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## Precedent Studies

Guy Debord

GUIDE PSYCHOGEOGRAPHIQUE DE PARIS

Architect: Guy Ernest Debord

Date: 1957

**This precedent was informative in the site analysis phase.**

The International Situationiste was a group of urbanists, architects and artists, established in 1956, and led by French architect, Guy Debord. Their aim was to explore new possibilities in urban planning and architecture. The project 'Guide Psychogeographique de Paris' was an analysis of the social interactions and movement patterns of Paris. This project is one of the first to acknowledge the development of a global society linked through movement and networks of communication. Their theory of 'drifting' stemmed from this project and explores the possibility of "making oneself available to the different attractions of the terrain, to new encounters, refers to contingent time, to space reconstructed by the emagination, by experience - always fragmented and subjective."

(Brayer, M (et al) 2004: 22 & 65)



fig.4.1

MOBIUS HOUSE, AMSTERDAM, THE NETHERLANDS  
 Architects: UN Studio  
 Date: 1996

**Mobius House is chosen as a precedent because it investigates use patterns as a generator of design.**

Architects, Ben van Berkel and Caroline Bos, use the mobius strip to accommodate various strands of movement into one building. The mobius strip consists of lines that never cross but surfaces that interact. (Domus 1999:41)

**Spatially this can be interpreted as facilities being the points of interaction and not the paths. As with this precedent, the design process is generated by an analysis of the uses to be accommodated. The interaction between the uses is the primary focus of the design.**

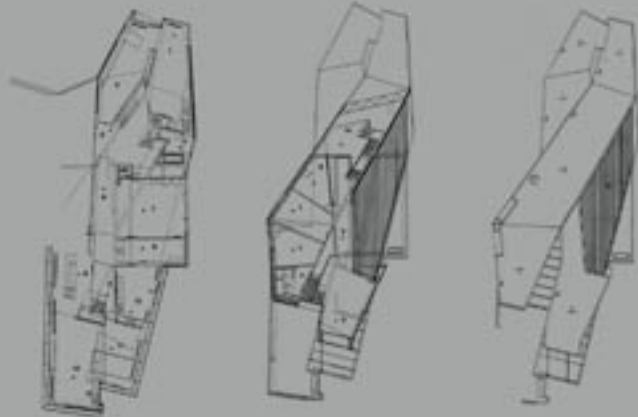


fig.4.2 Plans of Mobius House

- 1 bedroom
- 2 studio
- 3 circulation
- 4 bathroom
- 5 toilet
- 6 ramp
- 7 garage
- 8 storage
- 9 meeting room
- 10 kitchen
- 11 veranda
- 12 living room
- 13 fire place
- 14 open space
- 15 roof garden



fig.4.4 Mobius Strip



fig. 4.5 Mobius House

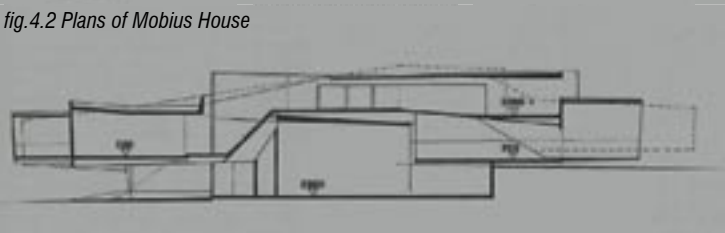


fig.4.3 Section

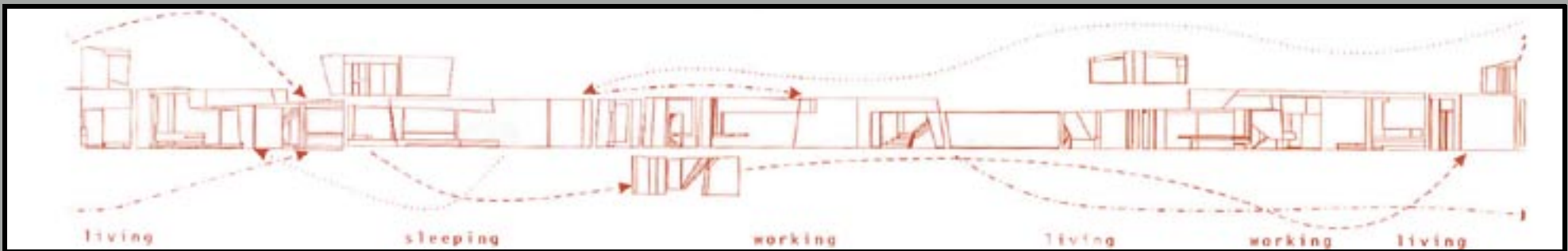


fig. 4.6 Movement Analysis

# Precedent Studies

UN Studio

MERCEDES-BENZ MUSEUM, STUTTARD, GERMANY

Architects: UN Studio

Date: 2006

**The Mercedes-Benz Museum is another example of UN Studio's work with movement as design generator.**

In this building, the architects use the double helix, of which lines never cross, as concept. The helix was interpreted into architecture by creating two ramps spiralling around each other, but never connecting. The exhibits are placed along the ramp and users spiral up with the one ramp, down with the other.

The double helix concept allows users to have two experiences of the same building, depending on which route they take. This means that two groups of users can exist independent of each other. (Architect 2006: 76)

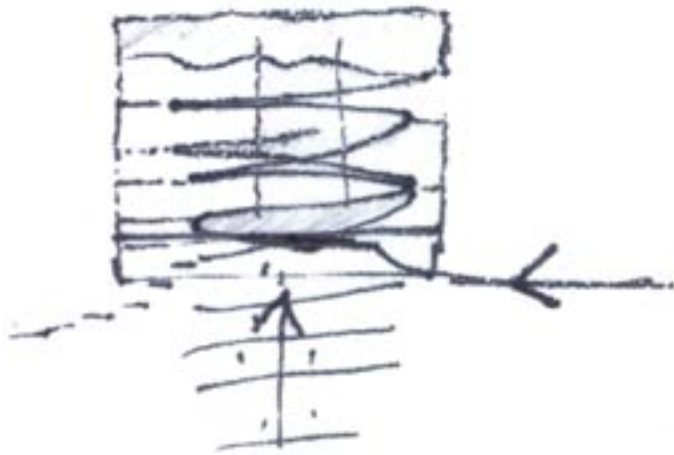


fig.4.8



fig.4.9

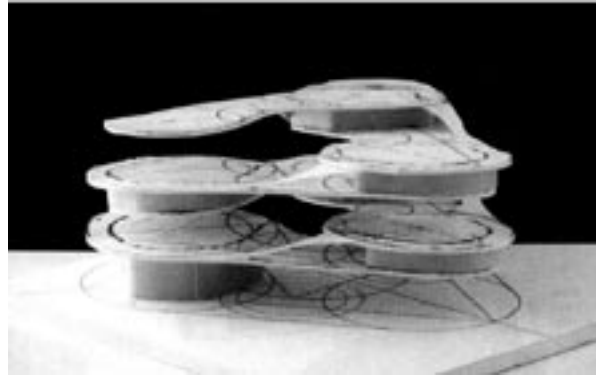


fig.4.10

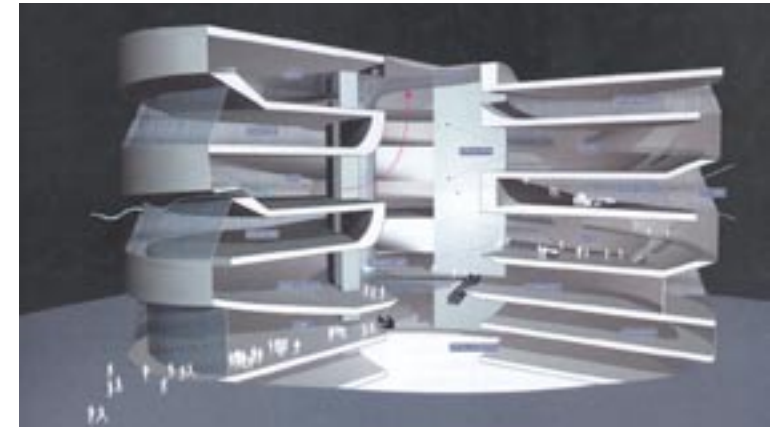


fig.4.11

#### INTERPRETATION

The routes in the precedent studies are designed not to cross. However, during the theory investigation process, it was established that, when lines cross, intensities are created at intersections. At the intensities an opportunity is given for dialogue between user groups and allows them to change direction from one route to another. A rhizome is formed, where all routes are connected to each other.

# Precedent Studies

OMA Rem Koolhaas

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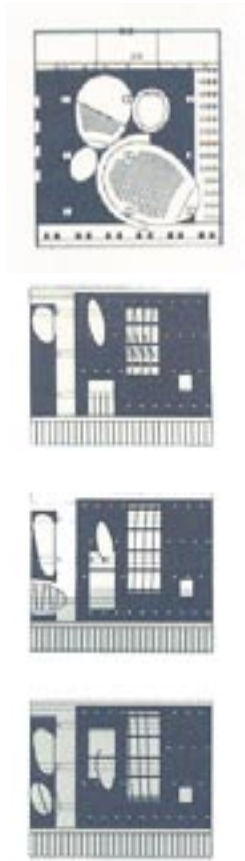


fig.4.12

BIBLIOTHEQUE DE FRANCE, PARIS

Architect: Rem Koolhaas

Date: 1989

**This precedent was chosen to illustrate an interaction between the constant and transformative, as this is an objective derived from the theory investigation.**

The project was done as a competition entry for the Paris Library. Dominique Perault won the competition and Koolhaas's design remains a theoretical exercise. The design explores the interaction between programmed and unprogrammed space. In the library, programme-specific facilities 'float' in an unprogrammed building. The library is housed in the unprogrammed areas whilst facilities such as auditoria and reading rooms are housed in the programme-specific pods. Levels are connected by ramps allowing the unprogrammed space to flow from one level to another without interruption. The building is covered with a translucent skin, making the pods visible and allowing the building to be read from outside.



fig.4.13

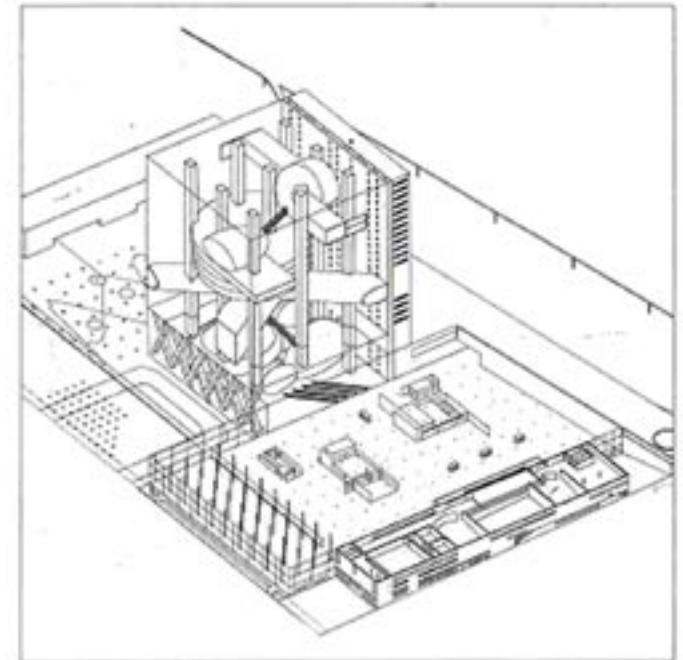


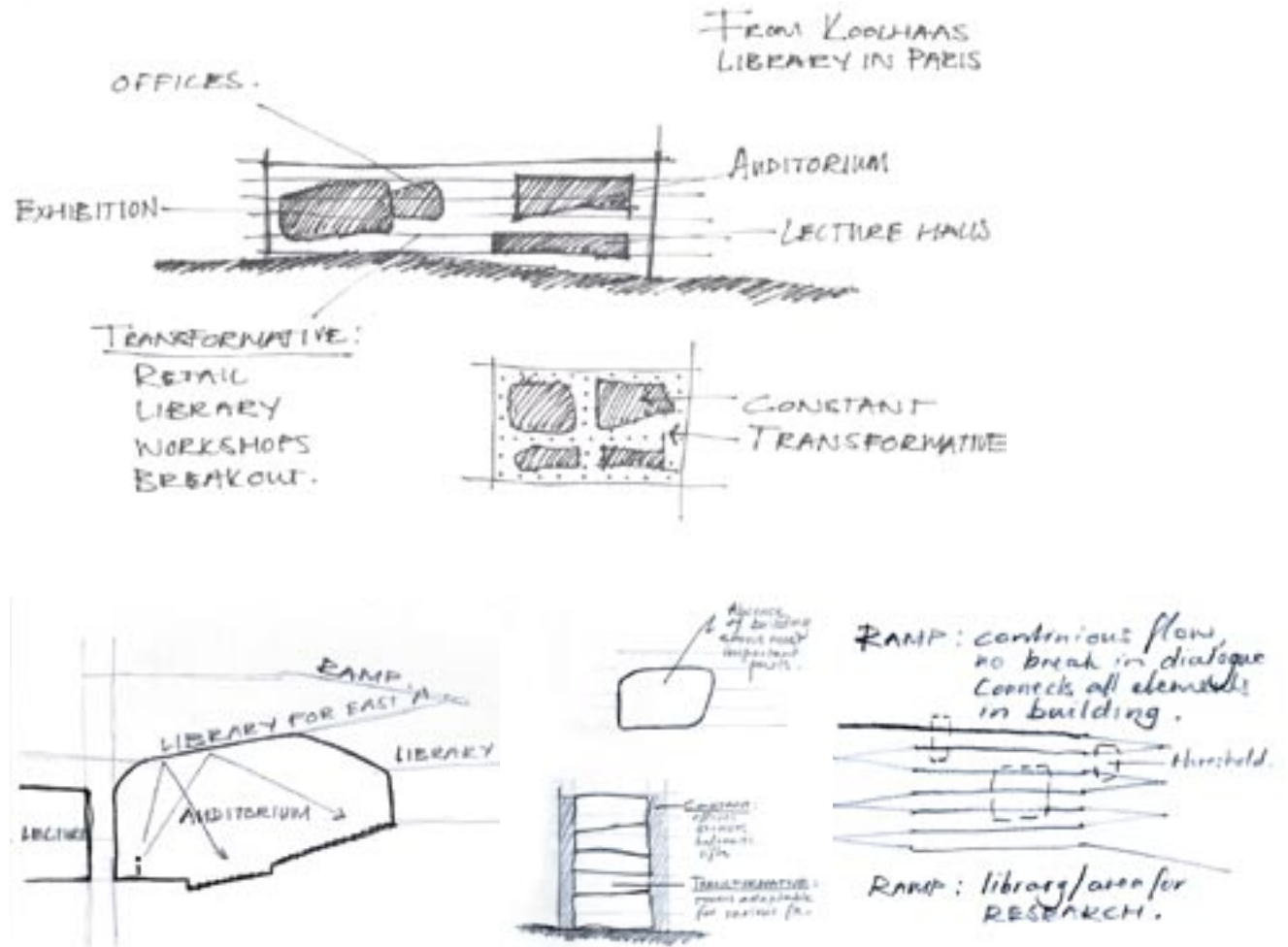
fig.4.14



ANALYSIS & INTERPRETATION

Koolhaas's programme specific facilities are the constant elements of the building. They give an identity to the building and houses functions with specific requirements. The unprogrammed space is the transformative element of the building. This space can adapt to the needs of the users. It houses the main function of the building, the library, in such a way that it promotes flow of users from one area to another. It is the transformative space that dictates the way in which the building functions and in turn, it is the users that dictate the way the transformate space is used. The connection between constant and transformative, where users cross paths, are the areas of interaction.

Analytical sketches of Koolhaas's Bibliotheque de France was done to establish the interaction between constans and transformative. These sketches were used to inform the concept design phase by placing them over the site and combining them with concepts derived from the site analysis process.



# Precedent Studies

## OMM DESIGN WORKSHOP

ELECTRIC LADYLAND OFFICES, KLOOF, DURBAN

Architect: OMM Design Workshop

Date: 2001

**This project is chosen as a precedent study as it is transformable to the needs of the inhabitants.** This is done by dividing the building into two parts: programme-specific and unprogrammed. The programme-specific half includes services and circulation, whilst the unprogrammed half allows for transformable office space that can adapt to the user's requirements. A suspended mezzanine floor can be retracted or removed, to create a double volume space.

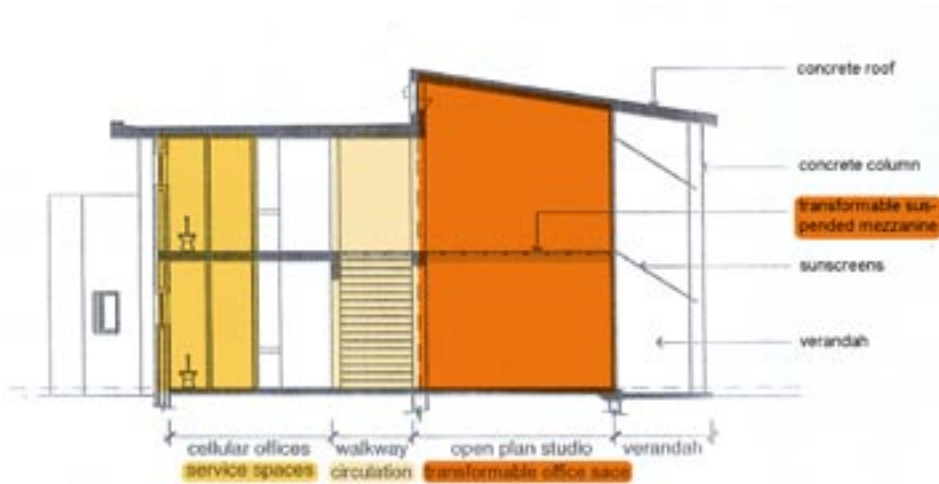


fig.4.16 TYPICAL SECTION



fig.4.17

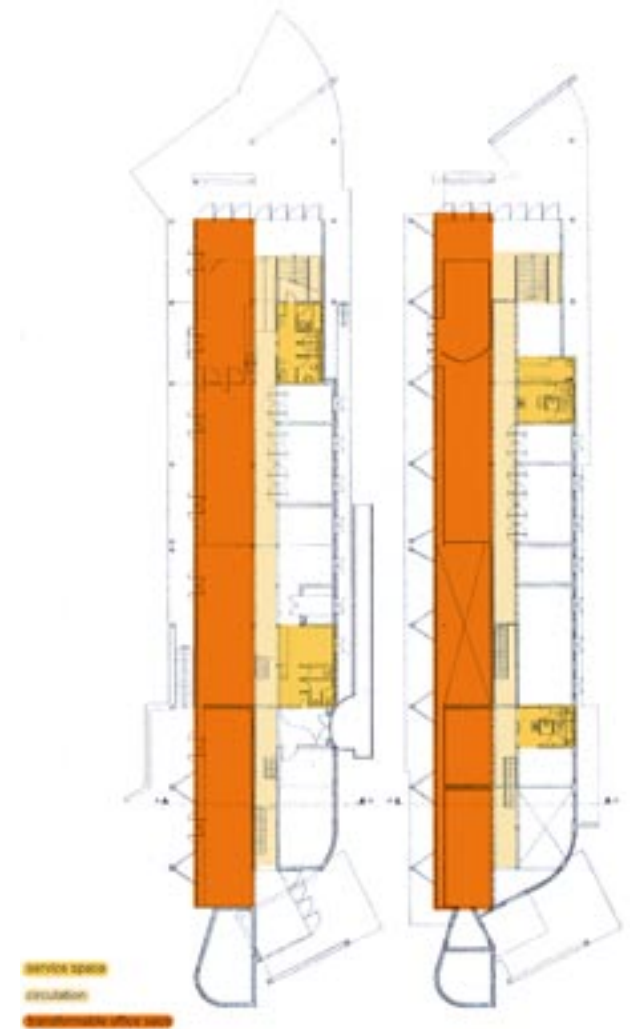


fig.4.18



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fig.4.19



fig.4.20

These precedents were chosen as research for the children's library. Lessons from these projects include using bold colours to stimulate creativity, have activity areas where children can interact and be creative and to communicate educational material through images.

Projects from left to right: fig. 4.19.

CARTERHATCH INFANT & PARKSIDE FIRST SCHOOL, ENFIELD, LONDON

Architects: Stephen Davy Perter Smith

Date: 1998

Activity room for art classes.

(Allen, I. 1999:30-45)

fig. 4.20.

FAWOOD CHILDREN'S CENTRE, HARLESDON, LONDON

Architects: Alsop & Partners

Date: 2004

The building consists of an outer steel 'greenhouse' filled in with recycled shipping crates. This allows for interesting little nooks where reading groups can gather.

fig.4.22.

CORAM FAMILY CHILDREN'S CENTRE, LONDON

Architects: Monahan Blyth

Date: 1999

Primary colours are used for children to navigate through the school. Each age group is assigned a colour and the class rooms and facilities are painted accordingly.

(Evans, B. 2005.24-33)

## Precedent Studies CHILDREN'S AREA



fig.4.21



fig.4.22

## Precedent Studies

### TEXT & ARCHITECTURE

**The use of text in architecture was researched to find various ways in which the function of the building, an Institute for African Language Studies, can be expressed on its skin. This will make the building readable and will invite passers by to interact with the building.**

From left to right:

NAGOYA UNIVERSITY NOYORI CONFERENCE HALL & MATERIALS SCIENCE LABORATORY, JAPAN

Architect: Yoshihiko Iida

Date: 2004

VEENMAN PRINTWORKS, EDE, NETHERLANDS

Architects: Neutelings Riedijk

Date: 1999

CULTURAL CENTRE, ADELAIDE

Architect: Ashton Raggat McDougall

Date: 2002

AKIBA-SCHECHTER JEWISH DAY SCHOOL, CHICAGO

Architect: John Ronan

Date: 2004



fig. 4.23 Graffiti as example of text on architecture



fig. 4.24



fig. 4.26



fig. 4.25



fig. 4.27



fig. 4.28



fig. 4.29

# Precedent Studies

ANISH KAPOOR

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CLOUD GATE, CHICAGO

Artist: Anish Kapoor

Date: 2004-2005

London based artist, Anish Kapoor, is known for testing the experience of space through his work. The aim of his sculptures are to fuse physical and psychological space by creating interesting experiences for the viewer.

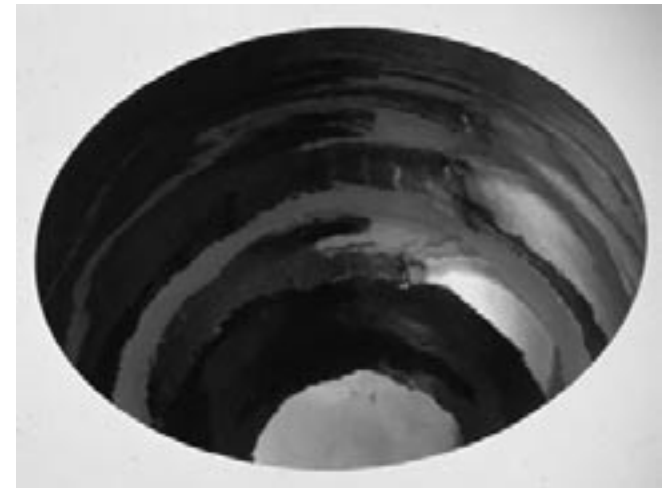
**This precedent was used to explore perception of space and also to investigate the construction process of the pod.**

Cloud Gate, a giant kidney-bean shaped pod, consisting of a hundred stainless steel panels, is highly reflective. This characteristic makes it interactive with the city and the users by reflecting their activities.

The pod was constructed by assembling prefabricated elements on site. First, the main structure, consisting of I-beam profiles, were erected. These are connected by steel pipes. The structure was covered with reflective stainless steel panels, each cut to a specific shape. ([www.artoutline.com/anishkapoor/cloudgate](http://www.artoutline.com/anishkapoor/cloudgate))



fig. 4.30 & 4.31





*fig. 4.32 - 4.36 The construction process of Cloud Gate, Chicago*