

P4 Reflection

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The reflection for my graduation project "Concert Hall of London Symphony Orchestra" consists of four themes which triggered me to form the idea on what to build and how to build besides Barbican center.

Precedents on site

The Barbican Centre, designed by Chamberlin, Powell and Bon in the Brutalist style, is very important elements and background for the project. Together with the urban surroundings, they formed the site. Therefore, to understand Brutalist style and philosophy, goes parallel with reading the environment.

Brutalist architecture flourished from the 1950s to the mid-1970s, having descended from the modernist architectural movement of the early 20th century. Brutalism became popular with governmental and institutional clients, with numerous examples. Examples are typically massive in character (even when not large), fortress-like, with a predominance of exposed concrete construction. There is often an emphasis on graphically expressing in the external elevations and in the whole-site architectural plan the main functions and people-flows of the buildings.

The Barbican Centre is a performing arts center in the Barbican Estate of the City of London and the largest of its kind in Europe. The Centre hosts classical and contemporary music concerts, theatre performances, film screenings and art exhibitions. It also houses a library, three restaurants, and a conservatory. The Barbican Centre had a long development period, only opening long after the surrounding Barbican Estate housing complex had been built. It is situated in an area which was badly bombed during World War II. The London Symphony Orchestra and the BBC Symphony Orchestra are based in the Centre's Concert Hall.

Building near history

Bastion, which is near the Barbican Estate, stands on Roman foundations with an upper structure of 13th-century masonry. It is now the name of a road in the City of London running along part of the course of the old wall between Wormwood Street and the Rotunda junction where St. Martin's Le Grand meets Aldersgate Street. Until the later Middle Ages, the wall defined the boundaries of the City of London.

Part of the route originally taken by the northern wall is commemorated, although now only loosely followed, by the road also named London Wall, on which the Museum of London is located. The

modern road starts in the west with the Rotunda junction at Aldersgate, then runs east past Moorgate, from which point it runs parallel to the line of the City Wall, and eventually becomes Wormwood Street before it reaches Bishopsgate. This alignment, however, is the result of rebuilding between 1957 and 1976.

Publicity for Londoner

The complete outer structure of new LSO concert hall besides Barbican is like a giant ziggurat sitting in the city. It is presented as a walk-on landscape. The ramps, roof and shaft are public space for hiking and wandering. Citizens who walk on the roof will enjoy seeing a cityscape from the peak.

A continuous access connect the Roman historic ruins, the concert hall and the city streets. People who just pass by will get involved in the concert hall events by the route. By walking up slowly on the ramps, from the street level and garden level right up to the panorama plateau at the top, people can enjoy the views at different heights, and the look inside the foyer, rehearsal rooms of the building when they go down in the shaft. The route begins before actually entering this building. Along with the scenic route, people wander on this gigantic monument. The ramps and roof are an accessible area offering a view of surroundings.

Monumentality and everyday architecture

The "Concert Hall of London Symphony Orchestra" is full of monumentality as a public building. The role of the building is a palace where people gather together in the most prosperous city in the world. While the monumentality would stay in the concert hall by keeping the building's essence of darkness and silence.

Discussion of the definition of the concert hall starts from the research seminar in the first semester, where Irene guided us to dig in the characters of a festive space. Then I defines the festive space close to everyday architecture, where different behavior of people are triggered by the richness and continuity of the building, and are situated comfortably in places.

Corroborated with the building technology tutor and consultants on climate and structure, the solution for heating environment, controlled air ventilation is systemized. And the main loadbearing for the proposed building is defined as concrete skeleton which provides possibility flexibility for opening in different widths.

Conclusion

The process of the graduation design starts from research and ends in an elaborated project. With the large-scale model making, photo taking, drawing and writing, the sensual perception of Barbican is kept in mind from which the design scheme is built. Theoretical reading on London and European concert hall context construct the cultural background of the design well. And then the typological group research provides plenty of sources on the architectural language. Last but not the least, the professional experience of the tutors has been supporting throughout the research and design phrase.