

PRECEDENT 1



Figure 4 -1 Exterior of Hyatt Hotel, Jhb.

PARK HYATT HOTEL – JOHANNESBURG

ARCHITECTS: GAPP ARCHITECTS AND URBAN DESIGNERS

The Park Hyatt, in Johannesburg, is a 244 key, five star hotel that meets the prescribed design criteria of Hyatt international. It is situated in the Rosebank facing the well known Oxford Road and Bierman Avenue.

The hotel has a direct link to the Firs shopping centre and office complex at five levels. These levels relate to the following: - The

3- parking basement linking with the existing Firs basement; The 2- basement which joins the lower shopping level; The lobby, which is level with the upper shopping floor; mezzanines join the first floor office level which accommodates the fitness centre incorporates a swimming pool and is accessible from the hotel as well as from the public entrance of the Firs.

ARCHITECTURAL LANGUAGE

Although Hyatt International requires the highest standards in terms of quality criteria, they pride themselves on their openness to innovative proposals from all consultants. The way most well known brands such as Hyatt operate is based on the belief that the customer wants the comfort of the quality of a known brand, but expects something different and special which relates to the particular area where the hotel is situated. The architects and the interior designers therefore set out to provide an African experience. Externally the use of flush jointed brick creates a monolithic, warm, uncomplicated façade, which reflects the girded pattern of the regular guest room modules behind. The regularity of the brick façade is contrasted by flourished of steel and glass in special places. Other features of interest are the entrance, with its over scaled aperture and trumpeting entrance canopy; the presidential suite, with its protruding bay window and more complex glazing and the vertical break on the street corner, where the suites erupt in the form of glass and steel sculpture. Due to noise factor, the windows on the Oxford Road side are smaller, recessed and highly insulated. The building raps around a landscaped court". Most public facilities have the benefit of the garden- noise free haven that also responds gently to its neighbours to the south.

The interior designers continued with the African theme while avoiding the ethnic trap.



Figure 4 -2 Interior of Hyatt Hotel, Jhb.

The interior is understated, yet containing finishes, furnishings and objects d'art of high quality: Rich autumn colours in the slate harmonised granite and hand painted contemporary silk upholstered furniture. The apparent simplicity of the façade and interior belies the complexity of a building of this type. Operationally it rivals the most complex of building types, in this case compounded by the need of a link into an existing building at various levels. Most human activities, in fact, is out of sight, in the basements, where a hive of activities keeps this organism running like a well oiled machine. (Architect & builder, Feb. 1996).



Figure 4 -3 Courtyard of Hyatt Hotel, Jhb.



Figure 4 -4 Basement of Hyatt Hotel, Jhb.

THE SITE

The site was chosen for its prominence, proximity to upmarket shopping and leisure facilities. It is also ideally situated within the greater Johannesburg/ Sandton complex. But with the choice of site came some challenges such as the need to incorporate the existing Firs Shopping centre and office complex; the compactness of the site and the noise generated from Oxford Road.

PRECEDENT 2

SANDTON SUN TOWERS- SANDTON

ARCHITECTS- MARGOLES DUKES & SMITH ARCHITECTS

The new 5- star Sandton Sun Towers extension to the Sandton Sun Hotel was opened at the beginning of September 1993. It was conceived primarily as a businessman's hotel comparable to the best business hotels in the world.

The Sandton Sun Towers was built at the cost of R145 million and has 230 beautifully appointed rooms, including 16 executive suites, 36 studio suites, two of which were specially equipped for the disabled, and a penthouse double volume presidential suite with panoramic views. An interesting departure from standard hotel design is the provision of two exclusive floors with separate check-in, secretarial and executive lounge/ dining facilities as well as a 24- hour butler service. The atrium restaurant, bar and lounge are located on the ground level and the new hotel also has a pool deck and fully equipped gymnasium. The Sandton Sun Towers is linked to the six floor of the Sandton Sun by a skywalk and the new building is set in a large landscaped garden, which features rare cycads.



Figure 4 -5 Interior of Hyatt Hotel, Jhb.



Figure 4 -6 Reception of Hyatt Hotel, Jhb.

Relevance:

The way the Hyatt Hotel is linked with an existing shopping centre is of relevance as the proposed development in this thesis, on the remaining portion of Sammy Marks, will have to accommodate guests and shoppers alike. Controlling and separating guests, visitors and general public is what contributes to the Hyatt's success. By sharing basement parking with the rest of the complex, with hotel guest and general public being separated and controlled at ground floor, resolved a lot of problems. The idea of entering the hotel from the basement and to have a check point at a level where the different kind of public meets, came from this precedent study.



Figure 4 -7 Exterior of Sandton Sun Hotel, Jhb.



Figure 4 -8 Sandton Sun Hotel, Jhb.

BACKGROUND

A consortium, which includes Liberty Life Association Ltd, Standard Bank Group Pension Fund and Eskom Pension and Provident Fund, owns the Sandton City complex which encompasses the shopping centre, office tower, twin towers and Sandton Sun Hotel, other specific office developments and portions of undeveloped land in the immediate vicinity of the complex. According to Wolf Cesman, CEO of Liberty Life Properties, several factors influence guests' choice of a 5- star hotel. These are: easy access to major freeways; a secure environment and superb "one- stop" shopping; entertainment and office facilities of an adjoining or integral complex such as Sandton City. These essential criteria are met at the Sandton Sun and Sandton Sun Towers hotels, providing a combination without parallel in South Africa.

SITE

The Sandton Sun Towers is located on the very prominent site opposite the Sandton City complex bounded by 5th Street, Alice Lane and Maude Street Extension. The building has been placed on the southernmost portion of the site closest to the Sandton Sun Hotel to facilitate access to and from the existing hotel. The site has a 10m fall from east to west and there is an 8m servitude on the southern boundary reserved for landscaping and water features.

DESIGN

The architects perceived the new hotel as an integral part of the Sandton City Complex as a whole, which they felt, needed greater definition on the Sandton skyline. This promoted the design of an 18- story tower. The prominent lift and service core as well as the main entrance and porte cochère were situated on the eastern façade of the building which forms the base of the triangle shape of the building. The core is flanked by continuous vertical glazing emphasizing the verticality of the building and punctuating the façade. The entrance level of the hotel housing the reception area and public areas, namely the atrium bar restaurant and lounge, has a 5m high glazing for architectural features in this area. The pool area and gymnasium are located directly above the entrance level. As the Sandton Sun Towers was perceived by the operators as part of the existing Sandton Sun Hotel, it was not necessary to provide the full



Figure 4 -9 Drop-off area, Sandton Sun Hotel, Jhb.



Figure 4 -12 Bridge link, Sandton Sun Hotel, Jhb.

facilities e.g. Conference rooms and restaurants normally required by a 5- star hotel. However this required a link and easy access between the two buildings. This link has been provided by means of a skywalk or bridge spanning to the sixth level of the Sandton Sun. The bridges are on two levels; the upper level is for access by the hotel guests and visitors, while the lower access is used for hotel services and personnel on level 5. The penthouse "Presidential Suite" is located on the 27th and 28th floors. This suite has been designed as a duplex unit with separate access on both floors. In order to provide an upgrade service, two executive floors were designed on the upper levels of the building. These differ from the typical floors in that they have separate check- in facilities and lounges/ dining areas which are cantilevered and splayed across the north- east and south- east corners of the building. (Building, October, 1993)



Figure 4 -10 Basement Exit, to hotel reception



Figure 4 -11 Basement Entrance, parking

Relevance:

Three things were looked at with this precedent study. Firstly was the way the guest were dropped off at the entrance and thereafter moved down into the basement for parking. From the parking area it is possible to move up to the reception and the gym area. The hotel rooms can't be reached without a card that has to be swiped at security doors. The second important feature was how successful the upper floors worked with their own access and entrances. The third feature that was looked at was how the hotel was linked to nearby buildings, in this case by means of an enclosed pedestrian bridge. This made provision for the hotel to share facilities with neighbours, which meant that the hotel could exclude some of these facilities without a loss of grading.

PRECEDENT 3

GALICIAN CENTRE FOR CONTEMPORARILY

ART- SPAIN, SANTIAGO COMPOSTELA.

ARCHITECT- ALVARO SIZA

BACKGROUND

As is typical of his work, Siza was guided by his first impressions of the site. The Baroque façade of the monastery fascinated him. Siza placed the entry to the museum here too, inventing the monastery's corner facade to produce the two overlapping L-shaped volumes that rule his design. The main issue with this project was its insertion in an area surrounded by buildings of quite different scales and significance. It was up to the centre to overcome these difficulties by transforming an agglomeration of spaces and buildings into a coherent fabric. The preservation/ transformation criteria involved included the selection of cladding materials, so granite was chosen for the exterior, with colour variations. The building consists of two L-shaped wings each of three floors, which converge in a north-south directions at a point on the southern end. The west wing houses the main entrance, distribution and reception areas. The basement of the east wing contains the exhibition halls, cafeterias and bookshops. (Konemann, 2000, p.310)

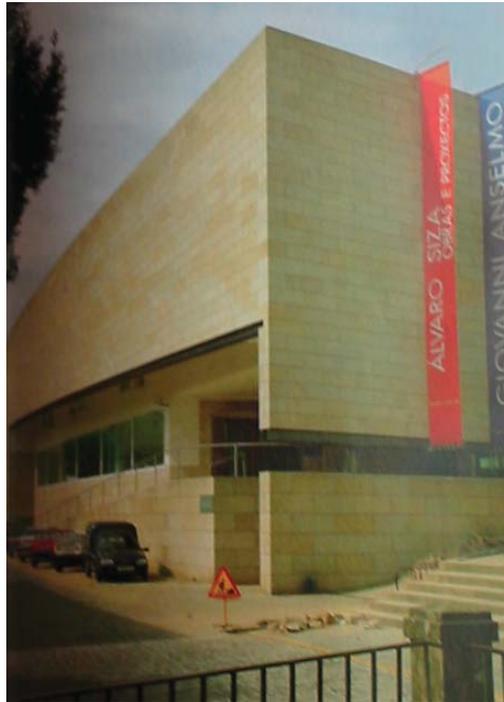


Figure 4 -13

genius for shaping space and light, from the heavy suspended soffits under the skylights of the upper galleries to the trussed, angled clerestory of the library or the soft, disorientated light caught by the inside façade's horizontal soffit. The sculptural quality of Siza's work echoes the formal minimalism of the American architecture in the 1970's- the long spans, crisp stone work and angular shapes. (Architectural Record, October, 1994. p.104)

Relevance:

This precedent study was chosen to get an insight into how successful a site within an extremely difficult context was handled. Two factors had to be dealt with from an early stage, that of the scale and historic value of surrounding building. All the functions of the building work under a coherent building form and structure. Out of this building form, openings were cut out for entrances, views, light and heat gain. This building doesn't throw its arms up into the air to be seen, but instead displays a simple and yet a high standard of architecture.

ARCHITECTURE

Siza's architecture is like his sketches: precise yet suggestive, concealing a surprising richness and authority in its apparent modesty. Clad in local granite, the museum is set above the street like a stepped platform. A cut out in the main façade directs the visitor towards the entrance, the route reinforced by an oddly angled soffit that mirrors an access ramp below. The building's end walls hang from above, leaving a low horizontal slot with a fragmented view of the monastery's doorway. The museum's large vestibule opens into a triangular atrium with a clerestory window and monumental stair, a void between the two angled volumes of the design. The two levels of galleries beyond are arranged en filade, with parallel circulation corridors, although the winding path through them is full of incident and surprise, including a double-height space invisible on the ground floor revealed as a precipice terminating the upper floor galleries. Other strangely details display Siza's

PRECEDENT 4

**THE LOIS & RICHARD ROSENTHAL CENTRE
FOR CONTEMPORARY ART- CINCINNATI**
ARCHITECT- ZAHA HADID



Figure 4 -15



Figure 4 -16

Conceptually the existing plan of the city curves upward, making the ground plane and the back wall a continuous surface. "There is no break between the centre and its surroundings" Hadid stated. "We took the street grid of the city and pulled it into the centre, so that it seems as if the ground is rising to become the back wall. We call this the urban carpet: a continuous surface between the street outside and the wall inside. It mediates between the city, the lobby, and the galleries beyond. During the day the lobby should be a kind of public square - an open, day-lit, artificial park. Without paying an admission fee people can walk in and find out what's going on in here".

In contrast to the urban carpet, which is a series of polished, undulated surfaces, the galleries are expressed as if they had been carved from a single block of concrete and were floating over the lobby space.

The south facade forms an undulating, translucent skin, through which passers-by see into the life of the centre. Offices provide the facade with human animation. The east facade is expressed as a sculptural relief.

It provides an imprint, in negative, of the gallery interiors."There are ac-



Figure 4 -17

tually two distinct but complementary facades. The south facade, along Sixth Street, will integrate itself with the city by offering an animated and irregularly inhabited skin. We hope to achieve the impression of a collage, offering a strange, layered texture of activity and art in constant flux.

At night, the light from the windows could be very beautiful. It could be animated with all kinds of different lighting programs." (www.designboom.com/portrait/zaha-c.html)

Relevance:

The way the building functions and whether the abstract forms are suitable are not the main reason this precedent was chosen. Instead what was well important of this precedent is the way the building connects with the city. Hadid introduced a different form and made it look like it was grown out of the existing site. This was achieved by stretching the grid on ground level up into the building vertically.