



RELEASE

4.12.07

Winner Announced Egremont Castle Performance Structure, Cumbria International Open Design Competition

The RIBA Competitions Office is delighted to announce the winners of the international design competition for a new performance structure for Egremont Castle in Cumbria as Decosterd-Cotting Architects of Lausanne with Guscetti-Tournier Engineers from Geneva in Switzerland.

A two stage open competition was launched in July this year and 27 concept designs were submitted. From the anonymous first stage, three schemes were short listed and invited to attend a second stage interview to discuss their concepts with the jury panel. Moxon Architects with Built Engineers from London and Yehre Suh & Justin Kwok from Brooklyn, USA both made excellent presentations but the panel were unanimous in selecting Decosterd-Cotting Architects as their design was felt to be the most flexible and elegant solution to a very challenging brief.

The radical design from Decosterd Cotting will be Cumbria's first truly contemporary architectural commission. It provides a cover for the ruined castle Baillie using a lightweight flexible membrane stretched between four hydraulic pillars. The structure can be raised and lowered for public performance events and removed when not in use.

Alistair Hudson of Grizedale Arts, project consultants, was particularly impressed by the winning design in that "it was an extremely technical and contemporary solution, yet it was the only entry which allowed the castle architecture to speak for itself. By using the existing walls it was effectively putting the roof back on the castle and bringing it backing to use."

Robin Snell, RIBA Adviser commented: "The winning architect has understood the wider architectural aspirations of the Brief proposing an effortless, abstract and elegant structure which successfully balances the new with the old to make a new venue and focus for the town. Importantly the idea has the 'room' to be developed with the Client, to create a memorable multipurpose space, which will give the town something it would not have thought possible at the outset."

Jean-Gilles Decosterd of the winning practice said of the design, "The structural concept echoes the architectural project which is a dialogue between the castle and its environment throughout the curved, straightforward and fluid silhouette. The choice of the structural scheme and its integrated materials meant to

be used frequently must cope with assembly and dismantling on a daily basis. The shape of the cover, a hyperbolic paraboloid, is capable of supplying the necessary rigidity and strength.”

The scheme will now be put forward for funding as part of the Egremont and Area Regeneration Strategy led by West Lakes Renaissance. The Competition was part of public art strategy devised by Grizedale Arts for Egremont, which aims to create an infrastructure and platform the town’s growing cultural life.

Ann Morton of the Egremont and Area Regeneration Partnership board and member of Friends of Egremont Castle group said “ At each stage, this project takes us nearer to realising a long standing vision to have a wonderful performance and activity space within the castle grounds protecting participants from the weather and providing an inspirational piece of architectural design that compliments this historic building”

The new structure places an iconic building within another and extends the use of the castle for concerts, plays and public events through provision of a weather proof cover and add to the growth of the town by making a dramatic venue unlike any other.

- ends -

Notes to Editors:



NOTES TO EDITORS

Egremont Regeneration’s international open ideas competition, for the design of a new performance structure within the castle keep at Egremont Castle in Cumbria, was run with the support of RIBA Competitions Office and Grizedale Arts who implement Egremont’s creative strategy.

Competition entries were invited from architects, designers, engineers and students of these disciplines to take part in the competition.

The Competition, part of the Creative Egremont public art strategy, was promoted by Egremont and Area Regeneration Partnership and Grizedale Arts. The aim was to find an innovative new design for a removable structure which will allow the castle to be used for concerts and public performances. This project is part of

an ambitious regeneration strategy for Egremont and is funded by West Lakes Renaissance and Arts Council England.

The competition was open internationally to architects, designers, engineers and students of these disciplines. Collaboration between disciplines was actively encouraged.

Please ensure that the RIBA is credited when mentioning the above competition. The RIBA Competitions Office organises bespoke architectural competitions that encourage excellence in design, offer value for money, and are run smoothly from inception through to the appointment of a winning design or architect/team. The Competitions Office has vast experience of managing competitions for a diverse range of clients, project types and budgets. The competition process has produced landmark buildings/structures such as BALTIC and The Sage Gateshead, the Millennium Bridge etc. For further details please visit www.ribacompetitions.com

Creative Egremont is the public art strategy devised by Grizedale Arts and funded by Arts Council England as part of the overall regeneration co-ordinated by the Egremont and Area Regeneration Partnership.

1) Media Contacts:

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Ann Snape, Marketing & Tourism Officer for Egremont Regeneration Partnership, 01946 825546 or email asnape@copelandbc.gov.uk

Luke Diccico, PR & Communications Manager for West Lakes Renaissance, 07799035390 or email luke.diccico@cumbriavision.co.uk

2) West Lakes Renaissance is leading the regeneration of Furness and West Cumbria. We are:

- Investing £200 million in Furness and West Cumbria over the next 10 years to stimulate economic growth and create 5,000 new jobs
- Co-ordinating regeneration activity across an 80 mile long area in order to attract private sector investment
- Creating a knowledge-based economy based on new skills and business growth

For more information on West Lakes Renaissance visit www.westlakesrenaissance.co.uk

3) West Lakes Renaissance is supported by the Northwest Regional Development Agency (NWDA), which leads the economic development and regeneration of England's Northwest and is responsible for: Supporting business growth and encouraging investment; Matching skills provision to employer needs; Creating the conditions for economic growth; Connecting the region through effective transport and communication infrastructure; Promoting the region's outstanding quality of life. www.nwda.co.uk

4) Cumbria County Council is a founding partner of and the accountable body for West Lakes Renaissance. www.cumbria.gov.uk

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Supporting Information

Background information from Décosterd and Cotting's Practice

The Egremont's Project is an opportunity to gather our competences in Architecture and Engineering. On one hand Guscetti and Tournier bureau, one of the most prominent engineers in Geneva, also well known for their innovative approach to structural designs, will be dealing with the technical part of this project.

On the other hand, Decosterd and Cotting's architecture practice are in charge of the overall Egremont's project. Catherine Cotting joined recently the practice of Jean-Gilles Decosterd. Who is acknowledged for the Swiss pavillon he designed in 2002 at the biennale of Venice with his former associate. Mr Decosterd has had several prizes, publications and exhibitions to his credit for the last 15 years while teaching architecture in Switzerland.

Décosterd and Cotting's practice draw their high standard performances from the option to remain a small company close to their clients and their needs. They are able to tailor made their research skills, their personal commitment from the first connections to the delivery of their work.

Their architectural motto can be resumed in a single question: In order to deliver a suitable architectural proposal, we need to explore the substance in the following matter trilogy of the body, the physical space and the landscape.

From the territorial dimension of their work, they do not think architecture as additional objects but a catalyser, which interacts with the given context, such as, physiological, social or territorial. They believe that architecture is nothing else than the "sought-after piece" linking those different realities.

Decosterd and Cotting developed further the concept of Kenneth Frampton "critical regionalism" concerning the lack of meaning in Modern Architecture. "Climatic regionalism" strives to highlight architecture as a local climate rather than a formal proposal. Their groundbreaking conception seeks a climatic answer to a climatic context through parameters such as technical, phenomenological and ecological.

Décosterd and Cotting's practice quote on the project

The structural concept echoes the architectural project which is a dialogue between the castle and its environment throughout the curved, straightforward and fluid silhouette.

The choice of the structural scheme and its integrated materials meant to be used frequently must cope with assembly and dismantling on a daily basis.

The shape of the cover, a hyperbolic paraboloid, is capable of supplying the necessary rigidity and strength.

The membranous forces are balanced by an "ovoid ring beam". The roof system rests on five hydraulic masts buried in the ground which guarantee the general stability of the roof. Their hydraulic mechanism is lodged in a well sealed in the ground. With their upward movement they can favourably influence the structural behaviour and increase the versatility of the event area.

The multipurpose structure will be supported by few anchor points, which requires wide spanning, and the use of lightweight material. This technology is common knowledge in shipbuilding such as carbon fibres and cable armed foil. Five hydraulic cylinders anchored in the ground grant the whole structure with versatility. Those aluminium retractable masts will remain buried in their underground tube when there are not in use. Once the roof is stretched, the hydraulic masts can be raised up to one meter high so allowing easy working access on the ground. When the whole structure is attached together, the hydraulic mast can then be raised to its full extent, up to 8 meters high.

This structure which appears at first glance simple is in fact complex. The following three elements: the membrane, the ring and the masts are interacting and sharing loads according to their rigidities. The membrane and the ring behave as muscles and bones in the human body.

As well as being a very resilient structure, we are able to make the most of it by influencing its design in order to provide the structure with a high responding factor to external actions, such as wind or snow.

The membrane consists of a composite PVC and coated polyester pre-stressed membrane. It is very resistant, hard-wearing and eco-friendly

One of the most innovative solutions consists of using composite materials, in particular carbon fibre. The great benefit of such solution will grant a very good rigidity/weight ratio. Furthermore, the ring elements management will require little labour force.

The Egremont project is a creative approach to architecture merging together three different realities: urban, contextual and technical

The urban facet of the project is an opportunity to boost the urban strategy of Egremont in two stages: the construction of a new public space and the shifting of Egremont social gravity centre onto its historical roots. According to this aspiration we should assume that we are building a public space as such. Therefore we have to adopt a public scale and a clear visibility for the project.

The frame work delineating the scale of intervention remind us that the prior responsibility of architecture is about dealing with publics needs and responding to local context. As a result the urban dimension of the castle and its re-incorporation into the landscape are the fabric of our intervention.

Architects don't develop isolated objects from their environment but intervene between the urban fabrics, in the same way as we aim to regenerate the area of the castle itself more than just dropping a flat roof upon Egremont castle.

According to the existing needs and developments of Egremont, a large sheltered area leads to flexibility of use while formulating an adequate solution. From a technical position operating in an historical spot, we are considering only five anchors points for the whole structure. The shape design and the structure are the result of the wide span between the five anchor points positioning. The new covered area and the castle are collaborating together to award us with this elegant sail.

Bearing in mind that our project proposal is meeting a historical site within a preserved landscape, we mean a straightforward design and the use of a quiet architectural vocabulary.

Our research aims at a conceptual contemporary structure meeting an eight hundred years construction. Historically, the usual response to entropy was to apply heavy materials and thick walls to construct premeditated forms. The castle itself illustrates such strategy against external solicitations as gravitation, wind and rain. Nowadays high tech materials are available and have the ability to react by internal deformation to external solicitation.

Our proposal is not determined by its form, but rather a proposal standing between our wish for space meanwhile the scope of what we can do within the limitation of the context.

The formal definition of the structure is also relevant to its climatic contextualisation

In order to deal with the wind factor, the whole structure has the ability to minimize its confrontation. The hydraulic masts will permit height and angle adjustment accordingly to lessen its flying surface. The round cylindrical beam made of carbon fibre, which sustains the sail border, has a variable geometrical design. The most exposed part of the round cylindrical beam to the dominant winds bears an elliptical design, whereas the least exposed part has a circular shape.

The central coverage material made of armed foil is an opportunity to be used as filter for daylight. For that reason, we aim to transform the quality of daylight by warming it throughout our main architectural feature. North European homes use colours and light to warm up their interiors to counterbalance the greyness of

their weather. The coverage could gain a new function by “warming up the daylight”. Whereas in night conditions, the bottom of the coverage will act like a big reflector disseminating the projected light as a diffused ambience.

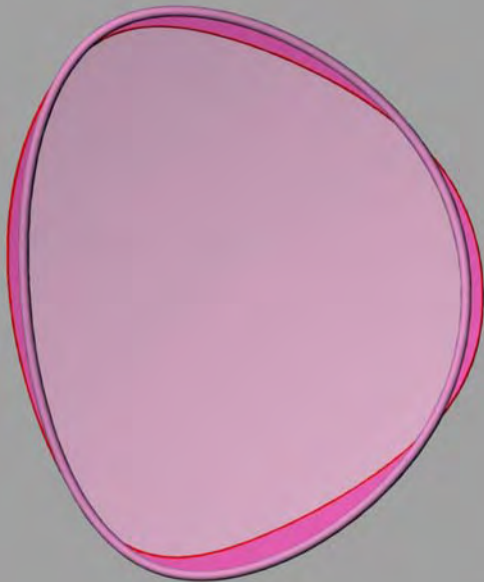
In summary, all the formal and constructive decisions pertaining to the Egremont’s project fit in the Decosterd and Cotting theoretical and applied research approach to architecture. They re-enforce the concept of “climatic regionalism” which postulates that today’s meaning of territory is not only about landscape in a pictorial approach, stylistic in a cultural approach or formal in a morphological approach while climatic reality is becoming a sign of our times.

As a matter of fact, new ways of research and practice open up for an architecture meant in terms of immersion: body’s immersion into architectural space and immersion of architecture into climatic and physical territory. In that sense, Architecture stops being apprehended aesthetically; it becomes a straightforward connection between the body and the territory.







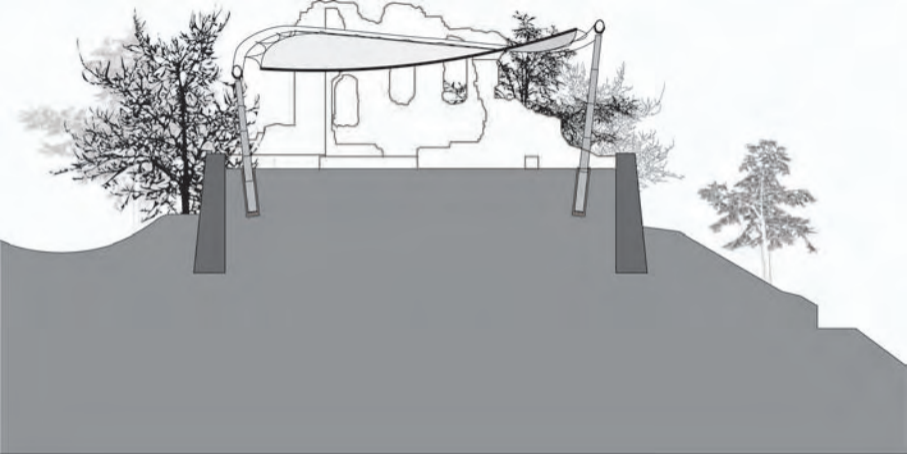




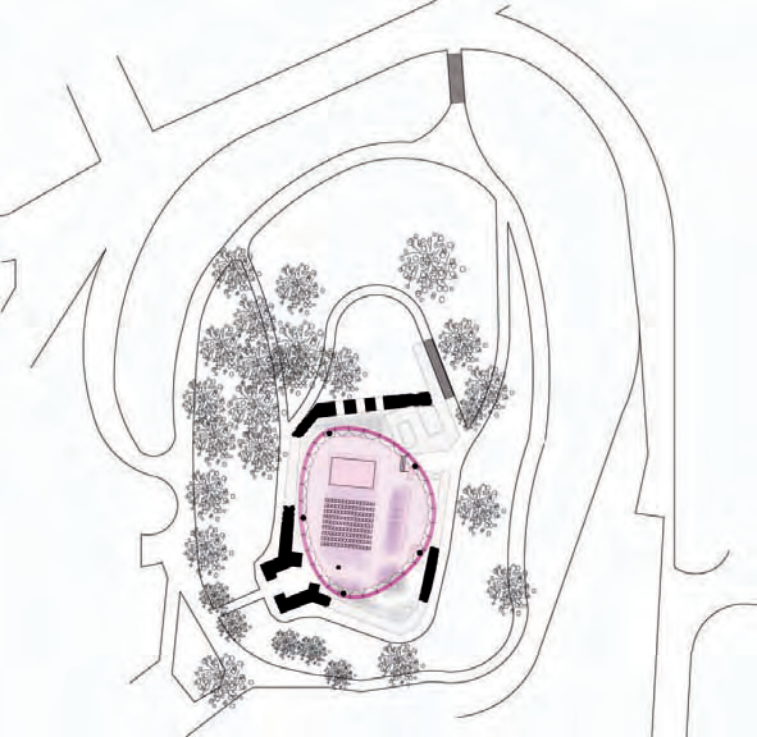
YEAR 2008 : 52 kg/m³

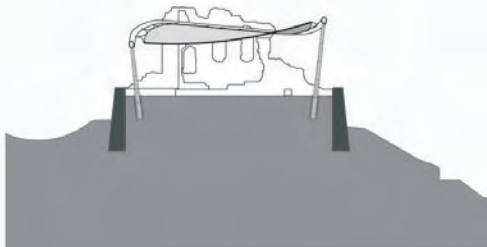
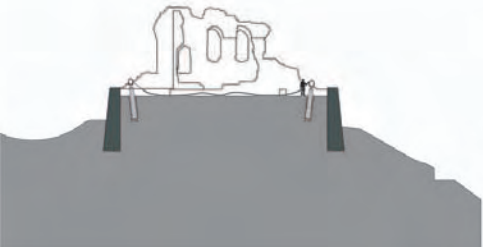
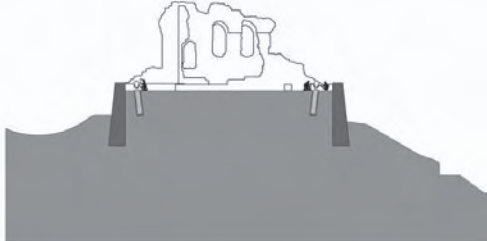
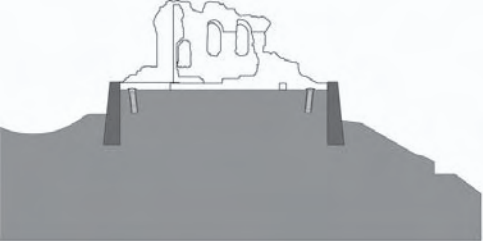


YEAR 1125 : 2600 kg/m³









Jean-Gilles Décosterd, born in 1963 in Lausanne, Switzerland, develop since fifteen years an architectural research upon the energetic and climatic definition of the space rather than its formal proposal. Air, light, heat are often used as sustances and elementary material for his architectural projects. He applied this strategy to the interior space in several well-known project as *Hormonarium*, the Swiss pavillon he designed in 2002 at the biennale of Venice with his former associate. Other projects as *Omnisport Hall* were acquired by Modern art Museum *Centre Pompidou* in Paris.

He actually works upon a new definition of the *context* in architecture called «climatic regionalism» which postulates that today's meaning of territory is not only about landscape in a pictorial approach, stylistic in a cultural approach or formal in a morphological approach while climatic reality is becoming a sign of our times. With his actual associate, Catherine Cotting graduated in architectural design of Swiss Polytechnical School (Epfl), they consider architecture as a climatic answer to a climatic context through parameters such as technical, phenomenological and ecological.

As a matter of fact, new ways of research and practice open up for an architecture meant in terms of immersion: body's immersion into architectural space and immersion of architecture into climatic and physical territory. In that sense, Architecture stops being apprehended in a single aesthetical point of view, it becomes a straightforward connection between the body and the territory.

Teaching

2007	Professor of architecture and founder of «Séminaire d'Architecture de Lausanne»
2007	Workshop, Híbridos – Laboratorio de Arquitecturas Vivas, Gran Canarias, Spain.
2006-2007	Guest Professor, Hochschule für Architektur, Burgdorf, Switzerland
2006-2007	Professor of architecture, Ecole Athenaeum, Lausanne, Switzerland
2004-2006	Professor of architecture, Ecal, Ecole cantonale d'art de Lausanne, Switzerland
2004-2006	Scientific collaborator of Prof. Vincent Mangeat, atelier de projet LATER - Epfl, Switzerland
2005	Guest Professor, Académie d'Architecture de Mendrisio, Suisse (Décosterd & Rahm, ass.)
2000-2004	Assistant of Prof. Vincent Mangeat, LATER - Ecole Polytechnique Fédérale de Lausanne

Lectures

2007	Lecture at Centre Anthropologie Architecture Territoire, Acm-INTER-ENAC-EPFL Lecture «Vision pour Genève», Fondation Braillard, Genève, Switzerland Lecture, Architekturgalerie, Ort oder Programm Lucerne, Switzerland Lecture, Híbridos – Laboratorio de Arquitecturas Vivas, Gran Canarias, Spain
2006	Lecture, FAS, Swiss federation of architecture and ingeneering, Lausanne, Switzerland Lecture, Hochschule für Architektur, Swiss-China meeting congress, Berne, Switzerland Lecture, IUUA Institut d'architecture de l'Université de Genève, Switzerland Lecture, Ecole Polytechnique Fédérale de Lausanne, search committee invitation

Lectures (more)

- 2005 Lecture, IUA Institut d'architecture de l'Université de Genève, Switzerland
Lecture, Epfl, studio of the Professors L. M. Mansilla & E. Tunon, Barcelone
Lecture, Heaa, Haute école des arts appliqués, Genève, Switzerland
- 2004 Lecture, Epfl postgrad teaching, Technic and energies in architecture, Epfl, Switzerland
Lecture, Epfz 3-4 master degree of Professor A. Ruegg, Zurich, Switzerland

Award and Honors

- 2006 «Silber Hase», design category, «Die Besten 2006», Hochparterre, Switzerland
2004 Acquisition for the museum's permanent collection, Beaubourg, Paris
2003 Swiss National Award, section of architecture, Switzerland
2002 Swiss Pavillon, 8th Biennial of Venice, Italy

Exhibition (selection)

- 2006 Liverpool's Biennial, Grizedale Foundation's selection, England
2006 Laboratori d'Arquitectures Vives, Hybrids, Girona, Spain
2005 Musée national d'art moderne, Centre Pompidou, Paris (group show)
2005 AA School, London (group show)
2005 Mori art museum, Tokyo (group show)
2005 Centre Culturel Suisse, Paris (solo show)
2005 FRAC CENTRE, Orléans, France (solo show)
2004 Centro Andaluz de Arte Contemporaneo, Seville, Spain (group show)
2004 CCA, Kitakyushu, Japan (solo show)
2004 Musée national d'art moderne, Centre Pompidou, Paris (collection show)
2003 Biennial de Valencia, Spain (group show)
2003 Migros Museum, Zürich, Switzerland (group show)
2002 8e biennale d'architecture de Venise, Italy (solo show)
2002 Whitneybiennial.com, New York, USA (group show)
2001 Traversées, Musée d'art moderne de la Ville de Paris, France (group show)
2001 Tirana Biennale, Albany (group show)
2001 010101 Art in Technological Times, SF-MOMA, San Francisco, USA (group show)
2000 Archilab, Orléans, France (group show)
1999 e-spaces, Purple Institut, Paris, France (group show)

Projects (selection)

- 2007 Requalification of the seven main railway station SBB-CFF-FFS, Switzerland (to come)
Transformation of a farm for housing, Agiez, Switzerland (to come)
Requalification of the light design, Museum of Art, Lausanne, Switzerland (to come)
- 2006 Requalification of the working spaces Swiss Railway Compagny SBB-CFF-FFS, Bern, Switzerland
Construction of an exhibition pavillion, Ecole Nouvelle de la Suisse romande, Lausanne, 2005
Realisation of the Lucy Mackintosh Art Gallery, Lausanne, Switzerland
- 2005 Landscaping an island in Austria
- 2004 Project for a new cafeteria, Beaux-Arts's School of Paris, with J-L Vilmouth, France
- 2003 Scenography for the exhibition «Nano», Paris, France
- 2002 Project for a parc in San Sebastian, with Gilles Clément and Joseph Andueza, Spain
- 2000 Invitation for an architectural proposal for the Swiss national Exhibition, Switzerland

Publications (selection)

Monographs

- « Décosterd & Rahm , distorsions » HYX éditeurs, Orléans, 2005
- « Ghost flat » CCA, Kitakyushu, Japon, 2005
- « Physiological architecture » Décosterd & Rahm, Birkhäuser, Basel, 2002

Collectiv publications

- « artsclapes » GG Editorial Gustavo Gili, S.A, Barcelone, 2003
- « melatonin room » Less + More, droog design in contexte, 010 Publishers, Rotterdam, NL, 2002.
- « The hormonal city » architopia, Utopia Biennial, Cascais, Portugal, 2002.
- « peinture placebo » Traversées, Musée d'art moderne de la Ville de Paris, Ed. Paris Musées, 2001.
- « digestible spaces » Tirana Biennale 1, Giancarlo Politi Editore, Milan, 2001
- « archiLab » Thames & Hudson, Londres, 2001.
- « melatonin room » 010101, art in technologicals times, SF-MOMA, San Francisco, 2001.
- « Jardin stimulé » La Ville, Le jardin, la mémoire 2000, Editions Paris Musées, 2000.

Espaces Communs SBB-CFF-FFS

Décosterd-Cotting, architects
2007

Requalification of the lighting for the seven main railway stations of Switzerland

Indexed light on the geographical locations of the stations



Espace Academia SBB-CFF-FFS

Décosterd-Cotting, architects
2006-2007

New standard for the offices of the Swiss railway Company, Bern, Switzerland

Award : *Silber Hase, die Besten 06_Hochparterre*

Climat qualification of a work space



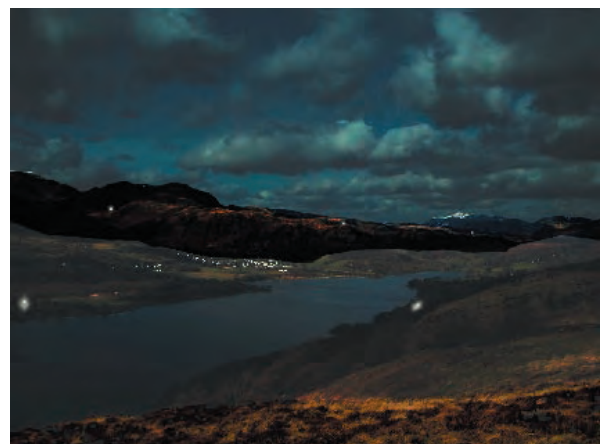
Grizdale Art Center

Décosterd-Cotting, architects
2006-2007

Territorial and architectural rehabilitation
Nord Lake District, England

Honor : *Selected for the Liverpool's Biennial, 2006*

Characterization of energy infrastructures



Maison Blanchet

Jean-Gilles Décosterd, ARCHITECTURE
2006-2007 (realisation to come)

Transformation of a 19 th century rural housing
Grandvaux, Switzerland

Light qualification of an housing area



Thomy, Nestlé Suisse

Jean-Gilles Décosterd, ARCHITECTURE
2005-2006

Study for a new packaging design

Food product designed by cooked aluminium tubes



Galerie Lucy Mackintosh

Jean-Gilles Décosterd, ARCHITECTURE
2004-2005

Lucy Mackintosh Art Galery in Lausanne, Switzerland

Qualification of the exhibition space by thermal differences



8ème Biennale d'architecture de Venise

Jean-Gilles Décosterd / Décosterd & Rahm, associés
2002

Swiss Pavillion
8 th Biennial of Architecture, Venice, Italy

Hypoxic overlit space indexed on high altitude
conditions



Omnisport Hall

Jean-Gilles Décosterd / Décosterd & Rahm, associés
1998 / 2002

Acquisition for the museum's permanent collection
National Museum of Modern Art, Centre Georges
Pompidou, Beaubourg, 2002

Climato-physiological ecosystem of an omnisport hall

