

## 6. PRECEDENT STUDIES

### 6.1. The Vasconcelos Library:

**Location:** The library is positioned next to the Buenavista train station, an abandoned building in Mexico

**Designed by:** Mexican architects headed by Alberto Kalach and made up of Juan Palomar, Tonatiuh Martinez and Gustavo Lipkau.

The following points are summarised from Biblioteca Vasconcelos Library by Arquine & RM 2007.

*'In a public library there is room for all orientations of knowledge, for all aspects of thought, for all the daring of the imagination. There is room for the classics and the avant-garde. There is room for children and old people, for women and men. It is the house of all.'* (Arquine 2007: 45)

*'Not all of us have the same opportunities to access these reserves of experience information. Science, technology, art, political and social life is the privilege of a few.'* (Arquine 2007: 56)

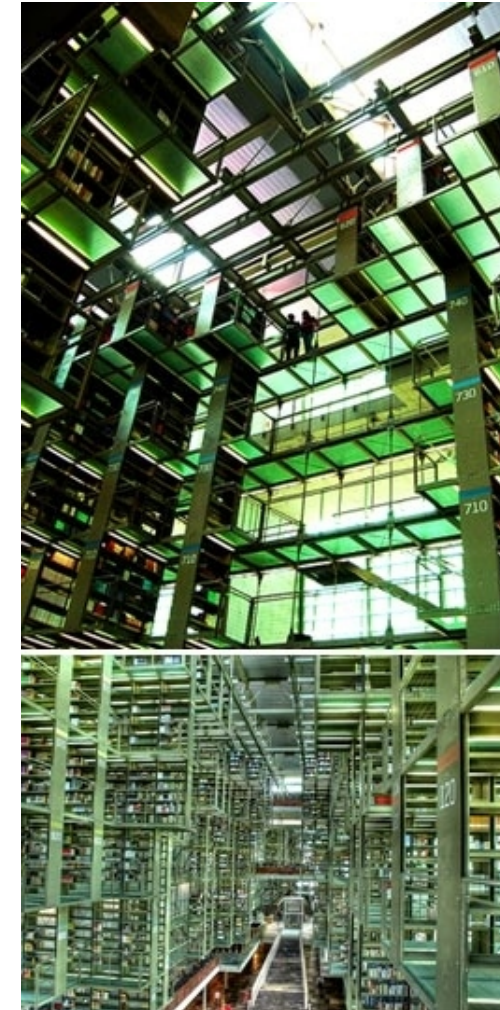
The design forms a linear building running parallel to the railines. There are two focal points in the design, the central botanical garden space and the solidity of the slanted facades.

The architect created two solid blocks, which were emptied out and then perforated their surfaces. Vegetation was then incorporated into the design by letting the plants fill the space with time. The garden was used to soften the rigid volumes.

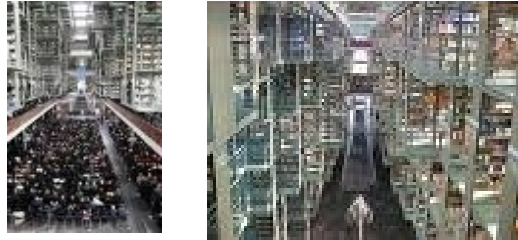
The library itself consists of the space contained in the interior, within the concrete and steel cage is an open space, 250 metres long and 30 metre high. It lets light through the slanted walls and roof, from which clusters of shelving, filled with books, are suspended.

*'The great bookshelf is an independent structure of steel and glass, suspended from the roof beam. It can be modified and expanded by modular sections in accordance with the needs of different areas of the library, and can be followed both vertically and horizontally.'* (Arquine 2007: 95).

Each room was designed according to how it is situated in relation to the great central space that forms the vertebra of the library. All rooms and pieces making up the library space are symmetrical.



6.9. Steel Bookshelf



6.10. Interior Space

The spacious reading rooms are situated on either side of the central spinal column in direct contact with the surrounding garden and equipped with blinds to control the entry of sunlight.

Lighting is ensured by a series of large northward-facing windows opened into the saw-toothed roof.

In addition to this main structure, there are three attached volumes integrated with the garden: one contains office space, a bookstore, and a third, to the north, an auditorium.

An auditorium seating 500 people is situated at the end point of the central axis.

### The Garden:

The idea was to change certain ideas and connotations about the traditional library through the incorporation of the gardens. Libraries have a tendency to restrict conversation and personal interaction. The garden therefore becomes a space suitable for both reflection and conversation.

The conceptual idea of the project is of 'creating an ark, a carrier of human knowledge, immersed in a lush botanical garden' (Arquine 2007: 48).

The Biblioteca Vasconcelos became a building and at the same time a botanical garden. This symbiosis between nature and construction is seen.

*'73% of the site is opened up for the botanical gardens. The garden seems to be everywhere, but is composed of two great taluses – worked on various levels – which frame and protect the library'.* (Arquine 2007: 67)

The garden functions as a large buffer against noise and other aggressions from the immediate surrounding context. Library users can wonder about freely in it.

The design, according to 'Biblioteca Vasconcelos' by Arquine in 2007, started from the combination of a library with a botanical garden from four basic perspectives:

- In the aggressive and contaminated urban context of Mexico City, the construction of public buildings should make the most of the opportunity to create new green spaces.
- Within the arid urban context in which the new library is to be

inserted; it should generate the civil and ecological renovation of an extensive area.

The library is in itself an attempt to combine the sum of human culture and knowledge; the botanical garden complements this idea by collecting a sampling of the flora of the country. Culture and nature, so often counterpoised, form a symbiosis in which users can encounter an ambience that reconciles the principal factors conditioning their existence.

The new cultural equipment offers citizens the opportunity of reading in direct contact with the garden, combining intellectual and sensory experience.

### How it Influenced my Design Proposal:

#### Comfort:

The Vasconcelos Library successfully includes nature into the design, and creates a more comfortable situation for the users.

#### Welcoming:

Through its design it creates an environment that welcomes and thereby influences the under privileged people.

#### Light:

The design successfully incorporates light into the building, allowing users to feel connected to nature and not inside a closed box.

## 6. PRECEDENT STUDIES

### 6.2. Glass Video Gallery:

**Location:** Groningen, Netherlands

**Designed by:** Bernard Tschumi, Mark Haukos, Robert Young

The following points are summarized from the articles relating to the Gallery investigated in 'Light Constructions' by Riley 2003.

The design brief was to design a special environment for viewing pop music videos, offering an opportunity to challenge the preconceived ideas about television viewing and privacy.

*'Was the video gallery to be a static and enclosed black box like the architectural type created for cinema, and extended living room with exterior advertising billboards and neon light, or a new type that brought what was previously a living room, bar lounge event into the street by reversing expectations.'* (Riley 2003:89).

The concept of envelopes was explored in the Glass Video Gallery, at the video and music festival in Holland.

Only a small budget was allocated to the project, therefore a very simple design was created.

The design is all about the movement of the body as it goes through the exhibition space.

The only material used in the construction of the Glass Video Gallery, was glass with panels held together by clips, including vertical and horizontal beams. This was the first real 'glass house', with the roof of the structure also being of glass.

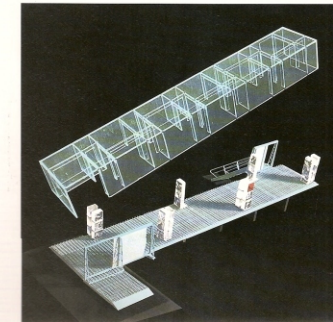
*'The appearance of permanence (buildings are solid; they are made of steel, concrete, bricks etc), is increasingly challenged by the immaterial representation of abstract systems.'* Riley 2003 88)

Monitors provide unstable facades, glass reflections create mirages and limitless space is suggested.

*'The visitor to the gallery is not allowed the anonymous subjectivity of peering out of a darkened space, as in a movie theatre, but is instead on view. In a transparent box, the spectator becomes the spectacle, and the feasibility of private life in a media-suffused culture is questioned.'* (Riley 2003: 88)

*'At night the architectural volume disappears altogether, supplanted by countless reflections and incorporated video screen images.'* (Riley 2003: 88)

The Glass Video Gallery and urban space also contain both video objects on display and objects for displaying.



6.1. Glazing Structure



6.2. Transparency

### How it Influenced my Design Proposal:

#### Material:

Through the designers' material choices, in this case the use of glass, the difference between the outside and the inside of the structure is narrowed.

It is successful as it creates an environment that does not isolate the viewer, challenging the idea of video being watched in a 'black box' environment, It creates the effect of the 'viewer being viewed'.

#### Movement:

The idea of 'movement' being shown is through the movement of the body as one physically walks through the exhibition.

#### Altering :

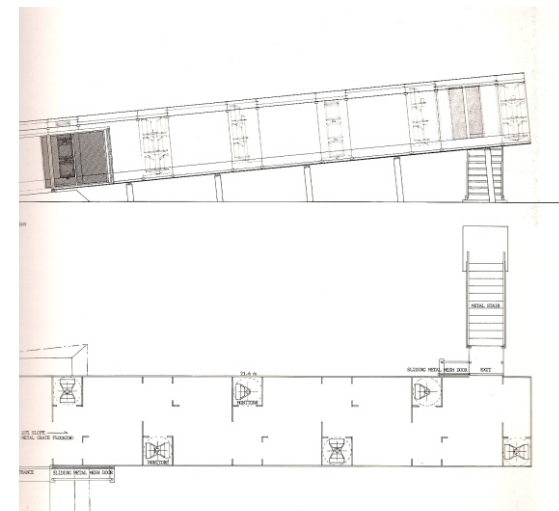
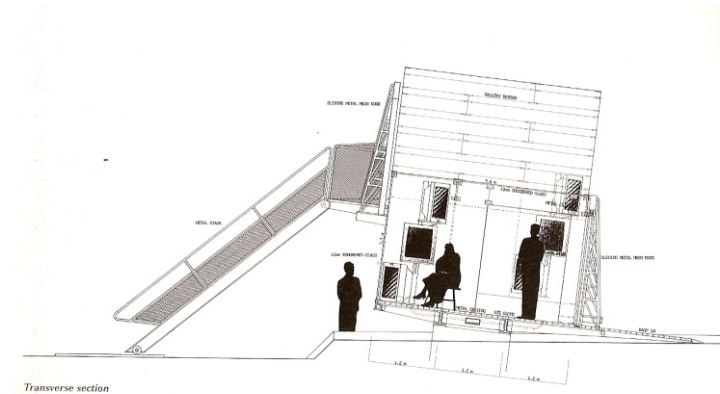
Through the structure changing from the day to the night, the structure is experienced differently.

#### Experience:

The structure is not designed for comfort but rather is designed for the experience in walking through the Glass Video Gallery.



6.3. Structure



## 6. PRECEDENT STUDIES

### 6.3. The Packer Collegiate Institute:

**Location:** New York City

**Designed by:** Hardy, Holzman, Pfeiffer Associates

The points of importance to the design have been summarised from their website. [www.packercollegiate.com](http://www.packercollegiate.com)

The Packer Collegiate Institute was founded in 1845 and is one of the oldest educational institutions in New York City.

Today 942 students attend the school in pre-kindergarten through 12th grade.

Packer has had to expand its campus over the last 162 years to accommodate the number of students, while at the same time maintaining many of their traditional spaces.

*'The original Packer building was constructed of "brick with brownstone dressings" and a slate roof. It contained a 112 feet tower fitted with a revolving dome as well as a Chapel that can seat up to 700 people, used as an assembly space, with its Tiffany stained-glass windows and 1912 organ.'* ([www.packercollegiate.com](http://www.packercollegiate.com))

In 2003, a building project was designed to provide the needed space.

*'The program moves the lower and upper schools into the main building with the*

*most impressive element of the project being the new middle school. This division of the school is now creatively housed within the former St. Ann's Episcopal Church, built in 1869. This blending of new and old architecture provides a unique Middle School facility'.* ([www.packercollegiate.com](http://www.packercollegiate.com))

The architects took into consideration, the school's academic needs, as well as the need to retain the church's architectural character.

The Middle School is situated within the new structure that is independent of the original church building.

A freestanding three-story structure of glass and steel is positioned within the church's central aisle. This addition allows for 18 classrooms, three common rooms, improved facilities for the arts, laptop depots, expanded dining spaces, and seminar rooms.

The addition consists of a glazed circulation space that connects it to the existing school buildings. This space provides informal spaces for socialising and are perfect gathering places for special events.

*'Its transparent nature allows students and faculty to experience elements of the original architecture as they walk through*

*the new facility.'* ([www.packercollegiate.com](http://www.packercollegiate.com))



6.11. Middle School Classrooms



6.12. Glazed Circulation Space

## 6. PRECEDENT STUDIES



6.13. Assembly Hall



The clerestory area of the church has been altered to form the Middle School English classrooms spaces. These classrooms are under the Victorian trusswork of the clerestory, and consist of movable dividers that occupy the fourth floor of the new building,

### How it Influences my Design Proposal:

#### Existing and Contemporary

The precedent successfully combines existing buildings with contemporary architecture by allowing it to be visible and to be seen as an addition.

The glazed circulation spaces is successful in that it connects the different parts of the buildings, allowing one to see the combination of the old and the new.

#### Height:

In the centre the additions are free standing, in that they do not touch the existing building, other than the floor. This is a successful way in which to treat a Heritage Building.

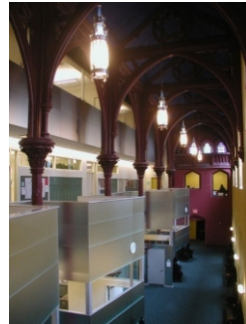
The utilization of the building's height is used successfully by creating additional spaces for learning.

#### Technology:

The school introduces technology into an existing building, allowing it to be seen as a benefit to students today



6.14. Free-standing Structure



## 6. PRECEDENT STUDIES

### 6.4. The Constitutional Court

**Location:** Johannesburg, South Africa

**Designed by:** Andrew Makin, Janina Masojada and Paul Wygers

#### The Library:

The library makes up the fourth component of the Court complex. The four individualized areas are the Foyer and Chamber, the Administration Wing, the Judges chambers, and the library. It is situated along side the Solitary Lane pedestrian route. It is positioned at the bottom of the slope of the site. *'It was designed as the tallest form on the side Ridge so that it could be a glowing beacon.'* (Viljoen 2006: 78)

On either side of the building are light perpendicular wings, with pitched clay tiled roofs reminiscent of the colonial architecture of the Union Buildings.

The ground floor of the library is accessible to the public and open up to the public spaces.

The library was designed with its initial inspiration being a singular-space agricultural building, such as tobacco drying sheds.

*'Consistent indirect natural light permeates the interior along the northern and southern facades. The horizontal recast concrete window panels accentuate the*

*idea of the prefabricated shed, a solid building from the outside allowing horizontal views of the landscape from the inside.'* (Viljoen, 2006: 78)

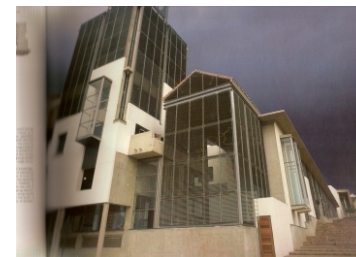
The open space of the structure allowed many space layouts to be explored. The library leads from one area of research to another in a continuous route through the space, without the need to climb stairs.

The entrance to the library is through the Exhibition Gallery. The Library is separated from the Administration Wing by a courtyard that enhances the idea that the Courts 'building' is treated as part of a greater whole.

The lightweight connections between the building parts are achieved by steel and glass bridges. This same type of separation is seen inside the library with the ramped book stacks and the Welsh tower being separated by timber and steel landings at each level.

The library box wraps around the internal garden that defines the two sides of the private space.

The library panels are made of precast panels that are made off site and then fixed onto a steel structure. *'The library façade is articulated along its length with the introduction of alternative materials (timber bay windows) and attached forms (the cylindrical stairwells). These elements and*



## 6. PRECEDENT STUDIES

*the play of light across walls make the façade a perforated skin over the inner activity.’ (Viljoen 2006: 82).*

Translucent sheeted cylinders attach to the Library face. These function as stair towers and a book hoist. They stand like agricultural forms in the green landscape of the judge’s garden.

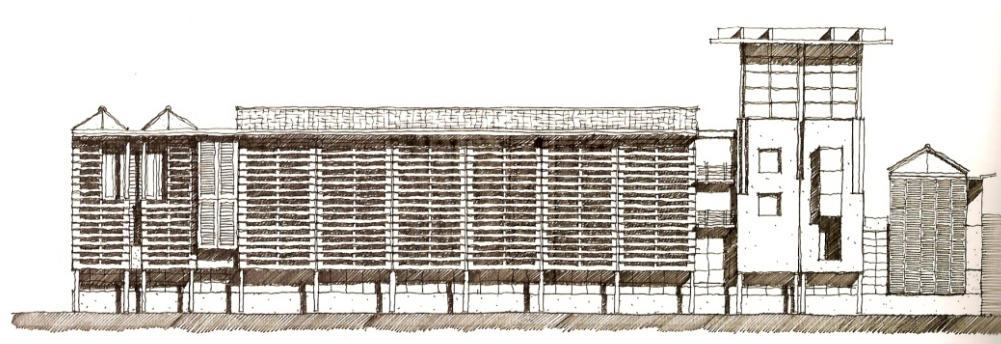
The Welsh Tower houses the Rex Welsh Collection of books on the upper levels of the structure. This special collection is found on the upper part of the tower that is accessed by stairs.

*‘The materials used in the construction of the Library are consistent with the materials throughout the Court building. Reinforced and precast concrete surfaces play a primary role in the natural ventilation system. Slate, timber and glass finish the concrete frame.’ (Viljoen 2006:94).*

### **Transparency:**

*‘Transparency is a euphemism. It shouldn’t mean simply visual transparency. Architecturally speaking, it would much more accurately be described as accessibility where appropriate, public where appropriate. Contained where appropriate, open where appropriate’.* (Viljoen 2006: 134) **The Great African Steps:**

The steps are situated between the solid stone wall of Number Four Prison on the right hand side and on the left the west



elevation of the Exhibition Gallery of the new Court building.

These two walls face each other. *‘One wall is massive and impenetrable, except for the tiny ventilation openings high above the internal floor level. The new façade is lightweight, transparent, layered and covered with sunscreen panels that are illustrations of life stories as told by local artists.’* (Viljoen 2006: 165)

### **Tower:**

The architects wanted to create a tower on Constitutional Hill that would be a beacon of light without being monumental and that would join the chorus of towers on Johannesburg’s distinctive skyline.



**Collage:**

One reads the building as a collage. New and old become one: an impenetrable solid surface and transparent surfaces layered over one another, binding past and present.

*'We wanted to design a place in which all people would feel welcome, where South Africans from urban and rural area, the young and old, could gather without inhibition, and have a connection, a sense of belonging and identity.'* (Viljoen 2006: 45)

**How it Influenced my Design Proposal:  
Existing and Contemporary:**

The Constitutional Court successfully creates a new function on an already existing and developed site.

It allows for the site to become a place of hope and positive thought on a site that is associated with suffering and misery.

The design reacts and is developed according to South African ideas and beliefs that allow the building to be a unique court of law.

The combination of old and new is successful as they are merged together to form a collage effect.

**Materials:**

The use of precast concrete shuttering system that creates a 'light architecture' is successful in the reaction to the

Johannesburg climate as well as creating an honest, open feel in the Constitutional Hill.



## 6. PRECEDENT STUDIES

### 6.5. The Apartheid Museum:

**Location:** Johannesburg, South Africa

**Designed by:** Gapp Architects, Mashabane Rose Architects, Britz Roodt Vernootskap, Linda Mvusi Architects, built in 2003.

The following points are summarised from the Apartheid Museum's main website ([www.apartheidmuseum.co.za](http://www.apartheidmuseum.co.za)) and from personal analysis in August 2007.

The Apartheid Museum is the only museum dealing with 20<sup>th</sup> Century South Africa, and the rise and fall of apartheid.

'The museum is a beacon of hope showing the world how South Africa is coming to terms with its oppressive past and working towards a future that all South Africans can call their own.'  
([www.apartheidmuseum.org](http://www.apartheidmuseum.org))

The museum is located on a seven hectare site adjacent to the Gold Reef City Casino.

The museum is constructed out of contours of stone, rusted and galvanized steel, red brick, wood, glass and concrete, which capture the history of Apartheid through the structure conveying emotion and mood.

"The synergy between the natural element and the building finish of plaster, concrete, red brick, rusted and galvanized steel, creates a harmonious relationship between

the structure and the environment,"  
(Website)

"This is a minimalist building reflecting the fact that apartheid buildings were born of incarceration, We wanted to reflect the harshness, crudity and horror of apartheid. We wanted something so different because apartheid was so different." (Website)

#### **The Pillars of the Constitution:**

The seven fundamental values of South Africa's new constitution are represented by the pillars in the first courtyard; democracy, equality, reconciliation, diversity, responsibility, respect and freedom.

The concrete theme continues from outside through into the inside of the building. This is evident in the smooth grey walls and concrete floors, with the minimal windows.



6.4. Interior Courtyard



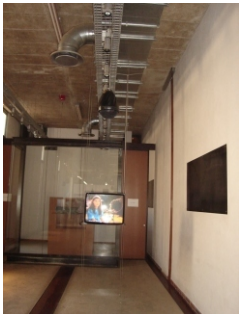
6.5. Entrance



6.6. Media Exhibition



6.7. *External Pathway*



6.8. *Audio Visual*



### The Exhibits:

The exhibition rooms consist of tall halls, circular silo-type rooms, smaller low-roofed rooms and two windowless prison cells. The exhibitions contain the film footage, photographs, text panels and artifacts that illustrate the events and human stories that were a part of the Apartheid years.

22 individual exhibition areas take the visitor through this dramatic, emotional journey through the museum.

Visitors are led through room after room in a zigzag of shapes, some with tall roofs, some dark and gloomy, some looking through to other images behind bars or cages.

The exhibition rooms consist of double volume ceilings, concrete and red brick walls and grey concrete floors, large blown up photographs, metal cages and numerous monitors recording continuous replays of apartheid scenes

### How it Influenced my Design:

#### Exhibition Media:

The precedent is successful in the introduction of television as an exhibition media, influencing the design of the museum on the site.

The Apartheid Museum is successful in the way it incorporated all digital media into the exhibition. It introduces the different ways of viewing film. It aided in what technology is needed, as well as how to implement it.

#### Showing the History:

The Apartheid Museum is successful due to it not hiding the horrors of the past, but letting the viewers decide how they feel about the history.

#### Journey:

The exhibition rooms are not separated but rather the visitor is led on a journey through the museum.

#### Materials:

The Apartheid Museum material choices allow 'emotions' to be placed onto the building .

## 6. PRECEDENT STUDIES

### 6.6. The Canova Plaster Cast Gallery

**Location:** Passagno, Treviso

**Designed by:** Carlo Scarpa

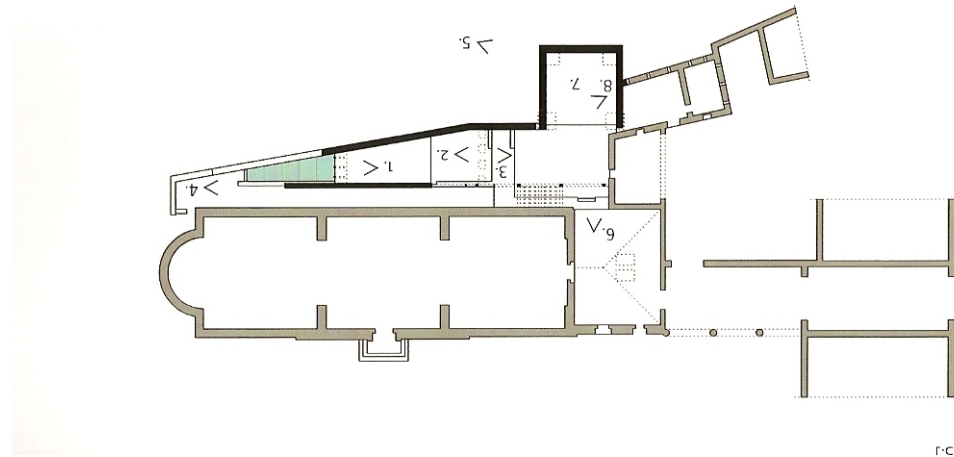
Carlo Scarpa accumulated a vast store of knowledge – of materials, processes and images. This knowledge allowed him to test the extent of traditional methods. He combined materials and methods that would not be used by traditional craftsmen. Scarpa allowed them to experiment.

Scarpa added colour and framed surfaces with a metal profile he chose materials for their brightness and colouristic character. Through the use of their minimal chromatic range Scarpa allowed spaces to unify that would in most cases be broken apart.

Scarpa's mingling of what seemed to be incompatible materials that he tested to the brink of their properties.

*'Scarpa considered a window to be a cut out on a wall, he found the glazing need not simply fit the opening, but may be applied like dressing to a wound, as subtle as gauze on the skin, or an external to a façade as sunglasses are to the face.'* (Palladio 2006: 25).

When he opened by the southern flank of the extant museum building at Castekvecchio, he left every layer and its physical composition in evidence,



separating the steel frame that was to take place of its former walls, and peeling back the roof tiles.

#### **The Canova plaster cast gallery, Possagno, Treviso, 1955-57**

The sculptor Antonio Canova a work of plaster and terracotta were moved between 1820 and 1830 to the abbot Sartori Canova. The abbot was built by the sculptors step brother to house the artworks, after his death.

In 1955 the room was designed by Francesco Lazzari was painted grey and was too small to house all the sculptors works.

The building was commissioned to Carlo Scarpa to enlarge the building, with the main purpose being to move the enormous model of Theseus (fighting the centaur) from the Accademia to the Possagno museum.

Scarpa designed a building that was situated on the western side of the existing building. The area was elongated and sloped.

## 6. PRECEDENT STUDIES

*'He placed a smaller building alongside the prominent mass of the old plaster cast gallery, whose proportions were delicately inserted in the dense urban fabric.'*  
(Palladio, 2006: 114)

A gradual incline is seen between the two adjacent buildings. A high square room is positioned next to a terraced gallery. This caused the shape of the site to narrow that ended with an open aired corridor that leads onto a small garden.

The architect made new suggestions of the selection and arrangement of the models that would compliment the new architecture.

*'The resulting space with its height variations caused plastic effects that would have been disrupted by a single large statue.'* (Palladio, 2006: 114)

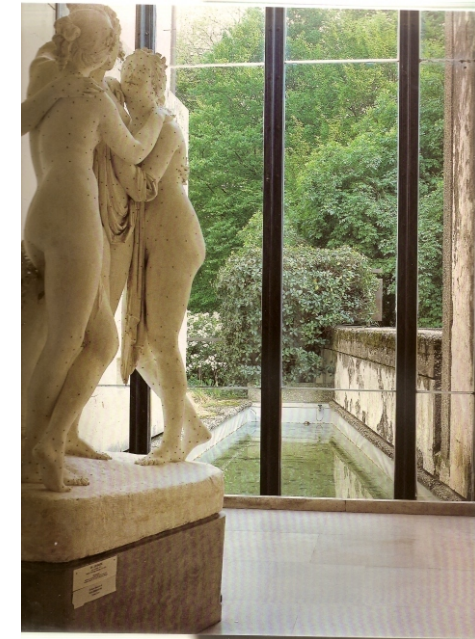
Carlo Scarpa starting point of the design was to gain a close and appreciative understanding of the works to be exhibited to benefit the layout. He contrasted the unique nature of each model with the fragility of the material of the material in which they were made.

Carlo Scarpa introduced natural light into the gallery to emphasize the 'amorphous' nature of the sculptures. Through the introduction of openings he was able to bring in the blue sky into the building.



Three vertical windows emphasize the lowering of the ceiling in the gallery. The light penetrated the space intensified the whiteness of one of the walls. *'Scarpa's audacious choice of white went against every idea of chromatic contrast, creating an absolute sense of special continuity.'* (Palladio 2006: 114).

The new extension is very different to the original museum. The gallery space shows the close link between the architecture and the works of art. The light variations in the space are the only aspect that interrupts them.



The entrance to the Istituto Universitario di Architettura di Venezia, Venice, 1976 -78

The work is distinguished by a big sloping canopy, suspended between thick leaning walls lined on the inside with terracotta like terrace at the Villa Palazzetto, and by the original recovery of an ancient doorway found during the restoration of the nearby Tolentini convent.

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**How it Influences my Design Proposal:  
Existing and Contemporary:**

Carlo Scarpa successfully creates additional space to an already existing building.

Through the use of materials and the detailed ways that they are introduced into the existing building the new can be told apart from the existing.

**Light:**

The introduction of light sources into the additional spaces creates a gallery area that is connected to nature.

His fearless approach of introducing light colours into the space allowed the space to seem to be more open.



## 6. PRECEDENT STUDIES

### 6.7. Supershed and Pods

**Location:** Alabama's Hale County.

**Designed by:** Samuel Mockbee and his students from the Auburn University

*'Through the collection and reuse of a variety of materials such as salvaged lumber and bricks, discarded tyres, hay and waste cardboard bales, concrete rubble, coloured bottles, and old license plates creating inexpensive buildings making it a model of sustainable architecture'.* (Mockbee )

Mockbee describes the style as "contemporary modernism grounded in Southern culture."

The second year males are housed in barn like supershed shelters and in the pods. .

#### **The Supershed:**

The super shed was meant to 'keep the rain off' something of value and allowed us to be very free and sculptural with the architecture underneath it. Former railroad trestle was recovered and used as support (Dean 2002: 45).

Each cottage fits into nine bays between timber columns allowing each pod and the shed to form a whole. The nine living units house eighteen students.

Each pod is uniform in size and each arranged in two parallel rows, facing a

public area, allowing them the soldered-together look of a street wall with varied facades.

#### **The Pods:**

The cottages, beneath the Supershed's shelter, consists of a mixture of materials from old street signs, bits of steel plate, printing plates from the local newspaper to surplus license plates.

Mockbee says it is 'continually collaging together ideas and experiences.'

The result is a quirky vernacular aesthetic.

#### **Toilets and Showers:**

The supershed slopes towards three buildings- a compost toilet and two showers, one a closed shower the other an open shower at the top

*'These buildings are a medley of shapes and materials: the toilet, which perches on a concrete-block base containing the composting mechanism, is covered in old license plates, silver side out and arranged like shingles, and is topped by a long, shallow gable. The closed shower, a T-shaped metal structure, stands on a round brick base; the topless shower is a brick and glass-shard cylinder.'* (Mockbee)



6.15. Pods Under Supershed



Investigated to see how different aspects are connected under a central shelter.

**How it Influences my Design Proposal:**

**Materials:**

The design successfully creates a contemporary design using common materials. It shows how the recycling of materials into a new design can create something that is beneficial to others.

**Connected:**

The Supershed and Pods are successful in showing how separated elements in a design can be connected to form a whole. The design does it successfully through the creation of a linking element, in this case the Supershed.



6.16. Pods



## 6. PRECEDENT STUDIES

### 6.8. The Knowledge Base

**Location:** Johannesburg, South Africa

The Knowledge Base is centrally located between the Bryanpark Shopping Centre and Bryandale Primary School, on the corner of the busy intersection of Cumberland Avenue and Grosvenor Road, Bryanston.

The facility consists of a conference facility, including catering facilities, a computer room, technology laboratory, and an art studio.

The centre is successful due to its optimal utilization. It is used by the school children during the mornings, the students using the ICDL Computer Training and ICDI examinations in the afternoons and the teaching of basic computer skills to adults in the evenings and on Saturdays.

The facility is used to hold church services on Sundays, as well as the facility being rented out to business corporations for seminars during the week.

Bryandale Primary School has the rights to the centre from 8am to 1pm during the weekdays.

The centre also has a large computer room that is used by Bryandale Primary School. The school increased in size to such a large extent that its facilities were unable to cope with the number of learners and the needed computers.

Therefore the classes are split up with some pupils using the centres computers while others use the existing schools facilities.

The computers are loaded with Computers for Kids, a computer programme that aids teachers in getting pupils excited about learning all subjects from maths to art class.

The pupils are literate in Microsoft Word, PowerPoint, Excel, internet and e-mail by the time they reach Grade 7.

The building is constructed out of corrugated roofing with red brick and brightly coloured doors and gutters, being clearly visible and standing out from all angles.

The conference room is a rounded structure consisting of a steel structure with polycarbonate wall sheeting in IBR profile.

The building is secure with burglar bars being incorporated into the design of the building along with alarms and panic buttons installed at all staff members workstations.

The slope outside the facility, leading up to the entrance, is a steep slope that doubles up as seating for an outdoor auditorium space.

### 6.7. Claydon Hefley Jones Mason Advertising Agency

**Location:** London

**Designed by:** Kathryn Findlay

Claydon, Heeley Jones Mason is one of the leading advertising agencies in London. It depends on its wit and creativity to stand out from the rest, which was the design challenge of the interior of the project.

*'Unlike most designs that are created according to the work purpose, this project questioned how to link the diverse spaces, thereby 'linking the feeling rather than the function' (Coates 2004:166).*

The design consists of countertops that flow through and transform their function as they travel through these spaces. They change as they progress from one area to the next within the design, allowing the people to freely wonder from area to area.

*'The work environment that needed to be created was for the creative people working in the office that needed to feel 'liberated rather than stifled by a corporate environment.' (Coates 2004:167).*

*'Findlay wanted the project to have a sense of flow that would override the traditional hierarchal uses of scale and material.' (Coates 2004:167). Therefore the*

spaces that were designed are organized and comprehensible but at the same time provide a stimulus to creative thought.

Desks were designed to work together that were organized yet not regimented and that can grow and shrink, by encouraging change in the design within a grid.

The countertops are silver, reflecting the colour of the Thames River seen outside the window. Orange is incorporated into the countertop, as it is the corporate colour of the agency.

The materials used in the construction of the countertops was PVC, mild steel, rubber and laminated MDF to construct the playful feel.

#### How it Influenced my Design Proposal:

##### Material:

The materials that are used for the construction of the countertops and chairs are strong enough and maintain an elegant appearance.

##### Joining of rooms together:

The countertops link different functions throughout the building together, creating a successful united feel for the office environments.

##### Creativity:

The countertop and chair successfully allow a creative atmosphere to be felt in an

office environment which is usually associated with feeling of more rigidity.



6.18. Flowing Countertop

