INSCRIPTION
juxtaposition of the new with the existing
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An introduction of a new entity into existing condition can stimulate a dialogue between the two. This thesis is an exploration into the idea of juxtapositioning of the new with the existing, and to contemplate the consequential occurrence materialize through the associations.

The new intervention aspires to create amalgamated spaces at the intersections, which are the bridges the two eras together. The study focuses on the interrelationships and the resultants of the new spaces and the spaces which already exist.
this book is dedicated to my inspirations. my little nephews. Rithik and Kshitij
Juxtaposition - a phenomenon where integration of the elements brings out the association between them or accentuates the contrast between them. **Juxtapositioning** of the elements of diverse attributes in concert with each other gives rise to a momentous juncture, a state which is more meaningful.

Introducing a new life into the existing adds a new dimension to the spirit of the existing.
Juxtapositioning of complementary elements - natural and man-made, existing and new creates a moment of greater significance, a moment which is more lively and dynamic. Introduction of the new into the existing fabric stimulates a dialogue between them. Insertion consequences into a fitting which may result from adapting - modifications in one or all elements or from adapting - diminutive or no change in the elements.

Insertion of the new into the existing brings out the essence of the existing while housing the function within.

Man-made enclosure in concurrence with natural wood

The new insertion of the frame functions to protect and follows its own language by dividing the opening into three parts, but the fitting brings out the existing
KUNSTHAUS, GRAZ, AUSTRIA

The amorphous form introduced into the established, traditional setting creates a total contrast representing a new era, a present inclining towards the future which is set into the realm of the past.

ART SCHOOL, BARCELONA, SPAIN

Insertion of the Neon lighting field into the existing passage, changes the quality of the space transforming the existing into a nexus connecting the old and the new.
MUSEE DU LOUVRE, PARIS, FRANCE

The outward looking Pyramid inserted into a traditional setting contrasts with the solid inward looking structure expressed through virtually transparent and almost non-existing physical resistance, but forms strong connections between the structures.

MUSEO CASTELVECCHIO, VERONA, ITALY

The giant cast in-situ lintels in form of folded planes in the wall dramatize the restriction of the opening, where the course nature of the concrete tamed by smooth steel flat edgings seems integrated, but is a modern insertion through the city wall.

INSPIRATION

Here, I acknowledge certain exclusive moments illustrations which I encountered throughout my journey. The moments - the insertions which made me acquainted with the unique associations expressed in a myriad of forms, and inspired me to study juxtapositioning of the new and the existing...
COMMERCIAL COMPLEX, VIENNA, AUSTRIA

A new highrise springs from the old gas chambers as a symbol of modernity while adopting the existing to new functions, in accordance forming an amalgamated complex.

IGUALADA CEMETERY, SPAIN

Old wooden rail road ties embedded into the new concrete path, integration of the old and the new, the natural and the man-made material.
KUNSTHAUS, BREGENZ, AUSTRIA

The translucent cube inserted into the conventional urban setting, gives a new character to the city – it introduces a scale which is not usual to the city, and a new changing façade which varies throughout the day and night.

CASTELGRANDE, BELLINZONA, SWITZERLAND

New man-made entrance condition inserted into the natural setting changing the travel path radically from horizontal to a vertical path, entered by inviting, totally contrasting smooth cast in-situ concrete split into the rocky mount.
Once built as a Slaughterhouse outside the city Lugano, orientated along the Cassarate river flowing into lake Lugano, the complex now stands abandoned in the heart of the city, in the high concentration of residential and public buildings.

Lack of breathing space in the high concentration mixed-use region within the heart of the city, the complex surrounded by significant public buildings and green spaces, and close proximity to water offers a setting that promises a space which revives and gives back life to the town.
A complex of four parallel building modules built during 18th century form a nexus with semi-open and open spaces.

The buildings display strong linearity which is expressed through the parallel orientation of the buildings and emphasized by the linear movement axes.
The varying masonry planar facades, different finishes, and remains of machinery combine to become the architectural decoration. The elements like the chimney stack and roof connectors bind the complex together. Different size building volumes together with the architectural decoration form a unique milieu, where space and decoration becomes the important elements.

The enclosed spaces are expressly lit with skylights which vary in number and in nature. With the changing lighting conditions, the externally identical building modules internally enjoy their own distinct characters.
The century old buildings are of masonry construction, and have hip tiled roof with wooden supporting structure. The buildings are strongly inward looking with linear openings puncturing the solid walls throughout the length. The central building volumes are connected with semi-open building volumes, together forming a monolithic structure.

The Cassarate river becomes an important element as water is an integrated aspect of life of the region, and the river becomes the linkage which connects the lake and with the city.
As a first measure of redirecting the spatial sequence of the complex, at the backdrop of the city Lugano, I propose a fronting wall.
The wall is inserted into the existing monologue of the traditional, established urban setting now in dialogue. Here the wall endeavored to break the conventional scale of the city.

Functionally, the wall acts as a barrier to protect and mask the existing within. The wall changes in character throughout the length and from day to night. The façade provides an opportunity to display a composition where certain building volumes are revealed while concealing others.

The exceptionally long stretch and contrast to the existing conventional cityscape, the urban wall presents a new face to the city.
**THE WESTERN WALL** . . . . The wall that has enlarged to enormity by the religious credence

The eleven coursed massive unmortared stone wall rising from the plaza is the holiest place for the Jewish people in the world. Ruined retaining west wall, the remnant of the holy building-Temple Mount, is the most sacred site for the Jews.

**BERLIN WALL** . . . . The wall that has divided a city, a country, the world, and the people; which no longer exists . . . .

An iconic symbol of Cold War

The wall was thrust upon to split apart Berlin, only remained today physically as few remains of the wall sections and a double row of paving stones following the former, and psychologically as the terrified dream in the memories of people.
The sun never knew how great it was before it stuck the side of a building....

– Louis Kahn

WALL AS A ELEMENT OF ARCHITECTURE

WALLS were born with the function as a barrier…. surround or divide, to defend something worthy within. The walls do have a story…. Walls tell us something about the time and the place in which they are erected, how are they made of and who made them, and for whom. Some walls have greater significance. Some WALLS go beyond the function of protection, and grow larger in magnitude. They achieve something of larger importance, walls creat architecture, and impact peoples’ life.

GREAT WALL OF CHINA...

The wall that has marked the boundary symbolized the power

Not merely a single wall but a series of walls, spanning acres of land, and countless eras, built by innumerable people and methodologies, The Great Wall of China stands as a symbol of supremacy of emperors

HADRIAN’S WALL....

The wall that has acted as a controlled porous layer

One of the greatest monuments to the power – and limitations- of the Roman Empire

The wall symbolized a controlled frontier built as a barrier to separate and to regulate the movements of people across.
The wall inserted into the established urban setting of the city Lugano, here is my proposition . . . .

In the mix of the complex elevations and varying sizes of the building volumes, this part of the Lugano lacks an identity that is often established in European context with uniform typology. As a broad measure of the horizontal order set against the profile of the mountains, diverse factors of the city, linear elements can establish significant identity.
Here is the urban wall - the wall functions to protect, but it further offers to become a threshold, an envelope, a façade and a window while housing functions within.

The wall is a threshold... an edge which is an interface between the present and the past, physically as well expressively.

The wall is a façade... the face which provides an unique opportunity of controlled transparency to invite through the glimpse of the exposed.

The wall is an envelope... the skin which encompasses the existing enhancing its significance with an opportunity to view the existing from new angles.

The wall is a window... an aperture which frames the existing to re-present it in exceptional way sometime as backdrop or an exhibit.
The entrance is re-oriented from the center of the complex to the corner. The new diagonal approach from the corner is framed by a rough gabion wall and the smooth finish perforated metal skin. The path is an effort in the transformation from outside world into the inside, which starts with gravel floor which continues through rough stone eventually culminates into polished stone flooring leading into the new.
The wall is a **THRESHOLD** an edge which is an interface between the present and the past, physically as well expressively.

The wall becomes an architectural **separator** between the contemporary world outside and the existing structures.

The bend in the approach road is critical as it exposes the corner as the first element observed while advancing towards the complex.
Taking the idea further, the envelop evolved into a multi-layered wall where every layer has varying degree of transparency and varied functions to perform.

The existing buildings are protected and shielded by the wall and offered in a new pre-animated spatial sequence.

A single facade of the existing building is isolated by the new wall. The other existing buildings are protected and shielded by the wall and offered in a new spatial sequence.
The wall is an **envelope** the skin which encompasses the existing, enhancing its significance with an opportunity to view the existing.

First idea . . .

The existing to be **enveloped** to protect it.
The thought was explored through different ideas of wrapping.

Initially the wrapping is achieved through a continuous ribbon which encircles the existing – a layer of new structure which assents in height as it reached the front. The structures are composed of spaces which demonstrate interplay of transparency and opaqueness.
The insertion extracted the linearity of the existing structure but executed it in a completely different manner.

The perforated metal skin acts as a rain screen becoming the first buffer layer between the outside and the inside. The porous layer provides a continuous monolithic façade but allows controlled visual transparency.

The concrete wall is the main structural layer also supporting the metal skin. The opaque solid layer performs as a backdrop and also receives and showcases the interplay of light and shadow cast by the porous skin.

The void - the spatial buffer is the breathing space between the materialistic layers of metal and concrete. The breathing space provides an opportunity to enjoy layers in conjunction with each other.
The wall assembly displays a contrast with the existing structural masonry walls. The new urban wall is multi-layered composed of different layers, an isolated concrete shear wall enveloped by perforated metal skin. The 5' wide space between perforated metal and concrete with a void connecting the two - a space which allows an opportunity to walk between the main layers - through the wall.

The wall is a FACADE the face which provides an unique opportunity of controlled transparency to invite through the glimpse of the exposed.
The new facade presents a fragment of the existing building complex, and make the viewer realized the existing again, in a different perspective.

A single opening frames the street facade of the front building. The momentary isolation from the usual context amplifies its presence and as an architectural billboard hints of the complex beyond.
The wall is a **W** **I** **N** **D** **O** **W** - the aperture which frames the existing to re-p**resent it in exceptional way sometime as backdrop or an exhibit.

The existing is **r**e-**p**r**e**s**e**n**t**e**d** to the city from a unique angle with a new vision through the insertion. The new offers an opportunity to realize the existing in a new way, the insertion is an attempt to provide an opportunity to **c**elebrate the existing....

The existing facade amplified by the homogeneity of the translucent mask of the perforated metal skin.

The wall makes a window with an aperture which frames the existing.
Programmatically, I propose to transform the existing into a place to display. Entangled within the high density of the city, the complex of century-old structures nexus with the open space holds within a great potential to offer to become a breathing space. The insertion of the super scale and redirection of the existing spatial sequence of the original complex is an attempt to rejuvenate the desolated space, and give it back to the people of the town.

The abandoned space now translated into a space where the remains of the history are displayed within, along and with the help of the century-old structures. At the same time the intervention creates a space to enjoy the present while exhibiting the art of the town and around; a place to gather, meet and celebrate....
“The critical approach used in the restoration work distinguishes between ancient and modern. The ancient is rigorously respected and highlighted where possible; the ravages of time and man have been painstakingly repaired, but work kept in minimum. The modern has been used only when strictly necessary to the restored whole, and the architecture of our time has in this case been used unresistingly but with a constant concern to compose old with new and to create thereby a harmonious whole.”

- CARLO SCARPA

(Carlo Scarpa and castelvecchio / Richard Murphy)

While formulating the program, I studied varied conditions of juxtapositioning of the new and the existing, and analyzed three distinct conditions. These conditions are exemplified in the Carré d’Art where the new and the existing are physically apart but there is a spatial connection between them. Library at Lugano University is where the new and the existing are separate buildings connected together with architectural links. And Castelvecchio where along with the new insertions the existing itself is transformed to create a new space within.
The Carré d’art is inserted into the pre-existing sphere of influence of the Maison Carré. The existing and the new are not physically connected but there is a spatial connection.

The space in between them – the plaza becomes the most important element, an invisible nexus between the two. The void connects the two together.

Externally the spatial relationship between the existing and the new structure is emphasized by partially inserting the new into the ground.

Internally the new frames the Maison Carré from different levels, presenting it to the viewer.
Reversing the entrance, the new insertion re-orients the entry condition of the transformed structure, now faces the University becoming an integrated part of the campus.

Externally the new structure matches the height of the existing, while internally provided intermediate floors into the spacious volume, effectively utilizing the space and accommodating the functions.

The existing building is transformed into the library through the addition of a new four-storey reinforced concrete frame with glass and metal infill walls, attached through intermediate links.

The existing u-shaped masonry structure is contrasted with a relatively light and much more transparent face forming an interior courtyard. The former garden facade, now inside the courtyard is replaced by the square grid front facing formally the university.

The existing and the new both have distinct characters and milieu, where the new is articulated with the modern materials and technology while fully expressing the library function. The existing has been adopted to accommodate the library function.
MUSEO CASTELVECCHIO, VERONA, ITALY
The existing castle is transformed into an exhibition gallery. The existing and the new are connected with contrast. The insertion of new structures into existing spaces leaving a gap – void between them which bridges the two eras and their differentiation.

The existing façade is retained but disturbed by a new inside layer following its own independent geometry deluding an effect of continuous second layer. The openings in the new layer undulates in height and depth according to the function, laying asymmetrical to the local composition. The continuously changing interplay of the overlay of existing and new layers occurring both externally and internally now constitutes the new façade.

The paving is one of the key surfaces in defining the geometry of a space. I had to solve the problem of the dihedron between the walls, which is luminous vertical surface, and the dark horizontal surface… thinking of water flowing around the walls of castle I got an idea of creating a version of the negative. The floor in every room is individuated, as if they were a series of platforms. By changing the material around the edge for a crowning piece in lighter coloured stone, so as to define square more clearly, the movement is modulated. – Carlo Scarpa

The new floor of smooth polished concrete and white Prun contrasting with the rough existing walls is carefully introduced within the gallery space but pulled away from rough walls, elevated a few centimeters above the existing floor. The edge of the floor cascades down into tiny steps to meet the existing.

The inside floor continues uninterrupted out acknowledging presence of the inside. The column base is intentional submerged within the new concrete floor.
The first effort in the revitalization is to clarify the original structures, surface the history out from the addendums which were made later. This is done by demolishing the additions which were built over the years. Removal of these additions leaves out the group of original existing structures which seems to be built in concurrent, and follow the same architectural language.
The urban wall which initiates the re-direction of the spatial sequence, has a third dimension that houses the exhibition area within. The wall itself becomes the new structure, which continues through the existing structure, physically broken but spatially persisting through. A continuous path links the new and the existing, which moves in and out of the new and the existing structures.

The linear movement through the structure is redirected through the diagonal movement path; forming a new directed movement. The path continues the re-direction of the spatial sequence.
The rough textured, porous gabion wall & smooth polished perforated metal skin split open to provide diagonal entry, framing the weathered concrete wall and the glass box piercing through it. Texture, colour and composition of each element contributing to the activity performed - exhibition.

The roughed, tanned, creased concrete wall is the first architectural element encountered, which itself becomes an exhibit.

Ascending pebble paved ramp turning along the descending water step up to get transformed into the coble stone paved, semi-enclosed court enveloped by concrete walls demonstrating both extremes, textured and smooth nature.

Water winds through the structure, emerging and vanishing, guiding the path situationally becoming a leader or a barrier.

Water that runs through the intervention is derived from the Cassarate River and re-circulated back to the river, connecting the intervention with the site context, where water is an important element of the life of the city Lugano.
The semi-enclosed exhibition court translates into a semi-covered space, from where rises a cantilever concrete stair leading to first floor level into the indoor exhibition space.

The insulated exhibition space is a linear volume, which is dominated by the two concrete shear walls emphasizing the linearity of ‘the wall’. The end walls are made to disappear with light walls, composed of layers of matt metal cladding and glass partitions.

Shear concrete wall constituting the façade is rendered with texture that is enhanced by light filtering through the light well, which cuts through the entire building.

During the journey there is an attempt to mask the existing structure till reaches to the first enclosed exhibition space. Here the existing is disclosed for the first time. A sequential revealing of a part elevation of the existing through the layers of spaces, where the existing façade is presented as an exhibit.
The path intersects the existing at angles moving through the space horizontally and vertically creating an opportunity to be able to explore the existing from new angles.
Sequential movement through the exhibition area moves in and out between the indoor exhibition and the buffer spaces, making realize the existence of the existing structure and the context around.

Double height space of the third floor is provided with a suspended viewing platform, which opens out to the connector linking the broken exhibition spaces.

The glass connector is the first opportunity where the existing is revealed in totally, as the existing is presented from a higher level, which was not possible before with a unique moment to be viewed & walked across over the top of existing.
The path descends down as it continues through the other half, where a connector on the second floor level provides the first opportunity to enter the existing building.

The diagonal free-spanning bridge in the double height space provides a dynamic changing view of the entire existing façade before entering the existing.

A cantilever platform from the existing directs into a covered exhibition space, partially enveloped by perforated metal skin provides partial visual access to the urban monologue and opens out to the existing confrontation. The platform continue as a metal stair which runs the entire length of the wall reaching pebbled outdoor exhibition space.

Path continues through the ground level exhibition into the first parallel building from a walkway a path which is channeled ed by the water.

The ribbon of path continues through the structures going up and down, spanning different volumes, ending through the long walkway connecting the glass box piercing through the concrete wall at the entrance.
Glass Envelope

Concrete Shear Walls

Perforated Metal Skin

Components of the WALL assembly

PARTIAL CROSS SECTION B-B
The transition from outside to inside is a sequential progression, which is realized through the layers of spaces which grow in enclosure and materials, which translates into more warm and smooth in nature as approaches inside.

The enclosed spaces are enveloped by the buffer spaces – void which are the transitional layers, physically as well experientially. These buffer spaces are of varying nature each offering discrete function.

Perforated metal skin is the outmost buffer, which acts as a rain screen providing a visual contact with the outside world. The rain screen along with the function of protection also provides a uniform surface, which binds the whole facade; and semi-outdoor exhibition alley, which is stimulating with the tall proportion, thin and intrigue structure and interesting shadow patterns.

The glass envelope on the other side acts as a semi-insulated, outward looking exhibition space, which gives an opportunity to view the new and exciting facades from close. The changing inclined volume inside as well intermediate outside space creates a fascinating spatial relationship with the existing facade.
These voids act as a thermal insulation space layer for the indoor spaces. But these spaces grow over just the function of protection and become connector to the outside and to the existing.

The new structure is pulled away from the existing, to be connected only intermittently through carefully inserted connections.
The new is inserted into the existing context but pulled away from the existing. The in between space is very important. The space - the void is attempt to connect the existing and the new. The void becomes the architectural nexus which connects the structures which are contrasting in the building language.

The voids are the interaction spaces which span the two structures, the existing masonry structure and the new composite layered wall structure, bridging the two different eras.
Walkway linking two structures

Detail facade of Walkway linking two structures
The path continues through the new and the existing, linking the two. This linkage is a most important element, as it is an opportunity where the new meets the existing. The connector is the unique moment to celebrate the juxtapositioning of the existing and the new.

The connection is made through the insertion of the connector into the existing.

The connectors are not mere links spanning structures but they are links which breaks the linear movement and set a pre-determined diagonal movement path. The connectors acts as a release points, and provides a visual connectional while offering minimum visual obstruction.

The connectors are walkways which are expressed in different forms, as guided pathway entering a building, sky bridge linking isolated structures, or bridge spanning two structures indoor.
Walkway spanning inside spaces
The walkways are the connector linking the new with the existing, as well spanning the parallel volumes.

The sky bridge is made of composite systems making a unified structure that pierce through the existing. Concrete boxes inserted into the existing walls are the entry point becomes receiver for the metal support system spanning the space. The glass held with thin mullion grid gets attached to the metal support system.

Situational glass flooring provides an opportunity to view the existing below or to enjoy reflection in water.

The walkways are light wells, which are inviting and terminate into a viewing gallery.

Walkways are directional and frame some critical elements at the end.
The existing and the new are juxtaposed. The *insertion* is not intended as imitation of the existing but it is an attempt to create a place with different forms of milieus within. Situationally the insertion becomes a frame to view the existing as a backdrop of the exhibit as well also offering it as an exhibit.

New is continued through the existing, physically broken but linked through the connectors. These connectors are unique moments, which gives an opportunity to live within both conditions at the same instance; the connector celebrates the juncture and enhances the events of juxtapositioning.

The existing structure houses within itself a space which provide equal opportunity to display the remains of past as well the elements of present. The transformation gives a chance to live the past while still being close to the present.

The new intervention is an attempt to reanimate the existing condition without emitting the existing structure. The insertion provides an opportunity to enjoy the modern materials and the modern technology. Here I proposed the wall - a scale, which is not usual to the city. I put forward a proposition of an insertion - the wall which breaks the conventional scale of the city and aspires to give a new face to the city of Lugano.

**Conclusion**
I wish to thank

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Readings:

Carlo Scarpa and Castelvecchio / Richard Murphy

Carlo Scarpa: das Handwerk der Architektur — the craft of architecture

Keeping time: the history and theory of preservation in America / William J. Murtage

Environmental design: an introduction for architects and engineers / edited by Randall Thomas

Carlo Scarpa a Castelvecchio / a cura di Licisco Magagnato

Quotes:

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