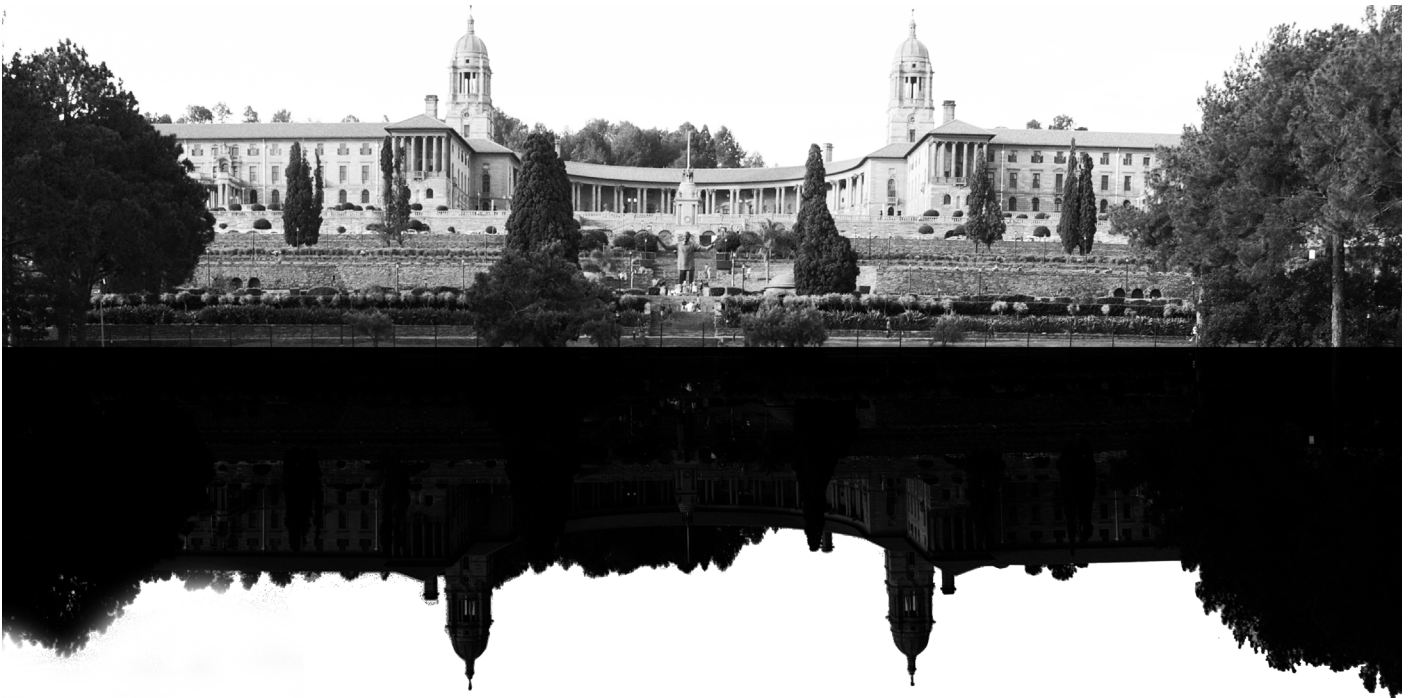


interface

A New Political Landscape At The Union Buildings



Acknowledgement

To my mother for sharing something of the knowledge acquired from a lifetime of learning. To Stephen Steyn and Heinrich Kammeÿer for friendship and joy and conversations on architecture. To Rudolf Van Rensburg for your advice, guidance and integrity, and Nico Botes for your support over the years and your belief in my potential. Jean-Pierre de la Porte, for shifting the light's beam into more fruitful territories. Paul Devenish for years of laughter. To all who have encouraged me in this year including Georg Nöffke and Gary White.

In accordance with Regulation 4(e) of the General Regulations (G.57) for dissertations and theses, I declare that this thesis, which I hereby submit for the degree Master of Architecture (Professional) at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at this or any other tertiary institution. I further state that no part of my thesis has already been, or is currently being, submitted for any such degree, diploma or other qualification. I further declare that this thesis is substantially my own work. Where reference is made to the works of others, the extent to which that work has been used is indicated and fully acknowledged in the text and list of references.

Patricia Theron

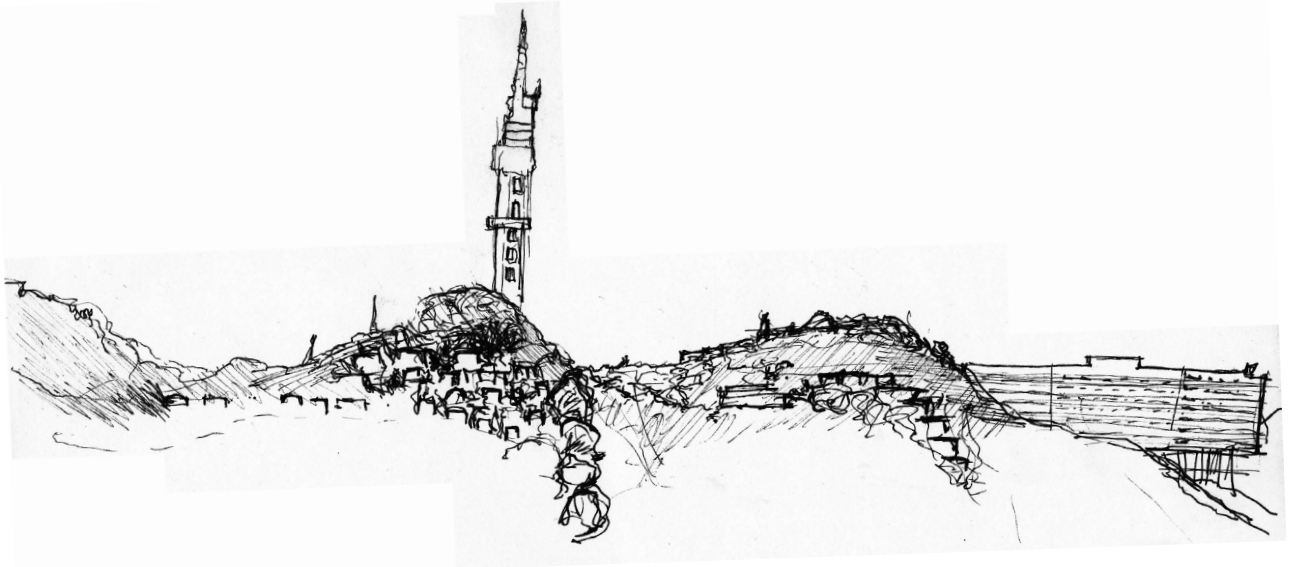
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A New Political Landscape at the Union Buildings
by Patricia Theron

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Course Co-ordinator: Arthur Barker

Submitted in partial fulfilment of the requirements for
the degree Magister of Architecture, MArch (Prof), to
the Faculty of Engineering, Built Environment and
Information Technology.

2015



Site:

Portions N and L2 of the gardens at the Union Buildings
Corner of Vermeulen and Zeederberg Streets
erf: Elandspoort 357-JR
Pretoria
25°44'35.69"S and 28°12'26.80"E

Clients: The South African Government

Keywords: Union Buildings, autonomous architecture, politics, representation, Italian Rationalism, monument, typology

Research Field: Heritage and Cultural Landscapes.

Abstract

A Political Theatre, Think Tank and School of Representation at the Union Buildings is created in response to questions regarding identity, authenticity and authority within post-1994 South African Architecture. The design is investigated by means of a journey through power, the urban and the memory of architecture. Autonomy is proposed as a more appropriate means of representing power constructions than the often-quoted riposte of transparency. The project of the Italian Rationalists is remembered and through it, the productive repetition, that is an inherent aspect of typological design, is harnessed in order to return power to form. All form is situated within a process of eternal return, and defamiliarisation is utilised as a strategy to ask questions about and through architecture. The interface between land and building is cast in a hierarchical role, where architecture becomes a mask to the landscape as an analogy for the political mask and the various guises assumed in the representation of identities, both personal and architectural.



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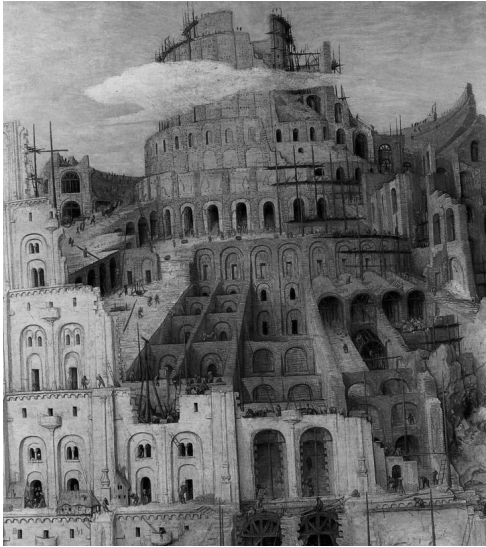


Figure 4: *Black and white detail of the Tower of Babel* (Bruegel, P. 1563).

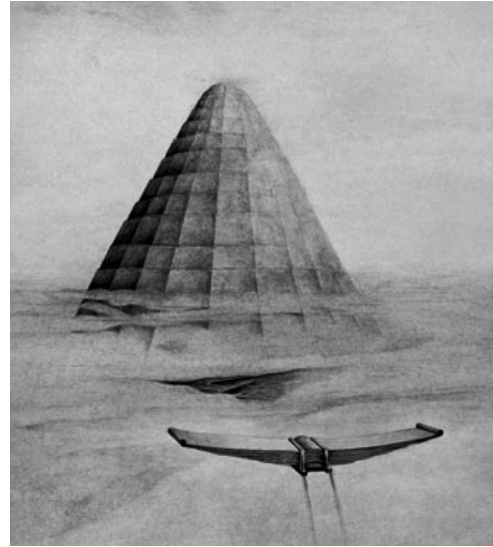


Figure 5: *Black and white image of Il pilota del labirinto* (Scolari, M. 1978).

Architectural Masks by Thomas Hardy

I

There is a house with ivied walls,
And mullioned windows worn and old,
And the long dwellers in those halls
Have souls that know but sordid calls,
And daily dote on gold.

II

In blazing brick and plated show
Not far away a "villa" gleams,
And here a family few may know,
With book and pencil, viol and bow,
Lead inner lives of dreams.

III

The philosophic passers say,
"See that old mansion mossed and fair,
Poetic souls therein are they:
And O that gaudy box! Away,
You vulgar people there."

Foreword

This is evidence of a new anti-politic; born frees have become sick and tired of misuse, abuse, insult and 'political' disgrace. The work is explicit, and yet, the clarity and complexity of the solution lies not only in the site, plan-as-section with its opposite, section enriching the plan, but in the symbolic content of the project.

The incision contains its own logic. An anchor? that simply does its job and in the process/procedure reveals/unveils multiples of imponderable experiences, almost an archaic discourse to uncover a truth of what philosophers seek and every people expect to find within a metaphoric souk snaking through the medinas. Or a house for a blind man -
Heinrich Kammeÿer

Introduction

A Perspective and an Approach

An '**interface**' is a 'surface of separation', in chemical terms between two distinctive states of matter. Technically, it is the communal limit of two ensembles or apparatuses or, in information technology, a device or programme that enables a user to communicate with a computer or that connects two items of hardware or software (Le Petit Robert 1977).

The interface has essential qualities that involve the meeting of two elements, it is a communicative element across virtual territory or in the immediacy of direct contact. In architecture, this interface is a boundary, separating inside and outside, a line of tension between what is 'natural' and what is 'artificial'.

Architecture has always been about more than building and something more than itself; in this thesis I have explored a series of frameworks, political, urban and philosophical, in which to locate this project and the discipline. An understanding of the greater networks extending outwards from the simple practice of enclosure, and forming shelter, is a necessary supplement without which the utilitarian concern cannot be fully comprehended. The document covers a journey through time, exploring ways that political practices have shaped identity constructions and hence the representation, in form, of a particular cultural ethos. The theoretical underpinnings, and the design itself, form a response to a reading of the current complacency in the field. If the writing of poetry is an attempt to eliminate cliché, then a similar practice should be observed in design; in resorting to platitude, architecture gives up its authority.

The design and programme are of a speculative nature; they provoke confrontation in their internal operations and in response to the social and political climate. In undertaking a political scheme, there were many informants all gearing this research in very different directions. An analysis of the workings of power, raises

questions of whether power lies in the operations of networks, is an attribute of space or is exercised through, or resident in, form. The intention was the derivation of an 'agonistic' architecture that promotes discussion and accommodates difference without itself dissolving or losing its own impetus. On the one hand, the project is positioned as an antithesis to its political neighbour, the Union Buildings, while on the other, it is a response to an urban and post-structuralist context. The powerful readings of urbanism presented by figures such as Aldo Rossi, Massimo Scolari and Pier Aureli, are here presented in support of an autonomous architecture, withdrawn in nature and providing a necessary and critical distance for thought. All of the perspectives outlined, can be understood as similar mental frameworks, merely operating at different scales; power relationships are at play all the time and exert their affects on the individual, architectural form, urban territory and the geopolitical. The political and environmental context is overcome by the same hegemonies and normative practices that apply to the human being's ability to reason, to communicate, to act and to design.

The essays presented here, contribute towards and belong to a personal narrative, in terms of which architecture and the role of the designer can be understood and in which the design can be read. The urban context and the archetypes of architecture serve as precedents, locating the design response in relation to a greater memory and formal repertory.

Chapter 1

Beyond Representation: Repetition versus identity

‘Representation’, is the fact of bringing to the senses, an abstract object or concept, by means of an image, sign or symbol (Le Petit Robert 1977).

‘Repetition’, is the act of repeating something that has been said or done before (Le Petit Robert 1977).

‘Identity’, from the Latin *idem*, meaning same, is the fact of being who or what one is, a characteristic that distinguishes from others(Le Petit Robert 1977).



Identity

There are no beautiful surfaces without a terrible depth
– Friedrich Nietzsche

One often hears the term ‘having a clear identity’ used in reference to particular cultures and their urban manifestations; it is an ideal that developing African countries appear to strive for in the negation of colonial histories. In Jonathon Noble’s *White Skin Black Masks*, reference is made to Etienne Balibar’s rejection of ‘identity as such’, noting rather that identity is aspirational, being a construct, and that there are only identifications (2011 pp. 1-16). Identifications are referential and imply the alignment to a set of beliefs; works of art and of architecture can be expressions of these alignments, reinforcing visually what is moulded through language, hence the reference in Noble to the following words of Fanon:

Every colonized people – in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country.

Fanon goes on to describe that in the adoption of another’s set of cultural ideas, what is renounced is “...his blackness, his jungle.” The use of the word ‘jungle’ here is interesting as it denotes a physical place while bringing to mind Conrad’s *Heart of darkness*, an expression of the African as ‘other’ relegated as a backdrop to one white man’s personal drama, but equally it speaks of a personal depth, a so-called identity, which is inexpressible through language. The jungle of the mind, the ever-undulating mysteries of the subconscious (if one goes by Freud), the unknowable and untold fictions

of the imagination; these are much more a part of the form and formlessness of ‘identities’ as any reduction to formal cultural interpretation which is really only the tip of the iceberg. Bearing this in mind, however, it should be noted that of all the ‘muck’ and marshland that underlies cultural expression, that which has made it up and through to the surface has either extreme guile or particular hardness, to endure an arduous and tenuous process of cultural formation.

A number of factors are important in Noble’s examination of public architecture in a post-1994 South Africa. Firstly, that while previously the apartheid state had carved an urban environment in the reinforcing of its own image, the prevalence of architectural competitions since, has opened up the discussion of the public environment to a much wider audience (2011 pp. 1-16). The designs that have emerged have made reference to traditional craft practices and indigenous architectural expressions that were usually reserved for rural developments and at much smaller scales. In the case of apartheid cities, drawing from context could be seen as a perpetuation of exclusionary ideals. Public buildings must therefore express the reverse of an authoritarian social engineering programme while not relying on a theme-park type application of what are considered to be authentic African design elements. This is not to say that there is no room for colour and anthropomorphic forms within architecture, but this must not remain skin-deep or it is at risk of becoming merely a pastiche. Architecture in South Africa and particularly in Preto-



Figure 6: *A river of great depths* (Author 2015).

ria, the setting for this thesis, has adopted historically a predominantly regionalist attitude, resulting in the use of mostly 'earthy' materials; the colour palette serving to blend, to harmonise and to situate buildings within the landscape. This proud tradition, carried forth by figures such as Norman Eaton and Gerrit Moerdjik, is to be appreciated and valued for its integrity and response to environment. It is strange though, that while African art and design have long been incorporated into European art, very little reference has been made, except at the most superficial level, to African design principles and use of colour within public architecture in the city of Pretoria.

In Iain Borden's introduction to Noble's book, architectural history is referred to as being "a future-oriented enterprise", implying somehow that layers of understanding need to be interpreted in order to inform formal predictions of what kind of person will inhabit the world and what that world would look like, casting the architectural designer as a sort of mystical alchemist of form, translator and interpreter of meanings, artist and shaper of futures, and ultimately informer of presences and inventor of the present (in the future of course). Added to all of this, is the explication of the design process through thought and concept, programme and context, informant and precedent, sketching and model-making, and finally detail development, all culminating in the physical construction on-site. While much of the literature written about architecture and its theory is enticingly confusing and thereby intriguing, it

is highly problematic in its implication of an underlying 'true meaning' or 'true representation' that the designer should unveil, through a studious, diligent and yet 'free' exploration of the processes highlighted above. This heavy task is ultimately so much bound up in architectural critique, that the freedom and passion with which one should throw oneself into the 'design depths', is in many respects a pre-determined outcome simply framed as an exciting procedure, hence why the architectural concept has become such a flat and disappointing term, often leading only to formalistic and direct translations.

The binding up of architecture in language leaves it only free to choose its chains. In the same breath one will be informed that, while design cannot be taught, there is a procedure to be followed if one is to be a successful client-pleaser, always the generic 'user' is deified; this is the path of least resistance in a globalised world and operating within a logic driven by capitalism. Just as language has placed a limitation on philosophical development so too architectural language influenced design trajectories; popular architectural practice is blighted by reliance on the cliché, this to limit possibility and stay within the lines.

Wrapped up in the humanist tradition, the idea that everything can be resolved through conversation is widespread. The way that problems are framed is through the application of language as a 'pure' baseline. The so-called 'death of humanism', resulting from the interrogation of the traumas of the world wars, prompted a move to

reshape things, not in terms of language (the linguistic turn) but in terms of affect (the affective turn). The birth of the affective turn allows us to escape from our own trap as affect lies beyond language; it is the realm of feeling, poetry and the unknown. It is the opposite of clarification, recognising the presence of uncharted forces and intensities that are in play beyond knowledge.

In Chinese symbolism, the lotus represents purity but it is a purity, which is associated with, and resultant from an engagement with the murky waters, which lie beneath the flower; the birth of the flower is an affect of the chaos below. The Chinese have a much broader understanding of the portrayal of objects, one that is much more all-encompassing than the Western idea, for example the character for 'tree' is shown with roots and branches; the visible is not, in this, valued more than the invisible. So too we might wonder what a plunge into the 'virtual' could imply for architecture, through the defamiliarisation of form tensions arise and begin to express that we do not live as we think we do. There exists an indeterminate zone below consciousness in which there is a very definite structure that we approach through abstraction, where the inarticulate opens up ultimate possibility. The guiding thread within chaos is repetition; energy repeats and helps us to navigate chaos. We do not need to remain blind to substructure in order

大 tree (mu)

林 woods (lin)

森 forest (sen)

Figure 7: *Visibility and virtuality* (Author 2015).



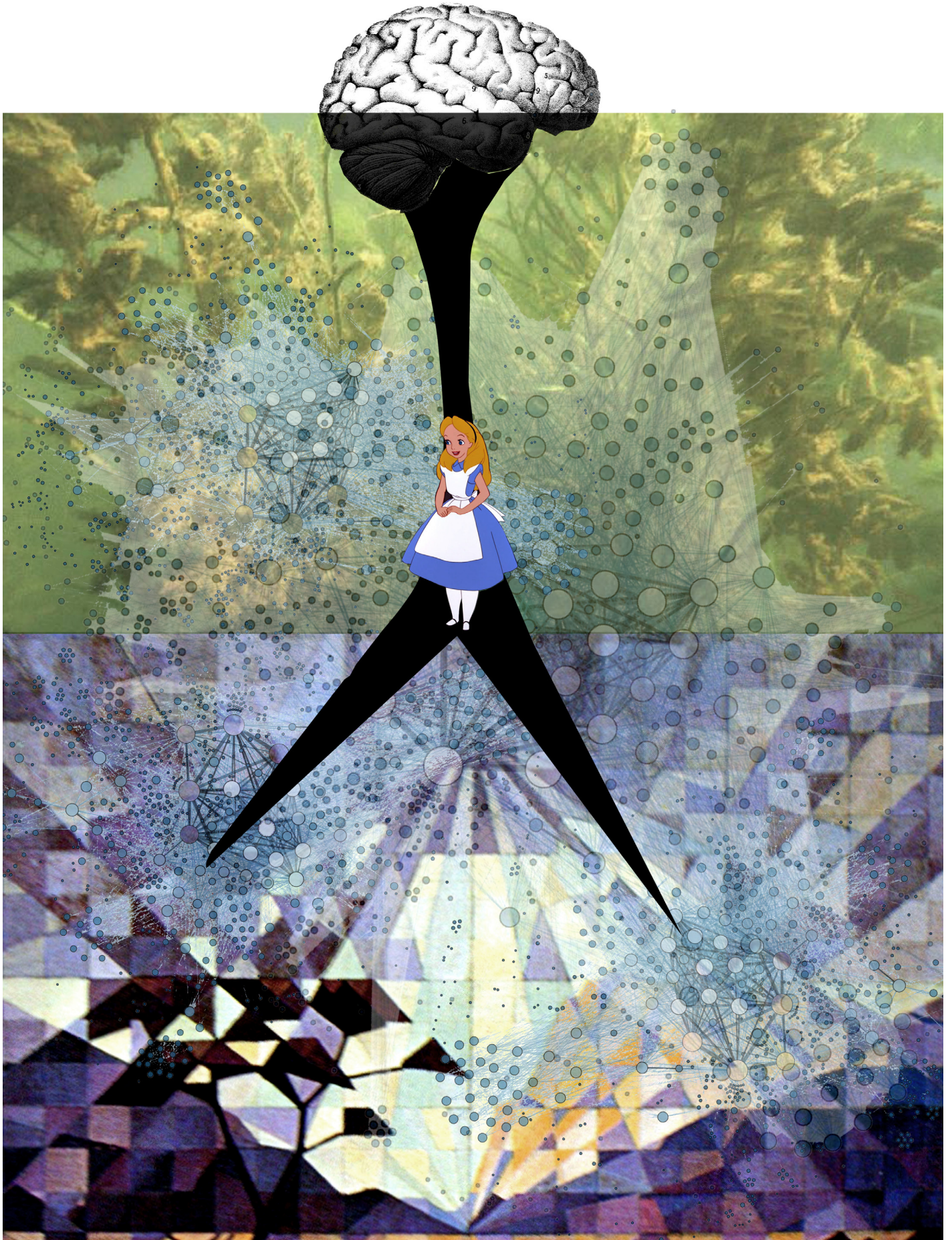


Figure 8: *Plunging into the indeterminate* (Author 2015).

to act, we do not need to choose one possibility in order to exclude all others as creativity is an engagement with the uncertain, with the testing of alternatives. In short, swim around in the multiplicity and allow repetition to work through you.

Perhaps unwittingly, colonial forms are being perpetuated; this is the importance of the escape from the linguistic turn. As Fanon would have it, an ideology which exists as an antithesis to another inevitably perpetuates that which is under contestation. Hence, answers lie not within communication or continued dialogue, but rather outside of it, through whatever means are at one's disposal as a means of investigation.

A number of conceptual devices are investigated in this dissertation, precisely as a means of redefining the problem question, not within new terms exactly but framed within new images. Colonisation is seen here as a reformation of a type of nature which is then absorbed, dissolved or dramatically modified by a dominant force. The collapse of the nature-culture divide removes the debate from an understanding of a 'bounded' world and situates it within a much wider 'world' of entirety and infinite possibility. In the chapter on representation the paintings of Francis Bacon are analysed in order to highlight the process of dissolving into the virtual, which is represented in them; this same tactic is hinted at in the pointillism of Seurat, but unlike in the Bacon examples this does not result in new opportunities but is used as a representational device to blur the boundaries between nature (air, the external, the outside) and culture (beings and their constructions). The argument being made within this project is that blurred edges do not achieve anything, they muddy and make unclear relationships that are essentially being maintained in exactly the same status as before; they are puppet devices and just as a puppet politician exercises no real authority, weak architectural statements are used as avoidance techniques in order to stay out of the debate without actually staying out of the debate.

Describing a "crisis of reason" in the author's preface to *The myth of the other*, a volume containing translations of Lacan, Deleuze, Foucault and Bataille, Franco Rella discusses the 'limen' or border which is struck between subjects and one another and between subjects and objects. As a site where difference meets, Rella refers to the un-just truth, an observation in Dostoyevsky's *The Idiot*,

just as 'truth' must always meet with justice, recognising its opposite and the difference between, so the threshold becomes the point at which differences are held together and also expressed. This liminal concept that binds must prevent injustice and exclusion (1994 pp. 7). While many of the theoretical perspectives documented in Rella's translation have shifted into new territory, the concerns reflected provide a premise for pertinent questions which are asked today.

Breaking with classical or Kantian reason, no unifying model can exist that is flexible enough to encounter all possibilities. "The contradictions cannot be "resolved," but rather transformed. The terrain for this transformation is undoubtedly political; it is the struggle, the fight for the proliferation of modes of reason" while at the same time, "it is a fight to remove obstacles which are set up within the channels of communication between knowledges..." (Rella 1994 pp. 15).

In further examination of identity and the 'other, let us now take a closer look at Fanon's studies on the colonised. Fanon makes the point that it is from the alienation of colonials that the projection onto the 'other' arises. Fanon calls us to re-examine the bringing of society into being, saying that the structure has "worm-eaten roots" (Fanon 1952 pp. 4). There is a close affinity between the delineations of society and its projection onto territory; the immigrant is both a trespasser on physical and societal landscape.

There is a psychological phenomenon that consists in the belief that the world will open to the extent to which frontiers are broken down (Fanon 1952 pp. 11).

There are more than borders of geography; to cross the seas and to enter a new land involves a confrontation with new perceptual territory. This affects a change, both in the individual and in the receivers of that individual. Fanon writes extensively of the change in diction, and in turn of phrase, that characterises the traveller back from Paris. In being made different by experience, relationships back home began to break apart; you were no longer of the place. Fanon describes that a 'learned' African was just like a white and no longer like other Africans; to learn was to be civilised and to move away from an 'animal' nature and towards a 'cultural' one.

The feeling of inadequacy remains long into the wake of

colonisation, as Fanon writes, “I shall demonstrate elsewhere that what is often called the black soul is a white man’s artefact” (Fanon 1952 pp. 6). Identity is therefore ‘assigned’, it is not something you have. The question of identity only arises when a group of people project their ideas onto another, then there is a scramble to explain, to belong, to conform. True belonging within one’s family, group and country does not call into question one’s very make-up; of course one can be a good citizen, one can take one’s civic responsibility seriously and in the case of a catholic, have many children, but this takes place within the strictures of a ‘given’ that one only has to accept to be accepted.

To Fanon, what is more important than to ‘know’ the world, is to change it, as logic can be used interchangeably to defend or persecute; what is needed is beyond hegemony (Fanon 1952 pp. 9). For Fanon, language has power but in his seminal work *Black skin, white masks*, he manages to break apart constructs of language. Language remoulds identity and exposure to a colonising discourse provides two conditions: language is used by the messenger to convey orders or it must be acquired in order to belong. But this belonging is not a true one and the relationship of master-servant is equally artificial.

When someone else strives and strains to prove to me that black men are as intelligent as white men, I say that intelligence has never saved anyone; and that is true, for if philosophy and intelligence are invoked to proclaim the equality of men, they have also been employed to justify the extermination of men (Fanon 1952 pp. 17).

The doubt that Fanon expresses in the role of knowledge is picked up in the examination of ‘affect’, where studies into the neuroscience of emotion, serve to corroborate the premise that the conscious mind is not really at the helm of the ship. In Brian Massumi’s article *The autonomy of affect*, various experiments, into the relationship between cognition and action, are analysed. The finding was that there is ‘a missing half-second’ between event and the mental recognition of that event. According to the analysis of the results of these experiments, scientists found that this half-second is not empty but is rather overly full, so much so that it contains a “complexity too rich to be functionally expressed” (1995 pp. 83-109). Other experiments on the brain have shown that we tend to simplify information, we abstract by limiting

our conceptual intake, this we know from drawing: unless one stares repeatedly to-and-fro between object and page, one will find that what has been drawn is totally other from the original.

If it is that we are not as ‘in control’ as we think we are, then it is also true that political processes are as symptomatic as are our own movements. As Nigel Thrift writes, “the political decision is itself produced by a series of inhuman or pre-subjective forces and intensities” (Leys, R. 2011 pp. 434). The role of reason is overvalued; an affect is not derived from an appreciation of content but is rather experienced as a non-conscious resonance with the source of a communication. In this lies the capacity of media technologies to shift around these affective resonances, operating outside of the focus on meaning (Leys, R. 2011 pp. 434). In Bruno Latour’s *Making things public*, Latour describes the pasting of faces onto goods, a commodity should speak to us like a person (2005). What we connect to, here, is not content or any real connection between image and product, but a sophisticated distortion of affect, we too could live this dream. We are well aware that using a particular product is not going to turn us into that particular image, but the connection of actually totally unrelated things, allows us to temporarily bypass logic and engage directly with fantasy.

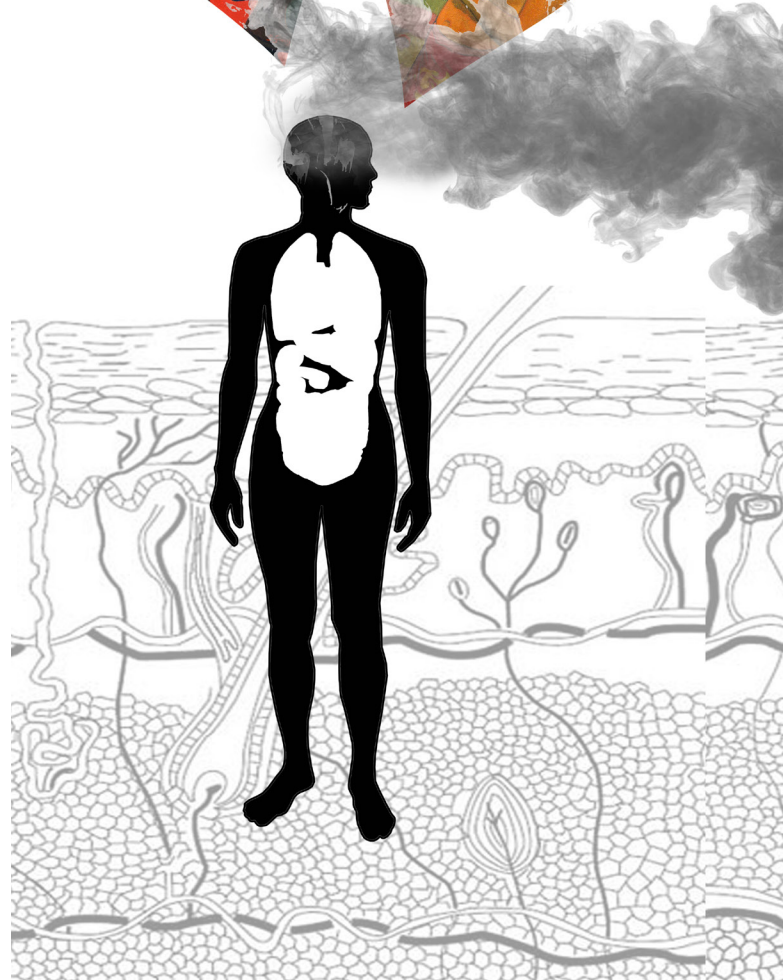
Affects are pre-personal: “[a]n affect is a non-conscious experience of intensity; it is a moment of unformed and unstructured potential” (Leys, R. 2011 pp. 442). By bypassing language, we are released from structure into infinite possibility, outside consciousness. Design is a great synthesiser of the affect, but it harnesses the productive aspect by inserting a product back into the field of conscious construction, thereby changing the nature of the perceived result. When Fanon speaks of changing the world, it is precisely through the sidestepping of language, by channelling affects through design, that we must manage this. In the same way that the autonomy of the architectural form is investigated in this document, the disconnection of affect from intention, renders it equally autonomous; the affect acts apart from meaning and cognition and so must we in design if we are to respond to inequalities and challenge existing hegemonies of image, metaphor and representation in architecture.



Skin and territory

The term ‘white’ is a metaphor, which extends outward from the body to encompass both white practice and adornment. “From an early age Algerians learn how to spot the power of whiteness, not just in the bodies of the doctors and nurses who visit them, but in ambulances, expensive hospital equipment, injections, and government-distributed foods, all of these extensions of white bodies” (Saldanha pp. 2410). The pervasive nature of white dominance in the colony has a subconscious effect on the inhabitants, which is reinforced by physical changes in the context: infrastructure, architecture, communication technology and medicine are all altered. The very space of inhabitation becomes white so that biological difference is intertwined metaphorically with environment. The racialised situation imprints onto the unconscious and onto the landscape, geography and bodies are related; mental impressions create landscapes of power.

Underpinning Fanon’s theory of racism is the notion of the racial epidermal schema. The perceived body image of the individual is made up initially, by the series of organs and parts, all within mutual relationships. Of this, there is an understanding of the capabilities associated with the various limbs, also having enough breath etcetera, where the biological diagram of the body represents a series of potentialities of use, resilience and activity. The schema, or Guattarian ‘abstract machine’, is exactly this potential of bodies; the virtual space which exists between organs and beings and is as palpable an influence on their interactions as the bodies themselves. Epidermal schema is not merely about the colour of skin; rather it is the result of the interaction between different racial groups (Saldanha pp. 2412). This result, which arises from societal perception, replaces the body image derived from biology, in other words it disconnects the living being from the image or aspiration by



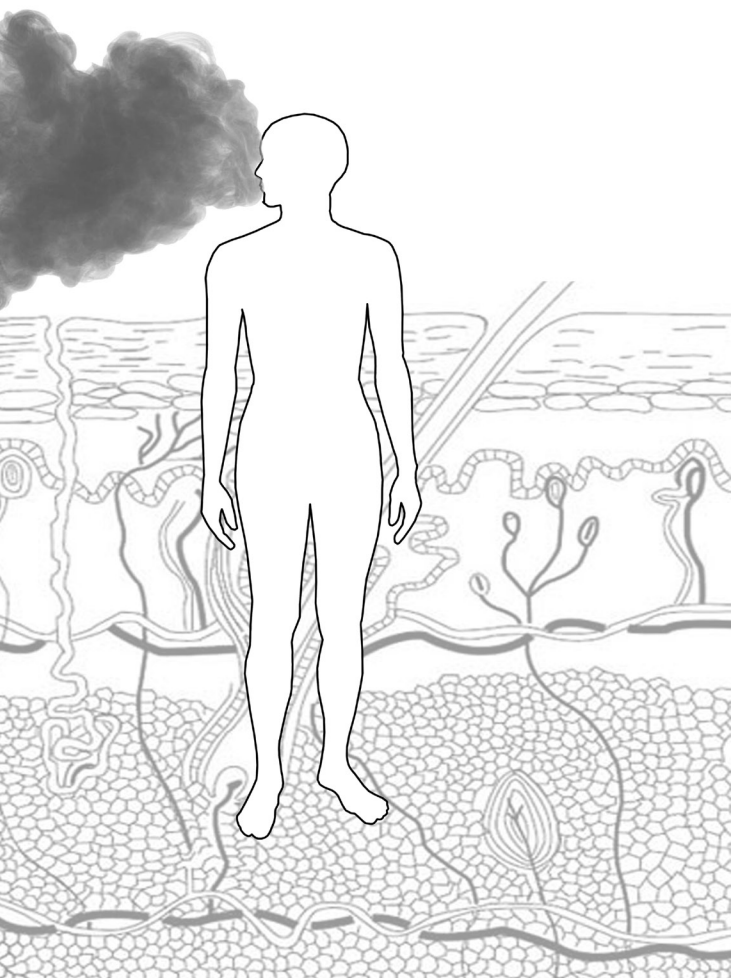


Figure 9: *Schema - the curse of identifications* (Author 2015).

inserting something else in-between. This insertion is completely foreign to the individual and gives them an image derived from society rather than from the self.

What we do to bodies, we do equally to forms, inserting our own mental picture as a barrier to our own insight. This mask, allows us to buy into such images as the 'inclusivity' of transparency, where private space is paraded as public or alternatively, where public space is privatized to such an extent that access is restricted, exclusive, select.

The dwelling of schema in-between systems, exerts a powerful influence on the unconscious, reinforcing the impossibility of the relationship between colonized and settler. Both parties suffer from the anxiety of this position, either from a sense of incompleteness and inadequacy or from paranoia and hedonism. The obsession of the colonial is with hygiene, sameness and proper procedure, their own insecurity externalized and projected onto another. The rejection of difference within the self or the other, increases their alienation and as the distance increases between the origin of the anxiety and the projection, the situation becomes pathological: the other becomes a need.

We can only be as white, as bourgeois, as healthy, by embodied relations to particular objects and places, distinguishing ourselves repeatedly, but entirely contingently, from blacks, workers, and the sick (Saldanha pp. 2413).

Fanon was the first to identify the location where racism operates. The epidermal schema, in its disinterest with depth and intelligence, becomes superficial, a mere abstraction of individual complexity. In the absence of true engagement, the knowledge of the other is limited, but this is filled in with information that is external to the subject (Saldanha pp. 2413). Fanon, in separating

the biological facts from the schema, makes the frailty of its trajectory apparent; it becomes discontinuous and breaks apart. "...[T]he schema represents hereditary traits into racist ideology, and represents them in a stereotyped way which annuls the real continuities" (Saldanha pp. 2414). To strive for identity, and its representation, is to follow a false trail when identities are ascribed to one by another, and one's own conception of self is intercepted by these schemas.

Affects are exerted on bodies so that bodies become agents in the playing out of hierarchies. Bodies in space and in operations with one another and the environment, build up geographies of power. What we can interpret from this is that the overlaying of schema, perception and projection onto bodies, begins to influence the internal workings of continents. Embodiment occurs in a specific place; a location becomes a stage for interaction. "We should understand the psychosomatic schemas of racism as resulting, and never separate, from the primal feelings and thoughts it arranges. The epidermal schema highlights skin, but it is held in place by three-dimensional bodies, and in fact by entire landscapes" (Saldanha pp. 2414).

An affect belongs to the virtual; it is an intensity which is autonomous from the body it describes; this is Freud's unconscious affecting place and society. It is a shared space, a 'common', in which the sensations of the world play out unnoticed. The information within this 'common' is not there as a result of repression but is rather a series of interactions in the form of flows. Identity may not be something that one is born with, but flows of milk, clean water and people, as they belong to different societal strata and nationalities, have a large role to play in how one will be judged, regardless of personal character (Saldanha pp. 2417). With Heidegger's conception of 'thrownness', the ascribing of identity as a result of situation, is incorrect, as he makes the point that one could be born anywhere and into any situation. To claim one's situation, as a mark of superiority, is to ignore that there is much more at stake and much that lies unnoticed. The abstract nature of the schema does not take away from the fact that its arising is a genuine possibility or potential of every encounter.

Freud is right that subjects deeply internalize society and thereby perpetuate it, but we should not interpret him as saying this internalization is an individual representa-

tion of a well-defined externality, as if there were first the individual mind or body which then brings in something bounded, foreign, and, epistemologically speaking, false (Saldanha pp. 2418).

Identity is not a matter of individual choice and racial identities are a systemization of affects, when they gain power, they become sticky, virtual concentrations of potential. In the brain, highways of activity transform the physical matter, thickening into familiar routes, so too the viscosity of affects becomes a "coagulation of power-geometries", which is the operation of the globalized world. How does this contribute to the distribution of resources and the election of the powerful, if these are really occurrences beyond our influence?

A nation-state's multiplicity of bodies tends to strive to constitute the state democratically and collectively, which is theoretically to their own benefit. The very conatus or will-to-exist of the individual body inherently brings it to form associations with other bodies (human and otherwise) which sustain and enrich it. A democratic politics of cooperation and civility arises inherently from the ethics of affectual encounter. If everyone's powers to affect and be affected are knowledgably developed—that is, if everyone acts rationally in accordance with their dependencies on the city, the law, and a republic of tolerance—the multitude becomes poised between sovereignty and disorder, ruling itself through creative exchange. Obviously, the racist epidermal schema has no place in democracy, since it introduces irrationality and constraint where freedom should reign (Saldanha pp. 2419).

As inequalities are "solidified by viscosity", an understanding of power dynamics would involve the mapping out of virtual territory, the non-physical intensities resulting from beings in interaction. Globalization is a continuous operation across the physical topography as well as the void spaces between the various axes of power (Saldanha pp. 2421). Where social and affective territories meet at their edges, there is a fault line or lack of adhesion; this is the reason that strong borders are needed in the place of effective jurisdiction.

Rene Descartes' statement, 'I think therefore I am', signified a separation between mind and body. This concept expanded leads to divisions between society and nature as well as immigrant and national. The geographical

map is a representation of human beings in interaction with territory but the map is separate from the human experience. The lines of continental divisions, may follow the paths of natural features; when they do not, they cannot be experienced unless through the presence of architecture which becomes itself a barrier.

In the face of these power distributions, how does negritude, as described by Fanon, take on the hegemony of the West, which defines not only itself but all humanity? This construct cannot be contested, only bypassed, framed in new terms and undermined without using the same tools of colonization. Fanon's understanding of the schema, reveals a weak point which can be used to collapse the structure. By understanding that one is operating in virtual territory, one is in a position to use this to one's own advantage. Fanon writes of the radio, which becomes a symbol of 'home' and reinforces colonial power. Like a voice in the 'darkness', the radio provides a source of justification for colonial action, reminding that one is part of a greater network. For the Algerians, the use of this same network became an opportunity to reform their own territory and to call for revolution, "under the radar of colonial control" (Saldanha pp. 2424).

The events on the surface, for architecture the façade, are symptomatic of the motions and congealing of virtual territories. The symptoms provide clues to their abstract counterparts, but they never form the entire picture. A strategy cannot be destabilized with its own logic; rather an addition is required which reveals the ruptures previously unnoticed.

Repetition - A trip to the theatre

For Deleuze and Guattari, the musical refrain becomes a means of mapping out chaos; by nature of its repetition, it provides stability within musical terrain. Purely on a social level, the refrain or repetitive tune becomes a means of connection and stability for a nation, in the form of a national anthem. For a child, alone in the dark, it is a source of comfort, and as a lullaby it quells anxiety and brings rest. The singing of the traditional hymn has reinforced, each week, the doctrine of the church over the centuries. What is of interest to Deleuze and Guattari is the spatial organization as linked to time; music, and the musical score, is itself a territory

and it is exactly the power of repetition that provides the principle of organization within this realm (Murphy, T. & Smith, D. 2001).

Deleuze and Guattari begin with this notion of the refrain, not because it lies at the origin of music, but rather because it lies at its middle, and thereby gives them the means of assessing both the reterritorializing and deterritorializing potential of music (Murphy, T. & Smith, D. 2001).

Gilles Deleuze, in his *Différence et répétition* provides a critique of all philosophies based on the opposition between identity and difference. Identity and its opposite, difference, impose onto the world a stable matrix of essences, either you are x or non-x; Deleuze favours a worldview based on flux rather than this rigid scheme. His scheme is based on repetition, where repetition is freed from sameness, subservient to identity, and becomes instead 'repetition with difference'.

'Repetition with difference' becomes a force for change, development and diversification, displacing identity, as series of repetitions are not bound to a singular principle of identity. Deleuze emphasizes that Nietzsche's doctrine of eternal return does not signify the return of the same but rather allows for the emergence of differences (Puchner 2010).

It is in repetition and by repetition that Forgetting becomes a positive power while the unconscious becomes a positive and superior unconscious (for example, forgetting as a force is an integral part of the lived experience of eternal return) (Deleuze 1968 pp. 7-8).

To forget is to discover, in the absence of 'locked-down' assumption, it is as though there is at last the space for uninhibited streams of information to fill the void that hegemony leaves behind. This again is the escape from language, a great challenge to the theories of knowledge; repetition is closely linked to productive absence, where refrain becomes a method to structure.

Deleuze, Kierkegaard and Nietzsche, invent in philosophy an incredible equivalent of the theatre, and in doing so they establish a theatre for the future and at the same time a new philosophy. The theatre is not an object of philosophical study, nor does Deleuze envision a philosophical theatre; rather, he sees Kierkegaard and

Nietzsche as thinkers that live the ‘problem of masks’, that create theatres of the future that are also philosophies (Puchner 2010).

For Deleuze, *representation* and *identity* are both ‘bad’ terms as representation is intimately tied to identity: in the act of representation, that which is being represented is accorded prior status, which is then confirmed in the act of representation itself. In this way, representation is always geared toward the principle of identity: in the act of representation you assert the identity (and hence original status) of what you represent.

The very distinction between representation and what is being represented subscribes to the principle of identity: representation does not touch, let alone dislodge, the identity of what is being represented, but in fact affirms it. For Deleuze theatre does not, or should not, represent ideas. Such a theatre of representation of ideas is only a pseudo theatre; true theatre means masks behind, which lurk no essences, a language of pure gestures. All these belong, not to the domain of representation, but rather to repetition. Deleuze thinks of the theatre as an art devoted to a form of repetition that is no longer tied to identity and that instead opens an infinite series of repetitions.

The character in the ‘repetitious’ or ‘true’ theatre, is merely a reference to other characters in other plays. This harkens back to Umberto Eco’s satirization of the creative process in his book *Foucault’s pendulum*, where Eco’s own self-conscious watchfulness underlies the narrative. In this seminal work, the narrative becomes a guiding thread into the intellectual labyrinth but leaves one’s imagination, as it does the characters, increasingly alienated. The many false turns of the path are to be navigated through the decoding of a collage of older and contemporary texts as one analyses the very fabric of one’s own reality. This paper trail of intertextuality alludes to meaning outside of his own work and this concept is echoed by his choice of characters, loosely based on characters in other works, allowing the reader to interpret the work outside of its own framework (Theron 2007). Here too, repetition becomes a means of navigating complexity, external to identity constructions.

Along with identity and representation, repetition also does away with the fixation on essence; in this theatrical

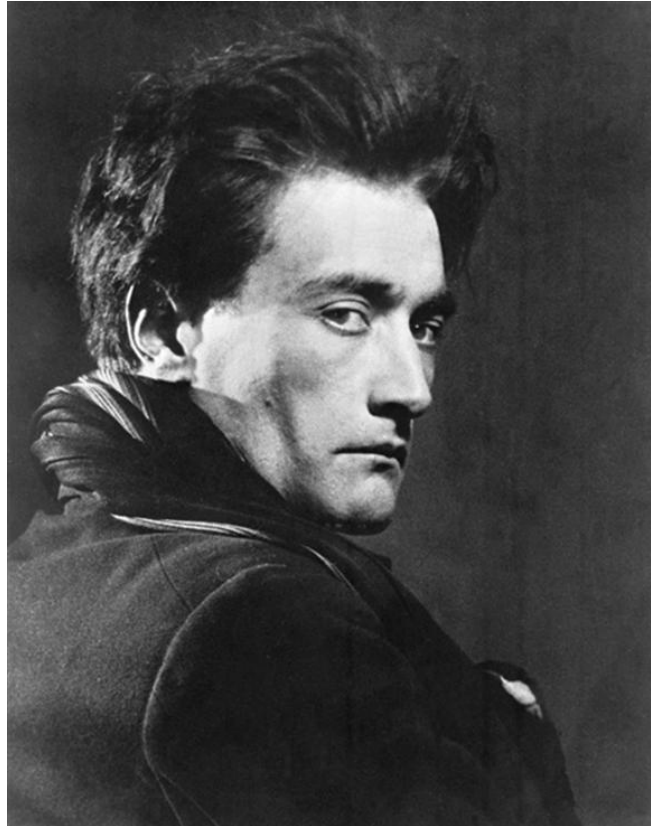


Figure 10 -12: Artaud and the Theatre of Cruelty.

scenario, masks no longer hide essences but only conceal more masks; roles refer not to pre-established characters but to other roles. Deleuze echoes Artaud when he speaks of a theatre of pure forces, dynamic traces in space that act upon the spirit without mediation. Deleuze is fascinated with Artaud’s cries that cannot be comprehended. But most of all he is intrigued by Artaud’s *theatre of Cruelty*, which he understands as an attempt to envision a theatre without author, without actors and without subjects – theatre without trace of representation, the dance of masks, the cries of bodies and the gesturing of hands and fingers (Puchner 2010).

In Artaud’s *theatre of cruelty*, the use of fantastic and surreal elements appeals to the viewer’s subconscious in order to release suppressed horrors and disease. Artaud’s belief was that the shield of civilisation allows people only the sanitised version of themselves, that we only view ourselves partially. Dialogue is minimal, replaced by gesture and mime, cries and an inarticulate series of sounds. The subject matter is one of extremes, madness and cruelty, in an effort to ‘bring the demons to the surface’. For Artaud, true art disturbs tranquillity and



does not replicate reality, rather it is a reality, which transcends convention and liberates what is underlying in all experience (Rea, K.G. n.d.).

Artaud's madness does not slip through the fissures of the work of art; his madness is precisely the absence of the work of art, the reiterated presence of that absence, its central void experienced and measured in all its endless dimensions (Foucault, M. pp. 272).

In the chapter on typologies we will look more closely at the power of repetition in architecture, tracing the

journey of the archetype as it has been utilised, referenced and reformed in design exploration. Repetition is a more productive and fruitful exercise, which can allow us to bypass the whims and mutability of investigations into identity. Throughout this exploration into design and theory, there is the attempt, both to understand the dominant political structures, and to approach them from another angle so as to escape their mastery. The three tiers of knowledge construction, that of affective origins, the abstracted and symptomatic limitation of the conscious and the representative value of the image are investigated throughout.

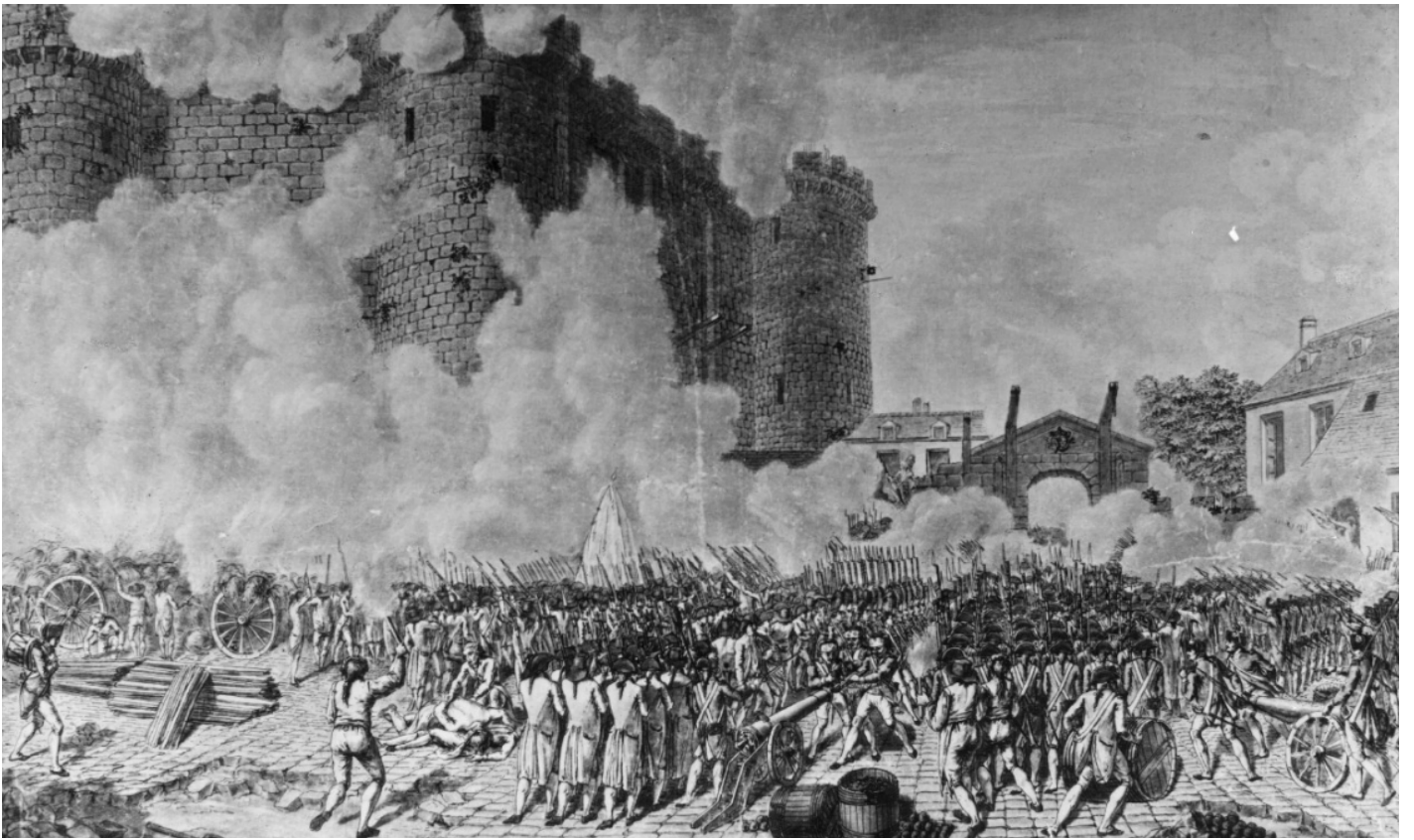


Figure 13: *The storming of the Bastille.*

Chapter 2

The political dynamic

The term '**politics**' is derived from the Latin *politicus* (adjective) and the Greek *politikos*, meaning of the city or used as an adjective in describing the city, the government or the state. The term refers to the government in power and the struggles and opposition related to the exercise of authority (Le Petit Robert 1977).

'**Power**', from the Latin *posse* and popular Latin *potere*, is an auxiliary verb meaning the ability to implement, act upon, or make possible a wish. Its use as a noun refers to the ability or authority to impose the will of an individual or group, upon the conditions of existence of communities of people, of animals within an environment, or of plants and trees (Le Petit Robert 1977).

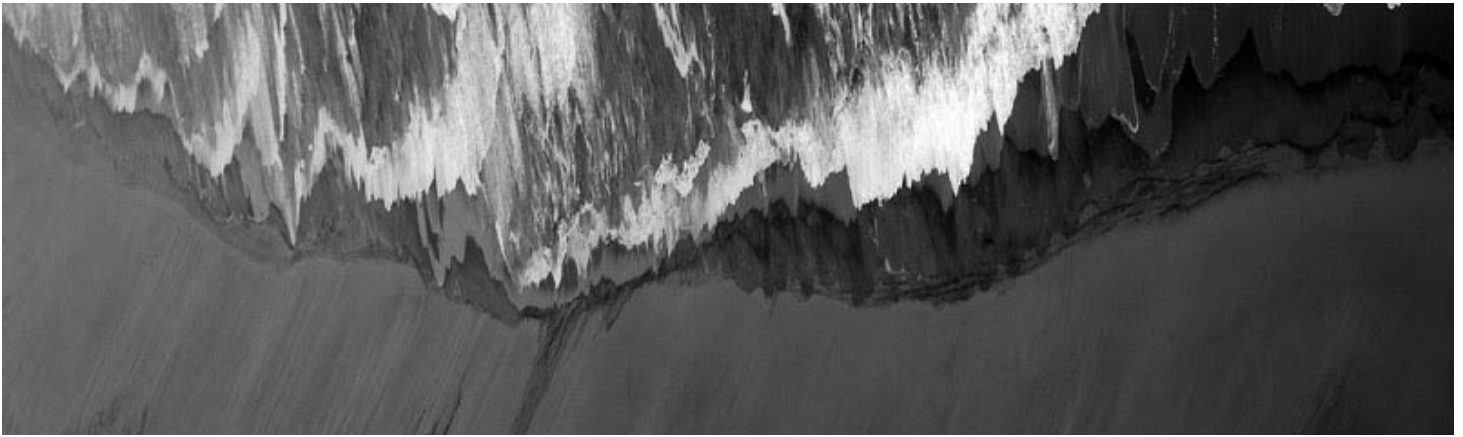


Figure 14: *Where the desert meets the sea* (Hotson, J. 2011).



Figure 15: *The island in the sea* from the Russian science fiction film *Solaris* (Tarkovsky, A. 1972).

Introducing power

Power cannot be understood if one ignores the importance of the availability of resources for cultural groups, the cultural identity, or the possibility of a conflict of interest. Human beings are not the only living creatures on the planet, and both animals and plants are affected by decisions made, and the ideas and wishes of power-groups. Groups implementing power, organizing, controlling or arranging the lives of subjected communities or environments, may be fallible, and insensitive to the feelings and wishes of humans or creatures within an environment. Decisions made, and the administrative processes, which implement the decisions of those in power, have implications which affect the lives of the majority of citizens or other living creatures, within an environment.

Political power, which resorts to military intervention, may result in the disruption of family life, cultural tradition, quality of life and preservation of environment. Power may also play a passive role, in that power-groups may 'allow events to take place' (the gradual disappearance of the Amazon Jungle, is evidence of this; trees cannot defend themselves, nor can they run away). The implementation of power can then affect the quality of life – the right to life – of people, animals and plants. If the necessary wisdom is not evident in the ranks of the powerful, then individual moral responsibility may

be superseded by the will and desires of the group, and a sense of personal culpability may be undermined, extreme cases of this result in genocide.

Power is an operation between elements in interaction; objects and forms do not exert power of their own volition but are rather part of the exercises of power regimes, which utilise the material accessible to them in order to present a formidable image, to convince and in support of their claims. An autonomous power is the 'freedom' that a government has to exercise jurisdiction over their own territory. In architectural language, many would align transparency and freedom, but I would like to build on the link between autonomy and freedom and hence, make the claim that autonomy in architecture, by way of its removal and withdrawn nature, is a more suitable response to the political and social context than transparency is.

Within the language that is used to describe these various concepts, we have revealed thought structures; if the dictionary can be taken as a kind of baseline, we can understand in its interpretations, evidence of 'locked-in' hierarchies, where the words that we choose are raw forms in the construction of what we perceive as meaning and loss of meaning.

Knowledge (expertise) and Power (relations) form part of the construction of ‘truths’, what is then immediately obvious is that power is not an objective basis for ‘founding’ truth although it may create facts galore. What of knowledge then? For knowledge to form an objective starting point from which one could build, it would have to be apolitical, which it is not. Freedom presents no greater hope; freedom is resistance to the political, an imaginary ideal that carries an enormous weight. The obsession with freedom is a fixation with the abstract; we are controlled by norms and the system is in place and needs little enforcing. Power is a productive engine that self-sustains, ever generative of new relations and drawing new interactions into its orbit.

Smooth versus striated space, and engaging strategies

Architecture and the urban condition present us with a number of obstacles for the body, which serve to channel movement and influence action. In this next section we look at different circumstances such as containment and openness, and how these conditions become part of a political scenario.

The ‘common’ is a term, coined by Deleuze and Guattari, used to describe space where freedom of movement is possible, this is also known as smooth space (Anarchist Federation 2015). Smooth space is not demarcated and lacks the definition of containment; the desert begins to approach this, as does the sea. They may be the closest examples, the coloniser hates the apparent ubiquity of leaking space and seeks an oasis or begins to place barriers to organise and retain a small piece of the endless, seeking to halt movement and create a place to wait.

Even in the absence of political control of expansive territories, the desert and sea cannot ever present a completely blank slate; dunes shape alcoves, large waves tower on the palate, ever in motion. The endless change in surface patterns makes these territories difficult to inhabit, give us the flatlands, the fields tethered and tended! Deleuze and Guattari refer to the striation of the common as a means of control, plots once allocated imply ownership, open water is under jurisdiction and is managed, privatisation of common assets sets up thresholds of inclusion and exclusion. Territories are not always physical, the internet, the musical score, these too are never neutral as there are always those with vested interests in their colonization (Anarchist Federation 2015).

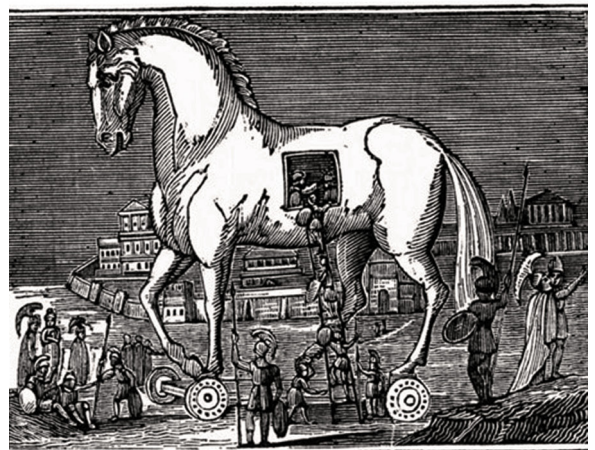
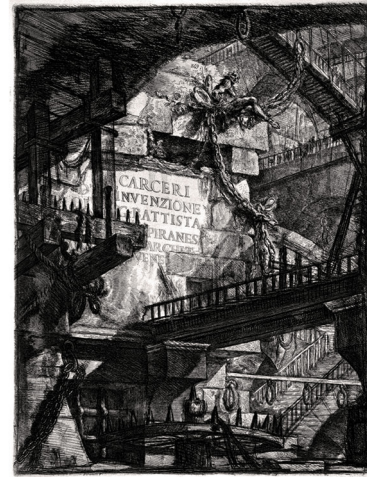


Figure 16: *Confinement, total confinement, false freedom and a trojan horse, a symbol of the undermining of hierarchies from within* (Author 2015). Photomontage using thick wall, Piranesi’s Carceri, wall-less image and trojan horse.



Figure 17: *Building cuts* (Matta-Clark).

The process of smoothing territory has some affinity with nomadism while striation is related to a sedentary lifestyle. The definition of these processes is more complex than simply the presence or absence of boundaries; explorations into the ‘breaking’ of objects, denies them their physicality, thereby becoming a method of smoothing the urban (Lambert, L. 2013). This technique is investigated in the work of Gordon Matta-Clark in his *Building cuts*. Matta-Clark’s experiments are works of ‘architectural accident and of failure introducing “spaces of collapse and removal”’. Further exercises question the politicisation of territory and its ownership (Axioti, E. 2008).

Matta-Clark and a group of artists (the Anarchitecture group) bought and possessed during a period of years, parcels of gutter space property in Queens and Staten Island. They gathered written documentation, exact dimensions and full-scale photographs of these properties, but these were literally inaccessible. They were places that could be owned but never experienced and certainly never occupied. The plans of the sites themselves were schematic grids upon which property lines governed the real estate. The paradox of buying an unusable land as part of the exchange market functioned as a critique on the notion of property and land acquisition that were part of the architectural market (Axioti, E. 2008).

Urban territory can equally be smoothed when we respond differently to it, in other words when we deny the implications of boundary. Zizek’s comment on the refugee crisis in Western Europe is this: “Refugees are the price we pay for a globalised economy in which commodities – but not people – are permitted to circulate freely. The idea of porous borders, of being inundated by foreigners, is immanent to global capitalism”.

Zizek brings the issue of climate change into the discussion, making the point that the redistribution of populations is immanent, as territory will, over time, become increasingly uninhabitable. “Humankind should get ready to live in a more ‘plastic’ and nomadic way. One thing is clear: national sovereignty will have to be radically redefined and new methods of global co-operation and decision-making devised... large migrations are our future” (London Review of Books 2015).

For the sedentary, tending the fields of agricultural growth, striation is inherent in the demarcation of private property; once striated, land can be assigned a

value. In the old story of the founding of Ancient Rome, Romulus builds a wall in order to define the limits of the City. When Remus jumps over this wall, he is killed by Romulus for committing the first violation of private property in Roman history (Lambert, L. 2013 pp. 40).

Do outlines and jurisdictions really have the power that we attribute to them? Deleuze gives us this example, where in the forest, individual trees are bodies, but as a collective these bodies have power. When walking through the forest, one is perhaps afraid on the lone route through dense foliage, not knowing just how much more forest there is. The thinning of the trees and the return to openness signify the limit of the forest and the limit of its power. But there is no outline, rather a 'tension towards limit'. "Things are bodies, that means that things are actions. The limit of something is the limit of its action and not the outline of its figure... The thing is thus power and not form. The forest is not defined by a form, it is defined by a power: power to make the trees continue up to the moment at which it can no longer do so" (Lambert, L. 2013 pp. 63-65). How does this combine with our understanding of objects and forms in relation to power exercises? The forest does not have power in itself, only when you enter into it can it exert a force over you; the limit of the form is only oppressive when you are within it.

The state objects to smooth space as it diminishes the possibility to control and order. Smooth space can also serve to preserve dividing structures, in other words it can act in service of the state; the demilitarized zone between North and South Korea is an example of this. Territories often form a major part of war-strategy; the vast Russian landscape and the bitter cold winter played as large a role in the defeat of the German Army as the force of their opponent.

So smooth spaces can be utilized for strategic operations, they can also be hostile; one can die in the desert alone, our dependence on organization leaving us helpless. "They can also exist in the cracks of striated spaces, creating an individual and temporary sense of liberation that doesn't disturb the social order. The urban explorer constructs a smooth space in their movement through a city, traversing the locked, boarded up and hard to reach places. But this doesn't remove the striations themselves, it merely allows an individual the thrill of working around them" (Anarchist Federation 2015).

Smooth space is also the situation of protest, the collective reclaim space from the powers that be. The conquest of social space leads to the determination of a number of norms, which we must satisfy if we are to find approval or have any hope of finding employment, our basic survival is therefore under threat. The series of chambers within the hierarchy, schools, universities, memberships, work places, these become valves where narrow points of entrance to 'society' reduce access to the many while those admitted must conform. Eloquence, skillsets, background and financial status may allow entrance so that while all are equal under the law, personal circumstances either liberate one to participate in this chain or bar access. "This level of insidious social control would be impossible without a system of rigid segments, arranged to act as a single resonance chamber through which an ideology could flow" (Anarchist Federation 2015).

Architecture employs hierarchies, itself emphasizing economic levels and management structures, sedimenting traditions and cultural beliefs and grading privacy. Architecture creates an inside and an outside, which is applied across scale and controls and limits movement. With this idea of inside and outside, we have also the insider and the outsider, the national and the immigrant. Striation affects the way that people think about themselves, the way that the mind interprets and synthesizes the information around us. This synthesis takes the form of connection, disjunction and conjunction.

We connect legitimately in our awareness of how people, minds, events, social systems and so on are complex and contradictory, and made up of an array of unique parts. We connect illegitimately in our simplification of human and social complexity, in treating everything and everyone as an already determined whole object... We disjoin legitimately in recognising difference and treating it inclusively. We disjoin illegitimately in tying difference into strict binaries, and excluding that which doesn't fit... We conjoin legitimately in being open to the shifting of our horizons, to the finding of a new position. We conjoin illegitimately in always referring back to a rigid and unchanging ground, which generates segregation. Nationalism is a perfect example of such an unchanging ideological ground (Anarchist Federation 2015).

When we simplify, we compress space, when we allow for understanding and accept complexity, it is as though

we leave open spaces from which to understand the processes that produce people in very different ways (Anarchist Federation 2015). If we understand these mental processes and attitudes to operations of territory, we begin to unpack the larger strategy which is at play. The starting point of a particular strategy is difficult to pin down – the strategy is insidious, operating at all levels of society. Effective management of this strategy keeps the state in place but the individual may unwittingly reinforce this even if they wish to throw it over.

A negative relative deterritorialisation antagonizes the strategy, but in exciting it, it may serve to reinforce and strengthen its hold. An election is an example as it institutes a temporary chaos, which settles afterward into resentment, acceptance or complacency. Another example is the magazine *Charlie Hebdo* where the problem, as Zizek describes, “...is not that it went too far in its irreverence, but that it was a harmless excess perfectly fitting the hegemonic cynical functioning of ideology in our societies. It posed no threat whatsoever to those in power; it merely made their exercise of power more tolerable” (London Review of Books 2015).

A positive relative change is an interruption via a zone inaccessible to the play of state hierarchies, as it is operating outside of known networks, it often does not gather the support that it needs to breach the overall structuring of authority, it becomes isolationist. A revolutionary change is absolute; it tears through the fabric of society constituting an irreparable schism, which the state does not have capacity to patch over. When this is a negative absolute change such as a militarized uprising, the effect may be to replace one kind of domination with a tyrannical other. Positive absolute change creates institutional networks which work free of domination before the revolution occurs (Anarchist Federation 2015).

Implicit / Explicit

Further to the operations of power, its implementation can occur out in the open or it can be hidden. Basil Bernstein differentiates between rules that are explicit versus those that are implicit; both have implications. Explicit hierarchical rules are clear and defined, they are easily understandable to those that they apply to, in other words authority is explicated. With implicit hierarchical rules, there is the ‘masking of power’, its opera-

tions hidden behind what is opaque, be they traditional or linguistic structures. Implicit forms of authority allow for individual interpretation whereas explicit forms minimize the risk of transgressing ‘norms’ (Sadovnik, A. pp.13).

The famed explicitness of the colonial forms part of the colonists’ belief in their role of enlightening the ‘uninitiated’, their duty to remould the ‘primitive’ mind. As described by Jean-Pierre de la Porte,

Most colonials are dutifully explicit because the subjectivity and freedom they cherish depends on it. Most colonials come into existence through a distinctive game of question and answer; here is one example of it from that great student of western explicitness, Basil Bernstein:

Mother: Danny, don't jump on that poor worm!

Danny: I will mommy!

Mommy: Danny how would you feel if you were that worm and a big nasty boy came and jumped on you?

This is the root of middle class faith in explicitness: the little dialogue builds a society out of unique points of view which exchange over and over, augmenting layers of uniqueness each time like snowballs. A society of peers, existing nowhere except in chatter and intimacy, results (2011 Explicit / Implicit).

Colonials’ distance from their land of origin reinforces their desire for an iron-grip on norms, casting them in a relationship to norms that is more extreme than that of the inventors of these same norms. “Since colonial societies do not have control over their own norms but imitate them from afar, they cannot change these norms, even after changing their own social relations and group boundaries strenuously” (de la Porte 2011).

When norms are internal to a society, rather than borrowed, the influence of the market on culture is more easily assimilable; the influence of the global on the local presents less of a threat. The aspect of ‘mime’ in the colonial society, along with their particular racial criteria, means that the seemingly impersonal market economy is extremely threatening, as is the cosmopolitan. The fantasy that is colonial society, is under constant threat, hence colonials’ paranoia and continued rejection of anything perceived as belonging to an outside realm (de la Porte 2011).

Explicit societies either align themselves with the market economy or with a system of values, the notion of ‘civilization’ and assorted racial perspectives. Where the market system is adopted, resources are managed and risk shared; those who hearken after civilizing standards are inflexible and thereby “haunted by risk”. Civilization is the ability to make use of nature as a resource without succumbing to its influence; the mother gives birth but the place of the womb is something repulsive, an excluded origin little better than the horror of the coffin, the patient worms, the dark and moist underground.

Traditional cultures are rarely market cultures, “...they are the great laboratories of the implicit”, and they make easy prey for colonial invasion, which wields its explicitness to invalidate the ‘superstitions’ and customs of local populations. Traditional cultures’ apparent acceptance of myth is a threat to the explicit, myth is the only place where fact cannot intrude, it is unknowable, hence the mists of time, the fog of war, where logic eludes and intuition must triumph. “In an implicit culture norms are legitimate because others have accepted them and not because they have or can be comprehensively justified. In a similar way, social belonging is based on place of birth or birth order and not on the art of expressing yourself to others as if from inside their point of view.” Traditional cultures can easily assimilate the workings of market cultures, as they are made up of networks, making them flexible in adapting to and realigning proximities (de la Porte 2011).

Traditional culture is used to working with mute norms that are external to it and is able to blunt their oppressiveness through a high degree of social solidarity – this is why it was the matrix of resistance in South Africa, Palestine, Afghanistan, Iran and Vietnam... Colonial cultures, by contrast, have the greatest difficulty co-existing with traditional cultures. Lacking the mechanisms to benefit from the presence of any other culture in their midst, they see traditional culture as a threat dissolving their explicitness in an ‘arbitrary’ and imposed consensus (de la Porte 2011).

A certain kinship can be found within another argument, Georges Canguilhem, philosopher and medical historian, claims that the ability of an organism to change its own norms is directly related to the health of that organism. If it is that “...illness is nothing but the

atrophy, or the weakening, of such a power of innovation” (Esposito 2011), then we can read colonial societies, in their incapacity to adapt, as diseased entities with a single fate.

The obsession with the explicit, a word derived from the Latin *explicat* meaning ‘unfolded’, is something shared by scientists who aim to present us with models of the universe that should somehow trump everything of mystery and as yet unknown.

Physicists estimate that less than five per cent of the known universe is visible—where “visible” means only that we could, theoretically, observe it, given the right instruments and sufficient physical proximity... For the past five hundred years, the great project of science has been to dispel as much as possible of this invisibility... In a universe that is vast and mostly matterless, in which the invisible exceeds the visible by a staggering margin, the extraordinary fact about us is that we number among the things that can be seen (2015 Schulz).

In his discussion on the reaction to the Charlie Hebdo attack, Zizek describes the difference between Western liberal-secular society, where the state protects freedom and freedom of speech in the public realm but become involved in the private, to use Zizek’s example, in cases “where there is suspicion of child abuse...” Conversely, within Islamic law, the private is protected from intrusion by the state and it is in public that conformity is imposed and behavior strictly monitored. This example frames, in context, the difference in thought pattern, and therefore ideology, between Western and Moslem societies and goes some way towards providing an explanation as to why, in the case of the implicit, public mockery became intolerable; while in the case of the explicit, the power of ‘free’ action and vocal expression was valued above all (London Review of Books 2015).

The ‘norms’ held by different groups are their ‘regime of truth’ and it is within this framework that a community, and the individuals within it, functions. If power were a single action or series of actions, it would be easy to contest, but when it is a truth that forms the basis for a total way of life, one can’t get out of it to break it down without dismantling everything else within its interaction. As Foucault writes, “power is everywhere and comes from everywhere, so whether power relations are hidden or exposed makes little difference as Jean-Pierre

de la Porte explains, power does not operate under a veil, it is part of a strategy that has gathered enormous strength (de la Porte & Theron 2015). Power is not a thing that can be passed from one person to another, it's in the relations, purveying, ubiquitous and difficult to break up.

The birth of the state

Every account of the origins of the state starts from the premise that “we”—not we the readers but some generic we so wide as to exclude no one—participate in its coming into being. But the fact is that the only “we” we know—ourselves and the people close to us—are born into the state; and our forebears too were born into the state as far back as we can trace. The state is always there before we are (J.M. Coetzee 2007).

In a *Diary of a bad year*, J.M. Coetzee questions whether, if accepting our forebears as founders of the state, we should “...also accept its entailment?” Those under the state will find it difficult to change the ‘form’ of governance and much more so to overthrow it. In Thomas Hobbes’ myth, the state meant protection from chaos, and for this gain, as the story goes, people willingly surrendered their power. The division between legal citizen, with state as protecting overseer, and outlaw, hunted by the authorities, is the degree of freedom; the “perfect liberty” on the outside is of little use as one is cut off from both protection and resources.

The ‘giving up’ of one’s liberty is, however, irreversible; “[t]he option is not open to us to change our minds, to decide that the monopoly on the exercise of force held by the state, codified in the law, is not what we wanted after all, that we would prefer to go back to a state of nature.” The birth certificate renders one a ‘subject’ and an identity, with all the implications for behavior that this involves. This notion of certification restricts freedom of movement and if one is alive or dead, this is corroborated by paperwork. In a rather macabre example, Coetzee details how,

The state pursues the certification of death with extraordinary thoroughness—witness the dispatch of a host of forensic scientists and bureaucrats to scrutinize and photograph and prod and poke the mountain of human corpses left behind by the great tsunami of December

2004 in order to establish their individual identities. No expense is spared to ensure that the census of subjects shall be complete and accurate (Diary of a bad year 2007).

Democracy, according to Coetzee, is spread by telling people that in place of no choice, they now have a choice between A and B, and between A and B one is ‘free’ to choose; the state operates with such limited freedoms. This freedom is also only available to those in support of democracy, “During the cold war, the explanation given by Western democratic states for the banning of their Communist parties was that a party whose stated aim is the destruction of the democratic process should not be allowed to participate in the democratic process, defined as choosing between A and B.” Complacency is what sets in after independence has been forfeited for those that are “content to live as they were born.” The other alternatives: revolt or what Coetzee terms ‘inner emigration’, “the way of quietism, of willed obscurity” (Diary of a bad year 2007). The point being made here is not that democracy is good or bad, or that state control should be abolished and chaos welcomed, it is a comment on the arbitrariness of the appointment of leadership, the main requirement being peaceful transition.

The rule of succession is not a formula for identifying the best ruler, it is a formula for conferring legitimacy on someone or other and thus forestalling civil conflict. The electorate—the demos—believes that its task is to choose the best man, but in truth its task is much simpler: to anoint a man (vox populi vox dei), it does not matter whom.

Democracy, can also be read as totalitarian; if you wish to make changes to the system, you have to do this from within the system by putting yourself forward for office (Diary of a bad year 2007).

Political ‘agonism’

For Chantal Mouffe, the political arena is a space of constant conflict. In her book, *On the political*, Chantal Mouffe criticizes left wing democracy as not really being an open discussion. Democracy, according to Chantal Mouffe, is under threat from complacency and a lack of interrogation of accepted norms. Democracy, which is



Figure 18: *Politicians fighting* (Crimea).

held together by agreement, in the absence of conflict, becomes a farce and is not reflective of the jarring and warring of real concerns. According to Mouffe, antagonism creates enemies whereas ‘agonism’, a term she has coined, creates adversaries. Agonism implies a healthy level of disagreement, which is not limited to the obvious rhetoric.

If the use of language provides an insufficient means with which to describe and manage the complexities of society and global politics, the belief that the endless conversing between different representative parties with their public, and ‘freedom’ of speech, will keep society peaceful and ‘civilised’, seems unlikely.

It’s been a European dream that democracy, or the devolution of power to the majority, and unrestricted discussion aimed at consensus somehow go together. Jürgen Habermas is the greatest modern exponent of this view of civil society as inherently a conversation, therefore being able to reach some mutually satisfactory compromise or some kind of binding consensus through communicating. It’s this pacification of public space, which is the striking political theme in Habermas, and perhaps the utopian aspect of his thought. Whereas for somebody like Chantal Mouffe, the very problem is the pacification of these processes which she equates with depoliticization (de la Porte & Theron 2015).

Jean-Pierre de la Porte describes that depoliticization is occurring as a result of the ‘technocracy’ (2015), the city has become more about management than urban design or architecture, and equally ‘politics’ have become more about the knowledge, in the ‘knowledge and power’ relationship, than about diplomacy or political view. Because it is more reassuring to rely on a ‘fact’ than it is to place faith in power for power’s sake, contemporary hegemonies are more difficult to displace as they always appear to be backed by ‘science’ and we are under the illusion that science is not political.



Figure 19: *Conversation* (Barack Obama).

In antagonism there is no shared ground in the we / they opposition, so opponents are enemies. While in agonism, there is recognition of the legitimacy of the opponent, so enemy becomes adversary. Remembering that autonomy refers to notions of separation, resistance, opposition, confrontation, and critical distance, we could say that a crucial meaning of autonomy in architecture is to constantly produce a form of agonism through the production of images, texts, and buildings (McEwan, C. 2013).

Political representation & composite bodies

In Bruno Latour’s exhibition entitled *Making things public*, the representation of politics are explored by bringing together disjointed things, in the manner of collage, that are not usually associated with politics in order to understand political packaging as well as how, things in their relations, become political.

Anecdote of the Jar
by Wallace Stevens

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion every where.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

Wallace Stevens’ poem is a description of how an object can change the environment. In the poem, nature



becomes a kind of assembly, the valley transformed into a parliament. Politics and art are always an issue of representation, once you seat people, you have hierarchy; bodies in space create an architecture reflective of the differences between people rather than democracy as a whole. So there is missing information in politics, we are told the information which is the best representation, the best side if you like. What Latour says, is that the information that is absent in politics, is abundant in the world of goods; so much information is pasted onto the packaging of every commodity that we are inclined to ignore it and smokers continue to smoke.

The section, 'composite bodies', makes evident the danger of early political models and is an exploration into the representation of the relationships between people and people themselves. Through a series of collages, drawings and photomontages, the 'body politic' is illustrated by way of image. This includes large images that are made up of smaller constituents whereby the techniques of visual representation are applied to the portrayal of political representation.

Thomas Hobbes, with his book *Leviathan* which was published in 1651, founded the concept of the modern state. In this the state is referred to as an artificial being which becomes a political organ, the biological reference to organ gives rise to the terms organization, here the Latour points out the unresolved contradiction in legitimizing a social and artificial entity through biological metaphor related to the human body. The sovereign is a legal being that supposedly represents, and acts as a protector over, the interests of multiple citizens. A legal

person, in uniting the 'common will' has created the idea of representation, hence why we speak of a parliamentary representative democracy. This thinking goes back to the Leviathan, where the state is considered to be an organic body, derived from this, the enemy of the state becomes the pest.

These biological metaphors are widespread and can be very dangerous, think of the exhibitions of so-called 'degenerative' art in Nazi Germany; aside from the modern art, which was displayed and derided, images of people with physical and mental disabilities were displayed as a precursor to the eventual murder of thousands of the disabled.

So being a mere subject is still an assignment of a kind of power if one is healthy rather than sick, sane rather than mad, our very sentence structure is constructed to attribute authority to the individual, the doer, the one that 'makes things happen'. At a grander scale, these pathologies of power give rise to Fascism. And as the occurrences of world wars have proven, reason is not enough – humanism is dead and we must find something to replace it.

Figure 20-21: *Depictions of Leviathan* (Hobbes).
Figure 22: *Bush portrait from US war dead, 2004*
This anonymous picture of the president is made from photos of the first thousand Americans killed. The 'excess' Iraqi dead, continuously suppressed by governments, was estimated in 2006 by independent experts at 655,000 (Artist unknown).

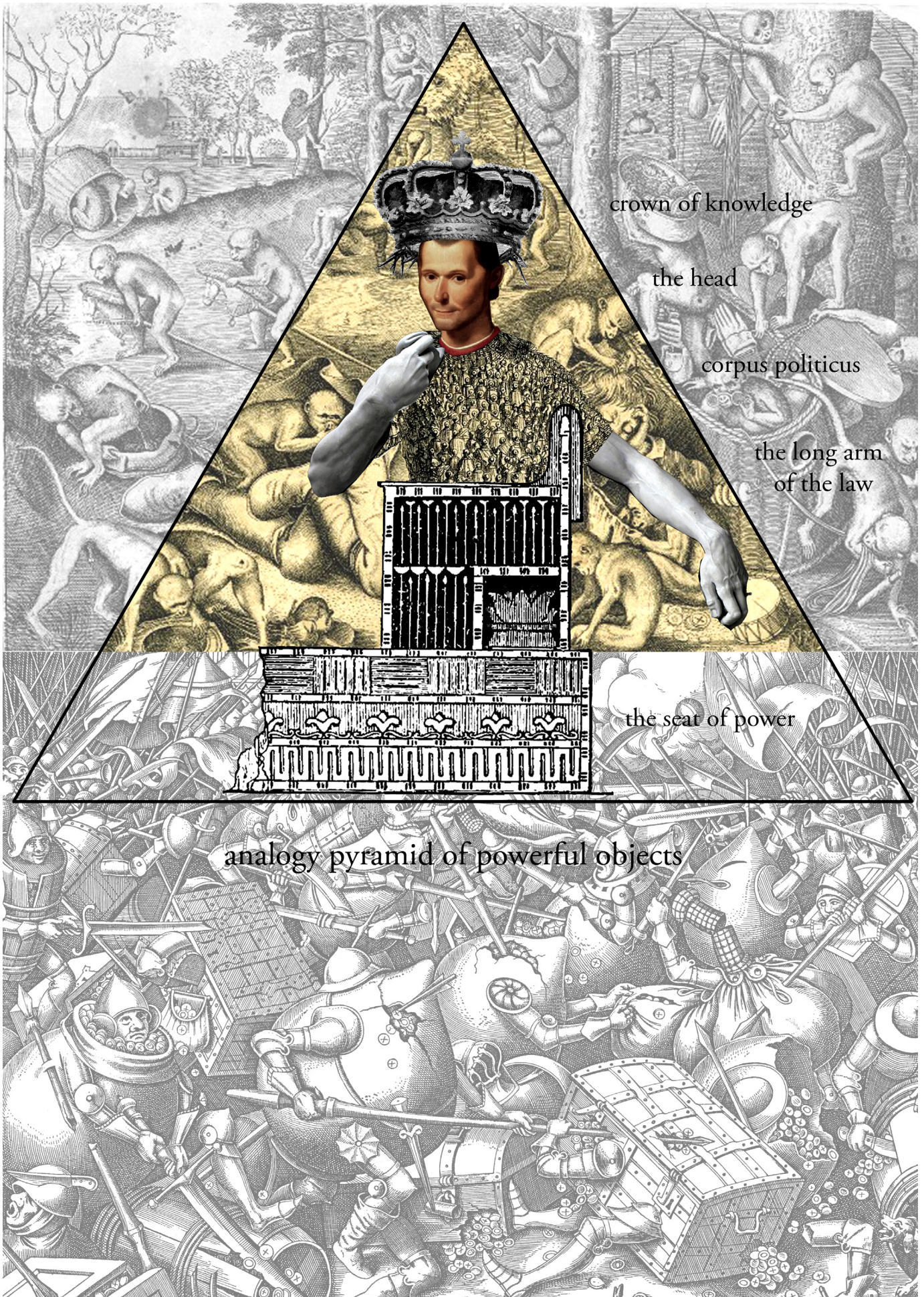


Figure 23: *Analogy pyramid of powerful objects* (Author 2015).

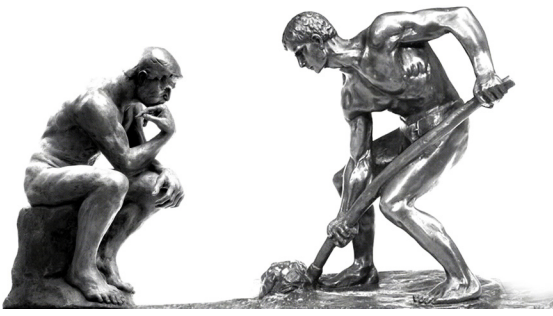


Figure 24: *The Carceri* (Piranesi).

Chapter 3

Autonomous architecture and the dissolving city

‘**Autonomy**’, from the Greek *autonomos*, refers to that which acts according to its own laws and is independent or free (Le Petit Robert 1977).



An architecture of containment: a history

For a project which has so much leverage within the city, the architectural project, the profession's disengagement from a pursuit of the theoretical underpinnings of design, serves as a testament to an ideology of 'doing' rather than thinking. When Heidegger writes of thinking and doing as being mutually exclusive, he presents a division between the realm of the thinker and the daily practice of the worker. Nietzsche is fascinated by the master-slave dynamic for the slave has no need of thought, his destiny is laid out for him, and in fact, thought may be detrimental as then he must face his situation and question the acceptance of what may be unchangeable. So to take up a stance in the question of where to position oneself within the thought worlds and practical dimensions of architecture, is to slot oneself into not merely a divisive scenario but a hierarchical one. On the one hand, one could choose the position of slave but then one is underestimating the accomplishment of centuries of the master's expertise, which will continue to play out uncontested. If one is to take the route of 'master', then one must harness the abilities of 'slaves' in order to roll out one's project but one is relegated to a level which provides a disconnection from the workings 'on the ground', one is disconnected from one's own process. So the challenge for the architect is to assume both roles, that of a thinker, contesting the known, and that of the doer who implements the process. What is perhaps important to recognise, when adopting the role of designer, is that texts are another variation on form and that the political environment in which we operate donates its qualities to the process of inserting forms into it. Design is political, starting with the individual and effecting the entire urban environment and the planet on the other end of the spectrum.

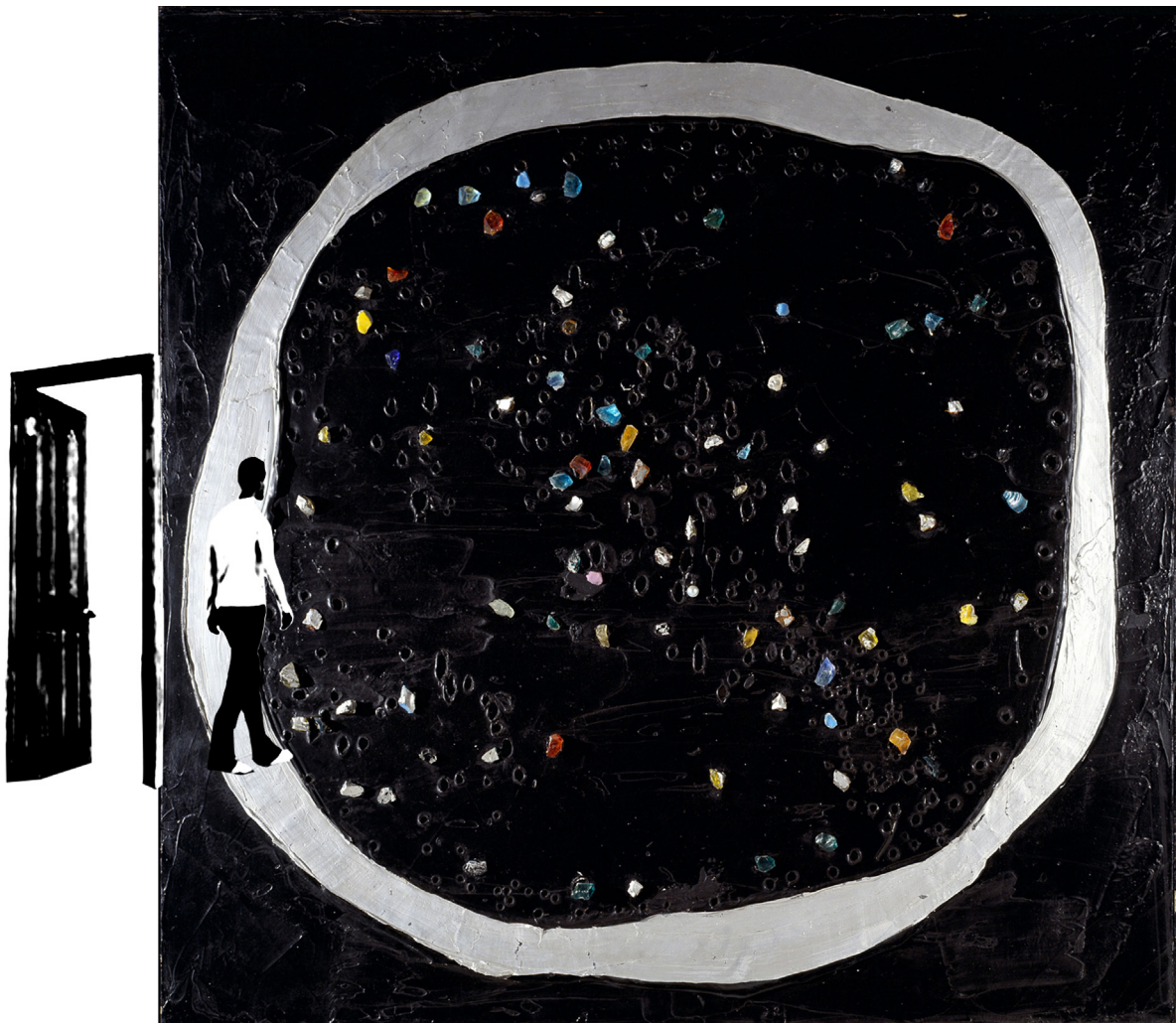
The political nature of the definition of the environment, into various jurisdictions, neighbourhoods and inside-outsides, is an old game. Let us trace the story back to the beginning. In early times our savannah-ape ancestors reconciled themselves to living on the open plane, with an expanse of view, danger was easily perceivable from far off. Peter Sloterdijk discusses the basic condition of 'boredom' in which, according to his vision, we have found ourselves historically; a savannah condition where very little happens most of the time (2005 pp. 242-251). Sloterdijk uses this as a metaphor for understanding the way in which space is 'inhab-



Figure 25: *The thinker and the worker* (Author 2015). Photomontage. Figure 26: *Master and slave* (Author 2015). Figure 27: *The Savannah* (Author 2015). Figure 28: *Extension to House Houghton* (Kammeyer 2013). Figure 29 (next page): *Walking through the door* (Author 2015). Photomontage using Lucio Fontana's spatial concept.

ited', where architecture becomes a means of inhabiting boredom and later in our history, disguising this. "A good building is always a good boredom-container... A bad building is just misplaced boredom. In order to understand what architects do, you have to go back into this original situation of the savannah and ask yourself: how did human beings manage their existence in times when architecture was not yet there?" (Sloterdijk 2005). Sloterdijk questions how an early architecture could have arisen, he describes existing in the savannah as being surrounded by a very large circle, the extents of the horizon but always in relationship to one point, the inhabitant; the first architecture was therefore an invisible one. This, he continues, became the model for the beginnings of spatial definition in the form of the circular fireplace, around which congregations could occur, the fire was the source of community and the sheltering of that fire was the beginnings of protective and defensive design.

So the invention of the wall, the principle of the wall, has an intimate relationship to the phenomenon that the fireplace itself can be or should be protected. And with the discovery of the principle of the wall, you discover the possibility to change the side of the wall and through this discovery of changing sides, in front of the wall or behind the wall, the invention of the door is also close at hand. It will take hundreds of thousands of years before this concept is materialised into wooden walls or walls of stone. But the principle of the wall is already there, and the principle of the door is conceived relatively early. As soon as the wall is there, the question of the other side can be asked. And when it can be asked it can be answered. The answer to the question of the other side is just this: walking through the door (Sloterdijk 2005).





The progression of human evolution allowed new forms of inhabiting space, namely standing, while “... the art of sitting arrived” (Sloterdijk 2005). Sloterdijk sees crouching down as genuine sitting whilst ‘sitting as an art’, is merely the result of a civilized affectation.

Sitting on a chair in real boredom, adopted boredom, this is a real plague that came up with the development of higher culture, especially with the development of education, because education is linked to the invention of chairs and bringing people into a position that is neither authentic sitting, nor convincing standing (Sloterdijk 2005).

The transition towards architecture, as we understand it today, emerged between seven and eight thousand years ago as the rise of agrarian societies stabilized ‘plane architecture’ into occupy-able forms beyond the basic temporary shelter. The house, at this point, becomes a “... place to contain boredom.” These houses become places of waiting where one resides until that fruitful moment, occurring once yearly, the harvest. “This is the centre of time, and the farmers’ house is not only a waiting room, it is also a kind of clock that tells you once in a year when the crop is ready to be reaped” (Sloterdijk 2005).

With a sedentary lifestyle came the idea of storage; goods and stock were hoarded to be used at a later date, and with this there is no longer a need to ‘wait’, everything is already there. The ‘there-ness’ of goods is, according to Sloterdijk, what makes things disposable, the desired object is always more precious than that which is already in our possession. Much of the great architecture that comes into being around this time, castles, temples and cathedrals, is enabled by the storing of materials and other provisions associated with the life of the construction industry. The aristocracy lived in grand edifices to boredom, the eventless life, meant that in high-culture, boredom becomes an art. Sloterdijk brings us the following analogy, the imitation of the plant and how this gives rise to a moral universe of the metaphysic:

The idea of existence, the existential of humankind in metaphysical times, is the imitatio plantae. As long

as you take the plant as your model, you develop this cardinal virtue of the metaphysical existence, which is patience. Have you ever seen an impatient plant? Becoming plants is a great program of existence in metaphysical times. That’s the reason why architects in these times always are, as it were, gardeners. They construct artificial gardens in which artificial plants, human beings, can be kept. That’s the context in which the deepest word of modern poetry, as you find it in Shakespeare’s Macbeth, has to be understood: ripeness is all. But ripeness means that you develop not only all the virtues of a real plant. You are ready to await the moment when someone comes to harvest you. This is the way a plants reflects on mortality. That is the reason why, in European history, death has always been represented, or very often represented, as a harvester. This strange instrument that you don’t see anymore today, the scythe. There is a voice that is always coming down from heaven to the earth, inaudible, but that can be deciphered nevertheless by every intelligent human being: plants of all countries unite! This is the big harvest of the end. God will organise sooner or later a general harvester where all these useless and lunatic plants, who take themselves for something other than plants, will be gathered and separated. Good plants, bad plants (Sloterdijk 2005).

In Sloterdijk’s version, modern times are those of the animal, where capitalism introduces the human hunter, but not only of animals, of the material and the immaterial, in other words entertainment, where they have “... entirely unlearned the art of boredom.” There is this movement in literary heroines, the wall flowers of Jane Austin who must wait to be danced with (plant-like and seated self-consciously) to the hunters of contemporary romantic comedies where women are as equally likely to be predatory as men.

The great performance of modern architecture and modern culture as a whole is that we have elaborated this perfect equation between boredom and entertainment, so that this art of containing jobless humans is really pushed to a very high peak. This means, by the way, that also politics long ago have already become a part of this arena-game (Sloterdijk 2005).

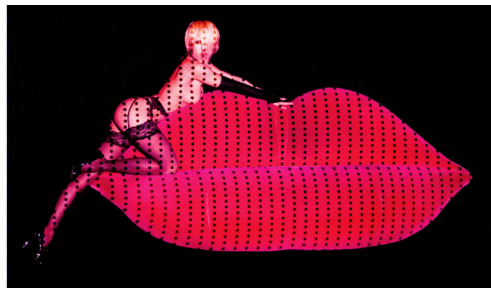
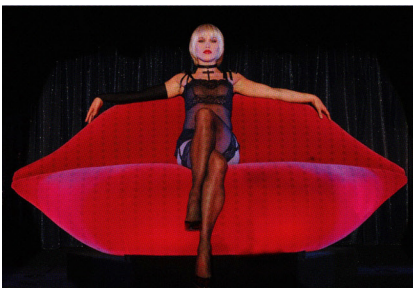


Figure 30 (previous page): *Death the reaper* (Marseille Tarot).
Figure 31 (previous page): *The art of crouching versus the affectation of sitting* (Author 2015). Photomontage using photo of le crazy horse, Paris.

The structure of autonomy

In Pier Vittorio Aureli's book *the Possibility of an Absolute Architecture*, the notion of autonomy in architecture is explored. These are seen as works of architecture that maintain their power, even in separation, from the context that they are 'bound' within. The archipelago is an urban model that describes the placement of these urban objects within a common realm. Aureli goes through a number of examples that we will explore in more detail, two positions are outlined. In the work of Cerda and Archizoom, architecture is seen as a unifying force and Archizoom, in particular, are strongly anti-monument. Palladio, Piranesi, and Ungers, on the other hand, propose in their work, an absolute architecture for the city (Lambert 2011 pp. 45).

To Aureli, the city is made up of 'parts' which one confronts, in design, in order to be able to compose within the urban environment. The autonomous object is drawn from archetype and typical aspects present in the memory of architecture, as it is evidenced within the civic realm. These parts stand in isolation, yet they can be understood in terms of the whole, from which they also draw; individual elements express a condition that is 'common'. What retains the power of form, in Aureli's view, is the definition of the city by limits. The 'bounded' city carries authority and gives power to architecture (Lambert 2011 pp. 45).

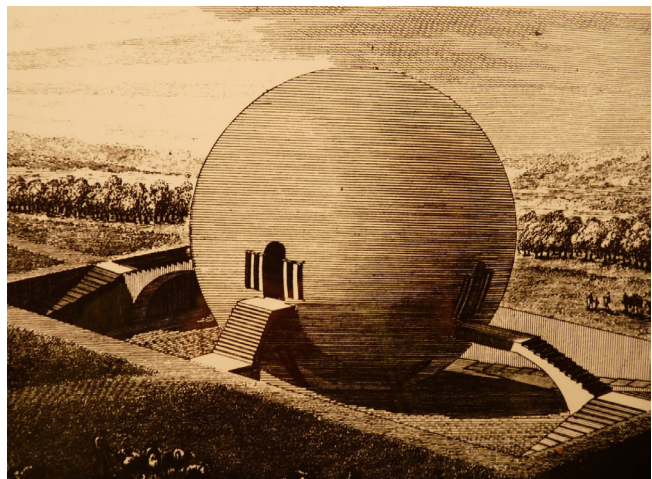
An absolute architecture is one that recognizes whether these limits are a product (and a camouflage) of economic exploitation (such as the enclaves determined by uneven economic redistribution) or whether they are the pattern of an ideological will to separation within the common space of the city. Instead of dreaming of a perfectly integrated society that can only be achieved as the supreme realization of urbanization and its avatar, capitalism, an absolute architecture must recognize the political separateness that can potentially, with the sea of urbanization, be manifest through the borders that define the possibility of the city" (Lambert 2011 pp. 45).

Aureli's territory, his model of the archipelago, is a political realm that allows for the expression of difference but always in relation to a common ground. Within a globalised world, various warring political factions would desire to mark territories in their own image; when architecture is seen as a unifying force, it serves to

achieve this aim. The island-model, expresses the need of individual groups to deterritorialize themselves from shared conditions. The 'islands' become possibilities for expressing unique ideologies, that stand apart from dominant beliefs and hegemonies; in this way the island, or autonomous object, becomes a political enclave within so-called universal consensus. Aureli's vision is a counter-urbanism where "each of those ideological territories necessitates an architecture of its own" (Lambert 2011 pp. 45).

Autonomous architecture is defined by various aspects: cubic masses, bare walls, frameless apertures and flat roofs. The forms that result, are then repeated in a rational composition or set off against one another, in contrast and confrontation. This formal motif was particularly evident in the 1970's where it was seen as presenting a challenge to technologically-driven projects which isolated portions of the city underneath glass domes or proposed conglomerations of cellular units, such as in Kenzo Tange's housing projects. Within the technological city of cells, architecture loses its adhesion with the urban context; architecture is both absent and infinite (McEwan 2013).

Contained, finite and autonomous forms imply for architecture, separation, resistance, confrontation and critical distance, in this way they can be seen as agonistic. The essential political position is that conflict is necessary in order to challenge power regimes, the separation inherent in autonomous architecture, is a productive force in the city (McEwan 2013). Building forms are part of a continuing history of architecture and of urban objects in confrontation with the city, where they form part of the production of a political affect.



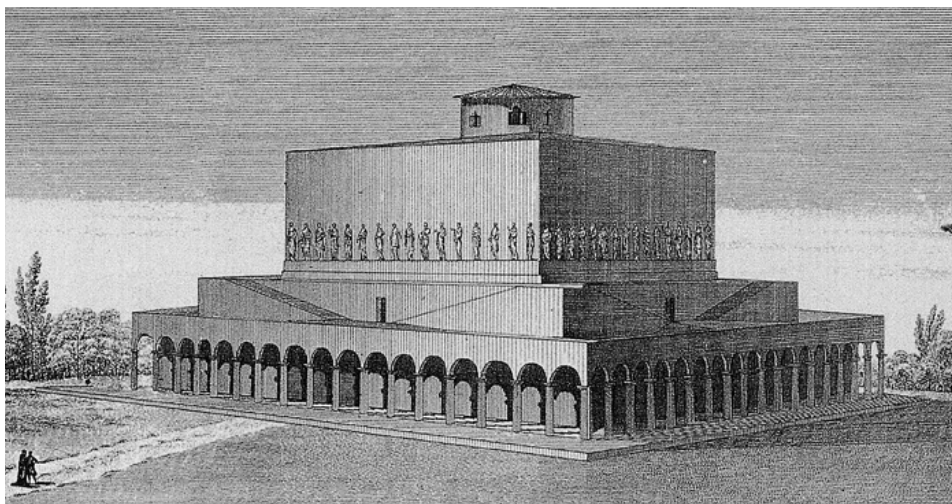
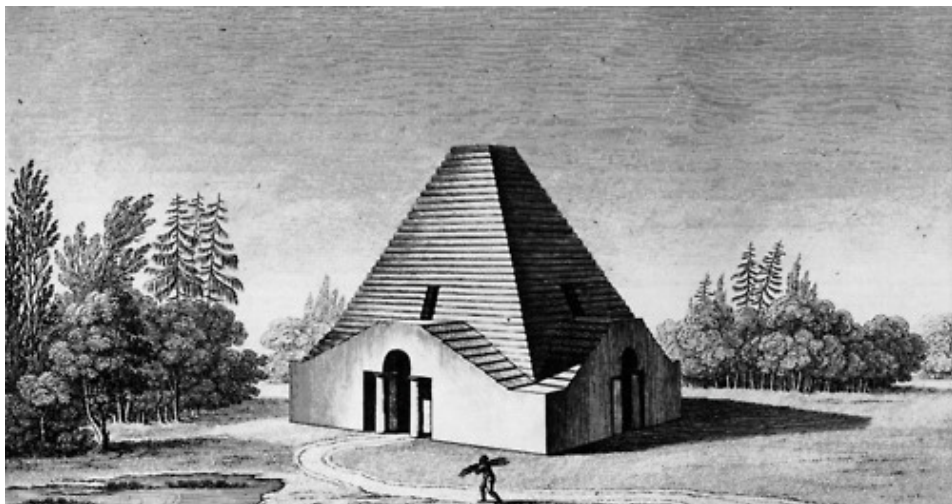
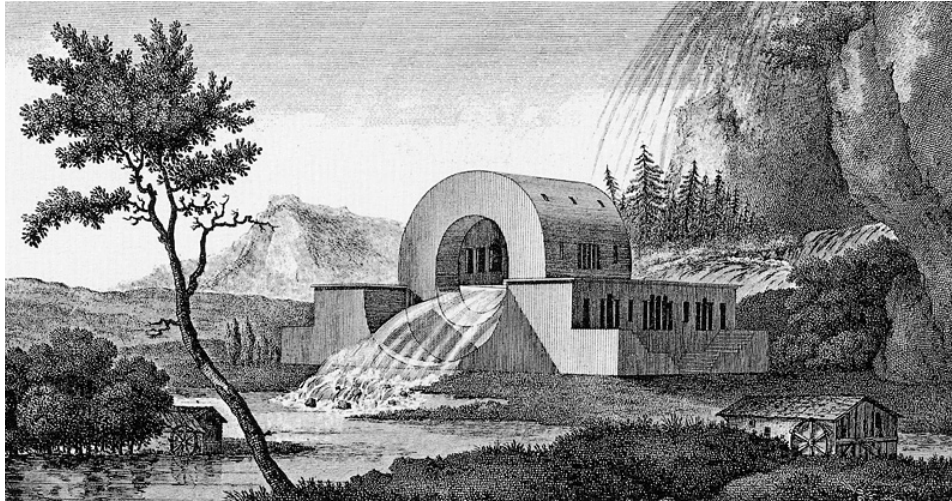


Figure 32-35: *Autonomy of form* (Claude Ledoux).

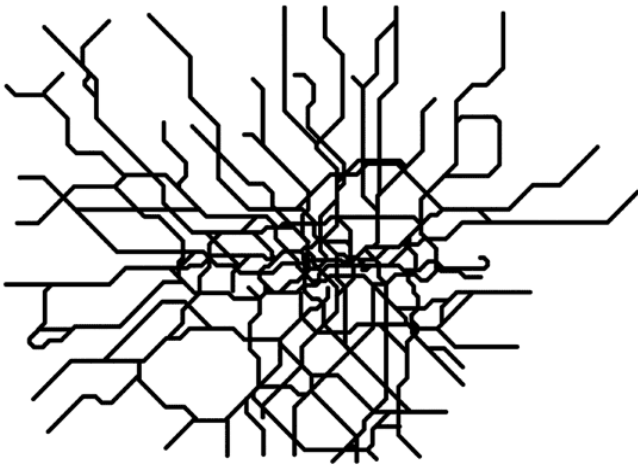


Figure 36: *City of flows.*

Although design may serve to integrate communities, and itself with its context, a building form is inherently an autonomous object, which externally makes edges and internally partitions space. One of the earliest Greek archetypes of form was the *temenos*, a sanctuary which enabled the removal of the inside from the outside. With the collapse of this typology the city becomes an eternal inside and outside, where the power of form is given over to the power of management. In the Renaissance, the construction and ordering of society is not so much an architectural problem but a managerial one, roads are designed and maintained, people move in and out of cities. In the city of management, Vitruvius' five orders are a nostalgia in an ethos where architecture is not about representation but rather is about performance (Aureli 2012).

The term *urbanism* was invented by Catalan urban planner, Ildefons Cerdà, to describe his development of the extension of Barcelona, during the 1850's and 60's. This was a new type of planning, involving the location of services and public facilities, based on calculation and in response to the size of the population (Pallares-Barbera, M., Badia, A. & Duch, J. 2011). Cerdà was the first person to construct a theory of urbanization based on statistics, where the city becomes about management and was seen as being a product of political processes. With the rise of the city as a managed artifact, the form of architecture begins to lose its power; the city is the embodiment of political structures, communicated through 'flows' and organization rather than through its constitution of individual buildings (Aureli 2012). Architecture gains an anonymity, which is more about the relationship of individual cells to the general infrastructure than the expression of singularity.

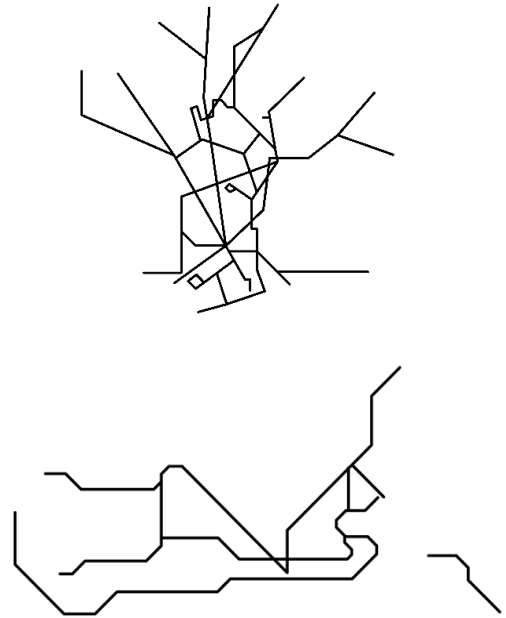
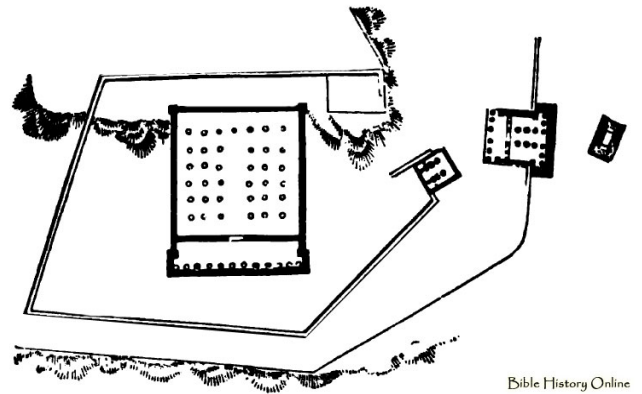


Figure 37: *Transport network Helsinki.* Figure 38: *Transport network Istanbul.*



Bible History Online

Figure 38: *Ancient Greek Temenos.*

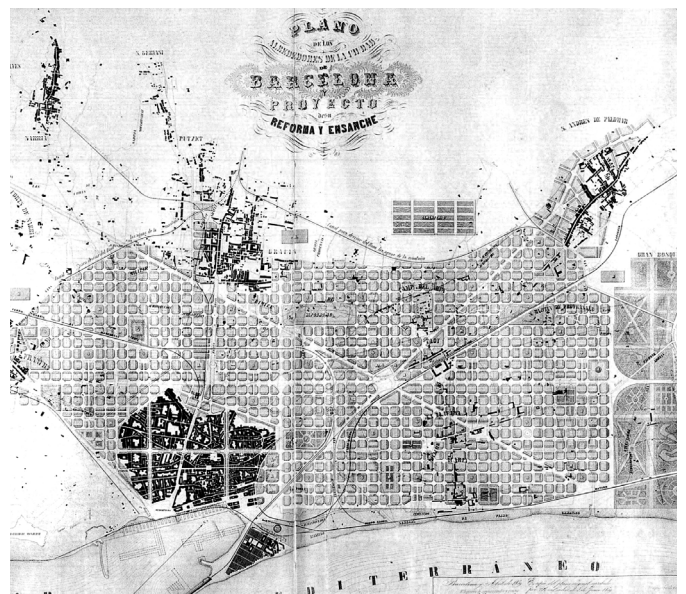
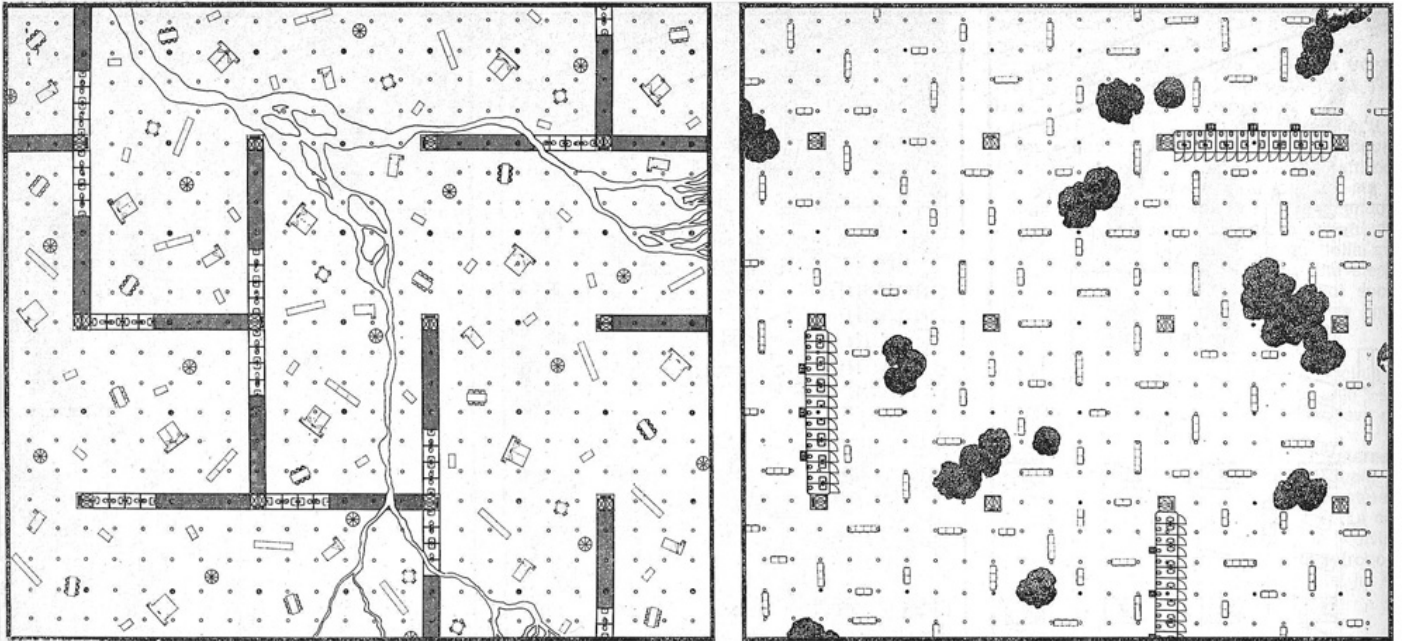


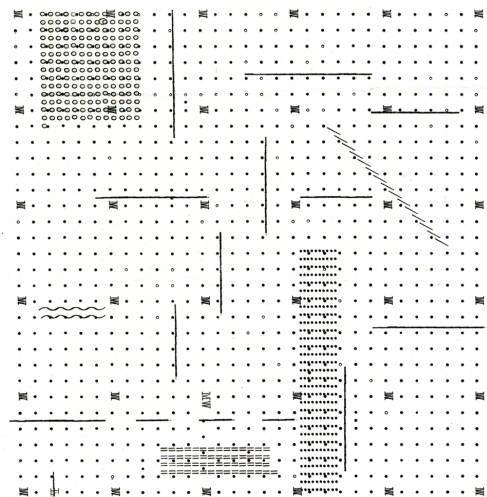
Figure 39: *Plan for Barcelona (Ildefons Cerdà 1850/60).*



In the 1960's in Florence, Archizoom's *No-Stop City* was designed to encourage revolutionary architecture. This city plan imbibed principles of mass consumerism, where human beings are merely campers within an endless grid, subdivided by walls and 'interrupted' by natural features. Here the artificial is ubiquitous and organic objects such as rocks and branches are displayed within the all-encompassing interior. "The City frees us with its blankness, its featurelessness, allowing us to be anyone, anywhere" (Architizer 2013). Archizoom's dramatization of this dissolves form and places a toilet every 100 square metres, the city is a place of processes and communication. "Pure political forms come to the fore" (Aureli 2012). Koolhaas recognizes this scenario and attempts to produce an architecture within this in the form of the captive globe. Koolhaas' article, *Junk-space*, describes a world of rife consumerism, where an interior is without character, in an endless frenzy of shopping, waiting and travel (Architizer 2013). Aureli, in response to these situations, returns to a possibility of embedding this condition through the redefinition of the shaping of space, where space is made up of finite parts and no matter that urbanization has dissolved the city, it remains a composition of parts (Aureli 2012).

For Aureli, Mies van der Rohe's strategy is the most successful, in response, as his 'offering' is the "most political and corporate". By inserting finite objects into the fabric, Mies embraces urbanization and attempts to 'stabilize the cloud' by clearing it around a definite object. His investigation of the plinth adopts a temenos strategy and his volumes are silent and profound. The revelation of structure, the steel I-beams anchored to the façade, accepts the construction of forms out of various pieces and hence the city as an assemblage of various objects (2012).

Figure 40-42: *No-Stop City* (Archizoom 1960's).
Figure 43a: *Seagram Building* (Mies Van der Rohe).



Palladio's response to the expansion of urban territory is not through the continuity of the urban but through the introduction of finite forms (Aureli 2012). A similar concept in painting is where there is an understanding of an image exerting an effect on the surrounding space; an exhibition of artworks is not usually one continuous structure but contains interruptions of blankness between presence, which nevertheless read as fragments bound together within a common which grounds them. On the other hand, one might say that continuous surface is investigated in the work of Mark Rothko, through the large scale of his paintings, situating the viewer within, and hence eliminating the aspect of indifference and removal. Art will always hold the viewer accountable; there is a strange psychological trick that makes us, in some way, feel responsible for the contents. The large scale of the Rothko envelopes and transforms the viewer, the subject matter is relatively neutral casting one, simply into an experience, of existing in space, which is however, charged with energy. Superstudio's *Continuous Monument*, Paxton's *Chrystal Palace*; these are efforts to build what is 'common' as an antithesis to the insertion of individual forms, here the 'interior' encompasses all, the first through the elimination, or 'smoothing', of the exterior and the second in the creation of an isolated dreamland.

Piranesi's contribution can be read as a counter project, his work was a critique of the managerial approach to the city, and consisted of autonomous forms. Piranesi's reconstruction of Ancient Rome began with the mapping of ancient ruins, mainly tombs, as these did not have architectural orders and the tomb has 'form within itself'; a very anti-Vitruvian architecture (Aureli 2012). Piranesi's work is about large, heavy walls and big foundations and exaggerated representation in the form of the section. Piranesi exaggerates the perception of the real in order to defamiliarise it, in this way critiquing the fad of archaeological studies on the city at the time. Urbanism and archaeology emerge at the same time and both try to construct an explicated version of the city, built out of facts and measurement. Piranesi understands, rather, that time is not linear and that both antiquity and the contemporary are immersed in one another; one cannot separate out the historical context from the present as a means of sanitizing and preserving it.

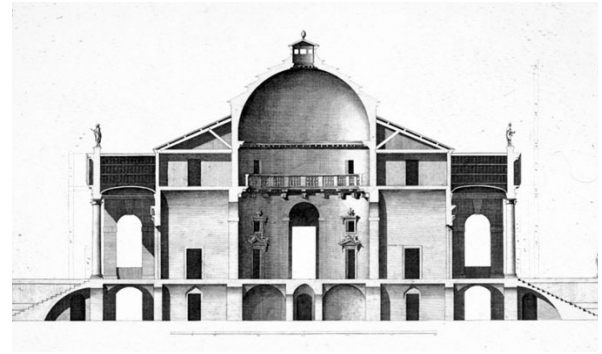


Figure 43b: *Villa Rotunda* (Palladio).

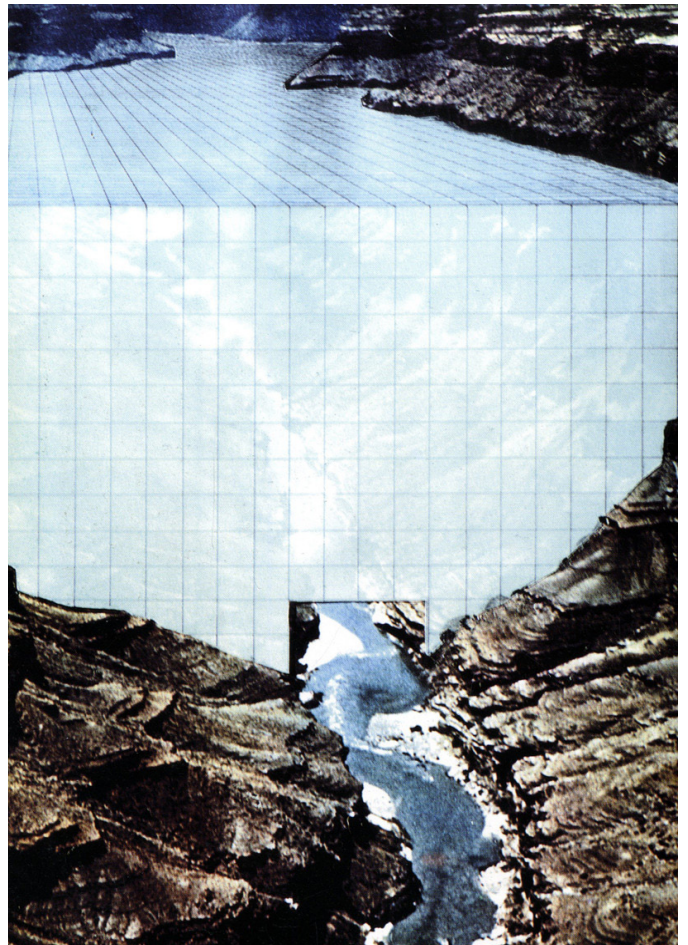
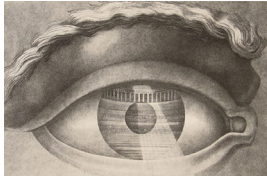


Figure 44: *Continuous Monument* (Superstudio).
Figure 45: *Chrystal Palace* (Joseph Paxton).





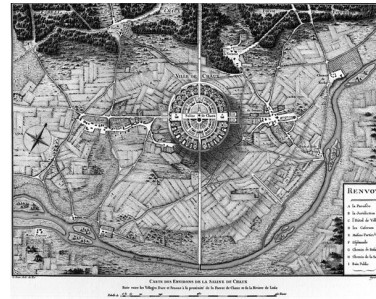
Figure 46: *Green over Blue* (Rothko 1956).



Piranesi was the first paper-architect, he “attempted to construe meaning out of ruinous fragments of an antiquated architecture”; by reconstructing and completing, through image, the glory of the monuments of Ancient Rome. In this he was attempting to bring them back from the past, to make them current in order to show their value in the present. Inspired partially by the theatre sets of the time, in 1749 Piranesi began a series of drawings of prison cell interiors, the Carceri, prisons for the imagination (Spiller 2006). As a kind of antithesis to the concept of the Memory Palace, which tries to rationalize imagination and populates it with associations, here perspectives twist and shift. The images detail the unbuildable, they are warped and full of strange objects. When André Gide writes *Les Caves du Vatican*, he describes the pagan cellars of the Vatican, full of the plundered treasures of the Inca and occult texts; this, in total opposition to the Vatican’s public image. In Piranesi’s drawings, he presents an underlying structure unbound by constraint, the historic, the crumbling, the dark mysteries of form revealed. Here representation liberates form; the paper has its support within the book or on the desk, it needs no other.

What is unusual is that a man who understood perspective implicitly finally let its dictums go and pushed his drawing style to the limit. His vanishing points are unaligned, and his projection planes multiply with unparalleled fecundity as he constructs the representation of an unrealizable group of objects and spaces. So, as with his historic representational endeavours, we see Piranesi as a schizoid artist/architect – one mode of thought dovetailing into, and contrasting with, the other. This testing of architectural limits and the differing modalities of the architectural drawing were the other large preoccupations of twentieth-century avant-garde discourse. The twentieth century’s will to abstraction had a profound effect on its architecture (Spiller 2006).

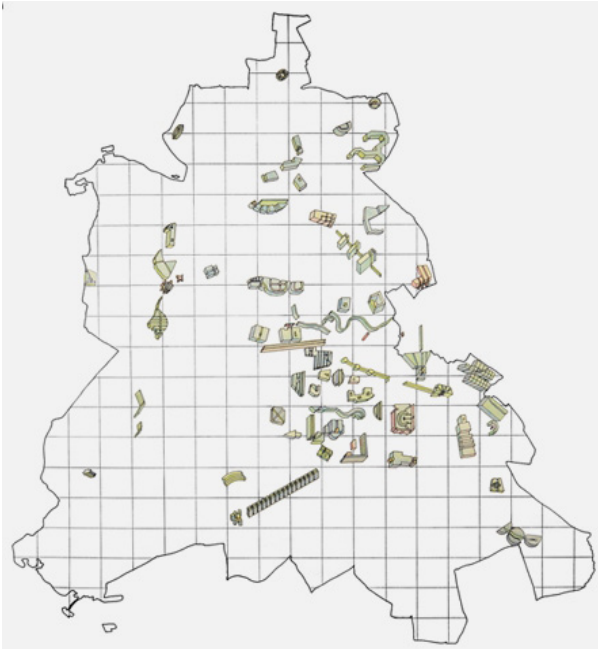
For Ledoux, a contemporary of Piranesi, it was architecture’s power to ‘sanitise’ that he captures, a controlled and surveilled society to be organized in relation to form. The Salt works at Chaux were, as a model, a precursor to the panopticon prison form with a central point of surveillance from which the surrounds could be brought under management. “Its environs were deeply wooded, and the locals were prone to what Ledoux and his masters would describe as immoral behavior; they were untrustworthy, inclined to drunkenness, pilfering and unreliability. Here again the forest was a place of



danger, and architecture was its antidote” (Spiller 2006). The plan accommodates management in the centre, radial lines control internal organization and continue into the country, extending jurisdiction outward. Power is exerted here, playing on the fear of being seen and an infectious rationalism inspiring discipline. Inspired, as Ledoux was, by a theatrical metaphor, Chaux acted as a backdrop to a new society. The concentric rings extend the principle of an ideal platonic form, seen as exerting an influence on behaviour, perhaps equally through its role as a model of perfection as much as due to its centre of control; the platonic forms exist before they come into physical being, so too societies’ destinies can pivot around these constructions. As the Carceri are shadow machines, Chaux is the machine, these ideologies as forms, shape present action while storing memories as a warning. These early memory banks, precursors to the web, restore power to architecture; architecture need not mimic the machine, it is the machine.

A project for Berlin, under the collaboration of Ungers and Koolhaas, attempted the reconciliation of the ‘city as continuous form’ versus the ‘city of object forms’. In this scheme, the complexity of the city is managed into an understanding of a continuous grid of forest in which urban structure and agricultural fields are situated. This project was a response to the urban crisis at the time, in which there was an exodus of people from the city leaving behind a ‘dying’ structure. In order to extract

Figure 47: *Eye* (Ledoux). Figure 48: *Carceri* (Piranese).
Figure 49: Saltworks at Chauv (Ledoux).
Figure 50: Archipelago Berlin (Koolhaas and Ungers).



a productive scenario from this occurrence, the city is conceptualized as a series of islands; the crisis was seen as an opportunity to reinterpret the form of the city and to better understand the meaning of architecture and the meaning of architecture in the city. “The most autonomous forms engage with the city in the most radical way – those that merge with the city become autonomous by default, by simply mimicking their cultural or physical context... Autonomy is a critique of urbanism in its current form” (Aureli 2012). The archipelago allows the autonomy of the islands but there is interaction in the flow of the sea, which operates between them. Each island becomes a presencing of the ‘common’, the sea; each island expresses the common symptomatically and is thereby an authentic expression.

It is incorrect to see the use of archetypal and autonomous forms as historicist as these are pure forms, which to some extent are always in circulation. Over time these forms are merely modified into varying typologies but fundamentally, they are the same in the principle of their conception. The island forms refer to qualities beyond themselves, they “...do not share anything except floating in these value-free compositions”, and they hold a “secret relation to an absent centre” (Aureli 2012).

To Guattari, the archipelago islands “... are never reducible to one and yet they also share the absent fatherland that no singularity can reduce in one object, but every

object is an expression of the common, which is embedded in the singularities but no singularity can exhaust the common.” For Guattari, the sea can never be known, only by the limited understanding gleaned from moving through the islands. Like in Andrei Tarkovsky’s *Solaris*, where the sea gives forms to inhabiting fantasies, these pre-exist the desiring mind, which turns to them as if finding what has been lost. Aldo Rossi’s typologies are an attempt for him to develop this ‘common’ in architecture and in architectural form. For Lyotard, language is an archipelago; islands consist of different races and philosophies, which can never merge into one thing. We must accept the sea although we can never see the sea (Aureli 2012). The ruin becomes very important in this philosophy as it provides the clues from which to reconstruct, from which to exercise the power of repetition. The ideas presented here act in antithesis to the informal city, the city of flows and the absence of form. An individual building differs from the project of architecture, which much engage politically through the production of drawings, determine and presume values, contend with affects and produce objects, which will come to exert forces on other objects.

The border is not the façade but is rather where the form ends, “...when architecture exists it implies boundary.” The façade is not a border; it is a cutting-edge division, more a managerial device. Buildings before the Middle Ages didn’t have façades, only walls; the façade was invented as a way to create interface between public and private, it was created in a way to control this interface and therefore has an economic and social function as a managerial apparatus.

For Serlio, the façade is a device of control and privatization to mask form; the façade is actually an anti-border. Etruscan architecture is made of huge cyclopean walls serving as an anti-façade (Aureli 2012). The wall is formative whereas the façade is representative and so we have seen the shift from the use of the wall, in defining edge, to the use of the façade, where again one might draw a parallel to the evolution of plant-like waiting to animal-like consumption and quest for entertainment; one waits in a place, one is entertained in a wonderland. Furthermore, the move from the boundary or temenos condition to urbanization, where borders are no longer material apparatus but become organizational devices, is a move towards the dematerialization of architecture. This immaterial experience of wall presents a boundary,

which is stronger than ever but from which the form has disappeared; glass and transparency present a fiction. This poses the question of how to design a wall that is really an enclosing environment, where one must control the shift from recognizable edges to a more diffuse system, the lie of transparency makes a weak architectural statement which is indicative of architecture's response to politics by means of this convenient tropism. Externally, the city walls have disappeared but the city itself, and the street, has become a defensive mechanism.

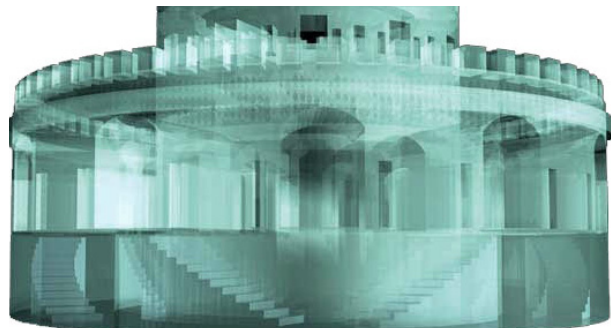
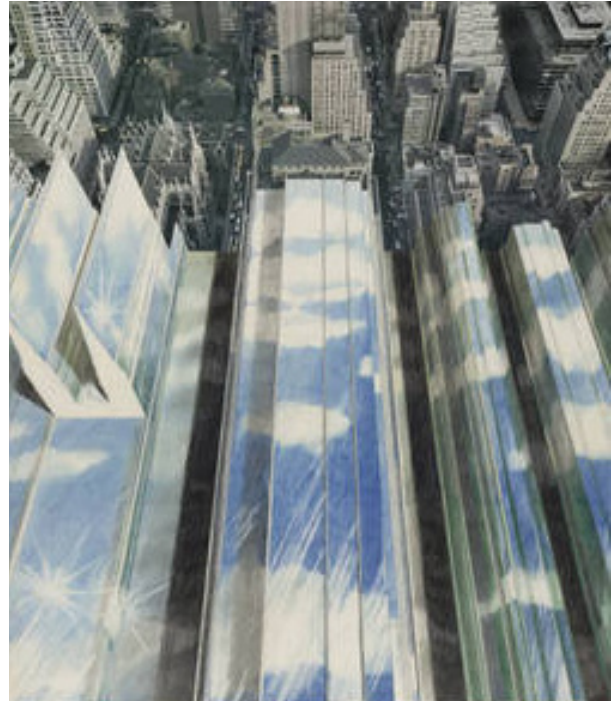
Social hygiene

*Das Ungeziefer ist nicht fein,
Ins Glashaus kommt es niemals rein.*

*Vermin is not refined,
It will never get into a glass house.*
- Paul Scheerbart

Today's fortresses are made of glass; the same monuments are presented to us in new guises, empty gestures signify change, high living and modernity. The city of modernity is not pristine and purified, if ever there were a 'heart of darkness' surely it would be here, amongst the masked meanings lurking behind transparency, where reflections on the glass render facades more like "screens than inlets" (Fiedler 2006 pp. 587).

What is this advance that we strive so desperately to achieve? "As with plants and animals, in architecture too a new species only appears after the disappearance of the old" (Sloterdijk 2005). Architecture is seen as undergoing a process of evolution, a natural metaphor used to justify 'progress' at all costs. At the same time, architectural and urban development is a movement away from nature, and towards 'civilization', according to the new dualistic universe of the moderns. New cities and their buildings are advertised as neat, fit and hygienic, as though buildings should go to the gym and then take a shower afterwards. As we saw in the analysis of identity and schema, where the process of deriving one's own self-image is interrupted, so too with the much-famed 'standardization' of the urban, a similar principle applies: we do not conform to standards in our cities, we invent them. The 'vermin' cannot enter the glass box, it is too clean; here again the idea of state enemies, pests, immi-



grants and the undesirable rears its head; they are kept out of a society, which is filtered and purified so that we may drink of it. Society sustains society, in this view, not nature and certainly not the 'body' which has become as sort of pseudo hyper-body. With the aestheticisation of politics and an aestheticized economy, image is all.



Figure 51: *New York Extrusion* (Superstudio).
Figure 52: *Agnes Denes, Crystal Fort* (Nieuwe Hollandse Waterlini 2000)
Figure 53: *Paris' Triangle Tower* (Herzog and de Meuron)
Figure 54: *Geodesic Dome Patent* (Buckminster Fuller 1951).
Figure 55: *Germaine Greer's photograph of Monument* (Rachel Whiteread).

Political precedents – Visionary Work

A project that tried to overthrow “...capitalist paradigms and legislation of space” through the total rejection of the “... geometries, social organization and political implications of the capitalist spectacle” was the City of New Babylon, a Situationist overlay onto the City of Paris. This, a city so large that it would cover the entire surface of the world and eradicate the divide between city and countryside, is an ultimate retreat from the agonistic principle.

Constant’s New Babylon was based on a theory of ‘unitary urbanism’ which he came across at a conference in Italy in 1956. The attempt was expressed in the form of collages, models and sketches, introducing disorientation as a new way to experience the city. It represents the virtualization of the urban, where it becomes unmoored. Racked internally by disagreement amongst its members, the Situationist construction emphasized not only an escape to Utopia but also the instability of untempered ‘meanings’; with no string to guide through the labyrinth, the temporality of the dream became the space and duration of the exercise. Even in its denial of the logic of the city, the ‘situations’ inscribed along the routes of Paris, appear much like the contemporary *Corridors of Freedom* scheme, applied in a post-apartheid Johannesburg. The corridor, a predominant theme during the Baroque period, is locally evolved as freedom through development; infrastructure for possibility. Here it should be said that while the ‘incision’ may be generative, the long lines of infrastructure are themselves barriers, while they may extend economic possibility this will never be to everybody and in their physical form, they must be crossed by those who arrive at the perpendicular. Again, to New Babylon, development as a metaphor of infinite growth, the biologism of relentless development indifferent to landscape, is only evidence of the extreme fragility of the cause; eradication as a means of control but where design becomes the unstoppable force and the land itself the cultural evil to be enveloped.

The denial of the grid creates an awkward and self-conscious architecture for the escapist. While to be ‘square’ may be undesirable, to accept a viral or fungal expansion as the antithesis, is perhaps more so. When it is the rejection of a representational guideline that is the primary driver of form away from it, the result is bound by the realm of representation, to be critiqued, to be dreamed

of, but perhaps merely, after all, only remembered.

Around 1967 New Babylon began to feel what might be called the ‘Francis Bacon influence’. The inhabitants of the city became blurred and strangely distorted. Stark planes of colour – blue here, terracotta there and yellow there – burst into the interiors, and the exterior became much more mesh-like. The year 1967’s versions of New Babylon were ‘straighter’, more recognizable as architecture. Over the next few years New Babylon declined further into a chaos of scribble, hemorrhaging figures, smoke and general splatter. Enigmatic rooms appeared with bumps of organic, fleshy blobs heaped against walls, some even engaging in a bloated coitus. It is here that we leave New Babylon as it decays and disappears. The last model was an accumulation of small loudspeakers, lights and circuitry: ‘[t]he plexiglass control panel allowed the model to be played like a musical instrument’ (Spiller 2006).

It is necessary to enter the labyrinth, but only in order to re-emerge. The ‘ecologising’ of human endeavor could be linked to the rejection of what it means to be a living being – everything porous with no boundaries and no blood and guts, merely their representation as fictional devices, the being is plasticized as is the fabrication of Utopia. “New Babylon was a conceit conceived as a city, created by an artist masquerading as an architect for polemical reasons. It therefore often lacks full architectural understanding and detail” (Spiller 2006).

Moving closer to the present, the Internet is the situational possibility, however, just like the Situationist movement, it is not autonomous; unlike architecture it cannot be indifferent as it is subject to constant inputs, without which it would cease to exist. Soft Babylon, a further translation of New Babylon, is the cyberspace of Neo-Situationism conceptualized by Marcus Novak.

The theories contained in Guy Debord’s *Society of Spectacle* did not revolutionise urban planning, rather they sparked a formalistic revolution, a rejection of ‘state’, which needed to reimagine a world so different to be inhabited by a new form of being. The architecture was not so much the concern, rather the design for New Babylon reconfigured the human. Invasive, the concept when digitized produces not infinite possibility but infinite observation, the ‘panopticon’ of the Internet,

the city and the rationalization of human psychology as the ultimate form of control. Now it is not enough to be human, one must be a particular kind of human in order to inhabit and reshape the eternal and encircling representations of escapism.

Frederick Kiesler investigated the endless, in 1924 exhibiting his Endless Theatre in Vienna. Beginning with pure forms, an ellipse in section and a circle in plan, he began the investigation of inhabitation by introducing places to walk and spaces to sit. True to the age of quantum physics, he was concerned with continuous geometries, which had minimal contact with the ground plane. He looked at ways to suspend forms via tensioning systems such as in his Tensionist Skyscraper of 1925, a structural core from which floors were cantilevered. In Kiesler's manifesto of 'tensionism' he details his dislike for the orthogonal functionality of the Modern Movement, he says this: "What are our homes but coffins towering up from the Earth into the air. One storey, two storeys – a thousand storeys. Walled upon two sides, on ten sides. Stone entombed – or wood, clay, concrete, coffins with air holes..." Technology was, for Kiesler, a means of liberation from the enslavement of the everyday; by situating power, freedom and possibility within the dissolution of formal means, he rejected walls. "Kiesler's architecture was always characterized by attempts to avoid walls, ceiling and floor, so he conceived it as structurally holistic, double-curved geometries – the geometry of eggs, of butterfly pupae" (Spiller 2006).

Where there is no separation, occupation is endless – boundaries carve up space but they also contain activity; the endless dissipates, the attempt fizzles out. Architects are not inventors of people, they can imagine new societies, but forms, in the sense that they are autonomous and indifferent, have their own agendas. Perhaps they have little time for us. The attempt to make people see beyond consumerism was a noble idea, but too late for the space of fun has a 'price' on its head; being is not free!

While Constant viewed nature as something to be overcome and transformed, Kiesler wants to eradicate the city-country divide. The inapplicability of these schemes means they remain trapped in representation, plexiglass on board; the ambition of a fairground city remained the stuff of dreams. These examples are useful as there is a limited repertoire of architectural and urban projects

that attempt to confront their political circumstances directly. These projects are also visionary and utopian, challenging the conformist notions of conservatives. The lesson to extract, however, is in the very tension between their unbuildability and their potential power; had they been tested in such a way that their believability increased, then an exciting series of projects may have emerged.

In contrast, the Fun Palace, the collaboration between Cedric Price and Joan Littlewood, operated between the biological and the mechanical. The project was an investigation of surface (envelope and boundary) and service (structure, sanitation and accessibility of service areas). In this, boundaries were lightweight and moveable to offer choices to people, not to create them anew. Fun and frivolity - The Fun Palace was really about having fun but in a situation where fun becomes productive. The Fun Palace is the project that really anticipated the contemporary understanding of space in relationship to production (entertainment culture). It is tragic that Price sold this project in such naïve terms (Aureli 2012).

The Fun Palace was anticipatory whilst New Babylon was intended to be destabilizing. The Fun Palace was a design for an entertainment centre rather than a proposition for a whole frenzied, delegislated, anarchist city that knew no boundaries... the Fun Palace reveals deeper and more detailed thought and exhibits a pragmatism capable of delivering space that challenged the political and institutional status quo. The Fun Palace was a far more ambitious proposition than the rather staid version of some of its ideas built in Paris during the 1970's – designed by Renzo Piano and Richard Rogers and called the Centre Beaubourg (Spiller 2006).



Figure 56: *Typologies* (Massimo Scolari).

Chapter 4

Typologies and Archetypes

‘Form’, from the Latin *forma*, is something with a visible shape, contour or appearance. ‘To form’ is to realize in the concrete, an abstract idea or thought (Le Petit Robert 1977).

‘Archetype’, from the Latin *archetypum* and Greek *arkhetupon*, is an original type or ideal which serves as a model. According to Plato, the world is composed of archetypal ideas, which reside in the depths of the mind (Le Petit Robert 1977).

Critical Theory and Typology: A Philosophy of Rationalism

As the architectural typology is an object continuously reworked, it is an exercise in on-going refinement and repetition but with each development, further subtlety and nuance is introduced. As Derrida says, “If the tower had been completed there would be no architecture. Only the incompleteness of the tower makes it possible for architecture as well as the multitude of languages to have a history” (Hays 1988, pp. 89). Perfection is never achieved and hence the quest continues.

Writings and texts are assigned a validity, through their use and recognition, which generates further discourse along their own lines, perpetually replicating and serving to “... reinforce the known at the expense of the knowable” (Hays 1988, pp. 4). Architectural forms are validated through texts, cycles of affirmation produced by high culture, meaning that they dissociate from the ‘common’, becoming mere representations as part of a Leviathanesque self-perpetuation. This disengagement from the common is evidenced within current practice methodologies, university syllabi, client requirements and media image, where dominant themes obliterate a true engagement with expressions of the common. These exercises do, however, form part of the common, but their fixation on image and representation removes them from the shared ground, creating rather an inhabited utopia of isolated entities in the shared perception of critique. How to disturb this self-affirmation? If we move away from the persistent search for identities and striving for ‘new’ selling points, we might see that all forms are constantly repeating, to invent new forms simply means to bring them back from obscurity and represent them in the new. Where Modernism attempts to present singularities and unified meanings, the diversity of typological exploration opens up the same forms to many possibilities; subtle, refined and primed repetition where forms are not derived from inhabitancy but rather these strange returning forms are to be inhabited and through inhabitation they adapt.

The same forms, opened up to multiple meanings, are thrust into new relationships where the usual hegemonies are disrupted; there are no objects and subjects, no hierarchy over form rather all is in interaction, to inhabit a form is to enter into an engagement with form, there is no king and no castle, all are cells, tombs, monu-

ments and centres of event and the inhabitants are just that, forms do not reflect representations rather pure power struggles between form and inhabitant. The form belongs to a greater history of archetype and symbol which is modified slightly to admit entrance, a door is carved into the purity, this gesture allows a relationship, but the form, to retain its purity, is never subservient to occupancy. “And in contrast to the portrayal of the heroic modernist artist as the creator of an original and unified individual language, the author, in many of these works, is presented as what Breton has called “a modest recording device,” registering and repeating (though not duplicating) systems of signification whose provenance lies beyond the control of the individual writer or designer” (Hays 1988, pp. 5). The idea of a typology, ever repeating, is picked up in literature: we remember that Umberto Eco’s use of intertextuality, creates characters as references to other characters in other novels, and Italo Calvino’s *Invisible Cities*, dreams of places which are actually depictions, reductions and abstractions of one city, Venice.

Critical theory attempts to construct diversity in meaning through an unveiling of the clarified image into its many parts and fragments, this in recognition of the failure of humanism to provide suitable responses to a world of divergent interest and a complex make-up. “Duplication, heterogeneity, schizophrenia, alterity, and difference are the *leitworts* of the antihumanist subjects ... a subject now splintered by incommensurable desires and acts of consumption, required to negotiate the shifting terrains of sexual and cultural difference. This litany of concerns poses the architectural problem as one of *criticism*, a criticism materialized in object-texts” (Hays 1988, pp. 5).

Architecture as critique floats in the ether of representation, in response to the representative nature of societal ‘norms’, belonging is fixed by these images and so to carry weight, an explorative and interrogative architecture makes use of the means available, to stabilise norms and open up formal possibilities. Representations and belief systems involve one another; mythical interpretations become ways to reconcile societal constraint as can be seen in the example of the satire play, which is not a comedy and not a tragedy, it is its own category as it combines both of these. The name makes reference to the satyr creature, part human and part animal. As a comedy, which is a social commentary, the scene is



Figure 57: *In Greek art the satyr was represented as a man with a horse's ears and tail, but in Roman representations as a man with a goat's ears, tail, legs, and horns* (Artist unknown).

usually set within the woods, removed from society; the culmination of the play is often a wedding in an attempt to conform again or reconcile societies expectations. In this way, delving into the representational techniques of architecture becomes a means to bring the concerns of the building industry back to its social engagement.

The three main categories of theatrical plays have, in their influence on the theatrical backdrop, become closely associated with urban and natural scenes. Vitruvius described the three backdrops used in theatre, the tragic, comic and satyric. The tragedy unfolds in a regal context made up of classical elements: columns, pediments and statues. Comic scenes are set within a more private world: the residential street with its on-looking balconies and windows. The satyric scene is embellished with aspects of the landscape: trees, mountains and caves, as well as agrarian elements. These backdrops were interpreted by Serlio in his graphical analyses in which he assigns to each, an architectural order or specific style: the tragic scene is Classical, the comic scene is Gothic and the satyric is usually a landscape (Moughtin 1992, pp. 127). When Aldo Rossi says that an imaginary Venice is built on top of the real one (McEwan 2013), it is exactly this representational power that creates an 'other' world that is not physical and yet never purely imagined, but something between the two, a dream space that marks the concrete and stains within it, its reflected power. The stage is already set and one's arrival upon it is a form of repetition, our interactions with a given scene recast and remould its influence on us and others, with each encounter. "With Lacan there is the Rossian sense that everything is given but not in any workable order – that all you can think and be is already cast and you arrive upon this as a latecomer needing huge inventiveness and courage to organise it and acquire yourself" (De La Porte & Theron 2015).

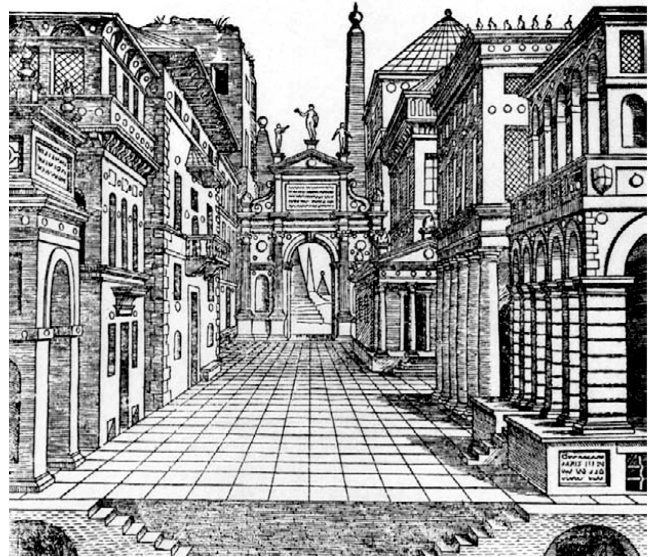


Figure 58: *The tragic scene* (Serlio).
Figure 59: *The comic scene* (Serlio).

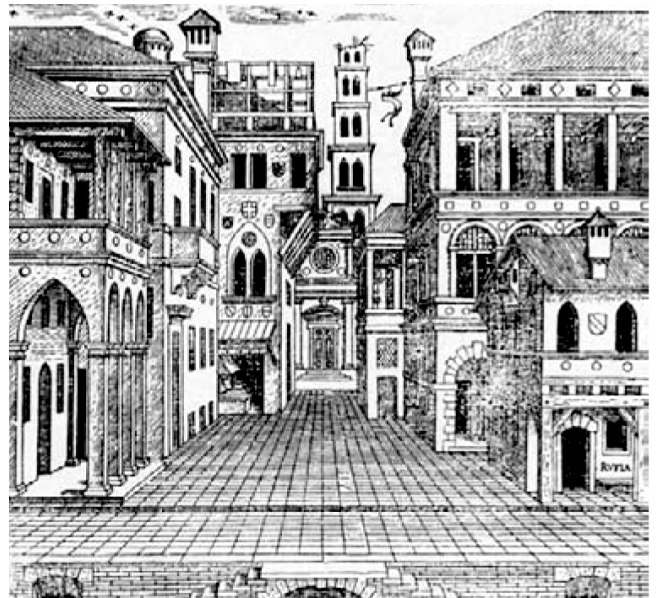


Figure 60: *The satyric scene* (Serlio).

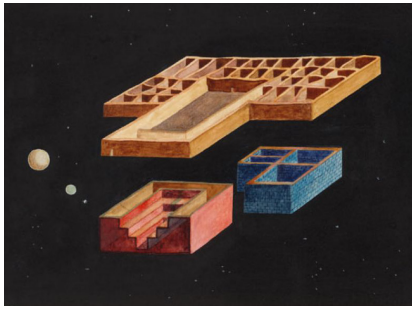


Figure 61:
Typologies
(Massimo
Scolari).

One of the chief objects of the postmodern attack was this notion of a set of functions, tied to the particular work, but having a prior and external existence to it. The attack was not against the idea of a building having a purpose, but against the idea that the aesthetic form of the building should be utterly transparent to this purpose, defined by a set of more or less quantifiable functions. Here function and meaning are seen as dependant on "... an arbitrary and conventional structure of relationships within a particular system, and not on the relation of signs to pre-existent or fixed referents in outside reality" (Hays 1988 pp. 9).

The typology is so useful to architecture because of the reproduction of forms across history; a prototype inspires many repetitions as it presents a solution to a specific functional and communicative need. The monument is less likely to be reproduced as exactly as the house but all are returned to as a means of standardising, this to reduce the process of mediating all agents and possibility involved in the design process (Hays 1988, pp. 10). Furthermore, the use of the typology is linked to what could be understood as an architectural unconscious, reference to a collective memory; the form of architecture carries its own meaning and is given recognition, it is not subservient to function. "The idea not only contests naïve functionalism and the tyranny of technology over form; it also sets up a new kind of necessity in the place of function and historical determinism. It sets limits to the fancy of the architect and binds him to something analogous to the concept of *langue* in Saussure – a received structure and a collective possession that must be presupposed before any significance can be attributed to the *parole* of the individual speaker" (Hays 1988, pp. 11).

Type and Analogy

Rationalism has had two major periods in history, beginning in the 1920's with Gruppo 7 and later in the 1960's with the Tendenza group. The work of Gruppo 7 came to be closely associated with fascism under Mussolini, the Casa del Fascio, designed by Giuseppe Terragni and built in 1936, is perhaps the best known example of early Rationalism (Peckham, Rattray & Schmiedeknecht 2007, pp. 5). Another of Terragni's buildings, the Novocomum Apartments built in 1927, are generally understood to be the first example of Italian Rationalism. The work tended towards abstraction and monumentality,



Figure 62: *The Novocomum Apartments* built in 1927, are generally understood to be the first example of Italian Rationalism.

and much of the field, dominated by Terragni, was influenced by the metaphysical content of his work.

During the 1960's, the emergence of the Tendenza group was to bring about the Neorationalist movement, influenced by German, Swiss and Enlightenment Rationalism, as well as Soviet bloc architecture. Both Rationalist movements were political and reactionary, the latter, in response to post-war conditions, provided a critique of consumerist trends and uncontrolled urbanization (Peckham, Rattray & Schmiedeknecht 2007, pp. 11-12). Neorationalism underwent a variety of interpretations and it was split down the middle by its major protagonists, Aldo Rossi and Giorgio Grassi, who "identified with an autobiographical subjectivity on the one hand, and an objective anonymity on the other" (Peckham, Rattray & Schmiedeknecht 2007, pp.12). The work of Grassi remained abstract and formalistic while Rossi's began to assume a 'fictive autonomy'; for Rossi the city is the sum of its architecture, his collage images begin to build up perspectives and assembled constructions of the city in image, in history and its immaterial presence, outside of time. "The city is conceived as a mythical condition, a 'state of mind' as much as a concrete reality (outlining its classification, structure and elements, 'locus' as historical context, and unfolding social and political dynamic)"; Rossi's architecture is analogous (Peckham, Rattray & Schmiedeknecht 2007, pp.13). Neo-rationalism "...as represented, for example, by Aldo Rossi – constituted an unambiguous and uncompromising rejection of the doctrine of functionalism and opened the door to association and memory

and to historical quotation” (Hays 1988, pp. 12). Rossi’s typological project draws from a repertory of forms, lying just beyond comprehension.

What seems so striking about Rossi and Scolari is that they keep alluding to this huge repertory of forms elsewhere, and anterior. It was easy for a careless post-modernist to say that it was nostalgia, the past in some literal sense, but it’s actually more like repetition, it’s more like an awareness of what is always already there but is just slightly beyond your fingertips. One has this notion of repetition and having to become yourself in the course of repetition. In Lacan one has enormous refinement of this notion and the emergence of awareness, agency, identity from it. And it’s there in Rossi as well: I don’t think that Rossi is a historicist just as I don’t think that Scolari is a surrealist or Dadaist, those are both to me quite obvious but quite mistaken interpretations. I think it would be interesting for someone to actually write a parallel, even if their excuse is just an exercise in cultural history, where on one hand you have Lacan, and on the other Rossi, showing the relation of Rossi to Adolf Loos as identical to the relationship between Lacan and Sigmund Freud – each is exegetical (De La Porte & Theron 2015).

A major aspect of life is the production of stories, in Lacan’s perspective these are always composed after the fact in order to explain and assimilate past data (Astle 1979). These stories have plots, characters and settings, all of which have abstract and tangible components. The dominant apparatus for communication is language, which is equally abstract but which makes knowledge possible but in itself is a denial of reality (Miel, pp. 109-110). Fiction is so much embedded in what we might consider real that it becomes as powerful a psychoanalytic tool. Psychoanalysis is an interesting discipline as it gives prominence to buried desires which would never make it onto a bureaucrat’s list of concerns, where the dream world becomes an informant, a narrator hidden most of the time but without which the story could not unfold.

In the conscious realm, however, we abstract in order to limit possibility; “the imposition of single forms or terms on the disparate variety of what we experience is what enables us to know and control our environment and is essential to intellectual development”. But when things are displaced something else comes in to fill the void,

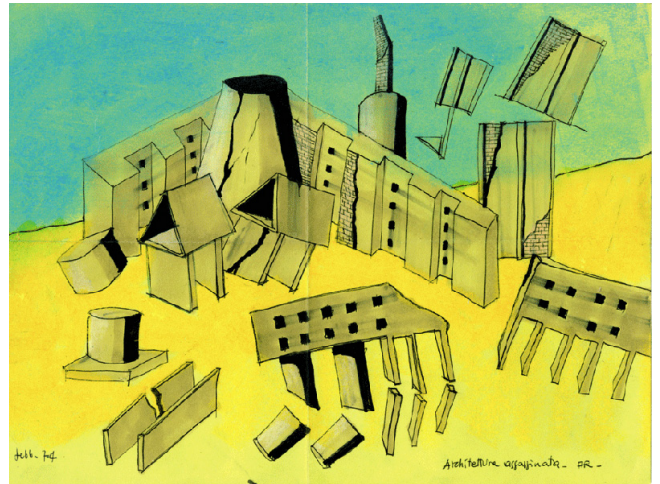


Figure 63: *Typologies* (Aldo Rossi).



Figure 64: *Drawing architecture* (Aldo Rossi).

as do dreams at night when they flood our minds, so the shift in meaning that occurs during communication enters a nether sphere. “Thus is constituted the “forgotten language “of the unconscious, an archaic language lurking beneath our supposedly objective discourse, just as our primal narcissism lurks beneath all our relations to others. Underlying both is an illusion, an illusion of autonomy, objectivity, stability, where there should be a recognition of intersubjectivity and becoming” (Miel pp. 109-110).

The project of neo-rationalism, through its reference to a ‘typological inventory’ of form, interrogates the modern movement, but for the first time not from inside itself; the return to historical coding allows for the reinvention of the present, grounded in political concerns (Hays 1988, pp. 12). The Italian architects of this movement, belonging to the political left and concerned with the social aspect of architecture, saw architecture as being autonomous; they did not ascribe to architecture a power that it did not have, having witnessed the failure of Modernism, they created an architecture in response to a political situation which did not view it with the singular lens of modernity, which attempts to clarify. Honesty of form and reference to archetype, these are ways to link the concerns of form with the much larger forces with which they continuously interact; architecture is not understood in isolation. In turn the assigning of value to certain architectural forms was not coupled with an acceptance of the political structure of the time, architecture was used as part of a larger strategy to reimagine the present without casting it as sole actor.

Rejection of function does not mean rejection of programme; here we see the entrance of ‘analogy’, where there is interrogation of the traditional use of forms and an investigation into how these can be adapted to contemporary use, wherein lies the tension. Two situations arise, where there is a comparable historical programme and another where new types test the resilience of forms. The corporate office block is an example for which there is no precedent, “[b]oth programmatically and morphologically, this building type differs so greatly from any traditional type that when historical forms are applied to it, they operate in a kind of semantic void” (Hays 1988, pp. 14).

At the centre of this project, is Aldo Rossi’s Analogical City, a collage of images in which orthographic,

oblique and perspective projection is investigated. In urban terms this presents a hierarchical disruption, the rationality of the plan drawing carries equal weight with the emotive perspective drawing, in Rossi’s collage they share the same space. Rossi’s city is a “locus of collective memory”, it is a screen for projection, an assemblage of parts and a collage of all this in which all information is recombined (McEwan 2013).

I would define the concept of type as something that is permanent and complex, a logical principle that is prior to form and that constitutes it (Rossi 1966).

The typology is a means of grouping and classifying information, through form. The classification of type into the institutional or commercial provides, in Rossi’s view, a limited understanding. “In order to be significant, architecture must be forgotten, or must present only an image for reverence which subsequently becomes confounded with memories... What this means is that a functional reduction prevents other knowledge that can be obtained from type by considering it as belonging to a group of formal, historical and sociocultural aspects. The essential quality of change and transformation rather than its strict classification or obedience to historical continuity endows type with the possibility to transgress its functional and formal limitations.” An important aspect of productive repetition is the ability to forget, to allow things to return of their own volition; through this, forms are reimagined with new possibilities. “Freud tells us that in forgetting, we commit something to the unconscious, where it is worked over during regression, which is an impulse to the archaic; and then to surface again when remembered, only now transformed, and reverent. The type is worked over within the collective history of architecture, to be transformed by a kind of temporal and formal regression” (McEwan 2013).

Type, Typology and Archetype

The word *type* refers to the Neoplatonic ideal, from which creative production is generated but in which the metaphysical element is never completely materialized. The typology is an architectural genre, where abstract diagrams represent formal models that can be adapted to site and context. For Rossi, a building, due to its length of life, becomes a “typological repository of a city’s history, construction and form. For Rossi, type is independent of function and therefore pliable. To

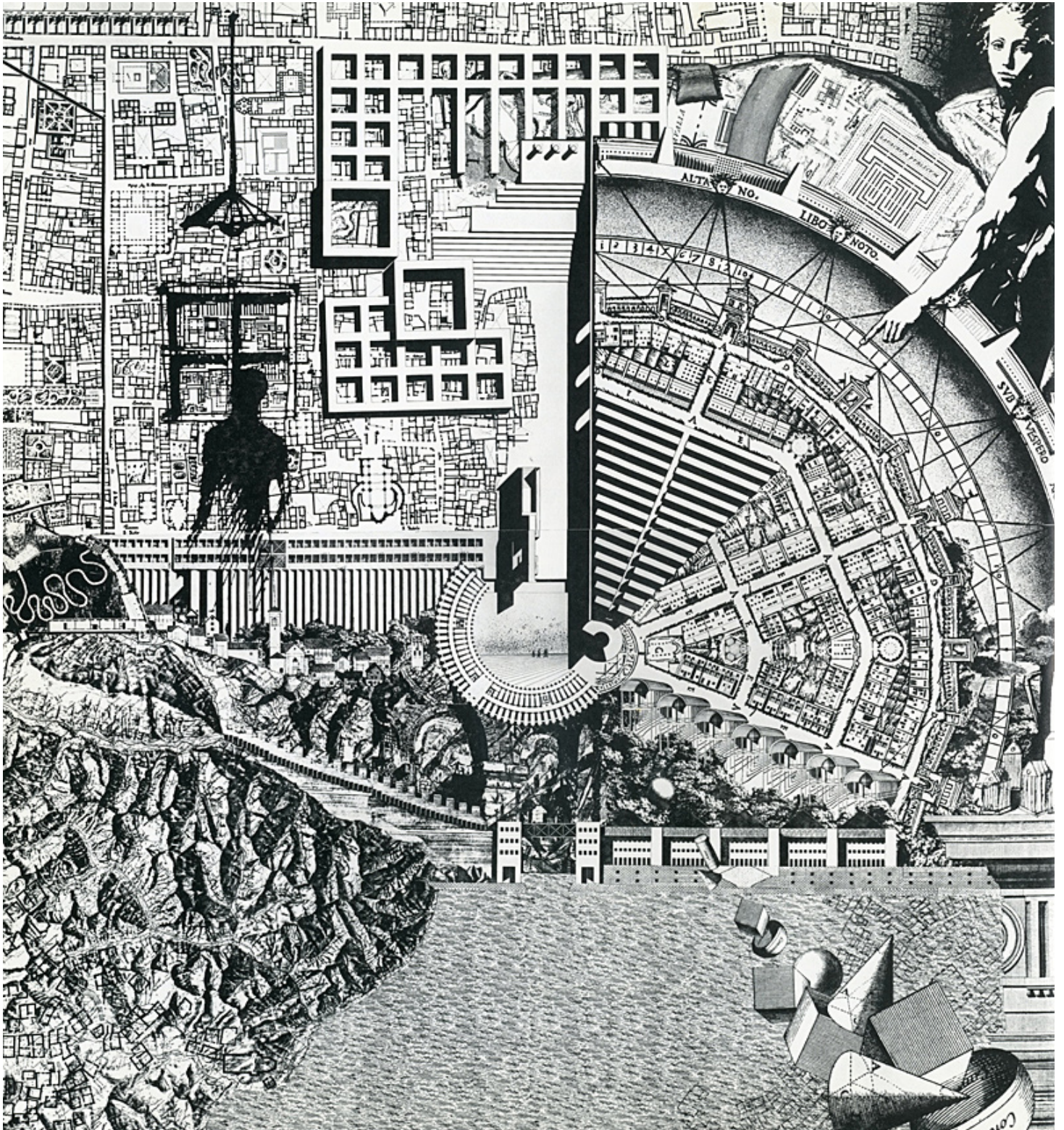


Figure 65: *The Analogical City* (Aldo Rossi).

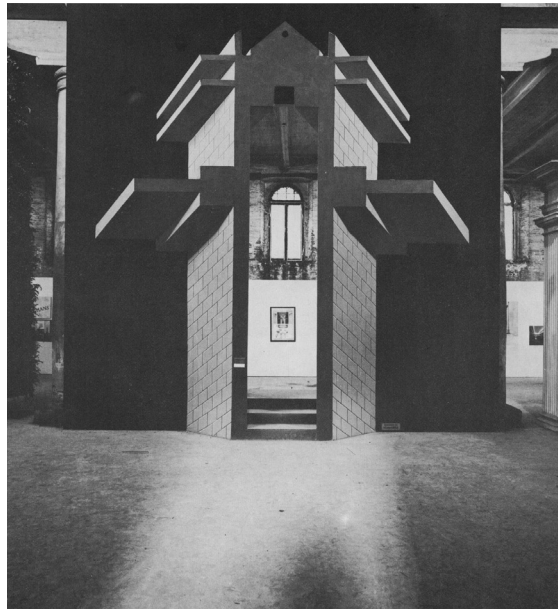


Figure 66: *Defamilirisation in architecture* (Massimo Scolari).

understand these types is to understand the city itself”. The architectural and political archetypes of form are apparatuses for the dominant leadership to exercise control in urban territory (Lee & Jacoby 2011, pp.18-23). The city can only be understood through association, history, memory, subjects and objects, all in interplay and contributing to the material and immaterial fabric of the urban condition. The city forms part of the collective unconscious and each archetype of form has a particular role to play. The *archetype* is slightly different to a *type* (regulator of a group of forms and irreducible to the particular), and is also different from the Jungian archetype (universal and without physical content); the archetype is not specific or general but rather “a singular formal event that serves to define the possibility of a milieu of forms”. The Panopticon is such an archetype, its form is a model for the exercise of control through observation but it is also a ‘paradigmatic form’ that outlines a certain vision of society and the city, at a particular time. Against this idea, the city emerges as a locus of a permanent political conflict of which architectural form is one of the most extreme and radical manifestations” (Lee and Jacoby 2011, pp.32).

‘Type’ is not ‘image’ but representative of a more complex experience where the understanding of history is not merely nostalgia but is seen as enriching the present moment with carried-over meaning, finding productive use for whatever surplus there is. The development of the typology favours the collective over individual expression, repetition is more useful than identity in these exercises; repetition trusts to history that the processes that have produced these forms have been related to power dynamics over time, and therefore they occupy a strategic position within the history of architecture.

Rossi’s theoretical contribution might be best situated in the difficult duality established by the pivotal ideas that emerged from his views on architecture and the city. One is the concept of typology as a generalizing view of the city and its process of becoming, and the other is the concept of the singularity of the urban event as a concrete category of the architecture of the city. Rossi puts these antithetical concepts into a difficult, complex, and problematic relationship that is at the core of his thought: the impossible relationship between analysis and project, or between personal invention – the scale of the architectural event – and the identification of a collective horizon – at the scale of the city. To state it simply, the concept of typology tries to include the city in all its dimensions, while the urban event highlights the singularity of the architectural intervention as a partial, concrete, and identifiable contribution to the development of the city (Aureli 2007, pp. 39).

The typological principles revived by Rossi, in the work of Scolari serve to critique architecture’s internal norms and to express these as elements of a building, which as the city is made up of parts is equally an assemblage of formal intents and conceptual links between social and urban contexts. Extensive investigation of building ‘parts’ through the medium of the architectural drawing, frees Scolari from the restrictions imposed by the institution. This ‘freedom’ that is gained does not serve to sever all contact with the concrete but rather to interrogate the making of architecture. “The logic of types is a classificatory operation that produces objects specific to the discipline of architecture, logically distinct from everything that is not archi-

ecture. The object must be understood, then, not as determined by some historical imperative but rather as a cognitive object, one that, through the nuances of its very form, gives epistemic access to the defining conventions or limiting conditions of architecture” (Hays 1998, pp. 124-125). In this process, the connection between form making and the social, economic, environmental and political fields, is investigated, but specifically through form and the research into and reiteration of formal possibilities. “The cognitive object is not a representation of some sociohistorical condition that precedes and determines it and can be interrogated in other than purely architectural terms, but an image of the interrogative process itself. Architectural design becomes a mode of research in its own right (Hays 1998, pp. 124-125).

The various typologies, reflective of autonomous architecture, are reinterpreted in the work of a number of advocates of this approach, who through repetition, aim to break with tradition through persistent refining of their projects. For Eisenmann, autonomy is a series of breaks with tradition; these are dislocations in the context of the continual motion of time. To Eisenmann, social concerns, ideology and economics are peripheral to architecture; his disconnection from the societal aspect is a form of critique and a form of resistance. For Rossi, the ideal type exists apart from time and its refinement leads to a transcendental architecture, which nevertheless forms part of the memory of architecture. To Scolarì, for whom architecture is a cognitive process, the architectural object has impact on social and civic matters, which is evidenced at that particular point where the object enters into the sensibility and environment of built matters (Kaminer 2007, pp. 64).

The commodity, arising from the mass production of a model, does not form part of an understanding of the autonomy of objects. The model is always unique, which positions it on another trajectory from the ‘exact copy’. Here we might recall that Deleuze chooses to describe repetition ‘in terms of

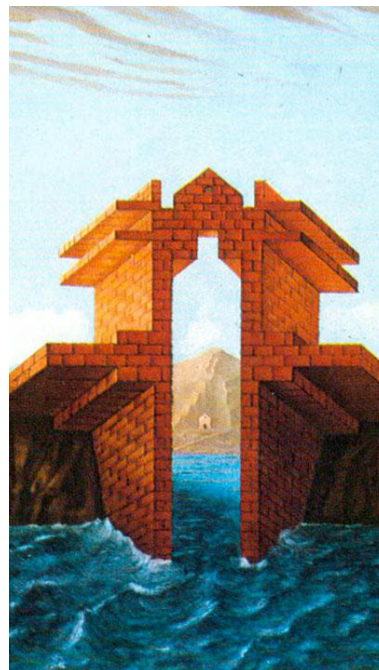
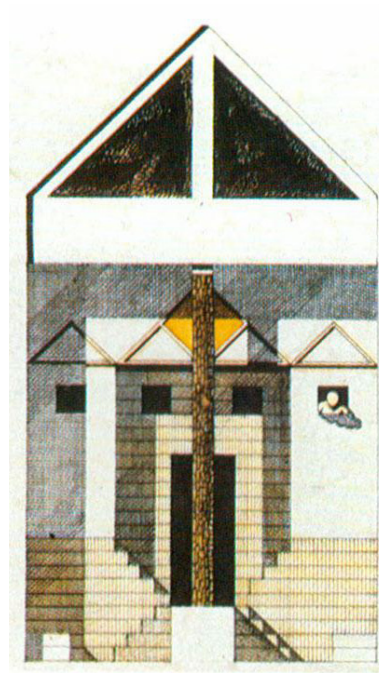


Figure 67-68: *Invisible cities* (Massimo Scolarì).

difference’. The ‘Model’ is the neoplatonic ideal which brings form to the formless, the ‘model’ for mass production will not differ at all from its subsequent replication, which will destroy the concept of the ‘original’, it can never gain an archetypal status (Kaminer 2007, pp. 65). The ‘Model’ forms part of Lacan’s subconscious mental vocabulary of images, it belongs to a greater memory from which the idea of architecture was and is born. This otherworld of anterior forms does not lie below a surface, rather it is within and underlying every surface and every depth. These forms are in the world and it is here that we find them. In Rossi’s terms, architecture is communicating to us, its own history, present and future through form.



Figure 69: Cell at La Tourette (le Corbusier).

Archetypes:

The Cell

Human beings construct for themselves ‘spheres of meaning’, this ‘island-making’ has marked the built environment, embedding into it a complex cellular structure of interiors, in which private life is protected and incubated. Sloterdijk describes this as the domestication of the human race, occurring within stackable cells or *les unités d’habitation*, and forming an architectural foam which has replaced the earlier classical unified world-order or ‘world-house’. Rather than leading to an increasing disorder, according to Sloterdijk, this ‘multi-chambered system’ allows for greater complexity and supports modernity.

“We must not forget that metaphysics is the realm of strong simplifications, and thus has a consolatory effect. The structure of foam is incompatible with a monospherical mindset; the whole can no longer be portrayed as a large, round whole. Not all individuals pass on the wish for an “archaic state of protection” in this shape.” This internalization and personalization of environments and ‘meaning constructions’ manifests either in cave-like structures or tree-like ones, depending on the wishes of individuals for the inhabitation of protected or open atmospheres (Sloterdijk 2015).

The monastic life takes place, primarily, within the cell, where distraction is eliminated and the potential for the beyond to reveal itself is theoretically increased. The cell as a biological term was derived from architecture. When the scientist Richard Brooke examined a piece of cork under the microscope, he saw a structure made up of small rectangular and hexagonal compartments and this reminded him of the arrangement of rooms in the monastery (Sloterdijk 2005).

The difference between the cell in the prison and the cell in the monastery is simply that from the one, an individual is unable to leave, while in the other, waiting and listening are voluntary. Sloterdijk

describes a “restlessness, which is the key-concept of modern existentialism”, and which “is a discovery of this monastic, or pseudo-monastic, meditation that Pascal has carried out in his *Pensees*” (Sloterdijk 2005). If the home is the cell, then where does one escape to? The privatization and corporatization of the so-called public realm in modern cities, has created the need to disguise, what actually amount to ‘halls of waiting’, as entertainment centres. This is achieved through the introduction of screens, onto which are broadcast purchasable desires; this quells boredom and replaces it with a need to consume.

The Prison

...Bataille denounces architecture as a prison warden – its complicity with authoritarian hierarchies. Architecture is society’s authorized superego; there is no architecture that is not the Commendatore’s. There have been endless arguments over whether the origin of architecture was the house, the temple, or the tomb, etc. For Bataille it was the prison. “Architecture,” says Bataille, “is the expression of every society’s very being... [But] only the ideal being of society, the one that issues orders and interdictions with authority, is expressed in architectural compositions in the strict sense of the word...” (Hollier 1992).

For Foucault, architecture, in that it expresses and imposes societal norms, invents and produces madness. Since antiquity, the square has represented a gathering place; the Ancient Greek agora was a place of decision-making and democracy. In more recent times, the Arab Spring, which began in Tahrir Square in Cairo, moved from square to square across the Arab world, indicating that physical places have an ability to propagate ideas, to play host to discord or to provide the space for healthy societal debate. Emile Zola describes the

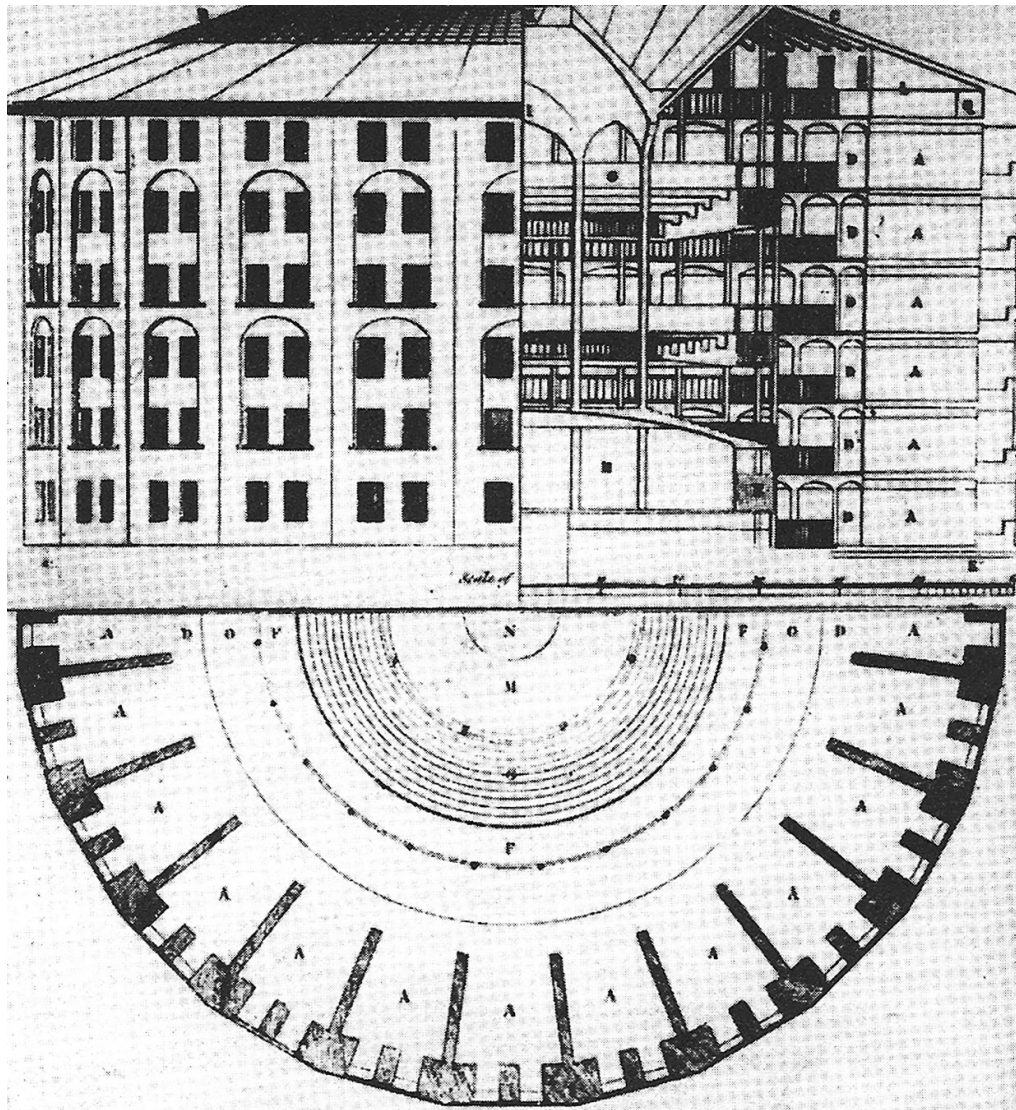


Figure 70:
Panopticon (Jer-
emy Bentham
1973).

Parisian public square as a bit of nature that looked as though it had misbehaved and had been put in prison (Hollier 1992). The sanitizing motivations of society and civilization, as can be traced back to the Leviathan, inform the creation of public space; it is not only the mad that must be locked away but the madness within. The whims of the crowd must be managed – chaos is exiled to the outskirts and residents in the city are well mannered and genteel, as is written in stone.

The literary and philosophical prison has many guises, which may equally affect the literal prison: “Bataille’s prison derives from an ostentatious, spectacular architecture, an architecture to be seen; whereas Foucault’s prison is the embodiment of an architecture that sees, observes and spies, a vigilant architecture. Bataille’s architecture – convex, frontal, extrovert – an architecture that is externally imposing, shares practically no element with that of Foucault, with its insinuating concavity that surrounds, frames, contains and confines for therapeutic or disciplinary ends. Both are equally effective,

but one works because it draws attention to itself and the other because it does not. One represses (imposes silence); the other expresses (makes one talk)” (Hollier 1992).

Conceived by Jeremy Bentham in 1793, the panopticon is both a metaphor and a diagram; the Panopticon is a political geometry, in which control is maintained from one central transparent point. Before the 18th century there were public executions, torture was part-and parcel of interrogation and there was corporal punishment; authority was much more explicit in its operations. In Foucault’s view, the cruelty, that was previously an explicit aspect of society, has ‘gone underground’ and, in its implicitness and pervasiveness, has become more dangerous. The panopticon, while an apparatus of power, is a metaphor for modern disciplinary societies where power works through observation and control through passive means. Power has been automatised and disindividualised so that it knows almost no bounds, it is also very difficult to contest as it is related to the consideration of normative

behaviour. “The sovereignty society had its dungeon in which prisoners were kept in the dark, the disciplinary society, at the opposite, invades its prisoners with light and leave them no possible retreat from visibility” (Lambert 2012).

A contemporary building that translates the panopticon diagram into an architectural metaphor, is Foster and Partner’s Reichstag in Berlin. The original dome, which was destroyed in fire, is here replaced with a glass dome, implying observation of parliament and its accountability to the public. It is not used as a parliamentary building any longer but is still a symbol of the institution and a reminder of Germany’s past (Bradwell 2014).



Figure 71: *Berlin Reichstag* (Foster and Partners).

The Monument

The dread of Castration erected itself a monument by creating this substitute – Freud on Fetishism

The monument is an architectural construction or sculpture erected with the purpose of perpetuating the memory of a person or thing – to Bataille, the silent and homologous monument fills the void left by death (Hollier 1993, pp. 36). The monument’s setting in stone or concrete, makes permanent that which is lost; it fixes memory within the minds of a population. The storming of the Bastille can be read as a rejection of the monument, the innate rebellion of the masses against the structuring of authority, which provides a demarcation of experience. It is usually the monument that is toppled during rebel-



Figure 72: *Painting the monument* (Massimo Scolari).

lion, its silence carries more weight than the voices of politicians.

The construction of a tower evokes immediately, in symbolical parlance, the Tower of Babel, which symbolized through artifice, a primordial axis and ‘gateway to heaven’. The symbolism is universal: the Tower of Babel was a Babylonian ziggurat, a huge pyramidal tower rising in seven terraces and crowned with a shrine at the summit, representing in effect, a mountain. The tower was said to extend down into the earth and to have a subterranean well of great depth, with a symbolical ‘blockage’. In this manner, it linked the three worlds: heaven, earth and the underworld (Laffont 1969).

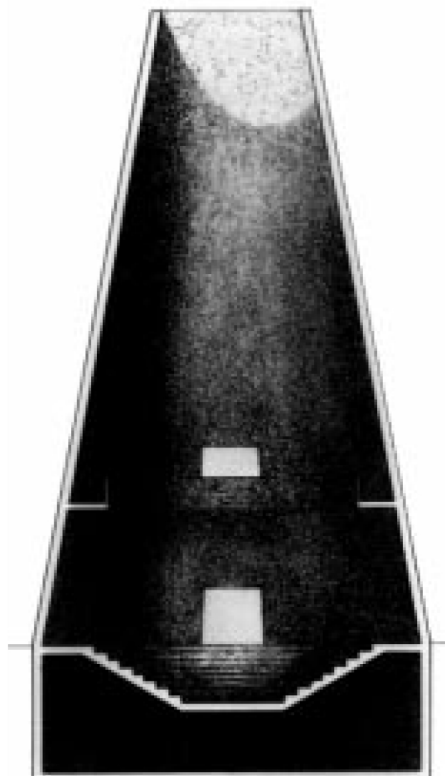


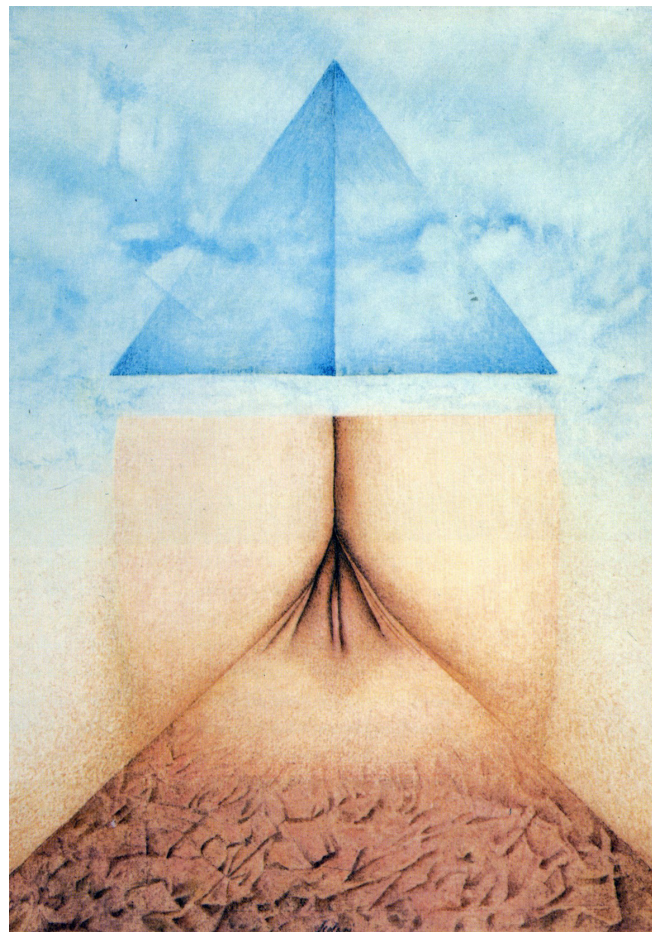
Figure 73: *Cemetery at Modena* (Aldo Rossi).

Figure 74: *The eternal return of the fall of time is marked by a tomb in the form of a pyramid* (Massimo Scolari).

The Tomb

When walking through a wood, you find a rise in the ground, six foot long and three foot wide, heaped up in a rough pyramid shape, then you turn serious, and something inside you says: someone lies buried here. That is architecture – Adolf Loos

The marking of a point of exit is a symbolical construction. In the mythic tale of Icarus, he flies too close to the sun and as a result his wings, which are attached with wax, fall off and he plummets to the ground. From this singular image, one can make a series of word associations which reveal something of the perception of death. Firstly, death is perceived as a 'fall', for which the French word 'tombe' is also the word for tomb. Icarus falls into the sea, or 'la mer' in French, which is also the word for mother, so this signifies a return to the place of origin. 'Mer' is also the Egyptian word for pyramid, the waters are merely a medium and the origin and destination are the same place in this analogy (Hays 1988, pp. 23).



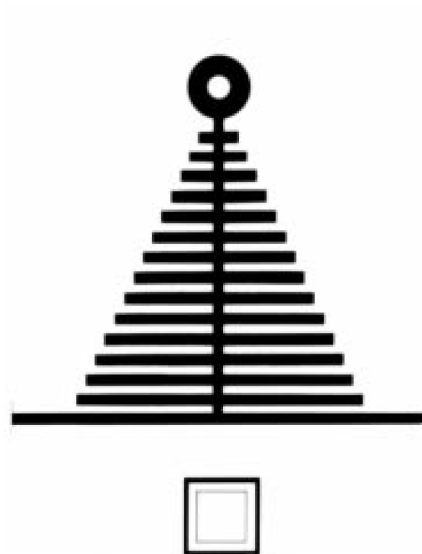
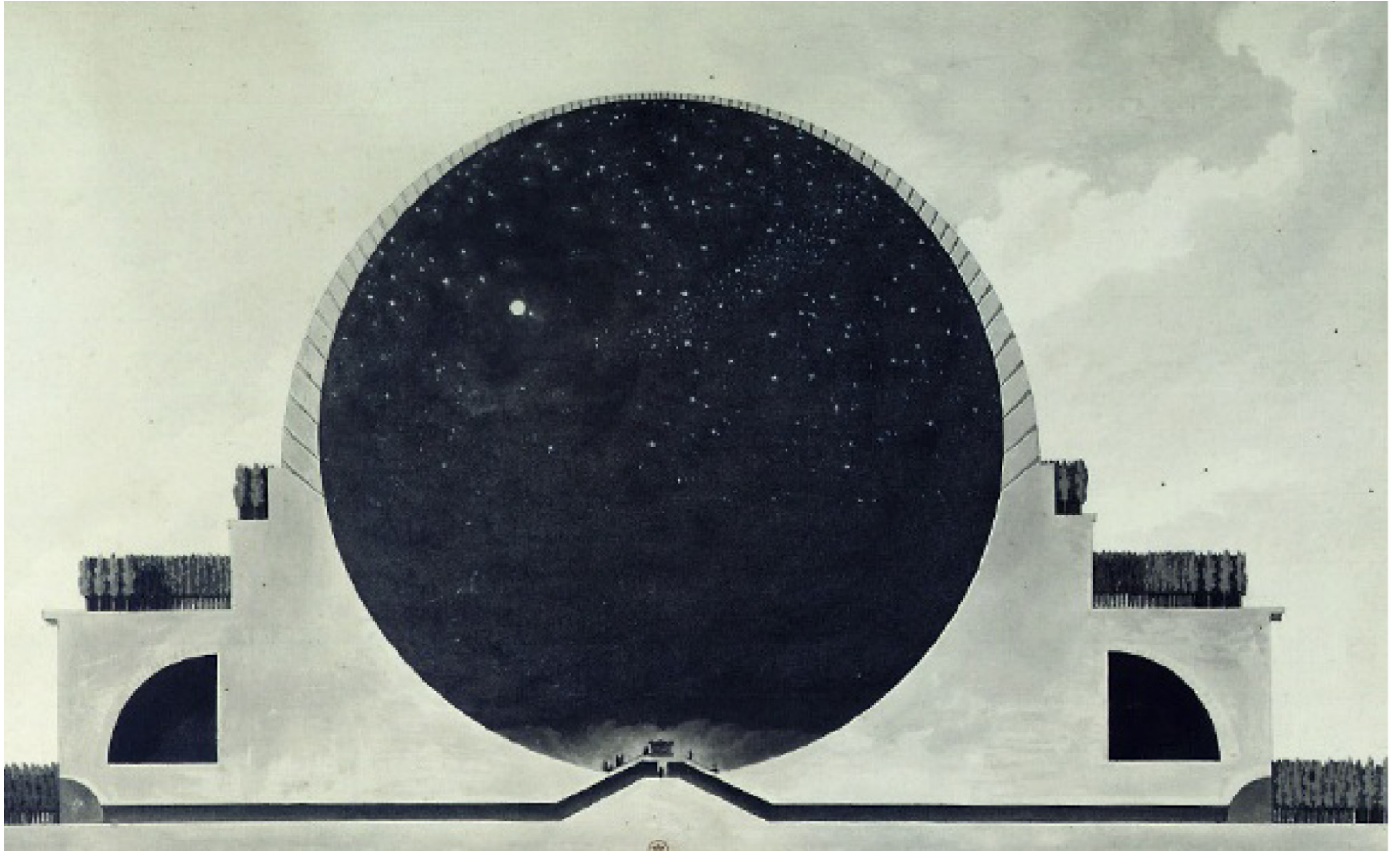


Figure 75: *Tomb* (Boulee).

Figure 76: *Plan of cemetery at Modena* (Aldo Rossi).

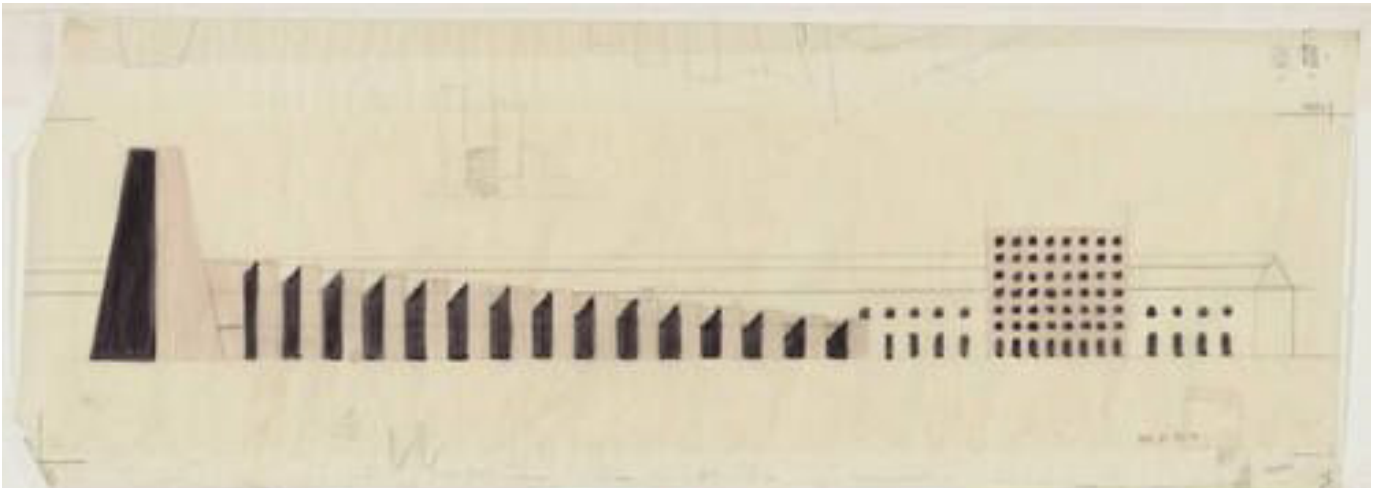


Figure 77: *Cemetery at Modena* (Aldo Rossi).

“A sealed volume, the tomb has no interior – or if it does, you really don’t want to go there. The exterior, by contrast, is a screen onto which we project our hopes and fears about the other side of life” (Wilkinson 2015). The language of tomb design has varied from abstract to representative. In early tombs, the body was literally ‘returned to the earth’; earthworks covered tombs, the land itself reshaped to accommodate death. “These are naturalised monuments, camouflaged to the point of invisibility, but they conceal a buried underworld.” At the other end of the scale, Boullée’s cenotaph for Isaac Newton inverts the perceived natural order by swapping night and day. From the 12th century onwards, the tomb becomes a crafted object and a memorial to an individual life while the grander scale of tomb building associated with antiquity, is generally reserved for war memorials (Wilkinson 2015).

In a cemetery, there is the individual’s relationship to death as well as the relation between citizen and the institution. The cemetery is a public building, but it is usually walled off from its surrounds to create a place of stillness, an enclave. In this sense the cemetery mediates between individual and establishment, the beyond and the city – to Rossi, the cemetery is not so unlike the house and according to his typological dictums, a place for the living could equally be a place for the dead. For the Modena Cemetery, Rossi designs an analogous scheme referring to the incompleteness of life, when death is absent. “The cube is an abandoned or unfinished house; the cone is the chimney of a deserted factory. The analogy with death is possible only when

dealing with the finished object, with the end of all things: any relationship, other than that of the deserted house and the abandoned work, is consequently untransmittable” (Hays 1998, pp. 68-69). Rossi builds another project, a school at Fagnano Olana, which shares the same plan as the cemetery. At either end of the central axis in both projects, is placed a circle and a square; the square in the school is a gym hall while in the cemetery it is a war memorial, the circle in the school is a library and in the cemetery a grave. With these two buildings, “the history of architecture is collapsed” (McEwan 2013).

Again Rossi’s autonomy provides a critical distance from the legacy of modern functionalism, his reading of the cemetery in an institutional sense, and his analogy between this and the school, creates all kinds of associations; the gym is training field for war while the library is really a place where one is surrounded by the dead, from whom one learns.

The Museum

The word ‘museum’ is linked to the word ‘muse’; the museum is the realm of the thinker, the historian and the appreciator of fine things, it “is the place of preservation of the dead, the authoritative, the valued. It is the place of the power of the Father... The Museum is quiet, static, clean” (Hays 1988, pp. 59).

Bataille wrote two articles which are poised as counterpieces: *Abattoir* and *Musée*. It is a misplaced sacrifice that Bataille describes; the temples of the past were places of both sacrifice and prayer, the

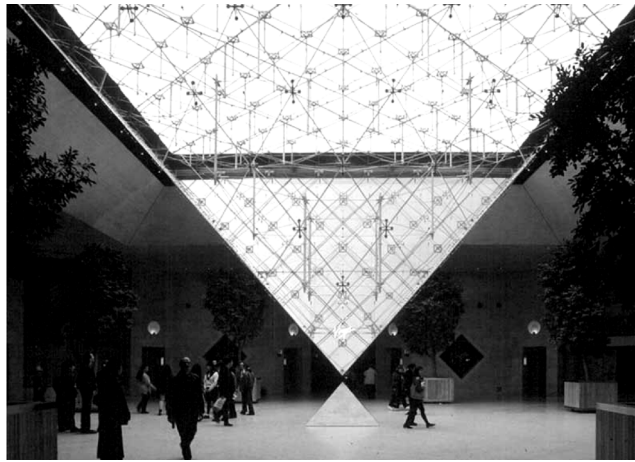


Figure 78: *Louvre pyramid* (I.M. Pei).

slaughterhouse is exiled to the outskirts of the city, where the sacrifice is no longer attended. “The victims of this curse are neither the butchers nor the animals, but those fine folk who have reached the point of not being able to stand their own unseemliness, corresponding in fact to a pathological need for cleanliness.” The museum is the antidote, a purifying force from which one leaves, purified and fresh. The slaughterhouse and museum are the negative and positive poles of the city, one attracts and the other repels. But as Bataille warns, “within the heart of the one, the other is hidden. At the heart of beauty lies a murder, a sacrifice, a killing” (Hollier 1993, pp. xii-xiii). The Louvre itself is built on the bones of old Paris, Haussmann’s creation is a result of massive relocation and where the Louvre stands today, two thousand homes in a run-down neighbourhood once stood. In one of these lived a very poor Pierre Auguste Renoir, whose paintings would one day hang on the same walls that had displaced him. Today, the upturned pyramid at the Louvre’s entrance is a symbol of transparency, as though offering up its hidden treasures; this is just the kind of metaphor used in any institution that has been founded on blood.

Repeating Typologies: The Stadium

And here I would like to draw your attention to the fact that, among the forms of architecture of European antiquity, only one big form did not return until the twentieth century. In the fifteenth century, you see the return of the villa, the Greek temple, the small amphitheatres in universities. Virtually everything antiquity had built came back. One architectural structure is waiting, waiting, waiting, waiting, and it comes precisely at the beginning of

the twentieth century. You know what I’m talking about: this is the stadium (Sloterdijk 2005).

The stadium, according to Sloterdijk, is the perfect boredom container because entertainment is the “most successful form of containing boredom”. For Sloterdijk, the Chrystal Palace provides a metaphor for the ever increasing world interior, our containers are becoming larger and the massive crowds at organized events, increase the thrill of being within a perceived ‘inside’.

Performance Houses: Entertainment

Big performance houses exercise the perfect combination of pure entertainment and high art, mixing the sacred and the profane. For Slavoj Zizek, the result is the cancellation of all meaning; the outcome is a zero as there is an absent ‘less’ to generate substance.

The demilitarised zone between North and South Korea is probably the most militarised zone in existence; filled with mine shafts it is unnavigable. A single route connects the two and this is closed whenever tensions arise. On the South side, a large theatre complex has been built, with a large window looking onto the North. To the North, directly in the line of site of this screen-window, a model village has been constructed and within which a ‘model’ life is played out to impress and reassure the watchers. In the evening, the ‘inhabitants’, dressed nicely, go for a walk along the streets, which are lined with beautiful houses. From one’s position in the South, a good life is being led across the divide; representation is a form of power.

Hybrid Typology: The Oblique

By the way, all of us still have this horizon habit in our brain. Our brain has an innate concept of a stable horizon. All of you have had this strange experience, this famous train station experiment that our life provides us with almost daily. You're sitting in your compartment in the train station and suddenly you have the feeling that your train is set in motion, you look outside the window and you're still on the right side, and suddenly you see that it is not you but the train on the other track that has departed. What happened? Your brain provides you automatically with the information that you move, because the horizon cannot move. As soon as you see that the other train is leaving your brain is obliged to convert this information into the opposite information: you move, and the horizon is still stable, because a moving horizon: this is a horror, this is the vertigo, and in order to stabilise you're being there, in a given world: a horizon is never allowed to move. This is, by the way, all the romanticism of modernity to invite us into a world where the horizon itself is moving, which means you have to reprogram your mind, your brain, and reprogramming a brain for a world with moving horizons is an almost impossible task (Sloterdijk 2015).

With his 'architecture of the oblique', Virilio aimed to go beyond Euclidean geometry. He worked with topology, testing the notion of continuous surface as well as playing with the basic elements of architecture, the wall, the ground and the roof, bringing these into new relationships. As a starting point, Virilio selected 'topologies' such as bottles and Moebius bands, these he 'applied' to architecture. "The function of the oblique is the application of topology to architecture as a whole, and not only to parking garages or to the Guggenheim Museum" (Virilio and Limon 1996).

The inclined plane affects one's relationship to the horizon; the sense of gravity is disturbed. With the introduction of this third spatial dimension, that is not strictly horizontal or vertical, the individual

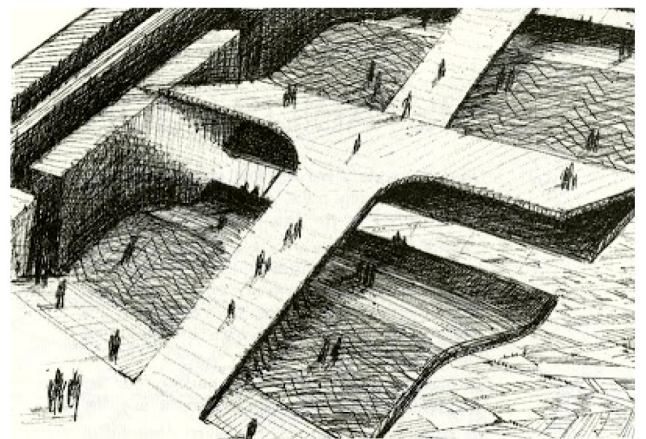
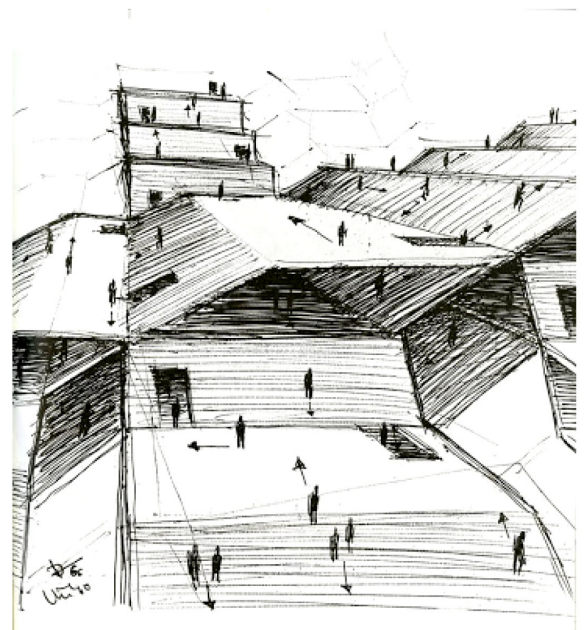
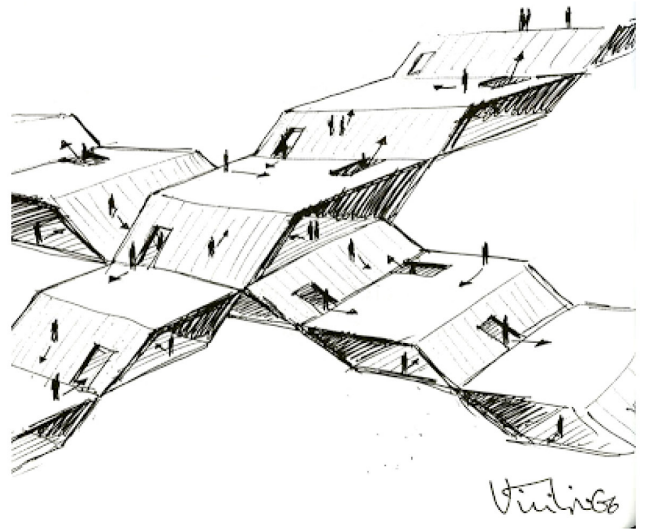


Figure 79: *Architecture of the oblique* (Paul Virilio).

becomes conscious of the need to resist the pull of gravity due to uneven weight distribution. Virilio wished to create a gravitational drunkenness, with perspective stable but with a vision of instability, in his words an “eroticization of the ground” (Virilio and Limon 1996).

His interest stems from his experience of living through the war and witnessing the destruction of works of architecture. He became interested in unstable spaces, inclined and toppled surfaces, which allowed him to perceive the orientation of surface in a new way. With time, Virilio’s theorizing, on the oblique, developed into a critique of orthogonality. “We are going to build topologically. No more cylinders, no more spheres, cubes, pyramids, etc. ... No more plane surfaces. Let us replace them by oriented surfaces whose angles will be defined by the architect”. For Virilio, the oblique is the urbanism of the future - it is the third urban order where the first is the horizontal village and the second the high rise city (Virilio and Limon 1996). Oblique forms also suggest the incomplete, as they are the remains of the square, the circle and the other purer forms; the subtraction results in an addition, as Zizek would say ‘less is always more’, in this case typological fragments that call into question, the occupation of form.

A Politic of Representation: The Symbol and the Three-Tiered Universe

This is art’s function: to switch our intensive register, to reconnect us with the world. Art opens us up to the non-human universe that we are part of. Indeed, art might well have a representational function (after all, art objects, like everything else, can be read) but art also operates as a fissure in representation. And we, as spectators, as representational creatures, are involved in a dance with art, a dance in which - through careful manoeuvres - the molecular is opened up, the aesthetic is activated, and art does what is its chief modus operandi: it transforms, if only for a moment, our sense of our “selves” and our notion of our world (O’Sullivan 2010).

The variation in typological enclosure can be extended to the changing vision of an enclosed cosmos as it has been represented in history. Early depictions show the tiered ranking of the alchemical cosmos, the illustration of heaven and hell and the *Great Chain of Being*, all of which indicate a hierarchy of elements, even down to rocks and trees. The king was seen as part of this order, the royal ‘we’ referring to God and I; in Shakespeare’s tale of Macbeth, the overthrowing of this divine order signified the initiation of disruption and chaos, in the wake of the death of Duncan the scene is described of horses eating one another and nature in a state of upheaval. In Greco-Roman Antiquity, chaos was the personification of primordial ‘gloom’, prior to the act of creation, before order was imposed on the elements. ‘When the spirit of God moved above the waters’. It was the era of indifferentiation and of possibility. The Egyptians called it ‘noun’ the name given to primal chaos. ‘In Chinese tradition, chaos is homogenous space, prior to the division of the four horizons, which meant the foundation of the world. This division marked the passage from differentiation and possibility, to orientation (Laffont 1969, pp. 162).

Every religion has theories and myths on the origin of the universe and the birth of the planet. The creation of the world is by definition, unwitnessed. All stories of the creation are sacred, the origin is absolute, as revealed by the Creator. It is a human story, set within the context of time, explaining the divine. Cosmogonies reveal a sentiment of transcendence and they represent the exemplary model of any creative act: not only because the cosmos is the ideal archetype of all creative circumstance and of all creation, but also because the cosmos is a divine work, it is sanctified in its very structure.

The sky is a symbol which is quasi universal and expresses a belief in a divine celestial being. The transcendence from sky to sovereignty is a classical triad: sky / God the creator / sovereign. The earthly hierarchy is modelled according to the celestial hierarchy. The sky is the complex symbol of the sacred order of the universe, which is revealed by the

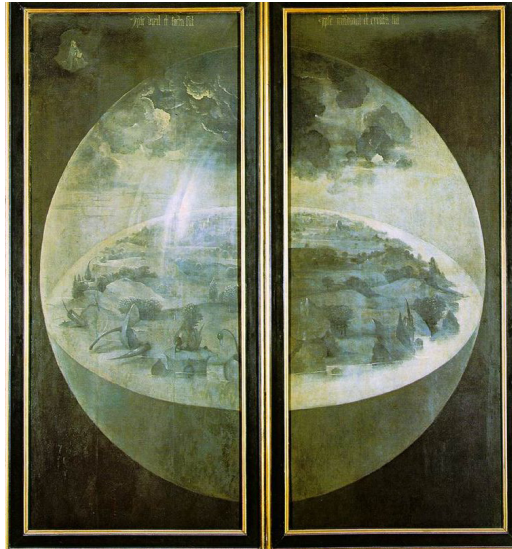


Figure 80: *Garden of earthly delight* (H. Bosch).

circular orbit of the stars, and which is concealed or only understood intuitively. It refers to a divine hierarchy, differing from a hierarchy of the world. (Laffont 1969, pp. 195).

On Earth, the first colonization was of the sky, the first instrument of observation was the eye. Time formed the constant in all experiments as what could be observed in the environment was perpetual change; the changing skies and seasons were carefully documented and one of the earliest forms of scientific endeavor was astronomy. The changing firmament gave birth to a hierarchy; above and below, night and day. Early communities were aware of the solstices and equinoxes and derived from these, schedules and calendars for hunting and planting. (Kenton 1974, pp. 7) The sky became an event space; the correlation of overhead events and happenings 'on the ground' gave rise to omens until the 'above' was populated with figures of the gods. The unknown was carved in the image of humanity, a higher form but with all the qualities of man; judgment from above enabled by the beliefs of those who adhered to it. As people came to lose their nomadic roots, temples and festivals were constructed in honour of the celestial beings, the art of sacrifice provided stability: some guarantee when confronting the unknown.

The movements of the planets in space are at times highly erratic: planets speed up and slow down. The documentation of these movements gave rise to various associations such as Venus as a young female due to her fluctuations and her beauty. "This may seem a superficial connection; but the law of archetypes, that of the psychological response to an

identical universal principle, embodied Venus in a similar image all over the world." (Kenton 1974, pp. 9) Our fascination lies with things that we consider to be external, the ancient is incontestable and in this way authority is constructed. The sun and the moon were seen as male and female, active and passive respectively. They form possibly the two most important symbols within astrology and the alchemical tradition.

Within architecture there is reference to these prior hierarchical constructions: stairs symbolise the gaining of knowledge in ascension (think of the grand staircases at universities and other institutions), in descent they represent knowledge of the occult and the depths of the unconscious (one could almost imagine a prison or the cellars of the Vatican where contents of pillaged lands are stored out of sight and out of public memory). The axis connecting the three worlds, the subterranean, earth and heavens, in architecture becomes a means to impose order and logic and to make clear 'the way' like a sort of lingua franca or yellow brick road of architecture. The tree carries a similar triadic message, its roots, trunk and branches resembling the respective realms and often, they too, are arranged in the formation of an axis.

In Robert Frost's poetry trees delineate borders. They not only mark boundaries on earth, such as that between a pasture and a forest, but also boundaries between earth and heaven. In some poems, such as "After Apple-Picking" and "Birches," trees are the link between earth, or humanity, and the sky, or the divine. Trees function as boundary spaces, where moments of connection or revelation

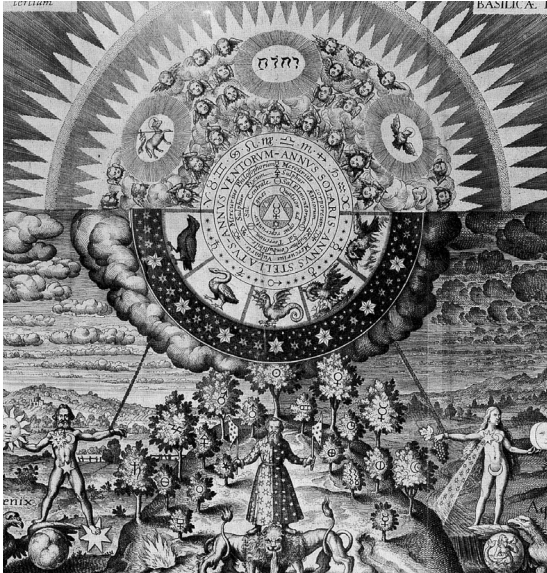


Figure 81: *Alchemical cosmos.*

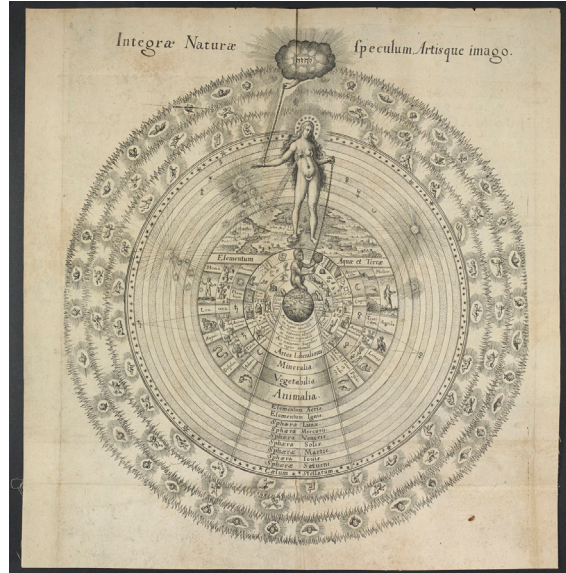


Figure 82: *The great chain of being.*

become possible. Humans can observe and think critically about humanity and the divine under the shade of these trees or standing nearby, inside the trees' boundary space. Forests and edges of forests function similarly as boundary spaces, as in "Into My Own" (1915) or "Desert Places." Finally, trees act as boundaries or borders between different areas or types of experiences. When Frost's speakers and subjects are near the edge of a forest, wandering in a forest, or climbing a tree, they exist in liminal spaces, halfway between the earth and the sky, which allow the speakers to engage with nature and experience moments of revelation.

There is something, then, in the relationship between meaning and form which is incontestable. Can poetry, art and architecture create their own authority? There are many systems in culture and nature capable of creating their own internal logic: dreams and language spring to mind. Within dream analysis, Freud's concept of 'either and or' describes the relevance of combined imagery, where all have equal rights in the connection. There is vast potential to learn from the creative powers of the dream world. The overlaying and combining of images within the dream leads to an extremely complex creation. There are various ways of sublimating fear

within the dream, but this sleeping fear does not manifest itself in a lack of creativity, as is so often the case in the waking world. There is an inversion of logic; matters of great importance are often tucked away behind constructs, which are seemingly inconsequential. (Freud 1952). Dream images respond to one another much in the same way that Arabic letters are influenced by letters adjacent to them, sometimes they are reversed to better complement neighboring forms.

Traditional realism also puts great stock in the difference between things and how they are perceived. There is no difference between things and how those things are perceived, therefore any metaphor is as good as the next. We are always in contact with reality, even though it resists us in some manner. Reality does not play hide-and-seek behind a veil. Things relate to one another, translate into one another, and are never out of mutual contact. Reality is independent of human perception, not created by it, and will survive the extermination of all humans and all other animals (Harman 2009, pp. 24).



Figure 83: *Garden of earthly delight* (H. Bosch).

Based on this historical understanding of a tiered cosmos, how can we arrange the theories and forms explored within this document into a contemporary and perhaps post-structuralist construction? We could recall here, the ocean of content, a sea akin to a subconscious realm which is full of objects external to us. This anterior is categorized by indifference and is thus very threatening to a view hinged on 'meaning'. In this image, the conscious is a mere raft and it is in this region of reason that the imposition of order lies; a frail mechanism that resists the occurrence of too many possibilities at once. The representation is assembled over and above this level, but like the image in a mirror it shows inversion; if one were to shine this onto the sea it would not reveal content in a similar fashion to a glass-bottomed boat, which although closer to an origin of authenticity would still only reveal a limited interface. These semblances fashioned out of, and paraded above, the limited conscious raft are connected with threads, they are unstable, flimsy and changeable, hence why a monument can house any government and its meaning will assume that of its current inhabiting power. These 'balloons of representation' are however, extremely noticeable. They could be compared with flares in the desert, their only relevance lies in being seen and all power is given over to the observer, they are only images after all. Artists operate in-between the regions of this construction, as do architects. Some, like Lucio Fontana, will slash through their representations to reveal a 'generative cut' or schism, out of which deeper content may emerge.

In art and in design, often 'less is more'. Slavoj Žižek describes what psychoanalysts would call 'symbolic castration', where the represented image, the title, is so much more than the 'id', or basic level of existence. Žižek discusses the statues of Ancient Greece and how they are appreciated in their present state of incompleteness, with their missing limbs and unpainted finish. When reconstituted to their 'original' state, painted and fully realised, they become kitsch, as though tampering with an accepted vision of things past is somehow dishonest.

Through the loss of ornamentation, these figures gain an additional significance that is far stronger than the completed form or finished artefact. Žižek goes on to say that the safest way to ruin a piece of art is to complete it, to fill in the gaps, essentially to answer all the questions and remove all mystery (Žižek 2014). In the work of Francis Bacon, it is in the gap between the representation and the id, where the fruitful question can be framed. Bacon dissolves his depictions of the human body so that the exit of the material form allows us to reimagine what is perceived and how these perceptions are constructed. In Cicero's memory palace, the absence of the actual objects or memories, which are replaced by new triggers, allows a transfer of physical material to the virtualised networks within the brain, these are physical pathways but the effect of their murmuring is to generate a whole series of new associations and perhaps a stream of consciousness which builds a richer mental poetry than if one were staring at the actual thing remembered, the actual digits.

Conscious memory is imperfect, but the experience of space can trigger memories that are deeply buried. Within the dream world, one can begin to approach 'perfect' memory. It would seem that the ability to think within metaphor allows the experience to occur at many levels. The dream content is modeled – dream composition. The presentation of respective meanings side by side, and the reconciling of opposites, carries the potential to unlock the limitations of fact-based reality; there are implications too for reconsidering such things as architectural programme.

More and less have a complex relationship, as one is always more than one's image but the representation is difficult to reconcile with the actuality (Žižek 2014). When a part is missing, a thread is removed from the tapestry, the unravelling, which occurs, leaves space for new meaning. In Lacan, this is called 'surplus enjoyment', self-punishment is an example, you begin to enjoy whipping yourself, and the source of illegal pleasure merely shifts. If

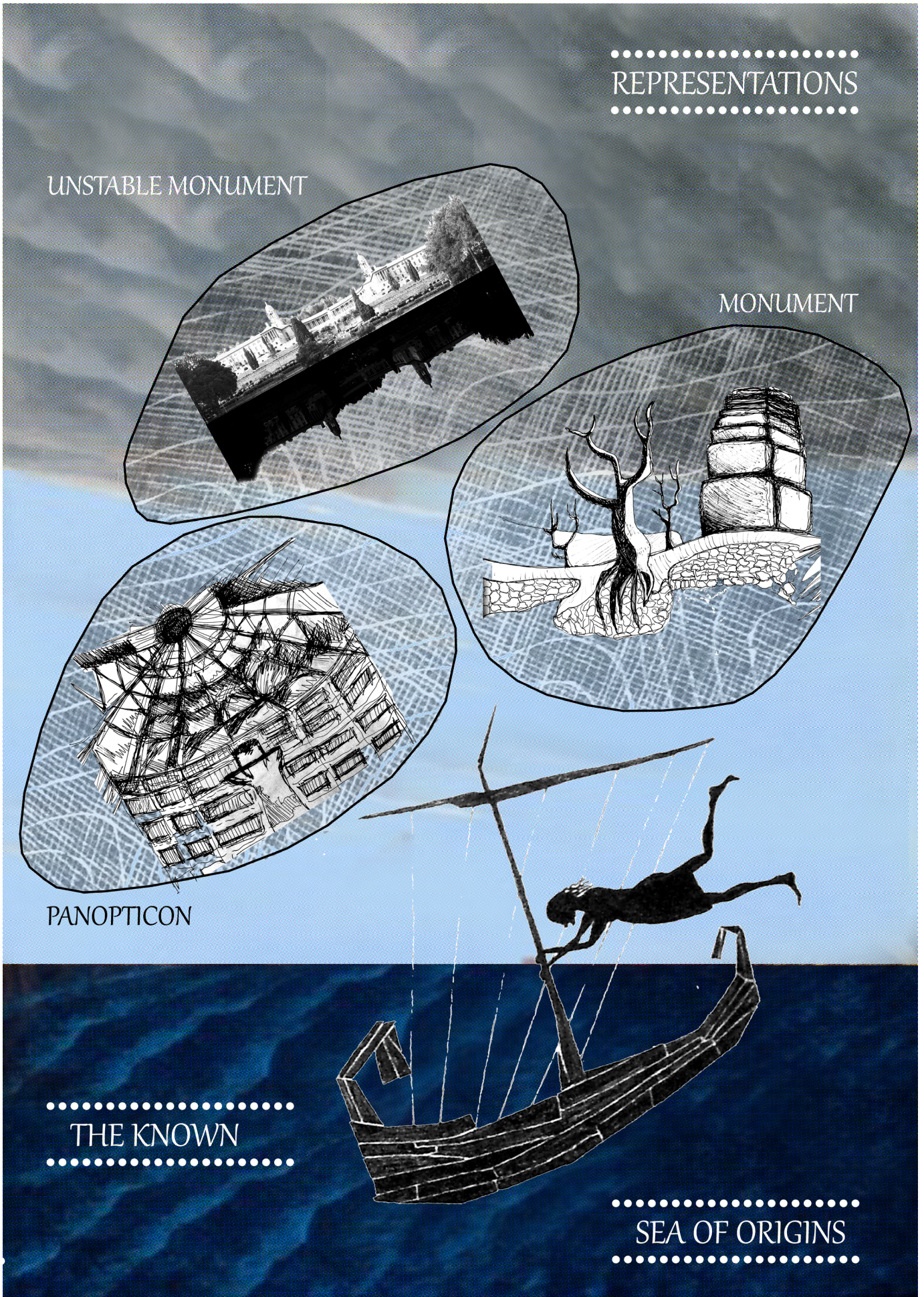
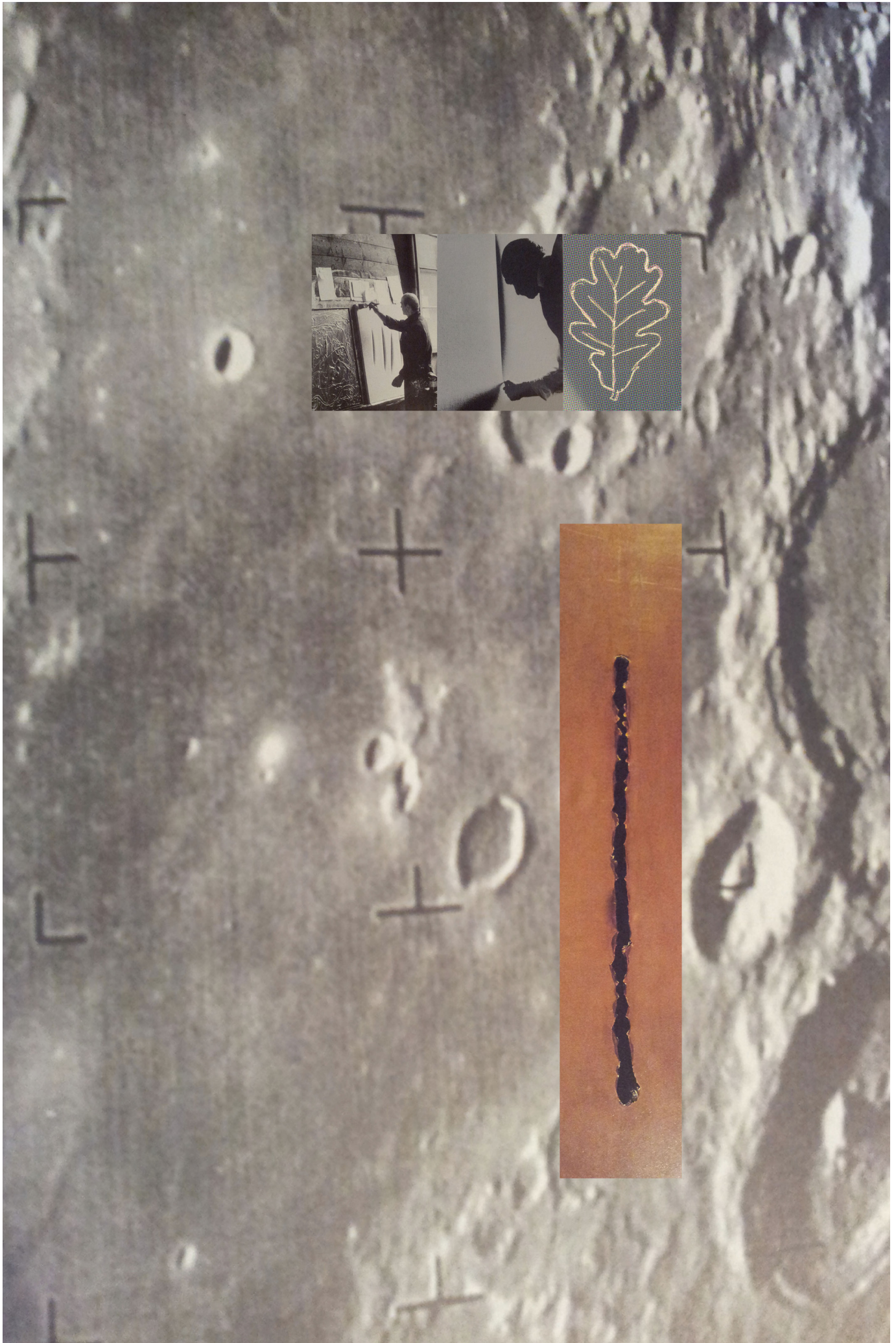


Figure 84: *The sea, the raft and the representation* (Author 2015).



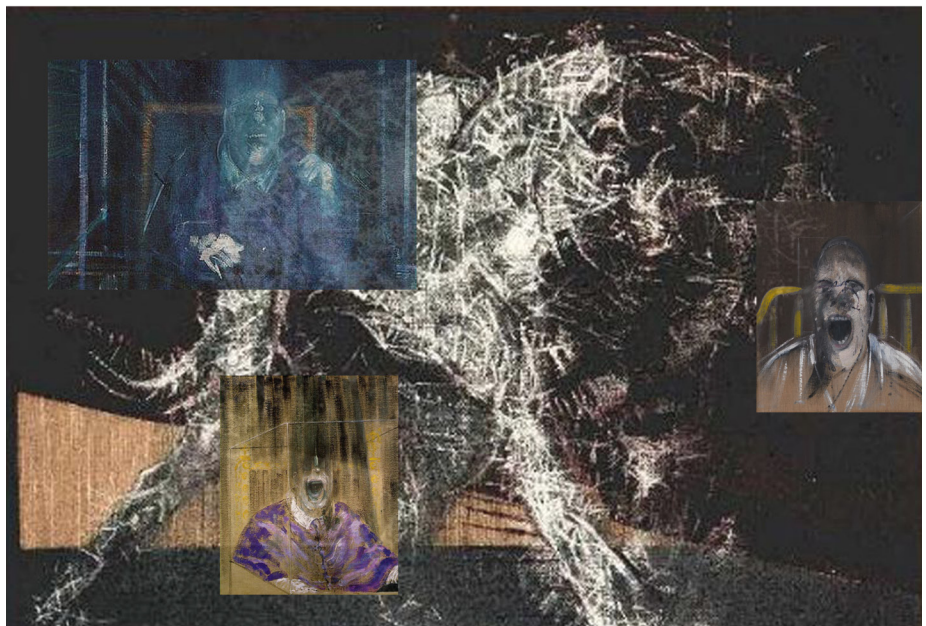
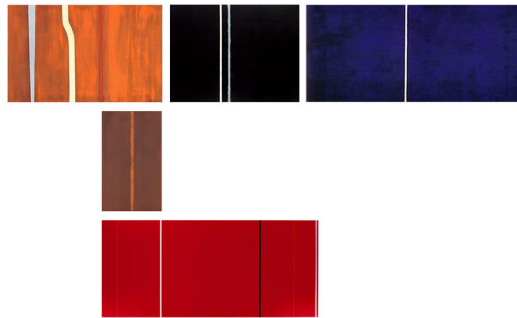


Figure 85 (left page): *The generative cut* (Author 2015). Photocollage using Lucio Fontana's lunar landscape.

Figure 86: *Triptych* (Francis Bacon).

Figure 87 (above right): *Descent* (Author 2015). Photocollage of paintings by Lucio Fontana and Francis Bacon.



the raft or individual is only symptomatic of the common, reformation is merely the replacement of one symptom with another. Francis Bacon, with his insane interiors, embraces the chaos of the symptomatic experience, in opposition to the ordered 'sanitisation' of our designed interiors. The abstraction opens up the path into the virtual, where the present moment dissolves; the pure becomes abstract and deformed. Bacon is known for saying that tradition should be revisited, in order to break with it and reinvent it; this is the crux of reforming a typology or a world-view, to work with the dominant symptom and see how it can be modified to reveal possibilities that were previously excluded from its exercise. While Bacon only tolerated the reflections on the glass that protected his paintings, he enjoyed that the paintings were 'locked' away from the spectator; here the presentation of art emphasizes its autonomous nature, its indifference to observation.

As Oscar Wilde put it, "artists are of two kinds: some offer answers, some questions." Scolari's rejoinder was that sometimes the questions arise long after the answers. Just as Aldo Rossi created build-

ings for De Chirico's paintings, Scolari created cities for Italo Calvino's *Invisible Cities*. Scolari's quest, in this, was the representation of the invisible and incomplete city of a fiction, a city whose form is attributed to it from the mood of the beholder. The Invisible Cities were based on Venice, so that Scolari's mission was to reform what had been eroded in text. On the one hand, the narrative drives the reader forward while the omitted information creates a sense of looking back towards a lost meaning; therein lies a tension between an unknowable content and the power of a representational device, this time text. In the invisible city, there is no border, rather the city is a collection of archetypal elements which refer to all places and no place. This is a laconic city, modeled out of past imaginings and the yet unimagined, autonomous and inaccessible, the detachment from the actual Venice serving to reshape the original in a new guise uninhibited by the limitations of perception. The power of the incomplete leaves is itself poised on difference and ambiguity. It is why Calvino eventually told Scolari that he should abandon his project of describing the invisible; instead he, Calvino, would like to describe the Scolari's visible cities.

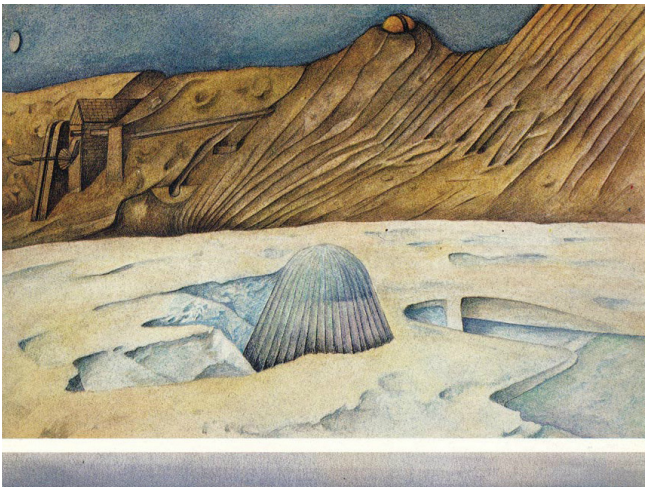


Figure 88 (left page, above): *Selected paintings* (De Chirico).
Figure 89 (left page, below): *Mixed media* (Aldo Rossi).
Figure 90 (above): *Invisible Cities* (Massimo Scolari).

They shut the road through the woods
Seventy years ago.
Weather and rain have undone it again,
And now you would never know
There was once a road through the woods
Before they planted the trees.
It is underneath the coppice and heath
And the thin anemones.
Only the keeper sees
That, where the ring-dove broods,
And the badgers roll at ease,
There was once a road through the woods.
Yet, if you enter the woods
Of a summer evening late,
When the night-air cools on the trout-ringed pools
Where the otter whistles his mate,
(They fear not men in the woods,
Because they see so few.)
You will hear the beat of a horse's feet,
And the swish of a skirt in the dew,
Steadily cantering through
The misty solitudes,
As though they perfectly knew
The old lost road through the woods ...
But there is no road through the woods.
- Rudyard Kipling



Figure 91: *The forgotten forest* (Author 2015).

Chapter 5

The Politics of Nature: Site Studies

‘Authority’, from the Latin *auctoritas*, from *auctor* meaning author, means ‘the right to command’ or ‘the power to impose obedience’. Associated with a hierarchy, in politics authority can be arbitrary, autocratic, despotic, oppressive, totalitarian or tyrannical. It is closely linked to hegemony, which means to have a controlling authority over somebody. As an adjective, it is to have prestige, influence, reputation or to be esteemed (Le Petit Robert 1977).

Stories from the hills
Grand Narratives

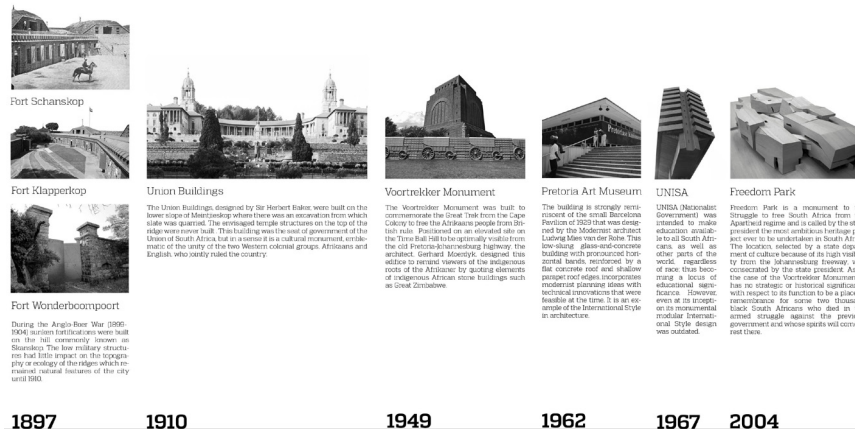


Figure 92: *Stories from the hills* (Author 2015).

The Union Buildings stand proudly atop Meintjieskop Hill. Since their construction in 1913, they have housed very different governments and yet have ‘weathered’ these transitions well. The gardens, which terrace down towards Sunnyside, provide some of the best-used public space in the city; the recent addition of Nelson Mandela’s statue draws visitors throughout the day. The symbolism and meaning of the Buildings, and their gardens, have transformed over time, their relevance today is not due to a ‘rewriting’, ‘rewiring’ or ‘recoding’ of their fabric but rather their value is implicit in the layering of the histories. There are few public platforms within Pretoria and it is fitting that the seat of Government should also provide a space of event, which reminds that power arises from below. The history of the building’s changing occupation is a testament to the instability of power, any form may represent any hegemony, inhabitation and use make the monument.

Pretoria as a city is a basin, framed and contained within a series of surrounding mountains and hills. On these ridges, objects signifying power mark the landscape and in some cases focus their watchful eyes on the proletariat below. In this relationship, three methods of proclaiming power are unveiled: the series of forts, embedded in the hills, speak of watchfulness and defence (the panopticon), Unisa speaks of the power of education (with some exclusivity), Freedom Park, the Union Buildings and the Voortrekker Monument are all clearly visible from across the city and more than acting merely as landmarks they are descriptive of the domination of the ruling classes and their removal from the life of the everyday. In the same vein, those ridges unmarked by monuments pay homage to infrastructural prowess with their communication and signal towers as well as the water towers. Underlying this glorification of infrastructure lies a threat, if the power relations topple, the city will cease to function. This is reminiscent of the grand aqueducts of Ancient Rome, while a powerful engineer-

ing feat in their own right, their architectural expression is one of domination and control, conquering landscape, re-channeling and containing water, striking upwards into the sky, operating between the elements of earth, air and water, and thereby acting as masks of control. The object of this exploration is not to topple existing structures but rather to forge new relationships between the power of the city and the power of the monument. The withdrawal of the ‘seat of power’ from the city, is further exaggerated by the barring of public access which occurred after 1994 during Thabo Mbeki’s term of office. The gardens at the Union Buildings present an interface between the monument and the people of Pretoria; this relationship could be enhanced through the introduction of additional programming that serves to mediate this transitional landscape.

The site, lying just to the west of the Union Building Gardens proper, is cut off and disconnected from potential connections to City and to Park. Carriage Drive, snaking its journey up the hill, provides an abrupt completion to the terraces of the formal gardens. A quiet and unobtrusive suburb to the west of the site, comprising primarily of social housing flats, has no access to this left over piece of garden which is currently fenced off. As a result, the site has poor relationships with both its primary edges and at its lowest edge, where it curves into the city’s way, inactivity on-site leaves it to serve merely as a traffic circle. The urban question which is raised from these observations is as follows: how can this piece of park better serve the urban conditions at its edges and how can possible connections to the formal gardens of the Union Buildings begin to draw activity across to activate new programmes.

The northeastern bowl on the site is part of the original botanical gardens, which is disconnected from the Vredehuis Complex by the incision into the land made by Carriage Drive. The entire western leg of the site

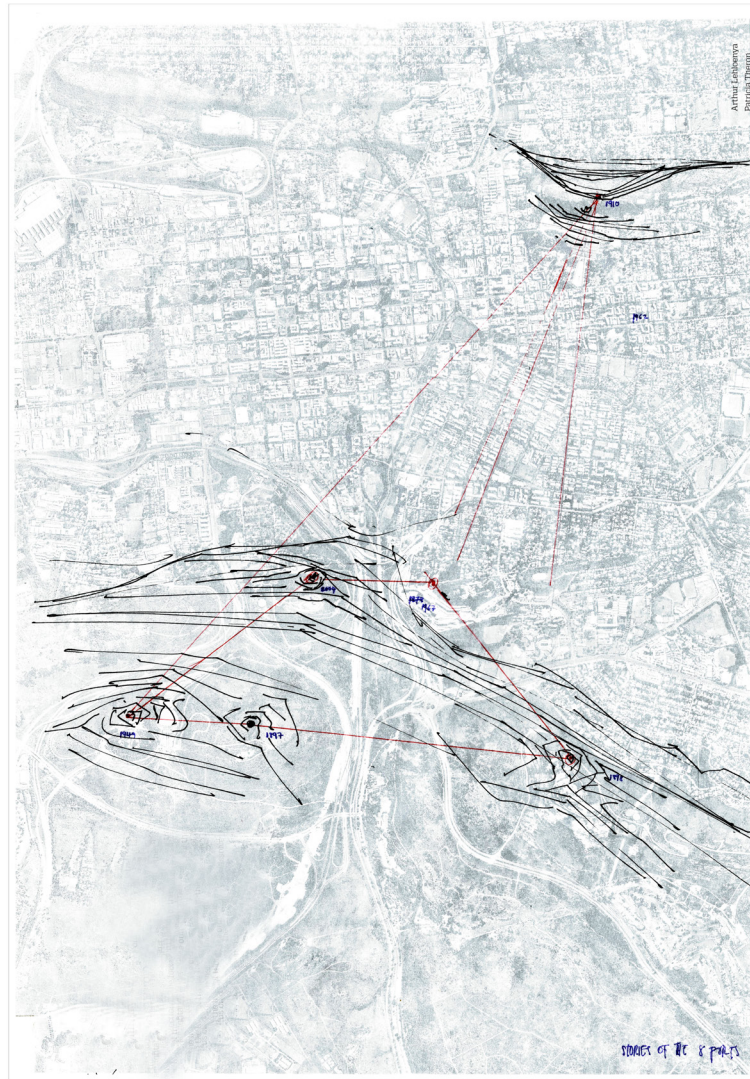
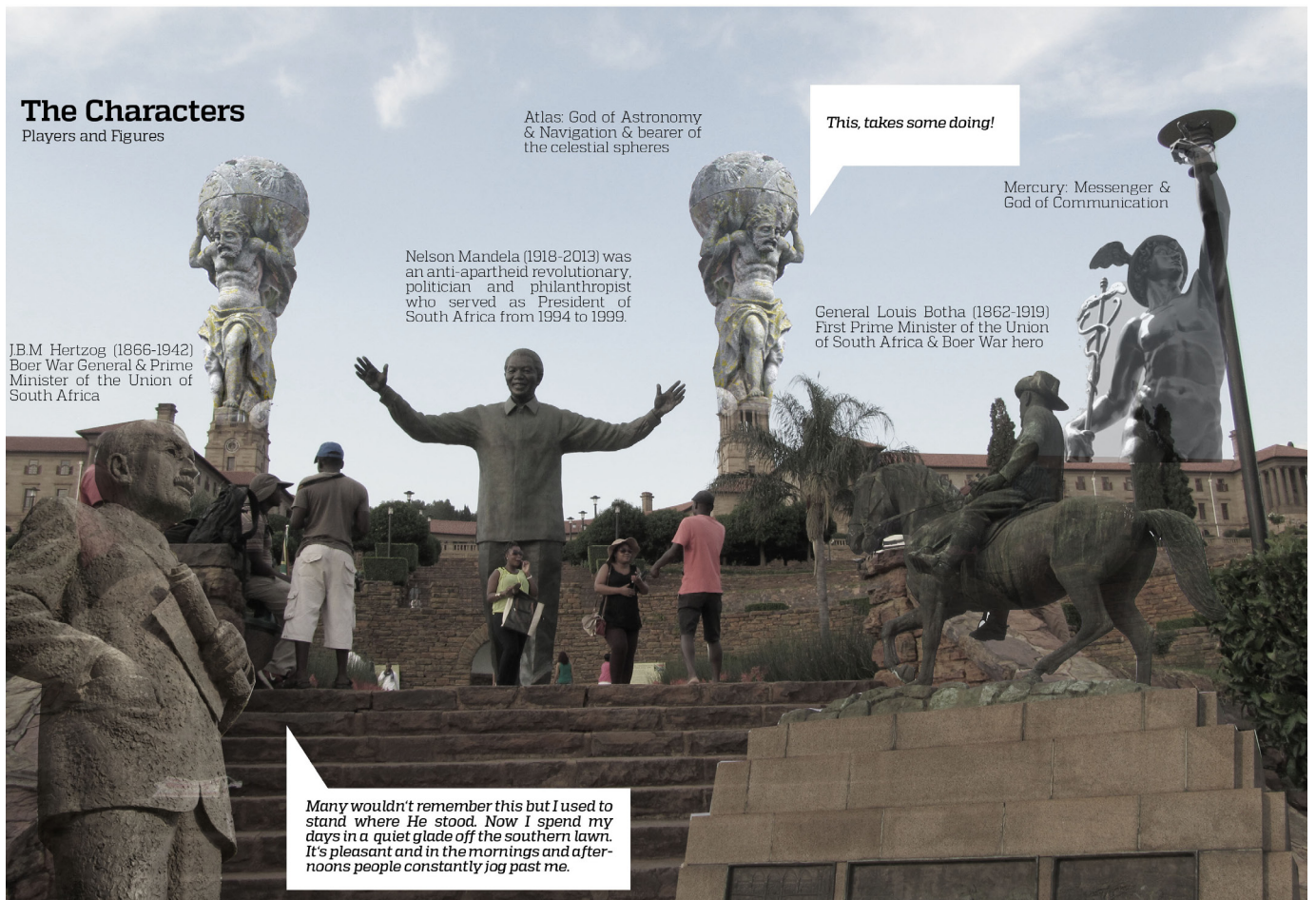


Figure 93: *Stories from the hills* (Urban Framework 2015). Figure 94: *The characters* (Author 2015).



is a pine forest. Early plans made by Herbert Baker earmarked this piece of the gardens as a position for possible development of a governmental precinct to complement the role of the Union Buildings themselves. The old tramline at one time ran through the entire length of the site, this is evidenced by a long slit-like clearing in the pine forest, providing a line of possibility for the establishment of a new presence within the existing and for the entry of light as an intrusion into the density of the trees.

History

The construction of The Union Buildings was completed in 1913, but well before this, Sir Herbert Baker envisioned a setting that would complete the buildings, complementing and forming with them a unified whole. He decided that Meintjeskop would provide a suitable site, as with a terrain that echoed those of Athene, Segesta, Acro-Corinth and Argigentum in Greece. What Sir Herbert Baker wanted, was a building of monumental dimension, which would impose upon the city of Pretoria, in much the same way as the Greek Acropolis dominates Athens. A series of terraced platforms rising above the city would confirm the building's dominance. He was much inspired by Reginald Blomfield's description of the Ancient Greek city of Pergamos, and went to Greece to visit the site. In 1909 he wrote a letter to the Public Works Department, in which he specified that he had selected Meintjeskop because would provide a suitable setting for: 'ambitious architectural projects in the future, on the koppie above' and that there would be 'ample level ground below for endless future extensions and for laying out parks and grounds' (Muller & Young 2005).

He described the Union Buildings as being: 'open to the south to the valley of Pretoria and the distant hills of the highveld'. He requested Government to purchase all the terrain adjacent to the Union Buildings Estate, to ensure that the views would remain unspoiled. He was greatly influenced by his good friend Sir Edward Lutyens, who, in 1890, introduced him to Gertrude Jeckyll, a famous garden designer. One can see the influence of her massed informal plantings within a structured layout. Herbert Baker was also influenced by William Morris. He also became a member of the Art Workers' Guild. He was also greatly influenced by the architecture of the Italian Renaissance: Villa d'Este and the Boboli Gardens (Muller & Young 2005).

Area L: Garden Services and Botanical Garden

The Garden Centre (L-1) is situated below Government Avenue, to the West of the terraced gardens. It is still used as a central depot for all garden-related activities. The Botanical Garden (L-1) is no longer used by the public as it is considered unsafe. The indigenous garden (L-2) on the opposite side of Carriage Drive has recently been fenced off, discouraging public use. Part of Area L was set aside for future use by the Agricultural Department, as all initial plans indicated. Photographs from before 1930 show that there were no buildings in this area. It probably served as a garden centre, and an informal nursery was built after 1930.

Area L became a testing ground for the Department of Agriculture, in 1913. IB Pole Evans, Chief of Botany, suggested a botanical garden on the Union Building Estate, an idea which Jan Smuts supported. On subsequent tours of Southern Africa and regions further north, a variety of plant species were collected, and planted in the botanical garden, including an indigenous garden on the west side of the Carriage Drive.

Area L-1: This area is an informal garden housing the horticulture services. It was originally a part of the gardens surrounding the national herbarium, serving both as a botanical and a trial garden. Today the garden is a forested area with deep shade and a neglected forest floor. Pathways in the southern section are neglected, although the garden is watered and lawns are maintained.

A major pedestrian pathway linking the southern part of Area L-1 which forms part of the original system that guided visitors through the beautiful botanical garden has been blocked by a security fence, isolating and marginalising this area.

Area L-2: This area of the garden has been blocked off by a fence that isolates one third of the garden off from the rest. The rock garden in the unfenced area bordering onto the roadway boasts mainly succulent species. This section has little appeal with a 'relic' of a pathway leading into the undergrowth. Part of this fenced area is semi-forested with massed plants in the Southern section bordering on area N. The area lacks character, however a new section near the road is currently being planted with a mixture of indigenous species (Muller & Young 2005).



- A Western Smuts Garden
- B Western Terrace Garden
- C North Building Garden
- D Eastern Terrace Garden
- E Northern Parking
- F Eastern Entrance
- G Meintjieskop
- H Southern Terraces
- I Southern Lawn
- J Craigelea
- K Southern Triangle
- L Garden Services & Botanical Garden
- M House Vrede & Herbarium
- N West Old Tram
- O North Edmund Street
- P Government & Edmund Streets
- Q Amphitheater and Courtyards
- R Flanagan Arboretum
- S Police Monument
- T Soutpansberg Nursery

Figure 95: Portions of the gardens (Muller & Young 2005).

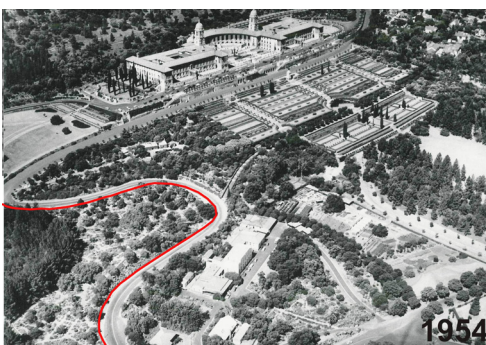
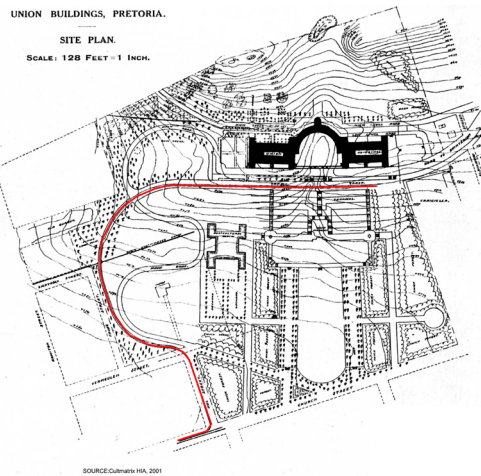


Figure 96-99: Old photos of the buildings, gardens, and the tramline (National archives).

Heritage Value

Much of the original garden has been lost, which is unfortunate as this section provides a valuable resource for botanical research, and is of major historical significance, as important historical figures contributed to its formation. This satisfies the NHRA 25 (1999) Clause 3(3) criteria due to its potential to yield information contributing to a better understanding of South Africa's natural and cultural heritage, its rare or endangered plants and its special association with the life or work of important personalities and groups in the history of South Africa.

Area L has a medium heritage value, as recent changes and plans have ignored the potential of the area which is largely neglected and seldom visited. Gardens in the Estate should be restored in accordance with the original plans, since this was an essential part of Herbert Baker's vision. Area L-1 and L-2, where there are remnants of the original botanical garden, should be redeveloped and pathways restored to allow access to the area. Rare and interesting plants should be identified with information plaques.

Areas L-1 with L-2, which were historically linked, should be restored to their original layout, providing pedestrian access through the security fencing. Prominence should again be given to the main pedestrian link between Carriage Drive and the formal terrace gardens (Muller & Young 2005).

Area N: West Old Tram

This area, where the old tram line ran, lies at the extreme Western section of the Estate. It is in a state of neglect as the new security fence has cut off public access to this area. Edmund Street connects Government and Hamilton Streets. Adjacent to Edmund Street is the beautiful Engelenburg House, residence of Dr F.V. Engelenburg, a prominent journalist and Pretoria socialite. The house is called 'Het Witte Huis', and was built in 1903. Dr Engelenburg was a collector of art, valuable furniture and other memorabilia, which he exhibited at his house. After his death, the house with its the valuable collection of artefacts, was donated to the South African Art Association (Muller & Young 2005).

In his original plans for the layout of the gardens, Herbert Baker proposed a route for a tramway in the North-

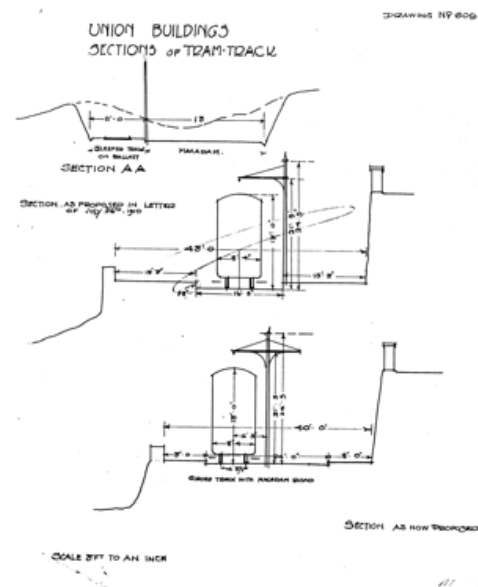


Figure 100: *The old tram system* (National archives).



Figure 101: *Neo-tribes in the suburbs* (Author 2015). Photocollage using Nick Cave's creatures.

west corner of the Estate. He disliked the idea of a curve in Carriage Drive and insisted that the road in front of the buildings be straight. He also felt that the tramline should stay outside the Estate as much as possible, entering the Estate at Hamilton Street, to avoid going past Meintjes' House. The tramline was routed from Church Street via Nel Street to Vermeulen Street. Nel Street was widened and an avenue of trees was planted.

A girder track, with the track macadamised, was laid from Church to Vermeulen Streets. From here to the Union Buildings Terminal, the track was of the 'vignole' type resting on sleepers and a ballast.

In 1911, Baker suggested the using poles rather than stone obelisks for the tramline as there would be no strain on them. The Assistant District Forest Officer advised the planting of *Pinus Longifolia* in the area, but said that *Pinus Insignis* or *Pinus Canariensis* could be planted if *Pinus Longifolia* was unobtainable. In 1929, turnstiles and a gate were placed at the Hamilton Street entrance.

A plantation of *Pinus Pinaster* is the dominant feature in this area, being planted all around the Western boundaries of the Union Buildings providing an avenue along the tram track. This gentle slope is covered in tall pines. There is a clearing in the middle of the plantation where the tramway used to run through the plantation from the Southwest to Northeast corner. On its Eastern reaches the avenue of pines has gone. Some stone terracing and a water furrows lined with slate remain.

The area is covered in tall pine trees, however, there are some beautiful indigenous plants mostly along the Eastern border of the site: *Brachylaena Discolor*, *Acacia Sieberiana*, *Cussonia Spicata*, *Aloe* and *Combretum Molle*.

The gardens in this section lack cohesion with beds of massed plants. The area bordering onto Faure Street is neglected. The Northern part has an eerie pine forest with a number of indigenous shrubs. The forest floor is carpeted in a thick layer of pine needles (Muller & Young 2005).

Heritage Value

The pine trees lining both sides of Edmund street were planted to frame the view along a narrow vista from the city to the buildings, but the original open vista is gone. A security fence encircling the Estate does little to improve the beauty of the site.

Area N has been neglected, with remnants of eroded tramline route and broken drainage channels. Due to this, Area N has a low heritage value. It is imperative to restore its historical status as it has the potential to yield information that will contribute to a better understanding our South African cultural heritage.

Since Area N represents an important aspect of the original Herbert Baker design, which was intended to integrate the building into its setting, it is important not to turn our backs on this area. The history of the Pretoria tramway has been forgotten by urban developers. It would have provided a novel way to make the public and visitors aware of this important aspect of our heritage. These remnants of the tramline, stone steps from Ziervogel Street and the water channel should be included in plans to restore the original design for the gardens.

The Engelenburg House art and craft collection could be extended to serve as an exhibition space for original Union Building artworks (Muller & Young 2005).

The different categories of Heritage Value are the following:

1. Low - Heritage elements that are generally negative in character with few, if any, valued features. Scope for positive enhancement frequently occurs.
2. Medium - Heritage elements that exhibit positive character but which may have evidence of alteration to/degradation/loss of features, resulting in elements of more mixed character. Potentially sensitive to change in general; again change may be detrimental if inappropriately dealt with but it may require special or particular attention to detail.
3. High - Heritage elements (components of sites) that exhibit a very positive character with valued features that combine to give the experience of unity, richness, integrity and harmony. These are elements that may be considered to be of particular importance to conserve and which may be sensitive to change.



Figure 102: *Heritage gradings for the gardens* (Author 2015).



Figure 103: *Conceptual site plan* (Author 2015).

Chapter 6

Masking and unmasking

‘**Subject**’, from the Latin *subjectum*, is that which is subordinate or subjected. In the 16th Century its reference was to that which was submitted to thought or the work of the spirit. In modern parlance, it implies the question, theme or idea. It is used to refer to an individual while in grammar, it is used to indicate the subject of a sentence (Le Petit Robert 1977).

‘**Object**’ from the Latin *objectum* refers to that which is placed in front. The word is a composite of *objicere*, to throw, and *jacere* meaning in front. In the concrete they are objects of perception, in the abstract they can be anything that presents itself to our thoughts and occupies our mental activity. Objects are those things, which exist independently of us, as opposed to our subjectivity (Le Petit Robert 1977).

‘**Matter**’, from the Latin *materies*, meaning ‘wood used in construction’, occurs in states of solid, liquid and gas. When matter has a determined form it can be perceived by the senses while matter, in the abstract sense, refers to that which constitutes the point of departure of thought (Le Petit Robert 1977). ‘Matters of concern’ are those of particular importance, equally there is a tension between the point of contact between matter and the exit from matter; the morphing of the actual object into the perceived and later remembered one.

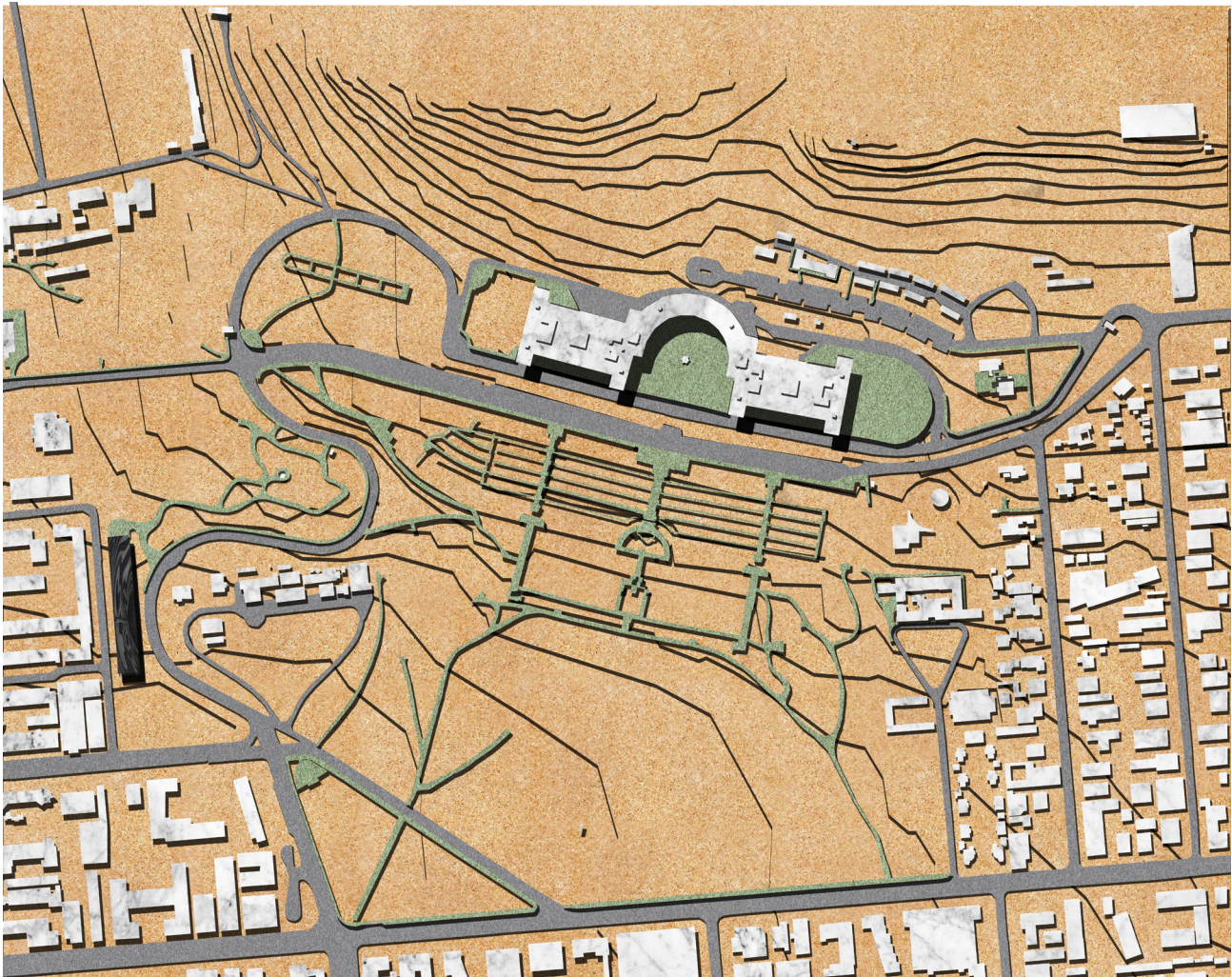


Figure 104: *Location plan* (Author 2015).

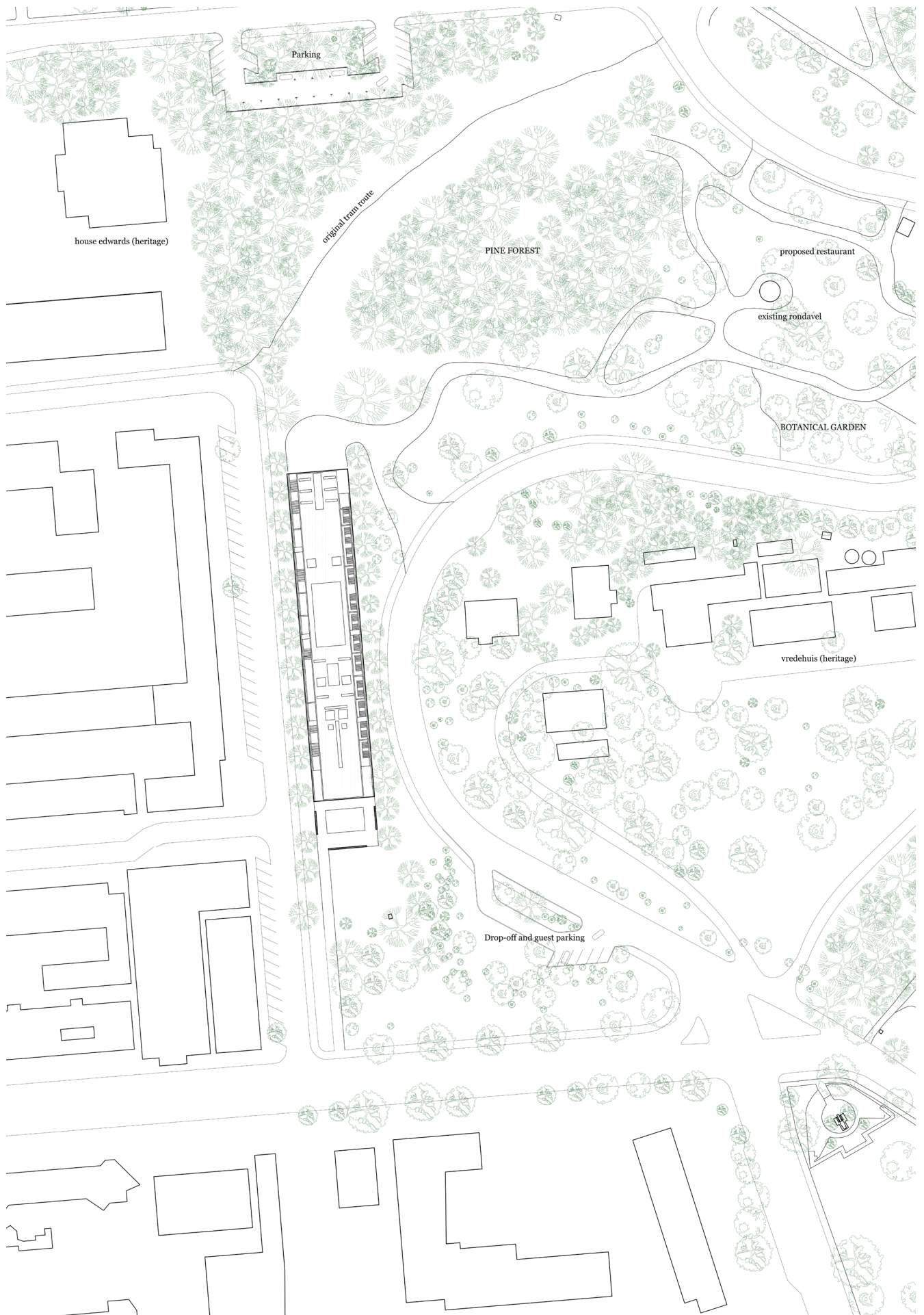


Figure 105: *Site plan* (Author 2015).

Foucault insists on the fact that there is no liberating design since “liberty is a practice” and therefore cannot be planned or guaranteed by architecture. We can notice that architecture invented a series of apparatuses –doors and windows in order for the human body to be able to act upon the spatial configuration with a minimal amount of energy. The locking device was then another invention that would allow a door or a window to re-become a wall at the discretion of the owner (Lambert 2012).

Democracy needs to provide for a space of ‘agonism’; the landscape itself is the ultimate platform for conflict as it is reflective of the implementation of power. In the history of many countries worldwide, it is the land itself, which is under contestation, the land and nature, which must be colonised. This proposal suggests that the space of contestation be repositioned at the interface between the city and the structures of power. The architectural intervention aims to explore the inversion, complication and exaggeration of power relations, not through the removal of power but through exposing a new kind of relation between architecture and landscape. A cut into this stilled and silenced landscape of confrontation, allows the removal of land to open up a space of public discourse. As the structure, which is set into the hill, makes its transition from object to void, so the monument and anti-monument are reconciled. Likewise on plan, division is made explicit through the symmetrical relationship of form, which incises all programmes for ultimate re-unification within the spaces of engagement. The interface between opposites, absence and presence, earth and built form, the few and the many, inside and outside, above and below, is reshaped through structure and exposed for all to see and where, through manipulation of programme, a new hierarchical order asserts itself in the landscape.

At the ‘base’ and lowest point of the site, a public park is proposed. This is envisaged as a neighbourhood and community park, with safe play-spaces for children. The second aspect of the programme is an outdoor theatre, which acts as a point of political debate, holding possibilities for public political engagement as well as theatrical performance. Thirdly, there is a political school where practising politicians are ‘schooled’ in tactics of representation and image management. This includes spaces such as a ‘mock’ pressroom where practice ‘performances’ are scheduled. These activities, which aid a form



of masking, are penetrated by viewpoints from the public walkway at the side so that all may be revealed. The School of Representation presents a number of lecture courses in a year and caters for a group of twelve politicians at a time. The fourth aspect of the programme is a Political Think Tank where intellectuals, politicians, philosophers and academics are invited for a period of one month to conduct research and have discussions on matters of great concern. These could include thinkers such as Mogobe Ramose, Paulin Hountondji, Chantal Mouffe, Slavov Zizek, and Noam Chomsky.

Threading through and exposing points of interface between all of these, the route between building typologies connects the monumental office towers, in which visiting experts and tribal elders offer advice on issues of land-claims, urban policy and mediation in local disputes, with the Village of Forms, inhabited by the thinkers of the Think Tank. Programme and form are determined in promotion of an agonistic environment which could provide an alternative perspective on normative practice in government. If History is always from the perspective of the victor, here it is the untold stories, which feed off the programmes and form the spine of the collective.

As an anti-programme or inversion of the functional space, the so-called ‘Masking Chamber’, provides a series of ‘thought spaces’, through which one journeys before emerging into the place of presentation and of delivery; where the rest of the architecture is an investigation into autonomous form, the Masking Chamber is an exercise in bare structure.



Figure 106 (previous page):
*A view into the foyer from the
theatre - early in the design
development* (Author 2015).

Figure 107 (right): *Site models
and conceptual planning* (Au-
thor 2015).

Figure 108 (below): *Approach-
ing the building* (Author
2015).



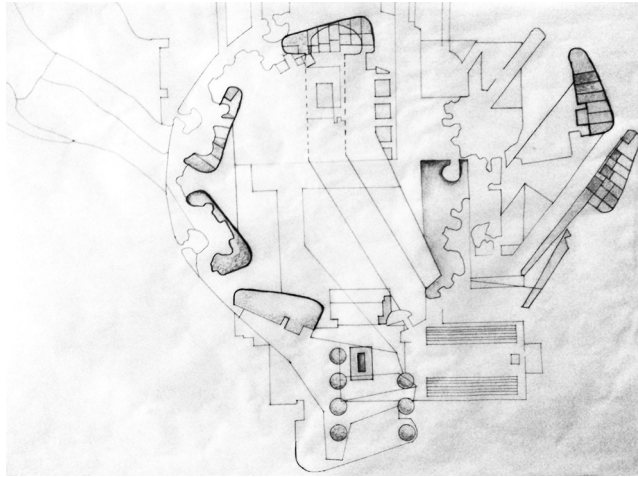


Figure 109: *Breaking the order - concept diagram* (Author 2015).
Figure 110 (next page): *Investigating the disruption of power* (Author 2015).

Analogy and Tactic

A number of strategies were employed in the investigation of an architectural response to political precedent, which were further influenced by an attitude to landscape. The idea of inserting a form into the landscape was not only an act of contestation but a recognition of the schism that humankind has placed between the natural and cultural spheres. Architecture, in this relationship, becomes a force of technology which serves to mediate irreconcilable perspectives so that their interaction can be managed; the land is managed by government and this form of management takes place within built structure and is brought into operation across virtual networks. A building thus becomes a house for the space of instruction, the seat of authority is occupied by an individual and the traditional messenger is replaced by worldwide communication networks. The reading of power in a structure is perhaps less important as there are systems and powerful networks which operate regardless of representation; reference to archetypes of power is more a means of situating form within a greater memory. The autonomous form or typology, resists singular interpretation while the transparent façade, as it is expressed in modern architecture, is presented as a truth and modernity as a unifying force. The façade becomes a mask, behind which there is perhaps a glimpse of the hidden face. In view of this interpretation, the treatment of the façades in this project had to be managed with a specific aim in mind. The building consists externally of two anti-façades, which disappear into the earth, and two visible façades. The main entrance is intentionally obscured in order to challenge predominant perceptions of hierarchy of entrance. The blank wall at the top of the theatre steps is merely a screen, onto which can be projected the flimsy and changeable meanings of identity construction. Into this screen, a narrow glass slit provides an incision which continues throughout the

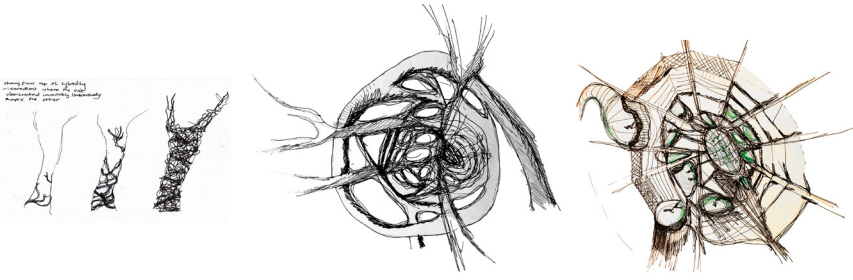
structure, in form or by implication of the central axis. The interior is never revealed as a total experience unless one is actually within and wandering through. The roof plane, a façade, clearly visible from the route on the hill, is a transitional element. Covered by a sheet of water, literally a place of reflection, the roof links with the sky and makes apparent the passage from solid material to liquid to air.

The portrayal of identity was avoided in this project. When the strangler fig is successful at squeezing the life out of its host, the inner tree rots away leaving only a void. The shape of this void space is determined by the existence of the host; the victor is shaped by the conquered. The striving for representation of identity is just as closely related to that which has been overthrown. In this way, what is expressly contested is actually perpetuated. Infiltration was also considered as a means of disrupting authority. The Trojan horse is an image and a memory of the process of insinuation into the confines of power; power operating from within. It refers to danger that is disguised as a gift and also invisibility. The question of what could occupy the series of interior forms, programmatically, was important if the hierarchy were to be reinterpreted.

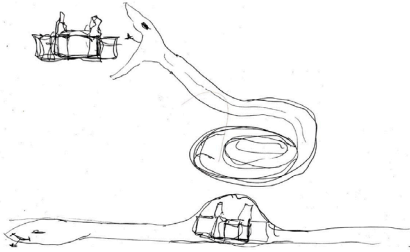
Within the temple, the sacred space of political debate where decisions are made that govern the lives of so many, these Trojans could be envisaged as oppositions, filled with unimportant people doing unimportant things (glorification of the ordinary, the profane and secular activity). These rituals or objects should be diametrically opposed, the profanity of commerce within the temple space, what uproar! Furthermore, they should not be objects in isolation, for power lies within a system of connections, and may emerge as a process of infiltration in abstracted form; order dissolving into the virtual in order to be energised by it. Order is weakened when it is too effective at controlling, the chaos which

Readings of the site to govern response

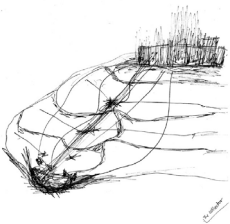
We are formed always by what we contest, in responding to colonialism it is perpetuated just as the strangling ficus climbs up the host tree and takes on its shape, until eventually the host dies leaving a void within the victorious fig's structure. The sketch shows the possibility of the ficus becoming a panopticon, pods attach to the periphery allowing a visual intrusion into the meeting space below.



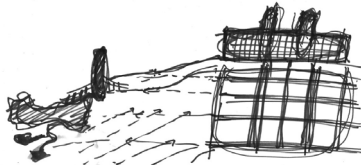
So what to do with the monument? Eating monuments is heavy work and causes indigestion....



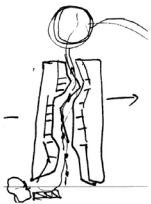
The site can act as a watershed collector of the Union Building's spill-off, 'amassing' theatrical and political energy for itself and thereby undermining the current role...



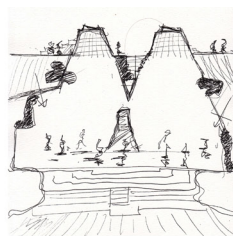
The design can become an anti-monument presenting a complementary inversion to the existing, this may involve recreating the monument in order to disrupt it...



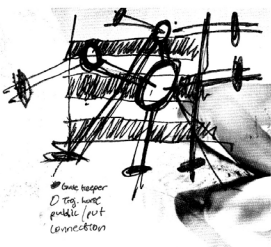
The design can disaggregate, presenting the kind of dualism which exists between the two halves of the brain. In this way it becomes a route, connecting the city to the monument.



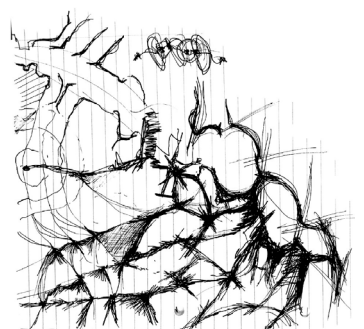
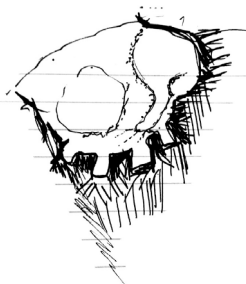
A grand meeting space can arise, for a Think Tank... but this can be infiltrated... by trojan horses, threats disguised as a gifts...



But power is in the connections, elements of infiltration need to be linked into a network - entities cannot operate in isolation



These entities could embed themselves into programmes, forms, structures ... they could become pervasive, viral, form a web...



it is trying to organise, essentially then order only has a limited lifetime. Endurance lies within chaos! This does not necessarily imply a series of haphazard relationships, rather strategic connections between the purity of form and its subtle disruption, all in aid of an architecture which can frame new questions.

This is an exploration in priming repetition, this is not to place authority in history but to recognise difference that could never be expressed in a singular solution, that of a surface value 'Africanised' identity. The further development of the Rossian and Scolarian typology brings with it a tension, between autonomy and the interruption of autonomy.

Philosophical Underpinnings

About post-94 buildings, many claims have been made of transparency, inclusiveness and freedom. In searching for a notion of authenticity, reference is made to origins in an attempt to draw power from history or the landscape, this in combination with a kind of corporatised modernism and facadism. For this investigation, I have been looking at autonomy in architecture, autonomous, anterior forms that are true in their representation of their aims; architecture always divides, forms barriers and separates. The invention of the facade is only as old as the Middle Ages, before this, walls formed spaces rather than the edges which are now manipulated to 'claim' interaction. Ancient cities had city walls, now there is an internalised hostility - everything is penetrable and is also not.

There is no blank slate, the land, space, the site - all are politicised. In the wake of a South African diaspora, standing looking at a Renaissance landscape in the heart of Pretoria, trees line the hillside marking the gap in which the old tram once made its way - who can say about this that sites are neutral and who will tell this to the dispossessed? It is the land itself, here, that is under contestation. A single incision will right this relationship, just as 'a little water clears us of this deed', so shall the cut become generative. Political relationships will change as demonstrated in agonistic programmes and equally within a formal agonism, which will serve to shift power relations as they are presented in our existing precedent, the Union Buildings.

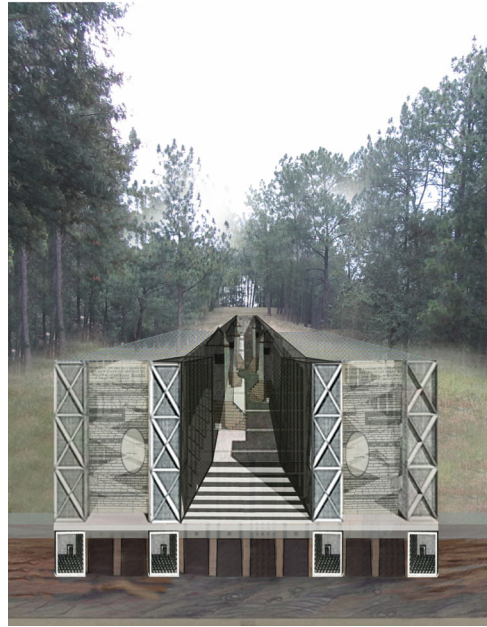
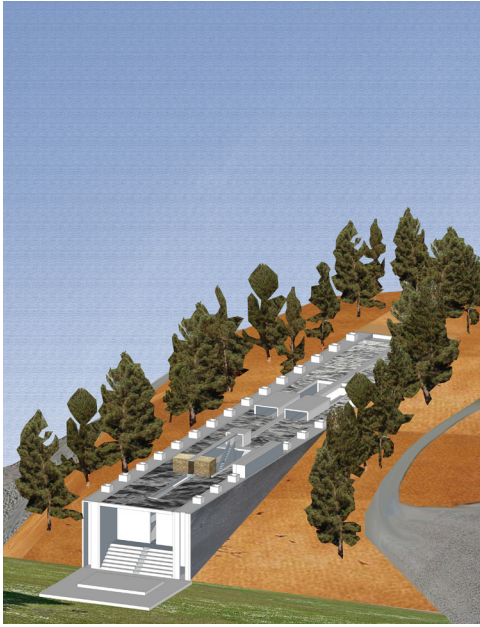
The void in this work implies the opening up of pos-

sibility, it suggests the space beyond representation, it presents a question: how can architecture influence the form of society, the relationships between human beings? As if pushed into the land like a battering ram, the form becomes a negation of the landscape; as one disappears deeper into the ground the building makes no reference internally to its context but rather, forms are carved into and carve out space. Through the manipulation of form, the holding back and cutting into of the earth is expressed in the internal compositions - all contained within the neutralising factor, the container, the box.

The question of authenticity, originality and representation calls for a reconceptualisation of the formal and intangible environment. The archipelago, a series of islands, becomes a powerful metaphor for understanding knowledge structures and the city, with its collection of islanded buildings. If the sea is the 'common', a shared unconscious expanse, then the conscious is but a raft floating on it. From the point of this raft (or island), we have our only symptomatic experience of what underlies; this is the terrain of assumed facts, accepted norms and standards. Channelled through this, becoming a series of 'offshoots', we have the realm of representation - the statements we make about our objects. In this territory, buildings can be monuments, the city can be a panopticon and objects have unstable 'meanings'. Through this three-tiered knowledge construction, each form, building or island is given the authenticity of representing the common. Archetypes of form and architecture, swirling around in memory, below recollection and indifferently existing, are pulled out and inserted into the 'known' - from here our representations are erected. From this reading, this design becomes a microcosm, of not only the city, but of our means of extracting, understanding and interpreting information and interactions between objects and their subjects.

The process of design presents an opportunity to make knowledge-constructions explicit. In the work of Lucio Fontana (1899 - 1968), a sense of depth is created which extends beyond the 'jurisdiction' of the canvas. In this way Fontana gouges through pure representation, working back towards an indication of the shared depths referred to earlier. Francis Bacon (1909 - 1992) illustrates the dissolving of the 'known'. If architectural interiors protect from the dangers of the exterior, here the casing that is the body, the armour we bear, is breaking up and

Figure 111 (left): *Incision into the landscape* (Author 2015).
Figure 112 (right): *Responding to the site* (Author 2015).
Photocollage using Norman Eaton's floor pattern for Polly's
Arcade and Rossian elements.



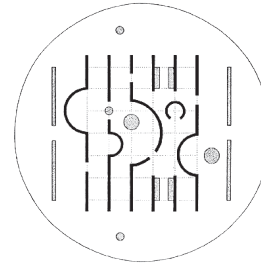
making its return to a state of 'outsideness' or 'beneathness', its subjects screaming their way into dissolution.

An analogy could be drawn between the questions posed by these two artists and the work of Italian architects Aldo Rossi (1931 - 1997) and Massimo Scolari (born in 1943), who both explored the autonomy of architecture. Rossi tests the strength of typology, using a similar plan for a cemetery and a school - the space of death can equally be a place for the living. Using a palate of Rossian forms, Scolari pushes these to the brink of tension and ambiguity. The suggestion of space beyond can be immediately brought to the present, into our experience, the rawness of the common expressed. The exposure of tensions brings forms closer to their unfamiliar origins.

By cutting into the contested landscape, one defamiliarises it. The exposure of the void reveals monument and its opposite. Eyes into the spaces of agonism suggest an internalised panopticon within the object. The dominant question, was the resolution of the object and anti-object, the container as common or enveloping surface which houses the autonomous objects. In this I seem to be adopting both strategies but to what effect? This is the mediation of the panopticon in bringing together cell and monument into one formation, tomb and cell – both places to be passive, to wait; the monument is the antithesis, it exerts a force. In this sense I am resolving functionality, with architecture as an intervention of

power, where it is not the force of the individual, who is merely waiting, but the strength of history, of withdrawal from the fabric of urban life. By pushing into the hill the design presents a critique of the constitution and make-up of the city. It is its disappearance that gives the form its validity and it is also not 'growing out' as this would be to suggest the return to a 'better time', seeking authenticity in history. By pushing in, the object confronts history, the land as a site of conflict, while withdrawing slightly from the urban as a managerial condition. Internally, the finite objects contain space and event but also have possibilities between them. They are not static as they intersect at times, they are not merely containers, as they represent the external conditions by mirroring and embodying contradiction in society through their form.

It is important also to understand the project's 'withdrawal' as a decisive action on the environment, the points of contact which emerge between the anti-object and the ground, relate to a theoretical underpinning of the relations of objects as is expounded on in the theory of an object-oriented ontology, which dissolves hierarchies by stating that all objects are equal, power-relations exist in the interplay and gathering of forces between objects in interaction. Just as one can only access the 'common' by moving through the islands, so an all-encompassing understanding of forces is never possible; understanding arises through the limited connections



made by direct points of contact, as they occur in the motion of forms, as they collide and reflect one another.

One reading of the progression through the form would be to understand it as the movement from the city window to the earth window, but as this project is a critique of so-called transparency, the architecture serves to mask this transition. The excavation of earth reveals the generative cut, a form of unmasking which is then re-masked by the intervention; earth as a mask of authority is replaced by architecture as a mask to the earth. There is then this tension between the idea of detachment and active intervention; the building is a battering ram, punching through to open up experience, to defamiliarise and to establish new points of interaction below the 'surface'. The forms start to embody the process of punching through, of intersection, crossing and opposing relationships; while there is a violence contained in this approach, the architecture could equally be seen as exerting a protection over the earth. The container is an equalizer that removes hierarchy, as the monuments are singularities within a shared common ground; they are effectively neutralized as entities, their power is internalized in the composition of the interior. The interior becomes a microcosm of the city and the strata of knowledge and power constructions.

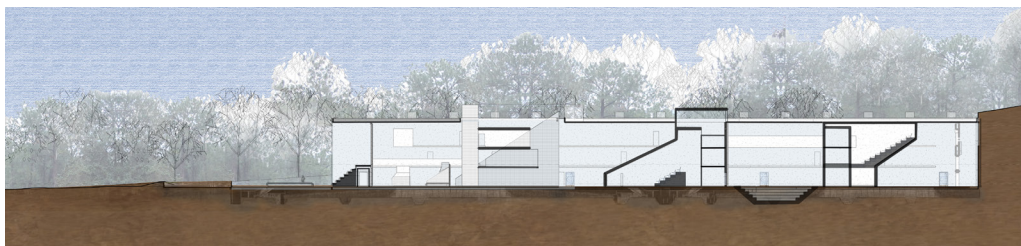
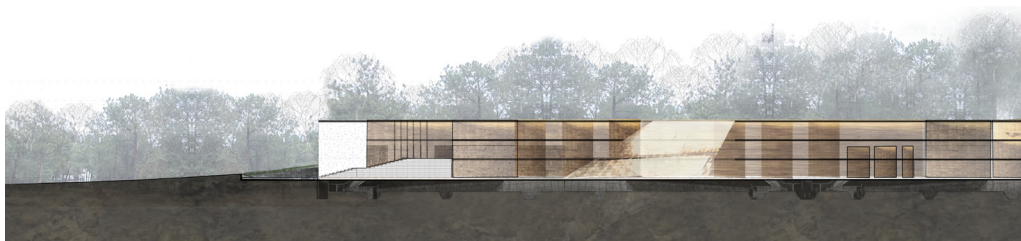
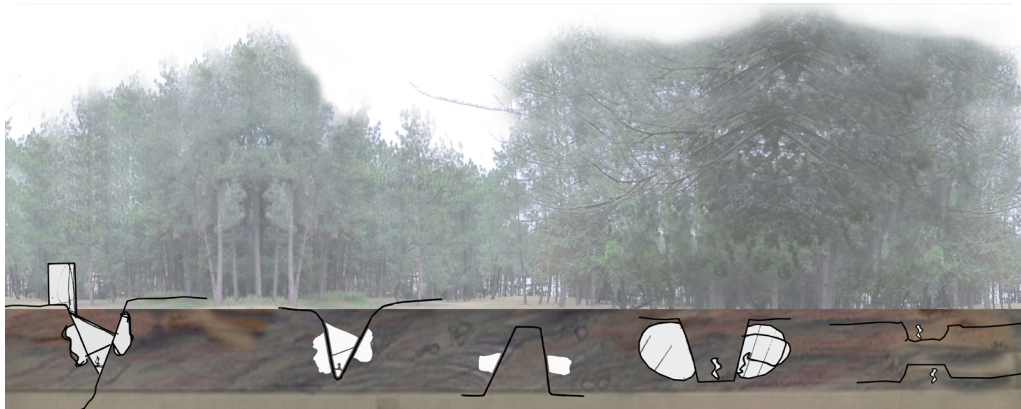
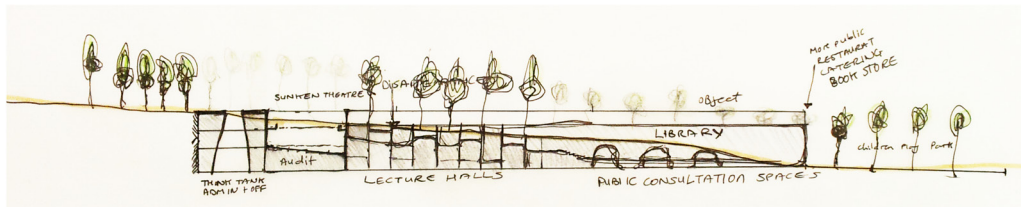
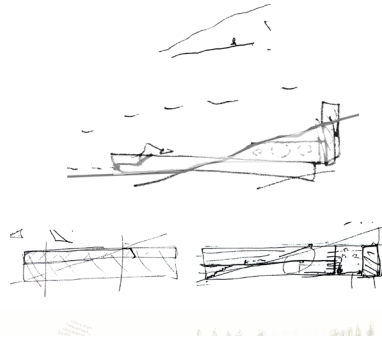
Evolution of the Section and Plan

The investigation of the section becomes a means of introducing the poetic aspect of the design. The form, in incising itself into the landscape, creates the void or 'generative cut' from which to explore the concept of inversion: monument and anti-monument. From starting off as a simple block, which, in the diagram, reveals the slope of the land as a diagonal running through the shape, spaces were then carved out or forms inserted. The initial exploration was of a Lalibela-like series of facades which would be experienced on the inside of the void, as a means to bring light down into the spaces and behind which to organise the various programmes. The lines of trees, on either side of the slit, tower above the structure in all iterations, their regularity creating a powerful axis and marking the ascension of the slope. As the design was envisaged as a contestation of the land, it was not seen as important to emphasize or clarify the experience of the rising earth line, rather the structure provides a new defamiliarised landscape, an interior which does not reveal all but acts as a mask to the earth.

Figure 113: *Making 'place' within passage* (Van Eyck).
Figure 114 (right): *Iterations of the section* (Author 2015).

The plan is a narrative and political device, the slit implied by the ordered row of trees, an absent memory of the tramline, was early on envisaged as a route which could connect the city and the Union Buildings, via the landscape. The earlier versions of the plan consisted of this path, with programmes on either side of a central passage. With the plan, the intention was to bring to it an aspect of Italian Rationalist design, with reference to typology and archetype, a clear progression of forms and a symmetry in the layout. A conceptual collage which combined the floor patterns of Norman Eaton, as a façade, with a collection of Russian forms, ordered alongside the passage, began to suggest the resolution of the plan as a series of objects along a route. The breakdown of the programme into its accommodating typologies began to form a plan, where housed activities occur in smaller spaces and conversation and debate occur within the surrounding void space. Here the Union Buildings can really be taken as a precedent, the open court contained by the arms of the plan casts a non-place into, essentially, the most important one. The two options outlined in the analysis of the possibilities of the plan, reference the city plan with destination and street at either end versus a scenario where the open spaces become important and monuments are not read in isolation but in their relationships; they do not exert power in themselves but in the arguments that they set up in their relations.

The positioning of the open-air theatre was derived originally from exploratory diagrams which illustrated 'energy', flowing down the contours, and pooling lower down the hill. Conceptually the theatre is envisaged as a catchment for political activity, facing onto a neighbouring residential street, it acts as a public square which anyone can use. Formally, the application of typology shapes internalised monuments for secular activity, a series of smaller defamiliarised and oblique buildings (a village of forms) and a panopticon of angled glances into the main void, from the passages at the sides. The central stair and symmetrical monuments provided the starting point for the design of the interior. From their position, a main gathering space was an obvious tribute to monumentality and provided a foyer in which to arrive.



Sequence

A path extends from the building, continuing the axial relationship between incision and site, and meets the sidewalk. The route from the street leads to the theatre, at either side of the façade a passage leads into the form, one an obscured entrance, the other a pedestrian route which climbs the height of the slope and reconnects to the land at its completion. Both ways provide access into an entrance cave, which is carved out underneath the stairs. In the cave, a linear pool of water is lit from slits in the theatre seating; the directionality of the space, perpendicular to the length of the plan, must be mediated by the intention of entry. Within the foyer, the place of reception is unveiled; monumentality is used in order to give precedence to temporary inhabitation, offices for visiting tribal elders as well as lecturers are housed in the towers, their forms incised by the central stair. The Political School is accessed from the foyer, its seminar rooms, held between stair and wall, are on the first and second floors. The supporting programmes and ablutions are contained within the passages on either side of the building, under the public walkway and additional staircases provided for each programme. The research output, which results from the organisation of the Think Tank, is stored in its own library underneath the monumental staircase, these documents can be requested by researchers. In the foyer, a pair of symmetrical typological forms, contain political journals and newspapers, which can be read in the incised and adjacent waiting spaces, or taken to the coffee bar.

The enclosed space of the School opens out into an open air court, the height of the structure, in which the Village of Forms is situated. These typological forms are occupied on a temporary basis by visiting members of the Think Tank, while the Chamber of the Master which is a larger form, is the permanent abode from which the Think Tank is arranged and managed. The building closes up again after the village, the general meeting room, with auditorium above, is there for the use of all the programmes. The Masking Chamber presents the last point before the earth and signifies the end of the journey and the moment at which one must take a position in the endless tug of identity, repetition and representation. A mask is donned; the agonistic programme gives way to an expression of agonism in form with a private and internalised programme. As the weight of the earth presses against the outer wall, so the weighty decision

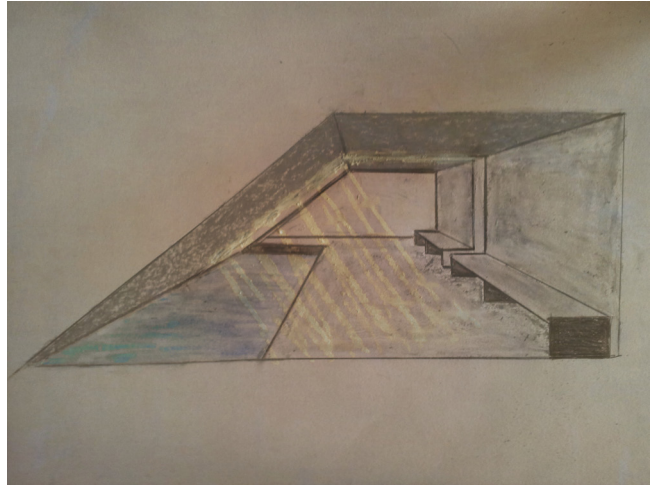


Figure 115: *Entering the cave* (Author 2015).

must be made. The final space, the 'masking chamber' becomes a place to investigate agonism in form, where architecture becomes a mask to the landscape. The politician, who has completed the course on representation, enters this place alone. Here one must dress, prepare one's notes and reflect on the entire process of political and individual representation. Ascending the stair, one arrives at a small tunnel from which one must emerge, at the end, in the auditorium where a resident audience is addressed from a pulpit. This is the final test for the politician, if one can bear the scrutiny of those that watch, some from behind the portholes which peer into the auditorium, then the aspect of political performance can be overcome.

The final façade is above one; the roof is envisaged as a water garden, which mediates the experience of the gardens and the built incision. It is equally, a plane of light relief for the occupants of the interior realm; steps lead down from the path, which connects the central stair to the landscape, and into the water. From here, one has a view of the city, framed on both edges by the symmetrical line of pine trees; these are the same pines which emphasised a prior journey through the site, the tramline which connected the city to the monument.



Figure 116: *Conceptual section indicating closed (purple) and open (orange) zones and buildings in open zones (yellow)* (Author 2015).

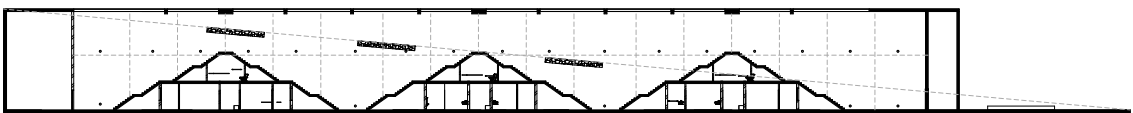


Figure 117: *Two-hour fire-rated passage, detailing the retaining wall* (Author 2015).

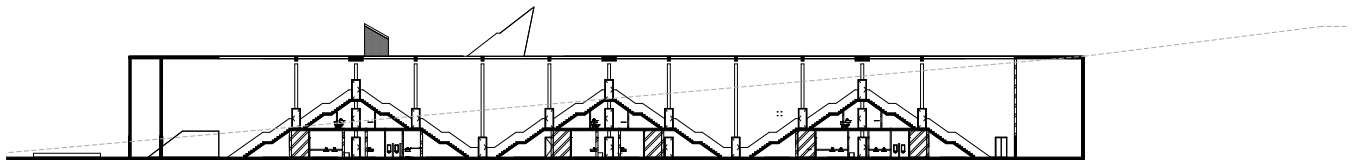


Figure 118: *Two-hour fire-rated passage, service spaces and ablutions under the stairs* (Author 2015).

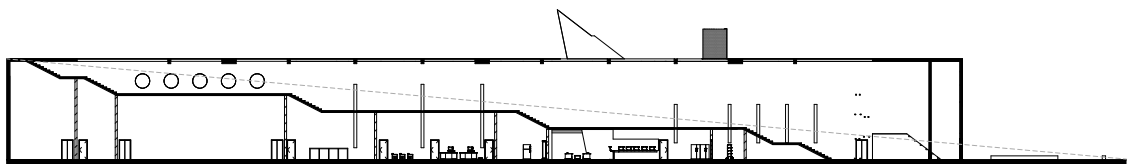


Figure 119: *Pedestrian walkway linking theatre and landscape* (Author 2015).

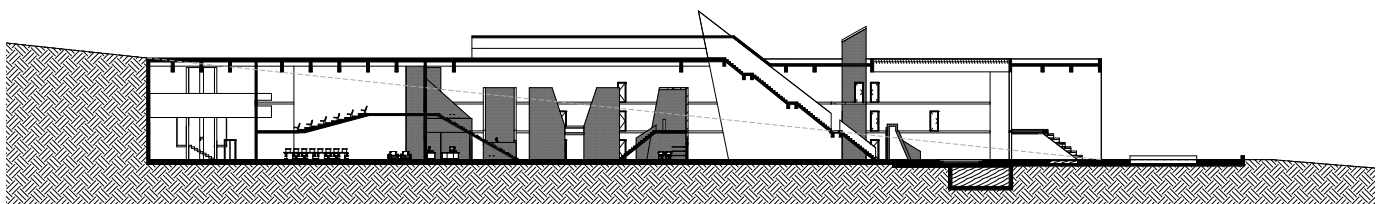


Figure 120: *Longitudinal section* (Author 2015).

Site, Drop-off Zone and Parking

The northern-most section of the site is partially pine forest and partially botanical garden. Within the garden, an old stone rondavel is linked via the original serpentine paths to the water garden. The existing vehicular access is from the top of Carriage Drive, adjacent to the rondavel and proposed restaurant in the gardens. Parking is provided on the northern edge of the site, underneath the pines and near to the heritage Engelenburg House, which would be accessible as a museum.

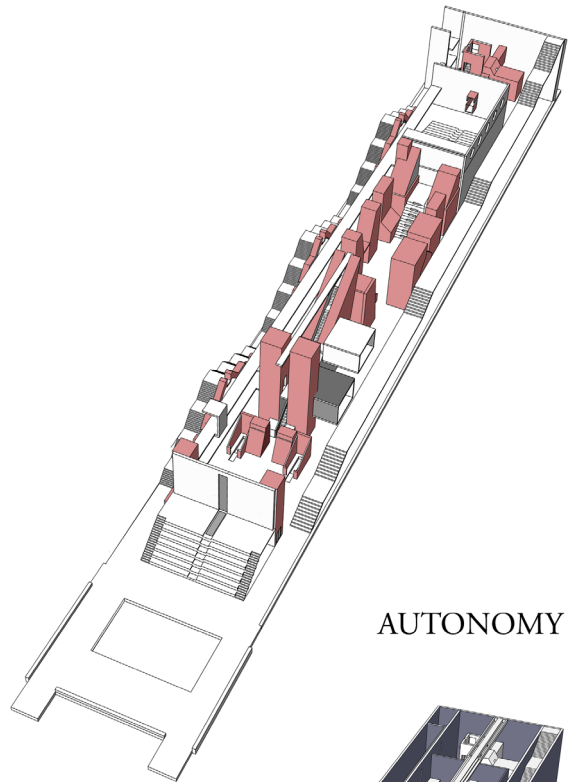
From this area of the site, the grand stair, which protrudes out from the roof, is really the staff entrance but is also available to the curious explorer. The main entrance, to the south, is accessible from the street and would be used by people taking public transport, as well as dignitaries who would arrive at the drop-off zone on Carriage Drive, just above the intersection with Zeederburg Road.

Technical Approach

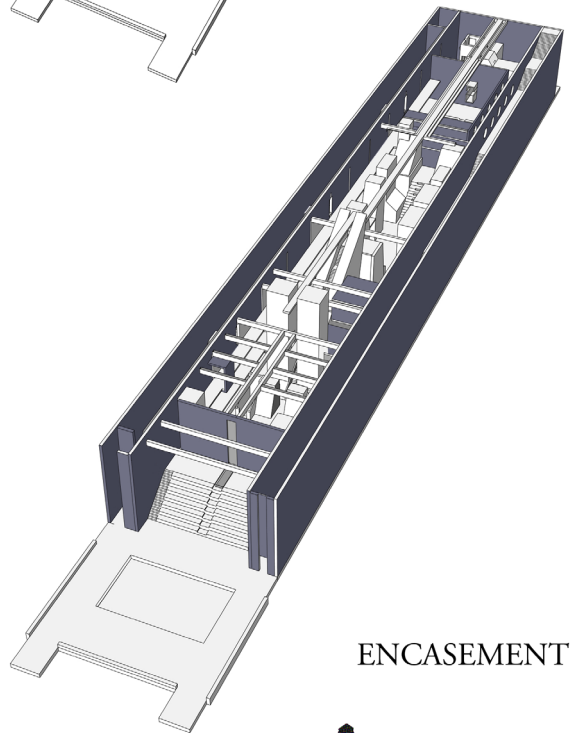
The building as an incision into the landscape, counters the monumentality of the Union Buildings by becoming an anti-monument. Within the 'common' space of the concrete box, which in its relation to the ground has only anti-facades on three of its elevations, autonomous forms are contained. The forms on the interior continue the typological investigations of the Neo-Rationalists, Aldo Rossi and Massimo Scolari, and they exist as defamiliarised Laconic objects. The challenge in this design, is the resolution, on a functional level, of the occupation of these forms and of insertions, openings and points of entry as are required in terms of lighting, thermal comfort and ventilation while maintaining a sensitivity of detail which respects the conceptual intention.

Encasement:

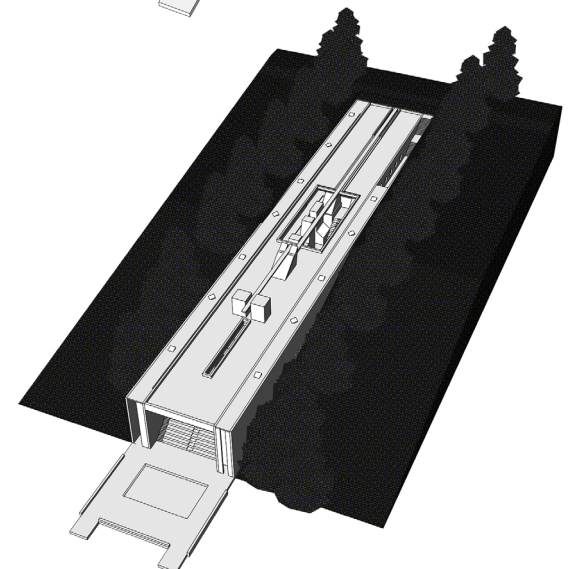
Concrete is used to enclose and contain forms, spaces and water. This provides 'wrapped' space for the anti-monument, where form is not legible. The planes formed by the vertical and horizontal concrete work are deepened with inlays of doors and floors.



AUTONOMY



ENCASEMENT

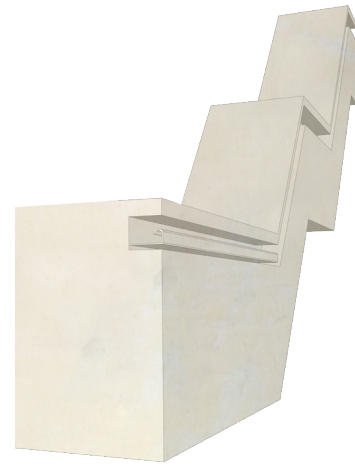


INCISION

Figure 121: *Technical concept* (Author 2015).

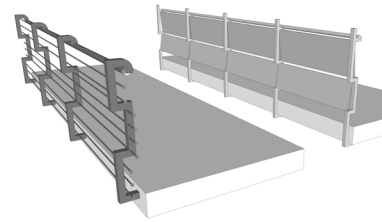
Autonomy:

Facebrick is used for the interior typological forms; these are oblique, defamiliarised and Laconic. The texture of the brickwork emphasizes the directionality of form and binds the different formal investigations into one overall language. Here, experiential and monumental form provides an analogy to the city of parts. Internally, a different tectonic is explored, the brick skins are paired with wooden suspended flooring, which brings a different aspect to the detailing of the particular, that is not present within the 'common'.



Incision:

The idea of incising, into the landscape, is communicated at all scales of detail. Surfaces, both of enclosure and autonomy, are cut into to shape the entry of light and allow specific relationships to nearby objects. Material and form is cut back to allow for the passage of people, water and light; the carving out of space and object, alternately suggests absence and presence.



Lighting:

Light is closely linked to the expression of the incision and of autonomy. The majority of the light enters through the roof plane, into which light wells are incised, illuminating the forms and open spaces below. The use of light is strategic, the mystery of form is specifically highlighted; light is never ubiquitous but is rather controlled in order to shape the spatial experience. Glass inlays in the roof let in filtered light which is dappled by the sheet of water.

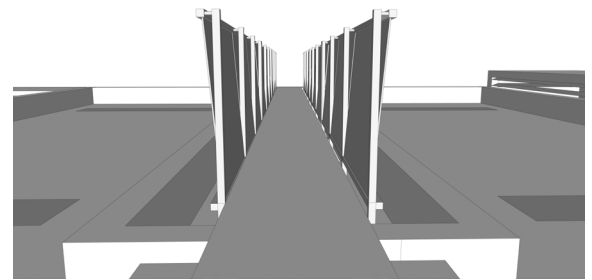
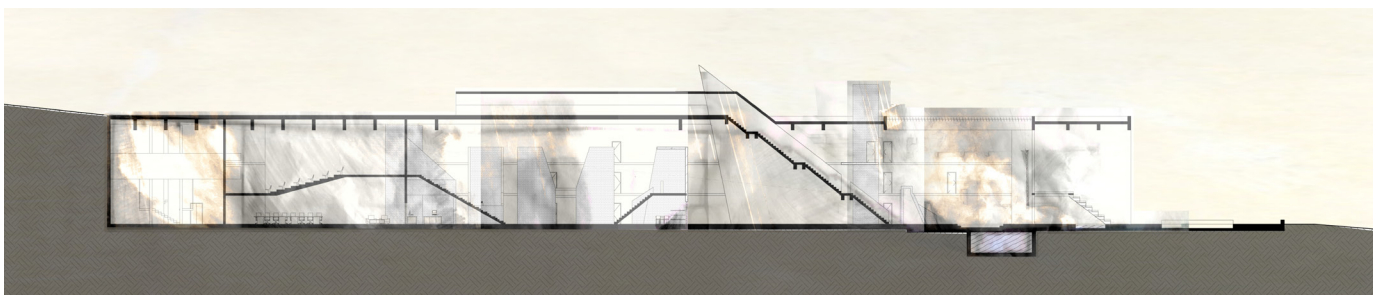


Figure 122 (above): *Investigations of the balustrade in terms of the technical concept of incision* (Author 2015).

Figure 123 (below): *Analysing light in the section - noon on the summer equinox* (Author 2015).



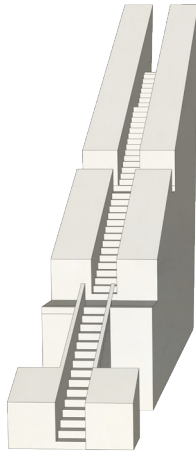


Figure 124: *The form of the central stair* (Author 2015).

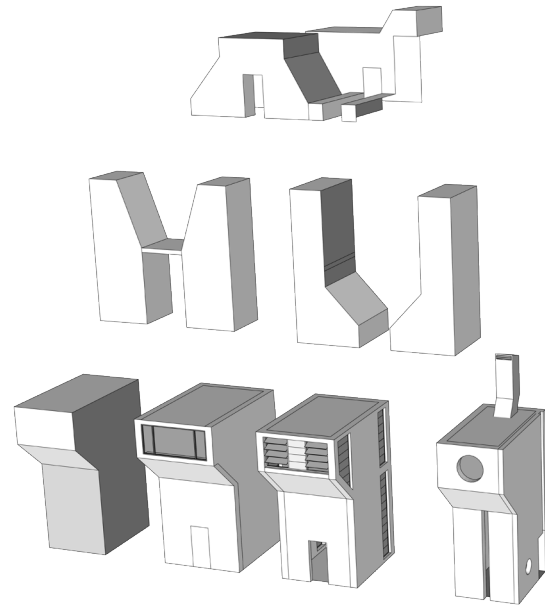


Figure 125: *Investigation of typologies for the 'Village'* (Author 2015).

Services and Climate Control:

The building maintains a regular temperature throughout most of the year, as it is predominantly in the ground. Issues of ventilation and thermal performance are addressed in order to minimise the use of mechanical systems. All the soil excavated for the project can be used in the rammed earth construction determined by the greater Union Building's framework.

Cool air is brought into the building from the southern slope, channelled through earth pipes in the slope, it is then fed into the various spaces, at floor level. The closed sections of the structure are provided with roof vents which can open and close while the two central towers draw hot air out at the top by means of a solar-assisted stack. The auditorium and general meeting or conference area, is heated and cooled with an HVAC system, contained in the passage at the northern end of the building. Extractor fans are linked to the light switches in all abluition areas so that cooler air can be pulled into the spaces.

Service spaces such as storage, ablutions and a staff kitchen are positioned under the stairs in the side passages. The bathroom layouts are structured in such a way so as to allow for ducts and cleaner stores. These ducts are accessible so that rodding eyes and inspection eyes are accessible, the ablutions vent via pipes, which pop up at the sides of the building, in the forest.

As building has no 'back door' a dumbwaiter is installed in the side passage under the pedestrian walkway, proximity to the coffee bar; deliveries and waste removal can be managed from this point.

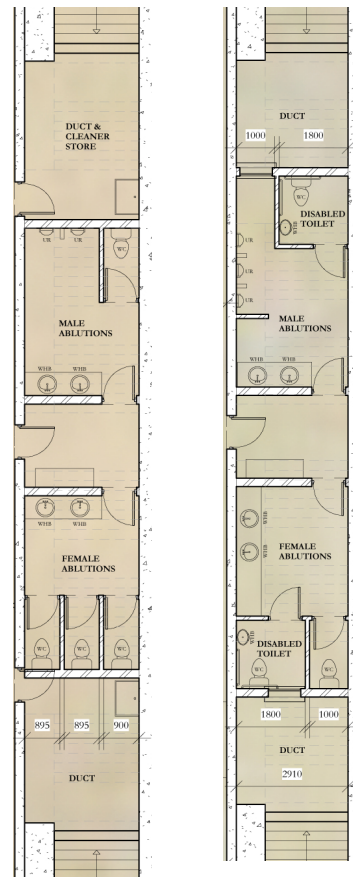


Figure 126: *Incorporation of services - abluition layouts* (Author 2015).

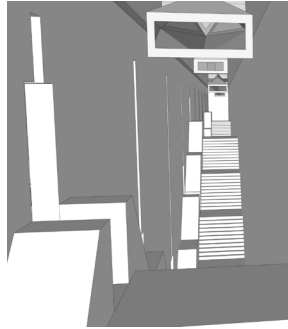
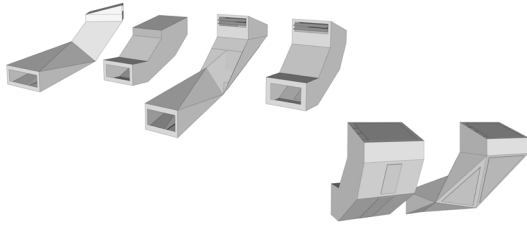
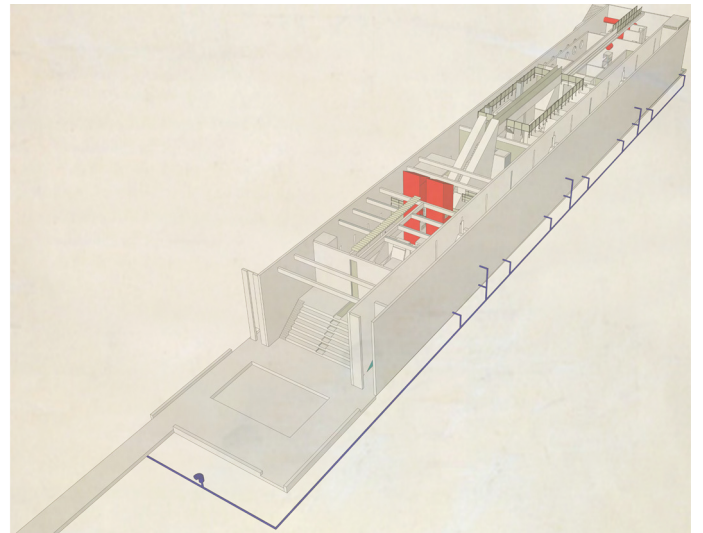
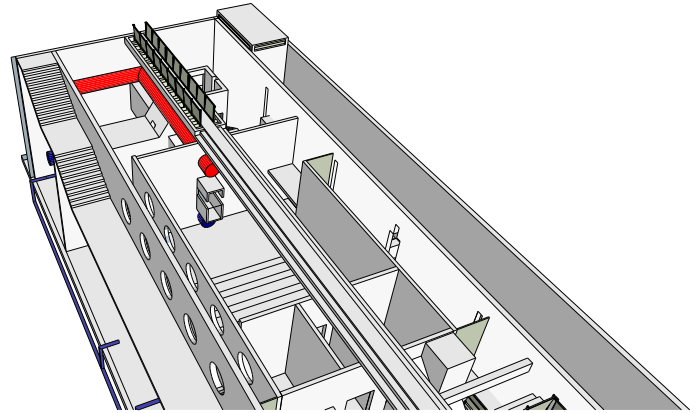


Figure 127 & 128
(above & right):
*Forms to bring in
light and ventila-
tion, no longer part
of the scheme*
(Author 2015).



Figures
128 & 129
(right):
*Ventilation
systems, solar
stack and
mechanical*
(Author
2015).



Figure 130: *Rendering of the foyer* (Author 2015).

Fire:

The right hand passage, in which the three staircases linked to the interior programmes are located, is a two-hour fire-rated passage. All doors are self-closing and the glass inlays, which allow light from the passage into the interior, are all fire-rated. As the doors open into the passage, the balustrade is constructed on a frame and thickened to 750mm so that the doors do not open into the flow of movement. An additional 1.5m space is allocated for each stair in line with the minimum requirement for a fire route.



Figure 131-132: *View towards city from the water garden on the roof* (Author 2015).

Disabled access:

A lift is located in the foyer so that all levels of the interior are accessible to wheelchair users. A smaller wheelchair lift is provided next to the auditorium so that the length of the building is easily navigable without the need to use the stairs. Disabled ablution facilities are provided at ground and first floor levels.



Water and Waterproofing:

The passages on either side of the central void are viewed as external. To express a sense of being in the ground, gabion infill strips suggest a diagonal trajectory which echoes the slope of the land. The external retaining walls, 450mm of concrete, hold the gabion insertion between capping plates. Copper pipes, of 100mm diameter, protrude into the passage; during a storm water will pour through these, from the soil, and drain into a concrete channel which is carved into the side of the concrete stair. The amount of water flowing out of these copper spouts, is evenly distributed as the external wall is divided into collector regions, formed with K-tech drainage collectors. Geotextile membrane lines the space between backfill and wall, agricultural drains at the sides and under the foundation reduce the soil pressure and channel a great deal of the water down the slope. A bidum layer on the inside and outside of these collector regions, prevents fines from entering the building; the water can then be channelled into a sub-surface rainwater collection tank. The ablutions and other service areas below the stairs are sealed off and protected with a layer of torched-on bitumen. The wall is cut back slightly so that a 12mm softboard layer can lie flush with the edge of the concrete, while protecting the bitumen layer. The water collected on the roof, is stored underneath the



Figure 133: *Precedent - design for a funeral parlour* (BAAS).

foyer; all water is directed to this tank from where it can be circulated in the filtration and purification tower, which maintains the quality of the water on the roof and in the pond.

Structure:

The concrete structure acts like a box, or raft, which distributes the weight of the interior forms and the pressure from the soil, along its surfaces. Once the earth has been excavated and sub-surface drainage installed, the foundation is cast over a 150mm casting pad. The retaining walls in the passages are supported by a system of blade walls, the concrete stair and 500mm deep beams which resist the pressure of the soil and prevent the structure from caving in. The internal walls are then thinner.



Figure 134: *Impression of the roof garden* (Author 2015).

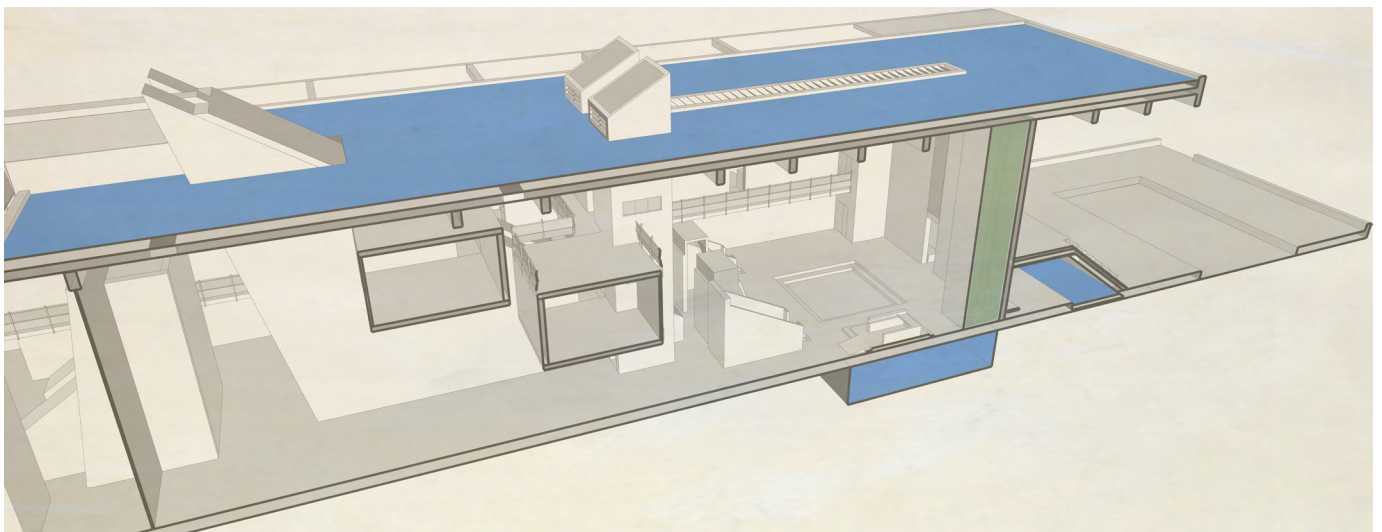


Figure 135: *Water System - tank under the foyer, filtration and purification tower, linear pool under theatre and water on the roof* (Author 2015).

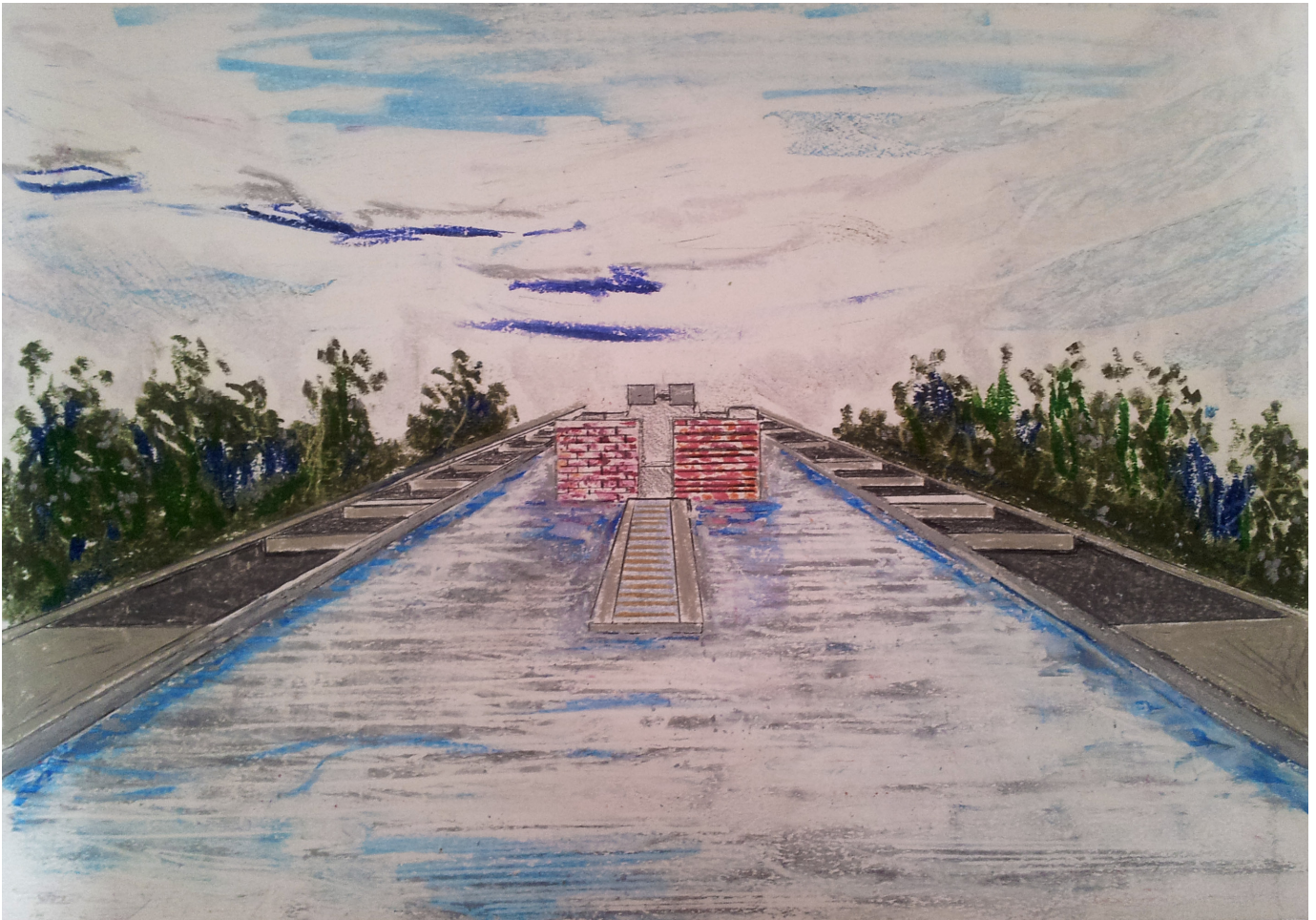


Figure 136: *Answer to the sky.* (Author 2015).

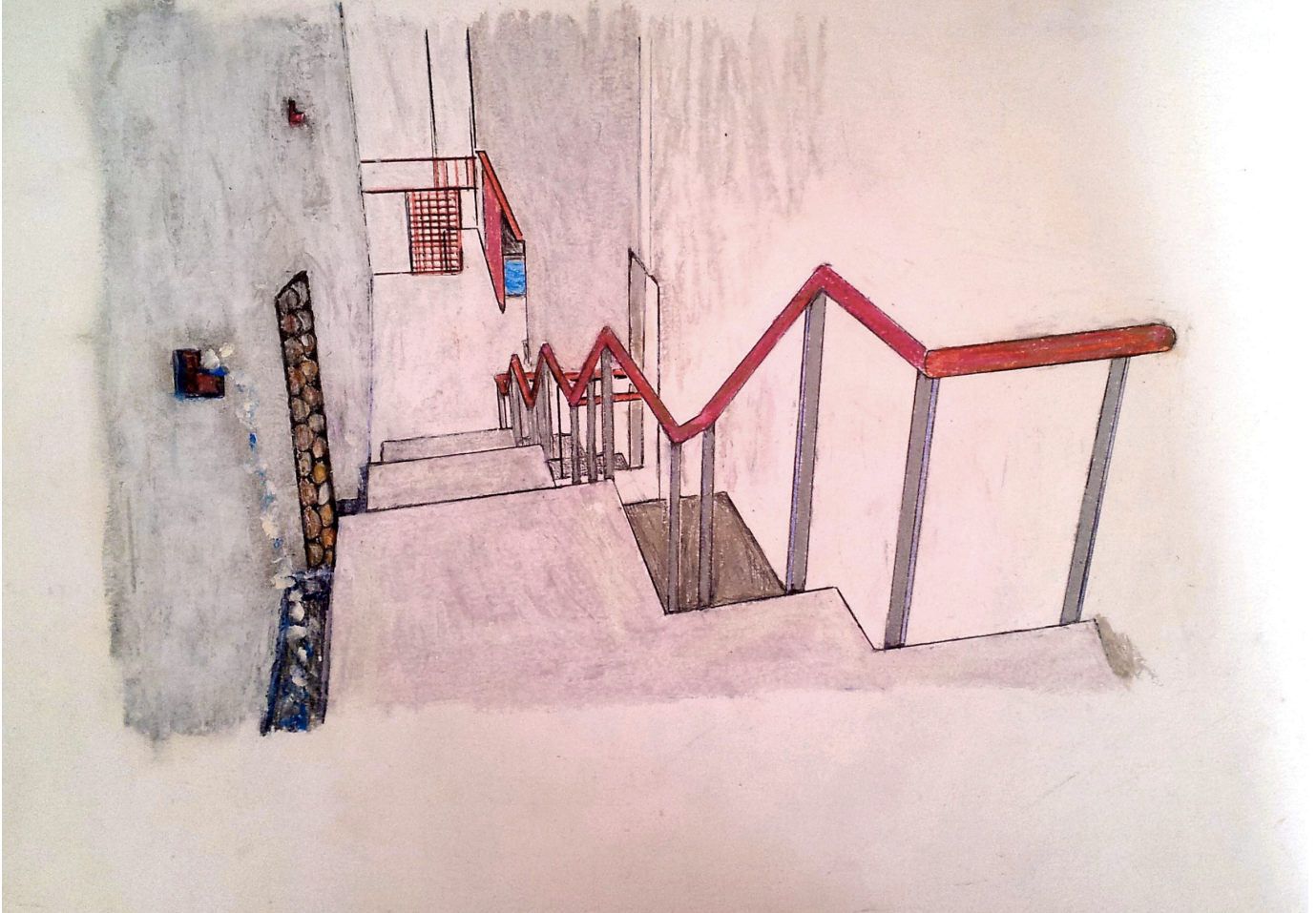


Figure 137: *A journey into the earth - retaining experience.* (Author 2015).



Figure 138: *An interior monument of anterior forms.* (Author 2015).



Figure 139: *To the chamber of the Master - Think Tank.* (Author 2015).

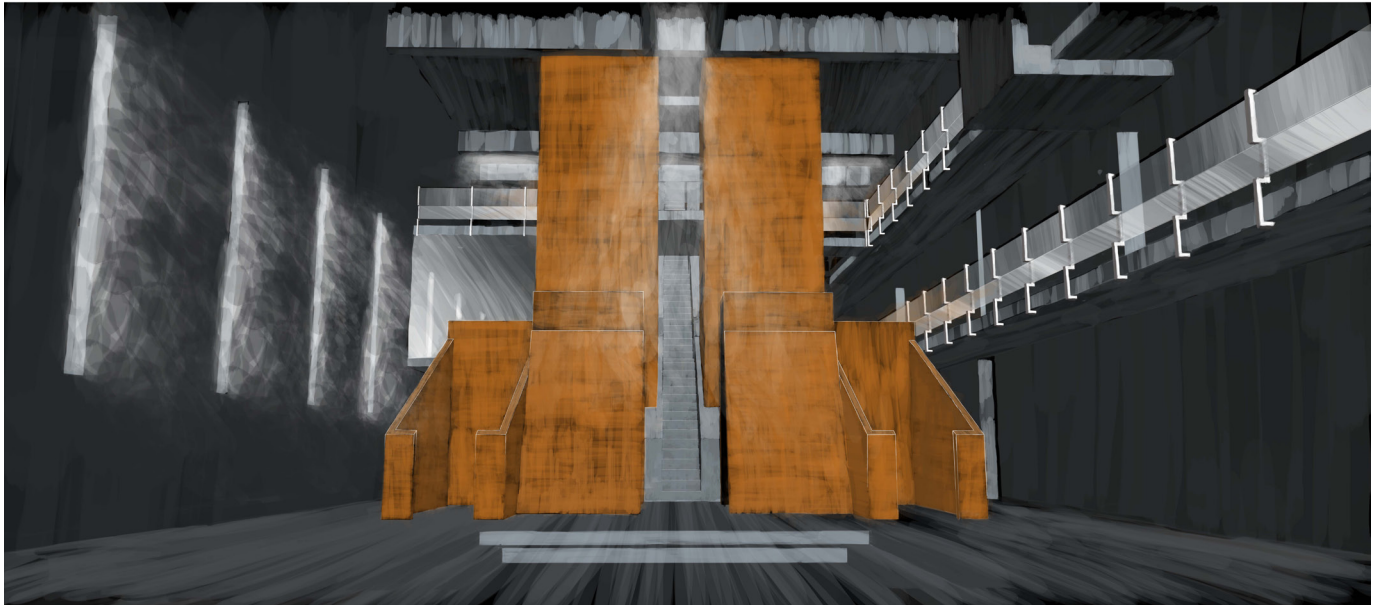


Figure 140: *An anti-monument - view into the foyer.* (Author 2015).

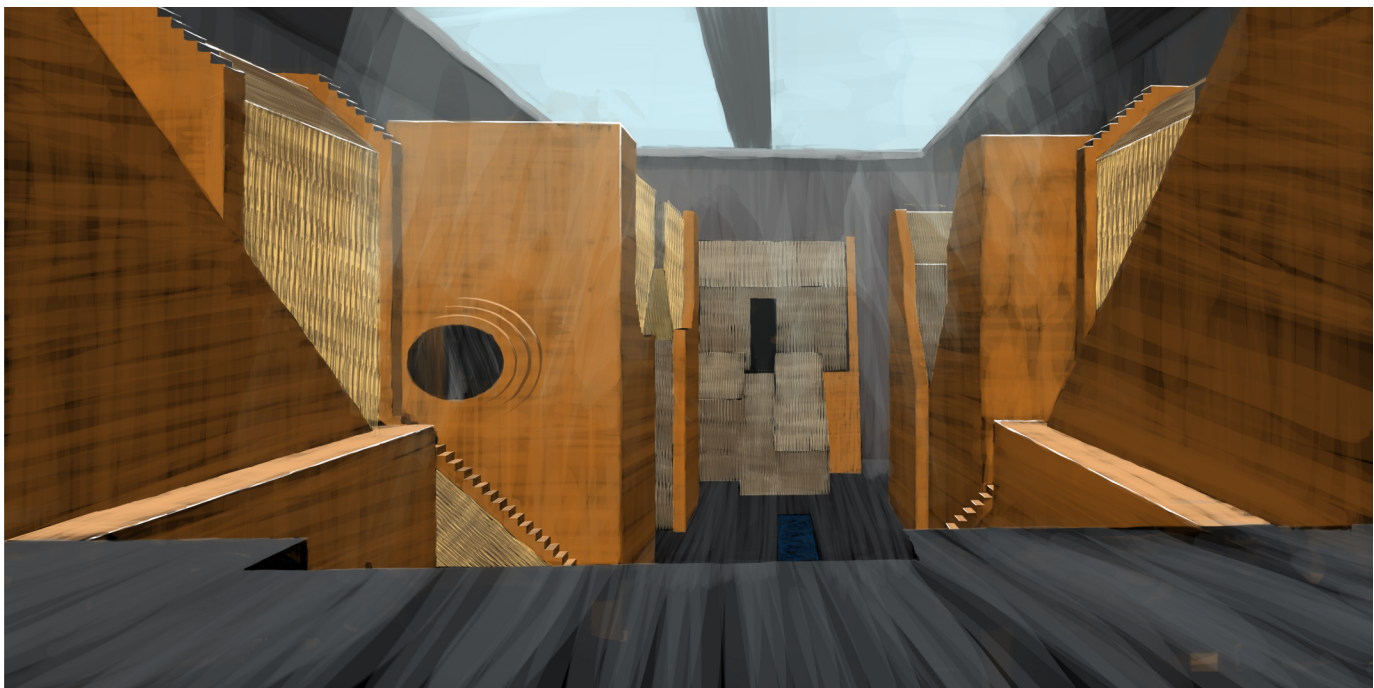


Figure 141: *The Village of Forms - to the chamber of the Master.* (Author 2015).

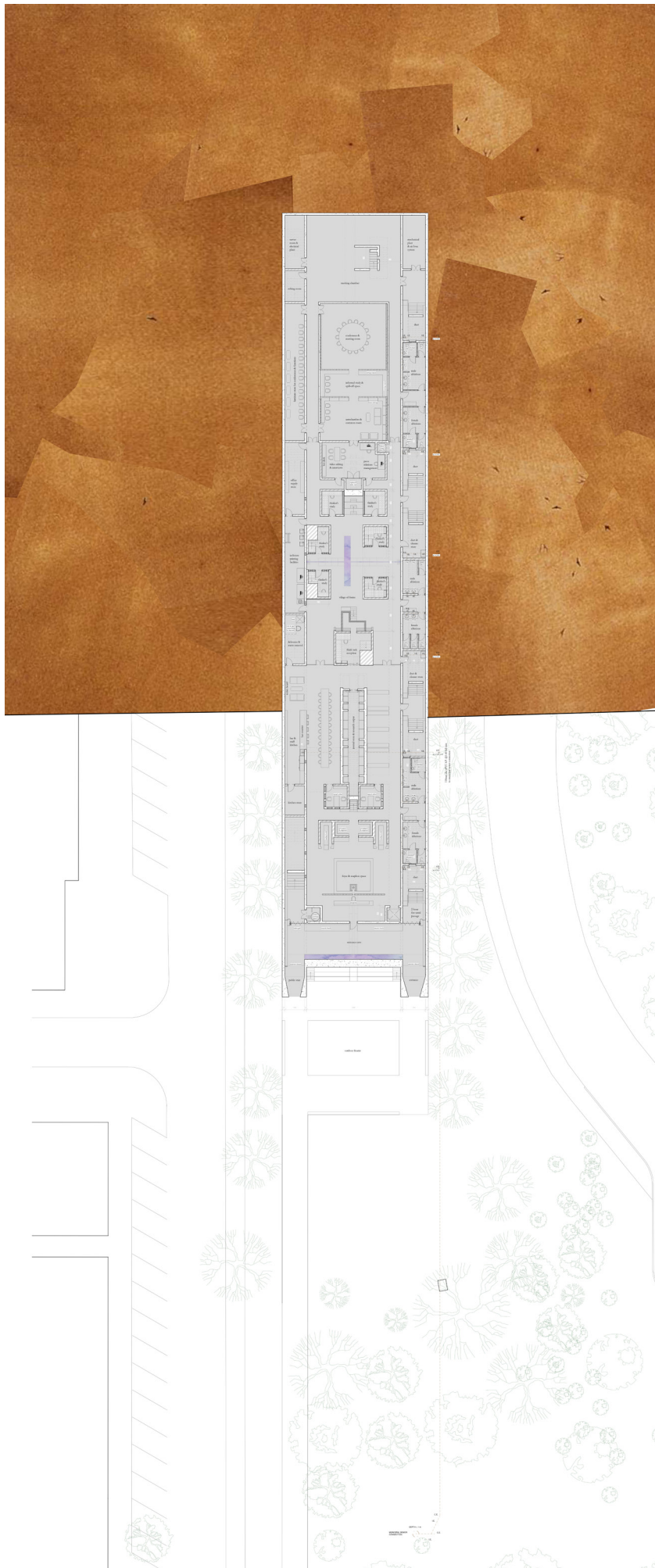


Figure 142: *Ground Floor Plan - nt.* (Author 2015).

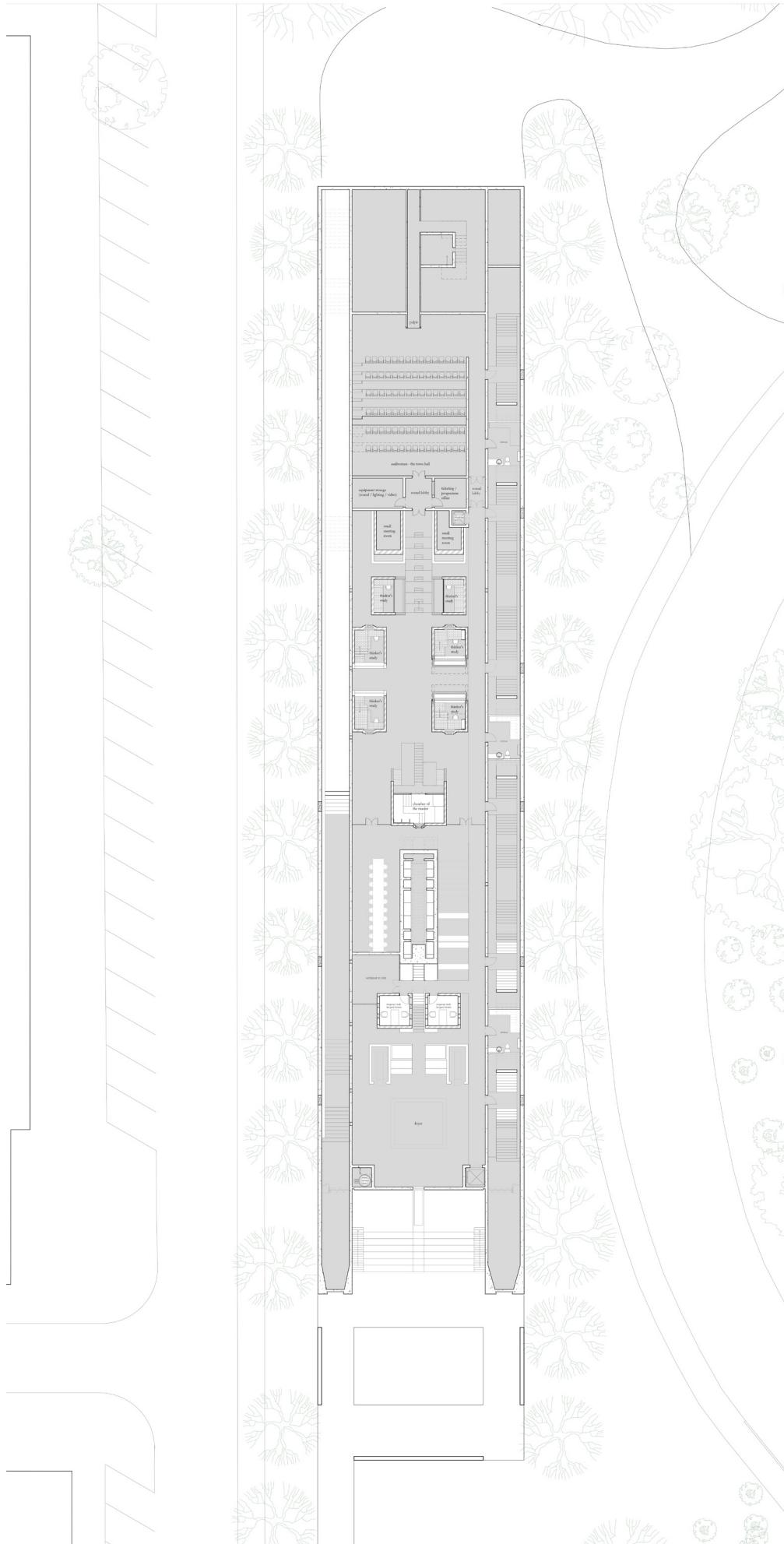


Figure 143: *First Floor Plan - nts.* (Author 2015).

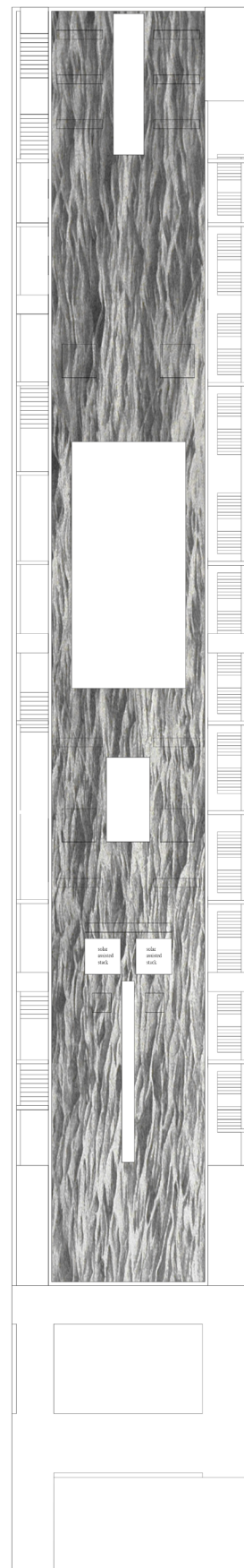
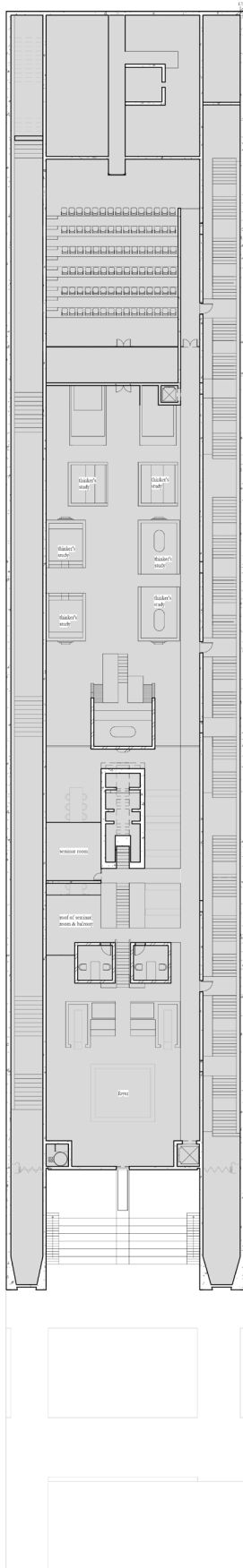


Figure 144: *Second Floor Plan - nts.* (Author 2015).

Figure 145: *Roof Plan - nts.* (Author 2015).

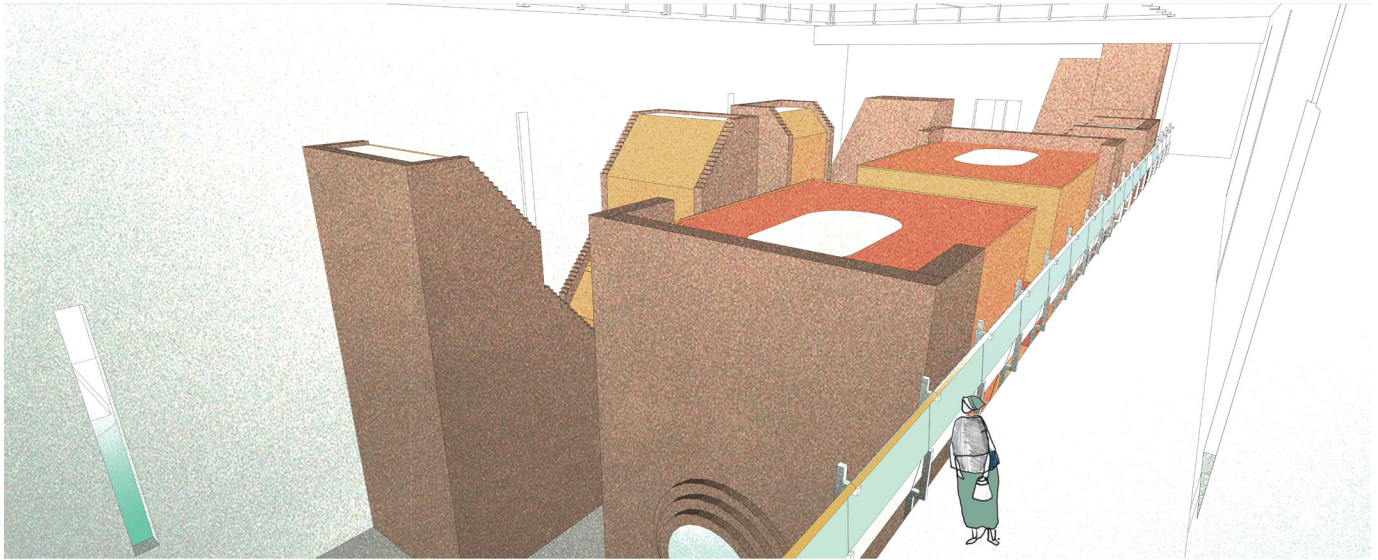


Figure 146: *Roofscape - when thinking tanks.* (Author 2015).

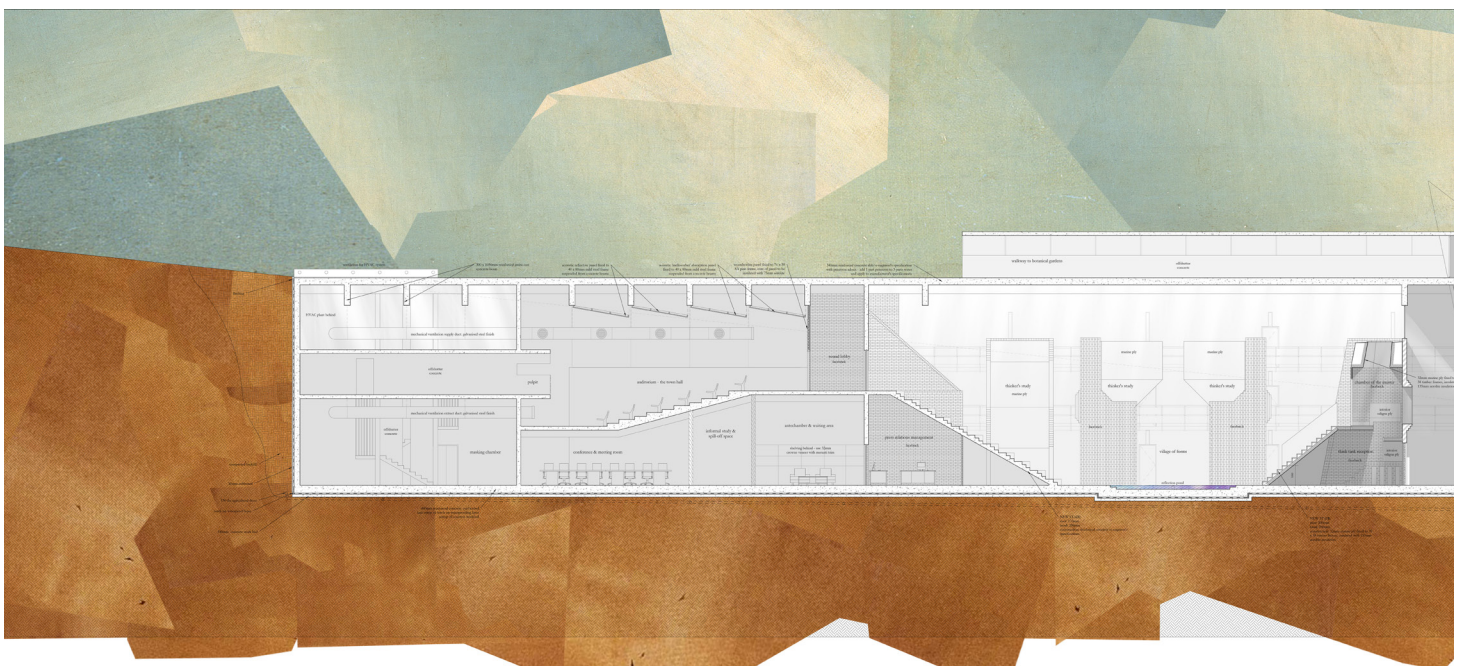


Figure 148: *Longitudinal section - nts.* (Author 2015).



Figure 147: *Panopticon - a glimpse of the pulpit.* (Author 2015).



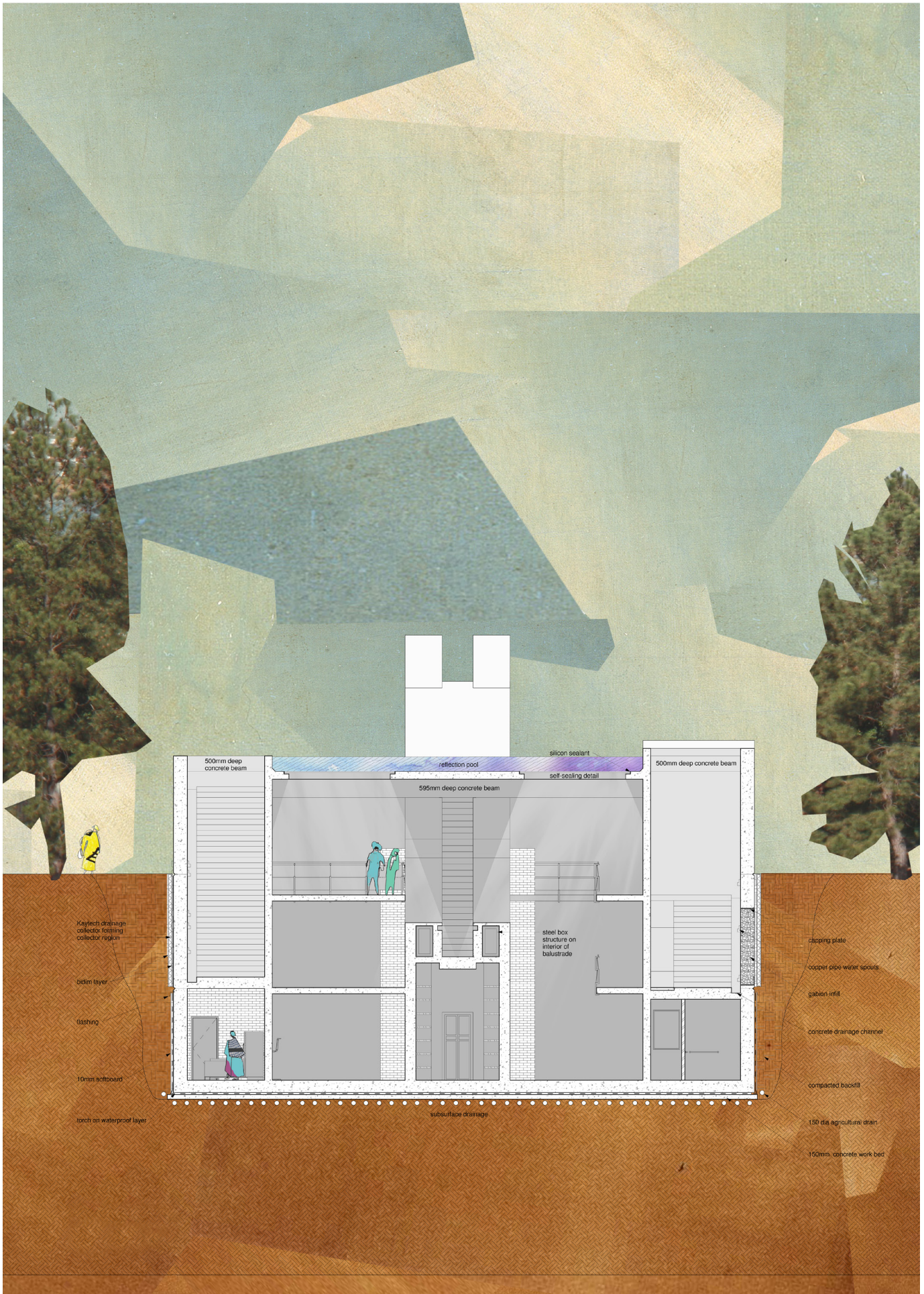


Figure 149: *Cross section - nts.* (Author 2015).

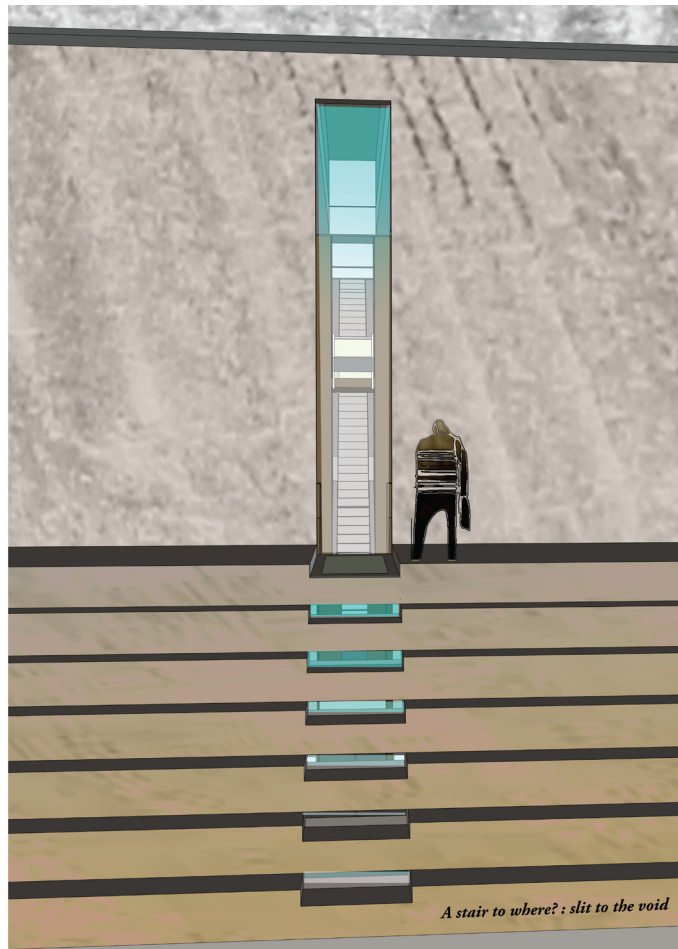


Figure 150: *View of the theatre steps.* (Author 2015).



Figure 151: *The Village of Forms - to the Town Hall.* (Author 2015).

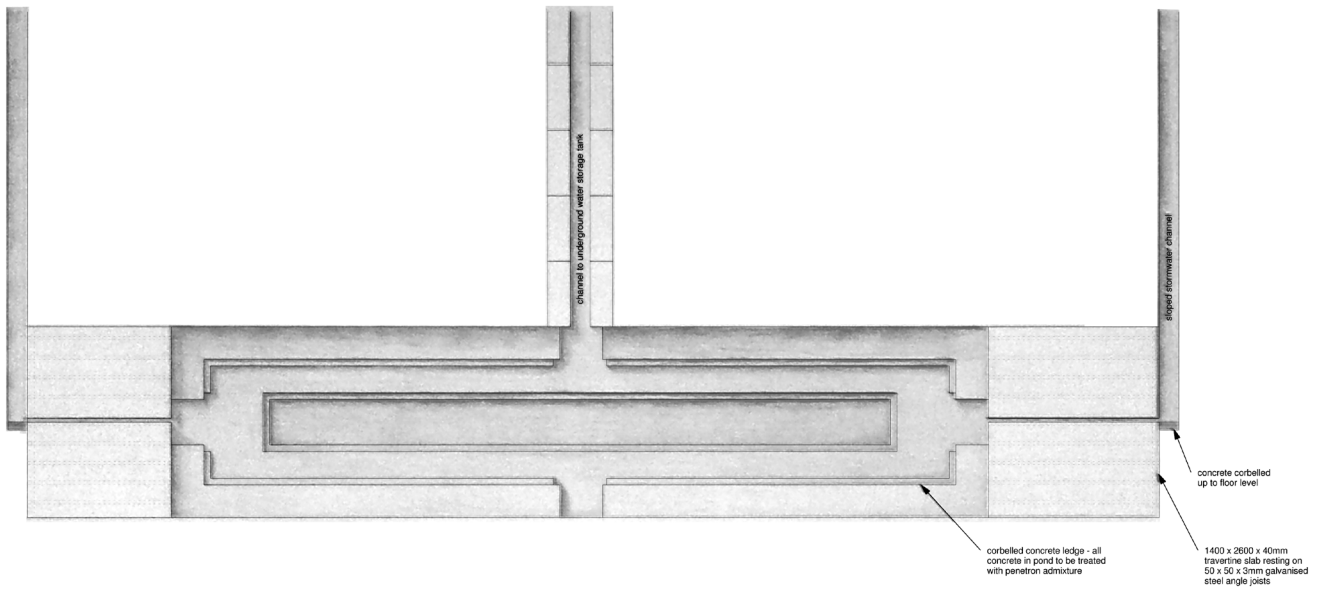


Figure 152: *Plan view of reflection pond under stair - nts.* (Author 2015).

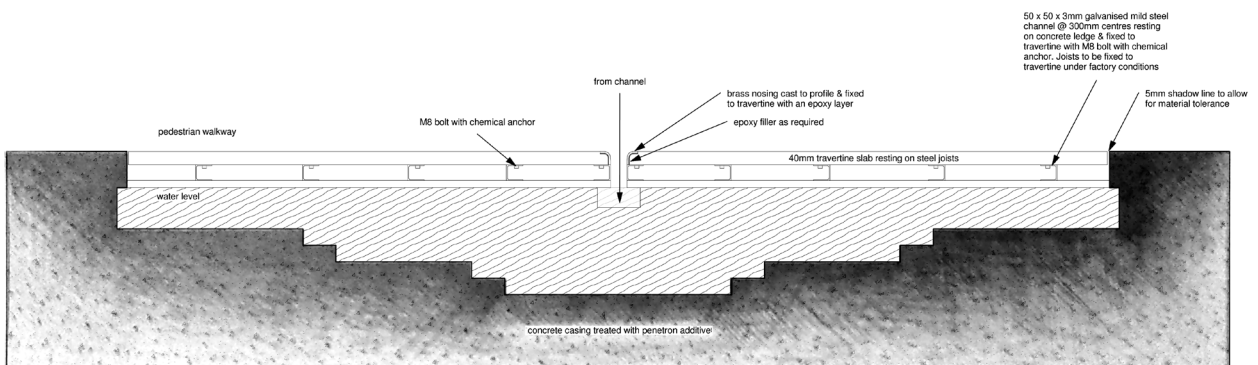


Figure 153: *Detail section through reflection pond under stair - nts.* (Author 2015).

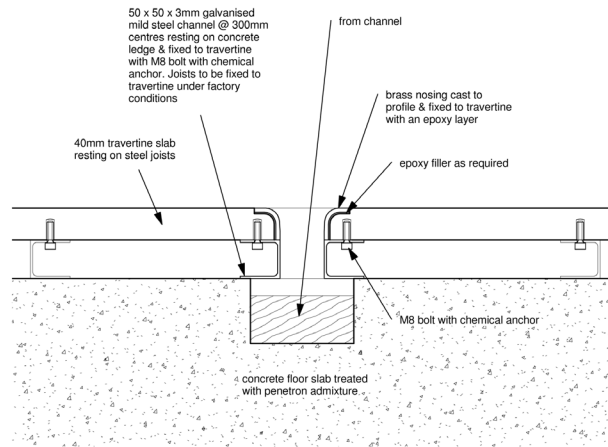


Figure 154: *Detail connection - exposed channel - nts.* (Author 2015).

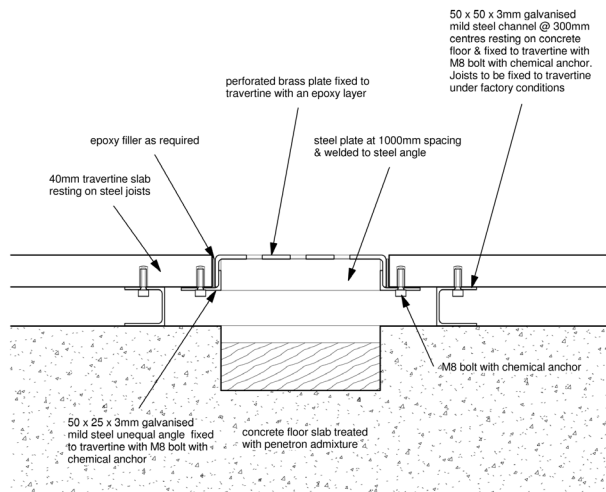


Figure 155: *Detail connection - scenario at threshold - nts.* (Author 2015).

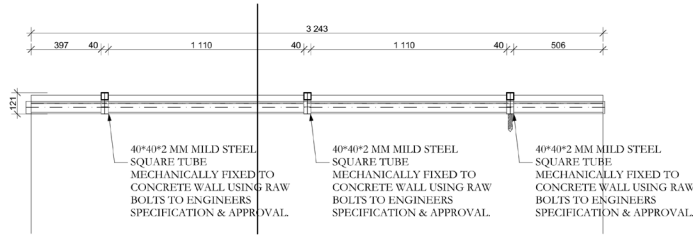


Figure 156: Plan detail of the balustrade - nts. (Author 2015).

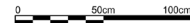
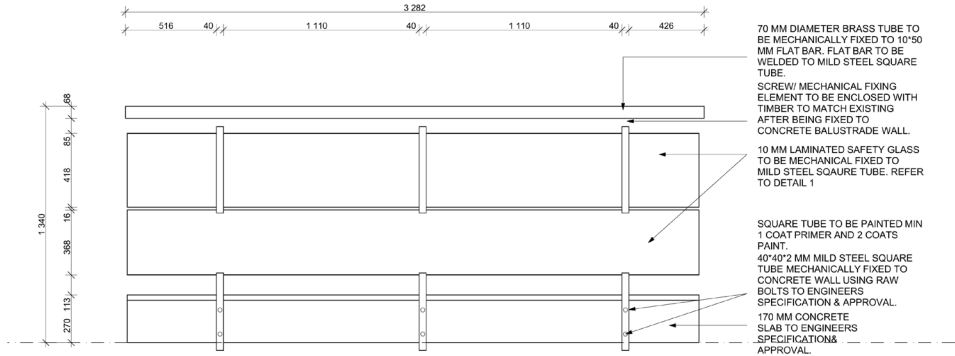


Figure 157: Elevation detail of the balustrade - nts. (Author 2015).

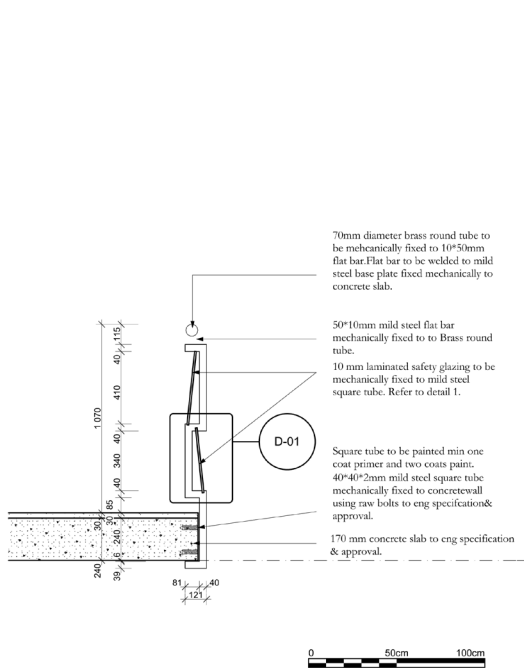


Figure 158: Section detail of the balustrade - nts. (Author 2015).

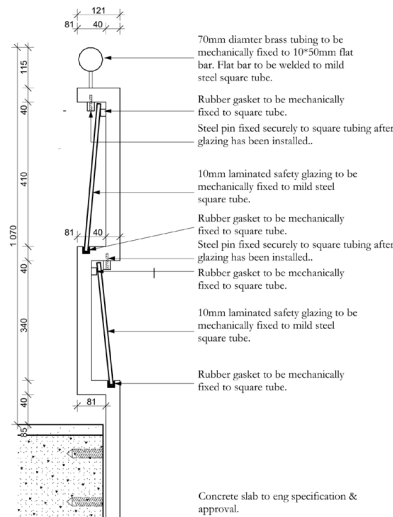


Figure 159: Detail of the balustrade - nts. (Author 2015).

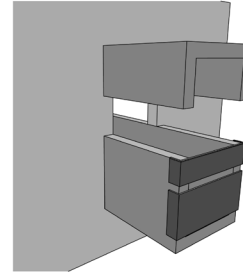
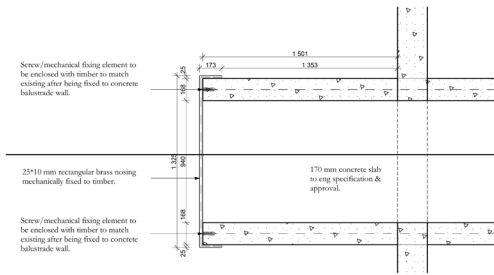


Figure 160: Plan detail of the Pulpit - nts. (Author 2015).

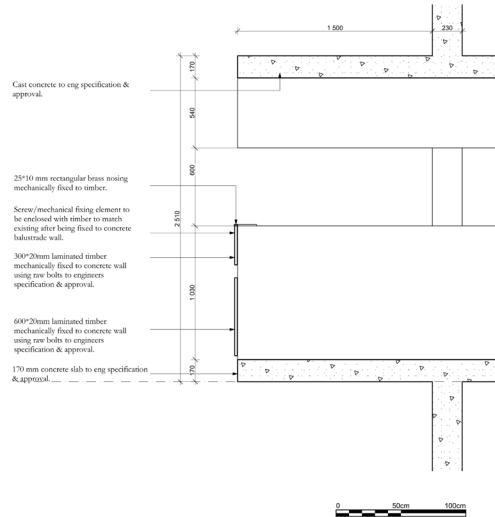
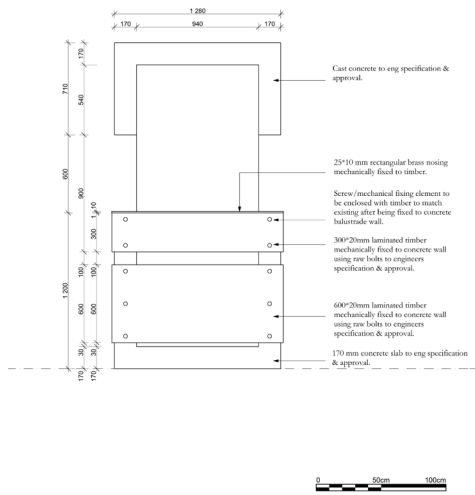


Figure 161: Elevation detail of the Pulpit - nts. (Author 2015).

Figure 162: Section detail of the Pulpit - nts. (Author 2015).

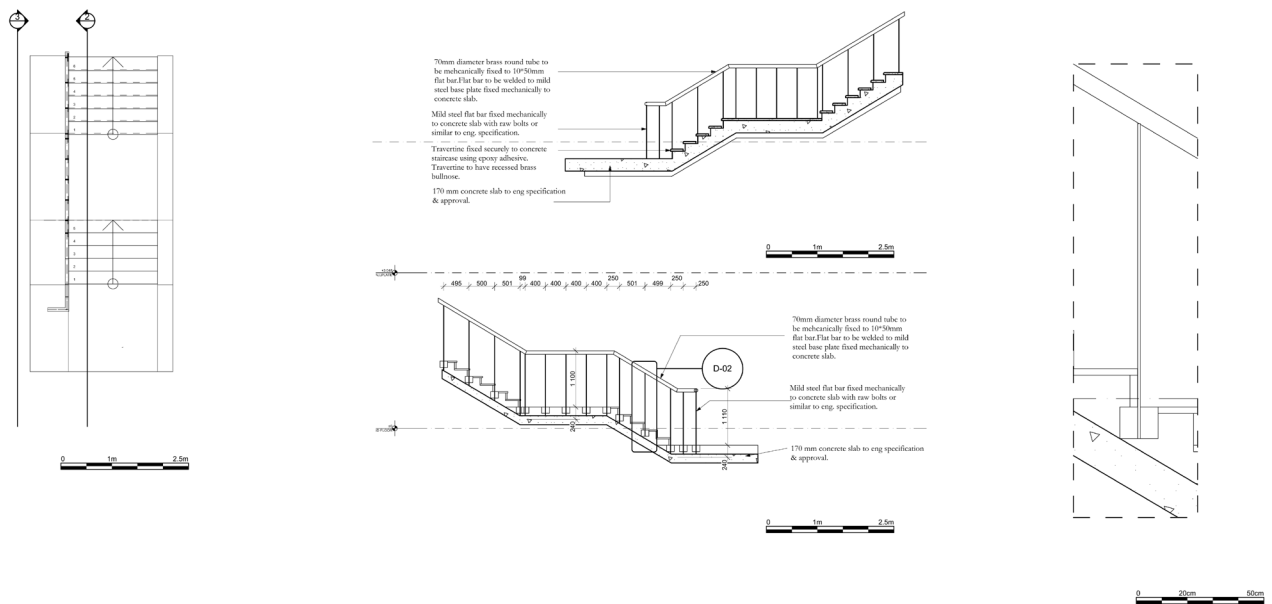


Figure 163: Plan, section and elevation of the pedestrian stair - nts. (Author 2015).

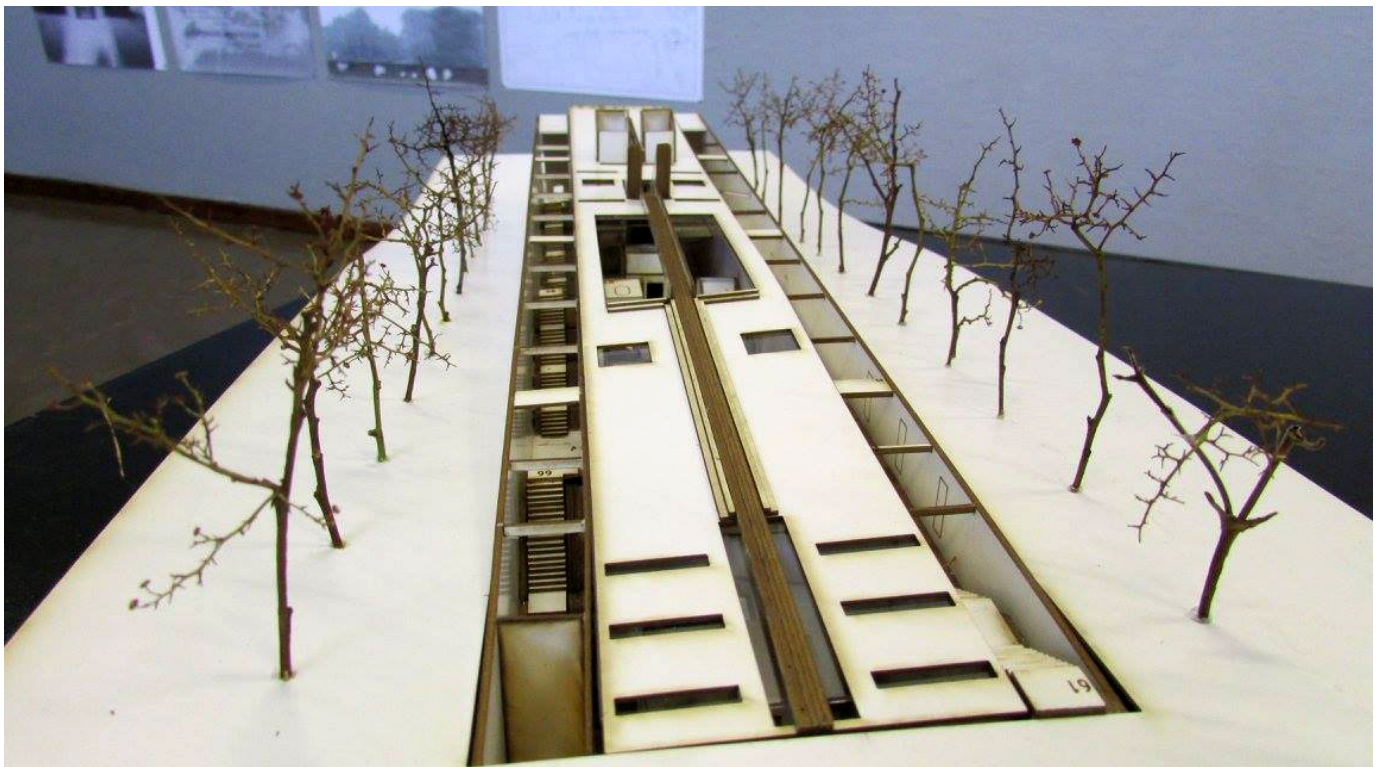
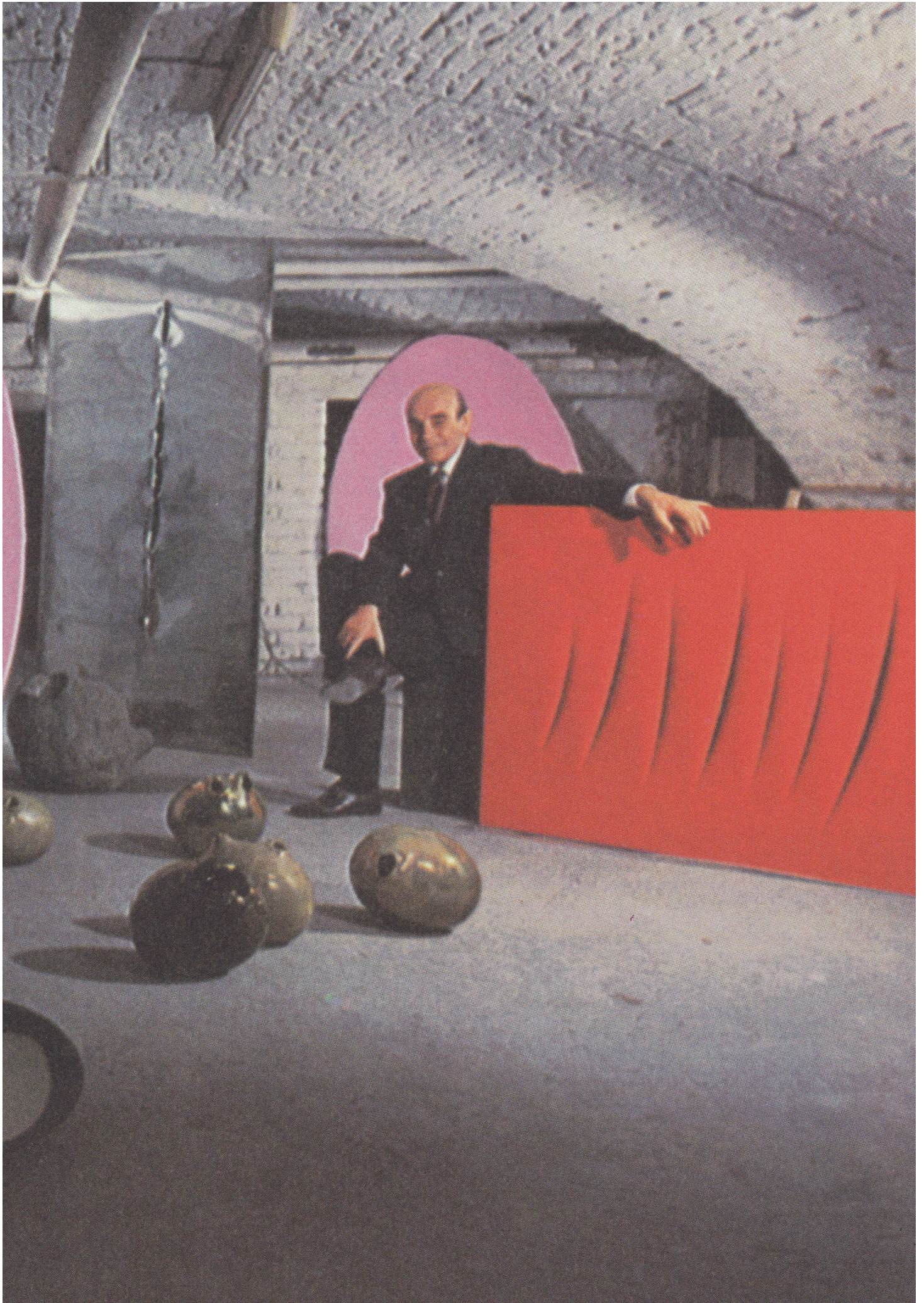


Figure 164 & 165: *Final model (photographed by Arthur Barker, 2015)*



Figure 166: *Final model.* (Author 2015).



Addendum

**Jean Pierre de la Porte &
Patricia Theron in Conversation**

(published in the Bou-kin journal November 2015)

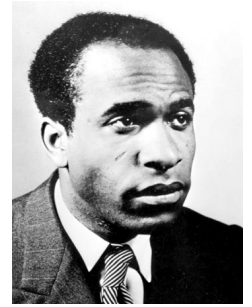
We are in the year 2015, in the now, in South Africa, and we have recently recognised the mark in time that, for us, has represented the passage of twenty years of democracy. As citizens we may have some conception of our present time in relation to our history. As architects and students of architecture we may question our roles within a new society, we may equally experience an enormous pressure to act, but we are in the dark yet in terms of our understanding of the complexity of our specific situation. To think of our cities, with their largely fictional public realm, is to touch on the unreal in South African architecture. Working in this environment, we are subjected to the interface of issues of identity and the fragmentation of landscape. We need to assimilate or 'unpack' a new cultural identity for ourselves.

Let us imagine a closed box containing a number of bouncing balls, one could read their relationships in terms of their containment in space; their own experience of one another and their environment would be limited to the specific positions of their interactions, arising from the point of contact made with a surface or another ball. This point of contact produces an experience and it is from the accumulation of these 'moments' that a limited sense of all surrounding interactions, is formed. This limited access to the larger picture virtualises experience, in accepting this situation there is a recognition of possibilities contained within that which is beyond immediate understanding. The invention of the façade, like the invention of the façade, is a recent filter of experience, in order to go beneath this layer we need to learn how to reconfigure our perceptions of the relationship between what we understand as elusive and what is immediately obvious. To understand the city is to understand the workings of power through form, in an on-going negotiation various archetypes of form communicate the city as a political entity, these representations of form occur endlessly in art and in architecture.

In the following interview, Jean-Pierre de la Porte tries to respond to my questions about different ways of conceptualising the political, natural and cultural environment and the interactions which take place within it. Within the many different models we construct of our urban experience, we come to see the city as an expression of identities, we are face to face with exercises in identity-formation, as they are expressed throughout the city, and we see the energies of power relations as they operate at a larger or smaller scale. From this dynamic, our vision is reformulated continuously as part of a design process. In questioning before we act, we end up with fragments to reassemble, our jigsaw stares back, its disarray frightening and apparent. To disrupt and rearrange forms, to alter the existing with new insertions into context, gives a strange power to an external condition of which we have limited understanding. It begins to stare back at you so that you become the receiver of strange insights occurring below the language radar. This same process can be traced in the art of Francis Bacon and

Lucio Fontana, in the work of the neo-rationalists Aldo Rossi and Massimo Scolari, where the questions surrounding the design process are opened up through an operation - a careful incision, a slash, a distortion perhaps - shifting around the known, re-using and repeating in such a way as to refine subtly, these expressions of an eternal search. The void in our work is exposed, as the unreal and the unpainted become ways to reach beyond. Slavoj Žižek describes the total embedding of fiction within reality, so that any attempts at the creation of authenticity within design must reconcile the mask or persona of the façade and the nature of spaces which are formed from the inside, by those that must inhabit them.





PT: I'm trying to understand the city as a political landscape, where you have various ways of establishing power. This can take the form of increasing privatisation (the modern city is not bounded by city walls but internally freedom of movement is increasingly restricted in the sense that the capitalist exercise has resulted in hostile environments that exclude the many while incubating the few), the monument (these have unstable meanings as they always used in support of the power of their current inhabitants, so that a structure like the Union Buildings has changed in meaning over time) and the city as a panopticon (increasing surveillance from CCTV cameras as well as the ubiquitous digital environment and the internet, offering instant connection at all times). The production of space for the present and future begins with a raw material that is already not a neutral territory. You referred in the afterword of 10+years 100+ buildings - South African architecture since 94, to the absence of a public realm, saying that "post 94 architects have each acquired the ability to work like dramatists inventing characters - client, user, public and nation personae – that nobody has seen before but which everybody will soon come to see themselves in." In addition to the invention of a public, much post-94 public architecture has presented a themed return to an Africa of the past, referencing what are seen as original themes contained in structures such as the Ruins of Great Zimbabwe, which are utilised to donate authenticity to new projects. In the search for an architectural language, in the absence of a public, we revert to representation where meanings find it difficult to inhabit purely fictional devices, so that public architecture becomes more and more private – buildings recede from their audience in order to preserve their purity. These 'architectural virgins', hiding behind their own shy skirts (facades), actually cast the public as a kind of perversion – inhabitanancies, access, use – these are threats to the image of a pristine and overly sanitised environment which favours exclusion behind the pretence of hygiene and control.

The city will have authority regardless of what is put into it, in Guattari's description of the archipelago, the sea is the 'common' and the islands arising from it imbue that common even though they are individual expressions. So the search for appropriate representations will always unveil genuine matters regardless of the claims for architecture and whether or not it is 'free'. Architecture invariably sets up boundary conditions, whether through the use of walls or facades, spaces have an edge, which usually separates people and activities as well as reinforcing hierarchies; transparency is an illusion which presents a lie of inclusion. To continue with the archipelago metaphor, the sea, as containing content, belongs to the realm of origins while the island, which could be something as fragile as a raft, is what we might regard as a pure discipline and the habitat of lived experience and assumed facts – I imagine that representation, the power to produce image, could be visualised as a balloon which is tied to this raft, it is clearly

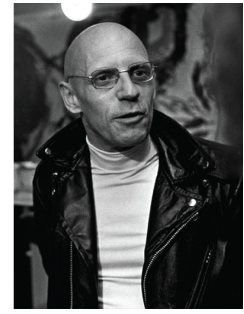
the offshoot of the lived experience and any reference made to origins will have been mediated by the experience on-board the raft.

Architecture and urbanism try to address these political issues without talking about it in political terms, the result can become quite muddled. The City of Joburg's project, the Corridors of Freedom, presents an interesting dichotomy – a barrier seen as creating freedom. Furthermore, the corridor, a very important exercise in the Baroque period, has its own connotations of control, domination of landscape etc. that seem to confuse this statement even more. It reminds of the Situationist overlay for Paris, where a world of possibility is envisioned but in the end the transformative devices follow the existing Parisian routes so closely that the result seems quite conservative.

JP: Well the question is how one works with that situation: as a rising architect, almost all of your access to these issues is mediated by other people – established architects, city planners, fund managers – a thousand and one different go-betweens. It is not enough to call to action because the minute you act, you find yourself within a huge negotiation around stakes. In a classroom a corridor is inert like everything else in architecture, in a boardroom it stands in for actions and gives them permanence - it fails or succeeds to make profits for an investor, to lower transport costs or to vindicate a policymaker. In this way every part of the built environment becomes a reason for putting expertise into play, the city assumes the role of coupling human and non-human agents, of helping such agents to act more easily upon each other. This design of action through action, upon action, gives life in that city the sense of being a strategy that requires strategic reactions of its own. Every city, acquires in this way, an overdesigned future whose reality seems to wax and wane as its technocrats either step past the unforeseen or collide with it.

PT: Fanon makes reference to African philosophy as a contestation of Western philosophy; this thought is continued and modified in Paulin Hountondji's writing, where he describes the danger of African philosophy not existing in itself but being too much of a reaction. In the case of Fanon, African philosophy is given a great power in that it takes hold of Western philosophy and provides it with a critique of itself from an outside avenue, a retrospection which is lacking in the Western version. Hountondji's warning, however, raises an interesting point: that when we expressly contest these issues, we find ourselves reformed by that original line that we are trying to get away from.

JP: The real challenge is to stop believing that you can get away from it, that there is a neutralisation or perspective from which you can apprehend things more purely. Fanon's books were programmatic; he did not live long enough to write



retrospectively the way his idol Hegel did. I like to imagine a plot in which Fanon comes back, something like Mauricio Kagel's film where Beethoven arrives unexpectedly in Bonn for his own bicentenary. He would not be recognized by his Ivy League followers, who expect him to be Judith Butler, and he would be fascinated by the way Afrikaners managed their version of the postcolonial condition which at some times, apart from the selfish intent, could almost have been stolen off his pages. By the end of the movie his only friend is Zizek who shares his faith in the political force of ideas from the psychology clinic and his sincere love of Hegel. In the final scene they hitchhike to an African film festival in Dubai.

PT: Foucault says that as things become less and less explicit, they become more dangerous and cruel.

JP: But explicit things are dangerous and cruel. Few things explicated themselves better than British or Belgian colonialism or the steps of the Afrikaner secession. The 1961 republic was the fully unpacked western civilisation in Africa -something fit for Eco or Hofrat Schreber - even down to state budgets for music, architecture and literary avant gardes concocted from up to the minute study tours and suggestions from the best consultants. Homelands were attempts to destroy African Nationalism through the force of explicitness by implementing it as caricature. The pioneer technocracies, the social engineers who displaced Britain and ruled South Africa until 1994 are geniuses at putting everything under a concept where management and money can unfold it with clarity. Our implicit is produced by an explicit that has since gone on to produce such crazy adventures as 'blanconormic' liberalism: the implicit in South Africa is too sophisticated to be reached by its colonial eradicators.

PT: It is in a sense an overlay of new meaning onto a situation, which is what the Situationists tried to do and what policy-makers and urban planners intend with their 'Corridors of Freedom'. But it is not just to stamp something onto an existing condition, but also to understand that the stamping will have impure reactions, which are unpredictable. It is easy to map a new way, to hold onto so-called guiding threads in the labyrinth but to understand the effect on the complexity of the existing fabric is much more difficult. We have new perspectives and a historical understanding of old ones, but there is no clear path between the way things exist physically and the way that we understand them. So there is already a disjunction in our understanding and then we come back with new forms, which are introduced into the old fabric, and it's the interactions between those that create the possibility.

JP: I wouldn't wait for new forms because they are at the end of their life by the time they get built. Here the Situationists were right, also de Certeau who died too soon to be vindicated: it is more subversive to repurpose than to replace.

Cities and their technocracies seem so philosophical because like philosophy, they work with 'reality as such'. A technocrat induces you to build your most radical notion just to prove it gathers less reality than her alternative: Koolhaas is now experiencing this in China, and Johannesburg and Pretoria were locked in such a rivalry throughout the nineteen-sixties. Besides you can only jump ahead of your adversary in the direction of their motion, hopefully putting their momentum behind yours. This demands less innovation than a type of imitation, assimilation and refinement. The design and redesign of strategies has no left or right because both prefer redesigning their way inside of what exists. There is no new queen to place in the beehive to order the confused bees: critics, NGOs and sadly even academics still dream of the ultimate exposé, leveling unanswerable accusations, new facts or knockdown arguments at technocracy - but a strategy cannot be touched in these ways. It takes better skills than these to see where managers have overtaken and 'deskilled' politicians. Despite Fukuyama proclaiming this secret decades ago, nobody quite accepts it at face value: a committed enough managerialism will wither extant politics and cause history to vanish as a style of justifying and explaining, so it's hard to imagine where young architects can acquire the discernment they need now, except by working in and around technocracies. The older generation, politicised through hard knocks, was cynical and took the path of punk aesthetics and ironic consumerism to reconcile with the market. They still have no hint that technocracies have razed politics on its home ground despite knowing the EU or post Codesa South Africa. The redesign, that people like Sloterdijk and Latour identify as a front of repoliticisation, occurs at the heart of bureaucracies and this of course raises horrified scorn in ageing punks who think that big helpings of hermeneutics or dialectics will bring back a critical opposition. Whoever can push the idiom of social engineering furthest in this situation has the advantage, almost every element of social engineering and alongside it, almost every utopia grew first within architecture sometime in the last three millennia and was first perfected in a colony, yet despite this architects are still waiting on special politics all of their own to arrive rather than recognise that their own tools of thinking and planning, thinking where what universally dissolved politics and heralded the managerialism that succeeds it: the original technocrats are tired of themselves now that architecture and urban planning are no longer the biggest managerial force in town.

PT: But wouldn't you say that secrecy plays a part in the retaining of power - there is always separation between the many and the few in a hierarchy, and this is maintained by exactly the degree of removal and of mystery that preserves it.

JP: Remember a strategy today arises to correct previous strategies, constant redesign and institutional memory provide it with the most sophisticated present, the flexibility to play



in a growing game with emphasis rapidly shifting across parts. Strategies are hard to see only on account of their sheer size and minute detail. Paper tigers, like ideology, discourse or power are not what they use to keep you out of them - you can critique all the concepts, values and the apparent politics in a strategy and still be overwhelmed by its reach, institutional depth and inertia. Apartheid is like this, incoherent as an idea but endlessly fertile as a management principle, communism in contemporary China is like this and so is the apparently acephalic Post Reagan tradition of Republican America. These are strategies too subtle in practice, and in tactics, to be penetrable by ideas (which they would simply absorb and deploy from their own stronger vantage point anyway, leaving their critics dumbfounded or tainted). Technocracies do not operate inside history, where they would have to wait for impetus from something outside themselves, they don't wait for favourable 'conjunctures' to absorb, analyze and act upon. They are the exact opposite of the critical historicist graduate school that only sees a mounting Benjaminian chaos at its fashionably clad feet. Technocracies bring about events by design, then amplify and carefully couple their consequences: hence they thrived in close proximity to social engineering in the 20c, where of course they produced the sense of drowning history in its own ingredients. The USSR, Fukuyamas USA, Verwoerd's 1961 'overcoming' of colonial white history in Africa by its carefully constructed double are laboratories at the end of time. Even their bitterest opponents accede to their forms in order to reach into their mode of existence and perhaps reprogramme them.

Codesa refined and redefined both sides by liquidating politics to emancipate technocracy. Despite its bizarre portrayal as cathartic dialogue by the TRC, it was the clash of two highly evolved hierarchies, one to manage mobilisation for war the other to manage capital in a state-designed vacuum. Each used the other as a fully wired crash dummy. Neither aimed at anything beyond its own persistence and neither knows the other except as enemy. The one left with private ownership of the economy, the other with the task of turning mobilisation into management: this seemed to produce our novel ultra-managed society out of nothing, out of freedom or the future but in reality, directly out of each other.

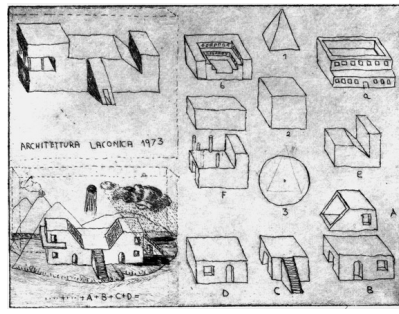
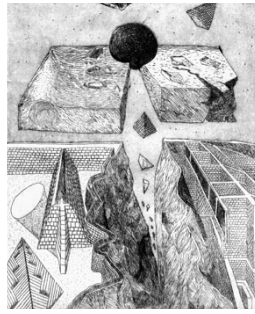
PT: In her book, on the political, Chantal Mouffe criticizes left wing democracy as not really being an open discussion. Democracy, according to Chantal Mouffe, is under threat from complacency and a lack of interrogation of accepted norms. Democracy, which is held together by agreement, in the absence of conflict, becomes a farce and is not reflective of the jarring and warring of real concerns. According to Mouffe, antagonism creates enemies whereas 'agonism', a term she has coined, creates adversaries. Agonism implies a healthy level of disagreement which is not limited to the obvious rhetoric - so how can the environment be more agonistic, does that lie with

political power, is that something that lies with public space or in the relationship between the public and the government?

JP: It's been a European dream that democracy, or the devolution of power to the majority, and unrestricted discussion aimed at consensus somehow go together. Jürgen Habermas is the greatest modern exponent of this view of civil society as inherently a conversation, therefore being able to reach some mutually satisfactory compromise or some kind of binding consensus through communicating. It's this pacification of public space, which is the striking political theme in Habermas, and perhaps the utopian aspect of his thought. Whereas for somebody like Chantal Mouffe, the very problem is the pacification of these processes which she equates with depoliticization. And then she and others will go on to say that depoliticization doesn't just happen because of the change in attitude or the change in civic form, it happens because the work done previously by politics has been taken over by something else, it's been taken over by management and by technocracy, of which the EU is a striking example. You have this situation where management by expertise displaces politics and conversely when you restart a political process from whatever means, from antagonism, agonism, scooping together populisms into a hegemonic frame, whatever the mechanism, you will first and foremost be displacing a technocracy. That is an interesting way into the South African situation, because despite each of Foucault's books having mapped the huge - hopeful or horrifying-terrain of normative rationality that makes the replacement of politics with technocracy possible, many architects, or more accurately teachers of architecture, have consistently uttered the most confused and unusable things in his name, despite architects being the first technocrats and the celebrated power - knowledge or bio-power - which is the hallmark of managerialism. Foucault's works could be rewritten and brought out of the 19c in terms of purely architectural phenomena, just as we have seen Kitcher overwrite them in media epochs or seen Sloterdijk write Heidegger out of time and historicism and into design and space.

PT: That is what the city is said to have become, Pier Vittorio Aureli says that urbanisation was the end of architecture forming the city and the beginning of management determining the built environment. The city is now managed which is why the experimentation of the Italian rationalists interests him, how to reinsert forms, the archetypes of architecture, back into the fabric, which ones will survive and how will they interact with one another because it's never clear. Architecture is autonomous but it is equally about the intersections, between these autonomous forms, that create new interactions.

JP: When we said just now that we should not wish to throw new forms into the mix, I really had people like Scolari and Rossi in mind. There's an old saying, never argue with a fool



because he will lure you onto his territory where he is much more at ease than you and beat you. It is a lesson for architects to stand by their seemingly limited repertory, which is at least theirs and not get drawn into spatial geography, financing, engineering, ergonomic issues, green environmental drives, historicist cultural conservationist policies, which are all completely extrinsic to architecture. If you simply reimagine these kinds of issues arising around mathematics departments or the composers of music, you would see just how extrinsic they are. But somehow the blur around the institutionalisation of architecture in the university allows people to believe there are all these proximities and common boundaries with human sciences or other self-adjudicating things that seem successful only because they are too inconsequential to fail.

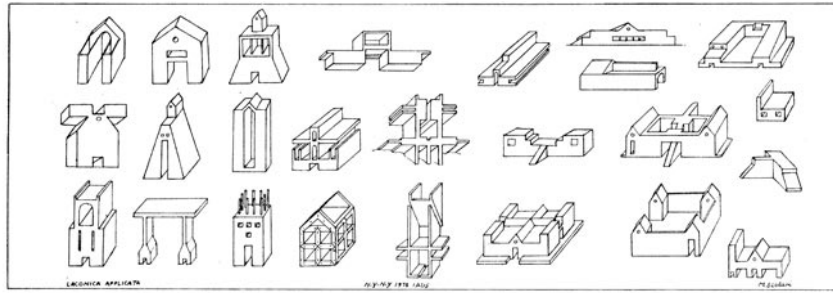
PT: Do you think that the proliferation of connections to other fields could be linked to the scarcity of work at the moment?

JP: Work is scarce but it is a managed scarcity, it's like the scarcity of diamonds. Diamonds are not really scarce but their availability is rendered scarce by certain groupings, alignments, cartels and so on. Italy has had a gigantic over-supply of architects – it has had about one architect to every 400 or so people. Work should really be very scarce but the cumulative effect is that architecture as a discipline (and in Italy architecture is taught in a very pure sense, doesn't derive its prestige or posterity from surrounding disciplines as happens here) has simply permeated the society and the economy to the point where Italy is the world's leading exporter of a certain kind of intellectual property. It is a design capital of the world, it is a design leader of the world, and it's just created a greater and greater design capacity, which has seeped right throughout everything in that society. And this is design in the ability to completely reconceptualise materials, manufacture, social role, polemical role, aesthetic, stylistic role and political role but purely in architectural terms, in terms indigenous to architecture. So I would interrogate the scarcity, I think the scarcity is caused by architects themselves because they have been seduced away from the very powerful means at their disposal, the traditional means at their disposal, into believing that they can augment their power by becoming involved in different practices. Where of course they are lured by fools onto the fools territory, where of course an architect is not going to match the moves of a financier.

PT: Isn't this something that has spread into the way that architecture is taught, it is always something that appealed to me about studying architecture, that it seemed so well-rounded, providing access into history, the natural environment, design across the range – a myriad of other interests. My vague interest in geology was also catered for – It makes you a very good person to have at a cocktail party because you have a smattering of knowledge about very many things but

little in depth. I remember you once saying that the power that architecture has lies in its ability to synthesise information and to create connections between the various bubbles, operating between cultural, natural and political spheres. Has this power of synthesis become diffuse in the interpretation of the architect's role, in its interpretation by academia and in practice? Latching onto other disciplines without maintaining that speculative distance, that removal which allows you to play with all of these cards while still keeping the essential card the priority. Because what you are actually working with is on a very formal level.

JP: I would add that in focusing on what is unique to itself, architecture does not have to eliminate all these other concerns, it simply has to realise that it focuses on all of them most powerfully from within its particular domain. One might say how can one focus on the nature crisis, on cultural heritage, on poverty interventions or the future of the city without becoming extraordinarily eclectic, without becoming someone who tries to master all these particular domains, but I think that view arises from seeing all of those things from within the university perspective as though they are disciplines. One very soon forgets that outside the university environment, in the market place, all of those very specific disciplines are applied to each other, to a problem or to a process at a particular point. And that point is only as good as the adhesion – you've got all of these disparate things being applied to produce a solution. Now architecture, design in a comprehensive sense, is that point of mutual application. And we find that even if the architects abandon it because they want to be amateur politicians, social geographers or social historians, it doesn't become dysfunctional, it becomes very carefully inhabited by engineers who are the next step in the ladder of a design competence, and then by social engineers, technocrats and politicians, who are another tier in design. You've got a general demand for the design of a solution between all these different disciplines, factors, and this huge range that is always the milieu of architecture. The way they come together is in this much-maligned notion of design. If the architects leave that seat, someone else will sit on it, but all those someone-else's are coming in with a design competence. The architects should simply dig deeper and mobilise and become far more in possession of the massive case histories that they're standing on, all the way back to Vitruvius' advocacy of intended projects. Architects need to take possession of that in such a way that no one can disintermediate them from it. It's very hard for you and I to take hold of an economic argument in a way that will allow us to argue convincingly with Thomas Piketty or Joseph Stiglitz but it is impossible for even their economic policy to find traction in a city without a design solution. Our real colleagues, people who have been carrying the flame for architects, have been the very technocrats, managers of cities and the engineers.



PT: I would like to ask more about Scolari and Rossi, what was their project and what is the value in investigating them today?

JP: I've been in and out of Italy often in the last twelve months and fortunate enough to get to know and engage with colleagues and pupils of Rossi as well as many pupils and friends of Scolari. The Italians are always fascinated that someone in Africa should be so curious about Rossi and Scolari, who they see as a very important but quite Italian phenomenon I think one should first honour the individuals, Rossi and Scolari, and their projects, that were undertaken in very difficult circumstances and not in any way obvious career or promotion gatherers. One can hardly name any other person who brought architecture back from death by banality in the nineteen-seventies like Rossi did. If you want a perspective on Rossi and Scolari today, you could parallel them with somebody like Jacques Lacan, who re-established the foundations of Freudian psychoanalysis. With Lacan there is the Russian sense that everything is given but not in any workable order – that all you can think and be is already cast and you arrive upon this as a latecomer needing huge inventiveness and courage to organise it and acquire yourself.

PT: Are you referring to the fact that we assume ownership of our own consciousness but that we act after the neurological event has occurred leaving us to interpret what we have done and in a sense moralise it?

JP: Yes we do that but its not neurological as much as an effect of the media through which we encounter ourselves and also of course architecture: speech, writing, diagrams and the exactitude that print gives to all this. Rossi navigates here by writing about recollection, putting him in a situation comparable to Raymond Roussel, where what can be said, thought and named somehow escapes what can be seen and recognised. In Rossi's day, when architects still had some concern with the general climate of ideas, it would have been possible to evoke Saussure or Riffaterre and say that Rossi sees every architectural formulation turning around its hypogram. Scolari takes this aspect of Rossi's thought so far that it becomes his own instrument. Scolari's writings address modernism very precisely and run oblique to his image making, splitting apart what book culture has taught us should be somehow reinforcing. Architecture does not have its Roussel or Duchamp moment through individuals except spread in those aspects of Loos or Corbusier or Benjamin's dusky incidental city that leave their housekeepers in the academy so puzzled: architecture as a practice, and its output, has always been on the level of the machines described by Foucault, inseparable from the manageability and regularisation of places and actions but its reflection on itself has often been borrowed or primitive until Rossi and Scolari reunited the way architecture thinks with the way it acts and exists. The last third of the twentieth

century saw few unambiguously great works: *les Mots et les Choses* is the massive exception, we are all in debt to its pages: Rossi and Scolari's works are in every sense - quite literally - comparable to it.

PT: That is also the thing about Rossi, about inserting forms, things that are already there in the world, that when we interpret we introduce meanings that aren't there. Susan Sontag describes the reading of texts as the addition of meaning in order to make the raw works more acceptable to our time. If these works are already representations, in the end we have representations of representations, we loose all clasp of reality and power, spinning off in other directions into a world, which is increasingly full of noise, everything speaking to everything else to infinity.

JP: I understand why you would see that as sterile. That is not the notion of interpretation in psychoanalysis, when Freud talks about the interpretation of dreams – *traumdeutung* – *deutung* is a polemical term, almost closer to palm readers or gypsy crystal balls. It has little to do with hermeneutics or the true meaning of a text or action. It's more like the experience of finding something where it doesn't belong or where you'd never expect it. When such experiences go on occurring you realize that surprise and repetition are closely linked. This has little to do with digging out hidden meanings but more like burying all too well known things that keep tunneling up out of their grave.

PT: Would you say that aligns with the idea of the archipelago, that somehow the repetition is contained in the ocean and the fragments that appear from it, the forms that arise, while each unique, are all products of the same endless process of regeneration?

JP: It is more like the eternal return of the same, that heaven or hell dreamed up by Nietzsche in which architecture finally gives up the trade in novelty and diversion and develops the strength to carry the unvarying upon its shoulders.

PT: You mean that you never know what is surface? In Tarkovsky's *Solaris*, the sea gives rise to the images of your desires but those desires are in a way fickle and uncontrollable. That spectral image could be something that rips your life apart or it could be the McDonalds around the corner...

JP: Well they're in play before you arrive on the scene. Your job is to keep arriving on the scene by no longer imagining it as deep or hidden but rather perfectly on the surface, superficial. How do you get with it? It's not a question of being more aware, politically correct, honest, engaged, or in with the in-crowd because as Deleuze and Guattari noted: if you are trying to get with a capitalist process, the only way you can experientially approach it is to be schizophrenic. So it is



no easy matter to decide - I'm going to incorporate this into my awareness then do something about it: where would you get to grips with what never stops and is never quite contemporaneous with you, der Andere Schauplatz, as the mystic psychophysicist Fechner put it.

PT: If these forms are endlessly repeating and if they are drawing from the same sea, they may look different but they are drawing from a collective. In painting, artists like Lucio Fontana and Francis Bacon must be dealing with the same thing – simplification or dissolving as a means to get behind representation, cutting through to expose something beyond. The cut and the dissolving are linked; they are two ways of perceiving inside and outside.

JP: How does one connect Fontana to Bacon? They are both irritable users of American abstraction with its insistence on media specificity, pure opticality that always hangs on the edge of collapsing into form and all the other great things that Greenberg correctly saw in it. In Fontana's case he brings the medium to foreground by slashing the canvas, ingeniously, defining the point where the colour and the cloth can do no more together and, so to speak expire before our eyes. A key to Fontana is his lifelong love of somewhat sentimental ornament: that is the second way he intersects with architecture apart from his framing the void. With Bacon it's different, almost from the opposite direction he pushes abstract expressionism to yield up a tale of actions and events - it is not very useful to describe this as figurative, any more than in de Kooning. Those who, in the eighties, latched onto the example of Beuys students emulating Bacon and mistakenly thought it was a postmodern franchise in Kollwitz and Kokosha can now only hide their naiveté as eclecticism.

PT: I would like now, to consider the world's preoccupation with sustainability in architecture. As architecture is a means of excluding nature and the elements, the view seems to be shifting from an idea of a hostile exterior to be shut out, towards something needing control, or perhaps that hostile exterior is at last taking revenge on us? In the South African situation this may raise the question of how Nature has been perceived in the past and how we view it now. On the one hand there is a movement towards preservation of the landscape but on the other there is the overly sanitised environment of the city, how are these opposing views brought into a single understanding of the Nature-Culture relationship?

JP: How do we see nature in South Africa? At the recent Pierneef exhibition we saw a nature that was depopulated, at the time Pierneef operated, everyone had been thrown off the land, South Africa was a diaspora. Therefore there was a motif among the colonials, that they were now indigenised into this blank canvas as though destined to inhabit it. Suddenly you would get Moerdijk churches popping up almost

like surveyor's beacons of this void, on the assumption that completely white urbanisation would follow in the wake of these structures. All these stylistically uniform, ingenious churches cropping up everywhere, almost like a Kafka fable. And of course today 'Nature' means riding a very expensive bicycle with your friends in some holiday resort and avoiding the informal settlement. It's about feeling good, paying extra money for your coffee for a two rand carbon credit for children in Ethiopia, which is the way that capitalism has reformulated greenness; these are ingenious fantasies of marketing, like buying immortality by eating organic trout. On the other hand nature needs to be managed and in order for it to be managed, it needs to be brought out of a political process. The resource crisis will have to be managed carefully by civic management, and not by the private sector or soon Bill Gates will be renting us oxygen. It will mean the public sector getting involved in the management of nature, hand-in-hand with various scientists, hence a form of technocracy. Technocracies might become highly refined, no longer around the social engineering motif of managing people but around the management of nature, around the common conditions. One would hope that gets taken care of outside the orbit of commercial interests. Look at what happened with potential for common good like bandwidth, which is completely befuddled by the number of private interests running through it, government should nationalise the ITC industries because the right to communicate, transact and have information should be a citizen's basic right, how does that sit with the fact that we have to rent space in a communicational sphere and the software to occupy it?

PT: Is architecture involved or only peripherally? How does collecting water on my roof help?

JP: I think that architects are involved in those matters the way in which priests are involved in disease. I think it's relatively simple to sit down, maybe with architects and with policy makers, and approach the current consensus on how to do this. It would be a very simple matter to work out all the ways in which a building or a structure, a designed artefact, can be useful and then just legislate that. It's no different to the setbacks regarding light: Scolaro said that the ordinances shaped New York far more than any architectural thinking, and I think that the real impact of the environmental lobby will be through ordinances which are perfectly clear, easily revisable and perfectly imposed –therefore they will cease to be a resource for architects to play funky variations on. And architects are poorly advised to reinvent themselves through those kinds of concerns because they are as out of their depths there as a meteorologist would be in designing a façade.

PT: I wanted to ask more about the symptom, usually when you have flu and you go to the doctor you will be told that nothing can be done, that your symptoms can be reduced but



that the fundamental and underlying cause can't be treated – so we tend to see the symptomatic as being unimportant, uncomfortable but having a lower status than the underlying causes. But in the case of our discussion, the symptom is extremely important, it is actually more important than the underlying.

JP: The kinds of things we deal with almost never have deep and meaningful strata underlying them but seem puzzling only because we regard their superficiality as banal. In an attractive and almost toy-like way, Wolfram showed that genuine complexity is reached after very few iterations of a simple rule on a two dimensional surface. You can infer from such experimental mathematics that the symptomatic is always underlain by something vastly plainer than itself and not by exciting depths. This complex surface is of course also the state in which we encounter most things and processes in our lives and the level on which we first begin understanding their consequences, properties and managing them. There is a famous essay by Carlo Ginzburg, a contemporary and compatriot of Rossi and Scolari and in many ways their exponent albeit without ever mentioning them. Ginzburg, a famous historian, perhaps by way of reflecting on the nature of his craft after the collapse of historicism, writes about finding one's way in the incidental, the banal, the obvious and overlooked, by using clues and traces, the forensic disorder on the borders of thought and the senses. He creates a triptych of Giovanni Morelli, Sherlock Holmes and Sigmund Freud as three thinkers who recreate the identity of an agent from next to nothing, from the despidedly incidental. In Morelli's case, the true author of a painting, in Holmes, the author of a crime and in Freud, the unconscious insofar as it authors our daily blunders, vain sufferings and all our dreams. Ginzburg is almost perfectly devised to appeal to hypochondriacs- those among us who set greatest store by symptoms (Holmes was almost certainly hypochondriacal, accompanied at every turn by his best friend, the doctor and always needing cocaine and retreats from polite company, Freud was quite similar)- yet the thrust of Ginzburg's work is to show how capricious it is to be concerned with profundity when you could become more engaged with detail instead, and this is of course the lesson of his famous subjects as well.

PT: What about the transformation of the industry, it is happening slowly but the architectural degree and the professional environment are very exclusive, it's expensive to study and seems to be restricted to the elite 'family'. It is difficult to penetrate but it may be shifting... We already touched on the 'africanisation' of architecture in this country and the farcical aspect and limited precedent this usually involves.

JP: If you look at the equity index developed in Professor Keshlan Govender's report, we are looking at the university demographic having parity with the national demographic

in 40 years time. So the Govender report should be one's baseline for evaluating transformation; it's an interesting competent, very technical and un-emotive document. The issue of africanisation seems to me really a completely pointless decoy because the major africanisation that one associates with liberation, national liberation movements and the achievement of a postcolonial status, all occurred in this country from 1910 onwards and effectively ended in 1994. It occurred in the hands of the first postcolonial society, which consisted of the Afrikaner. So when people read Ivy league treatises on the post-colony and they see all these traits of postcolonial societies, it's easy to imagine that this is what is happening now, somehow expressed in the whole debate about the Rhodes statue, being unable to slap a white, Cecil the lion and so on but nothing could be more mistaken. What happened in South Africa is that all of the steps of postcolonial process, colonial devolution from British sovereignty to a Republic, happened in the hands of a particular small group as if they were miming this process while they initiated a total break from a colonial power in 1910, before almost any other independence movements. All of the characteristic processes of postcolonial societies were precipitated, undergone and tightly managed by the Afrikaners; the indigenisation of styles, institutions, a certain kind of 20c nationalism, in fact every postcolonial processes was applied and very successfully developed against the British. The Afrikaners really were like placeholders in a pure postcolonial space. So by the time the ANC liberates the majority from this experiment, everything that one could mention in terms of a postcolonial theme had already been explored and played out once. And interestingly played out in the same way most independence scenarios would play out, think of India and Brazil, in modernizing terms. So we are endowed with a modernistic infrastructure and an ultra modernistic society, the question of coming to terms with the oppressive South African past is really a question of coming to terms with Modernism because that past achieved oppression and unrestricted capitalist growth, by separating it from rights, and engulfed the merely colonial politics of the British, and other arrivals, in utopias of managerialism.

Countries like China, India, Singapore and increasingly America, don't see democracy as a condition for free markets any longer but rather as an option or even a threat to future capitalist flexibility. The Afrikaners pioneered and perfected this style of value management long before the 21st century in which China globalized it. So we have a very rich history if you like social engineering. To say that one is going to offset this futuristic frictionless plane, for free markets minus democracy, with a decorative return to the Zimbabwe ruins is cynical. Simply from the way the early public buildings, post-94, rolled out, the present retreat of architecture, and the built environment professions, from transformation is predictable. The inappropriateness of that whole phase, the immense disregard for public engagement of any sort – that's

why I wrote that piece many years ago to say that the architects gave themselves a good conscience by creating a fantasy public, culled together from various academic motifs, social histories, spatial geography, art history and identities, whatever the theoretical fever of the day was, in order to say, well I've taken you into account. It rather reminds me of Lacan's definition of love: love is when you give someone who doesn't exist something you don't have. And I think that sums up that phase of public buildings.

A properly transformed profession will come about, less from the efforts of its vaguely mandated representatives, than from understanding and allying with the public sector that manages all cities and infrastructure. Some futuristic colonial minorities understood this rapport very well in the 20th century, when such public administrations were in fact, cadres of Afrikaner expert managers and brought about some fascinating and autonomous experiments, particularly in Johannesburg, which became a kind of white oppositional utopia or a miniature America. Of course with the introduction of rights, it was naïvely assumed that architects and architectures, from and of the vast South African majority, would emerge to fill, the now vacant opportunities left by the retreat of all pirate regimes. Naturally the opposite happened, as ex-colonials reinvented themselves into developmental facilitators, NGOs, professional intermediaries, outreachers and proselytizers - in short envying the sly colonial role of missionaries but this time moving much faster, without God. Transformation will come about from outside this deadlock, by increasingly counterpointing the norms developed by 300 million people in SADC with the endlessly over-explicated colonial standards, that somehow enjoy such a vigorous afterlife in South Africa, the self appointed exception.

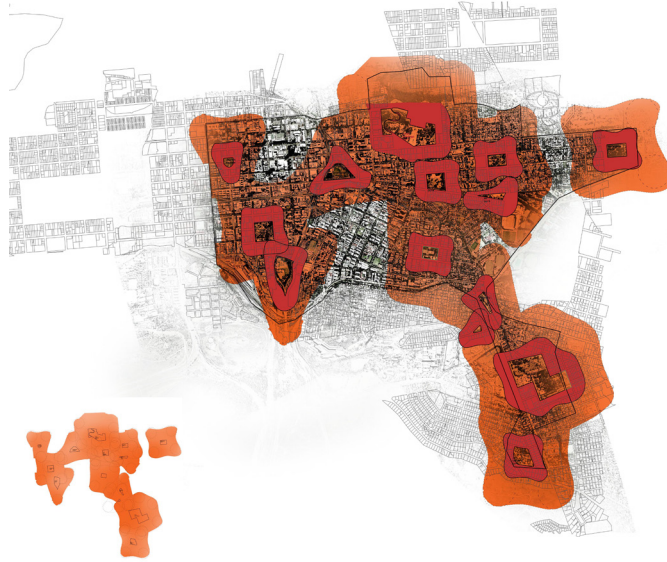
The academy might help, rather than hinder this, by shedding its 19th century self-accrediting skin and finally breaking through to genuine polytechnic models, which could provide architecture with an incubational capacity and the ability to manage needs and resources internally, and with research programmes, worthy of that name. People of my generation can still remember how astonishingly fast the Soviet Union crumbled: in the same way the inflated overrepresentation of whiteness will crumble as soon as it is noticed that whiteness (in the sense of some Malcolm Bradbury inter-discipline called White Studies) is all too easily severed from its only supports - Westernness and Modernity, which now, of course, are experiments belonging to the majority and its transformed technocracies.



A Modern Myth

Mapping and Urban Framework

Patricia Theron & Arthur Lehloenyana



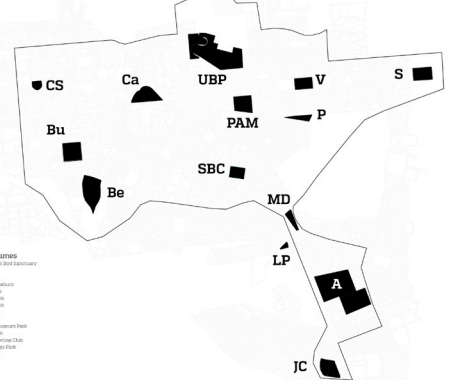


Pertinent Parks
Suburban Segregation - Public Parks

VENNING PARK In 1890 the suburb of Arcadia was proclaimed and the first saw trees and Silyb Dais were planted where Venning Park now lies. The formal road layout with eastern terrace and ponds was created in 1892 when the golf was played in the old school square. The design reflects a Persian Paradise Garden.

SPRINGSBOK PARK was the first completely indigenous park in Pretoria and thus paved the way for the significant South African residential parks. In its early years the wooded park was a green space that brought together the community of Highland and Tulse students alike.

BURGERS PARK was the first park to be set out in Pretoria. This 4 hectare park is located in the Pretoria city centre and is the best and only example of a Victorian park in South Africa.



- Suburb Names**
- A Arcadia
 - B Burgers Park
 - C Central Pretoria
 - D Dainfernburg
 - E Eloffia
 - F Ficksburg
 - G Garsfontein
 - H Hillside
 - I Inyanga
 - J Jeppestown
 - K Klerksdorp
 - L Lorraine
 - M Mamelodi
 - N Nuthurst
 - O Oortwinburg
 - P Pretoria East
 - Q Quthing
 - R Rosslyn
 - S Sunnyside
 - T Tloaneheuwel
 - U Uthmaniyah
 - V Venning Park



- Legend**
- Public
 - Commercial
 - Housing
 - Offices
 - Workshops
 - Open Space

Suburban Slices
Suburban Segregation - Public Parks

ARCADIA Andrew Franciscus du Toit (1818 - 1882) - originally the municipality - bought part of the farm Garsfontein from Pretoria MFG Pretoria for a school property. Some believe that he named the property after Arcadia in the Greek language, others that the property was named after the 16th century farm, Arcadia on the Cape.

BENTONSON Once known as Government Village, the name dates back to 1891. Bent means a hill and hence a line of beautiful view.

LEDOGAN PARK A lot or a 'lot' in a farm. The name Ledogin therefore means 'digging dirt' or 'digging up' which is also applied to a dwelling of a chieftain.

PRETORIA CENTRAL In 1853 a Victorian called M. W. Brown, the son of Andrew Pretoria, bought two farms along the Agnes River to establish the capital of the Afrikaner community in South Africa. He called the new town Pretoria, in honour of his daughter.

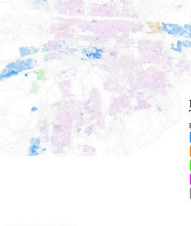
SUNNYSIDE Considered to be the first suburb of Pretoria, established in 1875, and so named because it is situated on the eastern slope of the Boringberg ridge.

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Racial Territories
Suburban Segregation - Public Parks

Adaptation of Adrian Frith's racial mapping of Tshwane 2011 reveals the continuing segregation of the races living in the inner city and eastern suburbs. Sunnyside and western Arcadia are the areas with the greatest densities and both are inhabited predominantly by black Africans while surrounding suburbs are predominantly white and with decreased density. This mapping also reveals the clustering of activity occurring around inner city parks, where density is alleviated through the provision of public open space.



- Racial Identification Tshwane 2011**
Each dot represents 50 people
- Black African
 - Coloured
 - Indian or Asian
 - White
 - Other

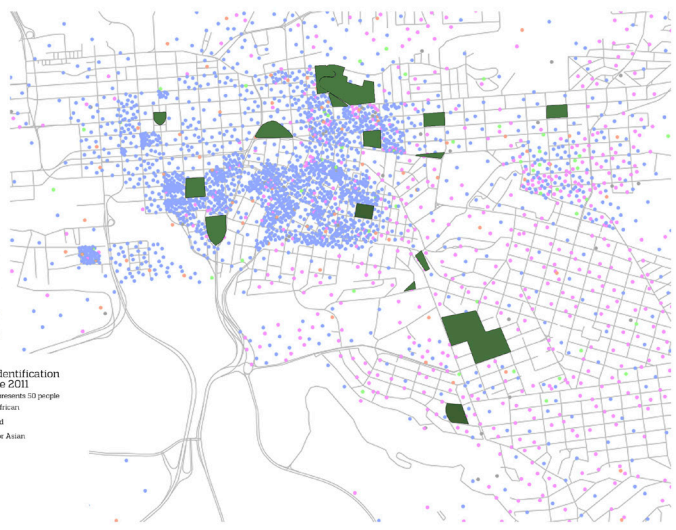


Figure 1 (above left) Population data from Census 2011 Statistics South Africa (<http://www.statssa.gov.za>) Map 2013 Adrian Frith

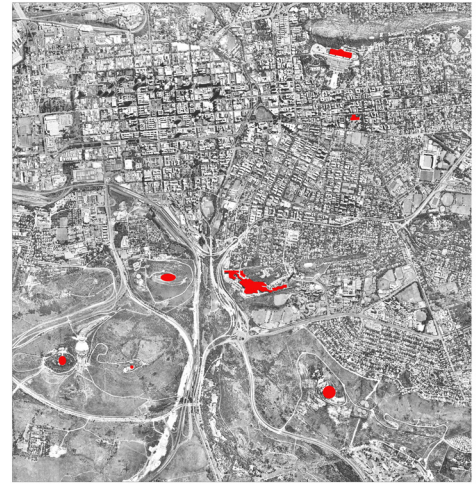
Figure 2 (above right) Adaptation of map with focus on study area

Stories from the hills

Grand Narratives

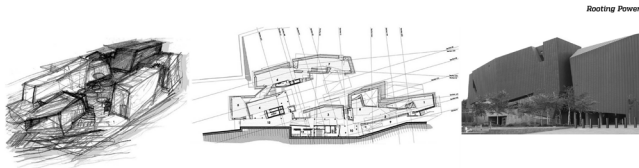
Political / Cultural Museums

- Voorloerster Monument
- Fort Schanskop
- Freedom Park
- UNISA
- Fort Klapperkop
- Pretoria Art Museum
- Union Buildings

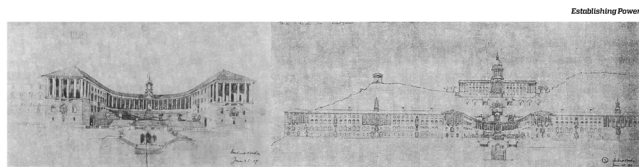


Stories from the hills

Grand Narratives



Rooting Power



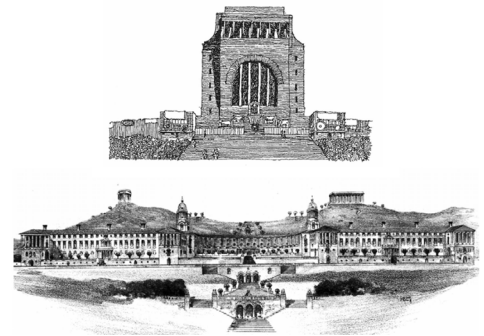
Establishing Power

Stories from the hills

Grand Narratives



The monumental buildings on the ridges of Pretoria proclaim the power that the elites wielded when they selected peak areas on which to stamp their diverse images. The Union Buildings projects British power, the Voortrekker Monument projects Afrikaner power, and Unisa intellectual power.



Sphere of Influence

British roads, central squares - city aims
Understanding the impact of directivity



Functionalist - Looks for reasons why a myth exists (myths left behind after the enlightenment - part of the past and must be understood in its context)

James Frazer

Symbolist - This reading would look at the association with symbol (archetypes e.g. the hero), such as the use of the christian myth in Freedom Park. (More Universal) At the Union Buildings - Arcadia / Mercury / Atlas

Joseph Campbell
Carl Gustav Jung

Structuralist - deconstruction of the argument and abstraction of myth, finding patterns within, understanding as non-linear (the synthesis of opposites) - **Masculine and Feminine / Sacred and Profane / Structures and Spatial Arrangement**

Claude Levi-Strauss

Phenomenological - narrative and embedded experience - looking at the current space in a mythical way - **the forest and the inner circle**

Northrup Frye
William Blake

Post-structuralist - hidden meanings that has meaning changed over time - How has the Union Buildings abstract meaning **Union - symbol of Apartheid - symbol of Freedom**

Roland Barthes
Jean Van Esden

The Space of Myth - Blake's 4 layers



Rocky, stony place

Garden of Eden

The Holy City - above the Garden

Descend to water



Kind lines and symmetry
The form and decorative power
Mass and void
The decorative scheme
Detail taken from Museum

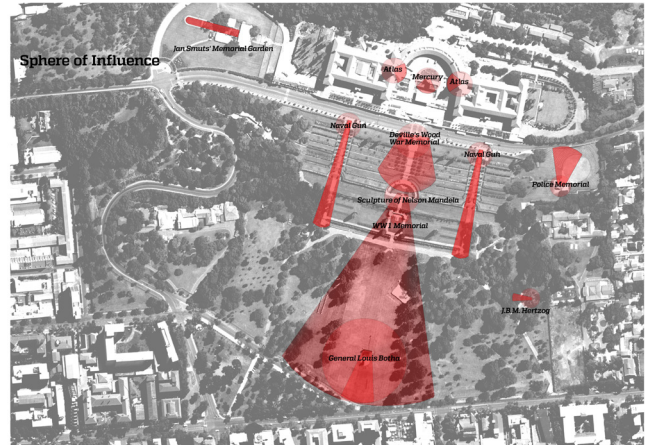
Mania in the nature of trees. Also is achieved through natural
Shade & natural water course is desired component being
recreated experience and transcends different periods

Consider geometry - cones and the geometry of authority
Date and pattern cover urban city walls. Great pathways in
gardens. Also have plants for shade and experience to create
an internal condition - light, ventilation, geometry, rhythm,
but also dramatically placed around them and/or
viewed

Reference to Baroque - not about details
nature forest style - instead about an open
nature and Baroque, which has elements
and a sense of movement, geometry
and a sense of geometry. Also about patterns in
nature.

Gardens are which historical ap-
pearance of (John) Bergman -
renewed appearance of different
styles in Baroque style - finished
with facts and details and

Antiquity Renaissance Baroque Enlightenment 19th C



10 500mm

9 000mm

3 500mm

1 500mm

1 1910-1912 birth

2 1913-1960 union

3 1961-1994 oppression

4 1994-2014 democracy

cannon

jbm hertzog

louis botha

mandela

deville's woods

ELEMENTAL INTERACTIONS

Four Urban Elements are identified in order to inspire meanings of the site (the reveals energy points while water reveals contained versus leaking spaces. Earth grounds what others is contained as the ultimate activation of energy.



EARTH The Hebel - The City provides the Justice for all the Park. The City grounds the Park and spirit is emerging.

WATER Containment of Central Leasing - or of uncontained water is dangerous. Contained. If can become to be contained.

FIRE This is activity / energy. It can destroy but it can also transform itself liberating itself into an energetic outpouring.

STEAM Steam is energized matter in state of dynamic motion. The air it is being, is the ideal.

POSSIBILITIES OF INTERACTION



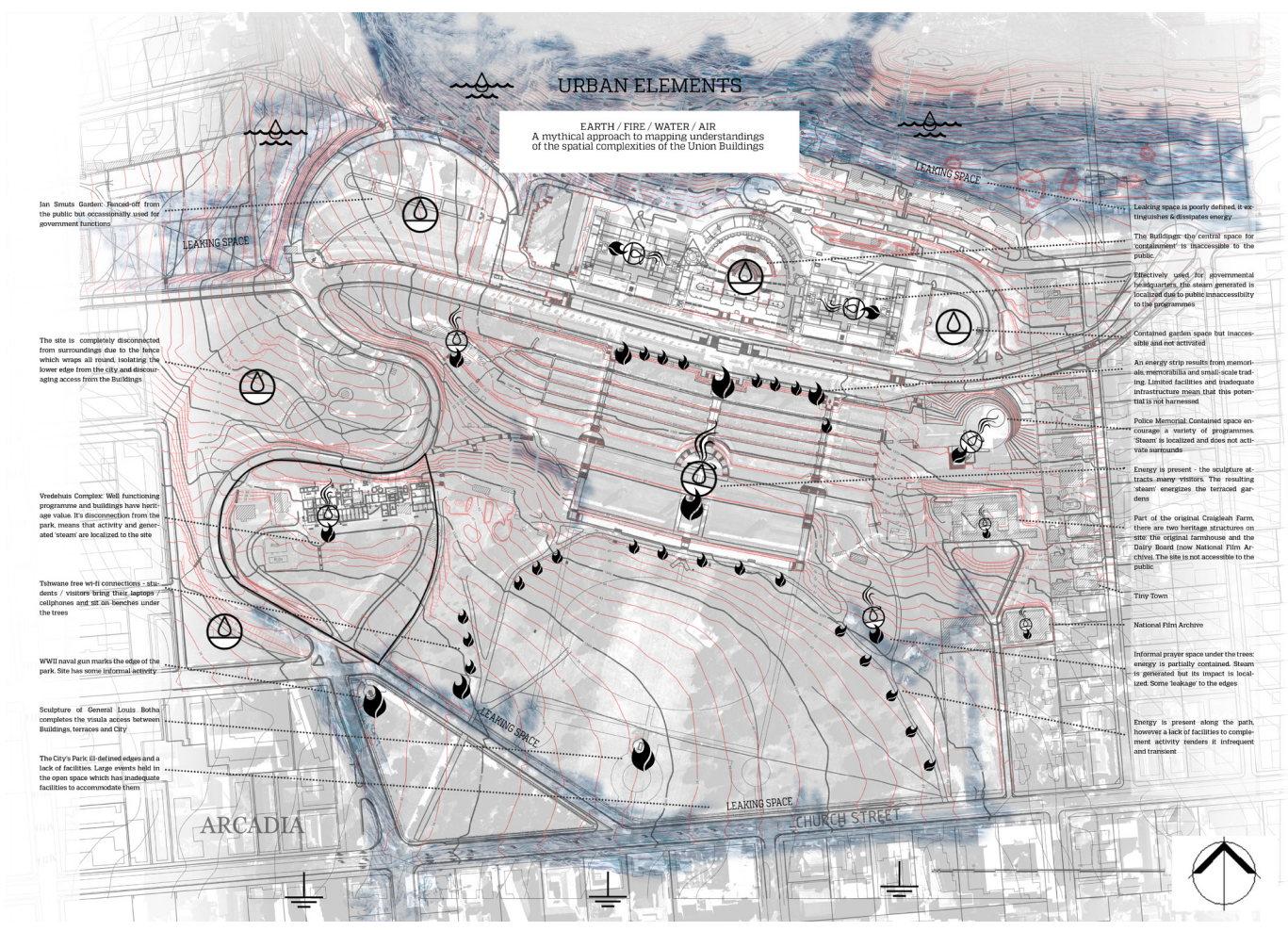
CONTEXTUAL APPLICATION

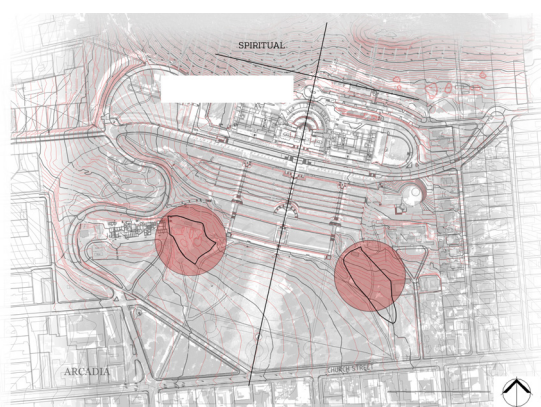
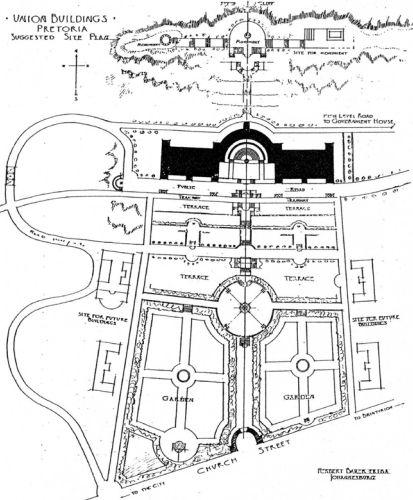
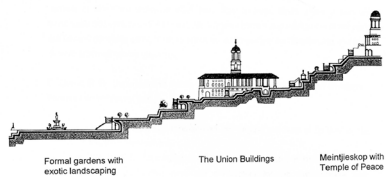
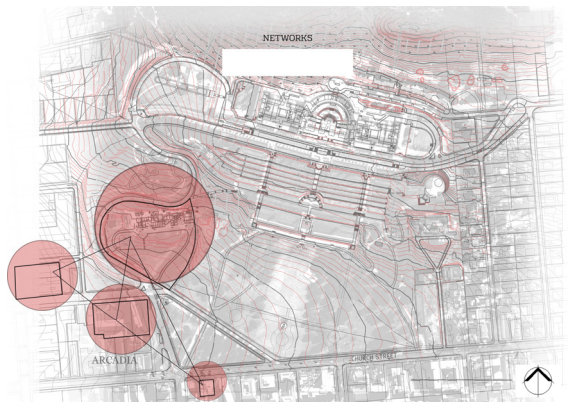
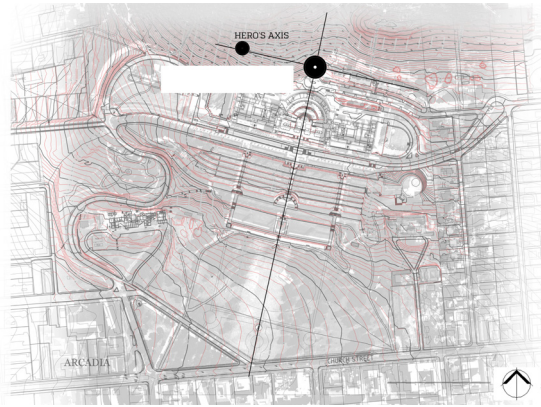
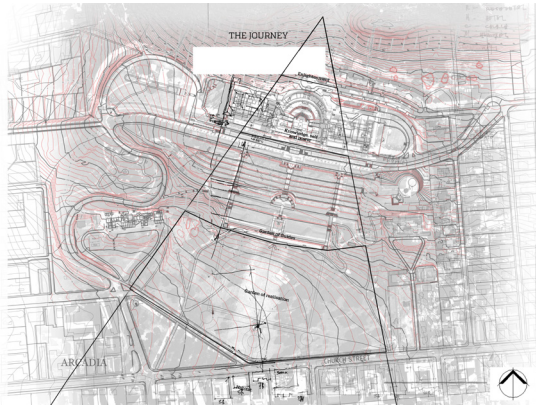
By defined boundaries - make the space but instead spatial definition. Energy flows-out / dissipates (flows and outpouring).

Contained / collection point contains possibility for activity. Without energy contained space is isolated and cut-off (disconnected).

Generated by important structures. Features in the landscape, programmatic, functional, history and target-guest (generative activity).

Combination of energy and space, which facilitate activity through form, opportunities in the presence of infrastructure.

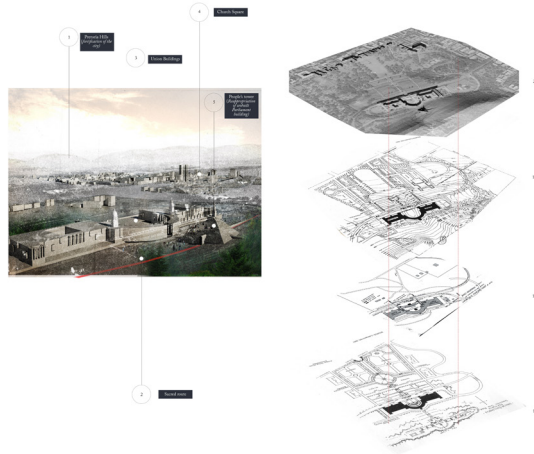




*Areas of intervention (Union Building's Framework 2015)
(to the left) Herbert Baker's original plan for the Union Buildings
showing the proposed parliament buildings and 'temple of peace'.*

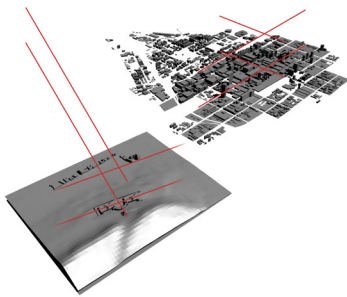
URBAN VISION

Seven elements were identified according to our phenomenological experiences of the site. The approach unlocked possibilities of possible reinvigoration strategies to reconnect the city to the Union Buildings.

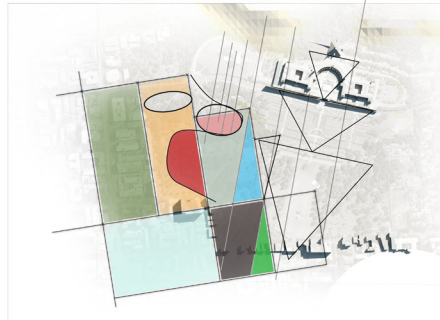


CONNECTING THE GRIDS [Reconnecting the lost space between Union Buildings and immediate context]

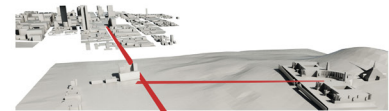
Seven elements were identified according to our phenomenological experiences of the site. The approach unlocked possibilities of possible reinvigoration strategies to reconnect the city to the Union Buildings.



The Union Buildings remains fragmented from the city. The different axis lines speak of two different cities within one. While the Union Buildings has guided the design of roads leading to Sunnyside the city has its own grid system which governs its own self.



Conceptual drawing displaying the fragment of the Union Buildings to the city. While physical repositioning is not possible possible strategies of increasing activity along the spine could enhance the spaces. There lies opportunities directly and indirectly by focusing attention on nodes, spaces as well as the deficient buildings and grounds that exist nearby the Union Buildings.



The Union Buildings should speak of unity and sameness in urban design. By focusing our attention on the street level, we enhance the communication geometries which enable the concept city to be part of the thick city.

ACTIVATING CHURCH STREET [Activating the edge]

Introducing an adaptable space for the different times of the day, church street can be reactivated by placement of activities along the spine. The proposed intervention is a series of boxes, along the Union Buildings, in which the immediate community can contribute from.

1 Library study area
[Activates the edge as a different scale of public space]



2 Market space
[Activates the edge as a different scale of public space]



3 Gallery
[Activates the edge as a different scale of public space]



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