

chapter 7

DESIGN APPROACH + DEVELOPMENT

7.1. INTRODUCTION

The chapter examines the various design informants, such as the concept, the theory, the programme and the site influences. The architectural approach, the design concept and the design development for the building are introduced and explored in this chapter.

7.2. PROJECT INTENTION

The design intent is to create a facility that allows for its users to connect and establish a relationship with art within in urban environment. The proposed building should encourage a dialogue and an understanding between art and a wider audience by making art more accessible through architecture. The building should ultimately break down the barrier of art by making the user an active participant, allowing them to discover, explore and actively engage with the building and the programme. This will be achieved through the education of, production of and exposure to art.

7.3. DESIGN CHALLENGE + RESEARCH QUESTIONS

- Can the belief that art is exclusive be challenged architecturally?
- How can architecture encourage the public to view art and to be exposed to it?
- How can architecture create a greater engagement between the city users and art/ publicly engage with its context, the users and the public through the spaces created?

7.4. DESIGN APPROACH

7.4.1. THEORY

The Derivé aims to encourage and coerce the city user to become the controlling and active participant in their context (Ref. to Fig. 7.1.) (Graafland, 2007/8: 13; Porter in Porter, 2004: 63) through experimentation, participation and creativity (Tankard in Porter 2004: 41) thus “maximi[sing one’s] freedom and potential” (Graafland, 2007/8: 12). The Derivé promotes planned but accidental encounters of “...organised spontaneity” (Sadler, 1998: 78), encouraging interactions and relationships between people and architectural spaces in an urban context (Tankard in Porter 2004: 41; Porter in Porter 2004: 62-3). The pedestrian and their activity within the city is thus emphasised. The theory ultimately calls for the city user to “...reappropriate... public space... [resulting in the rediscovery of the city’s]...fullness ...richness, and its history” (McDonough, 1994: 77).

As the theory argues for the city user to become an active participant within their urban environment (Tankard in Porter 2004: 41; Porter in Porter 2004: 62-3), it was realised that the approach to the building’s programme, spatial planning and treatment of its surface planes were the primary factors which would allow for this engagement between art and the city user (Ref. to Fig. 7.2.). (The building programme is defined in Chapter 5 and explored further in this chapter, under 4.3. Programme).

The public realm is identified as an important connecting element between the city user and the proposed building (as well as the city), as it allows for public engagement within the city (Ref. to Fig. 7.2. & 7.3.). The ground floor plane is an extension of this public realm in the city, and includes the streets, the sidewalks and even building foyers (Ref. to Fig. 4.). This is where urban activities and

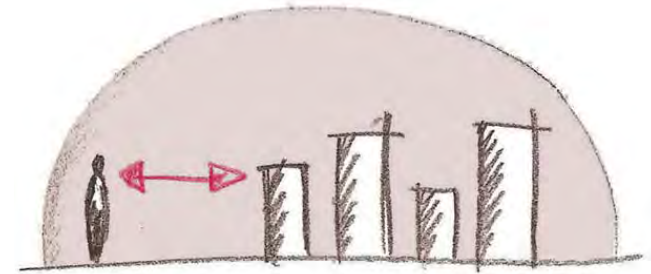


Fig. 7.1. The Derivé argues for the reconnection of the individual with the city (Author, 2011).

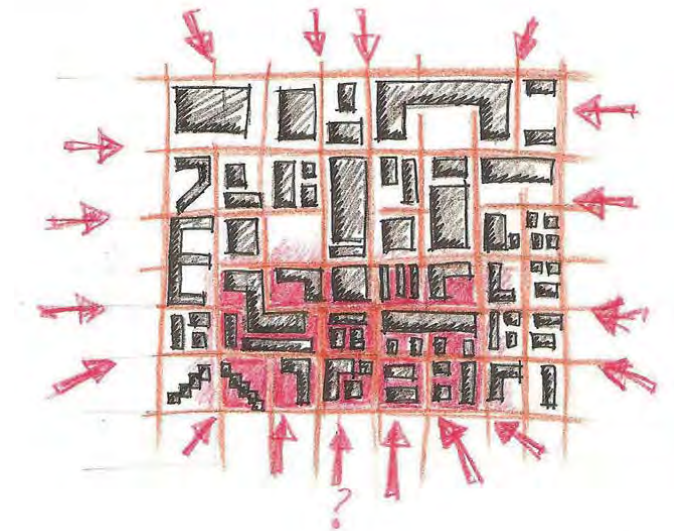


Fig. 7.2. The streets are the veins of activity within a city (Author, 2011).

encounters between the city, the building and city user occur. It allows for people to interact with one another and their urban context. Thus the approach to the public realm – the ground floor - of the building is of utmost importance, as this surface plane will determine the relationship between the city, the city user and the building.

With the Derivé emphasising the importance of the public realm, it became evident that the site for the building should incorporate this through a public space. Defining what this space will accommodate was determined before the design was approached. Such a space should allow for informal and non-programmed activities and encounters to occur: for accidental encounters of “... organised spontaneity” (Sadler, 1998: 78). A space is desired which accommodates the pedestrian and for their everyday activities. Thus, the space will allow for various activities through the introduction of surface planes. Such surface planes, whether horizontal or vertical, will act as podiums for art objects, will offer walls for street art, public concerns and advertisements. They will further allow for everyday city activities: sitting, eating, selling, playing, observing. The design of these planes will be incorporated into the design as public furniture, which will allow for non-programmatic urban activities and encounters to occur within the public space.

The accidental encounters as argued by the Derivé will be introduced into the rest of the design on a secondary level.

The public space should also be sheltered, as it defines, shelters and encloses the space. It should act as a building foyer to the internal programmes of the proposed building. This approach is seen in the precedent study of the ICA Boston (Chapter 6), where the grandstand, a multifunctional community space, is sheltered by

the building’s cantilever to allow for informal activities and interactions to occur between art and the public. The Witwatersrand Art Museum (Chapter 6) also has forecourt which is sheltered and acts as the threshold space to art and the museum, encourages a dialogue with the city.

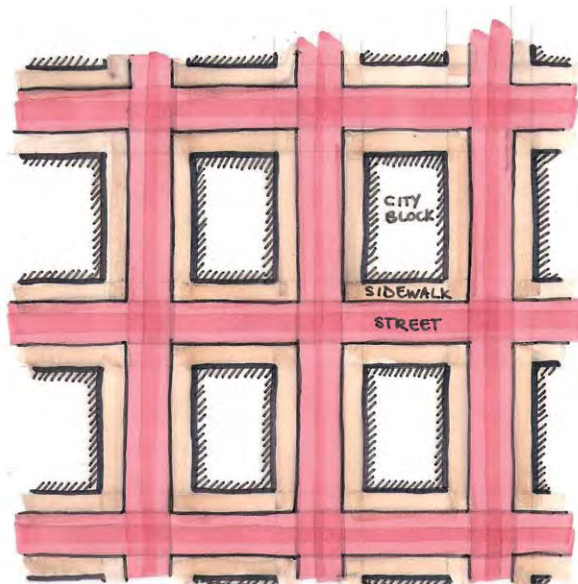


Fig. 7.3. The streets and sidewalks are the connecting elements within the city. They can allow for a connection with the city and the proposed building (Author, 2011).

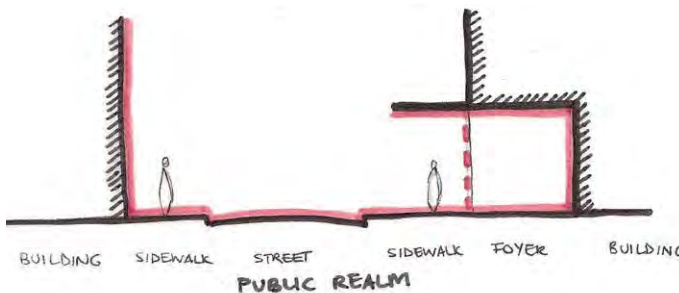


Fig. 7.4. The public realm in the city – the streets, the sidewalks and even building foyers (Author, 2011).

7.4.2. CONCEPT

The primary concept deals with interactivity. The concept focuses on the interactivity between the building and its users. Supporting concepts within the primary concept deal with weaving, and visual and physical access and connections.

Interactivity allows for visual connections within the building and the creation of various spontaneous encounters (Ref. to Fig. 7.5.) (Sadler, 1998: 78). This can be achieved through spatial manipulation and planning, cross programming, wall surface treatment and experimentation. This embodies the notion of the Derivé in engaging the user to become the active participant in their urban environment - the city’s buildings and its architectural spaces - through interaction (Porter, 2004: 63; Tankard in Porter 2004: 41, 51).

As the facility is a multi-storey building, the level of public-private interaction that is required for each programme was determined. The concept of interactivity and pedestrian movement patterns influenced the placement of the programmes. The most public programmes, such as the restaurant, the exhibition space, the lecture hall and the classrooms, are located on the ground floor – the public levels - so that an interaction (and cross-programming) between the programme users, passers-by and the site (the streets and the pavements) occurs. These programmes require easy access for the public. The more private programmes are located on the upper floors, with the offices and studio spaces located on the top floor as these programmes are more private and are work environments (Ref. to Fig. 7.6.). This approach is seen in the precedent of the ICA (Chapter 6), where the public programmes are located on the ground floor. The more private and intimate programmes are placed on the upper floor. Although the events space of the Community Creativity Facility, which is of a public nature,

is located on the upper floor, it is not used on a daily or regular basis. Furthermore, its location allowed for the visual connection and vistas of the city and Burgers Park (which is across from the site) as determined by the intention of dynamic interaction.

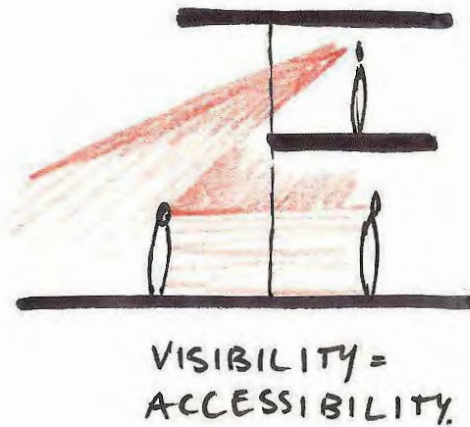


Fig. 7.5. The concept allows for visual connections and spontaneous encounters (Author, 2011)

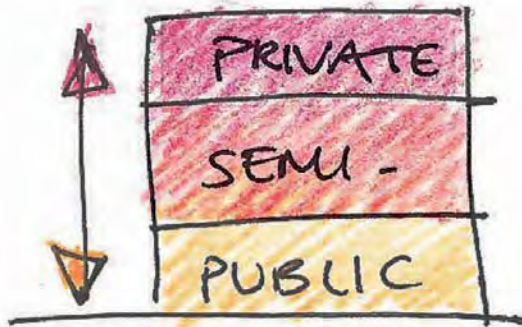


Fig. 7.6. The programmes were located on each floor according to their nature and public-private interaction (Author, 2011).

7.4.3. CORNER SITE, EDGE CONDITION + MOVEMENT

A corner site for the proposed building was desired as this would maximise the potential to encourage interactivity, accessibility and for a relationship with city users owing to the two open edges of such a site. Thus the treatment of the corner condition and the two edge conditions of a corner site was an important factor when approaching the design. These edges can allow for visual and physical connections. Therefore redirecting and manipulating pedestrian routes and movement is proposed for the public realm/ the public square to allow for the users and the public to directly interact with the building and the building's public space. It was realised that instead of the individual walking past and passing the building/site via the pavements/sidewalks (Ref. to Fig. 7.7. & 7.8.), the pedestrian movement should be manipulated to pass through the site (Ref. to Fig. 7.9. & 7.10.). Thus the sidewalk should be incorporated and designed into the building's public realm (the public space) so that interaction and connections between the city and the building are achieved. This blurs the boundaries between the public realm and the private (the building), as it encourages the public to use the square as a path. Considering that the site is located on a corner, the path allows for a diagonal movement through the site, offered as a shortcut instead of traversing the whole route of the sidewalk around the site. The Derivé's argument of "...transform[ing] the constructed landscape" (Tankard in Porter, 2004: 41) supports this, as the manipulation of pedestrian movement in the public realm contributes to the viewing of and exposure to art by directing the users and visitors through and past the art exhibition spaces (Ref. to Fig. 7.11.).

From the site photographs, it is clear that the corner, although holding potential that could contribute to the city, is not used effectively. The edge is defined by

a barrier (a fence) which does not allow for a dialogue between the site and the public realm (Ref. to Fig. 7.12.). A large amount of pedestrian activity occurs on these two edges, such as informal trading (Ref. to Fig. 7.13.), which could be accommodated for on the proposed building site (i.e. the public square). Burgers Park, which is across from the site, is a leisure activity that could also be acknowledged in the building's public realm. Allowing for the public realm and its activities to bleed into the public space of the proposed building will allow for the edge condition of this site to flourish (Ref. to Fig. 7.14.). The public realm should have an active relationship with its urban context, thus promoting the city users' role as active participants within the city. A blurring of boundaries between the proposed building, its site (the public realm) and its surrounding environment will encourage interactivity and public participation.

MOVEMENT PAST BUILDING.



PRIVATE
PUBLIC

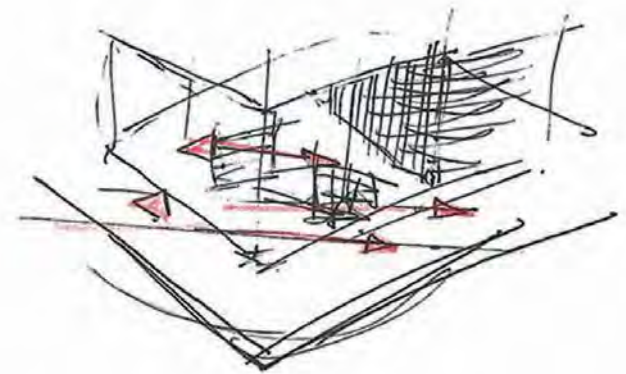
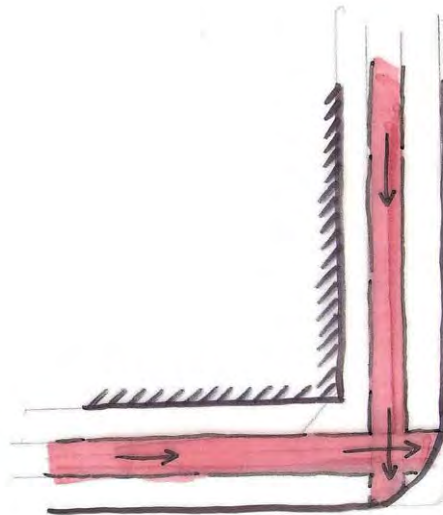
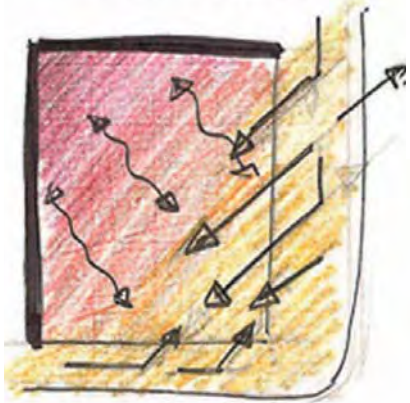


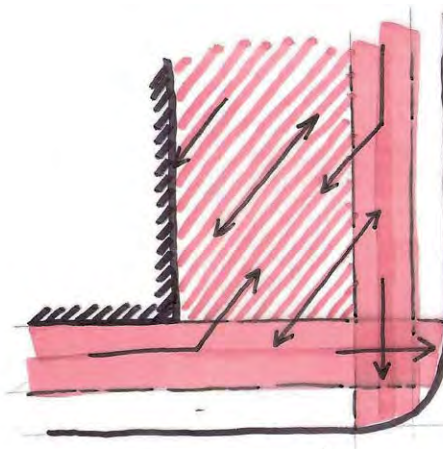
Fig. 7. 11. The diagonal movement path allows for views into the building and exposure to its creative processes.

Fig. 7. 7. & 7. 8. Movement past the building and the site as the sidewalks are separate elements. This does not encourage interactivity or participation.

MOVEMENT THROUGH BUILDING



PRIVATE
PUBLIC



- MOVEMENT MANIPULATION BY INTRODUCING PUBLIC SPACE
- DEFINING SPACE NB
- ↓
- PLACE MAKING NB TO MAKE IT MORE INTIMATE
- PUBLIC - PRIVATE BOUNDARY IS BLURRED
- GREATER OPPORTUNITIES FOR EXPOSURE TO ART + DIALOGUE WITH BUILDING

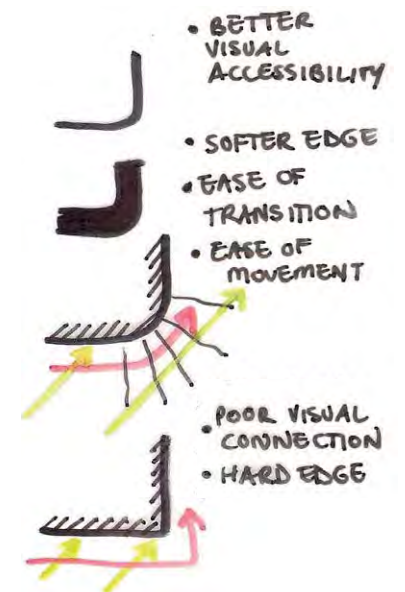


Fig. 7. 9. & 7. 10. Movement is manipulated to go through the site or building.

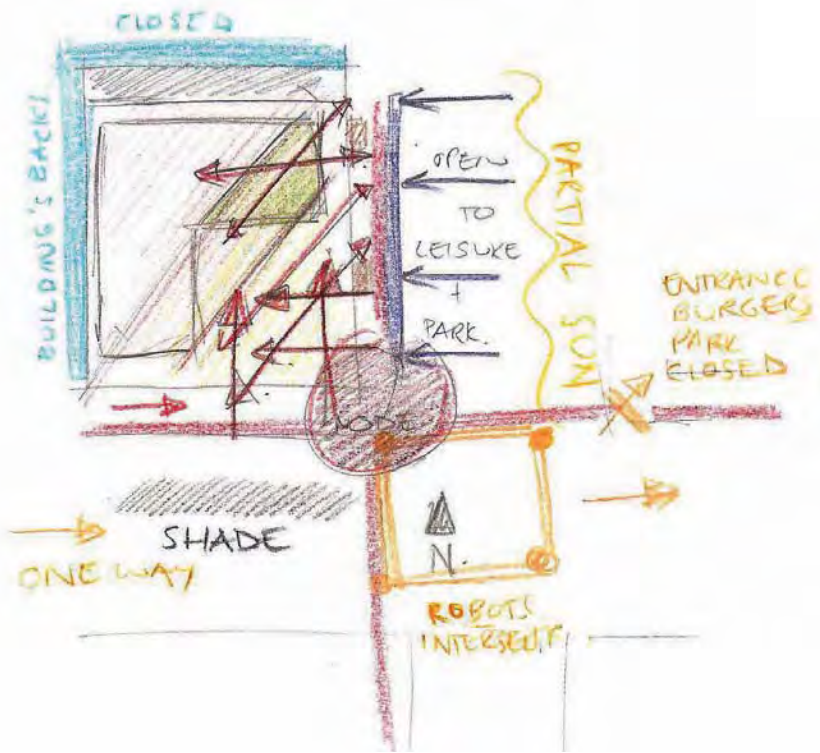


Fig. 7.14. Corner site analysis of the edge condition (Author, 2011).

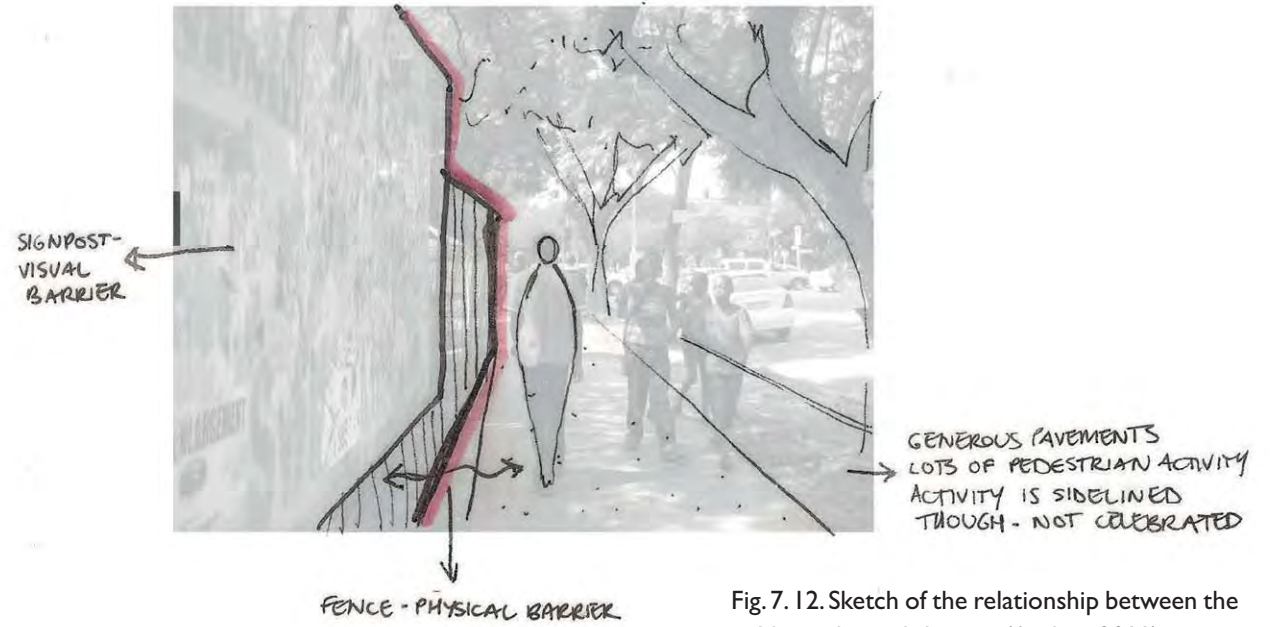


Fig. 7.12. Sketch of the relationship between the public realm and the site (Author, 2011).

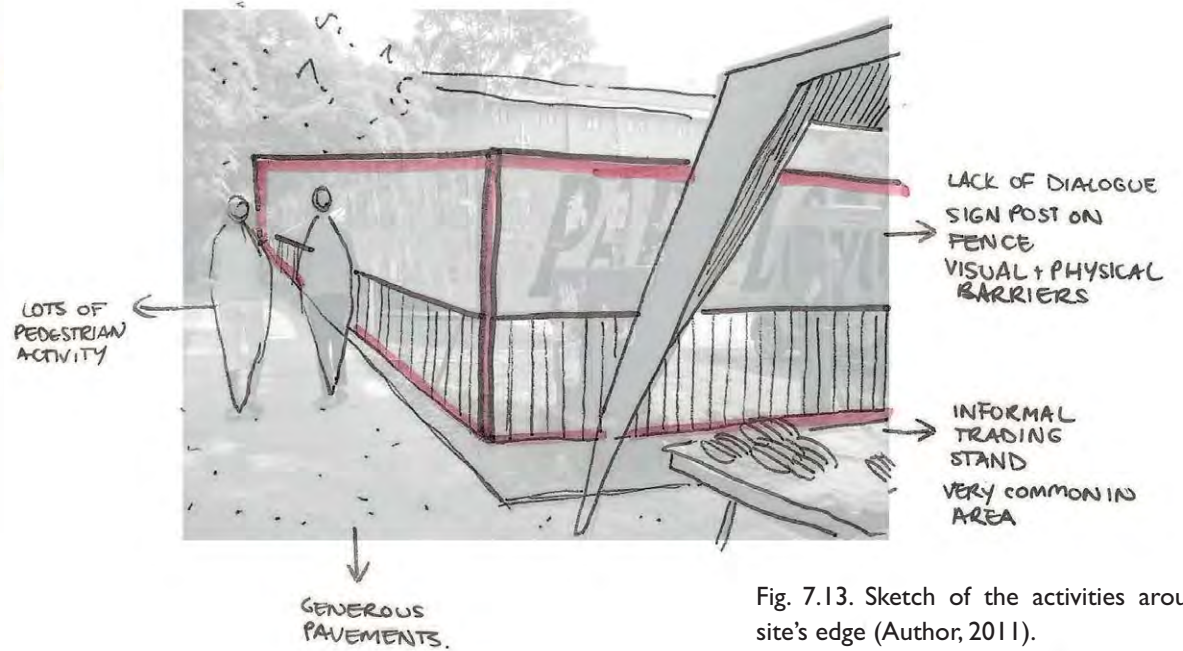


Fig. 7.13. Sketch of the activities around the site's edge (Author, 2011).

7.4.4. PROGRAMME

The programme, as defined in Chapter 5, is an important element which encourages a relationship between the users and the building. The aim is to create a mixed-use facility so that each programme can play off against the other: to create a building that is constantly active. By doing this, the building will encourage a greater accessibility to art. Educational programmes are important as they introduce and initiate the process of understanding art. It encourages the production of art and thus allows the user/artist to have a hands-on approach with the creative processes attached to art. Exposure to art is further encouraged in the building's exhibition space which acts as the public forum - a space which connects and links the different programmes to each other (Ref. to Fig. 7.15.). This space should also act as a threshold to the building (discussed in 4.6. Exhibiting Art – Thresholds), so that exposure is inevitable and in line with the spontaneous and interactive encounters as argued by the theoretical and conceptual approach. Leisure programmes are important as they are informal activities which encourage social interactions and thus chance encounters between the art processes occurring within the building and the users and passers-by. This involvement through the different programmes aims to expose, familiarise and educate the public.

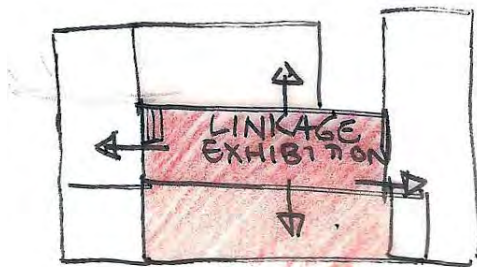


Fig. 7.15. The exhibition space acts as linking space and public forum (Author, 2011).

7.4.5. EXHIBITING ART + THRESHOLDS

Art exhibition spaces could be challenged to be more interactive and engaging with the viewers, while still allowing for effective space utilization and flexibility. A sensitive architectural and programmatic approach is required. A more accessible and informal, less imposing architecture could contribute to this. The intimidating 'temple architecture' of current public galleries should be avoided (Lynch, 2006: 21; Stupples, 2009: 134-5). The users should feel at ease to enter the building; the building should speak of a public nature.

It is thus realised that the threshold into such an exhibition spaces is the greatest challenge and should be addressed. Having analysed the precedent study of the Witwatersrand Art Museum (WAM) (Chapter 4), it became evident that Creativity Community Facility should approach the public realm as a series of threshold spaces (Ref. to Fig. 7.16.). It could be ascertained that the public space should serve as the first threshold space if it were to coerce and attract city users and passers-by into the building. This would allow for an easier transition for the exposure of art within the public realm, as it would act as a building foyer. The exhibition space would serve as the second threshold, guiding the user or visitor into the building and through these spaces. The other programmes (the restaurant, the classrooms and the lecture hall) would serve as the third threshold spaces. Shopfront windows/ doors would be the most suitable approach to speak of the threshold and to allow for visual access (Ref. to Fig. 7.17.). Views into the exhibition space as well as outside of it, into the public space, can encourage and establish a dialogue and visual relationships. Shopfront windows/ doors can allow for large opening widths and thus ease of access, encouraging interactivity and physical connections (Ref. to Fig. 7.17.).

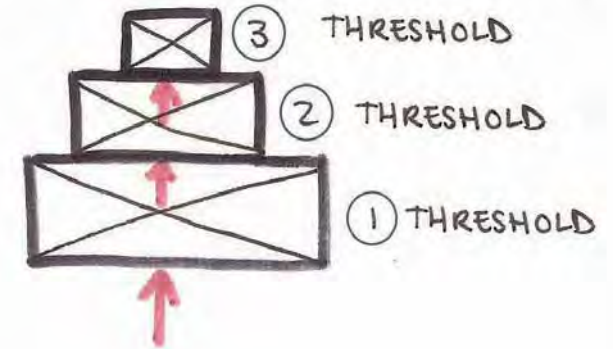


Fig. 7.16. The building programmes should be approached as a series of thresholds (Author, 2011).

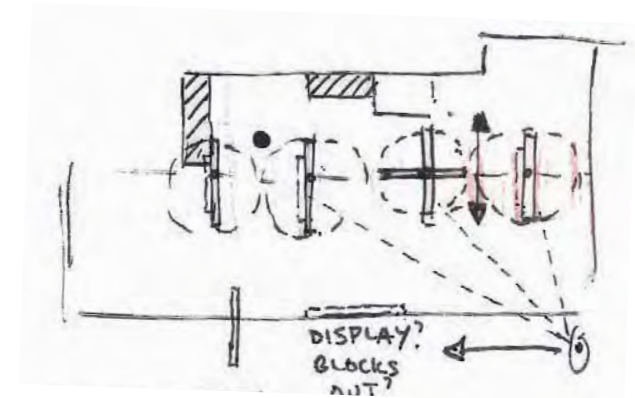
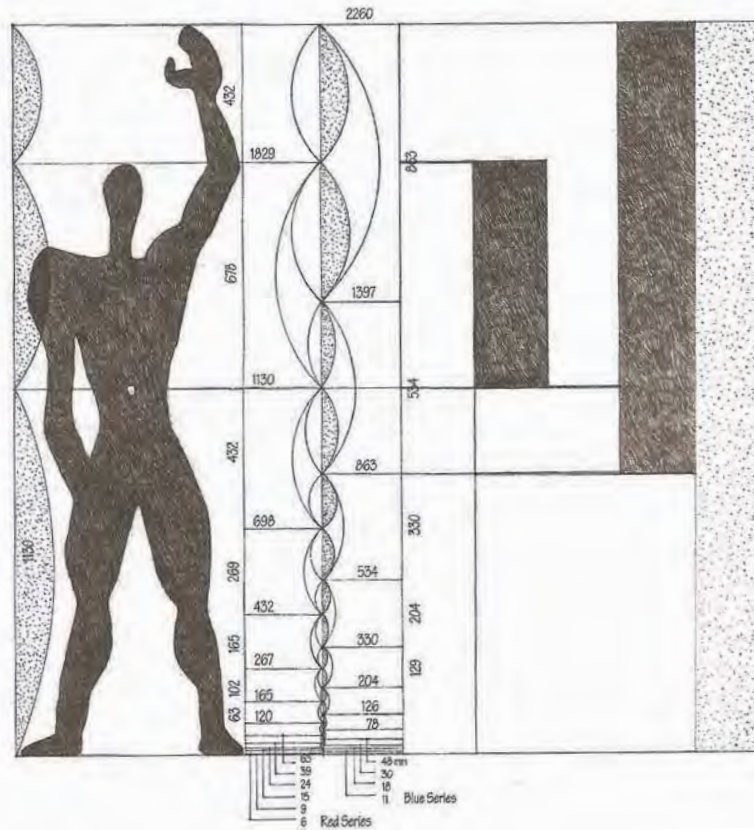


Fig. 7.17. Shopfront windows allow for visual and physical connections (Author, 2011).

The second approach to exhibiting art (and the production of it) is that of the precedent study for the Storefront for Art and Architecture (Chapter 4). The façade of the gallery physically opens up, allowing for visual connections through opening wall panels and encourages the viewer to literally step into the internal space (Ref. to Fig. 7.18.). It is desired that the internal activity of the workshops, where the production and creative processes of art occurs, be displayed to the public. A visual and physical connection should be offered as a means for the public to understand art by designing wall panels into the facade. If desired by the artist, they can step out of their workspace to work in the public space, supporting the theoretical argument of "...organised spontaneity" (Sadler, 1998: 78). The proportioning system of the panels for the workshops will be determined from Le Corbusier's (Charles Eduard Jeanneret) (1887 –1965)), the Modulor (Ching, 1996: 302-304). This proportioning system is determined from proportions of the human body, the Golden Section and the Fibonacci series (Ref. to Fig. 7.19. & 7.20.) (Ching, 1996: 302-3).



7.19.

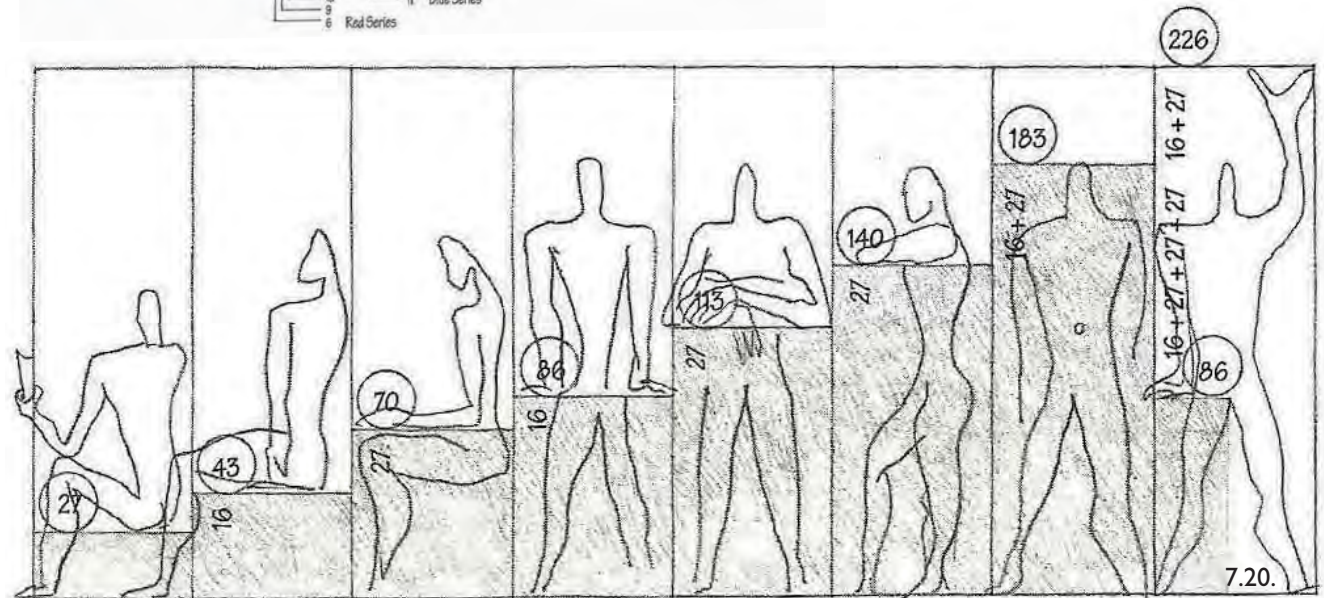
Fig. 7.18. One can literally step into the exhibition space. Visual access/connections is also created by these panels (Steven Holl, n.d. photo by Warchol, P.).

Fig. 7.19. The Modulor proportioning system (Ching, 1996: 303).

Fig. 7.20. The Modulor proportioning system (Ching, 1996: 302).

7.4.6. INCLUSIVITY

The creation of (public) spaces or rooms that encourage an inclusive, informal and welcoming atmosphere is desired. The 'bustling nature' of the busy pedestrian streets around the site should be acknowledged, so that the centre publicly engages with its context and its users. This will be dealt with through visual and physical connections, which will be clear in the building's thresholds and the surface planes.



7.5. BUILDING CONCEPT: PARTI-DIAGRAM AND THE FLOOR PLAN SPATIAL LAYOUT

The public realm, consisting of the ground floor plan and the public square, was the primary informant for the outcome of the design concept. A sheltered public square was desired as this would help to define the space. This determined the building form and the relationship of the different programmes in relation to one another. The idea of thresholds is expressed in

the public square and the exhibition space, the public forums, as they link the different programmes together. This approach encouraged a relationship between the public square, the building's programmes and its users. Movement, interaction, active participation and visual and physical connections also informed the design outcome, as explored in the sketches below (Fig. 7.21. & 7.22.).

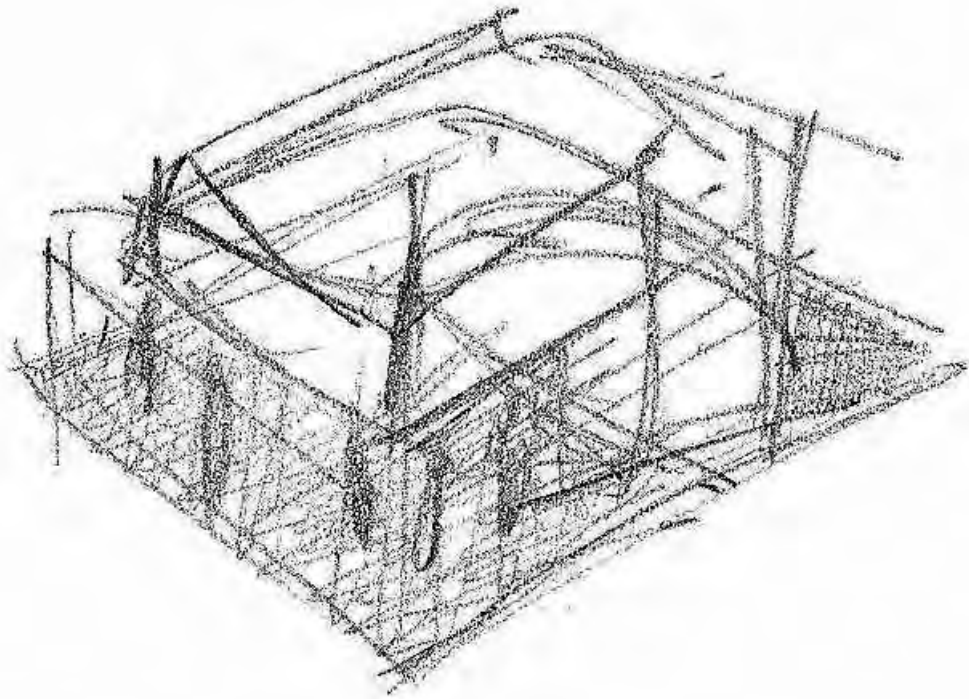


Fig. 7.21. The parti-diagram for the facility emerged from a desire to provide a sheltered public space – the public realm – that allowed for interaction with other programmes. The parti-diagram indicates the relationship of the public square with the building, which is form driven, and its users (Author, 2011).

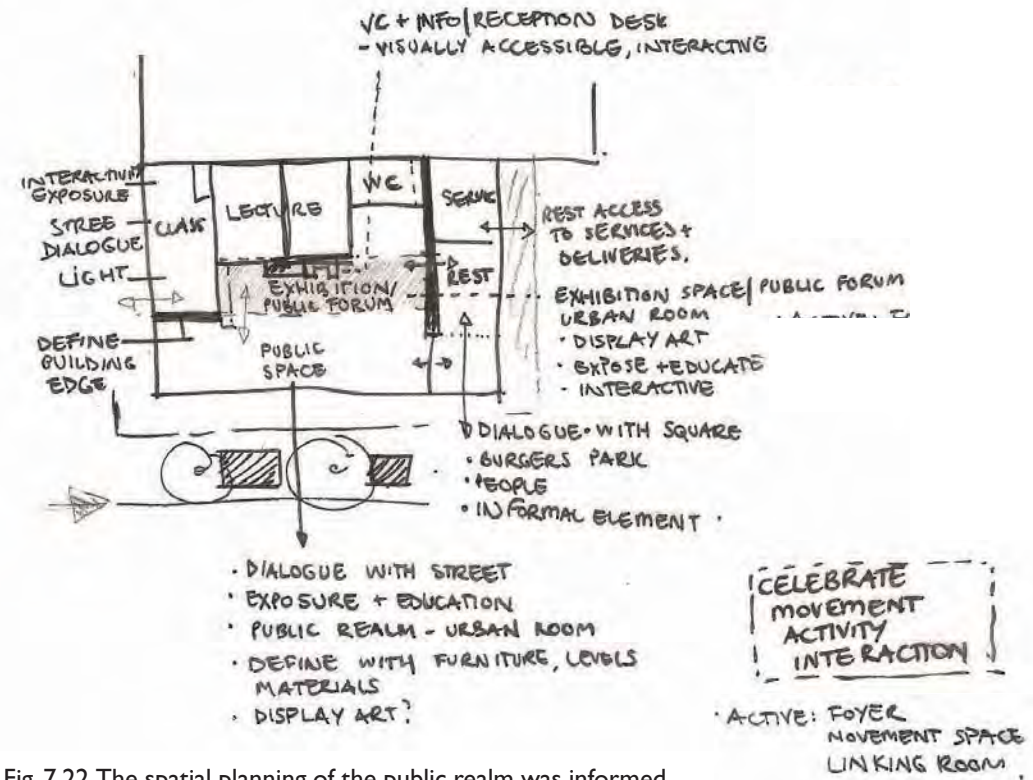


Fig. 7.22. The spatial planning of the public realm was informed from the theory, concept, programme and the site. The idea of thresholds and linking of spaces is expressed in this vignette by the public square and the exhibition space (Author, 2011).

7.6. DESIGN DEVELOPMENT

7.6.1. DESIGN PROCESS

The approach to the design development was first explored (Ref. to Fig. 7.23.). When this approach was understood, the design development resulted in the outcome of the sketch drawings of the building (Ref. to Fig. 7.24. & 7.25.). The parti-diagram, the design informants and the arguments put forward were then tested against the ground floor plan (Ref. to Fig. 7.26.). The outcome revealed that although the ground floor plan was successfully approached, subsequent design drawings could be refined further. The building was also modelled on computer in 3D (Ref. to Fig. 7.27.) to gain a greater understanding of the public and exhibition spaces – the public realm. The 3D computer model led to further design development in relation to the building mass and to the volumes created by the sketch plans (Ref. to Fig. 7.28.) When this was refined, a concept model was created to once again understand the spatial language and configuration of the building (Ref. to Fig. 7.29 – 7.34.). The model led to the realisation that the third floor plan required a redesign as it did not correlate with the design intentions (Ref. to Fig. 7.36.).

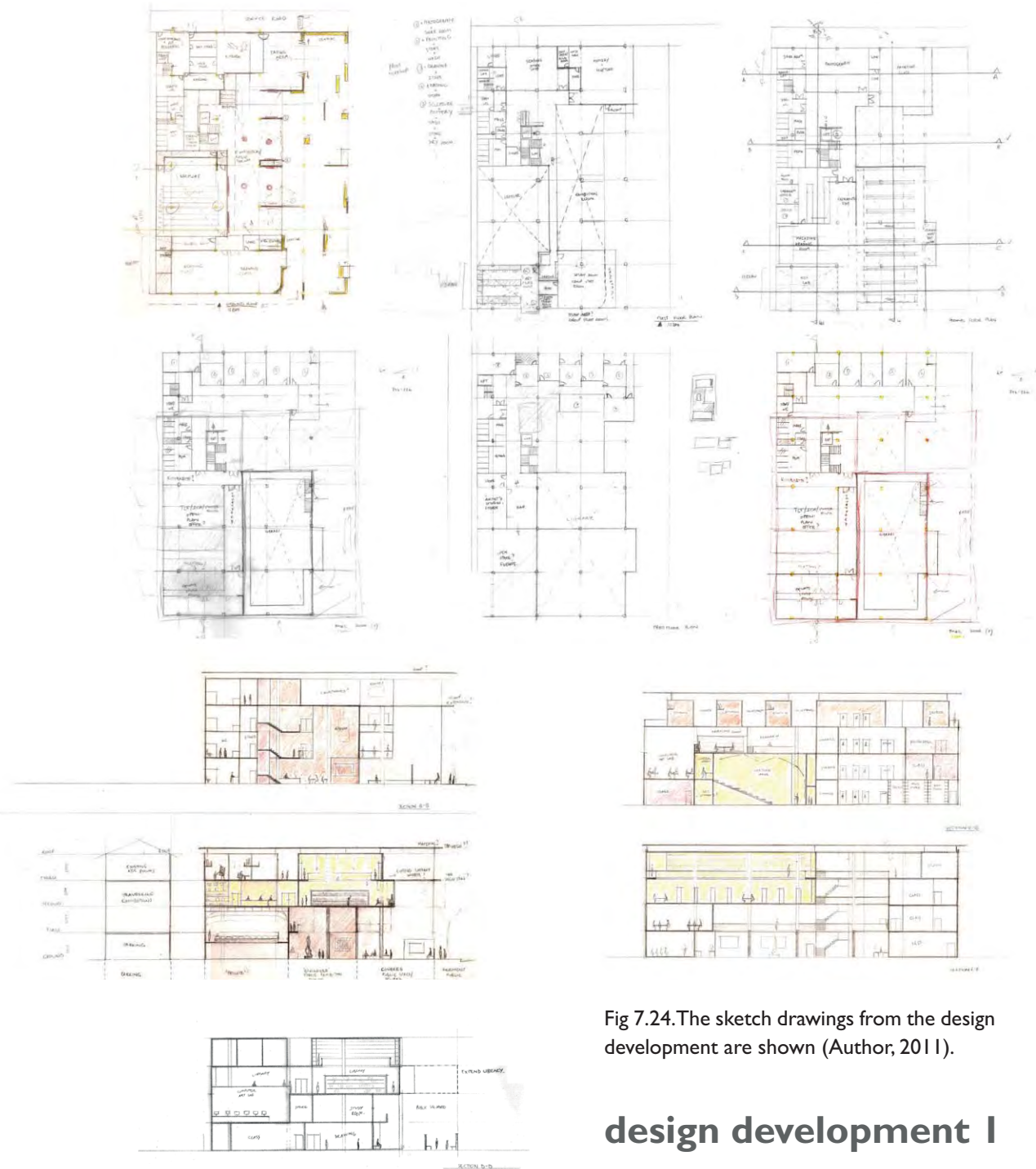
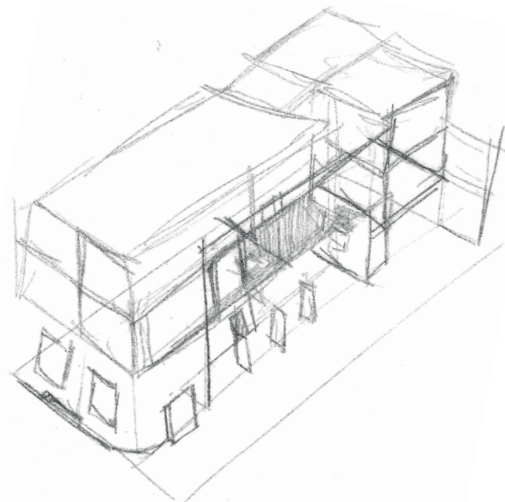


Fig 7.24. The sketch drawings from the design development are shown (Author, 2011).

design development I

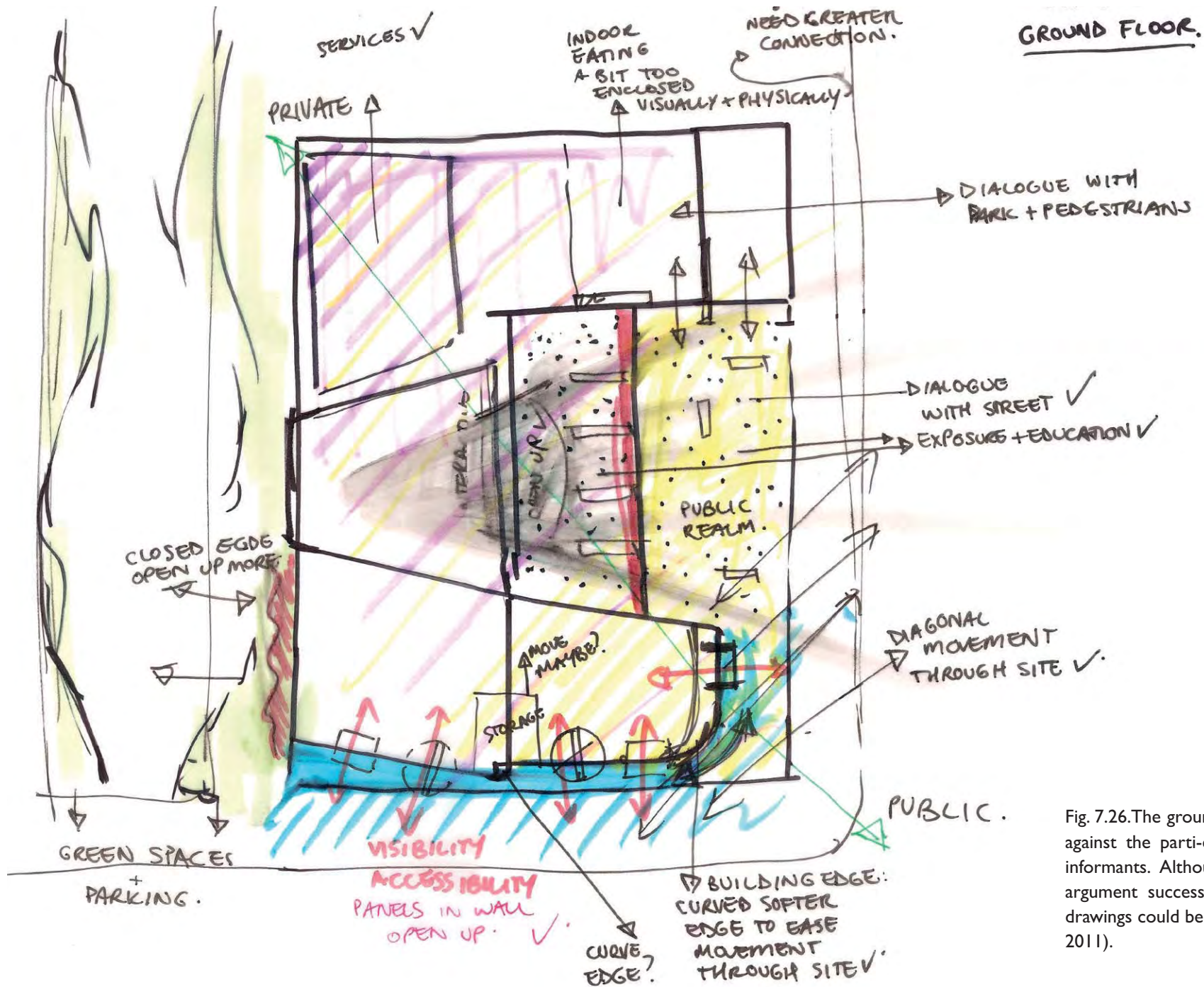
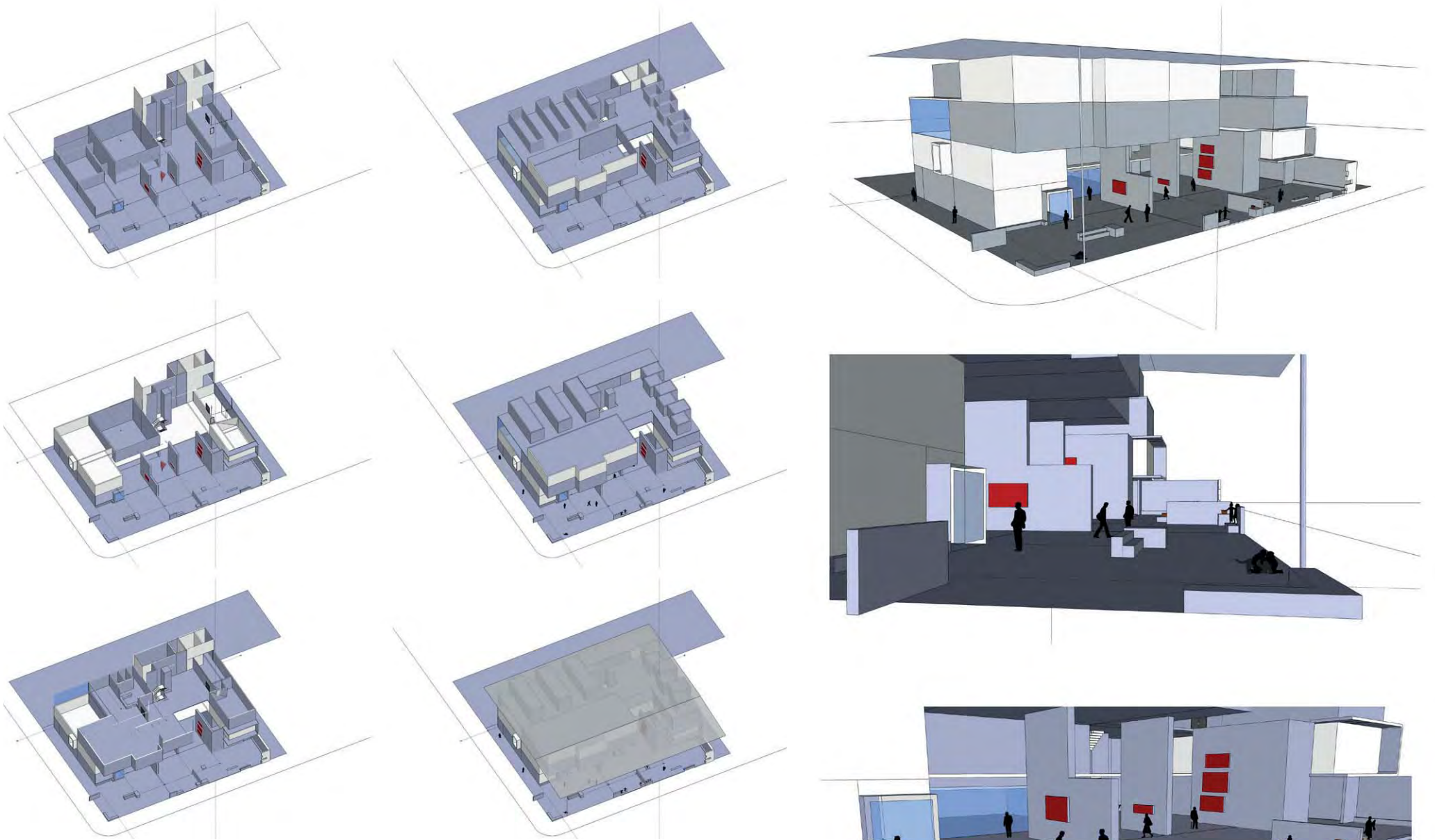


Fig. 7.26. The ground floor plan was tested against the parti-diagram and the design informants. Although it approached the argument successfully, subsequent design drawings could be refined further (Author, 2011).

testing the sketch design



Ref. to Fig. 7.27. 3D computer modelling of the building informed the subsequent design approach to the building (Author, 2011).

3d computer modelling design development 3

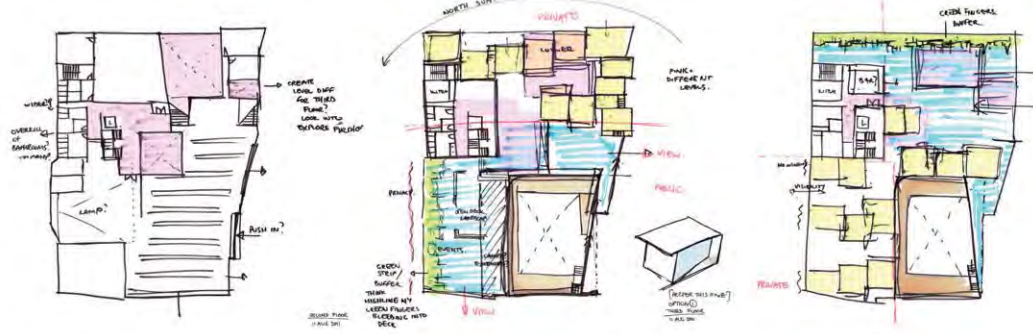
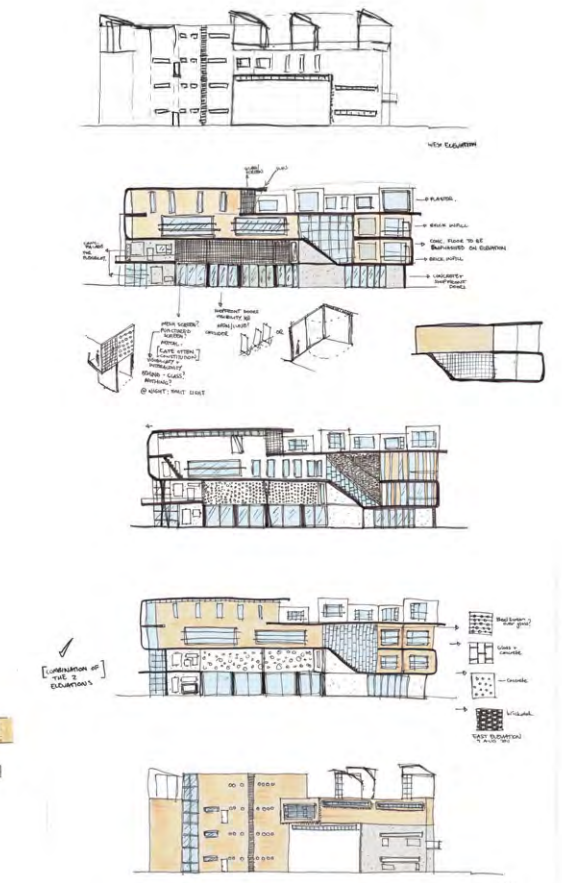
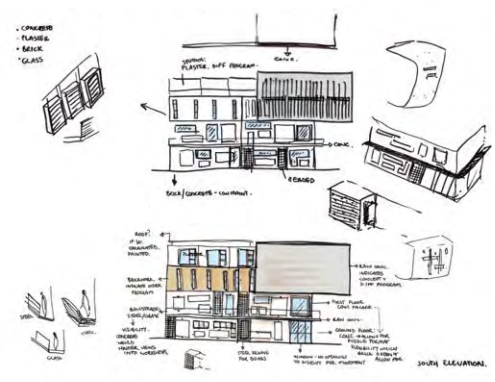
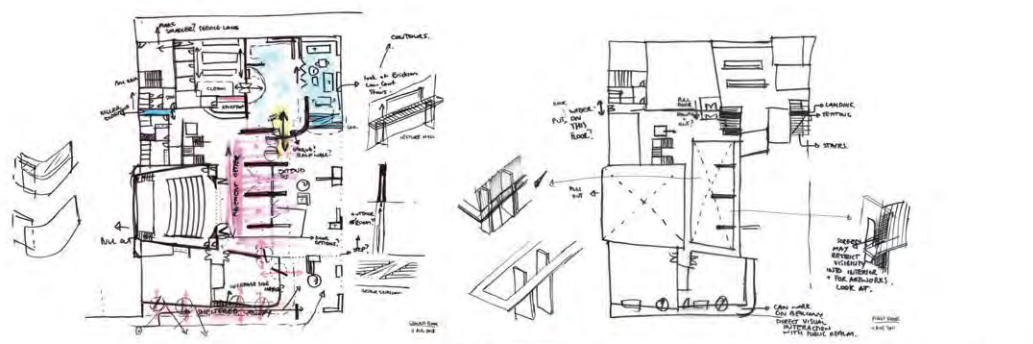
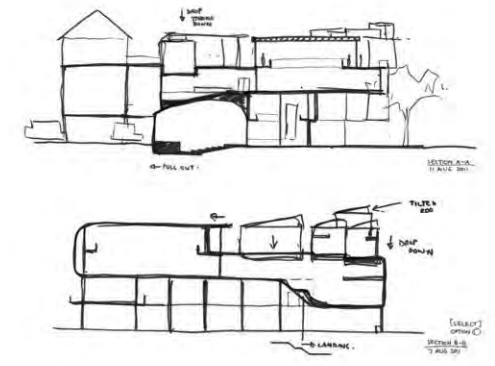
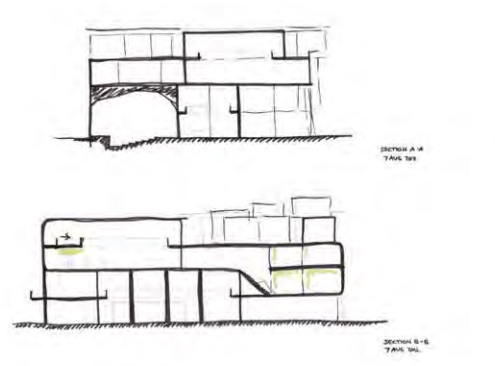
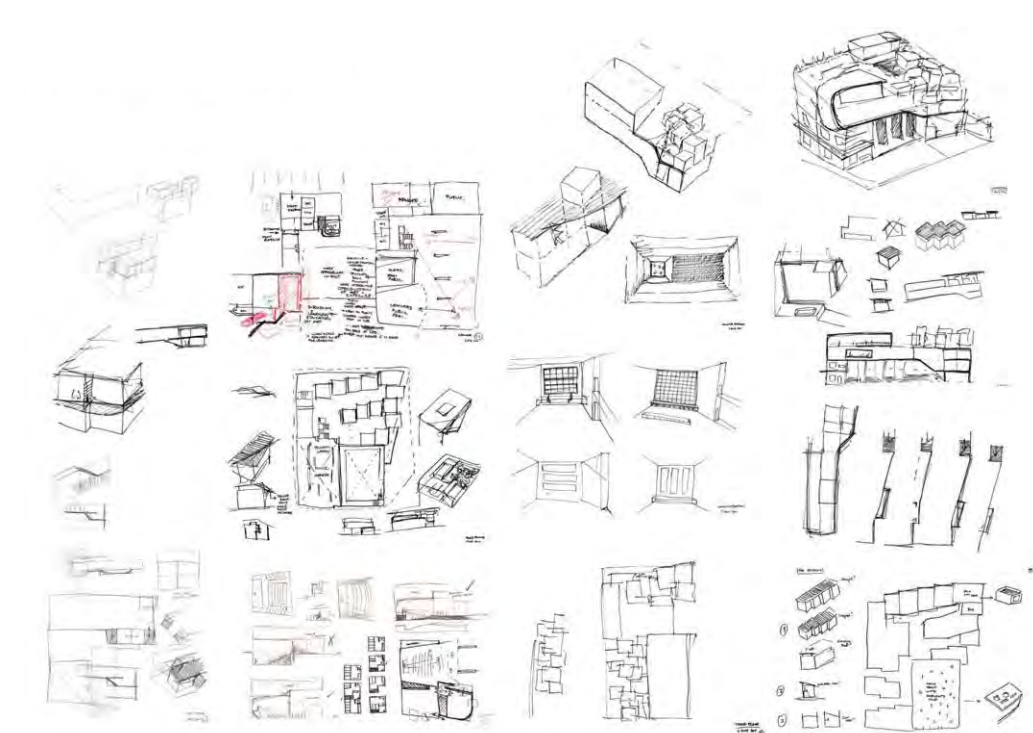
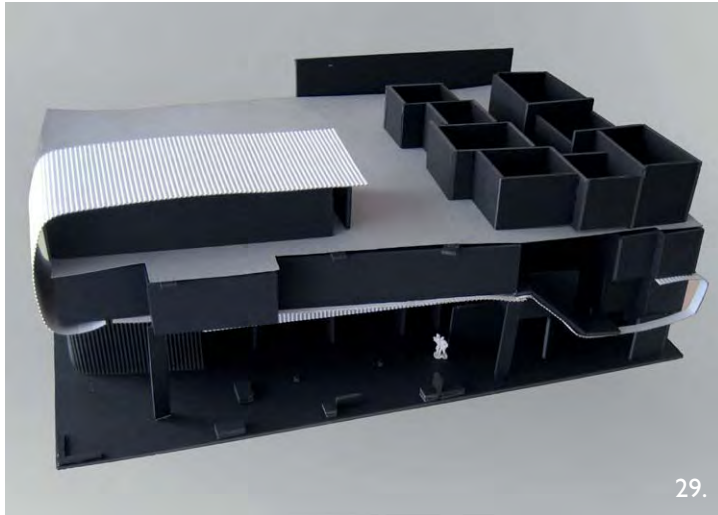
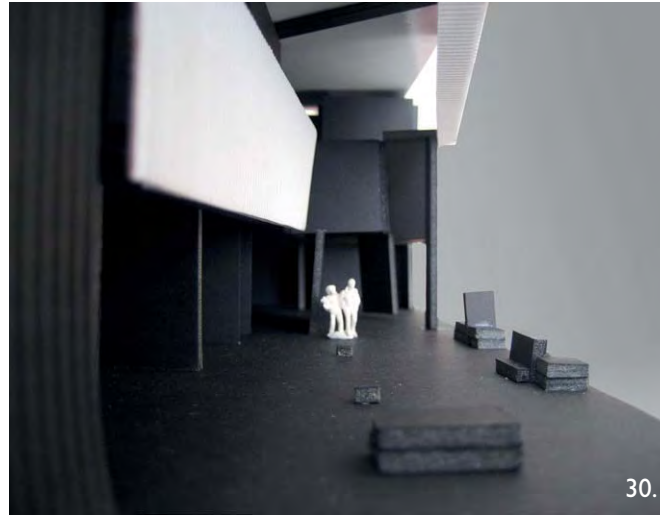


Fig. 7.28. Further development of the design process (Author, 2011).

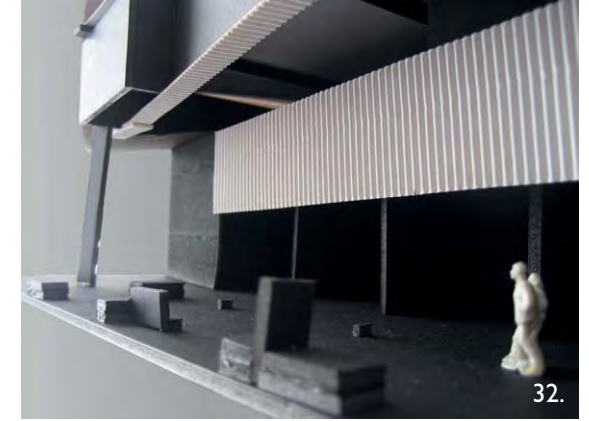
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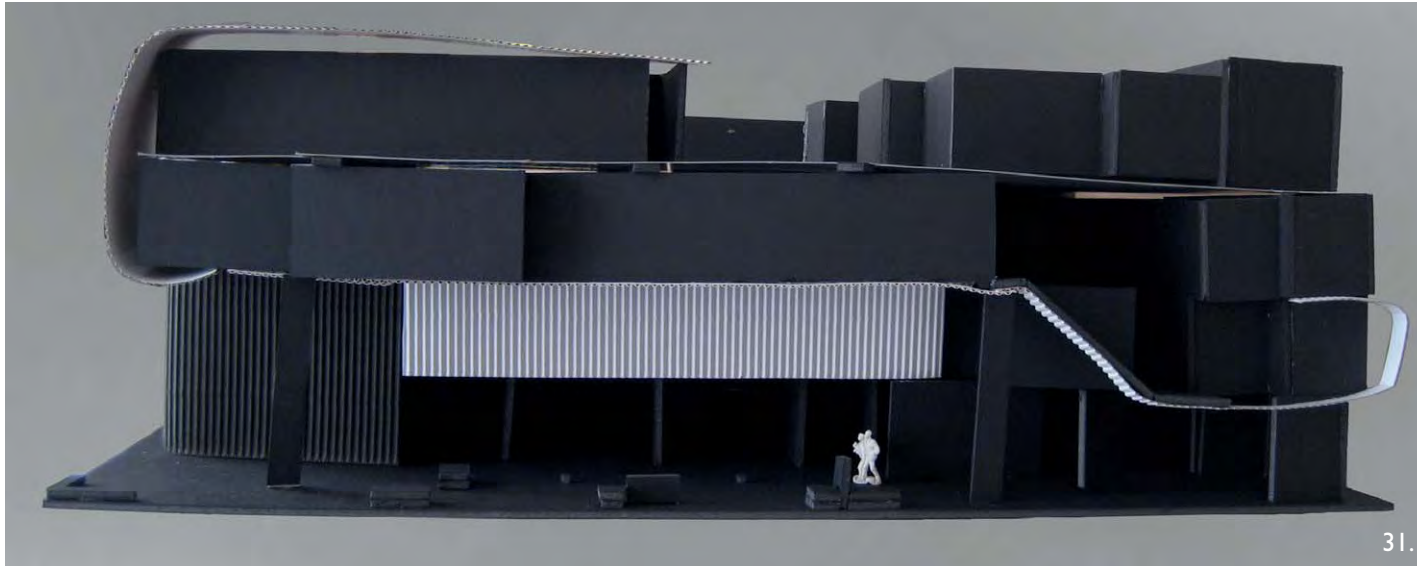
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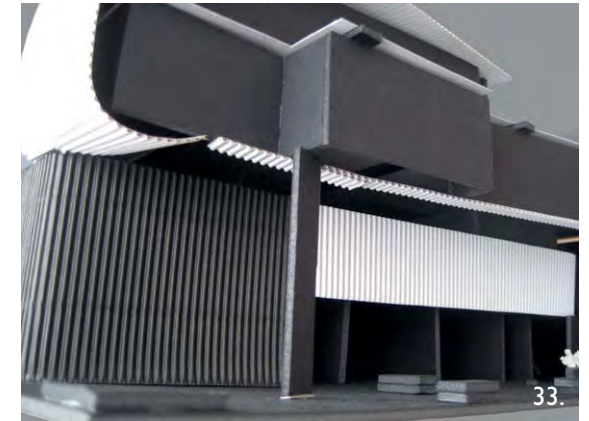
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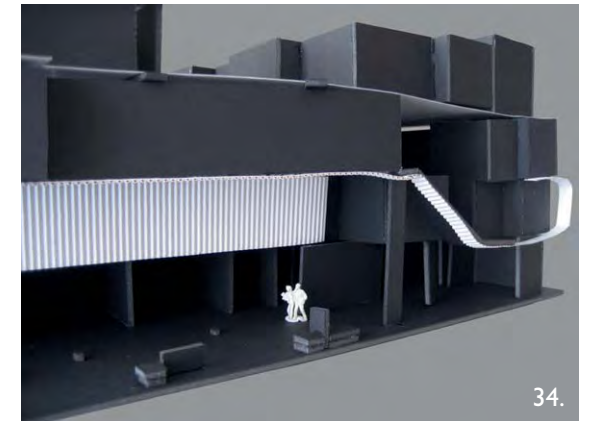
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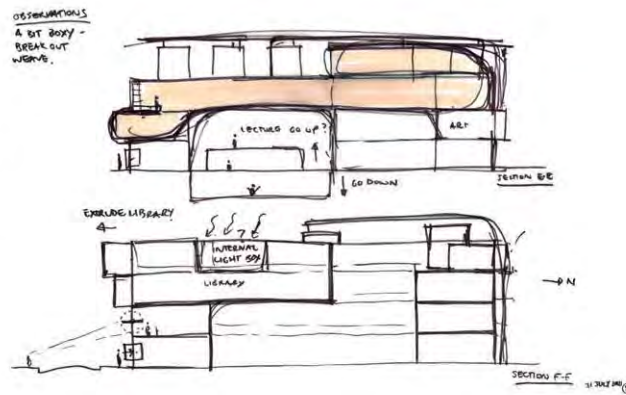
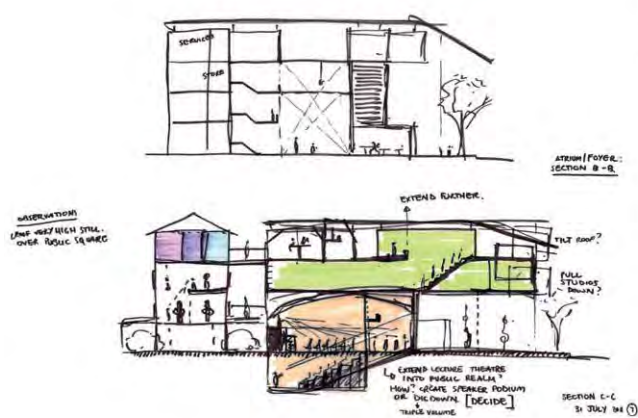


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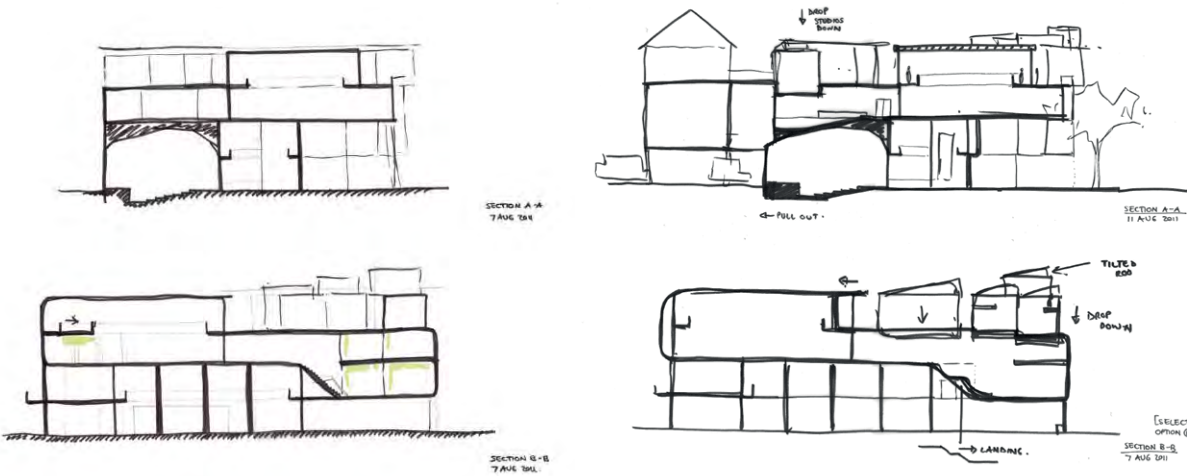
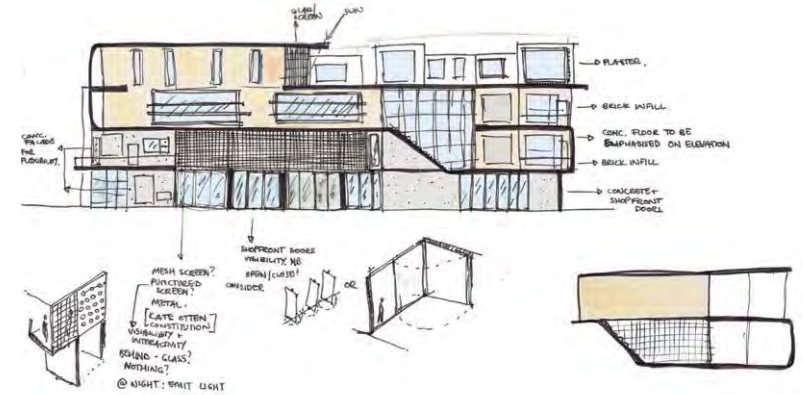
Fig. 7.29 – 7.34. A concept model was created to further understand the spatial configuration and the volumes of the building (Author, 2011).

concept model
design development 4

Fig. 7.35. The concept development process indicates the emergence of the folding-ribbon in the sections and elevations (Author, 2011).



sections
design development 2



sections
design development 4



elevations
design development 4



④ SKYLIGHT/CENTRAL SPACE
 CENTRAL SOCIAL SPACE
 LINK TO OTHER AREAS
 SEATING
 DOES IT RELATE TO INTERACTIVITY CONCEPT?
 → YES: THRESHOLD SPACES
 ALLOWS FOR MOVEMENTS
 CAN SIT + SOCIALISE
 IN THE SPACE
 CAN MOVE THROUGH THE SPACES
 DOES IT RELATE TO THEORY?
 → YES IT ALLOWS FOR ACTIVE PARTICIPATION
 THROUGH THE SPACES CREATED. FUN + EXCITING →
 ASKS FOR EXPLORATION
 [IMPROVEMENTS?]
 EXTEND THIS INTO REST OF ZONES FOR SAME LANGUAGE

③ COURTYARD + CIRCULATION SPACES
 CIRCULATION
 SOCIAL.
 DOES IT RELATE TO INTERACTIVITY CONCEPT?
 NO → BORING, DEAD
 JUST OPEN SPACE
 DOES IT RELATE TO THEORY?
 NO → BORING, NO PARTICIPATION
 CREATED
 NOTHING HAPPENING IN THIS ZONE
 [IMPROVEMENTS]
 → SEATING
 → CREATE A MORE SOCIAL SPACE
 → LINK TO ZONE 4
 → LANDSCAPE MORE → GREEN ENV. ETC.

① SERVICES + INDOOR SPACES.
 DOES IT RELATE TO INTERACTIVITY CONCEPT?
 YES → READ ABOVE
 " " THEORY?
 YES → READ ABOVE
 [HOW MAKE MORE EXCITING?]
 READ ABOVE

⑤ LIBRARY + DOUBLE VOLUME
 EDUCATION + EXPOSURE + LEARNING
 DOES IT RELATE TO INTERACTIVITY CONCEPT
 YES → DOUBLE VOLUME SPACE ALLOWS
 FOR VISIBILITY.
 FACADE WILL BE TRANSPARENT
 ALLOWING FOR VISIBILITY BETWEEN
 STREET USER + INTERNAL USER.
 DOES IT RELATE TO THEORY?
 A LITTLE - ACTIVE PARTICIPATION COULD
 BE FURTHER ENHANCED ON THIRD
 FLOOR - ~~SPACE~~ - ITS A BIT BORING
 [HOW MAKE MORE EXCITING + RELATIVE
 TO THEORY? IMPROVEMENTS?]
 → SEATING, FLOWING OF SPACES +
 CONNECTION TO OTHER SPACES
 → FRAMING OF SPACES + PEOPLE
 → MORE EXCITING INTERNAL SPACES

⑥ STUDIOS + OFFICES
 WORK | CREATE ART
 LEARN + EXPOSE
 DOES IT RELATE TO INTERACTIVITY CONCEPT?
 A LITTLE → OPENINGS, FRAMING, VISIBILITY
 " " THEORY?
 A LITTLE → CREATION OF SPACES FOR THE CREATION (ACTIVE)
 OF ART.
 [IMPROVEMENTS] MORE INTIMATE SPACES
 MAKE MORE EXCITING
 LEVELS, ETC.

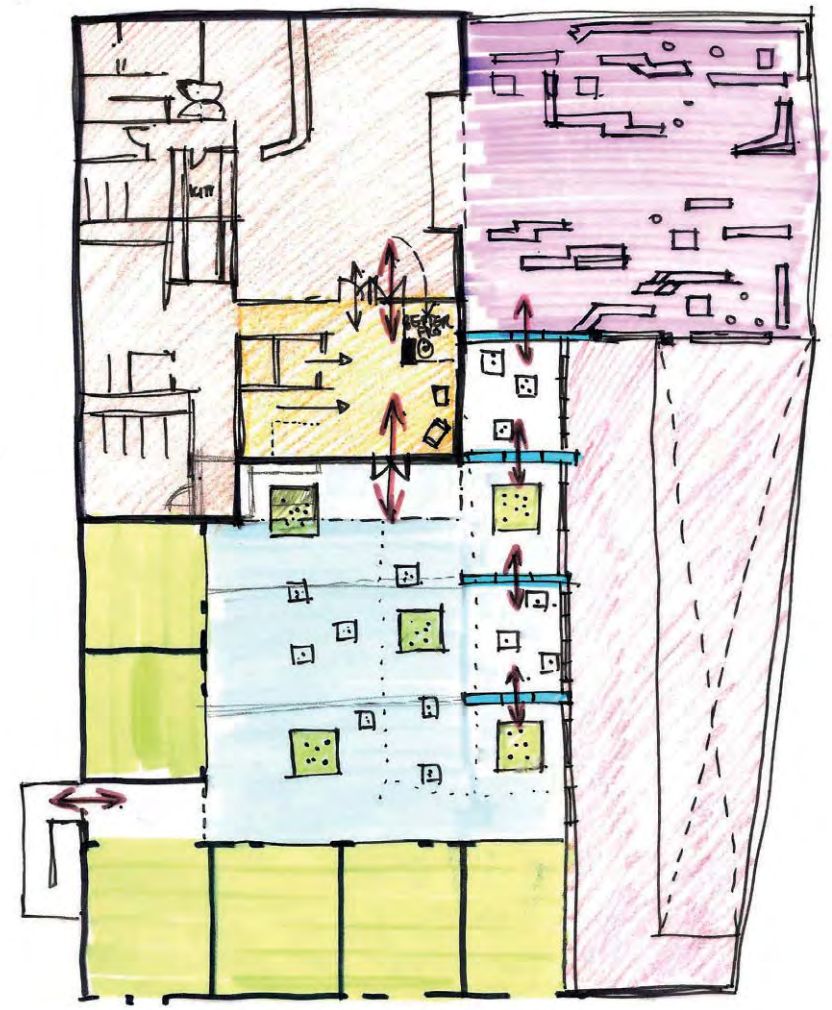


Fig. 7.36. The reassessment of the third floor plan and the final design of it (Author, 2011).

third floor exploration design development 5

7.6.2. FOLDING RIBBON

The concept of interactivity, linking and connections impacted on the sections and the elevations of the building. This is illustrated in the design development process (Fig. 7.25., 7.28. & 7.35.) where a folding ribbon, much a like a thread passing through the building, emerged. This 'thread' suggests the connections between the different programmes and the floor levels. It further signifies that all the programmes should link and interact with each other. This thread or ribbon is echoed in the precedent study of the ICA Boston (Chapter 6), where the folding ribbon in the building links and wraps around the internal spaces and programmes of the building (ICA Boston. n.d. 1d; Diller Scofidio, n.d.). Although the weaving was initially proposed, it was lost in the final design as it did not allow for the programmes to flow.

7.6.3. ROOF LANGUAGE.

The roof language initially correlated with the 'folding ribbon' - it was seen an extension of it (Ref. to Fig. 7.37.). Expressing this roof language proved a challenge owing to the correct material selection and because it impacted on the third floor and the elevations (Ref. to Fig. 7.38. -7.39.). The roof was eventually approached with the intention or purpose it would serve for each elevation, as this would impact on the outcome of the roof language. It was also tested against the concept and the theory. The roof as an extension of the folding ribbon was lost in the subsequent design.

7.6.4. WALL TREATMENT - ELEVATIONS

The approach to the elevations was an important consideration for the facility. From the analysis in Chapter 5, Part 2, it became evident that the south, west,

and east façades are the active edges of the building and should allow for some degree of interaction (concept) and participation (theory) – visually and physically.

It was realised that the artistic nature of the facility should be reflected in the facades to allow for a greater dialogue between city users and the proposed building. Whereas WAM celebrates the internal art collection on their elevations, Constitutional Hill (Chapter 6) is treated as an artwork itself. It was decided that the proposed building should be approached in the same manner as Constitutional Hill. The surface treatment of each façade should be approached like an artwork or sculpture, while still accommodating for the programme requirements (Ref. to Fig. 7.40.-7.41.). Textures, materials, light and a play on views would inform this. An arts and crafts initiative, as with Constitutional Hill, will be encouraged. The columns and elevations will be ornamented with mosaic patterns and doors and balustrades will be crafted by the facility's users.

Grappling with the surface treatment and the elevations of the library, it was realised that the employment of a screen would be the most suitable approach (Ref. to Fig. 7.42.). It blocks out direct light, allows for transparency and encourages a dialogue with the facility's users. The texture, material and pattern of the screen should be interesting to encourage this dialogue. It was decided that perforated Cor-ten panels would be used, owing to its changing nature, which would encourage a dialogue with the viewer. This effect is reflected in the screens used by architect Kate Otten for the Women's Jail Precinct (2005) in Braamfontein, Johannesburg. The screens were used to allude to a democratic transparency in post-Apartheid South Africa. The screens have perforations that vary in size as they are intended to reflect the clouds and the sky that the prisoners never saw while jailed there. The

screens employed for the Community Creativity Facility reflect a desire for a transparency and a dialogue with art, although the screen perforations for the proposed building do not vary in size. The screens offset the viewing boxes facing Burgers Park well.



Fig. 7.37. Kate Otten's Women's Jail Precinct - the Cor-ten screens (Author, 2011).

7.7. CHAPTER CONCLUSION

This chapter serves to explain the design approach and the development of it into a physical building. It is evident that there were a variety of design informants – drawings, 3d modelling and a concept model that led the initial design to the subsequent design of the proposed building.

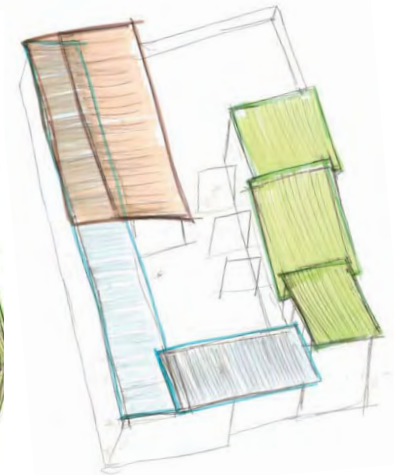
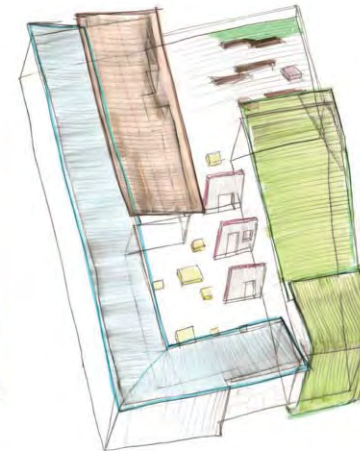
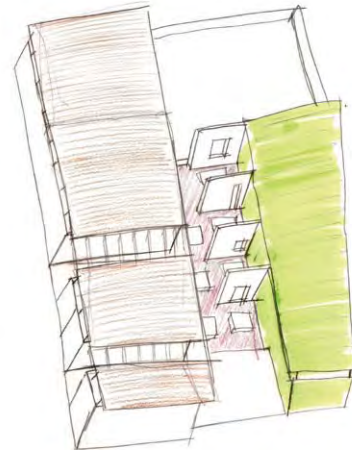
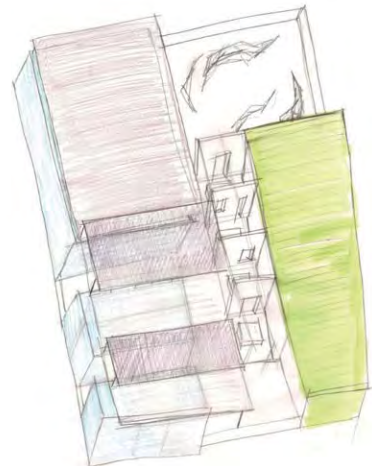
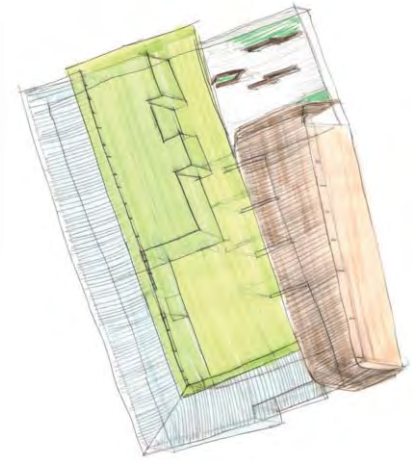
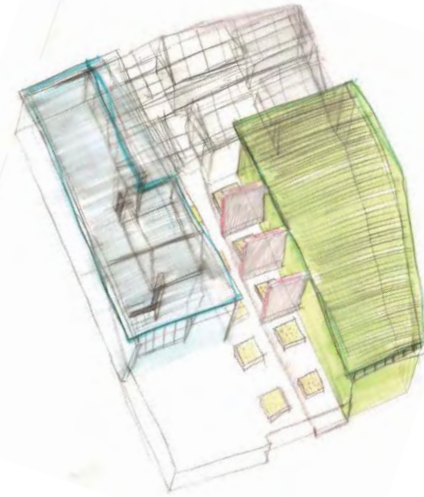
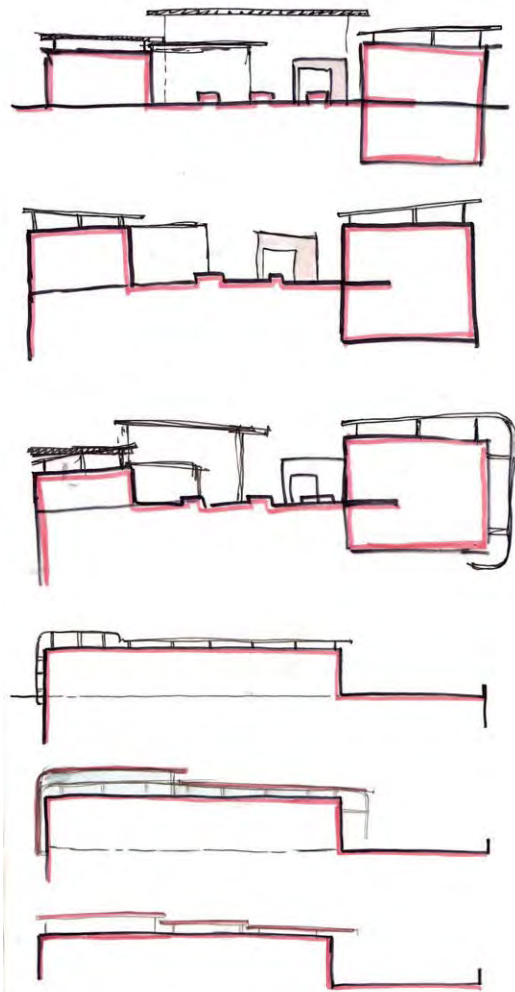


Fig. 7.38. The concept development illustrates the different roof configurations explored (Author, 2011).

roof language exploration design development 5

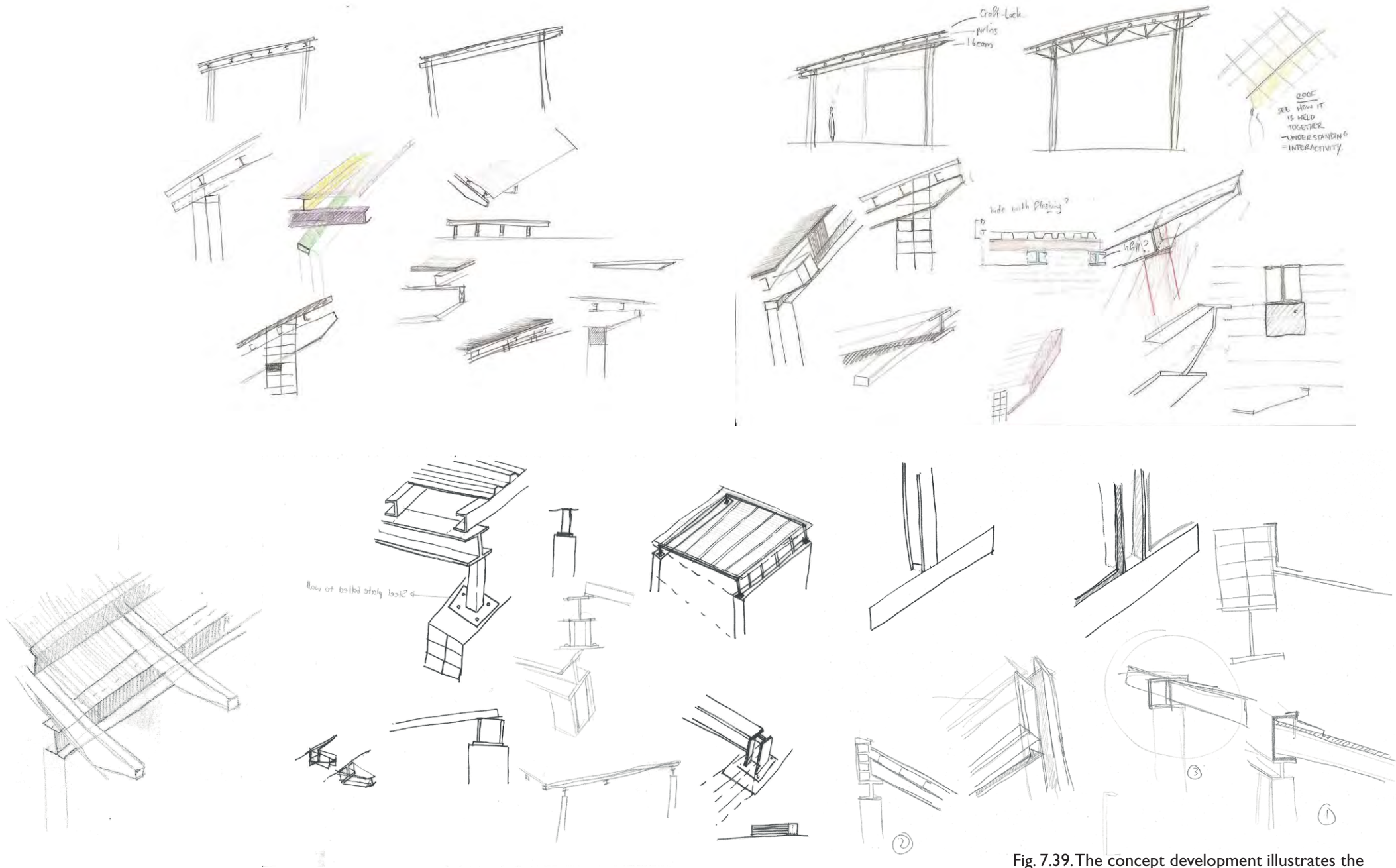
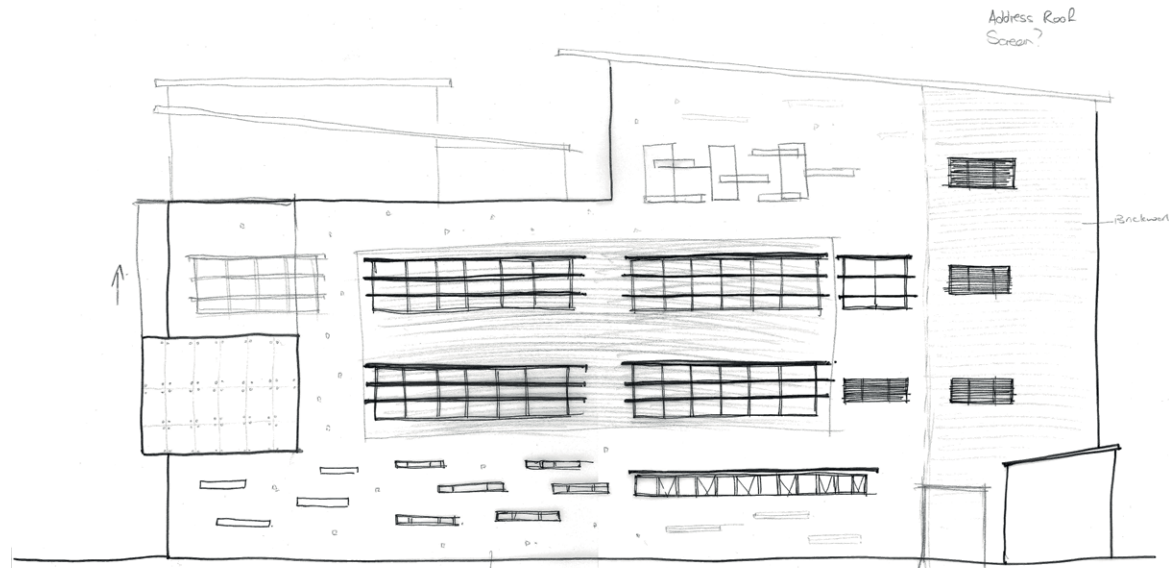


Fig. 7.39. The concept development illustrates the different roof details explored (Author, 2011).

roof language - exploration design development 5



NORTH ELEVATION

- PRIVACY ← • BLOCK VIEWS FROM ADJACENT BUILDING while still having an attractive facade.
 - LIGHT
 - AIR
- SURFACE PLANE INTENTION
- INACTIVE EDGE (i.e. not participatory element from outside)
 - Although enable participation from within
 - ↓
 - MORE FUNCTIONAL THAN AESTHETIC

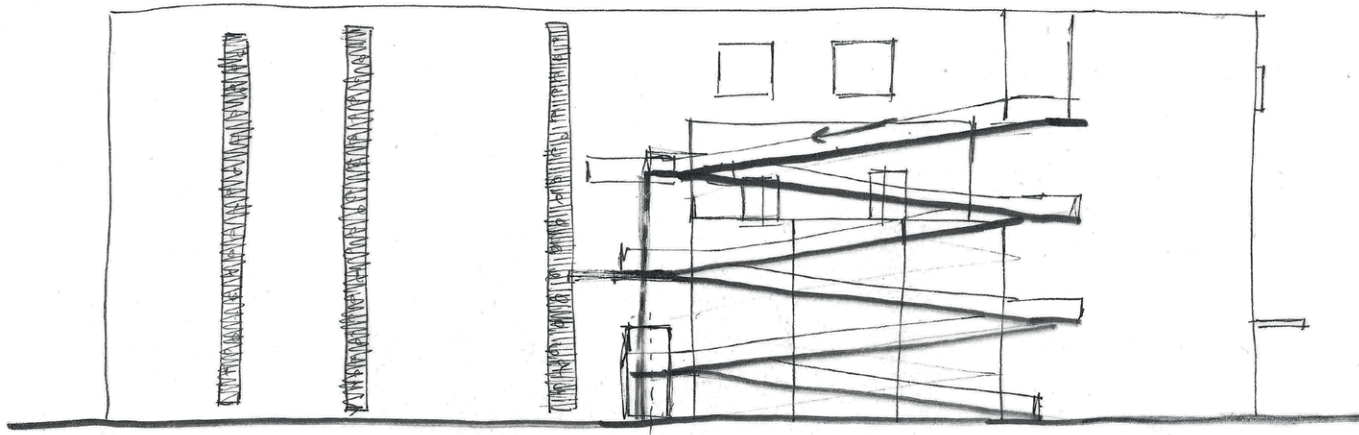


Fig. 7.40. The design development of the elevations (Author, 2011).

elevations design development 6

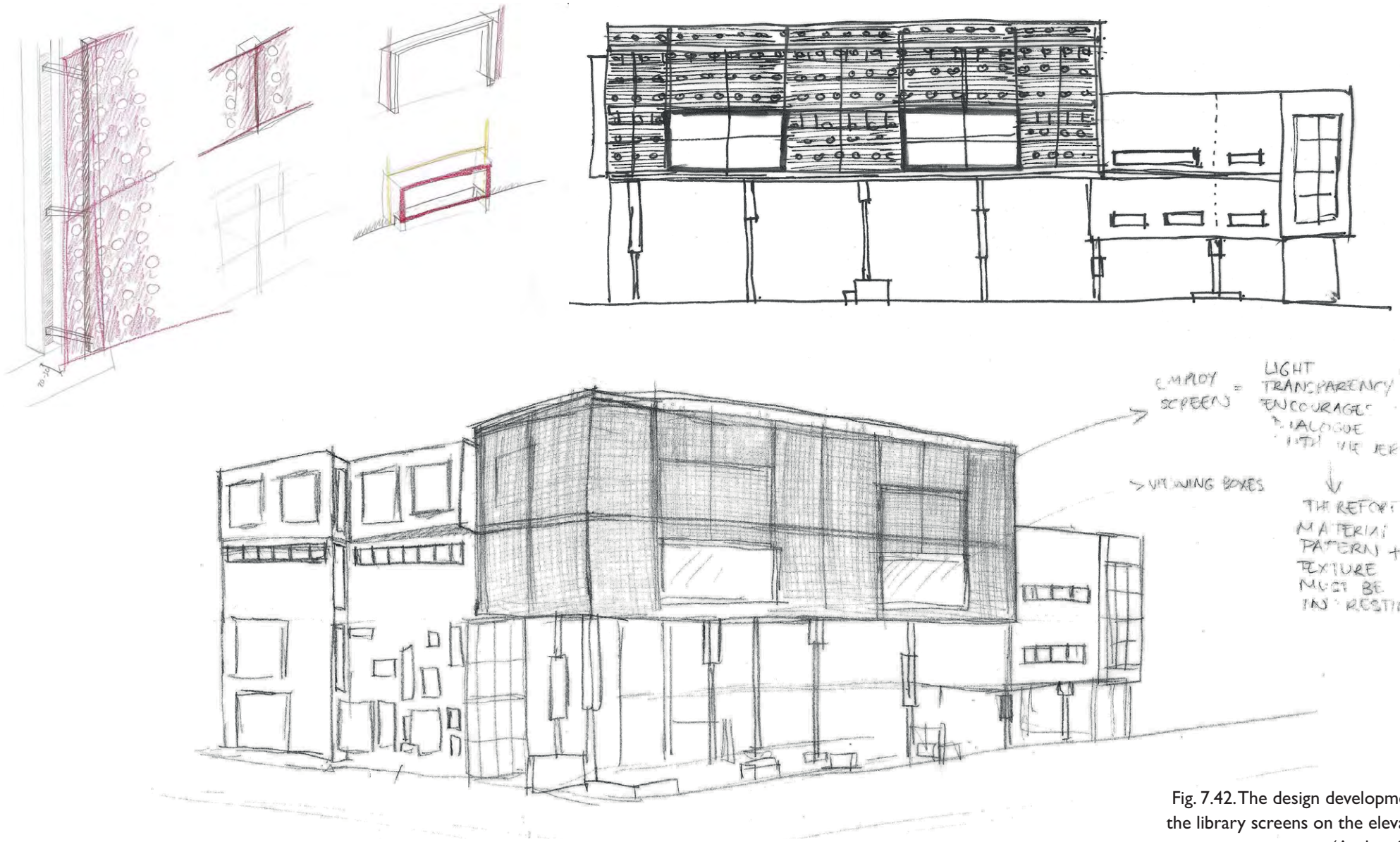


Fig. 7.42. The design development of the library screens on the elevations (Author, 2011).

screens + elevations design development 7