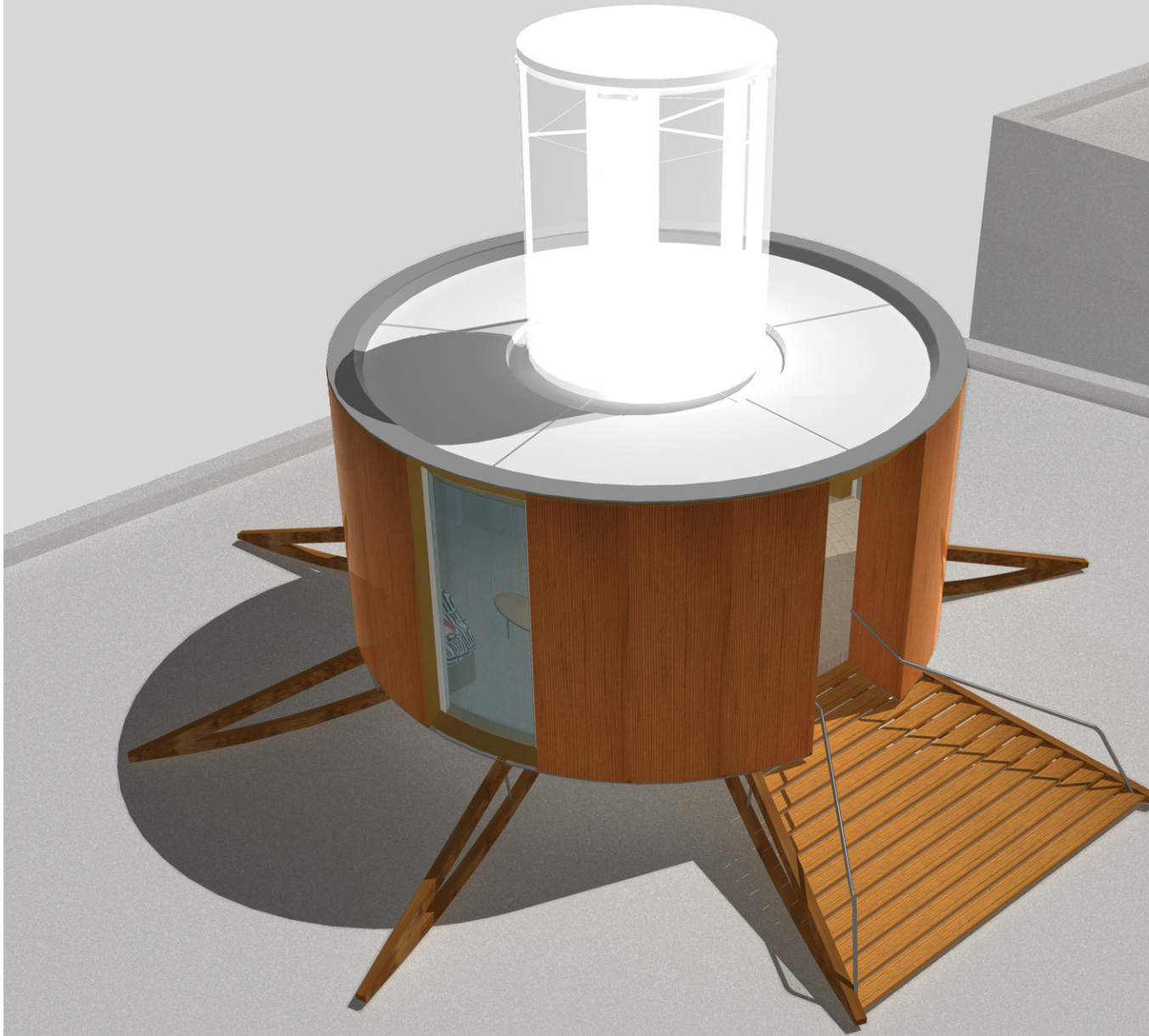


aerial perspective from west



## a room for London

### London

Capital City of Great Britain  
Population est. 7.5m  
Area 600 sq. m  
Mostly Harmless



To your left you will see the **Houses of Parliament**, designed by Charles Barry and Augustus Pugin. The building was revolutionary in its day, being built in a perpendicular gothic fashion to a formal classical plan- symbolising the representation of the common populace in the governance of the British state. Notably, the building was featured in Paramount's motion picture '**Team America: World Police**' and Warner Brothers' '**V for Vendetta**'.

You see it through the **Eye of British Airways**, which recently merged with Spanish carrier Iberia. By the time you read this you may instead find Big Ben through the 'Iris'.

Through the second window across the river you'll spy **Cleopatra's Needle**, which was presented to London in 1819 by Muhammed Ali, and is almost certainly ten times taller than you will ever be.

The obelisk was presented to Britain in gratitude for her assistance in defeating Napoleon Bonaparte's forces during the French revolutionary wars in the early 19th century. The boat you see a little further downriver is named **HQS Wellington**, after one of our most prominent Generals of these wars.

Other notable objects named for the same Arthur Wellesley include cities, boots, aircraft and **tasty beef dishes**, as you will find from the menu at your right hand.

## welcome to our world

The bridge between these two and to your immediate right is Waterloo, after the final battle of those Napoleonic wars. Pre-loaded on the **music station** you'll find the **Kinks** song 'Waterloo Sunset', named for lovers crossing the Thames here.

Naturally, this sunset will occur upriver to your left.

London of course is around **two thousand years young**, as you no doubt felt beneath your feet on your way here. What you see before you is its most impressive tableau; the south, where you stand, provided the metropolis with its power.

This power, in the twenty-first century, is cultural. On the horizon to the far east you will of course find **Britain's financial capital**. We welcome you to one of the power-houses of the world.

If you're visiting for the Olympics we do hope you'll find time to include the **Isle of Dogs** on your journey. Its hospitality is renowned.



As you look out to the east, you'll see immediately below you to the right the National Theatre, built by the renowned British modernist architect **Sir Denys Lasdun**. During its construction in the late 1970s Lasdun remarked that there is no smell in the world so aphrodisiacal as the smell of fresh concrete.

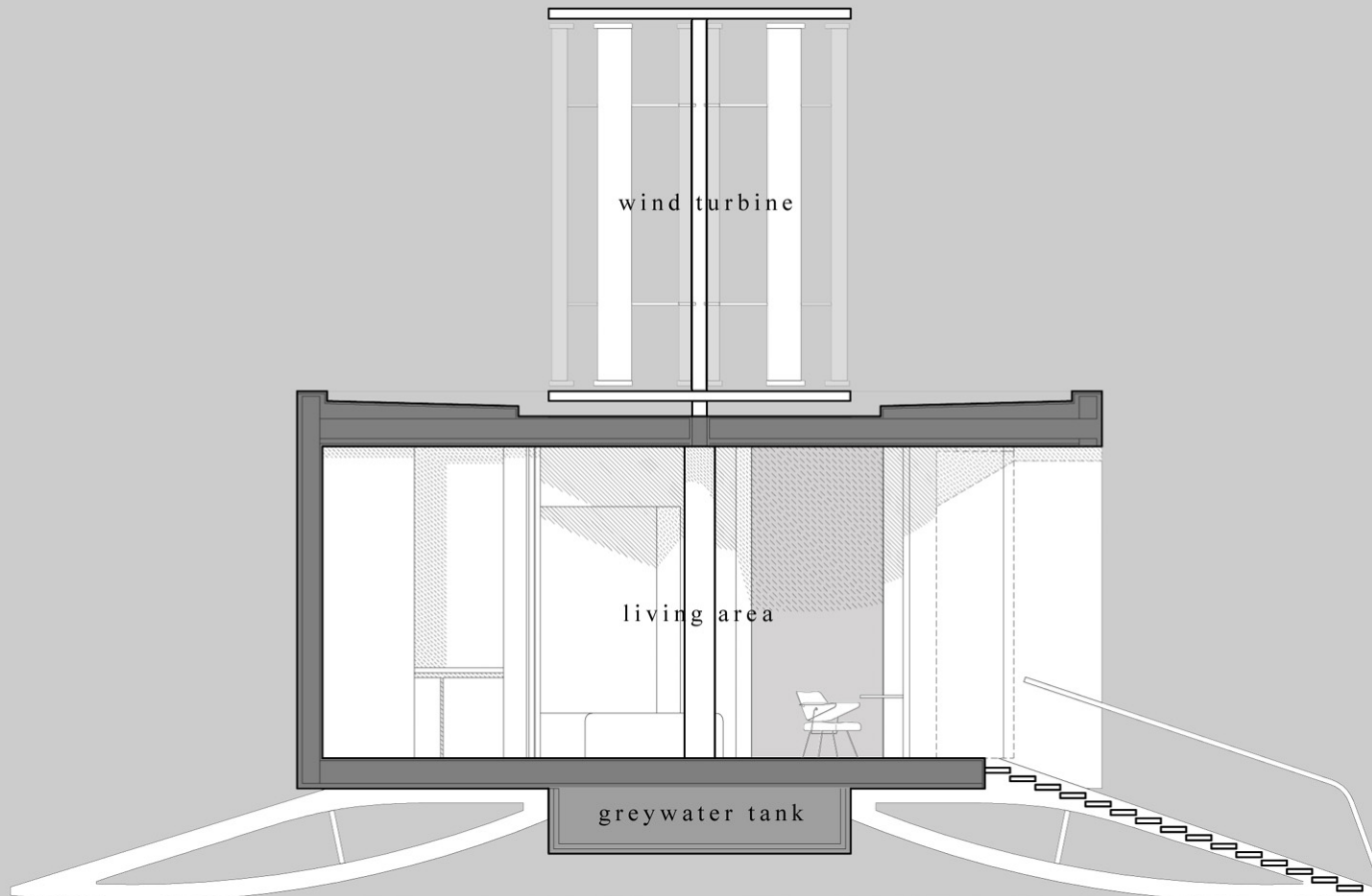
In the complimentary gift box on the 'Hille' coffee table below you'll find a cube of **fresh concrete**. Please use responsibly, and enjoy your stay.

the antillia collective  
a room for london 2010-2012

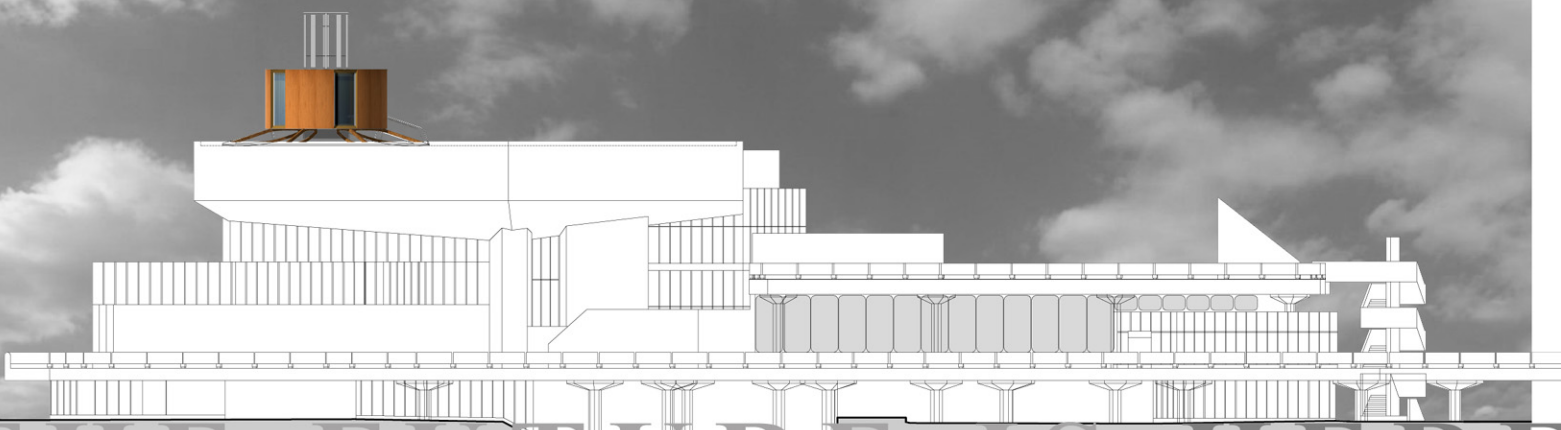
# THE FUTURE IS HERE



section scale 1:75 @ A4



north contextual elevation scale 1:500 @ A4



## design approach

Our initial approach to the brief was one of curious perplexity. How to craft a small building in the midst of one of the most venerated complexes of hulking modernity in Britain? How to maximise its impact despite a relatively moderate budget and remote site?

Our initial move was to lift the room above the surface of the roof. This had several key practical advantages:

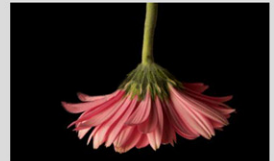
- A) Maximises views from unit
- B) Maximises views of unit
- C) Avoids potential for long term degradation or damage to existing roof below sealed unit
- D) Allows for easy maintenance to servicing without needing access to unit

Having made this decision, formal possibilities flooded in. One of the most obvious, given the need to distribute weight evenly and stabilise the structure without impacting on the existing roof, was a wide base and vertically stepped form.



**Basil Spence: British pavilion, Montreal expo 1967**

Furthermore, the most swift contextual review provided a handy precedent; the concrete columns of the QEH pick up a widely distributed load from the floor slabs and channel it down through slender concrete stalks. Simply inverting this relationship provides exactly the structural solution we need.



## historic precedent

### Skylon

Powell and Moya's iconic tensegrity sculpture for the Festival of Britain is an almost unavoidable reference point. With so much of the 1951 walkway design reinstated by Gross Max and Allies & Morrison in 2006, the continued absence of this much loved landmark remains regrettable. Any modern construction aspiring to lightweight design and fabrication simply cannot fail to revere this structure.



**Rotterdam 'Para-Site LP2'**

### Dymaxion House

As our design developed, a comparison to Buckminster Fuller's 1929 prototypical prefabricated family home became apparent. Originally designed as a low-cost, lightweight solution to mass-produced American housing, the Dymaxion House was arguably well ahead of its time and few full scale versions were produced. The 'rotating house' concept was considered here to be frivolous and economically prohibitive, though our first stage design doesn't preclude it.

The 'Para-Site' program was initiated in Holland in 2000 as a prototypical scheme to develop low-cost semi-permanent housing in under utilised urban locations. The first full-scale example was the LP2 by architects Korteknie & Stuhlmacher, designed for the roof of the Las Palmas warehouse building in Rotterdam. Fabricated from inexpensive, cross-laminated heartwood, LP2 was assembled on the roof like an Airfix kit. An ancestor in spirit more than form.

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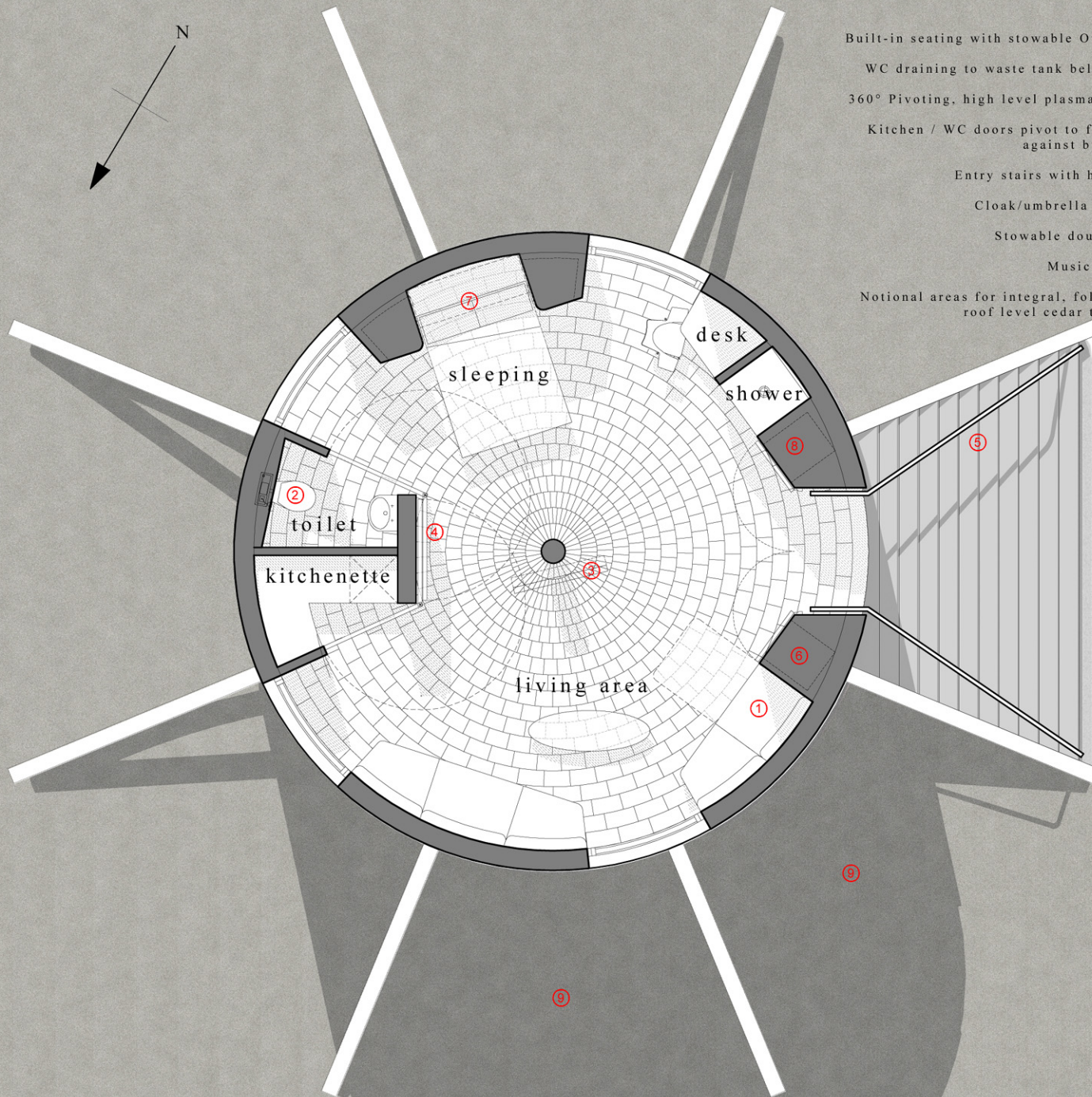
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plan scale 1:75 @ A4

## Key

- ① Built-in seating with stowable Ottomans
- ② WC draining to waste tank below unit
- ③ 360° Pivoting, high level plasma screen
- ④ Kitchen / WC doors pivot to fold flat against bulkhead
- ⑤ Entry stairs with handrail
- ⑥ Cloak/umbrella storage
- ⑦ Stowable double bed
- ⑧ Music station
- ⑨ Notional areas for integral, fold-down roof level cedar terraces



## Queen Elizabeth hall



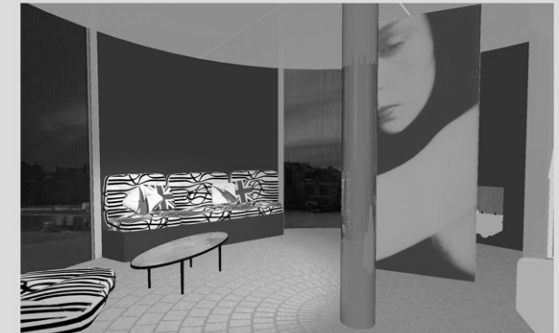
Hubert Bennett's Queen Elizabeth Hall takes its place comfortably at the heart of the Southbank complex. It's truly a privilege to have the chance to surmount this venerable venue!

We often find much to be admired from the building, and hope that some of the participants from its democratic underbelly might find their way in 2012 to the roof of the complex, to enjoy the humble but luxurious environment of the Room for London.

Whilst we take a root of inspiration from this most rational of cultural venues, we believe that the degree of abstraction we've taken from the QEH's octagonal concrete piers doesn't necessarily limit the design aesthetically to this particular site.

Our stand-alone structure, like other notable examples of our work, is "site-versatile".

## internal furnishings



The majority of the internal fittings of the Room for London are integral, though of course flexibility is also key. The designs as presented here include one or two pieces of Robin and Lucienne Day's furniture, and take inspiration from other British icons.

We present these indicatively at this stage, but naturally expect first-rate 20th century British modernist interior design to be well represented.

The quintet of segmented wall units are clad internally with butterflyed hardwood veneers. The stowable bed, Ottomans and sofas will be furnished by British designers and may be individually tailored according to clients' needs.

Our budget proposals also include a healthy allowance for an up-to-the-moment audio-visual environment, which will be specified with our short-listed design.

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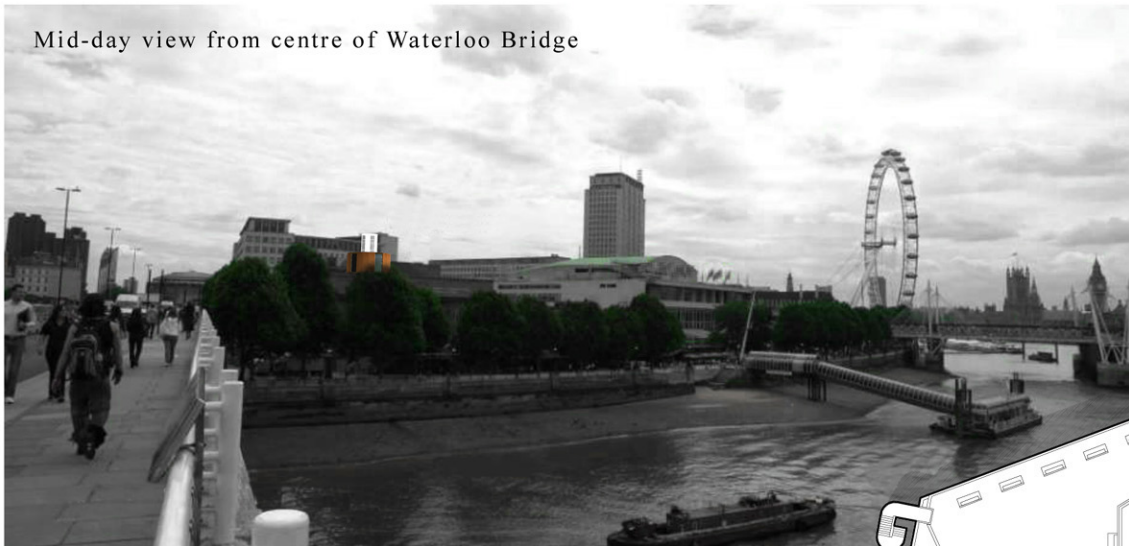
THE FUTURE IS HERE



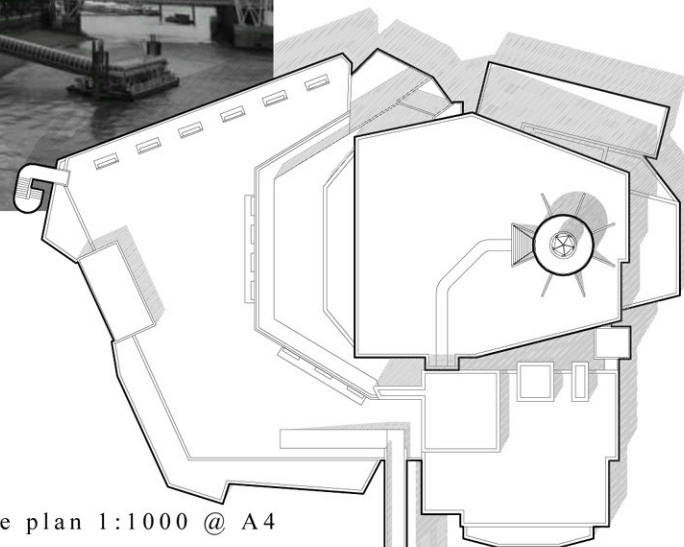
Afternoon view from east side of Waterloo Bridge



Mid-day view from centre of Waterloo Bridge



site plan 1:1000 @ A4



## planning statement

The location of the Room is one of the most engaging and challenging locations in central London. Our approach, whilst forward looking and contemporary, has at its core contextual inspiration. The stepped form balances the new structures' visual impact but is also directly speaks to the QEH's octagonal concrete columns.

The natural cedar clad envelope also respects its context in both a direct and metaphoric sense; the modernism of the Southbank Centre was borne of a respect for the inherent qualities of construction material.

In a wider sense, although the precise positioning of the Room for London will need to be fine tuned by on-site inspection, its elemental form is not frivolous-formal comparison might be made with the Shell tower and the Waterloo Imax cinema. Additionally, by rejecting a rectilinear approach, the temporary construction avoids compromising the impressive formal impact of the existing South Bank complex.



Whilst allowance has been made from the construction budget for feature lighting, its design may only be developed with the relevant stakeholders. Achieving the appropriate presence for the Room has of course to be weighed with the visual impact of the QEH and surrounding buildings.

Our current recommendation would be for nightly lumination of the turbine 'tower' and to highlight the Room for London on the nights that it is not in use.

## working with us

For the full design team proposal, please see overleaf.

**The Antillia Collective** have thirty years of experience designing and making small and medium scale works of architecture across the UK and in Europe. We have a particular interest in making lightweight, portable and/or demountable structures, and a proven track record of delivering these within tight timescales and budgets.



We have offices in London, Edinburgh and Glasgow. Most of our work is co-ordinated from Edinburgh, but our London projects are monitored from our base in Wimbledon.

Our proposed project architect, **Kenton Wilson**, brings substantial experience of projects of this scale and nature and has a comprehensive background in working with iconic and listed C20th building fabric.



## exploded construction diagram (not to scale)

3.4kW wind turbine by WHPower or other;  
anticipated output 12,000 kWh annually.  
Second stage engineering design will assess lock-  
down windspeeds to avoid excessive uplift.

Roof construction locked into place with staggered  
upstands. Overlapped zinc flashing secured behind  
rainscreen and over roof membrane.

5no. 72° interlocking, prefabricated roof segments:  
double plywood skins, sheeps wool insulation and  
150 x 200mm radial timber beams. Recycled vapour  
barrier installed above internal finishes.

5no. external wall units of varying design (refer  
p3), constructed from external grade plywood faced  
in stained Western Red Cedar. Outer face laminated  
with phenolic resin to make UV stable, framed with  
200 x 100mm softwood structure.

Central structural column clad with polished  
stainless steel and incorporating rainwater  
drainage.

4no. 90° floor panels of 12mm OSB hoard over 250  
x 100mm sw radial floor beams. Floor covering of  
natural linoleum or vinyl to suit underfloor heating.  
Interstitial floor void packed with economically  
appropriate insulation, eg sheeps wool, blown  
newspaper, recycled plastic ecowool etc.

Lower soffit clad with zinc over OSB.

700 litre greywater collection tank for utility use  
(estimated maximum total daily usage per person:  
140l) supplemented by QEH freshwater supply. Also  
serves as counterbalance for wind uplift and  
dynamic forces from wind turbine.

8no. radial glue-lam 'petals' locked into place by  
radial support beam for floor panels.

**Total:**  
est. 1065 kgs material load  
60 on-site man hours  
4 hour crainage allowance included

## design team background

**Our team** brings experience,  
lateral thinking and innovation  
to the project. As a **one-stop**  
construction team we have  
delivered well received and cost  
effective projects, and our  
integral working process reduces  
waste time, cost and  
bureaucracy.

As individual partners we bring  
extensive and comprehensive  
backgrounds to this project. The  
staff we expect to work on this  
project, indeed all who might  
lift tools, have a good grounding  
in the scale of design that the  
**Room For London** demands.

**AED; British American Racing  
hospitality unit**



**Antillia Collective; junior  
school extension** (with others)

**Applied Engineering Design  
(AED)** lends experience from a  
wide range of prestigious and  
challenging structural  
engineering projects, including  
dismountable structures. Formula  
One hospitality units and many  
others.

Proposed project engineer **Tim  
Hetherington** brings experience  
across Europe on special  
structures from dismountable  
pavilion and exhibition design  
to tensile structures.

## construction management

Scheduled for completion in  
early 2011 is a development of  
spiritual retreat units on Holy  
Isle in the west of Scotland for  
the Buddhist community of  
Samye Ling, headed by Lama  
Yeshe Rinpoche.

These units are wholly off-grid  
and rely on local sources for  
water, power and heating. The  
prefabricated base units were  
transported to the island by  
launch boat, and are nearing  
completion through the difficult  
winter months as planned.



**On-site assembly, Holy Isle**

**Prototype construction**



As the brief currently leaves  
room for suggestion around  
fabrication, we could propose  
bringing the project manager for  
the Holy Island project on board,  
either to oversee construction or  
in a consultancy role if  
desirable.

Originally from a joinery  
background, **Toni Poertner** has  
over twenty years construction  
experience in the UK and his  
native Germany, and has a very  
sound grasp of economically  
sourced and environmentally  
responsible supply chains.

THE FUTURE IS HERE the antillia collective  
a room for london 2010-2012