Precedent studies that support the research done in the previous chapter will critically be investigated. Only key factors will be taken from each. These factors will then be reinterpreted and implemented in the authors design development.
5.1. VitraHaus
Herzog & de Meuron
Vitra Campus, Weil am Rhein, Germany
2010
1,324 sqm

IMPORTANCE FOR PROJECT:

- Displaying furniture to the outside
- Projecting views into the landscape
- Creating interesting open air spaces
- Vertical circulation as a focal point

fig. 55_ Herzog & de Meuron (author unknown, 2010)

fig. 56_ Courtyard, take note how the facade becomes a seating area (archspace, 2010)

fig. 57_ Floor plans showing views and vertical circulation points (archspace, 2010)
BRIEF_
To create a structure that exhibits designer furniture and interacts with the public.

CONCEPT_
Herzog and de Meuron connects two themes: the archetypal house and stacked volumes. These architects returned to the idea of the ur-house. The primary purpose of the five story building is to present furnishings and objects for the home. The building consists out of 12 houses staked on top of each other and it represents the characteristics of a general house as a display space.

MOVIEW_
The building opens into different levels and the connectivity of the “houses” on the outside, form courtyards and breathing spaces, where people can sit and observe the surrounding showrooms. When one enters the building it suddenly takes on a different character: Where “houses” intersect, structural volumes are created and it is here where the geometry changes. Staircases are integrated into organic volumes revealing visual relationships between the houses or sometimes blocking the view of the observer.

VIEWS_
The charcoal of the exterior not only unifies the building with the earth, but also focuses the viewer on the glazed gable ends, that display white finished showrooms. During the day the glazed gables focus views on the landscape and factory, but at night the illuminated interior glows from within and the physical structure seems to magically disappear. (arcspacespace, 2010)
5.2. Turbine Hall
TPSP Architects
Newtown, Johannesburg, South Africa
2009
7,000 sqm

HISTORY
The Jeppe Street Power Station was constructed during the 1930’s. The original site consisted of a shorter Turbine Hall and single North Boiler House. The Power Station could not keep up with Johannesburg’s electricity demand and in 1934 it was extended (Krige & Beswick, 2008: 3).

Jeppy Street Power Station was mothballed in October 1961, but in 1967, after the installation of two Rolls Royce jet engines in the Turbine Hall, was recommissioned (Krige & Beswick, 2008: 29).

IMPORTANCE FOR PROJECT:
- Interaction with heritage
- Reusing existing element
- Juxtaposing elements and materials
After 1967 the remaining steam turbines, associated plants and the South Boiler House were demolished. The boiler house and turbines were cleared out for much needed workshop space and the North Boiler House was converted into offices and stores (Krige & Beswick, 2008: 31).

In 1970, after being decommissioned and bricked up, this majestic site became secluded from the public. It was only in 1990 when it was once again publicized after squatters invaded the premises. By 2000 over 300 people lived on the site and consequently the buildings were cleaned out and closed off. (Krige & Beswick, 2008:53).

In 2004 the Turbine Hall was again experienced in all its glory, when it was used as a event space. AngloGold’s CEO and Corporate Affairs Executive where charged with the task of finding new premises for the company. Through thorough investigation, they decided on the Turbine Hall site they commissioned TPSP Architects to design a new office park by reusing the old buildings on site. (Krige & Beswick, 2008: 99).

**HERITAGE INTENTIONS**

The architect’s intention was to create a new structure that would honour the industrial heritage buildings in material selection, scale and spatial experience (Krige & Beswick, 2008:97). In essence, they wanted to create a new structure with a humble exterior expression. Adapting old structures on site, the designers focused on all existing elements and reworked them as little as possible. In the end recreating the program of the building but embracing the existing character of it, thus exploiting the potential of the structure to the maximum.

**fig. 65** The X-brace structure of the building was reinterpreted as structure and aesthetic device (TPSP Architects, 2008)

**fig. 66** Skylights were kept in place as memory of the old structure (TPSP Architects, 2008)

**fig. 67** The original concrete hoppers in the demolished North boiler house are commemorated as skylights in their original location (TPSP Architects, 2008)
5.3. **Transparent Factory**

Prof. Gunter Henn
Dresden, Saxony, Germany
2001
81,600 sqm

**IMPORTANCE FOR PROJECT:**

- Responsive environments
- Exposing the production process
- Link between production and daily life
- Transparency

The glass facade of the factory is a symbol of transparency and authenticity, of reflection and integration, absorbing and reflecting the historical and spatial resonances of Dresden.

(Loschmann, 2001)
LOCATION:
A building designed for Volkswagen is allocated in an area where high-precision craftsmanship of the industries are celebrated, the building and spaces also speaks the language of an integrated city where living and manufacturing are seen as functions that can work together. Volkswagen stages what usually takes place behind closed doors - as a place of communication, exchange and experience, by visually displaying the process (Loschmann, 2001).

TRANSPARENCY:
Prof. Gunter Henn designed a building flawless in form and function. The building celebrates the automobile industry by displaying the manufacturing and assemble of the product to the outside world - the experience and elegance of the car is put before the architecture. He describes the building as a unique exchange between man, technology and the environment. This is here where real live production is turned into livable experience, where the interesting world of transparency communicates to the public (Loschmann, 2001).

Latest technologies are displayed where people can experience the creative intensity of production. As said before the function of the building is expressed by the form of it. L-shaped production areas is in contrast to the round organic shapes of the customer centre, it symbolically directs people from nature to structure.

As a alternative to anonymous mass production that indiscriminately churns out a product, we present an individual produced masterpiece, a unique specimen with its own character. Our manufacturing processes are a combination of high-precision handiwork and a love of detail. Machines are only used to assist the craftsman.

(Loschmann, 2001)