

*Fig. 5.1 Photograph of the north facade of the Humanities Tower with all four faces of the envelope folded out to give a matrix-like pattern. [Author, 2008]*

5.design

West

South Elevations

East

North Elevations

# parameters

# 5.1 Learning from the past

1.2 The University  
coat of arms before 1927  
and after 1928.



## 5.1 Learning from the past

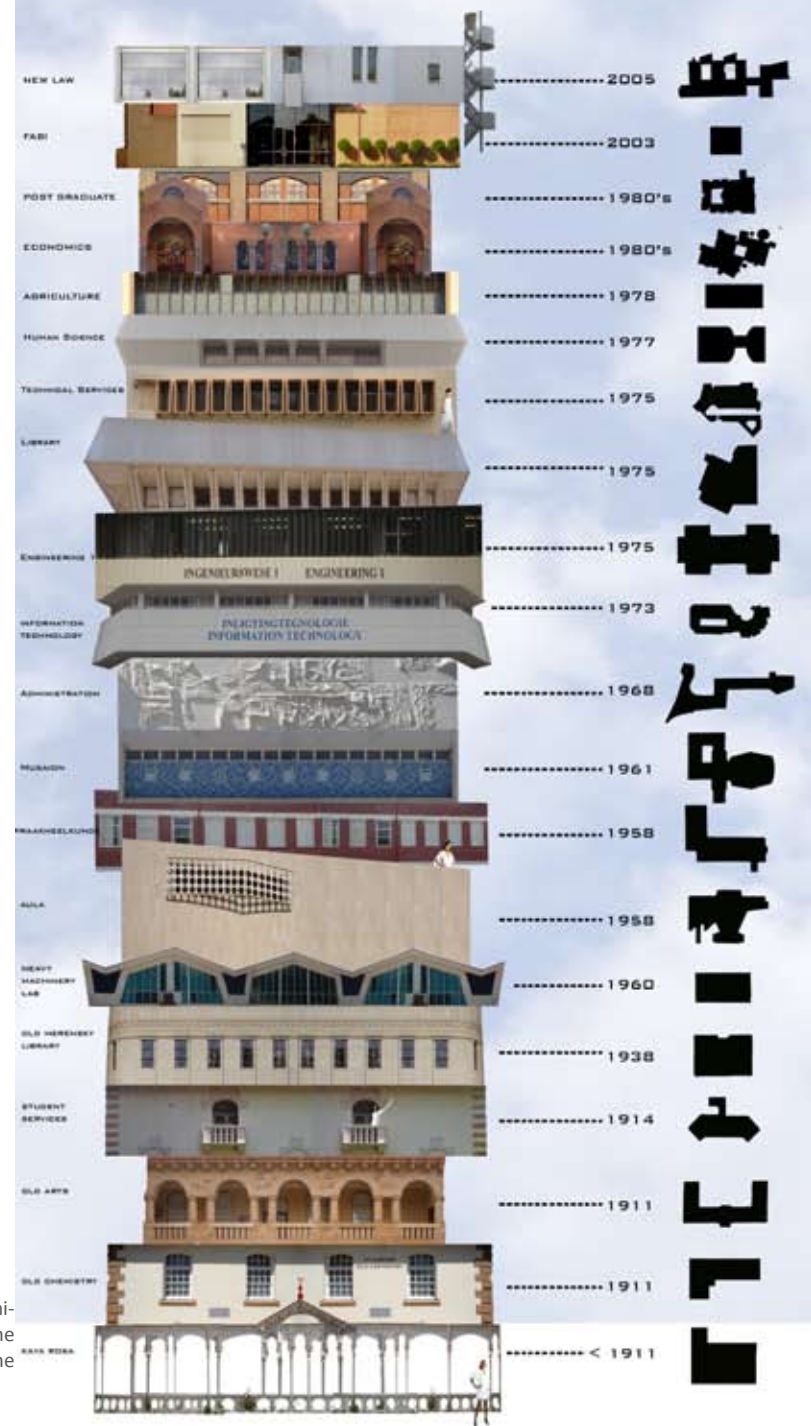


Fig. 5.3 This University of Pretoria Architectural timeline illustrates some of the different architectural styles over the past hundred years. [Author, 2008]

## 5.2 Fragments & Layers



Fig 5.4 Photo manipulation study illustrating fragments of mass taken from surrounding contextual fabric to produce new design possibilities [Author,2008]

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### Transparency and grid



Fig 5.5 Photograph study combining contextual fragments to emphasize transparency and grid. [Author,2008]

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### Pattern



Fig 5.6 Photograph study of merged patterns taken from the surrounding contextual fabric to demonstrate new design possibilities. [Author,2008]

### 5.3 Creative treatment of existing buildings

“It is a matter of discovering a multitude of qualities in the ‘already finished product’, beyond a superficially inscribed unambiguity of the object, and to express them in a new form with the means of design. This ‘art of observing’ reveals ambiguous and varied readings of the apparently fixed old substance. This overlap of project development is constantly reinvented and tells not only one but many stories” (Schittich, 2003).

Three different approaches can be identified for the creative treatment of existing buildings.

*Fig 5.7 Digital collage illustrating multiple Humanities towers. [Author,2008]*



## Preserving the Old in its entirety - seeking inspiration in the original

This approach, traditionally associated with heritage protection, seeks first and foremost to identify a new use that bears a close resemblance to the original intent of the structure. The design ideal is to focus on authenticity and formal preservation of the Old in its entirety.

It subscribes to the aesthetic idea of an image of the original, which determines the formal expression of the conversion as an “old substance in its entirety”.

## Layers and fragments: the idea of difference

The approach of the second group of design strategies is fundamentally based on the idea that Old and New discover their expression side by side in a converted building, where differing historic layers are brought into relation with each other. The idea of the homogeneous whole is replaced by a two or multi-layered model, where spaces are composed of different fragments which formulate a new whole as a result of their interaction. The new component is an obvious addition, clearly legible in the image and fundamentally different from the

existing substance. A distance is created, a distance that is different rather than conflicting. A spatial tension arises between the different temporal and iconic layers, which is identified and treated as a design theme.

Old and New are generally treated in an equal manner; both undergo the same intensive treatment. The existing building is thus dissected into different historic layers in the course of the design process. The work of Carlo Scarpa is the stylistic model for this compositional strategy in working with existing buildings. No building of the recent past offers a better illustration of the “art of the fugue” than the Castelvecchio in Verona (1956-1964). The strategies aimed at emphasizing differences do not seek to completely revise the existing object. On the contrary, the historic structure is seen as an opportunity for reinterpretation. This attitude operates on the principle of the collage, contrasting different, distinct set pieces, which usually appear in a common context. The Old is treated as a stage to showcase the New.

## The existing fabric as material for the “new entity”

This approach regards the existing building as freely available and changeable “building material” and uses it directly in order to fashion a “new entity”. The transition between existing structure and addition is seamless, the threshold between old and new building is fluid – there is no joint. The existing fabric can be manipulated and interpreted at will; there are no constricting guidelines or laws and no “demand for authenticity”.

This type of assembly is neither distinctively old nor distinctively new; instead it encompasses both without rendering either legible as category or layer. The converted building presents itself as a homogeneous whole. (Schittich,2003).



## 5.4 Existing fabric as design generator

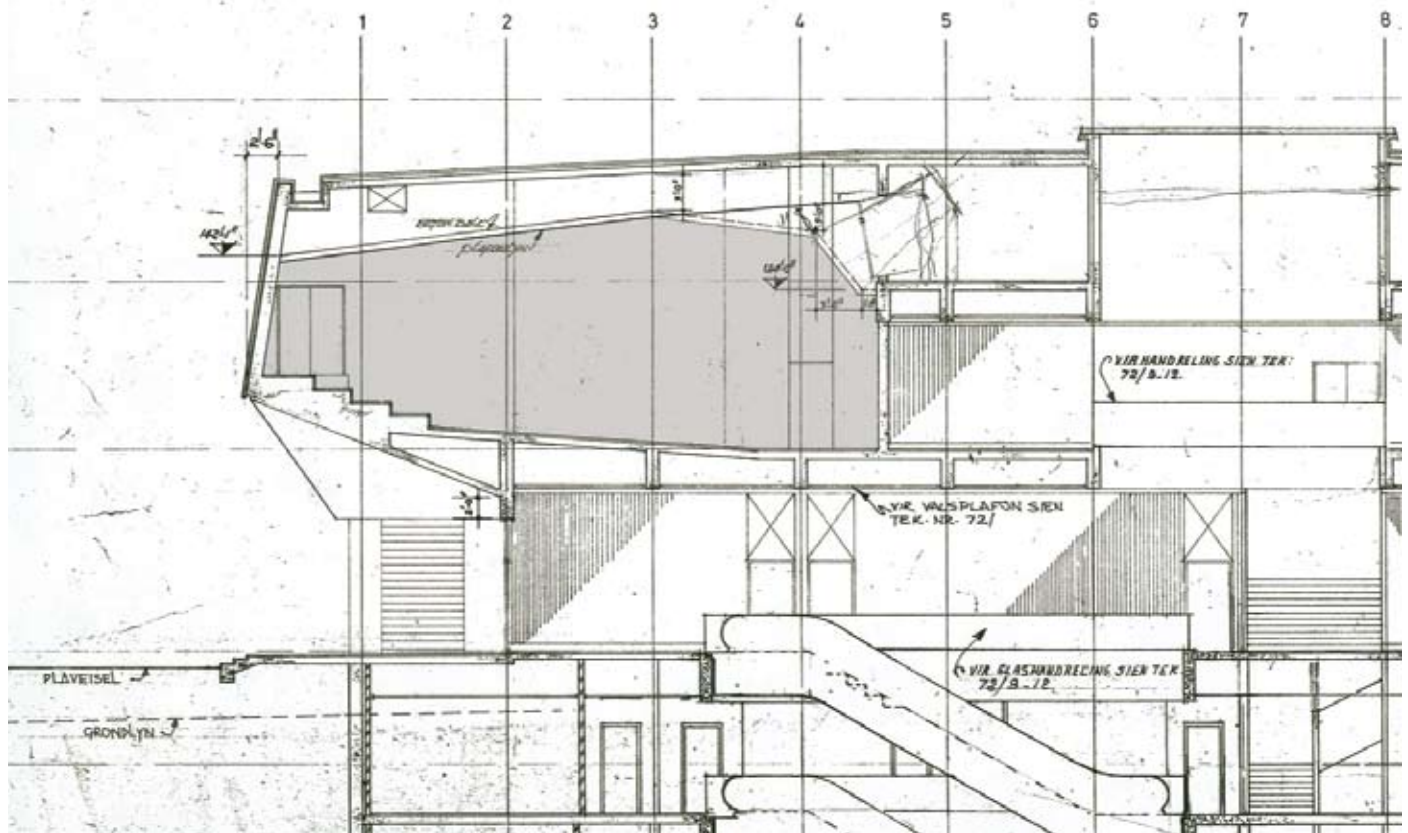


Fig. 5.8 Original Humanities Building construction drawings of western podium section. The highlight indicate and define the geometry of a lecture hall.

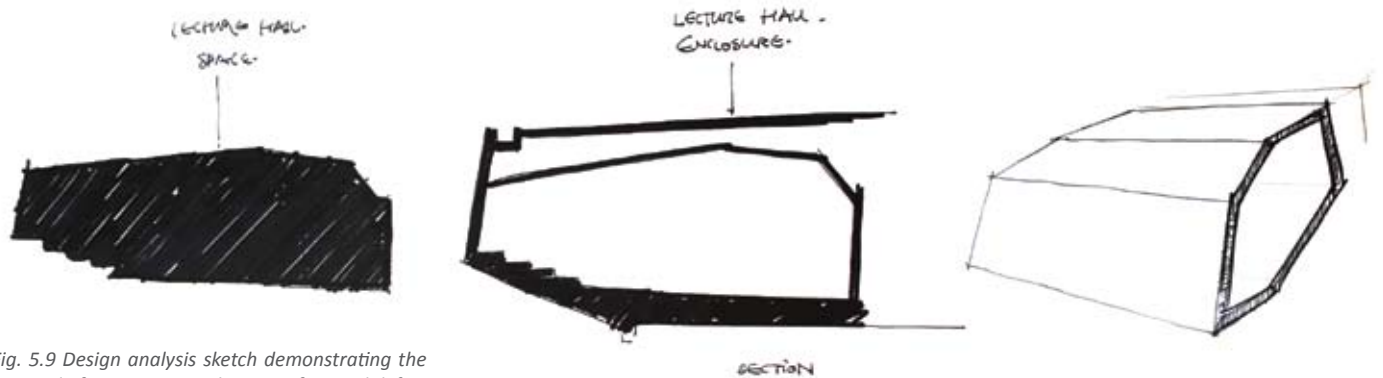
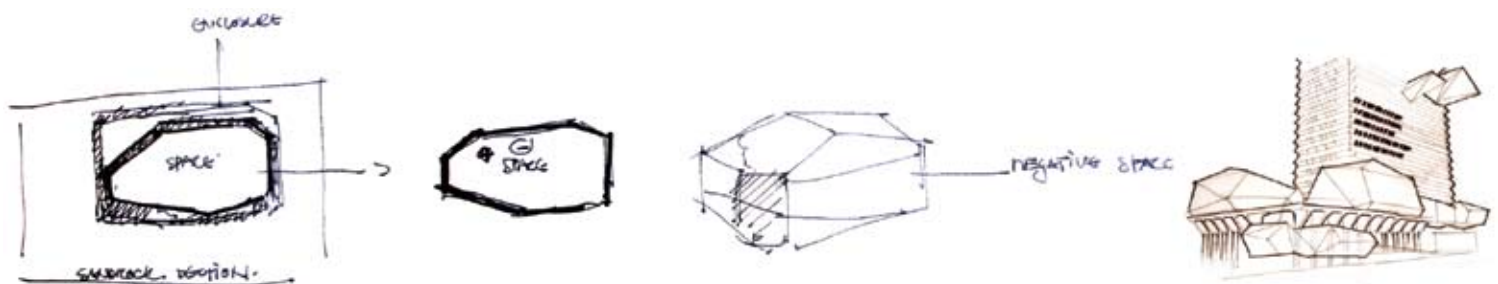


Fig. 5.9 Design analysis sketch demonstrating the removal of an existing enclosure to free and define the negative space. [Author,2008]

Fig. 5.10 Design development sketch illustrating design progression through application of the above mentioned analysis. [Author,2008]



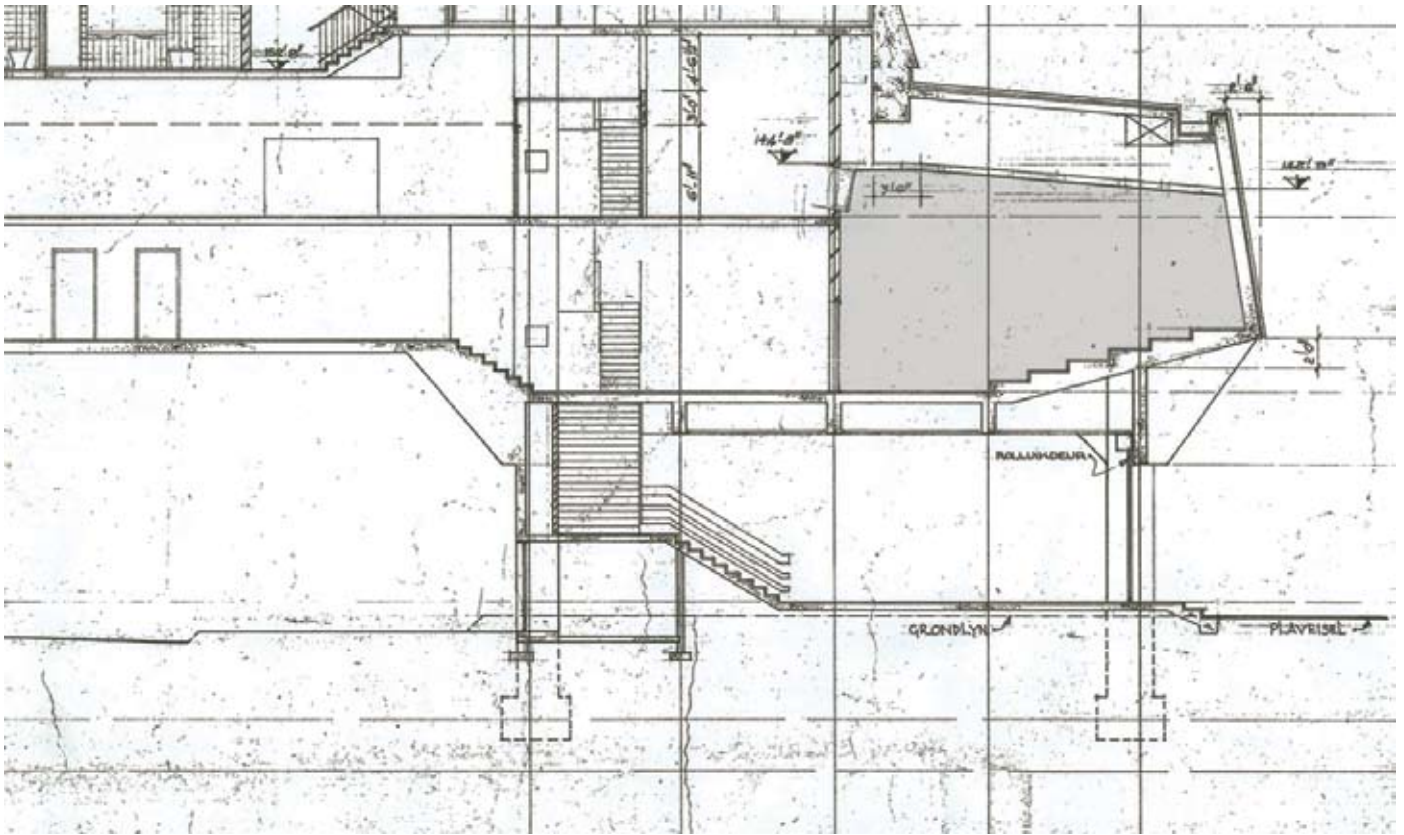


Fig. 5.11 Original Humanities Building construction drawings of eastern part of podium. This drawing indicates and defines the geometry of a lecture hall.

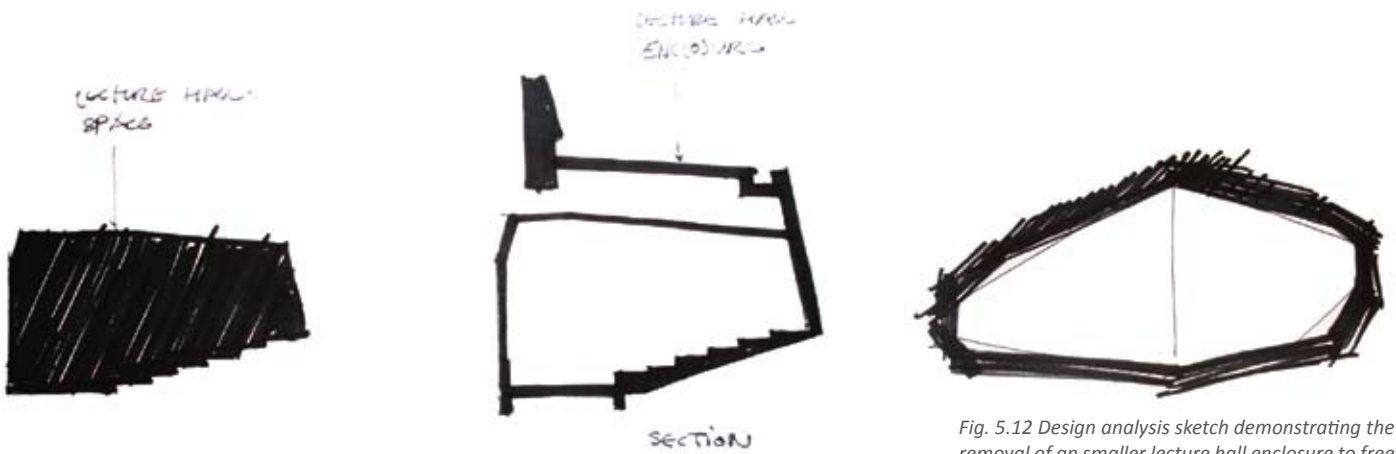
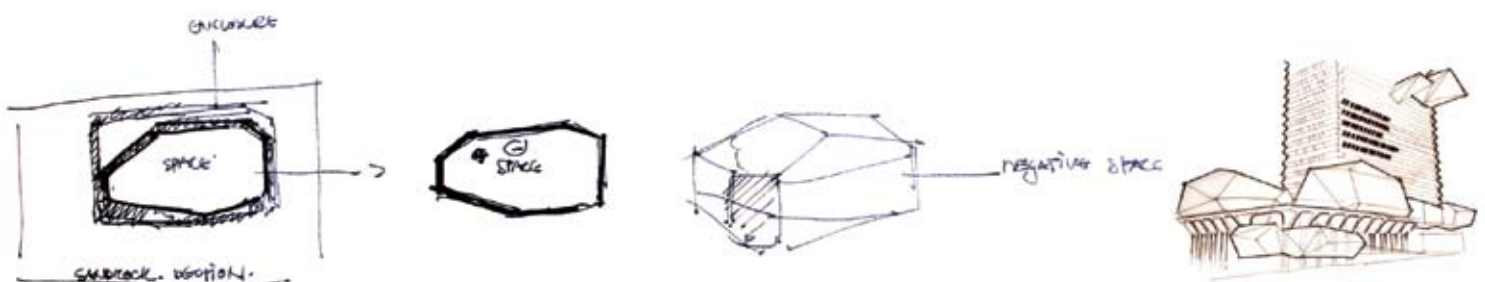


Fig. 5.12 Design analysis sketch demonstrating the removal of a smaller lecture hall enclosure to free and define its negative space. [Author, 2008]

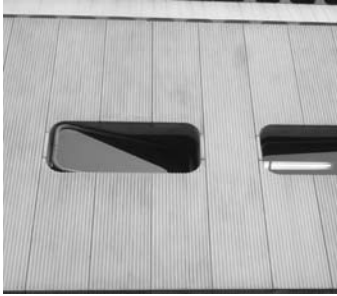




## 5.5 Design rules - Existing lecture halls

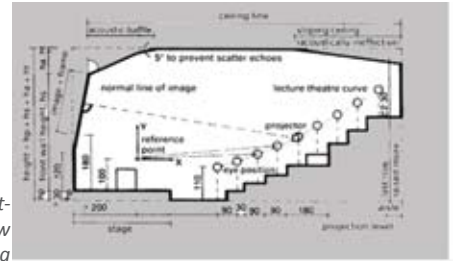
Enclosure

Inside Space



L4

Fig 5.13 Photograph illustrating podium bridge internal view and windows piercing building enclosure. [Author,2008]



L4

Fig 5.15 Photograph illustrating internal and external view of a typical Humanities lecture hall on level 4 [Author,2008]



Fig 5.14 Long section demonstrating some of the requirements when designing lecture halls. Geometry of the internal space.



L3 (f.g.l)

Fig 5.17 Photograph illustrating internal and external view of typical Humanities level 3 (ground floor) lecture hall. [Author,2008]

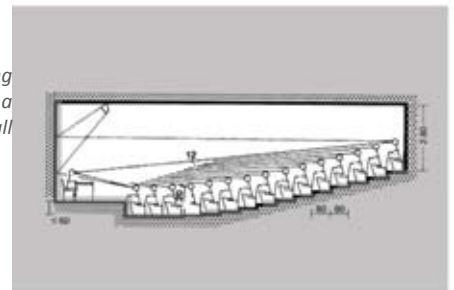
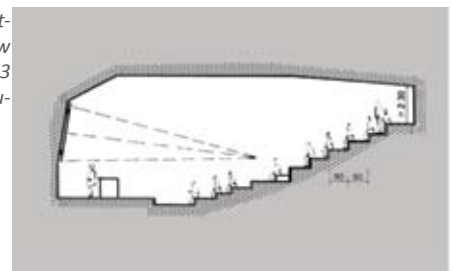


Fig 5.16 Sectional drawing demonstrating a standard lecture theatre shape.



L2

Fig 5.18 Photograph illustrating the inside and outside of a Hu- Fig 5.19 Drawing illustrating a more steeply raked Humanities basement lecture hall.lecture theatre. [Author,2008]



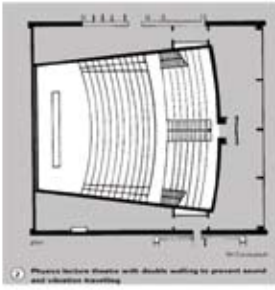


Fig 5.20 Plan layout of trapezoidal lecture theatre with double walling to prevent sound and vibration travelling.

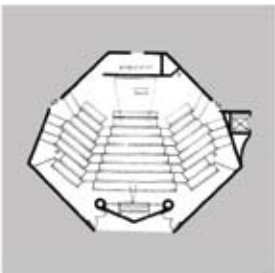


Fig 5.21 plan layout of 200 seat lecture theatre.



Fig 5.22 Plan drawing of a 400 seat trapezoidal lecture theatre.

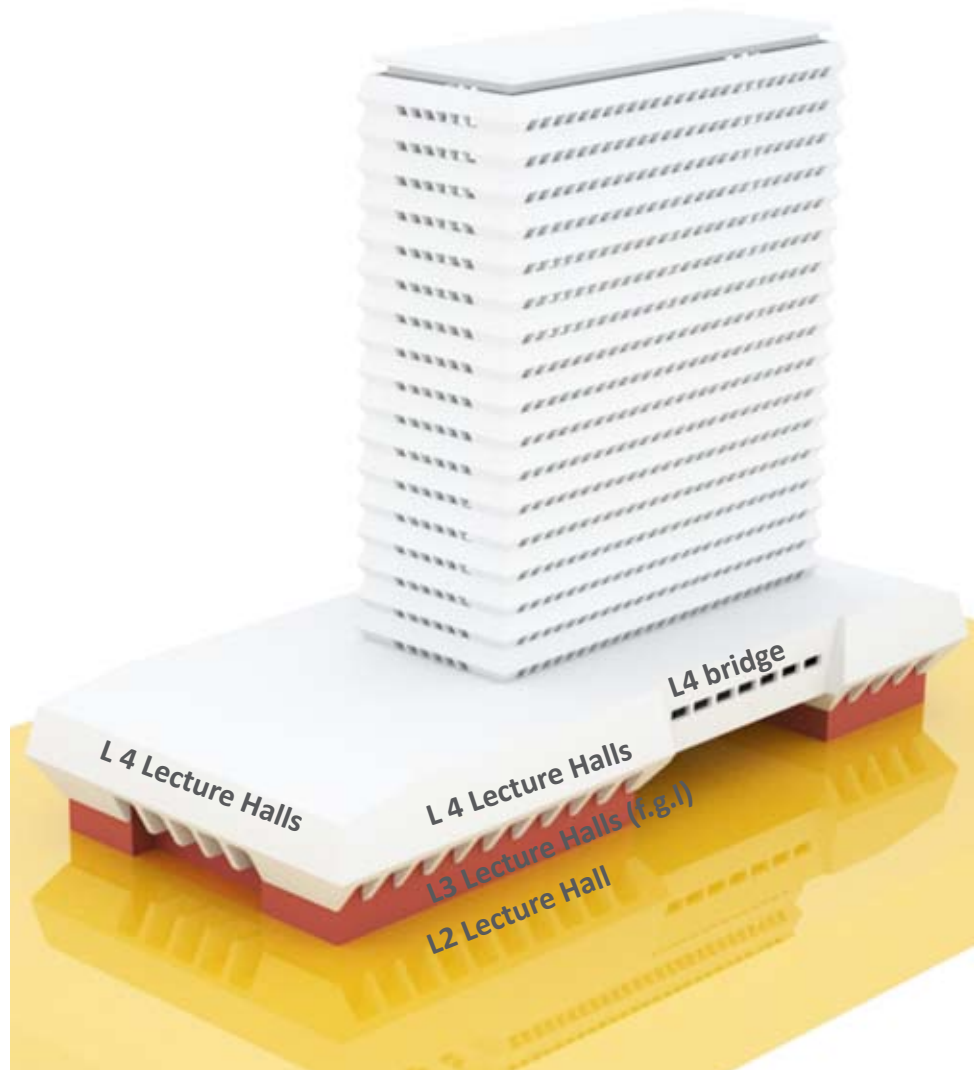


Fig 5.23 3D model of Humanities building illustrating location of podium lecture halls. [Author,2008]

Fig 5.24 Panoramic view illustrating a typical lecture hall layout on level 3. [Author,2008]

