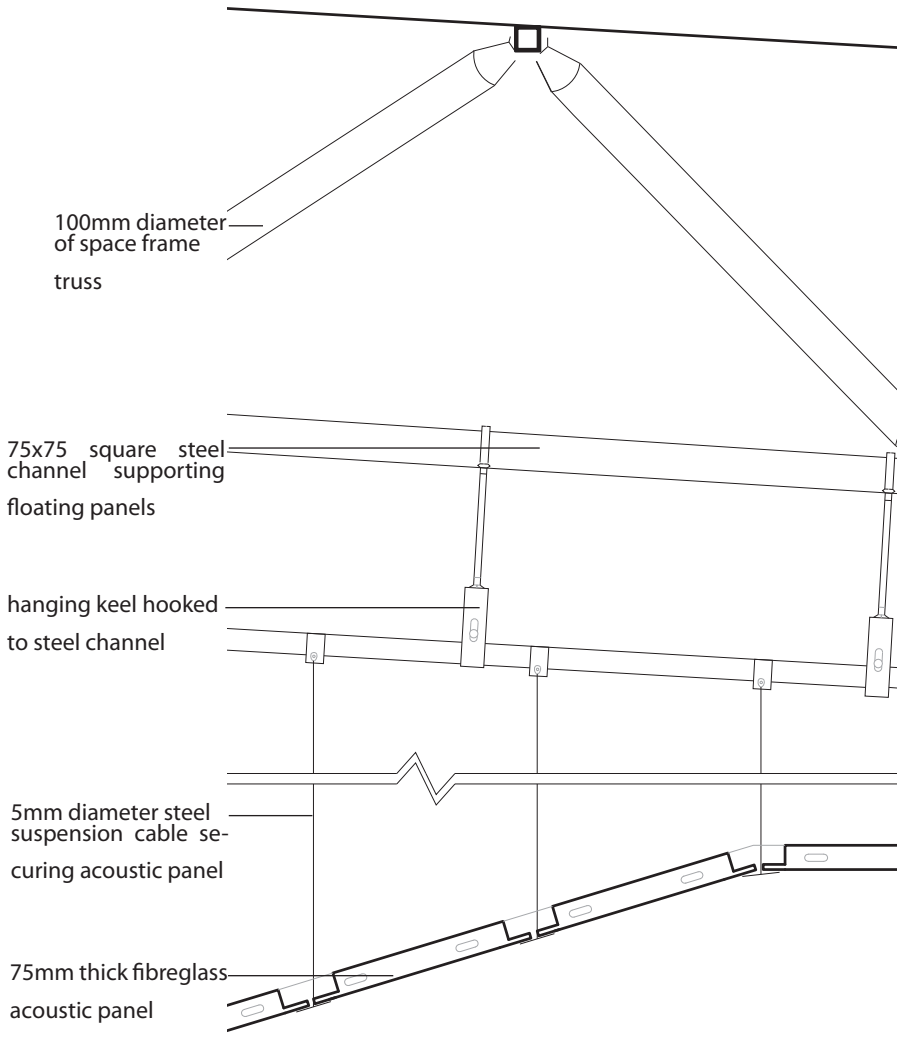
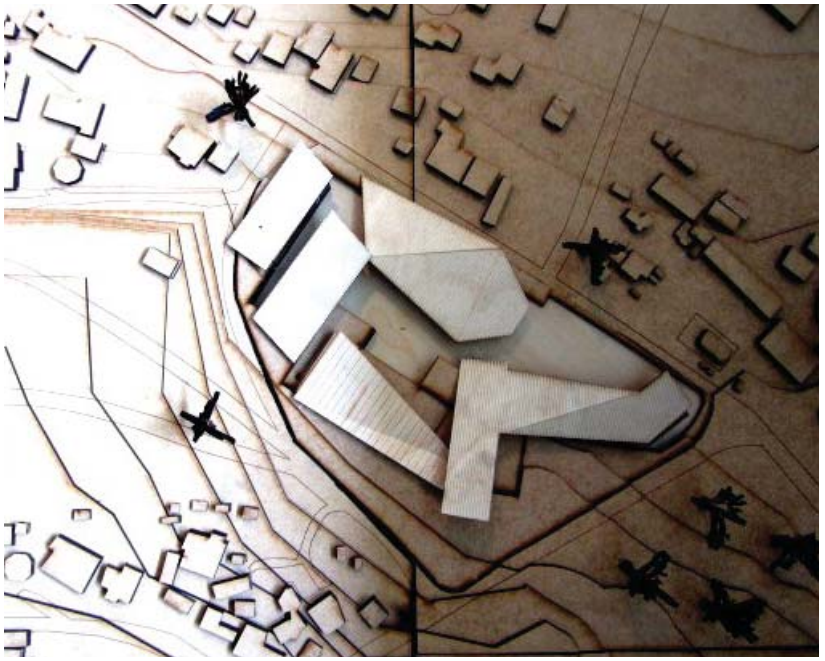
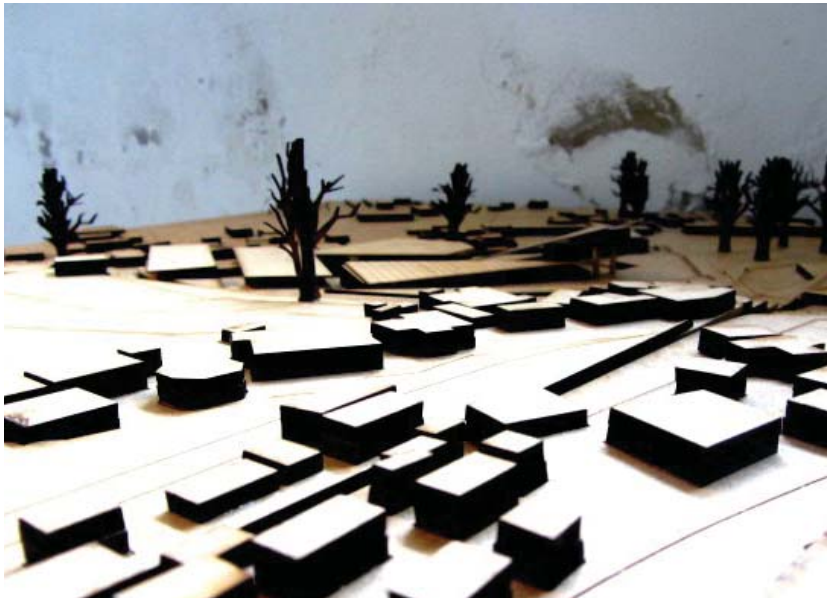
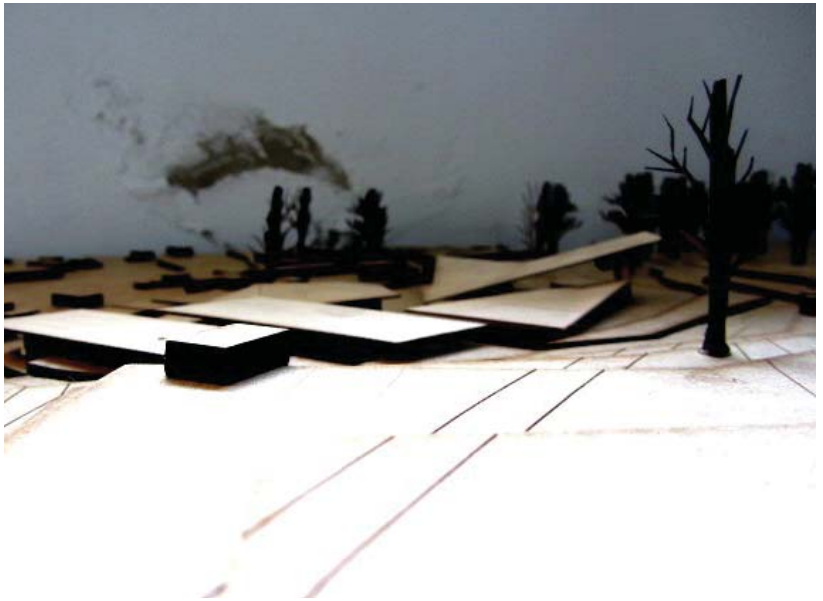


Figure 1.3.Space frame, acoustic panel connection in theatres





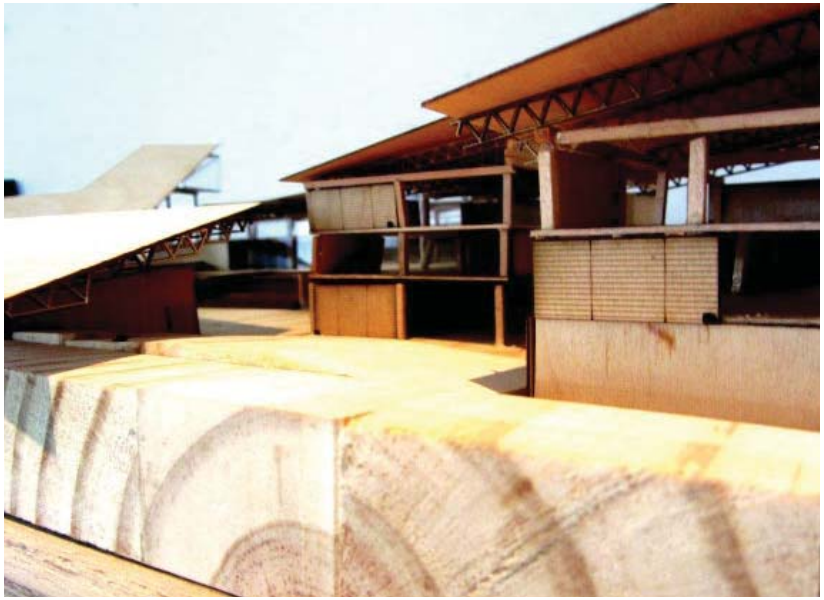


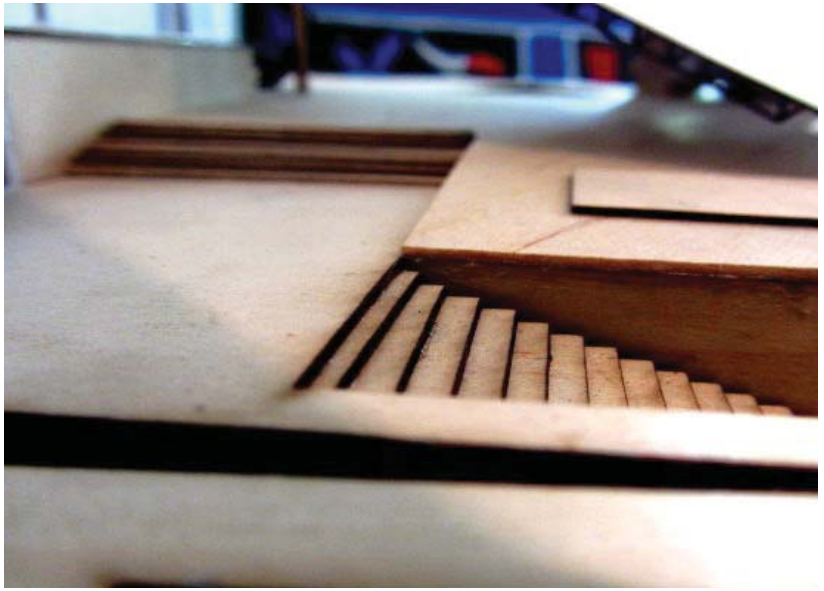


Model of Lobamba Interpretation Centre of the Oral Arts and Landscpe 1:500







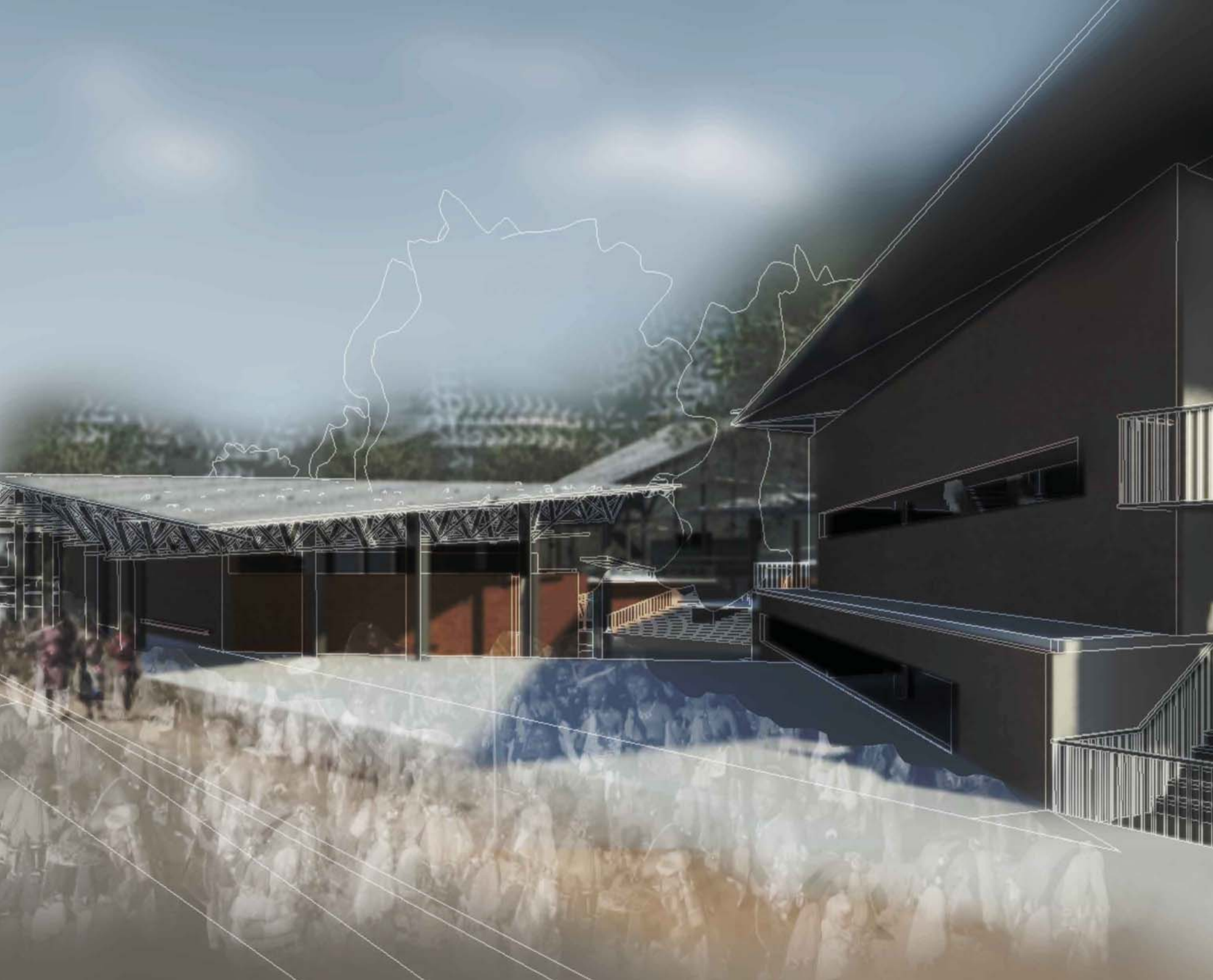


Model of Lobamba Interpretation Centre of the Oral Arts and Landscpe 1:200



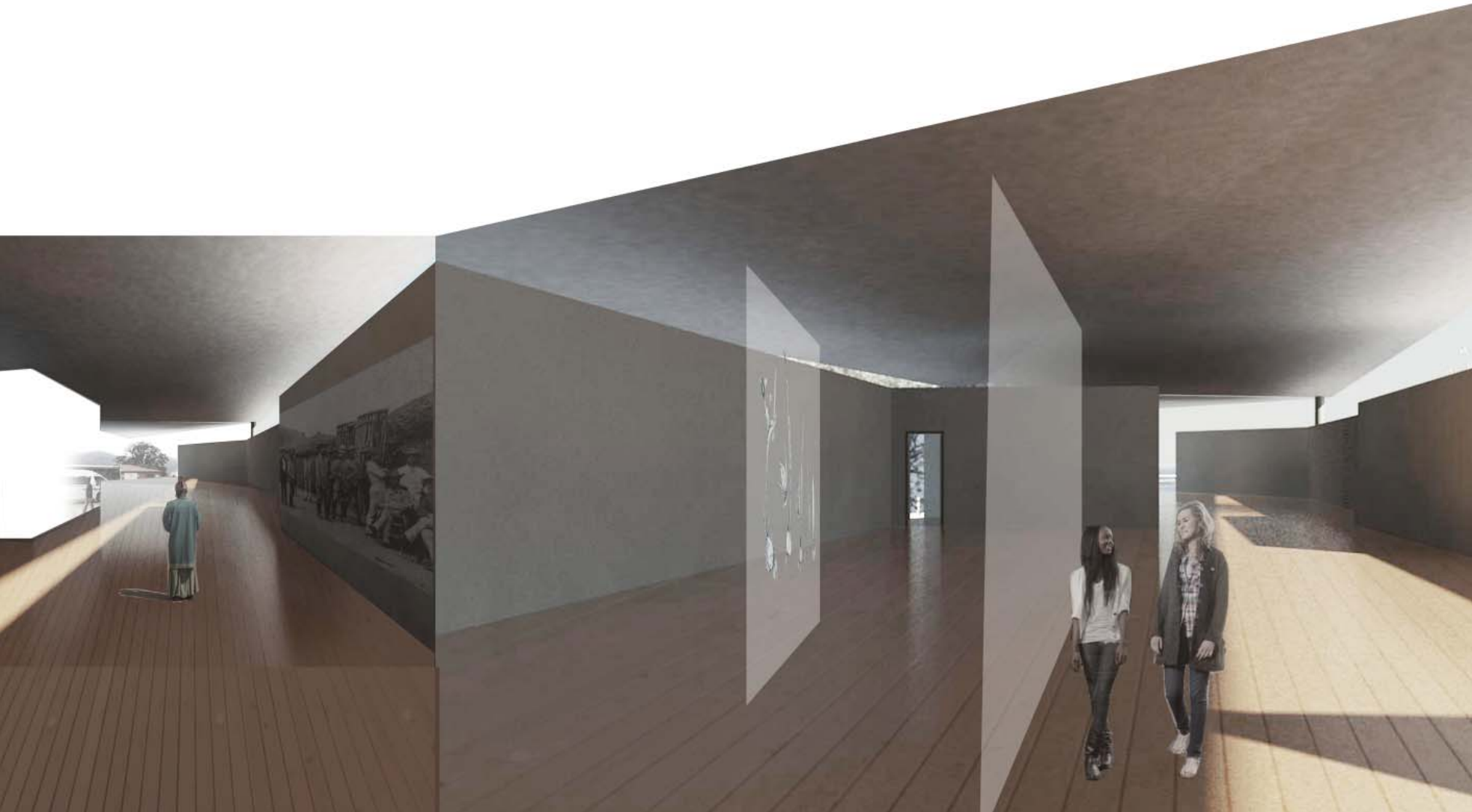




















11.4. Pause

This building has been a journey in understanding Swazi traditions, more especially those that pertain to the oral arts, namely: song, storytelling and praise poetry. This has explored the notion of oral communication and its importance in the history of Swaziland, as well as how it is still used today as a form of entertainment, education, political propaganda and connection to the spiritual realm. The Swazi culture is rich with the poetics of language, regalia, dance, song and most importantly a connection with Mvelincathi and amadloti, so much so that the average traditionalist has a sacred sacrificial shrine within his home.

This investigation was initially started to form some sort of clarity as to the reasoning behind these ceremonies and traditional protocols. A lot of the time, my questions were not fully answered and the opaque answers of various traditional personalities led me to begin to understand that sometimes these answers are unsaid for very specific and tactful reasons. My eyes have been opened to the amount of propaganda that is introduced in cultural performance, especially that of praise singing and storytelling. Swaziland is currently moving through a period of political unrest, various threats have been made the monarchy from illegal political parties and vice versa. It is at a fragile stage. My concern is for the incoming generation and youth. Due to the inaccessibility of knowledge of these traditions, children are being exposed to more and more globalization without a firm base in their own culture.

Swaziland is becoming a nation that gains information through television and cell phones and this exposes it to the growth of an understanding of traditions that are not necessarily Swazi. This inaccessibility and lack of adaptation of cultural norms to fit that of the youth standards of dynamic change and stimulation, is effective in retaining the purity of the Swazi nation and its culture. However it also alienates the youth that looks for answers behind the reasoning's of customary rituals. Currently song and poetry are contemporary means of expression for the youth of Swaziland. This is not to say however that Swazi culture has not been adapted over time. It is an intelligent being that has developed through the introduction of religion and political change.

My thesis merely suggests another transition and stage of adaptation of Swazi culture through an existing reservoir of opportunity that is begging to be tapped: that is the oral arts, I suggest ways in which this artform can bridge the gap between culture and the youth.This sits closely with the traditional art forms of song, poetry and storytelling and is something the youth can relate to.

The interpretation centre for the oral arts and landscape is an attempt to connect those who have been disconnected to their culture, and an opportunity for an older generation to teach the incoming generation of the importance of culture and to create a sustainable growth in culture. Currently the site only houses 1000 people 4 times annually and lies vacant except for one shed on Sundays for church. The reasoning behind this building is to try and create a sense of sustainability within the building by utilizing the space more effectively through expos and school workshops. This venue will also become the formal public space that does not currently exist within Lobamba, and will act as a centre for people taking part in these annual ceremonies during the breaks between happenings of the timetables. The location of the building would typically be associated with the other legislative side of Lobamba due to its innovative building technologies. Generally Lobamba high street has been left to very rudimentary forms of building, where a kilometre north east is the location of the national church, parliament, archives and museums. All of these are located so far from the high street that no traders can benefit from them. The temporality of Lobamba is a rare occurrence. It is a town of vacancy dust and longing until it is injected with its various sprits of celebration. The landscape glows with the ghostly presences of its former glory and is a place of great historical importance.

This investigation has attempted to make sense of the site of Lobamba and the culture it holds so closely, to understand the importance of oral traditions in Swazi society and suggest possibilities to move forward as a nation holding onto tradition as opposed to falling into the trap of prioritizing a culture of globalization.

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