ARCHITECTURE AND THE CITY

AAR 4711 Arkitektur og by – Prosjektemne Høst

Course leader – **Stuart Dickson**

Student capacity – **70 students**

Teachers – **Steffen Wellinger**
Geir Brendeland
Stuart Dickson
Jørgen Skatland

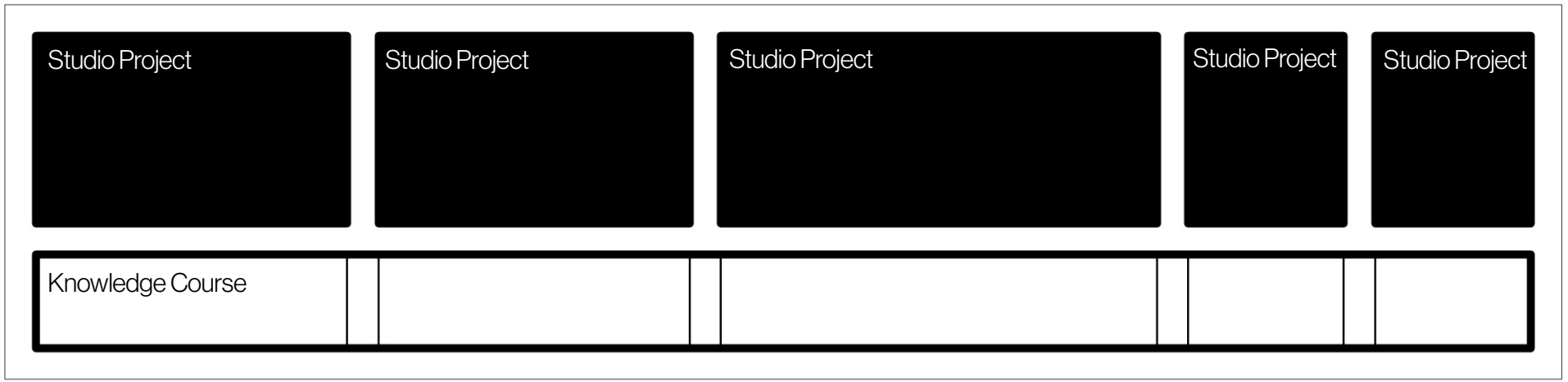
Olav Kristoffersen
Ole Møystad
Ole Jørgen Bryn
Kerstin Höger

ARCHITECTURE AND THE CITY

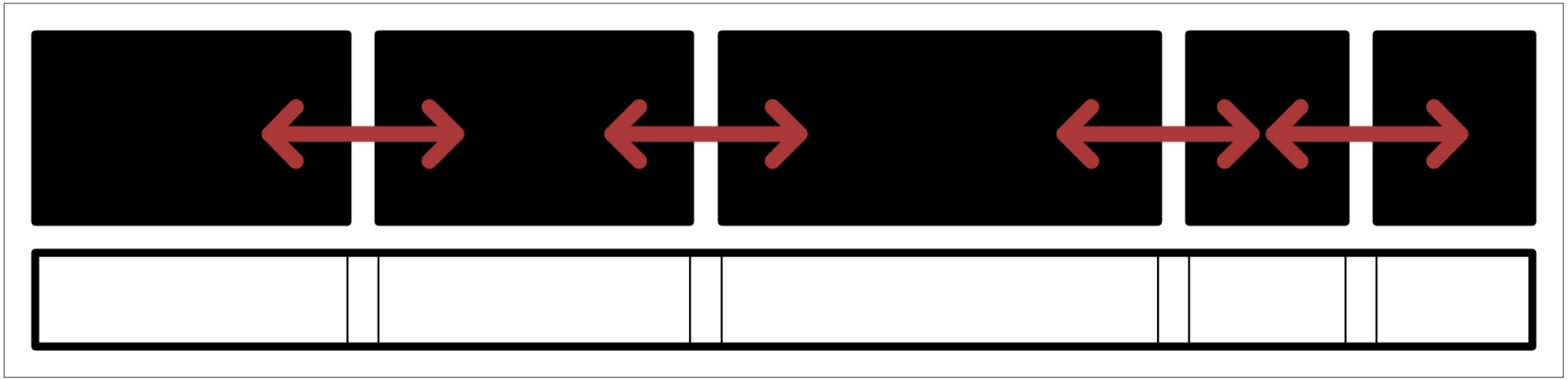
- A **collaborative studio** addressing **urban** and **architectural** topics across a **range of scales**
- Student groups will work on different **project briefs** in a **single studio space**.
- In autumn the theme will be **Culture in the City**
- **Study trip**

Superstudio model

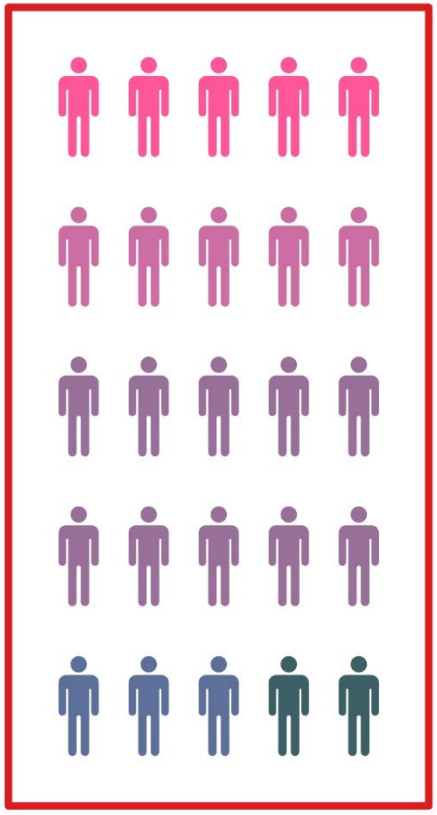
Course



Interaction Opportunities



Shared Studio



Co-ordinated timetabling

Commencement

Intermediate weeks -
formal or informal
collaboration + study trips

Mid-term Critiques

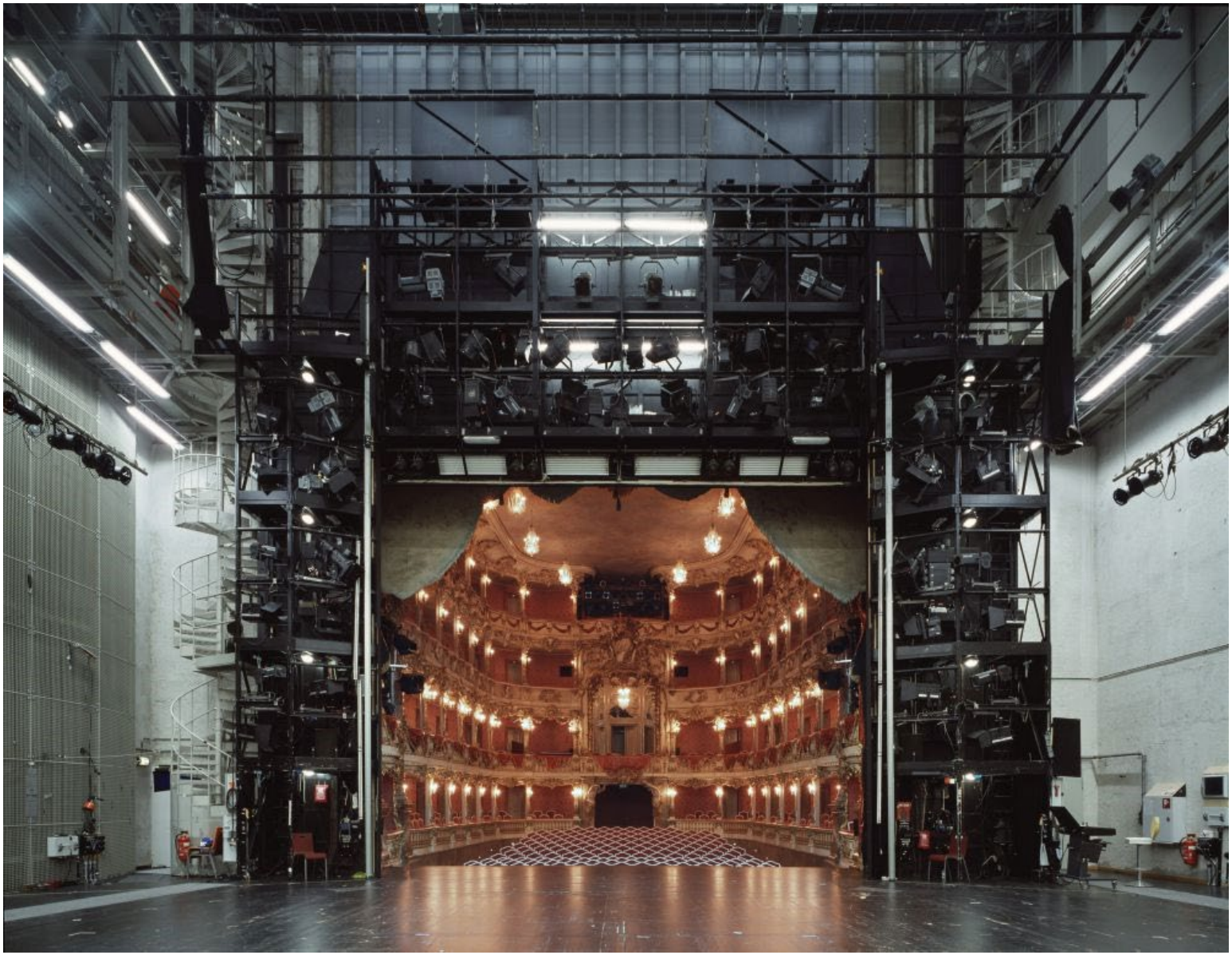
Intermediate weeks -
formal or informal
collaboration + study trips

Final Review + Assessment

Topic: Culture in the City


PIAZZA
NAVONA
605
S. Luigi
PANTEON
837
MONTE CITORIO
Piaz. Colonna
310
PIAZZA DI PIETRA
S. Ignazio
MINERVA
COLLEGIO ROMANO
846
Palazzo
853
Panfilj
S. Andrea
P. della Cancellaria
CAMPO
DI FIORE
638
GESÙ
Pal. di Venezia
S. Marco
PIAZZA DI VENEZIA
SS. Apostoli
S. Marcello
S. Carlo

‘Palais Garnier Paris XXXI 2005’
Candida Höfer



'The Fourth Wall'
Klaus Frahm

‘Louvre 2, Paris,1989’
Thomas Struth

Museum why ?

The International Council of Museum's

The current definition:

"A museum is a non-profit, permanent institution in the service of society and its development, **open to the public**, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment."

The proposed definition:

"Museums are democratising, **inclusive and polyphonic spaces for critical dialogue about the pasts and the futures**. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and **equal access** to heritage for all people.

‘Pergamom Museum IV, Berlin 2001’
Thomas Struth

'Louvre 4, 1989'
Thomas Struth

Museum why ?

Past	*Present*	*Future*
Culture	*Democracy*	Narratives for
History	*Relevance*	sustainable
Identity	*Networks*	futures
Power	*Generator*	
	Art Production	

‘Restorers in San Lorenzo Maggiore, Naples 1988’
Thomas Struth

Space - Object

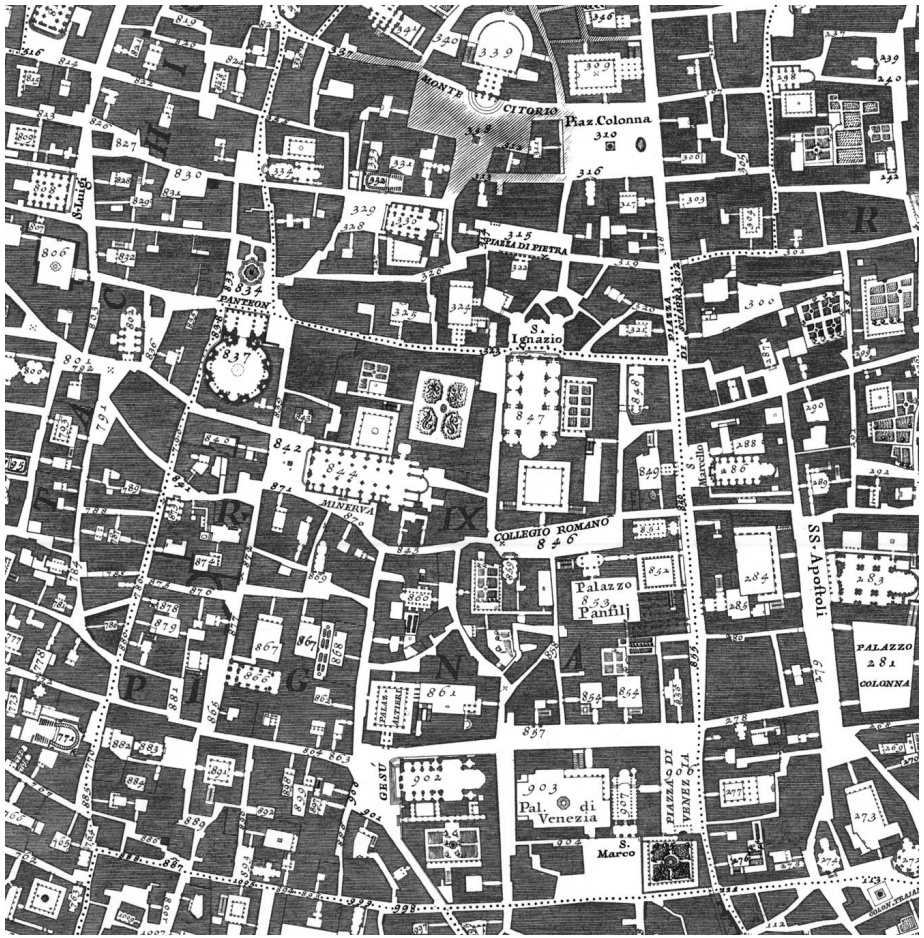
Museum	Total objects	% exhibited	Exhibited artefacts
Nasjonalmuseet	400.000	2%	8.000
Glasgow museums	1.400.000	2%	28.000
Tate Gallery	70.000	20%	14.000
Whitney museum of American art	23.000	10%	2.300
Le Louvre	519.400	8%	41.552

2% vs 98%. "Planlegging av magasiner til nytte for brukerne: for formidling, forskning og publikum – med bevaring for øye" Barbara Ida de Haan, 2019.

‘Audience 4 (Galleria Dell Accademia), Florenz’
Thomas Struth

Potential Projects

Ecosystems of Culture in the City



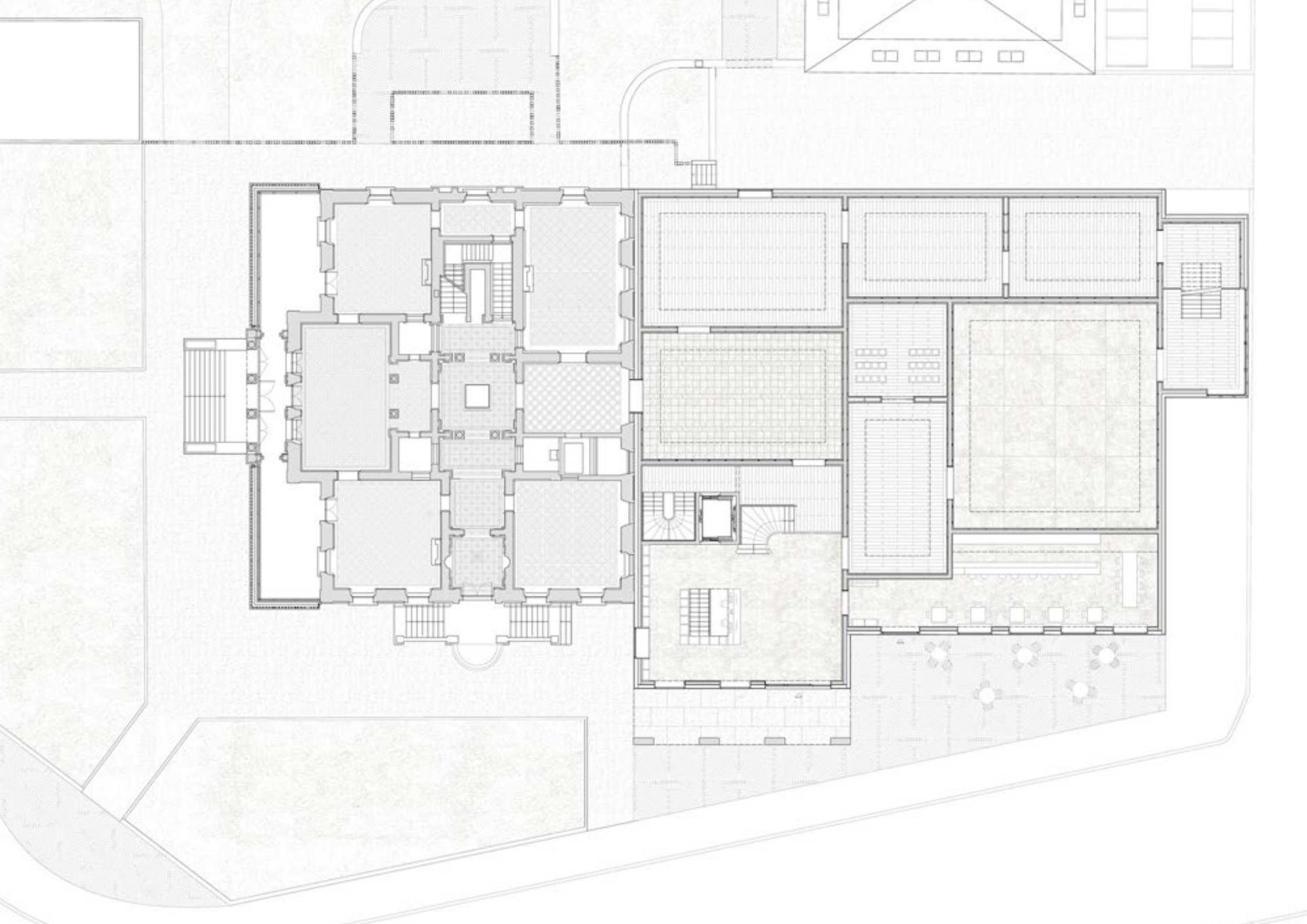
- Students will appraise the existing institutions or networks and will develop urban strategies or architectural programmes within the city: formal and informal institutions; sites for production, storage and consumption of culture; service and technical infrastructure etc.

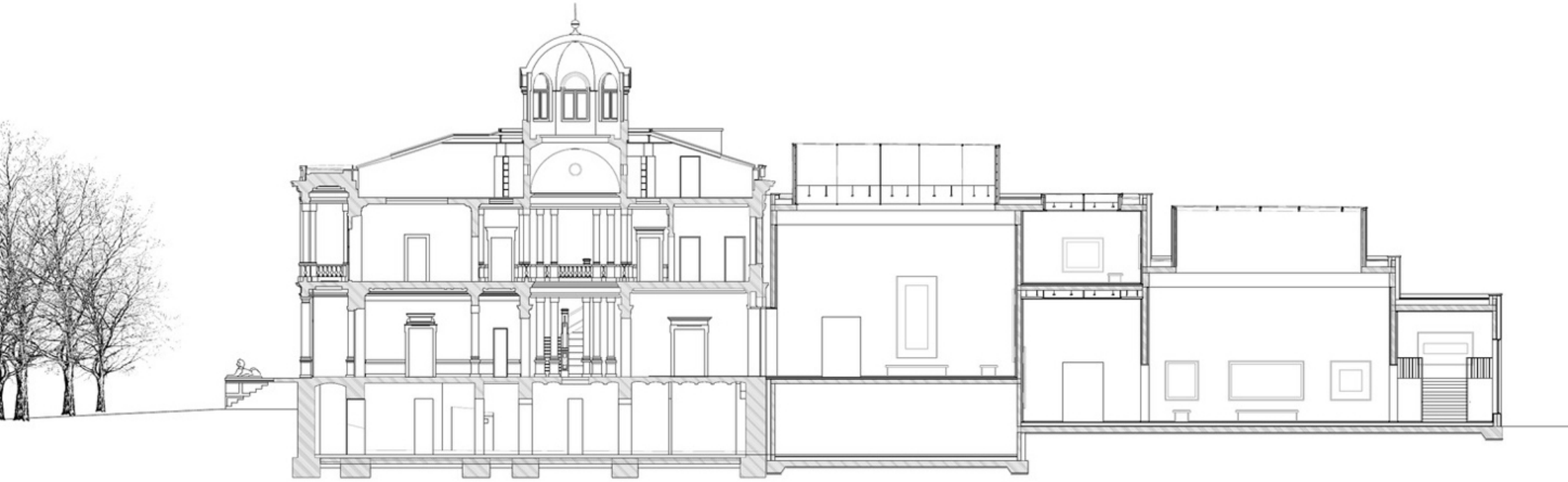
- Participating students will analyse and represent the existing ecosystem within the city. In addition, they will develop urban and architectural strategies that will enhance this ecology.

The Architecture of Culture

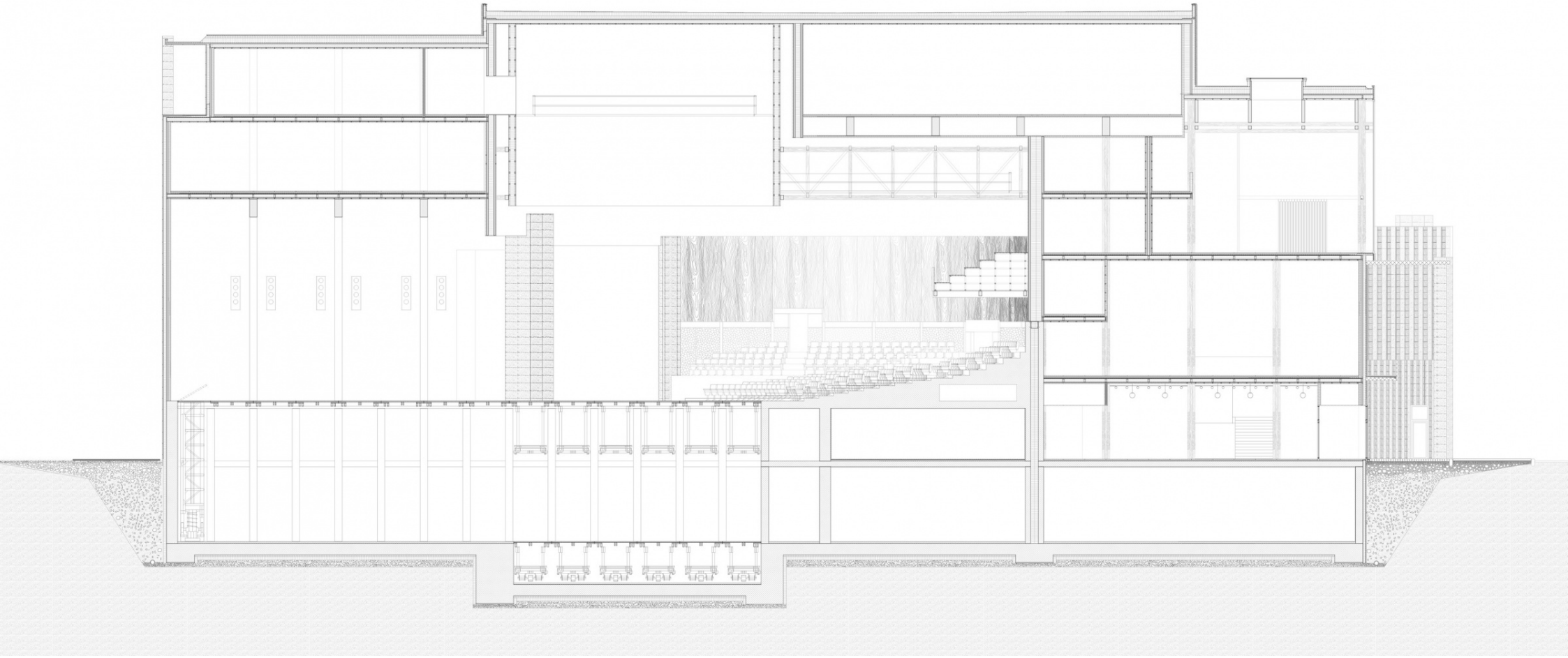
- Participating students will develop and represent architectural design solutions for a cultural building programme and associated city spaces.
- Potential project is for the rehabilitation, transformation and expansion of the Nationaltheatret in Oslo.
- The final submission will require the comprehensive description of the overall architecture, key interior spaces and associated technical proposals.

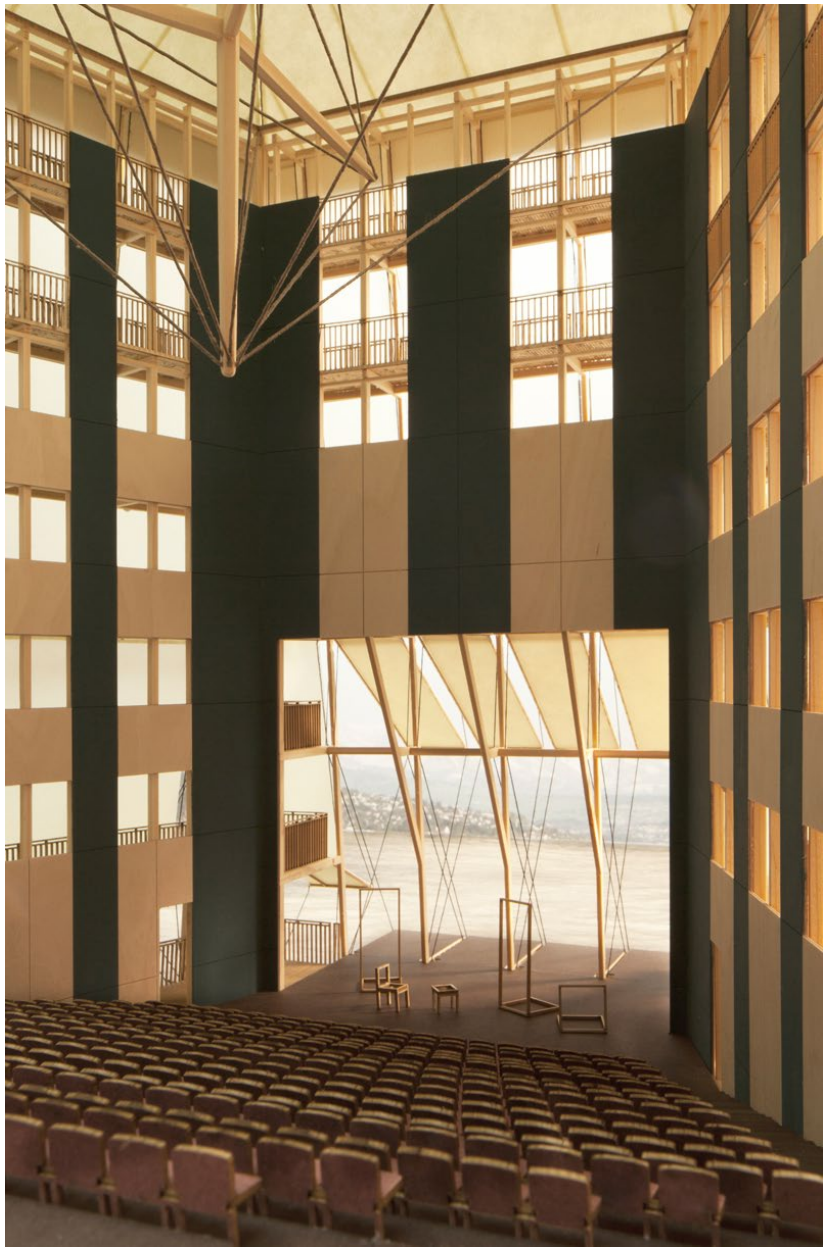
Scales of Operation






Carl Andre
Joseph Beuys
Dan Flavin
Donald Judd
Jannis Kounellis
Sol LeWitt
Richard Long
Robert Mangold
Mario Merz
Bruce Nauman
Robert Ryman
Lawrence Weiner
Peter Doig



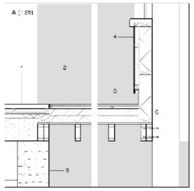


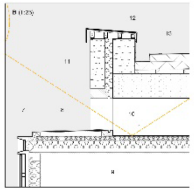
AT.4.1 Adam Spreckley **Urban Crematorium.**

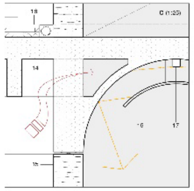
My Thesis proposal for Oswald Street takes the form of an Urban Crematorium. The proposed building accommodates a variety of public occasions but is fine tuned in terms of programme, to cater for the collectivised rituals of human life, namely births, marriages and deaths. Coupled with a sensitive and considered approach to materials, construction techniques and the harnessing of natural light, the building represents a symbiotic relationship between architecture and technology. Only through an integrated design solution can this building succeed as a integral piece of the city of Glasgow in the 21st Century.

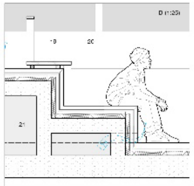
Like a traditional church, the building's organisation is flexible enough to cater for multiple, often different events, within the same space throughout the entire day, every day of the week. The proposed building's organisation caters for the common sequence from arrival to congregating, undertaking a ceremony, catering and departure. Each space is architecturally and technologically calibrated for phases within the sequence, with careful articulation of sources of natural light, levels and changes in materiality. The tectonic of the circulatory spaces marks an important transitory state change for visitors moving between ceremonial rooms as they navigate the building.

The building adopts a consolidated grid-type structural layout, allowing for a monolithic 'inhabited' perimeter wall to the building- this accommodates for a multitude of services such as vertical circulation between ceremonial rooms, fire escape and most poignantly performs as a framework to store the ashes of cremated persons after a funeral (the Columbarium). The building is a provocation of how to deal with death in the 21st century city. The perimeter wall acoustically and structurally supports the main ceremonial spaces located in the centre of the width of the plan, where the light timber frame structure supporting the roof acts independently of the rest of the building.









1 - 50mm Rough-cast Concrete Floor, 50mm Battens w/ underfloor heating, 12mm Ply deck, 50mm Thermal Acoustic insulation, 300mm reinforced concrete waffle slab

2 - 18mm Birch Flooring, 50mm batten void, 2x 50mm EPS Acoustic insulation, 18mm Oak Soffit, 75x200mm Sanded glulam timber beams

3 - Hidden low-level strip lighting

4 - Sanded Oak timber cill w/ fixed flush set frosted acoustic glazing, 6mm Oak Facia, 50mm batten service void, 6mm plywood, 150x50mm timber stud wall w/ full fill acoustic insulation, 6mm oak panel

5 - Concealed timber fixings between exposed glulam beams and auditorium timber roof beams, coordinated at even spacings

6 - 400mm Rough cast Rammed Concrete load bearing wall

7 - Angled timber profile to edges of projecting cemetery boxes

8 - Powder Coated Aluminium Covering, 12mm Plywood, Levelling Zone, 50mm Thermal Insulation, 12mm Ply Deck, 100mm Thermal Insulation

9 - Ash Storage Void within projecting cemetery plot

10 - Fixed hidden clerestory glazing w/ timber frame

11 - 200mm Rammed Concrete, Waterproof membrane, 100mm Thermal Insulation Vapour Control Layer, 300mm Rammed Concrete

12 - Metal gutter lapped under white powder coated aluminium capping, laid to falls

13 - EPDM, 200mm Rigid Insulation, 18mm Ply Deck, Levelling Zone, 300mm Exposed Reinforced Concrete Slab

14 - Coordinated ventilation openings to plenums in pre-cast concrete spanning element

15 - 400mm Rough-cast Rammed Concrete load-bearing wall (90 minute fire resistance) w/ 15mm vibration dampener to concrete spanning element above

16 - 10mm sanded oak Soffit suspended from pre-cast concrete roof

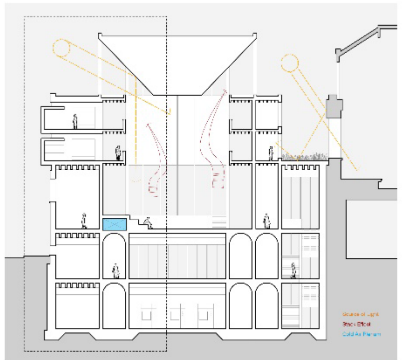
17 - Surface mounted strip lighting

18 - 50mm Rough-cast Concrete Floor, 50mm Battens w/ underfloor heating, 12mm Ply deck, 50mm Thermal Acoustic insulation, 300mm reinforced concrete waffle slab, w/ integrated cold air ducts to edge

19 - Detachable timber seating

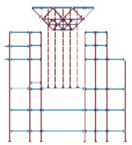
20 - 20mm Portland Stone, 8mm Bonding Layer, 12mm Ply Deck, 50mm X 50mm decoupled timber battens w/ Acoustic insulation, 200mm Reinforced Concrete Slab

21 - Ventilation Plenum w/ coordinated openings in balcony floor level to auditorium



Cross Section (1:200)

Structural Concept Model

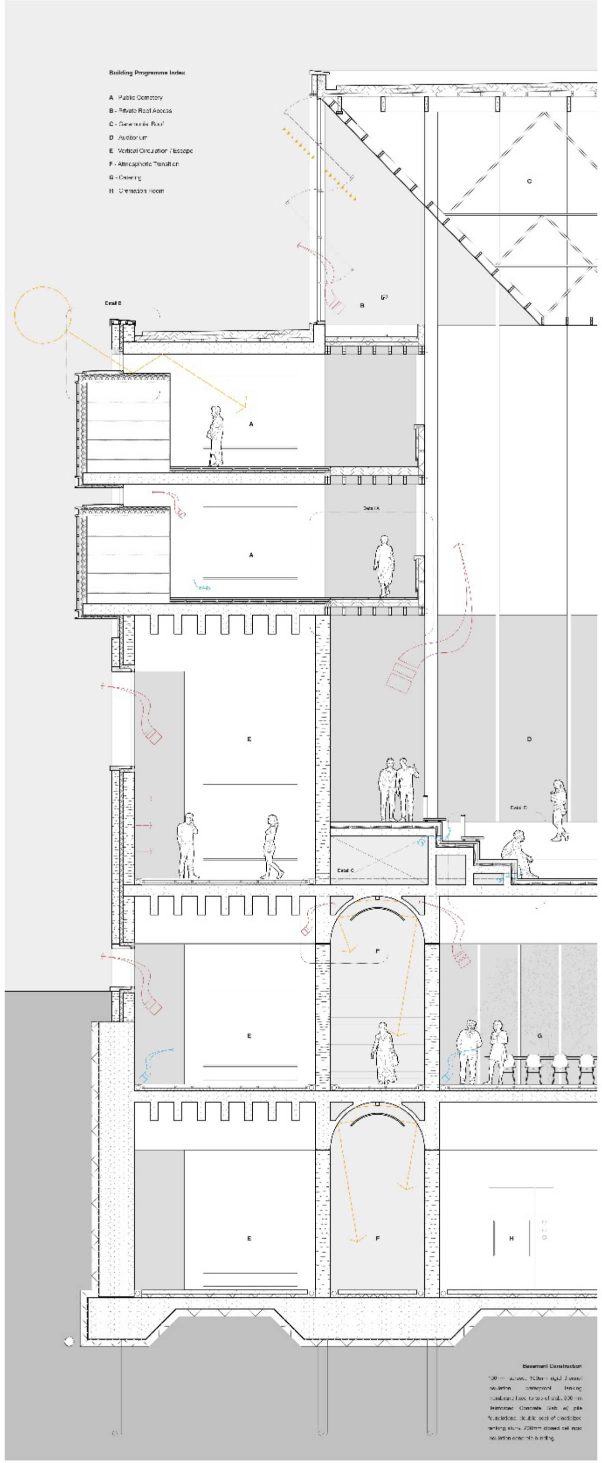


Structural Strategy

The building adopts a structural grid across the length of the site, creating spaces that vary in size and atmosphere. A monolithic elevated perimeter wall to the building satisfies the requirements for contained fire escape as well as providing lateral stability to the building, allowing the ceremonial roof structure to act autonomously- demonstrated through the load path diagram above.

Building Programme Index

A - Public Cemetery
B - Private Roof Access
C - Ceremonial Roof
D - Auditorium
E - Vertical Circulation / Escape
F - Atmospheric Transition
G - Catering
H - Cremation Room

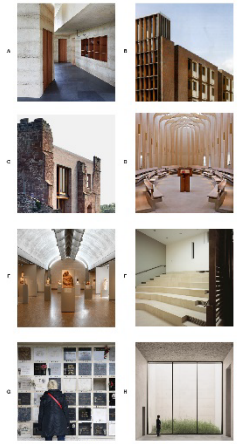


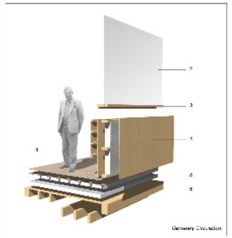
Basement Construction

100mm screed, 100mm rigid thermal insulation, waterproof tanking membrane laid to top of slab, 300mm Reinforced Concrete Slab w/ pile foundations, double coat of electrical tanking slurry, 200mm closed cell rigid insulation concrete blinding.

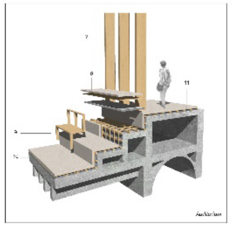
Detail Cross Section (1:50)

Tectonic Reference Index

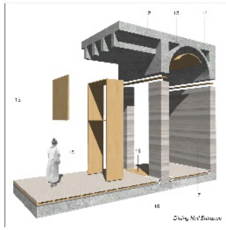




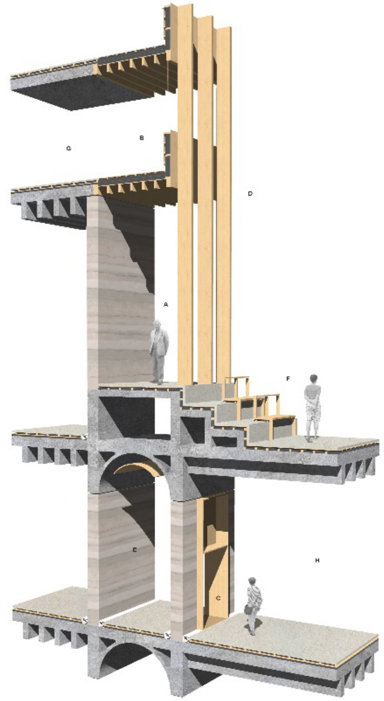
Cemetery Circulation



Auditorium



Dining Hall Entrance



Construction Assembly Index

1 - 18mm Birch Flooring mounted on 50mm batten void

2 - Framed 24mm Triple Acoustic Glazing

3 - Natural Timber Cill with bevelled handrail

4 - 9mm Oak Facia, 50mm batten service void, 6mm plywood, 150x50mm timber stud wall w/ full fill acoustic insulation, 9mm oak panel

5 - 2x 90mm EPS Acoustic Insulation

6 - 18mm Oak Soffit, 75x200mm Sanded glulam timber beams

7 - 150x600mm Douglas Fir Timber posts supporting roof structure

8 - 20mm Portland Stone, 8mm Bonding Layer, 12mm Ply Deck, 50mm X 50mm decoupled timber battens w/ Acoustic Insulation

9 - Detachable timber seating

10 - 300mm Reinforced Concrete Slab

11 - Ventilation Plenum w/ coordinated openings underneath seating

12 - 300mm Reinforced Concrete Slab

13 - 10mm sanded oak Soffit suspended from precast concrete roof

14 - Vibration dampener between rough cast rammed concrete and spanning concrete above

15 - Oak infill panel

16 - Sanded Oak screen to line door opening within rammed concrete

17 - 400mm Rough cast rammed concrete load bearing walls, fire resistance of 90 minutes

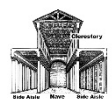
18 - Timber threshold floor panel within opening to load bearing wall

19 - Cool air supply to perimeter edge of floor zone

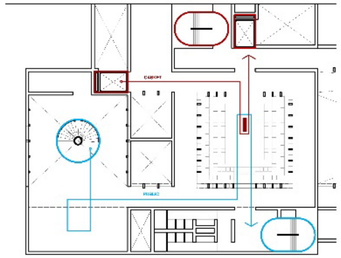
Structural Development Model (1:100)

Structural Hierarchy

The ceremonial room adopts a structural hierarchy where deep, thin timber columns demarcate peripheral circulation and intimate seating to the auditorium. These timbers are the load bearing structural elements that support the auditorium's roof structure, allowing sub-structure forming the clerestory glazing to act independently, releasing them from being overbearing elements on the building's exterior.

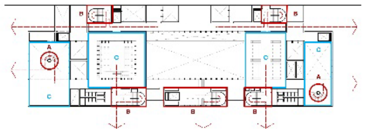


Church Structural Study



Public / Private Circulation (1:250)

Fire Strategy (1:500)



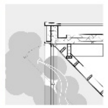
Fire Strategy Index

A - Fire Curtains to prevent spread of smoke between floor levels

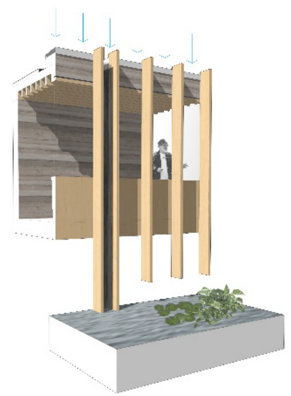
B - Protected fire escape zones within inhabited perimeter wall

C - Compartmentalised public gathering spaces with fire doors and fire resistant construction build ups

Fire Curtains to entry stairs



Smoke Vents to Auditorium



Water Retention Diagram

Carlo Scarpa - Brion Cemetery

Water Retention Strategy

To help in to achieve an atmosphere of contemplation and reflection to the dining halls, the structural timbers lining the cemetery circulation have been coordinated to integrate irrigation channels, allowing water to collect on the roof of the building and to flow down between the coupled structural timber posts into the water gardens.

ARCHITECTURAL TECHNOLOGY

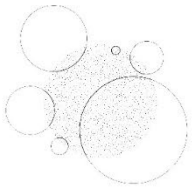
JOSHUA PAGE
Stay 4

ARCHITECTURE

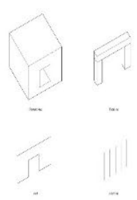
The building begins with the premise that culture is conceptualised as a diversity of separate societies, each with its own culture. We live in a primarily democratic and globalised world, where these cultures must life side by side, for a productive society. This does not mean to neutralise are differences, rather celebrate them, to create an agonistic territory where our differences can gather.

The building serves as an establishment for this agonistic condition, for different cultures to meet, discuss and interact around the medium of theatre. The architecture aims to embody this clashing of opinions and cultures through the overlapping of different spatial characters and conditions. The programme overlaps a community centre, three performance theaters and a public thoroughfare to the central station. Tectonically, this clashing of characters is embodied through the changing use of masonry construction, overlapping with a skeletal timber frame. The tectonic aims to highlight the separation of these different characteristics, through a celebration of threshold in light, material and space.

This overlapping of forms and materials creates many challenges. It can lead to inefficiencies and doubling of structures, circulation and materials. Therefore the primary challenge is to create a coherent scheme that celebrates these different forms, makes them explicit.



AGONISTIC TERRITORY



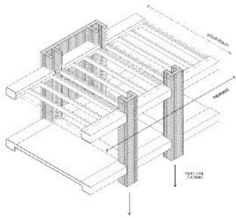
TECTONIC STRATEGY

STRUCTURE

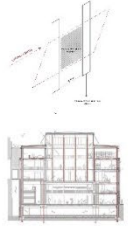
The super-structure system is primarily masonry load bearing walls, with concrete rib deck spanning between, whilst the sub-structure is a concrete tanked basement with pile foundations. The load bearing walls are 215mm deep, with 900mm brick piers at 3600mm centres. These piers carry the primary load of the building, from roof down to pile foundation. As you rise up the building, the carried load reduced, therefore the piers thin out. This thinning facilitates the masonry tectonic strategy, of stereotomic, to tectonic, to veil. The concrete rib deck varies in depth, from 560mm to 900mm, depending on the span, whilst the slab thickness remains constant at 225mm. The rib deck has a primary span longitudinally, whilst the secondary spans between piers. The deck is divided into 3000mm bays, with 600mm gaps in-between for servicing.

Nested inside this masonry outer frame is the timber skeleton, which hosts the debate chamber, pedagogical theatre, rehearsal studio and political theatre balconies. These skeleton is a lightweight frame, made from LVL. It is supported by a transfer structure on the second floor, requiring a 1000mm deep rib deck. The debate chamber columns are quad-columns, made from four 150mm members, fixed together with shear blocks.

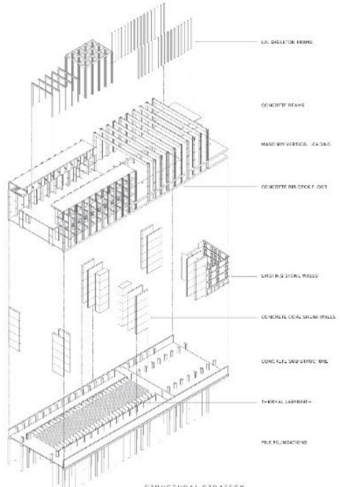
The main structural difficulties is the large spans of 16m on the cross section on the second floor, the 28m roof span across the theatre, and the transfer structures of the timber skeleton. The load-path is simple, with loads passing the roof and concrete deck, onto the masonry piers, and down into the concrete substructure and pile foundations. The lateral stability is provided through shear planes. On the ground floor it is the masonry walls which prevent racking, whilst on the upper floors it is the concrete cores.



STRUCTURAL BAY



LATERAL STABILITY & LOAD PATH



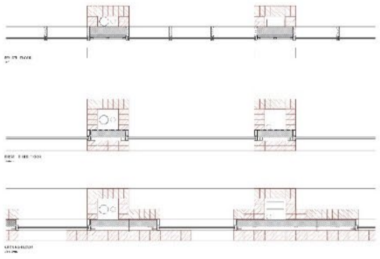
STRUCTURAL STRATEGY

CONSTRUCTION

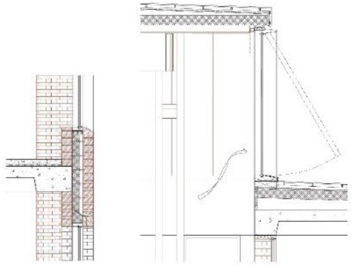
The primary construction system is a load bearing masonry frame with concrete rib decks spanning between. The traditional load bearing masonry skin would not be sufficient to support a building of this size, therefore masonry piers are utilised to carry the primary loads. The inner skin is supported by the brick piers, whilst the outer skin is expressed simply as the cladding. On the ground floor the brick skin stretches past the windows, revealing itself to have no structural function. The building utilises masonry construction honestly, behaving as designed. The openings are formed from jack arches, and all structure is expressed, with no hidden columns or brick slips. Concrete is takes the place of the brick at the basement level, where it transfers loads to the foundations below.

The relationship between the construction elements is clear, brick forms the vertical wall, concrete rib decks form the horizontal slab, and timber lines the spaces that are touched. The typical window detail highlights this strategy, with the timber window frame sitting within the brick cavity, expressing the separation of load bearing brick and cladding brick. The timber is used structurally in only the central spaces, as a skeletal frame. This skeleton is a lightweight element amongst a mass of brick, facilitating a softer and ephemeral atmosphere. It creates a separation and spatial threshold between two contrasting entities.

The sequence of construction would start with the pile foundations. A bore hole would be created, then the columns cast, in order to transfer the load deep into bedrock. Then the basement would be construction from in-situ concrete. As you move up the building, each brick wall would be built, then the rib deck slab cast on top of it. Therefore, you would only need to scaffold and focus on each floor at a time. After the final roof slab is cast, the timber skeleton would be constructed, and connected to the the deck on level two. After which, the thermal enclosure would be sealed, and made airtight. To complete the construction, the timber linings and finishes would be fitted.



MASONRY LOADBEARING CONSTRUCTION



TYPICAL CONNECTION DETAILS

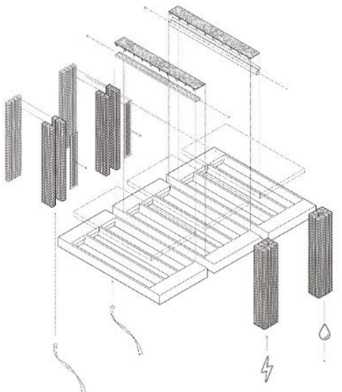
ENERGY & ENVIRONMENT

As a building with two large theatre spaces, and other specialist functions, such as a workshop and studio, there will be a high resource consumption. Therefore, for mitigation the building seeks to re-use waste and implement passive strategies throughout. As a building of many open transitional spaces, the heating strategy can be focussed in the conditioned spaces on either wing.

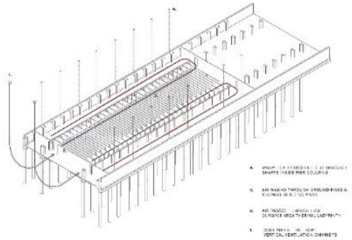
The building is both heated and cooled by a basement thermal labyrinth. This system is designed to bring in fresh air from outside, and push it through a maze of staggered concrete walls. This labyrinth maximises the surface area the fresh air is exposed to. In summer, this will cool the air with the thermal enclosure and low below ground temperatures of 10 degrees, or in winter heat the air through thermal mass retained heat. The heated / cooled air is then distributed throughout the building through ventilation risers inside the brick piers, at 3600mm centres, allowing heated fresh air to pass through every space.

These brick piers also service the building. Whilst the outer piers distribute the heating and ventilation, the inner piers host the electrics, HVAC, rainwater and wastewater. These services are carried across the floor plan through use of structural floor bays. In between each 3600mm concrete bay is a 600mm gap, lined with timber. Here the electric floor boxes and data points are accessed, whilst the HVAC pipes are hidden but accessible if needed. The waste and rainwater are carried through the piers into the basement plant. Here there are two separate rainwater collection and grey-water collection tanks, where they are filtered and treated, and redistributed up the building.

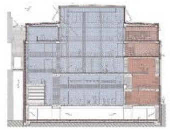
Daylight is a difficult to negotiate in a deep plan building, without a rear elevation due to the proximity of the station. Therefore the long West facade maximises daylight exposure with large expanses of glass, and the central airtum debate chamber bring light into the back of the plan. When overheating, there are built in roller blinds to block excess solar gain.



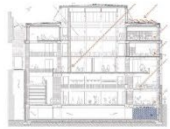
BRICK PIERS AS VENTILATION & SERVICES RISERS



PASSIVE HEATING & COOLING STRATEGY - THERMAL LABYRINTH



CONDITIONED & UNCONDITIONED SPACES

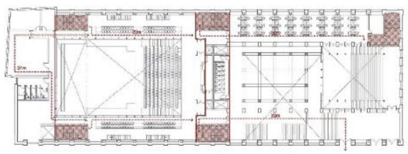


RAINWATER COLLECTION & PV

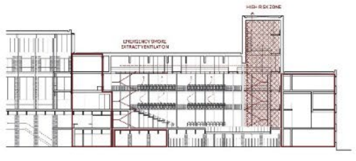
FIRE SAFETY

The fire escape strategy is designed so that there is horizontal compartmentalization between the primary spaces, to create fire enclosures. At the edges of these enclosures are two fire escape stairs, stacking through each storey. As an assembly building, the fire regulations state there must be a one directional travel distance of 15m and a directional distance of 32m. The distribution of the cores meet these standards.

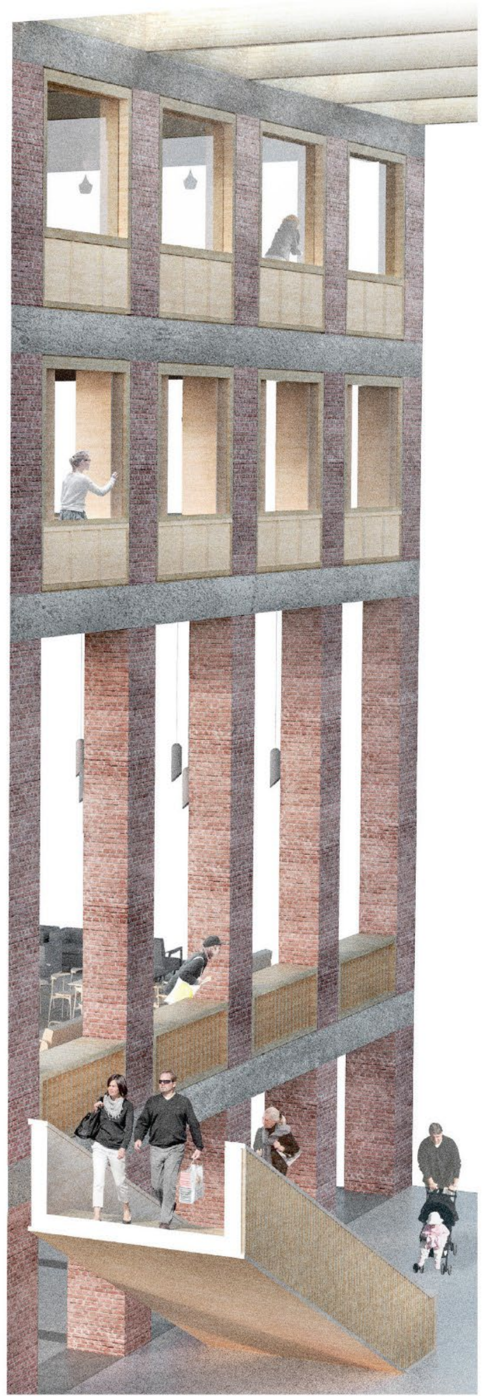
As a large building with open void spaces, the primary difficulties are the triple heights spaces for the Political Theatre an the Debate Chamber. These spaces will need an emergency ventilation system for smoke exhaust, to work in tandem with the passive ventilation system. There will also need to be a sprinkler system in place to extinguish the fire, in place with a specific strategy from a fire engineer. The theatre has specific challenges, due to the potentially hazardous specialist equipment, such as hot lamps and lighting. Therefore, there is a fire curtain which can be dropped to neutralize the fly tower area, and an emergency exhaust system above the seating to drive out any smoke away form people, and to the ventilation shoot in the tower.



ASSEMBLY BUILDING ESCAPE DISTANCES

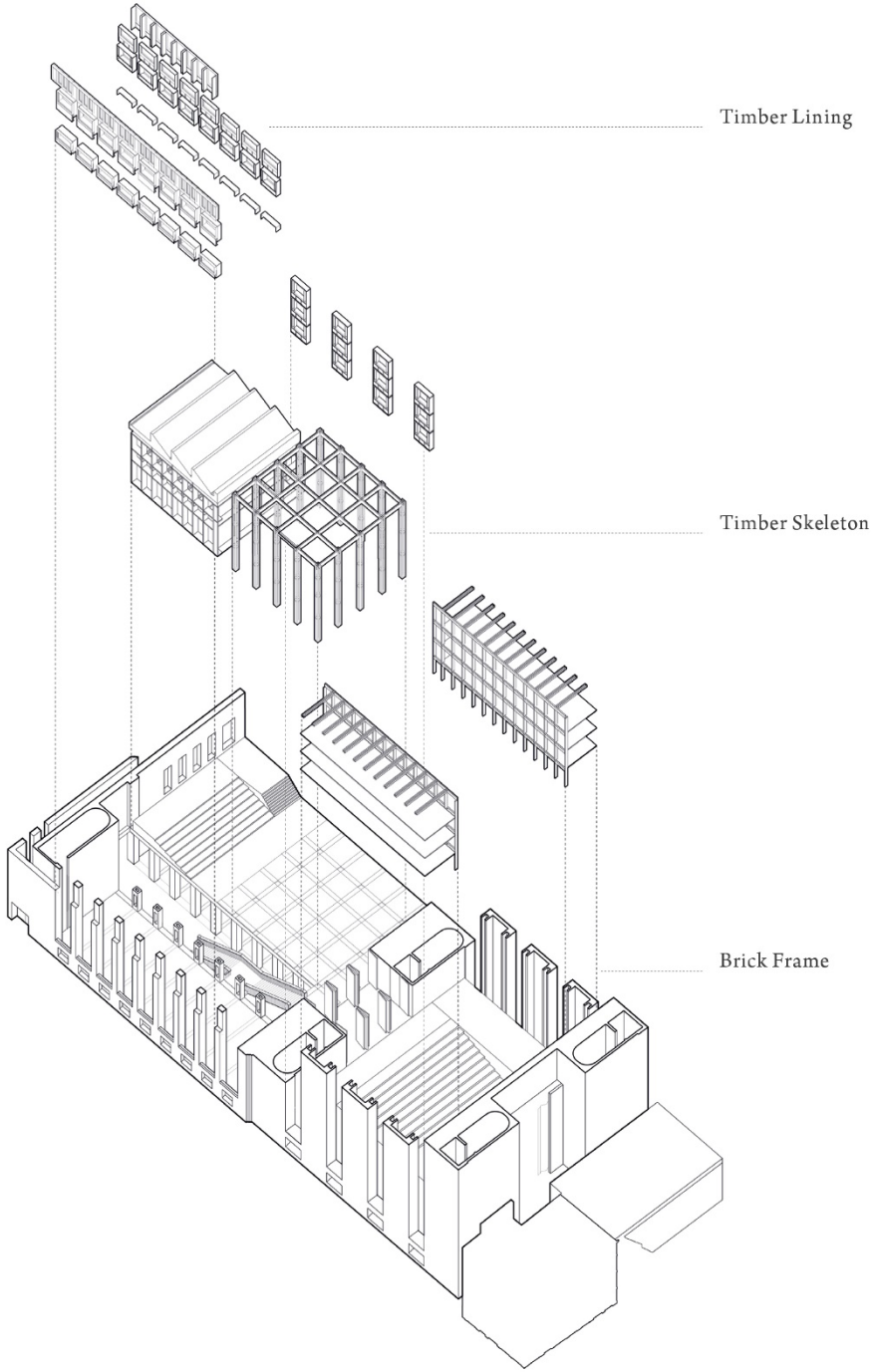


HIGH RISK ZONE STRATEGY



Timber Objects

Internal Street Facade



Nesting of Elements

Timber Skeleton

Public Square Facade

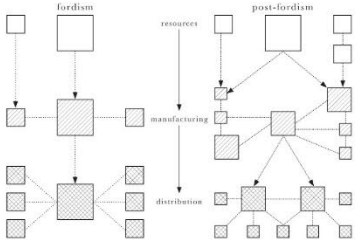
AT_01 architecture

thesis

Today the digital world gives everyone access to a vast network of resources and connectivity, which has brought about new modes of labour. Primarily Labour was a Fordist approach, where workers and resources would arrive at the place of work, and revolve around a rigid framework. New formations of labour are arising such as the 'gig economy', where free-lancers, home-workers and temporary jobs are more common. The industrial city was built around places of labour and at the heart of the civic realm.

"Glasgows history is in making, in craftsmanship. Its legacy is in buildings."
Toby Webster

My project attempts to create a new civic building in Merchant City, Glasgow, that accommodates space for creative practices to occupy and adapt. By bringing the act of crafting and creating into the public realm, the process can become the performance itself.



arrangement of labour

spatial organisation

The concept was to have a very open and accessible ground floor in which the public could access and view into creative hubs, who's program spills out into the public realm.
By creating an avenue through the site the intention would be to encourage people to walk through and explore. This central space also acts as the fly-tower, where people would see sets, unfinished constructions and artwork.
Each hub of activity (Creation, Performance & Exhibition), act as pavilions sitting within a supporting mass of program.

tectonic strategy

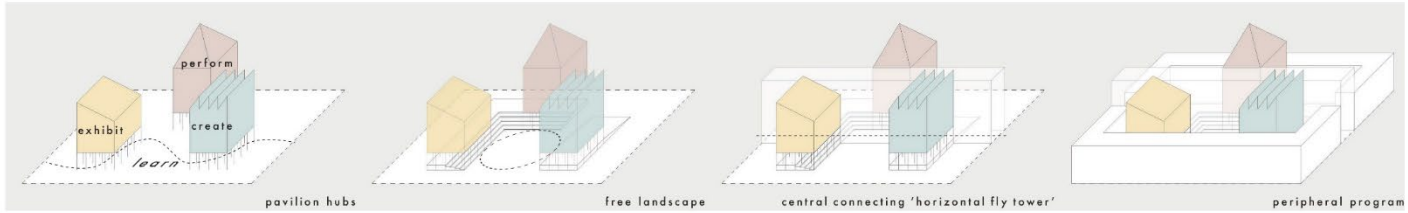
Basing the structure around the program & activity, two structural grids formed. One open and flexible, supporting the main program with the intention to be adapted over time. The second being more rigid and permanent, acting as the servant spaces to afford high flexibility within the other.

For the light structure, the use of timber would be suitable as it can be assembled and de-constructed by hand, and is typically the structure is very legible. By making the structure and connections readable (and also non-permanent), it might encourage users to adapt it to their activity.

For the heavier structure, the use of concrete blocks would achieve the mass intended to contrast the lighter frame, but also not feel too precious and again act as a legible "honest" structure.

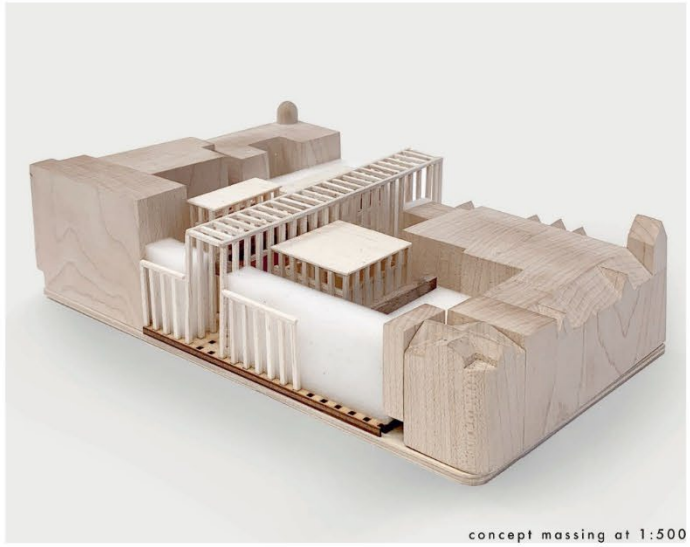
expected issues

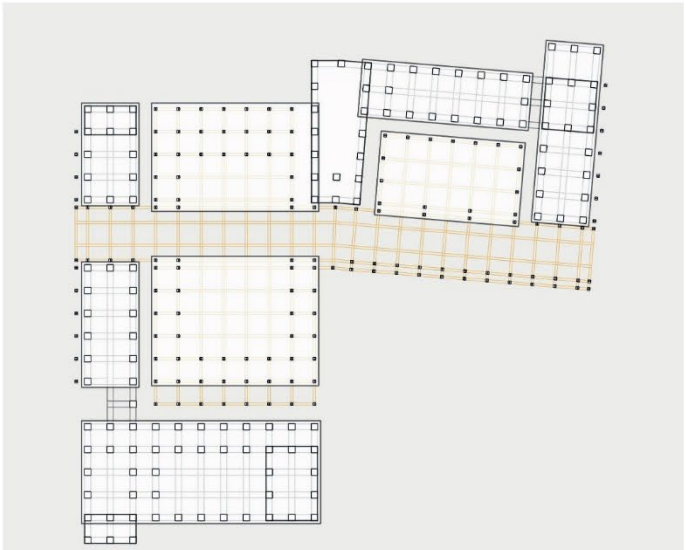
Because of the deep plan and high surrounding built environment, bringing light into the structure will be important.
To achieve the size of spaces to accommodate the program, investigation into large spanning structures will be needed. Also heating and ventilating these spaces will be paramount, by differing the systems for each area of activity, a greater efficiency might be possible.



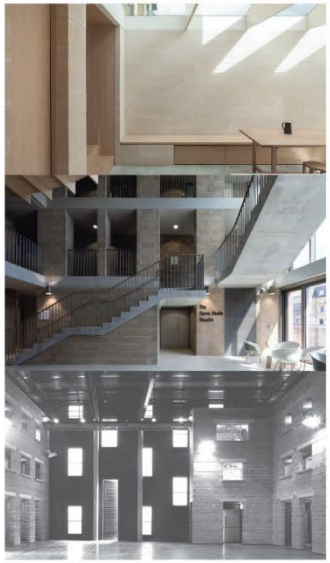
pavilion hubs | free landscape | central connecting 'horizontal fly tower' | peripheral program

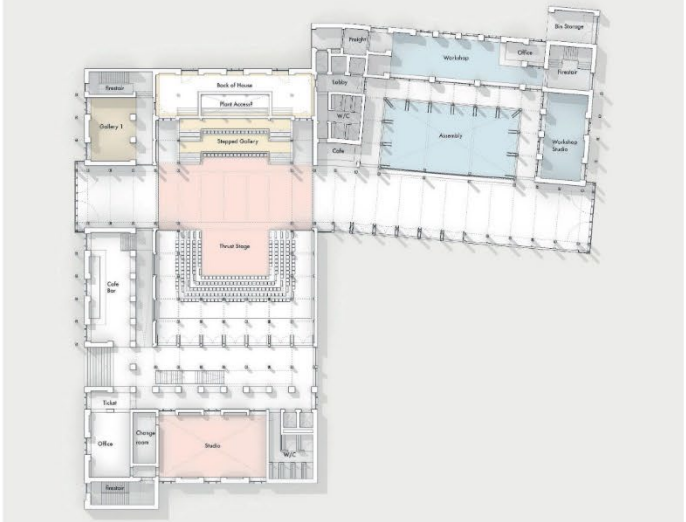
concept massing


concept massing at 1:500


tectonic relation | structure to program


timber skeleton precedent


masonry mass



1:500 ground floor

AT_02 structure

timber structural strategy

The main structural issue is achieving the 19m heigh uninterrupted volume of the horizontal fly tower which is needed to carry gantry cranes, spanning a 7m distance.

Two glulam members of 100x300mm make up each column with a second row of column for carrying the facade and creating lateral stability. The horizontal span is achieved with glulam beams of 100x300, two beams connect each set of columns creating a deep truss.

Cross bracing cables are used for lateral stability acting as Whipple truss. The longitudinal structural stability is achieved through sheer walls when the timber structure connects to concrete cores.

The primary vertical members are the glulam columns that carry the weight from the horizontal members to the steel flitch connection into the concrete substructure. Primary beams span between the columns with secondary beams spanning between each truss. Tertiary members support the floor-plates and facade build-up.

mass structural strategy

The use of concrete blockwork as structural bring problems in achieving the strength needed to carry the weight of the 3-4 story structure. Large 800x800 blockwork piers at 3m centres are used to carry the vertical load to the concrete substructure.

The structure must also span up to 8m in places, so the use of pre-cast concrete floor plates are used. The floor plates span longitudinally between each blockwork pier, a 1200mm deep beam carries the load from the floor plate while also incorporating a service zone, ribbed beam floor plates span between each beam (ribs 750mm deep at 1000mm centres, floor plate 250mm thick).

The blockwork piers act as the primary vertical member. The pre-cast floor plate has primary-tertiary members, with the primary load-path spanning between each column, the ribbed deck spanning between each primary beam, and the slab acting as a tertiary span for the floor build-up.

Sub | Super Structure

The substructure is made up of a pre-cast concrete plinth, which holds the basement and plant which rest on pile foundations.

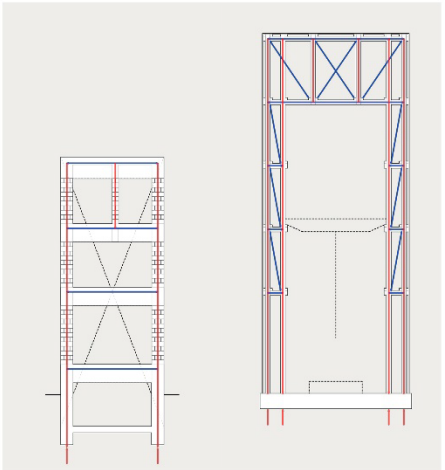
Concrete fire and wet vertical cores are constructed primarily at one end of each blockwork structure and along the timber fly-tower, to provide lateral stability through shear walls.

The blockwork and pre-cast floor-plate superstructure form the perimeter of the block, sitting on the plinth.

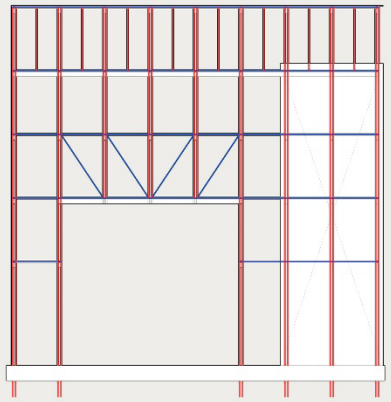
The timber fly-tower is constructed between the blockwork masses, which help with lateral stability and loading.

The timber pavilions sit between the fly-tower and blockwork masses. An extended block protrudes from the blockwork column to support the timber beam. The timber cladding and secondary structure help with lateral stability.

The exterior glass, timber and zinc skins sit on the timber and within the blockwork structure.

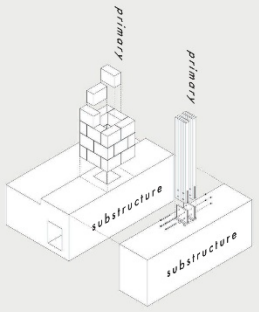


masonry load path timber load path

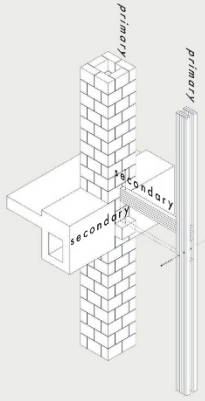


timber load path cross section

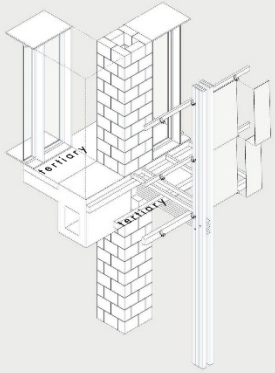
structural concept model



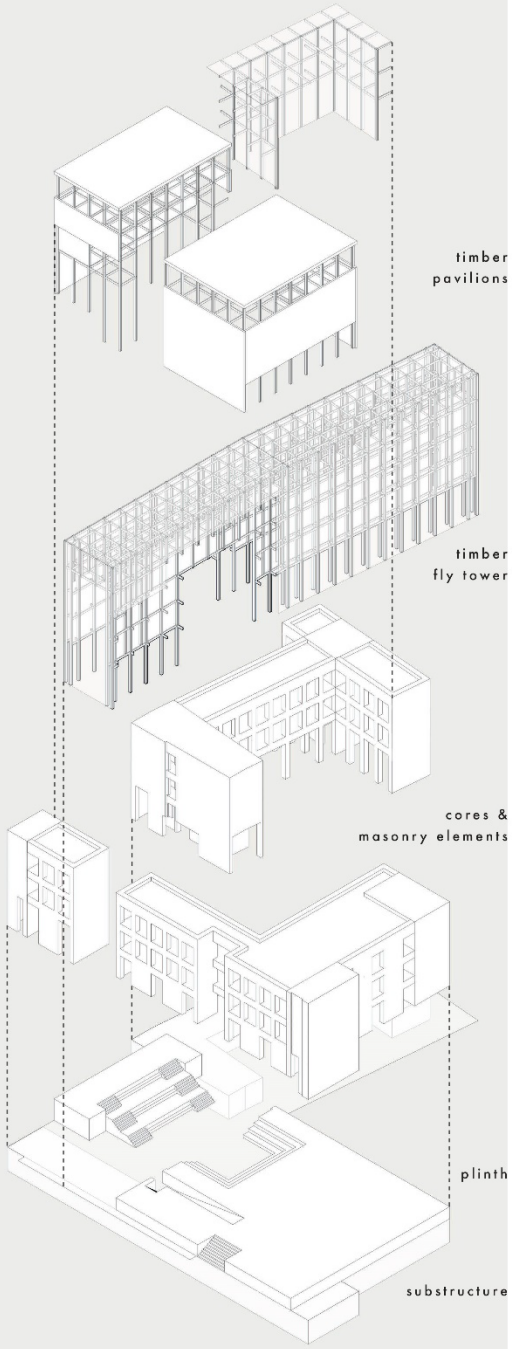
ground connection



timber-masonry connection



tertiary facade build-up



exploded axo

AT_04

energy & environment

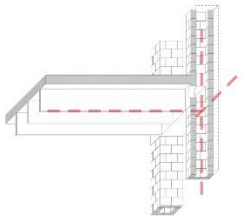
environmental factors

Due to the large size of the build and its spaces, ventilating and heating is integral to the design. To reduce the environmental impact of the building, less than half the building is heated regularly, with the larger spaces only being conditioned when in use.

Integrated ventilation

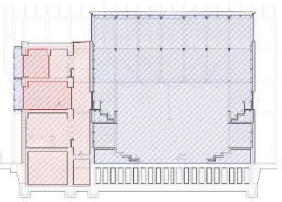
The pre-built timber window boxes use built in openable shutters, plus passive ventilation through porous stone blocks to prevent drafts. Allowing the user to control their environment helps with thermal comfort.

integrated services



The large blockwork piers are hollow to allow for vertical distribution of warm air extraction and mechanical ventilation. The deep floorplates allow for servicing to run into each space. Electrical sockets drop from the ceiling to allow for open floor arrangement.

conditioned spaces



The layering of conditioned spaces help to reduce heat loss through the building fabric. The masonry portion of the building are heated with underfloor wet heating and the thermal mass of the floor helps to keep an even temperature. The large spaces are heated intermittently with dry heating, using a thermal labyrinth to warm the air and a heat exchanger to extract the heat from the stale air from the rest of the building. Plenum are used to pump heating under the seating.

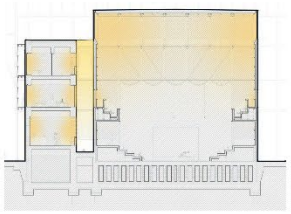
water retention

Green roofs help to retain the water, which is then distributed vertically through the wet cores and used for sink water and toilet flushing

future proofing

The building program aims to operate without the timber pavilions, if removed later in its lifespan. Lime mortar and precast elements also allow for the building to be de-constructed.

light and environment



Due to the depth of the building and built up environment, the building is split up into thin floor plates to allow light to enter via atria. Each pavilion space has a clear story to allow top light through the timber structure.