



## 04 PRECEDENT ANALYSIS

**The precedent analysis illustrates various architectural and art interventions related to the range of design principles employed in the design proposal such as route, memory and experience. Carlo Scarpa's intervention at the Castelvecchio is regarded as the ultimate precedent study for this project, with the exceptional level of detailed design incorporating existing structures, exhibition design and elements of memory.**



1 | 04 Figure 4.01 Path towards understanding Pavilion [[www.kalkriese-varusschlacht.de/index/getlang/en](http://www.kalkriese-varusschlacht.de/index/getlang/en) accessed 2009.08.11]

#### 4.1 Historical Park

Kalkriese, Germany

Architect : Gigon/Guyer

The Historical Park was selected as a precedent study because of its emphasis on route, the archaeological relevance of the intervention, and the experiential play expressed by the architecture and exhibition design.

*Creating a memorial to a battle of mythical importance with no obvious surface traces necessitated architectural imagination of great sensitivity which has overlaid past with present, place with narrative, time with space.*

[Davey, 2002:34]

Archaeologists determined that an area of approximately 20 hectares of forest and farmland at Kalkriese in northern Germany is the long-lost site of the battle of the Teutoburger Wald that took place in AD 9.

The winning design by Annette Gigon and Mike Guyer for the archaeological museum and park displays poetic insight, gentleness and thoughtful economy.

Seeing, listening and understanding are the main experiential objectives of the museum. All the buildings touch the earth lightly, and have the underlying intention of being removed at a later date to enable archaeological studies to continue.

The seeing pavilion has a camera obscura lens bulging out of the front of the box, providing a fish-eye view of the park. The hearing pavilion's galvanised steel ear-trumpet evokes memories of listening devices from the First World War, while the Understanding pavilion houses nine screens upon which television clips of contemporary conflicts are shown.



Figure 4.02 Museum tower [Davey, 2002:37]

Figure 4.03 Seeing pavilion [Davey, 2002:41]

Figure 4.04 Hearing pavilion interior [Davey, 2002:41]





## 4.2 Showroom Pfalz, Germany

Architect: FNP Architekten

The Showroom was selected as a precedent because of its sensitive response to the existing structure, and the resultant value-added design intervention.

The 1780 pigsty structure was partly destroyed during the Second World War. Plans were initially made to rebuild it to accommodate a showroom, but economic circumstances made this unfeasible.

The sensitive solution was to place a house within a house. For logistic and economic purposes, the architect designed a timber structure with a replicated facade of the original structure to be placed within the existing ruin without touching it. A roof was placed over the entire structure to protect both the new interior as well as the dilapidated exterior from further deterioration.

At night visitors can pry into the gaps between the structures and wonder how it was all done as light, colour and warmth transform the building. *The new internal life extends the eighteenth century into the twenty-first.* [Finch, 2005:47]

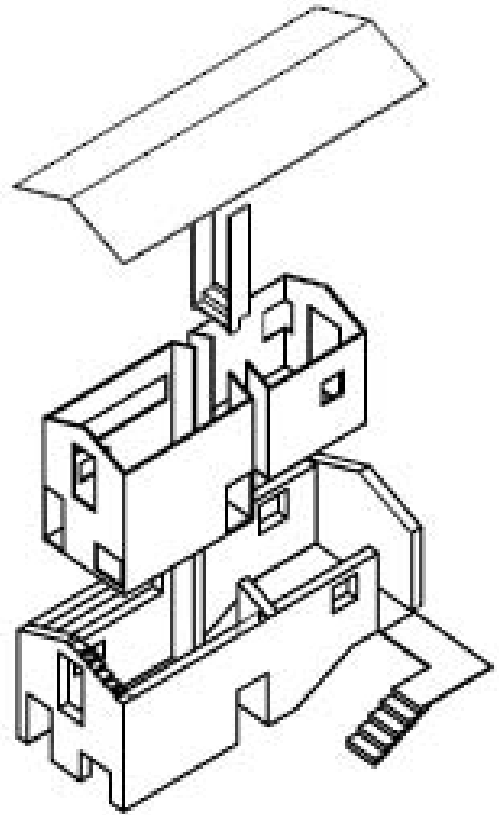


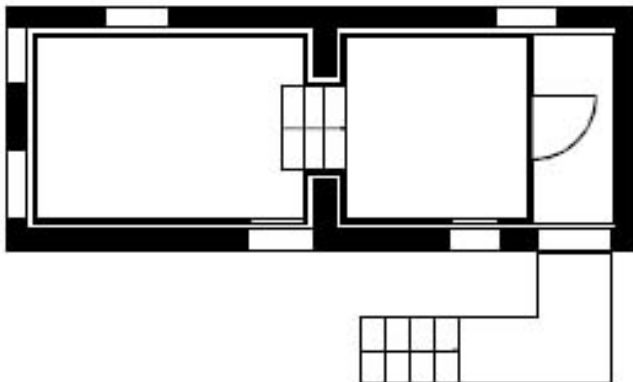
Figure 4.05 The restored building [Finch, 2005: 46]

Figure 4.06 Inserting the new structure [Finch, 2005:47]

Figure 4.07 Exploded isometric projection [Finch, 2005: 47]

Figure 4.08 Captivating integration of the old and the new [Finch, 2005:47]

Figure 4.09 Ground floor plan [Finch, 2005:47]



### 4.3 Carlo Scarpa and the Castelvecchio

Carlo Scarpa worked on the Castelvecchio Museum in two phases, from 1957 to 1964 and again from 1967 to 1973. The project was finally completed in 1973. The Castelvecchio was selected as precedent for several reasons: firstly for the design of the museum and temporary exhibition; secondly for the fact that the project is situated within a historic structure that presented certain constraints; and thirdly for the exceptional detailed design and sensory experience that Scarpa mastered in this project.



Figure 4.10 Detail of the paving edge at the threshold between the entrance room and the sculpture gallery. A tiny cascade of levels formed from white Prun stone. [Murphy, 1999:49]

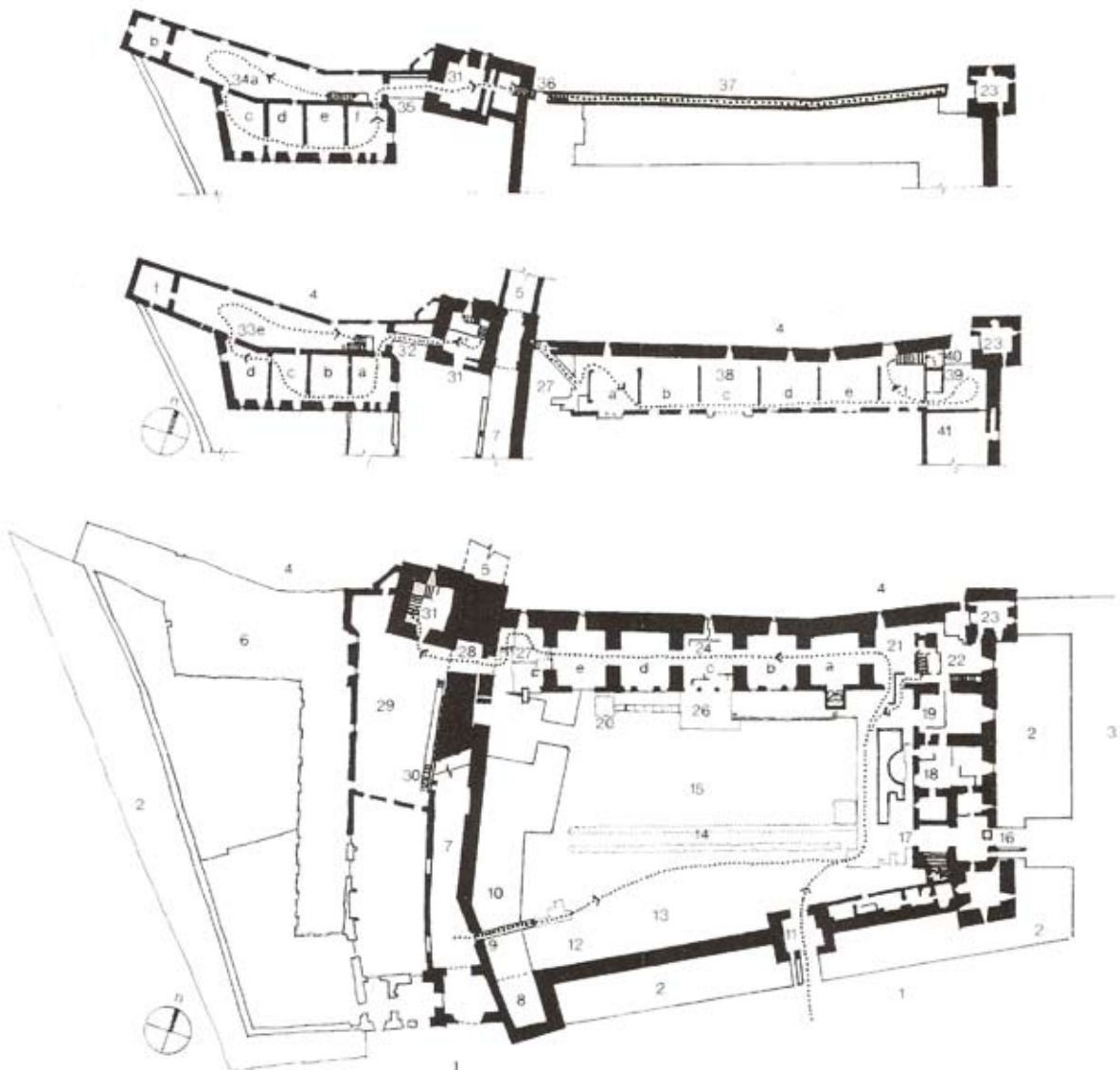




Figure 4.11 The Sacello seen from the first room of the gallery. The beam of sunlight moves around the space during the course of the day. [Murphy, 1999 :68]

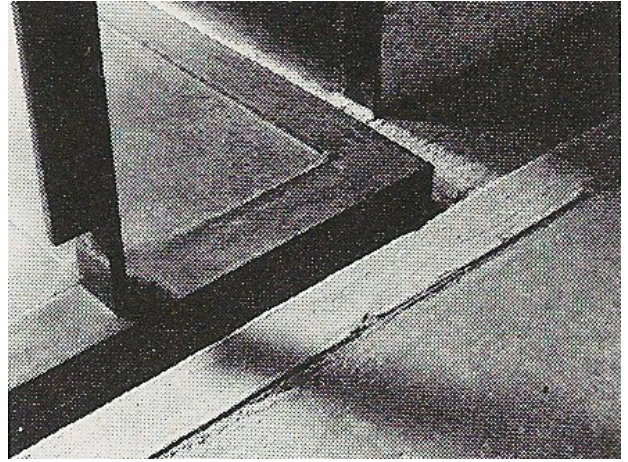


Figure 4.14 Detail of junction of steel support to steel edge; also shows the two adjacent floors separate from each other and the walls [Murphy, 1999:68]

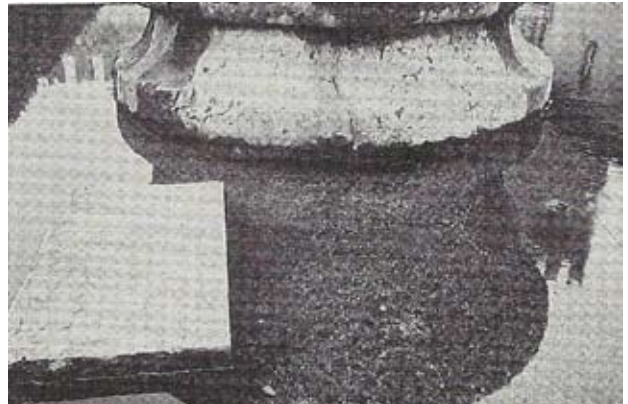


Figure 4.12 The fountain is detached to appear to float on the water [Murphy, 1999:29]

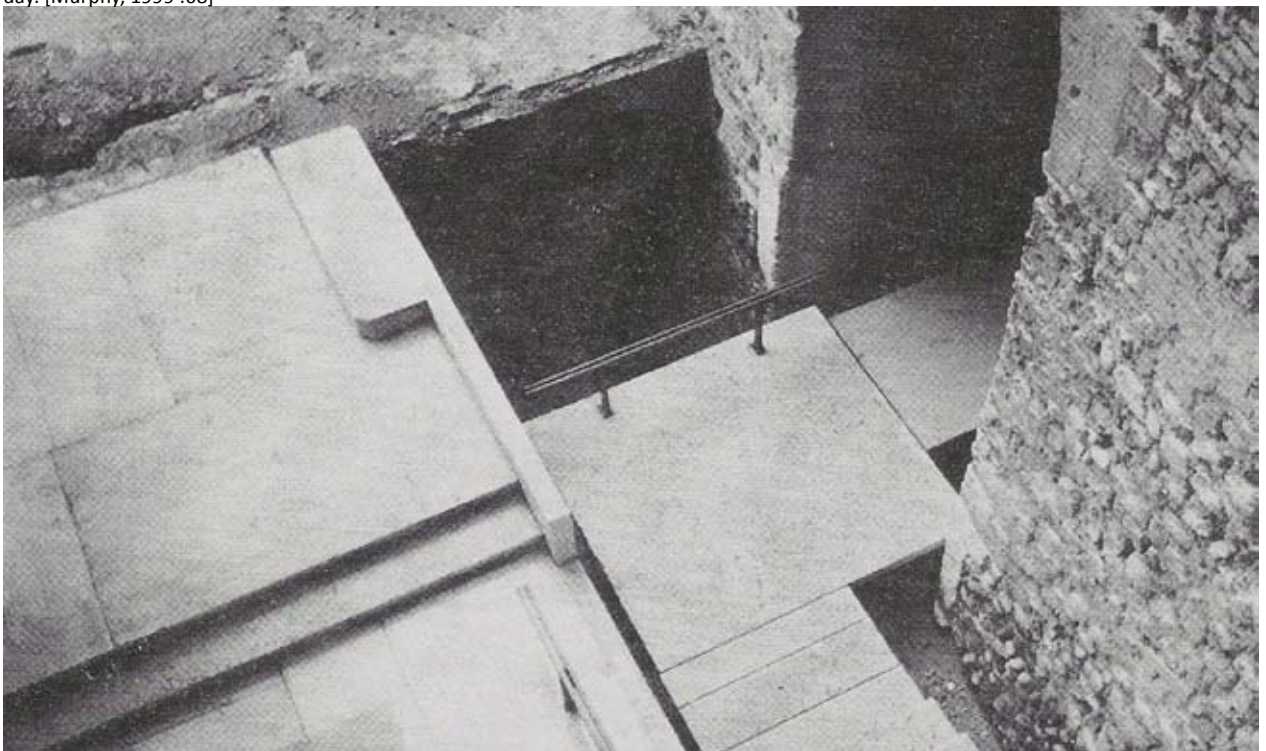


Figure 4.13 Varieties of stone near Cangrande space [Murphy, 1999:184]

#### 4.4 Liliesleaf Legacy Project

Rivonia, Johannesburg, South Africa

Architects: Mashabane Rose Associates

The previous headquarters of the ANC's armed wing Umkhonto we Sizwe, located on the Liliesleaf farm, was recently [June 2008] transformed into a memorial open to the public. The project consists of a visitors' centre and a resource centre on opposite boundaries of the site. A clear distinction between the old and new struc-

tures is made by means of new materials. The project is essentially experienced as a journey through the landscaped route between the existing structures where the historic narrative of the site is explained. [Low,2008:42]

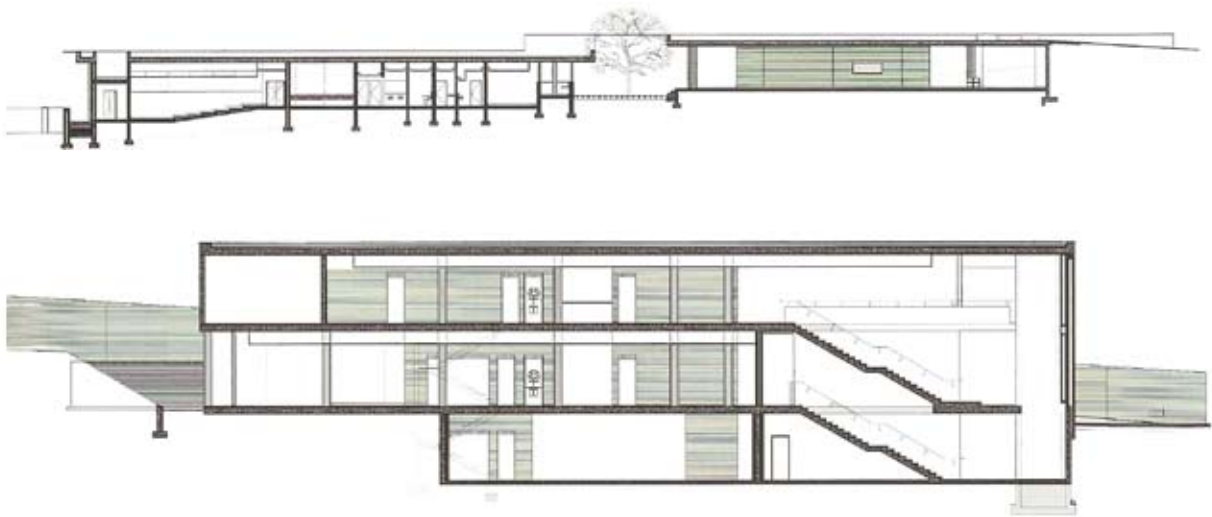


Figure 4.15 Section through visitor centre [Low, 2008:43]

Figure 4.16 Section through resource centre [Low, 2008:43]

Figure 4.17 View from visitor centre towards resource centre





Figure 4.18 View towards visitor centre and restaurant

Figure 4.19 New materials, doors and windows in conjunction with existing structure

Figure 4.20 Threshold between new and existing materials

Figure 4.21 Meeting between the old and the new

Figure 4.22 New exhibition design within previously existing structure



#### 4.5 Centre for Contemporary Arts Nottingham (CCAN)

Nottingham, Nottingham shire, United Kingdom

Architect: Caruso St John

For this building Trent Concrete created and installed 1 100 square metres of green scalloped wall panels. A custom-made design, adapted from an intricate Victorian lace pattern found in a time capsule during excavations for a new shopping centre elsewhere in Nottingham, was applied to these panels.

The panels range from 4 - 11m in height, with the heaviest panel weighing 11.5 tonnes. The building is finished with a black polished concrete plinth of varying heights that surrounds the lower part of the building.

[[www.trentconcrete.co.uk](http://www.trentconcrete.co.uk) accessed 09.09.09]



Figure 4.23 Architectural animation of CCAN [[www.trentconcrete.co.uk](http://www.trentconcrete.co.uk)]

Figure 4.24 Close-up of green scalloped concrete panel with intricate lace pattern imprinted [[www.trentconcrete.co.uk](http://www.trentconcrete.co.uk)]



#### 4.6 In die sterre geskryf II [Written in the stars II]

An installation piece by Berco Wilsenach at the Pretoria Art Museum

Visited on 11.03.2009.

The installation piece forms part of an encompassing 'Projek vir die Blinde Astronoom' ['Project for the blind astronomer'] on which the sculptor and installation artist Berco Wilsenbach has been working for the past three years.

Wilsenach's project investigates different tactile decoding systems with which the night sky can be explained to the blind. It can be described as a metaphor for the inaccessibility of language as a medium of communication. Braille is represented by randomly placed dots on a star map and the similarities between the map & the braille page are undeniable.

The installation consists of a series of star maps in glass where light is ironically presented as a tangible entity. The irony deepens in that the blind astronomer or observer cannot experience the visualised information even though it is mapped and tangible. On the other hand, the seeing observer does not have access to it either because he or she does not have the means to understand the visual images. Both remain in the dark [Pretoria Art Museum, 2009:1].

Although the installation is not necessarily translatable for the everyday art museum dweller, the exhibition does have a dramatic effect on the viewer. It is as though it is not necessary to understand the represented information; the experience that one has when moving through the artwork is more important. The different layers become enriched when viewed 'over' each other and in this way a whole new image is created. It is refreshing to be seduced into this fragment of magic.

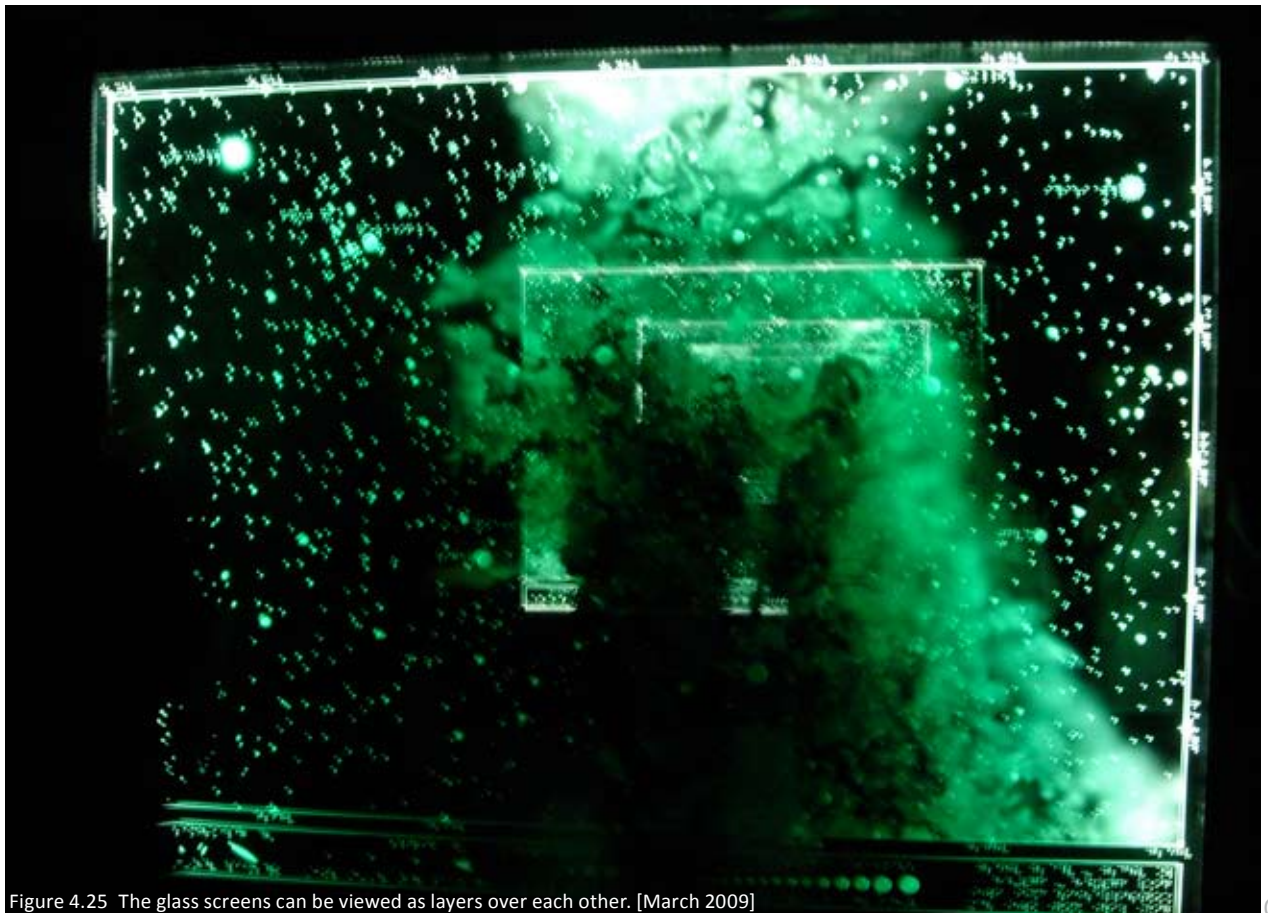


Figure 4.25 The glass screens can be viewed as layers over each other. [March 2009]

