

EUROLUCE - a világítástechnika új trendjei

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atrium

ASYMPTOTE

WilkinsonEyre.Architects

Herzog & de Meuron

Erick van Egeraat

Christian Biecher

Salone Satellite

Zaha Hadid

Great Brits

VIA



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Szokatlan homlokzati lezárás – az „épület” az utcavonalra kicsúcsosodik

Unusual frontage - the "building" tapers to the street line



A belső mag és a külső burok között generált tér előcsarnok-funkciót lát el
The space generated between the inner core and the external shell acts as a foyer



STRONG AND GENTLE

text / photos: Zorán Vukoszavlyev

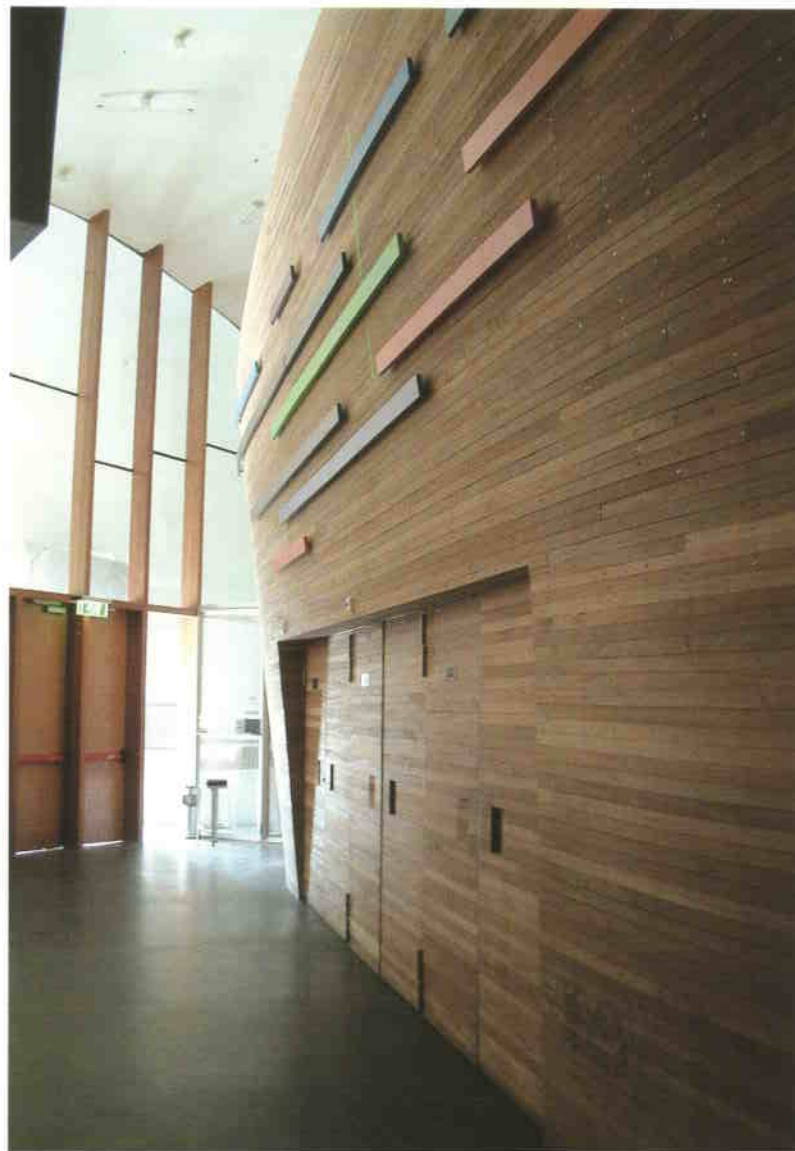
Erick van Egeraat's concert hall in Breda

Carrying off the role of star architect with casual ease, Erick van Egeraat holds as the core of his design approach the raising of a unique idea into a quality category. His quest to bring distinctive architectural ideas to clients and contractors and see them to completion makes the story of his buildings a story of struggle. By virtue of the consistency he has thus achieved, his finished works stand as interpretations of clear thought.

Erick van Egeraat is the outstanding representative of Dutch neo-modern architecture. Starting his career with the Mecanoo firm in Delft, he quickly marked out his own route through his affinity for Scandinavian modern architecture. The hallmark of his own firm, founded in 1984, is a synthesis of rugged functionalism and Alto-like relaxed organicness. Generated free forms have been appearing in his work since the ING office building in Andrásy út, Budapest (1992). Boldly advancing along his own route, he founded the Erick van Egeraat Associated Architects group in 1995. He now runs offices in Rotterdam, London, Budapest and Prague, but through his work and design projects he has a presence in many more countries. The MezzPopArena in Breda strongly emphasises the primacy of generated form that stands on its own. With the demolition of some of the old warehouse and factory buildings,

the new musical centre has taken on an emblematic role as the cornerstone of a large project site. The organic cell growing out of the pitched-roof service building generates an irregular space-form in its surroundings. It exerts an influence on the transforming urban fabric not as a new building, but as spatial furniture. By its sculpturality, it creates a new set of attitudes in the old space-building relationship. Replacing the frontage of the traditional block with a glass wall has done more than open it up to the café terrace spreading on to the street. It is an aristocratically executed stroke that relieves the weight from the whole building. The immateriality of the glass wall elegantly communicates with the urban space, and the internal space, completely opening towards the terrace, gains an extra semi-interior. The addition to the side wall of the old block is a biomorphic object formed with a gentle touch. The outline is unusual, and continuously varies: every section of the fluctuating surface comes to life with its own separate curve. The copper cladding opens up at two places, and the folds along the displaced curves accommodate the plumbing: technical functionality becomes a natural element of form. The leaning mass on its triangular floor plan generates an urban space aligned with the principal angle of view. The inflected indentations on the exterior surface serve to refine the definition of the boundary wall. From its wide interface with the existing building, the amorphous extension tapers to a peak in the direction of the street, an unusual "frontage" in the "streetscape".

The old part of the building houses the service part of the café and the toilet block of the concert hall. The organic fit is carried to perfection: passing through the roof, the copper shell appears in the interior as a vertical spatial boundary. The primary form perceived from outside encloses a similarly amorphous internal form. The two structures match but do not touch, an intermediate space, narrow in some places and several metres wide in others, runs between them, accommodating corridors and technical rooms. The internal mass is the concert hall itself. The double shell has an intrinsic sound-insulating function, but is taken further into the design: a sweeping architectural arrangement gives a logical organisation of elements eliminating the ad hoc from the essential connecting spaces. The wood panelling of the internal amorphous block has the effect of furni-



A belső tér organikus görbülete
Organics shape of the interior

ture, and the subtlety of the details reinforces this right down to the intersections. Strong and gentle: with the Breda concert hall, Erick van Egeraat has created a contrapunctal composition of traditional, archetypal architecture and experimental soft forms. The complex owes its uniqueness to Egeraat's exhibitionism. He has turned his persona, his place in the current architectural star system, into a trade mark, a brand.