



UNIVERSITEIT VAN PRETORIA
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ZOO

architecture as escapism
animatechnic

V I R O U P A

23 MRT 1929 - 27 FEB 2011

"A master in the art of living draws no sharp distinction between his work and his play, his labour and his leisure, his mind and his body, his education and his recreation. He hardly knows which is which. He simply pursues his vision of excellence through whatever he is doing and leaves others to determine whether he is working or playing. To himself he always seems to be doing both." (Jacks, 1932)

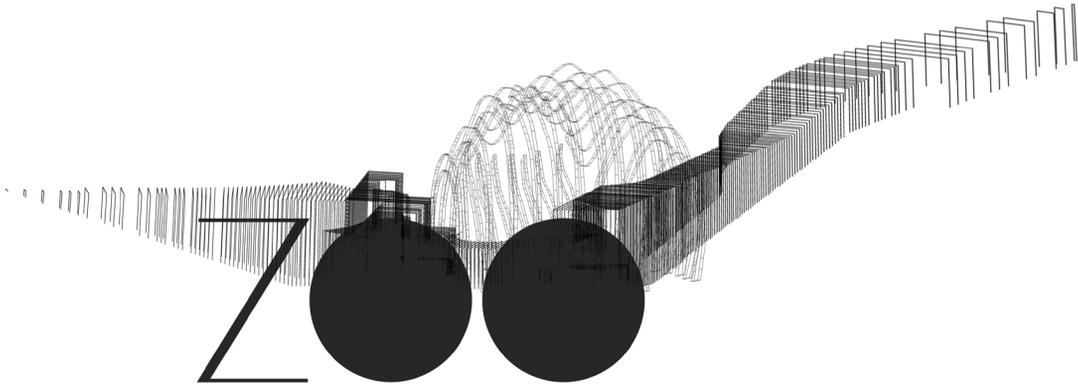
Submitted in partial fulfilment of the requirements for the degree MArch(Prof),
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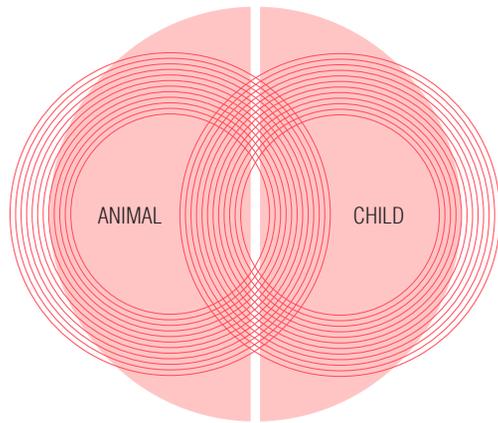
STUDIO MASTER : Jacques Laubscher



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architecture as escapism

" But throughout my life I have rarely if ever achieved what I wanted by tackling it in a logical fashion. So, naturally, I went and got the animals first and then set about the task of finding my zoo. This was not so easy as it might seem on the face of it, and looking back on it now I am speechless at my audacity in trying to achieve success in this way. So this is the story of my search for my zoo, and it explains why, for some considerable time, I had a zoo in my luggage." (Durrell, 1960)





Traditional Man saw himself as real only to the extent that he ceased
to be himself (Eliade, 1974: 34).

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Mike Jordan: Animal Collection Plan, NZG

Prof. Antoinette Kotze: NZG

Dave Morgan: PAAZAB & NZG

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Dries Verbeek, Ben Kunz & Charle Botha: Neo Dimensions

Len Verdoorn

Colin Scott: Bild Architects: Monday 5 September 2011

Mark Pencharz: TC Design Architects: 7 September 2011

Derek Townshend: UP

ENGINEERING:

André Fullard: Full-Struct

Prof. Walter Boertzig: UP

Hannes van Dalsen & Charles Kingsley: Aurecon Group Tuesday 6 September 2011

Prof. SW Jacobsz: Geotechnical Engineering – Department of Engineering, UP

OTHER:

Thinus Prinsloo: Groenkloof Nature Reserve, Deputy Director – Nature Conservation and Resorts Environmental Management Division: Wednesday 30 March 2011

Anton Jansen: Heritage and Restoration Consultant: AJ- Group: – Plot 'Belotte' – Monday 28 March 2011

Frans du Toit: Cupric Technics – Monday 5 September 2011

Angus Taylor and Rina Stutzer: 21 June 2011

BUILDINGS & EVENTS:

African Association of Zoos and Aquaria (PAZAAB) Conference - 2011

Dislodge art exhibition at UJ, Featuring works by Angus Taylor & Rina Stutzer - 2011

Disney's Animal Kingdom - 2006

FNB Stadium / Soccer City Stadium - 2011

Foreign Affairs Building – 2011

Freedom Park - 2011

Maropeng – Official Visitor Centre for the Cradle of Humankind World Heritage Site - 2011

Menlyn Shopping Centre - 2011

Safari Nursery and Event Centre - 2011

NOTES ON THE TITLE TRILOGY

Anima is the feminine Latin root for 'soul' or 'spirit', also 'animal life' (related to a creature's breath); it also has the root meaning 'air' and 'life force'. Carl Jung's [1991] psychology assigned the word to the sensitive feminine nature found in a man; the inner self, in touch with the subconscious. It is an archetype of the collective unconscious which transcends the personal psyche, and not an aggregate of vicarious behaviours. The masculine form *animus* has the meaning 'mind' or 'intellect'. While *animus* does also mean 'spirit', it has a secondary meaning of passion or wrath. 'Animosity' is derived from this secondary meaning of the Latin root *animus*.

Technic is from the Latin *technicus* which means 'details' and 'methods'. The English language referred to *technic* in the formation of the words *technology* and *technique* which paradoxically alludes to the execution of an artistic work or a scientific procedure, effective in achieving an aim (South African Concise Oxford English Dictionary, 2002).

Combined, the words *anima* and *technic* refer to the 'imaginative, spiritual creative ability', mediation between the unconscious and conscious mind. *Animotechnic* becomes a mythological state of process and becoming in which the art of making or representation blurs the boundary between the emotional artisan and the technician.

Architecture as Escapism presents the post-modern theoretical debate regarding representation in the current age of production and consumerism, where the authenticity of product and experience start playing a vital role. Ornamentation and representation provides objects with narrative lines and places objects in a metaphorical position against each other. The relevance of this understanding to the dissertation is in a possible neo-archaic approach - targeted at entirely rational methods - to inventiveness and meaning in an age of production devoid or illusive of sacred being or awareness.

ZOO becomes the metaphysical space where the situations of enclosure and escapism accumulates in multiple forms. The concepts within this situation crystallises in the National Zoological Gardens of South Africa (NZG), in Pretoria. A place on a micro scale, which stages in every sense the case of the macro and mythical conditions. ZOO is regarded as a collective, a world within a world, a representation in itself of the post modern situation, a microcosm.

During the ZOO chapters the discourse and main body of the work advances to an image orientated approach; further discussions will therefore be treated as annotations to the graphic work. The conscious free structure - although unconventional - should aid the readers understanding of the interconnectedness of all elements in the design development, and emphasize the delightful, in part illusive nature of the design process. The font will facilitate the conversion by changing from the formal serif to a san-serif font type.



ZOO

architecture as escapism
animatechnic

THEORY APPLIED WITHIN THE SITUATION OF ZOO & NZG AS SITE

THEORY IN RELATION TO POST MODERN TIMES

THEORY ON A MYTHICAL LEVEL



PROLOGUE

The dissertation hopes to inform and demonstrate the intuitive nature of design which is often regarded as inferior to rational design approaches; Revolving against the numerous initiatives that select 'off-the-shelf' proven applications and materiality rather than imaginative, adaptive, temporal designed solutions. Thus architecture that is invigorated by the intuitive, illustrative, inventive world (IMG 004); the informative exploded threshold (inter-subjective) between the Social and the Formal parameters (IMG 018). The dissertation questions the accepted pre-eminence of the rational over the intuitive in negotiating societal change, which directly influences the progression of architecture and man.

To better illustrate the intuitive nature of architectural design the dissertation will incorporate theoretical concepts on a mythical scale and progress through macro theories, micro theories and lastly the synthesis of all concepts into the practical concepts (IMG 003). Communicating the influence and interconnectedness of these levels of conceptual discovery within an architectural scheme.

The prologue takes on the form of a myth and being a summary or concentrated version of the dissertation serves as a guide to the dissertation as a whole (IMG 005). This notion of the macro scale truncated to a summarised version or micro scale exemplifies the concept of collection that is strongly connected with the hypothetical situation of ZOO.



PROLOGUE

ANIMA AND MAN

In the beginning, Man was born from Animal, but as day became night, Man, encircled and filled with water (in the womb of this world) had no memory of being animal, not even in his dreams. The water in and around him drained, washed away these memories, and man was alone, hollow, in the vast openness of space. Man felt nature under his feet and sensed another being. In actual fact, there was. A being called Anima, who had expected him, called: "Man"; and he replicated the call by responding with his first breath.

Man followed this being. Its song became Man's song. A song full of wisdom, for Anima evolved with and within nature. Anima gracefully stepped between man and nature. And the animal taught man all there is to know about the world to which they belonged. She shared with him her animism.

In darkness Anima and man playfully danced in circled continuum around the fire (a gift from the middle of the earth), their shadows intertwined, and at day they danced to their song where she dwelled. As Man grew taller his eyes lost contact with hers and found the horizon.

Man dreamed.

He dreamt men walked alone on a measured straight line, harvesting the powers of nature, with the hope of crossing the horizon. With the passing of this thought, Man encountered his shadow lurking on the ground, and the darkness of his shadowy self, his persona, crawled into his hollow body. With this ego man pushed anima into the fire, breaking their sacred dance, but her soul did not die and flashed into the sky. Her body was split in two by the sharp flames. The one half fed Man and the fire, with intent. The other was enslaved, locked up, and Man hid her wings. Man's appetite discovered the structures in her legs, the muscle and tendon that joined them and he used these as design to drive his search for power, for progress.

For Man, the dreamed line that crossed the horizon was evidently that of production. Man burned nature in Anima's absence. He burned grass for light to further design on the rock face, he burned the trees and his own breath to provide heat, and so melted the rock that monumentalised his constructions and solidified his thought. Man went from mimicking Anima, to bending nature, to breaking nature and later, to burning and melting nature. He set out South, downhill, so that his equipment could roll along. The song they once shared turned breathy in the wind - a whistle through the trees - and disappeared, drowned by the screeches of the technic machine. Man became a monster that with his own order created chaos - a product of his greed and production. He consumed himself, and evil Man was born from his stomach. All life pointed to war, for that is what the fortresses he built invited. The fires of the war burned all the soft craft of animism, along with the knowledge imbedded therein; only Man's solid constructions remained, nothing was left except brutal hardness. Man came to see death in that life, the image of death; he saw the end.

With the heat of the flames still warm on his face, Man was reminded of the night he pushed Anima into the fire and in despair painted his face with ash. He was unaware of the fact that in the moment Anima's body split, so too her soul was torn in two - of which the part not tied to the night sky, now lived in him. Man's tears unlocked her, and she escaped from this inner world becoming the medium between his ego and subconscious.

Man, still alone, but much older - did not move or progress, for he found himself once again sitting next to fire. The fires and Man's tears made way for a new beginning. Anima - before man - had seen such a world and returned humbled - but she kept this quest secret.

Man returned to the grounds where they dwelled and had danced to assign Anima a place, out of respect. He promised her that he would combine the knowledge gained on his journey, a memory of his muscle, and her memory of spiritual wisdom in the creation thereof. Anima's spirit also sent Man to learn from his own child for there is nothing that comes after man except this child; a being without memory; a gift of 'beginning'. She instructed Man to release Child from the imitation of men. This short human could once again see eye to eye with Anima, and through their interaction Man remembered. He remembered the breath he took when Anima called him in the beginning of time and animated her remains by breathing life into it. He called her new being Animatotechnic. This was the birth of the spiritual shared creativity between man and animal.

Man handed Animatotechnic to Child, who added the purity of imagination. And through play in the place Man assigned to her, Child took ownership of the whole wisdom, but never again of Anima. (Author, 2011)



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ANIMATECHNIC

ECTURE AS ESCAPIISM



RETURN TO THE ORIGIN

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