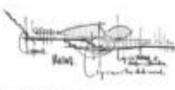


LAMPIRAN

- AUDITORIUM PARCO DELLA MUSICA

1994 - 2002 "Parco della Musica" Auditorium
Rome, Italy



Client: City of Rome
Beyon-Flasse Building Workshop, architects

Cooperatives, 1994
Design team: K. Friso (architect in charge), S. Lohida (partner) with C. Hasey, J. Fugie and G. Blazevic, L. Liu, M. Palumbo, E. Piazzi, A. Scavagn, R. Sals, C. Nappes, R. V. Truffelli (partner), L. Viti
Co-organizer: ICAO (operator)
Consultants: Dye Arup & Partners (structure and services); Müller Blass (acoustics); Davis Langdon & Everest (cost control); F. Zoppi, E. Tronella (landscape); Bressanone (site preparation)

Design Development, 1994-1995
Design team: S. Scazzocchio (partner in charge), D. Hani (partner), M. Yamamoto with S. Lohida, M. J. Ferrel (partner) and W. Alami, W. Hölzer, C. Brodolini, F. Caporali, A. Caporali, C. Caluso, E. Gaggero, A. De Genn, M. Geronzi, G. Geronzi, L. S. Scazzocchio, S. Scattolon, A. Vignone, B. Yanoopatt, S. P. Aho, B. Gassoni, L. Hasey, R. D. Maffei, D. Scazzocchio (CAD Operator); D. Calogno, S. Bassi (models)
Consultants: Studio Vitone & Associates (structure); M. Rossi (interiors); (services); Müller Blass (acoustics); T. Corbelli, Anon. Italia (cost control); E. Zagari, E. Tronella (landscape); Tecosono (fire prevention); P. L. Gotti (graphic design)

Construction phase, 1992-2002
Design team: Scazzocchio (partner in charge) with M. A. Di L. D. Hani (partner) and W. Hölzer, E. Vignone, A. Sprea
Consultants: Studio Vitone & Associates (structure); Bressanone (acoustics); Müller Blass (acoustics); Technic / Bress & Nazzari (site preparation)

The Parco della Musica is not just another new auditorium for Rome, which for decades has been waiting for a permanent concert hall in which to host performances by the Accademia Nazionale di Santa Cecilia. It is a very real city for music, with three halls of differing sizes and acoustic qualities, numerous practice rooms and recording studios, conference halls and classrooms. The open-air amphitheatre highlights its commitment as a public space built to host culture and give life back to a great urban void in the Flaminio district.

In 1993, the City of Rome launched a limited competition for the construction of a multi-purpose complex to host musical and cultural events. The Parco della Musica is sited between the Olympic Village, the Santa Stanislao and the Pincian Circus. The original competition did not stipulate three separate halls. However, in order to guarantee maximum flexibility of use and the best possible acoustics, ICPB introduced this new concept to the project. The halls are conceived as giant individual musical instruments, representing chamber, string and a woodwinds. The three halls are grouped in a sculptural, their positions in space defined by the three very different volumes of a massive villa on the site and the spatial organization its display within the music centres. This layout results in a fourfold space at the centre which became an outdoor amphitheatre known as the "Cavea", with a capacity of almost 2000 seats and which gives particular public and urban dimensions to the site.

A limited range of materials were used for the building: travertine for the "Cavea", the facade and the entrance; Roman brick for all of the vertical surfaces; pre-cast bed for the support halls; aluminium mesh. The interior is composed by wood, carefully chosen for its acoustic qualities, but also for its attractiveness.

Patron Hall has 750 seats. It is a workshop dedicated to the study and performance of experimental music, an exceptionally versatile space with a mobile stage, an orchestra pit that can be lowered, and a stage area that can be expanded by elongating the front loggions of seats. The characteristics of the hall can also be altered in order to obtain the best possible acoustics for such performances.

String Hall has 1200 seats. While the space has a traditional rectangular configuration layout, it also has a mobile ceiling and an adjustable stage. This hall is particularly suited to chamber music and dance performances.

Santa Cecilia Hall has 2000 seats. It is reserved for symphonic concerts. It has been called for a particular moulding of the space based on mechanical acoustic studies, simulations and scale tests on large scale models. The stage is positioned at the centre, with seating rising to various heights around the orchestra, and distributed to the solution conceived by Hans Scharoun for the Berlin Philharmonic concert hall. The suspended ceiling is made up of 26 American Cherry wood shells, each with a surface of about 180sqm. The two in a space "designed with the mind", it's steeped in sound, it is where listening to music becomes an almost religious experience. It's not here significant moment of shared artistic expression and cultural transmission.

