

The importance of dynamic play between contemporary and heritage

In this presentation I will show examples of contemporary and heritage buildings in the city , describing how the play between the old and the new create a dynamic and a rich historic texture and a thread of continuity. I will also examine how the 'design parti' acts as a playbook, or tool that guides the design to its meaningful resolution.



the organized chaos of the
city and the harmonies at play

Is everything heritage ? No Can all heritage be conserved? No. Does the urban environment require old and new buildings. Yes, just as it needs old and young people, old and young ideas. The city is a game board on which architecture and demographics, time and space play. Who wins the game? hopefully we get to play forever.



The play of old and new

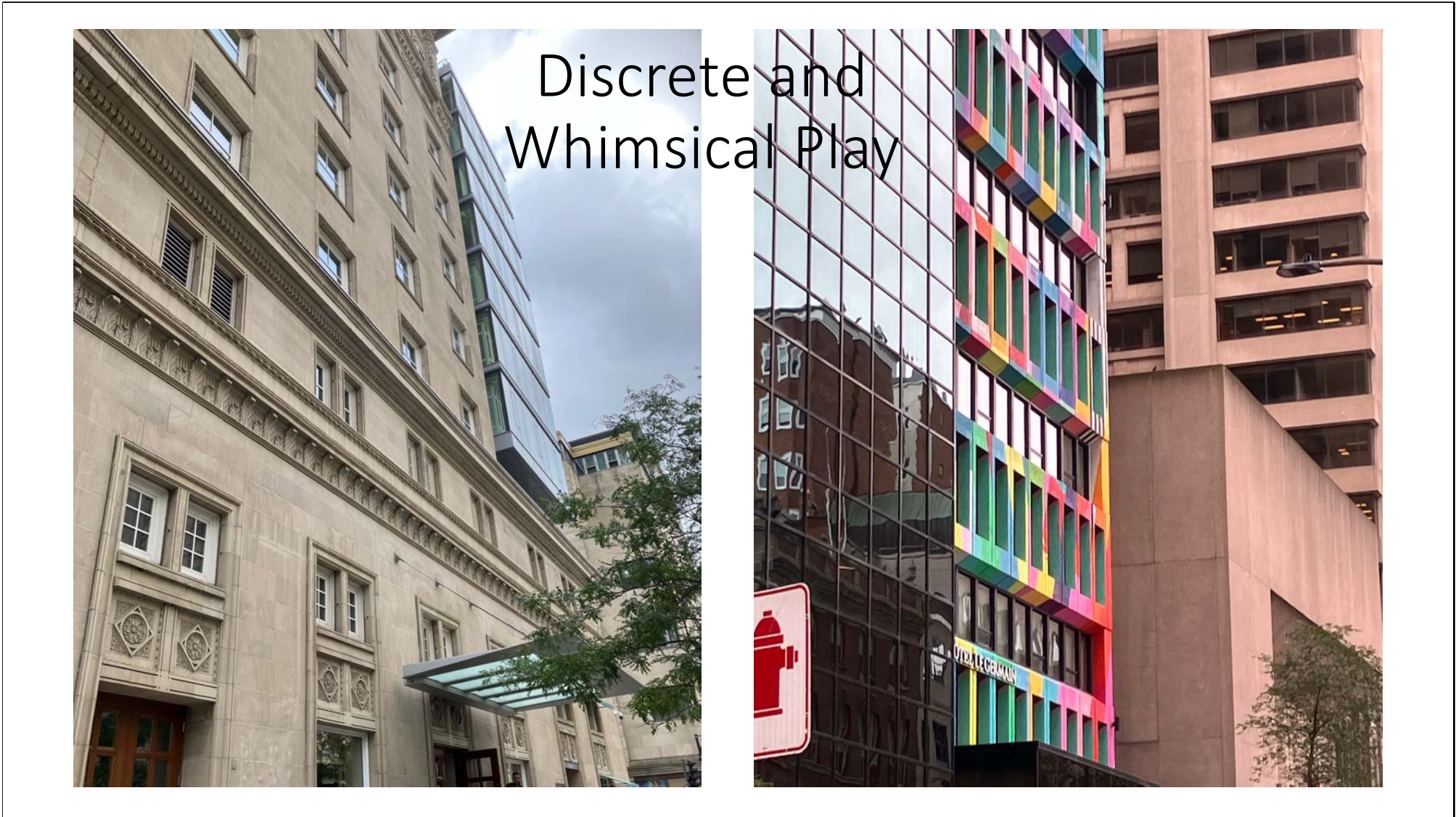
I am a conservation architect, yet for this exercise I would like all of you to put away your preconceived notions of Heritage. Imagine a city with only old or only new...Everything must either evolve or deteriorate this is the nature of the universe. The city and its heritage must evolve too or disappear.

Contrasting textures at play



Heritage features: textures, dormers, patinas of the materials. Variety of windows, their framing, arches, forms, rhythm, alignment, decoration – the windows are eyes of the building.

Contemporary features: gloss, slick, reflective, tall, transparent, the windows are the teeth of the building?.



Discrete and Whimsical Play

Here we have on the left the Montreal Ritz Carlton with a very subtle addition adding high end suites you will barely notice it from the street – On the right a very playfully colored building if I had to guess the parti it would be homage to Liberace’s piano. What is it, chaotic, comic relief or just play.

Rhythm and Technology at play



On the left we see two building one more modern with a curtain wall and one more historic of brick and window, Is this a compatible insertion?

On the right a heritage building with an electronic marquis, is this acceptable insertion?

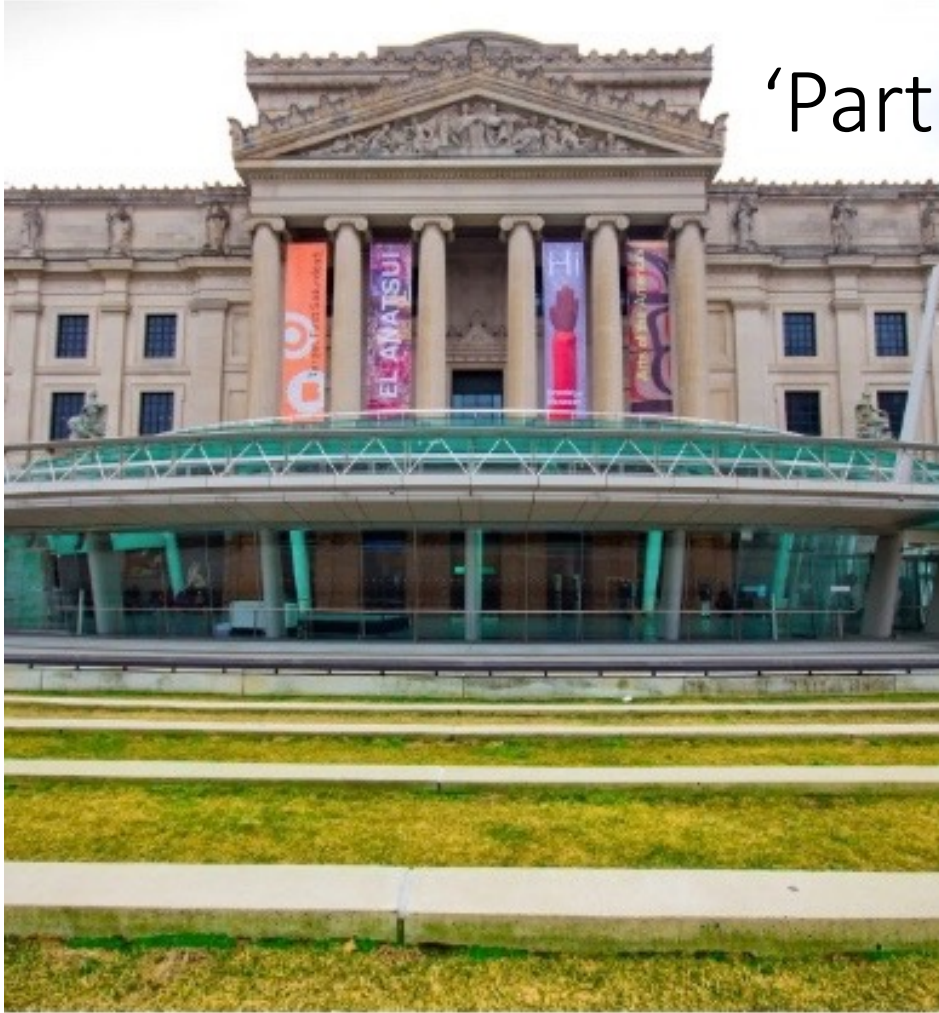
Both are in their own way and add to the rich continuity of the evolving city.

Art at play : The 'Parti'



Here we have the hoop on the site of Place Ville Marie, a landmark and an Artwork. Now, I will introduce 'Art' and the architectural 'Parti'. It is the 'Parti' that guides the the architect to weave the design until of course the design starts to inform the architect how it wants to evolve.

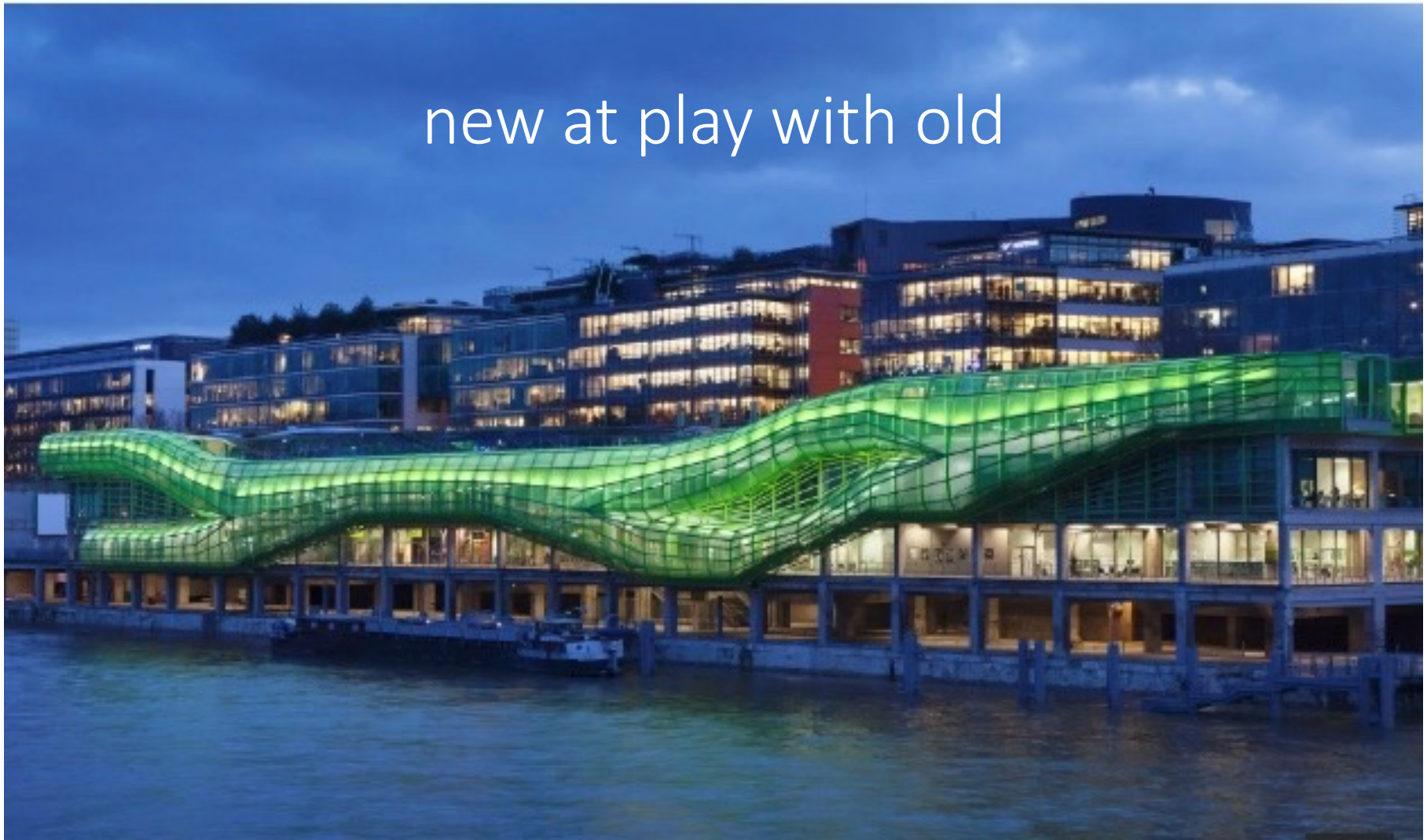
'Parti' time



Left: new entrance to the Brooklyn Museum: acts as a bridge between the rich artistic heritage of world cultures.

Right Convent de Sant Francesc. the sinking roof and crumbling ceiling, let enter large inflows of natural light. This became its 'parti' giving it new light and life.

new at play with old



City of fashion and design, the renovation of a concrete shipping depot originally built in 1907, The Seine river façade features a glass covered structure that is inspired by the flow of the river and its pedestrian promenades. The addition serves as a signature beacon for the buildings circulation systems.

new at play with old

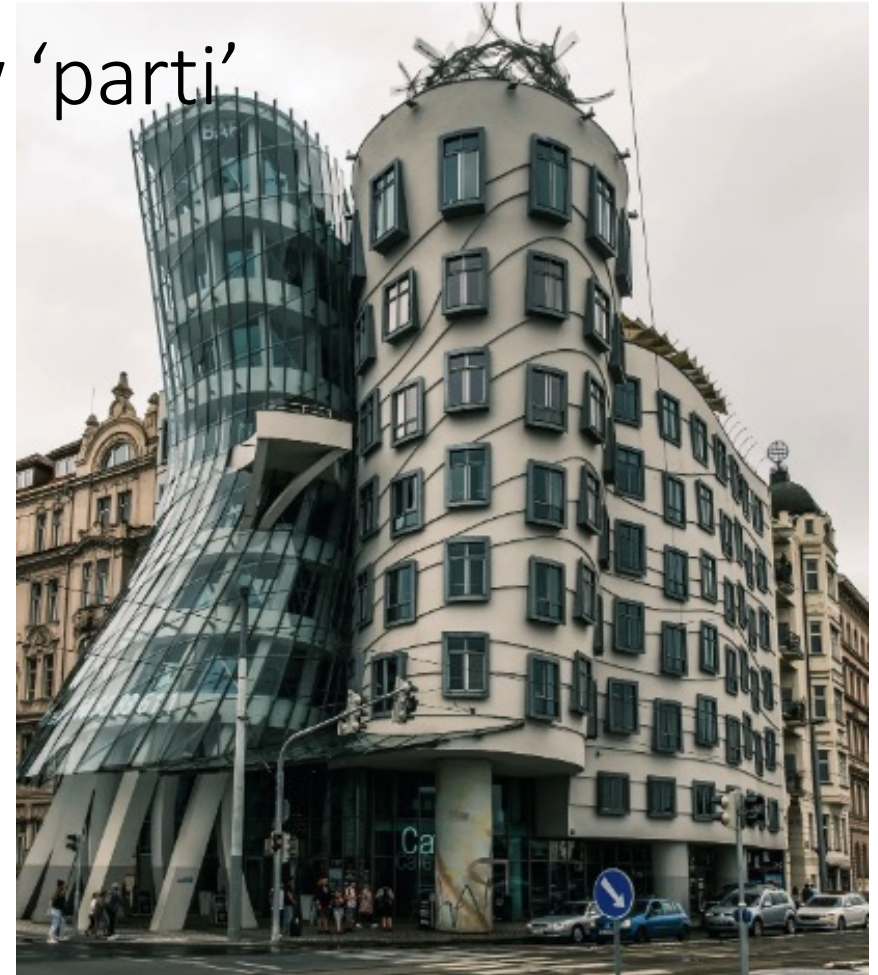
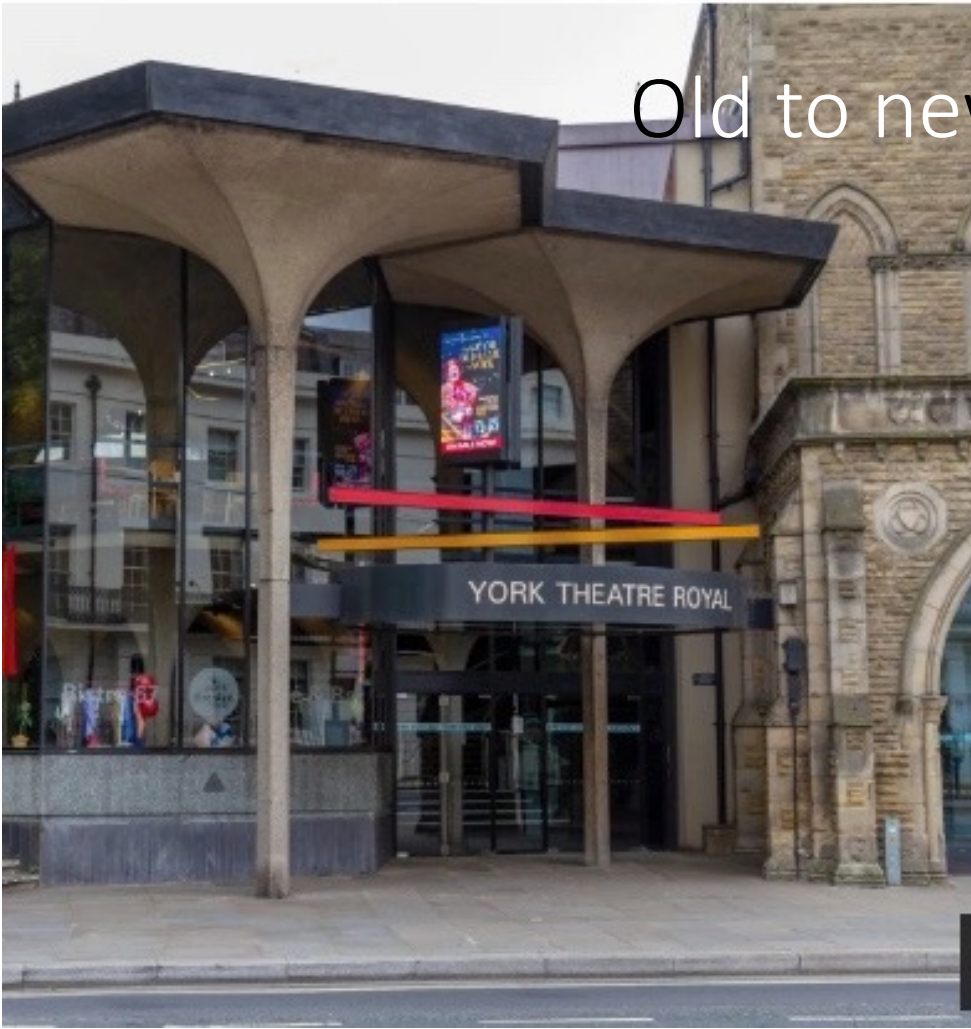


Royal Ontario Museum Crystal: The building consists of five intersecting volumes, symbolizing crystals inspired by the gem and mineral collection of the museum. The architect says: the creation of communicative, stunning and unexpected architecture signals a bold re-awakening of the civic life of the museum and the city.

The Jewish Museum Berlin. The form is made up of two linear structures: one zig-zag the other straight. Where the two lines intersect, a void is created extending from the ground level to the roof. This expressive form is used to explain the Jewish lifestyle before, during, and after the Holocaust.



Old to new 'parti'



York Theatre Royal. The addition was an opportunity to reveal the heritage of the theatre and the site, making compelling connections between the past and present.

Dancing House Prague, consisted of two parts, static and dynamic which were to symbolize the transition of Czechoslovakia from a communist regime to a parliamentary democracy.



On the left we see a progression from densely heritage to densely contemporary. On the right we see possibly the same yet in one building. We often reject combinations of contemporary with heritage. But at what cost?? Often it is the loss of heritage, If it doesn't have a profitable use, its that will be sacrificed.



Architects & artists, at play



The structures or monuments are built by the people/artists of the respective region to reflect the culture, heritage, values, and significance of each location. The common characteristic is that each site will incorporate a unifying sculptural work donated by artist Judith Sutton Kracke (Executive Director of the Global Project). This sculptural work is referred to as the alignment pole.

The alignment pole is designed in such a way as to cast a shadow on a specific point on the ground, completing the shape of a crest projected by the metal form at the top of the alignment pole. Twice a year, during the two equinoxes this time-space event will happen sequentially over a period of 24 hours, casting a shadow or imaginary line linking each location, and circumscribing the globe.

This was a Millennium project, conceived by Artist Judy Sutton Krake. This was total play!

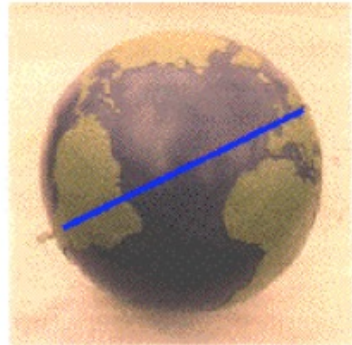
The alignment pole shown is set strategically at 6 locations on the planet. At the Equinoxes, the shadow of the first site will move towards a semi circle set on the ground to complete its alignment, the other sites follow casting their shadows to circumscribe the earth.

One sun, One earth, One peace

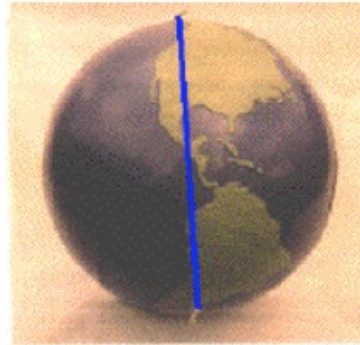


The project was called One sun One earth One peace. Here we see how the pairing will occur from East to West the shadows following the sun. the six sites selected were Mildura Australia, Ulaanbaatar Mongolia, a site in South Africa, Sudbury U.K., Cordoba Argentina, and Victoria BC.

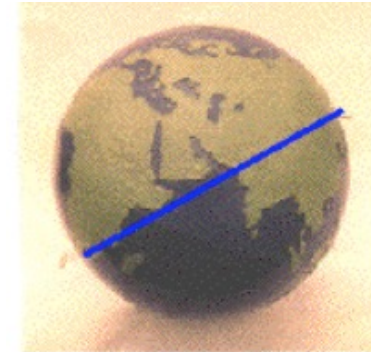
THE GLOBAL PAIRINGS:



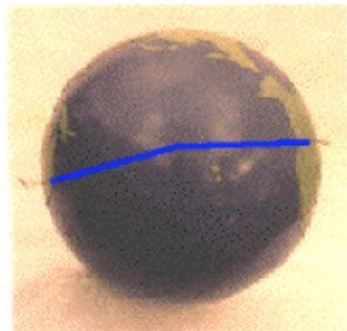
First pairing:
 Sudbury, Suffolk, England 12:00 Noon
 Cordoba, Argentina 8:00 AM



Second pairing:
 Cordoba, Argentina 1:00PM
 Victoria, BC, Canada 9:00AM



Fifth pairing:
 Ulaanbaatar, Mongolia 4:00PM
 Johannesburg, South Africa 11:00AM



Third pairing:
 Victoria, BC, Canada 4:00PM
 Mildura, Australia 10:00AM



Fourth pairing:
 Mildura, Australia 1:00 PM
 Ulaanbaatar, Mongolia 10:30 AM



Sixth pairing:
 Johannesburg, South Africa 2:00PM
 Sudbury, Suffolk, England 12:00PM

This diagram describes the order of the pairings, times and locations.

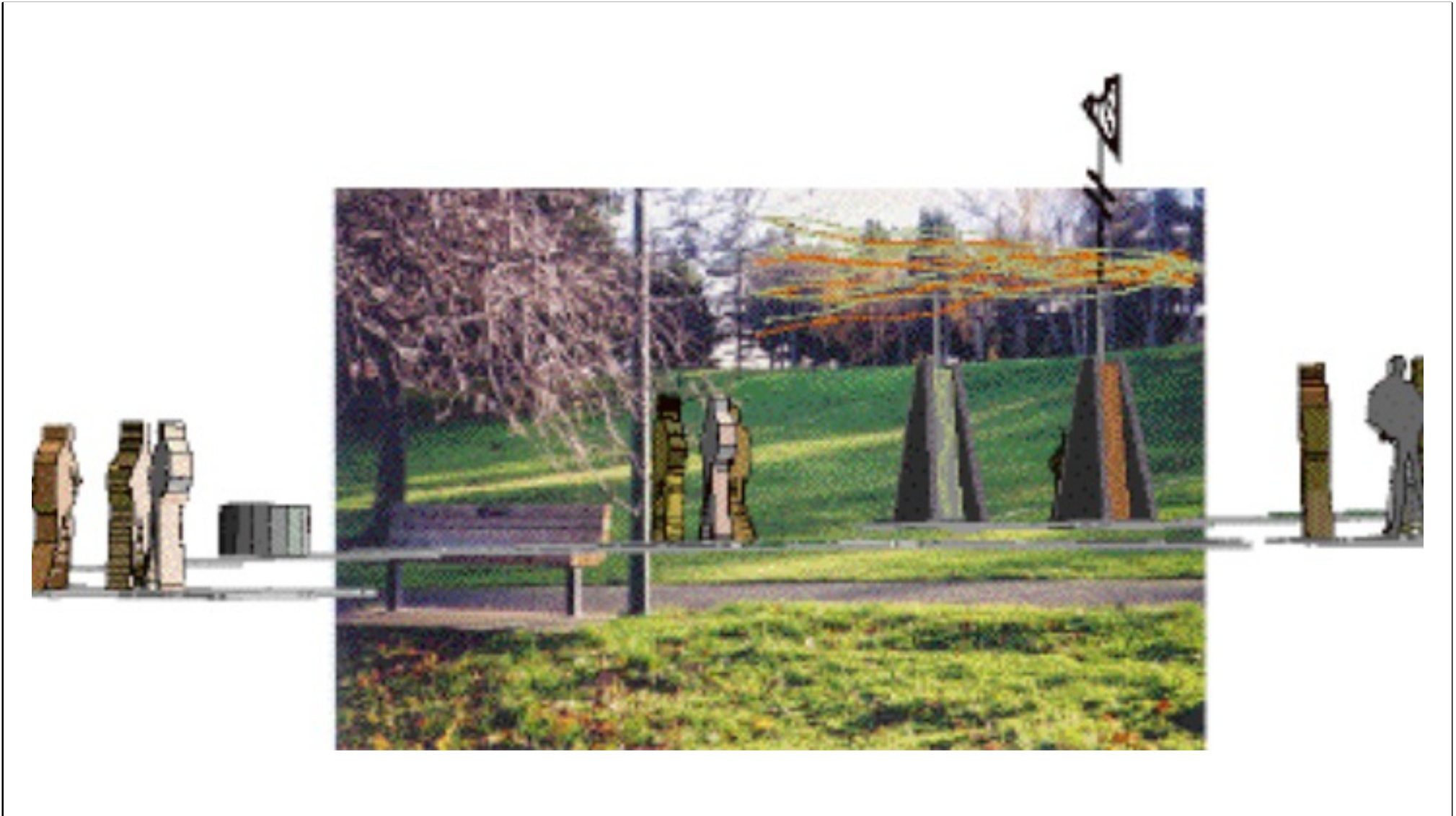
The sites are united via a shadow cast by the sun and travelling around the Earth. Each site will have a monument that expresses the ideals, history, culture and people (HERITAGE) of each place. At the time of each equinox, there would be celebrations and play.



There were 2 sites that were completed, Cordoba Argentina depicting a portal between the past and future. Melbourne Australia depicting aboriginal myths and the winding path of life. Victoria Canada site was designed but never constructed. It depicted migration and returning to the source.



The Victoria monument uses the analogy of Salmon returning to spawn, the multi-colored metal tubes between pylons representing the water and a winding path with obstacles reminding us to have faith to surmount our difficulties to get back to the source of life.



At the equinox celebrations, artists would bring sculptures for a 3year exhibit on the site. These would be auctioned off to finance the maintenance of the site and give prestige to the artists. Children from the different sites would exchange 'treasure boxes'. All activities would be oriented towards tolerance and peace.



ANALOGY: It is not the shape or the color of the sandbox that make it special, it is the magic of the play that happens within it. With the architectural parti in mind and a mix of old and new, Think about that! Thank you for your time and attention.