

POLITECNICO DI TORINO
FIRST SCHOOL OF ARCHITECTURE
Master of Science in Architecture (Construction)
Honors theses

Enlargement of Lausanne's Academy of music

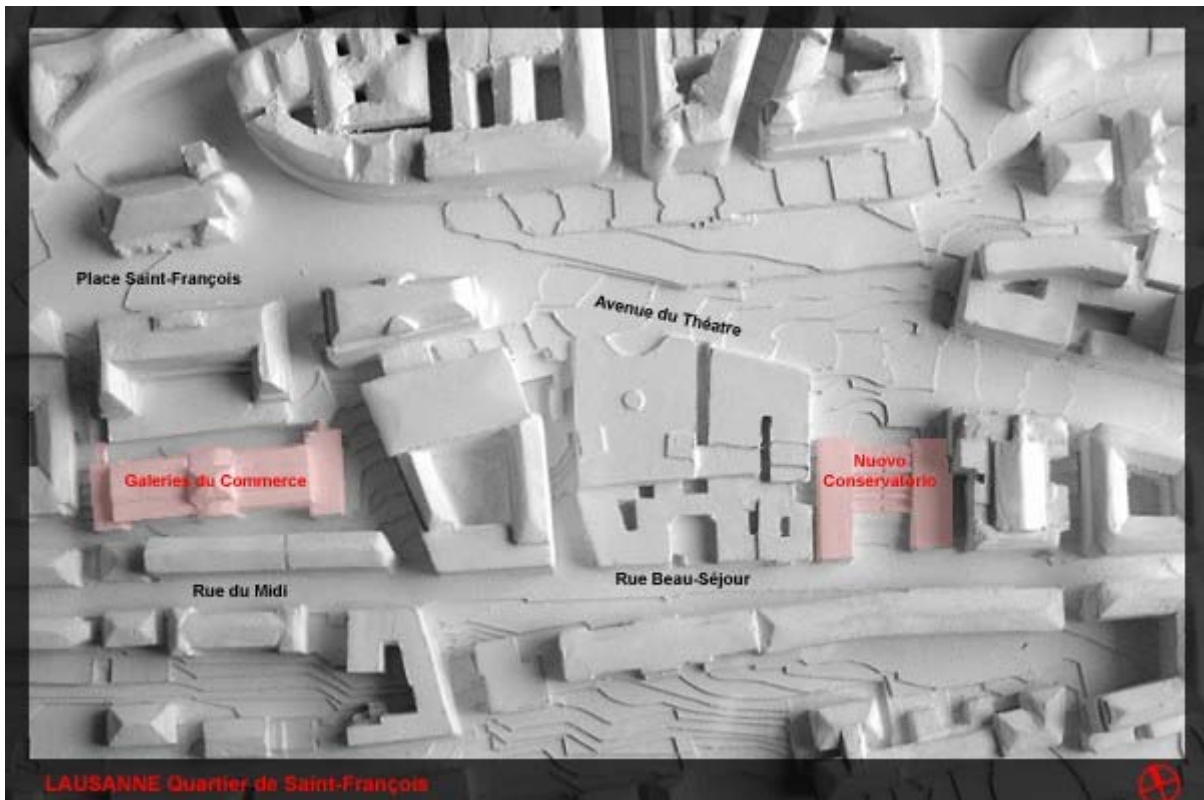
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Musical education is connected with conditions in which learning develops. Conditions determined by not only acoustical aspects, but also architectural, defined *subconscious* by the architect Erno Göldfinger, because they influence reality's perception without our total consciousness. I refer to sensitive phenomenons derived by finishing, colour, termical sensation, aspect of surfaces' heaviness. All these influence *existential space* and our *living*.

According to Christian Norberg Schultz, Architecture, the existential space made concrete, deals with two complementary aspects: *space* and *character*. *Space* is the tridimensional organization of elements of a place; *character* is the *atmosphere*. Man, to preserve identity and memory, needs functional, poetical and sensitive places, *sensorial* architectures which assume *sensation* as a *mean*, not as an *aim*.



The Lausanne's Academy of music is situated in the ancient *Galeries du Commerce*, a covered pedestrian *passage* of 1909 that permits to overcome the difference in heights between Place Saint-François and Rue du Midi, in Saint-François's quarter. The *Département Classique* of the *Haute Ecole de Musique* searches new spaces for 200 students and 20 teachers.

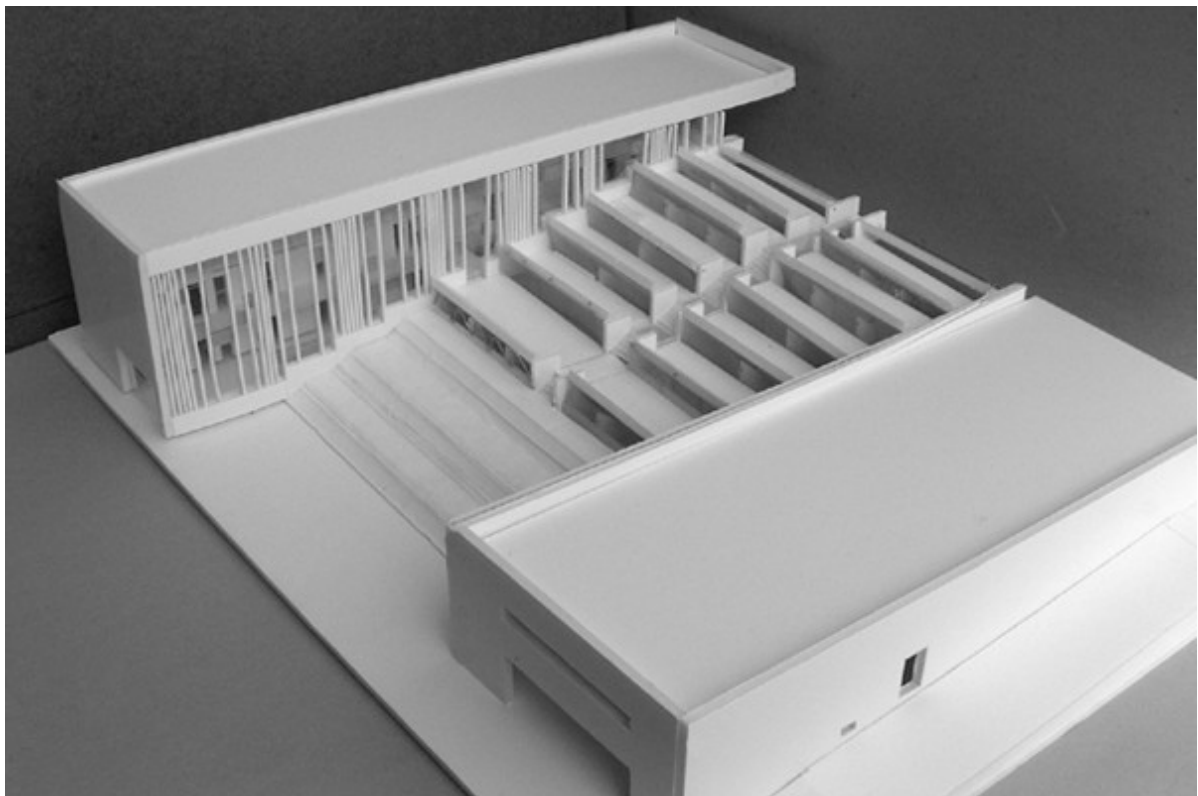
The project takes place near the actual seat, in a parcel of a slope, occupied by public garden, the Promenade Villard-Gilles, delimited on the north side by the Avenue du Théâtre, on the east side by Théâtre of Opéra, on the south side by Rue Beau-Séjour and in the west side by a private alley.

The new Academy of music relates to site's history, orography and to *Galeries du Commerce*. It also merges into nature: two volumes of different height hide in a part of the slope, maintaining a terraced garden in the middle. The building remodels the Promenade Villard-Gilles, extend the Theatre's terrace and falls into line with structures on the south.

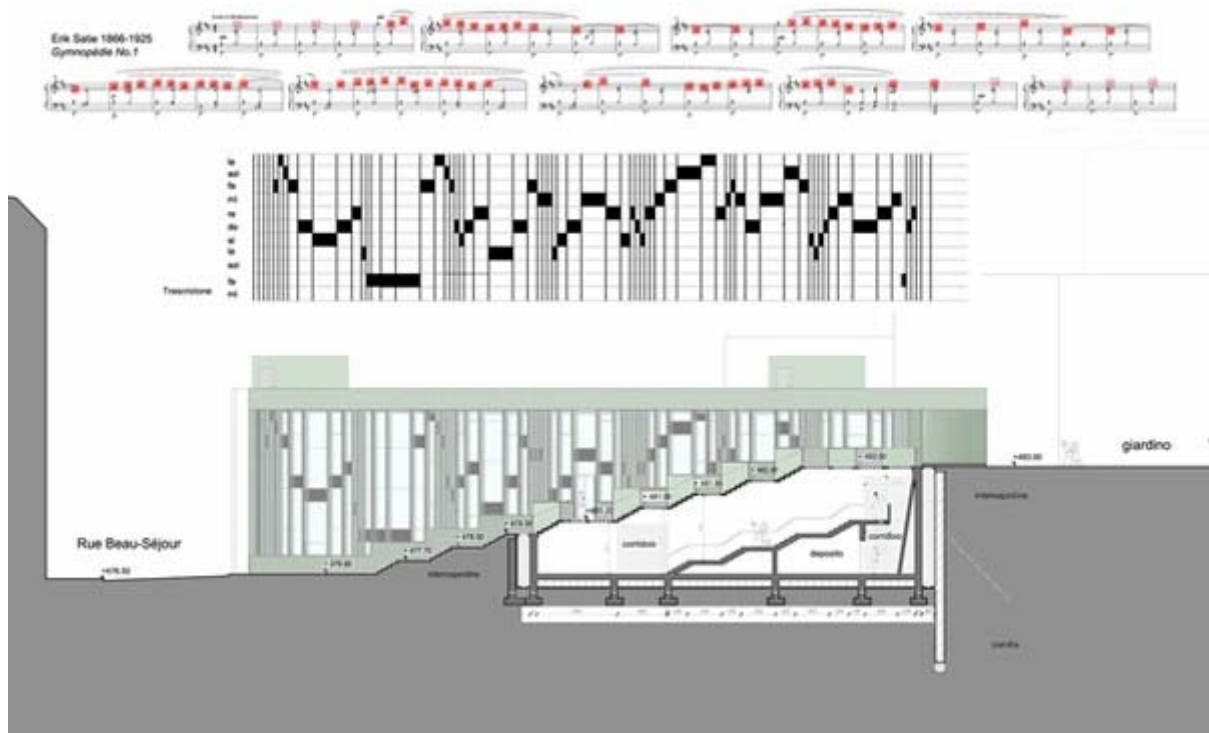
The entrances' disposition, the main one on the north side toward the "green" amphitheatre, the two others on Rue Beau-Séjour, facilitates students of the historical seat to reaching the new building.

At floor 0, at main entrance level, there is the administrative area and on the floor -1 the music-rooms for piano, with inclined walls that avoid modal frequencies. The entrance on Rue Beau-Séjour leads to installations and storages of floor -2.

The west volume presents an interior space with a free heights, to whom face two galleries linked by stairs skirting the garden and inviting to descend southward. The glass wall on the east permits to see the theatre and the garden. The *passage*-building maintains a constant relation with the outside on an altimetrical level and, connecting the top and the low part of the garden, it evokes the *Galeries du Commerce*.



Two underground corridors, lighted by "green" skylights, lead to hypogeal music-rooms devoted to wind, string, percussion instruments, to concertists' *studios* and to east wing. This one is devoted to public representations and is accessible over the normal opening hours of the seat, thanks to a third entrance on Rue Beau-Séjour. The façades toward the city have urban character; façades toward garden dissolve and interpenetrate. The sight is mediated by vertical elements in concrete, with a rhythm that follows Fibonacci's series. To the dynamism is associated the transcription of the composition *Gymnopédie N.1* of the musician Erik Satie. The façade becomes a *pan de verre musicale*, "built music".



The thesis has preview also a phenomenological study of spaces, connected with the choice of surfaces' finishing, colour, materials' approach, with light and shadow's use. The construction is characterized by the green *moulasse* of the slope, the green and rocky concrete of façades, the black of the floor, the red of the inside stairs. The music-rooms, conceived as *boîtes à musique*, are covered by wood. The absolute feeling of materiality relates to the primitive connection with natural elements: ground, hair, light.

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