

Fig 67: Interface between humans and the building is designed as a procession, with a number of layers and planes

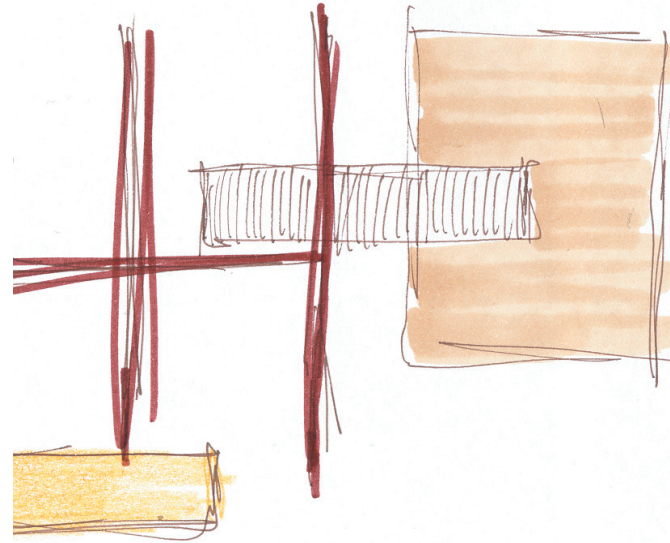


Fig 66: Rain water drainage illustrates the procession along the axis, continues the rhythm started by the colonnade, and defines the boundary between the courtyard and the interior of the church

Fig 68: The boundary between the parking and amphitheatre is definite and solid - boundaries of human interaction are multilayered and permeable

Fig 69: Early expression of procession and entry. The axis terminate visually with the water tower



Creating meaning in architecture is achieved through using the building as a communication medium. Michael Graves divided this architectural language in the common, which is pragmatic and construction orientated, and the poetic, which express myths and ritual (Hale 2000, p. 152). The common language uses methods such as hierarchy, scale and grain to define spaces and volumes. Generally larger scales denote the public realm, while the private is individual in scale. In order to regulate the functioning of the building the common language is used to signify points of entry, circulation routes, connections and public

The dualism between what is considered to be 'African' and 'Western' modes of place making has resulted in much conflict and confusion. Due to the enforcing of Western patterns by missionaries and colonialists, much has been lost. The strong affinity for the rectangle, grid and symmetry reflects much of the western world perception. Unfortunately this has become so ingrained in our urban settlements that to recreate the more organic 'African' pattern, would be a blunder akin to that of the Vlakfontein Rondavel scheme (discussed as a precedent study). But incorporating the memory provides depth and meaning. The play between the circle and the square has fascinated thinkers for a long time (ex: Leonardo da Vinci) The square speaks to us on the most basic level of our consciousness of security, order and man's mastery over nature. In contrast the circle express unity and eternity.

Fig. 70: Expression of the circle in surface finish. The transition between public and private is expressed in the grain of the pavers

Fig. 71: Early expression of the circle

Fig. 72: Gathering concept. The largest circle expresses the social responsibility of the community including all who travel through, live, work, visit in Lusaka.

Fig. 73: Early expression of circle. The use of the structural columns for this proved inefficient and costly

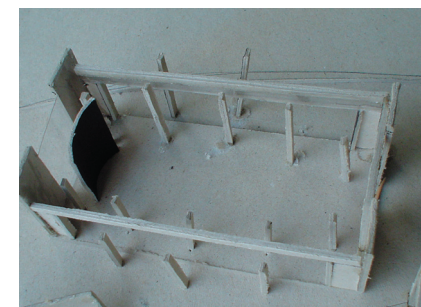
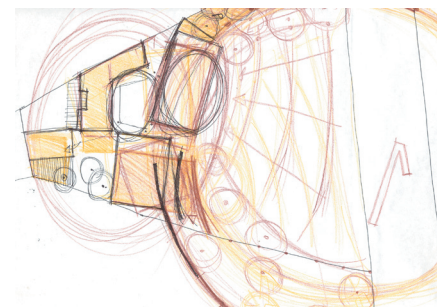
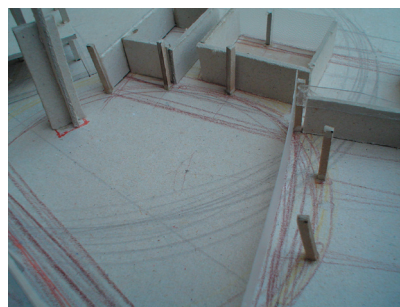
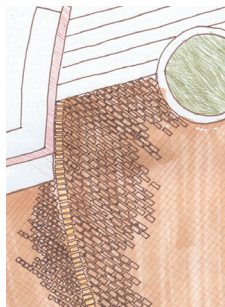




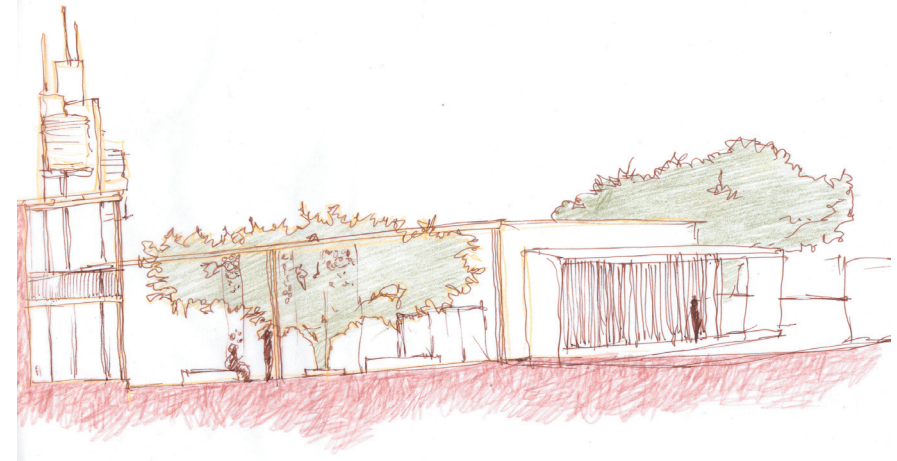
Fig. 74: Expression of gathering and unity within final design

From top right:

Fig 75 : Public scale of courtyard in front of support centre

Fig 76 : Smaller, more intimate scale of courtyard in front of Day Care Centre

Fig 77 : Size, gravitational weight, and hierarchy in scale



Place Making

Community facilities and spiritual centers are important components in the functioning of a community, especially in communities short on resources. The responsibility of the designer is thus to create a place with weight within the urban fabric. Utilizing the same laws of Physics which govern the theory of black holes, objects possessing gravitational mass create 'depressions' within the fabric of space, thus attracting smaller objects. The project is designed as a lodestone within the community, with the tower demarcating the gravitational center. The layout is thus arranged around this point, pulling and redirecting elements.

Establishing a presence within the community consciousness is supported by the location and visibility of the facility.

Balanced against creating a place with weight is the need to establish an appropriate scale. As a place of safety and support, the scale must never alienate or dominate, but rather comfort and shelter the individual. This is managed by spreading the project out in different components. En masse it establishes a presence within the community, but internally the spaces and different buildings are more human in scale and proportion.