05

design precedent studies

Guideline precedents

Inspiration precedents

guideline precedents

The following precedent studies are grouped and discussed in relation to specific guidelines (see Edge handbook Chapter 4) that are addressed within the design of each precedent.

edge effect staying zones
need for social public space
elements of seduction

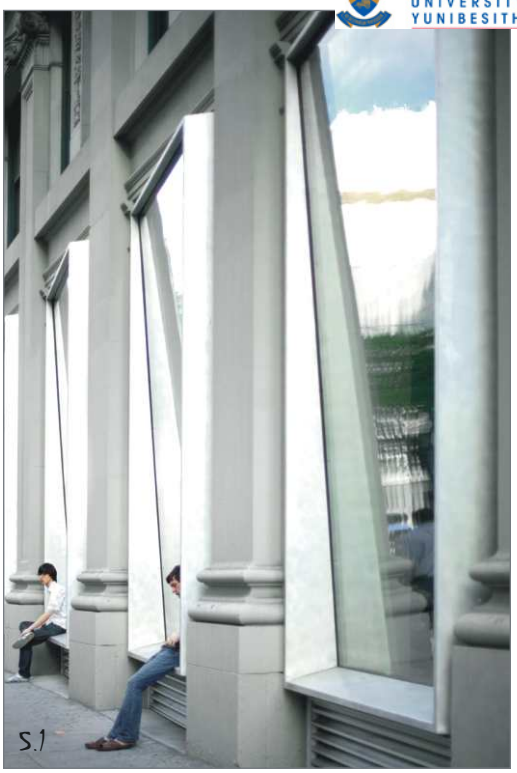
SHEILA C. JOHNSON DESIGN CENTER
LYN RICE ARCHITECTS
NEW YORK CITY, USA, 2008

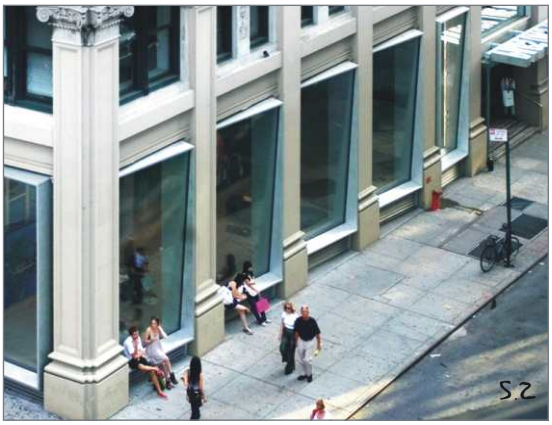
The Sheila C. Johnson Design Center established a new campus nexus for Parsons The New School for Design in New York, by uniting and re-organising the street-level spaces of the school's four buildings around a new urban quad.

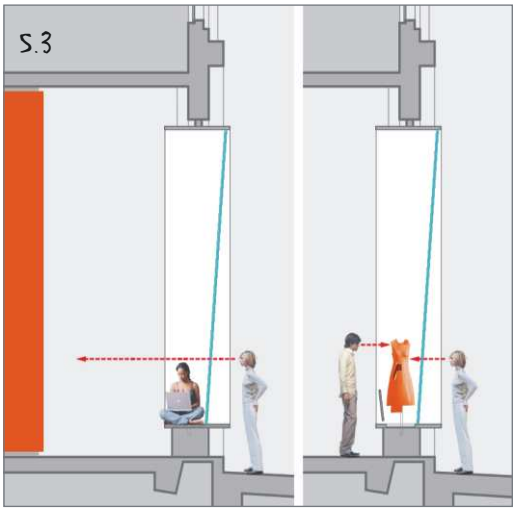
The street façade of the Design Center acts as an urban threshold that draws together the school's programmes and the surrounding Greenwich Village context (http://www.archdaily.com).
This effect is achieved by blurring the boundary between exterior and interior through a series of large-panel, deep-set, aluminium-framed windows that are rotated in plan towards the exterior and tilted out in section to allow expanded views to and from the street.

The window sills are lowered, creating opportunity for staying zones by forming interior/exterior seating along the street façade perimeter. This continuous window lounge creates a thin study/social zone for students and doubles up as an exhibition area for the display of student work (http://www.archdaily.com).

The design of the centre's façade establishes an active social perimeter that draws the passer-by in while seducing the passer-by through the display of student work to explore beyond the edge.







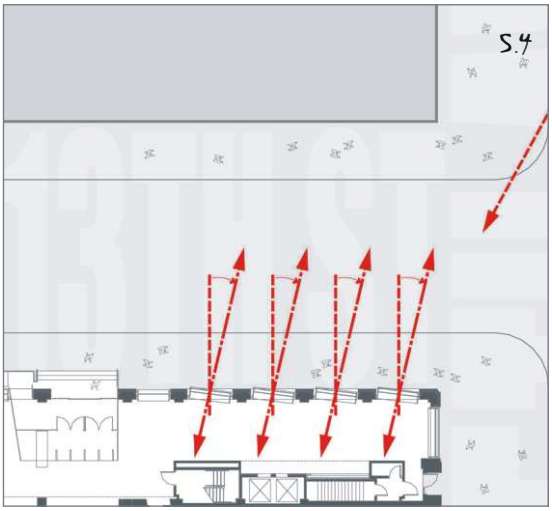


FIGURE 5.1 Side view of interior/exterior seating bay
5.2 Top view of interior/exterior seating facade
5.3 Section through facade
5.4 Plan indicating expanded views onto street
5.5 Front view of facade

TRUTEC BUILDING
BARKOW LEIBINGER ARCHITECTS
SEOUL, SOUTH KOREA, 2006

The Trutec office building in Seoul's Digital Media City is strategically located between the city centre and the airport. The building's street façade consists of a large-format frame construction that is filled with hundreds of highly reflective angled glass panes that are at once transparent and translucent, reflecting Seoul's disparate urbanity (http://www.detail.de).

This duality results in a seductive façade which encourages the passer-by to explore an edge that constantly changes level and that creates a kaleidoscopic effect by reflecting images of the sky and built context.

The frame construction at the bottom of the façade tilts towards the interior of the building, but nowhere along its length does it tilt towards the exterior, whereby it could have been utilised to form staying zones along the street façade for the city dweller.

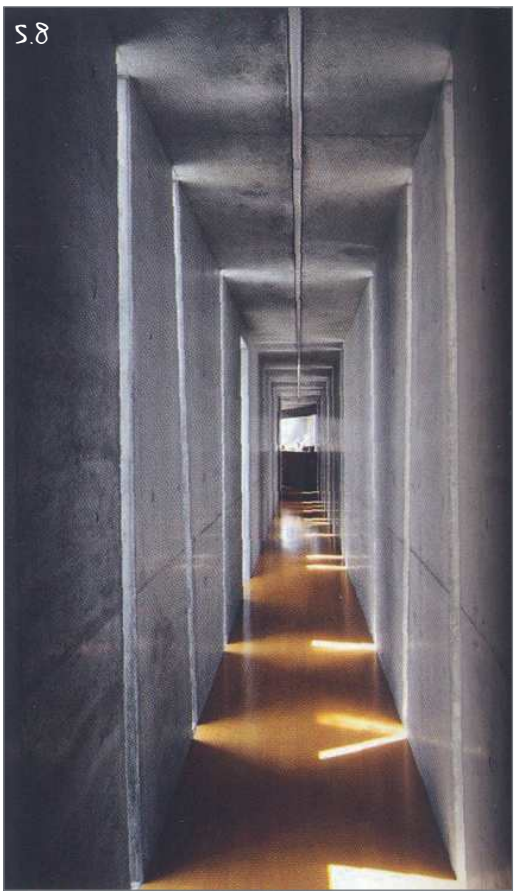
FIGURE 5.6 View of street facade
5.7 3d section through frame construction tilting towards the interior

SLIT HOUSE
EASTERN DESIGN
SHIGA PREFECTURE, JAPAN, 2004

This unusual house is situated on a long and narrow site and features 60 slits and no windows along 105 metres of wall length. The slits along the edge screen the interior from view from the outside, but bring light into the house (Jodidio 2006:146).

Because these narrow, vertically orientated slits are very different from traditional window openings, the effect of the natural light that enters on the interior space is unique. The patterns formed on the interior walls and floor make one aware of the light and establish a stronger connection with the outside.

This precedent shows that the view and experience on either side of the edge can be altered through the design of specific openings; and that the amount and shape of light that enters through openings plays a role in determining the atmosphere of the interior space.



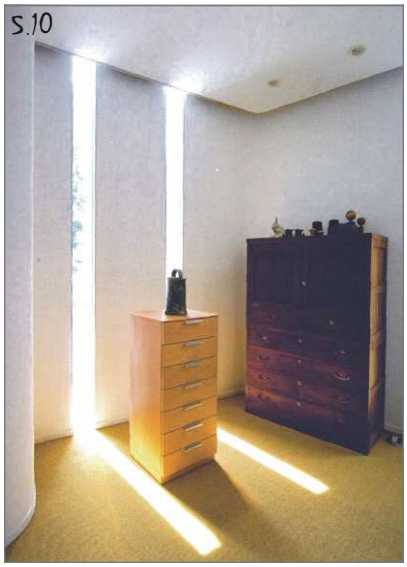


FIGURE 5.8, 5.9, 5.10 Interior views indicating the light effect created by slits openings

STOREFRONT FOR ART AND ARCHITECTURE
STEVEN HOLL & VITO ACCONCI
NEW YORK CITY, USA, 1992

The Storefront for Art and Architecture is a non-profit organisation that acts as a public forum for the advancement of architecture, art and design. Exhibitions, events and talks that are intended to generate dialogue take place in a gallery that is situated on the corner of Kenmare Street and 7th Avenue in New York. It forms a distinct intersection between Chinatown, Little Italy and SOHO, drawing a diverse audience (www.stevenholl.com).

The gallery space is very limited and narrow and therefore the façade is utilised, through a series of hinged panels, as part of the exhibition space. A puzzle-like configuration is created by the arrangement of hinged panels and when the panels are locked in open position, the edge dissolves and interior events can flow out onto the sidewalk (www.stevenholl.com).

The panels are used as display units and project into the street zone, seducing people towards the interior event. This precedent illustrates how the design of the edge can form a strong link between the public life of the street and the private interior space of a building.

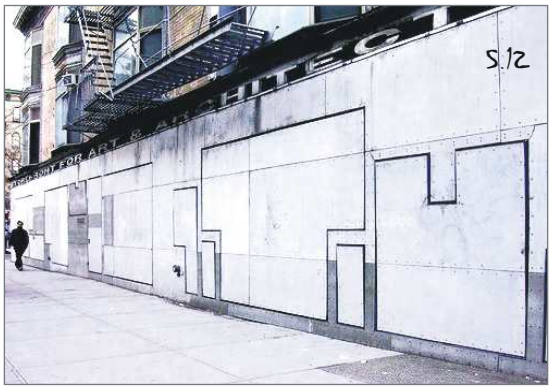


FIGURE 5.11, 5.12 View of facade - panels open/closed
5.13 Interior event flowing out onto sidewalk
5.14 Side view of panels

BURLINGTON ARCADE
GORDON ELLIS
PRETORIA, SOUTH AFRICA, 1934

Burlington Arcade is located on the ground floor of Burlington House in Church Street, Pretoria, and the main entrance to the building is via the arcade (Le Roux 1990:84). The architecture of the building showcases a combination of art deco, art nouveau and modernism; of which the art deco style features particularly strongly in the designs of the storefronts that line the arcade on both sides.

The storefront edges along Burlington Arcade create an interesting element of seduction as they are each built on alternating levels. Because there is not one flat surface, the passer-by is lured forward to discover what is beyond the next level change. The play of alternating levels also creates niches that the passer-by can recline against and watch their surroundings.

Many of the storefronts are built at a higher level than the ground and open up with sliding glass panels, so that the interior shop activity can flow out into the public arcade space, blurring the distinction between storefront and arcade.

These points become popular social spots for the passer-by. One such social spot is the barbershop that opens up completely so that it feels as though the barber is cutting hair in the public space. People are drawn towards this active point and they sit along the higher level of the shop, socialising with the barber and his clients.

FIGURE 5.15, 5.16, 5.17 Views of alternating edge levels in arcade
5.18 View of barbershop

LOUIS VUITTON
JUN AOKI & ASSOCIATES
TOKYO, JAPAN, 2003

The Louis Vuitton store in Roppongi Hills in Tokyo makes a strong brand statement without using any of the brand's traditional logos. Aoki & Associates designed a glass façade using over 20,000 glass tubes that projects fragmented parts of the interior outwards while at the same time reflecting the surrounding buildings and public space. The countless reflections and refractions from the interior form an understated image of the name of the store along the exterior façade (Hanisch 2006:22).

The circular motif of the glass tubes creates an effect that echoes the patterns stamped on the brand's products (http://images.businessweek.com) and showcases how branding can become part of the architectural structure of a store's edge.

On a subconscious level the brand makes a strong connection with the everyday life of the passer-by by intertwining the name of the store with the reflection of the surrounding public space that the dweller finds their self in.


S.20

S.21

FIGURE 5.19 View of storefront
5.20 Effect of storefront in the evening
5.21 Detail view of circular glass tubes

LOUIS VUITTON
JUN AOKI & ASSOCIATES
MANHATTAN, NEW YORK, USA, 2004

The Louis Vuitton store on 5th Avenue in Midtown Manhattan, New York, is located in a 1930s art deco building (http://www.galinsky.com). Aoki has transformed the exterior of the building into a contemporary luxury through a milk white glass layer that covers the existing façade, creating a dream-like setting and ensuring that the storefront is noticeable from a distance.

The solid milk white ceramic coating on the inner surface of the glass gradually becomes a checkerboard pattern in front of the window openings, creating a transition from opacity to transparency (http://www.galinsky.com).

People passing by are lured closer by this storefront that is in stark contrast with the existing architecture.

FIGURE 5.22, 5.23, 5.24 Views of storefront

The window displays of Louis Vuitton stores around the globe are an excellent precedent to illustrate how elements of seduction can be implemented in order to lure the passer-by into a store.

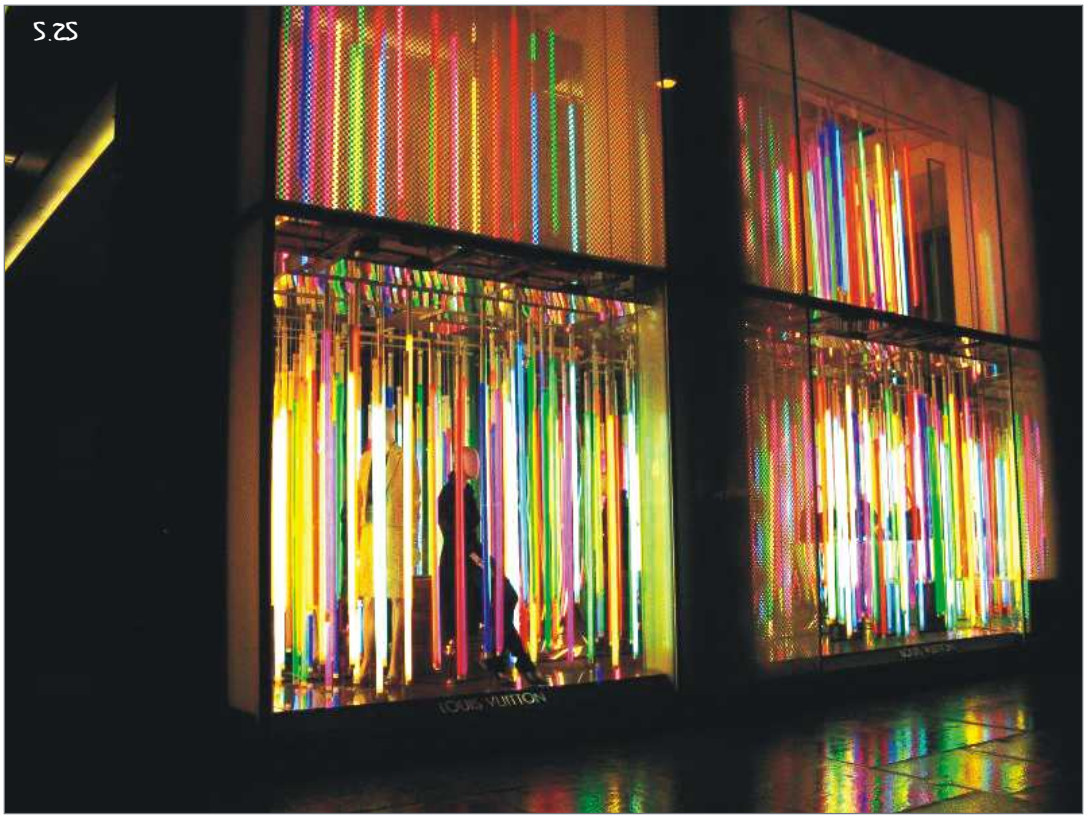
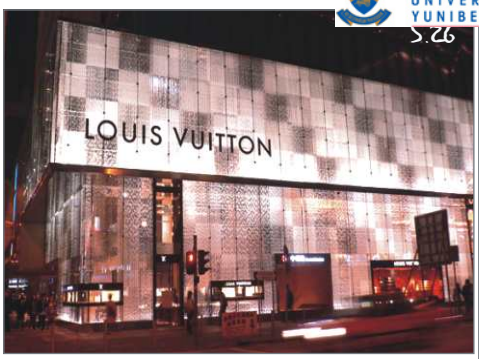


FIGURE 5.25 View of window display with multi-coloured fluorescent tube lights

The multi-coloured fluorescent tube lights that are suspended from the window display's ceiling create a striking effect. At first glance, the passer-by notices the lights and can't help but be lured closer in order to discover what can be found beyond the lights' perimeter. Upon closer inspection, a handbag or mannequin begins to appear, giving you a taste of what can be expected inside the store.



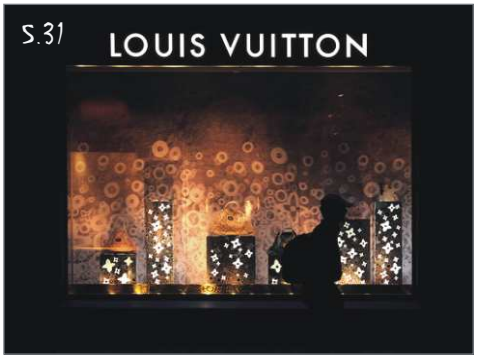


FIGURE 5.26 - 5.36 A selection of Louis Vuitton window displays

The following precedents inspired design ideas that were incorporated in the proposal.

Interactive displays could be used as a branding tool that determines whether the passer-by will enter the specific store. While the potential customer actively explores the edge, he will be given a taste of the products and lifestyle being sold inside the store.

FIGURE 5.37 Interactive display panel, Bloomberg ICE, Toshio Iwai, Tokyo, Japan, 2002
5.38 Castro interactive booth, Israeli fashion conference, 2008

The design of different sizes and shapes of window openings creates a play of light within an interior and will provide opportunity for an interesting display of merchandise aimed at seducing the passer-by to explore beyond the storefront edge.

FIGURE 5.39 Engelhorn department store, Blocher Blocher Partners, Mannheim, Germany, 2007
5.40 Body house, Monolab architects, Rotterdam, Holland, 2003
5.41 Prada epicenter, Herzog & De Meuron, Tokyo, Japan, 2003

The design (fig 5.42) is successful in keeping the window display interesting, while providing the interior spaces with a high level of privacy and giving the passer-by a glimpse of the movement on the other side of the edge. This principle will be implemented along the windows of tenants that require privacy, like the doctor and dentist in the arcade.

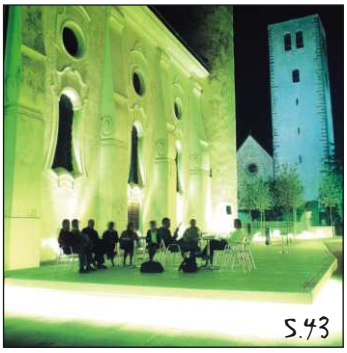
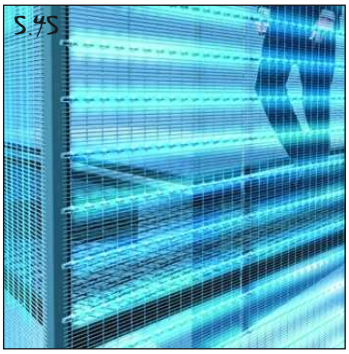


FIGURE 5.42 Heidi house, Klein Dytham architecture, Tokyo, Japan, 2005
5.43 Fuzi pedestrian zone, AWG, San Candido, Italy, 2002

Horizontal slat construction (fig. 5.44) used in conjunction with edge seating at selected points along the edge will establish points that are semi-private, but that still maintain visual connections with the surrounding space.

A small platform incorporated as part of the edge along the arcade could be used by various shop tenants for different purposes performances, book launches and the display of sale items, for example. Raising the platform from the ground and installing lighting at the bottom will create a focal point during performances at night (fig. 5.43).

FIGURE 5.44 W Hotel, Yabu Pushelberg, Times Square, New York, 2001



LED strips mounted on architectural woven wire mesh (Illumesh), projecting light onto the mesh surface, create a dynamic lighting colour wash. Illumesh provides 60-90% transparency, ensuring that the passer-by will be visually connected to the surrounding interior spaces while also lighting the arcade during the evening.

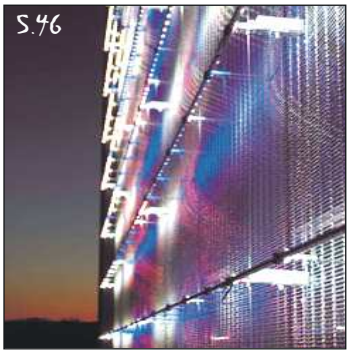


FIGURE 5.45, 5.46 GKD metal mesh - Illumesh

Incorporating reflective surfaces at selected points throughout the arcade, as an element of seduction, will make the passer-by more aware of the surrounding edges and draw attention to specific display windows.

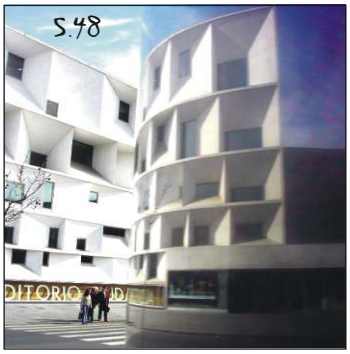


FIGURE 5.47 Mameg + Maison Martin Margiela, Johnston Marklee & Associates, California, USA, 2007
5.48 City of Leon auditorium, Mansilla & Tunon architects, Leon, Spain, 2002

A glass viewing box, situated on the first floor of a building at midpoint along the arcade and projecting into the surrounding space, will act as a drawing point that lures the passer-by deeper into the arcade without obstructing the visual axis of the arcade.

FIGURE 5.49 Glass balcony at Sears Tower, Chicago, USA
5.50 La Purificadora Hotel, Legorreta & Legorreta, Puebla, Mexico, 2007

Perforated metal sheets with lights at the back create a subtle lighting effect that can be used to guide dwellers at night while simultaneously making them aware of the edges surrounding them.

FIGURE 5.51 XVI Chilean Architecture Biennale, Assadi + Pulido, Santiago, Chile, 2008
5.52 Mount Fuji architects studio, Masahiro Harada & MAO, Tokyo, Japan, 2006