

# 04

## HERITAGE RESPONSE

*This chapter explores heritage in Architecture through the guidelines of the Burra Charter. It also looks at different ways to respond to heritage, considering methods such as wraps, weavings, juxtapositions, parasites, insertion, and the possibility of combining more than one method, when responding to heritage. Precedent studies that apply these methods, are shown.*

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## 4.1 WHAT IS HERITAGE (in Architecture)?

Architectural heritage.

As heritage is seen as something that is passed or handed down from generation to generation, or handed down by tradition, so heritage in architecture is the “passing on” of buildings. It is the receiving generations’ responsibility to prolong the historical buildings’ material, design and its history.

If one further identifies architecture as a way in which people captures a piece of the *zeitgeist* of an era then, as McLachlan (2009:60) states, heritage becomes a part of understanding more about ourselves. Van Gorp and Renes (2006:407) identifies heritage as the traces of the past that a society chooses to preserve, and further argues that heritage then becomes a way of defining oneself. One can add to that statement by suggesting, that we can use heritage as a way of better defining cultural groups, rather than individual selves. We find a similar argument as to why we should conserve places with cultural significance - in The Burra Charter: the Australia ICOMOS charter for places of cultural significance 1999 (henceforth, referred to as the Burra Charter). The Burra Charter (Australia/ ICOMOS, 2000:1), suggests that the diversity of our communities is reflected by places of cultural significance, and that these places tell us about who we are and adds that our (the) past has formed us and the landscape we live in. This argument

applies to, and is important to, architectural places of significance. This indicates that if such places are not preserved, it will result in a misguided understanding of who we as cultures really are.

Architecture can be considered as one of the tangible forms of heritage we find today. As a country, with great focus on future development, we tend to neglect architectural heritage, as a possible guideline of how (new) architecture responds to its context. Our architectural response to context, might need to be re-examined, as we tend to only focus on the present with very little respect for the past, and very little thought of the future.

Heritage in architecture is therefore, not only the preservation of old buildings as artefacts, or declaring buildings as monuments, but it is very much our architectural response to such buildings, as a way of understanding, respecting and learning from the cultural influences of such buildings.

## 4.2 THE BURRA CHARTER

In the preamble of the Burra Charter (Australia/ ICOMOS, 2000:1), the document is described as a charter that provides guidance for the conservation and for the management of places of cultural significance, also referred to as cultural heritage places. The Charter sets a standard of practice for people who provide advice, make decisions about-, or undertake works to places of cultural significance, including owners, managers and custodians.

This study will use the Burra Charter as a direct influence and guideline, in the way it sets out to respond to the *Staatmuseum* as a building with heritage significance.

The Burra Charter, gives guidelines for almost every decision that has to be made, with regards to the conservation of any cultural significance place or object.

It sets different conservation principles, in which we as professionals need to respond and react with respect, to heritage significance. In the following section, some of these principles are identified, together with an indication of how this study will react to these principles.

### 4.2.1 Conservation Principles

#### 4.2.1.1 Conservation and Management

It has already been identified that places with cultural significance need to be conserved. This conservation, according to Article 2 of the Burra Charter, should take place while retaining the cultural significance of a place. It is therefore important to identify and understand the cultural significance of a place in order to conserve it correctly.

The current state of the *Staatmuseum*, indicates that it has been put at risk and has been left in a vulnerable state, due to the lack of conservation management. The aim of this study, is to introduce a new way of thinking and understanding the building, and formulate a proper response to it as set out in this chapter.

#### 4.2.1.2 Cautious Approach

Article 3 of the Burra Charter, states that conservation should be based on; i) a respect for the existing fabric; ii) the current use of the place or building and; iii) any associations or meanings that a culture has attached to such a place. It is advised that one should be cautious to change as little as possible, and change only what is needed.

#### 4.2.1.3 Knowledge, skills and techniques

In accordance with Article 4, one can apply all knowledge and conservation techniques, (both historical and modern), as part of the best possible understanding and conservation of the place. This would depend on which knowledge, or set of skills, to best benefit the place.

#### 4.2.1.4 Values

Article 5 of the Burra Charter, states that all aspects of significance of a place, both in terms of cultural and natural should be considered. The same amount of emphasis should be placed on each aspect, when identifying the value of its significance.

#### 4.2.1.5 Burra Charter Process

The relationship between the cultural significance, and the future use or development of a place should, in accordance with Article 6, be well considered. An understanding of the cultural significance bares first priority, followed by a development and management policy of the place; these are guidelines for future development.

#### 4.2.1.6 Use

As the *Staatmuseum* has not been used since 1992, Article 7 of the Burra Charter might not have such large effect on the future use of the building.

#### 4.2.1.7 Composition

The layout that contribute to the cultural significance of the *Staatmuseum*, has been adversely influenced by the building additions, firstly into the courtyard of the building, and also extensions to the exterior of the building.

#### 4.2.1.8 Location and Function

The location of the *Staatmuseum* is in itself very significant. The relocation of the exhibition in 1991, had a very big and detrimental effect on the building, in that it has been unoccupied since then. The design of the building, was very specifically aimed at hosting the very large collection of natural and cultural history, and when the exhibition was removed one can argue that the soul of the building had gone with it.

#### 4.2.1.9 Participation and Co-existence of cultural values

Places with cultural significance should be able to co-exist within a society consisting of a multitude of different cultures.

As identified in chapter 1 of this study, the resilience of buildings in an ever changing context and cultural influences will determine the success of that building as part of the urban fabric.

## 4.2.2 Conservation Process

### 4.2.2.1 Conservation Process

The conservation process that will be followed is an adaptive-re-use approach. This approach will include the restoration of the majority of the building, as it has sustained substantial damage due to neglect, weathering as well as the adaptation of some parts, mostly in the interior spaces of the building. Some changes to the exterior will also be implemented, as part of the process of giving a new identity to the building.

### 4.2.2.2 Change

The *Staatmuseum* bares significance not only as part of the Wilhelmiens buildings of the city, but also in the way it was designed to be an object in its landscape, in order to emphasize its importance (refer to Chapter 2). Changes to both the building and the surrounding context of the building will be necessary in order to retain the cultural significance.

Changes are also required, in order to ensure the building does not lose more of its cultural value through degradation as it has been doing for over 20 years. It can furthermore be argued that the building has lost its dignity, and has lost a lot of its significance, because of the neglect of the building.

To ensure that future generations do not further neglect the building some demolition of the current fabric might be required in order to breathe new life into the building. In this way, one can allow the user to remember the significance of the building and maintain the building, not as much due to its heritage, but due to the new program in the building and the value placed on that new

program. Changes to the fabric will also allow the user of the building to interpret the new fabric with that which remains as much more culturally or architecturally significant.

### 4.2.2.3 Maintenance

Large parts of significant fabric has been damaged, due to careless additions, by the National Research Foundation and also due to the neglect of maintenance. Water damage due to burst pipes (Küsel 2000:69) is evident throughout the building and has influenced a lot of fabric, which might be difficult to restore.

### 4.2.2.4 Preservation

There remains enough significant fabric however, to allow for other conservation processes to be carried out.

### 4.2.2.5 Restoration and Reconstruction

Restoration will be carried out on parts which have been damaged, and which might contribute to further degradation of the building, or fabric. There is enough evidence in the existing fabric to guide the reconstruction process. Larger elements, such as parts of the veranda around the courtyard, which has been destroyed, will be reconstructed. These elements will be re-interpreted, as they reveal a significant cultural aspect of the courtyard, as central spill-out space from the building as its threshold. This reconstruction will be done with contrasting materials, in order to remind the user of the “loss” to the building, while

at the same time reinstating such a significant element. The remainder of the veranda roof will be used as an inspiration and guiding element for this reconstruction process.

#### 4.2.2.6 Adaptation

Some of the fabric of the building, will be necessary to allow the building to contain a new program. Where the fabric is adapted, it will be done in a way that will change as little as possible of the cultural significance, by the way the new or adapted part will be interpreted by the user of the building. All possible alternatives will however, be considered before significant fabric or elements are adapted.

#### 4.2.2.7 New Work

Additions to the building, both interior and exterior, will be done in such a way, that it will not distort or obscure the cultural significance of the building, but will rather enhance than detract from the interpretation and appreciation of the place. New work will also be contrasting to the existing, and will not imitate the existing, in order to show a clear difference between what is new and what is additional to the building. Through contrasting the existing with the new, one will be able to emphasize the presence of the existing significant building.

#### 4.2.2.8 Conserving Use

As stated earlier in this section, it will not be feasible to re-incorporate the use of the building as a cultural and natural history museum of South

Africa. The new use or program of the building, will however not forget the museum persona of the building, and will therefore remain an exhibition space. It will also link with the previous use of the building, in that it will be an exhibition of Life Sciences, as is relevant for the context of the building and of the time. Through incorporating the larger idea of the building's use, this study proposes to conserve, to an extent, the significance of the use of the place.

#### 4.2.2.9 Retaining Associations and Meanings

The significance has long been lost, in that the building has been standing empty since 1991. It is also not possible to re-instate that association. The new use of the building will however, incorporate some of the meaning of the place as discussed in the previous section through the direct association between use and association.

#### 4.2.2.10 Interpretation

The larger contextual design, and the interaction between the building and its context, will be considered and designed in a way to ensure that the interpretation of the significance is apparent. The adaptive re-use of the building, will also incorporate a section that will showcase the significance of the building in terms of its shared culture and its building technology, which is an example of the '*zeitgeist*' in which the building was designed and built, with specific reference to construction, material, natural light and ventilation.

## 4.2.3 Conservation Practice

### 4.2.3.1 Applying the Burra Charter Process

Various studies of the place will be undertaken, to ensure a proper understanding of the place and its cultural significance. These studies will include; i) the analysis of the physical building; ii) documents pertaining to the building; iii) oral history (if relevant), and iv) any other means in order to gather the most comprehensive understanding of the place as possible.

A written Statement of Significance has been included in this study and is presented as part of this chapter, together with supporting evidence to the statement. This statement will be used as a guideline, not only for the redesign and adaptive reuse policy, but also for the management policy and future strategy of the building or place.

### 4.2.3.2 Managing Change

This study is only a theoretical position at this stage, and does not therefore require the proper and thorough documentation of all the existing fabric and other significant elements of the place. Should this study be considered for development, it will be required that such documentation be done before any changes are made to the place.

The impact of proposed changes will be analysed, to ensure that the cultural significance

is retained in the best possible manner, while allowing for the redevelopment and adaptation of the place for future use.

### 4.2.3.3 Disturbance of Fabric

In the event of the need arising to disturb any of the significant fabric, for study or evidence, such disturbance will be kept to a minimum and will only be carried out, to understand that fabric better and in order to find the most suitable way to conserve such fabric.

## 4.3 ADAPTIVE RE-USE RESPONSES

Many studies have been compiled, and many different investigations have been undergone, in order to categorise the different ways of responding to places with cultural significance, or heritage value.

In his book *“Old Buildings, New forms: new directions in architectural transformations”*, Francoise Bollack (2013:24-220), categorises the different ways of responding to architectural heritage, under the following headings: Insertions, Parasites, Wraps, Juxtapositions, and Weavings. He includes in each section, a short description and a few precedent studies, to illustrate what each heading refers to, and to give examples of these responses to architectural heritage at different levels. Even though the study by Bollack (2013:24-220) is extensive, and encompasses a great array of responses, these responses are by no means the only way in which one can respond to heritage, but for the purpose of this study, offers a good and comprehensive categorisation to which

addition of an overhead umbrella to provide shelter for fragile buildings, or the encapsulation of an entire structure by another structure. It is interesting to note some challenges that Bollack identifies with this strategy, of encasing old building elements under a new mantle, can make some originally necessary building elements redundant, robbing them of their original function. These challenges will be discussed further, in relation to this study, in Chapter 5 – DESIGN.

### 4.3.2 Weavings

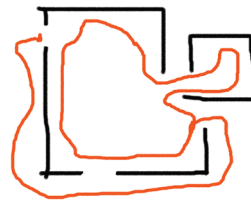


Figure 4.2 Weaving diagram

### 4.3.1 Wraps

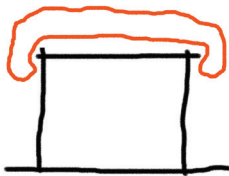


Figure 4.1 Wrap diagram

These types of interventions are described by Bollack (2013:113), as a new mantle that wraps an older structure. Two main categories identified by Bollack, in which wrapping takes place is the

When weaving is used, as disposition to adapt or add onto an existing building, the general practice is to weave the intervention in and out and through the existing building, however not making it apparent in the way the old and the new intersect and connect with each other. The new is weaved into the existing fabric, to such an extent that it is difficult to understand the addition as an entity on its own, with its own identity. With the use of materials and colour, the addition becomes an inseparable part of the old building (Bollack 2013:179). This form of intervention is problematic, if one wants to understand the original building and be able to identify the original fabric.



### 4.3.3 Juxtapositions

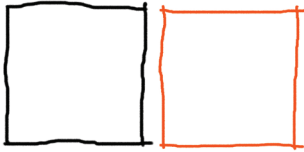


Figure 4.3 Juxtaposition diagram

Juxtaposition as a form of intervention, is when an addition is situated next to the original building without any direct dialogue or articulated relation to the original building (Bollack 2013:141). The original building stays fully intact and fully legible in its original form, while the addition is understood as a new entity in terms of structure, materiality and identity, even though they serve the same programmatic function.

harmoniously in a mutual relationship. Bollack (2013:65), describes parasitic buildings or interventions, as latching onto existing buildings and becoming one with it, as it is reliant on the original structure. A parasitic addition provides additional space, which might have not been part of the original need of the building. A parasitic addition cannot function as a separate entity, and is fully reliant on, and in total submission to the original building.

### 4.3.5 Insertions

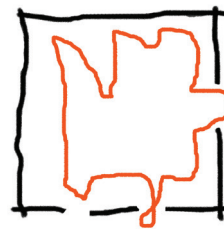


Figure 4.5 Insertion diagram

### 4.3.4 Parasites

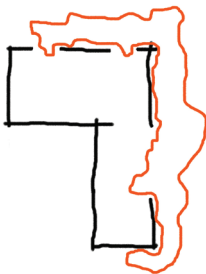


Figure 4.4 Parasite diagram

In our normal understanding of the word, we understand a parasite as something that latches onto and feeds off an existing organism, but it is however possible for the two organisms to exist

According to Bollack (2013:23), an insertion is a form of intervention where a new piece is inserted into an older volume. This new insertion makes use of the existing structure as protection, while it has its own identity apart from the identity of the existing structure.

## 4.4 PRECEDENTS

In order to formulate a response to the *Staatmuseum*, this study first aims to investigate and understand other responses to heritage, with Bollack's categories as reference point.

One example of insertion as a response to an existing building, is Paulo Mendes da Rocha's "*State Museum Pinacoteca of São Paulo*."

(Sao Paulo, Brazil)

In this example, one is always aware of what the existing structure is and what the insertions are. The insertion has its very own identity that responds subtly to the different identity of the existing structure. Paulo Mendes has introduced a new system of walkways in the building, that allows the user to interact with the building on different levels, in a way other than what was initially intended.

The use of material also contradicts the existing, both in lightness of the new structure as well as the monochrome nature of the new circulation routes and connections. It is thus clear what is new, in order for the user to appreciate and associate with the original significant fabric, while being fully aware of the new insertion.



Figure 4.6 View of new walkways and how they connect the existing building fabric

# HERITAGE RESPONSE



Figure 4.7 View of walkways

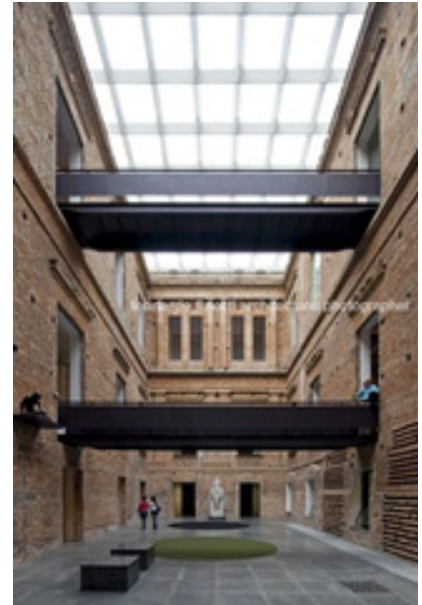


Figure 4.8 View of the courtyard



Figure 4.9 View of the building

# HERITAGE RESPONSE

## Carlo Scarpa: *Castelvecchio Museum* (Verona, Italy)

Scarpa introduces new elements to the existing fabric without detracting from the existing, while letting the user experience both old and new as a new entity. The insertion of new elements guides the user in a way that Scarpa very specifically intended. Scarpa then in essence, becomes the new author of the special experience, as an amalgamation of existing and new. Scarpa details the new insertions very delicately, in a way that even though his use of materials are not full out contrasting with the existing, it is still clear where the new installations meet the existing.

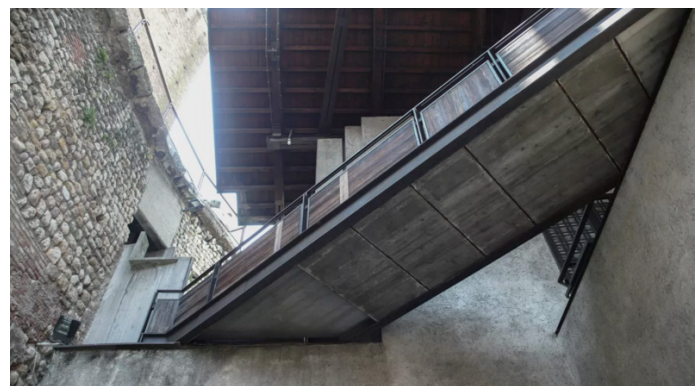
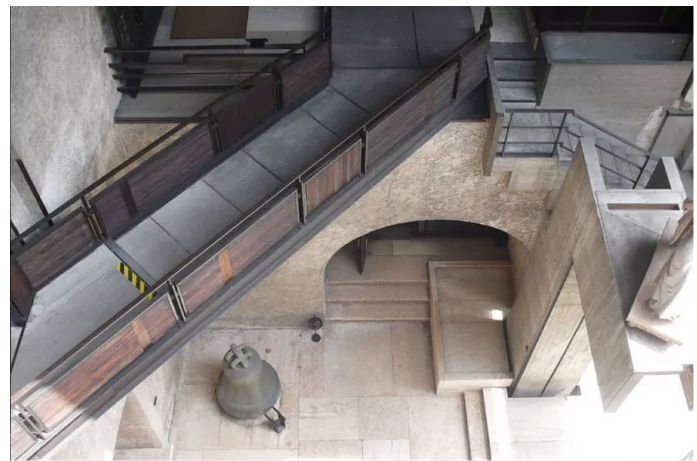


Figure 4.10 Entrance intervention

Figure 4.11 Stairway interventions

# HERITAGE RESPONSE



Figure 4.12 Facade intervention



Figure 4.15 New floor meets existing walls



Figure 4.13 Detail of bridge connection

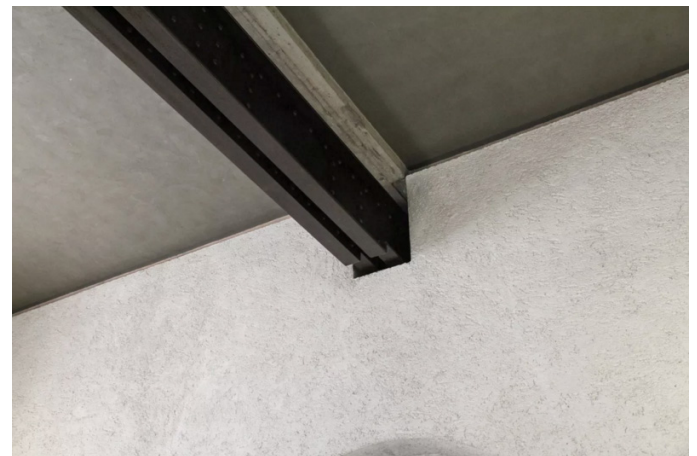


Figure 4.16 Beam connection with wall



Figure 4.14 View of the building

## HERITAGE RESPONSE

Tadao Ando: *Punta Della Dogana* (Venice, Italy)

Ando's insertion in Punta Della Dogana contrasts with the existing fabric without conflicting with it. The insertion is done to enhance one's understanding of the existing fabric, and could even be said to cultivate a new appreciation for the significance of the existing. His use in materials and finish, plays a major role in how the new elements are perceived as an extension to the existing, and in how spaces are defined in a new manner. Ando shows respect for the existing, but is not entirely dictated by it, and it is evident that his new installation is the more prominent element present, whilst still allowing the user of the space, to view, understand and appreciate the existing building.



Figure 4.18 Exhibition hall



Figure 4.17 View of the building



Figure 4.19 Exhibition space intervention

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Figure 4.20 Concrete staircase intervention



Figure 4.22 Floor intervention



Figure 4.21 Beam connection to the wall

## HERITAGE RESPONSE

Daniel Libeskind: *Royal Ontario Museum*  
(Toronto, Canada)

The additions to the Royal Ontario Museum is an example of a parasitic addition to a heritage building. The new addition is in form, layout and material, a juxtaposition to the existing fabric. It is a clear new entity placed in the front courtyard of the existing building. Daniel Libeskind has received critique in the way the addition overpowers the existing building in a seemingly disrespectful manner. The interior spaces are according to many who visit the building, poorly designed and there are a lot of wasted space inside the building due to its unconventional shape.

It is thus important for an architect, to be cautious of creating too much non-functional space, when designing any unconventional shapes.



Figure 4.23 View of the building with the parasitic intervention



Figure 4.24 View of the exterior parasitic intervention

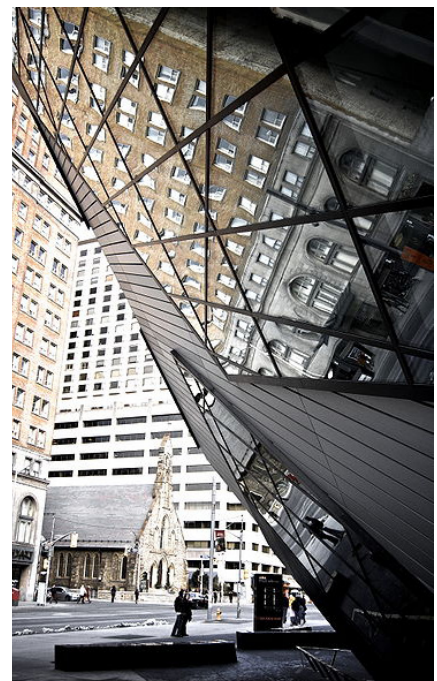


Figure 4.25 Parasitic intervention reflecting the existing building



# HERITAGE RESPONSE

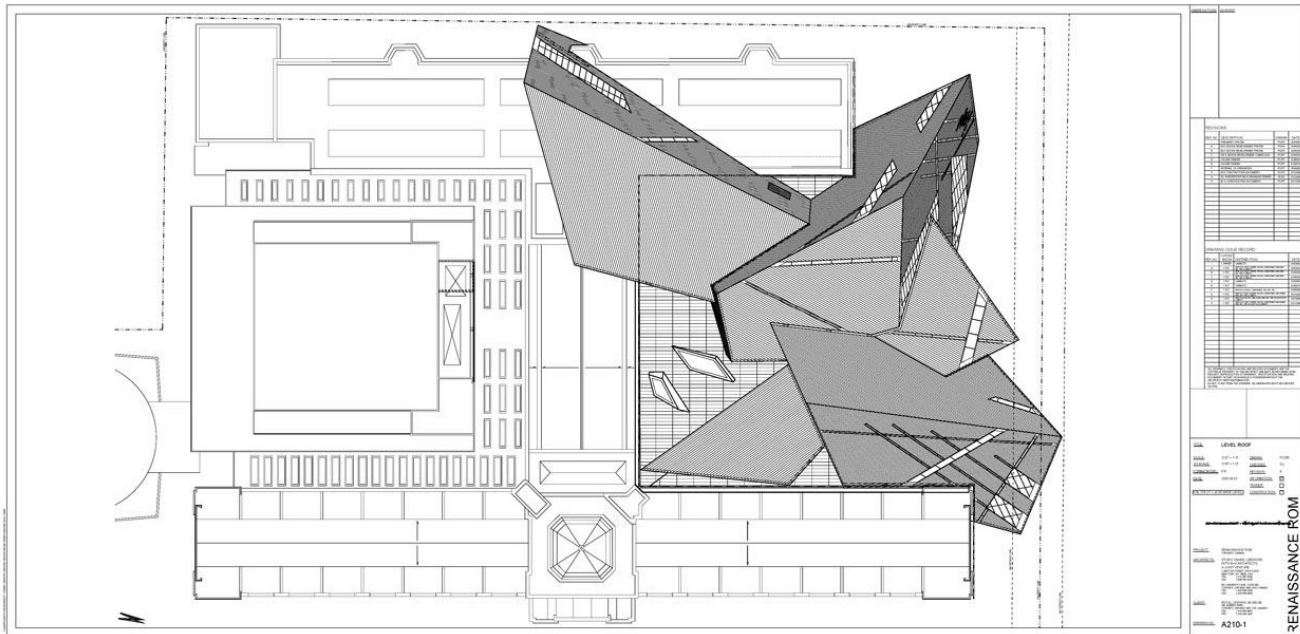


Figure 4.26 Site plan

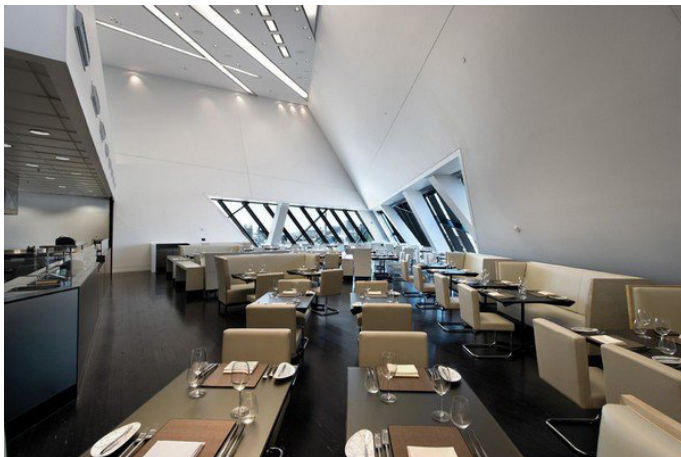


Figure 4.27 Interior: restaurant

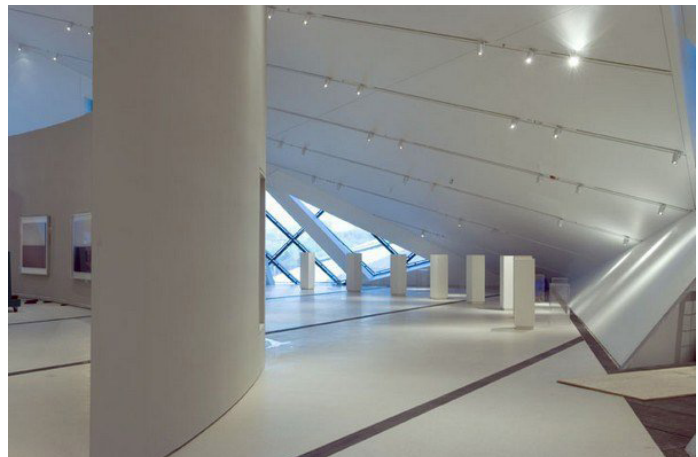


Figure 4.28 Exhibition space, showing wasted space where the walls and floors meet

## HERITAGE RESPONSE

Project Orange: 192 Shoreham Street  
(Sheffield, UK)

The intention of the project as described by Project Orange was that:

*“The completed development seeks to rehabilitate the once redundant building, to celebrate its industrial heritage and allow the building to be once again relevant for use” (Project Orange 2013).*

This juxtaposing addition shows respect for the existing building while being in contradiction with the existing building. The new addition is honest as a new building in the materiality and shape of it has, but also responds well to the surrounding context of the neighbourhood in which it is situated.

Even though the context of the building is no longer industrial, the adaptive re-use of interior spaces has enabled the building to once again make a functional contribution to the urban fabric.



Figure 4.29 View of the building and the parasitic intervention

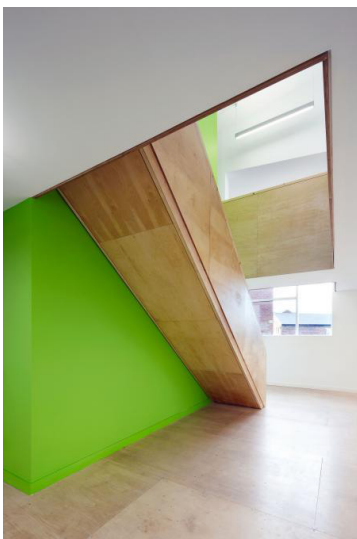


Figure 4.30 Staircase intervention



Figure 4.31 Staircase intervention

# HERITAGE RESPONSE



Figure 4.32 Series of images showing parasitic intervention



Figure 4.33 View of the building

## 4.5 DIGNITY OF BUILDINGS

### The Loss of Dignity

What constitutes dignity in buildings?

Dignity as defined by the Webster dictionary (Mirriam-Webster 2006) is “the state of being worthy or honourable”. The Freebase dictionary furthers the definition to state that it is a term that is used to “signify that a being has an innate right to be valued...” (Definitions 2015). Freebase also states that “in ordinary usage it (dignity) denotes respect and status”.

If buildings are evaluated in accordance with this term, one could argue that a building with dignity is a building that is worthy or honourable with regard to its contribution to the city and it’s forming part of the urban fabric. The building is also shown respect and given status when the surrounding context relates to and responds to it properly. In this way the building is valued for its contribution to the greater context.

If one wishes to identify the loss of dignity, it can be argued that a building that does not form part of- or add value to, the urban context, is in turn disregarded by its context and is a building without dignity.

What is the role of preservation?

The correct preservation of buildings does not only allow them to retain their dignity, but as Gavin McLachlan (2009:60) states, it is also vital, to sustain old buildings, because it links us with the past and gives us a sense of identity and self-worth. It is valuable to add to this sentiment though, that as identified by Donaldson

(2005:802), conservation is seen as a key element of economic regeneration. One way of achieving this, is through improving the physical conditions of the historical built environment, increasing residential use and encouraging commercial development in under-used areas. Donaldson further argues that, conservation should be a self-sustaining process that acknowledges the larger context of urban change. Change is thus imperative in any urban or economic environment. A further argument however, can be applied in the relationship between conservation and change. It is identified by Naidoo (2013:16), when he refers to Professor Paul Meurs’ argument, that when the symbolic meaning of spatial qualities of cultural history is integrated with the design for renewal, it enriches change (Meurs 2008:11).

Regained dignity through conservation

In the case of the *Staatmuseum*, it has been identified that the urban context has changed without acknowledging the symbolic meaning of the spatial qualities of the building. In addition to this, the building has been neglected and not been preserved since its evacuation in the early 1990’s. Following the different arguments made with regards to dignity and to preservation, it can be said that through following the correct preservation methodology, the *Staatmuseum* can regain its dignity once again through a renewed relationship with the city.

The key then, is to adaptively re-use the building in order to preserve the building in a way that it partakes in the activities of the city.

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Although certain parts of the building can be restored to its original state, in order to allow the building to add to the identity of the city/people, it cannot be merely applied throughout the building. If compared to other heritage buildings in the city, it is evident that buildings that contribute to, and form part of the economic arena of the city, are much better preserved than buildings that do not contribute. Case and point: Tudor Chambers (see Figure 4.34), did not form part of the economic sector of the city, as it stood empty for a long time. A private client identified the building, presumably for its setting in the city and the economic possibilities (due to its location). After a refurbishment of the building, in a heritage conscious way under leadership of Nicholas Clarke and Karel Bakker, the building has been re-integrated with the city to such an extent that it not only forms part of, but can contribute to the urban context. The building now forms part of the urban context as office space that is occupied by various private companies. If one compares successful integration projects such as Tudor Chambers with other neglected or abandoned buildings in the city; the *Staatsmuseum* (see Figure 4.37); the old *Staatsdrukkery* building (see Figure 4.36); the old Jewish Synagogue (see Figure 4.35), the opposite is evident. If a building has no contribution to the urban context or no function or continuous use, it will not be respected and preserved, and it will deteriorate.



Figure 4.34 Tudor Chambers



Figure 4.35 Jewish Synagogue

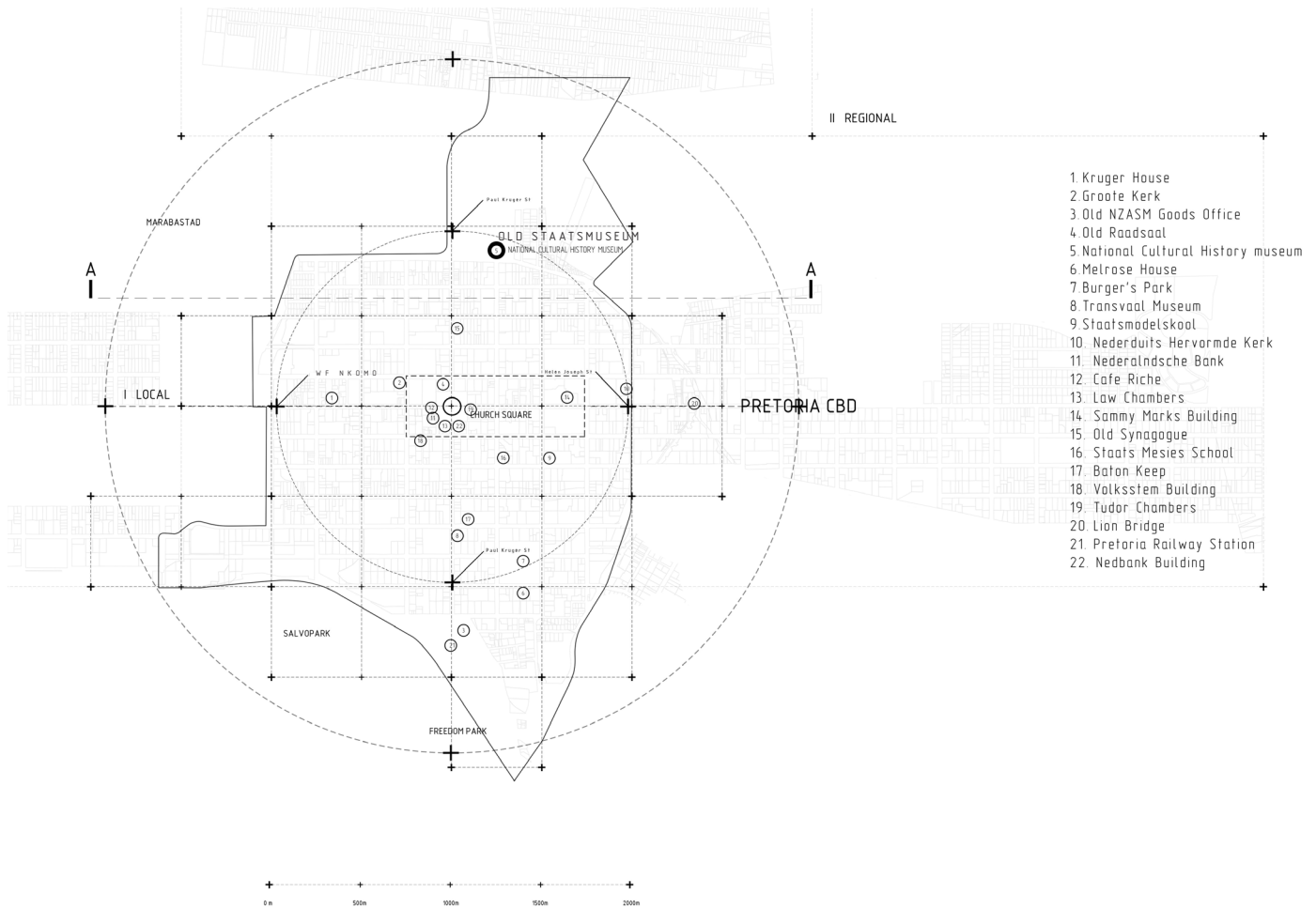


Figure 4.36 Old ZAR Printing Works



Figure 4.37 Old ZAR Staatsmuseum

# HERITAGE RESPONSE



## HERITAGE SITES

Figure 4.38 Map of heritage sites throughout the inner city

## 4.6 STATEMENT OF SIGNIFICANCE

Many different factors, as investigated in the chapters leading up to this point, adds to the significance of the *Staatmuseum*. The *Staatmuseum*, as designed by one of South Africa's foremost architects, in Wilhelmiens style, bares more significance than its shared cultural value with the Dutch (Clarke, 2014:165). The building is significant in the way that it is situated in a landscape with a very specific spatial intent in mind, as was the *zeitgeist* of pragmatic South Africa. The building is, as all public buildings were, publically accessible and placed in a visually conspicuous way within its landscape. The *Staatmuseum* is also a very good example of the bilateral strategy that dominated the siting of public buildings in the early twentieth century. It was a symmetrical building situated on an axis at a 90degree angle to the façade. This strategy was used on the most important public buildings (as seen with the *Raadsaal* and various other civic buildings), which in turn indicates that the *Staatmuseum* was a very important public building. At the conception of the building it was already clear that it would be a monumental termination of (then) Andries Street, set against the Magalies Mountain, as backdrop.

The placement of the building is however, not the only element giving significance to the building. The spatial layout of the building is significant in the way the building was designed to function. The central courtyard was designed, and is still today, the central public space of the building. One is aware of the courtyard from every space in the building. This gives the courtyard significance as orientated central space. The veranda roof framing the courtyard, also bares significance as threshold space between interior and exterior.

In terms of aesthetics, the main entrance is the most significant façade. This entrance bares significance in the way that it is the only detailed façade, as well as the fact that it has formed part of the street edge (in Boom Street) for more than 100 years. Other aesthetics that bare significance are the rhythm created by the clerestory windows and the plaster blocks on the other façades. The roof is also significant in the contribution it makes to the overall aesthetic of the building. The southern façade bares the least significance as it was designed as the administrative 'back' of the building.

The internal exhibition, spaces of the building, is significant in the way the spaces were designed 'in terms of height', to control light, and presumably also ventilation. Other than that, the open un-programmed exhibition halls bare significance, in the way they are only 'skeletal structures' that can be filled in any way needed, to best portray what is exhibited.

The programmatic association of the building, is significant in its link with the zoo and its reference to nature (natural and cultural history).

# HERITAGE RESPONSE