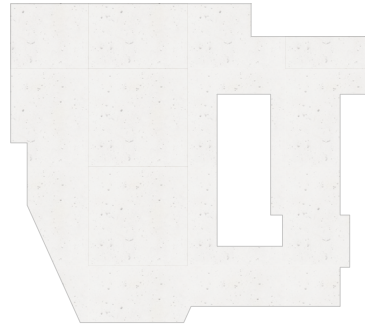


A House for Music and Assembly

- year theme: *the festive city* -



P5 Presentation

27 | 06 | 2018

Interiors
Buildings
Cities

Design Professor: Daniel Rosbottom
Design Tutor: Sam de Vocht
Building Technology: Mauro Parravicini
Research Seminar: Irene Cieraad
Research Workshop: Mark Pimlott

Content

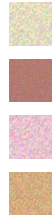
- 01 A brief introduction to the narrative behind my design:
The plea for a multi-cultural and -functional building.
- 02 Shaping the building volume:
Seven urban strategies, based on site research and analysis.
- 03 Three architectural systems:
From figure and organisation to a walk through the interiors.
- 04 Reflection:
A new public building for London.

01 | *A brief introduction to the narrative behind my design:
The plea for a multi-cultural and -functional building.*

*"... cities need rooms where people can socialize and express themselves
without having to perform or consume"*

Tony Fretton

Back of the house
 Main concert hall
 Chamber music hall
 Foyers and public interior



Informal venue



Building service +
 maintainancen



Ironmongers (relocated)



Social housing



Public Debating Club



Music education Hub +
 Rehearsal GSM and LSO



Public arcade



Staff facilities and office



Medical practice



Public living rooms



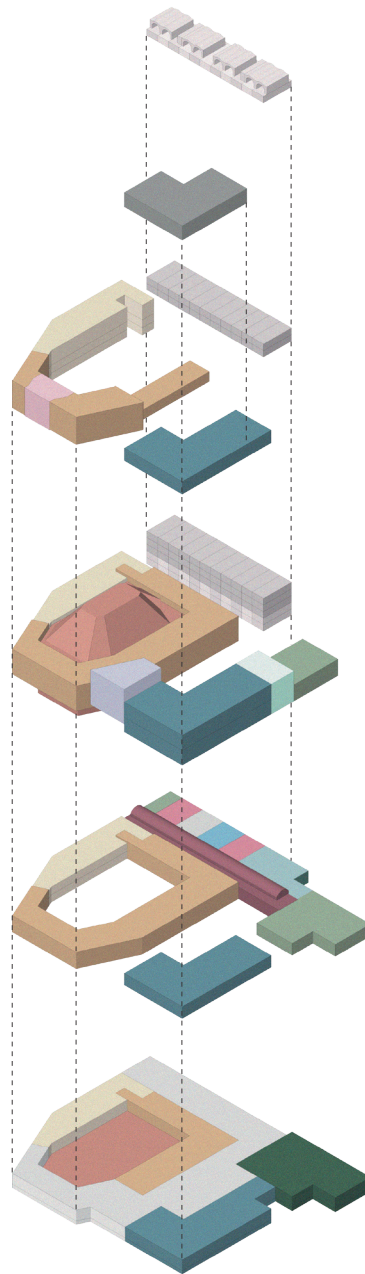
Nursery



Cafe and Restaurant



Club

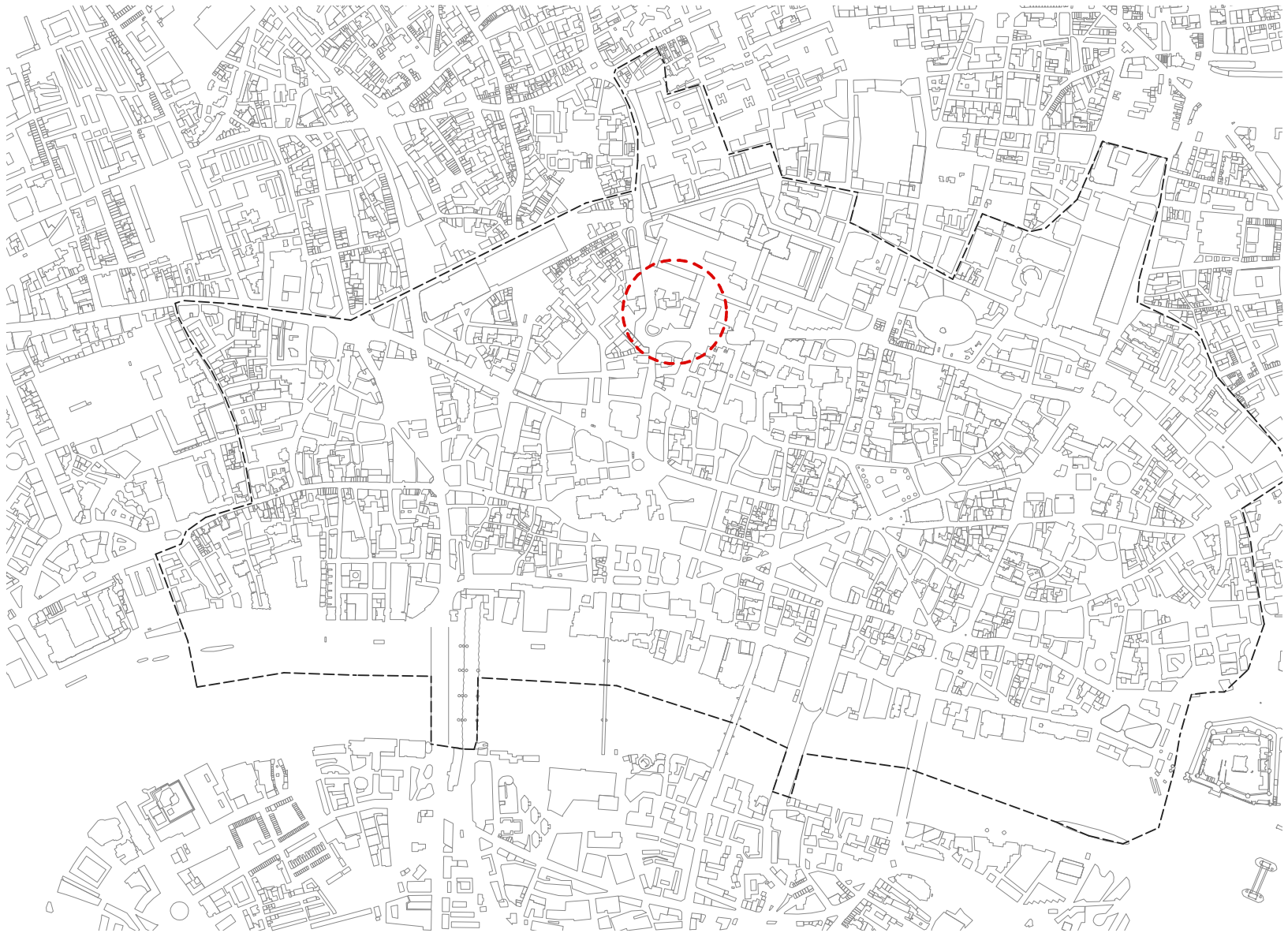


Proposal of a multi - functional and -cultural building complex.

The building should be read as a plea for social inclusiveness and an increasing governmental involvement in cultural and public spendings.

I am interested in aspects of accessibility and inclusiveness, and a building that provides spaces that allow for adaptation and interaction of the greatest possible variety of actors.

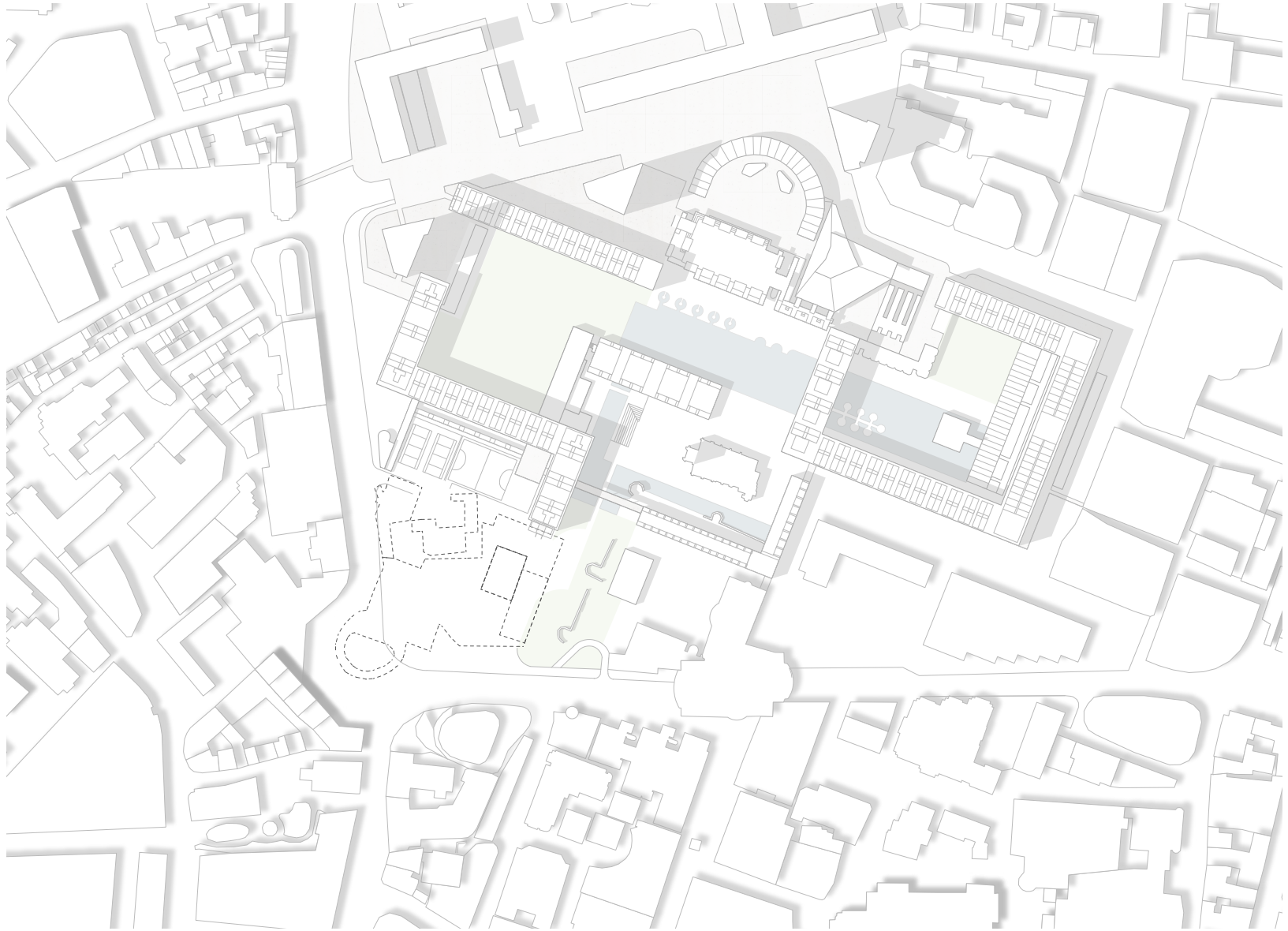
*02 | Shaping the building volume:
Seven urban strategies, based on site research and analysis*



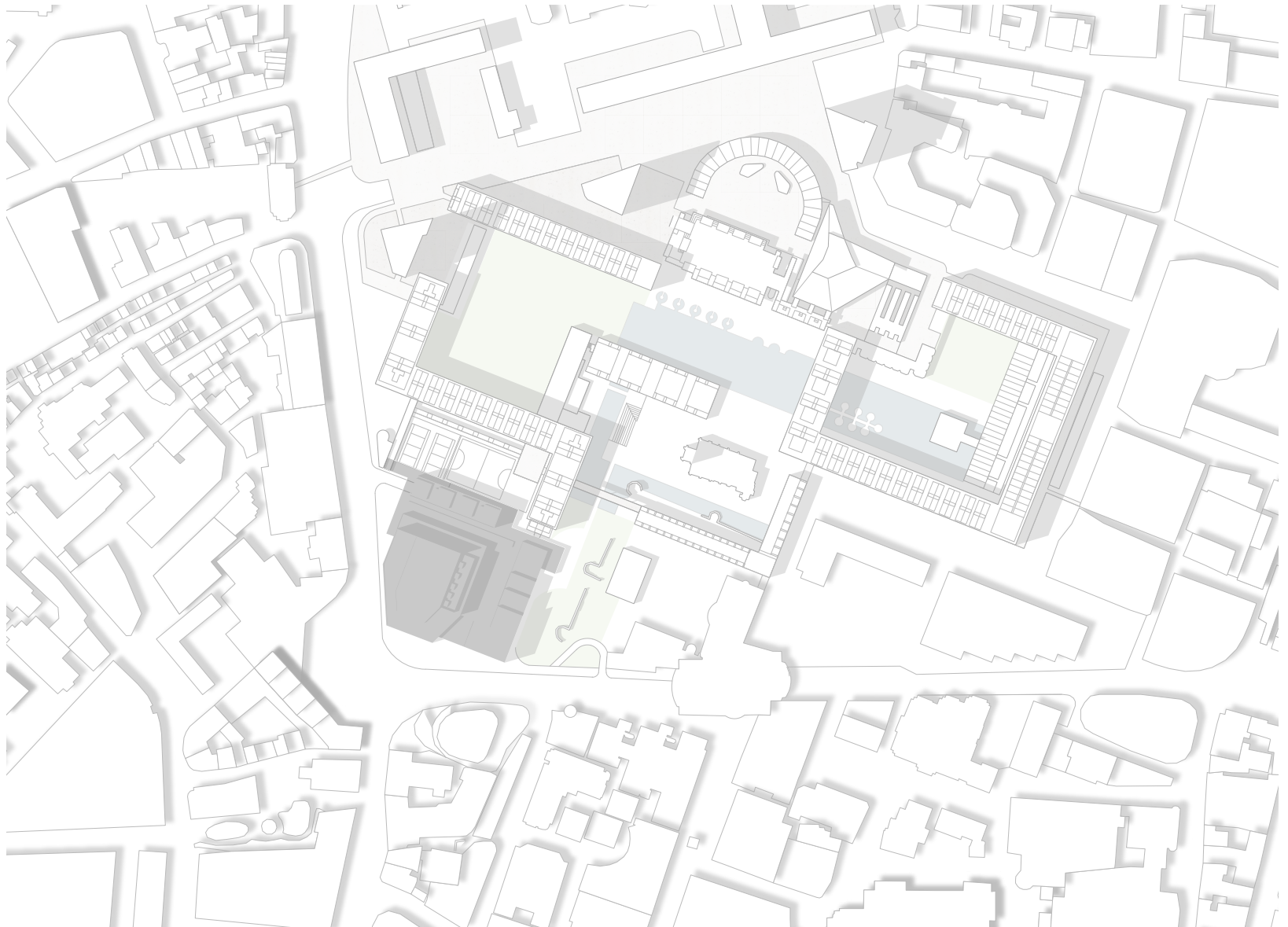
Plan showing our site within the City of London boundaries.



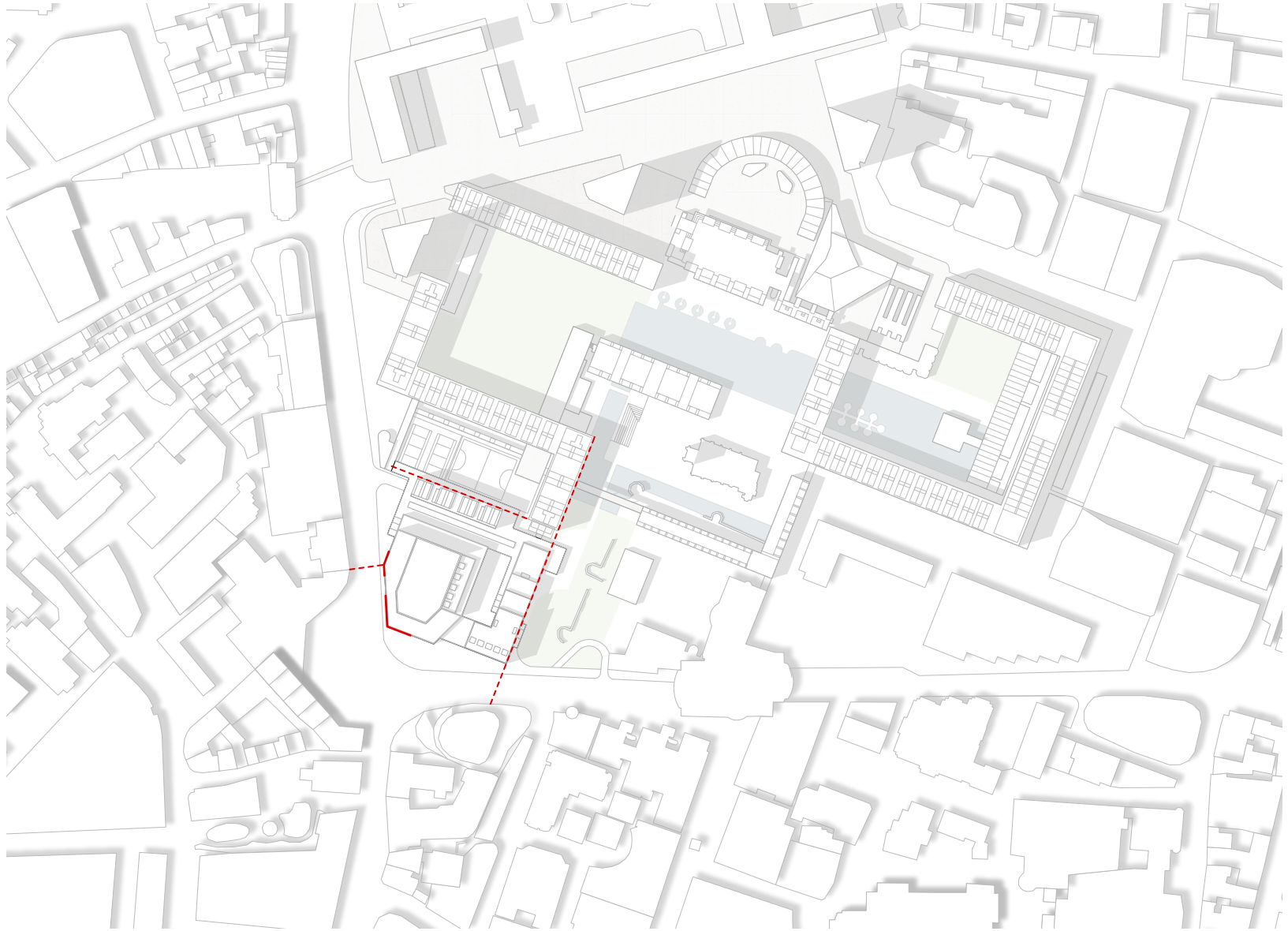
Aerial view on the Barbican complex and our site at the current Museum of London (Photograph by Kevin Allen).



1. Removing of existing stuctures.



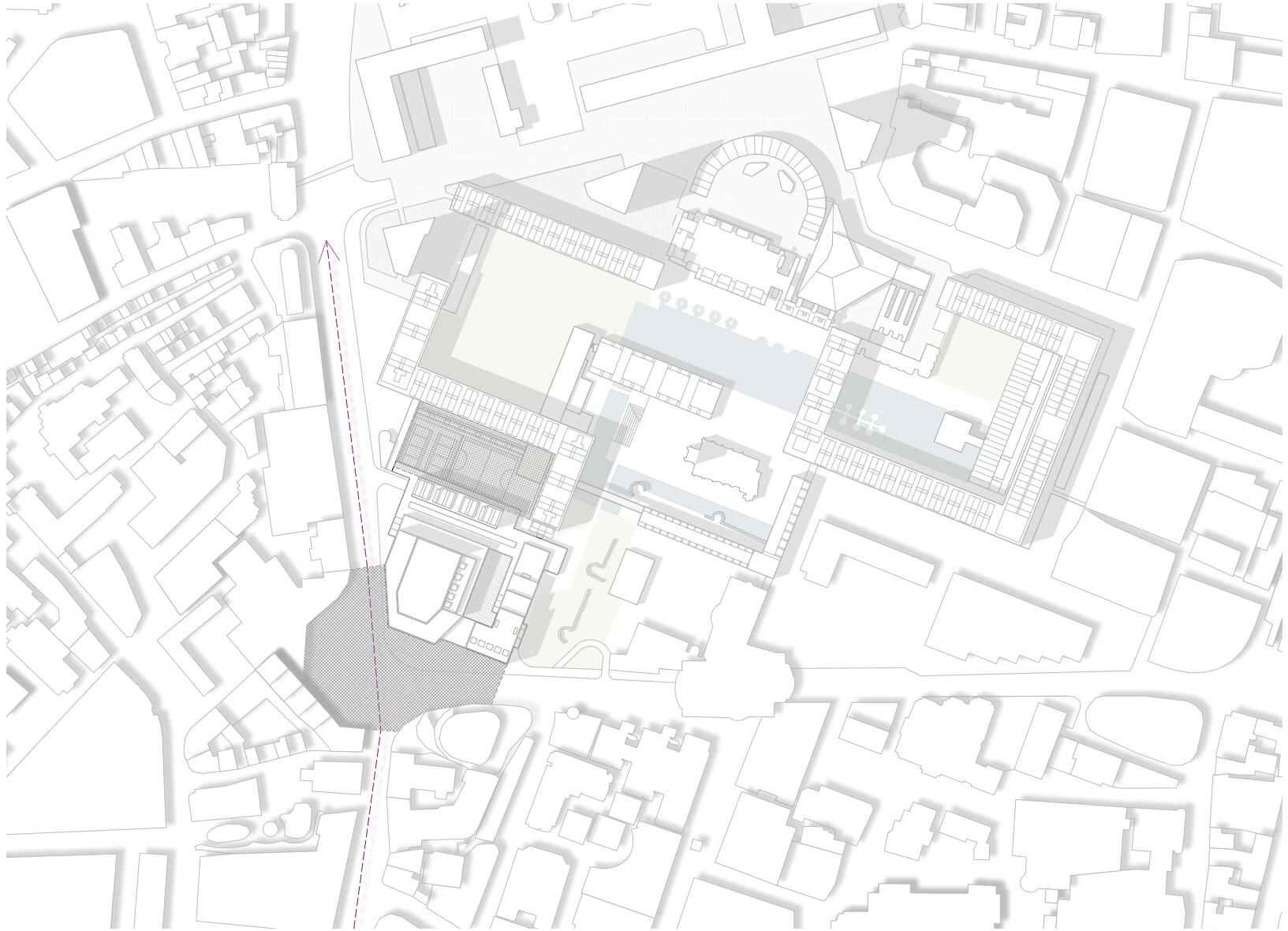
2. Setting of an urban figure of city block - size.



3. Strong, fixing edge, strategically bending and taking of existing lines.



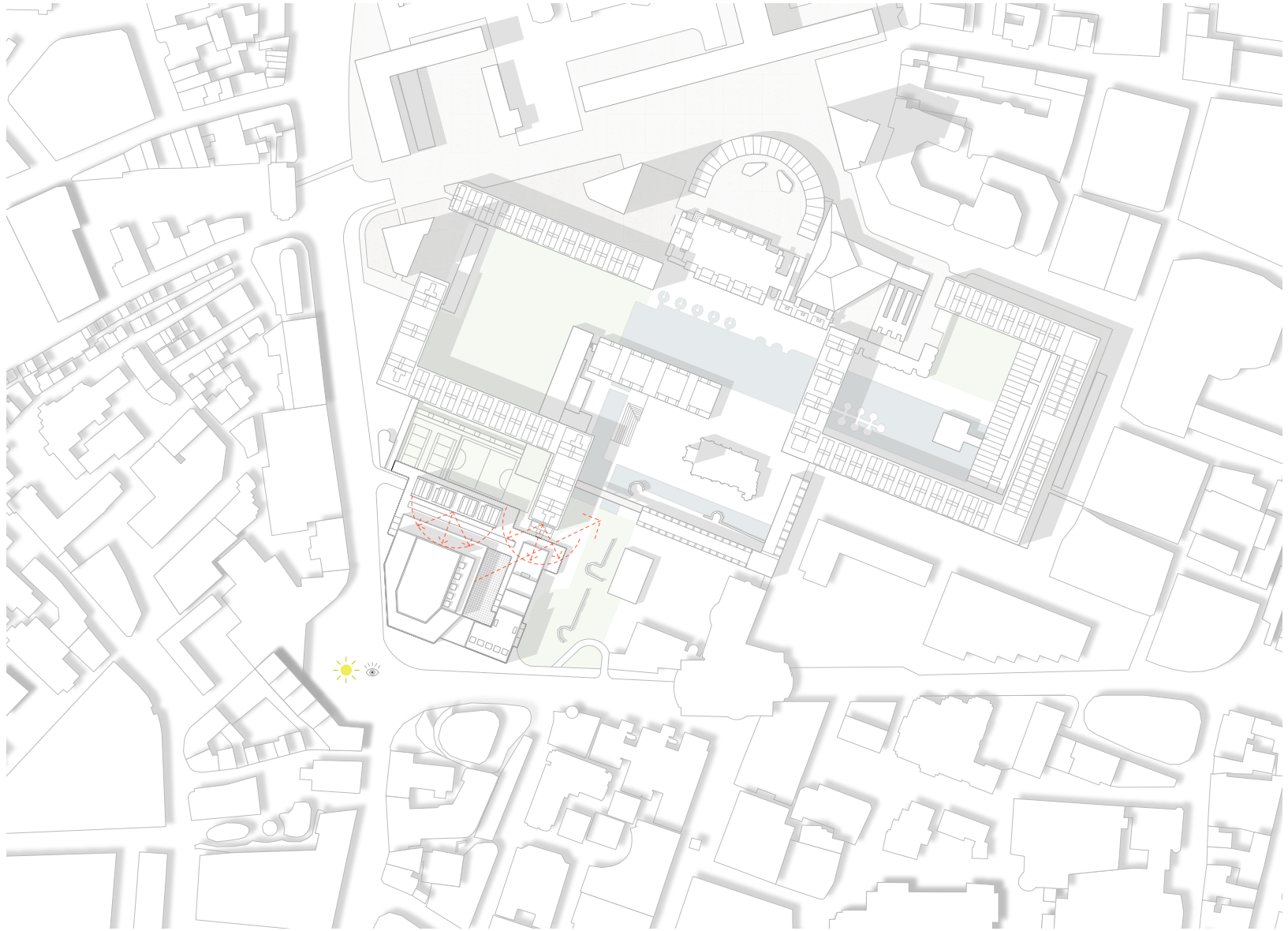
Scheme showing the juxtaposition of the grid of the Barbican against the grown city



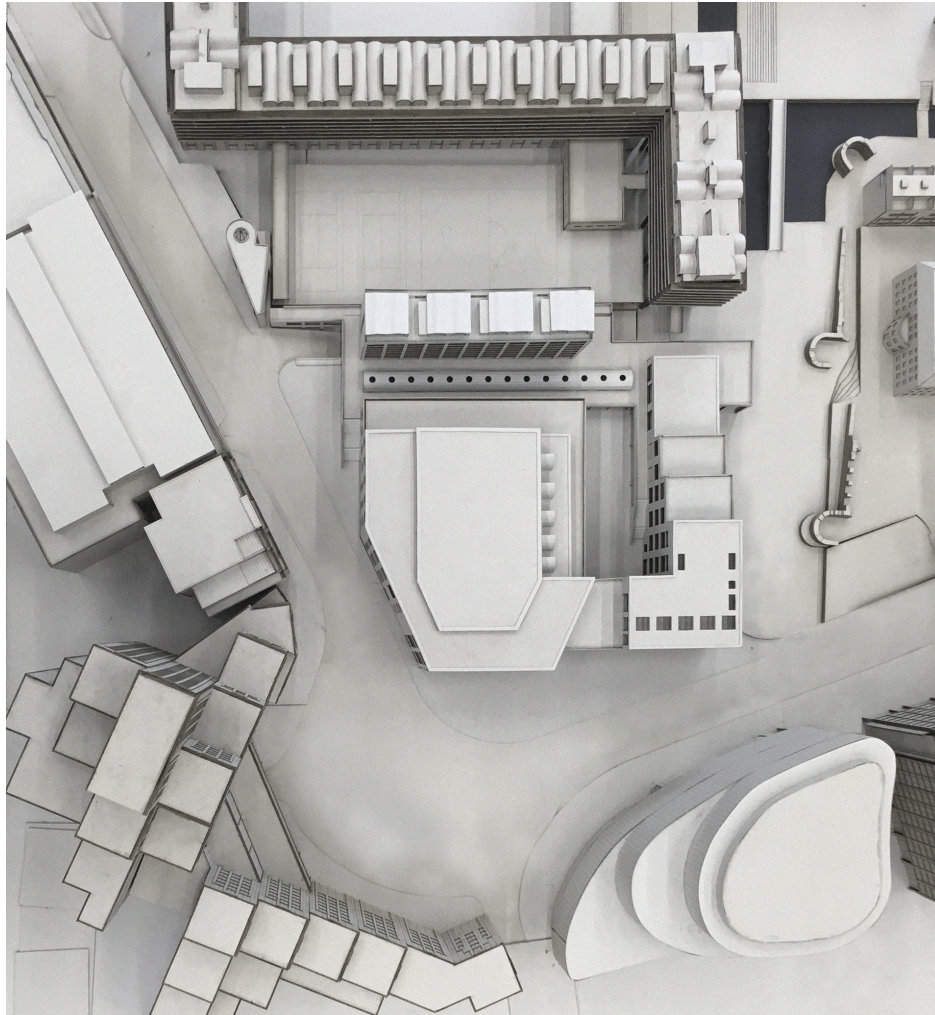
4. Newly defined city realm and closing of last Barbican court.



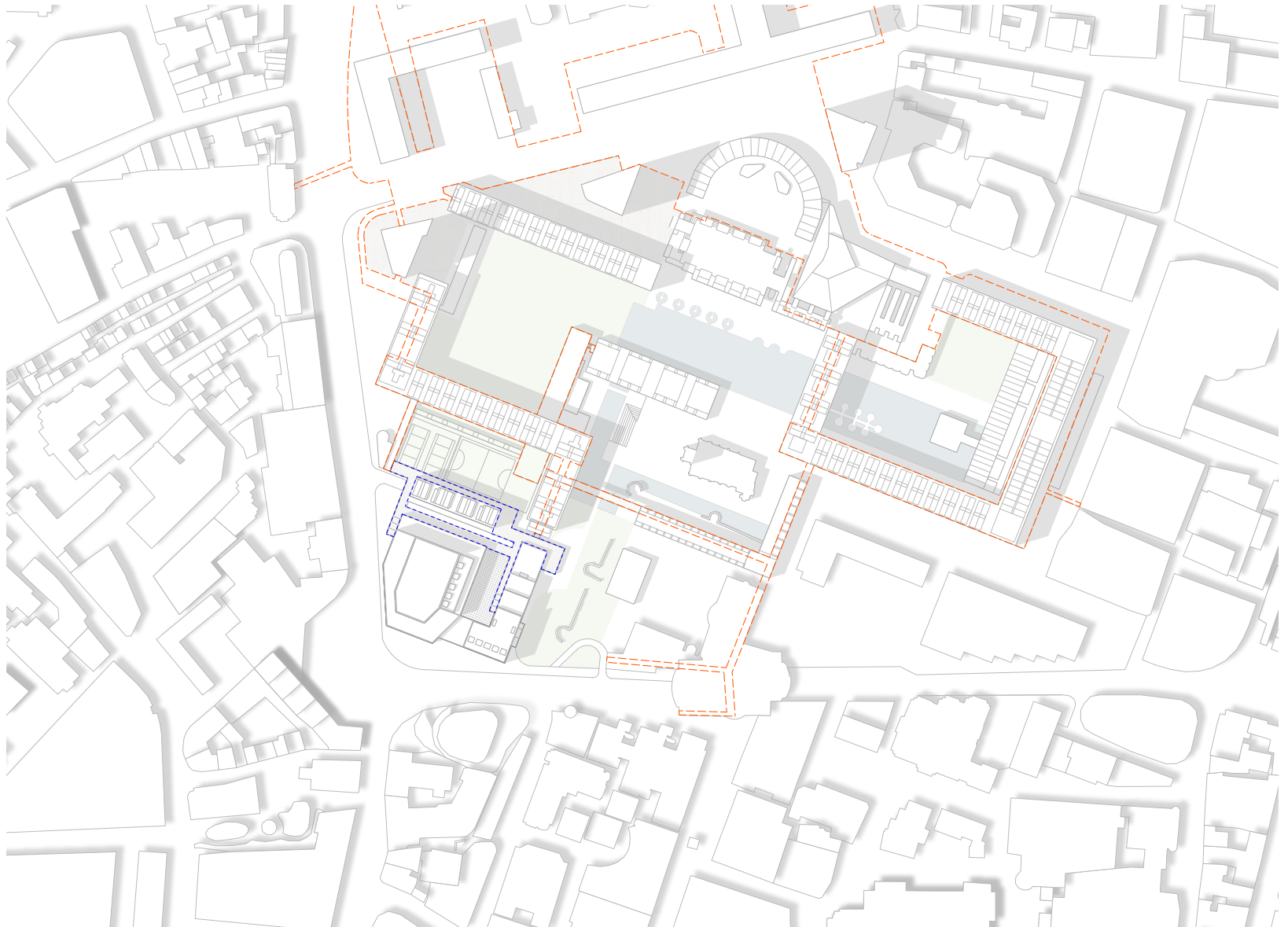
Impression of the opening up of the south-northern axis along Aldergate Street



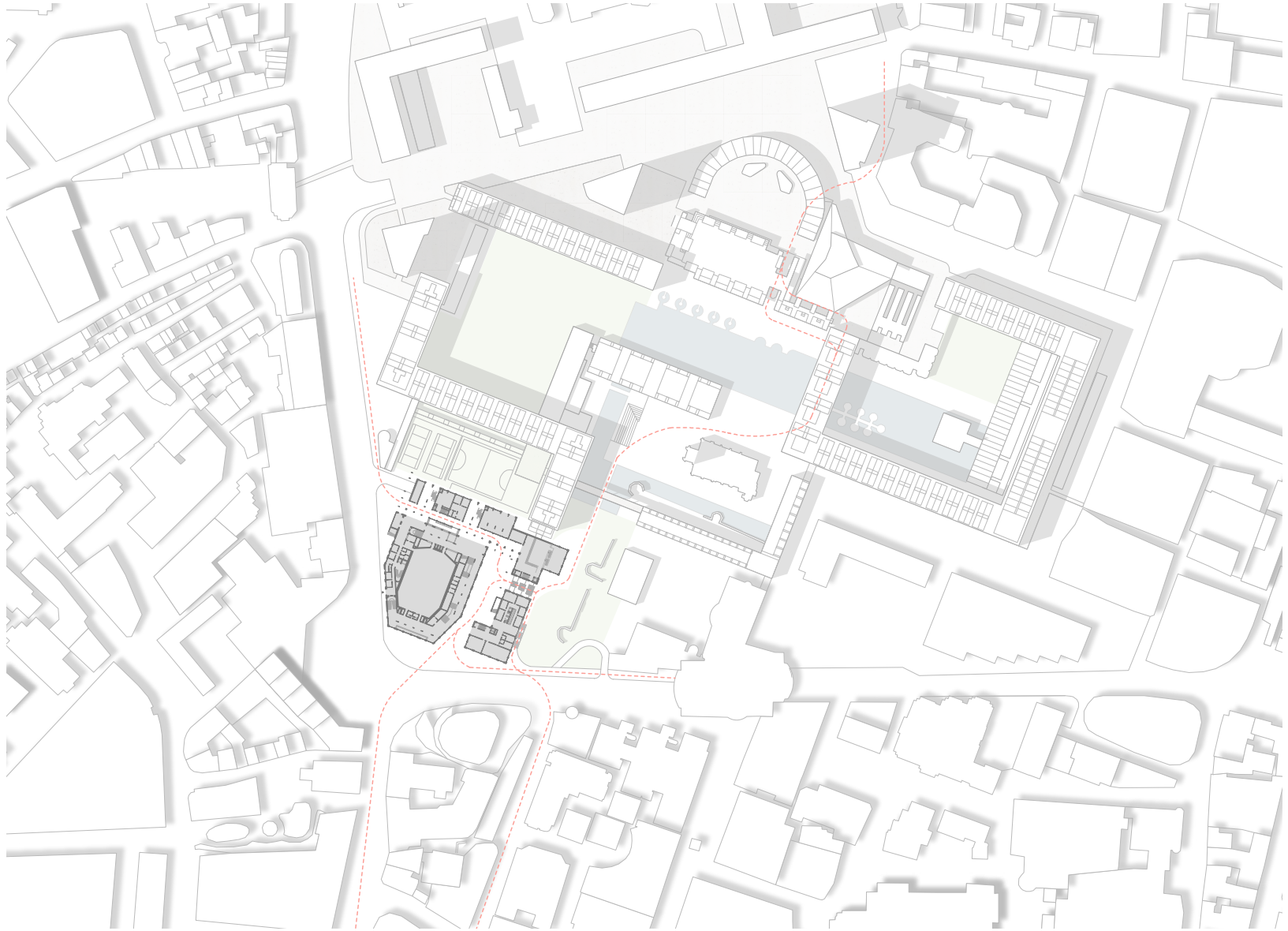
5. Distance surfaces for light and view, stepping down of volume towards north-eastern corner



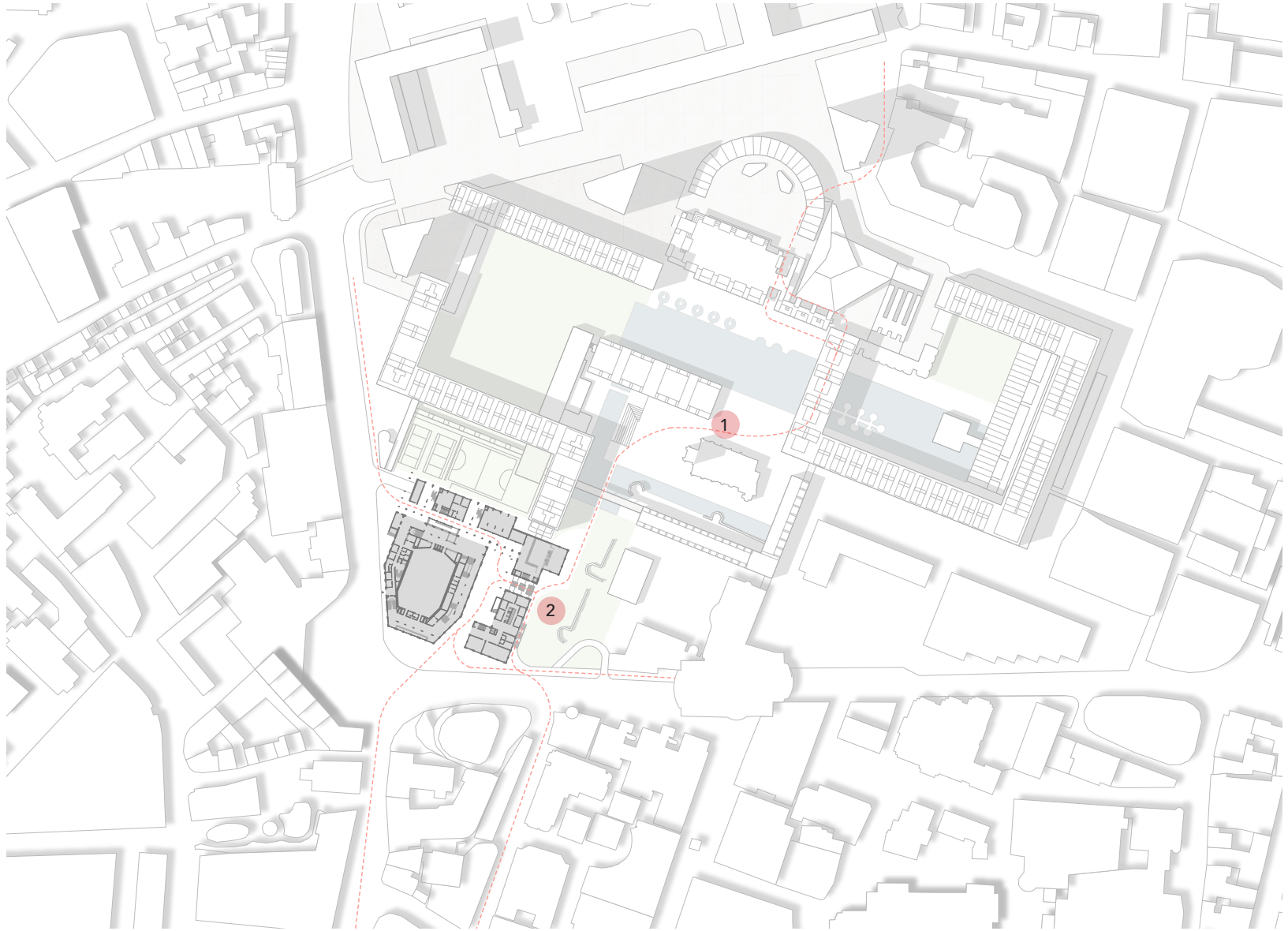
Birdseye view of 1 | 200 physical model, summarizing the previous strategies



6. Connection on highwalk level, opening up of the Barbican (a)



7. Connection on street and garden level - the building as gate house. Two new bridges - opening up of the Barbican (b)



7. Connection on street and garden level - the building as gate house. Two new bridges - opening up of the Barbican (b)

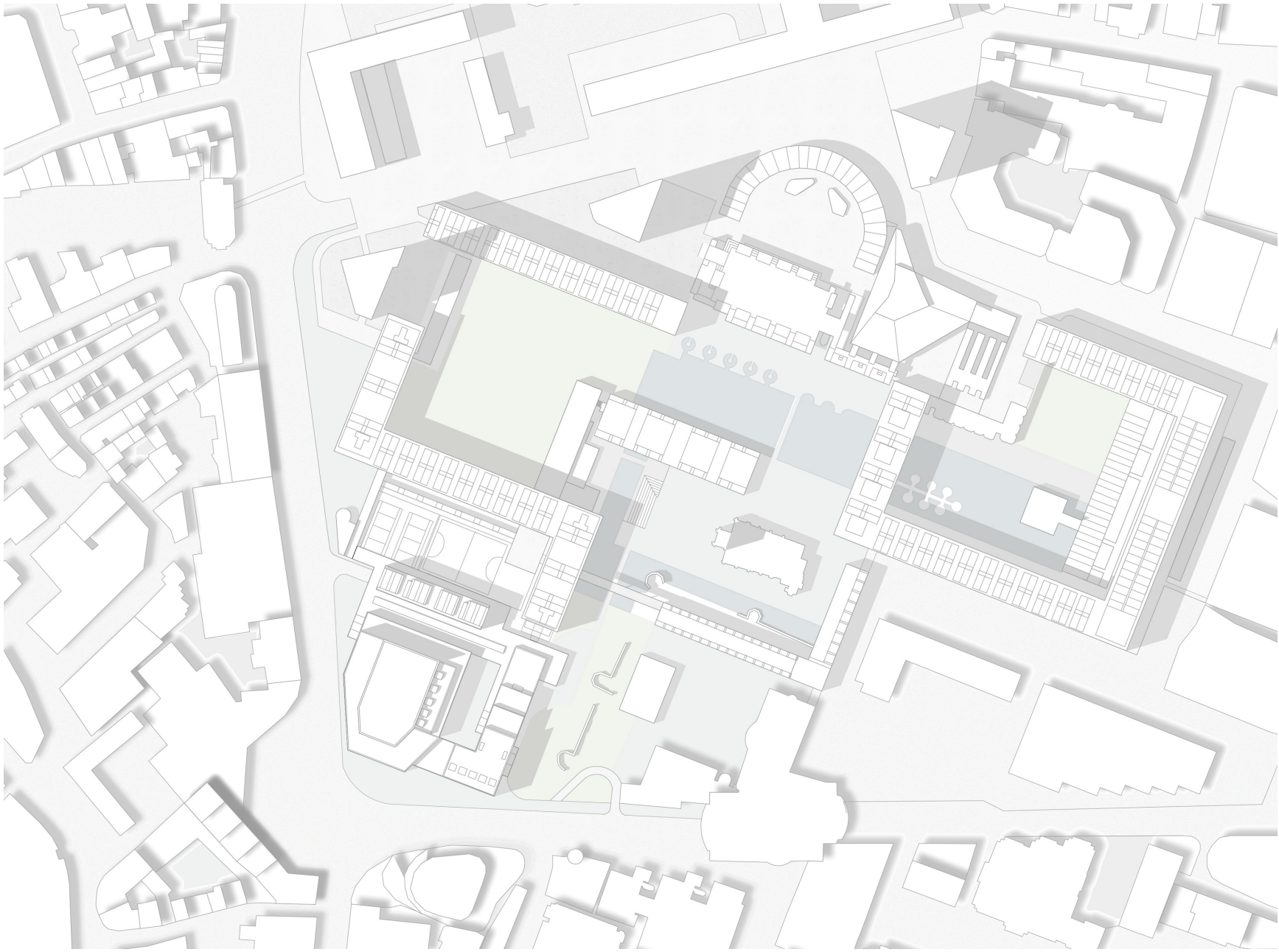


View from St. Gilles Church Terrace towards South with new bridge on the right

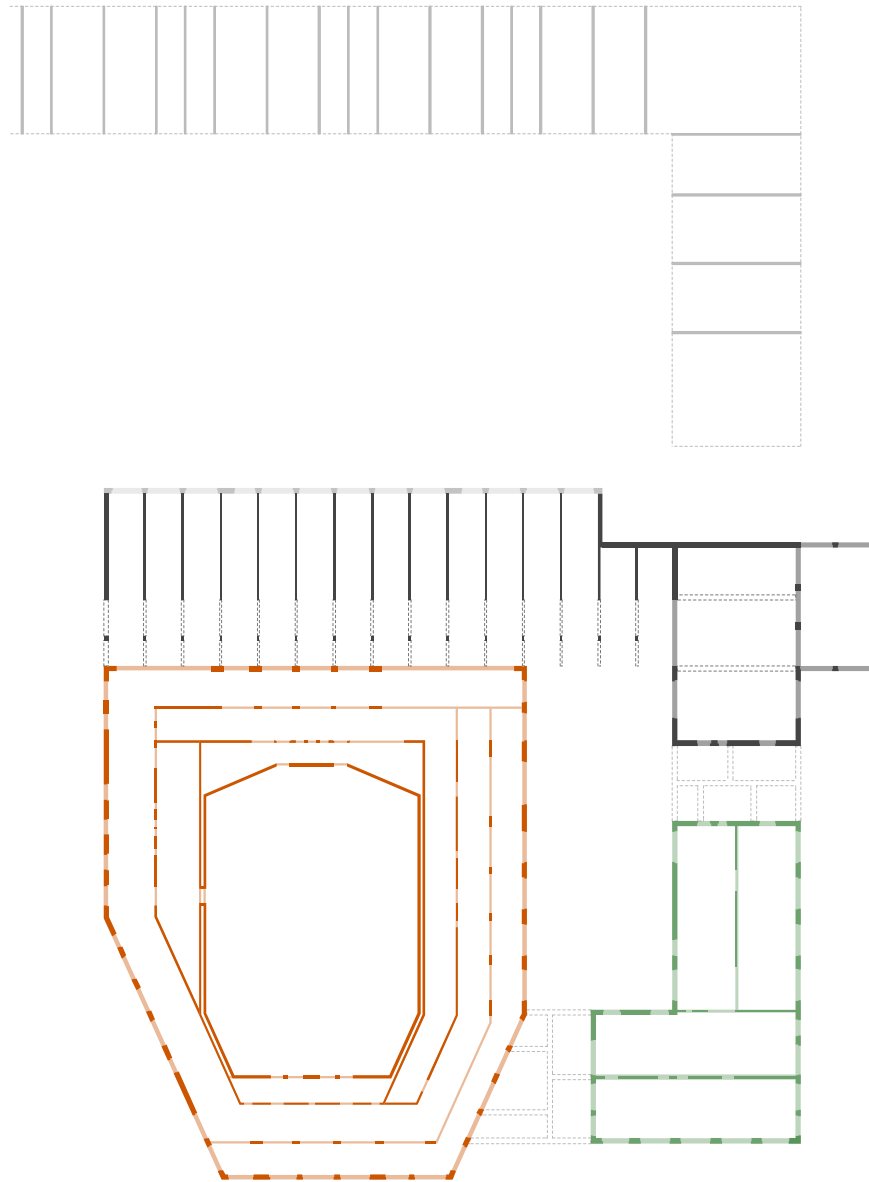




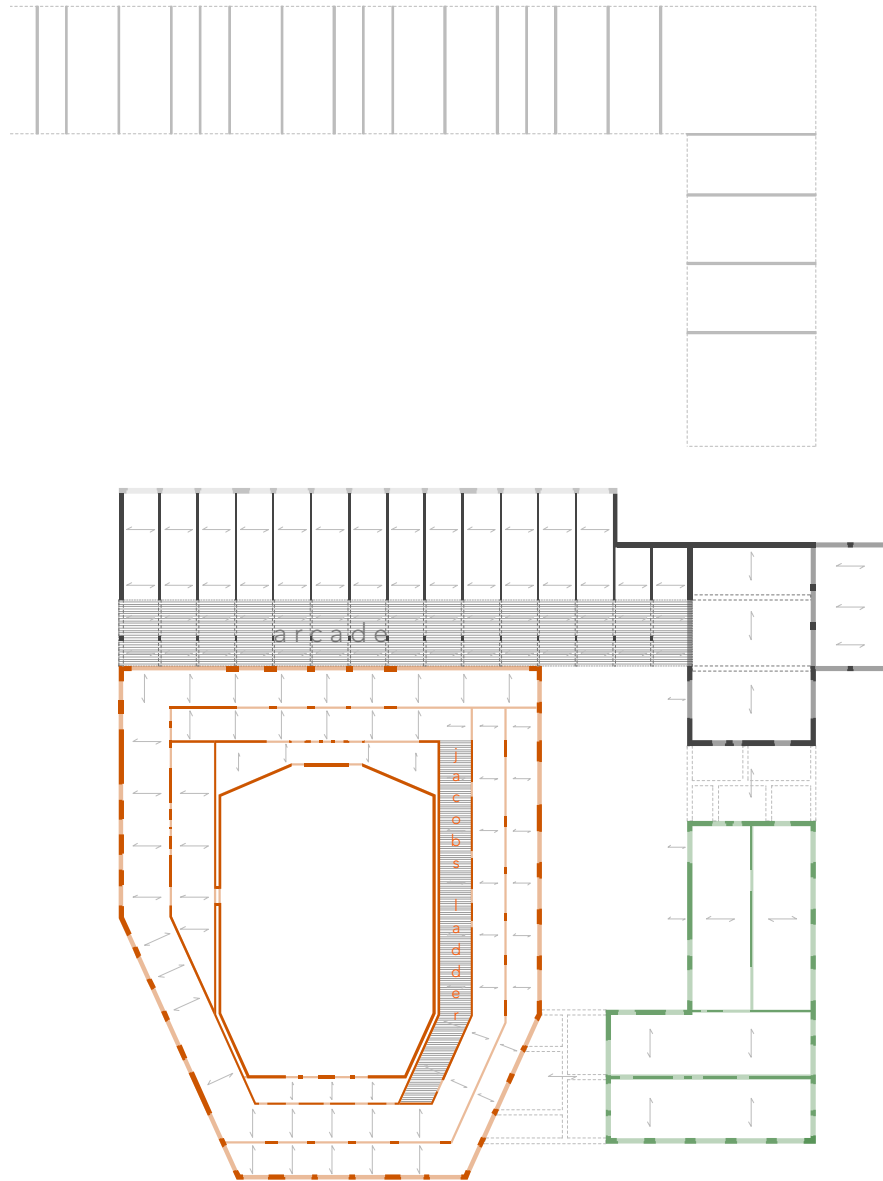
Emphasising keylock situation on of North-South as well as East-West cultural axis.



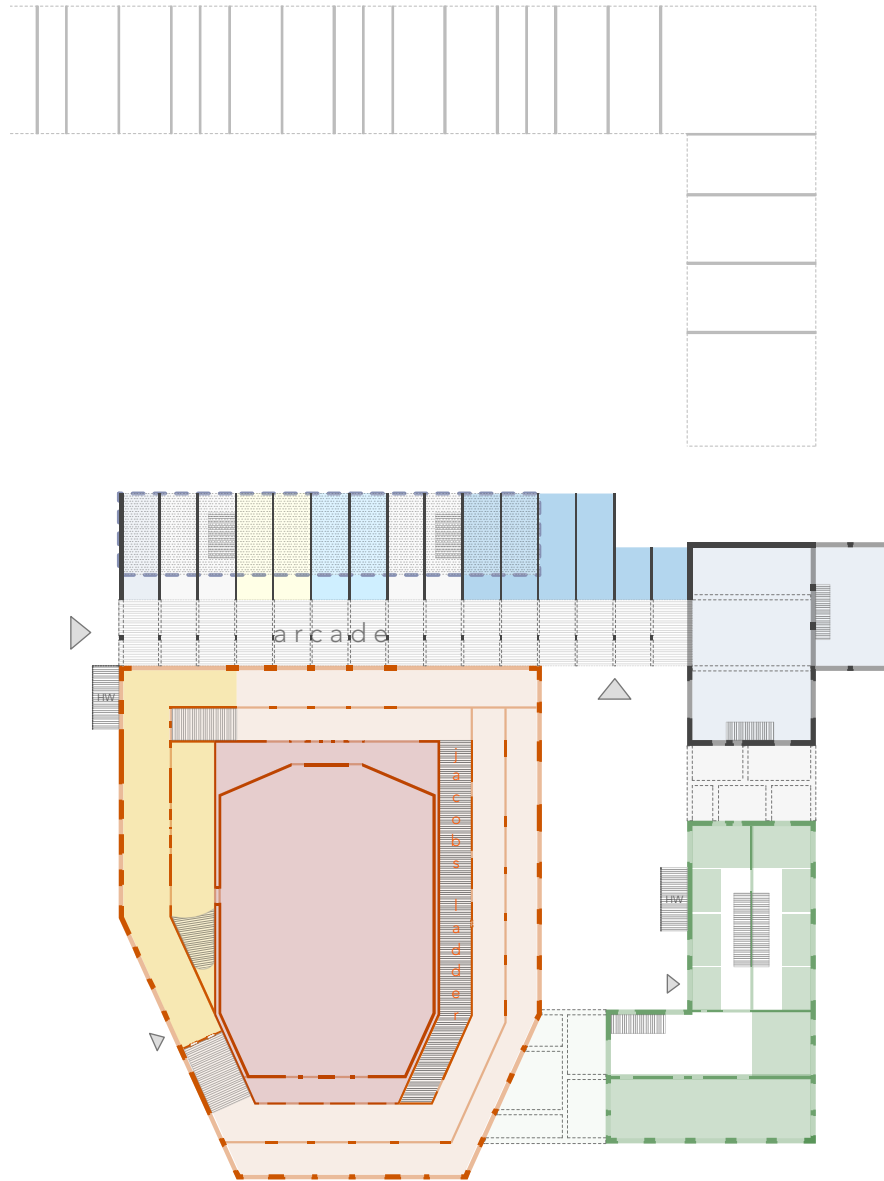
03 | Three architectural systems:
from figure and organisation to interior space and feel



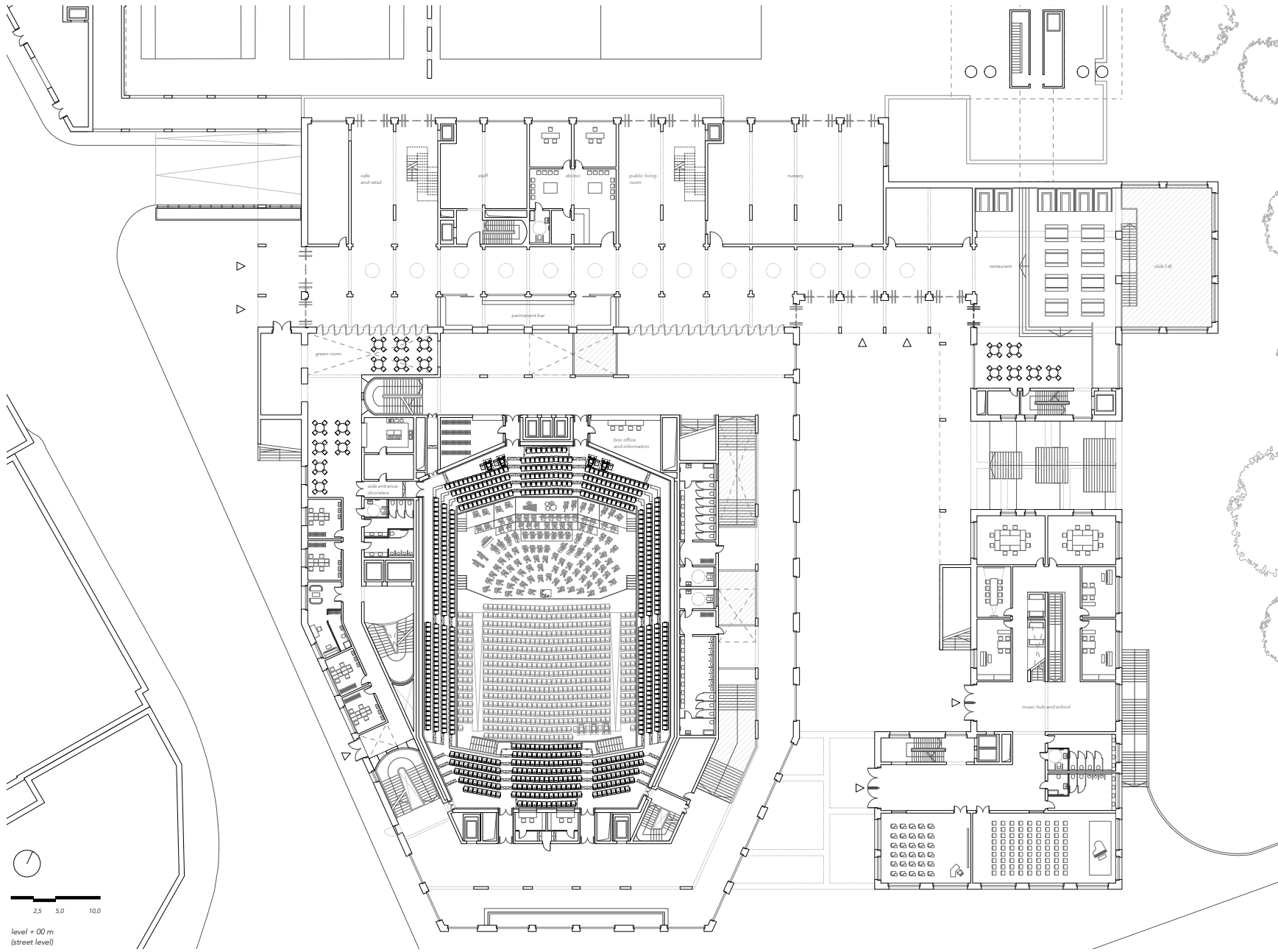
Scheme showing the three systems and their inhering logics



Logic of spans and idea of the two backbones

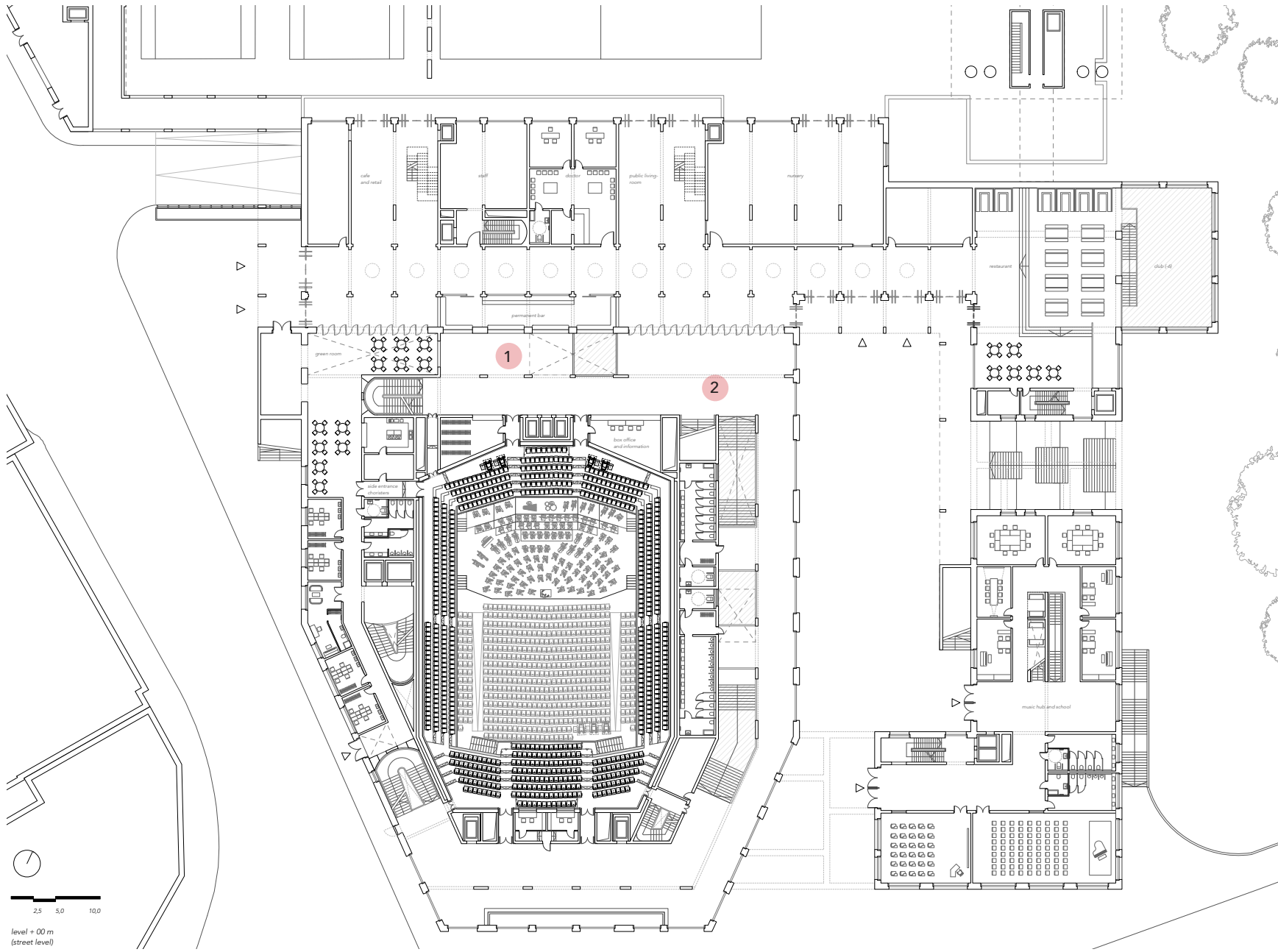


Functional diversity at ground floor level



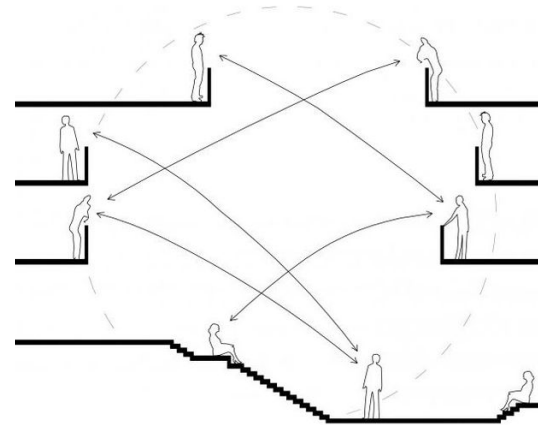
2.5 5.0 10.0

level + 00 m
(street level)



2.5 5.0 10.0

level + 00 m
(street level)



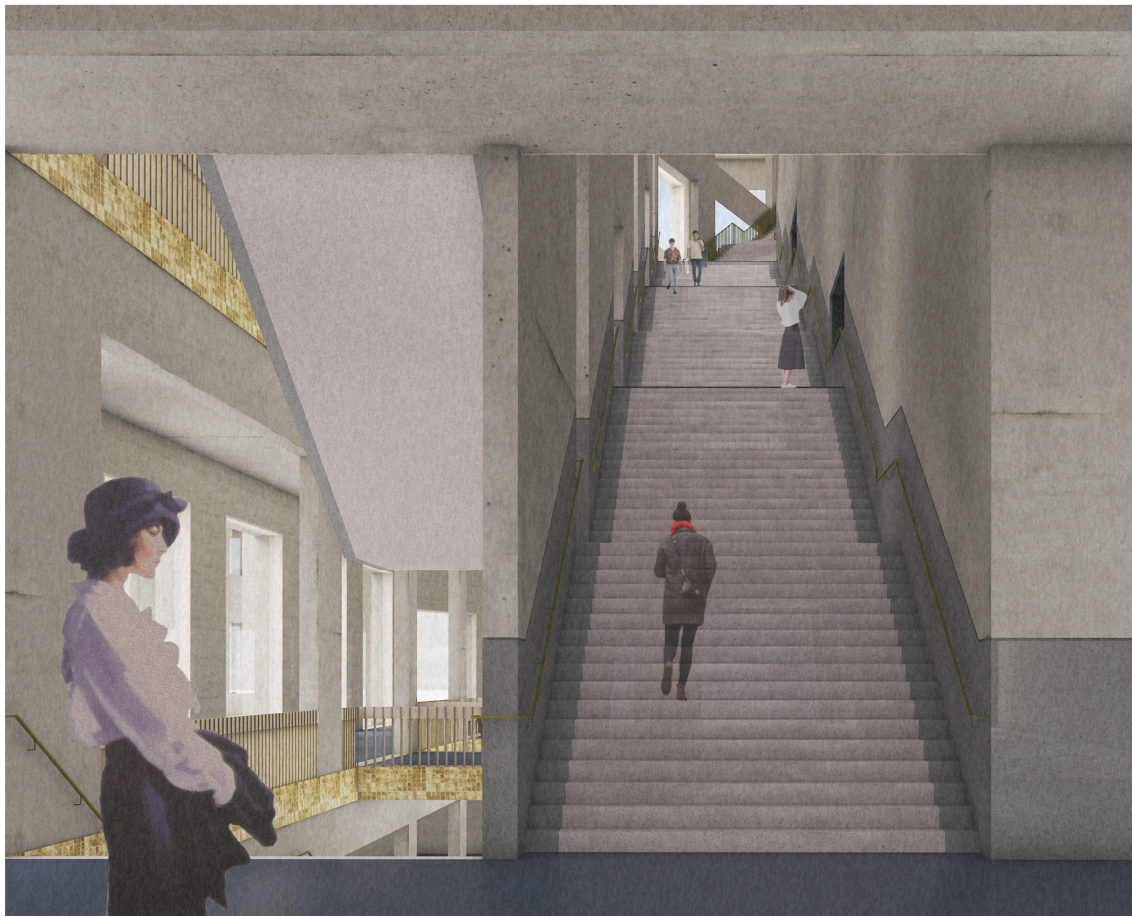
Void connecting all four floors of the northern foyers

Bavarian State Opera , Munich
Fischer, later extended by Klenze



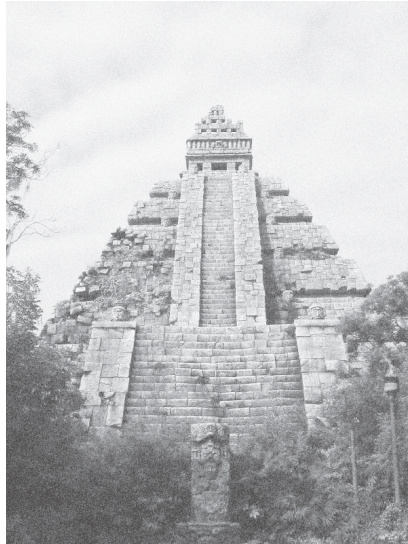
Concertgebouw, Bruges
Robbrecht and Hilde Daem





Moment before the festive act of collective as-/des-cending

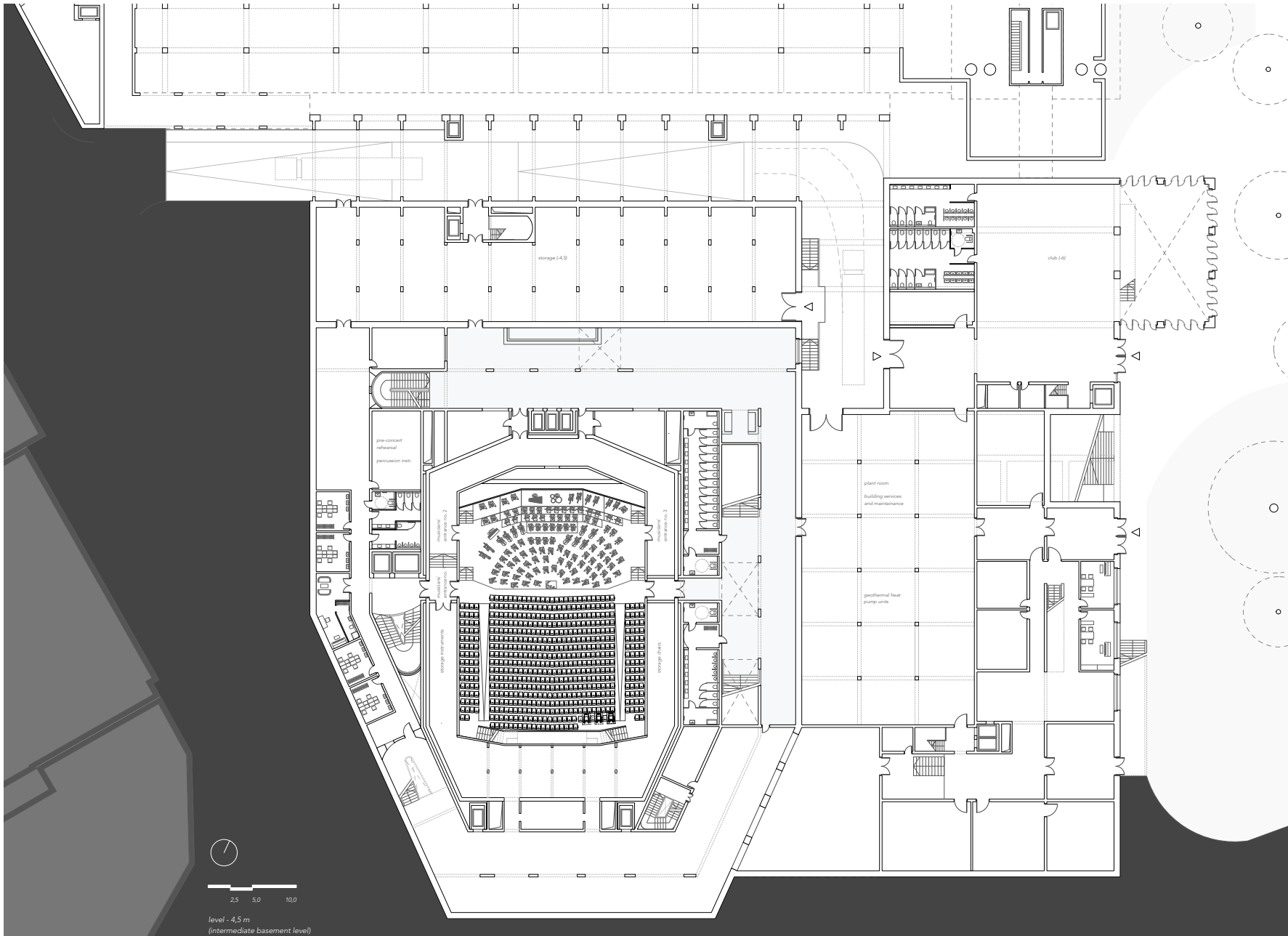
Sacrificial offering



Alte Pinakothek, München
Hans Döllgast



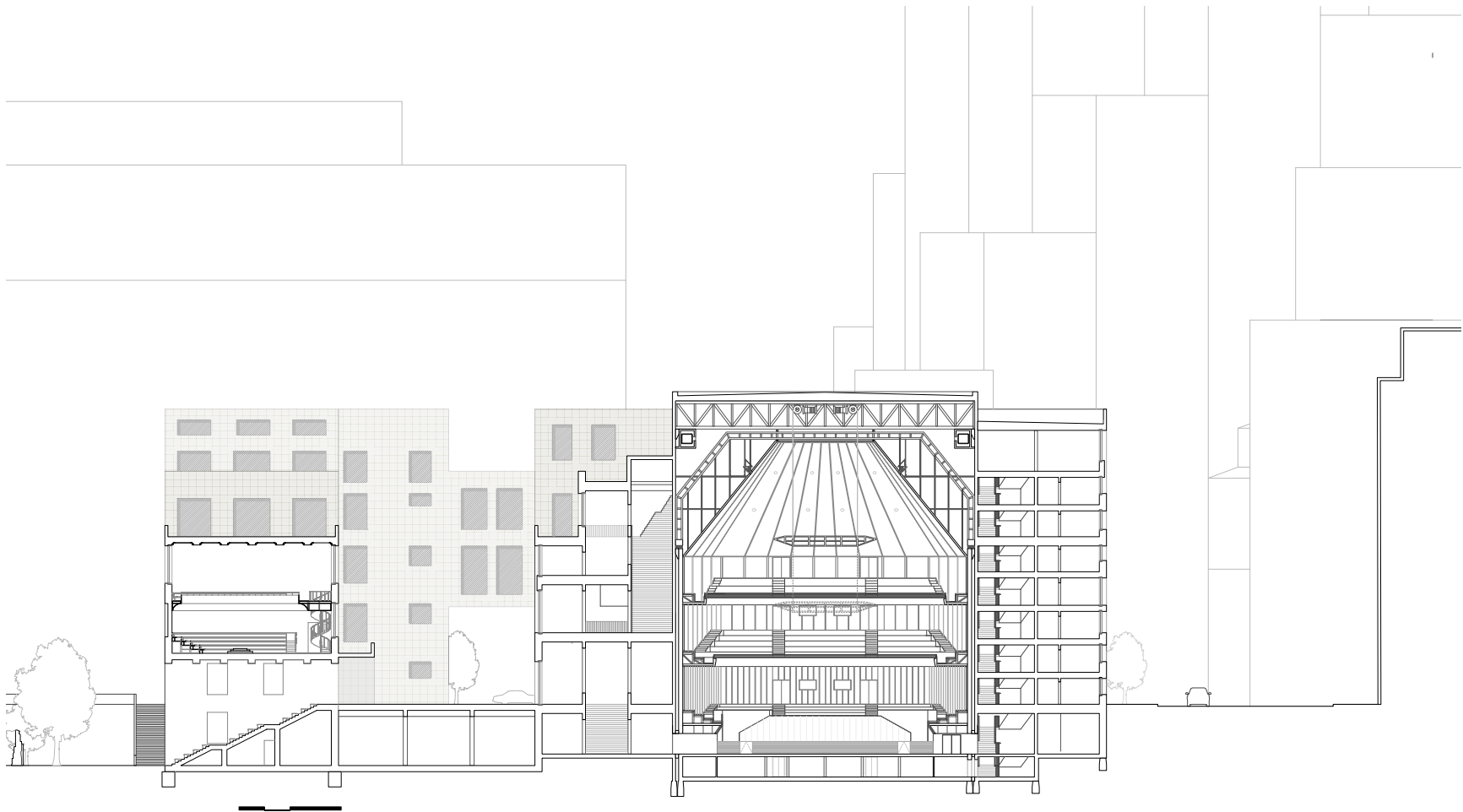
The festivity of collective as- and des-cending.

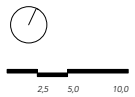
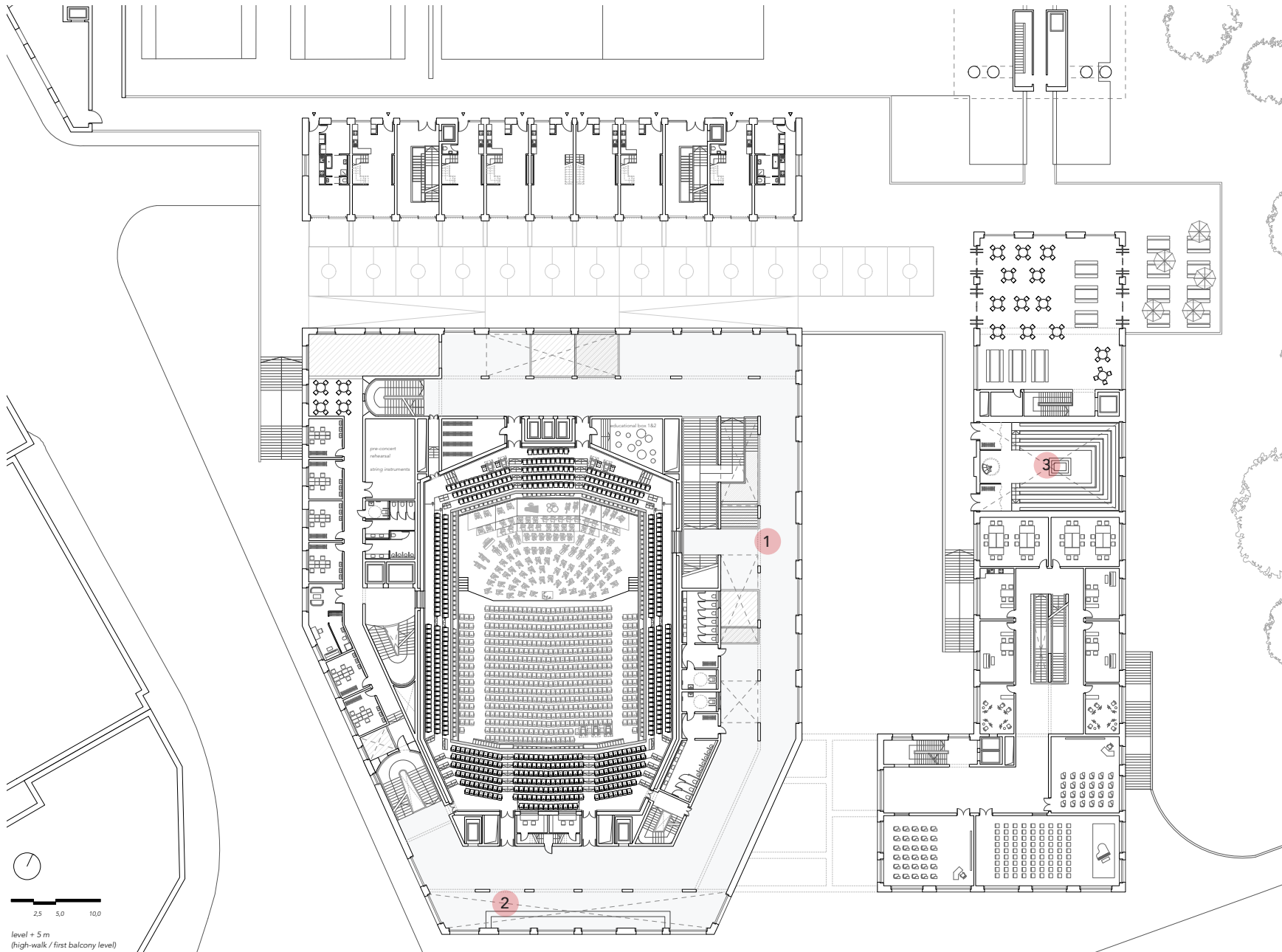


level -4.5 m
(intermediate basement level)



Central staircase with skylight





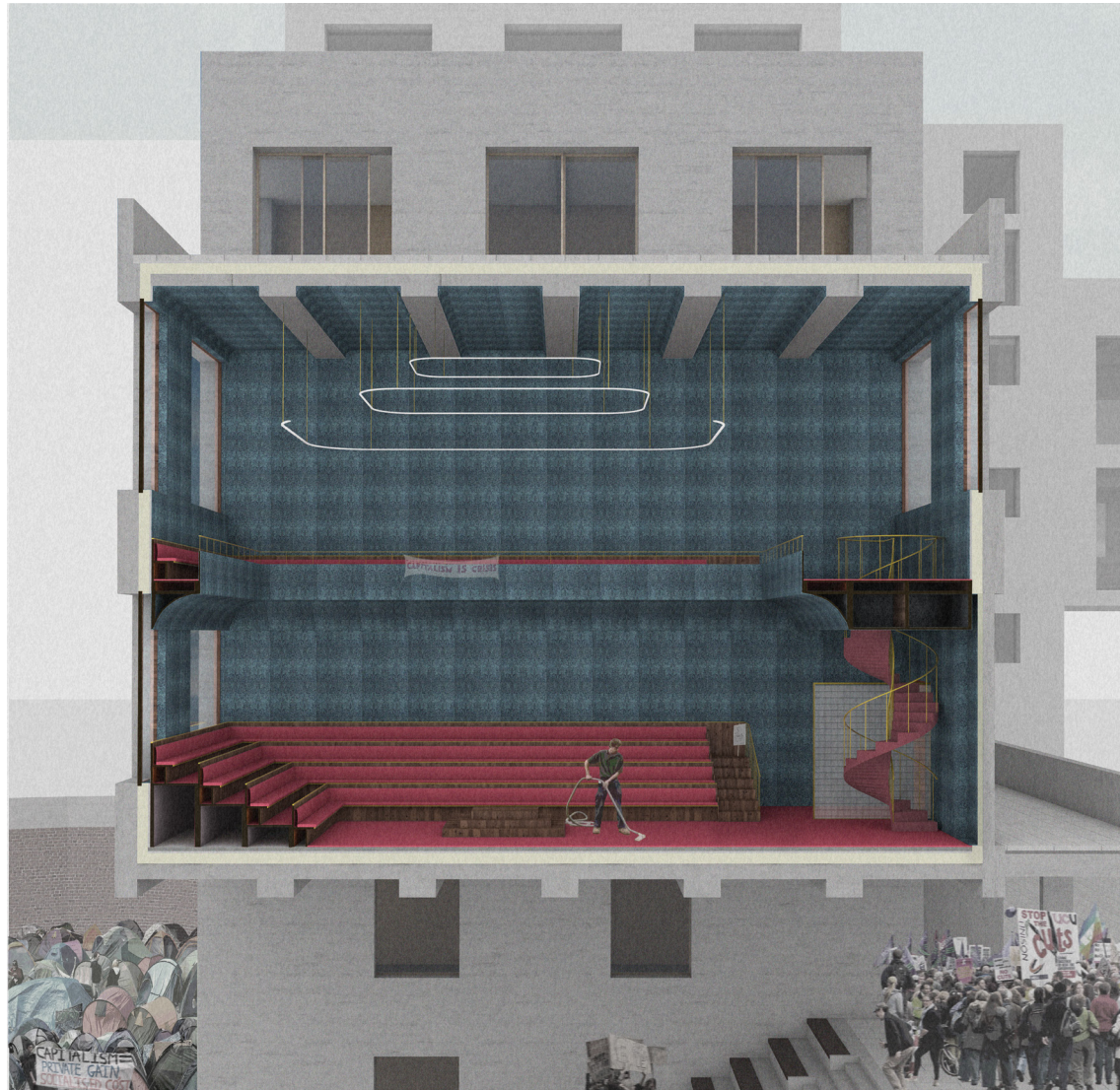
level + 5 m
(high-walk / first balcony level)



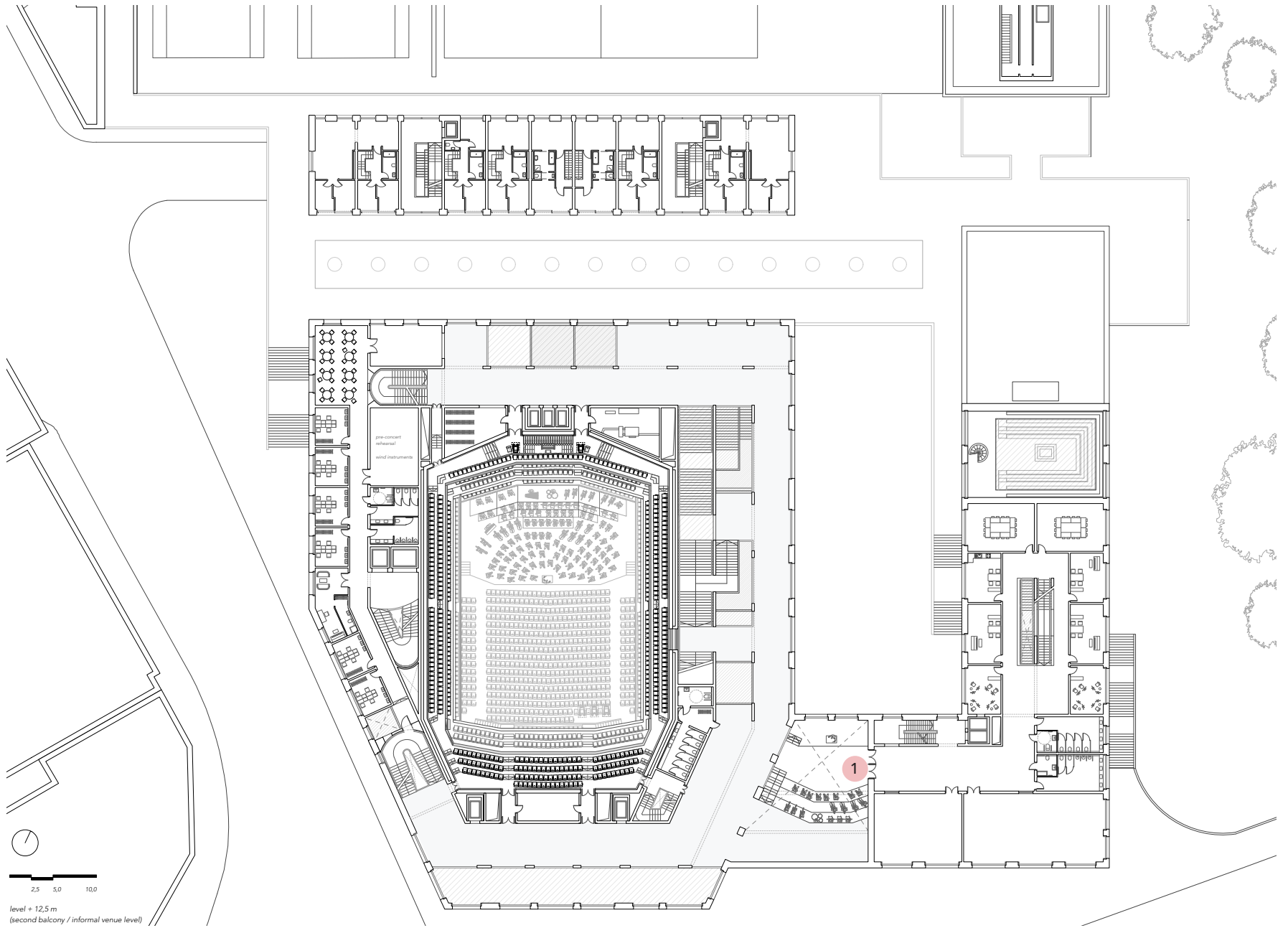
Spaces of different scale: Between spaciousness and intimacy.



Moments of compression and release, low second balcony floor, opening up towards air space.



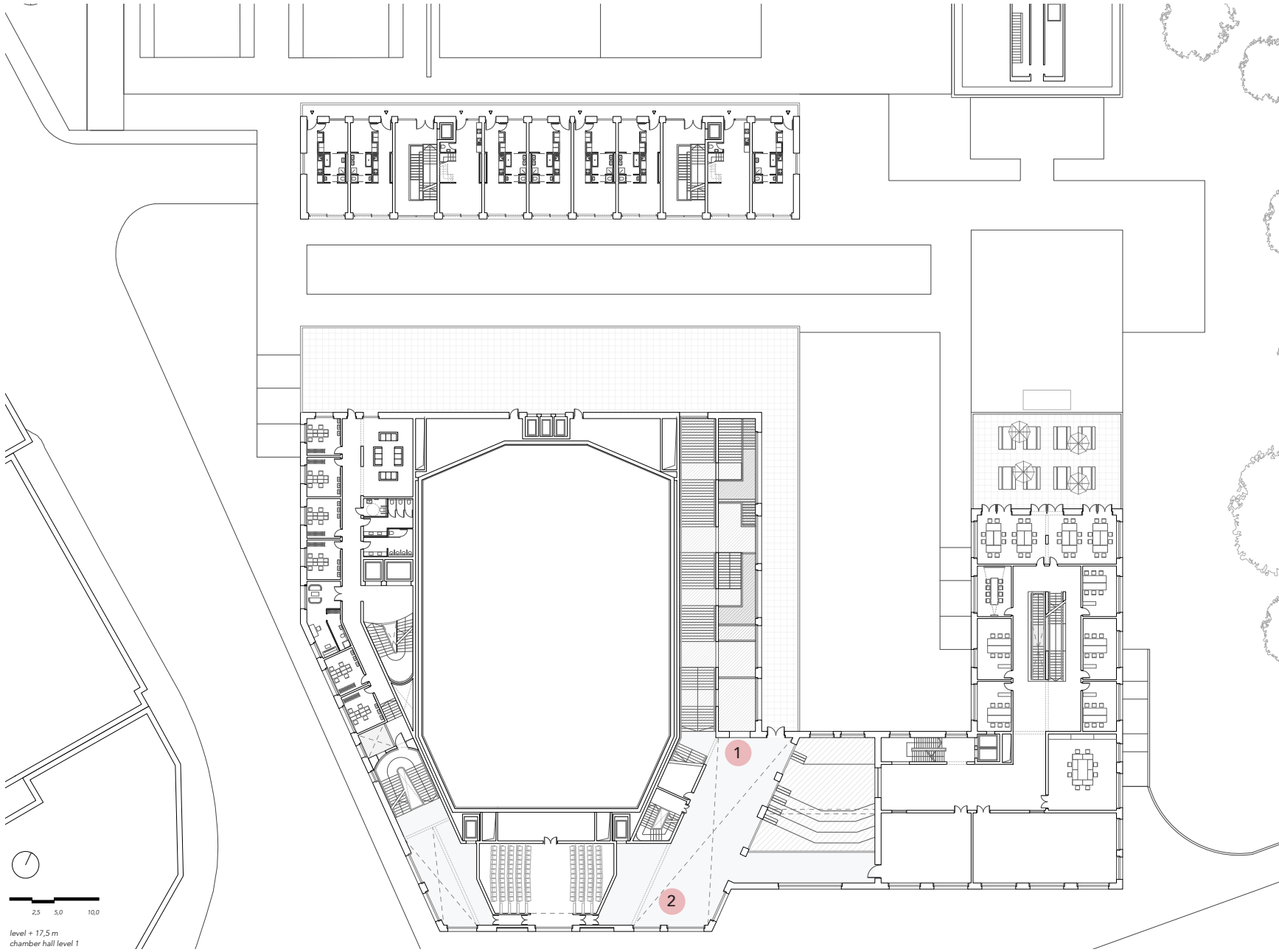
Impression, showing the interior of the public debating club.



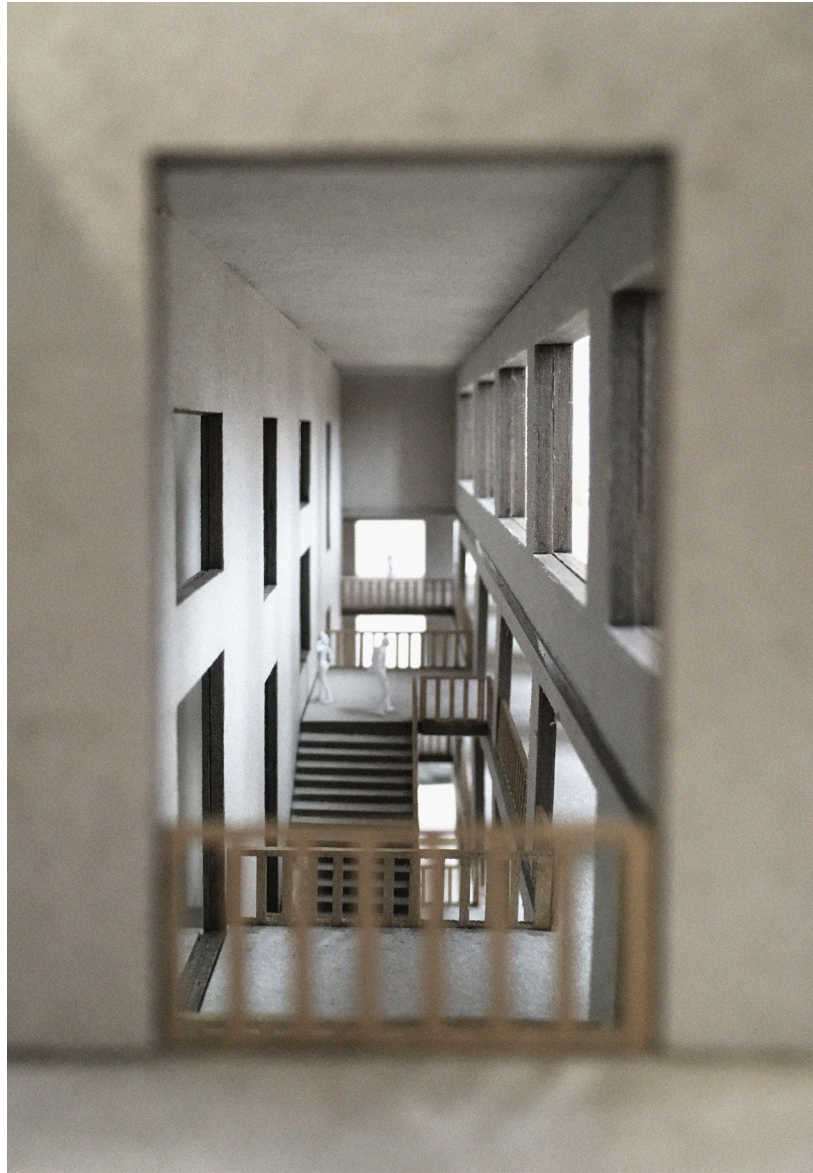
level + 12,5 m
(second balcony / informal venue level)



Impression, showing the interior of the informal venue.



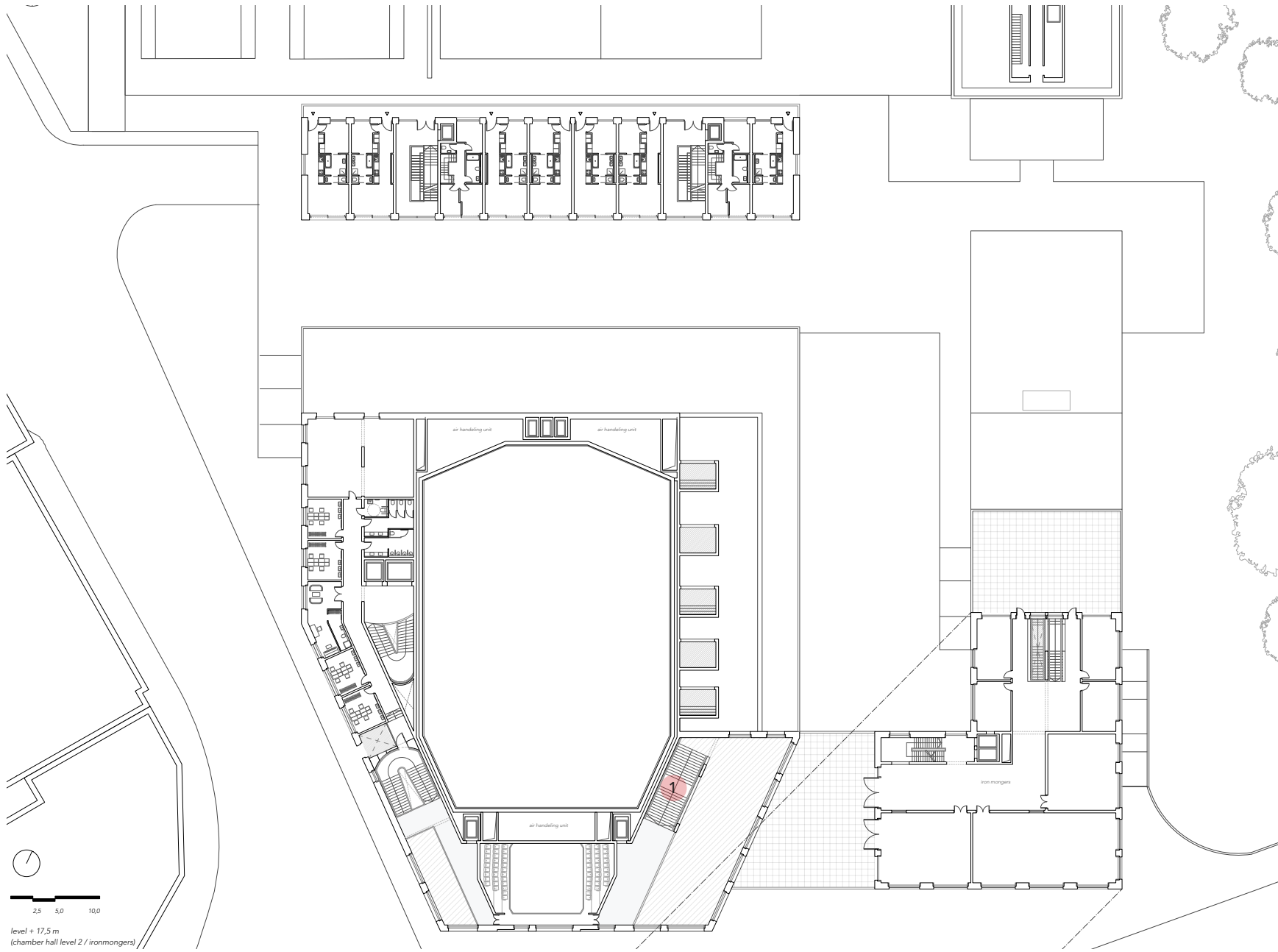
level + 17,5 m
chamber hall level 1



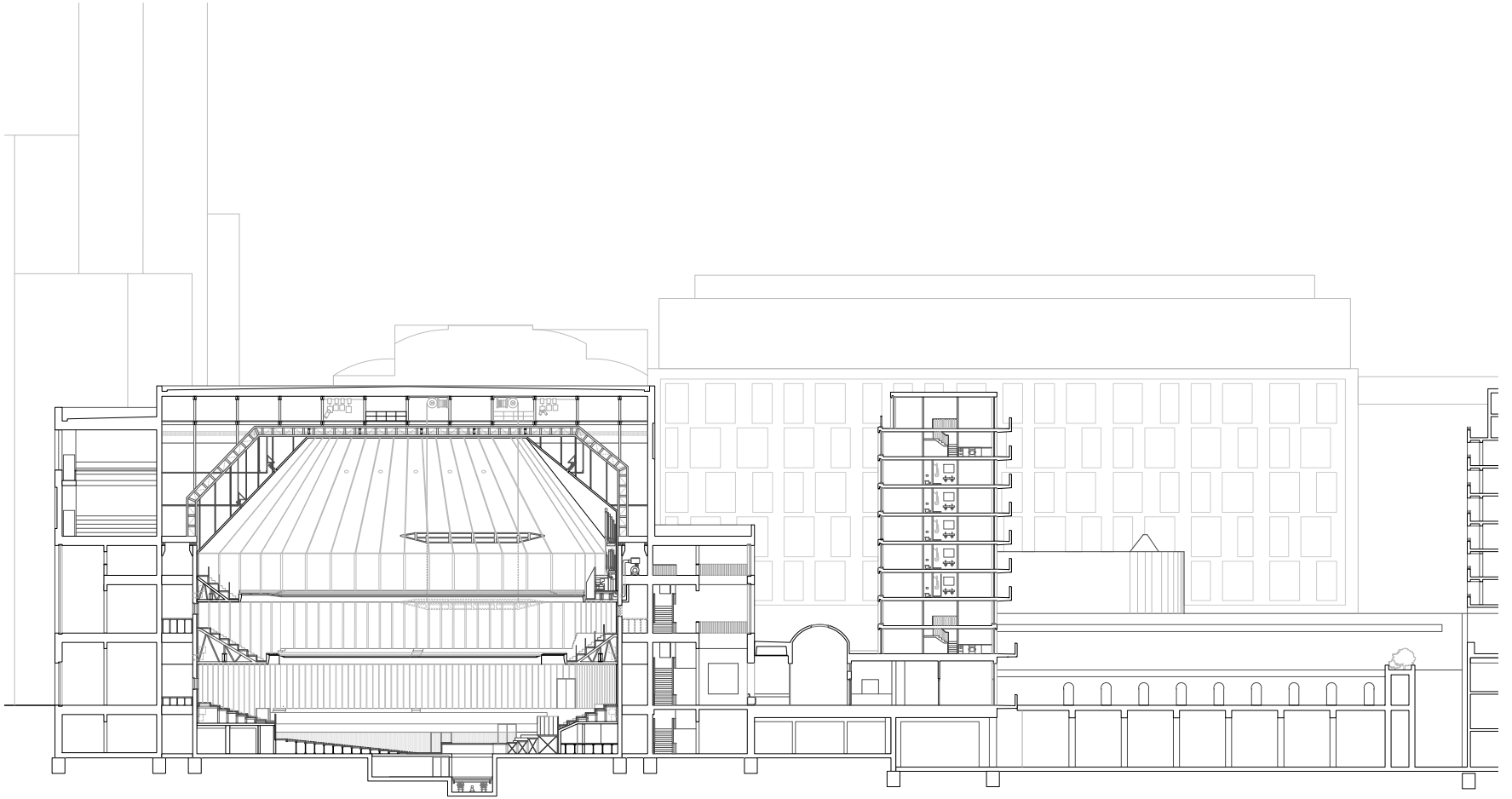
View from chamber hall music foyer down into secondary stair-layer.



Chamber hall music foyer with exit to public roof terrace.

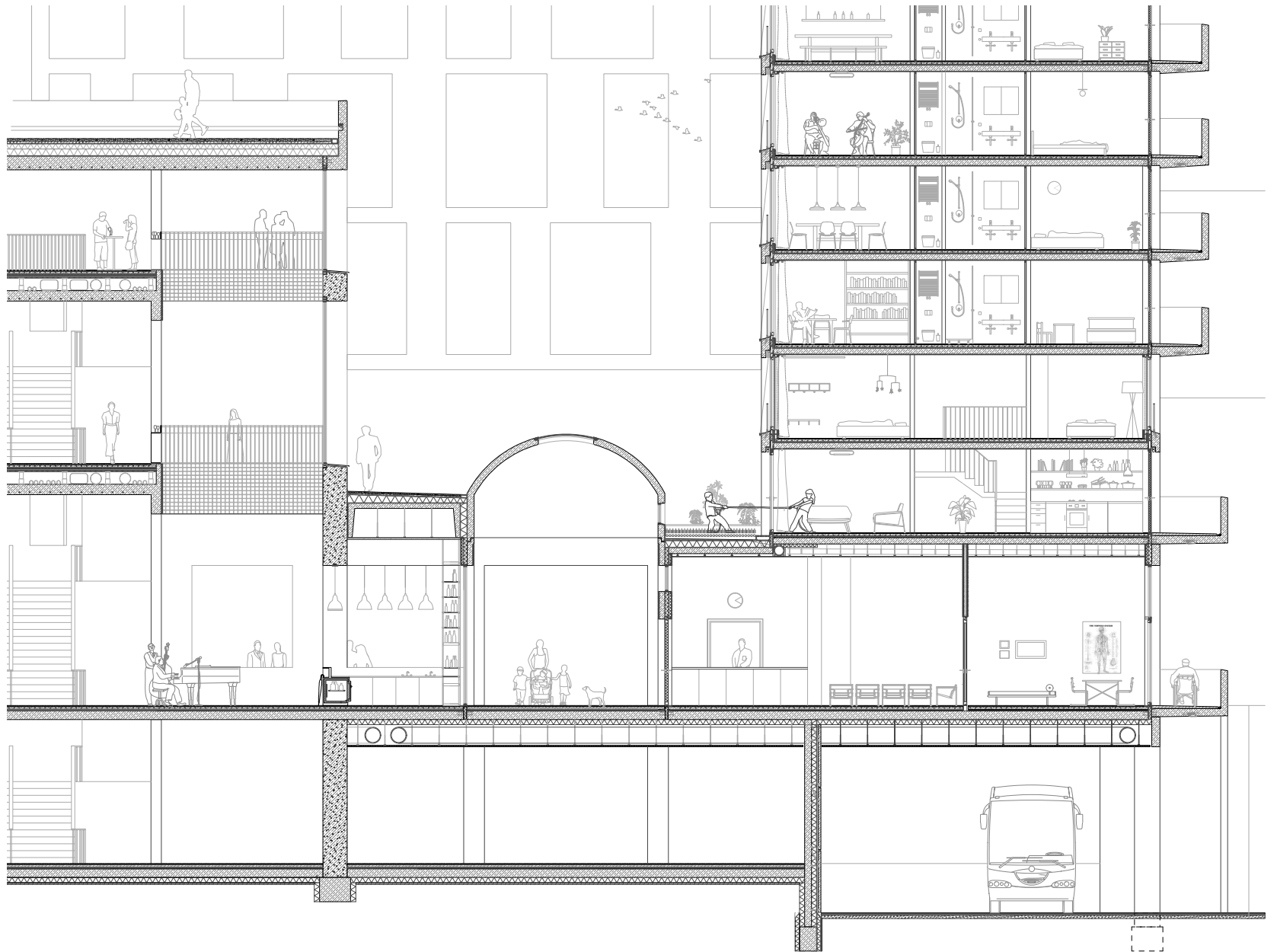








Typological (left) and figural (right) citations (Royal Opera Arcade by John Nash and situation within the Barbican)



section through foyer spaces of concert hall, public arcade with medical practise and social housing block on top. View towards West.



5.30 am



8.30 am



9.00 am



5.30 pm



7.30 am



8.30 am

Rotterdam Central Library
Bakema and Weeber

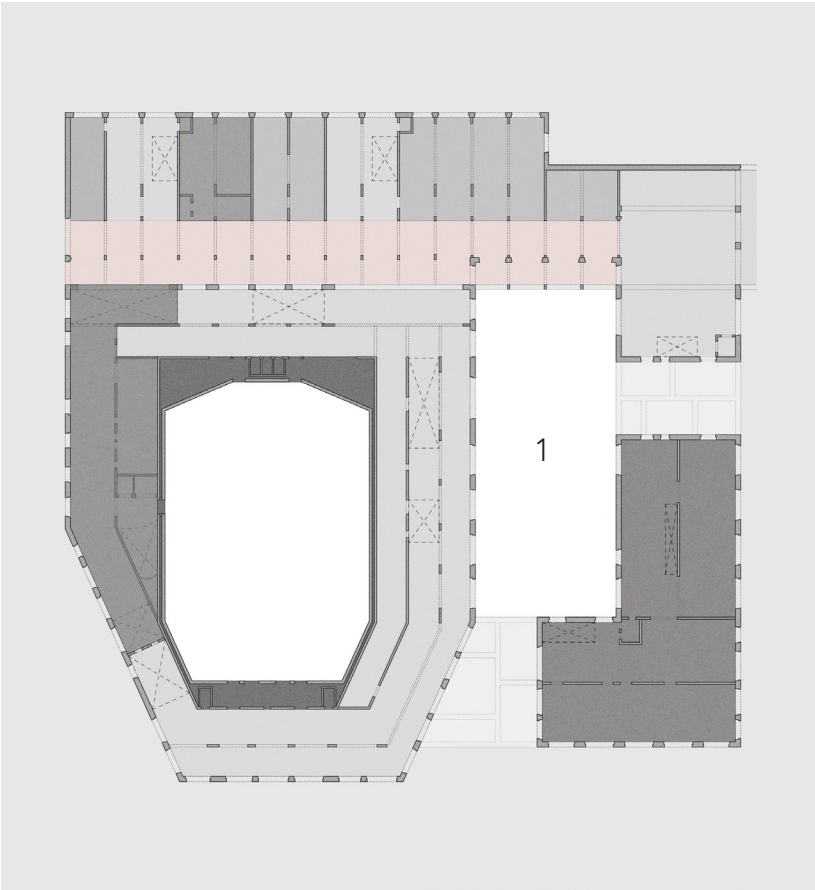


Barbican Culture and Arts Centre
Chamberlin, Powell and Bon

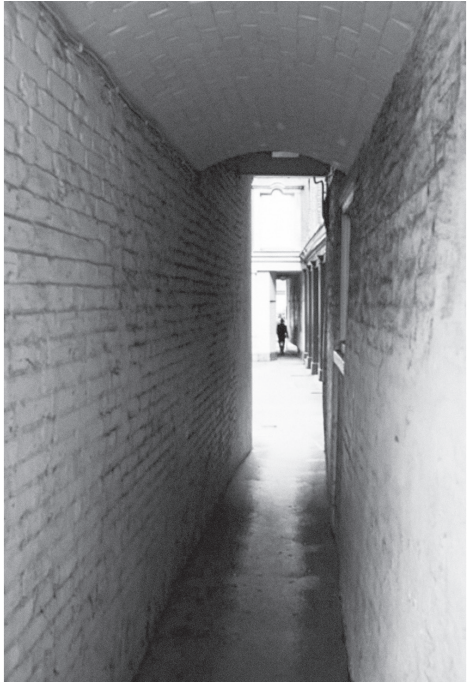


British Library, London
Wilson

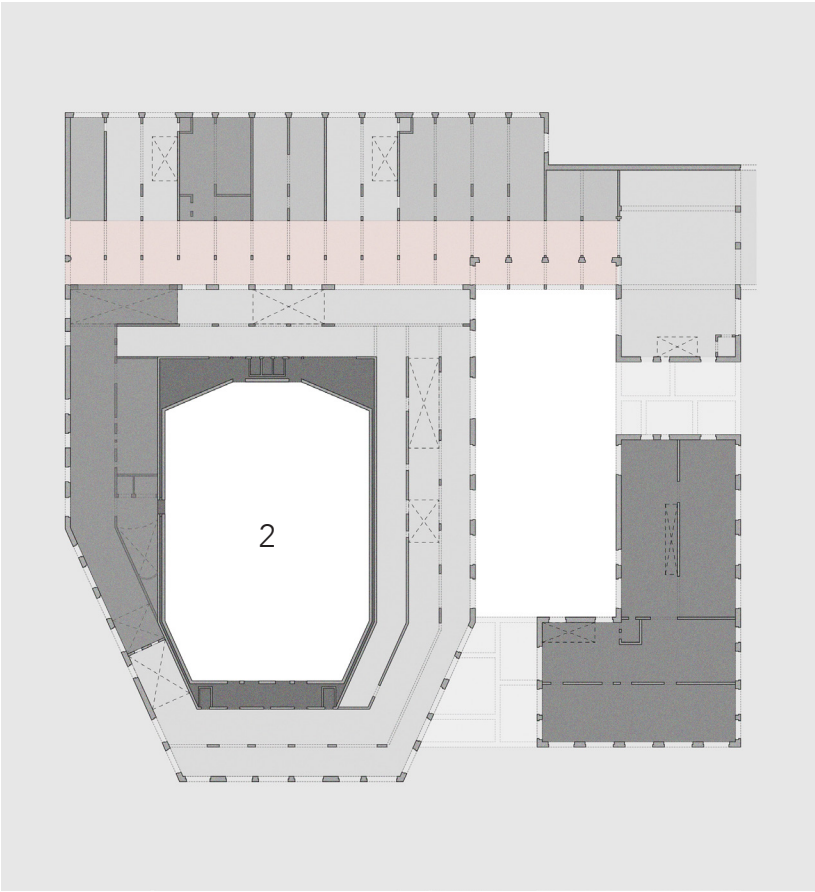




Scheme showing the two biggest rooms that are going `off the arcade



Hidden courts of London: Bengal Court, in the City (left) and Change Alley.

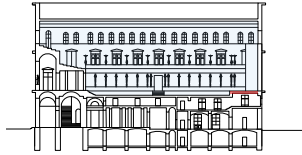


Scheme showing the two biggest rooms that are going `off the arcade

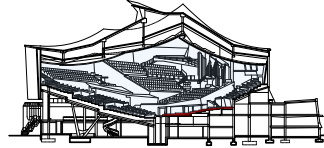


The biggest room, going off the arcade - the concert hall.

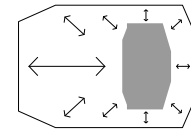
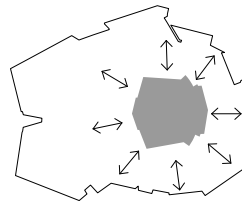
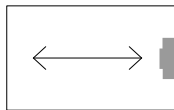
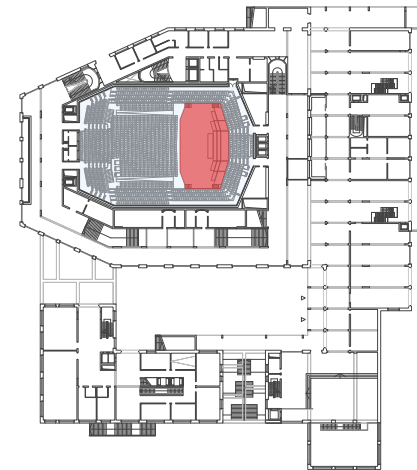
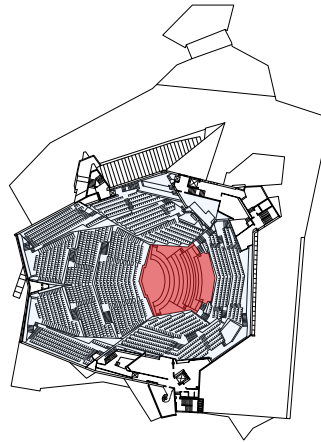
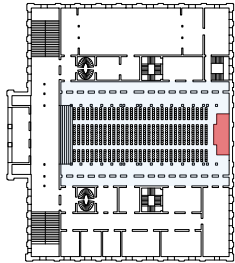
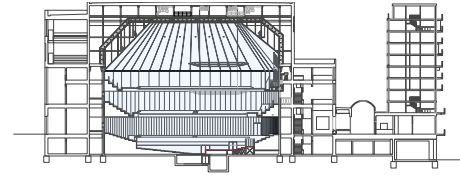
Musikverein, Vienna
- shoebox -



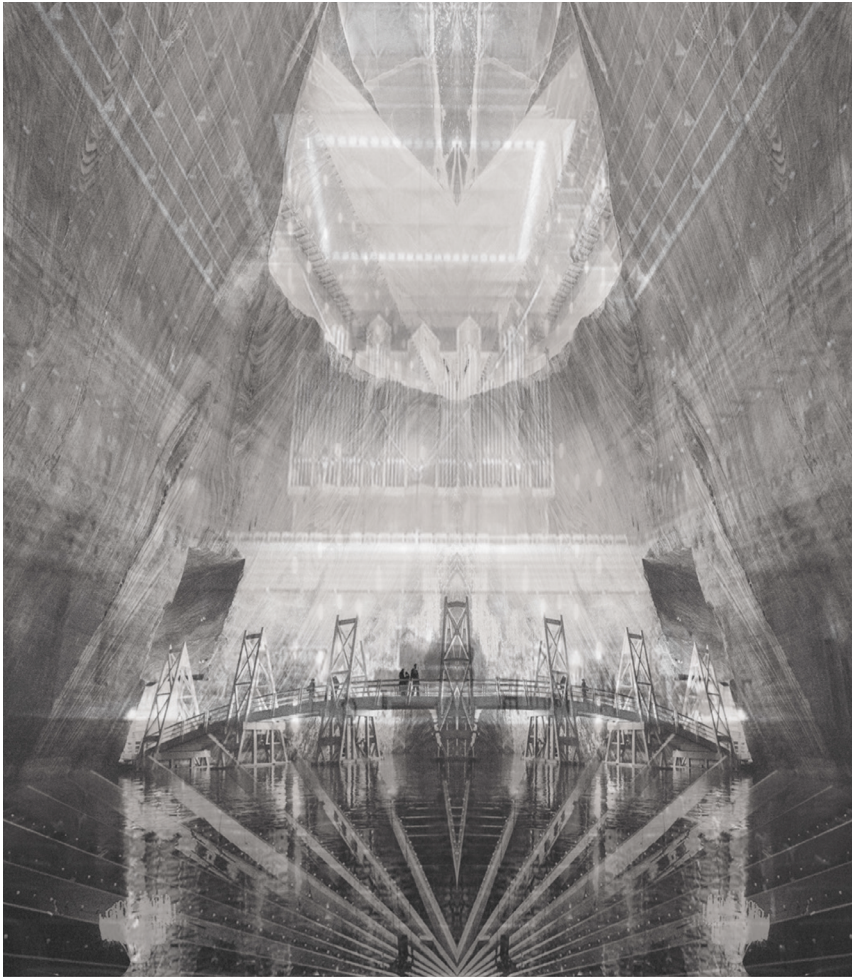
Philharmony, Berlin
- vineyard -



House of Music, London
- hybrid -



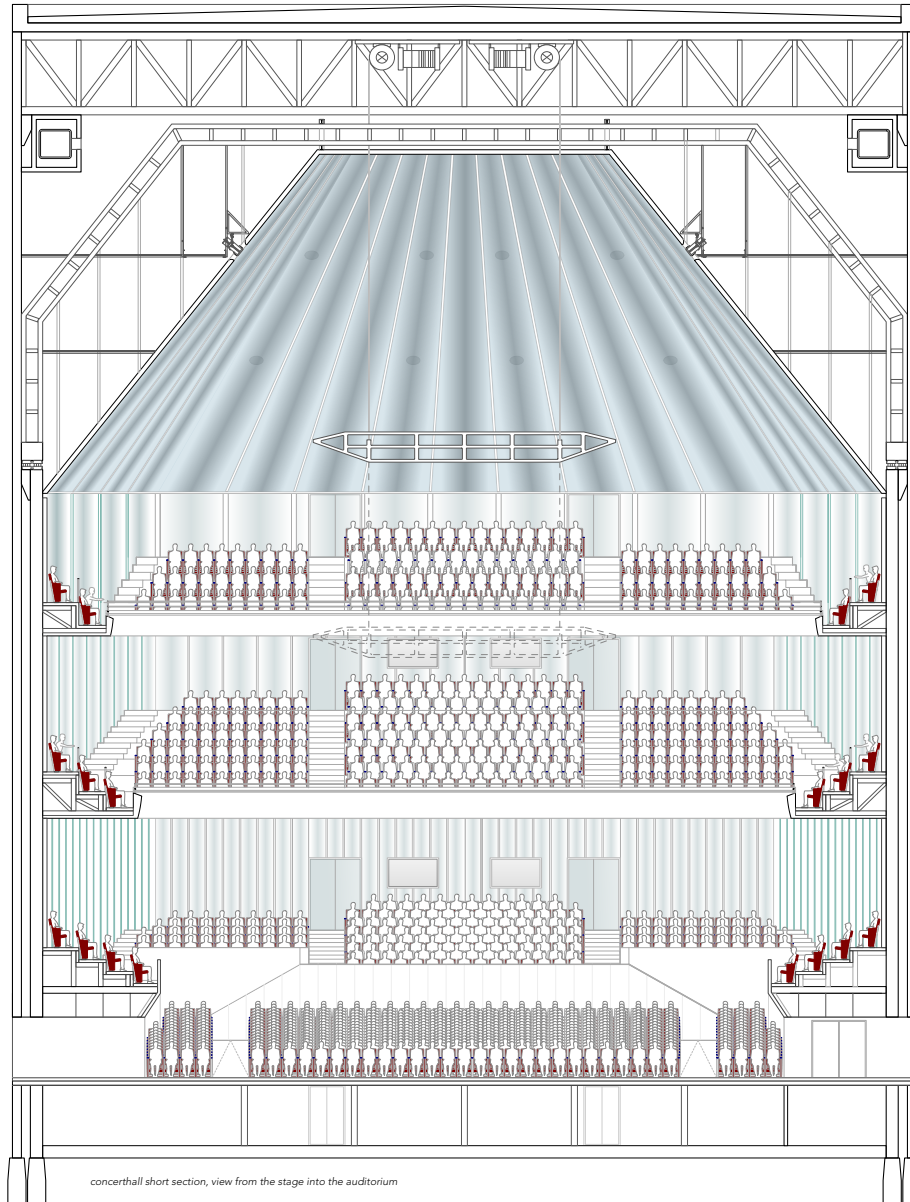
extra page with comparative drawings (LONDON?)



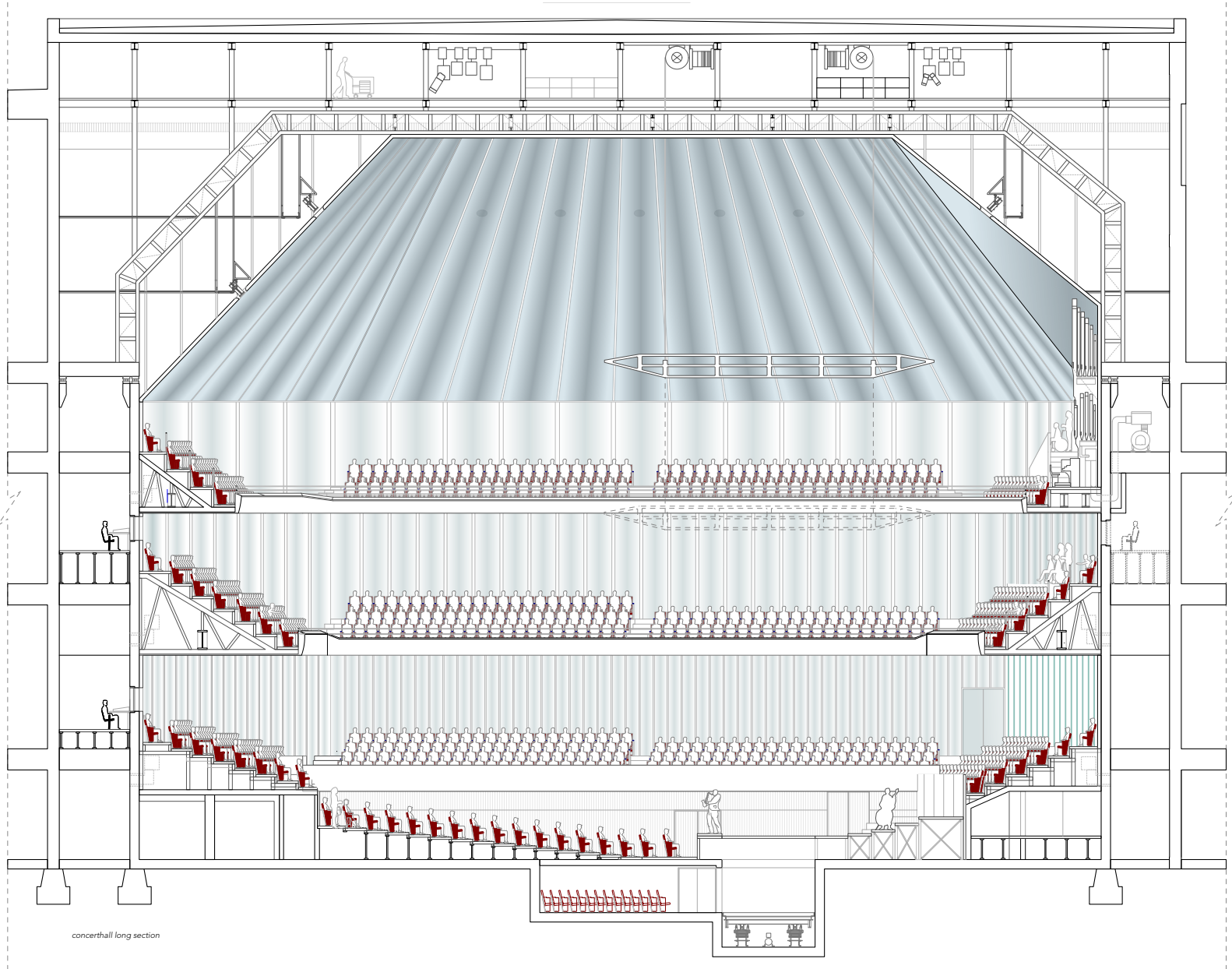
Initial concert hall design informing impressions.



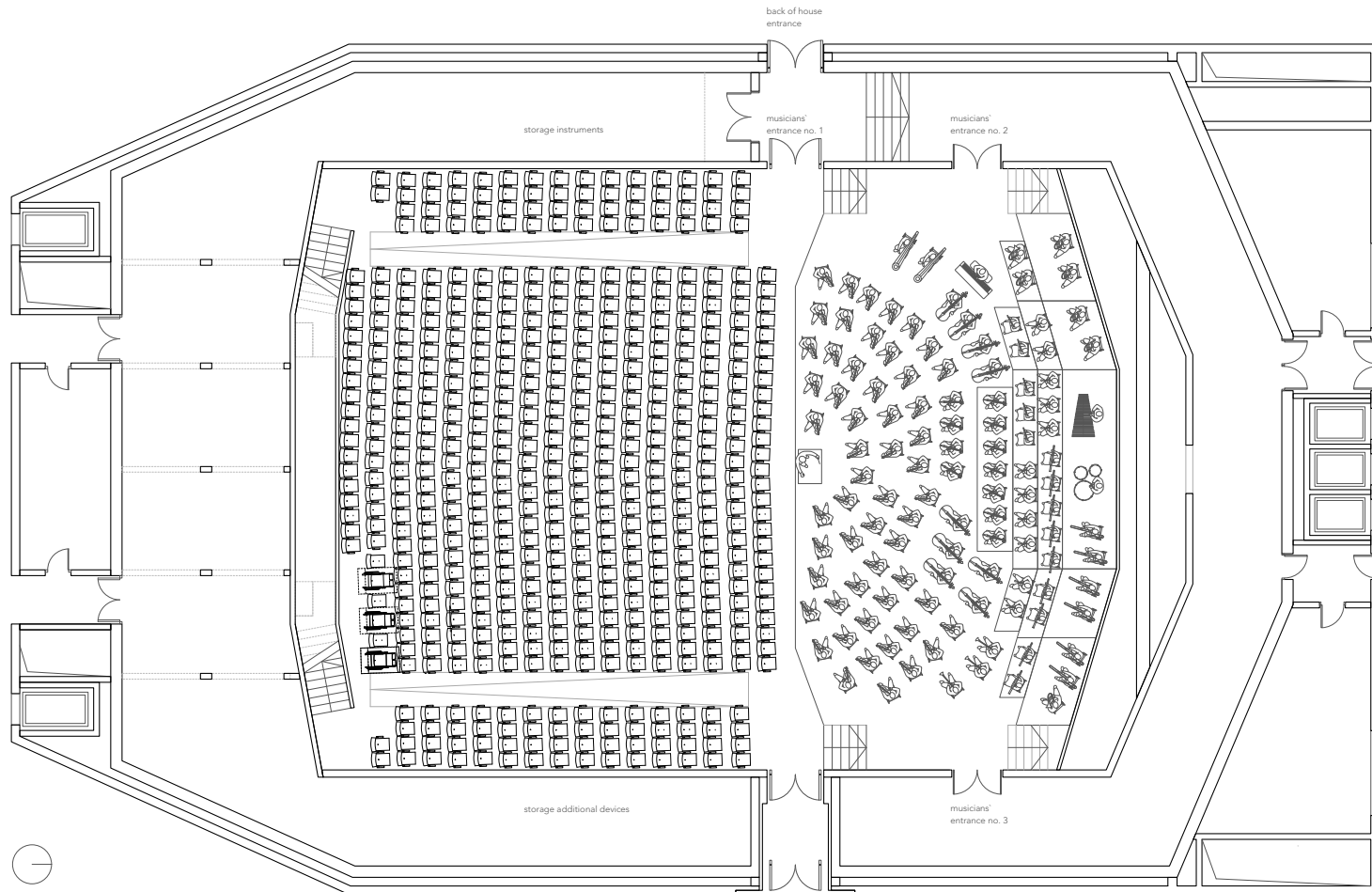
Schinkel's design for Mozart's the "Zauberflöte" (left) and tent room (right)



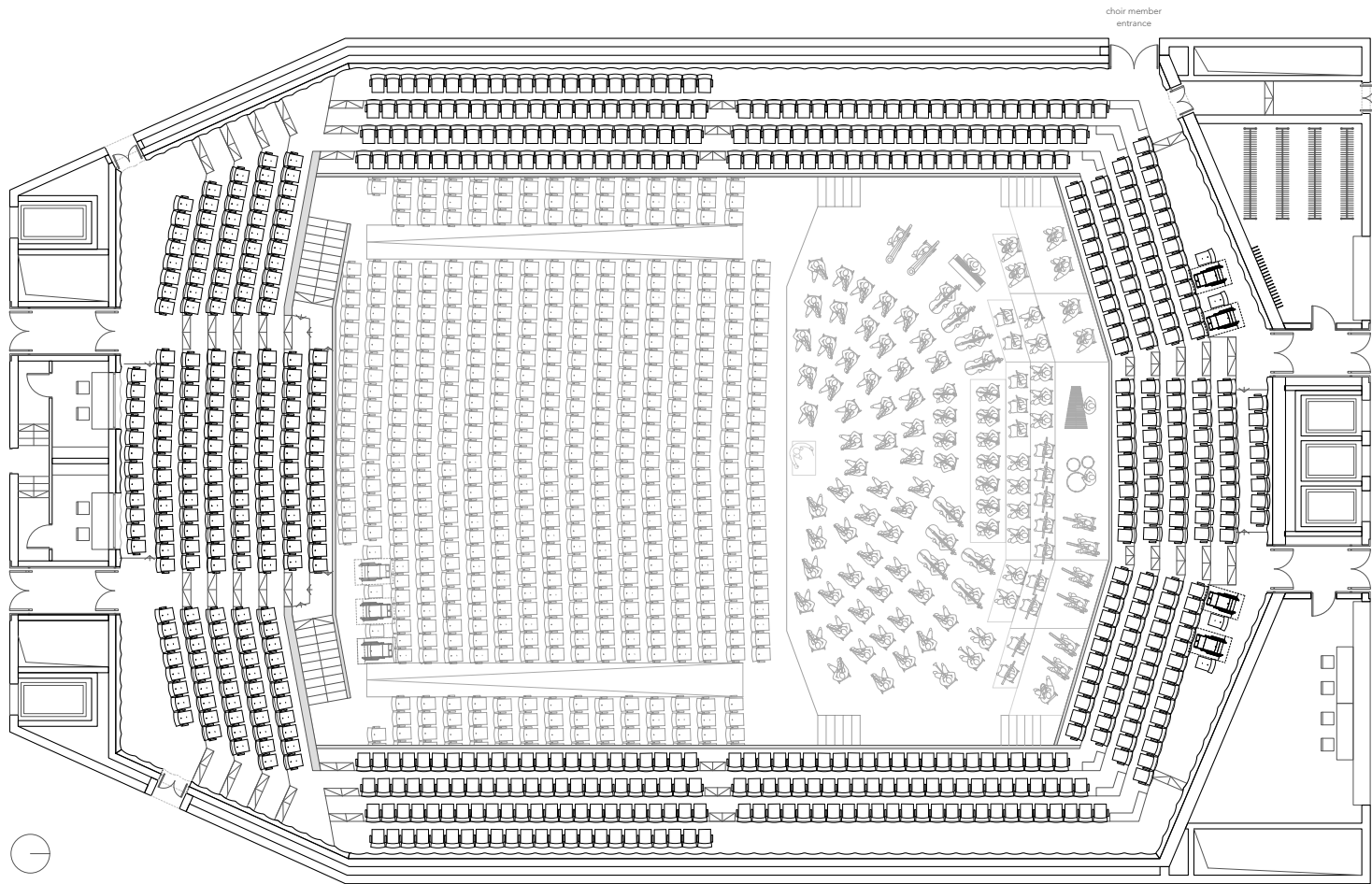
concert hall short section, view from the stage into the auditorium



concerthall long section



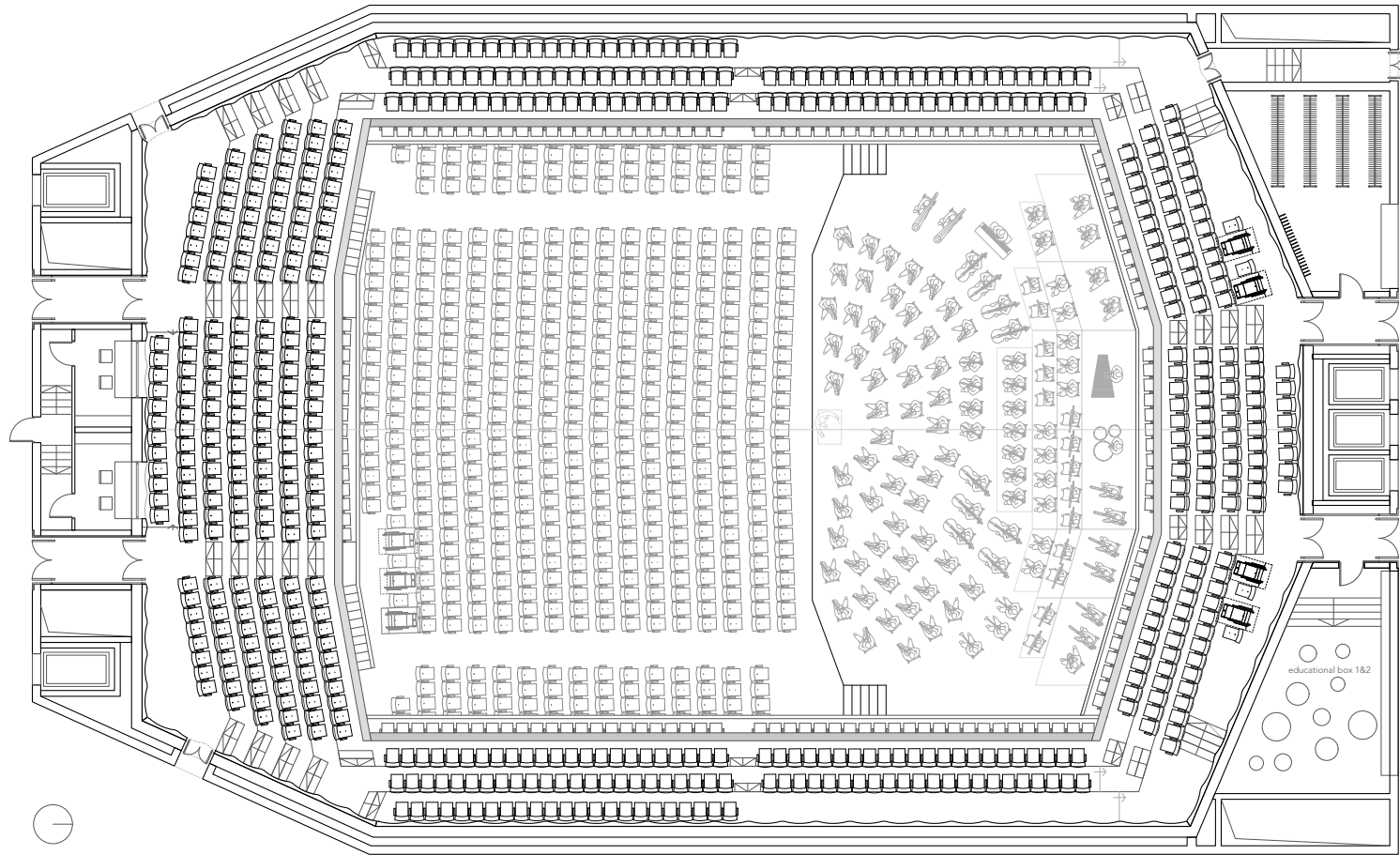

 floorplan of hall
 at - 4,5 m
 1 - 100



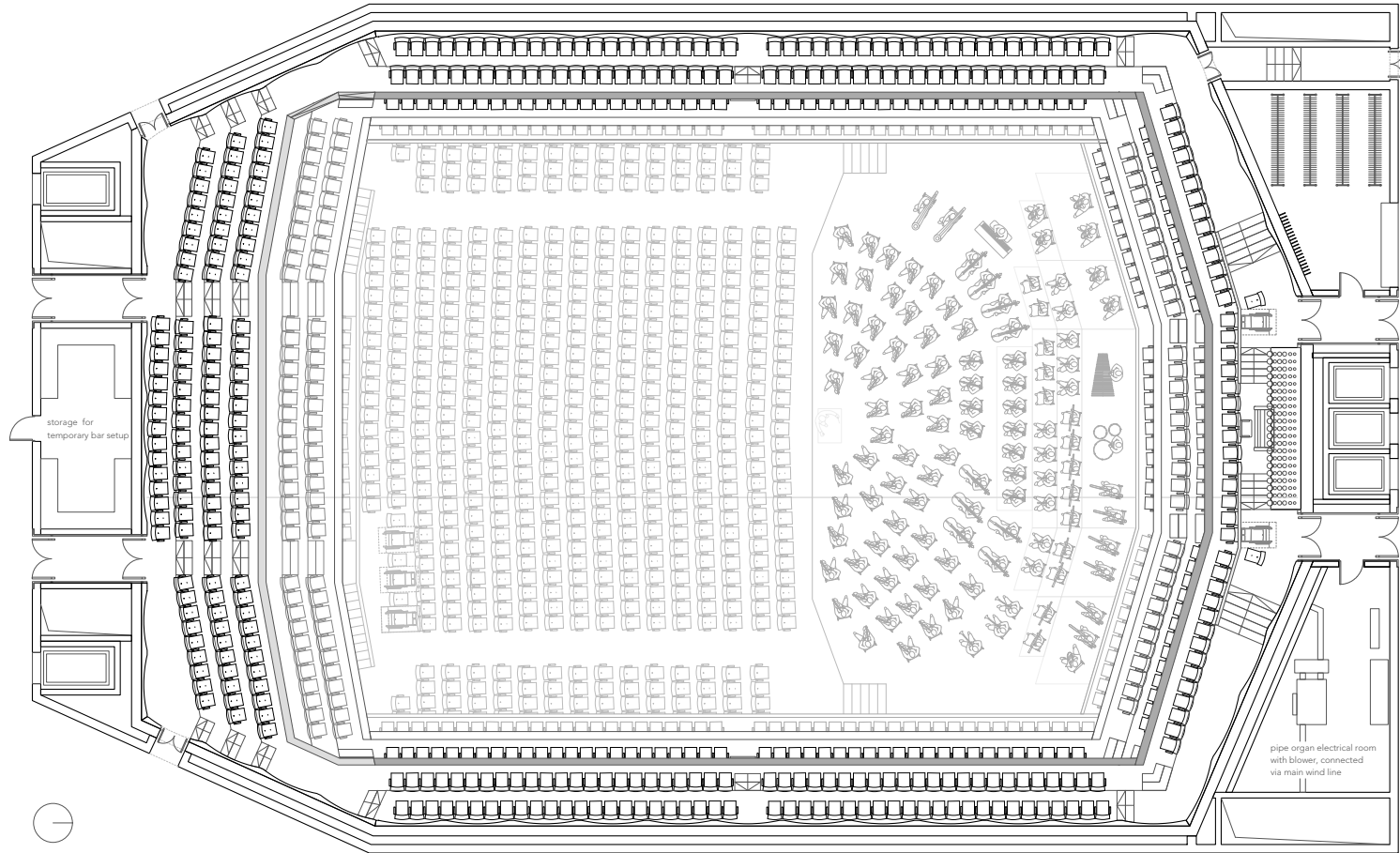
choir member
entrance



floorplan of hall
at groundfloor level
1 - 100



floorplan of hall
at balcony level 1
1 - 100

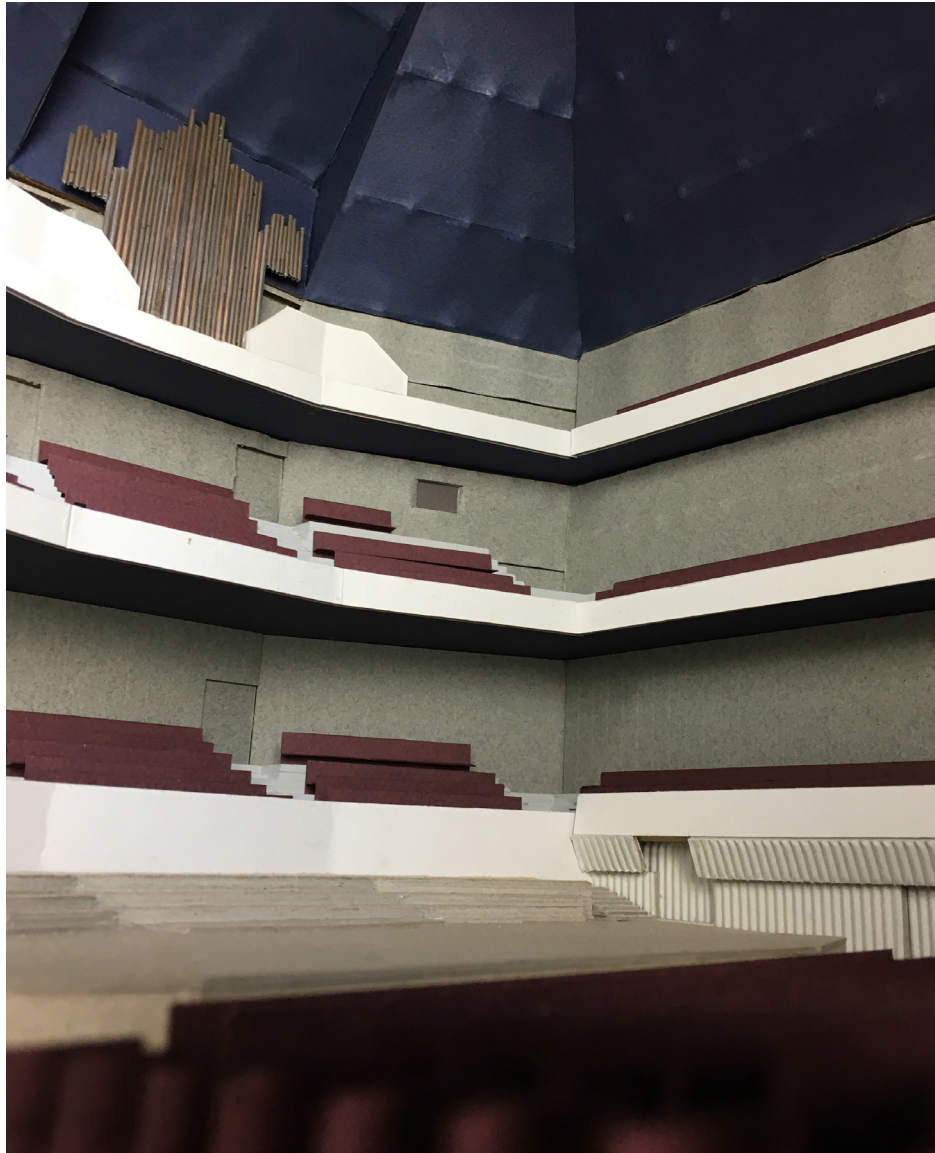


storage for temporary bar setup

pipe organ electrical room with blower, connected via main wind line



floorplan of hall at balcony level 2
1 - 100



Impression a



Impression b



Impression c



Impression d

*04 | Reflection:
A new public building for London.*



The presence of the building. View towards North



Multilayered, threshold with oblique views through the structure



existing version 1



version 2



version 3

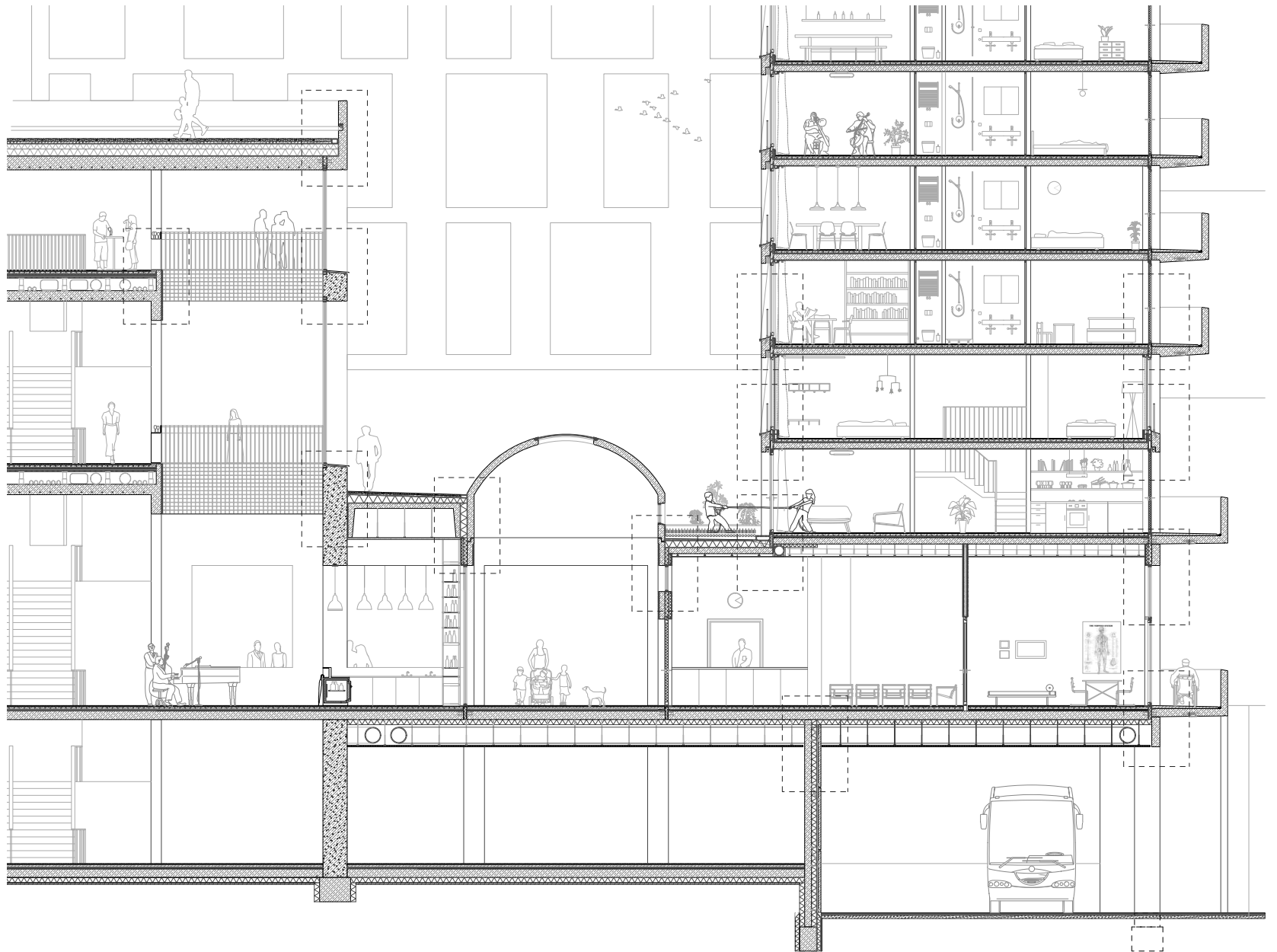


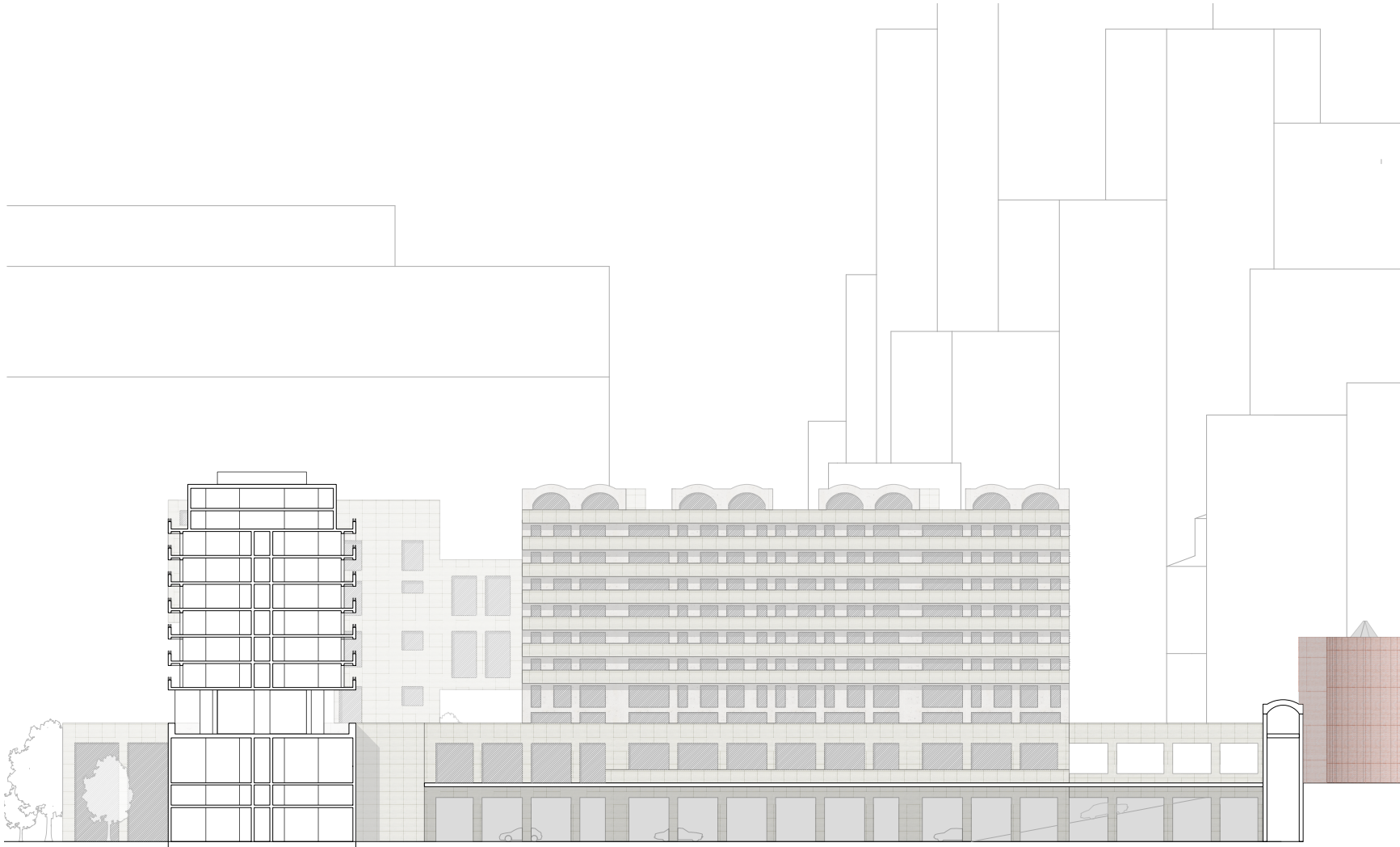
version 4.b

Facade studies of the South face with focus on the bridging part between concert hall and school.



View from inner court



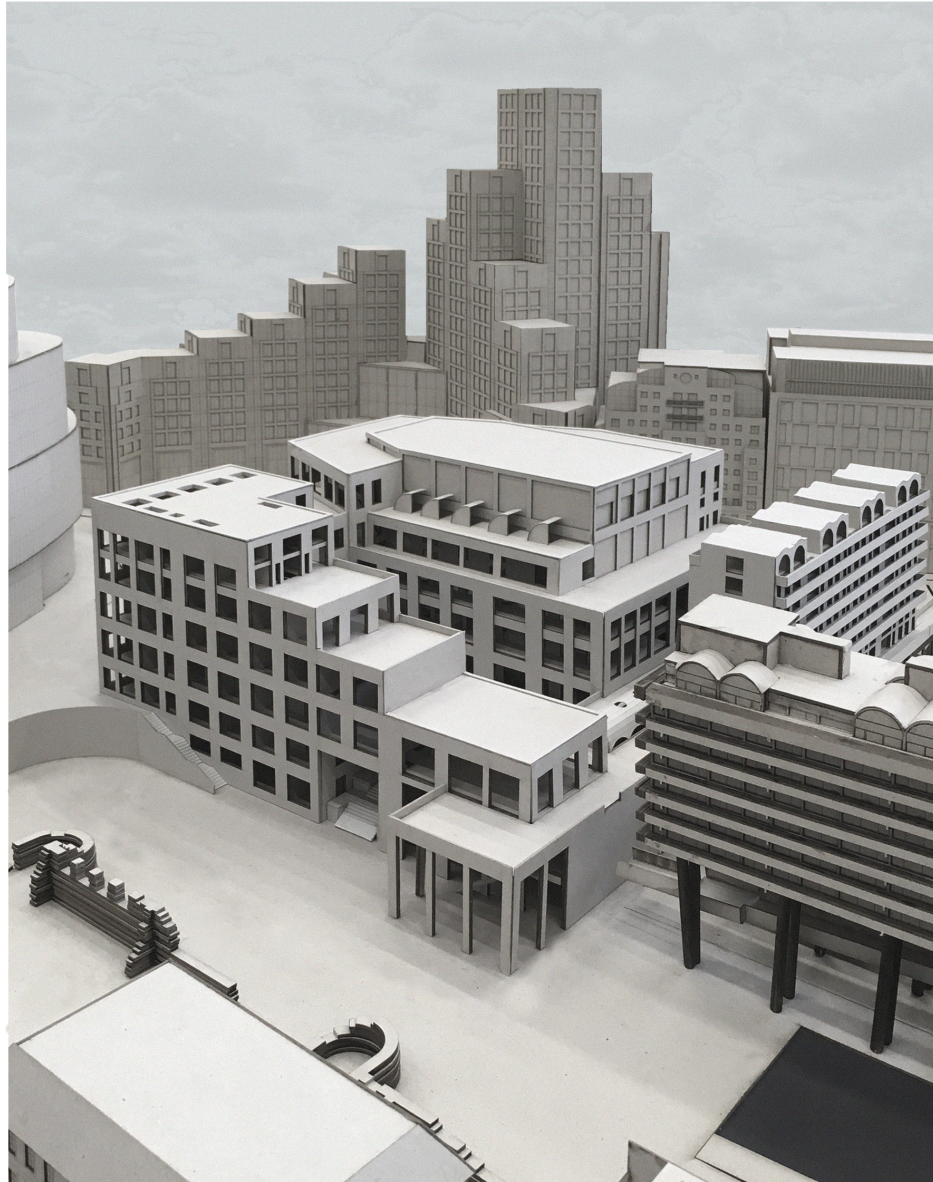


2.5 5.0 10.0

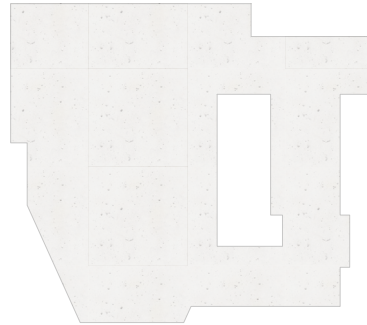
north elevation
1-250



Similar abstract qualities and picking up on grain of the Barbican roof scape.



A building as social sculpture, with the expression of an open, democratic society.



thank you.

