

PROGRAMME AND PRECEDENT

Intro: The story of the citizen
Manifesto for post democracy
The users [environmental biographies]
Aspects of programme
Initiation
Precedent studies

The chapter will discuss the proposed programme as a reflection of prior topics discussed that discuss the disruption of power and the generation of the new power.

The different components of the programme will be explored that address and give force to the users (or characters) on site.

Intro: the story of the citizen

Chapter 1

I stood by the window, cup of coffee in hand, looking out on the city from the 8th floor as id done every morning for years now. My apartment wasn't much to look at, and the roaches were a permanent fixture, the ants were the uninvited guest that never left, but it's home; as best as I could make it. It has been this way almost every day since I got my freedom. Not in the larger sense of political freedom, at the end of Apartheid, as most people nowadays seem to think of it – using freedom as a buzzword with no apparent grasp of what it means, perhaps because they do not personally know what it feels like to have their very freedom ripped from the – no, I speak of my freedom in the very literal sense.

I didn't do much schooling after high school, my parents did not have the resources to allow me a tertiary education, but I pride myself on the knowledge that I gained from the people around me. I chose to surround myself with open minded and forward thinking young people. Their drives and attitudes were infectious and the ideas that were exchanged then, stuck, and spurred me on a journey and a direction that I could not have predicted. I learned to be outspoken about my thought and my beliefs. I learned to shout, rather than whisper, about the injustices and travesties I saw.

Without formal education, but a wilful spirit, I managed to get a lower level job at a local magazine with aspirations of working my way up to becoming a journalist and taking my voice to the world. Full of life, nothing could stop me, and a universe of possibilities lay in front of me.

The indestructibility of youth.

The many marches and rallies that we attended became my home; where the fire within me found a hearth to nurture it. Talking of revolution through the night, singing the songs of the struggle that we had taught one another, sounds that vibrated and echoed through the night and kept us warm until the sun could meet us. From sneaking in at the back and quietly listening, to being up front, leading the pack, speaking and being heard by the masses that attended. This was my element and a path to making this country a better place for all who chose to live in it.

Fate would have it then, that it would be at a march that I was arrested. An illegal

gathering of natives, it was called, and I was one of the few singled out as a ‘ring leader’.

I and five others were charged and found guilty of inciting violence and conspiracy to overthrow the state. Heartbroken, I saw my mother cry in the back of the court filled with my executioners.

In those first moments I remember thinking of a quote I had heard from Idi Amin, “You have freedom of speech, but freedom after speech, I cannot guarantee that.” That is the society and judicial system that this government had created.

Oh how they feared our words. We did not speak violence, we spoke of change and equality, but fear of the power we had in our words led them to manufacture all manner of evil about us.

We knew this, and in some small way this served as a sort of thin blanket to shield us against the frigid coldness of the reality that we had been stripped of our freedoms and thrown into a hole with men turned animals. The reality was that we would probably never get to see our families, friends, loved ones, or the outside world ever again. It would be a fantasy to believe that we would even live to see our sentence completed. The reality was bitter and hard.

After many years I came to know my cage as home, but through the bars I heard murmurs; rumours that liberation was coming for us all, and my heart for the first time in decades dared to dream. To dream. To hope. Something that none of us had done in a very long time.

In those nights we dreamt deeply and hoped with full hearts that tomorrow would be better than our yesterdays.

Manifesto for post democracy

Thoughts on post democracy

Is the architecture grounded on the commentary of the current political ideals? Or is it grounded on this new ideal which I propose as post democracy?

In spatial architectural terms, is glass a transparent medium for softening the thresholds between politician and public?

Is there a democratic style of architecture? How can architecture facilitate democratic spaces?

What is the ideal post democratic space? How should societies organise themselves politically in the modern world?

Parliament building represents people, but is undemocratic due to authorities making decisions on their behalf and not the authority of the people. True democracy is about the direct participation of the people.

Democracy embraces openness of tradition cultural groups in rural communities, that foster relationships between elders (politicians) and public. There exists no barrier, and there are constant physical connections. The acropolis of Athens enforces public gatherings, meeting places of the esteemed and low class. Why has modern democracy created separatism between the politician and the public?

Democracy should not be adapted on which party won. The winning party does not represent the people but represents the party. Hence collectivism, grounded on serving the people.

Democratic performance should enable citizens to create own political messages 'democratic performance'.

It must be understood that the place of power is not monarchic, or in the hands of a ruler, but the power is the people and power remains empty and can be contested.

Post democracy embraces plurality of societies and lifestyles, and is rooted in

seeking collective identity. It realises that difference is the root of chaos.

The existences of many parties, or differences intensifies struggle for power.

Architecture of the new political school should be able to fuse and connect the lost tissue of the people. A politician begins work at 8 and ends at 4, just a member of the public. A politician gets paid by the government; he is not his own payroll. The politician is a representative of the people, and not above the people to enforce power.

*Spatial inquiry into a democratic space—Towards an architecture of transparency.
Manifesto (specific to the conception of programme on Union Buildings)*

Within a democratic space, what control measures should be placed to allow for a transparent non oppressive participation for public and politicians? What attributes should a space have where people can witness their governance subscribe to democratic values.

Much criticism lies on Norman Foster's Reichstag in Berlin of public remaining spectators of the parliament process in the building. Should democracy be represented in the form of a mere glass to break down the physical barrier that exists between politicians and public.

The fabric of the Union Buildings should remain as a reminder to colonialism. The public should participate in the landscape and built form for an understanding of the surrounding landscapes as well as being part of the process in the political school. The intervention thus attempts to create minor physical incision into the existing built form to realise the old and the new.

Just as in the acropolis at Athens, the people of the country should freely gather to debate and protest and exchange ideas. There should exist large empty spaces for people to voice opinions in an authorised assembly space.

Democracy realised the healing of the past by commemoration and new representations of the struggle. It gave the marginal identities a face. The post democracy should beyond representation of struggles and seek a future where lost tissues are connected.

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Post democracy should maintain a connection with the past and enhance this notion by sustaining the connection (adapted from Alexander (1969:132) with the past to move forward into the new proposal

Post democratic space should be non-hierarchical, radial in form, flexible, transparent and the architecture should foster a sense of community and alleviate the sense of being.

Chapter 2

Pretoria: a city that I've come to love and I've seen transform over the years. I gained my liberation from incarceration to discover that I had found liberation within the city as well and I could go places I had never been before; seeing and experiencing the city in ways that had never occurred to me all those years ago.

No longer a young man, armed with the invincibility that comes with youth, I walked the streets so tentatively at first. Learning the new world and how to move around in it. Learning to grasp my new freedoms with both hands.

Our far-fetched dreams now seemed so close...

So, gazing out the window of my apartment on the 8th floor, I watched the city come to life, as I did with each waking day. I thought of the hundreds of lives that passed on the sidewalk below and how they would never have to experience the injustice that my peers and I had to endure, for little much more than asking for our basic human dignities and speaking up for our people. I truly believed this, with blind hope and floral ideology that promised everything that my dreams were made of.

But reports on the news now weighed heavily on my conscience and in many ways made me question the political ideologies that I had clung to with such zeal in my youth. I held my faith within political organisations, and although the freedoms that we had fought for seemed to be violated by the very ones that saved us, that did not change the spirit of a young man within me. I still believed with my entire being that our key to freedom is the use of our voice, using the media as an extension of self to help broadcast the wrong doings in our society. Freedom of speech is the cornerstone of everything we held close, because without that voice, we would continue to get ravaged by the minority in the system and be mute in our attempts to call out for help.

This is why the news bothered me so much. It spoke of moves from government to push legislation to restrict what media could say or reveal about government or its dealings to the public. To one who has seen where this road leads, these reports sound off the warning alarms of a dark sickness befalling us, and this too, like Apartheid, had to be stopped and apposed with everything that we had left in our bones.

Chapter 3

I couldn't stand by the window of my apartment on the 8th floor, looking out onto the Pretoria city skyline, any longer. I turned from the window with a suddenness that could startle, and moved swiftly to the door, grabbing my brown leather jacket off of the kitchen counter and flung it around my shoulders in one smooth, well-practiced movement. I paused for a moment as I gripped the door handle and took a deep breath. Then I dramatically swung open the door and stepped into my destiny.

What means could I use to speak and be heard? Not only that but be heard in a way that would make a difference; help stop the decay and make sure that we keep the dream and do not drift off into the nightmare.

No comfort can be found in ignorance any longer.

When I look at it all, it seems that Comrade Nelson had predicted it in some way, and I'm sure he did so with some dread, when he said, "If the ANC does to you what the Apartheid government did to you, then you must do to the ANC what you did to the Apartheid government."

But I see that other clichés have also begun to ring true as well, the oppressed shall become the oppressor. Maybe that is because we are led by people who are still very angry in many ways and lash out even onto their own people. So in that way we all lose, all but a small group at the top... similarly to how it was in darker days past.

I knew what I had to do, as I trod the pavement with heavy, determined steps. I had to make my way through these busy streets. I had to speak up for our freedoms, our freedom of speech. I had to look in the faces of the ones that form part of the machine and convince them to not let us fall back into the hole that we only very recently managed to dig ourselves out of.

As a younger man I wanted my voice to be heard, and it is that in itself that had my friends and I imprisoned, for our views and opinions. I did not want to believe that we spent the time we did behind bars for nothing or worse, just to replace one plunderer for another.

It seemed that my whole life, to this point, had prepared me for this very moment.

I had to walk up the steps of the Union buildings, stand at its doors and let the politicians within its walls hear my voice.

Chapter 4

It seems to me at times that there is so much, nowadays, that is done online. There are different digital platforms, with online protests, petitions, and angry open letters complaining to the world. Is it the impersonality of the cyber confrontation that still leaves us wanting? Have we lost heart? Have you lost the drive behind the purpose of the march and the stand?

The answers to these questions still elude me. Perhaps the only person I can truly speak for is me because I find that even in this country, my story is very different to so many.

I was in the struggle; I was incarcerated, and upon our political freedom, I as a political prisoner, was released after some time. I did not receive an honourable mention or a government position. I did not get monetary compensation for my wrongful imprisonment. Yet I walked out, without a singing crowd around me, with my head held high, full of the hope that I had been feeding myself for the last few years prior to my release. I was not bitter. I was not resentful in the way that I thought I'd be. I heard the words of Nelson Mandela, and even though a lot of my fellow comrades did not agree, I saw the wisdom in his words. Like him, my age had calmed the runaway blaze and turned it into a furnace from which constructive work could be done.

The Union Buildings. My destination.

I stood at its gates for a while and admired its beauty, its architecture. Not only for its original design, as erected in the post-colonial era, but for the new additions to the Union Buildings that had come with its renovation not too long ago, which for me have brought this structure back into relevance with the current South African experience. As I step into its grounds I feel the building drawing me to where I need to be, leaving me to be able to let my mind wonder

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as I let myself get lost in thought. The past is a comforting old friend and it is easy to find yourself buried in memories, but what brought me here are not the past, but the present and the future.

I see it in the distance, fast approaching, the place that brought me here; the place where I could voice myself to the people that mattered and could make the changes; the Confrontation Rooms. These rooms were an innovation that I had read about in the papers but had never visited until this day, which they said were a place in the new design of the Union Buildings where the common man on the street could see and speak face to face with the politicians. This is a place where you could not just put in a customer complaint, but actually take it directly to the top and direct your concerns to the political decision makers.

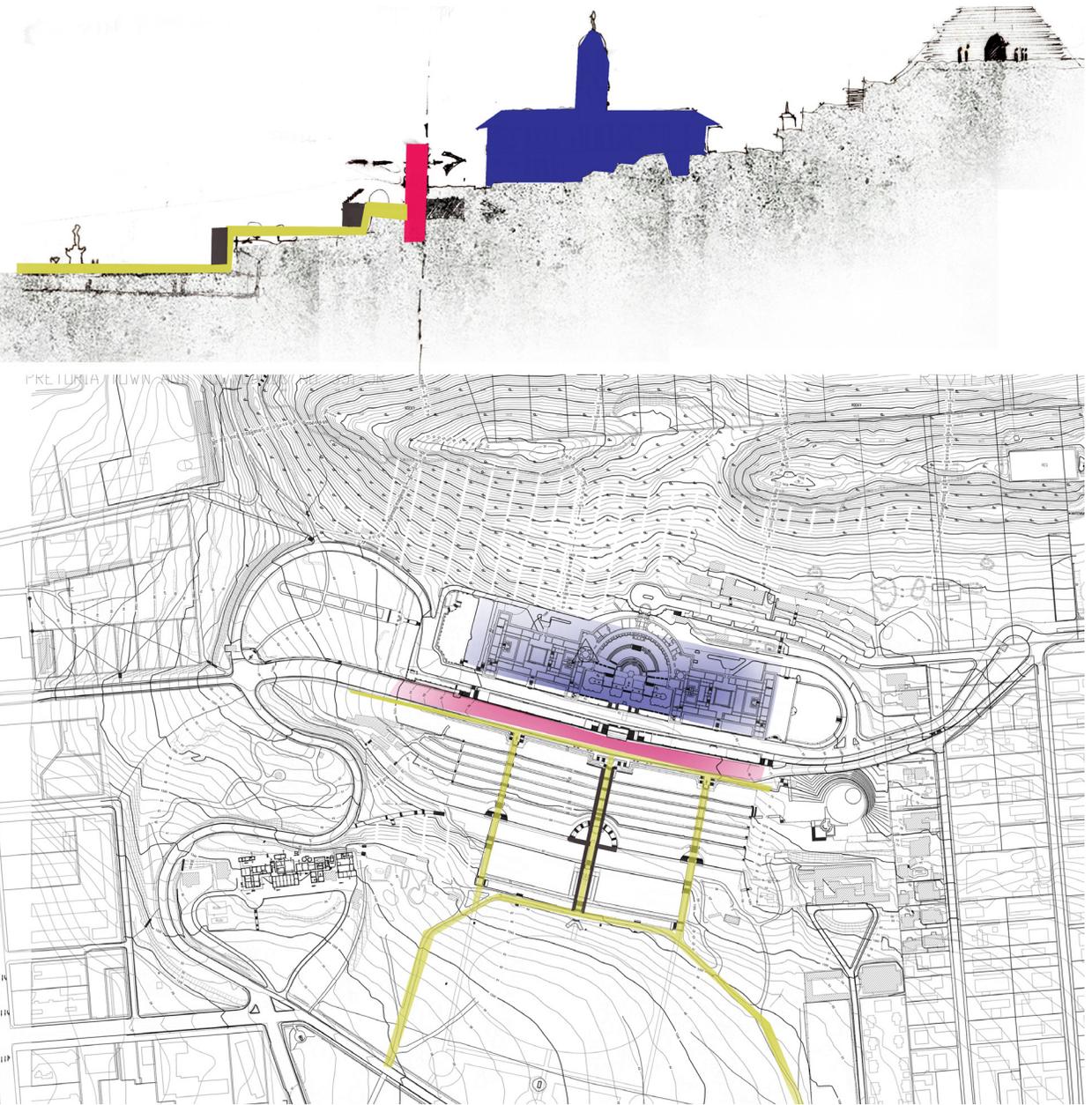
And that is why I was there, to walk through those doors and let these politicians know that we are not asleep, that we are awake and see what is going on; that they cannot silence our voices the way the previous regime had done; that we had seen how dark the night could get and thus we refuse to go back.

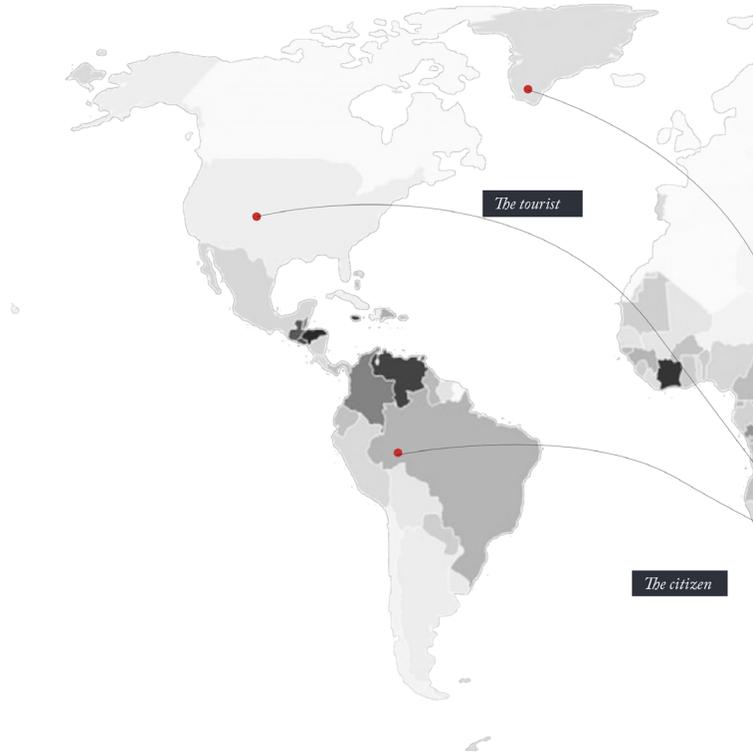
The additions present themselves as evolutionary adaptations, like living parts of the structure, constantly moving and changing, living and breathing, letting the people communicate with the powers that be in a very interactive way.

So I stood at the doors of these rooms with thoughts of freedom in mind and heart, ready to have the politicians answer to my many questions. Once again, I stood with hopeful heart as I opened those doors and confronted our destiny.

*Figure 4.1
 Site plan
 displaying
 the user's oc-
 cupancy on
 site (Author,
 2015) Left*

The users [environmental biographies]





Profile

The politician

The foreigner

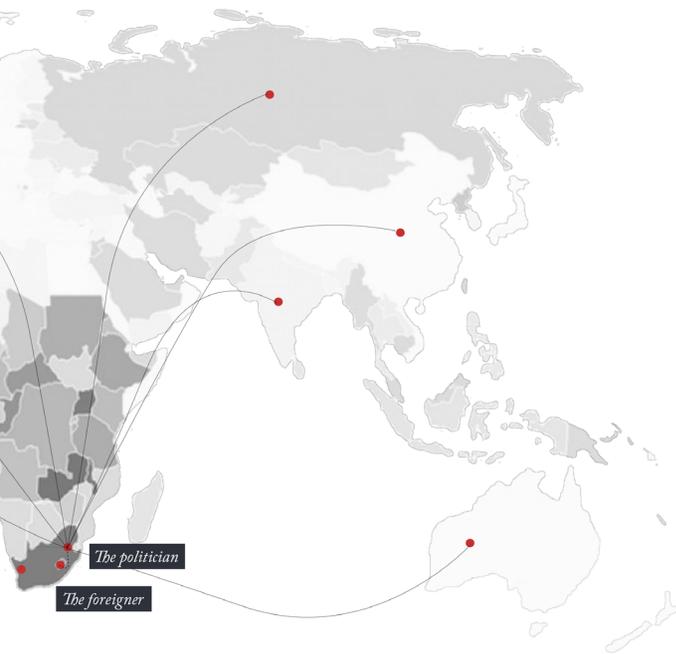
Relationship of
Users of the Union Buildings

The politician as the observer, from his point of view, sits in his office overlooking the city or having some view of it, but little does the observed know that the power that seemed so domineering is nothing but a bluff. The observer (the politician) is actually sitting in an office like any other office tower in the city.

When the democrats stood outside singing songs of freedom for liberation, the power that the Union Buildings had spoke of something untouchable, now that they assumed the power, the offices they inhabit are just offices.

The foreigner is the cultural bandit. He comes into the country to look for a job. He experiences xenophobic attacks and constantly has to move through space. The situation is sad because all he wants is to be incepted into the city, and be seen like any normal citizen; after all we all Africans, we represent its image.

His relationship with the Union Buildings would give him an opportunity to be part of the unity that the buildings so represents. The foreigner has neglected his Self to be part of the Other.



Self and Other

Buildings Precinct

The citizen

The tourist

The citizen is part of the city but also exists out of it. He traverses the streets but is oblivious of the wider context. He too needs to understand his spatial construct and his [spatial] morals. The city in itself is its own biosphere, it is a phenomena which needs to be understood.

The small rural communities can easily be understood, these are the first spaces, but the city presents a second space of institutional power and a melting cultural pot leading to homogenisation.

The tourist is good for the economy but may not realise his impact on the nature of his desire to monumentalise structures. The camera he uses allows him to capture the Union Buildings, but forgets to experience the building. His main aim is to capture images and create repositories of different images to take back home. His existence on site is momentary, and is a mass consumerist.

He does remain important as he is representative of the global sphere.

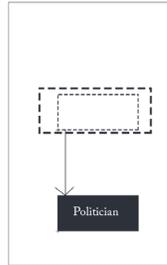


Figure 4.2 Location and description of users (Author, 2015)

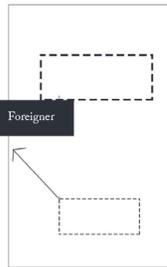
Relationship of users with Union Buildings

The different users have different associations with the spaces. The relationship between the observer and observed is investigated. These unlocks possibilities of architectural approach

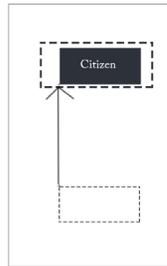
The politician's association with the space requires him to break through the boundary wall which bars him from physical communication with the outside world



The foreigner (cultural bandit) requires him to confront the wall that bars him from speaking own mind. He moves from a state of homelessness to inquisition where he converses with the politician



The citizen wishes to intercept the building fabric and gain access to what was originally a public space but has now been fortified. He not only confronts the wall but the spaces within it



He wishes to fill his virtual library with images of experiences and encounters. He fantasises about ruination, and unravel the secrets that so long persisted in the Union Buildings. Kodak moment, a moment he can capture and a chance to view it later

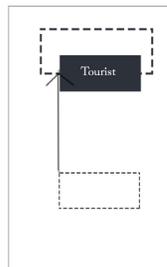
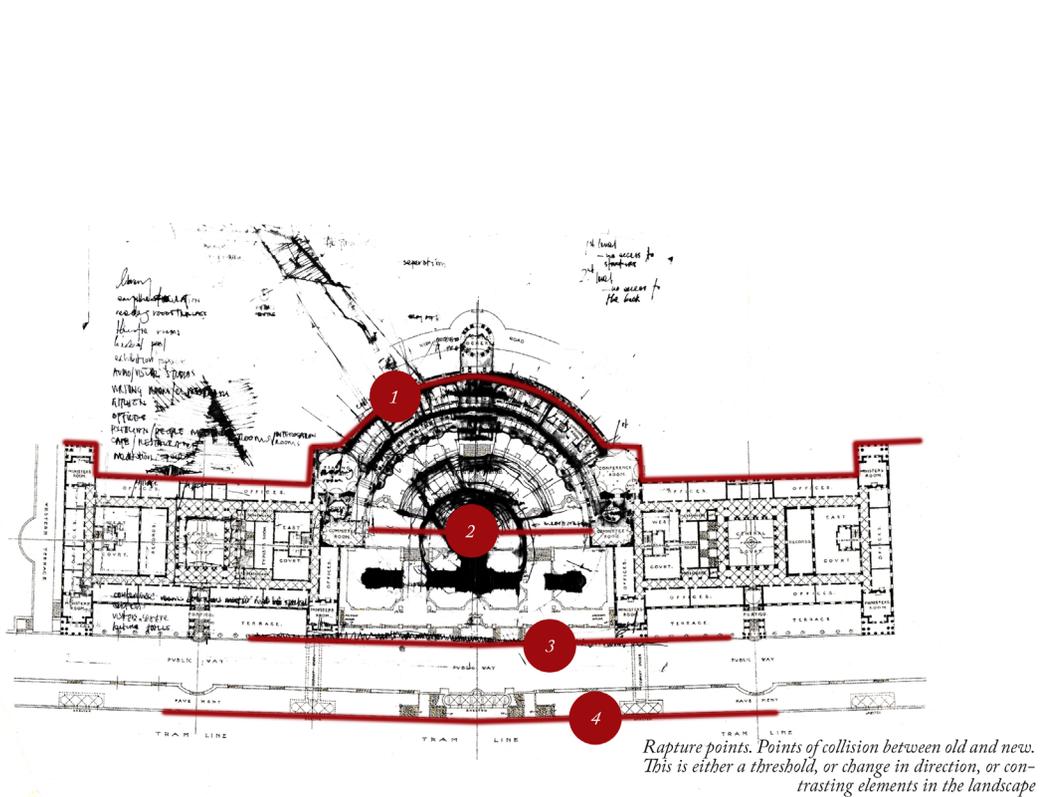


Figure 4.3 Relationship of users with the Union Buildings suggesting architectural approach (Author, 2015)

Aspects of programme



Rapture points. Points of collision between old and new. This is either a threshold, or change in direction, or contrasting elements in the landscape

Rapture points. Points of collision between old and new. The process of breaking the linear system of the structure. The thresholds are intercepted; the boundary wall separating public from politicians, the second tier road, the centre of the amphitheatre and the structure of the Union Buildings.

Figure 4.4 Rapture points. Interactions between proposed building and existing (Author, 2015)

NEW UNION BUILDINGS, PRETORIA. GENERAL PLAN.

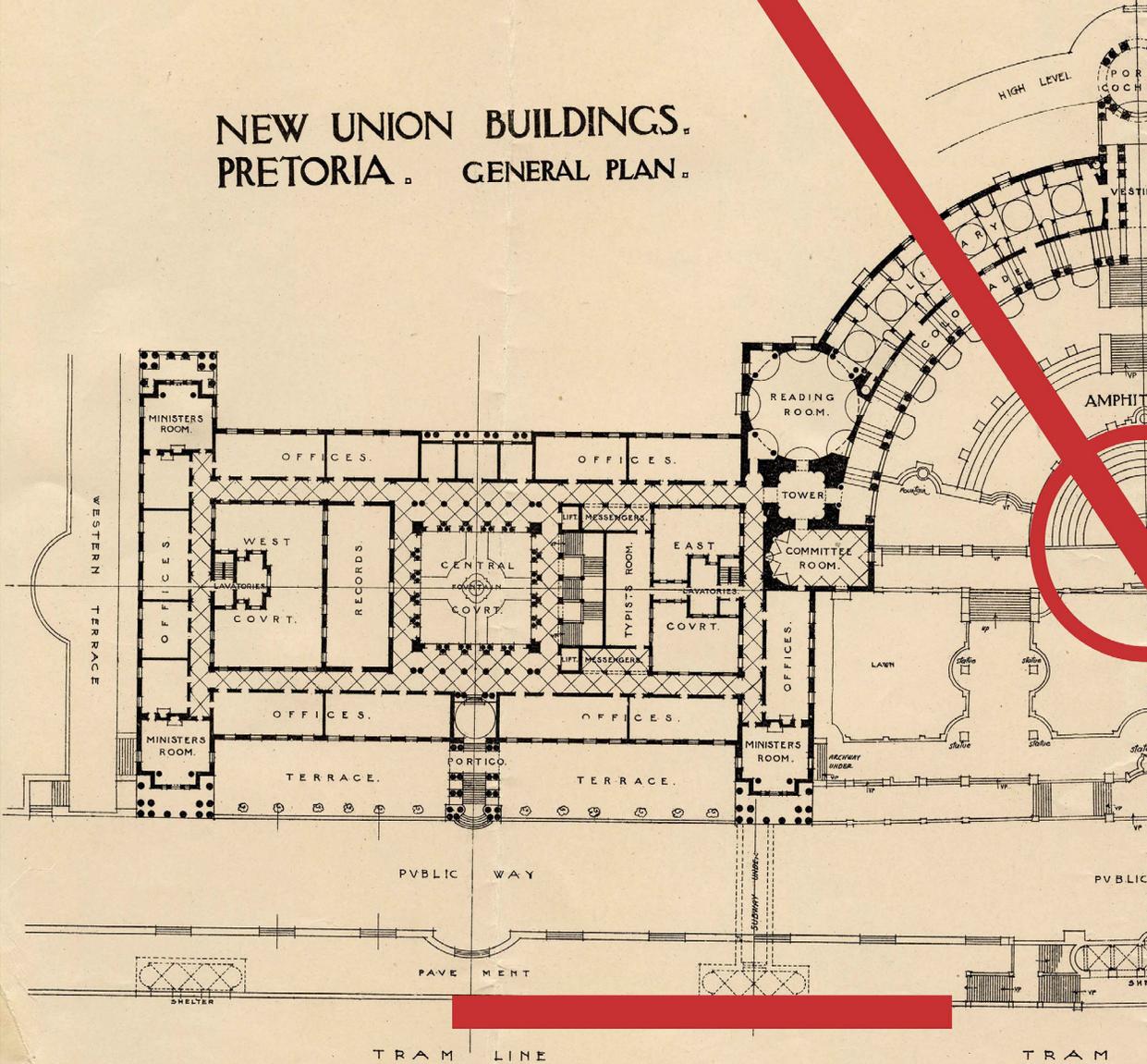
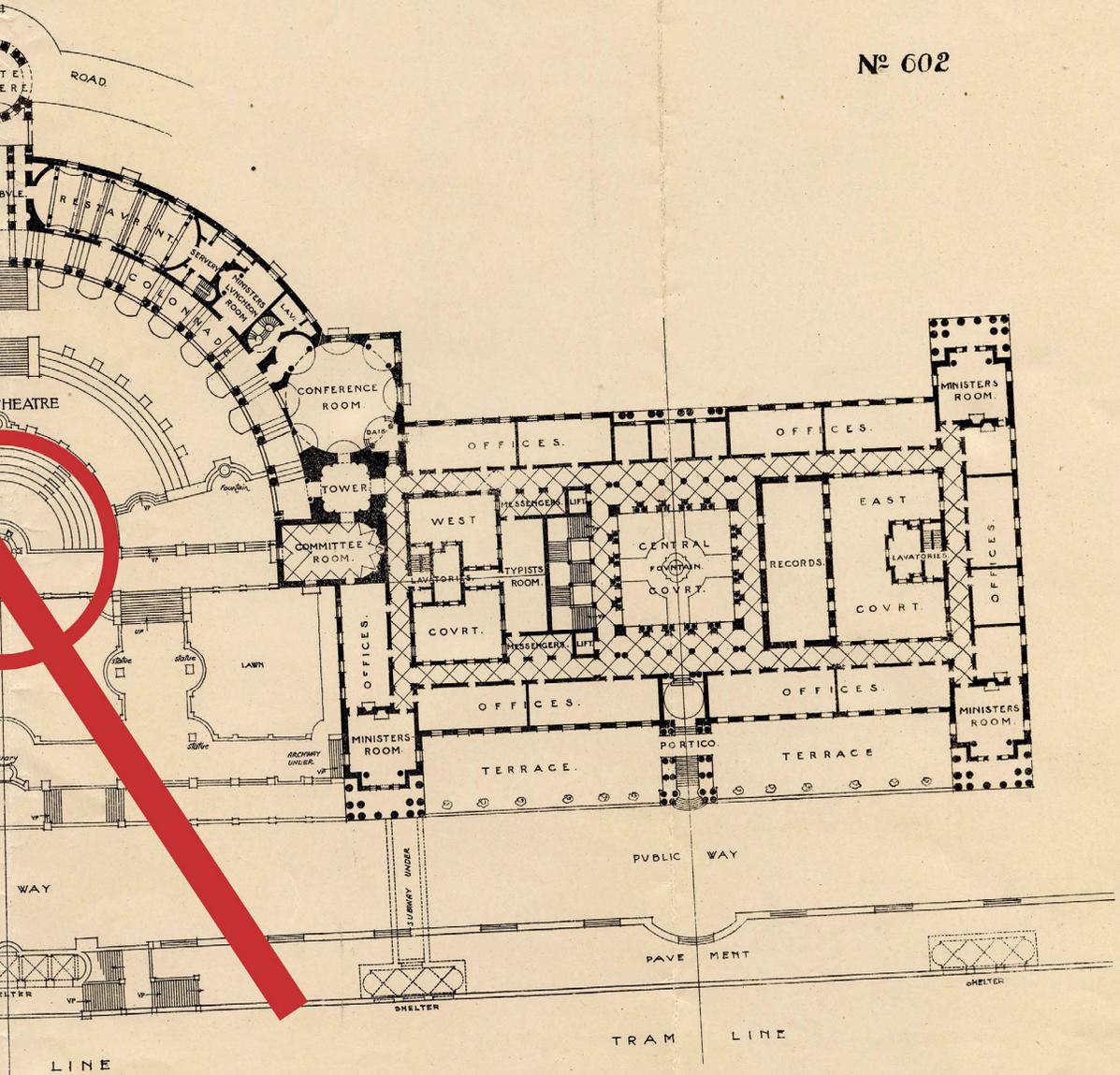


Figure 4.5 Concept diagram with axial line cutting through centre of amphitheatre (Author, 2015)

SCALE OF 1:1000

Nº 602



HERBERT BAKER FRIBA
ARCHITECT
JOHANNESBURG

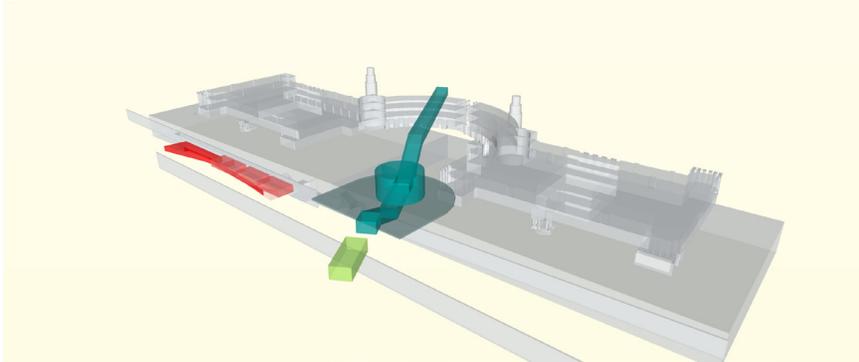


Figure 4.6: Different aspects of programme (visitor's centre, market space, political school) (Author, 2015)

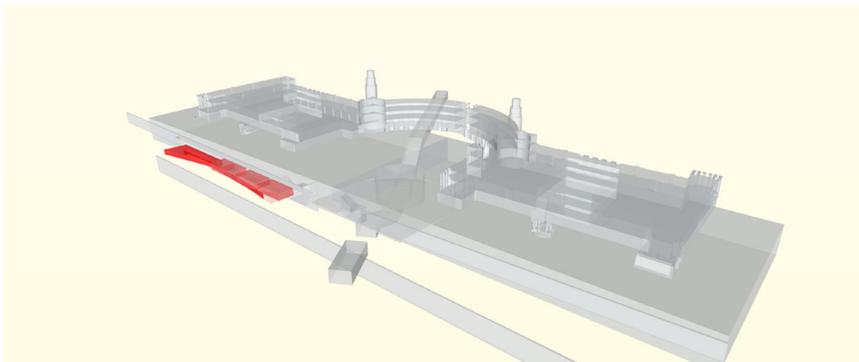


Figure 4.7: Visitor's centre (Author, 2015)

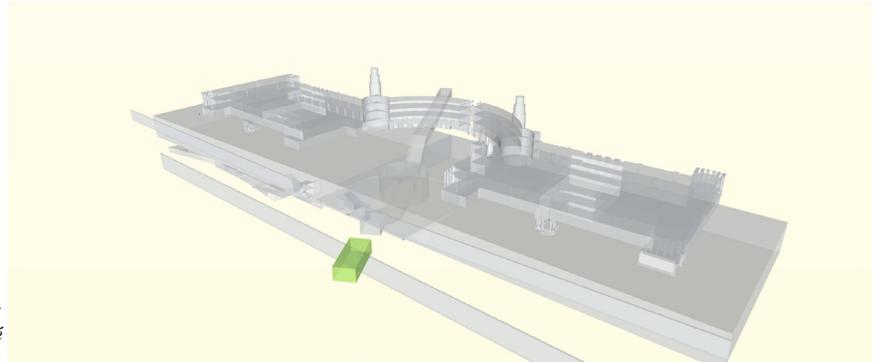


Figure 4.8: Market and café restaurant area (Author, 2015)

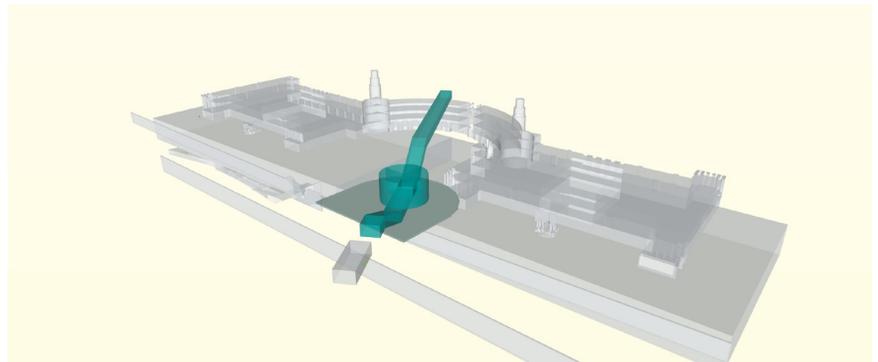


Figure 4.9: Political school (Author, 2015)

Programme:

Visitors centre:

Registry area (security check point)
Seating spaces (as part of landscape)
Viewing platform
Archive room

Market:

Market stalls
Restaurant

Political school:

Theatre (impromptu stage)
Meditation spaces
Offices
Conference room
Coffee house
Hydrotherapy pool
Lecture halls
Reading rooms

Tourist walks:

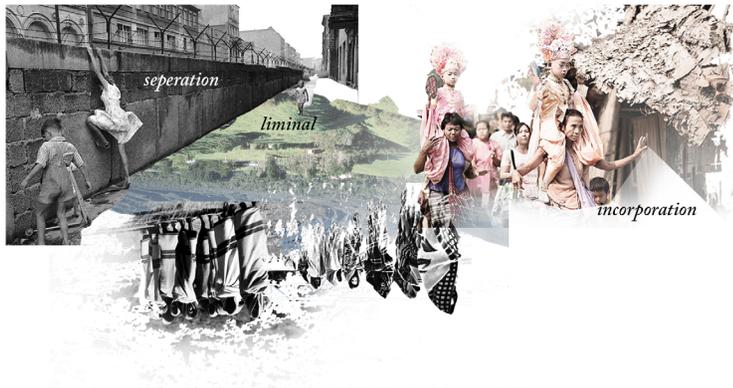
The sacred route
People's tower

Initiation school

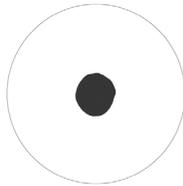
The term ‘initiation’, within the African context can refer to a lot of different facets of life; from birth, puberty, marriage, to military to churches of different denominations ending in death as a kind of transitional state. All types of initiation schools are resultant of a need to change in state from one state of being to another. Initiation can therefore be characterised in three different stages, as termed by the French anthropologist, Van Gennep; separation, transcendence (liminal) and incorporation which together form the *rites de passage*, rites of passage. The stage of transcendence is of great importance to the changes that occur within this realm. The liminal stage is where the initiates are removed and secluded from the rest of society, in effect allowing them to uphold and ‘secretively’ carry out certain rituals which allow them to learn outside of the realm of the everyday man. Culture is able to be crafted and exposed and allowing for cross cultural comparisons. (Betwixt and between: the liminal period in rites de passage). Furthermore, within this realm, there is no status, nor ranking or a structures hierarchy. Through this understanding the proposed programme, is centred on the inversion of the public and the politician’s roles in society. Precedence was taken from different doctrines of initiation school and incorporated within the design. A few will be discussed which tie in to the programmatic functions, namely ‘successive, communal, symbolic and self-initiation’. The mentioned types range from a more public domain requiring exchange of knowledge between public and politicians, or Self and Other, and a more intimate connection which builds on Self. If the argument is based on the dissociation between Self and Other, the intention is for the reconnection to Self, the political school then becomes a mediator for the healing process of the lost Self.

Successive initiation: Transference of power and knowledge

Communal Initiation: Inclusion into a community. This kind of initiation entails gaining acceptance or citizenship to a nation.



RITEs OF PASSAGE



SEPERATION

I am seperated from the womb, stripped from the cord which held and fed me.

The seperation that connects me to the world. The cord is the world, and I am born in it.



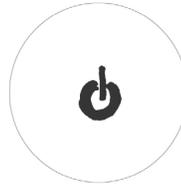
LIMINAL

The place of confusion.

What is this?

The growth eats into my bones, the pain is satisfying, for pain promised me a new life

The act of suffering. I am alone now, standing in darkness with no cord to pull me



INCORPORATION

I left innocence behind, and gained a sense of autonomy.

The world of chaos can now be ordered by my principles.



Figure 4.10:
Rites of passage
(Author, 2015)

Symbolic initiation: Initiation conducted by participants in drama performance. This initiation develops one’s skill, knowledge and power in a community.

Self-initiation: A reflective form of initiation requiring no community involvement, and could come in the form of meditation, prayer and self-encouragement to better oneself.

TYPES OF INITIATION

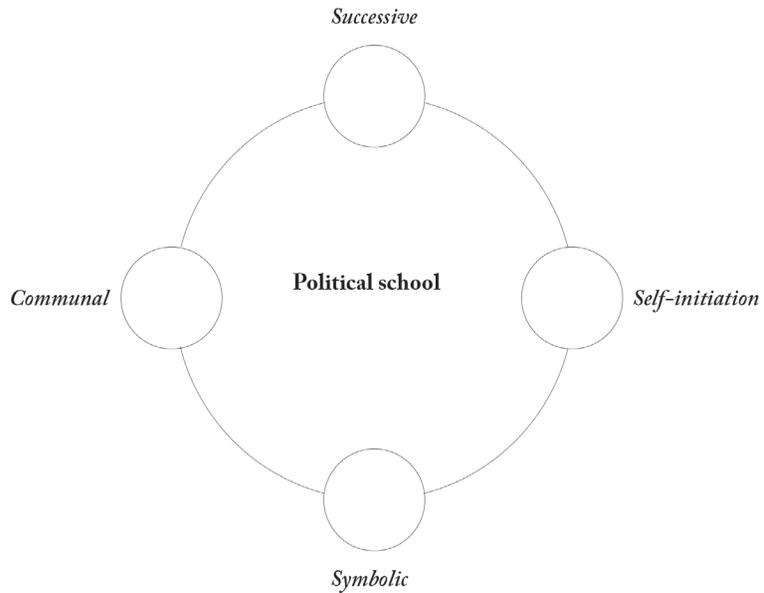


Figure 4.11: Types of initiation incorporated into design to form programme (Author, 2015)

The concept of Rites de passage is woven within the design of the new political school proposed; separation of old world order to new world order, an inception into the Union Buildings (linear movement that moves through), as well as the inception into a historical narrative (Herbert Baker’s sacred route).

rites of passage

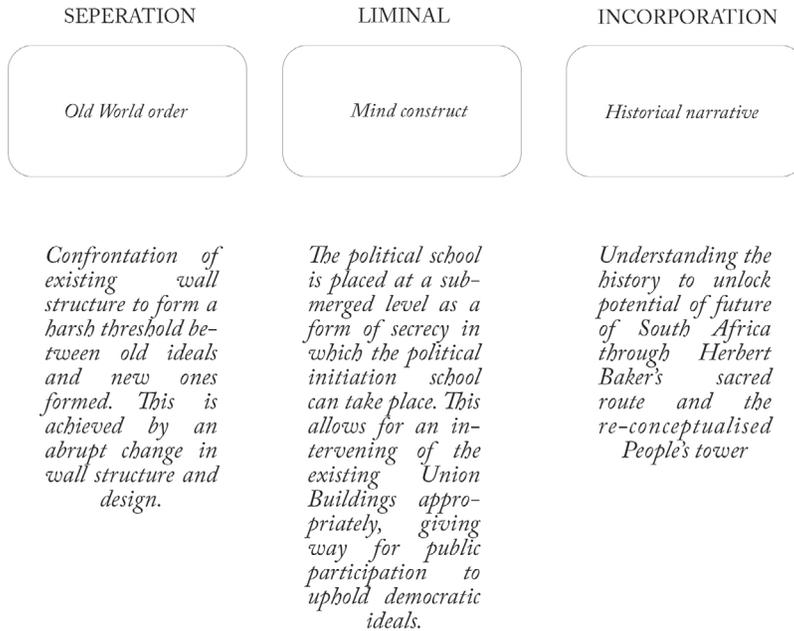


Figure 4.12
Rites of passage in relation to programme
(Author, 2015)

Precedent study

The precedent studies chosen cover 7 influences of the design

Architecturally

Reichstag (Foster and Partners)

Le Grande Louvre (I.M Pei)

Fire station brigade (Bergmeisterwolf)

Hannah Arendt

Structurally

Arenas de Barcelona (Richard Rogers)

Spatial planning

Alesia Museum and Archaeological Park (Bernard Tschumi)

Historically

Athens Acropolis Museum (Bernard Tschumi)

Politically

Scottish Parliament Building (Enric Miralles)

Form

Tadao Ando theatre (Tadao Ando)

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Reichstag, Berlin

Norman Foster

The building was reconstructed to become a democratic forum. The significance of the building lies with an understanding of history and accessibility. The dome of the structure, being the main intervention, was erected as a gesture of the original cupola, giving an overview of the city. The cupola is wrapped with a series of ramps which lead to an observation platform.

The building is an exemplar of a sustainable building, which produces its own electricity. The building's energy use allows it to produce more electricity than it consumes. (Saha, 2014).

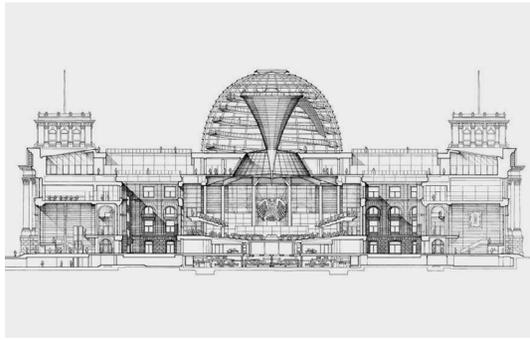


Figure 4.13: Section of the Reichstag (Saha, 2014)

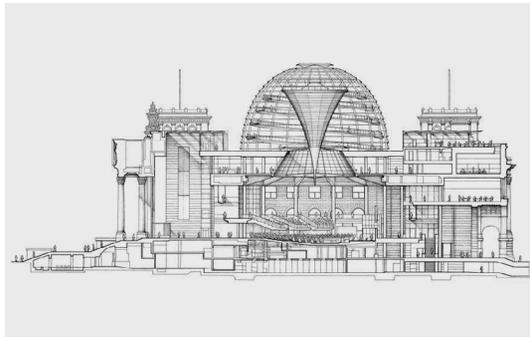


Figure 4.14: Section 2 of the Reichstag (Saha, 2014)

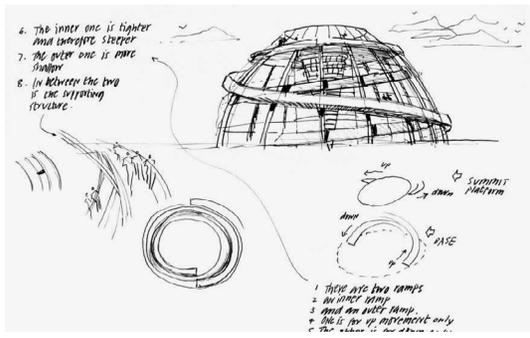


Figure 4.15: Ramp design around the Dome (Saha, 2014)

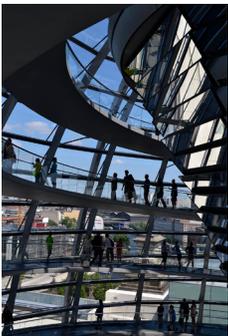


Figure 4.17: Interior of Reichstag (van der Klashorst, 2013)



Figure 4.16: Dome structure (van der Klashorst, 2013)

Le Grande Louvre, Paris

I.M. Pei

Le Louvre was a renovation of a cultural institution. The redesign was done so as to support the influx people that came to visit.

Le Louvre's designs were included a series of underground galleries and connection route between the wings of the museum.

The design's main recognisable feature is the glass and steel pyramid that brings in light into the underground space. The glass pyramid also creates a focal point.

The glass roof compliments the mansard roofs of the surrounding museum and creates a juxtaposition of the new onto the old.

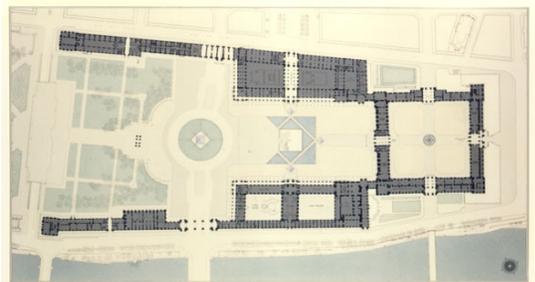


Figure 4.17: Bird's eye view, Interior perspective, Perspective, Interior ramp access and Site plan of Le grande Louvre (*Arch-Daily*, 2010)

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Fire station brigade
Bergmeister Wolff

The fire station is situated along a rock face. The new entrance to the building is situated in the mountain, and the entrance to the rock faced building is through a newly constructed concrete wall, which is in the same inclination as the mountain slope (Archdaily, 2010).

The building may have an initial high cost but is economical regarding heating energy. The temperature in such an environment is stable. The entrance to the structure is by a triple heat absorbing glass



Figure 4.18: Perspectives of Fire station brigade (ArchDaily, 2012)

Hannah Arendt Under-ground school

Clea Claudio Lucchin

The school is yet another example of underground architecture. The aim of situating the building on a subterranean level was to safeguard the heritage of the context.

The brief was for news spaces and classrooms placed 17m underground. The only visible feature is that of a large glass structural roof in which light penetrates deep into the spaces. The spaces below are built using micro poles and reinforced concrete structure.

Ventilation is by a mechanical system in which air is recycled.

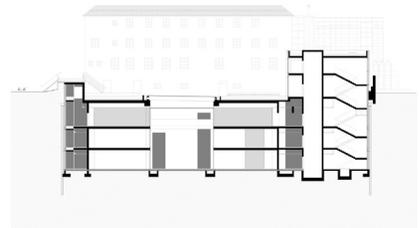


Figure 4.19: Images of Hannah Arendt School (ArchDaily, 2012)

COLONIAL MIMICRY

Arenas de Barcelona

Richard Rogers

The round structure of the Barcelona Arena was once a bullfighting arena before the ban of bullfighting in 2010. The precedence was chosen for its structural challenges.

To preserve the heritage of the building, the skin of the building had to remain, to embrace the Spanish arches and architectural style. The ground level plane was removed and replaced with new structural members and highlighted in the colour red, as as to introduce a public interface.

The programme was that of a retail centre and the accentuation of the different structural elements is portrayed in different colours.

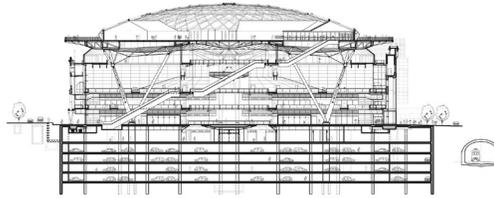


Figure 4.20: Section (ArchDaily, 2014)



Figure 4.21: Perspective (Author, 2015)



Figure 2.23 Structural elements (Author, 2015)

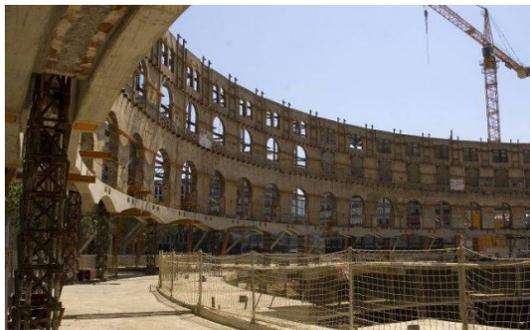


Figure 2.22 Construction process (Engineering, 2015)

Alesia Museum and Archaeological Park

Bernard Tschumi

The building was chosen for its spatial planning regarding a cylindrical plan, and less for its architectural value. The plan of the building was considered, with regards to the layout of rooms and they respond to the centre.

The central space of the plan is left for circulation in which slanted columns uphold the level above it. The mode of movement from one floor to another is through a stepped ramp.

The programme is that of an interpretative centre. The rooftop can be accessed and visitors may observe the surrounding landscape.

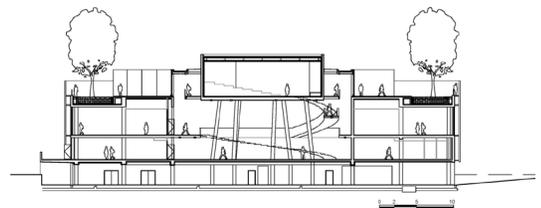
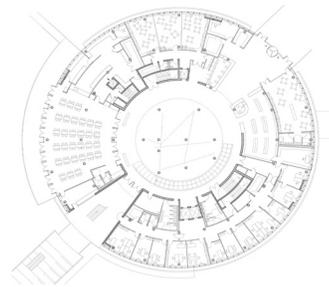
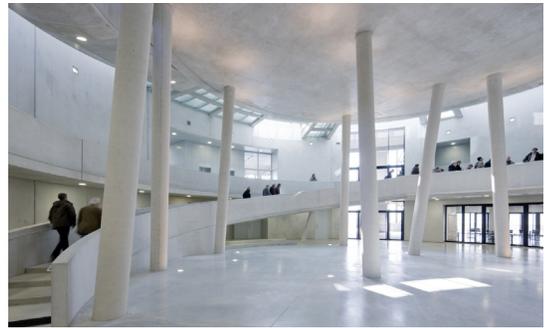


Figure 2.24 Images, plans and sections (Archdaily,2012)

COLONIAL MIMICRY

Athens Acropolis Museum

Bernard Tschumi

The site of the Athens acropolis museum is located at the foothill of the acropolis and pays homage to the history of site and more importantly is built as an archive space for people to understand the history of the place as well as the rich heritage of the earthwork.

Visitors are able to go through a series of galleries and acknowledge the archaeology of the place as well as understanding of the human presence from prehistoric times. The site is built on reinforced concrete columns and has voids where people can view the ground.

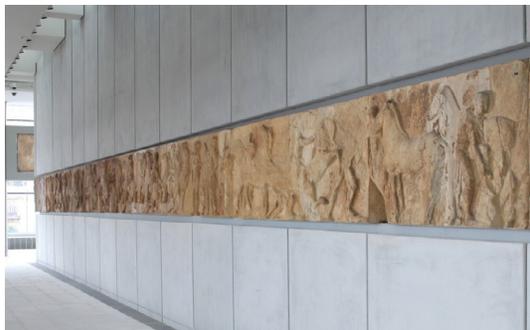
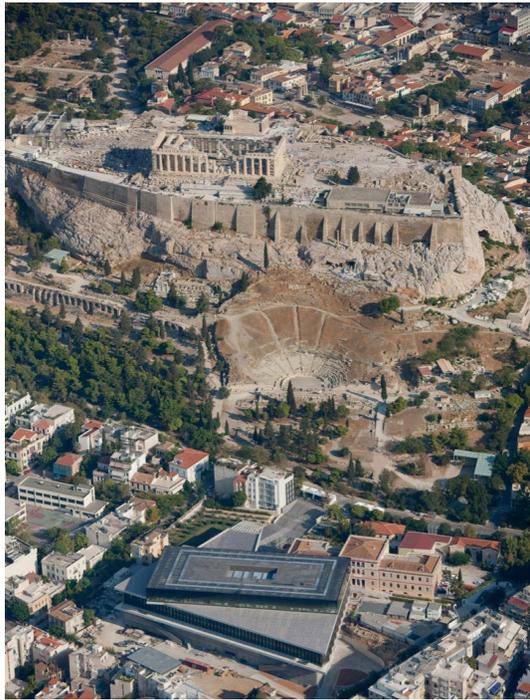


Figure 2.25 Bird eye view and perspectives (Archdaily, 2010)

Scottish Parliament Building

Enric Miralles

The Scottish Parliament building was an attempt at a building that questions the idea of democracy in a building. The basis of the brief was openness transparency and accessibility and security. It was stated that there must be control of various users, and the interaction between public and parliament be controlled by discreet planning; separate entrances and car parks, occupation of different floors, use of different routes, extensive surveillance and access systems placed all around (Markus and Cameron, 2002: 66).

There lies much contradiction between what is architecture of democracy and the subject of control. Democracy in whichever context is a positive value whereas control is a negative one. The building will be understood in the spatial structure of the building; how the building works spatially and socially, and the second how to it is perceived visually.

Beside the brief of open government, other subthemes were outlined; national identity, history, modernity and architecture as art (large public sculpture) (Markus and Cameron, 2002: 149). The building had to evoke aspects of nationhood, and a political building in which the Scottish people could call their own. A historical narrative had to be achieved, as the site it was built on was a UNESCO World Heritage Site. A technological advancement had to be displayed in the building, and lastly the building had to exhibit a cultural dimension of the country.

The land in which the parliament would be placed was of importance. Scotland was tak-



en for what it is, land, and not a city, and the design should be able to reflect the land. The identification of the building should fall closely to the identification of the land, hence signifying a building rooted in its context. This gave leeway for organic design with similar colours to the land. The material choice would mimic upside boats offered by the land which flout the landscape, also the rejection of glass as a main element to denote transparency would be substituted by a more soil enclosed debating chamber, which would allow for an atmosphere of thinking, concentration and a place of speeches and discussion.

Precedence was taken from the Scottish Parliament for all its attributes; creating sculptural roof structures which emphasised structural support, secret spaces that express deep meaningful conversations and debate, an excavated area in which only a small portion of the design can be realised, lack of monumentality and a formal language.

Figure 2.26 Perspective of Scottish Parliament Building (Archdaily, 2011)

COLONIAL MIMICRY

Tadao Ando theatre

Tadao Ando

The building was chosen for a geometric understanding of forms which represent the dual nature of existence. His designs have undertones of the zen philosophies and draws his inspiration from nature.

Tadao makes use of natural light through the form of the buildings.

The simple geometric shapes have clean sharp lines which create mystery. He avoids unnecessary embellishment and creates spaces using the brutal beauty of concrete.

The theatre is one many great works by Tadao Ando which foster a relationship between building and nature.



Figure 2.27 Roof plan (Pinterest,)

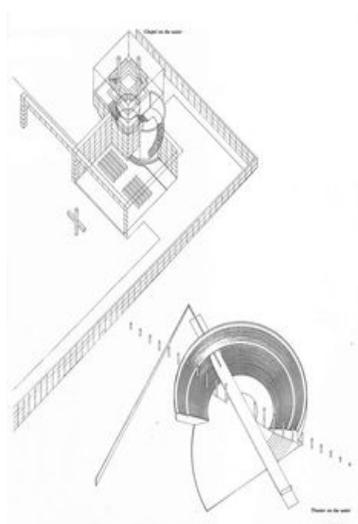


Figure 2.28 Axonometric view (Pinterest)