

reviving the heart of classical music

casper hijlkema



2023

**COMPLEX PROJECTS
Bodies & Buildings Berlin
AR3CP100**

students

Meng Chen
Broer Schipper
Szu-Yin Huang
Michael J. Fajtl
Nienke Kloosterman
Pelle Rademakers
Jiacheng Xu
Hidde Dijkstra
Casper Hijlkema

chair

Kees Kaan

CP coordinator

Manuela Triggianese

lab coordinator

Hrvoje Smidihen

group tutors

Hrvoje Smidihen
Jelmer van Zalingen

email

infocpstudios@gmail.com

Instagram

[https://www.instagram.com/
cp.complexprojects/](https://www.instagram.com/cp.complexprojects/)

website

[https://www.tudelft.nl/bk/over-faculteit/
afdelingen/architecture/organisatie/disciplines/
complex-projects/](https://www.tudelft.nl/bk/over-faculteit/afdelingen/architecture/organisatie/disciplines/complex-projects/)

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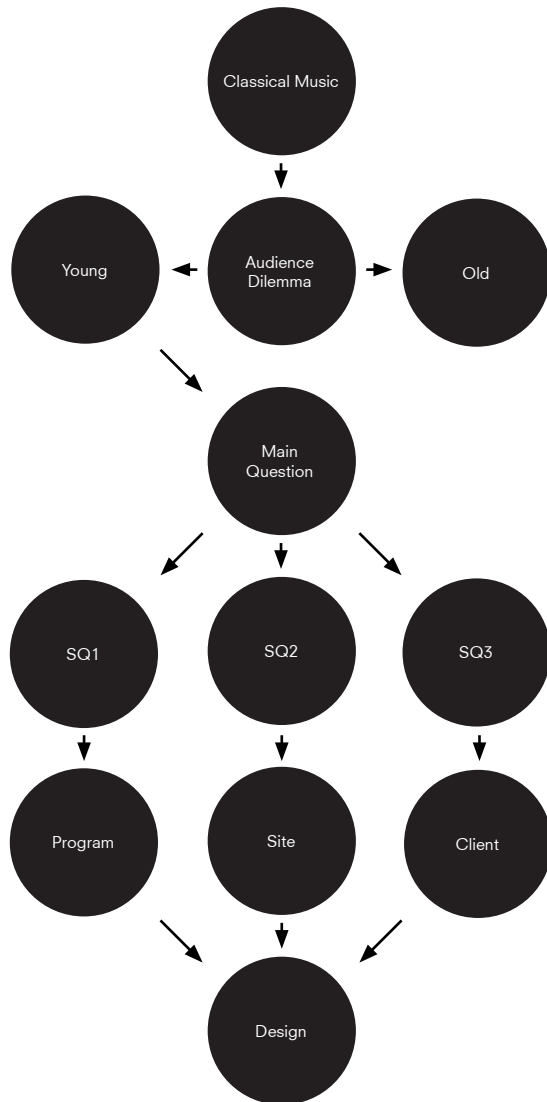
Bodies & Buildings Berlin
economy group

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INTRODUCTION

01



introduction

Germany has a rich history in classical music. Throughout the heydays, the country has brought forth many praised composers, most notably the Three B's: Bach, Beethoven, and Brahms. Recent studies have shown that classical music is regarded as a key part of German cultural heritage by 88% of the country's population (Kolbe, 2014). Furthermore, theatres and orchestras in Germany and their socio-cultural spaces have been placed on the UNESCO Nationwide Inventory of Intangible Cultural Heritage (UNESCO, 2014). These institutions belonging to music and musical theatre receive 3 billion euros in funding from Germany's private sector, which subsidises culture more than any country in the world (Reucher, 2019).

However, the audience for classical music concerts is in decline (Kolb, 2001). While the genre's core audience is ageing, the younger generations are showing a declining presence in concert halls (Dobson, 2010). In Germany, over half of those under 30 have never come into contact with classical music, neither through playing nor listening (Kolbe, 2014). This does not only result in lower ticket revenue, but also puts pressure on the justification of public funding for orchestral organizations (Kolb, 2001).

The focus of this project is the relation between the body and the building. The objective is therefore to establish a spatial design which contributes to an increased exposure of a younger audience to classical music concerts, leading to the following question:

How could spatial relations and characteristics expose a younger audience to classical music concerts?

INTRODUCTION

The main question is broken down into three main components: spatial relations and characteristics, a younger audience, and classical music concerts. In order to answer the main question, these three components are separately addressed in the following sub-questions:

1. How could spatial relations and characteristics lower the threshold for a younger audience?
2. Which location could increase the exposure to a younger audience?
3. Which client best supports the objective of facilitating (classical) music concerts in Berlin?

The structure of the research is visualised in the research diagram.

FRAMEWORK

02



theoretical framework

Kolb (2001) categorizes the audience by different levels of involvement, resulting in two groups: the subscribers and the consumers. The subscriber group comprises frequent visitors whose identity is closely associated with their interest in classical music. For many, an important part of the experience are the traditions and rituals involved in the social event of visiting the concert hall. While the audience members of the subscriber group tend to belong to a higher age bracket, the consumer group, comprises an audience which tends towards the younger age bracket. These audience members only occasionally visit classical music concerts and display a wider interest in live music events of varying genres. An important similarity can be found in the age at which both groups come into contact with classical music. For both the subscriber and the consumer group, a majority of its members first came into contact with classical music below the age of 17 through either family or school. While it is uncertain why one becomes a subscriber and the other a consumer, the research implies the importance of education and community outreach to attract new audiences.

Research conducted by Dobson (2010) underlines the importance of education in recruiting a new audience. A mutual remark throughout the interviews conducted with several "culturally-aware non-attenders" after their first visits to classical music concerts was the difficulty to value what they witnessed due to a lack of knowledge and frame of reference. Furthermore, the enjoyability of the concert was determined to a great extent by the degree to which the experience was one of inclusion and participation. This contrasts sharply with the confining behavioural etiquette that is instilled in the traditional concert hall rituals, as it places the audience in a subordinate position to the music.

In his book *Why Classical Music Still Matters*, Kramer (2009) points out that it is this monumental display of musical works which prevents the culture to thrive in current times. Instead, the writer proposes to take note of the way in which museums have transformed their model to where the space became

RESEARCH FRAMEWORK


one of informal social interaction over the shared enjoyment of art. In this regard, there is a valuable lesson to be learned when reconsidering the spatial aspects of the concert hall.

METHODS


03



Het
Concertgebouw



Berlin
Philharmoniker



Szczecin
Philharmonic

The aim of researching the program is to gain an understanding of how spatial relations and characteristics could contribute to increased exposure of a younger audience to classical music. In order to arrive at an answer to this question, three case studies have been thoroughly vetted: Het Concertgebouw, Berlin Philharmoniker, and Szczecin Philharmonic. The case studies are not only aimed at establishing the program requirements through benchmarking, but focus in particular on thresholds resulting from the way in which these spaces are organised in relation to one another. All cases were built at different points in time, display varying spatial strategies, and are prominent examples for different reasons.

Het Concertgebouw

Het Concertgebouw (Amsterdam, the Netherlands) was opened on April 11th 1888. Built to the design of renowned architects Adolf Leonard van Gendt and Pi de Bruijn, the concert hall is known worldwide for its excellent acoustics.

Berlin Philharmoniker

The Berlin Philharmoniker (Berlin, Germany) opened its doors on October 15th 1963. Built to the design of Hans Scharoun, the concert hall was the first to introduce the vineyard-style auditorium. To this day, the building serves as a model for many contemporary concert halls.

Szczecin Philharmonic

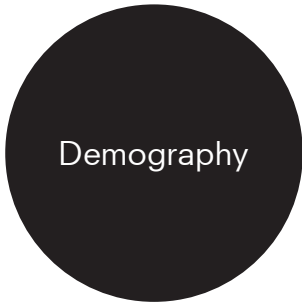
The Szczecin Philharmonic (Szczecin, Poland) was completed in 2014. The Barozzi Veiga-designed concert hall received several awards, including the prestigious Mies van der Rohe Award.

The dissection of the case studies' programs follows a coarse-to-fine approach, starting with the key numbers – GFA and FAR – to arrive at a general sense of size and scale. Consecutively, an inventory of the spaces is benchmarked to gain an understanding of the relative sizes and thereafter organised to visualize the sequence in which they succeed one another. The aim of the latter is to identify points in the chain where an intervention could potentially lead to increased interaction

between a younger audience and classical music performances. The research of the general program is concluded with a program bar displaying the relative sizes of the program and a relation diagram.

After mapping the general program, the research focuses on the key spaces: the auditorium and the foyer. The project embraces the auditorium as the main space of the project. In doing so, excellent acoustics are regarded as the objective of the research into this space. Therefore, the study draws from the works established by the late MIT professor Leo Leroy Beranek, who devoted his life to the documentation of concert halls and their acoustics. Through extensive research of concert halls in close relation with professional musicians and conductors, Beranek concluded that the Großer Saal of the Wiener Musikverein is acoustically superior to the auditoria of buildings of the same type. The auditorium will for this reason serve as a model for the design.

The second key space is the foyer, as the space, in essence, functions as the intermediate between the exterior and the auditorium. The key functions of the foyer, as resulted from the case studies, will be assessed and infused to establish requirements that in theory best answer the research question.



Demography



Reachability



Connectivity

The aim of researching the site is to find a location in Berlin that best suits the project's ambition to maximise exposure to a younger audience. Through three discriminatory requirements, the city of Berlin is limited to a series of potential sites. The requirements will hereafter be briefly discussed.

Demography

Through demographic research, the study aims to identify the areas with the highest population of the target group. This study makes use of publicly available data on the demography of Berlin.

Reachability

The project should be easily reachable through sustainable modes of transportation. The site may therefore be located no further than 500 meters from a public transport node.

Connectivity

One of the aims of the project is to limit the threshold between activity inside and outside the building. The site should therefore be adjacent to a public space on at least one side.

Next to the project-specific requirements, three additional site requirements derive from the group strategy regarding the shared theme of economy. As the combination of requirements will still result in an array of available sites, unique site-specific qualities will eventually determine the site with the most potential to meet the research objective.



Initiation



Funding



Operation

The aim of researching the client is to arrive at an operational network that best protects the artistic integrity of the institution. This operational network will be set out following three main actions: initiation, funding, and operation. All aspects will hereafter be briefly discussed.

Initiation

The initiator of the project is in this case also the client of the project. Through reviewing the organisation of multiple concert halls within Germany, the aim is to identify the most common initiators.

Funding

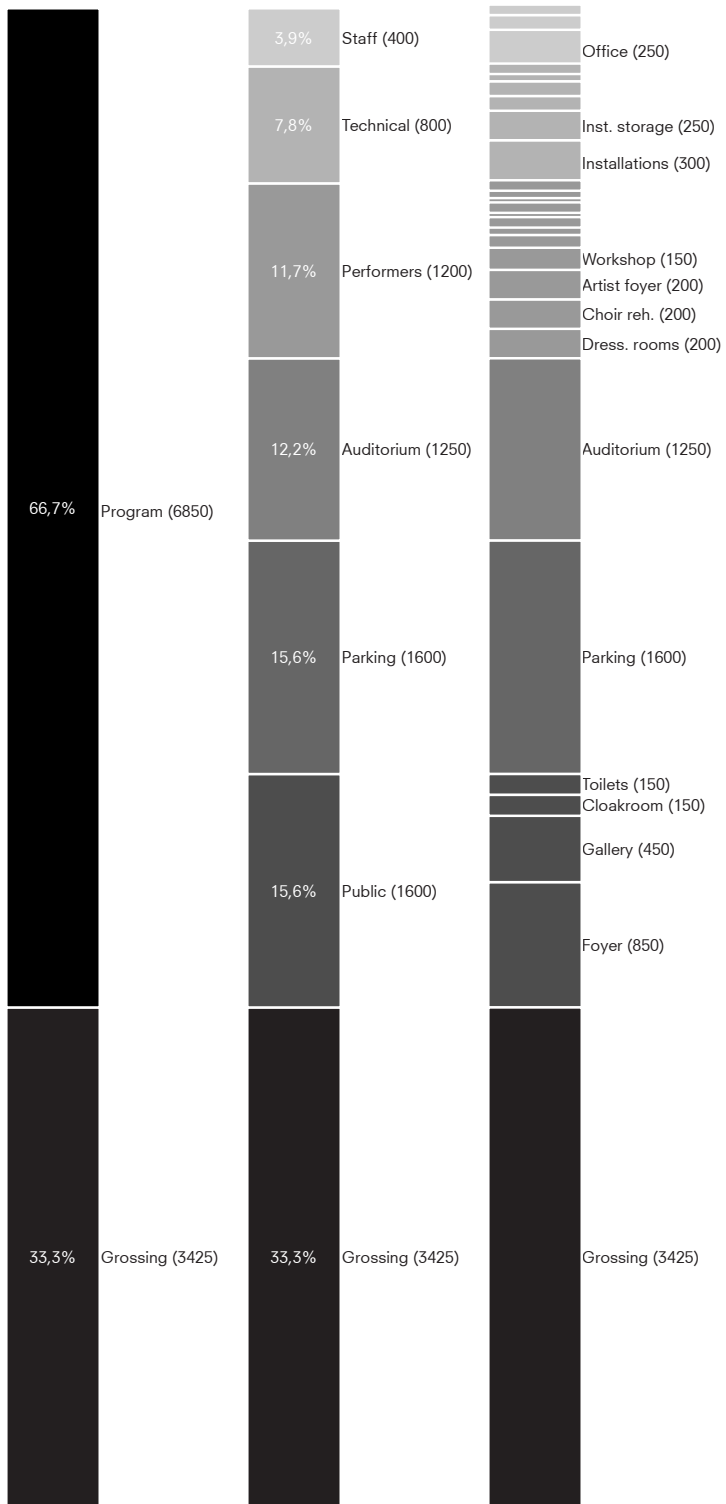
Through a similar method, the funding of concert halls within Germany will be investigated to establish a potential network of both private and public donors. This research will mainly draw on data available from the Deutsches Muzikinformatons Zentrum.

Operation

This section addresses the organisational structure behind the daily operations of the concert hall. The study will draw both from case studies and literature and serves as input to refine the staff section of the program.

DESIGN BRIEF

04



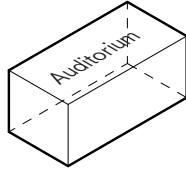
program

A revision of the sequence lies at the basis of the spatial proposal. All case studies displayed a comparable linear arrangement of a series of spaces, distancing the potential audience from inner practices. By proposing a parallel sequence of spaces, the aim is to lower the threshold for a potential audience to engage with classical music.

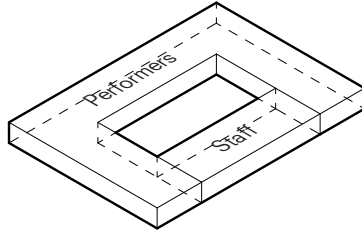
The program is divided into six categories: public, auditorium, performers, technical, staff, and parking. Through benchmarking existing buildings of the same type, the required floor areas have been established. After applying a grossing factor of 1.5, the total gross floor area (GFA) is 10.275. The exterior public space is regarded as an integrated part of the design task though is not quantified or specified in the design brief.

The foyer – comprising among other spaces the wardrobe, gallery, shop, and education spaces – is regarded as the intermediary between the auditorium and the exterior. The public spaces are therefore envisioned as a porous layer around the main auditorium, providing access in several directions and therewith establishing a seamless transition between inside and outside. The private functions are located on the first floor, while the basement comprises both technical spaces and parking. The distribution of the spaces is visualised in a relation diagram, while an axonometry provides an impression of the volumes.

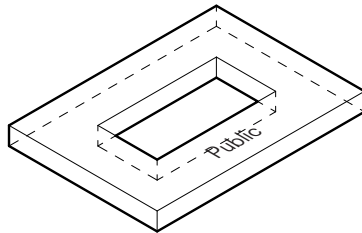
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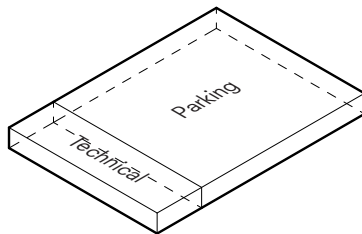
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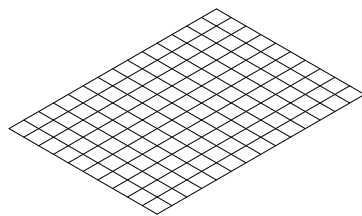
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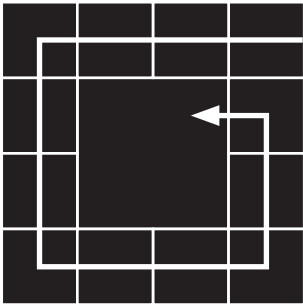


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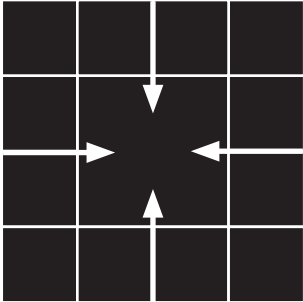


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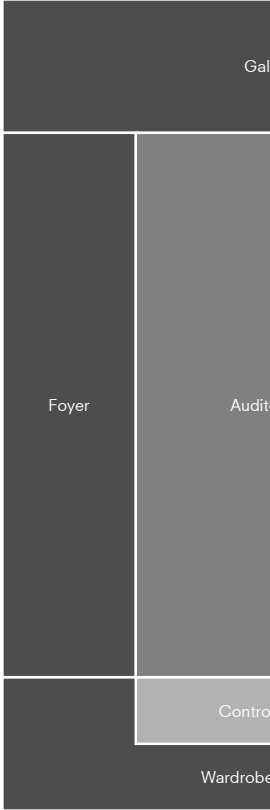
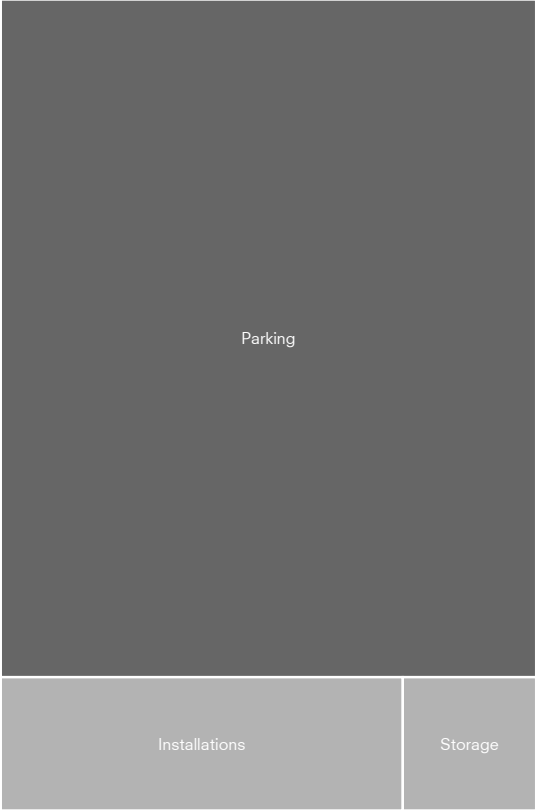


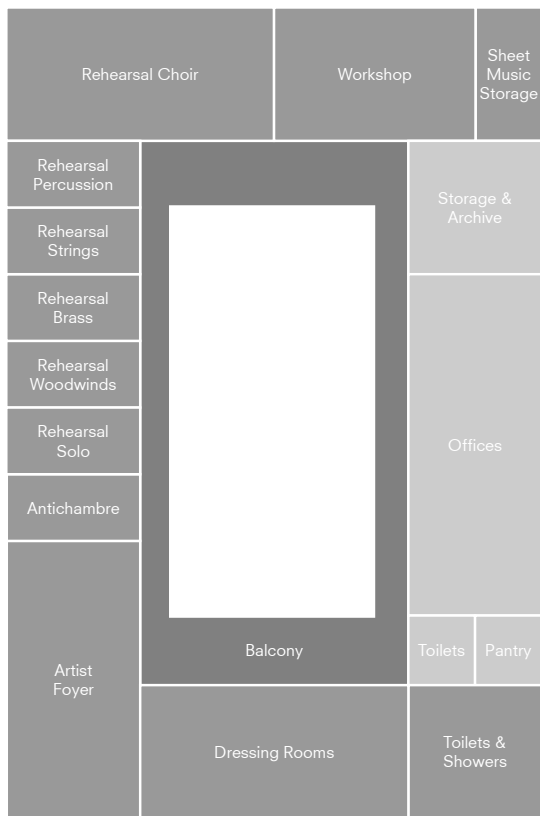
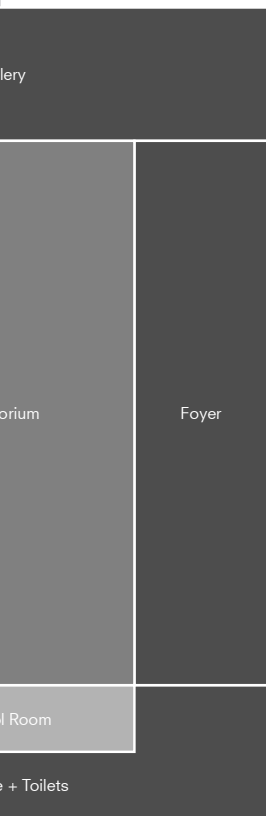


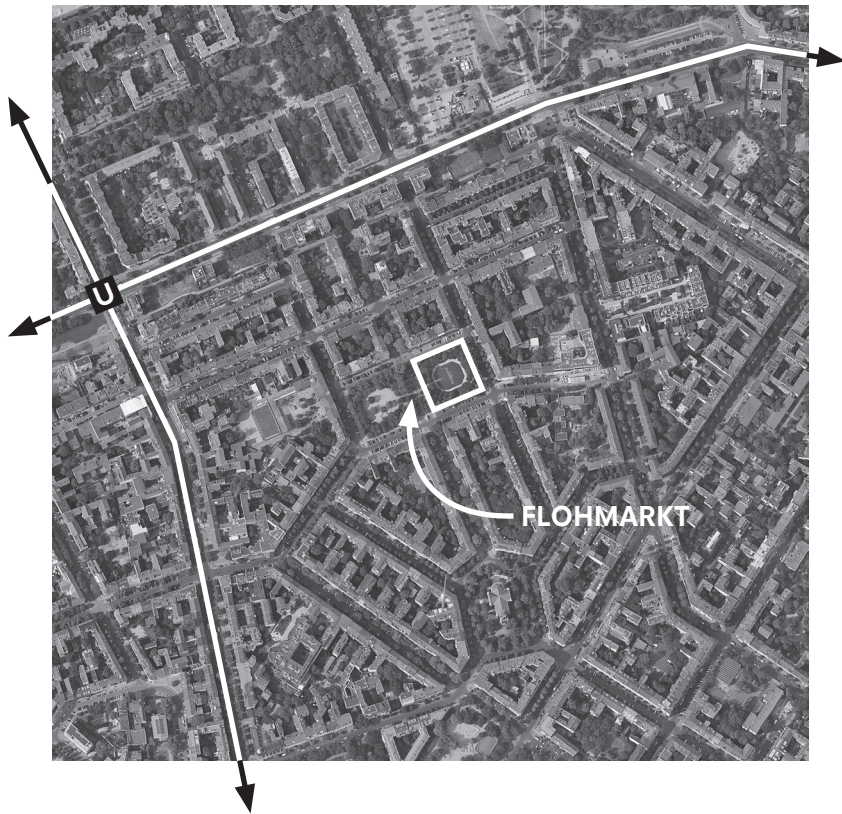
Series



Parallel







site

The chosen site is located in the north-east of the district Mitte and measures 70 by 70 meters (4.900 m² total). The site is in close proximity of residential neighbourhoods Prenzlauerberg and Gesundbrunnen, both with an average age of residents below 40 years old.

Located on 5 minutes walking distance to the public transport node of the Bernauer Strasse, the location is adjacent to the intersection of a prominent east-west and north-south public transport connection.

The site is located next to the Flohmarkt Arkonaplatz, a flea market taking place every Sunday which is popular among local residents. Similar to the function of the building, the flea market facilitates the discovery of treasures from the past. Locating the building next to the flea market, therefore, taps into the rituals already in place by a potential audience.

To be further developed for P2.



F

client

The initiator and client of the project will be the municipality of Berlin. [...]

The main source of funding for the project will be the municipality of Berlin with contributions from the Minister of State for Culture and Media as well as private donations. [...]

The concert hall's operation team can be divided into four different segments: the board, the management team, the marketing department, and the administration department. [...]

To be further developed for P2.

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05

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