CONTEMPORARY INTERVENTIONS IN HISTORIC FABRIC:

CONTEXT AND AUTHENTICITY IN THE WORK OF GABRIEL FAGAN



A Mini-Dissertation submitted in partial fulfilment of the requirements for the degree of
M Phil (Conservation of the Built Environment)
by
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DECLARATION

1. I declare that *Contemporary Interventions In Historic Fabric: Context and Authenticity in the Work of Gabriel Fagan* is my own work and that it has not been submitted for any degree or examination in any other University.
2. I know that plagiarism is wrong. Plagiarism is to use another's work and pretend that it is one's own.
3. I have used the Harvard convention for citation and referencing. Each contribution to, and quotation in, this assignment from the work(s) of other people has been attributed, and has been cited and referenced.
4. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

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Cover images:

Maritime Museum, Mossel Bay (left), SAB Visitors Centre (middle) and UCT IIDMM (right). Photographed by author 2010.

Although dramatically different in style, the old and the new parts have nevertheless achieved a seductive harmony as well as a curious co-dependence, with each relying on the other to downplay its faults and enhance its charms. Removing either building would render the remaining one pedantically hidebound or brutally modern, while together they accomplish a beguiling synthesis of emotional temperaments.

Alain de Botton, The Architecture of Happiness
(de Botton, 2006:195)

Fig. 1 Letterstedt Brewery, Newlands

ABSTRACT & KEY WORDS

This study focuses on three projects by Gabriel Fagan, one of South Africa's most respected and awarded architects, namely The Dias Museum in Mossel Bay, the SA Breweries Visitor's Centre in Newlands and the University of Cape Town's Institute of Infectious Disease and Molecular Medicine. These projects are all essentially contemporary interventions in historic fabric and each contains easily identifiable and iconic new portions – the sail-like roof of the Dias Museum, the glass lift shaft at SAB and the circular glazed pavilion at UCT's Medical School.

But underneath this apparent simplicity lie a host of other decisions that contribute to making up a much more complex picture of the three projects. Some of the parallel works include the reconstruction of an 18th century VOC granary at the Dias Museum, the reconstruction of a non-functioning industrial chimney stack at the brewery and the extension by replication of the 1920's UCT laboratory building. These three examples are situated immediately adjacent to the iconic contemporary works and their impact has largely been overlooked in critique to date. However, this research shows that each aspect can only be fully understood in terms of the opposing act. In their best moments, they display both the 'seductive harmony' as well as the 'curious co-dependence' of which de Botton writes (see Frontispiece).

These three projects are therefore key works by Fagan that straddle his restoration projects on the one hand and his contemporary domestic houses on the other.

The research is a multiple-case study and relies on interviews, literature review and detailed analysis of the three projects to reach its conclusions.

Ultimately, the research is biographical and aims to contribute to building a more complete and rounded picture of a celebrated architect.

Key Words
Gabriel (Gawie) Fagan
Contemporary interventions
Building conservation

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Third, the interviewees who all gave generously of their time and experience.

Finally, to my wife Wendy who stood by me throughout.

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[1] All images, unless noted otherwise, taken by the author in the period September to December 2010

ABBREVIATIONS & GLOSSARY OF TERMS

UCT	University of Cape Town
IIDMM	Institute of Infectious Disease and Molecular Medicine
SAB	South African Breweries
NMC	National Monuments Council
SAHRA	South African Heritage Resources Agency
SPAB	Society for the Protection of Ancient Buildings

Contemporary: Contemporary in this study is not a time based label. Rather it is a term which implies an attitude or ethos and a building form which is "of its time" and which attempts to find solutions to new programmatic requirements and is not tied to past representation. It is differentiated from the term Modern which implies a reference to Modernism of the Twentieth Century.

Intervention: The term intervention denotes work which is undertaken within an existing context but it also implies a degree of interaction and engagement with the historic fabric.

PREFACE

The origins of this study stem from personal interest in working with historic buildings and especially in instances where there is dialogue between new and old. Together with this is the on-going interest in the work of Gabriel Fagan who has, over a period of more than fifty years, produced not only a large body of innovative and skilfully designed buildings, but has transcended the traditionally separate genres of "restoration" and "new build" with an ease that is certainly without parallel in South Africa. He is, as Buchanan (1995:79) notes, "the polymath architects aspire to be".

This respect leads to the essential dilemma of a biographical study such as this. While it sets out to be neither a hagiography nor a scathing critique, any thoughtful research can be assumed to lead to both positive and negative commentary.

Townsend (2003:xi) highlights this central ethical problem:

> It is all very well to agree to disagree with a colleague of long standing and regarded with affection and respect; it is another thing altogether to analyse his work, his life, in great detail and with his complicity, and then to conclude in public that his work, his legacy, or parts of those endeavours, are flawed.

I address this problem in three ways:

Firstly, any criticism must be rigorous and grounded in theory and not be simply a personal viewpoint. This ensures a degree of dispassionate distance in the viewpoint taken. Secondly, any study contributes to growing the body of knowledge and appreciation of the subject and it would be illogical to expect only a positive viewpoint to be put forth. Thirdly, and most pertinently in this research, due to the isolationism of the South African profession over much of the subject period, many of the criticisms can be seen as endemic to practice in South Africa at the time and not merely the result of one architect's mode of design.

Ultimately, I would like to think that issues arising from this research will contribute to the debate around heritage practice in South Africa and the making of positive contributions to the conservation of the built environment.

Chapter 1: Introduction

1.1 Research Context and Objectives

Gabriel (Gawie) Fagan is one of South Africa's most respected and lauded Architects and is renowned for both his domestic work and his conservation work. He is also one of a very small group of South African architects who have achieved international recognition. Apart from journal features about completed projects, often done as part of awards programmes, and several self-published books there was little by way of serious evaluation of his work until recently[2].

This research focuses on Fagan buildings that can broadly be defined as "conservation" work.

Within the range of conservation projects undertaken by Fagan, two seemingly distinct approaches appear to be followed, namely:

(i) the reconstruction and/or restoration of major historic buildings and groupings of buildings. An important example of this would be the restoration of The Castle in Cape Town.

(ii) the creative adaptation of buildings for new uses together with bold, contemporary interventions. A good example of this would be the SA Breweries Visitors Centre in Newlands, Cape Town.

This research is limited to cases where Fagan's work displays a contemporary intervention approach and seeks to broaden the understanding of this aspect his oeuvre.

Three projects by Fagan are used as case studies in this exploration. The Dias Museum complex in Mossel Bay was completed in 1989 and displays an array of conservation techniques ranging from reconstruction to creative adaptation of industrial structures. The acclaimed SA Breweries Visitors Centre in Newlands,

[2] Refer to Chapter 3.5 for a summary of recent critiques on Fagan.

completed in 1995, is best known for its external glass lift shaft attached to the Letterstedt brewery building. Finally, at the University of Cape Town's Institute of Infectious Disease and Molecular Medicine (IIDMM) building completed in 2005, Fagan placed a bold glass drum in the centre of two traditional 1920's campus buildings.

A note on architectural authorship:
Gawie and Gwen Fagan work together in the practice and have done so since the 1960's. Gwen has an acknowledged influence on projects emanating from the practice where she works as an historical researcher, landscape planner and writer[3]. As the principal historical researcher, Gwen has contributed significantly in her own right to the restoration projects like Tuynhuys, Tulbagh, Boschendal and De Kasteel De Goede Hoop (Castle of Good Hope). However, the three cases in this study are all clearly authored by Gawie[4].

Gwen Fagan's role was confirmed as being minimal in the case of UCT IIDMM. This can be ascribed to the fact that the project was done in association with another practice and perhaps more importantly, to the fact that the historic research, a key focus area of Gwen's, had been completed as a separate commission by others prior to the start of the project. In both of the other case studies Gwen's role was greater, as researcher and as part of the team. However, Gwen was not the creative force behind the resolution of any of the three cases under study.

Despite this, Gwen's role as Gawie's wife and constant companion in the office environment must not be underestimated. The process of design resolution in the Fagan studio was described by Peter Schumann of MLH Architects and Planners[5] as being a unique process between Gawie and Gwen with much testing and retesting of ideas.

However, for the purposes of this study, 'Fagan' must be understood to mean

[3] *http://www.stellenboschwriters.com/fagan.html* (2011/01/08) contains biographical information on Gwen.
[4] Also confirmed by John Wilson-Harris, senior architect in the office and staff member during two of the three case studies, in personal communication, 6 January 2011.
[5] Personal communication, Peter Schumann, 16//01/2011.

Gabriel Fagan[6]. Any reference to Gwen Fagan in her own right, or together with Gawie, is noted as such. The practice as an entity is referred to as Gabriël Fagan Architects.

It is also important to note that in all three cases cognisance is given to the overall site development and not just to the portion where the contemporary intervention is most obviously evident. This is especially relevant at the IIDMM building where the bulk of the attention in articles to date has been on the "Wolfson Pavilion", the central glazed link building. The study is therefore concerned with Fagan's attitude over the whole site and is not limited to an architectural critique of a single portion of the projects, however striking that element may be.

These projects are considered within the broad body of literature and theory related to working in historic contexts. Representative international examples are referenced in the literature review to illustrate and enhance the argument. Further insight is obtained through selected interviews with various local architects and academics, respected for their views and expertise in these matters.

The objective of this research is to test whether the contemporary intervention approach employed by Fagan in each of the three cases is:

- ***appropriate*** *and can be* ***justified*** *in the specific example*
- ***consistently applied*** *in the particular case*

"Appropriateness" and "justification" relate to issues of ***context*** while "consistency" brings into play a range of debates around ***authenticity*** - of material and form but also of action.

[6] Gawie is a nickname and used only informally, the correct name being Gabriel. Confirmed in personal communication with Gawie, 11 January 2011.

1.2 Questions Considered in the Study

The key question is to establish in which *context* the contemporary approach is adopted by Fagan. The predicted answer or hypothesis[7], based on prior studies and Fagan's own statements, is that this approach is adopted in contexts with lower significance[8]. This hypothesis would also suggest that less significant buildings are suited to adaptation in a contemporary manner. Similarly, buildings with a perceived high degree of "rarity" value, or which have elements dating from the Dutch (pre-English)[9] period, or which are closely allied to the development of (white) national identity in South Africa are restored to an earlier known period.

A goal of the research is therefore to explore the approach and theory adopted by Fagan in the three cases so that these can be tested against this hypothesis.

Punch (2005:38) notes that:

> "if the theory is true, then the hypothesis follows. So, in executing the research and testing the hypothesis, we are actually testing the theory behind the hypothesis. This is the classical hypothetico-deductive model of research".

A second key area of enquiry involves issues of *authenticity.* This involves establishing consistency (authenticity of action) but also authenticity and significance of the physical fabric.

The study also assesses the appropriateness of Fagan's interpretation of the relative significance of the new interventions and their relation to the original building or complex of buildings and its significance.

Finally, regarding conservation theory, the research assesses to what extent Fagan's approach accords with generally accepted international charters and codes of practice.

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[7] Punch (2005:3) defines the hypothesis as "a predicted answer to a research question. To say we have a hypothesis is to say we can predict what we will find in answer to a question. We make this prediction before we carry out the research - *a priori.* A specific research question states what we are trying to find out. The hypothesis predicts *a priori* the answer to that question."

[8] The Fagan's used the word "rarity" in interviews and this terminology is explored in the study.

[9] The second British occupation of 1806 can be regarded as a key date.

The research also probes aspects of the cases which do not display the same degree of overt contemporary expression and where the solution is a more low key approach with elements designed to match and blend in with original fabric instead. The study questions the appropriateness of this action which is seemingly at odds with the insertion of obviously contemporary work in other parts of the same project.

The three case studies also enable an assessment of the extent to which these modern interventions facilitate a "dialogue" between new and old, recognising and enhancing their significance.

1.3 Significance of the Research

The research will add to the knowledge and insight of an acclaimed architect. Much is known and written about Fagan's houses and the "restoration" projects are similarly well documented. Overall there is a dearth of critical assessment around Fagan's work. Part of this is due to Fagan's characteristic intuitive rather than theoretically grounded approach. This research is one step towards a broader critical understanding of Fagan's work.

1.4 Summary of Findings

This research illustrates the expert nature of these three projects which have all rightly been given Awards by the Institute of Architects and have been published in local journals and books.

These modern interventions inserted into significant historic fabric bring to light a complex set of issues and reveal an important aspect of Fagan's' work since they encompass elements of his regionally inspired modern houses and the major restoration projects – in effect straddling and encompassing elements of the two best-known spheres of Fagan's work.

Assessing the projects in terms of theory and context, the research concludes that Fagan's intervention work is a mix of two elements:

Firstly, the primary added elements contain the new function and usage. These are of bold contemporary design of contrasting form and/ or material.

Secondly, there is the background fabric comprised of an eclectic mix of repaired elements, replicated components from surrounding buildings and even reconstructed buildings or major components of buildings. Some portions of this secondary work find their lineage in similar (and somewhat contentious) work at The Castle, Tuynhuys or Tulbagh.

Some aspects of these projects accord with theory and established practice in the form of conservation charters. Likewise, some aspects of the three projects find echoes in contemporary work by Carlo Scarpa, Sverre Fehn, Giancarlo de Carlo, Norman Foster and others. But mostly, Fagan's work follows its own carefully crafted path.

In working this way, Fagan is following instinct and common sense in devising an overall solution which conveys its message in a clear and uncomplicated way.

Chapter 2: Research framework and methodology

This research is a multiple-case study relying on:

(i) literature review
(ii) interviews
(iii) detailed analysis of the three projects, including
  - detailed on-site inspections [10]
  - review of the architect's project documentation[11]

2.1 Case Study Methodology

This research is essentially biographical. In order to research issues of context and authenticity in Fagan's contemporary interventions this study makes use of a multiple-case study method[12]. The cases can further be defined as descriptive: "a descriptive case study presents a complete description of a phenomenon within its context" (Yin, 1993:5). Evaluating case study research, Yin (1993:27) notes that the "approach therefore requires you to be well informed about the topics of inquiry and not simply to have a methodological toolkit".

Anfara and Mertz (2006:xxii) state that case study research requires the theoretical perspective to be identified at the outset of the enquiry, "since it affects the research questions, analysis and interpretation of findings". The body of literature on the subject was surveyed at the outset of the process in order to establish a theoretical framework through which to view and assess Fagan's work. This framework is summarised in Chapter 3.

A pilot (exploratory) study was undertaken based on the initial research compiled on one case (the IIDMM building). This was aimed at "defining the questions and hypotheses of a subsequent study or at determining the feasibility of the desired research procedures" (Yin, 1993:5). A trial interview[13] was done in September 2010

[10] The two Cape Town buildings were visited several times between September and December 2010. Mossel Bay is 400km from Cape Town and only one inspection was made there (in September 2010).
[11] Refer to Bibliography for list and sources of this material.
[12] Punch (2005:163) also refers to multiple case studies as "collective case studies".
[13] The trial interview was done with business partner Shaun Adendorff.

which tested the format of the initial questions and the hypotheses as set out in a research proposal[14]. No data collected during this pilot phase was used in the ensuing study because Yin (1993:6) cites "slippage" from the exploratory phase into the actual phase as the major problem with exploratory case studies.

Punch, (2005:277-278) referencing Miles and Huberman (1994), lists eleven key ethical issues in social research. In order to address the relevant ethical issues arising, a draft of the research proposal outline was discussed with Gawie Fagan in October 2010. This ensured that Fagan had understood the content of this study and accordingly, the criteria for informed consent was satisfied.

The discussion of the research proposal was also done to better understand Fagan's point of departure in the three projects so that the questions could be framed more precisely. Project data including role-players and client details was also verified to prevent any errors in this regard.

It was at this first interview session[15] that Fagan suggested the title of the research project be changed from "Modern Interventions" to "Contemporary Interventions" due to the specific meaning of the term "Modern".

The use of the term "conservative/traditionalist approach" was also queried and the wording "a more low-key intervention that simply 'fits–in' " was suggested as an alternate. No other changes were suggested by Fagan nor made in response to this discussion.

A list of the documentation obtained from these sources is contained in the reference Section "Sources of File and Archival Material" at the end of this report.

An important component of this research is the Literature Review (Chapter 3) which includes review of both theory relating to contemporary interventions and the application of this theory as seen in various cases around the world.

[14] Completed in June 2010 in fulfillment of M Phil course APG 5070S.
[15] Held on the 6 October 2010.

2.2 Selection of the Three Cases

In order to narrow the focus of the research three cases were selected from the body of work by Fagan. Yin (1993:5) notes that in multiple-case studies "cases should be selected so that they are replicating one another – either exact replications or predictably different (systematic) replications." The three cases selected have several common criteria beyond being simply interventions in historic buildings:

Complexity: All respond to more complex programmes than alterations to a single building.

Context: All are located in a context that is urban rather than rural or suburban. More importantly, all three present integrated solutions in a broader context in the built landscape.

Form: All exhibit contrast in form and/or material as a central part of the design response.

Typology: All are public or institutional buildings.

Architect assessment: All three projects were submitted by Fagan for Institute Awards implying a degree of personal pride in the outcome of the design.

Peer review: All three obtained Institute of Architects Awards. This demonstrates peer recognition.

However, in one important area they do differ. The projects were completed by Fagan in three separate decades and therefore span different periods in his professional life. The work at the Dias Museum commenced in 1980 and was completed in 1988. The SAB visitors centre undertaken in the early to mid-1990's and the UCT IIDMM building in the early to mid-2000's.

Although a direct comparison between the cases is not possible, it is nonetheless interesting to observe the changes to the understanding of conservation and heritage management in South Africa that occurred over the same period, from South Africa at the height of late 1980's isolationism to new nationhood and beyond.

2.3 Literature Review

The literature review includes various key areas:

Relevant conservation principles including the Venice and Burra charters and William Morris' SPAB manifesto are noted in *Chapter 3.1.*

The theoretical framework relating to the over-arching subject of contemporary interventions in historic fabric is appraised *Chapter 3.2.*

Discussion around evolving approaches and the application of theory is contained in *Chapter 3.3.*

A discussion on the design approaches of a selection of examples clearly illustrating contemporary interventions with relevance to the three Fagan cases is discussed in *Chapter 3.4.* This includes the work of acknowledged leading architects in the field, inter alia Scarpa, Fehn, de Carlo, Foster and Hopkins. The compiled research information on these 18 examples is set out in the report as data sheets and included as Appendix 1 so that the base information is clear and separate from the main body of the report.

These examples have been derived in two ways:

(i) those researched by the author for the purpose of this study in order frame specific issues related to the Fagan cases; and
(ii) those referred to by various interviewees to illustrate a particular point made in the interview[16].

[16] 3 of the 18 examples were obtained in this way.

No claim is made to any scientific process of selection of these examples other than these very simple criteria. Most of the examples have been published in magazines and journals and these references are given to aid further research. Just over one third are known to the author through first-hand experience so this leads to a natural bias in their inclusion here. There is also an acknowledged imbalance in favour of Western and Northern hemisphere examples.

However, all these examples either have aspects which demonstrate similar design attitudes to the Fagan cases or demonstrate a counter-viewpoint useful to the discussion.

As these are not case studies per se, the information on the projects is limited to the physical form and the broad theories underpinning the expression of this form. Given the scope of this research project, no attempt has been made to research the processes which led to the projects nor to understand in great depth any cultural or economic contexts which informed the designs.

Finally, in *Chapter 3.5,* published material written by Fagan is noted, together with several key texts by others as a lead in to the cases which follow directly after in Chapter 4.

2.4 Interviewing

In qualitative interviewing "participants are more likely to be viewed as meaning – makers, not passive conduits for retrieving information from an existing vessel of answers" (Warren, 2001:83).

Regarding selection of interviewees, Warren (2001:87) notes

> in qualitative interview studies, respondents may be chosen based on *a priori* research design, theoretical sampling, or 'snowball' or convenience design, or particular respondents may be sought out to act as key informants.

Interviewees have in this study been selected on the basis of their ability to provide insight into the topic and because they are "assumed to be capable of narrative production" (Warren, 2001:88).

The selection of interviewees falls into three groups[17]:

- **subject group** consisting of Gawie Fagan, Gwen Fagan and current senior architect in the practice John Wilson-Harris[18].
- **primary group** comprising :
  - Three academic architects with knowledge of the work of Fagan and engagement with building conservation issues.
  - Five architects or urban designers active in the field of conservation of the built environment and working Cape Town.
- **project specific group** of academics and professionals involved in the three selected cases was also consulted. These range from formal interviews to ad-hoc telephone discussions.

In order to provide balance, some practitioners who have in the past expressed reservations regarding the contemporary intervention approach in their work or writing were specifically selected.

Peter Puttick of Revel Fox and Partners was suggested by interviewees during the course of the interviews. Fox, a contemporary of Fagan's, was known by his work and writing to be broadly against contrast as a means of architectural expression and this became increasingly evident in his built work after the mid-1980's. As a long-time partner of Revel Fox, Puttick was selected on the basis of his being able to give insight into this counter viewpoint[19].

[17] Refer to Appendix 2 for complete list of Interviews and Discussions.
[18] Two previous employees (John Rennie and Trevor Thorold) were interviewed, but as conservation architects in their own right and not specifically as former employees. Other former employees of Gawie Fagan's were excluded only due to time constraints and the scope of this research project. In this regard, the contribution of Moira Serritslev should be explored in any later study.
[19] Revel Fox died in December 2004.

Jo Noero, internationally lauded South African architect and academic, was suggested to be a useful interviewee for this research on the basis of Noero's clear insight and current building work in the historic context at St. Cyprian's school in Cape Town.
One project from each of these two practices, Fox's and Noero's, was also added to the list of the researched context examples post-interview since they provide useful points of reference to the Fagan work.

The interviews were carried out broadly in three phases.

Early October 2010: Following the assembly and assimilation of the base research material, two interviews were held with Gawie and Gwen Fagan. The list of questions was slightly altered and expanded following the initial Fagan interview[20]. Particular issues referred to by Fagan in the initial interview, for example, his noting of "rarity value" as a primary driver of such restorations as Tulbagh resulted in a clearer focus in the phrasing of some questions relating to the insertion of contemporary structures and in probing where these may be appropriate.

Second half of October 2010: General Interviews with Raman, Rennie, Baumann, Thorold and van Graan.

December 2010: Additional interviews, project specific discussions plus follow up interviews with the Fagans to source and check outstanding information and to query a number of points uncovered in the intervening period.

Setting up the interview: The request for an interview was generally done via email but in three cases it was done in person. The email request sent out included the reason for requesting the interview and the title of the research paper. Only one person did not respond to the request for interview and all parties made themselves available for the interview. Interviews were generally held at the offices of the interviewee.

[20] An early version of the List of Questions was used as the basis of the first Fagan interview.

The list of questions was generally sent out ahead of the interview via email[21].

At the interview: The submission of the Form of Ethics to UCT by the author was noted at the start of the interview. All interviewees were asked to confirm their willingness to be quoted. The interviews were not recorded and hand-written notes were taken[22].

Interviewees were asked if they wished to see a record of responses (a full transcript was not kept nor deemed necessary). Only one interviewee requested this, which was duly done post-interview.

Only one portion of one interview was requested to be "off the record". This request has been adhered to and the study is not compromised since the unrecorded response was not directly related to the study cases. However, Warren (2001:92) has noted that "it is a hallmark of qualitative interviewing that 'unrecorded' data ….is as important as those derived from tape recordings".

At the start of the interview, the criteria for selection of interviewees was briefly explained so that it was clear in what capacity responses were being sought[23]. It was also checked whether the interviewee was acquainted with the buildings via literature or via personal visit. If the project was not known sufficiently to comment on, this portion of the interview was shortened in favour of other areas where the response could be given.

In running through the questions, it was found that very often useful insight was gained in broad discussions around the topic. Examples from the interviewees own practice or research experience were frequently noted and these added immensely to the richness of the responses.

[21] See Appendix 3 for a sample Annotated List of Questions, October 2010.
[22] See Appendix 3 for a sample Annotated List of Questions October 2010.
[23] This is relevant as many of the interviewees wear "several hats." Several are practicing architects as well as academics. Two are former employees of Fagan and 4 are members of the Institute of Architects Heritage Committee.

Typically the interview lasted for about one hour, but many ran to an hour and a half where there was significant engagement with the topic.

The questions were aimed at gaining insight into the interviewees':

- understanding of Fagan's approach.
- agreement or otherwise of key aspects of Fagan's approach with respect to context and the stated 'rarity' aspect of specific historic buildings.
- opinions with respect to the interplay of politics and heritage in the South African context insofar as this is relevant to the cases.
- opinions on issues relating to authenticity as evidenced by the three cases.

2.5 Limitations of the Study

This study is limited to understanding Fagan's design method in the three cases under study only. No assumptions can be made that the conclusions also apply to the broader body of Fagan's work or to the practice of conservation in general. As the study shows, each of the cases responds to a unique set of programmatic requirements, differing client body aims and of course are sited in contexts which display quite different degrees of heritage significance.

Chapter 3: Literature Review

3.1 Conservation Principles

A survey of applicable charters is an essential component of the basic theory of the subject. However, it is important to note at the outset the various charters do not form the direct underpinning of Fagan's creative approach. Fagan stated[24] that his approach is defined primarily by "instinct, context and brief". Gwen Fagan, at the same interview, elaborated on this approach:

> it is important to use your senses – sight, touch, hearing, but the most important of all is 'common sense' [25].

There is a charming straightforwardness to both those statements, yet together they reveal a great deal about the work of both Gawie and Gwen Fagan.

There is something of John Ruskin in this. Wells-Thorpe (1998:112) notes:

> Ruskin in *The Seven Lamps of Architecture* says 'the man who has eye and intellect will invent beautiful proportions, and cannot help it; but he can no more tell us how to do it than Wordsworth could tell us how to write a sonnet, or than Scott could tell us how to plan a romance.' In other words, skill is intuitive.

Any influence the charters have on Fagan can be said to be absorbed either through the general professional environment or through legislation, rather than as an integral part of Fagan's work method.

In terms of this study however, the charters are a tool for impartial critical review to evaluate what is deemed correct (and in many cases legislated) practice. The earlier charters are referenced in this study due to the time between the three projects under review.

Three of the main charters and agreements are noted here:

[24] Interview 06 October 2010
[25] Gwen Fagan related this back to her medical training in terms of making sound diagnoses.

- The Venice Charter of 1964 (which updated the earlier 1931 Athens Charter) is in a sense is the base document despite its Eurocentric bias.
- The Burra Charter of 1979, last updated in 1999
- The NARA Document on Authenticity (1994).

William Morris' SPAB manifesto is also referred to.

The Venice Charter (1964)

Article 5 presents significant challenges to the modern world and increasing technological changes.

> The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

Article 9 supports identifiably new work, but with alterations kept to a minimum:

> restoration……..is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp.

Article 11 concerning layering remains as valid today.

> The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action.

Article 12 reveals the fine line to be judged when replacing for example windows in an historic structure:

> Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13 is a key basis for this study in terms of evaluating overall setting and harmony:

> Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

Nara Document on Authenticity (1994)

The Nara Agreement deals primarily with broader concepts of authenticity. Cameron (2008) traces the difficult route to the adoption of the Nara document noting that "a schism (developed) between those who continued to support a materials-based approach rooted in the Venice Charter and those who promoted a vision of authenticity as more intangible, relative, and culturally diverse."

Lowenthal (1999) states that authenticity:

> denotes the true as opposed the false, the real rather than the fake, the original not a copy, the honest against the corrupt .

Conceptually, authenticity is a broad debate and difficult to pin down. In terms of the Fagan study, authenticity is considered only in terms of the definition by Lowenthal above and not in terms of wider issues of cultural heritage diversity.

Burra Charter (1999)

The Burra Charter recognises that a work of conservation will include a variety of strategies including maintenance, preservation, restoration, reconstruction, adaptation and interpretation.

> Article 14. **Conservation processes**. Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use;

retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these.

The Burra Charter tests the effect of any conservation process against the impact on significance. Seemingly, a wide array of divergent techniques is allowed, provided these are carried out according to the principles of the charter, notably:

Article 19. **Restoration.** Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

Article 20.1 **Reconstruction** is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric.

Article 20.2 **Reconstruction** should be identifiable on *close inspection* or through additional interpretation.

Article 22. **New work**.
22.1 New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation. New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

22.2 New work should be *readily identifiable* as such.

Expanding on the Burra Charter, Marquis-Kyle & Walker (2004:66) note that:

New work can sometimes provide the opportunity for interpretation - for example, when additional spaces, functions or buildings are required at a place, one option worth considering is reconstructing a past form or creating a new building of similar scale and siting to the removed building, but with a modern/contemporary design.

Regarding new the design of new buildings or additions Marquis-Kyle & Walker (2004:66) also note:

> In relation to buildings, matters to consider include siting, bulk, form, scale, character, colour, texture and material. Taken together, the new work should be similar to (but not imitate) the existing significant fabric (and that)
>
> Designing an addition or new building in a modern manner is desirable, but not an excuse to make the new work dominate or draw attention away from the existing place and its features.

SPAB and William Morris

Despite the relative contemporary nature of the three afore-mentioned charters, it is the text by William Morris, as set out in The Manifesto of the Society for the Protection of Ancient Buildings in 1877[26], that has surfaced most often while doing the research for this study[27], and for this reason, discussion is included here.

On restoration:

> So that the civilised world of the nineteenth century has no style of its own amidst its wide knowledge of the styles of other centuries. From this lack and this gain arose in men's minds the strange idea of the Restoration of ancient buildings; and a strange and most fatal idea, which by its very name implies that it is possible to strip from a building this, that, and the other part of its history - of its life that is - and then to stay the hand at some arbitrary point, and leave it still historical, living, and even as it once was.

On change:

> In early times……if repairs were needed, if ambition or piety pricked on to change, that change was of necessity wrought in the unmistakable fashion of

[26] Price, Talley Jr & Vaccaro (1996:319) reproduce the text in Reading 31 of Readings in Conservation and note that it has been printed as such in every annual report of the Society since its inception.

[27] References to Morris are peppered throughout The Architectural Review articles. Richard Murphy refers to Morris in his work on Scarpa, and James Strike also refers to him in his book "Architecture in Conservation" to name a few instances.

> the time; a church of the eleventh century might be added to or altered in the twelfth, thirteenth, fourteenth, fifteenth, sixteenth, or even the seventeenth or eighteenth centuries; but every change, whatever history it destroyed, left history in the gap, and was alive with the spirit of the deeds done midst its fashioning. The result of all this was often a building in which the many changes, though harsh and visible enough, were, by their very contrast, interesting and instructive and could by no possibility mislead.

On process:

> It is for all these buildings, therefore, of all times and styles, that we plead, and call upon those who have to deal with them, to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying.

The idea of rather "raising another building" would mostly be unworkable today, but otherwise the manifesto's calls for a hierarchy of intervention remains the prudent approach.. Referring to the ethos of SPAB, Davey (1991:23), writes that "the maxim..... that old work should as far as possible be left alone and that new work should be plainly seen to be new, is as valid today as it was when it was first propounded a century ago".

3.2 Contemporary Intervention Theory – Key Perspectives

Historic Continuity

Mornement (2007:8) reminds us that contemporary interventions have existed throughout history. He notes that "even John Ruskin, purveyor of architectural purity in architectural expression, recognised the need to extend his rural idyll" (Brantwood

in the Lake District). By way of introduction he illustrates Hall i'th' Wood[28]. Even though the stylistic agglomerations here may signify nothing more than an increase in wealth and desire for additional space, the example does illustrate an apparently straightforward approach to the juxtaposition of interventions from different ages common at the time. Strike in *Architecture in Conservation* (1994:8) also notes that "there is an assuredness" to Inigo Jones' 17th century design for a classical portico added to the old Gothic St. Paul's Cathedral in London.

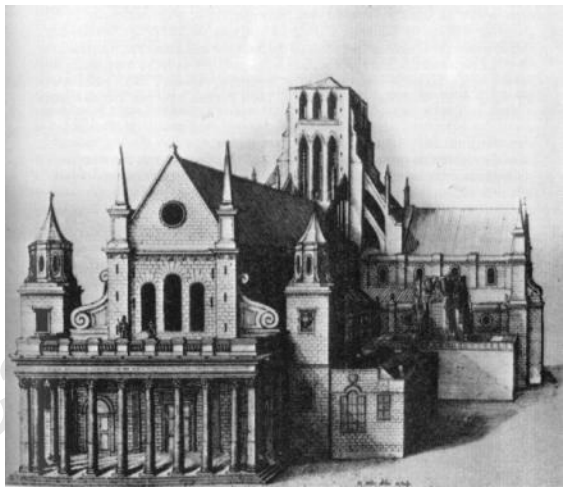


Fig. 2 Grade 1 Listed Hall i' th' Wood, Lancashire
(Source: *http://en.wikipedia.org/wiki/Hall_i'_th'_Wood* Last accessed 2011/01/04)

Fig. 3 Former St Paul's Cathedral, suggested portico, 1658 by Inigo Jones
(Source: Strike, 1994:9)

Regarding this apparently common practice in the Renaissance period, Strike (1994:8) notes:

> whatever discussion took place about the pros and cons of this new juxtaposition of new and old, the examples are so numerous that it must be assumed that there was little in the way of opposition or control against it.

[28] Hall i'th' Wood Museum, Bolton is a rare surviving example of a Tudor wooden framed house. It was originally built as a half-timbered hall in the 16th century. In the mid seventeenth century a grand stone extension in the Jacobean style was added. The house was home to Samuel Crompton who invented the Spinning Mule while living here in 1779.
(http://www.flickr.com/photos/terry_wha/304554036/ Accessed 2011/01/04)

The same cannot be said of today. Strike (1994:1) refers to the "emotive and polarised position, so often represented as 'historicism versus modernism'; that is, venerable historical styles versus ugly and impractical glass boxes', or, seen from the other viewpoint, 'pastiche of the past versus a confident expression of our age" that is so pervasive now.

The contemporary *zeitgeist* would in all likelihood regard such a blatant and over-simplified collision of 'styles' (as shown above) as ill-considered and inappropriate. Indeed, the examples referred to in this study strive to find more subtle solutions to contemporary interventions than merely the polar opposites 'historical pastiche' or 'glass box'.

Notably however, the three Fagan case studies also utilise elements of both (seemingly opposed) design responses as a device to convey meaning[29].

Choay (2001:5) records a similar view on the continuum of history:

> For their part, the architects invoke the creative right of artists. Like their predecessors, they hope to make their mark within the urban arena rather than be relegated outside the city walls or condemned, in historic cities, to pastiche. They recall that over time a variety of styles have co-existed, been juxtaposed and interconnected in the same city or the same building. The history of architecture – from the period of the Romanesque to the flamboyant Gothic or to the Baroque – is readable in a number of the great religious edifices of Europe…… The appeal of a city like Paris comes from the stylistic diversity of its architecture and its spaces. These should not be frozen in time by an intransigent approach to conservation, but rather continued, as in the case of the Louvre Pyramid.

Authenticity: An Overview

A key area of debate concerns authenticity. Howard (2003:226-227) deals with the illusiveness and difficulty of the concept of authenticity and lists nine 'versions' of authenticity. He notes that "almost everything shows elements of authenticity" and

[29] This duality that is evident in all three Fagan projects under review is one of the key focus areas arising from the research.

illustrates this by way of saying that Disney World is an authentic twentieth century theme park.

In the arena of contemporary interventions, authenticity of the *creator* ('hand of the master'), the *material* ('original material') and the *function* ('original purpose') cannot, by nature of the interventions, apply and therefore are not applicable in this research.

Five 'versions' of authenticity as outlined by Howard (2003:227) may be relevant in the case of contemporary interventions. Authenticity of *concept* (the idea of the creator), *ensemble* (integrity of the whole), *context* (integrity of the location), *experience* (the original emotion) and *history* (changes to the history of the artefact reflect the correct period) can all apply. It is in the fine balancing of a design that different degrees of all of these are represented.

The final version concerns authenticity of *style*, in the sense of relating to the original appearance of the place. This applies only insofar as the interventions are carried out in a manner which reproduces, or attempts to reproduce, the original appearance. This reading of the term authenticity is by nature not relevant to the field of contemporary interventions.

However, as the Fagan examples show, in each of the three cases studied, there are also elements of the designs which are reproductions of the original appearance. Issues around authenticity of material must therefore remain a concern of this research.

Context: An Overview

At its simplest level, 'context' refers to the specific site and location of a particular building or intervention. This can be further taken to include the political, social or economic context. However, as Barnett (1999:279) notes:

> 'Context' is shorthand for a sensitivity towards the ways in which general processes are embedded, modified and reproduced in particular, local places (and whereby) ideas, representations and theories are understood to be intrinsically connected to the particular contexts in which they are produced.

Frank Matero, discussing the conservation of the fabric of a building, notes (Levin, 2010:20):

> Context sets the stage for almost every conservation decision. Historically the issue has been whether or not certain works can exist divorced from their context…….Context is about relationships, and it is how we might chose to define movable from immovable, insomuch as movable might mean works that are created regardless of context. They may have been intended for a context, but they're not physically or intentionally married to it.

Context therefore has multiple layers of meaning. In this research, the term context refers to architectural context and, more specifically, to the level of significance the particular context is deemed to contain on account of embodied cultural, historical and architectural elements.

Issues of Change and Significance

Lowenthal (1985:273) notes that "whether blatantly modern or unobtrusively in keeping, ancillary attractions can eclipse the actual relics." This highlights a point often missed in the dumbing down of the new vs. old debate.

How something is done, or represented, should be secondary to *whether* it should be done in terms of impact on the significance of the place.

Revel Fox, speaking at the 1990 Urban Conservation Symposium in Johannesburg (Fox,1991:105), quotes a 1967 article from *The Architect's Journal:*

> The successful confrontation of new and old demands skills and sensitivity on the part of the architect. Without resorting to pastiche, he must contrive to reproduce in his design the grain and scale of his setting, whether or not he follows its predominating colours and textures. Where the setting is of acknowledged quality, however, the new building calls for a measure of humility in the designer[30].

[30] Fox illustrated the paper with illustrations of the Alte Pinakothek and Asplund's Law Courts, two classic 20th century intervention examples. Both are referenced in this research paper as well.

Award winning English Architect Sir Richard MacCormac elaborates on issues around establishing consensus: (MacCormac 2008:9)

> Innovative architecture should be an expression of change and for that to be accepted it has to be part of a cultural consensus, a vision of the future of the built environment in which authentic new architecture is perceived as compatible with the values of the historic past.

He sees the need for architecture to overcome the polarity of the simplified debate regarding the expression of new vs. old, and by so doing to create dialogue between the historic and contemporary. In so doing, architecture becomes:

> A form of historical interpretation that can create a kind of reciprocity between old and new which intensifies the significance of both. This is what Carlo Scarpa achieved in the Castelvecchio Museum, creating a circulation system through the medieval complex that achieved a continuous aesthetic counterpoint, a conversation between new and old. Giancarlo De Carlo achieved something similar in Urbino, setting new buildings such as the underground amphitheatre into the historic fabric, recalling the subterranean archaeology of a Roman citadel but appearing as a bright crescent of glass glinting in the hillside, a gesture of innovation which resonates with its setting. (MacCormac 2008:10)

These statements reflect the true heart of the debate A contemporary intervention viewed in this manner is not merely about the visual expression, but about the meaning of the underlying expression of our culture.

Loew (1998:5) , surveying the French context, makes a similar point:

> “The issue of new buildings in old neighbourhoods is, therefore, part of a wider theoretical debate about the meaning of the built heritage for society, the choices about what is to be conserved, the interpretation of the past and the effect of conservation on creativity. It is a subject of increasing relevance at a time where rapid changes in society and pressures for development affect the way that people think about their environment”.

Wells-Thorpe (1998:112) discusses the nature of art[31]:

> What happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order…..will not find it preposterous that the past is altered by the present as much as the present is directed by the past. And the [architect] who is aware of this will be aware of great difficulties and responsibilities.

Interventions - The Architectural Review's Commentary

The Architectural Review has been a leading architectural journal over many decades. It has also played a major role in showcasing and developing an increasingly enlightened approach to contemporary interventions, regularly devoting whole issues to the topic and focussing on key projects and is therefore worthy of inclusion here.

This summary of key texts on the subject in The Architectural Review, from 1985 to 2009 (coincidentally roughly the same time span of the three Fagan case studies) is useful as an important strand of literature for purposes of critical understanding.

In an editorial titled *Be Creative with the Past,* Peter Davey (1985b:21) notes:

> The reasons for conserving and re-using old buildings are not solely economic. The inherited urban fabric is our most direct and immediate contact with our history. We need to see ourselves in relation to the apparent stability of the past as well as the immediate present and problematic future (but that)

[31] The text quoted by Wells-Thorpe is written by TS Eliot and taken from Colin St John Wilson's 1992 *Architectural Reflections: studies in the philosophy and practice of architecture*.

> This is by no means an argument for a static state of affairs - merely that, for both economic and cultural reasons, old buildings should be given the benefit of the doubt, re-used and adapted whenever possible.

Davey and Cruikshank (1988:23-24) acknowledge that there is "a vast difference ….between the careful restoration needed to bring a decayed part of a fine Classical composition back into use and the radical handling that large buildings (warehouses and factories for instance of no great architectural consequence) can and must undergo if they are to be adapted to contemporary needs".

In the same article they note that the projects reviewed in the April 1988 issue are all undertaken very much in the spirit of Morris and SPAB[32] (see Chapter 3.3) but that in one case [33] missing "classical details and motifs are restored". The authors reconcile this apparent contradiction:

> the SPAB's strictures were devised for medieval buildings, where the individuality of craftsmen's expression was important and where replacement was futile, rather than for Victorian Classical buildings where the design, not the touch of a craftsman, was paramount (Davey and Cruikshank, 1988:24).

This point is well made – all charters and guidelines arise in a particular environment and age, and the task for the architect is to make clear judgments on significance in all cases.

Regarding the case for reconstructions, Davey (1991:23) notes:

> There must be a few exceptions of course. For instance, if a house were to burn down in the Royal Circus at Bath, or a chunk of the Place des Vosges were to collapse, there would be a good case for building facsimiles, so that the integrity of the whole Classical composition could be preserved. But such circumstances are rare, far rarer than the conservation movement and the heritage industry would have us believe.

Alluding to Gothic builders, Davey (1994a:4) writes:

[32] Society for the Protection of Ancient Buildings
[33] Billingsgate Market by Richard Rogers Partnership

> If they wanted a window, they opened one; a room, they added one; a buttress they built one; utterly regardless of any established conventionalities of external appearance, knowing (as indeed always happened) that such daring interruptions of the formal plan would give additional interest to its symmetry rather than injure it (and)
>
> Every successive architect, employed on a great work, built the pieces he added in his own way, utterly regardless of the style adopted by his predecessors; and if two towers were raised in nominal correspondence at the sides of a cathedral front, one was nearly sure to be different from the other, and in each the style at the top to be different from the style at the bottom.

Assessing suitable overall strategies applicable today, Davey (1994a:5) goes on to state:

> Today, all three approaches to working with old buildings are valid according to circumstances. SPAB's philosophy of gentle repair has never been bettered for Gothic and vernacular buildings (though there still are many cases of excessive restoration today). For Classical buildings (except those from the ancient world – only a lunatic would think of restoring the Parthenon), reproduction is usually the best answer. And for the rest, radical reassessment and intervention.

Writing about the pendulum swing of conservation attitudes, Davey (1994a:5) notes:

> The conservation movement has been an immensely important corrective to the excesses of the post-war period, when destruction by the military of old buildings and well-loved urban areas was extended with even greater vigour by Modernists with the highest motives. The Modernism of the '20s and '30s never developed a theory of how to deal with old buildings; there was virtually nothing between destruction and restoration. But just as that era of often thoughtless worship of the new needed correction, the present one in which anything old is too easily venerated must be countered.

Regarding contrasts between old and new, Davey (1994b:23) believes:

> that the contrapuntal dialogues shown here between the old buildings and their modern modifications enrich the old by adding new spatial and functional dimensions that their creators could never have dreamed of, while preserving their essence.

The enhancement of significance that arises from positive interventions is one of the key issues reflected in this study and one which was also noted by several interviewees. As Davey puts it, "one of the tests of good architects is that they can enhance mediocre work of the past by adding to it in the present for the future" (Davey 1994b:23).

Finch (2006:27) in "*Learning from Longevity*" accredits the increasing ingenuity of working with the old and new to "stricter requirements from those interested in conservation and heritage protection" and notes that "respect is not a synonym for sentimentality".

Gregory, (2009a:33), considering various examples as responses to context[34], notes:

> Such works show how buildings and places can be understood as a kind of 'accretory organism', capable of straddling the architecture of different eras and absorbing complex and contradictory values.

A key ethical concern arises out of Gregory's text. Noting that while buildings can be of their time, innovative and exciting, this must be "underscored by a sense of responsibility, to both the past and the present" (Gregory, 2009a:33).

Mid-Twentieth Century Examples

Two mid-twentieth century projects, namely Asplund's Gothenburg Law Courts extension and Döllgast's rebuilding of the Alte Pinakothek in Munich, remain relevant examples of contemporary interventions in historic fabric.

[34] The February 2009 issue includes two examples also included in context examples in this study. The first being Eric Parry's work to James Gibb's and John Nash's St Martins in the Fields Church, which includes both refurbishment and extension of the buildings. The other is Sverre Fehn's remodelling of the Museum of Art, Architecture and Design in Oslo.

Gunnar Asplund laboured with the design for the Gothenburg Law Courts between 1913 until the final resolution in 1937. Along the way, a series of entirely different strategies, from neo-classical to modern, evolved. Cruikshank (1988:58) notes:

> The project began in 1913 and was not completed until 1937. During this time Asplund moved from National Romanticism to classical reinterpretation and finally produced a modern design that teaches many lessons about how to add to an historic building.

Most studies have referred rather romantically to the development of the design and not the reasons for delays in implementation, though lack of funding is cited for the delay in 1925 (as noted by Cruikshank, 1988:70 and Blundell Jones, 2002b:170).

Blundell Jones (2002b:176) writes that:

> Asplund tied together old and new in such a subtle way that each profits from the other: the old building is actually better for the experience, and the new one could not live without it[35] (and)
>
> A respect for traditional rooms is counterpointed by the drama of modernist flowing space.

Blundell Jones concludes that:

> Everything has found its rightful place: the planning is so clear and logical that it unifies the building, so that evidence of its various styles and periods becomes a source of richness rather than discord.

[35] This text raises the same point as de Botton – see frontispiece.

Fig. 4 Asplund's Law Court, 1937 extension
(Source: Author, 1985)

The Alte Pinakothek in Munich, considerably damaged during the Second World War, was rebuilt by Hans Döllgast in 1957. However, rather than merely reconstructing the missing parts of the walls, these areas were replaced with bare brickwork, in order for them to remain as visible 'wounds'[36].

Strike (1994:13) lists the Alte Pinakothek in Munich as "one of the earliest uses of modern design for a conservation project." He notes Döllgast's conviction that " the building had a history, and the scar from the (WW2) bomb was a part of that history; to hide it seemed absurd."

Strike (1994:13) notes that: "the restoration of the Pinakothek was not only modern but also managed to reflect the rhythm and basic shapes of the original. The slender 250mm steel columns which were used to replace the 19-metre high brick piers destroyed from the elevation made use of the latest technology developed in the munitions factories"[37].

[36] *http://www.pinakothek.de* (Last accessed 2011/01/03)

[37] See Strike p. 15 for drawing showing unrealised scheme with glazed facade infill that was rejected.

Fig. 5 Alte Pinkothek, rear facade
(Source: *http://www.flickr.com* 2010/12/30)

3.3 Evolving Approaches

This section looks at the evolving approach, arising as a reaction to experience of 1960s and 1970s modern interventions and urban planning. In this approach there is less reliance on contrast as a means of expression than there is on working with materials and forms to fit into the context in a subtle way, while still remaining obviously contemporary in nature.

English Heritage is the UK Government's main body dealing with the historic environment. EH views on modern developments in historic environments are however progressive and worth noting here, particularly in the light of the cultural background of most the examples under review as part of the study background.

Dr Simon Thurley, Chief Executive of English Heritage sets out the basis of current English Heritage work (Thurley, 2008:11):

> The issue of new buildings in old places lies at the heart of what English Heritage does. Over the last ten years much less of our work has been about the threat of demolition of important buildings……. instead, it is directed to assessing whether new work in or next to an old place is acceptable or not.

> This is of course about context. Is a new building contextual enough to be acceptable in the proximity of a protected building or area?

Regarding the limits of acceptable new interventions, Thurley (2008:12) notes that:

> "Policy must also allow for the shock of the new, for the bold gesture. Inigo Jones's banqueting house at Whitehall would have failed miserably any such test. It was much bigger than the rest of Whitehall palace, by at least two storeys, it was stone when the rest was brick; it was in a completely different style. In short it was a new building in an old place that stuck out like a sore thumb. It was also one of the most important buildings ever constructed on English soil.

The conservation principles defined by English Heritage state the following:

> New work should aspire to a quality of design and execution that may be valued both now and in the future. This neither implies nor precludes working in traditional or new ways, but new work should reflect an understanding of and respect for the significance of a place in its setting. (*Conservation Principles* para 4.6.) (Bee, 2008:14)

Steven Bee, Director of Planning and Development at English Heritage makes the point that "the distinction between old and new is, of course, entirely artificial. Something is only new momentarily, and it immediately becomes old, and increasingly older" (Bee, 2008:14).

English Heritage officials, Reeve & Ashbee (2008:21-22), summarise the changing attitudes that have led to the current thinking and the problems associated with building in a contemporary manner :

> …..a philosophy during much of the 20th century (was) to identify clearly any modern additions, with the 1960s and 1970s showing the clearest delineation between modern intervention and historic fabric. Although the approach… may have provided absolute clarity between old and new, the materials and

design approach employed were undeniably of their time and have dated quickly.

Perhaps one such example is British modernist architect Patrick Gwynne's[38] Theatre Royal, York extension, dating from 1967.

This extension[39] demonstrates a project which in terms of current thinking, arguably crosses the line in terms of being overly self-reverential and expressive and which competes with the original as opposed to complementing it.

Fig. 6 Theatre Royal, modernist foyer by Patrick Gwynne
(Source: John Rennie, 1974)

John Rennie (interview October 2010) recalled showing this project to Revel Fox on his return from York in the mid 1970's, and that Fox was firmly against such overly bold interventions.

[38] Patrick Gwynne (1913-2003) became one of Britain's pioneering modernist architects with the design of his family home, The Homewood in 1938. The Homewood was an accomplished translation of Corbusian domestic architecture with an elegantly English flavour created in the early days of British modernism. Source: *http://www.bath.ac.uk/ace/the-life-and-work-of-patrick-gwynne/* (2010/12/31)

[39] The Theatre Royal in York was extensively modernised throughout, and new front of house facilities and a staircase to all levels was provided in the award-winning concrete and glass foyer extension, designed by Patrick Gwynne. Source: *http://www.yorktheatreroyal.co.uk/history.shtml* (2010/12/31)

English Heritage notes that experience with projects that have become dated in this manner, has led to a more subtle, nuanced approach being formulated (Reeve & Ashbee, 2008:21-22):

> An approach to new buildings …. does not now fall easily into 'modernist' or 'historicist' categories, but rather seeks to achieve consistency in terms of presentation standards and quality of design and materials, while respecting the individual characteristics of each site. In this sense there are no rules or rigid policy to follow, but some underlying principles have guided us in recent years. New buildings should not compete with the monument itself and architectural creativity and good design should be encouraged. There is a preference for designs that will not quickly become architecturally outmoded, and that make reference to predecessor buildings and materials related to the sites in question.

Practitioners in South Africa obviously operate in a very different cultural environment, and working within historic fabric is not the norm as it is in the UK and Europe. Nevertheless we do need to take cognisance of the development of practice elsewhere so that we do not forever remain in isolation and behind current theory, as was the case in South Africa in the 1970s and 1980s.

Referring to current practice in Cape Town, Baumann[40] speaks of the danger of the "bandwagon of contrast" being glibly followed and noted that "contrast is always part of a much more complex range of interventions" (Baumann, interview October 2010).

Reflecting on the effect of overly expressive interventions and contrasting buildings by architects such as Gehry and Foster among others, Alderson (2006:26) notes:

> A challenge of extreme abstractions illustrated in the eccentric works …… is that while contrasts this overt may succeed as unique and exceptional contributions in a dynamic urban environment of mixed form, texture, and scale, their impact as prototypes for spin-offs would likely have the opposite effect. In this sense the threshold between healthy differentiation and eroded

[40] Interview 22 October 2010.

character may be defined as much by the potential impact of a precedent on future interventions as by the new structure itself, pointing to the critical role of regulatory bodies in guiding how standards are applied.

Contextual Design

It is worth noting that the opposite of contrast is not necessarily pastiche or replication. The following examples by Alvaro Siza in Spain and Edward Cullinan in the UK demonstrate cases where the architect is working in a contemporary manner, but with traditional or matching materials and with forms that are derived from existing patterns and typologies on the site.

Alvaro Siza's Galician Centre of Contemporary Art in Santiago de Compostela, Spain, completed in 1994 [41], demonstrates a plan form derived from connections with the surrounding landscape and medieval built environment. The resultant form is contemporary but firmly rooted in its environment.

Fig. 7 Galician Centre of Contemporary Art, street view
(Source:*alvarosizavieira.com* 2010/12/30)

This abstracted design illustrates "the new created by the old, yet also the old appearing to be changed by the presence of the contemporary" (Sainz, Matos, & Chaves, 1995:91).

[41] See article in The Architectural Review October 1994.

According to Alderson (2006:26):

> Alvaro Siza's design for the Museum of Contemporary Galician Art ….. illustrates an understanding of historic context expressed in a none-too-meek-or-referential insertion. Siza's strategy of breaking the large building into masses echoing the shapes and sizes of neighbouring three-story, tile-roofed structures ensured that the new building could contribute functional vitality without compromising the extraordinary cohesiveness of the surrounding medieval village, a World Heritage site.

The work of Edward Cullinan in the UK, though not abstract in form like Siza's, is another illustration of this context-based approach.

The St John's College Library, Cambridge (1993) demonstrates how this context-based approach can often lead to a result that is neither a fully harmonious insertion that effortlessly blends in, nor a bold intervention.

Fig. 8 St John's College Library
(Source: Edward Cullinan Architects website)

Edward Cullinan notes[42]:

> Our design kept the old collection intact by retaining the shell of the existing 1885 Penrose building, and transforming it with a new extension at right

[42] Text from website available at *http://www.edwardcullinanarchitects.com/projects/lib_sjc.html* Last accessed 19/01/2011.

> angles to create a technologically modern, naturally ventilated library with 120 reading spaces. The resulting cruciform building also makes a new entrance to the library facing the mighty tower of Gilbert Scott's chapel across Chapel Court.

Davey, (1994c:34) sums up the Library at St John's College by saying "it would perhaps have been rather less obtrusive if it had not taken quite so many cues from the old building", thereby highlighting the difficulties with this type of design intervention.

Nicholas Baumann[43] refers to the townscape movement in the UK as relevant in this debate on context. This approach seeks consistency and continuity and solutions which 'fit in' without drawing attention to the intervention. Baumann likewise confirmed that Revel Fox, a contemporary of Fagan's and another leading figure in twentieth century architecture in South Africa, was also broadly against contrast as a means of expression. He noted that Fox "regarded it as presumptuous to add onto a building" and strived rather to "avoid visual dissonance"[44].

Peter Puttick, partner in Revel Fox and Partners continues this approach today. In an interview with Puttick[45] 'restraint', 'simplicity', 'elegance' and 'subtlety' were key terms used to describe the manner that Fox worked and the way the practice still operates today. This modesty of approach went so far as Puttick declining to talk about Fagan's work and speaking rather of the development of the practice's own philosophy. Perhaps some of Fox's background in Sweden, the land of the so-called 'middle way', persists in the practice today.

Revel Fox & Partners 1991 UCT Graduate School of Business is a "modest, unadorned design" (Fox, 1998:158) and typifies this approach of modest and restrained additions. At the GSB building, the central prison building is left intact and an inner ring of new accommodation added. Flanking this on each side, two new buildings provide additional accommodation.

[43] Dr Nicolas Baumann was interviewed as part of the interview process for this study. Part of the interview also focused on "other ways" of achieving sensitive and contemporary design.
[44] Interview 22 October 2010.
[45] Interview 03 December 2010.

Fig. 9 UCT's GSB, Aerial view
(Source: Fox, Reflections on the Making of Space: 158-159)

These two new buildings are "unashamedly modern but defer to the central building". (Puttick, interview, 03 December 2010). The corners are articulated with larger openings to mirror the turreted ends of the central block. Elsewhere, height, texture, colour and a simple wall architecture serves to link the three buildings together.

Puttick openly noted shortcomings of certain of their projects in hindsight. The literal approach of the 1992 infill building at Portswood Ridge, V&A Waterfront, Cape Town[46] was described as being possibly a "cop-out" while the 1997 hotel extension at Alphen in the Constantia Valley outside Cape Town[47], with its rather tame white box architecture, was described as "a missed opportunity". He stated that the Graduate School of Business at the V&A is perhaps the intervention project the Fox practice is most comfortable with. Emboldened by the success of this design, the practice has created a series of subtle but stridently contemporary interventions in their more recent work at the Vineyard Hotel in Newlands[48].

3.4 Contemporary Interventions Studied

The projects referenced in the preceding chapters 3.2 and 3.3 are selected to illustrate broad issues and development in practice in the field of study.

[46] Refer to Fox,1998:156-157
[47] Refer to Fox, 1998:180-181.
[48] This project is relevant to the Fagan case-study and is included in section 3.4

The 18 projects[49] discussed in chapter 3.4 are however all selected for their relevance to the Fagan case-studies. This chapter highlights aspects of these projects and notes their relevance to the study of the three Fagan cases.

All 18 examples illustrate a wide range of design responses that reflect the brief and specifics of each project, local conditions and, no doubt, the philosophy and skill of the architects involved. However, in terms of design response, in all of the examples chosen, change has been "wrought in the unmistakable fashion of the time" and they are, in Morris' words, by "their very contrast, interesting and instructive and (can) by no possibility mislead"[50].

These projects have been arranged for purposes of this discussion into three groups based on the dominant characteristics of the intervention.

Contrasting Elements: (Projects 01-08)

Giancarlo De Carlo's ***Faculty of Economics at Urbino*** (Project 01) is housed in a former monastery and arises out of De Carlo's long engagement and detailed understanding of the town of Urbino. His work deals with layers of history and "the importance of comprehending architecture in terms of an accumulation of forms and memories" (The Editors of the AR, 1993a:10).

Blundell Jones (2002a:71) assesses the main intervention of the new glazed staircases:

> Echoing medieval spiral staircases, they have three short flights per turn, creating the possibility of multiple landing connections to the complex mix of inherited floor levels (and have)……
> glazing, faceted like a crystal with glass-to-glass joints to make kaleidoscopic reflections……jewel-like within the heavy old walls.

Blundell Jones notes that the project includes repair to stone and plaster and fenestration following traditional detailing, so that from the outside "the building is not

[49] Refer to data sheets Projects 01-18 in Appendix 1 for a summary of the collated project info.
[50] Price, Talley Jr & Vaccaro (1996:319).

much changed." He notes that De Carlo does not "over-impose his personal signature" and "discovers from within" Blundell Jones (2002a:72).

The National Museum of Art, Architecture & Design in Oslo by Sverre Fehn (Project 02) was the last project completed before Fehn's death in 2009. This design is a less poetic resolution than the Hamar Museum[51], but is nonetheless a finely crafted building with clearly articulated ideas.

An L-shaped 1911 neo-classical bank building has been restored and converted. A sharply contrasting new glazed pavilion sits snugly in the core of the old building. The glazing of this new block is softened by a battered grey concrete wall set apart from the glazing as an outer layer; Davey (2009:69) notes that this refers to the fortifications of the nearby castle (Akershus).

The ***Kungliga Biblioteket [Royal Library]*** extension in Stockholm (Project 03) illustrates the insertion of a bold glass element attached to significant historic fabric.

This insertion is a result of a process in which the addition of a completely new building adjacent to the existing was not supported by authorities and public. The bulk of accommodation was forced underground and the only element visible from Humlegården [Hop Garden] is the glazed wing-like shaft over the linking stairwell.

Fig. 10 Kungliga Biblioteket, Glazed stairwell
(Source: Author, 1998)

[51] See Project 11

Eric Parry's work at ***St Martin-in-the-Fields***, London (Project 04) includes the bold insertion of a glass pavilion into the open space adjacent to St Martin church (Church Path) amongst a range of other interventions and restoration techniques. The bold drum-like shape does not complete with the surrounding fabric and it sits apart from the surrounding buildings, calmly beckoning the visitor to enter.

Fig. 11 St Martin, Entrance rotunda
(Source: Author, 2009)

Gregory (2009b:78) notes that the architect's original intention was for a more angular form and he was "asked to pursue circular options" which Parry, the architect, deemed inappropriate "for St Martin's secular operations". Parry ultimately devised "a hybrid geometry of interlocking circles" for both the raised (welcoming) pavilion and the buried void illuminating the subterranean spaces (Gregory, 2009b:78).

MJP Architects (formerly MacCormac Jamieson Pritchard) ***Senior Common Room at St John's College*** (Project 05) is situated adjacent to a Grade 1 building dating from 1676. The glazed "garden pavilion", with its stark steel and glass materiality and protruding fin-like louvres is uncompromisingly contemporary. The insertion of this element reinforces the notion that detail design resolution and level of skill remain a key factor in assessing the success of the insertion of structures such as this into highly significant contexts.

The contrasting element added by Edward Cullinan Architects at the ***Purcell School of Music***, 2007, (Project 06), differs from most of the other examples in this section as the addition is not a transparent, glass box, but a heavy masonry structure[52]. The arts & crafts influence in the original building is carried across into the new extension in a contemporary way.

Fig. 12 Purcell School of Music
(Source: *http://www.rooff.co.uk/News/Arch%20Today%20-%20Purcell%20Sch%20Sept%2007.pdf* Accessed 19/01/2011)

Edward Cullinan Architects note that the materiality of the new portion is derived from an understanding of the existing building:

> The building sits on a robust red brick base that matches the brick of the original school. The bulk of the building is protected by an insulated render coat, within which are set substantial vertical windows that relate in scale to those of the existing school….. The colours were chosen to contrast with and complement those of the original school and the vegetation surrounding the buildings; the Viennese green walls were chosen as the complementary colour to the red of the existing brick following the theories of colour harmony popular with architects working in the arts and crafts style of the existing building. (*http://www.architecturetoday.co.uk/?p=6807 Accessed* 20/01/2011)

[52] The illustrated portion is the first phase of what is designed to become a parallel wing running behind the existing building.

The projects[53] by Toronto based practice KPMB (Kuwabara Payne McKenna Blumberg Architects) demonstrate integration of old and new in order to create dynamic contemporary spaces in the urban environment..

At the ***Museum of Nature in Ottawa,*** (Project 07), KPMB reinterpret the missing central tower, removed shortly after completion in 1912 due to structural failure, as a glazed lantern roof. This has the effect of "restoring the original proportion at the entrance." (*www.kpmbarchitects.com*). Rather than recreating the form and using original materials, a contemporary glass enclosure is added, and configured now to also contain the new circulation system for the Museum. The bold glass intervention is therefore not a new element added to the composition, but a reinterpretation of previous form.

At ***St Cyprian's school*** (Project 08) Noero Wolff intervene in a number of ways.

Noero Wolff places a series of teaching hubs and dry construction elements into the space, almost as pieces of furniture[54], together with newly designed buildings[55].

> The new media hub is located in the historic gym. The existing structure remains untouched. The new additions comprise prefabricated dry construction which can easily be dismantled anytime in the future, allowing the gym to return to its original state. An existing court adjacent to the gym is enclosed with a glass roof and three large teaching hubs are placed within this space (Noero Wolff website, 2011/01/08)

[53] Projects 07, 15 And 18.
[54] This concept of the insertions as 'pieces of furniture' was noted by Noero in discussion.
[55] As at January 2011, portions of the project are still under construction and the full impact of the work can only be assessed in the future.

Fig. 13 St. Cyprians School, Stair and glass mosaic skin of computer centre
(Source: Noero Wolff website, 2010/12/28)

Buildings as Documents: (Projects 9-12)

Carlo Scarpa's ***Castelvecchio Museum in Verona*** (Project 09) integrates "selected historical strata as essential components in the attempt to 'increase tension' between the new and the old in modern design" (Jokilehto, 1999: 315). Richard Murphy, acclaimed and published architect in his own right, has written two books and many articles on Scarpa. He notes:

> Instead of imitating, Scarpa contrasted. He looked at buildings not in terms of restoration (which was anathema to him) but rather as a series of identifiable layers with successive deposits. Scarpa viewed history as a continuing process, rather than a series of completed, and untouchable, artefacts. He would add a new layer of twentieth-century glass, steel, concrete and stone but would also demolish selected areas of the existing building to see the previous layers beneath (and)
>
> When faced with the problem of a worn staircase he placed a new staircase on top: a perfect example of Morris's homily 'better a crutch than a new leg' (Murphy, 1994:38).

Scarpa's approach makes the building itself part of the exhibit. Dealing with the fake restoration by museum director Avena and his architect Forlati in 1923/26 lead to aggressive interventions by Scarpa:

> He removed all trace of it (the Avena work) inside the museum. Externally - in the form of the reconstructed facade to the courtyard - the solution (was to) undermine it. If this could not be done physically then it would take the form of a character assassination - an attempt to change how one perceived it. (Murphy, 1990:8)

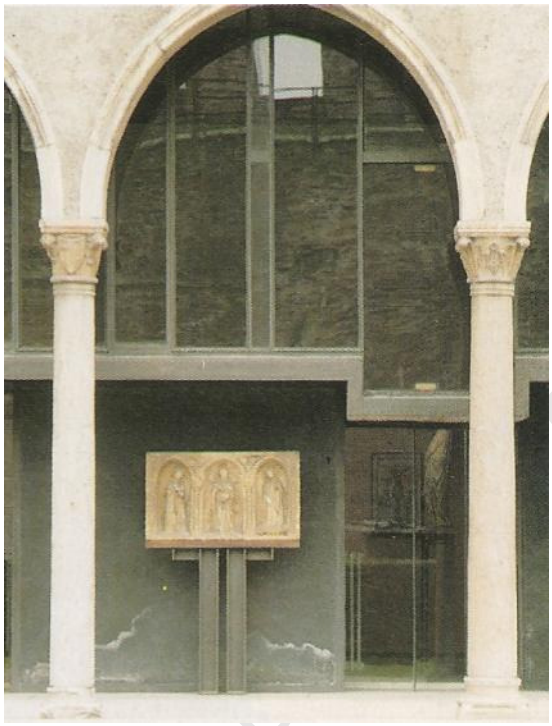


Fig. 14 Castelvecchio courtyard facade intervention – new screen
(Source: Murphy, 1994:39)

This demonstration of the fake quality of the facade was achieved in a number of ways:

> His solution left the facade almost as it stood but disturbed by a number of devices: first is the violently expressed demolition of the end bay; second is the removal of the entry from the centre bay and thereby any symmetrical influence on the courtyard; third is the new screen of the museum moving independently and in counterpoint; fourth is the attempt at the reveals to make

> the existing facade look thin and insubstantial; and finally is the active interpenetration of outside and inside by elements such as the Sacello (chapel), entrance screen and paving (Murphy, 1994:8).

Scarpa's contrasting interventions therefore are not simply about demonstrating what is new, but more profoundly, at demonstrating what is authentic and what is not.

The ***Hedmark Museum*** in Hamar, Norway (Project 10) by Sverre Fehn, undertaken 1967-1979, is in some ways Scarpa-esque[56], but has less complex historic issues to contend with than Scarpa does at Castelvecchio.

Fehn is using his architecture to tell a story and he says poetically "if ones runs after the past, one can never capture it, only by manifesting the present can one communicate with the past" (Fehn, 1993:133).

The design strategy whereby the structural elements of the new museum have no physical contact with any of the medieval walls or ruins is noted by Fehn (1993:133).

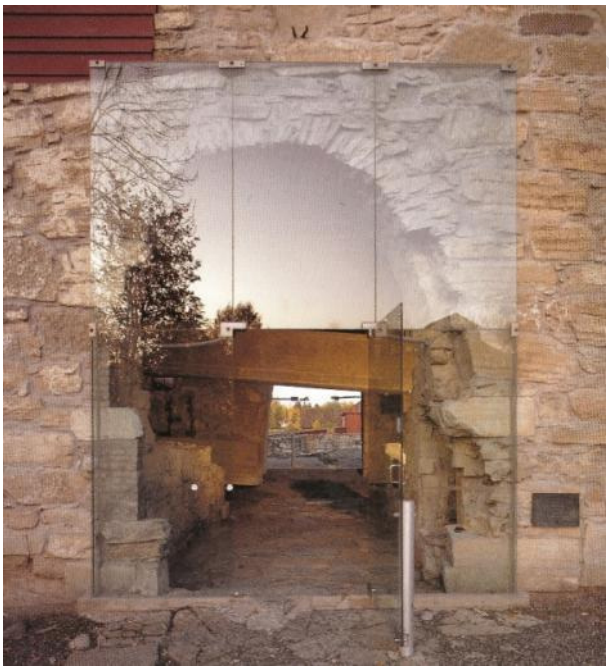


Fig. 15 Hedmark Museum, glazed entrance
(Source: Living Architecture 12: 138)

[56] Møller (1997:212), in an interview with Fehn, confirms that Scarpa and Fehn met and established "a kind of friendship". Scarpa apparently expressed some skepticism over Nordic architecture. Fehn in turn regarded Scarpa as a great revelation and says "he is an architect who really tells great tales of life and death".

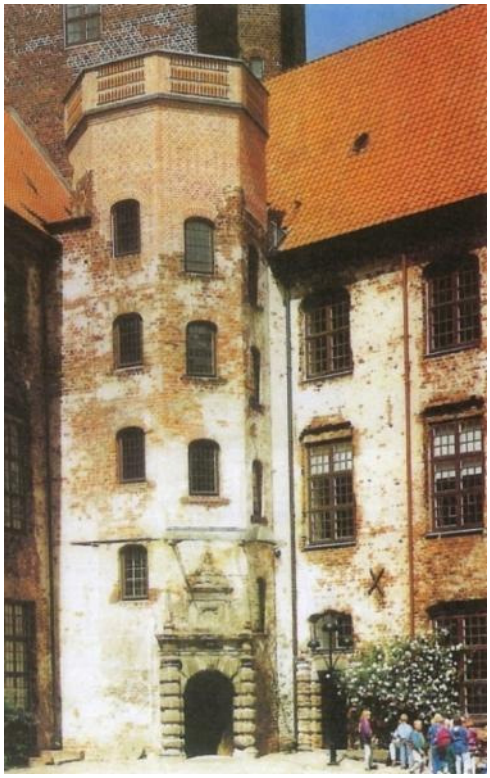
The ***Koldinghus Castle*** reinterpretation in Denmark (Project 11) represents a 15 year long engagement with the castle by Inger and Johannes Exner. The castle had been devastated by fire in 1808 and the goal of the Exner work was to alter as little as possible while still rendering the ruins safe and weather-proof. It is an example of conservation at its most progressive. The Exners, perhaps with Scandinavian modesty, do not regard their intervention as the absolute or final word:

> We have preserved what remains, but nothing has been done to hinder the building from developing or changing. If that happens sometime in the future, it will be a continuation of the castle's history, to which we have made out individual contribution; and that seems to us infinitely preferable to those attempts to either put back or to arrest a building in time. (Johannes Exner, quoted by Miles, 1993:67).

.

A quote from the architects regarding the philosophy sums up the approach and challenge:

> Buildings are like human beings. They are born and develop; they become ill and are cured; they grow old, waste away and die. They show the influence of events, people and adversities. They change from the freshness of youth through maturity, sometimes attaining beauty in their old age. Thus their identity is not only the one that was given to them at birth by the architects and artists who created them; it also reflects all the changes, additions and influences that they have experienced during their life. If that life has been historically eventful, it is a serious matter to remove or obliterate the impressions the building has received in order to restore it to its appearance at birth or to stop the historical process in any way (*Inger & Johannes Exner, Quoted in Dedenroth-Schou,1990:90).*



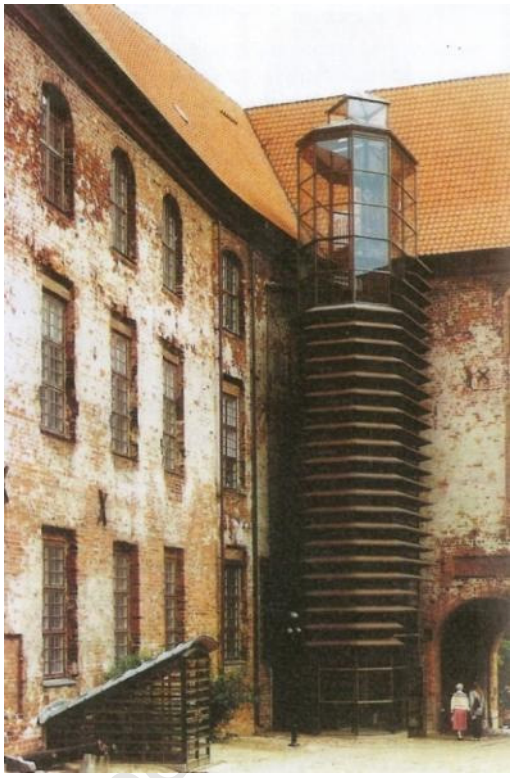


Fig. 16 Koldinghus, Trumpet Tower
(Source: The Architectural Review, October 1993: 64)

Fig. 17 Koldinghus, Queen's Tower
(Source: The Architectural Review, October 1993: 64)

The restoration shows an array interventions, including:

- Missing sections of external walls are rebuilt but in timber shingle panels which show the difference while still creating a harmonious appearance in terms of the grain, pattern and fall of light as per the original brick.

- A missing stair tower is recreated in the position of a previous one but in modern materials.

- A skeletal internal building and roof support is inserted.

The light fittings in the church hall take their shape from "the vaults which used to roof over the space. The assimilation is formed with a memory of the historic fabric, a recall of the lost fabric" (Strike, 1994:98).

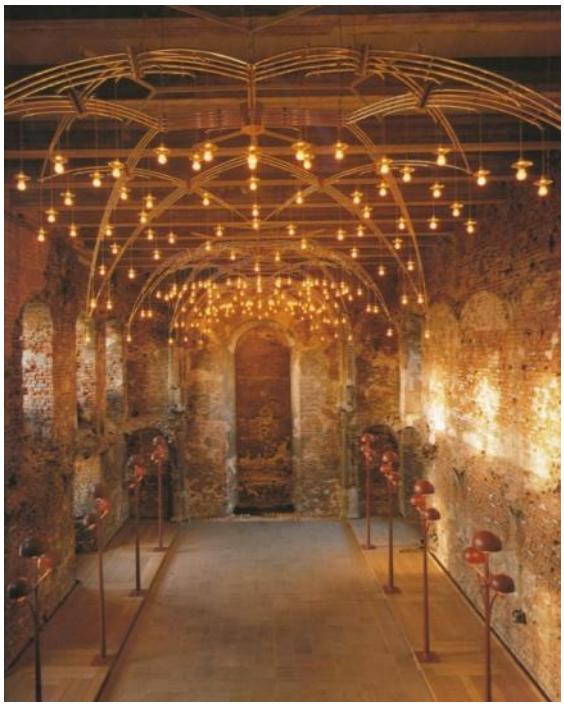


Fig. 18 Koldinghus chandeliers marking original ribbed vaults
Source: Dedenroth-Schou, 1990:91

The ***Norwich Cathedral Refectory Centre*** (Project 12) by Michael Hopkins is "conceived as one space within another" (Donati, 2006:164) and is a complete new building placed inside the extant medieval walls. The project is a bold interplay of heavy medieval materials and light contemporary materials. Lifts and stairs are placed within the volume and a Scarpa-esque gap in the wall, albeit a pre-existing one, becomes the main entry point.

Gaskets/ Link buildings: (Projects 13-18)

Norman Foster's ***Sackler Galleries*** in London (Project 13)[57] includes the insertion of stairs and lift into a neglected gap between two buildings. It is interesting to note that while this approach may seem almost ordinary now, in 1991 it was seen as a bold approach, at least in the UK – Architecture in Conservation (Strike, 1994:150) delighted in Foster's "edited and refined economy".

[57] It was noted by project architect Wilson-Harris in interview that this was a reference for the UCT IIDMM project.

Michael Hopkins' ***Bracken House*** in London (Project 14) has a new central office core flanked by two side wings that were retained. Hopkins' intervention reworks the original 1952 form by Richardson but also subtlely reinterprets the 17th century Palazzo Carignano by Guarini in Turin, which was the original precedent for the 1952 form. The contemporary intervention does not therefore impose a foreign language, but works carefully within the existing language and builds this up in an unequivocally modern way. As with the Canadian Museum of Nature (Project 07) the form is a re-interpretation of an earlier form in a modern manner.

KPMB's ***Royal Conservatory of Music – TELUS Centre*** (Project 15) is an elegantly resolved covered atrium space conceived in a similar manner to Foster's Sackler Gallery. Bridges connect into the historic building adjacent and the overall configuration is an uncomplicated mix of old and new.

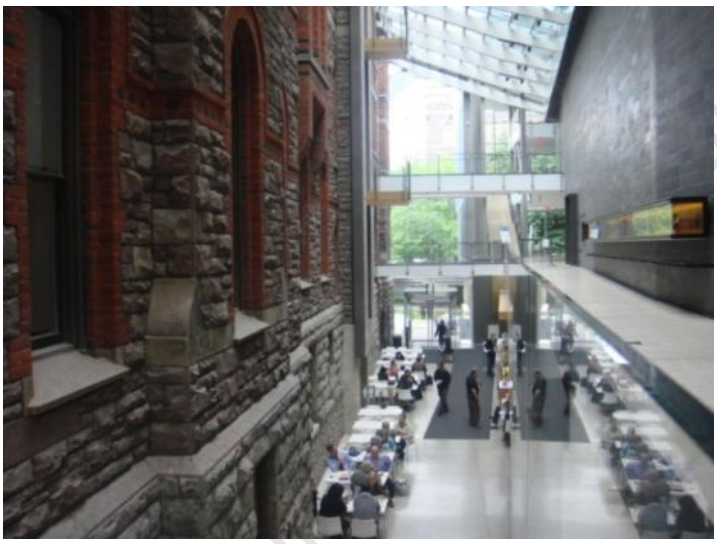


Fig. 19 TELUS Centre, foyer space
(Source: Author, 2010)

Catherine Slessor (2007:37) writes in the Architectural Review[58]:

> "The work of city stalwarts KPMB might lack the shrill demonstrativeness of imported superstars[59], but amply makes up for it in thoughtful nuance and sympathetic connection with the urban realm."

[58] The Slessor article in the July 2007 Architectural Review refers to another downtown Toronto project by KPMB, Canada's National Ballet School.

[59] Slessor is referring to recent and contentious projects by Liebeskind and Gehry in the city. Liebeskind's ROM has attracted both scathing critique and rave reviews. The boldness of the TELUS centre intervention appears tame when viewed adjacent to the ROM.

The glazed foyer acts of the movement and function space between the historic conservatory building and the new 1,100 seat concert hall behind. The glazed space is set back from the robust brick and stone historic structure to give sufficient breathing space between old and new.

The new entrance to the enlarged complex is signalled not by a glass box but by a projecting slate-clad box which references the roofing of the main heritage building.

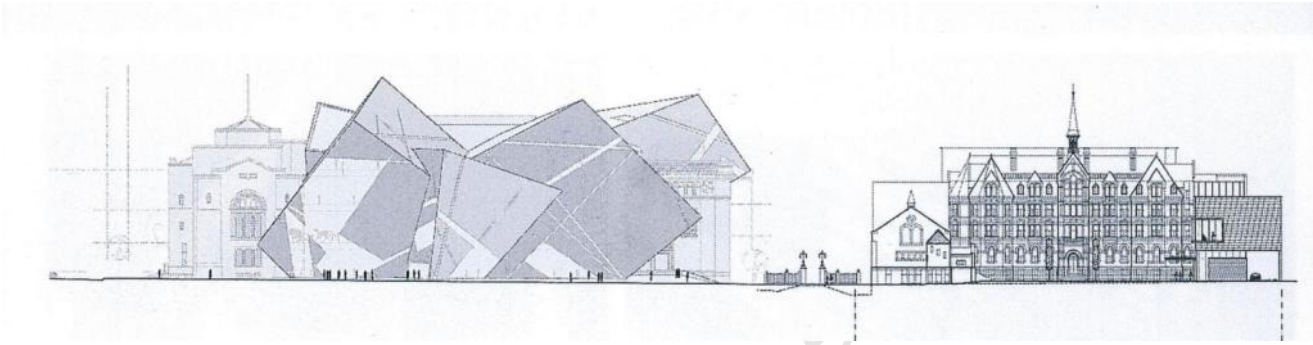


Fig. 20 Toronto, Bloor St West elevation
(Source: Goodfellow & Goodfellow: 2010:42)

The image above shows two very different ways of intervening in a contemporary manner: 'Philosopher's Walk' is in the centre with Liebeskind's Royal Ontario Museum (ROM) on the left and KPMB's Royal Conservatory of Music (TELUS Centre) on the right.

Black & Moffatt's ***St Pauls, Bloor St East church*** (Project 16) is a boldly executed fully glazed structure linking the various church buildings. The interior space is overly sanitised, but the directness of the new junction enables a clear understanding of the space.

The recent work by Revel Fox and Partners at ***The Vineyard Hotel,*** Newlands, Cape Town (Project 17), includes a number of new buildings and interventions. Most well-known are the conference and function venue and the spa building, but the new entrance infill and porte-cochere is of relevance here.

The entrance is conceived as a recessive 'gasket' rather than a competing building in itself. Picking up themes of symmetry, axiality and harmony from the adjacent

Cape Georgian house, the insertion becomes the new front door and identity of the hotel. Under "pressure from the client to make a statement" with this intervention, the approach adopted by Revel Fox's office has nonetheless engineered a solution which "shows off the manor house to best effect"[60].

Fig. 21 Vineyard Hotel, Newlands, entrance junction
(Source: Author 2011)

In reworking the rough brick warehouses for the ***Young Centre for the Performing Arts*** (Project 18), in the Distillery District, Toronto, Canada, KPMB create a new central foyer, meeting and circulation space in the gap between two buildings. The new space becomes the dominant portion with the over-sailing roof rising above the adjacent warehouses. The raw, textural architecture refers to similar theatre work by British based practice Haworth Tompkins[61].

[60] Puttick interview, 03 December 2010.
[61] Haworth Tompkins are responsible inter alia for Aldeburgh Music and Snape Maltings, and various theatre conversions in London including the Young Vic and the Royal Court. The Architectural Review of June 2000 and July 2007 contains articles on these two theatres.

Relevance of these examples to the Fagan case-studies

Contrasting Elements (Projects 01-08)

These 8 projects have contrasting, inserted elements as a key component of the design response. These are of relevance to all three Fagan case-studies, namely the Dias Museum complex, the SAB Visitors Centre and UCT's IIDMM building.

The insertion of glazed elements at the Faculty of Economics in Urbino, the Royal Library in Stockholm, St Martin-in-the-Fields in London and the Canadian Museum of Nature in Ottawa provide easy reference to the similarly conceived glazed circulation elements at SAB and UCT by Fagan.

The Purcell School of Music in Hertfordshire is contrasting in form but not material. Fagan's Dias Museum building demonstrates a similar response whereby the range of materials deployed is kept consistent with the original buildings but the forms are dictated by new functions.

The Noero insertions at St Cyprian's School in Cape Town change the nature of the usage of the original buildings. However, unlike the Fagan approach, these insertions remain as secondary inserted elements and do not become competing structures in themselves.

The insertion of buildings in contrasting style at the National Museum of Art, Architecture and Design in Oslo and at St John's College in Oxford demonstrate responses in common with all three Fagan projects. They show that despite the age, quality and significance of the original buildings, that architects like Fehn and MacCormac do integrate stridently contemporary structures.

Buildings as Documents (Projects 9-12)

These 4 projects illustrate the "building as document" approach whereby layers of history can be read in the building and where stylistic unity is not an objective. There is relevance to the design of only one of the three Fagan case-studies, namely the SAB Visitors Centre in Newlands, Cape Town.

Fagan's quest for stylistic unity generally precludes this approach being considered for reference. However, the SAB Visitors Centre project contains many aspects of this method of intervention.

As the case study shows, even at SAB, Fagan's approach involves elements of reconstruction and therefore a complete referencing to the work of Scarpa, Fehn, Exner and Hopkins is not possible.

Gaskets/ Link buildings (Projects 13-18)

These 6 projects demonstrate the insertion of link buildings/ connecting gaskets. These connecting structures are either recessive or expressive in their design approach. Reference can be made to just one of the three Fagan case-studies, namely the UCT IIDMM Building, on account of similar programmatic requirements.

Bracken House conceptually provides the closest comparison to the Fagan IIDMM building as both infills are identifiably assertive buildings, as opposed to void spaces or glazed courtyards. The insertion of the steel stair and walkway system in the Sackler Galleries is a clear fore-runner to the Fagan design. The remaining infill projects, namely St Paul's, the TELUS Centre and the Young Centre in Toronto, and the Vineyard Hotel in Cape Town, all treat the 'gasket' as a void space with the main design interest and expression being deflected to the existing or new buildings on either side. The degree to which the Fagan design at UCT does *not* do this remains one of the few points of contention in an otherwise exemplary design.

3.5 Gabriel Fagan

Gawie and Gwen Fagan co-authored *Church Street in the Land of Waveren* (also published in Afrikaans as Kerkstraat in't Land van Waveren) in 1975. To date, this remains the most comprehensive account of any of the projects from the office of Gabriel Fagan Architects.

Gabriel Fagan: Twenty Cape Houses, compiled by Gwen Fagan with photographs by Gabriel Fagan and introduction by Peter Buchanan, was published [62] in 2005 and timed to celebrate Fagan's 80th birthday. The publication illustrates both new houses and restoration projects.

In 2008, *Brakdak* was published. This was also compiled by Gwen Fagan with photographs by Gabriel Fagan, the book is a nostalgic collection of photographs of flat-roofed vernacular buildings in the Karoo which date between 1959 and 1964. Fagan notes "as resident architect for Volkskas bank in the late 1950s, I travelled extensively across South Africa, mostly in my Piper Tripacer aeroplane, to supervise new work or renovations" (Fagan, 2008:1).

None of these books cover any of the ground of this research. Both the SAB Visitor's Centre and UCT IIDMM buildings have been featured as chapters in surveys on South African architecture since 1994: Ora Joubert's *10 Years + 100 Buildings* and Deckler, Graupner and Rasmuss' *Contemporary South African Architecture in a Landscape of Transition* to name two. All three of the case study projects have been extensively published in South African architectural journals and are referenced in the case studies. In all of these cases, however, works are considered individually and in absence of broader theory.

Die Es [63], the Fagan's own house in Camps Bay, has received international coverage: in the March 1995 edition of The Architectural Review focussing on South Africa[64] and the UIA International Architect magazine no. 8 from 1985. The latter publication (Beck, 1985:48) features text written by Fagan that is revealing both in its

[62] This and Brakdak are both published by the Fagan's own publishing company, Breestraat Publikasies, as was Gwen Fagan's 1988 *Roses at the Cape of Good Hope*.
[63] Meaning "The hearth" (Afrikaans)
[64] The article written was by Peter Buchanan and curiously relegated to the end Interior Design section.

exploration of the underlying complexity inherent in the best of Fagan's work and in its declaration of Ruskinian simplicity:

> The whole design is regulated in three dimensions by my particular application of Hambidge's 'Dynamic Symmetry' from the overall down to the details, and abounding in Corbusier's favourite blue and red Fibonacci series measurements. But this should hardly be explained, rather experienced.

Fagan's 1983 seminar at the ISAA Congress (Fagan, 1983:50) notes:

> When building next to a historic monument, however ……. things become very difficult, and I have more than once taken recourse to putting a large portion of such a new building underground in order to reduce its visible bulk

and, regarding the Volkskas Bank buildings of the 1950s:

> (these) bear testimony to my attempts to make quiet buildings that would not shout unduly for attention, and sit comfortably between their neighbours as do those in Tulbagh.

Less useful are Fagan's 1988 address "The Conservation Pyramid" and the 1991 "A Framework for Conservation in South Africa", in which he strays from familiar territory of crafting buildings into areas of policy.

Silverman's chapter 'Nationalism, architecture and Volkskas Bank' in *Blank* puts Fagan's Volkskas era work into context. She notes that the abstraction of essential stylistic elements from the Cape Dutch (in the Montagu example) is "in order to create an architecture that speaks poetically of both here and now" (Silverman, 1998:140). The general economy of design and detail in all the bank buildings is noted too and ascribed to the need for economic efficiency, while the use of different locally available materials, rather than following a corporate identity route, was "the inevitable response of an environmentally sensitive architect" (Silverman, 1998:137).

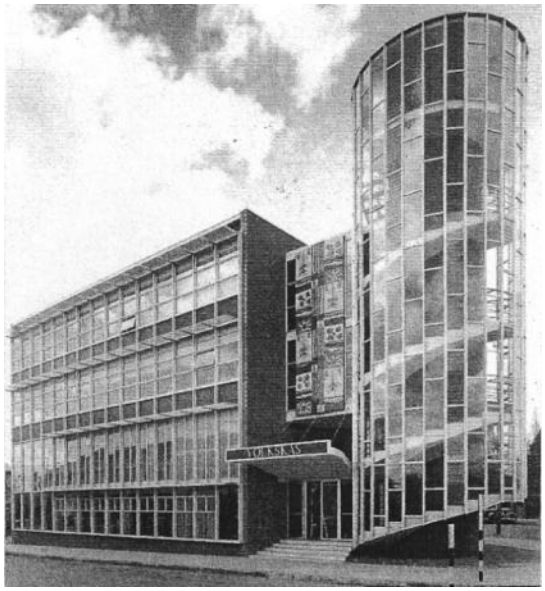


Fig. 22 Fagan, Volkskas Bank Roodepoort, 1959
Source: Silverman, Melinda (1998:137)

The 1957 Roodepoort bank example (see fig. 22) with its modernist plan, distinct circulation and glass tower, seems to foreshadow both the SAB and IIDMM interventions over four decades later.

Pretorius & Raman (2006:52) reflect on propriety[65] evident in Fagan's work. In terms of the SAB project, they assess the new additions:

> The effort involved in all these moves is one of respectfully but firmly enabling the 19th-century complex to play a new role in 21st-century conditions. This is propriety at its most effective, both at the level of new function for the old buildings and in terms of the new architectural vocabulary needed to work with a valuable heritage.

Regarding counterpoint and contrast, Pretorius & Raman (2006:50) note:

> (The additions) are all bold and contemporary new insertions, but consistent with the robustness of the 19th-century complex. The new nevertheless

[65] Defined by them as "aptness, appositeness, fitness and probity."

counterpoints the old. 'Counterpoint' is certainly different from 'contrast' as the former contributes to the overall composition, suggesting a dynamic movement, whereas the latter can simply be dissonant. Here lies the subtlety in ensuring an aptness of language.

The case studies that follow reflect on the application of contrast as a design device, and the extent to which, in the three cases, it is employed as part of a wider response by Fagan.

Chapter 4: Selected Cases

4.1 Introduction

Barker, in a paper entitled "*Heterotrophic Syntheses, Mediation in the domestic architecture of Gabriel Fagan*", touches briefly on Fagan's restoration work which in his view spans "the extremes of conservatism and radicalism" (Barker, 2010).

I believe this is a wrong judgement. Implied in that terminology is presumably the assessment that a reconstruction would be the conservative response and a contemporary intervention the radical response. As the case studies show, each of the three case-study projects (which are by definition and selection "contemporary interventions") include elements of both reconstruction and contemporary insertions, often set side by side. In acting this way, Fagan is responding to instinct, common sense and propriety, rather than engaging with the projects in two diametrically opposing and separate ways.

Fig. 23 Tuynhuys, 1970
(Source, Rennie slide collection.)

The Tuynhuys image from 1970 shows the removal of one layer of fabric and the re-instatement of an earlier, 'best period' form. The quest for visual unity, rather than

authenticity or layering, has come to be associated with Fagan's 'restoration' work of this time. The Tuynhuys project, the reconstruction of Tulbagh (undertaken in the early 1970's) and the three decade long engagement with the Caste of Good Hope (which began in 1969) all illustrate this approach. These three projects, and others like them, emanate from the South Africa of another era.

Concurrently with these however, Fagan designed works of contemporary architecture, rooted in the Cape vernacular. The Fagan home Die Es, House Raynham in Newlands for example were both completed in the mid to late 1960's.

These two threads of Fagan's work, come together in the earliest of the three case studies, the Dias Museum complex.

Note that in all three case studies, a complete historical research and detailed building survey is not included in this report due to the research focus and limitations on the research paper. However, in all three cases, a thorough review of the available literature, files, reports, and archival documentation, as well as on-site studies of all the projects, has been done to inform the critique. Aspects of the historical information which are of relevance to the research are included in this report.

4.2 Dias Museum Complex, Mossel Bay

Introduction: Naming of Parts

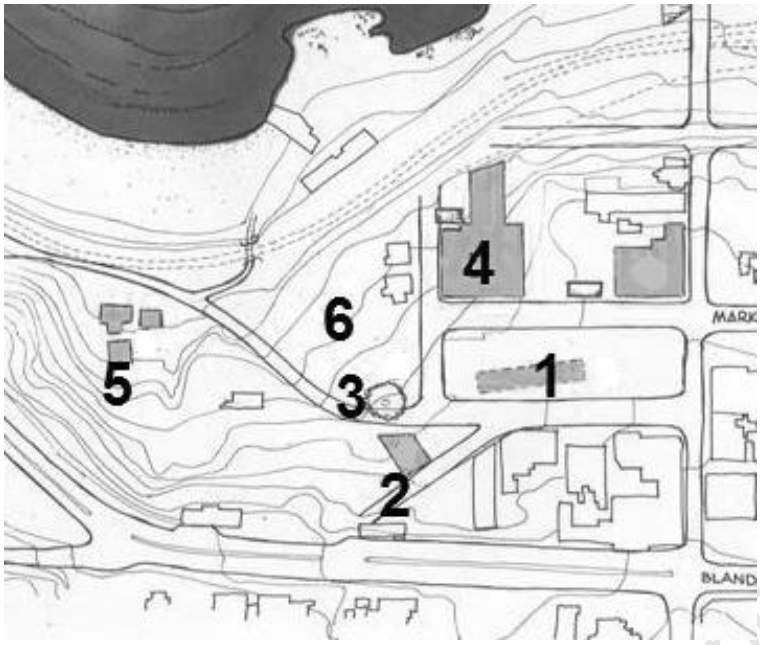


Fig. 24 Site plan - Dias Museum complex
(Source: adapted from 1980 plan by GT Fagan Architects)

1 Reconstructed granary. Functions as entrance with interpretation centre.

2 Shell Museum (Old Mill storehouse, Shirley building)

3 Post Office Tree ('Posboom')

4 Maritime Museum (Old Mill):

5 Munro cottages (originally incorrectly referred to as "Posthouer huisies")

6 Spring

The project received a 1989 Institute of Architects Conservation Award for the conservation of two "disused mill buildings" (see citation in Architecture SA November/ December 1989:20) [66] , namely the Maritime and Shell Museums. Fagan's office document (Fagan, Gabriël, 1989) however describes the complex as a whole. This dissertation research is primarily concerned with these two buildings

[66] Curiously however, the main photograph is of the restored Munro cottage group.

due to the nature of the work undertaken, but the whole complex is assessed in order to make integrated assessments of the overall act by Fagan.

Fig. 25 View of Dias Museum complex, looking East

Fagan's Summary:

Dias Museum, 1980. (Extracted from: Fagan, Gabriël, 1989)

> Instead of building a large new museum in the vicinity of the Post Office Tree as commissioned, we proposed that surrounding stone buildings be acquired and recycled for museum use: the Old Mill was turned into a maritime museum, the floor was excavated and the roof raised to provide space for the Dias caravel on permanent exhibition, and the old mill storehouse was turned into a Shell Museum.
>
> A group of 19"' century cottages was restored and refurbished as shops and as artwork studios.
>
> The earliest building, erected in 1786 for use as a grain store for surrounding farmers until their grain could be shipped to Cape Town, had been demolished. In its place a large workshop had recently been erected. The Architect suggested that the workshop should be bought, demolished and the well-documented position of the grain store be exposed by looking for its footings. This was done so the building could be re-erected on its old

foundations according to a specification found in the Cape Archives. The building was finished as a museum conference centre.

Nineteenth century municipal fill was removed from the old aquifer below the Post Office Tree to expose the limestone bed of the age-old stream and the watering place of 15th century Portuguese navigators reinstated. Later unsympathetic building ruins were demolished, exotic plants removed and the in-situ dune landscape restored as far as possible. A provisional plan for the re-establishment of the dune-fynbos was drawn up but not completely executed due to shortage of funds.

Historical Background

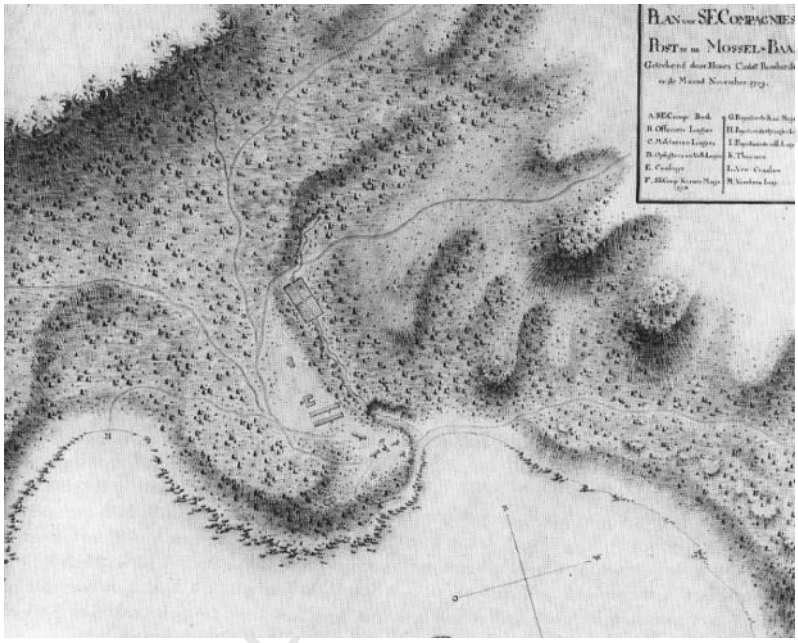


Fig. 26 Josephus Jones map of Company's Post, Mossel Bay, 1789
(Source Fransen, 2006:269)

The bombardier Josephus Jones map drawn up in "anticipation of the Company's demise" (Fransen, 2006:269) shows the landing place in Munro's Bay, carved out by the mountain stream which provided fresh water. Coming after the Fagan's work at the Castle in Cape Town and at Tuynhuys, their (Gawie and Gwen's) interest in the reconstruction of the granary can be understood.

Granary (now Museum entrance)

The original granary dated from 1786 and was originally flat roofed. Later changed to a pitched corrugated iron roof, by the 1940's it had been merged into a co-op building. Fransen (2004:481) records that it was demolished in 1950. The site was purchased by the Cape Provincial Administration in the 1980s on the recommendation of the Fagan's so that the modern co-op could be demolished and the 18th century granary reconstructed on original footings. Gwen Fagan noted (interview 06/10/2010) that the reconstruction was based on archival photos and the original archived specification. There is also a degree of design by analogy here since the historic photos obviously all indicate the later pitched roof form.

Fig. 27 Mid 20th century image showing granary and co-op building
(Source: Fagan archive)

Fig. 28 Reconstructed granary/ reception shortly after completion
(Source: Fagan archive)

Fig. 29 Detail view, reconstructed granary building, 2010

The interpretive material in the museum states clearly that the building is a reconstruction and the various ages of the building are also shown. The significance of the original building to the founding of Mossel Bay is clear. Fagan's work in the reconstruction is thorough, and the reason for the reconstruction can be understood in terms of other work of the Fagans, since it is an example of a rare building type from the VOC period. The problem lies however in the imposition of the reconstruction. While the form and siting had significance in the 18th century, today it appears odd and awkward. The practical problems arising from are discussed at the end of this chapter.

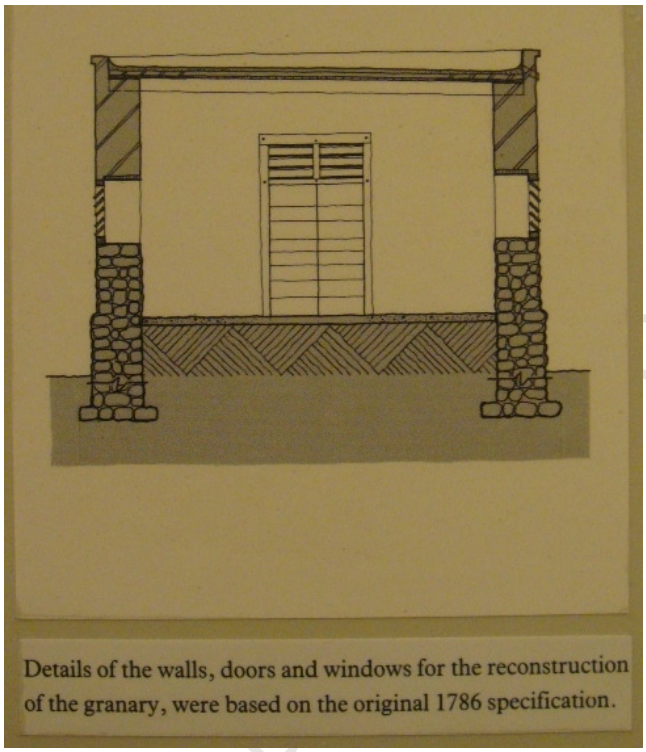


Fig. 30 Section through reconstructed granary
(Source: Museum interpretation panel, Mossel Bay (by G T Fagan)

Old Mill (Maritime Museum)

The 1985 NMC survey notes the following (National Monuments Council, 1985:34)

> This wheat and-saw mill was built in 1901 by E.J. Meyer The builder (mason) was C. Wilson and the carpenter F. Riley. It was extended in 1902. It is a handsome four-section warehouse of dressed stone and a tooth-edged roof.

The height of the building varies from one storey in Market Street to three storeys on the sea side. There is a variety of doors and windows, including 6 X 6 sash windows. Two of the doors are arched. Originally there was a verandah along one side of the building but it has been removed. This is a key building which could be used as a museum. It should be protected in the Town Planning Scheme and investigated for proclamation.

Fig. 31 Old Mill prior to renovation
(Source: Fagan, 1980:8-1)

Fig. 32 Interior of old mill prior to alteration work
(Source: Fagan, 1980:8-2)

Shirley Building (Shell Museum)

Fransen (2004:481) notes that its twentieth century use by a firm of outfitters is the source of the name “Shirley”.

Fig. 33 Shirley-building prior to alteration work
(Source: Fagan, 1980:7-1)

The 1985 NMC survey notes the following (National Monuments Council, 1985:35)

> This is a double-storey, stone-faced warehouse. The erf was first owned by W. Darley but taken over in 1902 by E.J. Meyer, owner of the old mill, who probably built the present building as a grain store. It has a hipped roof with corrugated iron and old sash (6 X 6) windows in the upper floor where there is also an arched opening for a hoist. The ground floor has a few sashes at the back and on one side while there are new door and window openings on the side of the square. This is a fine old warehouse in a historic area and it should be protected in the Town Planning Scheme and investigated for proclamation.

Munro cottages:

Fagan (1989) notes:

> One of the three thatched cottages had been demolished and the other two much changed. Excavations revealed the footings of the missing house which was rebuilt. The other two were restored to their original appearance.

Fig. 34 Munro cottages

The reconstructed cottage is seen on the left edge of the image (fig. 33). Fagan's original proposal was for them to house a restaurant and art shops for the museum, illustrating the point that the museum was seen as inhabiting the overall landscape. The houses have no public use today.

The 1985 NMC survey notes the following (National Monuments Council, 1985:36)

> The two cottages are both of great age and have recently been restored to the Cape Dutch period. The first cottage has a thatched roof and straight end gables. On the right side is a stone staircase to the loft and at the back the kitchen and 'bakoond' extend from the house. On the seaside is a stone stoep.
>
> The central entrance has a stable-type door with a small-pane fanlight. This cottage is a proclaimed national monument. The second cottage is directly behind and above the first one. It may have been the house of A. Munro. It is a three-bay house with a half-hipped thatched roof and a high stoep with an end wall. The entrance has double doors fanlight and side windows with louvred shutters. The windows are 6 X 6 sashes. This pleasant cottage should also be protected under the Town Planning Scheme and investigated for proclamation.

As can be seen, the restoration of these two preceded the main work on site. Fransen notes that earlier assumptions regarding the cottages are incorrect (Fransen, 2004:480-481):

> The oldest buildings are found in the 'hollow' below the original Company's gardens (one of which is) a small rectangular house between straight end-gables, restored in the 1980s and given back its thatch. It was long thought to be the original VOC post holder's house of 1786, but this does not quite tally with early plans of the fledgling settlement. It is probably the house of Alexander Munro who in 1830 obtained permission to hunt seals in the bay. This still makes it one of the oldest houses in Mossel Bay, but in its restored form looks a quarter century too old.

Earlier and Concurrent Reports Completed

The Dias Museum project differs significantly from the latter two projects included in this reseach in that both the archaeological investigation and historical research was done in-house by Fagan. (Gwen Fagan was actively involved in this aspect.) The summary of the research is contained in the November 1980 document (Fagan, Gawie.(1980). *Ontwikkeling van die Geskiedkundige Posboom-Omgewing te MosselBaai.* This document includes historical research and also proposals for the development of the Maritime Museum.

The recommended sketch plan (1980, overleaf) shows that several decisions were taken early on by Fagan, namely:

- that the Shirley building would house a Shell Museum
- the old mill would house a Maritime Museum
- the grain store was to be reconstructed
- the "posthouer huisies" would become a restaurant

The 1980 document also contains concept sketch plans for both the Shell Museum and the Martime Museum.

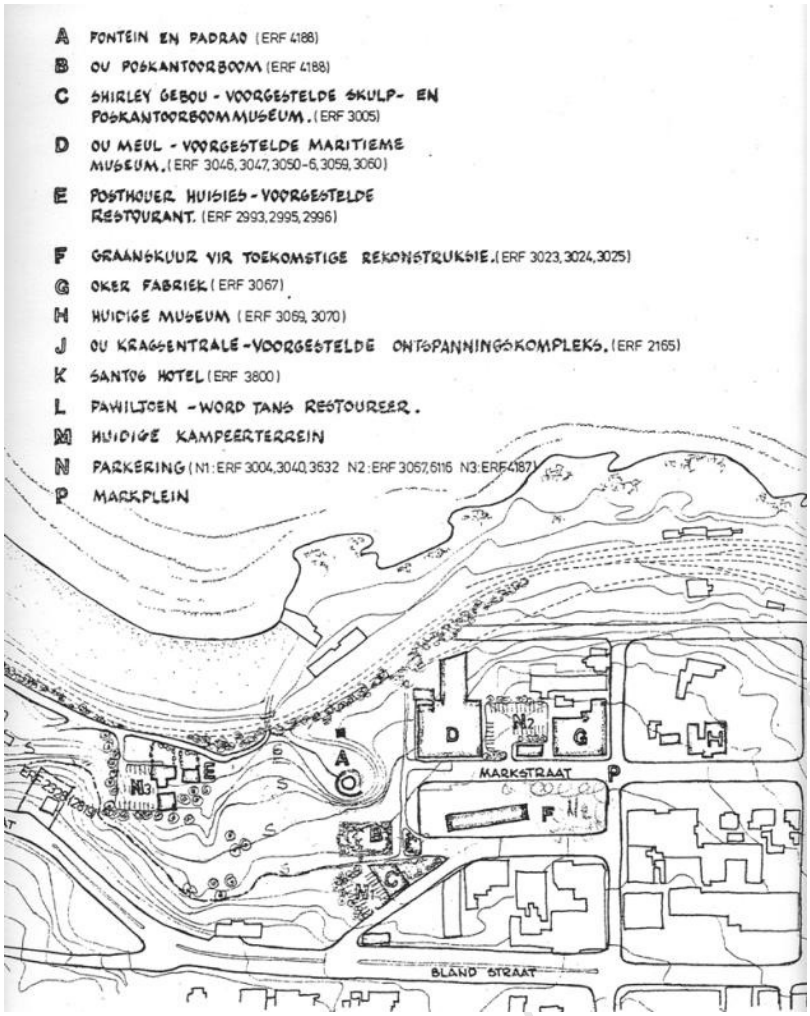


Fig. 35 Fagan's 1980 Proposed Site plans
(Source: Fagan, 1980:3-3)

The Shirley building conversion as Shell Museum is shown in he Fagan document without the spiral route and staircase, and only a simple central stair is shown.

More interesting is the first plan of the martime museum. “Diaz se skip” [Diaz’ ship] is shown centrally positioned near the entrance. The internal concrete structure of the mill is shown remaining and there is no indication of the impact the caravel was to have on the roofline[67].

[67] Developed sketch plans from 1986 have this roof element in place.

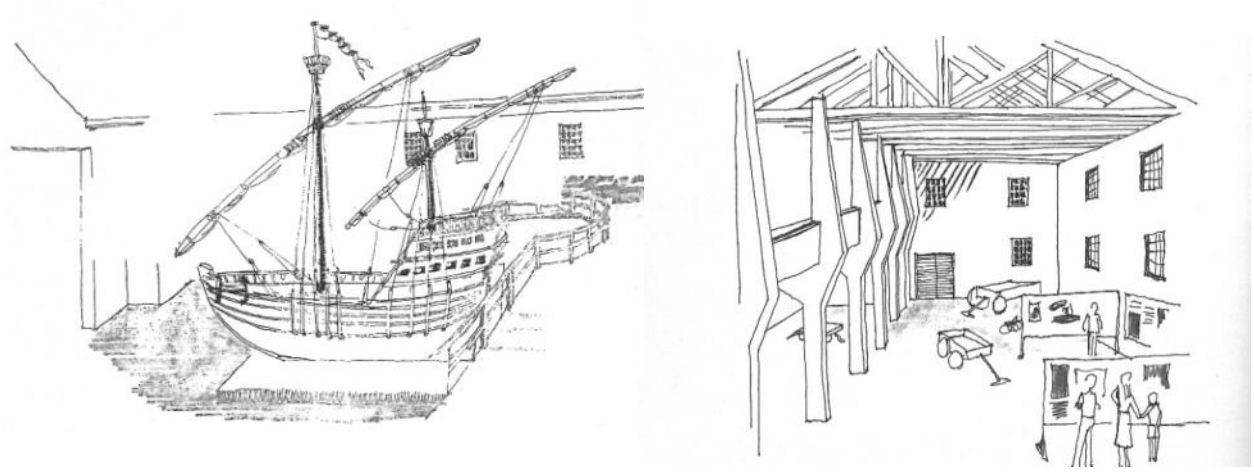


Fig. 36 Concept proposals for Maritime Museum, 1980
(Source: Fagan, 1980: 8-4)

These images were also included in the 1984 information brochure [68] compiled by the Dept. Nature and Environmental Conservation of the Provincial Administration of the Cape of Good Hope titled *The Post Office Tree, Provincial Museum Complex, Mossel Bay*. (Anonymous, 1984).

Notwithstanding the comprehensive studies by the Fagans, several other studies which impacted on the project were completed during the 1980s as well. References to these are contained in the section Sources of Unpublished File & Archival Material.

Revel Fox and Partners[69] compiled an interim report in October 1983 titled *Mossel Bay, Coastal Development Opportunities*, touched on how the "Posboom" area may be integrated into the overall context:

> The role envisaged for the area is the rehabilitation of the space and buildings immediately abutting the Posboom, as suggested by the consultants to the 1988 Festival committee, the development of a passive recreational system to the west and the revitalization of the historic urban area to the east.

[68] This is still on sale at the Museum in its original form and includes introductory messages by "State President P W Botha DMS" and "the Honourable E (Gene) Louw, Admnistrator of the Cape"

[69] Revel Fox's son Justin Fox accompanied Fagan on the reconstructed caravel which recreated Dias' voyage and which travelled from Portugal to South Africa in 1987-1988.

> Envisaged development would enhance and reinforce the character of the core Posboom area and remain sympathetic and subsidiary to it.

Binneman's 1985 study *Kultuurhistoriese Impakstudie van die Posboomomgewing te Mosselbaai: Verslag en Aanbeveelings*. [Cultural History Impact Study of the Post Office Tree area at Mossel Bay: Report and Recommendations.] contained results of test archaeological excavations, primarily in the 'posboom' and 'Munro-huise' areas and recommended further research.

The National Monuments Council produced *An Annotated Survey of Buildings of Architectural, Historical and Contextual Importance in the Central Area of Mossel Bay in* October 1985. This basic catalogue includes information on the buildings which formed part of the Dias Museum complex.

A Draft Heritage Policy for Mossel Bay was compiled in 2001 by Baumann and Winter which begins to assess the town in terms of current heritage legislation.

A review of the files at Heritage Western Cape and SAHRA reveals the long and interesting saga surrounding the acquistion of all the properties. Despite political tussles and a small-town mind-set, much of Fagan's vision was achieved. The consolidation of the overall erf was finally done in 1993 and the properry gazetted as a National Monument on 6 June 1997:

> GOVERNMENT GAZETTE, 6 JUNE 1997
> Description
> The property with the Bartolomeu Dias Museum and the historical building thereon, including the Bartolomeu Dias statue, the nature garden, the Padrao and Malay *graves,* the Post Office tree, the shell museum, the maritime museum, the reconstructed granary, the fountain, the Postkeeper's cottage and the houses at Munrohoek in Mossel Bay, as indicated by the figure ABC 0 E F G H J K L M N P Q R S T U V W X X1 Y Z A1 B1 Cl 01 E1 F1 G1 H1 J1 K1 L1 on Surveyor's Diagram SG No. 7229/91, dated 8 February 1993 and

filed in the office of the Surveyor-General in Cape Town and on File 9/2/064/3 in the office of the National Monuments Council in Cape Town.

Fagan's Intervention

One of the most remarkable achievements in this project is non-architectural.

Fagan was sailing master/ second-in-command on the voyage of the caravel that re-enacted Dias' 15th century voyage from Portugal to South Africa. The *Souvenir Festival Programmed Dias 88, 1488-1988* records that the reconstructed caravel, built in Portugal, departed from Lisbon on 8 November 1987 and arrived in February 1988, 500 years since the Dias voyage. (Anonymous, 1989:9)

Fagan (interview 10/12/2010) recalls that the original idea was for the caravel to be kept in Simons town as a training vessel, but that it is "difficult and dangerous to sail by today's standards". The decision to house the vessel in the Museum was therefore not known from the beginning of the design process, and Fagan recalls that he "worked on faith that it would come into the building." The fact that Fagan was a competent yachtsman who had won the Cape to Uruguay Race in 1982, as well as competed in the Cape to Rio race in his own yacht *Suidoos,* no doubt inspired confidence in his abilities and contributed to making the Dias Maritime Museum happen.

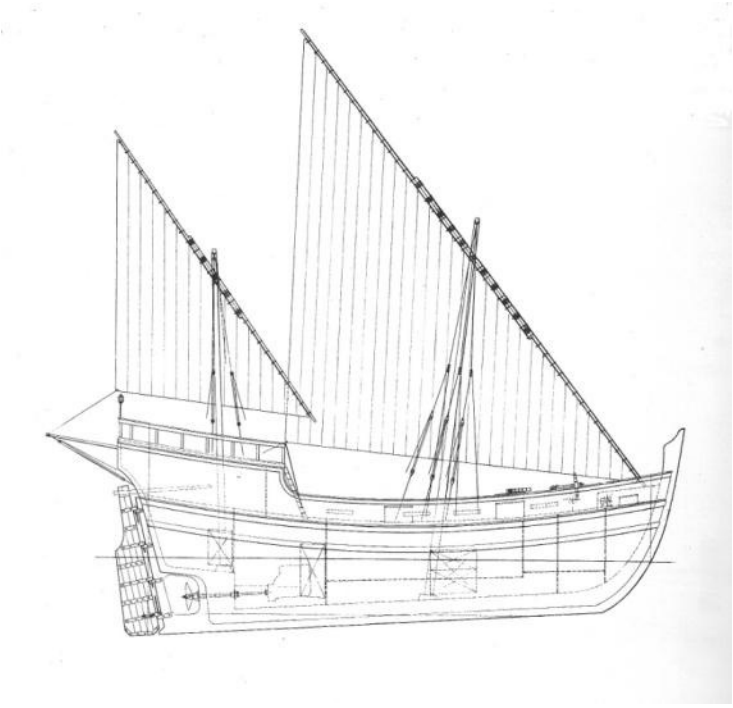


Fig. 37 Reconstructed caravel, built in Vila do Conde, Portugal
(Source: Anonymous, 1989:8)

Townsend (2000:134) credits the maritime museum with "imaginative and creative monumentalisation…..through the transformation of an old mill and grain warehouse into the container of the replicated sailing vessel of Bartholomeu Dias within the Mossel Bay museum complex."

Kench (1989b:20)\, in the citation for the Conservation Award for the Museum, states:

> The buildings have been radically altered by new interventions which are clearly modern. One houses the replica of the Dias Caravel, its enormous parabolic roof making reference to the sails below, and its excavated floor creating a harbour-like setting for the ship itself. The other houses a collection of living marine exhibits, with a spiral movement system creating an interesting route through the exhibition spaces. Both have been refurbished with appropriate detailing to adapt the buildings perfectly to their new uses (and)
>
> Both buildings have retained important aspects of their original robust and industrial character.

Rowe (1987:82) refers to "iconic analogies" whereby formal references serve as sources of design imagery. Utzon's Sydney Opera House has "a form with the visual

quality of a sailing vessel" - something of the same is analogy is achieved by Fagan in Mossel Bay[70].

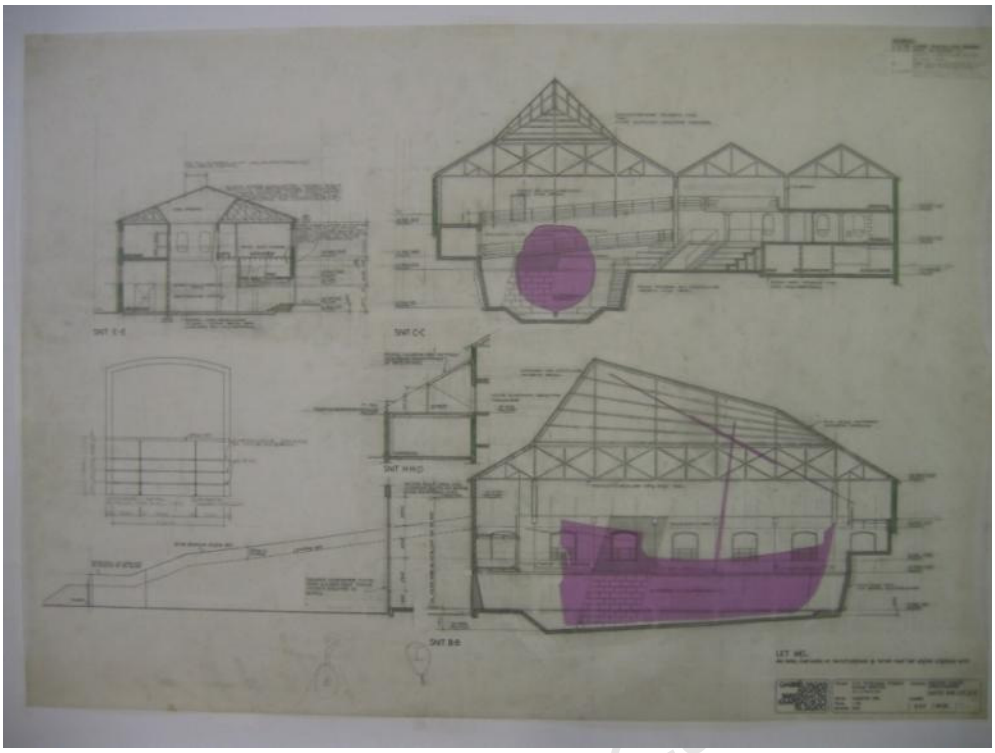


Fig. 38 Section through Maritime Museum
(Source: GT Fagan archive)

Fig. 39 The caravel enters the near-completed building
(Source: G T Fagan archive)

Fig. 40 Closed up entry point on North side

[70] Another example of this, built roughly concurrently with the Dias museum, is the Vasa Museum in Stockholm. The (much larger) Hans Scharoun-like shed similarly expresses the vessel contained beneath. See *http://vasamuseet.se/en/*

Fagan inserted a beam across the opening to allow for the caravel to be ‘berthed’ after completion of the building.

Fig. 41 Martime Museum internal walls

The external walls were retained where possible and were strengthend by concrete stiffener columns and ring beams to support the new roof structure. Where walls were removed, or where old openings were closed up, as on the front (South) facade, these walls were rebuilt in a straightforward manner with the stone blending in with the adjacent stone and no memory or scar of the earlier form being left.

Fig. 42 Rebuilding of stone walls and creation of excavated "dry-dock"
(Source: Display in Maritime Museum)

Elements of the design

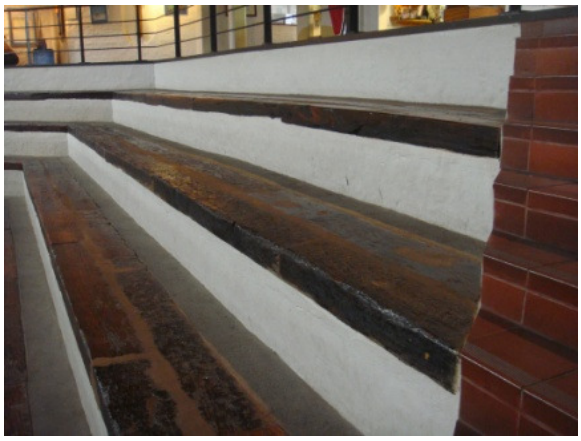


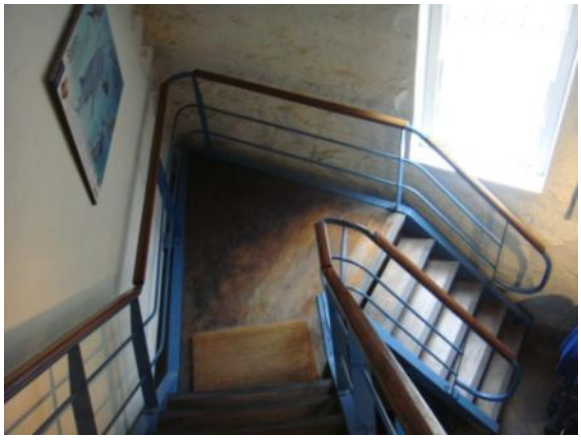
Fig. 43 Dry-dock imagery

Fig. 44 Performance and spectator area in front of berth

Fig. 45 Understated entry point

Fig. 46 Visitors movement route into main hall

Circulation system



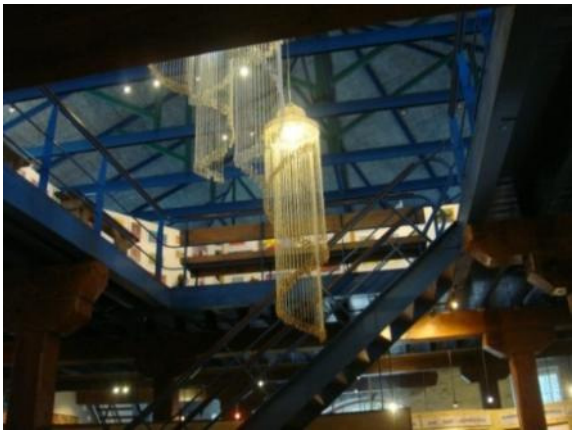


Fig. 47 Shell Museum stairwell

Fig. 48 Shell chandelier and central staircase

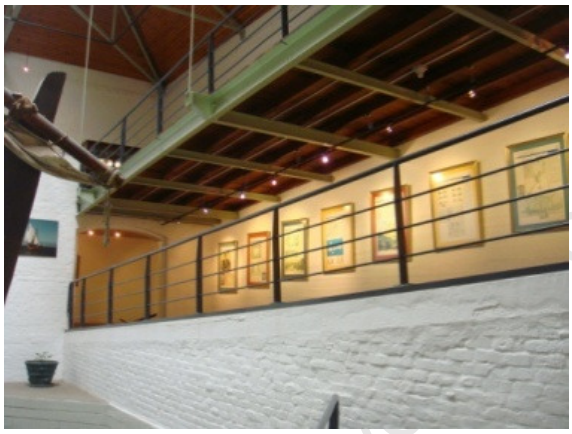


Fig. 49 Ship-like walkways

Fig. 50 Gang-plank entry to caravel

Consistency of materials and details

Fig. 51 Flush detailing a chamfered concrete

Fig. 52 White walls and natural wood form the palette of materials throughout

Fig. 53 “Porthole” window

Fig. 54 Nautical references in windows in entrance

Fig. 55 Cathedral-like roof space

Fig. 56 Map display in entrance area with “lecturn” detail

Issues Arising from the Intervention

Fig. 57 View 2010

Fig. 58 View c1989
(Source: Fagan archive)

The over-riding memory of any visit to the Dias Museum is the Maritime Museum itself. Fagan has produced a building which has the appearance of effortless simplicity and essential "rightness". As others have noted, the roof is a sublime work of poetry. The overall complex is an asset to Mossel Bay and the Museum is heavily used and enjoyed by locals and foreign visitors.

Concerns arise in two ways: first from a management point of view and the second, from flaws in the design process.

The images above show the dramatic effect of a simple change in roof colour. Fagan's colour was a part of the overall palette and connected the building to the sky and to the sea. Painted (presumably by the Provincial Museum service) "Victorian green" it now takes on a heavy, earth-bound appearance. The proliferation of shade ports around the Museum (compare this to the mastery of Fagan's design for the parking at SAB) points to a lack of appreciation of the total environment by those in charge.

Fig. 59 Commercial encroachment

Fig. 60 Insensitive developer-led encroachment

For all Fagan's efforts in securing the overall property for public use, the local authorities have failed to, or been unable to, stop the encroachment of the worst kind of commercial developments all clamouring for a piece of the action on the sea front.

But there are also disappointments in Fagan's work, and these occur were he has failed to act consistently in a bold, contemporary way.

Fig. 61 Car park entrance

Fig. 62 Granary entry to Museum complex

The effort in acquiring and then demolishing the co-op building to reconstruct the "VOC" granary demonstrates, more clearly than any charter can, the futility of such an exercise. The building cannot capture the spirit of the VOC era, and it fails as a

contemporary entry point to the museum. The signage, paving and security hut are all sad pointers to this failure in design. The interior does not fare any better, with an attempt at a “modern” toilet block inside the “historic” space.

Fig. 63 Interior view, granary

The interpretive panels executed with care and skill by the Fagan’s are placed along the long wall leading to the exit. Meant to be viewed as part of the spatial sequence, they instead are forced to jostle for attention with the toilet doors. The whole experience is diappointment, the more so when compared to the majestic design of the maritime museum.

The lasting memory of this reconstructed space, is of overhearing one tourist from the UK asking her companions with unintended irony “what are we meant to be looking at here?”

4.3 SA Breweries Visitors Centre

Introduction: Naming of Parts

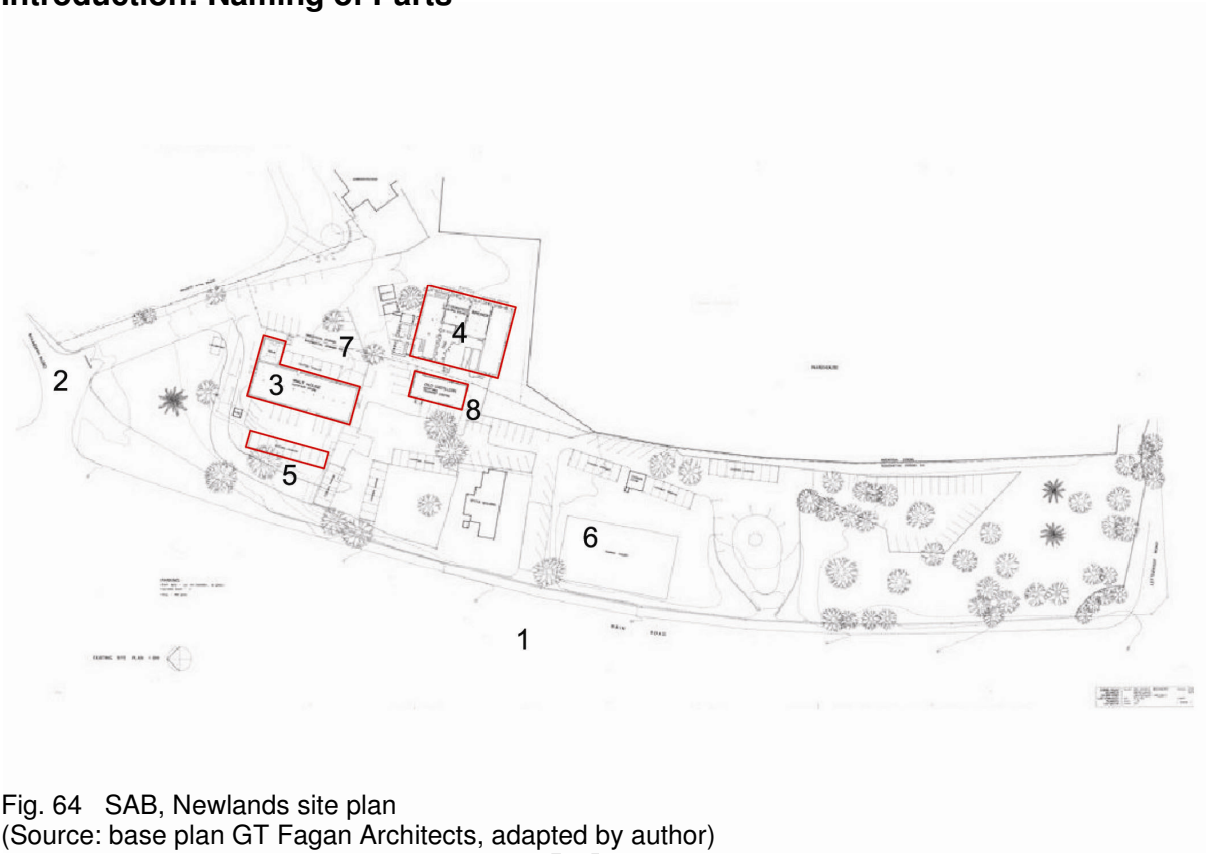


Fig. 64 SAB, Newlands site plan
(Source: base plan GT Fagan Architects, adapted by author)

1. Main Road , Newlands
2. Entrance to SAB off Boundary Road
3. Malthouse , c.1892 built by Anders Ohlsson
4. Old Letterstedt Brewery (Mariendahl Brewery) c.1859 built by Jacob Letterstedt
5. Coach house
6. New parking garage
7. Covered walkway/ water feature
8. Distillery, c.1863

The Letterstedt Building, The Malt House and Kiln at Ohlsson's Brewery, Newlands Cape Town was gazetted as a National Monument on September 22, 1995.

Fagan's Summary:

The project summary from the 1997 submission for the SAIA Conservation Awards and Award of Excellence Programme reads: (Fagan, 1997)

> The oldest brewery and malt-house in the country are situated on the property where South African Breweries are still producing their beer in a large modern complex of buildings. Gabriel (Fagan) was asked to suggest how the two old buildings could be retained and used in a meaningful manner. Both buildings were restored with retention of their original structure and strengthening only where necessary.
>
> A circulation pattern was designed so that visitors would move from the lower floor of the malt-house to its top floor and from there via a new staircase to a walkway to the brewery building. Along this walkway a water feature was created to symbolise the waters of Newlands which have been used for beer-making for over 300 years.
>
> The walkway slopes down to an underground tunnel where artefacts of a previous furnace, excavated by archaeologists, are displayed. From this subterranean area a hydraulic glass lift takes visitors up through the three floors of the brewery and through the roof to its topmost tower. From there colour-coded stairs take the visitor down through the brewery to the bar in the basement.
>
> Displays illustrating the history of beer making were accommodated on hanging wooden boards so as not to compromise the original structures.

Historical background

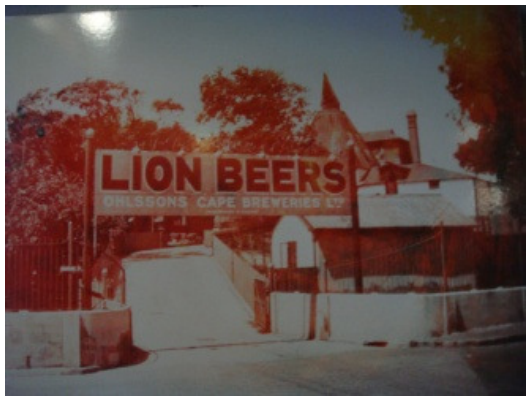


Fig. 65 SAB, Oast house roof of the Kiln

Fig. 66 Entrance to Ohlssons Cape Breweries Ltd,
(Source: undated display photograph in visitor's centre)

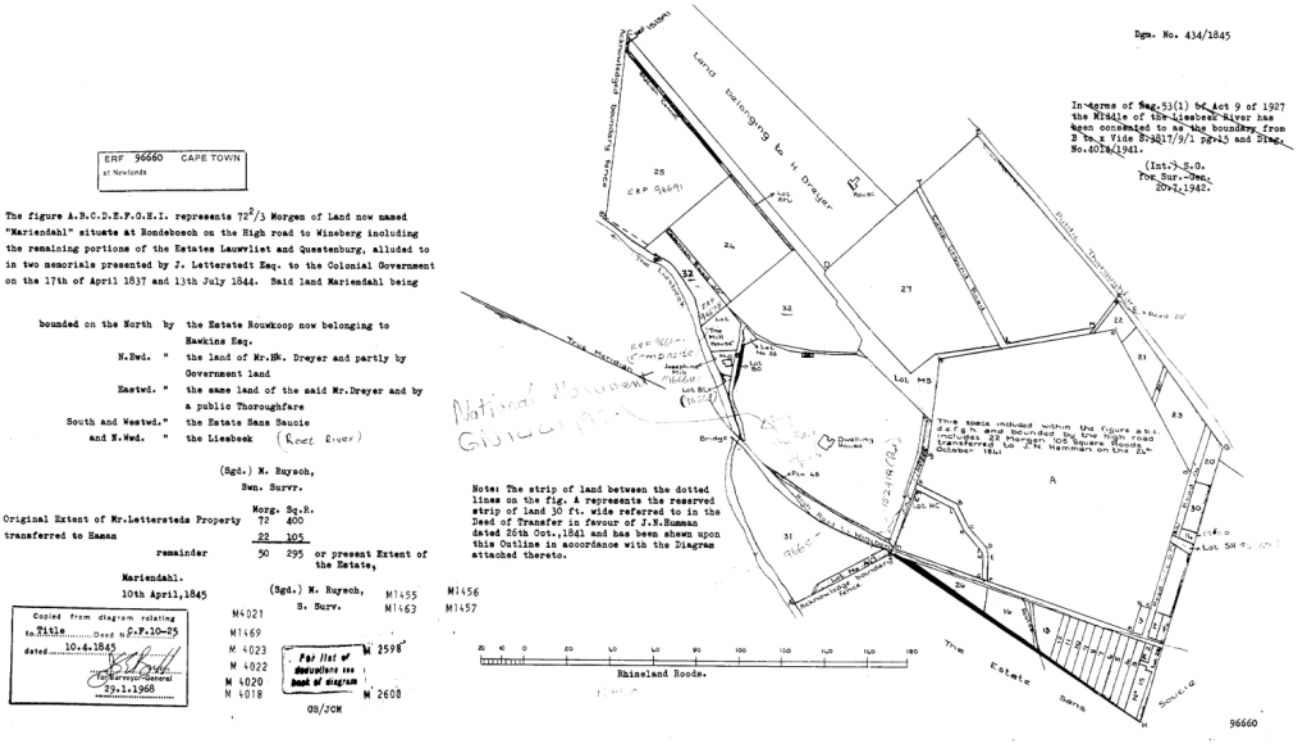


Fig. 67 Mariendahl Estate, April 1845
(Source: S-G's office, December 2010)

The diagram shows the extent of Letterstedt's land in 1845. Josephine Mill and the Mill House adjacent are indicated on this plan as is "Dwelling House on the present SAB portion of land[71].

[71] See Fig 71 – "Mariendahl House.

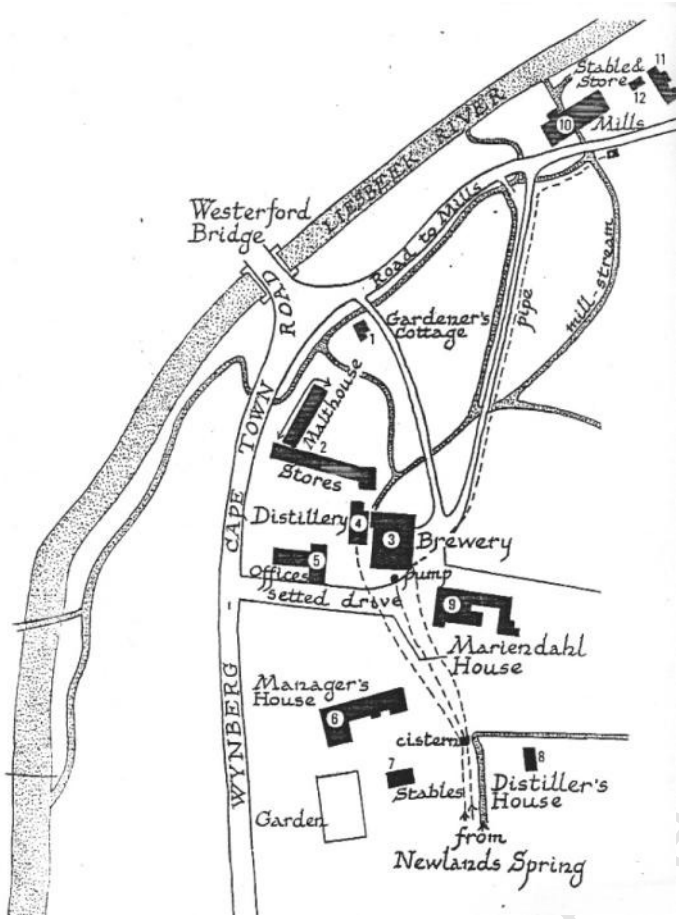


Fig. 68 Plan dated 1863 (from a plan by Willem de Smidt Jr.)
(Source: Saitowitz and Fenton, 1994)

The position of the mill stream and spring running between the Distillery (now Environmental Centre) and Brewery is seen in the 1863 map, originally reproduced in James Walton's 1978 *The Josephine Mill and its Owners.*

The NMC data sheets contain the following information:

Letterstedt Building, Ohlsson's Brewery Newlands

Dates from 1859 with tower added 1880. Architect for additions and tower was Adolphus W. Ackermann.

Soon after 1900 the building was no longer used for brewing purposes.

"Marseilles" tiled roof to tower. Partly demolished fair face brick chimney – to be reconstructed.

Malt House and Kiln, Ohlsson's Brewery Newlands

Dates from 1898.

The Mariendahl Estate was leased to Swede Anders Ohlsson from 1888. He replaced earlier buildings with a new malting and kiln in 1898 which were in turn replaced by the pneumatic maltings of 1903.

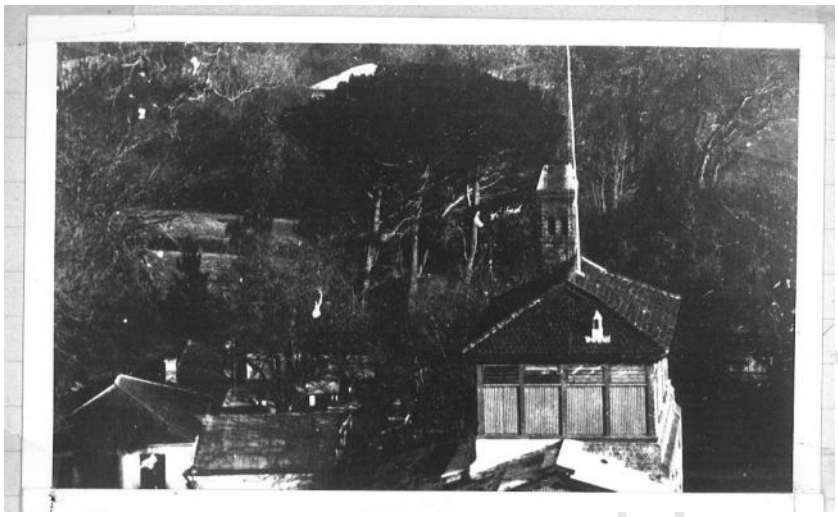


Fig. 69 Fagan file photo, Letterstedt brewery
(Source: GT Fagan Architects project files, undated.)

The photograph above shows the brick chimney, part of the 1880 tower. This photograph was used for the detailing of the reconstruction of the chimney by Fagan.

The overall form and some detail can be seen. However, the extant and similar chimney at Josephine Mill was used for detailed studies. The Fagan files also contain images of the Trafalgar Park, Salt River brick chimney, so there is perhaps also an element of 'design by analogy' in this reconstruction.

Fig. 70 Josephine Mill, chimney stack

Writing in Architecture SA, Inge de Beer (1995:15) notes:

> The Mariendahl Brewery, an extension of Letterstedt's earlier brewery, was in 1881 changed from a horizontal to a vertical, gravity driven process, for which this new tower was added.

Concurrent Reports

A Phase 1 Archaeological Investigation was carried out in May 1994 by Sharma Saitowitz and Charles Fenton. They record that "one of the most important considerations was to locate the whereabouts of the sluice/ pipes/ aqueducts which brought water from the Newland's Spring to the Brewery and were shown on the 1863 plan". (Saitowitz and Fenton, 1994)

A Phase 2 Archaeological Investigation was prepared by the UCT Archaeology Contracts Office in January 1995. "The purpose of this investigation (was to) examine the routes of a proposed tunnel and to identify structural remains which could be impacted as a result of the work." (Archaeology Contracts Office, 1995:6).

Finally, a Phase 3 Archaeological Investigation was undertaken in February 1995. "The overriding aim of further excavation was to investigate and expose features which could be incorporated into the planned underground tunnel link". (Saitowitz and Fenton, 1995)

Being undertaken pre-1999 and the implementation of the National Heritage Resources Act, no Heritage Statements or Impact Assessments were completed. Applications for the work were however made to the National Monuments Council and the project file contains the Data Sheets completed by Fagan's office (see info in previous section).

Fagan's Intervention

Fagan's brief was to create a Visitor's Centre for SAB and to tell the story of the history of beer-making in the Cape through the buildings and the industrial archaeology on display.

Fig. 71 North West elevation prior to work
(Source: Fagan archive)

Fig. 72 West elevation prior to work
(Source: Fagan archive)

The images above clearly show the run-down and cluttered nature of the space pre-Fagan's intervention. Fagan has removed layers to reveal best elements. The richness /significance is further enhanced by the addition of the chimney, lift shaft and top level glazing in lieu of solid panels/timber louvres.

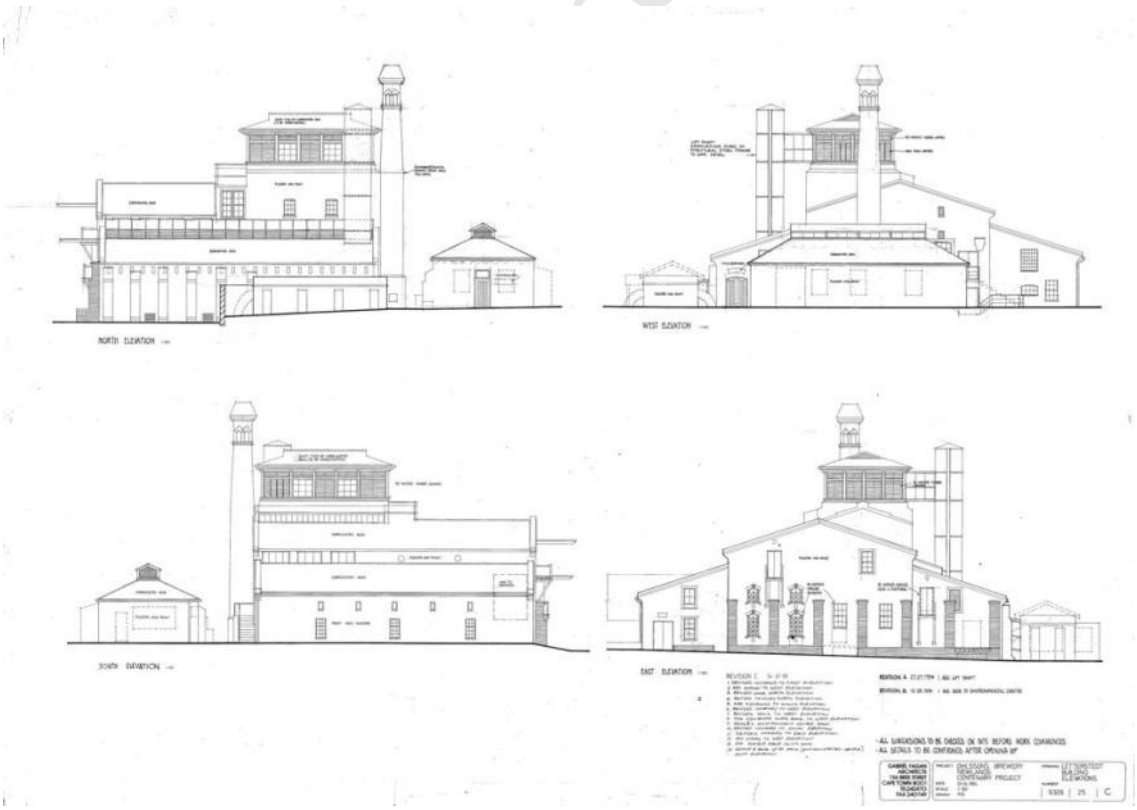


Fig. 73 Letterstedt Brewery, detail drawing

Pretorius and Raman (2006:53) sum up Fagan's work at SAB as follows:

> His rehabilitation and extension of the brewery at Newlands may not have satisfied the purists in conservation or, for that matter, radical interventionists of (the) Scarpa school, but then its remarkable success in ensuring the survival of the old must have calmed down both camps.

This point accurately captures this middle-way approach undertaken at SAB.

In the journal article on the Fagan work at SAB, Inge de Beer (1995:13) notes that:

> This approach of re-use and allowing the historic fabric to acquire a new use. a new life, is not dissimilar to that of Carlo Scarpa, the Veneto architect who meshed historic layers together revealing by contrast rather than restoring to original form.

There are certainly elements of Scarpa's way of layering and revealing history in this project. Indeed, of the three case studies, Fagan comes closest at SAB to working in a layered, building-as-document manner. The Scarpa references are commonly made in articles, however, I believe they are not entirely correct. Many of the elements – the water link, the spine, even elements like the concrete canopy over the entrance to the underground area - do display a Scarpa-esque character. The way the architecture is arranged to tell a story is certainly akin to Scarpa too.

Fig. 74 Scarpa-esque elements at SAB

Fig. 75 Layering of vertical elements at SAB

However, there are significant differences as well. Scarpa *removes* layers in order to make spaces read. At SAB (and indeed at both other case-study projects as well), Fagan *adds* layers in order to order to render a place legible.

Inge de Beer (1995:13) sees no problem or conflict in these reconstructions:

> Unravelling the history of the buildings has revealed areas that had to be reconstructed and reclaimed for legibility of the historic fabric. Such areas are the basement…. and the chimney. Here materials are matched closely to reconstruct the old.

This attitude was shared by most of the interviewees in discussing the reconstruction of the chimney. The point that the reconstructions enable a clear layering and reading of the space was a recurring theme.

Only Jo Neoro was critical of the act (Noero, interview 21/12/2010). This is an example of the "radical viewpoint" that Pretorius and Raman speak of. In this view, a reconstruction is never acceptable. Intellectually Noero's point is understandable, however, the whole complex would be significantly poorer without the chimney.

Indeed the added glass lift shaft would look quite odd on its own, as contrasting it against a heavy structure gives a less brutal appearance than it might otherwise be.

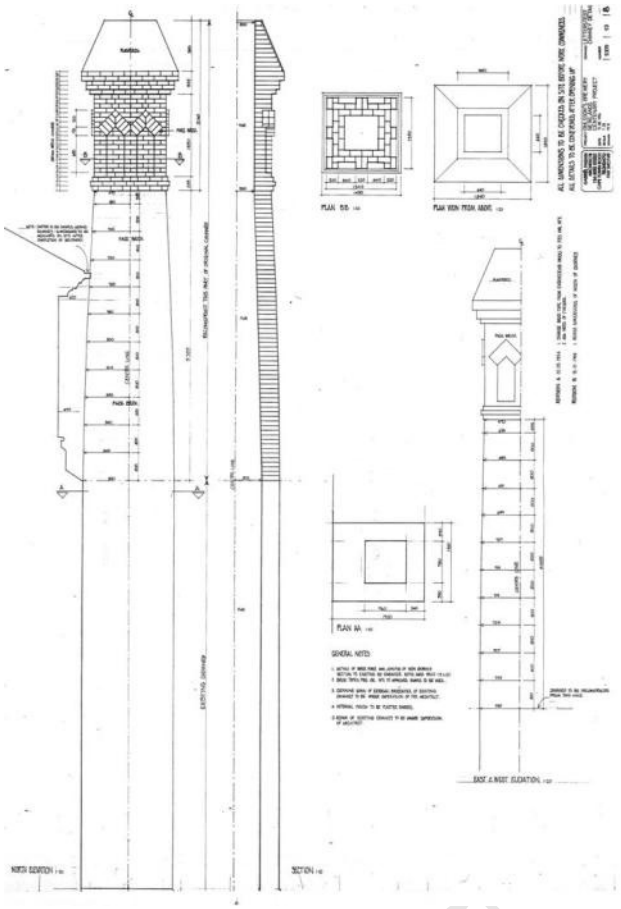


Fig. 76 Fagan detail of chimney reconstruction
(Source: GT Fagan archive)

The detail drawing, as well as pre-reconstruction photos (figs. 74 and 75) indicate that approximately half the height was rebuilt and that only a stub base remained in 1993.

The knowledge that the tower and chimney was an addition in response to a change in function (ie the vertical distilling process) in 1880 is important, and by reinstating the chimney, this process is remembered. Its partial loss in the twentieth century is likely due to neglect and decay. Ultimately, its reinstatement is a considered and well-detailed act that adds significance.

Fig. 77 Copper chimney on circulation route

Fig. 78 Water feature

The water feature was created by Durban sculptor Etienne de Kock and symbolises the importance of water to the quality of the beer.

Fagan (interview 06/10/2010) recalls how the moment of coming up through the ground in the frameless glass lift remains thrilling to him, and it is obviously an achievement that he is especially proud of.

Together with structural engineer son Henry, Fagan has created a uniquely beautiful two-level parking garage to one end of the site. The slab sits free of the landscape and follows the curve of Main Road. Poplar trees planted in the ground and growing through the circular apertures are now begin to branch out over the upper level.

Fig. 79 Parking garage light-well and tree shaft

Elements of the design:

Circulation system






Fig. 80 Entrance into Malthouse

Fig. 81 ...movement through malthouse exhibition area

Fig. 82 …down staircase

Fig. 83 …along water feature spine

Fig. 84 … up lift to top of brewery

Fig. 85 …down Piranesi-like staircase following route of beer making process

Consistency of materials and detailing

Fig. 86 Glass pyramid signifies new function/ event marker

Fig. 87 Glazed louvres replace ventilators at top of Brewery

Fig. 88 Glazed inner doors in malthouse with SAB logo

Fig. 89 Colour-coding of movement route

Movement route

The movement route that meanders down the Letterstedt Brewery is a colour-coded (light blue) steel and timber structure. The original and new are kept separate and there is no confusion .

Issues arising from the Intervention

Fagan's interventions at SAB imbue the collection of run-down industrial buildings with artfulness and delight. Initial reservations around issues of authenticity of reconstructed elements are resolved with deeper readings of the overall intention.

Similar interventions such as De Carlo's economics faculty in Urbino, Italy[72] contain equally ingenious glazed staircase additions. Architectural journals are likewise filled with inventive solutions of this sort. Fagan however has used the device of the glazed lift and the associated movement spine to not only fulfil functional requirements, but also to form what is almost another building that threads itself through the complex.

In so doing, Fagan achieves an interactive complexity here which is not seen in the more straightforward Dias Museum and, as the following section shows, which is deliberately avoided at UCT's IIDMM.

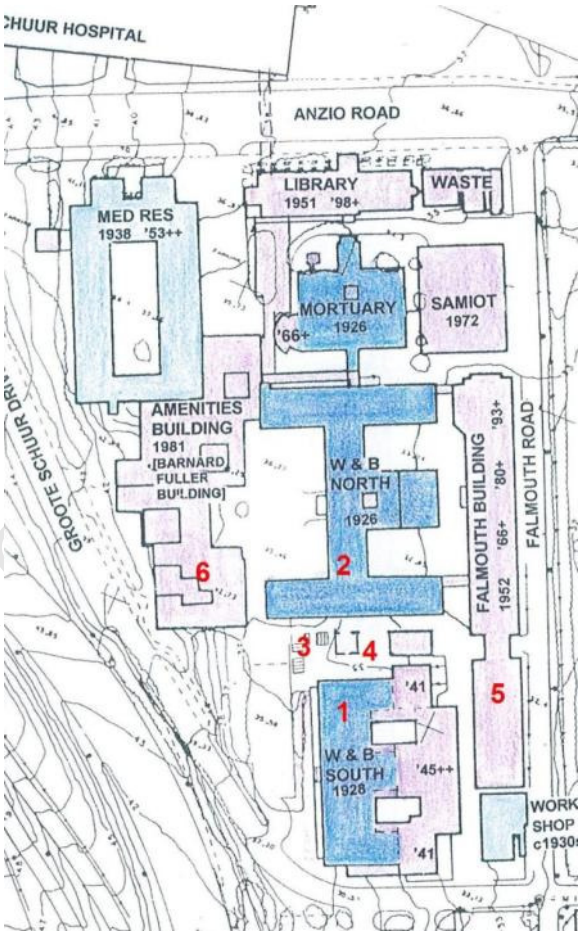
Postscript: The current usage and maintenance of the Visitor's Centre is of concern. The venue appears to be circumvented in brewery tours. The lift is not operational due to unspecified maintenance issues. On recent visits, the water feature has been dry yet sprinkler systems on the lawn around it have been spewing water. The building has also been unmanned leaving one to wander around an empty building. The complex has had, on two visits in the last quarter of 2010, a forlorn appearance and clearly is not part of the core business of SAB. It is understood however that management in Johannesburg are taking steps to rectify this.

[72] See Appendix 1, Project 01.

4.4 UCT IIDMM

Introduction: Naming of Parts

Identification of buildings in the Health Sciences/ Medical School campus, UCT, which are in the immediate vicinity of Fagan's IIDMM complex:



1. W&B South: Wernher & Beit medical laboratories south block, 1928. Designed by JS Cleland with rear extensions 1941/1945 by Thornton White & Partners. Fagan/ MLH rebuilding 2005.

2. W&B North: Wernher & Beit medical laboratories north block, 1926. Designed by JS Cleland.

3. Wolfson Pavilion: Refers to the 2005 Fagan link building between W&B South and W&B North. The name is derived from the Wolfson Foundation in the UK which sponsored R6.4m[73] towards the building.

4. IIDMM: Institute of Infectious Disease and Molecular Medicine. Refers to the combined faculty which comprises buildings 1, 2 and 3.

5. Falmouth Building: Linear building running North–South on the rear of and parallel to the IIDMM buildings. Original portion 1952 by Thornton White.

6. Barnard Fuller Building: 1981 facebrick entrance and amenities building housing security, offices, restaurant etc.

Fig. 90 IIDMM: naming of parts (above)
(Source: Adapted from Thorold, 2001:5)

[73] Information taken from *http://www.iidmm.uct.ac.za/news.htm#visitors* (Accessed 29/11/2010)

Fagan's Summary

New Link Building for the institute of Infectious Disease and Molecular Medicine, University of Cape Town (extracted from Fagan, Gabriël: 2006b).

> The Institute of Infectious Disease and Molecular Medicine, spread through three separate buildings, wished to not only link their activities physically and symbolically but to encourage the valuable informal interaction between colleagues and heighten the feeling of community within the Institute.
>
> The brief laid particular emphasis on the magnificent view towards Devil's Peak which was however due west into the harsh afternoon sun. While floor to ceiling glass fully exposes the view, moveable vertical louvres protect against the sun and heat gain when required. This lends a distinct appearance to the cylindrical block, setting it apart as the important main entrance to the Institute of Infectious Disease and Molecular Medicine.

Project Overview

The IIDMM project differs from the other two case-studies in that it was undertaken in Association with another practice, MLH Architects and Planners. Understanding the nature of this commission and the roles played by the two practices is therefore critical. This aspect was discussed with both practices to ensure clarity.

All project documentation, as well as references in journal articles, refers to both practices 'in association'. Schumann[74] confirmed that the practices were appointed by UCT as a 50/50 joint venture. Both he and Fagan (interview 06/10/2010) confirmed that the initial appointments and structuring of roles by Geoff de Wet of UCT was unclear and left to the practices to sort out roles. Schumann noted that "it was expected that Fagan would deal with the historic portion and MLH with the new" (Schumann, interview: 08/12/2010). He records that Fagan was adamant that he

[74] Peter Schumann is a semi-retired architect/ partner ex MLH Architects and Planners and was interviewed around this aspect on 08/12/2010.

would be responsible for the design and MLH would deal with the production of the drawings, essentially acting as 'architects of record'[75].

MLH are respected architects who have also completed many important projects, so Schumann's comment that MLH were "happy to bask in the reflected glory" (Interview, 08/12/2010) is a measure of the esteem in which Fagan is held. Schumann confirmed in the same discussion that the W&B South block demolition and rebuilding proposal was Fagan's design. Fagan's own project documentation and Institute Award's submission highlights the link building rather than the surrounding W&B building upgrades. This indicates Fagan's greater interest in dealing with smaller intricate, designs and technical problem solving.

At all times however, the involvement of both practices over the whole scheme is acknowledged.

A critical role was played by Prof. Wieland Gewers[76] of UCT in steering the project. Gewers (interview, 03/12/2010) confirmed that the primary motive for the project was to combine the two departments to "enable cross feed of disciplines and to bring people together". Gewers recalls that Fagan was appointed first for the 'link building' and thereafter MLH appointed for the labs. He also noted that the initial schematic design[77] was "designed to disappear". Part of the reason for the increasing boldness of the design, noted by both Gewers and Fagan in interview, can be ascribed to the UK funding of a substantial portion of the cost and the need for a visible expression of this. Gewers noted (interview 03/12/2010) that Lord Isaac Wolfson did not see the completed building before he died, but that he dispatched Nobel laureate Aron Klug to come to Cape Town to provide the assurance that the project was worthy.

Regarding this change from a recessive link facade[78] Fagan (2006b) notes:

> The link was to bridge the 18 metre space between the fine 1925 neoclassical

[75] Schumann noted however that the basement animal unit in W&B South was done entirely by MLH.
[76] Gewers was Senior Deputy Vice Chancellor of the University and responsible for the Campus Development Portfolio 1996-2002.
[77] See KrugerRoos sketch in Previous Studies sub-section on following pages.
[78] Fox's Vineyard Hotel entrance facade is similar to the original recessive proposal by UCT.

> Wernher and Beit North and South buildings, but stand respectfully recessed from their facades. However as setting back would inevitably weaken the role of the new building as symbol of the new Institute, a cylindrical reception, executive and teaching block was placed in the space created by an arm of Wernher Beit North and the front elevation of Wernher Beit South. Space flows round the cylinder and the new working floors behind it are freely inserted between the old buildings. These now form the enclosing walls of the new working spaces rather than inserting a complete building with side walls and leaving narrow alleys between it and the flanking buildings.

Gewers himself regards the project as highly successful. The nature of the space "as a concourse where people keep on crossing" (interview 03/12/2010) is one of the key aspects in his view. Pointing to the fact that South Africa has been isolated and that its people have been further isolated, Gewers stated that the open plan nature of the space with visible vertical circulation and accessibility of the Director's office etc. are all conscious decisions to create a new model.

Gewers recalls that the Wolfson pavilion was known for a while as "Gawie's ship" due to the railings and ramps, and then later as "Wieland's folly". The latter term he ascribes to the fact that in order to make the project happen he (Gewers) was forced to "break across the University establishment". Wilson-Harris (interview 10/12/2010) also noted that at one early UCT meeting, a proposal for a somewhat bolder, contemporary version of the W&B South extension was not supported, but that Gewers intervened to steady the waters and ensure that the design of the link building was not similarly compromised.

Gewers also points to one very visible indicator of the success of the design: in 2009 the IIDMM alone raised one third of UCT's research funding. In assessing its ultimate value, Gewers refers to "the creation of a common language, a new zeitgeist. This 'consilience' is the common logic between disciplines and is one of UCT's enormous strengths". He notes also that "the architecture plays an important part of this." (Gewers, interview 03/12/2010).

Historical background

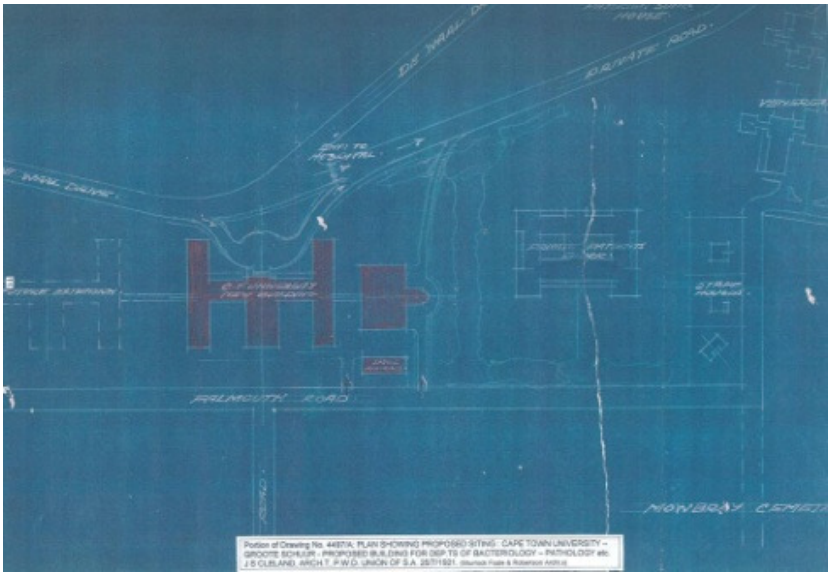


Fig. 91 1921 plan showing proposed W&B North block[79].
Source: Thorold, 2001:11)

The 1921 plan shows the importance and prominence of the siting of the W&B North building. The (dotted) future extension of the South block is shown aligned with, and the same form as, the North building. When built in 1928 it was stepped back, a factor which influenced the form of the Fagan intervention some 75 years later. Of interest is the proximity of de Waal drive to the forecourt of W&B North. By the late 1940s, de Waal drive had been realigned and moved away from the line of the medical school. W&S South block extensions at the rear and the service building infill in the link space also seen.

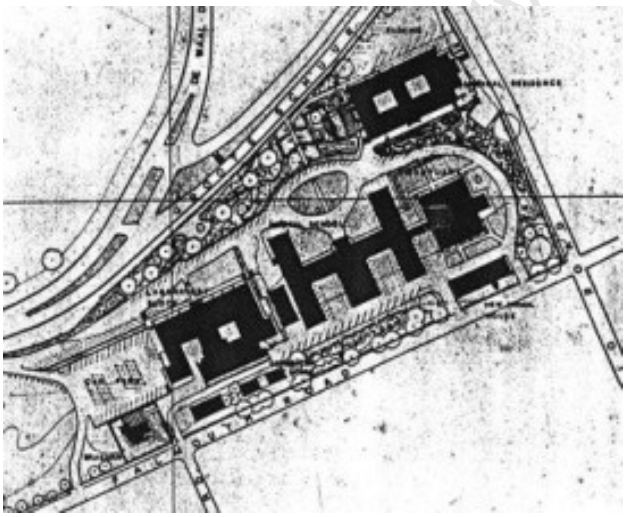


Fig. 92 Medical school, c late 1940s
(Source: Thorold, 2001:13, original in UCT Admin Archives)

[79] Caption reads: Portion of drawing No.4497/A: Plan showing proposed siting : Cape Town University - Groote Schuur - Proposed building for Depts of Bacteriology – Pathology etc. JS Cleland, Arch.t, P.W.D. Union of SA. 25/7/1921. (Sturrock Foale & Robertson Archts)

Fig. 93 Arthur Elliot photograph c1928 shortly after completion of W&B buildings.
(Source: Thorold, 2001:56. Original Cape Archives E1429)

The re-establishment of original ground levels and rationalisation of parking and landscaping has been addressed with the Fagan/ MLH work. The striking dark painted gutering and downpipes which enliven the facade has disappeared however and the W&B buildings today appear much less vigorous.

Fig. 94 W&B North, level 3. Jolly Lecture Theatre

Fig. 95 W&B North. Detail of glazing design, central stairwell window

One of the original three 1925 lecture theatres has been kept intact and named the "Jolly Lecture Theatre". The fine steel windows on both W&B North and South have been restored and replaced in matching style where these had been removed over time or replaced with modern aluminium windows.

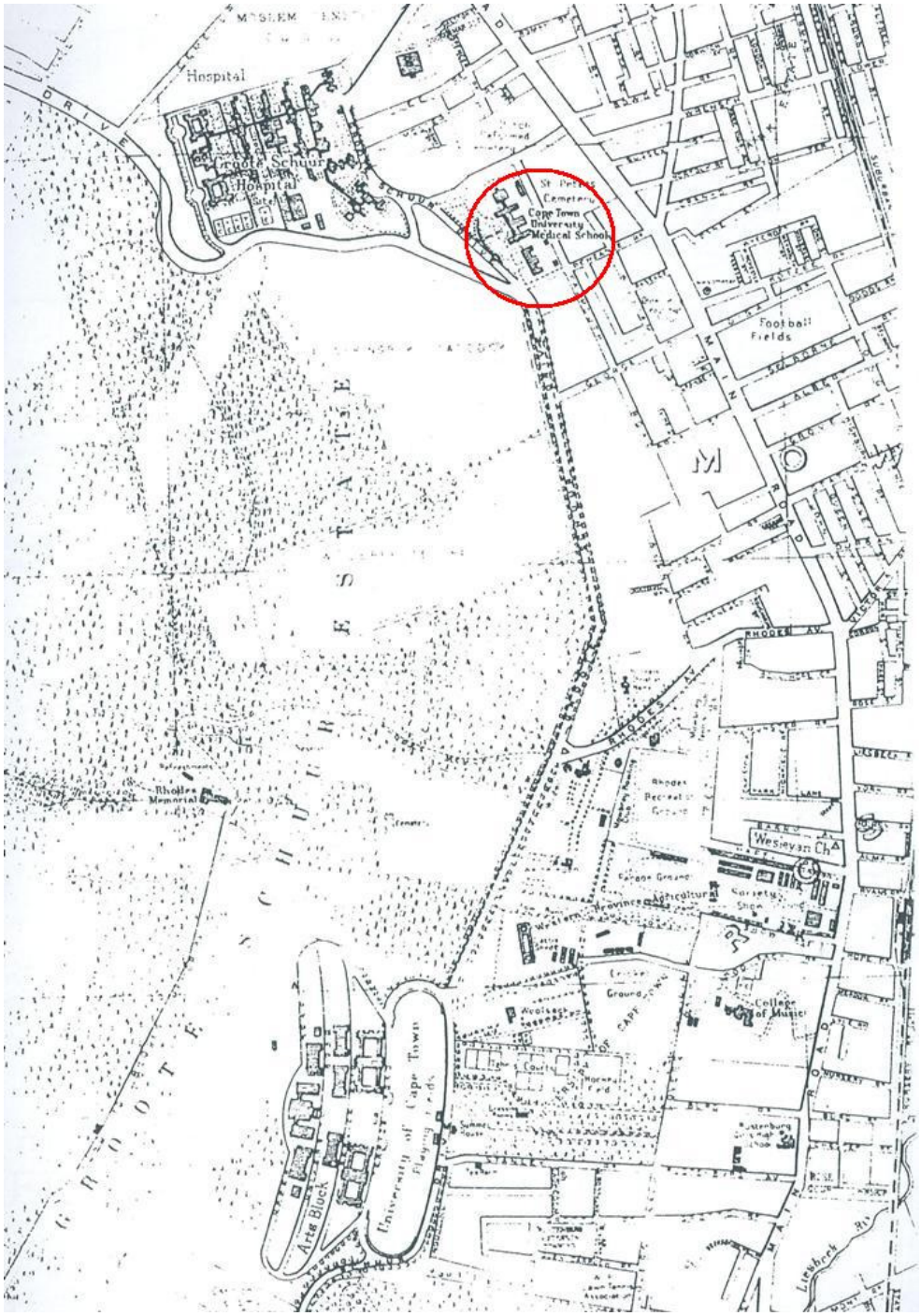


Fig. 96 Portion of 1937 topographical survey.

(Source: Thorold, 2001:12. Original source: Govt. Printer Pretoria 1937. S-G Cape Town. Adapted to highlight IIDMM area.)

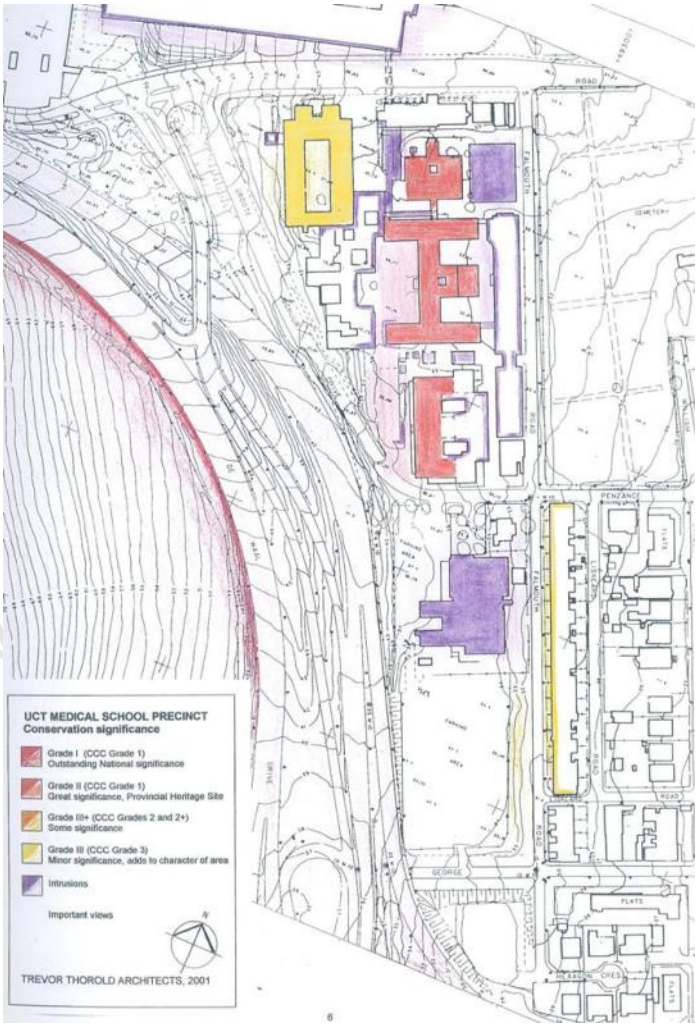
The 1937 map highlights the original relationships between the UCT campus, the Medical School campus and Groote Schuur hospital prior to the major extension of de Waal drive. The significance of the siting of the link building as well as visibility of the W&B extensions is clear.

Earlier Reports Completed

Heritage: Trevor Thorold Architects together with Elizabeth van Heyningen compiled a thorough heritage survey of "Places and Buildings" at the Medical School Campus for UCT in July 2001. This is one of the main differences between this project and the earlier two as the IIDMM project was undertaken under the newly introduced National Heritage Resources Act.

This process of assessment of significance and testing of options by a wider group of role players, as opposed to one architect's vision, has, in this case at least, contributed to a richer design.

Thorold graded the original portion of W&B South, plus W&B North and the mortuary building (on the northern edge) all as Grade 2 (Provincial Heritage sites). The 1940s W&B South extensions and the Falmouth building are deemed to be "intrusions."



The formal composition of these three early Medical campus buildings is clearly seen here and Fagan's formal, classical response of the glass link building should be seen as a response to this.

Fig. 97 Conservation significance, Thorold 2001
(Source: Thorold,2001:6)

Urban Design Framework

The Urban Design Framework for the UCT Health Sciences Campus was prepared by KrugerRoos Architects and Urban Designers in 2002[80].

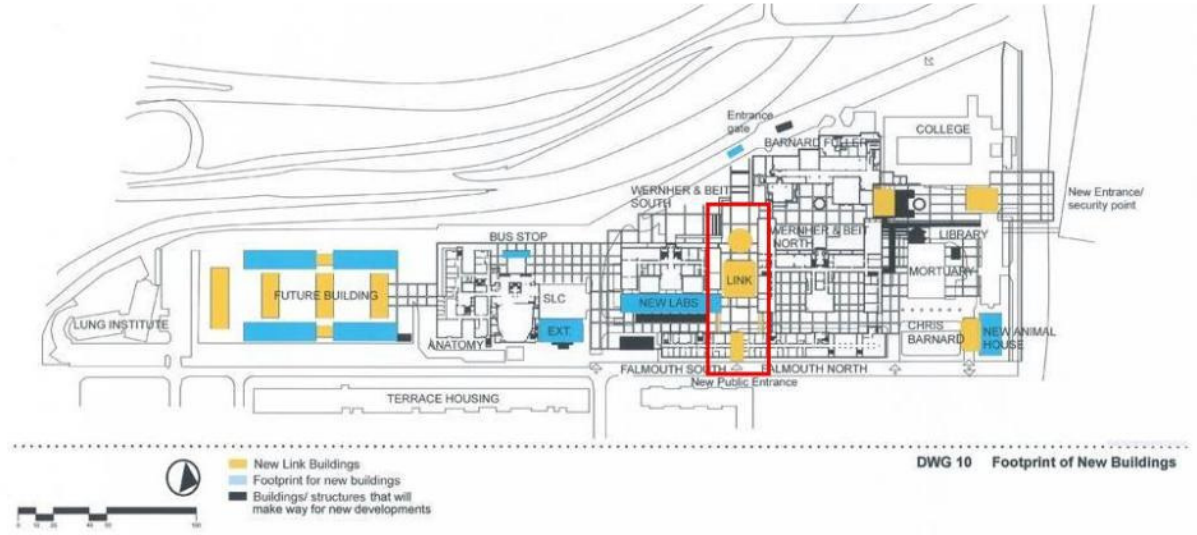


Fig. 98 Medical Campus Urban Design plan
(Source: KrugerRoos, 2002. Adapted to highlight IIDMM area)

The report highlighted the IIDMM as phase one of the development and set up footprints for new buildings over the whole Health Sciences campus. With regard to the IIDMM area, an important aspect of the design was set in the Urban Design framework, namely the need to retain the pedestrian link from West to East between the W&B North and South blocks and for the link building to be permeable to allow this. The illustration above indicated the envisioned link buildings, of which the IIDMM building (in red outline bock) is one[81].

The urban design report goes further to present concept designs for the link building(s) and presents a range of precedent imagery that may inform these designs. Among the precedent is Foster's Nimes Art Gallery, and various other (North European) examples of clean glass facade buildings.

[80] KrugerRoos Architects and Urban Designers. (2002). Unpublished report prepared for *Urban Design Framework Document: University of Cape Town Health Sciences Campus.* the University of Cape Town Physical Planning Unit: September 2002.
[81] KrugerRoos demarcate the areas simply with colour blocks, though interestingly the IIDMM link is indicated with a round circle.

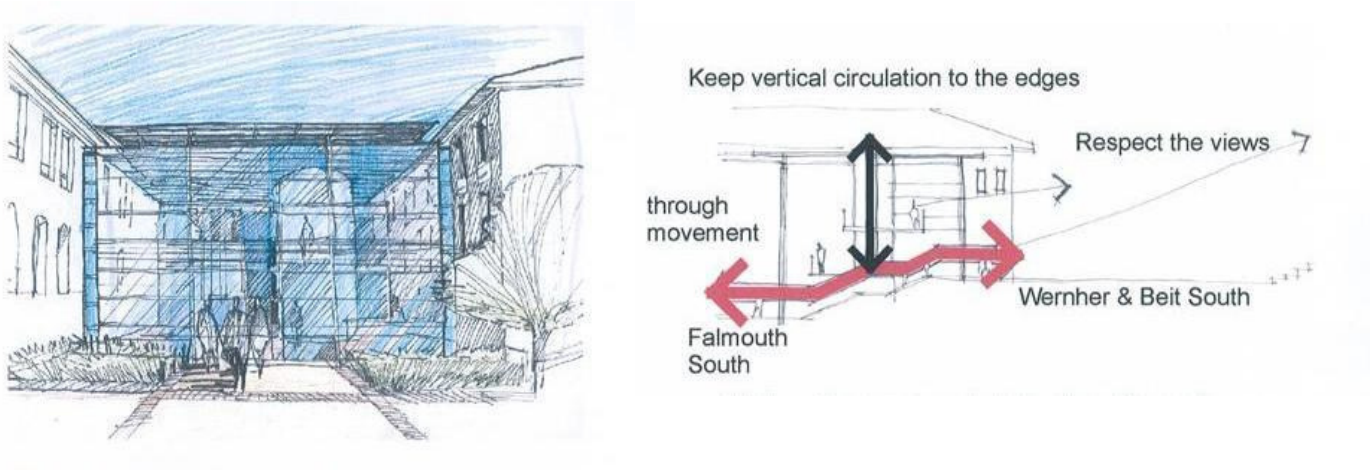


Fig. 99 Recommendation for the new IIDMM building
Kruger Roos Architects and Urban Designers, 2002:17).

Fig. 100 Recommended section through IIDMM building
(Source: Kruger Roos Architects and Urban Designers, 2002:17).

The entrance elevation sketch is schematic and does not take into account the different levels between the buildings (see Fagan drawing on following page). However, the intended simplicity and transparency of the design is evident. Martin Kruger (personal communication 14/12/2010) confirms that the Fagan design is more intricate than envisaged in his report, but that he supports the design and the way it is put together.

An important design element established by KrugerRoos[82] relates to establishing a raised forecourt to resolve the relationship of the entrance to ground level.

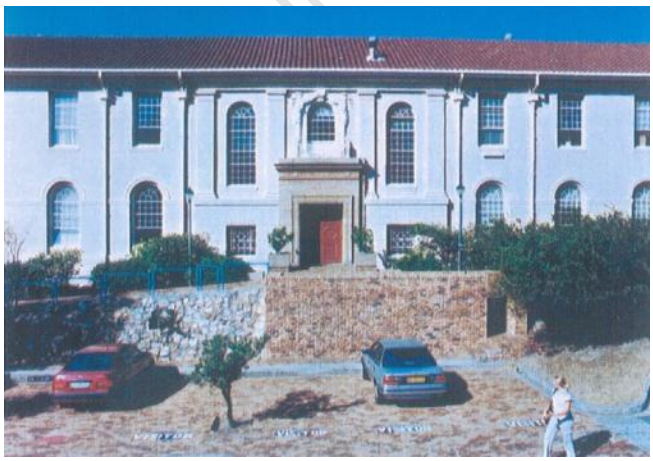


Fig. 101 2002 sunken parking forecourt at W&B South
(Source: Kruger Roos 2002:17)

[82] See Sketch 5 in urban design report, Kruger Roos 2002:17)

Fagan's Intervention

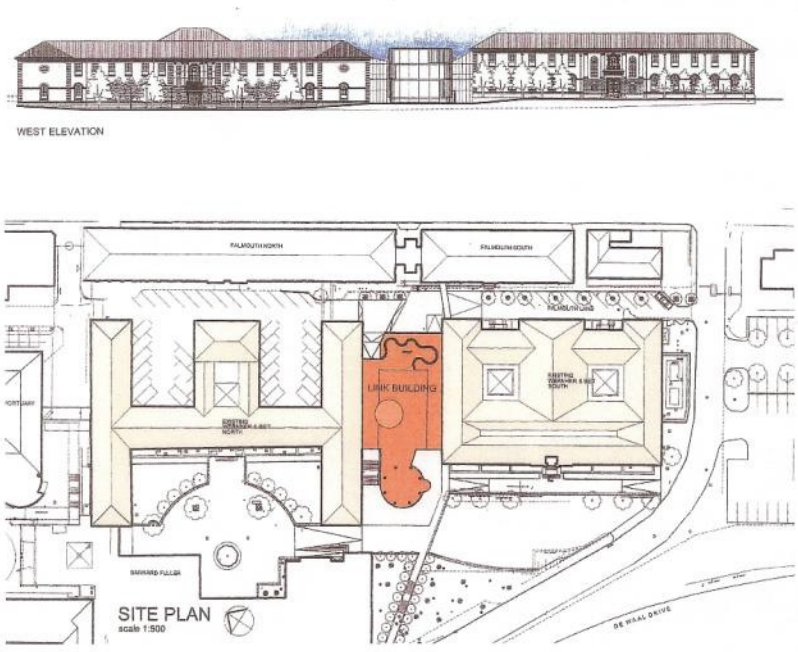


Fig. 102 West elevation and plan of IIDMM building
(Source: Fagan, 2006b)

The Fagan plan produced for publication (above) shows the main elements of the design:

- The glazed insertion of the link building with the free-standing rotunda projecting beyond the line of W&B South creating the entrance knuckle.
- The removal of post 1940 work on W&B South and extension of this building by replication to mirror the North block form and to create a unified row of buildings along Falmouth Road.

The pedestrian link route is retained through the building alongside W&B North and the entrance into the Wolfson pavilion faces South and aligns with the walkway parallel with the facade of W&B South.

Internally, the changes wrought include stripping out accretions over time and cleaning up the space together with reconfiguring the laboratory spaces to function as openly as possible. The central courtyard in W&B north has been roofed over and two large glazed courtyards created in the South block. The materials chosen all reflect its 1920 origins and usage as a medical facility – clean, functional and

hard-wearing surfaces are used. The architects have acted with restraint internally letting the original form and current usage dictate the design and finishes. The delight in the whole composition arises, as desired by the client, in the entrance pavilion or rotunda[83].

Fig. 103 Wolfson pavillion seen at dusk.
(Source: Gawie Fagan)

Fig. 104 Falmouth Road view, W&B South extension

This delight is tempered by the lack of any inventive design attempt on the exterior of the W&B South building. Rather, the appearance of the original 1928 building is extended over a few more bays to create a stylisitcally unified building. The building is essentially returned to its original appearance, but with matching rear extensions.

[83] The term used by Fagan to describe the Wolfson pavilion.

Fig. 105 View of W&B South link space prior to work
(Source: Fagan 2006b)

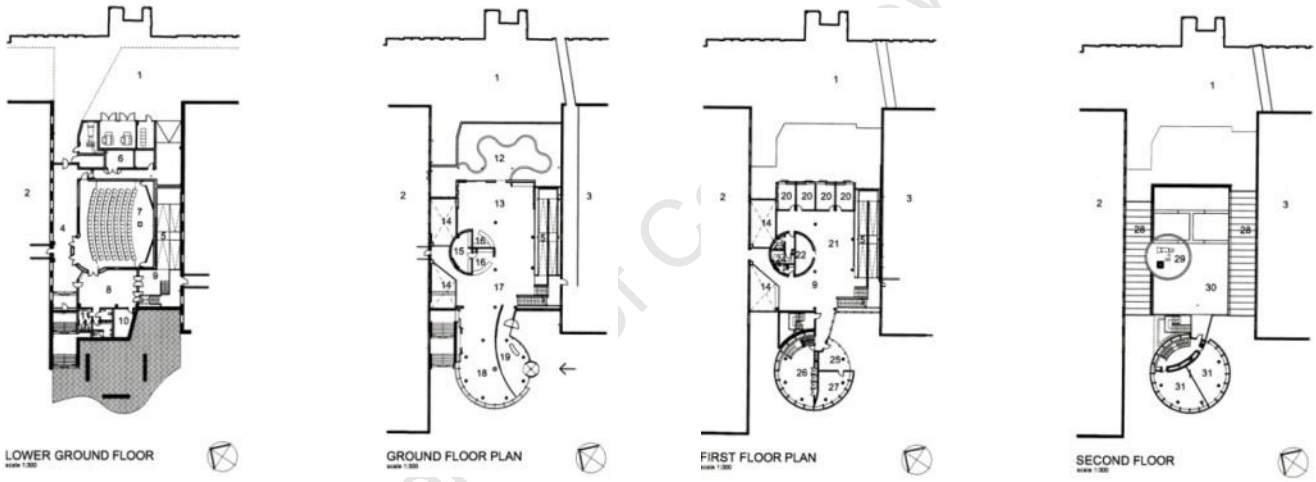


Fig. 106 Wolfson pavilion, plans
(Source, Fagan: 2006b)

The main glazed pavillion houses entrance and cafetaria on ground floor, offices on the first floor and meeting rooms on the second floor. A secondary pavillion sits behind the main one and houses café kitchen on the ground floor and services and plant on the upper levels. In planning terms, the resolution is Corbusian with its interplay of forms and shapes. The free-flowing plan form is liberated from structural contraints of walls and rooms and this provides a further layer of contrast from the adjacent historic buildings.

The form is not without problems however. The desire for openess and transparency, as well as utilsing the views of Devil's Peak to best effect, is understood, but some planning decisions on the upper levels seem arbitrary. The offices do not comfortably sit into a segment of a circle, while the fully glazed facade conflicts with the need for black-out in conference/ meeting rooms above.

Stephen Fortuin, building supervisor at IIDMM, (interview 13/12/2010) noted that one overall problem that is becoming evident is that there is an increasing need for admin and finance space for reporting and marketing and that there is "no space to expand or adapt". Similarly, he noted that there had been much internal reorganising post completion with areas planned as labs now beign used as offices – "the research back-up space was not catered for". It appears that some of the vision of Gewers and others may be happening in the communal spaces but not to the envisioned extent in the lab areas themselves. Gewers (interview 03/12/2010) likewise noted that "the labs are not as open as wanted due to security concerns and the use of dangerous chemicals".

A more serious concern is however in the operation of the key aspect of the building, the glazed facade with the automated louvres that follow the sun around the facade. All parties acknowledge that these are a problematic.

Gewers (interview 03/12/2010) noted that "seminars are very difficult in the afternoon (in the rotunda)" and that there have been complaints from users. Schumann suggested (interview 08/12/2010) that the MLH response would have been to fully air-condition the space and to use solar control glass.

Part of the problem seems to stem from the sophistication of the design and the lack of local technology to support this. Fortuin (interview 13/12/2010) confirmed that the louvres have in fact been switched off for safety concerns – one in fact fell off and has not been reinstated. The operational response has been to move them manually in summer as required and to provide roller blinds on the inside[84].

[84] Fagan also referred to this problem in the initial interview. It appears that it is up to the client to have the will to make the louvres work and to maintain the system. It does however present a troubling aspect and can be seen as a failure of a significant element of the building.

Fig. 107 Reception to Directors office

Fig. 108 Top floor seminar room

Precedent of the form

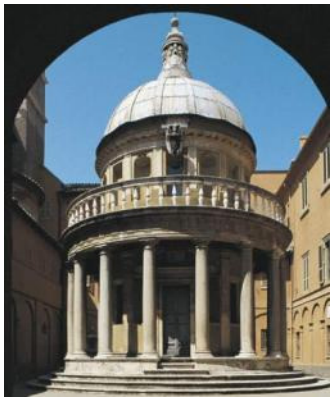


Fig. 109 Bramante, "Tempietto", Rome, Italy
(Source: *http://www.greatbuildings.com/buildings/Tempietto_of_San_Pietro.html Accessed* 12/12/2010)

Fig. 110 Niemeyer, Parlatino, Sao Paolo, Brazil
(Source: *http://www.flickr.com/photos/yannrainer/4633826333/sizes/o/in/photostream/*
Accessed 11/12/2010)

Fig. 111 Radcliffe Telescope dome, Sutherland, South Africa
(Source: *http://mw2.google.com/mw-panoramio/photos/medium/23451142.jpg*
Accessed 16/12/2010)

The introduction of the foreign rotunda form inevitably raises the question as to the derivation of the form. The example referenced by Fagan (interview 06/10/2010) and also by Gewers (interview 03/12/2010) is Bramante's "Tempietto" in Rome. Cleary, Fagan sees the Wolfson pavilion as a classically formed element in the space. However, this comparison cannot be taken beyond the purely visual as the

radial form of Bramante's free-standing tempietto, not to mention the sacred nature of the space, have no correlation at UCT[85].

Wilson-Harris was asked whether Fagan actively seeks precedent when designing. His response (interview 10/12/2010) was that Fagan rarely consults glossy architectural magazines but that "Corb is in Gawie's head" and that Oscar Niemeyer, who trained with Corb and who works in similar climate and context to South Africa, is an influence through books. Whether or not Niemeyer's 1991 Parliament building in Sao Paolo[86] was known to Fagan, there are some similar responses, including a red coloured entrance door, and its siting along a busy road.

The Radcliffe telescope dome in Sutherland [87] is included here since it is part of the graphic display panels in the cafeteria and foyer at IIDMM. The panels were made by Geoff Grundlingh, previously of UCT's School of Fine Art. Whether Grundlingh included the image purely as part of a series of random scientific images or for some other perceived reason could not be ascertained. However, the projecting doorway, general mechanistic quality and louvre-clad drum certainly provide more than a passing resemblance to the Fagan building.

Fig. 112 Noero, Funda Centre, Soweto, South Africa
(Source: Slessor, 1995:38. The Architectural Review March 1995.)

[85] History is full of models of this form. A possible reference could also be the 15th century Renaissance painting "Citta Ideale" [the ideal city]. The Radcliffe Camera in Oxford and the Baptistries in Florence and Pisa could equally well be cited. They are all iconic civic and religious structures, free-standing in the environment. However, none of these classical examples functions in the way that the IIDMM building does and any reference to them remains somewhat superficial.
[86] *http://www.niemeyer.org.br/* Accessed 11 12 2010
[87] *http://www.saao.ac.za/facilities/telescopes/19-m/* Accessed 16/12/2010)

Noero's 1994 addition to the Funda Centre in Soweto is also a drum shaped structure with external sun control screens. All these examples show how powerful the circular form is and its affect in making civic and landscape statements. Despite the frequent use of the circular geometry in his designs, Noero (interview 21/12/2010) is critical of the way Fagan uses it at IIDMM – in his words "it just sits there" and has none of the dynamism that should be associated with the form.

Elements of the design

This section highlights a selection of images and details from the building, with emphasis on consistency of form and detail.

Fig. 113 Cafeteria space

Fig. 114 Entrance screen wall

The timber ceiling echoes the drum form internally and denotes entrance and social space. The timber strip ceiling is a motif in much of Fagan's work. Fagan noted that the screen divider wall was not built as he originally intended as it was meant to move and be a more dynamic element in the space. (Fagan, interview, 06/10/2010).

Within this space is the secondary drum (images overleaf) containing kitchen and toilet facilities. Detailing is light and airy through with the pale blue sky colour linking elements. Glazing elements are kept crisp and lightweight to enable the space to be read as an open link between two darker, heavier structures each side.

Fig. 115 Secondary drum, ground floor IIDMM

Fig. 116 Secondary drum, first floor IIDMM

Fig. 117 Lecture theatre, lower ground floor

Fig. 118 Terrace off function area, IIDMM

The lower ground floor lecture theatre with its Aalto-esque ceiling detail is a carefully crafted space. Wilson-Harris (interview 10/12/2010) stated that despite its apparent similarity to Aalto, the form was in fact derived because of height restrictions which saw the air-conditioning ductwork being squeezed under the slab in the room. The ceiling modulating between the ducts to increase ceiling height created the resultant Aalto-esque profile[88].

The flowing space of the foyer is taken outside to the terrace in the form of planter walls.

[88] Wilson-Harris in fact maintains that Aalto's work (being after Corb) is too florid and never referenced by Fagan.

Fig. 119 Central courtyard in W&B North

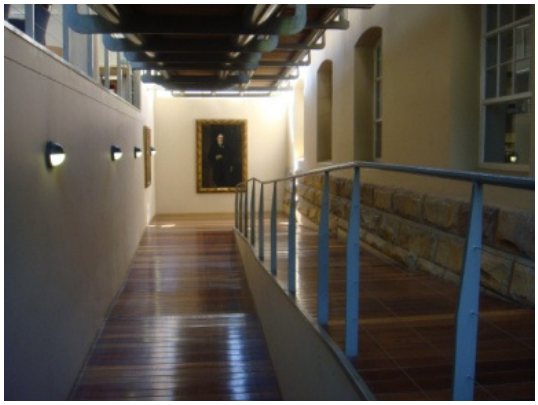
Fig. 120 Covered courtyard (one of two) in W&B South

The previously open courtyard in W&B North has been stripped of all accretions and office infills to express the original design intent and glazed over to render the space usable. The open courtyards resulting from the reconfigured plan layout in W&B South are covered over in a workmanlike fashion to provide climate controlled circulation and social spaces here.

Fig. 121 South elevation of WB South

The red line indicates the line of old and new – the rear 4 bays were built in 2005. Detailing is kept consistent though the stone plinth is plaster in the new section.

Circulation system



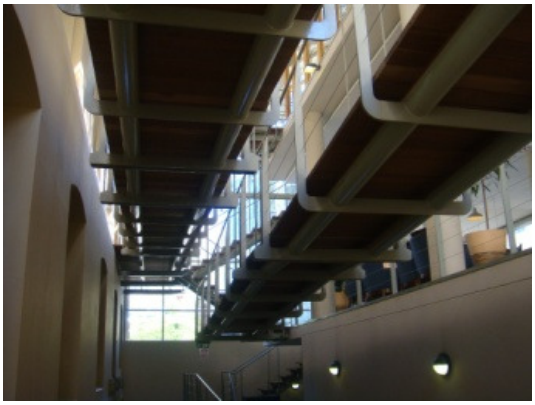


Fig. 122 Ramp at basement

Fig. 123 Suspended link walkways

Fig. 124 Walkway at upper level under rooflight

Fig. 125 Opening cut through in stone plinth

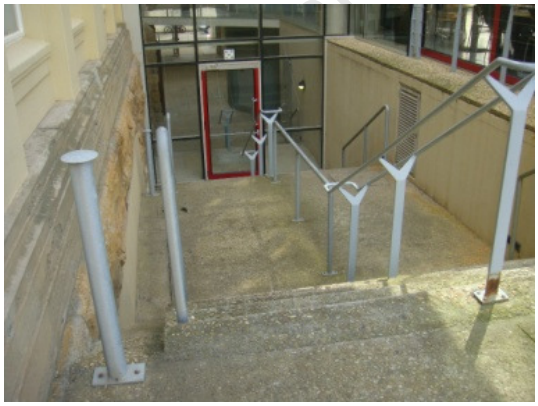


Fig. 126 Pedstrian West –East link maintained through building

Fig. 127 Main entrance doorway to IIDMM

Notable Details

Fig. 128 Custom lecturn designed by Fagan

Fig. 129 Foyer ceiling detail recalling church architecture

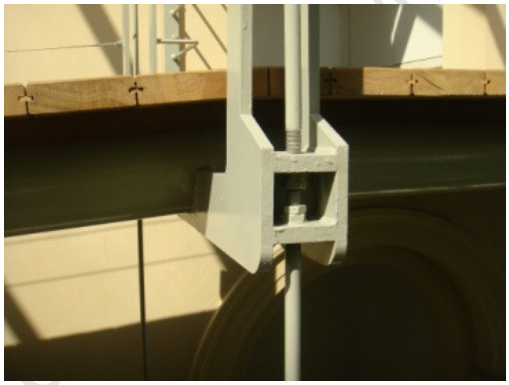


Fig. 130 Industrial detailing for external ouvre system

Fig. 131 Robust detailing, suspended walkways

Fig. 132 External louvre screen

Fig. 133 Bridge tapers to interface lightly with W&B North.

Fagan's skill has always been in carefully crafted detailing, the same is displayed here at IIDMM.

Issues arising from the intervention

The Fagan design of the Wolfson pavilion is surely one of the most striking pieces of non-residential contemporary design completed in Cape Town in recent years. I believe it is carefully considered and well detailed and affords occupants and visitors alike an engaging interior space. Externally, it is inventive and iconic. Despite this, several questions arise:

Fig. 134 Wolfson pavillion, extrernal view

The apparent failure of its key feature, the sun control louvres is disappointing and one hopes the UCT authorities overcome this problem. Underneath this technical problem however, lies the lingering question, raised in many of the interviews, regarding the wisdom of Fagan placing such emphasis on glass on the West and traffic facing side. Furthermore, the original 1920's layout with the formal composition of the Medical School campus and de Waal drive sedately traversing the base of the mountain, is far removed from the reality of the N2/ Hospital Bend today. Indeed, the raised freeway makes the IIDMM visible only in glimpses.

The other main issue pertains to the extension by replication of the rear of W&B South.

Fig. 135 shows the detail drawing of the newly extended rear facade. Clearing away the accumulated accretions can be supported, but no logical reason can be found for a design replicating the adjacent 1925 block.

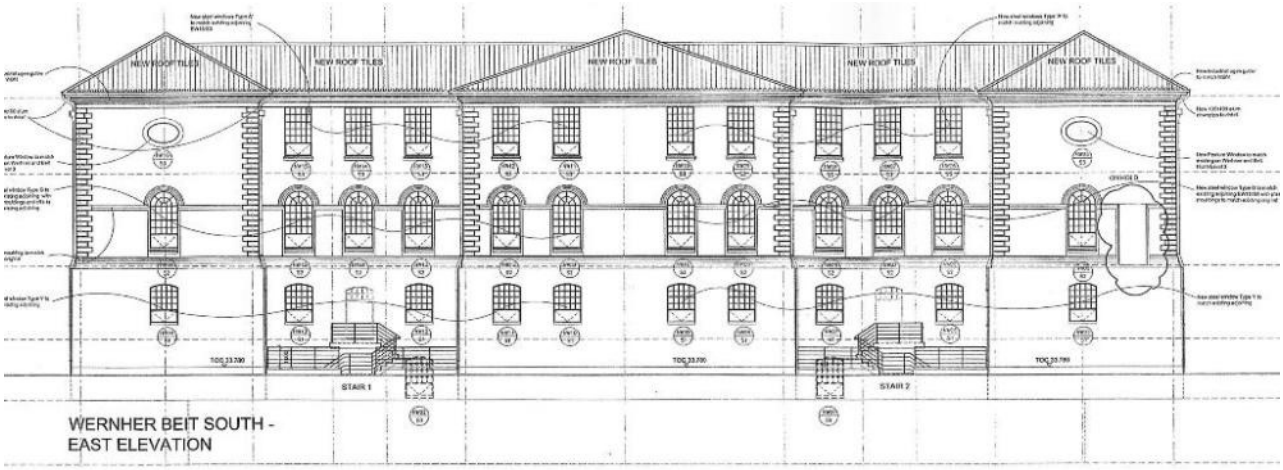


Fig. 135 Detail drawing MLH/ GT Fagan - W&B South, Falmouth Road elevation

While this could perhaps be argued as a matter of design method, the fact that there are two opposing methods acting in tandem serves simply to amplify the problem.

Fig. 136 W&B South - newly extended wing

Fig. 137 Wolfson pavilion - rear elevation

By keeping the sections stylistically separate, even though both are newly built, the design contrives to heighten contrast between new and old. The strategy correctly aims to play down the W&B extension, but to do this in a way as if JS Cleland was still at play here is a baseless strategy in terms of current conservation practice and accepted Charters and codes of ethics. Perhaps a more honest and interesting approach would have been to allow the rear of the building to be a plainer, unadorned solid building. Something of that exists in the rear of Fagan's link building but the quest for unity of style intervenes.

Chapter 5: Analysis

The Fagan case studies illustrated in Chapter 4 are analysed in this chapter. This analysis draws on the literature review, the interviews conducted and the assessments of the three cases by on-site appraisal and via archival documentation.

Context and Authenticity are the two key elements of the analysis in this research.

- *Context* - the instances where Fagan does (and does not) intervene in a contemporary fashion are explored together with the *appropriateness* of, and the *justification* for, the intervention in the three cases.
- *Authenticity* - of form and action in the three cases is assessed.

A secondary item being considered is :

- *Significance* – of the new in terms of the old is analysed, and whether the intervention enhances or diminishes the significance of the original.

5.1 Context

At the start of the research process, Fagan (Interview, 06/10/2010) was asked whether, in his view, a contemporary intervention approach could be implemented at (for example) the Castle of Good Hope. He argued that in his view "the rarity value" of a building such as the Castle precludes this approach. However, he went on to note that this must be balanced by "customer needs", in other words, the brief. Andre van Graan (Interview, 26/10/2010) questioned Fagan's use of the term "rarity" and whether Fagan means "significance", the term used in values-based conservation. From other studies, I believe Fagan is using the term literally, ie a rare example of a particular type or style of building. Such examples may also possess significance, but in Fagan's view their primary virtue lies in stylistic rarity.

Tuynhuys, the urban seat of the President, located in the parliamentary complex is (in its original and restored guise) indeed a 'rare' example. There are few examples of major buildings from the 18th century in Cape Town, and the rococo parapet, to

name one element, is one of only three surviving in Cape Town[89]. The Somerset era early-19th century work, while certainly a substantial layer in the building, was deemed by Fagan to be not unique (ie rare) and was removed to enable the restored and reconstructed Josephus Jones (rare) facade. Tuynhuys may also be significant, but in Fagan's view, most important of all is that it is rare.

None of the three buildings in this study possess anything of this quality of "rarity"; however they are all significant. The site in which Dias landed in 1488, the first European landing in Southern Africa, is significant for this reason[90], but the early twentieth century industrial buildings which existed on the site in 1980 were by no means significant in the same way. They were solid, useful industrial buildings of some merit that could be put to better use. Fagan's intervention in adapting these buildings enhanced their significance and the actions across the rest of the site attempted to recover the significance of the site as a whole.

The SA Brewery complex in Newlands is significant in that it is the oldest brewery in the country, but the buildings are tough, industrial structures well suited to adaptation and new use. The buildings no longer functioned as brewery buildings, and adaptation to interpretive museum structures was a logical step.

The Wernher & Beit buildings at the UCT Medical School campus were accorded Grade 2 (Provincial Heritage Site) significance in a study by Trevor Thorold Architects and Elizabeth van Heyningen (Thorold, 2001:6) but, to use Fagan's terminology, are not rare.

Fagan confirmed that he would only place a contemporary intervention next to a less significant/ rare work and would certainly not place a contemporary intervention in a significant context, such as Tulbagh[91].

Fagan (Interview, 06/10/2010) was asked to comment on the instances where he deems a contemporary approach to be inappropriate. Fagan used the example of

[89] The other two can be found in the Bo-Kaap.
[90] Though Witz (2006) questions the correctness (authenticity) of the description of the landing.
[91] In the interview (October 2010), the example of Church St in Tulbagh was used to question whether Fagan would find a contemporary approach acceptable or not.

inserting a matching window into the Wernher and Beit building at UCT where, "achieving consistency and harmony is more important than putting in a sheet glass window simply to denote it as new." He argued that much of the work at Tuynhuys revolved around removing the "accretions and stylistic adaptations" that had occurred over time, and that, in his view, it would have been therefore illogical and unacceptable to place (for example) a glass lift shaft in Tuynhuys. Likewise, in his view, the maintenance of the overall cohesion of the Tulbagh streetscape absolutely overrides the possibility of an intrusion in that context. Fagan therefore regards the maintenance of the stylistic unity of the whole as something which overrides the need for adhering to a charter or conservation principle in cases where there is deemed rarity (or significance) of that sort.

Jo Noero refers to the "ethical relationship between the architect and history" (Noero Interview, 21/12/2010) as the key aspect when assessing how to intervene in historic contexts. In this view, an approach which falsifies history in pursuit of stylistic unity is not acceptable.

Based on interviews however, there seems to be agreement amongst conservation architects and heritage practitioners that in some cases, a contemporary intervention would not be acceptable.

Van Graan (Interview, 26/10/2010) recognises that buildings and situations are unique and solutions need to be dealt with in terms of the specifics of each case.

Baumann (Interview 22/10/2010) broadly concurs with Fagan's principle noting that "a building like the Castle is so emblematic" and that a contemporary intervention would be inappropriate there.

In Fagan's view, the three case study projects are suited to the contemporary intervention approach for two reasons:

- They do not possess the qualities for rarity/ significance which in that view suggests they be "frozen" in time or returned to an earlier form.
- They all are driven by programmatic needs of the client to function in a new way.

Appropriateness and justification:

The nature of the Dias Museum complex makes it difficult to assess as an entity, unlike the other case studies. This is partly due to the nature of the site, spread out over a vast area, but mostly due to the very different approaches adopted by Fagan across the site and the fact that these are not integrated in any way, unlike the other two cases.

The Maritime Museum (Old Mill) and Shell Museum (Old Mill storehouse) in the Dias complex were ordinary buildings with no ongoing use and were clearly suited to the level of adaptation undertaken. Externally, the character of the buildings was retained without excessive or unnecessary interventions. Openings were retained, or blocked up where the functional and spatial arrangements dictated this. The saw-tooth roof form of the old mill was removed entirely and replaced with the centre-piece of the entire design – the sweeping sail-like structure over the caravel. The resultant form possesses the character of the old stone buildings, but these are clearly recycled for the new use. Given the relative significance of these buildings, the actions in both cases can be regarded as both appropriate and justified.

Fig. 138 View of Maritime Museum from excavated aquifer

In consolidating (in both a legal and architectural sense) the open ground and watering place of the 15th century Portuguese navigators Fagan[92] has recovered a

[92] It is acknowledged that Gwen Fagan had a large part in this aspect of the project.

sense of the original place and created a public space for Mossel Bay. In demolishing certain unsympathetic buildings and removing municipal fill to expose an ancient stream, Fagan is recovering significance. It is all too easy to politicise this action, and the act of glorifying the first European landing spot cannot be denied, but the alternative was likely to be unbridled development of the worst sort – holiday apartments clamouring for sea view as can be seen in the immediate vicinity. The action in terms of the overall site can be regarded as both appropriate and justified. The challenge lies in interpreting this in South Africa today, a new nation moving beyond the narrow understanding from one perspective only.

The actions in terms of the reconstruction of the granary, and the restoration (and in once case the complete reconstruction) of the three thatched cottages, is more difficult to justify or deem appropriate. These issues are touched on in the following sections, but apart from issues surrounding authenticity and significance, there are basic architectural concerns. The granary, functioning as entrance and interpretive centre, is faithfully reconstructed and detailed, but contributes little or nothing to the urban environment. As a museum entrance and interpretive space, it fails to address modern needs in terms of signage, security and social space and where these aspects have been added they make a mockery of the reconstruction. The Munro houses sit away from the main area and their lack of public usage as envisaged is less problematic, but it does make it harder to justify the action by Fagan.

The intervention at the SA Breweries Visitor's Centre can be regarded as entirely appropriate and justified:

Baumann (Interview 22/10/2010) noted that the original buildings "comprise an eclectic mix, and are not a great formal ensemble" and that the resilience of the piece can easily accommodate the bold additions as implemented. Rennie (Interview 16/10/2010) noted that the original buildings are "tough" enough to "validate the extra attention" and that the interventions don't dominate.

Assessing the buildings on site leads to the same conclusion. The interventions, all clearly indicated by means of material or colour, are arranged to guide the visitor

through the building in an unambiguous way. The buildings and their original fittings had long been un-used and have been put to new use as interpretive material. The introduction of the public route though the building, with its steel and glass walkways, water flows, vertical descent by lift and slightly raised rubber walkways all echo the production process. There is a carefully contrived and appropriate fit between the original use and the contemporary intervention.

Fig. 139 Wooden malt hopper, start of the descending route

The reconstruction of the brick chimney, however, raises questions. This is dealt with in the section on authenticity, but in terms of Fagan's overall intervention, it is entirely appropriate as it enables the story to be told in a clear way.

The UCT IIDMM building is highly regarded as an architectural work and few have been willing to criticise it for this reason. This case presents stark contrasting elements - solid wall and glass, rectilinear and round, solid and void, traditional corridor/ room planning vs. modern open flowing space – which seem to exemplify modern architectural and conservation theory. Furthermore, the objective of the brief was to unify the two separate departments and to create a communal meeting area[93] and this is achieved admirably. As a desired icon expressing this new identity, the resolution is entirely appropriate and justified.

[93] In the sense of physical meeting but also meeting of minds in terms of sharing of research etc. See the comments by Prof Gewers in case study section.

A deeper reading of the overall intervention raises concerns however, as beyond this design response lie a set of decisions which dilute the integrity of the act.

To understand the nature of this concern at IIDMM, it is useful to recall an element at the Letterstedt Brewery. There the new glass lift shaft is juxtaposed with the old (but as we learn mostly reconstructed) chimney. The distinction between old and new therefore exists at the level of form and function only, and not also at the level of materiality and authentic fabric.

The same issue applies to the UCT example. There are two attitudes at play at IIDMM – the Wernher and Beit wing, externally at least, is extended in a way which conforms to the original design. This has the effect of heightening the contrast of the new rotunda: uniformly old is juxtaposed with uniformly new. The concept is one step beyond the SAB example however: the chimney at SAB did at least exist at an earlier time. At the W&B extension, Fagan (with MLH) removed the 1940s Thornton White extensions and replicated several bays of the original 1925 design. This raises questions about the appropriateness of the intervention, as when seen in this light, it appears contrived – some of the new is overly new and some is contrived to appear old.

Fig. 140 W&B (South) - plan prior to redevelopment
The portion in blue and yellow indicate 1940's Thornton-White extensions
(Source: GT Fagan Architects)

Fig. 141 W&B (South) – plan post redevelopment
Red walls indicate the new extension
(Source: GT Fagan Architects, adapted by author)

Van Graan (Interview, 26/10/2010) believes that, in the IIDMM example, “Fagan is not looking to achieve equilibrium” in the design and that there is a degree of tension in the design. He also maintains that the key to the success of a piece like this must lie in the detail resolution and the quality of the architecture (as opposed to the harmony of the concept). He notes also that Fagan’s strategy is to overlay a design matrix onto a project and it is the tension of these “push-pull” factors that inform the design.

Regarding the IIDMM building Wolfson Pavilion, many of the interviewees expressed concern about the planning of the internal spaces in the rotunda which appeared arbitrary and unresolved or unsuited to the function. In this case, form has not followed function and the design response (the rotunda) is formalistic.

However, Wilson–Harris (Interview 13/12/2010) counters this by saying at IIDMM “the function is not the toilets and the offices, but the function of the form as a symbol, as an icon and as an entrance”.

Van Graan (Interview, 26/10/2010) suggested that, as the Wernher & Beit buildings are classically composed, Fagan’s response of the “classical form” is indeed the appropriate design response in the context and that this is the underlying unifying factor rather than the material the building is made of. When considering the original 1920’s era plan of the core buildings of this campus (see fig. 108) this idea has merit.

Regarding the use of the term ‘tempietto’ by Fagan to describe the design intent of the Wolfson Pavilion, Raman (Interview 13/10/2010) queried the justification for this. The Tempietto in Rome had significance as the place of the martyrdom of St Peter. At UCT, it is used purely as a design form in absence of any deeper meaning or particular reason for being formed that way.

5.2 Authenticity

Assessment of the consistent application of these contemporary interventions leads to broader questions around authenticity. As described in chapter 3, many of the conditions of authenticity do not apply in the case of contemporary interventions.

The notion of authenticity in this study refers primarily to the authenticity of the action.

Authenticity of the fabric and of 'style' is relevant where Fagan restores or reconstructs elements as part of a broader range of interventions.

In adding elements to the three buildings in a way which is not obviously new, Fagan muddies the waters.

However, Van Graan (interview, 26/10/2010) noted that in so doing Fagan's design response enables the building always to be explained in a clear and simple way and is part developing the narrative of the place and that it "relates to how Fagan enables the reading of the space".

Wolff (Interview 09/12/2010) shares a similar view and notes that "Fagan restores to artistic judgement. Sometimes he keeps hybridity, sometimes he wipes it out". This reflects a position of judgment rather than principle.

Fig. 142 Shutter hinge - reconstructed granary building, Mossel Bay

The reconstruction of the granary building at Mossel Bay to house the entrance and interpretive centre of the Dias Museum, together with the similar work to the three thatched cottages stands apart from the rehabilitation work to the two disused mill

buildings. In fact the Institute of Architects Conservation Award in 1989 was clearly given for the "Maritime and Shell Museums"[94].

Fagan has ensured that the reconstruction of the granary is as authentically done as possible. The reconstruction is based on an original specification and designed by analogy. The display material carefully charts the history and notes that the building is not original.

To achieve the reconstruction an ordinary modern warehouse was removed and the building reconstructed from excavated footings. No real reason for this exists however. The building does not relate to the raison d'etre of the site as the landing site of Dias. It represents an even more extreme example than similar reconstructions at the Castle and in Tulbagh; in those cases the reconstruction can be seen to be contributing to a design which has unity of style as its purpose. At Mossel Bay, the reconstruction seems an indulgent exercise without any purpose.

The peculiarity of the exercise is also shown by the internal toilets and partitions which are done in a "contemporary manner', to show they are not part of the original building.

Fig. 143 SAB: new and old?

[94] Though curiously the main picture in the Architecture SA November/ December 1989 edition which carried the award announcement was of the restored Munro cottage group.

One interesting aspect arising from the interviews is that in almost every case, the fact that the chimney stack at SAB was reconstructed was either not known or had been forgotten. Once this fact is considered however, another level of debate on authenticity must take place.

Fagan (Interview 10/12/2010) sees the reconstruction of the brick chimney as a "foil to the new lift". The scar line/ break between old and new is there to be seen on close inspection, but it is not obviously apparent from the detailing. Most interviewees also seemed to accept the reconstruction, provided it had been based on proper evidence and not merely conjecture or design by analogy. The chimney is in fact is based on photographic evidence of the original chimney, but the details were drawn from the similar example nearby at Josephine Mill, and on a smaller example at Trafalgar Park in Salt River[95].

Regarding the rebuilding of the chimney, Noero (Interview 21/12/2010) maintains that Fagan damages the integrity of the building with the reconstruction and that in juxtaposing a new glass lift shaft against a new/old brick chimney, Fagan is not "asking the hard design questions".

Noero maintains that buildings need to reflect the scars of their history and that "if you look at Tulbagh today, there is no sense of the earthquake at all." Contrasted with this is the work of Döllgast at Alte Pinakothek in Munich (see chapter 3.2) which clearly reflects the physical scars of its history and is enriched by this tension in the design.

The extension in traditional style by Fagan[96] of the Wernher and Beit South building at UCT's IIDMM, which matches the 1925 JS Cleland design, is barely mentioned in articles on the building.

Regarding the development of the extension/ rebuilding of this portion, Wilson-Harris (Interview 10/12/2010) noted that the first rough sketch of the rear extension was of a more modern extension[97]. At the presentation to the UCT University Building & Development Committee, there was "pressure to blend and reconstruct" rather than

[95] Known from files found in Fagan office.
[96] In association with MLH Architects and Planners
[97] The sketch has not been retained as part of the office documentation.

implement a modern solution. Wilson–Harris says Prof Gewers guided the process and this debate fortunately did not extend to the design of the main linking building, the Wolfson pavilion.

Little time therefore seems to have been spent debating this issue or exploring alternatives. The final solution to extend the building in an low-key, imitative style is accepted by both Fagan and MLH to have been the correct route to follow for this section of the building.

Fig. 144 Falmouth Road elevation, IIDMM after rebuilding

I believe this aspect to be the most troubling in the three projects however, on the basis of the following:

At the Dias Museum, the reconstruction of the granary and one small thatched cottage and the restoration of the other two "Munro cottages" cannot be said to have any effect on the design of the Maritime Museum. They constitute a troubling but very much secondary aspect to the overall project.

Likewise, the reconstruction of the chimney at SAB can be justified on many levels, among these being that it is an accurate reconstruction done by a master in the field and that by its existence, the overall architectural landscape is enriched. It is also quite apparent on superficial inspection of the brickwork that it is non-original.

The charge can be levelled that the Letterstedt chimney serves no function and is purely decorative. While this is correct, it is a very important visual element in the

overall Fagan intervention. The malt house, copper chimney , glazed lift and brick chimney all read together as elements in this industrial landscape and are part of the spine-route which runs through the spaces guiding the visitor and describing the story of the beer-making process.

Looking at the Koldinghus Castle for example, a similar problem is resolved rather differently by the Exners[98]: a stair tower demolished in an early fire is rebuilt in new material, as a functioning staircase. This is not a new element in the design but a reinstatement of a lost element in a contemporary way. Where rebuilding of the extant brick towers was required, these are built up in brick but in a way that is more obvious than at SAB.

Fagan's way of working does not allow for this – a reconstructed element, be it at the Castle of Good Hope, in Tulbagh or here at SAB, is done in a way that is barely discernible. The quest for a close unity of style overrides any thoughts of layering or interpretive design. Furthermore, by juxtaposing an obviously new element next to it, the reading of the two together would be confused (in this thinking) by treating the brick chimney in a more layered way.

At UCT 's IIDMM building, there are clear reasons why rebuilding was required. The spatial layout of the much altered and extended Wernher and Beit South wing did not suit the required layout for new laboratories and the myriad of levels made for a poorly functioning environment. More importantly, it was recognised that each alteration had made the building progressively worse (Thorold, interview 22/10/2010). The Heritage Report by Thorold and van Heyningen furthermore had already demarcated these rear extensions as 'intrusions'.

Although they broadly followed the form of the original, the extensions were inconsistent in detail – aluminium windows and louvres had been added, unsightly services added etc. More problematic in terms of the urban design plan was the fact that the extensions had impinged on Falmouth Road at the back and this needed to be resolved along with the planning issues.

[98] Appendix 1 Project 11.

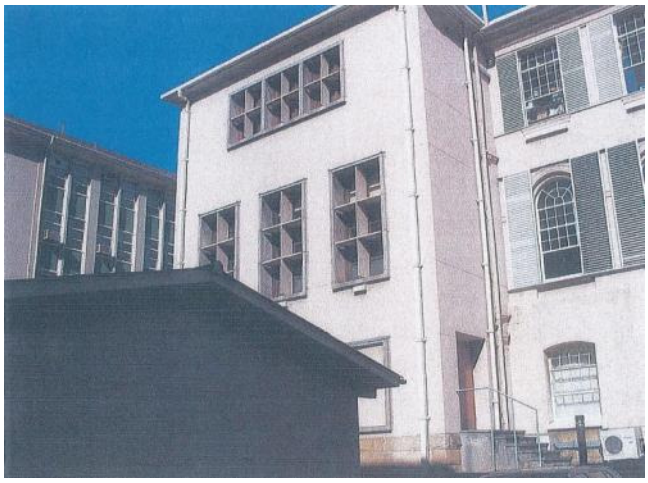


Fig. 145 NE corner of W&B South prior to demolition and rebuild
(Source: GT Fagan Architects)

Therefore, for a range of reasons, from heritage and urban design responses down to functional planning reasons, the demolition and rebuild can be understood as a logical outcome of a well-considered process.

The problem arises in two ways however:

Firstly, there is no logical reason to build in 2005 in way that replicates a design from 80 years previously, especially when successive 1940s era alterations have already been done in compatible but distinct styles of the time. This is especially so considering this is the rear of the building and is essentially non-visible from important vantage points. Lessons from the 20th century, from Asplund's Law Courts[99] onwards, have not been taken up here. The change from 'old' to 'new' is visible on close inspection – the stone plinth is replicated as a classically moulded plaster plinth, and weep holes and construction joints in the plaster are give-away signs of robust concrete lurking beneath. The working drawings reveal wide cavity walls thickened out to match the girth of the original load-bearing brickwork. The result confuses, even though the quest for visual harmony across the complex is understood.

[99] See chapter 3.2.

Secondly, it is hard not to conclude that a different approach here, perhaps an interpretive one which recalled the existing form but in a more modest or 'tamer' way, might in turn have influenced the design of the link building itself.

The architect's sketch (below) demonstrates the overall approach, The "new" and the "old" are kept rigidly apart – only in the courtyard rooflights of the W&B buildings is there a sense of some modern intervention, though these too are done in a modest way. This approach is commendable and skilfully executed; until one takes into account the fact that the 'old' portion is both original and new, opening the door to accusations that the basis of the design is a contrivance.

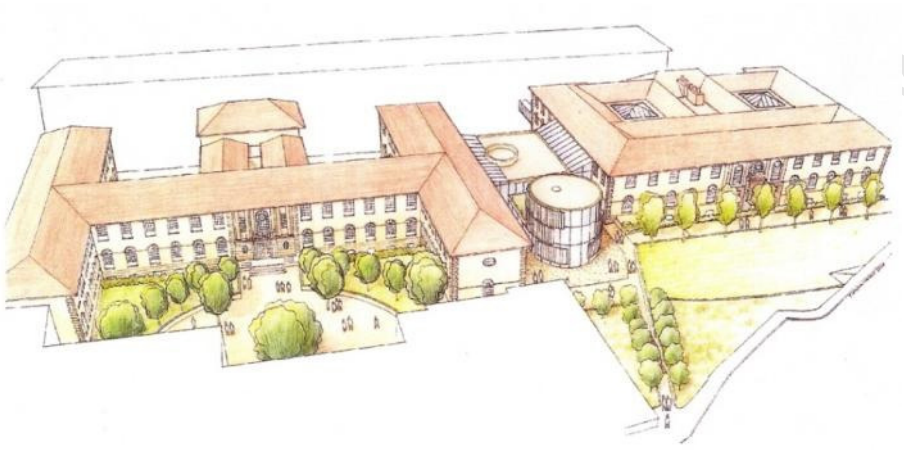


Fig. 146 UCT IIDMM sketch, dated 2004 by John Wilson-Harris
(Source, Fagan:2006a)

5.3 Issues of Significance

In all three cases, the physical significance has been enhanced rather than diminished by Fagan's interventions.

The significance of the Dias Museum, however, also extends into the political arena.

Fagan noted (Interview 10/12/2010) that the significance of the original Dias landing site and stream at Mossel Bay led to the motivation for the acquisition of the large number of properties and consolidation of the space to avoid it being built on. Fagan put the significance in relative terms: "It is the equivalent of Hyde Park, and you would not build on Hyde Park."

Regarding the significance of the Dias Museum, Wolff (Interview 09/12/2010) maintains that Dias' landing was an extraordinary event in the history of opening up the world. More importantly, it is significant in terms of what transpired in colonial and apartheid South Africa in the centuries thereafter, and for that reason alone should be remembered.

Witz (2006:163) does not concur with this positive spin given to the event by the festival organisers and National Party government:

> "The emphasis in 1988 was on apartheid South Africa as being constituted by a 'rich diversity of cultures' that emanated from the contact and interaction 'between Eastern, Western and African cultures in this part of the world'. In this framework Dias' voyage was not represented as one of national discovery. Instead the land was depicted as already 'inhabited' prior to his arrival and the festival organisers asserted that Dias' significance reached far beyond national significance, claiming that what was being commemorated was the 'wonderful discovery' of the sea route to India, a breakthrough that was ranked 'as equal to modern space travel' ".

Witz (2006:189) also sees the making of the Museum as an act producing an "eventless history" in the dying days of apartheid South Africa:

> On the foundations of eventless history the Bartolomeu Dias Museum complex was built in Mossel Bay and opened in the year following the festival. The largest building on the campus is a Maritime Museum that celebrates and pays homage to the Dias festival of 1988. Artefacts, photographs and ephemera produced for and derived from this festival give this institution its claims to permanence and authenticity as a museum.

Both Noero and Wolff (Interviews, 21st and 9th December 2010 respectively) maintain a distinction between the building and the political environment in which it was created.

Whichever view is taken, it is clear that the Museum will need to redefine itself to remain of relevance.

The key question to be asked is do the modern additions enhance the appreciation of the main heritage resource?

In response to a question on the assertiveness or otherwise of these contemporary interventions, Fagan noted that “the bold intervention makes the original visible”. (Interview 06/10/2010). Baumann (Interview 22/10/2010) believes that additions need to highlight the original rather than “being a gimmick”.

Fig. 147 Martime Museum – significance enhanced

Fig. 148 SAB – significance enhanced

Wolff (Interview 09/12/2010) notes that “modesty serves no purpose” of itself, and the design response must relate back to questions of significance. At the IIDMM building, the brief was to transform, and the design response actually enhances the significance. He makes the point that by his interventions, “Fagan makes significance arise”.

Fig. 149 UCT IIDMM link space seen prior to construction.
(Source: KrugerRoos, 2002:17)

Baumann (Interview 22/10/2010) accepted that he is probably at odds with most opinion regarding the IIDMM building. He highlights two problems: one being the fact that it draws too much attention to itself and away from the surrounding buildings. The other is that being West-facing, a complex array of sun screening devices must be employed to cope with the extent of the glass. In his view, the two issues together point to basic wrong decisions, notwithstanding the intriguing nature of the design and skillful nature of resolution. Baumann stressed however the general concept of the contemporary link was not the issue. Similar environmental concerns were expressed by others, including Thorold (Interview, 22/11/2010).

Do these interventions achieve the correct balance in terms of expression relative to the original work? In the case of both the Dias Museum and SAB, the answer must be yes. In terms of IIDMM, based on the analysis, I believe there are unresolved issues on this point.

Many observers have noted that while the new circular IIDMM building is intricately formed and beautifully conceived, it draws attention away from the buildings it is meant to serve.

The Award of Merit Citation (Cooke, 2006:14) reads:

> "One has to ask, whether the new knuckle links the three original buildings or whether this new linkage is served by the older wings: which is the server and which is the served?"

This highlights a key issue: Fagan's intervention (of the rotunda) has without doubt increased the significance of the place. A comparison with Revel Fox's glazed entrance at the Vineyard Hotel (Project 17) is useful. There, the infill deliberately recedes to enable the historic fabric to be read as the main event[100]. Significance at the Vineyard is preserved rather than enhanced.

A further point to consider with regard to the expressiveness of the IIDMM building arises from the urban design framework. The UCT urban design framework plan prepared by KrugerRoos in 2002 shows the IIDMM building to be part of a planned

[100] The urban design concept sketch prepared by Martin Kruger in 2002 for the UCT Medical School campus was also seen as a more modest expression, along the lines of the clean-lined Vineyard infill.

system of new linking glazed structures threaded through the Medical School campus.

The IIDMM brief called for an iconic entry building, yet in urban design terms, it needs to be part of an overall structure rather than a stand-alone iconic structure.

The image below shows one such planned knuckle at the 1980's Barnard Fuller building. It will be up to architects in the future to resolve this apparent conflict of intent.

Fig. 150 UCT: IIDMM / Wernher Beit North junction

Fig. 151 UCT: Future link building position

Chapter 6: Conclusion

> Just as we have to rewrite history in each generation we must reinterpret the buildings we inherit, and while giving them new uses, endow them with new meaning and add to them the best of what our time can offer.
> (Davey, 1991: 23)

Gabriel Fagan has endowed all three buildings in this study with new meaning in an exemplary way notwithstanding criticism leveled at aspects of the resolution in each case.

Each of the three cases displays a key iconic element: the sail-like roof of the Dias Museum, the glass lift shaft of SAB and the glass rotunda at the UCT building. Each of these elements have become successfully entrenched as visual elements and understood as iconic and emblematic. The contemporary element in all three cases is derived from a functional and programmatic requirement. Where this is not the case, there is another, often conflicting, design response.

There are common threads running through all three projects:

All the projects are primarily an imaginative and inventive response to brief. In Mossel Bay, the Maritime Museum needed to accommodate the reconstructed caravel and so the roof billowed out to create the form. At SA Breweries, the story of beer making needed to be told as a process, and so the design device was a movement spine that moves through, up and down the spaces. At UCT's Institute of Infectious Disease and Molecular Medicine building, two separate buildings and two separate institutes needed to be physically drawn together and a common meeting ground created for them.

All three projects have a clear narrative and ordering system. Complexity is derived from the inventive detailing and contrasting materials and forms.

However, there is also a common missing element: for example, in Fagan's Tulbagh, to quote Jo Noero, there is no sense or memory of the earthquake having happened. Something of that attitude persists in all three case-study projects.

Both the Mossel Bay and UCT projects are experienced as "neat and tidy" solutions. There are no unfinished edges or unresolved details. Inconvenient or inappropriate changes over time are removed along with the scars of history. As with Fagan's restoration work at Tuynhuys, Tulbagh and elsewhere, the overall composition is more important than the authenticity of the elements. The absence of significance, in the guise of rarity value, in the Mossel Bay and UCT projects allowed these projects to be creatively adapted with inventive new elements, rather than being frozen in time.

The SA Breweries project is a looser arrangement of forms and more of the original fabric is left untouched, leading to a more "authentic" experience.

Assessing the projects in terms of theory and context, the research concludes that Fagan's intervention work is a mixture of two elements:

First, the primary added elements contain and signal the new function and usage. These are of bold contemporary design of contrasting form and/ or material.

Second, there is a unifying background layer comprised of an eclectic mix of repaired fabric, replicated components from surrounding buildings and even reconstructed buildings or major components of buildings. Some portions of this secondary layer find their lineage in the similar (and somewhat contentious) restoration and reconstruction work at the Castle, Tuynhuys and Tulbagh.

Individual aspects of these projects do accord with theory and established practice in the form of the conservation charters outlined in the literature review. The Burra Charter for example recognises that a work of conservation will include a variety of strategies including maintenance, preservation, restoration, reconstruction, adaptation and interpretation. Where Fagan's work strays into conjectural reconstruction, such as with the granary at the Dias complex, or where there is a

blurring of old and new such as at the Werhner and Beit South block at UCT, then even the early charters like the Venice charter are not followed.

Likewise, some aspects of the three projects find echoes in contemporary work by Carlo Scarpa, Sverre Fehn, Giancarlo de Carlo, Norman Foster and others. But mostly, Fagan's work follows its own carefully crafted path.

In working this way, Fagan is following instinct and common sense in devising an overall solution which conveys its message in a clear and uncomplicated way.

In all three cases, the ordinariness of the original fabric is transcended and the significance of the original buildings is enhanced by the boldness of the contemporary interventions. Likewise, the newness of the contemporary elements is tempered by the brick, stone and plaster of the old fabric.

Blundell Jones (2002b:176), discussing Asplund's Law Courts extension, notes that the old building is "the better for the experience" and that the "new one could not live without" the old. The same can certainly be said of all three Fagan projects.

In the words of de Botton, these old and new components together achieve something of the "beguiling and seductive harmony" that each on their own cannot possess.

Appendix 1: Data Sheets - Illustrated Examples

The intention of the data sheets of Contemporary Interventions (numbered 01-18) on the ensuing pages is to provide a base for the key information collated as part of this research project.

These projects are deemed to have specific relevance to the Fagan examples and are referenced in the literature review chapter 3.4.

In most cases descriptive notes from the Architect's own writing or practice website are noted as the departure point for reference and understanding[101].

Contrasting elements:		
Economics Faculty, Urbino. Italy	Giancarlo De Carlo	Project: 01
Museum of Art, Architecture & Design, Oslo	Sverre Fehn	Project: 02
Kungliga Biblioteket, Stockholm, Sweden	BSK & Jan Henriksson	Project: 03
St Martin-in-the-Fields, London, UK	Eric Parry	Project: 04
St John's College, Senior Common Room, Oxford	MJP Architects	Project: 05
Purcell School of Music, Hertfordshire, UK	Ted Cullinan	Project :06
Canadian Museum of Nature, Ottawa, Canada	KPMB	Project: 07
St. Cyprians School extensions, Cape Town	Noero Wolff	Project: 08
Building as document:		
Castelvecchio, Verona, Italy	Carlo Scarpa	Project: 09
Hedmark Museum, Hamar, Norway	Sverre Fehn	Project: 10
Koldinghus Castle, Denmark	Inger & Johannes Exner	Project: 11
Norwich Cathedral Refectory Centre, Norwich, UK	Hopkins Architects	Project: 12
Gaskets/ link buildings:		
Sackler Galleries, Royal Academy of Arts, London	Foster & Partners	Project: 13
Bracken House, London, UK	Hopkins Architects	Project: 14
Royal Conservatory, Telus Centre, Toronto	KPMB	Project: 15
St Paul's, Bloor St E, Toronto, Canada	Black & Moffat	Project: 16
Vineyard Hotel, Newlands, Cape Town	Revel Fox & Partners	Project: 17
Young Centre for the Performing Arts, Toronto	KPMB	Project: 18

[101] The Architect listed in the data sheet is the Architect responsible for the contemporary intervention. The original Architect is only referred to in the main text where this is relevant.

Project 01: Economics Faculty, Urbino

Location: Urbino, Italy
Date: c.2001
Architect: Giancarlo De Carlo
Reference: The Architectural Review, October 2002

> The Faculty of Economics is the third large intervention set further up the hill. It remakes a whole city block, revealing less change on the outside than the Magistero, [completed some twenty years previously] yet is even more intricate in its planning (Blundell Jones, 2002a:69).
>
> Echoing medieval spiral staircases, they have three short flights per turn, creating the possibility of multiple landing connections to the complex mix of inherited floor levels… and (they create) clear reference points for navigation. (Blundell Jones, 2002a:71).

Image:

Fig. 152 Faculty of Economics Urbino, Stair tower
(Source: The Architectural Review: October 2002:68)

Project 02: National Museum of Art, Architecture and Design

Location: Oslo, Norway

Date: 2008

Architect: Sverre Fehn

Reference: The Architectural Review, February 2009

www.arcspace.com/architects/…/fehn.html (2010/09/11)

> Fehn's gallery is a completely new element: a square pavilion inserted between the Grosch building and the archive wing." Davey (2009:69)

Images:

Fig. 153 Museum of Architecture, External View (Source: arcspace.com.)

Fig. 154 Museum of Architecture, Exhibition space (Source:arcspace.com)

Project 03: Kungliga Biblioteket [Royal Library]

Location: Stockholm, Sweden

Date: 1997

Architect: BSK Arkitekter AB and Jan Henriksson Arkitektkontor.

Reference: *http://www.kb.se/english/* (2011/0103)

The most extensive reconstruction and extension of the National Library to date was carried out between 1992-1997. Two underground stack buildings of 9 000 square meters each are constructed. Göran Bäärnhielm, Map Curator at National Library of Sweden charts the development progress[102]:

> A planned extension, a completely new building behind and parallel to the main building, was proposed in 1983 and welcomed by staff. Local opinion and the city authorities rejected it however because of its encroachment on the city park. The revised proposal put most of the space underground.

Bäärnhielm notes the "staff reluctantly accepted this proposal as the price for remaining in the city centre, well aware that flooding is a greater risk to libraries than fire."

Images:

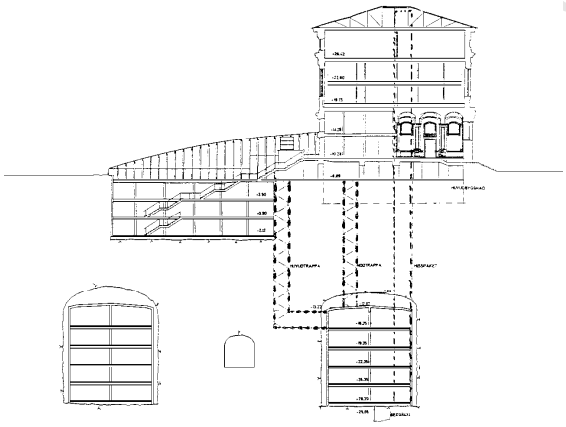


Fig. 155 Royal Library, section
Source: *http://liber-maps.kb.nl/articles/baarn10.htm*

Fig. 156 Kungliga Biblioteket, Internal view
(Source: Author, 1998)

[102] *http://liber-maps.kb.nl/articles/baarn10.htm* (Last accessed 2011/01/01) Published from: LIBER Quarterly, the journal of European research libraries, Vol. 8(1998), No 2.

Project 04: St Martin-in-the-Fields

Location: Trafalgar Square, London, UK

Date: 2008

Architect: Eric Parry

Reference: *http://www.ericparryarchitects.co.uk/stm.html* (2011/01/08)

> A new entrance pavilion provides access to a new foyer and the crypt below….A light well sited at the Western end of the pedestrian walkway brings daylight deep into the new below-ground spaces. (Eric Parry Architects website).

The enlarged crypt level contains the shop, music rooms, meeting rooms, community spaces and access to the popular crypt café. In the church itself are a series of subtle interventions, chief among these being the new East window[103] with its "gracefully distorted image of a cross, as if seen through water". (Gregory, 2009b:76)

Images:

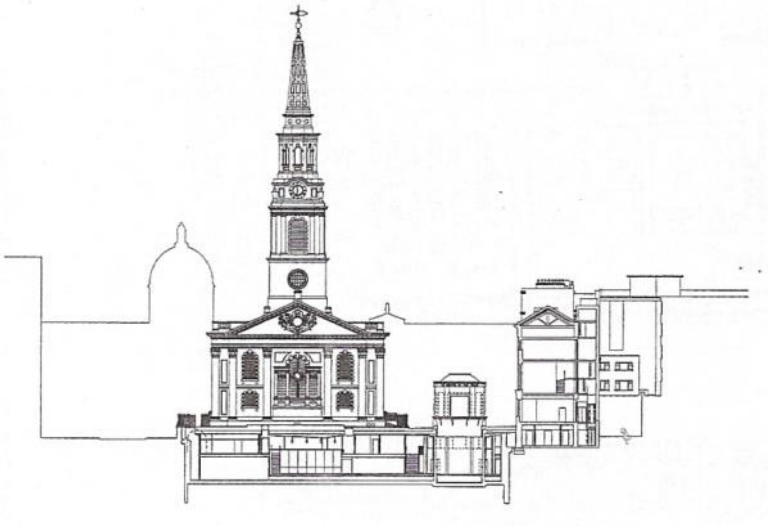


Fig. 157 St Martins-in-the-Fields, cross section looking towards Trafalgar Sq.
Source: Gregory, 2009b:75.

Fig. 158 New sanctuary window to the East
Source: St Martin in the Field project website, 2008.

[103] Gregory in the same article notes that this is designed by Pip Horne and Iranian-born artist Shirazeh Houshiary….."who as a female Muslim also makes a profound statement about the church's declared mission to break down barriers of race and gender."

Project 05: St John's College, Senior Common Room

Location: Oxford, UK

Date: 2005

Architect: MJP Architects (prev MacCormac Jamieson Pritchard)

Reference: *http://www.mjparchitects.co.uk/* (2010/12/28)

This project extends the existing senior common room building, which is Grade 1 listed and dates from 1676. Our design provides new sitting rooms, a roof terrace and an extended lunch room on the first-floor. The first floor dining area cantilevers into the garden and is wrapped in a two-storey, free-standing glass box. Weathered oak louvres sit outside the box on a flitched steel and oak frame and are set against a backdrop of nearby tree canopies. The extension is more a garden pavilion than a building extension, allowing the natural surroundings of the garden to reach into the building, rather than the building encroaching upon it. From inside, the dialogue with the gardens has a contemplative quality.
(MJP website.)

Image:

Fig. 159 St John's College Common Room, "Pavilion"
(Source: *http://www.mjparchitects.co.uk/Senior_Common_Room.php* Last accessed 28/12/2010)

Project 06: Purcell School of Music

Location: Hertfordshire, UK

Date: 2007

Architect: Edward Cullinan

Reference: *http://www.edwardcullinanarchitects.com/projects/s_purcell.html* (accessed 19/01/2011) and *http://www.purcell-school.org/development.php* (accessed 19/01/2011).

Following a twenty year relationship between client and architects, a new music centre, designed by Edward Cullinan Architects, for the Purcell School of Music in Bushey, Hertfordshire opened in February 2007. The new Music Centre comprises a Recital room, instrumental and academic teaching rooms, a recording suite, and associated accommodation. It forms the first phase of a master plan that when complete will form a new rear façade to the school over-looking the playing fields.

(Edward Cullinan Architects website)

Images:

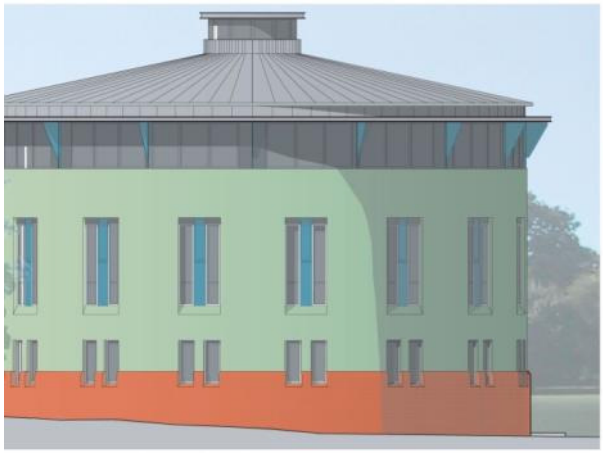


Fig. 160 Purcell school of Music
(Source: *http://www.edwardcullinanarchitects.com/projects/s_purcell.html)*

Fig. 161 Detail of new music centre
(Source: provided by the office of Edward Cullinan Architects)

Project 07: Canadian Museum of Nature

Location: Ottawa, Canada

Date: 2010

Architect: KPMB

Reference: *www.kpmbarchitects.com*

The original building was designed in the Beaux-Arts Style by David Ewart. Shortly after its completion in 1912, the stone tower began to sink into the ground. In 1915, the upper part of the tower was removed to de-load the structure, leaving the base as the main entrance vestibule but consequently diminishing the building's original composition, and impacting the original clarity of the Beaux Arts plan.

One of the most visible interventions is a glazed Lantern element over the truncated tower. The Lantern restores the original proportion of the main entrance and creates a super-scale display unit for replicas of large-scale artefacts or projected images. Within the Lantern a new Butterfly Stair resolves the original circulation system which was disconnected when the tower was removed, and reinstates a continuous loop of movement around the Atrium and through all four levels of the Museum.

(Last accessed 2010/12/30)

http://www.kpmbarchitects.com/index.asp?navid=30&fid1=&fid2=34&fid3=&minyearx=&maxyearx=

Image:

Fig. 162 Museum of Nature, Entrance and glazed stairwell
(Source: KPMB website)

Project 08: St. Cyprians School extensions

Location: Oranjezicht, Cape Town, South Africa

Date: 2008/current

Architect: Noero Wolff

Reference: *http://www.noerowolff.com/* Last accessed 28/12/2010

Sorrel. (Ed.) 2009.

Noero refers 'Pathological versus progressive conservation'. (Sorrel, 2009:79 and also Jo Noero interview, December 2009).

> The first phase….comprises a set of adjustments and additions to existing buildings. These include converting the gymnasium into a library and knowledge hub, extending the east side of Molteno House and constructing a new computer centre in an existing courtyard. These new spaces, except for Molteno House, are made by inserting new elements into existing spaces in such a way as to change the use of those spaces. In the case of the gymnasium, this is achieved by placing pre-made timber pieces of furniture, some the size of small buildings, into the larger volume.
>
> The new computer centre is a two-storey tower with a glass mosaic outer skin that reflects surrounding walls and sky. A circular geometry was chosen to both lessen the impact of the new building, and also to provide teachers with centralised visual access to computer screens. Sorrel, 2009:83

Images:

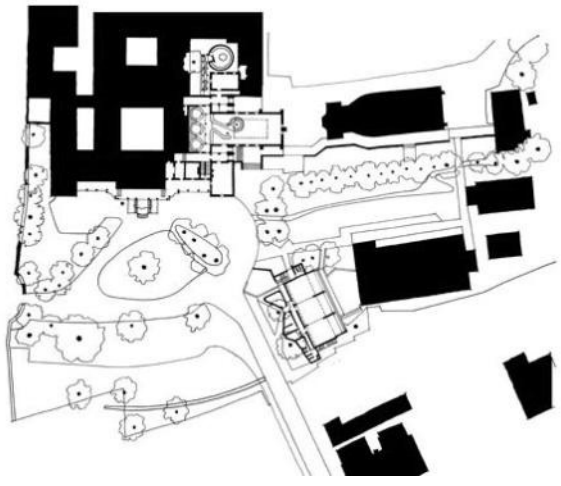


Fig. 163 St Cyprian's site plan
(Source: Sorrel, 2009:83)

Fig. 164 St. Cyprians School, Pod
(Source: Noero Wolff website, 2010/12/28)

Project 09: Castelvecchio

Location: Verona, Italy

Date: 1958-1964, 1969-1970, 1975.

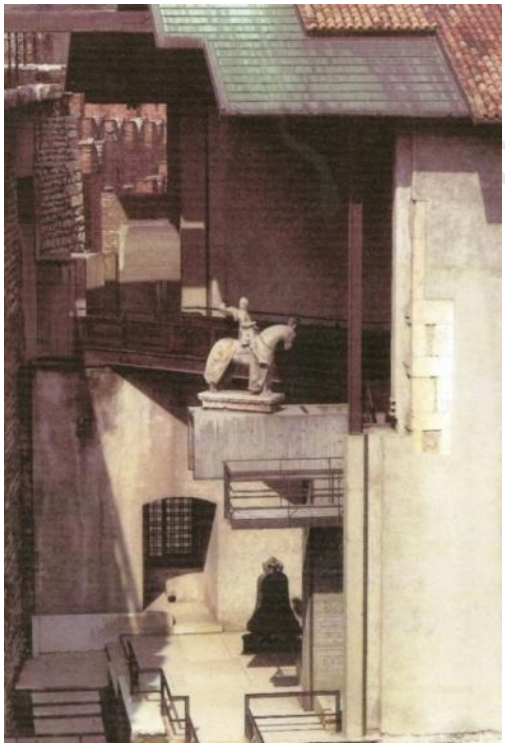
Architect: Carlo Scarpa

Reference: Murphy, 1994.

http://www.comune.verona.it/Castelvecchio/cvsito/english/index1.htm (2010/12/30)

Scarpa's "museum and gallery weaves a circular route through this huge castle, making new stairs, bridges, doorways, floors, and windows, all inserted carefully into the existing fabric…….. Scarpa manipulated space and vistas within the castle so that the building itself became an exhibit. This is best illustrated by the dramatic space he created to display the famous equestrian statue of Cangrande. Never has such a complex and theatrical architectural gesture been made to exhibit a work of art. But to create this space Scarpa also had demolish part of the building, and in the process was able to reveal its many layers dating from the twentieth, nineteenth, fourteenth and thirteenth centuries. These are now separated from each other and on view to the visitor" (Murphy, 1994:39).

Image:



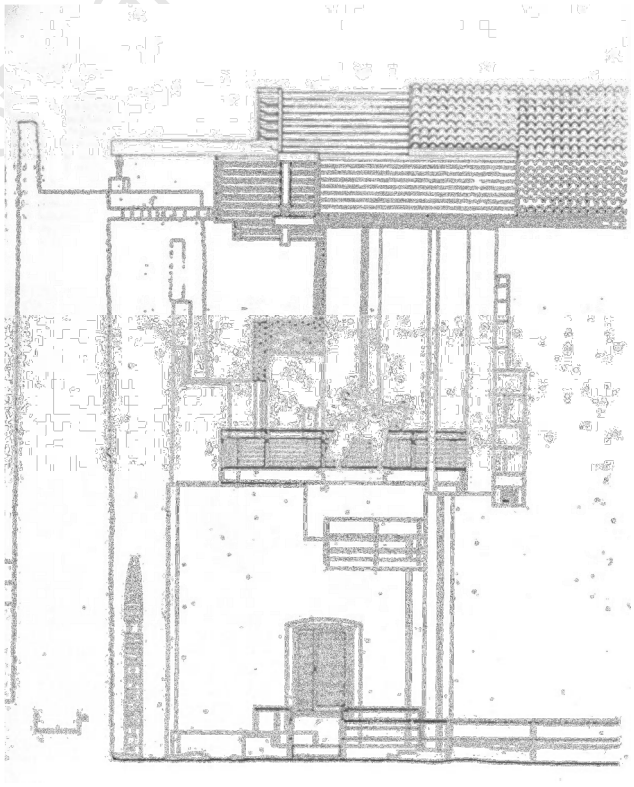


Fig. 165 Castelvechio, Cangrande space
(Source: Murphy, 1990:7).

Fig. 166 Detail of Cangrande space
(Source: Murphy, 1994:92)

Project 10: Hedmark Museum

Location: Hamar, Norway
Date: 1967-1979
Architect: Sverre Fehn
Reference: Living Architecture 12

"The concept of the 'suspended museum' offers the possibility of experiencing history, not as in words in a book, but as it emerges in the world of archaeology. Let us stroll up to the barn, pause for a moment, still our lives and allow these ruins to enter our minds". Fehn, 1993:138)

Image:

Fig. 167 Hedmark Museum - circulation route
(Source: Living Architecture 12. Photo: Per Nagel)

Project 11: Koldinghus Castle reinterpretation

Location: Koldinghus, Jutland**,** Denmark

Date: 1974-1989

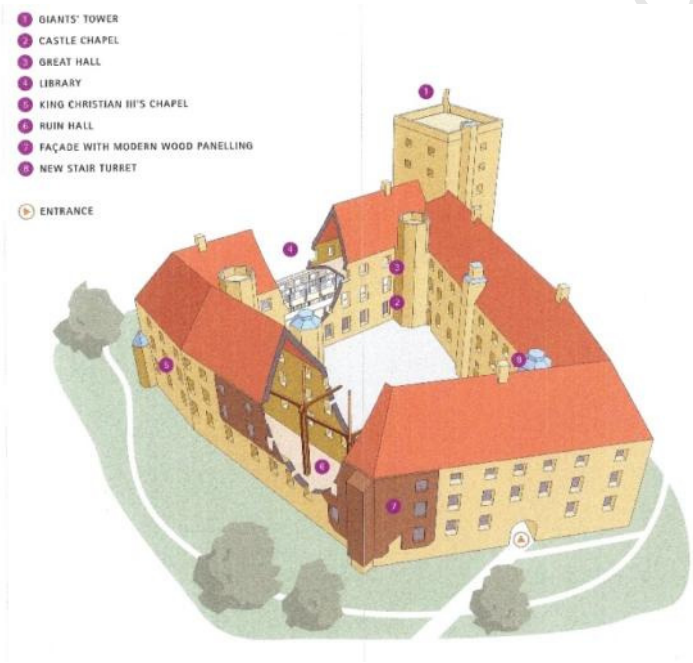
Architect: Inger and Johannes Exner

Reference: *http://www.koldinghus.dk/* (Last accessed 2010/12/30)

The story of the space can be seen by each age in the rough masonry, which is offset by the smooth, light modern construction. There were originally five towers in the courtyard, but only four partially survived the fire. These have been given new tops by the Exners. As in other places where new masonry has been used, they have made no attempt to conceal the fact that the work is of the late Twentieth Century. The old brickwork has been repointed, but the tops are in modern standardised bricks and make a termination against the sky that is appropriate without trying to copy the forms.

The Queen's Tower, the missing one on the north–east corner of the courtyard, has been completely rebuilt with cladding of glass and tombak (copper with about 10 percent zinc). (Miles, 1993:66-67)

Images:



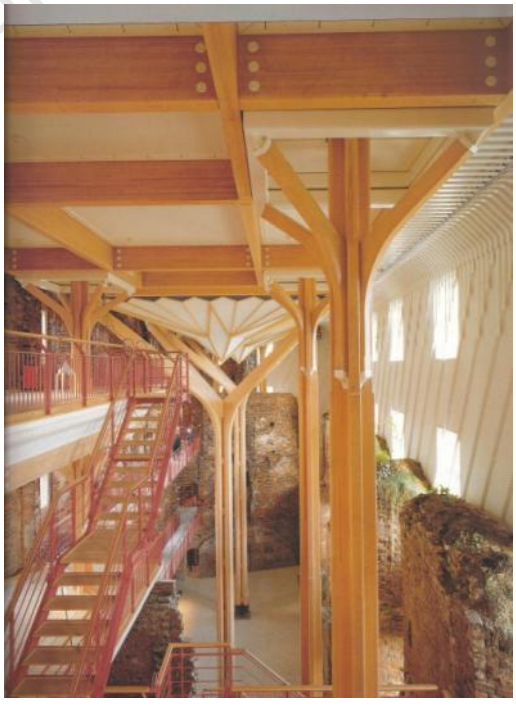


Fig. 168 Koldinghus layout sketch

Source: Anonymous 2009: Discover Koldinghus

Fig. 169 Koldinghus interior intervention

Source: Dedenroth-Schou, 1990:85

Project 12: Norwich Cathedral Refectory Centre

Location: Norwich, UK

Date: 1995-2004

Architect: Hopkins Architects

Reference: *http://www.hopkins.co.uk/projects/_1,139/* (2010/12/30)

A new visitor and education facility sensitively re-establishes the medieval west entrance to the Cathedral's cloister. The brief…….was to create buildings of such architectural merit that they would enhance and respect the Cathedral complex, increase visitor access across the precinct and resolve disabled access, all in a manner sensitive to existing and theoretical archaeological remains present on both sites. Our work at Norwich has been about acknowledging the sacred and special nature of the surroundings, while creating contemporary buildings with their own integrity. With minimal alterations to the medieval fabric, we have managed to build two new structures, which replicate the location, function and form of their historic partners and in this way the new buildings enable a greater understanding of the Cathedral's historical organisation. A bold modern architecture has emerged from the most sympathetic attitude to building these structures in such an intimate relationship with the historic ones. (Hopkins website).

Image:

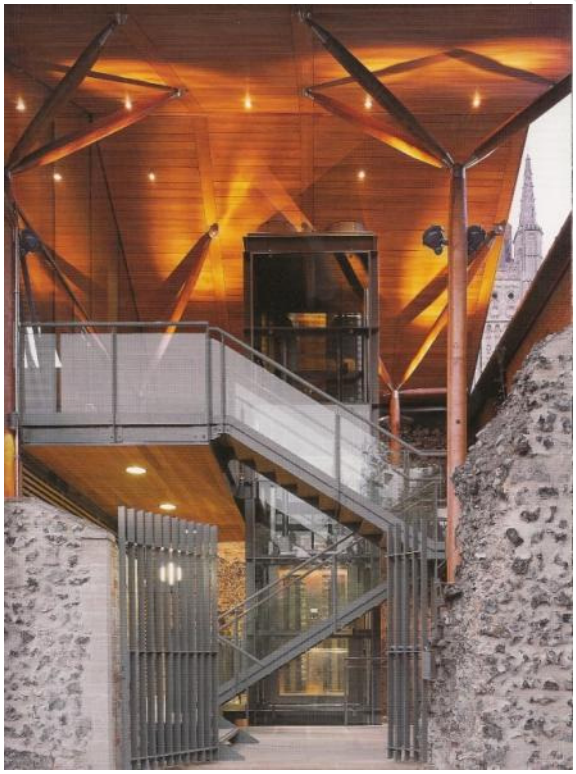


Fig. 170 Norwich Cathedral Refectory, Entrance
(Source: Donati 2006:169)

Project 13: Sackler Galleries, Royal Academy of Arts

Location: London, UK

Date: 1985-1991

Architect: Foster + Partners

Reference: *http://www.royalacademy.org.uk/about/the-sackler-wing-of-galleries,536,AR.html* (2010/12/30)

"The practice's first opportunity to work within an historical building, the commission for the Sackler Galleries demonstrates how contemporary interventions can enhance the old by relying on the sensitive juxtaposition rather than historical pastiche. The key to unlocking the design solution was the rediscovery of the lightwell between Burlington House and the Victorian extension, into which a new lift and staircase were inserted.

In 1991, an extensive remodelling of this addition was unveiled. Norman Foster RA replaced the Victorian Diploma Galleries with a series of top-lit barrel vaulted spaces, renamed the Jillian and Arthur M Sackler Wing. The neglected gap between the old town palace and the Main Galleries was brought into use by the clever insertion of a modern glass lift and stairs. The light-flooded reception space at the top in front of the new wing of Galleries (pictured above) incorporates Smirke's stone cornice, which capped the Main Galleries and is here reused as a ledge to display sculpture from the RA's Collection, now known as The Jillian Sackler Sculpture Gallery".

http://www.fosterandpartners.com/Projects/0356/Default.aspx (2010/12/30)

Image:

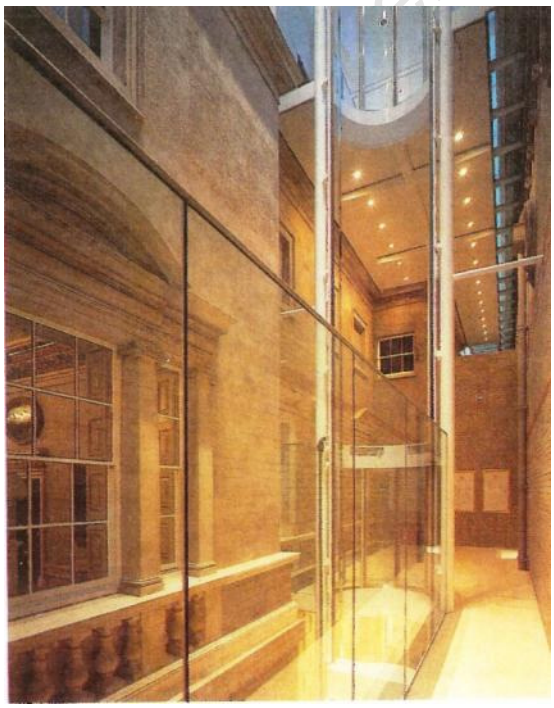


Fig. 171 Sackler Galleries, vertical circulation

(Source: The Architectural Review: December 1991)

Project 14: Bracken House

Location: London, UK

Date: 1987-1992

Architect: Hopkins Architects

Reference: *http://www.hopkins.co.uk/projects/_5,65/* (2010/12/30)

The original building had taken inspiration from Italian baroque palaces[104]. The new core was the result of Hopkins "superimposing Palazzo Carignano's (the original Turin precedent) onto the Bracken House plan". (Donati, 2006:70). Thus the late classicism of the 1952 architecture[105] was reinterpreted.

Image:

Fig. 172 Bracken House
(Source: *http://www.e-architect.co.uk/london/bracken_house.htm)*

[104] See full discussion and precedent imagery in Donati, 2006:70-77.

[105] Peter Davey in a news review in The Architectural Review of April 1988 (prior to the Hopkins project being realised on site) referred to Richardson's 1952 work as a 'rather constipated mixture of neo-1920s Hamburg and Renaissance'.

Project 15: Royal Conservatory of Music ,TELUS Centre

Location: Toronto, Ontario, Canada

Date: 2009

Architect: KPMB

Reference: *www.kpmbarchitects.com*

Academic Cultural Hybrid: The overall project involved the progressive restoration of McMaster Hall and the construction of a new TELUS Centre for Performance and Learning to create a unique hybrid of a teaching and rehearsal facility and destination concert venue with three major performance venues. The space between the historic and new building is enclosed to create a skylit pedestrian court linking the Bloor Street entrance to the Concert Hall and Lobby. The glass and steel structure of the new addition provides a dynamic counterpoint to the polychromatic facades of the heritage buildings.

Respecting Heritage: Although the new additions are substantive in scale and size, the siting, massing and articulation is deferential to the 19th century heritage buildings on Bloor Street which have housed the RCM since 1962. The emphasis on transparency and contemporary building systems create a dynamic counterpoint to the polychromatic masonry walls when encountered from Philosopher's Walk.

(Last accessed 2010/12/30)

http://www.kpmbarchitects.com/index.asp?navid=30&fid1=&fid2=13&fid3=&minyearx=&maxyearx=

Images:

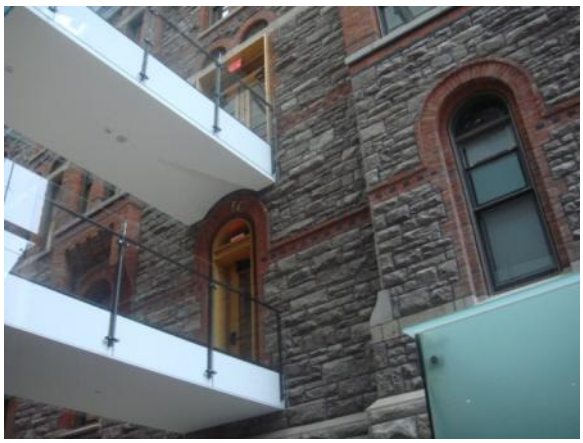


Fig. 173 Telus Centre, street view of entrance
(Source: Author, 2010)

Fig. 174 Telus Centre, bridge links
(Source: Author, 2010)

Project 16: St Paul's, Bloor St E

Location: Toronto, Ontario, Canada

Date: 2007

Architect: Black & Moffatt

Reference: *http://www.blackandmoffat.com/ (Last accessed 2010/12/29)*

The church's goals of universal access, functionality, security, and flexibility have been achieved through the integration of three contemporary additions that now clearly connect four existing buildings: "Old" Church 1860, "New" Church 1913, Cody Hall 1928 and an underground parking garage. The transformation has unified and made accessible the whole. St. Paul's Anglican Church has been located at its present site since 1842. The site and buildings are among the most significant precincts of historic architecture in the City of Toronto. It is the largest Anglican Church in Canada and is of national significance. The City's Heritage Preservation Board were fully supportive of our approach to the transformation of St. Paul's which was to employ a contemporary design approach with sensitive restoration techniques thus contrasting, in a highly dramatic way, the historic features and architecture with the new work.

Image:

Fig. 175 St Pauls, Bloor St East, connection

Source: *worldarchitecturenews.com*

Project 17 : Vineyard Hotel

Location: Newlands, Cape Town
Date: c 2005
Architect: Revel Fox & Partners
Reference: entrance infill not published

The infill gasket, essentially the entrance and porte-cochere between the Cape Georgian double-storeyed house on the one side and a modern bedroom wing on the other, replaced an earlier and dated polycarbonate structure. The insertion is clearly modern, and recalls detailing from other recent Fox practice projects such as the Cape Town International Convention Centre, yet it retains a modesty of expression, to the point of almost disappearing when seen adjacent to the other buildings.

Image:

Fig. 176 Vineyard Hotel entrance
(Source: Author, 2011)

Fig. 177 Detail of porte-cochere and infill
(Source: Author, 2011)

Project 18: Young Centre for the Performing Arts

Location: Distillery District, Toronto, Ontario, Canada

Date: 2006

Architect: KPMB

Reference: *www.kpmbarchitects.com*

New interventions are limited yet strategically deployed for maximum impact. On the exterior an extended, horizontal wood canopy marks a generous entrance that leads into the main lobby space. The two-storey high lobby is the signature space of the Young Centre, and was created by enclosing the space between the two Tank Houses with massive, neo-primitive Douglas fir timber trusses that span the historic bearing walls. The lobby differs from the traditional theatre lobby by creating an open venue accessible throughout the day (as opposed to being limited to the hours before and during performances). The overall design is characterized by a 'raw warm industrial' aesthetic to respect the historic fabric of the Gooderham and Worts site, and to realize the design within an economy of means. The raw aesthetic also resonates the 'edge' values of the new institution. Within the Young Centre multiple layers of time and architecture, history and culture, teaching and performance coexist.

(Last accessed 2010/12/30)

http://www.kpmbarchitects.com/index.asp?navid=30&fid1=&fid2=14&fid3=&minyearx=&maxyearx=

Images:

Fig. 178 Young Centre, Foyer infill
(Source: Author, 2010)

Fig. 179 Young Centre, Foyer
(Source: Author, 2010)

Appendix 2: List of Interviews and Discussions

Name:	*Title/Company:*	*Interview Group*[106]	*Date:*
Gawie Fagan	Gabriel Fagan Architects	subject	06/10/2010
Gwen Fagan	Gabriel Fagan Architects	subject	06/10/2010
John Wilson-Harris	Gabriel Fagan Architects	subject	10/12/2010
Gawie Fagan	Gabriel Fagan Architects	subject	10/12/2010
Prof PG. Raman	CPUT	primary	13/10/2010
John Rennie	Rennie Scurr Adendorff	primary	16/10/2010
Dr Nicholas Baumann	Urban Designer	primary	22/10/2010
Trevor Thorold	Trevor Thorold Architects	primary	22/10/2010
Andre van Graan	CPUT/ Architect	primary	26/10/2010
Peter Puttick	Revel Fox and Partners	primary	03/12/2010
Heinrich Wolff	Noero Wolff	primary	09/12/2010
Jo Noero	Noero Wolff	primary	21/12/2010
Prof Wieland Gewers	ex UCT	project specific	03/12/2010
Peter Schumann	MLH Architects	project specific	08/12/2010
Informal discussions/ meetings			
Irene Ochem	IIDMM staff	project specific	06/09/2010
Stephen Fortuin	IIDMM staff	project specific	13/12/2010
Dr Stephen Townsend	Arch/Heritage Practitioner	project specific	14/12/2010
Martin Kruger	Architect/Urban Designer	project specific	14/12/2010
Czeslaw Gawlowski	Structural Engineer	project specific	14/12/2010
Henry Fagan	Henry Fagan and Partners	project specific	15/12/2010
John Wilson-Harris	Gabriel Fagan Architects	subject	06/01/2011

[106] Criteria as set out in Chapter 2.4 Interviewing.

Appendix 3: Example Annotated List of Questions

✓ CONFIRMED THAT AVG IS AGREED TO BE QUOTED/ REFERENCED

Mike Scurr

UCT M.Phil (Conservation of the Built Environment) Dissertation

Title:
Contemporary Interventions in Historic Fabric:
Context and Authenticity in the Work of Gawie Fagan

* NOTE: QUESTIONNAIRE NOT SENT TO ANDRE AHEAD OF TIME - AVG AWARE OF RESEARCH DESIGN FROM COURSE SCOPE RESEARCH METHODOLOGY

Research questionaire for interviewees:

Interviewee name: Andre van Graan
Date of interview: 26:10:2010
Place of interview: CPUT, 2ND FLOOR (OFFICE)
Duration of iterview: 1 1/4 HOURS

1.0 Reseach Context: BACKGROUND TO DISSERTATION BRIEFLY DESCRIBED ✓

Gabriel (Gawie) Fagan is one of South Africa's most respected and lauded Architects, as much for his modern, largely domestic work as for his conservation work. Within the range of conservation projects undertaken by him, two broad approaches are seen to exist, viz:

(i) Reconstruction/ restoration of major historic buildings and groupings of buildings - amongst these would be The Castle, Tulbagh, Tuynhuys etc.

(ii) The creative adaptation of buildings together with bold, contemporary interventions.

This research studies three cases where a contemporary intervention approach is adopted.

The aim of this research is to test whether the contemporary intervention approach adopted by Fagan (at the Dias Museum, SA Breweries and UCT IID&MM) is:

- ***appropriate*** *in the specific example*
- *whether it can be* ***justified,*** *and*
- *if it is* ***consistently applied***

2.0 List of interviewees NOTED BIBLIOGRAPHY. ✓

Criteria for selection: The interviewees fall into two areas:

1. Architects or Planners active in the field of building conservation.
2. Academics with some connection to the work of Fagan.

AvG also referred to Arthur Bakers work/paper.

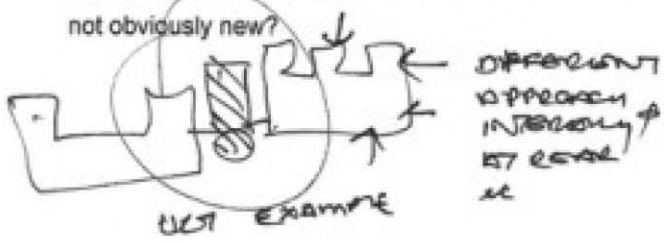
MS NOTE: FROM DISCUSSION W/ AVG MS NEEDS TO PROBE THIS FURTHER. DO FAGAN'S MEANS SIGNIFICANCE? SEE Q. 4.2.1 ALSO.

3.0 General questions

3.1 Fagan cites the "rarity factor" of a particular building or context as influencing the decision on the type of intervention or restoration, as opposed to strict adherence to Conservation Charters. In this view a glass lift shaft (for example) may be justified at the industrial brewery building, but not at The Castle. Is there validity in this case-by-case appoach in your view?

Essential to deal with in this way.
Does need to be dealt with in terms of specifics of actual case. Buildings are unique.
Enabling a building to be read.
Scarpa remarks .... Fagan adds also. Relates to how Gaudi enables clarity of reading the space.
No single approach.

3.2 Do you agree that there are situations where a more low key design approach (where elements are simply designed to match and blend in with original fabric and not draw attention to themselves) is more appropriate, and that therefore elements are sometimes designed in a way that is not obviously new?



Agrees absolutely.

3.3 With regard to context, Fagan cites the importance of maintaining the integrity of the whole where this context is deemed significant. Therefore in some cases, the design of infill buildings or extensions would be done in a way that is not overtly contemporary. Is there validity in this appoach in your view?

Yes.
Discussion around (AVG's walk around Tullbagh with Venues) loss of soft edge condition to Church St.
Critical to understand the context – informs the process.

3.4 Does Fagan's highly inventive and skilled design approach create an appropriate interplay between old and new, service and served - in effect recognising and enhancing the significance of the old fabric? Or by virute of their materiality, invention and design skill, do these interventions overly draw attention to themselves?

- understand significance & context.

NO ← fundamentally a knee-jerk, programmatic response.
EXT

- AVG believes level of success of the detailing (& resolution) rather than simply the design intention is the key.
- Question of balance (see Mc Bauman interview notes Feb 11 in) EXT NOT looking for equilibrium. Quality of architecture determines

3.5 Would the same design approach be appropriate in less skilled hands?

would be hazardous to set up a briefing document (for a client) if less skilled architects implementing. Would err on conservative side. Course has strategy / matrix overlaid onto project ~~Spatial~~ "push-pull" factors informing process

3.6 Is it appropiate if these new interventions, by virtue of their form and visibility, begin to surpass the significance and quality of the original work.

Is inevitable – UCT case

UCT planning of spaces.

Not form follows function. (agrees)

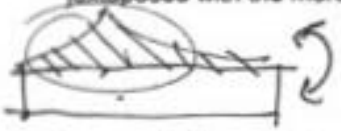
Formalistic response. Driven by notion of form (MS-campanile) Ave referred to Baker's St Andrews school in Jhb ... knuckle resolution walkways – Ref: S Gideon "Space Time & Architecture". standard background reading/training of Gunn's generation.

4.0 Additional Project Specific questions

4.1 Dias Museum, Mossel Bay (late 1980s) A+G knows / & has visited many years back.

4.1.1 The Museum complex is mostly known for the striking remodelling of the warehouses to create a venue for the reconstructed sailing vessel. Extensive rebuilding of external stonework and excavation and concrete work was required in order to allow for the sail-like roof and berthing space for the caravel.

Do you think this mixing of obviously newly designed elements like the roof and interior space, juxtaposed with the more subtlely altered external walling element is acceptable?



feels there are inconsistencies. Approach new BS rebuild & look old.

No. Obscures intent. Crosses boundary of what is acceptable. Understanding of new & changed portions. Not academic approach → intuitive approach. develop intuitive skills (ref Gwen + "common sense"...

4.1.2 The vessel inside is a replica and therefore 100% new. Should this colour the debate about authenticity of the architectural act?

yes! → effect of "eventless history" on authenticity of built form. Is it possible.

[Broad discussion around L. Witz article MS found (AVG not aware of I think?) Political content of Dias & Gunns work is so in early 80's issue is a sensitive issue. How deal with.... ?

Interesting point raised re UCT perhaps the building being 'classical' calls for a classical response (here function follows the form!) Not in a Quinlan Terry way – copying details etc but underlying response NB point!

4.2 SA Breweries Visitors Centre, Newlands (mid 1990s) knows well.

4.2.1 Given that the buildings here include the oldest brewery and malt-house in the country, is Fagan's argument regarding rarity (in terms of when it is appropriate to intervene in a clearly contemporary way) valid in your view?

SAB = purely functional buildings.
- rarity & significance are culturally located
- rather see in terms of significance
- also there is relative significance

4.2.2 Considering the external glass lift, Fagan notes this has maintained a clear "distinction between the old structures and the modern overlay.....the lift was designed to be as clear as possible and transparent, as a counterpart to the old brick chimney."
In your opinion is the "visual intrusion" on the external facade justifed?

Yes.
Fagan explains 'story' in a simple way. Easy to read.
Telling story clearly... cf. Castle Dolphin post & surrounds part of developing narrative of Castle.
Disassociation of SAB reconstructed chimney... lift shaft only makes sense relative to reconstructed chimney....

4.3 UCT Institute of Infectious Diseases and Molecular Medicine (IIDMM) (early 2000s) knows well

4.3.1 The Assessors statement in Arch SA for the Merit Award for this building reads: "One has to ask whether the new knuckle links the three original buildings or whether this new linkage is served by the older wings: which is the server and which is the served?" Comment?

See earlier previous discussion point.

Mike Scurr
October 2010

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SOURCES OF UNPUBLISHED FILE & ARCHIVAL MATERIAL

Gabriël Fagan Architects

A primary source of original material is the Fagan office archives. Access was granted to view and make copies of drawings and project files.

SAHRA Library

The SAHRA Library in Harrington Street is the repository for the many reports undertaken by Fagan and others in connection with both Dias Museum and SAB[108]. The ex NMC project files relating to both buildings were sourced from the SAHRA Registry[109].

Heritage Western Cape

The client for the Dias Museum was the Cape Provincial Administration, and the project files now with Heritage Western Cape were also sourced[110].

Trevor Thorold Architects

Heritage Assessment report undertaken for the UCT medical school campus was undertaken by and sourced from Trevor Thorold Architects.

Martin Kruger Associates

Urban design study for the UCT medical school campus was undertaken by and sourced from Martin Kruger Associates.

MLH Architects and Planners

Working drawings for the IIDMM building were also sourced from MLH Architects and Planners[111].

[108] Both buildings were declared as National Monuments post Fagan's work and many of the files still reside with SAHRA.
[109] Librarian Jane Ayre provided assistance at SAHRA.
[110] Hannetjie du Preez of Dept Arts and Culture provided assistance in this regard.
[111] Refer to Section 4.4 for discussion on the role of MLH.

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