

Project Journal

Introduction

For the graduation fall studio(2017/2018) House of Music from the chair of Interiors Buildings Cities, we as students got the brief to design a Concert Hall For the London Symphony Orchestra.

The Project Journal is a personal document, in which I have been collecting materials on a weekly basis. The intention of this booklet is to get an overview through the process of this project. Over this period I have produced a series of drawings and models, which gives a broad understanding of how the ideas of this project has developed.

This booklet is divided over different periods, P1, P2,P3 and P4. Within each period there are several weeks ending with a presentation and conclusions. Before starting with the periods, there is a chapter, which shows several visits to different Concert Halls around Europe.

Visit Concert halls

Gergiev Festival

Family Concert

17-09-2017

De Doelen, Rotterdam

This year the Gergiev festival was held in order to give an experience about the Russian revolution time that was exactly 100 years earlier(1917). A part of this festival was a family show 'de Vuurgovel'. When we went to De Doelen our tickets were directly checked at the entrance, but once we were inside we saw a lot of children running and playing around. While we were searching to give our coats we saw that there was a small show held in the foyer, where parents, children and grandparents were watching. Some of them were dancing, others were playing. In the foyer, there were also other activities held, such as kinder yoga, children could paint themselves as a Firebird or they could play an instrument. But then when the show started, it was held in the main auditorium. So we had to go inside. We had the impression that the children were aware of entering this place. They started to be more quiet and close to their parents. While the show was going on the children reacted on different ways. The show itself was unique there was a sand artist and an orchestra and an actor. All the three tried to express the story of de vuurvogel.



1



2

- 1 Performance at the foyer
2. Children playing instruments with presence of parents
3. Show inside auditorium
4. Children arriving the auditorium
5. Vuurvogel performance



3



4 - 5

IRCAM

Tour
06-10-2017
Paris

When we went to the IRCAM it was not publicly allowed to enter this building. We got a tour through the building, where we saw the different studios where people worked. Most of the studios were used by composers or students who work on a certain kind of project. We got the opportunity to talk to one of the composers, that were testing the sound of the earthquake. It was interesting to see how they measured the sound through different instruments.

We also got the opportunity to visit the room that has no reflections. It was a great experience to be in there. We did some tests in this room by screaming or saying nothing at all. It felt as if you as a person is the only object that has weight. So you really feel your inner senses.

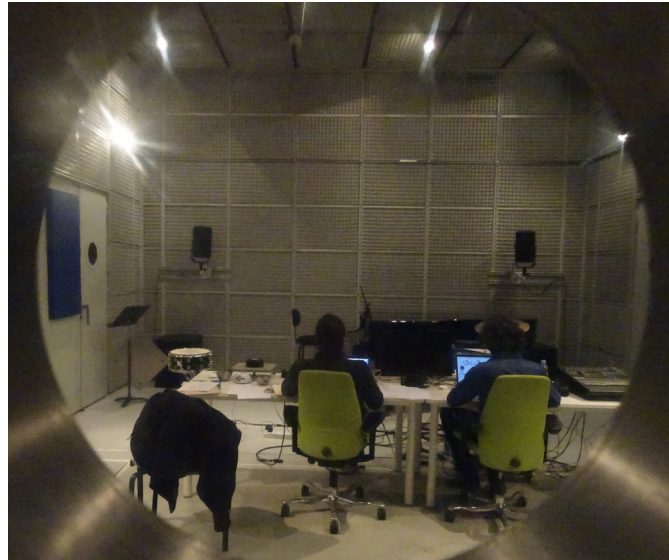


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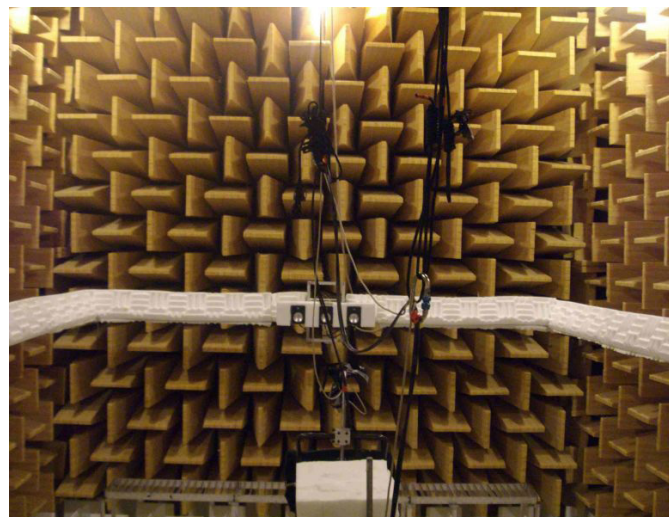


2

- 1 Igor Stravinsky square, IRCAM underground
- 2 The main void, as an extension to Centre Pompidou
- 3 Studio, where composers are testing the sound
- 4 La Chambre Anechoïque (room with no sound reflections)



3



4

Piano show

Classical concert

07-10-2017

Philharmonie de Paris

On the occasion of Nuit Blanche we got the opportunity to visit the theatre for free. Entering the building was an experience itself. There were many walkways offering different views towards the city. There are different ways to enter the building. When we reached the entrance, we had to go through security. Then we entered inside, there was a small shop and a place where they gave folders etc. Then we took left, walking through the hall on one side we had a view over the park and on the right side we could give our coats. After we went downstairs to enter the concert hall. Before entering the concert hall we had to go through two spaces. The first one was small and dark and then we entered an inbetween space, with walkways and stairs. Then we found a place on the third row facing the orgel and piano. We could see the piano in the reflection.



1 - 2

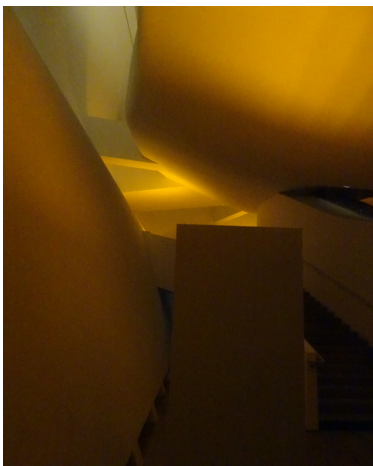


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1. Philharmonie from Parc de la Villette
2. Outside/inside a space
3. A view from the entrance facing the city
4. The space before entering the hall
5. The space inbetween the concerthall and the foyer
6. View to the stage in the hall



4



5-6

Ballet show

Classical concert

08-10-2017

Opera Garnier, Paris

During our visit to garnier we have attended a ballet show. The whole experience of entering the building was more based on the show itself. If you have bought a ticket you can get inside the building, but before you bag will be checked. When you're in not all the parts of the building are open, for example the part of the stair will be opened half an hour before the show. Meanwhile, one can go to the shop and buy some stuff. In order to know more about the program one can buy a book for 12 euros. The auditorium is divided into 5 levels, the higher you get the cheaper it becomes. This was also visible through the heights of the ceiling and the way people were dressed. Before entering the room your ticket will be checked again. After the show, we couldn't stay long in the building, the people who worked there gave a sign through a bell to leave. Because there will be another show after us.

The entrance to the tour or buying ticket for a show was on the left side of the building, under the same entrance of Napoleon. Before entering our bags were checked and then we picked up our tickets for the tour. After it we had to go to the round room where we got headphones and there we waited for our instructor. Then the instructor started to show us different parts of the building, only the public accessed ones. The last room he showed was the auditorium and after we were free to walk around. Although, after 1 hour the workers came and gave a sign to leave. But we had more time to make some pictures and explore the building.

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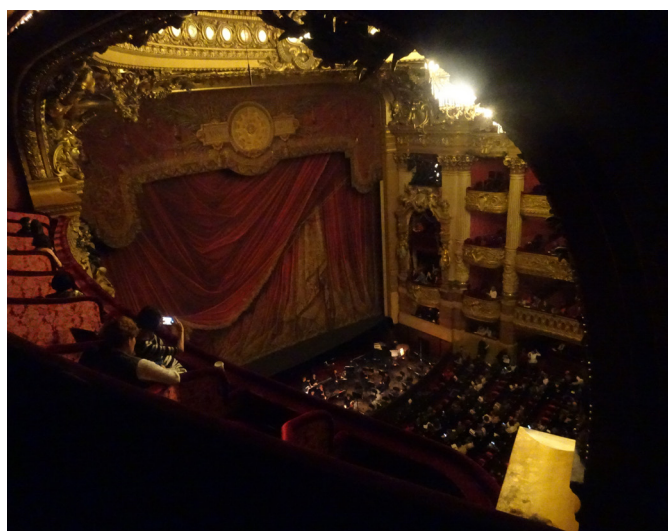
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1. Street view, showing the main entrance
2. Entrance, after checking our bags
3. The main staircase, where you could meet each other
4. View during show



3



4

Tour

Tour through the building, including
back of house
10-10-2017
Concertgebouw, Amsterdam



1



2



3

1. Choir Hall
2. Entrance stage
3. Plan Back of House
4. Artists foyer
5. Solistenkamer
6. Tuning room



4



5



6

Week 1.1 / 1.10

week 1.1/1.3

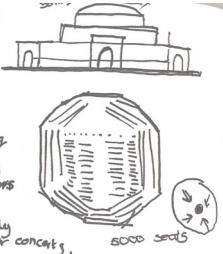
a small study of different Concert halls

During the first two weeks, I started to look for examples of different concert halls, reading its history and its architectural role within the city. The examples show a diversity of halls, halls that are adored by its object such as the Royal Albert Hall was inspired by the Colloseum and other Roman theatres. Opera Garnier which, fits within the city as a centerpiece facing the Louvre museum. The hall that offers a view to the river, characterized by its terraces are the Royal Festival hall and the Royal National theatre. Whereas De Doelen in Rotterdam, can be much more considered as a piece of the city offering conferences and being a concert hall. Last, halls that offer a laboratory experience, used to test and experiment with music. IRCAM is one of these institutions that offer music for education and research, but also offering different venues. It is linked with Centre Pompidou and the hall is underground, under Igor Stravinsky square, to keep the public character of the square.

1-2

Royal Albert Hall - a big concert Hall

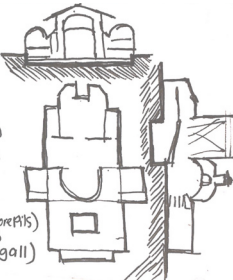
- 1871, opened by queen Victoria
- after world exhibition, prins Albert wanted some significant buildings, where people could be introduced by art and culture
- Building and room circle form inspired by amphitheater (from Greek)
- designed by Francis Fowke & Henry Young
- Dorricut Scott
- Acoustics were not suitable for classical music, after placing, eclipse form reflections the reverberation was better.
- The room has a big concert organ
- Royal Albert hall well known internationally because of proms, and yearly summer concert.



5000 seats

Opera Garnier

- 1875 by Charles Garnier
- One of the first striking buildings in Paris
- built in opdracht v. Napoleon III
- due to the war with Germany the opening of building was later
- rich interior: Gold leaf, marble, fresco (painting)
- Style: neo baroque, eclectic, extravagant
- biggest opera building in the world 11,000 m²
- 2131 (audience) → 1200 m²
- 450 artists
- a big foyer, with a stair (sculptural)
- stair made of different kind of marbles (IsodorePitt)
- Ceiling, central res. 14 ballet companies
- where he referred to (Marc Chagall)

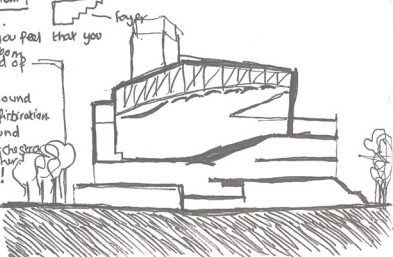


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3-4

Royal Festival Hall - check old/new section

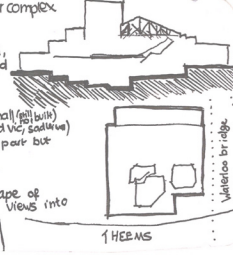
- deep overhangs.
- in some spaces you feel that you are in another room
- duplex, on kind of reproduction time.
- 1.83 (min)
- easy to damp sound
- hard to make refraction
- why reflecting sound to make sure everyone can hear each other
- no good acoustics!
- opened 1961
- Capacity: 2,800 seats



foyer

Royal National theatre - theater complex

- 1976, Denys Lasdun
- biggest stage for theater UK
- National theatre company, 600 actors/musicians, touring through some other theatres and schools in UK and outside
- 1847: starting to think, establish a NI
- after world war more plans, London City offered a large plot next to Royal Festival hall (full built)
- government supporting, cheaper projects (old vic, sadler's)
- nowadays a varied programme, statespace part but also modern pieces of theatre writing
- Brutalism building, → characteristic material concrete
- situated at the river, seen as urban landscape of connected terraces → they offer different views into the city & river.
- 1 HEAMS

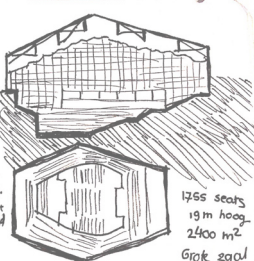


1 HEAMS

5-6

De Doelen

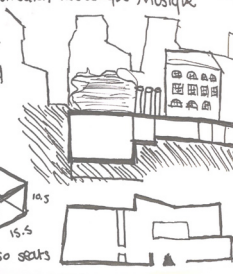
- 1966
- concert and congress building.
- 2nd concert building of Netherlands
- architect: Koolhaas
- the old doelen as cooling singel (1894)
- opened and closed in 1950 due to intimidation
- 1954: it was rebuild and used
- 1940: it was destroyed due to war
- red lights at choir, sensor that estimates °C of each person in order to test the temperature during a concert.
- it was planned to have 3000 seats but due to ventilation issues it seats reduced
- 2009: renovated.



1755 seats
19m hoog
2400 m²
Grote zaal

IRCAM | insitute de Recherche et Coordination Acoustique Musicale

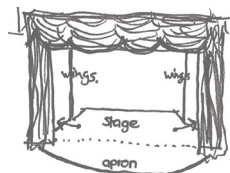
- France Institute for science about music and sound and avant-garde electro-acoustical art music
- situated and organizationally linked with Centre Pompidou
- extension of the building designed by Renzo Piano & Richard Rogers
- 1973
- IRCAM addition
- construction of the piano tower
- 1990 (offices)
- Julius Perry & Baird Dool
- 1986
- conference room, library, choir room, studio, study
- ! variability in height 1,5 - 10.5m
- ! Variability of acoustics between 0.4 - 4 sec
- 250 - 350 seats



1 HEAMS

Buildings

- 1 Royal Albert Hall, London
- 2 Opera Garnier, Paris
- 3 Royal Festival Hall, London
- 4 Royal National theatre, London
- 5 De Doelen, Rotterdam
- 6 IRCAM, Paris



proscenium stage

- what we usually think of as a 'theatre'
- 'picture frame' placed around the front of the playing area
- wings are spaces on either side, extending off-stage
- Scenery can surround the acting area on all sides except the side of audience
- audience watch the show through opening, picture part
- Backstage, any space around the acting area which is out of sight from audience.



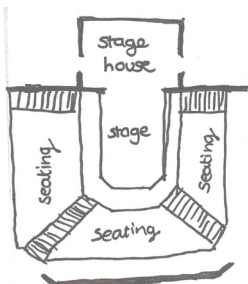
flexible theatre



Black box theatre (experimental theatre)

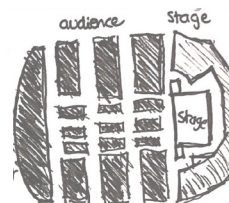
- consist of a simple performance space, large room with black walls and a flat floor
- place where pure theatre can be explored.
- * popular 1960s-1970s

1-2



thrust theatre

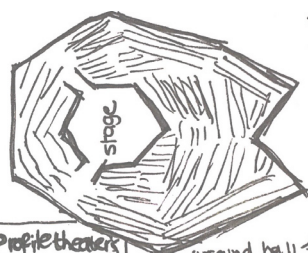
- stage surrounded by audience on three sides
- 4th side serves as background
- stage: often a square or rectangular playing area
- ↳ stage usually raised
- ↳ surrounded by raked seating
- * other shapes possible
- ↳ Shakespeare's Globe theatre (five-sided) thrust theatre like thrust stage!



End stage

- thrust stage extended wall to wall, thrust stage, with audience on one side
- Backstage behind background wall
- scenery serves primarily as background, rather than surrounding the acting space

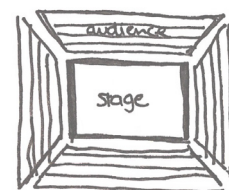
3-4



philharmonic hall

Profile theatre

- often used in 'round space' (theaters made from other spaces)
- audience often placed on risers to either side of the playing space, with little or no audience either end of the stage
- most workable option for long, narrow spaces, store fronts



Arena theatre

- central stage surrounded by audience on all sides
- stage often raised to improve sight lines

5-6

Stage types

- 1 Shoebox
- 2 Black Box Theatre
- 3 Thrust Theatre
- 4 End stage
- 5 Profile theaters
- 6 Arena Theatre

week 1.4

Brief 1: Impressions

Listening to a piece of classical music
and relating this to a place where u
might listen to.

By designing concert halls the act of listening can be considered as the most important aspect of the main
experience. In this brief, we were asked to listen to two pieces of classical music in order to use our own
impressions of what space one might listen to this piece of music.

Listening to both pieces, gave the impression that both are differently characterized. Le Quattro stagioni,
based on the four seasons, gives an expression of each season of the year. When listening to the season of
spring, In the beginning there seems to be a repetition of the melody, sometimes lower sometimes higher.
Then the melody seems to be not repetitive, but rather introducing new melodies. As the spring can be
considered as the season where flowers and plants start to grow again. Antoni Vivaldi, thought about how
to tune melodies in order to create harmony. This piece could be heard by people who are sharing a festive
activity, such as the Garden Party. This image seems to show how people are gathered under a cloth in a
garden.

The other piece of Kammer Fantasie über Carmen, one of the shorter pieces based on fate motif. Ferruccio
Busoni was not afraid to choose his own melody, rather than being the one that follows the melody. Some-
times in this piece, some melodies were interrupted and then continued. In a way this seems to be more
personal that it could be played at home in a living room or somewhere where one might feel comfortable to
express these moods. Similarly, to the image where Liszt was playing piano in his living room surrounded by
a small group of people.

Piece of choral music: Le Quattro Stagioni
Year: 1723
Composer: Vivaldi, Antonio

The Four Seasons (Italian: Le quattro stagioni) is a group of four violin concerti by Italian composer Antonio Vivaldi, each of which gives a musical expression to a season of the year. They were written around 1721 and were published in 1725 in Amsterdam, together with eight additional violin concerti, as Il cimento dell'armonia e dell'invenzione ("The Contest Between Harmony and Invention").

The Four Seasons is the best known of Vivaldi's works. Unusual for the time, Vivaldi published the concerti with accompanying poems (possibly written by Vivaldi himself) that elucidated what it was about those seasons that his music was intended to evoke. It provides one of the earliest and most-detailed examples of what was later called program music—music with a narrative element.

Vivaldi took great pains to relate his music to the texts of the poems, translating the poetic lines themselves directly into the music on the page. In the middle section of the Spring concerto, where the goatherd sleeps, his barking dog can be marked in the viola section. Other natural occurrences are similarly evoked. Vivaldi separated each concerto into three movements, fast-slow-fast, and likewise each linked sonnet into three sections.

Versions:
- Nigel Kennedy, English Chamber Orchestra, 1989
- Anthony Marwood, Nicholas McGegan, 5 oktober 1998
- Bella Banfali, Budapest Strings, Karoly Botvay,

Style
The four different concert represent each a season. Every note seems to be well thought off in order to create harmony.
In the part of the spring the music seems to suggest the process of the growing plants and then suddenly when the flower starts to grow the music seems to be going on different directions.

When listening to the part of the spring, there seems to be a repetition of the melody, sometimes lower sometimes higher. In a way it might represent different moods.

Atmosphere

Spring	Giunt' è la Primavera e festosetti	Springtime is upon us.
	La Salutan gl' Augei con lieto canto, E i fonti allo Spirar de' Zeffiretti Con dolce mormorio Scorrono intanto: Vengon' coprendo l' aer di nero amante E Lampi, e tuoni ad annuntiarla eletti Indi tacendo questi, q' Augelletti; Toman' di nuovo al lor canoro incanto:	The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes. Thunderstorms, those heralds of Spring, roar, casting their dark mantle over heaven, Then they die away to silence, and the birds take up their charming songs once more.
	Largo E quindi sul fiorito ameno prato Al caro mormorio di fronde e piante Dorme l' Caprar col fido can' à lato.	Largo On the flower-strewn meadow, with leafy branches rustling overhead, the goat-herd sleeps, his faithful dog beside him.
	Allegro Di pastoral Zampogna al suon festante Danzan Ninfe e Pastor nel tetto amato Di primavera all' apparir brillante.	Allegro Led by the festive sound of rustic bagpipes, nymphs and shepherds lightly dance beneath the brilliant canopy of spring.

1

Piece of choral music: Kammer-Fantasie über Carmen
Year: 1920
Composer: Ferruccio Busoni

Ferruccio Busoni (1 April 1866 – 27 July 1924) (given names: Ferruccio Dante Michelangiolo Benvenuto)[1] was an Italian composer, pianist, conductor, editor, writer, and teacher. His international career and reputation meant that he met and had close relations with many of the leading musicians, artists and literary figures of his time, and he was sought-after both as a keyboard instructor and a teacher of composition.

Busoni was born in Empoli, just south of Florence; he was the son of professional musicians. Initially trained by his father, he later studied at the Vienna Conservatory and then with Wilhelm Mayer and Carl Reinecke. In the ensuing years, after brief periods teaching in Helsinki, Boston, and Moscow, he devoted himself to composing, teaching, and touring as a virtuoso pianist in Europe and the United States. His writings on music were influential; they covered not only aesthetics but considerations of microtones and other innovative topics. He was based in Berlin from 1894 but spent much of World War I in Switzerland.

Busoni was an outstanding (if sometimes controversial) pianist from an early age. He began composing in his early years in a late romantic style, but after 1907, when he published his Sketch of a New Esthetic of Music, he developed a more individual style, often with elements of atonality. His visits to America led to interest in North American indigenous tribal melodies which were reflected in some of his works. His compositions include works for piano, including a monumental Piano Concerto, and transcriptions of the works of others, notably Johann Sebastian Bach which appeared in the Bach-Busoni Edition. His other compositions include chamber music, vocal and orchestral works, and also operas, one of which, Doktor Faust, was left unfinished at the time of his death. Busoni died in Berlin at the age of 58.

Kammer Fantasie
a short paraphrase based on the Act 4 chorus, the Flower Song (with Carmen's fate motif, characterized by an augmented second, as a transition), the Habanera, and the Prelude to Act 1, with a coda (marked Andante visionario) based on the fate motif. Despite its virtuosity, this attractive work is not so expansive as many examples of the operatic paraphrase.

Versions(include also the year etc.):
- Wolf Harden
- Francesco Mazzone, Italian Piano works, 2017

Style/ Atmosphere
When listening to this piece, I felt that there were different moods, by the player himself. Sometimes he even stopped playing and then continued. In a way, it seems to be more personal than representational. This piece could be played at home in the living room or somewhere where the player feels comfortable to express these moods.

- 1 discription of listened pieces, , composers, which year, authors
- 2 The Garden Party, Jr Carl Schweniger, 1789
- 3 Fransz Liszt Fantasizing at the Piano, 1840



2



3

week 1.5

Brief 2: Expressions

Translation of impressions to a spatial condition.

This assignment can be considered as a translation from impressions to expressions. The idea of making models of a space where one might listen to music and where might be performed. The model of the hall and the material character will be revealed through the act of making it.

In the previous assignment I was quite interested in the image where Liszt was playing piano and how people are gathered together and indirectly interacted. This sense of intimacy, being in a place where one might feel more comfortable, for the performer and the audience.

The first model for the concert hall plays with the solid/void of the space.

Starting to work with a grid, to think about a dimension that might be close to the human scale. Stacking wood elements to each other, allowed to think about how people are positioned in the hall. In the middle of the model one can see more void and daylight coming through the ceiling. The model is made of a series of wood blocks stacked on each other and connected to triplex plates. In overall, the hall looks like a mirrored symmetrical element.

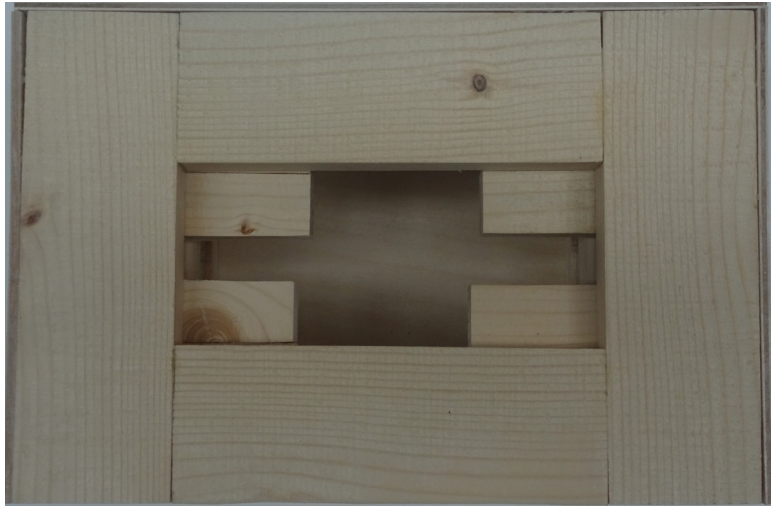


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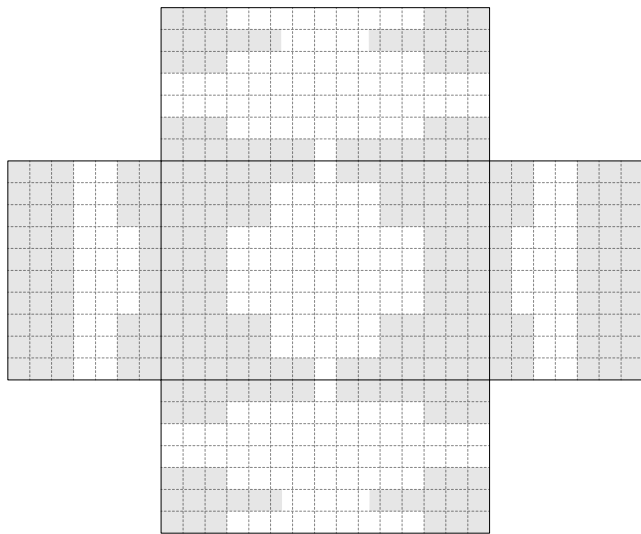
- 1 View from the opening into the space
- 2 Perspective view
- 3 Top view
- 4 View showing the stage in the middle
- 5 Plan with elevations



3



4



5

week 1.6

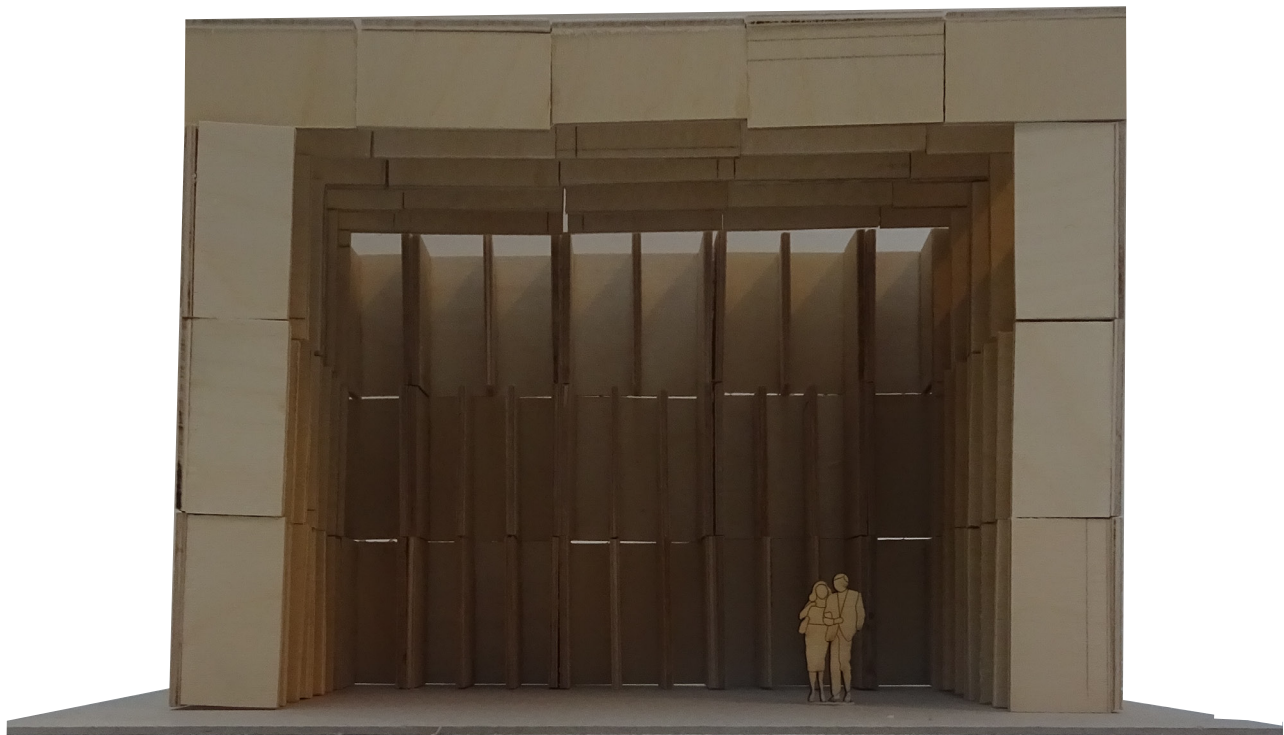
Brief 2: Expressions

Translation of impressions to a spatial condition.

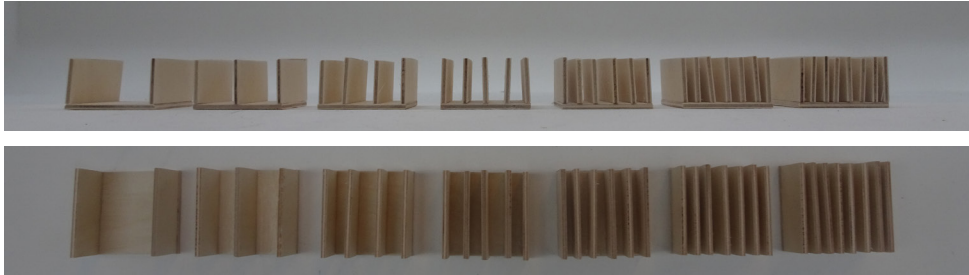
Model for a Concert Hall based on string lengths

This week I started to think about how one component can create a wall of the concert hall. One drawing found, about different string lengths used by instruments. There are 7 different types of string length(see image). Using these lengths in order to determine the density of one component. I ended up in 7 different components. Each component, a square filled with different walls.

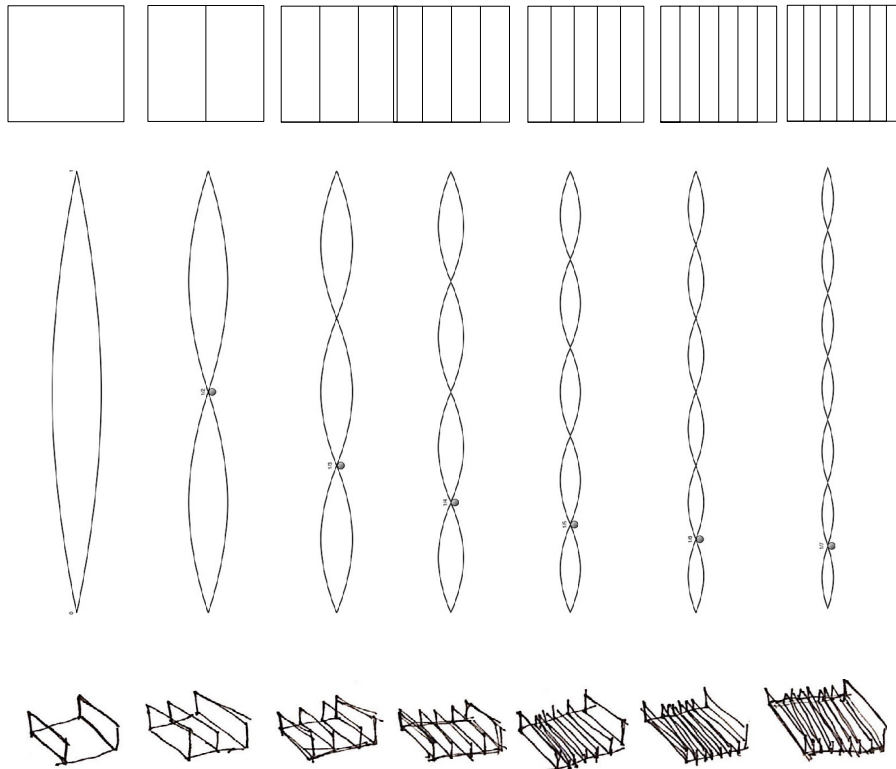
The second model shows how the atmosphere of the hall might look like. Made of wood elements one stacked to another. Starting from the most dense components to less dense components. Being told that this is pleasurable for acoustics.



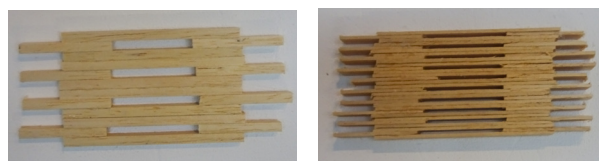
1. Flageolets and their corresponding string lengths.
2. Tryouts wood
3. odel of concerthall



2



3



week 1.7

Fieldtrip London

19/25 oktober 2017

DAY 1

* Festive walk:
London eye, Royal
Festival hall, Elizabeth
hall, Royal National
theatre, Tate Modern,
Bridge Black frais,
St pauls, Museum of
london and Barbican

* Visit apartment on
(20th floor) cromwell
tower

DAY 2

* Shoreditch walk:

* Visit lunchconcert
classical music,
St.Luke

* White Cross street
Market

* Barbican site walk
* Tour through Bar-
bican
* Two meetings/pre-
sentation about the
project

* Visit small apartment
(on 6th floor)

DAY 3

* Covent garden

* Visit of old theatres

* Soane museum

* Office DRDH

DAY 4

* Flowermarket, co-
lombia road
* Bricklane
* Spital field market

* Barbican measuring
site

* Classical concert at
Barbican

DAY 5

* Arup Acoustics
meeting

* Visit Wigmore hall
concert

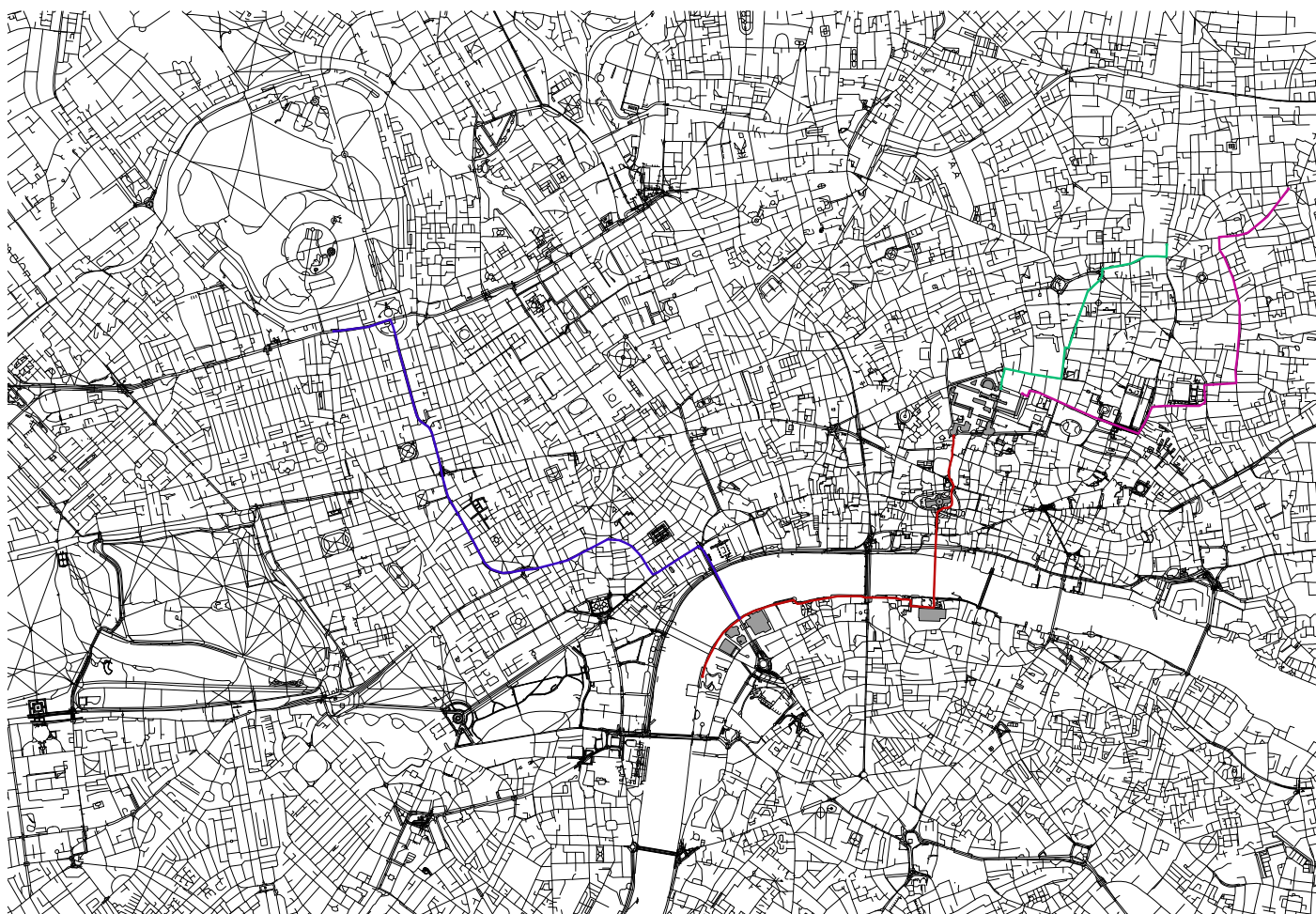
* Walk through Nash
sequence

* Festive walk (eve-
ning)

DAY 6

* Visit to London
Richmond (Research
seminar)

* Barbican site visit



walk 1- London Eye to Barbican through museum
of London
walk 2- Nash sequence, from Regentpark to Royal
festival hall, through Trafalgar square
walk 3- Colombaroad, Bricklane, Spitalfields to
Barbican centre
walk 4- from our hostel(oldstreet to Barbican
centre)

week 1.7

Fieldtrip London

Day 1

Tour Royal Festival Hall/ National Theatre

1



2



1. Royal Festival Hall

Not only a Concert Hall, but also a place where people could meet. Stairs all over the building, space under seats of Hall used as a foyer.

2. National Theatre

very intimate spaces inside and outside more the scene of the city. A Series of terraces, transition from floor to carpet, two circulations, deep intimate spaces, dark intimate spaces, doesn't matter whether day or night.

1



2



1. Barbican tour

A walk through the high walk of the Barbican complex explaining the history and how this complex has developed. Chamberlin and Powell had concept of people living conveniently and pleasure.

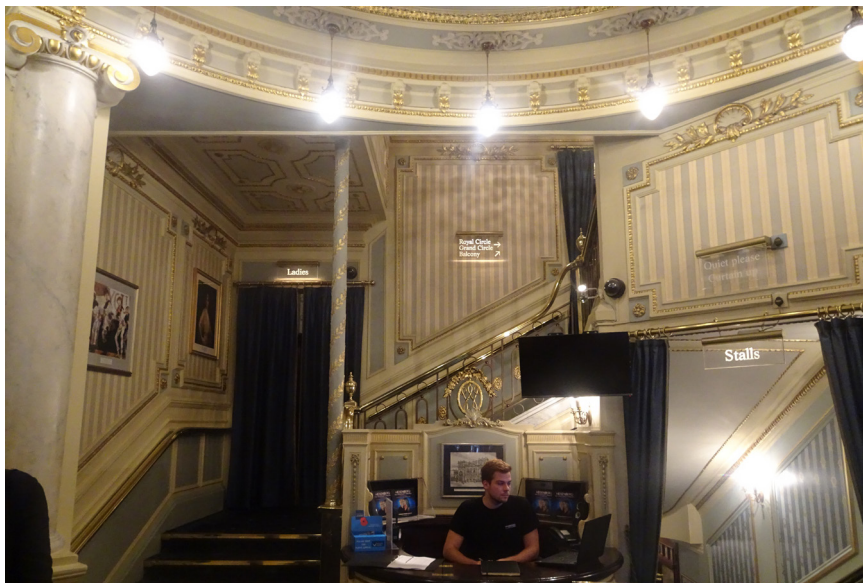
2. Presentation

explaining the brief and the vision for the new Concert hall. One of the topics, Rights of light, as the Ironmongers Hall will be remained.

week 1.7

Day 3

Tour historical Theatres, Drury Lane, Wyndham theatre, Leicester square, Advanced Theatre and Royal Opera house.



Wyndham Theatre

English National Opera, theater with small character, tiny staircases, no public space beyond which makes street public. People wait outside to give performers flowers or have a drink in a pub.

Day 4

visit markets, Colombia road, Brick lane and Spital Fields.



1-2



3

1. Colombia road, Flower Market

Sunday street transforms into into oasis of foliage and flowers. Place for exchange .

2. Brick lane

Gathering point for immigrants.

3. Spital Fields Market

A covered market, surrounded by the historic perimeter of the city. Shops on the ground floor and housing on the second floor.

week 1.7

Fieldtrip London

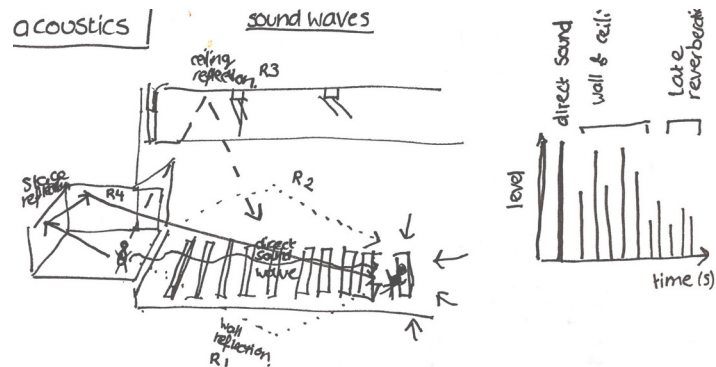
Day 5

Arup Acoustics
23-10-2018

types of reflection

- r1 wall reflection
- r2 reflection through other materials
- r3 ceiling reflection
- r4 stage reflection

first direct sound then wall & ceiling reflections



Absorption

The bigger the room the longer the reverberation time. In concert halls most of absorption provided by audience.

Changing a theater into a concert hall challenging because of its absorption. From 5m³ to 12m³.

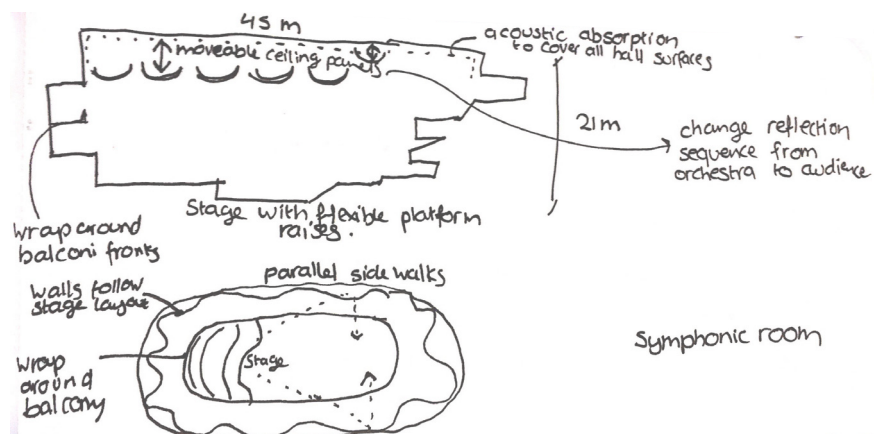
Conference room/youth theaters
5m³ p.p

Rehearsal room
9-10 m³ p.p

Symphonic room
10-12 m³ p.p

10 key elements to design concert halls:

- * reverberance
- * strength and loudness
- * Clarity
- * intimacy
- * Spaciousness en envelopment
- * timbre
- * balance and blend
- * dynamic range
- * freedom from acoustic faults
- * performer conditions



Day 5

Visit Wigmore Hall
Lunch Concert
23-10-2018
1:00 PM



Lunch concert of the trio Jean Paul, The room felt quite intimate, as all visitors are arranged in the same level. Most of the visitors were elderly people.

week 1.8

Brief 2: Expressions

Translation of impressions to a spatial condition.

Changing Atmospheres

Thinking about what atmosphere this hall can have, I started to use the first image of Liszt playing piano in his living room. Taking the people out and putting them in different environments allowed to question the atmosphere of the hall.

The first image shows the same people with a Japanese vineyard background. It seems that they are somewhere inside, as the view shows 4 frames.

The background of the other image in contrast shows a quite open space. Its material/texture seems to be quite engraved. Next to it, there is a window with sky that even emphasize this idea more.

Looking at both images, one can learn that a too open atmosphere might be not pleasant for people to be together as in the same condition of the first image.

Having visited the site, these same open atmospheres were visible in the new high rised glass office buildings. Walking at Barbican's high walk one might see these offices, from ground to top all glass. One could even look at the screens of people, and the rubbish on the floors.



1

Spaces to listen to music

1 listening to music, background japanese framed vineyard

2 listening to music, background fine relief, with a framed sky



week 1.8

Brief 2: Expressions

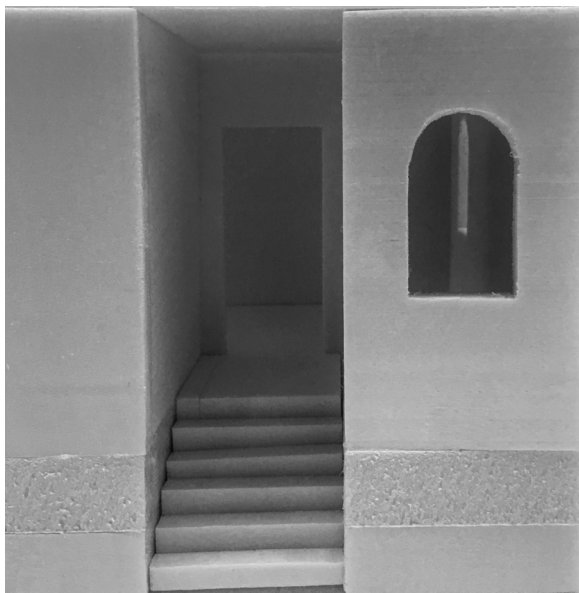
Translation of impressions to a spatial condition.

Domestic Space

Having visited many Concert halls and our site, I started to think about the domestic space in relation to a Concert hall. Making two models, the first of a domestic space. One might see in this example how to enter the room, and that the performance space has many layers in relation to its exteriors.



1



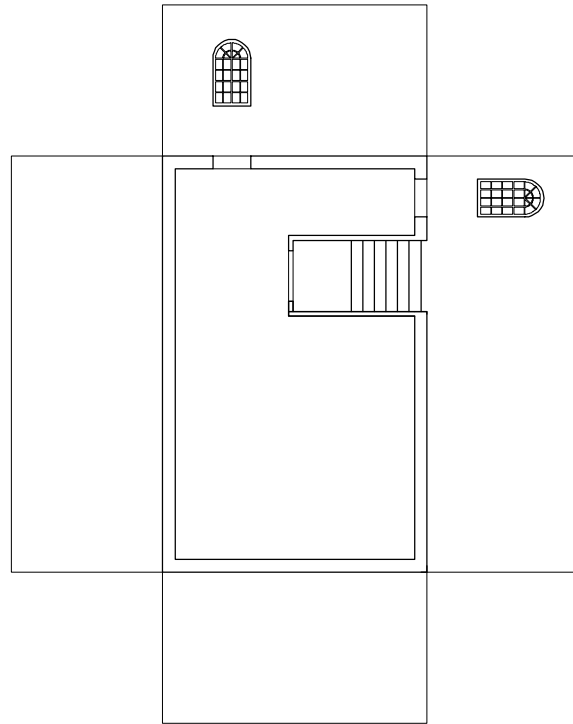
2

1. Shot taken from 1.25 model, showing the interior of a domestic space, view taken from the room looking to the entrance and window

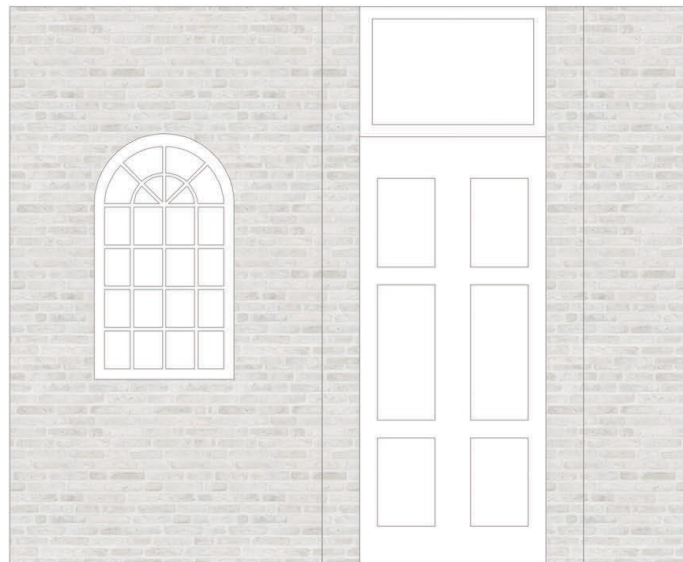
2. view entrance

3. 1.150 plan

4. door fragment



3



4

week 1.9

Brief 2: Expressions

Translation of impressions to a spatial condition.

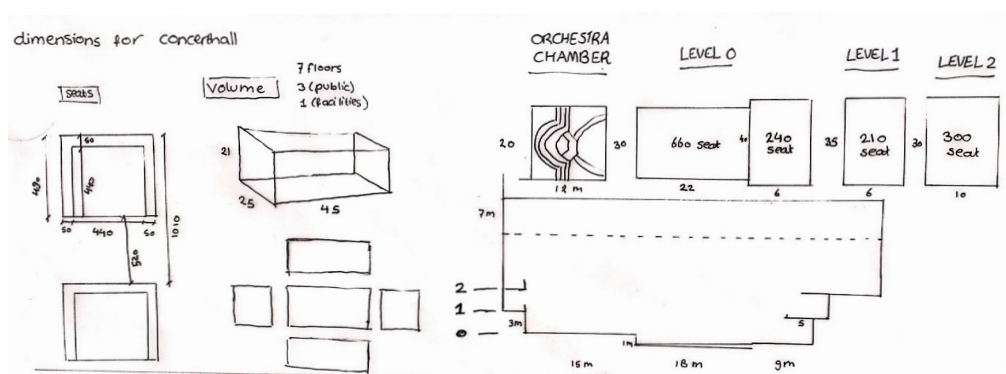
Concert Hall in Dimensions

Similarly, most of the concert halls have many layers (box in box) due to allow a performance to be set apart from the outside world and to allow people to escape from the everyday live. But also to its acoustic qualities, sound might be better controlled.

This model shows the proportion of how the levels are organised and how seats are divided over the hall.

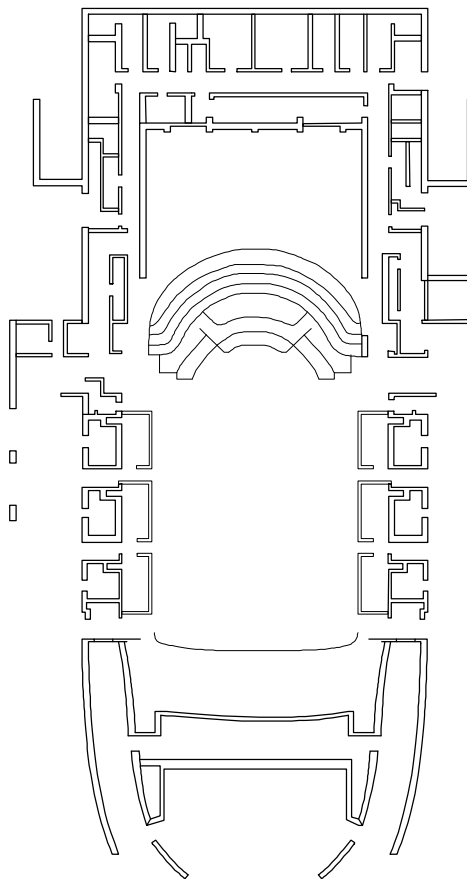
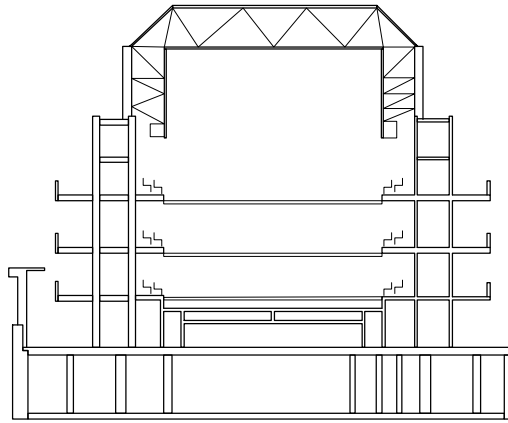


3

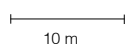


4

1. Section of standard Shoebox Hall
2. Diagram showing dimensions of the hall



Plan and section of Sage Concert Hall (re-drawn).

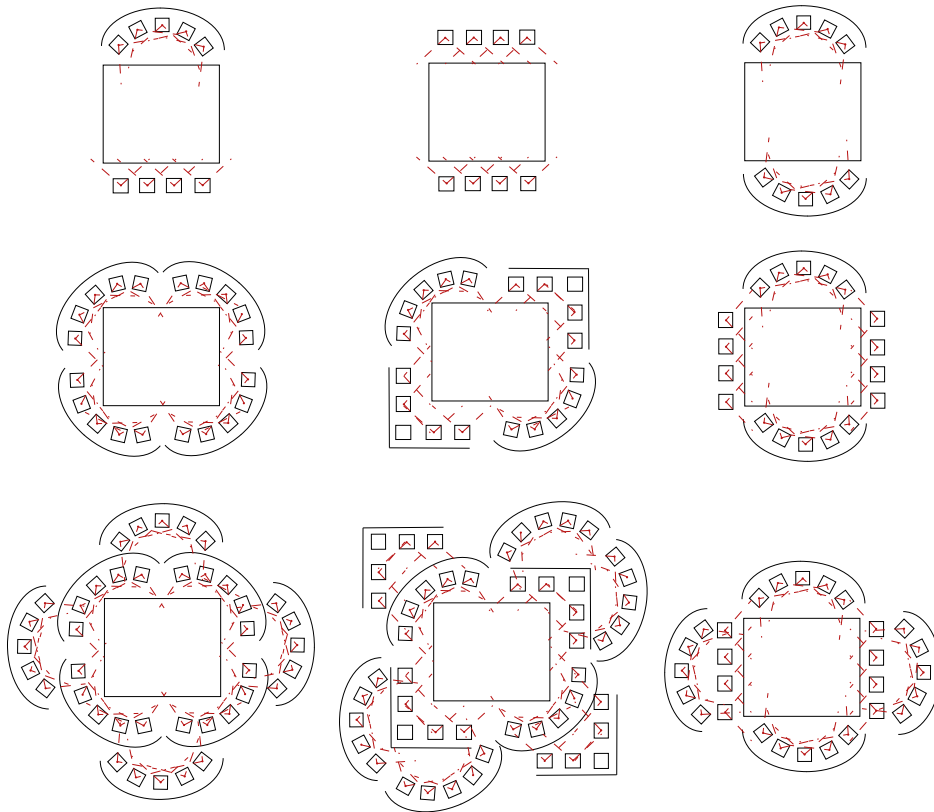


P1- Presentation

week 1.10

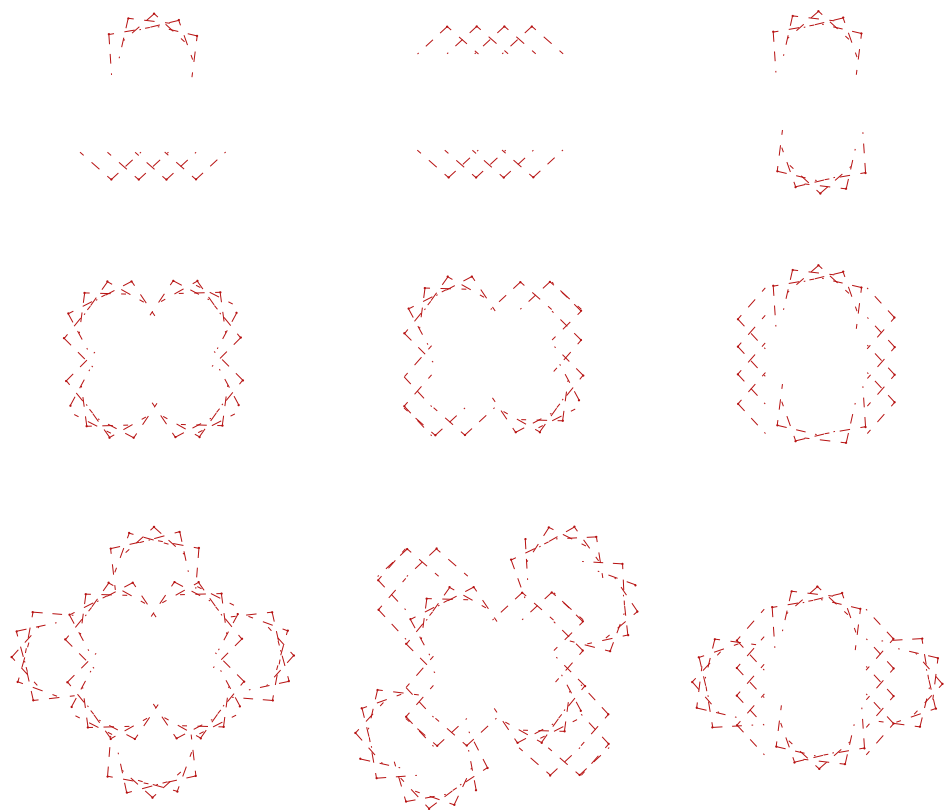
presenting the first ideas about the arrangement of the hall.

P1 - Intimacy Through different Scales

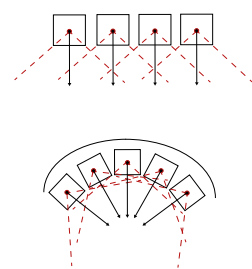


1

- 1 different ways of sitting in relation to stage
- 2 viewlines of each seat
- 3 diagram showing two types of seating in a hall.



2



3

week 1.10

presenting the first ideas about the arrangement of the hall.

P1 - Concert Hall

Idea of creating different smaller platforms where people can gather and listen to music together. With the stage in the middle.

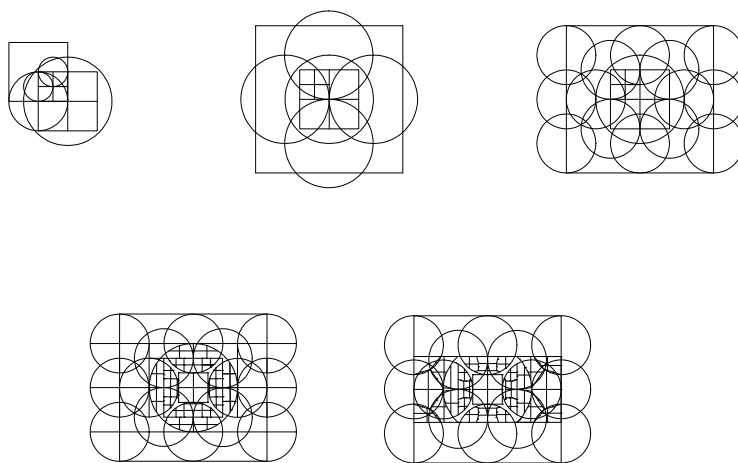
Second model shows how these different platforms can be connected to each other. How people from the highest level can go down to the stage.



1



2



3

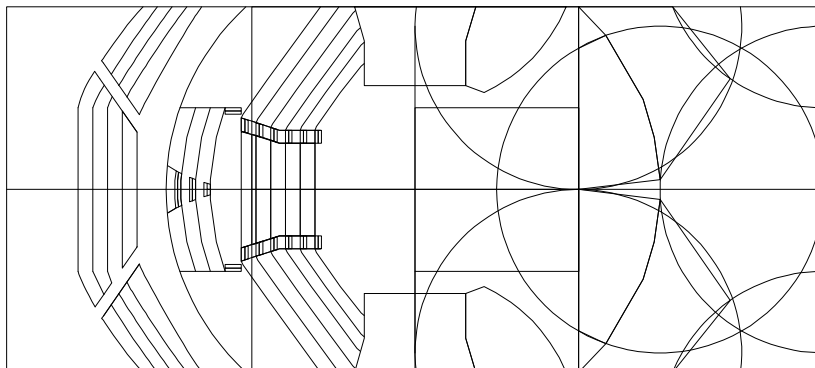
- 1 Sectional model 1.200 of the hall
- 2 Top view of hall
- 3 Study showing how the shape of the hall was created.
- 4 Sectional model 1.100, showing the hall
- 5 Front view of the hall, looking into the steps and audience.
6. Plan



4



5



6

P1 - Comments

- reference project: Dennyis Lasdom, National theatre London
- think about how many people you want to cluster, maybe 50 is too much
- scale of models, think about the translation of the smaller to the bigger model.
- try to work on a bigger scale where you can see people sitting in a room
- Who are these people?(you want to bring together)
- Think about ways of interacting people

Products:

1.100 model

start to look more like a amphitheater, do you want all the people together? or do you want to create the feeling of a smaller group being together?

1.200 first model

symmetrical mirroring floor and ceiling

1.200 new model

- How are people arranged?
- How do they look upon each other?
- Are they watching from under/ down?
- Think about seating plan when people want to buy their seats from internet
- How can we create small group same as the shown image?
- Garnier, how people sit together(group of 5/7 people), they can see others
- sitting in box
- How to create an open box inside room?
- Berlin Philharmonie, gathering people together

Think about orchestra group, how many people, and how do they interact?

Week 2.1 / 2.10

week 2.1

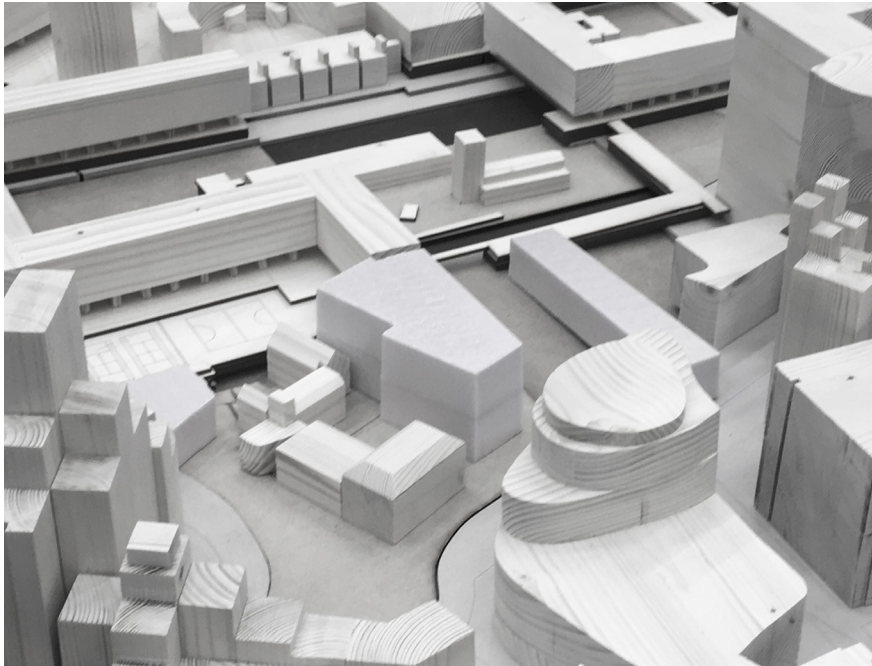
Brief 3: Intuition

First respond to the site, massing models

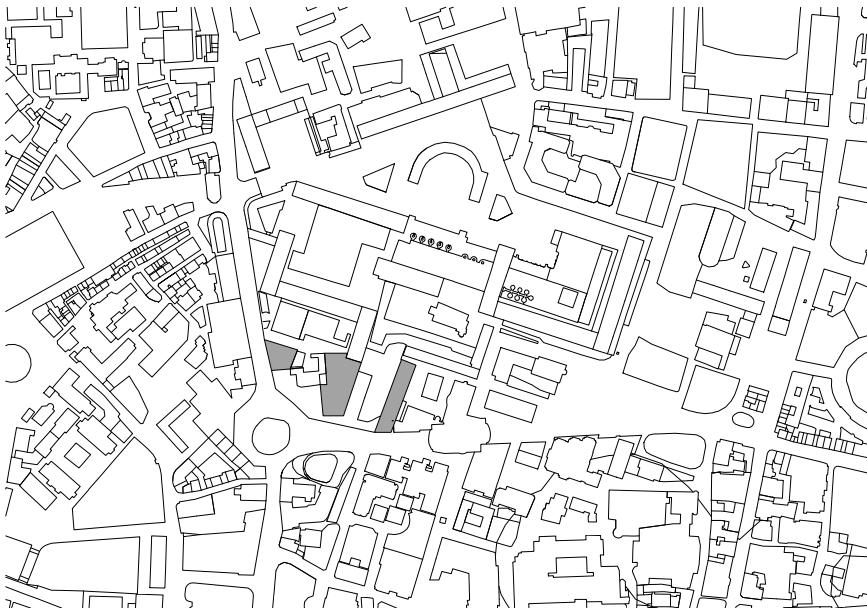
Having visited the site and doing some measurements, we started to get a sense about what kind of buildings environments there are. This assignment asks to respond to the site by considering the social, cultural, political and physical context of the project.

The site of the Barbican and the museum of London, consists of many layers. From the beginning I started to collect old pictures from the site. I found many historic engravings of the St.Giles church, which used to be situated on a street.

This volume, shows three separate volumes connected to each other through existing buildings. The volume in the middle(concert hall), closing the Barbican edge.



1



2

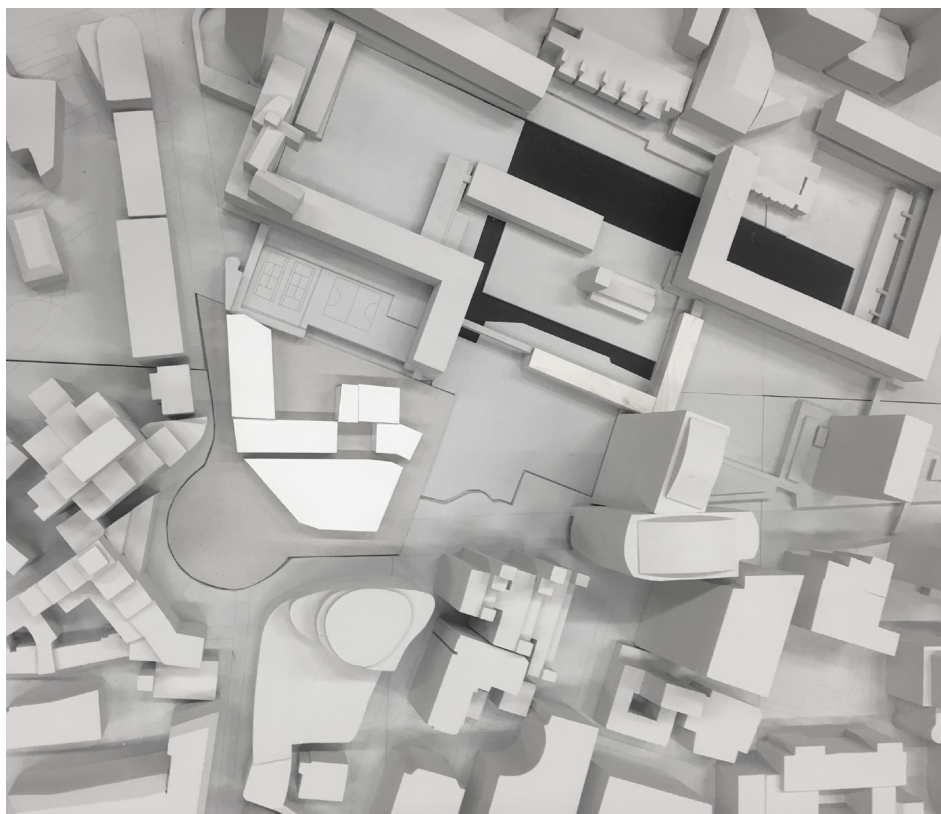
1 Massing model, first volume study, showing the ironmongers hall and smaller volumes.

2 Plan of the volume study, showing the the separated volumes.

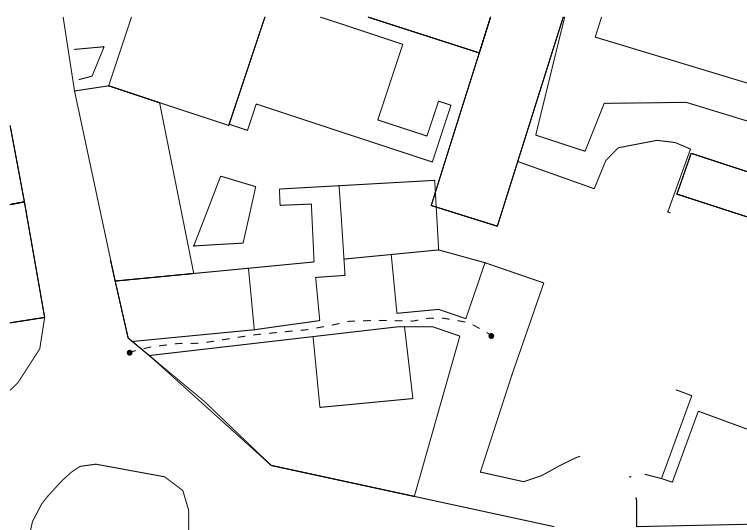


Model 2 - A Public Street

Developing the idea of volumes stacked on each other and form a street connecting the Aldersgate with the london wall. This idea came through the fact that, when walking in the Aldergates street one does not have a sense of the London wall ruin. The London wall is surrounded by a great landscape and protected as a monument.



1



2



1 model 1.500, showing a public street from aldergatestreet to the Roman wall.

2 Plan

week 2.3

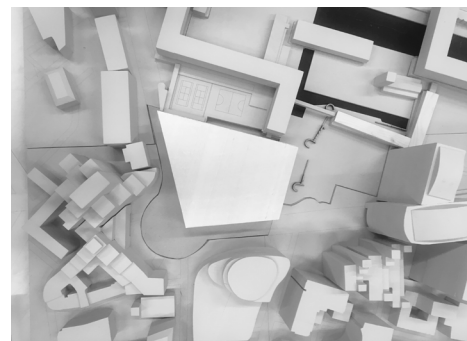
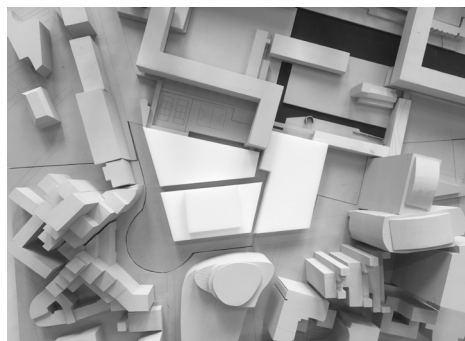
Brief 3: Intuition

First respond to the site, massing models

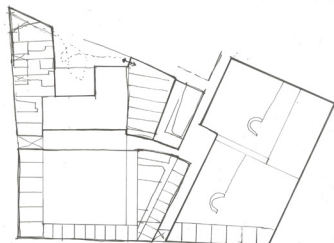
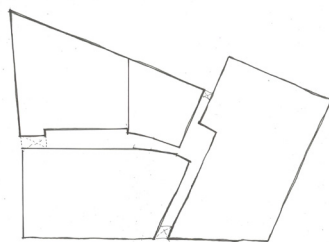
Model 3- Re-bringing the historic part of the city into the existing plan



1



2-3



4

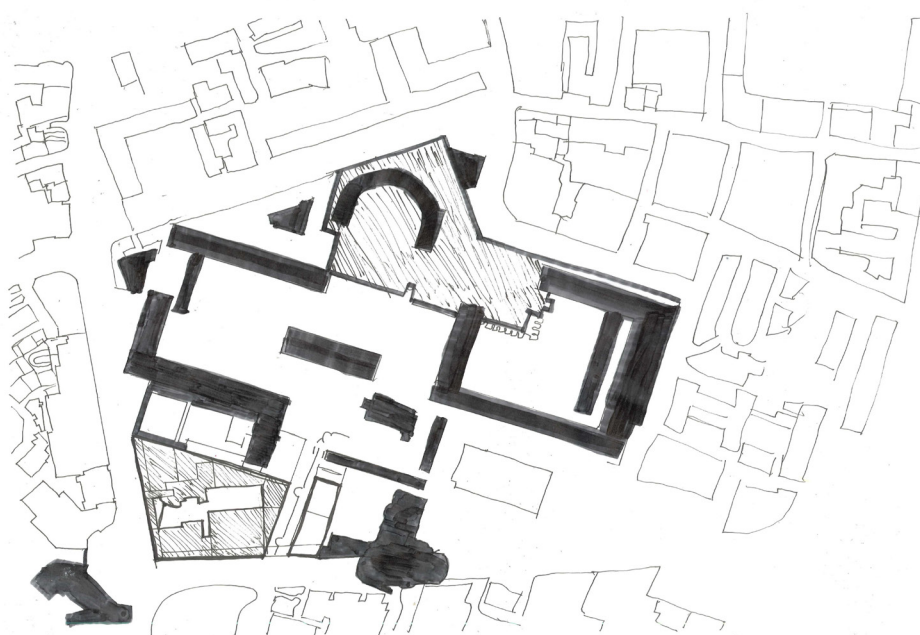
- 1 Plan historic city into the existing site of the Museum of London
- 2 Massing model 1.500, volume cut out in three parts from the historic plan
- 3 Massing model 1.500, filled over the site
- 4 developed plan showing the historic grid

Model 4 - Enclosed Public Street

Filling the programme in, I ended up in making volumes of different sizes that are connected together. Some volumes are 'extra' in order to get a sense of how much one might fill the site. The idea is that these volumes have an entrance trough the street.



1



2

1 model 1.500, showing the concert hall consisting of several volumes connected.

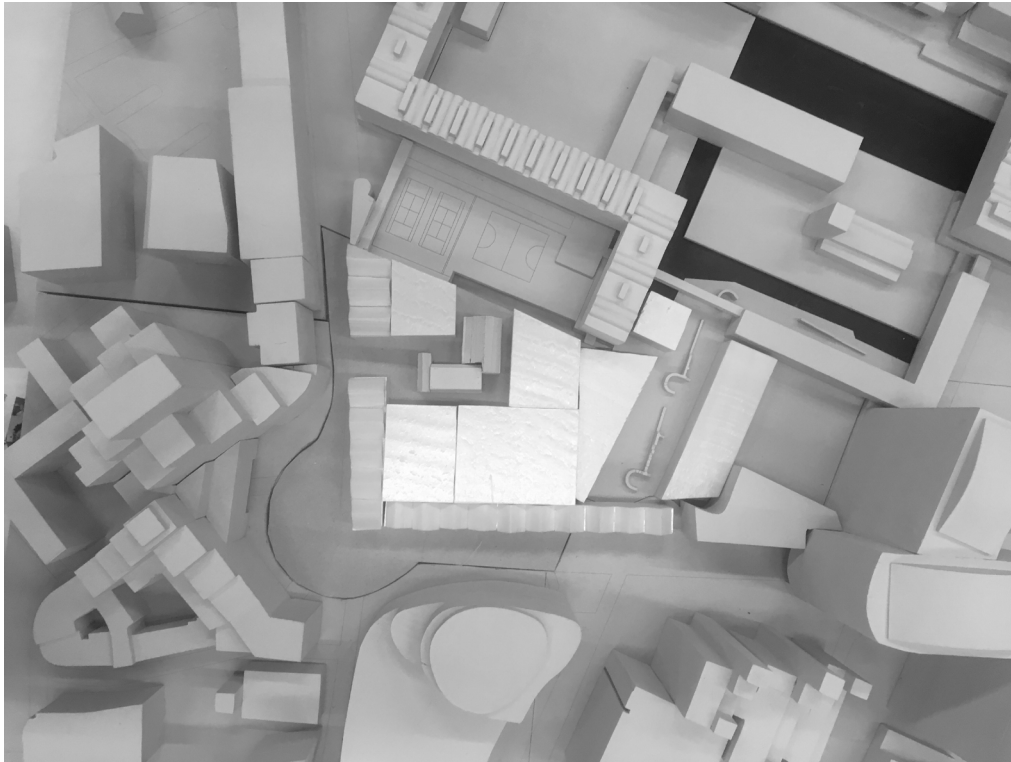
2 Plan showing the connected volumes and the open space in the middle.

week 2.5

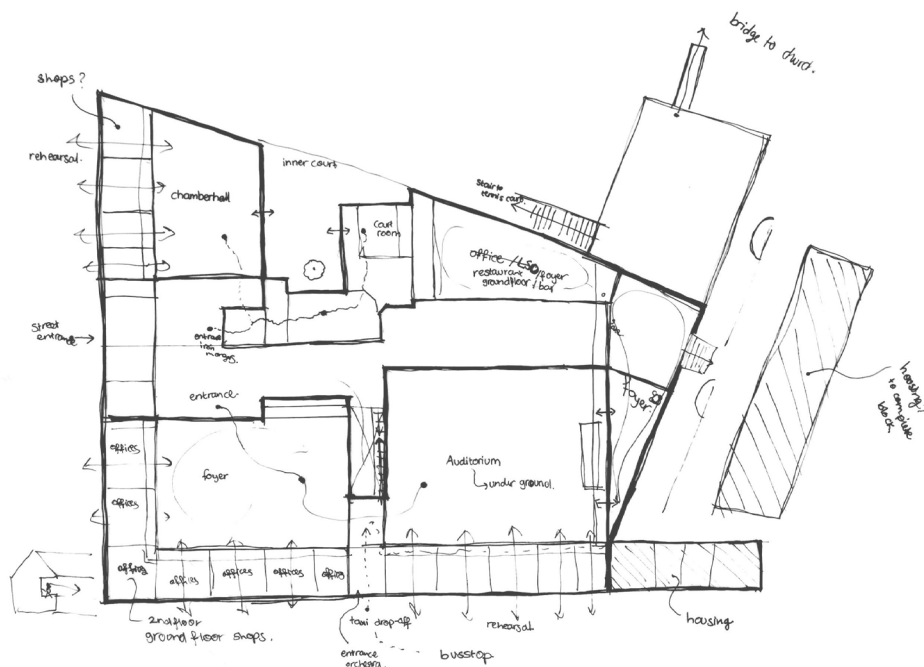
Brief 3: Intuition

First respond to the site, massing models

Model 5- Urban Block



1

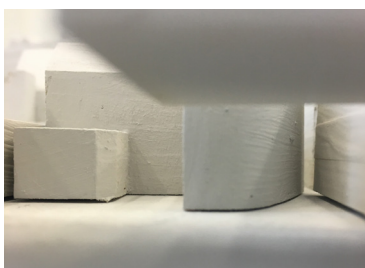


2

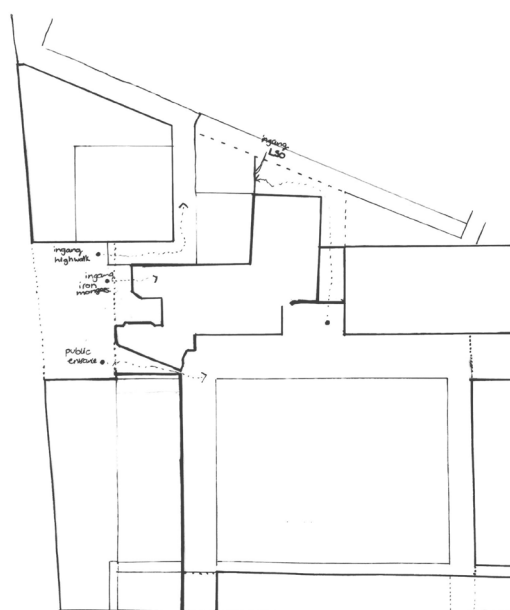
1 1.500 Mass model continuing the streetplinth adding shops/offices and the bigger public functions in the middle of the building.

2 Plan

Model 6 - Concert Hall as the Center point



1



2

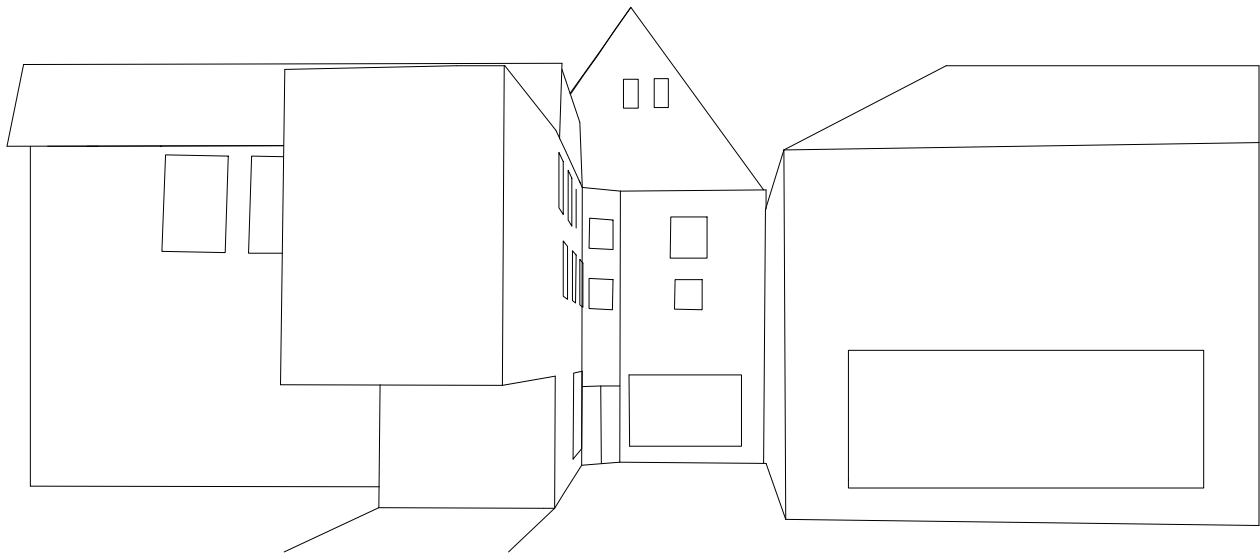
1 model 1.500, showing the concert hall in the middle of the site next to the ironmongers hall

2 Plan

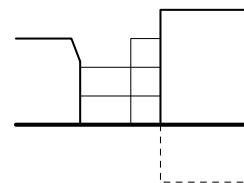
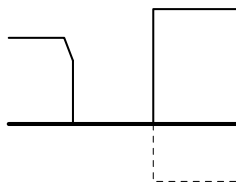
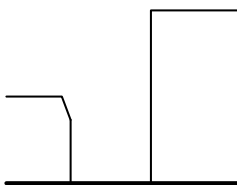
First respond to the site, massing models



2 Plan



3



4

3 Impression of the street showing Chamber Hall
next to the Ironmongers Hall

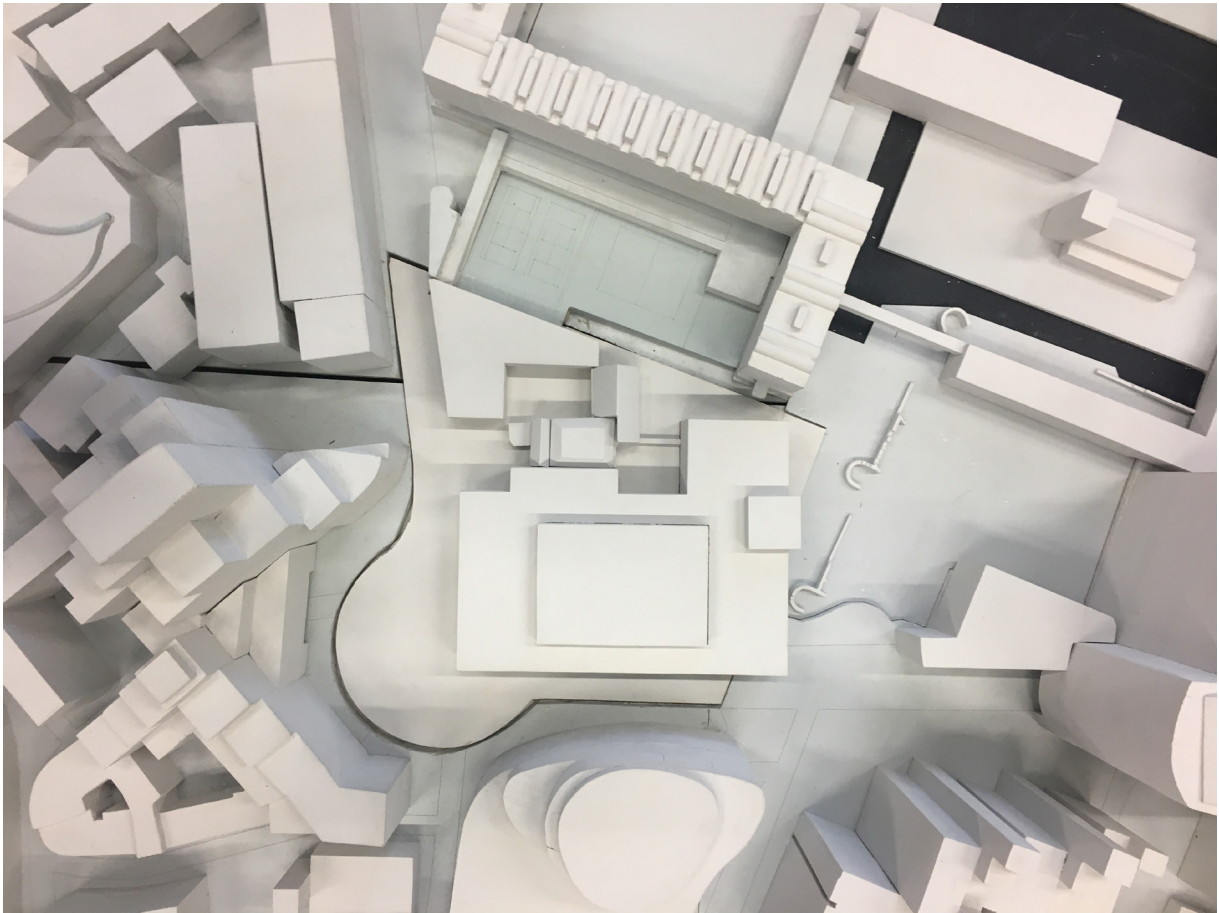
4 Concert Hall next to Ironmongers Hall

P2 - Presentation

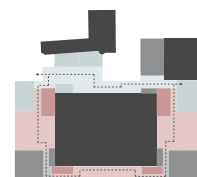
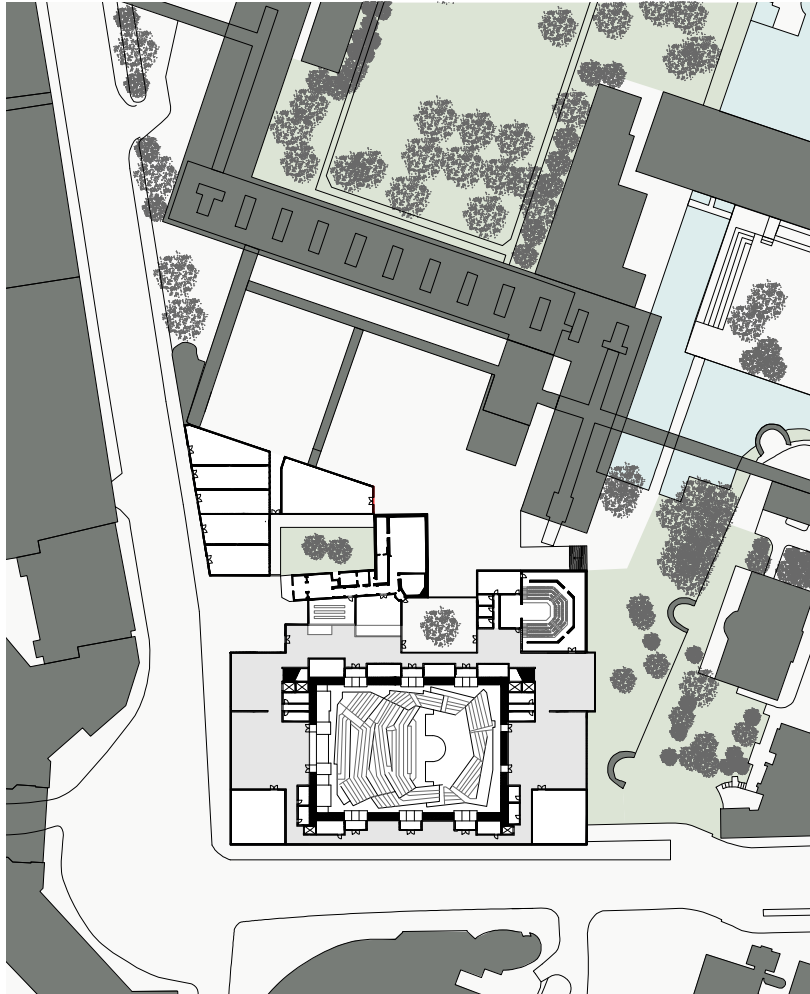
week 2.9

presenting the volume of the new Concert Hall

P2 presentation- Concert Hall as a market



Massing model 1.500, showing the concert hall in relation to the Barbican and the street.



Plan / Diagram, showing different functions around the Concert Hall.

week 2.9

presenting the volume of the new Concert Hall

P2 presentation- Concert Hall as a market





Impression showing a view towards the courtyard
and the Roman wall

P2- Comments

Do you consider the Concert Hall as a market or as a place for exchange?

In your story you talk about the possibility that audience and performer become a continuity

The fragments of historic buildings on the site lead you to its historical layers, as a densely built part of the city carved through with streets. The market you look at, Spitalfields, is also embedded into the urban block

You need to be much clearer about what you value about the Ironmongers hall, what you take away, what you add, what are its principal faces etc. You need to work out how to stitch together the relationships between your new elements of the building, the hall itself and the undercroft at the back of the Barbican.

The idea of the streetlife within the interior becomes materialized in your description through the placing of activities against a route. What would be the spatial experience of this street? Is it in fact a street at all – your spatial impression suggests it could be considered more as a connected series of enfilade rooms that surround the large room of the concert hall. If you want part of it to be considered a 'street' then you would need to define what the spatial qualities of 'streetness' might be.

Over the next couple of weeks up to the retake you need to focus on the relations between things: How the project engages with the edges of the Barbican and the garden

How to restructure the relationships around the Ironmongers Hall

How to engage the spaces of the foyer with the concert hall.

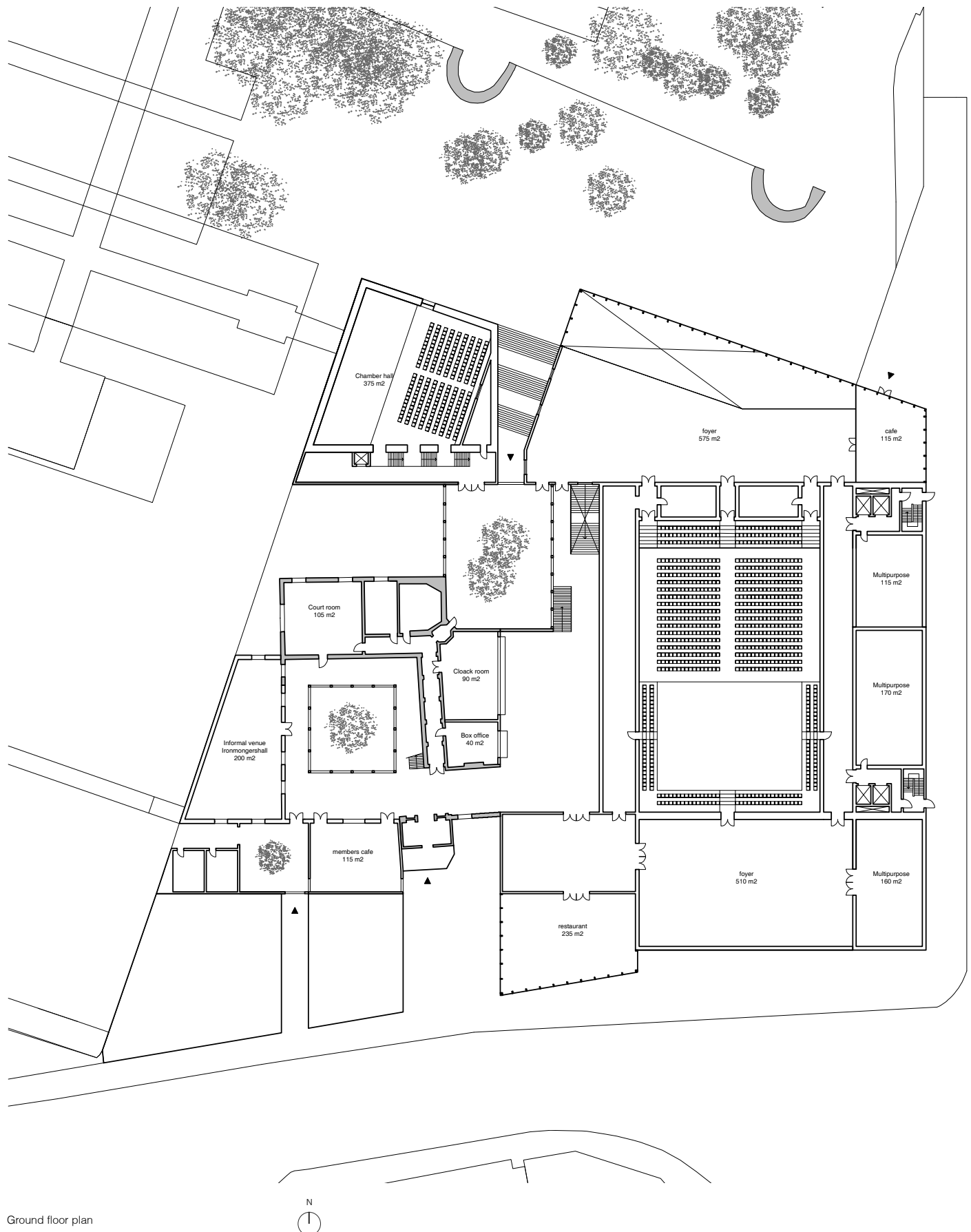
You need to make a coherent plan and section which draws these relations in a convincing way

You might conceive of where you are as a series of rooms rather than a story about the streets.

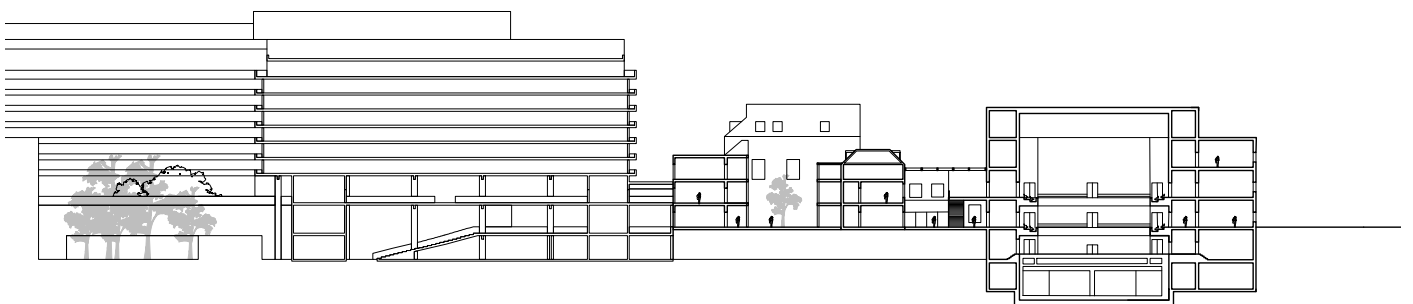
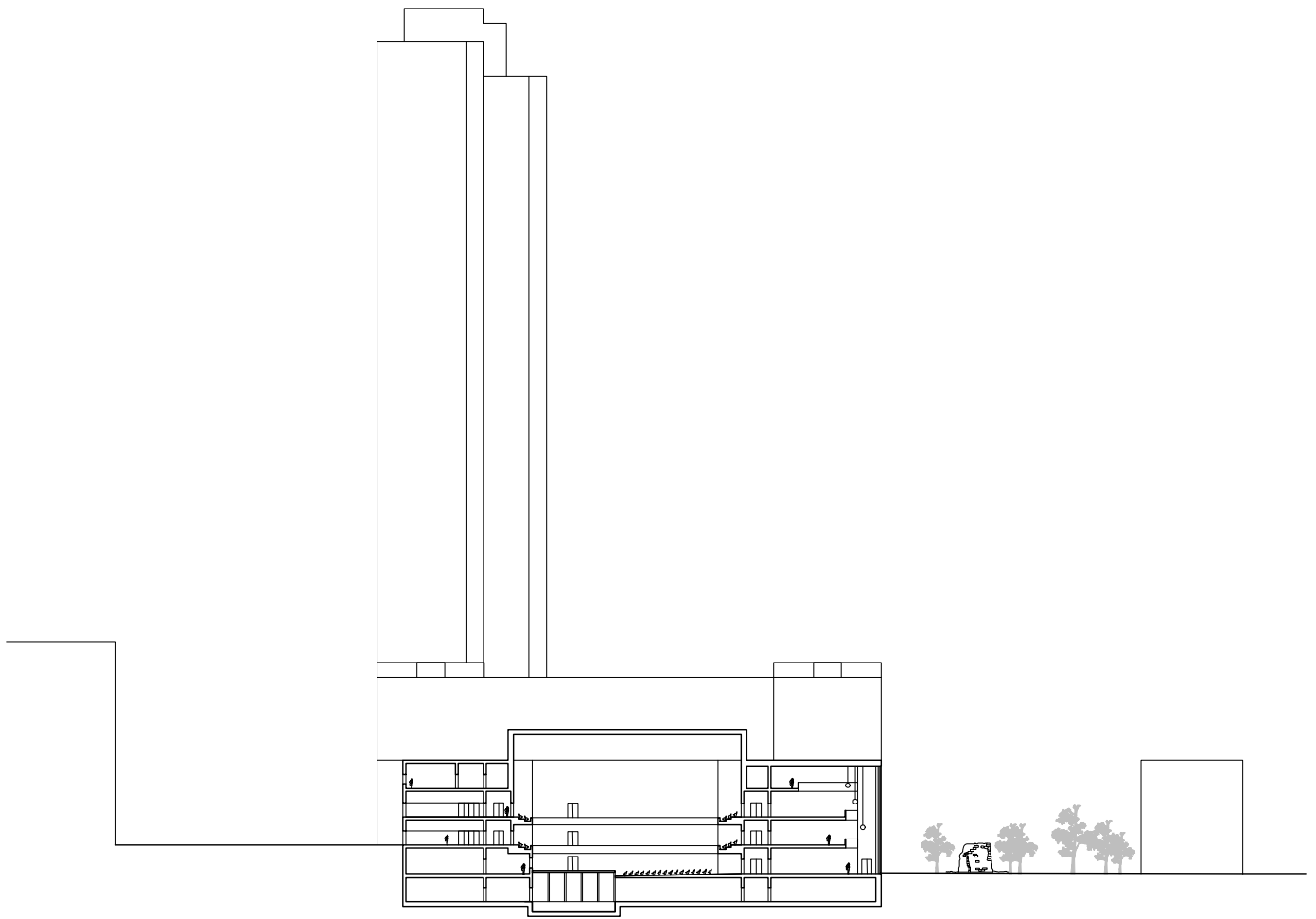
week 2.10

presenting sections and plans of the building

P2 retake



Ground floor plan

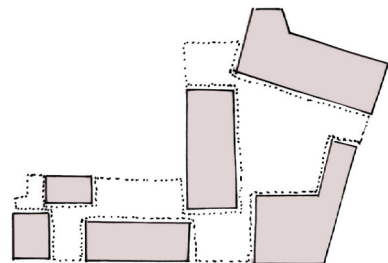
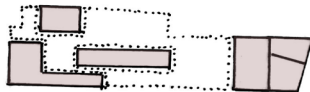
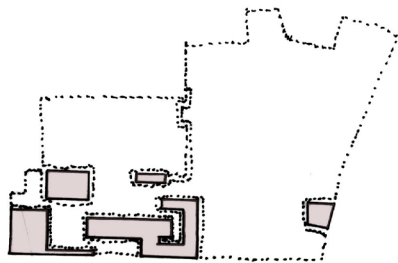
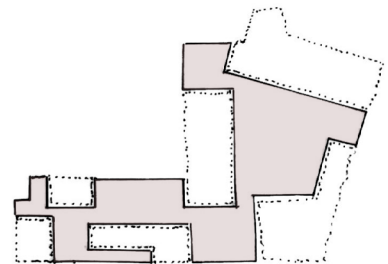
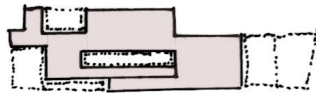
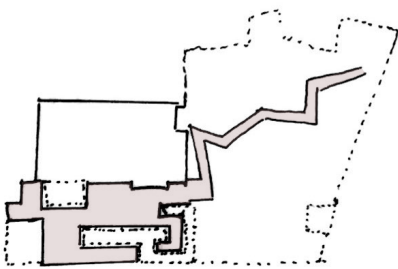


Week 3.1 / 3.10

week 3.1

Spatial qualities design, interiors

Brief 4: Choreographies



Plans Kolumba museum showing connected rooms(white) and showing the defined spaces(wood).



week 3.1

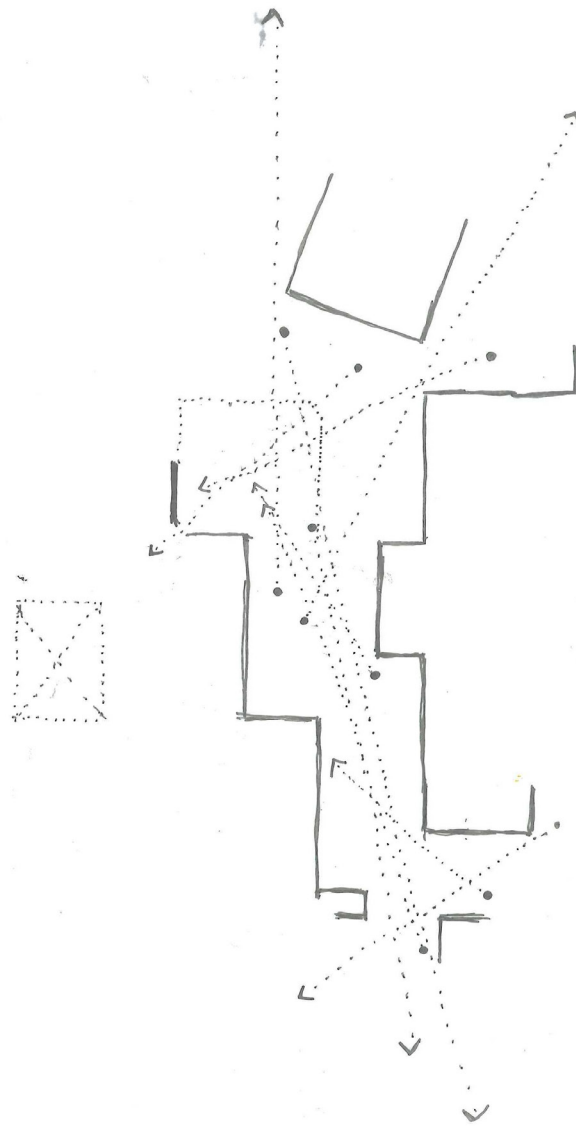
Spatial qualities design, interiors

Brief 4: Choreographies



View from aldergatestreet, looking into the foyer spaces and the Roman wall garden

model 1.100

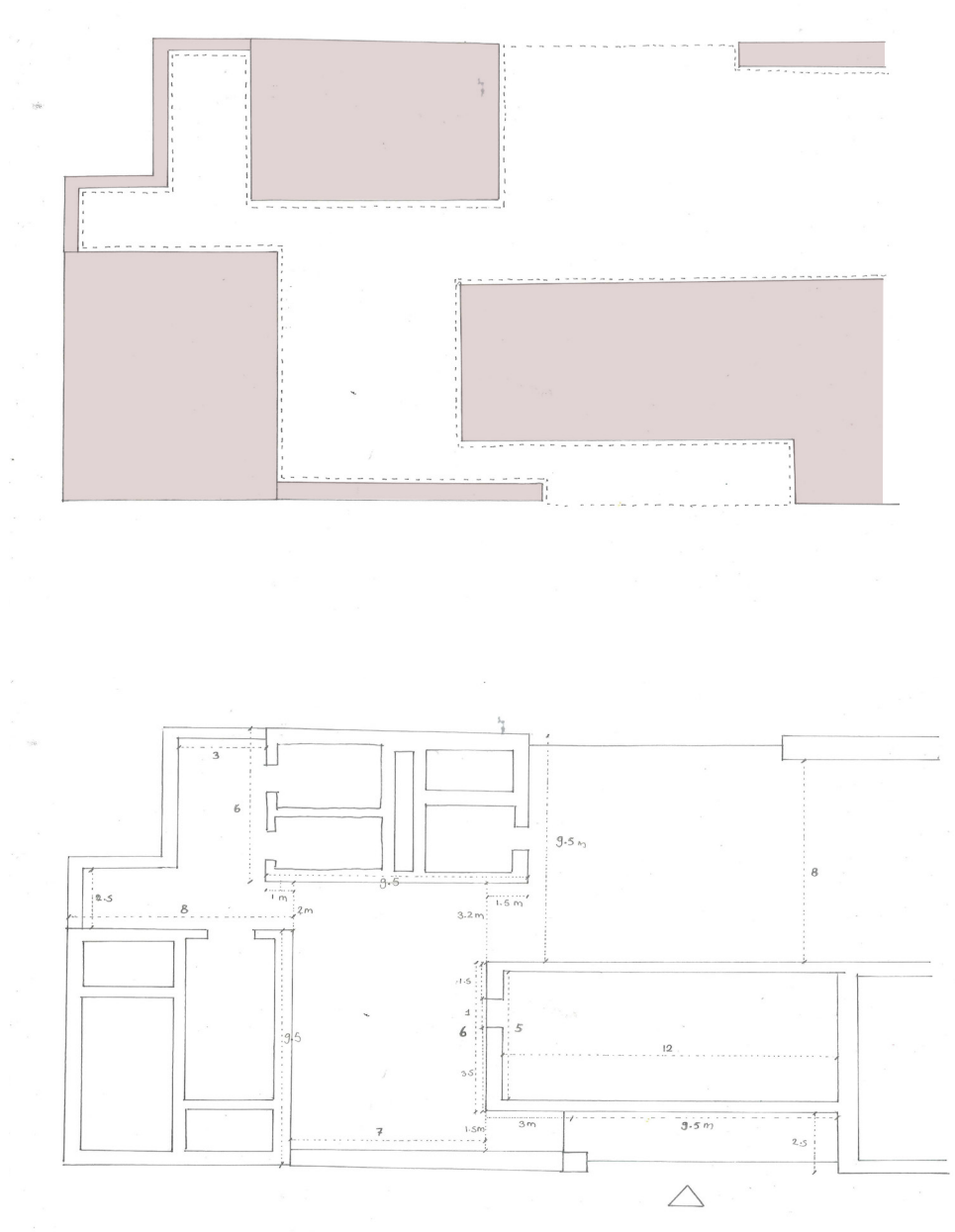


sequence showing the relationship between the
different spaces

week 3.2

Spatial qualities design, interiors
Brief 4: Choreographies

Reference research Kolumba Museum



Proportions plan

3/1.5 (thresholds to important spaces)

1/3 (long thresholds)

2/1 (thresholds to facilities/service spaces)



Entrance Kolumba museum

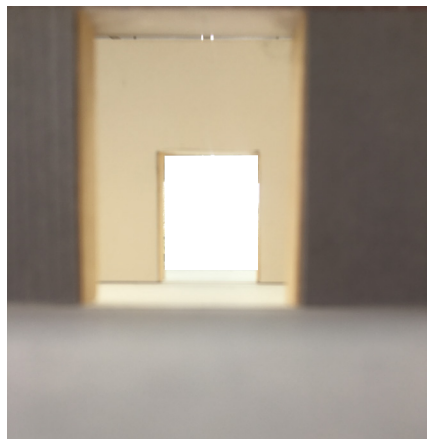
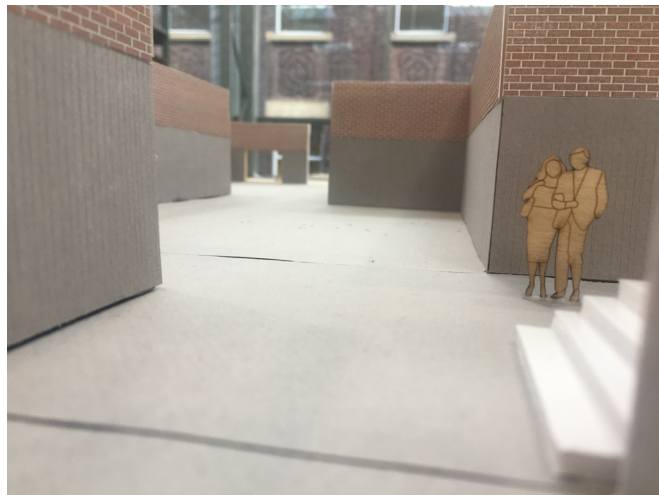
week 3.2

Spatial qualities design, interiors
Brief 4: Choreographies

1.50 Interior Model



1.50 model, showing the sequence of the spaces emphasised by the use of materials, plinth and brick. Showing the continuation of space.



week 3.3/3.4

Spatial qualities design, interiors
Brief 4: Choreographies

1.200 Interior Model



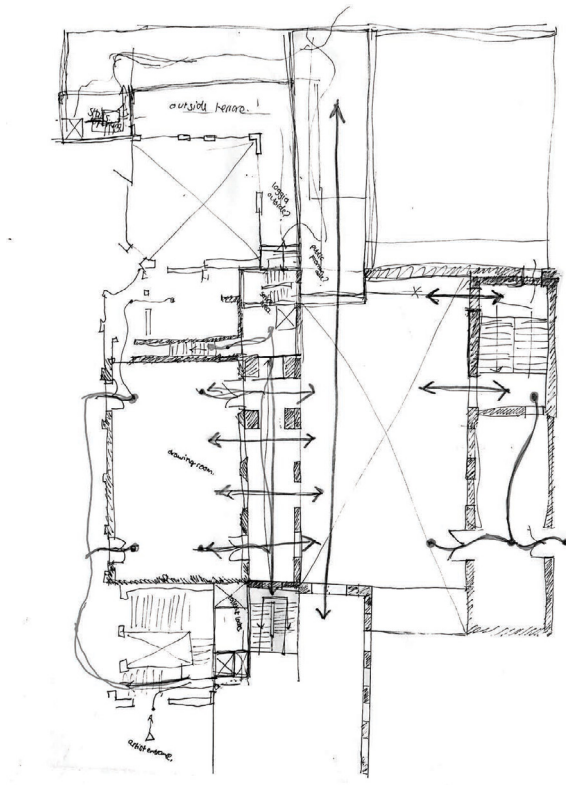
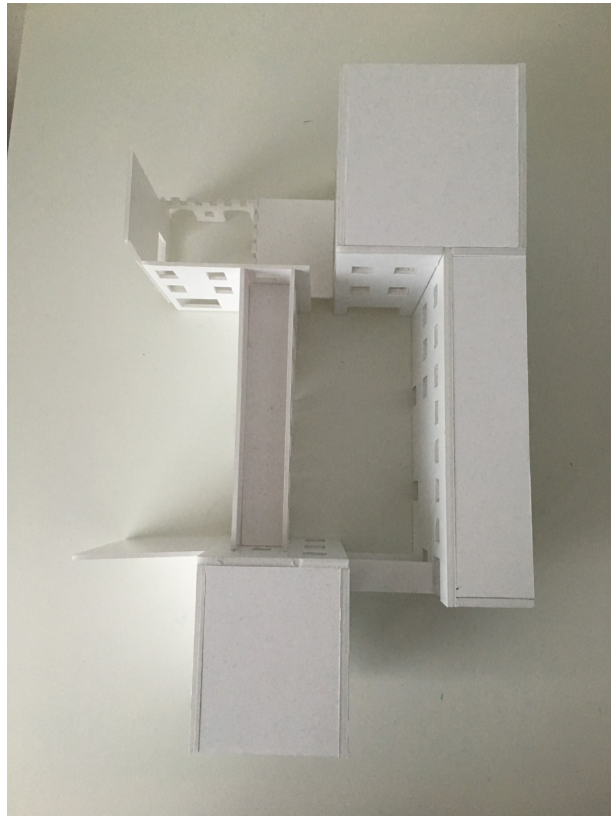
1.200 model, showing the sequence of rooms,
each room with its own character.



week 3.5/3.6

Spatial qualities design, interiors
Brief 4: Choreographies

1.100 Interior Model



1.100 model, showing foyer space which connects the Concert Hall with the Ironmongers Hall. Idea inspired by lobby of Soane museum.



P3 - Presentation

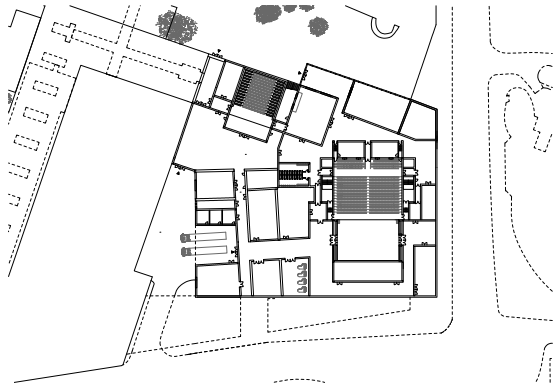
week 3.7

P3-Presentation

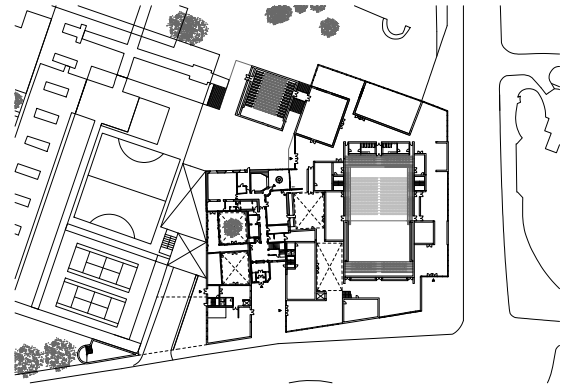
Presenting the idea of the project, a concert hall that consists a series of rooms, showing all the plans of the project incl. the Ironmongers Hall



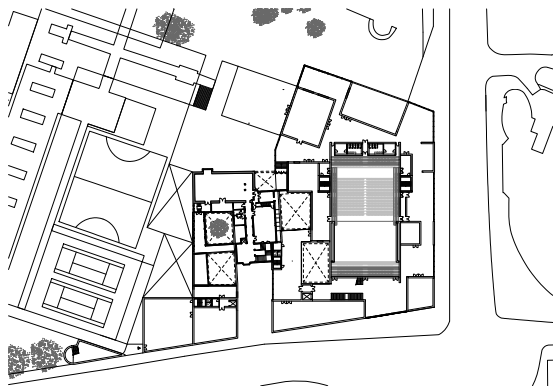
1.500 Mass model, showing the idea of a Concert Hall consisting a series of rooms. Some rooms are covered(brown), others have daylight(transparent).



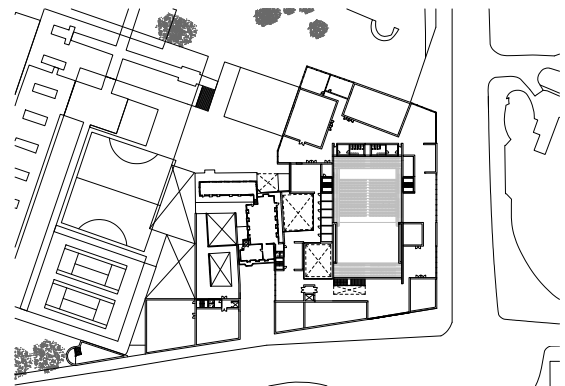
level -1



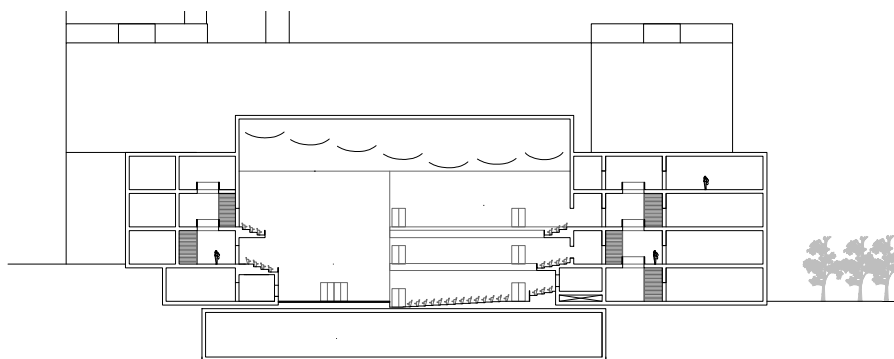
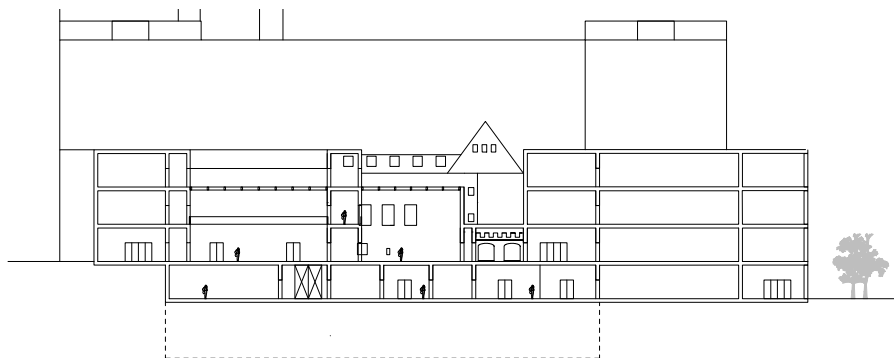
level 0



level 1



level 2



P3- Comments

- Chamber hall connected with the foyer, should it be one volume?
- Question of roofs, How does the roof look like? Are there spaces on the roof?
 - Model, what is void and what is solid? It seems to be inverse
- Types of spaces, 1) Poche, spaces for toilets, lifts and stairs also volumes but you don't go into them, 2) voids, in between rooms high spaces, 3) Low rooms, types of spaces where I might get my ticket or be in a bar, 4) Ironmongers rooms, character of interiors
- Plan, what is primary? What is secondary? And what is treasury?
 - Do the same exercise with the ironmongers hall.
 - reference project: Bornholm museum, all roofs clustered.
 - Ironmongers hall, a public building that got lost because it's wrapped around, now you're opening it up and existing courtyard plays a significant role.
- Public space entrance Ironmongershall, A mean angle, maybe you can close it off and make a space there.
- What is your roof? is these the same like the Ironmongers Hall? Or one roof pitched, what is the expression of it in the city?
 - Ironmongershall, a found object, a family of roofs.
- you're taking the Ironmongershall and you're saying that's mine now. So you're not only stitching parts to it, but you're also taking bits off and you're also give it bits.

Ironmongers Hall <> Concert Hall

- A family 'giving' and 'taking'
- Ironmongers Hall growing out to become a little city
- The other proposal showing Ironmongers Hall logged in (shurbhi).
 - Idea of clustered roofs visible in Bornholm museum and Soane museum.
- Amy presentation, talking about tiny gardens, you also give a space for the existing courtyard of ironmongers.

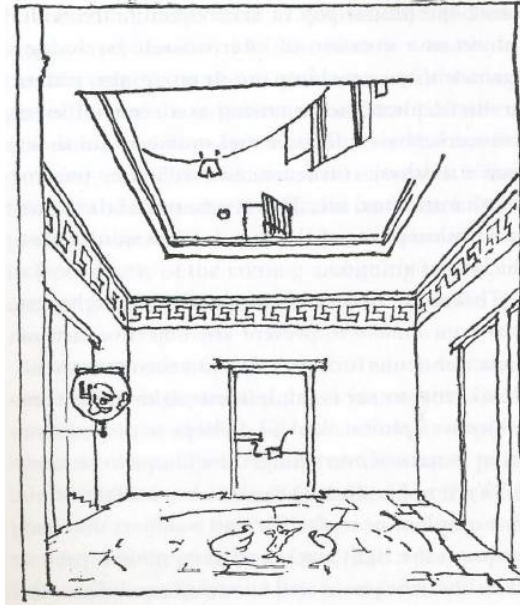
week 3.8/3.10

Stop Motion Workshop

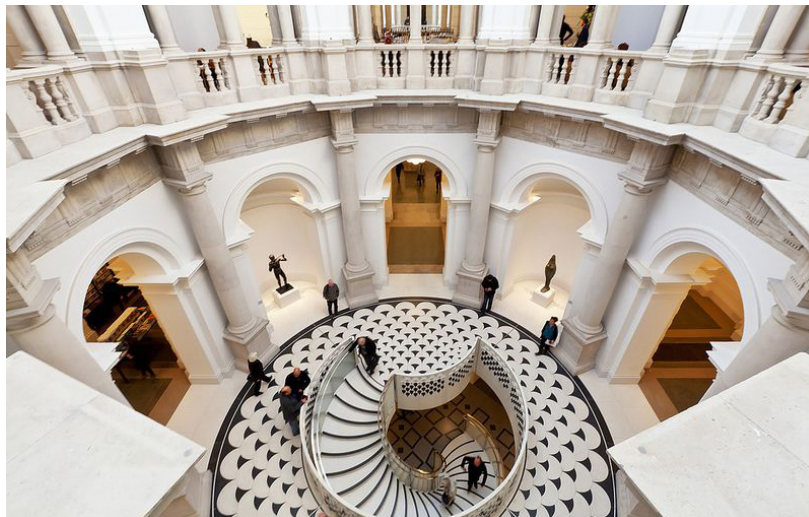
During a two-week workshop we got the opportunity to show the atmospheres of the spaces we have built. The idea to show how one might experience the concert hall. This can be shown by a specific moment or different moments during the day or night. From the beginning, we were asked to choose a view that shows the main idea of the project. Making 1.20 models that work only for the view and what one might be see.



Example of a stop motion model, which is basically made as an experimental tool, where several elements are added in order to improve the atmosphere of the view.



Atrium Roman house



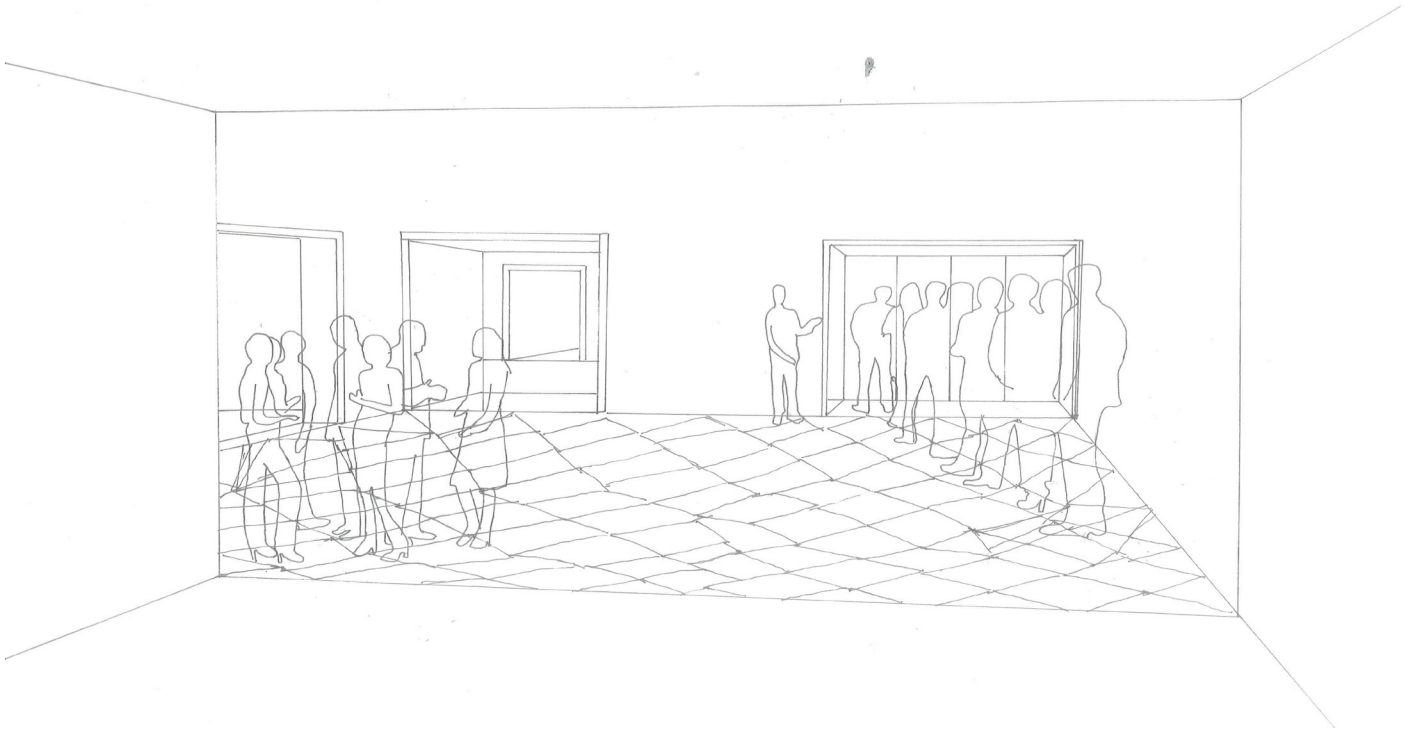
Entrance Tate Britain

The entrance of the Tate Britain shows the same idea, of a welcoming space, this idea is expressed through the staircase and the use of material as a carpet, inviting its guests.

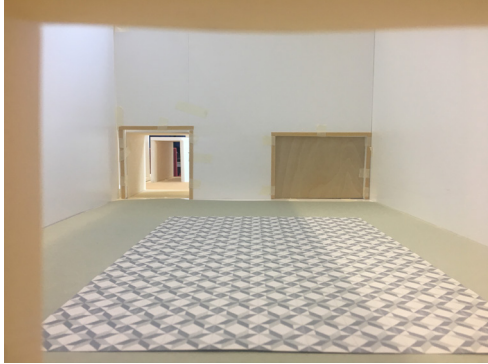
week 3.8/3.10

3) View

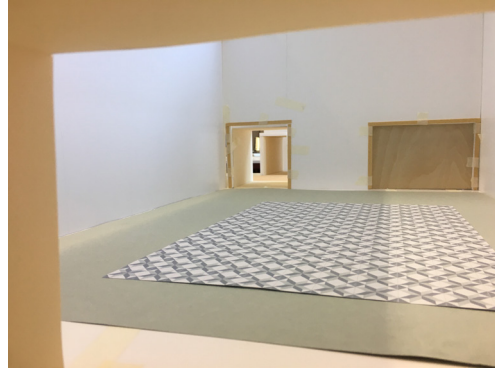
I decided to choose the view, where the entrance meets the first threshold. You can see in this view one the foyers where you see the entrance to the hall, the bar and where you see another threshold leading to another room and again a smaller threshold in the background. This view will allow to show people moving from one room to the other.



Impression, showing foyer, a place where people might get a drink and meet, but also a place where people stand in the queue in order to get inside the hall.



view 1- Straight



view 2- Oblique



The process of making model, adding different materials, textures to think about the atmosphere of the space.

week 3.8/3.10

5) Stop - Motion

The intention of the stop motion was to show the moment before entering the hall, how people are gathering/meeting in this space, having a drink before the show begins. When the break is over people entering the hall. The foyer becomes an empty space.



Scene 1-

People arriving the foyer, some come from the street entrance, other come from the Barbican entrance.

Afternoon, Lunch concert



Scene 2-

Foyer gets more crowded, people going to cloak to put their coats



Scene 3-

The moment where people having drinks, some drinks are served



Scene 4-

People standing in the que to enter the Hall to get their tickets checked



Scene 5-

The foyer is getting more quite as most of the visitors are in the Hall



Scene 6-

Visitors inside the Hall listenting to classic music, foyer empty, some glasses left over

Week 4.1/4.10

week 4.1/4.2

Brief 3 Intuition

Model for Concert Hall
re-thinking the project



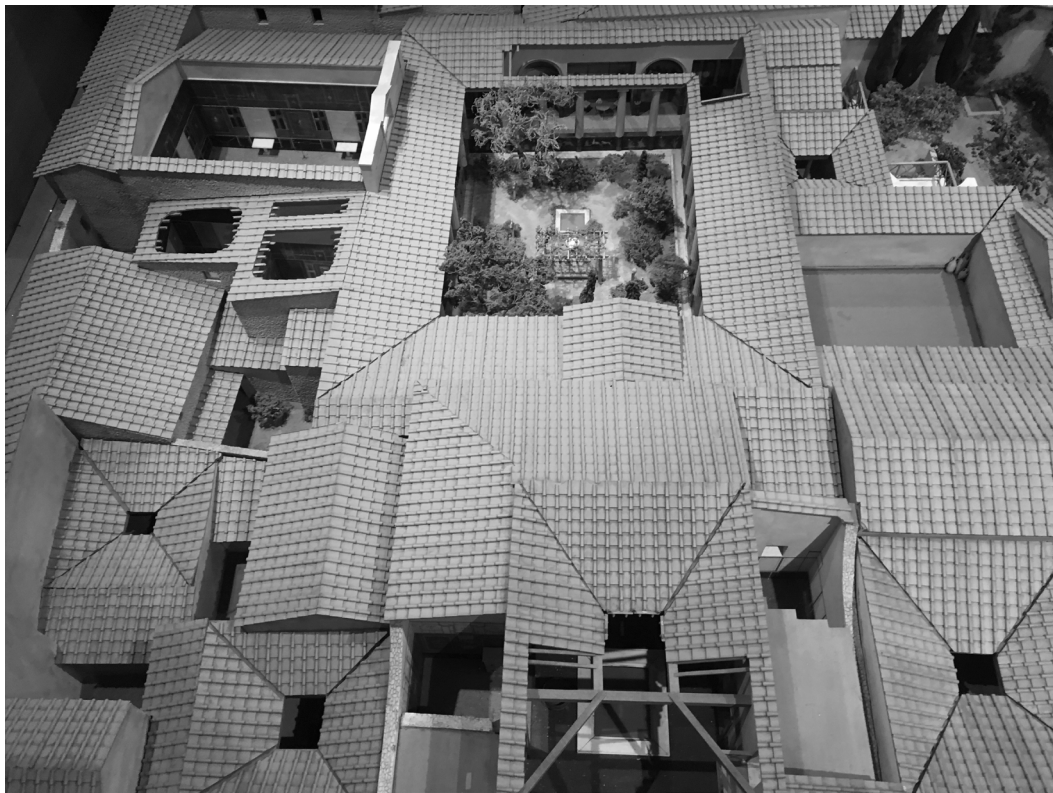
1.500 Mass model, applying the idea of different types of roofs, atrium roof, pitch roof and a mansard roof. Keeping the roof of the Hall big and the volumes across the street.



week 4.1/4.2

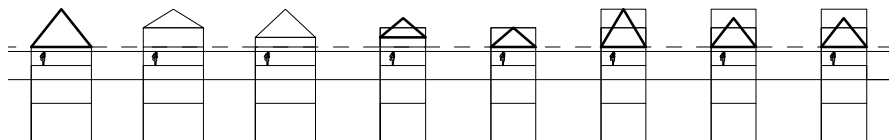
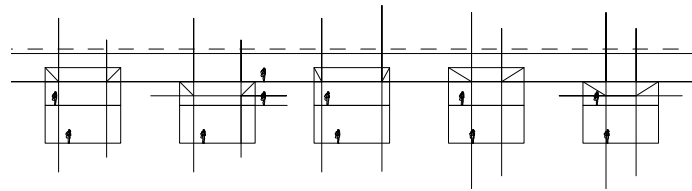
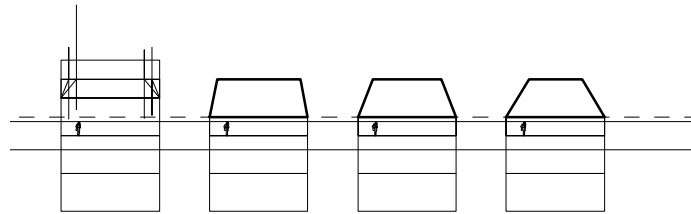
Brief 3 Intuition

Model for Concert Hall
Re-thinking the project



House of Menander

A house in Pompeii, characterized as a Roman Domus with an atrium and a peristyle (a courtyard type). House expanded over several times and extended over almost an entire city block.

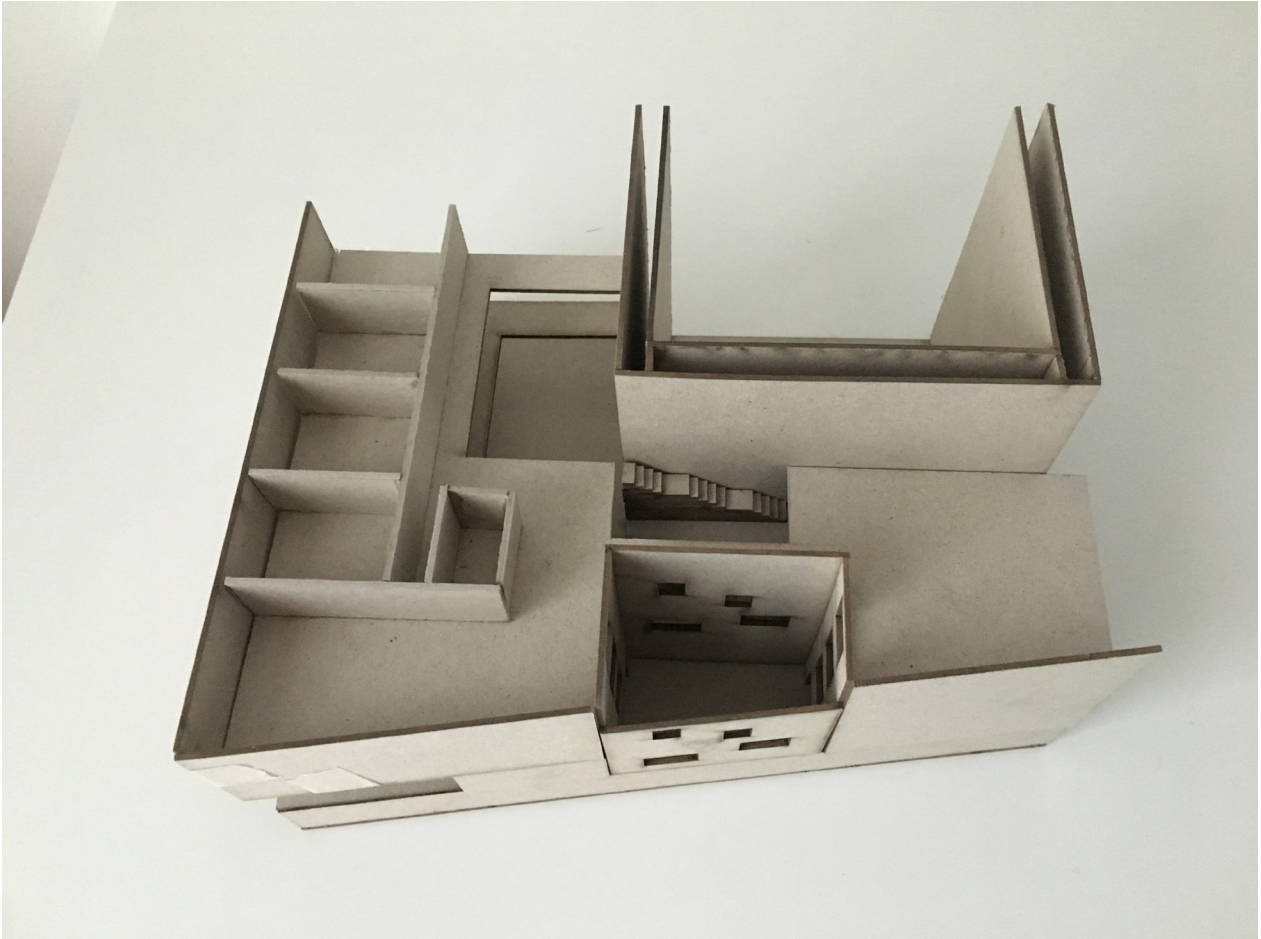


Roof proportions, testing different types according to the model.

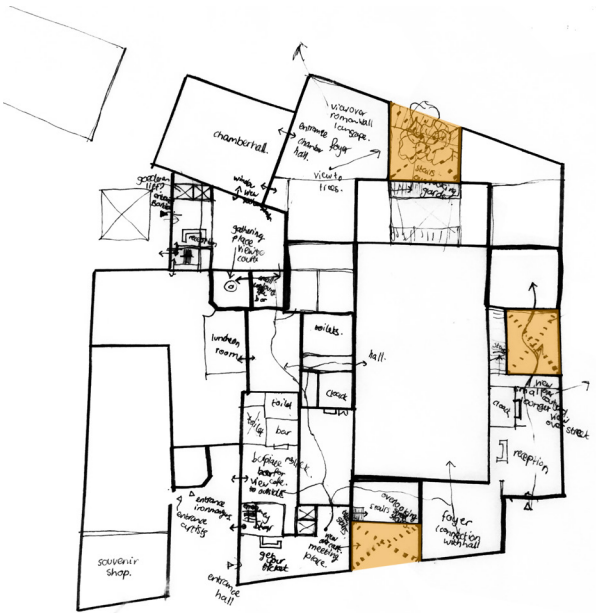
week 4.3/4.4

Brief 4 Choreographies

Court Anglaise



1.200 model, showing a fragment of the building, where the entrance meets the street and the foyer spaces around the concert hall.

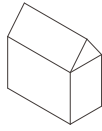


Court Anglais, basically a principle which could be applied on each side of the building, which allows more daylight in the building. In plan it shows the different connections, some connected to the street and the garden.

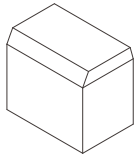
week 4.5

Brief 3 Intuition

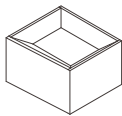
Model for Concert Hall Re-thinking the roof



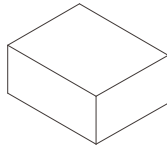
Pitched Roofs



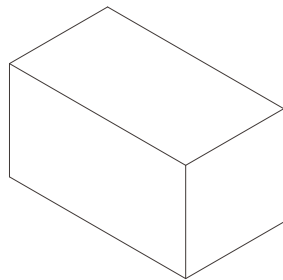
Public Rooms



Public Atrium



Chamber hall



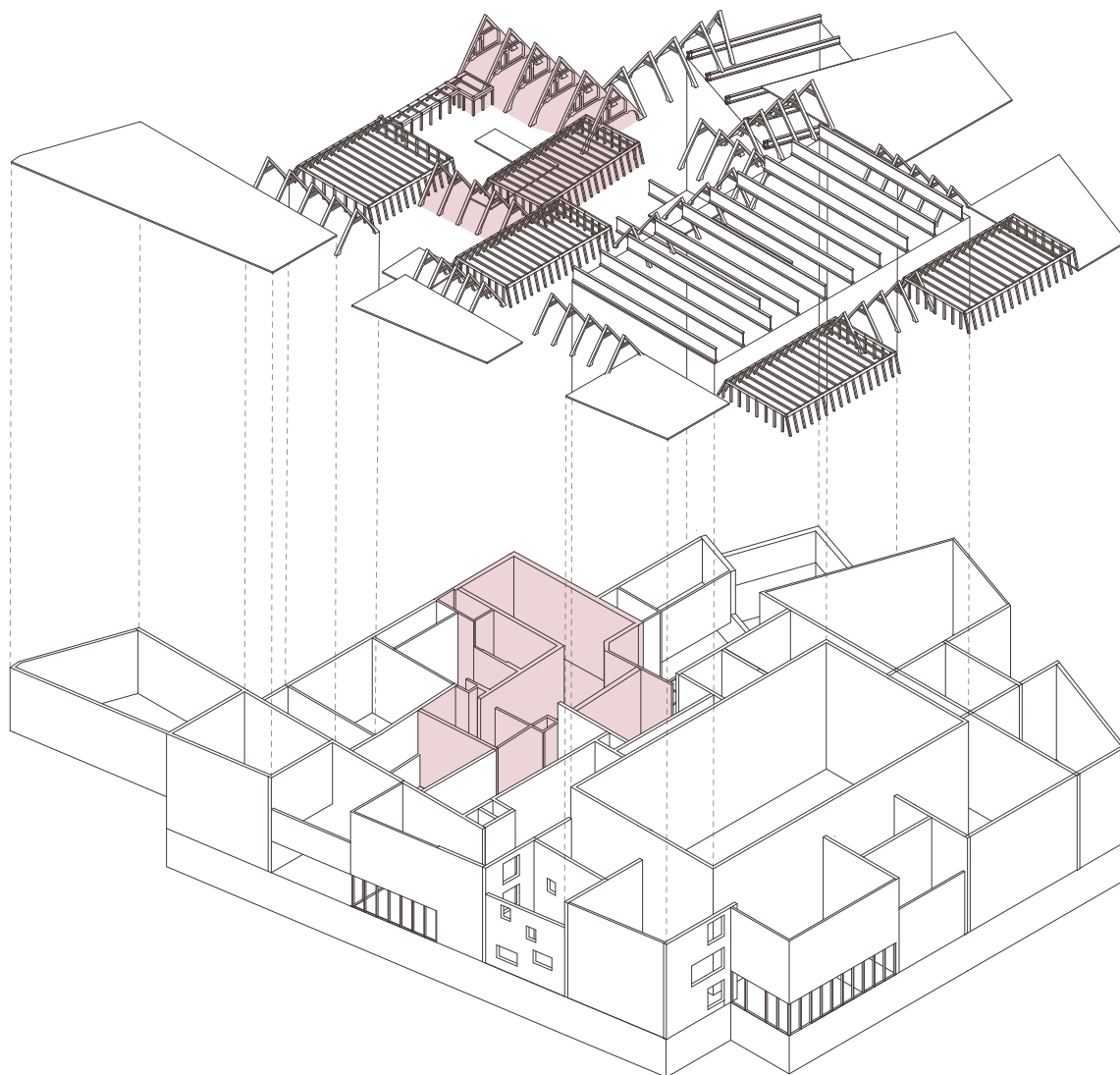
Concert hall

Rooftypes, each room gets a type of roof.

Pitch roof, service area

Mansard, defined rooms, such as a rehearsal room

Public Atrium, foyer space, spaces where people could meet and spaces that need daylight.

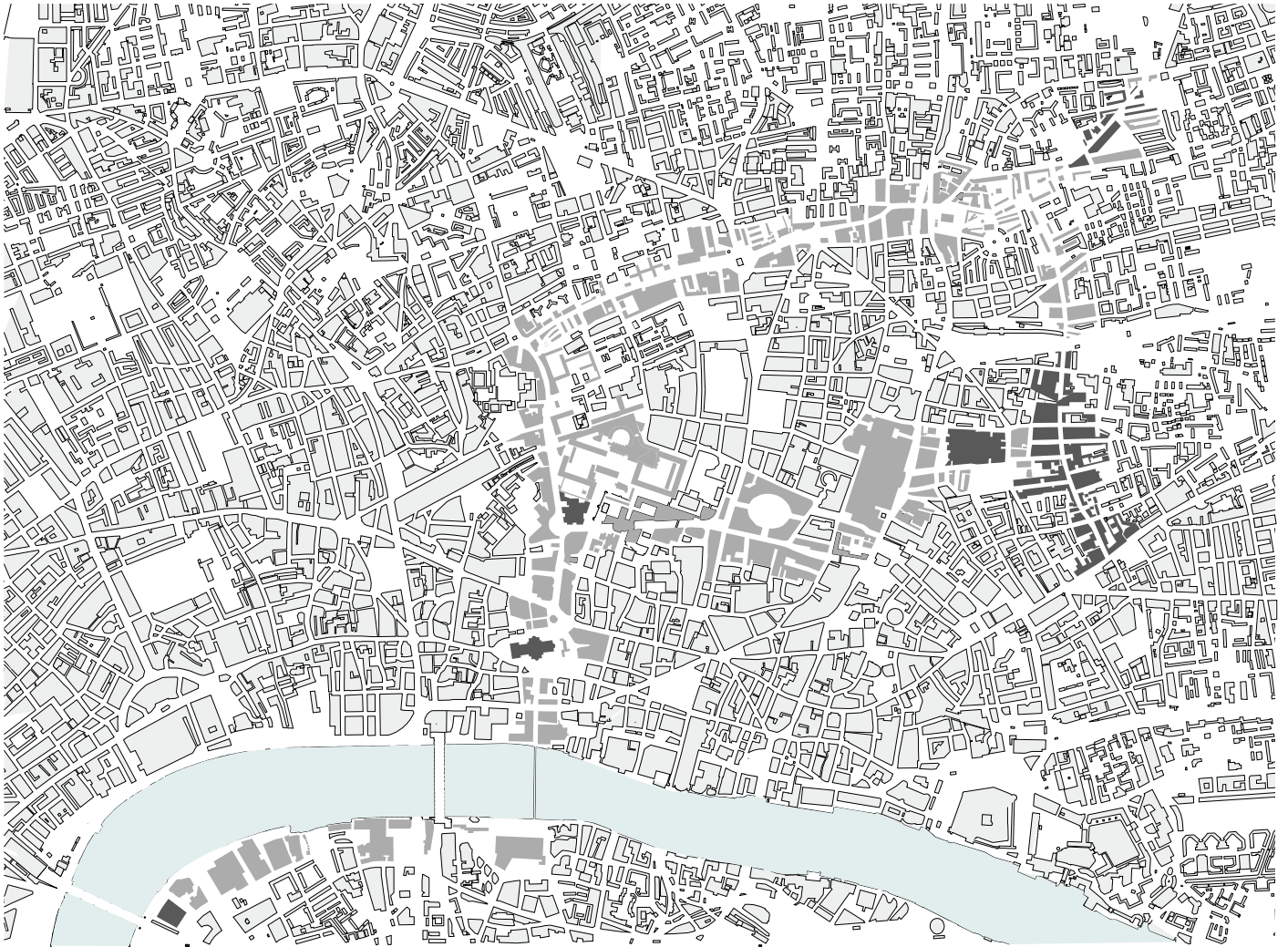


P4 - Presentation

week 4.6

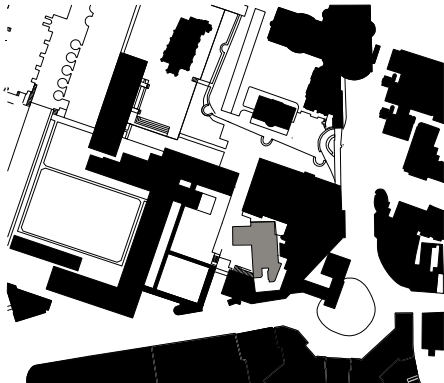
P4 - Presentation

Concert Hall as a series of Public Rooms



Concert Hall as part of the Cultural mile, a festive route which includes cultural institutions, such as The Royal Festival Hall, National Theatre, Tate Modern, St. Pauls and The Barbican Centre.





1) Current Situation
On the plot of our site the Ironmongers Hall surrounded by the Museum of London.



2) Empty site
As the museum of London will move to the Smithfield market, the site will be cleared, with the Ironmongers Hall leftover.



3) Re-framing plot
Continuing the Barbican line and the street line



4) Filling plot
Filling the plot of our site, with as many mass as possible(vb. Bank of England).



5) Creating public voids
Public voids, to allow more interacting with the street and the garden.



6) Interaction public voids
Experience for people who want to enter this building, that they don't access the building directly, but rather subtle/informal(vb. Spitalfields market).



Site Interventions, from the existing context to the current situation of the project.

week 4.6

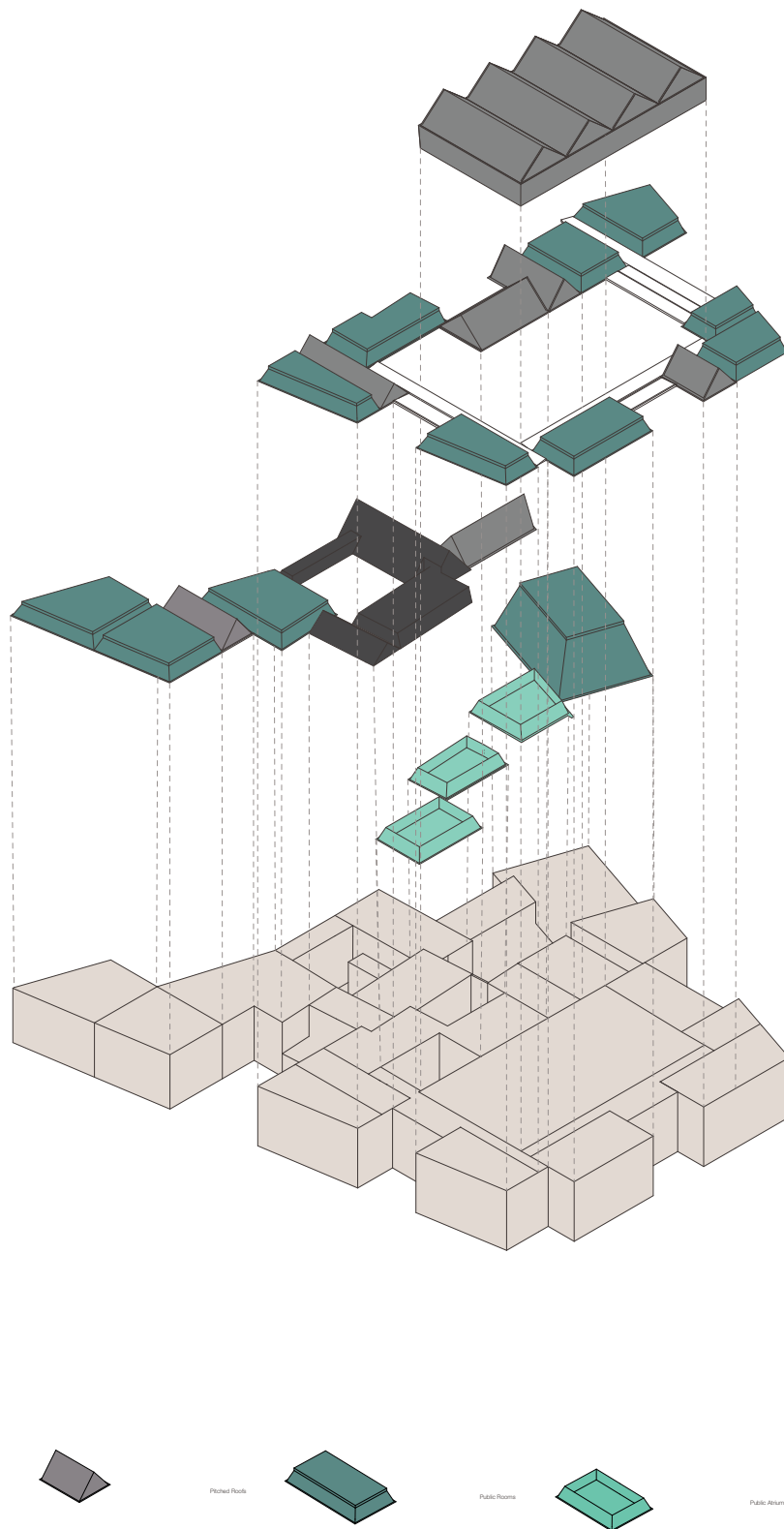
P4 - Presentation

Concert Hall as a series of Public Rooms



1.500 Massing model, The idea of the building, a volume that consists a series of rooms, each room with a different type of roof.



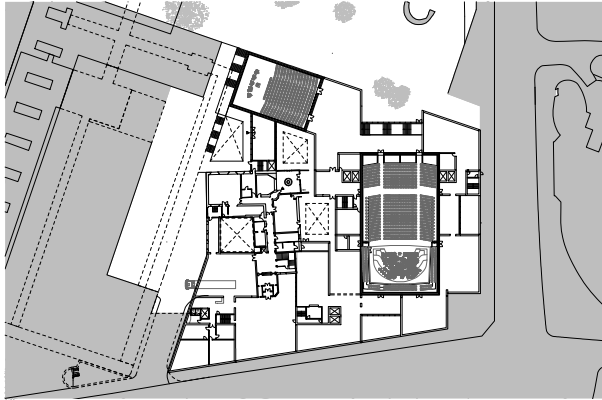


Axono showing the different types of roofs

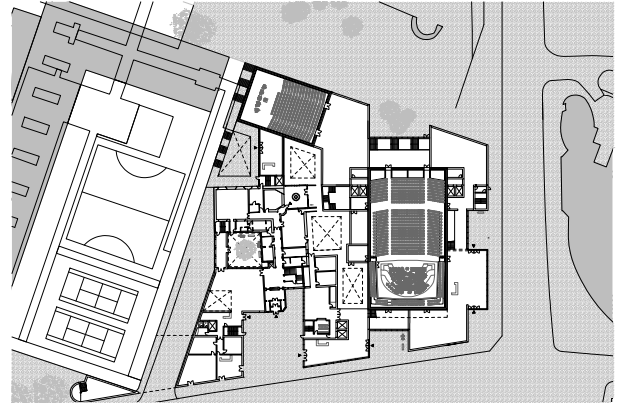
week 4.6

P4 - Presentation

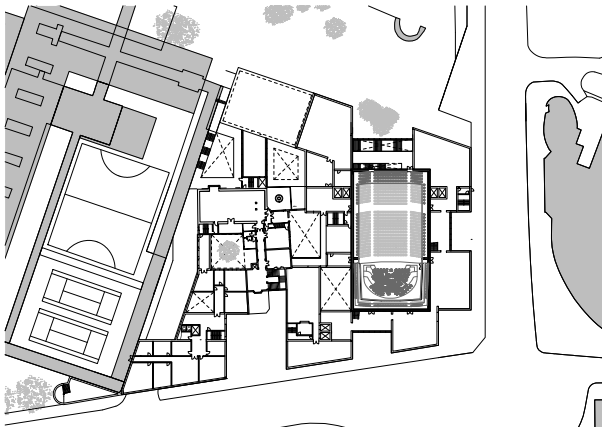
Concert Hall as a series of Public Rooms



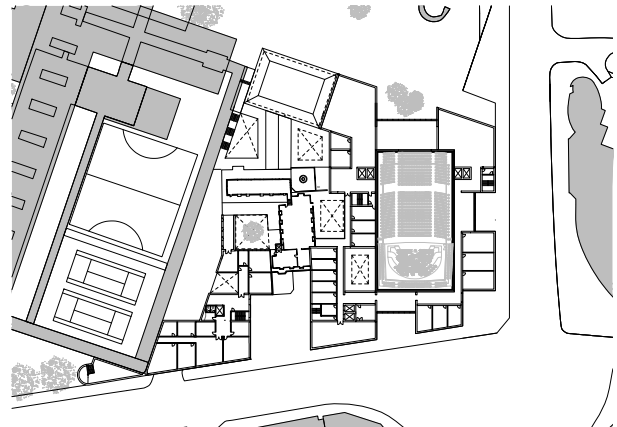
level -1



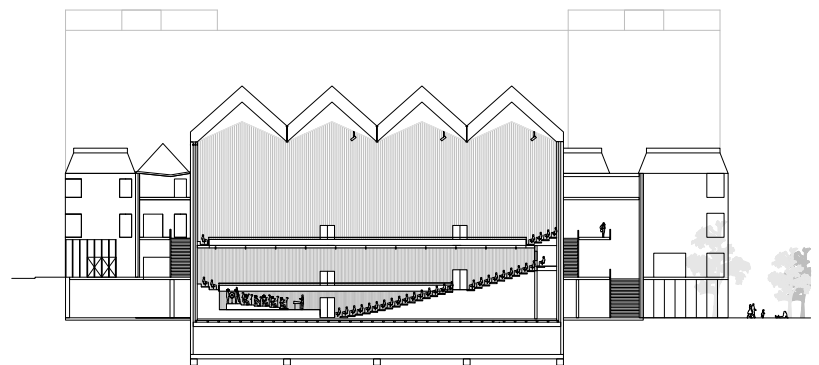
level 0

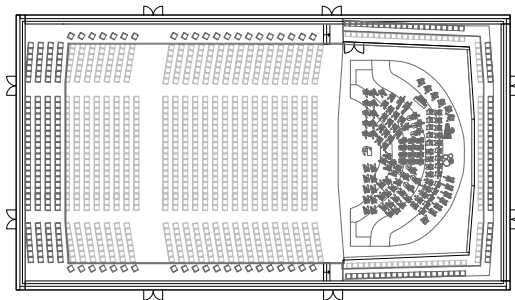
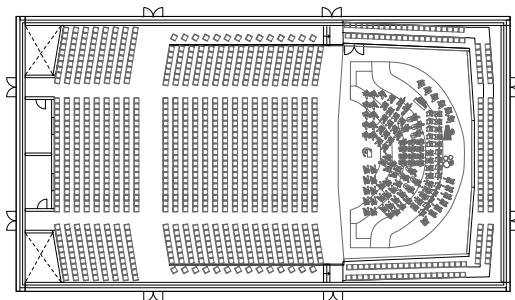
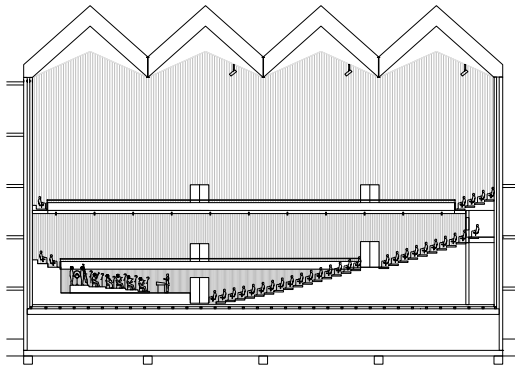


level 1

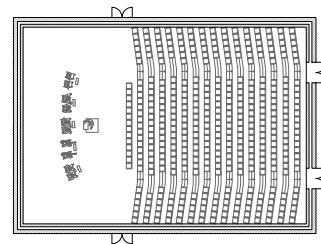
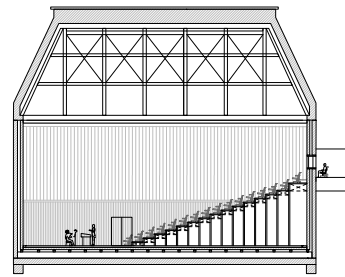


level 2





Concert hall
L: 45 m
B: 20 m
H: 20 m (10 m)
Area (aud):
26,700 m²
Seating capacity: 1,000



Chamber hall
L: 25 m
B: 10 m
H: 10 m
Area (aud):
250 m²
Seating capacity: 400

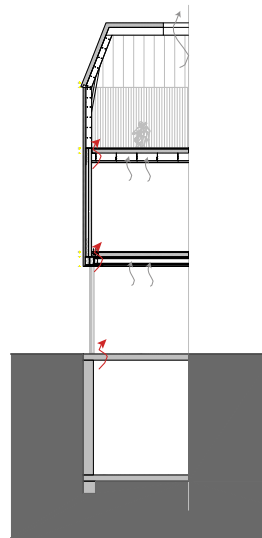
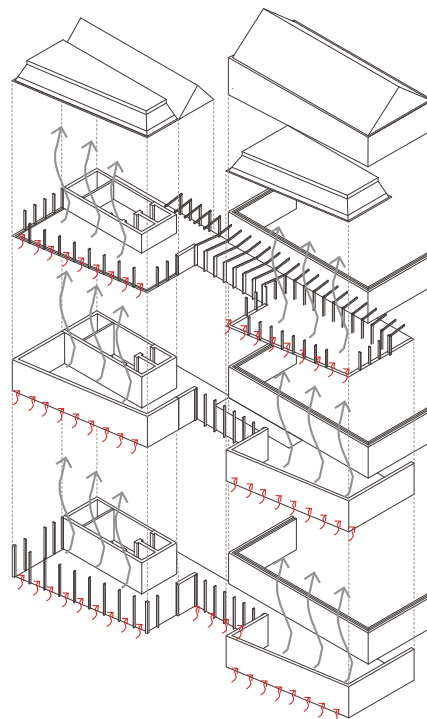
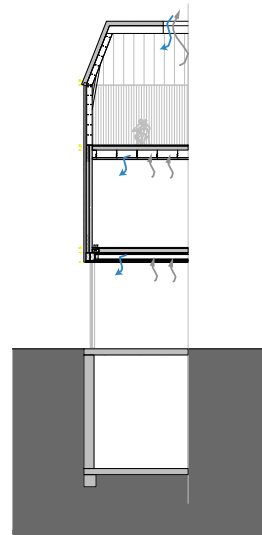
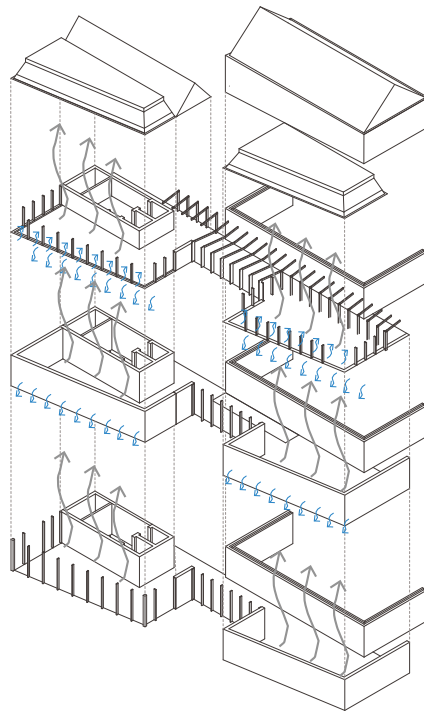


Interior Concert hall vs. Chamber hall

week 4.6

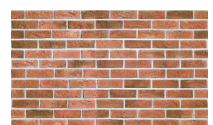
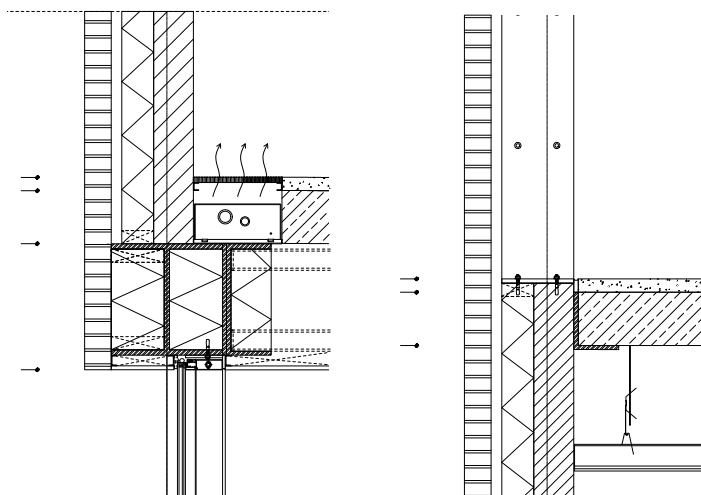
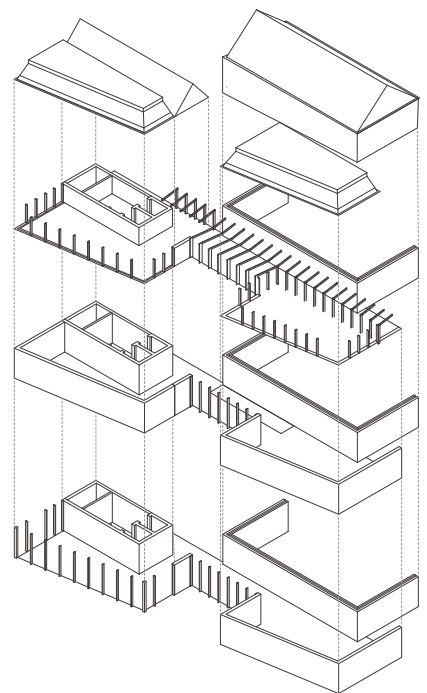
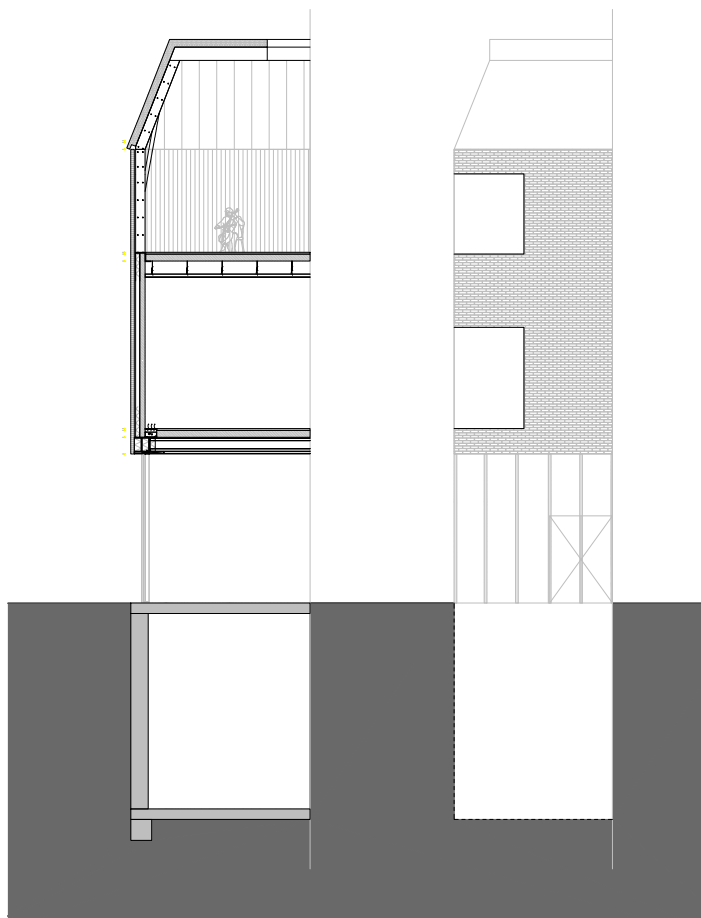
P4 - Presentation

Concert Hall as a series of Public Rooms



Climate

Use of Convectors, fresh air from the floor. Air discharge from ceiling and from the light roof.



BT - fragment

fragment, one volume which shows the use of traditional materials, outside wall: brick , insulaion, inside wall: concrete, finishing roof: slate.

P4- Comments

Research

- You need to conclude and reflect clearly on ideas to achieve a coherent position
- You describe openness of Royal festival Hall and intimacy of traditional streetscape. Be more clear about how they are part of your design.
 - On the site you talk about the layers of history, but you don't talk about the geometric problem of the relation between the Barbican as an urban imposition and the Ironmongers Hall as representing the existing grain.

Architecture

- You describe the project as a market, but unclear what it means, is it an idea? Should the project have another title?
- You describe the existing rooms of the ironmongers, but also explain more fully how the structure of this building is adjusted and informs the new project.
- What is the building like in the city? The wider city is not mentioned or drawn
 - Describe the interiors of your building

BT

- Roof a central theme of project, but problem still not resolved, how does the connection between the roofs look like? Moments between glass and solid?
 - A large span of the concert hall, how does it look like?
- Connection of the hall with the back of house and service area?

Presentation

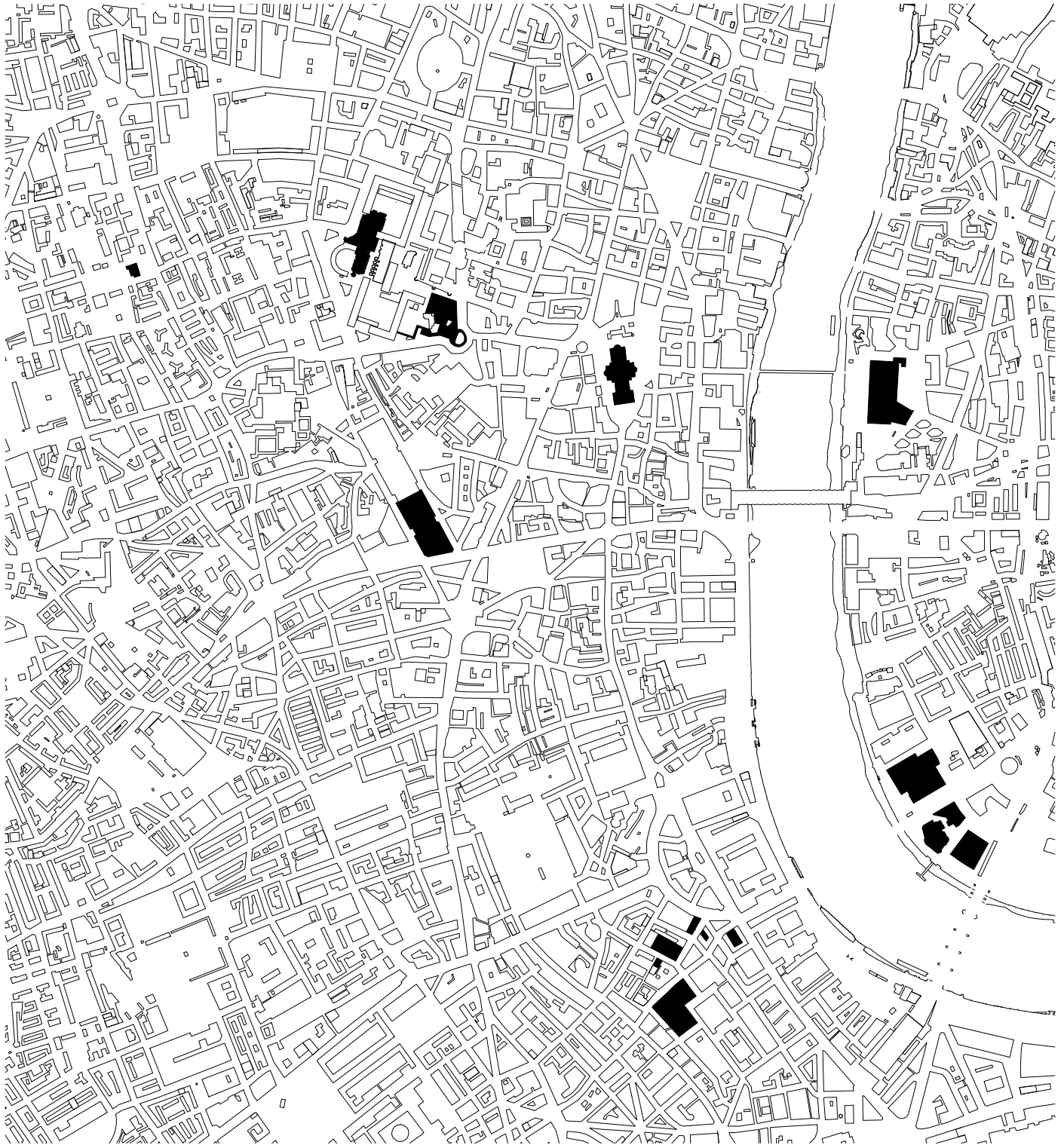
- Start with both, the presentation and reflection
- Make sure that drawings have the right orientation
- You stopped earlier than you have to, did not talk about the Barbican or the concert hall
 - You could talk more about the relationships made between the Ironmongers Hall and the new rooms, the precedents that inform the various aspects of your design

P4(retake) -Presentation

week 4.10

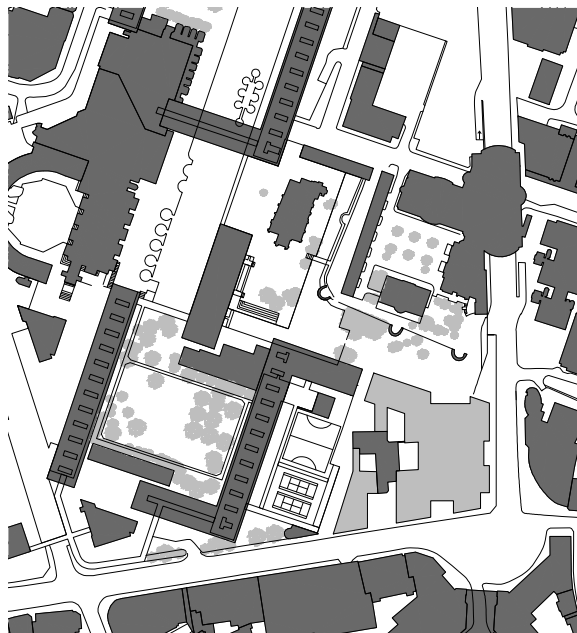
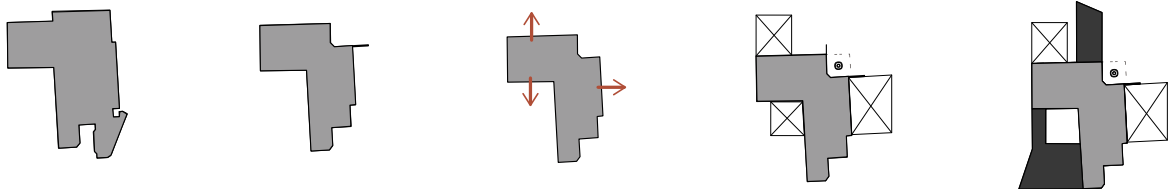
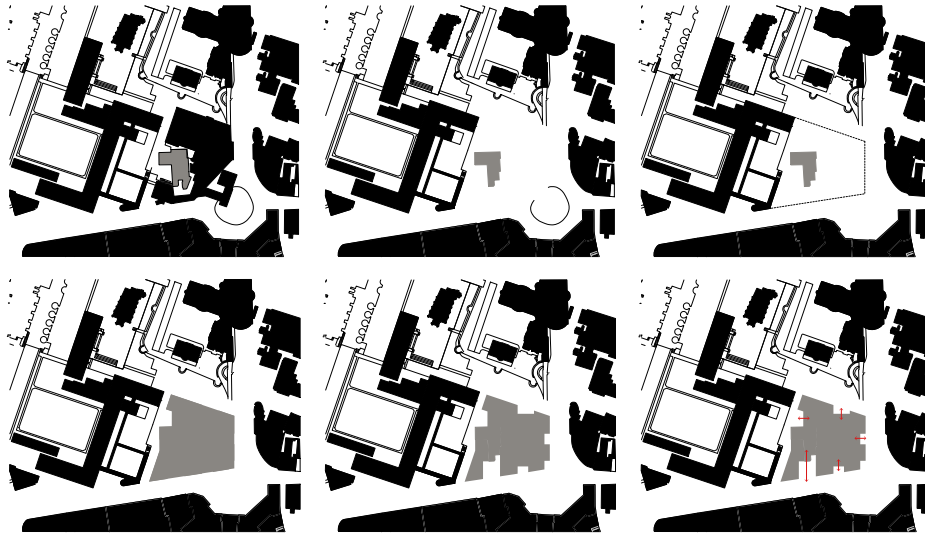
P4 - Presentation

Rooms in The City



The City of London, showing the cultural institutions and the London Theatres.



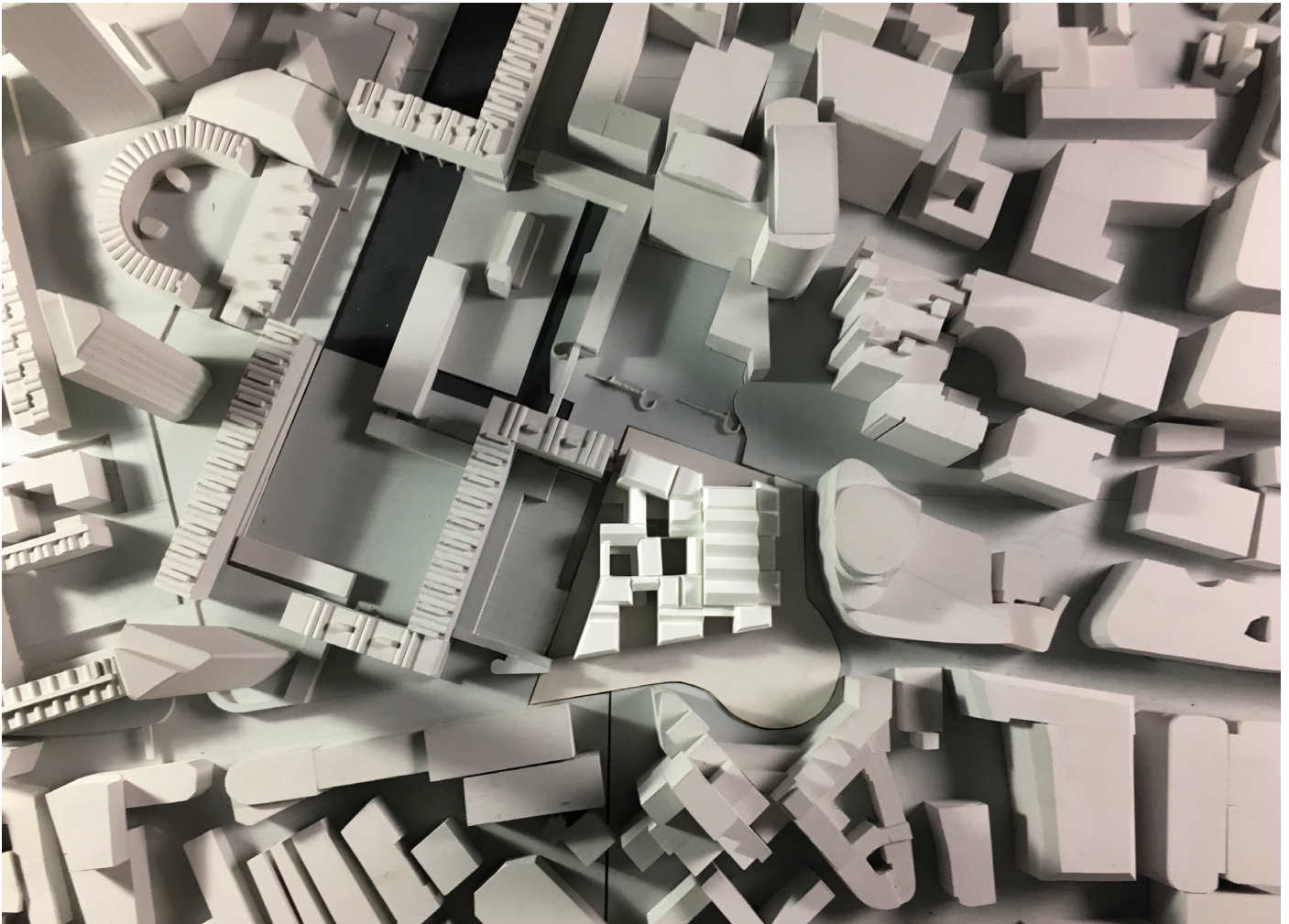


Urban Interventions/ Ironmongers Hall
Interventions

week 4.10

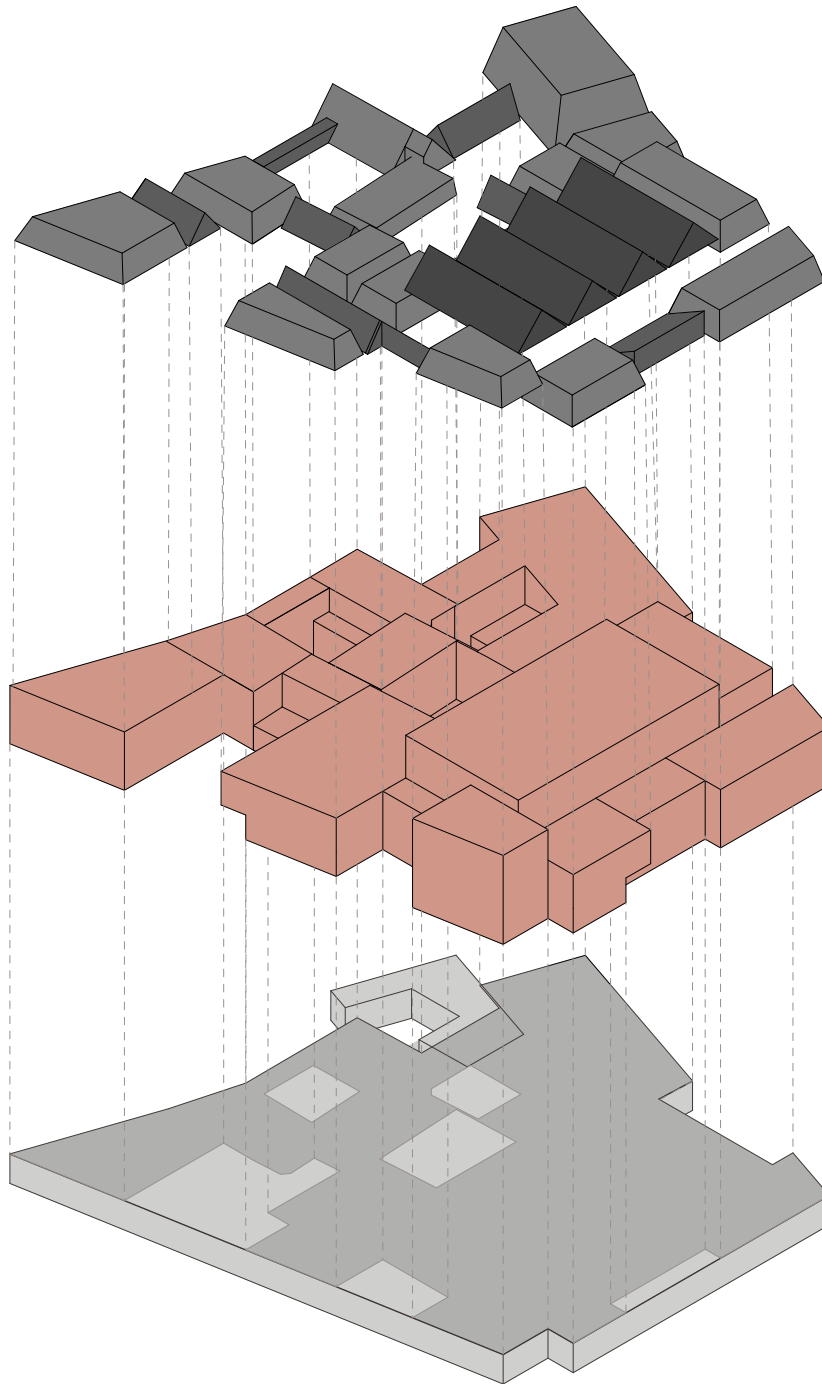
P4 - Presentation

Rooms in The City



1.500 Massing model, The idea of re-building a piece of city, which consist of smaller volumes represents a series of rooms, with each room a roof type.



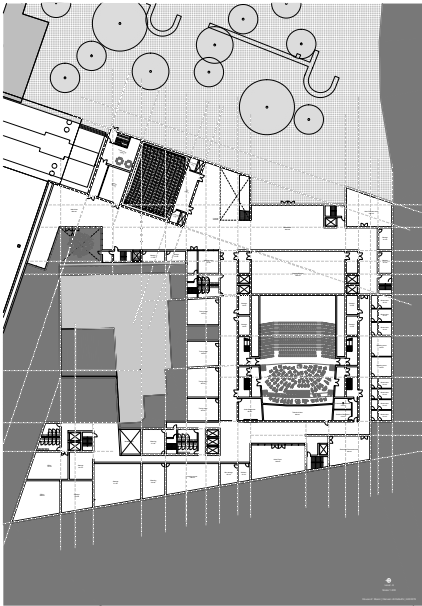


Axono, showing the different layers: Basement, Walls and Roofs

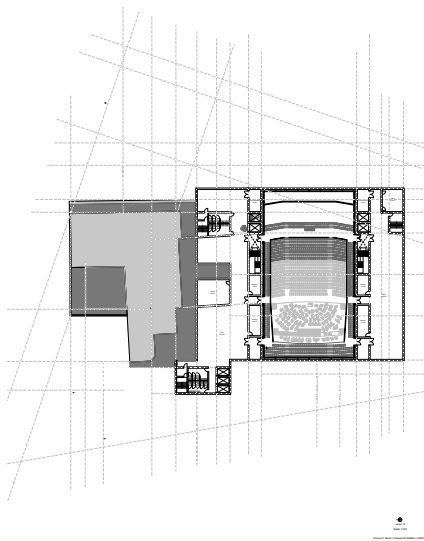
week 4.10

P4 - Presentation

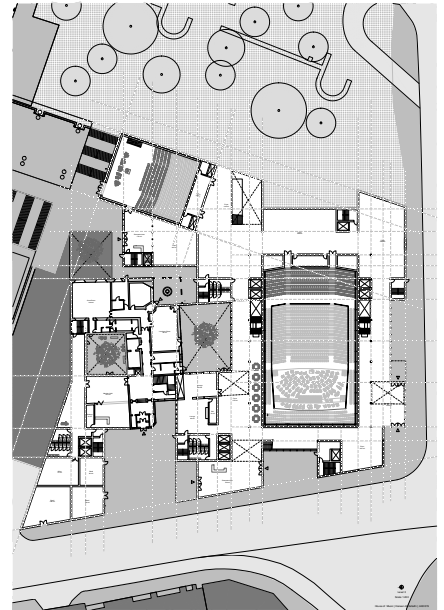
Drawings



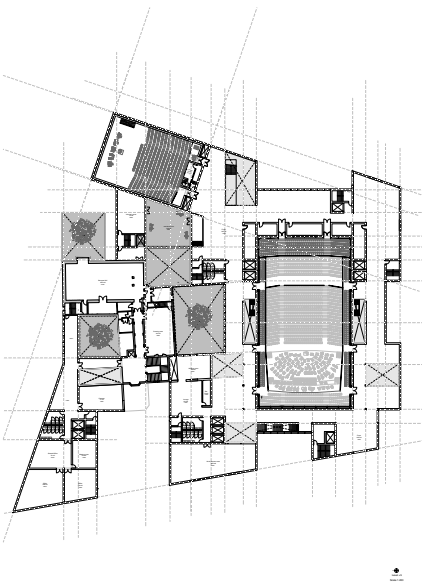
level -6



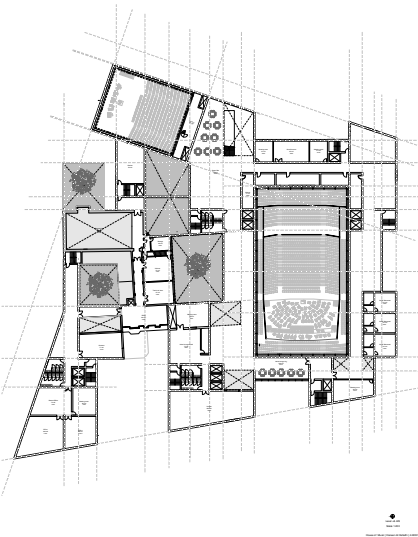
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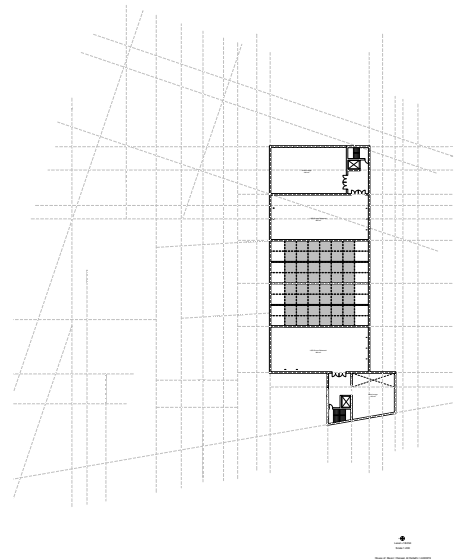
level 0



level +5



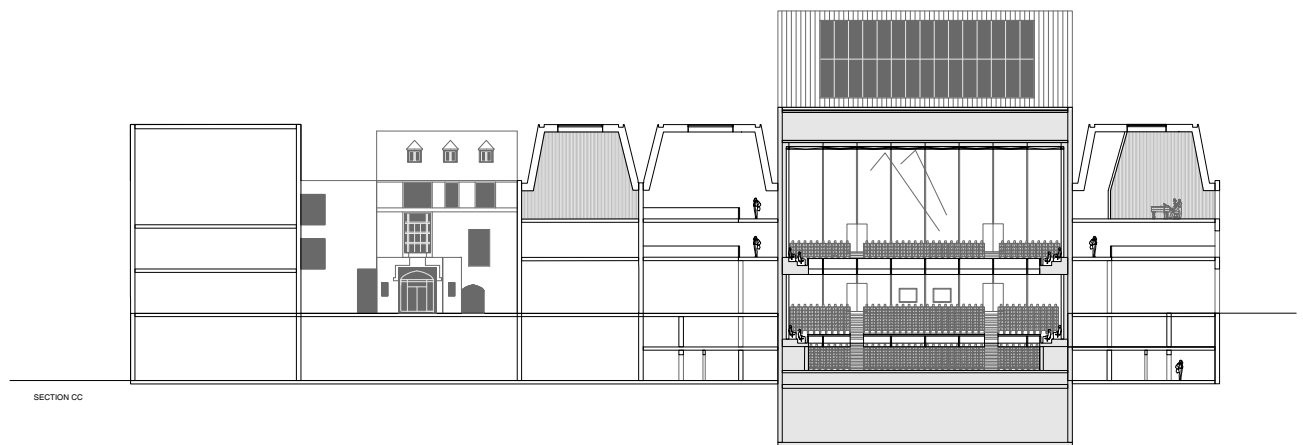
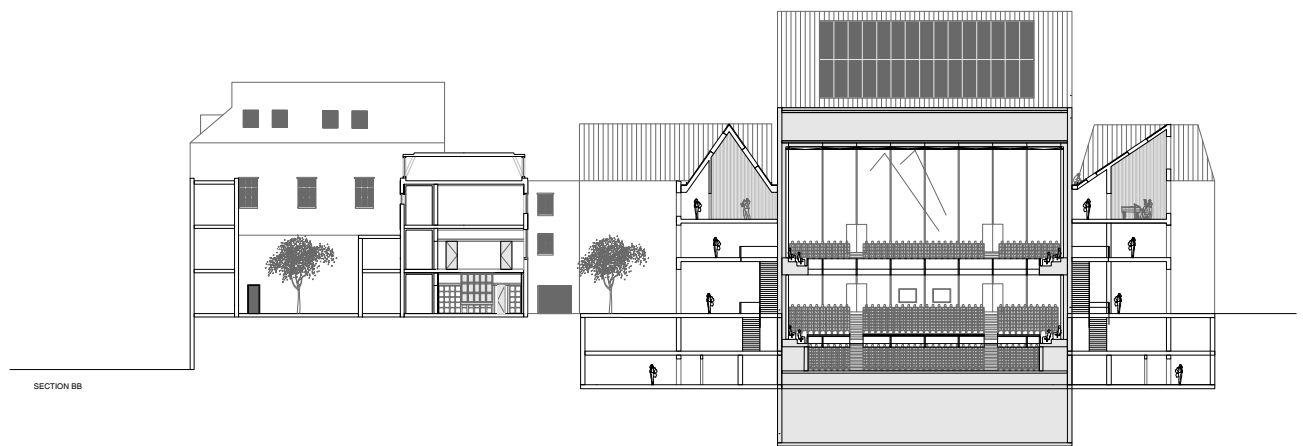
level +8.425



level +18.054

Plans





SECTION ROOF
Scale 1:200



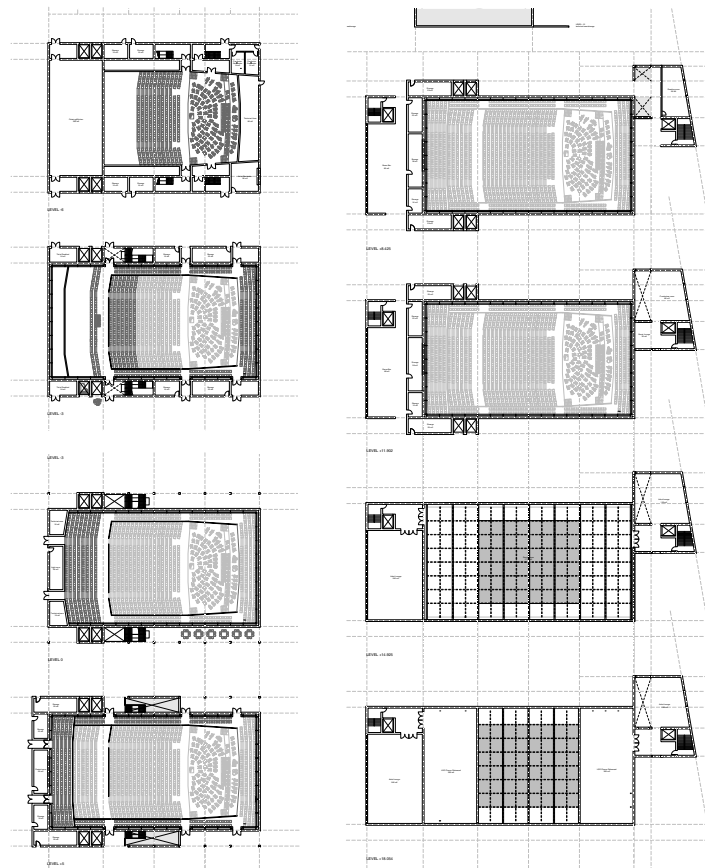
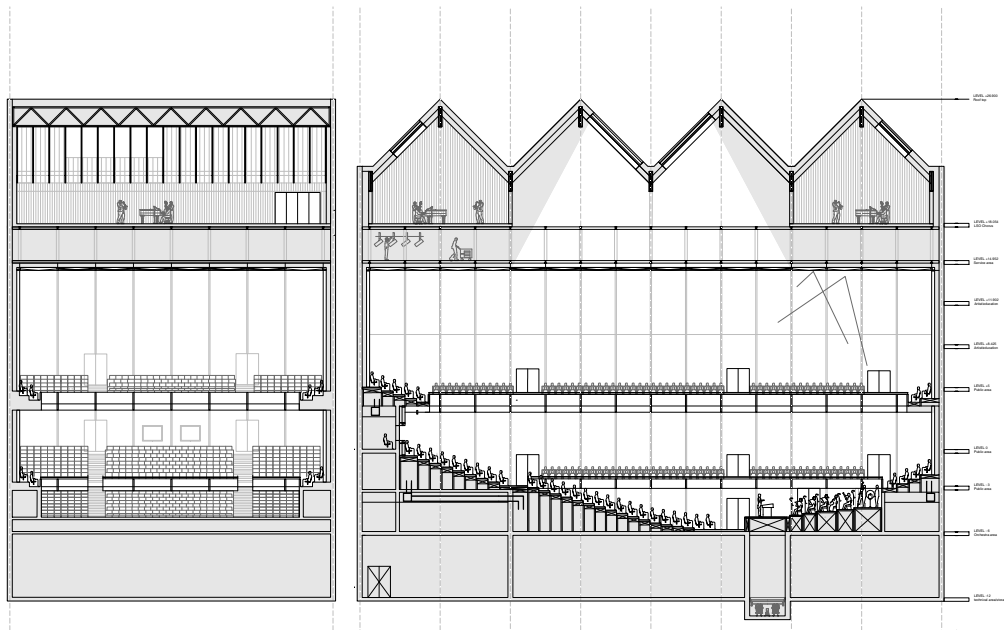
House of Music | Haneen Al Hafidhi | 4430379

Section

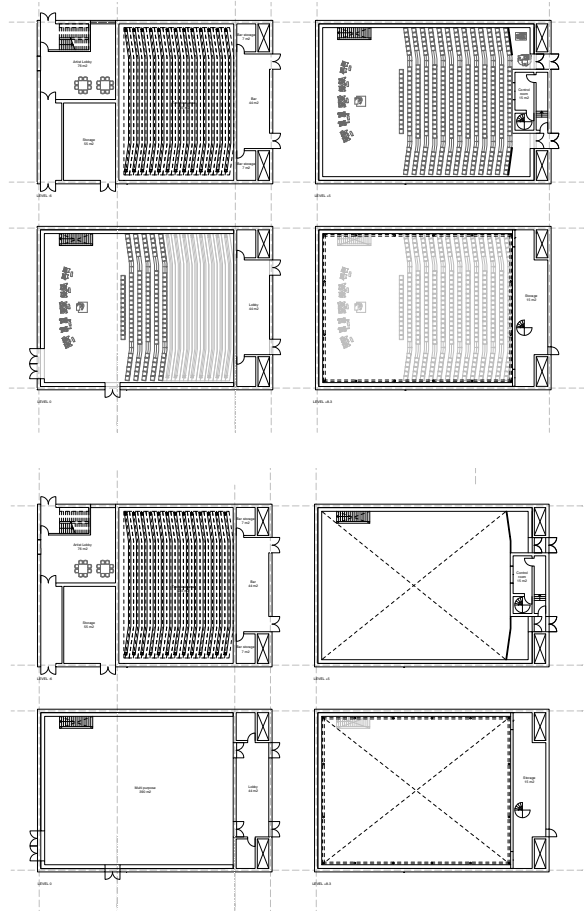
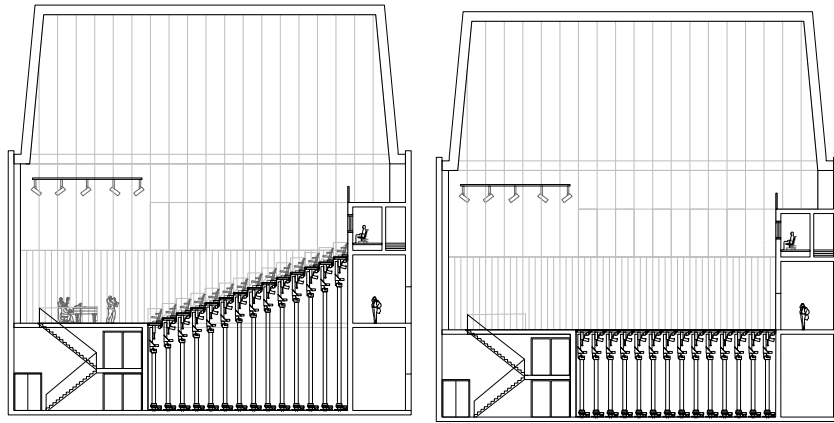
week 4.10

P4 - Presentation

Drawings



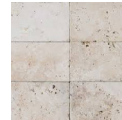
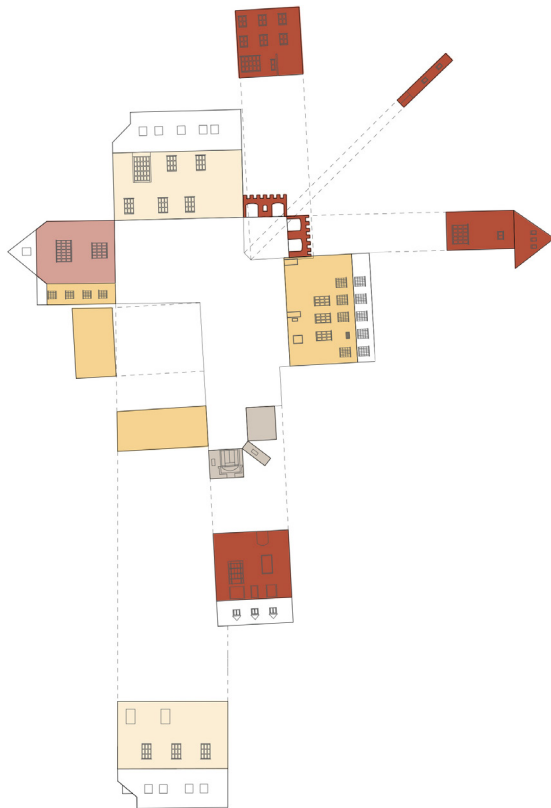
Concert Hall



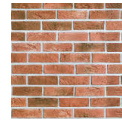
week 4.10

P4 - Presentation

Material



Natural stone



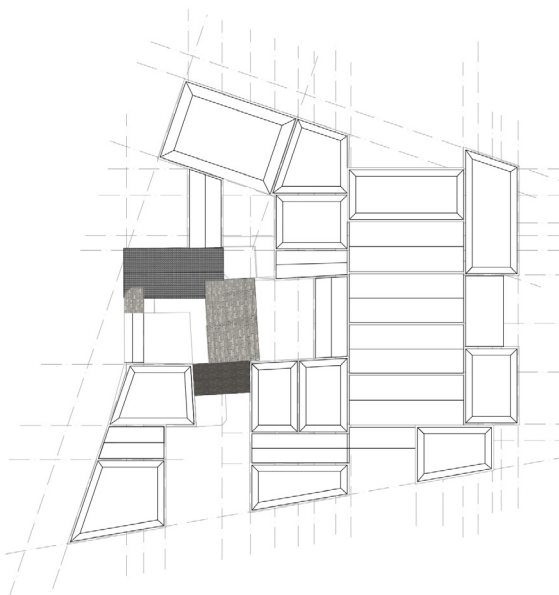
Brick(red)



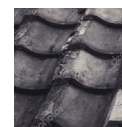
Brick(Yellow)



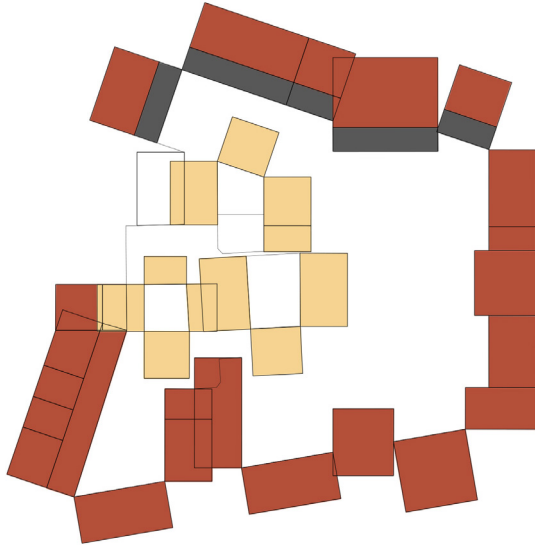
Stucco



Slate



Roof Tiles



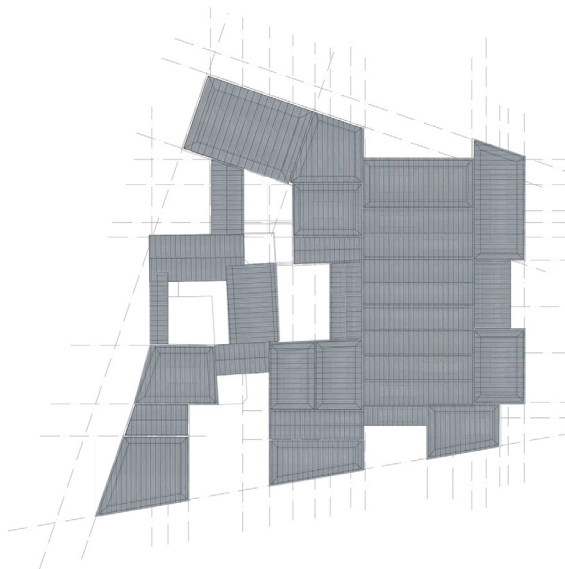
Brick (red)



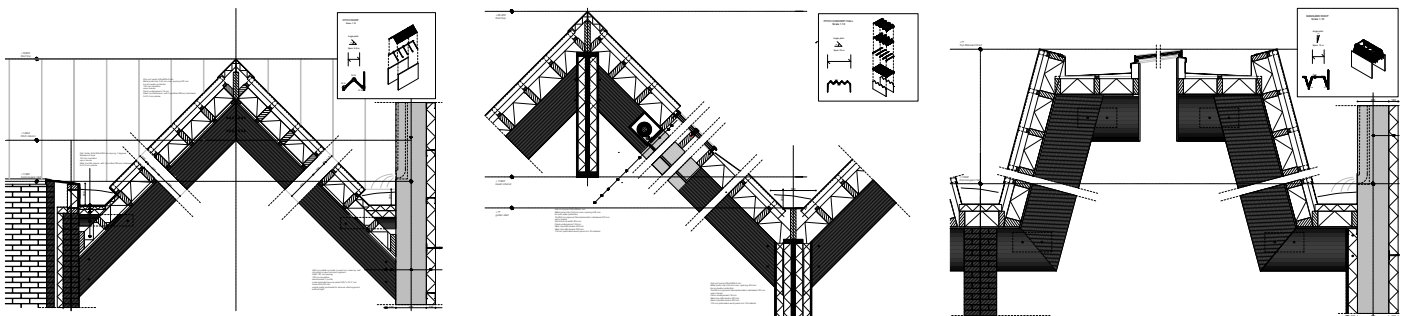
Brick (yellow)



Brick (dark gray)

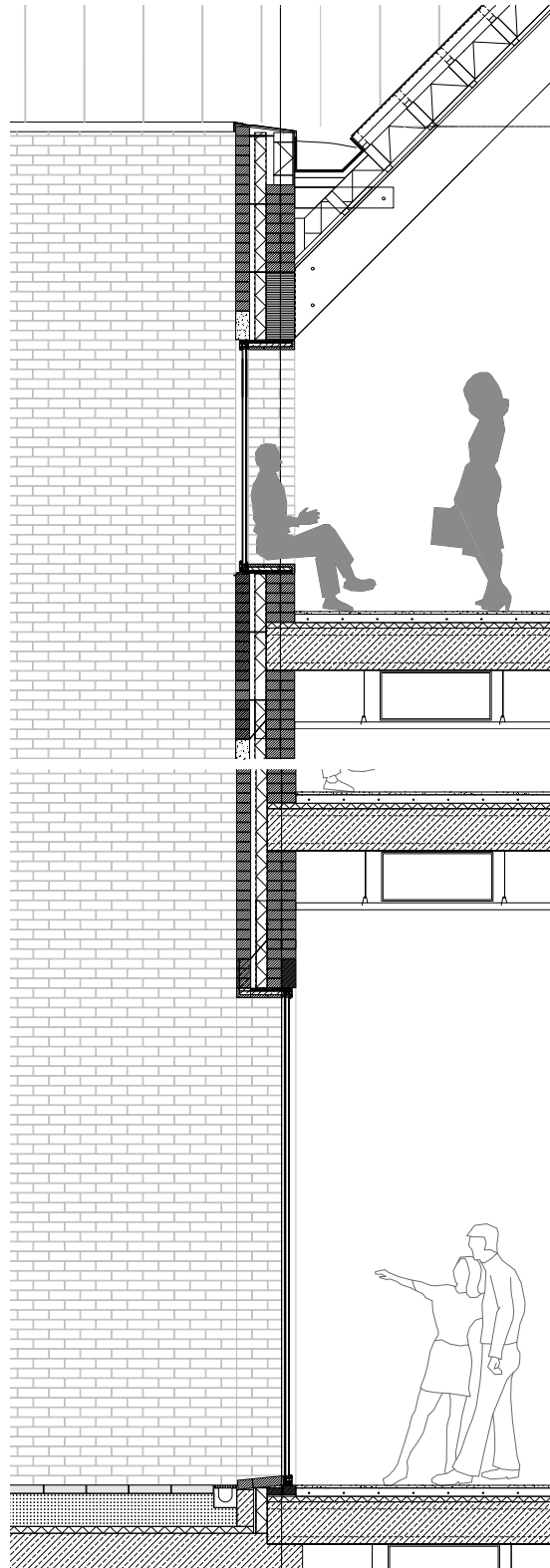


Zinc



BT- Fragment, showing the Concert Hall, and Foyer space.

Details, pitch roof, Concert Hall roof and Mansard roof

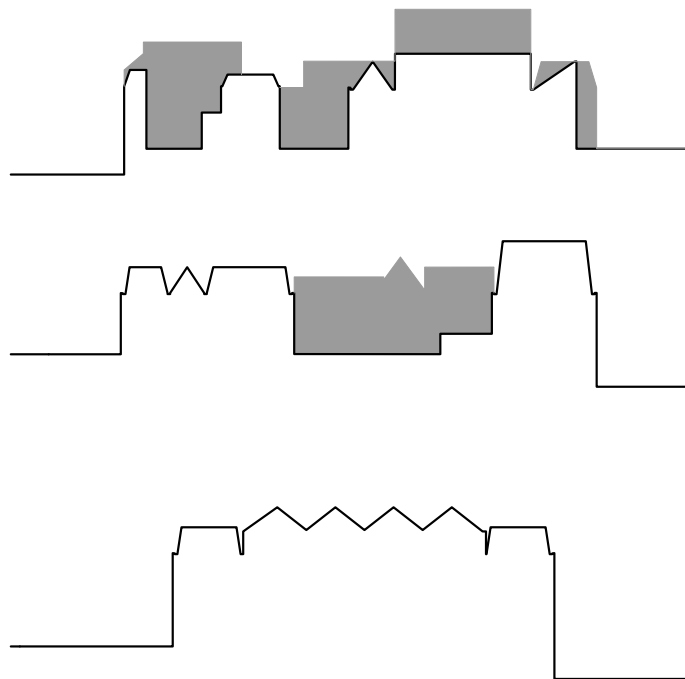


The project uses traditional materials, to keep the language of domestic and human scale in the city.
For the Human experience brick is an important material.

week 4.10

P4 - Presentation

Rooms in The City



RoofLandscape in the city



Impression, showing the street scene, Aldersgate street coming from St.Pauls

P4(retake)- Comments

You have made an informed, verbal and visually coherent presentation, looking into the history of the site and of the City of London. This represents a great deal of progress, both in your abilities as an architect and your confidence as a presenter of your work, which are both to be commended.

You might think of investigating and refining some choices of material a bit more, especially with regard to colour - black zinc roofs, red and yellow bricks- and consider the effect of orientation on your building – choosing where not to make windows, and if so, how to prevent heat gain, this both looking at the façades and roofs. A different orientation lets in a different kind of light; good rooms have different proportions of warm and cool light at different moments of the day.

We think the one impression you made of the corner, coming from St Paul's, is not very convincing. You need to work more on the character of your architecture - make more impressions and it would help if you make final models at the appropriate scales for the collective models, including a 1:50 sectional model which takes in your concert hall for the final presentation. This can inform you in taking decisions with regard to materials and finishes. Good photographs of this model will be key.

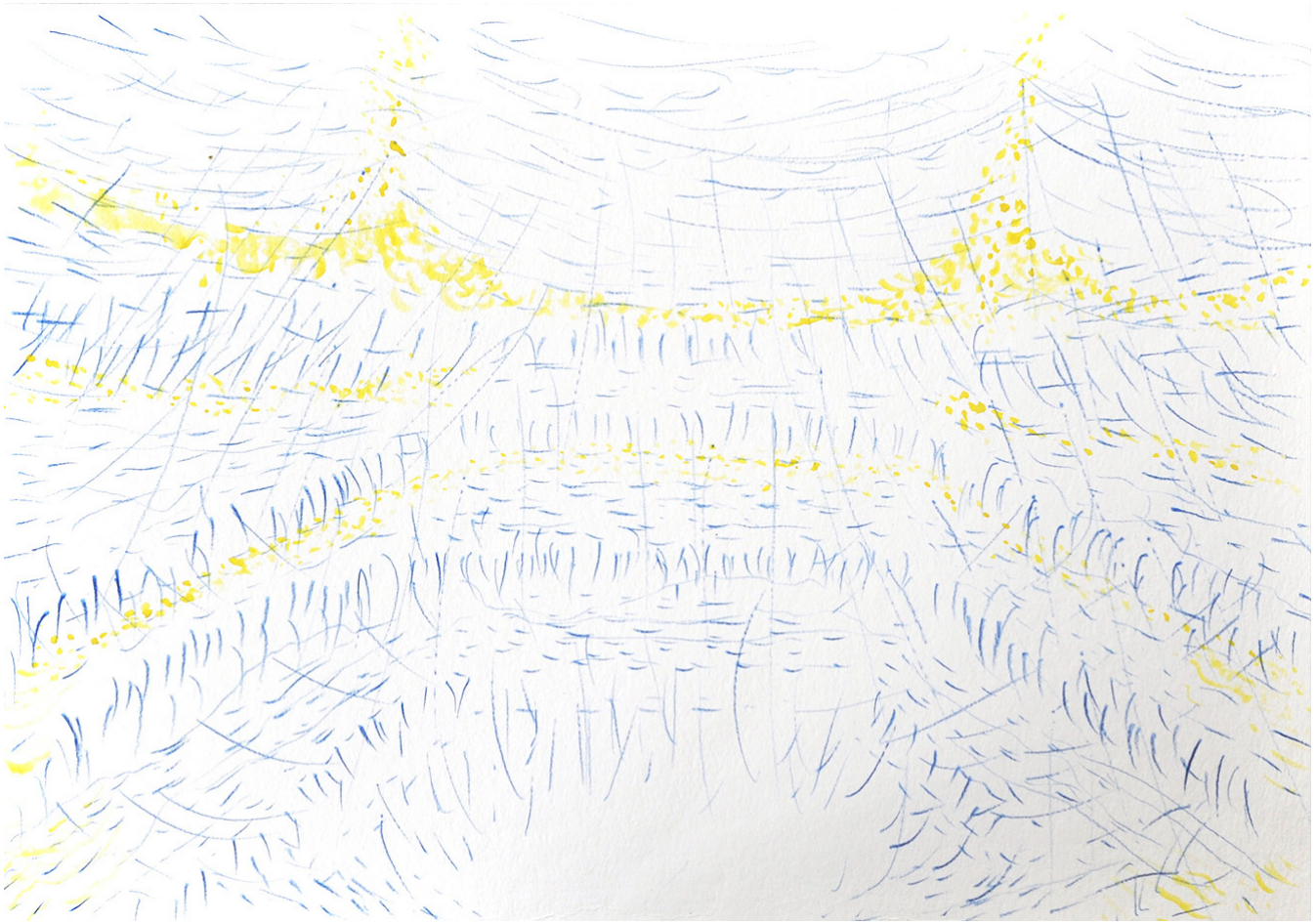
- Reference image of Museum of London: does the roof have any impact on your decision to work with a landscape of roofs?
- Reference image of the 18th-19th C painting of a lush interior with textiles: does this painting lie at the basis of the decision to keep the Ironmonger's hall on site? Or, does this domesticity have a reflection in the final concert hall?

In terms of the presentation please spend some more time on the slide with the evolution of the Ironmonger's hall, it is intriguing but when presenting, it disappears too quickly.

You are to be commended for taking up the challenge of addressing the difficulties that have arisen by keeping the Ironmonger's Hall and managed today to communicate very well what it is that inspires you in this project.

Ps: Tate Britain is the museum of British art, situated further along the River Thames, the museum you show on the map is Tate Modern.

Assignments



Impressions

A good concert hall engages the act of listening as the most important aspect of a total, bodily experience, understood intimately and in public, in communion with both other listeners and performers, within a collective space. This first exercise asks for your initial impressions of what the qualities and character of a room in which to experience music might be.

We will begin with the experience of music itself and your sense of the atmosphere it creates. You will choose two pieces of orchestral or choral music: one from the period of modernity, since 1900, and one from an earlier period of history. You should consider the relationships between them and be able to explain why you have chosen them. They may or may not be pieces which are known to you. For each piece you should endeavour to listen or watch more than one recording and note the differences in style, atmosphere and execution. A brief written documentation of each piece should include the orchestra, conductor and years of the versions you listened to. You may wish to consult one of the many freely available listings to find suitable pieces or the best versions.

Together, we will watch or listen to a significant fragment, which you will prepare for each of the pieces you choose. If possible it would be useful to see the piece being performed (YouTube). In response to them you will present two found images of spaces within which you could imagine listening to one or both of them, in the company of others. These do not have to be spaces specifically designed for music, nor do they have to

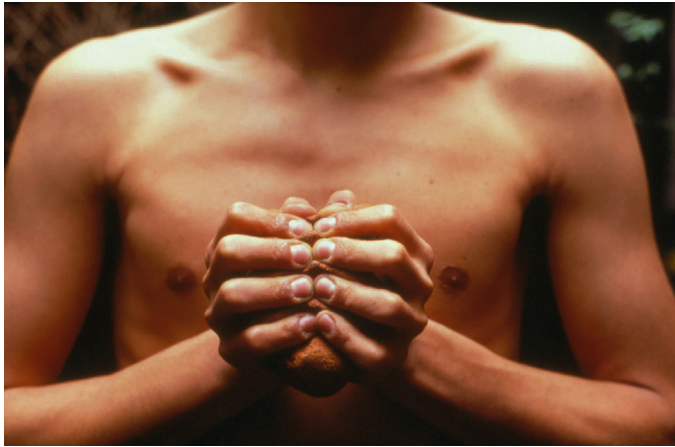
be represented through photography. They might equally be discovered in drawings, paintings, texts, or other media. From these beginnings, you should develop an initial representation of your own hall using two dimensional media: drawing, orthographic drawing, painting, photography, printing, embossing, collage and montage, relief...

Image: First impression of an intimate concert hall where acoustics and light become one, Paul Robbrecht 2017

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Expressions

Working from your initial impression, and at what feels like an appropriate scale, you will develop a material model of a space within which your pieces of music might be performed and listened to. This should not be situated in a particular place but you might wish to think about relationships with things beyond it: earth, sky, light or view for example; or particular qualities that would affect its atmosphere and character: colour, reflection, lustre, figuration, artificial light etc. Your model might wish to think about the space in time.

You will think through making, creating pieces that physicalise space, material and the actions of making as a synthesis: stacking, carving, folding, stretching, stitching...In the course of this development you should consider how the forms, volumes and structures you propose will impact upon the acoustic character of your emerging room.

Both working iterations and the final pieces will be presented. They should be large enough in dimension, that their interiors are able to be experienced both through the camera and with the eye. You should be careful about how things are made

The model of your hall and the tectonic and material characteristics that will be revealed through the act of making it, will inevitably engage with the wider history of making large rooms and spaces. You will present key research precedents that describe relevant ways in which large scale spaces of a related character have been formed, constructed and structured through history.

Images: Gabriel Orozco, My Hands Are My Heart



Intuitions

The House of Music will take its place in the ensemble of cultural buildings that define our collective image of the city, a new figure on the skyline, against the backdrop of the strong material forms of the Barbican Complex and, perhaps, in dialogue with the dome of St Pauls Cathedral.

This brief accompanies the issue of the base programme for the House of Music, which you will adapt, develop and refine over the remainder of the academic year. Having visited the site and considered the social, cultural, political as well as physical context of the project over a number of weeks it offers you a first opportunity to articulate your conception of the developing project and the way this might translate into the forms, mass, volumes, placement and relationship that you envisage for your proposed House of Music. You should, in particular, consider the way in which it engages the relationships between the wider Barbican complex, London Wall and the archaeological remains of the old city fortifications; reappraising their relationship. This may involve proposals for new exterior routes, spaces or elements and other programmes, beyond that of the House of Music itself, remembering that the new facilities should be understood as part of a larger cultural complex, encompassing three other music auditoria: the Barbican Hall, St Lukes; the Guildhall School of Music's Milton Court. You are not limited to the red line boundary of the actual competition site if there are reasons to extend beyond it.

Your intuitions may be presented through drawings, sketches and photographs but will primarily be represented through models, placed within the site context model. These models are sketches and the process for developing and making them

should be fast and iterative, using appropriate materials to allow this. Your investigations should balance your perception of what feels correct against the realities of the brief. It may lead you to creatively critique elements of the latter.

Programme

The base programme for the House of Music is on the second page of this brief. It is issued for guidance only and should not be understood as a definitive document, either in terms of areas or of programmatic elements. In the course of your detailed development you may find additional spaces, adjust relationships or add elements, whether major or minor. Alongside the printed brief you will be sent a spreadsheet to allow you to keep track of your project in comparison to the given areas.

The programme does not give volumes of space at this stage but you should consider this in the development of your strategies, in particular the required heights of performance spaces. The areas given are net. At the bottom of the schedule there is a suggested percentage which allows you to estimate the gross area, including wall build ups, external envelope and additional circulation. This figure is for guidance. You should keep in mind that you need to add area for movement where necessary, rather than simply multiplying every figure by the grossing factor.

Image: Aerial Photograph of Site

**House of Music
Programme**

Zone			Net m2
1.	External Areas		
		Taxi drop off	
		Coach drop off	
		External public spaces and routes	
		Incl. Restaurant Terrace / External Performance	
	0		
2.	Public areas		
2.	1.	Arrival	175
		Weather lobby	
		Cloakroom	
		Box office	
2.	2.	Foyer	2500
		Bar counters and serving	
		Bar storage	
		Toilets - male	
		Toilets - female	
		Toilets - accessible	
2.	3.	Hospitality	500
		3 Multi-purpose of different scales (can combine)	
		supporting facilities	
2.	4.	Catering	750
		Café and kitchen	
		Restaurant	
2.	5.	Retail	75
			4000
4.	Concert Hall		
		Auditorium : 1900 to 2000 seats	2000
		Platform	400
		Control rooms	225
		Projection and Video	
		Sound	
		Lighting	
		Broadcast	
		Follow spot position	
			2625
5.	Backstage areas		
		Storage	850
		Offices	100
		Green room / bar	150
		Other performers areas and dressing rooms	550
		large dressing rooms	
		soloists dressing rooms	
		conductor's dressing room	
			1650
5.	Education, rehearsal and other performance		
		LSO Chorus rehearsal room	380
		Club / informal venue	500
		LSO / GSM Chamber hall (may be combined)	125
		GSM Lecture space (may be combined)	175
		Small LSO / GSM rehearsal rooms	175
		4 Education / hire boxes	120
			1475
6.	Building operations, administration		
		Staff canteen + kitchen (may be combined)	125
		Cleaning	100
		Cleaning dept. central storage	
		Cleaners rooms	
		Cleaning department - office	
		Cleaning department - staff lockers & lounge	
		Building maintenance	200
		Maintenance workshop	
		Central storage	
		Maintenance office	
		Stage door	50
		Stage door waiting	
		Stage door security	
		Bin store and garbage compressor	50
		Dock office	
		Loading dock	100
		Outside broadcast vehicle parking	35
		Offices	
		LSO / Barbican / Building Management	250
			910
Total net area - m2			10660
Allowance for grossing			50% 5330
Total Gross area			15990

NOTES

- All Areas are approximate and open to adaptation
- Grossing factor is for guidance
- Additional commercial, cultural, educational or housing programme may be added at your discretion and in discussion with tutors

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Interiors
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Investigations

A public building has a responsibility to the city in which it stands, to the buildings, spaces, communities that surround it and to the people who inhabit it. During your time in London, you will collectively gain a knowledge of both the immediate and wider situation of the proposed project, through a series of investigations across a range of different scales that will engage aspects of the city, the site and the communities that it would serve. Collectively, you will undertake work that brings the site back to the studio. Individually, you should develop lines of enquiry, which can inform the ongoing development of your proposal. The outcomes will be recorded using appropriate media that will include models, sketches, orthographic drawings and photography. For the latter we will be working with David Grandorge, a renowned architectural photographer and a former Visiting Professor of the Chair.

Models

Working in three groups you will construct models at three different scales, utilising a coherent and agreed range of materials. All groups will need to assist in surveying for the large scale model whilst in London.

A small scale model will describe the site in the context of River Thames, engaging it and the Barbican as part of a public route that relates it to other large scale cultural buildings: The Royal Festival Hall, National Theatre, Tate Modern, St Pauls Cathedral etc.

Hannah HARMENS
Haneen AL-HAFADHI
Surbi SINGHAL

YANG Jun
Jeroen MOERMAN

Image: Barbican Undercrofts © David Grandorge 2017

A medium scale model will describe the situation of the building within the surrounding context of the Barbican and the City of London and, if possible, its relationship to the dome of St Pauls and the spire of St Luke's Church, now the LSO rehearsal building.

Yamal DAEMS
Bo GALL
WU Haoyang

LU Yingxi
LI Jingshu

A large scale model will describe the immediate site context, engaging the complexity of the sectional relationships between the existing buildings, surrounding streets, the Barbican Landscape and the High Walk.

Levin SCHUMACHER
Rosmarijn DE VRIESLIN
Sebastiano PIBIA

Mathijs BOERSMA
Haowen
Mohammed Rahil SOFAWALA

Photography

Working with David Grandorge you will produce two photographic essays. The first will record the physical character and architecture of the Barbican complex and its relationship with the city that surrounds it. The second will focus upon the people and communities that inhabit the Barbican, the arts centre and the surrounding streets.

Outline Timetable

Thursday	A walk along the the River to the site
Friday	The Barbican and the site
Saturday	London theatre
Sunday	London walks
Monday and Tuesday	Self directed work

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The National Theatre
Preparatory Models
Denys Lasdun

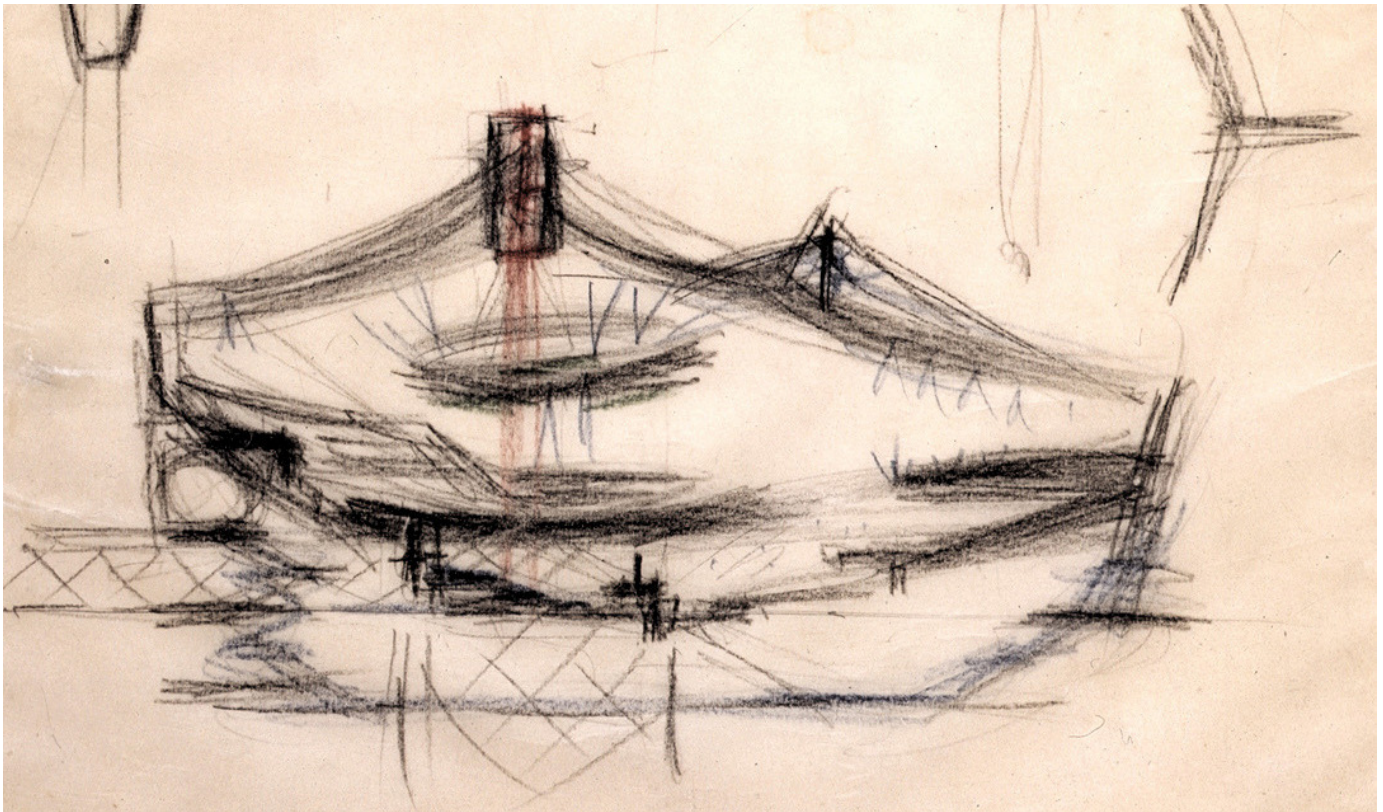
Consolidations

Perhaps the most important act for an architect is drawing together the multiplicity of conditions which a building needs to address and resolve into a synthesised whole. Working from your first intuitions of how the House for Music might begin to engage with both its site and immediate urban context, this brief asks you to develop and refine these initial studies to a level of strategic resolution which begins to address the functional and spatial arrangement of the building's programme and any additional urban spaces or functions which you wish to integrate into the project.

Working from your knowledge of concert halls, developed through both the precedent studies and your own investigations of a space for music, you should consider how the form and volume of the concert hall is placed in response to the proposed mass of your building and is connected to principal front and back of house functions. The questions of how the buildings are serviced and the ways in which audiences, performers, technicians and equipment arrive and move through the building should also be addressed. The outcome should be a series of plans and sections, minimum 1:500 scale and accompanying diagrams, which consolidate the building's spatial and functional arrangement. These should be accompanied by a well-made physical model or models, set within the site models, as the culmination of a working series and should situate the project in response to its physical context and the wider condition of London and its social and cultural infrastructure.

Alongside your investigations into the physicality of the building you are asked to write down and illustrate the key ideas which are informing your developing design. These should engage with wider social, political, economic and historical contexts as well as physical ones and should culminate in a series of research questions and a written abstract of approximately 500-1000 words as part of your developing project journal. They will engage the work carried out in the research you have been undertaking, in dialogue with that of the studio and will position your project and attitude to the brief.

These elements, alongside the completed work of the first project will form the basis of material for the P2 examination.



Choreographies

The performance, in any theatre or concert hall, begins in the streets outside, as the audience converge upon the entrance and begin their journey from city to seat: extending the urban situation into the deep threshold of the interior. This choreographed movement of large numbers of people through defined spatial sequences creates the festive atmosphere that culminates in the hushed moment, when the lights dim and the performance on stage begins.

Multiple routes converge and overlap in plan and section to serve the various balconies, through foyers that offer moments of both intimacy and collectivity. These spaces are highly logistical, sized and arranged to direct and accommodate smooth flows of people while servicing their need to hang a coat, meet a friend, have a drink or use the bathroom. However they are also equally fundamental in terms of establishing the experience of the audience.

The material, light and acoustic qualities of each space work together to create an ambience which often defines the visible public expression of the performance happening in the closed world of the auditorium. These are the spaces through which such buildings address the city and, as such, they define much of its architectural character and expression. Increasingly, the demands on modern public cultural institutions to work with diverse audiences and to maximise both revenue and value means that these spaces also need to be able to transform in ways that generate interest and activity beyond the defined moments of a performance in the hall itself.

This brief, the first of the MSc 4, extends the strategic concerns of the work undertaken in 'Intuitions.' It builds upon the urban and programmatic concerns already identified, but also seeks to shift concerns into a new territory: exploring the architectural and spatial qualities and character of your building's proposed entrances, lobbies, foyers and staircases while also testing the rigorous programmatic demands that would be made on them.

The development of this body of work should be undertaken across a range of scales, in two and three dimensions, and involving diverse forms of representation from diagrams to interior spatial models. The foyers will form an extended threshold between the exterior of the main concert hall and the facades through which the building establishes its relationship with the city. Both will need to be considered as part of your developing understanding of these public interiors, however you will not develop the concert hall in detail at the outset and therefore you, as the choreographer of these spaces, will need to allow a degree of tolerance in your designs.

The outcome of the work, which will form a central part of the presentation at the P3 Examination, will be a series of sketches, drawings and models which describe the development of your ideas and are able to articulate the functional and spatial sequence as well as the festive character of your proposals, expressed through form, colour, material, adornment and furnishing, considering space, use and time. Precedent will be critical in developing your thinking and you should draw upon the buildings you have already looked at as models, while continuing to explore new, relevant precedents for your individual explorations.

Image: Sketch for Berlin Philharmonie, Hans Scharoun