

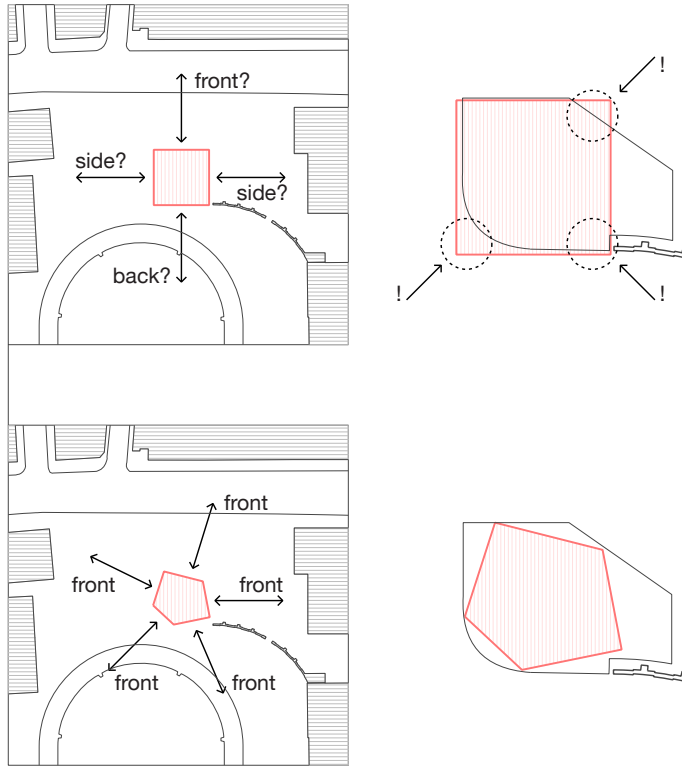
Concept

The new cafe is a free standing pavilion with a refined and sophisticated self expressive material palette; a singularity of colour tinted terrazzo used for walls, roof, floor and ceilings. The ambition, is for the internal spaces and the perimeter landscape to overlap, where the thresholds between both can be inhabited in some way, ensuring a layered experience. We believe this to be a fundamental, with neither square, terrace or cafe spaces redundant in the composition. Instead the space, from any view point, is energised and active. Whilst simple in concept, complexity is introduced through means of a shift in axis between internal spaces, and roof form, which is pentagonal in plan. The building would thus read as an identifiable landmark, with it's permanence or 'stillness' read in stark contrast to the supporting programme which is non-determined, non-fixed and expansive.

The building will thus read as a highly sculptural piece, with large cantilevers created by the twisted roof form, framing views in and out. The space between the 'enclosed' internal spaces and the leading edge of the roof form is covered created occupied thresholds around the building animating the square with colour, texture and activity. The plan is configured as two linked spaces, creating a range of internal spatial experiences. These two spaces are fragmented across a split section, with raked edges to provide seating for coffee drinkers as well as those watching a live event.

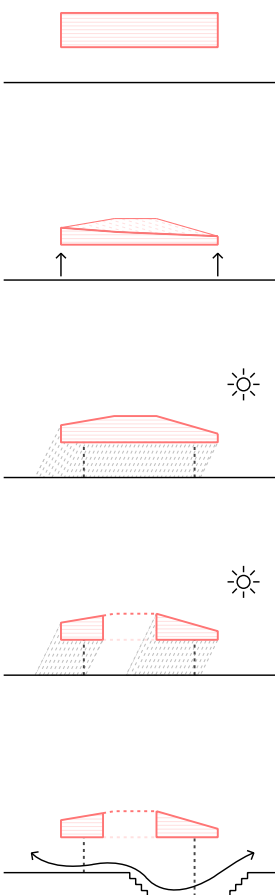
We anticipate that an integrated cultural programme would be defined by activities which contrast, but compliment, the Saatchi Gallery. This programme would perhaps be facilitated by the visual arts sector, through artists which are perhaps on the fringe or emerging, bringing a critical discursive voice to the experience of the cafe, where the off-beat and implausible would sit side by side with the everyday.

This is likely to foster many positives including the potential for participation of both diner and curator; artist in residence activities arranged around thematic concepts or the integration of the public as players within the cafe as a stage set where the action of dining is a creative component of a theatrical piece. Above all, we anticipate the cafe will come to represent a destination for discourse and dining.

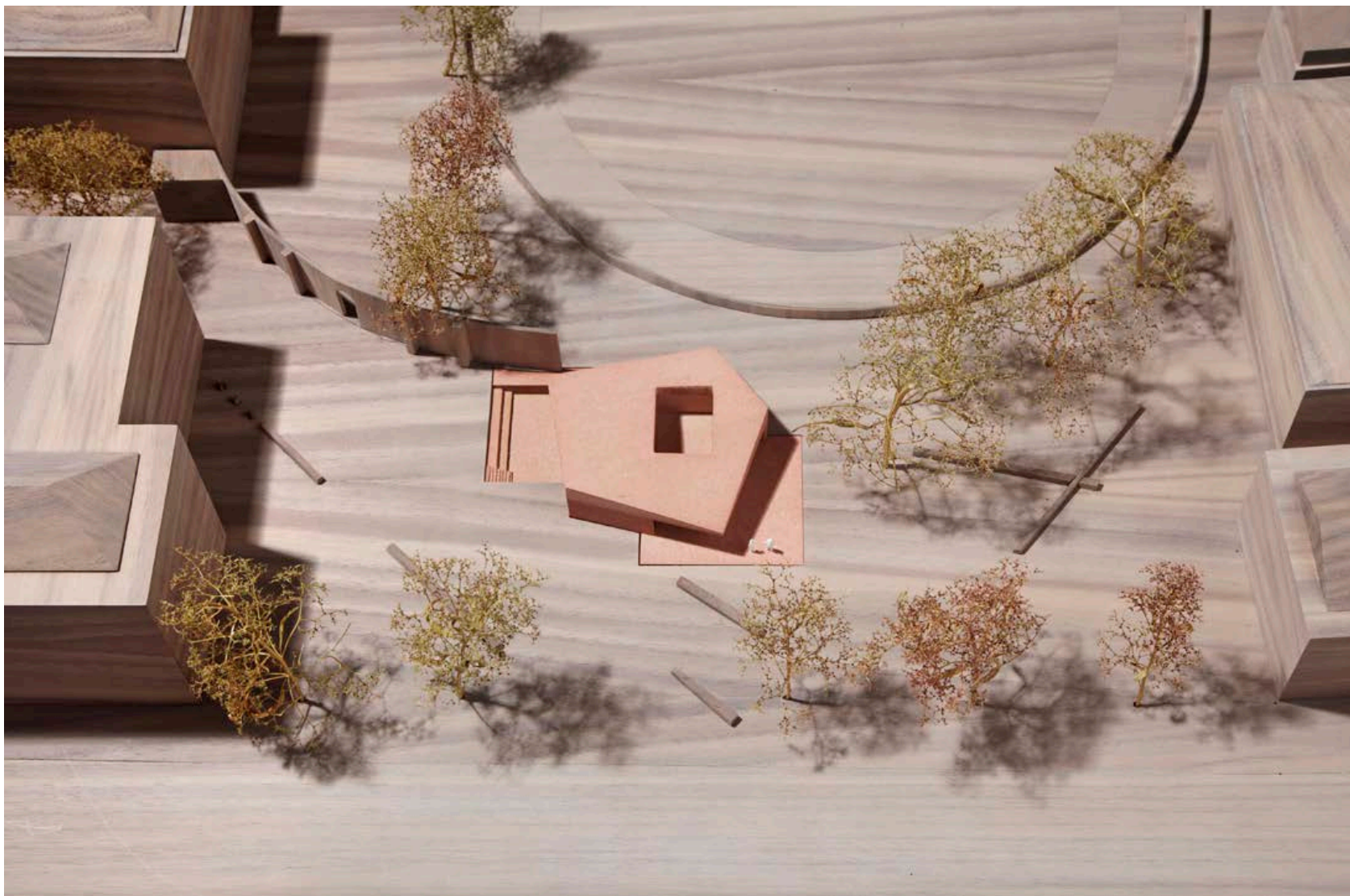


Roof concept

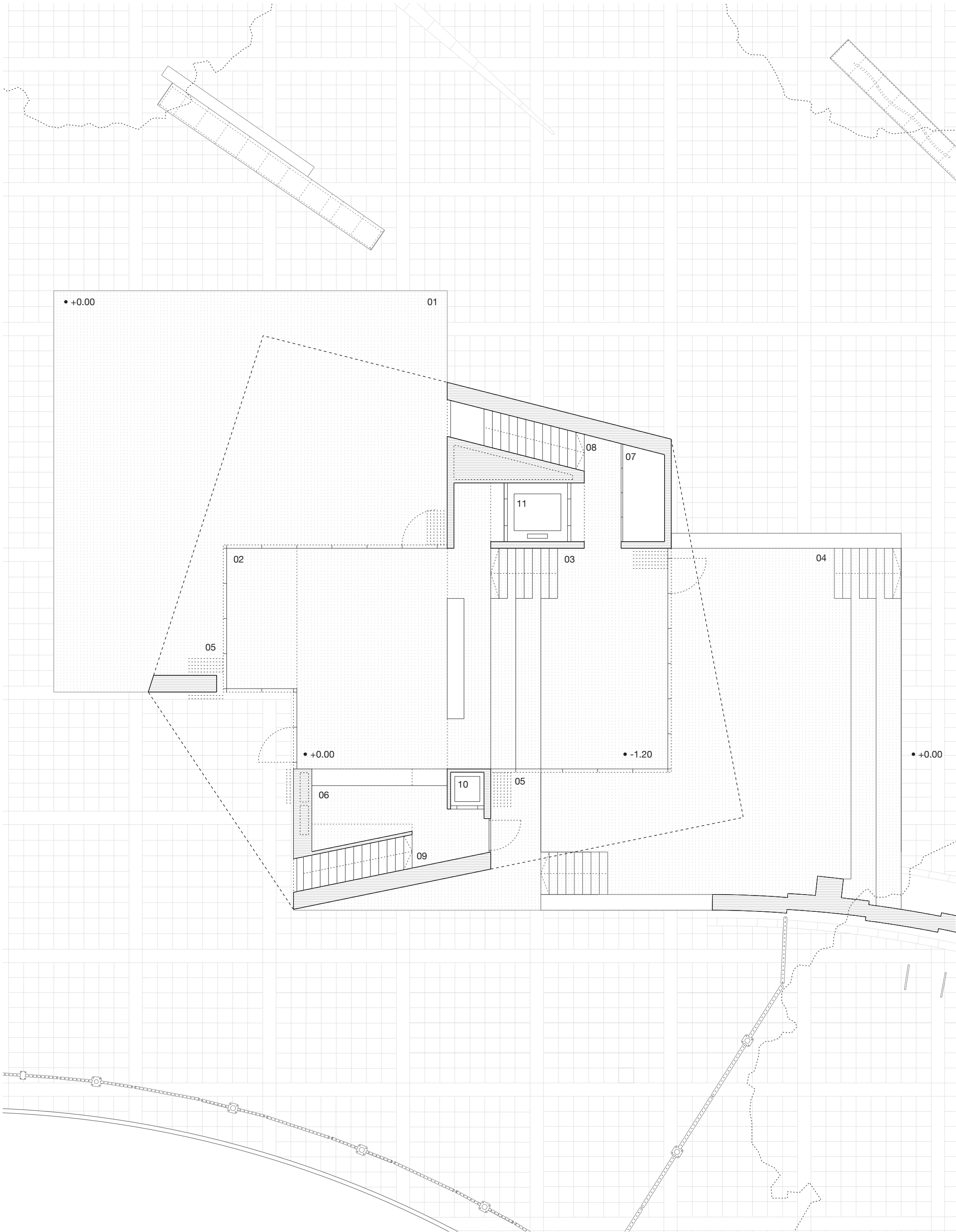
The roof is a muscular, structural device, balanced on two load bearing legs covering an 18meter diagonal surface, end to end. The upper surface peaks across its mid-point where the space frame beneath its skin increases to its thickest. Below, the soffit is smooth, flat and continuous broken only by a huge central roof light, itself folded to continue the contours of the peaked roof surface. This element is perhaps the most visible and sculptural of the scheme, and generates a range of threshold experiences in relation to the more orthogonal layout of the internal spaces below.



View of Duke of York Square



Site model 1:200



Ground floor plan 1:100

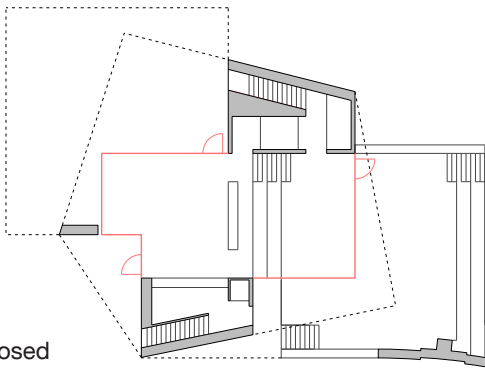
Basement plan 1:100

Programme

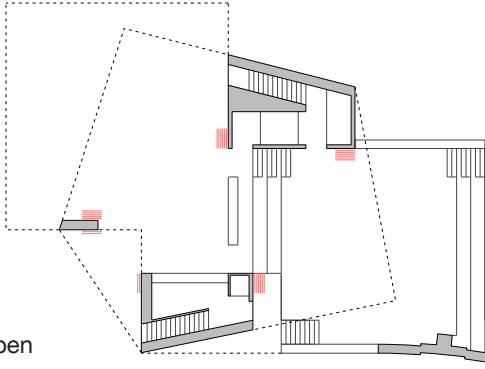
Site specificity, context and the everyday activities accommodated within the café and surrounding square have remained guiding principles in the development of an artistic programme, alongside the consideration of how artworks might subtly be dissolved within architecture and daily life itself, posing the question of where art begins and ends. This technique is an important reference point for Duggan Morris Architects, who have embraced the organic and free nature of possibilities this process has offered us. Documented in words and images this exploratory process engages rich conversation and exchange without the constraint of predefining an art piece for the artist/building as such, or without ambition to reach pre-determined goals, either stylistically or programmatically.

We have conceived both café and square as a stage set, where works function within a permanent flux, of 'appearance' and 'disappearance', of 'route' and 'repulsion', of 'reality' and 'illusion'; thus mimicking the process of contemporary art itself and the immediate context of the street, where London is 'remade daily'. The subsequent envisioning of an art programme continues Duggan Morris Architects' 'collaborative creative thinking process, engaging artists to echo and carry the legacy of the scheme's inception, from conceptual thought to the use of particular and significant build materials.

Furthermore, the design of the café space offers an opportunity to programme on-going contemporary arts activities and projects and live events as part of the future life of the café; a discursive space that reveals the active relationships between architects, artists, collaborators and audiences, a place of ideas and exchange, of potential meetings and collisions. Finally, and most importantly, due thought will be given to potential art audiences, as users of the café, who may be accidental, conscious or 'citizen' (ie: the people that work there). Close regard will be given to how the artworks are experienced, with the aim of being read through multiple levels of engagement.

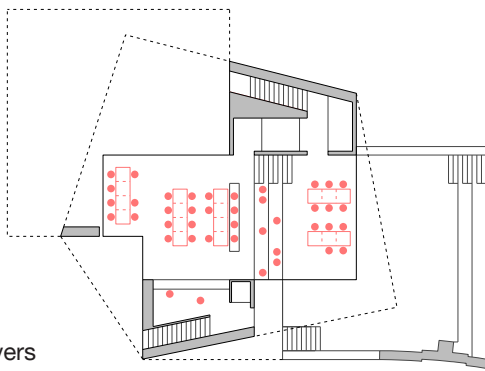


Glazing system closed

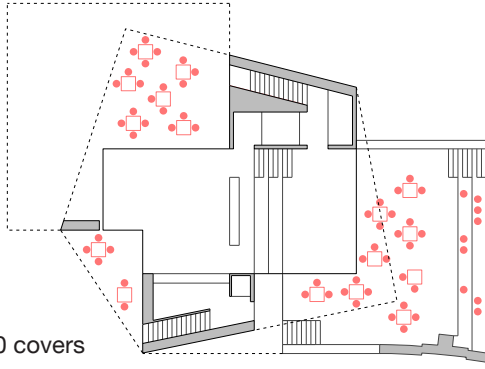


Glazing system open

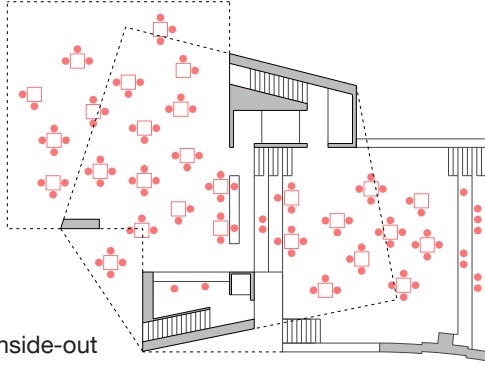
Enclosure configurations



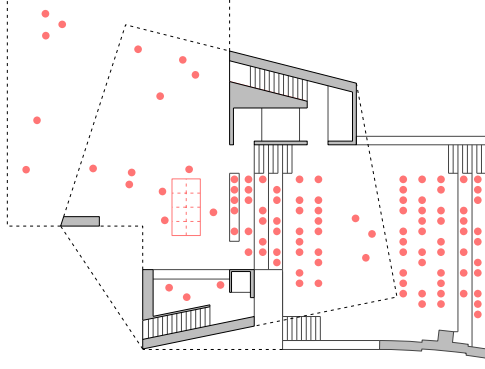
Inside café 40 covers



Outside terrace 60 covers

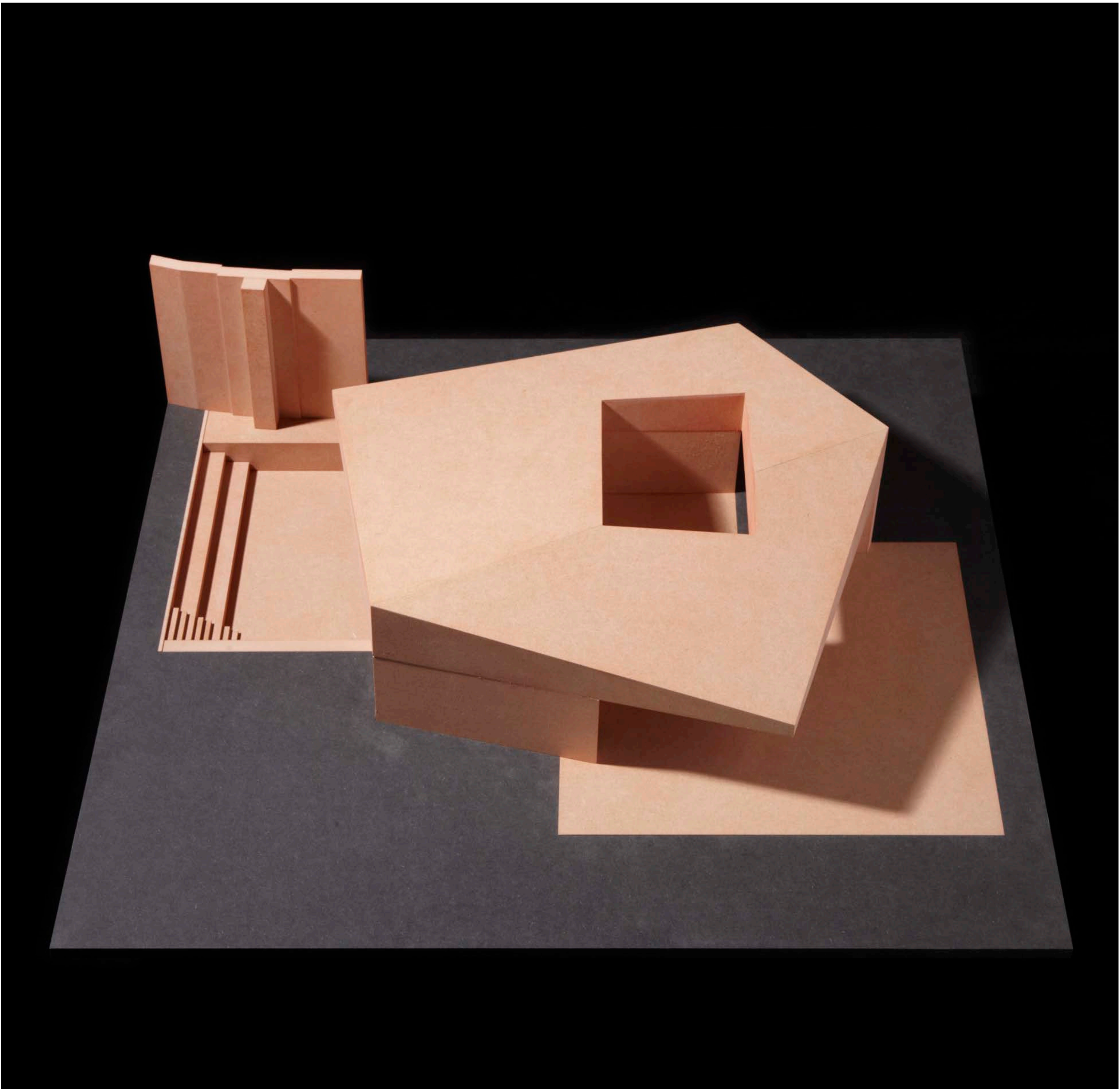


Continuous café inside-out

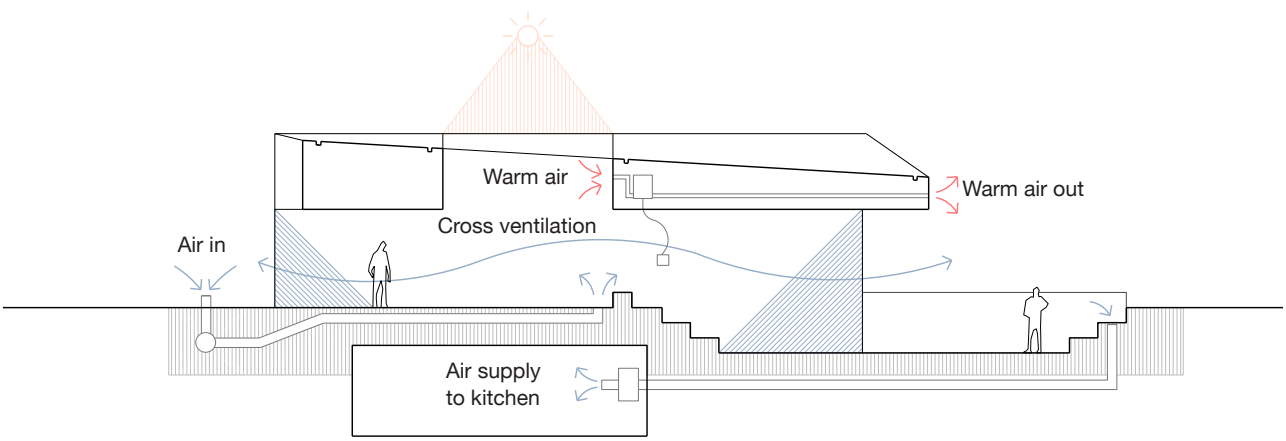


Special events

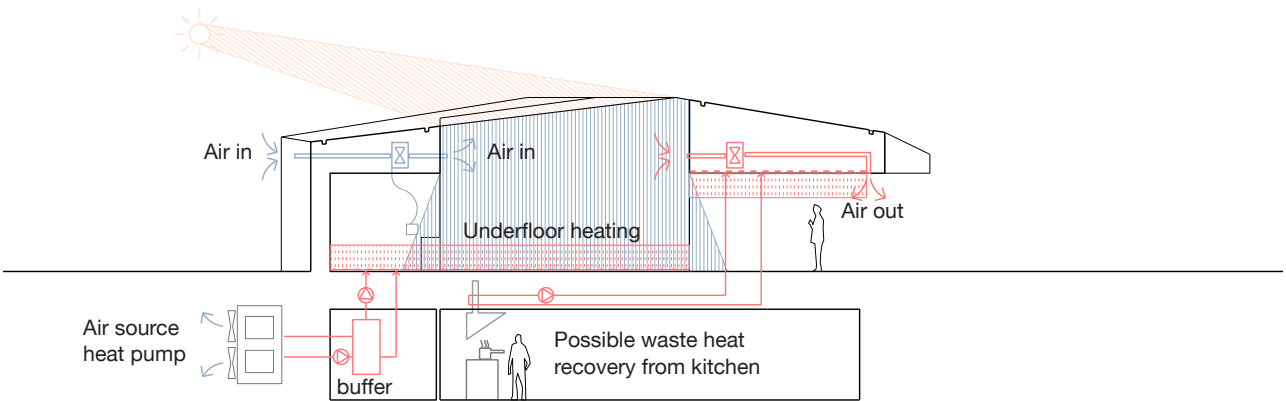
Café usage options



Physical study model 1:40

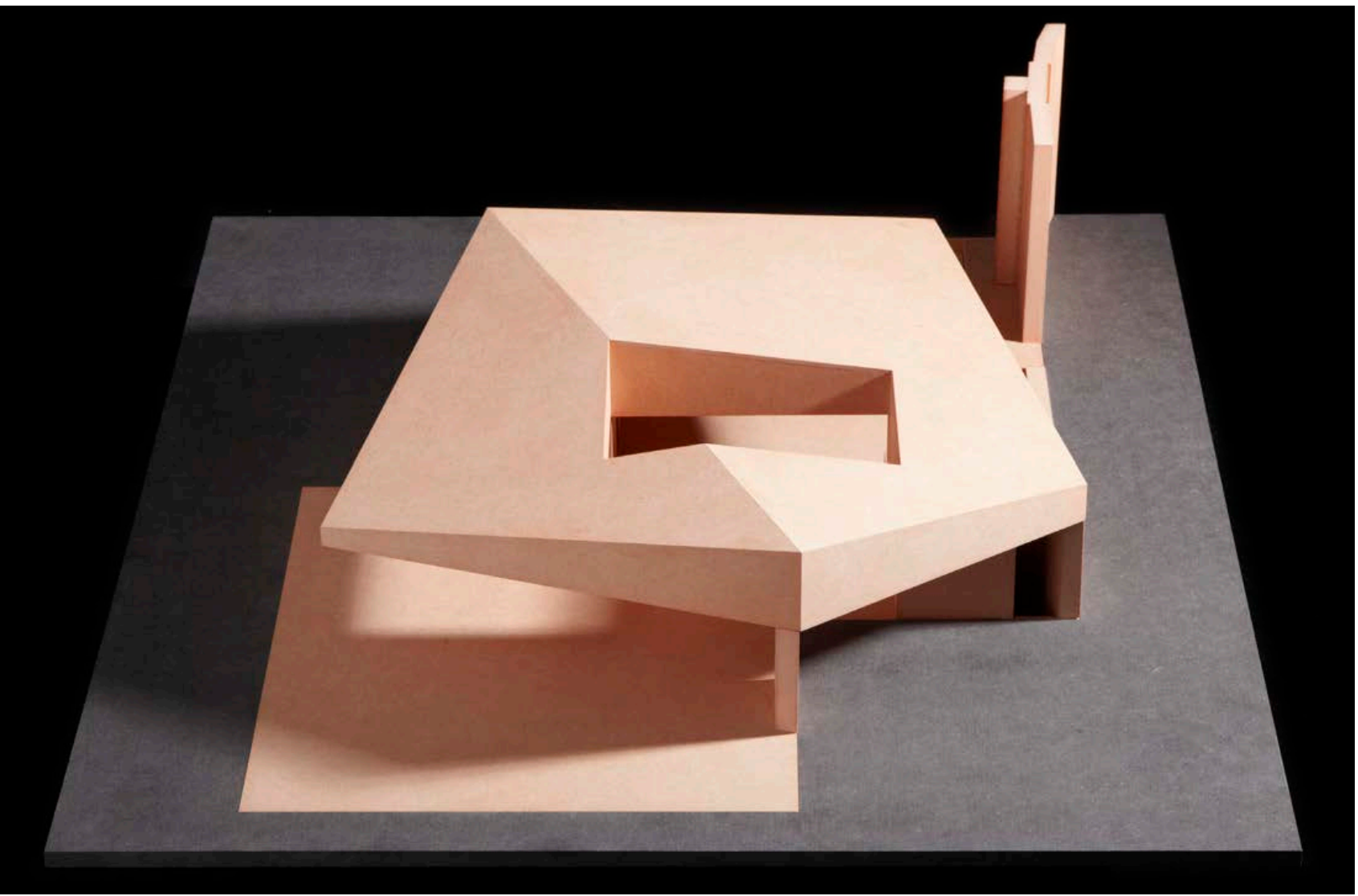


Summer principle

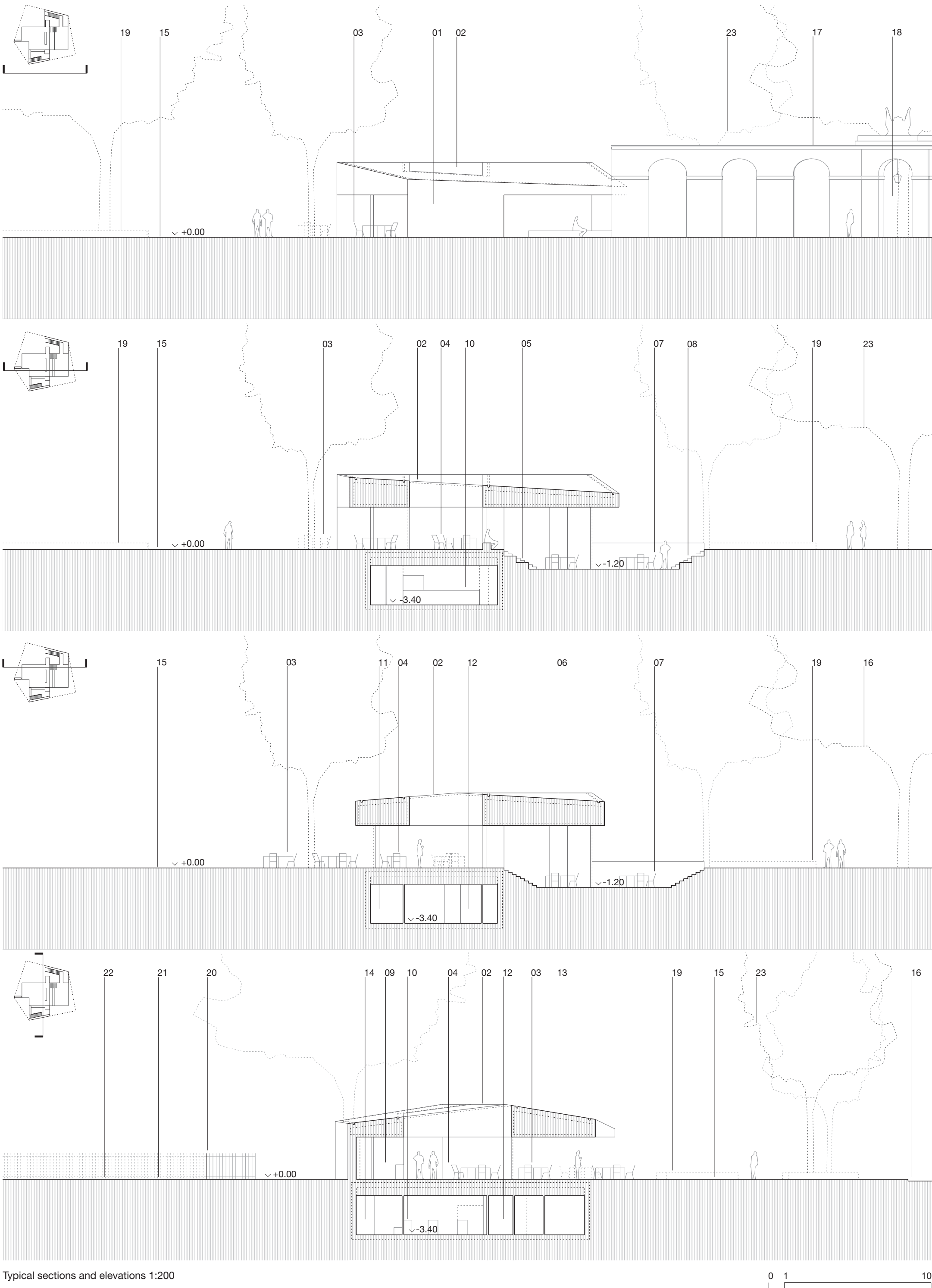


Winter principle

Enviromental strategy



Physical study model 1:40



Typical sections and elevations 1:200

A Vision for a New Chelsea Original

Our design team has been captivated by the brief, setting, context and challenges of the brief for this project, and the possibilities it encouraged for something original and significant in this unique setting. The starting point 'A New Chelsea Original' has been a constant companion throughout our journey. Seeking a bespoke and singular proposal, which could be found on this site and nowhere else has been our challenge.

We have refrained from obvious gestures, with whimsy and chintz placed at arm's length. Instead, we have approached the design of this scheme with an open, encompassing and immersive approach; one borne out of a will and ambition to generate an architectural solution of functionality and delight. The design is without doubt unique. It is site response, specific to the requirements of the brief and aimed at creating a special experience for regular users and visitors.

On our journey, we have assembled a world class team of design consultants. Equal to this has been a group of artists who have been carefully selected to push a critical debate about the public realm beyond our initial comprehension. The expanded team, with skills from a multiple background of visual and technical expertise, has been fused through a continuous programme of discourse, exchange, craft and design. The scheme has taken many twists and turns in its short gestation, with a vast array of typological studies explored throughout, each assessed against challenging criteria. We have aimed to capture the essence of the Duke of York Square, its rich historical tapestry of age and architecture, and its unusual spatial qualities in a scheme proposal which is at one of the square, in the square, above the square and below the square.

We consider the measured merit of this scheme to be in the design of its roof, and the relationship of this to the internal spaces huddled below. The conditions of these two elements (one diagonal, sculptural and twisted, and the other fragmented, orthogonal and grooved into the square surface) forms a tension, a series of in and out spaces which cluster under and along the roof edge spilling out into the sunlit square. The opportunities offered by these changing qualities is obvious when considered in the context of the possibility to run a parallel cultural programme alongside the core function of the café. In response to this ambitious offering, the ground plain swells and cuts, chamfers and undulates to create alternative spaces either as an extension of the square, or pressed below its surface creating a soft enclosure and a subtle context within which to manage a range of contrasting but complementary core activities.

Materially, we have sought an architecture of stillness and of repose. A building apparently hewn from a singular material, terrazzo. This material follows the undulations and facets of the building, along the roof surface and its soffit, over its sturdy legs and pouring down onto the floor surface, which slips out from beneath the strong sculptural form of the canopy enclosure. This material, a time honoured and highly robust material, will be coloured to echo the sampling of colours of the context within which the café will sit, and come to be a permanent and durable marker within the Duke of York Square. In the design of this special building, we believe we have fully engaged with and embraced the inherent values of the Kings Road and Chelsea, and believe over time the Cadogan Pavilion will become regarded as one of London's key landmarks, where the casual, the serious, the citizen and the intelligentsia chose to congregate.

Key

Sections

- 01 The Cadogan Café
- 02 Rooflight
- 03 External upper terrace
- 04 Internal upper café
- 05 Internal big steps
- 06 Internal lower café
- 07 External lower café
- 08 External big steps
- 09 Servery
- 10 Kitchen and storage
- 11 Plant room
- 12 Male toilets
- 13 Female toilets
- 14 Changing room
- 15 Duke of York Square
- 16 King's Road
- 17 Listed wall
- 18 Access to Saatchi Gallery
- 19 Square furniture
- 20 Existing fence
- 21 Running track
- 22 Playing field
- 23 Existing trees

Axonometric

- A Cast insitu/pre-cast basement structure
- B Textured terrazzo floor finish and sunken pit. Load bearing points with columns enveloped
- C Flexible full height glazing system
- D Terrazzo soffit cladding
- E Steel space frame roof assembly
- F Terrazzo wall cladding
- G Terrazzo roof cladding
- H Roof light to central void

Technical considerations

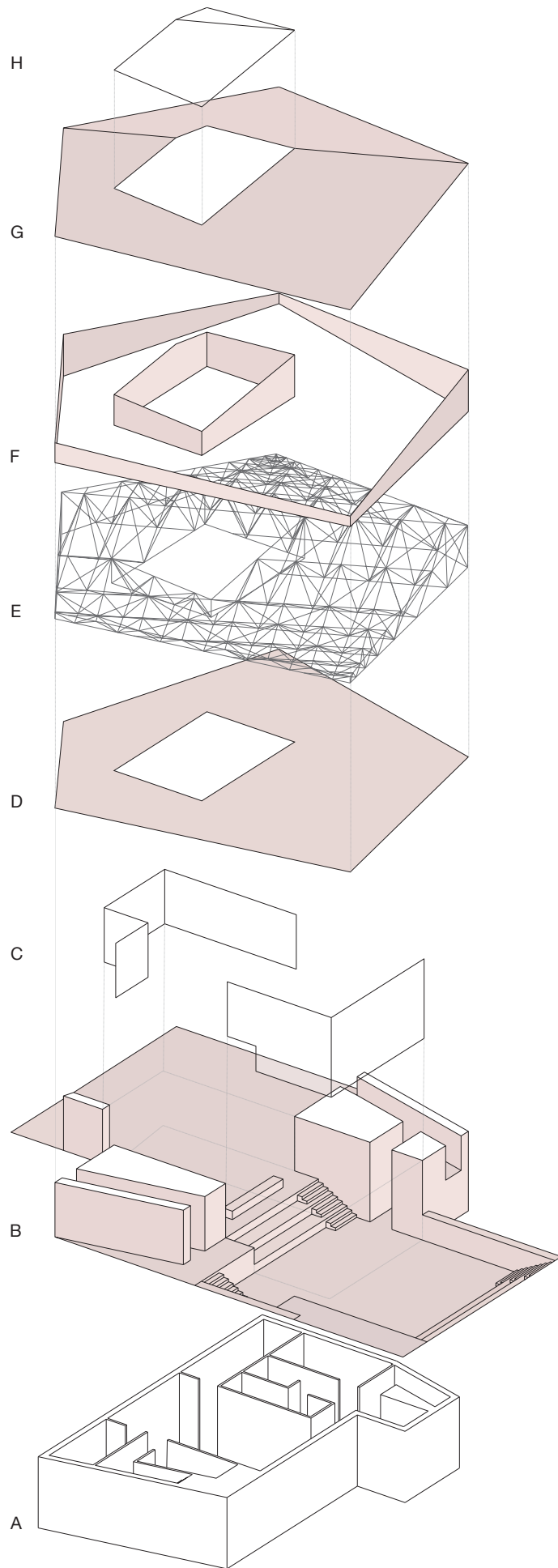
Above ground the structure is a simple series of vertical supports to the roof canopy. The emphasis is on manufacture and all the structural elements will be made off site. The roof structure itself is a space frame, the lightest weight and most efficient structural form for covering spaces with relatively few columns. They are particularly suited to a manufacturing process where the complex form can be carefully made and assembled and finished as a series of large panels prior to delivery to site. All the clips and fittings associated with the cladding will be assembled offsite and fixed to the space frame. All wet trades associated with the space frame will also be applied off site including paint and fire protection. The vertical supports, walls and lift shafts, will continue the lightweight space frame theme, and again fully manufactured and finished offsite.

Stability for the structure is inherent within the space frame and the combined action of the vertical supports and lift structure. There is no requirement for additional layers of sheathing and paneling. Below the canopy sits a basement structure. This also acts as the foundations and the interaction with the ground. Keeping vertical supports to a minimum the columns sit on the basement walls with the basement slab acting as a raft type foundation bearing on the underlying sand and gravel strata. The basement is column free internally for maximum flexibility with the basement lid spanning between the external walls. All the below ground structures are formed from reinforced concrete with made off-site/precast components used where possible. The entire building envelope is intended to be manufactured off site, and site assembled reducing the need for site or finishing trades, and intended to increase the quality of the build phase and reduce impact on an important site.

The year round nature of this space means some adaptation of environmental control across the seasons for comfort. Conceptually the building is a roof with walls that can be withdrawn fully or partially. At its most open - on the hottest days - the roof acts as a shade but the breeze blows through the building. There will be times when the indoors must be closed off and at such times air is brought securely and without draughts in a controlled way through the deep roof structure. This allows the space to be ventilated with the large sliding doors closed, for example if there is a private function.

The majority of the energy to run a café is used in catering spaces for cooking and hot water. As a first step therefore, we have relied upon a making the building fabric as efficient as possible in terms of heat loss (thick roof insulation and high performance glazing). The indoor spaces will be well daylight given the glazed walls and rooflight. The roof over sails the glazing to provide shade to the space in summer. We are proposing a CO2 heat pump for the heating and hot water. This avoids bringing gas into the building and simplifies the basement kitchen design. The heat pump uses electricity to take heat from the outside air and put it into the water storage and underfloor heating system.

We believe that cost disparity comes from the team believing it can estimate the cost, when actually the only way of ascertaining the budget is to find someone who'll put a price to it and then make it to our programme. It is likely that to make a chelsea original we need to bring certain specialist contractors to the design process for their advice. This will be a collaborative way of working with the aim of building the building we've designed, not a compromise.



Exploded axonometric of building components



View of the terrace in the square



View of the sunken terrace



Internal view in open configuration