

NOTHERN AXONOMETRY

SITUATION & INTENTIONS

Within the town of Velké Březno, small village settle on near the Elbe River and the city of Ústí nad Labem, there is the famous castle created by former czech personality Karel Chotek in the 18th century.

Situated on the outskirts of the town center, the castle is hosted within a small park layed on the hill overseeing the surroundings. There used to be here a church along with the main building, which was destroyed during the communist era.

Because the place is now a high-standard tourist landmark, hosting visits, small musical events and others, there is an opportunity to bring back this church. But not in the form of a traditional church, czech's relation with religion having changed since and new dynamics being presents. Instead, the project is to make a ceremonial place, more flexible and adaptable, allowing other uses to be made. This ones goes from the usual mass or weddings, but also extension of the musical activities of the castle or other specific events such as exhibitions.

From this constation and opportunity of architectural project, what intentions could we gather and how could this guide the concepts of our building ?

What first struck me as I was coming into the garden of the castle was it's remote, hidden aspect. Here we have almost a cliché of the countryside castle, discreetly flourishing on top of a small village, with only the top of the roof peaking above the trees, the white stone revealing itself, contrasting against the green of the hill as we come closer.

It's kinda, when you thought about it, like a treehouse in the back of the garden, but scaled at the size of a castle. This idea of remoteness was one of the guiding intentions while developing this project.

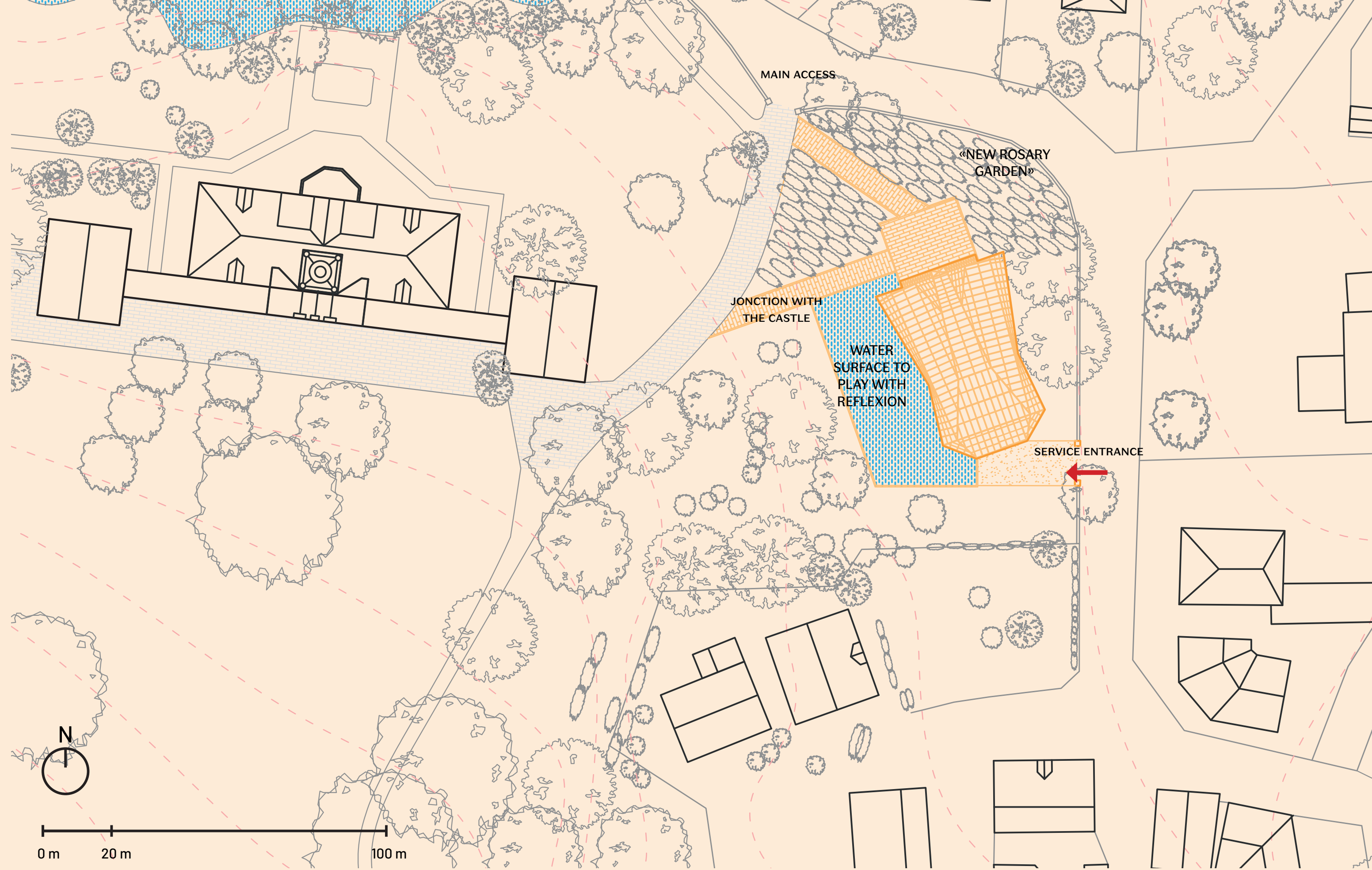
Dealing with the existing surroundings can be quite a trick : we can't replicate what's around, but there is for me an imperative to at least talk with it.

From this constation, trying to play with the existing shape of the castle was a strong idea. But for me the subtlety would be to not try to equal the castle, but decline it and play with this whole idea of « peeking through the scenery ».

The surrounding scenery is so powerful, nature-blooming, that it have it's own atmosphere, it's own identity. There is details from the garden everywhere we lay an eye : there the roses, here the majestic trees, there the neo-classical details of the castle, above some hills covered in vegetations.

My work with that would be counter intuitive, by cutting the project from this invading view : what if I keep the atmosphere but seceded us from the perturbing details ?

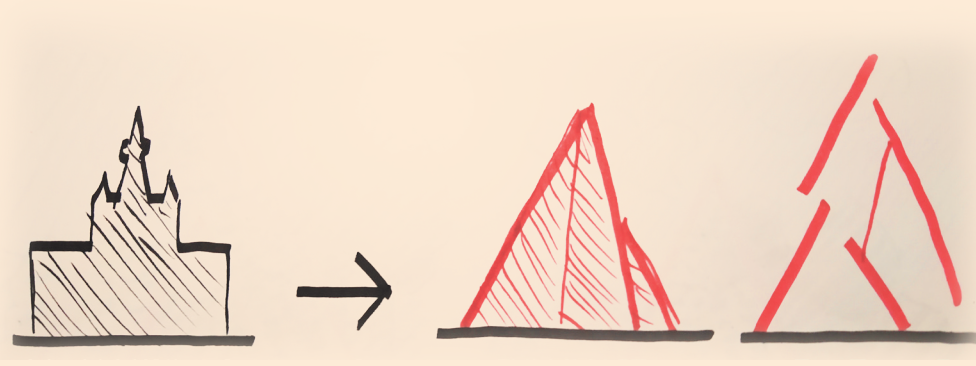
Creating in the process a new place, an hybrid between the outside and the very project and uses in the inside. From the outside, a colorful case seen as a mysterious invitation, from the inside a sheltered heaven with it's unique scenery.



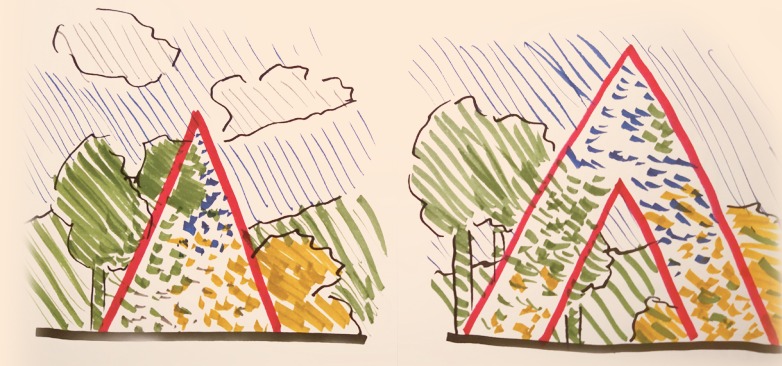
CONCEPTS



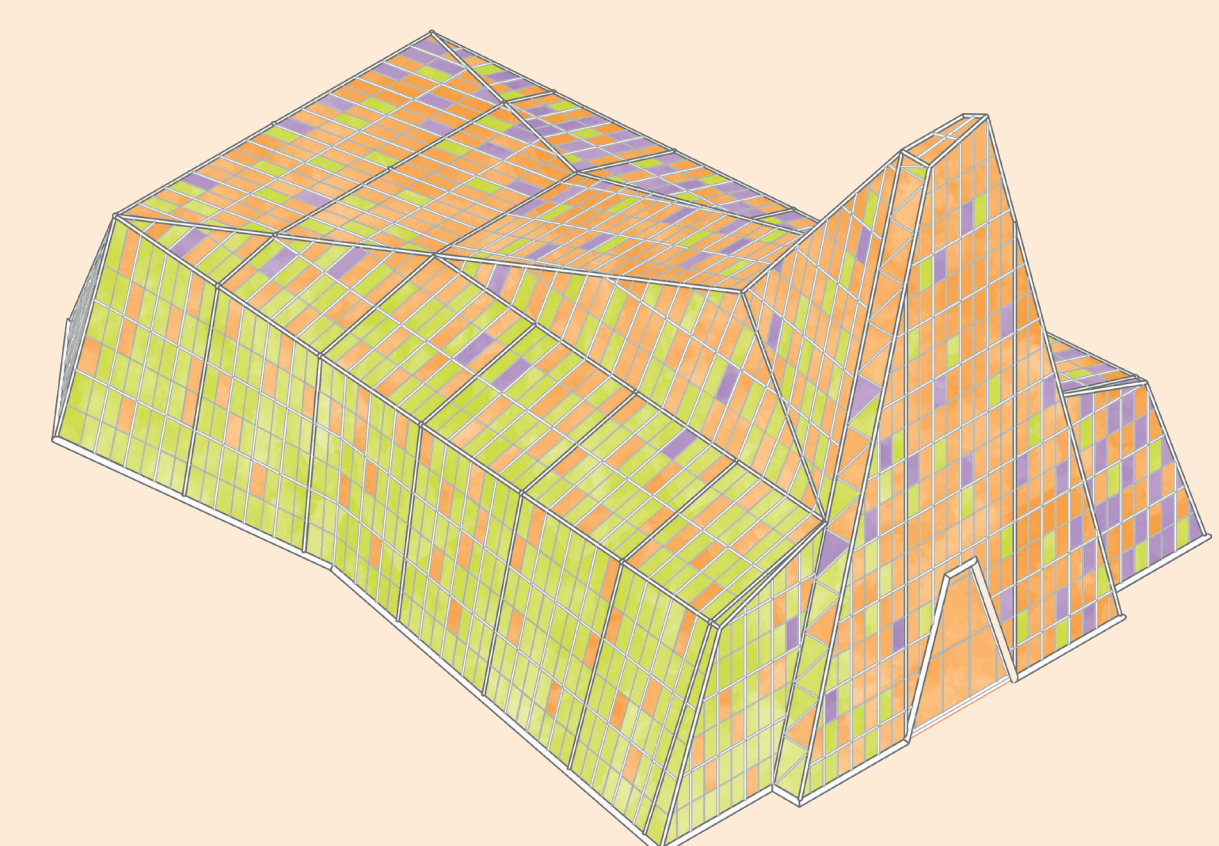
A REMOTE PLACE WITHIN THE TREES



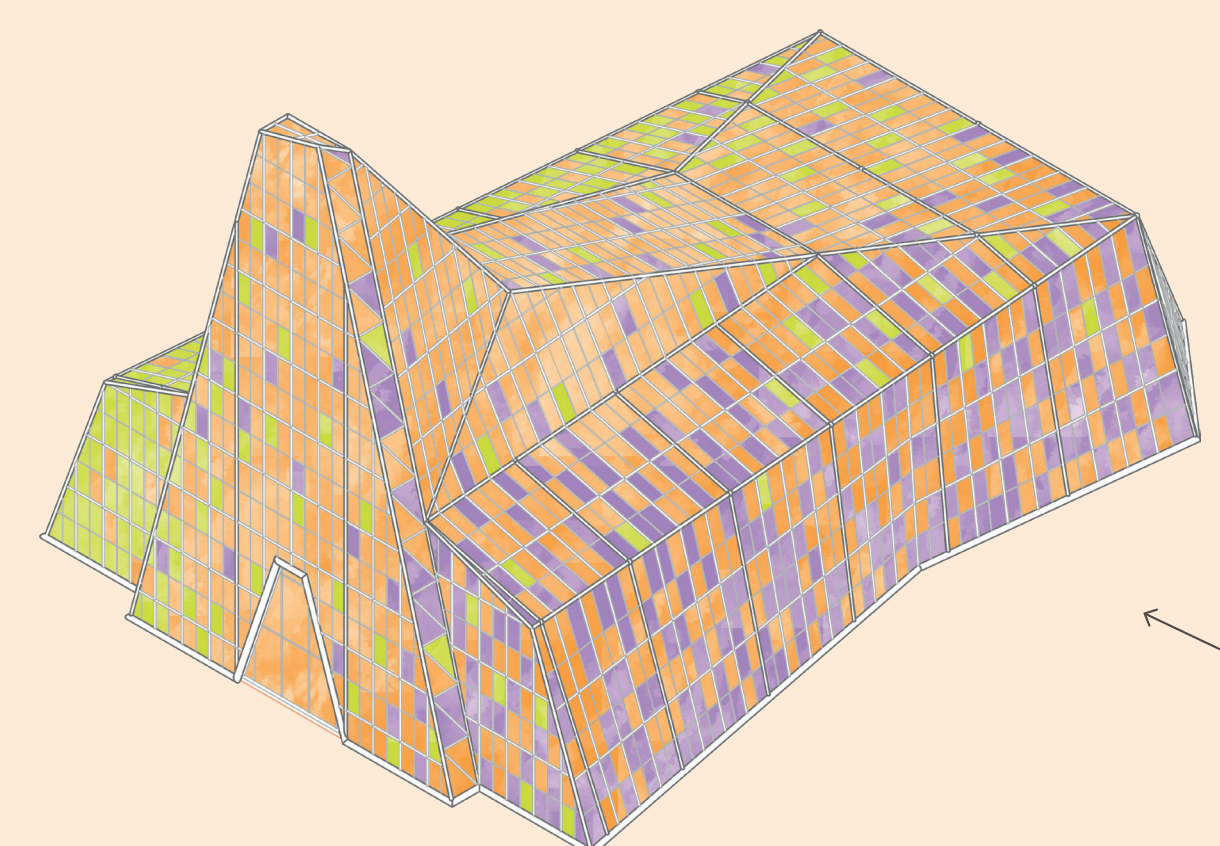
A DIALOG WITH THE CASTLE



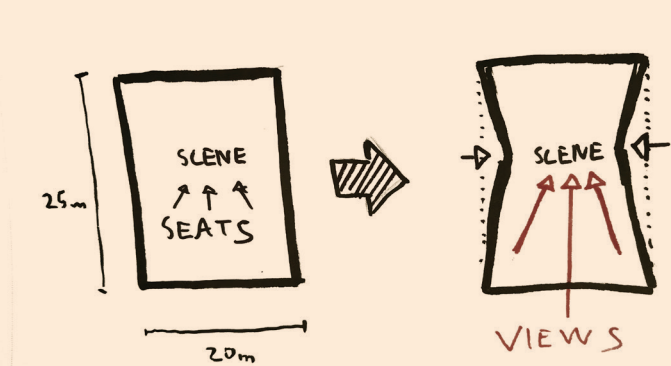
THE AMBIANCE, NOT THE DETAILS



NOTHERN AXONOMETRY
Green tainted glass on the eastern side



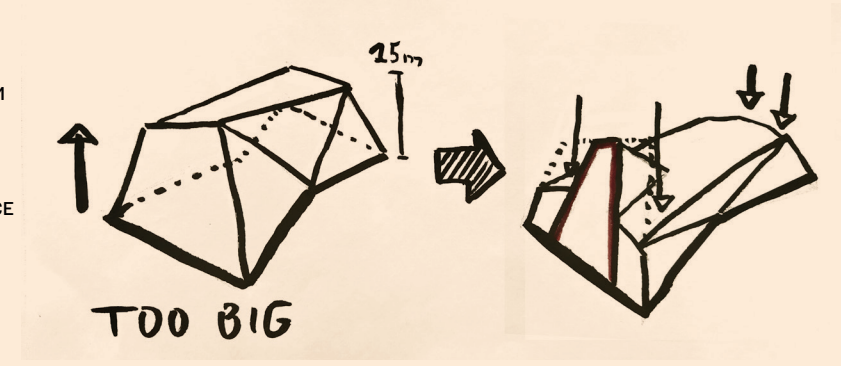
WESTERN AXONOMETRY
Orange then indigo tainted glass on the western side



PLAN SHAPE : EFFICIENCY & CATALYSATION

From a basic rectangular and wide shape (25x20 meters), the plan is obtained by contracting it into a hourglass-like geometry. This rhythm the space and give a focus to the center, where the main activities will be conducted.

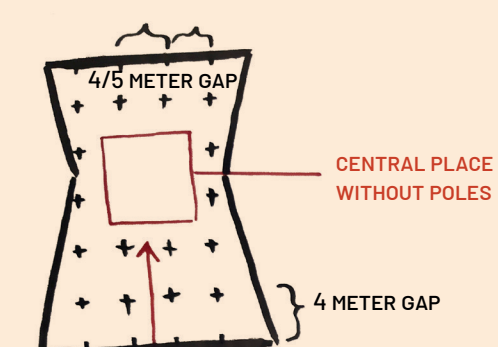
The plan is efficiently divided into three different area (attendance, the scene and a back room), acting as guiding line for the structure and atmosphere parts.



VERTICALITY : HEIGHT AND VOLUME

This shape is the elevated to dialog with the castle and give verticality to the inside. Because elevating the whole building create a way too much big space, the shape is moderated by working in two step : first a high spike, echoing the castle's one, then at a lower height the rest of the roof.

It's interesting to see that this shape look alike the one of a church, though it was not the researched intention but more a convergent design due to the efficiency of this composition.



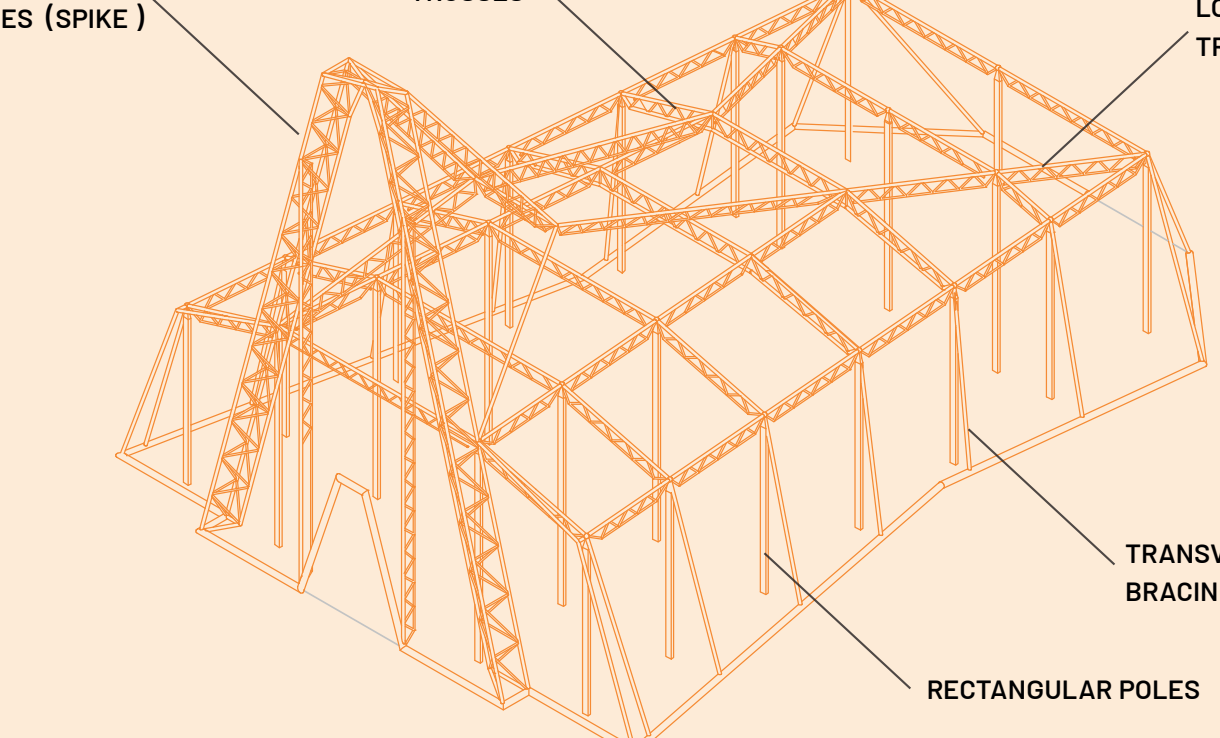
SPACE RHYTHM : A FOREST OF POLES

The structure being supported inside by poles, they were thought to create a peculiar view an rhythm within the ceremonial building : at the edge of the space a medium density emphasizing the verticality of the space, while the free space in the center draw attention and allow the different activities to take place.

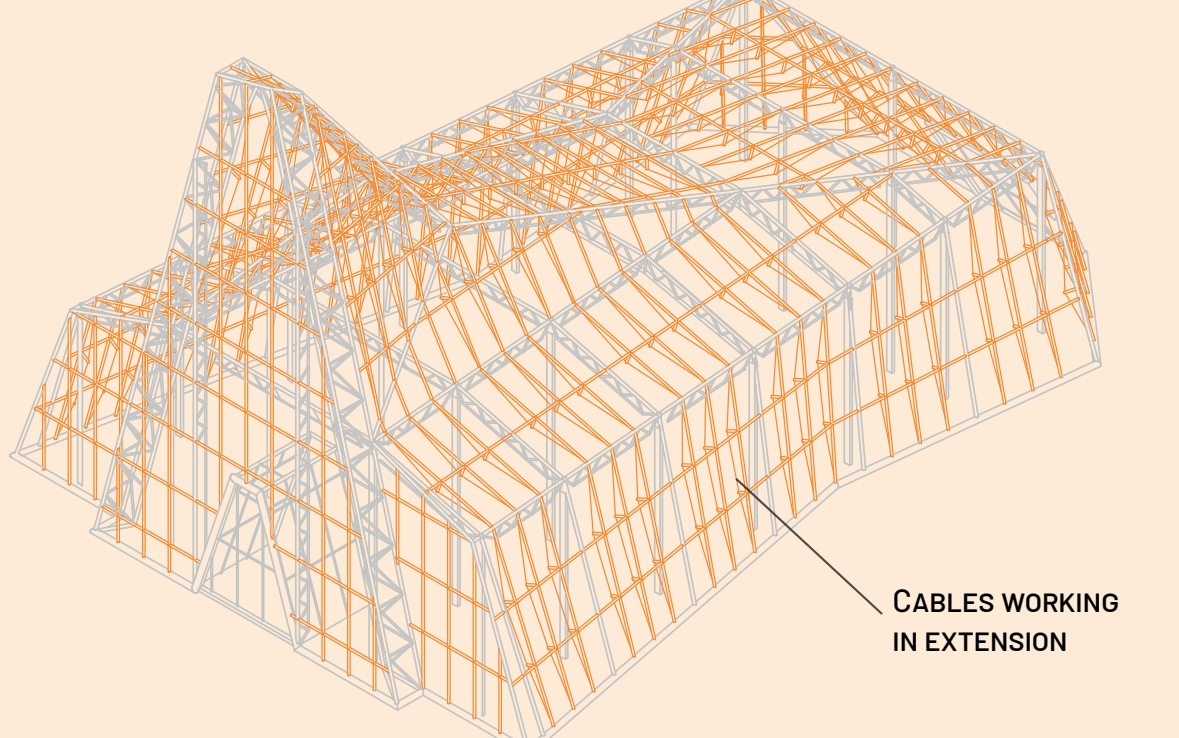
STRUCTURE



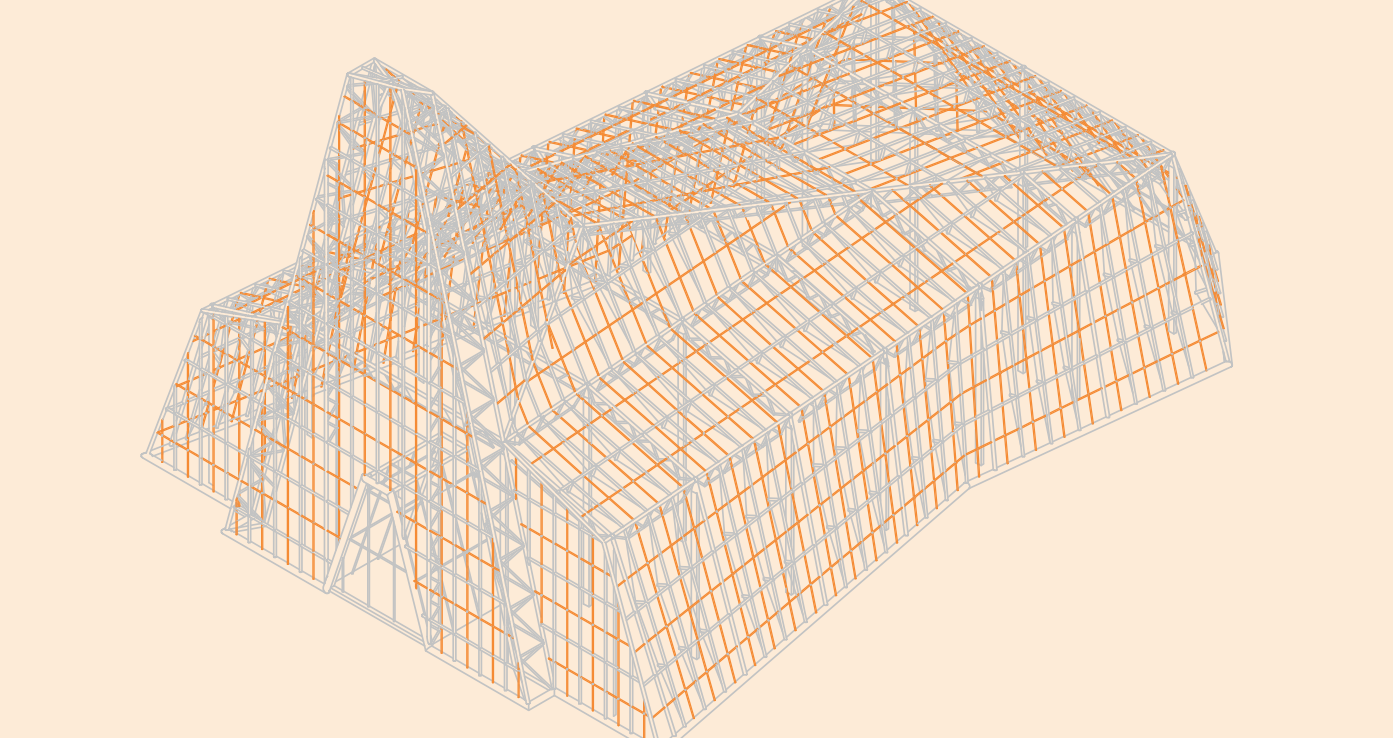
SHAPE
Spike, entrance and global geometry



PRIMARY STRUCTURE
Transversal trusses supporting the roof, plus two large trusses for the spike and bracing for the horizontal resistance of the structure

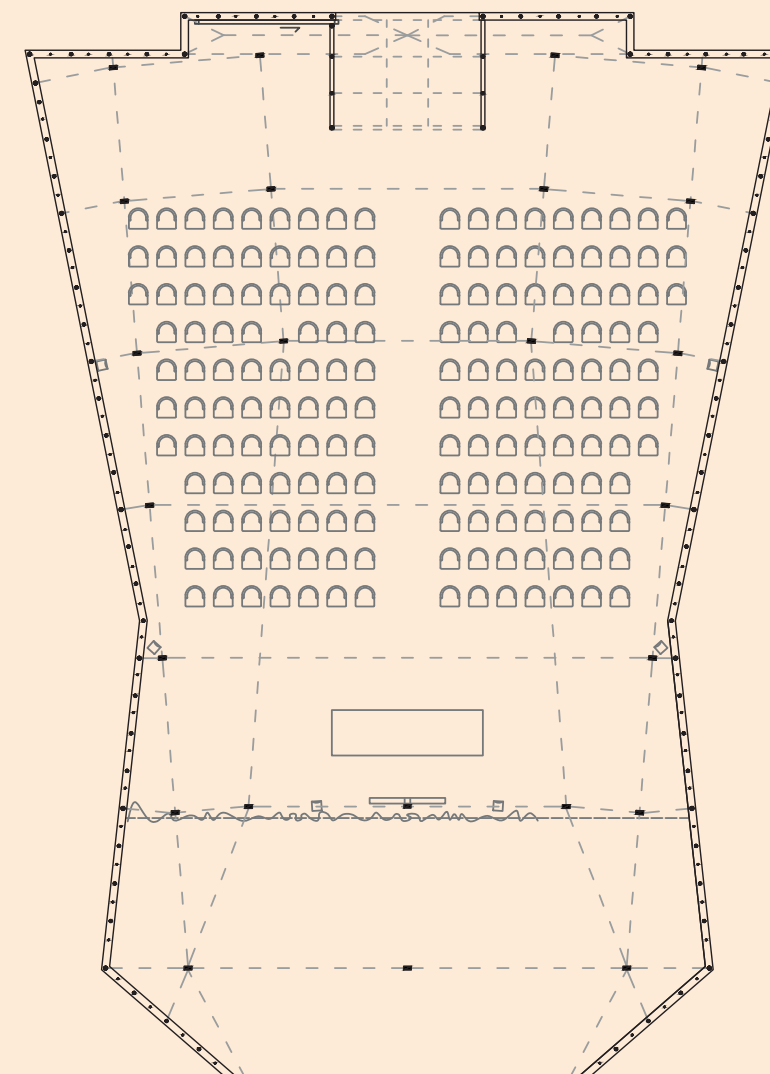


GLASS SUPPORT STRUCTURE
Beams supporting the glass coverage, the ones taking the main charge are rigidified with cables running under them

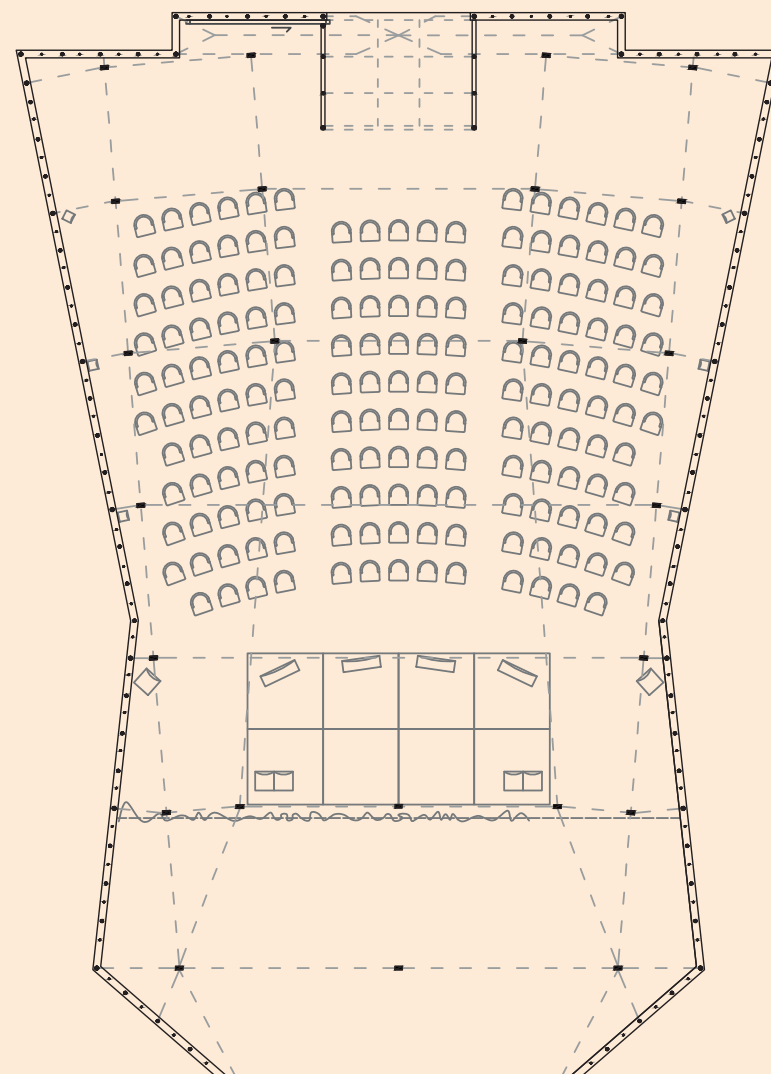


GLASS FRAMES
Light frames composing the last part of the structure, hosting the glass panels in 1,00 x 0,50 meters spaces.

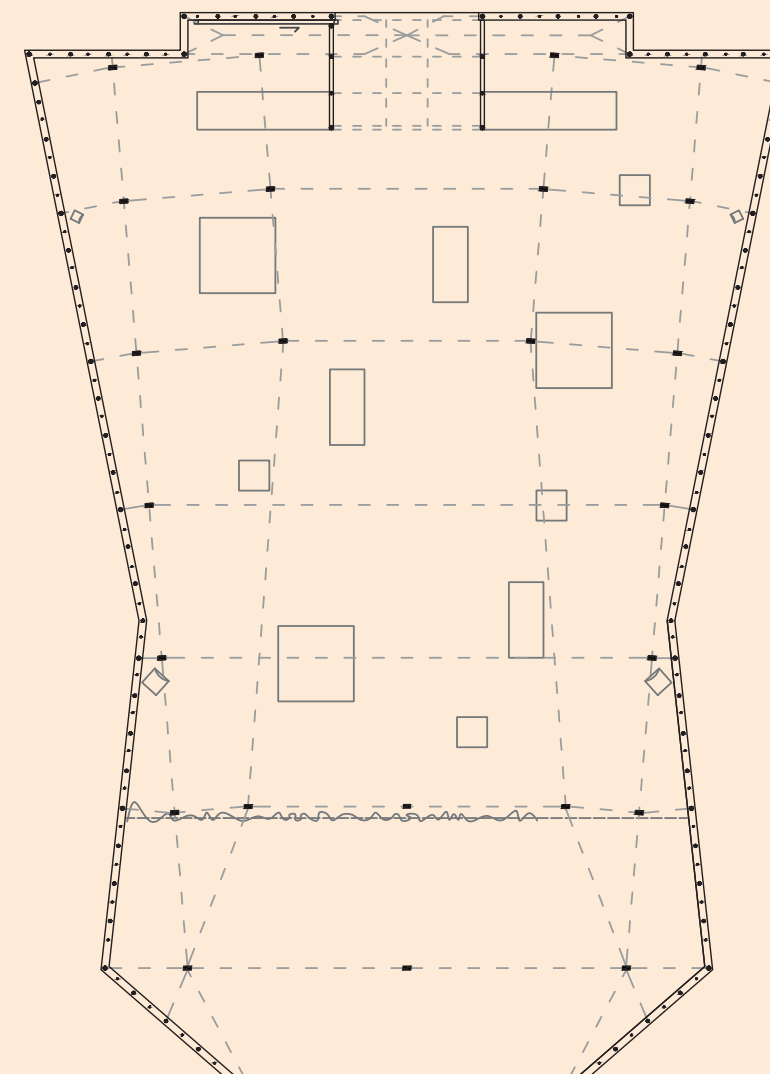
PLANS



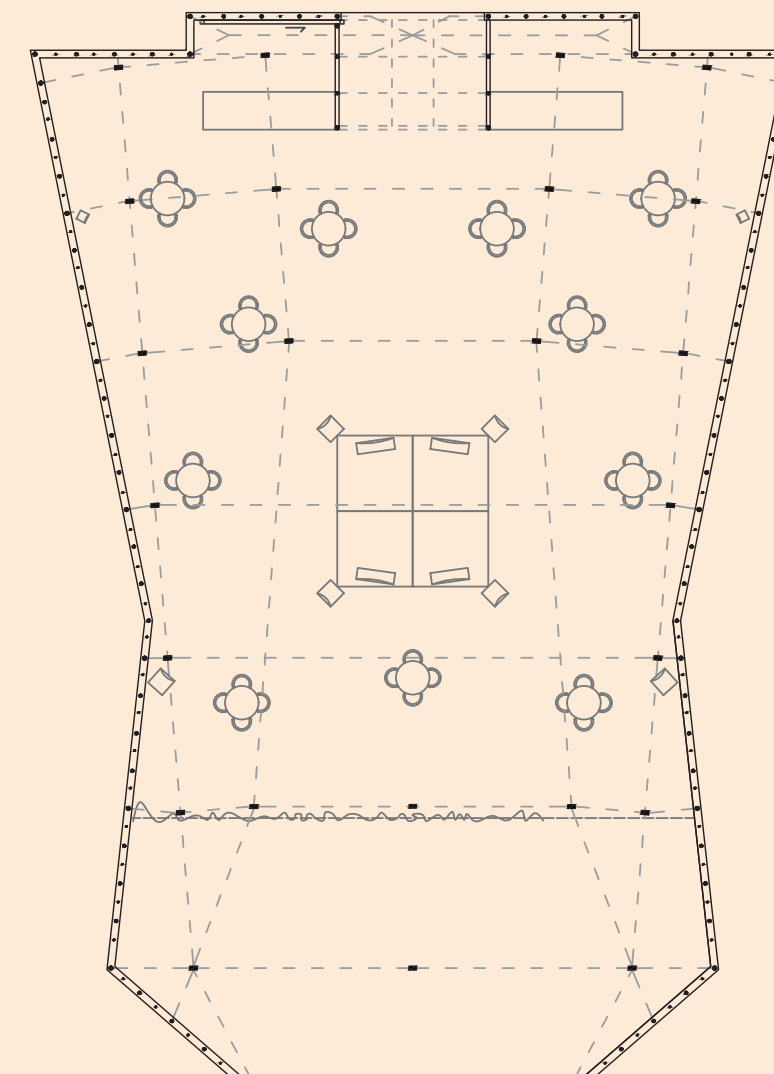
PLAN 1 : 200 : MASS
Main use of the building



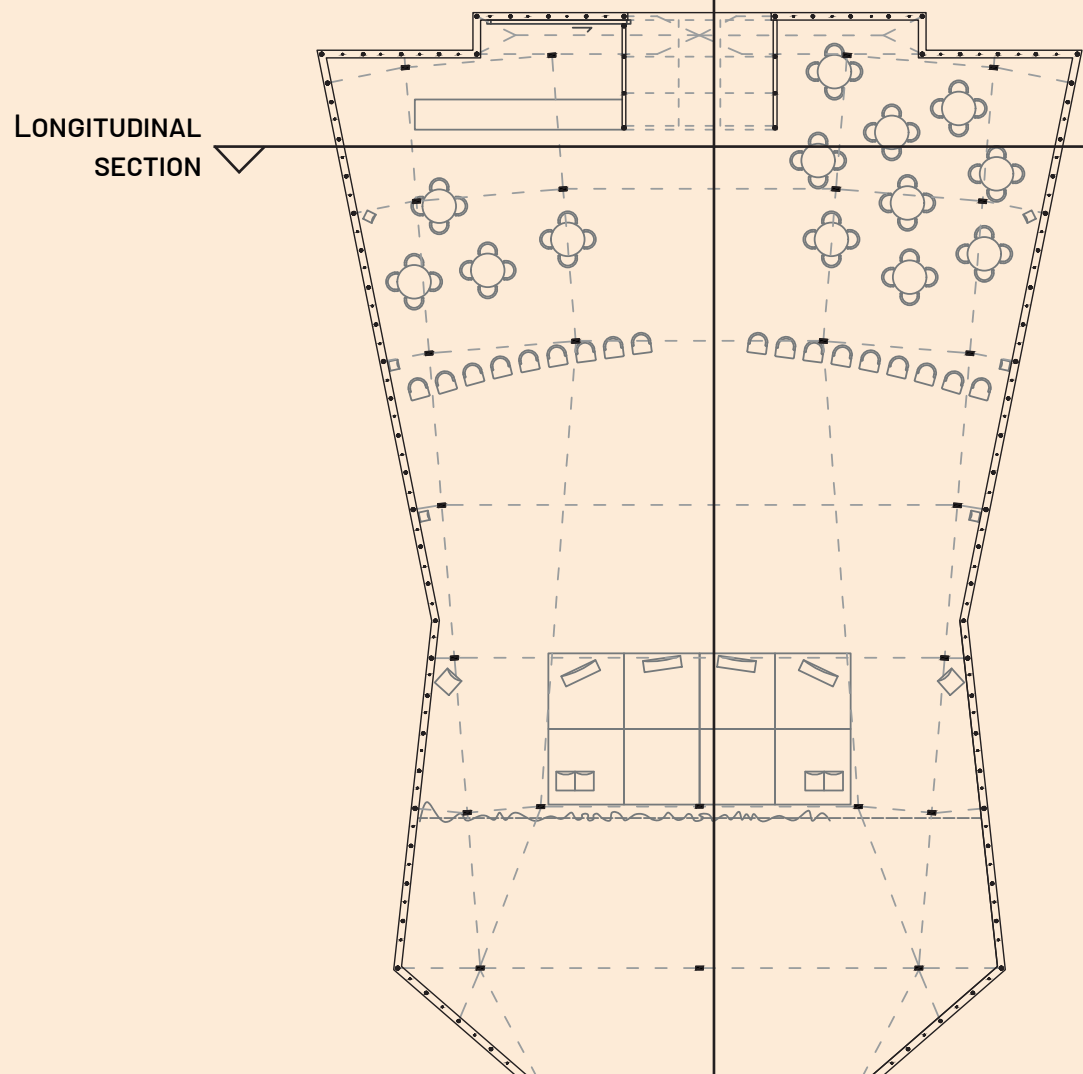
PLAN 1 : 200 : CONCERT
Another important alternative



PLAN 1 : 200 : EXHIBITION
In the occasion of an exhibition, all furnitures are stocked on the back

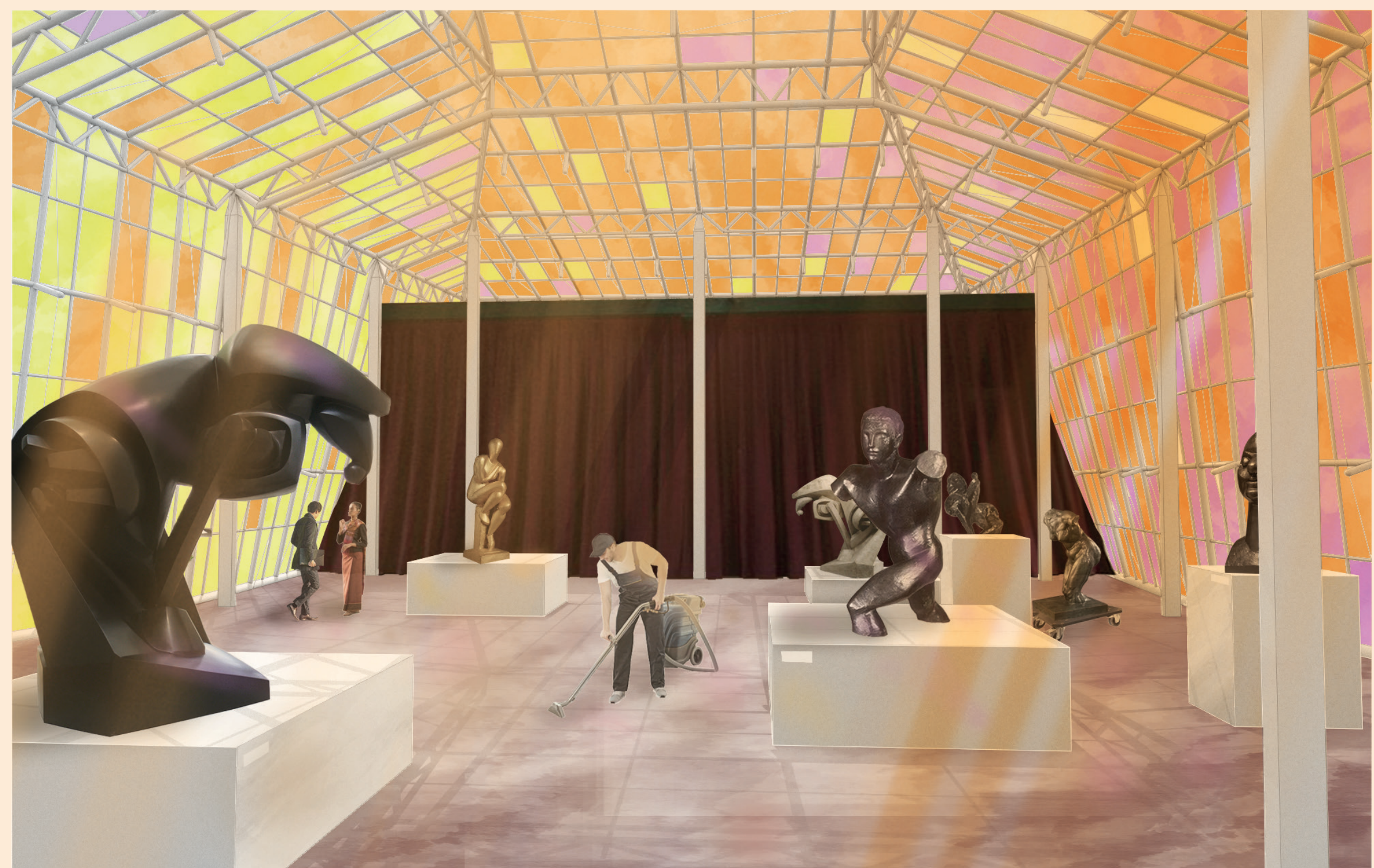
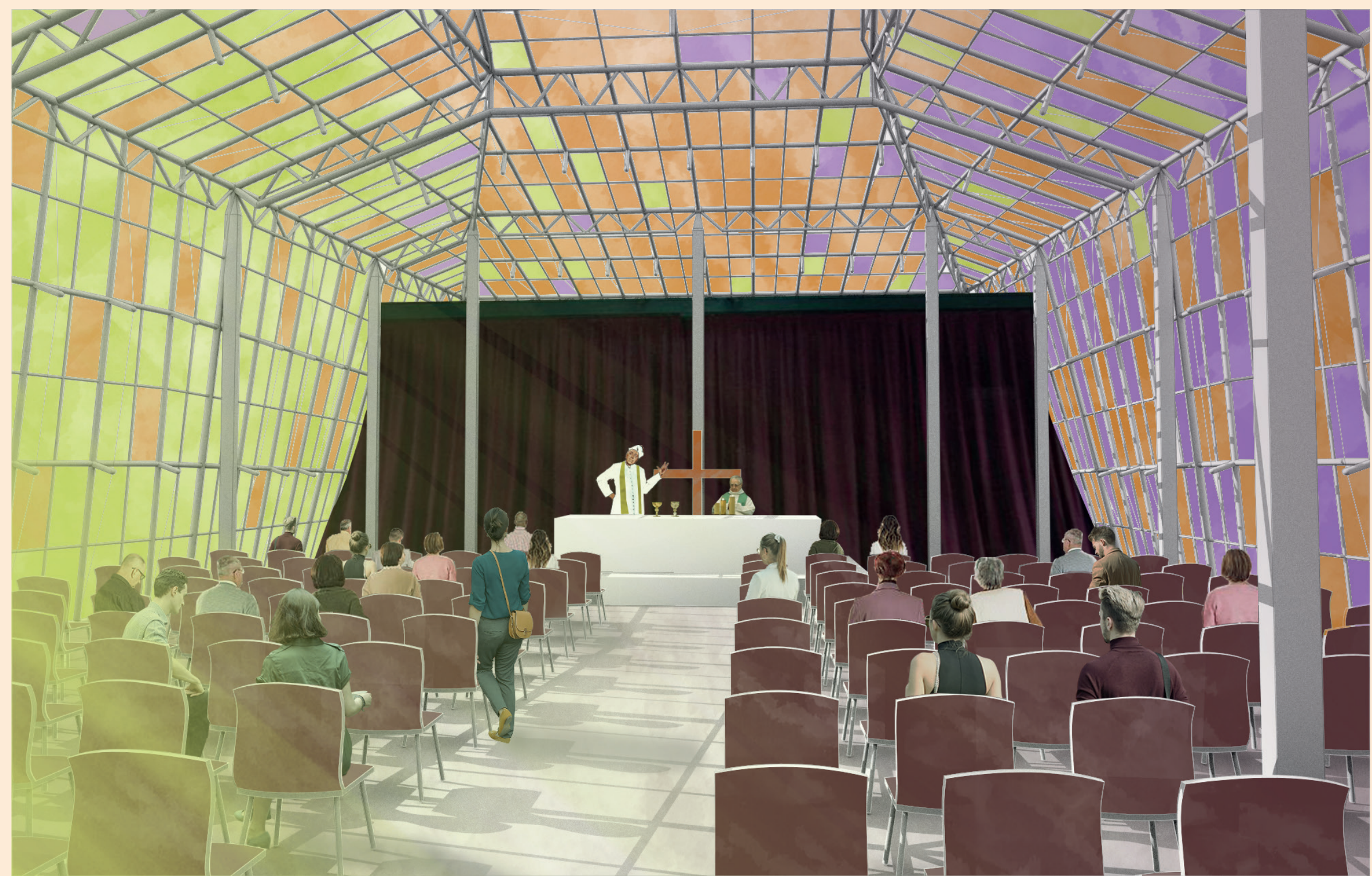


PLAN 1 : 200 : MORE OPEN EVENT
A dispersed floor plan, allowing too roam freely

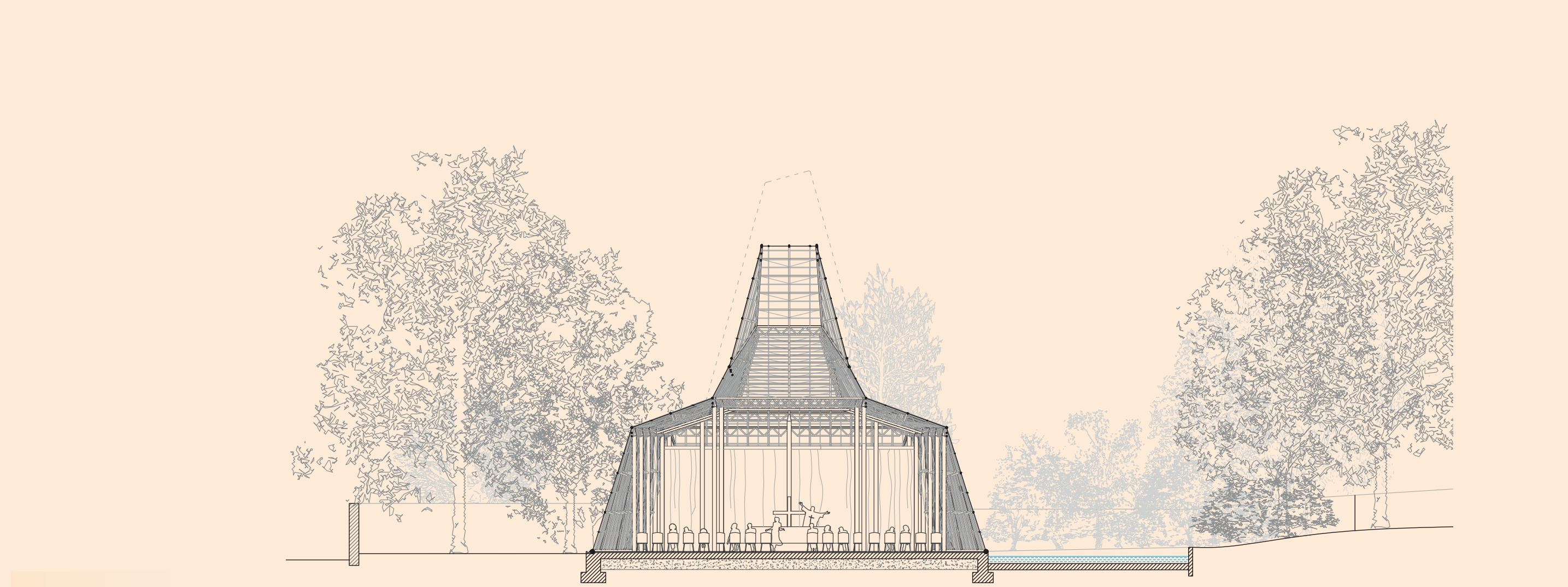


PLAN 1 : 200 : STANDING CONCERT
Concert with more space

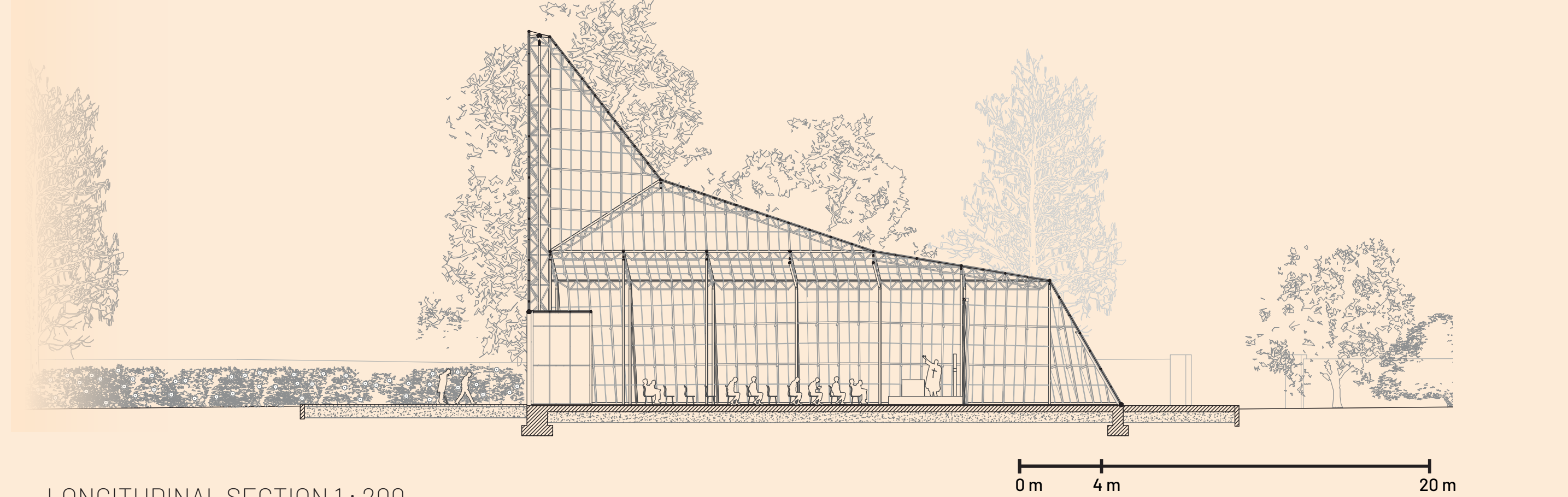
VIEWS



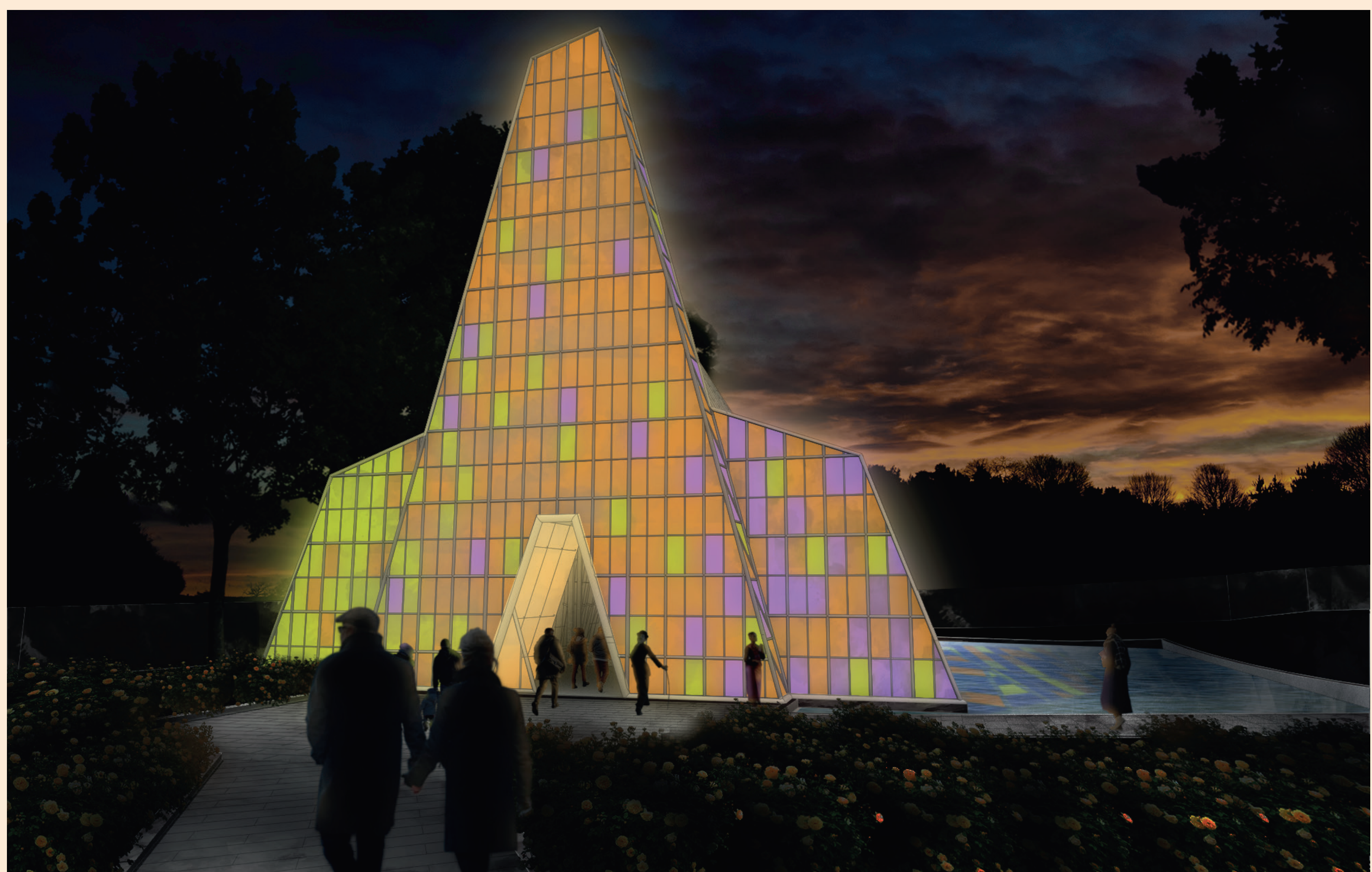
SECTIONS



TRANSVERSAL SECTION 1 : 200
(MASS) Height space, relation with water surface



LONGITUDINAL SECTION 1 : 200
(MASS) From the spike and the entrance to the scene and the back room



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