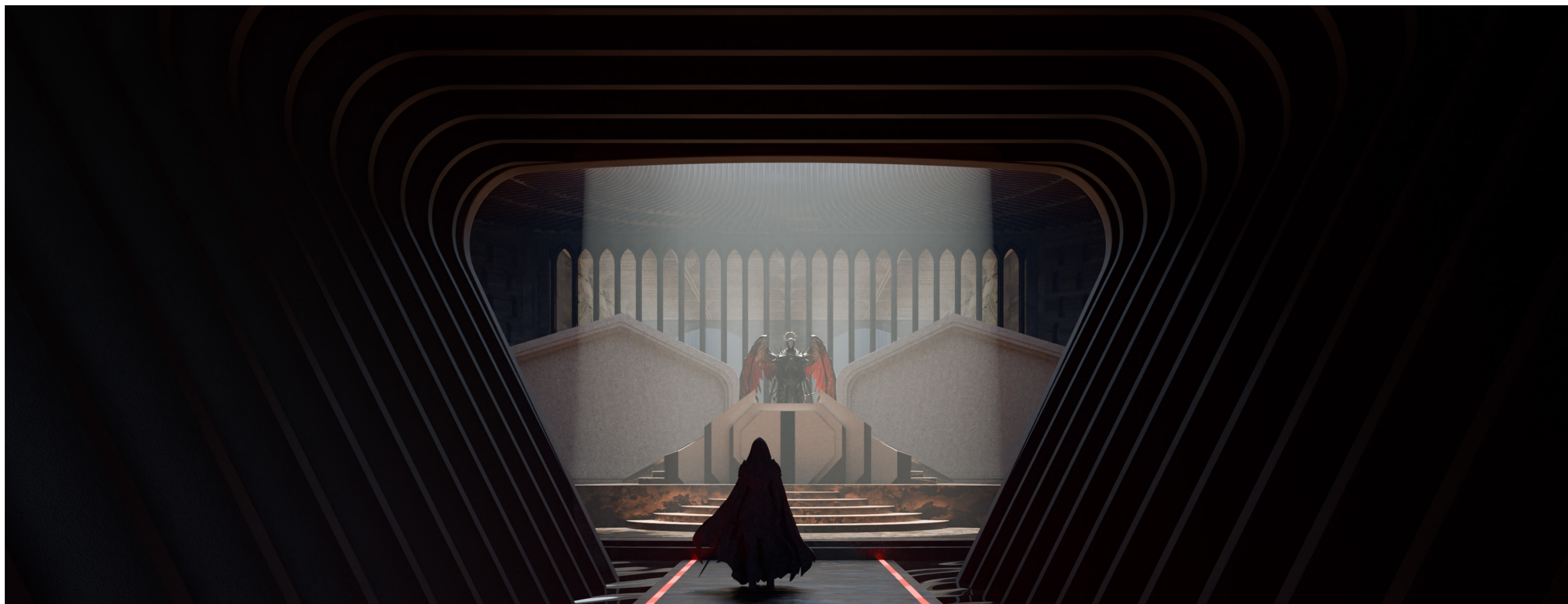




THE THEATER OF POWER

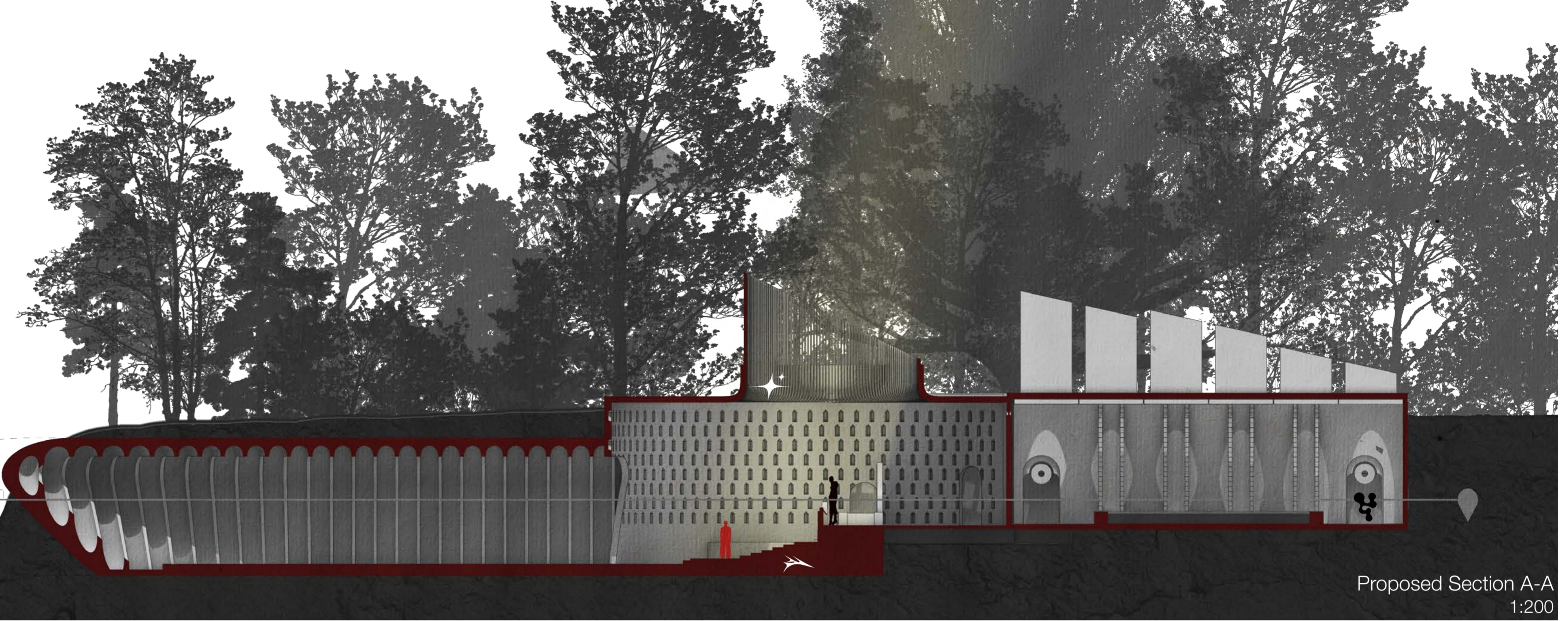
Set within a speculative post-human future, this project imagines a world in which extraterrestrials have assumed control of Earth. Thus, reducing humanity to the status of supplicants within an imposed political order. This condition is situated within the unstable geology of the Hunstanton cliffs, where erosion, collapse, and exposure reveal a landscape in constant transformation. The relationship between ambassador and subject is defined by domination and distance, with authority presented as absolute yet inherently fragile. As the cliffs continually shift and recede, they act as geological analogue for this imposed rule - appearing permanent while remaining susceptible to failure. Within this context, human subjects become acutely aware not only of their subjugation, but of the instability of the ground below them, positioning the site itself as a critical lens through which power is understood and questioned.



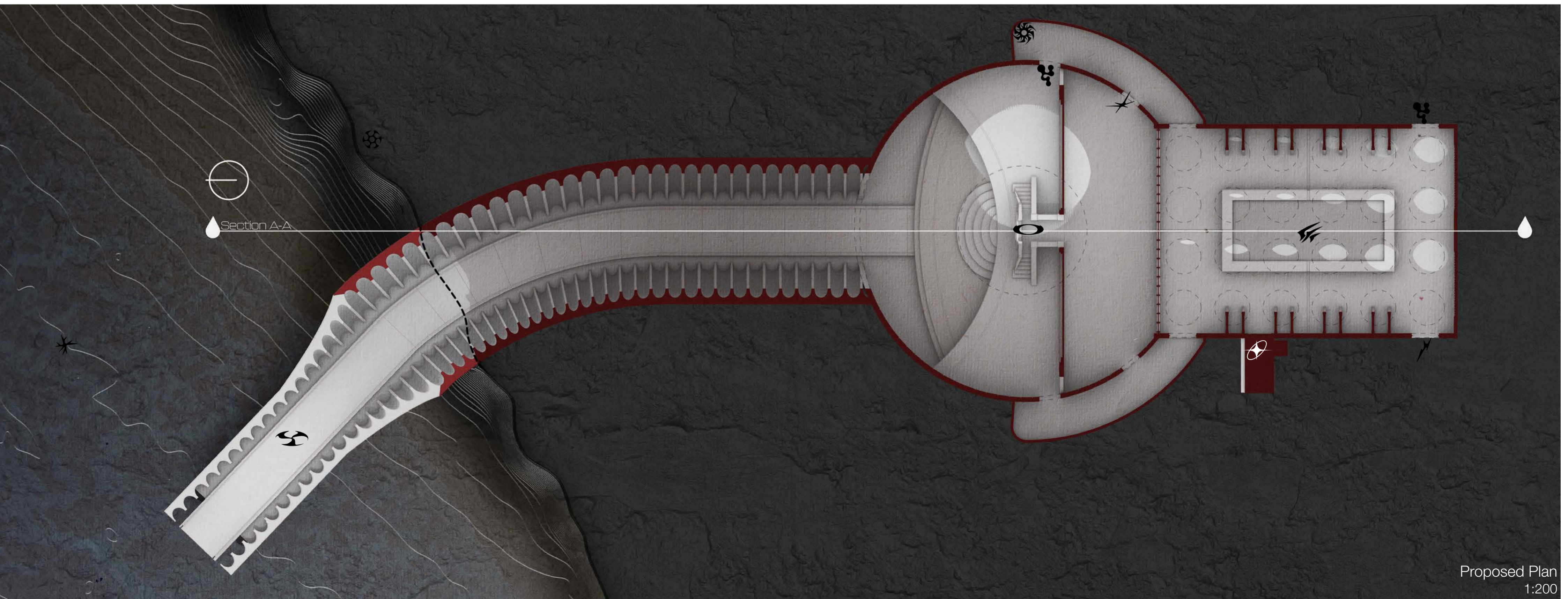
The supplicants engage with this space not by choice, but through systemic dependence on the authority it represents. The architecture operates as an instrument of control, structuring movement, visibility, and access to enforce submission. Through thresholds, vertical stratification, and restricted sightlines, the space produces a behavioural shift—from informal gathering to disciplined compliance. Their presence becomes conditional, shaped by the anticipation of authority and the necessity of participation in its ritualised order.

The design intervention translates this narrative into a monumental interior structured around control, hierarchy, and perception, a singular processional route directs movement, compressing and disorienting the subject before releasing them into a vast, carved chamber where human scale is diminished. Vertical stratification elevates the ambassador above, reinforcing authority through separation and restricted visibility, while subjects remain below within a panoptic field of exposure. A central oculus introduces controlled light, constructing a false celestial alignment that fabricated the ambassador's divinity and legitimises their power through manipulation of mass, light, and sequence. The architecture operates as propaganda - an active system that enforces hierarchy, regulates behaviour, and spatially constructs authority, while subtly revealing its underlying instability.

-  Suppliants Arrival
-  Ambassadors Podium
-  Ambassadors Entrance
-  Oculus
-  Security Entrance
-  Shower Room
-  Entry to Private Quarters
-  Reflection Room
-  Cloisters
-  Cliff Face
-  High Tide
-  Vertical Stratification

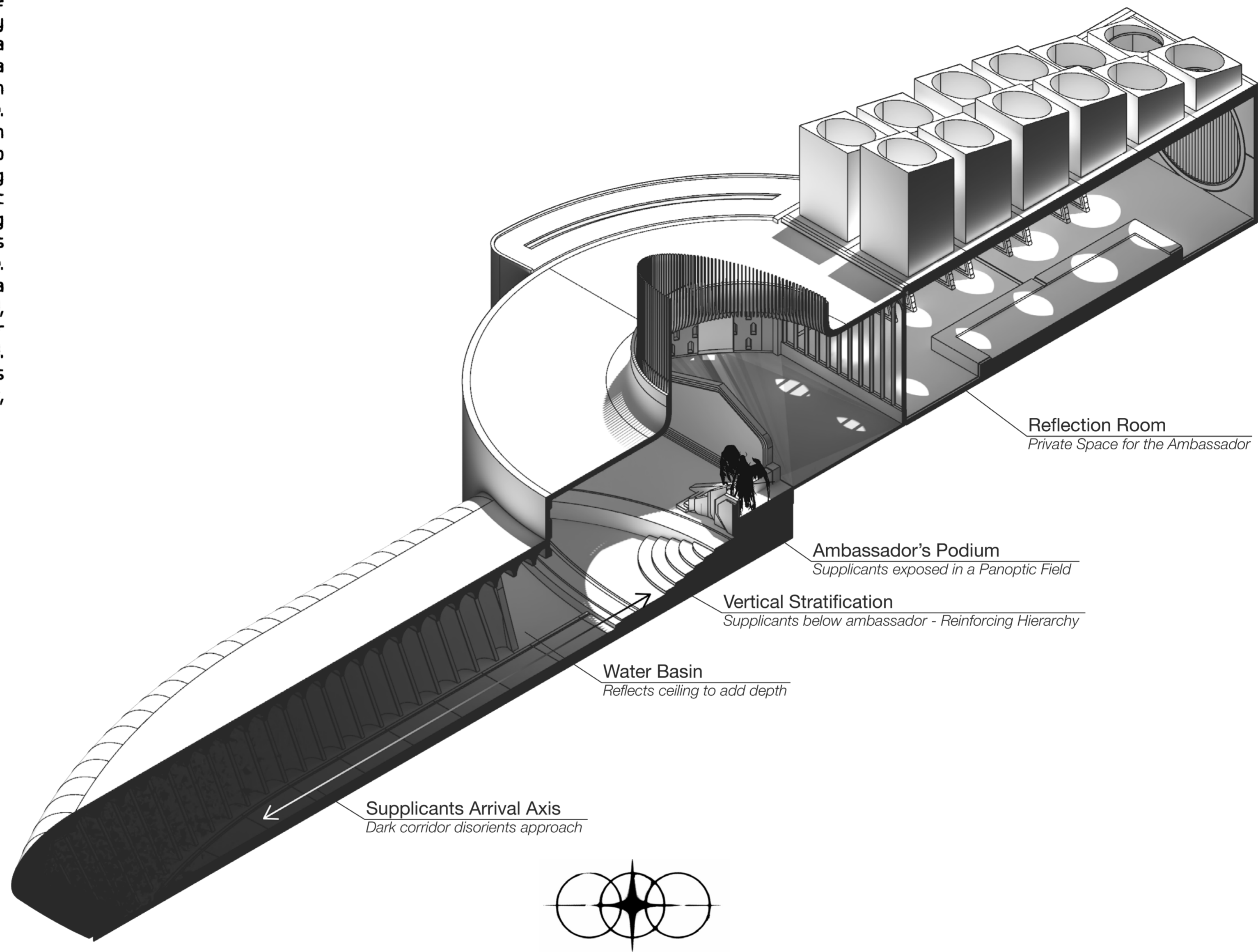


Proposed Section A-A
1:200



Proposed Plan
1:200

The ambassador's route diverges from the primary processional axis, entering a light well that functions as a mediation between semi-private and private space. Here, the spatial condition shifts from exposure to retreat. The enclosing geometry and filtered light reduce visual intensity, allowing the body to decompress following the formal sequence. This space operates as a transitional threshold, preparing the ambassador for entry into the meeting hall. Positioning the architecture as a setting for comfort, reflection, and withdrawal.



The axonometric illustrates the controlled spatial sequence through which the subject is processed. Movement is restricted to a singular, linear path that compressed the body and limits perception, establishing a condition of disorientation and submission. This constrained approach culminated in a sudden spatial release, where the individual is exposed within a centralised chamber. Here, scale is manipulated to diminish the human presence, while vertical stratification positions the ambassador above, reinforcing authority through separation and controlled visibility. The architecture operates as a calibrated system of movement and perception, directing behaviour while constructing a spatial hierarchy of power.

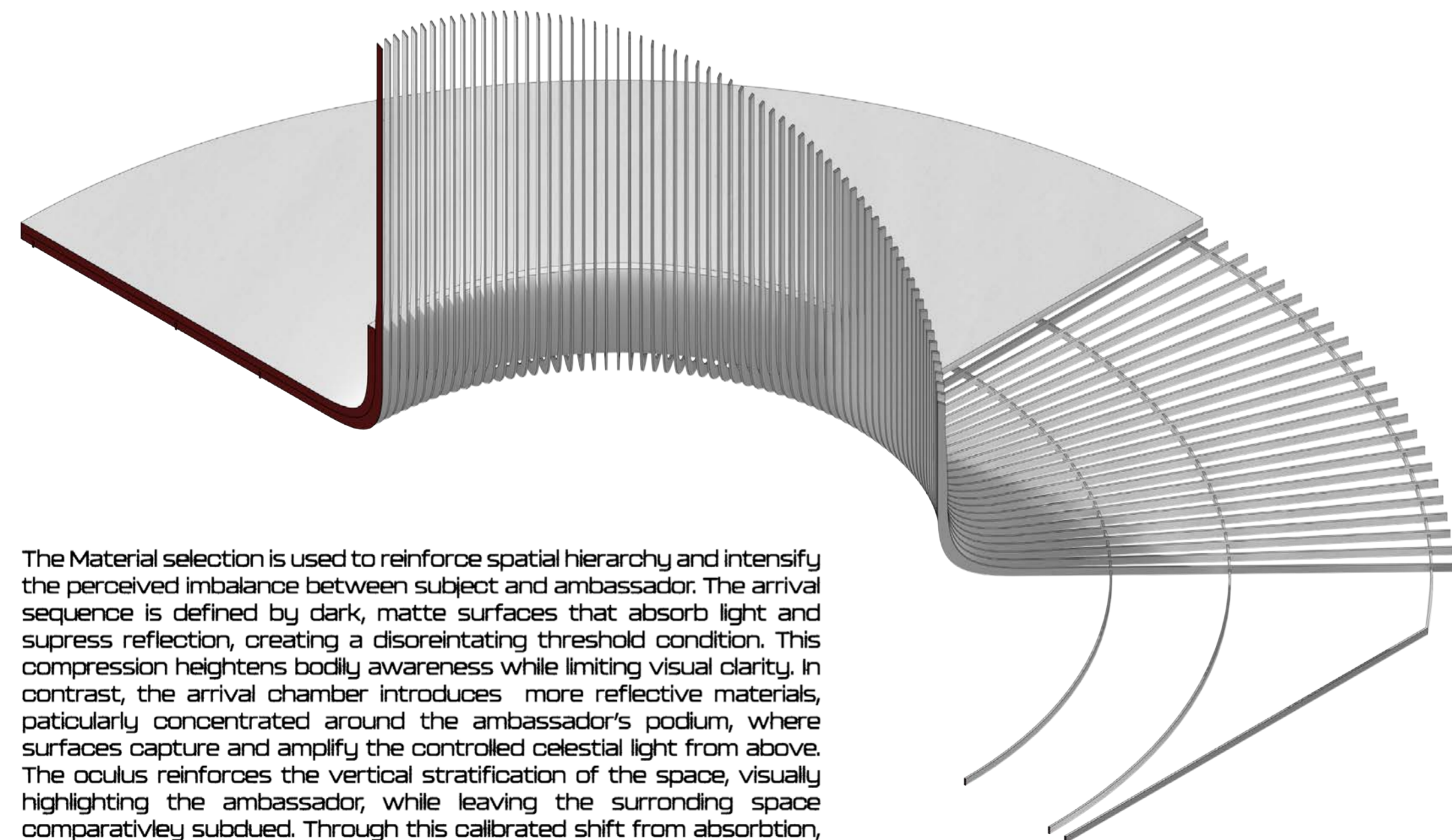




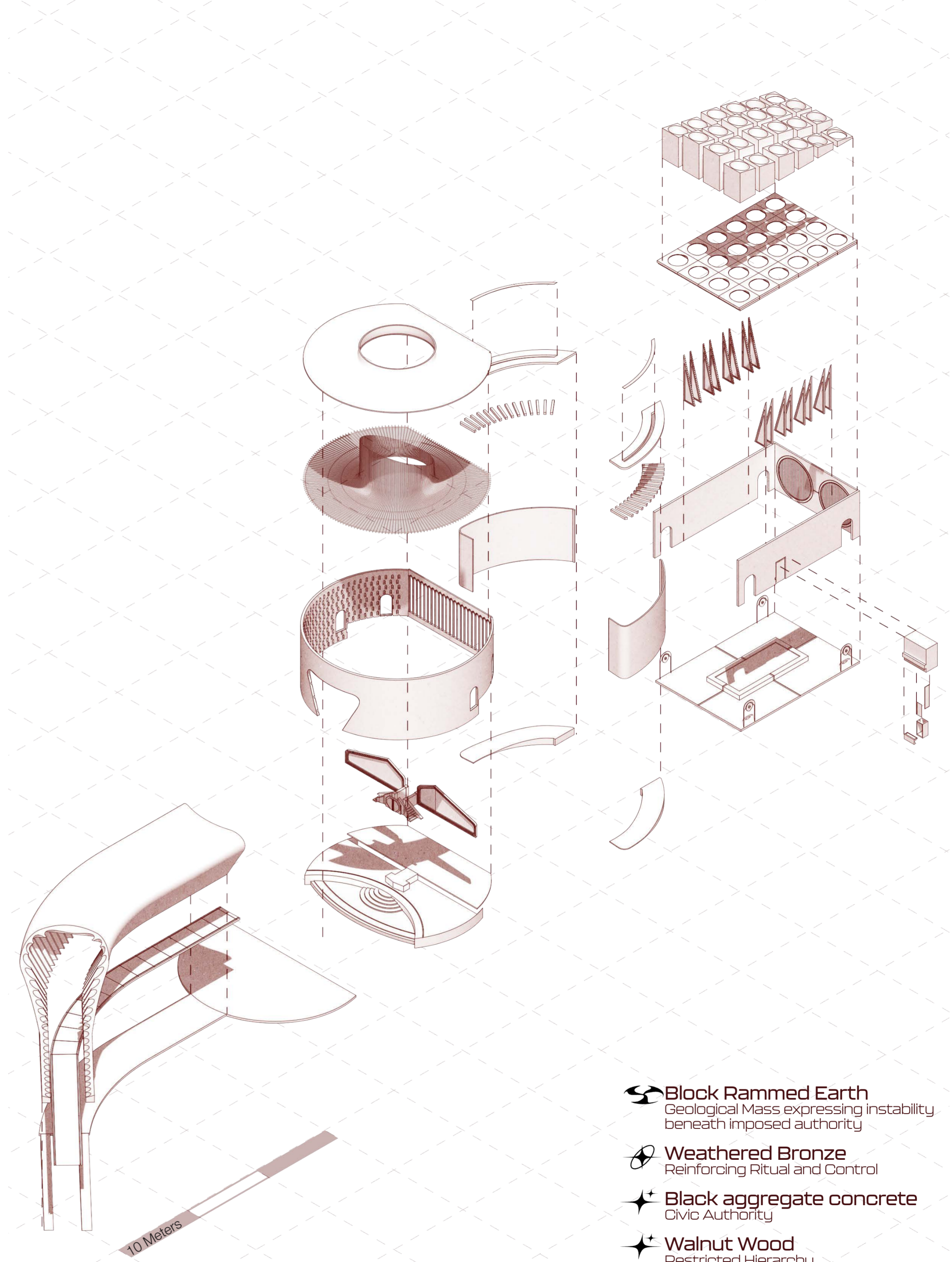
Ceiling Detail



Light Well Perspective



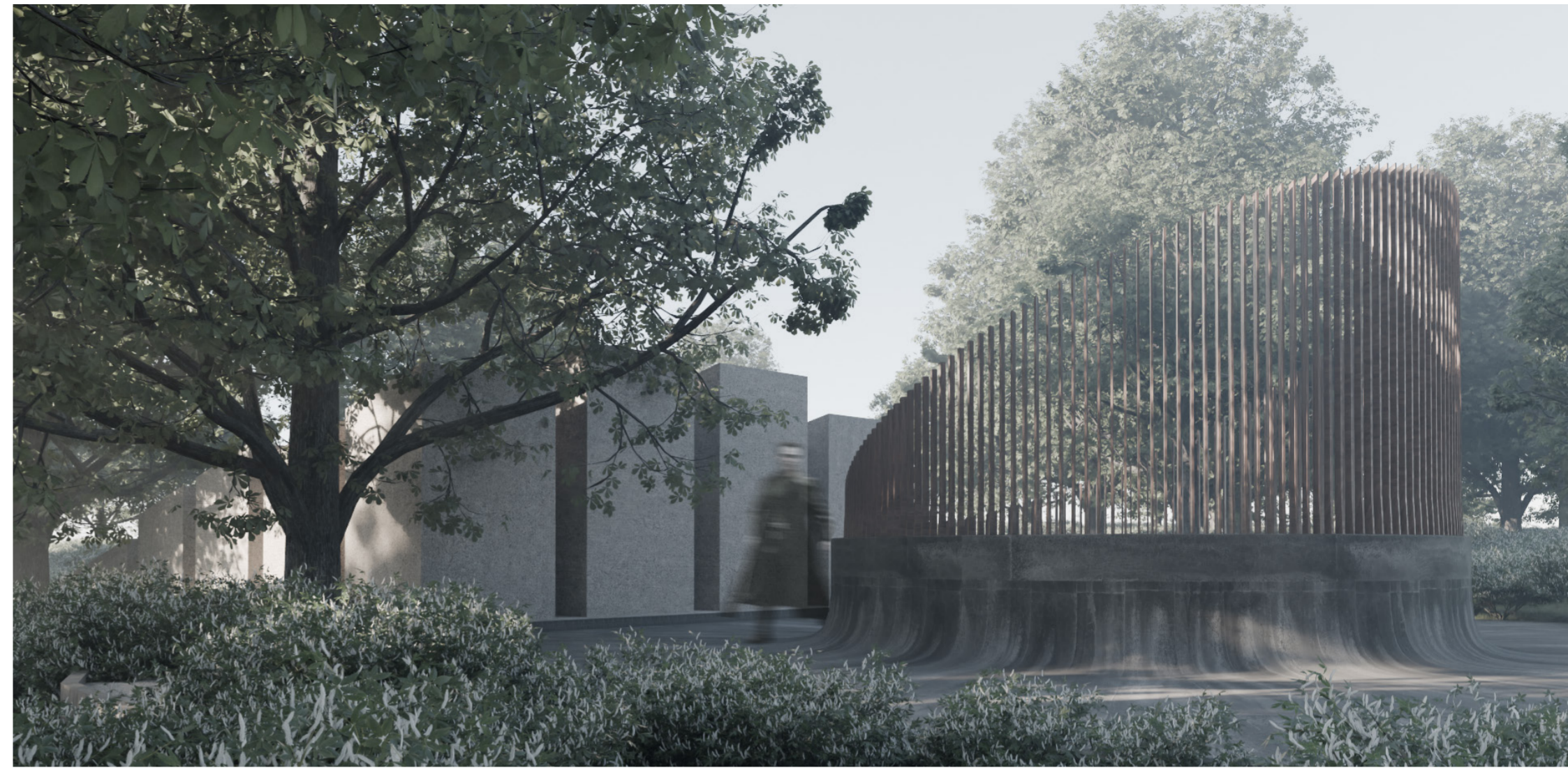
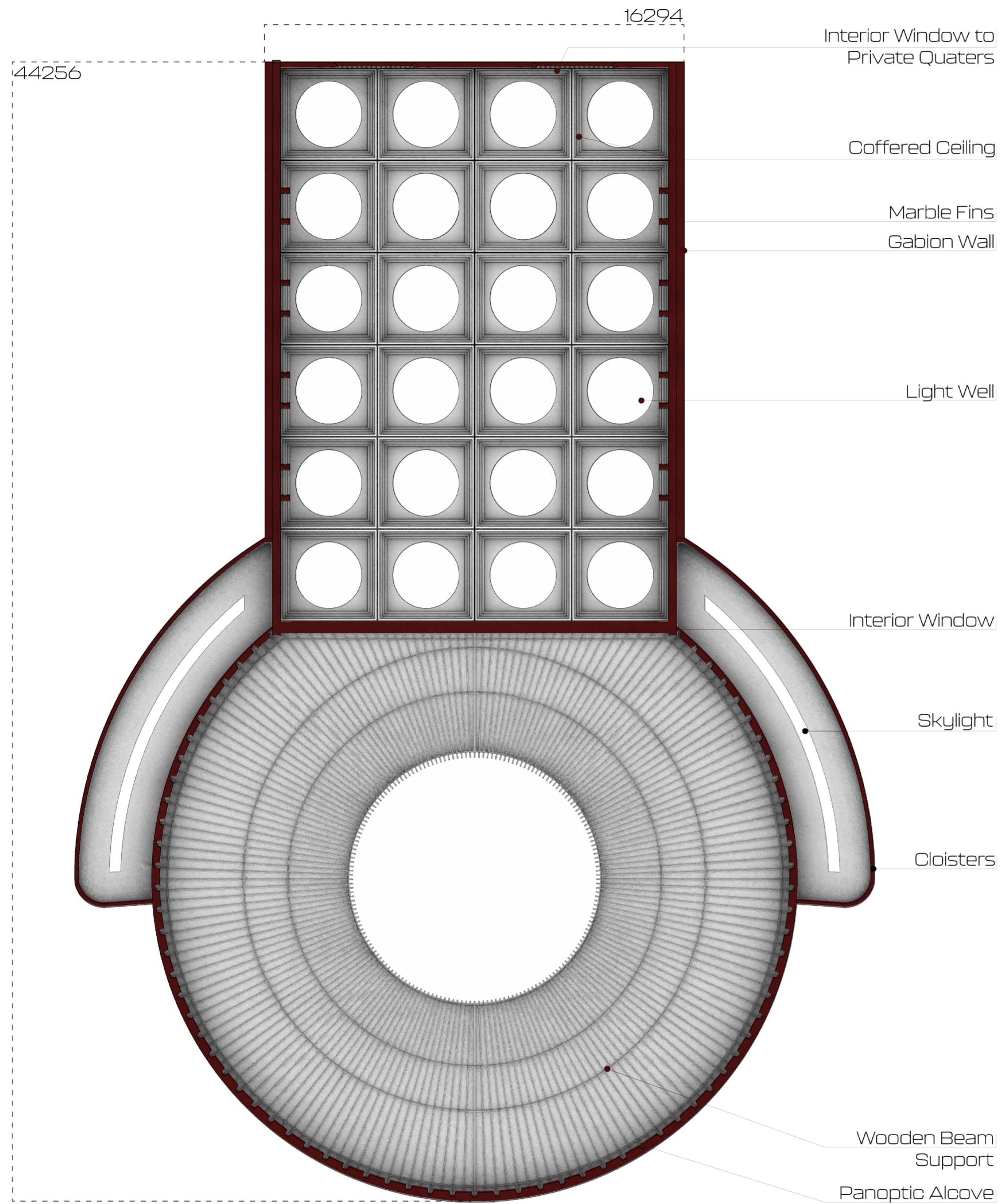
Ceiling Detail Axonometric
Not to Scale



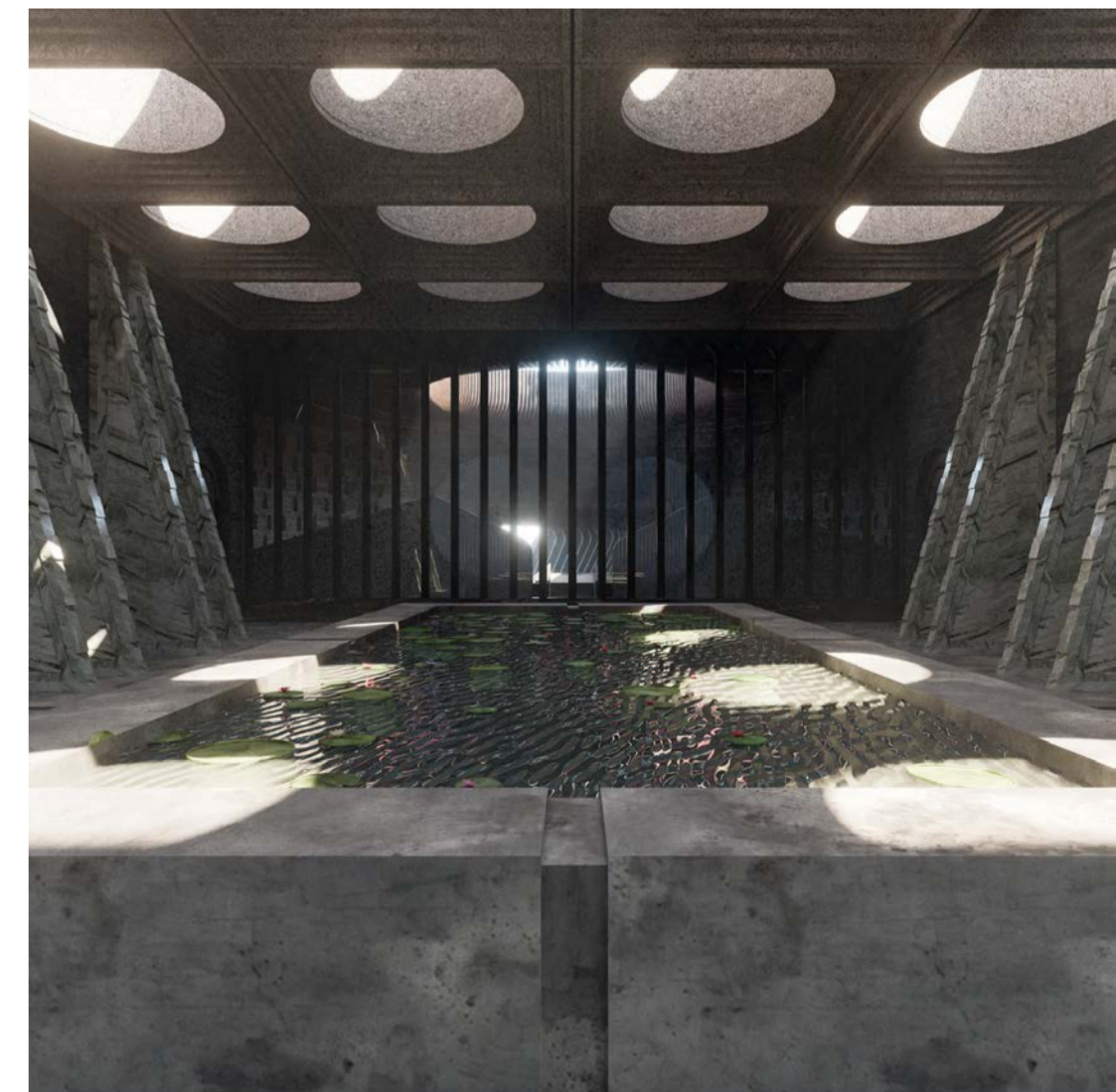
Exploded Axonometric

The Material selection is used to reinforce spatial hierarchy and intensify the perceived imbalance between subject and ambassador. The arrival sequence is defined by dark, matte surfaces that absorb light and suppress reflection, creating a disorientating threshold condition. This compression heightens bodily awareness while limiting visual clarity. In contrast, the arrival chamber introduces more reflective materials, particularly concentrated around the ambassador's podium, where surfaces capture and amplify the controlled celestial light from above. The oculus reinforces the vertical stratification of the space, visually highlighting the ambassador, while leaving the surrounding space comparatively subdued. Through this calibrated shift from absorption, to reflection, materiality operates as an active device, diminishing the subject on approach while intensifying the presence and perceived authority of the ambassador.

-  **Block Rammed Earth**
Geological Mass expressing instability beneath imposed authority
-  **Weathered Bronze**
Reinforcing Ritual and Control
-  **Black aggregate concrete**
Civic Authority
-  **Walnut Wood**
Restricted Hierarchy
-  **Jade Marble**
False Divinity



The interface between the ground plane and the proposal establishes a condition of controlled visibility, where the surface invites approach yet resists full visual access. As subjects move towards the monument, moments of partial disclosure occur - glimpses into the meeting hall are possible, but never complete. This is mediated through vertical wooden beams, which operate as both spatial and optical filters. Their positioning fragments sightlines, preventing direct views into the private interior while still allowing light to penetrate into the light well below. The result is a calibrated tension between exposure and concealment, reinforcing the hierarchy between observer and occupant.



The light well operates as a transitional threshold, mediating the shift from the ambassador's private quarters, to the meeting room. Rather than functioning as a singular moment, it elongates the act of the ambassador's arrival drawing the body through a sequence of expanded spatial conditions, light is controlled to more concentrated directional light within the chamber.