

| GRADUATION PORTFOLIO |
House of Music, London

Graduation year 2017|18

Interiors
Buildings
Cities

BUILDING WITH CONTEXT

The studio of 2017 of interiors buildings and cities suggested designing a concert hall for classical music in the city of London.

The new concert hall avenue will be the permanent home to London Symphony Orchestra, currently based at the Barbican Centre. The venue will sit on the site which is currently occupied by Powell and Bon's Museum of London relocated to a new building by Stanton Williams and Asif Khan at Smithfield's Market.

I envisioned the new building to meet the needs of the artists and audiences of today. It should be sensitive to the character of the Barbican and sit actively in the culture mile. The city of London cooperation together with Barbican, Guildhall School of Music and Drama, London Symphony orchestra and Museum of London aims to bring the area back to life with exciting cultural events.

The attempt is also to identify how can the design be rendered with inclusivity for the Londoners and non-natives alike.

There are three sub-research questions:

1. How can an enclosed avenue for classical music radically effect the contextual character and its activities ?
2. What can be the other functions or programs that aid in constructing community engagement with festivity in the city of London ?
3. Can this musical avenue be a part of everyday life - almost like a thoroughfare or a monumental object, more like a destination ?
4. How can a space for music be tied to the festive scape of the city like London?



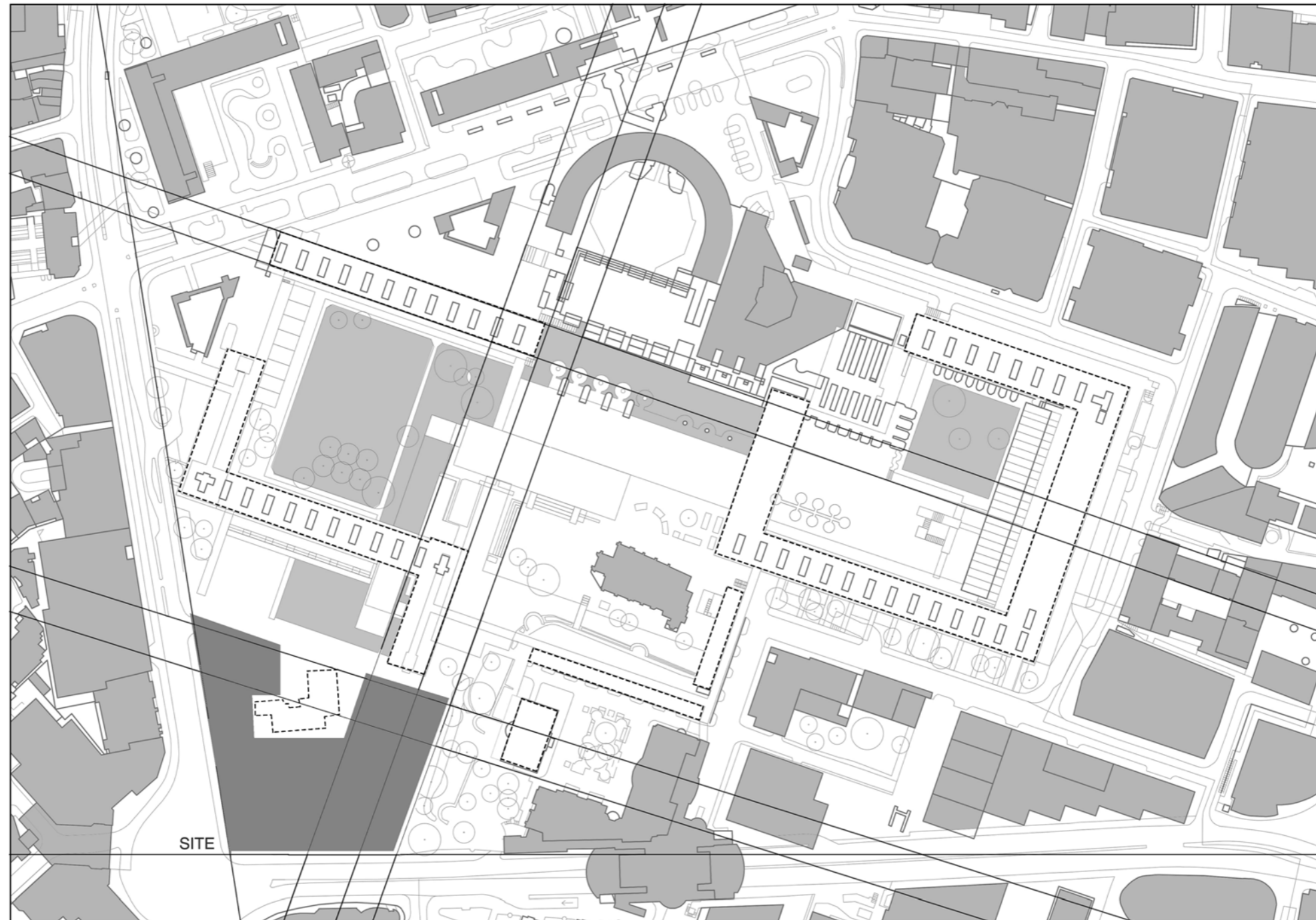
barbican



**GUILD
HALL
SCHOOL**

LSO London
Symphony
Orchestra





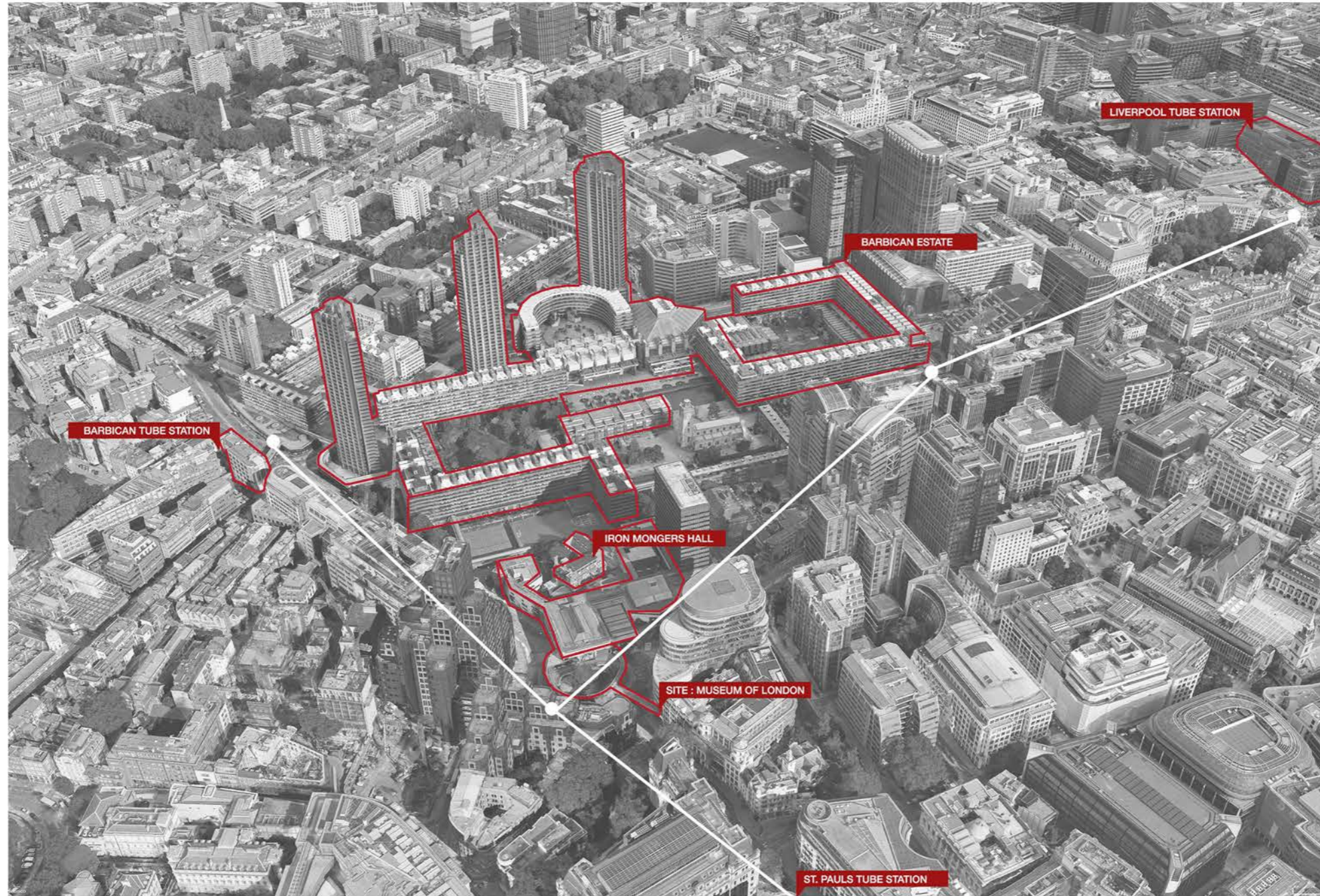
Site is like a rough trapezium block sitting at the very end of the barbican complex almost like an extension to it. Here, the venue of concert hall is where people want to spend their time, with or without a ticket and the architecture carefully create an edge to the existing architecture of Barbican. The context has residential blocks, school for girls, guildhall school for music and drama and series of gardens and lakes that form the landscape of barbican.

SITE STRUCTURING

The graduation project 'House of Music, London' expands upon the idea of designing a concert hall next to the Barbican complex at the existing site of Museum of London. This site is in close proximity to Barbican, St. Paul's Cathedral and Guildhall School of Music. It also overlooks the historic Roman wall and envelopes the Ironmongers hall within the complex. This makes the site for the new House of Music contextually challenging.

From the beginning, the concert hall is envisioned as a viable opportunity to bring together leisure and recreation, but also a lucrative public realm where various social groups can initiate interaction. To felicitate this, it was decided that the concert hall should not only be a monumental program in the urban scale but also positioned strongly as an everyday ritual.

To achieve this, a vital strategy of using easily recognizable architectural forms and languages was adopted and again the site visit provided visual cues for the same.

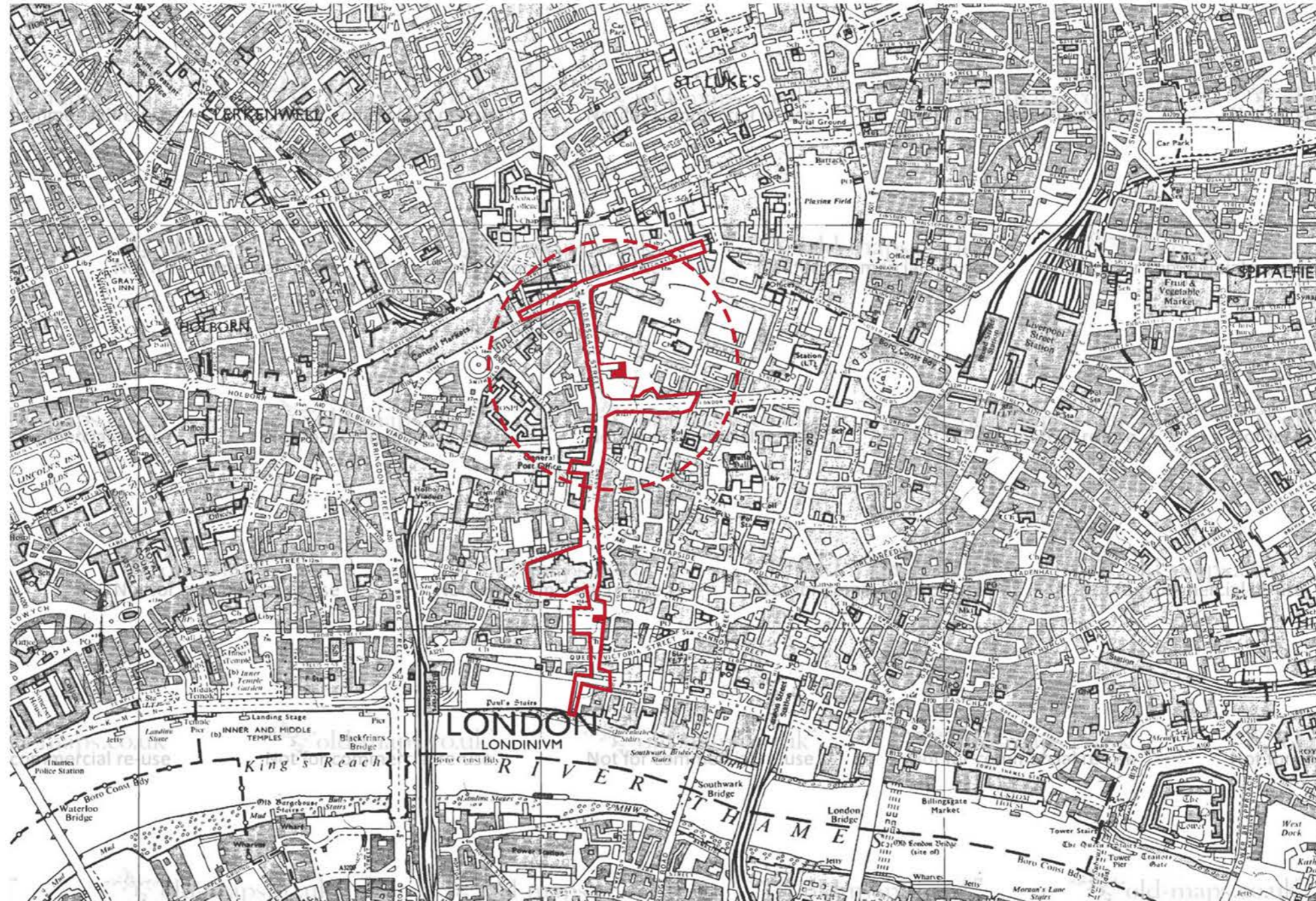


This site has influx of visitors from three tube stations, Barbican tube station, St. Paul tube station and the Liverpool tube station. Two of them being on the Aldergate Street make it highly walk able. This is also the place where there are maximum restaurants and cafes to activate the area around. (This can create an entrance for the new house of music.

SITE STRUCTURING

The ironmongers hall in the present situation sits on the site with no relation to the context. Therefore, the first decision was to give the Ironmongers hall place in the city. This was first achieved by creating a series of interconnected courts between the ironmongers and the new house of music.

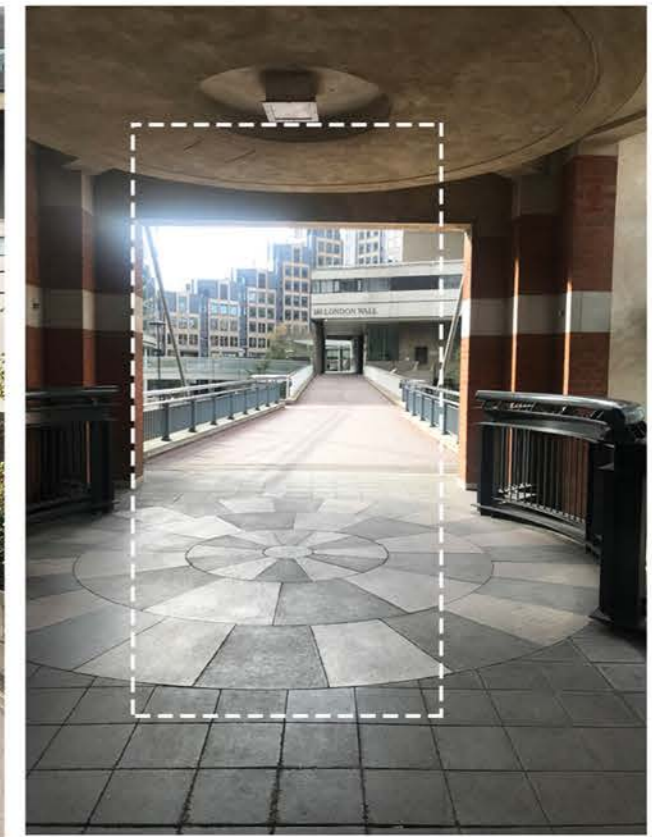


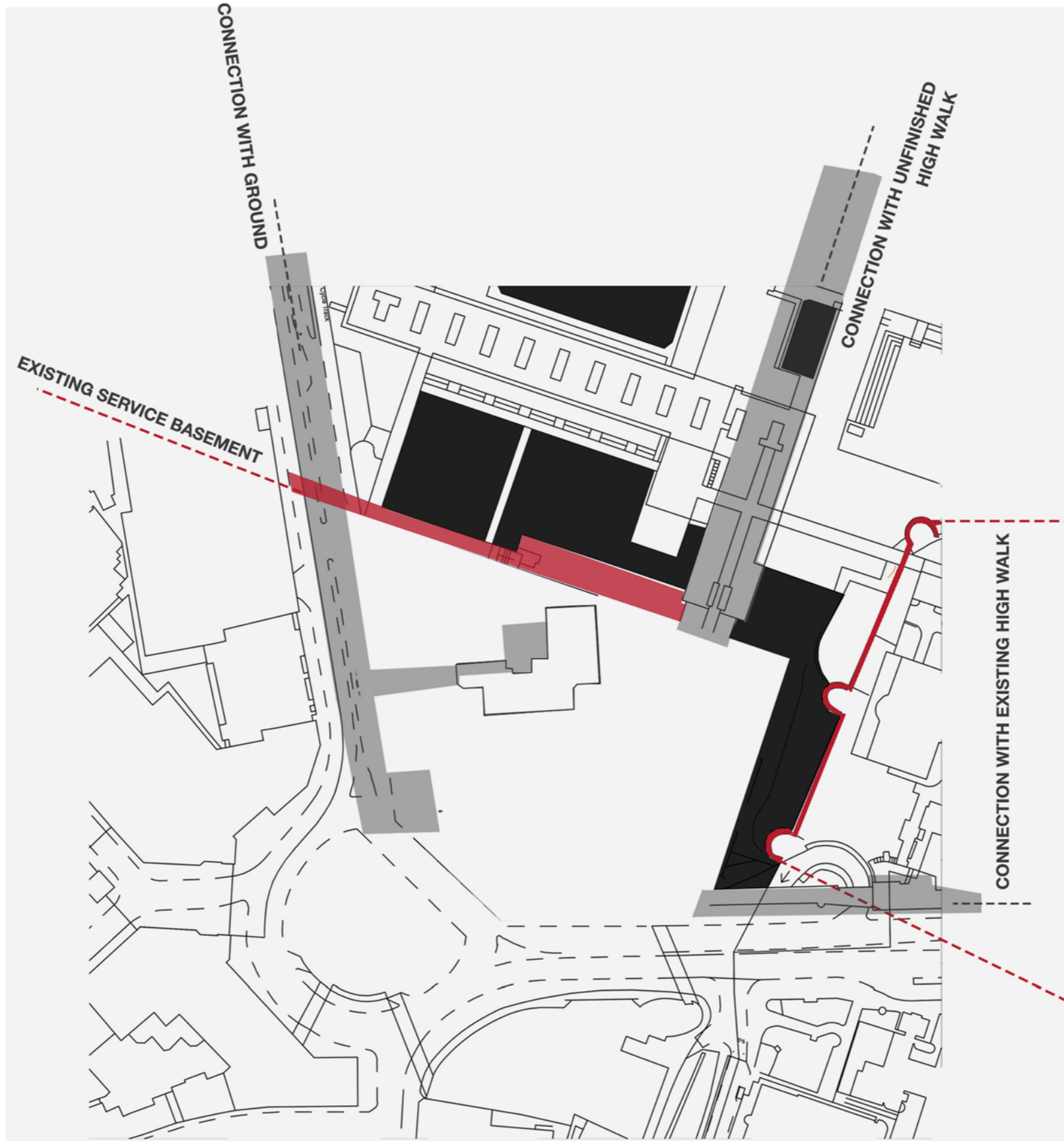


This map from 1970s shows the situation of the context back then. The red building is the Ironmongers hall which is used for hosting various banqueting events, conferences, meeting and workshops. It was opened in 1925 at this site

SITE STRUCTURING

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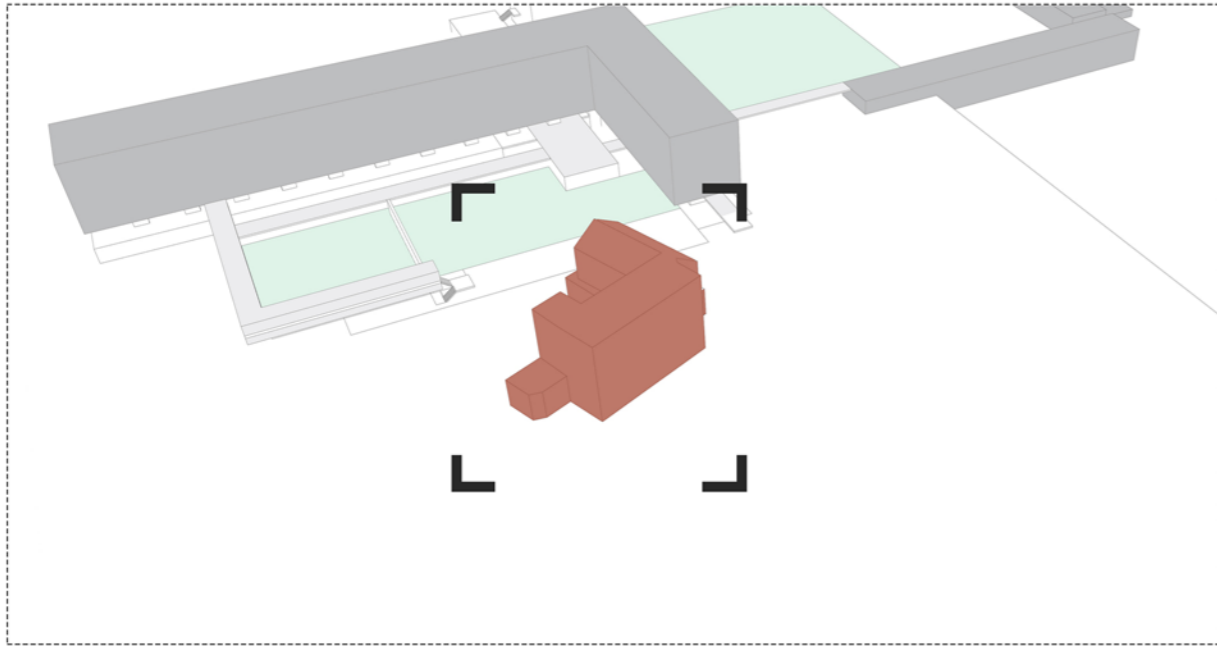
BUILT MASS + CONTEXT

The various programs of the concert hall were distributed in small volumes around the ironmonger's hall. This created a series of interconnected courts stitching the ironmongers with the proposal and at the same time giving ironmongers place back into the city.

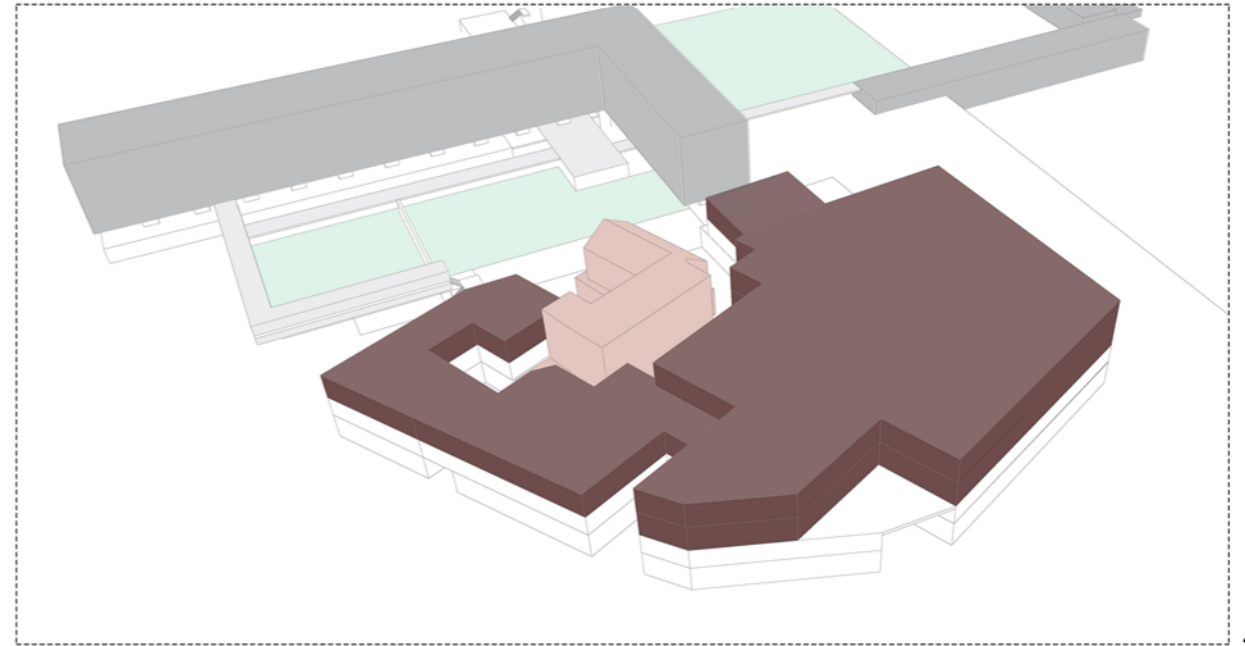
In the beginning the idea was to create a public avenue that could be access without a ticket. Therefore, the ground and the first floor are made more permeable and the concert hall was elevated and placed on one edge of the site.

The mass then envelopes ironmongers and stacks up at one corner of the site in relation to the adjacent building. The courts so formed because of this small grain strategy are similar to the courts of the barbican. By giving space to the ironmongers, I contextualised the proposal.

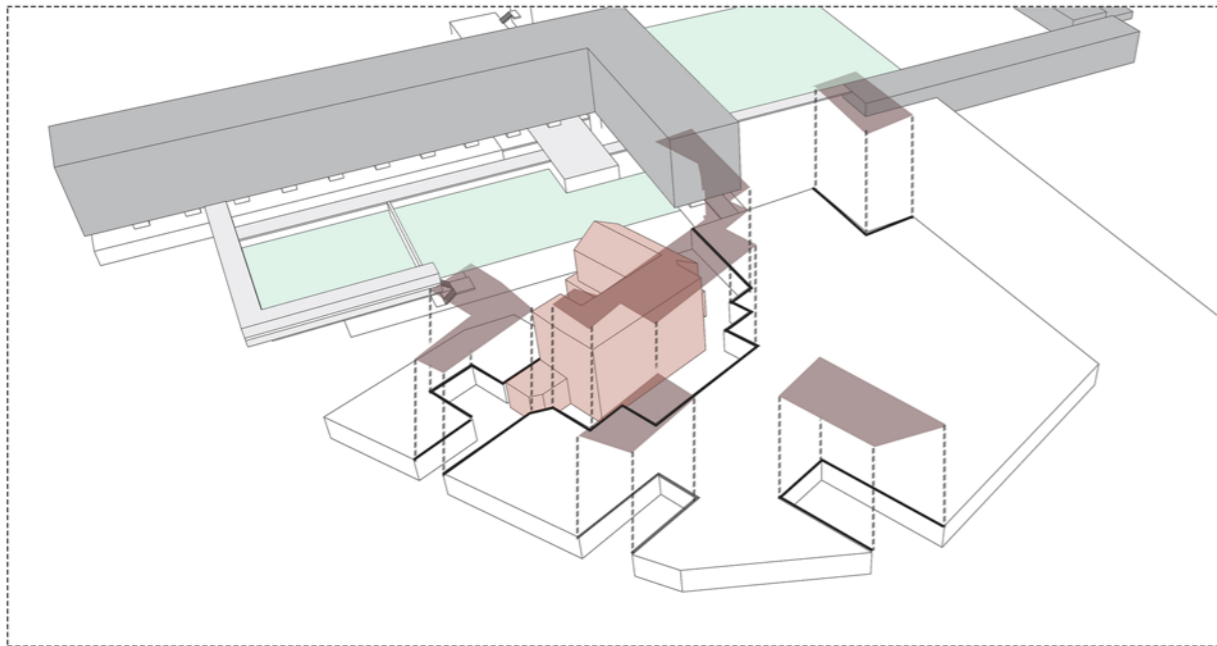
This small grain strategy was then explored through a series of models. The volumes adjacent to the ironmongers were given the same height as the ironmongers and the sizes of the courts were played with so as to selectively reveal the facade.



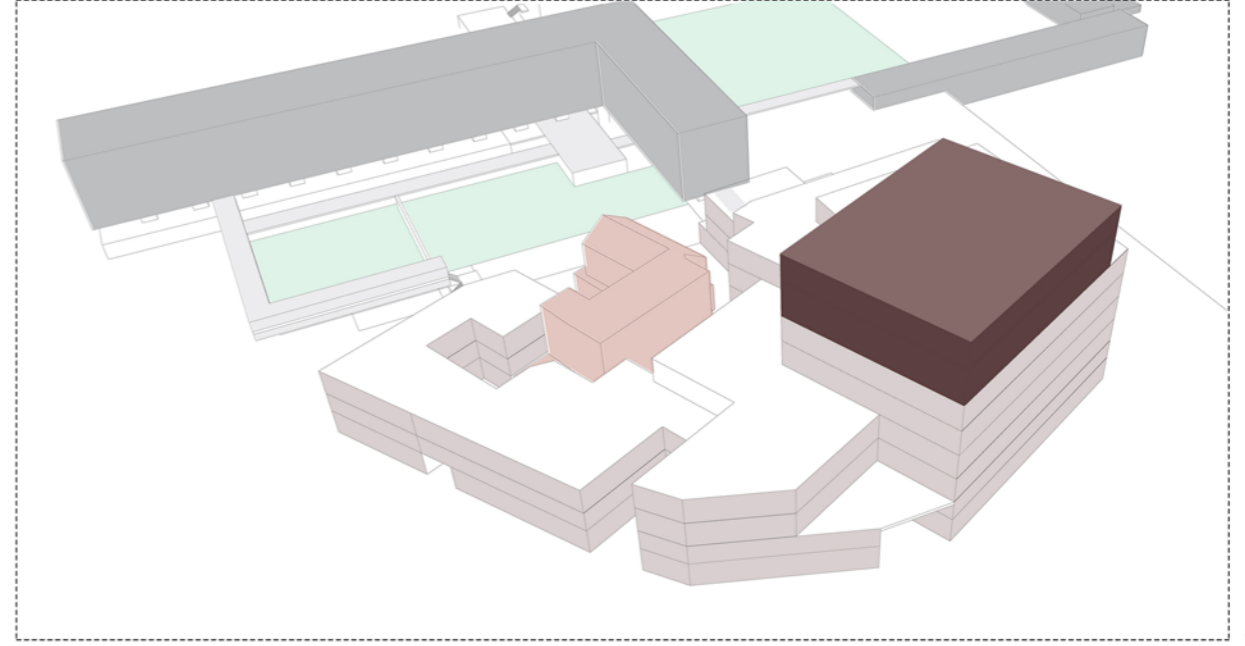
1.



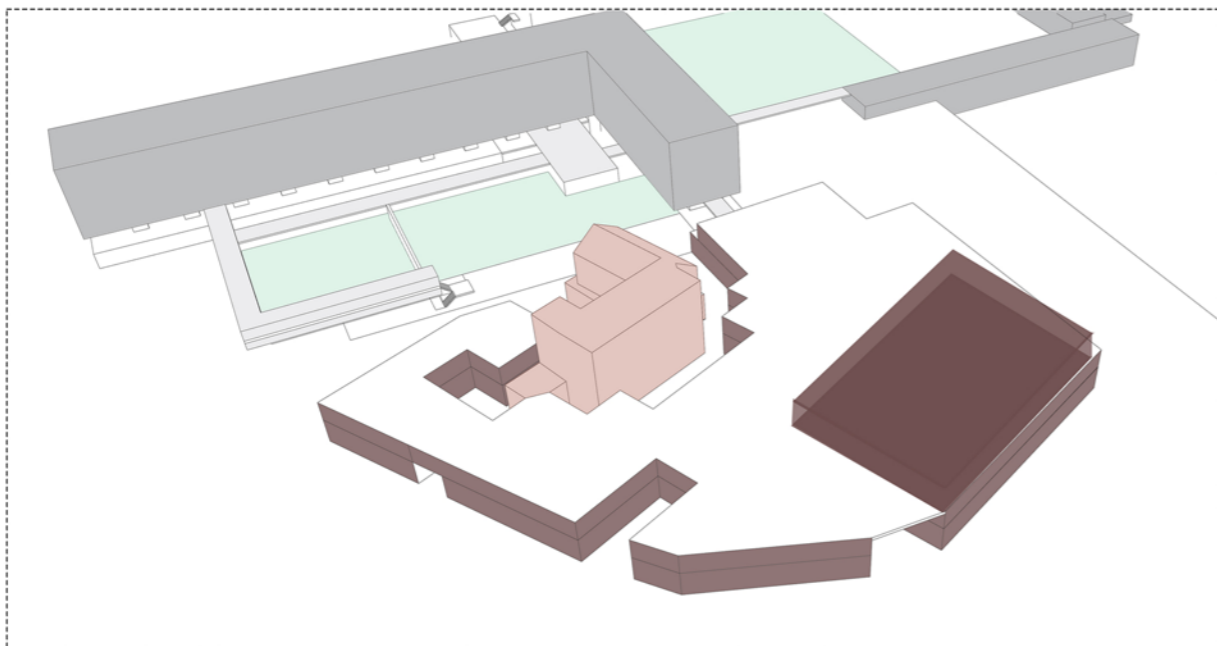
4.



2.



5.



3.

STEP 1
Placing the ironmongers hall, responding to the existing situation

STEP 2
Stitching with a series of interconnected courts

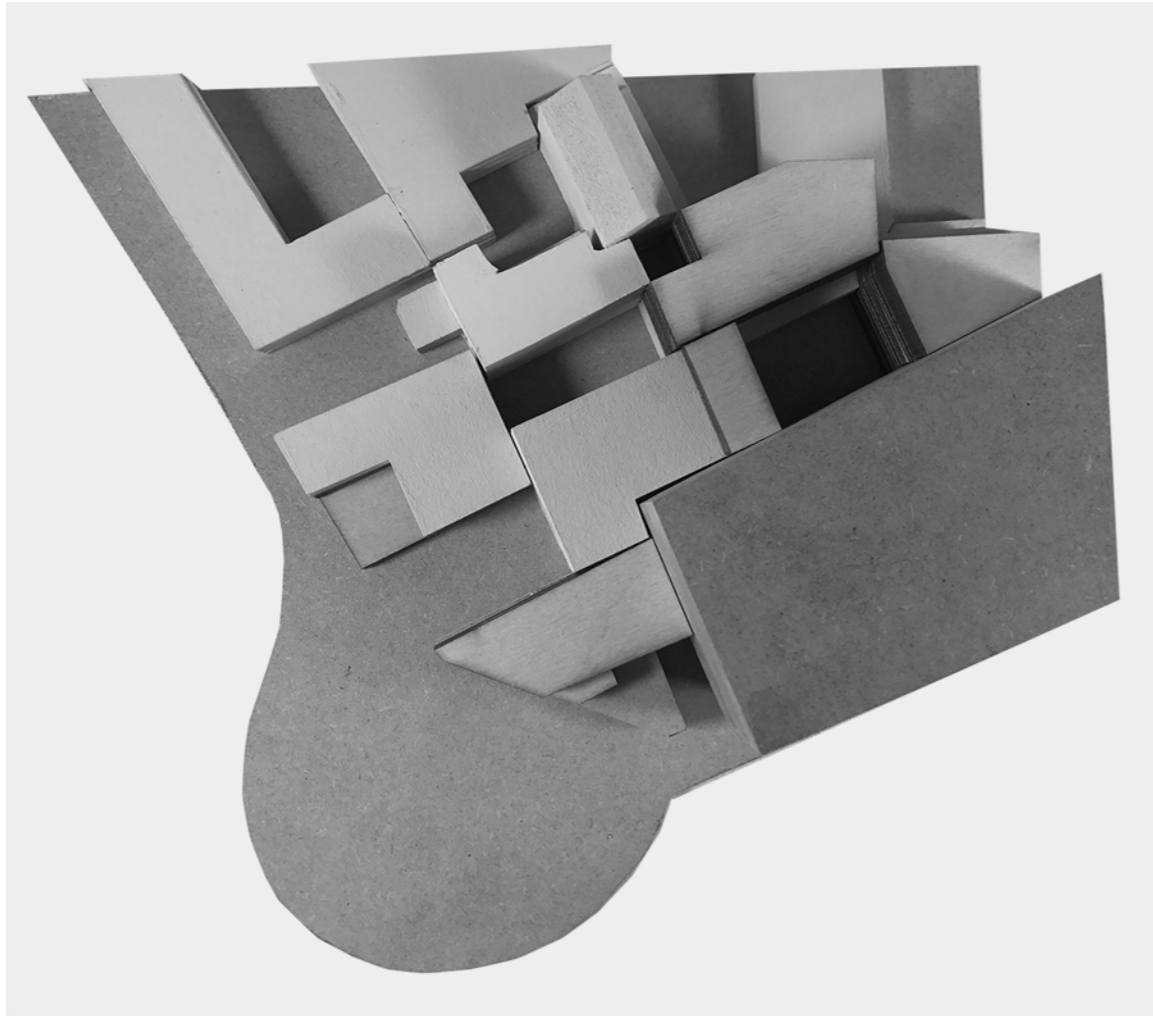
STEP 3
Placing the main hall on the ground floor

STEP 4
Volumetric Stacking, responding to the ironmongers hall

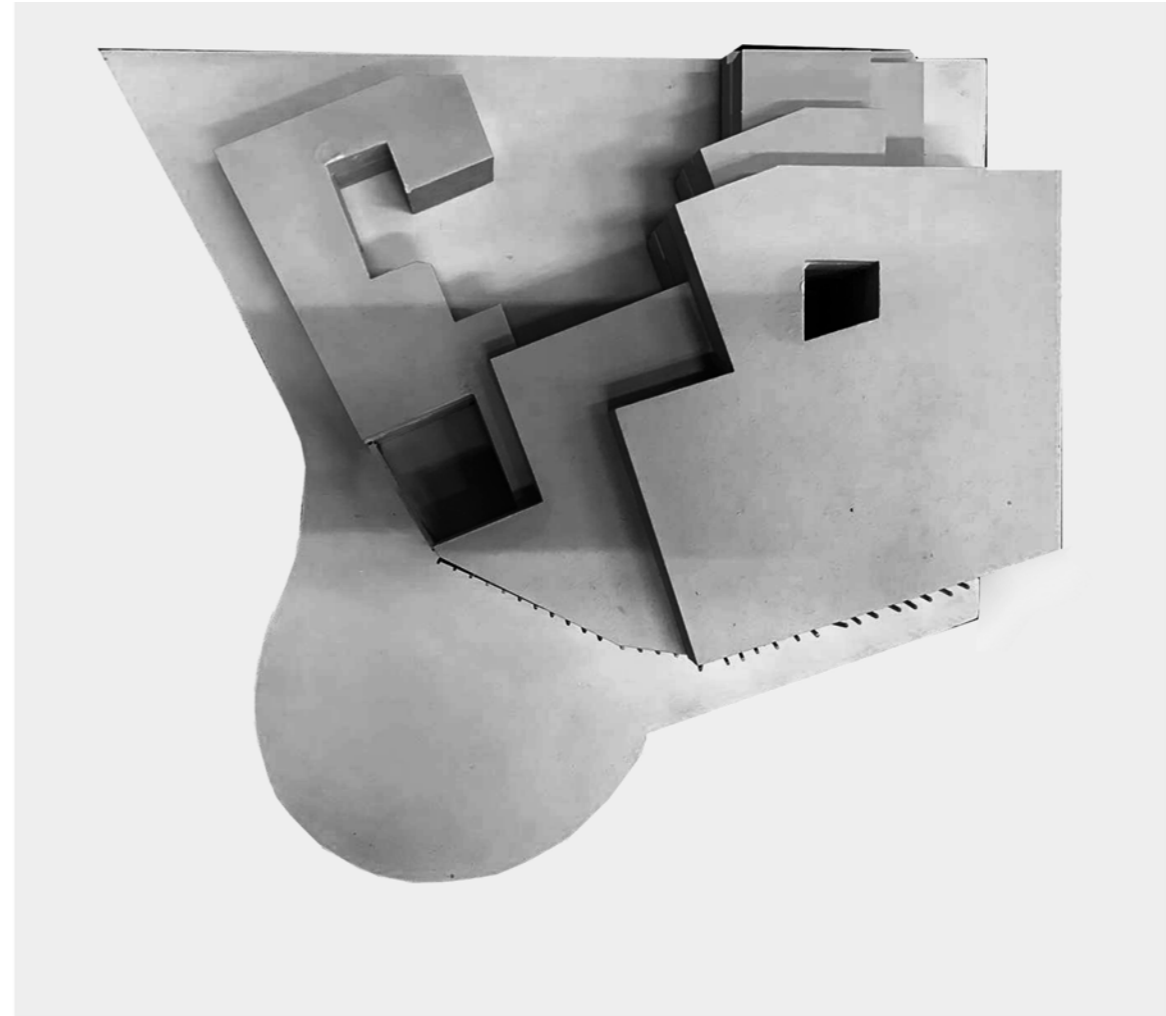
STEP 5
Building Mass piles up at a corner to create an edge with the street.

MASS MODEL ITERATION

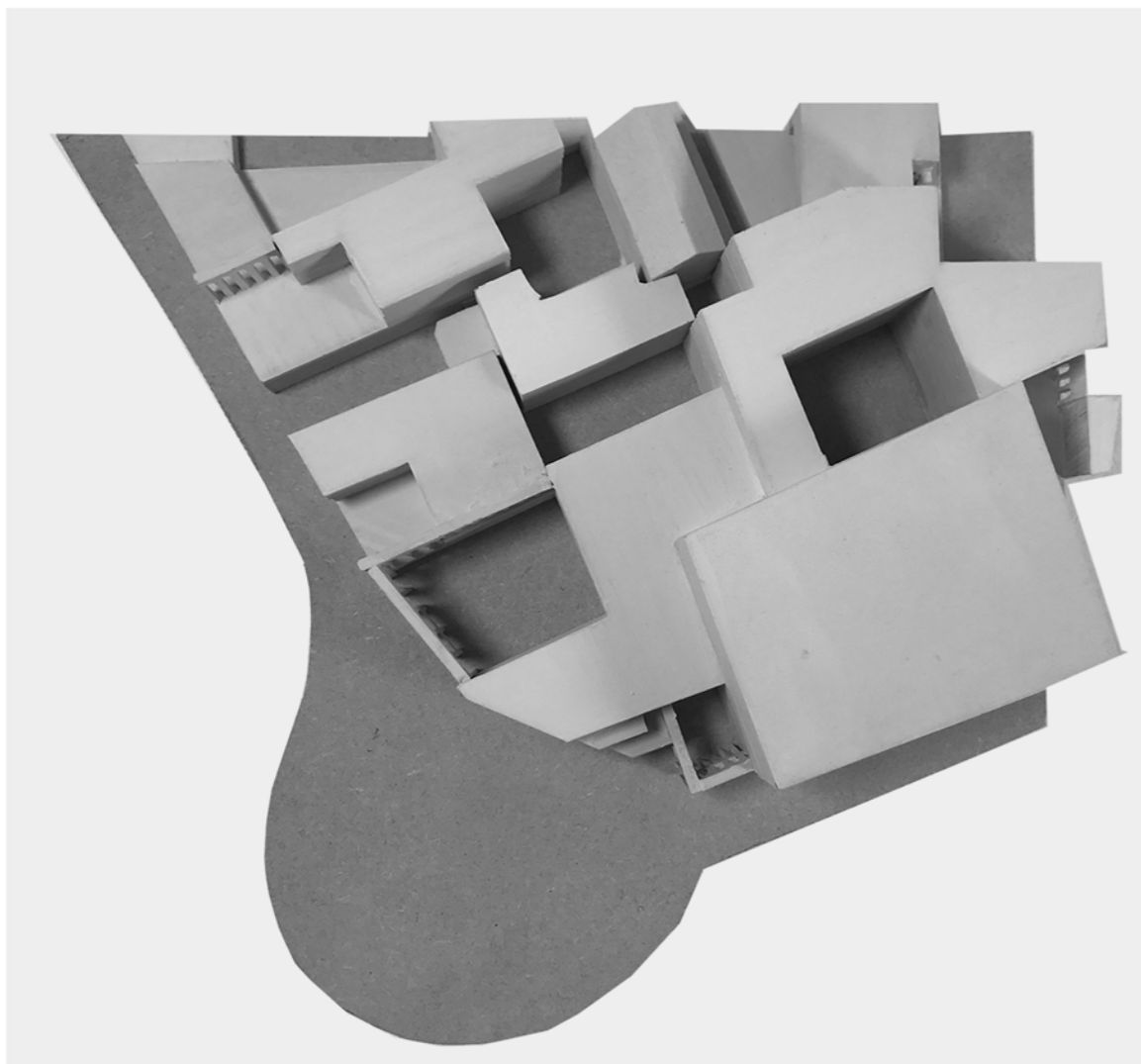
The mass of the building is embedded in the context and is then identified to extenuate this embedded volume. This brings me to the second part of the presentation which talks about the architectural language.



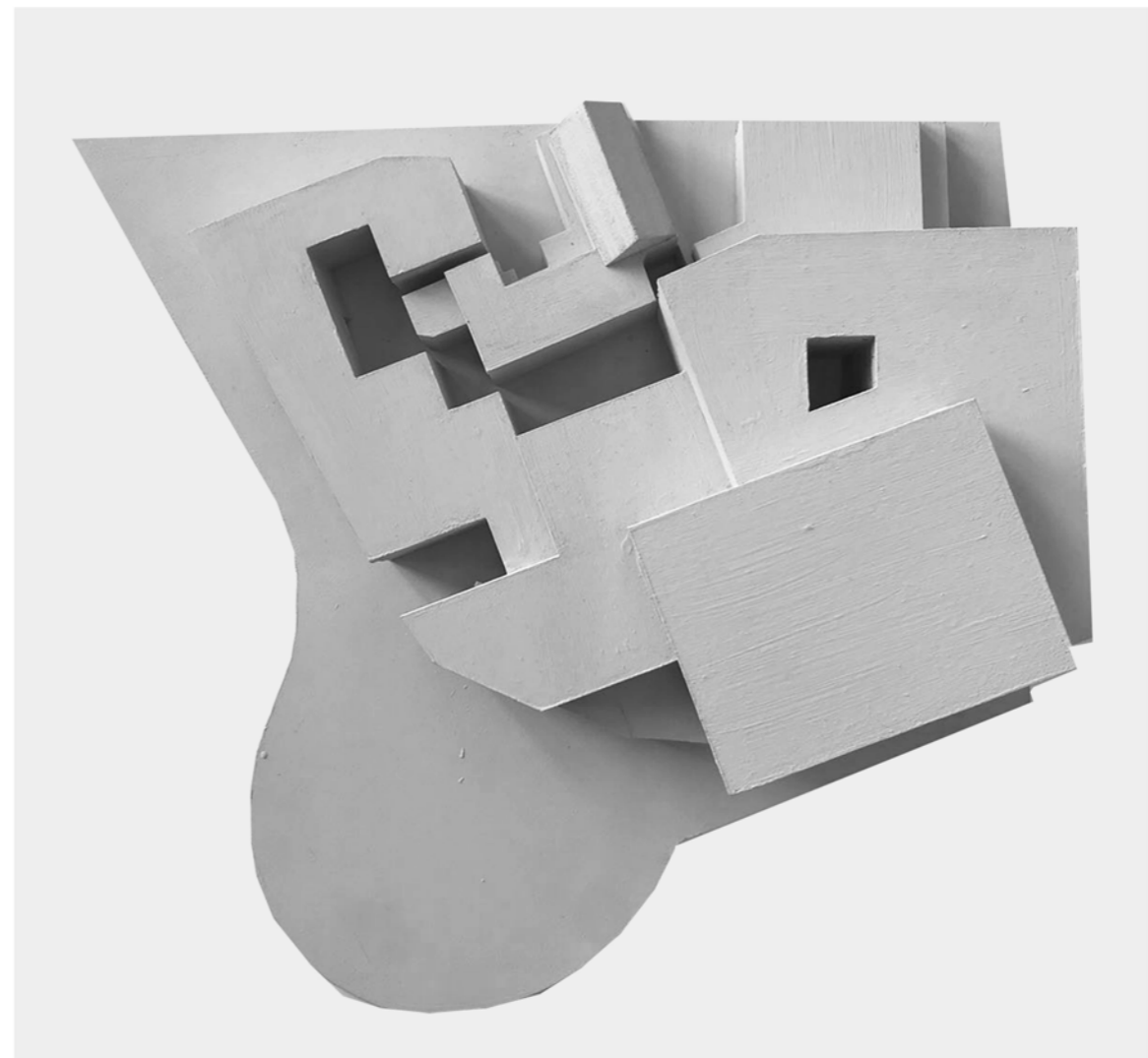
Iteration 1



Iteration 3



Iteration 2

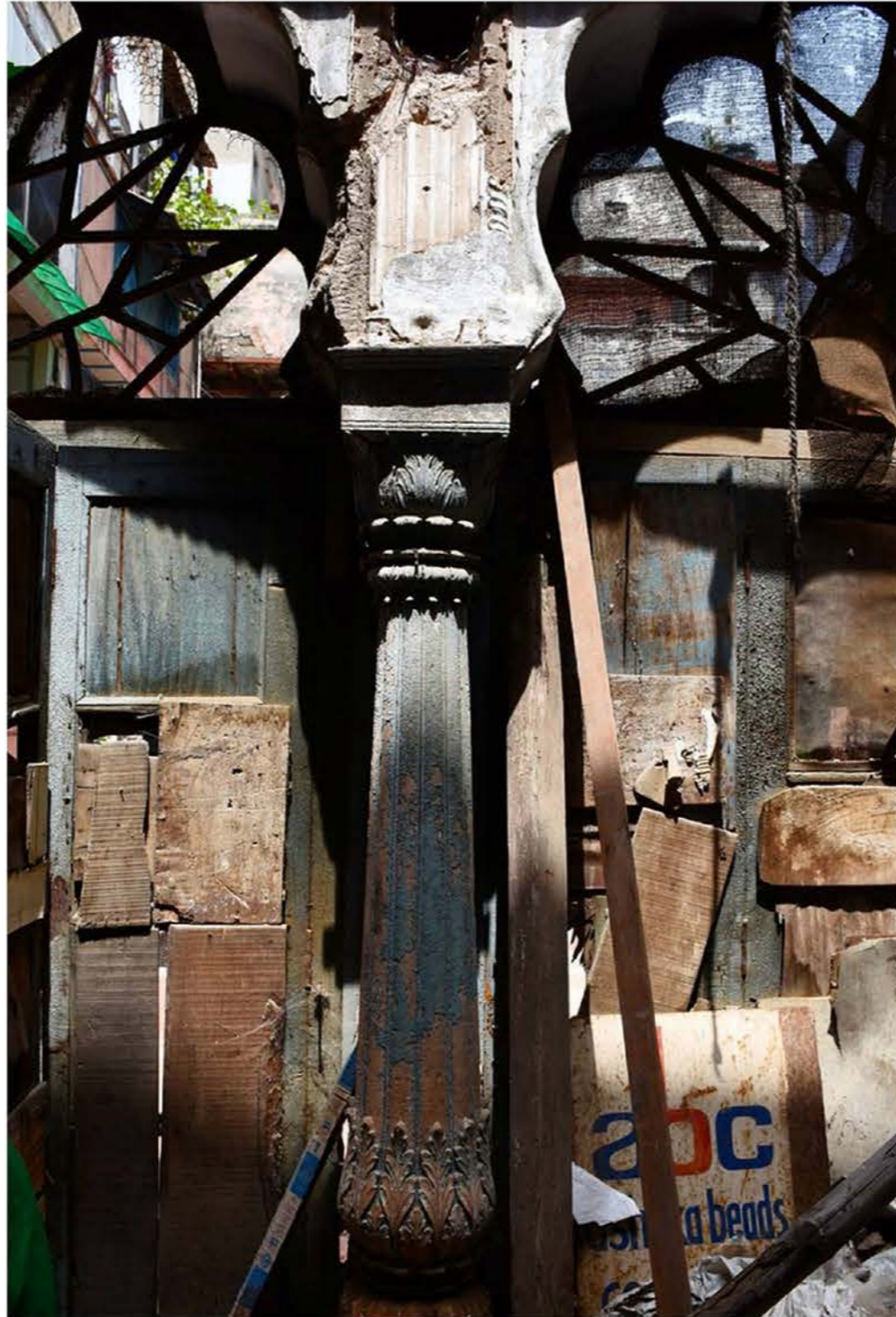


Iteration 4

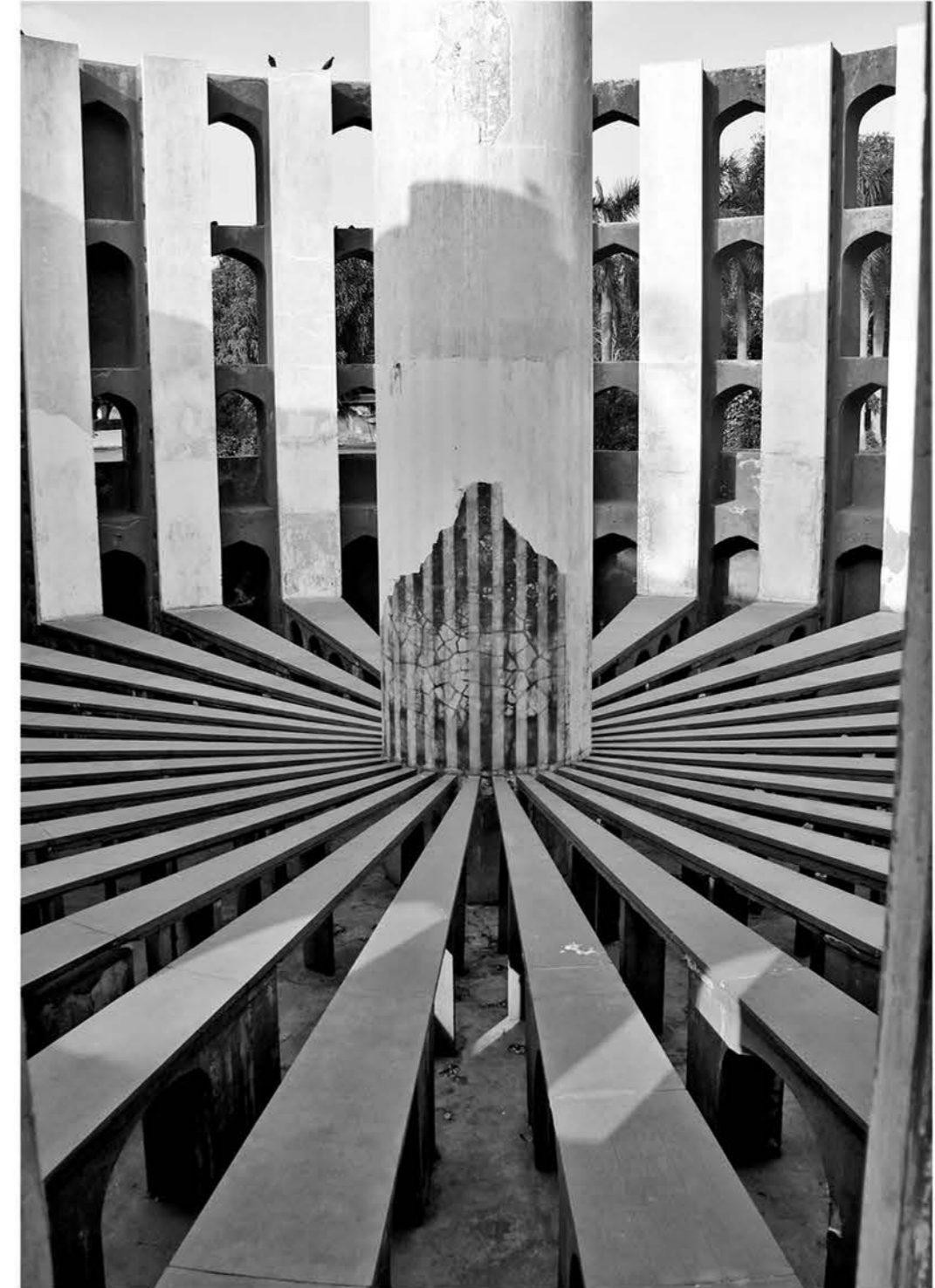
IDENTIFYING THE EXPRESSION

I started by listening to two pieces of music and imagined them in these two atmospheres. The first one from the dilapidated performance space and the second one is the sun dial, both situated in Delhi.

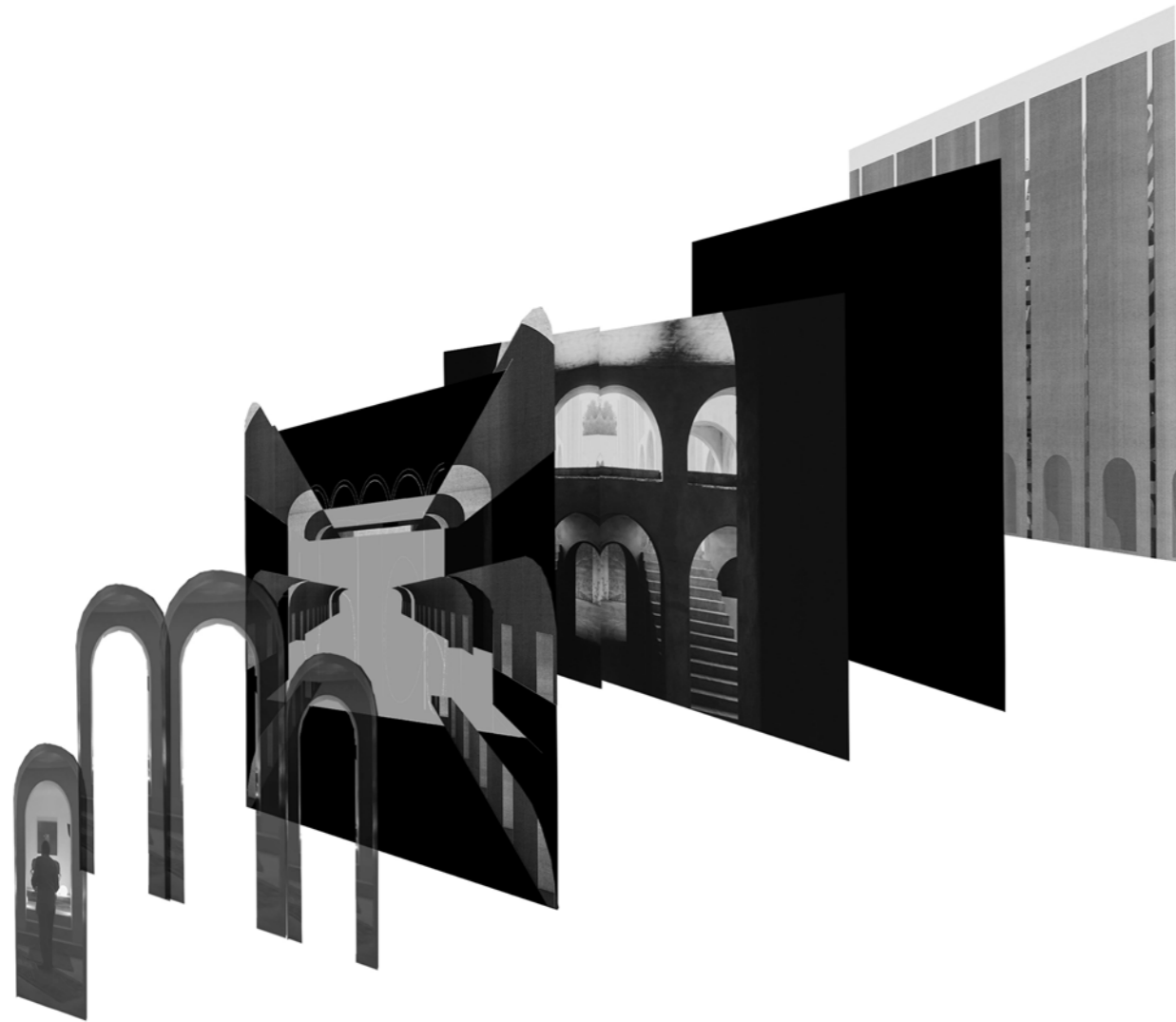
I translated it with an impression drawing that talks about the layered spaces created, arches, linear elements and deep volumes.



Dilapidated Performance space, Chandni Chowk, New Delhi



Jantar Mantar, New Delhi



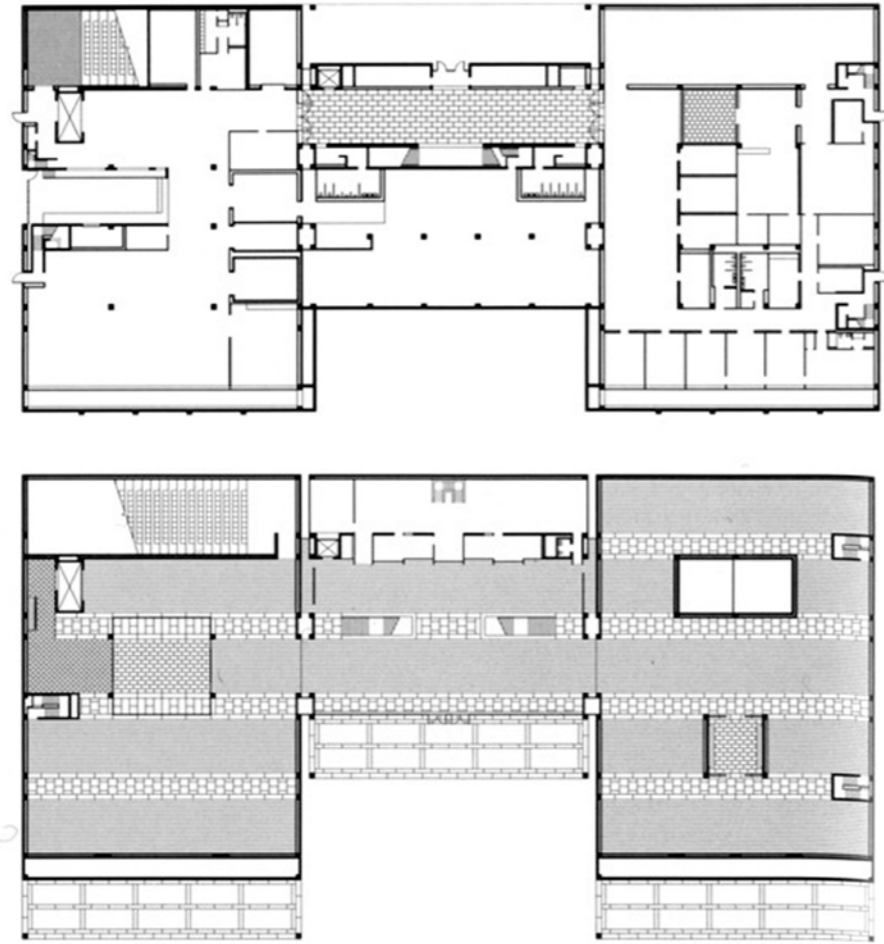
Impression Drawing



BARBICAN + EXPRESSION

In the process of designing, the architectural elements of Barbican were captured in the photographic essay that was prepared after the site visit focusing on various facets like material, texture, color and geometry. These observations were translated into various spatial models which cemented the ideas to translate the language of Barbican into the new House of Music.





Kimbell Art Gallery by Louis Kahn

FACADE DEFINITION

The building is imagined to have a thick plinth just like barbican but using vaults and arches to make it porous and permeable.

Eventually two approaches are decided to design the facade. One can walk through the facade on the lower levels and walk along the facade at the upper levels. Thus the thick plinths becomes the base of the building that disintegrates into lighter vertical elements on the upper level.





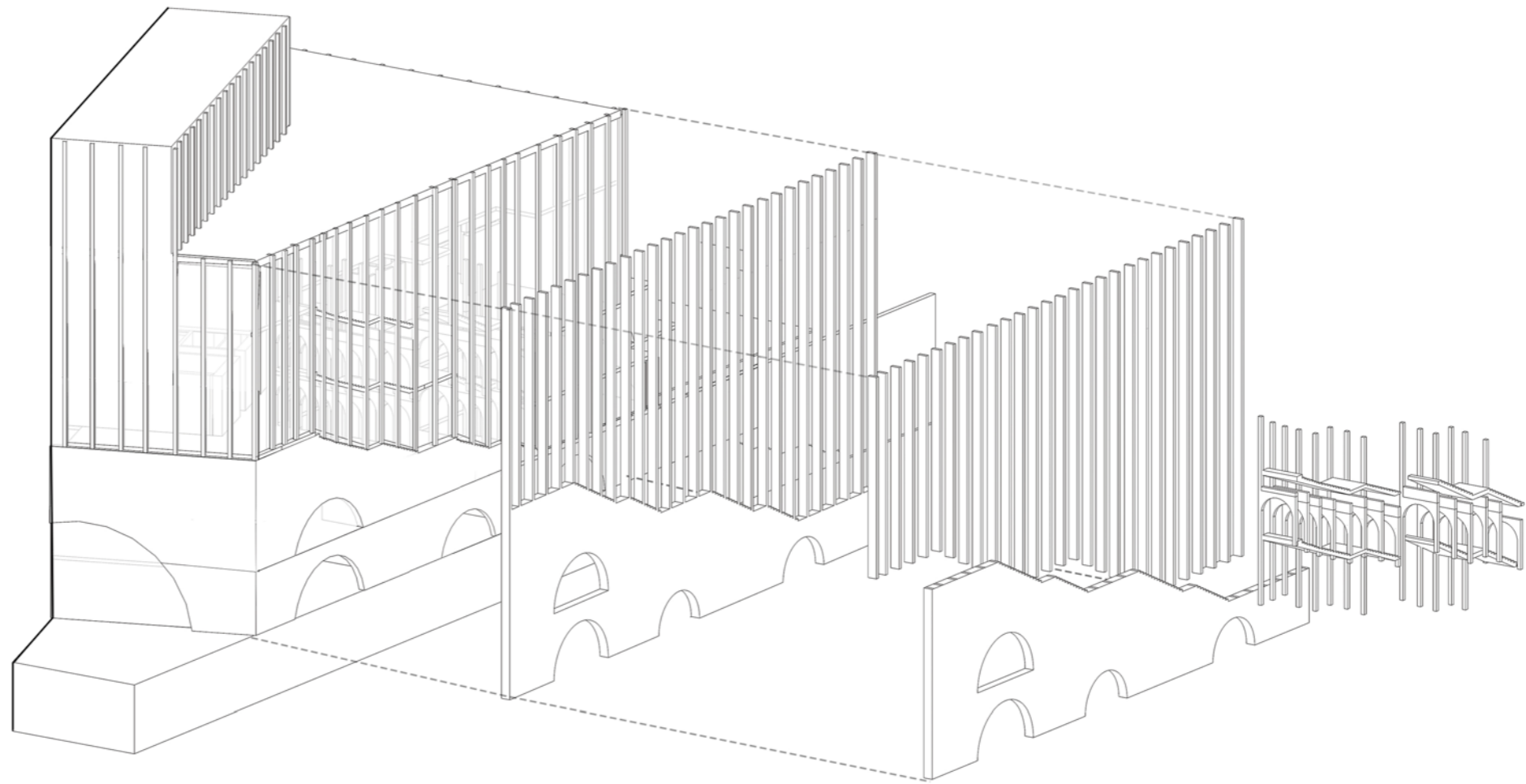
Facade structuration



RE-IMAGINING LACY'S TRIPTYCH

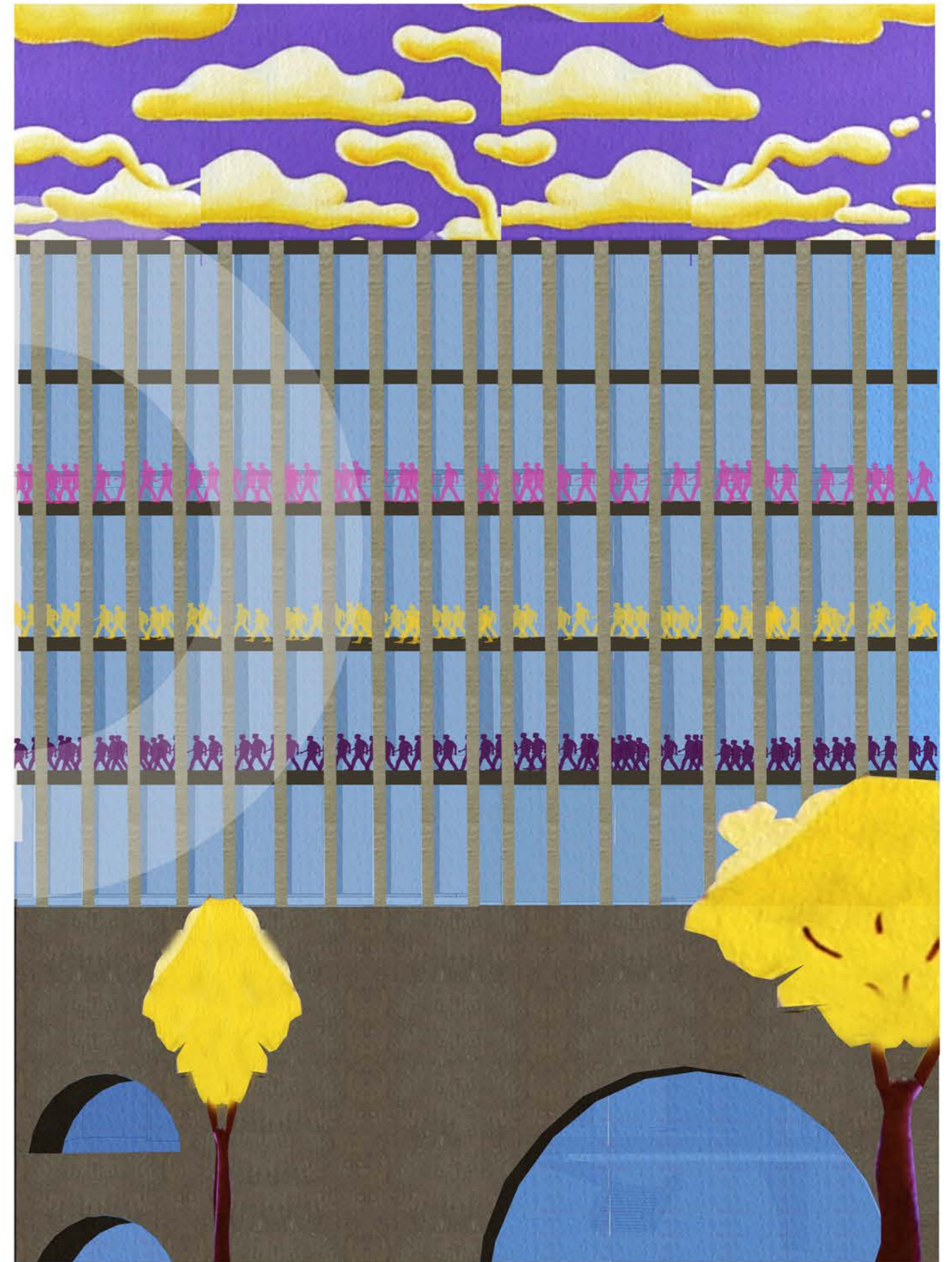
Nicolas de lacy, an artist in this canvas captured all the architectural shapes of barbican that were fascinating to me during the project.

So a similar impression as Nicolas de Lacy's is drawn to show how The vaulted ceiling of the barbican was reimagined as vaulted interior, the arches windows as arched corridors and the horizontal band of the balconies into the vertical members in the façade.





Barbican Triptych I, 2014 by Nicolas de Lacy Brown(an artist).

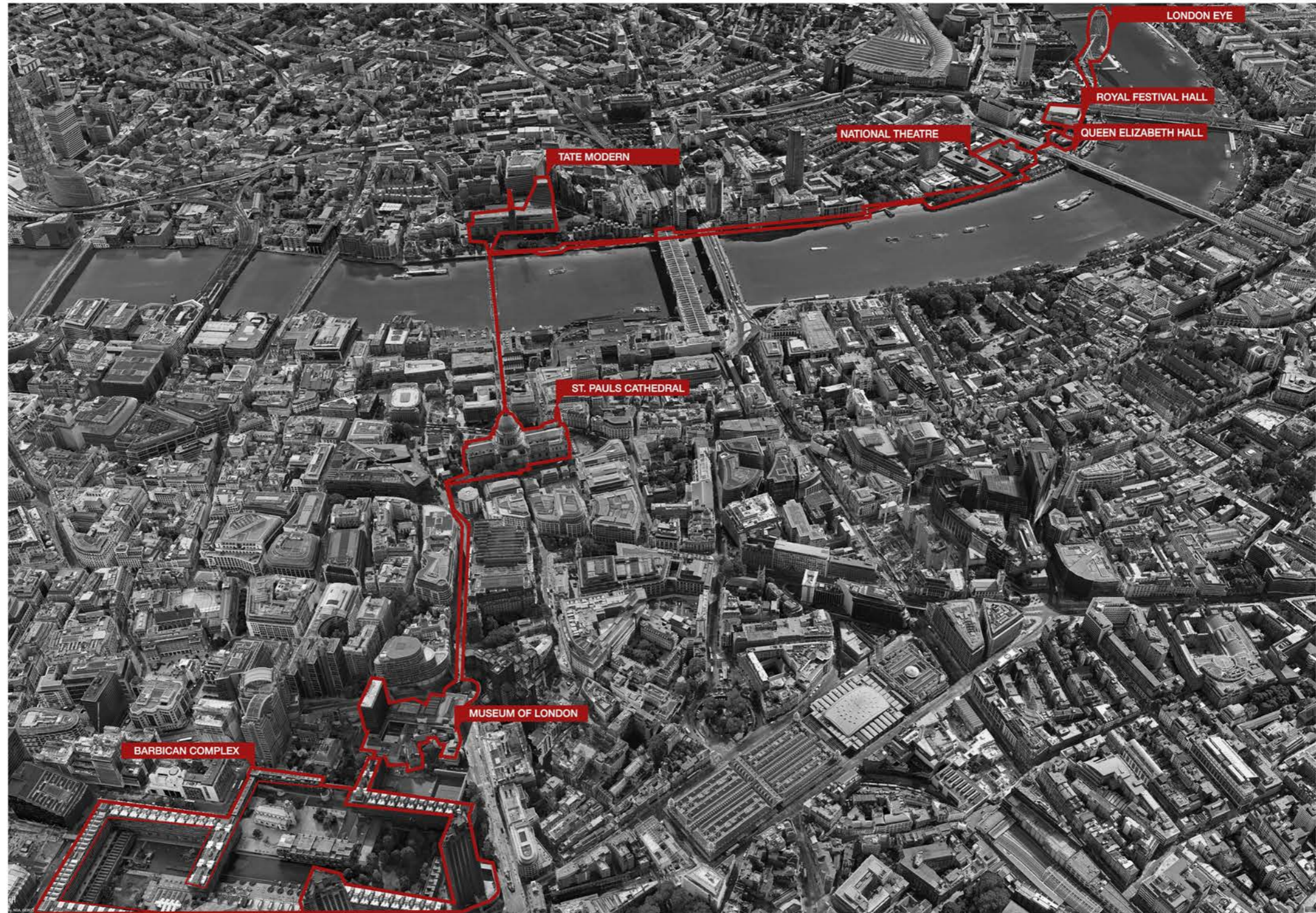


Translation of Architectural language

THEATER & FESTIVITY

To stitch the proposal with the larger festive route of the city, that includes the trail from royal festival hall, queen Elizabeth hall, National Theater, Tate Modern, St Pauls and Barbican.

One key component of the spatial arrangement comes from the fact how Londoners use the foyer spaces of public buildings as part of their everyday lives. This can be seen in the foyer space of queen Elizabeth hall, royal festival hall and national theatre.





London's larger festive route

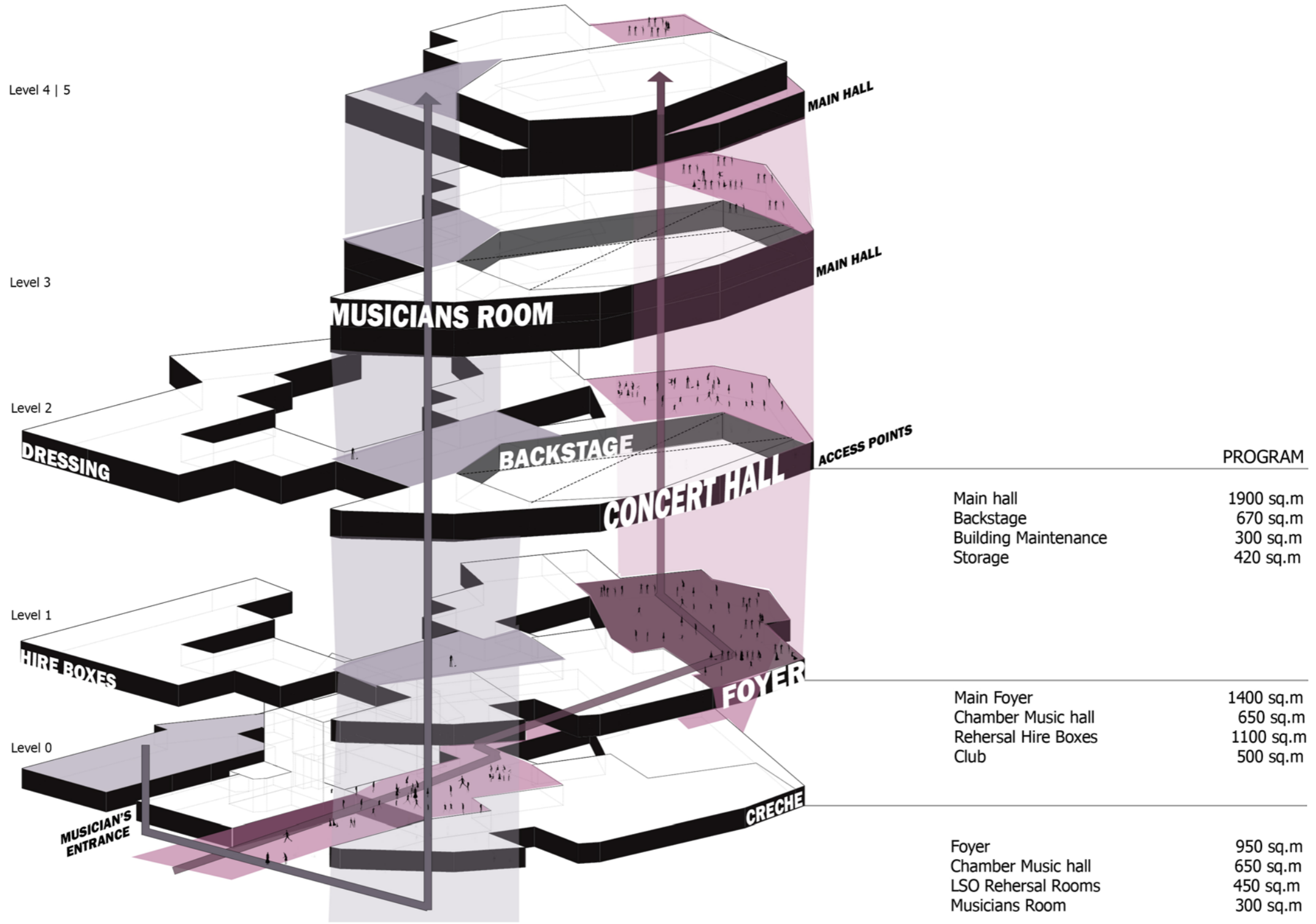




Festivity | Enshrined in Foyer spaces

SPATIAL ARRANGEMENT

The foyer spaces on the ground and the first are designed as loose spaces where people can come to read, write, chat and contemplate. The back of the house is placed next to the court of ironmongers hall.



Foyer Spaces | PUBLIC
 Back of House | SERVICES



PLAN DRAWINGS

One key component of the spatial arrangement comes from the fact how Londoners use the foyer spaces of public buildings as part of their everyday lives. This can be seen in the foyer spaces of queen Elizabeth hall, royal festival hall and National Theatre.

The plinth is made to be permeable and porous, almost like a thick shell. In hindsight it was observed that the users would feel encouraged to walk along or walk through the arches and vaults, blurring the boundary between the street and the complex. On the upper floors, the plinth dissolves into the more lighter vertical members encompassing the mass of the concert hall behind them. In this way, the concert space is placed as a spectacle on the more porous ground layer.

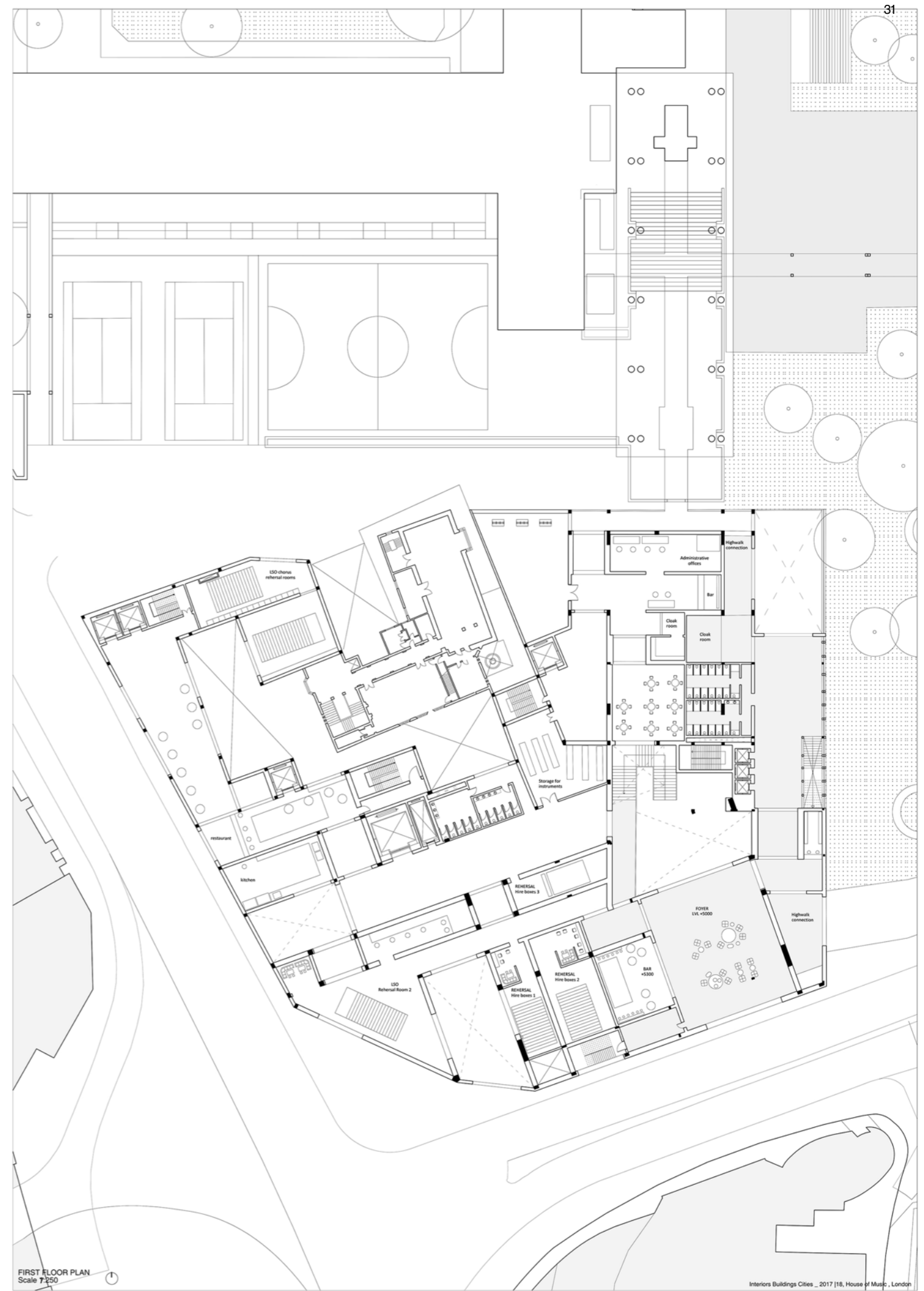
6m Arch
 8m Arch
 Ground Floor Level



GROUND FLOOR PLAN
Scale 1:250

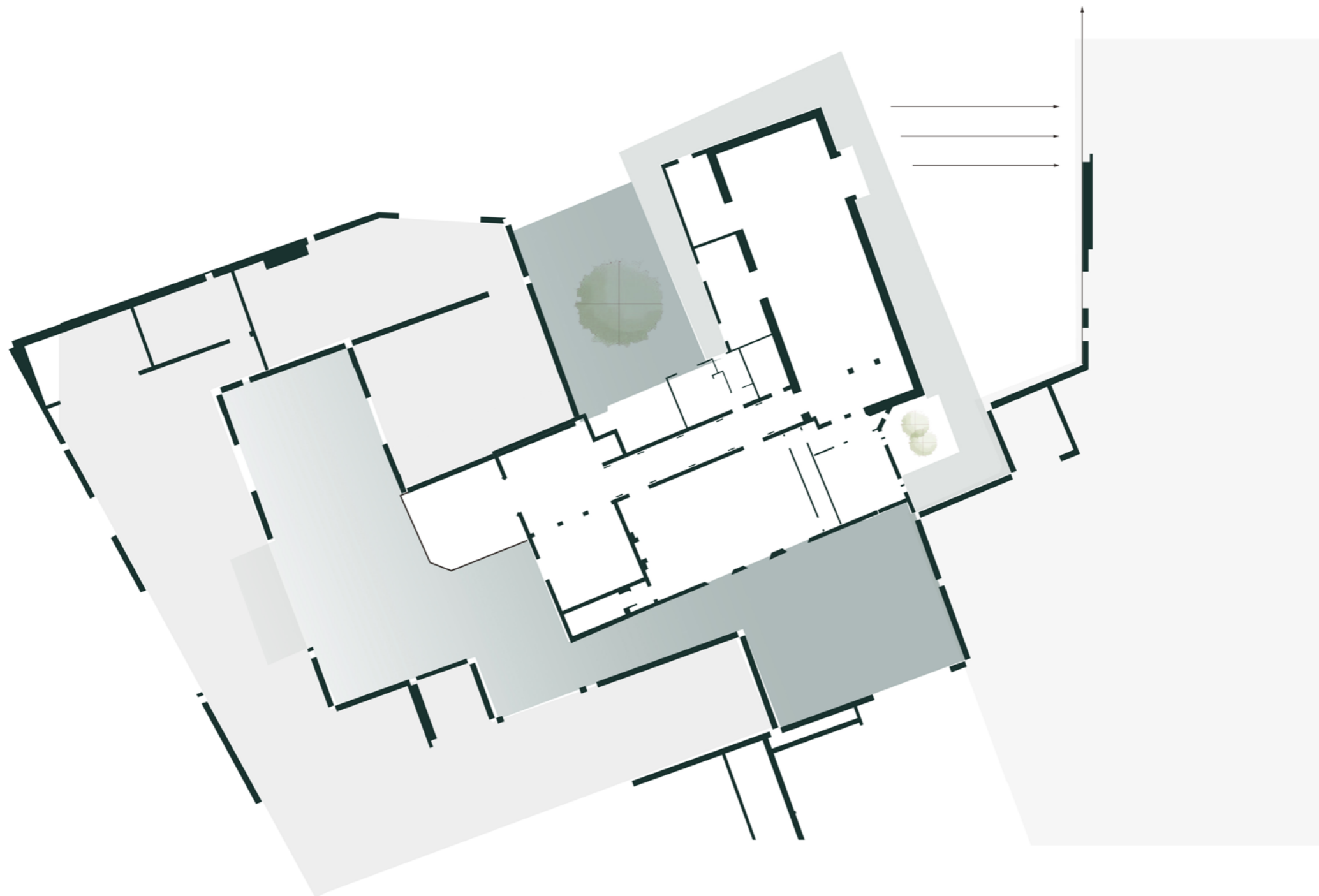


6m Arch First
 8m Arch Floor Level

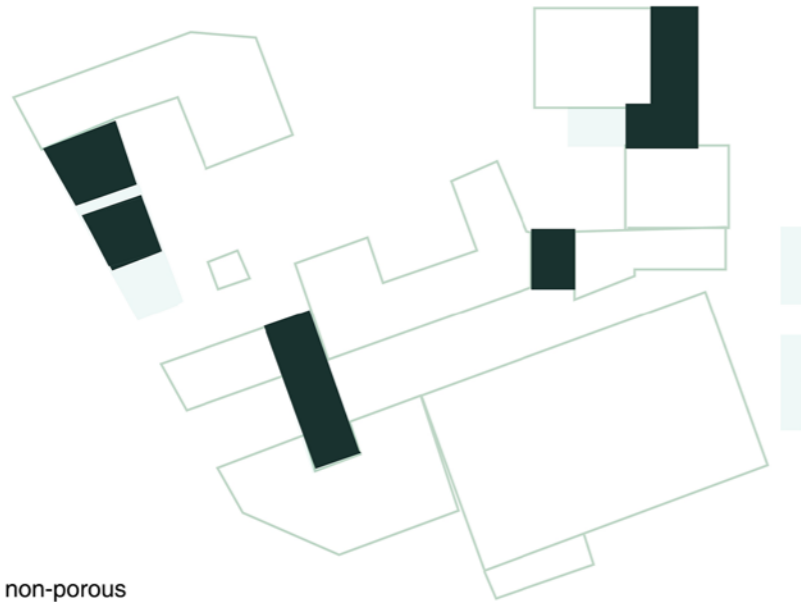


FIRST FLOOR PLAN
Scale 1:250





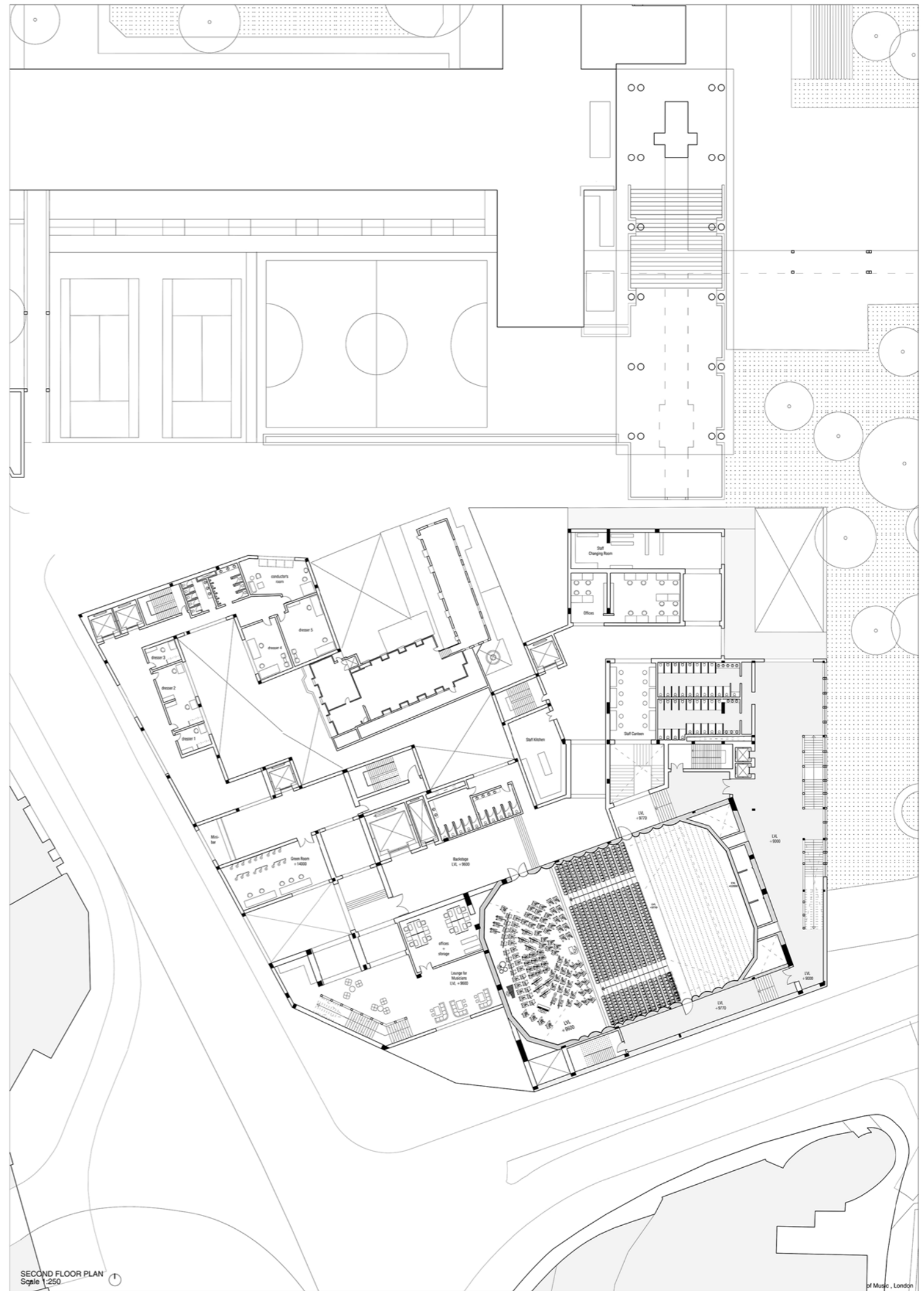
Relationship with ironmongers on the upper levels



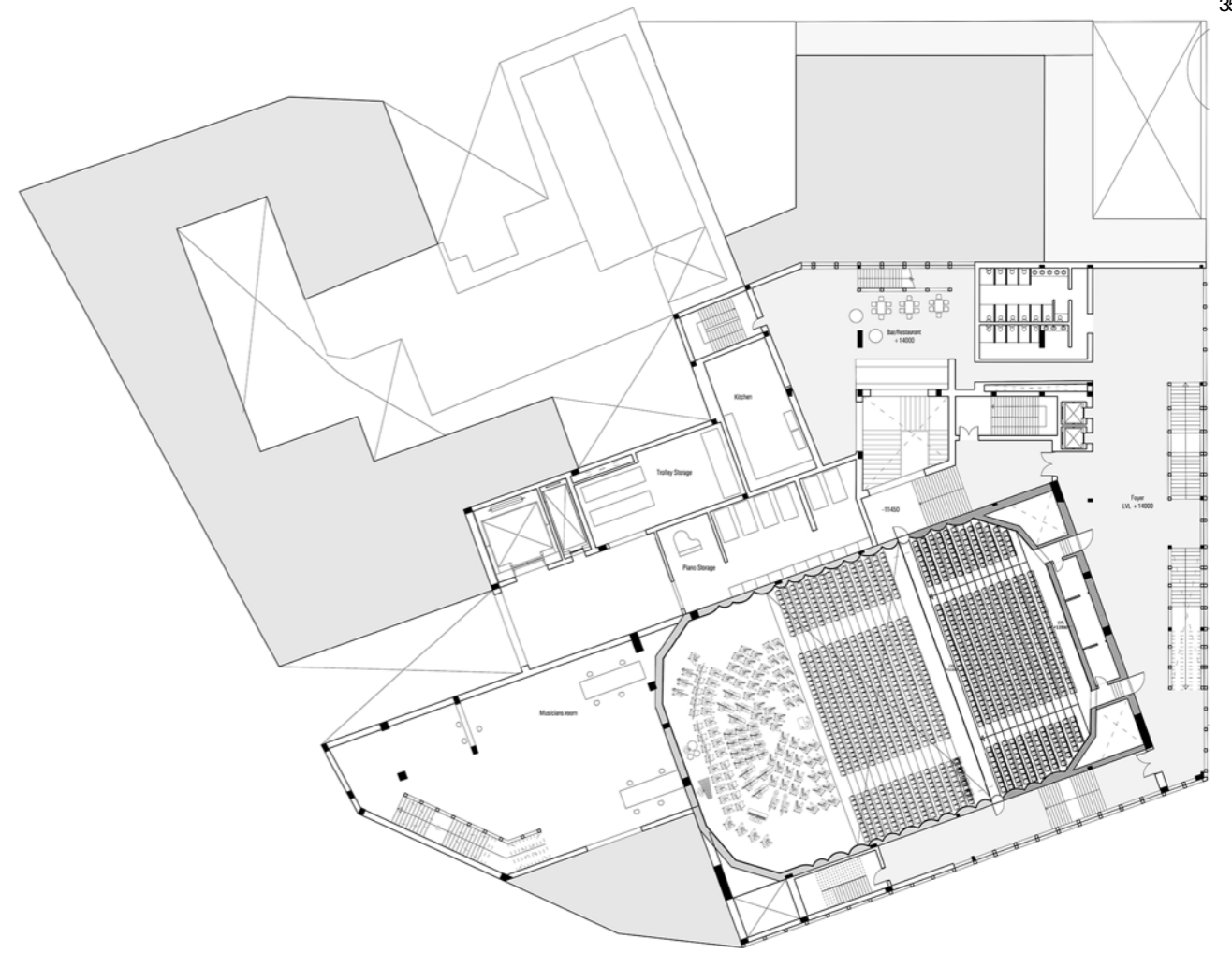
The arrangement of porous and non-porous has been translated into the spatial arrangement of the plan. To achieve this, various programs were first organized and then categorized as solids and voids. The solids are treated as functions in the building and the voids are the transition spaces designed like the vaults and arches. This arrangement of the plan created an overlaying structure in the building. The back of house, musician's space and the foyers are designing to enhance the experience of the users while going from one room to the other with these deep concrete vaults and arches.

The staircase along the roman wall facade takes the visitors' at different levels of the building. A part of the second floor has various dressing and green rooms arranged around the ironmongers hall. And the administrative offices and staff canteen are placed along the courts.

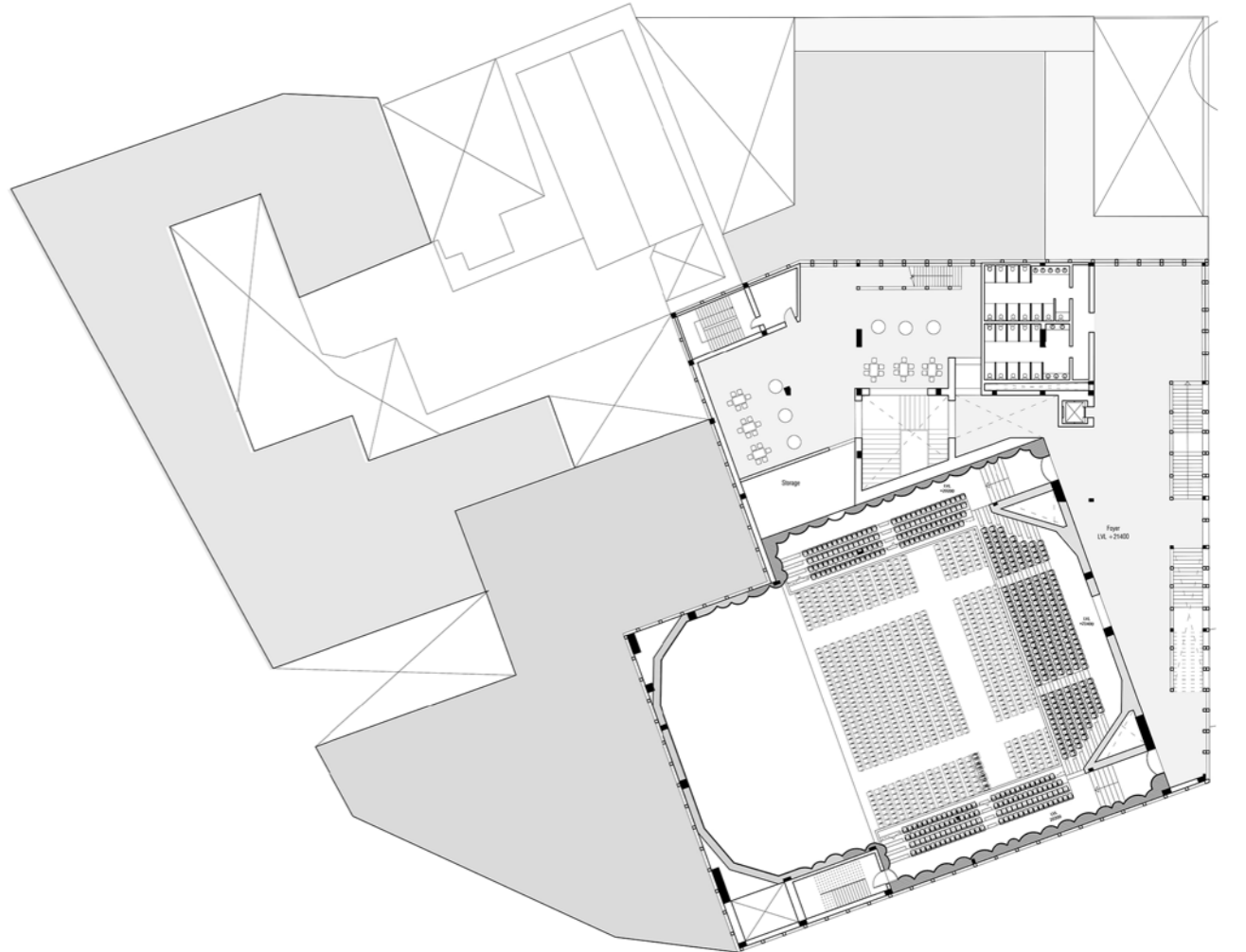
6m Arch Third Floor Level
 8m Arch



Fourth
Floor Level

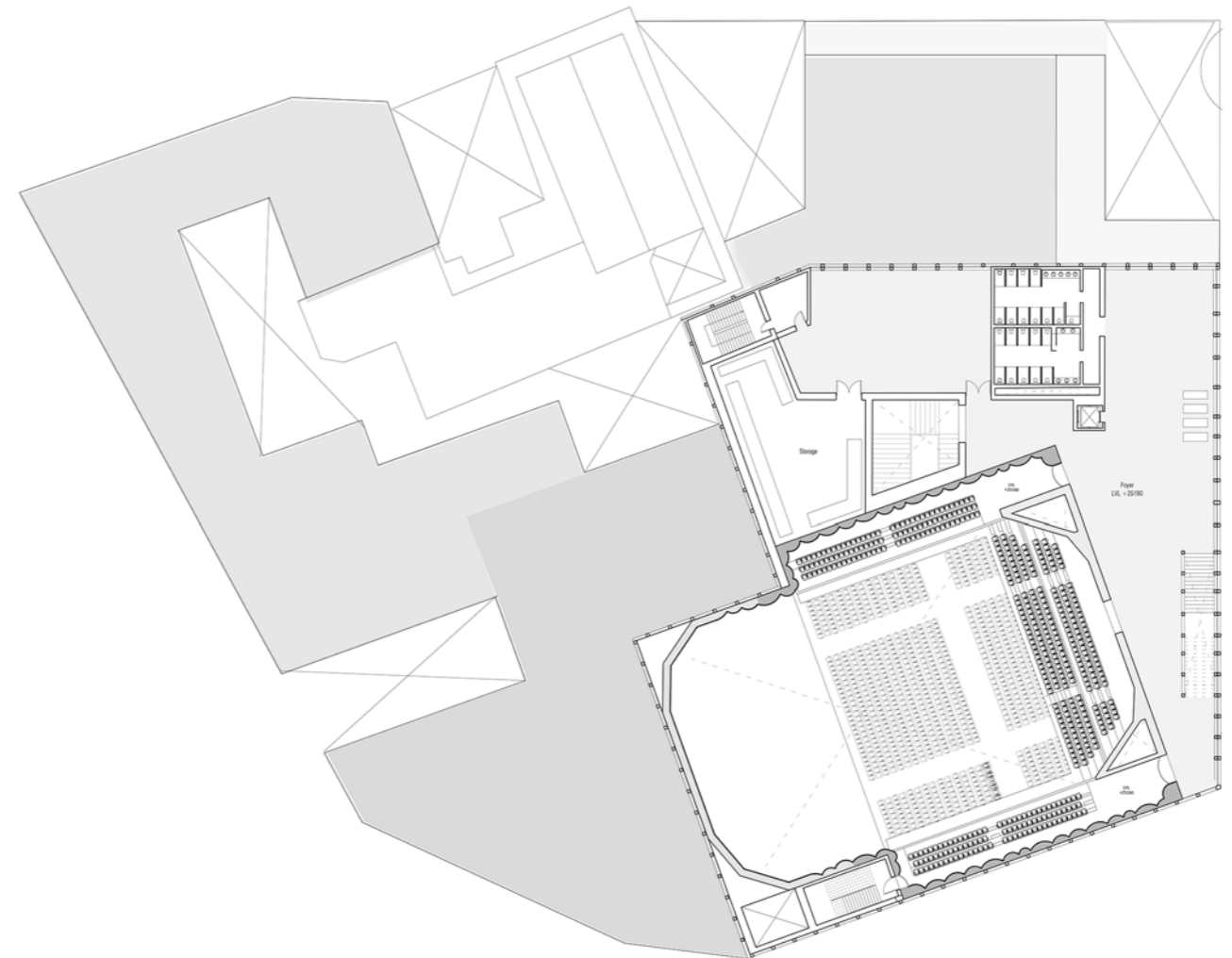


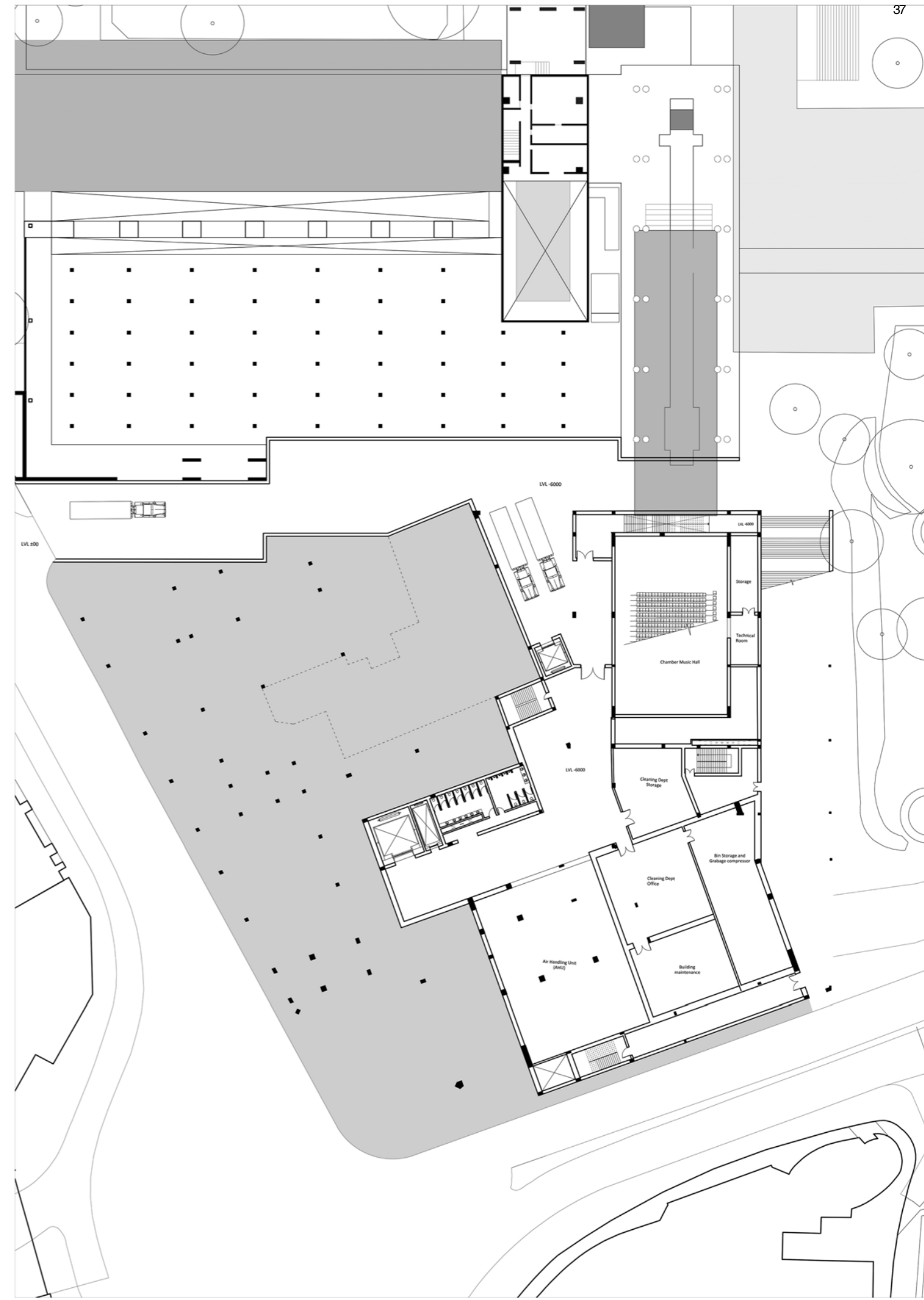
Fifth
Floor Level



At this floor the solid and void arrangement is such that the facade has vertical elements complimenting the thicker plinth below.

The concert hall is imagined as the spectacle of the project and it started exploring how arched and curved elements can be a part of the main hall. The concert hall is given a shoe-box arrangement and is distributed in three levels. The shape of the hall is chamfered from the corners so as to increase the acoustical performance.



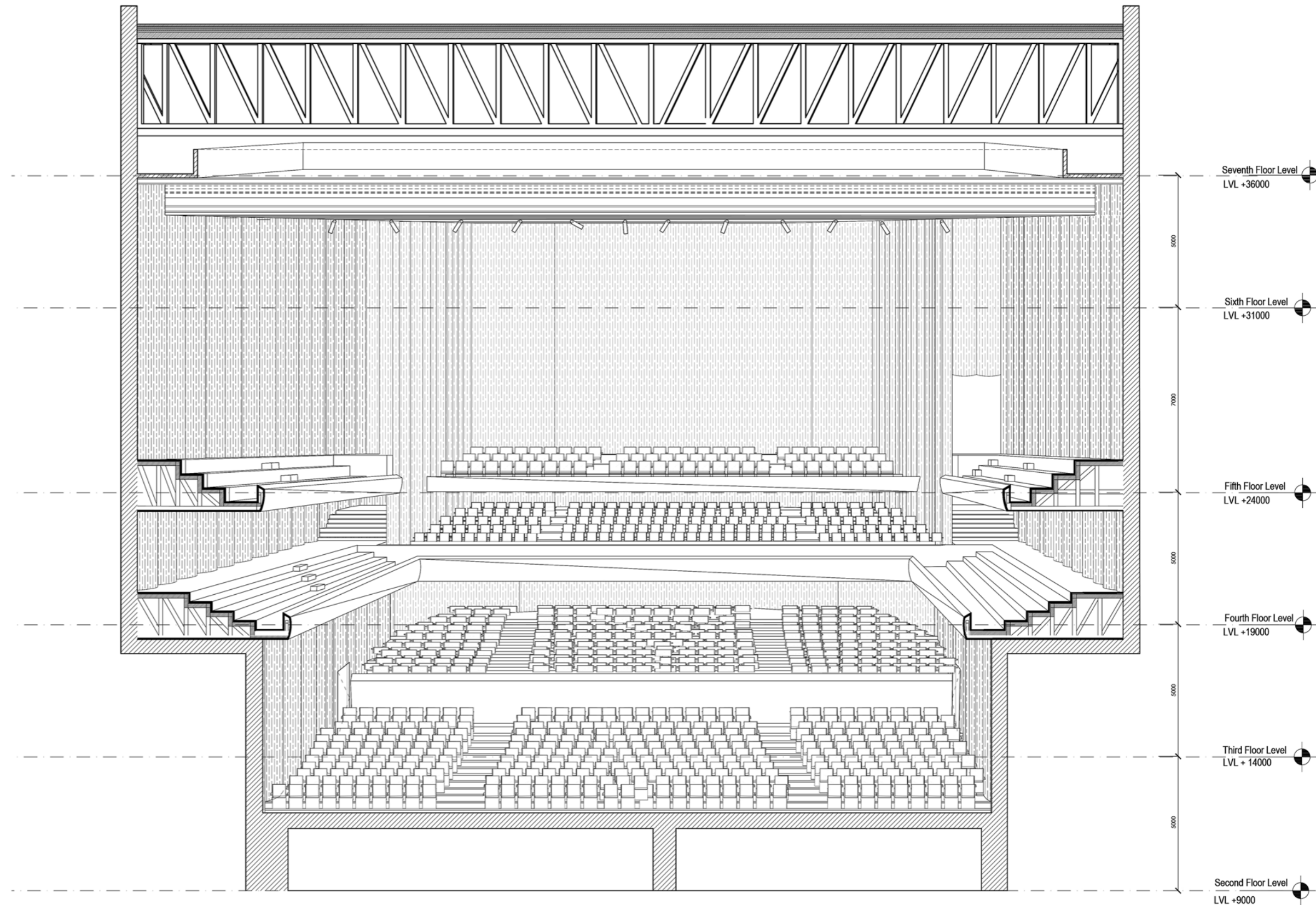
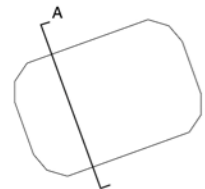


Basement Level

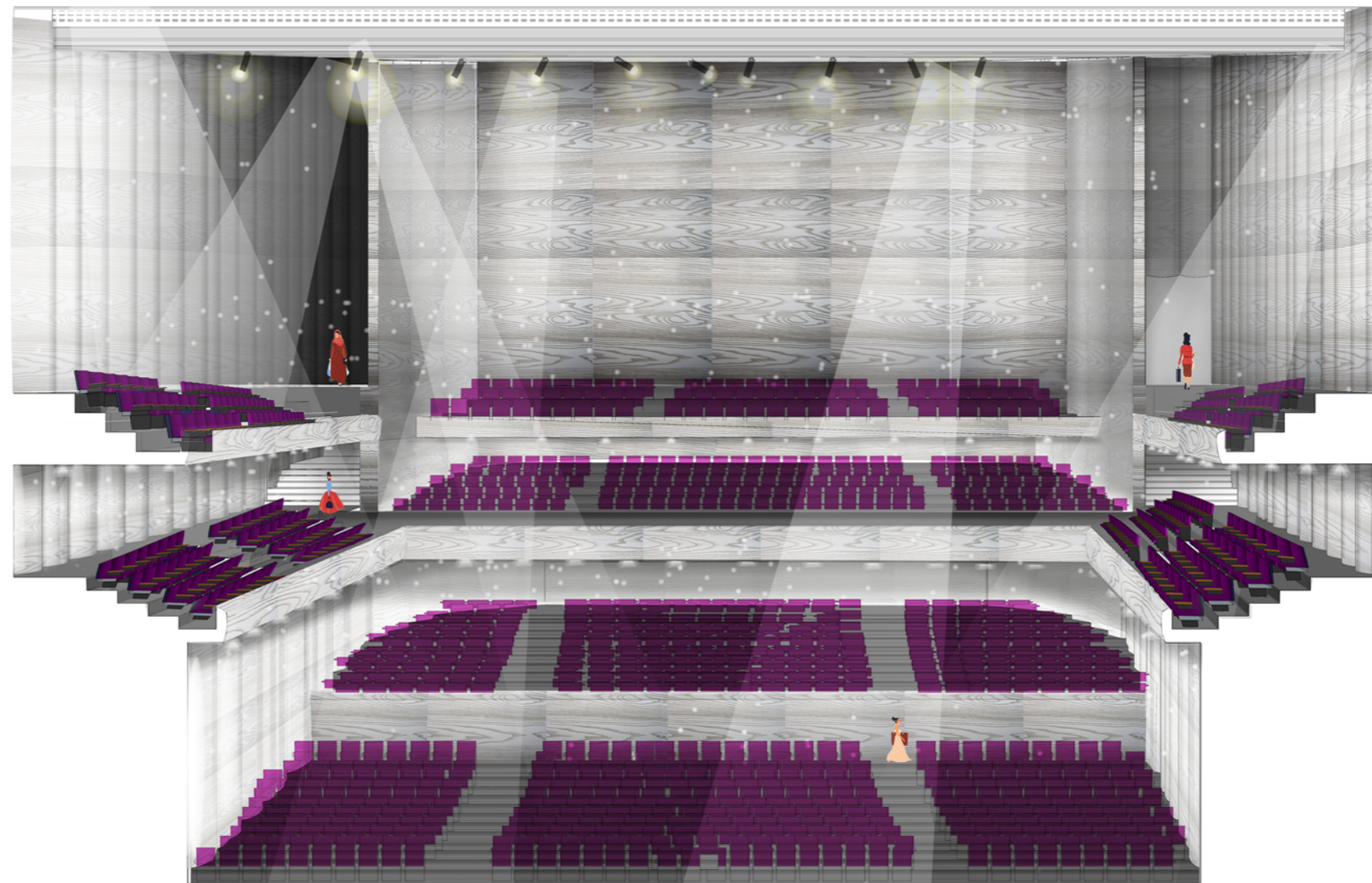
ATMOSPHERE CONCERT HALL

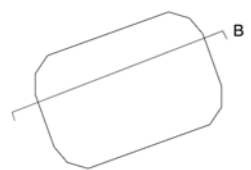
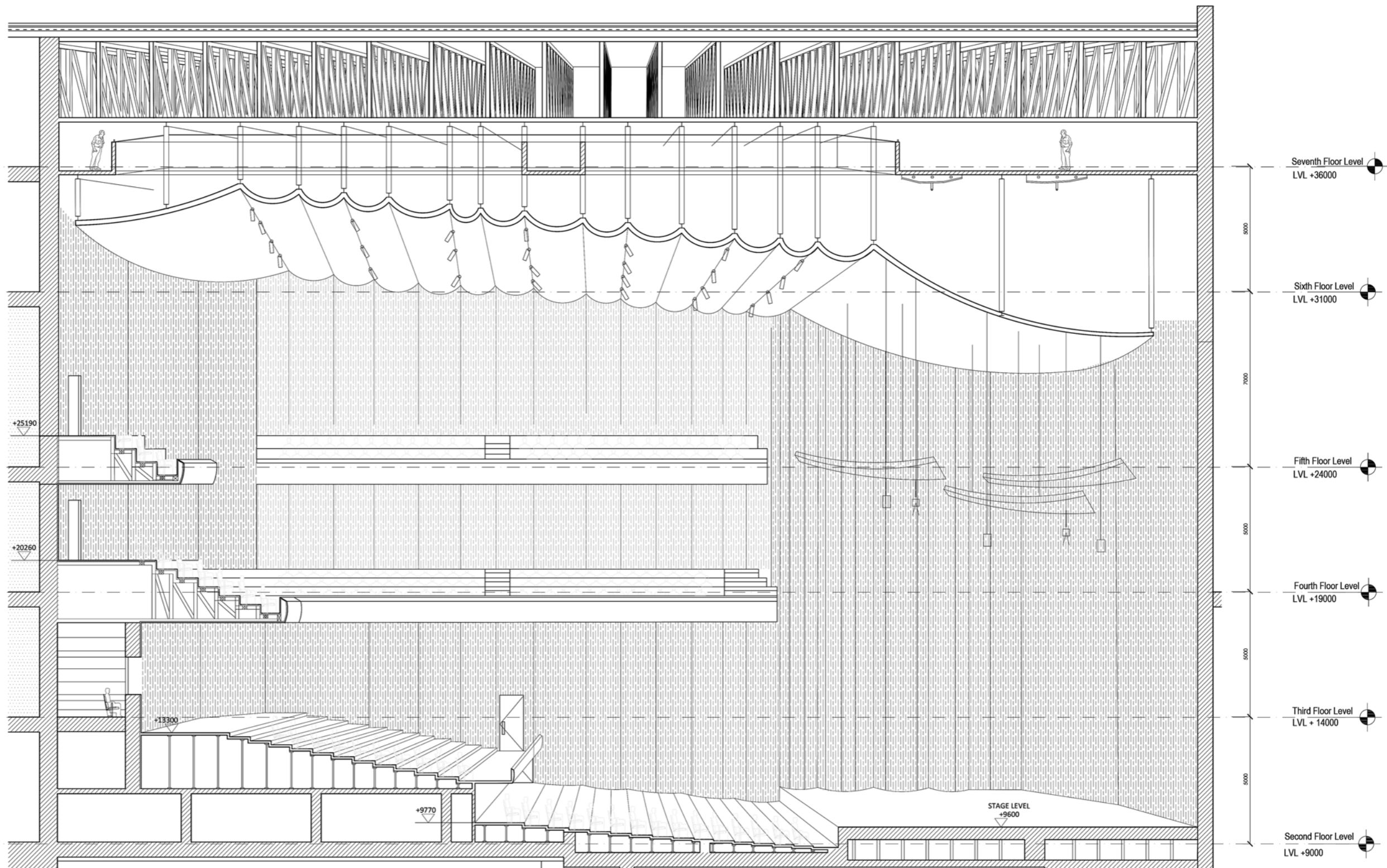
The concert space is the spectacle of the project and had to be made or designed such that it resonates with the atmosphere of the rest of building and at the same time welcomes the users with a surprise.

In terms of materialization, silver stained wooden interiors are given to the concert hall. The silver tones complement the grey shades and the wood helps to functionally resolve the acoustics. Again, in order to balance the effect of the silver walls, bright color chairs are used for the seating.

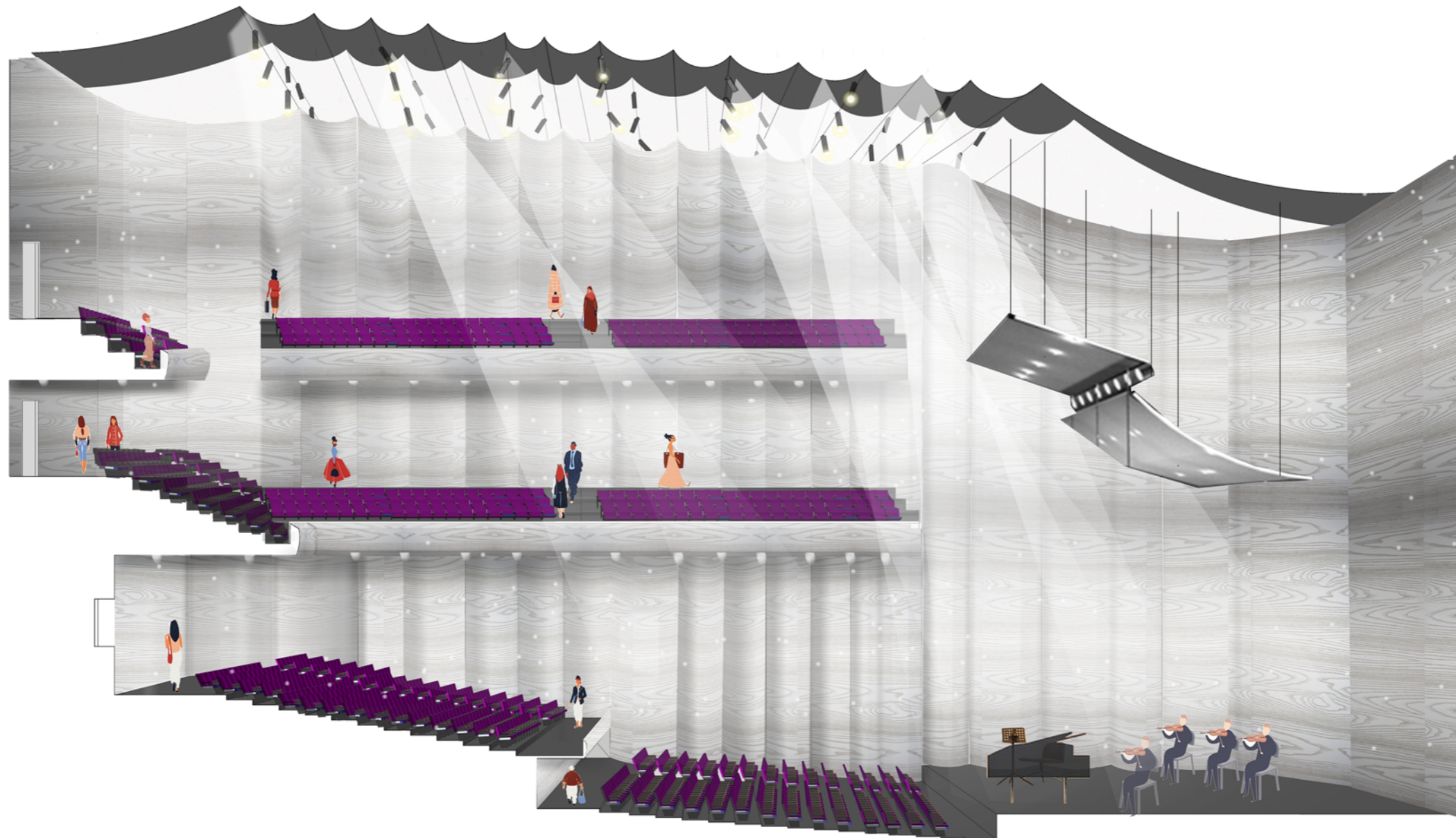


Section A



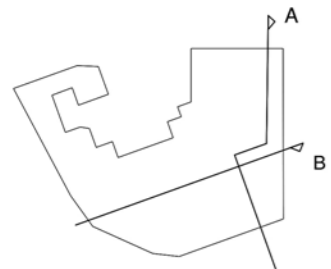
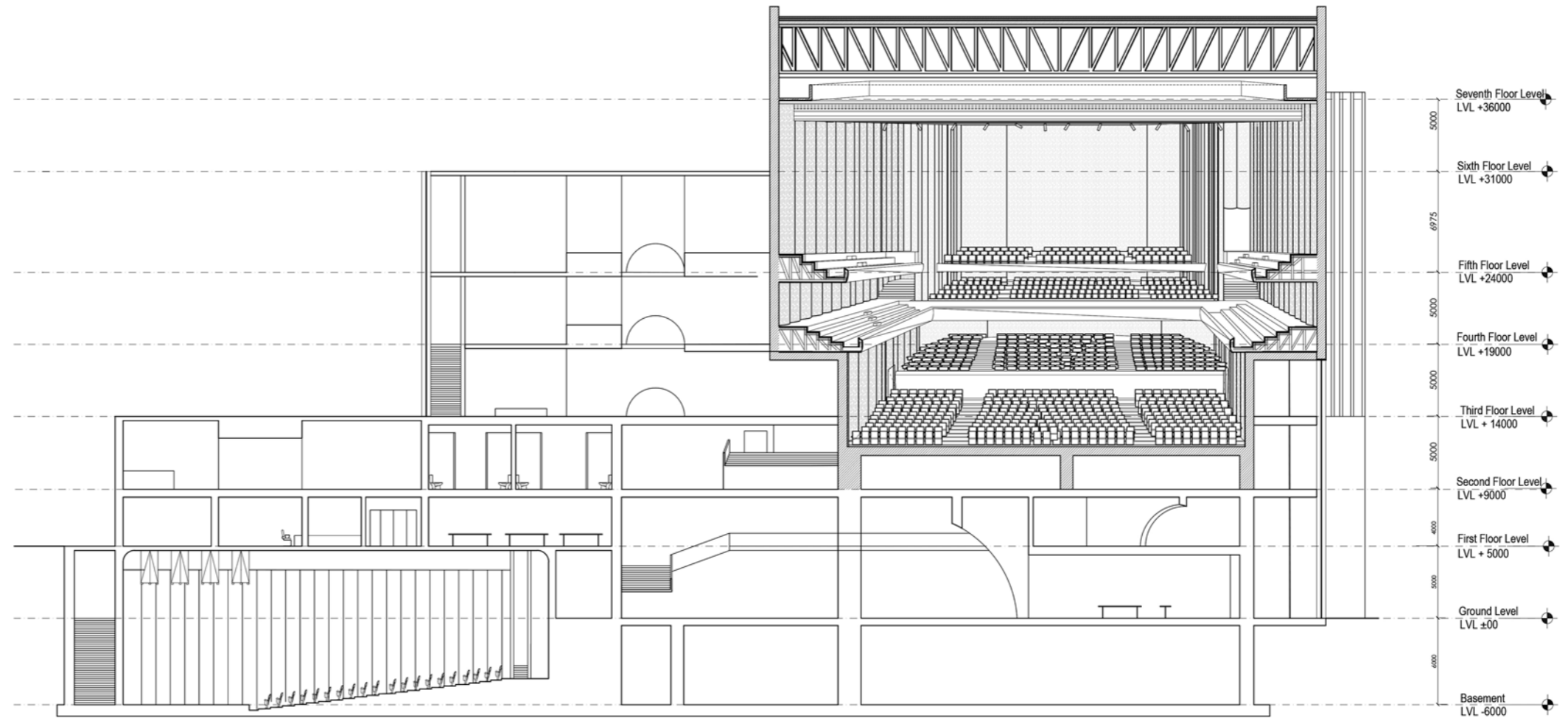


Section B

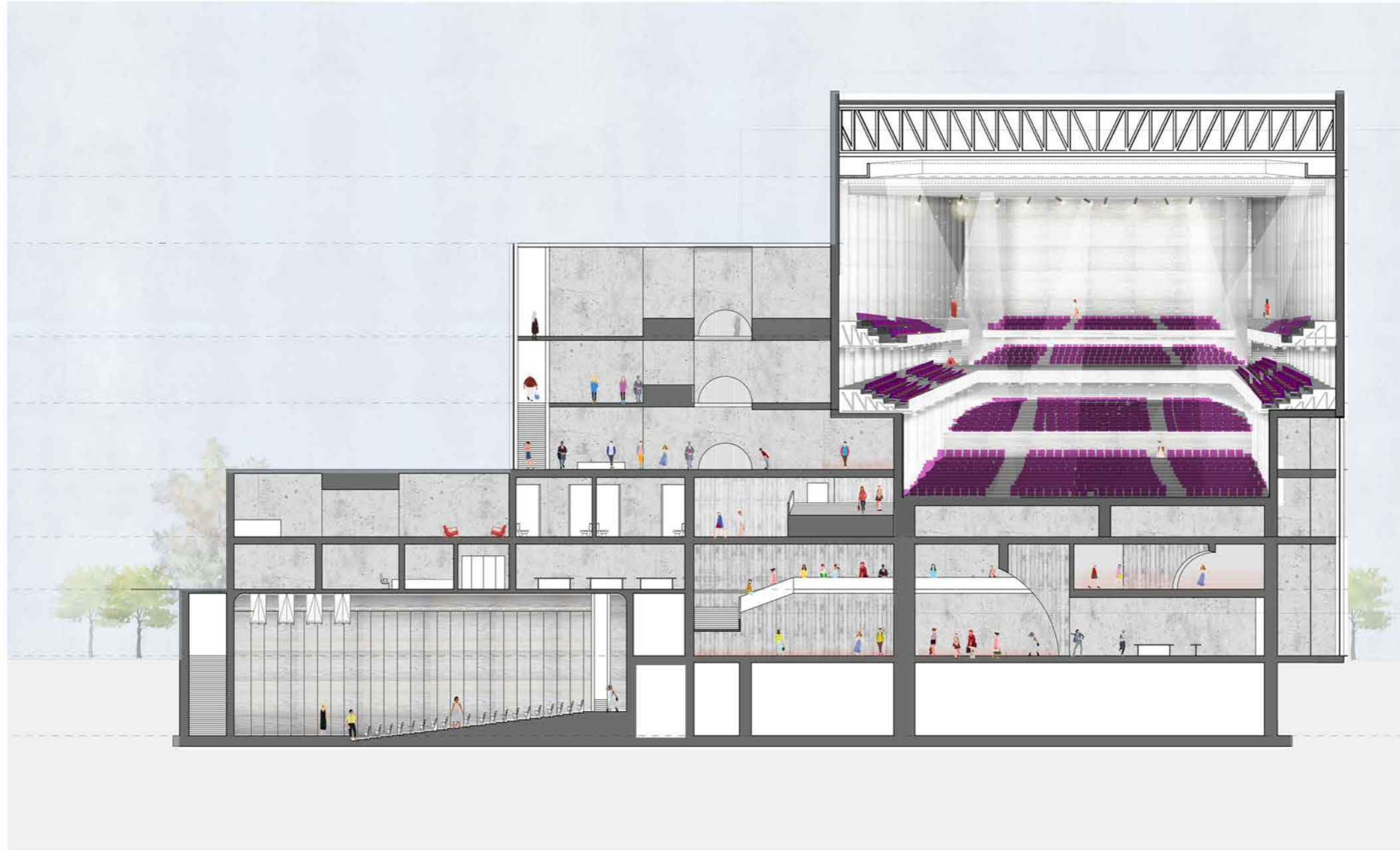


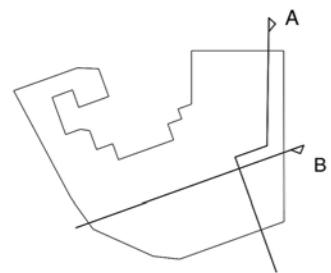
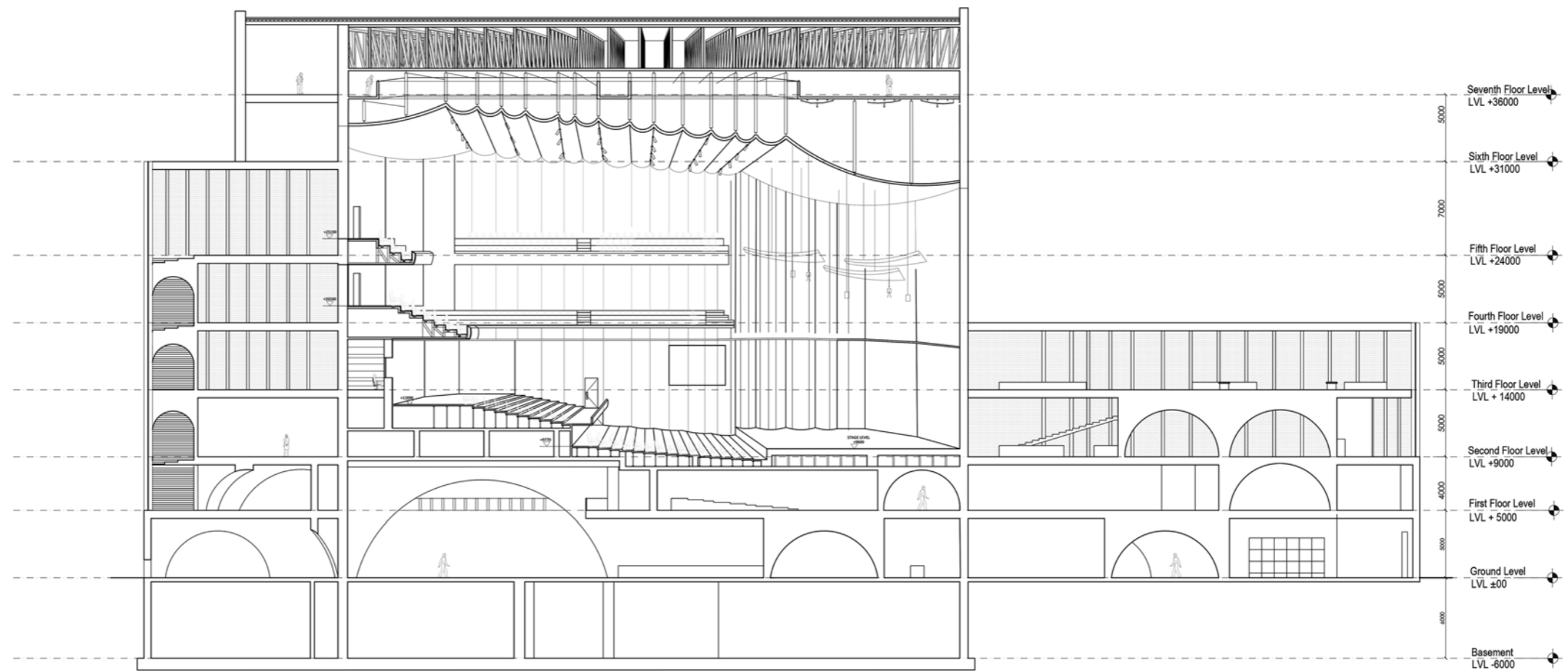
BUILDING SECTION + MATERIALITY

The project is about a monochromatic tectonic nature of the architecture with a subtle introduction of colour through the use of carpet, furniture or even people. The building is inherently in grey concrete and grey brick while color is added with the bright carpet flooring and the furniture. It is interesting to see how the nature of the building changes when it is empty. Through this drawing, it also became visible that the festive nature of the building truly comes from the users who add colour to the monochromatic architecture.

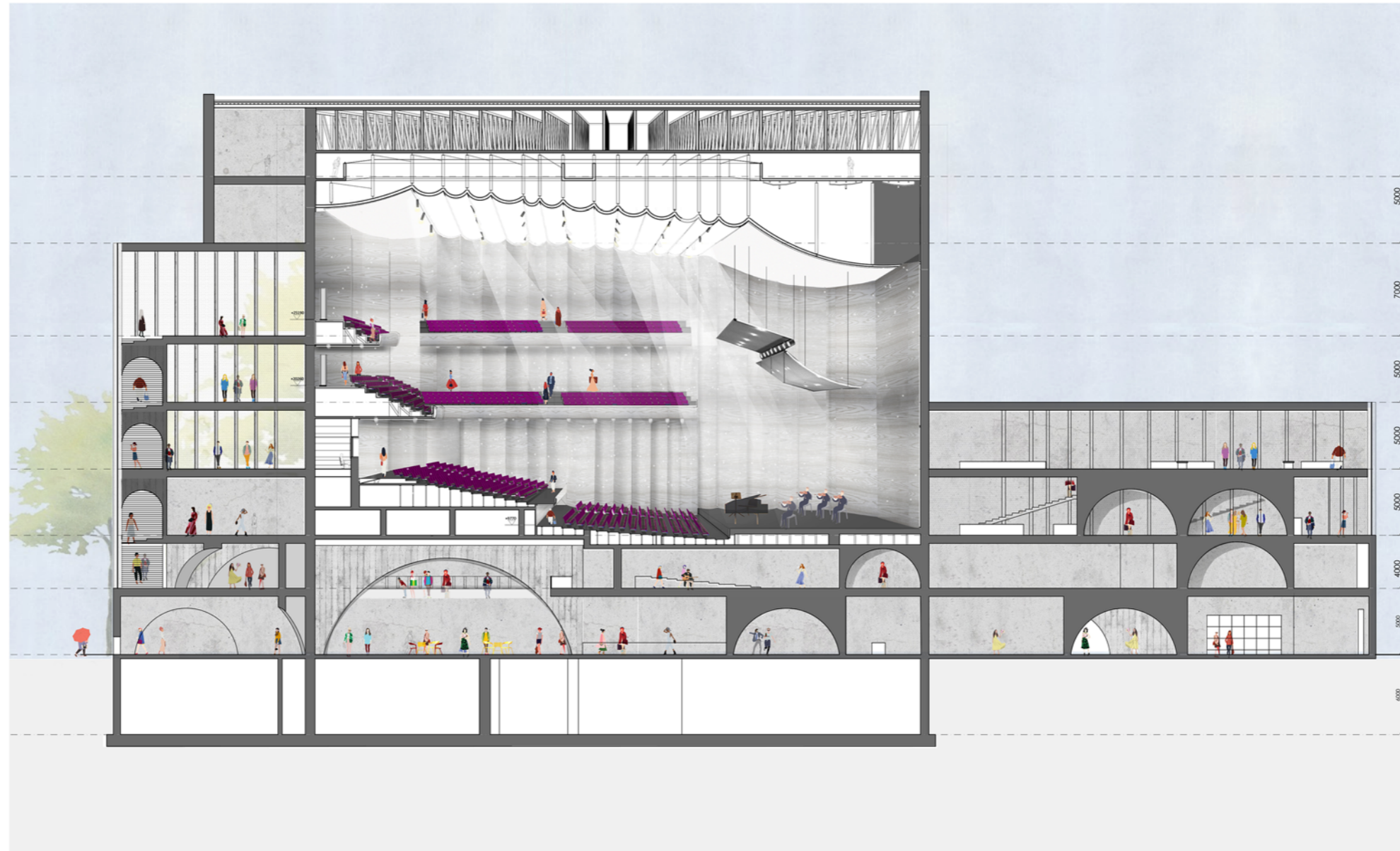


Building Section A
Scale 1: 750





Building Section B
Scale 1: 750



BUILDING ELEVATIONS + CONTEXT

The grey tones of the building are neutralized with the festivity made with the people, the landscape and the elements of streets such as buses.

The elevation(right) from the Roman wall is drawn to show the languages of the new concert hall and the barbican.

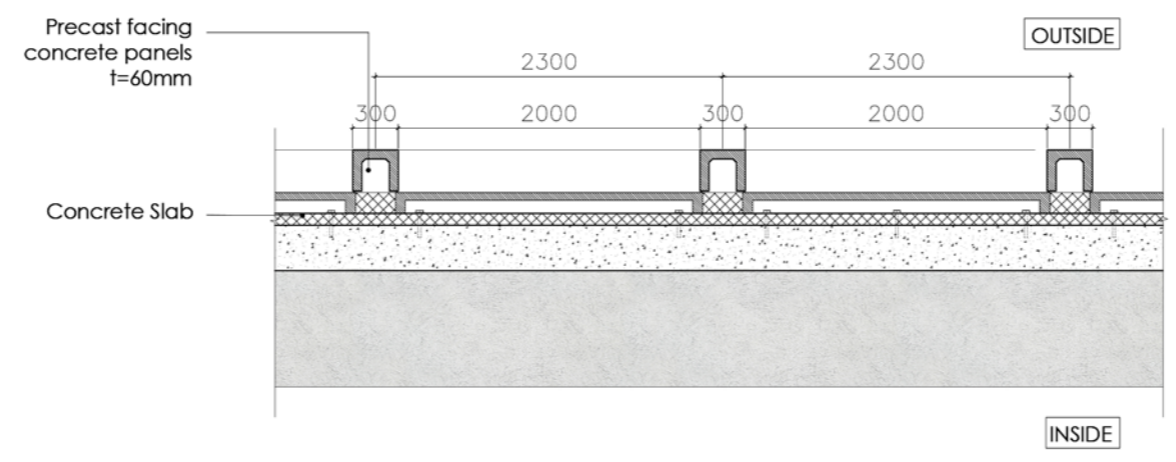




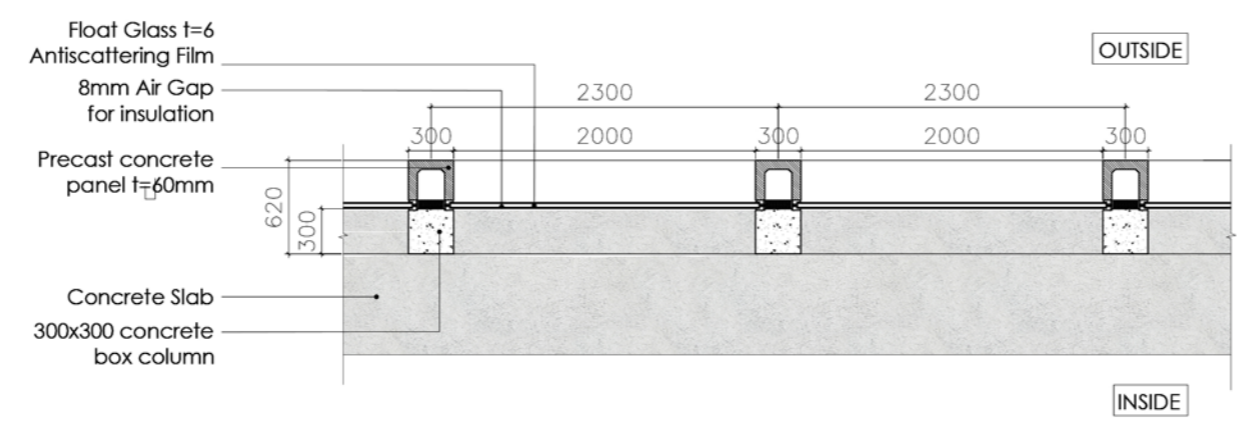
Elevation | Roman Wall

FACADE DETAIL

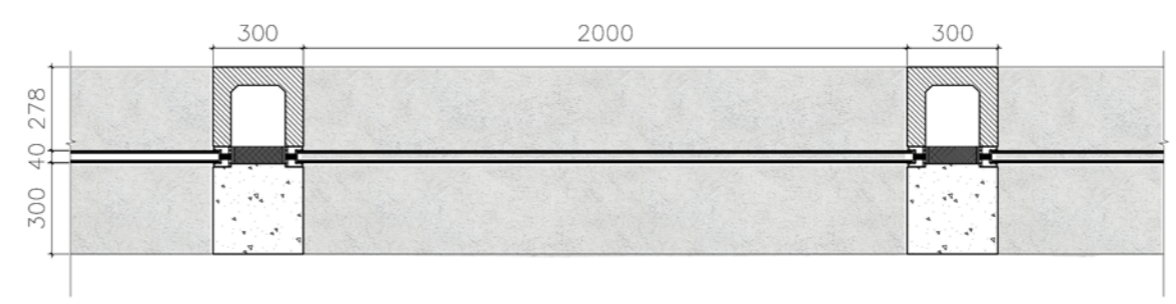
Technically, the building has been resolved for an efficient construction where the main structure is casted in-situ and the sand blasted pre-cast cast elements forms the outer layer of the double facade.

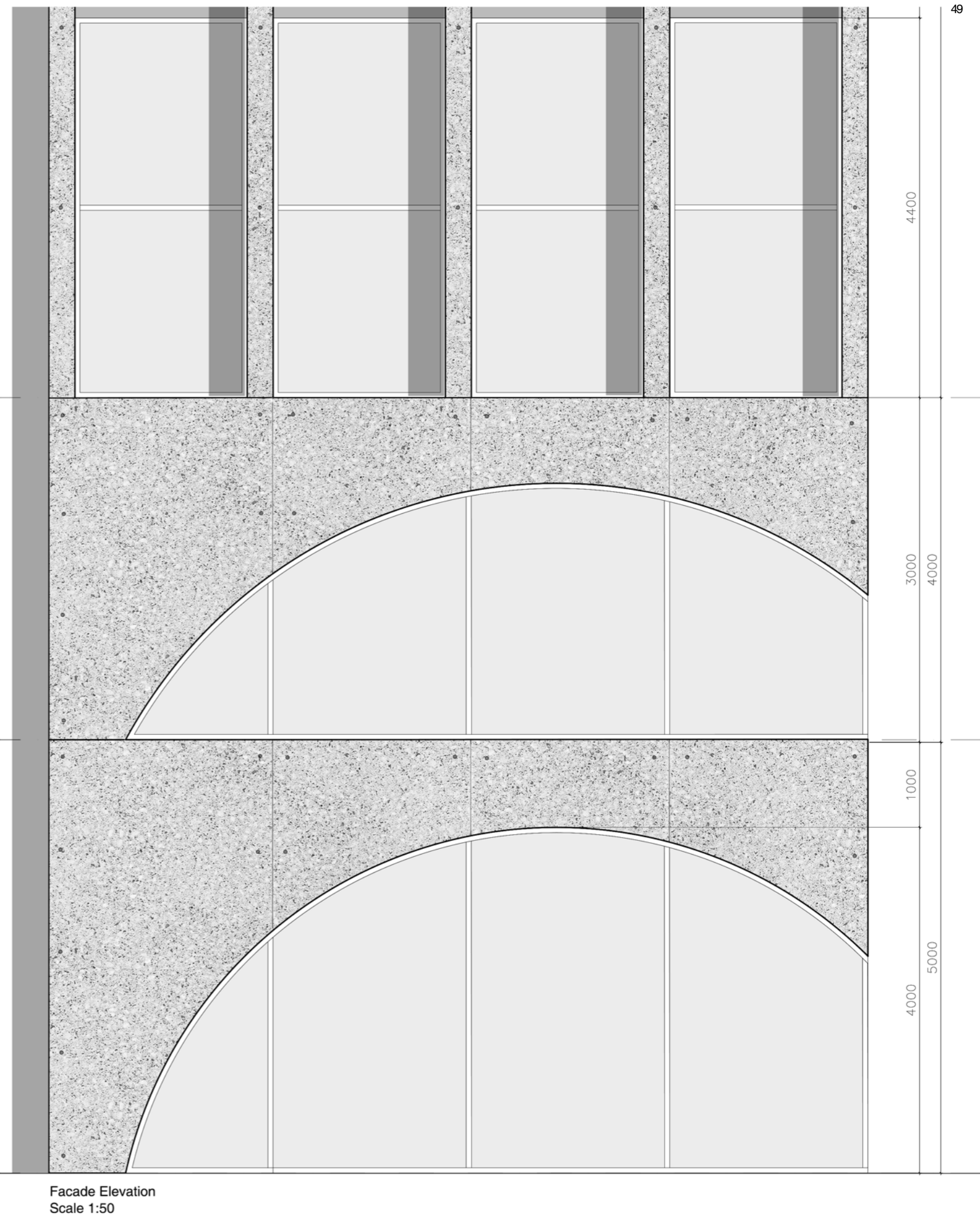
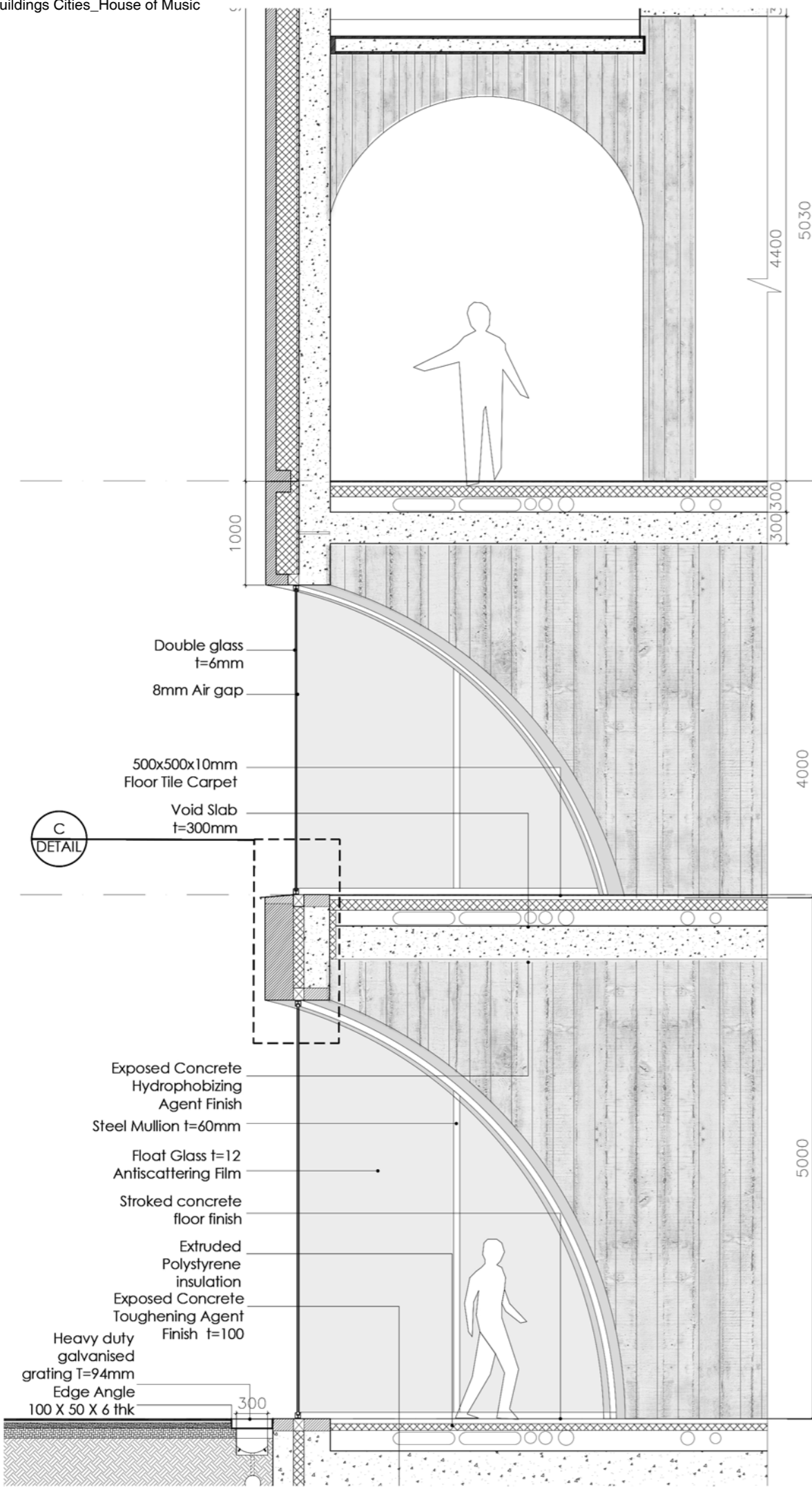


Plan at Level 6
Scale 1:50



Plan at Level 3
Scale 1:25





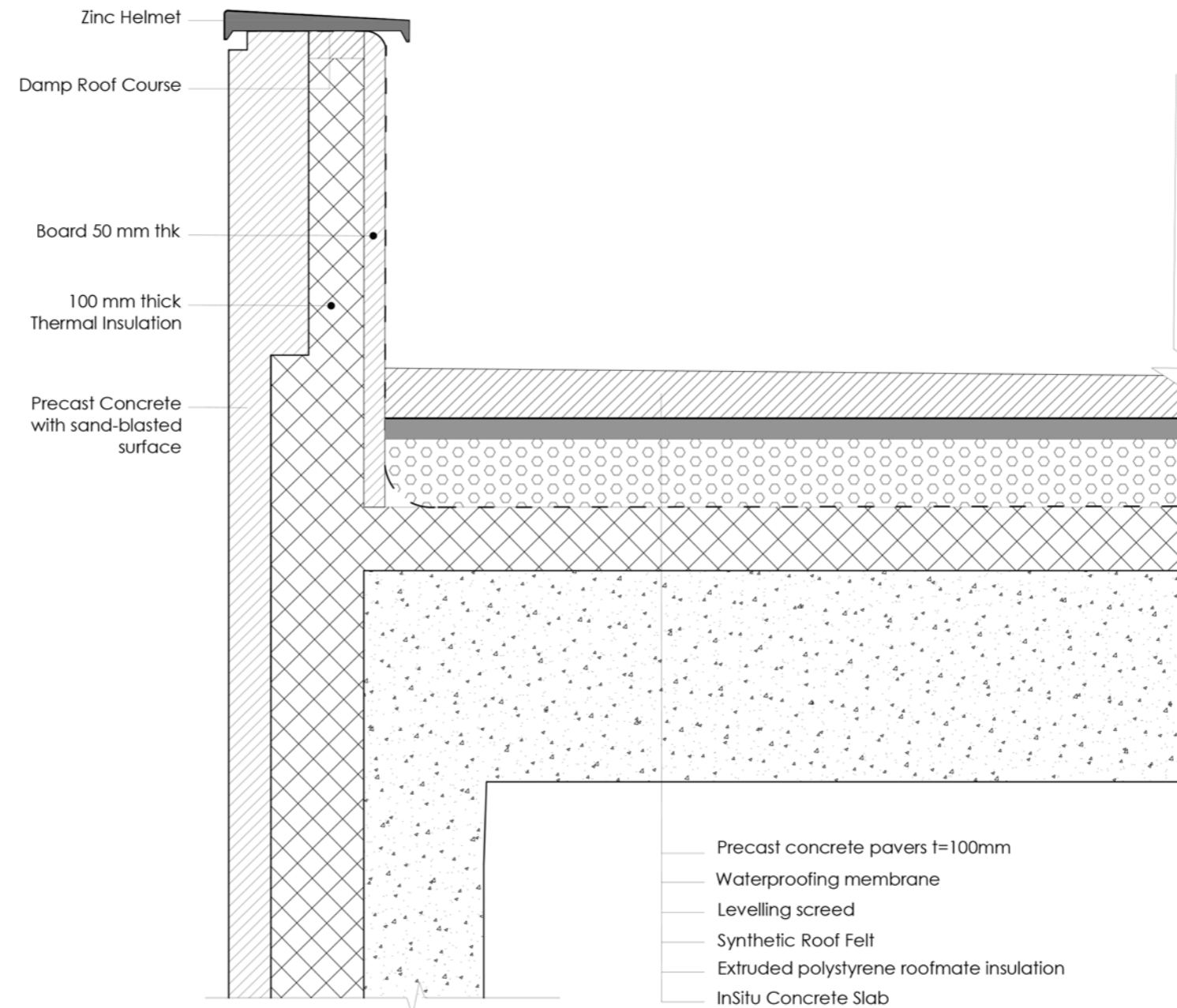
Facade Elevation
Scale 1:50

CONSTRUCTION DETAIL

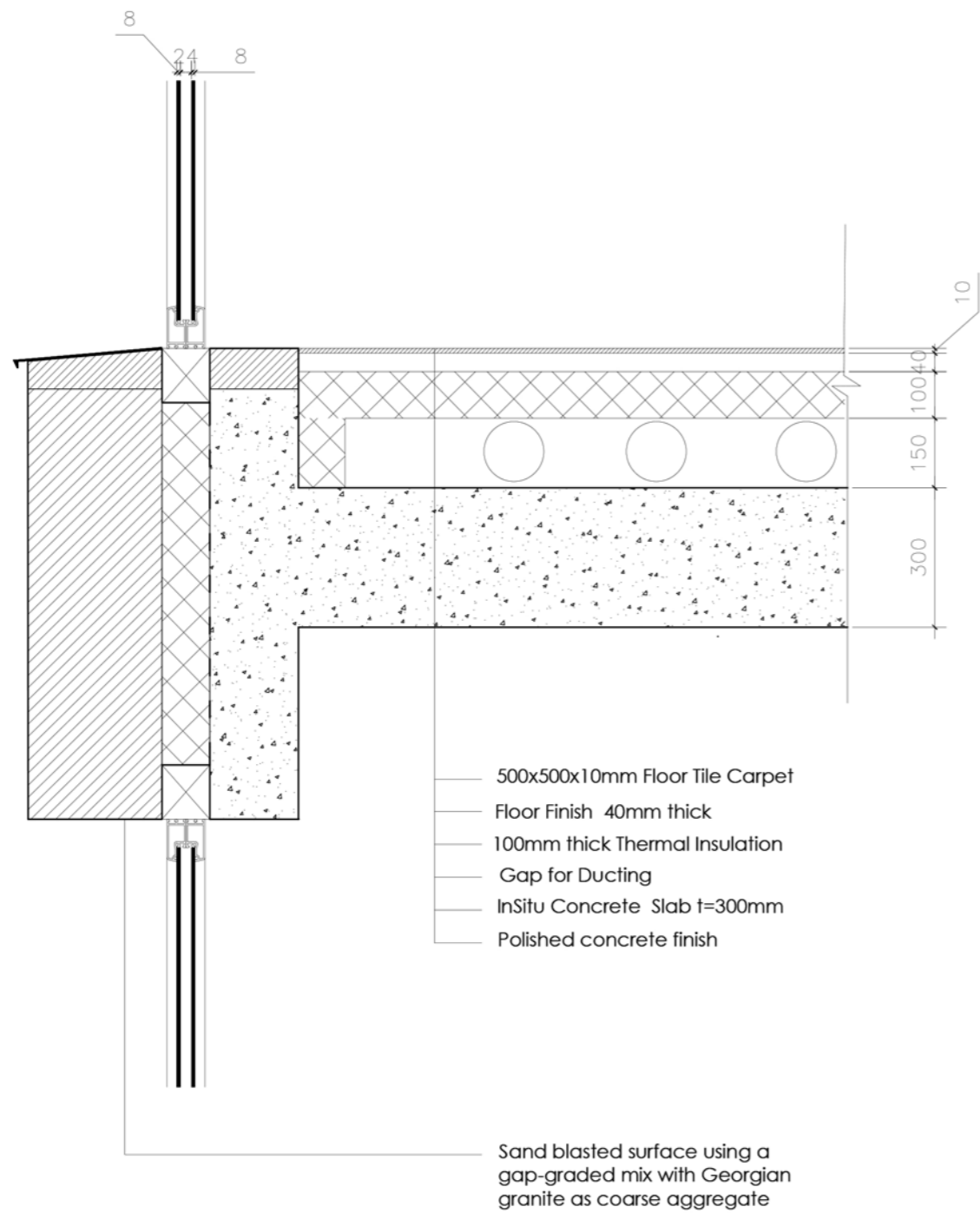
1.
Considering the nature of London's climate, I have tried to integrate a through and through layer of insulation in the façade detail. Since the flooring of the building is carpeted thus wall heating system is proposed.

2.
For the windows in the arches a double glazed window detail has been worked out with a 10mm air gap in between 8mm glass on either sides. The frame has been kept light so that it doesn't overpower the strong geometry of the arch at the same time defining it. Since, the shuttering marks give a rough finish to the interior, a polished concrete is proposed.

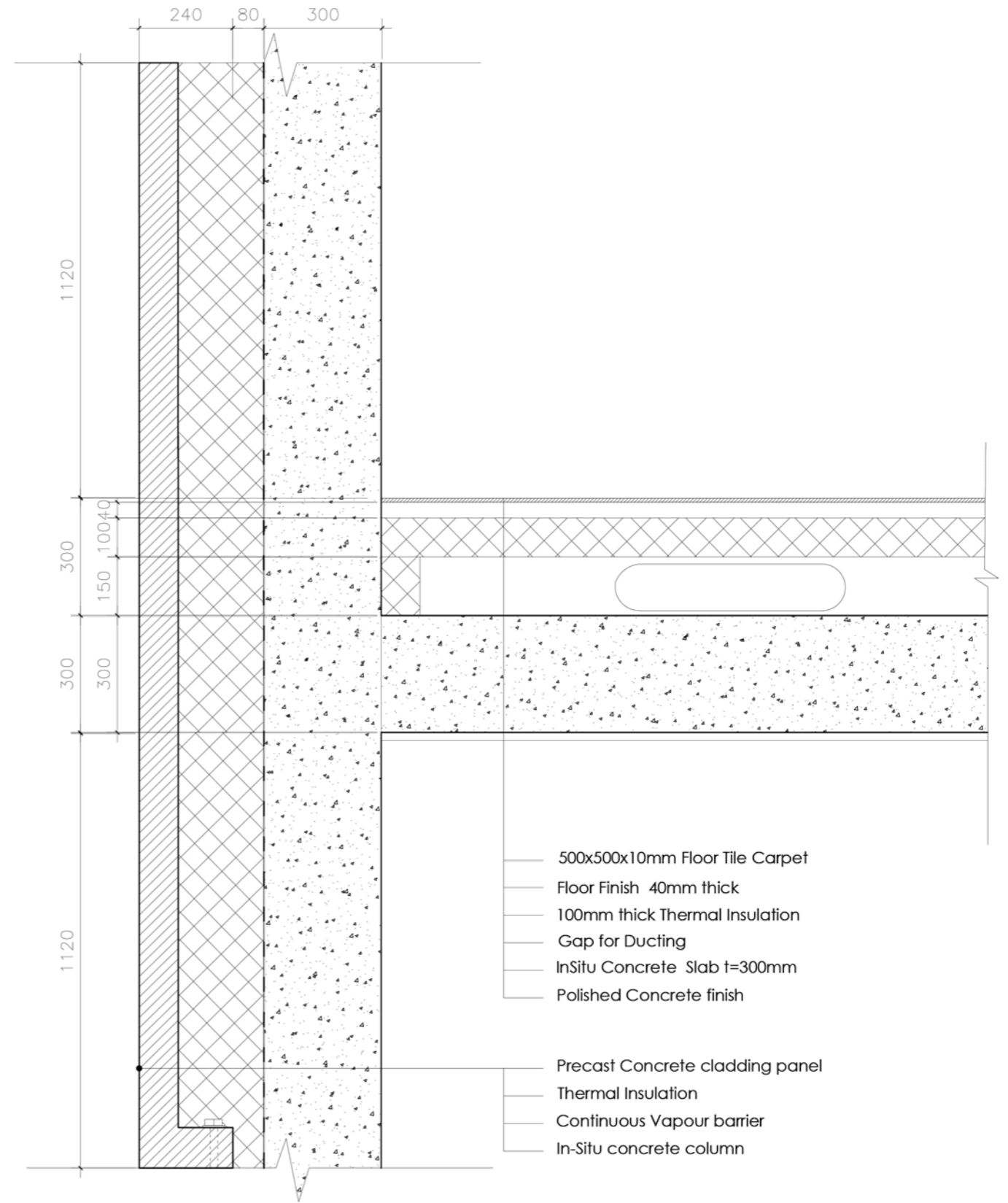
3.
The insulation has been carried through and through and resolved in the ceiling detail as well.



Detail 1
Scale 1:25



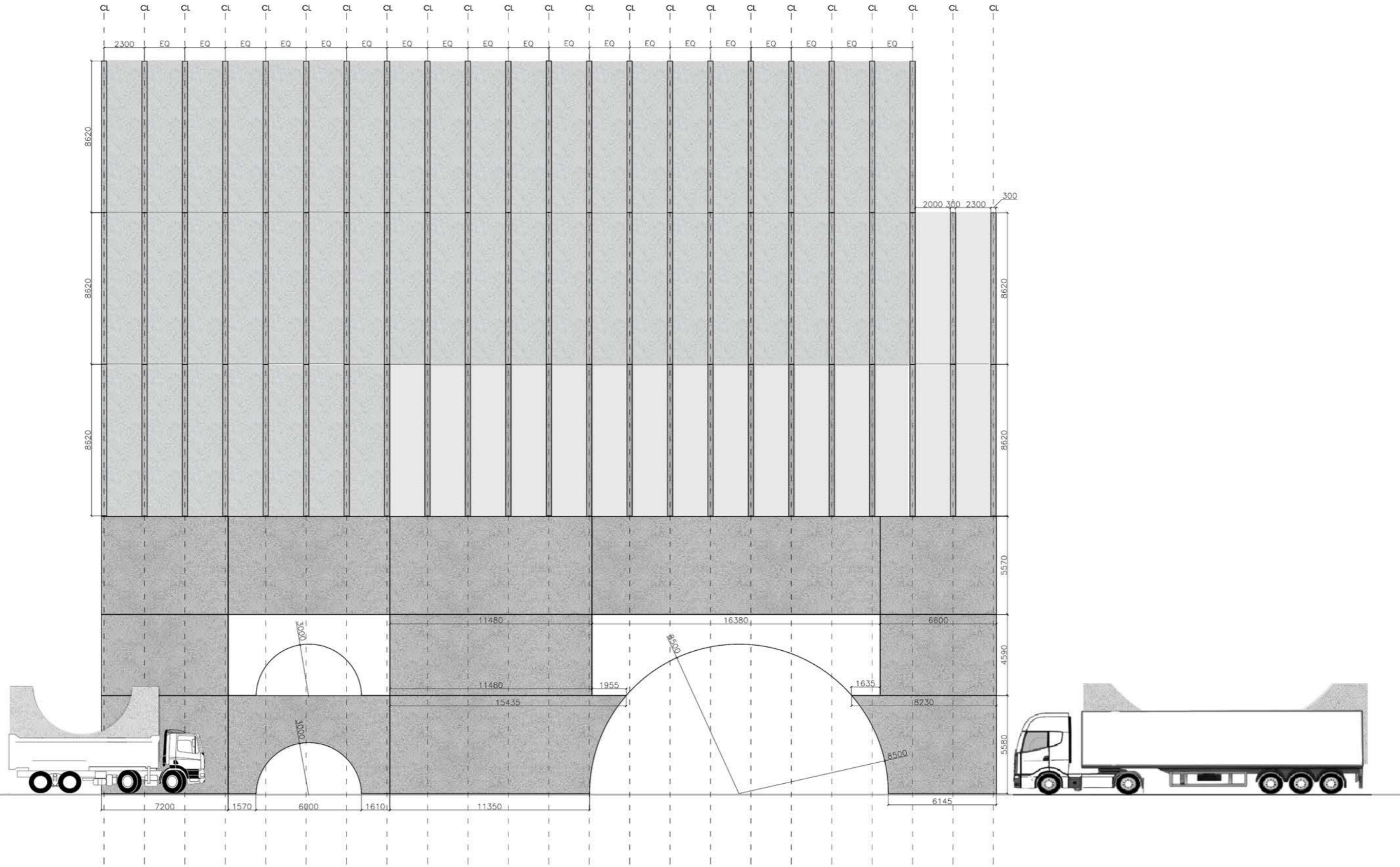
Detail 2
Scale 1:25



Detail 3
Scale 1:25

PRECAST FACADE ASSEMBLY

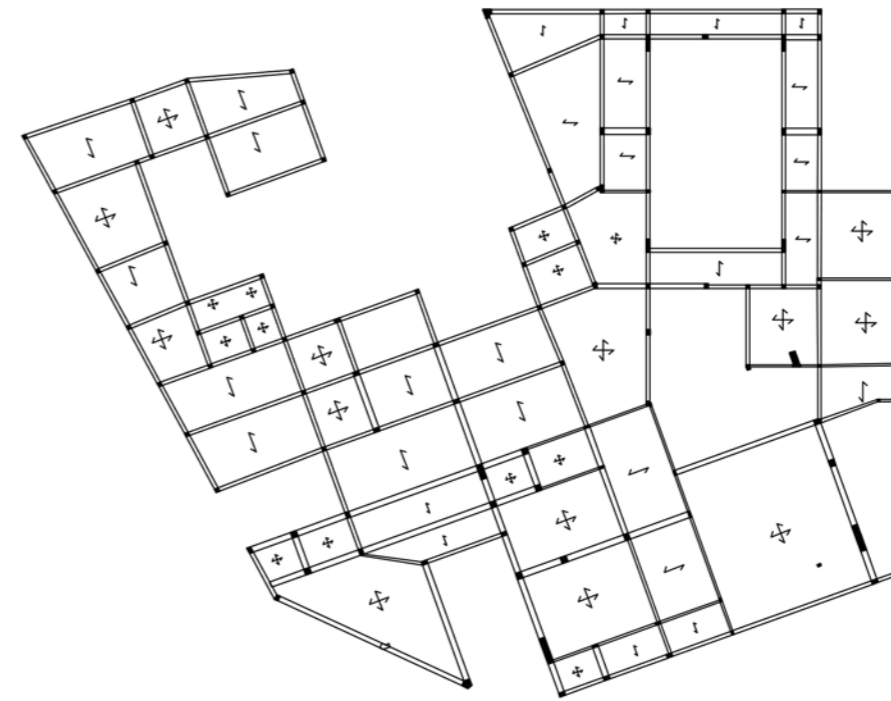
The precast sand blasted panels are used for the facade elevation. Since the project is based in London, it is made sure that the panels sizes are under 15 meters so that they can be transported by a lorry in London.



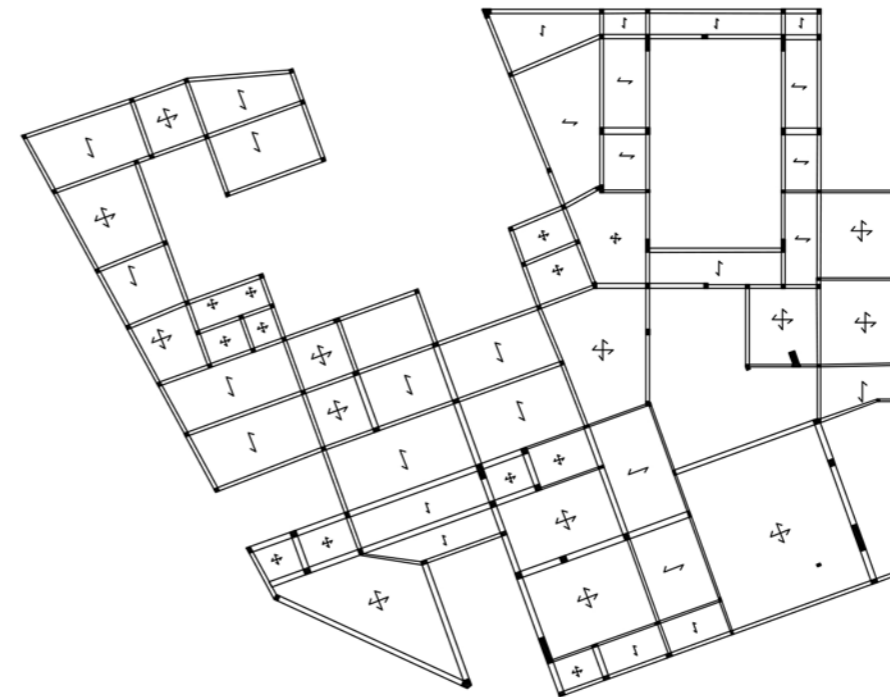
STRUCTURE PLANS

The structure has been resolved so that the columns follow a certain grid resulting into smaller spans. However the foyer and chamber music hall, have larger spans.

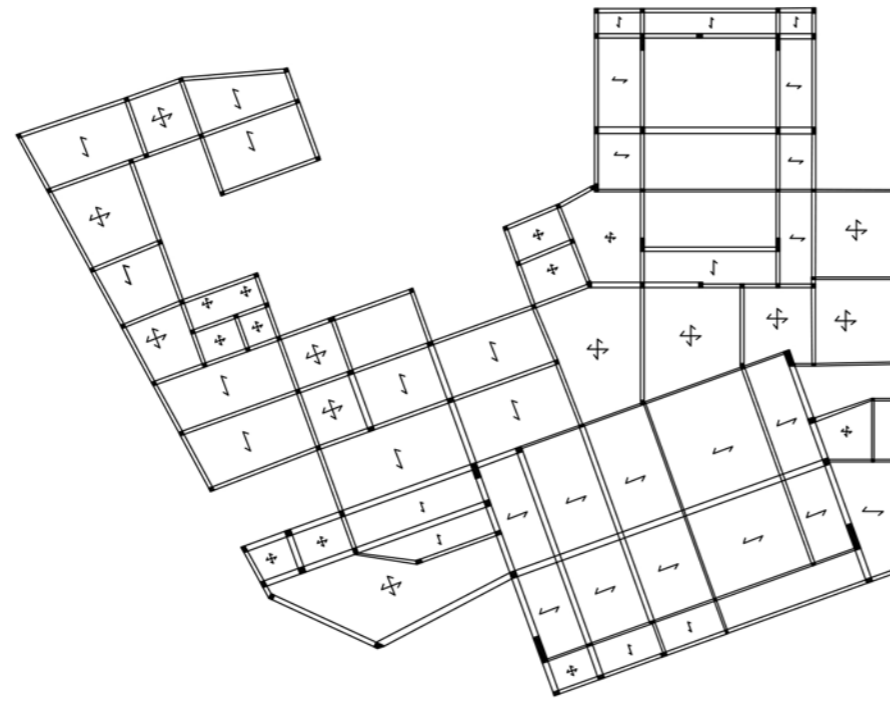
Scale 1:750



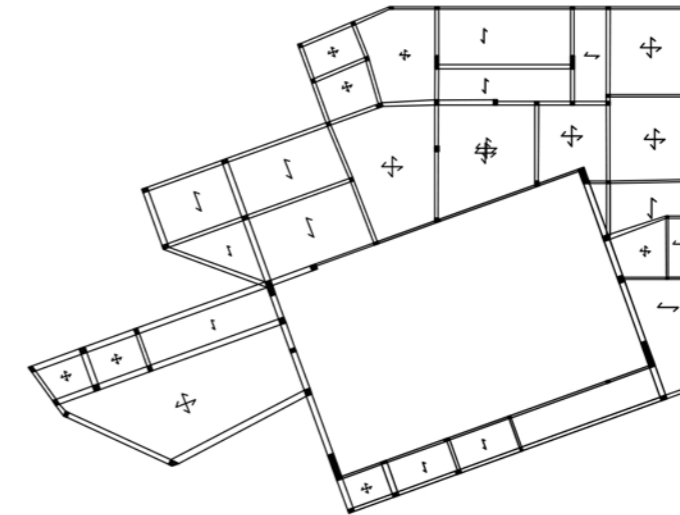
Ground Floor Level



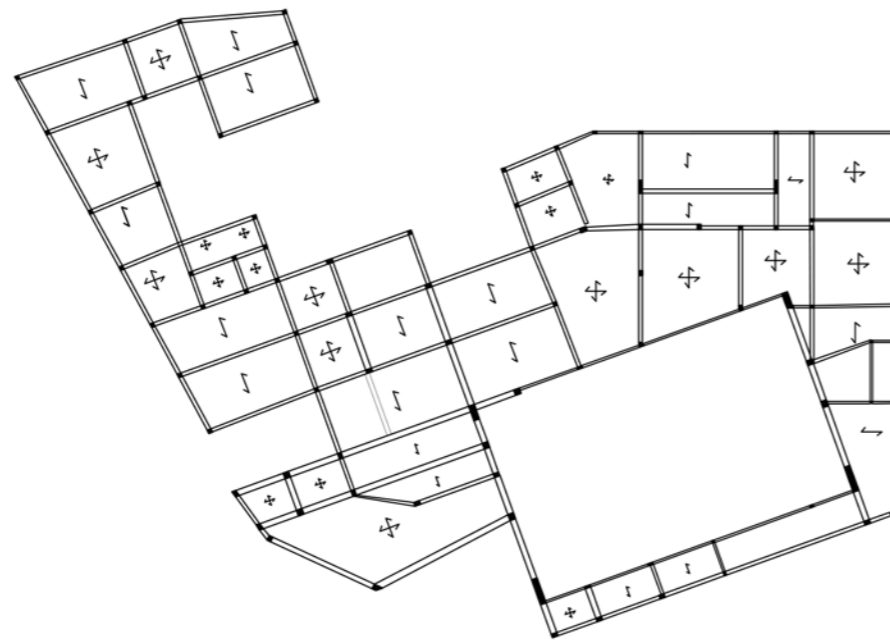
First Floor Level



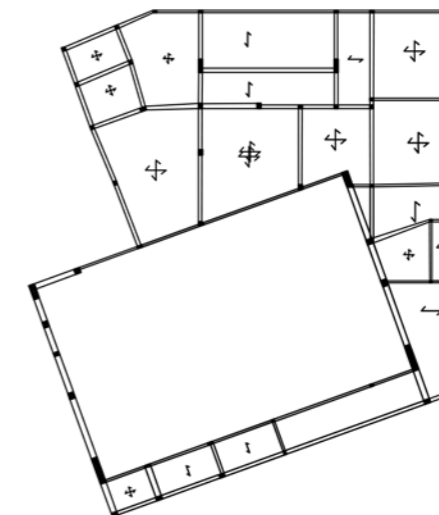
Second Floor Level



Fourth Floor Level



Third Floor Level



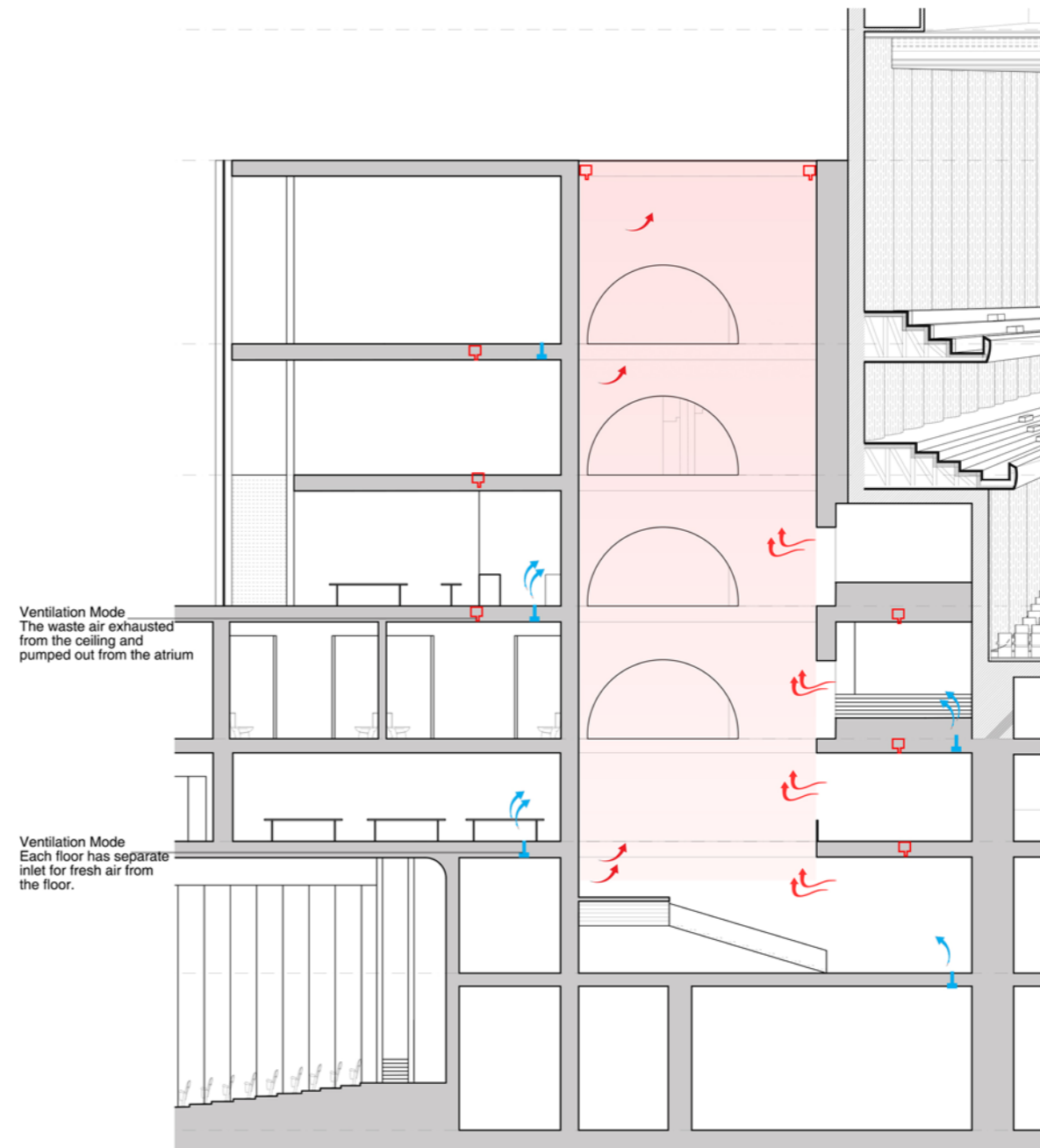
Fifth Floor Level

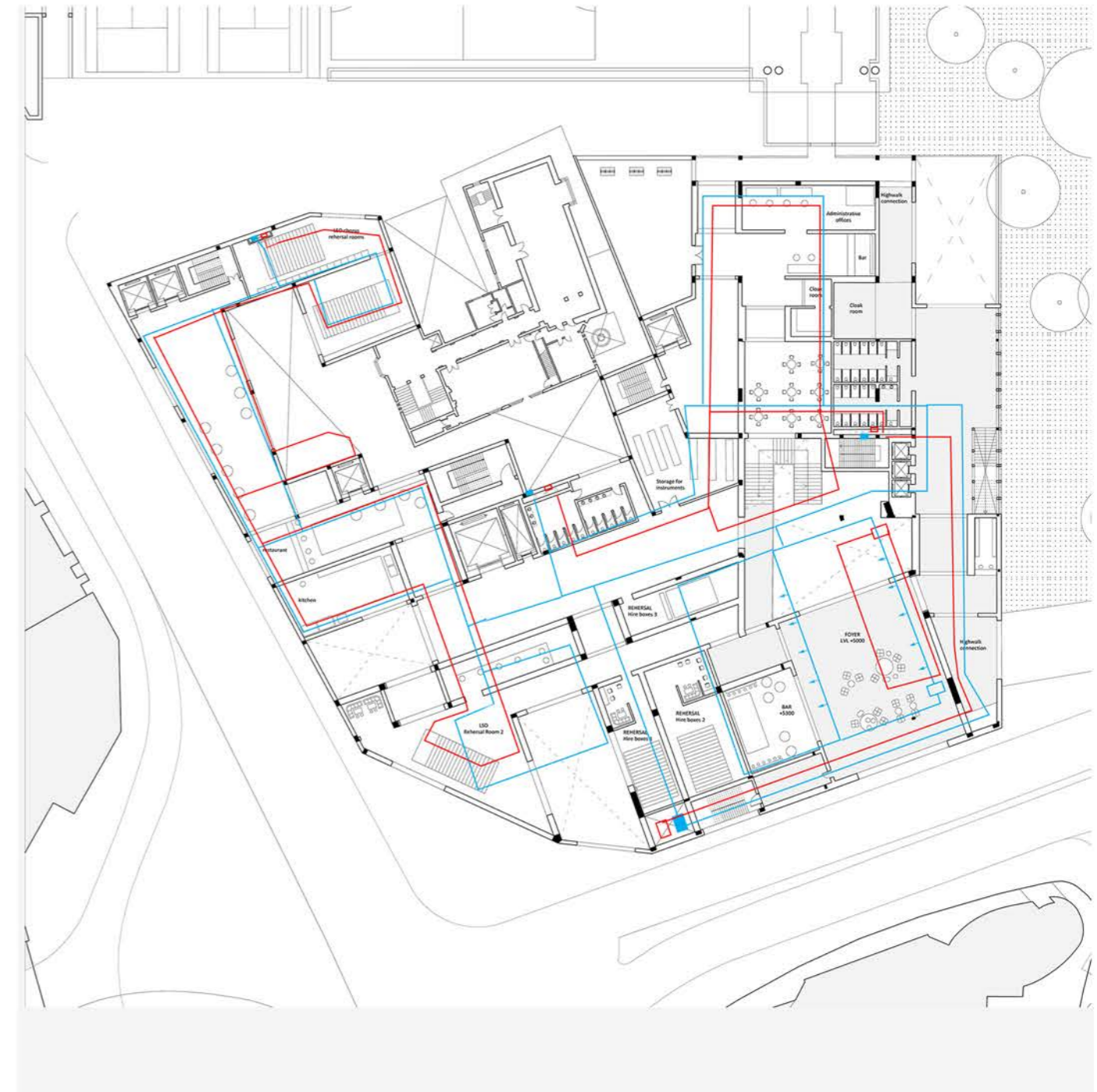
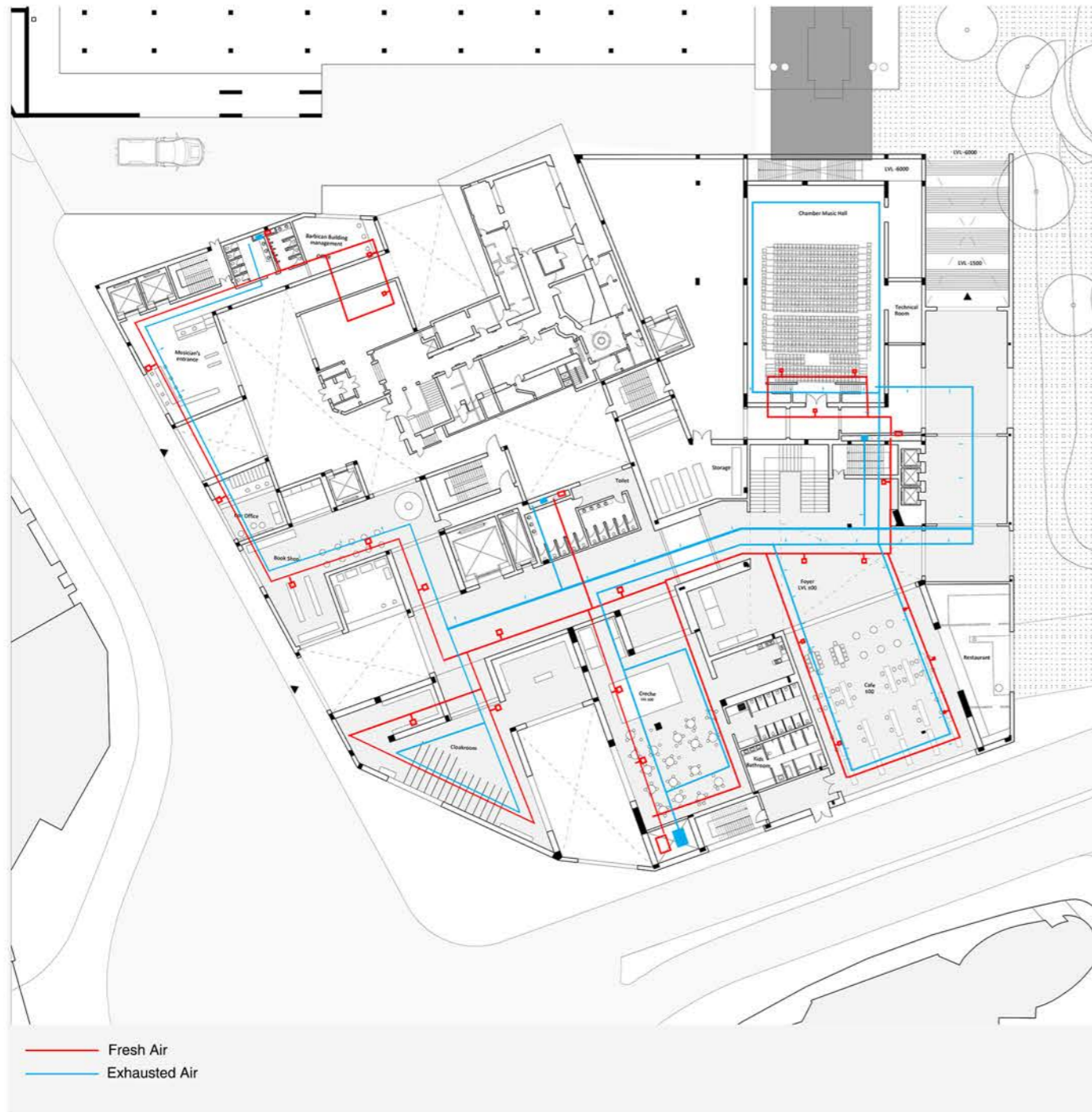
CLIMATE ANALYSIS

The atrium spaces are used to take out the exhaust air outside the building whereas the fresh air is supplied through the floor.

The fresh air supply and the exhaust air ducts have been integrated into the plans as shown.

The concert hall has two shaft, one acts as the inlet while the other is the outlet for the exhaust air. The fresh air is provided under the seats of the hall.



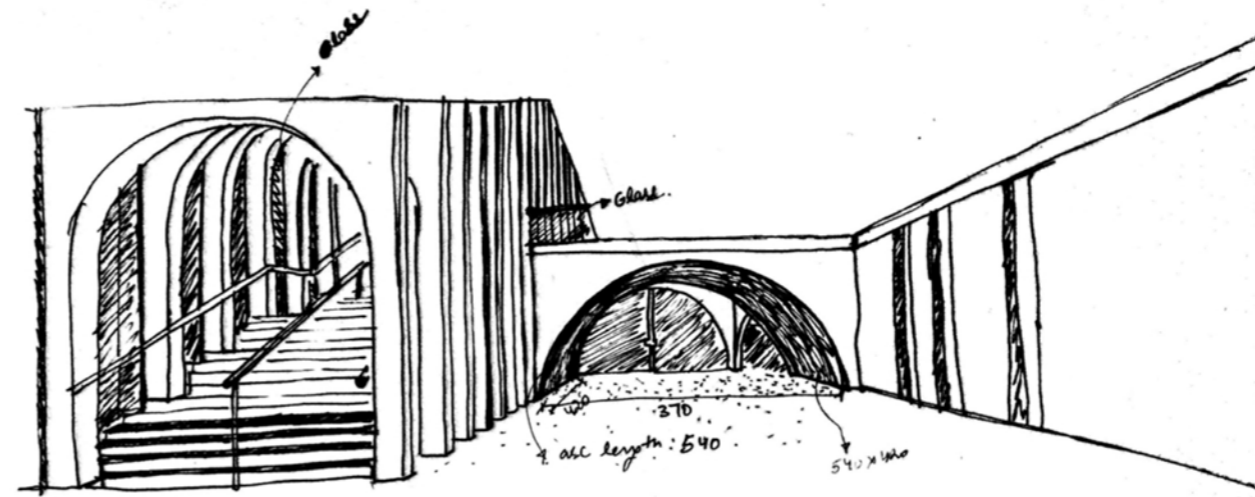
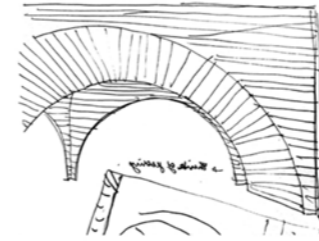
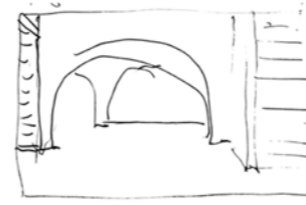


Climate diagram

IMPRESSIONS OF THE INTERIOR

The impression shows the impact of the tectonic architecture, material selection, architectural language and overall form.

To let the flows and views of the users freely penetrate the building, deep spaces are designed in the interior with vaulted arches.













IMPRESSIONS





