

08 - Precedents

FRIENDS OF THE HIGH LINE

Abandoned air rail strip, Manhattan, New York, United States.

Local District and Inner city development (1999-2012)

Architects: Diller Scofidio + Renfro

Landscape Architects: James Corner Field Operations

“Friends of the High Line” was based on the model of the Promenade Plantee in Paris. It transformed a scar in the landscape into a social spine, filled with different networks. It utilises principles that could be used as examples and as a case study to develop areas like the Apies River.

The High Line runs through three of Manhattan’s most dynamic neighbourhoods: the meat packing district, West Chelsea, and Hell’s Kitchen/Clinton. When the High Line was constructed in the 1930s, these neighbourhoods were dominated by industrial functions, built to make the transportation-fuelled urban economy perform more efficiently.

The one-time symbol of modernity became redundant as no trains have travelled on the High Line since the 1980’s. Thus a scar in the landscape was created, which was then reclaimed for the public: for social recreation, psychological upliftment and economical gain for the city of New York.

Areas within the city were redeveloped following this new economic model. One of the discoveries was that preserving open land and creating new public spaces boosts property values and generates higher property tax revenues. This consequently attracted new business investors. These open spaces also created a needed relief for people working and living within these industrial districts.

This transition opened up new possibilities, seeing the urban landscape and old buildings and warehouses being transformed into art galleries, design studios, retailers, restaurants, museums and residences.



Figure 8.1

Figure 8.2

Adopted principles:

- Provide opportunities for artists to showcase their work in a public venue, allowing artists to expose their art to a larger spectrum of people that pass by / pass through the workshop village.
- New interventions along this threshold should adopt and be influenced by the history and surrounding character of the site. This will create a link and spine through time, reflecting on how the city has developed and changed over time.
- Retain some of the old warehouses and readapting their uses as flexible workshop studios or gallery spaces.

Figure 8.1 Photo of the High Line spine cutting through Manhattan and different Districts (Friends of the High Line 2011)

Figure 8.2 Spinal map (Friends of the High Line 2011)

Figure 8.3 (bottom) Image taken in 2004 of previously abandoned High Line (Photo by Jonathan Flaum, Friends of the High Line, 2011)

Figure 8.4 conceptual image of relationship between existing structure and intervention (Friends of the High Line 2011)



Figure 8.3

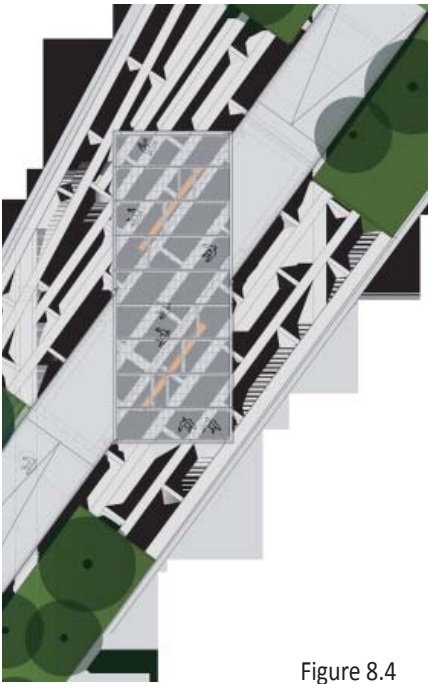


Figure 8.4



Figure 8.5

Figure 8.5 Perspective concept and relationship to adjacent buildings (Friends of the High Line 2011).

Figure 8.6 Photograph illustrating the contrast between the city skyline and the High Line (photo by Diane Cook and Len Jenshel (National Geographic 2011).



Figure 8.6

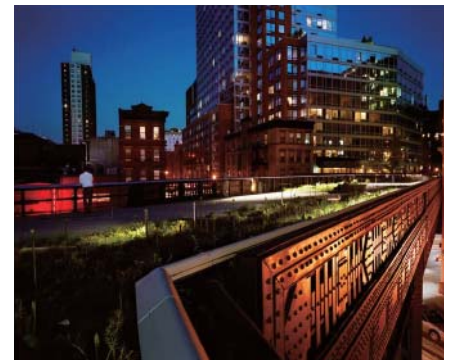


Figure 8.7

Figure 8.7 Photograph illustrating the new apartment housing constructed along the High Line (photo by Diane Cook and Len Jenshel (National Geographic, 2011).

Figure 8.8 Photograph illustrating how artwork is exhibited and used as a backdrop for a photo shoot (photo by Diane Cook and Len Jenshel (National Geographic, 2011).



Figure 8.8



Figure 8.9

Figure 8.9 Photograph illustrating capturing the view from the amphitheatre overlooking tenth avenue (photo by Diane Cook and Len Jenshel (National Geographic, 2011).

Figure 8.10 Perspective image of recreational spaces (Friends of the High Line, 2011).



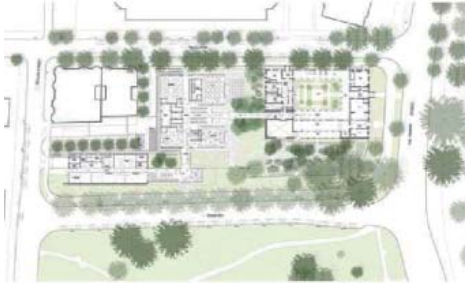
Figure 8.10

Renovation & expansion of the Isabella Steward Gardner Museum

New extension and renovation onto Heritage museum and new music performance interactive centre in Boston, USA (2005)

Architects: Renzo Piano Workshop

Figure 8.11



The Isabella Steward Gardner Museum opened to the public in 1903. The museum has expanded to include contemporary exhibitions and special event programs. The building is conceived as a means to preserve the existing museum gallery and collection.

The extension includes the design of a concert hall, an exhibition gallery, conservation galleries and class room, artist-in-residence apartments, working green houses and an entrance pavilion.

The design originates from the response to the monolithic character of the museum gallery, by fracturing the overall volumetric form of the new building and opens it up to the site. Composed of four smaller volumes clad in oxidised panels, each accommodates a programmatic element of the museum. The volumes float above transparent ground floor activities by class rooms, cafe and orientation areas. The openness between the programs, the museum gardens and the larger site, encourage interaction and recalls a sense of the museum at work.

Adopted principles:

- The poetic use of light.
- The flexibility and different use of space will be incorporated in the design of the seminar spaces as spaces that can be divided and service different scales or types of events.
- Piano's subtle emphasis on access from the Evans Way Park, access from the natural to environment, will give strong clues assisting the design of access to the site and sculptural courtyards.
- The focus on creating intimate spaces relating to nature and the surrounding buildings.
- The central axis and circulation spine connects the formal and informal activities to create a level of social and intellectual interaction within the gallery and exhibit spaces.
- Use of materials and tectonics.
- The circulation from spaces and activities places emphasis onto the existing museum with strategic views.

Figure 8.11 Presentation Plan (www.rpbw.com, 2011)

Figure 8.12 Concept and circulation diagram (www.rpbw.com, 2011)

Figure 8.13 Concept of inside relationship to outside (www.rpbw.com, 2011)

Figure 8.14 Perspective from main approach (www.rpbw.com, 2011)

Figure 8.15 Section illustrating natural and controlled lighting (www.rpbw.com, 2011)

Figure 8.16 Model of form and articulation (www.rpbw.com, 2011)

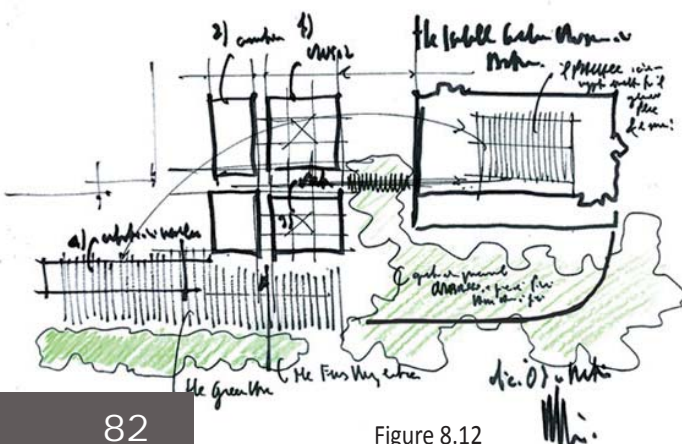


Figure 8.12

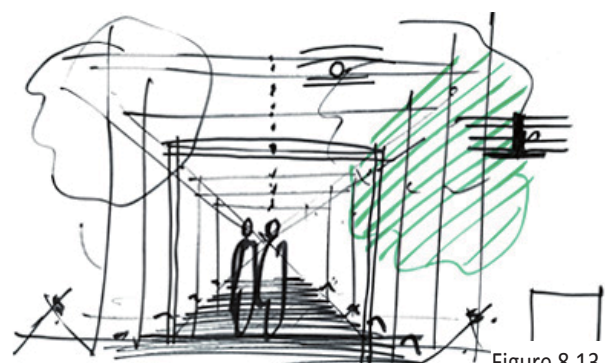


Figure 8.13



Figure 8.14



Figure 8.15



Figure 8.16

CHICAGO ART INSTITUTE

Renovation of the new modern wing for the Chicago Art Institute

Chicago, USA, 1999-2009

Architects: Renzo Piano Workshop

The new wing was designed with carefully considered connections between the old and the new, this was achieved making use of glass, steel and lime stone. The limestone is used to make reference to the limestone used extensively in the original 19th century beaux-arts museum building.

The glass and steel used extensively on the facades was done so in the tradition of the Chicago Buildings: "the new extension was designed in solid and robust forms, yet at the same time the choice of the materials create a light and crisp architecture. The most distinctive feature of the addition is the long floating canopies, "flying carpet" (Jodidio, 2008:483), intentionally elevated to complement the concept of open airy interiors and connection to the exterior courtyards.

Adopted principles:

- The lofty treatment of roofs will aid in connecting the gallery with the sculptural and exhibit courtyards. Enhancing the experiences moving between interior and exterior thresholds.
- Large overhangs will assist in creating a legible and functional interface between the different outdoor spaces connecting the activities internally and externally.
- The use of light materials to reflect existing style and character of site and enhance character and relationships between the new and existing.
- The enlarged overhangs and roof support columns become supports and backdrops to which art can be used as a solar control device and building canvas to express art. The flexibility of the solar screens can allow change over time, and create an expressive architecture.

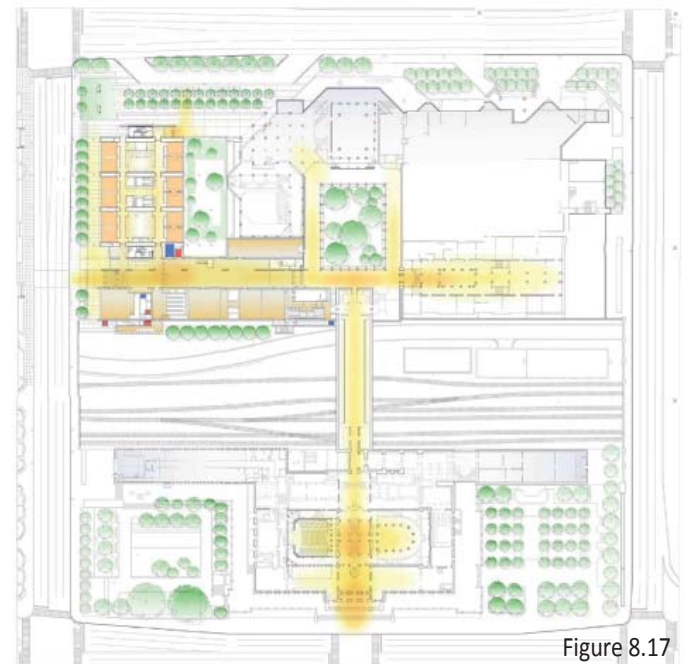


Figure 8.17

Figure 8.17 Illustration of circulation and relationship to adjacent buildings, as well as circulation and courtyards between different building functions (RPBW, 2011)

Figure 8.18 Illustration Section of connection between new and existing captivating views along transition routes, additionally solar response. (RPBW, 2011)

Figure 8.19 Photograph illustrating the roof concept of a "Flying Carpet" and the attention to light control into double volume exhibits below. (RPBW, 2011)

Figure 8.20 photograph illustrating the different threshold between the street and Institute, as well as the subtle change in architectural language of roof creates such a huge contrast and legibility.

Figure 8.21 photograph illustrating the lightness and tectonic of structure taken internally and language of floating bridge and stair echo's that of the pedestrian bridge and flying roof. (RPBW, 2011)

Figure 8.22 Photo of the building at night illustrates transparency and lightness of structure and how the floors and roof are elevated to compliment the airy interiors that connect to the external courtyards. (RPBW, 2011)

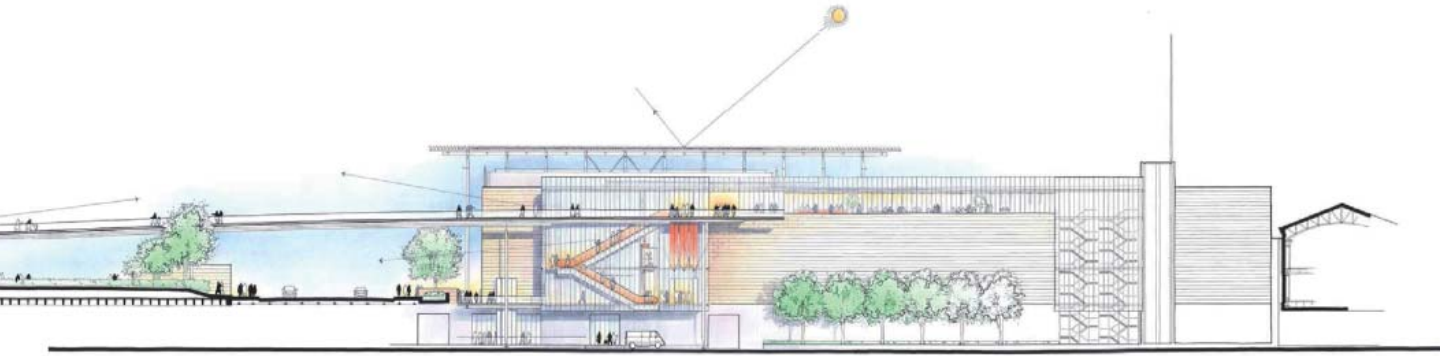


Figure 8.18



Figure 8.19



Figure 8.20



Figure 8.21



Figure 8.22

MAIN STREET LIFE

Johannesburg CBD, SA, 2009

Architects: Daffonchio & Associates

Main Street Life

Main Street Life is a transformation of a 1970's light industrial building into a contemporary mixed-use complex, catered towards like-minded artistic individuals. Each floor is tied to a specific creative discipline – design, film fashion, visual arts and architecture. Each floor was designed with common exhibition spaces for artists of similar fields of study to collaborate, workshop and exhibit work.

The internal spaces were therefore designed to be challenged and changed and not remain stagnant, encouraging dialogue between residents and the public who enter the building.

Both this precedent and the one to follow are works by the same architect within the same city block, a mere 500 m from each other. Although both buildings are successful in their own right, it is their proximity to each other that plays a notable role in uplifting the area.

Their function and location to each other make Fox Street dynamic and exciting. This once barren and desolate strip of urban fabric is now animated by new faces, children playing in the street and musicians expressing their arts on the street. This creates a new fusion between architectural space and urban space, blurring the edges between street and building.



Figure 8.23



Figure 8.24

Adopted principles:

- Circulation cores, lobbies, atriums, and passages become more than transitional spaces but spaces that encourage discussion and interaction, spaces that inspire and create a dialog between building, public and art.
- Buildings can create spaces on street edge to stimulate activity and recreation.
- Creating possible connections and links between adjacent sites and buildings, allowing for people to flow through or across the site .
- Allowing building and program to fuse creating new street threshold and platforms for recreational activity.
- How this art and creative culture development, like in New town, Johannesburg can stimulate urban renewal and revival, promoting walk able cities.
- Roof becomes multi- use-use recreational and event spaces. This allows for public social and recreational activities to take place, promoting art that is exhibited and integrating the building with the recreational needs of surrounding community.

Figure 8.23 Photograph of street while kids play in the street, and illustration of close proximity of Arts on Main to Main Street Life (Author, 2011)

Figure 8.24 Photograph of Building at night with secure on street parking. (www.daffonchio.co.za, 2011)

Figure 8.25 Floor Plans illustrating variety of mixed uses in a single building. (Digest of South African Architecture, 2010: 59)

Figure 8.26 Photograph illustrating the different threshold between the street restaurant, achieved with simple street scape furniture and planting. (Author, 2011)

Figure 8.27 Photograph of roof top event taken place at night overlooking Jhb skyline. (www.mainstreetlife.co.za)

Figure 8.28 Photograph of open plan interior studio apartments. (www.daffonchio.co.za, 2011)

Figure 8.29 Photograph of open plan interior studio apartments. (www.daffonchio.co.za, 2011)

Figure 8.30 Photograph of geodesic dome guard house by Mikhael Subotsky: in progress, illustrating how artists take over the street enriching the street dynamic and dialog. (www.daffonchio.co.za, 2011)

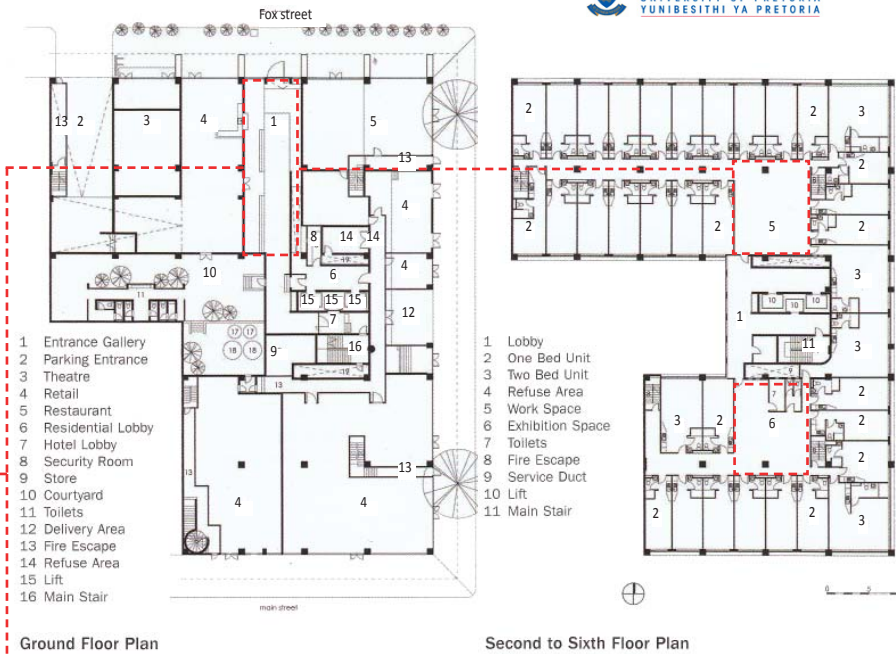


Figure 8.27



Figure 8.28

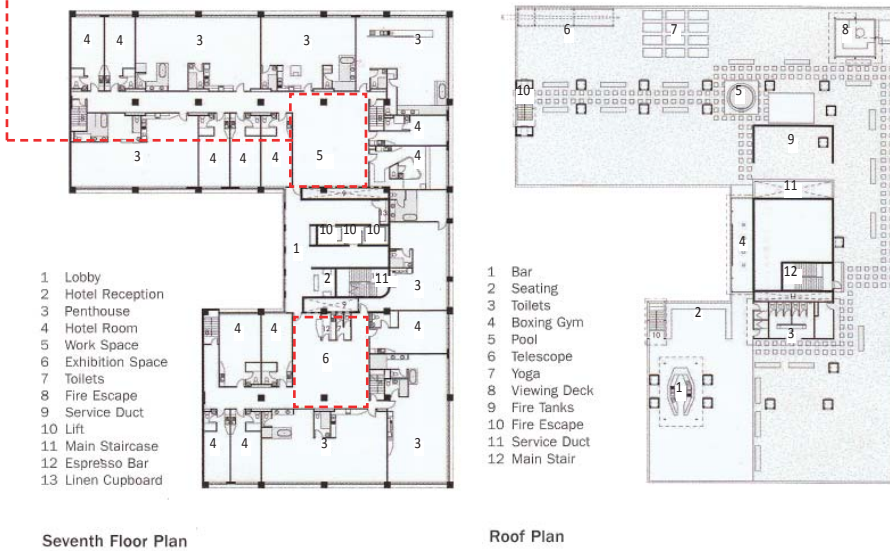


Figure 8.25



Figure 8.29



Figure 8.26



Figure 8.30

ARTS ON MAIN

Revival of a group of derelict warehouses in Johannesburg's eastern CBD into mixed use arts centre.

Johannesburg CBD, SA, 2009

Architects: Daffonchio & Associates

Arts on Main

Arts On Main is a mixed use development which is targeted at the Johannesburg's creative community, looking at the role of architecture and building as a catalyst for inner city rejuvenation.

Arts on main consists of various old, previously dilapidated buildings which have been connected, restored and converted from light industrial to a variety of work, exhibition and recreational spaces. The intervention of the architecture was to honour the history and heritage of the original buildings as much as possible by preserving their original architectural character and features, as well as retaining old machinery bearing testament to the buildings industrial origins. The additions draw on the industrial language and materiality, while maintaining a lightness which sets them apart from the original structures.

The main entrance off Fox Street draws the public into a garden, the first of a series of gardens around which individual spaces are centred. Catering takes place formally and informally within the courtyard space, thereby complimenting formal and informal activities that give the courtyard an intimate quality.

Adopted principles:

- Circulation cores and atrium spaces could be designed to act as platforms for art exhibitions and events, transferring and connecting the horizontal activities on a vertical plane as well.
- Light roofs to the south that allow for natural light and ventilation, while at the same time act as reflective surfaces for up lighting, complementing the lightness of the roofs.
- The celebration of vertical circulation elements to play on the character of existing -
- Roof spaces can be adapted for recreation overlooking the more informal activities taking place in the courtyards.

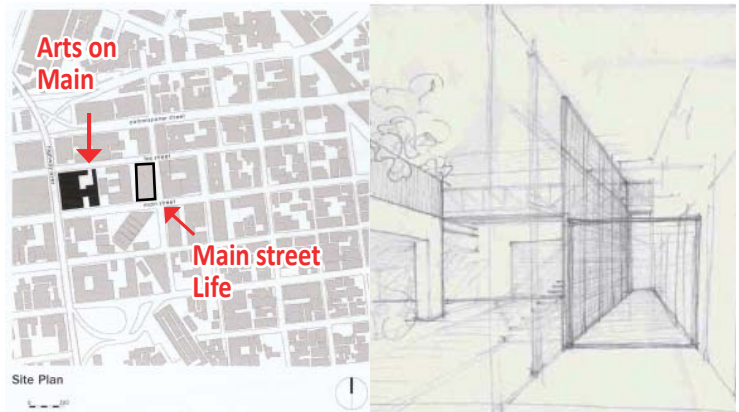


Figure 8.31



Figure 8.32

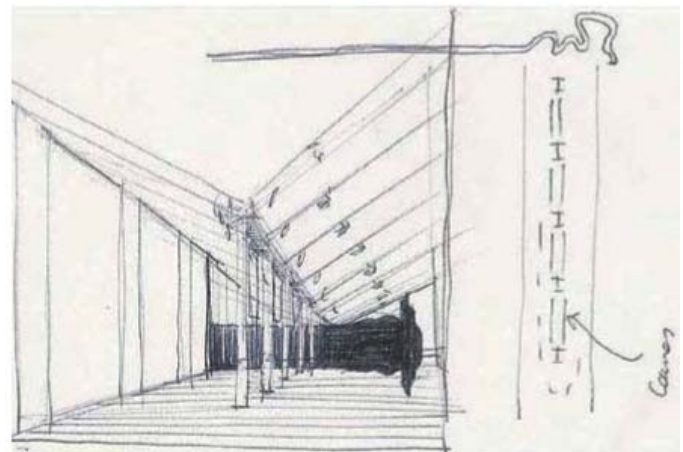


Figure 8.33



Figure 8.34

Figure 8.31 Site locality map (Digest of South African Architecture, 2010:213)

Figure 8.32 Sketch illustrating connection between inside and outside. (Shirley, 2009:18)

Figure 8.33 Sketch illustrating how passages are used as exhibit spaces connecting the studios. (Shirley, 2009:17)

Figure 8.34 Section. (Digest of South African Architecture, 2010:213)

Figure 8.35 Plans. (Digest of South African Architecture, 2010:213)

Figure 8.36 street photo. (Digest of South African Architecture, 2010:213)

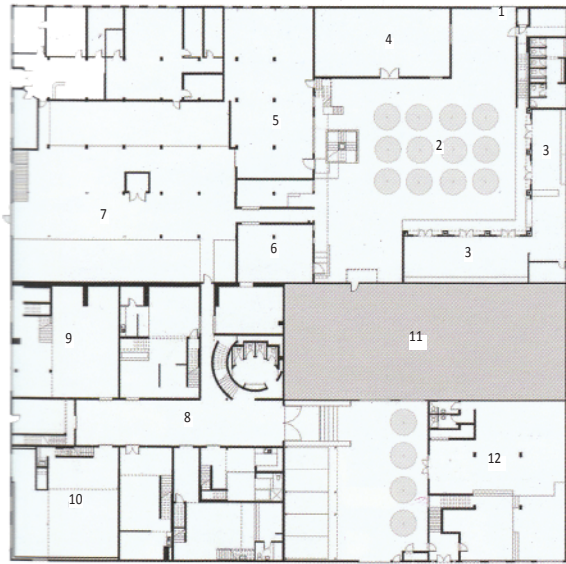
Figure 8.37 photograph of studios.(www.daffonchio.co.za, 2011)

Figure 8.38 photograph of roof spaces used as recreational bar and drinking area. (Author, 2011)

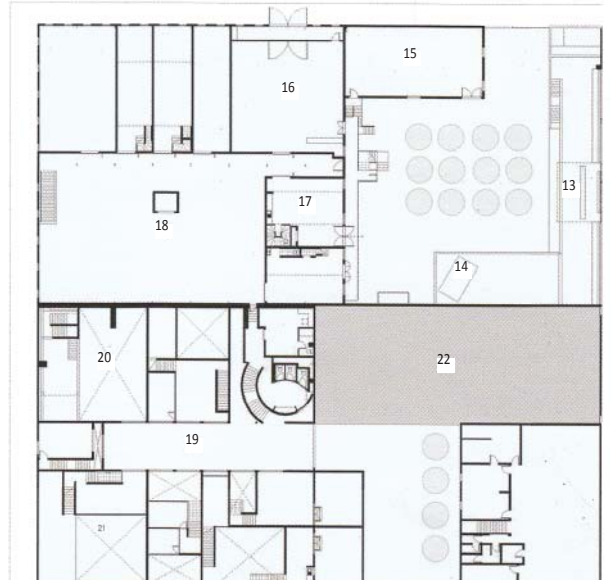
Figure 8.39 photograph of courtyard with overlapping activities. (www.daffonchio.co.za, 2011)

Figure 8.40 photo of Exhibit space (www.daffonchio.co.za, 2011)

Figure 8.41 photo of Exhibit space (Digest of South African Architecture, 2010:213)



Ground Floor Plan



First Floor Plan

Legend

- | | | |
|----------------------------|-----------------------------------|------------------------------|
| 1 Entrance on Fox St | 9 Seippel Gallery | 17 Daffonchio Projects Space |
| 2 Garden | 10 Nirox Projects | 18 Events Space |
| 3 Restaurant | 11 William Kentridge Studio | 19 Atrium |
| 4 Bailey Seippel Gallery | 12 Goethe Institute | 20 Seippel Gallery |
| 5 David Krut | 13 Rooftop Bar | 21 Nirox Projects Space |
| 6 Black Coffee & Love Jozi | 14 Car on Roof | 22 William Kentridge Studio |
| 7 Parking | 15 Drum Magazine Archives | |
| 8 Atrium | 16 Goodman Gallery Projects Space | |

Figure 8.37 (below)

Figure 8.35



Figure 8.36



Figure 8.38

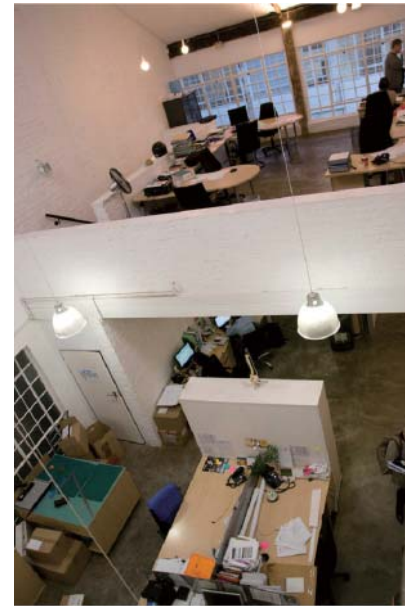


Figure 8.40 (below)

Figure 8.39 (below)



Figure 8.41 (below)

