

POLITECNICO DI TORINO  
SECOND SCHOOL OF ARCHITECTURE  
Master of Science in Architecture  
*Honors theses*

**Stavanger Concert Hall.**

by H el ene Canepa

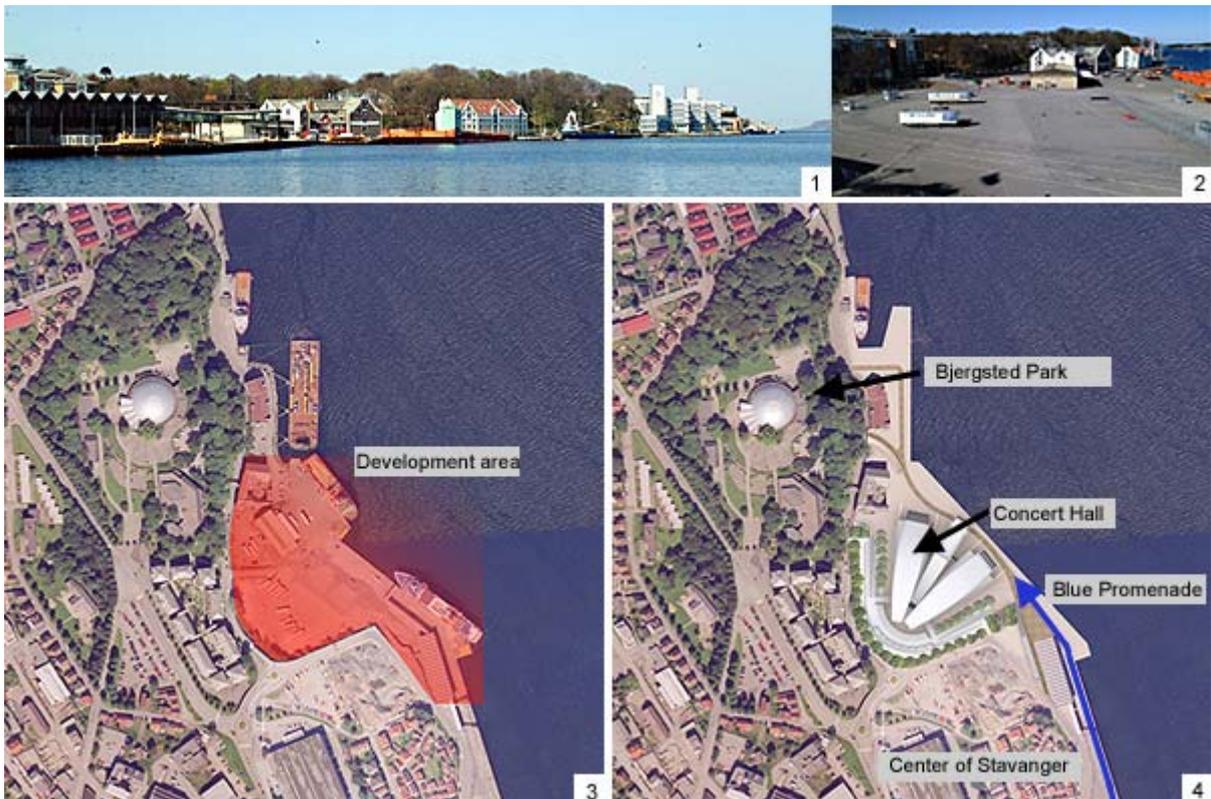
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The starting point of the developed graduation thesis is the international competition of Architecture, published in May 2003, for a new concert hall in Stavanger, Norway. The site of the project is close to Bjergsted Park, the lung of the city. It is well-known as music park, as there are:

- Kulturskole (SK), a school of music , culture and performing arts;
- The existing concert hall;
- Stavanger Symphony Orchestra (SSO).

The aim of the competition is to develop the infrastructures of the park and the music vocation of the district and the amenities of the park, through the achievement of a new advanced concert hall. It should have optimal acoustics and should be a landmark for the international architecture.



1. Photography of the area with its context 2. Photography of the project area 3. Aerial photo indicating the project area 4. New building: insertion in the context

This ambitious project would turn the city of Stavanger from an industrial town into a city of music and culture.

The new auditorium is situated of forehead to the sea, on the quay, to one kilometer from the center of city and close to the park. A fundamental purpose of the plan has been to get a better connection between the city and the park, through the upgrading of the port area where the new building will rise. The announcement of competition included the possibility to insert in the area an amphitheater for approximately 1000 spectators. Taking advantage of the difference in height between the road (situated at a contour line more elevated) and the quay level, and maintaining the natural cup shape of the area it has been possible to collocate the amphitheatre. It constitutes, by its system of pedestrian ramps, the connection between the road and the sea, and the walkway to the building. Moreover it is conferred continuity to the Blue Promenade, that is the pedestrian way that run along the sea, from the city heart to the park.



5. Plant of ground level 6. Rendering 7. Section on the Orchestra Concert Hall (Bergen Hall)

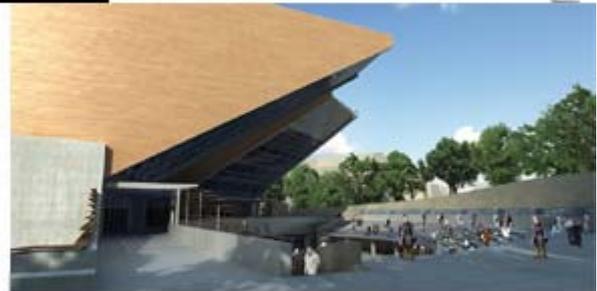
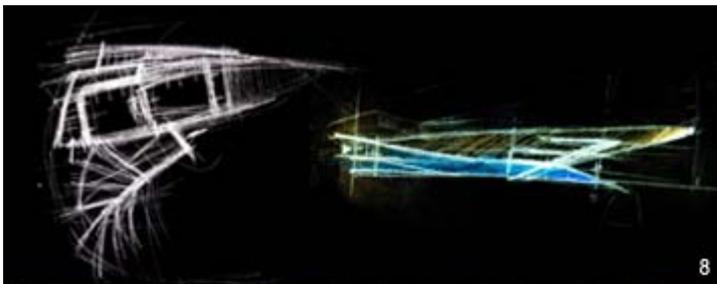
In the Stavanger Concert Hall there are two auditoria: the for symphonic music auditorium (1400 places), and the multipurpose auditorium (480-840 places). The presence of two halls is due to the need of having an auditorium with optimal acoustics for the symphonic orchestra and another one as flexible as possible for several types of events and amplified music.

Moreover the building contains, on four main floors:

- the Symphonic Orchestra (SSO) areas (rehearsal rooms, offices and other areas),
- the areas for the musicians guests (dressing rooms, rehearsal rooms, canteen),
- the administrative areas and the offices for the SK and the SSO,
- the public areas (foyer, ticket office, cloakroom, bars, restaurant),
- parking facilities for approximately 400 cars, situated under the amphitheatre.

The shape of external area has inspired the shape of the halls, which resume geometry of two boats that land to the port of Stavanger.

The ship symbolizes the identity of the place, the Viking conquests age. The ship represents the metaphor of the connection between local and global, the element that imports and exports not goods but music, culture, persons. The ship is finally the symbol of the future, of the new vocation of Stavanger to become dynamic place of cultural trade, and a city of international breath of thought. The shape of concert halls is inspired by the shape of the boats as in plan as in prospect. In particular the aerodynamic lines remind some models of modern yachts. Moreover it can be observed the movement that the ships produce in the water, in fact the other bodies of the building are inspired by these waves. The shape of the building reminds also a flower that is opened towards the sea, or a volume eroded from the waves of the sea like a fjord.



8. Studies 9. Preliminary sketch 10. Rendering

The acoustics study is based on the geometric acoustics, on the calculation of the reverberation time and on the choice of the materials and geometries of the concert halls.

The plan has been carried out with the attempt to satisfy requirements from announcement of competition, regarding attention both for the acoustic aspects, the quality of the global plan, the respect for the context, and to the aesthetic qualities.

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