

ہم توڑیں گے یہ ہے نہ آسماں کیلئے  
جہاں ہے تیرے لیے، تو نہیں جہاں کے لیے

答 至

舍南舍北皆春水，  
但見群鸥日日来。  
花徑不曾緣客掃，  
蓬門今始為君開。  
盤飧市遠無兼味，  
樽酒家貧只舊醅。  
青眼須臾相對飲，  
隔籬呼取盡餘杯。

## Concept:

- To create a welcoming space which maintains translucency and light
- To be inclusive of different languages
- To be inclusive of “script” and communication technologies: eg. mobile phone / typewriter
- To use a simple wash of colour
- To evoke a sense of wonder / contemplation re. the significance of words and language

### Overall Concept:

Community Languages: To find a piece of text in one’s own first language could in itself be a welcoming experience for people using the library, recognising that users of the library come from many ethnic and cultural backgrounds.

Using text in different languages led to an initial proposal of trying to incorporate phrases or lines from well known (classic) books, not only in English, but in the original language in which they were written. This has resulted in a designed “visual and poetic collage”.

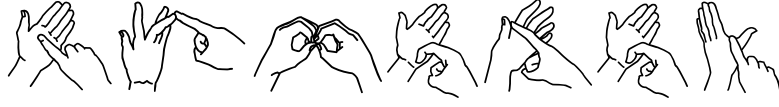
The finished artwork should form the basis of some educational awareness. Information can be available in the library as to the different languages used in the entrance design, for example, the origins of the text used, where and when the books were written, etc.

To use both the interior and exterior surfaces of the glazing for digital print transparencies and vinyl etch, giving a layered visual element to the surface, as people walk through the space, as opposed to a flat 2D image.

We are grateful for the enthusiasm and creative suggestions from the Library Team, and have created the designs to compliment the ideas raised in our discussions.



©InSites Design, Annie Lovejoy / Mac Dunlop:



“Library”, BSL



“the moving finger writes and having writ moves on” Braille

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excerpt from Baal - e -Jibraee -The Call of Gabriel

## 客至

خورشید کند صبح بر بام افکند  
کنجسور روز باوہ در جام افکند  
می خور که منادی سحر که خیران  
آوازہ اشربو در ایام افکند

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但見群鷗日日來。  
花徑不曾緣客掃，  
蓬門今始為君開。  
盤飧市遠無兼味，  
樽酒家貧只舊醅。  
肯與鄰翁相對飲，  
隔籬呼取盡餘杯。

## The Rubaiyat of Omar Khayyam

The Rubaiyat of Omar Khayyam is among the few masterpieces that has been translated into most languages, including English, French, German, Italian, Russian, Chinese, Hindi, Arabic, and Urdu.

The most famous translation of the Rubaiyat from Farsi into English was undertaken in 1859 by Edward J. Fitzgerald. It appears that in many of his translations, he has combined a few of the Rubaiyat to compose one, and sometimes it is difficult to trace and correspond the original to the translated version. However, he has tried his utmost to adhere to the spirit of the original poetry. The Farsi collection is almost universally believed to be authentic and or his own original composition. 1048 CE -1123 CE, Nishapur, Persia (Iran)

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کنجس در روز باوه در جام افکند  
می خور که منادی سحر که خیران  
آوازه اش بر بود در ایام افکند

The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it."

Abu ol-Fath ebn-Ebrahim  
'Omar ol-Khayyami of Nishapur

*note: Khayyam means "tent maker"*



Work:  
Mathematician  
Scientist  
Astronomer  
Philosopher  
Poet

Major Contributions:  
Jalali Calendar (more accurate than the Julian, and almost as accurate as the Gregorian intercalation system)  
Contributions to Algebra (geometric solution of cubic equations)  
Astronomical tables  
The Rubaiyat

## Allama Mohammad Iqbal

November 9, 1877 to April 21, 1938



As a poet Iqbal represented in perhaps the most sensitive manner, the collective consciousness of his people during a certain period of their history. He was able to do so because he maintained a constant and direct contact with his audience at all levels.

Iqbal was the first poet in Urdu who not only had the background of modern English education but also got educated in Western universities. His stay in Europe brought about radical changes in his thought and perception. His world-view underwent a sea change.

"I have never considered myself a poet. Therefore, I am not a rival of anyone, and I do not consider anybody my rival. I have no interest in poetic artistry. But, yes, I have a special goal in mind for whose expression I use the medium of poetry considering the condition and the customs of this country."

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excerpt from Baal - e - Jibraeel The Call of Gabriel

translation: "Discover in this world, don't wait for the next" (ref: Munawar Hussein)

## Tu Fu

Tu Fu was China's greatest poet in most people's estimation. His unconventional use of classic forms inconceivable sorrows people suffered during the middle years of the tenth century as China plunged from the cultural height of the middle T'ang dynasty (AD 618-907) to the depths of disaster caused by invasion, civil war, flooding, famine and the break down of civilization in all its forms.

Though many people speak of Asian poetry as being symbolic and impersonal, the poems of Tu Fu are often highly personal and reveal a man who struggles to hold his family together and maintain his awesome dignity while being battered from the unparalleled luxury of the imperial palace to the desperation of a refugee fleeing barbaric armies killing everything in their path. Few poets will ever experience the horrible history that Tu Fu saw and survived, and few have ever recounted the moments of their lives half as well.

### 客至

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但見群鷗日日來。  
花徑不曾緣客掃，  
蓬門今始爲君開。  
盤飧市遠無兼味，  
樽酒家貧只舊醅。  
肯與鄰翁相對飲，  
隔籬呼取盡餘杯。

North of me, south of me, spring is in flood,

Day after day I have only seen gull...  
My path is full of petals - I have swept it for no others.

My thatch gate has been closed - but opens now for you.

It's a long way to the market, I can offer you little -

Yet here in my cottage, there is old wine for our cups,

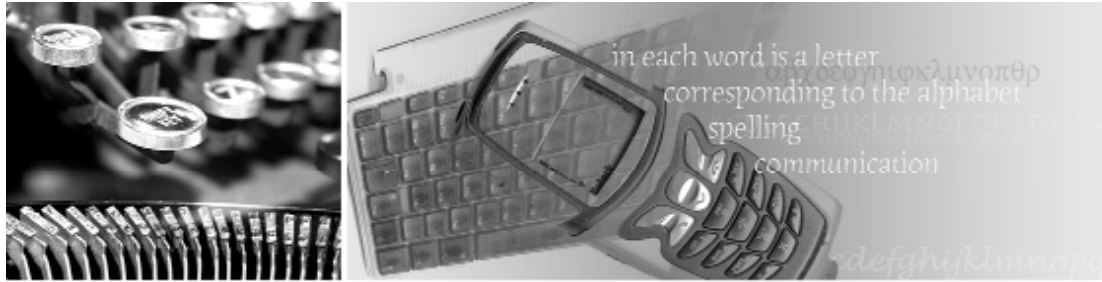
Shall we summon our elderly neighbour to join us,

Call him through the fence, and pour the jar dry?



## The photographic panels





## The Photographic Panels:

Photography / image design : Annie Lovejoy

Text: "in each word is a letter.." is an excerpt from the poem 'A to Z' by Mac Dunlop



details from drawings by local Historian, Anton Bantock

Anton Bantock, local Historian & archivist supplied illustrated information concerning the locality of Bedminster. On retiring from teaching in a secondary school he founded the University of Witherwood in 1987, which operates from his one - bed roomed bungalow.

Anton is an incorrigible traveller, rummager & hoarder, and has an endless repertoire of talks, enthusiasms and tales from local history. Anton is also a skilled artist & has produced hundreds of drawings of local scenes which are used to raise money for the University's sponsorship fund. The University organizes special events, exhibitions, sales and book publications to raise money for the educational sponsorship of young people in developing countries.

The University organizes three ten-week terms of activities: discussions, slide shows; talks; conversational French, German and Russian; poetry appreciation; music; drama - anything in fact that will generate talking, and also, in the summer walking - both activities sadly neglected in modern society.

ffi. contact Anton Bantock on 0117 964 1667,  
email: [mrs1@blueyonder.co.uk](mailto:mrs1@blueyonder.co.uk) website: [www.witherwood.cjb.net](http://www.witherwood.cjb.net)

## Poet's Corner



Up the road from The Aurora is Poet's Corner. This sadly weathered bust commemorates Alfred Daw Collard, the poet / butcher of Bedminster. The Collard's provided Bristol with four generations of butchers. They came from Spaxton in Somerset to Bristol around 1850 and at one time had shops in Bedminster, Redcliffe and Clifton. The family stopped trading in the 1980's, but the shop is still there.

Alfred Daw Collard even wrote his accounts in rhyming couplets, but is remembered for the poems he wrote which he sold for 1d a copy in aid of the General Hospital. One was entitled "The Redcliffe and Bedminster Christmas Meat Show of 1885" and named the twenty-six butcher's shops between North Street and Redcliffe Hill.



The word 'library' in different languages:



Librari – *Albanian* Knihovna – *Czech* Bibliothèque – *French*

Bibliothek *German* Leabharlann *Irish* Biblioteca *Italian*

Biblioteka – *Polish* Biblioteka – *Russian* Maktabad – *Somali*

Biblioteca – *Spanish* Llyfrgell – *Welsh*

مكتبة عامة *Arabic* গ্রন্থাগার *Bengali*

圖書館 *Chinese* Βιβλιοθήκη *Greek*

पुस्तकालय *Hindi* کتیبخانه *Kurdish*

ਲਾਇਬ੍ਰੇਰੀ *Punjabi* kütüphane *Turkish*

لائبریری *Urdu* Thư viện *Vietnamese*



## Thanks to..

Malcolm Weeks,  
who has worked with us throughout - his commitment,  
creative insight, advice and knowledge has been invaluable.

and to everyone who has suggested, sourced, translated  
and produced imagery, texts or fonts used in the work.

Catherine Lake - Omar Khayyam, Munawar Hussein - Iqbal, Amy Read - Tufu,  
Anton Bantock - Collard text & Bedminster drawings,  
British Deaf Association - BSL,  
Raymond Raine, John O'Mahoney RNIB, Bedminster - Braille,  
Bristol City Council Translation Service

Kate Davenport - Head of Libraries,  
Julie York - project manager  
and all of the staff at Bedminster Library, Bristol.

## The artists: Annie Lovejoy and Mac Dunlop

Annie & Mac have lived in Bristol since 1984, and have collaborated on a number of projects for the public & private sector. Their interest is in creating art that is relevant to a site or situation, art that is public & that can be experienced as part of the everyday. Their artworks are inspired through the process of sharing ideas, skills, knowledge - with people from all walks of life. They are currently developing a series of artworks to be integrated within the new Health Centre building - part of the same development as Bedminster library.