MASTER

Colliding cultures

cultural forum on the borders of performance spaces for 'high' and 'pop' culture

Shulgina, E.A.

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Author:
Elena Shulgina
0887359

Graduation Studio:
Cultural Forum

Graduation Committee:
prof.ir. J.D. (Juliette) Bekkering
J.J.P.M. (Sjef) van Hoof
ir. M.P. (Mark) Hemel

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Summary
This paper explores the possibility of employing the in-between space as a public space that encourages the social bridging. The thesis is written in three major parts. First part explores the crisis of the public space under the condition of rapid growth of the metropolis. In the first part this chapter explores the reasons why the social issue can be addressed towards the discipline of architecture. The space is discussed here as the political notion, whereas the space defines the lifestyle of its users, but also vice versa, the social changes lead to the transformation of the space use. Next the issue of contemporary metropolis is discussed. Whereas the growth of metropolis into the mega-machine have lead to the alienation of social groups from one another under the pressure of the busy metropolitan life. This alienation in turn have lead to the diminution of the public space function within the city structure, and transformation of the urban space into the inner space through the process of the expansion of the building volumes. This chapter concludes that the public space social function is based merely on the consumption. And finally the possibility of the in-between space located on the borders of the venues for high and low culture is proposed as the substitute to the consumption based public space.

The second chapter analyses the identity of the spaces of culture. The first part is the analysis of the precedents, which attempt the positioning the interstitial space between the performance venues. Than the morphological qualities of the performance spaces are analyzed on the basis of several precedents. The topological study is conducted to further analyses the performance space with regard to the space sequences and the programmatic requirements. The sequence of spaces is of a particular importance, as we experience the place through the sequences of places that we travel through. Than other elements of expression are highlighted in regards to the materiality, light qualities and architectural elements.

And finally, the principles that are discussed in the above chapters are employed in the design of the performance center in London, Kings Cross Area. First several options of space configuration are explored and the design is taken to the further, detailed stage on the basis of two conceptual proposals.
Preface
This thesis is about the possibility of embracing the tendencies in the transformation of the cultural venues into the complex, merged entities. And at the same time encompass the public domain in-between the cultural venues.

The project explores the possibility of social bridging within the complex environment of the metropolitan city.

Contemporary metropolitan cities are creating a complex environment for people to live in. And despite the fact that such cities as London are inhabited by people from various national backgrounds and people with different social status – the social bridging within the metropolis is decreasing along with the growth of the urban environment.

This project explores the possibilities of encouragement of the social mix within the public space generated on the borders of performance venues for popular and ‘high’ culture. Hence, the main function of the project is the in-between space bordered by the opera house and the pop venue.

The thesis explores the position of the public space in the contemporary metropolis and the transformation of the public space within the urban realm and its relocation into the inside space.

The project is located in London on the edge between the three districts, whereas each with individual character. Next to the new development of the former Kings Cross Rail property. And at the intersection of the public and rail transport. The whole area of Kings Cross – St Pancras undergoes gradual transformations for the past decade.
Contents

1. The following paper is structured in 3 main parts. Whereas the first
Metropolis and transformation of the public space.

1. How space is a political notion
2. Contemporary metropolis: the loss of borders and the crisis of public domain
3. Transformation of the public space into 'neutral' space
4. Combination of the ‘High’ and ‘Popular’ culture as substitute to consumerism

Cultural identity read in space.

1. Transformation of the cultural venue. Precedent study and criticism.
2. The cultural venue in the city. Position of the cultural venue in the urban environment
3. Typological study. What is behind the stage?
4. The elements of expression. The visual and atmospheric symbols

Colliding the cultures

1. On the crossroads. Location: London, Kings Cross
2. Generation of the public space on the borders of the two cultures
3. Making it work. Active and passive spaces, management of flows.
4. Glance into the other culture.
5. Glance into the other culture.
6. Translating the symbols into space. Translating the music into form.
Metropolis and transformation of the public space.

How space is a political notion / Contemporary metropolis and the loss of borders / Social Segregation - ‘High’ and ‘Low’ culture / Transformation of the public space into ‘neutral space’
How space is a political notion

The quality and position of the spaces we live in represent the hierarchy in the social structure of the urban mechanism. For example, the governmental buildings are most often located in the city center and the design of such buildings often contain a political message. The new London city hall, for example, has a shape generated from the concepts of sustainable construction, hence the building is a message, about the fact that the city council is ready to spend finances and forces for the issues of sustainability (Bass, 2104). In the same way the totalitarian regimes of the 20th century used architecture to express immense power and superiority of the state. Seven skyscrapers over the Moscow skyline were to express the progressive capabilities of the state, but, at the same time, enforced the feeling of being watched onto the citizens (Magamedov, 2001). The architecture of the Nazi regime have also employed over scaling and used ‘superhuman proportions’ for its state architecture in order to give sense of privilege and security of the state power (Sudjic, 2005).

Those are example of direct demarcation of the powers within the city. Nevertheless, the space has a political power even when it has no connection to the political function. People experience the built environment through the sense of extension as according to the theories of Kant and Benjamin (Parker, 2003). Whereas the person extrapolates his identity onto the common environment and, at the same time, the environment becomes a part of his own identity (Grotz, 2001, pp. 36-38). Hence the social hierarchy is reflected within the spatial structure. The way people react towards the quality of the built environment in relation to the social hierarchy is reflected in the Kants novel, ‘The Trail’, whereas the social position of the court is diminished through the poor space quality:

“But, what a position K. found himself in compared with the judge who had to sit in an attic while he, himself had a spacious room at the bank with and ante-room and could look down on the busy life of the square through a huge plate-glass window.”

Hence, the social hierarchy is reflected in the space. Pier Vittorio Aureli points out that the ‘absolute’ architecture should recognize both the political separateness and the fact that the society is not perfectly integrated, and then such architecture could become a manifest ‘through the borders that define the possibility of the city (Aureli, 2011, p. 45). Therefore, the space with colliding intentions can exist on the borders of different things.

Also, as according to Benjamin the urban environment is depicted through the ‘languages of social domination’ by different classes, Benjamin et al (Parker, 2003). But, already in the first half of the 20ieth century it has been noticed by such theoreticians as Simmel and Benjamin, that, in the contemporary society, people tend to distinguish from one another within the public domain and the role of the public place as a social platform is diminished due to the growth and expansion of the metropolitan city (Parker, 2003).

Contemporary metropolitan cities such as Berlin, New York and, of course, London have been for a long time the points of attraction for ambitious people, who were coming there from completely different backgrounds. The scale and intensity of the metropolitan cities are converting the lifestyle of metropolis dwellers. Moreover, it is not only the local people or permanent residents who use the metropolitan city’s, Vadim Bass, Architecture historian, professor in St Petersbur European University.

1 ‘absolute architecture’ is described by Aurelli as the architecture that stands out from the structure that it belongs to, but at the same time it takes the position against and at the same time with regards to the urban context.

Contemporary metropolis : the loss of borders and the crisis of public domain

Contemporary metropolitan cities such as Berlin, New York and, of course, London have been for a long time the points of attraction for ambitious people, who were coming there from completely different backgrounds. The scale and intensity of the metropolitan cities are converting the lifestyle of metropolis dwellers. Moreover, it is not only the local people or permanent residents who use the metropolitan city’s,
but people who travel here for work and study, people who are visiting as the tourists – are all becoming a part of the identity of the metropolitan city. London is a very characteristic for the mix of cultures as the majority of the property in the greater London is owned by foreigners, and the foreign communities in London are extensive and have a long history.

Despite of, or due to the great variety of people living in the metropolitan area, the lifestyles of individuals within the metropolitan city are more private and the social function of the street is narrowed down to the consumption. The metropolitan city gives a certain level of freedom and anonymity, which are not possible in the smaller town, but at the same time generates indifference among the city dwellers as they want to escape the ‘tumult of the streets’ (Simmel, 1950 et al (Parker, 2003))

The public spaces within the city are thought to be in decline as they do not serve the function of the public domain, where people can interact and feel the sense of belonging. On the contrary the public spaces, that the majority finds pleasing and comfortable, most often are managed by the certain social group, or under private ownership. The parochalisation of the public space is seen as a negative influence due to the sense of exclusion it gives. But, at the same time, the parochial spaces are taken care of and hence are regarded as the successful public spaces as they give a chance of ‘coming onto contact with something unexpected’ (Hajer M.A., Reijndorp A., 2002). But here the ‘visitor’ such place is not in contact with the social group that dominates the place, even though he might enjoy the experience, he is mostly an observer.

People require specific spatial conditions in order to establish connections with one another (Grotz, 2001). These spatial conditions are formed by the location, the form of the society, particular social groups. Moreover such places need to be based on some prior knowledge about the social place (Lefebvre, 1991).

Social Segregation - ‘High’ and ‘Low’ culture

The social relations in the contemporary metropolis can be described as a ‘condition of being with others based on the detachment’ (Tonkiss, 2006) People who live or travel through the metropolis follow their everyday network, and if these networks overlap in the public space or in the public transport the engagement between the people who belong to different social networks is minimal, as there is no shared point of interest.

Moreover, the overwhelming variety of contemporary metropolis, and the busy life of the metropolitan dweller, where he or she has to travel large distances every day and spend the majority of the time at work, does not promote the interest in other things that are outside of the everyday network. The latter is most often based on the work or study environment (Popova, 2015).

This kind of lifestyle that have been generated by the form of urban environment apart from being unnatural, might have a negative influence on the social structure. The social indifference, logically, has an influence on social mobility. Social mobility should be ensured by the democratic society, and UK Conservative party is to promote ‘social mobility and meritocracy’ (Clark, 2015). As according to Gregory Clark, the guardian reporter, there was no rapid change in social mobility rate after the industrial revolution, and the ‘social outcome is predictable from the family history’ (Clark, 2015).This problem, of course is managed by the European governments by means of the policies and taxes, but at least one reason for the persistence of low social mobility is in strong network between the people who belong to the higher class. People are more likely to give a prospective position in the corporation to the person with the familiar background – namely the same social class and the same university, when meeting two candidates with the similar qualifications (Clark, 2015). Therefore, the social mobility is also affected by the indifference to the people from other social networks. And this indifference is further promoted by the
condition of the public space in the megapolis – production oriented mega machine as it was pointed out by Mumford.

Whereas leisure, on the other hand is regarded as the condition of the soul, whereas in the stillness the person can gain some time to contemplate and realize the conditions of the reality as regarded by German philosopher Josef Pieper (Pieper, 1990 et al (Popova, 2015)). And he refers further to leisure as the basis of culture, whereas person can observe and hear things around himself and the surroundings thoughtfully (Pieper, 1990 et al (Popova, 2015)). Hence the people in metropolis can get a chance of thoughtfully observation of the people from the different backgrounds within the public space that promotes leisure.

Transformation of the public space into neutral inner space

When considering that people create meaning out of spaces through the sensory impression and kinesthetic experiences (Tonkiss, 2006), (Casey E., 1979) and the overwhelming variety of things in the urban environment within the metropolis, it becomes clear that it is difficult to process everything that you encounter within the city - ‘hard to make sense of the city as it insists at you from all angles.’ (Tonkiss, 2006)

In turn people can relate to and understand the use of the space only when its structure and meaning is clear, and can be referenced to their past experiences.

The archetype of the public space is the Forum Romanum, and it still persists within the smaller urban structures, but has lost its function in the metropolitan cities. The urban public space has been moved onto the inside. This transformation has happened during period of modernity.

First, the modernists, being obsessed with the object and the form moved the social space into the built volume (fig. XXX), Rowe and Koetter refer to this volume as ‘occupier’ (Rowe. C, Koetter F., 1978). ‘Occupier’ is the opposite from the ‘definer’ (fig. XXX) (Rowe. C, Koetter F., 1978) – the form of the real social space, as according to Benjamin and Childs, whereas the borders of the ‘definer are porous and, hence, the inside is on the outside (Benjamin et al (Parker, 2003)) and, at the same time, the public space is enclosed with clearly defined walls and the entry is marked by the catchment – entry point (Childs, 2004).

On the other hand, the public space has been moved inside, with the emergence of the rapid high rise construction in New York. Efficiency, and ambition of producing the image of the success were the main objectives of high rise developments as according to Rem Koolhaas. (Koolhaas, 1994). Hence the building became an all-encompassing volume, but not under the ideological conditions — under the economical considerations and the strive for the image of success.

The social interaction in the contemporary metropolis are market based. As according to George Simmel the socialization in the modern cities are dominated be the economical considerations (Simmel, G., Frisby, D., Featherstone, M., 1997, p. 176). Hence the public space is dominated by trading function. Actually, the shopping mall is considered to be the new type of social space as according to Hajer and Reijndorp (Hajer M.A., Reijndorp A., 2002). Given the morphological changes and the fact that the public space becomes dominated by the commercial use this is a logical outcome, De Sola-Morales argues that the shopping mall may fulfill the function of the social place, because the mall is used by people from different backgrounds and different social classes (Hajer M.A., Reijndorp A., 2002). But on, the other hand, such condition is not regarded as public domain by Sorkin, exactly because the shopping mall is the space for consumption, and is regarded as the neutral space, that is designed to avoid any kind of social confrontation (Hajer M.A., Rejindorp A., 2002).

Nevertheless the spaces that we encounter are becoming the part of our identity (Grotz, 2001, p. 59), and therefore the public space is associated with the public space in the contemporary environment.
Space for culture instead of the space for consumption.

All kinds of space that could in principle belong to the public domain are in essence functionally programmed. (Hajer M.A., Reijndorp A., 2002).

The main aim of this research is the social, public space, and hence an in-between space. In order to create the social bridging there is a need for the space designed for leisure but it is to be attached to a certain function. Such a space can emerge at the borders of performance venues that belong to different cultural layers. Or, rather are believed to belong to different layers - the Opera house and the Pop Venue.

Hence the interrelation between the cultural and social layers of the metropolis can be promoted by the kind of environment, where people can share a cultural experience, instead of shopping experience.

The culture is often divided into the ‘high’ culture and ‘low’ culture. Nevertheless, both Greil Marcus, the cultural critic and Perry Meisel argue that this division is artificial (Marcus, 2013) (Meisel, 2009). But rather both cultures have their own niche within each person’s life. Moreover Greil Marcus defines high culture as ‘sanctified’ and the low culture as ‘popular’, everyday culture (Marcus, 2013). Nevertheless, if the popular culture is easily apprehended by all, the high culture needs some push to get interested in, as it lacks advertisement and one does not encounters with the opera or ballet on the street corner in the everyday life. And this does not create a favorable situation for the ‘high’ culture with regards to the audience expansion, whereas, contemporary postmodern culture is both eclectic and consumption oriented (Strinity, 2004).

Nevertheless, the position of the venues that accommodate the popular culture and the high culture next to each other, might create the spatial condition, where the visitors of both opera hall and the night club will experience each event under familiar spatial conditions, and at the same time will get an opportunity of observing the other side. Furthermore, such an in-between public space should become a platform for leisure and contemplation during non-performance hours.
Cultural Identity in space

Transformation of the cultural venue. Precedent study and criticism. / The cultural venue in the city. Position of the cultural venue in the urban environment / Typological study and programme development / The elements of expression. The visual and atmospheric symbols
Transformation of the cultural venue. Precedent study and criticism.

In the contemporary architectural practice the attempts of recreating the public space within the volume of the cultural venue have already been made. The most prominent examples of such spatial structure, where the public space have been recreated in-between the venues for performance arts and the pop venues are the Tivoly Vredenburg Music Center in Utrecht, Netherlands, by Herman Hertzberger, Taipei Performing Arts Center in Taiwan and Casa Da Musica Centre in Porto, Portugal by OMA.

In all the three precedents the functions are packed within one volume. And all three projects were intended as iconic representations of culture promotion within the city. Nevertheless, each project has a different approach towards the ways of incorporation of the public space in-between the performance venues.

The two projects by OMA are newly built. Casa da Musica is a diamond shaped concrete structure, and the shape in this case has a symbolic meaning. In spite the complex geometry of the outer volume the performance venues are the two simple shoebox halls. (fig. 1, 2).

The grand auditorium is piercing the volume at the two ends, and this is expressed on the façade by large undulated glass surfaces. These glass surfaces let the light into the hall during the time of rehearsals. The acoustics is ensured by the waves of undulated glass, which is also covered by acoustic curtain during the performance.

The larger box is a symphony hall, and the smaller box is the multipurpose hall. The spaces around those two are the vertical and horizontal circulation spaces (fig. 3), which are interrupted by the chamber spaces, that are currently used for private hire, bars and a roof restaurant. The sequence of these spaces is creating a loop. This set of spaces can be used for music festivals, education and private hire. This sequence of spaces can be perceived as a public domain during the festivals only. During the non event time majority of the building is inaccessible to
public. Apart from the function of being adjacent to the performance zone these pocket spaces have no individual function, hence there is no way to control those spaces, and the absolute lack of control over space may promote undesirable behavior. If those rooms imagined as the civic rooms, to serve public interest, each one of them would require a ‘major tenant’ – the shop, bar, gallery or any other functional entity, that would have been interested in sustaining the space quality (Childs, 2004).

The other, recently completed venue designed by OMA is located in Taipei. Its design employs the same principle towards the public space, and the design seems to reveal the same problem. In Casa Da Musica the spaces are arranged in intriguing manner, and each new chamber reveals itself with new appearance and is a surprise to the visitor. In Taipei the space designated for the public use has a simpler loop structure (fig. 4) – circulation is mostly vertical but is interrupted by a square, from which all three performance venues can be accessed. The highest point of the route is the viewing platform. Theoretically the loop is to become a prolongation of the urban routing, and, hence, the square and the viewing platform could become the social space, if the space could have been appropriated by some public function on the daily basis.

Both of the OMA’s projects give the visitor a possibility of glancing into the backstage life of the performance, this can be considered as an attempt of letting the inside of the building being shown on the outside. But in both of the cases the visitor can only get a quick occasional glance into the work of artists. In Casa da Musica some of the rehearsal facilities are located next to the ticket hall and the visitor can look at the musicians play through the holes of perforated panels. In the Taipei performance center the spaces are arranged with their backs towards the plaza, and the backstage is visible to the visitor. Moreover, such organization is making the space performance space expandable. (fig. 5)

The Projects by OMA in Taipei and Porto make an attempt of letting the public domain
in-between the performance space. The performance space is a good substitute to the commercial facility as an anchor function of the social space. The necessity of the main tenant for the formation of the successful public space is mentioned in works by Childs, Hajer and Reijdorp (Casey E. S., 1979) (Hajer M.A., Reijndorp A., 2002). But the problem with the performance venue is that such spaces work for public only during particular hours and are empty volumes, and most of the time are occupied barely by people who work there.

Unlike the two above examples the Tivoli Vredenburg is created on the basis of the existing symphony hall and several existing venues that had to be moved from their old locations.

The Vredenburg Music center is located in the proximity of the central train station of Utrecht, the area have been undergoing a major transformation for the past decade. The station area was in a very poor state. The initiative of the transformation was taken by the Leefbaar party in Utrecht at the beginning of the 00’s and was validated by the public vote. The chosen development strategy included ‘an enjoyable solution’ that would require relatively large funding, but create ‘new image’ and the old Vredenburg Concert hall (Wortmann, 2014). The partly preserved concert hall is the commemoration of time and thoughts of the late 1970’s. Moreover, the segmented design of the facade is a reflection of ‘structuralist’s’ intention to fit the building into the city fabric (Hertzberger, Articulations, 2002). Instead of producing a monumental solid volume, which would be suggested by the function, Hertzberger creates a multitude of spaces and subspaces, that wrap the solid volume of the hall. This spatial arrangement allows for a fragmented facade with the regular rhythm. The elements of the rhythm are the extruded window and the vertical columns with rectangular capitol-like headings. This elements are inserted both on the exterior and in the interior of the building, hence the continuation of between the outside and the interior space is created. The significance of the Concert Hall as a definitive structur-
al element for the area is reflected in the motives that are being repeated in latter erected structures. The rhythm of extruded windows was adopted on the facade of the mixed use building that resides next to the hall, and also on the facade of the neighbouring shopping center.

In 1970’s design, the ‘unit’ was a primary theme. The use of spatial units resulted in facade fragmentation, therefore the building became absorbed within the surrounding urban fabric (Hertzberger, Articulations, 2002). The spaces between smaller units and the hall allow for interstitial public corridors and galleries within the building, giving a sense of public life entering the interior. Hertzberger in his work peruses the possibility of public building to perform with the same logic as the urban structure does (Hertzberger, Articulations, 2002).

Here the social, economical, political and practical circumstances worked for the implementation of the above idea within the new design. First of all, the contemporary culture, being highly eclectic in general, have lead to the ‘extensive mixture’ of popular music (Strinati, 2004). The consumers of the cultural activity are familiar with all the music types, and therefore are able to comprehend the mixture of venues in one center. The critics of the popular culture, such as Walter Benjamin, express the fear of the disruption of high culture by the mass culture (Strinati, 2004). The stakeholder, whose venues were moved to Vredenburg’s location, on the other hand have shown their concerns about the unprofitability of the classical music (Wortmann, 2014). But French Vreeke, the current director of TivoliVredenburg, in his interview to ‘Algemeen Dagblad’, stated that the different genders benefit from each other, both financially and culturally, as the classical music becomes more popular among the younger generations under the roof of TivoliVredenburg. If the above statement will prove itself true in future, the symbiosis between the high and low culture might be a solution for prevention of the cultural segregation.

The pursue for the unification in new design, in my opinion, is a result of post-mod-
ern culture, that requires packaging of functions for efficiency of consumption, and Hertzbergers idea, that the architectural form is to be all-accepting (Hertzberger, 2014). But the overall effect gives you a schizophrenic feeling. The gesture of unification behind the glass façades contradicts with the attempt of the transformation of the interior into the vibrant but condensed urban space. You can see both small and large parts of music venues popping out of the glass façades (west and east), but the connection between them is not articulated. Yet another tool of unification is the U-shaped volume perforated by the openings, which seem to resemble sub woofers. Here the rhythm this windows (which can be hardly recognized as such) refers to the image familiar to the consumer from elsewhere, but no attempts are made to familiarize the building in its urban surrounding (fig. 11). Therefore, the public oriented cultural public building is forced to have gimmick articulation that goes along with the context of contemporary culture.

The cultural venue in the city.
Position of the cultural venue in the urban environment

As it is noted in the above chapter the performance venue is good substitute to the shopping facility as the anchor function for the public space. Nevertheless, the performance venues are large morphological entities within the urban environment. Nevertheless there is a large variety configurations in regards to the position of the performance venue against the urban environment. Generally the configuration mainly depends on the location. In the case, when the venue is located in an open area free of urban fabric as in the case of Parco Della Musica, the Sage, and Wales Millennium theater, the theaters are spacious and have clearly defined back and front. Whereas the back facades, used for deliveries make a big contrast with the grandeur of the front facade. The venue can also be positioned within the urban fabric, as alla Scala theater - which is in-built within the building block, and the delivery entrance is located on the side, this configuration does not create negative space on the perimeter of the venue. Nevertheless most of the venues produce an empty vast delivery areas within the city fabric. This should be avoided in the prospective design. The pop-venues on the other hand, are often located in the former industrial buildings and any other spaces left empty within the city. The new built volumes are positioned in the city with the same logic as the opera theaters or symphony halls.
Zuev Workers Club. Moscow
(I. Golosov, 1929)

Teatro alla Scala, Milano
(P. Marliani, P. Nosetti, A. and G. Fe 1778)

The Sage
(N. Foster 2004)

Parco della Musica Auditorium. Rome
(R. Piano, 2004)

Lincoln Center for the Performing arts.
(M. Abramovitz, P. Johnson, etc. 1955–2010)

Wales Millennium Centre, Cardiff
(Percy Thomas Partnership, 2004)
Typological study and programme development

Contemporary venues are designed with the variety of shapes and styles. The Typological study was conducted in order to develop the programmatic demands for both venues. And, at the same time document the space hierarchy. Most common strategy is to position the backstage facilities and the spaces for personnel behind the venue and opposite from the main entrance. But in cases of Rabozaal and Casa da Musica. The backstage facilities and personnel spaces are beneath the venue, In the first place it is done due to the demand of a large scale venue within the boundaries of a tight plot. In the case of Casa da Musica, such an arrangement minimizes the footprint, and, hence the volume of the venue is not perceived as and over-scaled in comparison to the surrounding (park and residential area).

The other outcome of the typological analysis is the diagram (fig. 28), that depicts the sequence of spaces that the visitor travels, independently on weather the spaces are arranged vertically or horizontally. As according to Henry Lefebvre, ‘representations of space involve systematizations, plans and designs which are linked to formal “knowledge”, to signs, to codes’. (Lefebvre 1991 et al (Tonkiss, 2006)

The person’s perception and relation to the space relates not only to the distinctive visual symbols, but also the spatial memory. Hence one can identify the function and atmosphere of the space through the
**Single Hall Venues**

- **Kirishima International Concert Hall**
  - Heineken Music Hall, Amsterdam
  - (Frits van Dongen, De Architecten Cie, 2001)

- **Bord Gáis Energy Theatre, Gran Canal Theater, Dublin**
  - (Daniel Libeskind, 2010)

- **O 13, Tilburg**
  - (Benthem Crouwel Architects, 1989)

- **Rabozaal**
  - (Jonkman Klinkhamer architecten, 2009)

- **L’Antre Canal, Nancy**
  - (Frits van Dongen, De Architecten Cie, 2001)

**New Built Pop venue**

- **Kirishima International Concert Hall**

- **Bord Gáis Energy Theatre, Gran Canal Theater, Dublin**

- **O 13, Tilburg**

- **Rabozaal**

- **L’Antre Canal, Nancy**
Figure 27.
The Programmatic Requirements.
As the aims of this project is to recreate the experience of the high culture performance venue and the popular performance venue within the in-between space. This space, nevertheless is to include symbols from both pop and high culture venues in order to recreate the spatial identity. The being in the space that you have experienced a certain emotion, evokes this emotion once the person returns in the space, independently from the precise perceptual context, where it first occurred. (Casey E. S., 1979). Therefore, the experience of the event in the unfamiliar environment, may be on the other hand disturbing and uncomfortable.

The ‘perceptual constancies’ are based on the experience of the light intensity, familiar shape, color, degree of brightness, rate of motion. (Casey, 1979)

Figure 29 Shows the set of Photos, which highlight the elements that are part of the atmospheric expression for the variety of the opera halls and pop venues.

For example, the grandeur staircases and reflective surfaces are characteristic elements of the opera house foyer spaces. The pop music venues, on the other hand, are more simplistic in the design and the foyer is much more simple, the bar is a common element for the pop venue foyer, though.

Figure 28
The sequential diagram. Opera house on top and the Pop venue no the bottom
Figure 29
Spatial Experiences. The highlights of the layers of the performance venues.
Colliding Cultures

On the crossroads. Location: London, Kings Cross / The program - elements of the puzzle / Generation of the public space on the borders of the two cultures / Making it work. Active and passive spaces, management of flows. / Translating the symbols into space. Translating the music into form. / Glance into the other culture.
On the Cross Roads. Location: London Kings Cross

The location for the space that has its aim the interrelation between the different social groups needs to be on the intersection of different movement networks. As it is noted in the first chapter the spaces that people use within the city depend on the network these people belong to but the experience of this spaces is also 'fashioned by their individual perceptions, mental maps and spatial practices, and individual spatial story is not relying on the street structure, but rather on the destinations (Tonkiss, 2006).

The above is also reflected in the social topographies - 'the actual lines on a map as in those contours that mark out pockets of bourgeois affluence.' (Parker, 2003)

In the Kings cross area this is clearly reflected in the movement patterns for people who are in the area for work, study or travel and the movement patterns for the local people (fig. 37 -38). Moreover, the analysis have shown that there is a very clear segregation of flows and functional allocation. To the area that is used by the local residents, and the area that is used by the people who are visitors to the area.

This lines of movement are also reflected in the prospective development strategy.

On the other hand the London Kings cross area is on the intersection of the international and national rail networks. All that together is making the area very suitable for the position of the cultural venue that
INTERNATIONAL AND NATIONAL CONNECTIONS

enhances the social mix.

Apart from the social conditions and the intensity of flows the site has an underground delivery system planned for the Kings Cross station and the adjacent office spaces. The underground delivery system can be used for the delivery of the sage equipments, decoration and scene construction facility without the creation of undesirable back of the house gates and the ability to service the buildings without any obstacles.
Figure 37. LONDON KINGS CROSS LINES OF MOVEMENT OF THE LOCAL RESIDENTS
Figure 38. LONDON KINGS CROSS LINES OF MOVEMENT OF THE STUDENTS, WORKERS, TOURISTS.

- OFFICES
- TOURIST ATTRACTIONS
- UNIVERSITIES
- Site location
- Metro stations
Generation of the public space on the borders of the two cultures

The space in-between the functions is possible to be designed with the principles of the urban space and re-create the conditions of the conventional urban space. But than it has to incorporate the properties of the urban space.

First of all it has to accommodate the possibility of an uninterrupted flow.

Than the bounding walls, created by the opera house and the pop venue are to be designed as porous boundaries and the use of the inner spaces have to be evident on the outside. There were several issues that have to be avoided in the design, according to the precedents analysis. First of all, the in-between space has to be connected to the urban routing with the direct and prominent way. Than the space has to designed for the third function, in order to keep the space monitored during the non event hours.

It is defined by Elizabeth Grotz that the in-between space is also a non-space, as it has boundaries of its own, and it receives its form from the from the form of the bounding elements. (Grotz, 2001).

Therefore on the design stage the three main concepts of space were tested through modeling. Whereas the start point of the modeling were the box shapes of the theaters in a correct scaling. The concepts explore three variations of the in-between space: vertical, uneven void space and the horizontal space. The vertical space was concluded to be the least favorable, because the connection with the urban network didn’t appear to be prominent, and the vertical movement causes circulation complications. The public space could not be formed under such conditions.

The concept of the uneven void place is a resultant space from the overlap between the pop venue and the opera house forms. This space is more complex and intriguing. It is partly hidden between the volumes and partly is revealed through the materiality, hence can both be seen, and be an interesting surprise for the user.
Cultural center on the lake. Lucerne

Side view

Entrance view

View into the in-between space as approached from Kings Cross

Side view

Entrance view

View into the in-between space as approached from Kings Cross
The last concept is the horizontal space that starts at the bottom of the pop venue, than extends to the roof of that venue and is formed in-between the pop venue and the opera house, whereas one hanging over another. This concept is practical in relation to the delivery and services, as here, the service tower can be shared by two venues. The other positive quality is that the circulation is easy and naturally connected to the pedestrian network. But the configuration of the in-between space is not complex, and the extension of the spatial identities onto such space would be unnatural and complicated.

As a result of this exploration it was decided to work on the combination of the second and third concepts in order to achieve the social in-between space. Such a space would pronounce the message of unity, but without diminishing each of the identities. As according to Elizabeth Grosz the in-between space is not purely convenient space for movement, but, being between the identities should retain both cohesion and unity.

Making it work. Active and passive spaces, management of flows.

All the main functions are elevated from the ground in order to avoid the large footprint of the building, and live the space on the ground floor for retail and office function. Whereas the first is necessary at such a prime location and the second is needed to keep the business part of the venues running.

The way the facade meets the ground defines weather the border between the outside and the inside is a boundary or the invitation to follow the route. In order to encourage the movement, the front facade is the prolongation of the level 1 that steps into the ground level. Than, in the same manner the fist floor level flows into the second floor level. But at the same point there is a branching out of the iconic staircase that leads to the opera house.

The second floor level is the level that accommodates the pop venue. The Route to the pop venue is different though, this is done in order to separate the flows of people in the cases when the event are running at the same time. Also it is done in order to accommodate the entrance queues in the regulated manner.

There are several spaces within the in-between space and on the edges of the building that are open in the time periods when there is no on-going event. Those spaces are two small cafe’s, roof top restaurant and the pub. One of the cafe’s is within the in-between space, the other is at the foot of the atrium space that accommodates the square. The pub is beneath the main pop venue and can accommodate the small performances. The rooftop restaurant is there to take an advantage of the prime location and give the opportunity to enjoy the view. The restaurant is connected to the Opera House, but can be accessed via the two elevators, which is also used by the staff. Another small cafe in located on the roof of the Pop venue and is there to serve the Opera visitors during the pauses in the performances. The roof garden is also accessible by public and is there for use of the office workers when there is no event in the opera house. The amount of catering facilities of the different scale is due to the intensive flow of people around the site, moreover majority of the buildings around are the office buildings, and, hence, there will be demand for lunching places. Moreover these small spaces will act as the elements of control over the in-between space, at the times when the building is open but the performance is not in act.

One part of the in-between space is designated to the Opera House Foyer, and the other part is there as an entry platform for the Pop Venue. In-between the two are the auditorium stairs, these seating stairs are oriented towards the large orchestra rehearsal room. Which is glassed with undulated glass. This visual connection between the leisure space and the workplace for the orchestra is creating connection between the outside and the inside.
Main accesses to the pop venue and the opera house.

Spaces of accompanied function, Ancors for the public space

‘Popular’ culture venue
- Performance Venue
- Visitors
- Backstage
- Staff

‘High’ culture venue
- Performance Venue
- Visitors
- Backstage
- Staff
- Non event accessible spaces
Figure 51. The Space Sequence diagram.
Figure 52 - 55. Cockwise. Front facade and access lines. The space on the way to pop venue. The access stair to the pop venue. On the platform leading to the Opera House.
Glance into the other culture.

The space is recognized and experienced through the sequence of the spaces. Here, the symbols are not only pictorial, but also ‘sequences, sets of objects, concatenations of bodies’ which have become analogous from the personal or collective knowledge about the space (Lefebvre, 1991). The two sequences of the spaces that were established according to the typology of opera house and the pop venue are merged at the point of foyer – point of generation of the in-between space. The entrances are plugged to the lines of pedestrian movement. And
hence the entrances to the both venues are branching out from the street and these branch meet at the almost at the in-between space, whereas the both foyers are visible almost immediately at the point of entrance.

Translating the symbols into space.
Translating the music into form.

Except for the spatial sequence there is a need of symbolic meaning within the space, this can be reinterpreted through the use of light and patterns. The place affects identity if it contains a symbolic meaning, represents group of personal memories (Hague & Lap-
In the conventional opera venues the direct symbols are medallions and with bareliefs of the composers or the statues of the mythical creatures. The in direct symbols are in color texture and the light. The entrance foyers are always full of light and the flooring is using the reflective material. The spaces are normally filled with the chandeliers, which were designed for candle light.

Those symbols are recreated within the interior of the in-between space. The candles are reflected in the shape of light chandeliers. The glossy floor and the carpet are both recreated with the use of the black polished concrete with the brass golden colored inclusions for the finishing of the floor along the route to the opera house and the finis of the threads of the stairs.

The ceilings above the foyers for pop podium and the opera are finished with the 3 dimensional representations of sound-waves that are generated by popular music and opera music respectively. Both of the ceilings hide the ventilation systems and wiring. The opera foyer ceiling is composed out of the timber panels. The ceiling over the pop foyer is designed out of foam acoustic cones, that are supported on the suspended ceiling. The light fixtures are hidden in-betwen the teal cones.

Both of the suspended ceilings have acoustic properties.
The visualization of the song ‘Rammlied’ by Rammstein with the White Cap visualizer

As according tp Peter Eisenmann the outside shouldnt necessarily counterpart or hide the interior, but rather reveal the function, in order to establish the connection between the content and the appearance.

Whereas the in-between space is clearly visible on the facades, due to the contrast between the enclosed volumes of the facades and the light glass structure, the functions of the venues need the use of pattern or color in order to reveal the function. Both of the facades are to be constructed from the concrete panels. Concrete on the facades are to be used as the second layer of the performance spaces order to avoid the low peach sound penetration from the rail station. The panels have a different appearance, thought. The panels of the opera venue facade are rectilinear elongated panels with ellipse exclusions and brass trimming on the edges. Hence, the facade resembles the curtain of the opera house.

The pop venue, on the other hand is clad with the panels of irregular shape, whereas the shape resembles th light beam geometry. The panels are wider on one and than on the other. The wider end hosts an LED wall washer light source, creating the interactive facade that is lit up during the night times.

The design of the pop podium foyer ceiling
Figure 67. The theater curtain extrapolated onto the facade.
Figure 66. The Disco Light extrapolated onto the facade
1. 8 mm oak parquet adhesive fixed
   - 2x20 mm chop-board
   - 80 mm sound proof insulation
   - 45/80 mm battens
   - 15 mm impact sound insulation polyurethane
   - 350 mm reinforced concrete
2. 250 mm concrete panel with brass profile on the edge
   - waterproof membrane
   - 100 mm mineral thermal insulation
   - steel bracket
   - 450 mm RHS steel framing
3. cross laminated spruce panel 53 mm thick from 200 to 4000 mm * smoothed, clear varnished; partly perforated
4. steel angle
5. sofit radiant heater.
1. Pop venue floor:
   - resin flooring,
   - 90 mm screed
   - 120 mm sound absorbing matting
   - 460 mm concrete slab
Ceiling:
   - vertical posts
   - 25 mm aluminum frame supporting structure of vertical posts and horizontally controllable profiles and clasps
   - 15 mm sound absorbing insulation
   - 150x60 mm melamine foam acoustic cones, sound absorptive, affixed to the supporting structure by means of the supportive ring
   - Led light tubes in between the cones

2. Pop venue wall:
   - 375 mm reinforced concrete sandwiching waterproof membrane
   - 100 mm rigid insulation
   - 200 mm inner shell of per-cast concrete
   - 15 mm plaster layer.

3. Pop venue foyer
   - 130 mm screed
   - 120 mm rigid insulation
   - sound absorbing matting
   - 260 mm reinforced concrete slab
GROUND FLOOR PLAN
FIRST FLOOR PLAN
FOURTH FLOOR PLAN
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Figures


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