

ASSIMILATE



Fig.104 Main entrance of Documentation centre

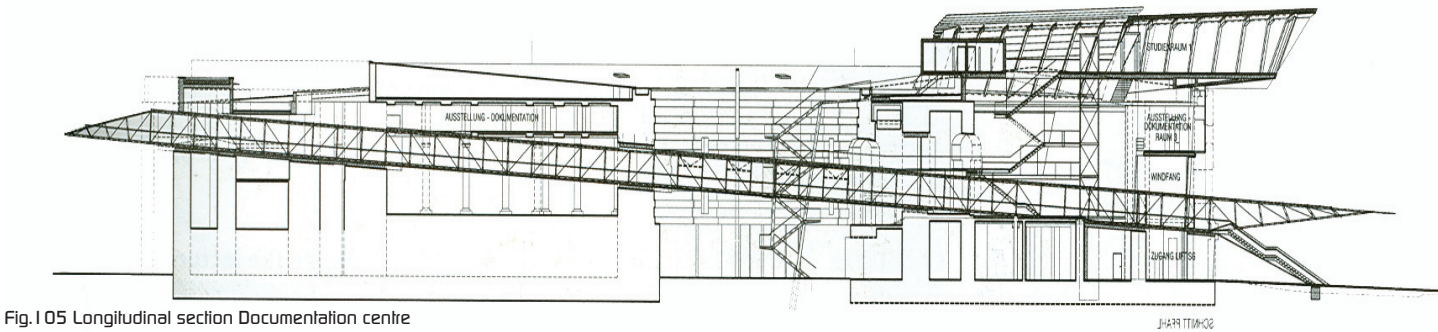


Fig.105 Longitudinal section Documentation centre



Fig.106 View of temporary exhibition space centre

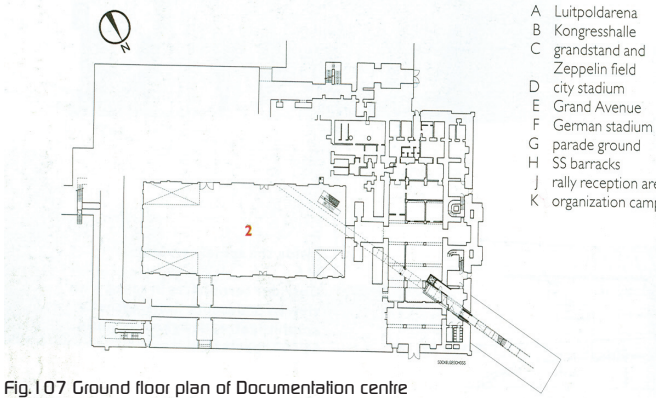


Fig.107 Ground floor plan of Documentation centre

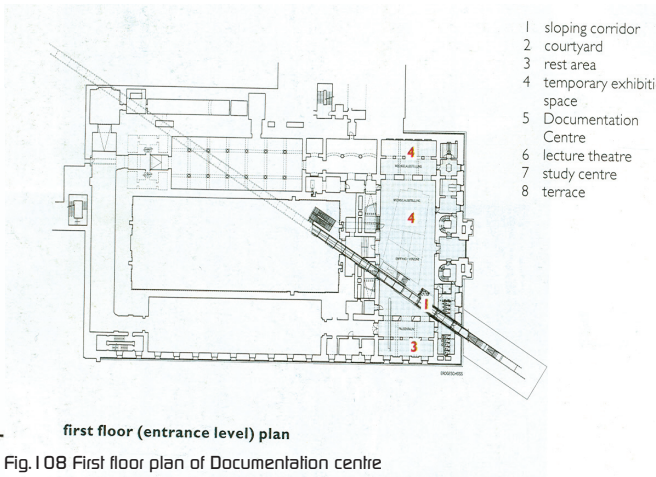


Fig.108 First floor plan of Documentation centre

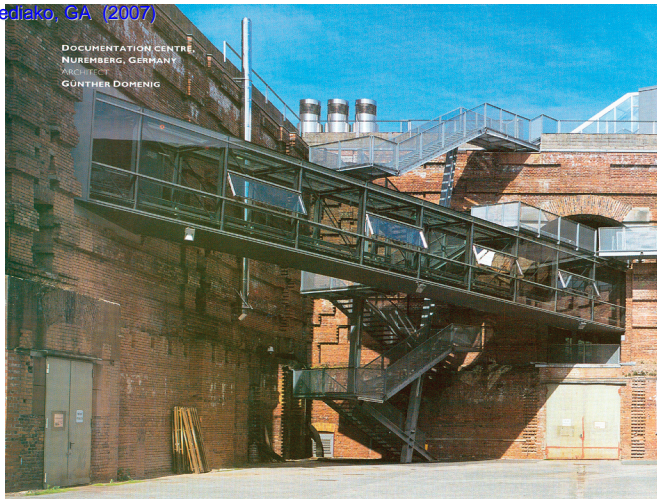


Fig.109 View of courtyard space



Fig.110 Conclusion of sloping corridor

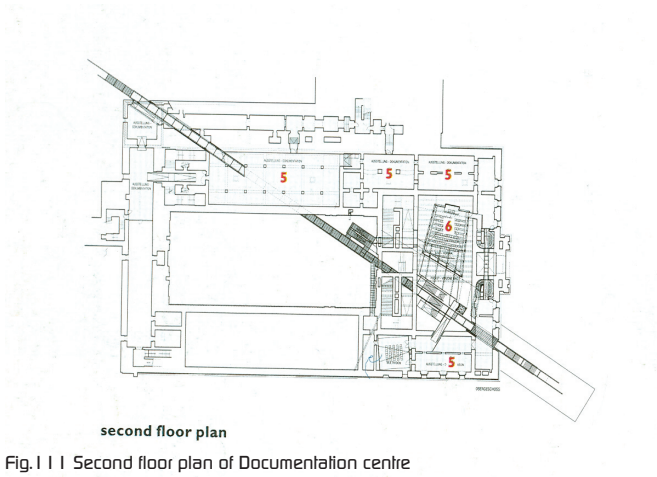


Fig.111 Second floor plan of Documentation centre



Fig.112 View of sloping corridor



Fig.113 View of study centre

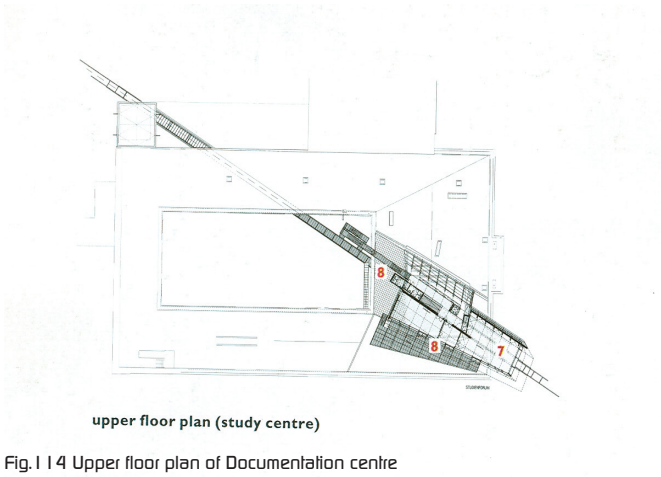


Fig.114 Upper floor plan of Documentation centre

Documentation Centre

Berlin, Germany

Gunther Domenig

'In a competition staged by the Nuremberg city council, Austrian architect Gunther Domenig was commissioned to convert part of the mammoth Kongresshalle into a Centre for the Documentation of the History of the Third Reich, a forum for a new and particularly chilling branch of cultural archaeology. Formerly the showpiece of Speer's megalomaniac plan, the Kongresshalle is now a decaying neo-Classical dinosaur, an ignominious testimony to the crassness and folly of Nazi ambition.

The intervention impinges on Kongresshalle's northern most courtyard block, but his tactics are unequivocally and admirably confrontational. Here the present grabs the past firmly by the lapels, driving a literal and symbolic wedge through the Reich's ponderous Cartesian geometry. The wedge can be read as many things, an artful knife gash or a cleansing blade of light, that scythes through the brooding masonry hulk with powerful economy and clarity in order to illuminate the building's past and its role in wider history.

The work does not interfere with the original layout; all the new exhibition spaces are carved out of the existing rooms, which retain their atmosphere of slightly gloomy melancholy. The immediate impression of the entrance is of menace, fuelled by architectonic imbalance and astringency. Domenig's brittle language of angular metal and glass is a consciously lightweight, dynamic counterpoint to the heaviness and stasis of the granite, brick and achinglly formal symmetry.' (Kugel,C,2002:65-67)

The architectural statement that the building makes as a counter measure to what the original building stood for is a strong expression that can be utilized for the Centre for youth sub cultural expression. The fact that the intervention by Domenig also brings positive connotations to the building in allowing natural light into the monumental structure of Albert Speers is a successful architectural catalyst or fusion. His conservation of the existing structure and the minimal architectural intervention that spawns the old building to life is a lesson that I intend on incorporating into my proposal.



Fig. I 15 Main entrance of the Pyramid



Fig. I 16 Glazing tectonic of the Pyramid

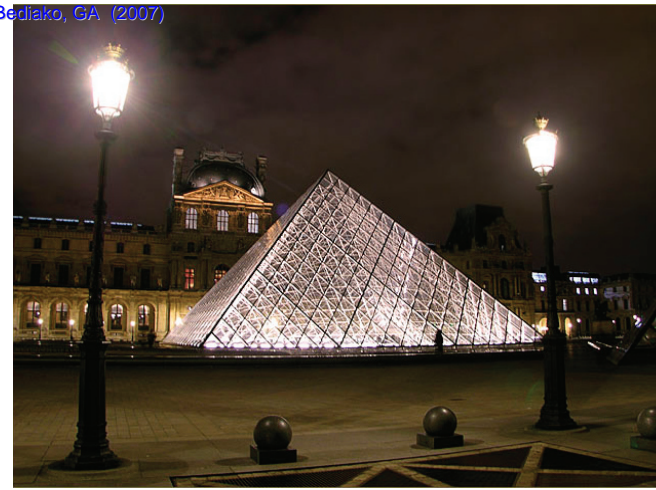


Fig. I 17 View of the Pyramid at night



Fig. I 18 View of the Pyramid in context with the Palais du Louvre



Fig. I 19 The conical expression of the Pyramid in relation to the Palais du Louvre



Fig. I 20 Public amenities around the Pyramid



Fig. I 21 Underground amenities of the Pyramid

Pyramid in the Louvre

Paris, France

I.M. Pei

'The pyramid by Pei is an iconic building to symbolize France's central role in art, politics and world economy at the end of the twentieth century. It is not much the pyramid, but the entrance space that it covers that is the most important part of the project. The brilliance of making an entrance to the world's largest art museum by hollowing-out its plaza and constructing underground connections to its various wings could easily be lost amidst the unmistakable iconography of the pyramid. The entrance has rationalized and opened-up the collections of the Louvre to the throngs of museum-goers who visit its collections.

In addition to the major undertaking in the plaza, collections were redistributed and several courtyards are covered and refurbished. Throughout, the restrained detailing of the stone walls and floors, simple geometries, and generously proportioned spaces serve as an appropriate backdrop against both new and old. The intricate steel connections and rods that support the pyramid are a twentieth century expression equivalent to the ornate carving in the masonry facades of the Palais du Louvre. The project also included the construction of a shopping mall, cultural center, an auditorium, and parking garages'. (Kimball, 1989:59-60)

The architecture expressed by the Louvre is theoretically motivating in terms of providing a space that addresses subcultures, although this specific building is not such, the fascinating elements about it is the feeling of mainstream or conventional activities operating above and the underground activities operating below. The fact that the entrance is pronounced in a unique way by providing a pyramid over the galleries below starts to communicate a sense of preservation and protection. A building that allows one to discover its core below yet providing a public space as well as generating a unique form that is in contrast to the surrounding buildings is an encouraging aspect that I intend on incorporating into my building.

Fig.1.22 The Square joins the city centre with the Yarra river and the South Bank development with its restaurants and entertainment venues



Fig.1.23 Dramatic illumination transforms the square in the evening and adds to its dynamism.

Fig.1.24 A view of the main square showing the facade system.

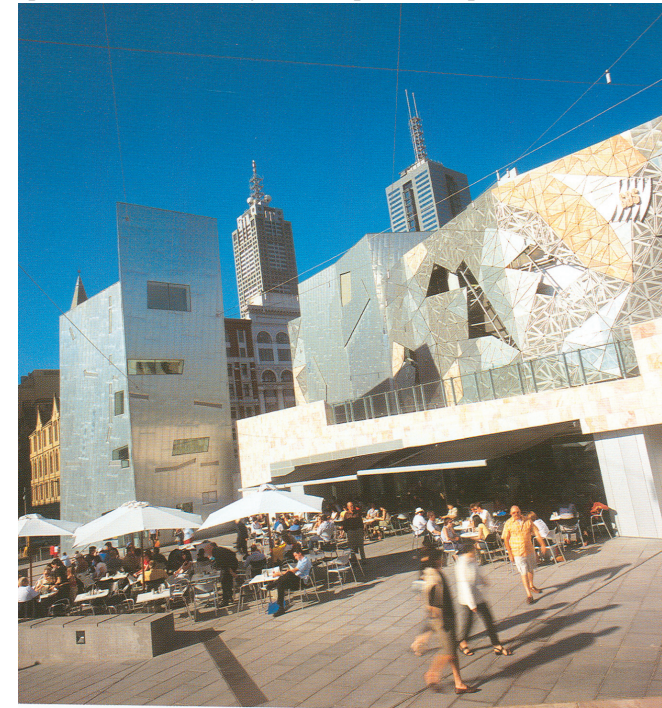


Fig.1.25 Aerial view of the Federation Square project, and its relation to downtown Melbourne and the Yarra river.



Federation Square

Melbourne, Australia

LAB Architecture Studio

'This project has created a new civic focus for the city of Melbourne. This addition has created a new cultural centre for the city fulfilling a long-held ambition to provide an authentic civic destination. The present design is the result of a major international competition which was won by LAB architecture studio and Bates Smart Architects. It is a project that has proved to be an enormous undertaking due to its scale, cost, complexity, and the diversity of its features.

The project is a mix of galleries, cinemas, restaurants, and venues housed in a cluster of cohesively designed buildings. In the centre is the large, irregular 38041.3 m² civic square which forms the focus of the project. The versatile sloping typography, raised planters, and surrounding cafes offer plenty of casual seating for outdoor performances. This space, which can hold 15000 people, is a formal events venue but also has a traditional role as a permeable, flexible meeting and passing place for workers, visitors, and those on their way to nearby destinations. This lends the space constant dynamism which is enhanced by the flexibility of the design, allowing for an array of uses from large gatherings to more intimate relaxation spaces.

The square acts as a bridge to link with further development to the south, establishing connections with the surrounding riverside landscape. This has been a unique opportunity to create a new urban square in the heart of an already developed city. Its proximity to transport, tourist, and civic facilities has added to its popularity, as demonstrated by the fact that in the first year alone, 6 million people visited the Federation Square.' (Gaventa,2006:24)

The federation square was chosen as a precedent because it has achieved what the proposed project intends to accomplish. The permeable nature of the building renders it as public domain and the flexibility of its functions works well within its context. The façade articulation is in contrast to the surrounding buildings, which is an inspiration for the Centre. The successful generation of a meeting place that expresses a visually stimulating outer skin onto the urban realm is an element that the centre will adopt.

Fig.126 Transparent lobby is topped by heavy, stacked blocks of glass, metal and raw concrete, making the upper floors appear weightless and giving the building a graceful, sculptural quality.

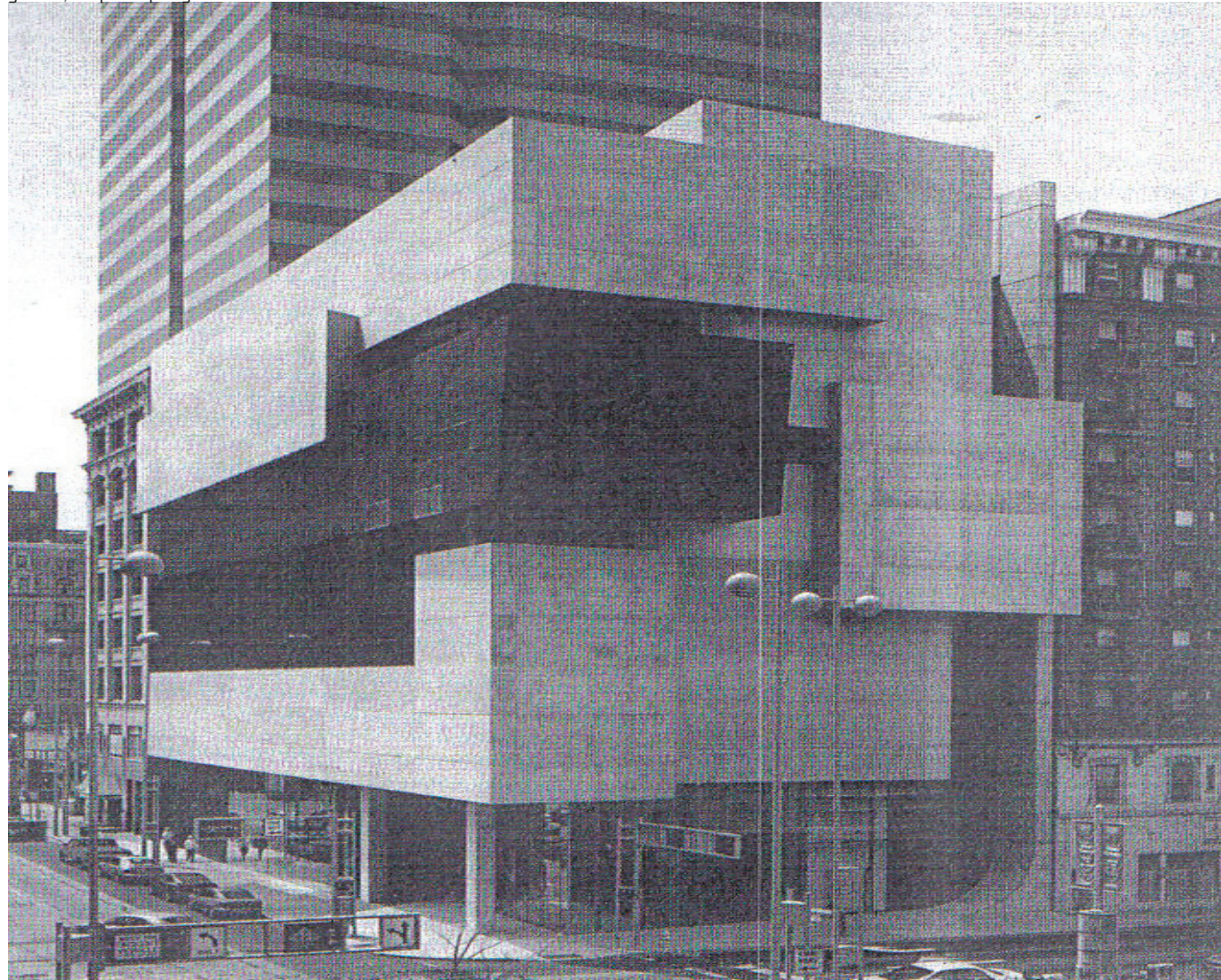


Fig.127 Transforming sidewalk into lobby floor into back wall into one continuous concrete surface

University of Pretoria etd – Asare-Bediako, GA (2007)

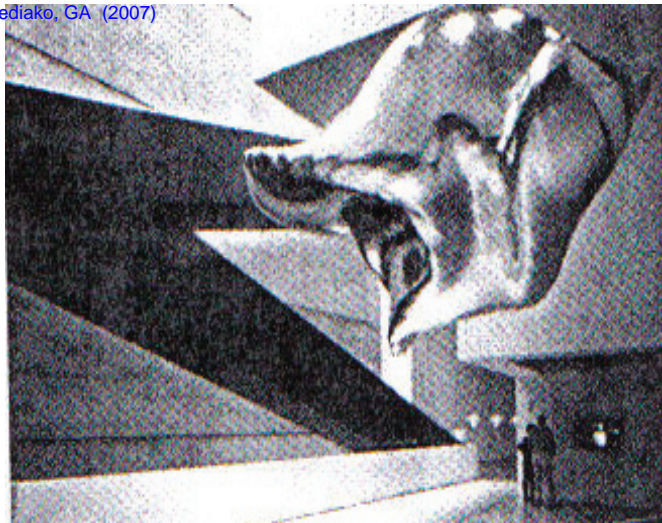


Fig.128 Gallery forms part of the atrium space.



Fig.129 Hadid abstracts the bustle of the neighborhood on a downtown corner adjacent to commercial buildings

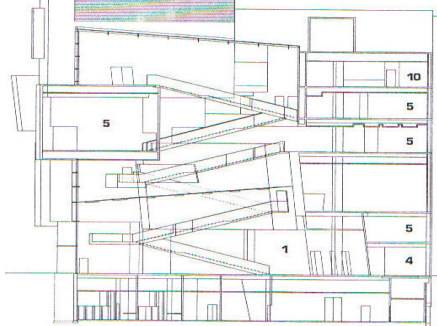


Fig.131 East-West section_Centre for Contemporary Arts

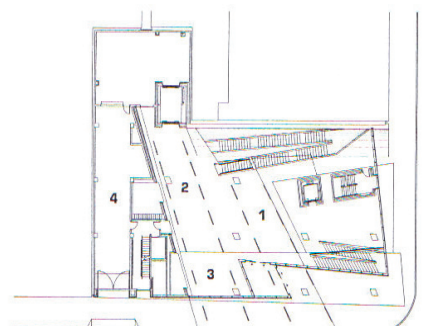


Fig.132 Ground floor plan_Centre for Contemporary Arts

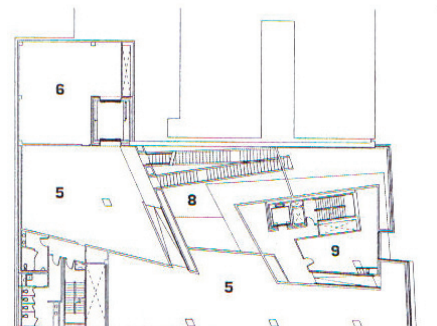


Fig.133 Fifth floor plan_Centre for Contemporary Arts

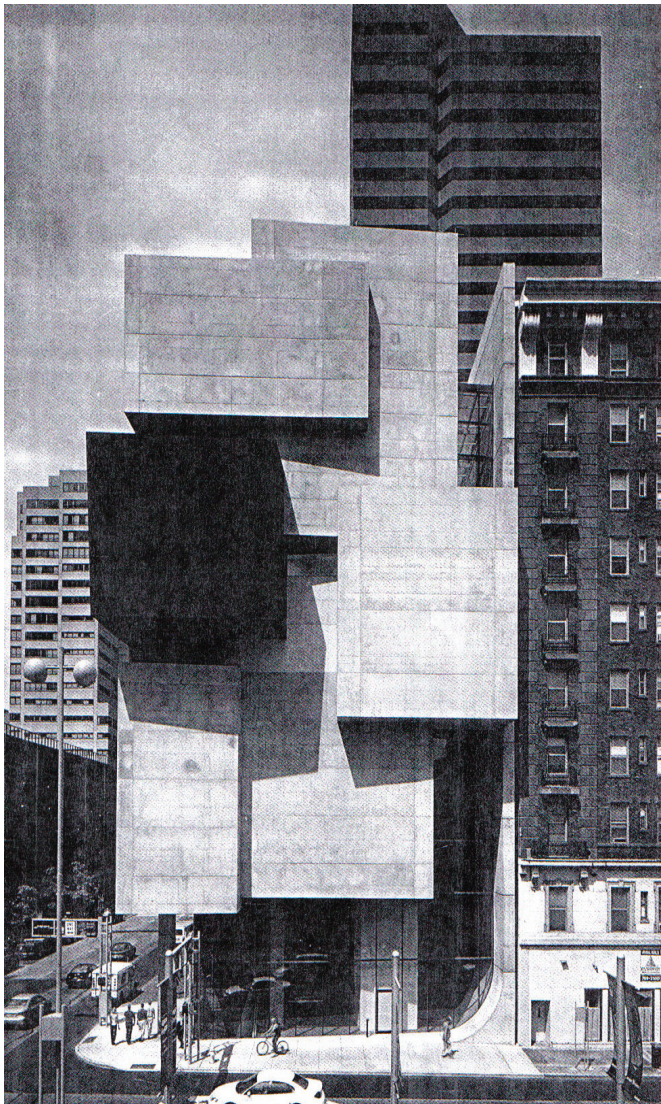


Fig.130 The 'urban carpet' incorporates the sidewalk as part of the building.

Centre for Contemporary Art

Cincinnati, USA

Zaha Hadid

'The contemporary Arts Center is a forum for the exchange of the ideas and a gathering place for people of all cultures and ages. It represents an ever-changing menu of visual and performing arts that feeds the cultural vitality of Cincinnati. The museum is not defined by a collection and a set approach to art. Rather, it is a changeable site that is open and receptive to the creative diversity of artists from around the globe.

The architecture of the new Contemporary Arts Center building redefines the boundaries between art and life in various ways. The building itself is as original and enigmatic as a piece of abstract or conceptual art. Like a work of art, it has its own strong formal logic. In this case, the formal logic informs the spatial logic of a piece of civic life.' (Kimball,2003:58-61)

The significance of this building is its connection with art; it expresses itself as a sculpture within the urban realm and engages with the community in helping to broaden the audience for contemporary art. It also plays an imperative role in developing local art enthusiasts into an involved community. 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 inside. The ground floor surface bends upwards at the back of the building creating a strong continuity with the vertical circulation space cutting through the building. This surface is the "urban carpet" that articulates the public accessibility of the building.

The transparent movement expressed within the building is in total contrast to its topped heavy stacked blocks of glass, metal and raw concrete that is expressed on the outside. This instant icon expresses itself sculpturally in comparison to its surrounding architecture and generates visual stimulation around the site.

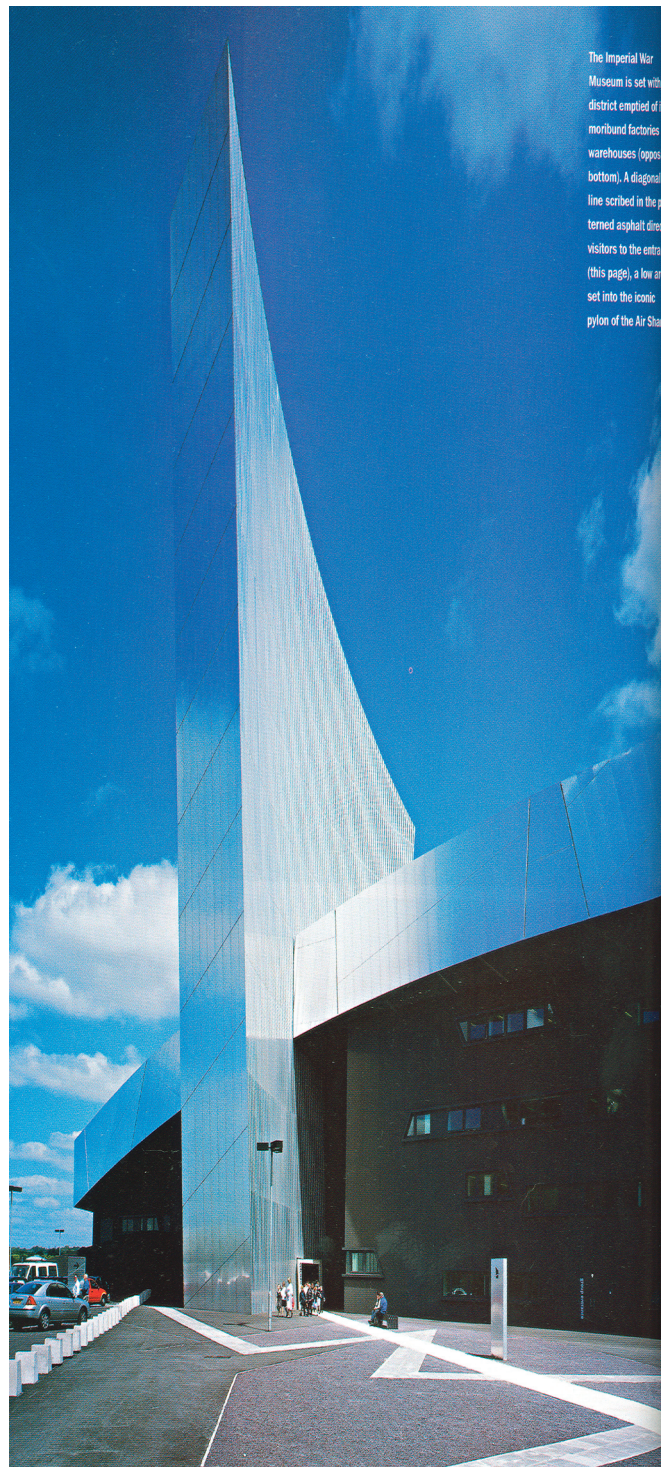


Fig.134 The building's main public entrance is virtually imperceptible, slotted in at the base of the tower.

The Imperial War Museum is set within a district emptied of its moribund factories and warehouses (opposite, bottom). A diagonal line scribed in the patterned asphalt directs visitors to the entrance (this page), a low arch set into the iconic pylon of the Air Shard.

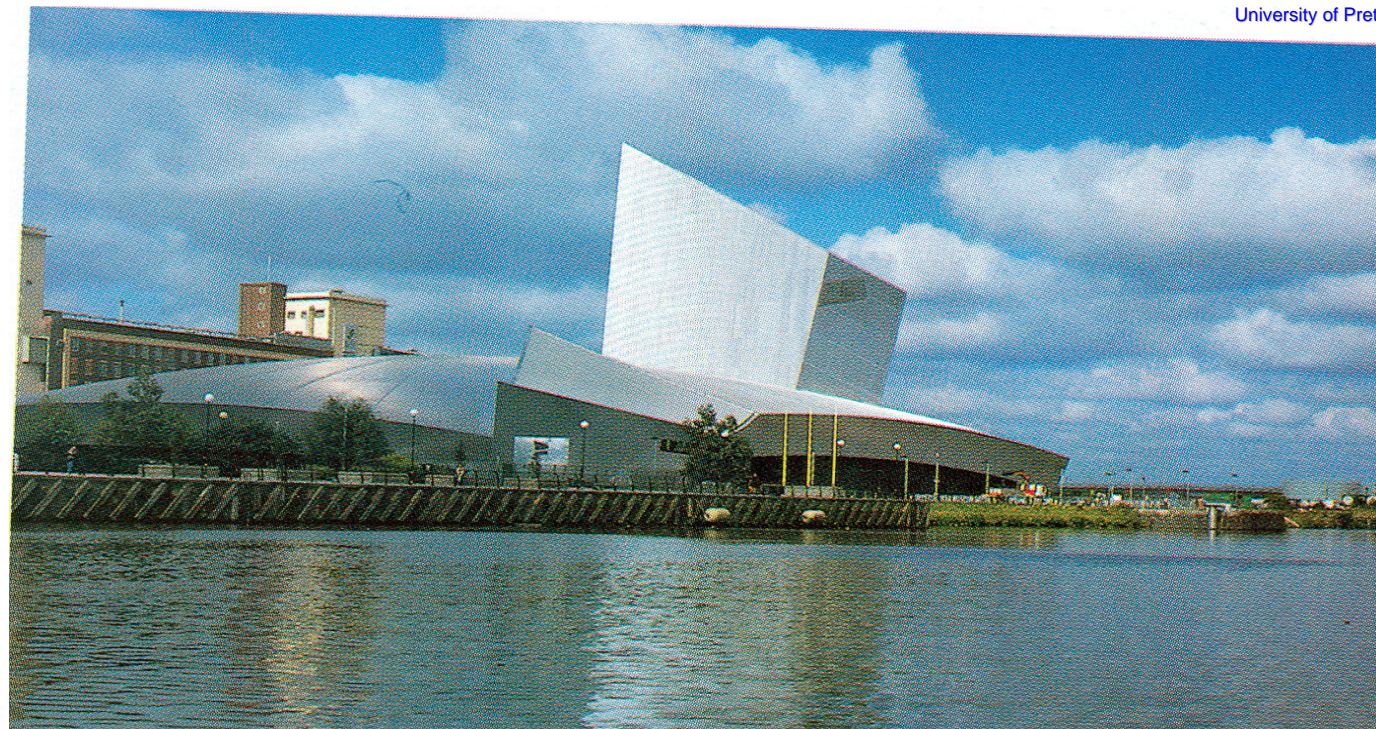


Fig.135 The building's external skin expresses it as a constant icon from the docklands

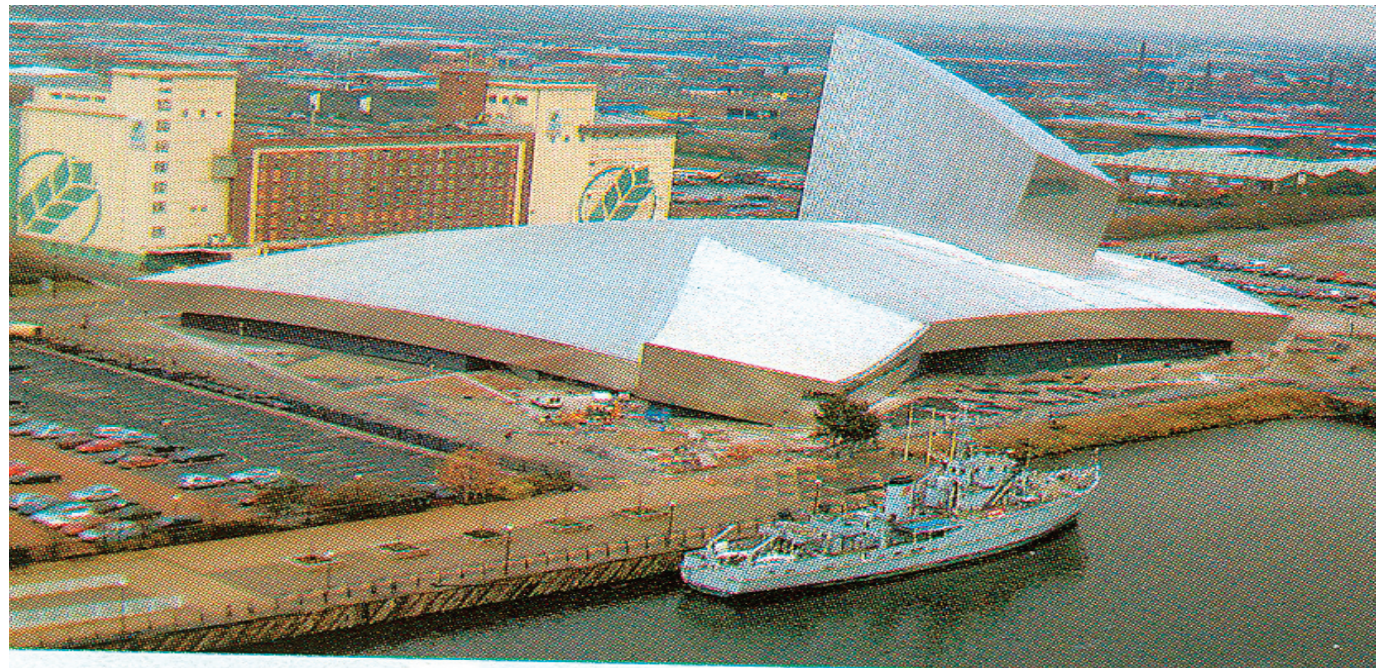


Fig.136 Poised on the edge of Salford Quays, the monumental shards of Libeskind's museum mark another stage in the regeneration of a defunct urban docklands.

University of Pretoria etd – Asare-Bediako, GA (2007)



Fig.137 View of the building from the canal

Libeskind first proposed thin-shell concrete roofs over a pancaked zigzag volume containing the exhibitions (opposite, bottom right). The shard idea was pared back (opposite, bottom left and middle, and viewed canal-side, this page), and the office later eliminated the thin curves of concrete and scrapped an ambitious program of artist-designed gardens.



Fig.140 Internal view of the Air Shard

War Museum

Manchester, England

Daniel Libeskind

The fascination with this building is Libeskind's non-literal transformation of a unique concept into a building. As a landmark building and extrovert to the extreme, it cooperates to raise the architectural temperature well above the local norm of awful shopping palaces, meaninglessly symmetrical PoMo bronzed glass offices and low-grade vernacular / Georgian housing.

'This sculptural masterpiece is coherent as an object despite its dynamic plan; yet its curves and diagonals differentiate it dramatically from the horizontal and vertical backdrop of ordinary buildings' (Blundell,2003:36-43). This is the type of identity in terms of its immediate visual presence among other 'ordinary' looking buildings that I hope to achieve with my building. The different forms that the architecture pronounces as a signature to the public has become the museum's logo, this as an architectural element is also what I intend on achieving with the building in pronouncing a logo that resembles to the public as a space for youth expression.

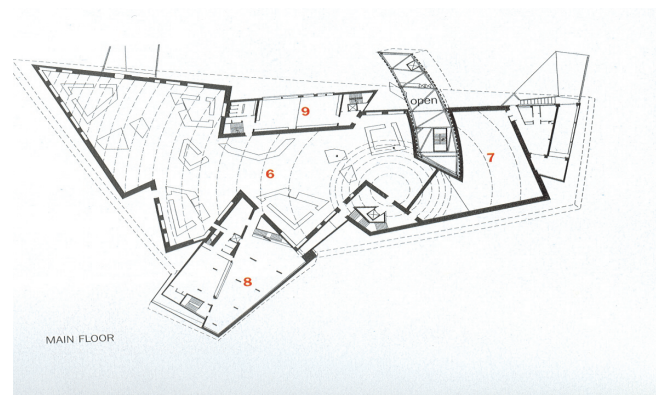


Fig.138 Main Floor plan of the War Museum

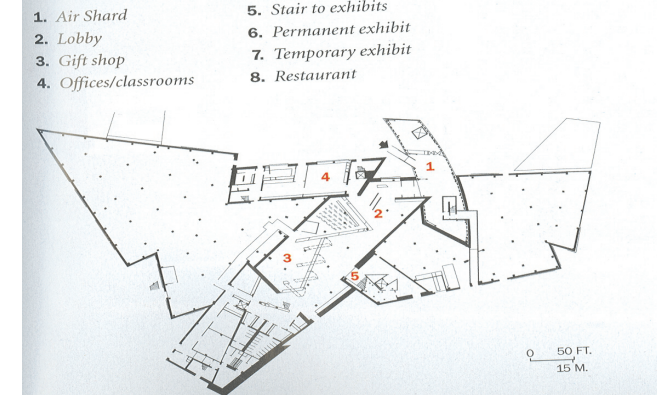


Fig.139 Lower Floor plan of the War Museum



Fig.141 Sculptural artworks form part of the urban expression [Author,2006]

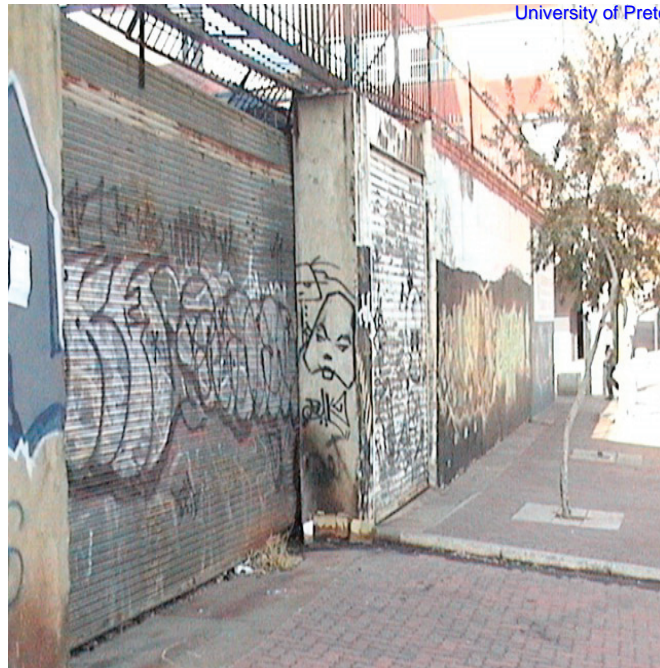


Fig.142 Graffiti expression on surrounding buildings contributes to the robust feel construed within the context [Author,2006]



Fig.143 Graffiti expression on face brick walls [Author,2006]



Fig.144 Main entrance of Carfax club. [Author,2006]



Fig.146 Old factory building being converted into offices. [Author,2006]



Fig.147 Graffiti competitions provide a visually stimulating environment. This graffiti competition was won by a group from the Netherlands [Author,2006]

Newtown Cultural Precinct

Johannesburg, South Africa

Blue IQ initiative



Fig.145 Mary Fitzgerald Square [Author,2006]

This precinct is situated adjacent to the CBD of Johannesburg and comprises of various empty factory sheds that have been converted into art galleries and night clubs. The precinct was initially a dilapidated urban wasteland that had a low property value but the urban regeneration employed by Gapp Architects has uprooted this area in creating a platform for urban expression. The regeneration has rendered Newton as a flexible arena and has become a very popular destination for young people that engage in urban related expression. This flexible arena has a public square that caters for live performances by poets, musicians and artists. Sculptures are also exhibited within the green spaces provided within the precinct, making the users of the space as part of the exhibition rather than as visitors. Graffiti competitions on the surrounding walls have enhanced the visual quality of the area whereby one can physically notice it as a different part of the city. The visual quality expressed in separate parts of the precinct is an inspiration for the centre in demarcating a specific space within the city that confers itself to a specific group of people. The aspect of using an existing derelict building and converting its function relates to sub cultural ideologies.