

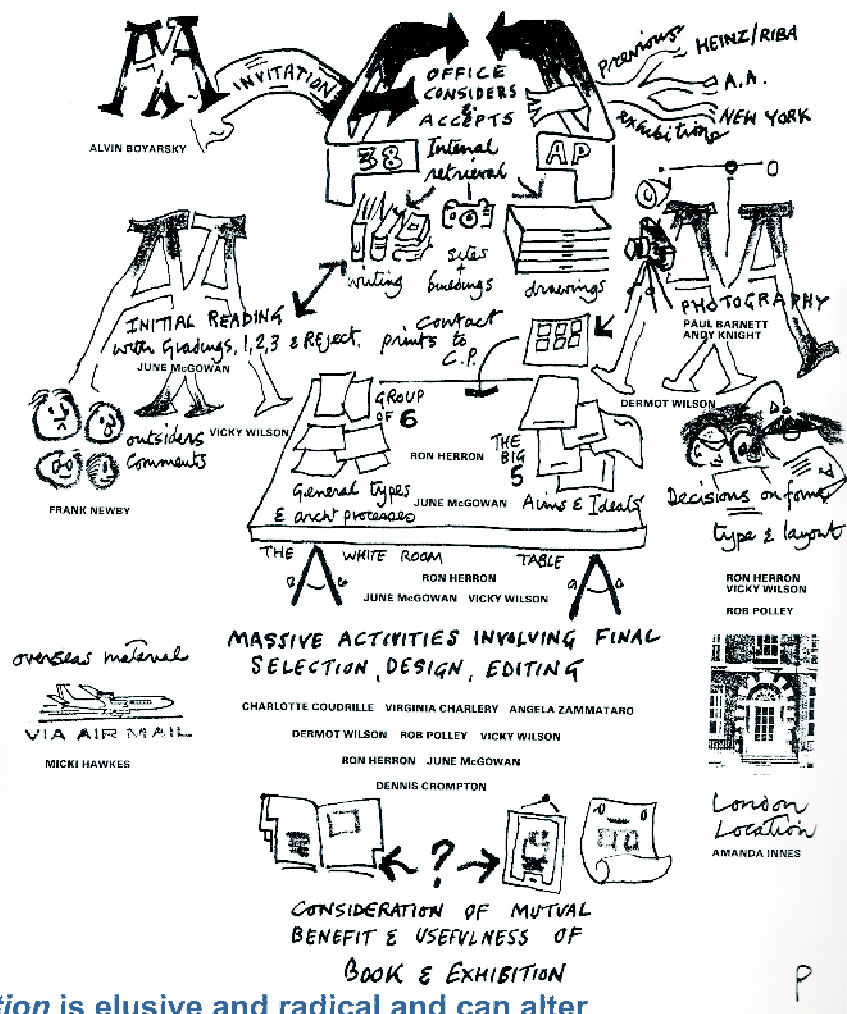


THE FUSION

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PRECEDENTS



The science of *information* is elusive and radical and can alter the perceptions of whole disciplines: Price

Women's Jail, Constitution Hill

Johannesburg, Gauteng

Kate Otten Architects cc

Contemporary South African Architecture in a Landscape of Transition
Thorsten Deckler, Anne Graupner, Henning Rasmuss, 2008, pp.22-25.



The Woman's Jail forms part of a complex of living museum and exhibition spaces adjacent to the new Constitutional Court in Johannesburg. It is one of three prisons on the site in which anti-apartheid activists were unjustly detained and sometimes tortured.

Now office buildings have been provided to house the South African Human Rights Commission.

Later additions to the jail were demolished to **restore the significance** of the original buildings and courtyards, and an architectural language has been developed to **clearly differentiate** between the original buildings and retaining the **integrity** of both old and new structures.

The new buildings were designed in **response** to the building elements and scale of the existing structures. The third level of the building sits on top of columns, which **correspond to the walls of the existing building**. The building is clad all round with a sheet metal sun screen. The sky is the image used to pattern the sun screen.

The sun screens also provides visual privacy for the occupants of the building. The screens are made of **perforated corten sheeting** with openings; the lower-level screens slide between the glass facades and colonnades. With time, rust will blend the screens' colour with the old red brick of the prison.

The design enhances the site, rather than being a passive heritage artefact, architecture becomes a **prompt for renewal** without compromising the respect that the past deserves.

The cladding of this building is one of the things that impressed the author and it will be applied to the design of the new Marabastad Community Art Centre. However in the design of the Art Centre, the idea of the perforated sheet screening will be taken a step further in that two sheet metals will be used instead of one. The reason for the two sheet metals is that, the light that will go through the screen will be diffused and will decrease heat energy.

Link Building for the Institute of Infectious Disease and Molecular Medicine, University of Cape Town

Cape Town, Western Cape

Gabriel Fagan Architects

Contemporary South African Architecture In a Landscape of Transition
Thorsten Deckler, Anne Graupner, Henning Rasmuss, 2006, pp.101-103



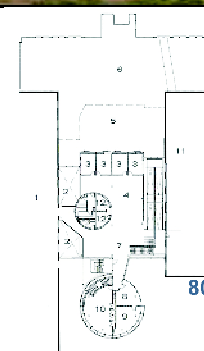
The Institute of infectious Disease and Molecular Medicine, spread across three separate buildings, commissioned this pavilion structure as a physical and symbolic link of its activities.

The link building bridges the 18 metre space between the fine, 1925, neo-classical North and South buildings, but **stands respectfully** recessed from their facades. A **cylindrical** reception, executive and teaching block were placed in the space created by the two buildings. The cylinder creates a **visible sign** and **presence** for the new intervention.

Space flows around the **cylinder** and the new working floors behind it are **freely inserted** between the **old buildings**, leading to a positive definition of space that would not have been possible with the insertion of a complete building. The intervention is a contemporary structure placed between two old buildings. The new structure sits respectfully next to the old buildings.

The lesson taken from this design is how the architects responded to the old buildings and the use of a cylinder as a form. The fact that

the cylindrical form allows the space to flow around is a fascination of the author.



Municipal Library of Nembro

Bergamo, Italy

Archea Associati

Domus, no.901, pp.78-85, March

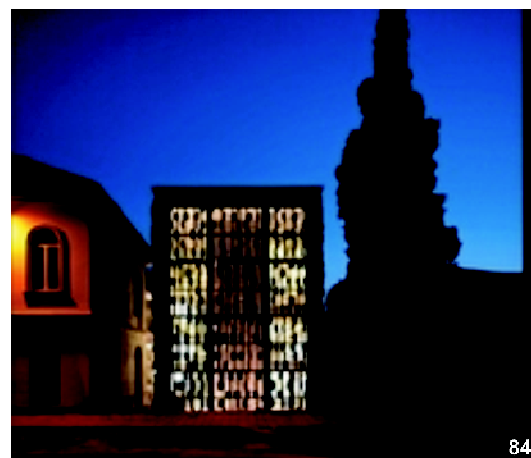
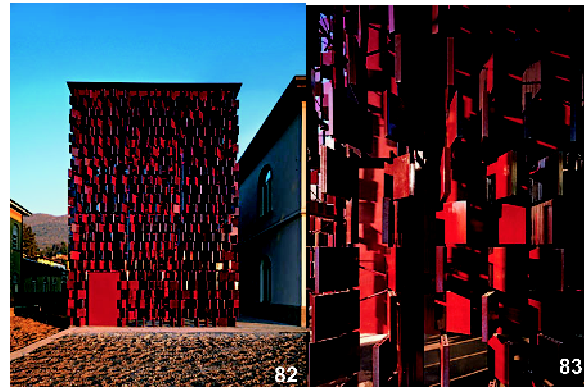
<http://2modern.blogspot.com>, 2007

The architects used a **ceramic sun screen**, which was inspired by one of the local ceramic artists. The new building is placed **next to an old building** similar to the proposed site. The manner in which the architects dealt with the old building is a lesson that will be taken in the design of the Marabastad Community Art Centre. The library is a rectangular transparent **glass volume** surrounded by ceramic tiles held in place by a frame of steel.

Indirect sunlight is diffused into the library, filtered as if through Venetian blinds so as to never fall directly inside.

The building takes a whole different aspect **at night**: the light from within is diffused outside through the screen, making the building **seem lightweight**. The **old building** was **restored** fully while the new one was constructed.

The lesson taken from this design is the unconventional use of ceramic tiles as a sun screen. This method of screening the sun will be applied by the author in the design of the Marabastad Art Centre. This particular sun screen will surround the cylindrical library section of the building which will be subjected to the Southern and Eastern light.



Dutch Embassy

Maputo, Mozambique,

Claus en Kaan Architecten

Architectural review, vol. 216, no. 1293, pp. 76-79, Nov. 2004

The Dutch Embassy was designed by the Dutch partnership of Felix Claus and Kees Kaan. The embassy occupies a site on the edge of Maputo's city centre. This embassy is unlike most embassies which are usually a bombastic expression of national identity. The building **responds** to its local **context** of Maputo. According to project architect Kees Kaan, there are only 11 countries in the world that are poorer than Mozambique, and just 12 that are richer than the Netherlands so this combination of extremes required tactful handling. Marabastad has challenges that are almost similar to Maputo.

The new embassy occupies a site on the edge of Maputo's city centre.

Hard landscaped except for local tropical trees with luxuriant orange blossom and the **courtyard** marks the gradual **transition between public and private** spaces.

The **internal organisation** is **simple** and **logical**. The building has a double volume foyer which marks the entrance. This is a deliberately **low-key** and **functional building** (the ambassador's office on the



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first floor is distinguished merely by being slightly larger than those of other staff members). The architecture has an unprecedented degree of formal refinement, and its effect lies largely in the creative use of **local materials** and **labour**. As a result the new building has a **rough perfection**, which endows the **simple forms** of its architecture with a resonance and vitality.

Sackler Galleries

London, England

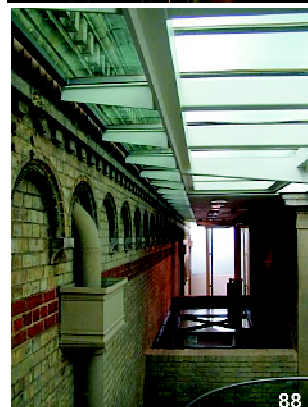
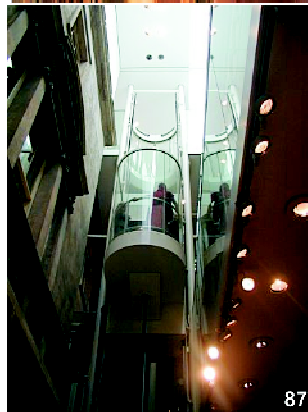
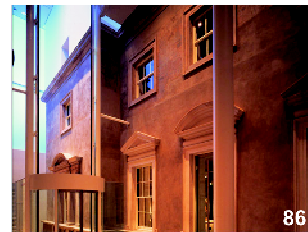
Foster Associates

Architectural review, vol. 189, no. 1138, pp. 56-61, Dec 1991

Foster Associates' new Sackler Galleries in London's Royal Academy is a **contemporary intervention**. The architects brief was the rationalisation of the building's **circulation**. The **historic buildings** has been **restored** and brought back to view.

The vertical circulation is through an oval glazed lift. The lift takes you to an elongated lobby brimming **light**. The light of the lobby comes through the glass connection used by the architects between the old and the new intervention. Foster Associate have reinstated, the view as well as the physical form, of the **historic fabric** – in this case part of the long-unseen rear façade of Burlington.

The whole north wall is glass, as is the adjacent strip of roof. The use of glass to connect the old and the new building is a lesson that will be applied to the design of the Marabastad Community Art Centre.



The Morgan Library

New York, USA

Renzo Piano Building Workshop

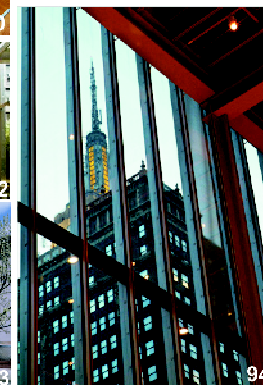
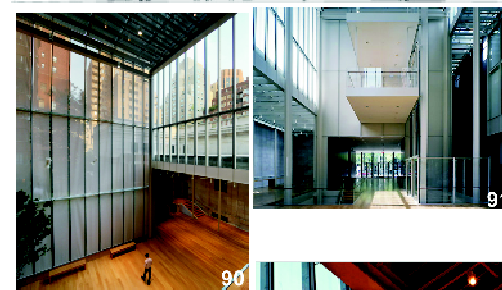
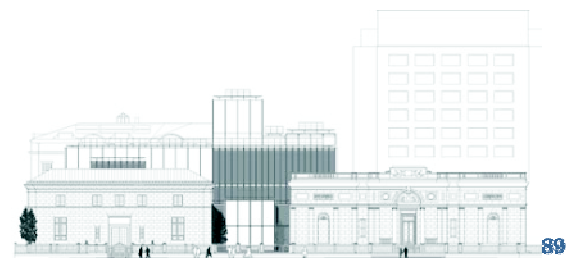
Space, no.471, pp.38-47, Feb 2007

The Morgan is an old building founded by Pierpont Morgan in 1906 and made a public institution in 1924, serving as a scholarly research library as well as a full service museum. Renzo Piano was charged not with enlarging but rather, as he put it, rebalancing and rethinking the institution which had grown somewhat haphazardly over the years into a three-plus-building sprawl. The new Morgan library is a modernist building.

The new steel and glass structures by Renzo Piano **preserves** the **historic buildings** and creates three new pavilions. The pavilions are joined to the old stone buildings by vertical slots of **glass**. The **new main entrance**, facing Madison Avenue, leads to high glass roofed courtyard, inserted between the J.P. Morgan house, the original library building and its annex, from which all other museum and library activities radiates

The significance of this building is its **lobby**. The **openness** of the ground floor level and the penetration of light into various parts of the building make the passer-by **aware** that there is something exciting going on inside the building. The new Marabastad Contemporary Art Centre has to have the

same openness to it so as to entice passersby because the idea is to make art accessible to the people. Through the use of a glass façade this goal is easily achieved.

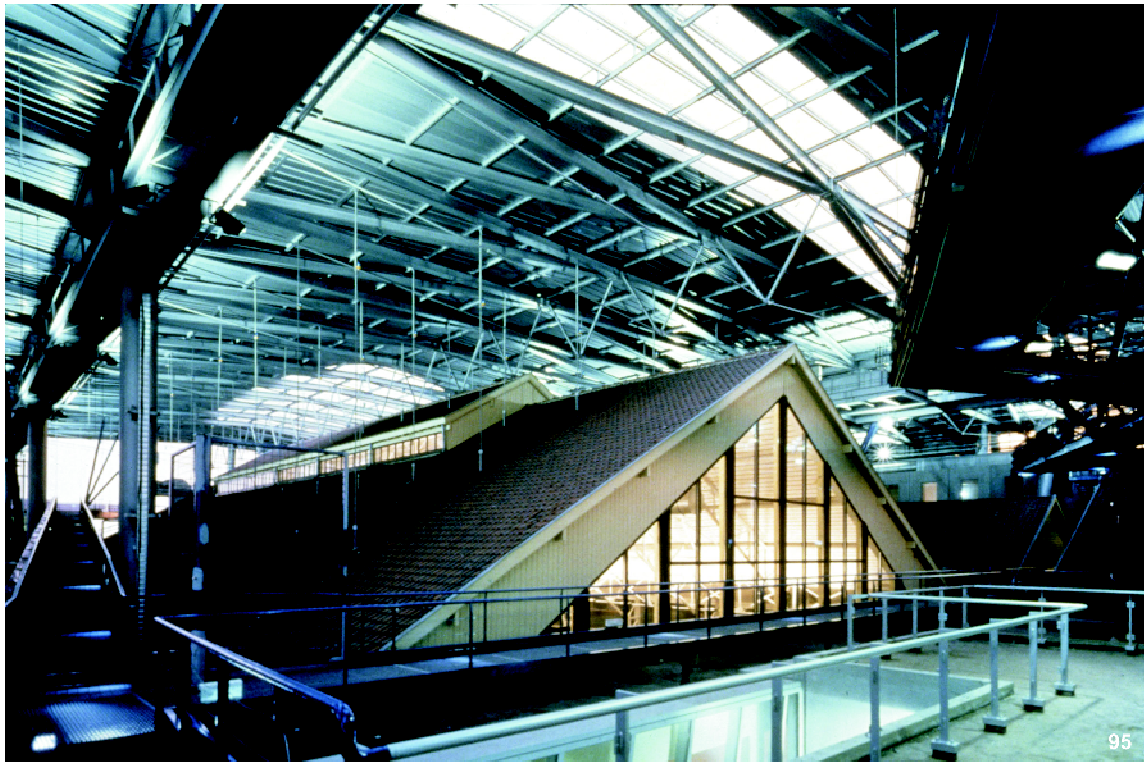


Tourcoing, France

Bernard Tschumi

G A Document Works vol. 53: pp.82-83

Architectural Record vol.01. 1998, pp. 87-95



The design of this building was Tschumi's search for the "in-between". Tschumi added a **new roof** to **protect** the existing buildings. The principle of not removing the old building's roof and putting a new one on top of it will be implemented on the design of the Art Centre.