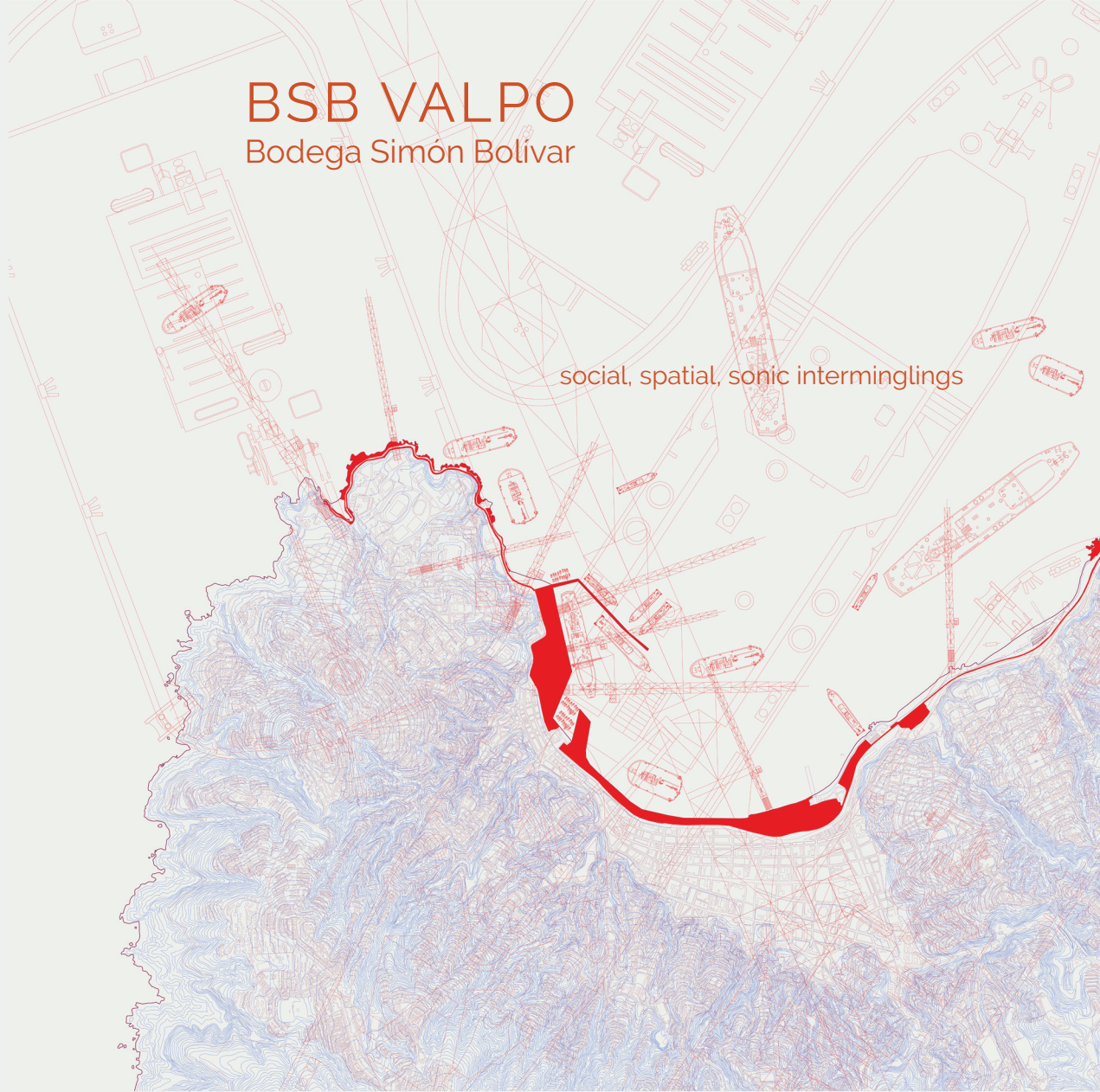


BSB VALPO

Bodega Simón Bolívar

social, spatial, sonic interminglings



A project for the coastline of Valparaíso, Chile

Evgenia Vlachaki | MSc Architecture

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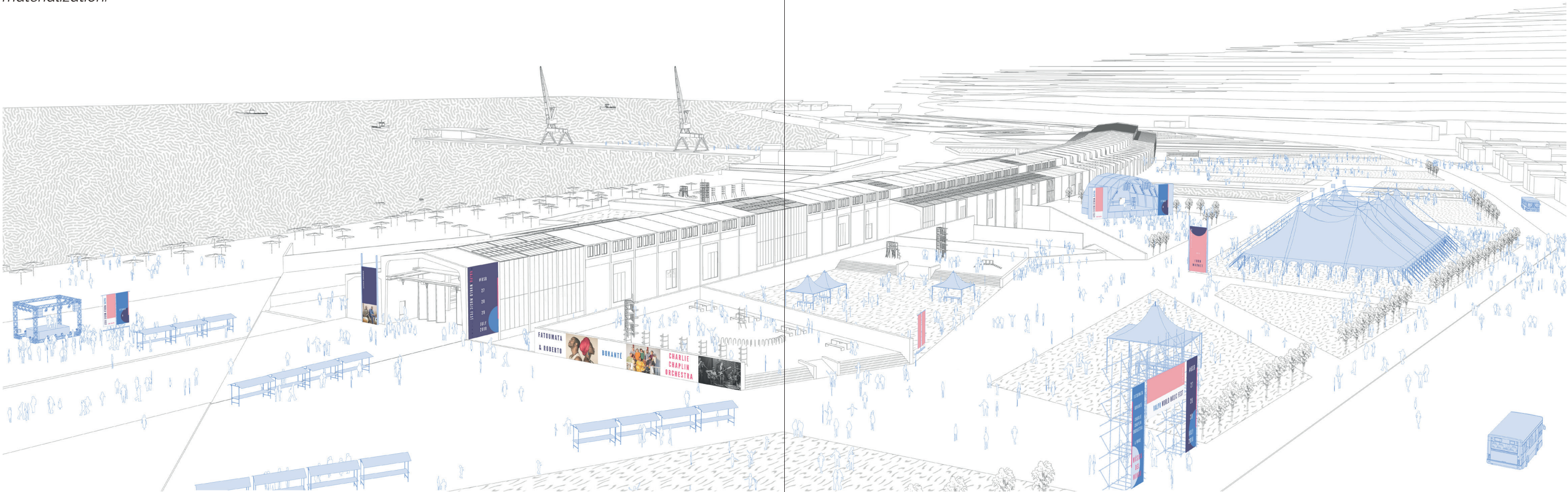
BSB Valpo

is a project for the revitalization of Valparaiso's coastline. It is a new hub for listening, dialogue, and recreation showcasing the work of local communities, artists, craftsmen and performers within a haptic landscape open to public exploration.

In this graduation project, the central aim is not only to understand and design for a remote location, but also to expand my tool set for architectural research and design.

I strongly believe that research tools may and should be thoughtfully attributed to each project based on their contextual particularities.

This book will take you to a journey through the stages of research, analysis, and design materialization.



Prior to the field trip we commenced our collaborative research on the **Communities of Valparaíso** in our group of four (V. Cristofolletti, L. Del Conte, M. Siemerink, E. Vlachaki). My research focus lied on the self-organised places.

Self-organised practices provide an alternate framework for the production of space within the city. 'A lineage can be traced through political activism, cultural production in the form of music, art and literature, and other ways of dwelling such as squatting or autonomous communities.' (spatialagency.net, 2017)

'Since self-organised projects emerge from the negotiations of many different actors, they are inherently relational practices, and point towards the collective production of space'. (Ibid.) In Valparaíso, a number of communities and actors have produced places based on solidarity and community exchange. During the field trip, the Communities Research Group visited a number of these places, engaging with activities and/or initiating conversations with individuals involved.

alternative, while others like Casa TIAO, organise music concerts and other events to raise funds for the building's maintenance.

anti-authoritarian bibliotecas

The two anti-authoritarian libraries support the unlearning of a commercial approach to knowledge through collective and individual self-knowledge. They invite local communities to come closer and share ideas in various activities such as readings, film screenings and the maintenance of the library archive.

community centres

Community centres stand as spaces for artistic expression, dialogue, neighbourhood care and education.

What these spaces hold in common, is that they actively search for alternative models of horizontality and inhabitation, outside of state and market interests, with more or less funding available to them, often through donations. They usually operate at a neighbourhood scale but they are open to members beyond this.

Overall, the communities of Valparaíso could be described as an ecosystem. They act in their own hill and address a range of issues. Unfortunately, they rarely collaborate with each other even if they hold very similar ideologies, partly due to the topology and infrastructure of the city which impedes direct communication between the various hills.

casas okupas

In Valparaíso, the vast majority of squats have an anarchist base and aim to build social centres in order to restructure society from the grassroots. Some operate only as a housing



COMMUNITIES

Biblioteca Luis Armando Trivino,
Patio Volantin,
Casa TIAO,
TAC Taller de Accion Comunitaria

The studio field trip acted as the starting point of my phenomenological investigations. There, I engaged in a series of eye-opening talks, workshops, and interviews with citizens and local actors that provided me with invaluable insight on the current urban and social challenges of the city.

I participated in a workshop for critical urbanism regarding the notions of gentrification and participation organized by the community organization Somos Barrio Puerto and a workshop for sustainable building with earth at Minga Valpo. In addition, I attended a number of talks at the Bienal de Arquitectura on the themes of participation, identity, and urban conflicts in Valparaíso.

These activities required a bodily immersion in space and resulted in a **production of knowledge based on listening, dialogue, and praxis.**

FIELDWORK



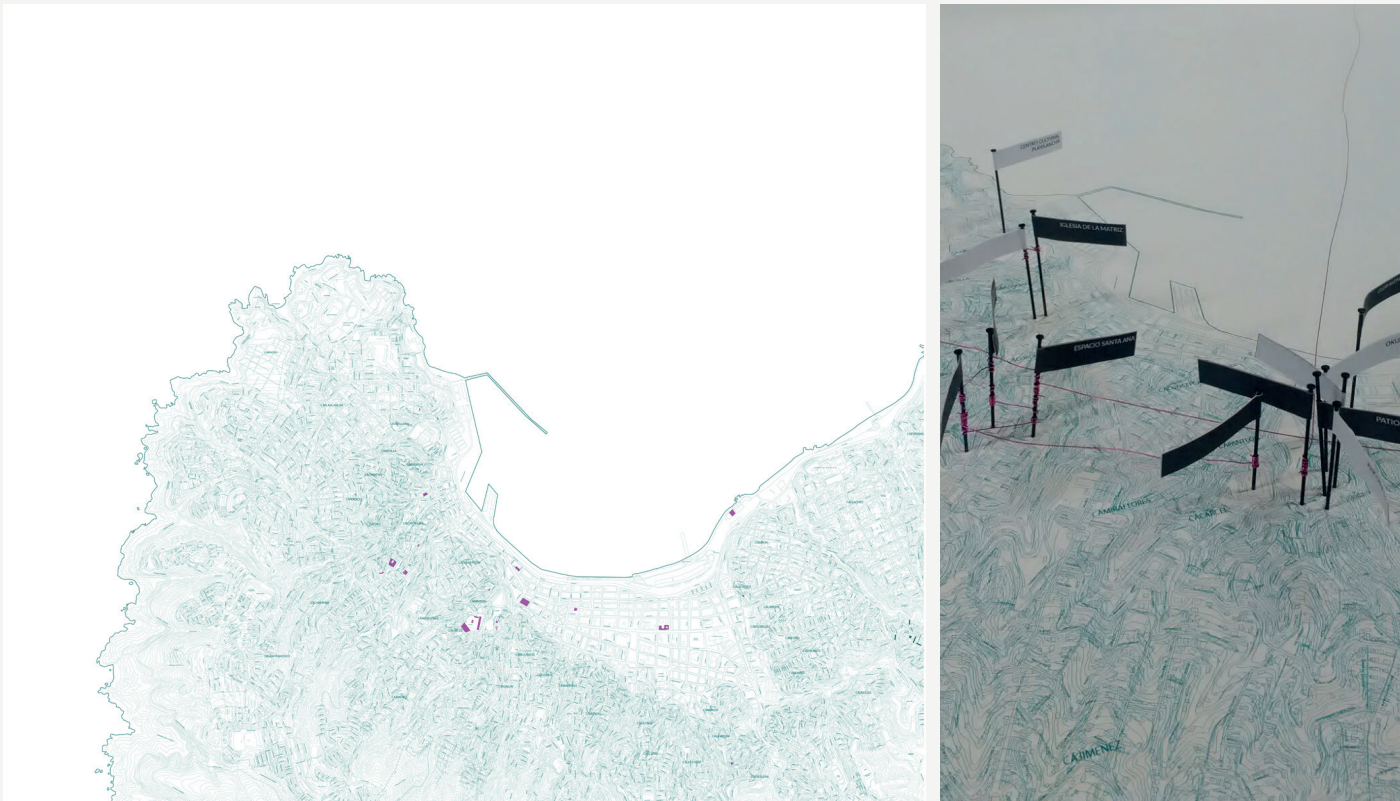
Circus act performance at Sitio Eriazo,
workshop on critical urbanism in
Valparaíso at Santa Anna,
workshop for sustainable building with
earth at Minga Valpo,
1:1 collective construction for a place for
rest at the Open City in Ciudad Abierta

a network of communities

A few organisations believe that by educating citizens to care for their neighbourhood from an early age, the new generation of adults will certainly be more socially conscious and eager to participate in actions for maintaining and improving the conditions of their habitat; a habitat which extends beyond the single dwelling, to the street, the neighbourhood and, finally, the city.

on the notion of problem-solving

Overall, I really valued my involvement in **experience-based fieldwork** which led me to question the notion of problem-solving in architectural education. Students are often being educated to provide solutions rather than to listen, discover challenges, and link opportunities and resources. We are often asked to deal with data but not with people and events. And I think this could be generating detachment from both the people and the physical context.



Each research and/or design question in its particularities calls for an exploration of different methods and tools. Therefore, researchers should be aware of and flexible enough to choose from the wide spectrum of possible methods and sources when dealing with each topic of interest within and beyond their disciplinary field of knowledge. My process adopts Lucas' position that 'architecture is, by its nature, a complex, multifaceted field of study, meaning that no single approach can tell you everything you need to know'.

As described in previous sections, my approach recognizes the benefits of multidisciplinary and transdisciplinarity in architectural research. This does not constitute a novel approach but one that has been somewhat overshadowed by the specialisation and labelling of distinct fields of knowledge as well as by the unproductive separation between science and art which arose during modernity. Knowledge creation in research should be allowed to 'navigate multiple paradigms or systems of inquiry'. In Vitruvius' first book of architecture, we are reminded that beyond basic architectural education, it is essential for practitioners to cultivate a multidisciplinary understanding within architectural research; 'the architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgement that all work done by the other arts is put to test. This knowledge is the child of practice and theory.'

A recent example of multidisciplinary in research can be found in Havik's comparative literary description as a mode of architectural investigation. 'The traditional tools of architectural research, often foregrounding rational and formal modes of thinking, fail to address the fundamental ambiguities of architecture, such as the seemingly opposite notions as subject-object, author-reader and reality-imagination; fields of tension which relate to the question how architecture is experienced, used and imagined.' In exploring literary writing as a mode of architectural investigation, such ambiguities can be expressed. In similar ways, my own approach deals with the exchange of tacit knowledge between the urban environment and the researcher. Instead of reinforcing the existing divide between quantitative and qualitative research or 'hard' and 'soft' science, the two approaches build on Sattrup's notion that 'a variety of methods from the social and natural sciences, philosophy and technology may serve to expand the borders of architectural knowledge'.

I believe that by challenging my tools and methods for research across disciplines the design project may, in turn, be enriched by the innovation and originality that these carry. My recent explorations of sound and listening in an urban context have revealed that by exploring different sense modalities I began to question how I think of a place and what ways are appropriate to express this thinking. In considering the wider spectrum of instruments for research and design,

architects/researchers benefit from the subsequent expansion of their own intellectual/design inventory, while they put forward methodological positions that support and legitimize plurality, diversity, and collaboration in academic discourse and practice.

My choice of **sound as a research** method attempts to counteract the ocular bias in contemporary culture and academia and resurface the sensory polyphony of place and architecture.

According to Pallasmaa, vision has been long privileged over all other senses 'in the way architecture was conceived, taught and critiqued'. In classical times, the writings of Heraclitus and Plato projected the idea that certainty was based on vision and visibility. During the Renaissance, 'the invention of perspectival representation made the eye the centre point of the perceptual world as well as of the concept of the self', an idea which was later reinforced by the technological inventions of modernity that propelled the 'endless multiplication and production of images' as commodities.

In accordance with Pallasmaa, Blesser and Satler assert that the elimination and suppression of other senses gradually result in an unproductive reduction and restriction of the world into the sphere of vision. 'The senses provide complimentary aspects of space, and ignoring one sense in favour of another decreases our abilities to appreciate and design spaces that are both functional and worth experiencing.' Afterall, as stated in Bachelard, architecture's task is to 'reconstruct the experience of an undifferentiated interior world, in which we are not mere spectators, but to which we inseparably belong'.



'Sight isolates, whereas sound incorporates; vision is directional, whereas sound is omni-directional.'

(Pallasmaa, J., 2014)

My interest in sound studies was sparked by the very attributes of sound and the potential I saw in its educational dimension within my project.

'Sound unfolds as a dynamic relation between an inside and an outside'; it entails a reciprocal relationship between the sound source and the listener. Sound is a process with the capacity to cross boundaries, to function as a communicational medium, and to potentialise relationships as it implies the notion of sharing.

My research methods relate to the episteme of phenomenology which has been explored by multiple actors engaging with architectural thinking and practice. In Lester, phenomenological approaches are based on 'a paradigm of personal knowledge and subjectivity and emphasise the importance of personal perspective and interpretation. As such they are powerful for understanding subjective experience, gaining insights into people's motivations and actions,' and surpassing preconceived notions.

The studio field trip acted as the starting point of my phenomenological investigations. During the trip, I engaged in a series of eye-opening talks, workshops, and interviews with citizens and local actors that provided me with invaluable insight on the current urban and social challenges of the city. In parallel, I investigated the cityscape through field recordings and short videos. The reason I adopted these tools was born out of my first walk in the city and the impact it had on me.

The visual polyphony of the city was immensely overwhelming for the eye. The topographical characteristics of the amphitheatrical cerros (hills), the singular architectural language of each house, the steep steps, the stray dogs, the polychromatic façades, all rendered me incapable of taking any pictures or producing any sketches for the first three days.

The city offered an infinite number of animated frames which were particular and unique. Being there, I felt that the only way to understand these frames was by being inside them, engaging all sense modalities not merely that of vision. Unlike desktop research, the research tools I employed on location were precisely targeted to a collection of observations that are impossible to obtain from a distance.

'Sound unfolds as a dynamic relation between an inside and an outside.'

(Avidar P., Ganchrow R., & Kursell J., 2014)

'Sound allows for an acknowledgement of knowledge that has not been recorded in words, as in the academic sphere. Therefore, learning through sound unlocks understandings of the world that could not be otherwise accessed.'

(Henriques, J., 2016)

'In the last decade we have become more interested in sound studies within philosophy and thinking. Sound and listening have become interesting strategies for reconsidering a philosophy of visual thinking that has reached a cul-de-sac. In many disciplines, sound is reconsidering some of the conventions in an exciting way.'

(Voegelin, S., 2016)



REVITALIZATION OF THE COASTLINE



The ever-growing port activities of the past decades have largely privatized the city's coast to the point that it became inaccessible to the citizens. The thick barrier of the train line and highway also contributed to a weakened relationship between the city and the ocean.

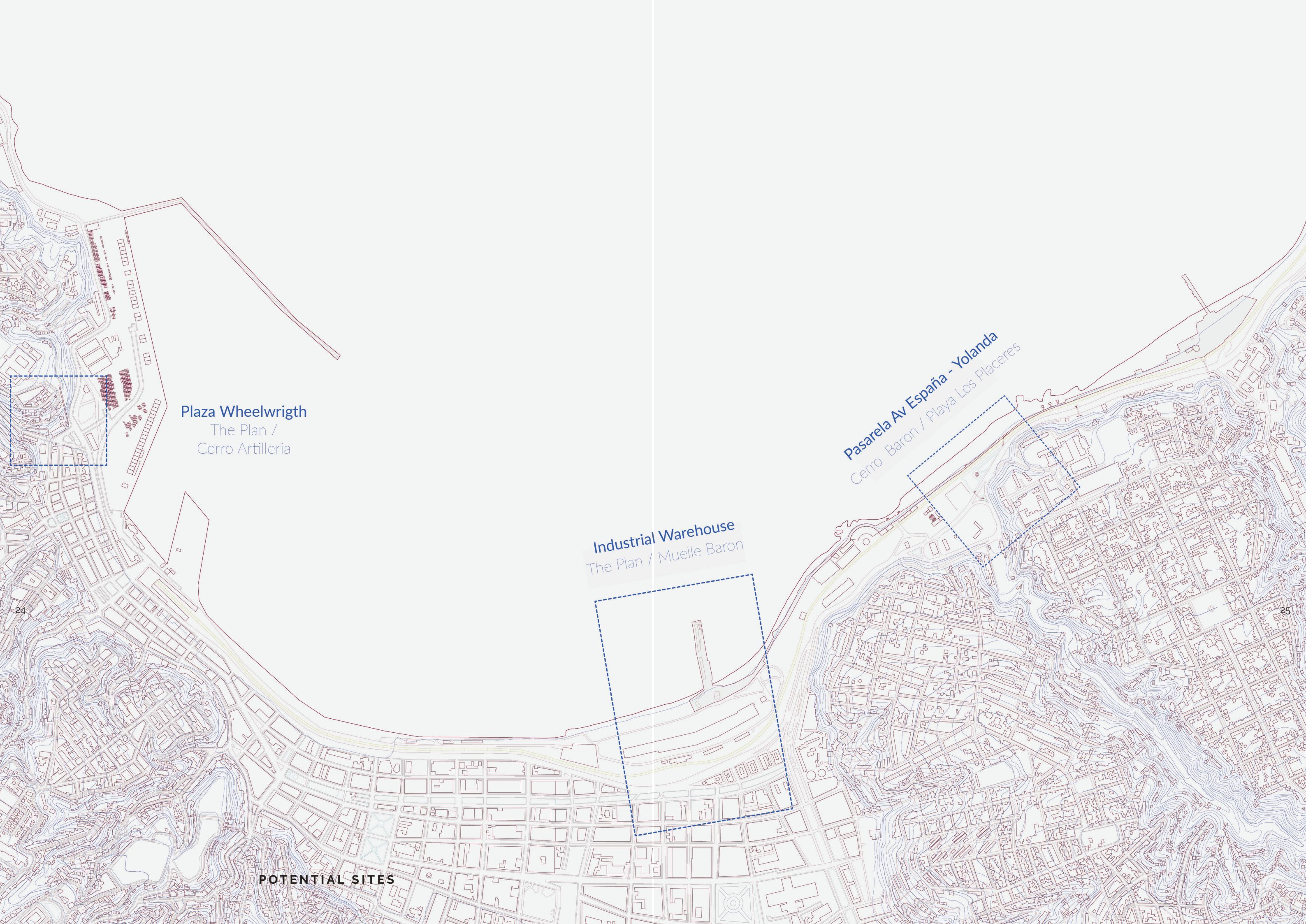
Therefore, a central aim for my interventions is to empower citizens to reconquer the coast as a common resource for everyone to enjoy.

'The city and citizens must never renounce their natural right to enjoy a coastal edge of universal access, [one which acts as a] public, urban landscape for recreation and gives value to the city and its World Heritage title.'

(Isaza, J. L., 2016)



Digital cut-out map
the port's impact on accessibility

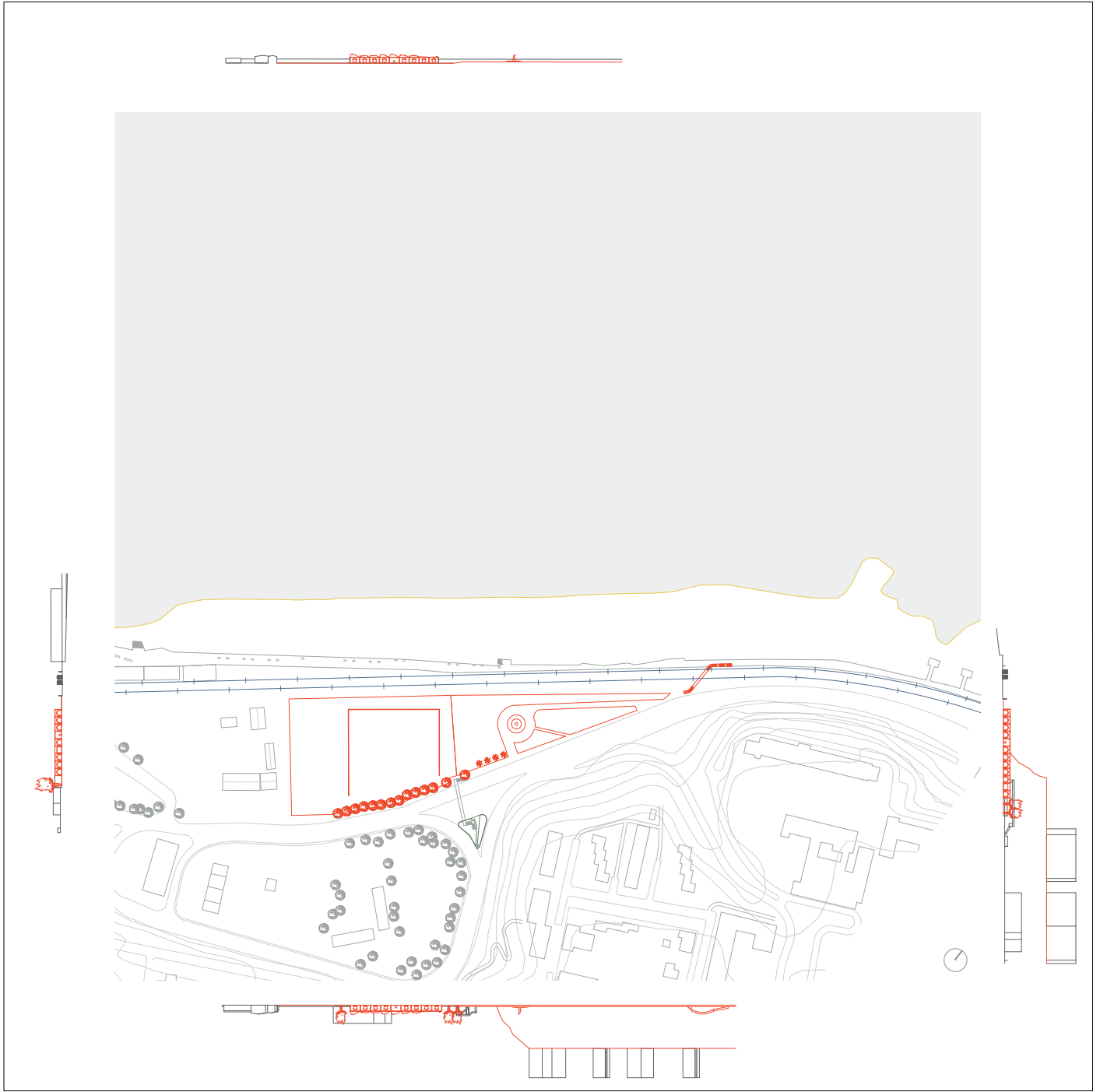


Plaza Wheelwright
The Plan /
Cerro Artilleria

Industrial Warehouse
The Plan / Muelle Baron

Pasarela Av España - Yolanda
Cerro Baron / Playa Los Placeres

POTENTIAL SITES

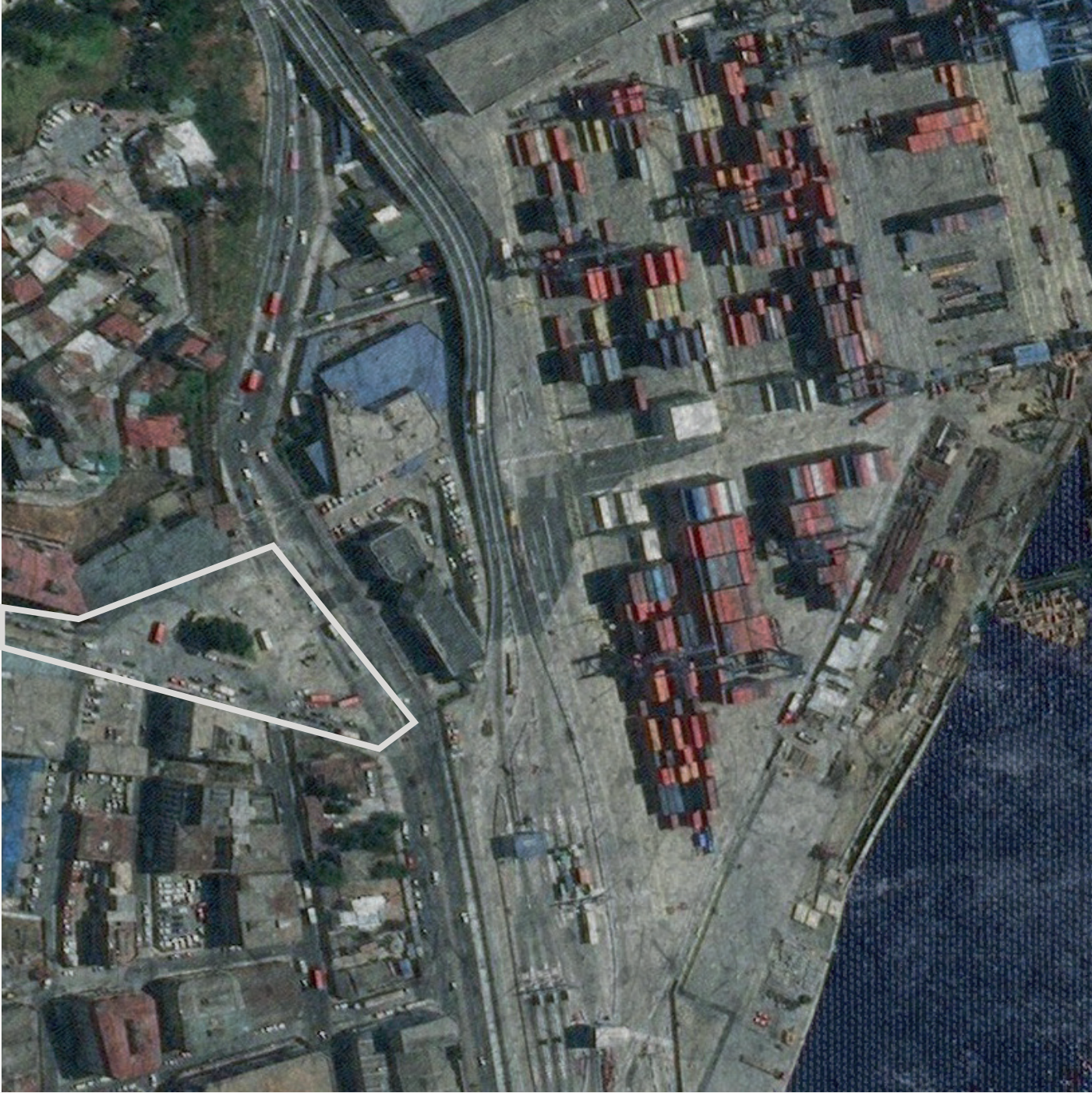
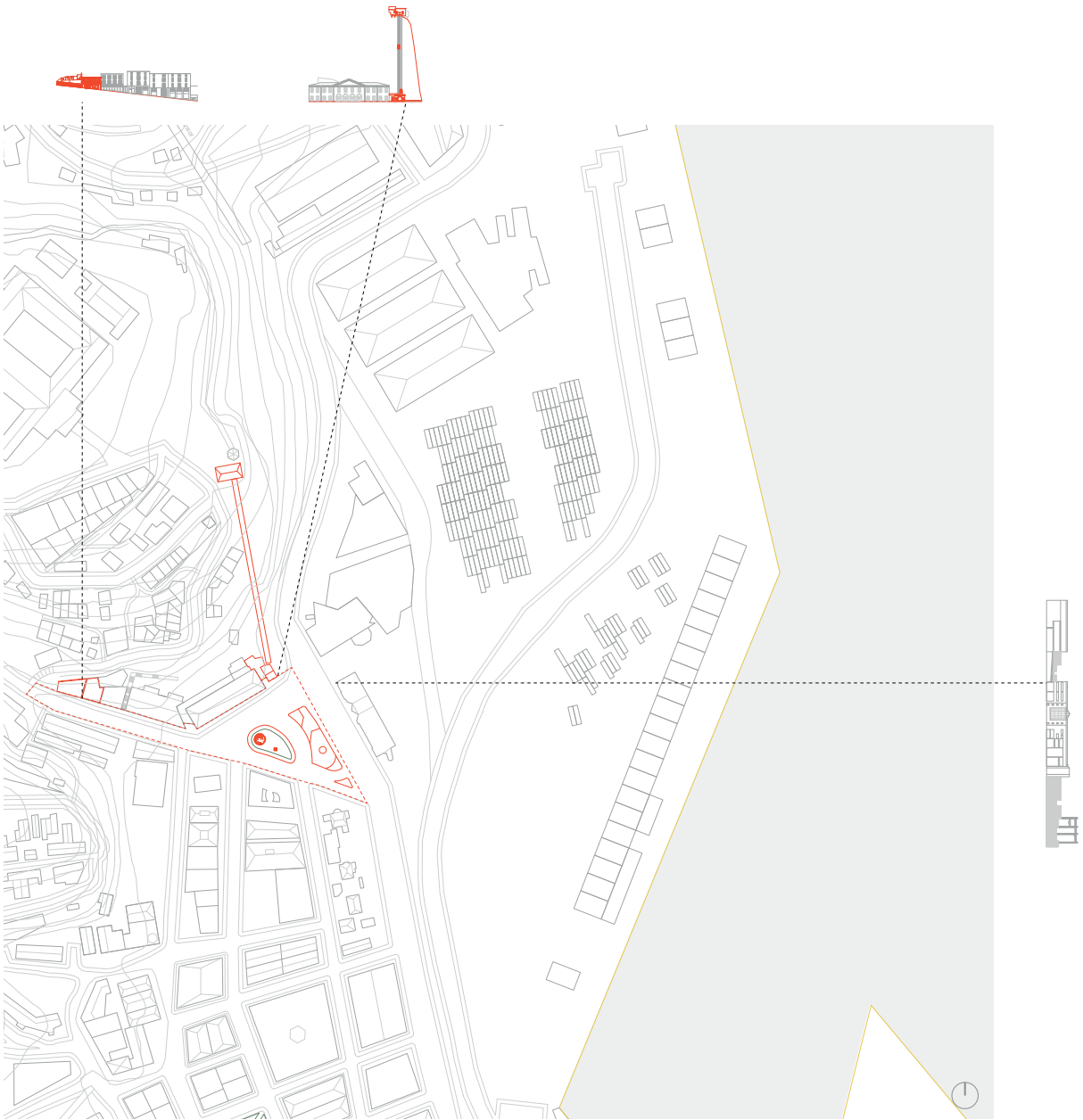


Site Constraints

The existing footpath linking the coast to Avenida España is not located sensibly and as a result the urban connection to the city is practically non-existent. Thus, cerro Baron is cut-away from Playa Los Placeres and the coastline promenade.

Site Opportunities

The brick ruin located near the pedestrian coastline zone could serve as a flexible public space for various communities. Minimal adjustments to the periphery and the paving could unlock this resource for the commons.
By improving its connectivity to the cerros, the adjacent park may also

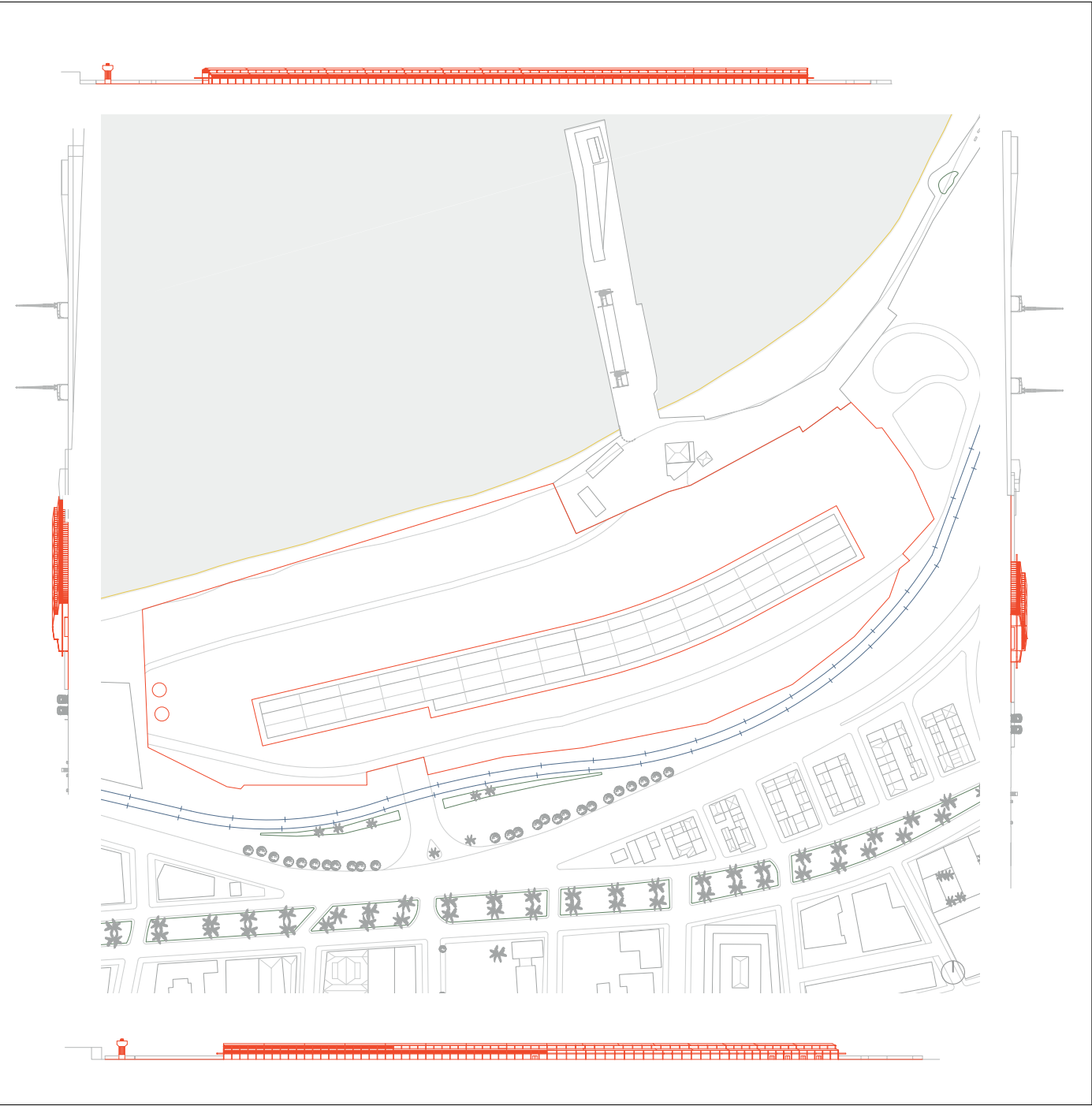


Site Constraints

The site is located behind the port and next to Ascensor Artilleria which connects two important cerros, Artilleria and Cordillera, to the plan. Its adjacency to the main highway and its poor pedestrian crossings have rendered it an idle public space.

Site Opportunities

Considering the need of the city for public space, the plaza could be improved with subtle repairs and interventions that would empower the existing public space and attract residents to use it. Moreover, the site could benefit from a safer pedestrian route that would link the plan and the coastline to the cerros.



SITE OF INTERVENTION



Site Constraints

A number of warehouses in Valparaíso have been made redundant due to the shift of the port industry towards container storage. As a result, large buildings which could be great for hosting activities and events are left abandoned, falling in disrepair.

Site Opportunities

By designing a public project on location, the aim is to improve permeability and access and to link existing opportunities and resources around the site. This new connection will allow for various self-organised events to take place near the coast while the existing coastline promenade adjacent to the Muelle will become a lot more accessible to the city.

**Bodega Simón Bolívar
Muelle Barón**

I soon realized that the Bodega site would have the biggest urban impact. With the new plans for a metro line to Santiago, the site would be the first thing visitors encounter, the first impression of the city.

I reimagined the site as a place for community organizations and local creatives to meet and exchange knowledge. A permeable space that invites public curiosity and informs visitors about local actions. This seems particularly important for the city, since the natural topography of the steep hills and the poor connectivity between them impedes the cross-pollination of communities/individuals with similar goals.

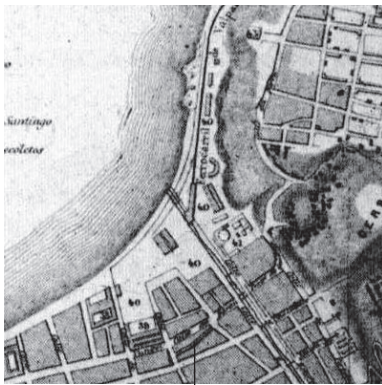
SITE OF INTERVENTION



Site History: Muelle Barón

Heritage Value

The building, one of the first national monuments of the region, presents unique characteristics that made it worthy of this recognition, i.e. its long, continuous construction that would exceed 500 meters in length.



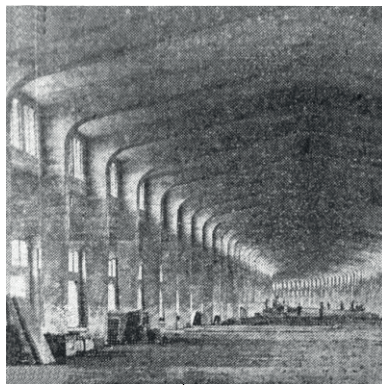
1870

the railway is inaugurated in '63 and in '70 Barón Station is built next to the beach



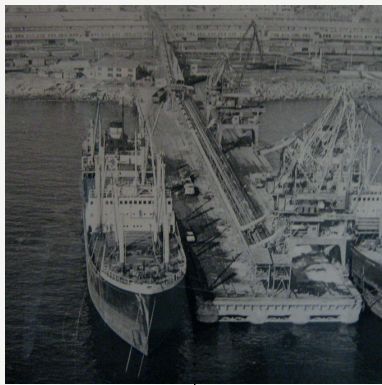
1910

port activity builds piers which extend the land out to the sea; the beach is taken over by the rails and storage warehouses



1930

Botega Simon Bolívar is built and is used as storage of coal and saltpeter



1950

originally designed for loading and unloading fruit, strong tides limit Muelle Barón's usefulness and for a period it operates as a coal dock



2002

the warehouse is partially remodeled and used as a passengers' terminal three months a year, while it receives exhibitions, transport fairs and private parties

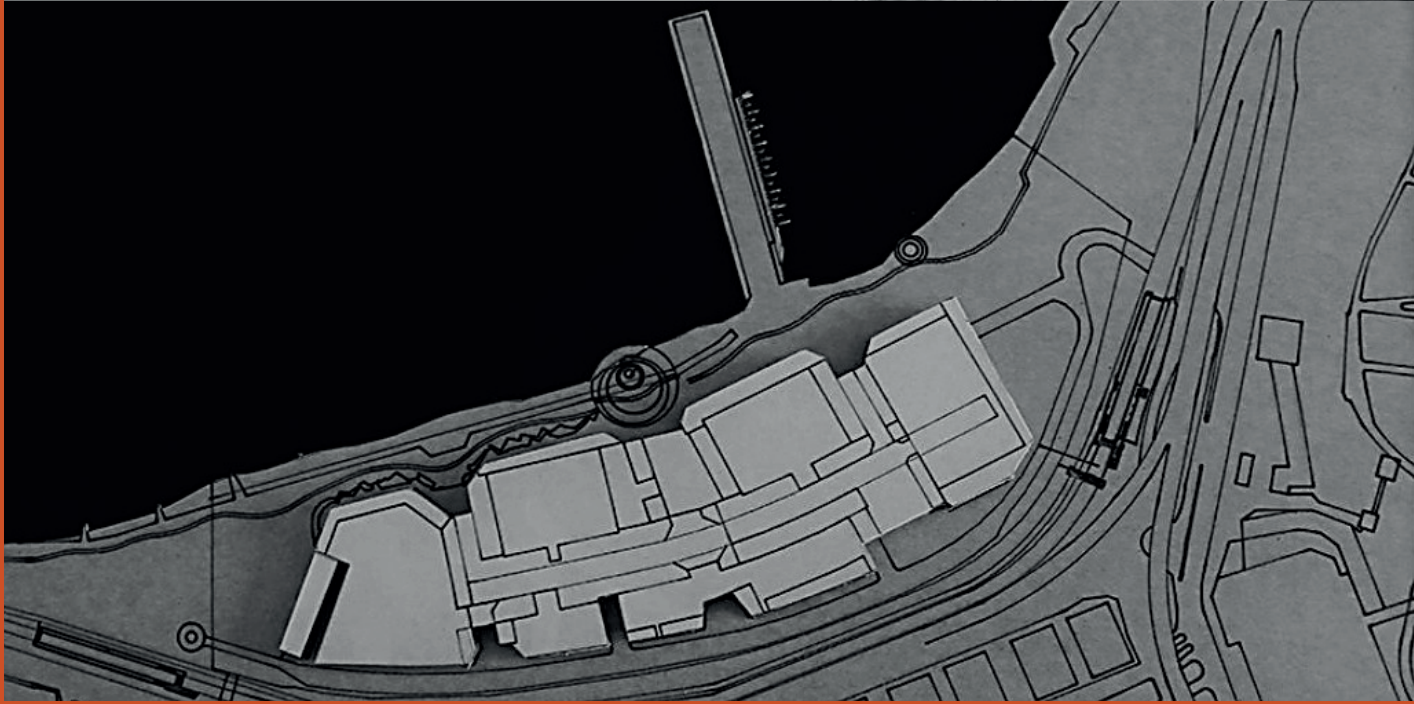
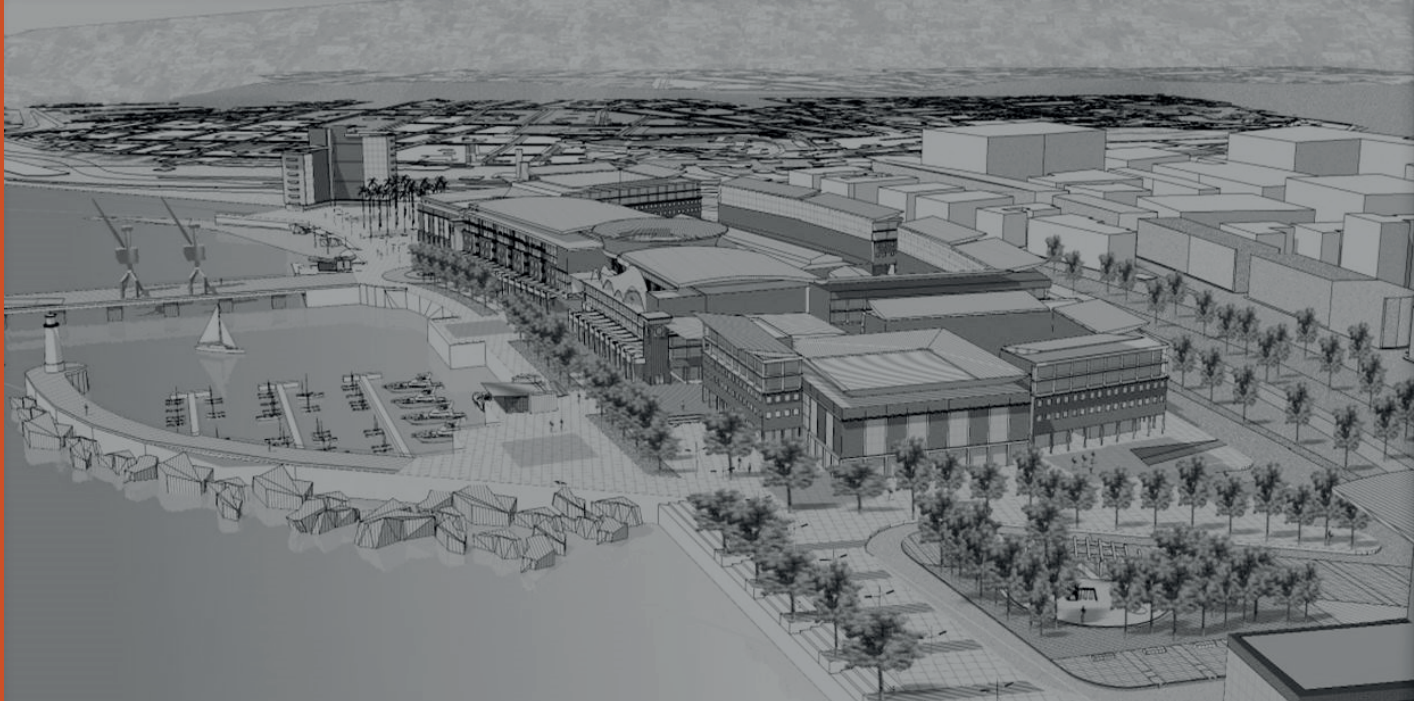


2018

the old warehouse is now left unoccupied; the entire plot remains inaccessible until a new use is agreed upon

In Valparaiso, the revitalization of the area has become a widely contested topic in recent years. A number of proposals were put forward by developers, most of them of commercial nature. Such projects were not welcomed warmly by the citizens or the local architects as they would reinforce the existing border.

Luckily, UNESCO intervened and halted the construction of a large shopping mall that would demolish the old heritage warehouse and create an additional urban obstacle.

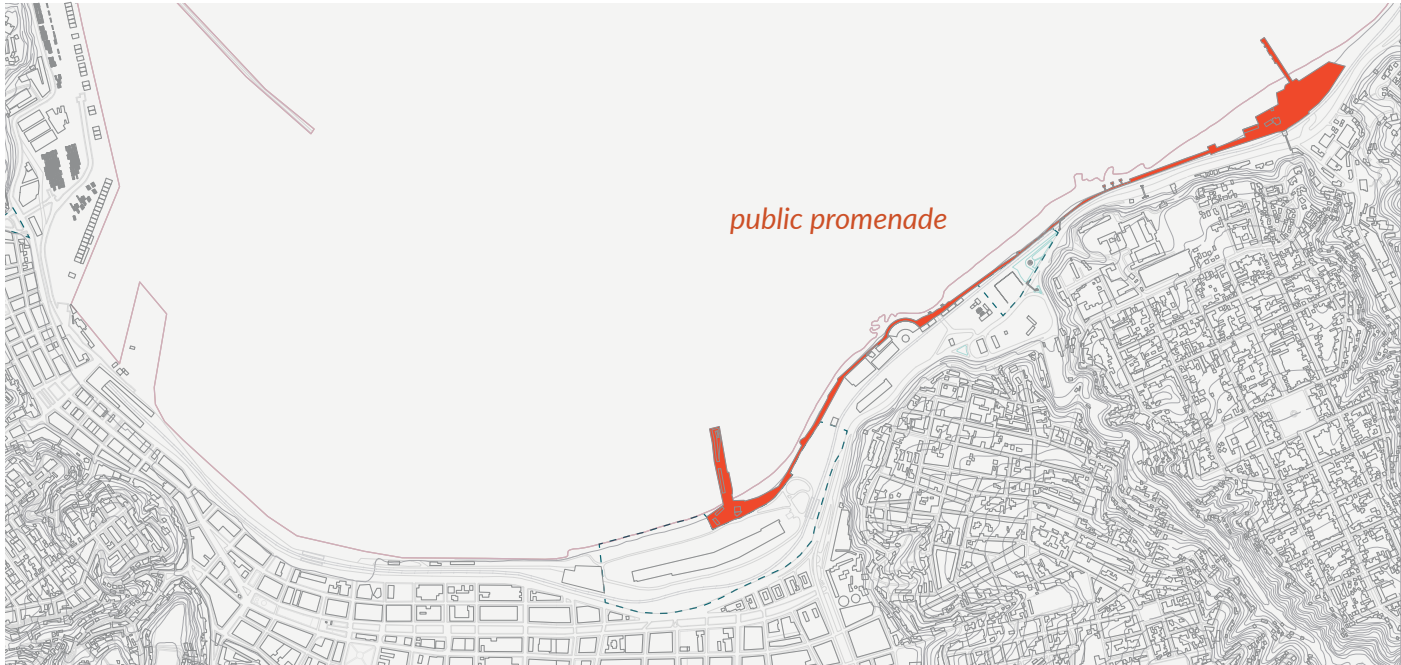


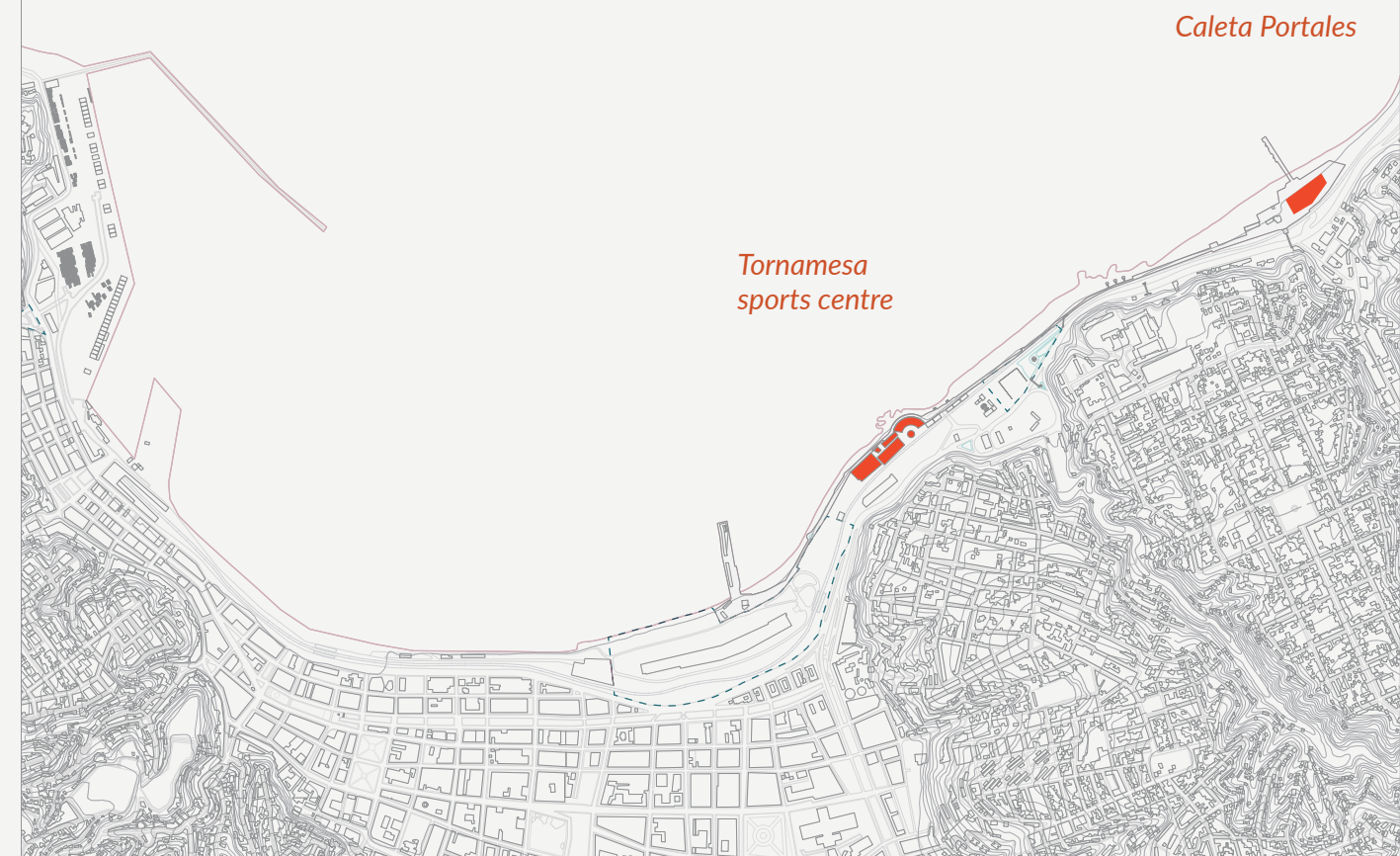
Today, the city with the support of the current mayor is interested in a public project that would give back to the city and consider the coastal boarder as a necessary public zone.

By designing a public project on that location my aim is to improve permeability and access and to link existing opportunities and resources around the site.

I
Linking opportunities and resources

The intention is to link the only places of the coast which are still publicly accessible; Muelle Baron and the public coastline promenade, the Tornamesa sports centre and the Caleta Portales fish market located east of the site.



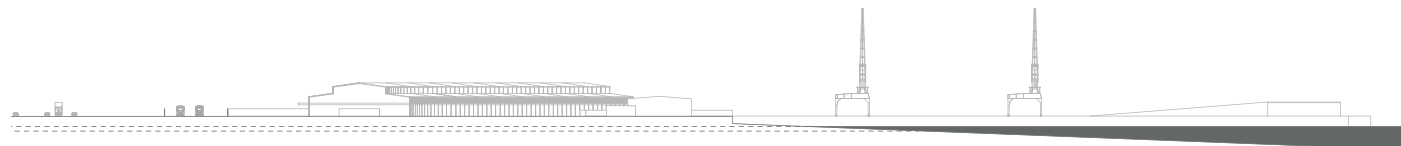


II Reconfiguration of the traffic network

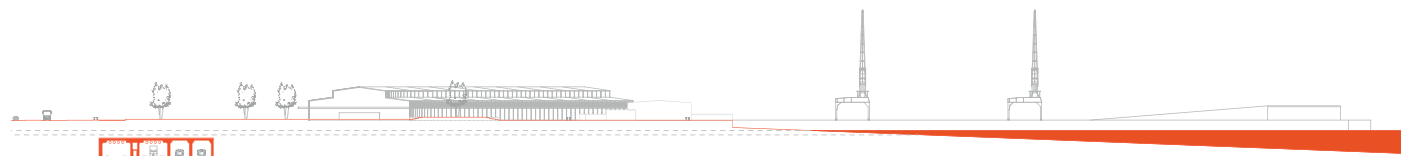
In order to connect the city to the coastal site, the barrier of the wide avenue and train line has to be reconfigured. And since a new metro line linking Santiago and Valparaiso is about to be constructed, this is an opportunity to combine it with the regional train service and place both below ground.

Av. Errázuriz will then operate as a soft traffic network for buses and colectivos only. As such, pedestrians and cyclists will be able to enjoy a safer route to the sea and a considerable decrease in noise pollution.

Before



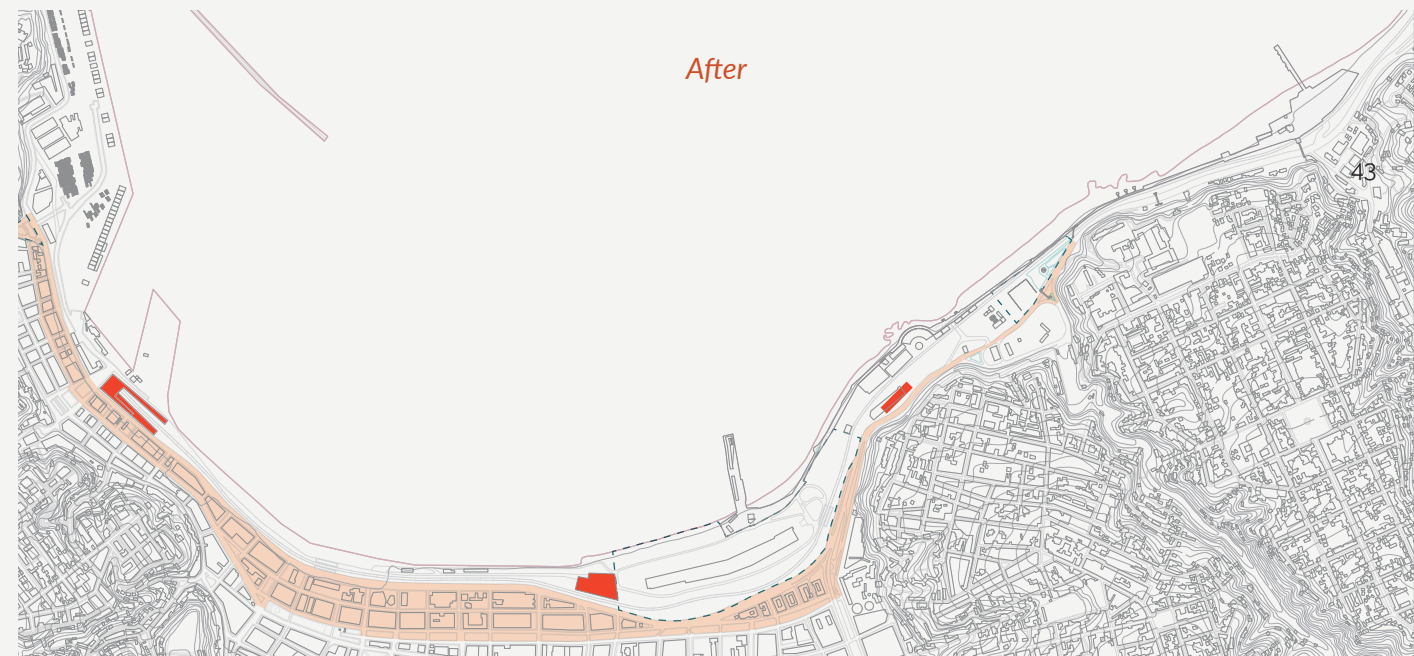
After



Before



After



traffic network

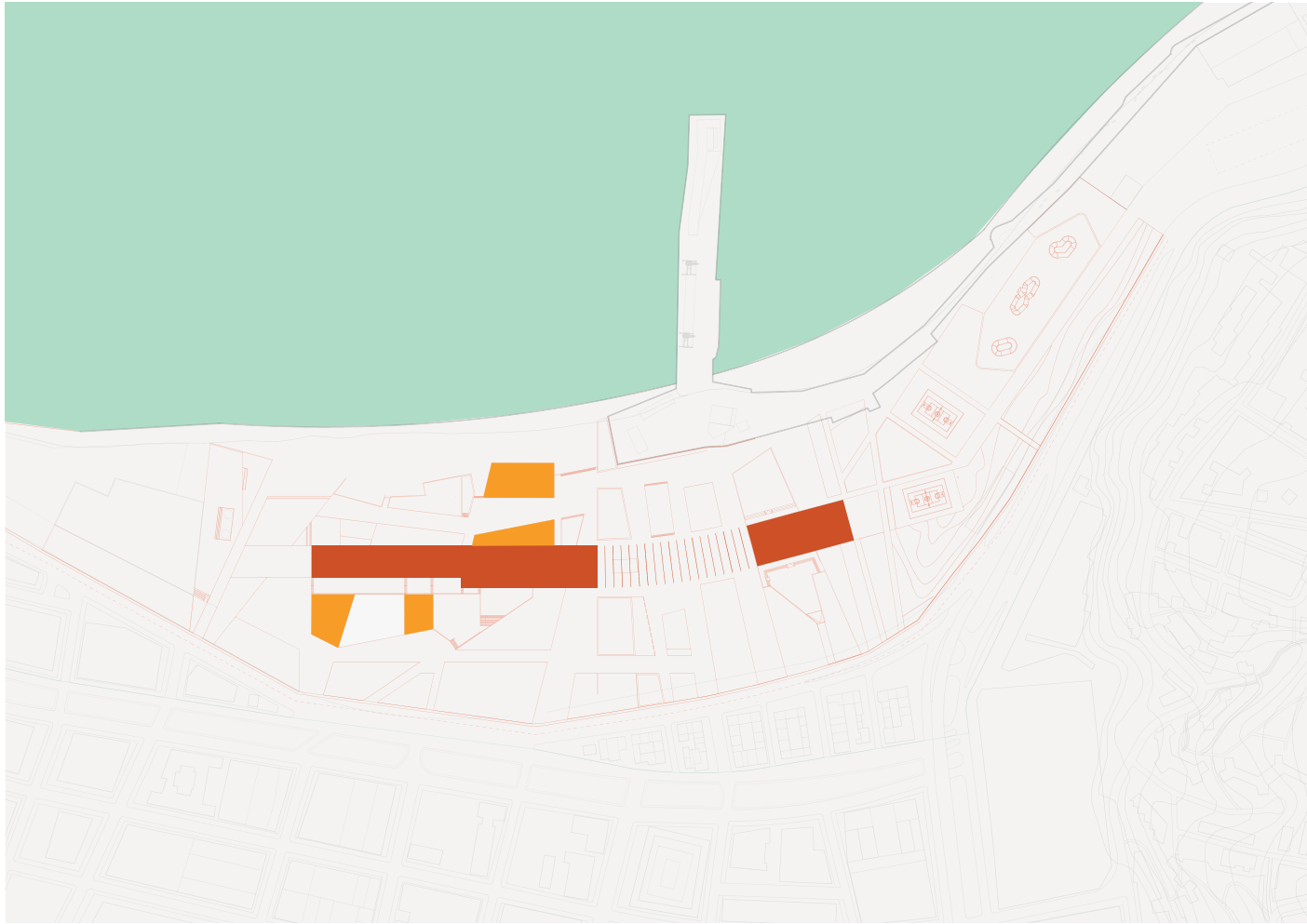
combined train and metro below ground

soft traffic network on the main avenue



Beach nourishment

As the growth of the port has completely eroded the shore near the pier, artificial placement of sand will be implemented on both sides of Muelle Baron. Citizens and visitors will then be able to approach the sea and enjoy the beach in summertime.



Playground areas

Waste materials of the port are recycled on site to create all playground objects which appear on the play zones.



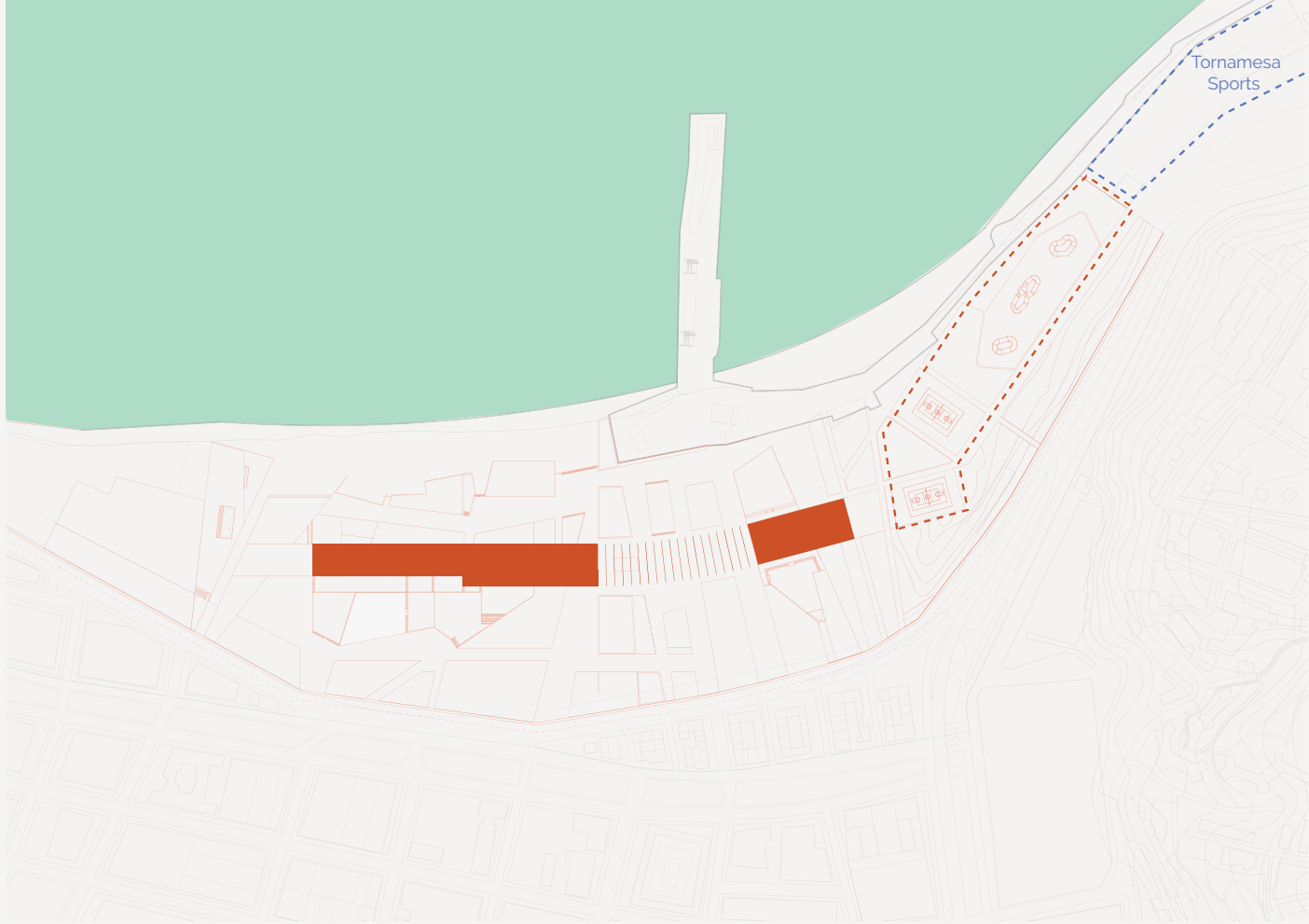
Green areas

Responding to the city's scarcity of green, public space, the scheme proposes several green or planted areas for repose, outdoor activities and every kind of impromptu appropriation. will then be able to approach the sea and enjoy the beach in summertime.



Water feature

A trail of ponds is crossing the site following the route of one of the five underground waterways. These water elements act as an invitation to the visitor to walk towards the shore.



Sports facilities

A link to the existing sports activities at the Tornamesa sports centre, east of the site.



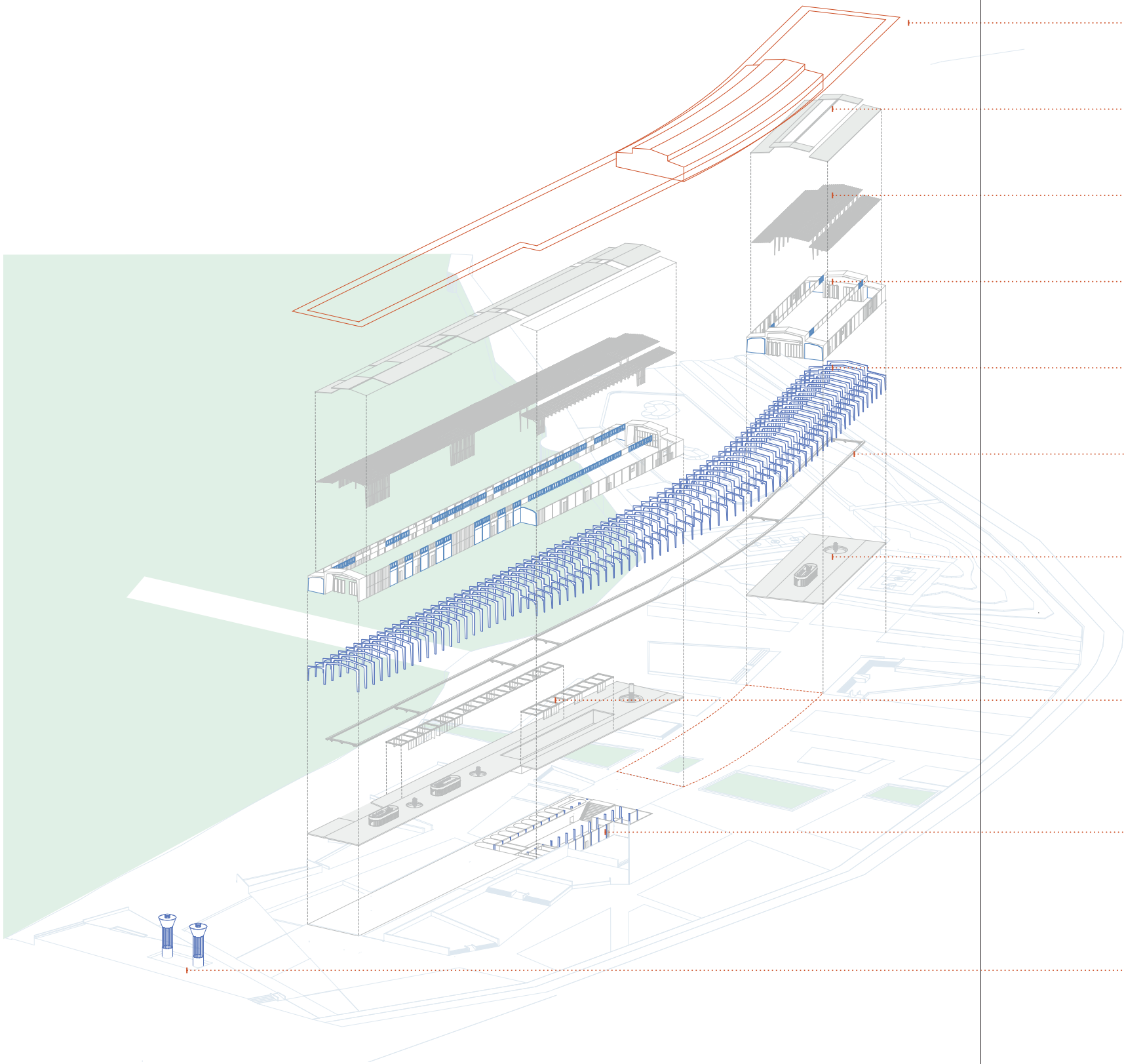
Cerros

The Plan

BSB Valpo

Muelle Barón

Océano Pacífico



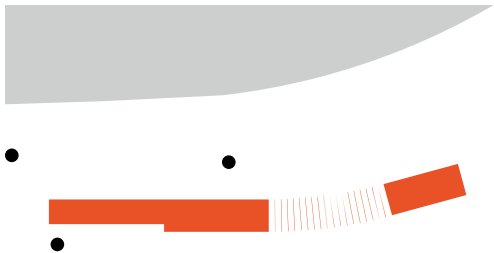
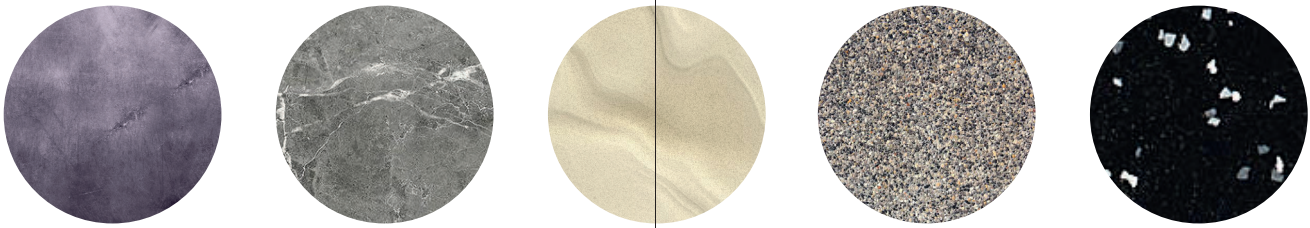
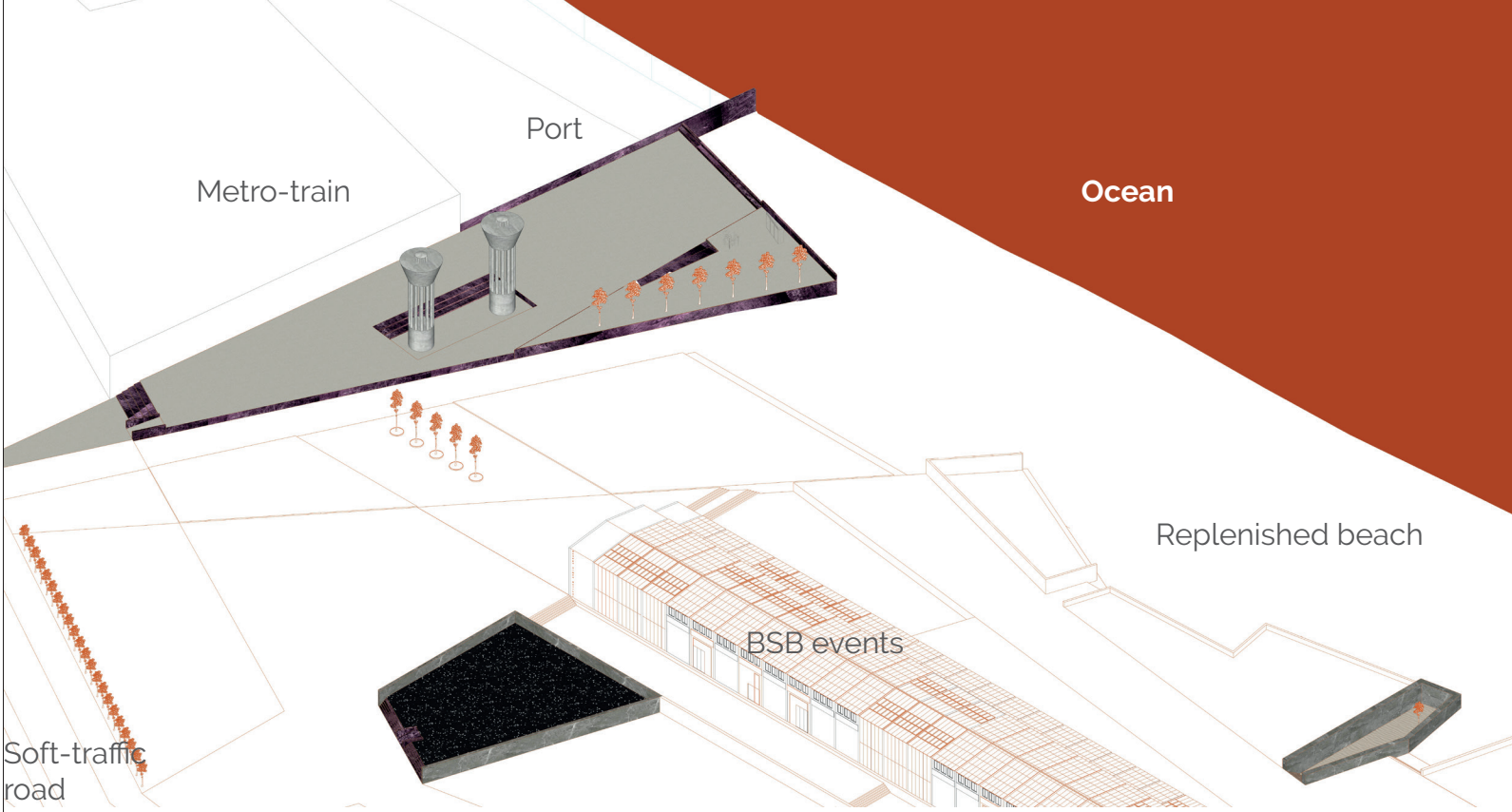
- 1
Removed elements
i) Concrete overhang
ii) Part of the building's volume
Breaking the volume of the 500m long building in line with the Baron pier, the structure is revealed to the landscape, allowing outdoor activities and the open-air market to occur underneath. The project now comprises of two volumes where the structure is conserved with respect to the warehouse's structural language.
- 2
Light and dry roof system
The new roof is comprised of opaque and translucent sections in order to cater for the varied programmatic needs of the venue. This achieves a diversity of daylight conditions along the linear interiors.
Roof panels sit on a hybrid grid system. This is made of timber where the roof is opaque and of weathered steel where it is exposed to receive see-through roof elements.
- 3
Walls & openings
The refurbishment focuses on making the most of existing elements, to generate less waste and less economic costs. Wherever possible walls have been retained. However, the existing openings were inadequate for the new planned uses and so the existing façades had to adapt and become perforated. At night the light coming from in-house events will make the warehouse visible to the cruising ships and the hills alike.
- 4
Overhead crane system
A steel overhead crane system attached onto the main hall's concrete columns is installed in the refurbishment phase. That way building materials can be easily transported through the site. Further on, the cranes remain as a functional feature within the building, enabling goods and furniture to arrive where needed for various events or temporary shading to appear above the market area in summer months.
- 5
Fixed interventions
A system of fixed interventions for collective seating is designed along the main hall. Visitors may choose between resting in sunken, nested seating circles around the fire or they may prefer to meet their colleagues perched on the raised multi-use platforms. Finally, the stage is situated in the events building featuring retractable seats which can adapt for any occasion.
- 6
Flexible space arrangements
On the side-isles, flexible internal walls on rails are introduced using a light, modular system which can be easily adapted by the users.
- 7
New basement
The basement includes the main stage as well as supporting spaces for events, the scene shop and rehearsal/ exhibition spaces. It can be accessed from the landscape too, on the level of the outdoor sunken courtyard.
- 8
Port heritage
The old watertowers are retained and celebrated as part of the port's heritage.



Landscape moments and aural attributes

The main concept for the landscape is to divide the ground in sections of varying material surfaces and varying levels of exposure to the surroundings. The aim was to create diverse sound experiences that would sharpen people's sense of hearing and create a new appreciation of the coast through sound.

The following 'moments' illustrate how specific material choices combined with architectural form, serve different aural purposes.



Water towers platform

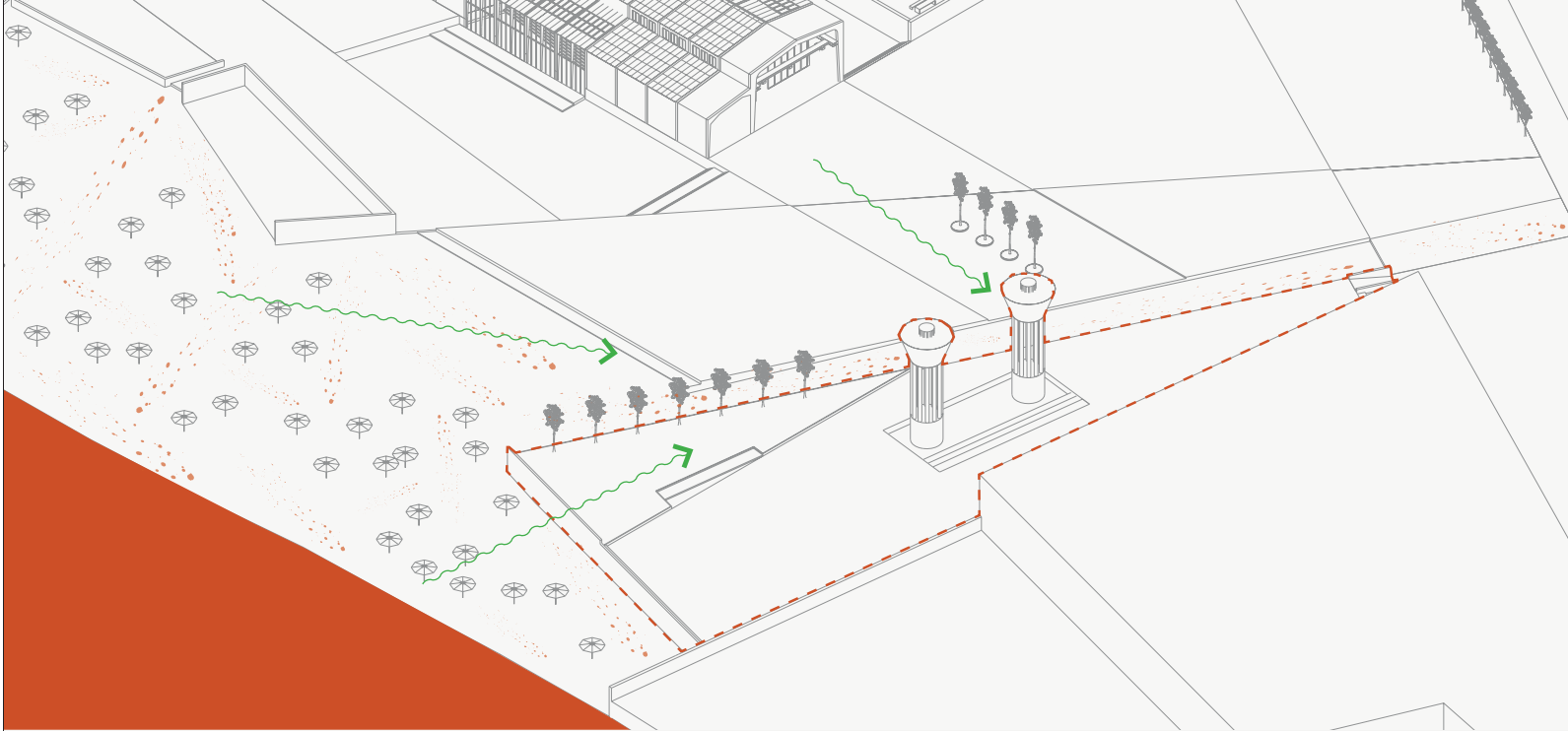
A panorama of the soundscape and a stage for sound creation

Visual and aural observation

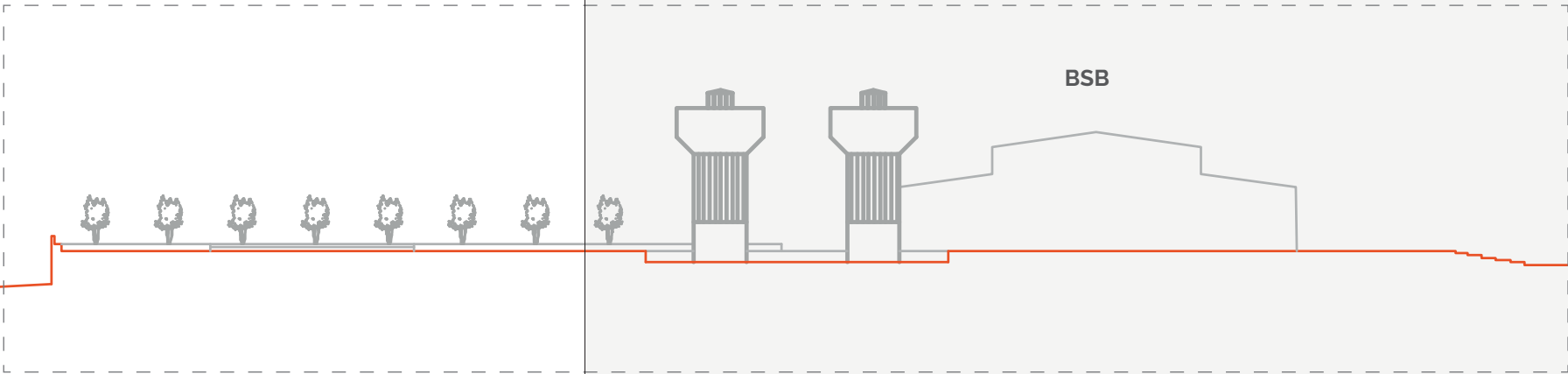
Located at the west edge of the scheme, the landscaped area near the existing water towers steps up from the ground plane and is hence offering visitors an overview of all activities taking place in the public landscape and the beach.

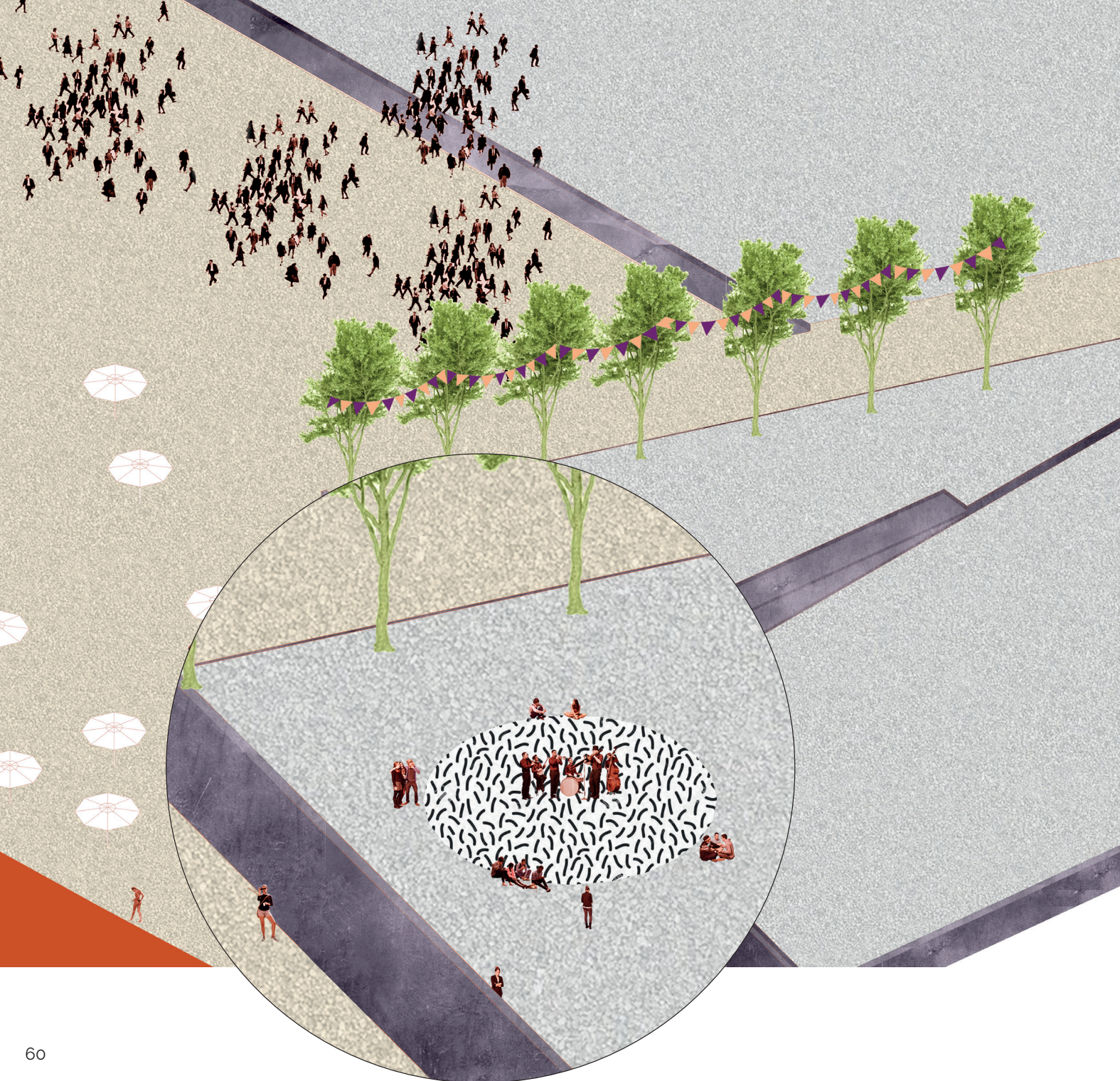
Seasonal opportunities

The surface of the raised triangle is covered in white gravel, offering the option to visitors to approach the sea without stepping on the sand in winter months.



Sea





A space for impromptu gigs

Due to its distance from the warehouse, this point is ideal for outdoor performances since the sounds of any large scale interior event would not reach it.

Materials

Resin bonded gravel, reclaimed metal details, trees.



Water towers platform :

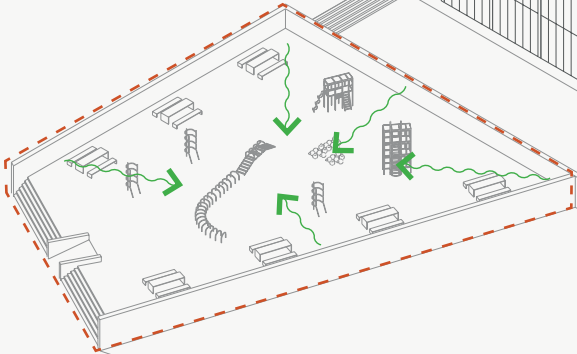
Landscape as stage

Space for play

Facilitating the co-existence of diverse activities

Containing noise

The playground is raised and partly enclosed with 2m tall stone-clad walls. As playgrounds in use can get noisy, the walls are there to direct the sound upwards, allowing adjacent green areas to accommodate diverse activities and groups. In addition, the ground surface is finished with recycled rubber which not only reduces the sound of kids running but also creates a safe surface for them to play on.



Sea

BSB





Recycled playground objects

Port waste is used for the design of all playground objects, shading elements and public furniture.

Materials

Recycled rubber floor, local stone, repurposed port waste

Space for play:
Containing noise

Nested in stone

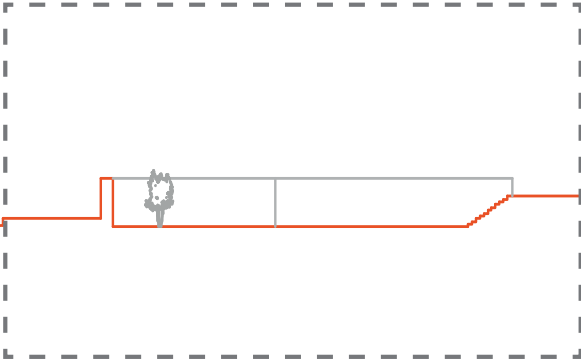
Sharpening of hearing versus vision and immersion in the natural sounds

Architecture defines the aural experience

Vision is dimmed to promote a deeper appreciation to the city's coastline through the act of listening. The ear focuses on the sounds of the natural environment i.e. the sound of the ocean, the rustling of leaves, the sound of ones step on the sandy surface.

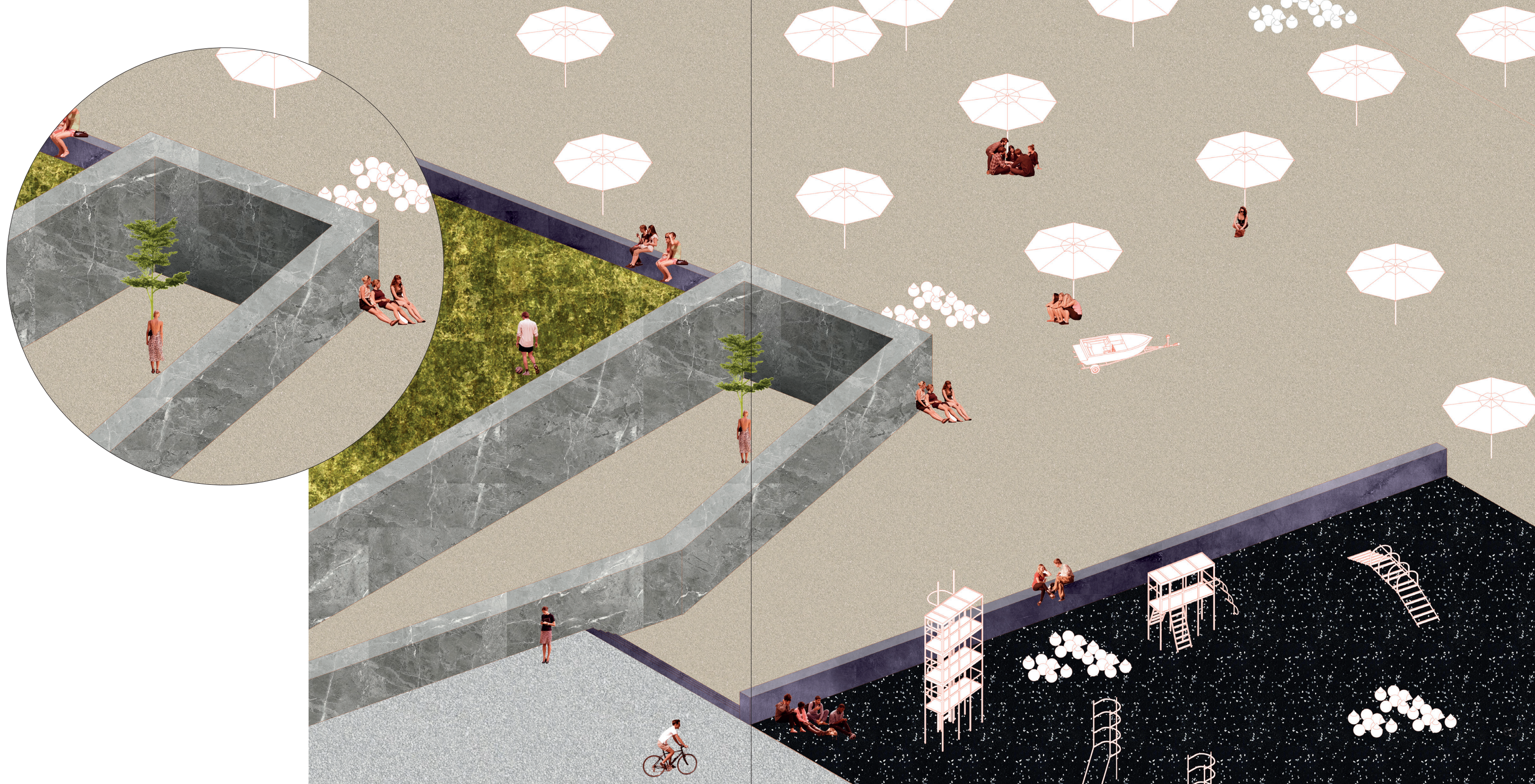


Sea



BSB





A moment of intimacy

Far from the main building activities, and near the new beach, the 4.2m tall stone-clad enclosure becomes the ideal spot for quiet repose, contemplation or book reading.

Materials

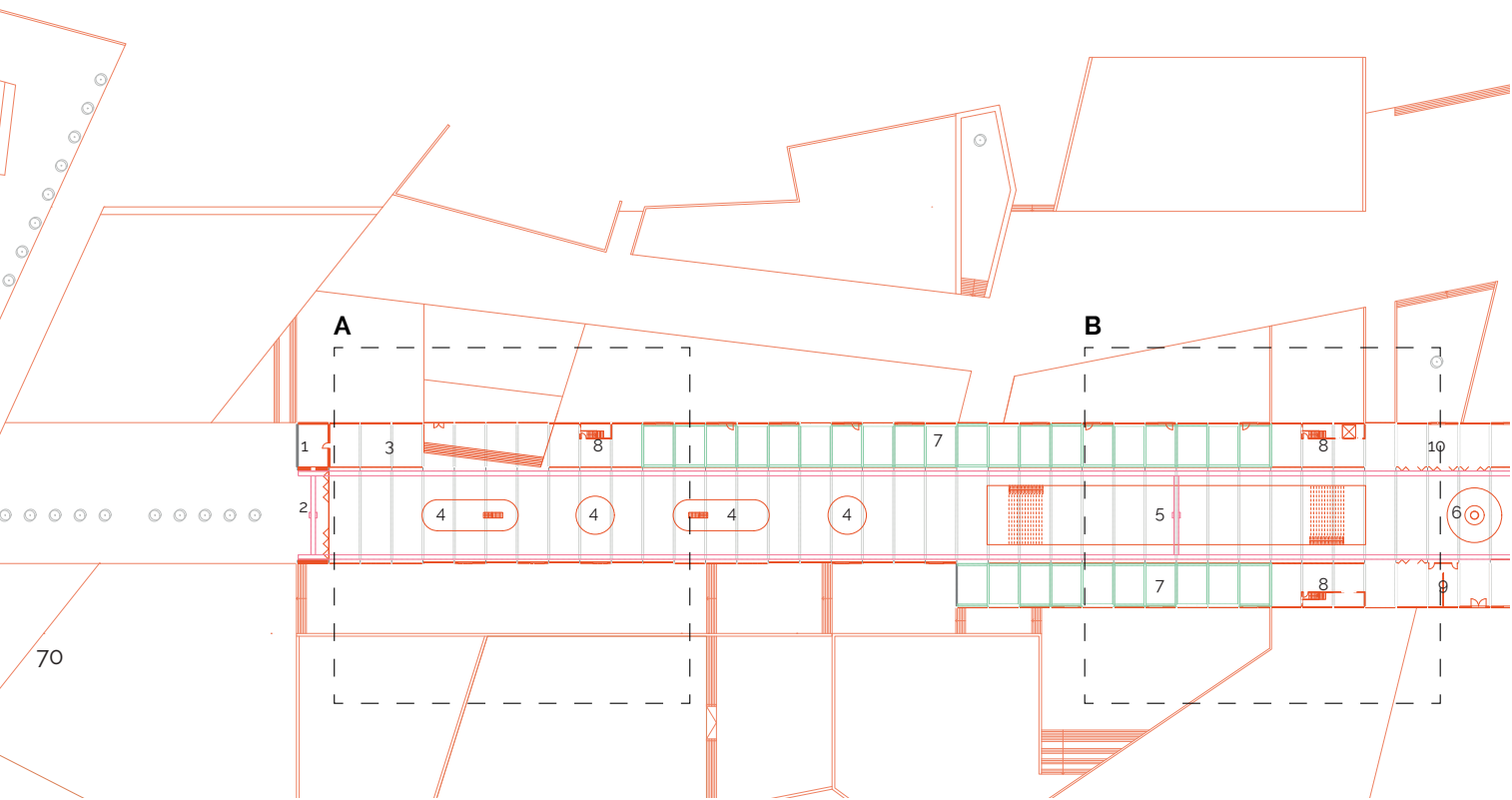
Local stone, sand, tree

Nested in stone:
Dimming the sense of vision

Ground Floor

Multipurpose Building

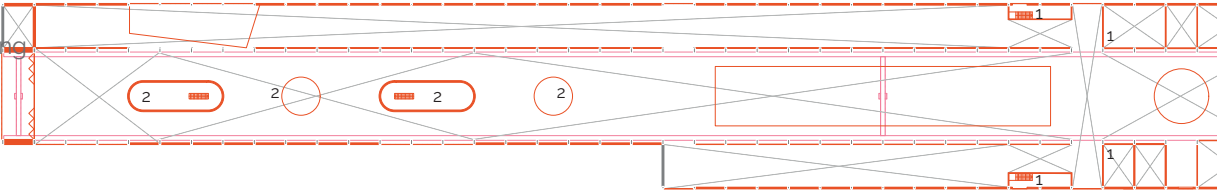
- 1 Info point
- 2 Crane loading point
- 3 Café/ collective cooking
- 4 Collective seating/meeting interventions
- 5 Flexible seating/stage
- 6 Fireplace circle
- 7 Multi-purpose side isles
- 8 Loggia (with storage)
- 9 Toilets
- 10 Storage/Services
- 11 Cloakroom



- Intervention
- Existing elements
- Flexible wall system
- Overhead crane

Mezzanine

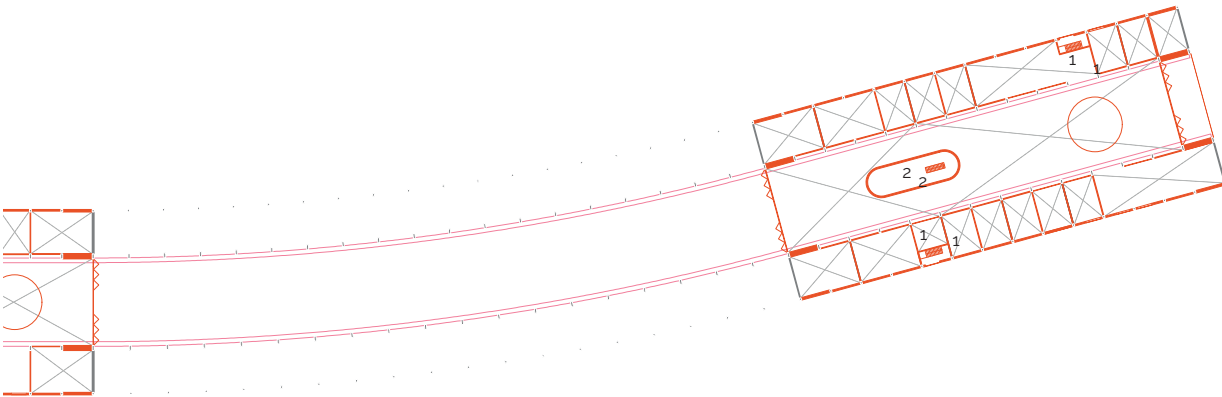
- 1 Loggia
- 2 Raised meeting platforms

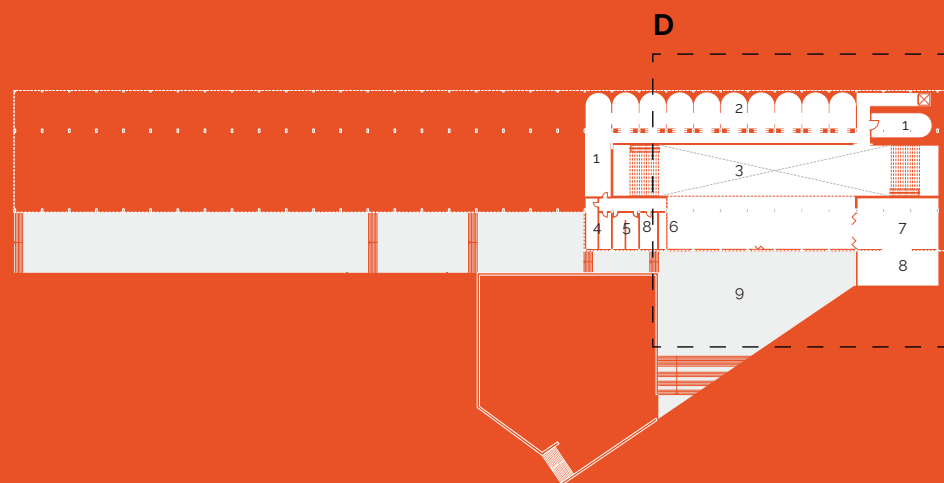


PLANS

Study Building

- 1 Study rooms
- 2 Café
- 3 Managing offices
- 4 Loggia (with storage)
- 5 Info point
- 6 Crane loading point
- 7 Collective seating/meeting interventions
- 8 Cloakroom
- 9 Toilets
- 10 Furniture store
- 11 Bookshop/ collective library





Lower ground

Multipurpose Building

- 1 Large rehearsal space
- 2 Rehearsal/exhibition chambers
- 3 Flexible seating/ stage
- 4 Dressing
- 5 Toilets
- 6 Bar
- 7 Scene shop
- 8 Storage/ services
- 9 Performance courtyard



To ensure this public project is economically viable and socially sustainable, the city will hire a quango company to mediate between the city, port authorities and user groups. The company will be hosted in the study building, regulating the booking of spaces and the organisation of planned events.

The project leaflet I created was a narrative exercise which allowed me to clarify the key programmatic functions of the scheme as a realistic time-based scenario.

Following pages:

Since most parts of the main building can be adjusted to accommodate various events, it became important to find a way to portray the adaptability of spaces. Therefore, I chose certain key areas of the project, on which I show two possible narrative scenarios of use, laid out as a diptych.

74

MARKET

CRAFTS

FOOD

BSB VALPARAÍSO

74

MARKET

CRAFTS

FOOD

On weekends the entrance doors are kept wide open! Local crafts and food stalls are invited to sell their goods within the main halls of BSB as well as at the periphery of the buildings. Sellers can register online for a day slot and will be then offered a place on a first-come, first-served basis.

ON WEEKENDS!

DIALOGUE | EXCHANGE | RECREATION

YOUR EVENT AT BSB

For communities, organizations, and individuals interested in booking space for collective or public activities please contact us directly at:

📞 +56 234 567 890

✉ bsbvalpo@website.com

📍 Av. Erraruitz, Muelle Barón

Valparaíso, Chile

www.bsbvalpo.com

BSB Valpo is the new meeting point on the coastline: set inside and around Bodega Simón Bolívar, a 500m long industrial warehouse of heritage value. The former coal store of Valparaíso—later repurposed as a passengers' terminal— is now home to a range of exciting public and collective initiatives, as well as a space for repose, dialogue and knowledge exchange between citizens. By day, the building is open to all and can be adapted for a range of spatial configurations. By night, live performances, larger expos, and cultural events by local groups unfold.

WHO WE ARE

COLLECTIVE VOLUNTEERING

CO-CREATE EVENTS!

Each month, BSB is preparing for a new large-scale event! Citizens and students are warmly invited to collaborate with the organizations involved to make their vision possible. Tasks may vary from producing stage props in the in-house wood workshop, or designing promotional material and decoration, to helping out visitors with way-finding during the event.

Remember, you can always bring your unique skill to us and our events team will propose some fun options for you to explore!

By day, BSB is open and free for all citizens and visitors to drop in and use the premises to meet, work/study, rest or talk over coffee.

• Café and lounge: chat and relax

• Main hall: a series of collective seating configurations allow visitors to appreciate the generous space beside others.

• Side isles: adjustable wall panels allow users to change the open plan arrangement for more privacy and sound isolation.

DAY TIME

ON WEEKDAYS!

EVENING

At sunset, BSB presents the city with small performances, music gigs, lectures, workshops or film screenings which are organized by local creative initiatives or student groups.

• Free workshops and lectures are organized by community organizations who wish to share their know-how on their area of expertise.

• On evenings which happen to be event-free, film screenings with be taking place in the stage area.

• Cultural events are free for people under 25 and over 60, while we aim for normal ticket prices to remain affordable at all times.

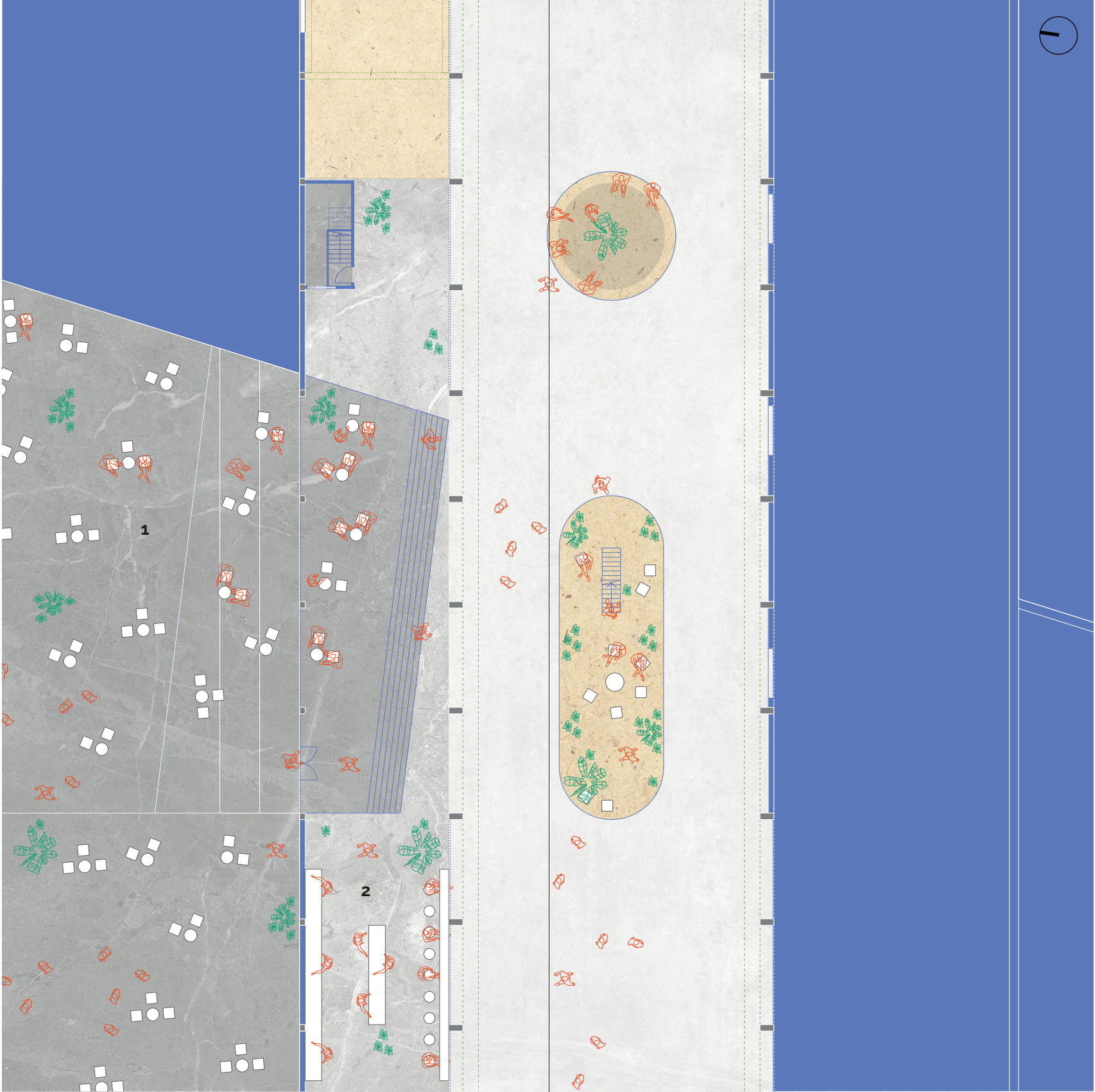
ON WEEKDAYS!

SUSTAINABLE MANAGEMENT

75

Scenario A1

- 1 Summer Café
- 2 Collective cooking



SCENARIOS OF USE

ON WEEKDAYS!

DAY TIME



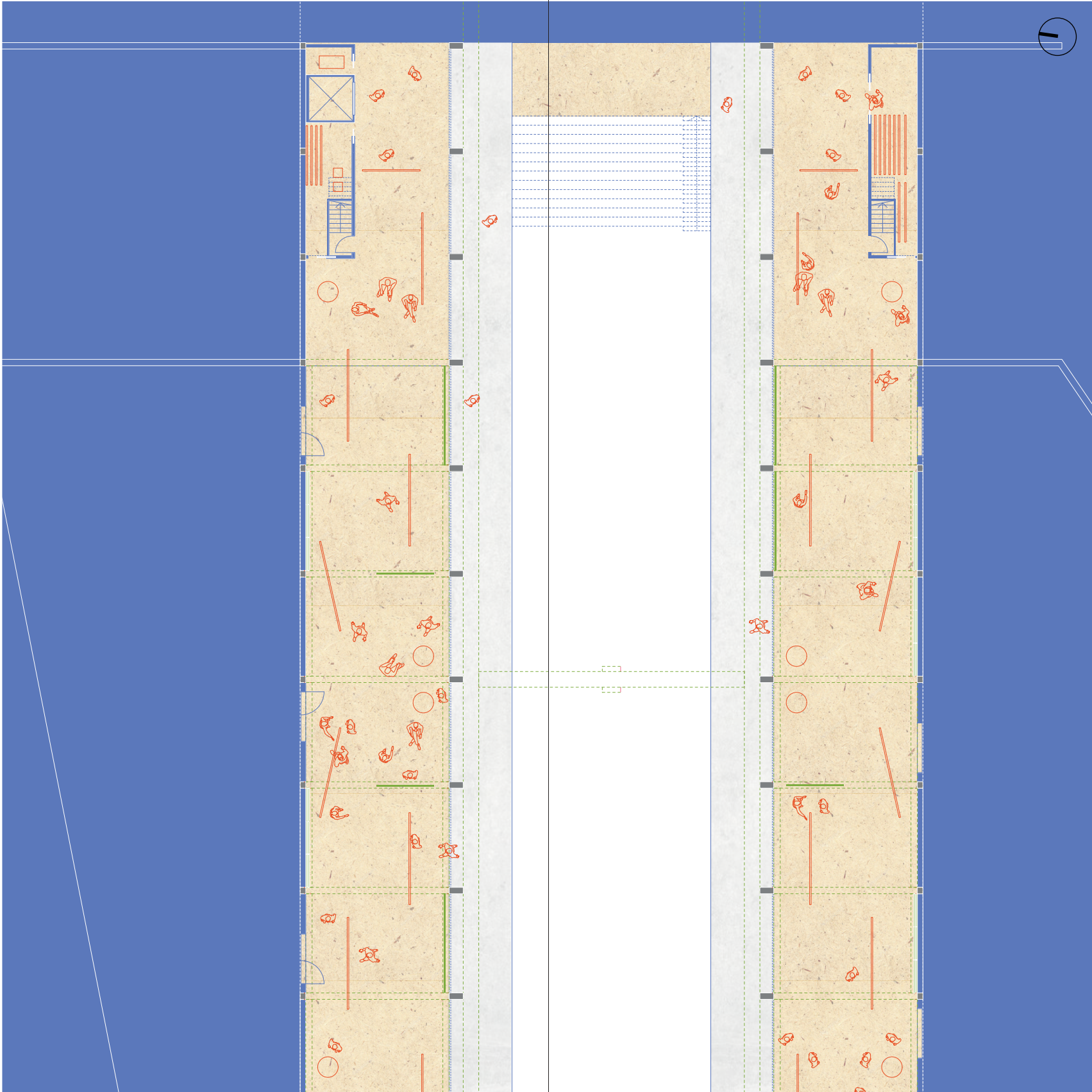
SPECIAL EVENT!



Scenario B1

Art Exhibition

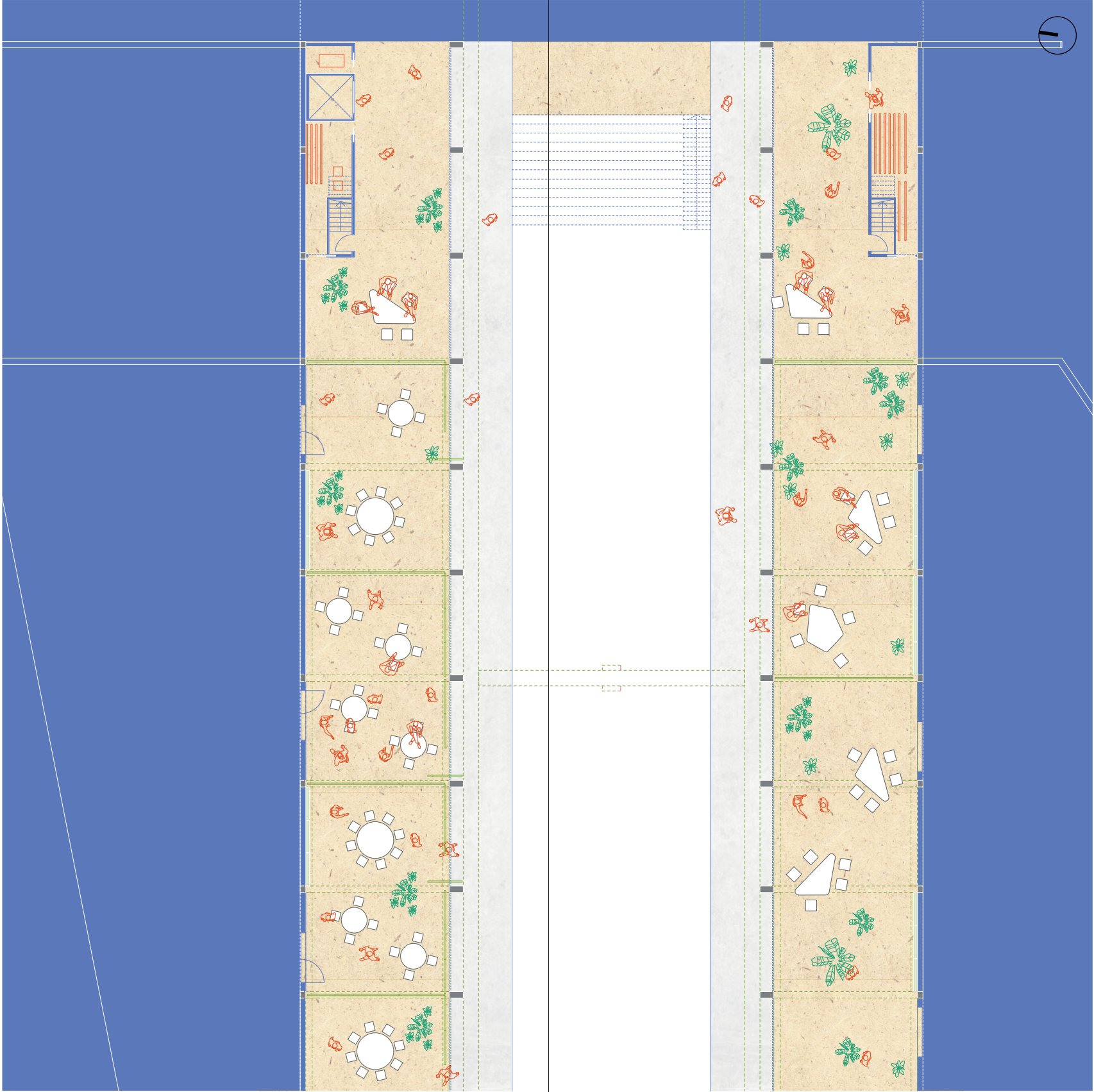
Open side isle
configuration



ON WEEKDAYS!



- Scenario B2
- Meeting rooms
 - Lounge
 - Flexible wall enclosures

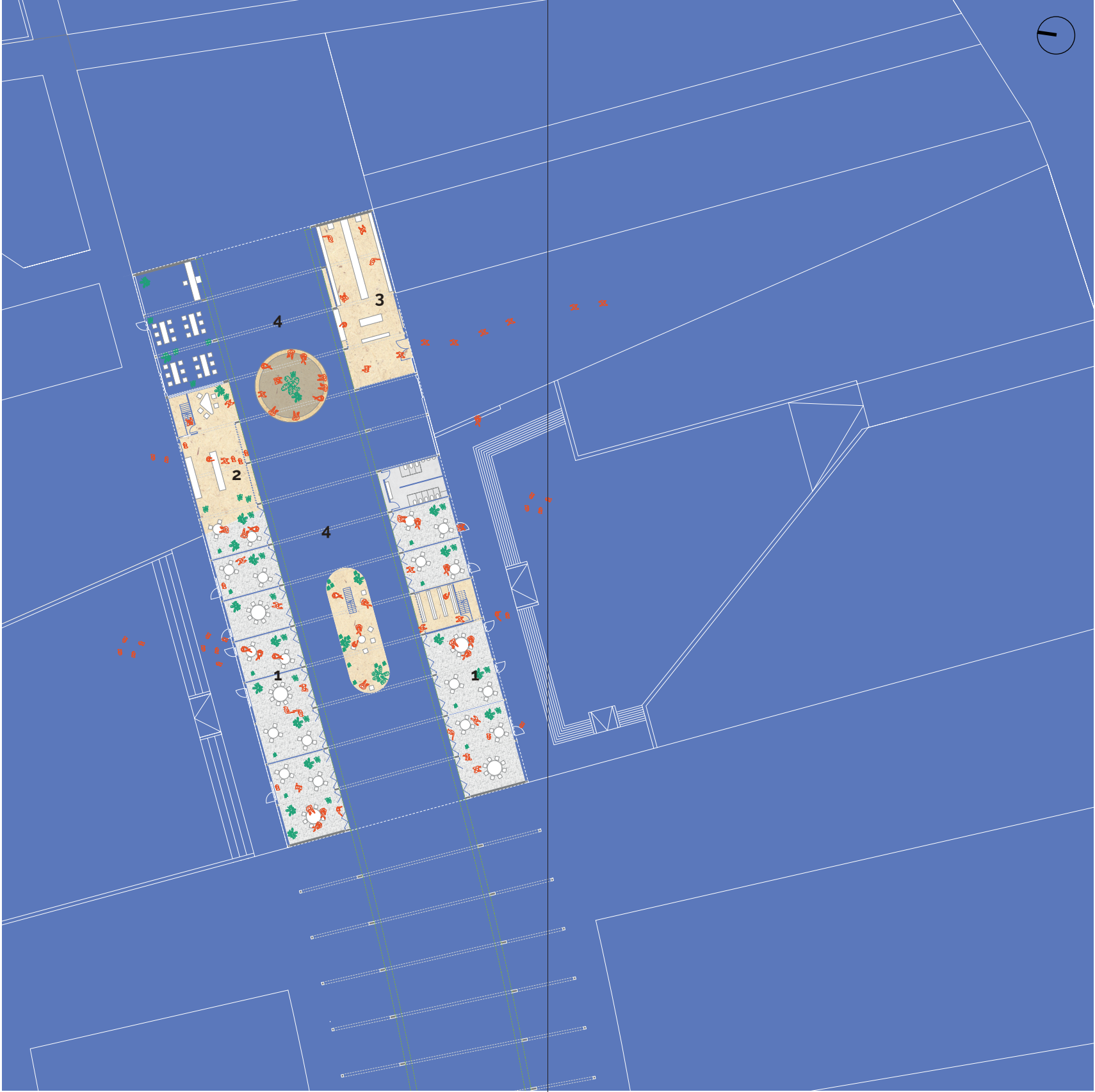


ON WEEKDAYS!

DAY TIME

Scenario C1

- 1
Study rooms
- 2
Café
- 3
Library
- 4
Fixed interventions

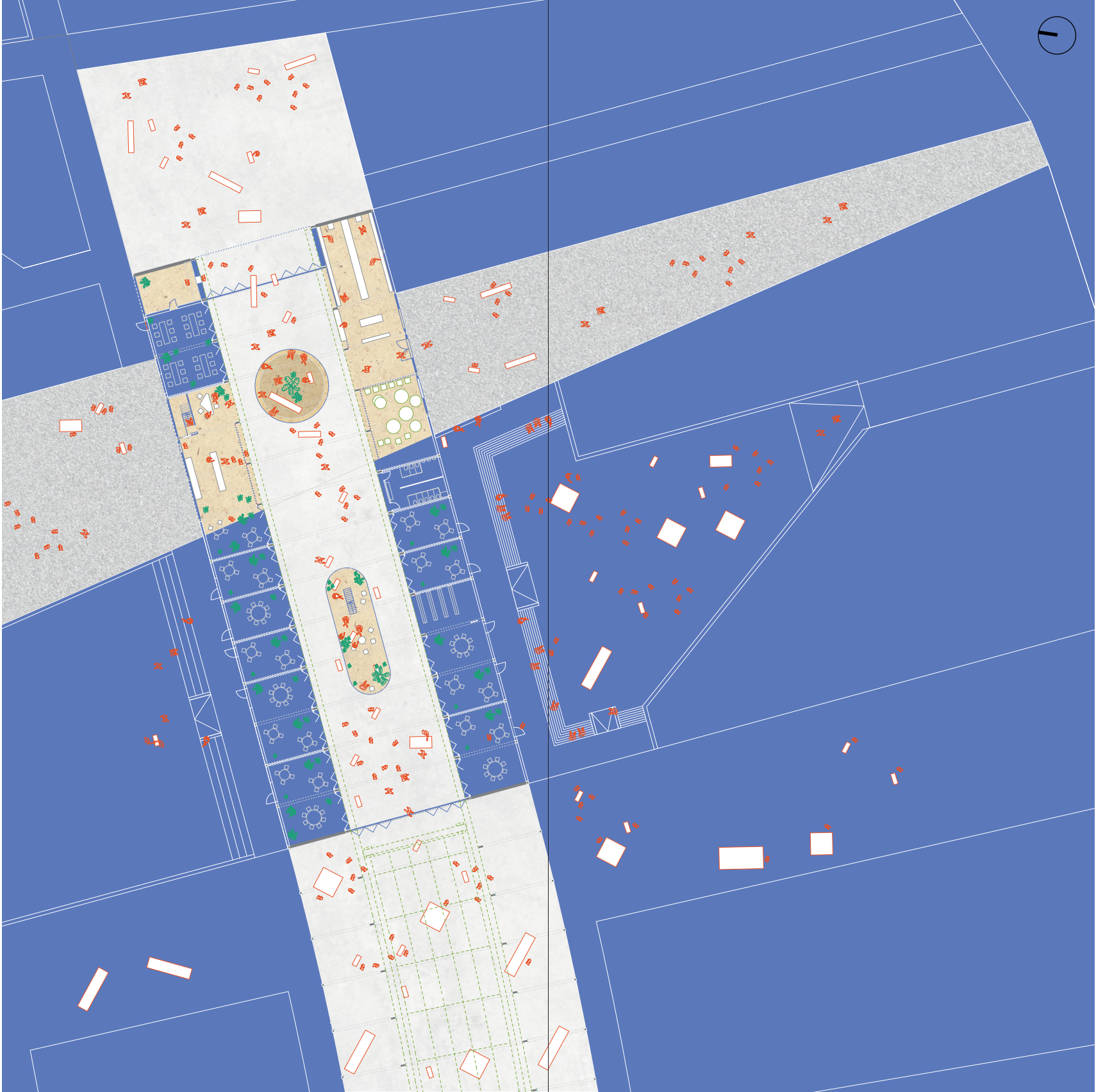


ON WEEKDAYS!

DAY TIME

Scenario C2

Food & Crafts
Market



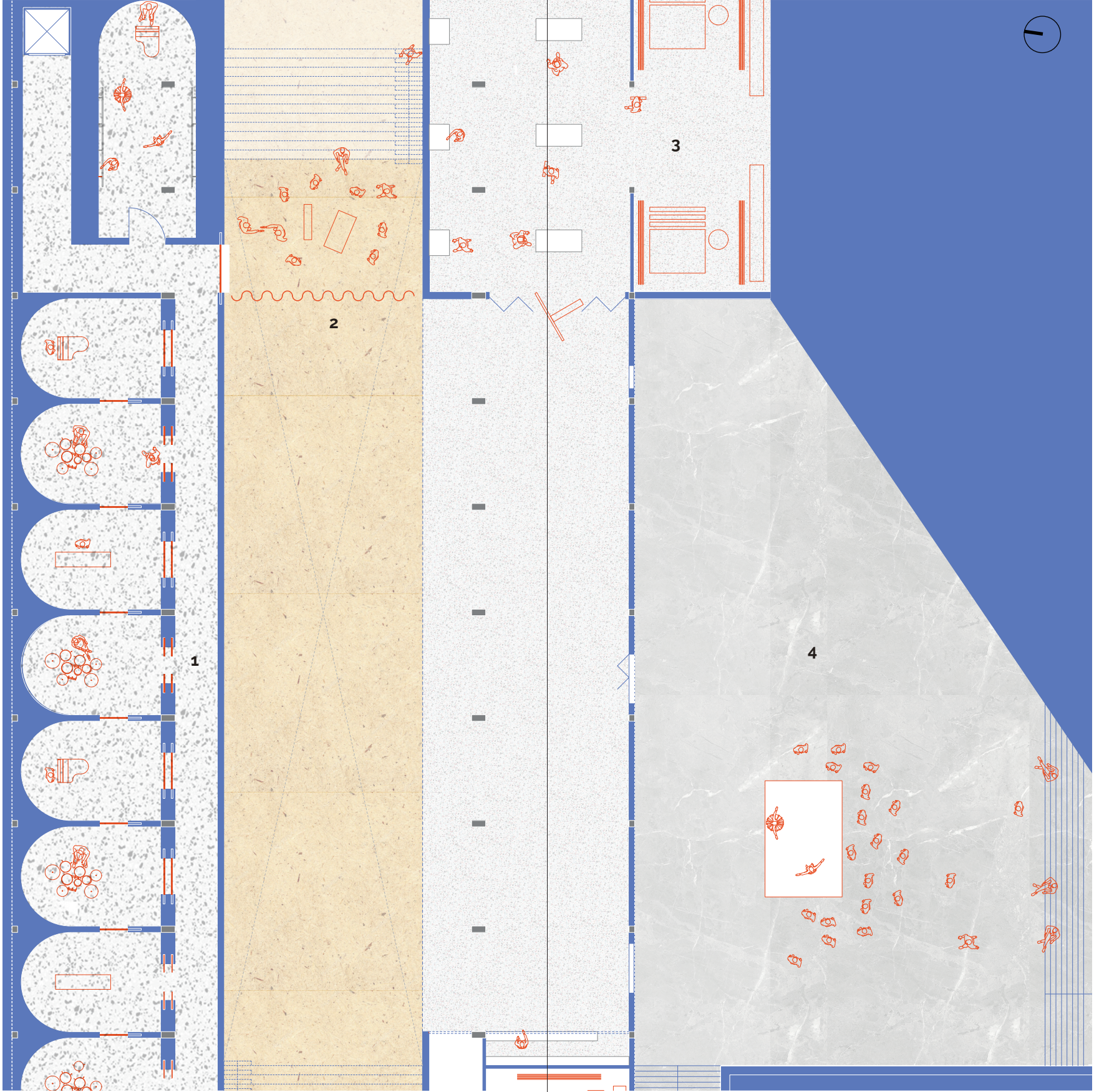
ON WEEKENDS!

DAY TIME

Scenario D1

Lower ground

- 1 Rehearshal chambers
- 2 Volunteers planning for future event
- 3 Making stage props at the scene shop
- 4 Outdoor performance

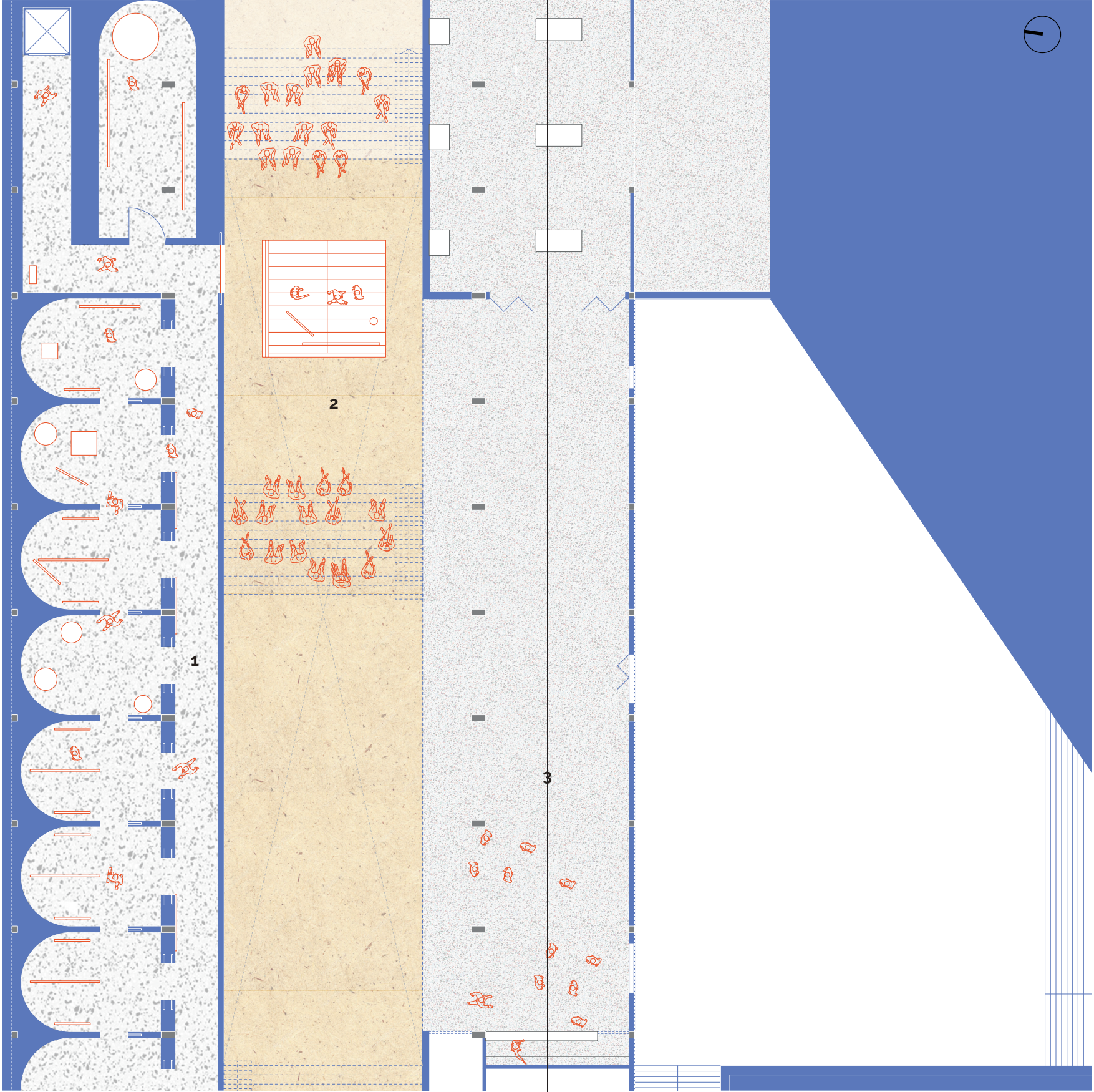


ON WEEKDAYS!

DAY TIME

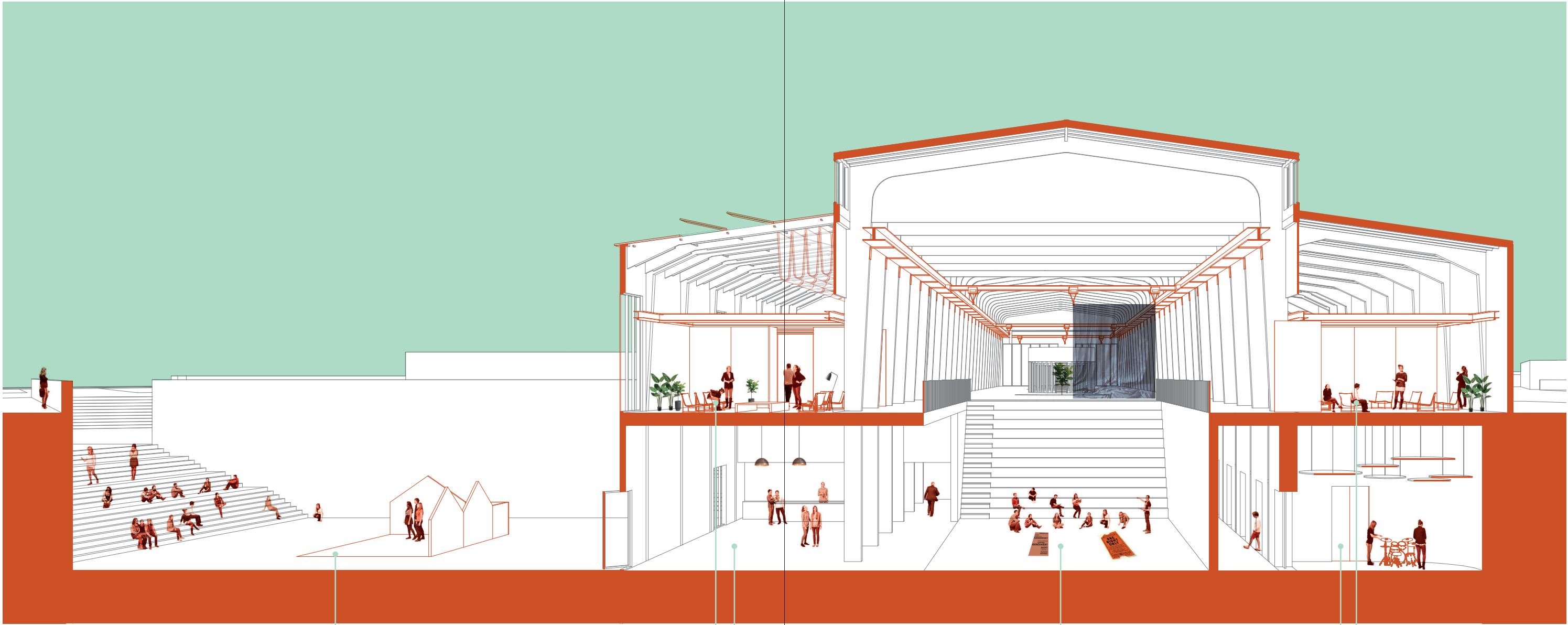
Scenario D2

- Lower ground
- 1
Exhibition chambers
- 2
Indoor performance
- 3
Drinks at the bar



ON WEEKDAYS!

EVENING

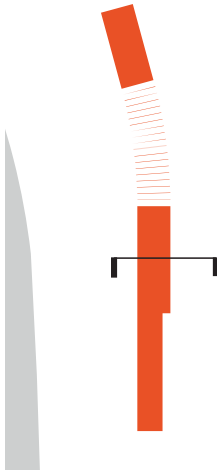


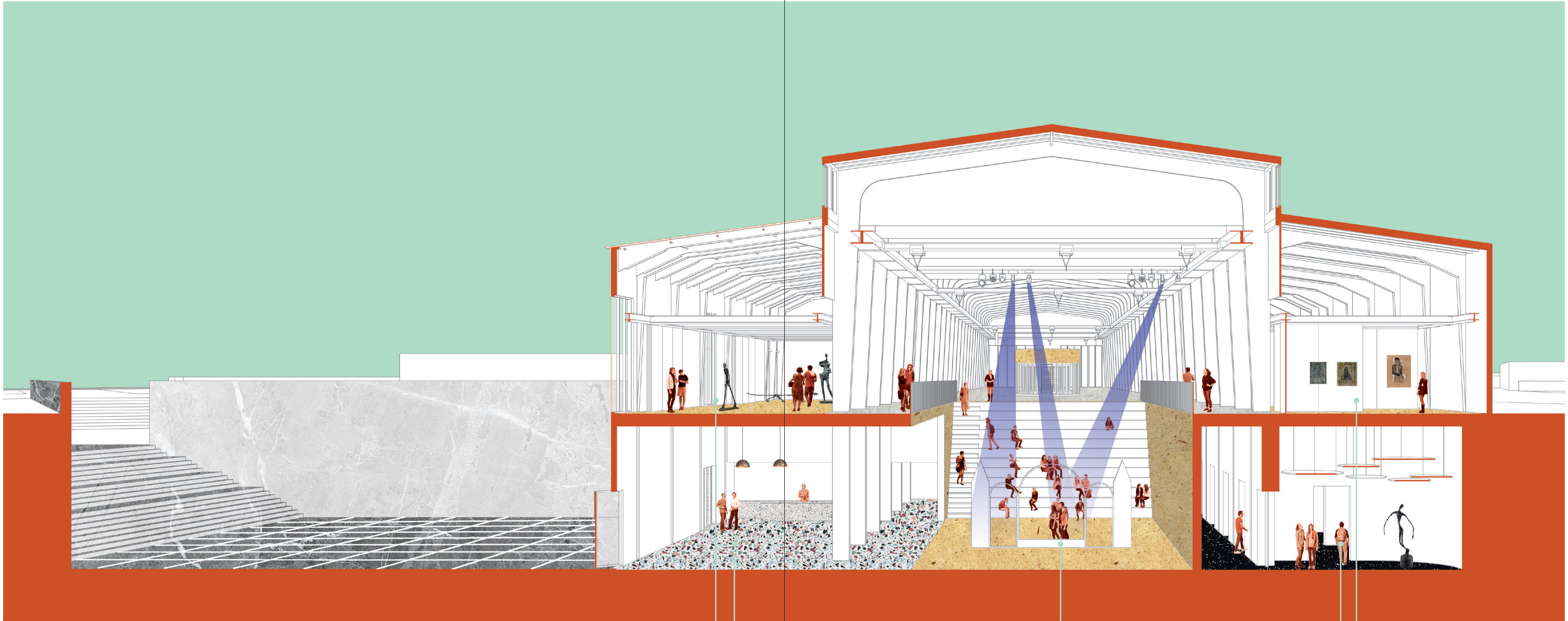
Outdoor performance

Meeting
Bar

Workshop for future events

Meeting
Rehearsal

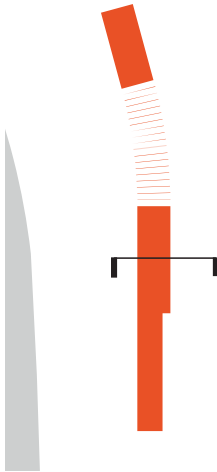




Art exhibition
Bar

Performance

Art exhibition

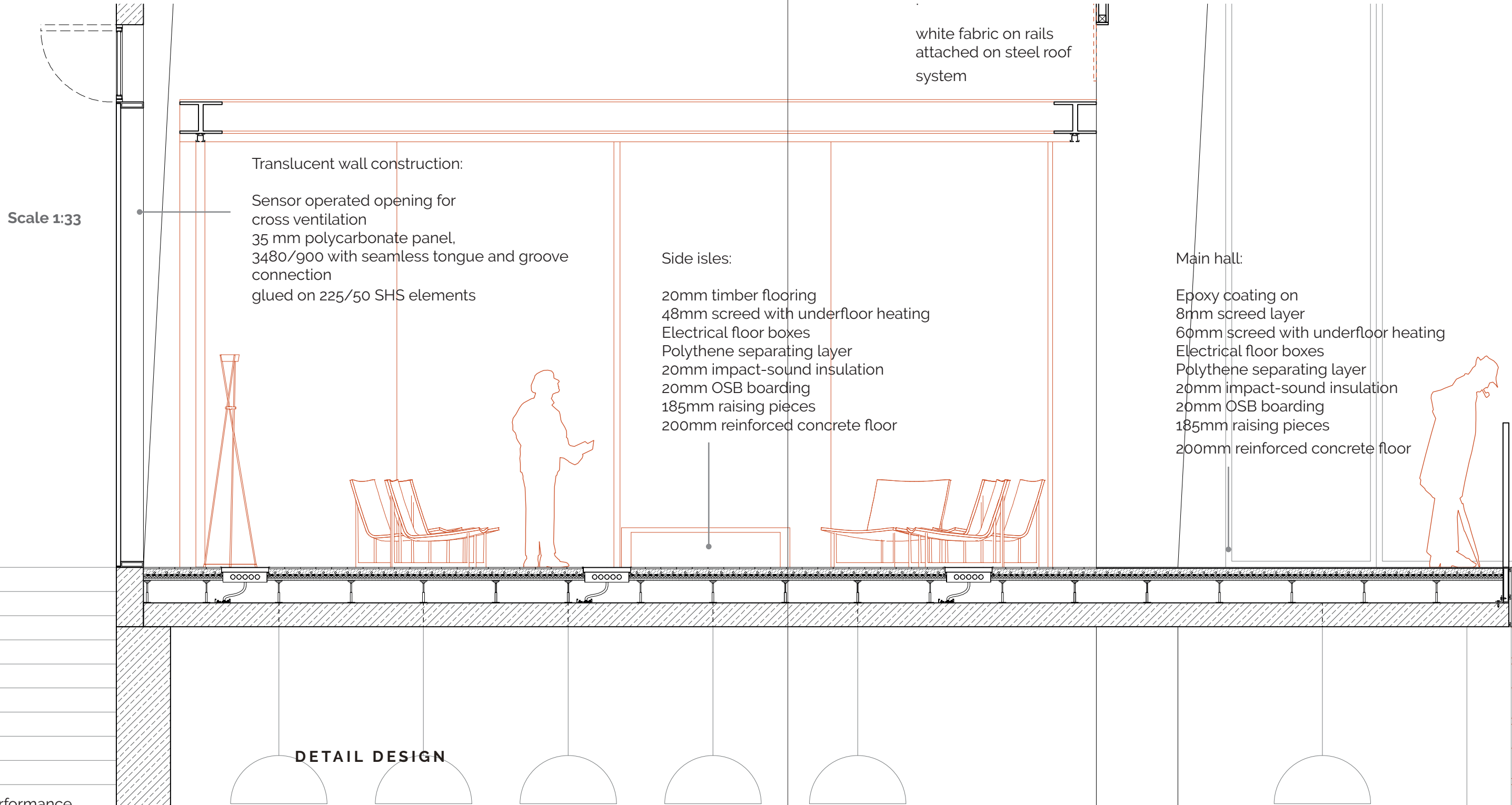
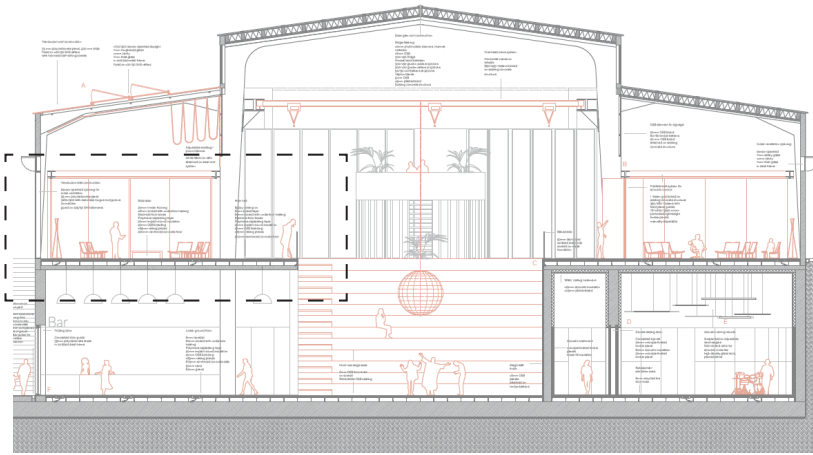


Floor construction

for an adaptability, flexibility
and user control

1
Resilient materials have been
chosen to reduce ware and tear.

2
Electrical floor boxes are
installed at every room to
accommodate laptops,
projector screens, lighting etc.
when needed.

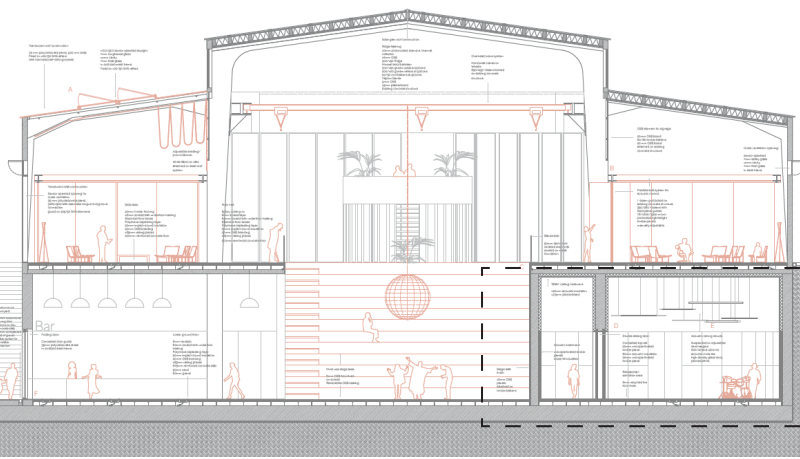
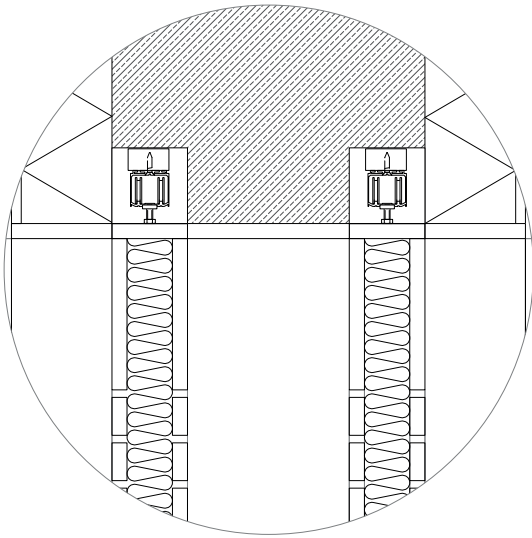


Sound isolation

for an adaptability, flexibility
and user control

The lower ground chambers
are designed for acoustic
isolation as they are often used
by performers to rehearse their
acts. This way the main stage
can host events simultaneously.

Scale 1:10



Scale 1:33

98

99

Wall/ ceiling treatment:
120mm acoustic insulation
12.5mm plasterboard

D

E

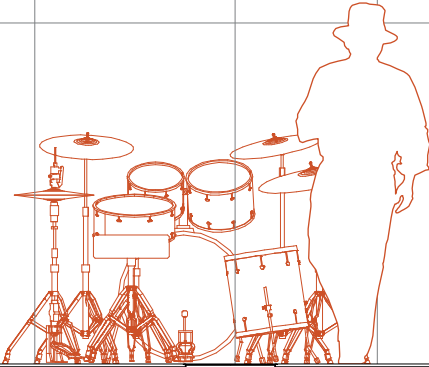
Acoustic treatment:
microperforated timber
panels
loose-fill insulation

Double sliding door:
Concealed top rail
20mm microperforated
timber panel
60mm acoustic insulation
20mm microperforated
timber panel

Acoustic ceiling clouds:
Suspended on adjustable
wire hangers
800/40 and 1200/40
acoustic circle tile
high density glass wool,
painted white

Rehearsal/
exhibition area:
8mm recycled tire
floor finish

Stage wall
finish:
18mm OSB
panels
attached on
timber battens

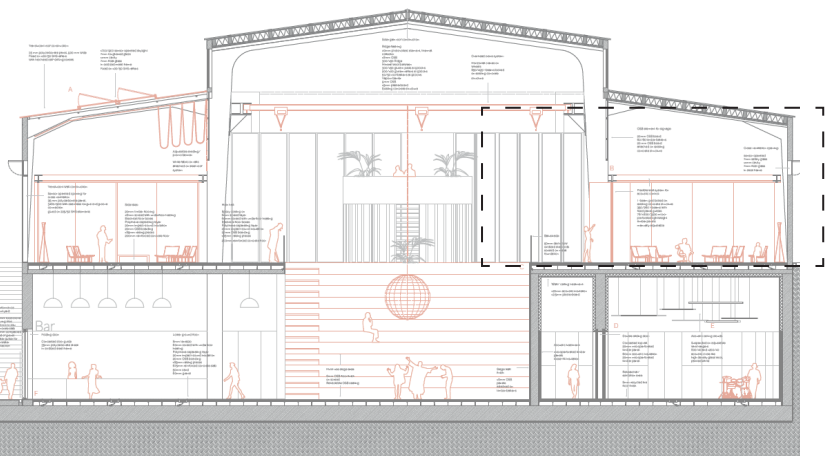
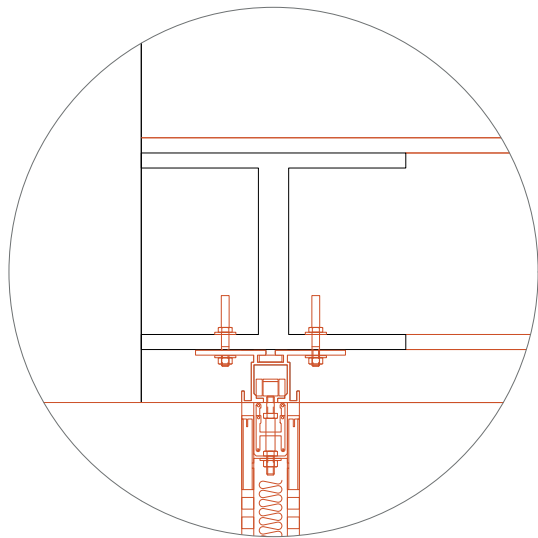


Acoustic wall panels

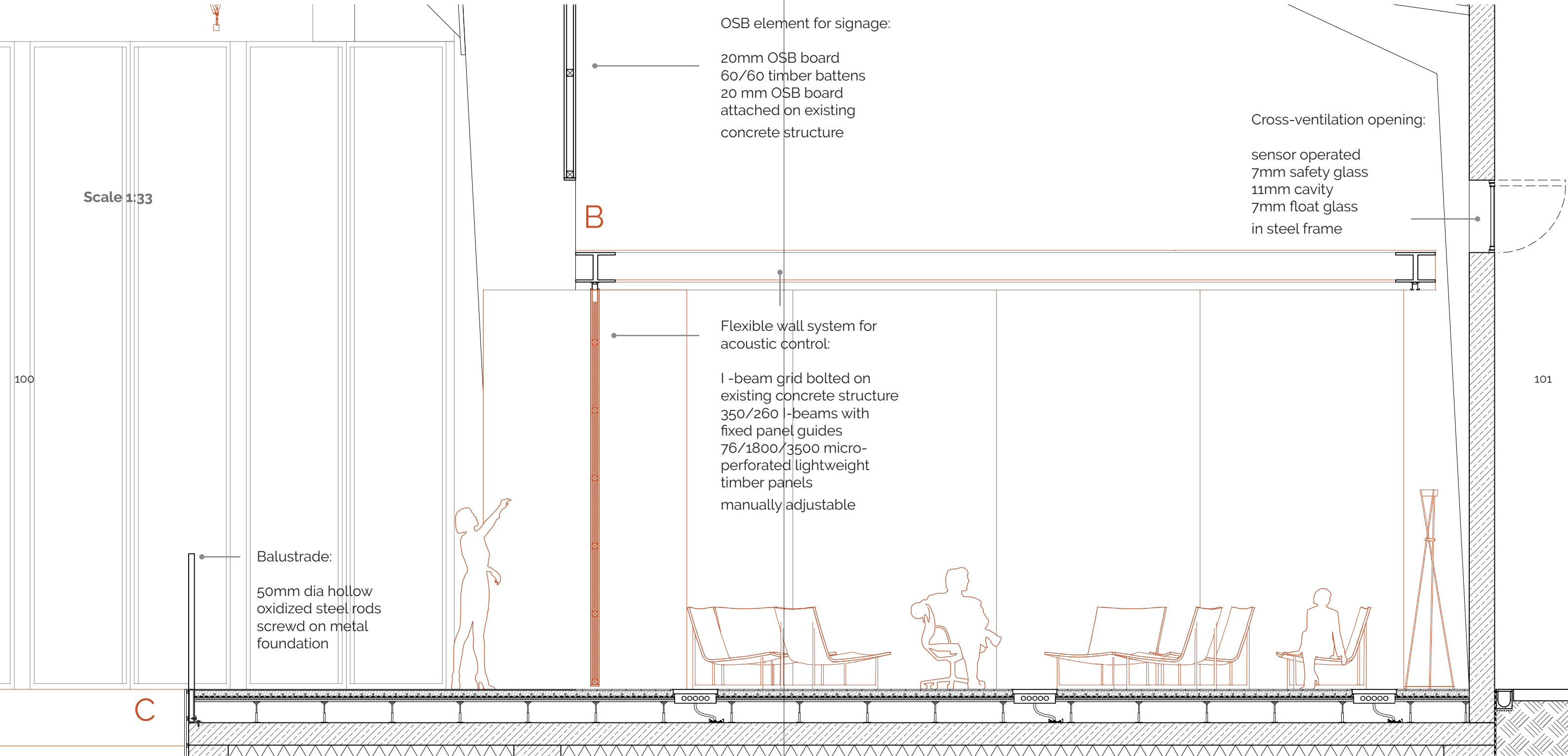
for an adaptability, flexibility
and user control

Flexible walls are attached
on rails, enabling users to
subdivide the building's side
isles into smaller rooms for
intimate activities.

Scale 1:10



Scale 1:33



OSB element for signage:

20mm OSB board
60/60 timber battens
20 mm OSB board
attached on existing
concrete structure

Cross-ventilation opening:

sensor operated
7mm safety glass
11mm cavity
7mm float glass
in steel frame

Flexible wall system for
acoustic control:

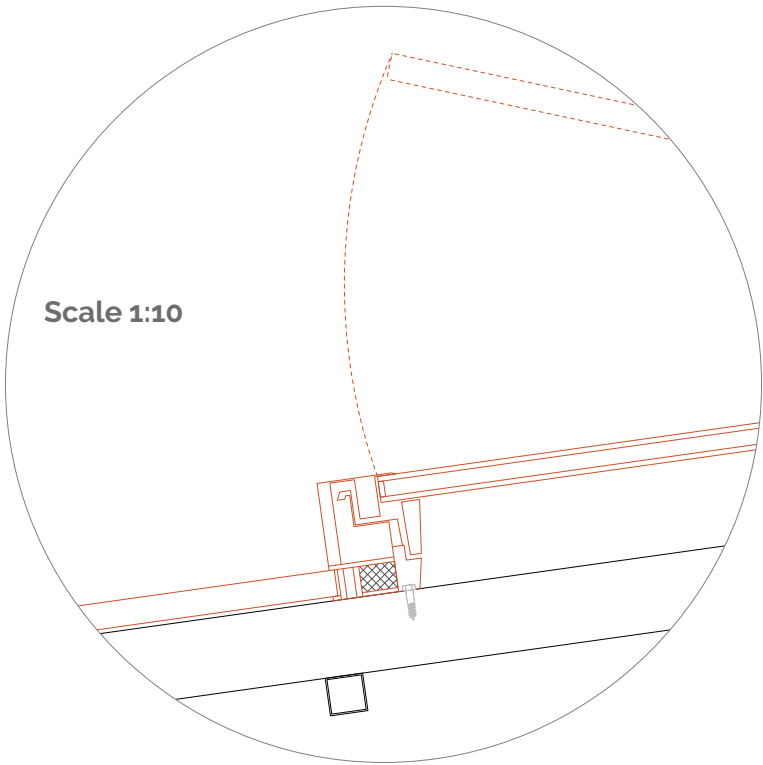
I -beam grid bolted on
existing concrete structure
350/260 I-beams with
fixed panel guides
76/1800/3500 micro-
perforated lightweight
timber panels
manually adjustable

Balustrade:

50mm dia hollow
oxidized steel rods
screwd on metal
foundation

Shading and ventilation

for an adaptability, flexibility
and user control



Scale 1:10

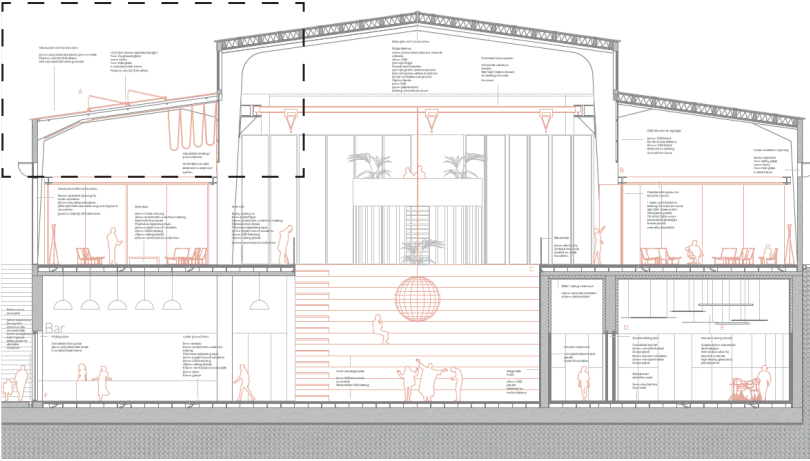
Translucent roof construction:

35 mm polycarbonate panel, 900 mm wide
Fixed on 100/50 SHS rafters
with hex head self-drilling screws

1700/900 sensor operated skylight
7mm toughened glass
11mm cavity
7mm float glass
in oxidized metal frame
Fixed on 100/50 SHS rafters

A

Adjustable shading/
promo banner:
white fabric on rails
attached on steel roof
system



Scale 1:33

Typical construction elements

for an adaptability, flexibility
and user control

Overhead crane system

Horizontal cranes are installed
within 850/495 I-beams which
are bolted on the existing
concrete structure.

Industrial folding door

The main entrance doors can be
folded open completely to
connect external activities such
as the weekend market or to
bring in large objects such as
musical instruments, stage sets,
furniture etc.

Translucent roof (typical);
Side isles

Option A

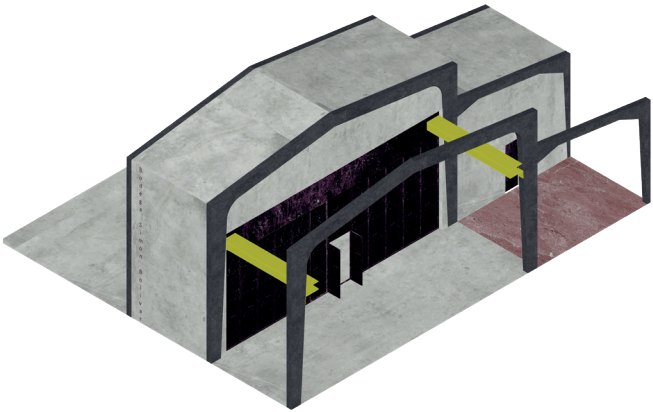
- Skylights shut
- Fabric shading on rails
covering the roof, indoor climate
regulation

Option B

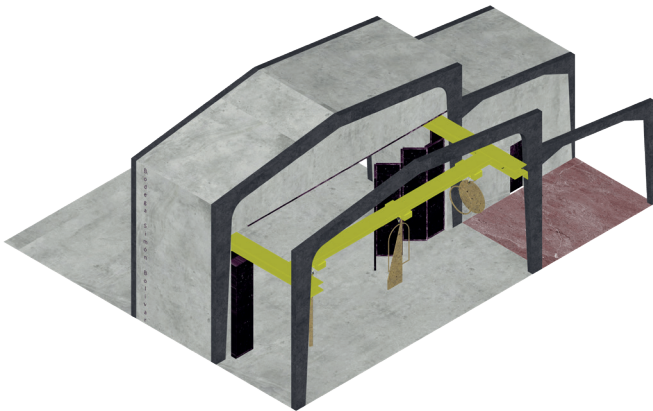
- Skylights open for ventilation
- Fabric shading folds to allow
daylight in

Main entrance (typical) | Loading point

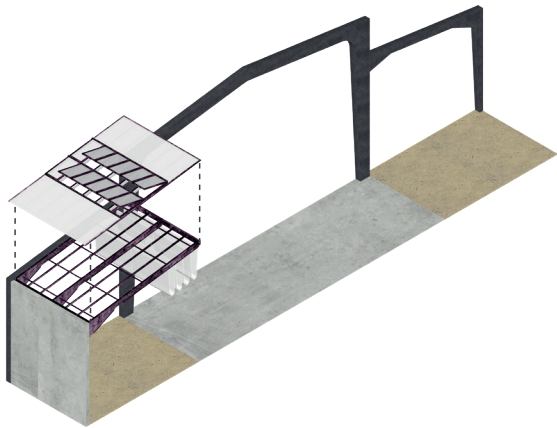
Industrial folding door



Overhead crane system

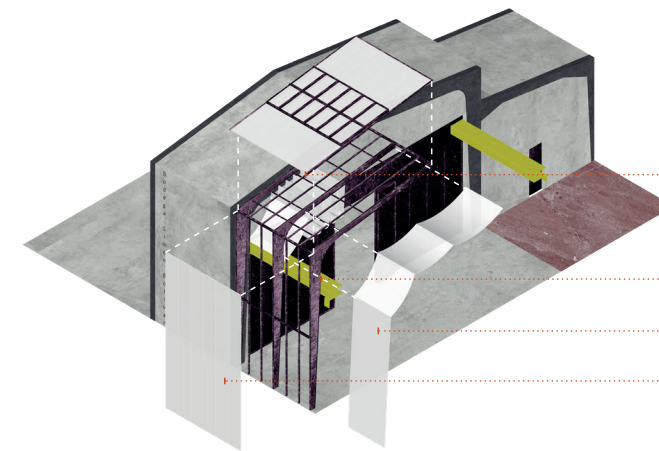


Translucent roof (typical) | Side isles



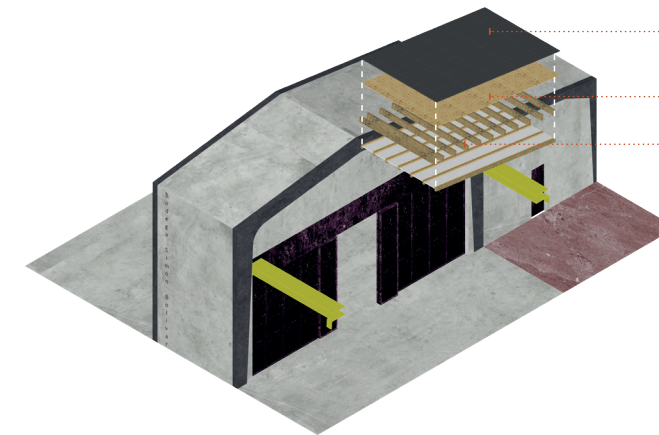
Roof conditions (typical) | Main hall

Translucent roof / wall



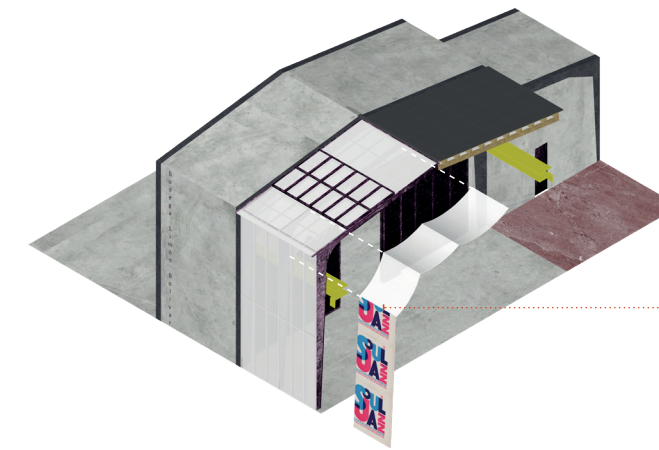
- 1700/900 sensor operated
skylights
in oxidized metal frame
- 35 mm polycarbonate
panel,
900 mm wide
- SHS frame system
- Fabric shading
- 35 mm polycarbonate
panel

Solar gain roof



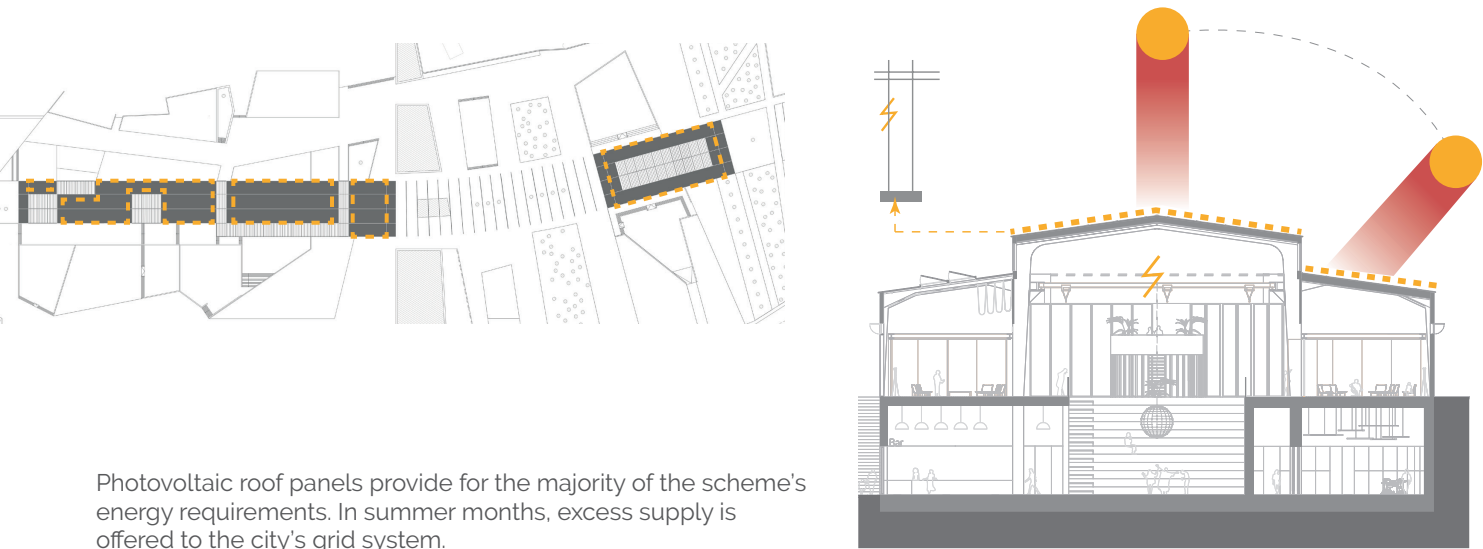
- 40 mm photovoltaic
element
- 18mm OSB
- 300/150 Ridge
Mineral wool between
300/150 timber joists
- 200/100 timber rafters
50/50 roof battens
9 mm OSB
15mm plasterboard

Multi-use fabric shading



- white fabric on rails
attached on steel roof
system
- solar shading
- promotional banners for
events

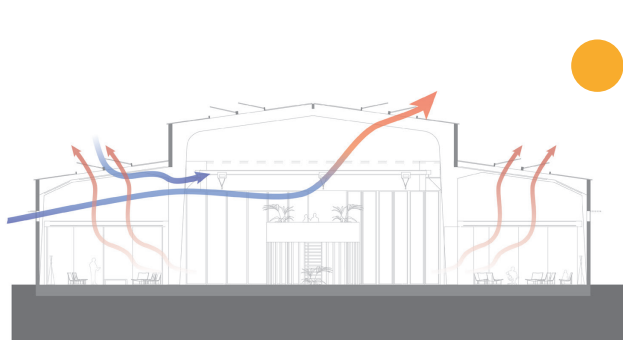
Solar harvesting



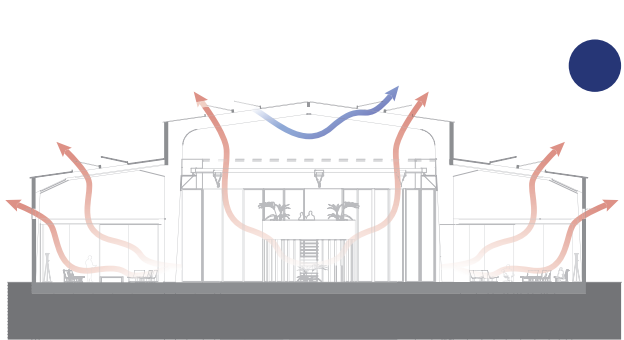
Photovoltaic roof panels provide for the majority of the scheme's energy requirements. In summer months, excess supply is offered to the city's grid system.

Natural ventilation
(summer)

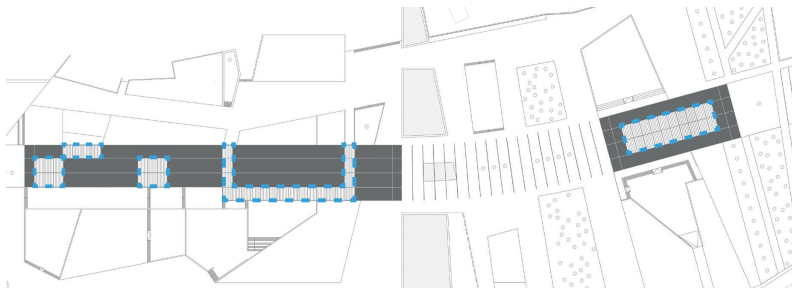
Daytime:
Natural cross ventilation



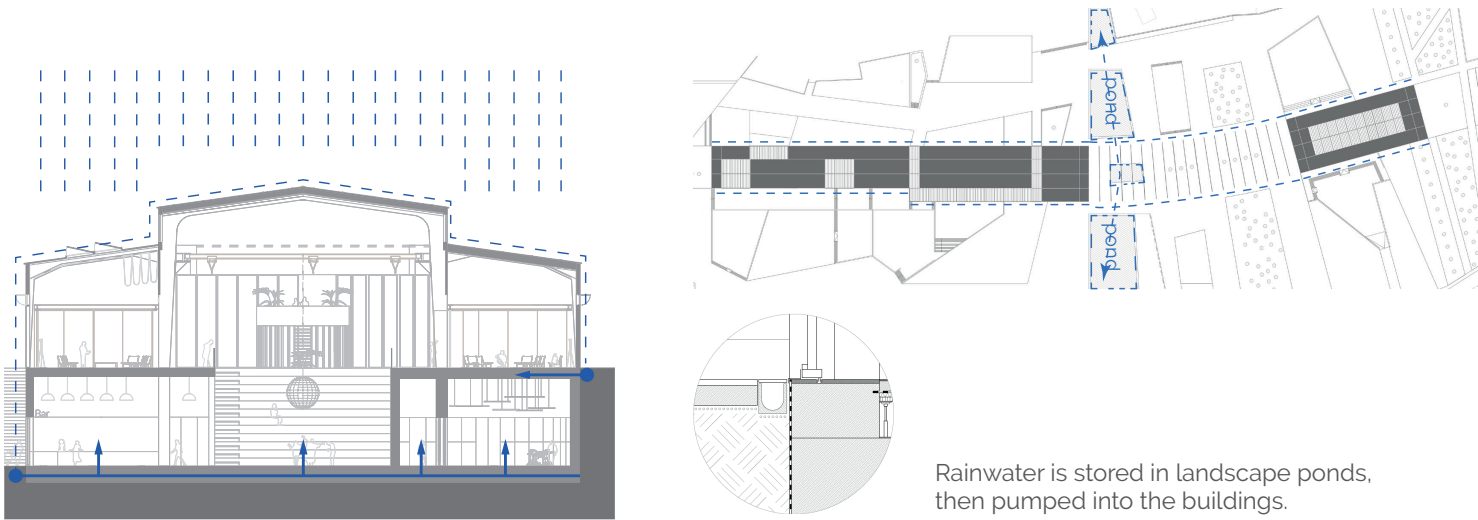
Evening:
Night purging (stack effect)



Openable roof segments

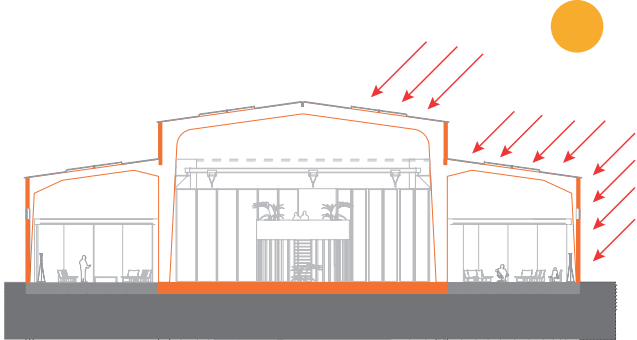


Rainwater collection

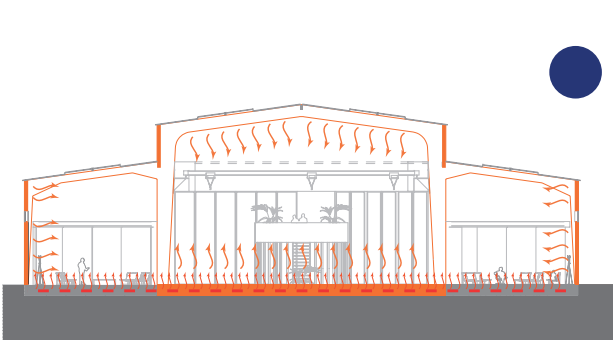


Rainwater is stored in landscape ponds, then pumped into the buildings.

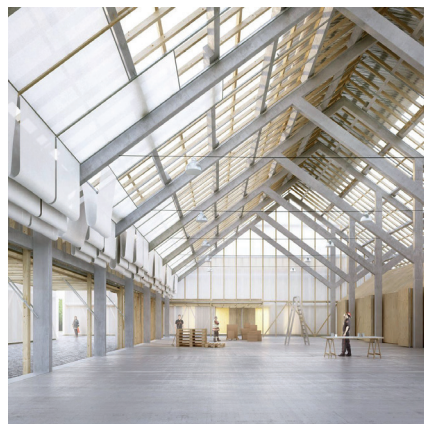
Thermal comfort
(winter)



Daytime:
Heat absorbed by exposed concrete surfaces



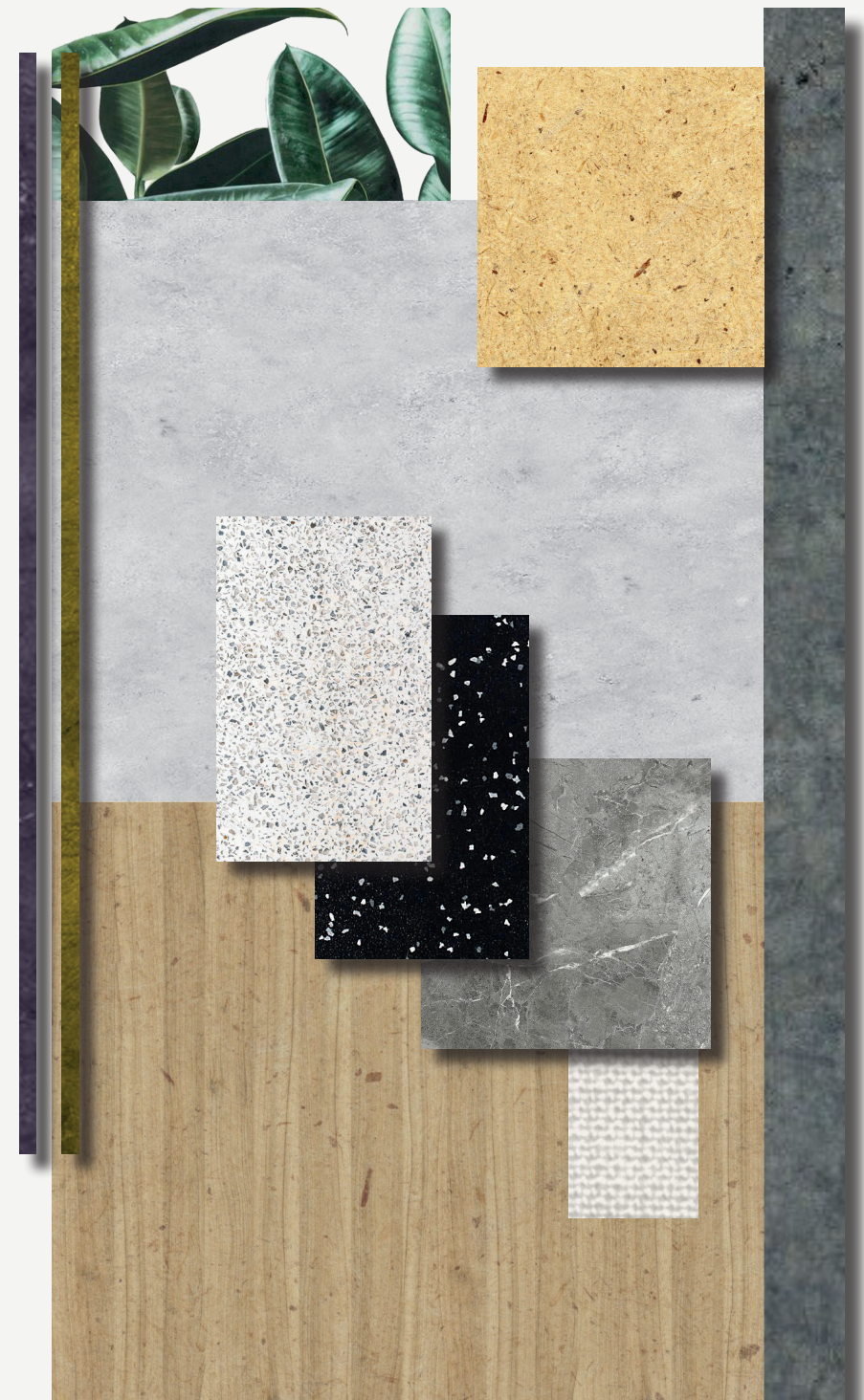
Evening:
Heat released
Underfloor heating system



Offices Montreal, Atelier
Barda
Minnesota street, Jensen
Architects
SESC Pampaia, Lina Bo
Bardi

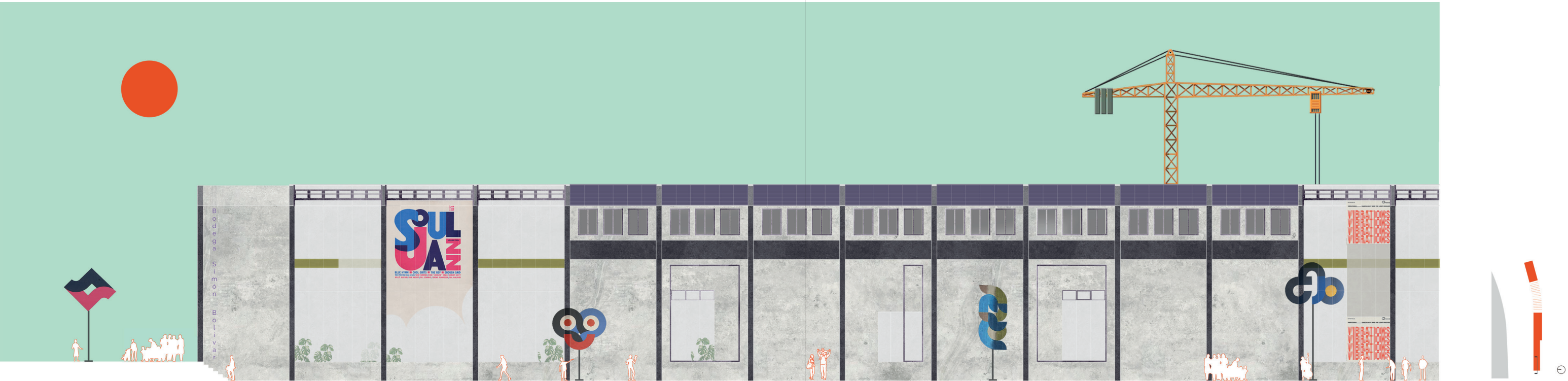
NDSM Warf, Amsterdam
Centro de Carreteras,
Genthod, Ted'A architectes

MATERIALITY IN USE



Left:
Precedent projects

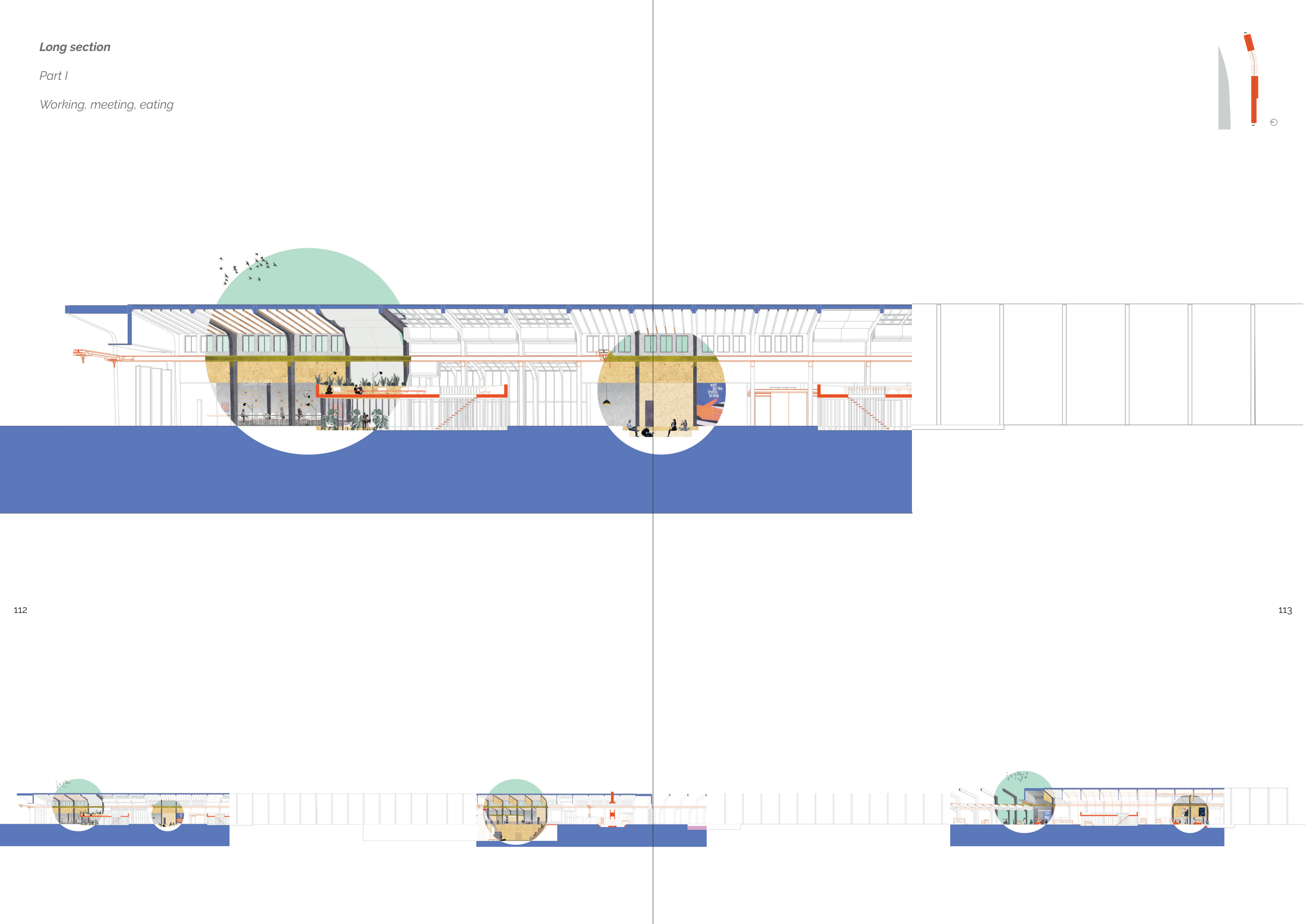
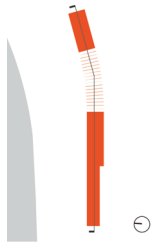
Right:
Interior material palette



Long section

Part I

Working, meeting, eating



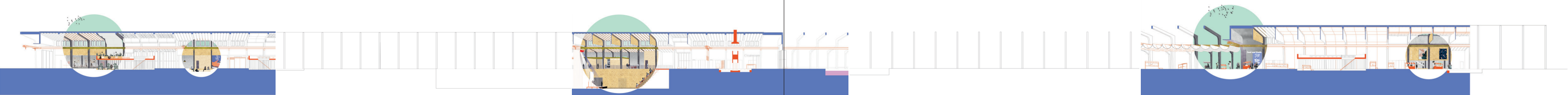
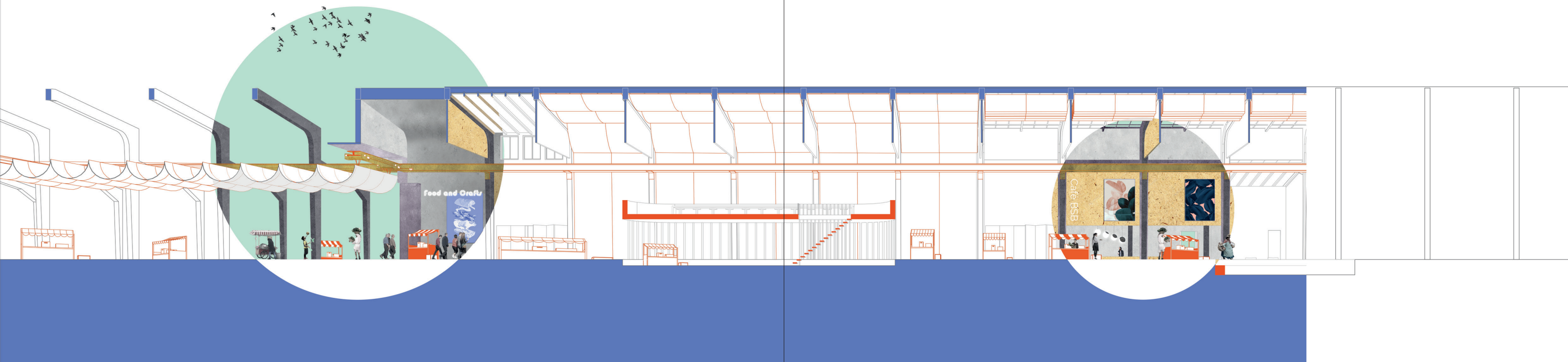
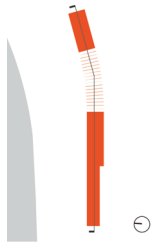
Theatre play, film screening



Long section

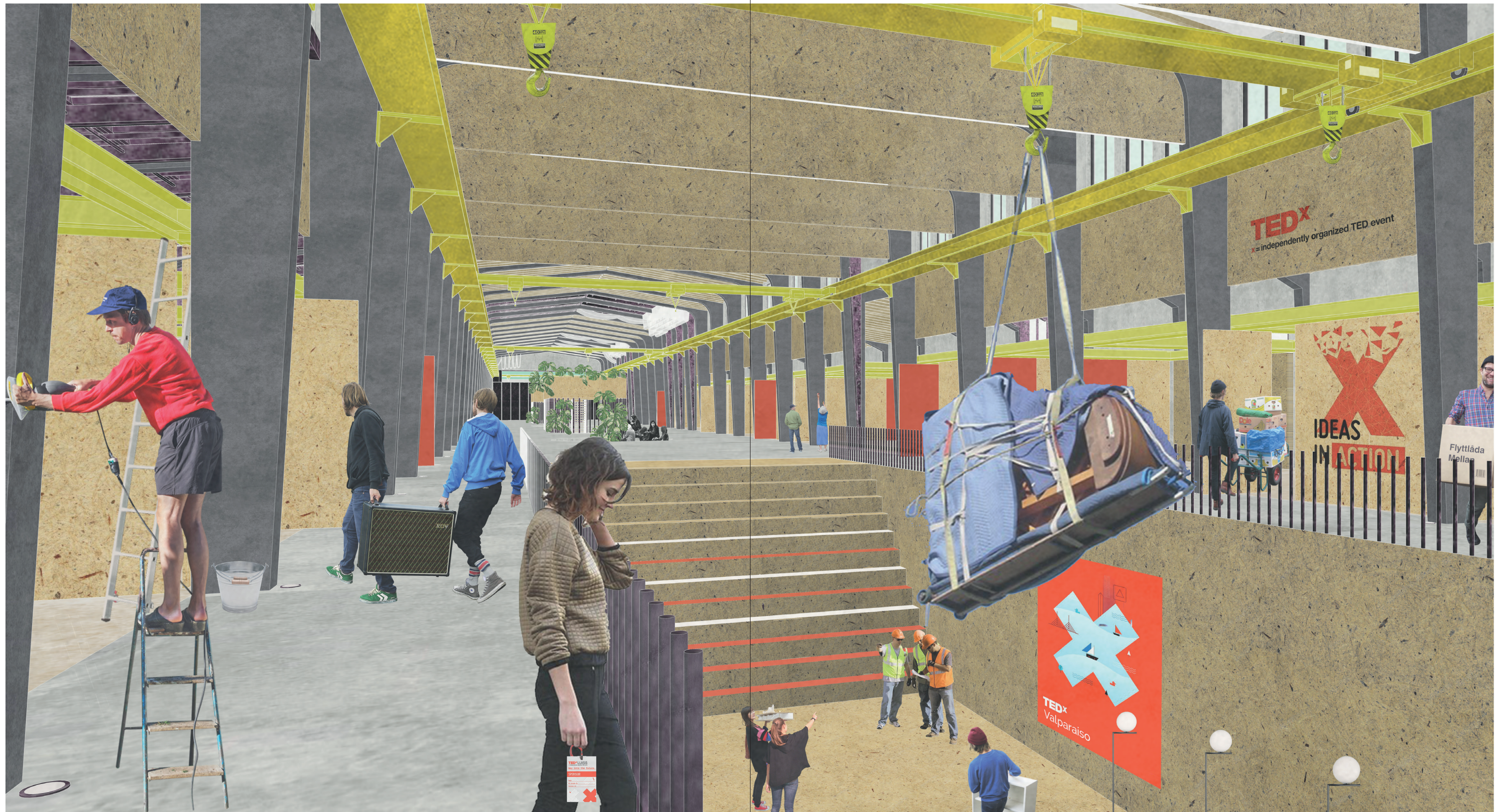
Part III

Weekend
food and crafts market





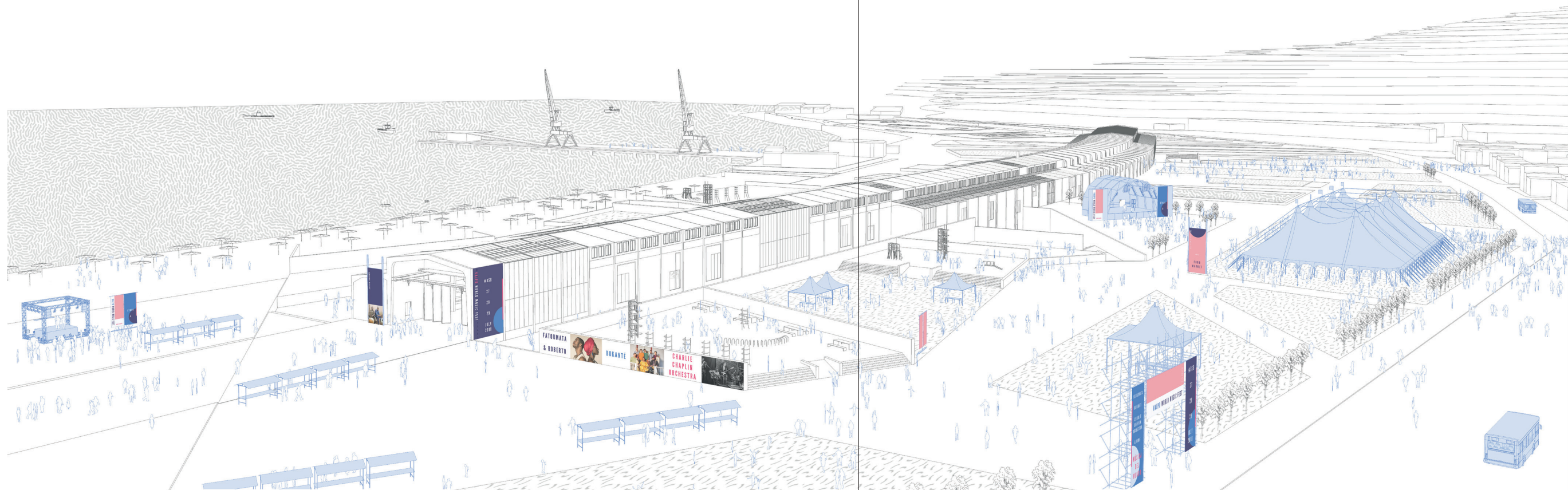
Planted platforms offer students and professionals a peaceful, yet social environment to be productive in.



Event organisers along with volunteers are setting up the multipurpose building for TedX Valpo.



Drink reception and chatting around the fireplace before a big event.



LARGE SCALE EVENT

Acknowledgements

I would like to warmly thank my studio tutors for their guidance during the process, my family and close friends for their incredible love and support and my studio group which gave me countless beautiful moments to look back to. Finally, an immense thank you to A. Rousounelos for being who he is.

