

Anyone

Project: Musicon Bremen

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This project envisions the **Musicon Bremen** as a **participatory space** with a wide variety of uses, **multiple relationships** in a city with an uneasy relationship to its own history and flexible adaptations that **enable musical culture, urban space and concert hall life,** and the natural environment to intersect for Bremen appropriate to the overture of the 21st century.

Building Typology

The typology of Musicon Bremen is determined by **1** the central importance of musical performances, **2** public participation in the building without attending a concert, **3** the interrelationship between Musicon Bremen, the Stadthalle, and the Bürgerweide,

4 the creation of magnetic connections between the historical city and the park, and **5** the intertwining of the past and the future.

The building is fundamentally a box that encloses and articulates the following significant public spaces and functional connections: **1** Shops and the public entrances on the ground level **2** A diagonal green lobby which opens onto the park with its restaurant at the tip

3 Delivery and retail areas which are conceived as part of the performance **4** The floating volume of the auditorium which both opens the ground plane and creates a roof for public festivities

When large public buildings are conceived as discreet entities, they tend to have a detrimental effect on the surrounding urban fabric. Musicon Bremen takes a more ecological and interactive urban approach. The building responds to the 24-hour pulse of the city with an open matrix that brings together different and historically separate areas of Bremen into a vital and imaginative whole. The site is created by the permeability of access to both implied and existing places and promenades that exist between four elements: the Bürgerpark (east), the railway station (south), Bürgerweide (west), and the Stadthalle and park (north). In this way the entire building becomes an urban foyer that extends and reinvents the city's image.

Urban Strategy
The siting and geometric configuration of Musicon Bremen is determined by an organic relation of the building's function on a site that is both built and natural. The project responds to its urban ecology by minimizing the building's footprint on the ground, making a strong connection between nature and pedestrian movement, and extending areas associated with the park.

Circulation, Connections, Performance

Circulation is a continuous diffusion of public space toward the discreet and specific spaces of performance. Musicon Bremen is structured by an open ground plane with multiple entrances and identifiable public spaces in order to make the building fully accessible, visible and transparent to the public. The intermediate vertical level continues the ground plane through the organization of lobbies, book shops, children's spaces, exhibition spaces, musicians' spaces, recital hall, and the floating green bar and restaurant. On the upper level are the auditorium and related spaces.

Spatial and functional requirements are organized around the following themes:

- 1** Heterogeneous, simultaneous, and variable performances and audiences
- 2** The centrality of the stage and the ease and speed of servicing it
- 3** The need for identity and qualitative character of each performance and the seating requirement

The Musicon Bremen responds to its specific functional program by providing seating for an audience of 2,500 people for classical performances and 3,200 persons in standing/seating configuration. A number of alternative and traditionally low-tech solutions for the transformations of seating and use configurations are also possible. The Musicon is acoustically engineered for classical musical performances, but the flexibility of its established functional and acoustical principles opens it to a number of future transformations of musical uses.

Construction, Materials, Realization

Musicon Bremen is a low-tech building with energy-saving dimensions. The proposed building materials include lightweight cladding, local stone, and inexpensive finishes. The intent is to create a building with a tactile and colorful quality in external and internal finishes. Large unopened areas of the facade are to be articulated with strong geometric and material compositions. Images of Bremen's cultural history are projected onto these facades.

An important dimension of this project is the dissemination of public lobbies of various building scales to accommodate groups of different size and function. These lobbies are extensions and mediators of both performance and public spaces.

STADTHALLE

Architect Daniel Libeskind, Berlin/Los Angeles w/ Robert Claiborne, Dietmar Leyk, Jason Payne

WUSICOM BREMEN

International Competition First Prize, 1995

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