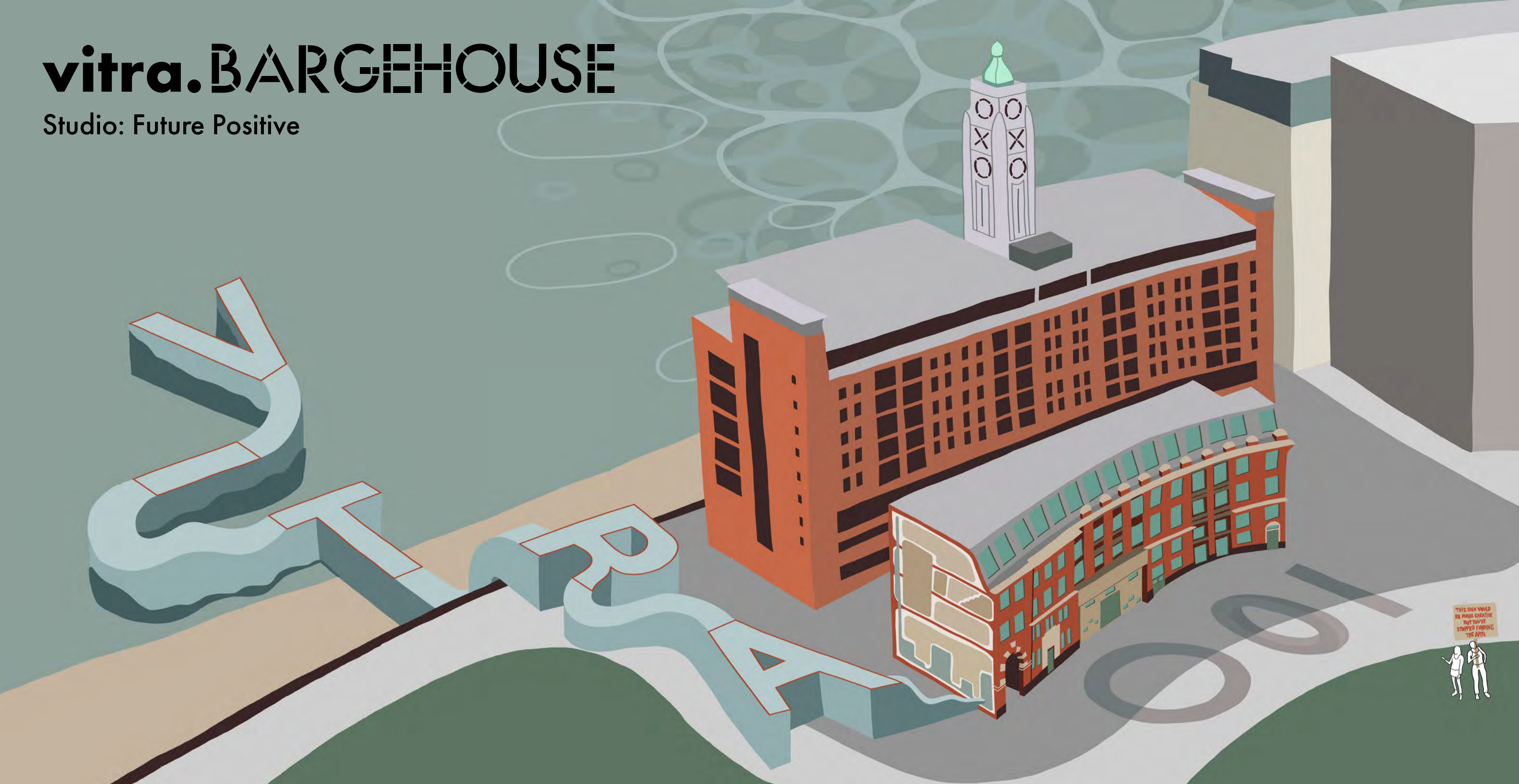


vitra.BARGEHOUSE

Studio: Future Positive



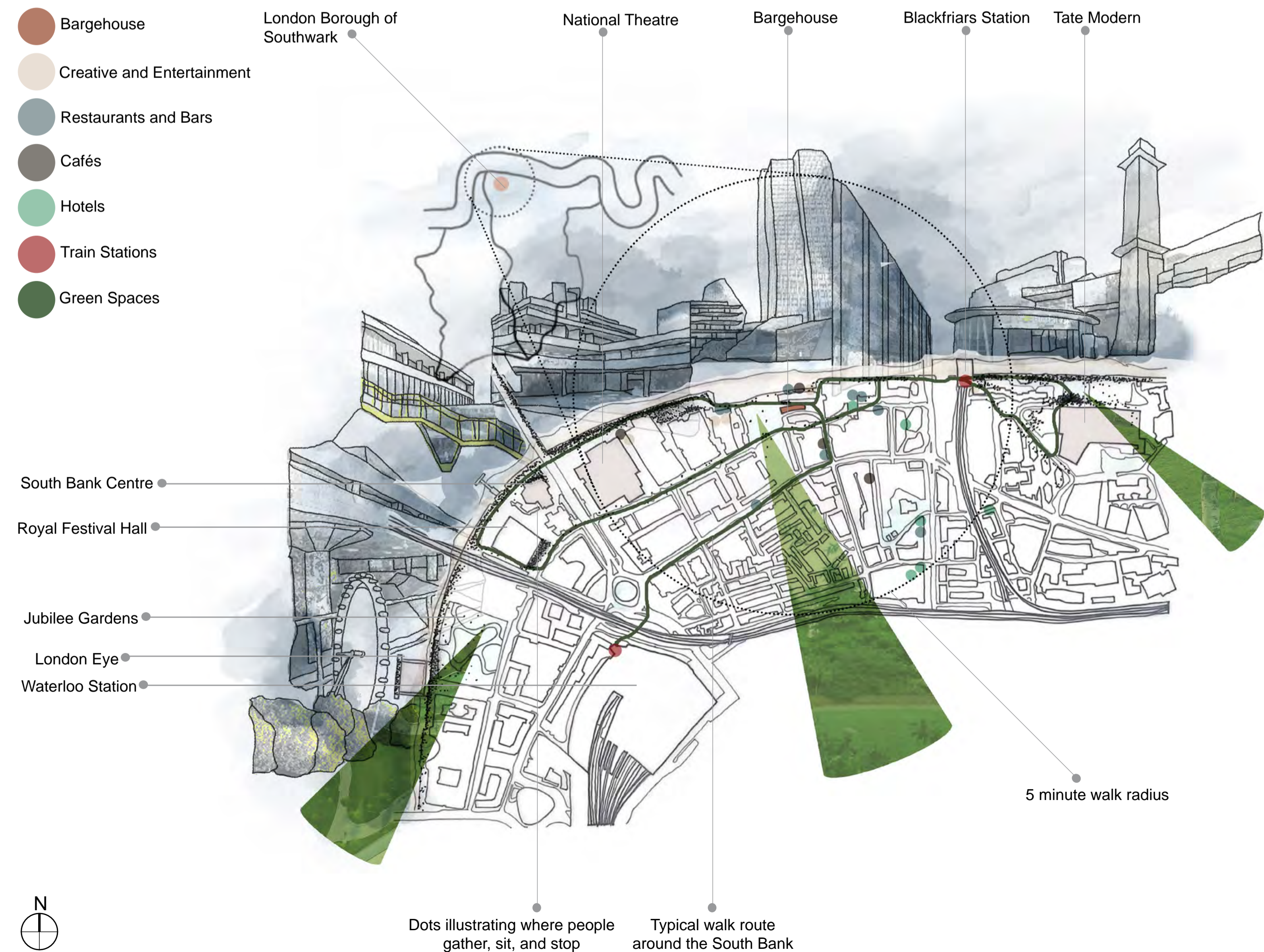
Introduction

The proposal of Studio: Future Positive is to consider a scenario in which to place the Vitra brand within the location of the Bargehouse, Oxo Tower, Southwark. Southwark is an extremely creative area surrounded by arts, music, galleries, hospitality, and culture; however, in recent times this creative sector and communities have suffered greatly due to the global pandemic.

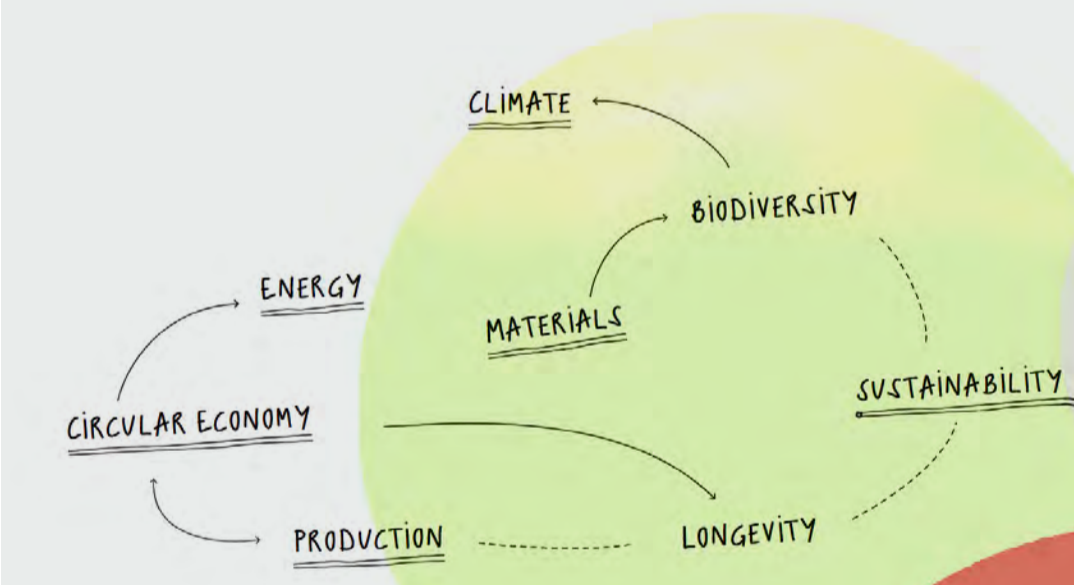
Creativity is vital to all of us, as individuals, as communities, and as a country. It's the very thing that has been bringing people together through covid; from the painted rainbows in every window supporting the NHS, to the creative tech companies helping us to zoom our way through lockdown. The government want to feel that the country is moving forward towards a better way of living, yet cutting costs to creative subjects and pushing for traditional studies. There is a responsibility to apply our most innovative minds to tackling the biggest challenges we are currently faced with, from climate change to mental health, to ensure that we can work and live more sustainably. The creative industry is made up of creators, innovators, makers, inventors, and most importantly, storytellers. To re-imagine the future, we need to re-write the narrative and tell the stories that shape our culture, but how can this be done when over half of London's 16–25 year olds want to pursue a creative career, of which two thirds do not feel they receive adequate guidance to do so because they are encouraged down a career route they never wanted to pursue. Creativity doesn't just belong to the arts, it belongs in everything, it's a way of thinking. Change can happen, and it must start now. Now is the time to prioritise and resource creative education. This project will explore ways that Vitra can engage and guide young creatives through their education and support the students to help them gain the best opportunities and experiences available to them.



Location



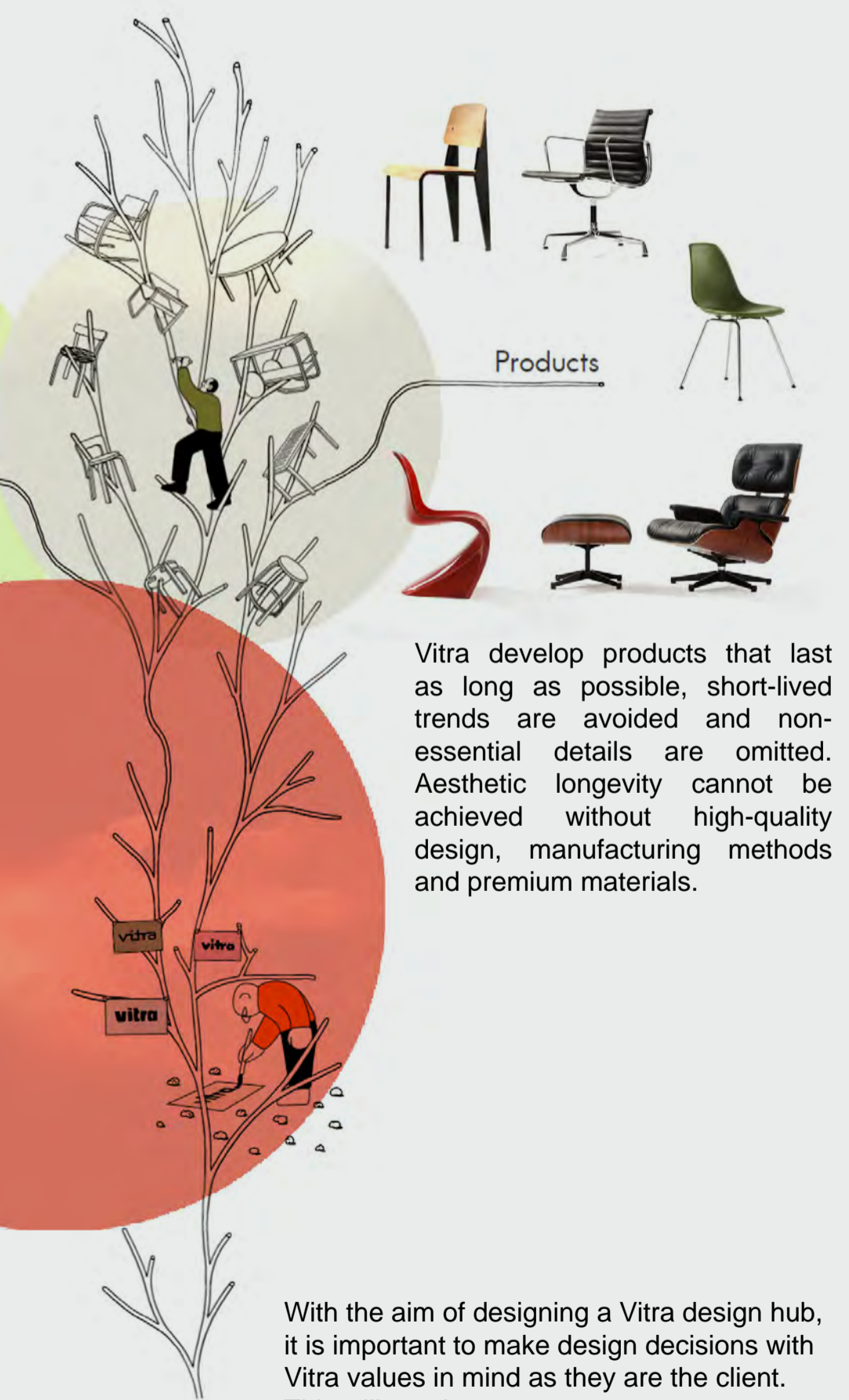
Client



Sustainability is the defining element of Vitra's company culture. This includes Vitra's procurement of raw materials and the organisation of the supply chain, in addition to designers considering the product's end of life cycle during design and manufacturing processes – with the goal of creating something that will last for generations.

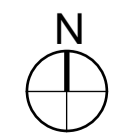
vitra.

Vitra work every day to better our surroundings through the power of design. A family business in its third generation, Vitra follows an environmental, cultural and commercial mission. Environmental consciousness finds expression in every aspect of Vitra's work. It is manifested in how Vitra develops and manufactures its products.



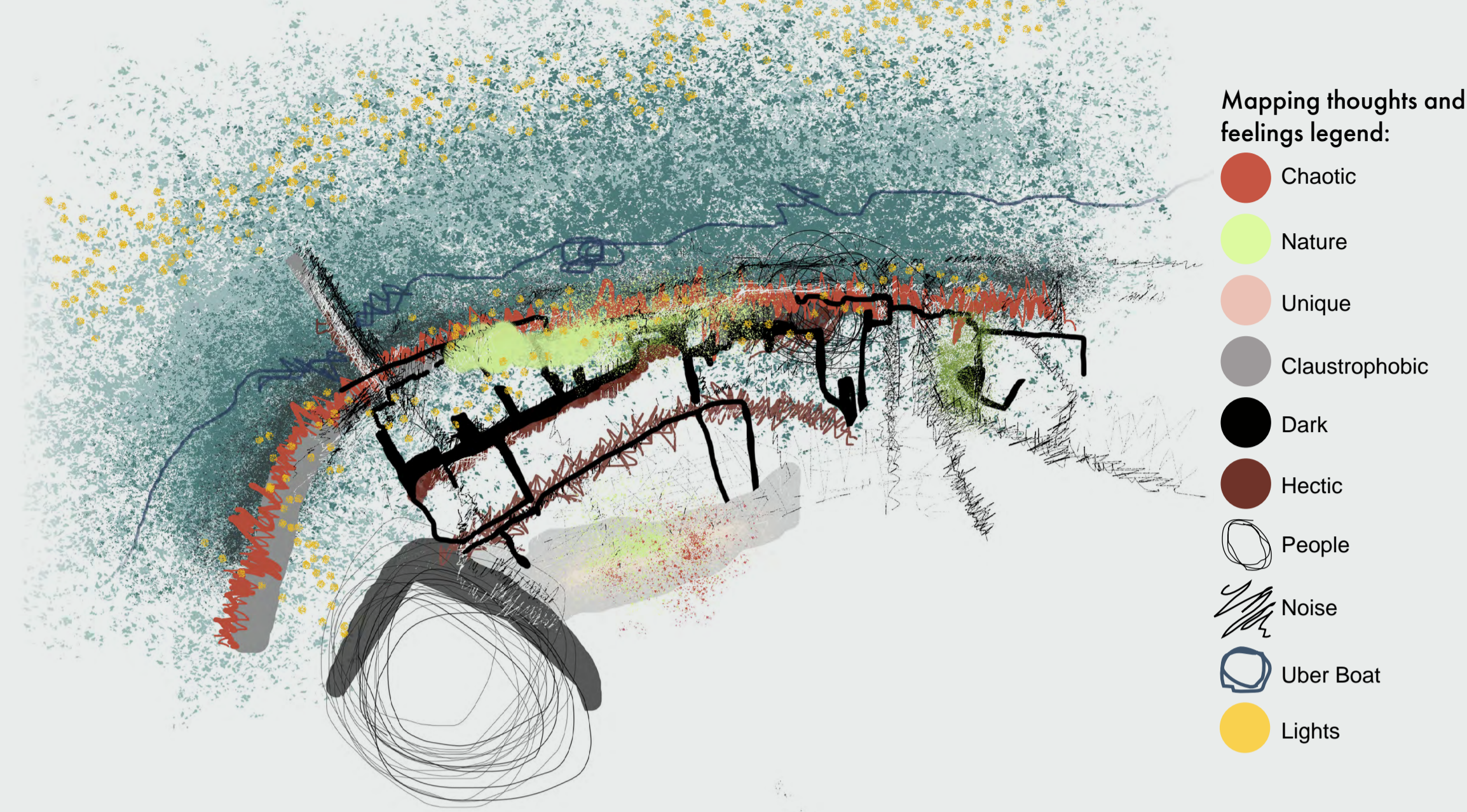
Vitra develop products that last as long as possible, short-lived trends are avoided and non-essential details are omitted. Aesthetic longevity cannot be achieved without high-quality design, manufacturing methods and premium materials.

- With the aim of designing a Vitra design hub, it is important to make design decisions with Vitra values in mind as they are the client. This will require:
- Taking a sustainable approach to designing
 - Utilise locally sourced materials
 - Reuse, recycle and use recycled materials where possible
 - Consider ecological footprint and efficient energy source alternatives
 - Create timeless designs not following trends or with excessive detail
 - Consider the longevity and end of life of materials and products used



Cultural Context

Psychogeography

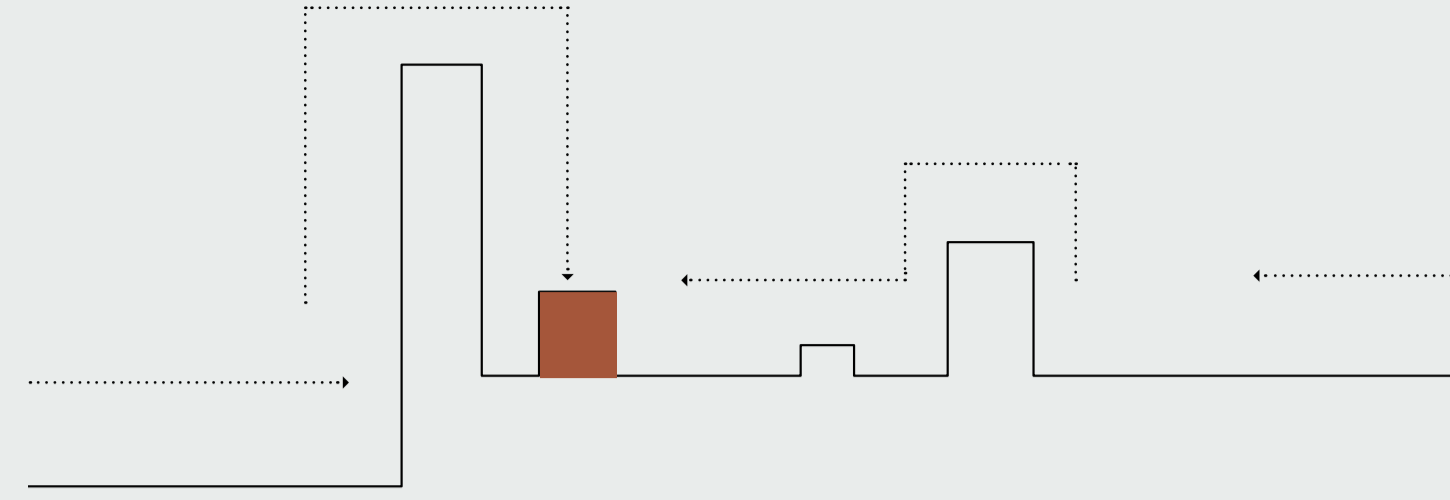


Risk of Flooding: Future Proofing

With climate change bringing warmer summers and wetter winters; there is an increase in the risk of flooding in London. 15% of London is built on flood plains protected by flood defences, but flood defences can only protect London from tidal flood risk. The city is still vulnerable to surface water and sewer flooding due to large areas of impermeable surfacing, and the age of Victorian drainage systems that aren't equipped to cope, resulting in projections that parts of London are at risk of being underwater by 2050. Until there is a reduction to climate change projections, there are many consequences that will occur, the first being quick and sudden floods will become more intense with rainfall increasing five times more by 2080 if climate change continues in the way it has. In addition to the increasing amount of water waste and no improvement to drainage, systems cannot cope and waste water is not being carried away.

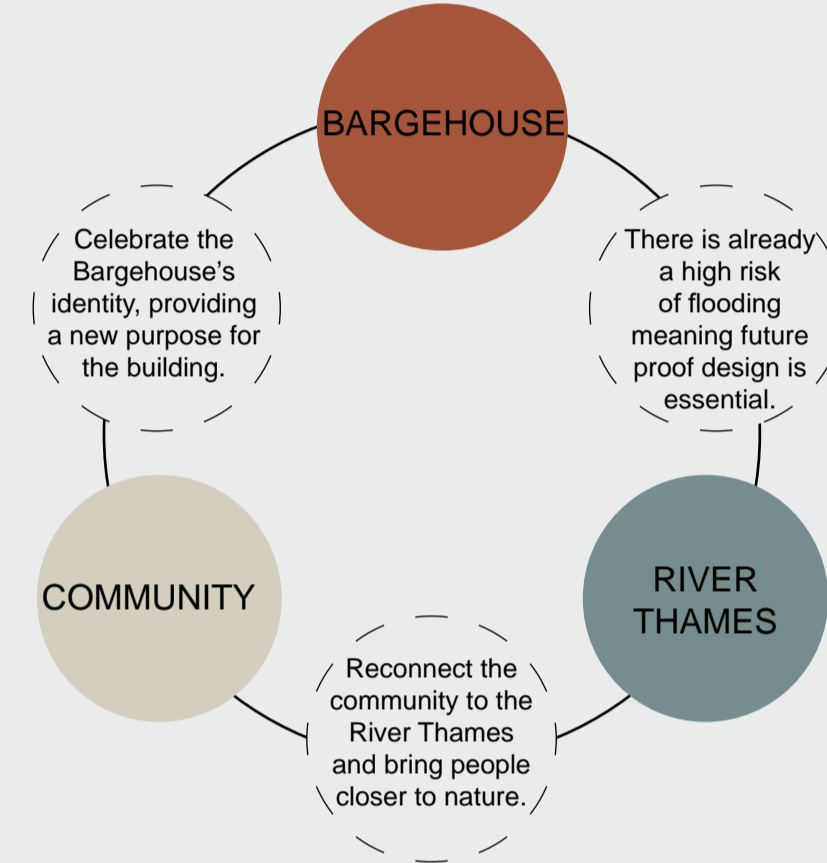
So what can be done? Adaptation such as green spaces, green roofs, permeable surfacing, sustainable drainage systems, are all essential to reducing London's flood risk. This can be transferred into design decisions through structural interventions where inspiration can be taken from Venice architecture with designers such as Carlo Scarpa who designs with flooding in mind and combat the impact of water damage on structures and materials.

Reconnecting the Thames, Bargehouse and Community

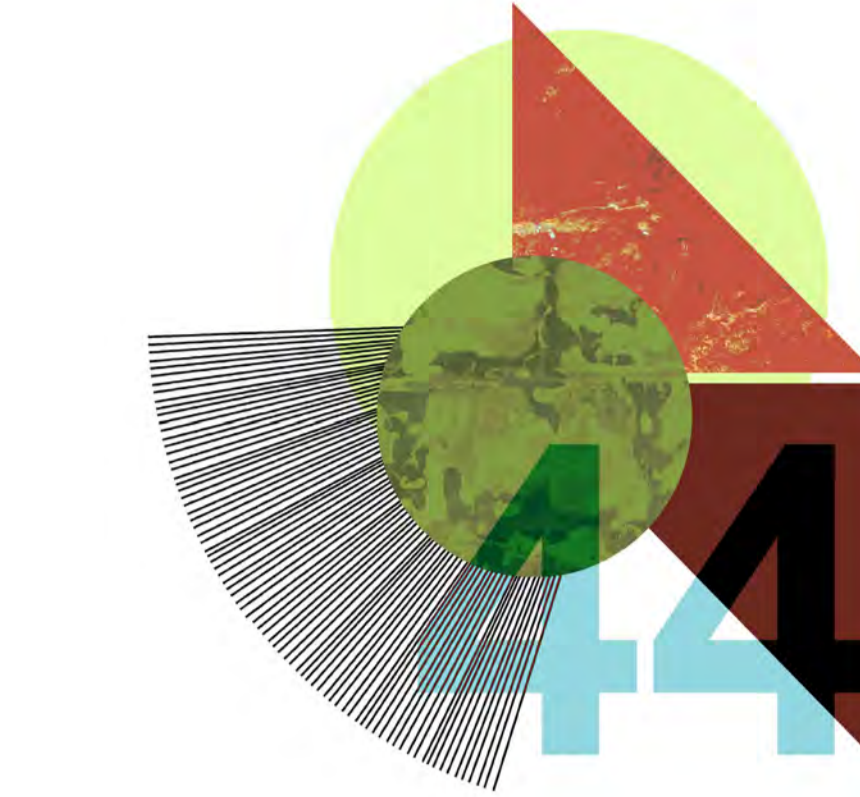


When investigating the site and surrounding area, it was revealed that the Bargehouse and River Thames has become disconnected by the development of the built environment and as a result isolates the Bargehouse. The Bargehouse and Thames have had strong links throughout history and restoring this relationship is important when considering the context of the site. Further investigation into psychogeography and how people interact with the city, highlighted the fast paced culture of city living, where people are also disconnected from their surroundings living in the fast lane and not giving themselves time to reflect and take in their surroundings. Reconnecting the Thames, Bargehouse and community is important as the River Thames symbolises the people and culture of London.

A way in which to achieve this reconnection within this project would be to incorporate the River Thames into the building bringing people closer to nature by representing the Thames in a different way that creates a new relationship and understanding of the importance of the river.



Demographics



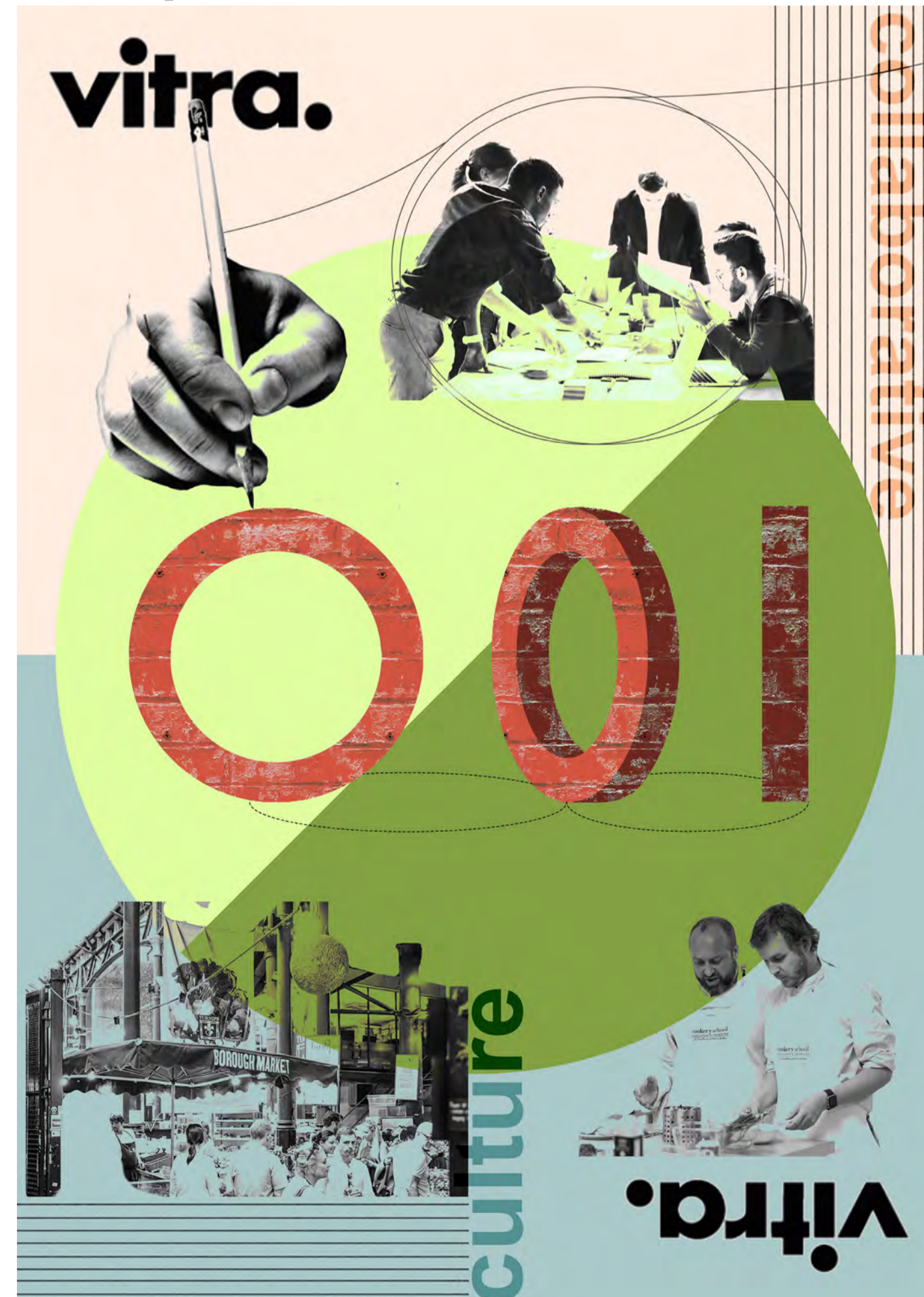
Vitra

- 52% Women
- 48% Men
- 100% of apprentices successfully complete training
- 70% of apprentices were taken on by the company
- 44 different nationalities work at Vitra
- 67% women in management

Design Students

- 46% UK
- 39% Non European
- 15% European
- 89% of prefer in person learning
- 11% of prefer remote working
- 35% saw a decrease in their mental health as an effect of remote learning
- 44% 18 - 20
- 40% 21 - 24
- 10% 25 - 29
- 6% 30 +
- 58% White - 42% Black, Asian, minority
- 25% Male - 75% Female

Concept

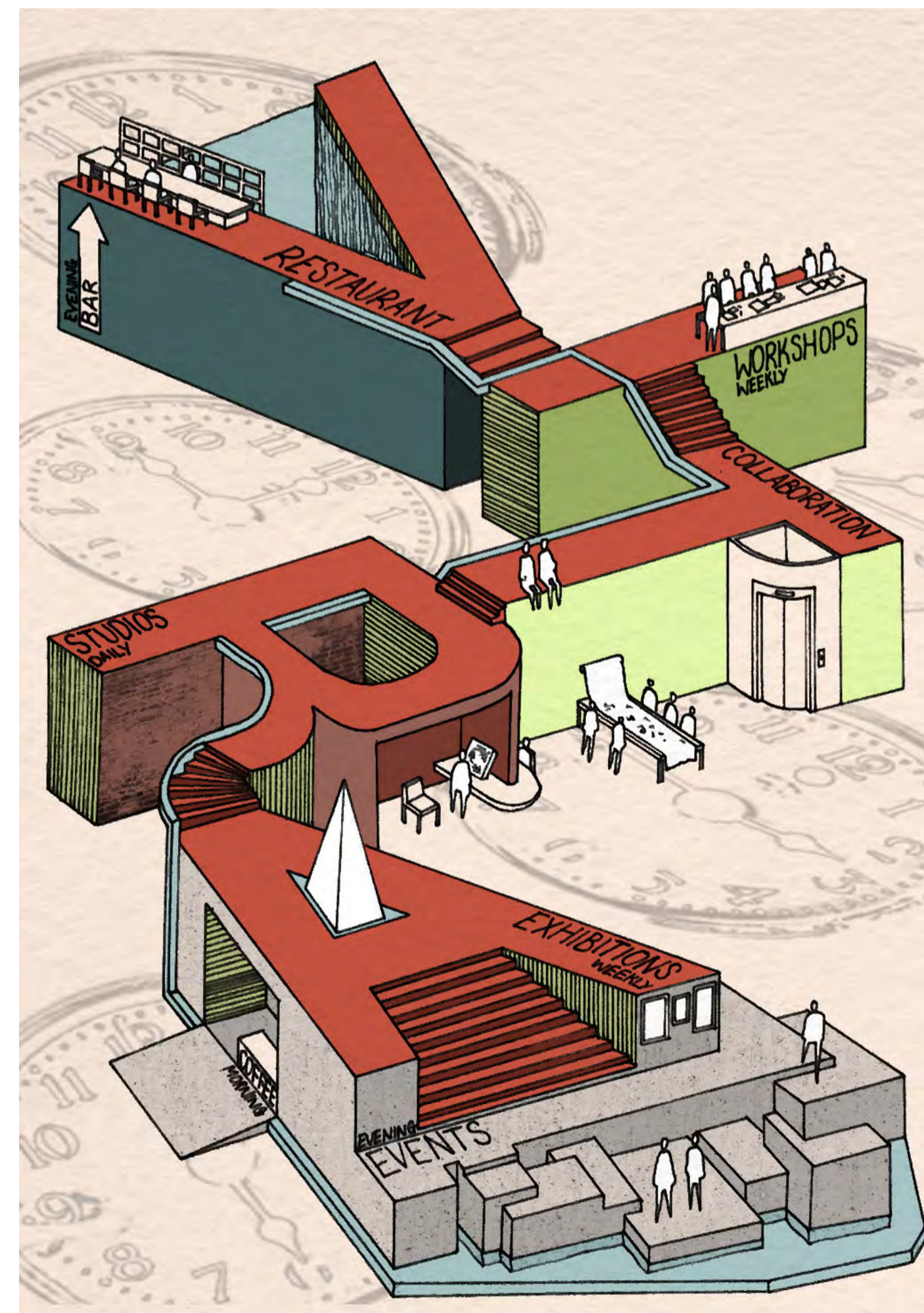


How students work has changed dramatically since lockdown began. Turning to a hybrid education of remote learning, in addition to funding cuts, has caused design students being without access to studios and resources. The relationship between space and learning is fundamental to the character of the design studio, as a place of both formal and informal learning, the design studio is the backdrop for learning and social interaction that aids in student engagement and productivity. If we are to encourage and guide the creativity of design students, what can be done to rebuild discovery, curiosity and creativity within the design studio?

This project will investigate into creating design studios for students to influence and aid the next generation of designers, where the design community can come together, collaborate, and gain experience for their futures. In addition to benefiting the community through an emphasis on culture, food, and workshops. The design studios will look at how user experiences are emphasised throughout the spaces and how the variety of users: Vitra, students, local community, and tourists; will enhance each other's experiences through a diverse program of events and facilities.

The major focus within this project will be about journey, curiosity, and discovery through the theory of paradigm shifts. To accomplish this, designs will follow a strong structural and material strategy that focus on movement and discovery within the building and spatial adjacencies through transformation and the inclusion of the Thames River. In addition, there will be a clear approach to environmental conditions, and how this will combine with structural and material strategies to create flexible and adaptable spaces.

User



Vitra as the client will facilitate user needs by providing a base for students to learn, experiment, create and work, paving the way for the future of design. There will also be the opportunity for Vitra to hold events for the design community and local community, as well as business events for their company, employees and clients.

As the primary user, the needs of the design student will be the most important within the project. With design students typically being visual learners because it is more natural for them to use visuals to convey their ideas and emotions, meaning they are more creatively inclined, it is important to facilitate their ways of learning, experimenting and working to allow them to be the most productive with creative freedom.

Tourists and the local community being the secondary user of the space will engage with the Bargehouse through culture and food. This means experience and atmosphere are essential to their engagement with the building.



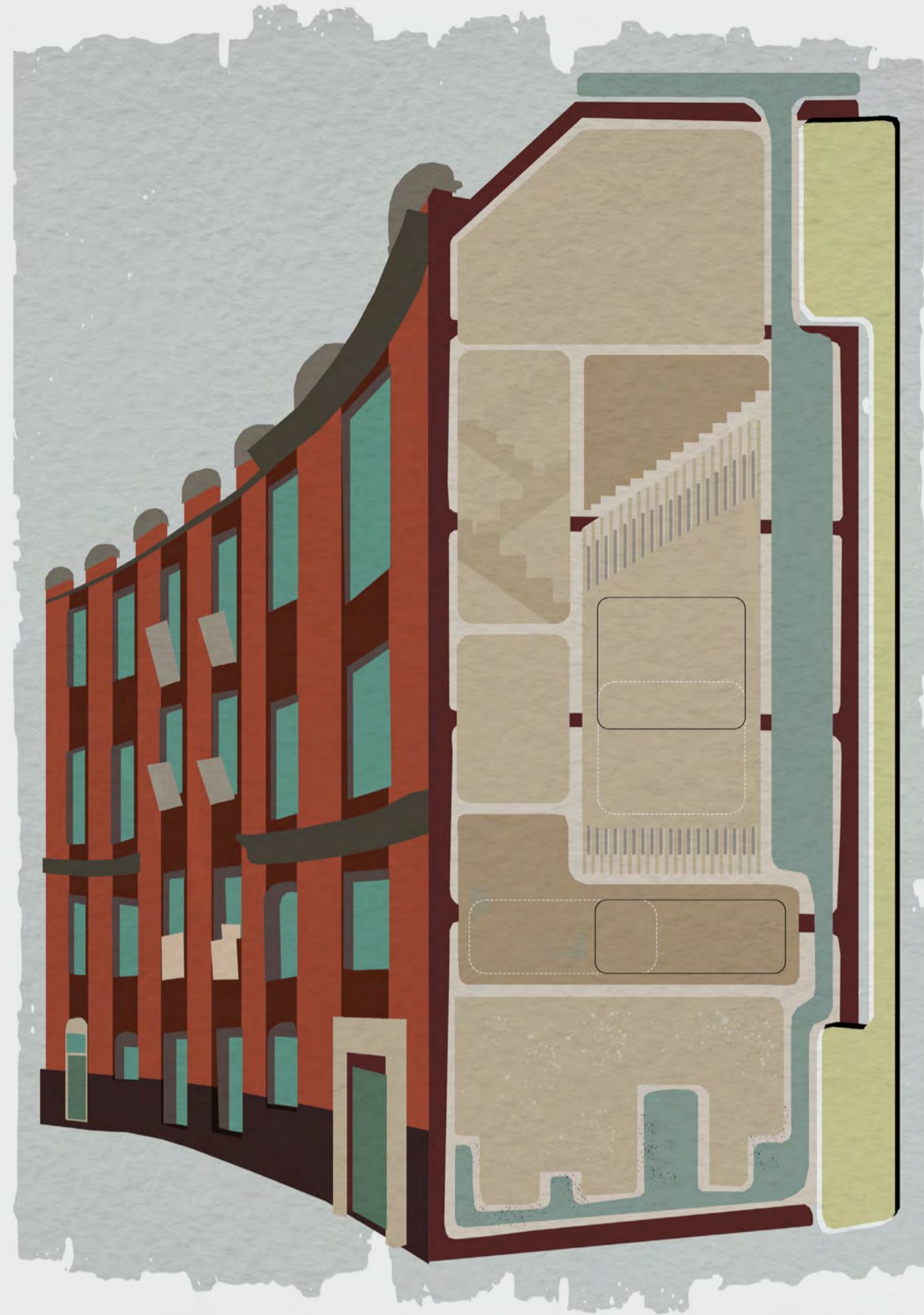
Southwark Community

- 51% White
- 28% Black
- 10% Asian
- 8% Mixed
- 3% Other
- 39% of Southwark residents are aged 20 - 39
- 75,000 are food insecure
- 46% from a Black ethnic background are food insecure
- 1 in 6 adults have a mental disorder
- 44,800 residents have a disability

South Bank Tourists

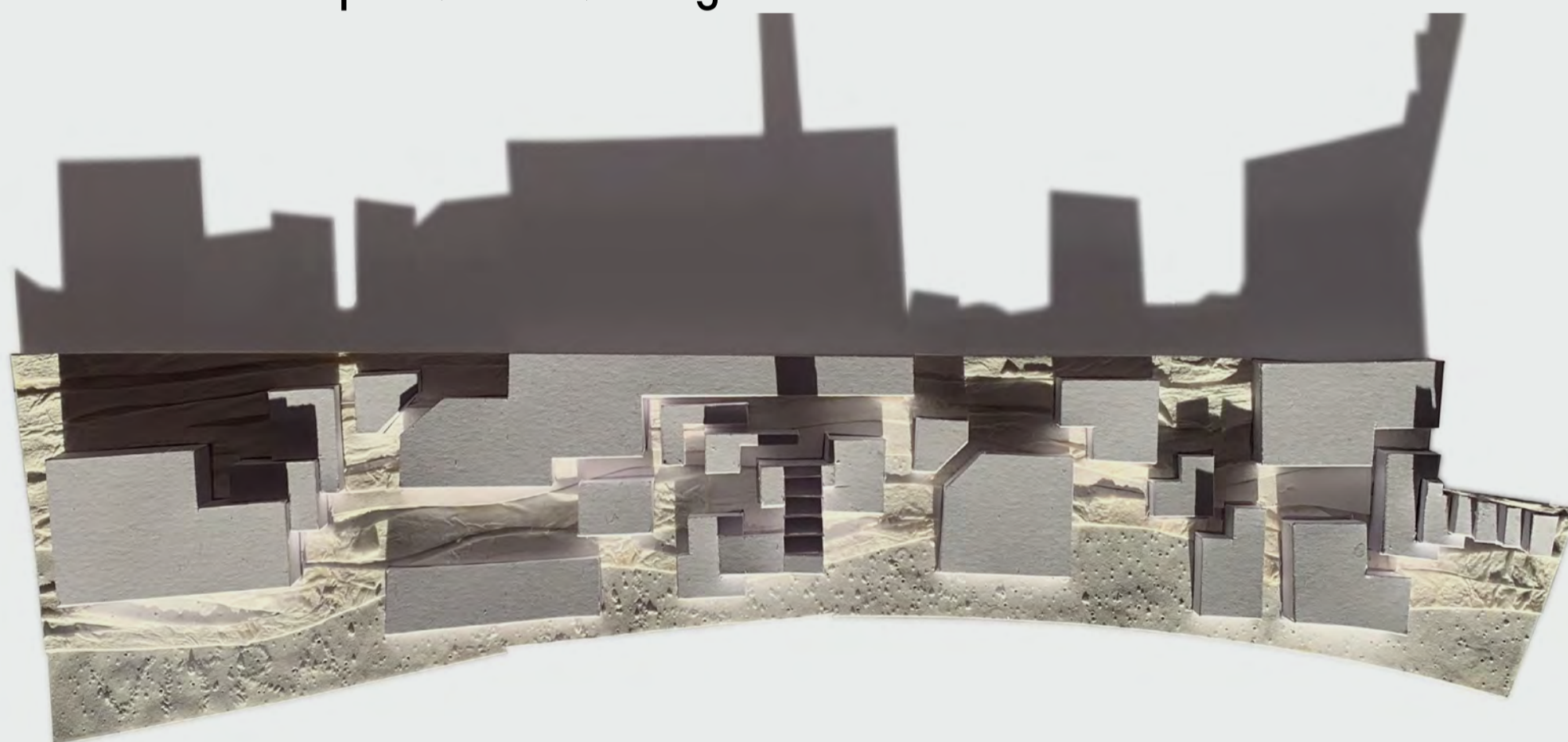
- International Visitors
- UK Visitors
- Under 25
- 25 - 34
- 35 - 44
- 45 - 59
- 60 or older
- Culture
- Iconic Landmarks
- Live Events
- Christmas
- Shopping
- TV / film
- Food
- Family Activities
- Sporting Events
- Other
- 2019 saw 21 million tourists where 2021 was 4.6 million
- 90% of tourists visit at least one attraction
- 40% of tourism is to explore London's Culture experience

Spatial Concept Design



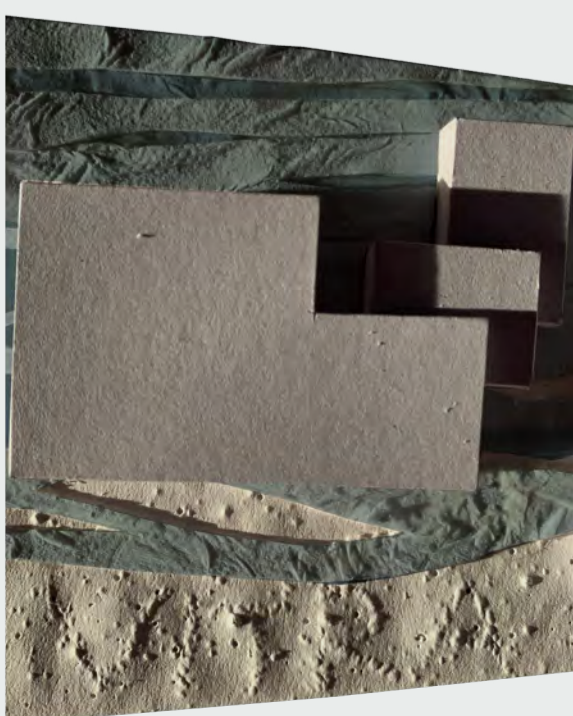
To create studio workspaces for design students, as well as a restaurant and event space, the spaces need to be flexible, well-equipped, and support social interaction and quiet working. The space overall should encourage creativity, discovery and journey through modular designs, hidden spaces that are revealed through investigation of the space, and moving structural elements that play with perspective an optics creating paradigm shifts. One of the most important features within the space is good ergonomics as the user will not work productively in spaces when the settings are physically uncomfortable and don't support the variety needed within design subjects. In breakout and informal working areas, modular seating can provide an ergonomic and versatile solution for collaboration or social interaction. The seating should be flexible and can be configured as needed, and could also be used for focused work or quiet thinking. Quiet contemplative spaces or individual workspaces are typically intended for one or two people and provide visual and acoustic privacy. The spaces should follow the structural and material strategy to reinforce the identity of the Bargehouse.

Structural Concepts: Model Making

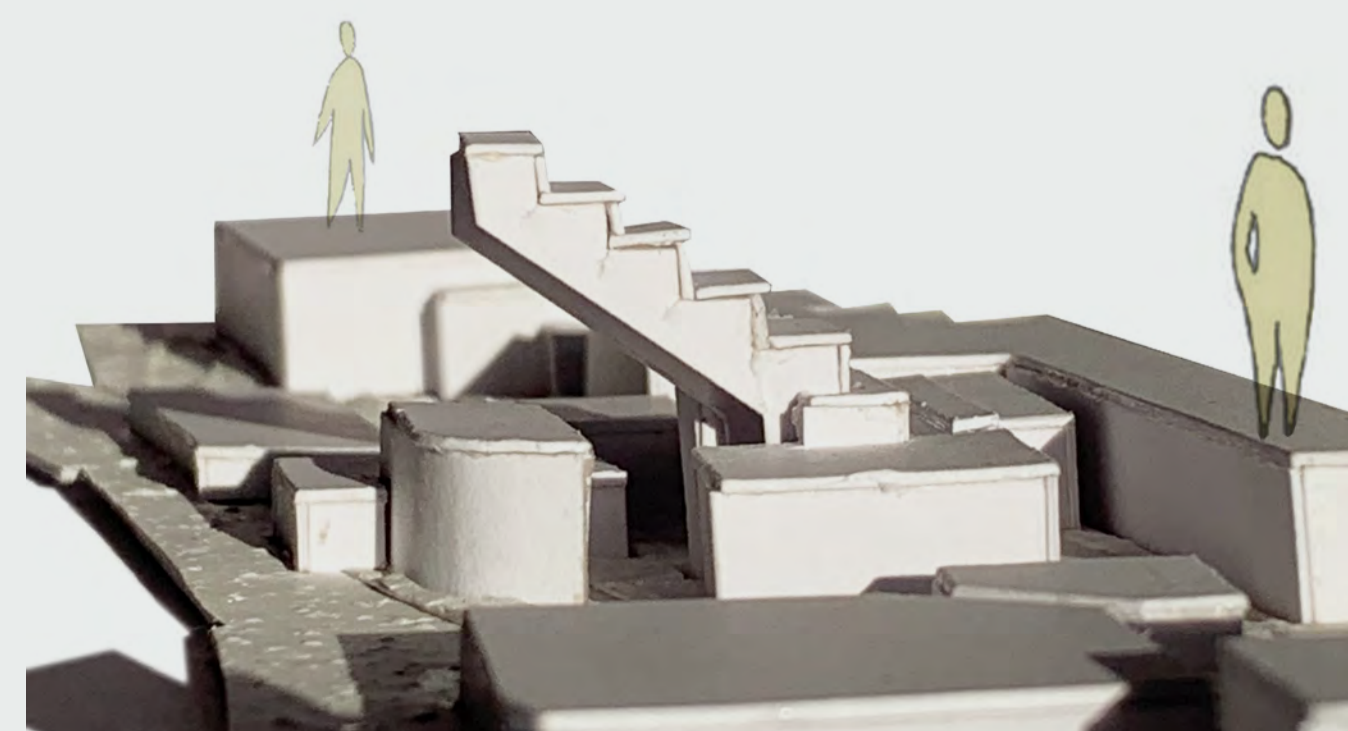


Plan view

With the Bargehouse's high risk of flooding in the future, it is essential to consider how the building can be adapted to allow the Bargehouse to still be functional in generations to come. Taking inspiration from the architect Carlo Scarpa and his solutions to Venice architecture, the model making explores ways in which the Ground Floor of the Bargehouse can accommodate to flooding. Using Carlo Scarpa's museum design of Querini Stampalia, Venice, as inspiration; the design plan that captures the essence of the project's concept to create a conceptual visual for the Ground Floor of the Bargehouse that illustrates how the Thames will be incorporated into the building. It is significant to connect the Thames, Bargehouse and community. The initial model is created out of white card, cartridge paper and tissue at a scale of 1:150. Plan view showing more model detail of the embossed patterns and layered paper to replicate water.



Plan view close up



Perspective view of how the space would function and the scale in relation to the user

Concept Development

Further model making development experimented with realistic materials taking inspiration from the King's Barge House stairs which was a significant period of the Bargehouse's history. The King's Barge stairs are constructed out of timber and have lasted for centuries, showing the durability and longevity that hardwood timber can have when submerged in water. This model has been made out of Utile hardwood at a scale of 1:75. For the actual construction a hardwood such as a tropical hardwood used for sea defences would need to be used to ensure the longevity of the design. The models and visuals begin to illustrate the look and feel that would be created within the space.



Plan view



Elevation visual using model with proposed north facade

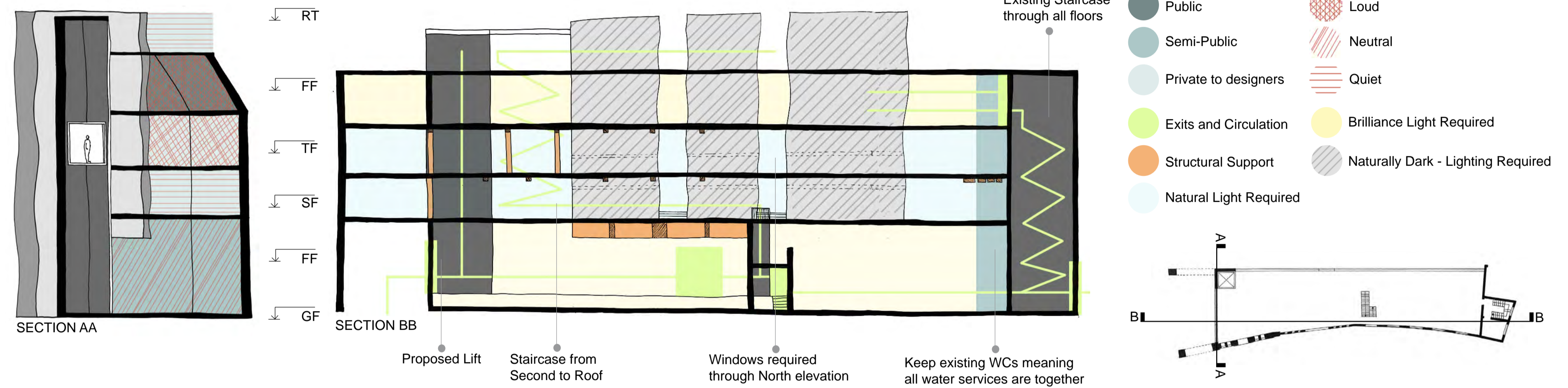


Plan view showing more detail of the manufacturing process and how each element slots together.

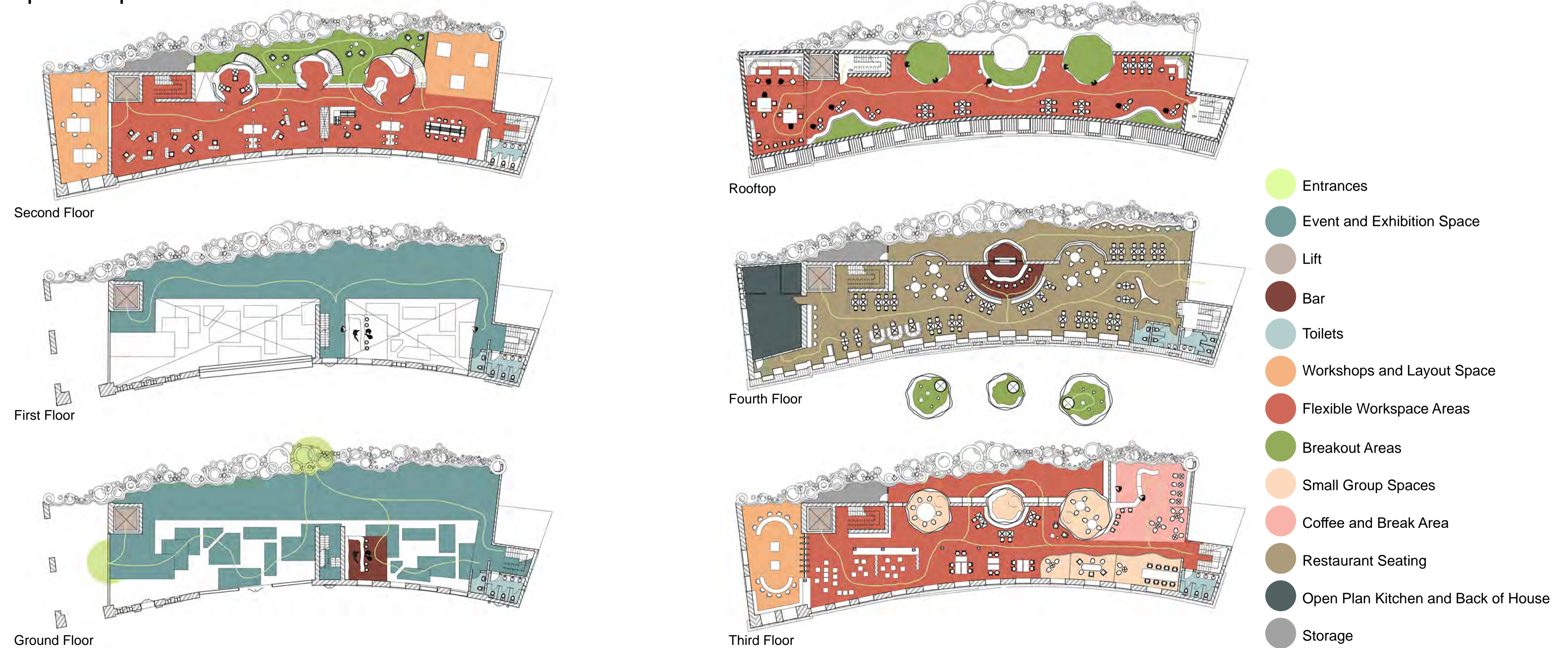


Initial look, feel and environment in relation to the user.

Programme

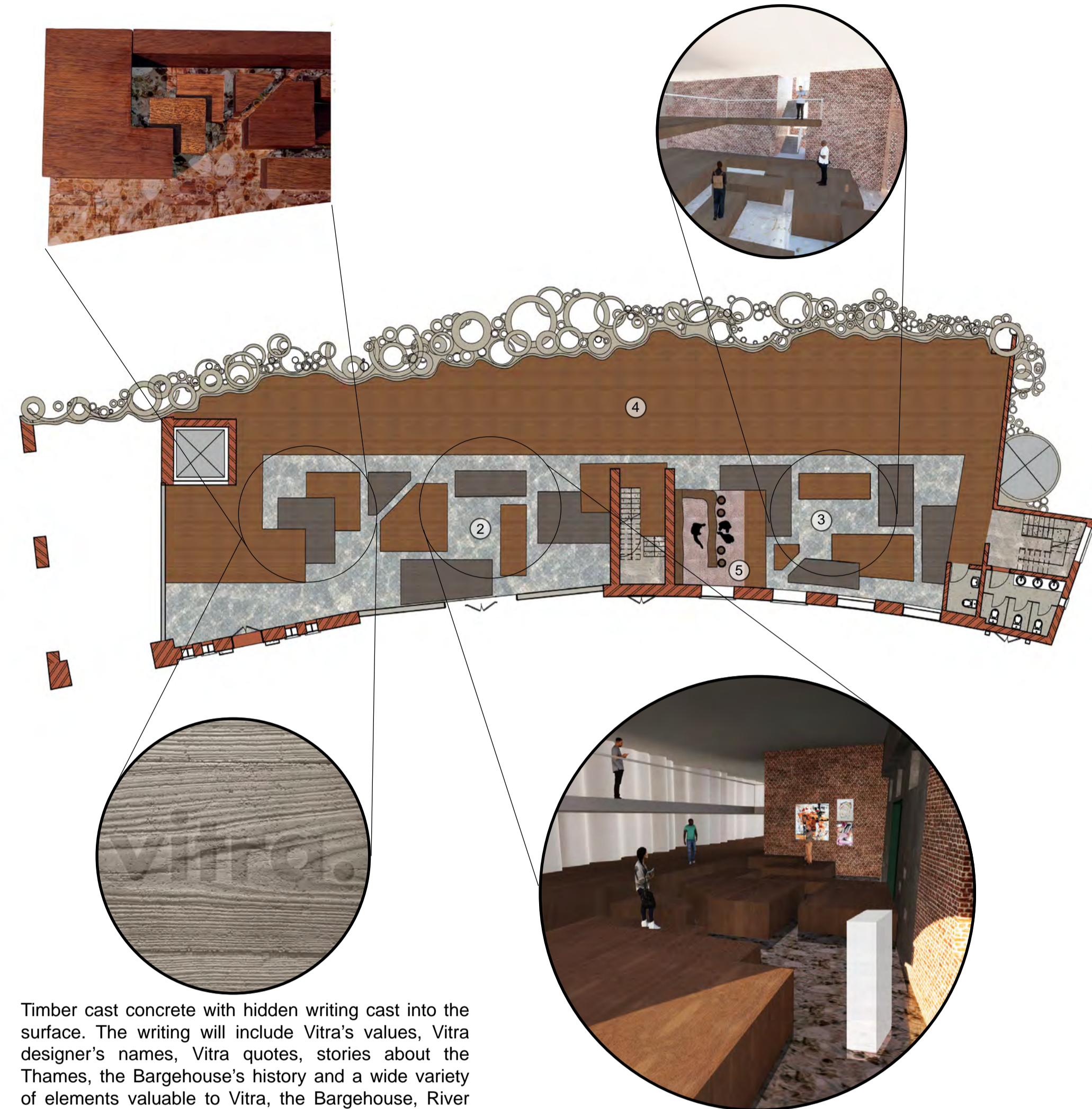


Spatial Adjacencies



Ground Floor - Events and Exhibition Space

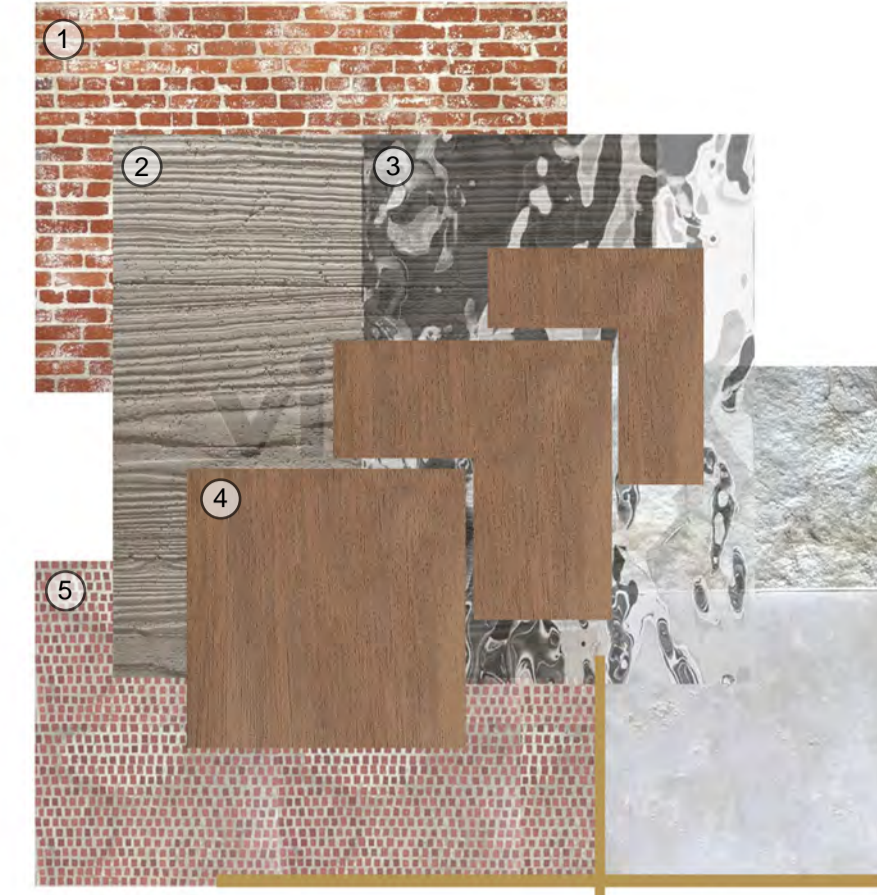
The Ground Floor will be an adaptable exhibition and events space where design students can exhibit their work. Vitra can hold showroom events for employees and clients as well as private hire for designers and the community. The space needs to be versatile and adaptable for the wide range of functions and activities carried out within this space. It is also important that future thinking has been implemented within this space to already incorporate the Thames water into the building and water proof the Ground Floor before it is necessary in the years to come.



Timber cast concrete with hidden writing cast into the surface. The writing will include Vitra's values, Vitra designer's names, Vitra quotes, stories about the Thames, the Bargehouse's history and a wide variety of elements valuable to Vitra, the Bargehouse, River Thames and community. This will act as hidden gems that can be discovered when taking a journey through the space.



Material Strategy



- ① Existing Bargehouse brick
- ② Cast in place concrete
- ③ Thames River water
- ④ Bespoke Balau hardwood timber used for sea defences
- ⑤ Carlo Scapra mosaic tile

The Ground Floor materials will follow a simple design strategy of being authentic to the Bargehouse. This will require keeping as much of the existing materials as possible and reusing and recycling where possible. Each material will have an individual materiality and identity that the user can utilise to navigate through out the space.

Lighting Strategy



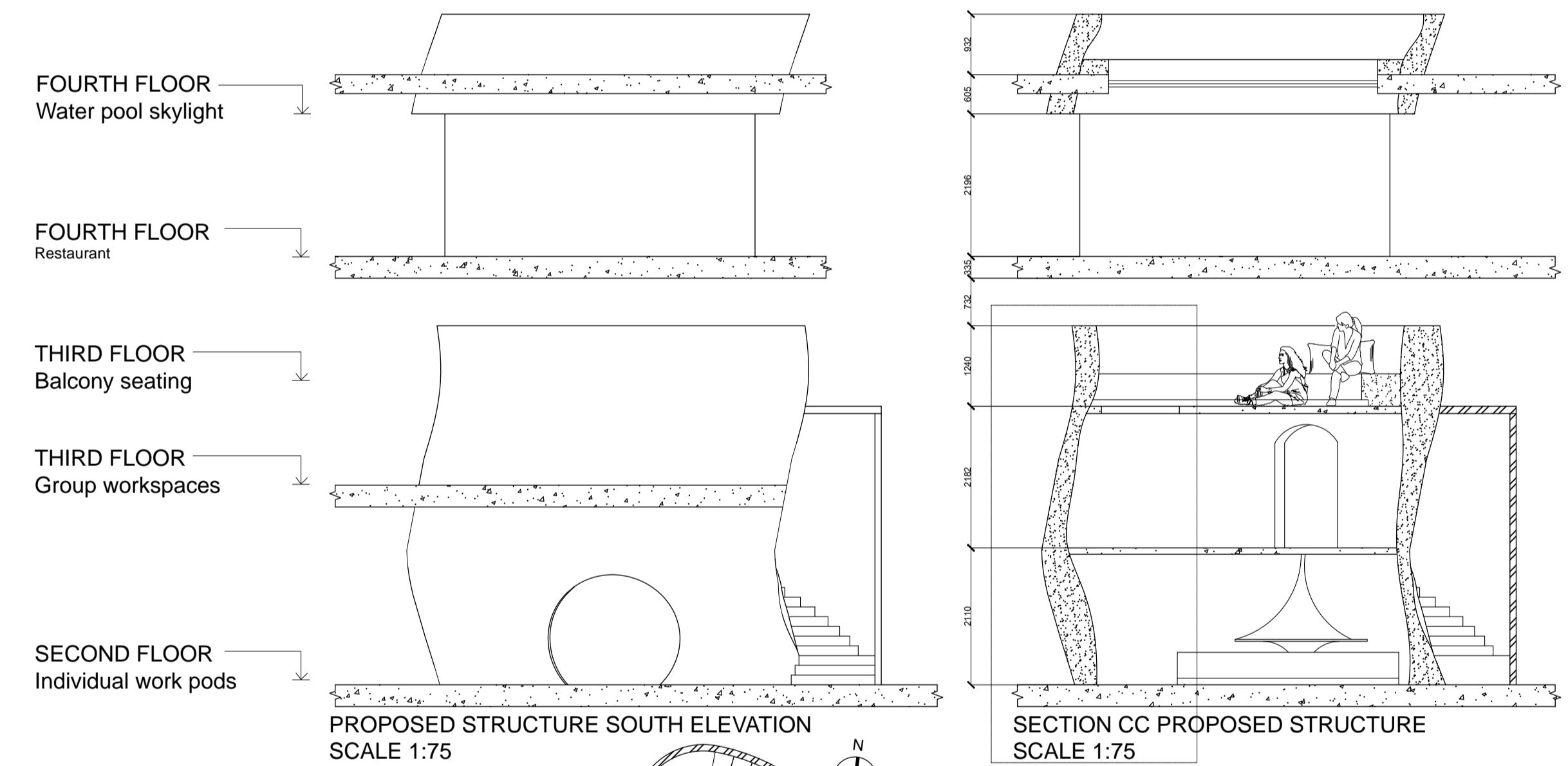
With the function of the Ground Floor being an adaptable events space, this will require flexible lighting that can be arranged and rearranged depending on the use of the space. This means the use of track lighting will be beneficial for exhibitions as it is adaptable with an extensive range of accessories and lighting that can be interchanged.

Second Floor - Structural intervention Work Pods



Work Pod visual

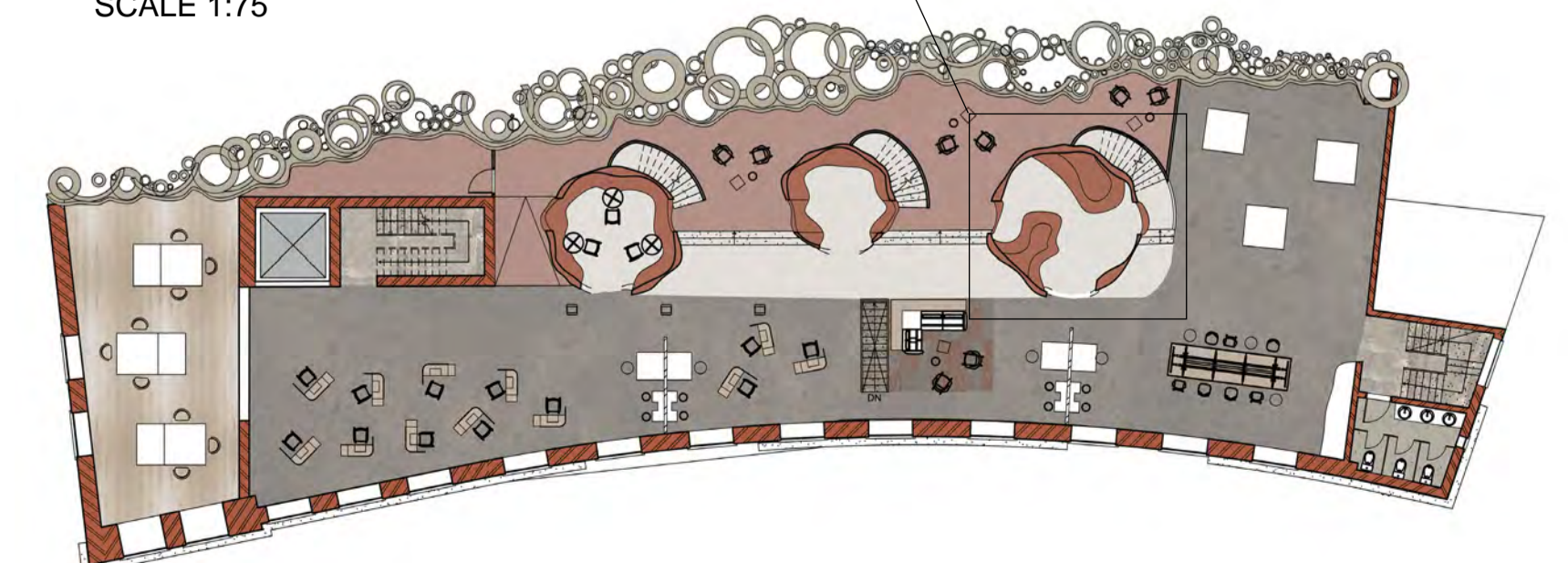
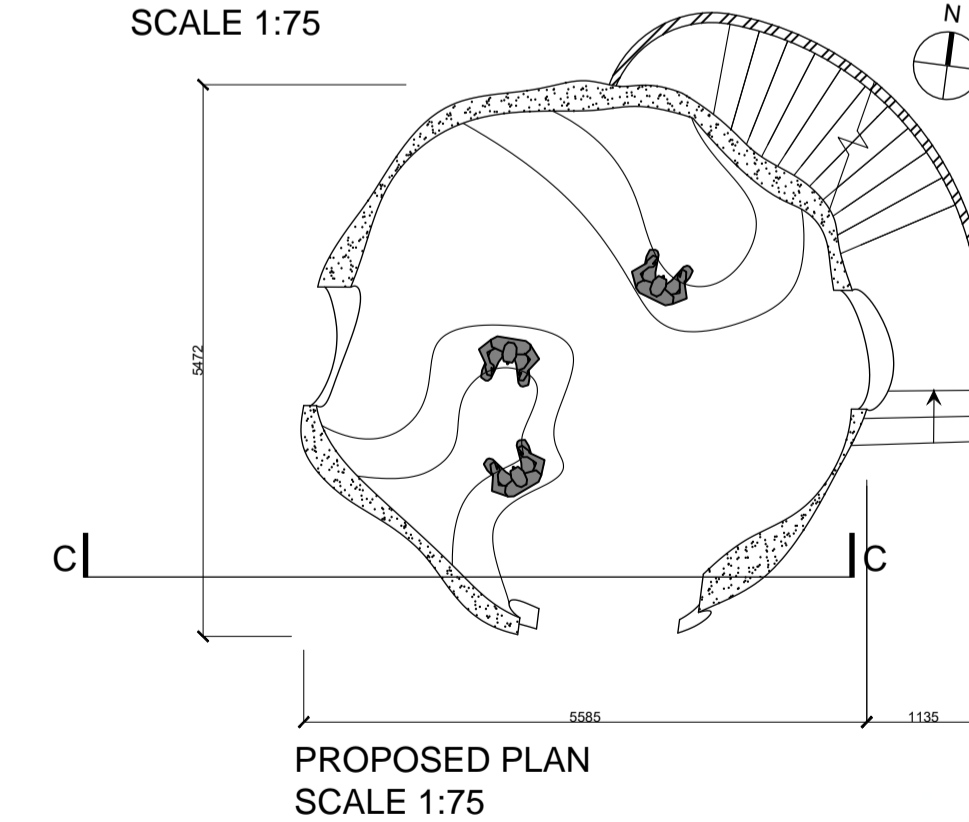
The Second Floor is individual workspaces with the main focus in this area being the structural intervention. This will facilitate the needs of students who prefer a quieter and isolated work area with the structure being constructed out of Clayworks Clay Plaster for acoustic dampening to create an optimum working environment. The design of the intervention is inspired by water traveling through pipes as well as a key design element of the central openings that follow the concept of journey and discovery through the narrative of creating illusions in order to encourage the designers to explore their work in a new perspective to create a new paradigm shift.



Material Strategy



For the Second Floor individual workspaces, the material strategy will be simple and hard wearing. In keeping with the Bargehouse as much of the existing material will be used with any new materials being as sustainable as possible and locally sourced to ensure the values of Vitra are being met. The material design should reflect the Bargehouse's identity, it does not need to look brand new and clean as the students should feel free to be creative and leave their mark on the building to continue its history.



PROPOSED SECOND FLOOR - NOT TO SCALE

Visuals and Sketches



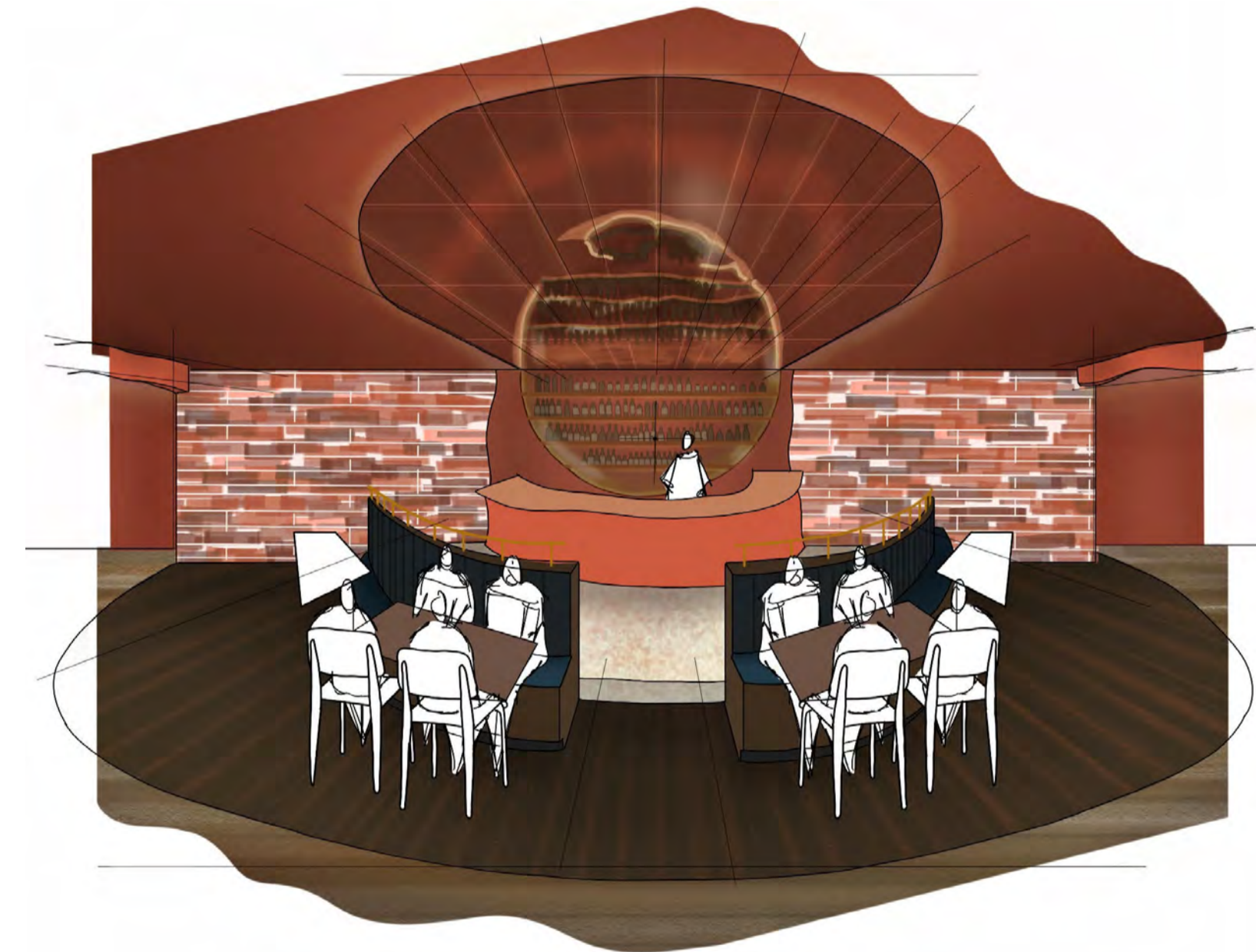
Bargehouse North Elevation



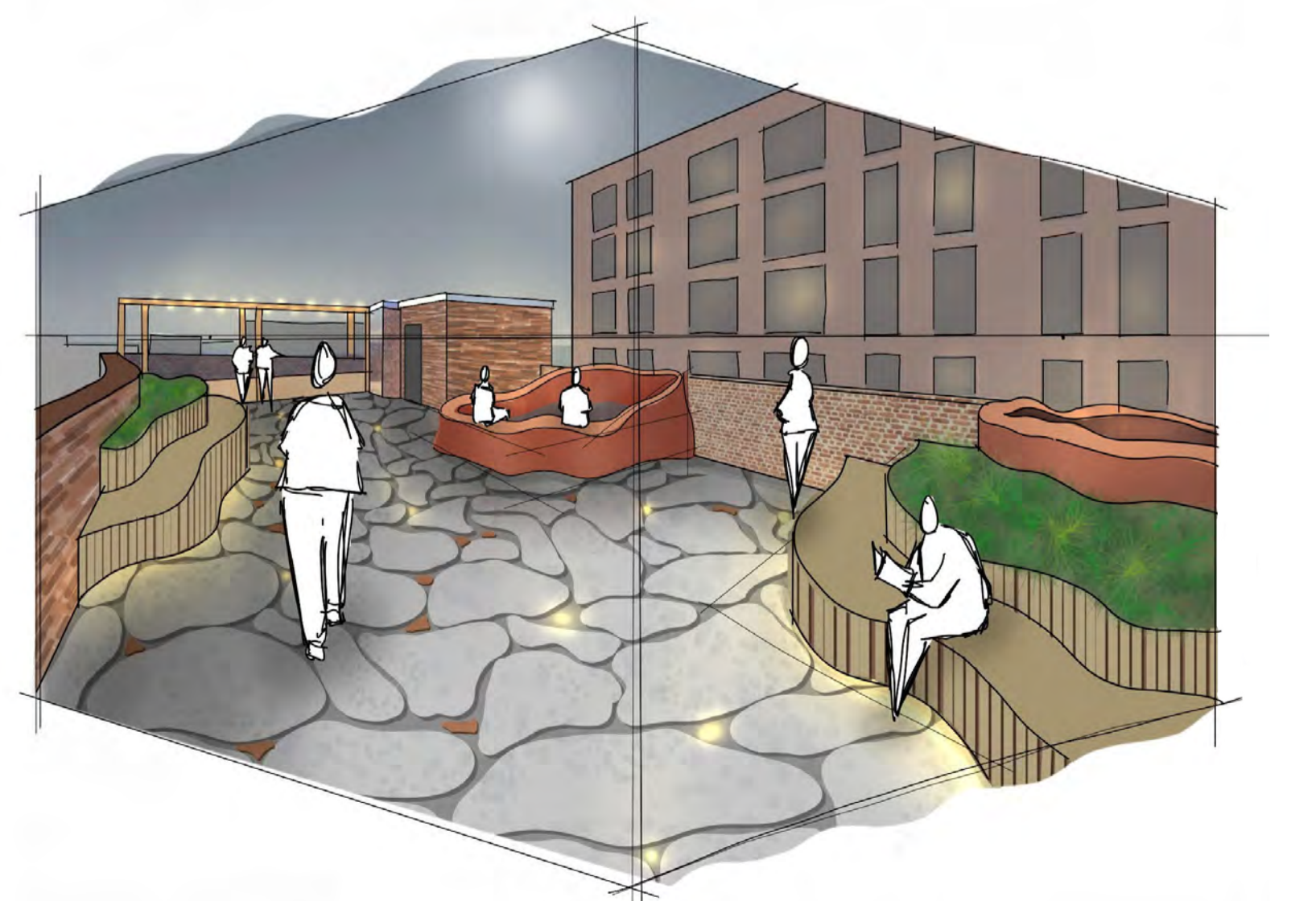
Third Floor Design Studios



Vitra. Bargehouse Mega Section



Fourth Floor Restaurant and Bar



Rooftop Water pool Seating