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Design precedents:

Precedents selected are informant to the process of designing a centre that reacts to a visual quality that can appropriately form part of the Museum Park and City Hall precinct. The chosen precedents are then subjectively chosen for visual qualities.

Museum of Rock Art, Arizona USA. 1995 – William Bruder:

This building reacts immediately to the surrounding context, being located at the entrance from the parking lot, leading visitors into the museum and then out into the mountain where the engravings are. Natural colours create a respectful reaction to the environment.

A cue taken from this design was the exposure of materials and services in the building. Air-conditioner ducts are exposed and the underside of the roof structure is visible. This idea is useful in a centre where the architecture should educate visitors and users about how the building is constructed as a working product.

In the museum, exhibition spaces and circulation is combined as in the illustrations. One of the requirements for the design centre is to combine exhibition and circulation spaces.

design precedents

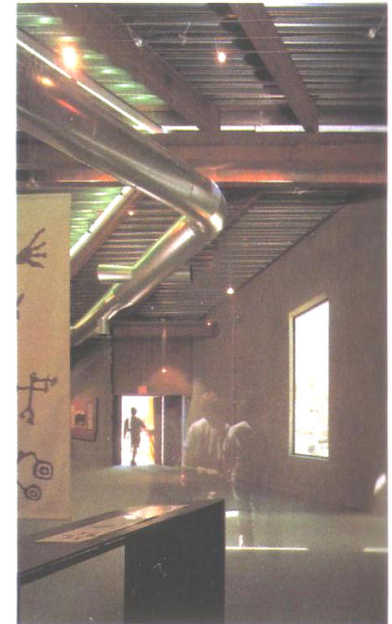


Fig 1. Museum of Rock Art, Arizona USA

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**Department of Geosciences,
University of Aveiro. Portugal 1991 –
Eduardo Souto de Moura:**

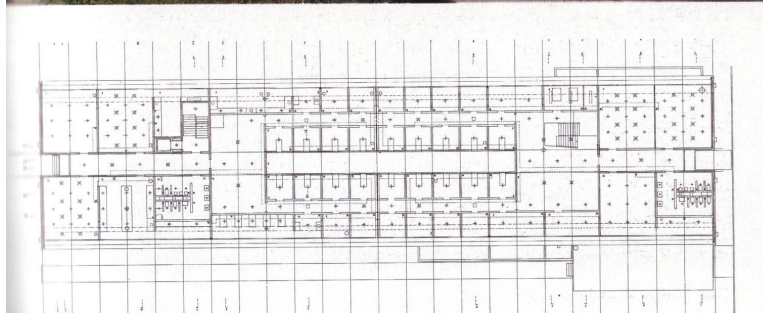
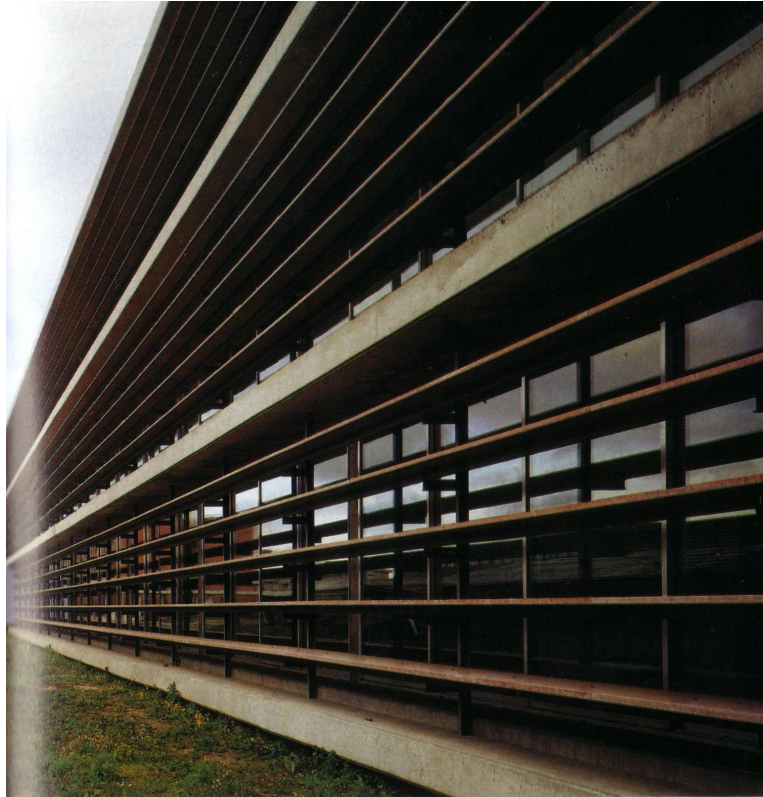
In this project, a play of different materials was the criterion for selection. The contrast between heavy concrete and lightweight steel and glass plays an important role in the success of the visual quality of the building. In addition, the colours that are achieved are in contrast, the light grey of concrete and the dark finish of the steel.

In the proposed design centre, the choice to use steel and concrete as the structural system allows the building to show elementary details that are robust and simplistic in order to give the building the impression that it is a building which can be created through local contractors and builders due to non-complex joints and finishes.

The minimalist visual quality of the building is achieved through attention to detail and reaction to buildings in the immediate surrounding.

This building reacts to neighbouring buildings which are three storeys high with symmetrical box layouts and very plain. "All you have to do was glance at the other buildings on the campus: straight blocks of brick, all with three floors, parallel and equidistant, the only difference being whether the windows were oblong or square, or the

blinds being white or dark" – Francisco Asensio Cerver, pg 338.



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**Fig 2. Dept. of
Geosciences, University of
Aveiro**

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Fig 3. Dept. of Geosciences, University of Aveiro



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Utrecht School of Design and Fashion, Utrecht, The Netherlands, 1997. – Erick van Egeraat:

Chosen as an example where alternative materials are used and where there is a distinct simplistic resolution for a school for design. This building becomes formal and is neutral in design. I believe that perhaps design schools should be neutral and minimalistic in order to allow creative thinking. By constraining the architecture to a specified point, freedom in design may be provoked. This is the theoretical point of departure for generating the design centre.

Polycarbonate sheeting and s-rib profiles are used as cladding and for façade treatment in this building. Materials such as these are investigated and used in the centre. In relation to the previous precedent, this building has a dialogue between materials, in this case, steel and glass. The lightweight steel shell is translated into the interior where this becomes the structural system to which internal corridors and spaces are attached.

A simple rationalist plan form is given for the building, this adds to the simplistic nature of the building.

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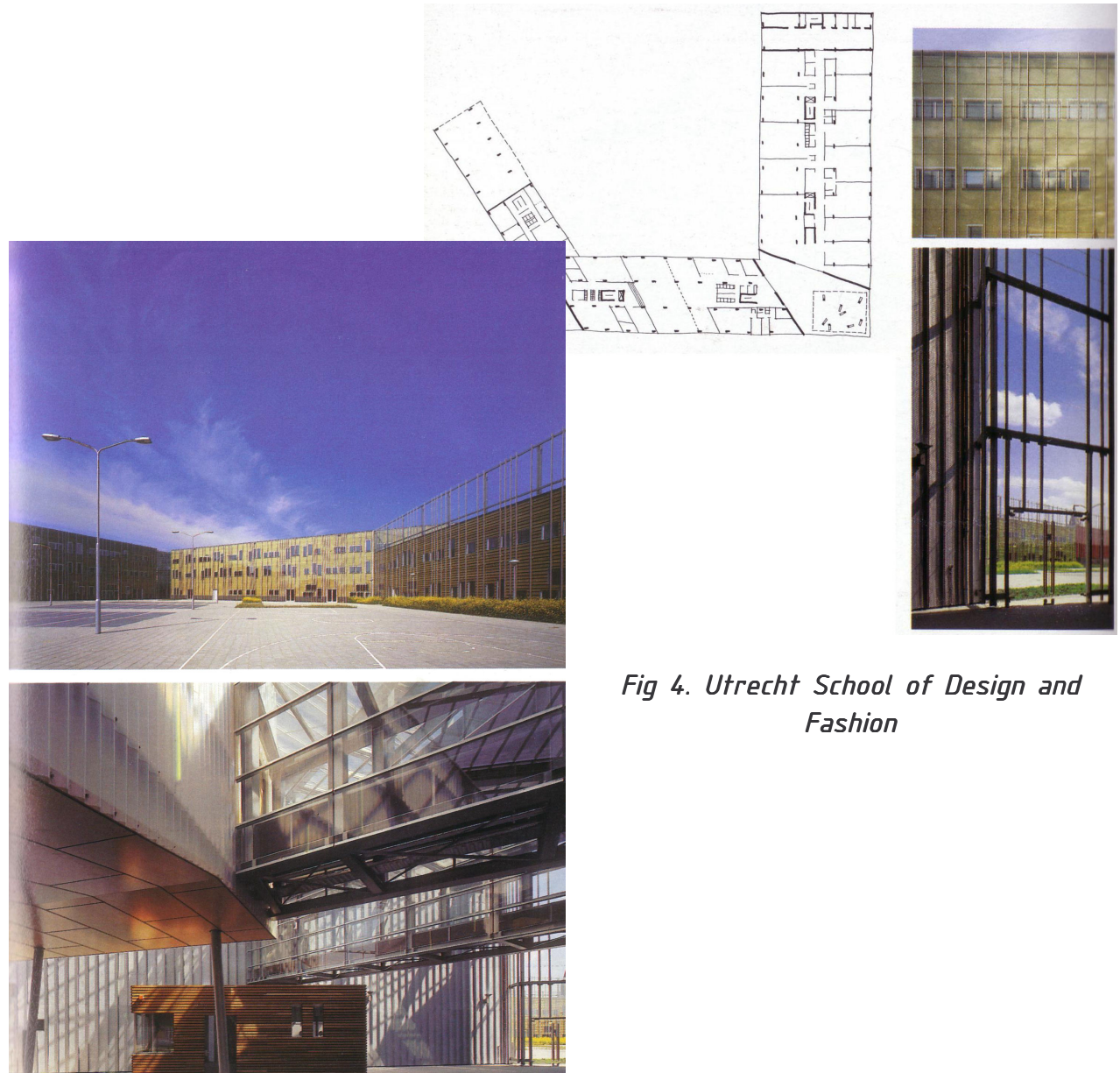


Fig 4. Utrecht School of Design and Fashion

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Wozocos, Amsterdam, The Netherlands, 1997. – MVRDV:

Although this project is purely a housing project, the merits for choice are material selection and innovation in construction. A concrete super-structure to which individual apartment structures are hung creates an interesting urban fabric for the region. The overhanging apartments were designed in reaction to height restrictions and the need for more space.

Timber clad overhanging apartments oppose the traditional concrete apartment block structure. This concept is used to create exhibition spaces on the circulation wings in the design centre.

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Fig 5 & 6. Wozocos, The Netherlands

