House of Music

a public living room for the city
0. introduction
“World-class cities need world-class music venues.”
- Sir Simon Rattle
i. context

economic, political and social context
‘[It] provided funding to consider the business case for a new London concert hall to add to this mix, but has concluded that it does not currently offer value for money for taxpayers and is not affordable.’
‘London is already home to world class culture and music venues, from the iconic Royal Albert Hall to the Barbican Hall and the Royal Festival Hall at the Southbank Centre.’ - government spokesperson

Inner London is deeply divided: it has by far the highest proportion of people on a low income but also a high proportion of people on a high income.
“London is also by far the most culturally diverse part of the country and a melting pot of ethnicities, languages, faiths and traditions, more liberal and tolerant than the rest of Britain. But this does not mean that there is also equal integration: research by the Social Integration Commission found there is actually less social mixing by ethnicity, age and class in London than in the rest of the country.”

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

source: The Telegraph, Artist Yanko Tihov (Ethnical diversity in London)
elevated London, Chris Bevan Lee
pedway network as proposed in 1963
1. Barbican Arts Centre
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2. Guildhall School for Music and Drama
1. Barbican Arts Centre
2. Guildhall School for Music and Drama
3. Girls School
4. Cripple Gate Church
1. Barbican Arts Centre
2. Guildhall School for Music and Drama
3. Girls School
4. Cripple Gate Church
5. Museum of London
6. Ironmongers’ hall
Opportunities for the House of Music:

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

the culture centre
overview People’s Palaces (Source: People’s Palaces, Christoph Grafe)
Royal Festival Hall

photos by Yinxu Lu and Jun Yang
Royal Festival Hall

photos by Yinxi Lu and Jun Yang
National Theatre, Denys Lasdun

photos retrieved from the internet
National Theatre, Denys Lasdun
“the space of appearance where people reveal themselves as active and communicating citizens” - Hannah Arendt

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

1. The building should have a **various programme** and not solely function as a concert hall
2. The building should be **opened during the day**
3. The building should accommodate places for music performances, education, meetings, art and rehearsal rooms
4. The visitor should be challenged to **participate**
5. Entrances should be positioned at several positions to **avoid the feeling of being watched**
iii. design
from city to seat
Education + Music Centre
- London Symphonic O.
- Rehearsal rooms
- Hire boxes
- Education rooms
- Cafe
- Exhibition space

Concert hall
- Concert hall
- Foyer spaces
- Small cafes
- Working spaces
- Chamber music hall
- Rental space

Supporting functions
- Backstage
- Dressing rooms + temporary apartments
- Storage
- Loading dock
- Cleaning
- Building management
- Offices

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= New function
three different volumes
first floor

concert hall
hospitality
dressing rooms
education
concert hall
hospitality
staircases
supporting functions
second floor

- concert hall
- hospitality
- stairs
- supporting functions
- offices LSO / Barbican
- rehearsal rooms
- concert hall
- hospitality
- stairs
- supporting functions
city view

hallway

stair

view from the bar

hallway
elevator
directing people through the building

view St. Paul's

foyer

foyer
view from the Aldersgate Street
two types of facades
facade outside
highwalk between the concert hall and the music hub
2nd floor: +10000

- Terrazzo floor 20 mm
- Concrete floor with floor heating
- Thermal insulation 40 mm
- Wide slab floor 340 mm
- Technical space 530 mm
- Suspended ceiling with integrated acoustic panels

- Prefab concrete pillar 10 m long
- Prefab concrete plate 80 mm
- Thermal insulation 220 mm
- Vapour barrier
- Concrete wall 270 mm
- Terrazzo panel grey 30 mm

- Aluminium window frame 90 mm
- Triple layered glass
- Aluminium coving (powder coated in dark grey)
3rd floor: +15000

+14000

+14600

400 mm

800 mm

terrazzo floor 20 mm

concrete floor with floor heating 60 mm

thermal insulation 40 mm

wide slab floor 340 mm

air transportation duct 400 x 800 mm

suspended ceiling with integrated acoustic panels

prefab concrete pillar

prefab concrete plate 80 mm

waterproof membrane

thermal insulation 220 mm

vapour barrier

concrete wall 300 mm (polished)

aluminium window frame 90 mm

triple layered glass

prefab concrete lintel 135 mm

vertical detail 4
first sketches of the interior
‘the mountain’
the spiral staircase
foyer space in the late afternoon
Scandinavian modernism
foyer space in the late afternoon
iv. concert hall
music score, Morgan Feldman
Monastry La Tourestre, design of the windows by Iannis Xenakis
tower bridge, Idris Khan
model of the concert hall
acoustic panel
- extending the highwalk to create a short connection with the Barbican Arts Centre.
- not one single entrance, but several entrances on different levels.
  - two different types of facade to create an inside world within the ensemble and an outside appearance.
  - three different staircases with their own scenography.
- concert hall where music notation is translated into architecture.
Architecture and design can really make a difference in providing a space where all people from London are and feel invited.
Thank you!