

# ICONIC

The new Concert Hall, Conference Center and Hotel (CCH) and the development of the area will put Reykjavik and Iceland on the map as one of the best cultural and tourist destinations in the world.

# CATALYST

The CCH will become a catalyst for revitalization of the inner city; reorganizing and mending it. It will link the sea with the city and form the vehicle for change of the harbour front.

# DIVERSITY

The CCH will create a reflection of life by combining the vitality and diversity that emerges from the variety of developments. These will include corporate headquarters, retail space, apartments and cultural facilities.

# SYNERGY

This project will make the Musical Box the cultural engine for the entire downtown area. The focal point will be a state of the art performance hall for ISAK.

# REALISM

Creating a business plan that incorporates the best partners in all the professional fields will assure long term success by mixing local and international know how.

The Music Box and the development of the entire area will be woven together with the existing fabric by planning the physical environment to become well integrated into the character of Reykjavik.

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● REYKJAVÍK

# MASTERPLAN



EAST HARBOUR - MASTERPLAN  
SCALE 1:2000

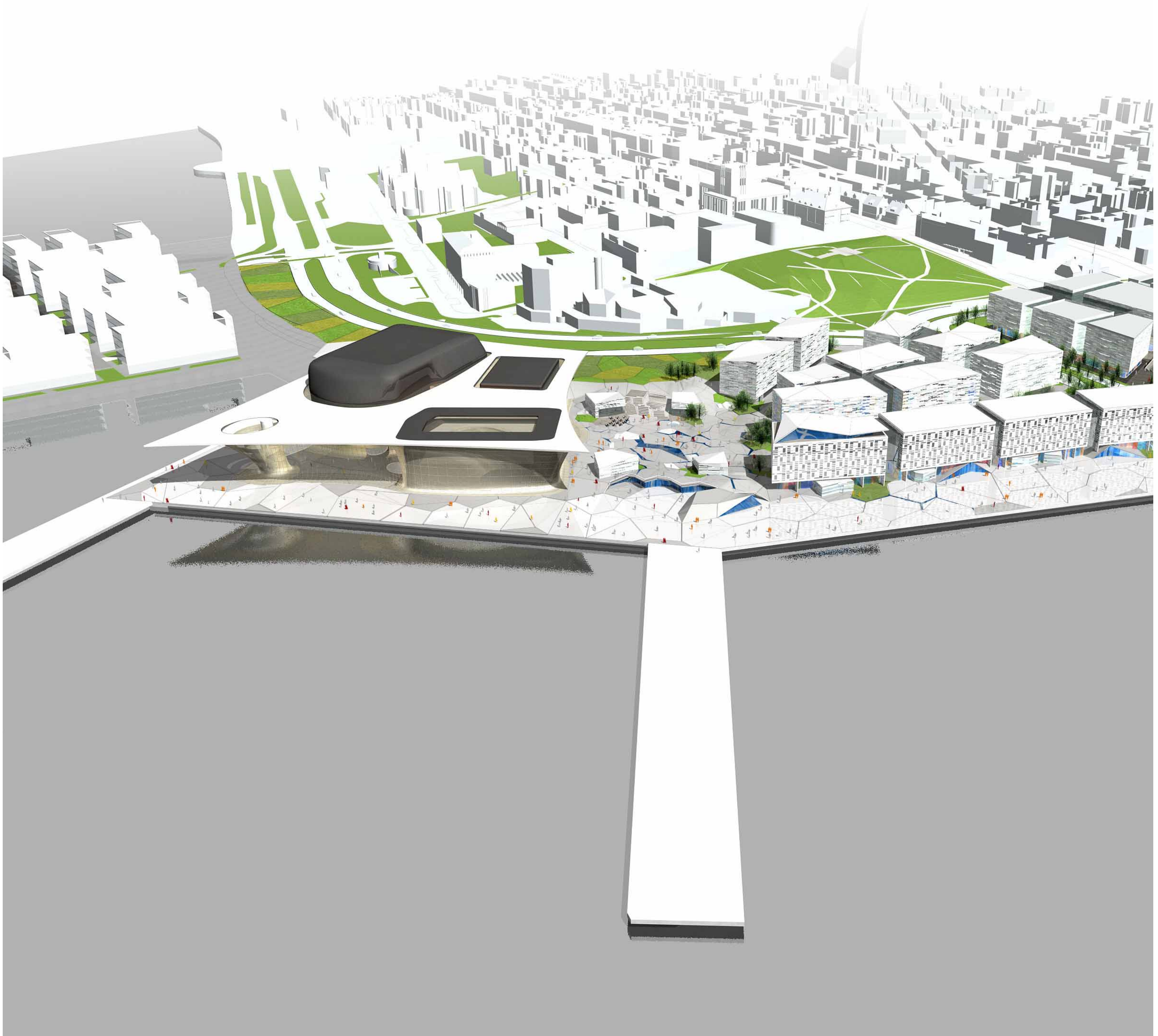


# MASTERPLAN

CONCEPT

- To provide a mixture of cultural, retail, housing and office areas that are a catalyst for adding life in the city's centre with open areas and plazas.
- Linking the old Kvosin and the harbour for pedestrians from the city to the harbour, public areas and cultural plaza for urban activities are created also for more versatile and lively downtown area.
- Making Geirsgata into a genuine downtown boulevard to slow down traffic and improve links to the harbour without affecting the traffic flow.
- Placing the Concert Hall on the north site in lot C, visible from the city and with spectacular views towards the harbour and the mountains.
- Creating an outdoor destination; the cultural plaza with an outdoor auditorium and a mixture of cafes, retail and restaurants.
- Locating the hotel at the harbour side linked to the Kvosin and with retail on ground level.
- Planning the new development with small scale buildings closest to the old city centre with gradual increase in volume size as one moves towards the CC building
- Developing the Lot B+C as one landscape based on pedestrian quality with integration of traffic
- Designing a Concert Hall reflecting the diversity, contrast, organic nature, and music of Iceland with its spectacular simple exterior form and complex, curved interior.



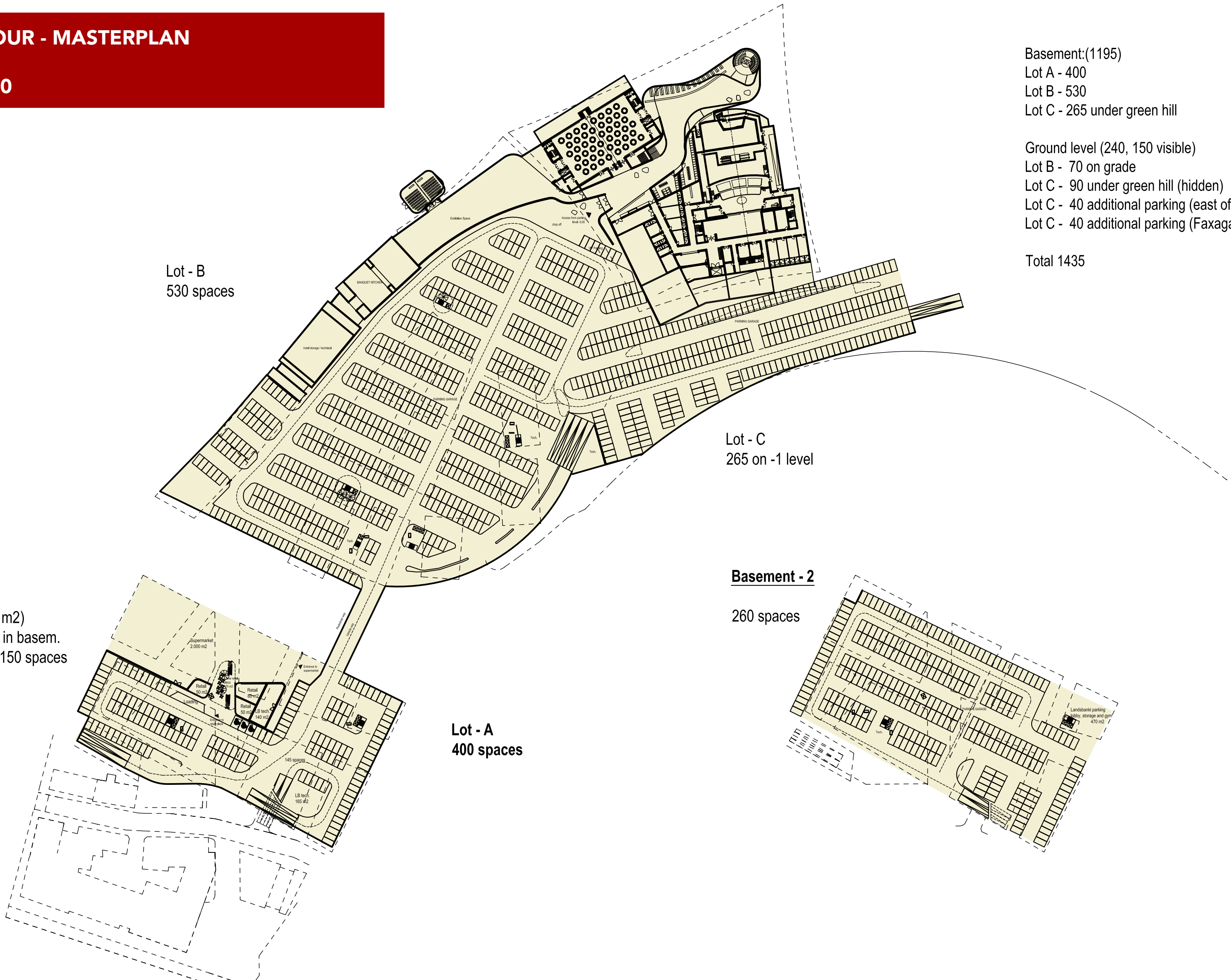




EAST HARBOUR - MASTERPLAN

LEVEL -1

SCALE 1:1500



Basement:(1195)  
Lot A - 400  
Lot B - 530  
Lot C - 265 under green hill

Ground level (240, 150 visible)  
Lot B - 70 on grade  
Lot C - 90 under green hill (hidden)  
Lot C - 40 additional parking (east of CC)  
Lot C - 40 additional parking (Faxagata)

Total 1435

Basement - 1

Lot A (23.000 m2)  
2.600m2 retail in basem.  
basement - 1, 150 spaces

Basement - 2

260 spaces

# MASTERPLAN

Traffic and Crossings

Our proposal requires minimal changes to the existing traffic systems. After a thorough analysis of the Lækjargata, Geirsgata junction we concluded that the existing configuration is good. From that junction is the main public access into lot B and C with a one way street through the plaza, with access to the parking facilities and a possible exit to Geirsgata through our new semi-pedestrian street alongside the hotel. The existing junction at Sæbraut and Faxagata becomes the main service entry for the CCH and the east harbour.

The main changes to the existing traffic system are around lot A, where we close off Tryggvagata at Pósthússtræti, which becomes the main access to the parking in lot A. Therefore we change Hafnarstræti into two directional streets linking to Hverfisgata. At Hafnarstræti there is a secondary access to the underground parking. We also propose Kalkofnsvegur to be a 3 lane street in both directions to the junction of Lækjargata.

Access to the parking facilities in lot B and C is through the car park south of the CC building.

Providing at grade pedestrian crossings is now quite common e.g. in Britain. Generally crossings are preferred instead of

subways or bridges. This is because, in towns and urban areas, a higher priority is given to the convenience of pedestrian movement, and pedestrians prefer to stay ‘at grade’.

The proposal is to provide three wide at grade pedestrian crossings while at the same time changing the appearance of the road to reflect a more pedestrian scale. The pedestrian flow is between the town’s shopping areas, and the town’s new CCH area. While pedestrian volumes have been uncertain, the absolute peak hour movement is estimated to be in the order of 300 - 500 pedestrians per hour. Geirsgata is a busy urban road with forecasted 2024 car traffic flows. However, relatively speaking the pedestrian volume is quite low.

A method sometimes used as a guide to pedestrian and car traffic convenience is the Level Of Service (LOS) calculation adopted by the American Highways Capacity Manual. This is a subjective measure of pedestrian and car traffic convenience on a scale of A to E, where A is most convenient (speeds are freely selected and conflicts are unlikely) and E the least (flow is sporadic and unstable).

The following assumptions have been made: Pedestrian

crossing width of 5 m. A 90s cycle time, with an effective (green time + an element of post green time) pedestrian green time of 10s (LOS level C in terms of pedestrian delay which means a ‘moderate’ probability of pedestrian non compliance with the green signal). A crossing length of 9 m.

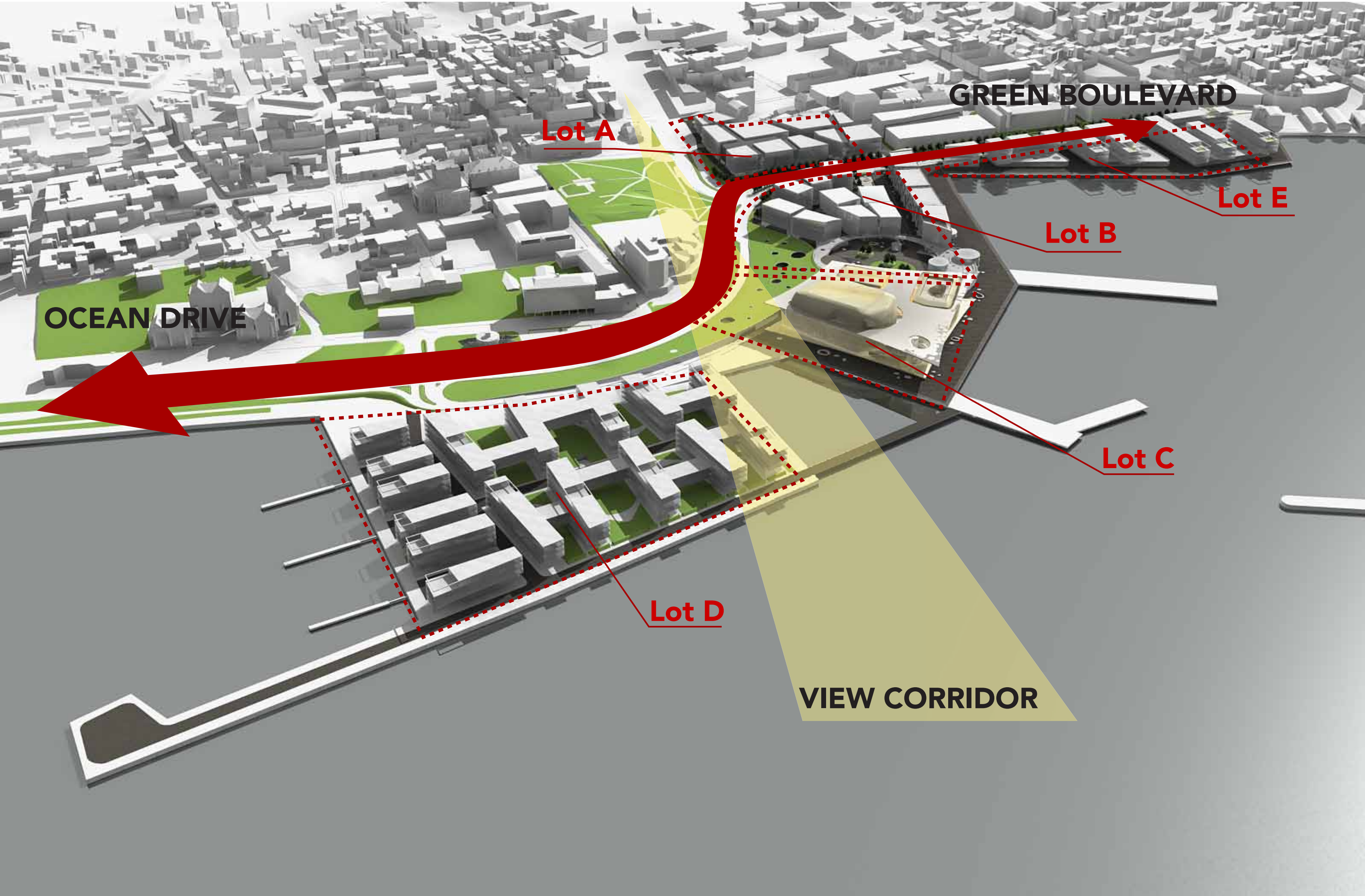
Based on this basic LOS assessment of the situation, the level of service is ‘A’. This is a very rough calculation, but it does give an order of magnitude.

It is expected that the traffic safety will also be sufficient both for pedestrians and the car traffic. Speeds will be low and typical urban downtown surroundings will ensure full awareness of the road users and increase the probability they will use the crossing correctly. The details of the pedestrian crossing design will help to provide the necessary clarity of the situation for pedestrians and car traffic as well.

Walkways

A new pedestrian bridge is proposed to link the development to Seðlabankinn, the ministries and state offices east of Arnarhóll. This will create a circular pedestrian way where people can move to the cultural plaza via the pedestrian bridge for a meal or a short stop during lunch time. Then towards Lækjartorg through the new retail area and back over Lækjargata and Arnarhóll. The pedestrian bridge can also serve as a gateway to downtown Reykjavik and help to reduce traffic speed from Sæbraut.





**Car Parking Spaces**

Parking spaces are about 90% non visible, either underground or in a semi-open parking structure. In lot A we have approx. 400 spaces, all underground in two levels. We have on grade parking at Lækjargata for 8 spaces with drop off for Landsbankinn. Lot B and C have one parking garage which is linked to the basement in lot A with both a vehicle and pedestrian connection. Lot B has 530 spaces underground and south of the CC building there is an open parking structure with 265 parking spaces under the green hill area. This parking structure is naturally ventilated with openings between floors and free air flow throughout the structure. On ground level in lot B and C we have around 240 parking spaces on grade, with 150 spaces visible, 90 spaces are under the green hill. The visible on grade spaces will be with the same finish as pedestrian way, but marked with pollards. In the plan we have a total of 1,435 parking spaces for the new development and the RPS parking.

**Boulevard / Traffic**

The conventional engineering-led approach to street classification is solely based on vehicular capacity. This regards streets as traffic conduits and ignores their multi-functional role. A new terminology needs to be adopted to describe all the roles that a street can play in making a successful place, for example Main Road, Boulevard or Avenue, High Street, Mews and Courtyard. The role of a street in the public realm and the types of buildings and landscape that line it all contribute to its character.

Through routes give life – they are the City's arteries. Pedestrian and vehicular movement requirements are opportunities for creating lively viable mixed use areas, rather than just problems to be diverted or re-routed.

**Geirsgata Boulevard**

When creating the concept of the Geirsgata Boulevard we asked ourselves “what would we like to see happen on this street?” It is of course an important vehicular artery but It is also a special opportunity for linking Kvosin with Midbakki and formalizing an important vista from Arnaholl to the old harbour.

For streets to work as social places the traffic must be slowed. The best way to do this is to design streets that encourage drivers to drive with caution. The choice of surfaces, design of pedestrian crossings and signage can all help to achieve this.

The proposed boulevard plays a crucial role in the masterplan for East Harbour and its key features, which will be design developed in due course, including:

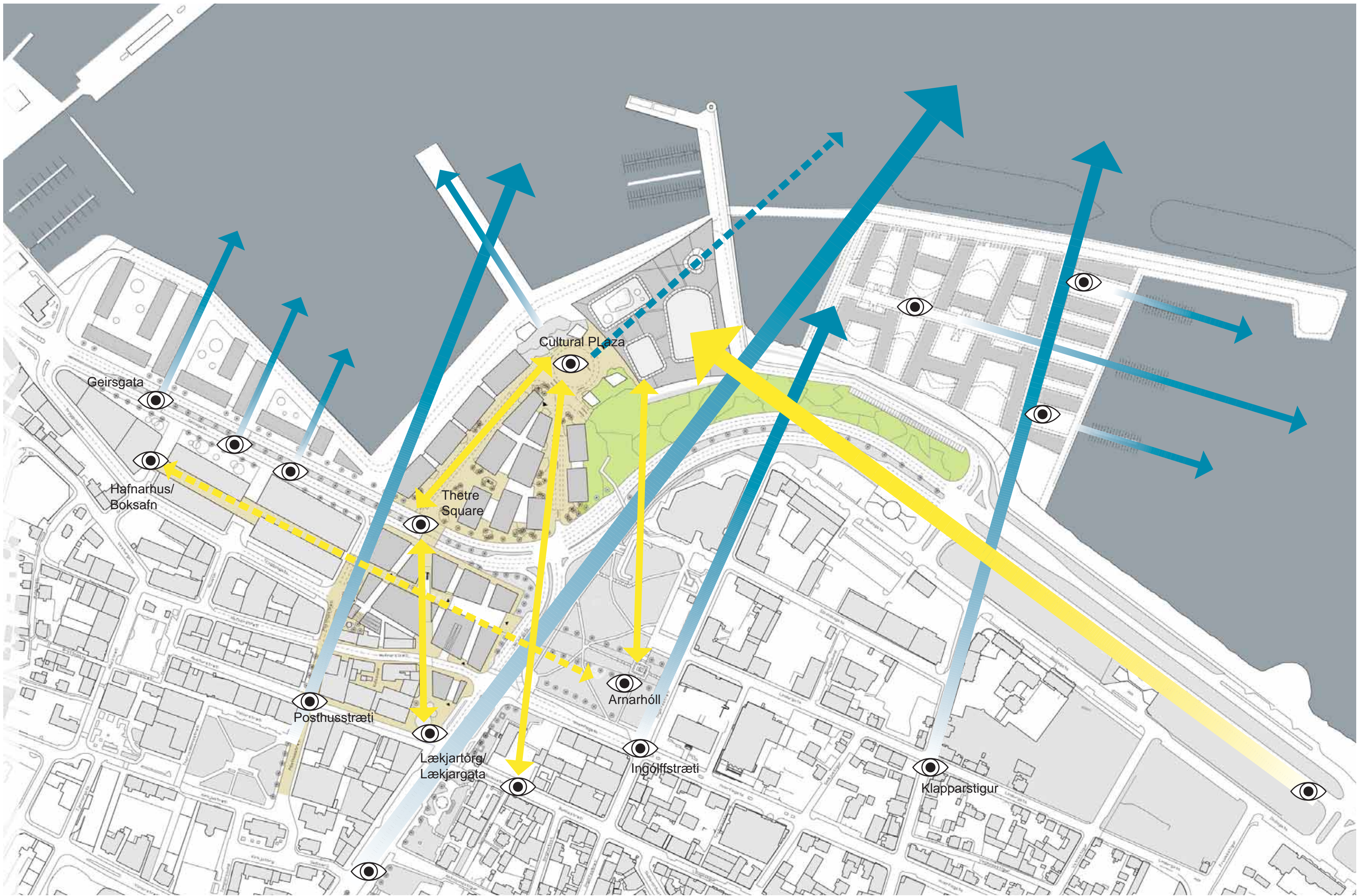
- 'Gateway' features at the entry points to the boulevard
- Three wide and on grade pedestrian crossings
- 3 m wide traffic lanes with a 2 m wide central island

- No on-street- parking and a minimum number of side turnings
- A boulevard character comprising three rows of semi mature trees, a change in the colour and texture of the road surface, specially designed street lighting and active building frontages on either side when Midbakki is developed.

**Phases**

It is possible that during the first years of the boulevard the new buildings on Midbakki may not be in place. However all the boulevard design features will be in place and if it is felt appropriate, strong glass screen panels can be located to create areas of shelter as at La Defense in Paris.





# VISUAL CORRIDORS





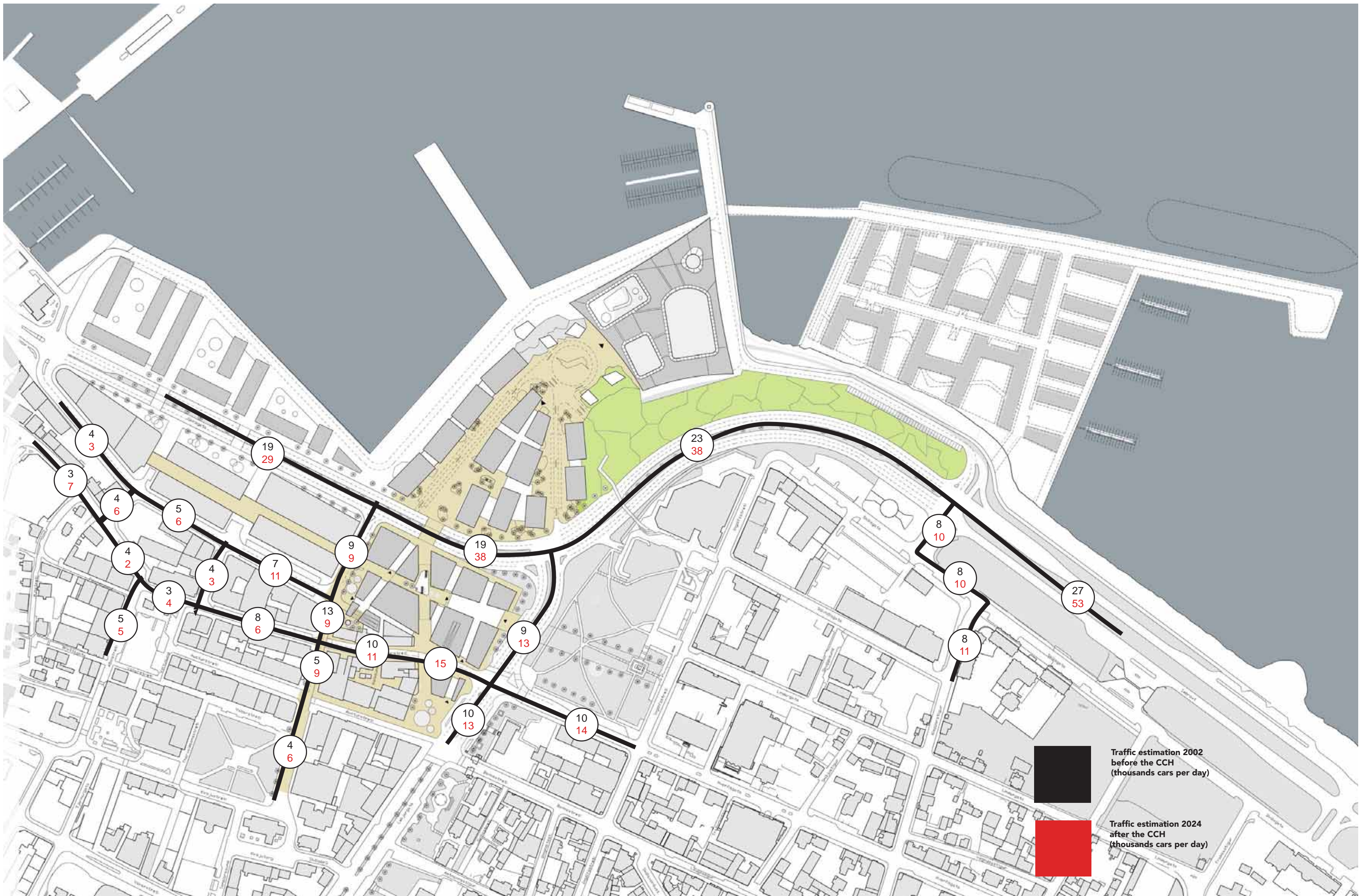
# PUBLIC FLOW





# PARKING AND TRAFFIC





# TRAFFIC COUNT





# LOT A

## Lækjartorg as a Gateway

Lækjartorg is the starting point of a natural route which leads pedestrian traffic towards the CCH. A new four-storyed building at Lækjartorg will emphasize this gate and “mend” the current situation at this corner. Lækjartorg will function as an arrival plaza and public transportation hub.

## Cultural Crossroads / Retail Plaza

Lot A will be broken down to fit the scale of the surrounding existing buildings creating a five-storyed building complex. Two circulation paths move through this complex.

- A primary route from Lækjartorg, across Geirsgata Boulevard towards the CCH. This will be the main link between Kvosin, the harbour area and the CCH.
- Secondly a new cultural axis is proposed as a connection between Reykjavik Library, Reykjavik Art Museum, and a future re-developed Tollhusid. This path will cross lot A, through the public galleries of Landsbankinn HQ creating an opening towards Arnarholl. We are aware that this cultural axis is outside our planning area, but we believe that this integration has great potential for weaving the new development into the existing urban fabric.

## Covent Garden

The intersection between the two path ways inside Lot A will host an intimate semi-enclosed split level plaza at the centre of Lot A. A light glass-roofed area highlights the entrance from the ground level to a lower level plaza which has its own enclosed micro climate and multiple facilities: a supermarket, a wine store, and a café that opens to the plaza and provides easy access to the car park. This split level proposal is a result of studies of other very successful urban pedestrian areas such as Strøget of Copenhagen and Covent Garden of London.

## Urban Experience

As in Lot B, the entire ground floor of Lot A will be organized as a retail area. The appropriate mix of retail and services will ensure active street life, and will function as a re-enforced continuous link to the existing retail strip of Laugarvegur. Façades at both ground levels as above will be both vivid and diverse to provide a rich urban and architectural experience. Levels above the ground level will consist of mixed use functions of residential spaces and offices that will distribute local activities throughout the day. This will not be a typical financial / shopping downtown area that shuts down at night, but a residential / cultural area that will be active in the evening. Natural light studies have been made to ensure efficient amount of light and ideal dwelling surroundings. Public galleries of Landsbankinn will have a key location to help stimulate the cultural growth that will be a significant feature of this new downtown area.

At the West corner of Lot A there will be a slight recess of the building gable to help direct pedestrian flow from Póshusstræti to the CCH area via Lot A. In this manner, the pedestrian crossing along Geirsgata will take place at one secure location.



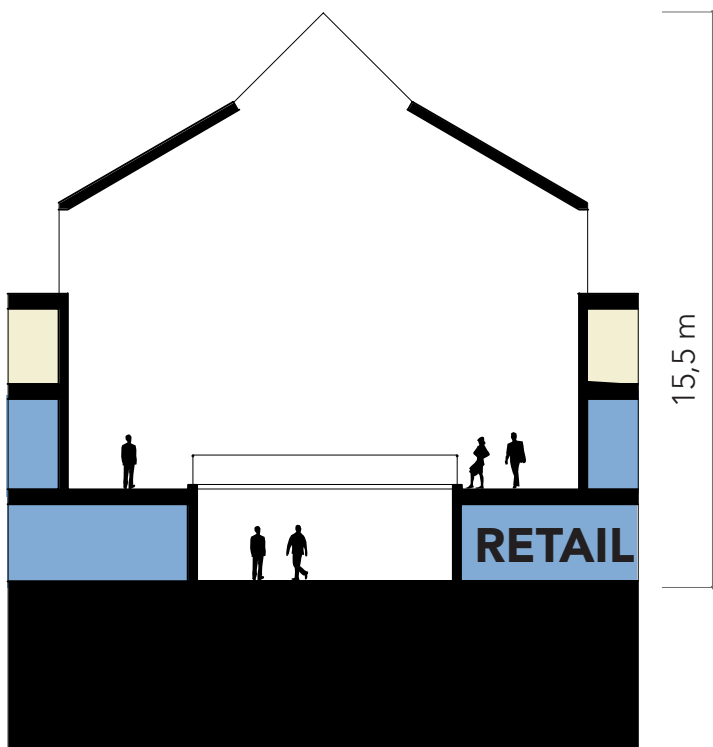




VIEW FROM RETAIL PLAZA LOT A

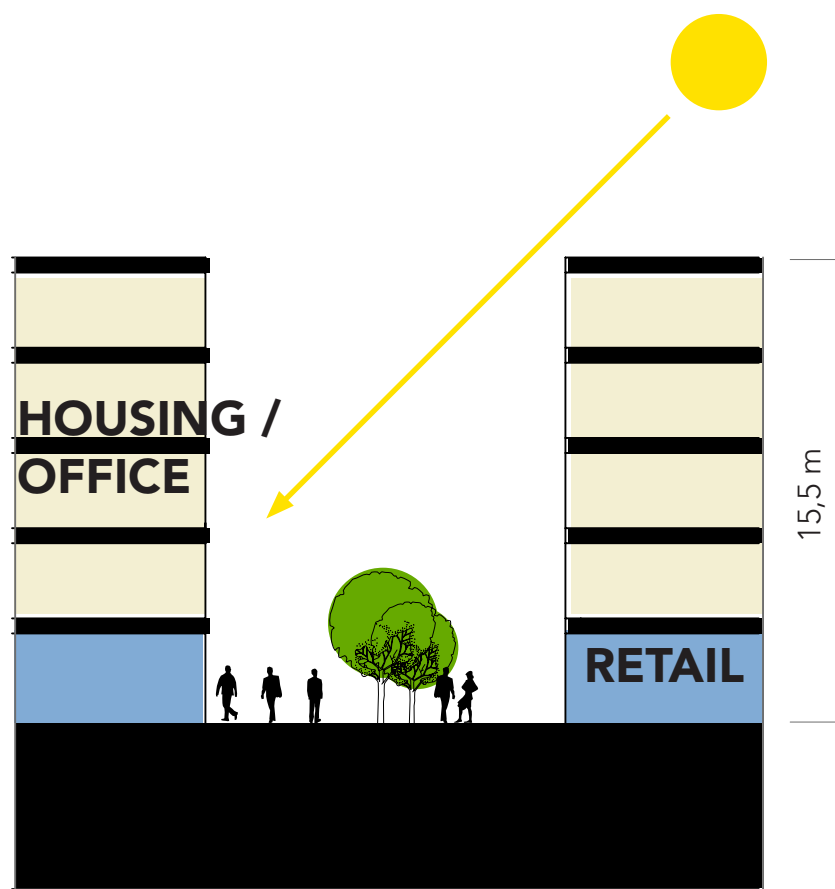


SECTION OPTIONS OF THE  
REYKJAVIK COVENT GARDEN



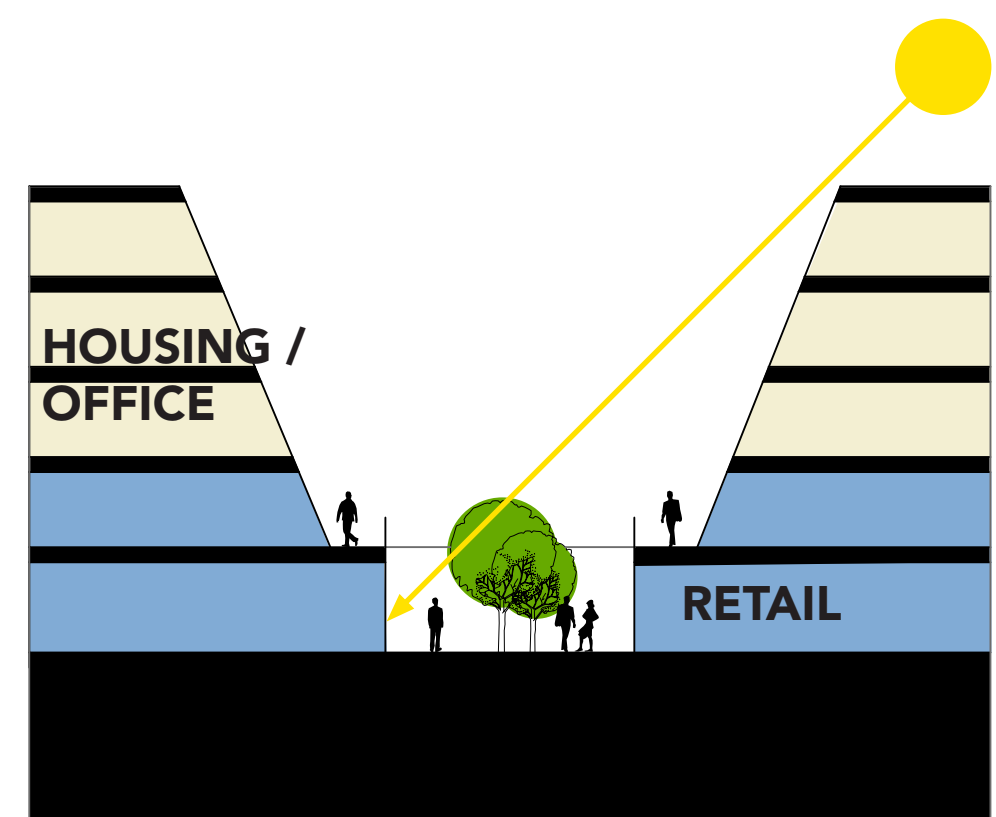
COVENT GARDEN, LONDON

17 m



STRØGET, COPENHAGEN

12 m

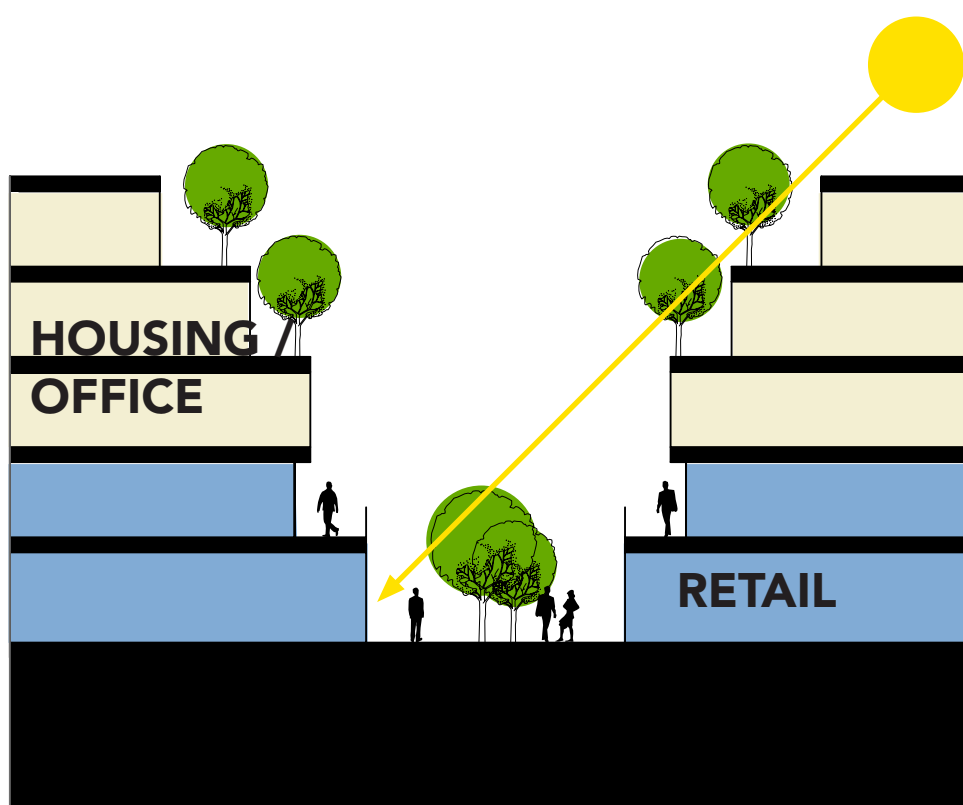


RETAIL PLAZA, REYKJAVIK, OPTION 3

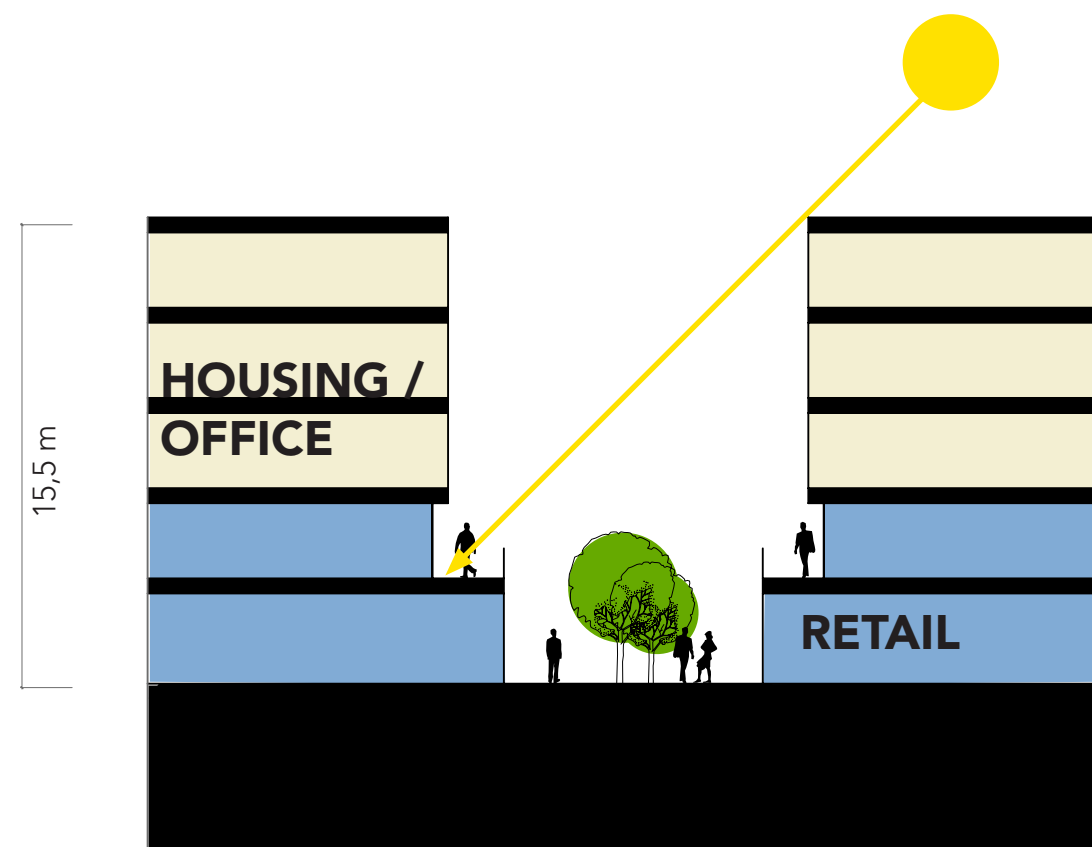
12 m



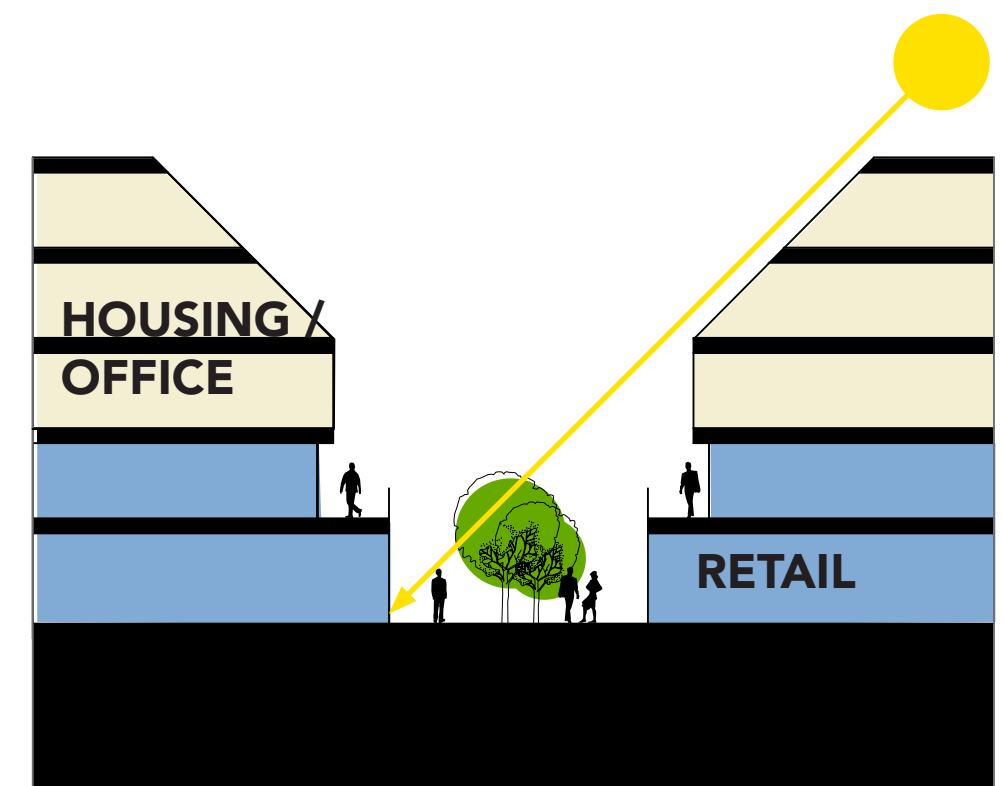
VIEW FROM LOWER RETAIL LEVEL



RETAIL PLAZA, REYKJAVIK, OPTION 2



RETAIL PLAZA, REYKJAVIK, OPTION 1



RETAIL PLAZA, REYKJAVIK, OPTION 4





# LÆKJARGTORG

VIEW FROM LÆKJARGTORG TOWARDS LOT A





# CONNECTION

VIEW DOWN THW AXIS, CONNECTING LOT A WITH LOT B





VIEW DOWN THE BOULEVARD TOWARDS ARNARHÓLL

# BOULEVARD

NOT INCLUDING MIÐBAKKEI DEVELOPMENT

**Miðbakki**  
One of the primary conceptual planning ideas is the existing Geirsgata becoming a downtown boulevard where we slow down traffic without reducing its traffic capacity. To the south is the Tollhús, Hafnarhús and city library. To the north is Miðbakki, lot E. We propose a 35,000 m2 mixed use development at Miðbakki, creating the needed edge condition to help create

the Geirsgata Boulevard and openings to the harbour from the existing city. The proposal is to create the ground floor as an “open floor”, i.e. transparent and public, where exhibitions, galleries, restaurants, cafes, retail and services will face the boulevard on one side, and the harbour on the other. A promenade follows the harbour front to the Concert Hall and beyond. This will make the Geirsgata Boulevard a lively and







VIEW DOWN THE BOULEVARD TOWARDS ARNARHÓLL

vivid street. Offices are on upper floors facing the boulevard, and housing faces the harbour with spectacular views of the sea and mountains. In the planning proposal it is an option to develop Miðbakki into a lively downtown mixed use project with retail, offices and housing. Otherwise as shown in plans, it is possible to create the Geirsgata Boulevard without developing Miðbakki.

The connections to the harbour are with pedestrian ways connecting Miðbakki with the existing Kvosin. If Miðbakki will be developed later, it can still serve the city as a green parking area with possible small retail units for ice-cream and hot dog stands, sitting areas with glass windshields panels that can create shelter for reclining at Miðbakki as shown on drawings.

# BOULEVARD

INCLUDING MIÐBAKKEI DEVELOPMENT





EAST HARBOUR - MASTERPLAN  
LOT B  
SCALE 1:500





# EAST HARBOUR - HOTEL FLOORS LOT B SCALE 1:500



Level 2 - 5  
250 Rooms

Level 6  
Penthouse floor

## Concept

We believe in full integration of the entire area for Lots B and C. This will allow the interaction of all elements by:

- Linking the green hill with the harbour front
- Ensuring a lively façade at street level with vivid and varied store fronts
- Adding an inner landscape square to link Lot B+C
- Creating sheltered area for pedestrians yet openness between the Lot B and the harbor front
- Creating a mix of energizing functions such as a cinema/Art Academy, and retail and office areas at street level

## The Hotel

The hotel will span the northwest boundary of the lot. Opening up to the plaza at Geirsgata it will benefit from both the view of the inner harbour (north) and the new cultural plaza. By facing the hotel in the direction of the harbour we will benefit from the open public functions in the hotel's lower level which will service and vitalize the street level, both towards the plaza and the harbour front.

Furthermore an open corridor linking Lot B with the harbor promenade has been added between segment 1 and 2 of the hotel volume.

The potential risk of traffic noise interfering with hotel activities is minimized at this location. Furthermore, the hotel will benefit from being not only a part of the CCH but also in contact with the city core.

A spa and wellness center will be located in the penthouse, facing the plaza.

## Hotel Conference breakout

The layout of the hotel conference facilities and connections to the Concert Hall has been revised to provide better connection between the Cultural Plaza and the harbor.

The conference hall exhibition space and associated meeting rooms have been moved to the parking garage level. Relocating these functions provides for access from either the cultural plaza (through monumental stairs and elevators); or directly from parking. Placing the meeting functions at the lower level allows for the Cultural Plaza to open directly to the harbor. Daylighting of the exhibition space is provided by raised roof areas, creating sculptural forms at the plaza level, while allowing light to the lower meeting facilities. The exhibition again serves as the connection of the hotel functions (both public and service) to the CCH main conference hall. This connection provides dedicated service access from the banquet kitchen and a separated pedestrian link from the hotel to the CCH.

# LOT B

## Banquet and loading

Banquet kitchen is located beneath the conference lobby of the hotel and hotel restaurant with direct access to restaurant areas and all conference rooms including conference hall. Hotel/food service loading is centralized, accessed from the service road behind the hotel. The central location allows for controlled distribution of goods to appropriate service areas. Larger exhibition deliveries would also occur in the central dock, while smaller deliveries would arrive directly through the parking garage, allowing for additional flexibility.

## Hotel extension

The height of the hotel is five floors In the current proposal (ground floor mainly retail), but in the first phase extension, a penthouse will be added across the entire length of the hotel. In the second phase, there will be an option to add additional two floors to the corner building of the hotel facing Geirsgata, emphasizing the corner location of the building at this point. Depending on the room types for these future extensions, it will be possible to expand the hotel in stages to almost the required extra 100 rooms within the same footprint.



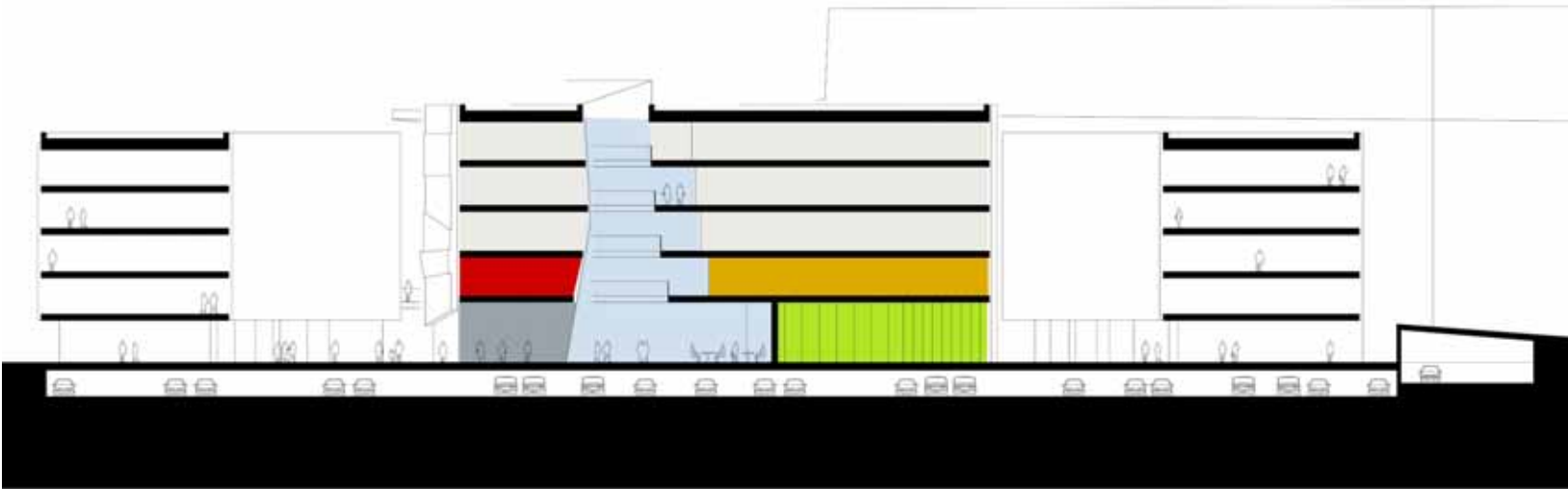
# ART UNIVERSITY

Iceland Academy of the Arts at the New Cultural Center  
As an alternative to a cinema complex a proposed location of the Icelandic Academy of the Arts allows a five-storyed building of 10.000 m2 while a study report of LHI's requirements is 9.000m2 (According to programmatic study done by Gláma Kím). Diagrammatic studies show that the internal function of the building will fit well into the site and its configuration will enhance its surroundings on multiple levels.

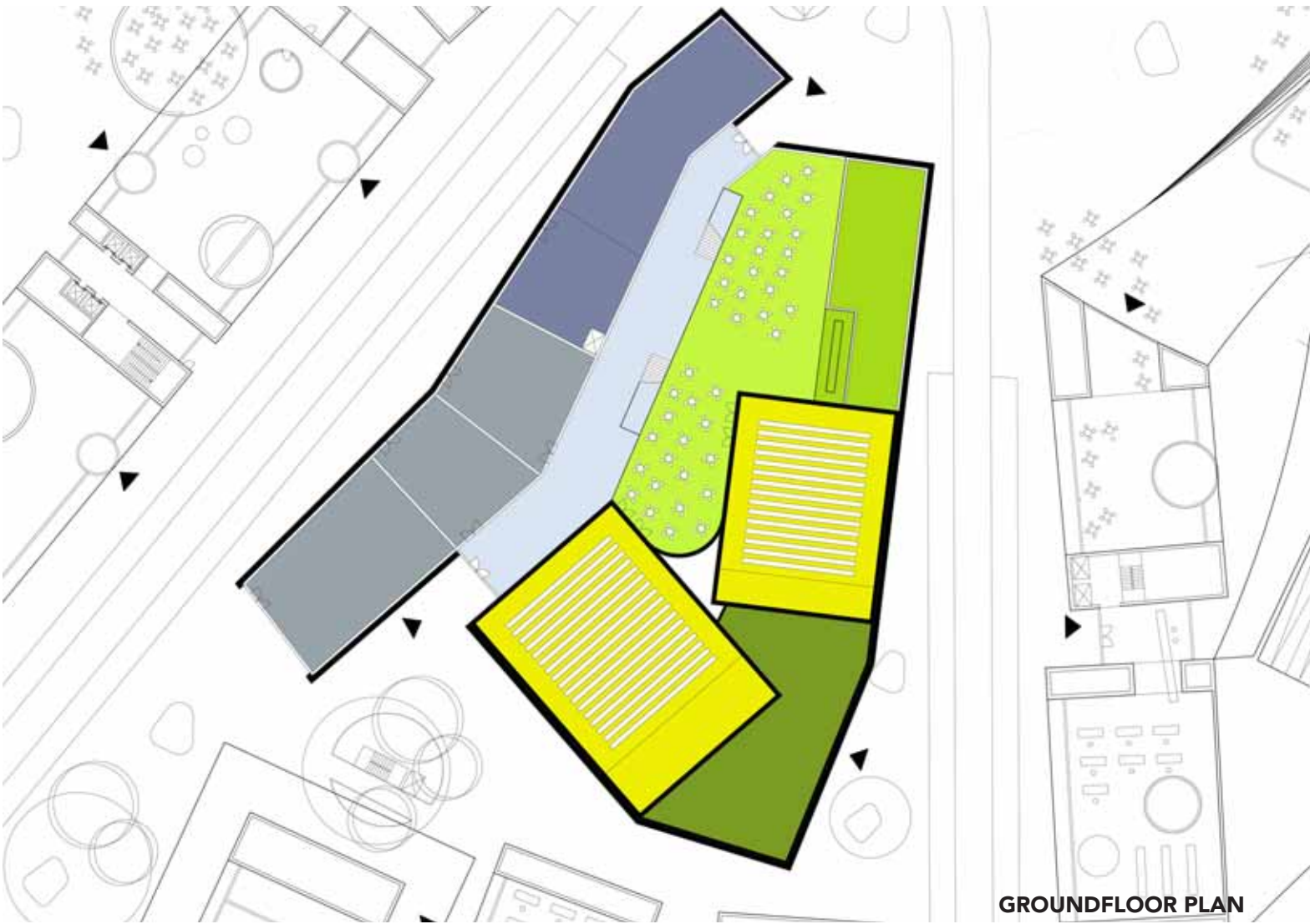
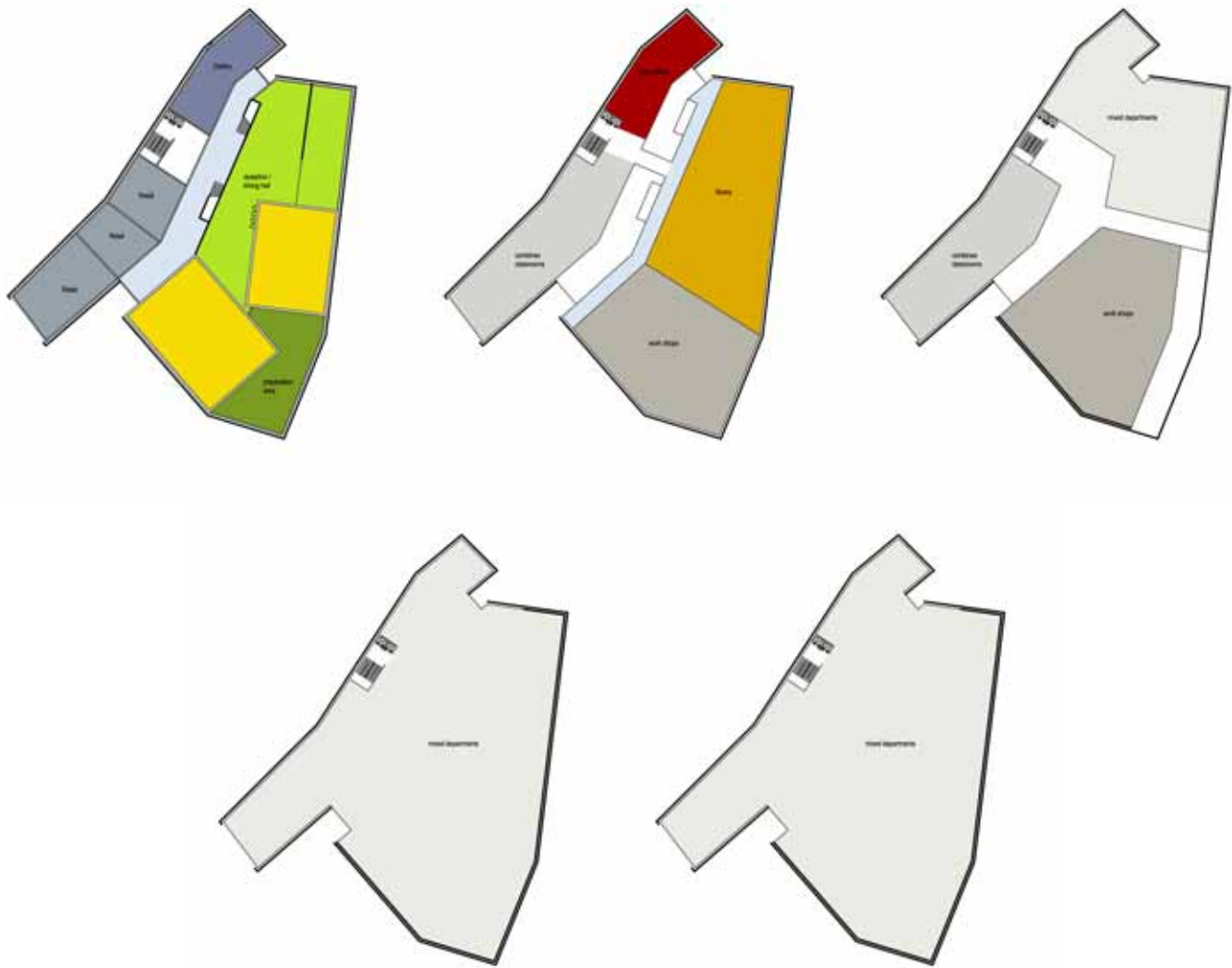
As the idea of this project suggests a new centre of Icelandic culture, is it not appropriate that the main root of Icelandic arts and culture should be included? By moving a school of approximately 500 student and 300

faculty and staff members close to the CCH, it will not only affect the activities of the street life and support local services and shops; it will increase the cultural significance and importance of the new harbour area and fit well within the synergy of the cultural complex.

The schools energy can spill out to the streets as well as host CCH events. The Music Hall, Theatre and art galleries can host events that connect to the conference centre when needed, as well as student exhibitions of any sort can be held in surrounding outdoor spaces and in indoor galleries. The area as a whole will have more flexibility and possibility of hosting future events as well as being enriched by the energy and enthusiasm that is embedded within an institute like the LHI.



SECTION BB



GROUND FLOOR PLAN

## PROGRAM

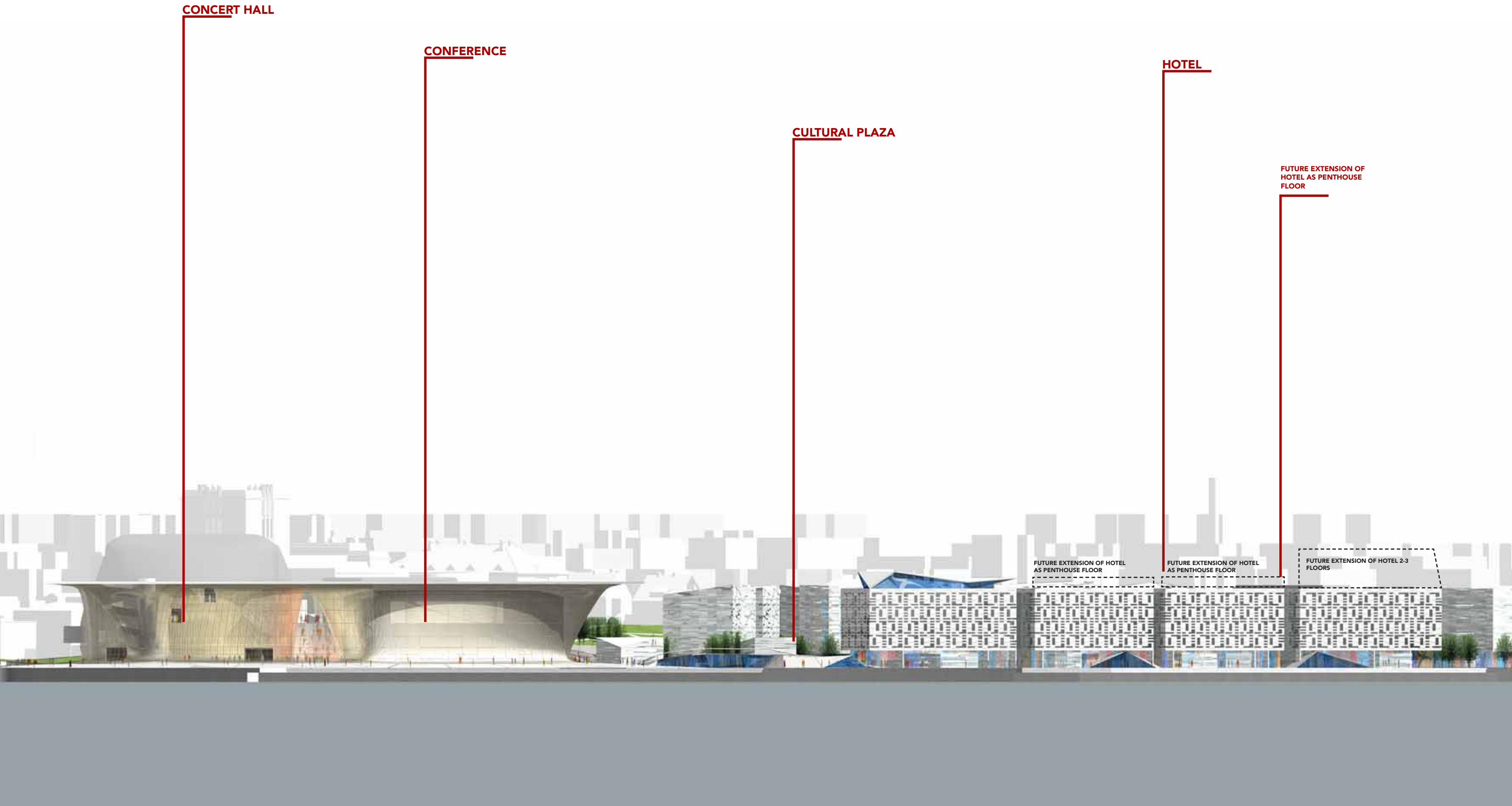
## PLAN AND SECTION







EAST HARBOUR - MASTERPLAN  
HARBOUR ELEVATION  
SCALE 1:750



# LOT C

**The cultural plaza**

The overall composition of Lot B will form a new outdoor destination – the cultural plaza. A sheltered space scaled according to Austurvöllur will be the setting for the concert hall.

The scale of this plaza has been carefully planned to use approximately two thirds of Austurvöllur at street level. This will meet the criteria for an intimate ante space for the CC building. By using the hills it can be extended to meet the requirements for special national or cultural activities –we have sought to create a natural setting which also fills the ambitions of the project.

Essential to the well working and active plaza are active functions. The plaza has been carefully designed with pavilions for cafés, a cinema, a gift shop, and an outdoor sun facing amphitheatre hill. This will allow the greatest possible use throughout the year.

The development of the new version of the plaza takes into account a careful balance of visual and physical contact to the harbour front and yet creating balanced wind and sun conditions of the plaza.



EAST HARBOUR - MASTERPLAN  
LOT C  
SCALE 1:500







DATE: JUNE 21  
TIME: 12:00

# SHADOW STUDIES



DATE: JUNE 21  
TIME: 14:00



DATE: MARCH 21  
TIME: 12:00



DATE: MARCH 21  
TIME: 14:00





**DATE: JUNE 21**  
**TIME: 16:00**



**DATE: JUNE 21**  
**TIME: 18:00**



**DATE: MARCH 21**  
**TIME: 16:00**



**DATE: MARCH 21**  
**TIME: 18:00**





# LANDSCAPE PRELIMINARY STUDY

## New cultural outdoor destination

Considered as one entity the lot B+C will become a new cultural destination in Iceland. Culture seen as celebration of life will become key elements in this new urban area. The contrasting nature of the Icelandic climate and geography will become key elements in this layout. Light elements to celebrate life during the long dark season in winter; water in different appearances; the green vegetation inserted into the plan all celebrates life under these harsh conditions.

## Landscape Design - the Cavescape

A new and characteristic landscape is created as a connecting element for the new Concert House area in Reykjavik. The motif of the landscape is the Icelandic cave turned inside out. Here the soft spoken meets the dramatic, the hot, the cold and light interacts with darkness.

The landscape consists of a 'City-floor', paved with granite, basalt, slate, lava and marble. The stone planes are placed in polygon shapes that form a powerful and unique pattern. The differently shaped planes can be tilted which makes great spatial variation possible. The dislocations in the 'City-floor'

also create edges to sit on and in some places shelters from the wind.

The spatial displacements also create small and large pockets that collect water. These pockets and crevices caused by the shifting angles of the surface, are filled with red and yellow lights, that will glow like lava at night while send out the crystal blue colors of the sea during the day. This type of illumination will light up in different places and hereby lead the way towards the Concert House.

In the southern part of the area, additional landscape features are made. In connection to the buildings and cut outs in the 'City-floor', there are inserted pieces of Icelandic nature. These smaller areas consist of different types of landscapes gathered from different characteristic places in Iceland. The biotopes vary from being very soft, moist and bright green, to being raw, angular and dramatic. In some of the spaces tree types such as elm, rowan, larch and birch will be planted.

On the square in front of the Concert House, the topography

will be hillier. The stone planes tilt upward and become stairs and resting-edges beneath the music café, where one can sit down and enjoy the view of the area or a happening on the big square.

Around the big stone surfaces in the middle of the square are both roaring and calmer waters. Here the sky is reflected and being brought down into the surroundings as a varied element on the landscape plane.





A VIEW ACROSS THE SQUARE TOWARDS THE SEA

**Wind study – addendum to summary and conclusions from Force Technology**

The effect of a new layout of the building development at the new Concert Hall in Reykjavik on the expected wind comfort on the Cultural plaza is evaluated as a desktop study taking the observations and results from a previous wind tunnel test [1] into account.

In the following, the building arrangement tested in the wind tunnel study is referred as “initial” situation.

**Effect on Wind Comfort on Access Ways:**

No significant change of the wind comfort conditions on the access ways compared to the initial situation is expected.

**Effect on Wind Comfort on Cultural Plaza:**

- For wind directions around the axis south-west to north-east and vice versa no significant change of the wind comfort condition is expected.
- For wind approaching from north-west or south-east the new landscape design has a larger positive influence on the wind comfort.

- The elevations, reaching 3 metres above terrain level on the plaza north side and 6 metres on the south side, will probably have a sheltering effect on the wind condition at the plaza.
- Main shelter will be obtained from the isolated buildings on the slopes framing the plaza for these wind directions.
- Depending on the height of the isolated buildings above slope level and, if necessary, in combination with windscreens between the buildings, an establishment of good wind comfort condition can be expected.

For further information, look into the separate report of the desk top study by Force Technology.









VIEW TOWARDS CULTURAL PLAZA



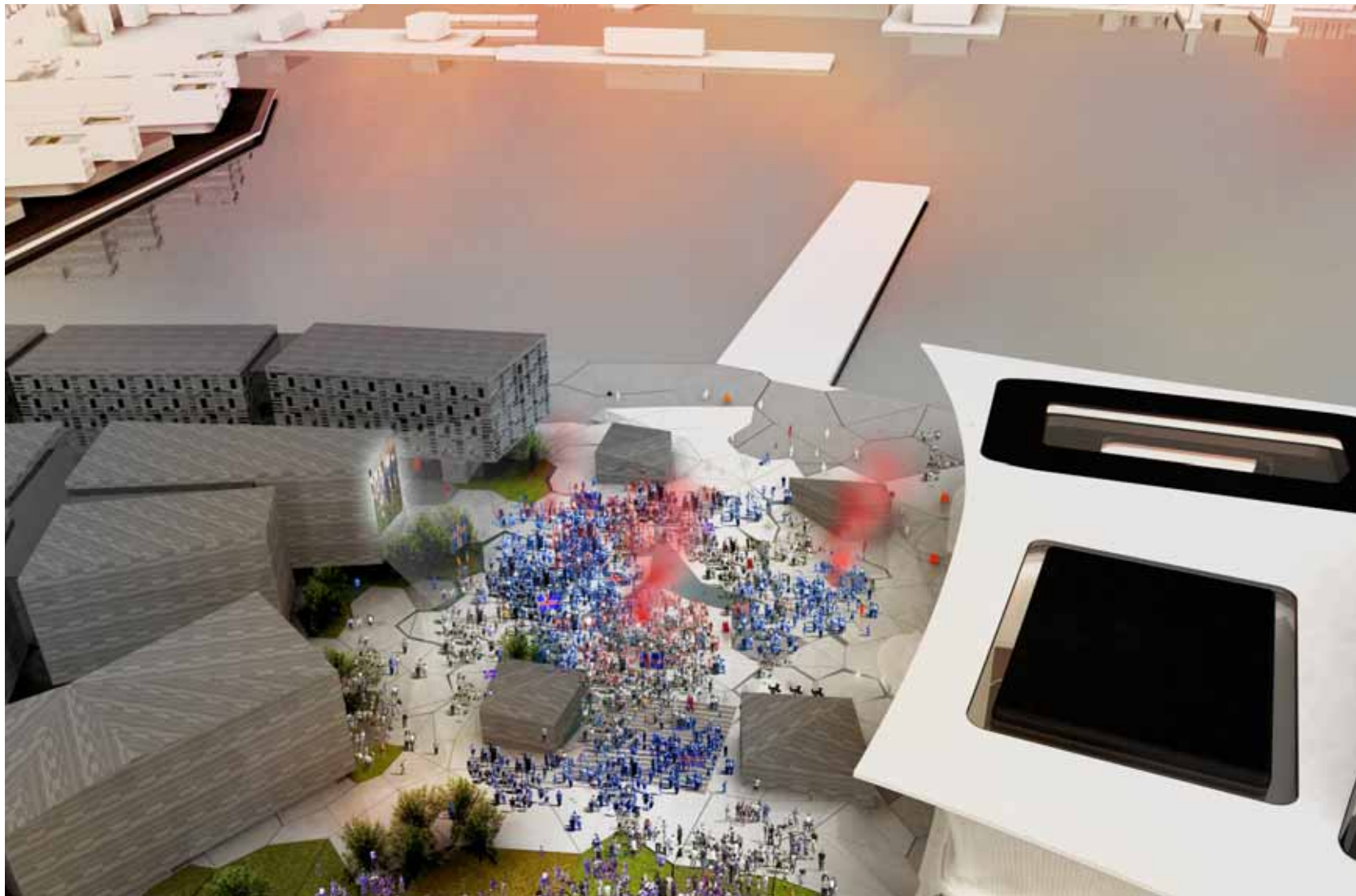


VIEW TOWARDS CCH FROM CULTURAL PLAZA



# CULTURAL PLAZA





**FOOTBALL ON BIG SCREEN**

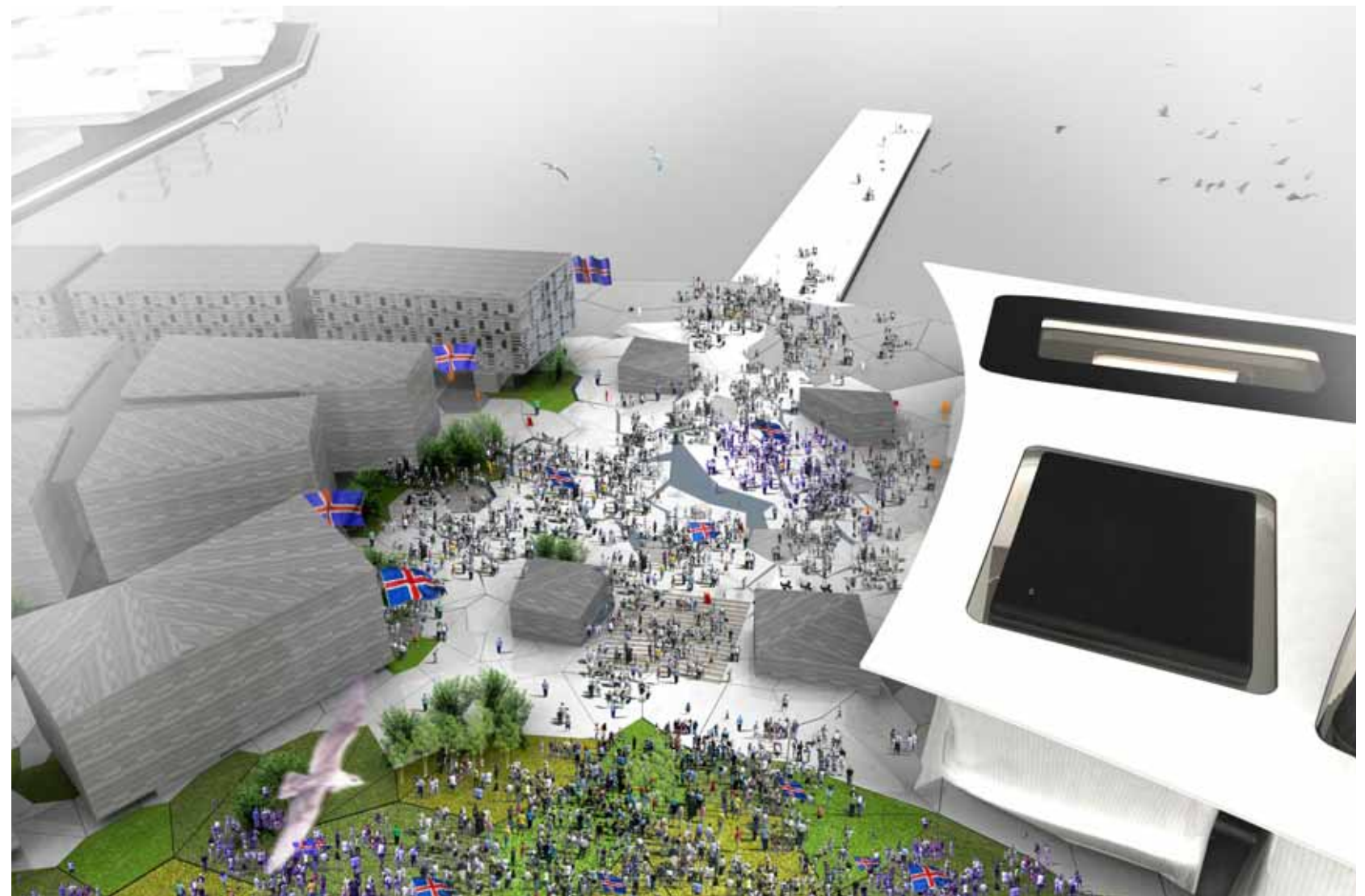
**CULTURAL PLAZA EVENTS**



**OUTDOOR ROCK CONCERT**



**ANNUAL CHRISTMAS MARKET**



**17. JÚNÍ - THE ICELANDIC NATIONAL DAY**

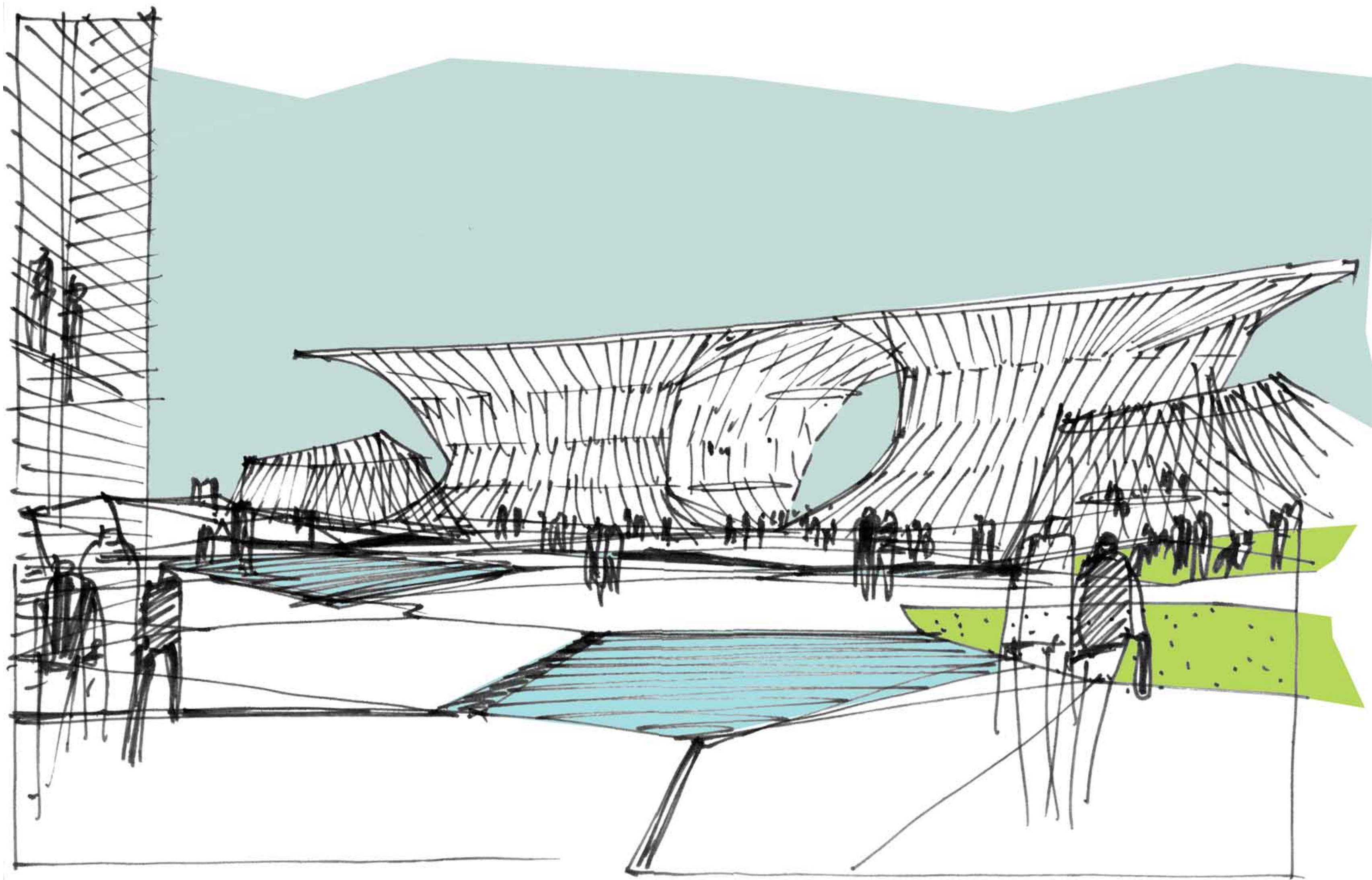




# CULTURAL PLAZA

VIEW TOWARDS LOT B





# CULTURAL PLAZA

VIEW TOWARDS THE CCH BUILDING



Gjörningaklúbburinn  
Finnbogi Pétursson  
Hrafnkell Sigurðsson  
Ólafur Elíasson  
Ólöf Nordal  
Kristinn Hrafnsson  
Lilja Pálmadóttir  
Ragna Róbertsdóttir  
Sigurður Árni Sigurðsson



# ART COUNCIL

## ARTIST COMPETITION

Our group is very focused on stimulating a cultural and creative environment. One way to achieve that is to involve artists in the projects, both in the buildings’ architecture, urban environment and landscape design.

In more detail the competition can influence the following:

- Building exterior and conceptual design.
- Urban environment; cultural plaza, retail plaza, pedestrian streets, harbour quay, etc.
- Art work as part of or in relation to selected buildings.
- Stand alone art work such as sculptures.
- Design groups with architects and designers.

The selected artists could enrich everything from minor building elements and sculptures to the whole project if the art piece would tie together the project or link the development to the existing Kvosin. With that in mind we see this art competition

as an open competition within the boundaries of Fasteign and Klasi proposal with respect to cost, planning and organization.

Artists participants list can be open, but we would like to include the following local artists as a starting point to the competition:

- Gjörningaklúbburinn (Icelandic love corporation)
- Finnbogi Pétursson
- Hrafnkell Sigurðsson
- Ólafur Elíasson
- Ólöf Nordal
- Kristinn Hrafnsson
- Lilja Pálmadóttir
- Ragna Róbertsdóttir
- Sigurður Árni Sigurðsson

The competition can be local or international and the artist selection can be individuals or in groups or even more than one artist can be selected.

The competition jury will be composed of selective members of Fasteign / Klasi, Project Architects, Austurhöfn, city of Reykjavík and members of the art community in Iceland.





**PLAZA**  
VIEW TOWARDS THE CCH AND CINEMA BUILDINGS





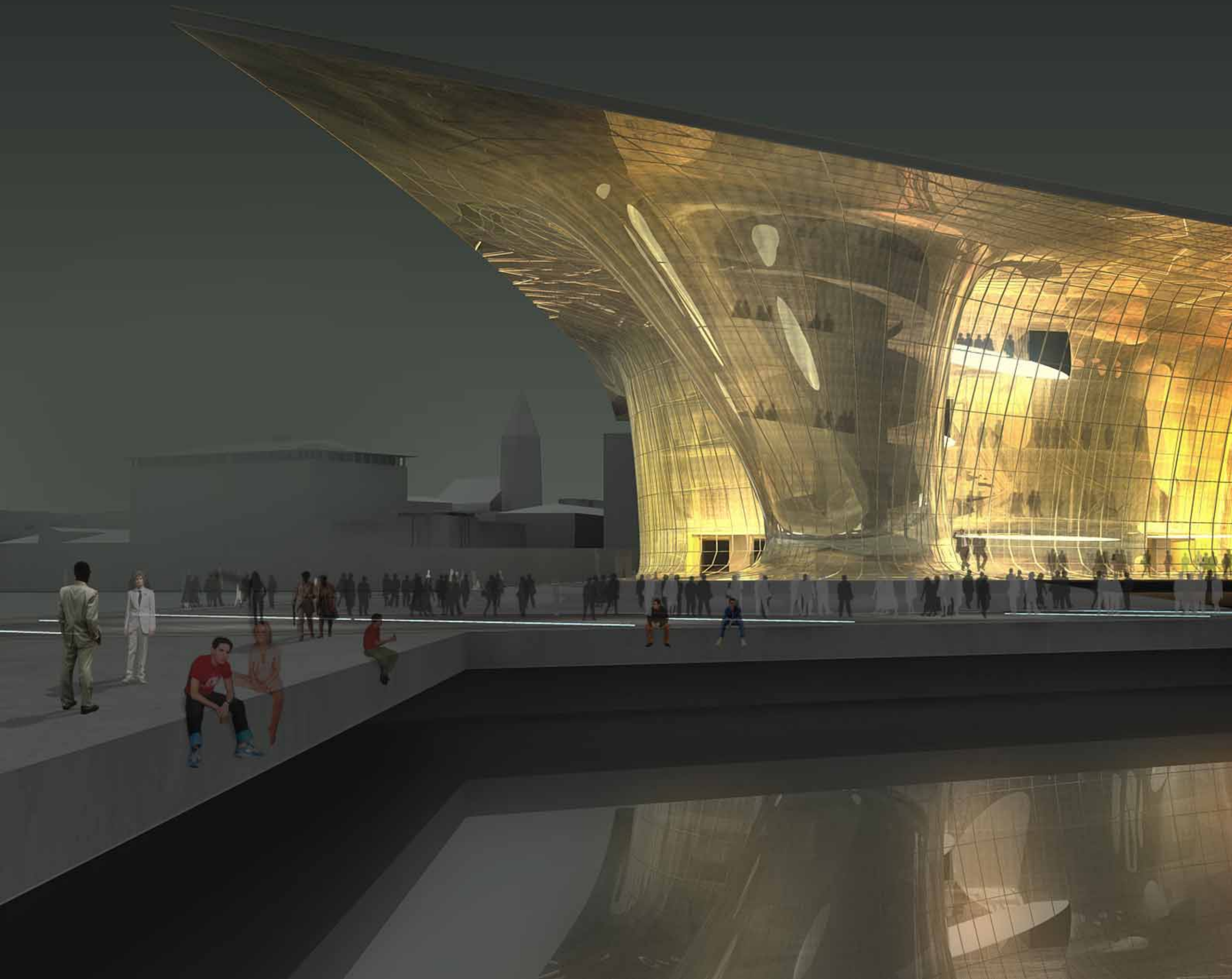


# SPIRADÓS

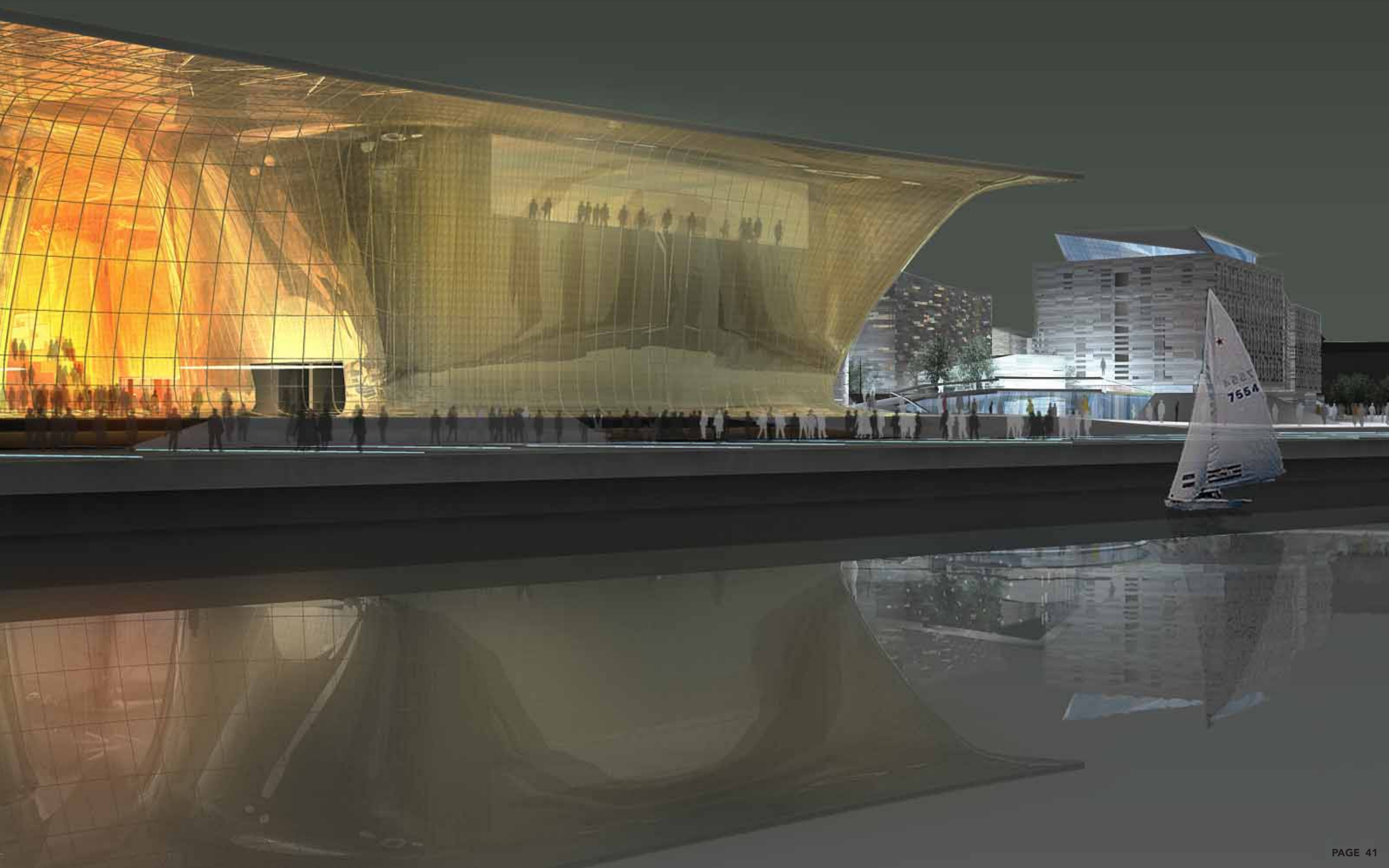
## THE CC BUILDING

*Music box: A container enclosing an apparatus capable of mechanically reproducing music activated by clockwork. A mystical piece of mechanics turning the unreachable world of music, beyond words, beyond mind and only to emotions*





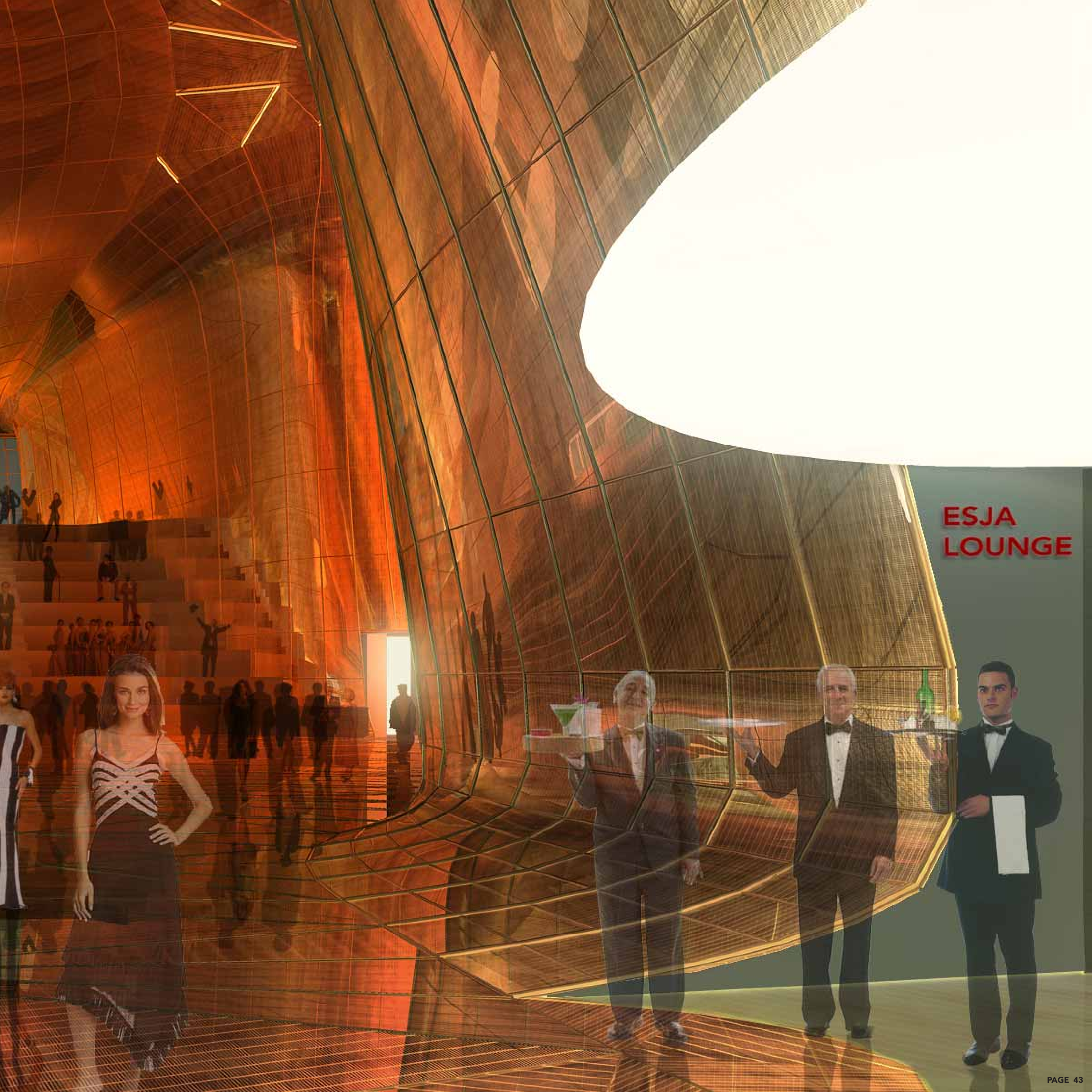










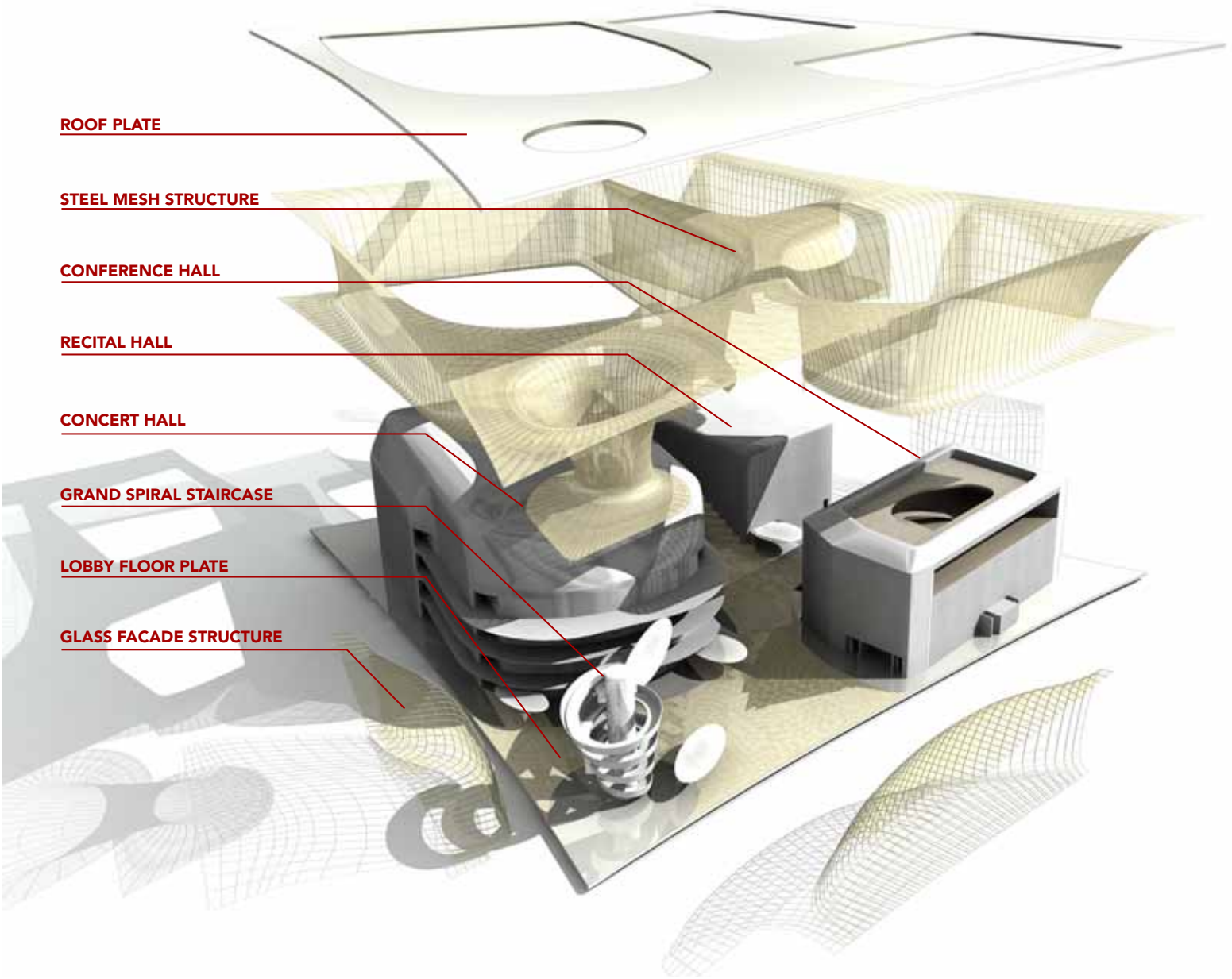


## ESJA LOUNGE



# SPIRADÓS

## THE CC BUILDING



**Concept**

Spiladós contains three “instruments” – three instruments located in the three main halls. These instruments, together with the fourth unit, occupy each corner of the building. The soft surface of the instruments begins at the floor and progresses upwards, curved, and blending into the roof. Earth and sky are united; four extruded instruments combine into one entity, one Spiladós. Concave “curtains” of curved clear “diamond” glass sit between the instruments, offering views of the harbour, the Atlantic Ocean and Esja.

The business plan for the building maximises this flexibility and therefore the Spiladós must be able to design each individual event to emphasize the right atmosphere and meet expectations.

The high grade stainless steel mesh cladding will not only reflect the ever shifting natural daylight conditions, but will also, with integrated artificial light fixtures, create a dynamic scenography in accordance with the character of the event.

**Arrival – upper and lower area**

The arrival area will be on a split level. One at grade right off the main plaza in to lobby and one from the arrival at the underground parking level with multiple openings at the entrance zone allowing daylight and view into the ground floor atrium via voids between the two levels. At the lower level, wardrobes and restrooms are located next to the lower entrance lobby. This lobby can also be used for registration during conferences.

**The Lower Lobby**

The lower lobby has now been expanded into become the main lobby for the conference hall. After going through the circulation, flow and congestion studies of all three main halls we have expanded the program area for the foyer function with an extra 500 m2 to ensure a well working and flexible use of the building. Daylight and views to the the upper foyer has been provided via openings in the ceiling as well as and opening directly into the harbor front.

**The Upper Lobby**

The foyer will face south and reach into the plaza. To the north and east it will have a remarkable waterfront view, without interfering with the ongoing harbor activities along the pier. Though still at a concept stage, we foresee a musical composition of various musical instruments creating the character of the three halls. The space in between these sculpted elements will form a multilevel atrium which will direct the human traffic and be able to create a different character and atmosphere for the various purposes as required. Proximity between the halls will stress the potential for synergy between activities as well as the ease of use of the services.

**Access to upper balconies**

The routing to the upper balcony becomes part of the scenography leading to the events in the main hall. The routing has now been split into two separated routings to ensure flexibility. One is located between the two main halls, the instruments blend together in an “amphi-staircase” leading the way up to the balconies. Part of this staircase element could be used for animating foyer concerts. Reaching to the top of the staircase this routing allows for a similar attraction of coastal views. The second composed by the fourth instrument supplementing the three main instruments which contains vertical access to the upper galleries of the main hall. At the top level of this instrument also serves as a public observatory occupies the corner location and allows great water front and Esja views. The bridges between this fourth instrument are composed of soft shaped floating “clouds”, adding additional dynamic and contrasting character to the height of the space.

**CONCERT HALL – the Main Instrument**

The hall concept as requested by ARTEC has been fully fit into the “instrument” that sits in the eastern corner of the CC building. Located with its entrance facing Esja, it is next to the Rehearsal Hall and is an immediate link to the loading area. The design of the space combines the use of brass grains blended into the concrete, golden metal mesh curtains and

wooden flooring contrasted by flaming red chairs. This to celebrate and to emphasize the anticipation and intimacy of the performance or events taking place. On gallery area for the upper galleries gallery and foyer is separated by the gentle cladding of the steel mesh “textile”. Special attention is being paid to create the right mix of transparency and clear openings to offer an intimate relation between the two spaces. Extra width has also been added to gallery area.

**CONFERENCE HALL – the Flexible Instrument**

The “shoebox” concept, as requested by ARTEC, has been fully fit into the instrument sitting in the western corner of the CC building. It sits next to both the main entrance, and the Rehearsal Hall and is closely linked to the hotel and exhibition area. Service cores integrated at each gable of the instrument provide full vertical integration of lower level support areas and the banquet kitchen, the conference hall as well as the floor on the top of the hall; a new gastronomic destination – a sky restaurant and lounge - in town taking a prime location over viewing the entire harbour area. From this new Iceland sky restaurant, access via the roof garden allows further access to a panoramic roof terrace showing the splendor of the harbour and view of Esja.

According to the brief, the conference hall must be both flexible – allowing a subdivision into two areas - as well as accoustically controlled. The latter will be achieved via an ornamented mural curtain system integrated into the wall area

A sliding panel in the hall facing the northern façade opens up to see the sun setting in front of the harbour front on certain occasions. During normal operations, this will also assure the potential of providing daylight and views during breaks or on non light sensitive occasions, creating an overall high comfort level during long sessions. In the same manner a similar window is facing to the lobby entrance.

**REHEARSAL HALL – the Intimate Instrument**

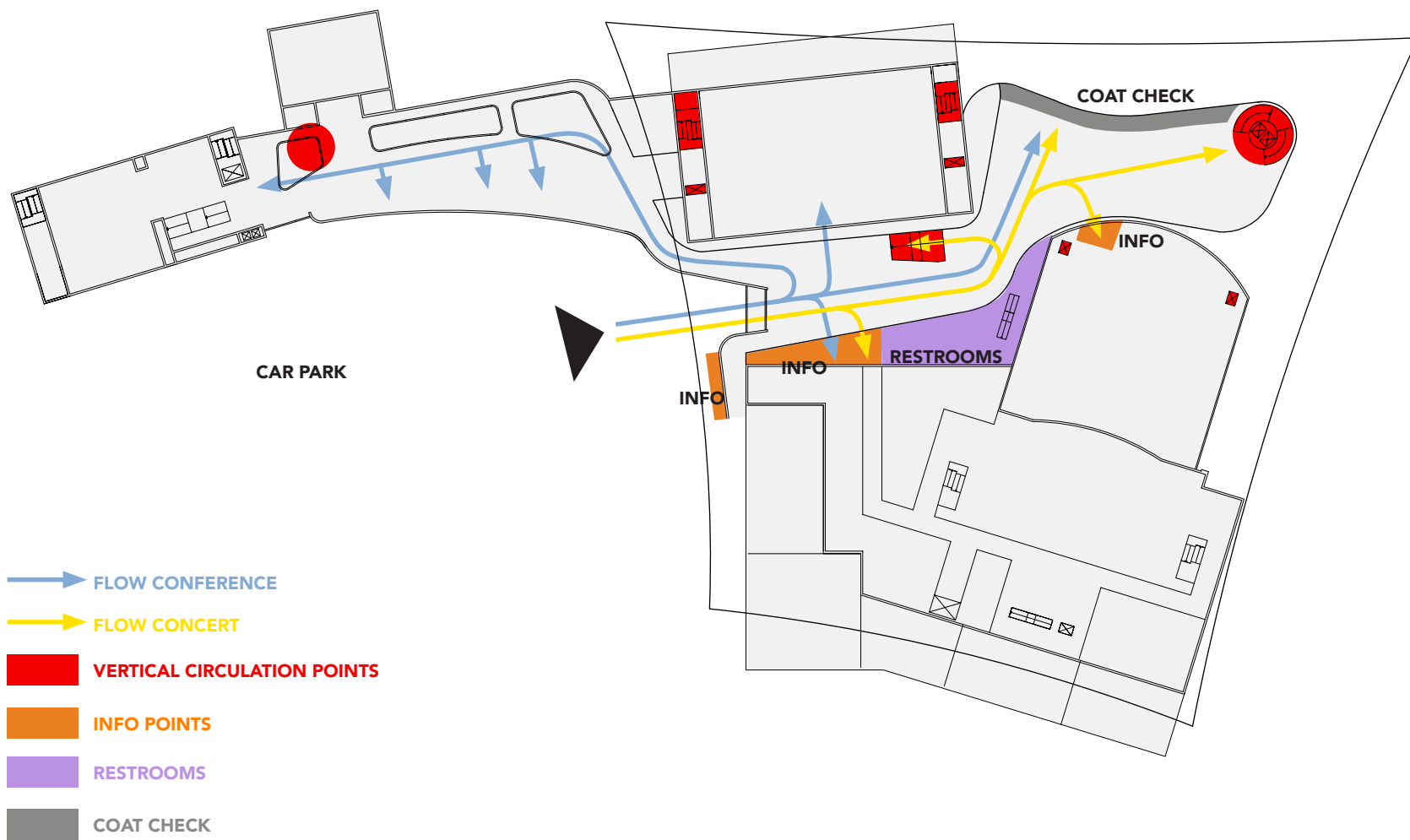
The “shoebox” concept as requested by ARTEC has been fully fit into the instrument sitting in the southern corner of the CC building. Sitting next to both the main entrance, and the Main Hall, it is also closely linked to the conference hall and loading dock. A sliding panel in the hall facing the southern façade opens up to see the daylight and the Cultural Plaza. This allows for flexibility fro shifting conditions; during long during the day rehearsals and non light sensitive performances.

**BACK-OF-HOUSE SERVICE AREA**

Factors essential to the successful operation of a Concert hall are the ease of access, the functional rational flow, a high level of security, a low risk of failure and with an overall clarity in layout. With the help of experienced consultants from around the world we have sought to create a high class facility that fulfills this aim by:

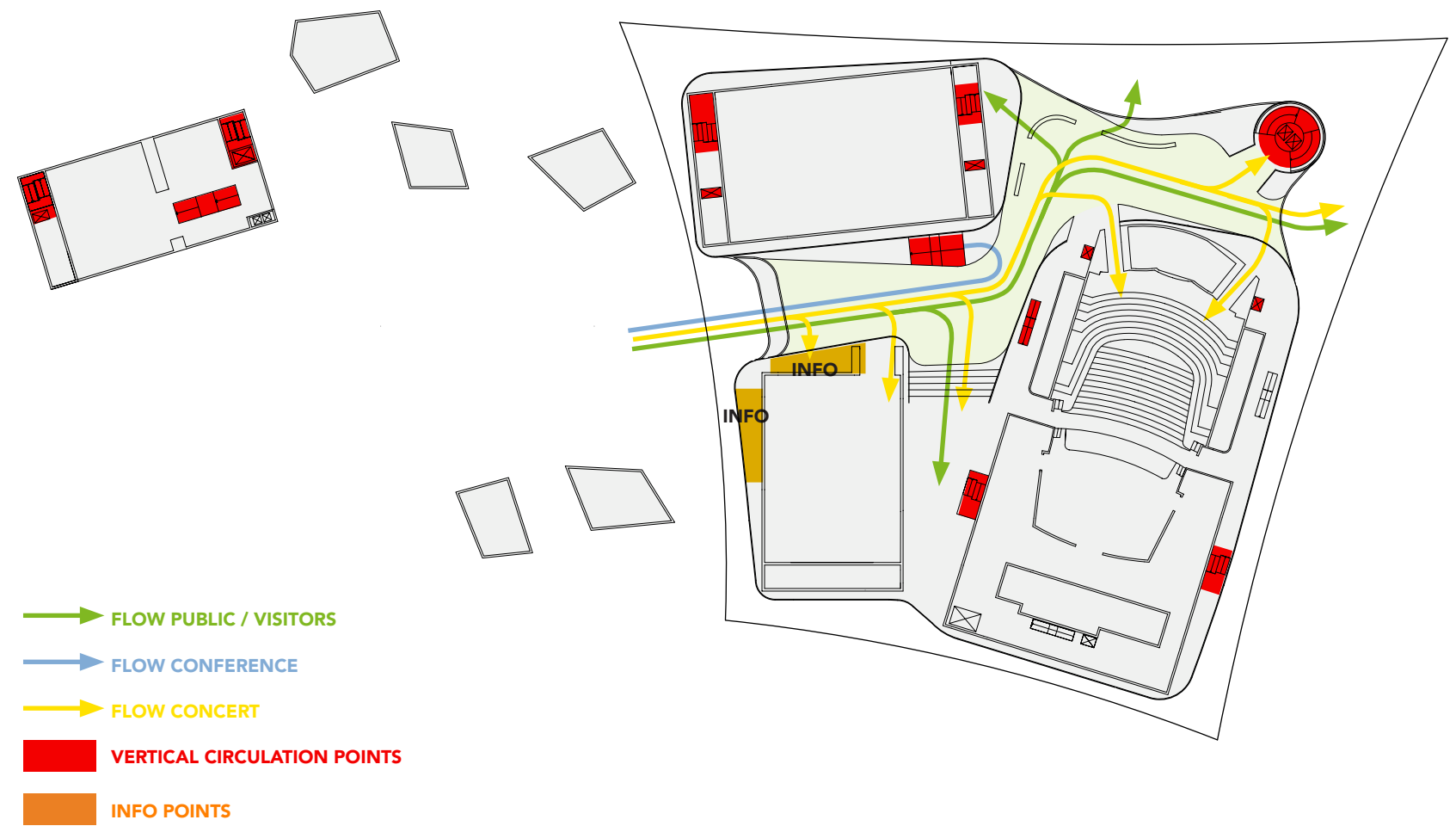
- Creating a layout which allows for smooth everyday operation
- Creating an enclosed and secure backstage environment with easy access to the front of house
- Ensuring an open plan layout in the administration which improves communications
- Creating a dual performers' entrance and manageable secure loading zone
- Making the musicians' lounge become an appropriate setting for recreation and a “Green Room ” function
- Keeping the two main halls at ground level to ensure smooth operations which do not rely on vertical transport or flow.





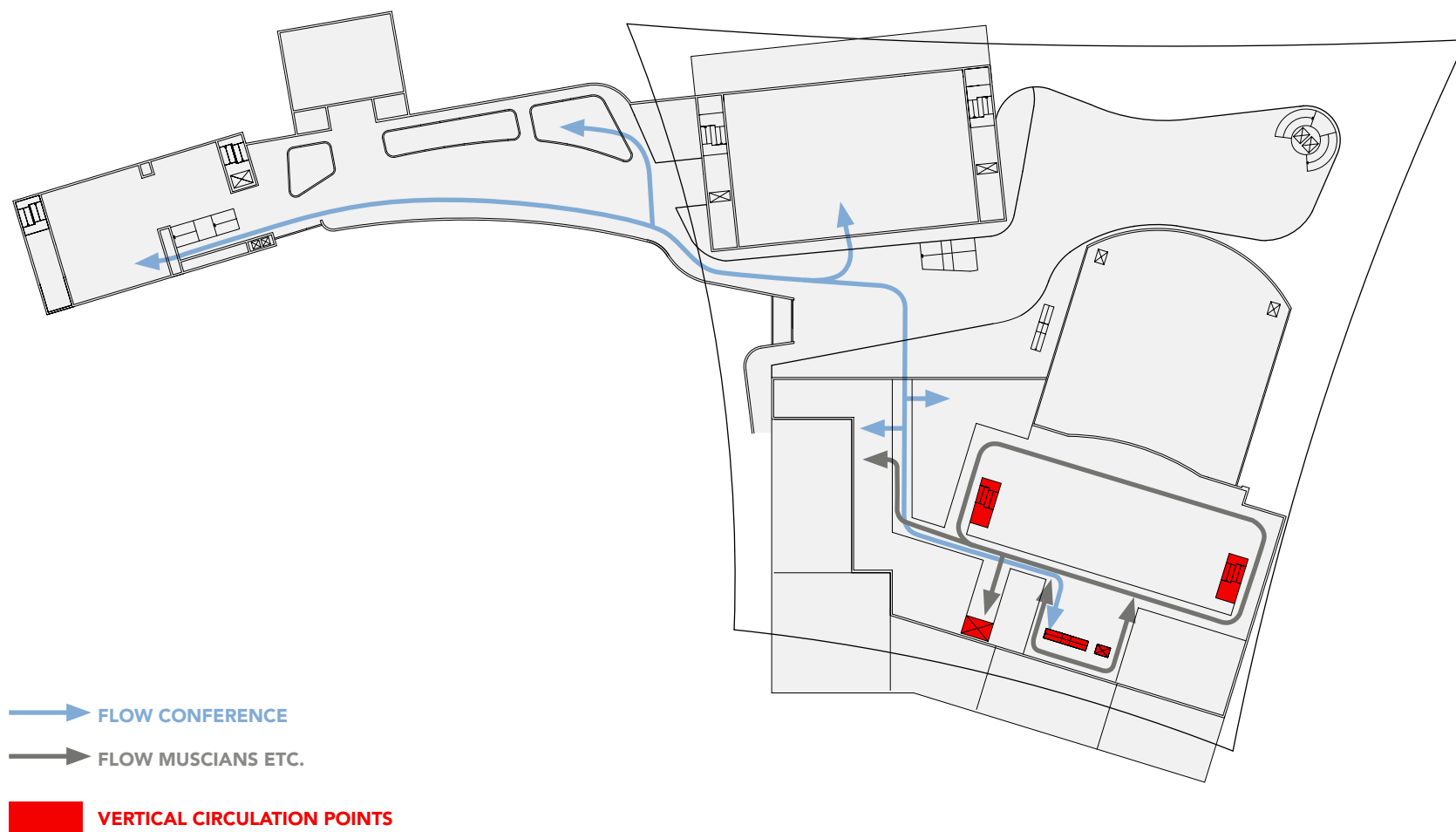
# PUBLIC FLOW

PARTERRE LEVEL



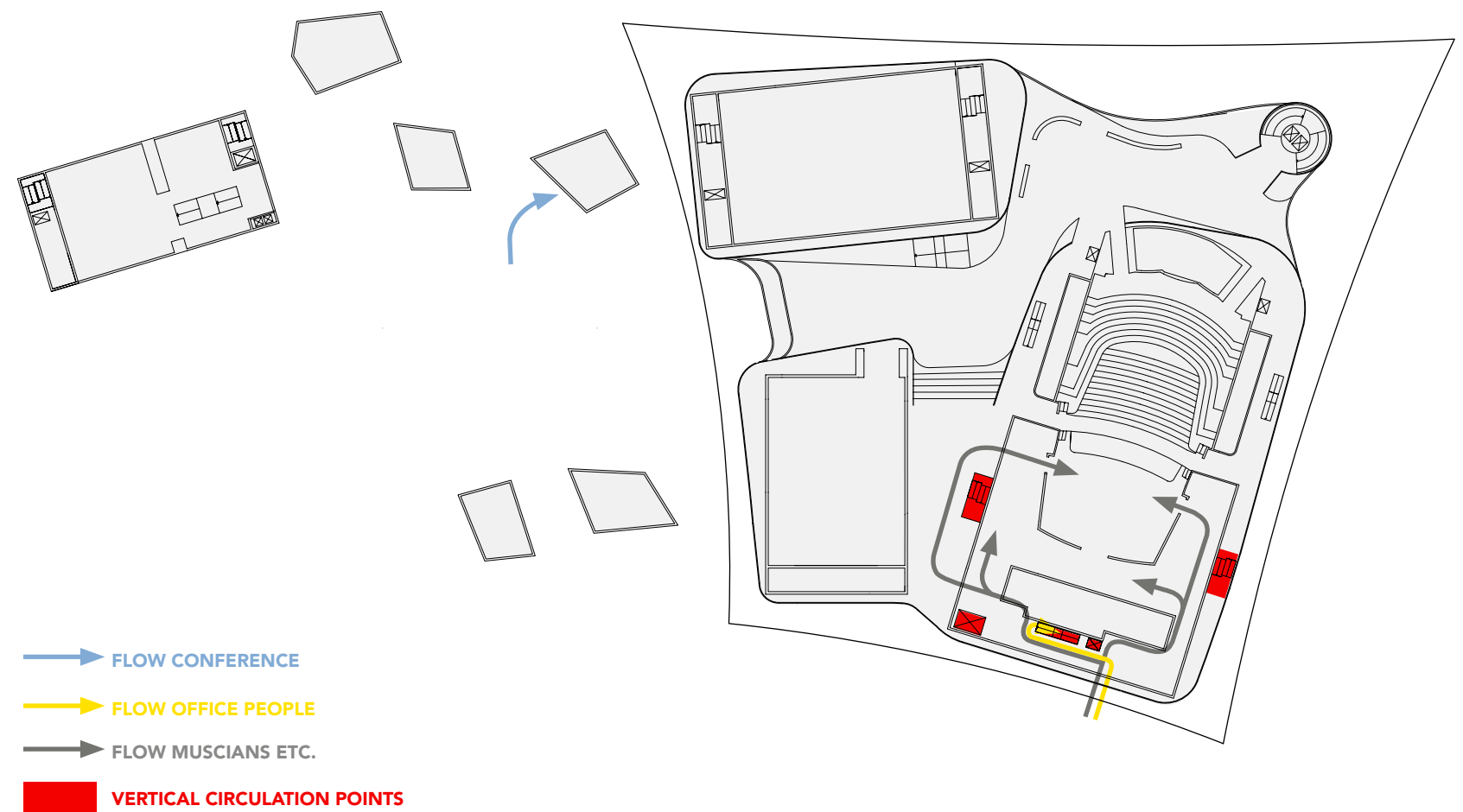
# PUBLIC FLOW

GROUND FLOOR LEVEL



# INTERNAL FLOW

PARTERRE LEVEL



# INTERNAL FLOW

GROUND FLOOR LEVEL



# REVISIONS

The two large conference rooms have been made useable as the 4th hall to meet the requirements of the revised space list. The hall is proposed as one entire room with the possibility of subdividing the space into two individual conference rooms connected directly with the exhibition areas and breakout facilities. The room obtains daylight from a sculpturally shaped skylight that also creates the eight meter high space as required.

The layout of the hotel conference facilities and connections to the Concert Hall has been revised to provide better connection between the Cultural Plaza and the harbor. The conference hall, exhibition space and associated meeting rooms have been moved to the parking garage level. Relocating these functions provides for access from either the cultural plaza (through monumental stairs and elevators); or directly from parking. Placing the meeting functions at the lower level allows for the Cultural Plaza to open directly to the harbor. Daylighting of the exhibition space is provided by raised roof areas, creating sculptural forms at the plaza level, while allowing light to the lower meeting facilities. The exhibition again serves as the connection of the hotel functions (both public and service) to the CCH main conference hall. This connection provides dedicated service access from the banquet kitchen and a separated pedestrian link from the hotel to the CCH.

Hotel/food service loading is centralized, accessed from the service road behind the hotel. The central location allows for controlled distribution of goods to appropriate service areas. Larger exhibition deliveries would also occur in the central dock, while smaller deliveries would arrive directly through the parking garage, allowing for additional flexibility.

The Lower Lobby has significantly increased in size and become both more inviting and functional. The ticket pick-up desk for cardholders, the additional stairs to the Upper Lobby, the restrooms and the cloakroom are positioned in a logical order and allow for easy flow and smooth operations at arrival before concerts as well as during intermissions and on departure. At the same time these flexible spaces represent useful additional service / breakout areas of around 500 sqm for large conferences. Through adding the lower level for conference activities it is now better separated from the rest of the public lobby.

Large sculpturally shaped openings allow daylight to fall into the entire Lower Lobby and form a visual connection with the spacious Upper Lobby. During the day dramatic effects of changing light reflections on the steel mesh, falling drape-like into the Lower Lobby and in the evening, artificial lighting behind the mesh as well as close to the openings, contribute to the overall experience of a constantly changing space that serves as a dramatic setting for an unlimited variety of performances and presentations.

The public circulation system has been completely revised to achieve a smoother flow between the different sections and levels of the lobby. The additional main staircase between the Lower and the Upper Lobby has improved the key connection between the service functions in the Lower Lobby and the main circulation space on the Upper Lobby and further upstairs. Two new elevators have been integrated into the concert hall front doubling the number of public elevators to four. Three of these are connected to the Parterre level.

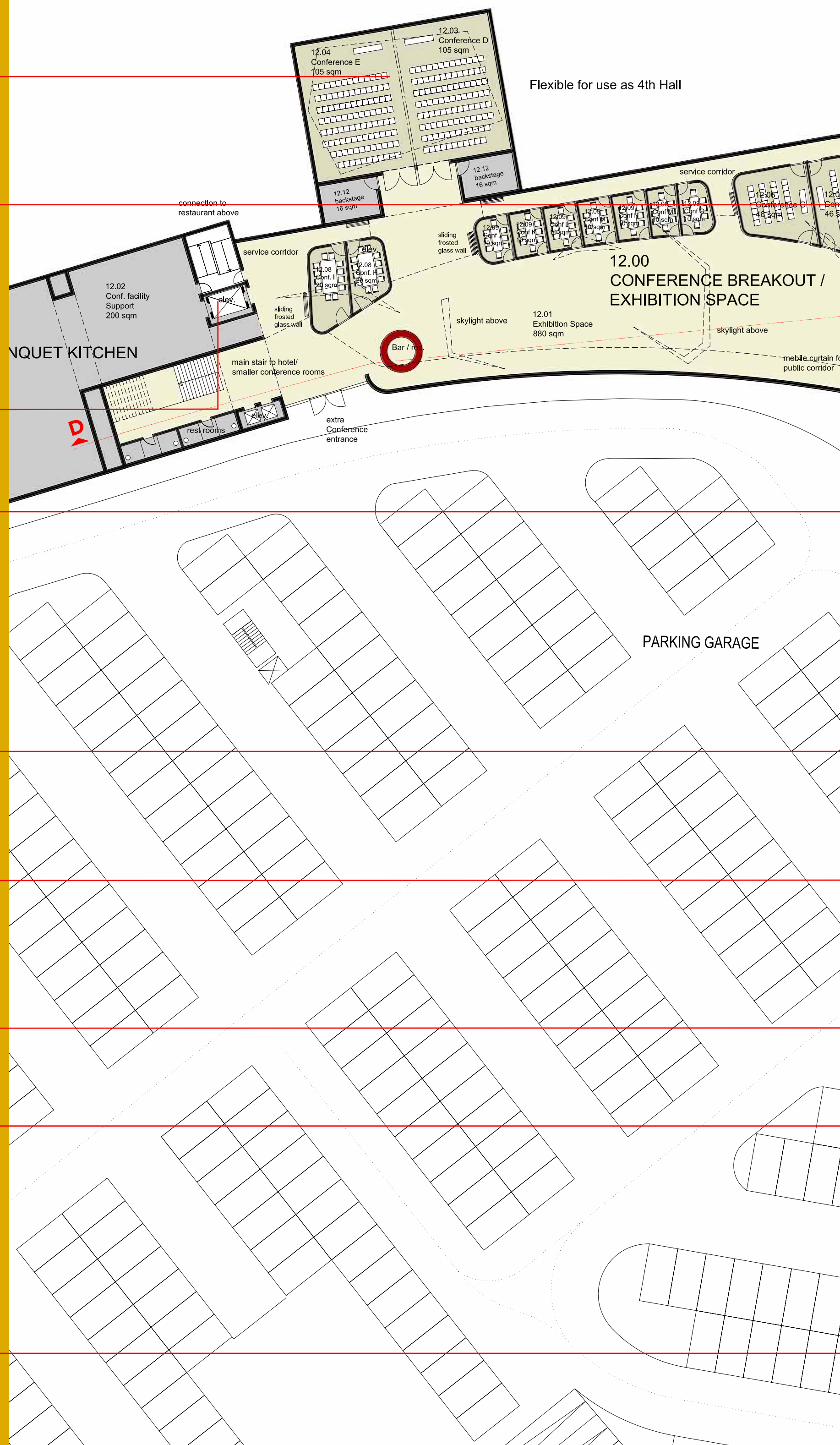
The majority of restrooms remain on Parterre level, but have been moved to a more central location with immediate access to both staircases and the three elevators.

The cloakroom has been moved to a more central location opposite the main restroom area, between the two staircases and close to the three elevators. The length of its desk, which is critical for speedy operations before and after events, has been maximised.

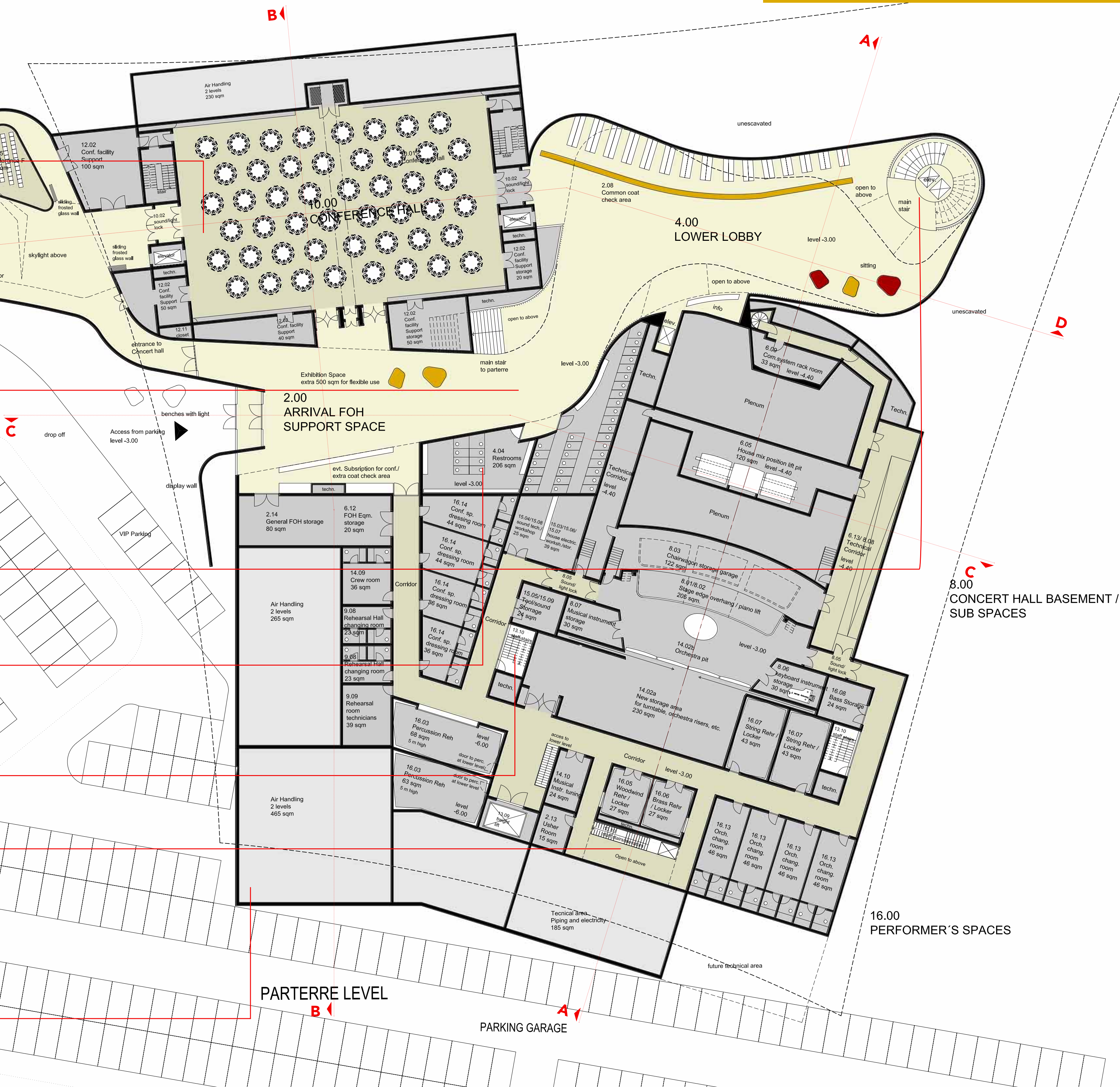
Internal staff circulation has been improved by moving staff stairs to both sides of the concert hall, thus shortening distances between key service areas. Together with the stairs at the back of the concert hall there are now three vertical service routes, which link stage, storage, performers and administration areas on the various levels.

Back of house facilities have been completely revised and become more efficient with shorter distances between performers' spaces and the stage area. Additional storage and dressing rooms according to the revised space list have been integrated. Performers' spaces have been improved by concentrating all performers' facilities (artists rooms, rehearsal and storage spaces, workshops etc.) on the stage level and the two immediately adjacent levels above and below. The parterre level connects large dressing room facilities and rehearsal rooms with easy access to stage and storage areas. Rehearsal rooms have been moved from underneath the concert hall closer to the other performers' and administration areas shortening the internal distances. The large storage area (from the revised space list) is close to the pit and has easy access to the freight lift. The detailed layout remains flexible and will have to be revised according to the needs of the ISO.

Locations for an efficient air handling system have been investigated. Look at separate chapter on air handling for further information.









# GROUND FLOOR LEVEL

## REVISIONS

### HOTEL LOBBY / CONFERENCE

The hotel lobby has been increased with more space for loading to the hotel and the conference facilities directly into the banquet kitchen and the exhibition area below. The restaurant and upper kitchen facilities is also improved in relation to international hotel standards. The lobby is situated closer to the central location in the middle of the hotel complex keeping shorter distances from the main vertical circulation to the individual hotel rooms. The conference hall exhibition space and associated meeting rooms have been moved to the parking garage level. Relocating these functions provides for access from either the cultural plaza or upper lobby (through monumental stairs and elevators); or directly from parking.

### UPPER LOBBY

The Upper Lobby has been redesigned with larger openings into the Lower Lobby, which create a better visual connection between both levels. As a public space the Upper Lobby will – especially during day time – benefit from the improved functionality of the Lower Lobby and the improved separation of conference activities on the lower level. The sculpturally shaped space will continue to enjoy dramatic light effects of changing daylight reflections on the steel mesh, falling drape-like from the ceiling onto the floor and partly into the Lower Lobby. In the evening artificial lighting behind the mesh (as well as close to the openings) will contribute to the overall experience of a constantly changing space, which serves as dramatic setting for an unlimited variety of performances and presentations.

### LOBBY BARS

Lobby bar areas have been redesigned making it more suitable and effective for serving large audiences during intermissions.

### BOX OFFICE – ticketing

The Box Office has been moved to an inviting position at the main entrance of the concert hall. There is immediate access both from the outside Plaza – as a shop for advance ticket sales - and from the Upper Lobby for picking up tickets before concerts. Through the additional pick-up point at the entrance of the Lower Lobby circulation between both levels will be reduced to a minimum. The outside entrance to the shop secures access to the box office, when the hall is closed off for private events. The detailed layout of the box office will depend on the size and structure of its operations. If it should develop into a major ticketing operation for Iceland, its space can easily be increased by adding an additional floor above the present facilities. For ticket control there are two options. It can take place through stewards at each door of the auditoriums. Alternatively tickets can be checked at movable barriers behind the entrances on both levels.

### PUBLIC CIRCULATION

The public circulation system has been revised, resulting in a smoother flow between the different parts and levels of the lobby. Now two main staircases connect the Upper Lobby both with the service areas in the Lower Lobby and with the balcony levels. Two new elevators mean that the overall number of elevators giving easy access to the different levels of the lobby has doubled to four.

### BACKSTAGE CIRCULATION

Internal staff circulation has been improved by moving staff stairs to both sides of the concert hall, thus shortening distances between key service areas. Together with the stairs at the back of the concert hall there are now three vertical service routes, which link stage, storage, performers and administration areas on the various levels.

### BACK OF HOUSE

Back of house facilities have been completely revised and become more efficient with shorter distances between performers' spaces and the stage area. Additional storage and dressing rooms according to the revised space list have been integrated. Artist access to the Rehearsal / Recital Hall has been improved by creating a new assembly area with entrance points to the stage areas in different configurations both at the short and the long sides of the hall. It is also adjacent to the internal staircase to the artists' rooms upstairs and the storage rooms downstairs. From the Stage Door, which is now well separated from the Loading area, there is immediate access to the new conductor's and soloist's dressing rooms and to the stairs, which lead to the dressing rooms on the levels below and above as well as to all other performers' and administration spaces. House Management is ideally located next to a new internal corridor, which links backstage and front of house areas. It is also positioned closely to the Stage Management / Production office, from which one can oversee the Receiving area and have easy access to the Rehearsal Hall.

### PERFORMERS' SPACES

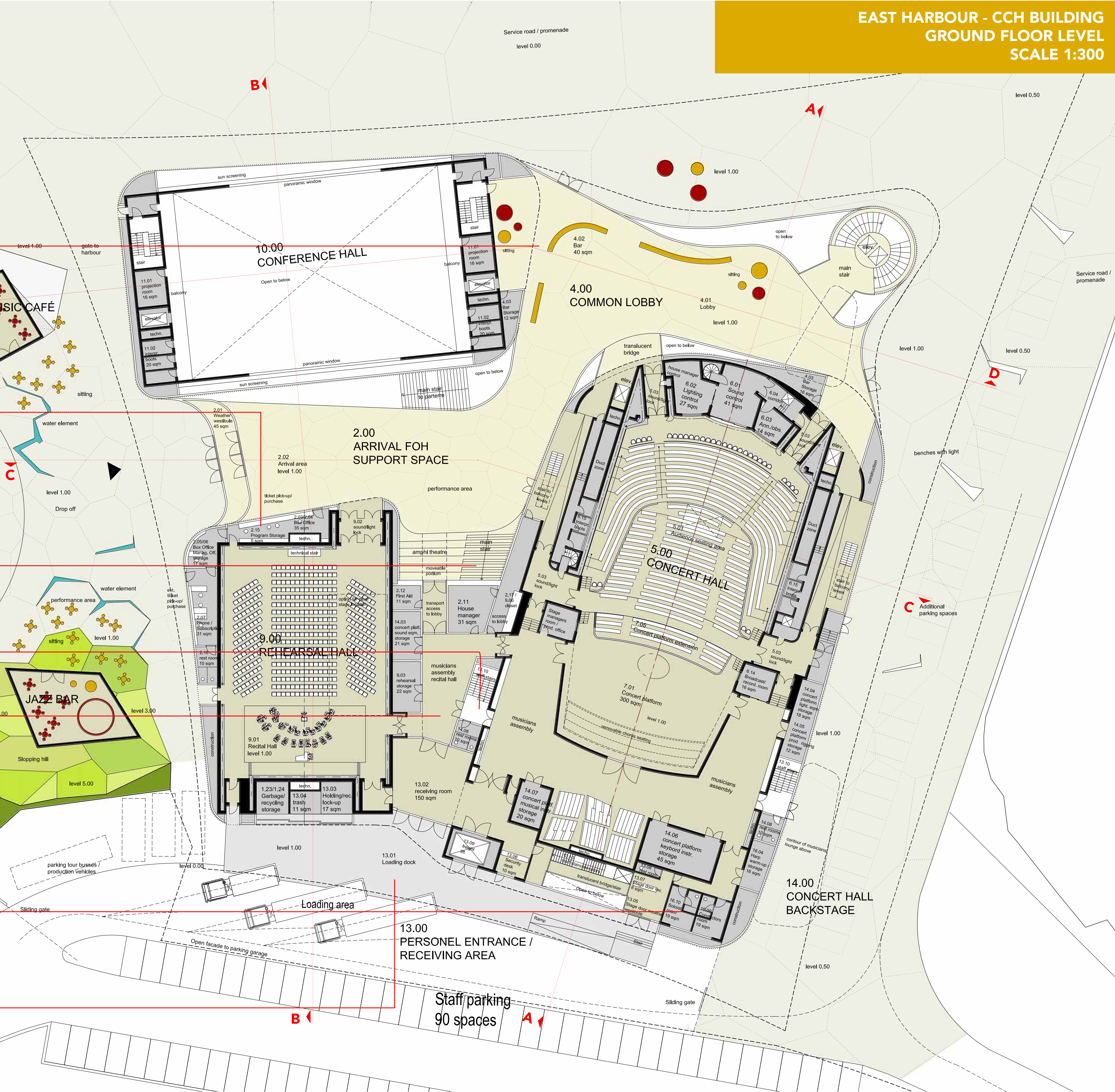
Performers' spaces have been improved by concentrating all performers' facilities (artists' rooms, rehearsal and storage spaces, workshops etc.) on the stage level and the two immediately adjacent levels above and below. While the spaces around the stages are kept as flexible as possible, essential facilities like the conductor's and soloist's dressing rooms have been moved to the stage level. From all other dressing rooms access to the assembly area behind the stage of the concert hall is provided through the internal staircases on both sides of the stage.

### LOADING

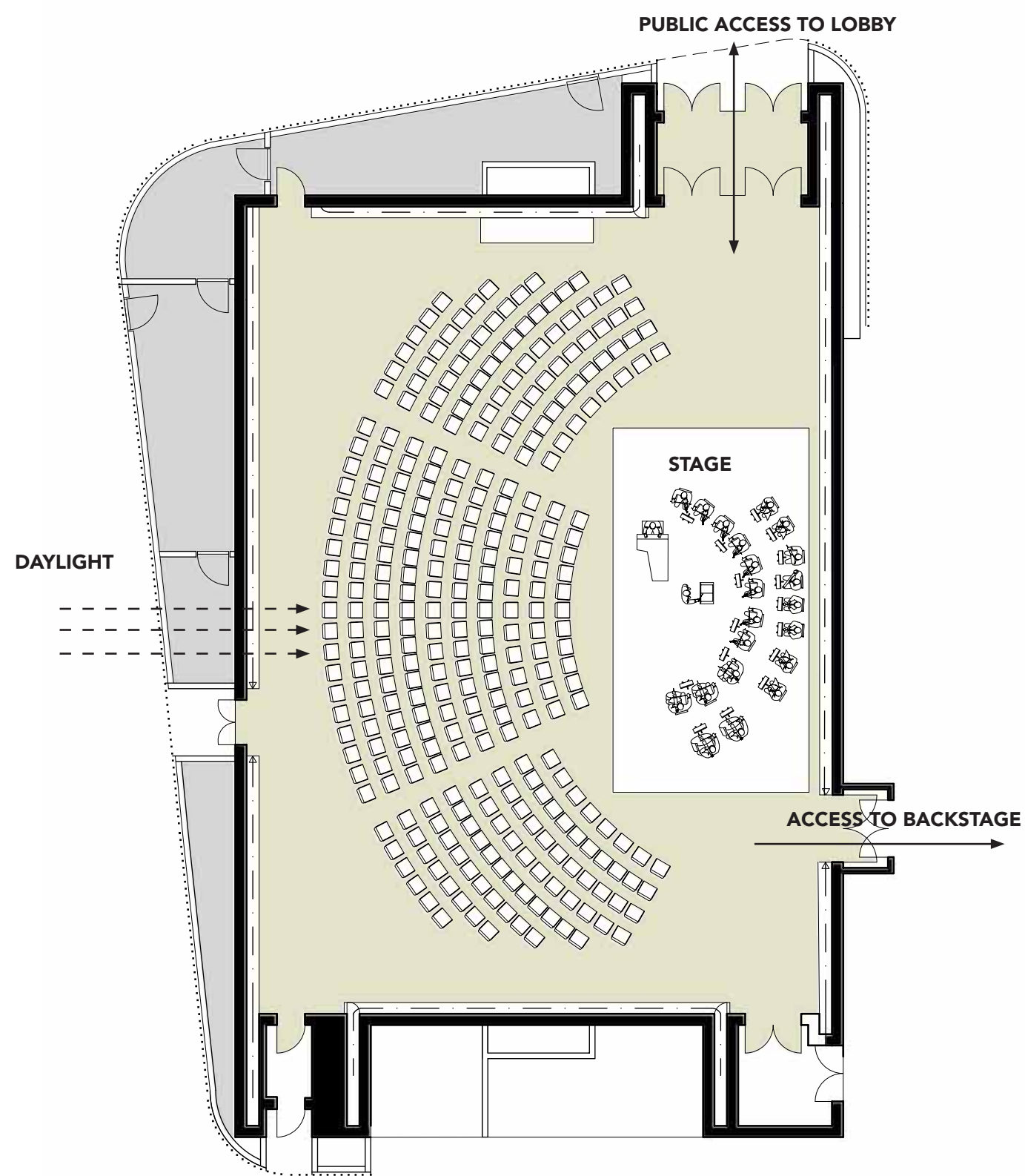
The Loading area has been increased to allow for three trucks to be loaded at the same time. The Receiving area is now more efficiently shaped, well separated from the Stage Door and sufficiently isolated from the stage areas also to be used during performances. The freight lift can be operated both from the loading dock outside and from the Receiving room inside.



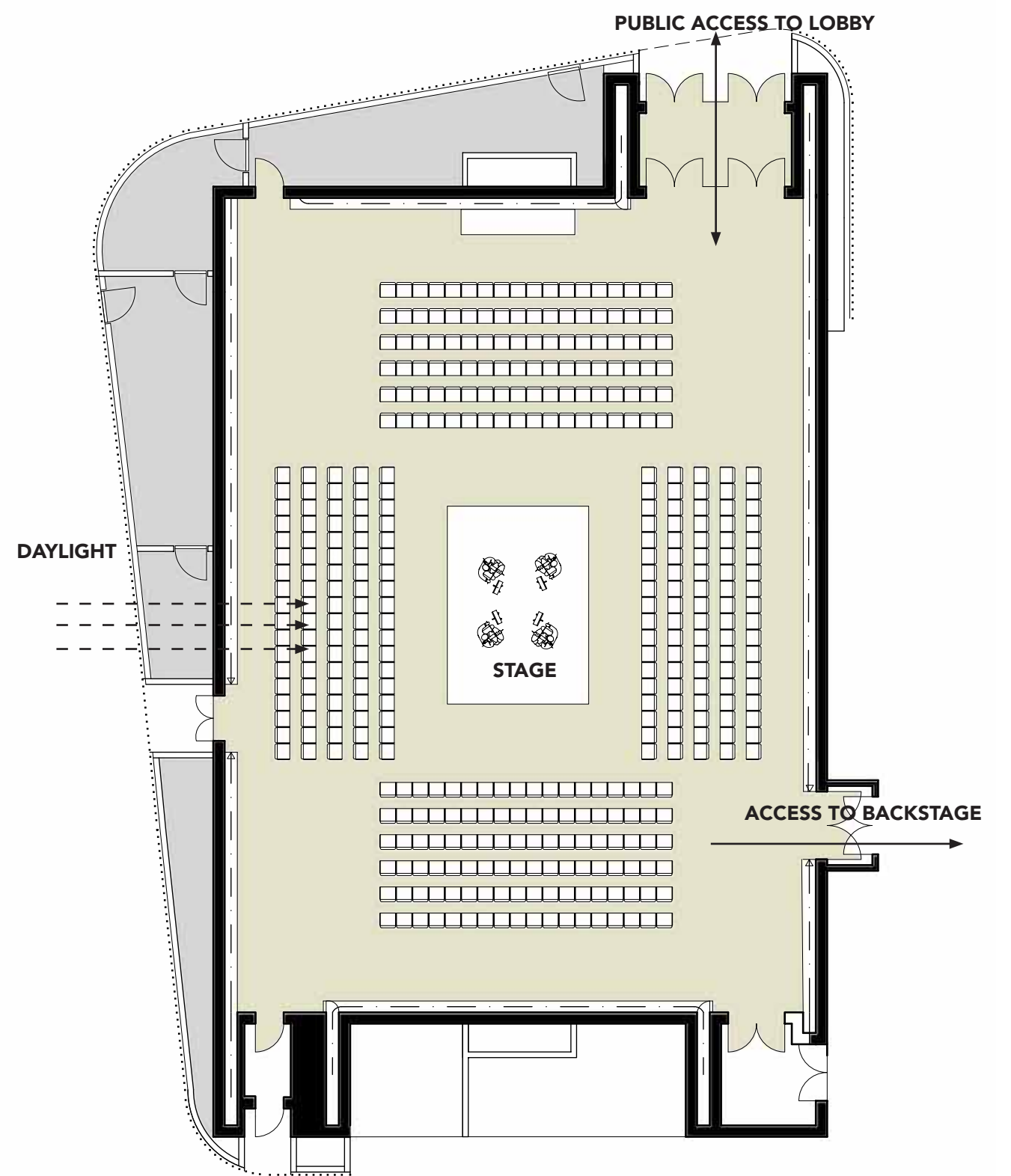








ALTERNATIVE STAGE SETTING A



ALTERNATIVE STAGE SETTING B

# REHEARSAL HALL FLEXIBILITY

## ALTERNATIVE STAGE SETTINGS



THE GRAND LOBBY - VIEW TOWARDS GRAND STAIRCASE AND THE ESJA





# 1. BALCONY LEVEL

## REVISIONS

### PUBLIC CIRCULATION

The public circulation system has been revised, resulting in a smoother flow between the different parts and levels of the lobby. Now two main staircases connect the Upper Lobby both with the service areas in the Lower Lobby and with the balcony levels. Two new elevators mean that the overall number of elevators giving easy access to the different levels of the lobby has doubled to four.

The amphi-theatre-like stair between the concert hall and the rehearsal hall has been developed into an additional main staircase, connecting the lobby with the right side of the first and second balcony level. The stairs culminate in a public lounge area, from where the public can enjoy a beautiful view of the city.

On each side of the concert hall behind the mesh there is an additional staircase, which directly connects the Upper Lobby with all balcony levels. By closing off these staircases from level 2, the third balcony can easily be closed at events, for which fewer tickets have been sold.

Sound/light locks on the corner entrances at the front of the concert hall have been integrated according to the revised space list.

### GALLERIES

The public galleries on the front and sides of the concert hall have been increased in relation to flow density.

Openings making visual connections between the gallery levels are provided on the sides of the concert hall providing natural daylight sliding down the concrete walls of the concert hall into the lowest gallery level. The openings are only made on the upper levels where the public flow allows for more narrow balconies.

### RESTROOMS

The public restrooms at the back of the concert hall have been rearranged with improved toilet noise isolation. These toilets will be available for the intermission together with the main toilets placed centrally at the lower lobby level.

### LOBBY BARS

Lobby bars are easily accessible during intermission from the 1st balcony level and from above and below.

### BACKSTAGE CIRCULATION

Internal staff circulation has been improved by moving staff stairs to both sides of the concert hall, thus shortening distances between key service areas. Together with the stairs at the back of the concert hall there are now three vertical service routes, which link stage, storage, performers and administration areas on the various levels. The two stairs on the side give direct contact to the stage level and to the musicians lounge on this level.

### WINDOW TO REHEARSAL HALL

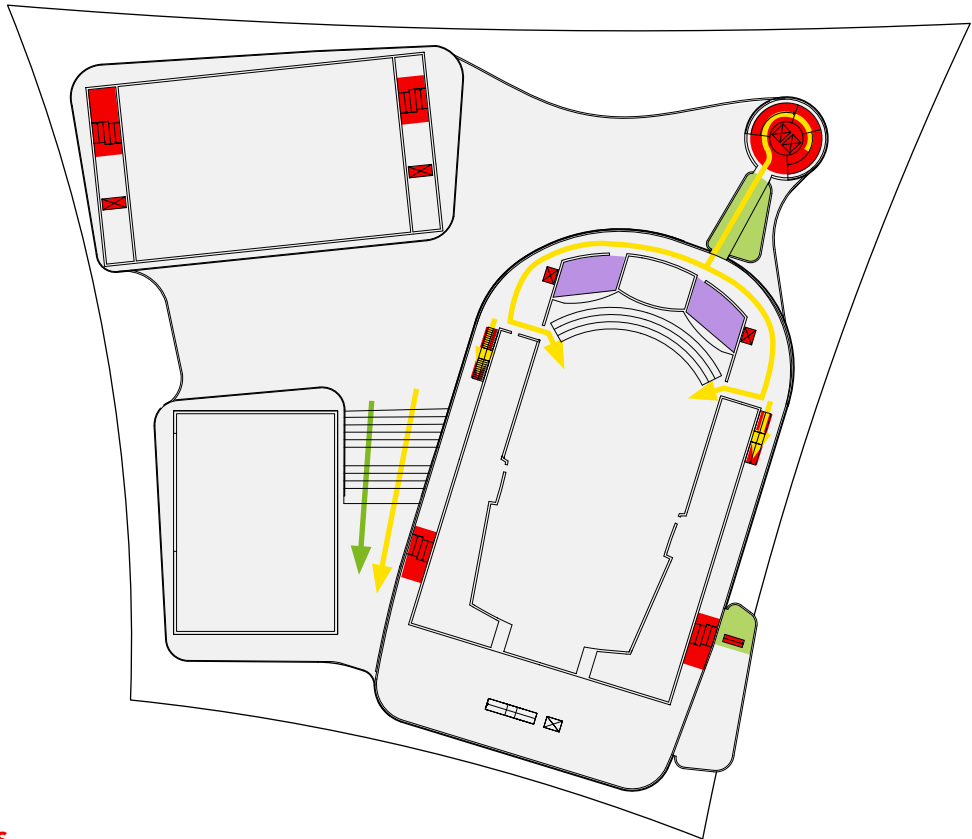
a large opening / panoramic window to the rehearsal hall is established allowing daylight into the hall and also allowing views into the top of the hall for different arrangements. The opening will act as a dramatic feature behind the translucent facade mesh when seen from the cultural plaza, and also give the hall an atmosphere of an inviting working place for the performers during the daily use because of the improved daylight conditions. The opening can be automatically closed off by a double set of sun screening integrated in the wall.

### PERFORMERS' SPACES

Performers' spaces have been improved by concentrating all performers' facilities (artists rooms, rehearsal and storage spaces, workshops etc.) on the stage level and the two immediately adjacent levels above and below. Except conductor's and soloist's rooms at stage level, dressing and practice rooms have been moved to the first floor, from which artists – through the internal staircases on the sides – have easy access to the assembly areas both behind the main stage and next to the Rehearsal / Recital Hall. They are also on the same level as the musicians lounge.

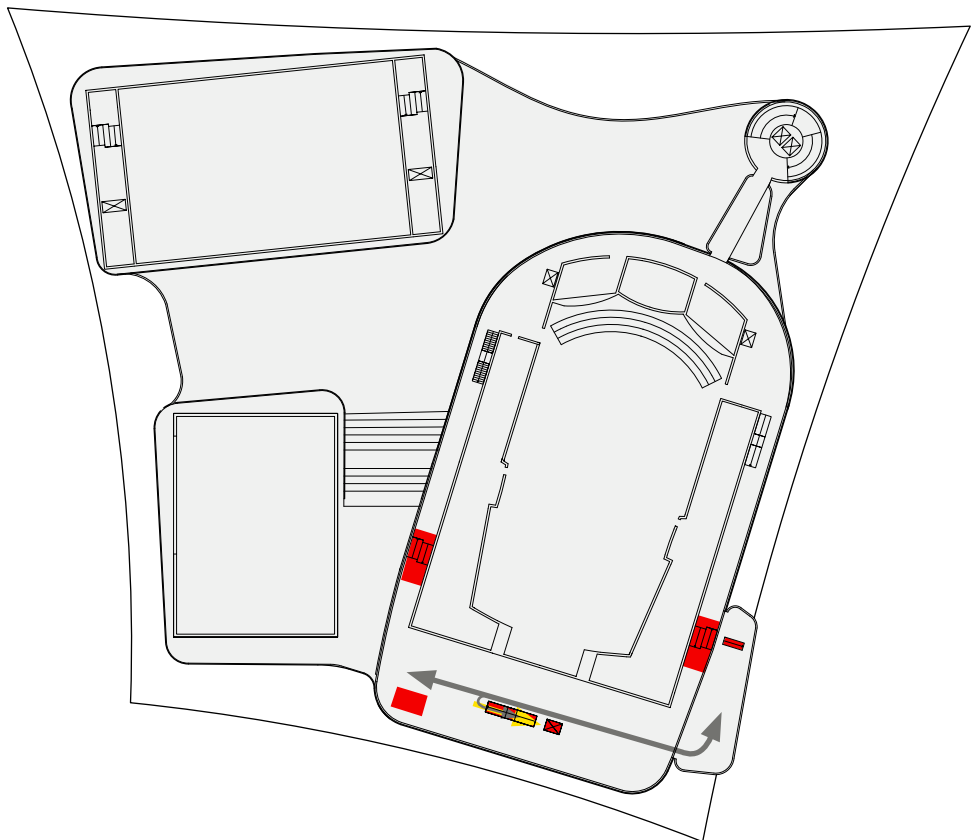
### MUSICIANS LOUNGE

The musicians lounge is moved to a more private and well-secured location on the north side of the concert hall with easy access into the stage level one floor below and directly connected to the performer's spaces on this level. The lounge area enjoys a splendid view over the sea toward Esja. From the public galleries there is also direct access to a green room located as a part of the musicians lounge creating an area where artists and audience will be able to meet each other at special occasions.



- FLOW PUBLIC / VISITORS
- FLOW CONCERT
- VERTICAL CIRCULATION POINTS
- RESTROOMS
- BAR/PAUSE/LOBBY

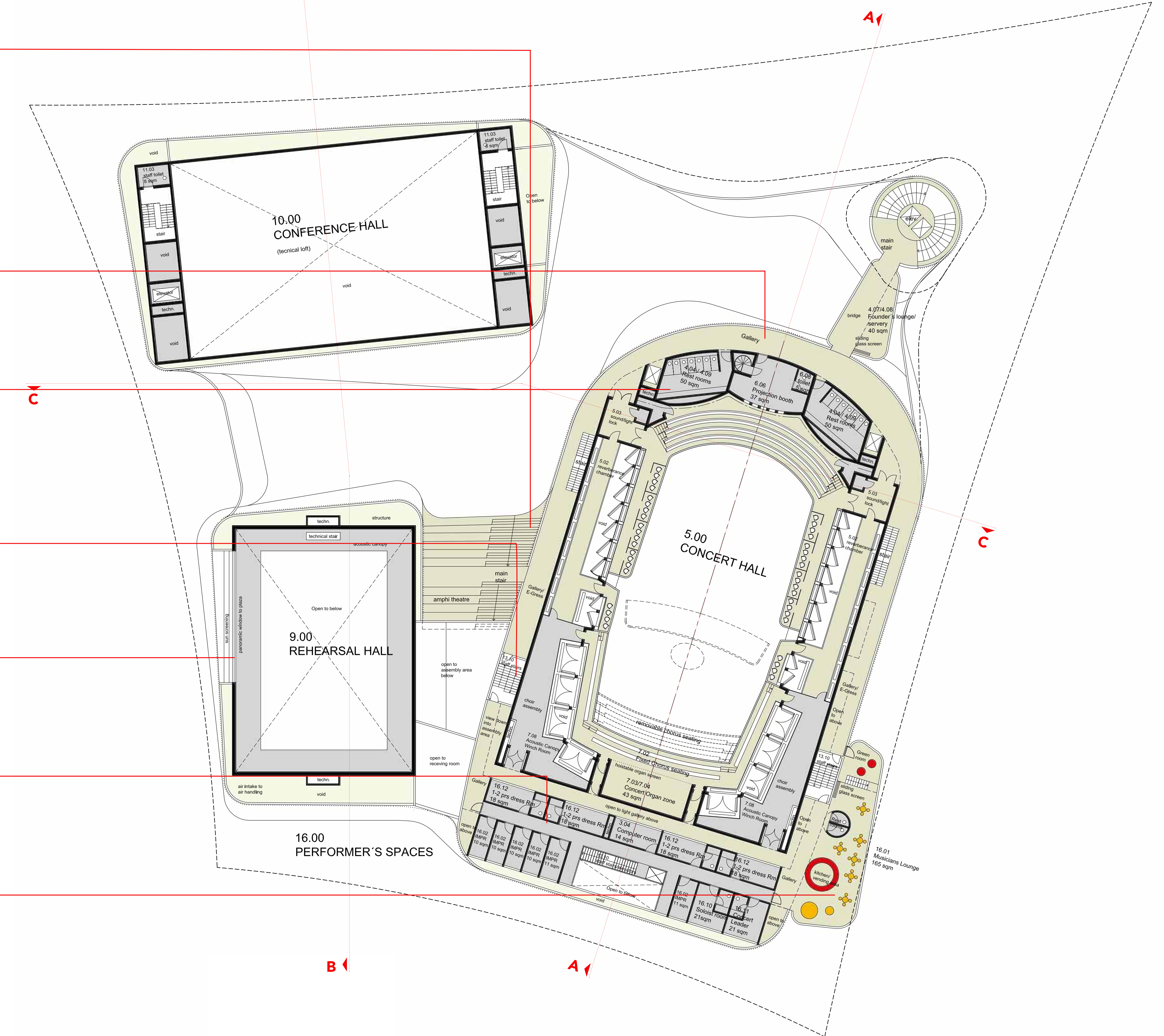
## PUBLIC FLOW



- FLOW OFFICE PEOPLE
- FLOW MUSICIANS ETC.
- VERTICAL CIRCULATION POINTS

## INTERNAL FLOW







# 2. BALCONY LEVEL

## REVISIONS

### PUBLIC CIRCULATION

The public circulation system has been completely revised, resulting in a smoother flow between the different parts and levels of the lobby. Now two main staircases connect the Upper Lobby both with the service areas in the Lower Lobby and with the balcony levels. Two new elevators mean that the overall number of elevators giving easy access to the different levels of the lobby has doubled to four.

On each side of the concert hall behind the mesh there is an additional staircase, which directly connects the Upper Lobby with all balcony levels. By closing off these staircases from level 2, the 3rd balcony can easily be closed at events, for which less tickets have been sold.

### GALLERIES

The public galleries on the front and sides of the concert hall have been increased in size to correspond to flow density.

Openings making visual connections between the gallery levels are provided on the sides of the concert hall providing natural daylight sliding down the concrete walls of the concert hall into the lowest gallery levels. The openings are only made where the public flow allows for more narrow balconies. On this level it is on the north side of the concert hall, close to the fire staircases / staff stairs.

### RESTROOMS

From this level restrooms for use at the intermissions are located on the level above or below.

### LOBBY BARS

When visiting the lobby bars during intermission from the 2nd balcony level, there is direct contact to two large lobby bar areas. One is located in the front of the concert hall with a view to the sea, Esja and the activity taking place in the lobby. Another lounge bar is situated between the concert hall and rehearsal hall adjacent to the grand staircase / amphitheatre with a view to the city skyline.

### BACKSTAGE CIRCULATION

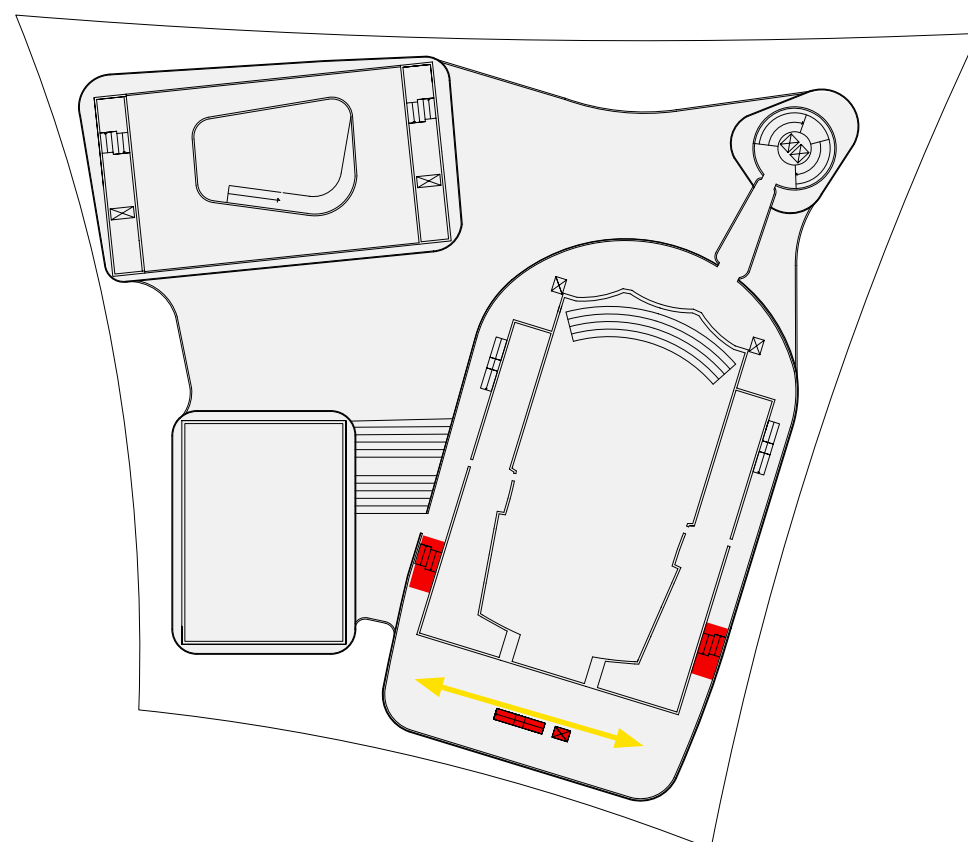
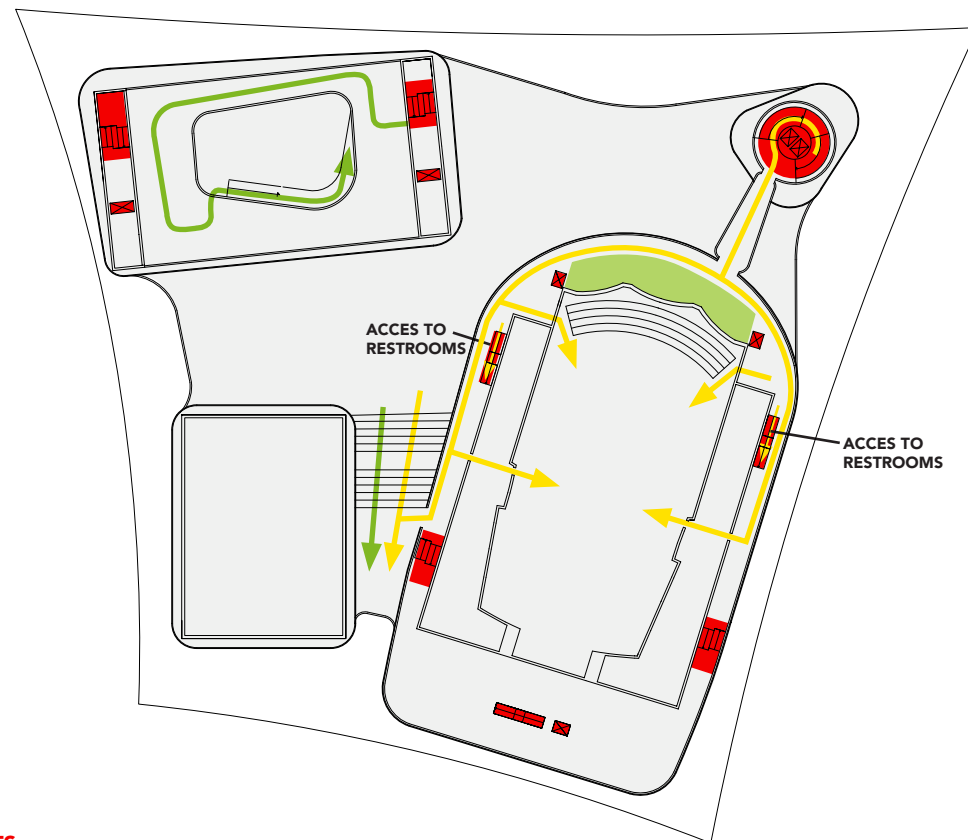
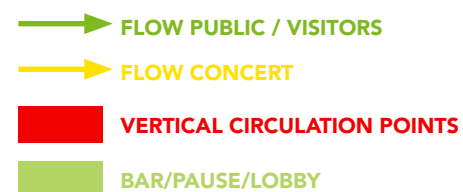
Internal staff circulation has been improved by moving staff stairs to both sides of the concert hall, thus shortening distances between key service areas. Together with the stairs at the back of the concert hall there are now three vertical service routes, which link stage, storage, performers and administration areas on the various levels.

### ADMINISTRATION

The administration is split into 2 levels on 2nd and 3rd balcony levels. An open atrium with stairs and elevators are creating a visual connection between the two office levels and the performers levels below, thus securing a sense of unity and openness in the internal organization of the building.

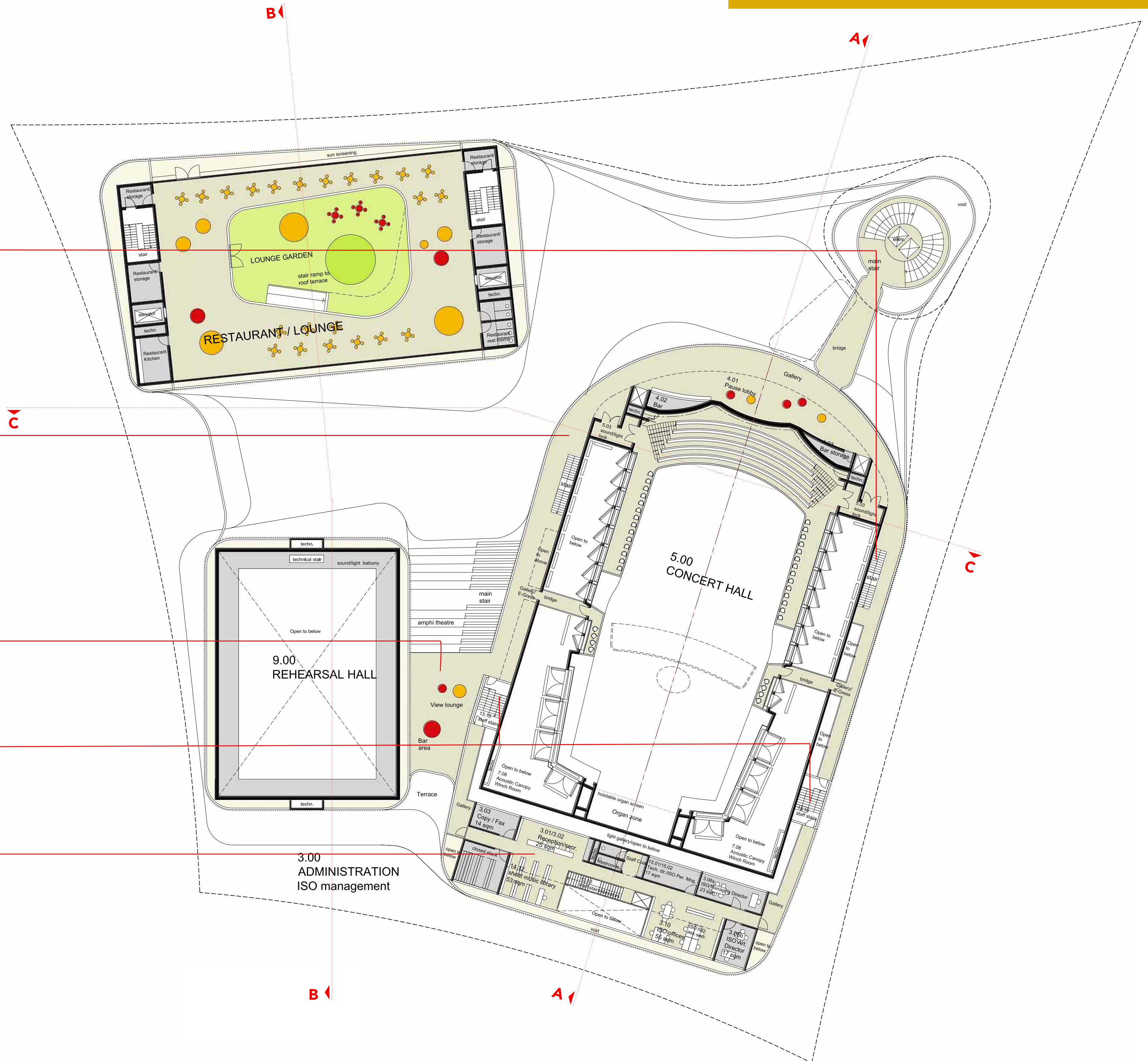
The ISO Management is located on the 2nd balcony level with a more efficient office space layout. A building system of light partition walls makes the office layout flexible for fitting to future needs of a dynamic office environment. The current provisional layout, which can be changed according to the needs of the ISO, shows a mixture of single and double office cells and open office landscape. New facilities from the revised space list for the ISO offices are integrated with excellent views and good daylight conditions. The facilities of room 15.01/ 15.02 can be moved to a location closer to stage if desirable.

## PUBLIC FLOW

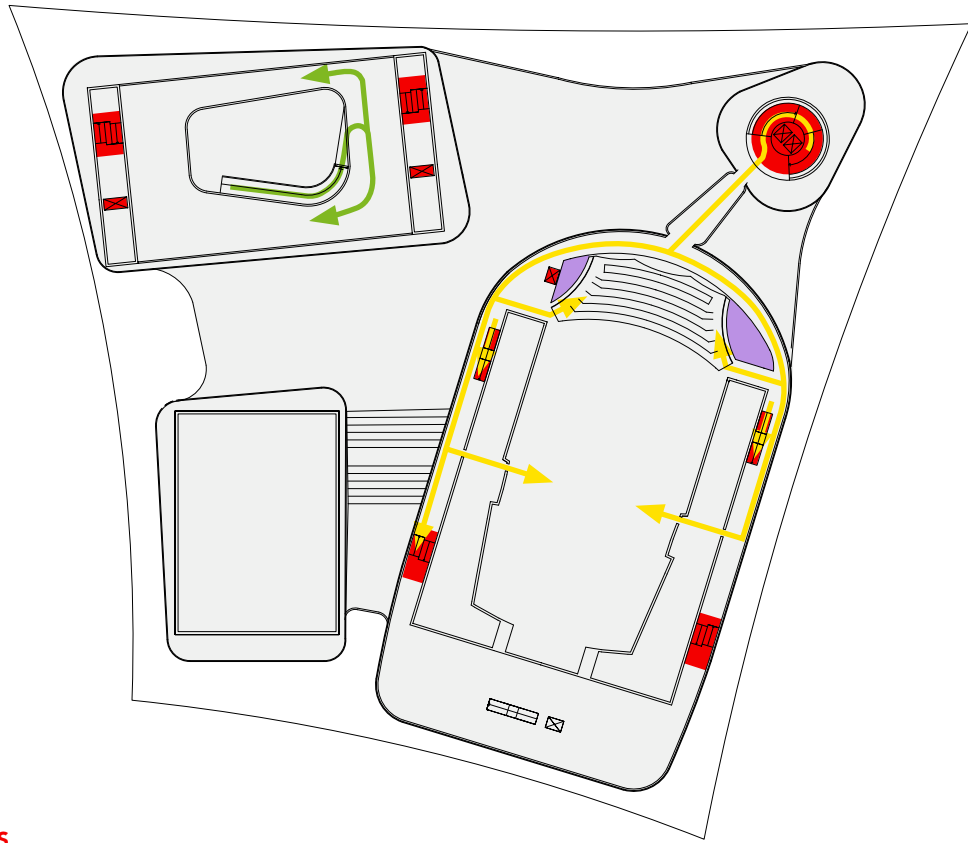


## INTERNAL FLOW



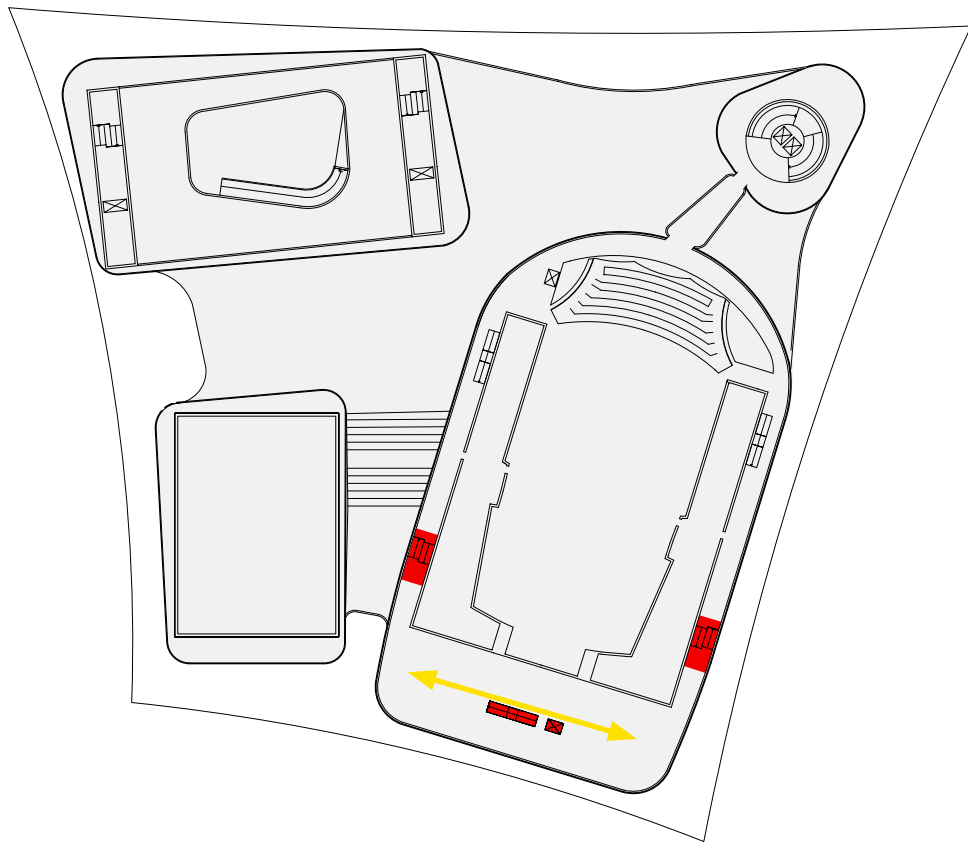






→ FLOW PUBLIC / VISITORS  
→ FLOW CONCERT  
VERTICAL CIRCULATION POINTS  
RESTROOMS

## PUBLIC FLOW



→ FLOW OFFICE PEOPLE  
VERTICAL CIRCULATION POINTS

## INTERNAL FLOW

# 3. BALCONY LEVEL

## REVISIONS

### PUBLIC CIRCULATION

The public circulation system has been completely revised, resulting in a smoother flow between the different parts and levels of the lobby. Now two main staircases connect the Upper Lobby both with the service areas in the Lower Lobby and with the balcony levels. Two new elevators mean that the overall number of elevators giving easy access to the different levels of the lobby has doubled to four.

On each side of the concert hall behind the mesh there is an additional staircase, which directly connects the Upper Lobby with all balcony levels. By closing off these staircases from level 2, the 3rd balcony can easily be closed at events, for which less tickets have been sold.

### GALLERIES

The public galleries on the front and sides of the concert hall have been increased in relation to flow density. Openings making visual connections between the gallery levels are provided on the sides of the concert hall providing natural daylight sliding down the concrete walls of the concert hall into the lowest gallery levels. The openings are only made where the public flow allows for more narrow balconies on the sides of the concert hall and close to the fire stair cases/ staff stairs.

### RESTROOMS

The public restrooms at the back of the concert hall have been rearranged with improved noise isolation. These toilets will also serve as restrooms during intermissions.

### LOBBY BARS

When visiting the lobby bars during intermission from this level, there will be an option of using the view lounge in the front of the building at the grand stair case or going one level down where two lobby bar areas are located.

### BACKSTAGE CIRCULATION

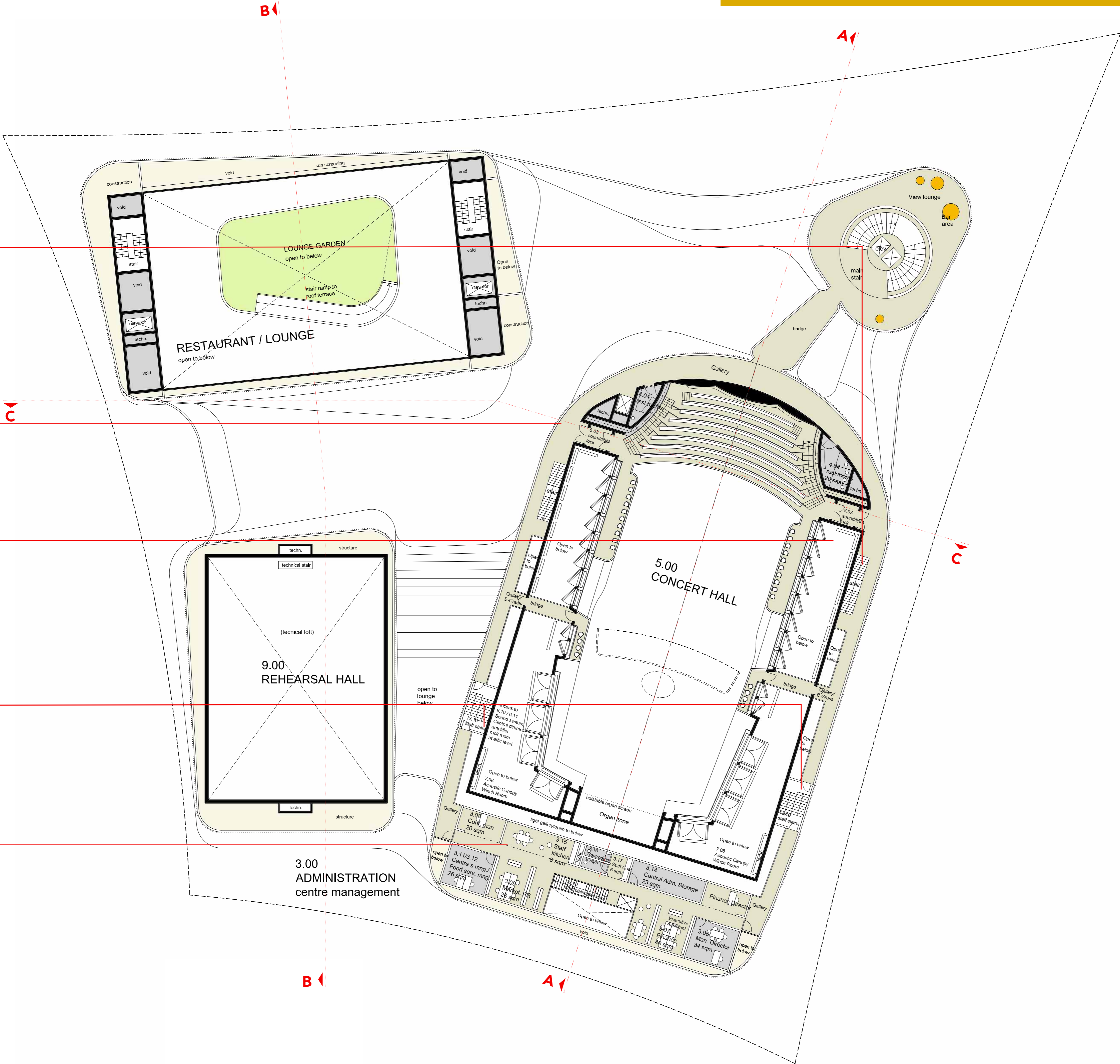
Internal staff circulation has been improved by moving staff stairs to both sides of the concert hall, thus shortening distances between key service areas. Together with the stairs at the back of the concert hall there are now three vertical service routes, which link stage, storage, performers and administration areas on the various levels.

### ADMINISTRATION

The administration is split into two levels on 2nd and 3rd balcony levels. An open atrium with stairs and elevators create a visual connection between the two office levels and the performers levels below, securing a sense of unity and openness in the internal organization of the building.

The Centre Management is located on this top level with an efficient office space layout. A building system of light partition walls makes the office layout flexible for fitting future needs of a dynamic office environment.













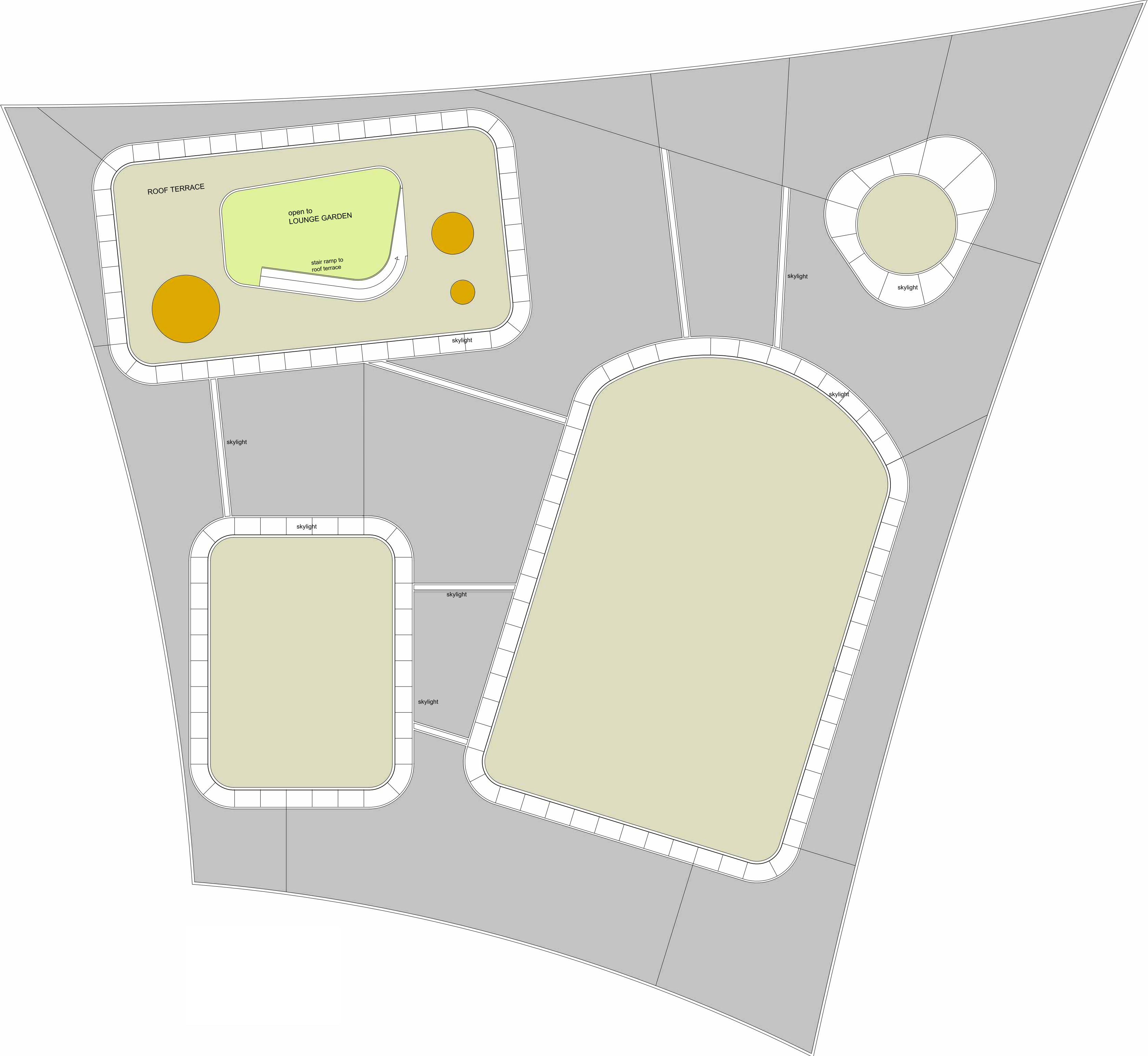


THE ESJA LOUNGE ON TOP OF THE CONFERENCE HALL



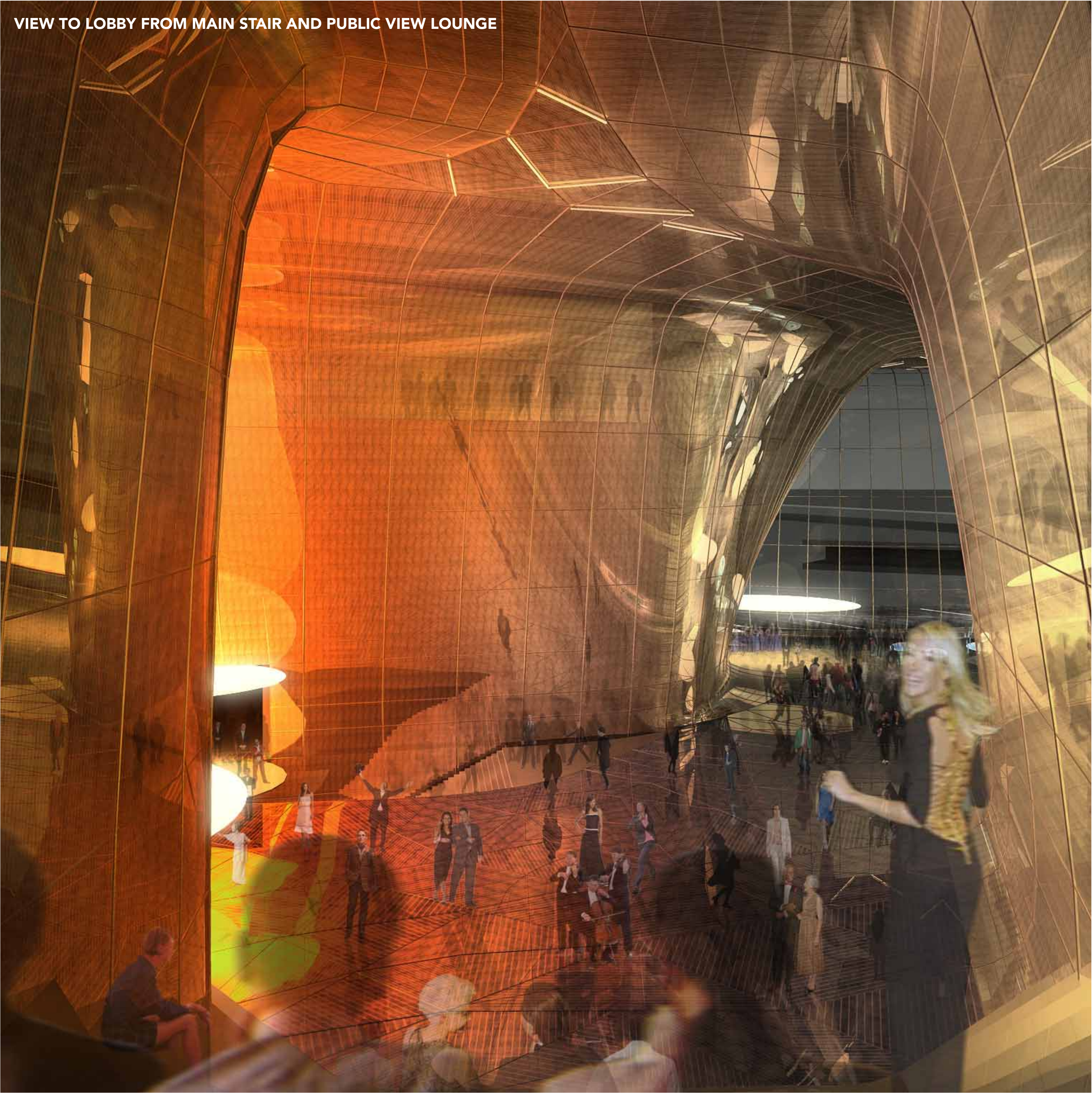
RESTAURANT / VIEW LOUNGE





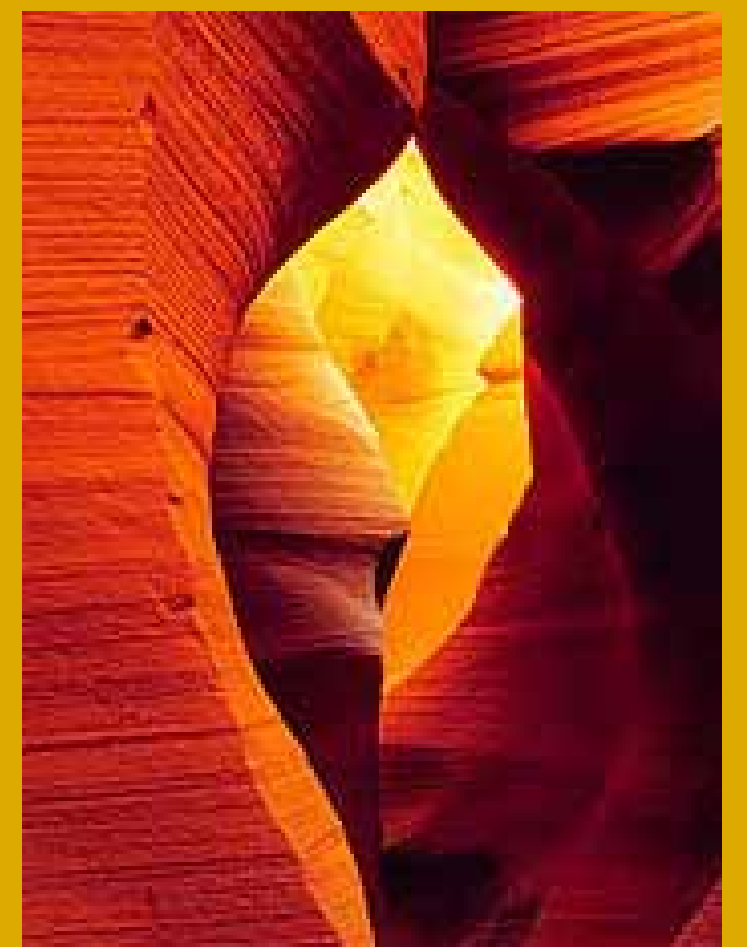
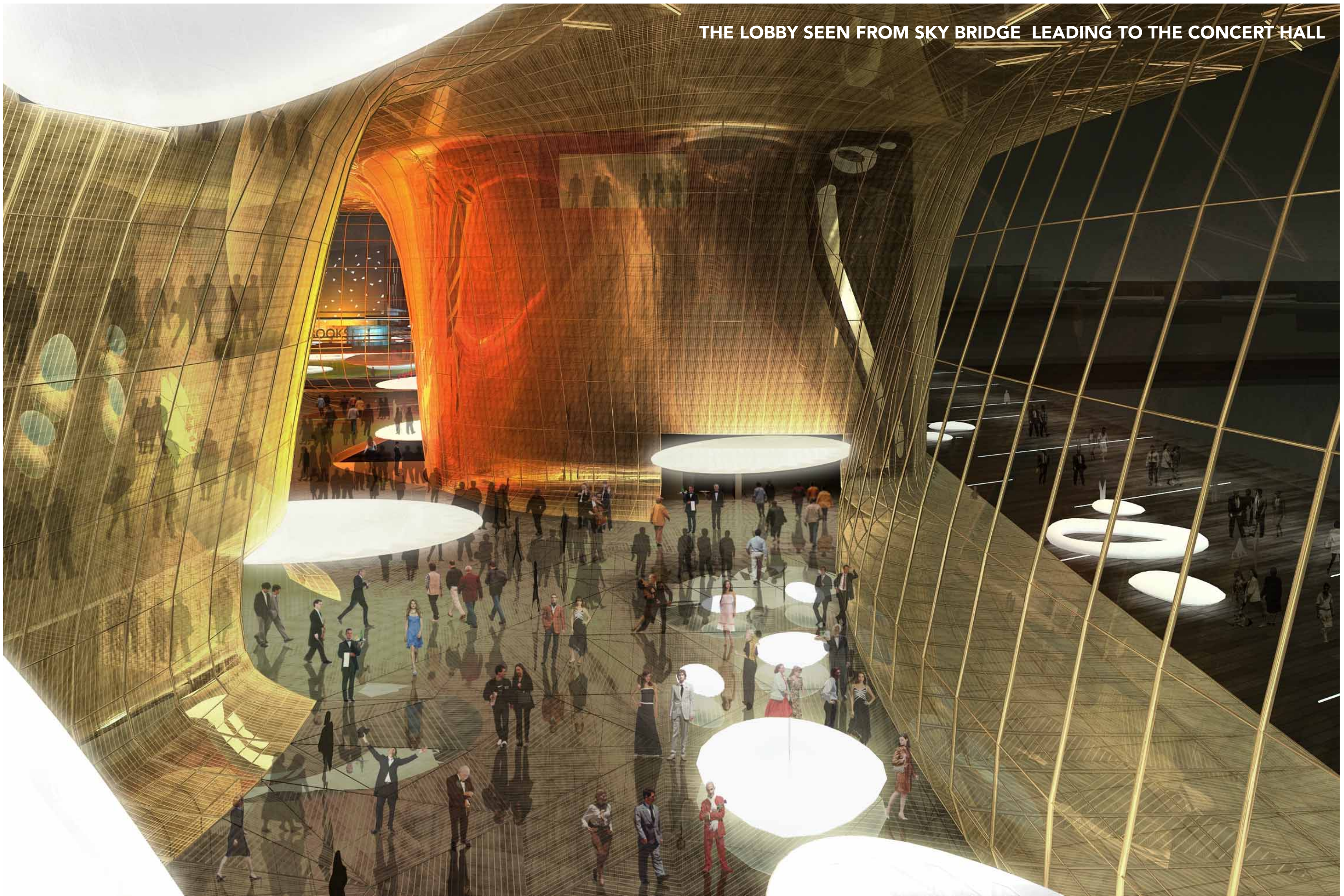


VIEW TO LOBBY FROM MAIN STAIR AND PUBLIC VIEW LOUNGE





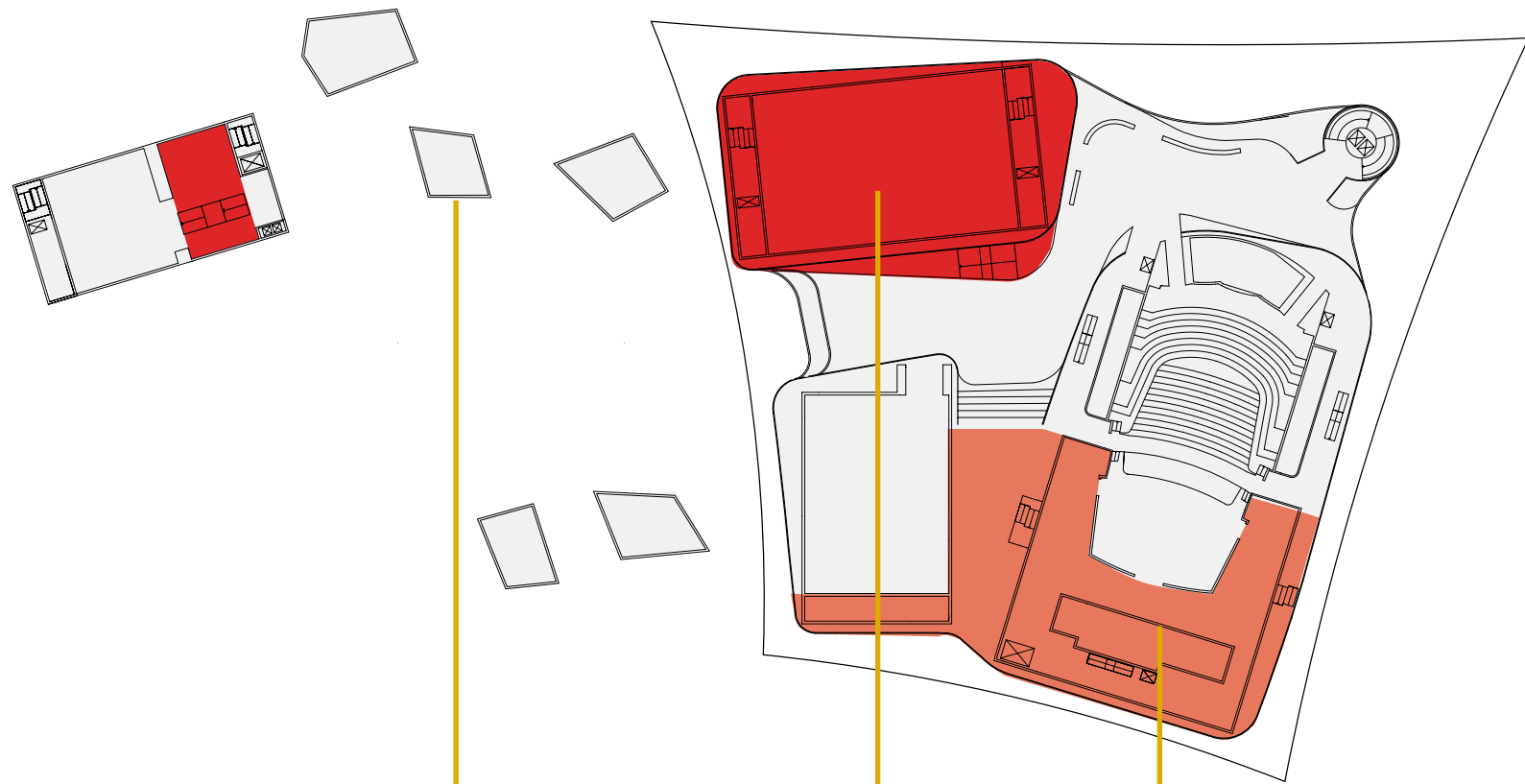
THE LOBBY SEEN FROM SKY BRIDGE LEADING TO THE CONCERT HALL



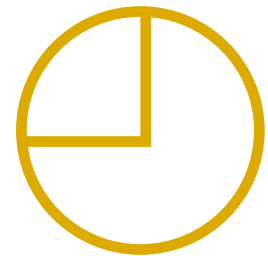


# 24-HOUR CULTURE

DIFFERENT ARRANGEMENTS/EVENTS TAKING PLACE IN THE CC AND SURROUNDINGS



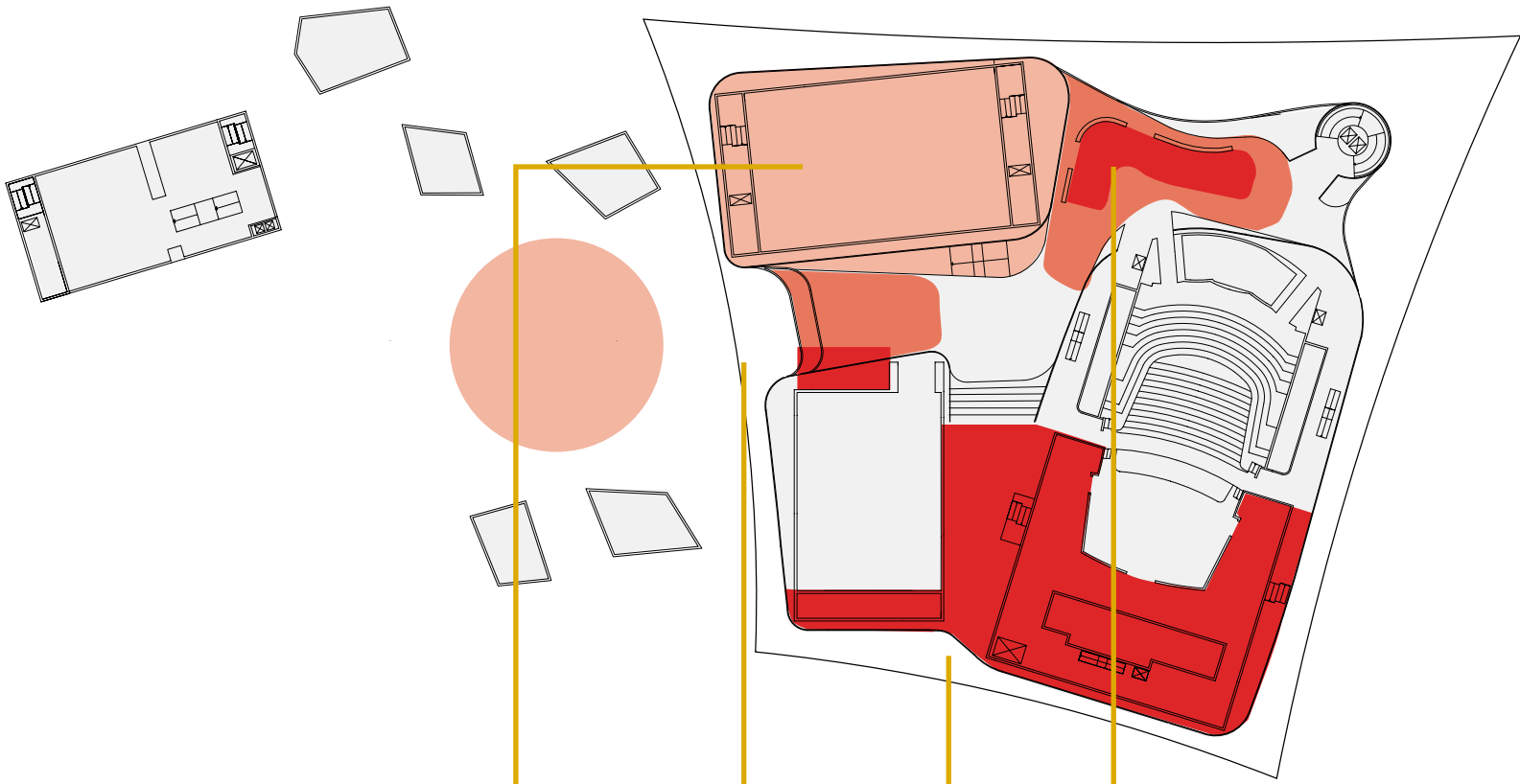
9:00



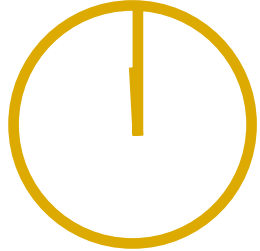
CONFERENCE PEOPLE MEET IN THE LOBBY

ICELANDIC ENERGY CONFERENCE STARTS

BACKSTAGE ACTIVITY



12:00

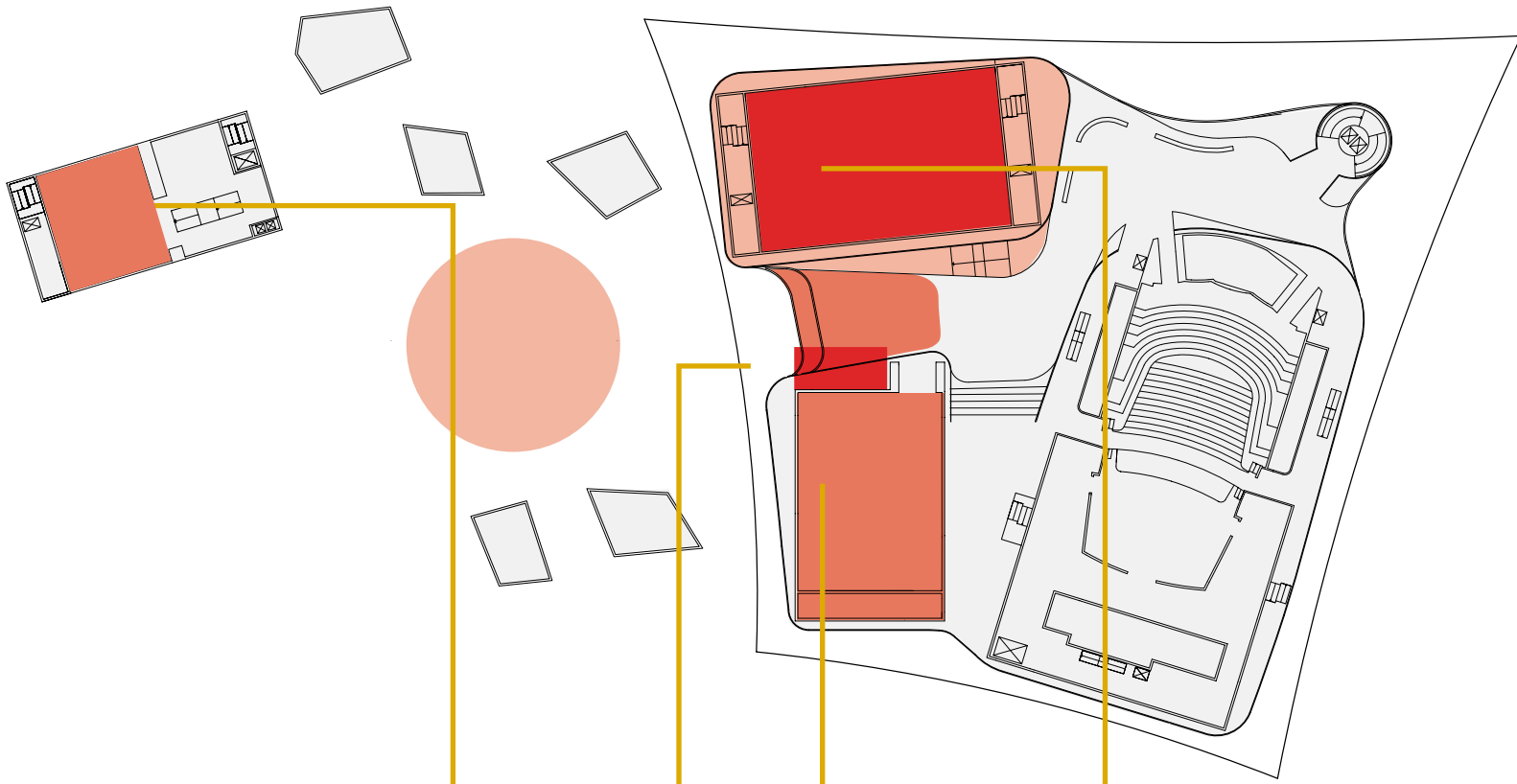


CONFERENCE BREAK

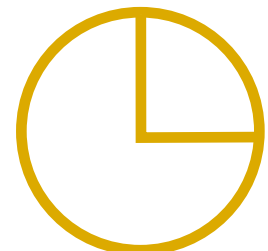
TICKET SALE OPENS

LUNCH BUFFET FOR CONFERENCE PEOPLE

BACKSTAGE ACTIVITY



15:00



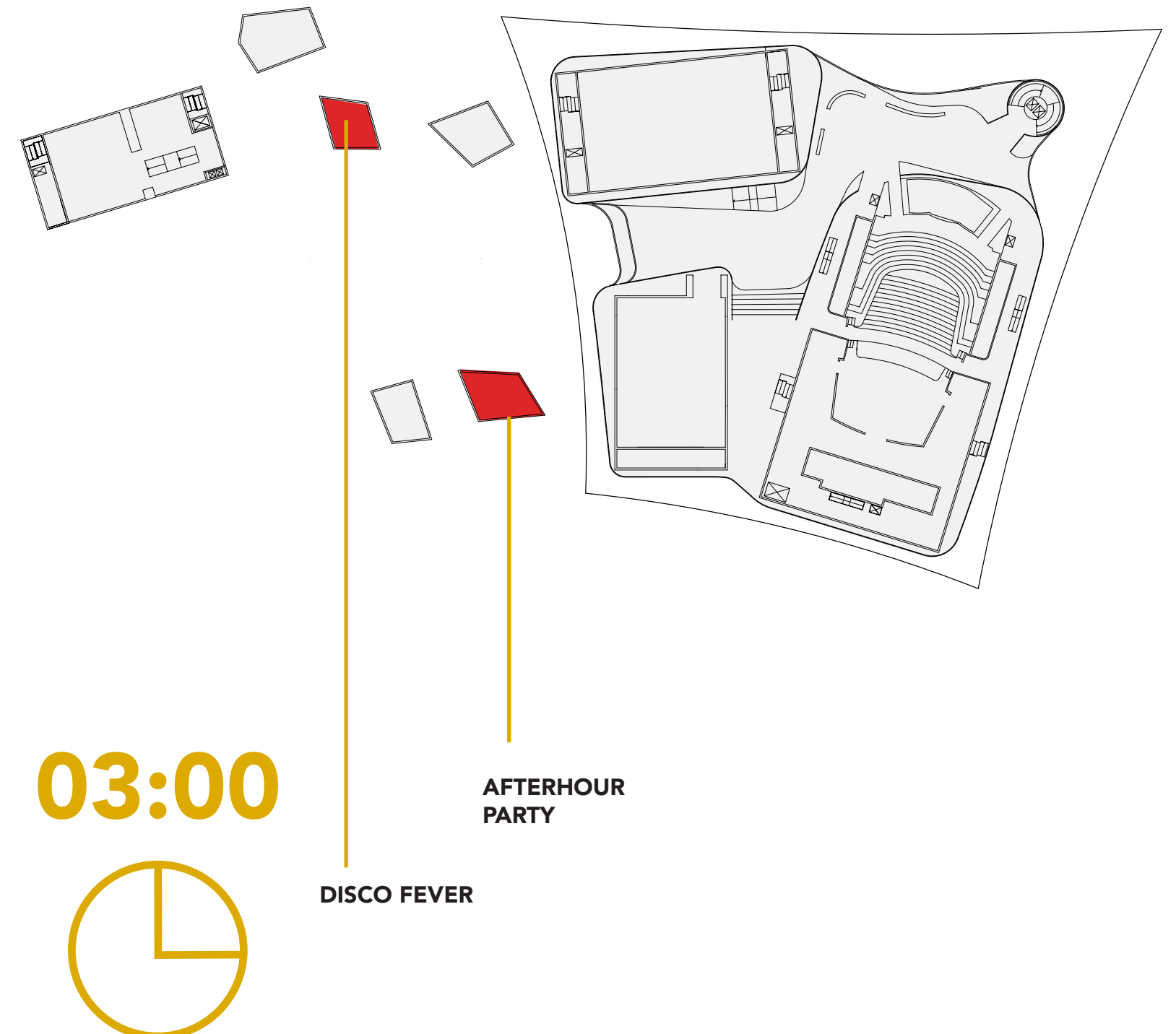
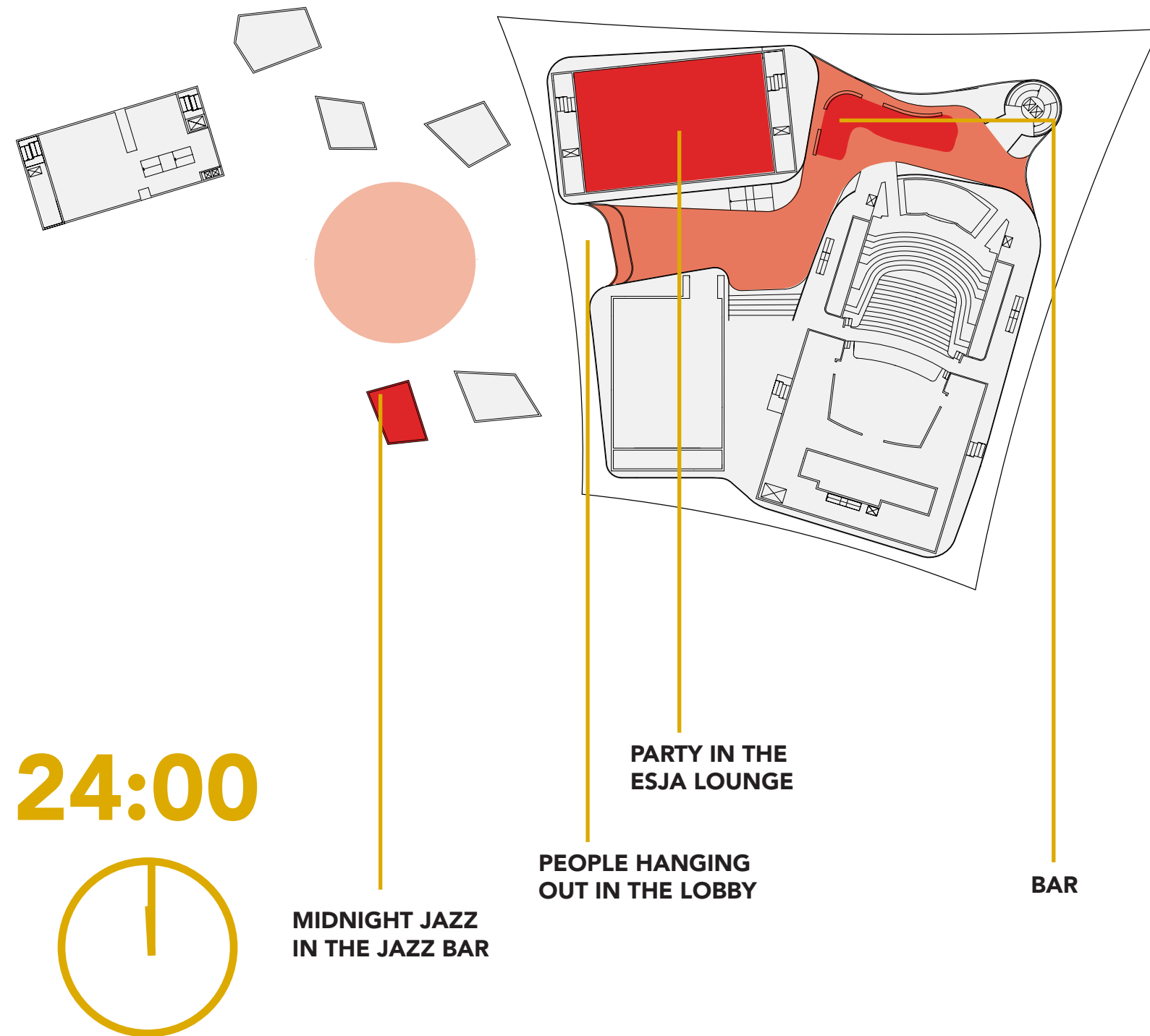
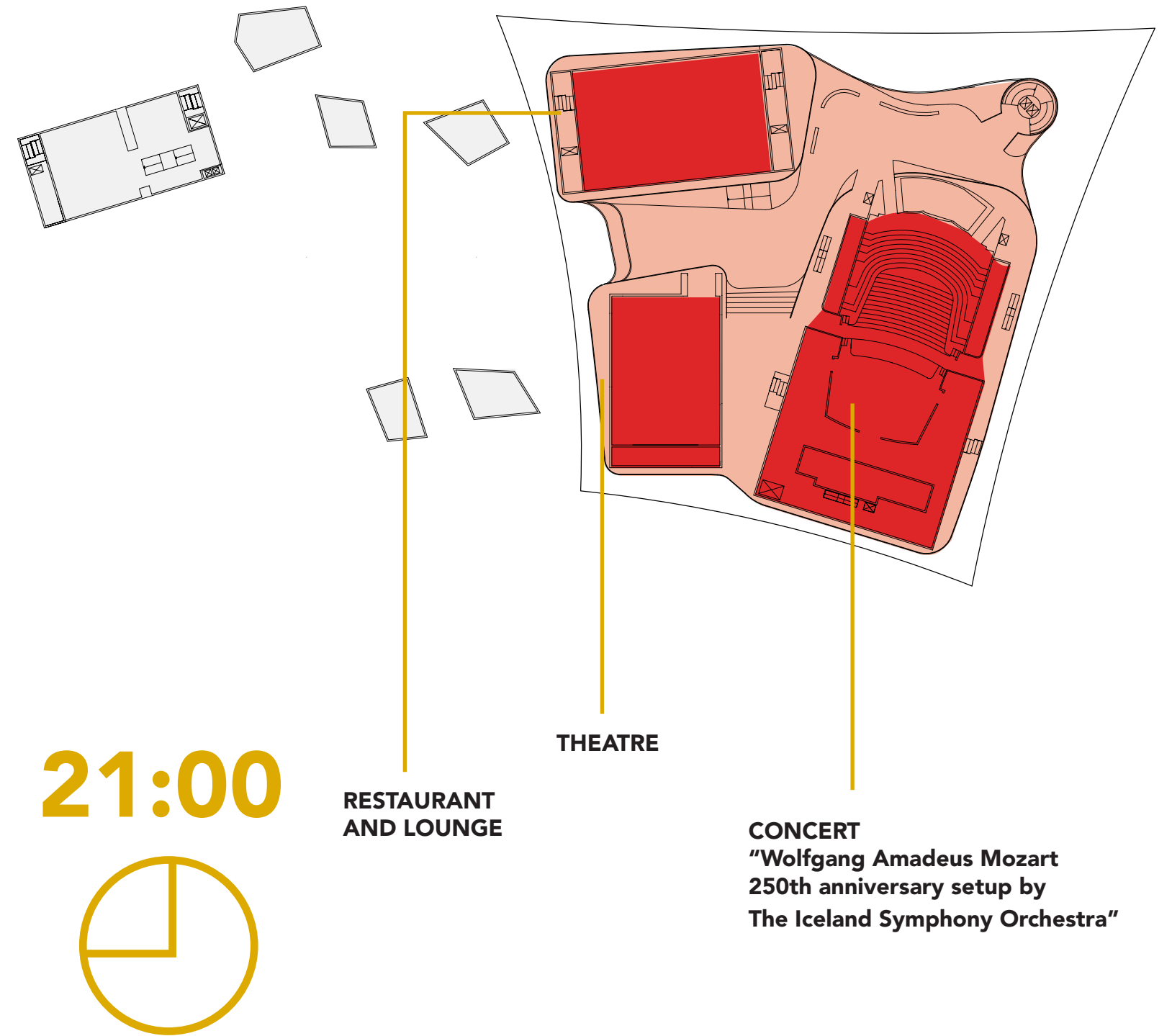
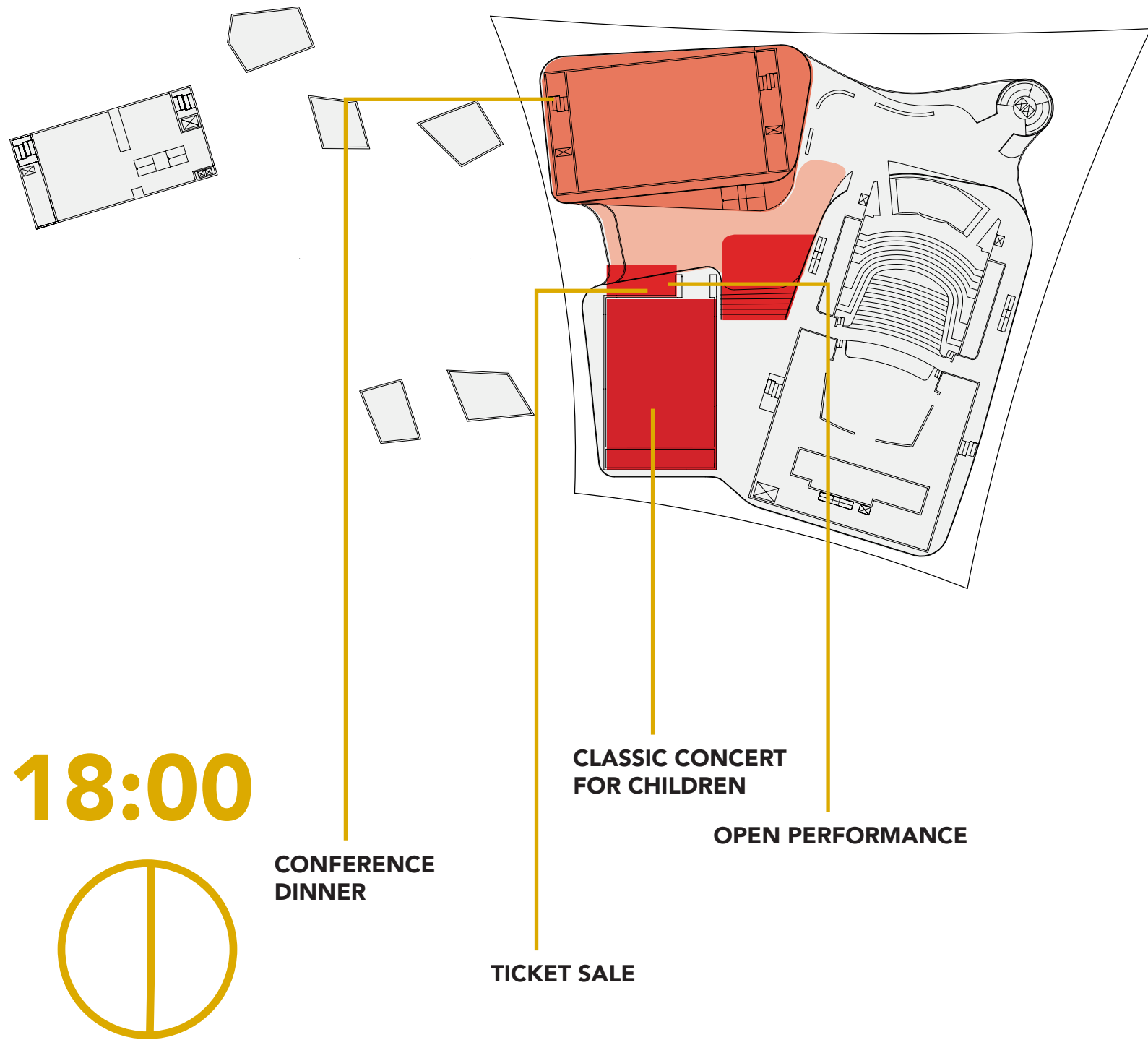
EXHIBITION "Tomorrows energy resources"

BUSY AT THE TICKET DESK

REHERSAL FOR TONIGHTS SHOW

CONFERENCE



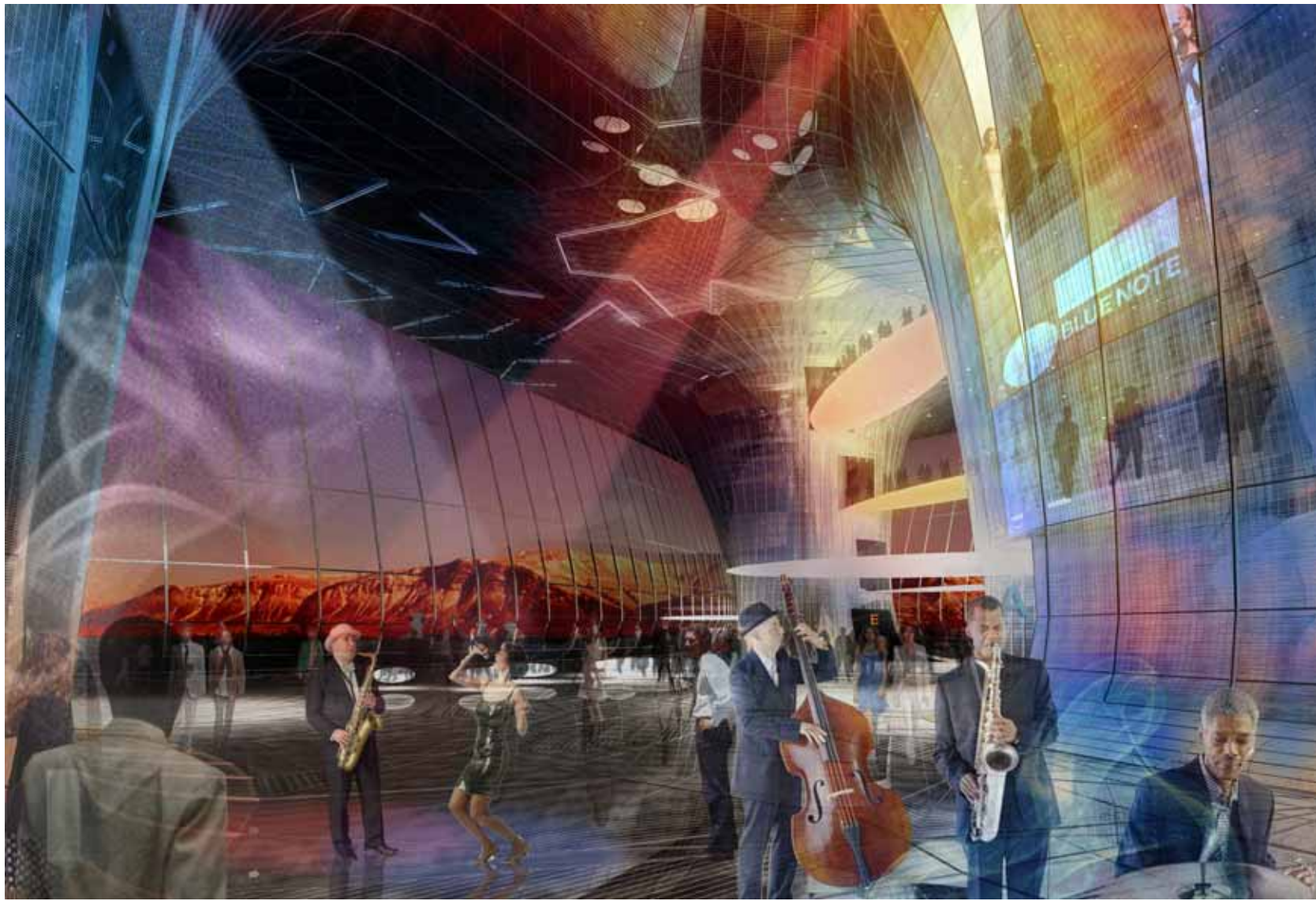




THE TIP OF THE CCH  
VIEW FROM THE HARBOURSIDE, EAST OF THE BUILDING







JAZZ CONCERT

## LOBBY EVENTS



EUROVISION SONG CONTEST



U2 ROCK CONCERT



CLASSICAL CONCERT

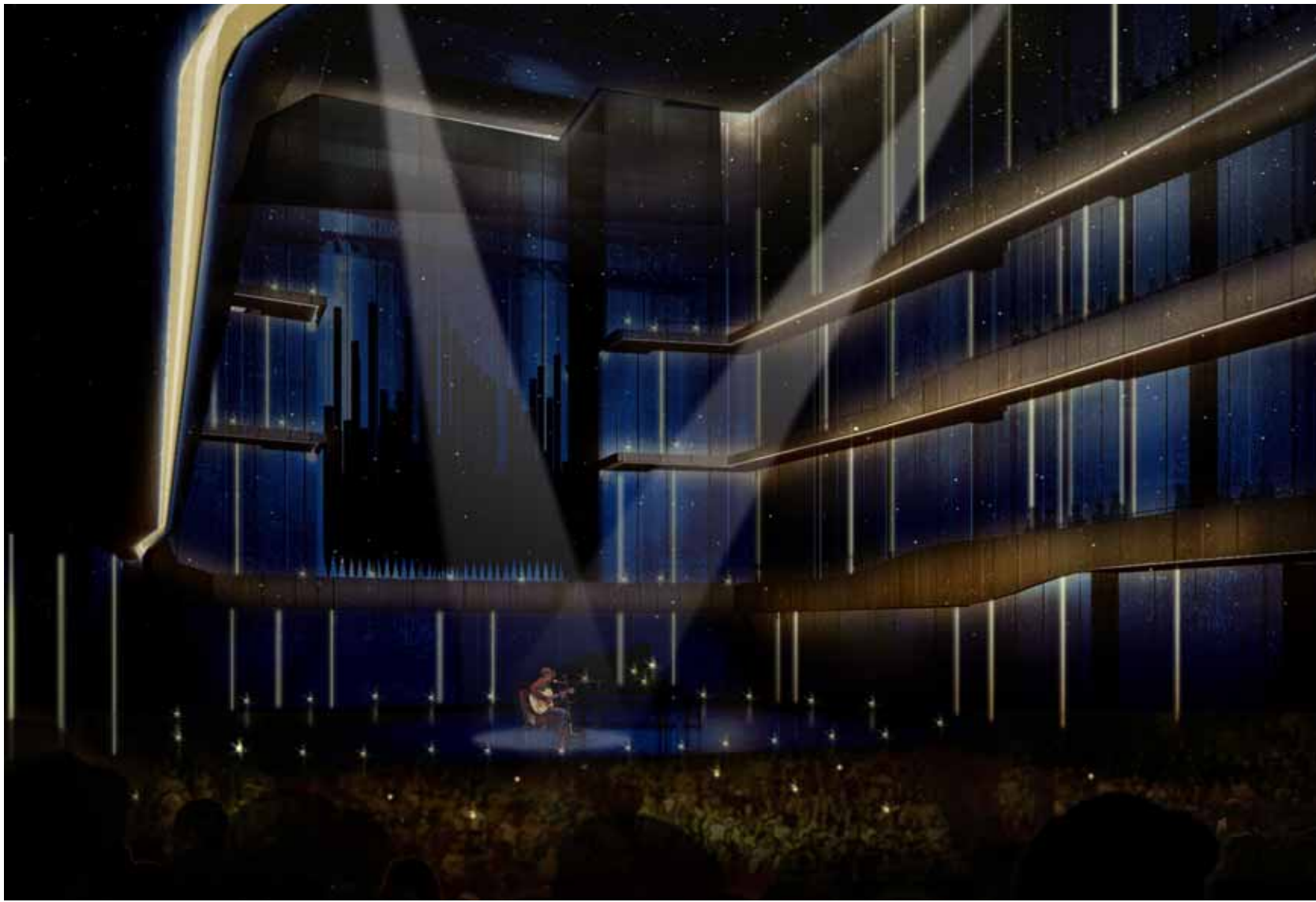


VIEW FROM STAGE



## CONCERTHALL - EVENTS





**JAZZ CONCERT**



**EUROVISION SONG CONTEST**



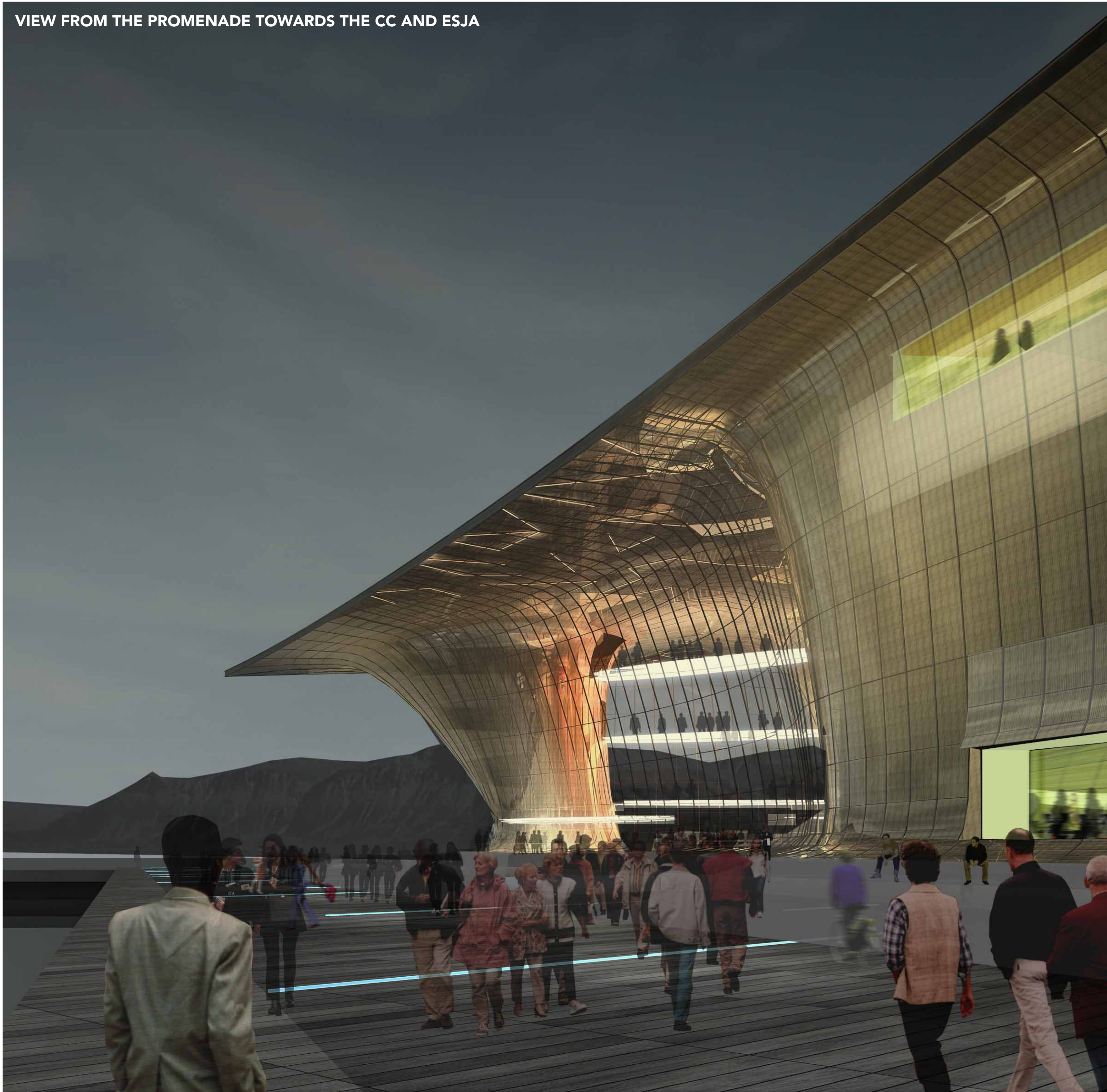
**U2 ROCK CONCERT**



**CLASSICAL CONCERT**



VIEW FROM THE PROMENADE TOWARDS THE CC AND ESJA

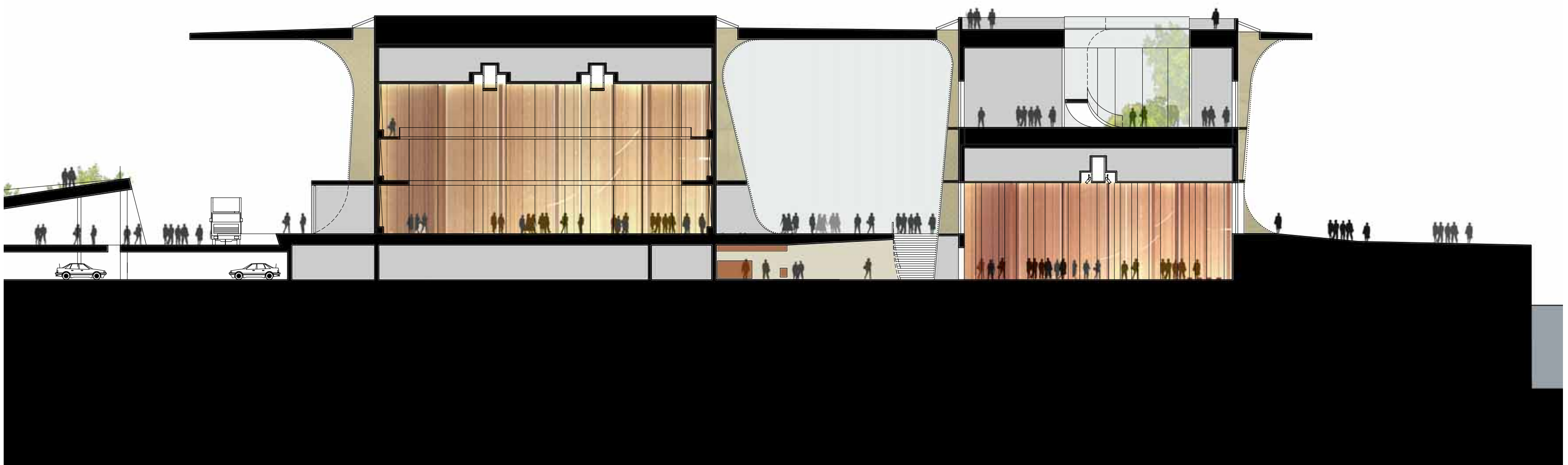




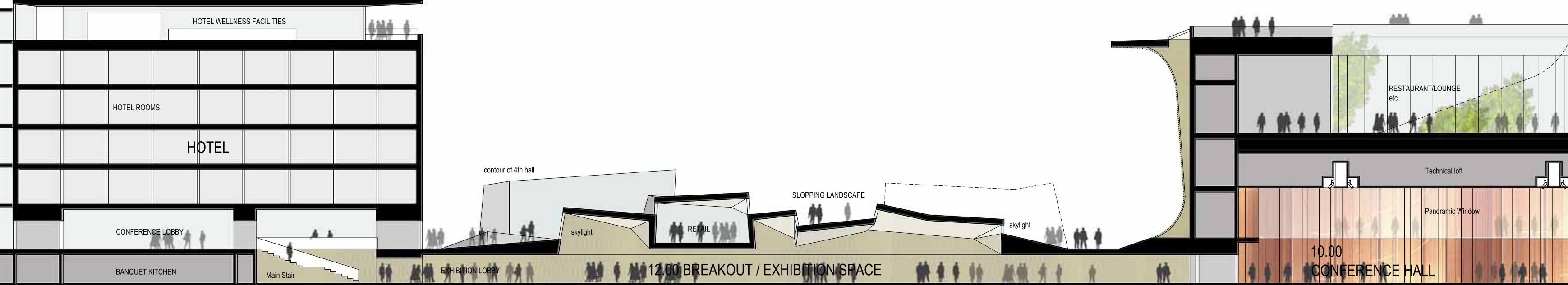
EAST HARBOUR - CCH BUILDING  
SECTION A-A  
SCALE 1:300



EAST HARBOUR - CCH BUILDING  
SECTION B-B  
SCALE 1:300

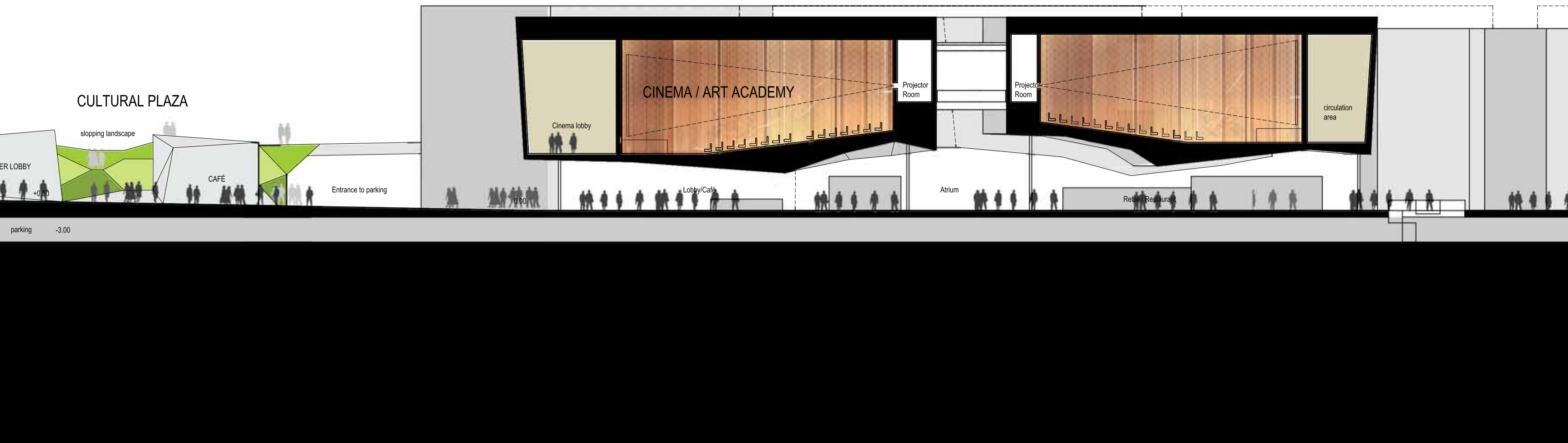




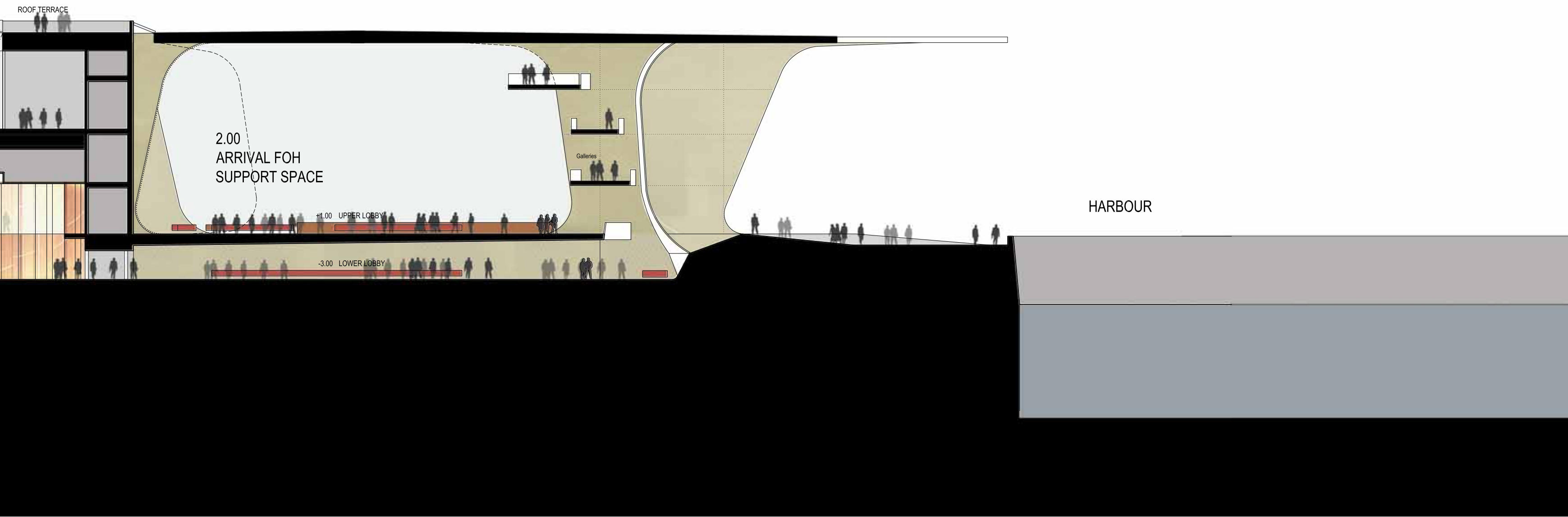




EAST HARBOUR - CCH BUILDING  
SECTION C-C  
SCALE 1:300



EAST HARBOUR - CCH BUILDING  
SECTION D-D  
SCALE 1:300

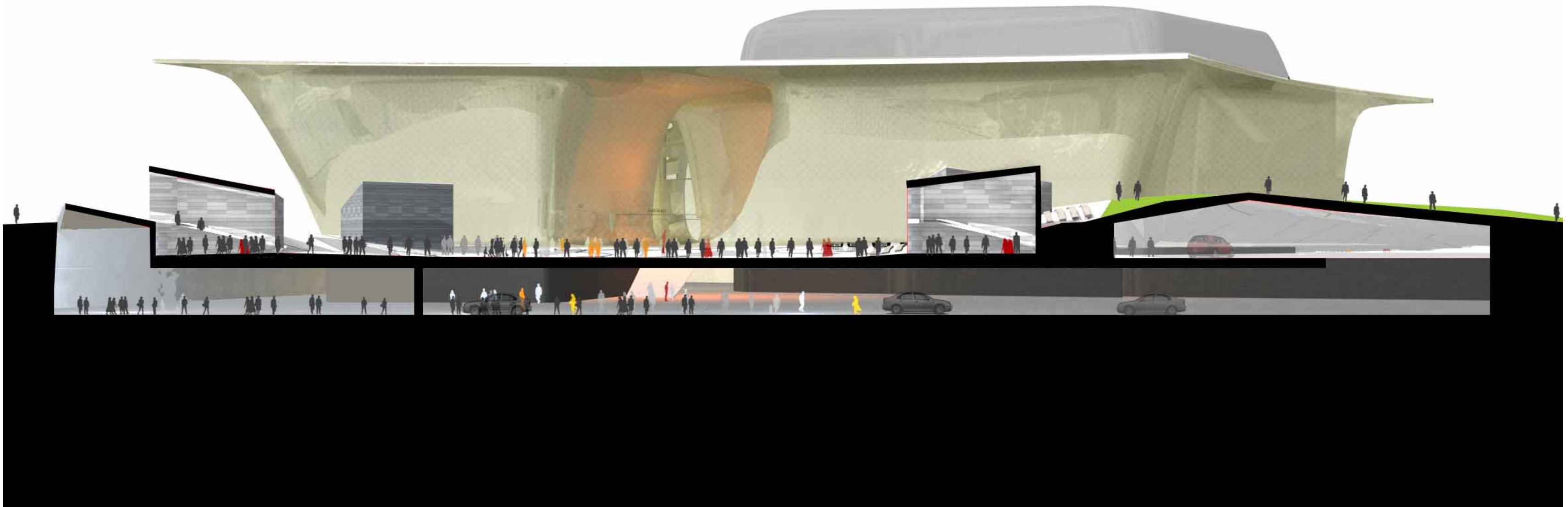




VIEW TOWARDS THE CC BUILDING FROM CULTURAL PLAZA

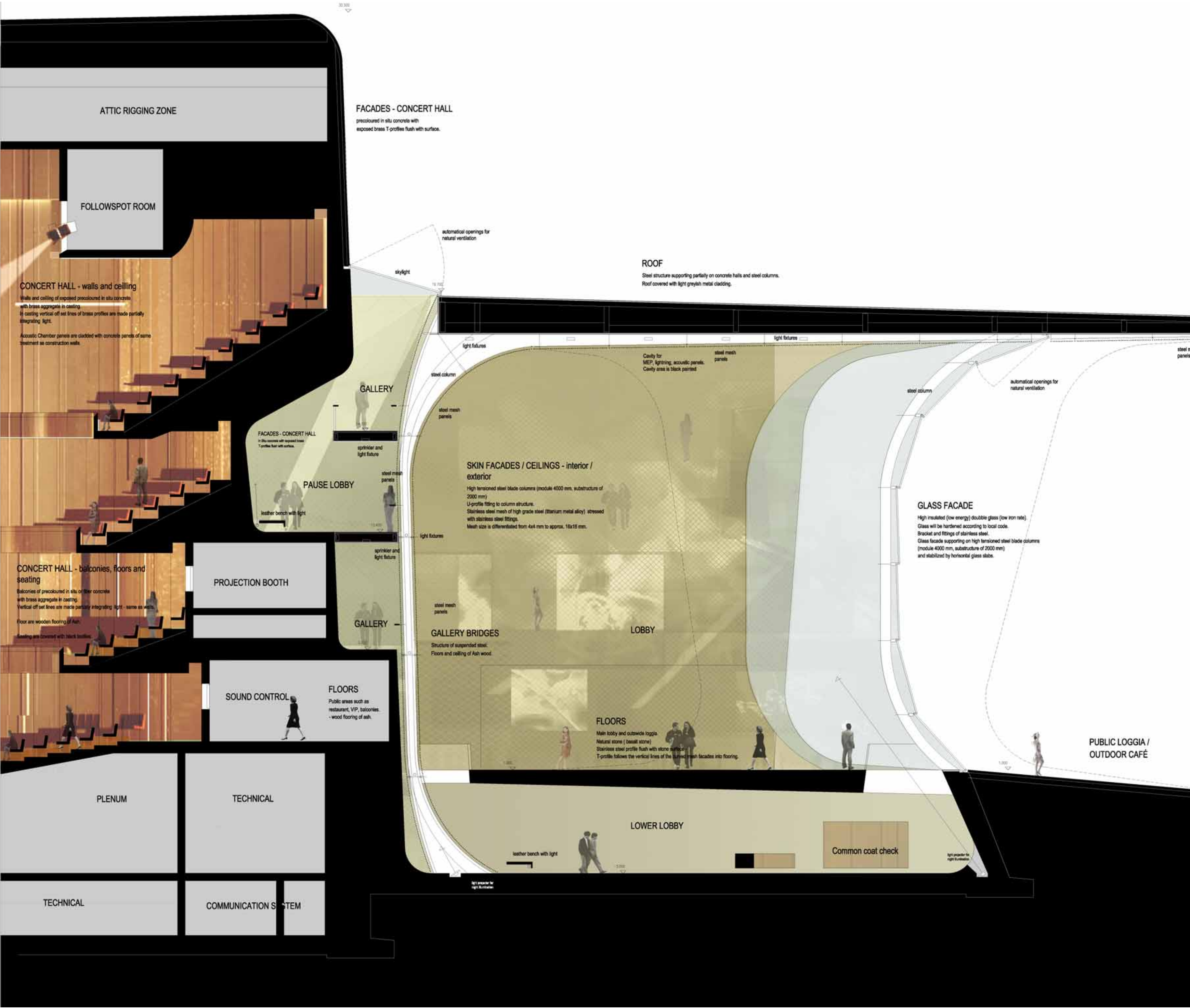








EAST HARBOUR - CCH BUILDING  
PARTIAL SECTION  
1:100





# EXTERIOR FINISHES

The main objective is to balance and compose the use and choice of materials for harsh climate conditions on a climati- cally exposed location and balance the overall design intentions.

- Focus on long lasting durability in details considering climate
- Focus on ease of maintenance, securing everyday performance and appearance
- Call for choice of materials with durability of an everyday use but also adding more character to the building by the patina of time
- The "Instruments" to be conceived as free standing "textile" volumes of the iconic Spiladós
- Continuity in materials but also emphasize the potential for the building to obtain different character and appearance throughout the year an during the day by artificial and natural light

**Facades**  
Investigations have been into the openness and visual impact of the stainless steel mesh.  
Prototypes of mesh fabrics with different percentage of openings and different types of golden inserts have been devel- oped. Further investigations into the right detailing of the material will proceed as a 1:1 modelling in the further project development.

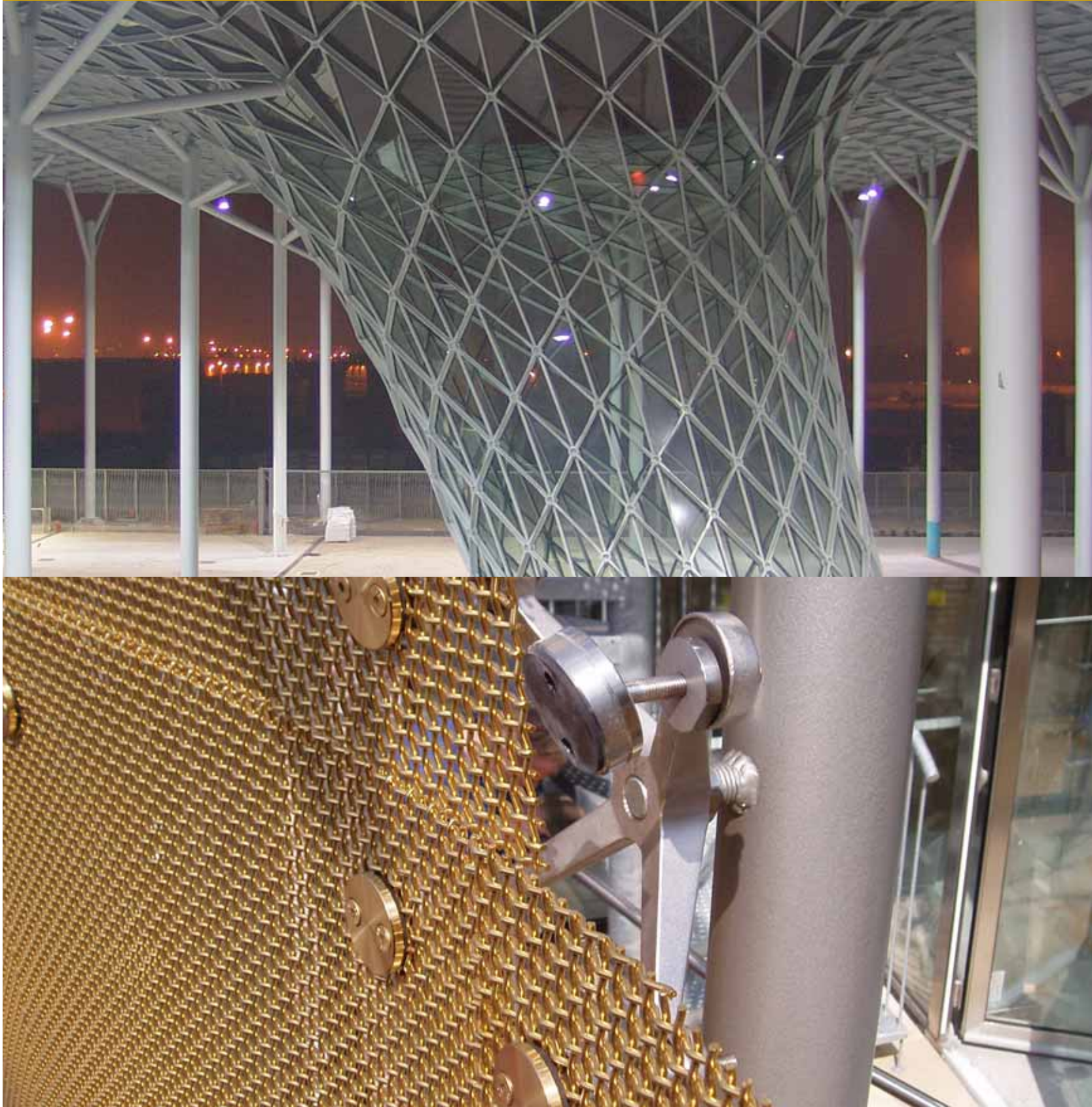
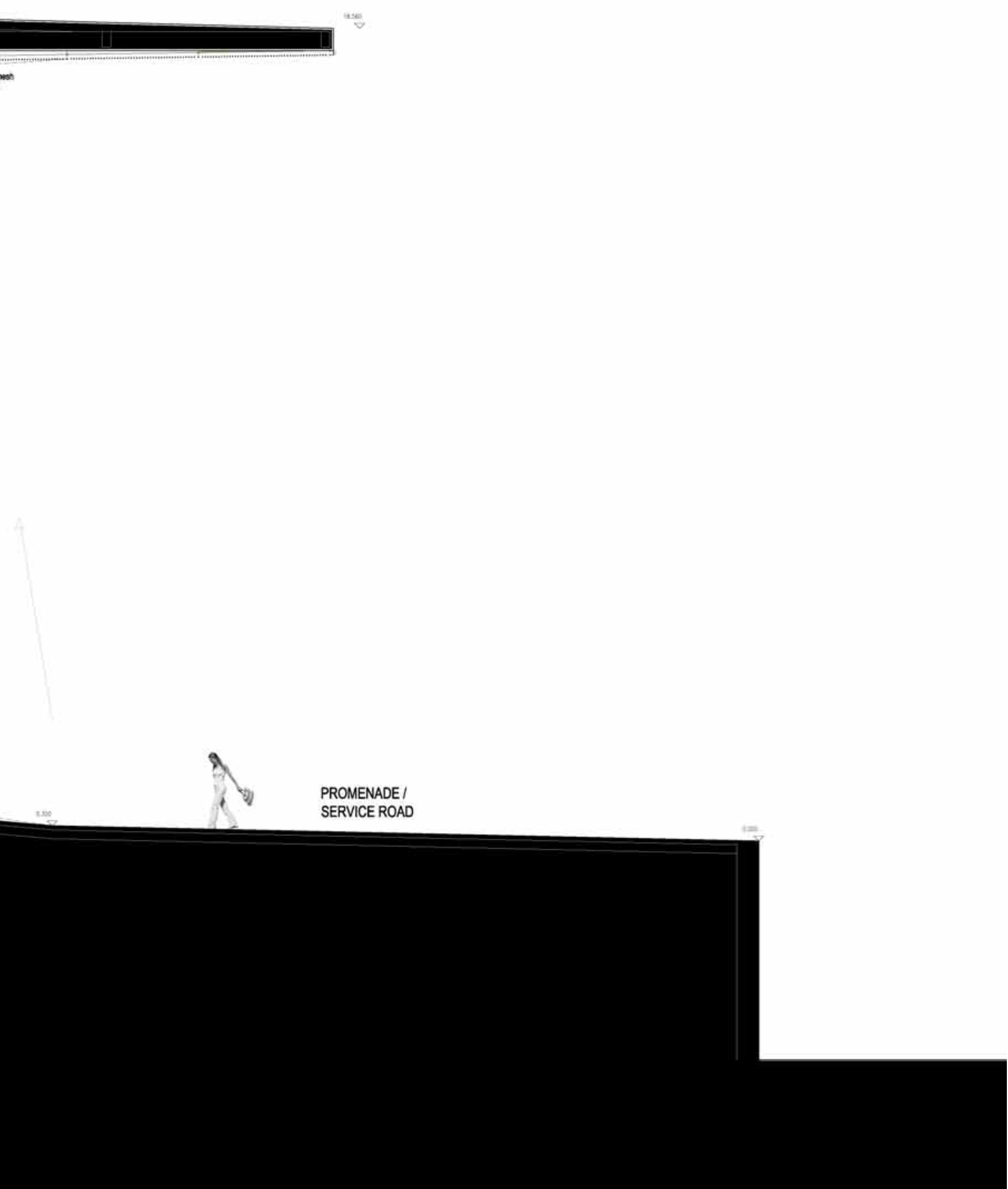
**Facade, external:** High grade stainless steel mesh cladding, substructure of vertical mullions/columns of brass anodized alum/steel profile. Sealed prepainted high insulated façade system for non transparent areas without daylight require- ment.

**Glass, main facade:** Low E clear Diamond (iron free) glass straight panels. Glass laminated and/or toughened and ap- plied with solar control of 50-60% (transparent, non visual coating). Average glass panel size approx. 1200x3400 mm. pending on curvature of perimeter geometry. The fixation of panels without framing but minimal fixture profile adjusted to the prescribed wind load.  
Glass, substructure, main façade: vertical load to steel columns, c/c 6000 mm, horizontal load to glass fins toughened and glass structures suspended from the ceiling to the lobby deck.  
Glass, façade for back-of-house/restaurant: Low E clear Diamond (iron free) glass straight panels. Glass laminated and/ or toughened and applied with solar control of 50-60%. Average glass panel size approx. 1500x3400 mm. and vertical mullions in restaurant area by toughened glass fins to obtain maximum panoramic view.

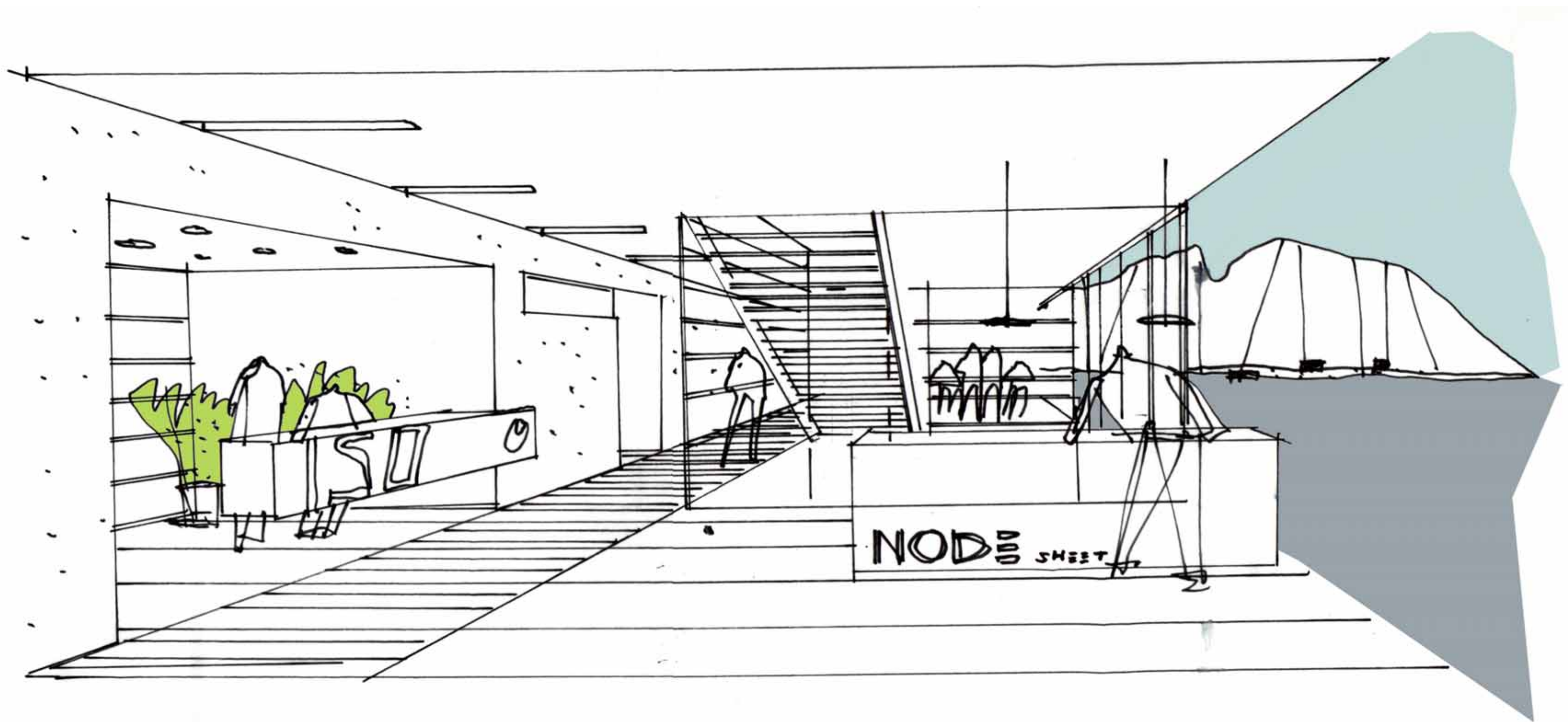
**Ceiling, outside:** High grade stainless steel mesh on substructure of suspended mullions/profiles c/c 600-1800 mm. dark painted cavity for light fixtures.

**Flooring:** 30 – 50 mm (according to loading factor) light warm grey polished local natural stone, divided by recessed/ flush brass girder/profiles according to overall mesh geometry/pattern.

Please refer to detail technical section in 1:100.







# ISO MANAGEMENT

VIEW FROM OFFICE RECEPTION

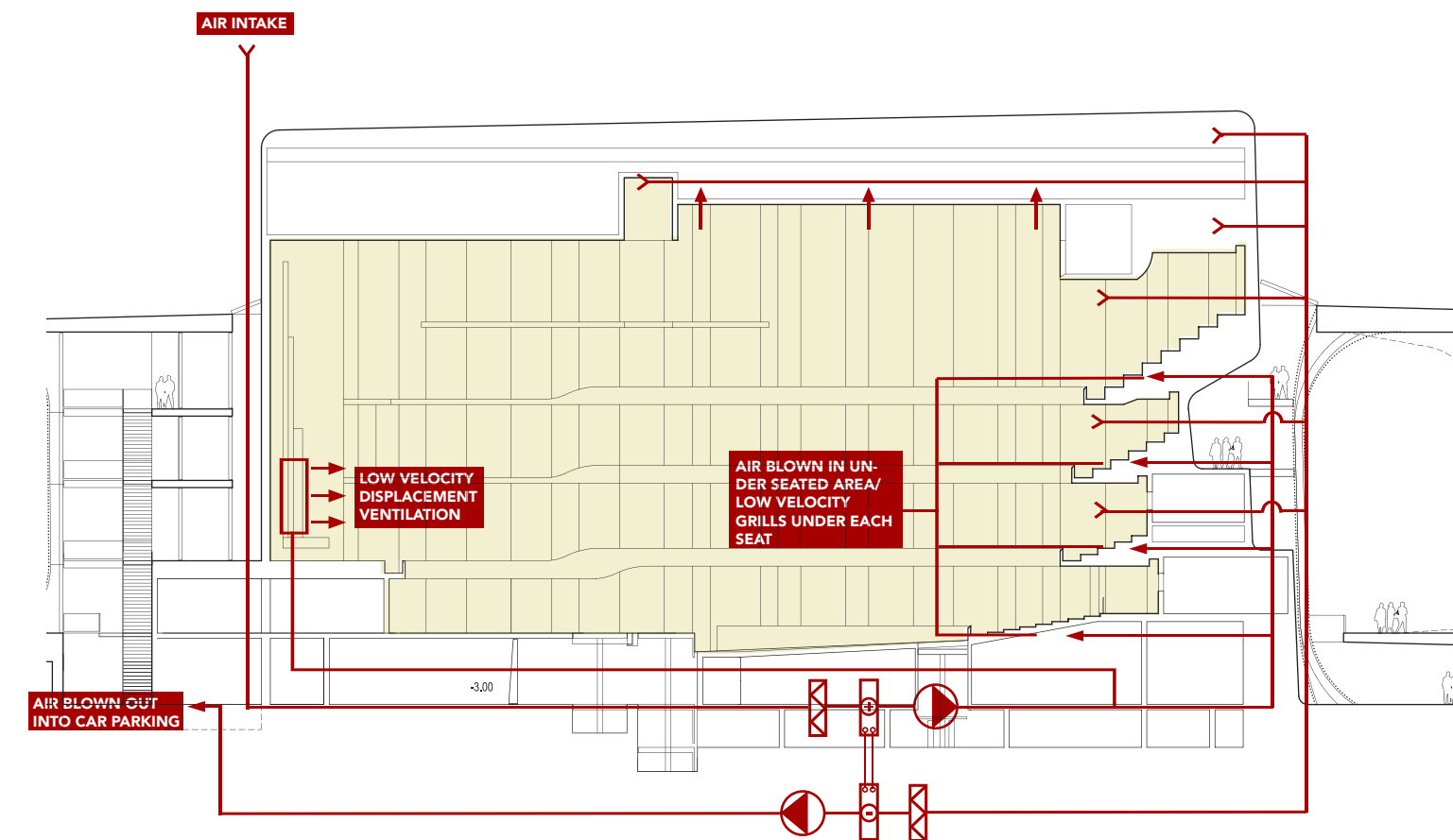




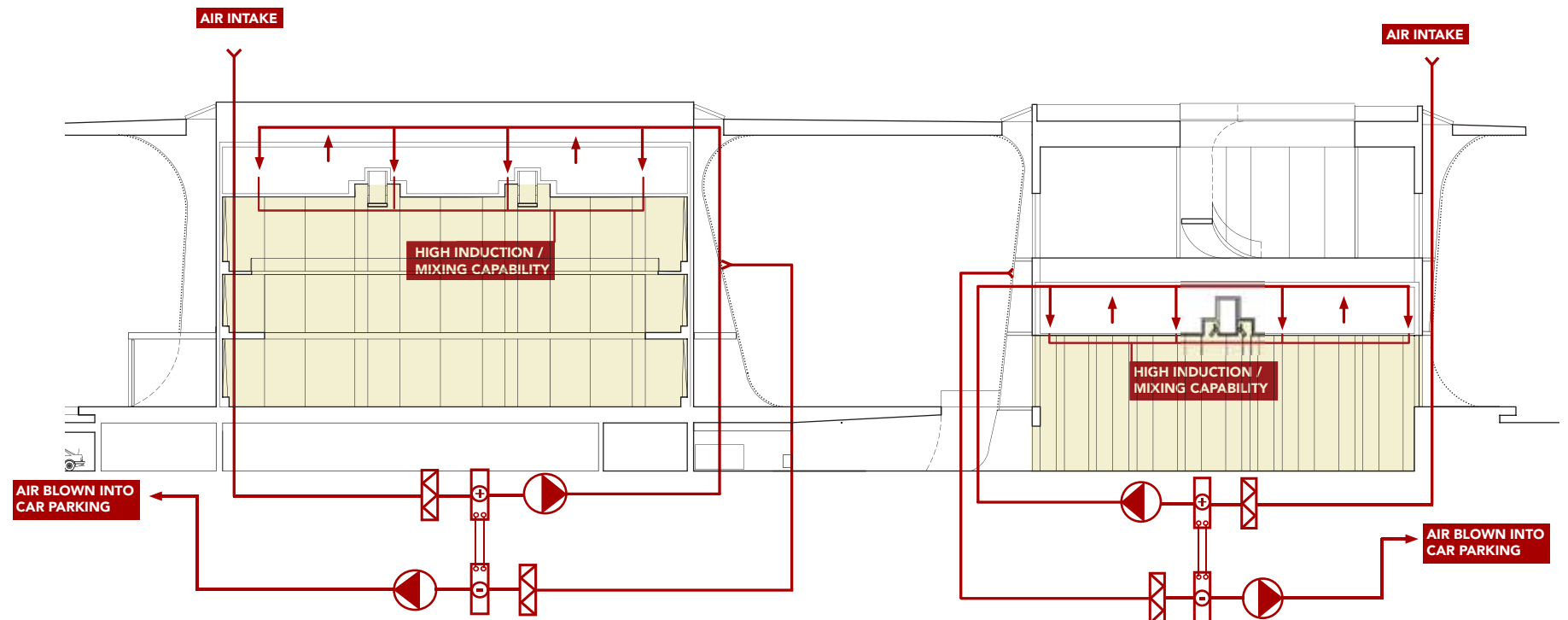
# ISO DIRECTOR

VIEW FROM ISO ART DIRECTORS OFFICE





## CONCERT HALL



## REHEARSAL HALL

## CONFERENCE HALL

# AIR HANDLING / TECHNICAL

### Ventilation Services

Ventilation systems will be provided generally in all areas of the concert & conference center to satisfy occupant comfort and fresh air requirements (except rooms adjacent to the external facades, they will use natural ventilation). Variable air volume systems will generally be utilized in appropriate locations.

The ventilation plant will generally be located into the following allocated plant rooms:

- Level – 1 including Plant 1-3
- Level – 2 including plant 1-3

The ventilation for the main areas of the Icelandic concert & conference center has been grouped as follows:

- Lobby
- Auditorium concert hall

- Stage areas
- Rehearsal hall
- Rehearsal rooms
- Conference hall
- Dressing rooms
- Electrical plant rooms
- Comms / Data rooms
- Store rooms
- Offices
- Meeting rooms
- Mechanical plant rooms
- Electrical plant rooms

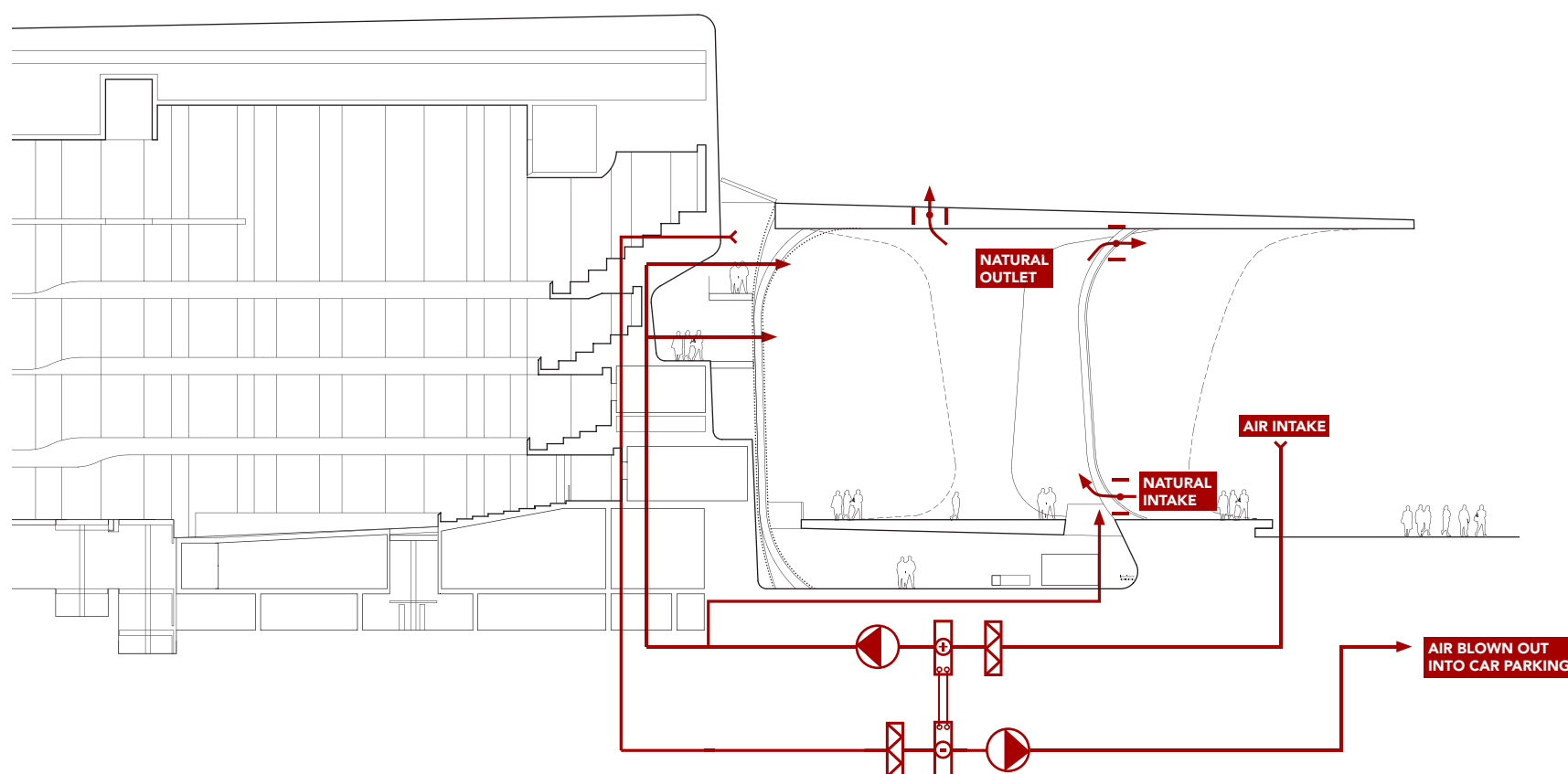
### Lobby

The lobby will be ventilated using a mixed mode ventilation strategy, using a combination of mechanical and natural ventilation systems.

### Restrooms Facing Concert Hall

To insulate noise from the restrooms towards the concert hall, following matters will be taken into account:

- Toilets and pipes will be mounted "floating" from the construction with noise absorbent materials;
- Drainage-, sewage- and rainwater discharge pipes will



## LOBBY

be insulated with highly noise absorbent materials. All noisy electrical equipments will be kept away from the separating walls between restrooms and the concert hall and sound insulated floors if required.

### Auditorium Concert Hall

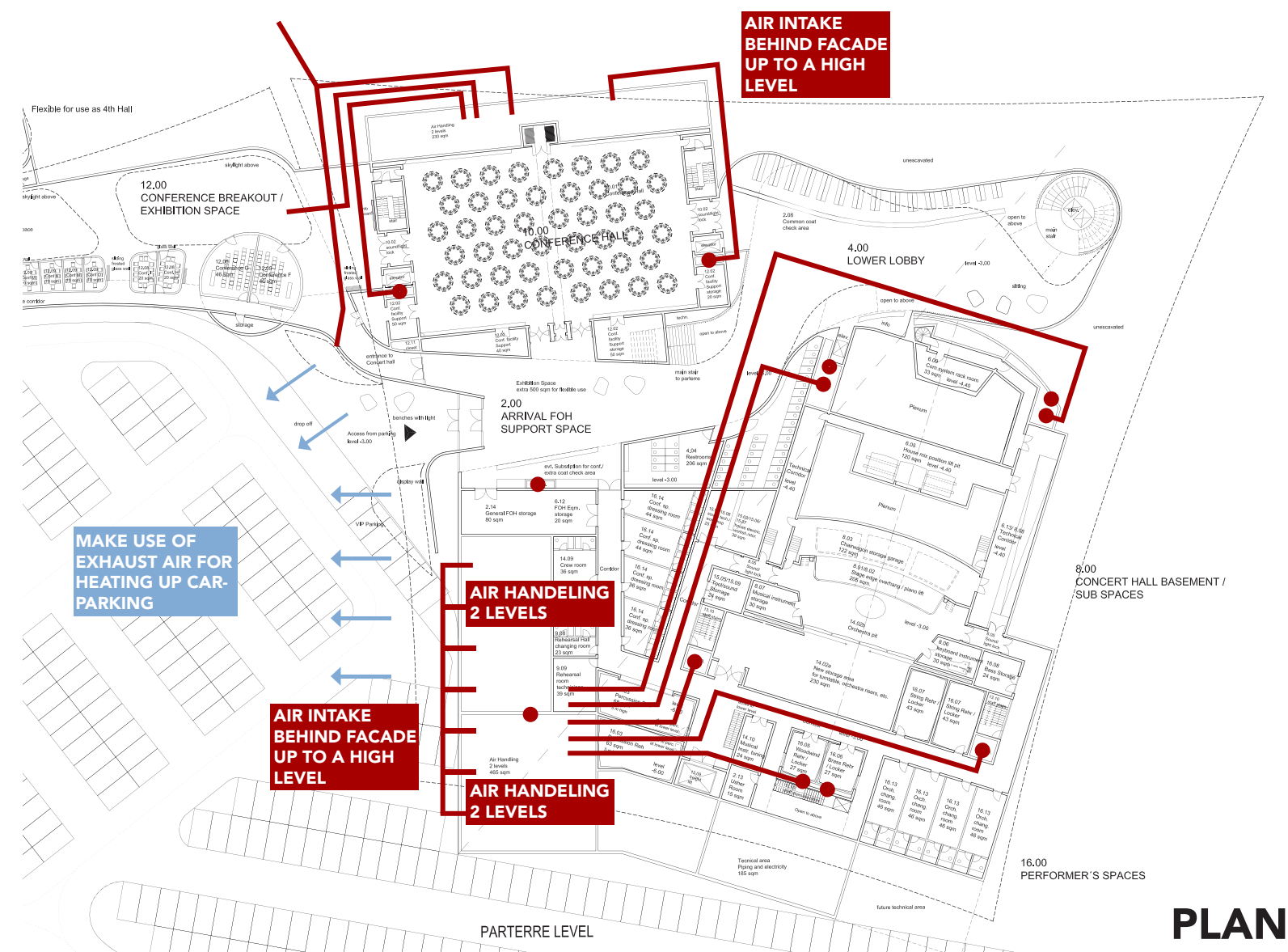
The auditorium ventilation and heating system will be based on low velocity displacement ventilation principal of providing conditioned air to the space from the plenums located under the seated areas at each level of the auditorium.

### Stage Areas

The stage area ventilation and heating system will be based on low velocity displacement ventilation principle of providing conditioned air to the space from outlets along the rear walls of the stage areas ensuring that scenery is unaffected from grill outlet velocities.

### Rehearsal Hall

The rehearsal hall will be ventilated on variable volume using ceiling mounted ventilation with high induction / mixing capability.



## PLAN

### Rehearsal Rooms

The rehearsal rooms will be ventilated on variable volume using ceiling mounted ventilation with high induction / mixing capability.

### Conference Hall

The conference hall will be ventilated on variable volume using ceiling mounted ventilation with high induction / mixing capability.

### Dressing Rooms

Dressing rooms located adjacent to the external facades of the building will be ventilated using a mixed mode solution. Open able windows will be provided in each dressing room for use when the external ambient temperatures exceed internal design conditions. During winter periods mechanical ventilation will be used to provide fresh air minimizing fabric heat loss. Dressing rooms located internally to the building will be mechanically ventilated.



Item nr.	Space description	Netto ARTEC [m²]	Total [m²] ARTEC	Total [m²] SPILADÓS
	<b>SUMMARY OF SPACES</b>			
1,00	EXTERIOR OF BUILDING	0		0
2,00	ARRIVAL & FRONT-OF-HOUSE SPACES SUBTOTAL			
3,00	COMMON CONCERT HALL / CONFERENCE CENTRE ADMINISTRATION SPACES	516	711	515
4,00	COMMON LOBBY - CONCERT HALL, REHEARSAL / RECITAL SPACE, CONFERENCE HALL, & HALL FOUR	366	502	366
5,00	CONCERT HALL AUDIENCE SEATING AREA (1600+200 SEATS)	3.065	3.456	3.090
6,00	CONCERT HALL TECHNICAL SUPPORT SPACES SUBTOTAL	2.397	3.209	2.500
7,00	CONCERT PLATFORM & PLATFORM SUPPORT SPACES SUBTOTAL	405	562	494
8,00	CONCERT HALL BASEMENT / SUB STAGE SPACES	438	591	487
9,00	REHEARSAL / RECITAL HALL SUBTOTAL	455	593	570
10,00	CONFERENCE HALL SUBTOTAL	722	930	781
11,00	CONFERENCE HALL BACKSTAGE SUPPORT SPACES SUBTOTAL	1.230	1.526	1.034
12,00	CONFERENCE BREAKOUT ROOMS, etc. SUBTOTAL	98	135	94
	EXHIBITION SPACE	1.948	2.115	2.232
13,00	PERFORMERS' ENTRANCE & RECEIVING SPACES SUBTOTAL		175	22
14,00	COMMON BACKSTAGE SPACES SUBTOTAL	249	341	542
15,00	SUPPORT, WORKSHOPS & STORAGE SPACES SUBTOTAL	505	681	493
16,00	PERFORMERS' SPACES SUBTOTAL	125	186	131
	<b>BUILDING GRAND TOTAL</b>	1.062	1.477	1.078
		13.578	17.187	14.429
17,00	PHYSICAL PLANT SPACES SUBTOTAL ( 15 % of total building )			
18,00	Other rooms not defined in space list from ARTEC or not defined on drawings	2.037	2.857	2.290
	<b>BUILDING GRAND TOTAL</b>	0	0	3.434
		15.615	20.044	20.152

	DIFFERENCE	108	
DD from 2004.12.17	13.041	16.650	13.882
Difference grand total	969	969	1.470
Difference without technical.	537	537	547

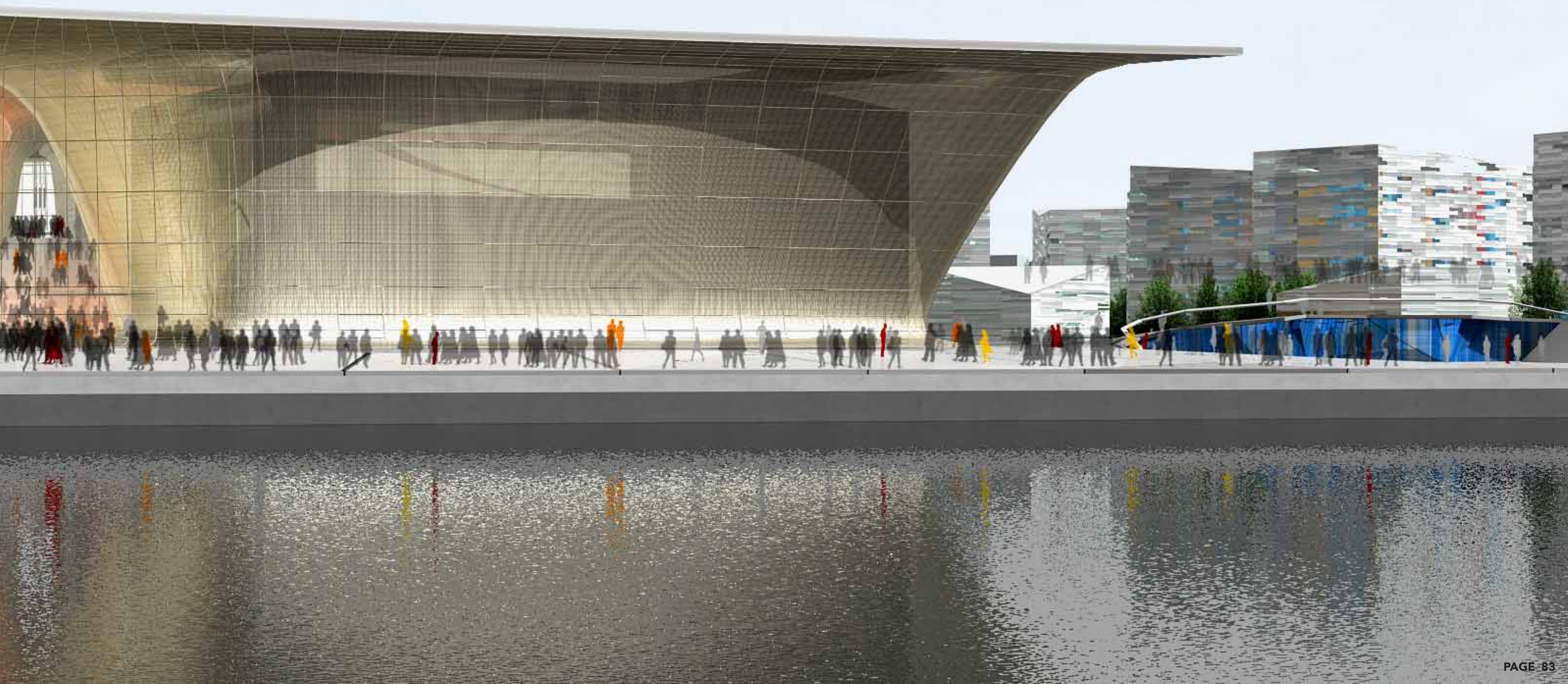
# AREA SCHEME



VIEW OF THE CC BUILDING









# SPILADÓS

## MUSIC BOX

### SPILADÓS TEAM

EIGNARHALDSFÉLAGIÐ FASTEIGN  
KLASI  
SCHMIDT, HAMMER & LASSEN k/s  
THG  
ARROWSTREET  
BERNARD ENGLE, ARCHITECTS & PLANNERS  
LÍNUHÖNNUN  
VSÓ RÁZGJÖF  
E. PIHL & SØN  
ÍSTAK  
HOWARD RAYNOR, BRIDGEWATER HALL, MANCHESTER.  
KARSTEN WITT MUSIK MANAGEMENT GmbH  
KÁRI KÁRASON, CEO OF ICELANDAIR HOTELS