

Sarajevo Concert Hall



SARAJEVO CONCERT HALL

Sarajevo - Jugoslavia

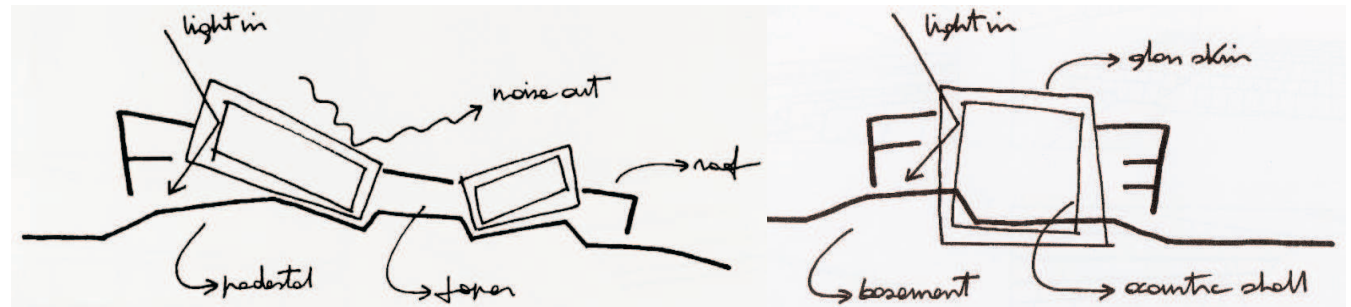
Concorso europeo per il progetto di due sale concerto da 2500 e 500 spettatori

Ente banditore: Comune di Sarajevo
Progetto: 1999

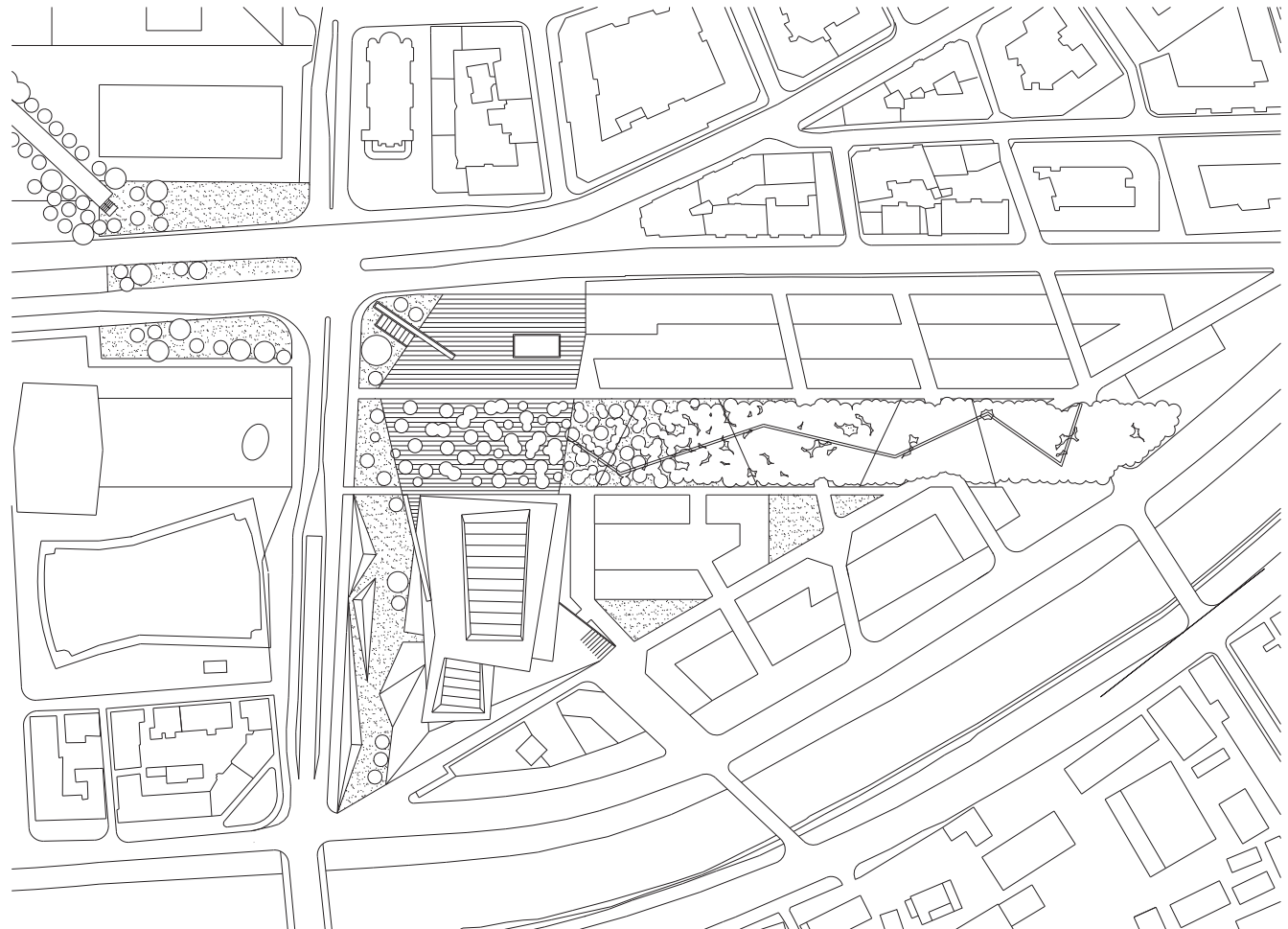
Acoustic. The Sarajevo competitions has very unusual feature: it calls for the design of a genuine concert hall. Most of then, concert halls are also asked to fulfil other functions that maybe incompatible with music playng and listening. Here, the chances of achieving a good result are larger than usual. We have chosen, taking advantage of the ideal capacity of the concert hall, 1500 seats to draw benefits from the classical design of excellent rectangular halls of the nineteenth century and of modern advances of the twentieth century and in particular to design for efficient lateral reflections. One could say that the inspiration comes mostly from the Muziekverein Goldener Saal in Wien and from the Philharmonie in Berlin: we then have tried to deal the simple and elongated shape of the first with the more central and articulated space the second.

Diffusion and architecture. The basic idea of creating the necessary acoustic diffusion through the architectural design of plans, angles and non-simmetries amplifies the collective sharing and visual interchange which is part of the atmosphere of a concert. Still the musical experience remains the first issue and the internal space has then to look sober and not overwhelming. The interior acoustic shell of the halls is made of simple flat panels and represents the idea of a large tuned instrument. Divided and separated stalls and balconies try to reduce formality and solemnity and increase dynamic and sense of opening. If the internal musical wooden shell is opaque, changing and sensitive, the external skin is trasparent, steady and protective: it invites people to get in showing structure, pipes, technical devices, panels, screens. The thick double glass external skin lets daylight to come in and the artificial light to come out at night during concert halls activities: it expresses movement, rhythm, vibration.

Wrapping. The building revolves around the halls organising the different levels and opening itself towards the central square but also relating its volumes and heights to the sourrounding buildings and open spaces. The elevations are opaque, floating on the open foyer and changing proportions and directions to contrast with the trasparente purity of the halls. Activities. Public activities related to the foyer are present on diffrent levels: at the entrance level we have main service areas plus exhibition, bookstore and part of the cafeteria. The intermediate level hosts cafeteria and music library, while at the top level we find the restaurant. The east side of the top level also hosts management and administration areas served by indipendent elevators and stairs linked to the service entrance at basement level. Open spaces. The project develops an ecological connection to give continuity to all the green areas gravitating around the site. This ecological corridor finds its origin in the urban promenade and then moves through the subway square to reach the Central Square and then again towards the Park down to the river Miljacka. Alongside the corridor we have many different species grouped in blocks: a changing architectural value which becomes filter, barrier, connecting web depending on the context. To the west of the concert hall a system of prismatic elevations to complete the geometry of the building and, at the same time, being a sound barrier from Vrbanja. The Central Square keeps the most urban aspect which is represented by the paving, trait d' union between the buildings representing the politics, the economy, culture and the ecological corridor.



Schizzi di progetto



Planimetria

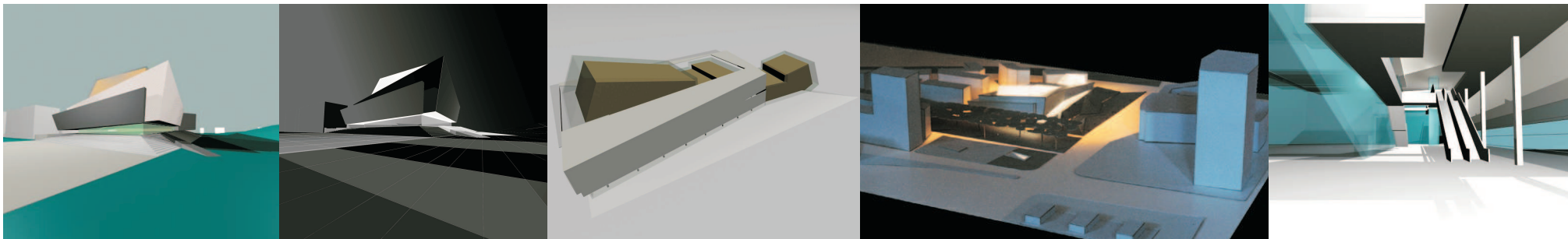
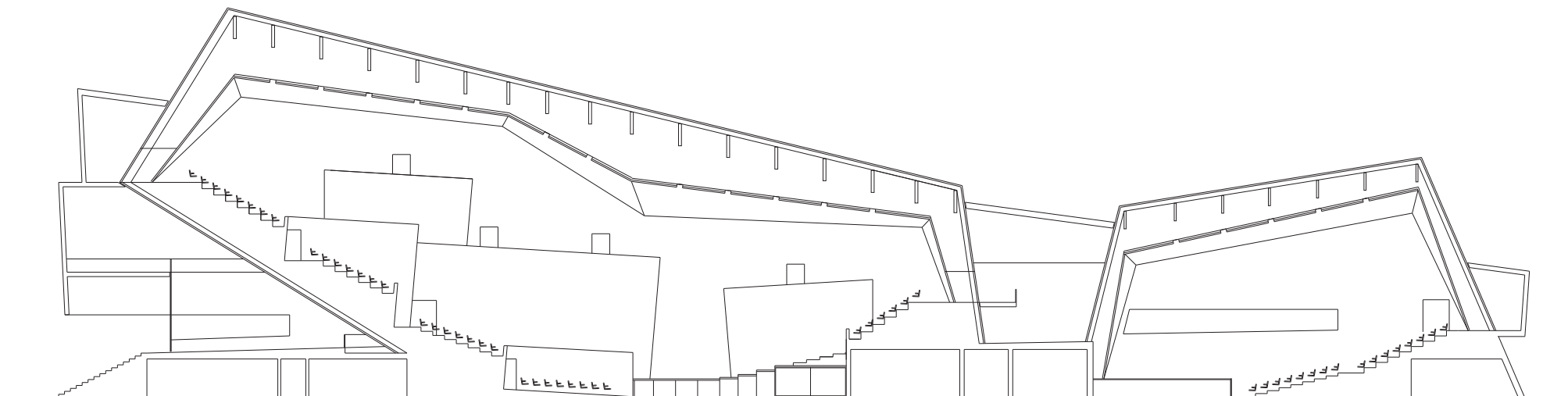
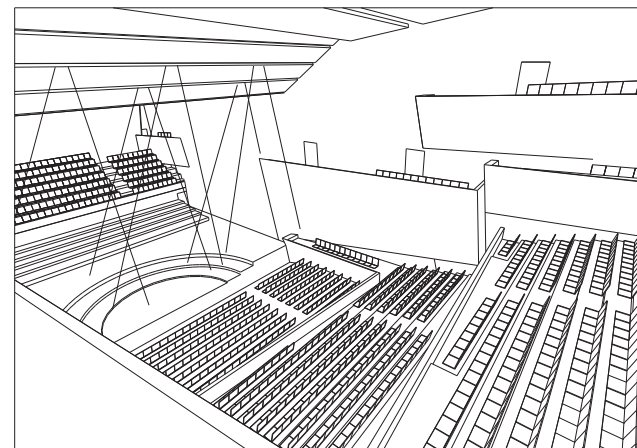
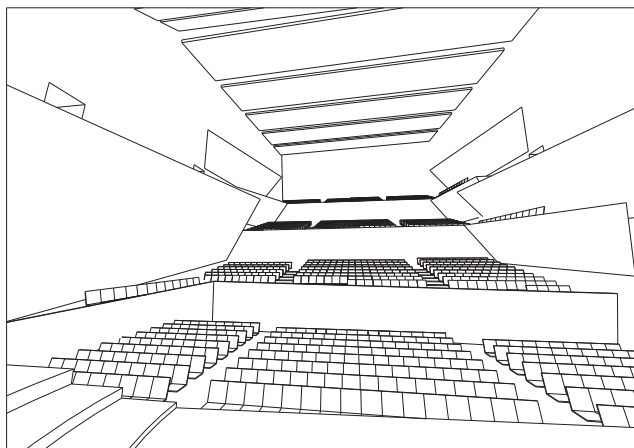
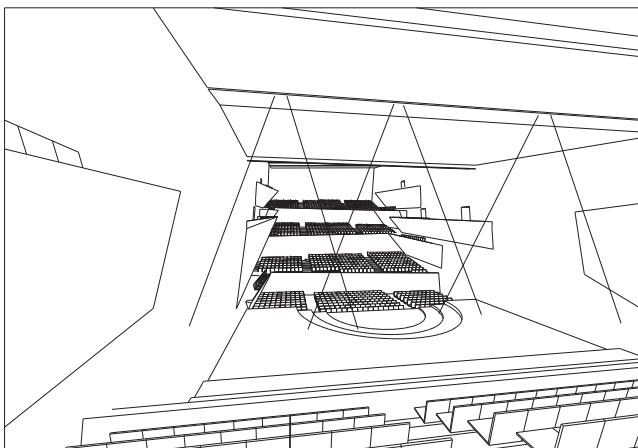


Foto del modello e render



Sezione longitudinale



Viste interni