

Precedent Studies

5 PRECEDENT STUDIES

5.1 ARCHITECTURE + TYPOGRAPHY

5.1.4 DEDUCTIONS

- Incorporation of typography is successful when conveying the identity and inherent character of the building.
- It is possible to incorporate typography either as an intrinsic part of the structure of the building or to be employed on merely an aesthetic level.
- Typography allows for the engagement between user, text, space and architecture.

5.1.1 NIKE FOOTBALL TRAINING CENTRE



Fig. 56: View of front elevation (Abrams, 2010).



Fig. 57: Facade louvre/text detail (Abrams, 2010).

The building is wrapped in a local timber louvred structure that encloses the sandstone clad massing. The louvres shape the identity of the building (see Fig. 55) and also very strongly incorporates the use of typography within its detailing. The sandstone of the eastern facade is left exposed, upon which the names of distinguished football players are engraved (Rosenberg, 2010).

The typography forms a permanent and identifiable component of the architecture.

LOCATION: Soweto, South Africa
 ARCHITECTS: RUF Projects

5.1.2 MODERNA MUSEET MALMÖ



Fig. 58: Public street facade (Lindman, 2010).



Fig. 59: View through facade towards exterior (Lindman, 2010).

The use of typography in this project forms part of the main facade treatment and public interface of the building (Saieh, 2010). The text employed not only forms part of the architectural aesthetic but also identifies the building within its urban context - thus acting as a way-finding mechanism.

The fact that one engages with the exterior by looking through the facade and the typography from the interior of the structure, allows the text to shape ones views and spatial experience (See Fig. 58-59).

LOCATION: Malmö, Sweden
 ARCHITECTS: Tham & Videgård
 Arkitekter

5.1.3 ALPHABET BUILDING



Fig. 60: Street interface (MVRDV, 2010).



Fig. 61: Alphabet facade (MVRDV, 2010).

The Alphabet Building takes the incorporation of typography to the extreme. Here the typography is the architecture - forming the main facade structure and overall aesthetics of the building.

Here the facade showcases the letters of the alphabet - each representing a company that will be letting office space within the structure (Jett, 2011).

The author is of the opinion that all though the text successfully becomes the architecture, the end-product is not realised to its full potential.

LOCATION: Amsterdam, Netherlands
 ARCHITECTS: MVRDV

5.2 THRESHOLD

5.2.1 MORSKE ORGULJE



Fig. 62: The habitable threshold (Surac, 2005).



Fig. 63: Transition from land to sea (Surac, 2005).

Part of a new coastline refurbishment, these white granite steps avoid the abruptness of land meeting sea by fully occupying the in-between.

The steps, doubling as sea-organ, allow for the dissolution of the boundary between land and ocean and preserve a dilated transit space between the one and the other (Bordas, 2005: 2)

LOCATION: Zadar, Croatia
ARCHITECTS: Nikola Bašić

5.2.2 WHITWORTH ART GALLERY – EXTENSION



Fig. 64: Blurring of boundaries between landscape and architecture (Levete, 2009).

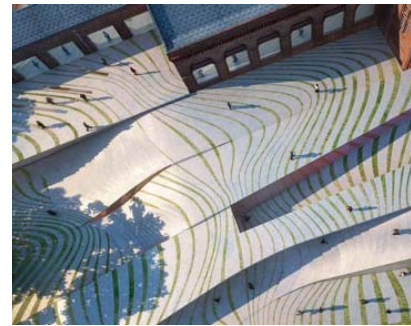


Fig. 65: Dissecting of the landscape (Levete, 2009).

This project aims to blur the boundaries between landscape and architecture, resulting in a dynamic and habitable space.

The landscape was conceived of as folds of fabric that are dissected, pushed, pulled and sliced to manipulate the user experience (Levete, 2009). By doing so, this project highlights the importance of the in-between within the spatial experience of architecture.

LOCATION: Manchester, UK
ARCHITECTS: Amanda Levete Architects

5.2.3 VICTORIA & ALBERT MUSEUM – EXTENSION

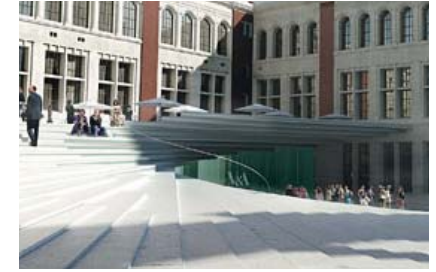


Fig. 66: The manipulation of surface (Snohetta, 2011).



Fig. 67: The confluence of spaces (Snohetta, 2011).

Through manipulation of the surface, this project disentangles the perceived boundary of the floor, the wall and the roof. It is the employment of a continuously changing surface, forming different typologies, that allows for the confluence of spaces.

Leading into the entrance is the sweep of the courtyard allowing for an uninterrupted engagement of space (Snohetta, 2011). Within this project, inside and outside meet in an unobtrusive and liberating manner allowing the formation of active thresholds.

LOCATION: London, UK
ARCHITECTS: Snøhetta

5.2.4 DEDUCTIONS

- The in-between is manifested in both tangible and intangible form.
- The threshold is a habitable architectural space and it embodies the potential to become a typology within itself.
- Through the manipulation of surface, the concept of the 'delineated boundary' is most often realised.
- By allowing architectural space to intersect with itself as well as with the landscape, the threshold is realised.

5.3 SURFACE

5.3.1 EDF ARCHIVE BUILDING



Fig. 68: Reflecting of the landscape (Lanoo, 2011).



Fig. 69: Texture as aesthetic (Lanoo, 2011).

The texture employed in this building consists of stainless steel studs that are inlaid in the precast earth coloured concrete panels of the facade.

The utilisation of texture was done to ensure a better amalgamation between building and landscape by blurring the building's edges and allowing the envelope to reflect the changing seasons and surrounding colours found in the landscape (LAN Architecture, 2011).

LOCATION: Bure-Saudron, France
 ARCHITECTS: LAN Architecture

5.3.2 TAMPA MUSEUM OF ART



Fig. 70: Building becomes texture (Barnes, 2010).

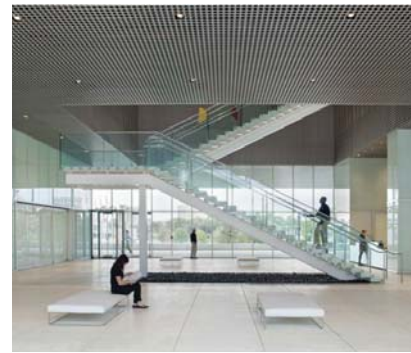


Fig. 71: The exploitation of surface. (Barnes, 2010).

In this museum of art, surface is used to establish an iconic aesthetic and identity. The building is wrapped in a continuous polished aluminium skin that is both wall and ceiling - the exploitation of surface. This skin is perforated with circular apertures which never vary in size, staying constant throughout the design.

The building is not only in the landscape, but is the landscape. Through reflection of the sky, the trees and the sea, the building at the same time blurs and unifies (Stanley Saitowitz, 2007).

LOCATION: Tampa, USA
 ARCHITECTS: Stanley Saitowitz

5.3.3 EXPLORATORY SCIENCE MUSEUM

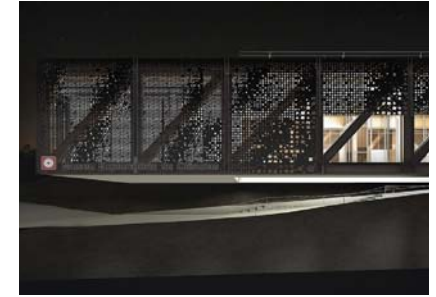


Fig. 72: Varying openings in panels (CHN, 2011).



Fig. 73: Texture as identity (CHN, 2011).

Throughout the realisation of this building, the surface not only embodies the main aesthetic identity of the volumetric structure, but it also functions on an environmental and climatic level.

According to the architects, the texture pattern of the aluminium panels vary across the facade from more dense to more diffuse, in accordance with the amount of illuminance necessary for interior activities (CHN Arquitetos, 2011).

LOCATION: Campinas, Brazil
 ARCHITECTS: CHN Arquitetos

5.3.4 DEDUCTIONS

- The application of texture can enrich the spatial experience and presence of architecture.
- The interpretation of surface into an architectural 'material' can be purely aesthetic or both aesthetic and functional.
- Surface can create identity.
- The application of texture can either inform the entire design or be employed to selectively enrich the building.

5.4 OLD + NEW

5.4.4 DEDUCTIONS

- When additions are added to existing structures, they carry more architectural merit if they compliment instead of mimic the existing.
- Interventions can either function as sperate entities or they can be fully incorporated into the existing building.
- Unity can be achieved through stark but sensitive contrast to the context and the existing structure.

5.4.1 MCGILL UNIVERSITY SCHOOL OF MUSIC EXTENSION



Fig. 74: Friends of a feather. (S+P, 2009).



Fig. 75: Neutral interior colour palette (S+P, 2009).

This new addition to the existing School of Music is discreet in presence and occupation of its site (See Fig. 73). The building aims to establish a contemporary identity for the faculty whilst not competing with the existing faculty building .

The colour palette and material selection of the new facility is done elegantly and tactfully so as to compliment the existing facility without blatantly mimicking its materiality (Saucier + Perotte, 2009).

LOCATION: Montreal, Canada
ARCHITECTS: Saucier + Perotte

5.4.2 NELSON-ATKINS MUSEUM OF ART EXTENSION



Fig. 76: Translucent vs. solid (Halbe, 2007).



Fig. 77: Opposites attract (Halbe, 2007).

This slender, linear building provides a delicate counterpoint to the existing 1933 Beaux-Arts museum. The architecture is in fluid dynamism with the landscape and is mainly submerged below ground with five glass pavilions puncturing the ground plane (Holl, 2007).

The main conceptual approach was that the new addition exists in “complementary contrast” (Holl, 2007) to the existing Neo-Classical structure.

LOCATION: Kansas City, USA
ARCHITECTS: Steven Holl

5.4.3 MORITZBURG MUSEUM EXTENSION



Fig. 78: Old embracing new (Halbe, 2011).

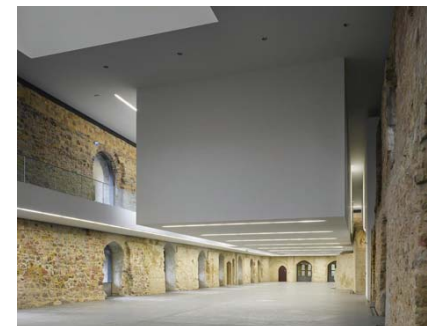


Fig. 79: Symbiosis of old and new (Halbe, 2011).

With this addition the new-built intervention physically but sensitively occupies a part of the existing 15th century Gothic Military structure.

The main design idea was for the addition of a contemporary new roof from which new exhibition spaces and infrastructure are suspended (Nieto Sobejano, 2011). The roof with its angular geometry and contemporary materiality is in strong contrast with the existing irregular stonework building.

LOCATION: Halle, Germany
ARCHITECTS: Nieto Sobejano

5.5 PUBLIC SPACE

5.5.4 DEDUCTIONS

- It is possible to fuse architecture, landscape and public space into one unifying product.
- By examining and exploiting the 'surface', previously unrealised spatial possibilities can come to the fore.
- Through the manipulation of the urban surface it is possible to realise connections between city, individual and event.
- Through the reclamation of lost urban space, the establishment of a new urban place is possible.
- Public space does not always have to happen on the planar level of the street - it can be elevated in the air or possibly even recessed into the ground.

5.5.1 NORWEGIAN NATIONAL OPERA HOUSE



Fig. 80: Building emerges as landscape (Snohetta, 2008).



Fig. 81: Building appropriated as public space (Snohetta, 2008).

Independent of the activities taking place inside this cultural building, the roof has become a much frequented public meeting place (Bordas, 2008).

The building rises out of the harbour like a serene white landscape and follows a gentle slope throughout to allow the roof-scape to be appropriated by visitors. Here, the building itself has become the public space.

LOCATION: Oslo, Norway
 ARCHITECTS: Snøhetta

5.5.2 STADTLOUNGE ST. GALLEN



Fig. 82: Uniform urban surface (Thalmann, 2006).



Fig. 83: Undulating urban surface (Thalmann, 2006).

Conceived of as an 'urban-lounge', this project breaks away from the common concept of a public space by providing a uniform surface for the pedestrian, vehicular and public interfaces (Martinez, 2006: 67). This homogeneous surface shifts and undulates in order to articulate lounge and resting areas as well as sculptural elements within the space.

The resolute continuation of this uniform red surface binds the surrounding buildings, the pedestrians and the activities to form a localised event.

LOCATION: St Gallen, Switzerland
 ARCHITECTS: Carlos Martinez

5.5.3 THE HIGH LINE



Fig. 84: Elevated urban space (Baan, 2011).



Fig. 85: Reclaimed urban place (Baan, 2011).

Running 2,5km through the New York City sky, this urban park is built on an abandoned elevated railway system winding its way through Manhattan.

The park was envisioned as an "otherworldly" landscape that offers escape from the chaotic pace of the city streets. With the incorporation of both hard and soft surfaces the park offers a "pathless landscape where the public can meander in unscripted ways" (Diller Scofidio + Renfro, 2011).

LOCATION: New York, USA
 ARCHITECTS: James Corner Field Operations, Diller Scofidio+Renfro



Fig. 86: Shredded (Davis, 2010). By shredding this sans serif letter "A" and disrupting the surface, a threshold condition is created. A harmonious tension is elicited between the clean-cut geometry of the letterform and that of the undulating surface.