

This is a direct contradiction. The two “because” result in a stalemate. Increasing the level of security personnel has helped resolve that paradox for a time. However, the ultimate security solution of controlling access to the podium would turn the problem situation into a more serious one:

Because the Sydney Opera House is such a special place and iconic building, it attracts protesters who seek attention.

Because these protests need to be prevented, the podium section is closed off for everybody.

Because the podium section is closed off for everybody, the Sydney Opera House cannot be fully experienced as a special place.

3 THE CONTEXT

The inner ring of stakeholders dealing with this problem situation include the Sydney Opera House as the “problem owner,” as well as organizations such as Commonwealth Heritage, the food and beverage providers in the Opera House, New South Wales police, the New South Wales tourism board, the Sydney foreshore authority, the Opera House maintenance staff, and the counterterrorism police. These groups have all been involved in the various earlier attempts to solve the issue. The physical space for change is constrained by the “Utzon design principles”—a set of design principles and guidelines for modernization of the Opera House, provided by the original architect.

4 THE FIELD

The broader social field for the Opera House is huge: about 8 million people visit the building every year, mainly tourists from around the world. The field also includes the Aboriginal heritage of the site (the Bennelong headland on which the building stands is sacred to the Gadigal people of the Eora Nation), the patrons that go to the music concerts and opera performances, the numerous artists and performers themselves, art organizations, and other groups.

A major player in the field is the Opera House itself, as a physical reality as well as an “iconic” image that has become a symbol for Sydney and for Australia. Its design seeks to be universal, beyond any specific culture, and to symbolize freedom, youth, and hope. It is numbered among the wonders of the modern world. The podium space between the concert hall and the opera hall is the