

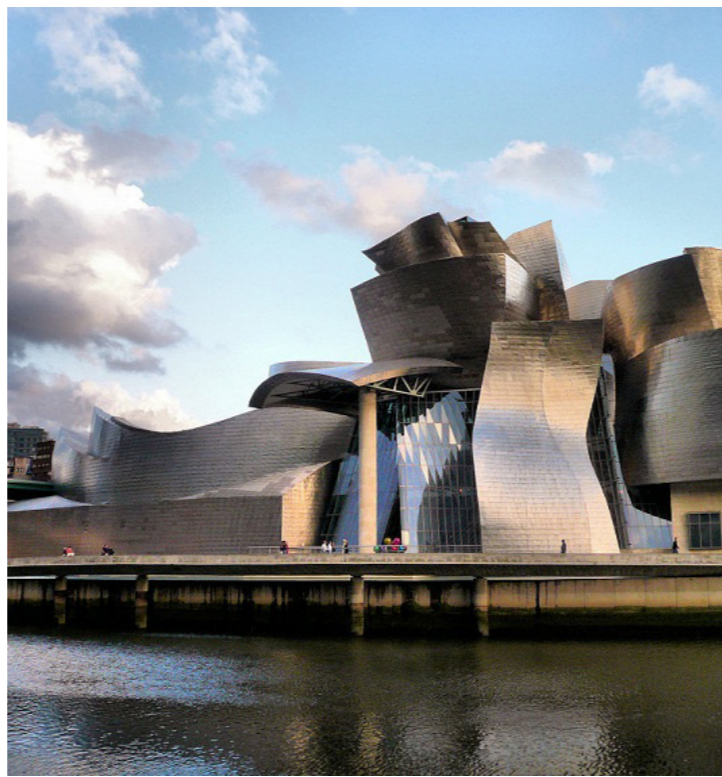
House of Music

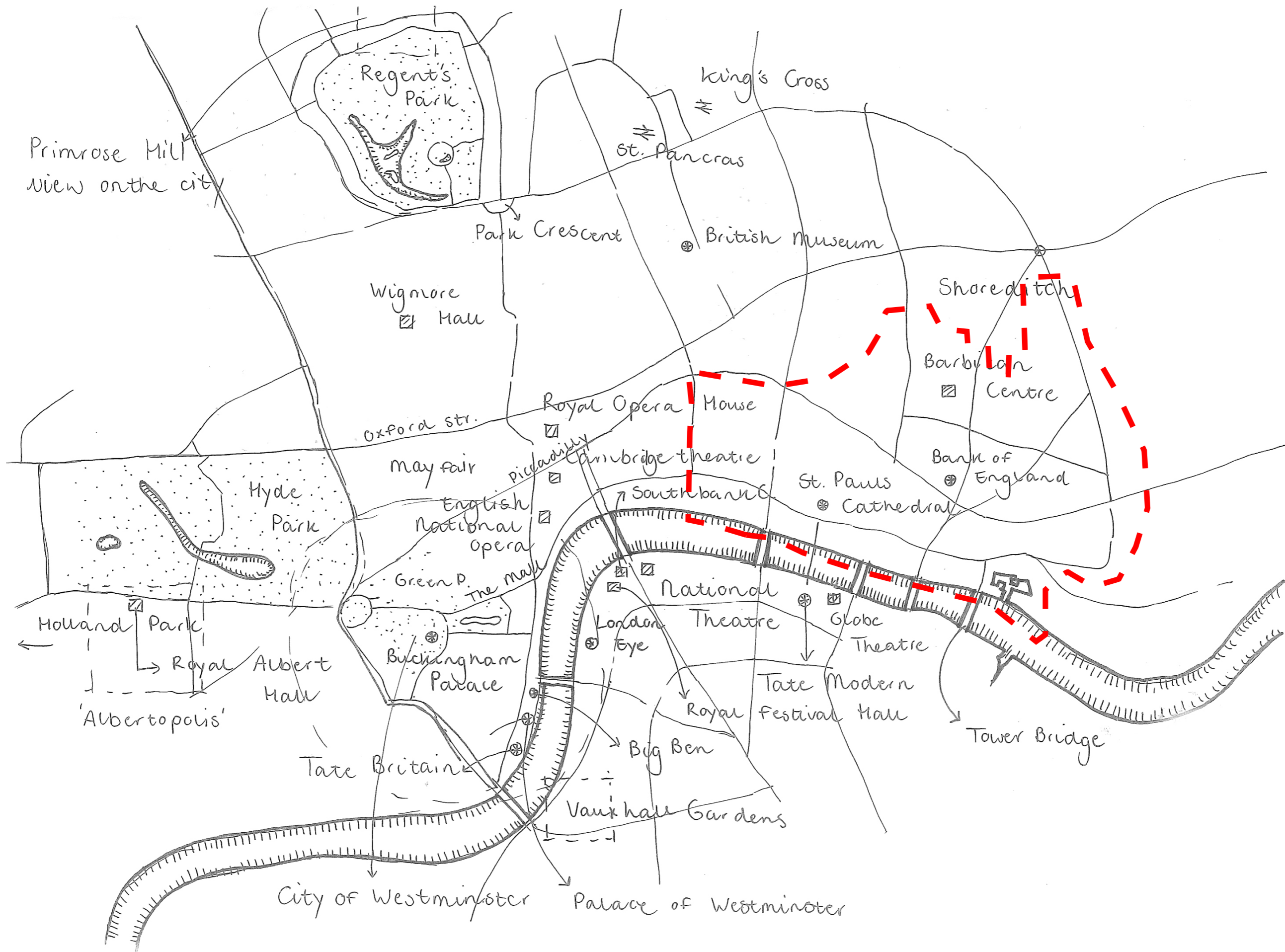
a public living room for the city

0. introduction



“World-class cities need world-class music venues.”
- Sir Simon Rattle





the City

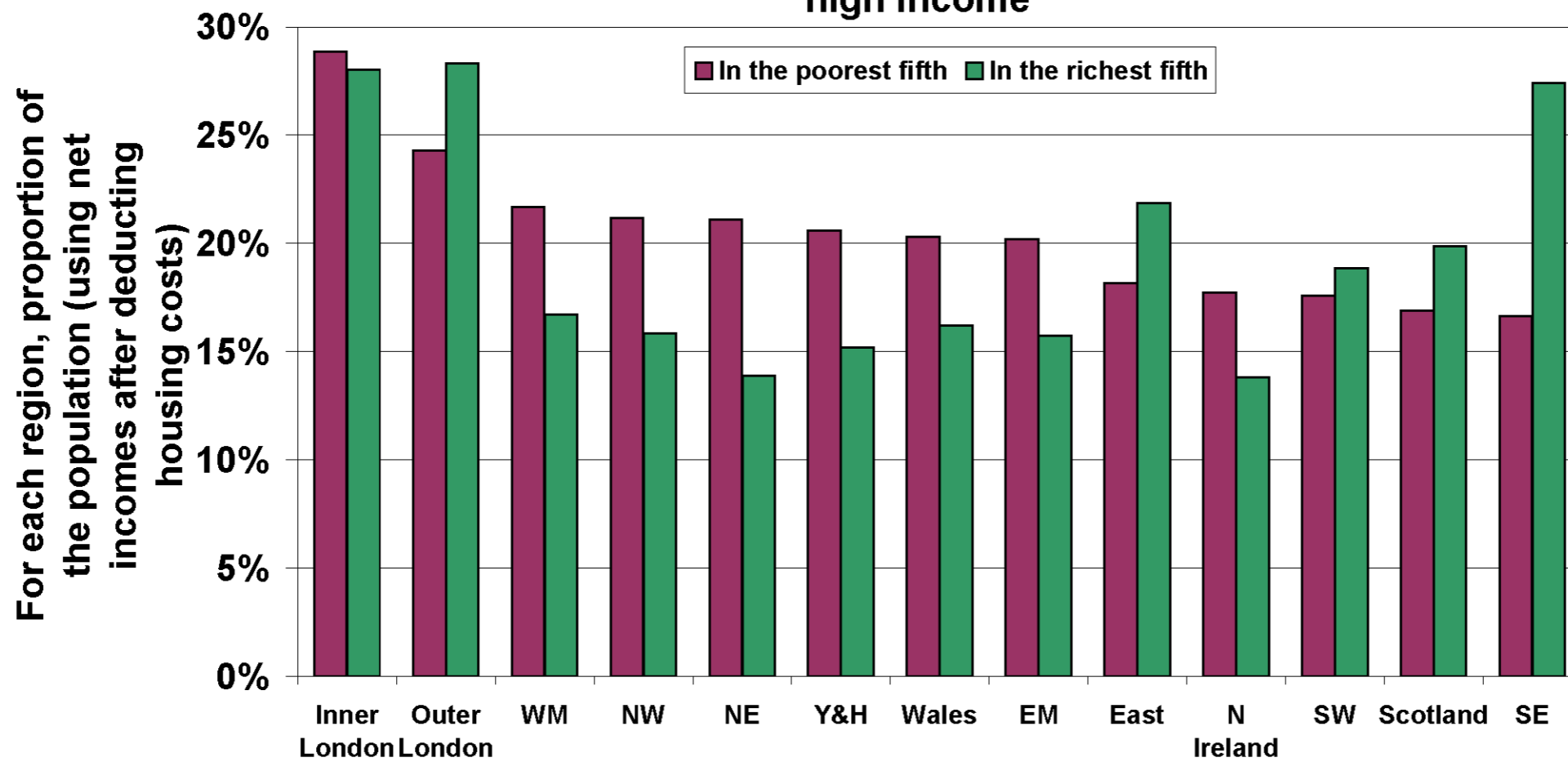
i. context

economic, political and social context

‘[It] provided funding to consider the business case for a new London concert hall to add to this mix, but has concluded that **it does not currently offer value for money for taxpayers and is not affordable.**’

‘London is already home to world class culture and music venues, from the iconic Royal Albert Hall to the Barbican Hall and the Royal Festival Hall at the Southbank Centre.’ - government spokesperson

Inner London is deeply divided: it has by far the highest proportion of people on a low income but also a high proportion of people on a high income



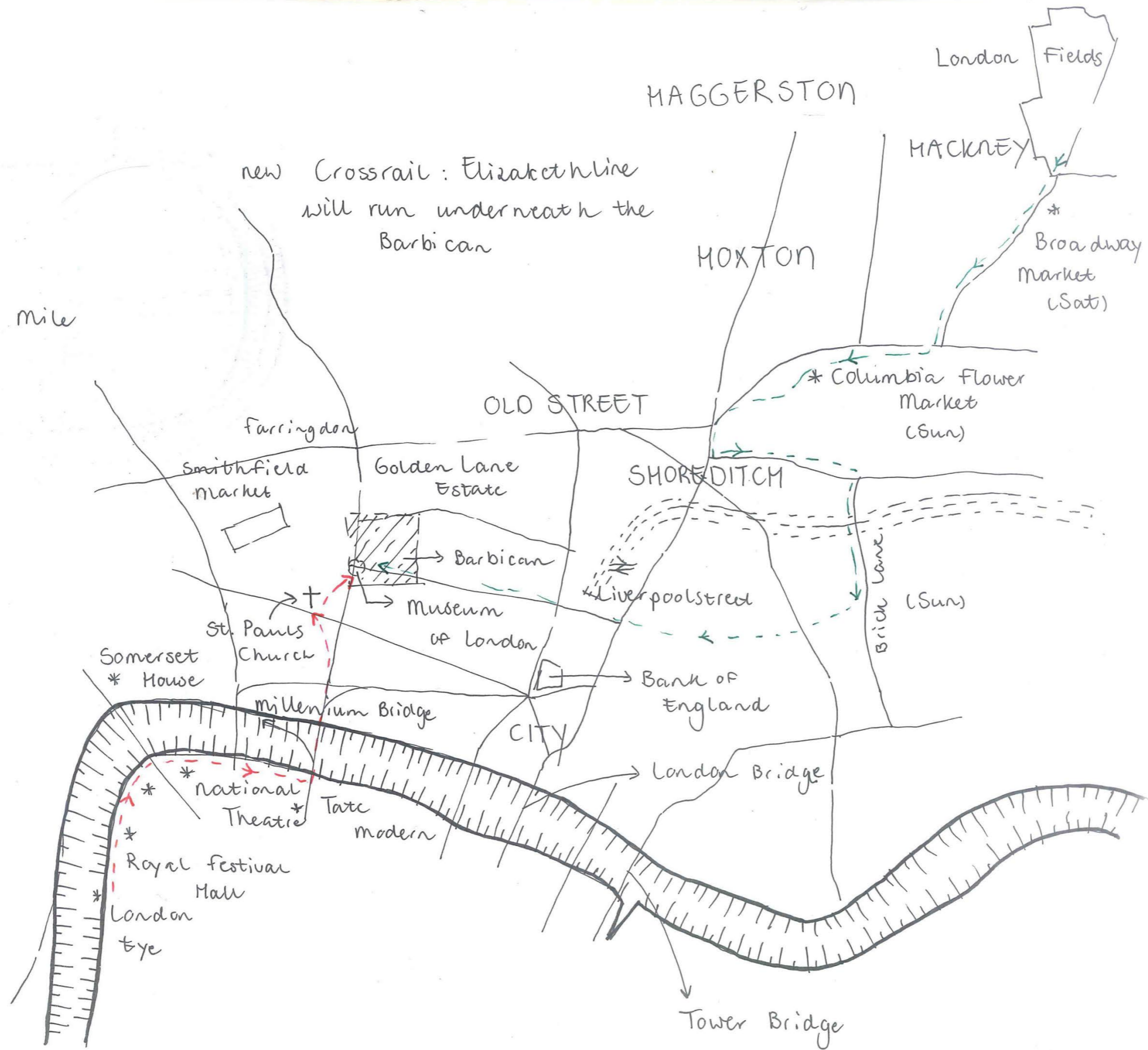
“London is also by far the most culturally diverse part of the country and a melting pot of ethnicities, languages, faiths and traditions, more liberal and tolerant than the rest of Britain. But this does not mean that there is also equal integration: research by the Social Integration Commission found **there is actually less social mixing by ethnicity, age and class in London than in the rest of the country.”**

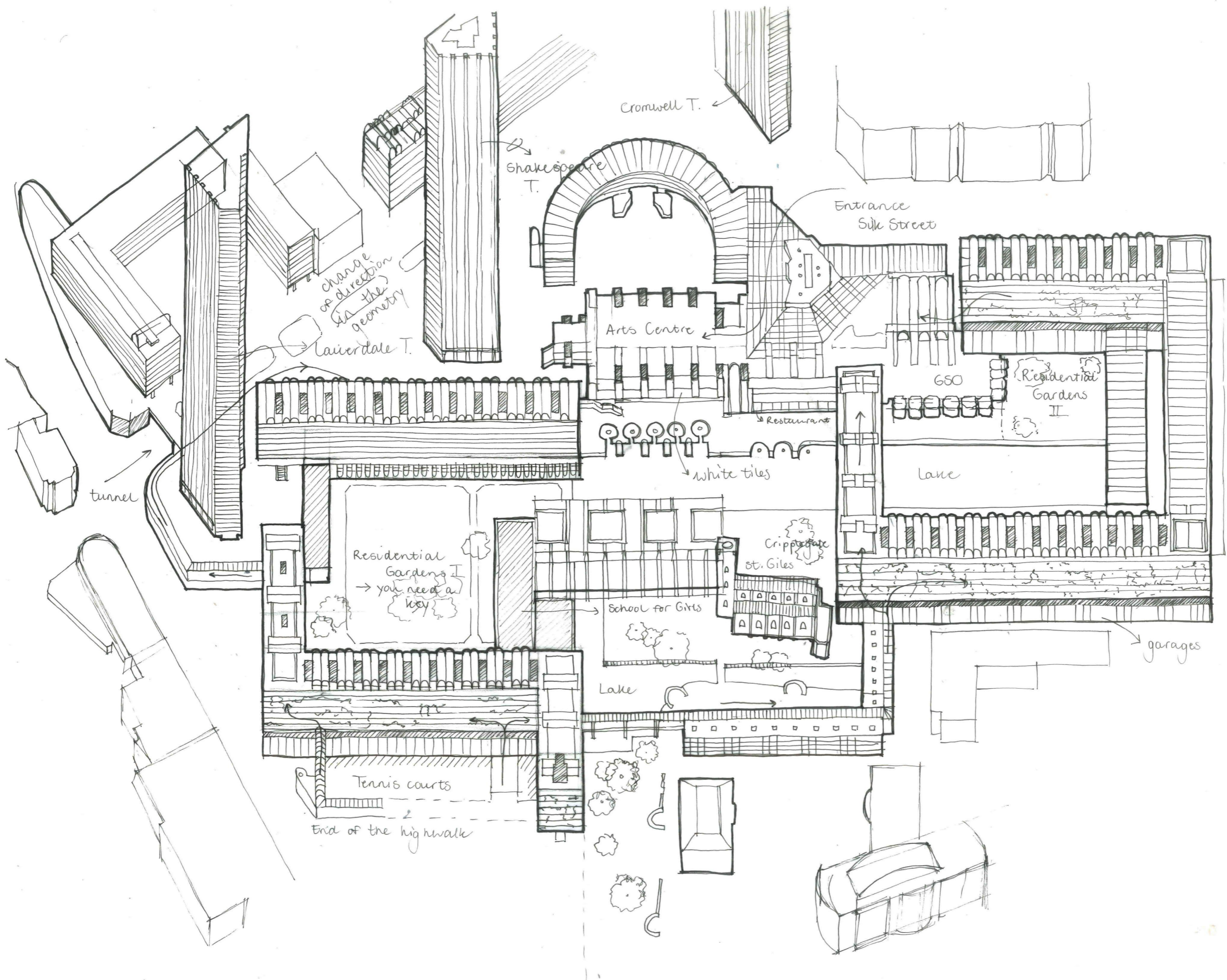


- In 2007 there were over 300 languages spoken in it and more than 50 non-indigenous communities with a population of more than 10,000 resides and continuously transforms its cultural mixed-ness.
- More than 270 nationalities make up the diverse cultural fabric of the city.

source: The Telegraph, Artist Yanko Tihov (Ethnic diversity in London)

Culture Mile





Cromwell T.

Shakespeare T.

Entrance Silk Street

change of direction in the geometry

Laiurdale T.

Arts Centre

Restaurant

White tiles

Lane

650
Residential Gardens II

tunnel

Residential Gardens I
→ you need a key

Cripplegate St. Giles

School for Girls

Lake

garages

Tennis courts

End of the highwalk



photo made by Yamal Daems



photo made by Yamal Daems



photo made by Yamal Daems



Beach Gardens

Residential gardens II

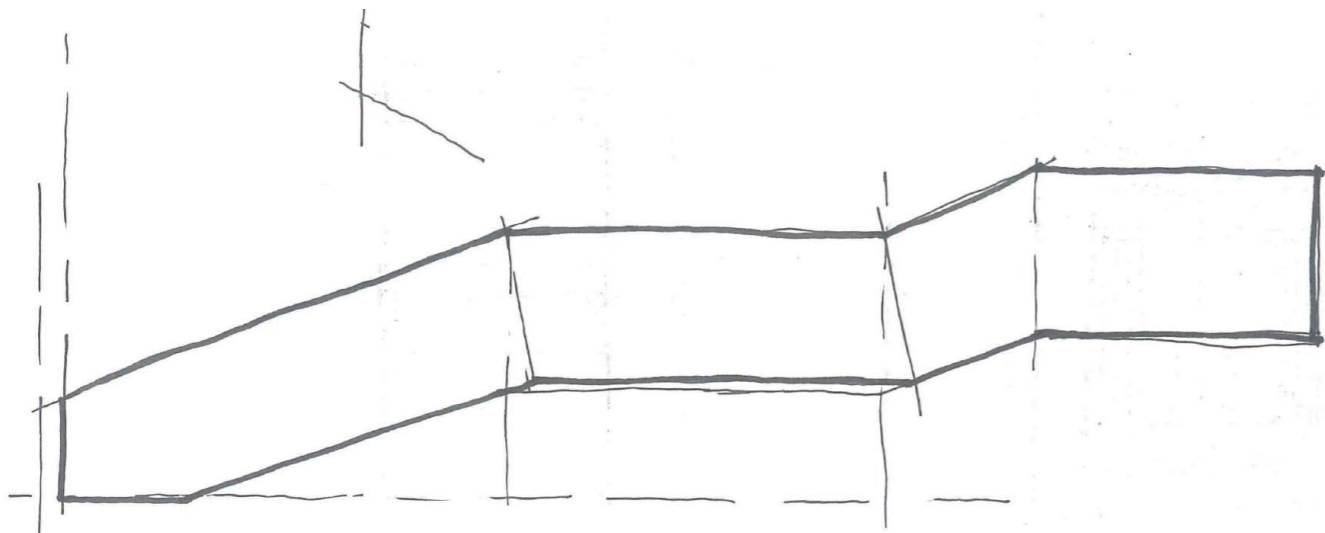
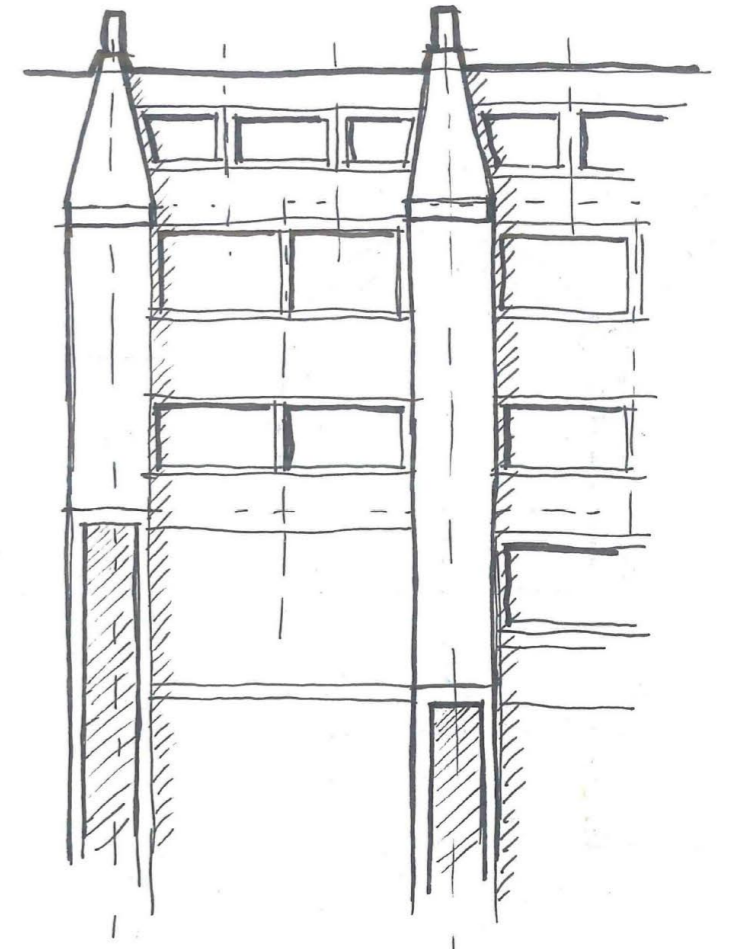
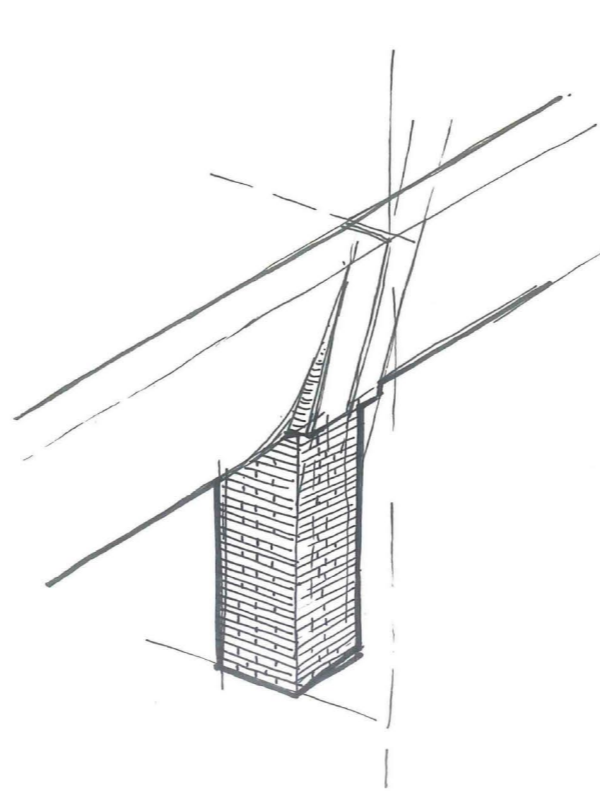
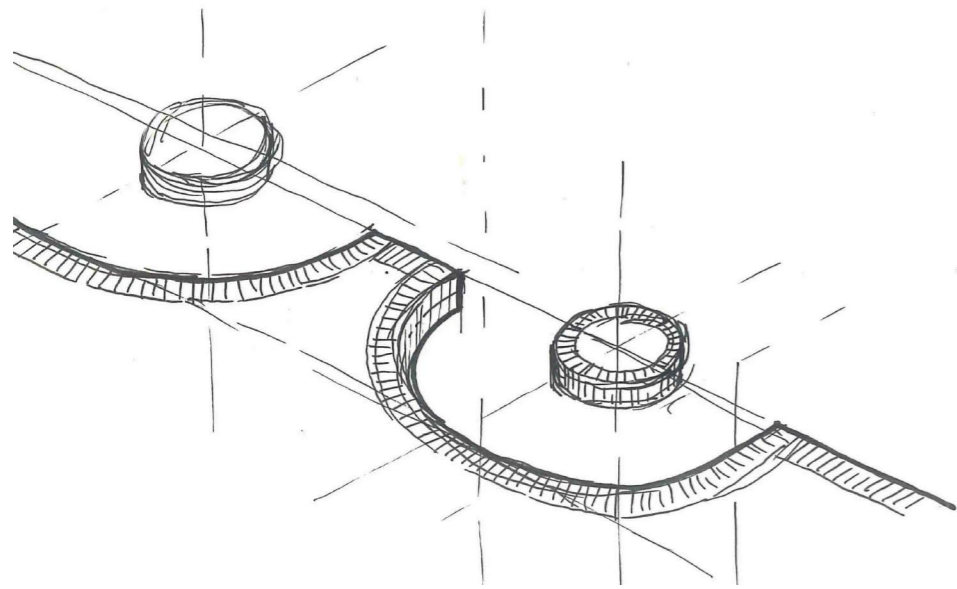
Residential gardens I

Sportfields

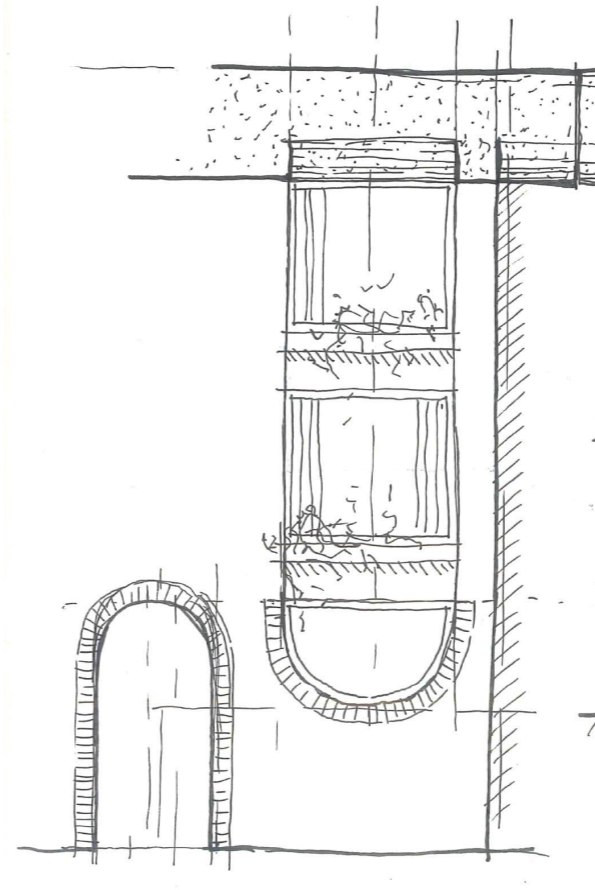
The Roman Wall



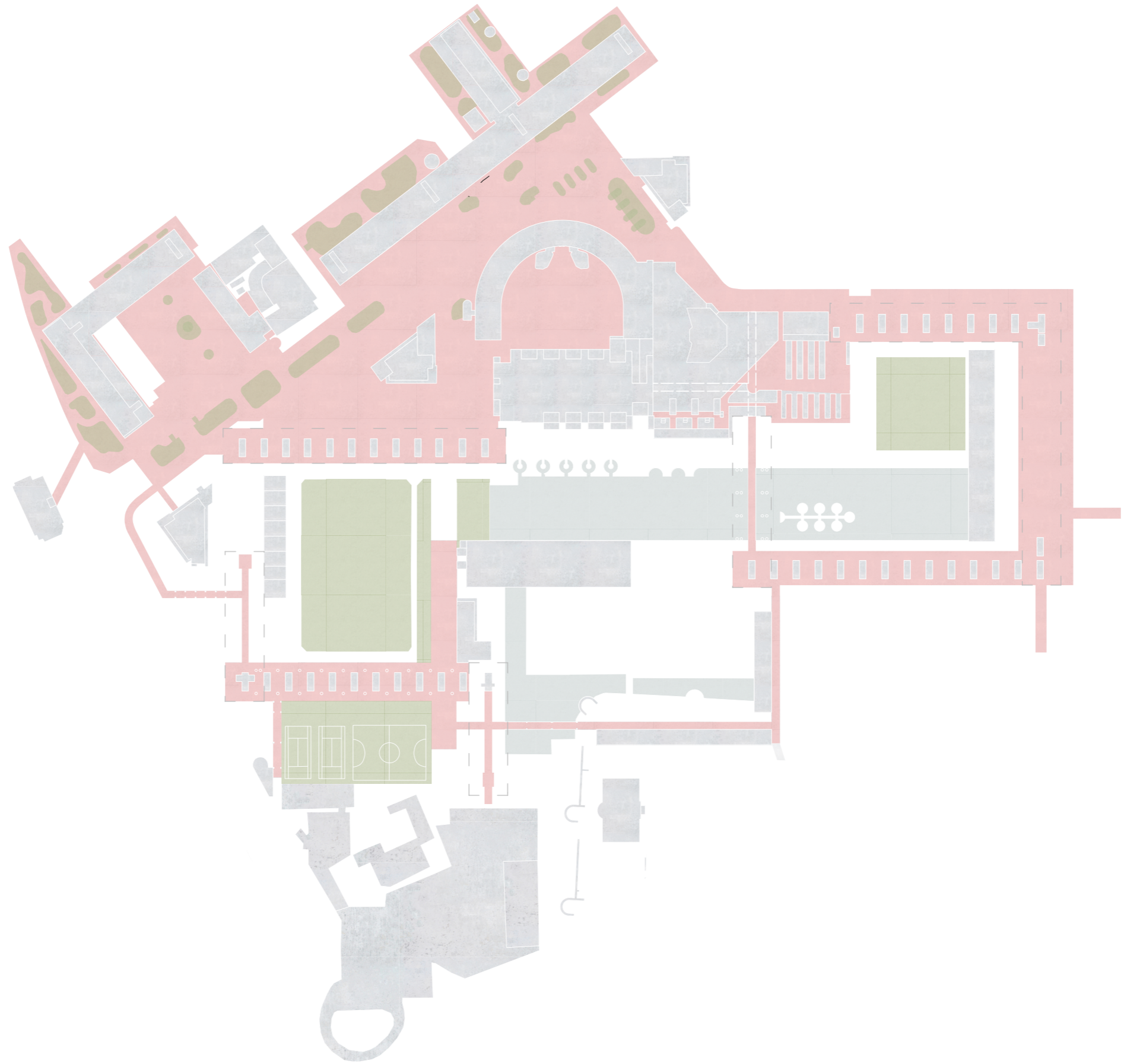
photo made by Yamal Daems

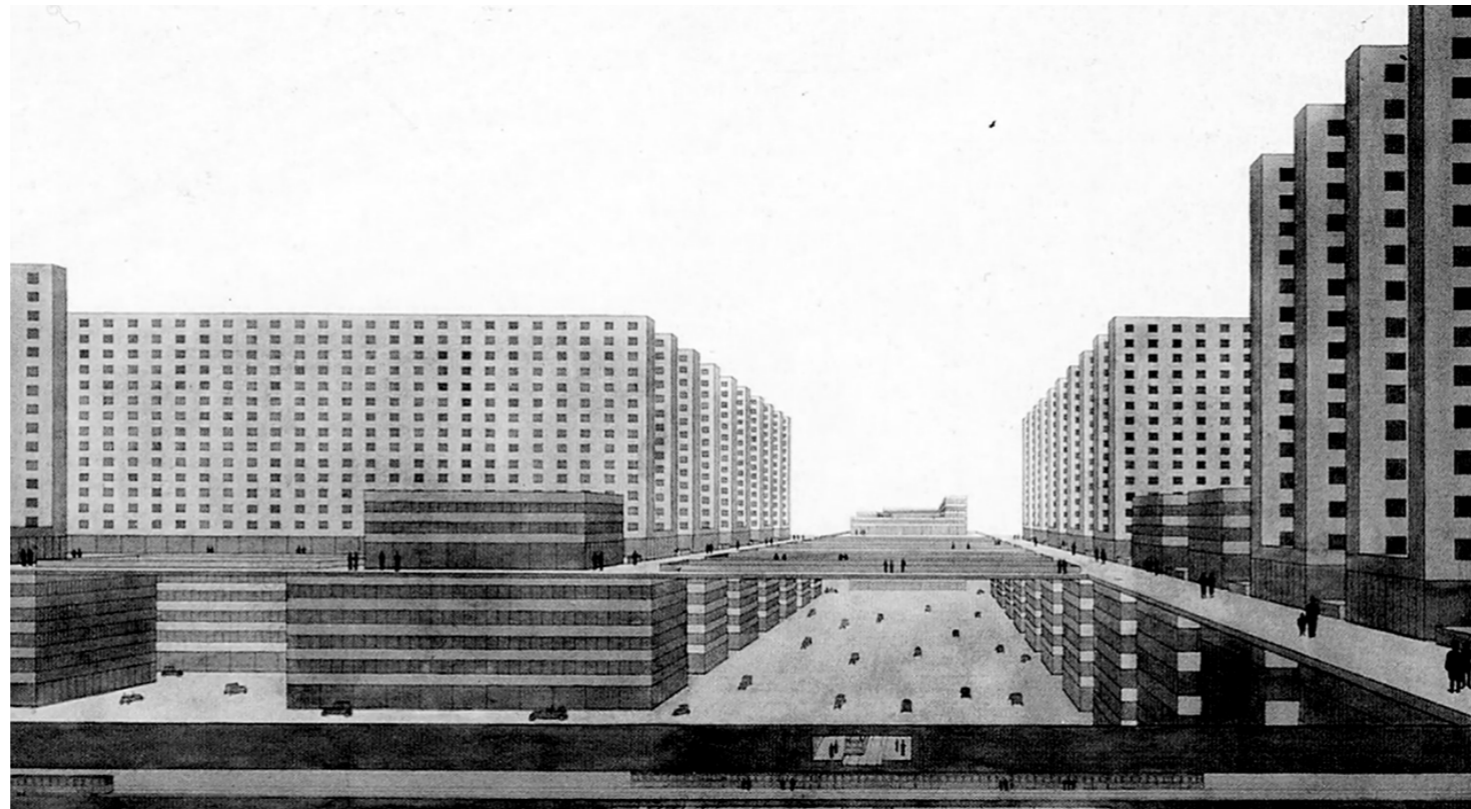


stairs



sketches of the Barbican

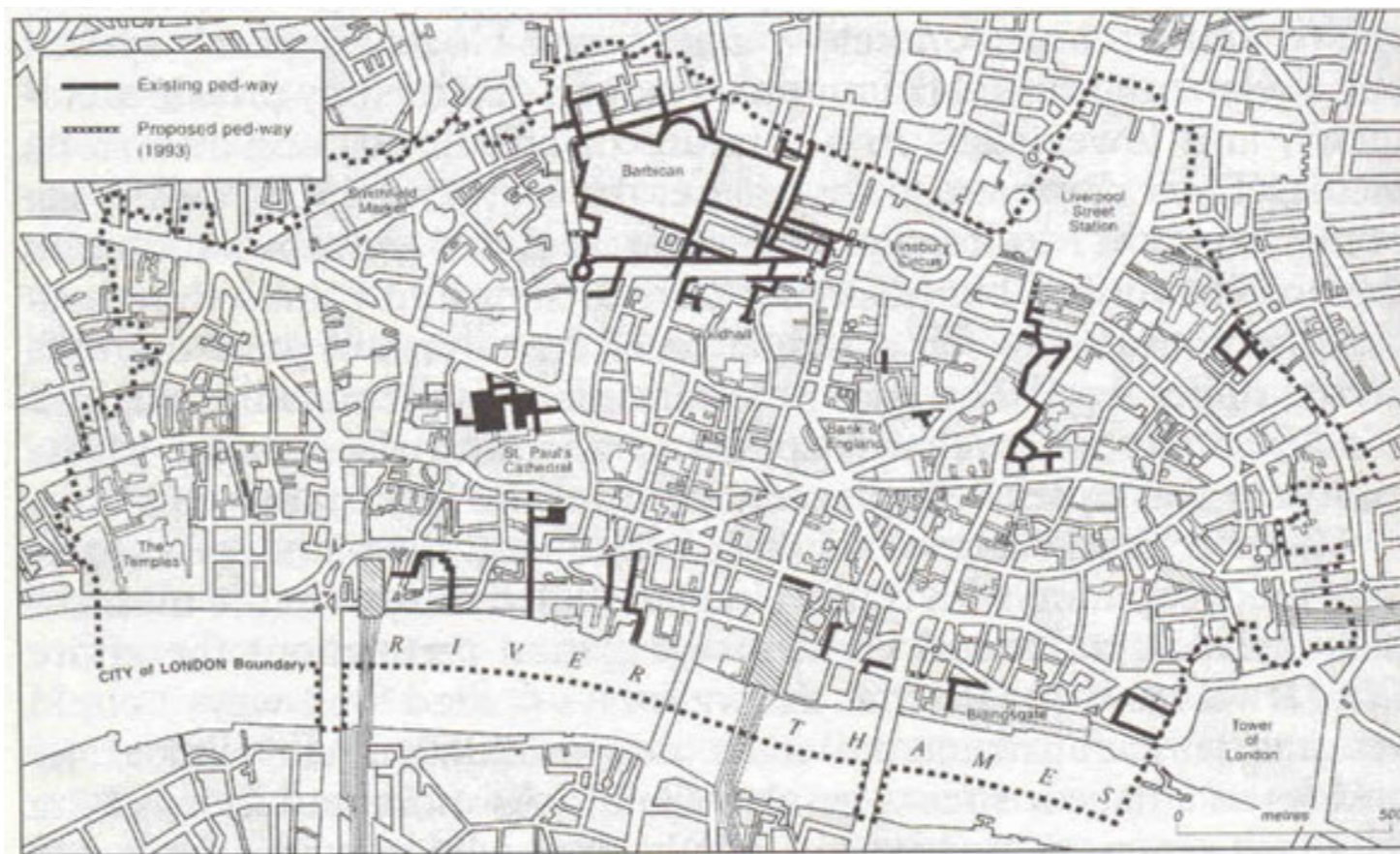




elevated London, Chris Bevan Lee



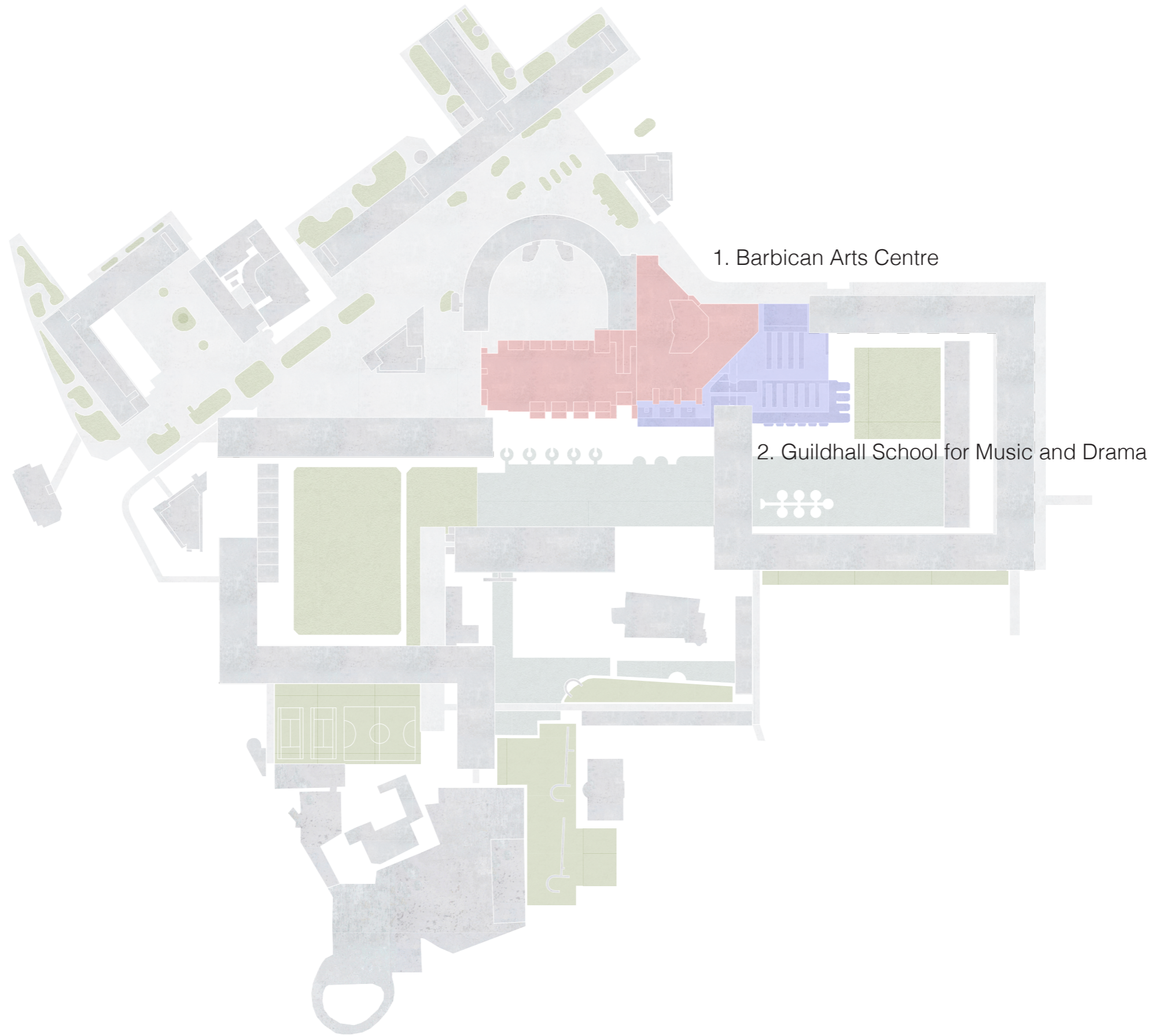
pedway network as proposed in 1963



pedway network in 1992



1. Barbican Arts Centre



1. Barbican Arts Centre

2. Guildhall School for Music and Drama



1. Barbican Arts Centre

2. Guildhall School for Music and Drama

3. Girls School



1. Barbican Arts Centre

2. Guildhall School for Music and Drama

3. Girls School

4. Cripple Gate Church



1. Barbican Arts Centre

2. Guildhall School for Music and Drama

3. Girls School

4. Cripple Gate Church

5. Museum of London



1. Barbican Arts Centre

2. Guildhall School for Music and Drama

3. Girls School

4. Cripple Gate Church

5. Museum of London

6. Ironmongers' hall



Museum of London with the rotunda

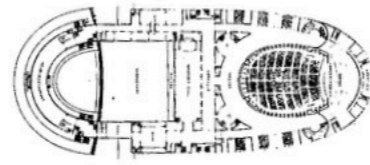
Opportunities for the House of Music:

- Create a **public living room** for all the people of London where they can meet, discuss and interact with each other
 - **Open up** the closed off inner world and community of the Barbican
- Create an **entrance** to the Barbican complex and **connect** with the rest of the city

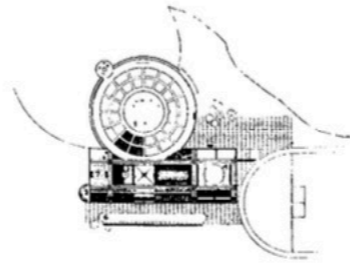
ii. research
the culture centre



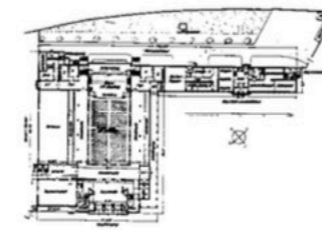
Rusakov Club, Moscow, 1927, Konstantin Melnikov



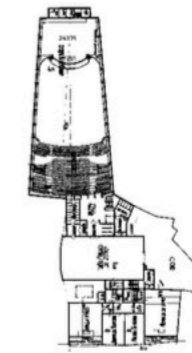
Kongresshalle Berlin,* 1927-28, Hans Poelzig and Martin Wagner



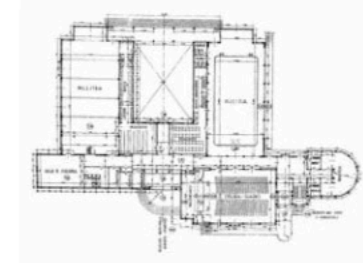
Palace of Culture,* Moscow, 1930, Ivan Leonidov



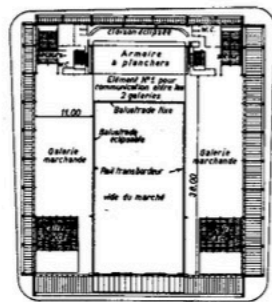
Deutsches Haus, Flensburg, 1932, Ziegler/ Rieve



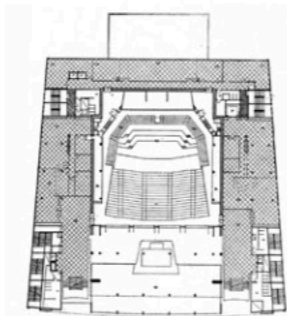
Maison du Peuple, Herstal, 1933, Joseph Moutschen



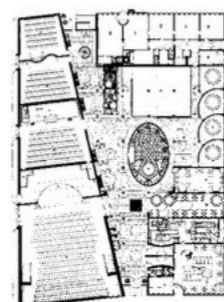
Casa del Baiilla, Forlì, 1933-35, Cesare Valle



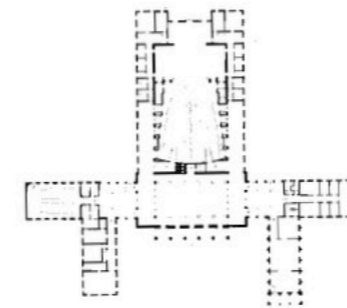
Maison du Peuple, Clichy, 1939, Lods, Beaudouin, Prouvé, Bodiansky



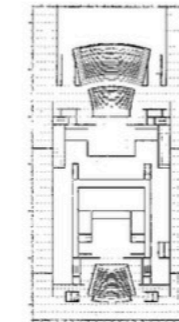
Royal Festival Hall, London, 1948-51, LCC architects



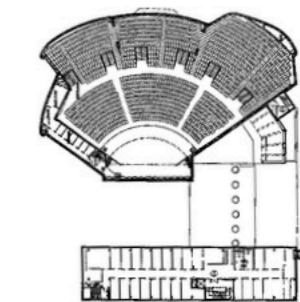
Medborgarhus, Eslöv, 1947-47, Hans Asplund



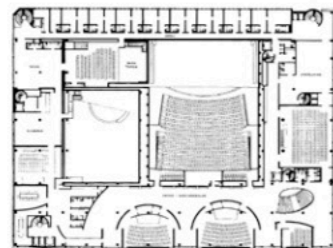
Kulturhaus Maxhütte, Unterwellenborn, 1952-55, Hanns Hopp and Josef Kaiser



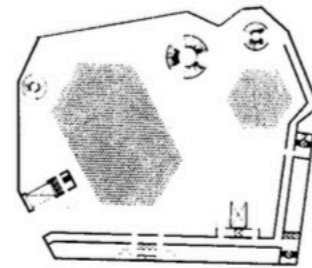
Nationaltheater Mannheim,* 1953, Ludwig Mies van der Rohe



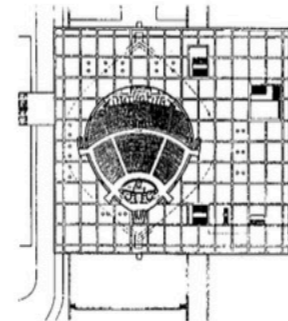
House of Culture, Helsinki, 1955-58, Alvar Aalto



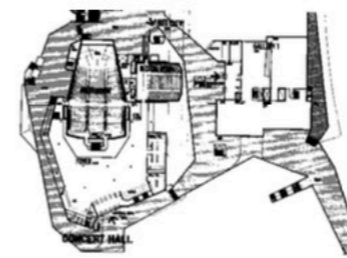
Medborgarhus Örebro, 1957-65, Erik and Tore Ahlsén



Mobiles Theater,* Düsseldorf, 1959-60, Werner Ruhnau



Kongresshalle,* Berlin, 1958, Werner Düttmann



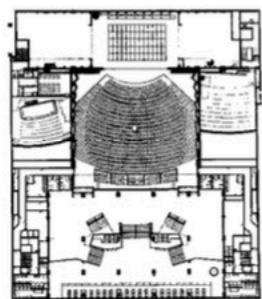
Queen Elizabeth Hall and Hayward Gallery, London, 1959-68, LCC architects



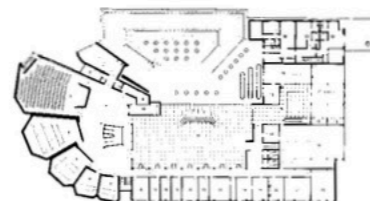
Akademie der Künste, West-Berlin, 1960, Werner Düttmann



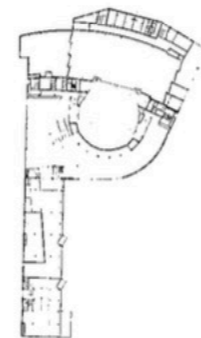
Leverkusen cultural centre,* 1960, Alvar Aalto



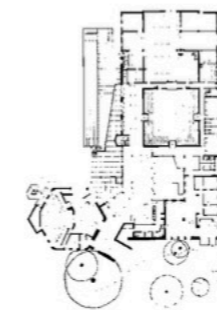
Folkets hus, Stockholm, 1961, Sven Markelius



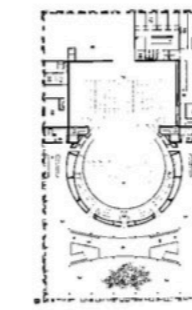
Kulturzentrum Wolfsburg, 1958-62, Alvar Aalto



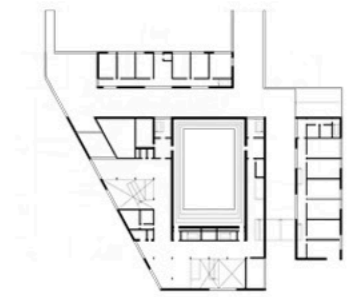
Schouwburg Tilburg, 1962, Bijvoet and Holt



Midlands Arts Centre, Birmingham, 1962, Jackson, Edmonds



Maison de la Culture, Caen, 1963, A. Bourbonnais



House of Music, London, 2018, Hannah Harmens



British Museum, London

Royal Festival Hall



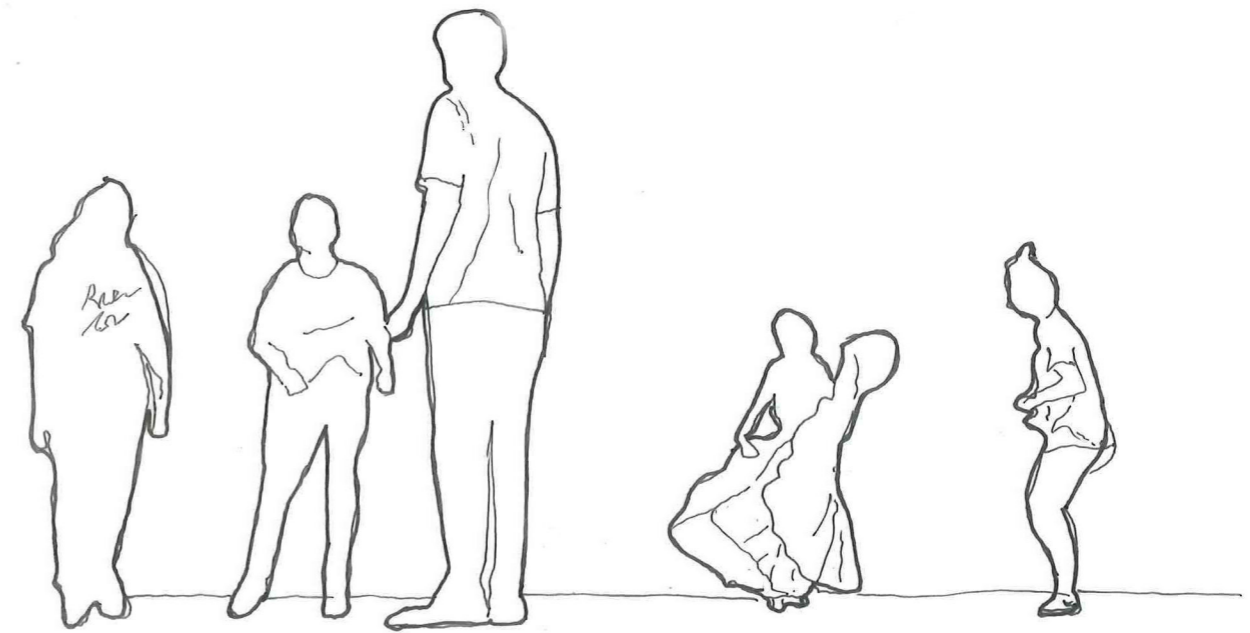
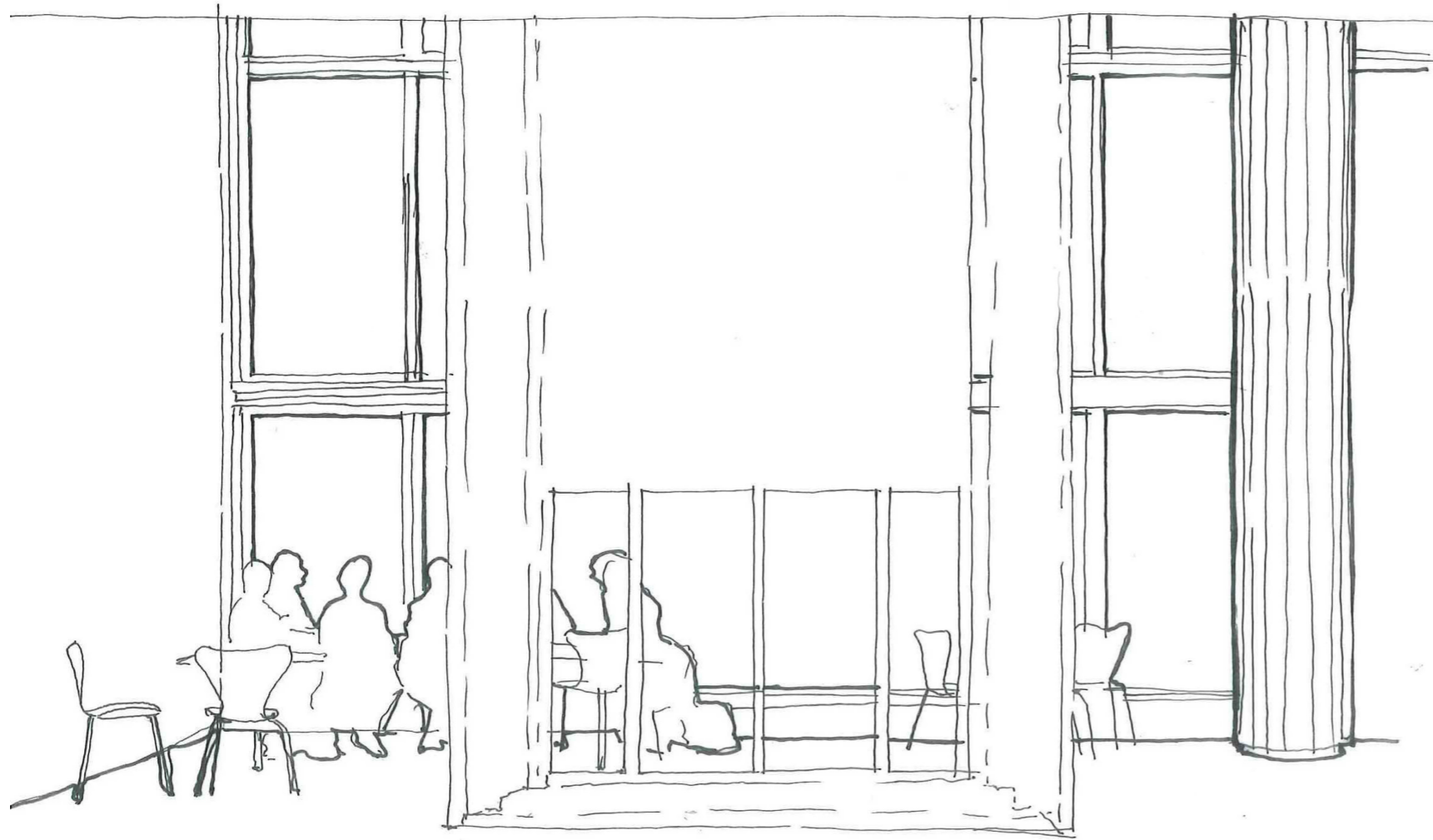
photo retrieved from the internet

Royal Festival Hall



photos by Yinxi Lu and Jun Yang

Royal Festival Hall



Royal Festival Hall



photos by Yinxi Lu and Jun Yang

National Theatre, Denys Lasdun



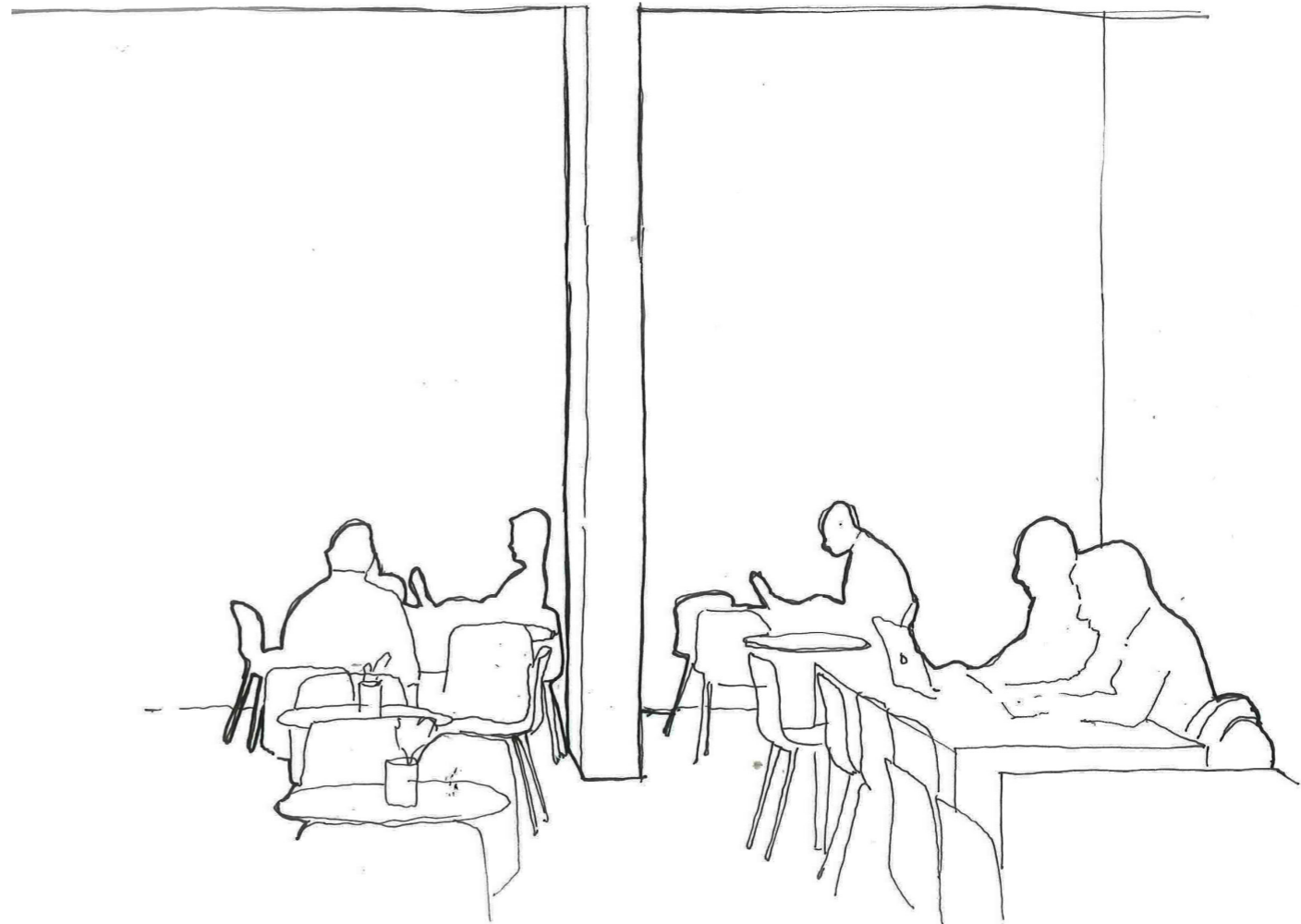
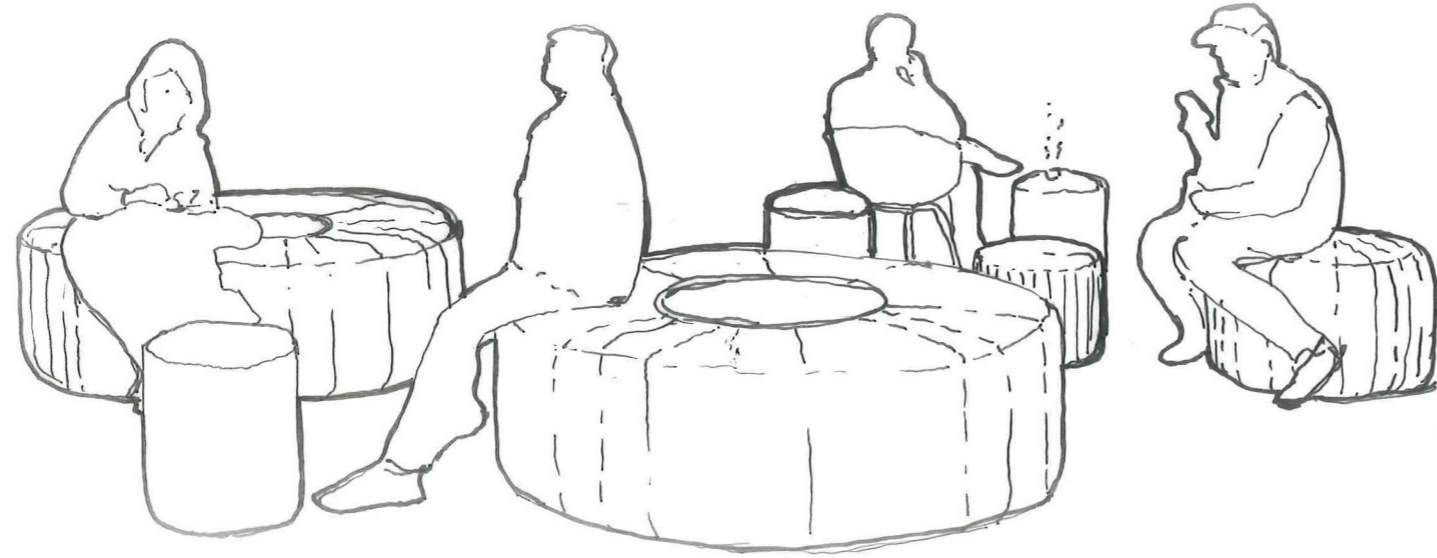
photos retrieved from the internet

National Theatre, Denys Lasdun



photos retrieved from the internet

National Theatre, Denys Lasdun



“the space of appearance where people reveal themselves as active and communicating citizens” - Hannah Arendt

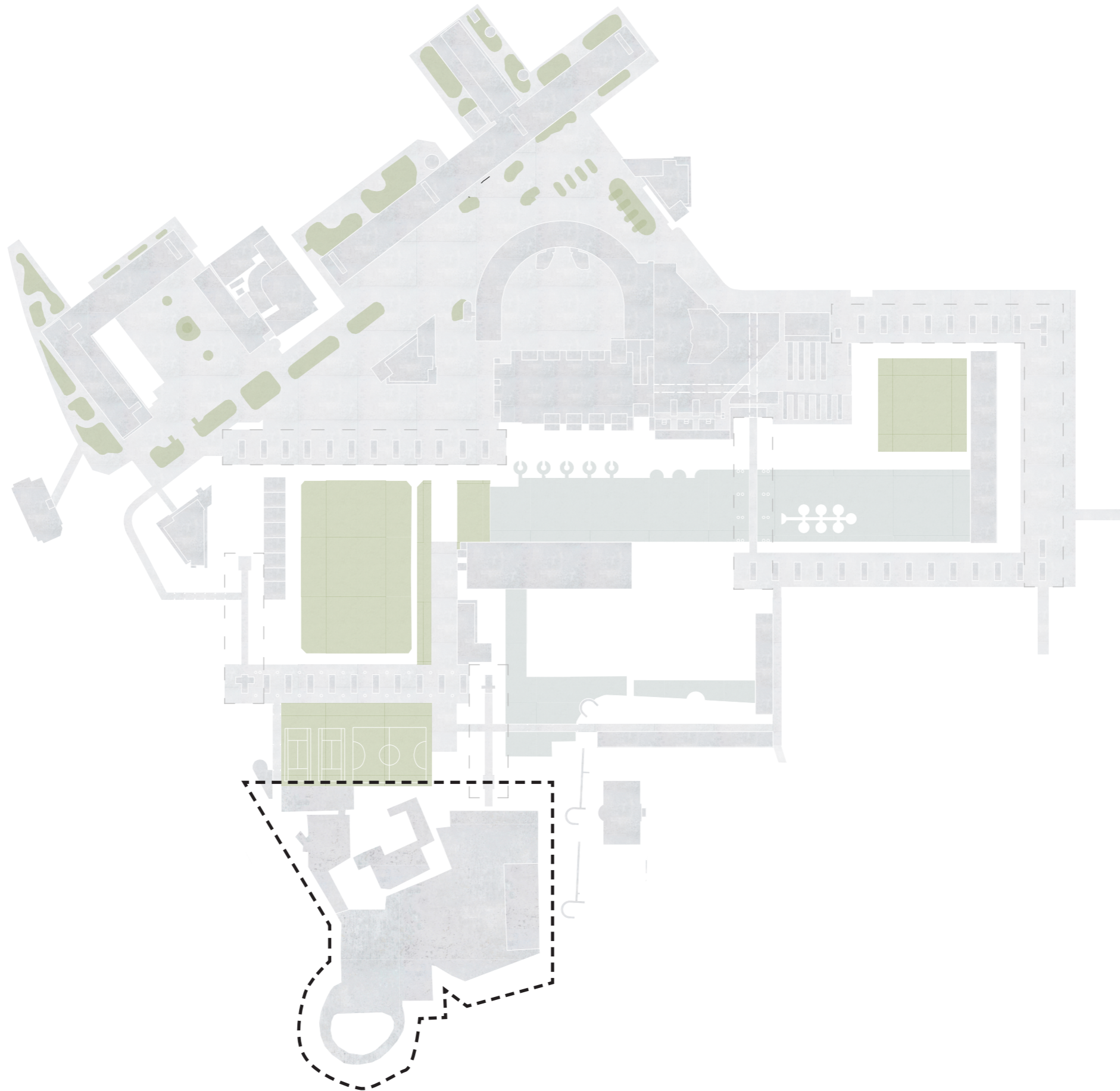
“the realm between civil society and the state, which stands for the conditions under which **public debate** might become a legitimising basis for democratic political action” - Jürgen Habermas

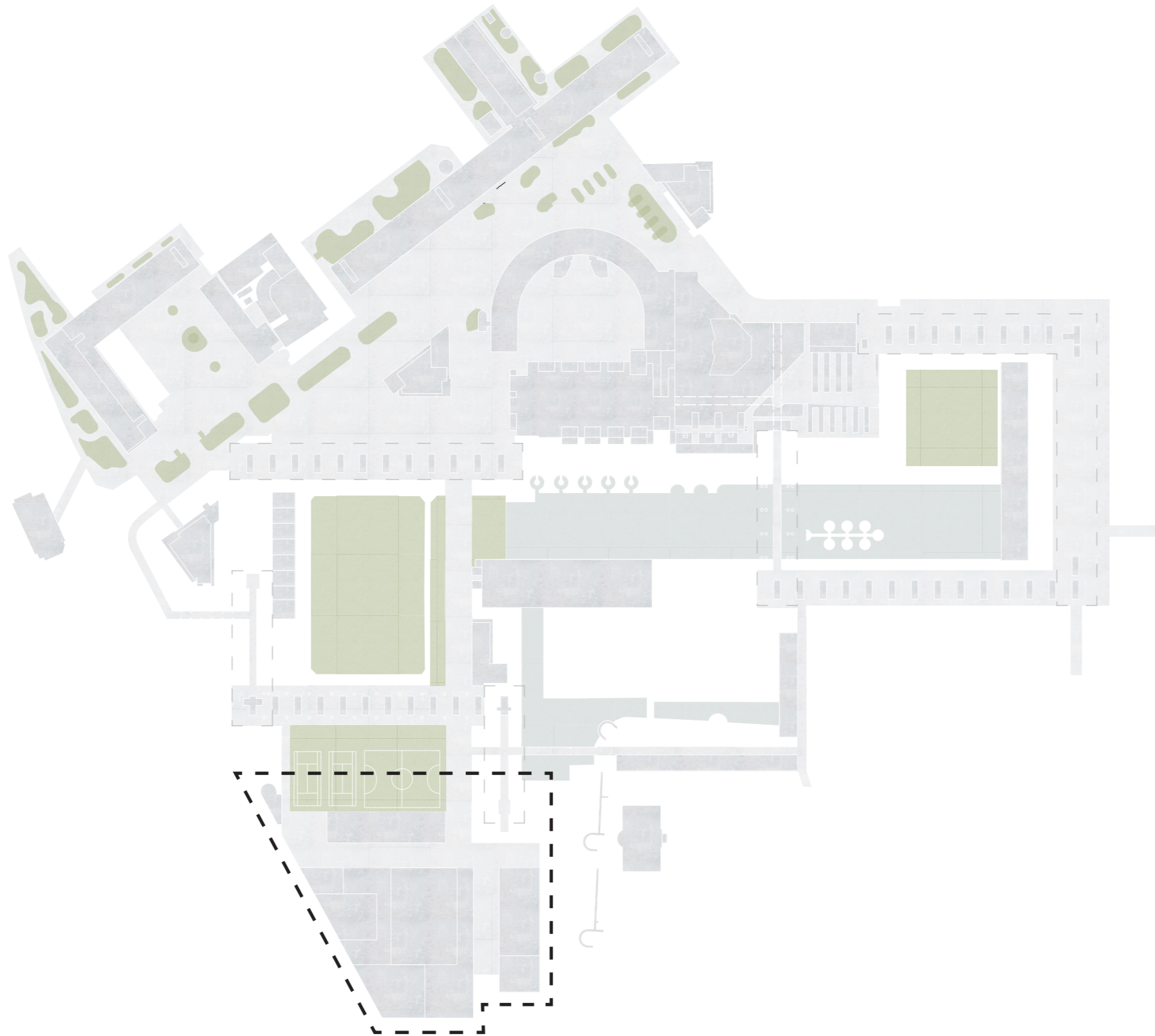
Architectural elements of a culture centre:

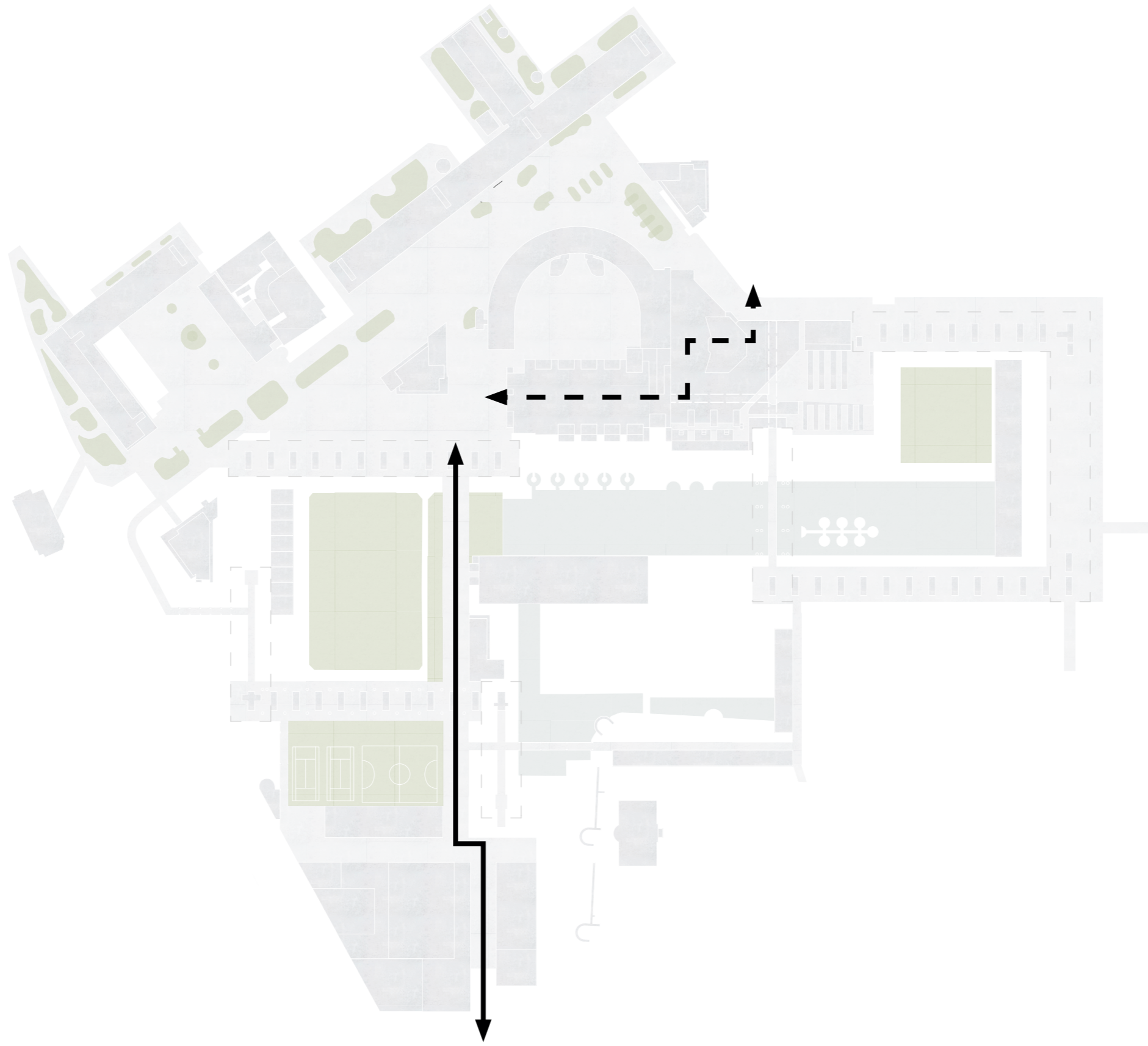
1. The building should have a **various programme** and not solely function as a concert hall
2. The building should be **opened during the day**
3. The building should accommodate places for music performances, education, meetings, art and rehearsal rooms
4. The visitor should be challenged to **participate**
5. Entrances should be positioned at several positions to **avoid the feeling of being watched**

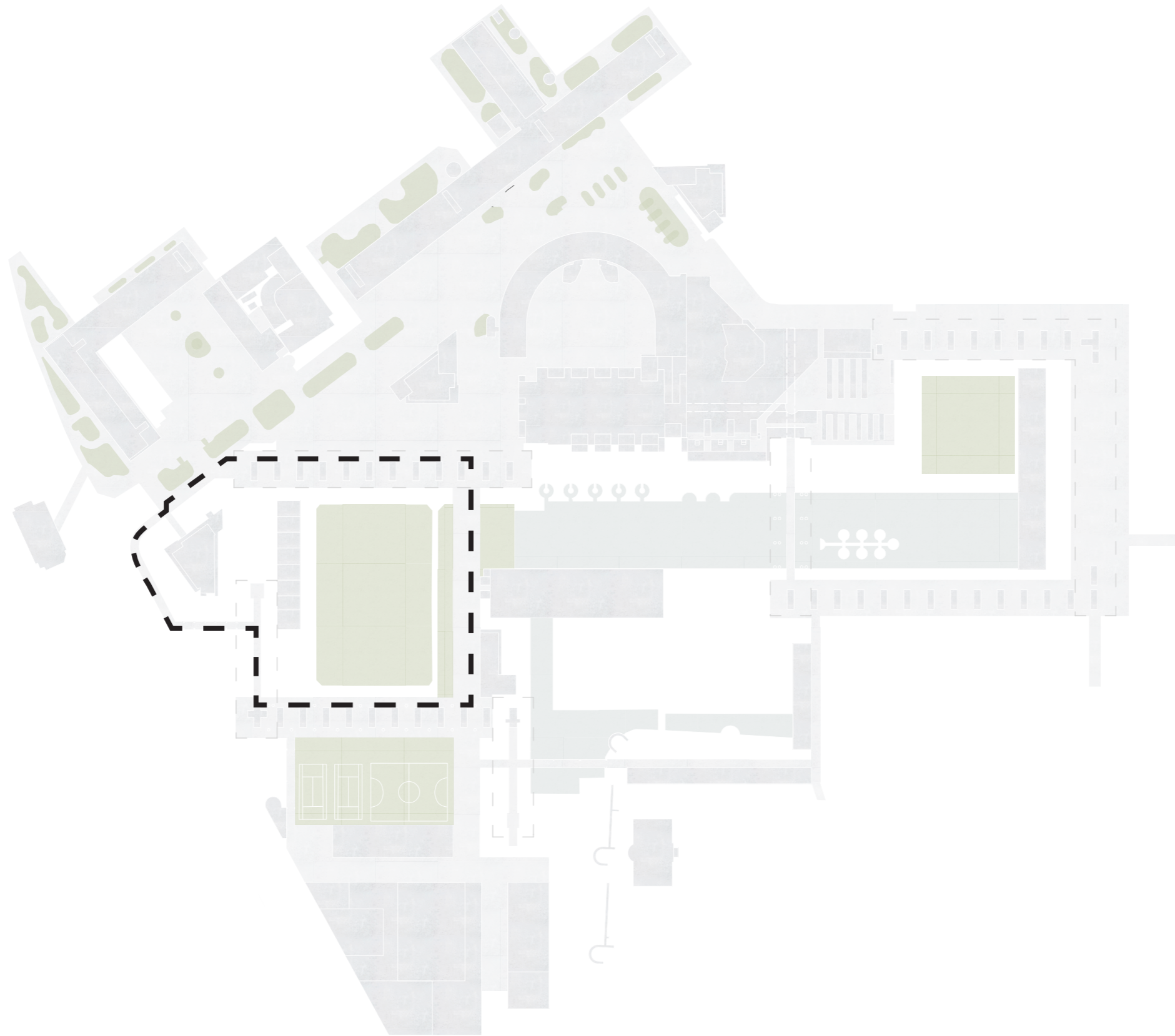
iii. design

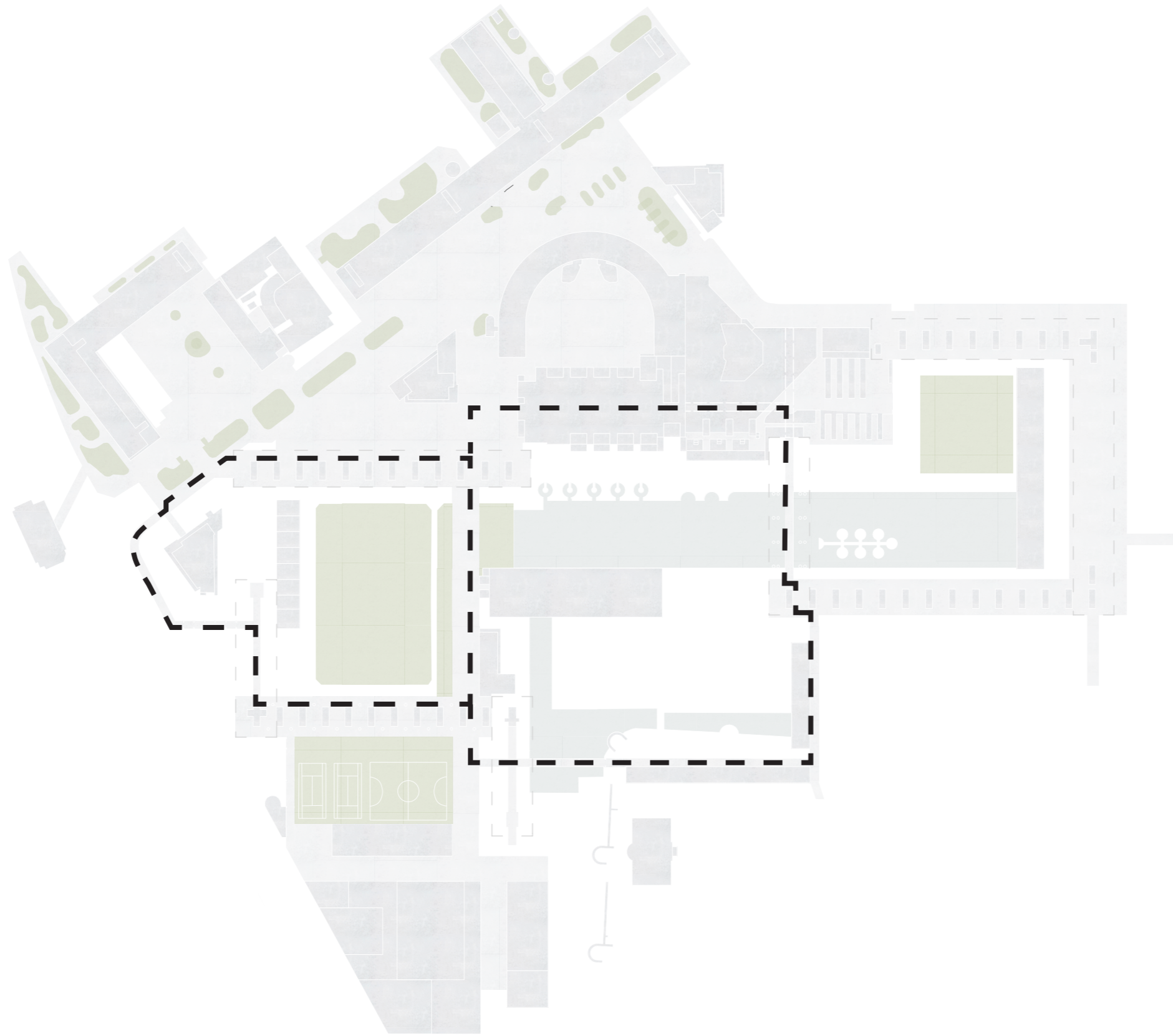
from city to seat

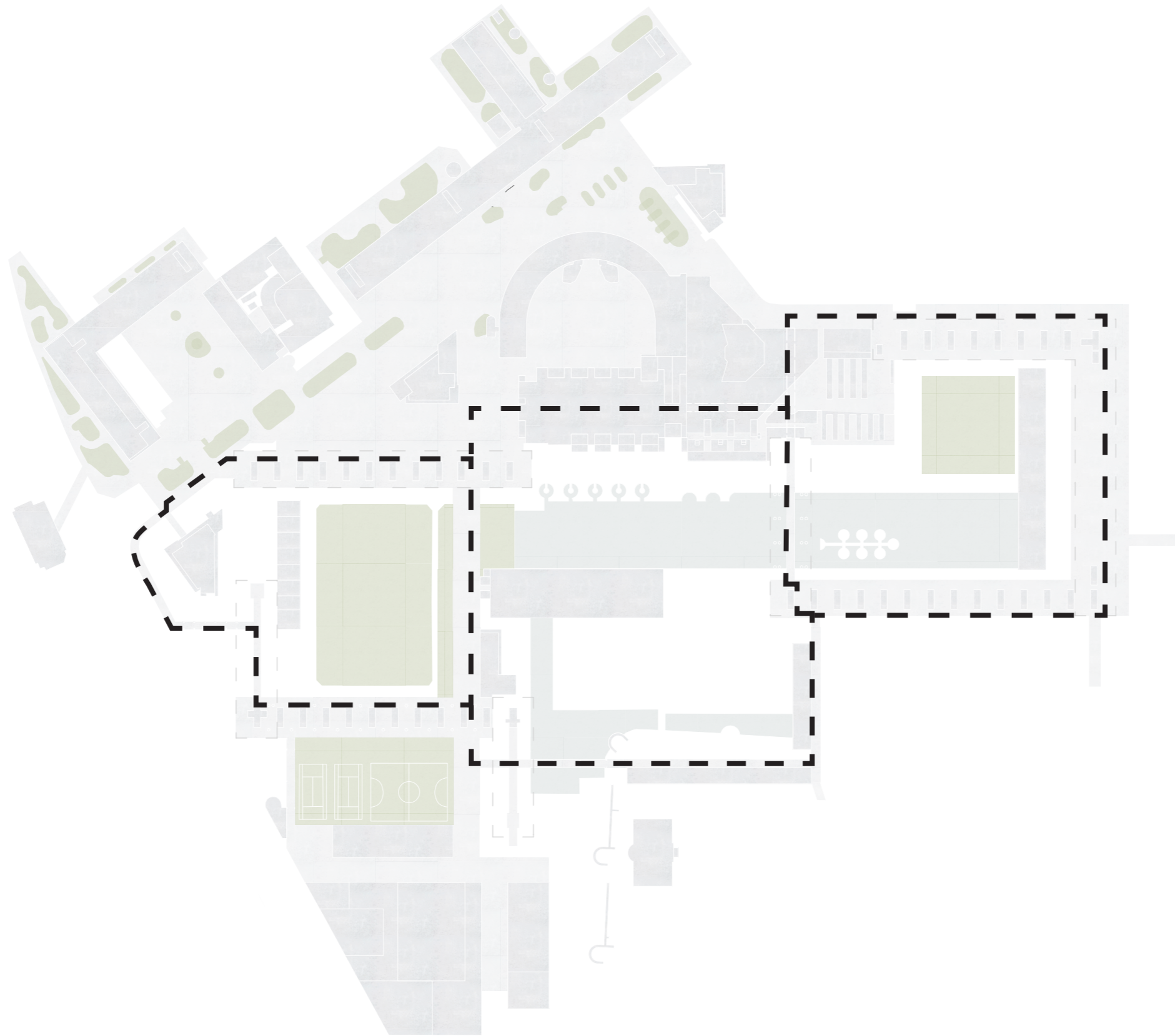


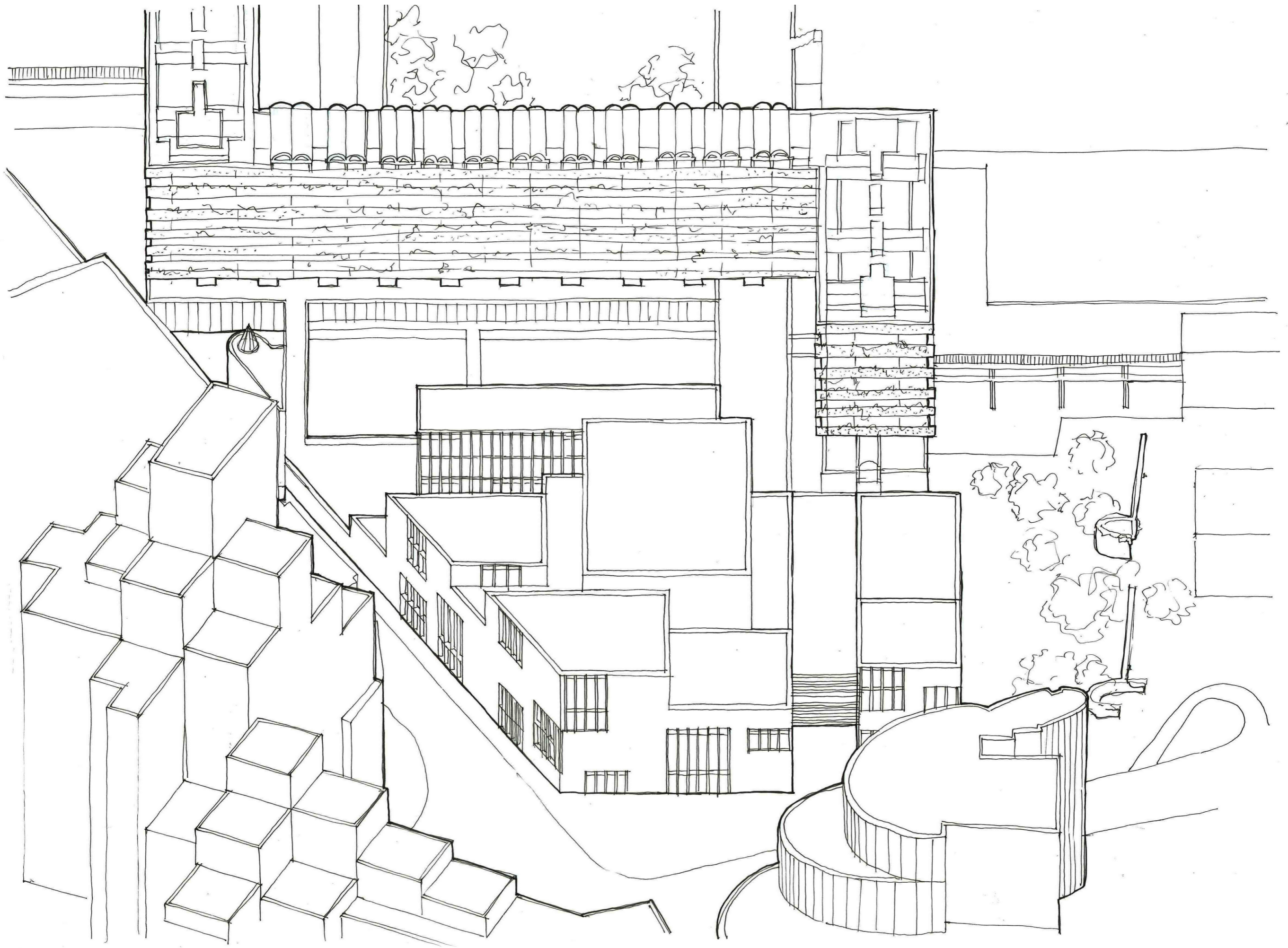












Education + Music Centre

London Symphonic O.

Rehearsal rooms

Hire boxes

Education rooms

Cafe

Exhibition space

Concert hall

Concert hall

Foyer spaces

Small cafes

Working spaces

Chamber music hall

Rental space

Supporting functions

Backstage

Dressing rooms + temporary apartments

Storage

Loading dock

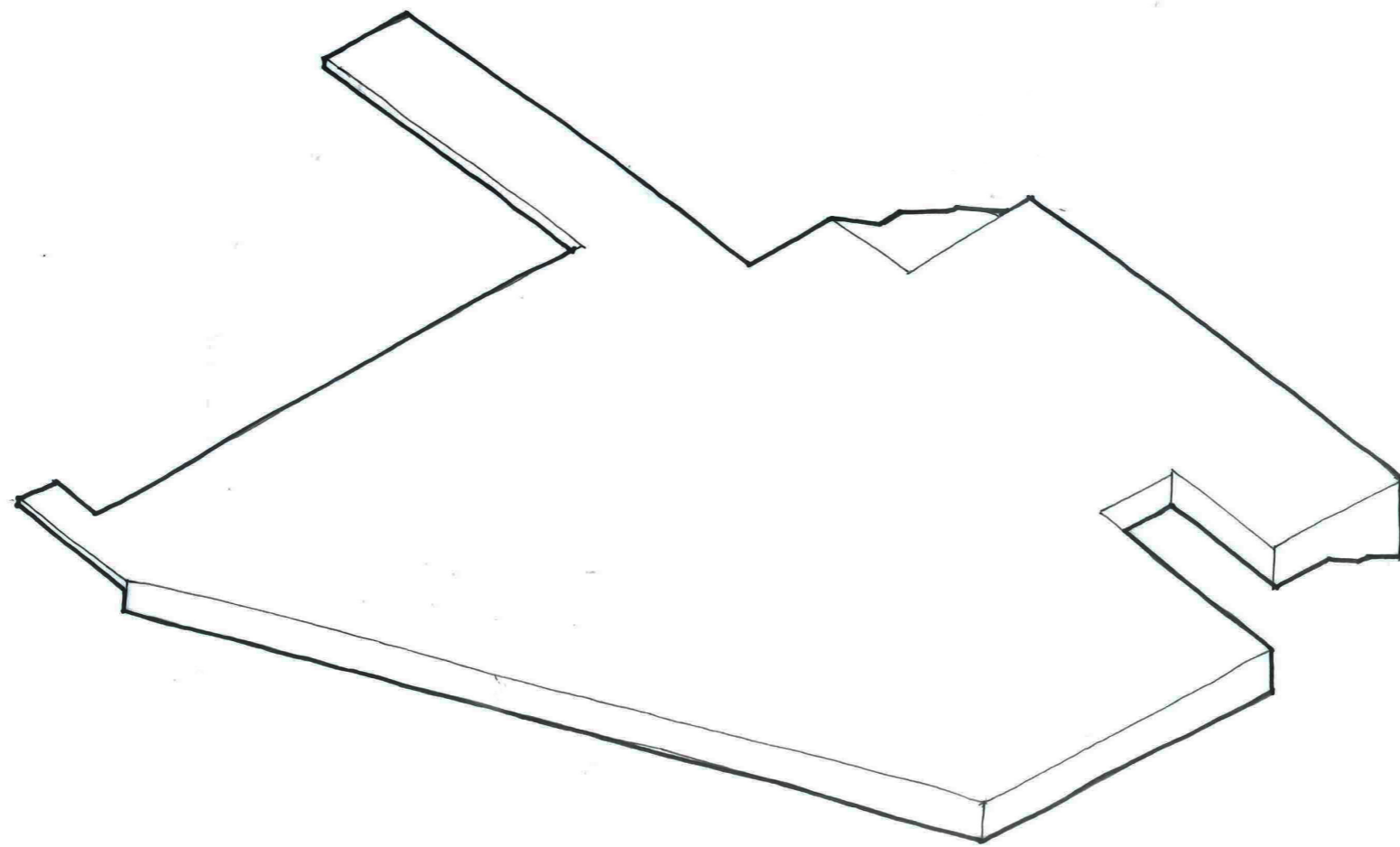
Cleaning

Building management

Offices




= New function

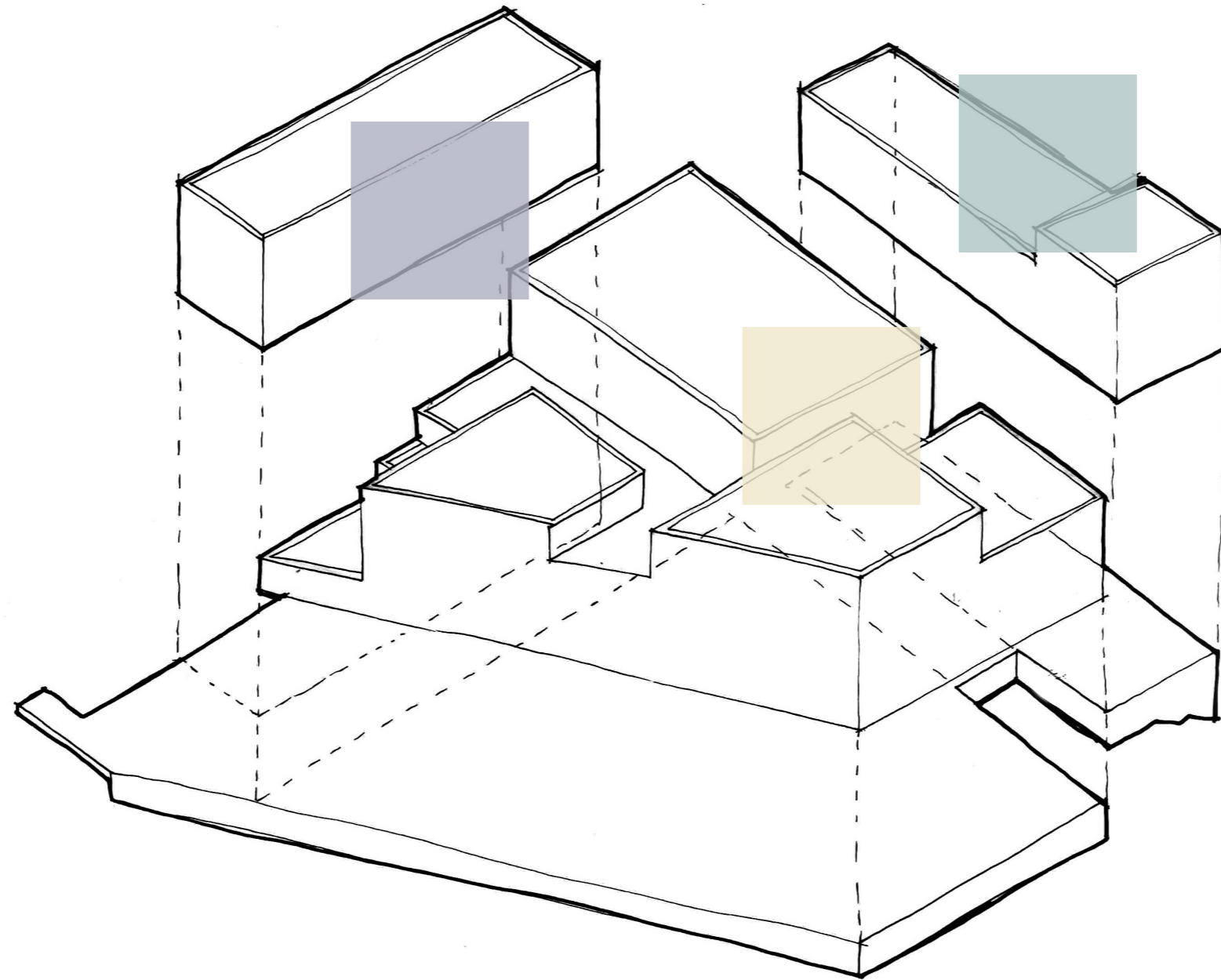


 high walk

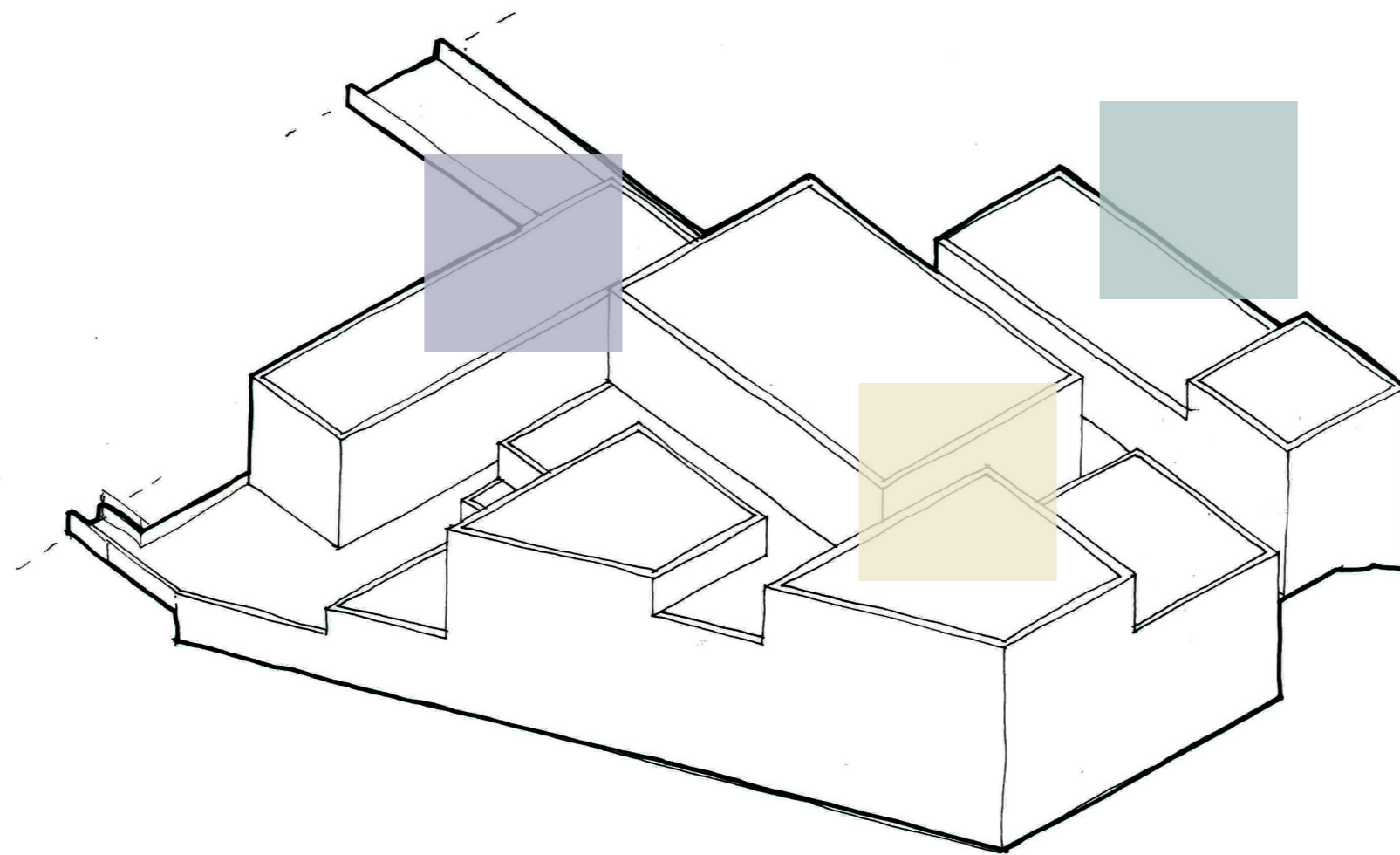
 supporting functions

 music hub

 concert hall



- supporting functions
- music hub
- concert hall

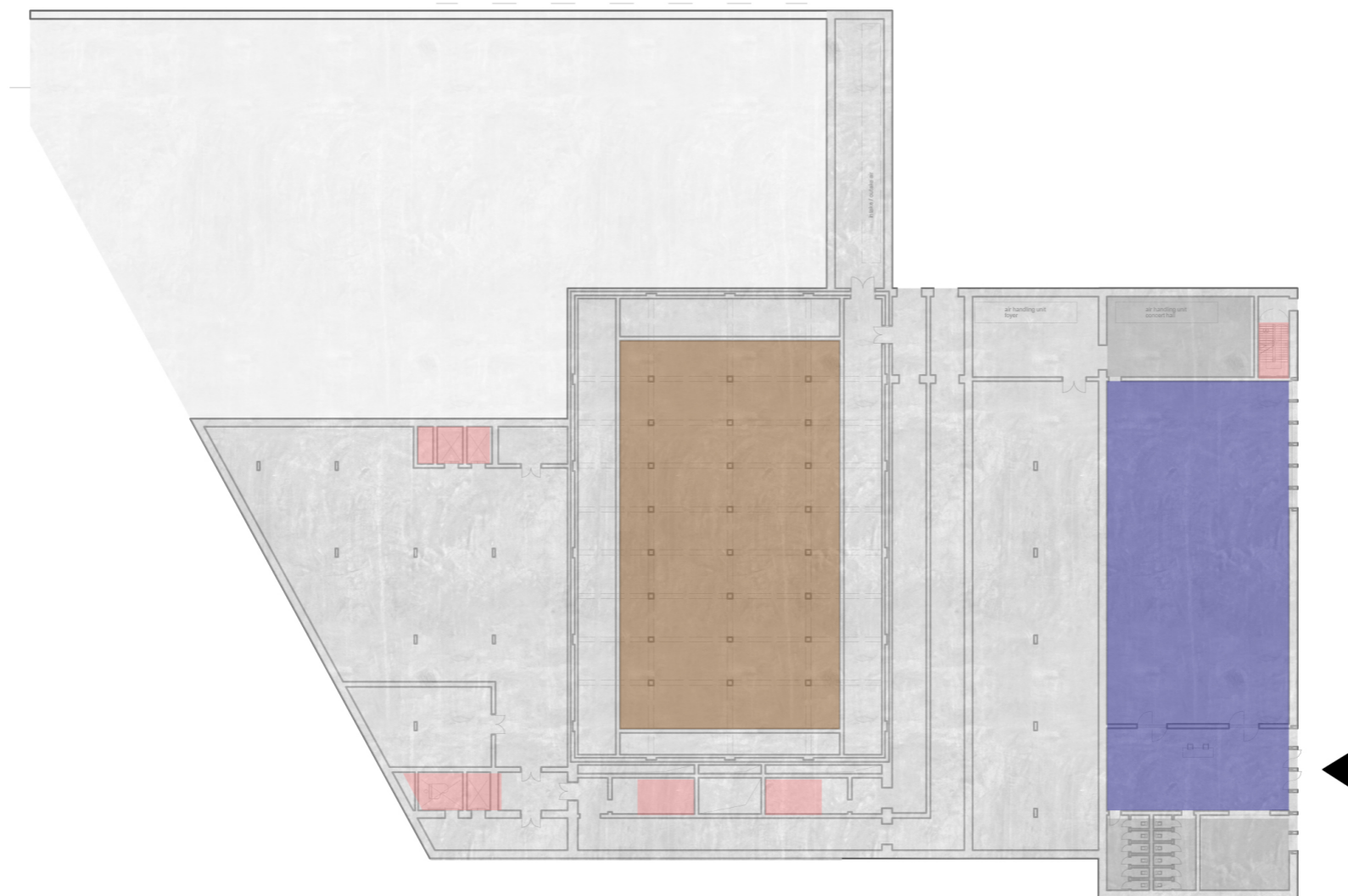



■ supporting functions





■ music hub

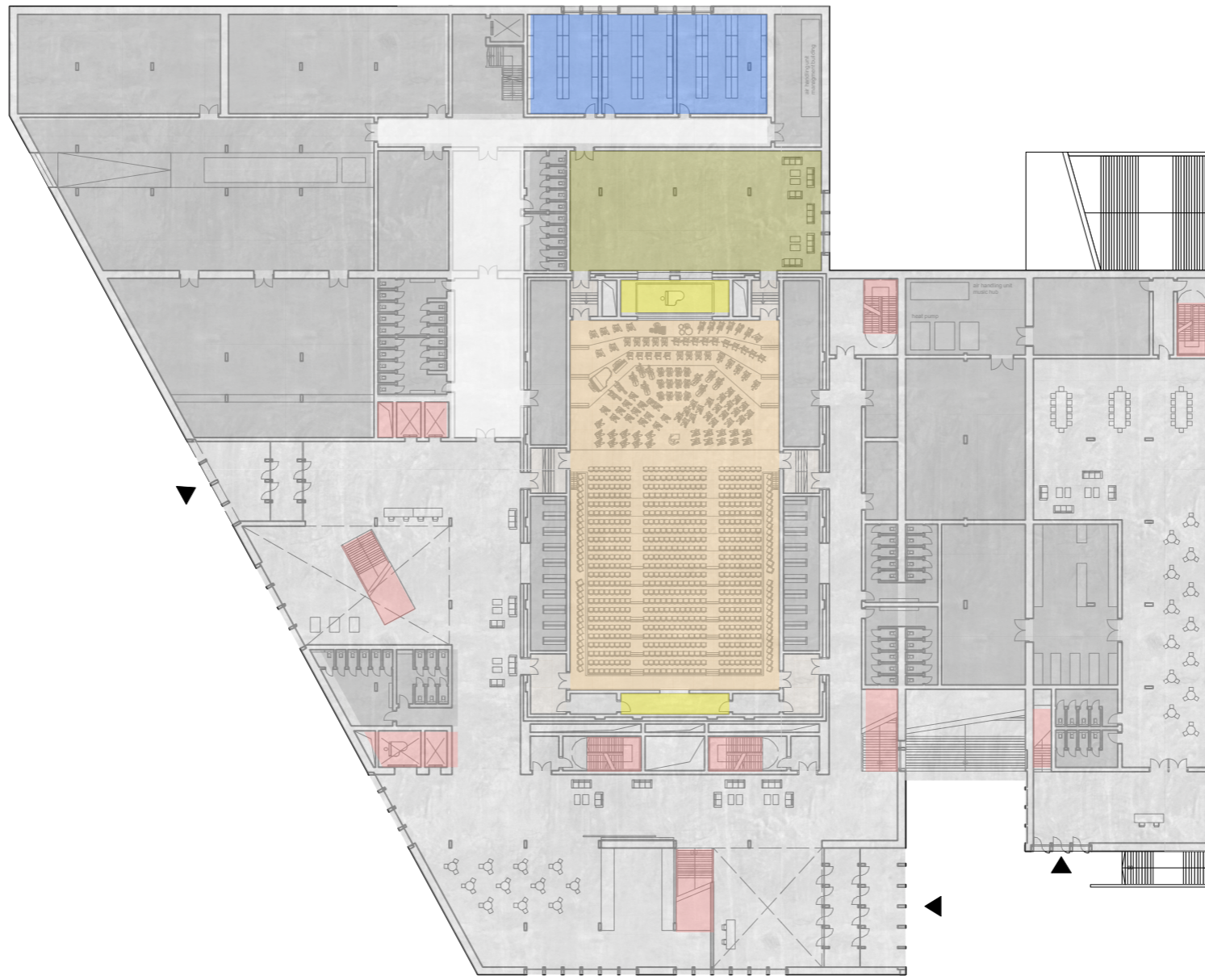
■ concert hall

⌚ ensemble



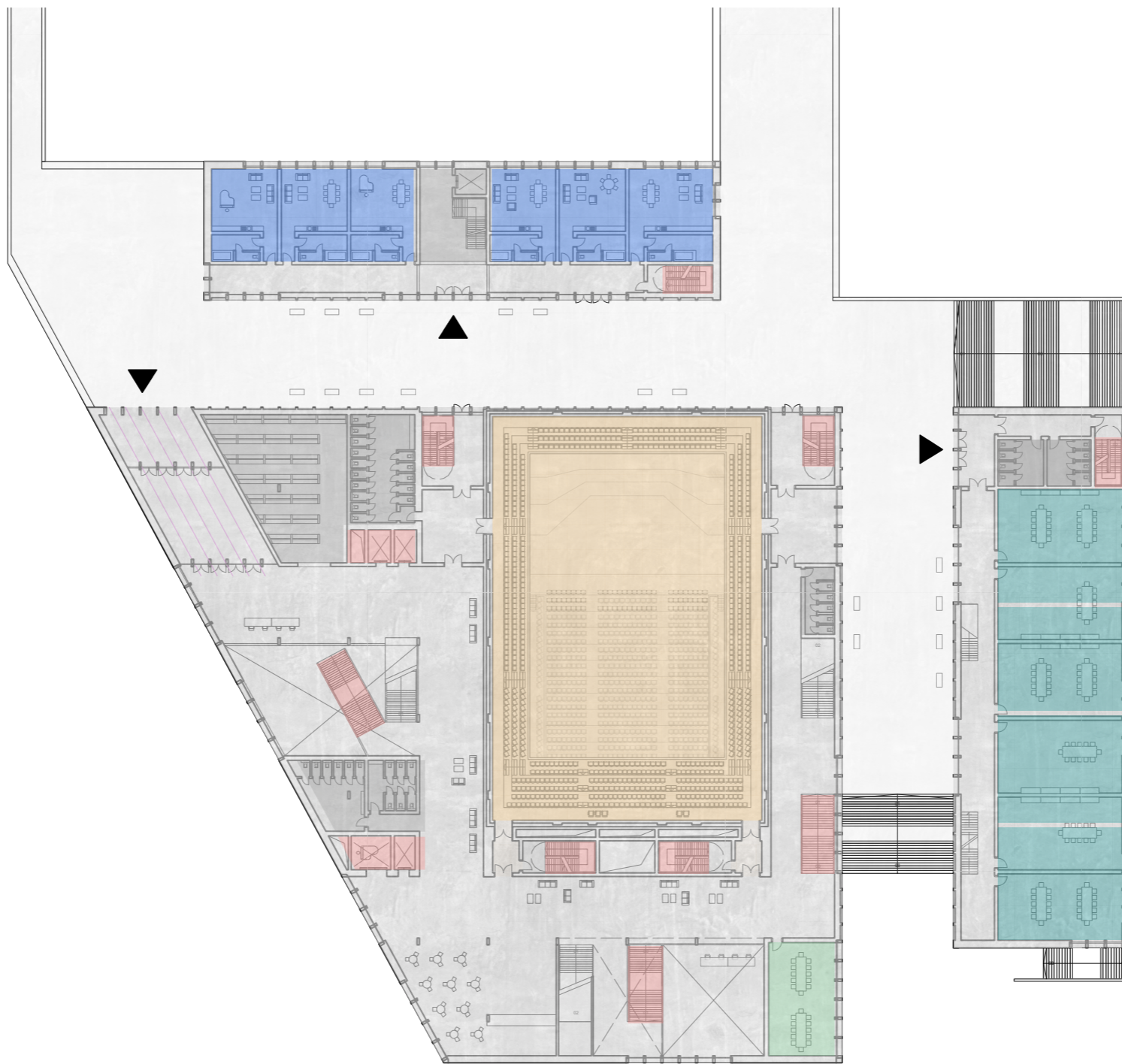
 basement - garden level

-  installations
-  exhibition
-  staircases
-  supporting functions




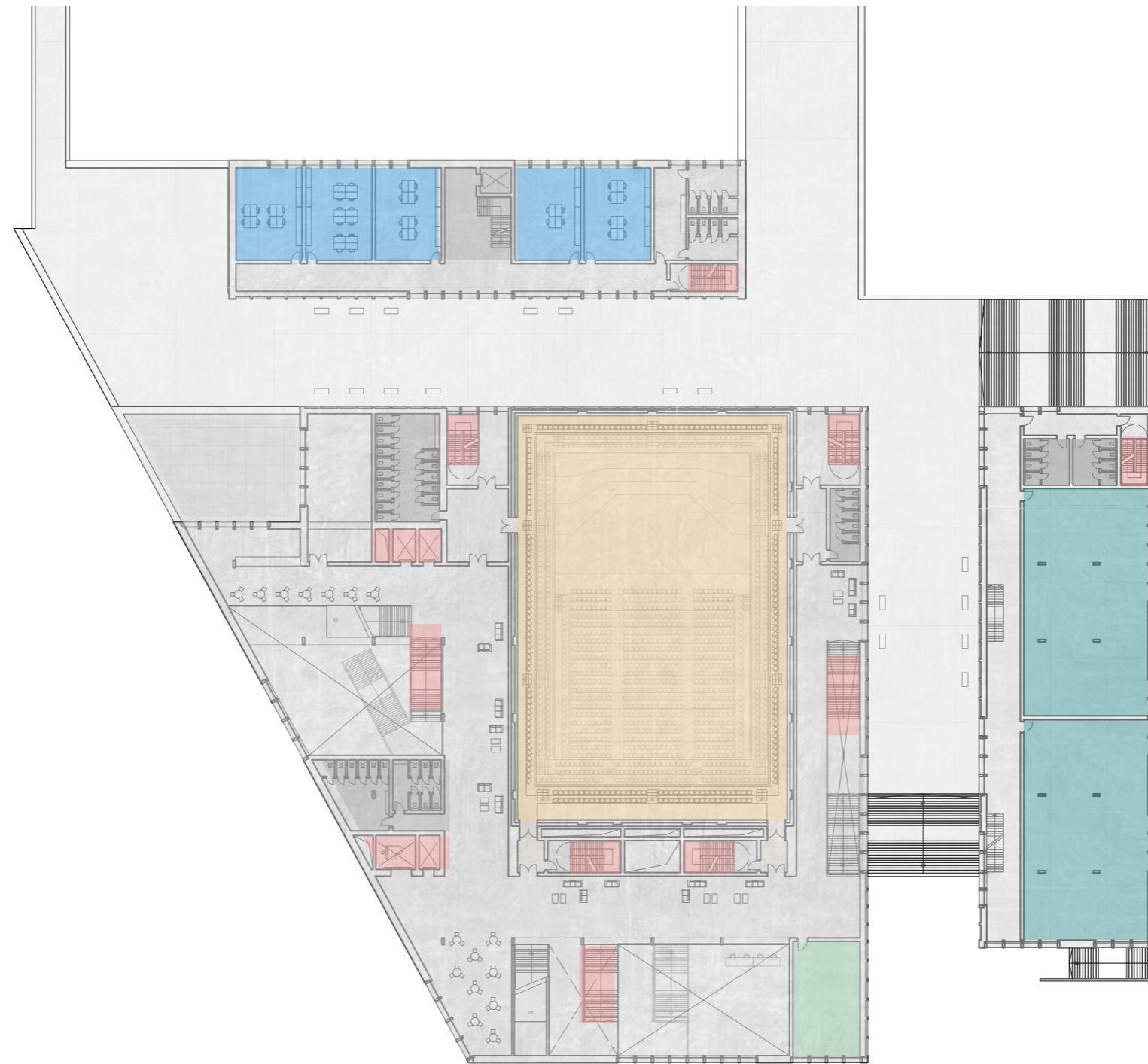
- dressing rooms
- control rooms and stage lift
- concert hall
- hospitality
- staircases
- supporting functions

ground floor



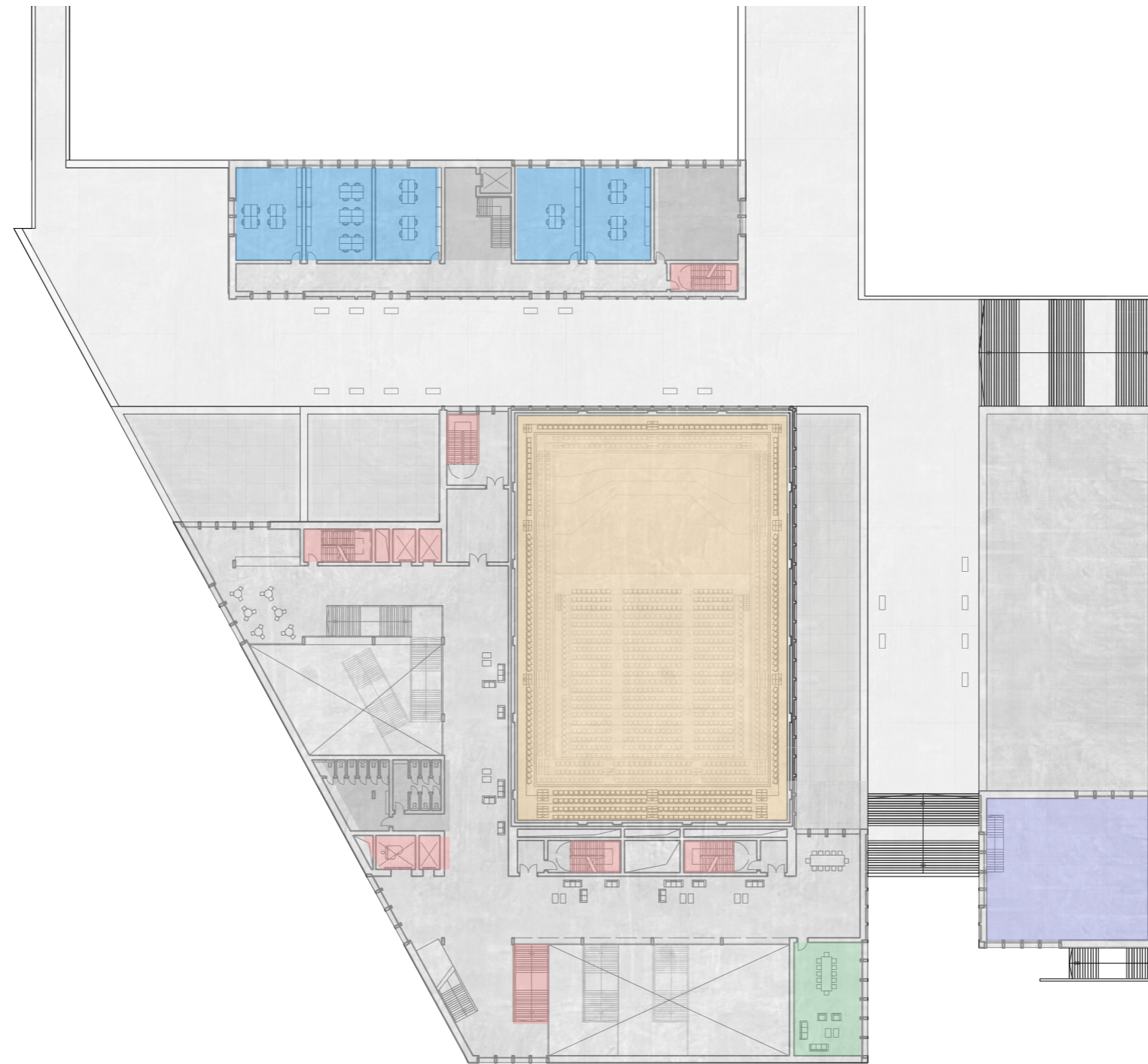
- dressing rooms
- education
- concert hall
- hospitality
- staircases
- supporting functions

 first floor




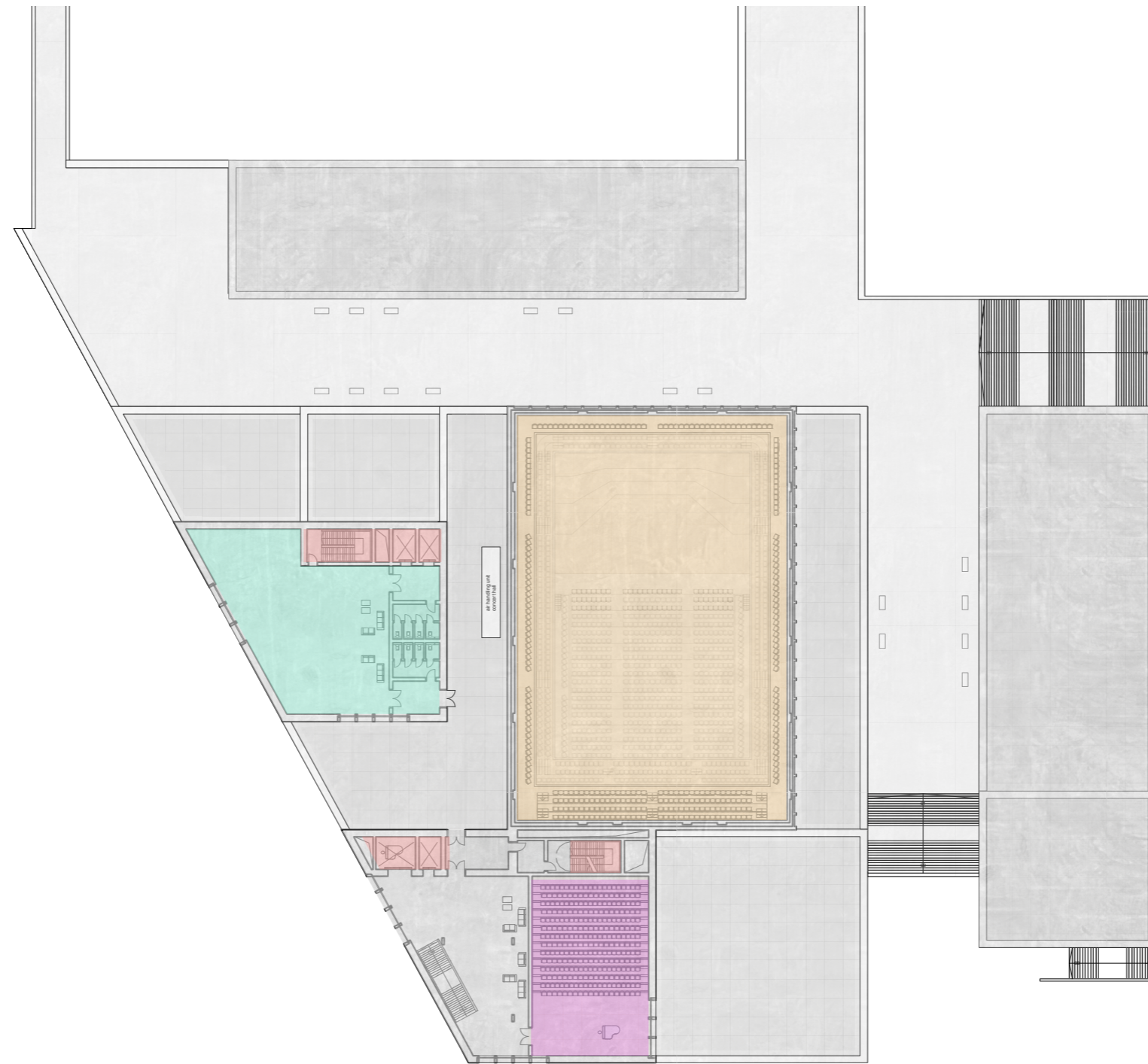
- offices LSO / Barbican
- rehearsal rooms
- concert hall
- hospitality
- staircases
- supporting functions

second floor



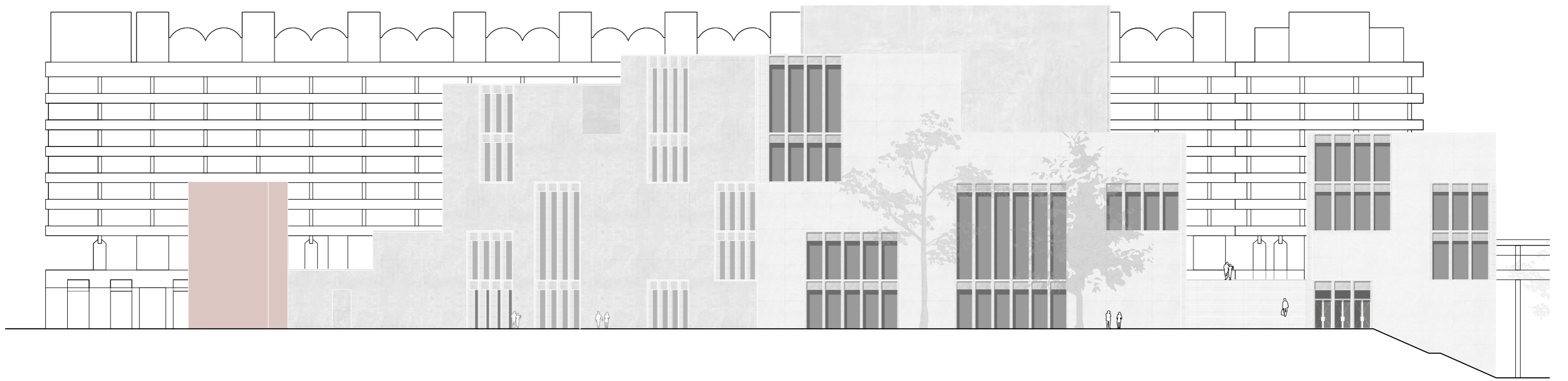
- building maintenance
- hire box
- concert hall
- hospitality
- staircases
- supporting functions

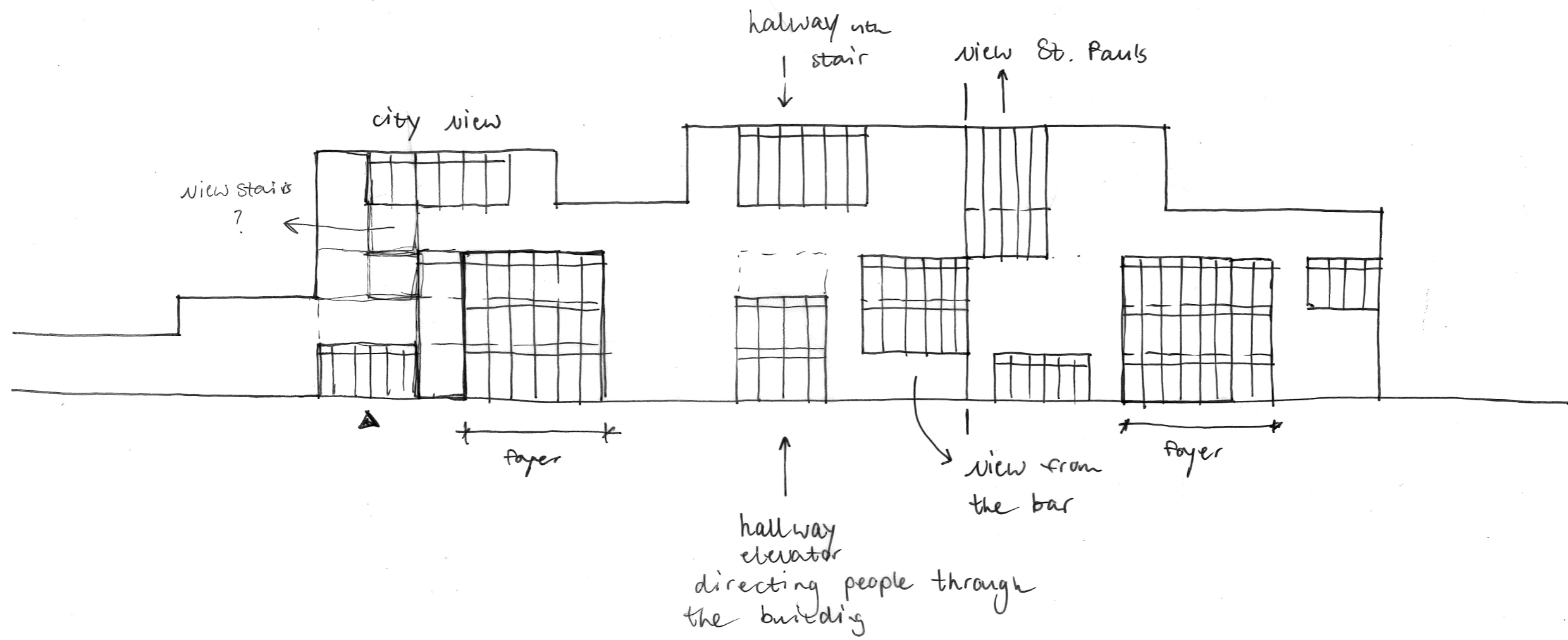
 third floor

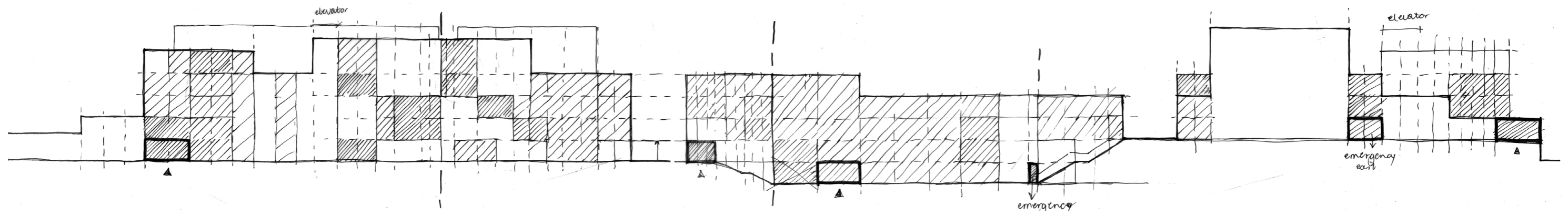


- rental space
- chamber music hall
- concert hall
- staircases
- supporting functions

 fourth floor

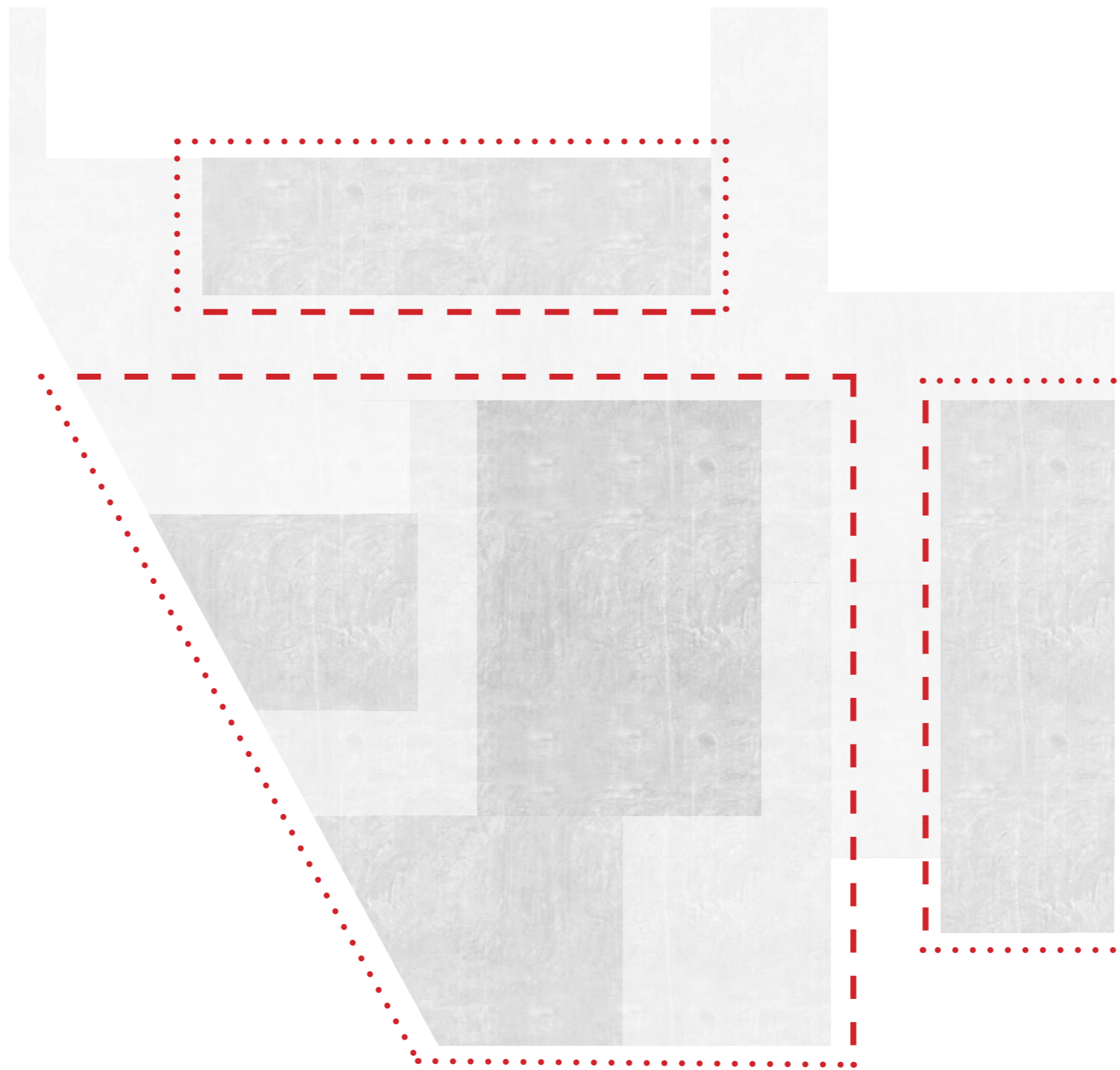




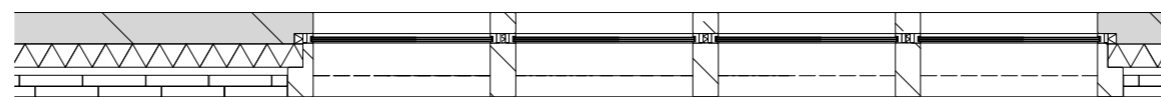
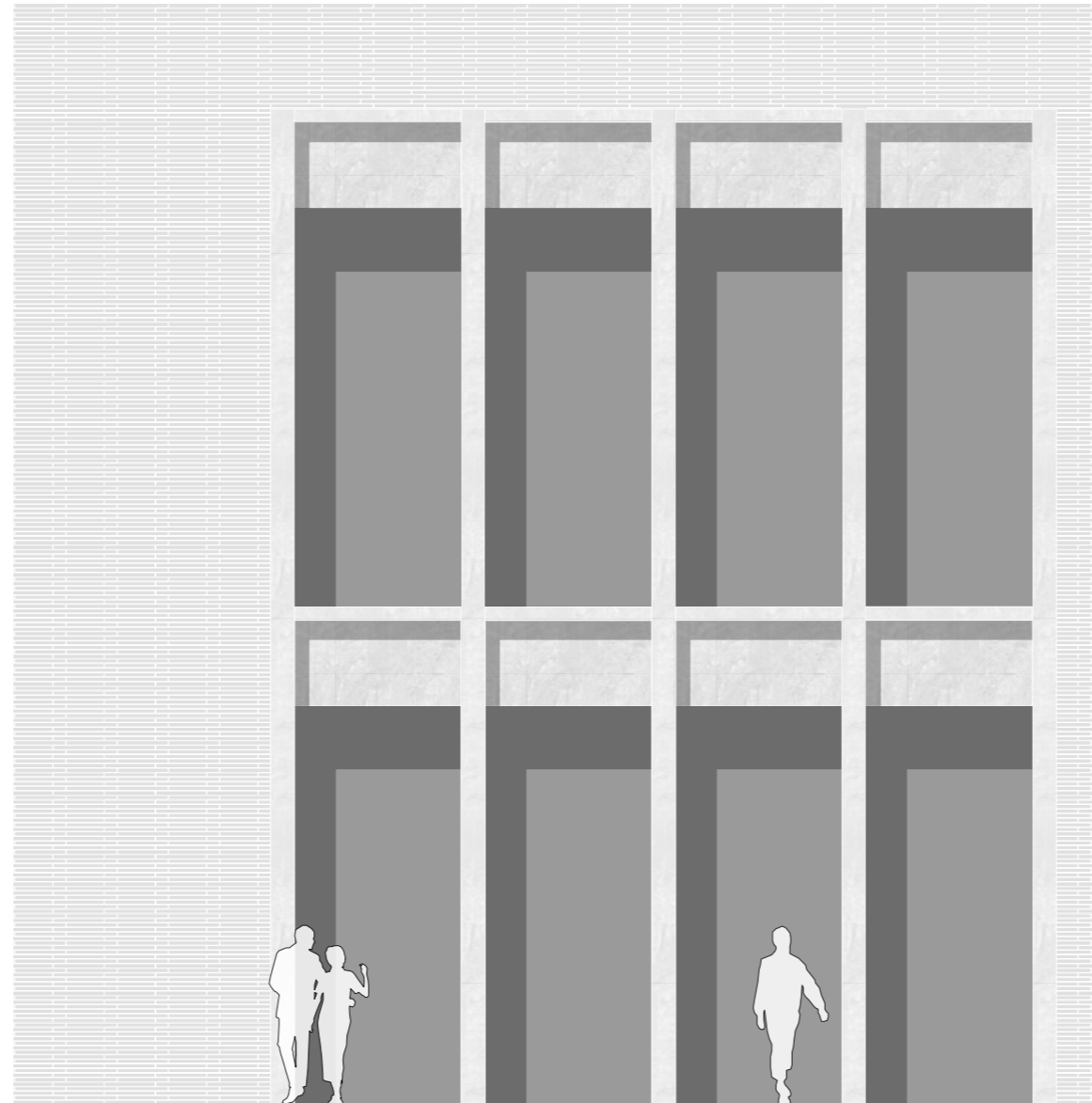




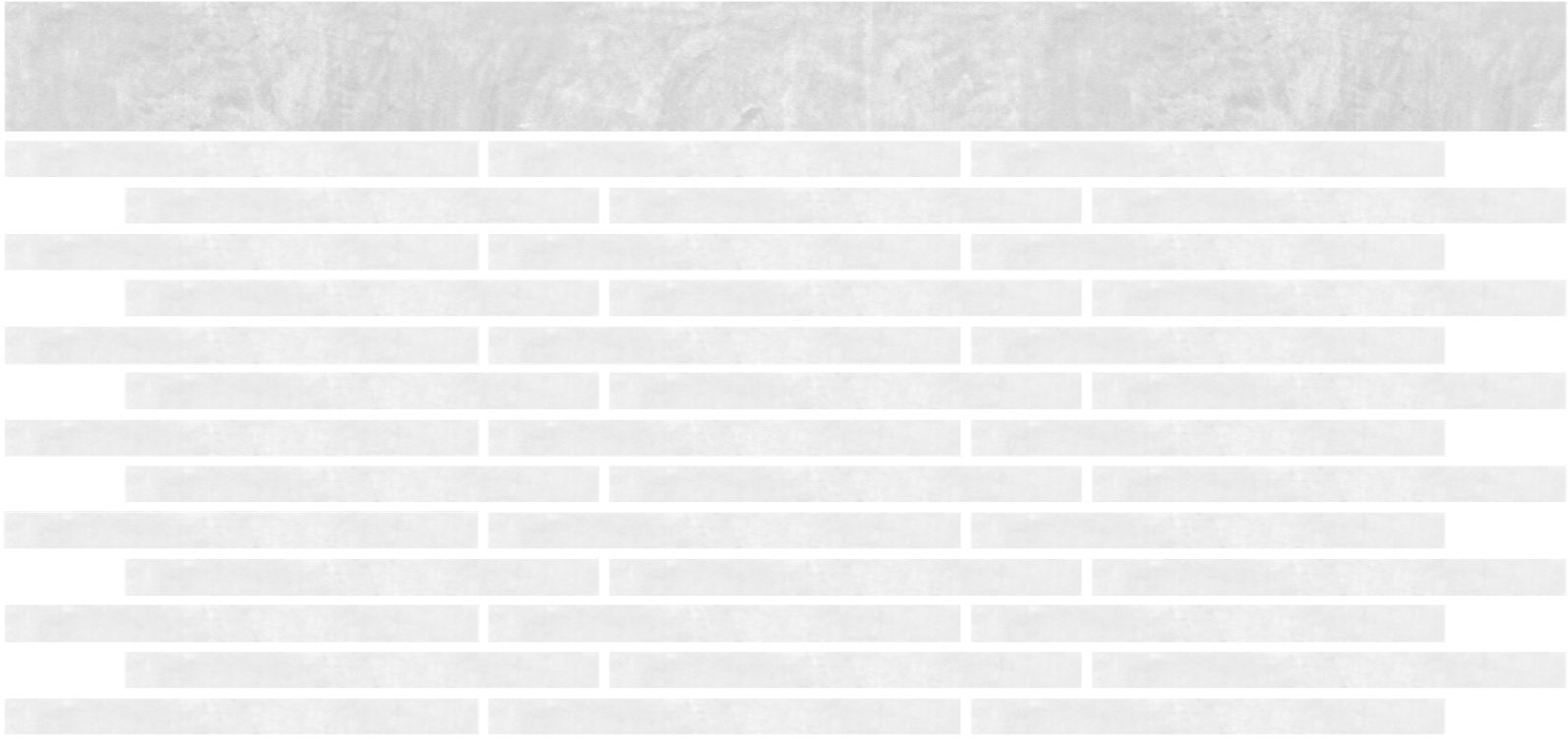
view from the Aldersgate Street



two types of facades



facade outside



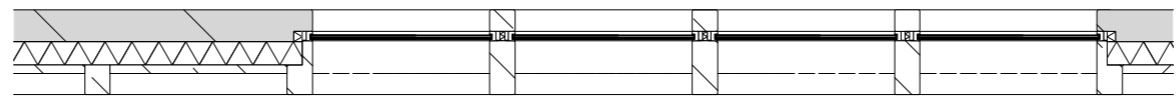
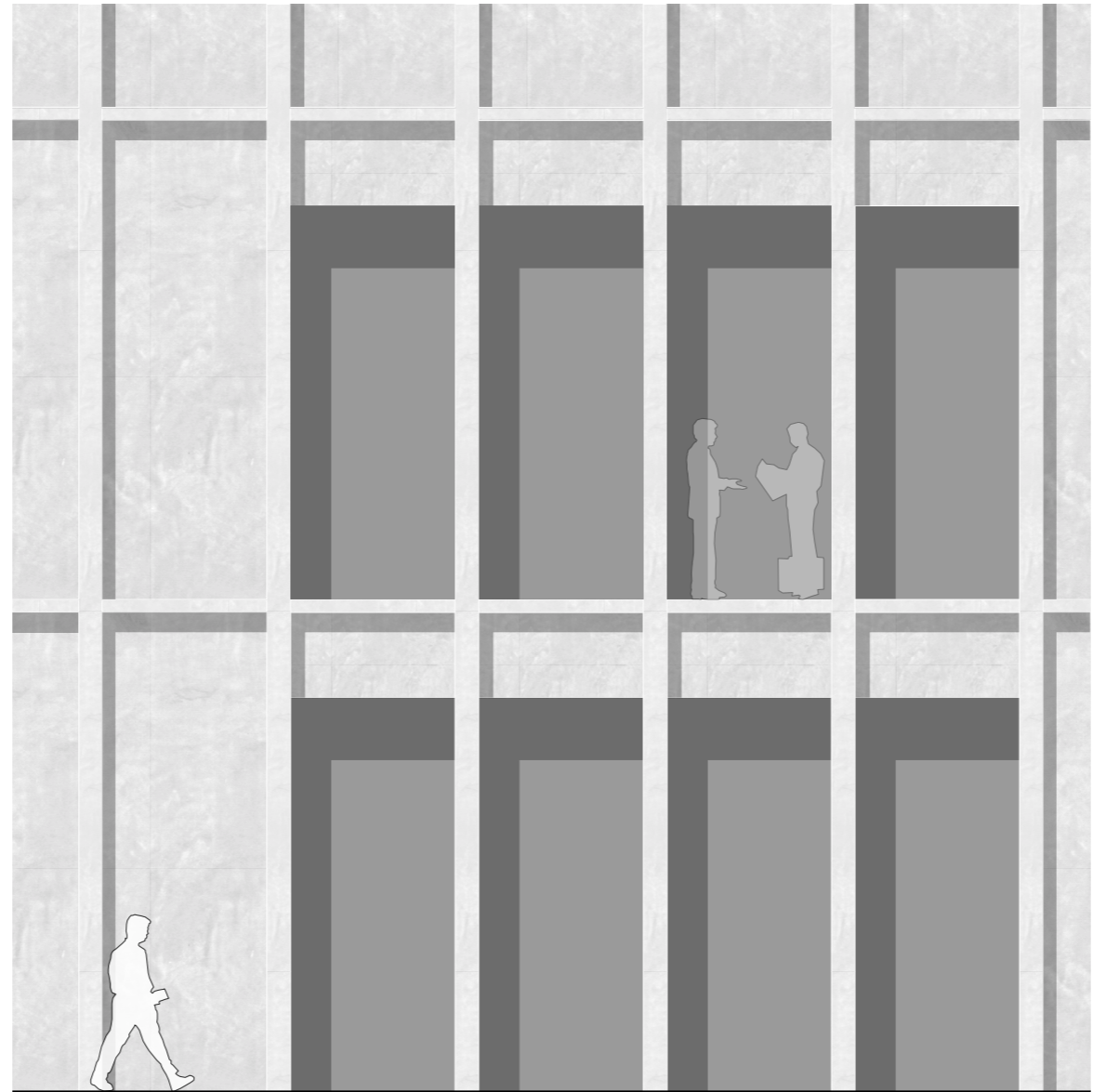
concrete roof line
135 mm

40 mm

Wienerberger brick
510 x 40 x 100 mm



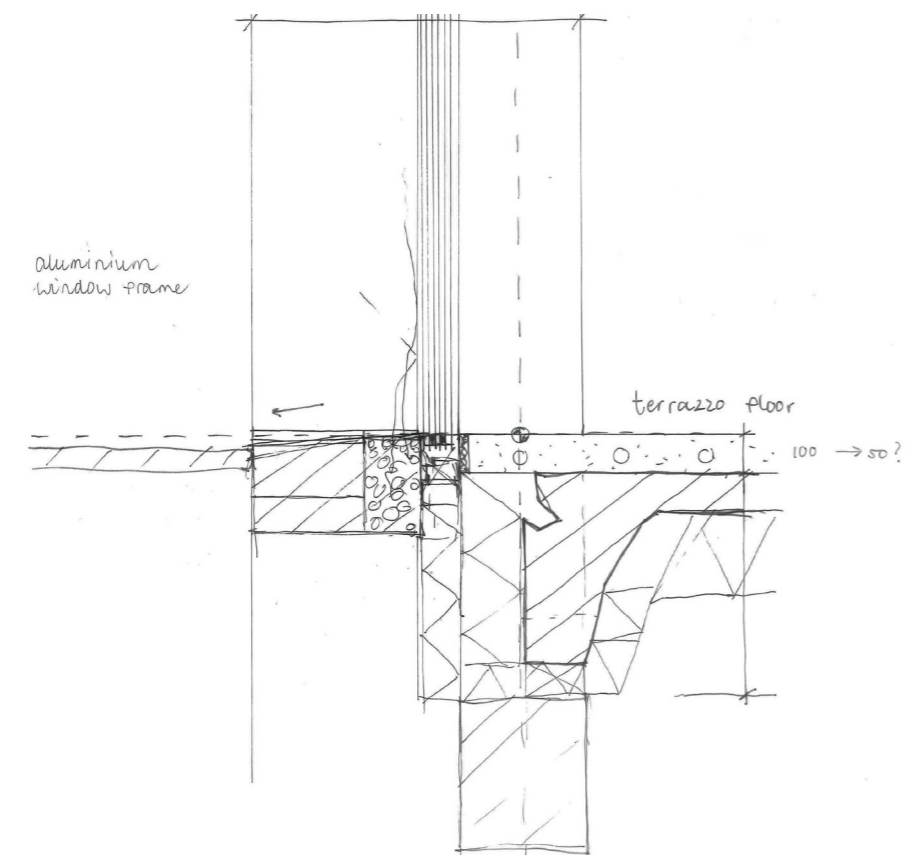
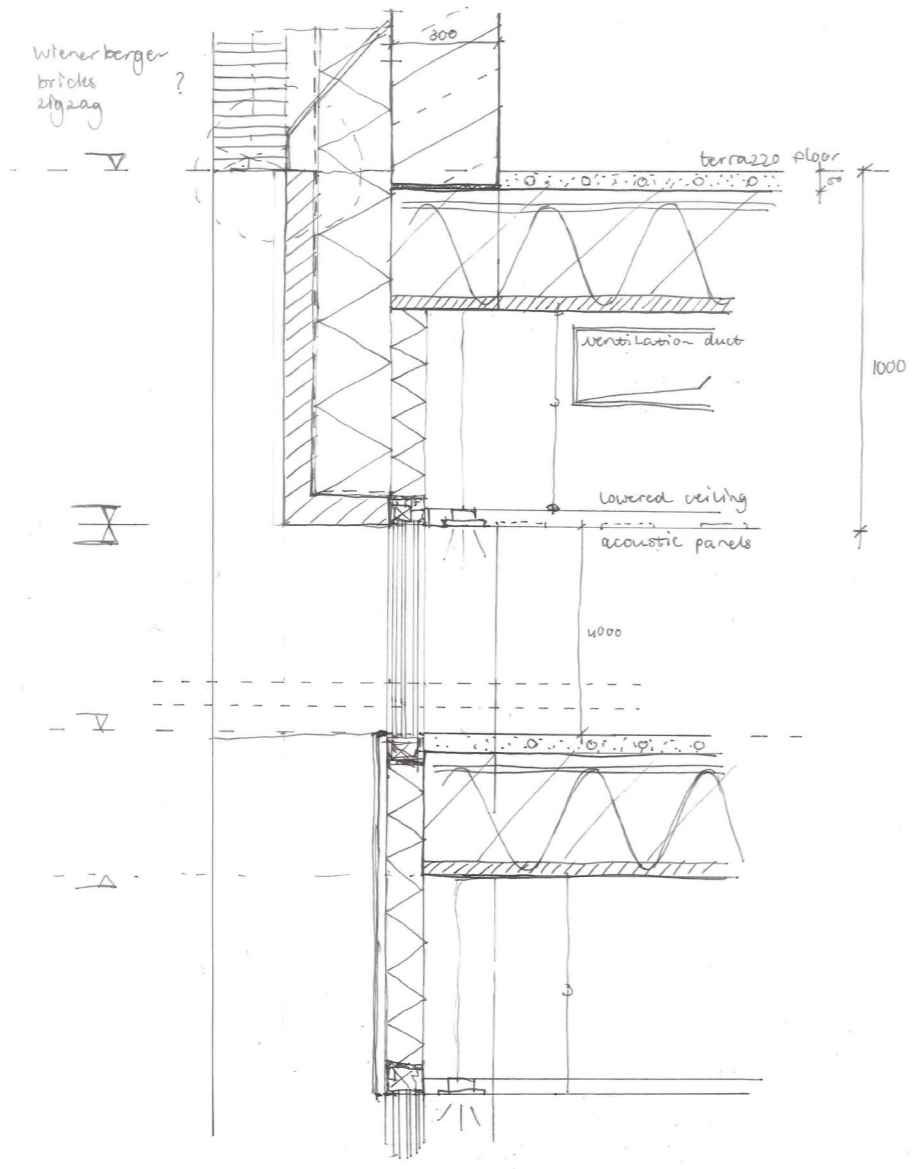
510 mm

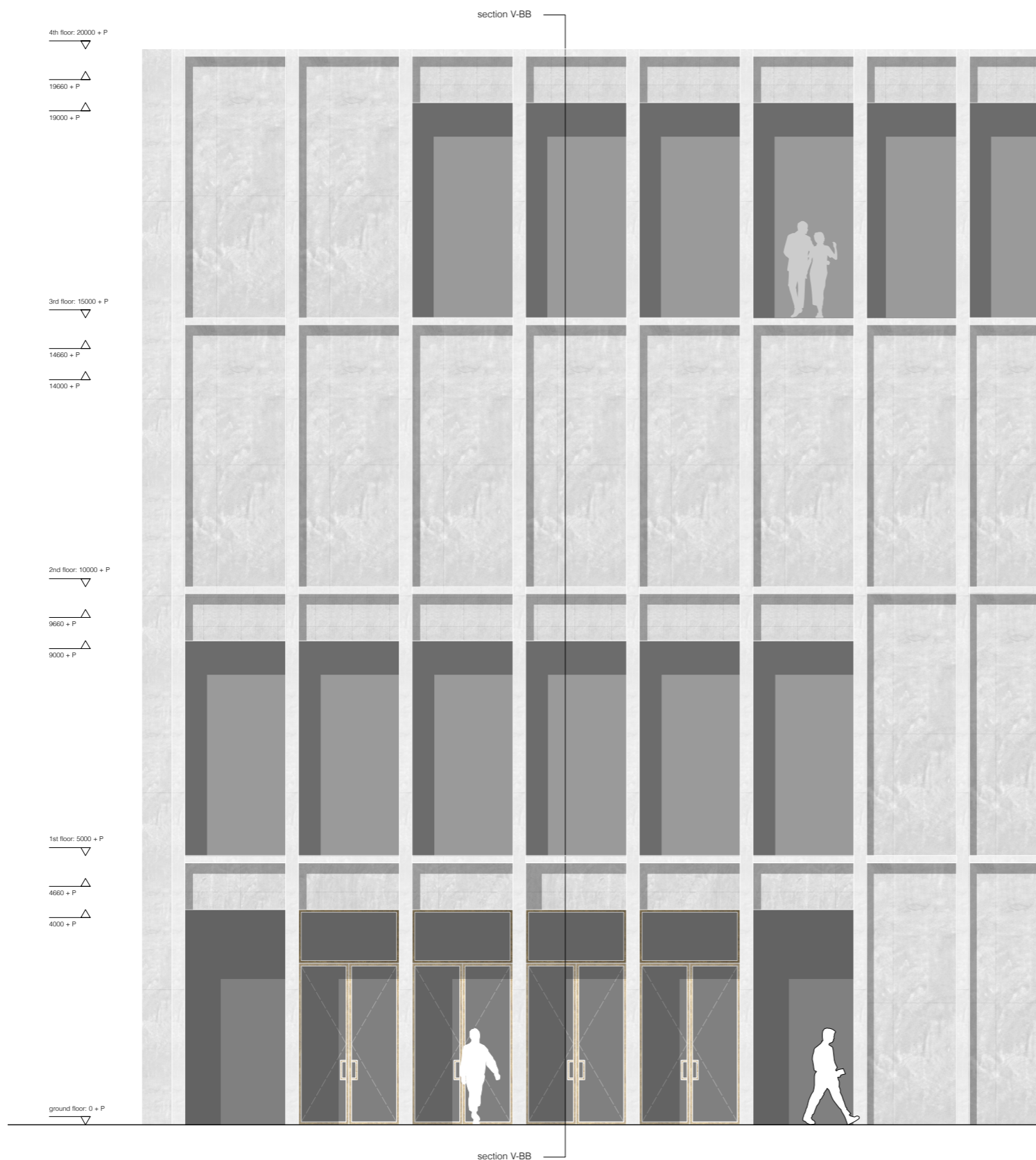


facade highwalk

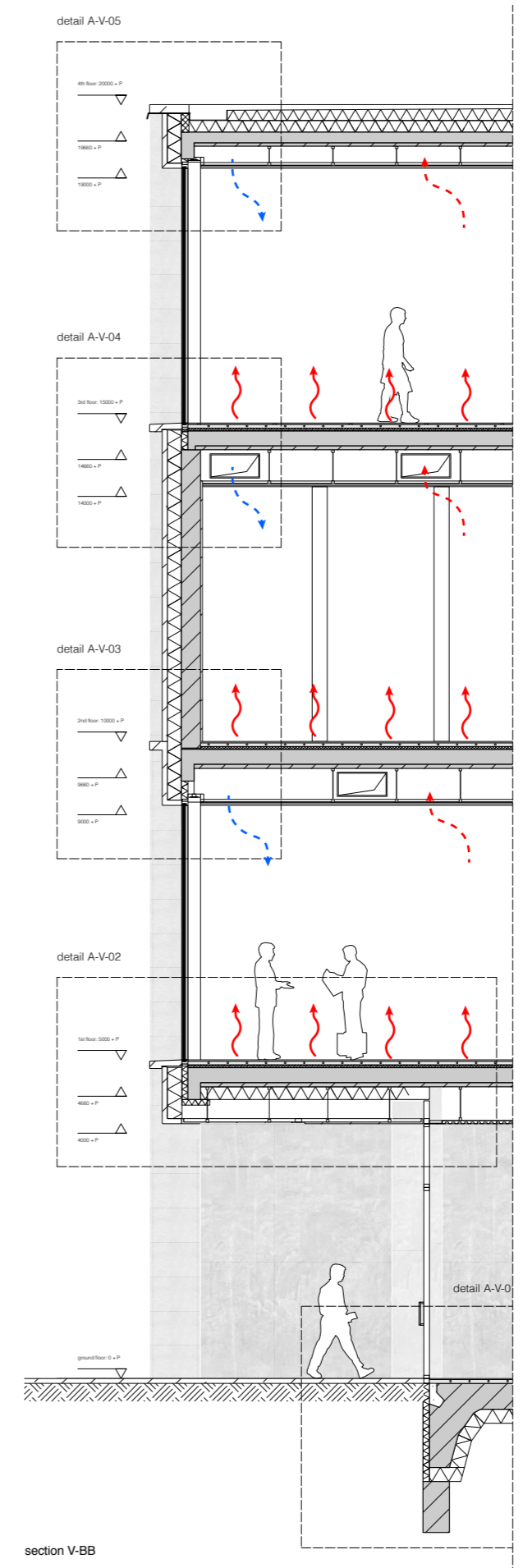


highwalk between the concert hall and the music hub

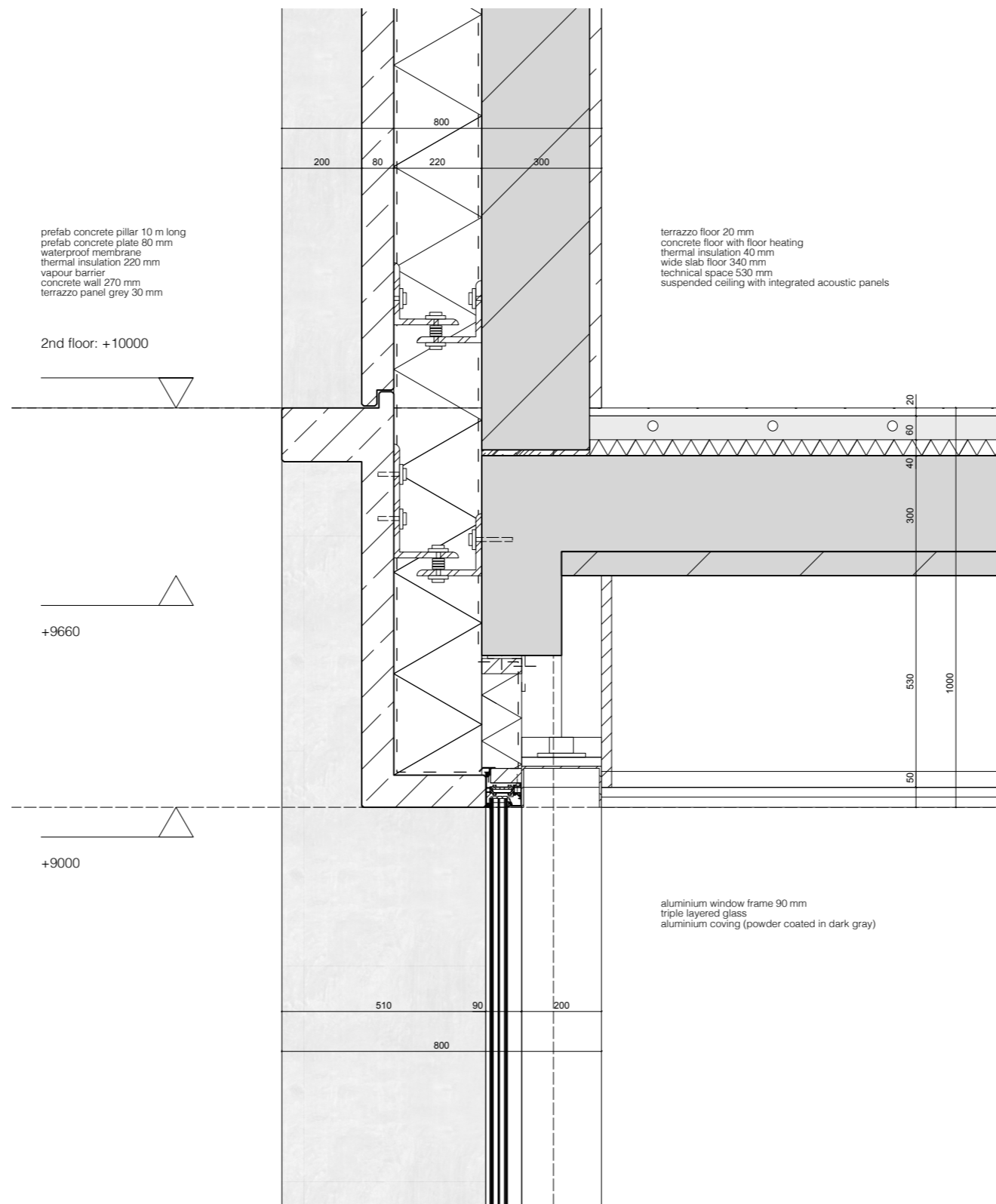




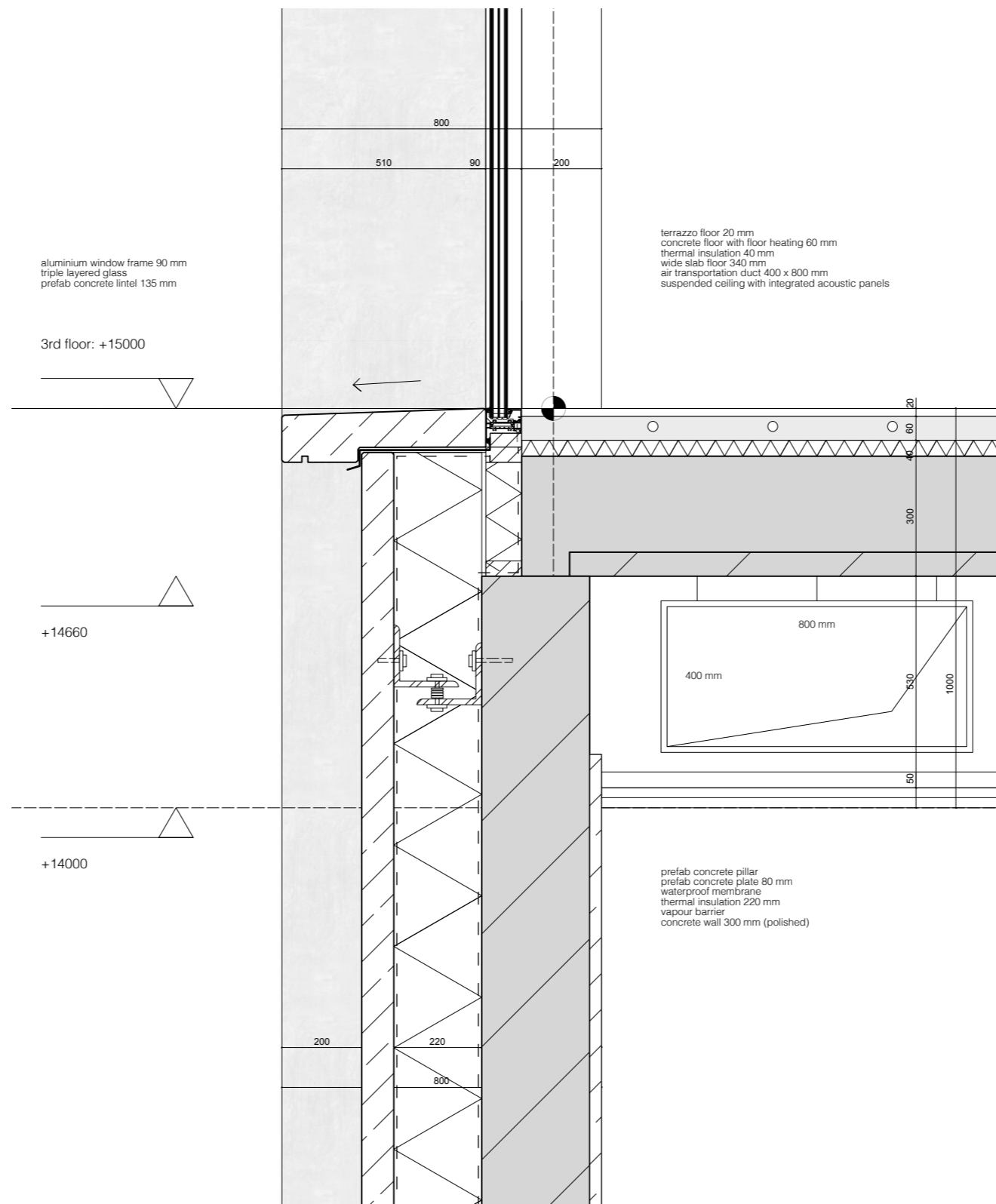
elevation entrance



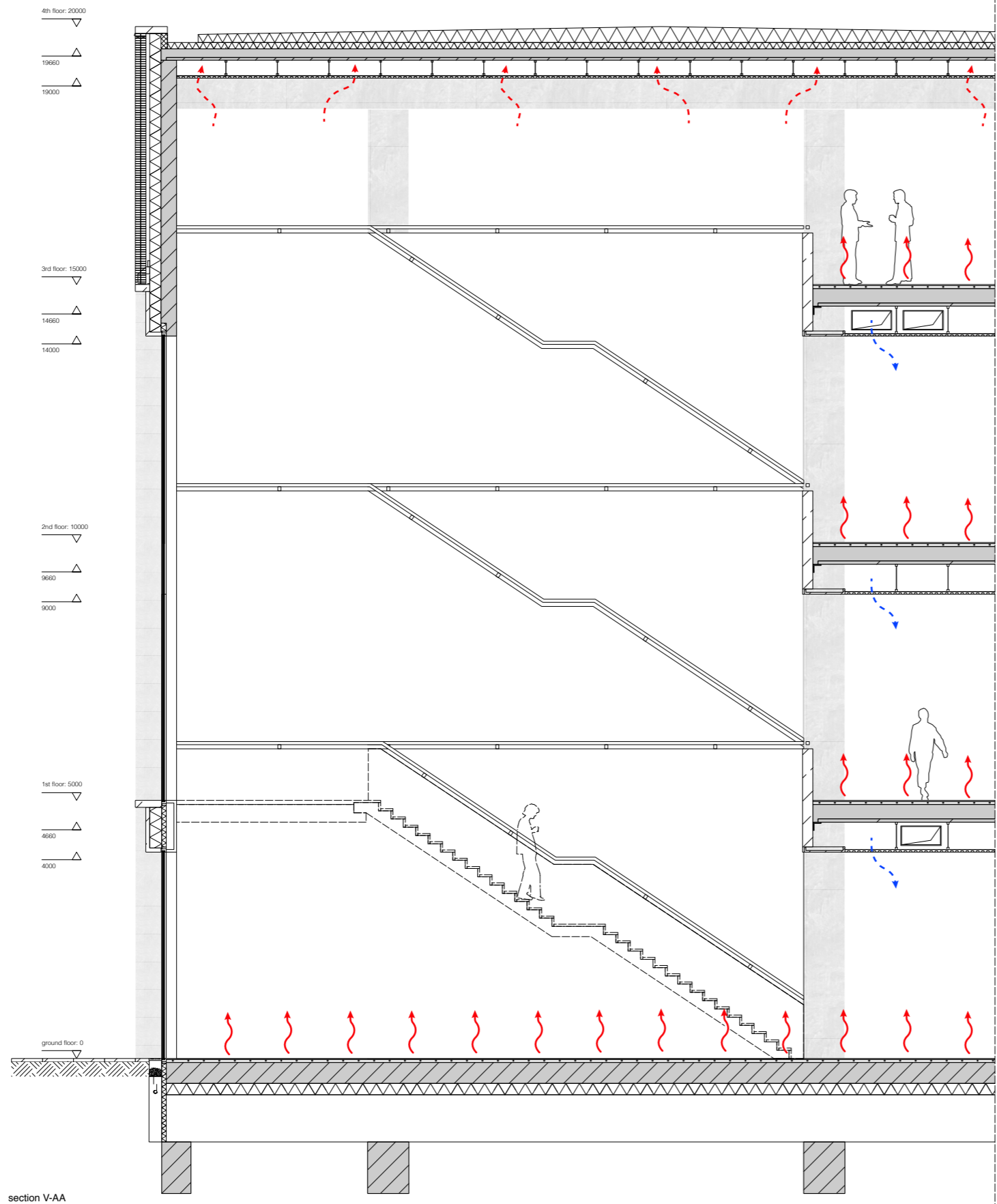
section V-BB



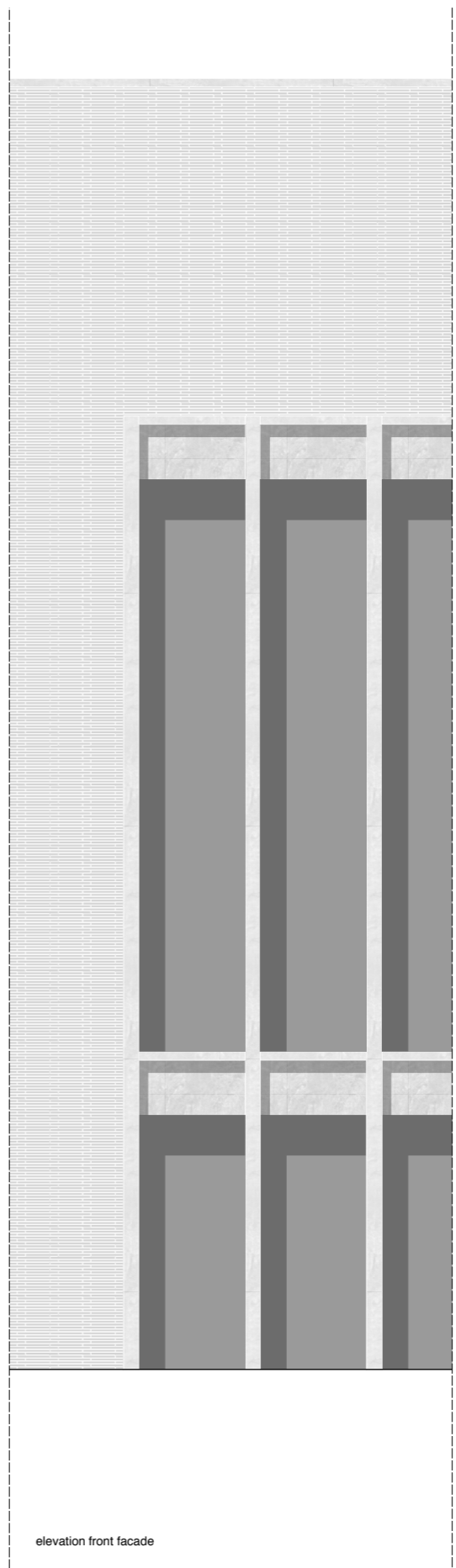
vertical detail 3



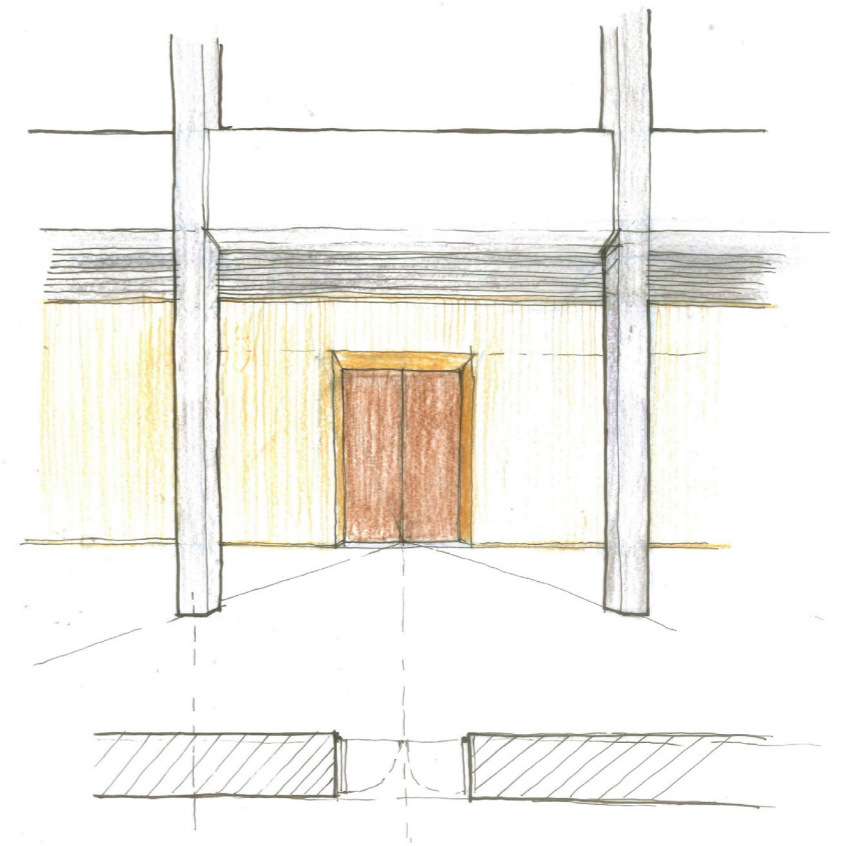
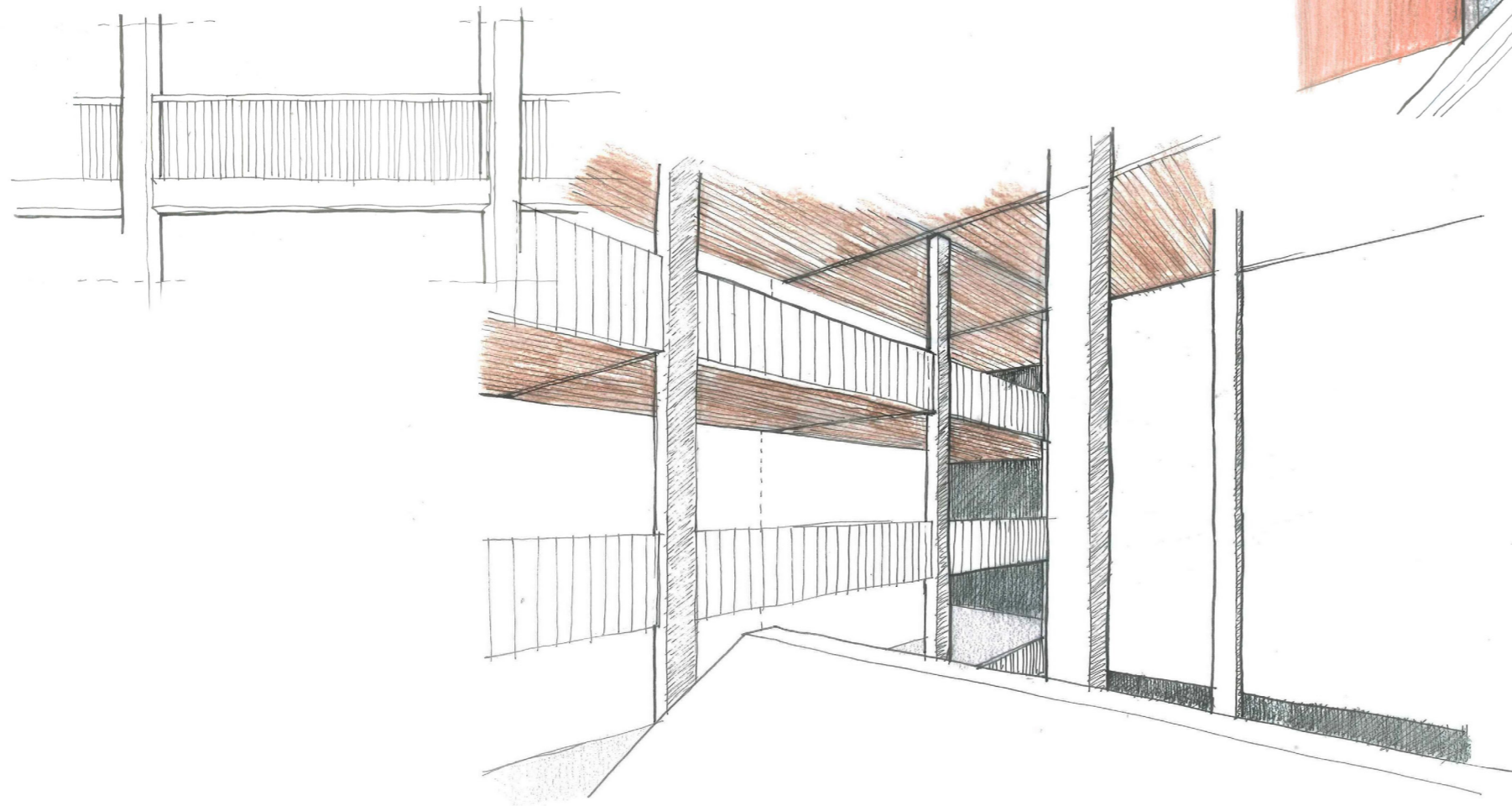
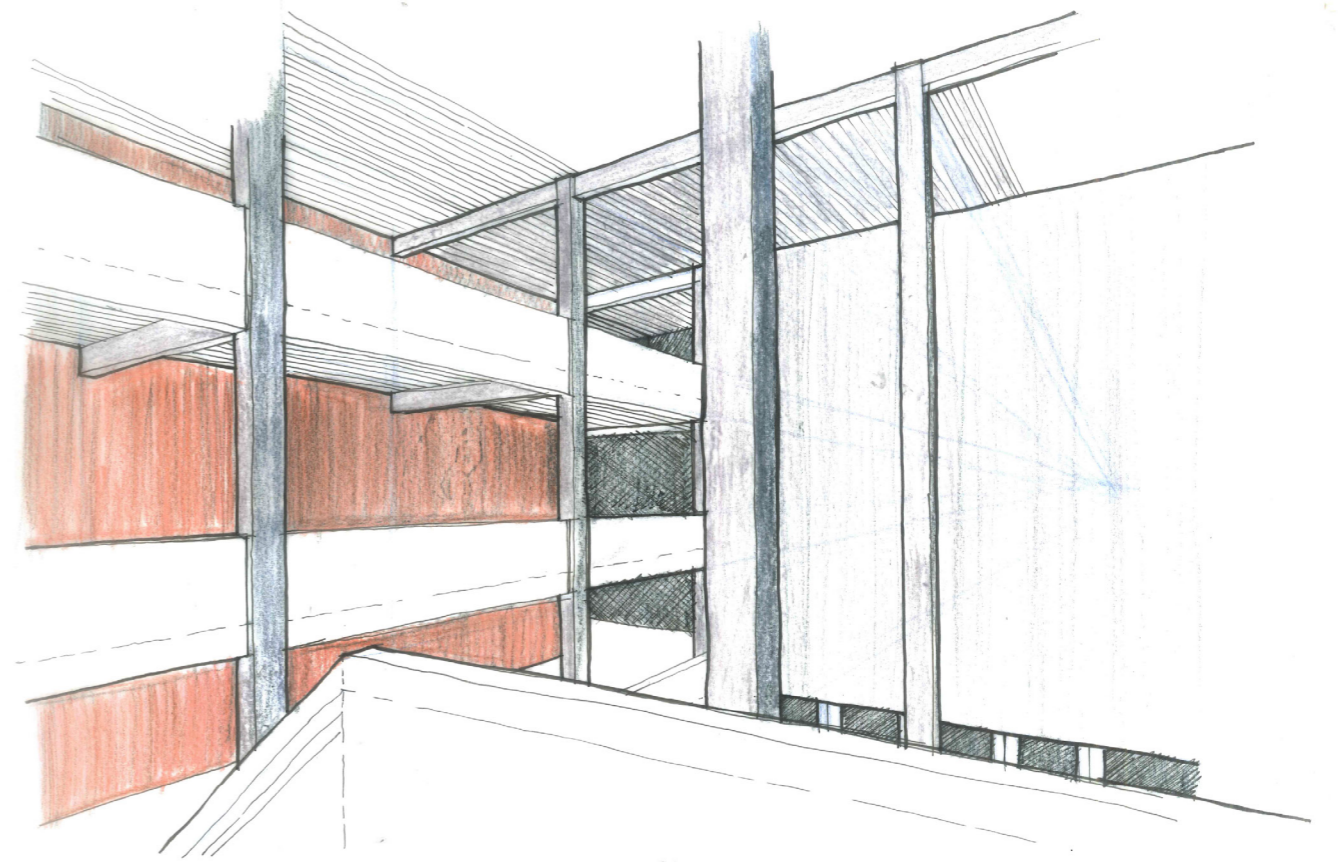
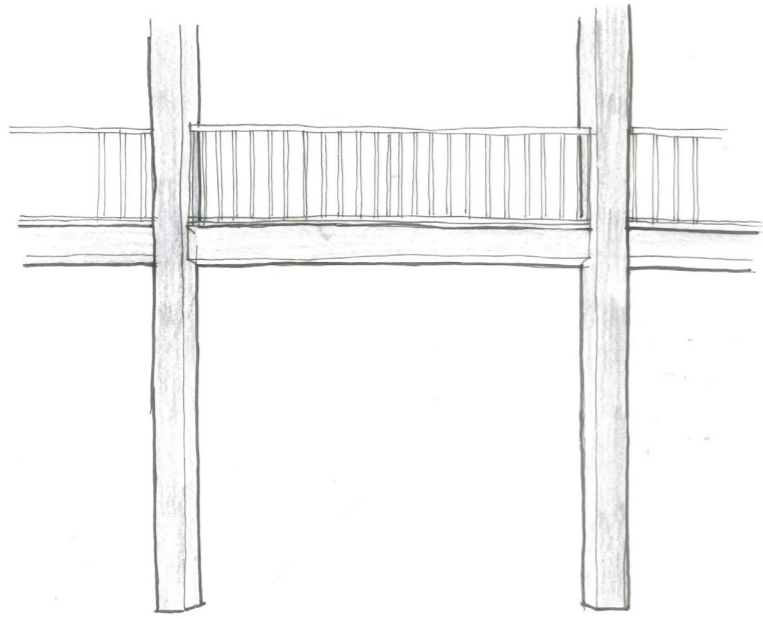
vertical detail 4



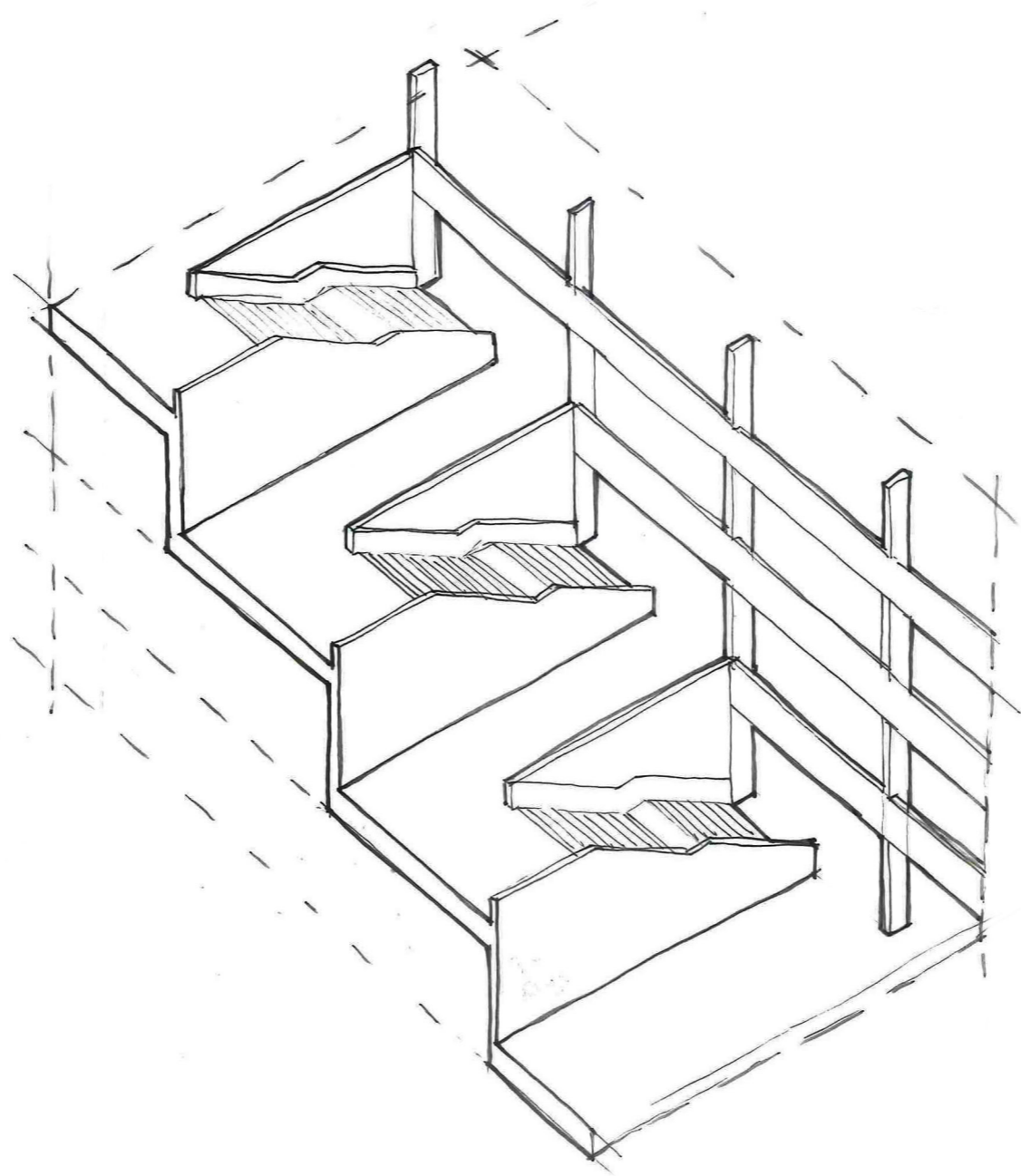
section V-AA



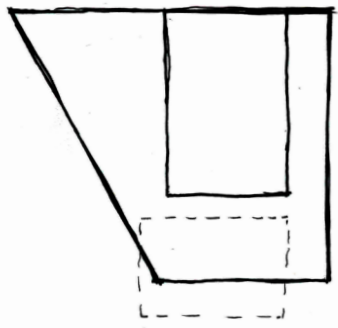
elevation front facade



first sketches of the interior

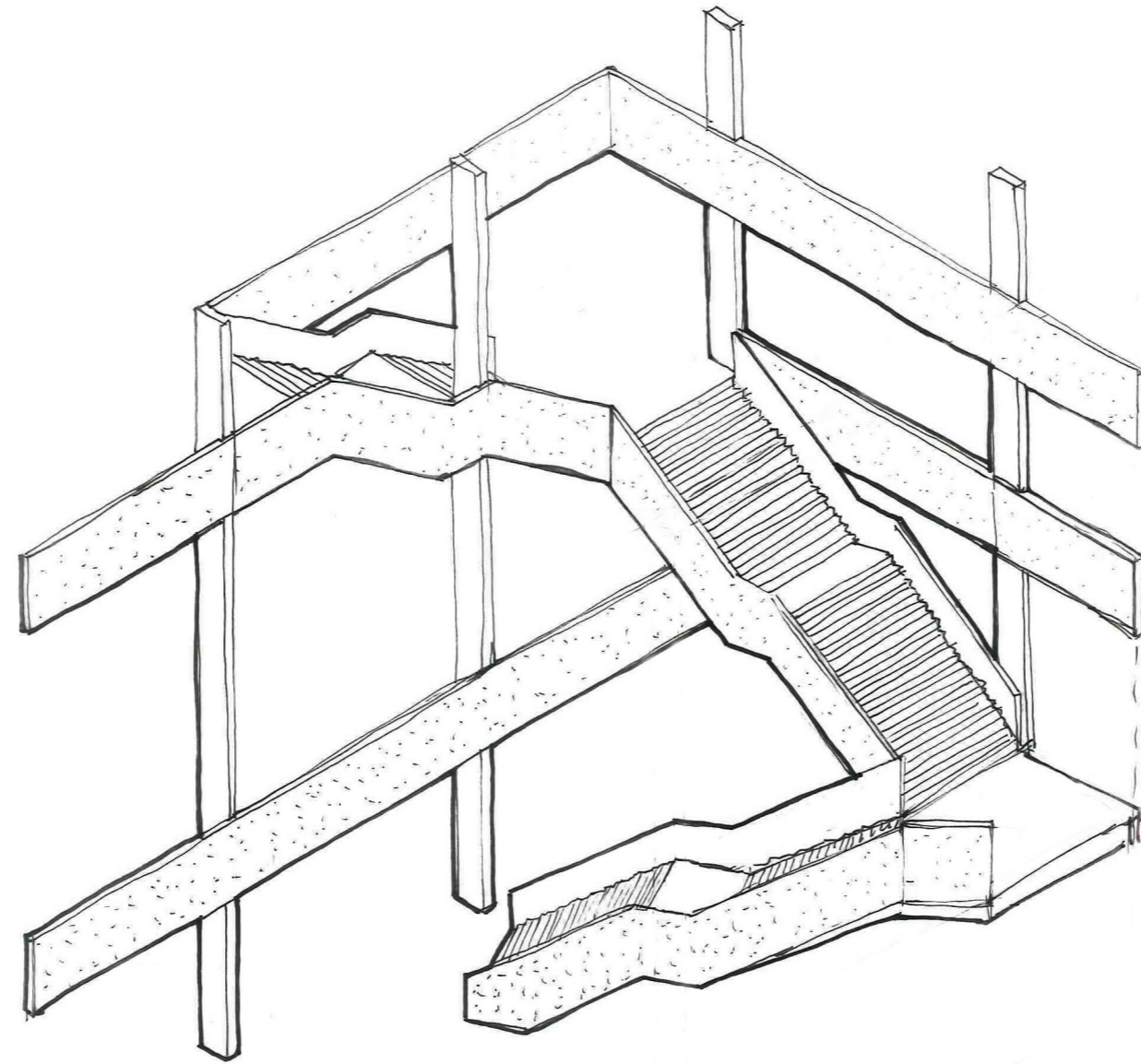


'the mountain'

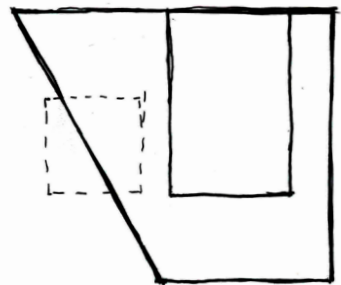




big foyer

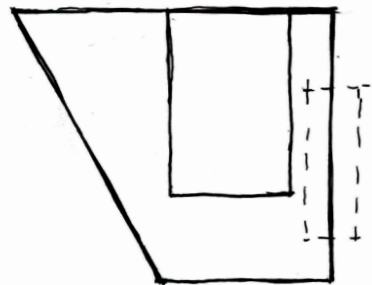
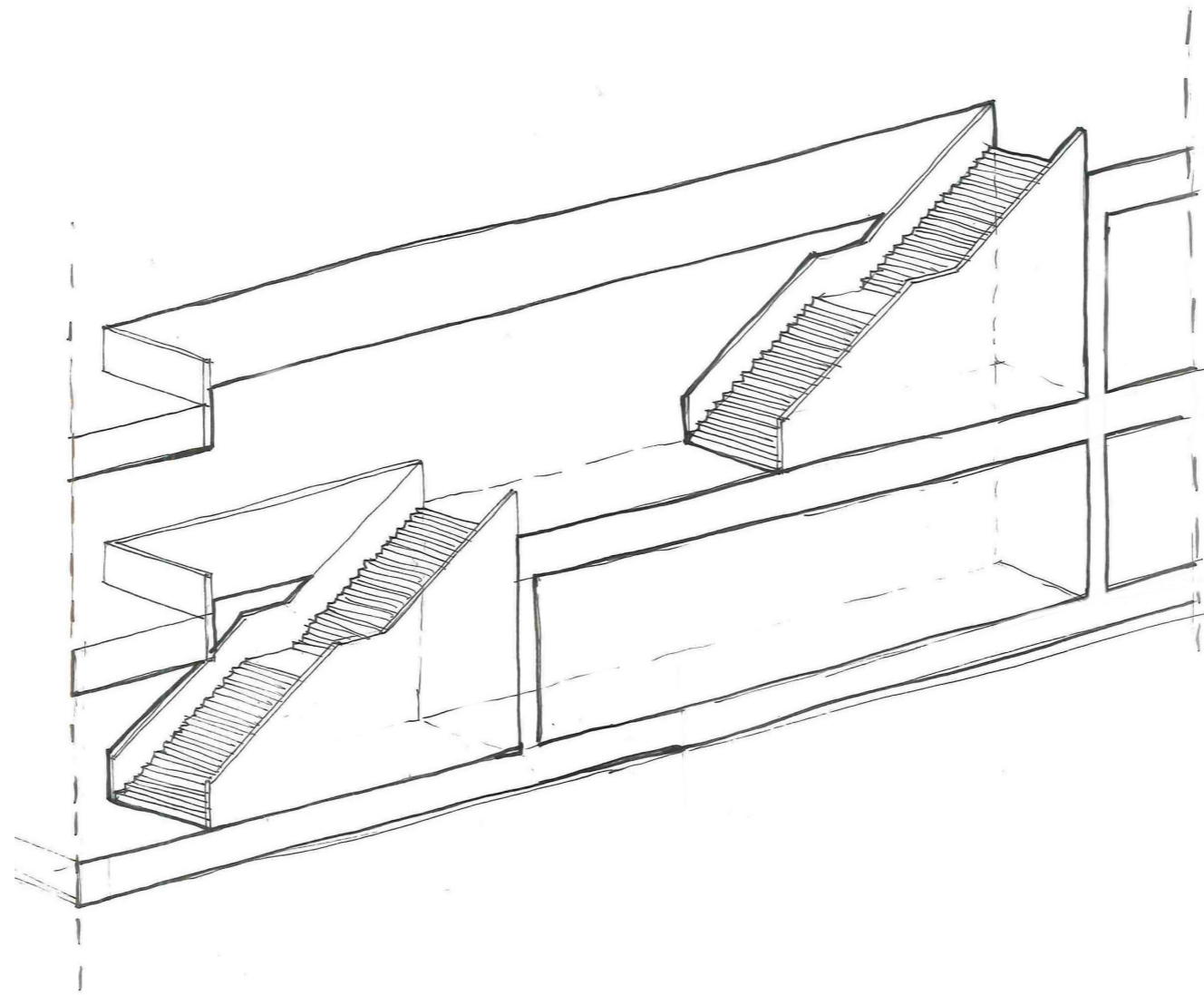


the spiral staircase

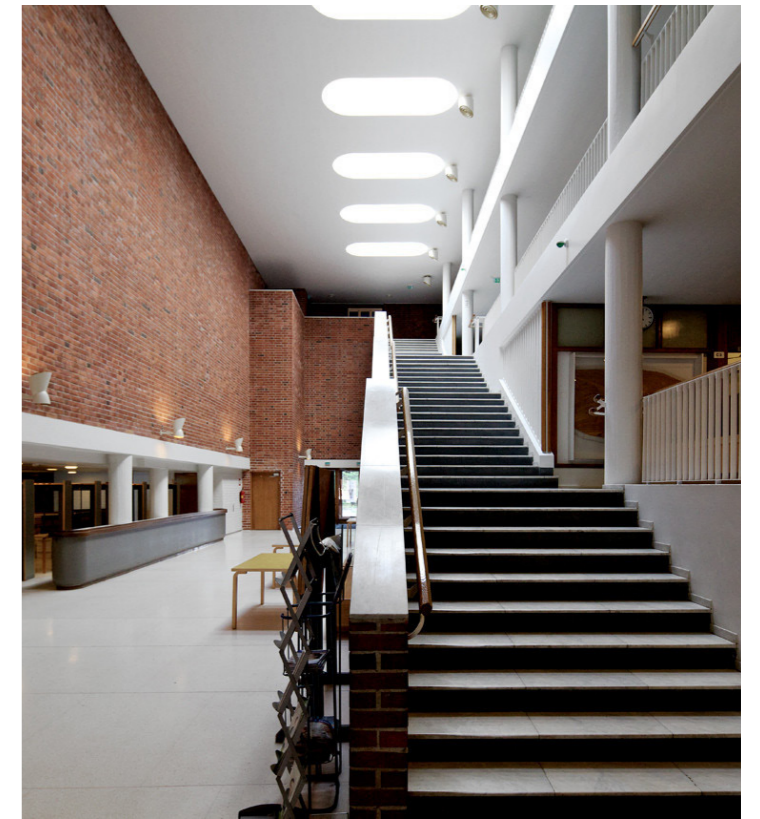
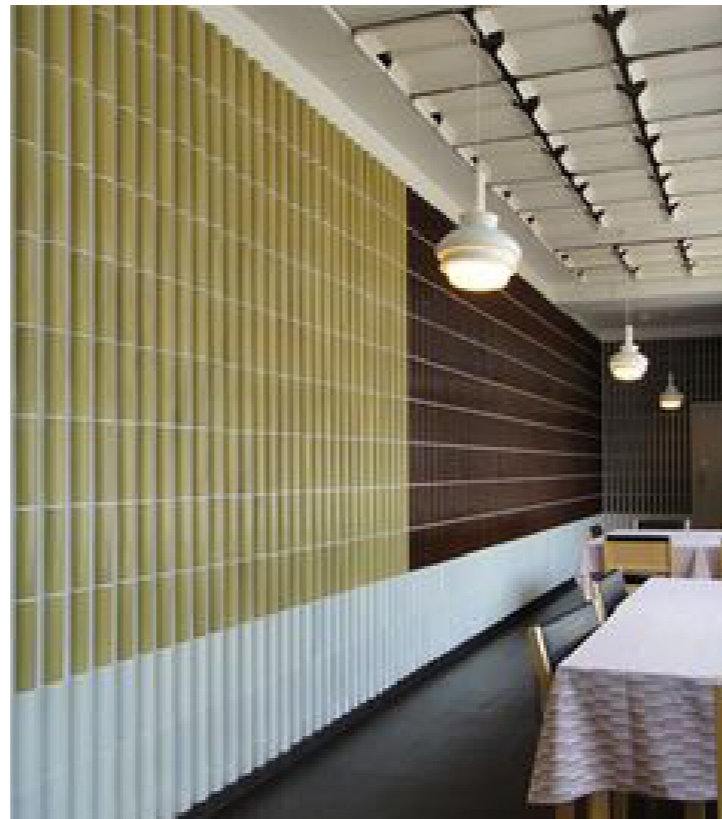




foyer space in the late afternoon







Scandinavian modernism



foyer space in the late afternoon

iv. concert hall

65 88

The score consists of eight staves. The top staff is labeled 'Live' and contains a vocal line with a dynamic range from *p* to *f*. Below it are seven guitar staves (Gt. 1 to Gt. 7) and two bass guitar staves (B.Gt. 1 and B.Gt. 2). The guitar parts feature various textures, including arpeggiated chords and sustained notes. The bass guitar parts provide a rhythmic foundation. The score is marked with a box containing the number 88, indicating a specific measure or section. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a *fade* instruction across the final measures.

fl

tpt

vn

vc

pf

◇

A

P₂

1

7

1

2

3

5

1

A

P₂

A

A

1

1

1

1



Monastery La Toureste, design of the windows by Iannis Xenakis



ower Bridge, London, 2012.

Photo Illustration by Idris Kha

tower bridge, Idris Khan

First system of a musical score, featuring multiple staves with complex notation and dynamic markings such as *fz* and *ff*. The score includes various musical symbols, including notes, rests, and articulation marks.

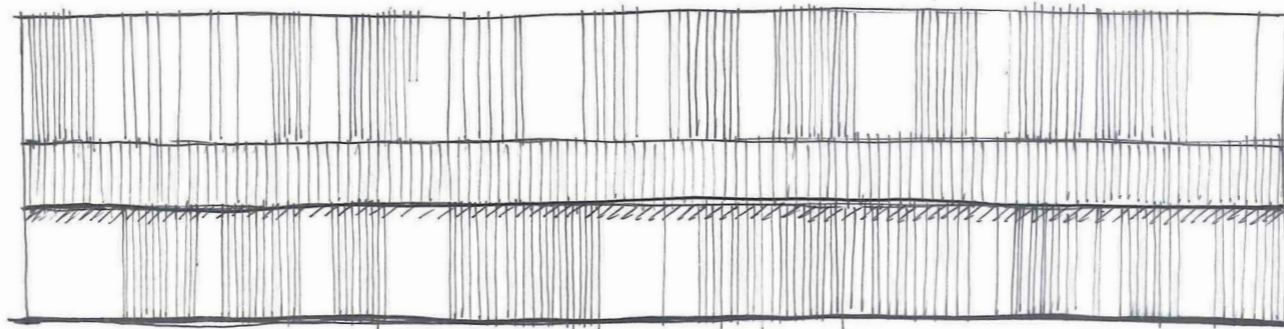
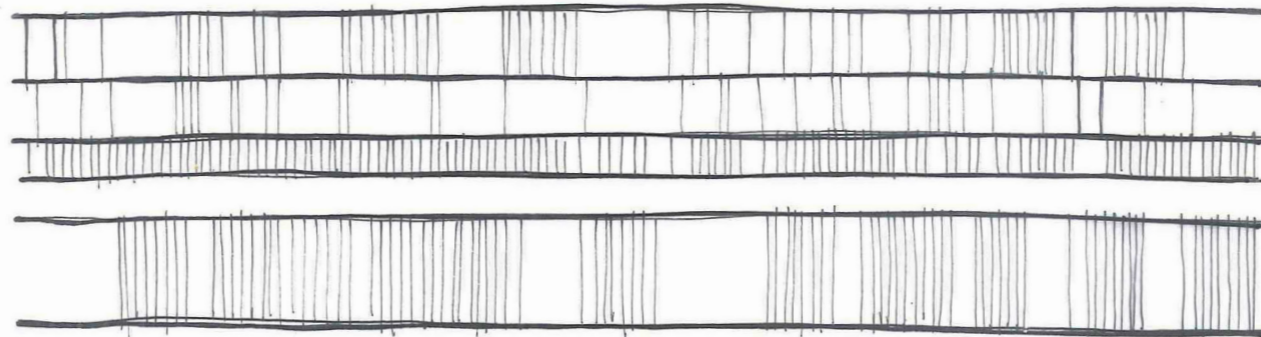
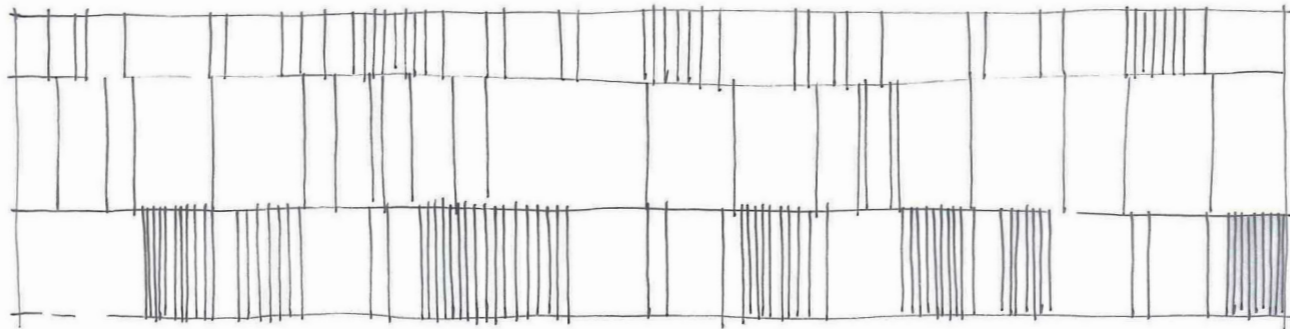
Second system of the musical score, continuing the complex notation and dynamic markings from the first system. It features dense musical notation across multiple staves.

Third system of the musical score, showing further development of the musical piece with intricate notation and dynamic markings. The system concludes with a *ff* marking.

Handwritten text in a cursive script, possibly a form or document, consisting of several lines of text.

Handwritten text in a cursive script, possibly a form or document, consisting of several lines of text.

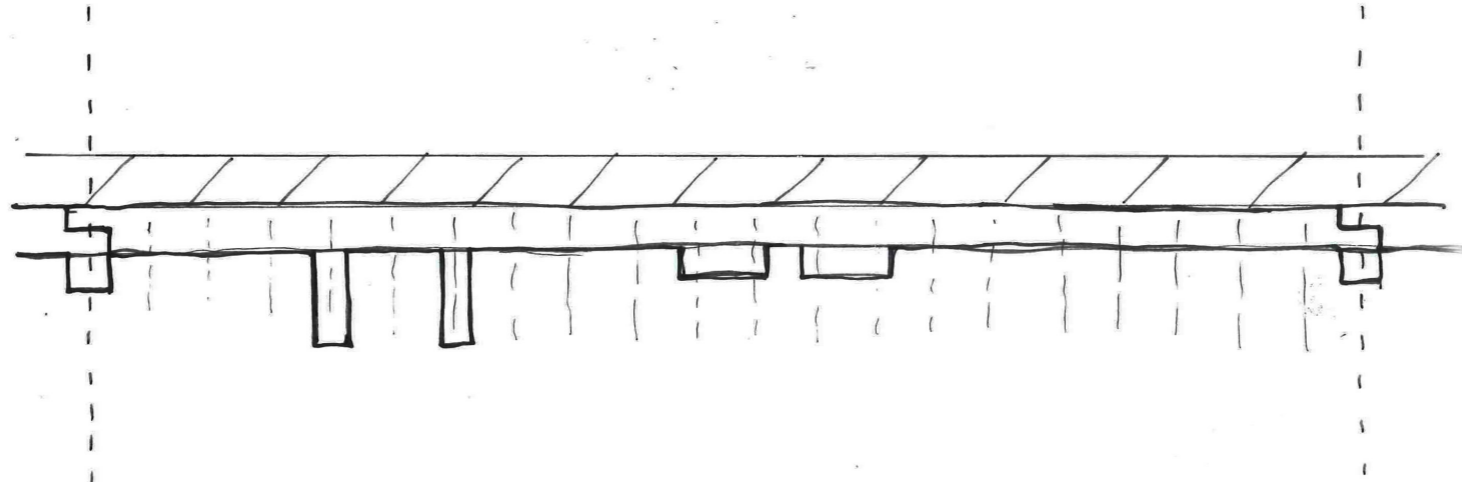
Handwritten text in a cursive script, possibly a form or document, consisting of several lines of text.



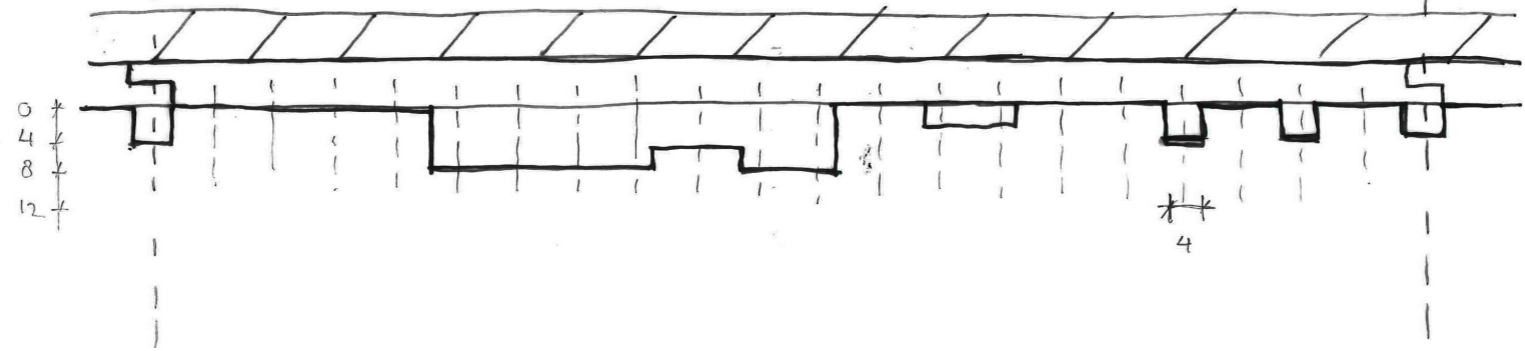


model of the concert hall

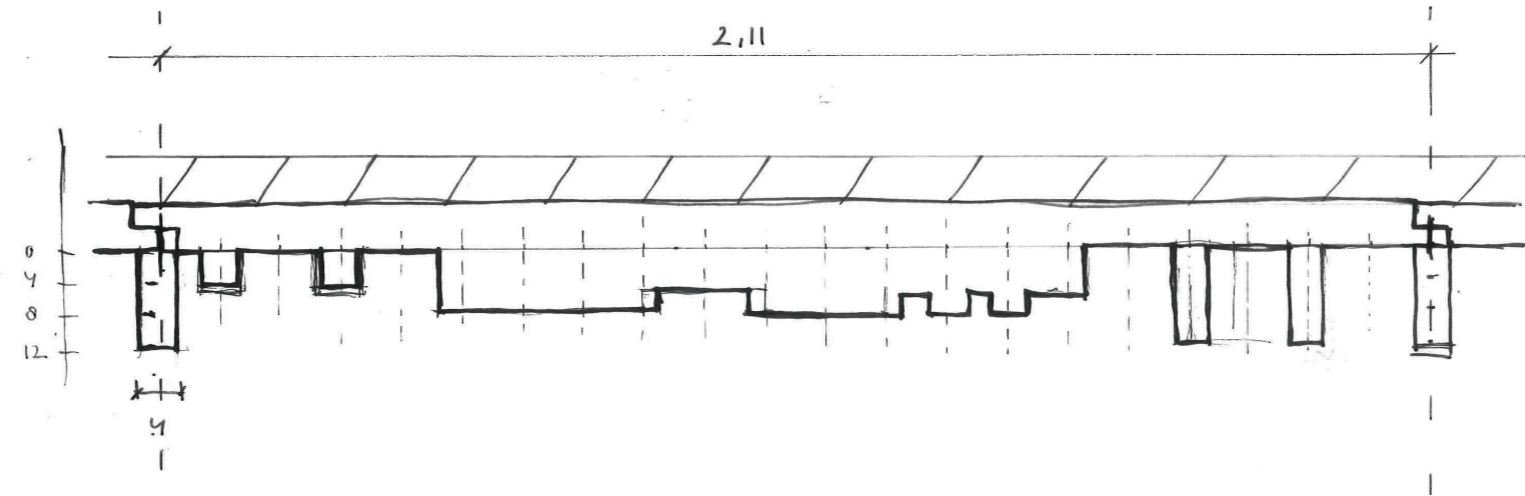
I

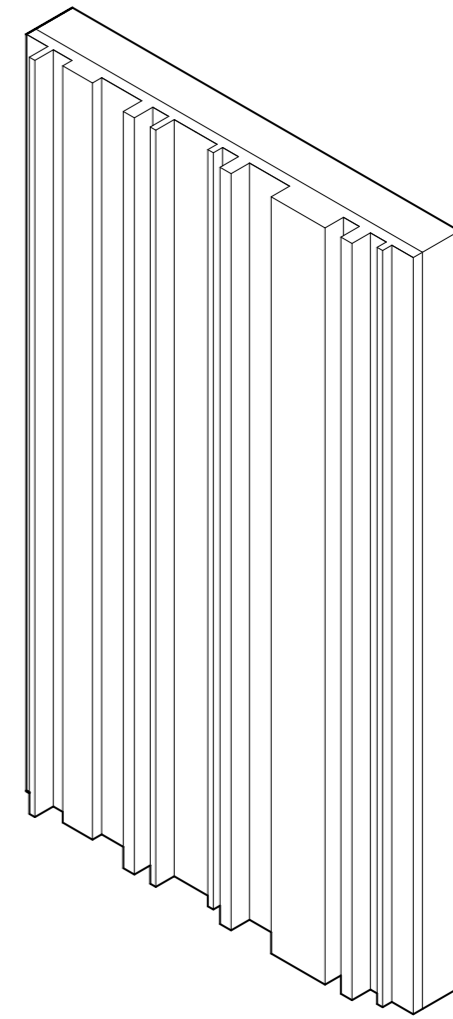
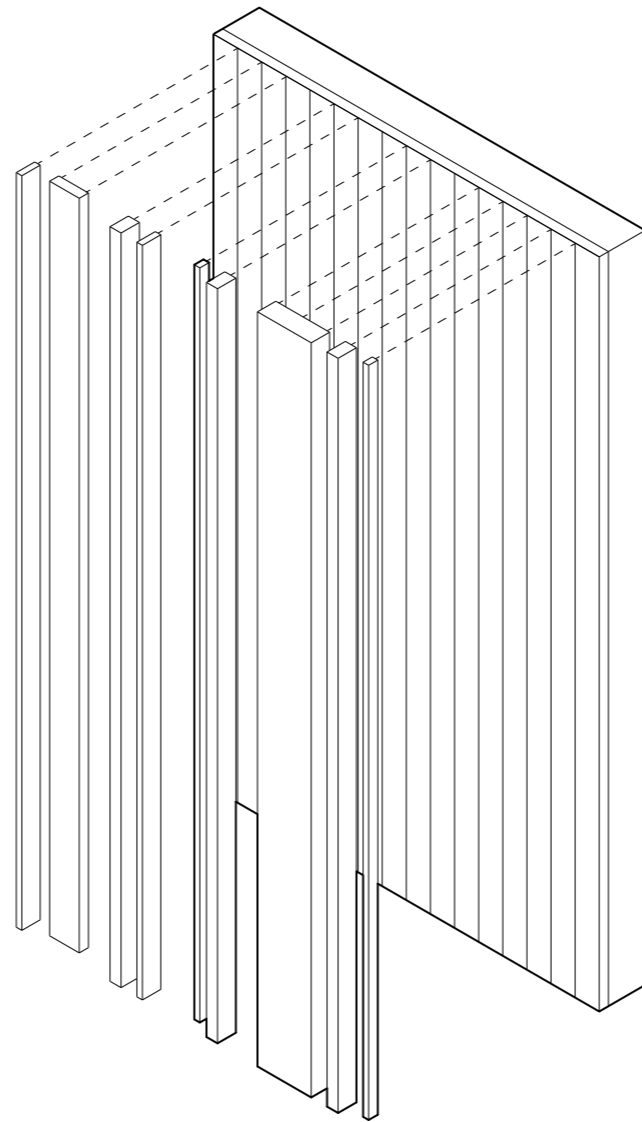
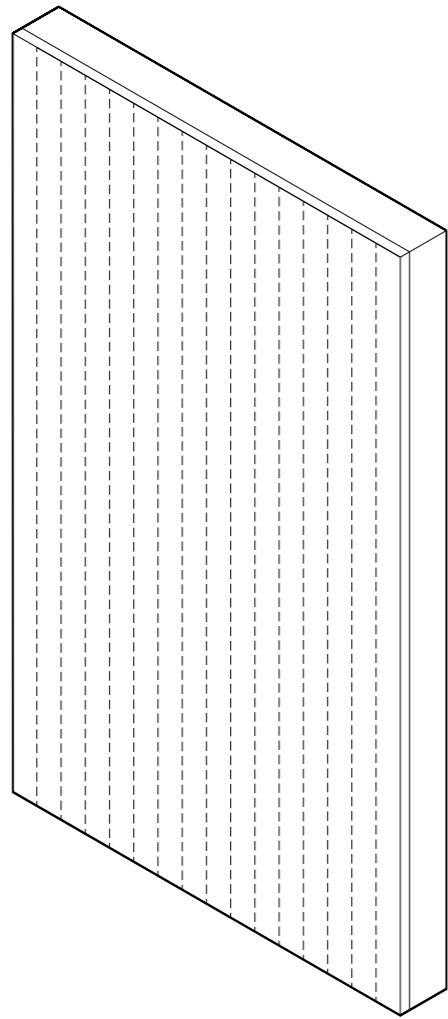


II

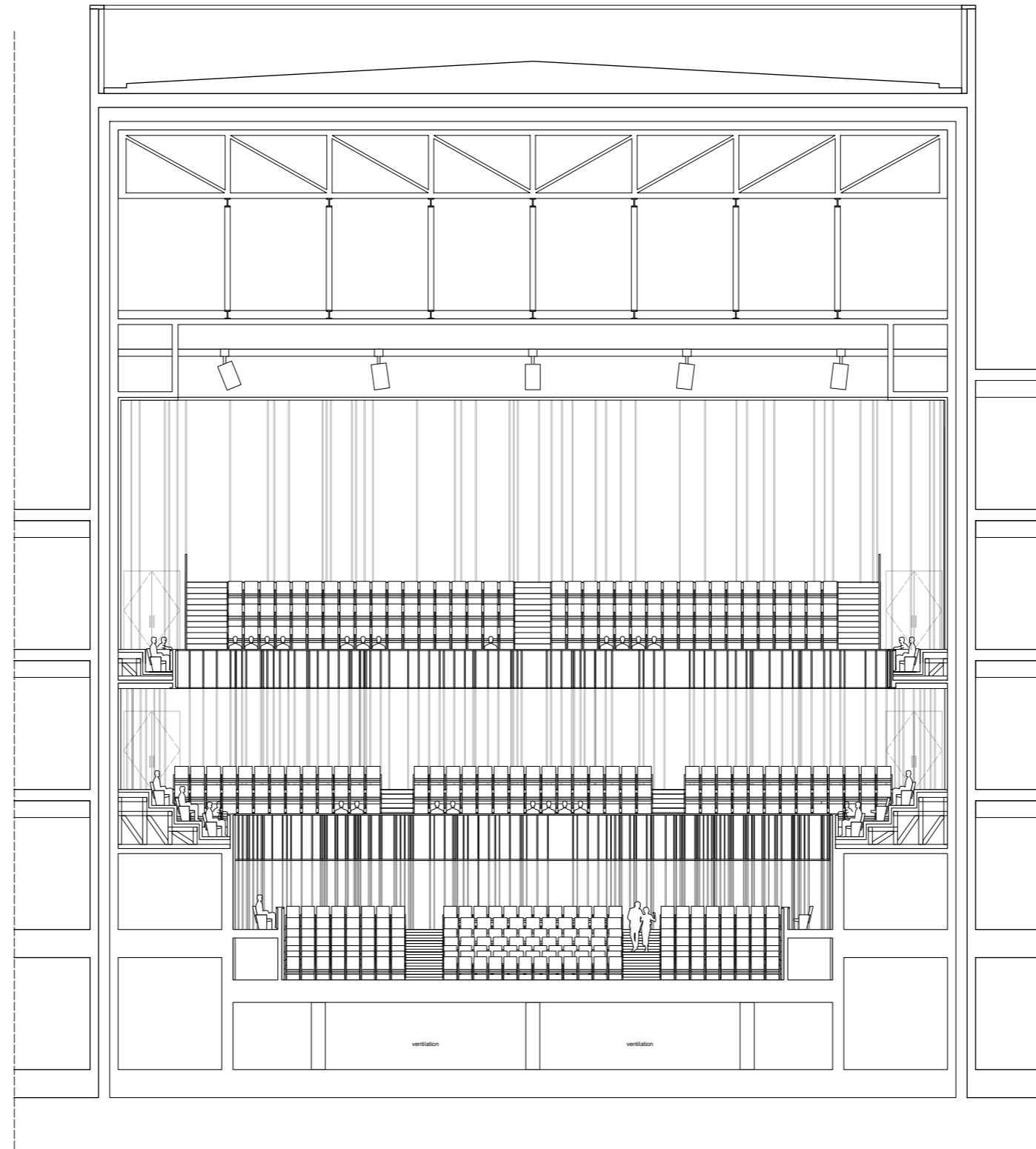


III





acoustic panel

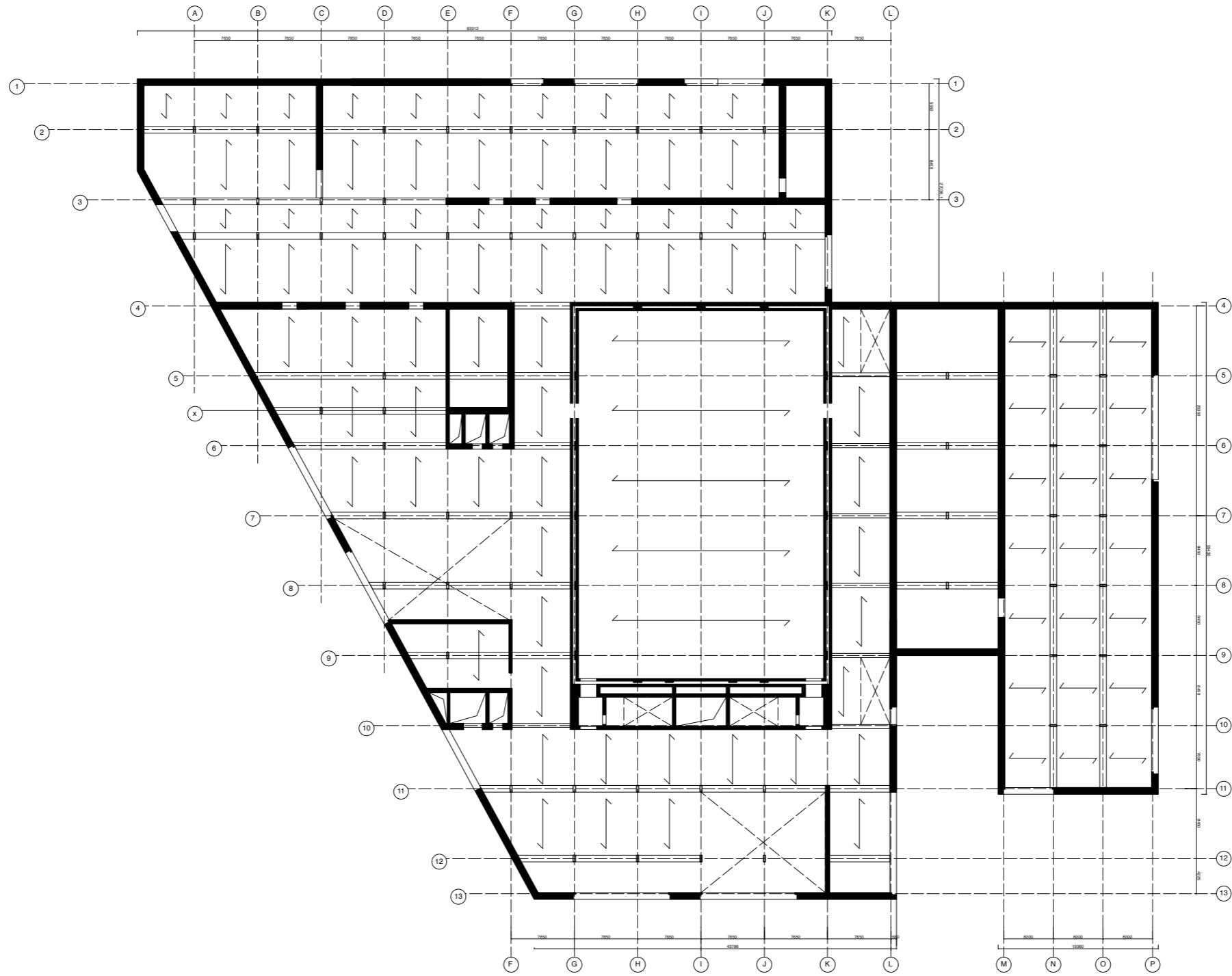


cross section

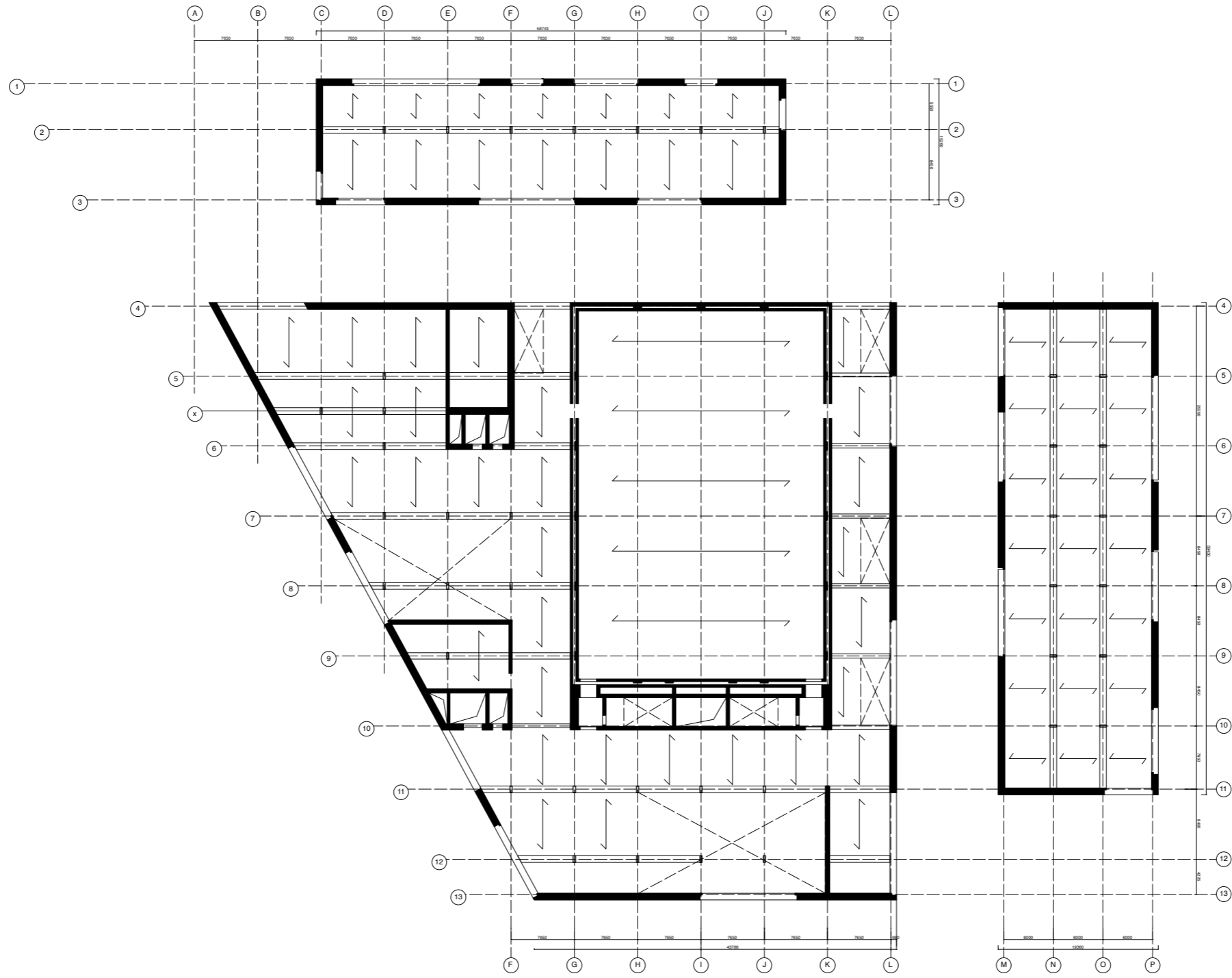
- **extending** the the highwalk to create a short connection with the Barbican Arts Centre
- not one single entrance, but **several entrances** on different levels
 - **two different type of facade** to create an inside world within the ensemble and an outside appearance
 - **three different staircases** with their own scenography
- concert hall where **music notation** is translated into architecture


Architecture and design can really make a difference
in providing a space where all people from London
are and feel invited.

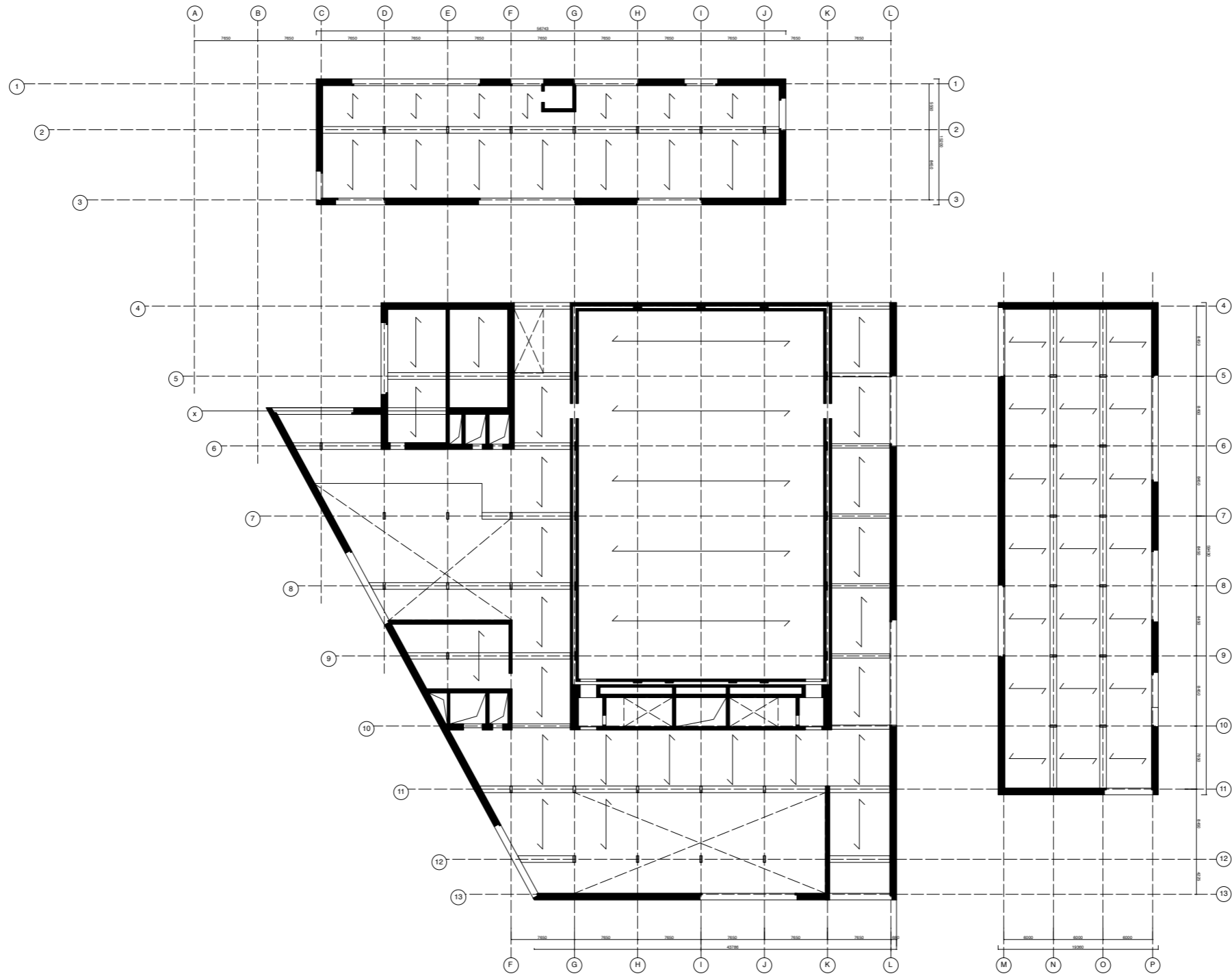
Thank you!



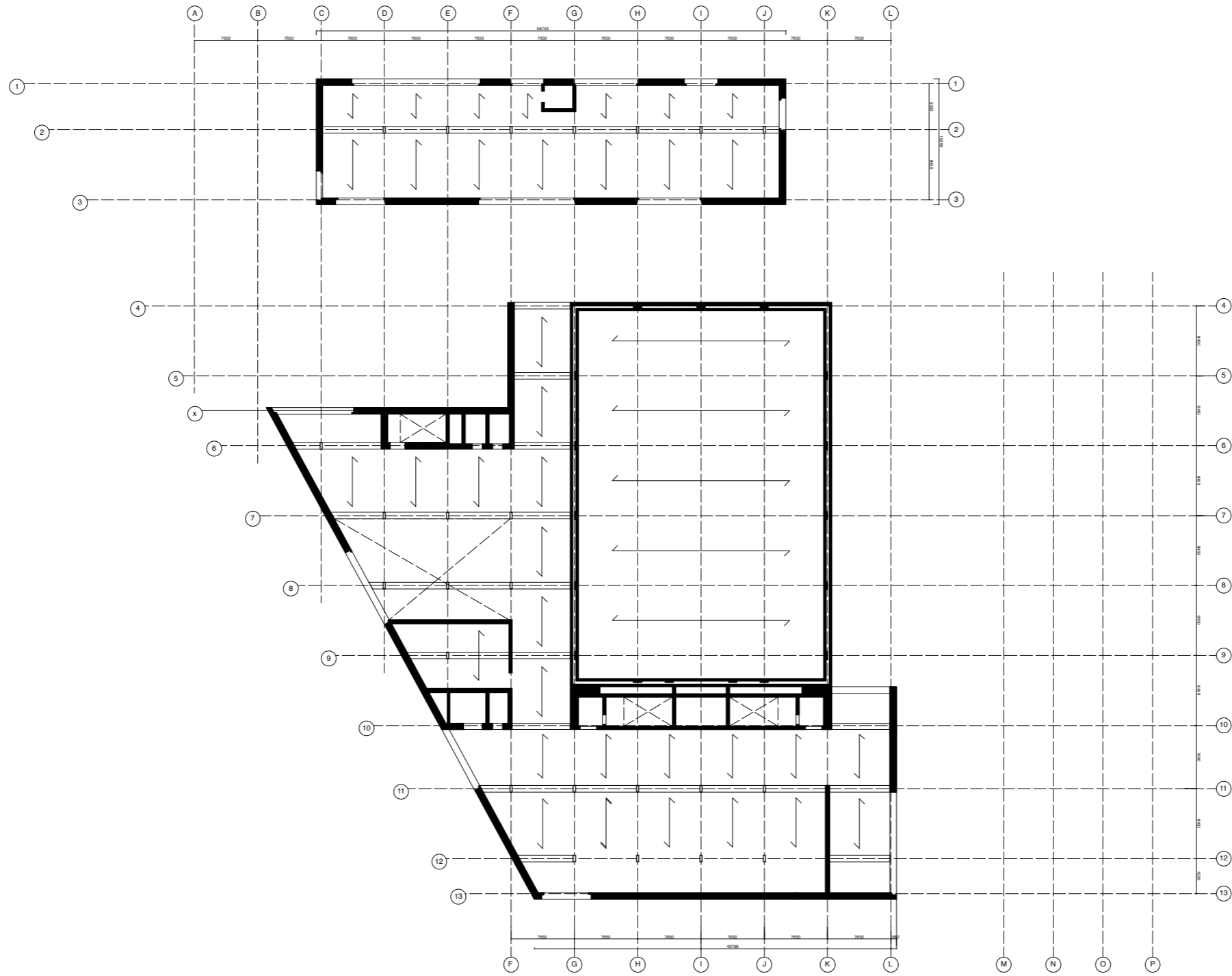
 ground floor




 first floor



 second floor



third floor

