

V&A Dundee Competition, 2010

DESIGN RESEARCH

10.10.2012

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General Description**1.0**

Date	2010
Location	Dundee, Scotland
Awards	Short listed finalist
Exhibitions	2011V+A Dundee Museum-Exhibited in Dundee and at the Scottish Parliament

Project description

In 2009 the V&A advertised an international competition to design a new Museum for Dundee. We were delighted to be the only Scottish firm to be selected amongst an international stellar-cast of Architects (the others being Snohetta from Norway, Kengo Kuma from Japan, Rex and Seven Holl from New York and Delugin Meissl from Vienna).

The competition called for a new Museum to be located on the River Tay at the centre of a new business district within the city centre. The Museum is to act as a catalyst to attract inward investment to a city that has suffered more than most in the last fifty years.

The brief called for Museum space, for both permanent and temporary collections, cafe and bar facilities, education rooms and ancillary spaces all to sit on an extremely challenging site (on the water) and to meet an exacting budget. Moira Gemmill, the V&A director of design described the project as "the opportunity to show that good design can transform the image of a city"

Research Questions

2.0

1. A Question of identity - What is an appropriate identity for such a building given the limitations of budget?
2. To explore the use of artificial lighting to create a unique night-time experience

Aims and Objectives

3.0

1. *A Question of identity - What is an appropriate identity for such a building given the limitations of budget?*

The British Isles is now littered with public buildings that were instigated with the best of intentions, to create the 'Bilbao effect' – i.e. to give the city an international status and to act as a catalyst for regeneration. However in almost all cases, these have tended to be disappointing. More often than not the complexity of the designs has not been aligned with the financial constraints and the result is a dumbing down to the point where the final outcome is a letdown and can no longer meet the original objective. One only needs to look at other waterfront cultural projects such as the Armadillo in Glasgow, the Sage in Gateshead or the Imperial War Museum in Salford to see how the complexity of form making has had a detrimental impact on materials and detailing. We believe that this building had to be beautifully crafted to truly reflect the V+A ideals and to this end felt it imperative to have a simple, compact form as a starting point for the design in order to avoid 'value engineering' at the expense of quality of materials and detailing.

We felt the building needed to be timeless and not at the mercy of changing fashion and should reflect the lasting quality of its contents. It needed to be a timeless classic.

The site is extraordinary, the sheer scale of the water and the horizon is unique and very powerful. To place a building in this setting is challenging – it must be able to stand its ground and yet be deferential to its location. To feel part of the setting rather than to vie with it.

However even though the uniqueness of site demands a building of unique expression we felt that there was also an opportunity for the building to respond to the urban fabric in a very direct way and to contribute to defining a new civic space. The scale of the building in its relationship to the city fabric is critical. We tried to balance a compact footprint with a height that it is compatible with the surrounding scale, so that the building does not impose on its neighbours but does acknowledge its civic status. Our design is monumental without being big. The tripartite arrangement of skirt, aperture and lantern obscures the number of levels within and monumentalizes the building which we believe is appropriate to the building's civic and cultural significance within the city.

2. *the use of artificial lighting to create a unique night-time experience*

The use of light, both natural and artificial plays a critical part in the experience and appearance of the building.

As the design developed we became interested in creating a very simple glazed envelope that could change and adapt to different climatic conditions.

When the sun hits the façade directly there will be a high level of reflection and with it opacity. In dull or misty weather the screen becomes translucent and hints at the activity behind.

By night it becomes transparent and the use of artificial light becomes very important. Artificial lighting will be used both as a means of creating dramatic reflections upon the water and as a beacon for the city.

And we were interested in developing further the potential for the building to be a canvas for the digital technology industry that has flourished in Dundee over recent years and as a means for expressing the phenomenon of tidal change – a barometer for the city with both narratives we were interested in how digital information can be converted into light readings to create a dynamic effect.

Research Methods

5.0

Dissemination**6.0**

EXHIBITIONS

2007 The project was exhibited in the Scottish Parliament

AWARDS

2007 International competition - Finalist

PUBLICATIONS

27.05.2009 AJ Magazine-V&A names Dundee Contenders by Tim Soar & Peter Durant
28.10.2010 BBC news-Dundee V&A museum designs unveiled
01.10.2010 BD-Dundee proposals revealed by Anna Winston
28.10.2010 Herald Scotland-`Outstanding' designs for new Dundee museum are
 unveiled by Chris Watt
01.2011 Wettbewerbe Aktuel (WA)-V&A Museum Dundee
30.09.2010 AJ Magazine-V&A lets loose on the river tay
29.10.2010 Scotsman-In pictures:The stunning designs proposed for Dundee museum

Esteem Indicators

7.0

In September 2010 the six submissions were unveiled on the BBC with Mike Galloway, Head of Dundee City Council quoted "Our shortlist features some of the brightest names in world architecture and design and I think they have shown with these designs why they are so highly rated"

Commenting on the designs Mark Jones, the then director of the V&A, said:

'Fantastic designs from brilliant architects. It's great to see that the competition for the V&A at Dundee has attracted such a strong international response.'

Rowan Moore, Architecture critic for the observer wrote of our submission:

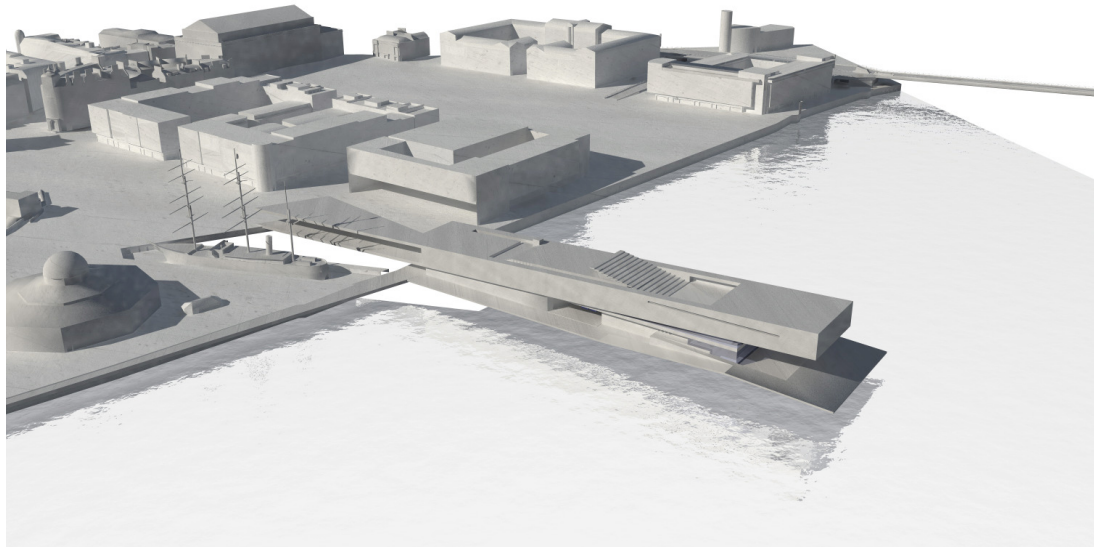
It is tempting to urge the plainest project on the jury, which is designed by the only Scots on the shortlist, Sutherland Hussey. But it is not without its own fussiness, with much-repeated vertical lines, and the public is bound to compare its boxy form to a power station. The trick is to be simple but not harsh and Sutherland Hussey hasn't quite pulled it off."

Drawings

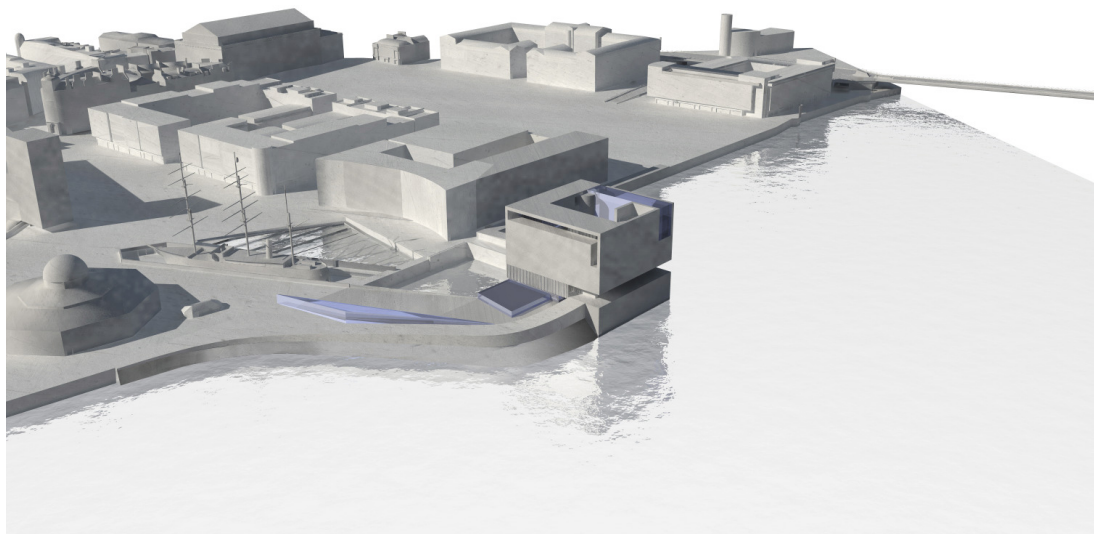


Location Plan

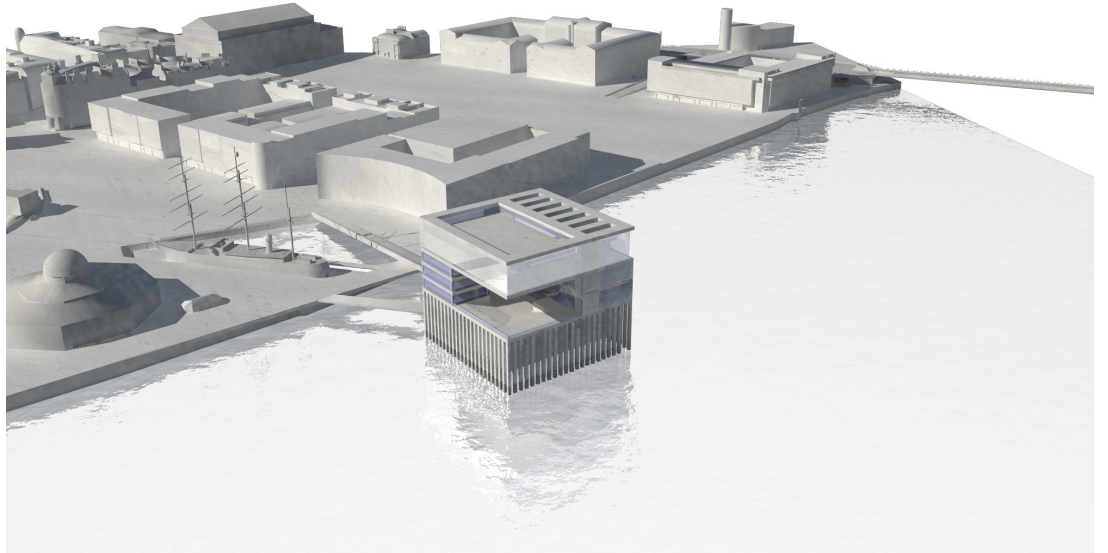
Early Design Strategies



A pier

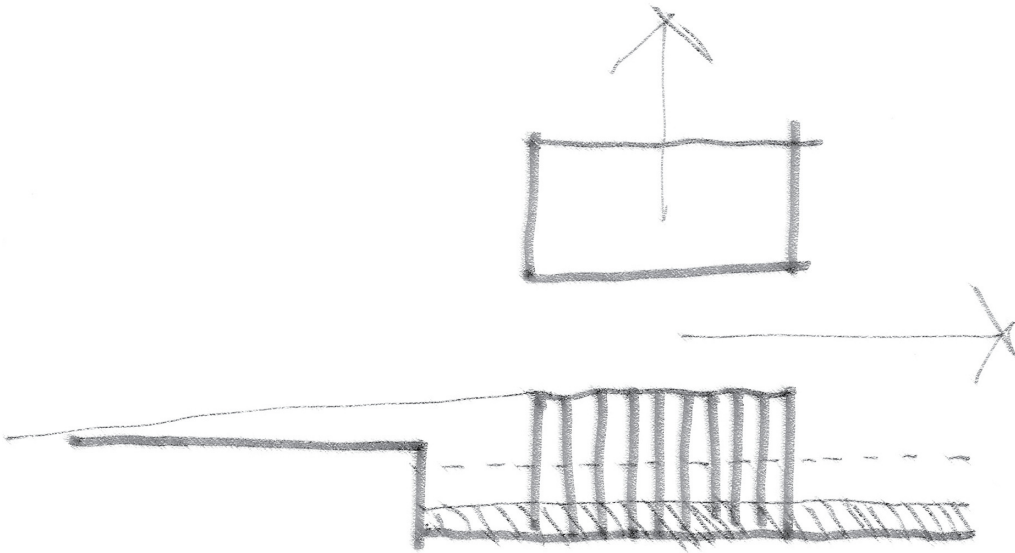
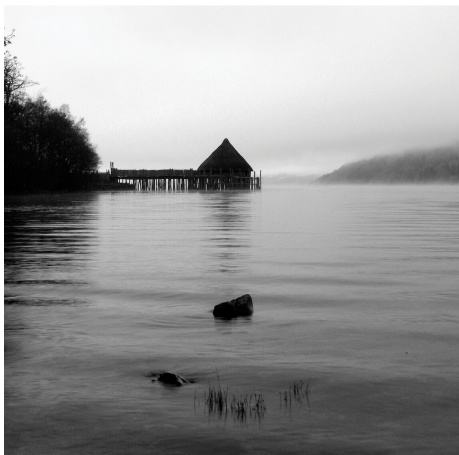


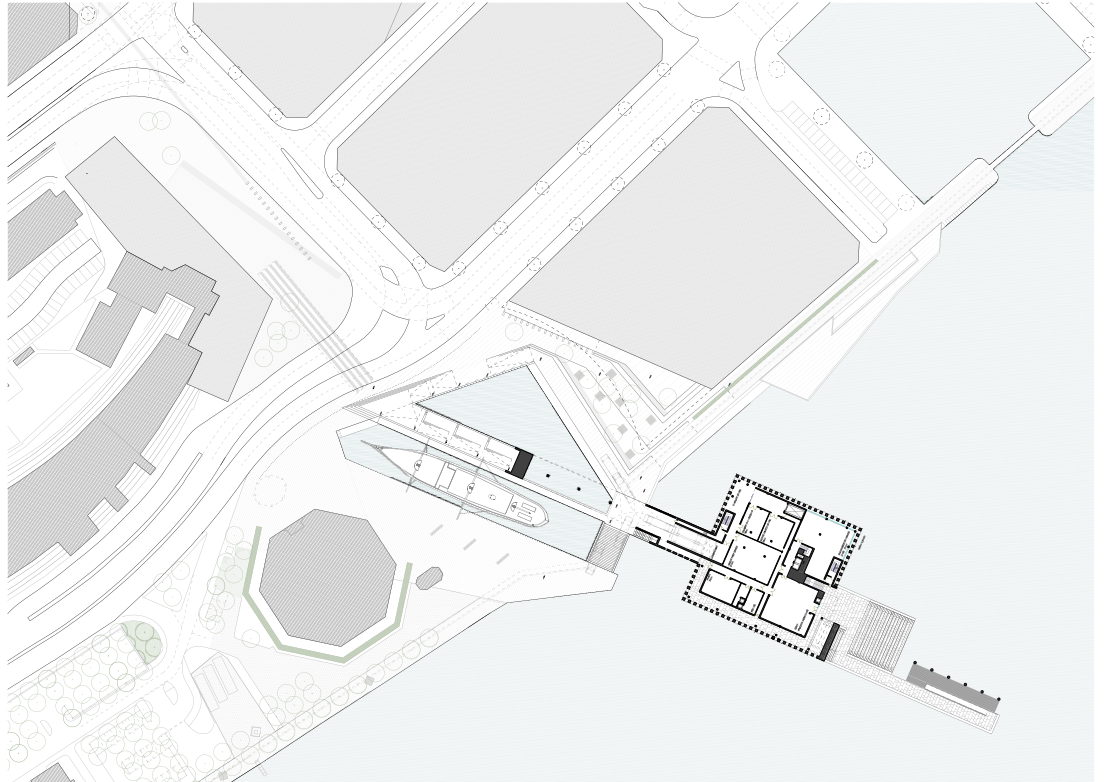
A harbour



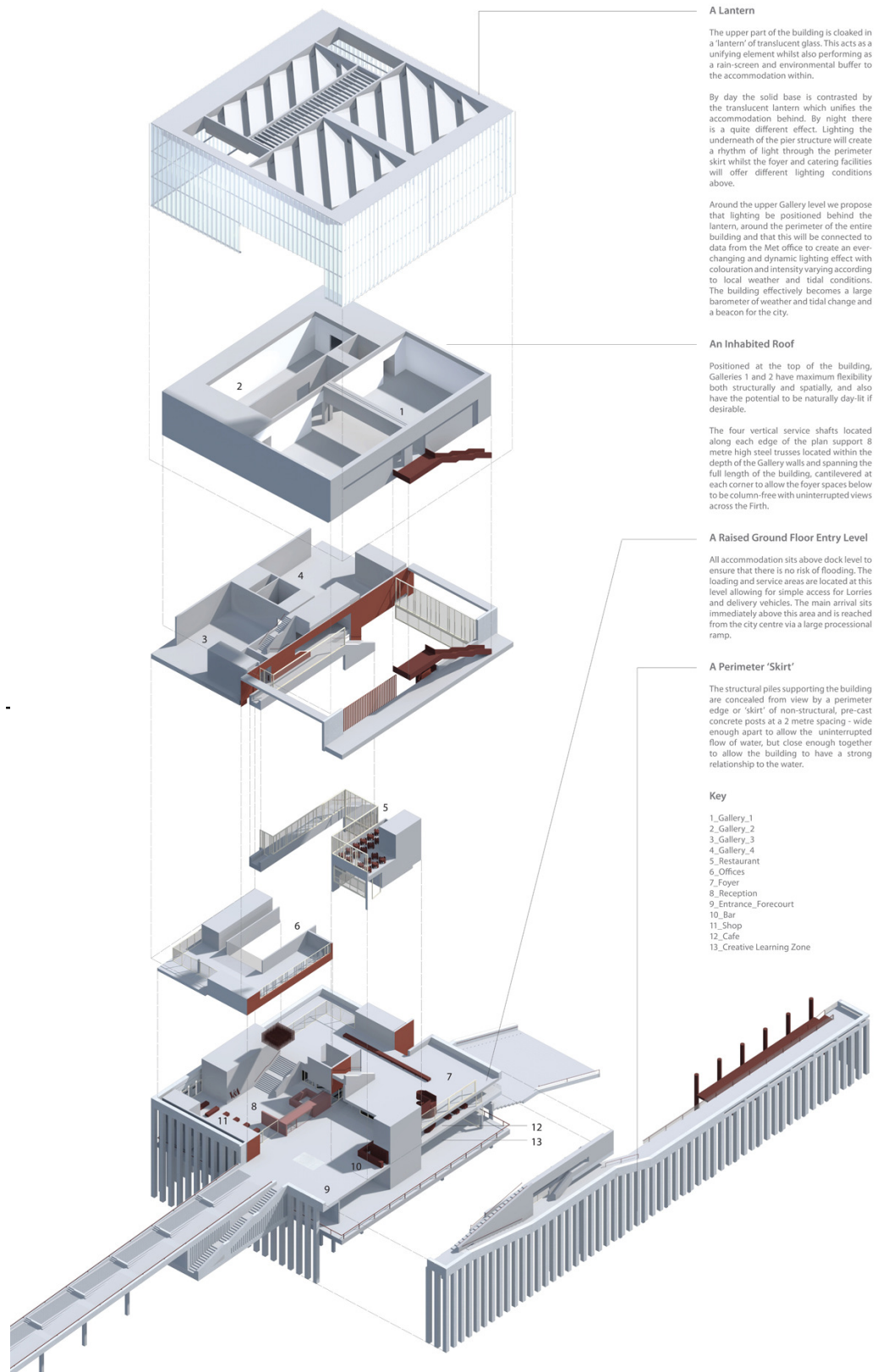
An Island

Design Concept

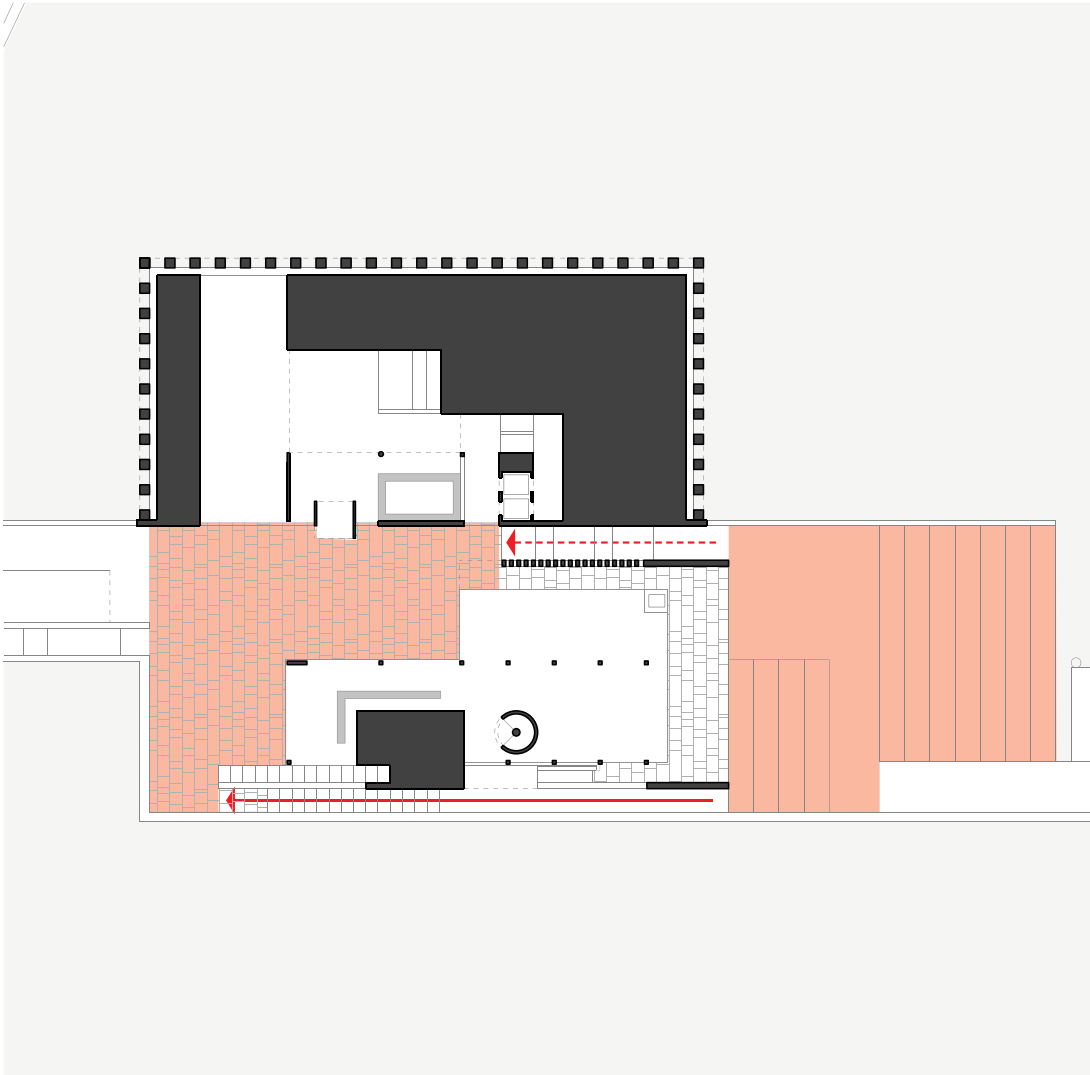
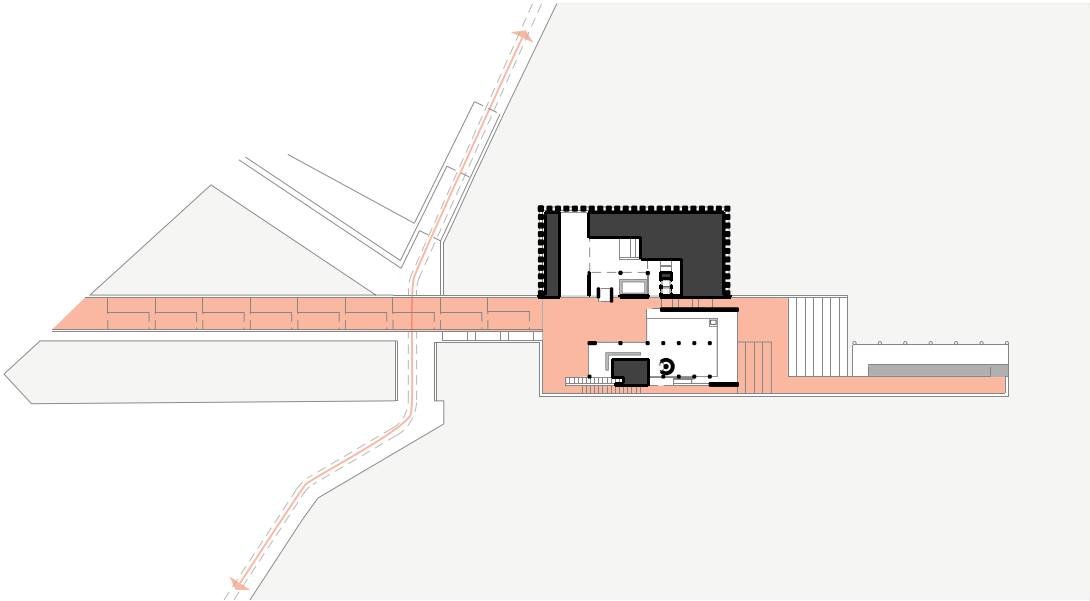


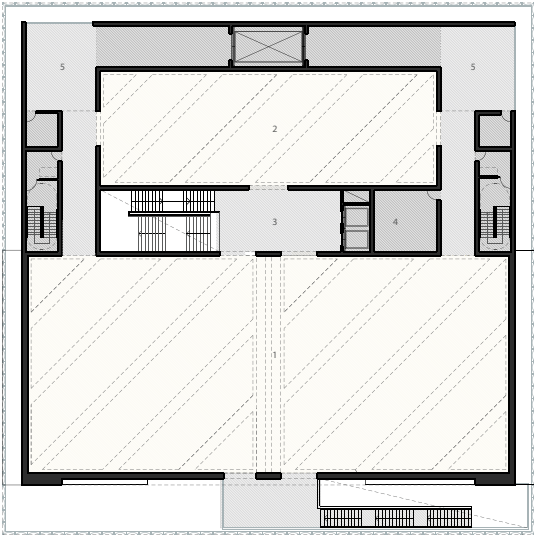


Site Plan



Exploded isometric





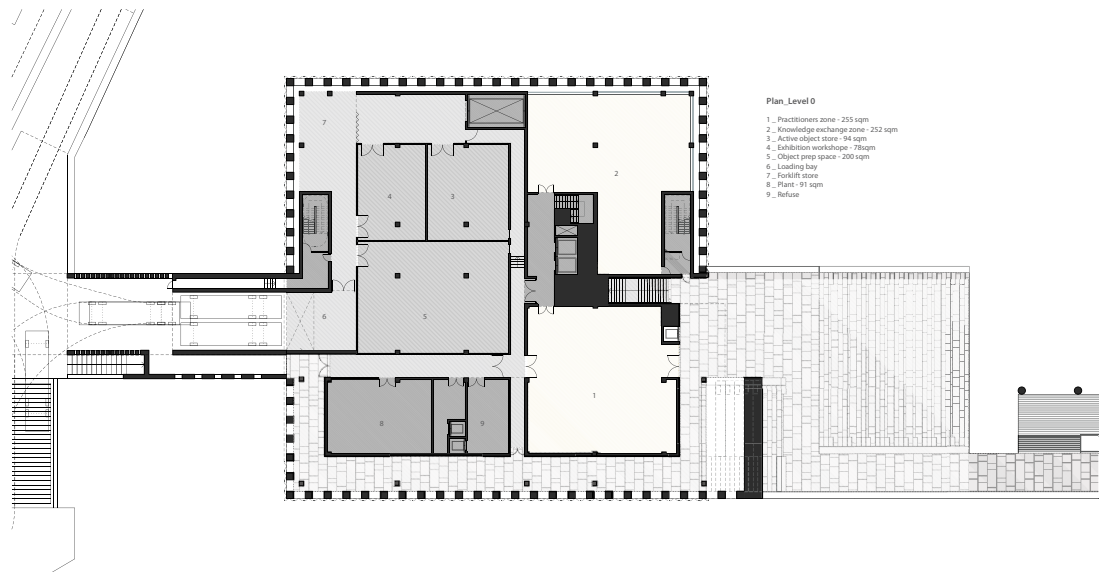
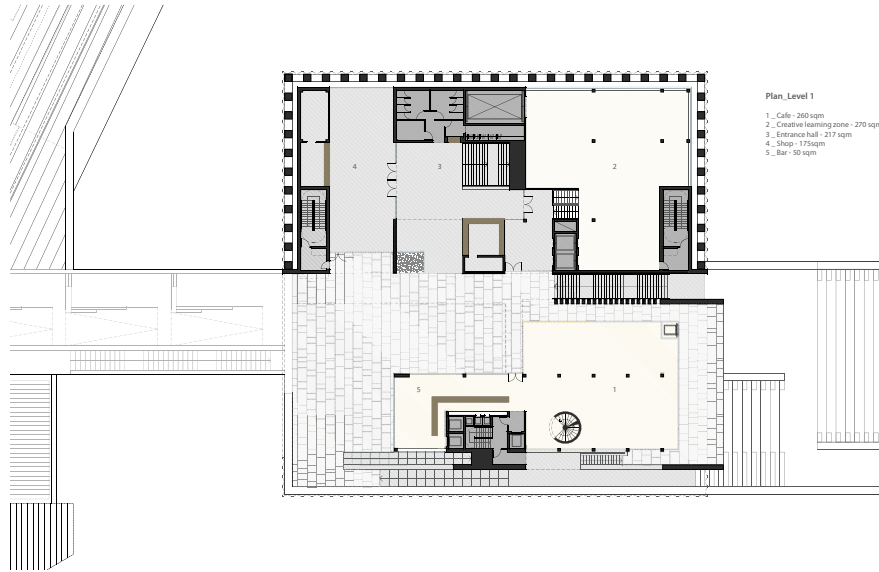
Plan_Level 4

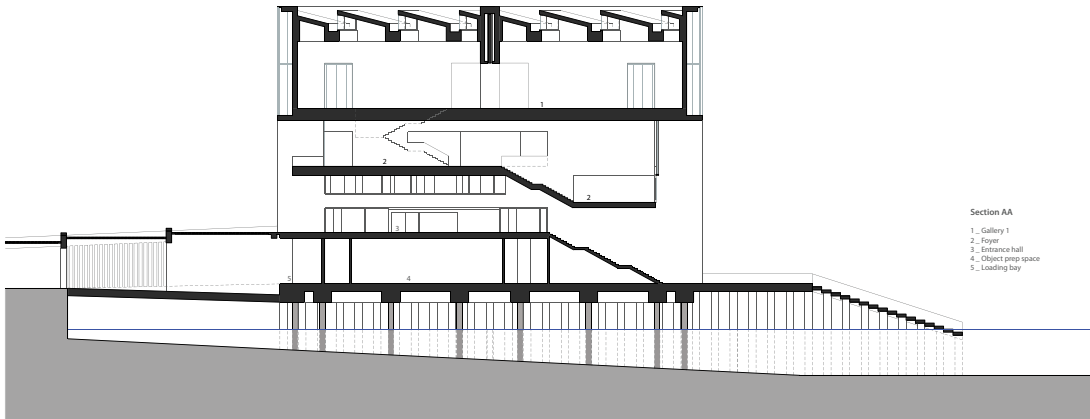
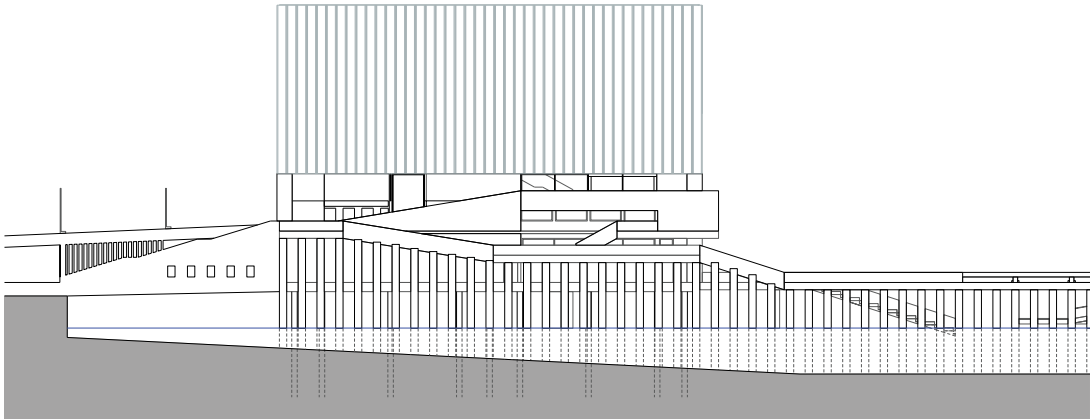
- 1 _ Gallery 1 - 800 sqm
- 2 _ Gallery 2 - 300 sqm
- 3 _ Foyer - 61 sqm
- 4 _ Plant
- 5 _ Loading area

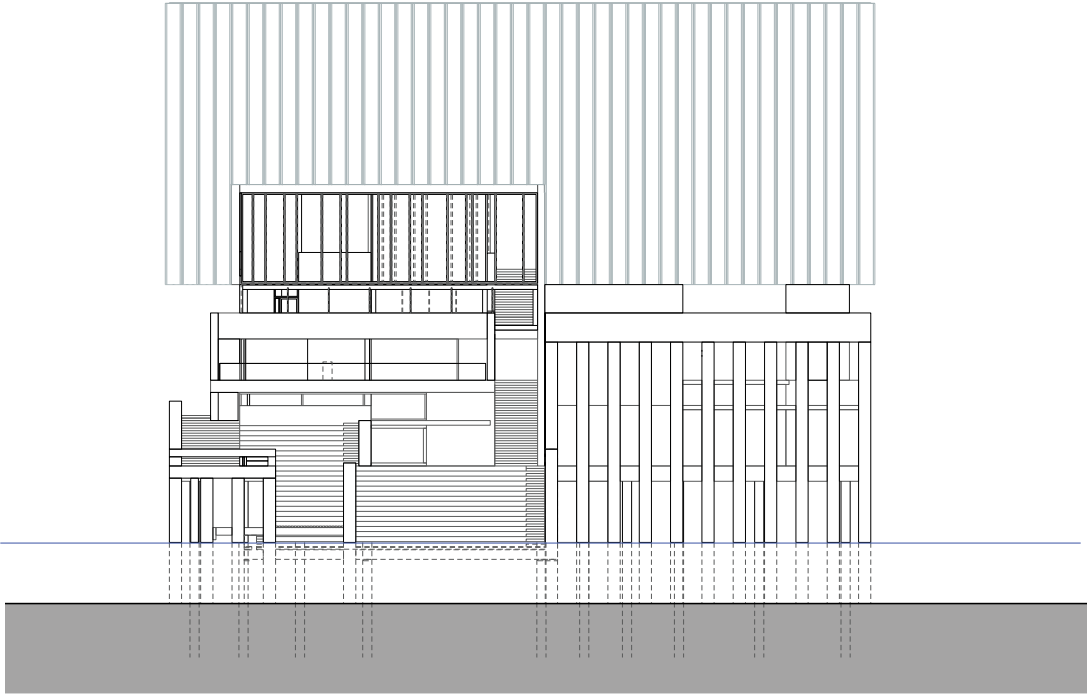


Plan_Level 2

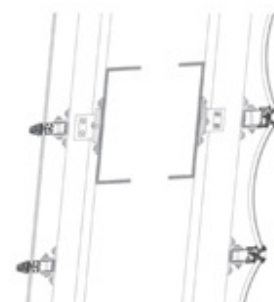
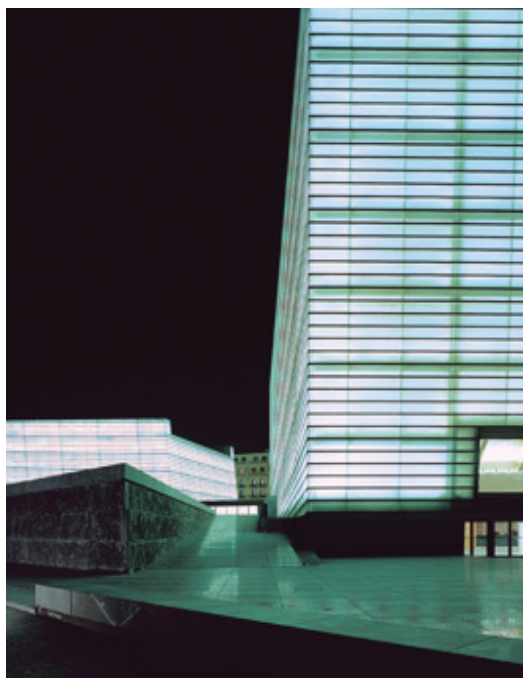
- 1 _ Foyer - 481 sqm
- 2 _ Office - 284 sqm
- 3 _ Kitchen - 45 sqm



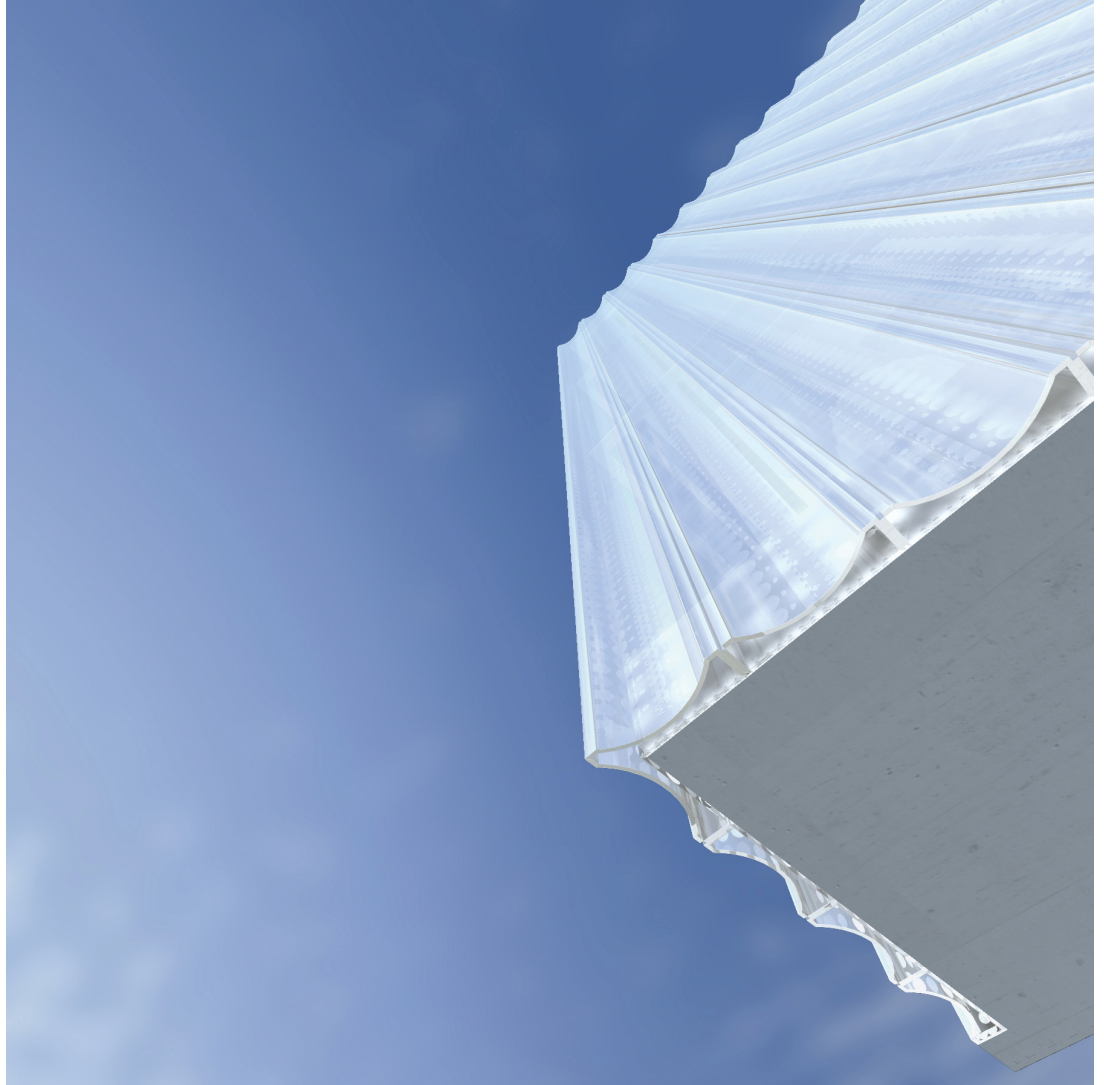




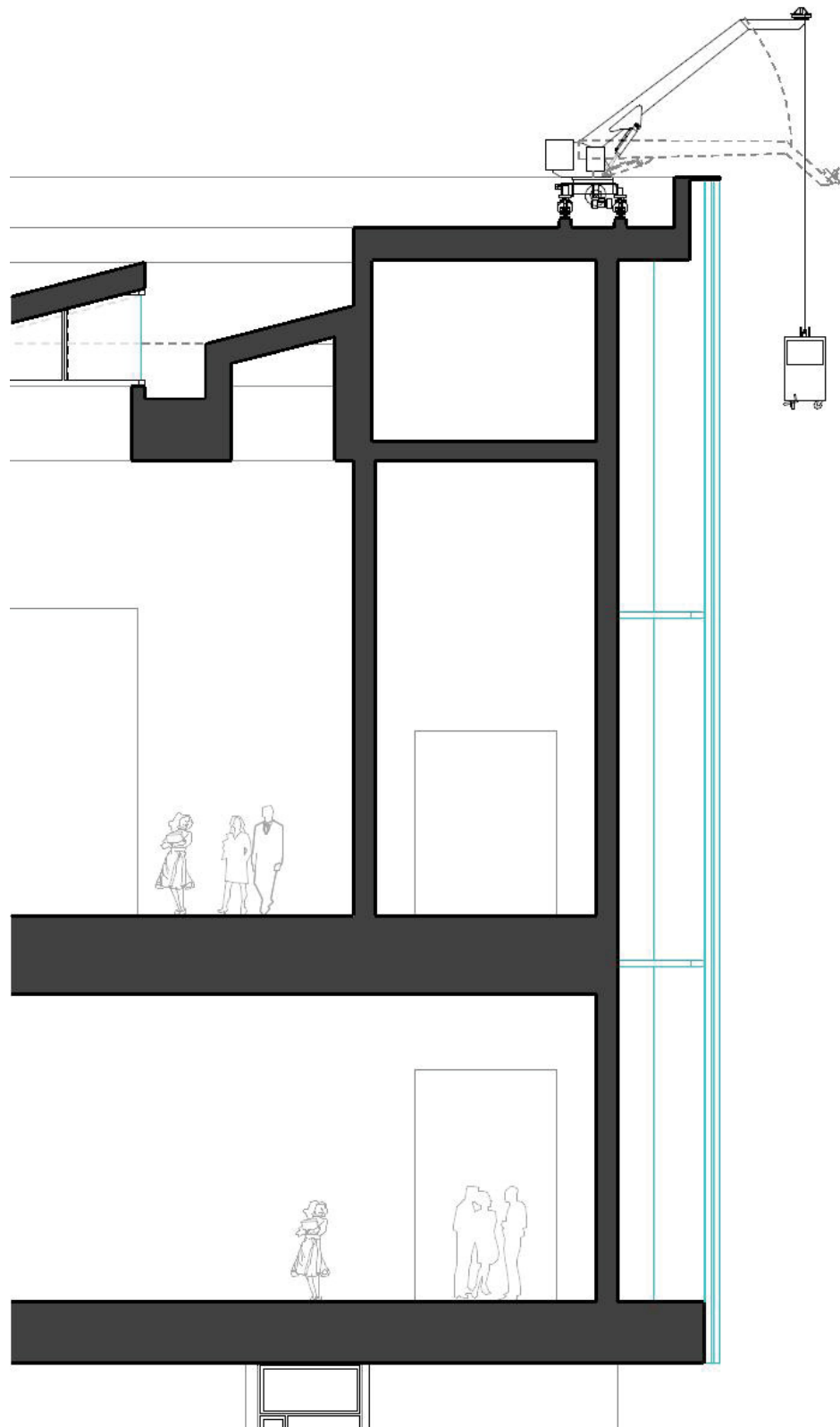
Facade Reference

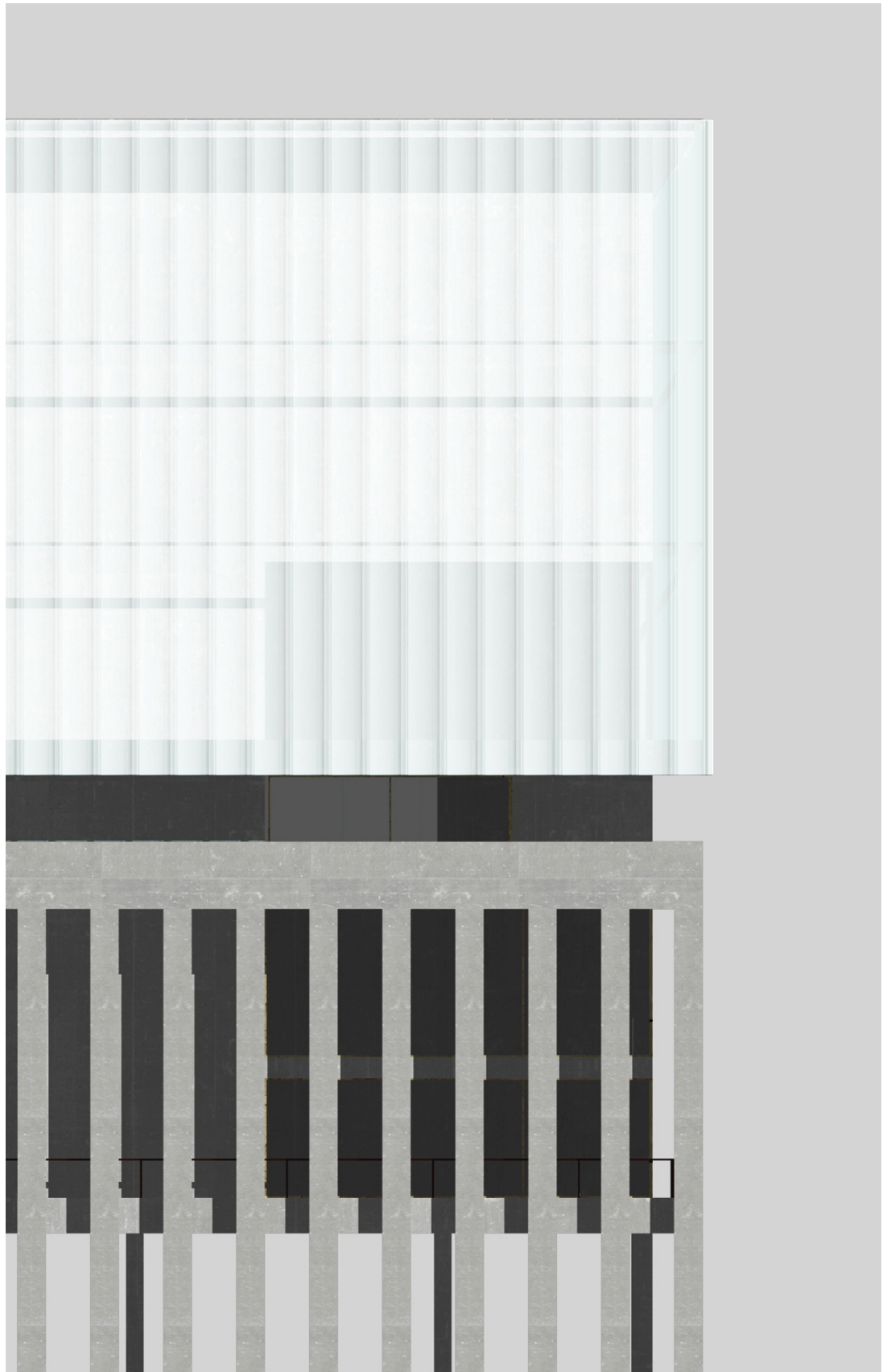


Detail



Study of the external skin





External Views



View from water's edge



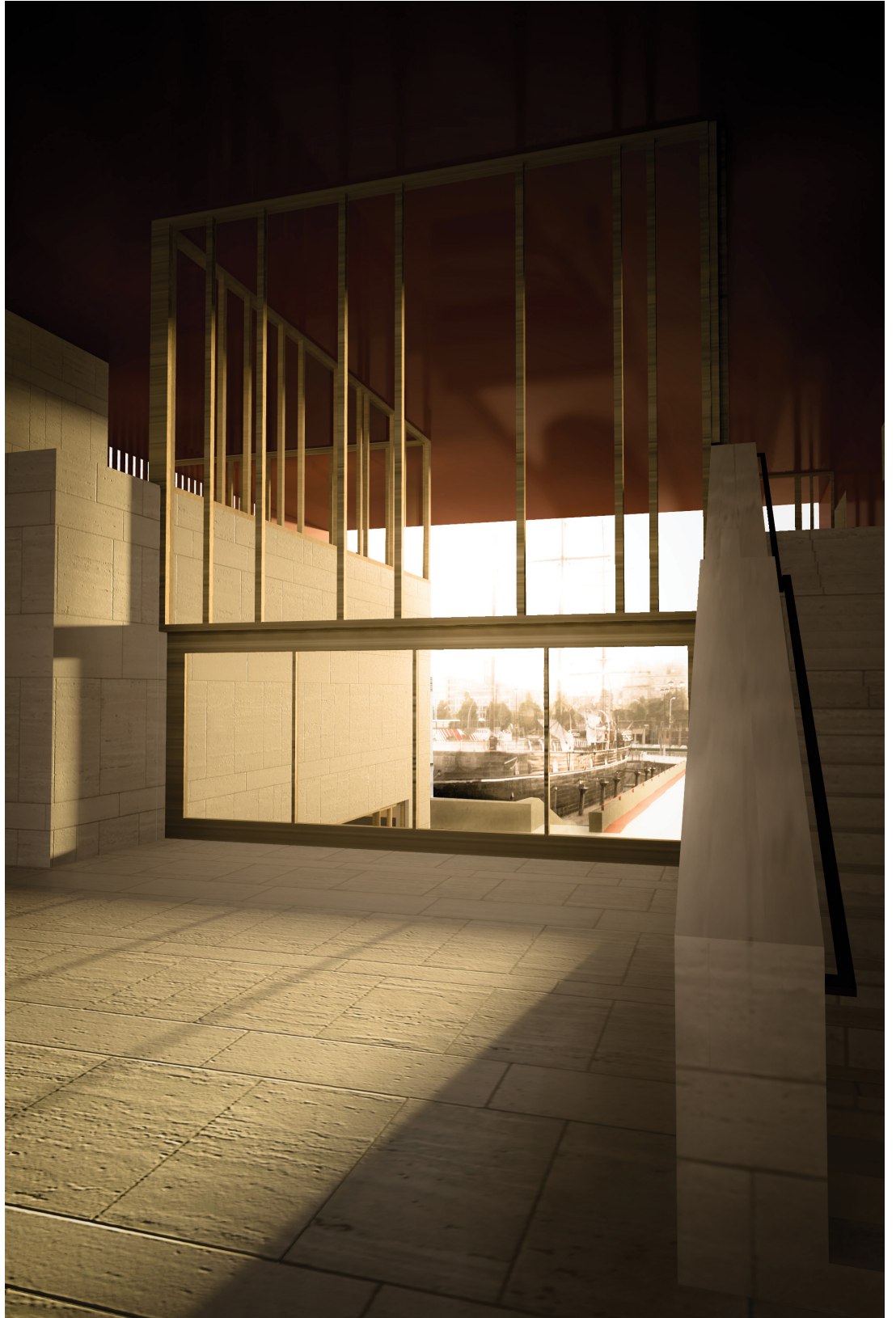
View from the city



night view

Internal Views

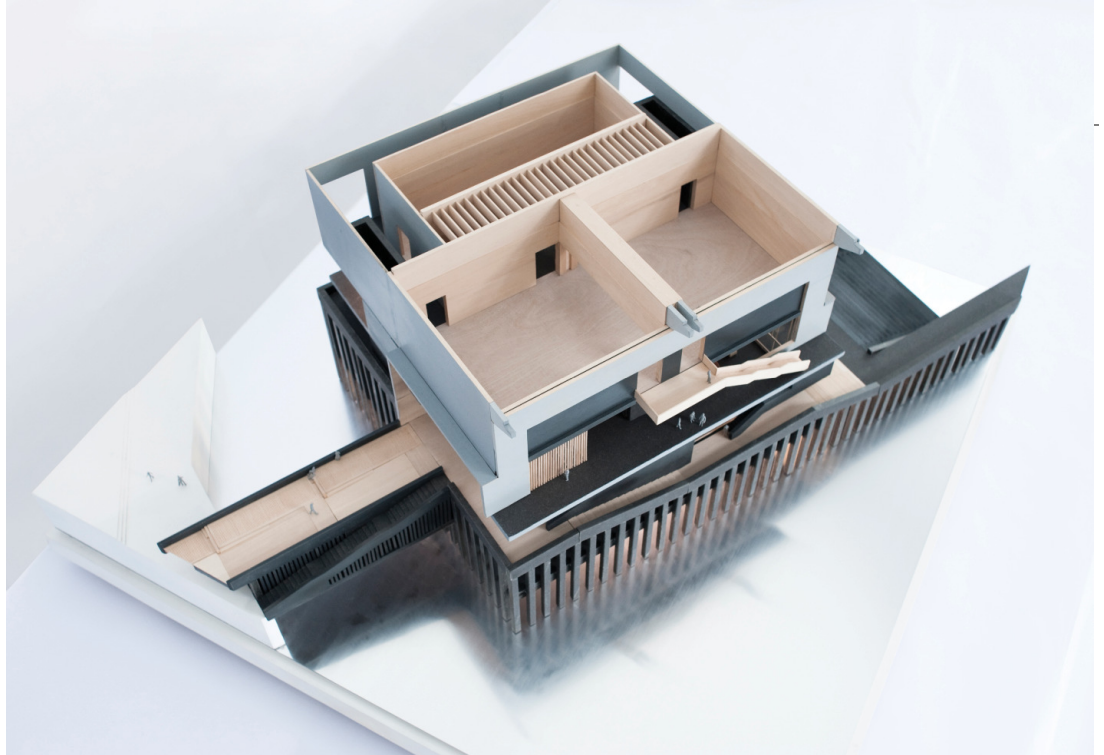




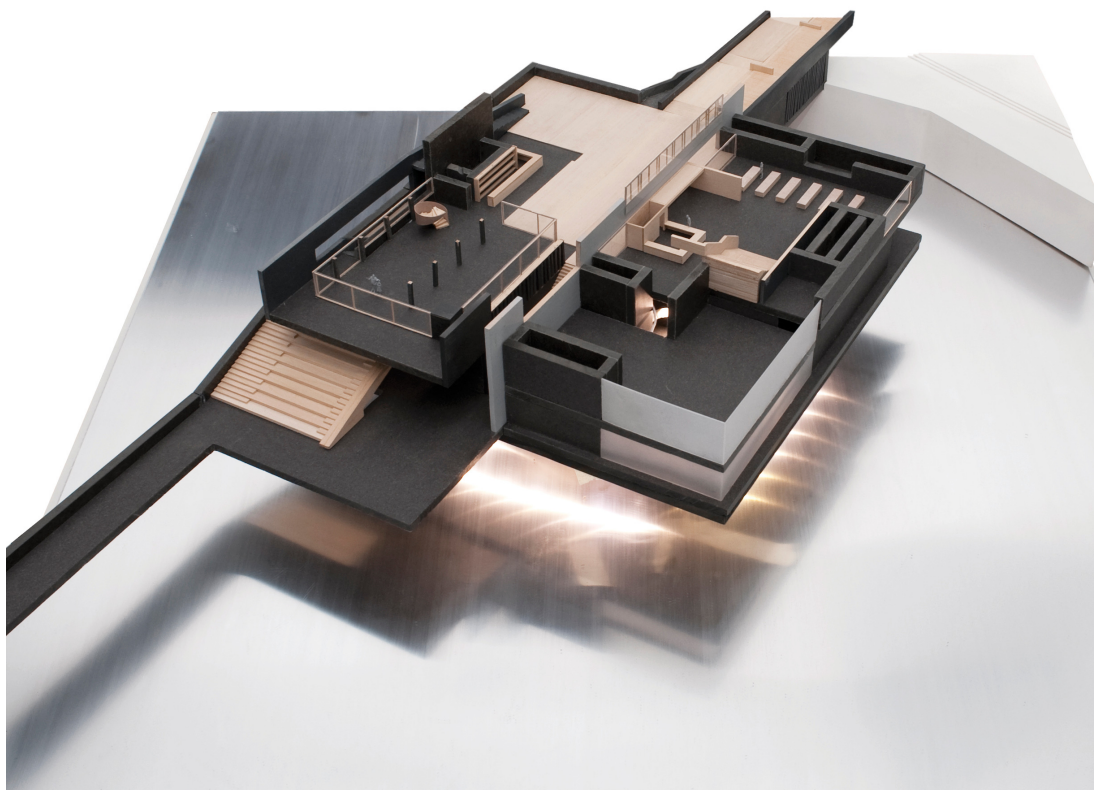
View from foyer



Interior view of main gallery space



Model view of top Galleries



Model view of lower level accommodation

