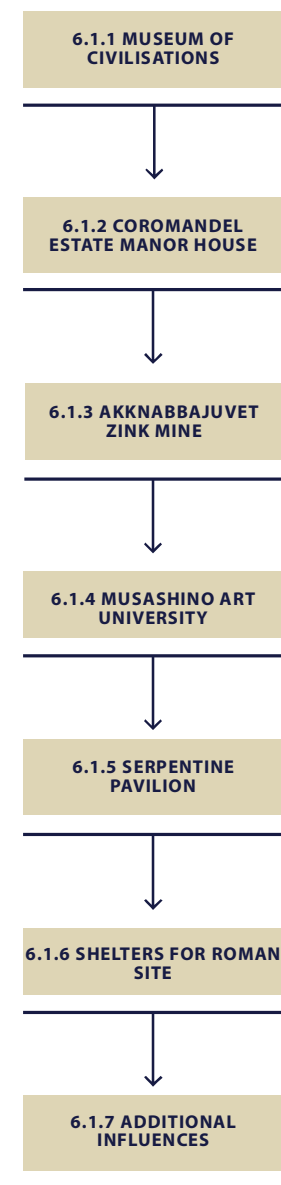


# Chapter 6

## Design Precedents

*The design precedents assisted the researcher in the design process.*

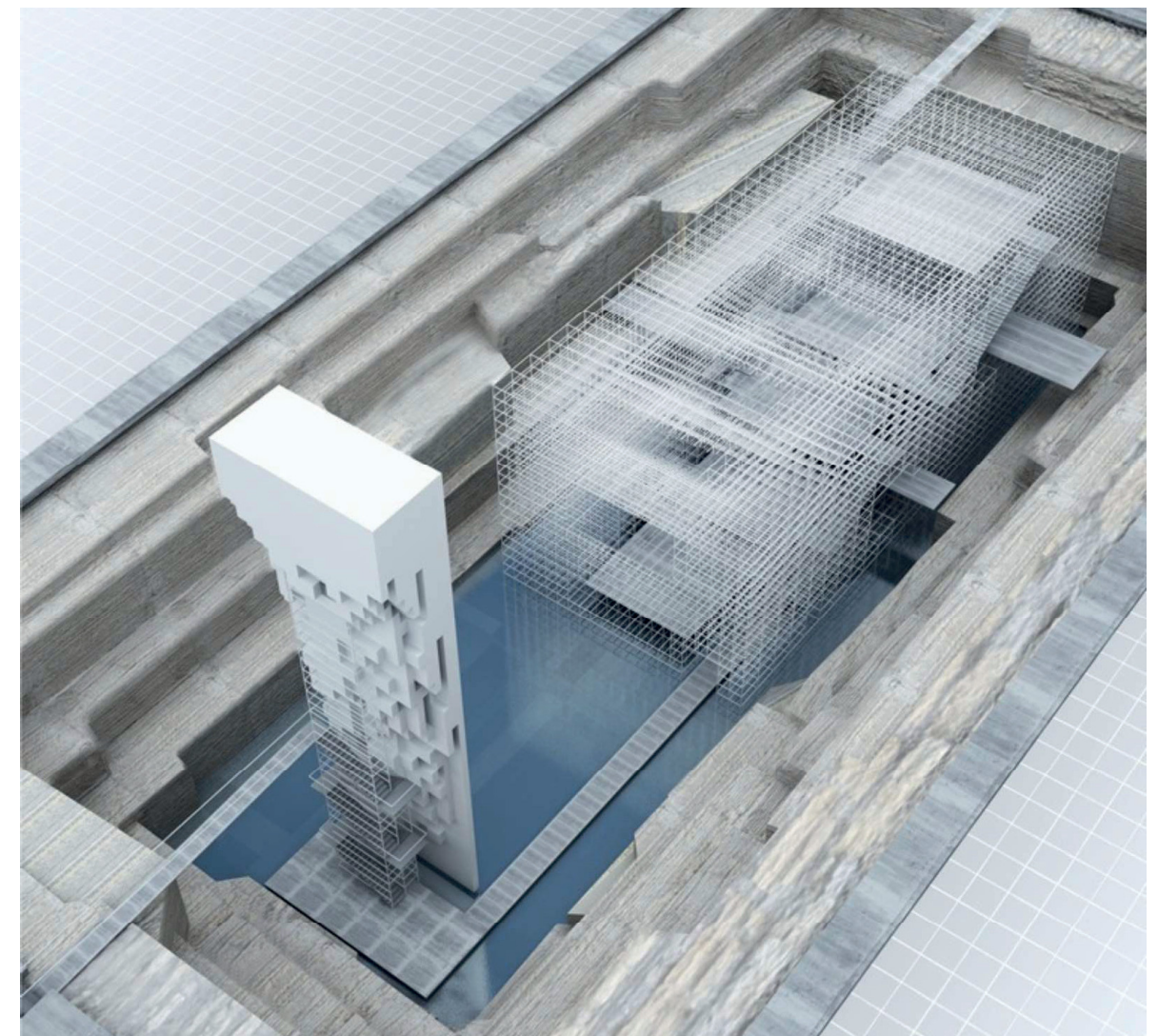


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## 6.1 Design precedent

### 6.1.1 GM Architects, Museum of Civilisations

The museum proposal is for the structure to be sunk deep into the ground in Martyrs' Square in the centre of Beirut. The design directly exposes the stratigraphy of the civilisations underlying Beirut, making up the Lebanese culture of today, as the design becomes an archaeological dig, exhibition space and place for reflection (Frederickson, n.d.). The hole is filled with two structures, one consisting of 20 m x 60 m of gridded scaffolding, the other a tall white tower. The white tower is based on Stanley Kubrick's monolith from the film 2001: A Space Odyssey, with the front being unblemished and smooth and the back eroded, referring to the uncertainty of the future. The two structures are connected by a singular circulation path with a succession of voids creating platforms for exhibition and general observation (Frederickson, n.d.). The floor of the site is an expanse of water, representing the Mediterranean basin as the origin of all involved civilizations (Walker, 2014). Frederickson (n.d.) describe this approach as 'contextual immersion' which refers to possessing an awareness of the past and being rooted in the context.



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6.1 - Museum of Civilisations (Archdaily, www.archdaily.com).



### 6.1.2 Coromandel Estate Manor House

Coromandel Estate is located in Lydenburg, South Africa, and has become an iconic ruin, overwhelmed with mystery and tragedy. The design has allowed the structure to adapt and fuse with the landscape as the approach was one of manipulation of the landscape, offering shelter within rational lines. The structure consists of a planted roof with indigenous and endemic plants. These plants have grown on the cavity walls and spread along stone cladding, creating an ecological landscape and habitat (Peres, 2013:34-35).



6.2 - Coromandel Estate Manor House (Architizer, www.architizer.com).

### 6.1.3 Peter Zumthor, Allmannajuvet Zinc Mine

The Zinc Mine Museum was commissioned as an attempt to stimulate tourism in Sauda, Norway and celebrate a once-booming mining industry. Four buildings are clustered within a natural route upon Allmannajuvet gorge. The cluster includes a museum, café, shelter and service building. The buildings sit ghostlike above and away from the archaeological remains and are designed to look as though they have always been there (Meredith, 2014). The buildings are positioned in order to provide individual views of the landscape as birch and pine trees and the steep mountainside combine to form dramatic views. The buildings are supported by a timber grid in some instances perching along the side of a stone wall. The small and simplistic museum design is not poor, but modest, as it responds to the historic working conditions and circumstances of the mine workers. The timber framework and metal roofs become a dialogue referring to mining as well as the landscape (Hakanoglu, n.d.).



6.3 - Allmannajuvet Zinc Mine (Archdaily, www.archdaily.com).



#### 6.1.4 Sou Fujimoto Architects, Musashino Art University Museum & Library

The library, designed for the Japanese Musashino Art University, functions as an ark, with 100 000 open-archive shelf units with another 100 000 closed-archive units. The library is constructed out of shelf units, which become the books, light and place. The layered 9m high walls together with a spiral sequence of bookshelves wrap the periphery of the site as an external wall creating a relationship between the interior and exterior. Within the library exploration and investigation are opposing yet dependent entities, as investigation refers to the location of specific books, while exploration relates to the discovery of unexpected information. The space is therefore renewed and constantly reformed, while a logical system facilitates the existence of both systems (Divisare, 2012).



6.4 - Musashino Art University Museum & Library (Archdaily, www.archdaily.com).

#### 6.1.5 Sou Fujimoto, Serpentine Pavilion

The pavilion by Sou Fujimoto became the first pavilion the public could interact with. The three-dimensional steel grid created from 400 mm steel bar modules create a light structure which is broken in certain areas to allow public access as well as different uses within. The structure becomes translucent to the landscape, encouraging exploration of the site. The concept of manmade geometry blends with the natural and human, the geometry and greenery are merged in order to create a new environment. The structure protects visitors from the landscape while allowing them to move through it (Portilla, 2013).



6.5 - Serpentine Pavilion (Archdaily, www.archdaily.com).



### 6.1.6 Peter Zumthor, Shelters for a Roman Archaeological Site

Built in 1985 in Chur, Graubünden, Switzerland, the protective Housing for Roman Excavation was awarded the Pritzker Architecture Prize in 2009. In the Pritzker essay Phillip Ursprung (2009) describes Zumthor's buildings as continuously revolving around the relationship between the human body and its environment, and the experience of specific situations.

Excavations in Chur, the oldest Swiss town, unearthed a complete Roman Quarter. Authorities decided to preserve the excavations and open it for public exhibition. Zumthor, through the use of a lightweight wooden enclosure designed a protective wooden pavilion, not only as a protective enclosure but also as a museum. The design consists of "cases", referring to a volumetric reconstruction of the original Roman buildings with the entrance placed on one of the side facades. The metal box entrance is suspended from one of the timber walls, avoiding contact with the ground where the entrance then extends to a modern metal Pratt type beam footbridge. The footbridge functions as a raised observation level (Martin, 2013).



6.5 - Shelters for a Roman Archaeological Site (Archdaily, www.archdaily.com).

### 6.1.7 Additional influences: Frank Lloyd Wright | Taliesin West, Tom Kundig | Rolling Huts and Delta Shelter, Case Study Houses, Renzo Piano | Tiny Diogene Hut



Left to right: 6.6 - Taliesin West (Archdaily, www.archdaily.com), 6.7 Rolling Huts and Delta Shelter (Archdaily, www.archdaily.com), 6.8 Tiny Diogene Hut (Archdaily, www.archdaily.com), 6.9 Case Study Houses (Lanonservancy, www.lanonservancy.org)