



UNIVERSITEIT VAN PRETORIA
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YUNIBESITHI YA PRETORIA

THEORETICAL DISCOURSE

CHAPTER 03

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“Recognition, memory, choice, sharing with others, the acquisition of significance: all these contribute to the processes of architecture.” (UNWIN 2009: 69)

3.1 INTRODUCTION

Simon Unwin believes that these factors are integral to what architecture should embody. Their impact on the built form should be understood in order to provide deeper, more meaningful architecture. How can one achieve an architecture of significance, meaning, life and soul? How can one embody recognition, memory and choice in the built form? How can such a facility be integrated into a community and recapture the dignity of the people it facilitates? These questions form the basis and guidelines for this theoretical investigation.

3.2 MEMORY

CONTEXTUALIZING THE PROBLEM

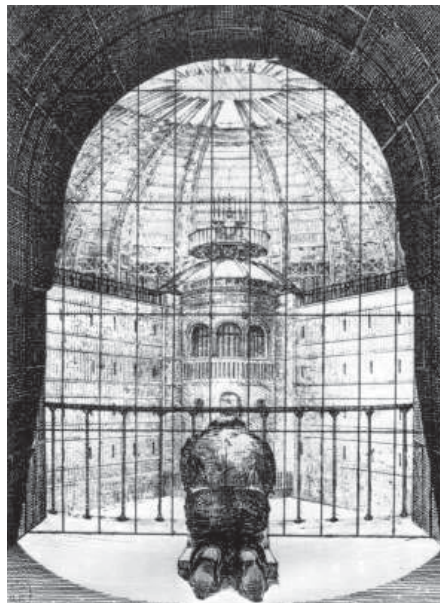
“Time for thought. It came crashing into drearily imposed hours between snatches of bed-tossed sleep and what, on reflection, seems like enforced wakefulness. No relief here from the disorientating afterglow of anesthesia. One found oneself preoccupied with the sourness of supposedly soothing medical interior design: the glare of ineptly placed overhead light-fittings, the washed-out colours – cosy pastel hues of sundry, dirty-mauve shades – the slapdash building details, tatty furniture, the sloppy fabrics...”

How in the face of these and similar, also tumbling impressions, to order the mish-mash, the mess, the unyielding chaos? Well, cling to what seems least confused, confusing.” (LIPMAN 2010: 63)

Medical environments have become lifeless. These environments lack soul. Which is sacrificed instead for efficiency and a control of movement, infection, disease and ultimately the patients

themselves. The hospital begins to resemble other institution typologies such as prisons and asylums where people are alternatively accommodated, treated or confined. (MARKUS & CAMERON 2002: 53)

“The prisoner in Panopticon and the patient at the end of the stethoscope, both remain silent as the techniques of surveillance sweep over them. They know they are monitored but they remain unaware of what has been seen or what has been heard.” (ARMSTRONG 1987: 70)



2. A sketch depicting a prisoner in a Panopticon

These architectural environments are functional in the extreme, based on the Foucauldian notion of control of those who move through them. They are an exercise in domination and power. Individuals begin to feel as if they were only a statistic, a number on a board to be pushed around by those who hold dominion over the space. How can this be an appropriate environment in which to find emotional, physical and spiritual support?

“In good health, I have taken my son to hospital clinics but, after sitting for hours in rectangular grid-patterned, vinyl-smelling, fluorescent-lit, overheated corridors, felt only half alive. The brutal vandalism of buildings unfeelingly imposed can have the same effect. In some buildings we feel a trapped statistic, not a valued member of society” (DAY 2008: 4)

THE HISTORY OF MEDICALIZATION & THE MECHANICAL IN HEALTHCARE

In 1914 the book *The Architecture of Humanism* was first published. It addressed the issue of Cartesian mechanical thinking that it deemed as flawed. Having experienced the Industrial Revolution and seeing how thought processes had drastically changed, what was being lost or violently forced into mechanical terms was becoming evident. (SCOTT 1961: 94)

Medically related environments and other institutions closely related to scientific or mechanical fields became an exercise in calculation and efficiency. Rationalism became the fetish of choice at the turn of the 20th century. Buildings became places of control and organization, as well as of consumption on a massive level and rationalized development. Science became that which was exemplified. (BOLTON 1989: 44)

This calculation, efficiency and rationality has led to not only the thorough functionality of the medical environment, but also to the medicalization of natural processes such as death. Medicalization has come under much scrutiny and critique. The strong backlash against medicalization started in Marxist writings and Liberal Humanism. These created the foundation for modern critique on the problem, which has remained a

prominent aspect in medical sociology to this day (LUPTON 1997: 94-95).

The fight against disease is not identical to the fight against death. There is a tipping point at which it stops being a fight against disease and transforms itself into the latter. Yet this point is exceptionally difficult to pinpoint. When does one give up the hope of survival? How can one cross that mental barrier? Many people will accept that they are dying without truly being convinced that it is inevitable. The process though is natural as well as necessary and therefore we should rather focus on the redeeming and creative features of death. (MARCUSE 1959: 71-72)



3. Stethoscope

DEMEDICALIZATION

Death is a natural a part of life and has been shunted into the medical environment to try and hide its existence. Society has come to strongly fear death and the process of dying, and as such refuses to deal with the realities, architecturally or socially.

The process of dying should become a part of our daily frame of reference. As a society we can no longer ignore something which has become such an influencing factor on our collective conscious. These clinical and mechanical 'institutions' are where one invariably ends up when one is dying from a disease that requires dedicated medical support.

3.3 RECOGNITION

THE RECOGNITION OF THE INDIVIDUAL

Many of the individuals who find themselves institutionalised during the final stages of their lives become nothing more than numbers in the eyes of the system. They become part of a statistic, but more over they become ostracized by a society which is uncomfortable with death.

A facility is required, that not only incorporates a depth and meaning architecturally and that surpasses the average medical environment, but also allows people an option to regain dignity. Achieving recognition within society, such a facility must improve the quality of their remaining life.

"improving life through the choices we make in a given situation – for architecture, through the design of buildings and landscape – is one aspect that people agree is part of the ethical quest for the 'good'" (WASSERMAN 2000: 4)

The time has come for the individual to not only be recognised but also made to feel at home. Coop Himmelblau demanded:

"a radical change in architecture so that people could become at home in it. This new architecture was meant to fit the body; had to pulsate, had to smell, had to sound and radiate color." (HIMMELBLAU 1984: 6)

Hospice represents an Ideology and built form that begins to recognise the individual, to improve their lives and to provide an environment that becomes a home away from home.

3.4 THE HOSPICE MOVEMENT

"The hospice project represents the triumph of ideas over the closed spheres of thought within the regulatory framework of health and long term cure design." (SCHWARTZ, B. BRENT, R. 1999: 297)

The move towards hospice like environments to facilitate both families and the dying in the end stages of a terminal illness represents a turning point in the thought processes of society. Hospice provides a function that helps reclaim the process of dying back from the over medicalized environment that is most people's only form of support at the end of their lives. The central philosophy that hospice ascribes to is that of palliative care.



4. Mamelodi Stories - Outreach



5. Mamelodi Stories - Prayer for the sick and elderly

The objective of palliative care, as discussed earlier, is to relieve the symptoms of the illness and improve the patients' quality of life (KYLE, A. 2010). It also involves the offering of support and guidance to the patient and their family members. It does not attempt to alter the course of the disease (ABTA. 2010). The most important section that pertains to the architectural space is the last one - the main focus is to meet a person's social, emotional and spiritual needs.

Palliative care has become more accepted and mainstream because it reacts against fear, and the 'cure at any cost' syndrome. It is one of the most sensitive and caring options

for terminally ill patients, especially within a society that often isolates patients from families in times of crisis. (VERDERBER, S. & REFUERZO, B. 2006: 59) As can be seen through the firsthand accounts, space itself can either oppress or support. In order for the architecture to meet these needs it must have an underlying understanding of the concepts of life, soul and meaning. It needs to acquire significance.

3.5 THE ACQUISITION OF SIGNIFICANCE

"When a patient needs surgery, intensive care, or special treatment architecture needs to be highly functional. During the much longer recuperative period, or for patients with long-term illnesses or disabilities, the situation is different." (RATTENBURG, J. 2000: 183)

PLACES OF INTRINSIC SOUL & LIFE

"This issue of life-full or life-less is at the heart of architecture." (DAY, C. 2008: 65)

In his book, *Places of the Soul – Architecture and Environmental Design as a Healing Art*, Christopher Day discusses the responsibilities inherent

in architectural design to produce spaces that affect one's environment in a positive manner. Places that have depth or soul, not those that have been unthinkingly imposed on their surroundings. For Day it is more how the building is experienced that matters rather than how it looks aesthetically.

"Hard mineral matter, hard lines, hard corners, repetitive unambiguous form. We can't live in such places without something else to sustain us. This abstraction and artificiality feeds alienation. Add other 'shut-off' factors and it becomes easy to walk with open eyes blank past an accident, past a cry for help." (DAY 2008: 88)



6. Hard mineral matter, hard lines, hard corners, repetitive unambiguous form.

Christopher Day's viewpoint is not unique and is in fact, to some degree, shared by Christopher Alexander, who in his series of books *The Nature of Order: an Essay on the Art of Building and the Nature of the Universe*, talks about how life can be found in everything to varying degrees. Alexander states that in order to create buildings which embody life and to escape the 'mechanistic trap' by perceiving the life and order of the building as an entity unto itself. That a life filled architecture can only come from the view of the building in its wholeness, not as parts or fragments. (ALEXANDER 2002(1): 22)

Christopher Alexander goes as far as to come up with a hypothesis that redefines the term life to have broader meaning than that found in biology.



MAMELODISTORIES.ORG

7. Mamelodi Stories - Hope

He also proposes that this new wider definition of life can be measured and felt objectively. His hypothesis states:

“What we call life is a general condition which exists to some degree or other, in every part of space: brick, stone, grass, river, painting, building, daffodil, human being, forest, city. And further: The key to this idea is that every part of space – every connected region of space, small or large – has some degree of life, and that this degree of life is well defined, objectively existing, and measurable.” (ALEXANDER 2002(1): 77)

Life in a building ultimately means a feeling of resonance and kindredness. Seeing an aspect of one’s self in one’s surroundings, thus being in harmony with the built form. Harmonious surroundings allow the built form to provide outer social and inner personal support and harmony. This can be achieved by following a set of rules, but this approach would lack life. Instead it should be achieved through a listening conversation with the surroundings, the natural and the community it serves. (DAY 1990:70)

The entire object of incorporating Life into the design of a hospice facility would be to help the individual who

is using the space to not only achieve social and inner personal harmony, but for them to recapture their dignity. An intrinsic component necessary within a living system to support an individual’s dignity is that of choice.

3.6 CHOICE

Alienating environments and a negative societal view of death, means that the a great majority of people are not able to die in the way in which they choose. In too many cases the environment in which people die neglects their needs and wishes. Meaning that the only dignity that can be found in the process of dying is that which was achieved in the life that came before it. (SCHWARTZ & BRENT 1999: 62)

Choice and its facilitation becomes exceedingly important when reclaiming the dignity and freedom that should be experienced during the process of dying. Choice not only in the treatments provided , and spaces used but also those of movement, interaction, privacy levels, involvement and education.

“Choice: loss of control and lack of autonomy characterize a hospital visit. Providing choice increases patients’ and visitors’ sense of control.” (GUENTHER & VITTORI 2008: 93)



8. Mamelodi Stories - Crying Out

The individuals who enter the facility with a terminal disease should be allowed to make one of several choices including the option of dying at home while still receiving support. Each decision covers multiple angles such as the space itself and how it facilitates and supports the existing movement across the site, to the involvement of both the community and the patient with each other until the end. Death is not empty. As stated earlier it often becomes an event whereby families and communities come together to reconnect, mourn and console. Therefore we cannot think of choice without acknowledging the choices that lead up to and include the mourning process.

3.7 SHARING WITH OTHERS

“Both birth and death need recognition throughout society, where people are, as a part of local communities and neighborhoods.” (ALEXANDER 1977: 328)

Sharing with others or community integration should be a core ideal for this kind of facility. The process of death, although frightening, is an essential support and element in the society within which we live. If the facility



9. Mamelodi Stories - Memory

supports and encourages community involvement, it can only help and support those who need it the most.

The mechanics of interaction and meeting other people can vastly effect the quality of the ensuing relationships. (DAY 2008: 108) These mechanics can be controlled through the spaces and the functions provided by the buildings and between the buildings. Improving the quality of the experience for both those receiving treatment within the facility and those in the surrounding community.

“What is needed is a framework which is just enough defined so that people naturally tend to stop there, and invites them to stay. Then once community groups begin to gravitate toward this framework, there is a good chance that they themselves, if they are permitted, create an environment which is appropriate to their activities.” (ALEXANDER 1977: 350)

3.8 IN SUMMARY

“Where our environment can offer intriguing interest and activity, timeless durability and a sense of roots, connection with the natural world and its renewing rhythms, sociable and relaxing places, and harmony, tranquility and quiet soothing spaciousness, it can provide soul support.” (DAY,C. 2008: 32)

What is required in a facility that cares for the dying is ‘soul support’, support of not only the physical, but the emotional and spiritual as well. Medical environments as a place within which to die have become increasingly inappropriate - driven by ideologies which conflict with those elements required while in the final stages of life, those of: choice, freedom, dignity, life, soul and meaning.

The surrounding environment plays a large role in the provision of these needs, and therefore an architecture which embodies these basic necessities

needs to be created, to support not only the patient but their family and community.

In essence such a supportive environment would need to be created through an architecture that was more than just architecture, that was alive. In order to achieve this it must be noted that life is a consequence of meaning, memory, choice and integration.

3.9 BECOMING ARCHITECTURAL

“The task of architecture may be simply stated. We seek to make a living architecture: that means an architecture in which every part, every building, every street, every garden, is alive.” (ALEXANDER 2002: 2)

Christopher Alexander and Christopher Day both look to the natural, and various architectural elements, such as light and texture, when trying to embody meaning and life into architecture. Yet these can become too limiting in terms of the architecture that they can produce when used as a recipe. What is common to both architectural and to artistic theory is that two overriding elements should be present to create the perception of life: movement and visual interest. These can be achieved

in a multitude of ways such as diagonal line, which immediately sets up the perception of movement, and texture as is used in the Palmach Museum Of History, or other elements such as colour, light, balance, rhythm etc.

The plain rectangular, as despised by Day, reinforces visual stability and offers very few focal points and thus lacks visual interest and movement, which has come to be perceived subjectively as life. Day believes that without constant stimulus and inadequate interest life becomes boring, joyless and uninspiring, withering our senses. (DAY 2008: 83)

In order to understand these concepts and ideas fully one needs to explore them through Precedent. In the following few pages an attempt will be made to clarify these elements through the exploration of real buildings and projects. ■



10. Mamelodi Stories - Family

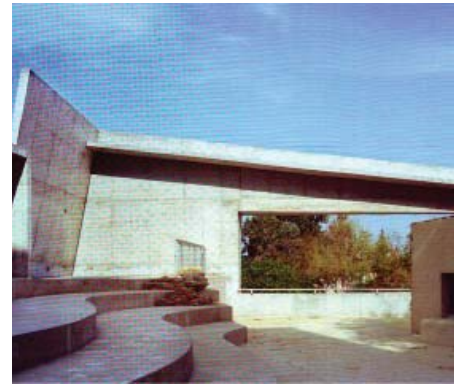


THEORETICAL PRECEDENT STUDY

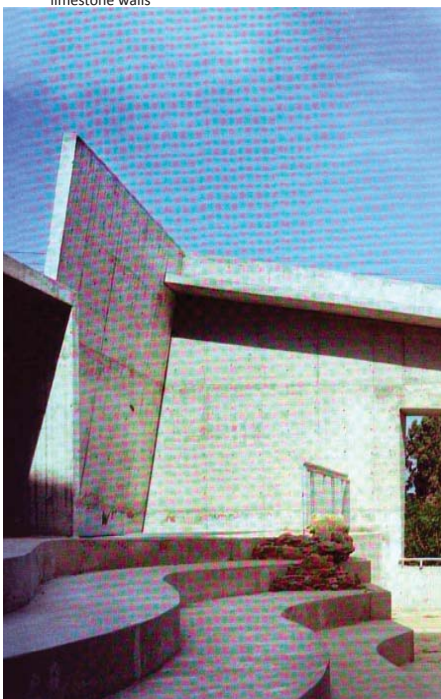


11. Palmach Museum of History - detail of concrete and limestone walls

“Most of us don’t go around deliberately touching buildings, yet without thinking about it we touch them all the time. The textures we walk on or feel with our hands (or eyes) make all the difference between places which are approachable and which aren’t.” (DAY 2008 :74)



12. Palmach Museum of History - Open Air Auditorium Detail



13. Palmach Museum of History - Open Air Auditorium

The Palmach Museum of History was commissioned by an association representing the veterans of the Palmach. The museum is made up of three blocks containing a museum, an auditorium, administrative functions and a memorial room to commemorate the fallen Palmach members. The reinforced concrete walls follow a grid composed of horizontal elements parallel to the road and the contours. The retaining walls surround a central courtyard within which the natural landscape was preserved, in order to symbolise the Palmach’s attachment to home soil. (PHAIDON 2008: 61)

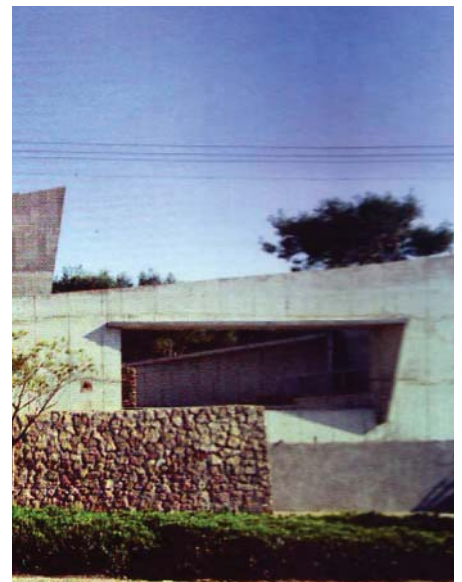
cladding made from fragments of locally excavated Kurkar limestone, further linking the building to the landscape (PHAIDON 2008: 61)

The buildings alternating diagonals with differing textures not only create movement but they imply the movement of both the individual and the slope. while cut-outs punch through the forms to provide interest and in the process framing elements in the background. The building becomes intrinsic to its surroundings. ■

Both the exterior and courtyard facing walls are characterised by diagonal lines and juxtapose exposed concrete with a



14. Palmach Museum of History - Southern Facade



15. Palmach Museum of History - Southern Facade



16. Tesquisquiapan Ranch - Main Entrance to Cantilevered

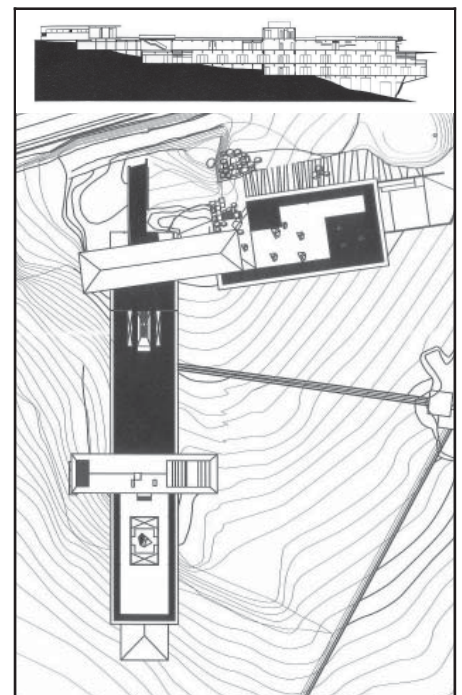
The Tesquisquiapan Ranch is an educational building housing a veterinary school and is located in a rural Northern district of Mexico. The building incorporates living accommodation for 120 students and 32 researchers, laboratories, classrooms and a library. The building's location and form is executed in such a way as to optimize its relationship to the

landscape. It is placed on the highest portion of the site in order to maximise the views and give increase the visual impact of the design of its form. The partially embedded monolithic, stone and concrete volume punches out of the ground. Two secondary, relatively light weight structures float across the top of this heavier structure. They are oriented perpendicularly to the main building and differentiated by their bright orange colour. (PHAIDON 2008: 694)

The facility although utterly different and contrasting to its surroundings, achieves an unshakeable connection through this juxtaposition and even reverence with the landscape. Through its interaction with slope, texture and colour it not only distinguishes itself, but also brings out and enhances the natural beauty of the site. ■



17. Tesquisquiapan Ranch - View Across Roof Deck



18. Tesquisquiapan Ranch - Section and Site Plan

“Whether you like this or not, this is not architecture. It is a photograph of a building. A semantic distinction? On the contrary. One is a static view, chosen by someone else, freezing a transient moment of light, season, weather, approach, life, etc. The other is, influences, or is an interrelating part of, our total physical surroundings: like the photograph, its effects extend beyond the physical to touch our feelings. Photographs focus our attention but let us ignore context. Architecture, however, is the frame in which we live.” (DAY,C. 2008: 1)



19. Tesquisquiapan Ranch - View of Ranch from South West

2005
UF SOFT R&D CENTRE
2006

Atelier Fei Chang Jian Zhu



20. BOH Visitors Centre - Metalwork & Timber Screen

The BOH visitors centre is set amongst the terraced slopes of a tea plantation. The building creates a connection to the tea processing factory and houses a shop, teahouse and exhibition area. Along the main walkway, a screen filled with circular sections of timber from trees that had fallen on site, casts a play of shadow and light that animates the space, as well as giving shifting views of the landscape. (PHAIDON 2008: 212)

“Social Architecture implies, the tectonics we choose to use, is not derived but in fact chooses us. It is derived from the everyday, it is shaped by the dialogues of sensory worlds. It is potential environment that allows for individual reactions, sources from built form experiences.” (NICE 2008: 26)

The screen acknowledges the memory of the trees on site, as well as giving



21. BOH Visitors Centre - View along East Facade

the space an animated sensory experience. The everyday reinvented to create something more than what it was. The building also floats above the ground having as little impact on its surroundings as possible. It creates a dialog with the natural environment rather than overpowering it. ■



22. UF Soft R&D Centre - Office Interior

The UF Soft R&D Centre is a new research and development campus for the major Chinese software company UF Soft. The entire UF Soft complex, with its extensive and regulated window grids, is inspired by the functions and technological production taking place inside the building. The square windows indicate smaller work spaces,

accommodating up to six or seven people, while communal spaces have larger expanses of glass. (PHAIDON 2008: 101)

“Light is the life-giving element. Both in quality and quantity it’s absolutely central to our well-being.” (DAY 2008: 180)

Light and view are imperative in a healthy architectural environment. Therefore the design of the window and what views it frames are exceedingly important within a hospice environment. The fact that they can also be used to define functions and create a clarity in the process of reading the buildings language just adds to their potential.

“windows connect the artificially controlled indoor world to the life of activity, weather and season outside - the lifeless, unvarying with the life renewing, ever-changing.” (DAY 2008: 75) ■



23. UF Soft R&D Centre - Main Entrance & Second Courtyard

CLARENCE FAMILY DAY CARE OFFICES

2005

HOBART

AUSTRALIA

MUSAC MUSEUM

2004

Mansilla & Tunon Arquitectos

LEON

SPAIN



24. Clarence Family Day Care Offices - North Facade

the function of the building. Interior and exterior spaces also become defined by the colour choices, as the internal spaces begin to introduce differentiating reds. (PHAIDON 2008: 48)

The use of colour in this facade helps to give a positive and playful perception. In spaces dealing with death - fun, laughter and colour become exceedingly important not only in the children's wards. Colour can substantially change the perception of individuals in and around the space where they are used.



25. Clarence Family Day Care Offices - Detail of Fibre Cement Sheeting

This building is an extension to an existing facility that provides training for home-based childcare workers, and houses the administration, seminar room and toy lending library. The diagonal facade creates a bold statement in its setting with alternating blocks of pinks and greys, inspired by children's building blocks and speaks directly of

Colour becomes another way of embodying life and visual interest into a space. the use of visual compositions of colour create a feast for the eye and movement within this relatively stable rectangular shape. Yet colour should be used more interactively and as more than just an application. ■

The MUSAC museum is a cultural centre for the historic Castilian city of Leon. This section houses the contemporary art museum. The facades are clad in panes of glass of 42 different colours. These glass panels were inspired by the vivid colours present in a thirteenth century stained glass window in Leon Cathedral. (PHAIDON 2008: 371) Christopher Day talks about how coloured light is the epitome of colour usage in a building. He states:

"Where colour works as a delicate breath, however, is in the light. Coloured light has a different effect from pigment - with light you feel raised up into a mood, but with pigment pressed down into it." (DAY 2008: 73)

Coloured light can be used in so many ways; as large intricate stained glass windows, as graphic statements such as this and also as a subtle accent to a room. The colours used in these windows not

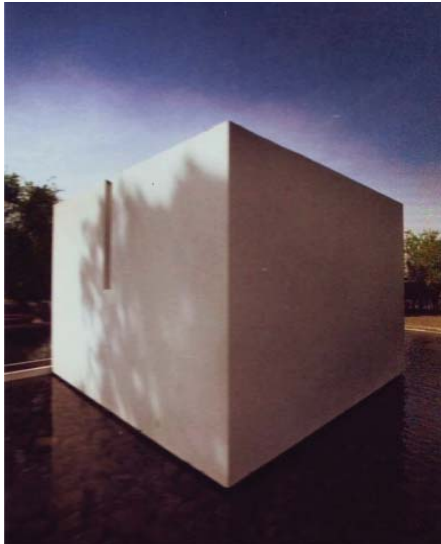
only create an atmosphere and mood, but also serve to highlight and recede specific elements of the building making the form more easily identifiable and emphasised. They create a sense of rhythm and pattern. This in conjunction with the angular forms serve to give a very straight lined and angular building movement. ■



26. Musac Museum - View Towards Lobby from Courtyard



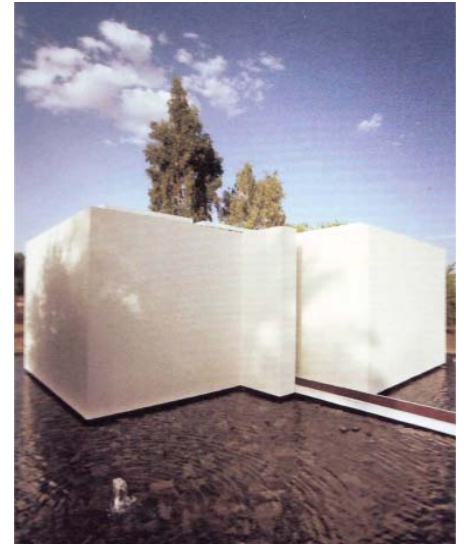
27. Musac Museum - Rhythm & Pattern



28. Prayer & Meditation Pavilion - View from North

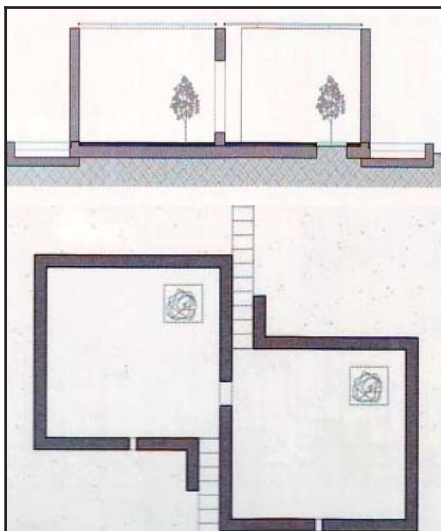
The Prayer and Meditation Pavilion, sited on the North East section of a newly built cardiac surgery centre in Khartoum. The centre is run by a non-governmental organisation that supplies free medical and surgical healthcare to victims of war, poverty and landmines.

The building provides a space for prayer and meditation for all faiths. Therefore the architecture cannot privilege any single faith and so is free of specific religious symbolism. The pavilion itself is formed by two identical cubes, that have been shifted along a central axis in relation to each other. Each cube is entered by a walkway that crosses a pool of water symbolising refuge in a desert environment. People can move between the two cubes by an opening in the shared wall. A slit runs up one of the walls of each cube and is pulled through the bamboo canopy. (PHAIDON 2008: 590)



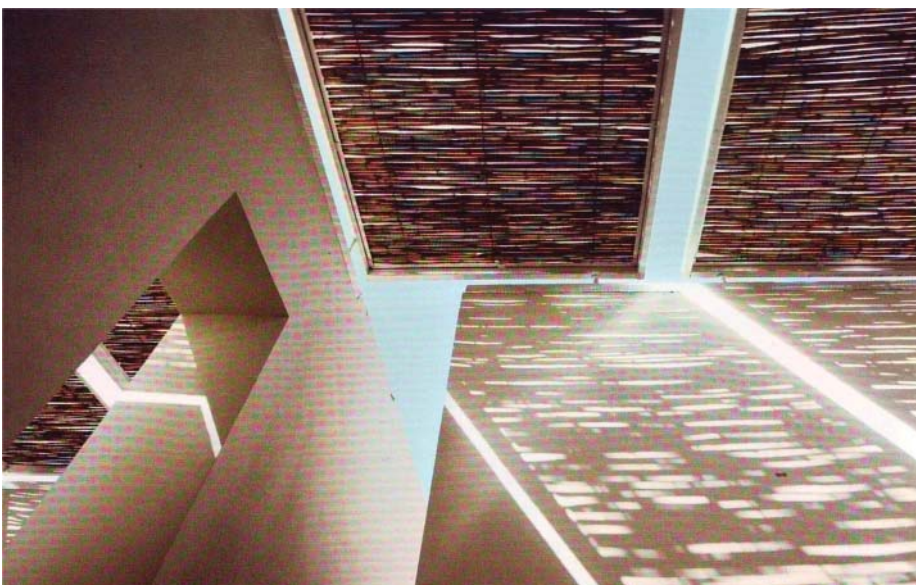
29. Prayer & Meditation Pavilion - Pavilion Surrounded by Square Water Pool

The spirituality of the space is achieved through a play of light and void. The stark emptiness of the space juxtaposed with the dappled sunlight that plays across the walls creates a sense of tranquillity and a space where one could find God. It is through the deprivation of natural influences and the emphasis of a single trait, that of light, that focuses the spirit of place within the structures walls. ■



30. Prayer & Meditation Pavilion - Section & Plan

“The spirit of a place can develop because of, not in spite of, the building. Hence, quite apart from its appearance, method of construction and form of contract have a bearing on the spirit of a building.” (DAY 2008: 14)



31. Prayer & Meditation Pavilion - Interior View Showing Bamboo Ceiling



32. Prayer & Meditation Pavilion - View of Interior



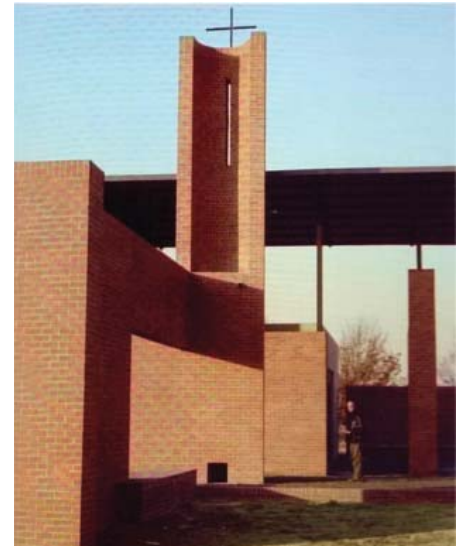
33. Chapel of Light - Entrance Courtyard

The chapel of the light is a multi-denominational chapel located in a remote area of the Vaal University Technology campus. The site itself is very isolated so the building itself creates its own context by defining external space with free standing walls. These walls are manipulated to either emphasise particular views, through punctures in their surfaces, or by hiding those less desirable vistas. The main tower or steeple guides worshipers to the entrance threshold. The entrance consists of a courtyard again defined by the chapels signature walls. Upon

entering the main chapel space a dramatic change from inside to outside unfolds. The internal walls are plastered and brightly illuminated by natural light, as opposed to the red brick exterior. This change creates a definite separation of space and emphasises the entrance into the inner sanctum. The religious qualities of the space are enhanced by natural light washing into the building through a clerestory window between the roof planes and narrow slots in the ceilings and walls. Traditional aisles are also incorporated by symbolically emphasising them with vertical light shafts between the piers. A light weight rectangular roof floats above all of this unifying and tying in all the different elements. (PHAIDON 2008: 603)

“Had I the heavens’ embroidered cloths,
Enwrought with golden and silverlight,
The blue and the dim and the dark
cloths
Of night and light and half-light,
I would spread the cloths under your
feet:” (YEATS 1994: 59)

Both of these precedents have achieved a spiritual and religious space through the use and manipulation of simple planes and light. ■



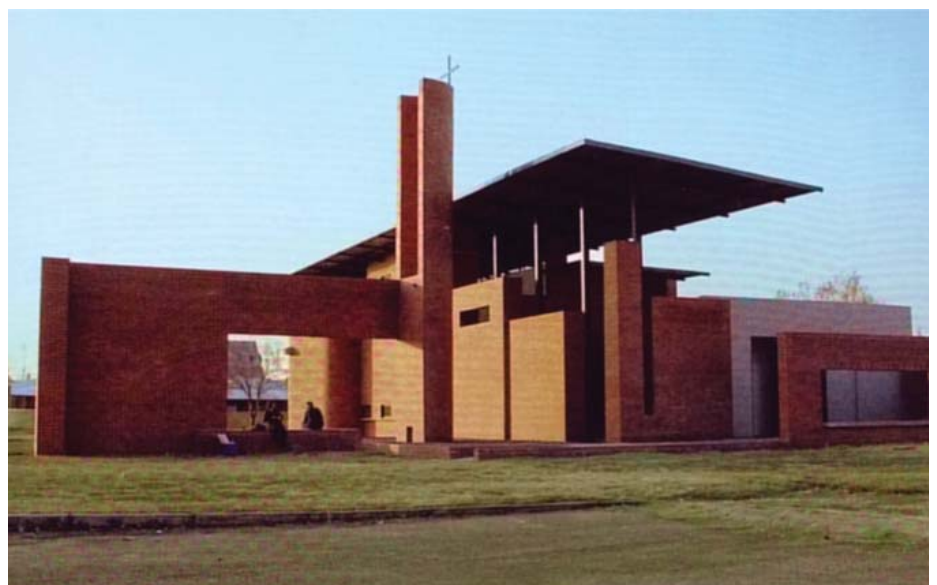
34. Chapel of Light - Main Tower



35. Chapel of Light - Chapel Interior



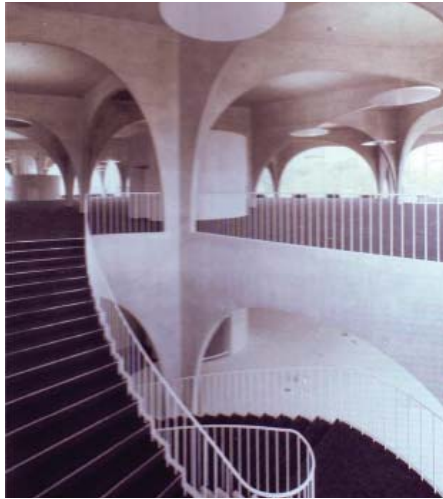
36. Chapel of Light - Entrance Courtyard



37. Chapel of Light - View from South West

2007
NELSON MANDELA INTERPRETATION
CENTRE 2005

Peter Rich Architects



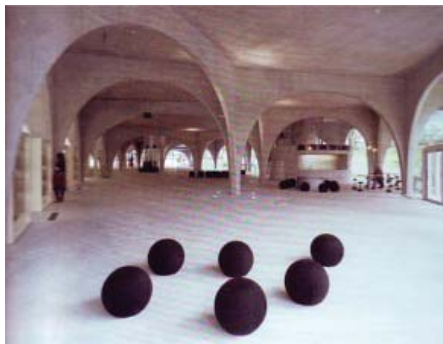
38. Tama Art University Library - Internal Staircase



39. Tama Art University Library - Library Interior

"meanders aren't made up of bits of circles, but a live relationship between that which is accelerating into a curve and that which is decelerating into straightness and eventually curves the other way. Accelerating-decelerating are always therefore in tension between straightness and curve." (DAY 2008: 132)

It is this inbuilt tension and movement that gives the curve such power. It brings our environment to life. The tension between the accelerating and decelerating motion of the arch forms create something both beautiful and more alive than a dead rectangular space. The curve need not be applied in plan to achieve the goal of a life filled environment. The three dimensional application of the curve, once so predominant in architectural language seems to have slipped from our vocabulary, can be seen embodied in a contemporary way in this building. ■

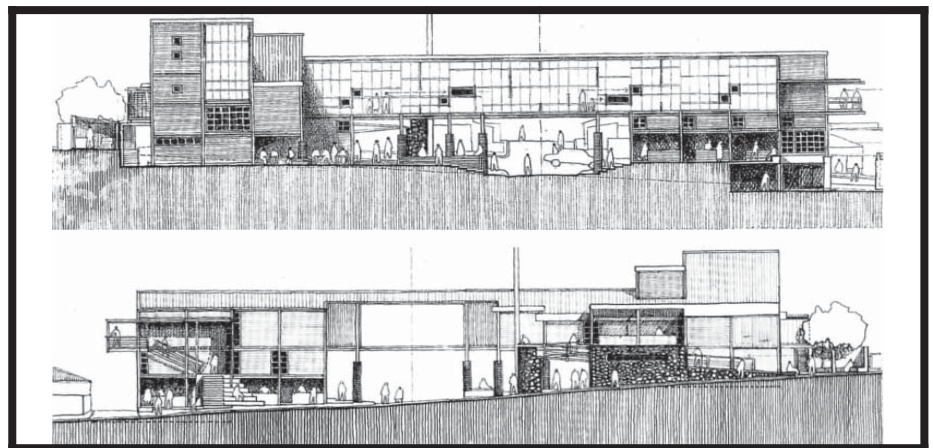


40. Tama Art University Library - Entrance Foyer

The Tama Art University Library building, although consisting of mostly a library, also provides additional amenities and supportive functions for the students. The space is dominated by the graceful steel arches and columns encased in concrete, with the functions fluidly organized around and through these portal spaces. (PHAIDON 2008: 173)

The Nelson Mandela Interpretation Centre builds a sense of community and provides poverty relief through various avenues. These include training the inhabitants in tourism and heritage, nurturing small enterprises and exhibiting the arts, culture and heritage of the area. (PETER RICH ARCHITECTS 2010)

"The Architecture is choreographed by the architectural team, yet written and performed by the inhabitants of Alexandra. These people naturally relate to it, they are part of its participants, and through it, their own modest architecture is given dignity." (PETER RICH ARCHITECTS 2010) ■



41. Nelson Mandela Interpretation Centre - Elevations




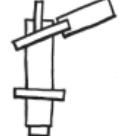




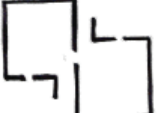
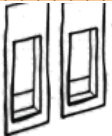

42. Nelson Mandela Interpretation Centre - External View



43. Nelson Mandela Interpretation Centre - Internal View



3.11 THEORETICAL PRECEDENT SUMMARY

PRECEDENT		SUMMARY
PALMACH MUSEUM OF HISTORY	Diagonal Line & Texture	
TESQUISQUIAPAN RANCH	Juxtaposition, Colour & Slope	
BOH VISITOR CENTRE	Dialogue, Shadow & Memory	
UF SOFT R&D CENTRE	Representation Of Function	
CLARENCE FAMILY DAY CARE OFFICES	Visual Composition Of Colour	
MUSAC MUSEUM	Rhythm & Pattern	
PRAYER AND MEDITATION PAVILION	Simplicity & Tranquility	
CHAPEL OF LIGHT	Simple Plane & Light	
TAMA ART UNIVERSITY LIBRARY	Tension Between Straight & Curved	
NELSON MANDELA INTERPRETATION CENTRE	Intergration	