

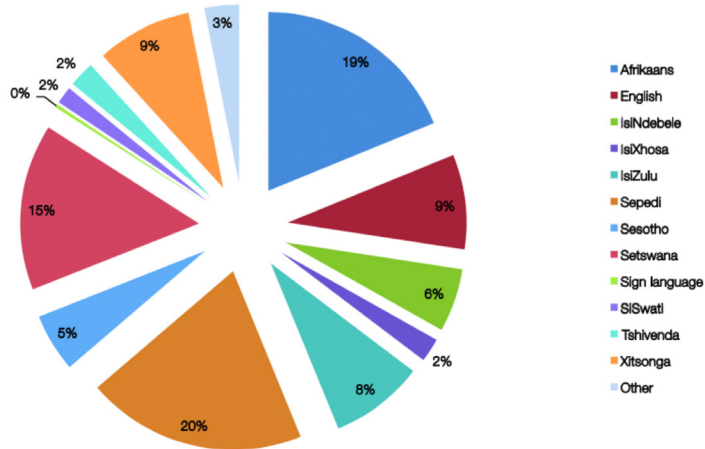
PART FOUR

PROGRAMME AND CLIENT

Language profile

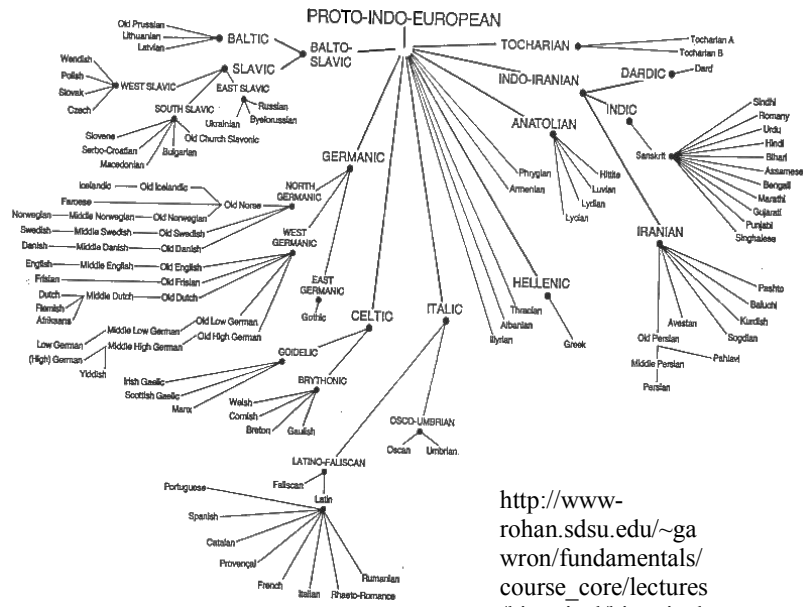
In terms of languages, Sepedi is the most widely spoken language at home within the City followed by Afrikaans, Setswana and English (see Figure 2.7)⁴⁷.

Figure 2.7 City of Tshwane language profile, 2011



PROGRAMME AND CLIENT.

Within a worldly context, language barriers are the only thing separating humanity from open communication. A lingual repository Will serve people on both the hyper global and hyper local levels, universally connecting humans by celebrating their diversity and uniqueness. In a facility that openly facilitates human communication in an architectural translation, translation of the built context and a programme of translation contained within. A centre for the interpretation of linguistics is born for the City of Tshwane itself as the main funding instigator for this project.



http://www-rohan.sdsu.edu/~gawron/fundamentals/course_core/lectures/historical/historical

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The Linguistic learning and language repository will be used as a freely accessible platform on top of the State Theatre's roof. It subverts the elitism which is merely shrouded by a cultural veil, by adding a didactic layer atop the culturally elitist building.



Constitution court,
Johannesburg
11 official language

Also by using the building as a means to view the urban stage around it, the building becomes a proscenium for both the urban actor and spectator to become a solitary entity - by framing views or creating vistas to view the urban context in a voyeuristic repose and subvert the one sided interactions of people, buildings and their surrounding context.

A four sphere programme will be explored. this will be useful in an understanding of urban migrants or transient users as well as the day to day activities that are prevalent within the CBD. This space would be a point of reconciliation and openness toward all conflicting histories and contentious visions for the future.

A programme for this building would connects all classes and forms of people by initiating inclusivity and a self restorative interaction between society and culture in a bottom up approach to node creation. The four separate but associable spheres of programme are:

- 1 Linguistic School, Resource library, language repository.
- 2 Arcade for elemental shelter and a circulation route, transient movement, colloquialism recording, retail - formal and informal platforms.
- 3 Sanctuary repose, light eating and entertainment.
- 4 Gallery publishing house exhibition space.

Within this specifically diverse and rich context, with regards to class, castes, races and religions, a programme of a linguistic resource facility would reform the

elitist cultural district that personified the old apartheid regime's penchant for prestigious culture.

Programmatically it will be a place where information is forced on the observer and they will readily accept it. The confrontation with information, both vocal and visual, will make the transient flaneur and user become part of the building in an interactive manner-This would take the form of a street interface where information or colloquialisms could be recorded and replayed back to the viewer/listener.

Hypothetically a language for architecture that is unanimously understood with clear and near to unbiased intention and function is what this dissertation explores. This architecture should be self-referential, reference the immediate buildings in context as well as Tshwane/Pretoria as a whole.

According to Umberto Eco, every cultural phenomenon can be studied as communication, A place for recording cultural phenomenon is necessary, a place for recording communication is required.

All people could benefit from better communication skills weather pathological or linguistic - the learning of other languages - is becoming very important in local context. Our context, of which we have 11 official languages and countless colloquialisms that fade into obscurity if it weren't for oral histories and vocal tradition that are so prevalent in African cultures.

PROGRAMMATIC INTENTION

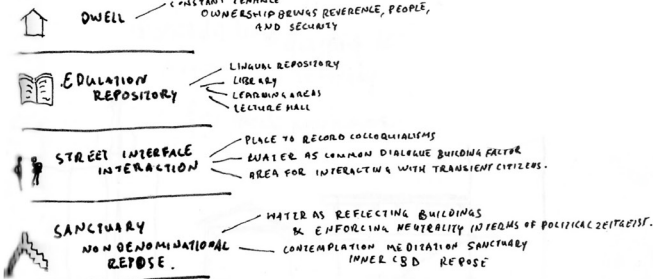
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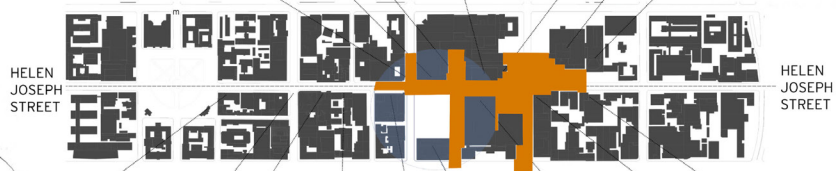
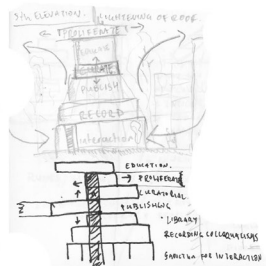
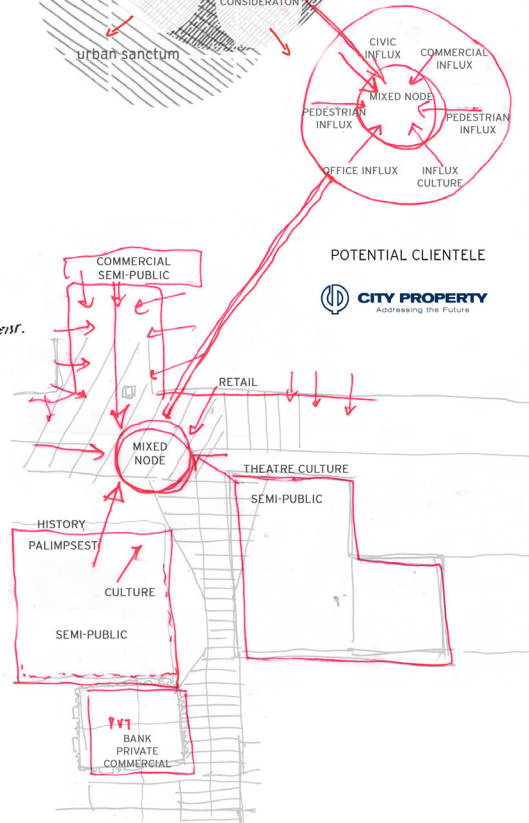
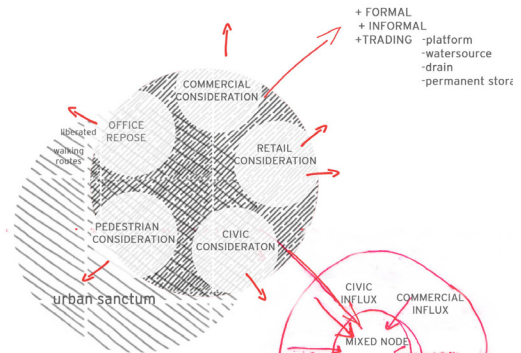
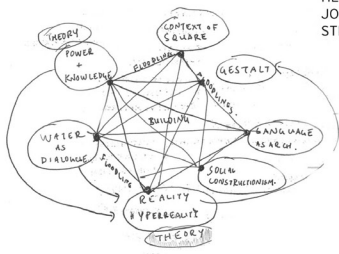
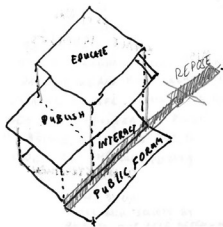
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4. Gallery publishing house exhibition space

FOUR SPHERE PROGRAMME

PROGRAMMATIC EXPLANATION.

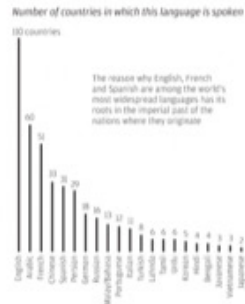
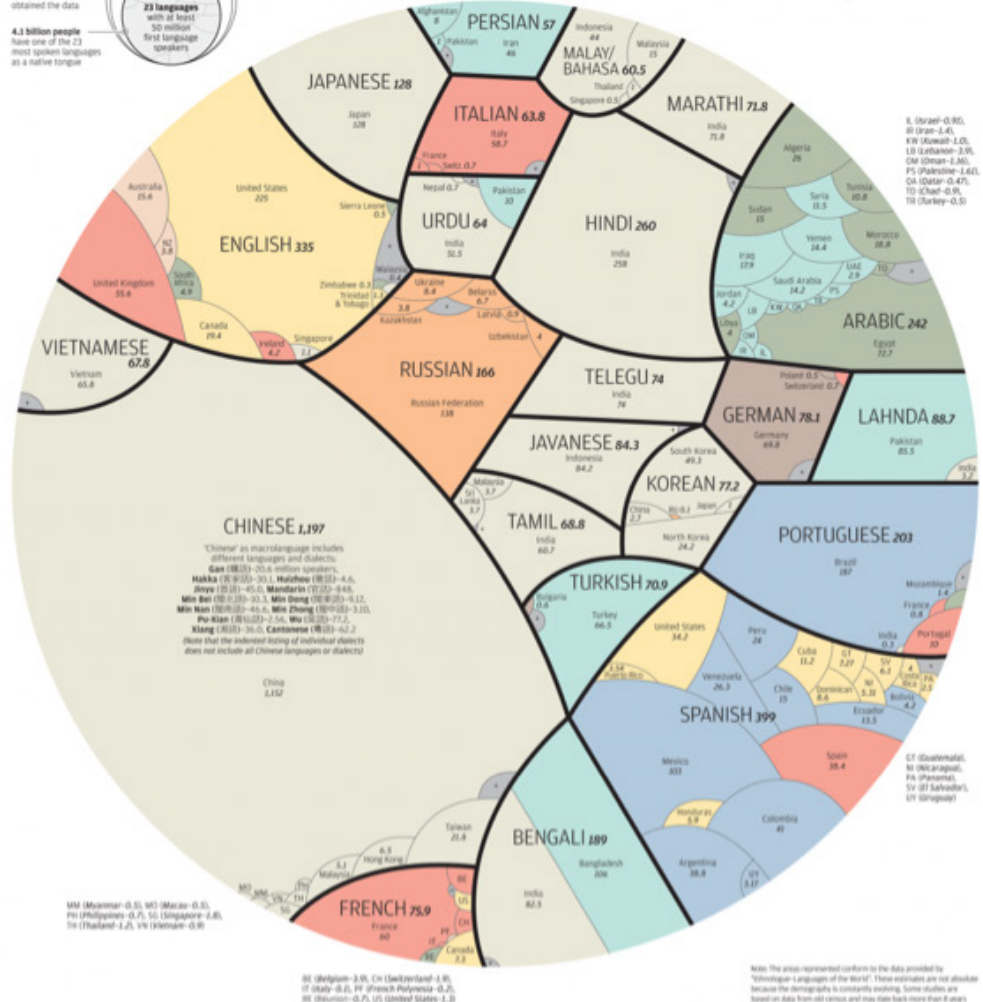
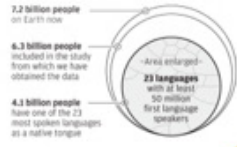


TO REFLECT ISELER ZEITGEIST OF TIMES. REFER TO CONTEXT AS WELL AS CREATE NEW ALL ENCOMPASSING ZEITCONTEXT. THAT STREET'S INFLUENCE ACROSS BOTH SPACE & TIME.



A world of languages

There are at least 7,000 known languages alive in the world today. Twenty-three of these languages are a mother tongue for more than 50 million people. The 23 languages make up the native tongue of 4.1 billion people. We represent each language within black borders and then provide the numbers of native speakers (in millions) by country. The colour of these countries shows how languages have taken root in many different regions.



PROGRAMMATIC FEATURES.

design development of the programme on plan and section with reference to the site condition.

AUDITORIUM & SEMINAR HALL

This is the most formalised learning facility in the building. It consists of a sound and environment enclosed auditorium used for formal language seminars, as well as informal lectures for schoolchildren. It has seating for +150 persons and is actively climate and insolation controlled. Behind a projections screen is storage for educational props as well as electronic devices.

PROGRAMMATIC FEATURES OF THE BUILDING

As part of the narrative circulation aisle, sonorous devices allow for interest to be created by means of acoustic design features. They all create differing environments for talking, reading or colloquialism vocal recording.

ANECHOIC CHAMBERS

Anechoic chambers are acoustically isolated chambers that have a sound lobby for quiet entrance and are fitted with acoustic absorbers and diffusers to remove all reverberation and impact noise from these sound recording rooms.

DISCUSSION PITS AND BOOTHS.

Discussion pits are open, sunken conversation spaces inside the building. They are used as public forum spaces for meeting or discussion. The reason they are sunken is to make them more openly accessible and subvert the hierarchy and approachability of the discussions contained within.

Discussion booths are more private areas of deliberation about language. They are external to the buildings envelope and cantilever off of the main structure. Psychologically, these rooms would induce a sense of vulnerability to the user consciously or subconsciously, making them more honest in the discussion.

PARABOLIC CONVERSERS

These auditory devices are based on the phenomenon of reflecting sound waves opposite to the intended direction. Inspiration for these devices came from the concave columns in St. Peter's cathedral in the Vatican. These concave forms are created by parabolic reflective wall surfaces that reflect sound toward each other based on the parabola's natural sound concentrating and reflecting abilities. The users face opposite directions and can have an informal and playful conversation with a friend or anonymous conversation with a stranger. This encourages chance encounters with different classes or castes of people.

OFFICES & ADMINISTRATION

The block towards the south of the opera theatre is used for administration and curatorship of the gathered information in the facility. The staff curate the data and allow for publishing or proliferation thereof. The block consists of offices, a discussion area for meetings, a common room or tea room for employee repose, staff ablutions and a cleaning and security storage facility. These form the service areas for the employees of the facility.

OUTDOOR AMPHITHEATRE

There is an outdoor amphitheatre above the auditorium/seminar hall to the north of the facility. This is used for large outdoor events based activity, such as movie screenings, shows or mere repose areas. A proscenium arch made of the endemic beam and column language is used to punctuate and focus the amphitheatre, allowing for production equipment such as screens or speakers to be externally supported.

SMALL OUTDOOR GRANDSTANDS

An auxiliary outdoor grandstand theatre is placed above the seating block of the theatre. These grandstands have a small fenestrated area that is used to allow dappled solar ingress into the nomenclature and etymology halls situated underneath.

NOMENCLATURE & ETYMOLOGY HALLS

This facility exists to find out why objects or subjects are thusly named as well as the understanding of the historical background that forms a specific word. The study of how words or colloquialisms become specific jargon accepted by a certain area of language and how these specific terms are coined and understood through their etymological background. This part of the facility allows these two disparate linguistic fields to come together and coalesce in a formalised space as their functions contained do as well.

RESOURCE TOWER

The resource tower which exists on all floors of the vertical library consists of token based access to computers or internet for all users of the facility. The resource tower consolidates all recorded and researched information gained by users of the facility. Users are encouraged to digitise the information themselves for ease of access, and to enter the information they have acquired into a digital database. This database provides ease of access to the next user.

CAMERA OBSCURA

A Camera obscura is situated atop this resource tower and provides a 270° view of a reflected image of the surrounding context onto a table surface for the viewing of the city in a quasi-voyeuristic manner. The reflection of the image assists in abstracting the meaning from a semiotically rich context by decoding anthropological messages in a purely graphical or visual sense. The camera is used to identify and study anthropological or semiotic interest within a context of a widely varied demographic scenography.

GALLERY

The gallery on the Northern end of the building has a permanent and temporary exhibition space for anthropologically or semiotically related artworks or pieces dealing with human gestures .etc The art contained within should elucidate the viewer on the levels of artistic abstraction. These abstractions are ubiquitously understood in a semiotic sense and as symbols that represent something very illicit or even messages with hidden or uninterpretable meaning. There is also an outdoor sculpture garden used for installation or sculptural artwork.

SEMIOTICS STUDY ROOM

An externalised glazed viewing platform that is used to view the city and study it. Information regarding the external context is placed on the glass and informs the viewer of how many semiotic messages are presented to them on a daily basis. Without second thought, these messages are taken for granted. In a future context the information could be digitally displayed and constantly update in a heads up display like manner. The viewer could tap the interactive glass interface and be given any information they are interested in or require.