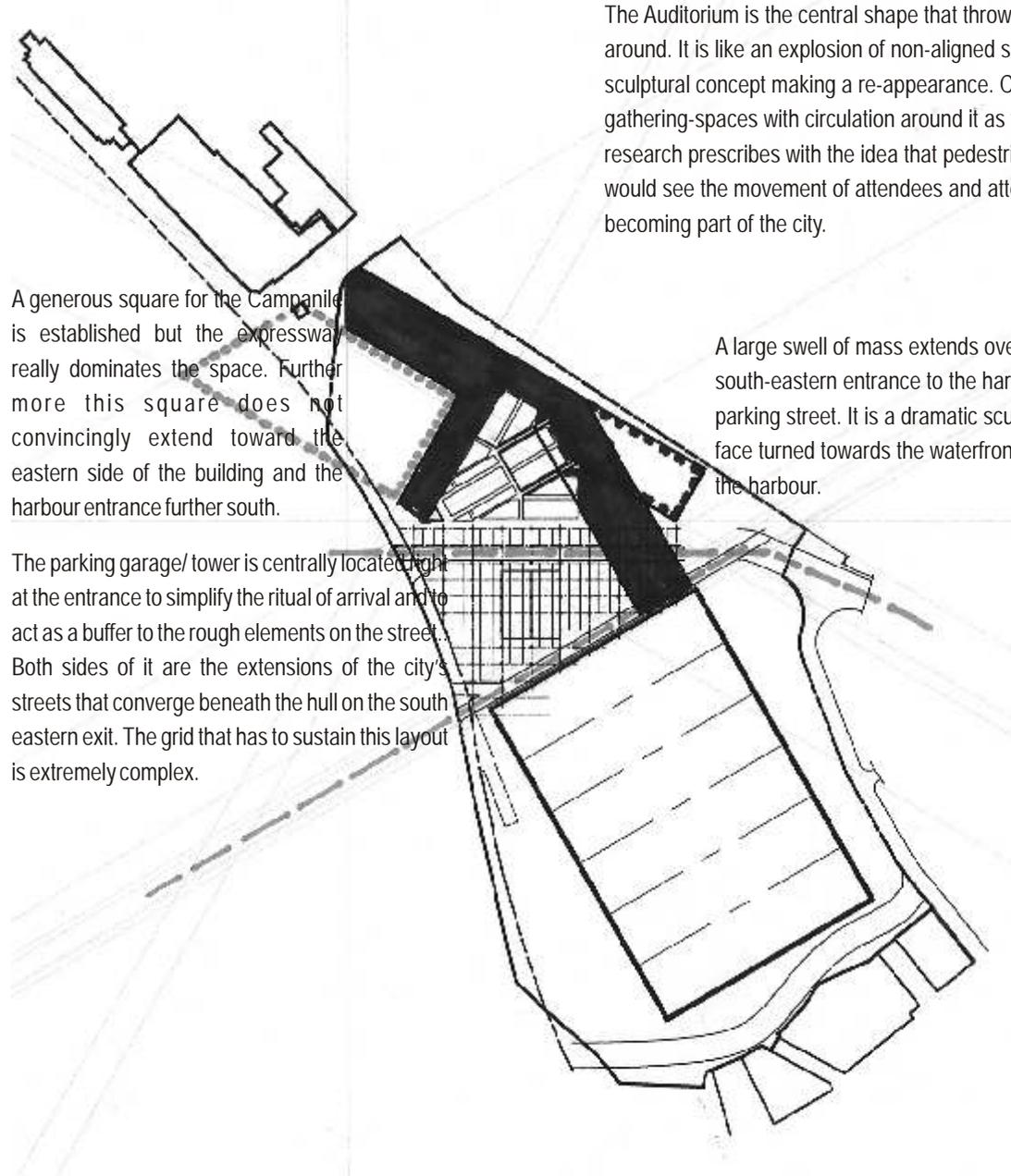


An initial problem statement: large blocks indicate the largest spaces and the wedge is a symbol identifying the foreseen requirements of the main auditorium. Also the streets of the city are extended onto the site so that it the city would effectively grow over the site. An early indication of the relative sizes implied a shockingly unsympathetic approach the scale of the already large buildings in the area.

The change-over toward the waterfront to the south of the site becomes problematic. Glen Gallagher says: "You've got to glue yourself to the drawing board." He also says there should be more pedestrian scaled elements on along the road - especially towards the southern edge where the large building converge with the much smaller harbour buildings which will inevitably become the waterfront's most northern extension.



A generous square for the Campanile is established but the expressway really dominates the space. Furthermore this square does not convincingly extend toward the eastern side of the building and the harbour entrance further south.

The parking garage/ tower is centrally located right at the entrance to simplify the ritual of arrival and to act as a buffer to the rough elements on the street. Both sides of it are the extensions of the city's streets that converge beneath the hull on the south eastern exit. The grid that has to sustain this layout is extremely complex.

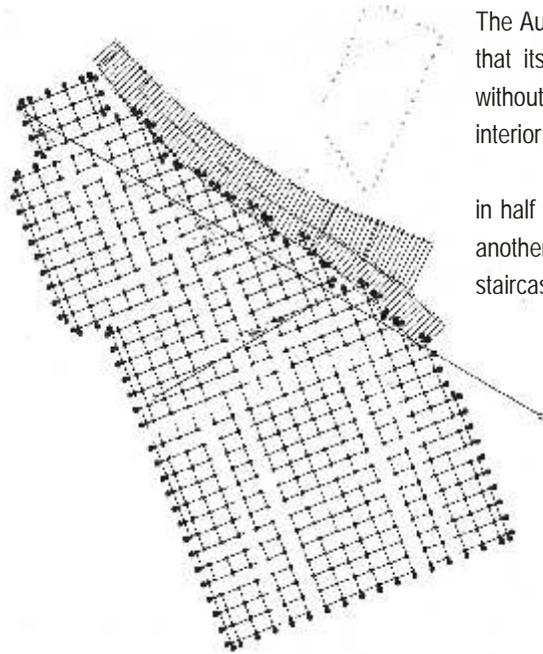
The Auditorium is the central shape that throws everything around. It is like an explosion of non-aligned spaces. The sculptural concept making a re-appearance. Centrally located gathering-spaces with circulation around it as the market research prescribes with the idea that pedestrians outside would see the movement of attendees and attendees becoming part of the city.

A large swell of mass extends over the south-eastern entrance to the harbour and parking street. It is a dramatic sculptural face turned towards the waterfront beyond the harbour.

The Auditorium is moved to the northern edge so that its many service requirements can be met without interfering with the serene character of the interior courtyards.

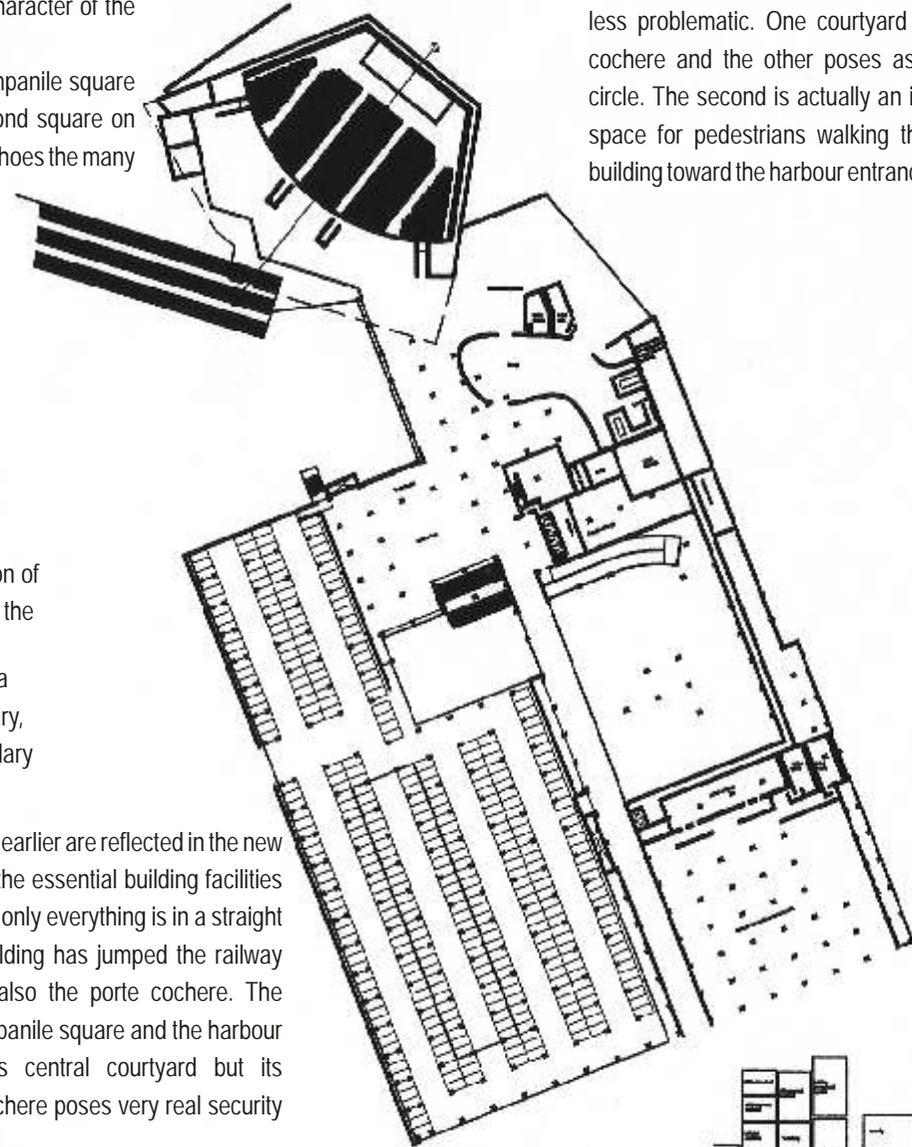
A large stoep cuts the Campanile square in half and actually becomes a second square on another elevation. The many steps echoes the many staircases throughout the CBD.

Two separate courtyards make the transition less problematic. One courtyard is a porte cochere and the other poses as a turning circle. The second is actually an in-between space for pedestrians walking through the building toward the harbour entrance.



The grid starts to demand all the design attention. Nothing can work without the co-operation of the grid which is again strained by the parking garage below. The building is designed from the bottom up. The car is the generator!

Most significantly, all the building facilities become one large structure unified by a simple orthogonal structural grid. The grid determines how close one can get to the boundary, where a street can pass through and, at last, the most productive direction within the boundary parcel.



The mayor zoning efforts from earlier are reflected in the new grid constrained building. All the essential building facilities and constraints are satisfied - only everything is in a straight line. Very importantly the building has jumped the railway line. A central courtyard is also the porte cochere. The connection between the Campanile square and the harbour entrance seems to be this central courtyard but its relationship with the porte cochere poses very real security problems.

