“The plastic arts at their most perfect must become music and move us by the immediacy of their sensuous presence...This, precisely, is the mark of the perfect style in each and every art: that it is able to remove the specific limitations of the art in question without thereby destroying its specific qualities, and through a wide use of its individual peculiarities, is able to confer onto it a more general character.”

*Friedrich Schiller, in “On the Aesthetic Education of Man” (1779)*
After the building has been designed to fulfil all requirements of the program in terms of size of zones and inherent functions and good principles of context, technical, acoustics, climate, detailing, energy usage, lighting, services and general functionality, the guidelines of intersection of volumes and the phenomenal transparency also guiding the decisions – after all of this the movement inside the building can be made harmonious. Movement already exits and the path through the building has been determined. The spaces the melody/movement passes through need to be made comfortable for humans, need to be well defined and make a good building better.

The numbers on the plans and sections correspond to explanations in the text. The red text is an intervention that was taken after the space was decided to still need alterations to make it harmonious. Again, this intervention is a subjective decision. When the author decides that a space needs more loudness then this decision is made according to what the melody/movement seems to need to make it move harmoniously. The same counts for how this intervention looks practically. It can take on different forms and is left to the designer’s discretion whether to increase the loudness by cutting open a slab or adding a mezzanine level. Note that the graphical analysis is used outside on the path that people walk and where it is distinguishable.
very high pitch due to projection on building façade and magnet to pull melody over street; rhythm started with shading and beams in overhead roof plane; protection of melody by roof plane and wall plane on one side; basic phrasing of materials that repeat in differing forms softer pitch (only filtered light from top) and good rhythm (overhead shading and beams); human proportioning (proportion system); not too loud (little volume transitions)
soft pitch (overhead shading); protection of melody (overhead and wall plane)
increased pitch (two types of overhead shading – normal shading and concrete fins); increased loudness (opening of slab into double volume); stronger rhythm (two types of shading and columns); harmonious proportioning; stronger phrasing (concrete in differing forms); protection of melody (roof plane and somewhat less defined wall plane); add to loudness by letting columns pass through cut in slab – accentuate intersection of volumes and vertical movement; better play of orchestration by differing between pre-cast and in-situ concrete.
less pitch (high amount of shading); vertical space; melody protected by extremely high wall planes and no roof plane; good conditions for private and informal movement
good pitch (different types of shaded roof planes); good loudness (varying intersecting volumes and different textures, also between old and new); harmonious proportioning; good orchestration of different types of concrete (using them in the way intended); decision point for different rhythms for the different directions to go to; increase harmony of loudness even more by increasing definition of intersecting volumes (sloping up wall);
permeable overhead roof plane for protection of melody; soft pitch and loudness; ideal for sitting down at café
very harmonious space due to trees; soft pitch (shading); soft loudness;
add to orchestration by letting materials respond
to context and replace concrete beam with wooden beam as it passes through treed area

9  less and softer pitch (higher shading by trees); melody protected somewhat by overhead plane of trees; conditions good for private and informal square

10 increased protection of overhead plane to increase protection of harmony and channel melody underneath slab

11 harmonious proportioning inside building and protected overhead plane; add to orchestration by letting materials respond to context and make entire structure out of wood within trees

12 soft pitch (strong light into foyer through glazing); good loudness (double volume and intersection of volumes); rhythm of columns into building;

13 less pitch (high amount of shading); vertical space; melody protected by extremely high wall planes and no roof plane; wall plane opening up on one side and good conditions for public and formal movement

14 higher pitch (north facing openings); gentle loudness (not much change in volumes); melody protected by overhead plane and semi-permeable wall plane; harmonious proportioning; general balcony with not too long times of rest intended

15 higher pitch (light through lift shaft, roof and wall plane); good loudness to enliven melody (intersection of volumes through ramp cutting through); healthy rhythm through columns; add to orchestration by letting ramp cut on shaft and up to end of slab; increase rhythm by emphasising columns and choosing more pronounced system of glazing

16 high pitch (big openings on both wall planes); good loudness (intersection of many volumes and opening up of slab); rhythm emphasised by letting new grid run onto existing; harmonious proportioning; respond to phrasing of existing openings in MOTH club by moving the cut of the wall inside to include last important window

17 high pitch (big openings on both wall planes); good loudness (intersection of many volumes and opening up of slab); rhythm aided by concrete grid; harmonious proportioning; increase space definition and loudness by letting columns pass through gap in slab

18 semi-high pitch (south facing openings); more loudness than 14 (more change in volumes); melody protected by overhead plane and semi-permeable wall plane and channelled into opening by walls of residential units; harmonious proportioning; private balcony with longer times of rest intended

19 good pitch (windows with shading on both sides); good loudness (different cuts in slabs, intersections of volumes); very strong rhythm (both louvres and curtain wall system along the sides); harmonious proportioning

19c semi-high pitch (south facing openings); bit less loudness than 18 (less
cuts in slab and change in volumes; melody protected by overhead plane and semi-permeable wall plane and channelled into opening by walls of residential units; harmonious proportioning; private balcony with longer times of rest intended

increased loudness (staircase cutting through 2 floors, movement box cutting into space); increased pitch (light on both sides and film screen on movement box wall); harmonious proportioning; strong rhythm through columns, louvres, curtain wall system; very strong parameters to enliven melody and increase harmonious movement through MOTH

less pitch (less light and different qualities); good loudness (movement box between two differing volumes of the old and new); good orchestration (working with existent structure); harmonious proportioning; increase pitch by including window on S side of movement box; increase loudness by leaving gap between movement box and cut in MOTH

less pitch (less different light), good loudness (differing volumes); harmonious proportioning; increase pitch to enliven melody by adding roof light

good pitch (big window on N side); good loudness (internal arrangement of volumes and gathering of many melodies); little rhythm (intermediate area, where melodies gather and do not originate); harmonious proportioning

good pitch (bio-glass on W side); small loudness (to aid a more settled melody and sitting in offices); little rhythm (not needed for same reason of providing a more static melody); harmonious proportioning; aid orchestration by letting wood box be inserted and responding to context of trees; aid phrasing by keeping unity of N wall of MOTH and letting new slab join existing wall sensitively

high pitch (windows on all sides, glass shaft); gentle loudness like 14; harmonious proportioning; increase loudness by cutting back slab, creating deeper volumes and letting columns run for 2 storeys

high pitch (glazing on all sides, strong definition through louvres); healthy loudness (double volume close by, differing volumes between new slabs, movement box, MOTH); harmonious proportioning; good phrasing (different concrete slabs); very strong rhythm (louvres, columns, trusses); different roof truss to increase harmony and orchestration (speak same language as rest of building and not be add-on)

high pitch (glazing on all sides, strong definition through louvres); healthy loudness (roof volume opening up); harmonious proportioning; very strong rhythm (louvres, columns, trusses); different roof truss to increase harmony and orchestration (speak same language as rest of building and not be add-on)

similar open space as 14; higher pitch (north facing openings); gentle loudness (not much change in volumes); melody protected by overhead plane and semi-permeable wall plane; harmonious proportioning;
general balcony with not too long times of rest intended.

31 high pitch (glazing on both sides and window opening up); very healthy loudness (roof volume opening up); harmonious proportioning; different rhythm than rest (roof beam different than others due to jump between column grid of new building and MOTH); different roof truss to increase harmony and orchestration (emphasis the corner of the existing shaft and the jump between the two column grids)

32 strong pitch (strong external one-dimensional light); good loudness (see all different volumes); harmonious proportioning in horizontal direction (no roof plane); no protection of melody by roof plane; ideally there should be a roof plane to protect the melody, but practicalities made that very difficult

33 strong pitch (strong external one-dimensional light); good loudness (other buildings and own shaft); harmonious proportioning in horizontal direction (no roof plane); some protection of melody by roof overhang; unlike 32 some protection of the melody exists due to the roof overhang

34 very strong pitch (double volume windows and projection screen); very healthy loudness (man intersecting volumes, concrete and wooden roof intersecting at top) harmonious proportions and strong vertical emphasis; strong rhythm (columns, mullions); strong timbre (different textures and materials); good orchestration (all different types of concrete on different levels); very harmonious melody and lots of opportunities to move to

35 high pitch (glazing on all sides, strong definition through louvres); healthy loudness (double volume close by, differing volumes between new slabs, movement box, MOTH); harmonious proportioning; good phrasing (different concrete slabs); very strong rhythm (louvres, columns, trusses); different roof truss to increase harmony and orchestration (speak same language as rest of building and not be add-on)

37 high pitch (glazing on all sides, strong definition through louvres); healthy loudness (roof volume opening up); harmonious proportioning; very strong rhythm (louvres, columns, trusses); flat concrete roof again to condense melody again and prevent it from leaving the building, i.e. give the building a finite edge

38 same as 37, just volume opening up a bit again (horizontally and also roof sloping up) to keep condensed melody alive and move it along harmoniously

39 semi-high pitch (south facing openings); healthy loudness (slab sloping up); melody protected by overhead plane and semi-permeable wall plane and channelled to point of building by sharp edge of slab; harmonious proportioning; private balcony with longer times of rest intended

40 strong pitch (strong external one-dimensional light); good loudness (other buildings and own shaft); harmonious proportioning in horizontal direction (no roof plane); like 32 there should ideally be a roof plane, but this open space will be used for short times only and thus it is not really necessary to keep the melody too well protected
General changes to improve the harmony of the spaces in the building - the spaces where the melody/movement passes through - are:

The slope of the roof is changed to have the melody/movement open up towards the W side (where the square and the views are), where it would want to go naturally, and not be forced to go E, where the close buildings offer no magnet).

The slab is drawn back in the residential units at 19b to increase the loudness in the double units, where a stronger melody/movement is present. It also has functional advantages of clearing space for the internal staircase.

The pitch is increased all along the main covered walkway on Ground floor to create a magnet for faster movement. Putting fluorescent lighting all along where the concrete beam runs does this.

The detailing of the balustrading is chosen to carry the melody/movement that comes from the slab it sits on. For this 3 different types of balustrading have been designed depending on the slab ending.

Surface treatment is chosen for the type of melody/movement passing over it. The faster the melody/movement, the colder the treatment. Wood flooring is used in the offices and residential units where there is mainly static activity, PVC studded flooring in the intermediate zones, such as the editing and analysis, where there is some localised work and walking and concrete in the spaces used only for walking. The PVC tiles come in different colours from cold to warm, depending on the speed of the melody/movement.

The curtain wall system changes from a standard mullion system to the suspended cable structure. It is felt that the latter system would increase the rhythm of the melody/movement by reinforcing the
vertical direction. There would be no practical or financial implications with this change.

Initially, the building was glazed virtually all around, but it was decided that glazing should only occur where the melody/movement is internal, where processes go on inside. The open zones are left unglazed. This had great financial benefits.

Open space is designed and not left to spontaneity. All the open space is seen as a unit working together and careful phrasing (where to put open space) will ensure that the melody/movement through the building is harmonious as it passes through those open spaces.

There is a constant play of contrasting volumes – open and closed, small and big, single and double – to give a healthy mix of loudness.

Movement is translated into the structure by letting columns pass through cuts in slabs, by exposing the service shaft wall on the one side with a cut in the slab, by letting the balustrading grow out of the slab, by letting the laminated trusses be an extension of forces from the bottom, by letting one member change directions and perform many different duties (with differing load transfer needs), but still remaining the original.

There are many “static points” from which movement spreads. An example is the static point on the S-E corner of the slabs, where all slabs start at that same point, but then flange out at the other corner, the top slab in two directions.

Air movement is very important and the concrete fins have been designed to accommodate this on the inside of the building.

The building concept could be seen as a solid object (MOTH club) that is cast in the middle of melodies/
movement lines that pass through and around it.

The MOTH club is cut open at different parts, but the S-W corner cut is seen as the cut that announces this. It celebrates the fact that this static building with bad internal circulation is cut into to let movement pass through it. This cut also serves as the servant entrance to the restaurant.
building and site from W

building and site from N

projector room in slope and screen on building facade

building and square from S

building and Breitie - corresponding roof heights and slopes

building and square from S
formal and informal auditoria from N
cut into MOTH and projection on informal auditorium
community workshop and building
cut into MOTH and auditoria
formal auditorium
E side of movement box
wood and concrete roof and exposed trusses

jump in two column grids and accentuated roof beam

E side and projection side of movement box

public square, shading on it and seating on slope

covered walkway and 2 types of shading

roof structure and shaft with exit from underneath
cuts in slab and free columns on floor 1

closed floor slab on 2

cuts in slab on 3

staircase and cuts in slabs on 1 and soffit of 2

stairs to roof

cuts in slab on 2 and 3 and view of concrete and wooden roof on top

cuts and turning up of slab on 1
Architecture, however...if it is music, then it is frozen music.”

Friedrich Schelling, in “Philosophie der Kunst” (1859)
CONCLUSION

The aim of this treatise was to produce good architecture, meaningful and relevant to all its contexts, architecture that is moving and in return moves us. This is no new striving and many architects have their own solutions to this problem. This is mine.

I want to make people respond to the city again, make them realise that being is little else than being one of many points on the line of movement through the flow of everyday experiences. This is possible through perception, which in turn is brought about by movement - through harmonious movement in time and through space. Experience through perception and perception through harmonious movement.

This is where the melody evolved as the plastic representation of the movement in time through space. It becomes the answer to the calculation that added all the factors that go into good space-making. And this melody/line of movement is to be made harmonious through making the spaces harmonious that it passes through. This where the skill of each designer comes in. The melody suggests the interventions that could take place, but the way in which these happen remains in the hands of the designer and his ability to synthesize all the requirements into a solution. Intuition and principles of good design take precedence over direct translation in good products.

The melody/line of movement is projected horizontally to give the plane on which movement takes place and this plane is projected vertically to create the volume for the melody/line of movement to move about harmoniously. But yet all of these - line, plane and volume - are composed out of single points, points that react to their context, the space they lie in. All of these spaces that compose the lines, planes and volumes are to be harmonious. Experience through perception, perception through harmonious movement, harmonious movement through harmonious melodies, harmonious melodies through harmonious spaces.
“[M]usic dominates, reigns actually, harmony; and harmony itself reigns over all things.”

Le Corbusier, 1949
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ALLES
DURCH DEN,
DER MICH
MÄCHTIG
MACHT