

MASTER

European public house
(re) thinking Europe

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**EUROPEAN
PUBLIC HOUSE
(RE)THINKING EUROPE**

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EUROPEAN PUBLIC HOUSE

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INTRODUCTION

Endless office buildings, lackluster office spaces, quasi festive photos of formal people under suspended ceilings, neutral banknotes of non-existing historic buildings. This is how the European Union expresses itself visually. This expressionless representation is not suitable for a union which needs the acceptance and engagement of its citizens. The legitimacy of the existence of the EU is questioned more and more. Citizens turn away from Europe towards their own nation. These nations have strongly developed national identities that are represented by an abundance of images, places, buildings and traditions.

The gap between people and politics in European politics is a problem for the endurance of the European Union and its level of democracy. This gap will surely be caused by many factors, such as the lack of European media, the complexity of European politics, the strongly developed national identities, but the lack of adequate representation plays a role too. Representation of identity can make people feel like they belong to a society, in this case the European society¹³, and even legitimize the existence of a political power¹.

But is it right to represent the identity of a union which existence is controversial? Is representation only right for people who are pro-European, but wrong for the ones who are not? Is representation not, like advertising for a product, a form of manipulation? How should the identity of the European Union be represented? Grey office blocks is a form of representation too. This might even be the most honest

representation, but it is questionable whether this evokes a feeling of belonging. A building that represents Europe's most beautiful values might legitimize the existence of the European Union, but is it the right and democratic thing to do? To be able to design a building for the European Union, one needs a thorough understanding of the use of representation and identity and its moral problems and take a stand on how to deal with representation in design. Chapter one comprises a theoretical research on the use of representation of collective identity in general, its moral problems and the position of the designer in this.

Representation in architecture is not a mere question of style, it is also a question of building program. The European Quarter in Brussels is developed as a homogenous use of land for office blocks of either the European Union or European Union related institutes. Romano Prodi, a former Commission President, called the quarter an administrative ghetto. Except for the daily guided tours through the European Parliament, the larger part of the buildings are inaccessible to the public and have no symbolic value. The second chapter tries to contribute to a strategy for the European Union to represent itself. The chapter contains research of the current representation of the EU, urban research of the European Quarter and typological research of public political building. A design proposal for a European Public House is discussed in chapter three.

1 THEORY

THE MORALITY OF

REPRESENTING

COLLECTIVE IDENTITY

ABSTRACT

The morality of representing collective identity

The purpose and moral problems of the representation of collective identity and how to handle this in design.

Identity has an influential role in society; It defines who we are as a society, it defines our values and how we judge each other and those outside of our identity. Identity exists through its representation; therefore representing identity is a moral and political act. Since identity influences society and collective judgment, it is questionable to what extent it is moral to represent identity.

To understand this it is necessary to know the uses of identity, what the moral problems of representing identity are and how a designer should handle them. A wide range of literature research is used to explore this. In the first chapter the use of representing identity is studied through the writings of Halbwachs, Assman and Norberg Schulz. The second chapter describes in what ways representing a collective identity is problematic according to Gamader, Derrida, Calvino, Jones and Watkin is described. The last chapter suggests how a designer can handle these moral problems and uses in design.

INTRODUCTION

Architecture has the ability to convey social meaning and is a way for 'actors and institutions within society seek to objectify, represent and reconstruct themselves.'¹ Through this objectification social meaning is communicated, social reality is formed and collective identity comes into existence. Through our collective identity we experience and judge the world. Architecture is actively used to objectify and communicate identity. The representation of national Western identity in the current age is an example of that: 'The form of the architectural mega-project is a key tool in the search for new national bands in the continents free market of identities.'² Identity and its underlying values are often naturalized in our built environment. Sometimes we do not even realize the ideological meaning that architecture and objects are carrying.

'The ideological habits, by which our nations are reproduced as nations, are unnamed, and, thereby, unnoticed. The national flag hanging outside a public building in the United States attracts no special attention.'³

There is a special role for architecture in the discussion on identity. Of all arts, architecture is the most every day, public and concrete form of symbolism.⁴ Culture in general 'can play a significant role within debates regarding nationalism and identity within globalization.'⁵

Since the representation of identity communicates social meaning and has political influence, the act of representing identity through architecture is a moral and political act.

But architecture in the first place carries a responsibility to act in the public interest. 'As an art it carries the obligation to imagine a future world; as a profession it carries the obligation to practice in the public interest.'⁶ This makes it questionable to what extent it is right to represent collective identity.

This study aims to research to what extent it is moral to represent a collective identity and how a designer should handle questions of morality in a representative design. In order to achieve this, the use of collective identity is studied, the problems that representation of identity bring along and how an architect can handle these problems according to theorists.

The study is based on a wide range of literature research and is divided into three parts. The first chapter explores why a community needs an identity according to Halbwachs, Assman and Norberg-Schulz. The second chapter describes in what ways representing a collective identity is problematic according to Gadamer, Derrida, Calvino, Jones and Watkin. The last chapter suggests how a designer could handle these moral problems and uses in

THE MEANING OF COLLECTIVE IDENTITY

design.

Introduction

This chapter explains from different viewpoints the meaning and use of a collective identity. It explains the social mechanism that is behind collective identity and how it sustains itself through symbolic objects and culture. Several theorists have a different emphasis on the use of collective identity: Norberg-Schulz approaches identity from a point of personal experience, Paul Jones from a political standpoint and I explain identity as a representation of common aims.

This chapter serves as the foundation of the next chapters. It explains the terms that are used and reminds of what is useful about collective identity and its representation throughout the process of getting acquainted with its problems.

Identity as a social construction

Collective identity is a problematic, but useful social construction. Czumalo explains identity through the work of Halbwachs:

'Individual memory is formed through socialization. Individual memories are organized within cadres sociaux, a social framework. Memories filter into a social group through communication and interaction.'⁷

Through the socialization of memory our past, present and future is reconstructed. In other words, the way we are raised,

the ways we communicate and interact form a framework in which our memories and past, present and future are formed. Memory thereby is a social phenomenon and not individual. The memories we share are part of our collective identity. Identity makes large communities possible. Even though not all people within that community know each other, they still feel part of that same community through a shared identity.⁸

Czumalo describes collective memory as the opposite of history. While history comprises all the changes in our society through time, identity is used to create continuity. In our collective identity we connect the past and the future to the present and create a logical story.⁹

Identity through symbols and objects

Paul Jones mentions the work of Clifford Geertz, who observes that 'a collective identity is always and everywhere a social co-construction, which does not exist outside of practices and social actions that attribute shared meanings to things.'¹⁰ He confirms that collective identity is a social construction, which exists through the meaning a community attaches to things and events. Communication is not enough to sustain a collective identity. Objects are a fundamental carrier of our identity. Identity is represented through objects that have a symbolic meaning. Objects are part of how we express, share and spread our identity, but also how we recognizably mark out our identity from others.



Fig. 1; The interior of the Oude Kerk in Amsterdam radically changed after the beeldenstorm in 1566. The protestors influenced by Calvinism, were against the display of wealth. They demolished all sculptures and paintings, and painted the church white.



Fig. 2; In the beginning of the seventeenth century relatively sober canal houses were built in Dutch classicist style by the rich middle class.

'[Symbolic forms,] unlike the sound of words or the sight of gestures, are stable and situation transcendent: They may be transferred from one situation to another and transmitted from one generation to another.'¹¹

Czumalo thinks that objects that are not functional but exist as symbol or icon, are especially interesting:

'Things enter the collective memory if they do not serve practical purposes but exist as symbols, icons or other types of representations of meanings. These retain memory differently than things because they refer to the past explicite, rather than implicate, when they reveal their users' identities.'¹²

The Oude Kerk in Amsterdam contains such symbols, but shows as well that our collective memory of a symbol changes. (fig. 1) Sculptures that were once seen as a symbol of piety became a symbol for excess. The plain white columns became a symbol of simplicity.

However, I do not think functional objects are less informative about identity. Functional objects provide us with a different kind of information, because they are made to appeal to a larger public and represent values that are being felt in society, whereas public symbolic objects often are commissioned by those in power. The style of the seventeenth century canal houses are quite sober compared to the wealth of their owners. They are symbolic for Dutch sobriety and simplicity. (fig. 2) The house is in first instance practical, but contains a symbolic value as well.

Identity as a feeling of belonging

Norberg-Schulz describes that architecture symbolizing identity has a phenomenological use:

'But the place is still there with its urban spaces and its character, beautifully restored with its Late Baroque polychromy, allowing for an orientation and identification which goes beyond the security of threat offered by the immediate economic or political system. From the new residential neighborhoods people go to old Prague to get a confirmation of their identity. Without the old centre, Prague would today be sterile and the inhabitants would be reduced to alienated ghosts.'¹³

Identity is something people can relate to, that makes us feel like we are part of a group, a place and a time in history. It is related to the need for being part of a bigger and continuous whole that makes sense to us and gives us a feeling of being meaningful. Identity gives us the opportunity to transfer meaning and values beyond our short lives. In the 18th century King Frederick Wilhelm I assigned to build a Dutch quarter in Berlin to attract Dutch Craftsmen by relating to their identity and to make them feel at home. (fig. 3) With the design for the teahouse John Kormeling subtly plays with time and feelings of melancholy and belonging. (fig. 4)

Identity and who we want to be

The representation of collective identity has a developmental use as well, as a representation of what we strive for and who we would like to be as a society. Not only can we derive from our interpretation of the past the continu-

ous story we created, like Halbwachs described, but also our view on what we think society should be. Identity plays an important role in how we interpret and romanticize our history. We consciously select symbols of our past to bring to the foreground, symbols that are characteristic of the values we strive for now. Kormeling's building in fig. 4 represents a life and a time that never really existed, but the architect and visitors romanticized. The representation of the past unveils what we long for now. Many more examples can be found in the revival styles: historicizing art, architecture and writings during the gothic revival, classicism, medievalism and so on. For instance, neoclassicism gave form to a desire to return to purity and the ideal (form) of the ancient times. (fig. 5) This selection of history and symbols can be initiated by those in power, the intellectual elite or society itself. However, according to Paul Jones, this role of representation of identity is often used by those in power to spread their values and transform identity.

Identity as politics and power

Paul Jones considers the representation of identity in architecture to be political. State-led architectural projects are used as symbols of national identity, but Jones states;

'[but] rather than simply reflecting an existing, authentic reality in an unproblematic way, such state-led projects are active attempts to contribute to the cultural construction and consolidation of communities such as the nation.'¹⁴

States are involved in representation to be able to influence and form social reality. Buildings representing identity are financed by mostly people in power. The architect is

dependent on his patrons, while other designers can remain independent. According to Jones, architecture is always political, because it emerges from particular political circumstances and represents social identities through which we understand the world. "[Through architecture] new forms of social organization and distributions [are] to be made manifest."¹⁵

His argument that architecture is used by politics is based on his theoretical case study of state-led architecture in the Victorian age in Britain. British architects were actively seeking and debating a suitable style for British public buildings, which represented civilization and British values. Gothic style was consciously used to give state buildings a sense of seriousness, to connect it to the past, to give the illusion of a common history and to represent a break with medieval British parliament.¹⁶ (fig. 6) Also the change in symbols in the Oude Kerk marked a shift in power. (fig. 1) Religious authority was overthrown by the growing middle class. Their symbols were destroyed and replaced by their own symbols.

Conclusion

The emphasis on the uses of identity differ between theorists between social, phenomenological, transformational or political. Identity plays an important role in all of these fields. First and foremost, collective identity is a complex social construction that serves to connect a group of people of which is so big, people cannot know everyone within that population. This construction comes into existence through the socialization of memory, through communication



Fig. 3; In the 18th century in Berlin a Dutch quarter was built by King Frederick Wilhelm I to attract Dutch Craftsmen.



Fig. 4; Teahouse in Breda. The architect John Kormeling subtly plays with our feelings of melancholy. The colors and signs on the roof refer in content and form to the sixties and give the place a warm, familiar feeling.



Fig. 5; Projet d'Opéra of Étienne-Louis Boullée is a neoclassical design. Neo-classicism was a revival of ancient Roman and Greek style in the 18th century.



Fig. 6; The Palace of Westminster was built in London during the Victorian age to provide a proper place and representation for the Houses of Parliament.

and most of all through symbolic objects. To sustain an identity it is necessary to give shape to a coherent story of our past, present and future. Since symbolic objects not just reflect an identity that exists, but also influence that identity, symbolic objects are political and moral. Therefore representing identity in architecture is also a political and moral act and can actively be used to influence society. Collective identity has a phenomenological meaning because it evokes a sense of being part of a bigger whole; a community, a place and a continuum. Identity reflects upon the direction a society or those in power wants a society to develop in. Since identity is a powerful social system that exists only through representation, its representation is sensitive for use or misuse by those in power to influence social values.

REPRESENTING IDENTITY: MORAL PROBLEMS

Introduction

Although collective identity has many uses, it also has problematic sides. This chapter investigates the problems that arise from representing a collective identity. These problems undermine the morality of representing identity in architecture. According to the definition of identity as a social construction, collective identity is a very powerful social influence. A person dealing with representing collective identity carries responsibility for influencing society and should be aware of its problematic sides.

Several theorists have advocated that representing identity is morally problematic. Gadamer describes identity as a way of understanding the world, which is along the lines of identity as a social construction. Post-modernist writers problematize that phenomena are represented through symbols and signs. Derrida demonstrates the problematic side of identity as a social construction and as a feeling of belonging. In the last paragraph the consequences for morality in architecture of Watkin's theory on representation are described.

Subjective judgment

Identity as a social construction causes an inherently subjective view on the world. We can only perceive the world through our identity and are therefore prejudiced in all our perceptions, thoughts and actions. Hans-Georg Gadamer calls this principle in literature the hermeneutic circle:

'From understanding to interpretation and then to

application. Phenomenological understanding of tradition becomes the basis for its interpretation, from the point of view of the interpreter's particular social-cultural situation. In this way, the prejudices of the interpreter are preconditions for the truth of interpretation'¹⁷

Identity is the socializing structure through which we judge and through which we judge our identity and that of others.

Gadamer describes that even though the hermeneutic circle leads to a coherent, harmonic whole, it is through interpretation that our understanding is in flux also. In the Oude Kerk in Amsterdam the meaning of sculptures changed: they were once seen as a symbol of piety and became a symbol for excess.(fig. 1) The way we interpret the existing can change.

Gadamer urges us to embrace the fact that we are subjective:

'Prejudices are conditions of understanding. There can be no understanding and no knowledge without them. Gadamer asserts that only through our openness to the truth of tradition we can constantly test our prejudices.'¹⁸

We need to know our identity to understand our prejudices. Architecture among other objects serves as a medium to understand tradition and reinterpret it:

'The generation of form serves as a medium towards the

achievement of moral knowledge, through a never ending, open procedure of understanding, between the interpreter and tradition.¹⁹

Distorted representation

Derrida acknowledges that all notions of being, identity and the world are made known through representation, but he found representation to be distorting and false.²⁰ The notion of distorted representation was a concern to postmodern writers, among others Italo Calvino. John Welsh beautifully describes the problem of representation of these postmodernist writers:

‘While representation is necessary to share thoughts and experience in the form of comprehensible symbols, these symbols inevitably fail to tell the whole story. Representation contains its own inherent violence in which the desired, necessary meaning (that ineffable ‘truth’ that it is the ethical writer’s duty to express) is inevitably obliterated and replaced by the physical text. The value of this text is at best only partial, and at worst expresses and reinforces the very structures of repression that it is intended to combat. It is one of the great, labyrinthine questions of postmodernity: if writing is inherently violent, is it also inherently immoral?’²¹

Welsh describes the problem of the impossibility of true representation. When you represent something, you can never represent every aspect of it. The Dutch canal houses in fig. 2 represent just a part of Dutch identity and it is not the same as Dutch identity either. The representation

replaces the represented through which the represented gets deformed. This is dangerous because writing, or designing for that matter, instead of opening up to possibilities and its own faults, can become an instrument of repression.

This theory can only exist for the personal experience, because outside of that, meaning can only exist through signification. In that case there is no truth beyond that signification. Representation therefore does not distort truth or reality, it is truth and reality, but parallel to many other ones. They are manifold and can only be shared through signs, in the form of writing, architecture or other means. The problem is rather a problem of excluding other truths, then of distorted truth.

Collective identity can also only exist through signification; there is no true identity beyond its representation. Representation therefore does not distort identity, it is identity. However, there can be various interpretations of what identity is or should be. In architecture this would mean, that different buildings express different values and identities. (fig. 7) When architecture that represents identity becomes monotonous, it can become repressive and can consciously or unconsciously create and sustain a dominant identity. Representation can become a tool of dominating influence, as described in chapter 1: Identity as politics and power.

The other

Jacques Derrida identifies a problem of identity as a political

mechanism influencing social reality: identity excludes people outside of that identity. A collective identity exists by distinguishing itself from others.²² In Western society identity is seen as immutable and connected to space. Vitale writes:

'In the Western tradition the (individual and collective) identity is thought of as an internal, permanent, stable space, autonomous and independent from the other in general, which is represented as external, stranger and, thus, is experienced as a possible threat.'²³

Identity in Western society is a demarcated inside space where a stable and unifying identity dominates and the other is kept out at the outside because it is seen as a threat. Vitale states that seeing the other as a threat is not completely unjust, pointing out terrorist, colonial and post-colonial conflicts. However, this fear of the other is actively used by those in power to strengthen the idea of identity amongst citizens with the purpose of increasing social control. In the United States fear is used to legitimize political strategy. Papastergiadis notes that Nixon's observation of 'people respond to fear, not love' have become the guiding principle in American politics. The attacks on September 11th, were used to legitimize wars and security laws. The headlines of the British Press that stated 'We are all New Yorkers now'²⁴, point to the brotherhood that comes into existence when there is a shared fear. Identity and fear of the other are used in politics to influence society.

Derrida states in Plato's Pharmacy' that representation of the other is violently excluded from the inside.²⁵ However, its representation still exists and even is granted a place within the community. As an example he uses Plato's writings on the ancient civilization of Athens. Here the 'other' were degraded and "useless" citizens who were used to blame for major setbacks in the city:

'The city's body proper thus reconstitutes its unity, closes around the security of its inner courts, gives back to itself the word that links it with itself within the confines of the agora, by violently excluding from its territory the representative of an external threat or aggression. That representative represents the otherness of the evil that comes to affect or infect the inside by unpredictably breaking into it. Yet the representative of the outside is nonetheless constituted, regularly granted its place by the community, chosen, kept, fed, etc., in the very heart of the inside. These parasites were as a matter of course domesticated by the living organism that housed them at its expense. "The Athenians regularly maintained a number of degraded and useless beings at the public expense; and when any calamity, such as plague, drought, or famine, befell the city, they sacrificed two of these outcasts as scapegoats.'²⁶

The inside of a society exists through the outside and therefore always contains a notion of the outside. Also identity exists through its differences to another identity and always carries the other within itself.²⁷

Another seemingly contradiction of identity and the other



Fig. 7; Parallel to houses expressing Dutch identity, another identity is expressed. A squatted building expresses the values and existence of the squatters, a minority in society.



Fig. 8; For some people the Mevlana Mosque in Rotterdam represents the threat of a foreign culture. Still it is granted a place. A Dutch identity without Turkish culture and a Dutch cityscape without mosques start to become unthinkable.

can be derived through Viales reading of Derrida's work 'Specters of Marx'. Identity exists through a place going through a process of dislocation and localization:

' [...] a process of dislocation and localization where the anthropic presence has come to inscribe itself into space, locating itself in any case in relation to the otherness in general, thus distinguishing itself from itself since its origin.'²⁸

Identity exists through its constant recreation due to changes in society, hence, the other. Identity stabilizes, after which the place is dislocated again because of changes.

Bringing this back to modern day society by comparing it to the Netherlands, indeed these processes of inside and outside, and location and dislocation are taking place. To cross the border you need a passport and a visa, still immigrants stay here legally as well as illegally. Immigrants that stay here and are officially Dutch citizens are not automatically seen as being part of the Dutch identity. It is assumed that immigrants take on Dutch identity, rather than that the Dutch identity changes according to its population. There is a system of inside and outside, although the outside is accepted to some extent on the inside.

Populist politician Geert Wilders of the party PVV, Partij voor de Vrijheid, is known for its statements that unemployment and criminality is to blame on foreigners. His party has 12 of 250 seats in the Dutch parliament

and 4 of 26 in the European Parliament. He sees a threat in mosques, like the Mevlana Mosque in Rotterdam, as the representative of another culture in public space. (fig. 8) Here we find Derrida's scapegoat in Athenian society. However, Turkish culture is blending with Dutch culture: the Dutch store Hema sells baklava, everywhere you can eat kebab and mosques are being built. The other is indeed granted a place in society and even seems to cause that Dutch identity goes through a process from dislocation to localization. A Netherlands without a Turkish community and culture is already unthinkable.

Keeping the other out of society is in itself already immoral, not granting the other an equal place in society. It is also impossible, because a community needs the other to know its own identity and to develop it. This problem relates to some extent to the previous problem of representation. Where the representation of identity becomes more dominant, the more likely it is to exclude the other.

Symbols seen as aesthetics

These problems of representation and exclusion and chapter 1 'Identity as politics and power' establish that the representation of collective identity is political and social. A problem in the field of architecture is that although architecture is a form of representation, it often is not seen as political and social. Watkin argues that the architect uses politics and sociology as an explanation for architectural design to obscure the influence of their personal taste.²⁹ This tradition of explaining architecture as a consequence

of something else started in the eighteenth century:

'In the eighteenth century architectural writing developed a tradition 'of ignoring the mysterious origins and the importance of 'style' and of explaining architecture away as a consequence or manifestation of something else.'³⁰

Watkin writes that critics are mostly interested in that 'something else', which often is religion, politics, sociology, philosophy, rationalism, technology, etc. He advocates that aesthetics and personal taste are the driving force behind style, not sociology, spirit of age or technology. He bases this on the seemingly arbitrary choices for design solutions that are made: 'In fact there are a hundred and one solutions, and the one adopted will always depend partly on the current fashionable notions of what buildings ought to be.'³¹

He makes the choice for a solution seem arbitrary by sneeringly dismissing them as based on 'current fashionable notions', ignoring that fashion and taste are irrevocably linked to social values. In the seventeenth century in the Netherlands, the rich in Amsterdam built canal houses in Dutch classicist style, which was sober relative to their wealth. (fig. 2) The choice of style is not arbitrary, but the consequence of an underlying shared value of sobriety.

Watkin explains *Zeitgeist* as 'though this may only mean that men were more swayed by fashion than at other times.'³² It is clear he does not think of fashion nor *Zeitgeist* as something with a meaning or a cause. But there is no such

thing as solely aesthetics. What we perceive as beautiful, we think is good. 'In Plato, morality (*agathon*) is interwoven with beauty (*kalon*). In fact, "the beautiful reveals itself in the search for the good".'³³ A change in fashion marks a change in social values. In the Oude Kerk the plain interior expressed the new social values of the rising middle class. (fig. 1) In Victorian England new pre-industrial and religious values were expressed through Gothic Revival. (fig. 6) Watkin also sees proof of architects basing their design on personal taste in the completely different outcomes of architects who are all striving for true use of materials:

'Viollet-le-Duc, Morris, Berlage, Frank Lloyd Wright, Le Corbusier have all believed that their work was generated by truth to materials. Yet even when they used the same materials they always worked in completely different and immediately distinguishable styles.'³⁴

Even if differences were based upon personal taste, he recognizes a search for truth and therefore unwillingly establishes the practice of architecture as a social and philosophical practice, if not through design, then through the debate on the design.

Watkin fuels the discussion of architecture as a discussion of aesthetics, which Jones acknowledges as a development of this age. Seeing and discussing architecture as purely aesthetic will disguise that architecture is political. The major mistake is seeing both taste of the masses and that of the architect as superficial. Watkins main concern is not

that of superficiality, or that of meaning, but superficiality being disguised as meaningful and inevitable. The real problem however, is that the object is meaningful and being explained as inevitable. In this way meaning comes into existence without being well-thought-out and without someone being responsible. Watkin does recognize a problem of the architect's withdrawal of responsibility from design, but his explanation of design as aesthetics will turn away the architect from his/her responsibility even further. The representation of a collective identity will be understood as a consequence of the architect's taste or fashion. Instead of this, symbols and their political and social meaning should be recognized.

Conclusion

Collective identity forms a powerful influence on society. Through our identity, we understand, judge and act upon our world. Identity makes our understanding inherently subjective. Representation itself also contributes to subjectivity: it is meant to give form to reality, but ends up replacing reality. But collective identity only exists through its representation; there is no other real identity upon we can judge our identity. However, different people have different visions on their collective identity and are able to create different representations. These different representations are imperative for opening up identity to the possibility of a different truth. Identity exists through including people and social values which causes the problem that it excludes people and values that do not fit in. Architecture has the capability of confirming and endorsing identity, but also to open up identity to change. Since the architectural

debate is often a debate about aesthetics, architects are not always aware that architecture is social, political and influencing identity. If an architect is not aware of this, he will not be able to control the social and political meaning

of the building and will not be able to be responsible for it.

ADVICE TO THE ARCHITECT

Introduction

The findings from chapter 1 and 2 put people involved in representing collective identity in a highly difficult position. Representing identity can lead to moral problems, but without representing identity, there cannot be a community. It might be wrong to impose values, of which it is debatable whether they are right, even for the time and place, but we do need an identity as a way of social organization, as a feeling of belonging and as a reflection on how we want our society to be like. Theorists who indicated problems of identity and representation, have also suggested ways to cope with this. These are not instant solutions to these problems, but ways to think about representation of identity and architecture.

Know your signs

It is of importance that an architect recognizes signs and symbols as signs and symbols and not as mere aesthetics or functionality. An architect has to be aware on the influence of discourse on the recognition of signs in architecture. Modernism was explained as an architecture that was based on functionality. This disqualified a discussion on the values behind the style. The design for the Bauhaus by Walter Gropius was explained as a functional design. (fig. 9) However, so much glass is used for the workplace, the temperature of the space got up to 40 degrees. Technical innovation was valued to an extent that it was chosen over functionality.

Watkin points out in his book 'Morality and Architecture'

that Pugin for the Gothic style and Pevsner for International Modernism used the same kind of argument to legitimize their style: 'that it is not just a style but a rational way of building evolved inevitably in response to the needs of what society really is or ought to be. [...]'³⁵ Thus the role of architect is seen as passive, the architect not having an agenda or ideas of his own:

'Moreover, pervading many of these approaches is a romantic and collectivist populism which believes that the architect has no imagination or will of his own but is merely the 'expression' of the 'collective unconscious.'³⁶

This passive role is used in the client-architect relationship as well. The architect likes to present his design as inevitable in order to convince the client. This separation of architecture from meaning leads to an uncritical attitude, in which architecture becomes an uncontrolled social influence, for which no one is responsible. For a responsible role of architecture in society, it should be clear architecture is representing values and that the architect and client have a role and responsibility in it, of which they should be aware.

To successfully give meaning to signs and symbols, it is important that architects and critics actively participate in their discussion. The understanding of symbols in the Jewish Museum of Daniel Libeskind comes into existence through Libeskind's extensive writing on his own design.³⁷ (fig. 10) Libeskind explains through his competition entry, interviews and public texts that the design of the scar-like windows are based on connections of sites that are



Fig. 9; The Bauhaus in Dessau.

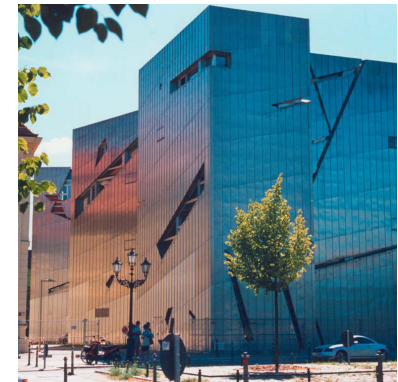


Fig. 10; Jewish Museum in Berlin, a design by Daniel Libeskind.

important for Jewish cultural figures.³⁸ Without narration, a viewer cannot understand this symbolic meaning. As Jones states: 'Architecture is discursive and relates to any given identity only to the extent that links can be constructed and maintained in a way that connects form and meaning convincingly.'³⁹ Understanding architecture as a sign system is the base of being able to cope with representation of identity.

Deconstructing the political

In chapter 2 'The other' was described that we need the other to signify our own collective identity and that the other is not accepted as a part of our collective identity. Derrida believes that in architecture there should always be an opening to the other. He proposes architecture gives space to the other. Two different ways to do this can be discerned in Derrida's theories: through deconstruction of the political and through space for the unknown.

In order to deconstruct the political it is necessary to deconstruct architecture, not its aesthetics, but its meaning and functionality. Several examples and explanations will be quoted to get a true feeling for what is meant by that and to avoid misinterpretation of this essential theory or confusion with how the deconstructivist architectural movement put this theory into practice.

Vitale explains in an example in what way architecture can contain the political:

'It is enough to think of the structure of the town, of the hierarchic

layout of the institutional, economic, religious, symbolic, residential sites which constitute the identity of the community, and, at the same time, mark strictly the times and the manners of our individual and collective daily experience.'⁴⁰

In another example he explains the fundamental politicalness of architecture according to the archetype of architecture, the house:

'[...] the house as protection of the inside with respect to the outside, of the familiar with respect to the stranger. That is, the house built in defense of the institution of the patriarchal family, the house built according to a precise spatial distribution of roles driven by the management of the property: of the man, the head of the family, open to the outside, in charge of accumulating and exchanging goods, while the woman, closed inside, is in charge of the administration of the piled goods. The first is active in public life; the second is connected with the worship of forefathers'⁴¹

Even the house is political, for it makes a division between inside and outside, it prescribes a certain use of functions and a distribution of roles among family members. Derrida, just as Bordieu, remind us that we tend to take architecture for nature and we should not forget that architecture is architecture:

'Let us never forget that there is architecture of architecture. Down even to its archaic foundation, the most fundamental concept of architecture has been constructed. This naturalized architecture is bequeathed to us: we inhabit it, it inhabits us, we

think it is destined for habitation, and it is no longer an object for us at all. But we must recognize in it an artifact, a construction, a monument. (...). Its heritage inaugurates the intimacy of our economy, the law of our hearth (oikos), our familial, religious and political oikonomy, all the places of birth and death, temple, school, stadium, agora, square, sepulcher. It goes right through us to the point that we forget its very historicity: we take it for nature.⁴²

Architecture is a construction of our society and identity. Although identity is persistent throughout history and architecture gives identity a durable form, it is not immutable.⁴³ Since identity and the concrete form architecture gives to identity are constructed, an architect, client or society can also deconstruct or transform identity through its concrete form. It means to break with aspects of architecture, be it programmatic or symbolic, that sustain convention. Not to attack, criticize or disqualify it, but to detach itself sufficiently from what is already there, to enable an opening for what is not there yet. This deconstruction of architecture becomes architecture again.

Space for the unknown / space for the good

The second way to give space for the other Derrida describes is to make space for the unknown. Derrida gives the architect a very practical advice which concerns even the programming of space:

'A city is a whole which must remain indefinitely, structurally not saturable, open to its transformation, to the minimal additions

which come to alter or displace the memory of its heritage. A city must remain open to the fact that it does not know yet what it will be: it is necessary to inscribe the respect of this not knowing into the architectonic and city-planning science and skill, as it were a symbol. Otherwise what else would one do but carry out some plans, totalize, saturate, suture, suffocate? And this, without taking a responsible decision, since to carry out a plan or to make a "project" into a work is never a responsible decision.'⁴⁴

An architect should actively make space for the unknown, in order to be able to change and the unexpected to happen. If every square meter of the building is prescribed with a function, it is more likely that users stick to convention than when there is space for unknown, unprescribed events. Derrida calls this the 'architecture of the event'. Lacaton and Vassal regularly design these undefined spaces that are free for the user to give form to. (fig. 11) Through this theory, Derrida makes space and programming a matter of ethics. This way of thinking of architecture as the deconstruction of the political and as giving space for the unknown are crucial for an architect attempting to represent identity without identity becoming excluding, immutable or totalizing.

A theory which is comparable to Derrida's unsaturated space, but with different emphasis, is Calvino's writing on space for the good:

'The inferno of the living is not something that will be; if there is one, it is what is already here, the inferno where we live every day, that we form by being together. There are two ways



Fig. 11 A social housing project in Mulhouse by Lacaton and Vassal. The space is between inside and outside and not defined by the architects.



Fig. 12; The statue of Europe in the European Quarters in Brussels symbolizes peace through the union of countries.



Fig. 13; A banknote symbolizes a common history through the image of a Romanesque style arch.

to escape suffering it. The first is easy for many: accept the inferno and become such a part of it that you can no longer see it. The second is risky and demands constant vigilance and apprehension: seek and learn to recognize who and what, in the midst of the inferno, are not inferno, then make them endure, give them space.⁴⁵

According to Calvino, the easy way is to accept society as it is, the hard and the right way is to try and recognize the good among all that is wrong and give it space. It is interesting that he uses the metaphor of space and the word 'endure'. It is not a process of force, but of growth and conservation that is made possible through space. The difference with Derrida's theory is that the writer or architect does judge what should get space, while according to Derrida, space should belong to the unknown.

Showing and disproving values through signs

In chapter 1 is described that identity is important and representing it is a crucial part of its existence. In chapter 2 'Distorted representation' the problem was discussed of representation being misleading. According to Calvino, what writers cannot do is deny the problem of representation or surrender to it:

'To write as though representation were unproblematic—to continue, in other words to write a realist, didactic novel—would be to deny the labyrinth. To write as though representing the world were impossible—to think of literature as a solipsistic formalist game—would be to surrender to the labyrinth.'⁴⁶

This statement can be transferred to architecture. An architect should not pretend representation is unproblematic and similar to what is represented. The architect also should not give up trying to represent, thus designing buildings that seem meaningless or arbitrary. When architecture stops to represent, architecture loses its ability to communicate values and convey meaning that is useful to society.

Derrida often uses a technique to counteract the falsehood in representation in writing, 'writing sous rature': "You make a statement, you deny it and affirm it again. 'This is to write a word, cross it out, and then print both word and deletion.'⁴⁷ This technique indicates that the writing falls short in its representation, but is there, because it is necessary.

In architecture, since it is less explicit than writing and the representation is already hardly recognizable as such, this technique is hard to realize, but not impossible. It is possible to represent two opposites of each other. For instance a space can be designed with an interior façade of wood and plants, sending out a message of naturalness, and in the space a sculpture can be placed made of plastics, bringing into doubt the trueness of the naturalness.

In chapter 2 'Distorted identity' was also stated that identity can only exist through representation and that since there are different interpretations of it, architecture can give form to those in different buildings, like the

squatted building in fig. 7. This prevents the representation to become misleading. An architect who designs a representation of identity, can choose to design a different aspect or interpretation of an identity. For instance, the EU sculpture is a sign of countries uniting for peace. (fig. 12) The EU banknote carries a symbol of common historical background. (fig. 13) Most EU buildings are symbolic for bureaucracy, although not intentionally. (fig. 14) These kind of signs complement each other.

Humor, absurdity and lightness

In chapter 1 'Politics and power' the representation of identity is seen as problematic, because it influences society and naturalizes values that come to dominate society. Another way to deal with this in architecture, next to deconstructing the political, is to make it lighter. Gilbert describes humor as one of the ten principles of Václav Havel's transformational politics in transforming the Czechoslovakian political system.⁴⁶ Havel sees humor as an antidote to taking oneself too seriously:

'If one[...] is not to melt in one's own seriousness, and so become comic to all, one must have, even though one were engaged in the most important thing [...], a healthy consciousness of one's human laughability and smallness.'⁴⁹

Looking at identity with a sense of humor is useful, to put one's collective identity into perspective and consider it with lightness.

Matušík explains that Havel thinks humor and absurdity are complementary to each other.⁵⁰ Humor makes it possible to put something into perspective, and through absurdity we find true meaning:

'A continuity lies in the complementarity between absurdity and hope. An experience of the absurd awakens a search for meaning. This inner desire for meaning that shapes one's identity is the very source of hope.'⁵¹

Havel finds that Czech and Slovak citizens have an attitude between irony and self-irony and sense for the absurd and black humor. It allows to find social and political meaning, but also to put this meaning into perspective. It enhances a state of social revolution in which is realized it is only temporary and limited.⁵² Havel states that only in this state of mind great things can be achieved:

'[O]nly this consciousness can breathe possible greatness. The contours of real meaning can be grasped only from the bottom of the absurd.'⁵³

I do not find a lot of evidence that these vague statements on social revolution and absurdity are true. Often they are based on Václav Havel's own experiences of prison in Czechoslovakia during communism and the Velvet revolution. This mix of humor, irony and sense for absurdity is seen as specifically Czech and are accompanied by a sense of hopelessness and an adversity to taking yourself too seriously.⁵⁴ It makes this theory not directly applicable



Fig. 14; The European parliament building in Strassbourg was meant to symbolize that the EU is unfinished, but it rather looks like a bastion of bureaucracy.



Fig. 15; Fire Station Number 4 in Indiana, Columbia, a design by Robert Venturi 1966.

outside of these specific circumstances. However, humor and absurdity could play a useful role in representing identity. To represent with humor can put identity into perspective and seen with lightheartedness. Discourse on identity can be grave and elevated. Taking up the issue with humor will make it easier to open up discourse on identity and to create symbolic space for the other. It prevents a collective identity to become totalizing and moralizing. In postmodern architecture humor was used to break with the seriousness and rationality of modernist architecture and historical references were used with irony.⁵⁵ Postmodernists aspired a more modest approach to architecture in this manner. Venturi's fire station exaggerates the civic importance of the building by presenting the number of the firestation in gold on top of a tower along a fake facade. (fig. 15) Also John Kormelings teahouse uses our sense of melancholy and identity with some humor by exaggerating the design and text of the signs on top of the roof. (afb. 4)

It is imaginable that absurdity as it is described by Havel can play a useful role in architecture. Exaggerating the existing can provoke a realization on the existing. For instance, Rem Koolhaas describes in 'The Generic City' through irony and exaggeration a future scenario of Western culture and urban planning, which makes it easier to reflect on current development in Western culture.

Continuing tradition

Although both Derrida and Gadamer acknowledge our

inherently subjective worldview as noted in chapter 2 'Subjective judgment', their ways to handle this are opposite to each other. While Derrida advises to deconstruct what is (and Havel to make it lighter), Gadamer encourages to continue it.

Chapter 2 explained that only through our prejudices we can understand the world and that through our interpretation this understanding is in flux also. Gadamer wants an architect to use the possibility of flux: the architect should not start from nothing, but yield to tradition, since it is our inevitable foundation. This does not mean copying, but to actively participate in tradition, in order to change it.⁵⁶ In order to do that, we should understand architecture in its historical context: 'The aim of historical consciousness is not to use the classical model in the direct way, like Palladio or Corneille, but to know it as a historical phenomenon that can be understood solely in terms of its own time.'⁵⁷ Tatla notes that contemporary architects like Leo & Rob Krier, Aldo Rossi, Carlo Scarpa, Dimitris Pikionis, Demetri Porphyrios are good examples of what Gadamer means.⁵⁸ Aldo Rossi used the historical context of the place in his design for Quartier Schützenstrasse. (fig. 16) The division of land into small plots is based on the historical urban structure and the floor plans are inspired by the building blocks of 19th century Berlin.⁵⁹ The Quartier Schützenstrasse is a collage of icons and archetypes with several obvious references to other Rossi buildings as well as historical references.⁶⁰

This theory is applicable for an architect whose design is

representing collective identity. According to Gadamer, architecture should participate in the tradition of collective identity. Its representation should continue what is already there, but should also contribute to its development rather than give an aesthetic form to it. This could be done through a renewed interpretation of identity, or, in a more open manner, by the representation giving space for new interpretation.

Jones also acknowledges the representation of identity as a participating act, because it is used in a political manner to influence society, as described in Chapter 1 'Identity as politics and power'. His case study on architecture and national identity in Victorian England, however, points out that participation should not necessarily be just a continuation. Mediaeval styles were rejected and replaced with Gothic Revivalism to represent a break with former politics.⁶¹ (fig. 6) This intervention withheld a recontinuation as well as a break. The squatted house also breaks with current society and by doing so, is actively participating in society. (fig. 7) For a building to have social relevance, or to participate in the forming of identity, it does not necessarily need to continue, as long as it reacts upon the existing. This can be achieved through numerous ways, like breaking with the current representation of identity, continuing it, questioning it or ignoring it.

Tatla describes the different attitudes of Derrida and Gadamer as characteristic for two main ways of thinking about morality in Western architecture:

'In the last three decades, Western avant-garde architecture shows two principal attitudes towards morality. The one is connected with the interpretation of values of the past and can be philosophically founded mainly upon Plato, Hegel, Heidegger and Gadamer, while the other is referred to a critical attitude towards knowledge which departs from the Nietzschean critique of values and is related principally to philosophers as Lyotard, Derrida and Deleuze.'⁶²

Looking at how both theories are meant to be put into practice, it is not necessary to see them as opposing theories. Derrida's deconstructivism contains both in theory and practice a continuation and a judgment, since it reacts on the existing, rejects it and replaces it. Gadamer's continuation contains a deconstructive component, because to actively participate in tradition, means to judge what should and should not be continued. According to Gadamer an architect should not copy, as a consequence something new is introduced as well. In the words of Derrida, both theories show on opening to the other one. The theories complete each other well, an architect can use both these useful theories simultaneously.

A tool to set goals

Rather than to focus solely on problems that arise from representing identity and how to deal with them, it is also useful to focus on its uses. In chapter 1: 'Identity and who we want to be' was described that the representation of identity can be a reflection on who we want to be instead



Fig. 16; Quartier Schützenstrasse, a design of Aldo Rossi based on historical context and archetypes.



Fig. 17; Arcosanti, one of Soleri's utopian cities, built in the Arizona deserts.

what we are now. The representation of identity could be used to give form to aspirations on a future society. Rutger Bregmans (the necessity of a utopia) that our current society lost this utopic way of imagining and that it should return to society.⁶³

The representation of the utopic could play a positive role in forming and sustaining collective identity. It might be a better base for identity than ethnicity and culture, especially in an age and place where collective identity is complex, manifold and globalizing. Paolo Soleri designed utopian cities that reconnected city life with nature and minimized pollution, waste, segregation and poverty.⁶⁴ (fig. 17) Nations are facing ecological, economic and political challenges. These developments and challenges are important to everyone, despite of cultural or ethnic background and. By representing a future society as our identity, its values can be naturalized.⁶⁵ Having common aspirations can bind people together and legitimize the existence of society and power. Collective identity in the end is a social system that makes it able for us to work together on a large scale and protect each one of us, why not use it as such.

Conclusion

An architect has to be aware that architecture gives expression to values through symbols and signs, but also that the narrative of architecture plays an important role in its interpretation. Since a representation and the values it is representing can become dominant, it is good that there are many different representations of the same and of different

identities. It is important that architecture participates in the development of identity, rather than aesthetizing what is. An architect can participate by representing identity in a new way from a different viewpoint and by reacting upon the existing. Another way to enable change is to design buildings with an open-ended character. That means that there is space for use of the building and symbolism of which the architect is not aware of yet. Humor in representation can provide this open ended character as well, because it can prevent identity from being taken too seriously. Common aims for the future could be used as a base for identity rather than ethnicity or culture.

Most important of all is that the architect knows the uses and problems of representing identity. With that knowledge, the architect can test whether the design serves

its uses, rather than its repression or even possible misuse.

The study was set out to explore to what extent it is moral to represent collective identity and how a designer could deal with possible moral problems of representation. Because of the social, phenomenological, political and developmental functions collective identity has in society, it is necessary to represent it, despite of the extent to which it is morally right to do so. Therefore it is more useful to ask in what way an

SUMMARY

architect can represent in a moral manner.

Representing identity is complicated in a moral manner by several phenomena occurring in representation, identity and architecture: Representation replaces reality and influences our perception. Representation of identity is a powerful social influence and can be misused. Through our identity we convey an inherently subjective world view. Identity has the power to exclude others. When it is not recognized that architecture has meaning that is consciously created, like the meaning of collective identity, then no one is responsible for that meaning.

It is of utmost importance that an architect designing a building that represents collective identity is aware of the influence the representation of identity has on society. The architect should handle the meaning of signs and symbols with care and responsibility. An architect should be careful not to pose identity and its values as being the only possible right identity or values. This could lead to exclusion of others, arrogance and could deprive identity of the possibility to develop. In theory, representing identity and its values is wrong all together, since through ones subjectivity one can never be sure of his or her right. However, society exists through a notion of the identity and values of its community, so it is not workable to do otherwise.

There are ways that can help the architect to deal with these problems. The architect can give space to change and development in identity. This can be done through

deconstructing the political, through making space for the unknown or by putting identity into perspective through humor. To prevent an identity from becoming totalizing, architecture should represent opposite views on identity also. Architecture should participate in development rather than give an aesthetic form to identity, by giving a new perspective on identity.

A strategy for an identity that is not exclusive is to turn away from identity based on ethnicity and culture and base it on common aims for a future society. For established collective identity like national identity this might work better than for a newfound identity like that of the European Union. A feeling of belonging is still missing in developing identities and can be recalled by referencing history.

Most important of all is that the architect knows the uses and moral problems of representing identity. With that knowledge, the architect can test whether the design serves its uses, rather than its repression or even possible misuse. The theories mentioned in chapter three can all be useful for an architect in design, depending on the assignment, but are no substitute for a thoughtful and interrogative attitude towards representation in design.

2.1 EUROPE

REPRESENTATION

OF EUROPE BY THE

EUROPEAN UNION

2.1 REPRESENTATION OF EUROPEAN UNION

This chapter looks into the way the European Union currently represents itself. What meaning do the buildings, sculptures, symbols or pictures express?

No union

Although the different countries in the European Union strive to be united, the imagery used emphasizes that the European Union is a gathering of separate beings: the countries. The motto of the European Union is 'unity in diversity'. This motto expresses the wish to be a unity. However, by mentioning diversity the motto emphasizes that the European Union is not a unity since the countries are all different (fig. 18). Diversity might be a quality and the mention of diversity might also acknowledge the existence of the countries, but it is not beneficial for creating a collective identity.

Although the EU uses the word unity often, images tell otherwise. The flag contains twelve gold stars in a circle that represent 'the ideals of unity, solidarity and harmony among the peoples of Europe'⁶⁸. (fig. 19). The circle is a symbol of unity. My observation is that the entities are not getting together and are standing apart from each other in a circle. If the countries are united, would there not be one star? I cannot read solidarity into it either, because the stars are standing a precise distance from each other as if they hold a safe and polite distance from each other.

In the European parliament, which is housed in the Espace Leopold, the flags of all the European countries are present.



UNITED IN DIVERSITY

Fig. 18; The motto of the European Union



Fig. 19; The European flag



Fig. 20; The European Parliament Brussels

This again emphasizes that Europe exists of separate countries (fig. 20). Additionally, Europe is spelled in all different European languages in the family portrait (fig. 21).

In the same building hangs an artworks from the ceiling in a vide of metal combs, symbolizing again the unity of the countries (fig. 22). And again, this unnecessarily emphasizes that the European Union exists of separate countries. Furthermore, the countries form a fragile whole in this sculpture. They hang literally on a thin wire, almost clashing into each other, but never coming together. It could not be a worse symbol for what the EU strives to be.

Bureaucracy

A second message that is perceived from the representation of the European Union is that of bureaucracy and dullness. Important institutes are housed in lackluster office blocks. Apart from a nameplate and a flag, these office blocks are not distinguishable from a regular type office block (fig. 23, 24) The simple style of the office buildings expresses that the European Union is mainly a giant office managing and regulating European affairs.

A certain degree of bureaucracy is required in order to allow the European Union to function. However, it is a means to an end. Buildings reflecting bureaucracy legitimizes the notion that the value added by the European Union is limited. An opportunity is missed to reflect the true goals and values of the European Union.



Fig. 21; The European Council family portrait

No values, no meaning

Buildings or sculptures with symbolic meaning representing the goals or values of the European Union are rare. There is one sculpture that successfully expresses the wish to unite in order to bring peace and human rights (fig. 25). The way this sculpture is shaped suggests that even though we are different, we are united reaching for a higher goal. We stand together so close that we are almost together (the arms all touch each other). Even though we are separate beings, we function as one (the hands all carry the globe). This sculpture expresses a value (unity) and provokes an emotion. However, this sculpture is seen by few. It is hidden behind a library in the European quarters, a place where only the most persistent and pro-European tourists come. Once the sculpture is found, they are disappointed: 'Went all the way to this place only to find it not only enclosed in solid bars 10 feet tall, but also covered from almost all angles by green tarpaulin tied to the bars ⁶⁹.'

The European Union started an art collection in 1980. (fig. 26, 27). The aim was 'to introduce at a European level the custom of exhibiting European works of art, as practiced by many national parliaments⁷⁰. However, the many paintings in Espace Leopold convey no message. The name plates that accompany the paintings merely summarize the career path the artist has followed. The collection focuses on 'young, promising artists at the beginning of their careers'⁷¹. As discussed in the previous chapter, the art collected or commissioned by national governments usually did convey some kind of message. This collection does not; the gist of



Fig. 22; Main artwork in Espace Leopold



Fig. 23 Lex Building



Fig. 24 Justus Lipsius building

Fig. 25; Statue of Europe



the example of national parliaments is not understood. This is a missed opportunity to attract artists and artwork that contributes to the development of the identity European: art that can question, criticize or represent Europe and the European Union.

Clumsiness, modesty or strategy

There may be various reasons for this misrepresentation of the European Union via symbols. It could be an utter lack of expertise. As discussed in chapter one, it could also be that representing the European Union is a sensitive matter. Rem Koolhaas supports both ideas, explaining this as 'perhaps traumatized by the efficiency of Nazi and Soviet propaganda'⁷². A third reason could be that it benefits the European Union to keep a low profile. Wim Kok, Prime Minister of the Netherlands from 1994 to 2002, admitted that the euro was introduced and eastern European countries admitted to the European Union during a time period when the European Union had small presence and was paid little attention to by the public.

National versus European identity

Designing a building for the European Union that represents Europe has a complication: the European identity competes with strongly rooted national identities. The national identities are the identities citizens relate to. National identity is related to national history. However, history usually crosses country borders. The 'borders' of our history are more in line with European borders than borders

of individual countries. Industrialization, the Renaissance, Enlightenment, Romanticism, colonial age, roman empire and even the world wars are rooted in Europe.

Europe faces the problem of 'the other', mentioned in chapter one. The other is not an outside foreign identity, but our neighbors inside Europe and the European Union itself. National delegations in the European Union look after the interests of their own country and people rather than the interests of the whole of Europe. Citizens and politicians of nations resent supporting other countries at the 'expense' of their own. Within a country such distinction is not made; supporting less wealthy provinces within a country (for example Friesland or Drenthe in the Netherlands) is less questioned. 'The other' is a country like Greece, whose citizens are accused of laziness, or a country like Germany, which is accused of being dictatorial. Discourse in the EU constantly focuses on the separate countries and the distinction between 'we' and 'they'. Robert Menasse states that national politicians use the European Union as scapegoat for failed policy and claim the achievements of the European Union⁷³.

New strategy

A new approach is to create a symbol of one Europe, such as a flag with one start with rich colors (fig. 28). Replacing the current motto which is 'unity in diversity', the motto could be 'peace, freedom and prosperity'. It would be wise not to compete with national identities for traditions, but instead focus on the future. European identity can stand



Fig. 26 & 27; Art collection in Espace Leopold, the building of the European Parliament. Fig. 27 is the entrance to the parliament.

Fig. 28; A proposal for the new European flag



Fig. 29; A proposal for the new European motto

for working together for a bright future, facing together the challenges that are beyond a single country, such as sustainability, peace and prosperity . Its representation can hold a promise of what the future of Europe could be.

The current strategy states that the strength of Europe is a result of the differences between its countries. This may be so, but emphasizing these differences will not create a collective identity. Either way, representing the European Union will be a difficult balancing act between appealing to all citizens of Europe without excluding some and ending up with representation that is so general that it is meaningless and appeals to no one.

Design of a European public house

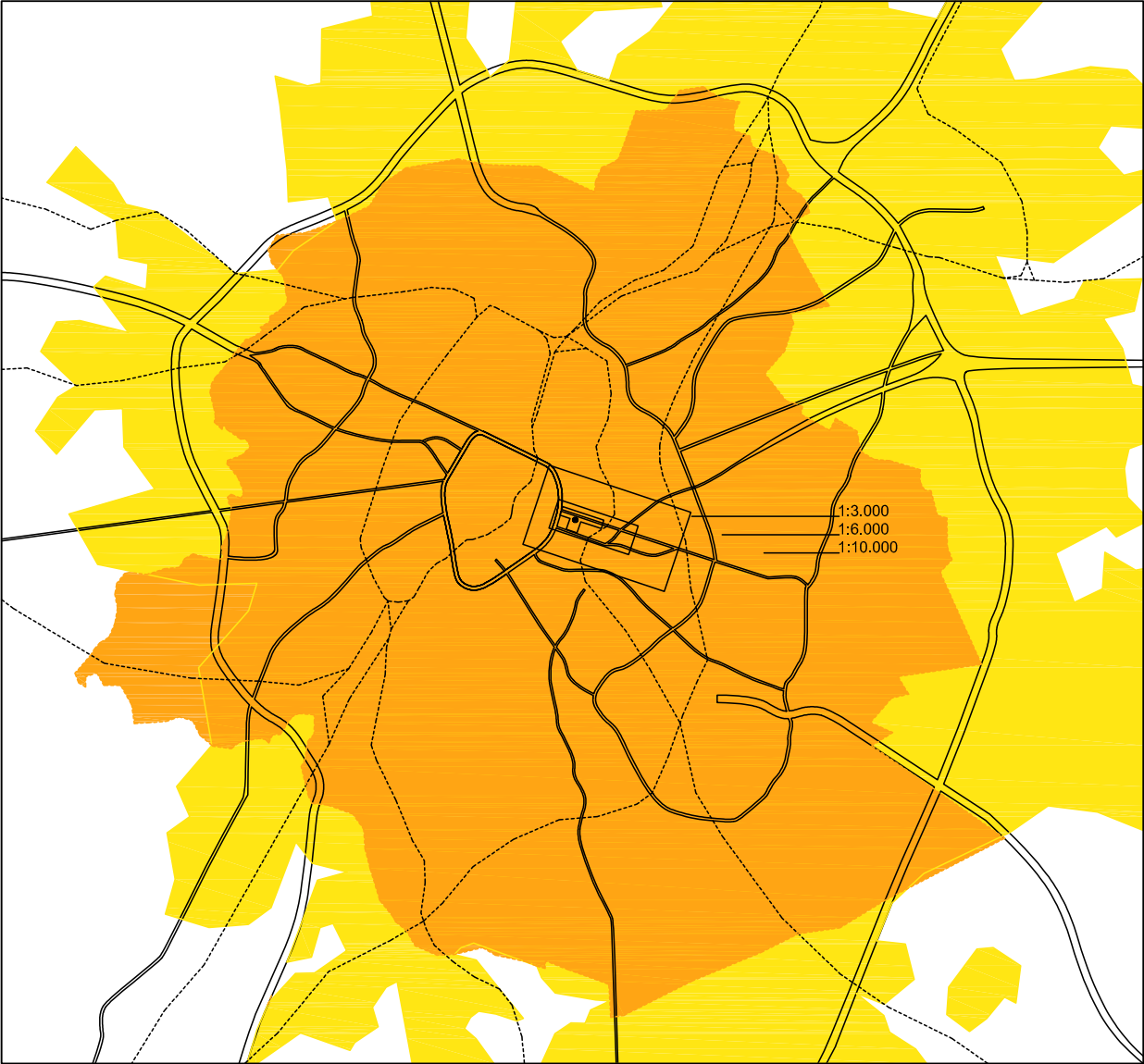
The European Union is not approachable by its people. This is reflected in both overall representation and the buildings that house the European Union. Therefore the design assignment will be a European public house. The building will provide space for people and politicians to connect, similar to a city hall for townspeople and local government. Everyone is welcome: citizens, politicians, journalists, tourists and so on. It should be a place not only of bare politics with offices and meeting spaces, but also a place which supports a range of activities that are directly or indirectly related to politics. Doing politics is not only about politicians having meetings, it is also about learning about politics and culture, discussing matters over coffee and journalists working on articles. It will be a place where tourists visit the political center of Europe, take pictures, see

art, participate in lectures and debates, protest and think about politics. Over time, the building can become one of the icons of European politics.

2.2 CITY

URBAN





RESEARCH

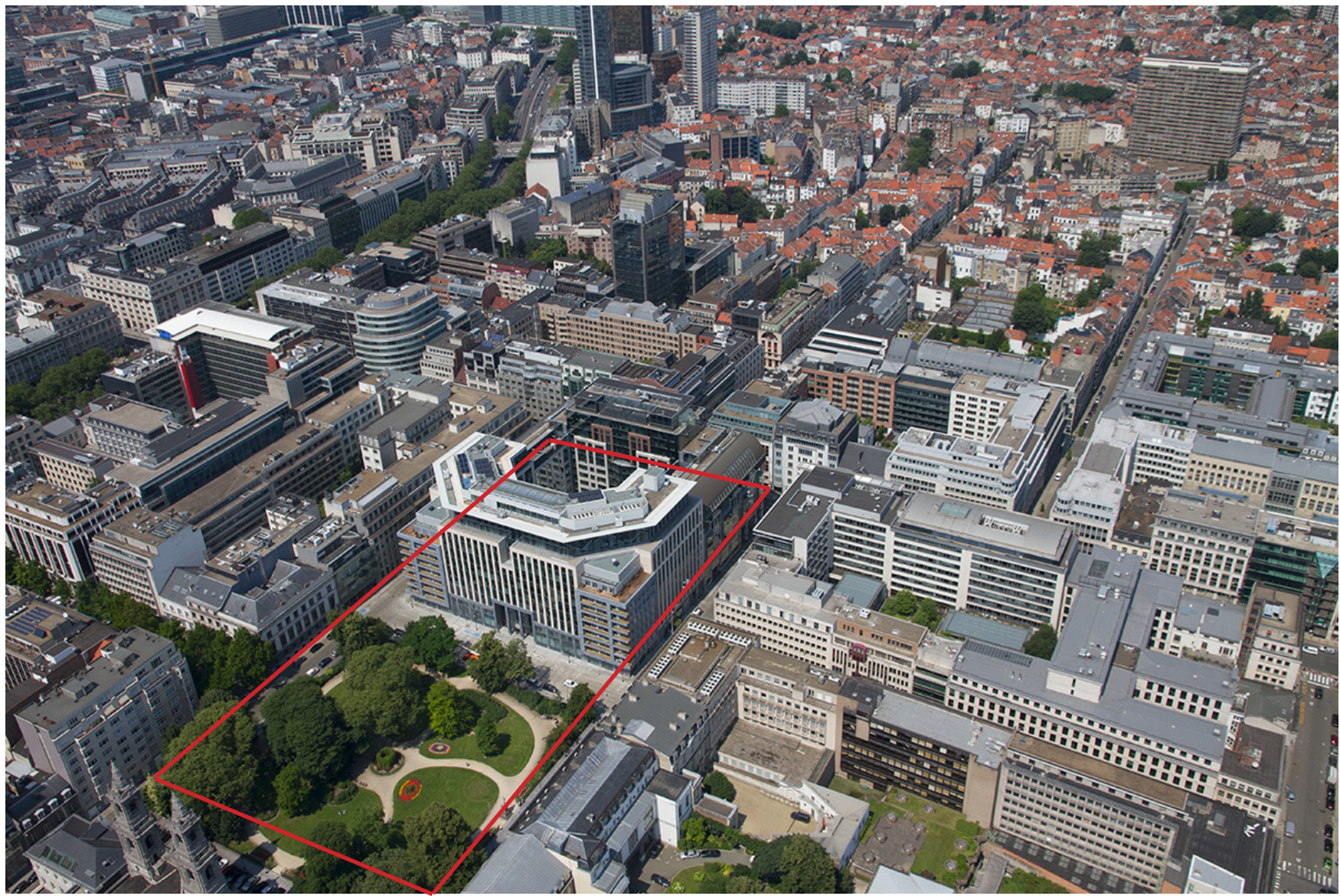


BRUSSELS

The European quarter is situated near the historic city center. The historic city center is enclosed by circular main road. The plot is along a main road, the Wetstraat, that connects the city center to the outside of the city .

1:150.0000

-  City of Brussels
-  Built environment
-  Roads
-  Railways

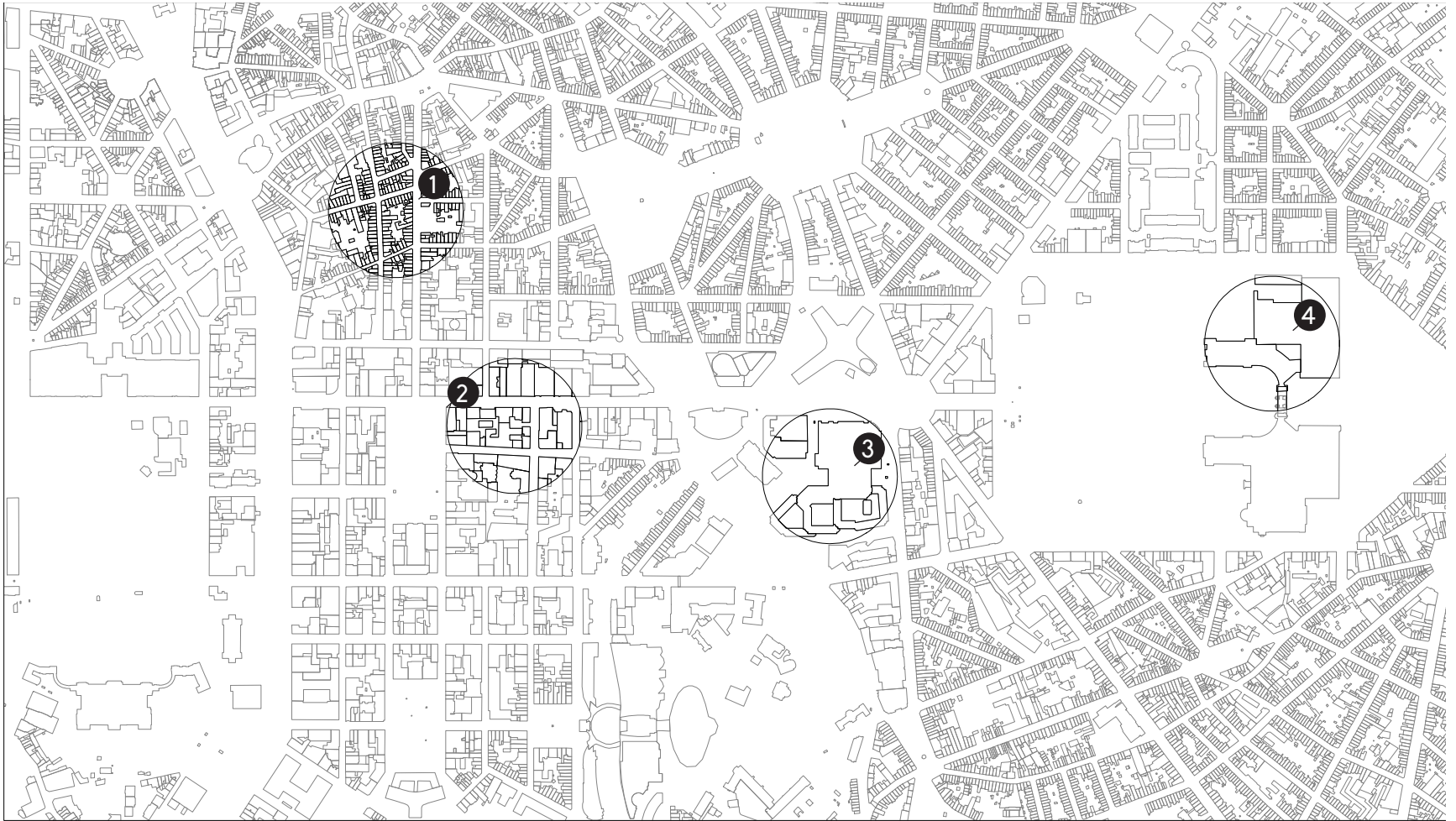


EUROPEAN QUARTER

The plot is connected to the Rue de La Loi and is situated along a park called Frere Orban Park.



Left, Fig. 30: Aerial photo
Above, Fig. 31: Wetstraat

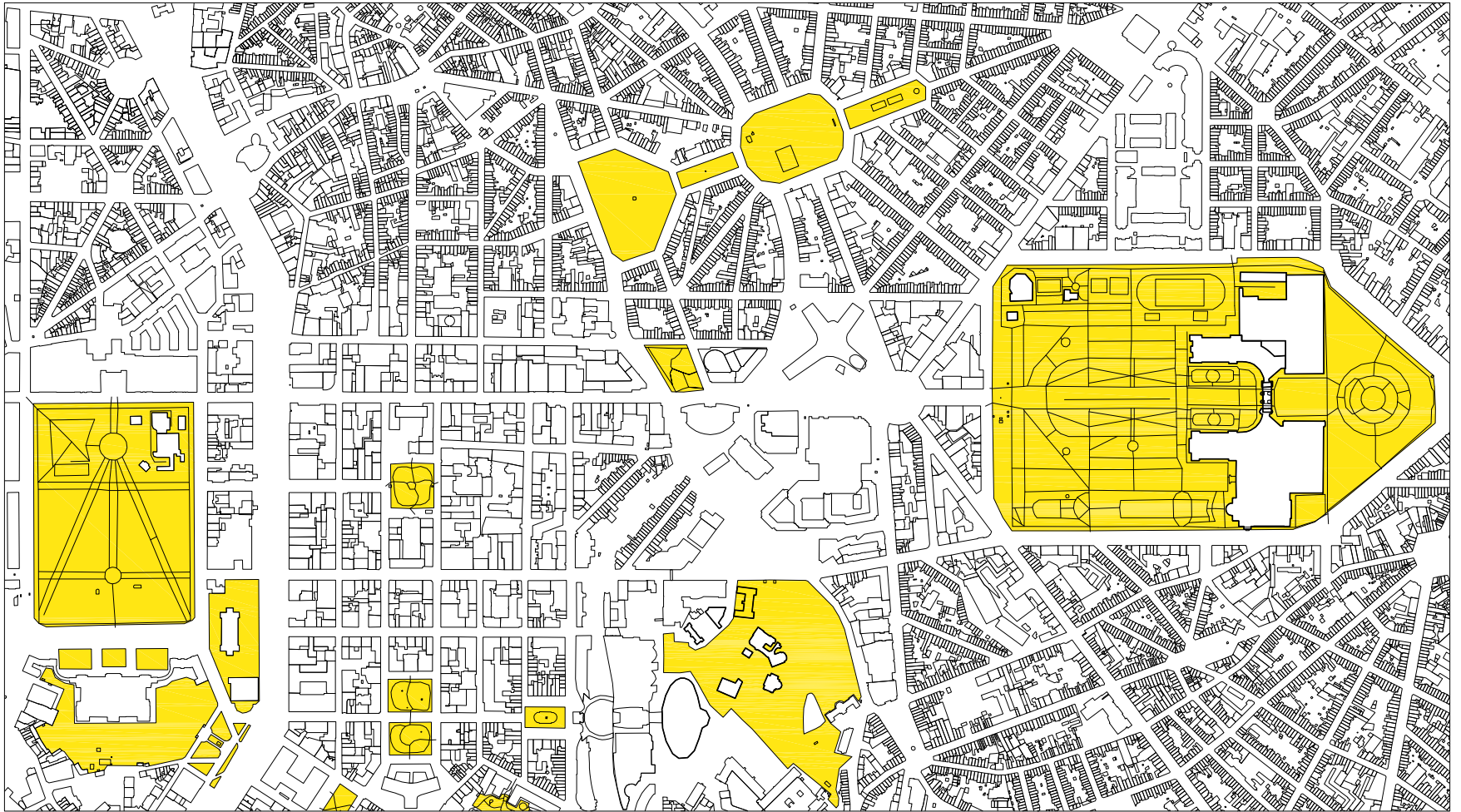


MORPHOLOGY

- 1 The first and most common morphology type is a building block that is divided into small parcels.
- 2 The second form resembles the first morphology type but is four times as big.
- 3 The third morphology type is the 19th century prestigious institute, surrounded by park space.
- 4 The fourth morphology type is the autonomous European office building surrounded by traffic space.

The morphology of the European Union area is quite odd. It does have the historical building block structure and streets, but the parcels are between 20 and 50 meters wide and much higher. This gives a very cramped impression. In the eastern part the area opens up and the morphology consists of autonomous buildings of building block size. It resembles the size of the 19th century prestigious institutes. However, these institutes are surrounded by parks and squares, and also the architectural elements change scale, whereas the European buildings are surrounded with traffic space and consist of regular size floor levels and architectural elements.

1:10.0000



PARKS

The parks in this area play two important roles.

- 1 The role of historic memory of the city
- 2 The rRole of navigation point

Parc du Bruxelles was built in the 18th century. It is surrounded by historical buildings and contains several historic scultures. From here you can easily navigate to the inner city to the west or walk to the European area which is enclosed by the park on the eastern side. The Rue de la Loi, which encloses the park and the European area at the northern side, forms the main axis of the area. From this road you have a view towards the Parc du Cinquantenaire. The road dramatically goes underground in the park itself.

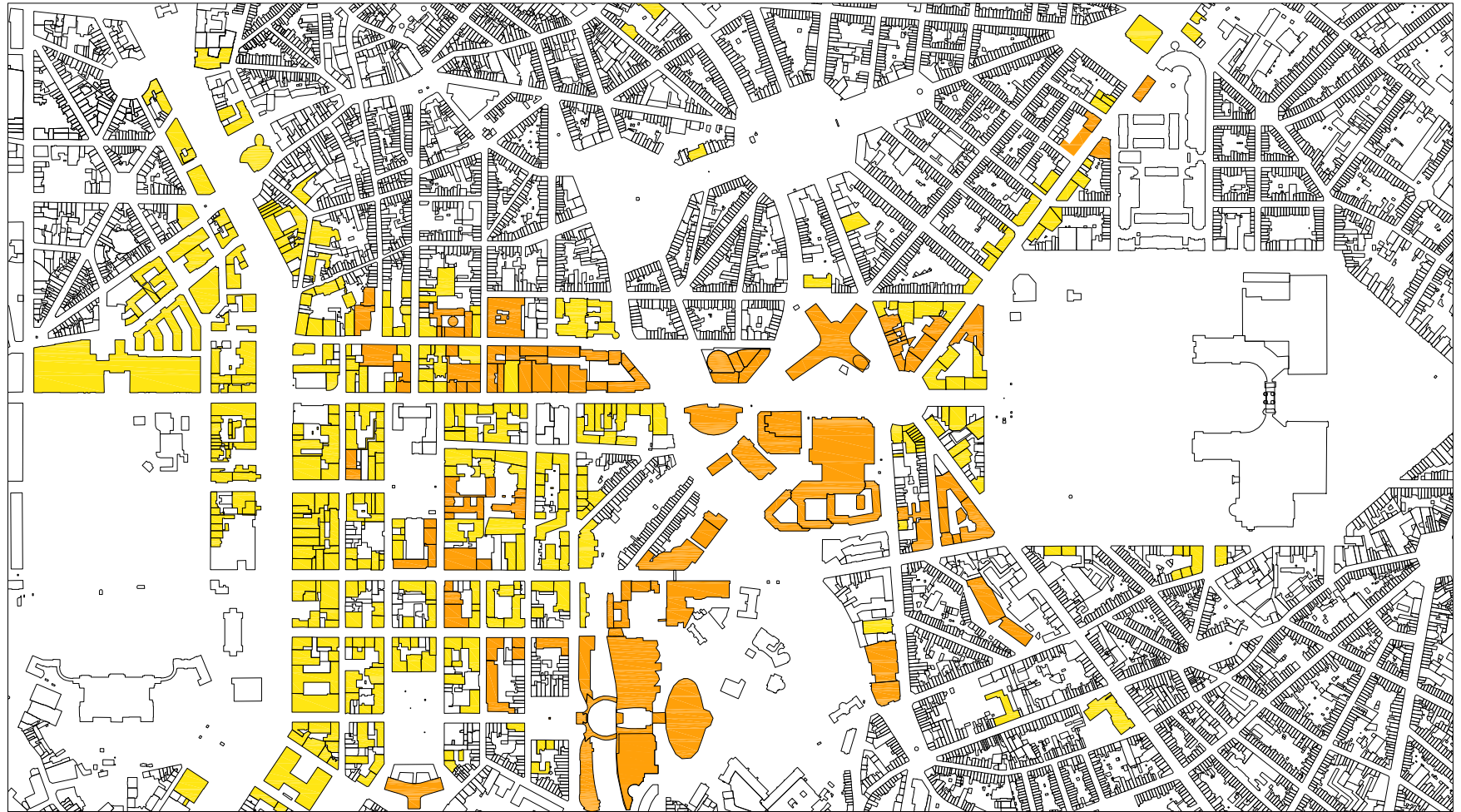
The Parc du Cinquantenaire was built for the 1880 National Exhibition. The park is a navigation point for entering the European area on foot. It encloses the European area on the eastern side. Between both parks lies Parc Leopold. This park was reopened in 1880. It contains the the 1900 Solvay Library.

These parks and its building are important urban carriers of history. While they partly enclose the European area, there is no connection to European Union.

1:10.000



Parks





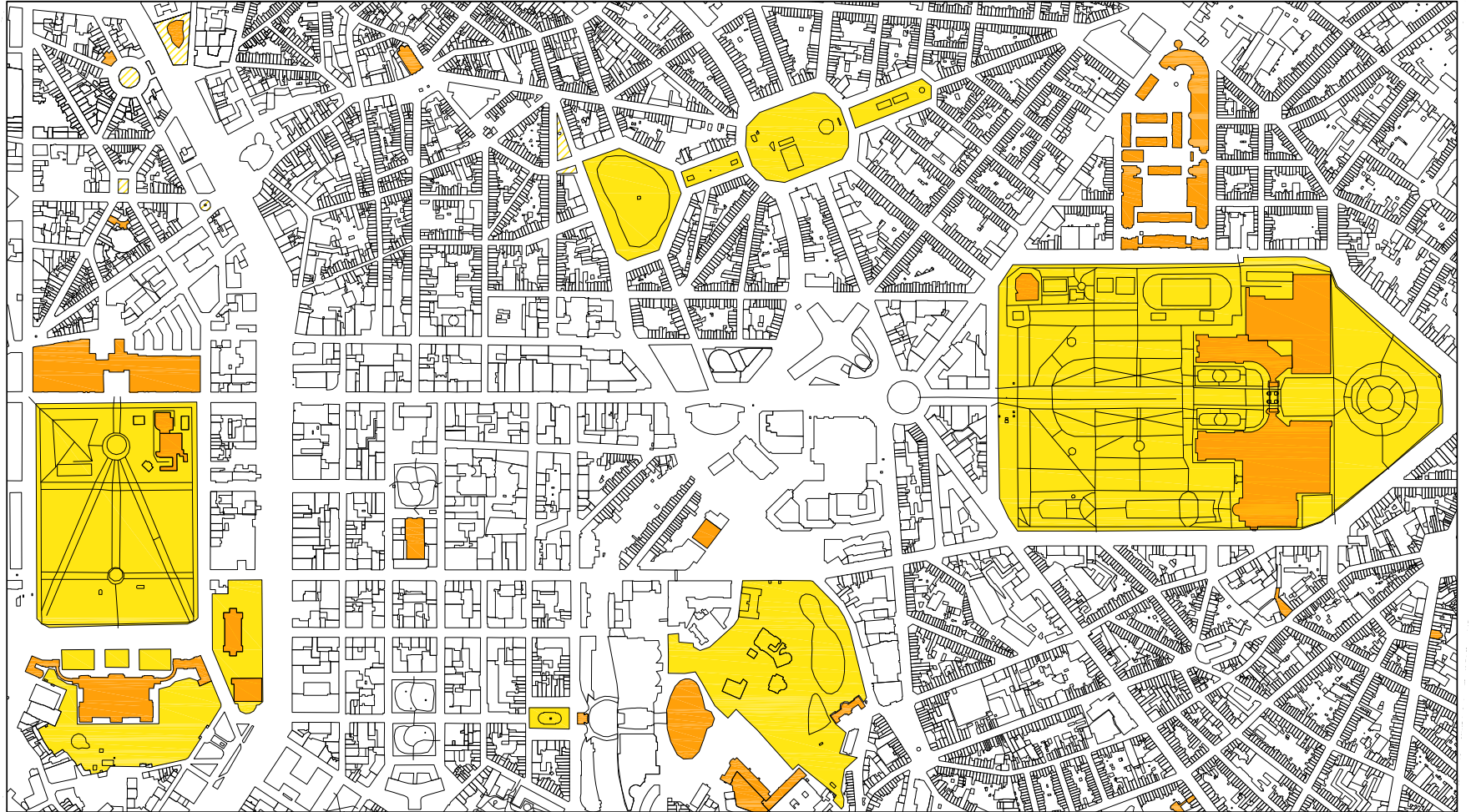
EU OFFICES

EU OFFICES

The concentration of EU and EU related offices is high.
Original small parcels make place for bigger parcels.

1:10.000



-  EU related offices
-  EU offices



CULTURE

Around the European area are some areas of significant cultural representation and meaning. Usually they stem from the 19th century and consist of large parks and institutes within or along them. Furthermore there are some smaller squares and statues and a few churches and theatres. All of these objects are part of Brussels or Belgian culture. It is remarkable that in the European area there are hardly any buildings that represent or contribute to culture, let alone European culture.

1:10.000

-  Cultural buildings
-  Cultural public space



OPEN SPACE

- 1 Narrow traffic space along rigid axes
- 2 Inner courtyards of building blocks
- 3 Parks
- 4 Ambiguous open space

Public open space is either very narrow or without clear borders. There are no places that are pleasant to stay except for the parks. The Frere Orban park, which lies between Parc du Cinquantaire and Parc du Bruxelles is the only open space that is confined between high buildings.

1:6.000





VEGETATION

The Frere Orban park is the main source of vegetation and is a pleasurable place to dwell. Workers enjoy their lunch-time here. Most other vegetation is in the inner courts of building blocks.

1:3.000





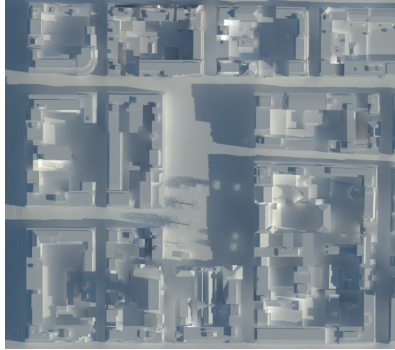
PROGRAM PLINTH

The main part of the building program in the area are EU en EU related offices. A minor part of the program exists of hospitality (a hotel and several lunchrooms), leisure (sports and massages), culture (a church), a shop and parking. Except for the church, the program is set up for office employees.

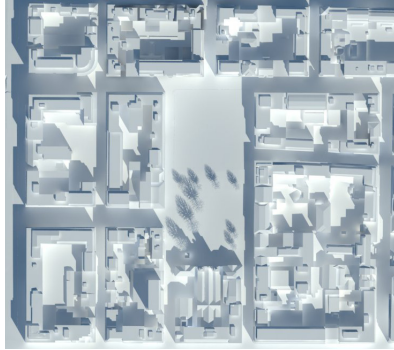
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-  EU Offices
-  EU related Offices
-  Shops
-  Parking
-  Leisure
-  Banks
-  Hospitality
-  Culture

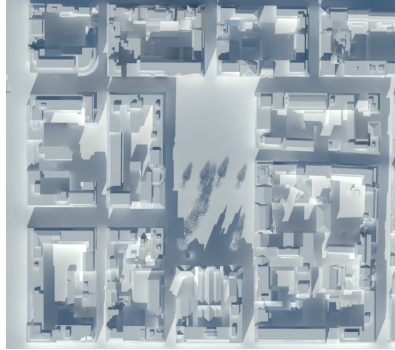
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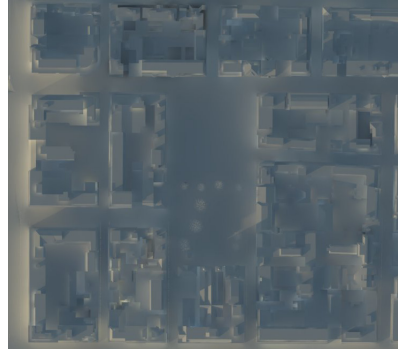
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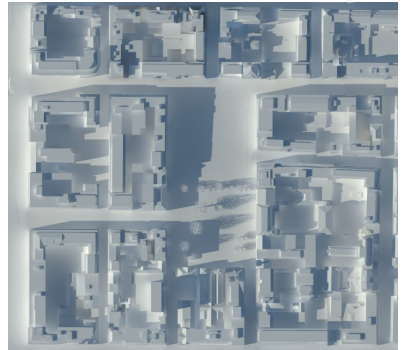
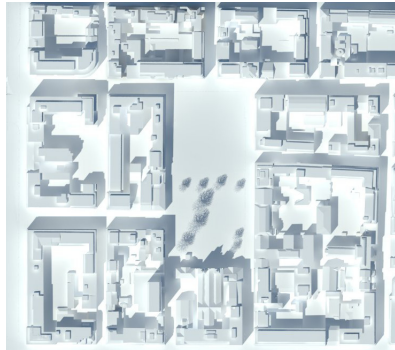
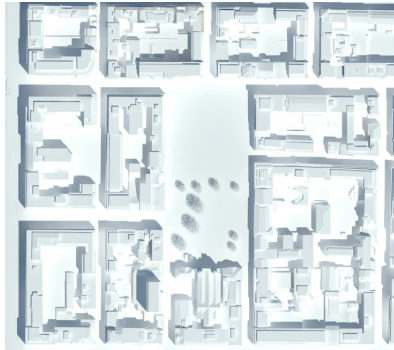
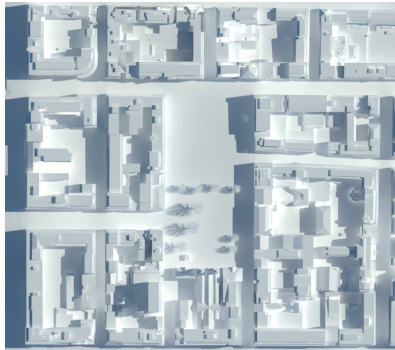
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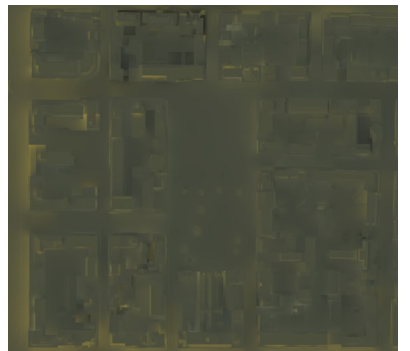
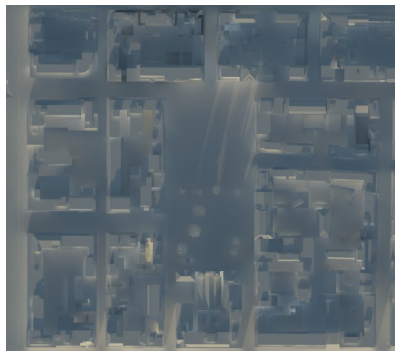
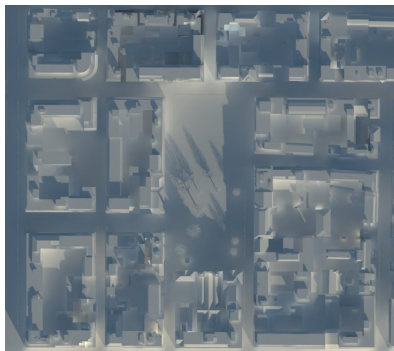
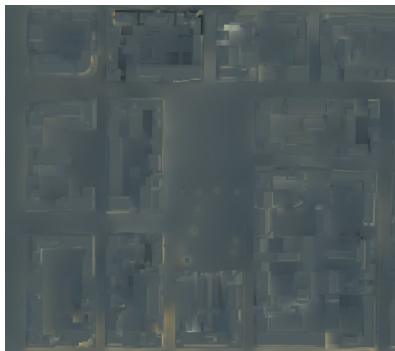
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21-3



21-6



21-12

SUN

Public space is devoid of sunlight. The high building blocks cast long shadows on the narrow streets through almost the whole year, except for summertime during the morning and afternoon.

CONCLUSION

The main points of interest in the area are :

- 1 The high density of EU and EU related offices.
- 2 The concentration of parks: there are three main parks that are important to the city structure and history. The other area is almost completely devoid of vegetation.
- 3 The main form of culture are the parks.
- 4 The EU quarter has a morphology that resembles the historic morphology, only four times bigger and without quality open space.
- 5 There is a lack of daylight in public space and on facades.

The quality of the environment can be improved by :

- allowing daylight along the Rue de la Loi;
- providing public space along the Rue de la Loi;
- providing public green space;
- maintaining a park function and reinforce the meaning of public space as a cultural space.
- diversifying the building program with cultural, leisure and hospitality programs.

2.3 TYPE

THE PUBLIC

POLITICAL BUILDING

TYPOLOGY - PUBLIC POLITICAL BUILDING

The design is based on the typology of a public political building. I took two different buildings to analyze. One of the first public political places that got an architectural form, was the agora. Around 5th to 3th century B.C. it was the centre of political, cultural and commercial life. It was a political place not just for government, but also for citizens. In the Netherlands during the Golden Age the Amsterdam City Hall was built, to house government and the Court of Justice, but also as a symbol of their nation and to connect citizens to the new Dutch identity. I will analyse these buildings based on the research of chapter one (In what way can architecture contribute to the forming of identity) and the goals I set for my design (to reconnect people, politics and culture and to represent Europe through a building):

I will analyze the buildings on the following subjects:

- What symbols were used and what did they mean?
- What building program did the building contain and how is the program situated?

In order to find an answer to these questions:

In what way did architecture contribute to the forming of identity?

- How did the building contribute to connecting politics, citizens and culture?



Fig. 32: Amsterdam City Hall

CITY HALL AMSTERDAM 17TH CENTURY

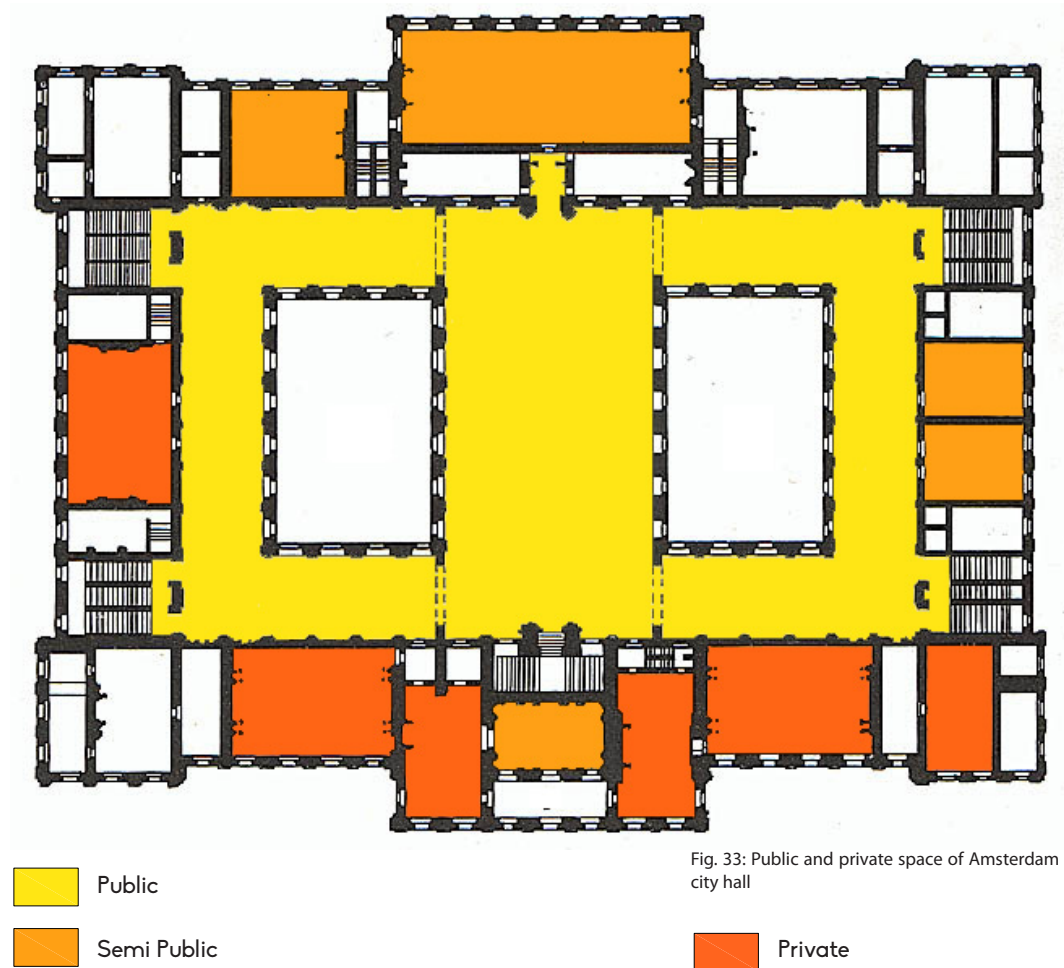
The Royal Palace of Amsterdam was built between 1648 and 1665 as a city hall, by the design of Jacob van Campen in Dutch Classicist style. It was a centre of government, justice and a place to gather for political discussions. It also contained the city clock which was important for daily routines. It included a large meeting space for civilians, which was the most prestigious and central space of the city hall. Its very design showed the people who worked there and the people who visited the city hall the views of Jacob van Campen on government and citizenship in the republic of the Netherlands and in Amsterdam specifically.

Program: space, place and publicness

The Amsterdam city hall contained spaces for public meetings, the court of justice, government, charity and administration. Although these spaces were functional, their scale, place and existence cannot be explained in purely functional terms. Remarkable is the variety of functions of the city hall. The choice of functions and their position in space is not merely practical, but an idealistic one⁷⁴.

Public space

The city hall was not just a place for those in power to gather and work: the main hall is a public hall, the Burgerzaal. It



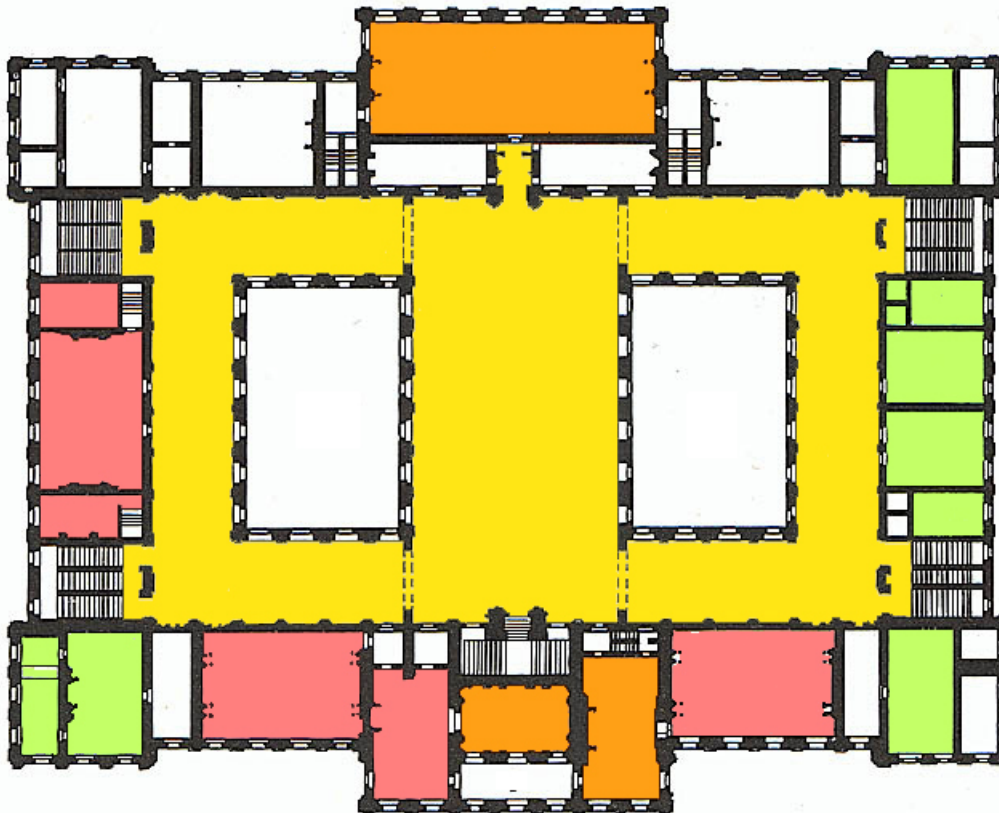


Fig. 34: Program of Amsterdam city hall



operates as a covered square and together with its galleries the square takes up the largest amount of space. It is said and countered that the hall was based on the Roman Forum where civilians gathered in the forum to discuss politics and do trades. If you look at the publicness of the spaces (fig. 33), it is remarkable that the public spaces form the center of the building. It makes the building function as a part of the city, with its halls and offices placed along a square. The relationship between the different spaces, with the public space located centrally in the building and being the biggest of scale, symbolizes the relationship between government and citizens: politics in Amsterdam was not about the rich and powerful, but about the powerful serving the people. The Burgerzaal symbolized the freedom of the citizens with the supervision of its government⁷⁵.

Governmental and court functions

Around the Burgerzaal and its galleries the halls and office spaces related to court, economy and government are situated (fig. 34). Because of their importance, the governmental functions are facing the Dam, the city square. To equally emphasize the importance of court functions, its spaces are centered along a central axis of routing⁷⁵.

The governmental spaces that are private are situated at the side of the Dam. Even though they are for private use, they are closely connected to the most public space of Amsterdam, again emphasizing that the government serves the people, but also that government watches over the city. Again the placement of the spaces have symbolic

meaning.

The Vierschaar is an open square situated at the Dam. It was used for the announcement of death sentences. Citizens could attend through glassless windows in the façade. The Vierschaar held a didactic function, to warn citizens for the consequences of misbehaviour. The placement and accessibility of this space served to show the transparency of the justice system.

Other offices are situated on the higher levels, because they were less prestigious and play a less significant role in representation.

Symbols

Typology

It has been stated that the typology was based on that of the Roman Forum⁷⁷. However, Vlaardingerbroek substantiates that the typology is derived from the temple of Salomo, which was used often in Europe during the 16th and 17th century⁷⁸. (fig. 35) The typology was used to put not just the building, but also Amsterdam and its citizens in a historical tradition⁷⁹. Through the connection to King Salomo the city hall acted as a symbol of peace, prosperity and wisdom.

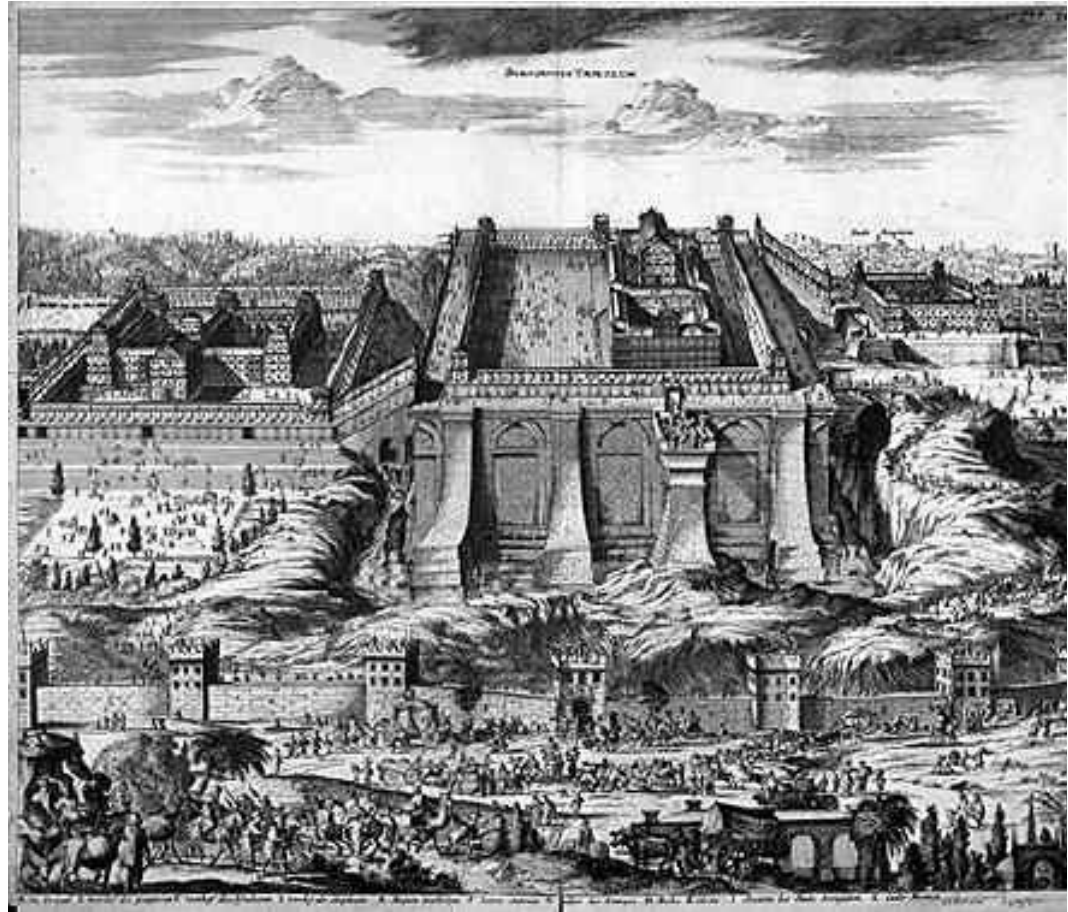


Fig. 35: Temple of Salomo

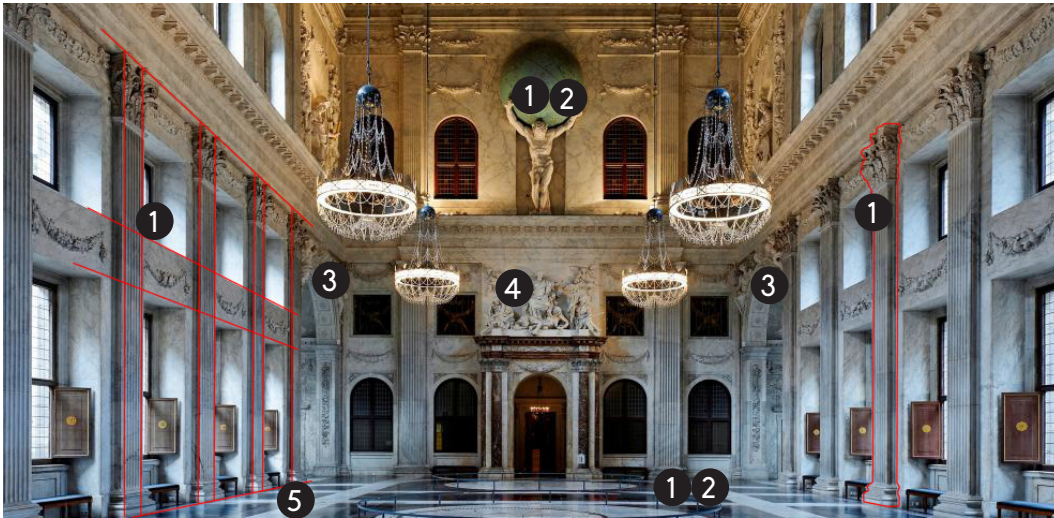


Fig. 36: Symbols in the Amsterdam city hall: explicit symbols as sculptures, implicit through style and proportion.

Symbols

- 1. Power
- 2. Worldliness
- 3. Harmony
- 4. Justice
- 5. Wealth

Identification

The republic was a new institute. Its citizens looked for connection and a common identity. Vlaardingerbroek states that the citizens identified themselves with glorious nations of the past, especially Rome and Israel⁸⁰. Rome was seen as part of their own culture, because they saw the Batavians as their ancestors who lived together peacefully with the Romans. But, similarly to the battle of the republic against the Spanish empire, the Batavians resisted the Romans bravely to defend their privileges, restoring the honorability of the Romans⁸¹.

Their second identification was with the Israelites. Both societies were chosen by God and found their freedom of faith again after a period of repression. Jacob van Campen was assigned to incorporate these two themes: to provide the citizens of the new republic with an identity and to increase the prestige of Amsterdam by placing Amsterdam next to Jerusalem and Rome.

Architectural style

Two types of architectural style were used to represent this identification: the classical style and the biblical ancient style. These types were the main influence on architecture in the Dutch republic. For classical architecture Vitruvius was studied. For biblical architecture the temple of Jerusalem was a main icon⁸². Villalpando (1552 - 1608) united this biblical architecture with the pagan classical architecture by stating that many classical buildings were actually derived from godly architecture as described in the bible.

Architectural elements

The building lacks a grand entrance that is to be expected in a building with this size and function. The building is meant to be accessible to all in a way that relates to the common man. However, this contradicts the grandeur of the scale of the building, which makes it stand out in the city and impresses its citizens and visitors.

Scale

The scale of the building is not a consequence of the space that is required for housing its functions. It is a very big building. Its size represents Amsterdam's prosperity and power. It also represents the fact that Amsterdam was aware of its significance in the 17th century world⁸³. The Burgemeestersraadzaal is a big and high hall. This emphasizes the importance of government. However, the size of the Burgemeestersraadzaal was not practical, because the height made it uncomfortable to work there. The Burgemeesters (the mayors) offices had a lowered ceiling. Scale is used in a symbolic manner here as well: the burgemeester (mayor) serves the people of Amsterdam.

Explicit symbols

The first type of symbols that you notice when you visit the Royal Palace are explicit symbols: the many paintings and sculptures. (fig. 36 en 37) All explicit symbols are related to Amsterdam. The most appearing symbols are about justice, good government, power and harmony. Secondary themes are worldliness, prosperity, prudence, charity, responsibility towards money and loyalty.



Symbols

- 1. Power
- 2. Worldliness
- 3. Harmony
- 4. Justice
- 5. Wealth
- 6. Peace

- 7. Prudence
- 8. Equality

Fig. 37: Symbols in the Amsterdam city hall: explicit symbols as sculptures, implicit through proportion and the missing architectural element of a grand stairs.

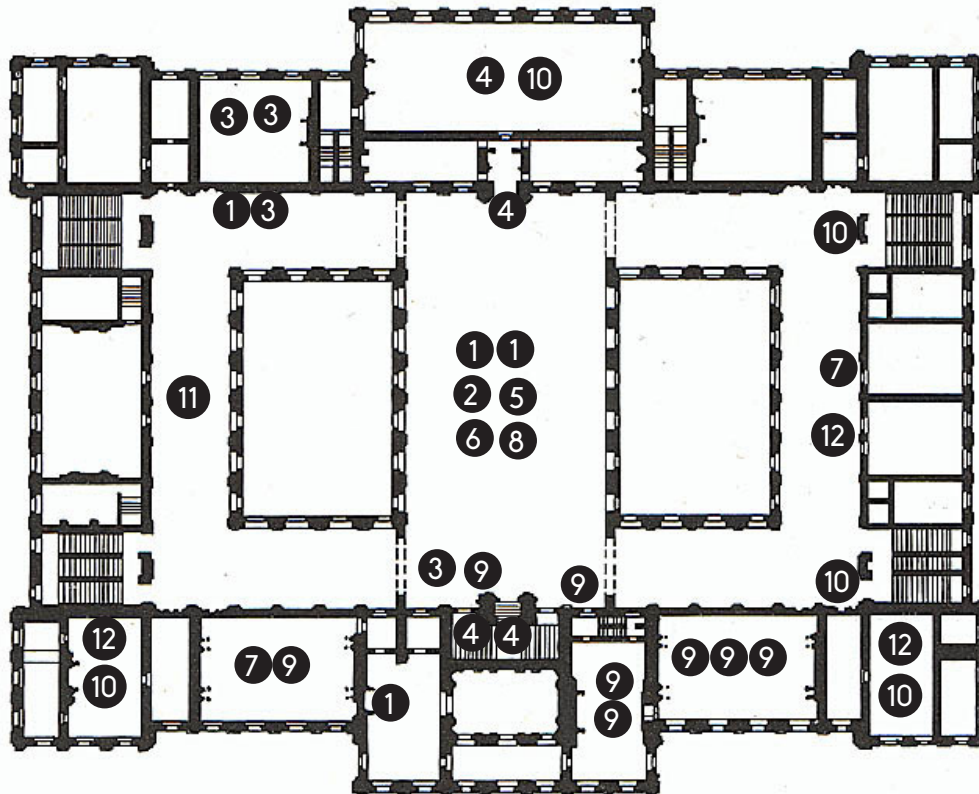


Fig. 38: Placement of symbols in the Amsterdam city hall.

Symbols

- | | | |
|----------------|-------------|--------------------|
| 1. Power | 5. Wealth | 9. Good Government |
| 2. Worldliness | 6. Peace | 10. Charity |
| 3. Harmony | 7. Prudence | 11. Loyalty |
| 4. Justice | 8. Equality | 12. Responsibility |

The main theme in the Burgerzaal is the power and wealth of Amsterdam and its importance and power in the world. These symbols glorify the city. They are probably meant to appeal to its citizens and convince them not just of the importance of the city, but the importance of governing. It shows that what happens in the building is necessary to make all good things that Amsterdam stands for happen.

Other partly private spaces also contain symbols of good government, charity and harmony. They set an example for those in power to do their job responsibly. However, many symbols that represent the function of the space (court, charity, loyalty, harmony, good government) are situated at the entrance where they are visible for all. This might mean that it is just as important to convince the visitors of the city hall of the virtue of the function, acted out by a well functioning government, as it is to convince those in power to act justly and responsibly. An example is the sculpture symbolizing loyalty which is located outside of the space of the Secretary, while the people it applies to work inside the space.

Conclusion

The city hall shows that everything within architecture can contain symbolic meaning, not just symbolic objects such as sculptures and paintings, but also typology, scale, location, architectural elements, program, placement of program and architectural style. This gives the architect freedom to incorporate symbolism in many ways.

The Royal Palace gave the Dutch identity a face by giving it physical and aesthetical form. It explained to its citizens the existence of a Netherlands and a government through symbols. It also showed the role of citizens and politicians in society. At the same time it gave citizens pride and a feeling of achievement, through the emphasis of the prosperity and grandness of the country. In this manner the government could not only legitimize their existence, but create a bond between citizens and the newfound country.

To take to the European Public House

A big part of the symbolic meaning of the European Public Hall will be in its program. The EU public library, which is now hidden away, can be located here to make knowledge stored away there publicly available. It symbolizes Europe as a place of knowledge, culture and public education. Providing quality inside and outside space to dwell is a symbol of publicness to all and even more important it is a symbol of modern day prosperity in the form of enjoying free time. A coffee place and restaurant will open up the

opportunity to dwell, work and have discussions. Instead of a range of explicit symbols, the building will be a place where identity is formed by its users. It provides space for exhibitions.

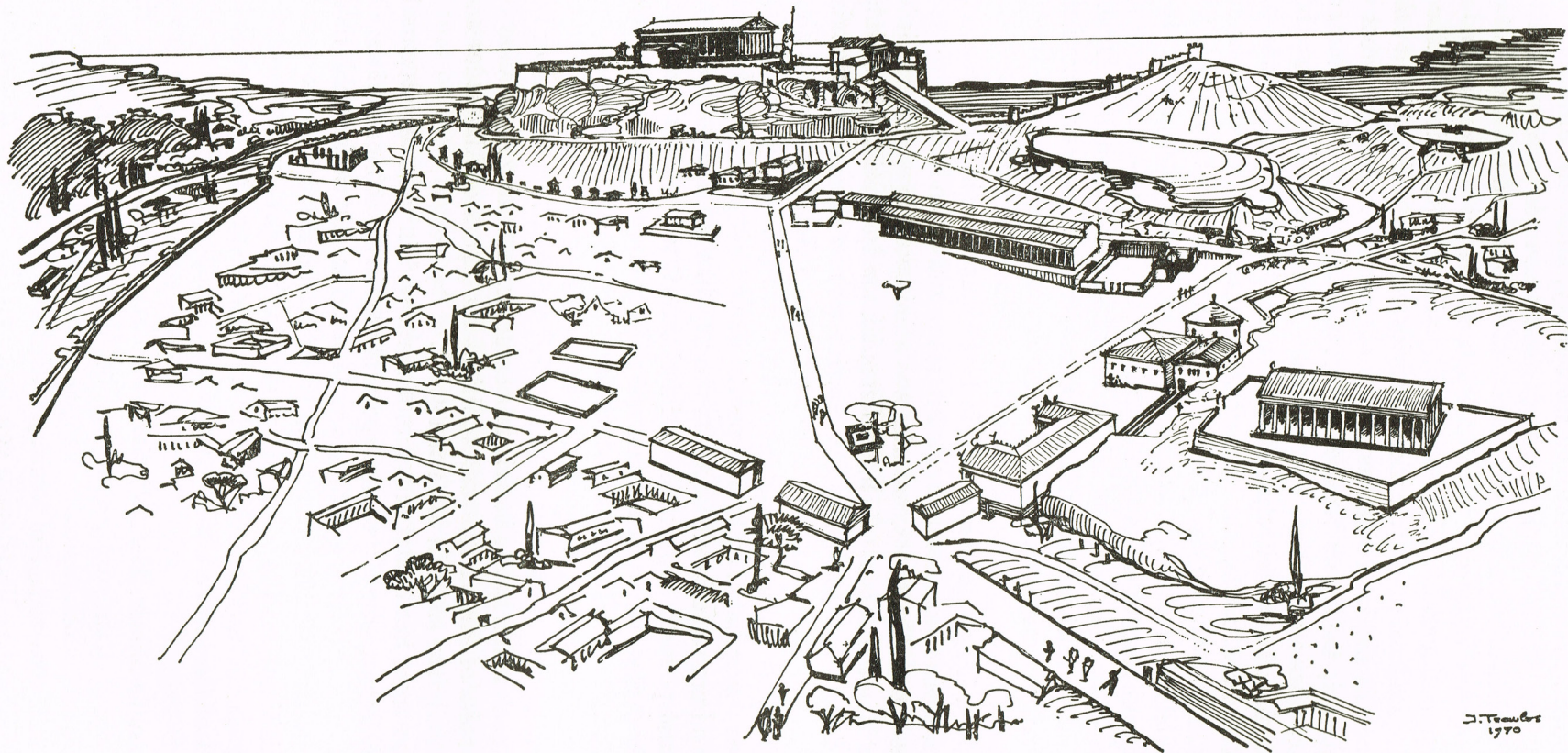


Fig. 39: The agora of Athens 4th century B.C.

AGORA ATHENS 5-3 B.C.

The agora was the center of an ancient Greek city state. It was the center of athletic, artistic, cultural and political life of the city.⁸⁴ The agora of Athens is the most well-known.

The Agora of Athens started to develop during the 6th century BC during the Greek Archaic period (c. 800 – c. 500 BC). The site was chosen for its proximity to the acropolis and because the area was relatively flat⁸⁵.

Architectural development started with public offices on the southwest side, followed by development in the northwest area of the site⁸⁶. Though the buildings were still primitive in character, it was already the center of Athenian life. At that time, in the 6th century BC, little symbolism was applied to the constructed buildings.

Democracy entangled with daily life and architecture

The development of democracy under the leadership of Kleisthenes in the classical period (c. 500 – 323 BC) started a new period for Athens and for the use of the agora. . Governmental and judiciary buildings were developed. The agora was at its highest point of civilization during the 4th century BC after the reconstruction that followed the Peloponnesian wars. Buildings were restored, the square was modestly beautified by trees and pavement and the new stoa Poikile (painted porch) was built⁸⁷.

The agora is the cradle of Athenian democracy. The council of 500 resided here. During the reign of Kleisthenis class tension existed between the rich and the peasants

and tension between citizens of the polis, the land and the coast, leading to civil war. To prevent this Kleisthenes organized citizenry in ten artificial tribes of the land, the coast and the city. Each tribe sent 50 men to the council of 500⁸⁸. They were housed in the Bouleterion. All free citizens (men who were not enslaved) were able to take part in political life. Political activity helped the citizens of Athens to broaden their minds, their cultural awareness and, what was probably most important, to develop intellectually⁸⁹.

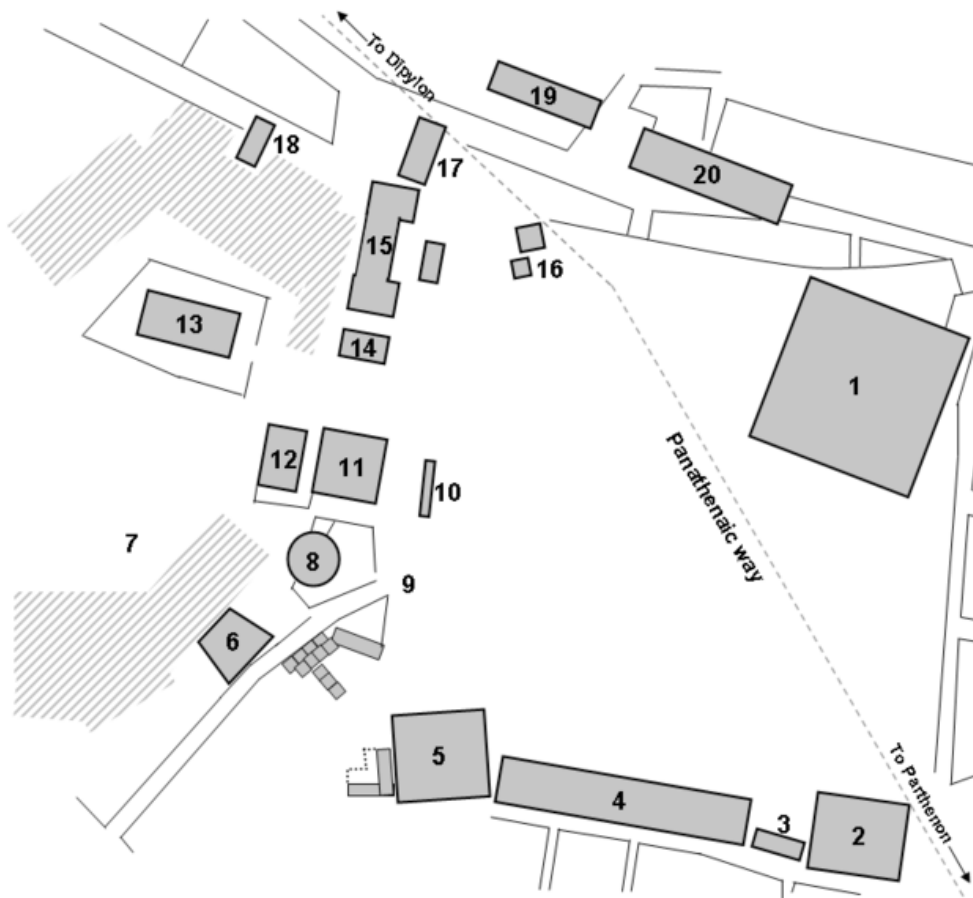


Fig. 40: The agora of Athens, program

Program

Justice

- 1. Peristyl: Court5 Heliatia : Public Justice
- 17. Stoa Basileios: Court of supervision of justice

Government

- 6. Strategeion : Building of military government of the ten (chosen) strategists.

- 8. Tholos The building of the prytaneion, the fifty daily governors of Athens. (They ate here every day and a third of the governors resided here)

- 11. Metroön : State archives and temple

- 12. Bouleuterion : Gathering of the council of 500

Services

- 3. Public water service, bron
- 2. Mint: Coinmaker

Public place

- 4. South stoa: Public covered space
- 15. Stoa of Zeus Eleutherios
- 17. Stoa Basileios
- 19. Stoa of Hermai
- 20. Stoa Poikile

Religious

- 11. Metroön: Temple dedicated to the mother of gods
- 13. Temple dedicated to Hephaistos
- 14. Temple dedicated to Apollo Patroös
- 16. Shrine of the twelve gods

18. Sanctuary dedicated to Aphrodite Ourania

Program and placement

Program

The agora provided space for a broad range of functions. It contained governmental buildings, judicial buildings, public services. Most important was the covered space that was accessible to all, the stoa's. A stoa was a covered walkway for public use. Citizens would gather, philosophers would meet, announcements were made, merchants sold their goods, beggars begged for alms, artists would display their arts and jurisdiction was exercised. This public space was ambiguous in function. It could be commercial space, but also political and jurisdictional. It made life of a citizen truly closely connected to politics. The choice of program is highly functional, but it also reflects what is deemed important and right in this time period. Providing space for democratically chosen councils, having jurisdiction in public space, and providing space for (male) citizens to proclaim their opinion and discuss politics, no matter what background, shows the importance of democracy and the development of intellect to the Athenians.

It is remarkable that these very different programs – governmental and jurisdiction, public and market place

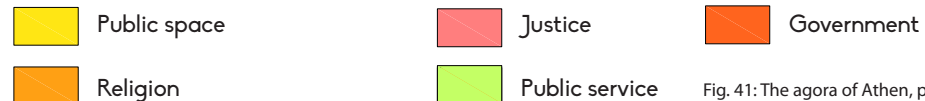
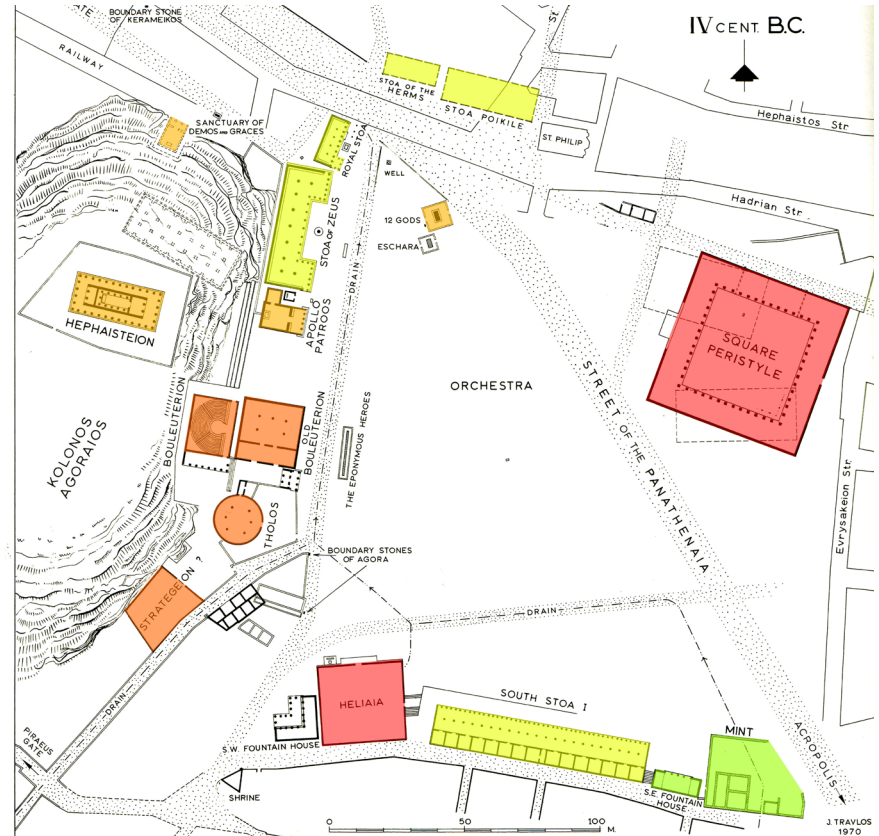


Fig. 41: The agora of Athen, program

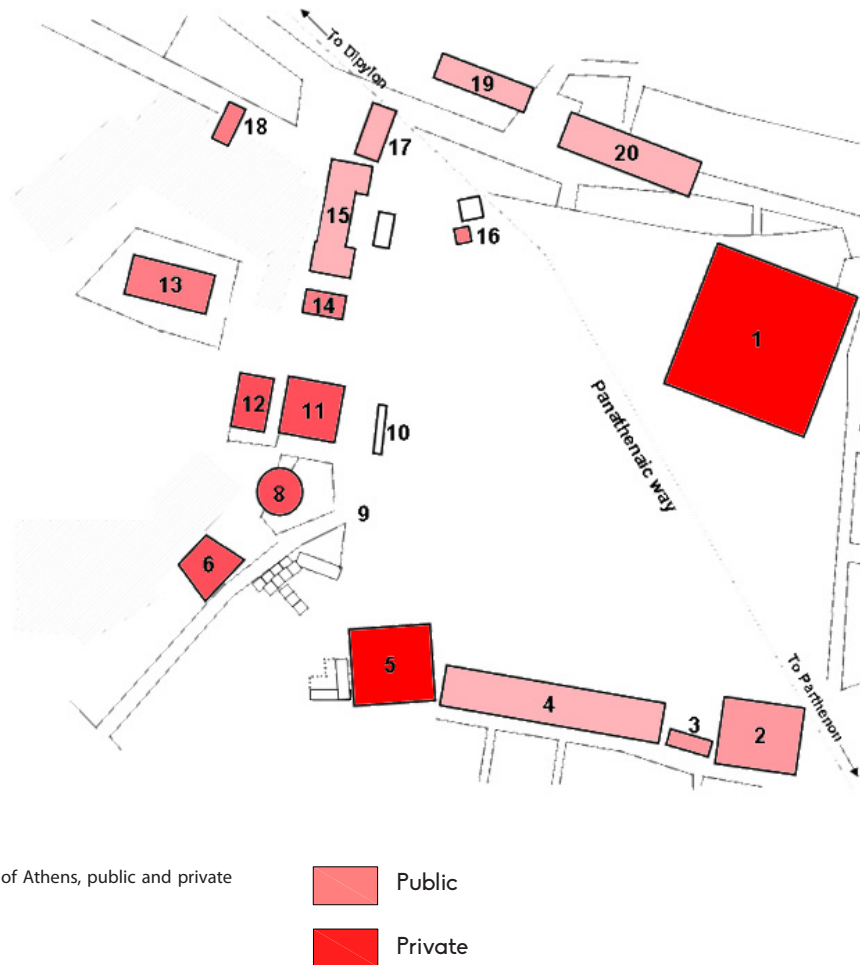


Fig. 42: The agora of Athens, public and private space

- Public
- Private

and religion – were placed together on a square. This seems to have a pragmatic reason: everything one wants to do outside of his home is at one place. The men could discuss politics and get a haircut while the women would do their shopping. Also within the buildings themselves the programs mixed up. In the stoas jurisdiction was exercised, politics were discussed and food was sold. At some temples trades were made. Political and public use, religious or secular use were not strictly separated⁹⁰.

Perhaps it gave the politicians a unique perspective to practice politics in the agora where so many functions were placed together. It is also interesting that the stoa's facilitated developments: Traders emerged (before only craftsmen themselves sold their goods directly). Philosophers met with their followers and this resulted in small schools of philosophy.

Placement

Striking is how modest the buildings are arranged. Justice and government buildings do not dominate the public spaces. None of the buildings or programs occupy a central position. All of them are arranged around the orchestra, a place for big events. The buildings show little coherence which is a result of the slow and organic development. This does not explain the absence of hierarchy. Although there was no masterplan when the first buildings were constructed on the agora, the further development of the agora was given much thought. An explanation could be that politics were truly seen as a daily activity belonging to

all citizens and that it would not be appropriate to glorify politics.

Publicness

Most of the buildings are public (fig. 42). Even the non-public spaces are fairly public, because of the open portico's.

Symbols

Architectural style

The architecture of the agora during the archaic and classical Greek period was simple and informal⁹¹. Many of the buildings were practical, economical and followed a simple building scheme. Compared to the Acropolis, the agora was very modest despite its function as a political center. The Acropolis was the symbol of power and prosperity of Athens. This may be explained partly by the spending of funds. A big part of funds was spent on warfare. Between two wars the agora was rebuilt and extended, but a great part of funds were also dedicated to rebuilding shrines of the Acropolis and making them more splendid. By the end of the war in 404 BC city funds were exhausted⁹². The reason could be that choices had to be made which area could reflect the greatness of Athens. The Acropolis, as the historical, religious and former military center of Athens, would be a more logical choice

than the agora, a profane market place. This might mean that government and justice are secondary to religion and warfare.

Also, a modest character of the agora might be found more suited for politics. Political activity and its prestige became more and more important. This met with some resistance among citizens:

'Plato makes Socrates in the Gorgias condemn Kimon and Perikles for indulging the Athenians' taste for affluence and grandeur. These strictures now seem strangely misdirected; but in any case we may note that Sokrates has to look beyond the Agora for his illustrations. The machinery of government was becoming increasingly complex, and great numbers of citizens took part in various ways; but the provision for their political activity remained remarkably limited and unpretentious.⁹⁴

Political buildings

The first Bouleterion was built 500 BC to accommodate the council of 500 after the recognition of the citizens of Athens that a worthy accommodation was needed⁹⁴. (The building was 23.3 by 23.8 meters., It consisted of a main chamber with rectilinear wooden benches and a vestibule. The materials were (partly reused) yellow limestone from the Acropolis and granular yellow poros, irregularly laid⁹⁵. Around 425 BC a new Bouleterion was built just behind the old with a size of circa 22.5 by 17.5 meters. The main space was an orchestra with rectangular wooden planks.

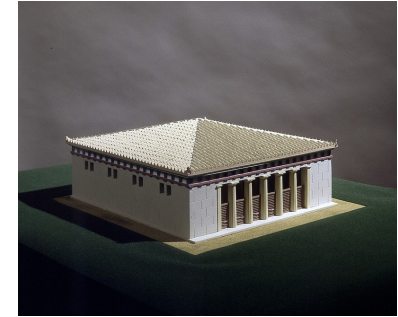
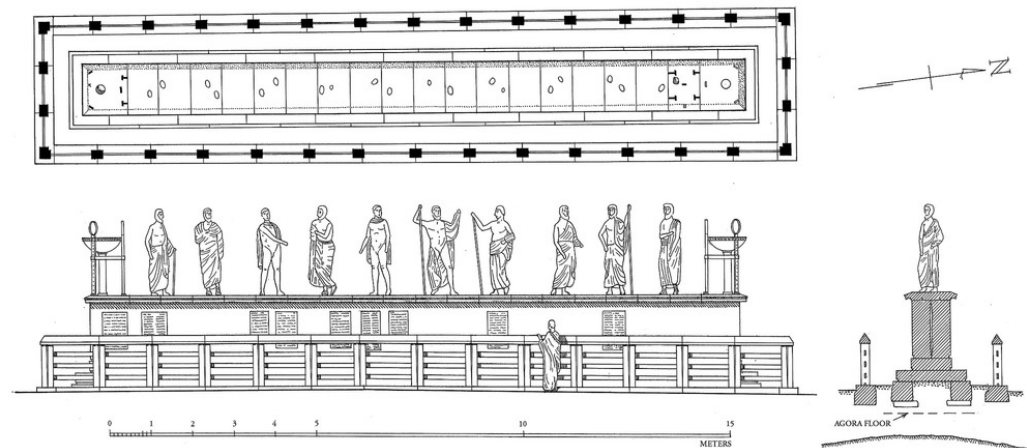


Fig. 43: The old Bouleterion



W.B.D., JR. - 1968

Fig. 44: The statue of the eponymous heroes

The 'New Bouleterion was architecturally plain and unpretentious⁹⁶. It was just big enough to contain the 500 councilmen, contrary to the old Bouleterion, where there was ample room. Also the placement of the new building was humble since it stood back from the agora behind the old Bouleterion. The courtyard was never paved and hardly any monuments (only an Ionic propylon and a porch of Ionic columns) were added along the path 'being somewhat out of the way and perhaps little frequented except by Councilors.' Antiphon says there was an altar inside the Bouleterion of Zeus and Athens. Councillors offered prayers to it as they entered⁹⁷.

There is no evidence of explicit or implicit symbolism referring to politics in the Bouleterion. The building is very functional and plain. There is only one ritual and symbol and that one connected to religion.

Explicit symbols

Explicit symbols in Athens were usually about religion, warfare and everyday life. They came in the form of sculpture, pottery, painting, coin design and architecture. Absent are pictures of rulers⁹⁸. The only explicit political symbol on the agora was the sculpture of eponymous heroes. The monument was dedicated to the heroes of the ten tribes. These were heroes of war, not of politics. The sculpture established the new democratic system. Is meant first place to establish the identity of the tribes and a new

political system.

Conclusion

The agora contributed to identity much more as a place of developing identity than of containing it. The Acropolis contained identity through its many symbols, but the agora was a place of change. The agora also provided space for all people to be involved in politics.

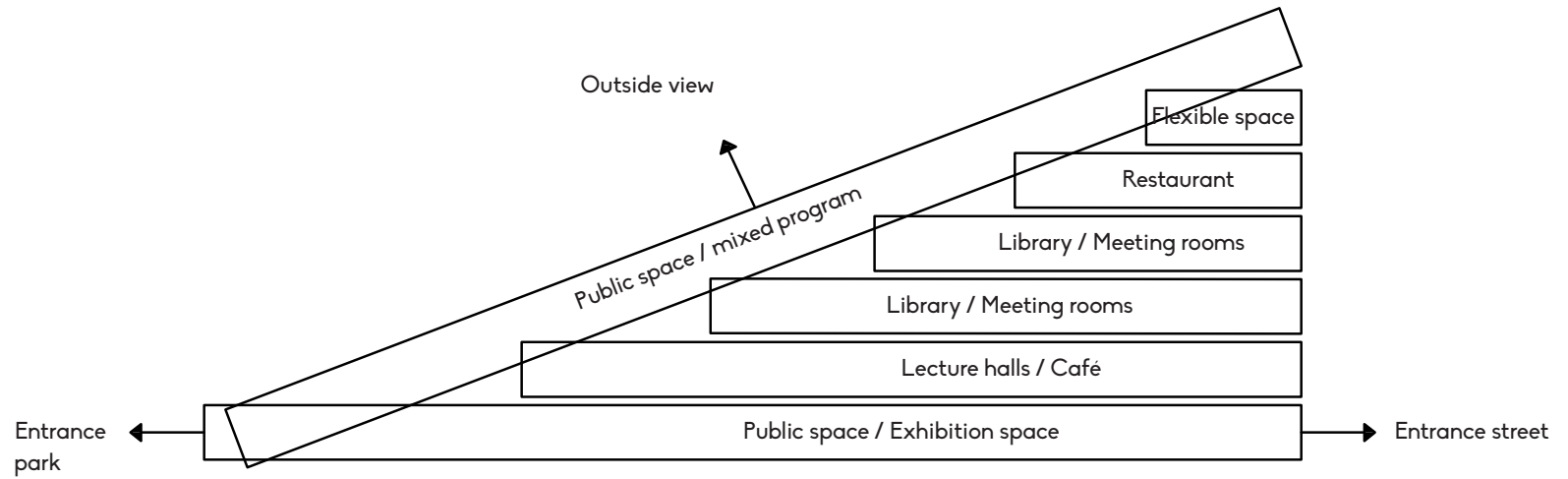
To take to the European Public House

The European public house will reintroduce the powerful architecture that is at the roots of democracy: the agora. A place for everyone, where politics are exercised in many forms. From gatherings of officials to lively public debates in open space. At the same time, you can do some shopping, learning or eating. Politics should not just be for politicians, but for people too, and these should mingle. The building should provide a place for this. It will create possibilities for citizens to engage in politics in Brussels and a chance for politicians to experience politics in a different manner.

3 DESIGN

EUROPEAN PUBLIC

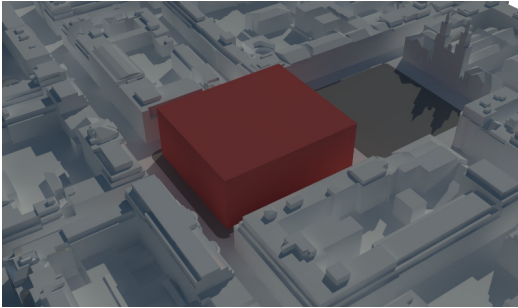
HOUSE



PROGRAM

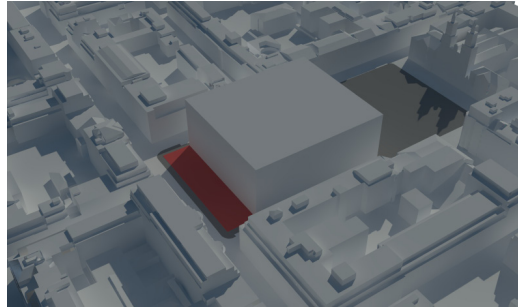
The program of the European public house is diverse and connected to political activity. The program is used by citizens as well as politicians and journalists. Through a vide on all floors, a public space is created that connects the whole program visually and through movement through this diagonal space. The organisation of the program is inspired by the ancient agora of Athens. For more information on the this connection, see chapter 2.

	m2
Public space	
- Grand common public space	1000
- Exhibition space	1400
- European library	1500
- Workspaces	300
Meeting spaces	
- Meeting spaces	400
- Lecture hall 500 p	875
- lecture hall 150 p	150
- flexible space suitable for lectures or gatherings and weddingd	500
Catering	
- restaurant	400
- cafe	200
- foyer	200
Serving spaces	
- kitchen	100
- personnel spaces	70
- offices	70
- storage	70
- toilets 53, urinals 25	300
- wardrobe	70



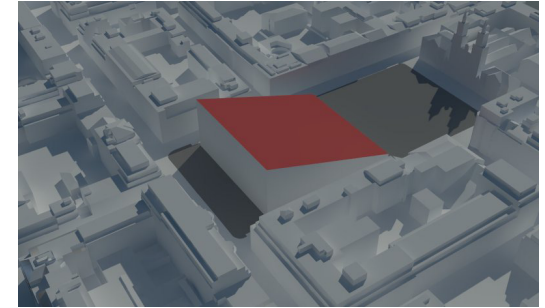
1

Building parcel en maximum average height.



2

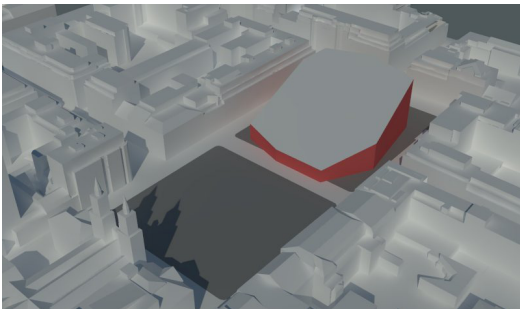
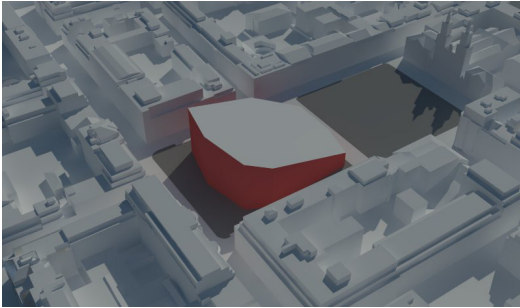
Shift backwards
The shift creates public space and sunlight along the Wetstraat. It stands out as an entrance. Politicians can arrive by car.



3

Lowering parkside
The height is harmonious with the street as well as the park. The roof is following inside structure of building to create interior direction, terraces and a connection to park.

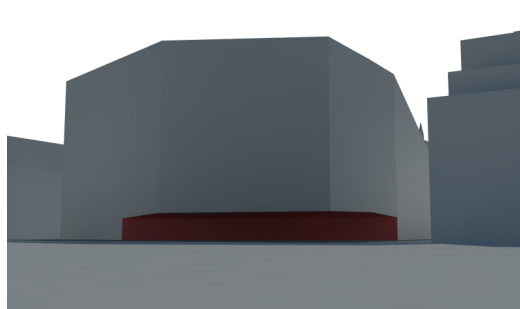
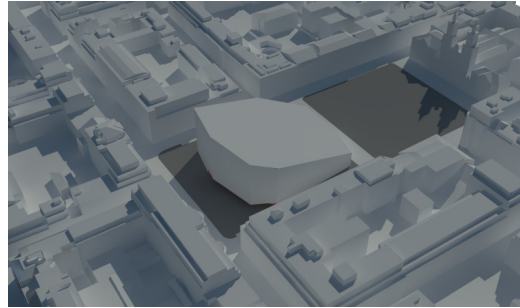
BUILDING & CITY



4

Cutting of sides

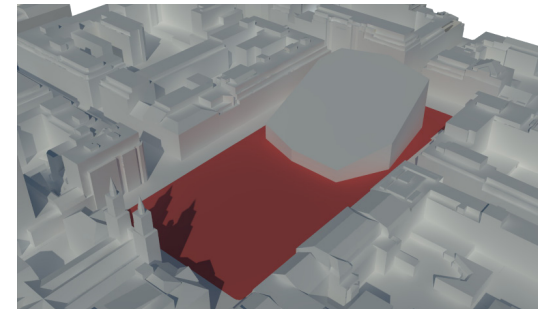
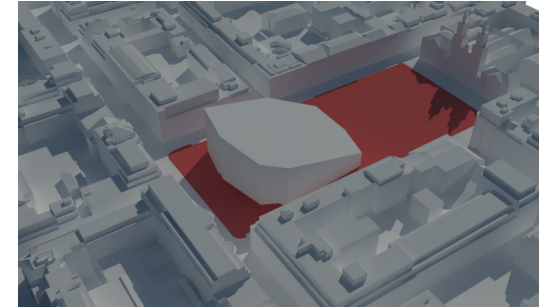
The diagonal sides create a flowing movement around the building from the street to the park. It also gives the entrances a direction.



5

Taking out a piece

On the streetside a piece of the mass is taken out to create a cantilever as an entrance. It draws in passers-by as a transition between inside and outside space. It is a dry drop off for politicians.



6

Unifying building and square

The street between the building and the park is taken out to unify the square with the building. They enhance each others quality: The square because more accessible and larger of scale. The building derives more cache through the square.



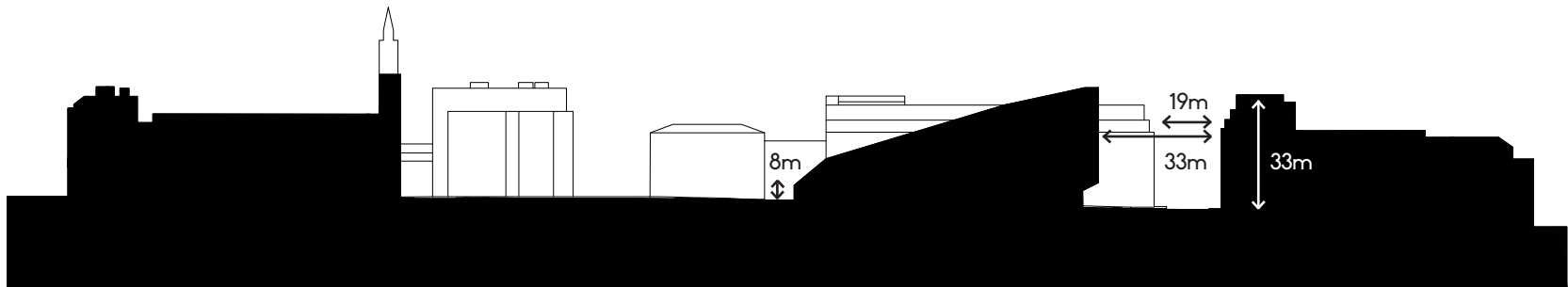
BUILDING & CITY

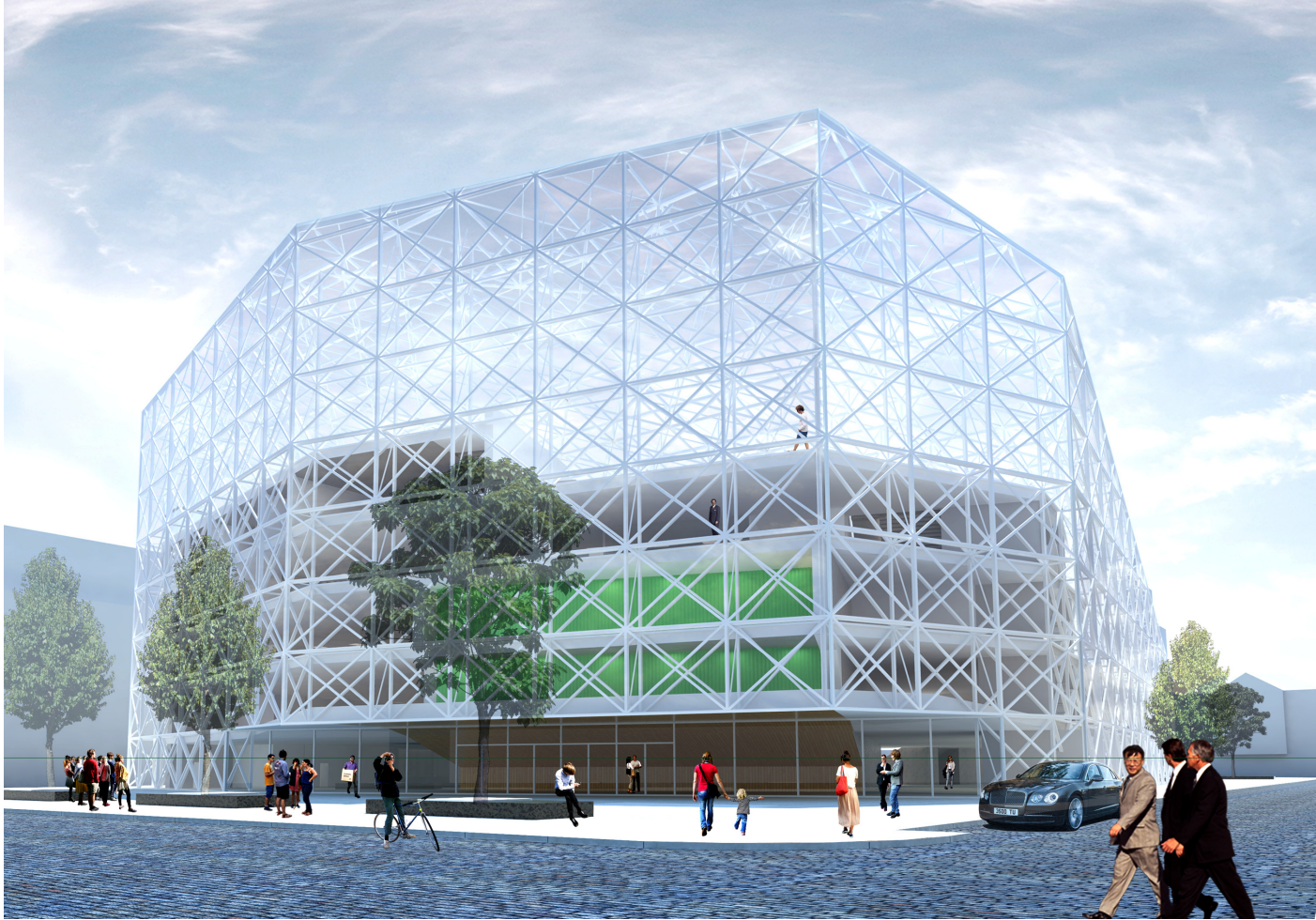
Plan 1:750

The square forms a whole with the plot of the public house, and corresponds to the planning grid of the facade and floor plan of the European public house. Stones are left out of the square from the building towards the other side of the square, through which the square gradually gets greener on the opposite side. The corners of the building align with the streets, for an interesting view from the street.

Section 1:1000

The scale of the building is adapted to its environment. On the streetside of the building free space is created which is 1:1 with the height of the buildings. At the same time this space gives the public house status. On the side of the parksquare the height of the building is lowered, to to create a more relaxed, fluid and horizontal space.



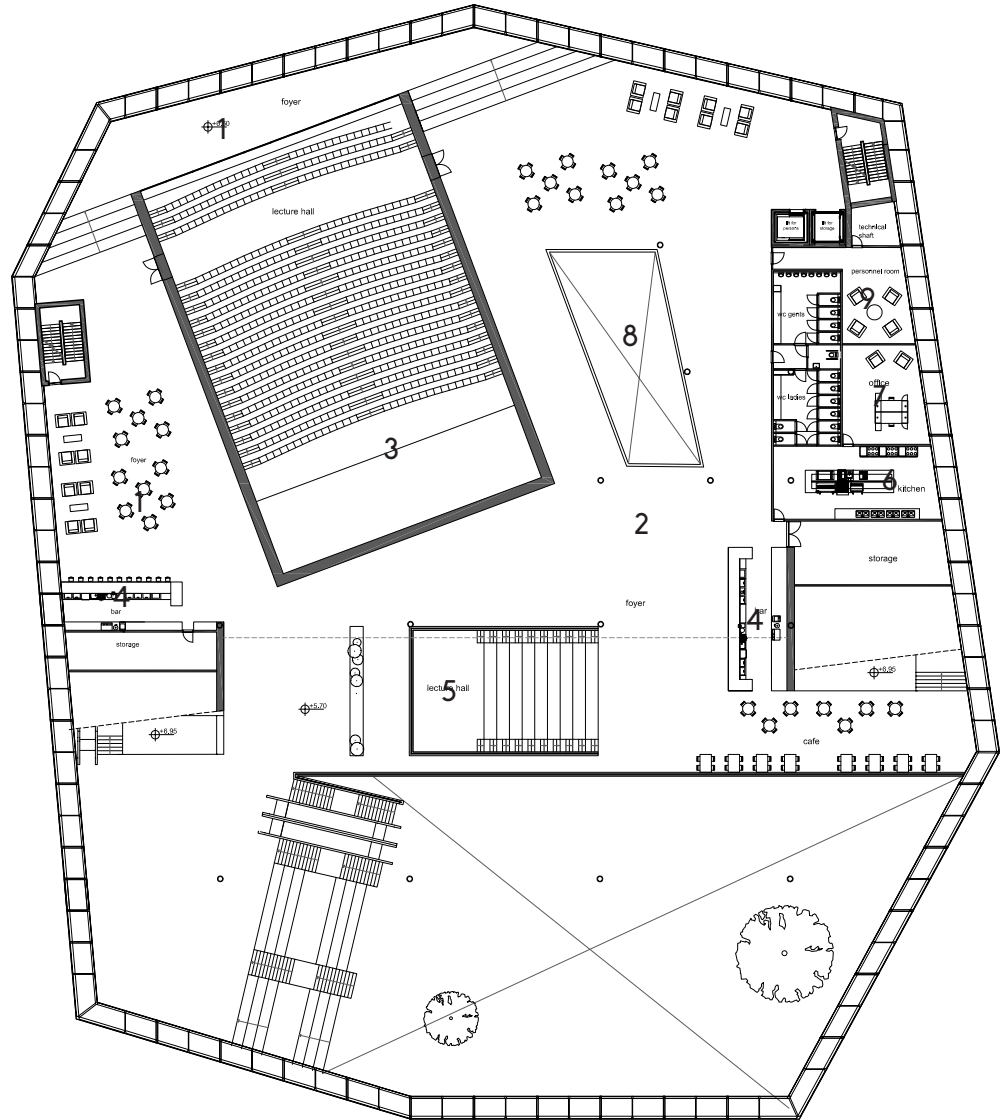


BUILDING & CITY

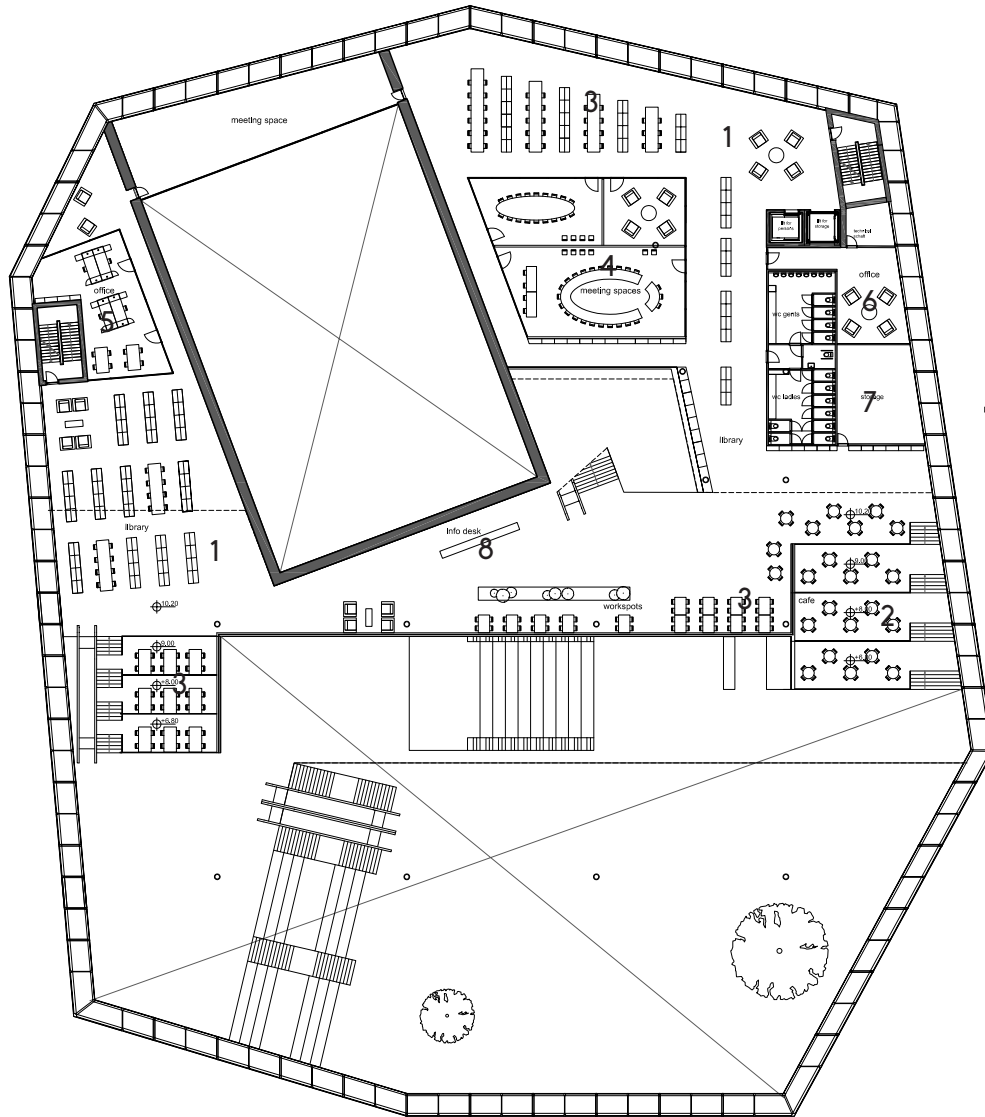


FLOOR 1

1. Foyer
2. Exhibition space
3. Main lecture hall
4. Bar
5. Small lecture hall
6. Kitchen
7. Office
8. Vide
9. Personnel space



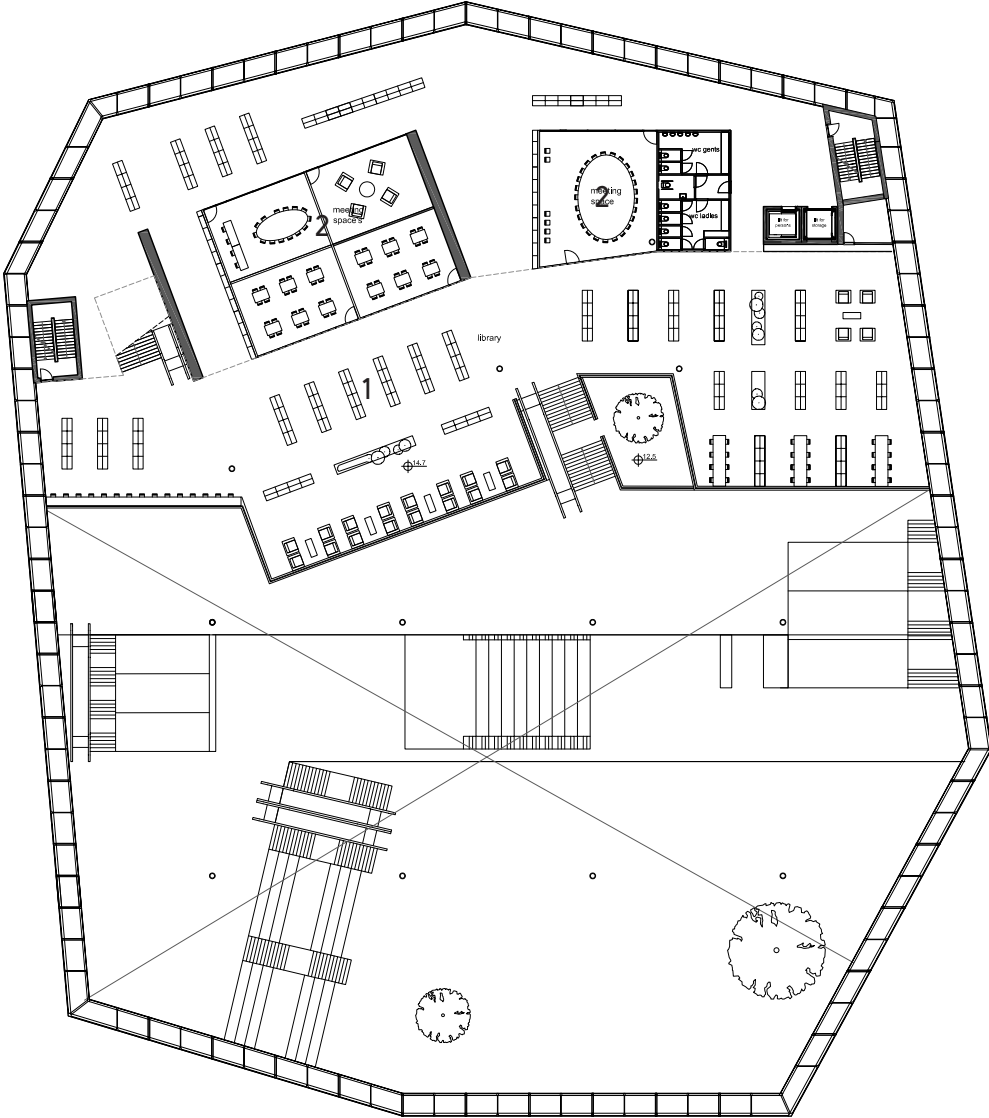
FLOOR 2



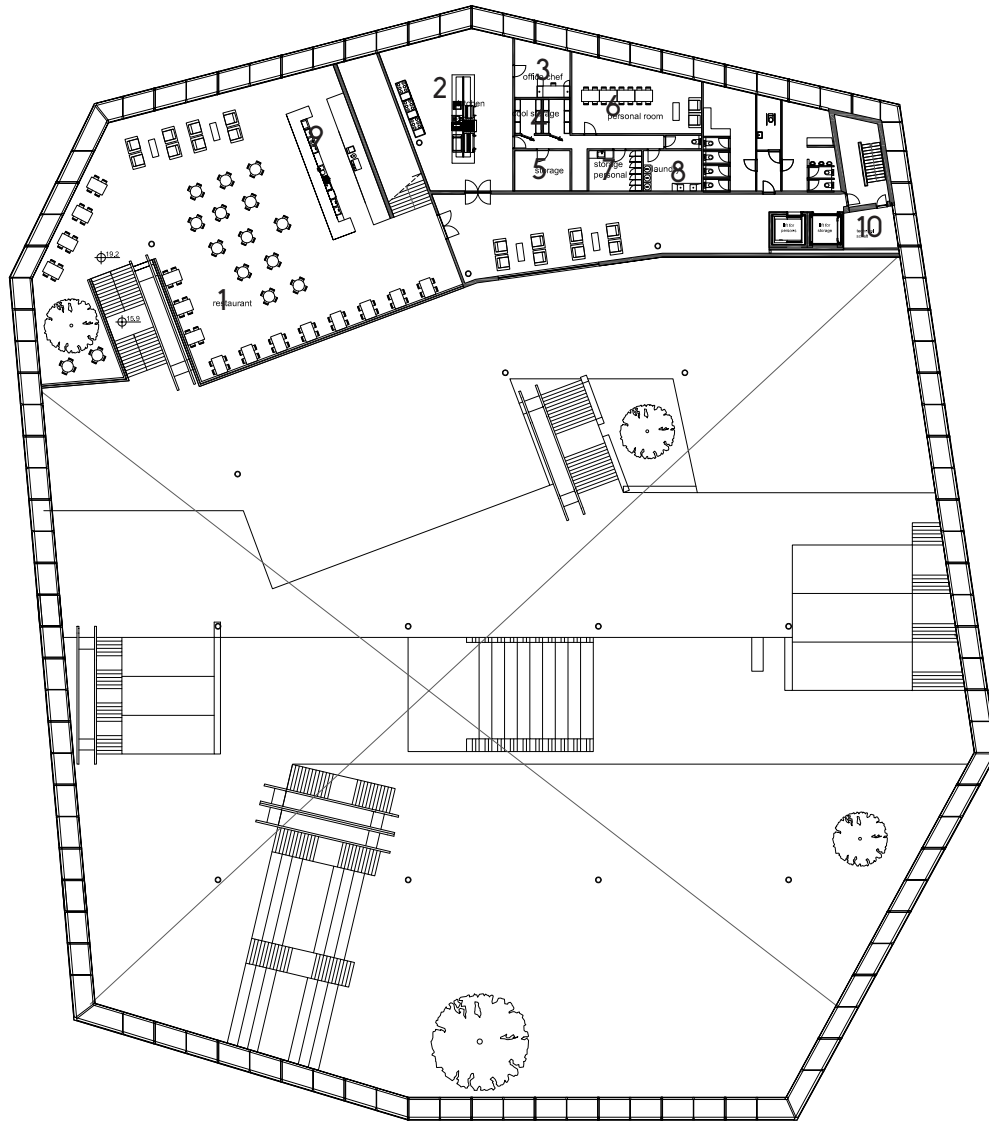
1. Library
2. Cafe
3. Workspace
4. Meeting rooms
5. Office
6. Personnel space
7. Book storage
8. Library reception

FLOOR 3

- 1. Library
- 2. Meeting rooms



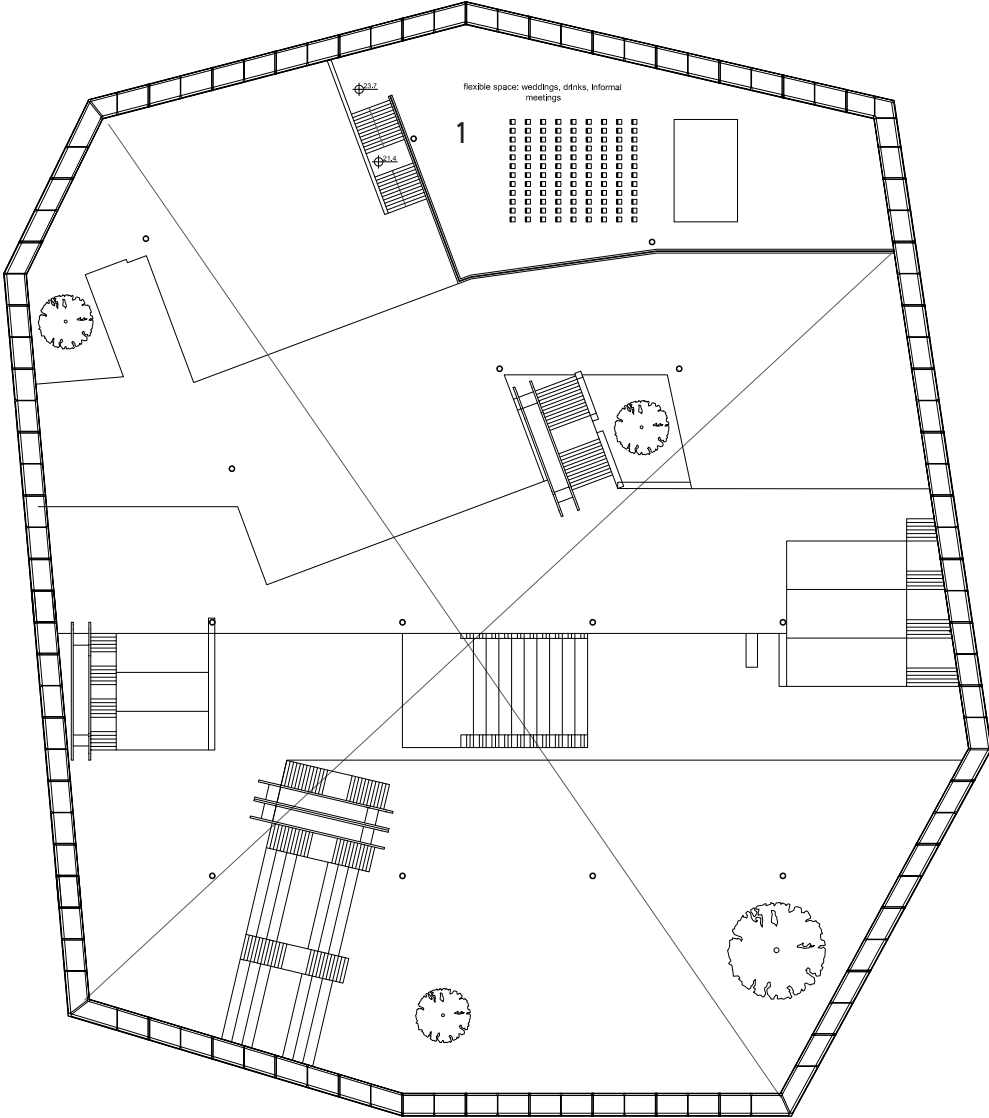
FLOOR 4

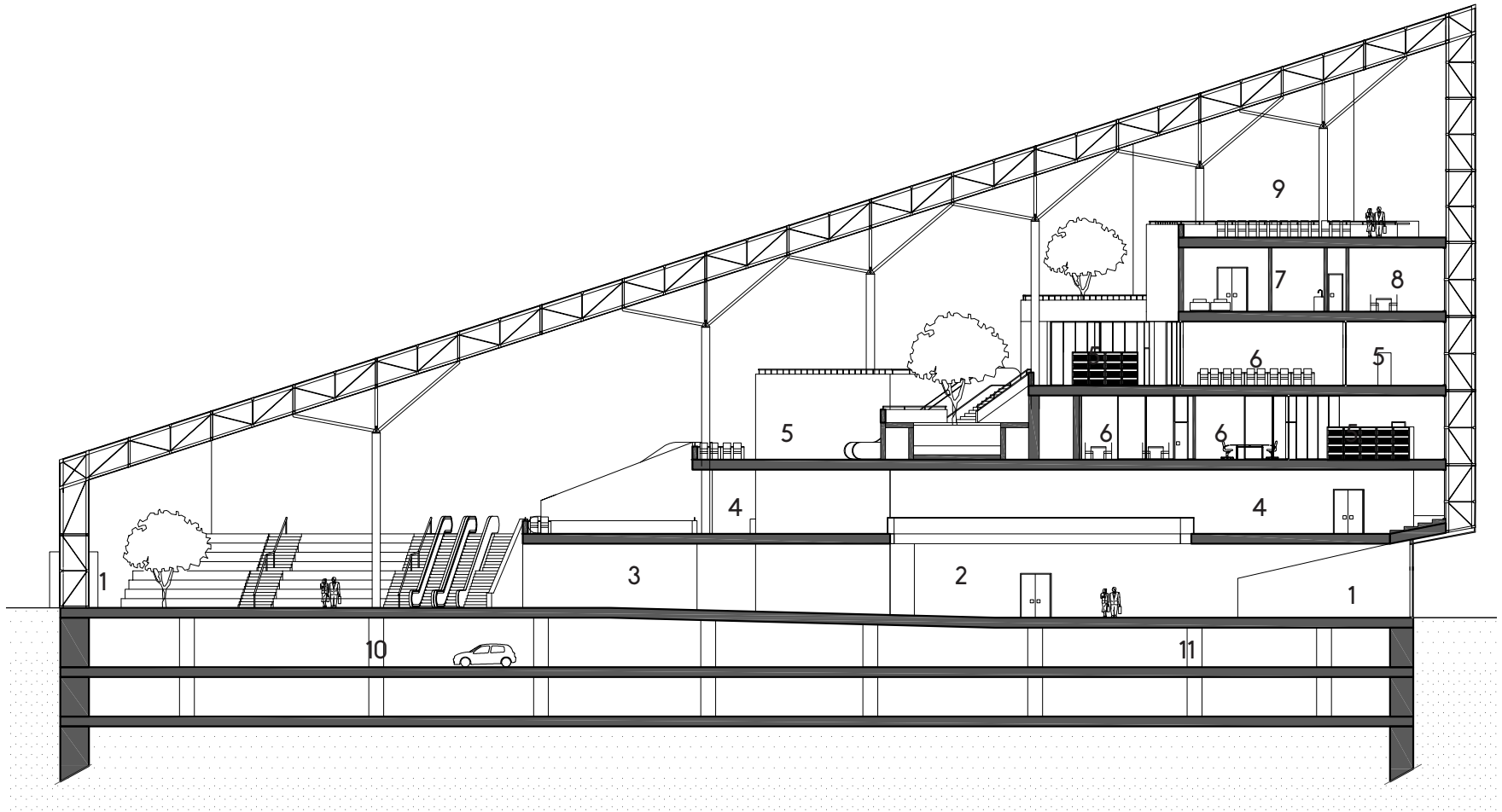


1. Restaurant
2. Kitchen
3. Chef's office
4. Cold storage
5. Storage
6. Personnel space
7. Personnel storage
8. Laundry room
9. Bar
10. Technical shaft

FLOOR 5

1. Flexible space
Lectures/weddings/exhibitions/drinks/informal meetings





SECTION A

1. Entrance
2. Main lecture hall
3. Exhibition space
4. Foyer
5. Library
6. Meeting spaces
7. Personnel storage
8. Personnel space
9. Flexible space
Lectures/weddings/exhibitions/drinks/informal meetings
10. Parking
11. Technical space



INTERIOR PERSPECTIVE FLOOR 1

For the interior is sought to an outside quality of life, in a comfortable stable climate. It connects to the park through trees and pavement in the same pattern as outside. It refers to a European standard of living Europes strive for for its citizens as well as outside of Europe.

The skin of the building is light, transparent and technical. The inner space seeks for a contrast through a composition of massive stone blocks. The inner space seeks for a quietness and contemplativeness in its architecture.

The facade is inspired loosely on the Crystal palace with its clarity and its filligreen structure.,

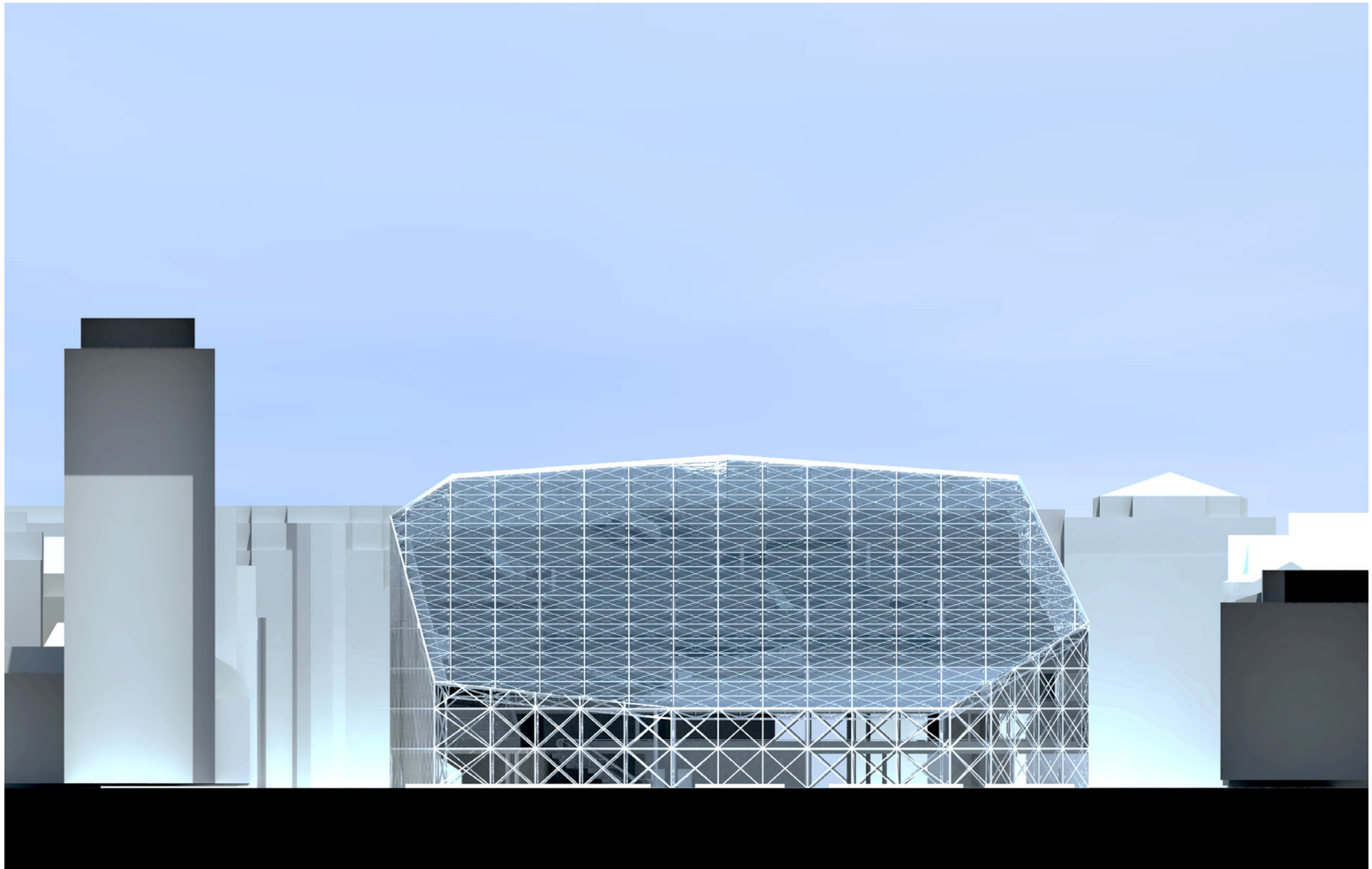
INTERIOR PERSPECTIVE FLOOR 0



INTERIOR PERSPECTIVE FLOOR 5



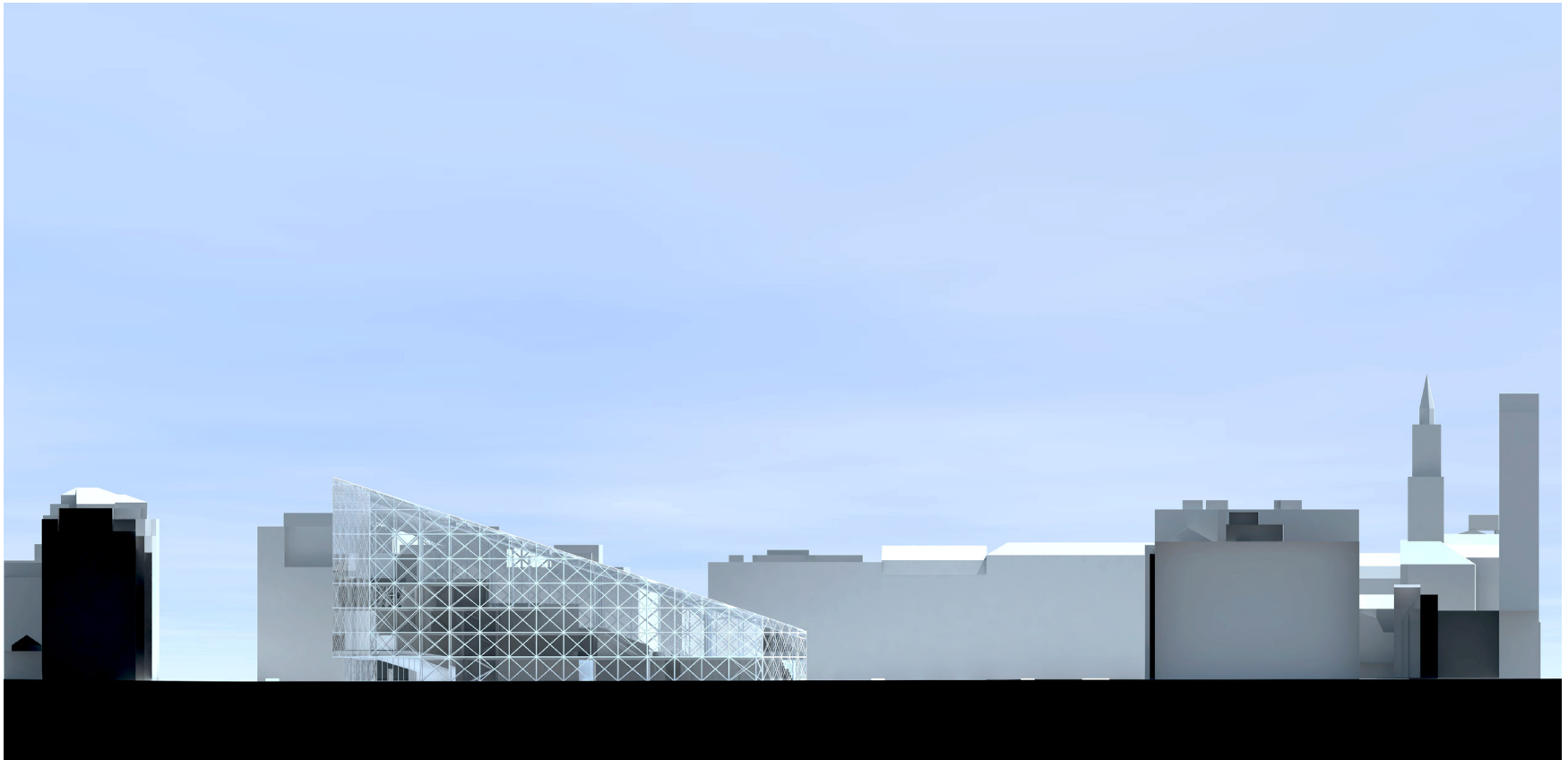
ELEVATION SOUTH/PARK



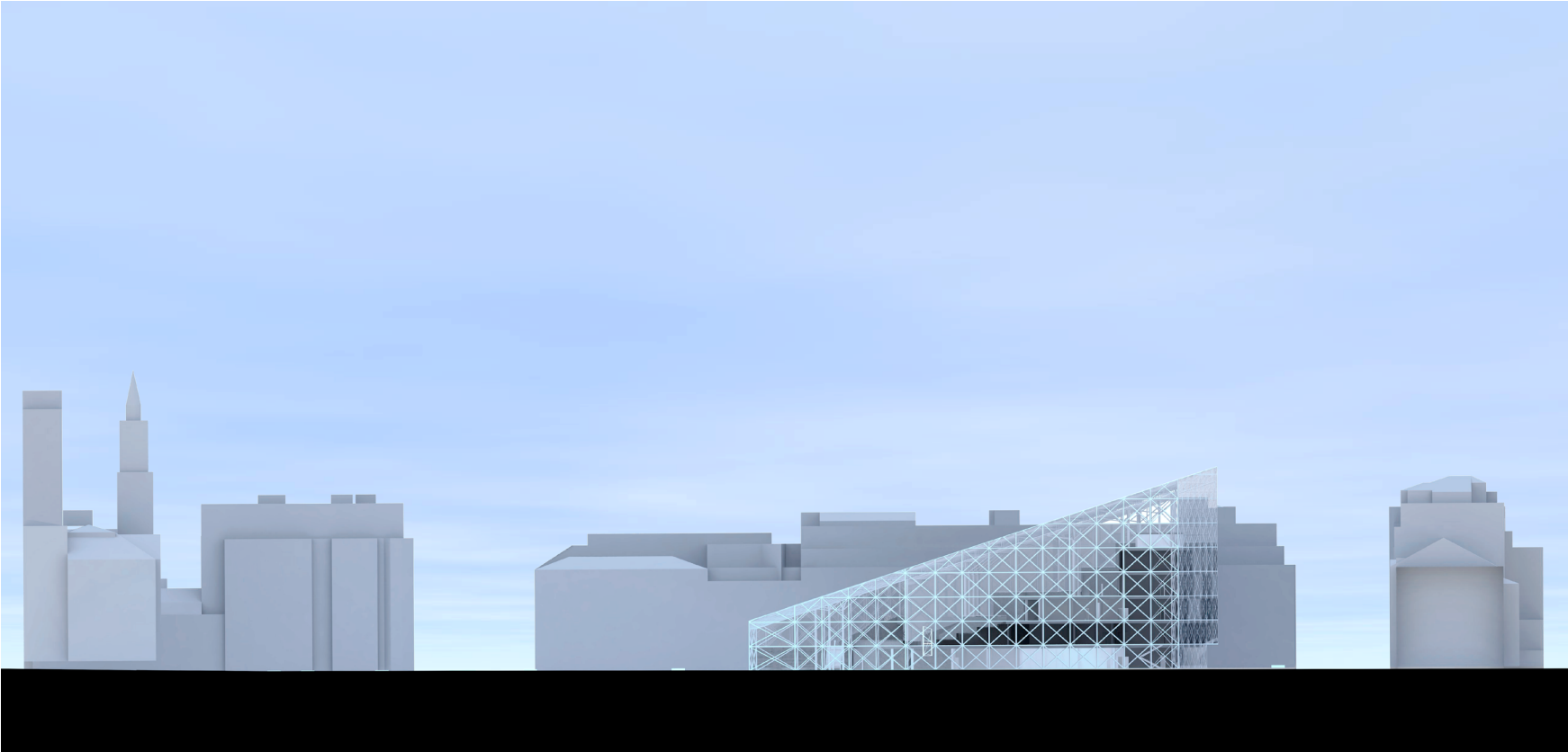
ELEVATION NORTH/STREETSIDE

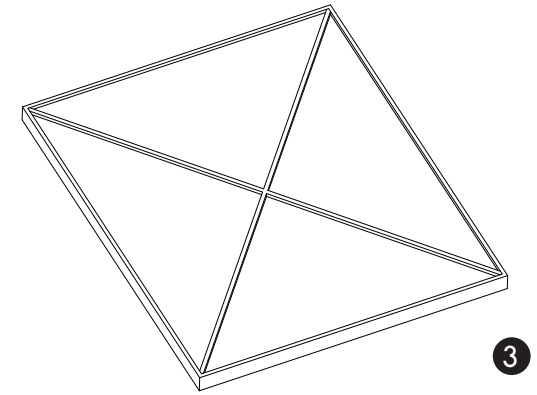
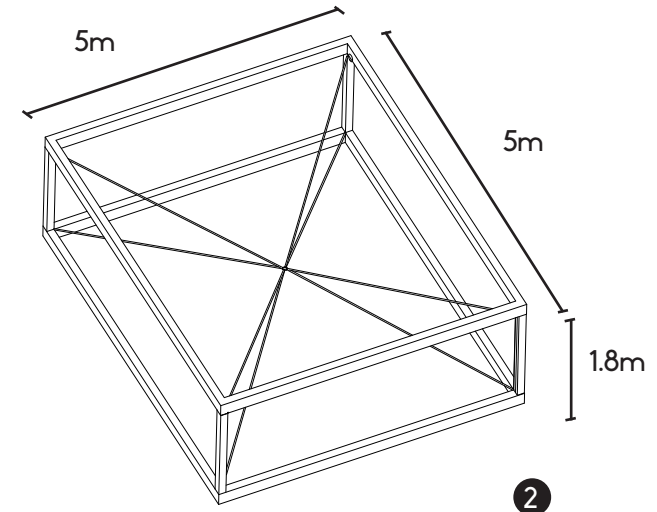
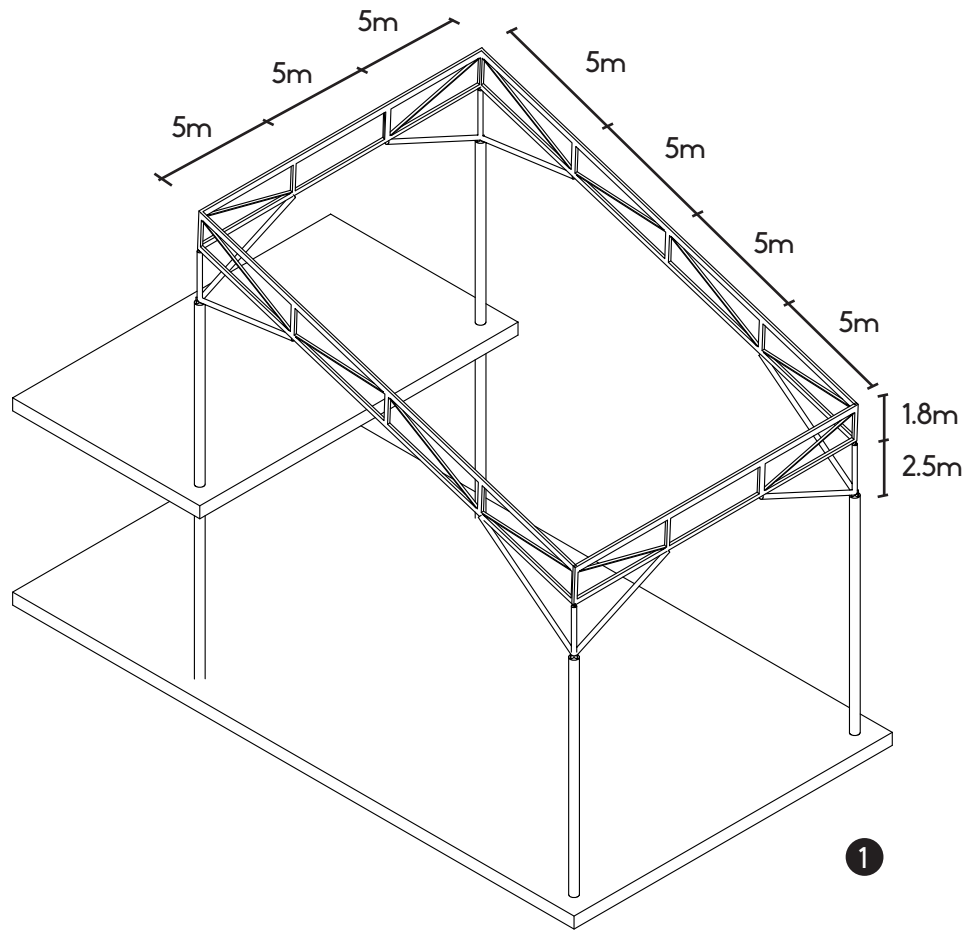


ELEVATION WEST



ELEVATION EAST



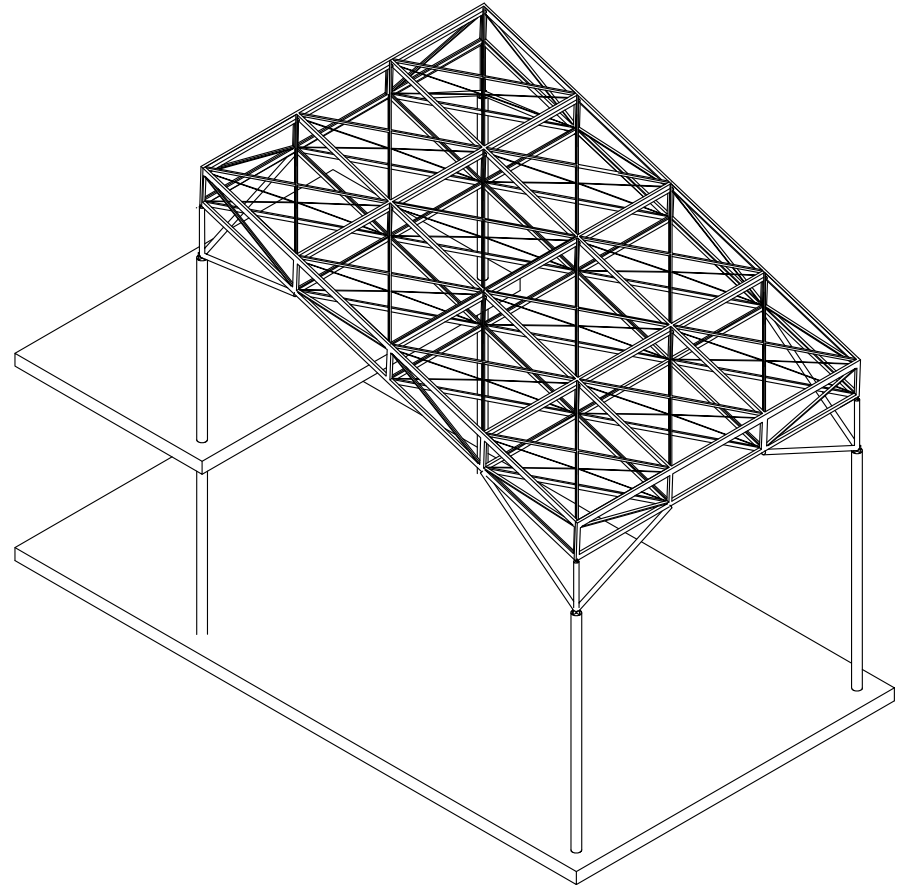
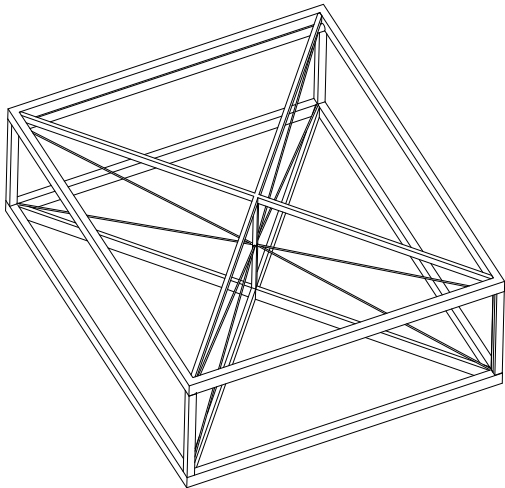


CONSTRUCTION

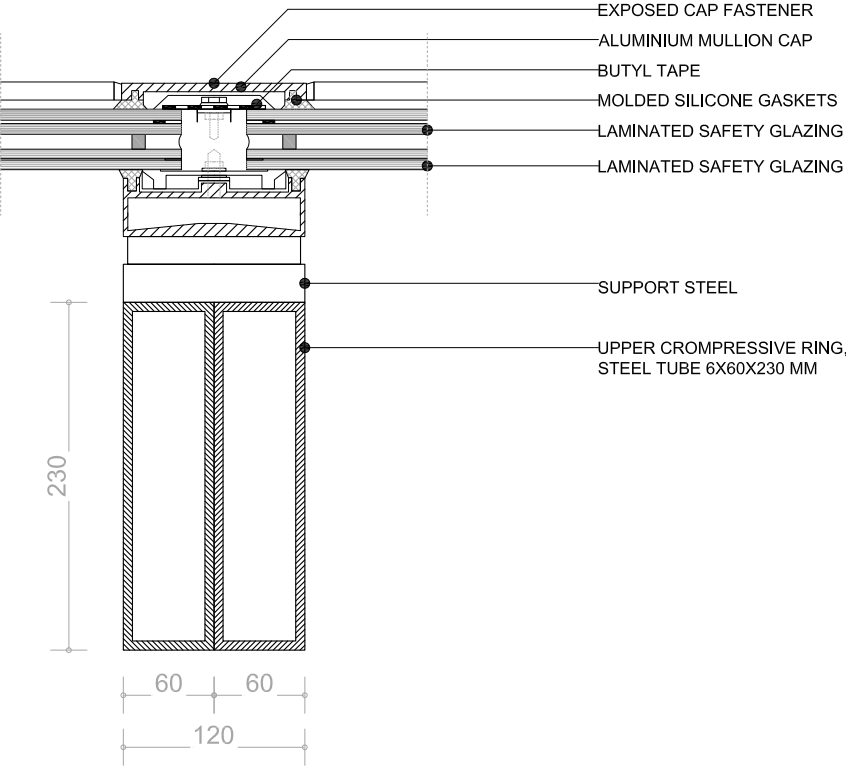
1 The primary construction of the roof exists of trusses in two directions connected to the steel 406mm beams which are 20x15m apart.

2 The secondary construction are elements of 5m x 5m that exist of a double compressive ring with double tie rods. A screen is integrated in the elements.

3 The tertiary construction exists of glass in window frames that are integrated in the compressive rings.

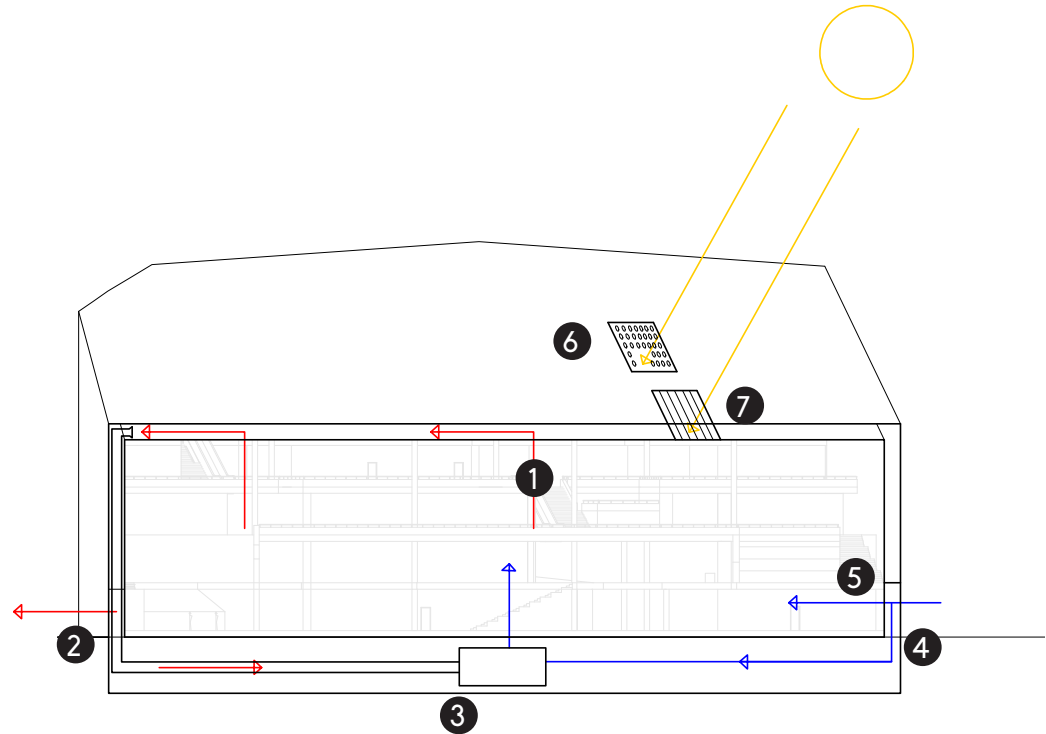


ROOF DETAIL 1:5



BUILDING PHYSICS

- 1 Through the roof cavity the interior air detracted is by airducts in the facade cavity.
- 2 In case of warm weather this air is released outside.
- 3 In case of cold weather the air goes into a heat exchanger, heating the incoming air.
- 4 Fresh air is drawn in through the facade and via the heat exchanger is released through the floors.
- 5 It is possible to combine this with natural ventilation.
- 6 Solar cells on the roof produce electricity.
- 7 Screens in the roof cavity and facade cavity keep out unwanted light and heat.



CONCLUSION

The European Public House provides space for identity and representation to develop. The European Union is still in an early stage of developing representation and identity and it needs the involvement of more architects, artists, philosophers, citizens, politicians etc. to develop this. The European Public House provides not only space for this involvement, but because of the program and recognizable architecture of the building, can develop as a symbol for the European Union. The project as it is, contributes to the ideas on representation of the European Union.

It is important for the European Union to represent itself. Representation in architecture is a way to get know the European identity and its values and a chance develop it. It will be easier to reflect upon the European identity once it visible and tangible. Also, its representation holds a promise to its citizens: to strive for the values it stands for.

ACKNOWLEDGEMENTS

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Thanks also to every one outside of the TU/e supporting me: to Bram Pijl for his expertise in glue and modelmaking, to Vincent Kaptein for his support and knowledge of Vray, to Paul van Tilburg and Lise Pijl for text editing, Meilin Wang for her help with photoshop, Admar Schoonen for his help on the model, Cornee Karels en Marieke van Aalst for the meals, Alette Janssen for the motivational speeches and Emmy de Vries for support.

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Fig 3: Dutch quarter Berlin. (2009). From Wikipedia. Retrieved from http://en.wikipedia.org/wiki/Dutch_Quarter#mediaviewer/File:Potsdam-Kurfuerstenstrasse-Hollaendisches-Viertel-26-07-2009-41.JPG

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Fig. 26 Image by author

Fig. 27 Image by author

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Fig. 30: Areal photo. From AG Real Estate. Retrieved from <http://www.agrealestate.eu/nl/projects/Paginas/Square-Orban.aspx>

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Fig. 32 Amsterdam city hall. From Wikipedia.

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Fig. 35: Temple of Salomo. From Vlaardingerbroek.

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Fig. 38: Placement of symbols in the Amsterdam city hall.original

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Fig. 43 Old Bouleterion. From Athenian Agora excavations. Retrieved from http://www.agathe.gr/democracy/the_boule.html

Fig. 44 The statue of the eponymous heroes. From Athenian Agora excavations. Retrieved from http://www.agathe.gr/guide/monument_of_the_eponymous_heroes.html

Summary Graduation Project

The European Public House -(Re)thinking Europe

Title:	The European Public House -(Re)thinking Europe
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Copyright:	© 2015 University of Technology Eindhoven
Type of work:	Graduation Project, part of Master program Architecture, Building and Planning at TU Eindhoven
Main theme:	A theoretical research on the representation of collective identity, following in the development of a strategy of representation for the European Union.

Problem statement and goals

Representation of the European Union

The gap between people and politics in European politics is a problem for the endurance of the European Union and its level of democracy. The lack of adequate representation plays a role in this. Endless office buildings, lackluster office spaces, quasi festive photos of formal people under suspended ceilings, neutral banknotes of non-existing historic buildings. This is how the European Union expresses itself visually. This expressionless representation is not suitable for a union which needs the acceptance and engagement of its citizens. Citizens turn away from Europe towards their own nation. These nations have strongly developed national identities that are represented by an abundance of images, places, buildings and traditions. Representation of identity can make people feel like they belong to a society, and even legitimize the existence of a political power. In order to form a Europe where Europeans feel that they belong and where they actively engage in European politics, a stronger representation should be developed. The graduation project contains a new strategy of representation for the European Union and the design of the European Public House.

The morality of representing a collective identity

But is it right to represent the identity of a union which existence is controversial? Is representation only right for people who are pro-European, but wrong for the ones who are not? Is representation not, like advertising for a product, a form of manipulation? How should the identity of the European Union be represented? Grey office blocks is a form of representation too. This might even be the most honest representation, but it is questionable whether this evokes a feeling of belonging. A building that represents Europe's most beautiful values might legitimize the existence of the European Union, but is it the right and democratic thing to do? Identity has an influential role in society: It defines who we are as a society, it defines our values and how we judge each other and those outside of our identity. Identity exists through its representation; therefore representing identity is a moral and political act. Since identity influences society and collective judgment, it is questionable to what extent it is moral to represent identity. Before making a design that represents a collective identity, in this case, the identity of the European Union, a research has to be made that explores to what extent it is moral to represent a collective identity. The goal is to form a guideline on how to form a design that represents identity in a moral manner.

Required knowledge and research methods

To be able to develop a strategy for representation of the European Union and design a building for the European Union, one needs the following knowledge and this knowledge is achieved through the following forms of research:

- 1 A thorough understanding of the use of representation and identity and its moral problems and take a stand on how to deal with representation in design

- Achieved by a wide range of literature research. The use of representing identity is studied through the writings of Halbwachs, Assman and Norberg Schulz. In what ways representing a collective identity is problematic according to Gadamer, Derrida, Calvino, Jones and Watkin is studied.
- 2 Knowledge and interpretation of objects representing the European Union
 - Achieved by a phenomenological research of a wide range of symbolic objects representing the European Union.
- 3 An analysis of the site for the building design
 - Achieved by making maps 1:10.000, 1:6.000 and 1:3.000 to separate and analyze several urban aspects: morphology, parks, office density, places of culture, open space, vegetation, program, daylight.
- 4 Knowledge of former places that were of political and public significance to develop a suitable building type
 - Achieved by a case study to two public political places: 17th century city hall Amsterdam and the Agora of Athens 5-3 B.C.

Conclusion and results

Representation, morality and the role of the architect

It is of utmost importance that an architect designing a building that represents collective identity is aware of the influence the representation of identity has on society. The architect should handle the meaning of signs and symbols with care and responsibility. An architect should be careful not to pose identity and its values as being the only possible right identity or values. This could lead to exclusion of others, arrogance and could deprive identity of the possibility to develop. In theory, representing identity and its values is wrong all together, since through ones subjectivity one can never be sure of his or her right. However, society exists through a notion of the identity and values of its community, so it is not workable to do otherwise.

There are ways that can help the architect to deal with these problems. The architect can give space to change and development in identity. This can be done through deconstructing the political, through making space for the unknown or by putting identity into perspective through humor. To prevent an identity from becoming totalizing, architecture should represent opposite views on identity also. Architecture should participate in development rather than give an aesthetic form to identity, by giving a new perspective on identity. Most important of all is that the architect knows the uses and moral problems of representing identity. With that knowledge, the architect can test whether the design serves its uses, rather than its repression or even possible misuse.

A strategy of representing the European Union

A new strategy of representation is created for the European Union. In many of their symbols disunity is represented, while unity should be represented. The current strategy states that the strength of Europe is a result of the differences between its countries. This may be so, but emphasizing these differences will not create a collective identity. A symbol is created of one Europe; a flag with one star. The union should express the values it stands for, in order for citizens to get to know the union and making these values debatable. The current motto which is 'unity in diversity' can be replaced by a motto that expresses values: 'peace, freedom and prosperity'. It would be wise not to compete with national identities for traditions, but instead focus on the future. Its representation can hold a promise of what the future of Europe could be. Last of all, the union lacks accessibility for citizens, a place they can enter, that is visible, spatial and tangible and where they can relate to the European Union. The EU should build a European Public House in the European quarter of Brussels.

In the design for the European Public House space is provided for identity and representation to develop. The typology is based on the ancient agora of Athens, which was not as much a place where identity was contained, but rather a place where identity developed and changed through the involvement of all citizens. The European Union is still in an early stage of developing representation and identity and it needs the involvement of more architects, artists, philosophers, citizens and politicians to develop this. Because of the building program and recognizable architecture, the European Public House can develop as a symbol for the European Union. The project as it is, contributes to the ideas on representation of the European Union.