PROCESS ON DISPLAY

URBAN REHEARSAL STUDIOS

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ABSTRACT

There are many bands, musicians and music practitioners adding to the strong music scene of Gothenburg. Hobbyist and professional, they all dedicate lots of time practicing their skills in rehearsal studios where the music is sealed away as something unfinished or unprepared awaiting the final gig. In a living room, a factory building or an unknown cellar with bad acoustics, the performance is lost, experienced only by the musicians themselves.

This thesis is about celebrating the practicing part of music, displaying it for both eyes and ears, forming a rehearsal studio complex that modulates and exposes the musical performance through translucent architecture.

As a figure in the urban setting, the building relates to the shape of a musical instrument that playfully hints to its function.

The proposal is also about incorporating aural awareness early on in a design process and how it can influence the character of the final result, treating architecture as a means to enhance the experience of creating music. By integrating acoustic treatment that allows the user to better perform. Also raising a question of how certain levels of exposure can improve the learning process for the musician.

Located at Stigbergstorget, where the presence of cultural activities is already high. The building acts as an accumulator, enriching the soundscape of the area. An outdoor stage facing the square completes the shape of the building, and a coffee shop runs through the building, where musicians and the public can meet unveiled.

Encouraging aspiring musicians to start creating music.

Keywords: architecture, exposure, sound, music, acoustic, rehearsal studio.



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BACKGROUND

Gothenburg is a city of music, it's famous for its great music scene, exporting lots of music throughout the world.

There are lots of professionals, but also hobby musicians, like myself.

I've been playing music on a hobby level, in different bands for about 19 years and I've got a lot of rehearsing time adding up to this point.

Imagine all the practicing going on in Gothenburg right now. I'd say it's a lost performance, usually taking place at rehearsal studios, in a cellar or a garage or an old factory building.

or an old factory building. Or in a dedicated rehearsal studio, usually located far away from the main paths of the city.

Sealed away from the public, never to be heard, only by the musicians themselves.

I think hearing a practice rehearsal can be beautiful, in the right amount.

I think it can be nice in an urban setting, mixed with all the sounds from the city, and it also brings the possibility to discover new music in a new way.

My thesis is about celebrating the rehearsal part of music.

To put it on display, exposing the performance for the public.

And so, I have made an urban rehearsal studio complex that showcase the musicians.



EXPOSURE

My thesis is about exposure, and I've investigated both visual and aural exposure.

For the visual part, I've been working with translu-cent and distorting materials, to partly expose the users to the public. For the aural part I've been designing what i call, sound showers, valves that transport sound from the rehearsal studios to the street.

In combination with the shape of the house the sound showers hints to the function of the building.







BLUR DISTORT OBSCURE







SOUND SHAPES

SITE

The building is situated on Stigbergstorget, a busy node in the city of Gothenburg, Sweden, with lots of people passing through. It's located in an area called Masthugget, pretty close to Järntorget, a hub for public transport in the city.

There is a lot of cultural activity already present in the area, like; Oceanen, a culture house, housing a bar and a stage. Bengans, a record shop, with live venues and record release-parties. Henriksberg, a night-club, with live gigs. Musikens hus - also a cul-ture house, containing rehearsal studios and live gigs and many more.



SETTING

The north side is a bit more busy, with trams and cars filling the street. Here the tower changes expression, being more a figure, where the top of the tower is pointing down at Karl-johansgatan.







SHAPE

In the urban scale, the building can be seen as a turning and circulating tube-shape with a beginning, starting in a tower, which ends up in a funnel, meeting the ground, that is more in level with Gathenhielmska huset and Oceanen.

The shape is lifted up in certain locations to create public spaces and will let people pass through.



FIGURE

The east side of the building faces the square, with the tower as a landmark, defining the space between the buildings surrounding the square.



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PUBLIC

On the west side of the building, the tube-shape is lifted up and exposes a coffee shop in the corner, that connects both sides with an indoor stair, and can also be used as sitting spaces for small indoor performances.

The coffee shop can also be expanded into the rehearsal studio that's located upstairs, allowing for bigger gatherings or release parties.





INSTRUMENT

Containing 8 rehearsal studios, the turning tubeshape concludes in a rehearsal studio that can be opened up through folding walls towards the square, becoming an outdoor stage, which uses the inclined ground for the audience.

In a more metaphorical way, the building can also be seen as the process of practicing, leading out to the final performance.

The building can also be described as an urban musical instrument, both in its shape and in its function.









USERS

People using the building might range from string quartets, opera singers, jazz bands, rock bands, pianists etc. Ranging from all ages and skill levels, everyone is welcome.

The usage of the building works sort of like a gym, except instead of bringing your gym clothes, you bring your instrument.



TWO STORIES

One

Lisa is sitting on the tram with her saxophone-case right beside her, leaving a day of work behind her.

This morning she booked two hours of rehearsal-time starting at 6 pm, using the application in her phone.

Arriving a little early, she decides to grab something quick to eat in the coffee shop before she starts to play. She says hello to Fred, who is one of the

staff working there, tending to the coffee shop, but who also is a steward of the house, helping out with any practical issues that the musicians might encounter.

She takes the elevator to the fourth floor, where she uses her phone as a key card to unlock the door. After unpacking the saxophone she starts to play right away. After a while she decides to retract the sound absorbers, almost all the way to increase the reverberation, enlarging the sound space of the rehearsal studio.

She gets in a state of total inspiration where she just improvises. She looks at the blurred world outside, wondering if there might be someone listening to her.

Two

John, who is the lead guitarist of a rock band just arrived at the rehearsal studio with his fellow band members. They booked the largest studio for this Saturday evening, wanting to complete that new song they've been rehearsing. Fetching his pedal-board from the locker room in the basement, he's ready to make some music.

While playing, he's imagining what it would be like to open up the folding walls of the studio, overlooking Stigbergstorget, with a crowd cheering outside.

Maybe they could actually play on the festival here this summer?

After a couple of hours, they're exhausted and happy tonight's rehearsal went so well, so they decide to grab a couple of beers at Oceanen, to talk about the future of their great band.









З1

2. diffusing sound,

spreading sound evenly.

1. redirecting sound, avoiding standing waves. more uniform room resonance more detailed sound.

3. variable absorption, changing reverberation time. this setting more suitable for classical music.

this setting more suitable for rock, less reverb for a more tight sound.

4. tuned helmholtz resonator, 5. soundshower, counter unwanted low frequencies

spreading sound to the public

DETAILS

In a rehearsal studio, you want the best possible sound quality, to be able to feel like the room responds the way you want it to; architecture as a means to enhance the experience of playing music.

The rehearsal studio boxes is isolated from each other. Suspended in wires that is lifted up by two large beams and four pillars, to prevent sound transmission in between rooms.

The facade is built up in different layers, so that the amount of exposure is right.

A faceted glazing system forms the walls of the rehearsal studio boxes, a triangular shaped translucent double glass wall.

In between the outer layer and the boxes, there is an air gap that holds all the installations and the sound showers.

The outer layer and weather protection is built up by sine shaped corrugated plastic sheets. Call it the skin of the building, that also outlines the circulating tube-shape as a continuous coating.

The idea is also that the sine shape of the plastic, in combination with the translucent faceted boxes will distort what's behind, blurring the musicians inside.

DISCUSSION

In a traditional cultural building, like a theater or a concert house, the public only meets the front side of the building. Leading its users in one direction through different layers of the building, finally ending up in the auditorium. The preparation of the performers is hidden.

This thesis have another approach, where the processes of preparation is exposed from every angle, which in my thinking goes more in line with how culture can be consumed today and how accessible it can be. I think this should be reflected in architecture.

The idea is also to take the edge of the notion that skill is something you are born with, which I don't think is true. Instead showing that skill is based on practicing, and that everyone with an interest will have the means of reaching their goal. Perhaps showing what's usually hidden remedies this, and also how the result is equally important and as beautiful as the path leading to it.

This thesis started out with my interest in music and acoustics, and how i could implement them in architecture. I wanted to find ways to visualize sound and how to use sound as a starting point when designing architecture.

In many ways I feel that I succeeded in reaching those goals, but there is also so much more. The result came out more concrete than my initial thoughts, which is a good thing; a lot of ideas wrapped up in a single explainable building.

Finally I also want to say that this master thesis only just shows a small part of what I've learnt over these few months. And that I'm glad that I did the project I always wanted to do. Music led me in to architecture in the first place, and it's great to finalize my stay at Chalmers with a building for music.

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SKETCH MODELS

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