

precedent studies

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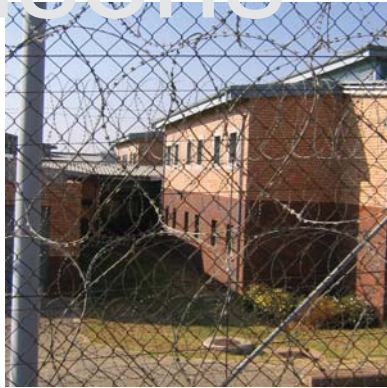
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prisons



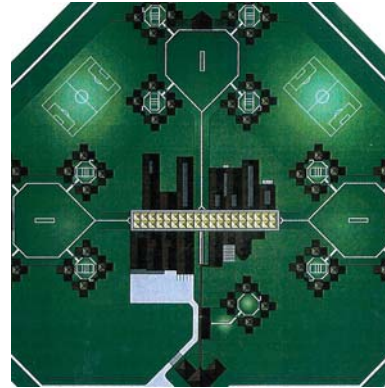
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CASE STUDY (ONE)

BAVIAANSPOORT YOUTH DEVELOPMENT CENTRE

The prison was chosen as a case study for the reason that it is an existing youth prison facility located on the out skirts of Pretoria, models for housing juvenile offenders.

This is what a youth prison should not look like.



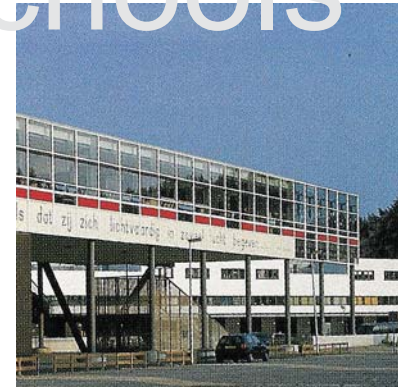
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CASE STUDY (TWO)

NEW GENERATION PROTOTYPE PRISON FACILITY

This facility was studied in order to gain more information on the layout of a prison facility, the processes one needs to go through when entering a prison facility and the security aspect of such a facility.

schools

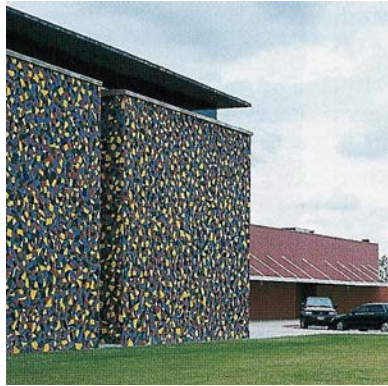


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CASE STUDY (THREE)

PRIMARY SCHOOL DEVOGELS, OEGSTGEEST, THE NETHERLANDS

This facility was studied to understand the important balance between inside and outside spaces and how these inter link and at the same time trying to create a micro city, break down the rigidity of conventional school plans.



4_4

CASE STUDY (FOUR)

ANN RICHARDS MIDDLE
SCHOOL, LA JOYA, TEXAS

The school is used not only during the day but at night as well and over weekends, this is a very important in the design of a prison environment for prison operate for 24 hours.

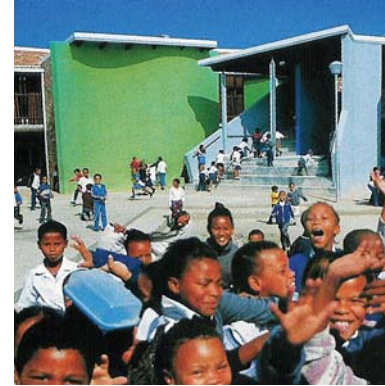


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CASE STUDY (FIVE)

P.S. 156, I.S. 293, BROOKLYN,
NEW YORK

The reason for choosing this facility was that the use of colour in this school dominates the design of the project.. Colour plays a large role in the design of the youth prison facility and the rehabilitation of the juveniles.



4_6

CASE STUDY (SIX)

NEW WESBANK PRIMARY
SCHOOL, KUILSRIVER,
CAPETOWN

This case study was chosen for its appropriate use on construction materials and colours. The design of the facility also facilitates the need to provide 24 hour security observance.



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CASE STUDY (SEVEN)

**THE MULTIPURPOSE CENTRE,
NYANGA, CAPETOWN**

This case study explored the notion of in-between spaces and the street in a township and the way these concepts interacted creating a special typology of community efficient design. The design places emphasis the balance between activities and the need to allow for spaces where these activities can take place. In the design of the youth prison facility space planning is one of the main design tools.



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CASE STUDY (EIGHT)

**THE CONSTITUTIONAL COURT,
JOHANNESBURG**

The design of the constitutional court is moulded by light. The materials used were all selected according to their appearance when exposed to light. Light and immateriality are two very important aspect in the design of the youth prison facility.



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CASE STUDY (NINE)

**APARTHEID MUSEUM,
JOHANNESBURG**

The notion of creating metaphorical spaces to evoke emotions, is one of the leading design criteria in the Apartheid Museum. How can one create spaces which do not only function as a control for people but rehabilitates and heals.

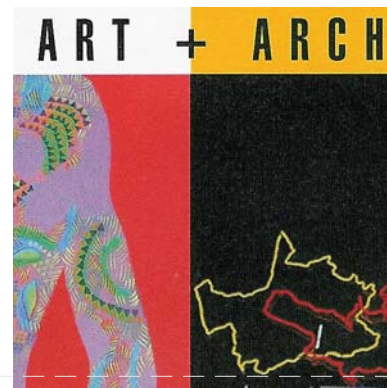
other buildings

other buildings

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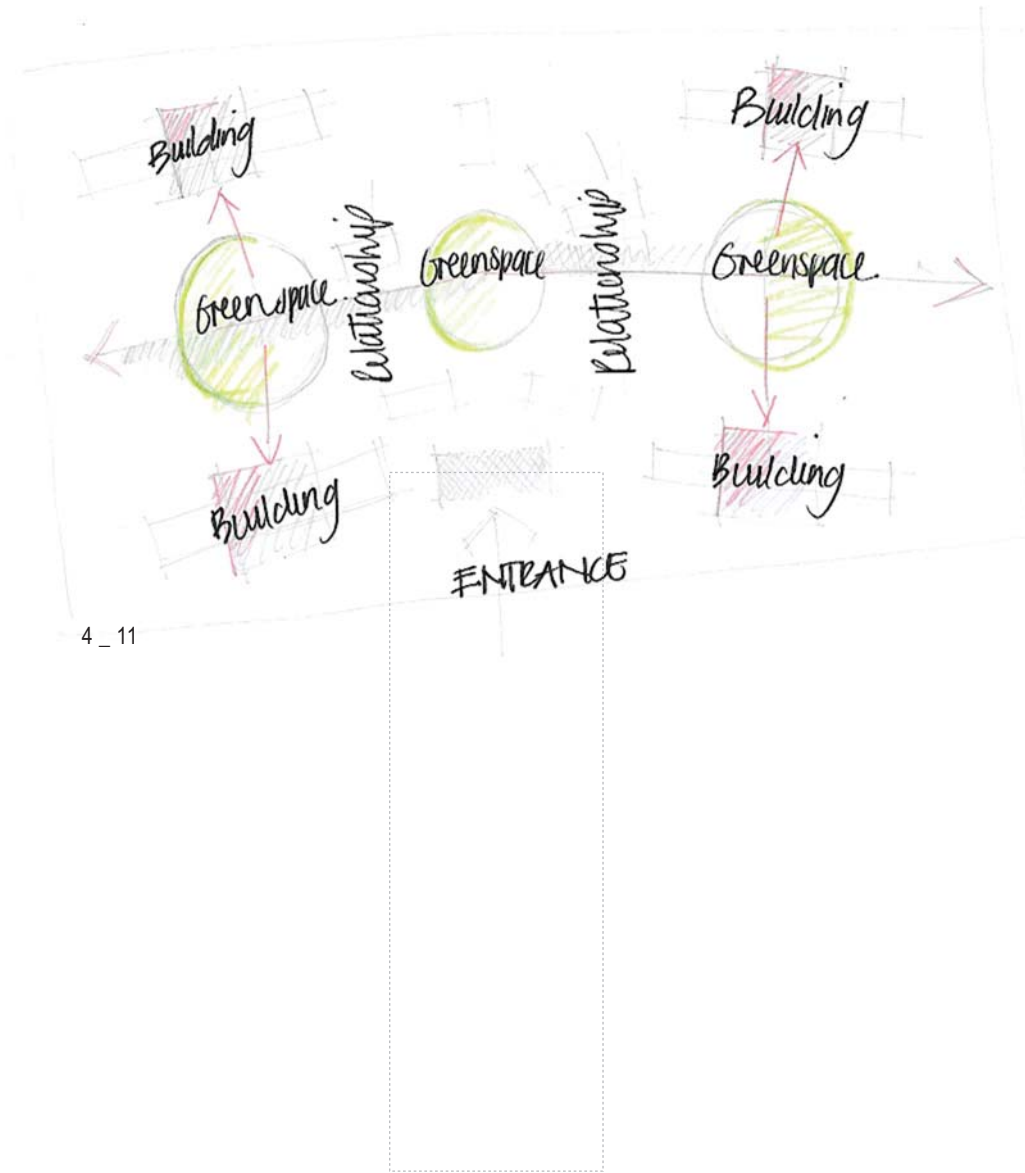
CASE STUDY (TEN) ART AND ARCHITECTURE

The two concepts are inextricably linked.



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Baviaanspoort Youth Development Centre





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The Clients:

Department of Public Works Pretoria

The Facility:

Baviaanspoort youth prison centre is part of a much larger prison facility to the north of Pretoria. It holds 3000 youth prisoners between the age of 15 and 25 years.

The Design :

The centre is designed around green sports ground which connect the cellular units, creating an interconnection relationship between buildings and green exterior spaces. This in turn defines the human aspect of the design. Place is created through the interconnection between interior and exterior spaces.

New generation prison prototype

Purpose:

Accommodates 3000 prison inmates

Total Floor Area :

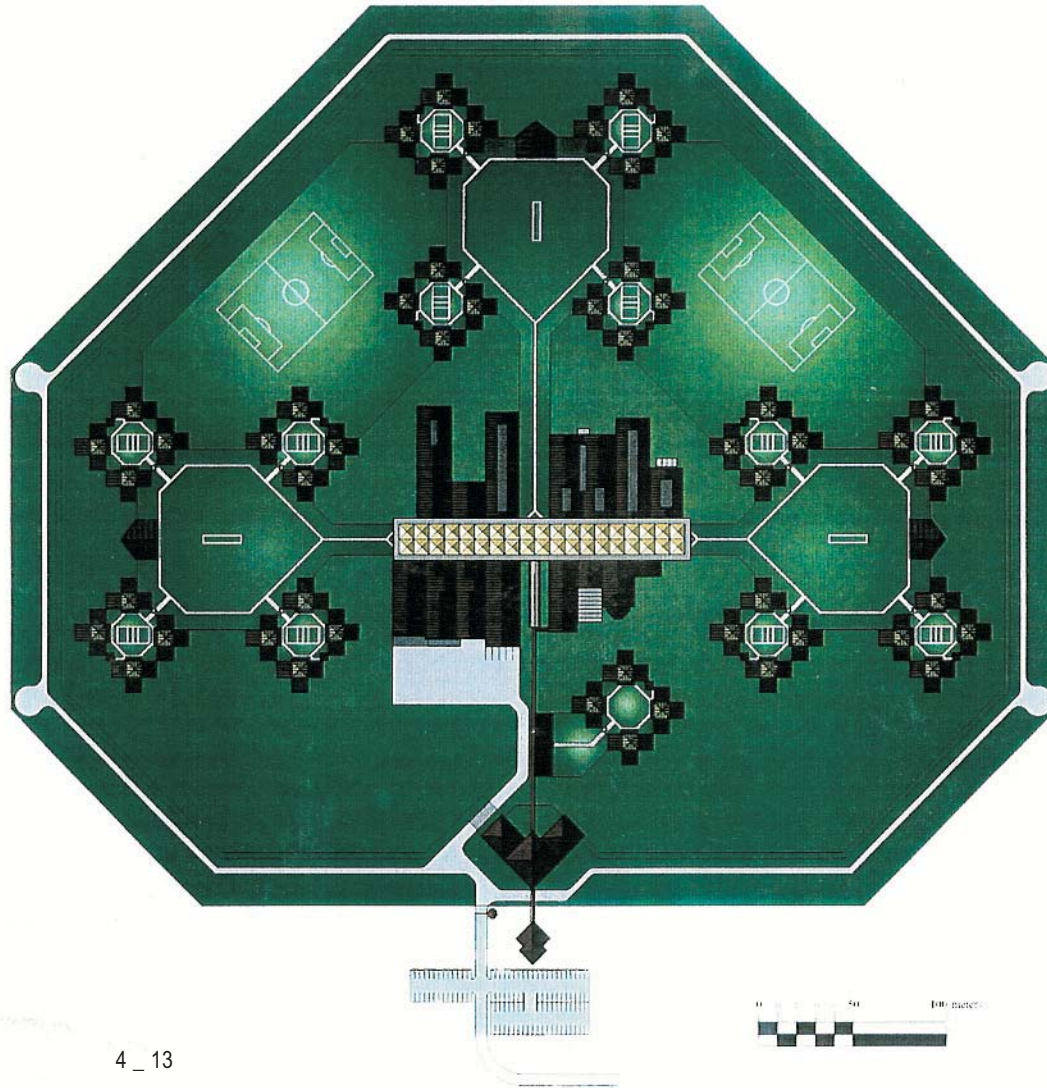
30 000m² comprising:

15 000m² for residential purposes (for inmates and support staff) 15 000m² for support facilities (Kitchens, Vocational Training Facilities, Libraries, Educational Facilities etc.)

The Site Area:

the facility is sited on a 400 x 500m piece of ground.

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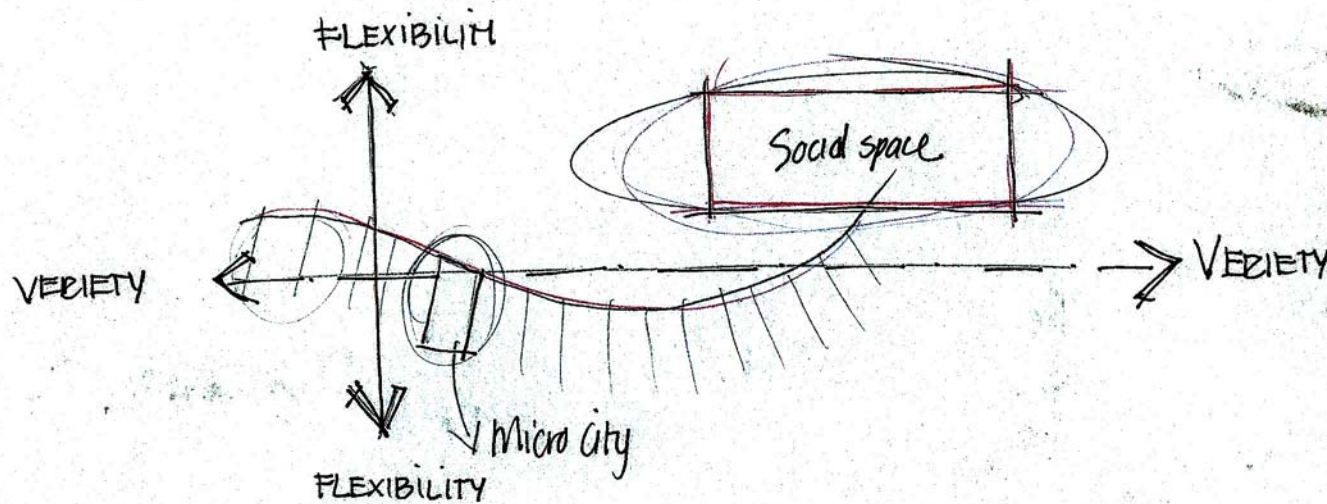
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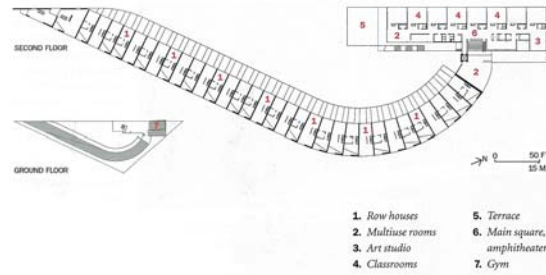


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Primary school de Vogels, Oegstgeest, the Netherlands

By Herman Hertzberger





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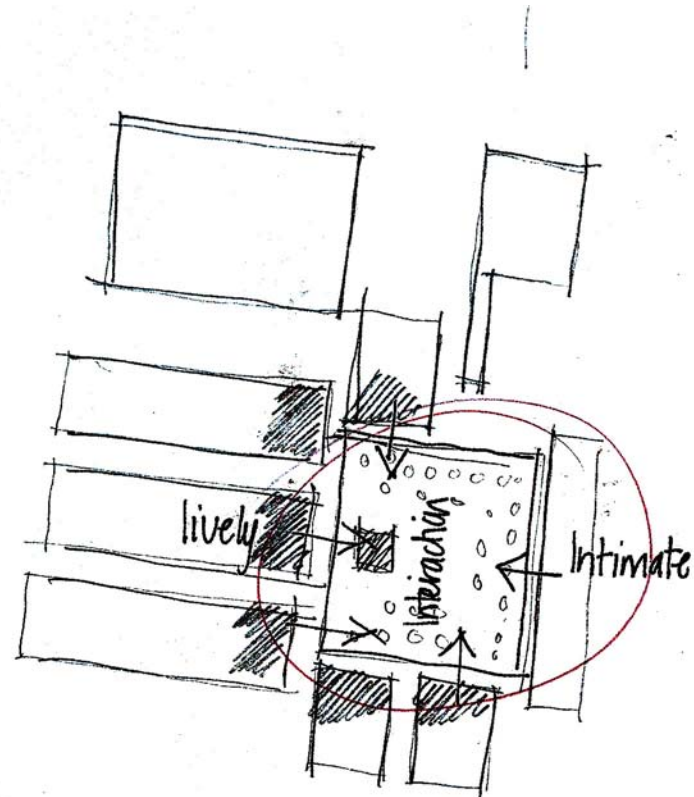
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Defying conventional wisdom, Hertzberger raised the class rooms into the air “so that the houses have views uninterrupted by the school and the school looks out over the houses” The strategy also created needed outdoor play areas. The entire building was designed as to become a big social space.

The interiors are designed to breakdown the rigidity of a conventional school plan. He tried to make every classroom a micro-city. Hertzberger notes that the variety and flexibility of spaces is particularly important for the different learning needs of children from different backgrounds in the school.

Hertzberger is flexible in his approach to design. “I try to let the program develop possibilities for adjustment; to make a form like an umbrella, where different things can happen underneath.”

The building is not a monumental, finished object but the gesture of a roof under which there is more liberty and openness.



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Ann Richards middle school,
La Joya, Texas



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- | | |
|---------------|----------------------------|
| 1. Gym | 6. Library |
| 2. Classrooms | 7. Administration |
| 3. Music room | 8. Orchestra, choir, dance |
| 4. Cafeteria | 9. Computer, art, theater |

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The heart of the school is a large open plaza, similar to those in the small Mexican towns from which many La Joya residents come. It is paved in concrete bricks, with a grid of live oak trees and a small pavilion or kiosk, for festivals and performances. The plaza is the social and cultural center of the school, where students mingle between classes and return in the evenings and on weekends for special events. The architectural showpiece is the library, with its cracked tile walls and 20-foot hyperbolic paraboloid roof that rests on a single Mayan-style column in the center of the room.

La Joya needed a place that was intimate, lively, and welcoming and the school is all of that a source of pride and pleasure along a shifting cultural fault line.

As the central theme of the school is art, it is resembled in the school's design. The most visibly compelling part of the building, a two story wall of glass tiles designed by noted sculptor Ned Smyth. It overlooks the prominent grand entrance.

Illuminated at night and prominently visible to the community through the glazed wall, it fronts Sutter avenue, one of the main arteries in Brownville. the playground and social areas of the school open onto the street bringing in more life into the school. The clients requirements were security screening over the windows at the first floor level.

P.S. 156, I.S. 293, Brooklyn, New York

By Mitchell/Giurgola Architects



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“frequently other schools used expanded wire mesh, which has somewhat of a prisonlike association”

Wesbank is a RDP housing area developed five years ago to alleviate the proliferation of back yard shacks from communities all over Cape Town area. As a result, a totally new community – encompassing people from all walks of life – have taken up residence there.

The site is in Kuilsriver and is a square piece of reclaimed dune, situated along Wesbank road at the centre of the first phase of the building of 5000 RDP houses. The main access is from Wesbank road while the parking area and main entrance to the school form an urban presence on the road.

The school has been designed to provide public infrastructure as well as a learning environment. The environment copes with 1200 learners at a time as well as offering diversity in the space provided.

The overall concept of the facility is that of a medieval city, surrounded by a moat for defence. This has been the precise aim of the design to pull the buildings away from the edges of the site and establish a learning village. The public areas, namely the multipurpose hall, library, computer centre and kitchen can be totally isolated from the rest of the school. The external courtyards between the class rooms allow for external play areas during break. Five different outdoor activity areas were created.

New Wesbank Primary School, Kuilsriver, Capetown

By C S Studio Architects

Irregular walkways form undercover, screened play areas – a necessity for cold, rainy days and during the heat of the summer months. The walk ways become intermediate spaces, not only to facilitate circulation but to enhance interaction between students and create protective spaces during break periods.

The construction techniques and building materials were chosen to be labour-intensive, conventional, vandal-proof and low-maintenance. Face brick, aluminium sliding windows with galvanized metal screens for security and layers of fencing and walls have been introduced to make the school secure.

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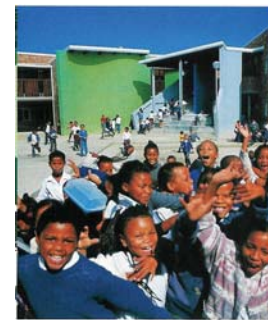
- A Classroom block
- B Classroom block
- C Classroom block
- D Classroom block
- E Classroom block
- F Classroom block
- G Classroom block
- H Classroom block
- J Classroom block
- K Multi-purpose hall
- L Admin block
- M Toilet block
- N Educational courtyard
- O Playground
- P Sports courts

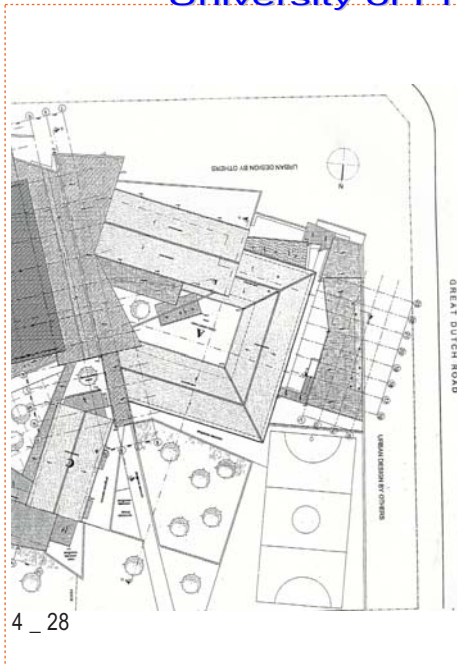


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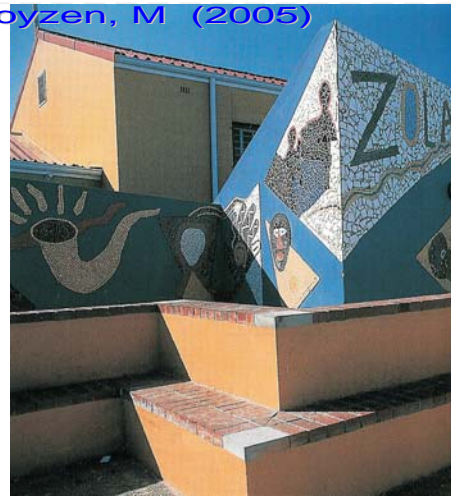
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The aim of the project was to deconstruct an apartheid notion of a community centre – an old, rundown government facility- into a vibrant place with civic scale for multipurpose use. The building had to accommodate a range of different special requirements as the demand for space in Nyanga is great, space for recreation was minimal.

The notion of in-between space and the streets in the township provided a rich new architectural special typology, one that allows for space in which to circulate and where people do their domestic chores. There is a balance between coexistence of activities. Yet there is also a strong reminder of the harsh social conditions that lead to crime and violence. It is important to recognize this and not be naive about its existence. This facility provides spaces for sitting and chatting, places to have a bite to eat and spaces for children. It is the ability of space to accommodate diversity and allow coexistence that starts transforming the build environment.

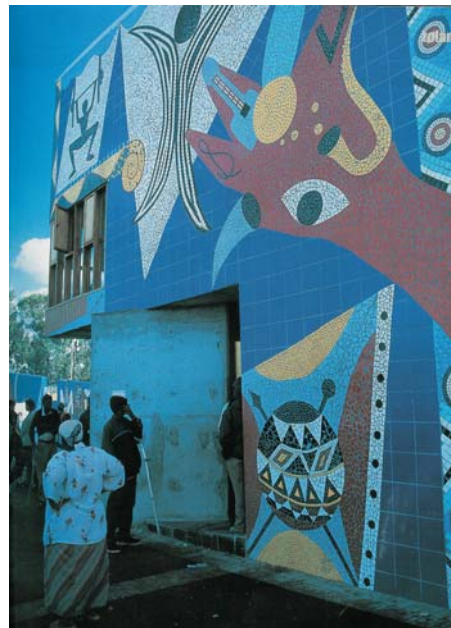
The Multi-purpose Centre, Nyanga, Capetown

By C S Studio Architects

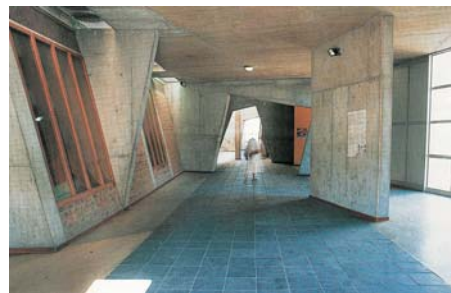


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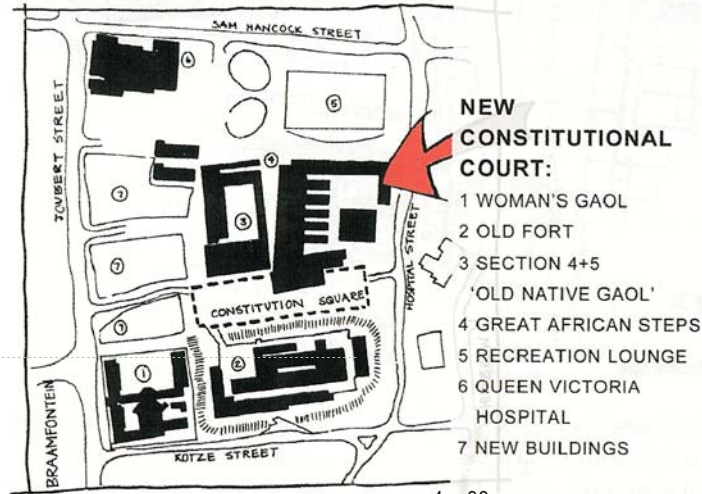
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The Constitutional Court, Johannesburg

By Omm Design Workshop & Urban Solutions



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The gold reef apartheid museum is located on the outskirts of Johannesburg on land reclaimed from a played out gold mine. The museum shows how architectural language might be deployed to create metaphoric spaces of oppression. The notion is that architectural qualities of the spaces act in concert with the content to generate an almost visceral experience of events described in the displays. In the museum up and down movement is used metaphorically.

Ceiling heights is deployed strategically to compress and release the visitors' bodies as they move through. All these dramatic devices are effecting in evoking emotions.



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Apartheid Museum, Johannesburg

By Mashebane Rose, Sidney Abramovitch, Bannie Brits, Linda Mvusi and Gapp

The aim was to design a building with a sense of heritage, the recognition that people aspire to a better future, and an optimistic view of a world free of oppression that nurtures a dignified human spirit.

The main idea was to re-integrate the previously isolated and impenetrable prison precinct into the Johannesburg city grid. What was closed by Apartheid should be opened. The two most workable north-south and east-west routes across the site were identified. The east-west ones connected Hillbrow to Braamfontein and the north-south ones connected Braamfontein across the site, but to the north.

The establishment of one of the east-west routes necessitated the demolition of the awaiting trial building, a historically important prison building close to the centre of the precinct. The access ways paths resulted in the definition of the site on which we decided to design the buildings.

Light is one of the most important materials used in construction. Concrete steel timber stone and glass are found all-over. They exist as solids and one places them in relation to one another and in space, but light cannot, in itself, be placed. It is there because of the placement of these solids within the context of the unchangeable movement of the sun. The spiritual component shifts like air and affects the way we feel. The materials of the building were chosen not only to do their textural, structural and mechanical jobs, but also to be surfaces onto which light would fall.

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Art And Architecture, Andrew Makin And Andrew Vester

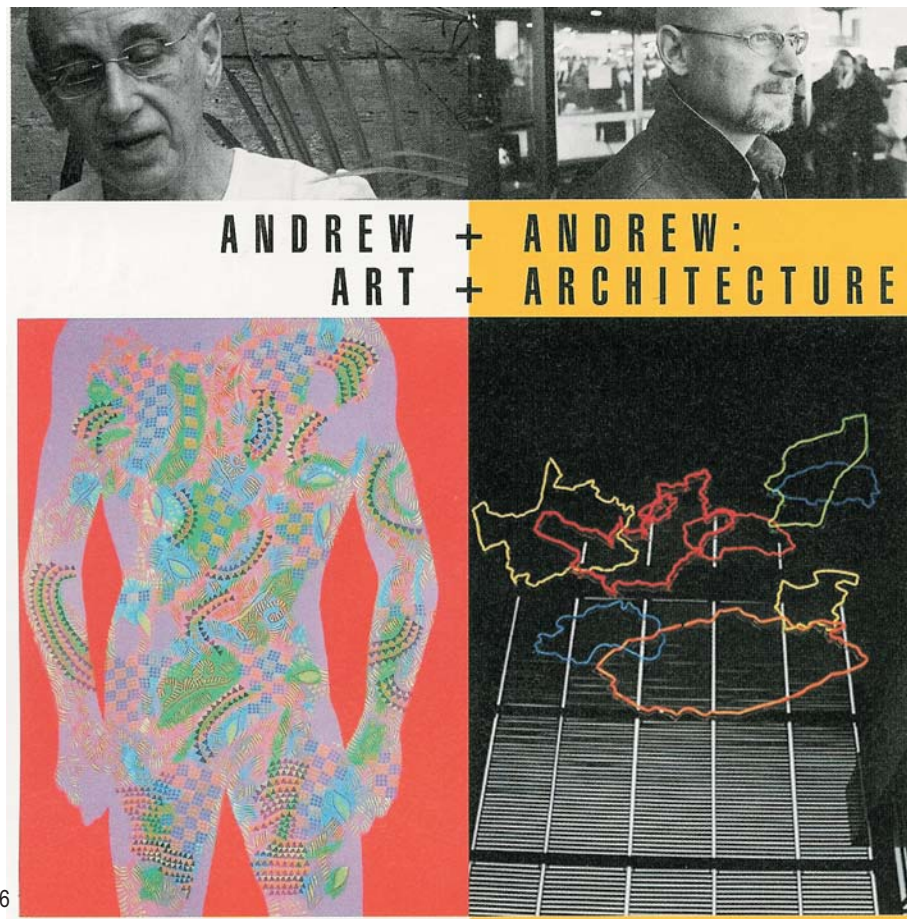
It is only through collaboration that it is possible to make beautiful, meaning full things.

Architecture is constantly being influenced by art and artist and so the buildings become and art work in itself.

A building becomes alive with feeling and emotion when art is integrated into the very fabric of the building. In life everything is about memory and association and this needs to be brought into our buildings and spaces where we spend the most part of our day.



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