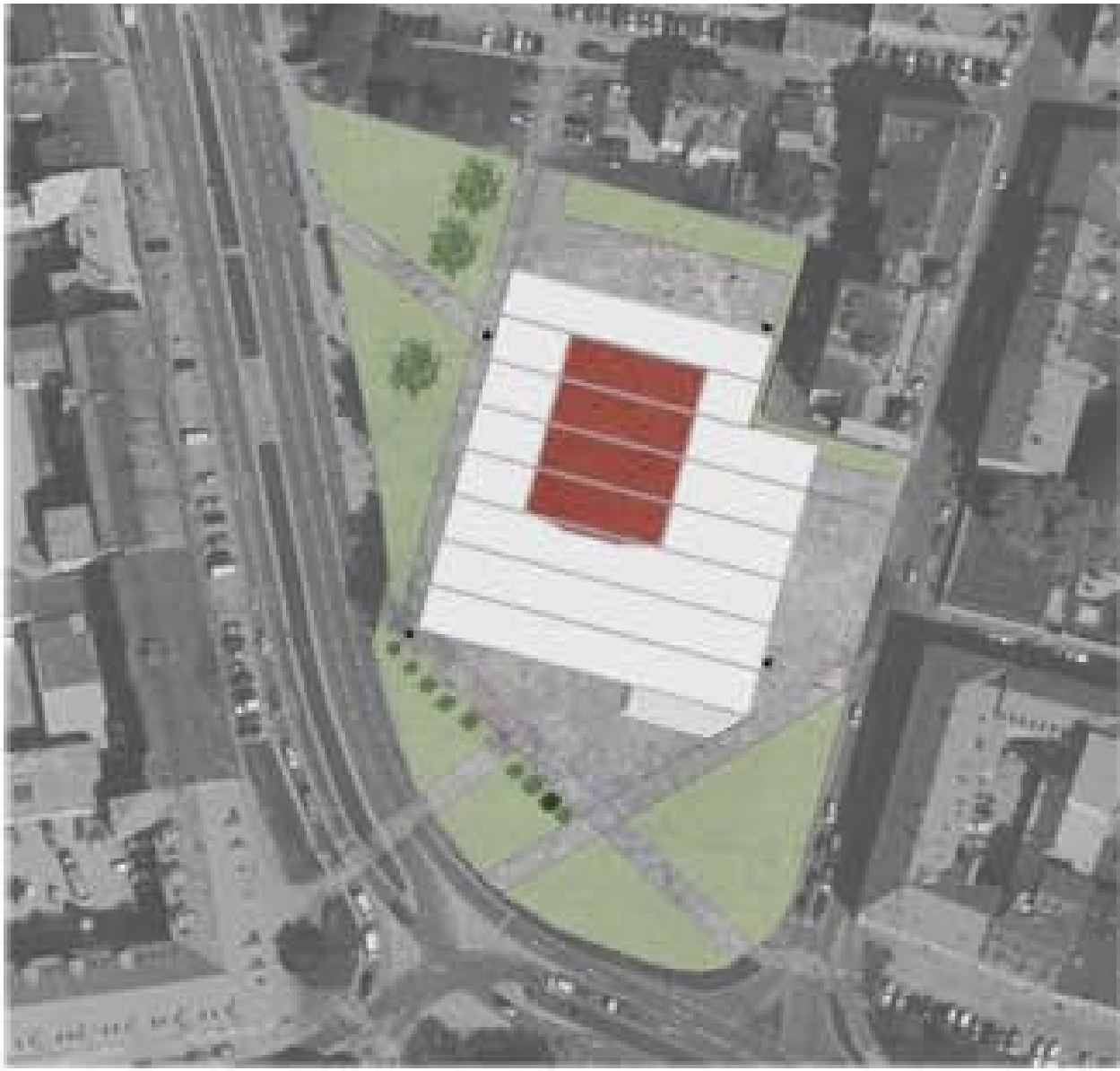
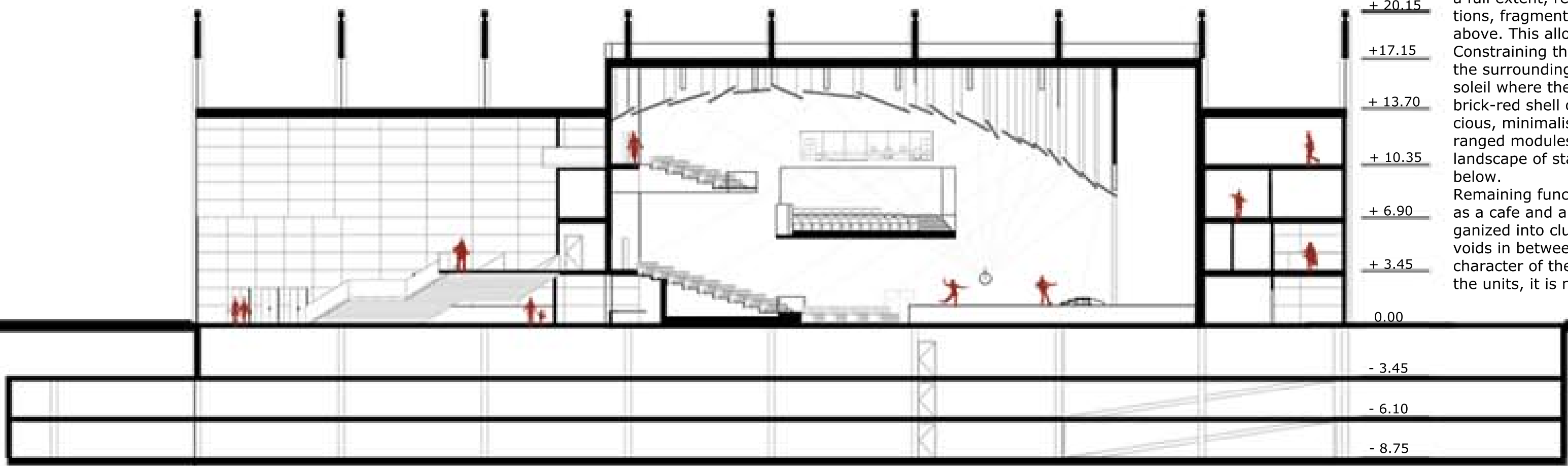


GROUND FLOOR
scale 1:250

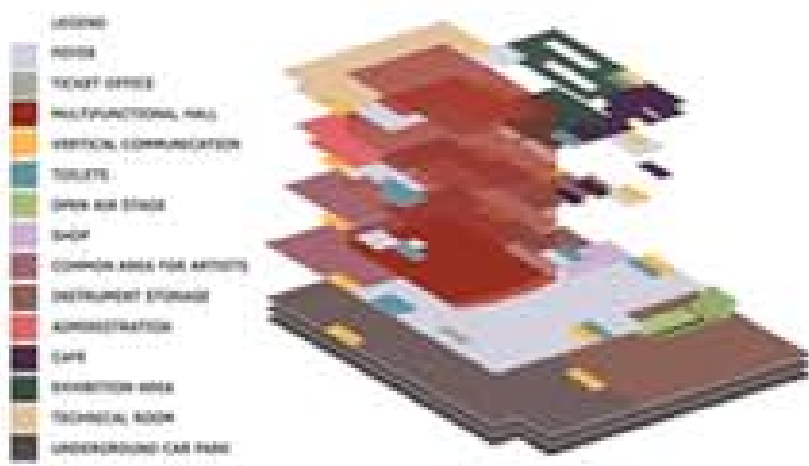
- 1.1 Entrance area
- 1.2 Ticket office
- 1.3 Gateman's office
- 1.4 Foyer
- 1.5 Visitor's cloakroom
- 1.6 Common area for artists
- 1.7 Instrument conservator
- 1.8 Instrument storage
- 1.9 Instrument storage
- 1.10 Master storeroom
- 1.11 Shop

SECTION
scale 1:250

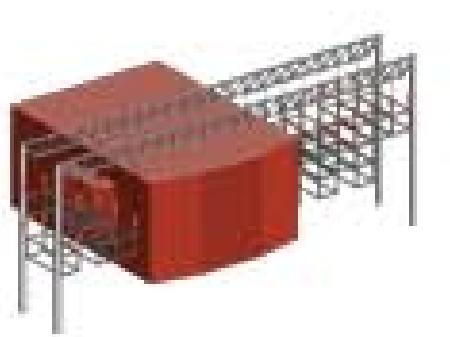


MODULAR BUILDING OF THE PHILHARMONIC

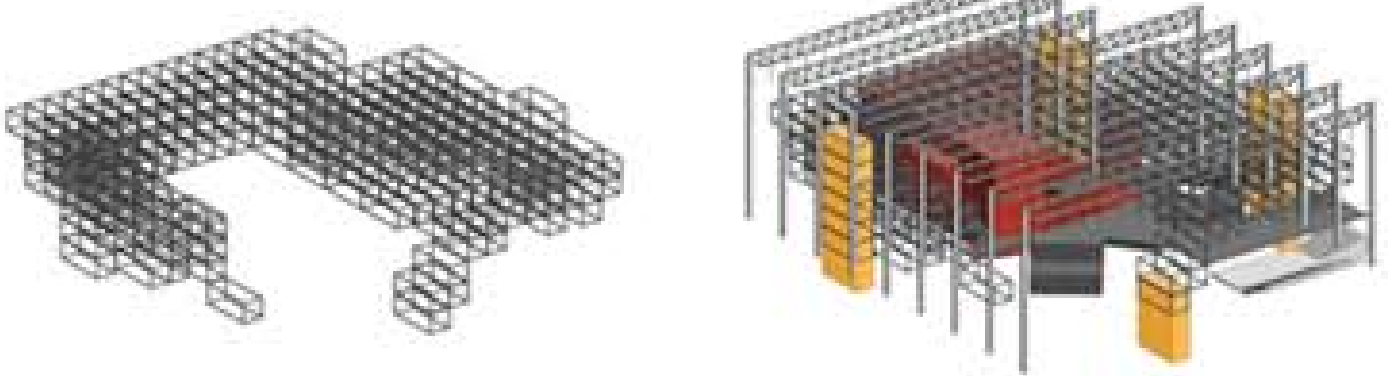
FUNCTIONAL SCHEME



SCHEME OF THE MONTAGE



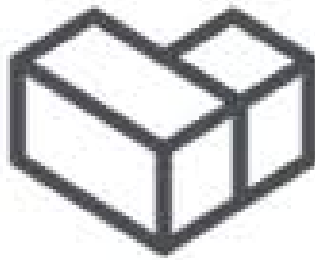
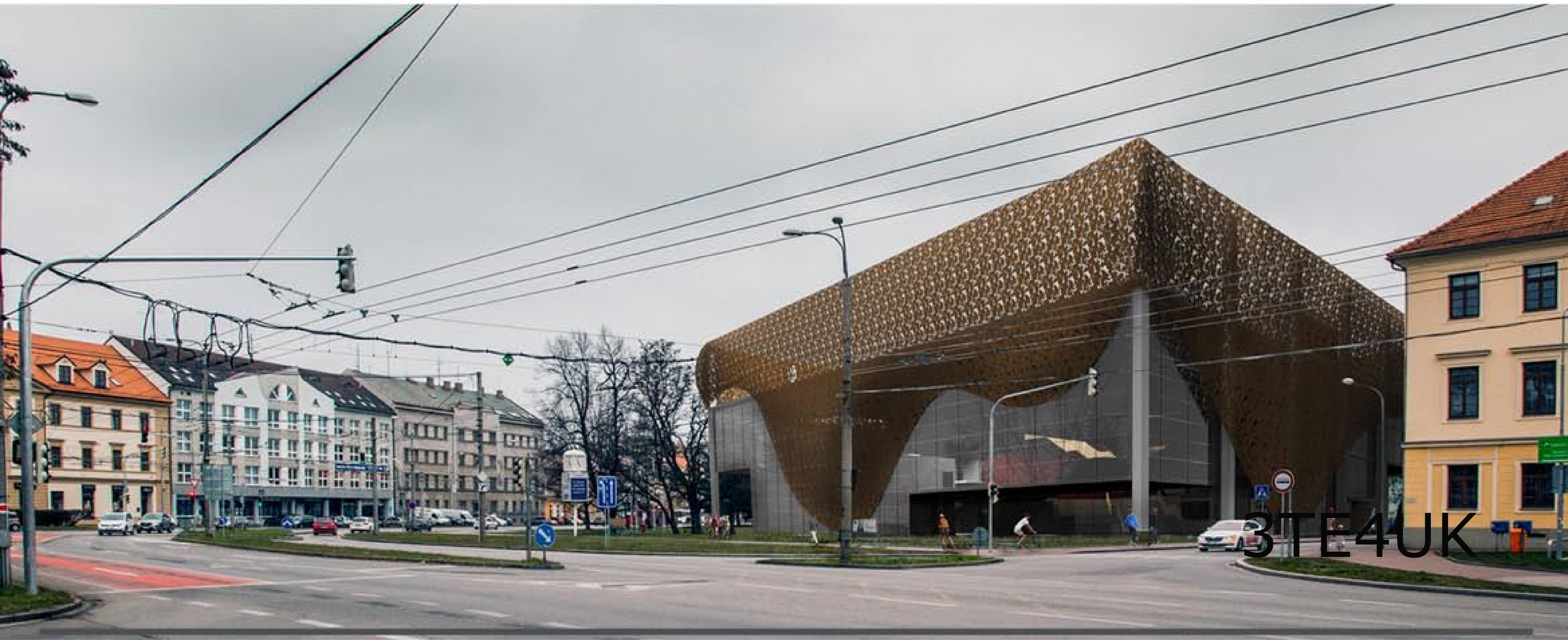
CONSTRUCTION SCHEME



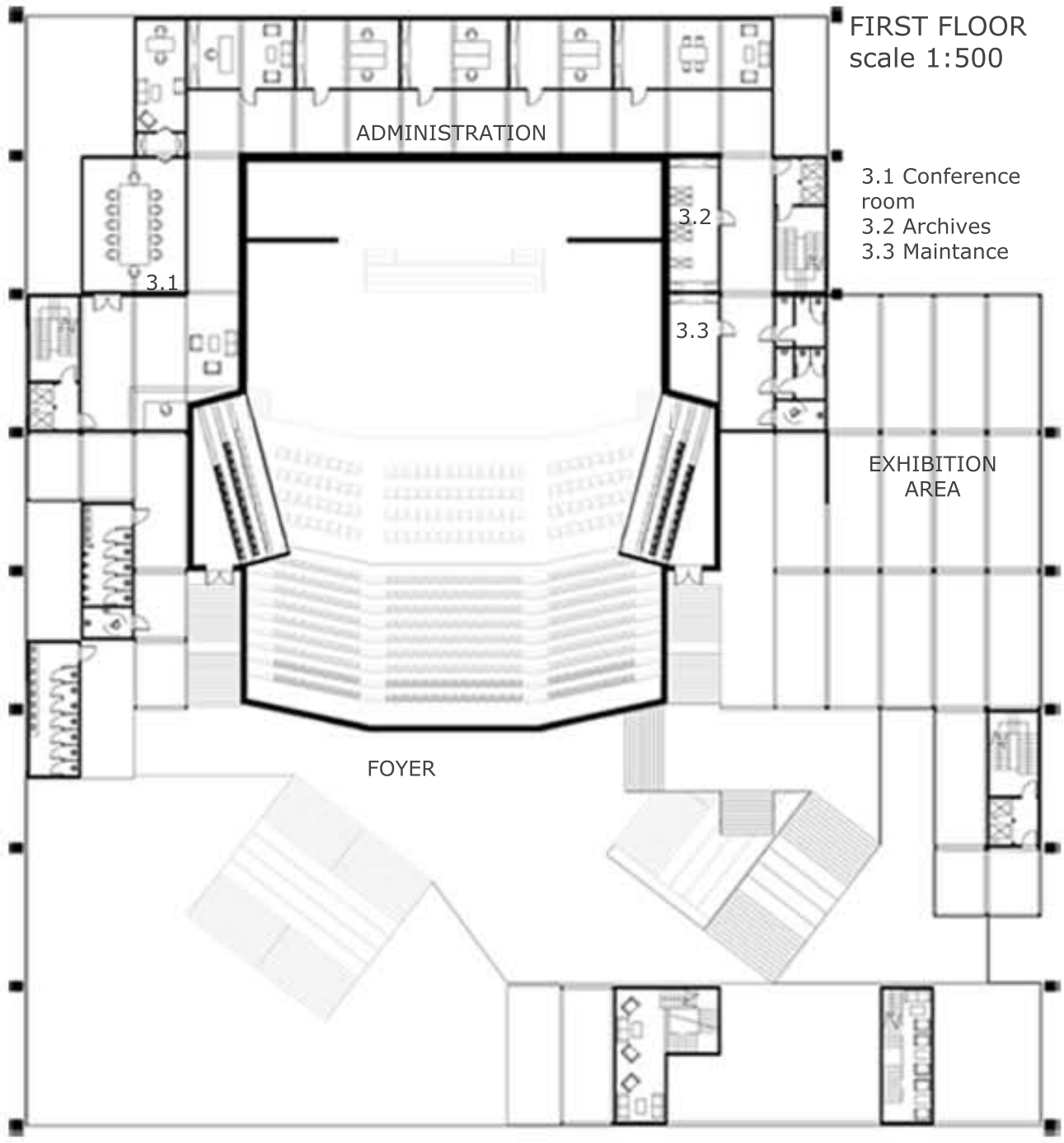
A building for a philharmonic orchestra made of prefabricated modules? That seems a contradiction in terms. Thinking about the interiors – concert halls, foyers, grand staircases – anything comes to mind but steel boxes constrained by their modular dimensions. Reflecting on its role in the city – that of a landmark, a public centre, a cultural hub – it seems the direct opposite of humble, orderly modular developments. Yet we have taken on this challenge. We think of the modules as the building blocks of space. But not only of the space inside – the negative, leftover space right next to them is just as important. Following this premise, we have divided the functional programme of the philharmonic building into two categories: those that fit in boxes, and those that do not. Organizing the space around central concert hall, we use the first to define the latter.

Steel frames provide the structural component for the modular buildings. What is special about them however, is that their structural role is fulfilled not only in an erected building: before the modules are secured in place, they are being lifted by a crane, and the frame is designed to safeguard this operation. We have decided to take advantage of this possibility to a full extent, reversing the structural design of a building: instead of resting on the foundations, fragments of the modular part of the philharmonic are suspended from the spatial truss above. This allows for an unprecedented freedom of form in a modular construction. Constraining this freedom in a simple geometric perimeter, the building towers 5 floors above the surrounding plaza. Its walls clad in glass, with a gently undulating mosaic of brise soleil where the modules are hidden beneath it, open up to the park around, revealing the brick-red shell of the concert hall in the centre. Upon arriving the visitors are invited a spacious, minimalist interior of the foyer, its side walls entirely comprised of meticulously arranged modules – some of them seemingly defying gravity, deprived of any visible support. A landscape of stairs leads up to the hall entrances, with cloakrooms and cash desks hidden below.

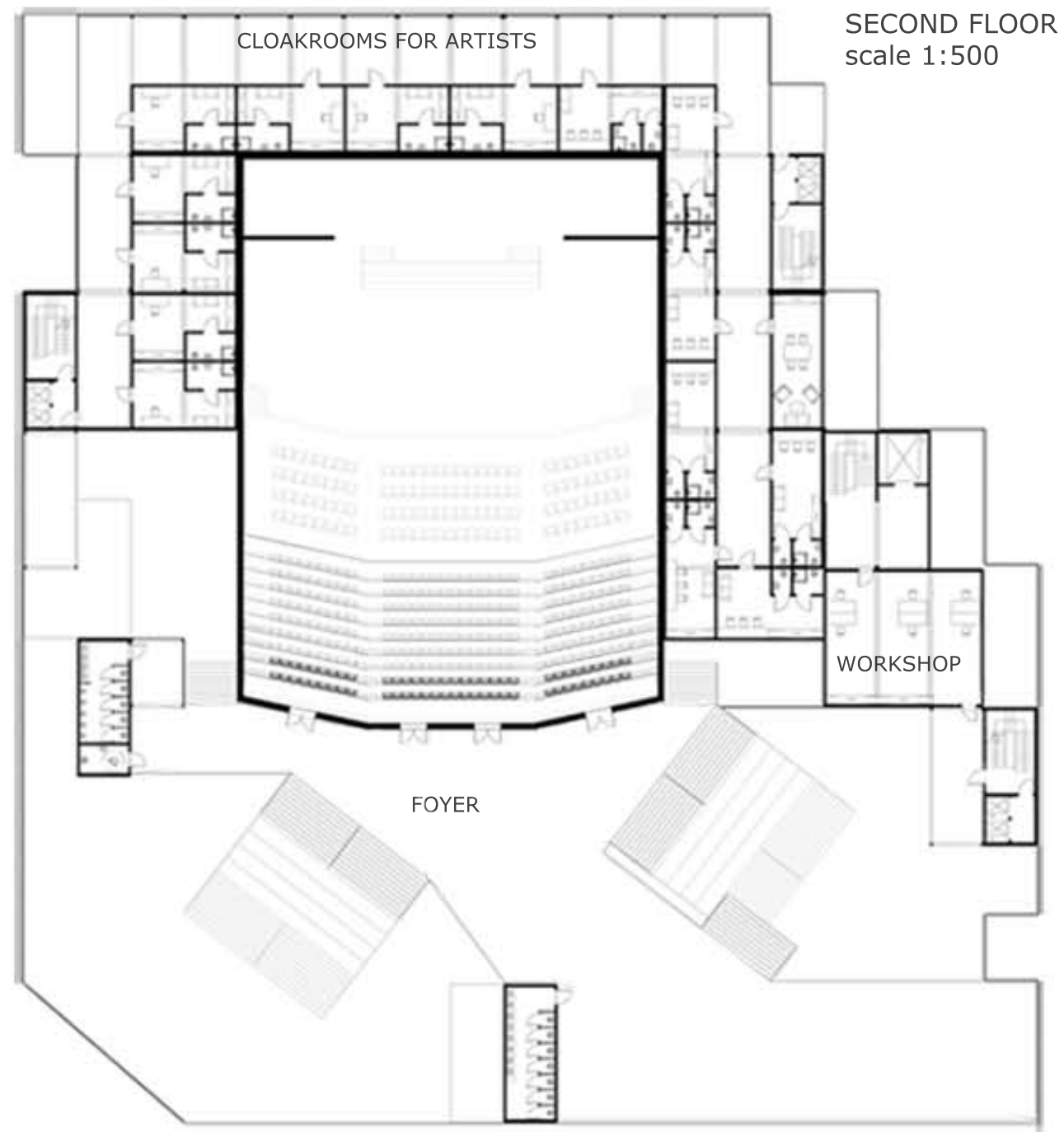
Remaining functions – amenities for the artists and guests, technical facilities, offices, as well as a cafe and a shop – are distributed around in a strict three-dimensional modular grid, organized into clusters with three staircases at both sides and the back of the concert hall. The voids in between serve as representative circulation space and a formal background. Modular character of their layout is not concealed; to the contrary – by exposing the steel framing of the units, it is made clearly visible from the outside.



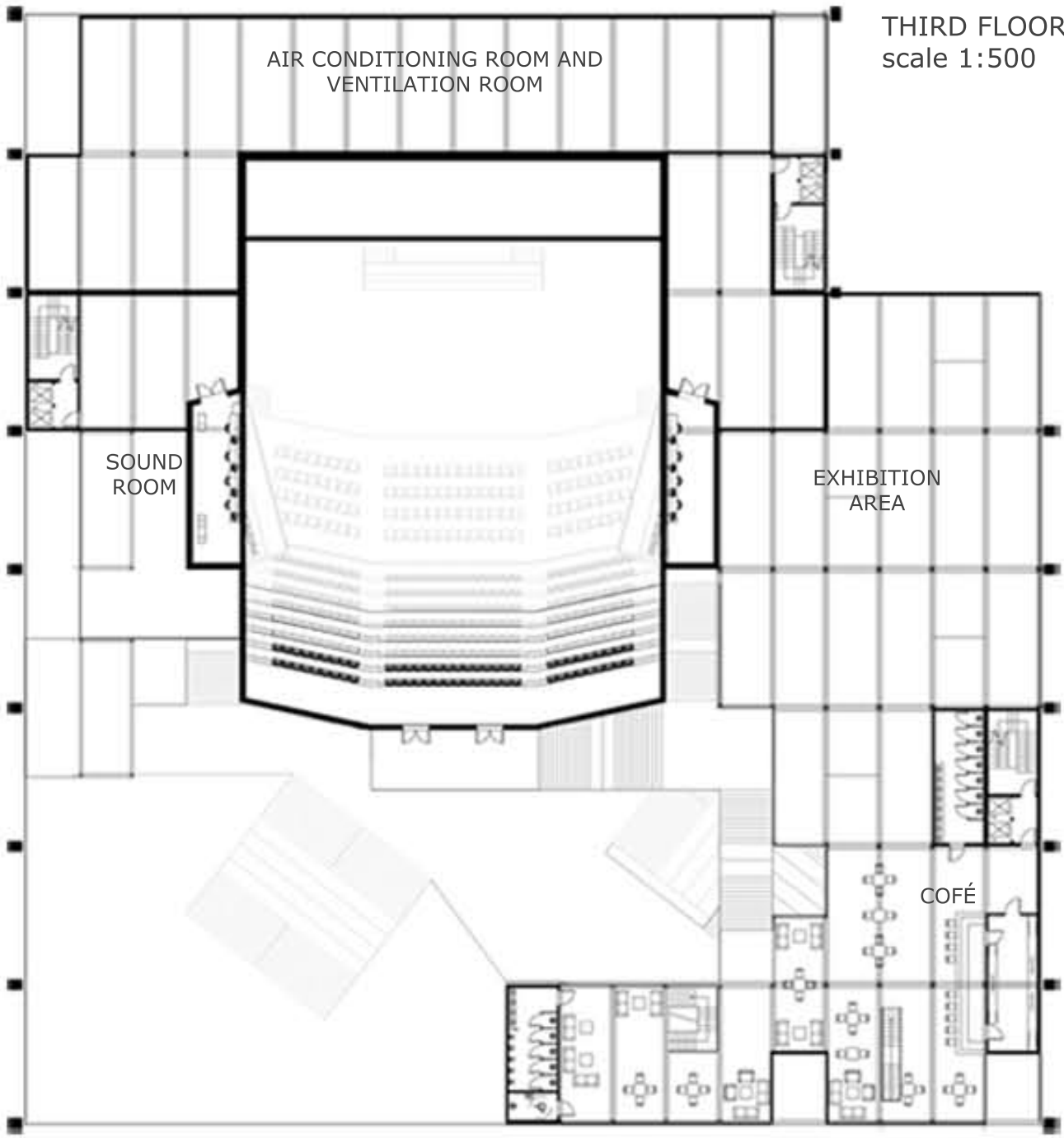
MODULAR ARCH



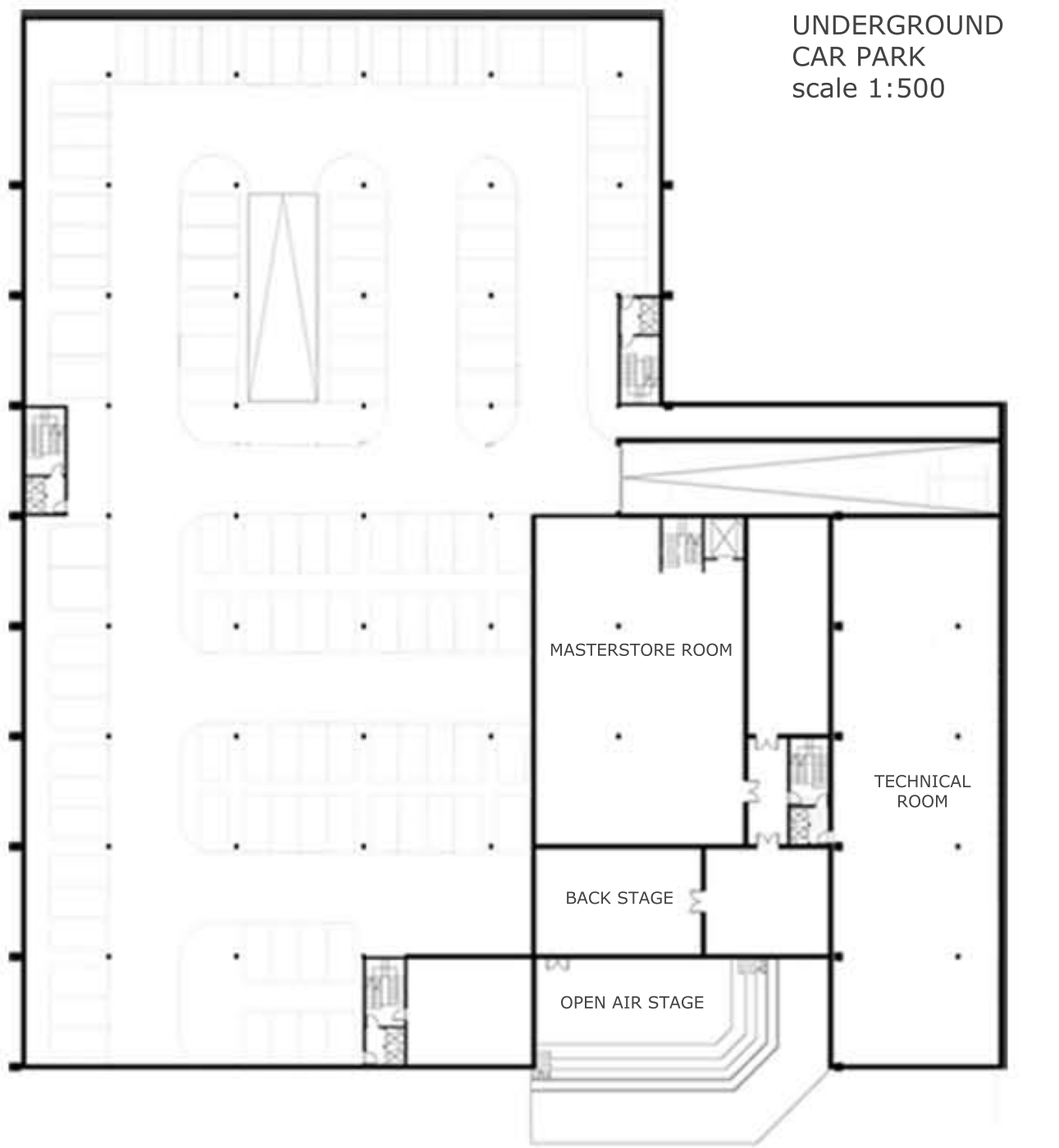
FIRST FLOOR
scale 1:500



SECOND FLOOR
scale 1:500



THIRD FLOOR
scale 1:500



UNDERGROUND
CAR PARK
scale 1:500

