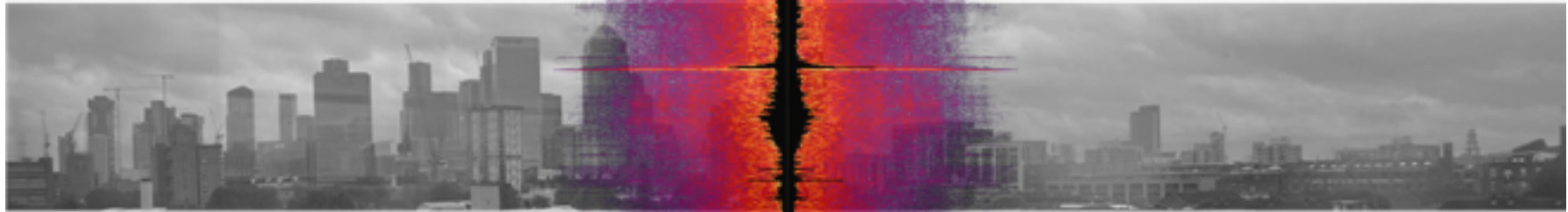
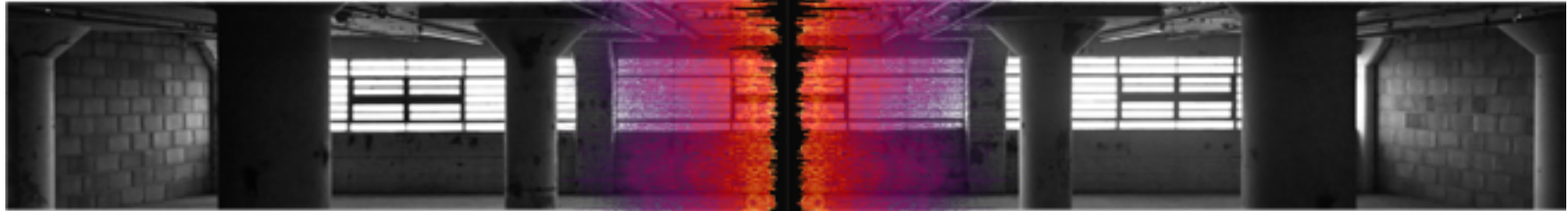
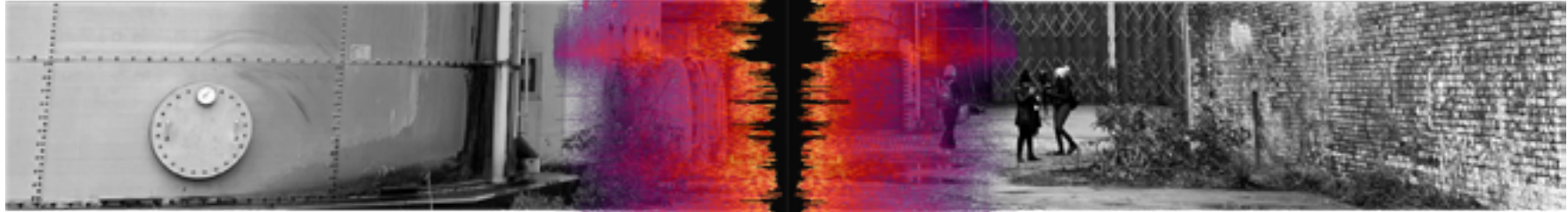
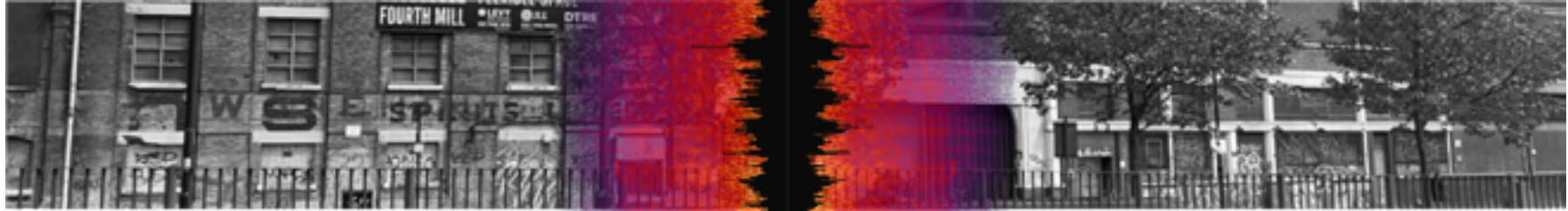


# THE URBAN SOUNDSCAPE CENTER

A SPACE TO CAPTURE SOUND FROM THE CITY...

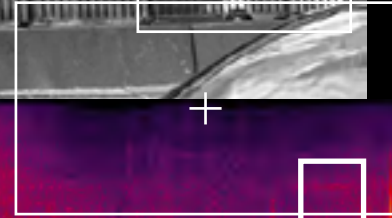
CHENGYU ZHANG  
REUSE

MEET THE SITE



FOLLOWING THE SOUND OF THE SPACE

# THE ROAD



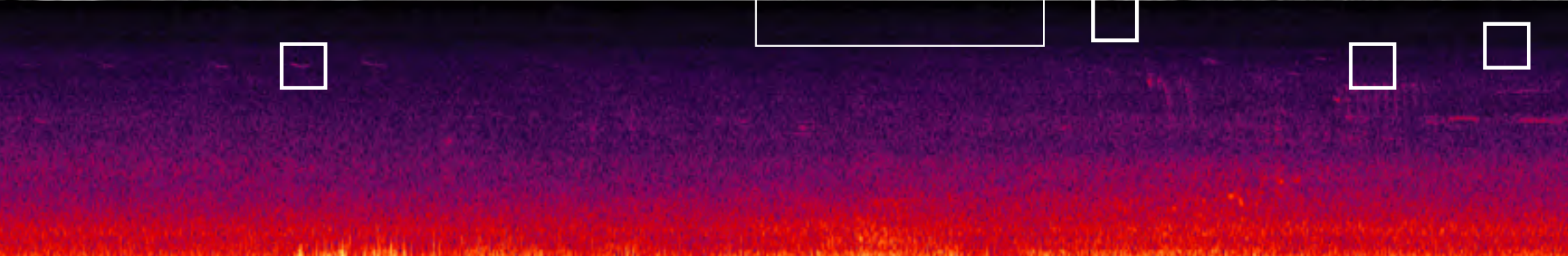
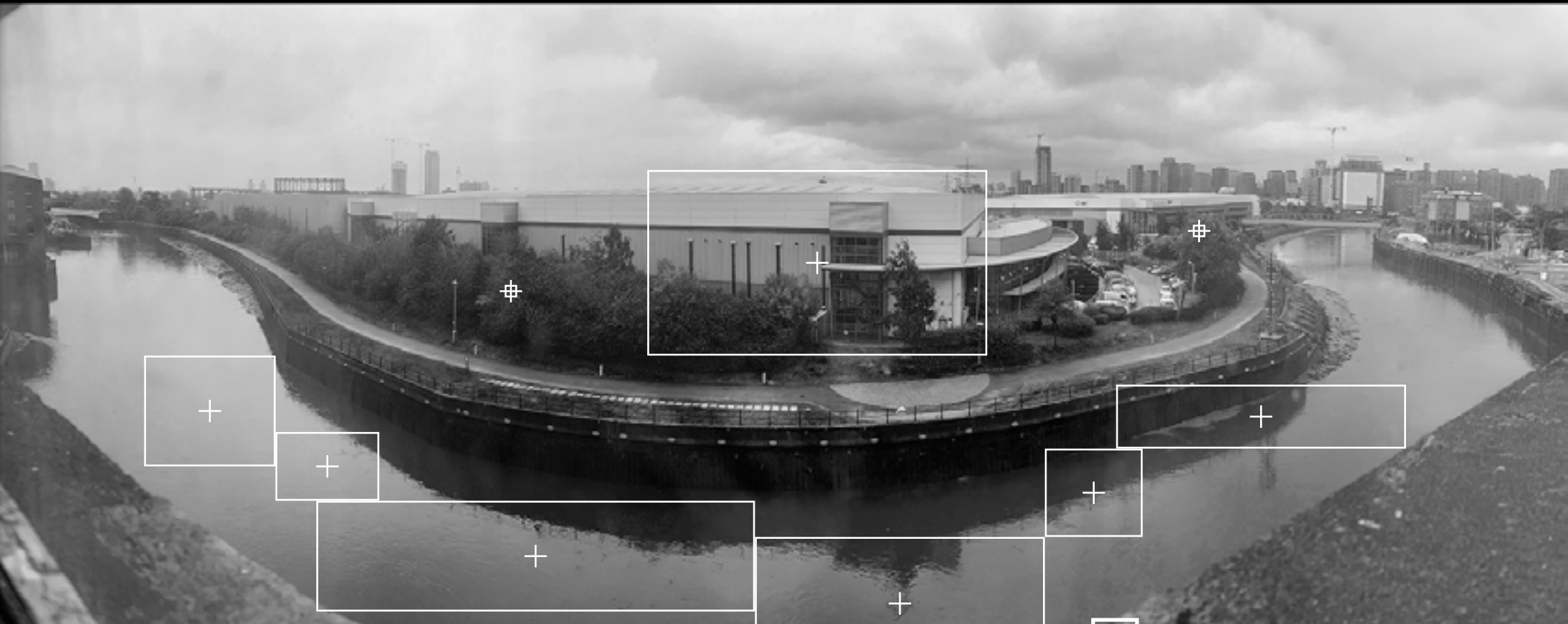
# THE FACTORY



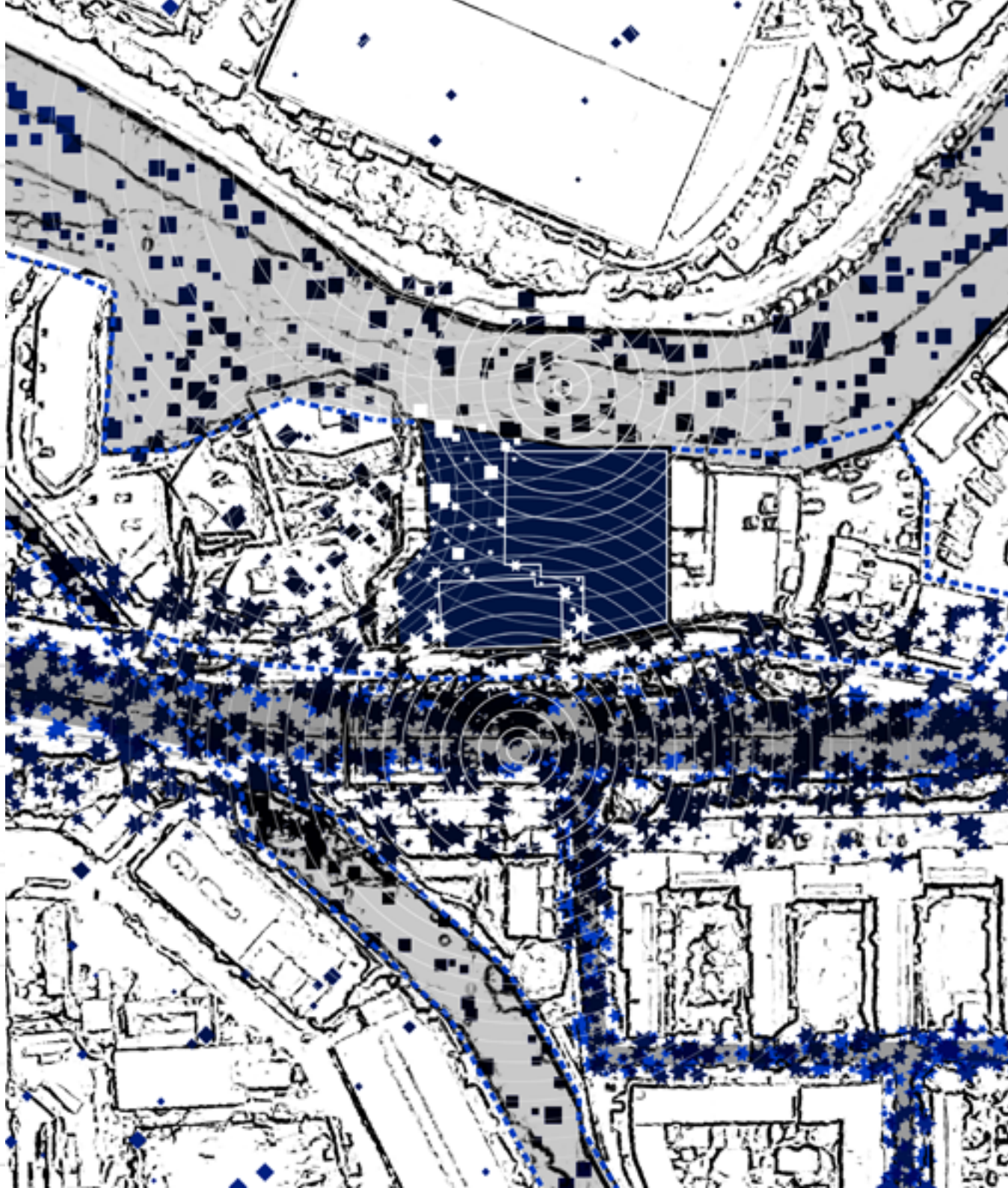
+



# THE RIVER LEA



# SOUND MAP OF 24 GILLENDER STREET

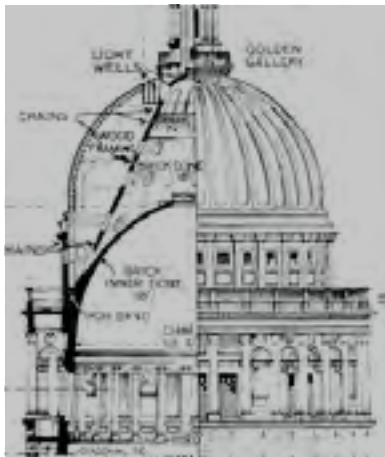


◆ SOUND OF URBAN - RESIDENT

■ SOUND OF NATURE - RIVER

★ SOUND OF URBAN - ROAD

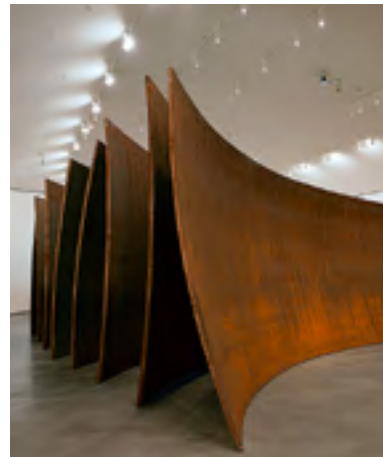
# STRUCTURE TO CAPTURE SOUND



ST PAUL'S CATHEDRAL



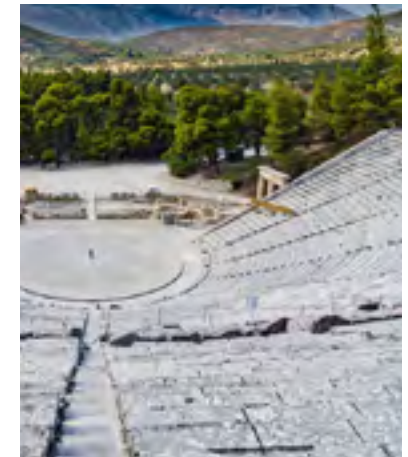
DENGE SOUND MIRRORS



RICHARD SERRA



FOREST MEGAPHONES



ANCIENT THEATRE OF EPIDAUROS

# CANALS, IMMIGRATION AND MUSIC CULTURE



## JEWISH COMMUNITY

These violent riots were aimed at the massacre or persecution of Jews, in Eastern Europe and Russia from the 18th to early 20th centuries. They also settled in the Brick Lane Spitalfields area, a place that attracted the majority of large waves of migration in the East End.



## FRENCH HUGUENOTS COMMUNITY

Refugees fleeing religious persecution in the 17th century were drawn to the East End. They were predominantly based in Brick Lane and Spitalfields.



## BANGLADESHI COMMUNITY

Following Bangladesh's independence in 1971 and warfare, people migrated to London for safety and opportunities of work. They followed family members employed and settled in the Spitalfields area.



## CHINESE COMMUNITIES

There was a large presence of Chinese migrants between the 1880s and early 1960s in Limehouse. At first the majority of these settlers were seamen finding temporary lodging in the Limehouse area. Many went on to marry local women and settle permanently in the area.



## CARIBBEAN COMMUNITIES

Further into the 20th century London saw major increase in the African and Caribbean communities. This was as a result of post Second World War government policy to encourage migration to support economic growth.



## SOMALI COMMUNITY

Establishment of the Somali community in Tower Hamlets began with the settlement of seaman in the 17th century. However, during the late 1980s and early 1990s many



## ROCK & POP- WHITE COMMUNITY

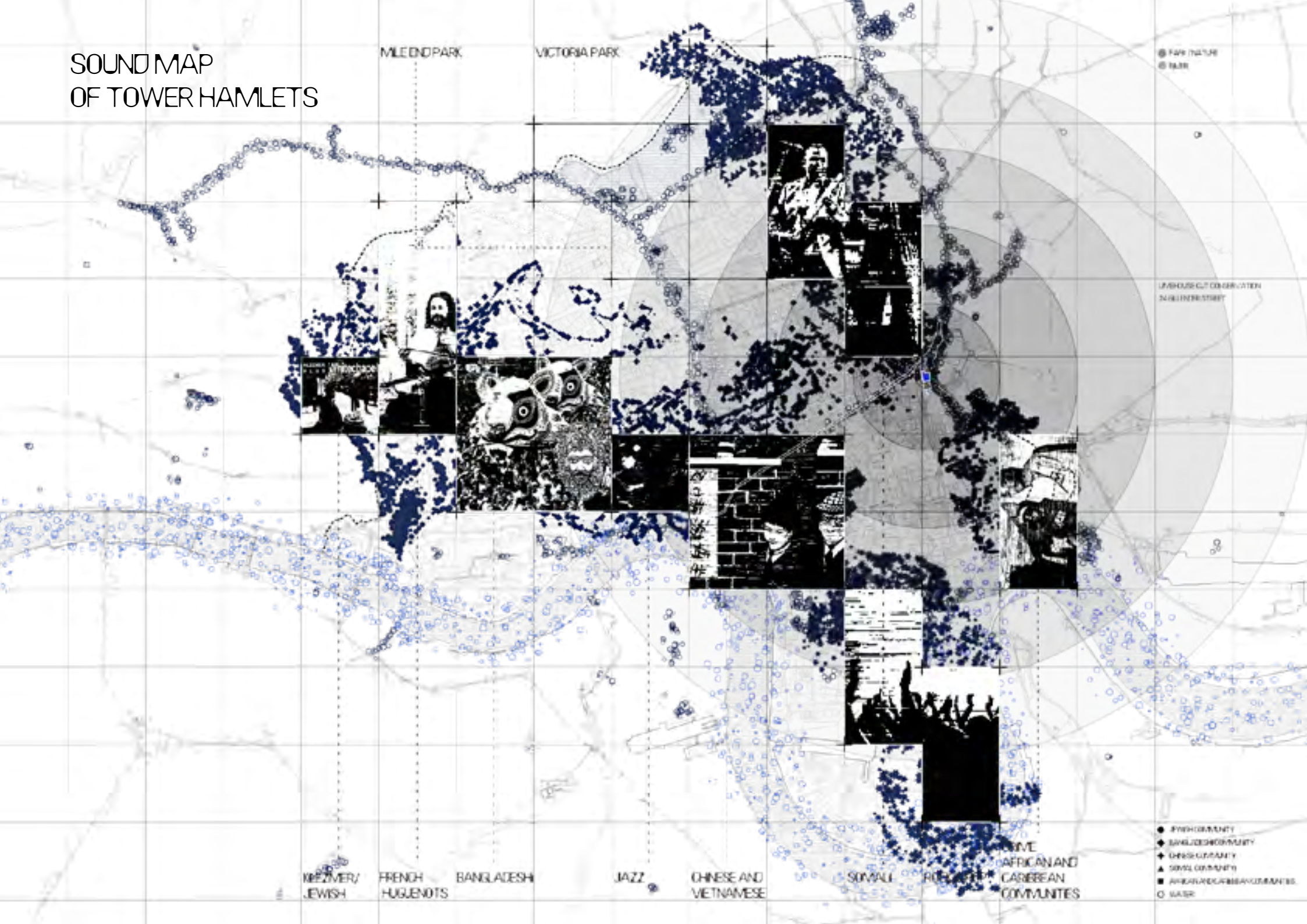
The proportion of residents identifying as 'White British' in the Census for Mile End East was 24.1%. THE EAST END of London has had its fair number of cockney rockers and crooners.



## JAZZ - AFRICAN COMMUNITY

By the middle of the eighteenth century, African people comprised somewhere between one and three percent of the London populace. British merchants became involved with the transatlantic slave trade between Europe, Africa and the Americas.

# SOUND MAP OF TOWER HAMLETS



## BRIEF

The Urban Soundscape Center project aims to transform an abandoned factory into a monumental music center and sound museum. This initiative will use sound as a medium to integrate diverse cultures, serving as a bridge between the city and nature, while emphasizing the unique environmental context of the adjacent canal. The center will create a structure that captures and controls sound, allowing the audience to experience the auditory landscape of the city.

Post-renovation, the building will become a thriving music community, offering enhanced music education and performance spaces. It will be a gathering place for music enthusiasts and a hub for social activities, revitalizing the surrounding community culture and urban space.

The renovated facility will include sound archives, musicians' studios, and practice rooms of various sizes for individual and group use. It will feature two performance spaces—a theater dedicated to music installations, and a smaller, intimate stage. These spaces are designed to meet the needs of resident artists and provide a closer connection between performers and audiences, creating a versatile and immersive musical environment.

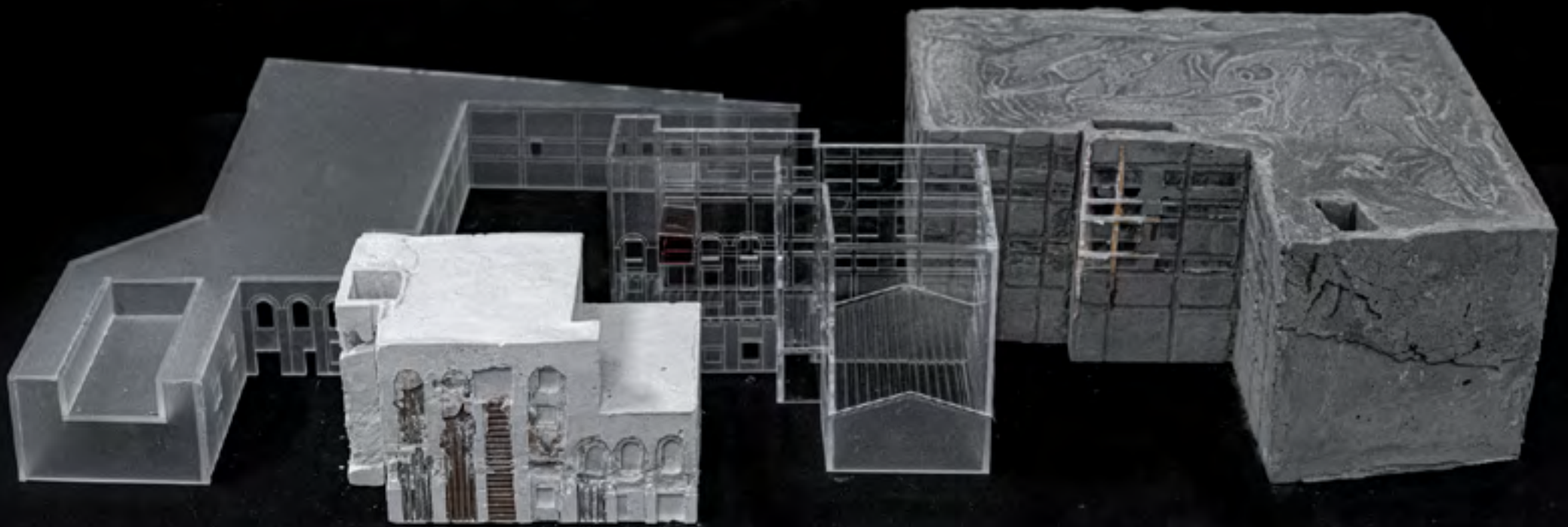
STRATEGY?  
SPACE TO CAPTURE THE SOUNDS OF THE CITY



I MADE MODELS TO TEST THE TRANSPARENCY OF DIFFERENT AREAS OF THE VENUE TO SOUND,  
AND THE RELATIONSHIP BETWEEN THEM

STRATEGY?  
SPACE TO CAPTURE THE SOUNDS OF THE CITY

OPEN AND SOILD



MIXED

SOCIAL

FLUENCE

SLIENCE

# ESTIMATED AREA



SOCIAL  
CREATOR

COFFEE SHOP  
BAR  
WORKSHOP  
MEETING ROOM  
SHARED SPACE



DYNAMIC  
MIXED

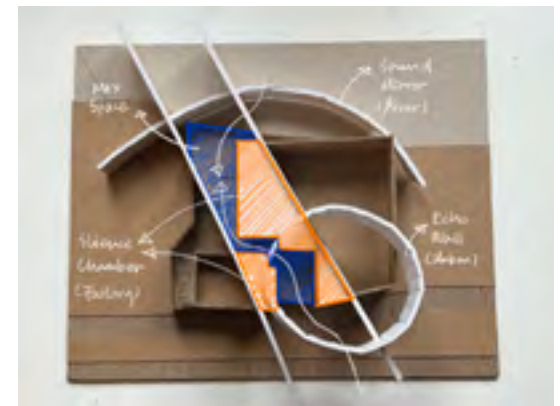
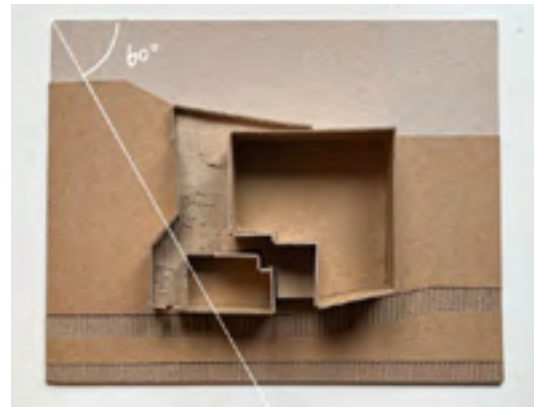
ENTRANCE FROM THE ROAD  
ENTRANCE FROM THE RIVER  
DOCK  
RAMP  
RECEPTION  
HONG EXHIBITION SPACE



SOLID  
AUDIENCE

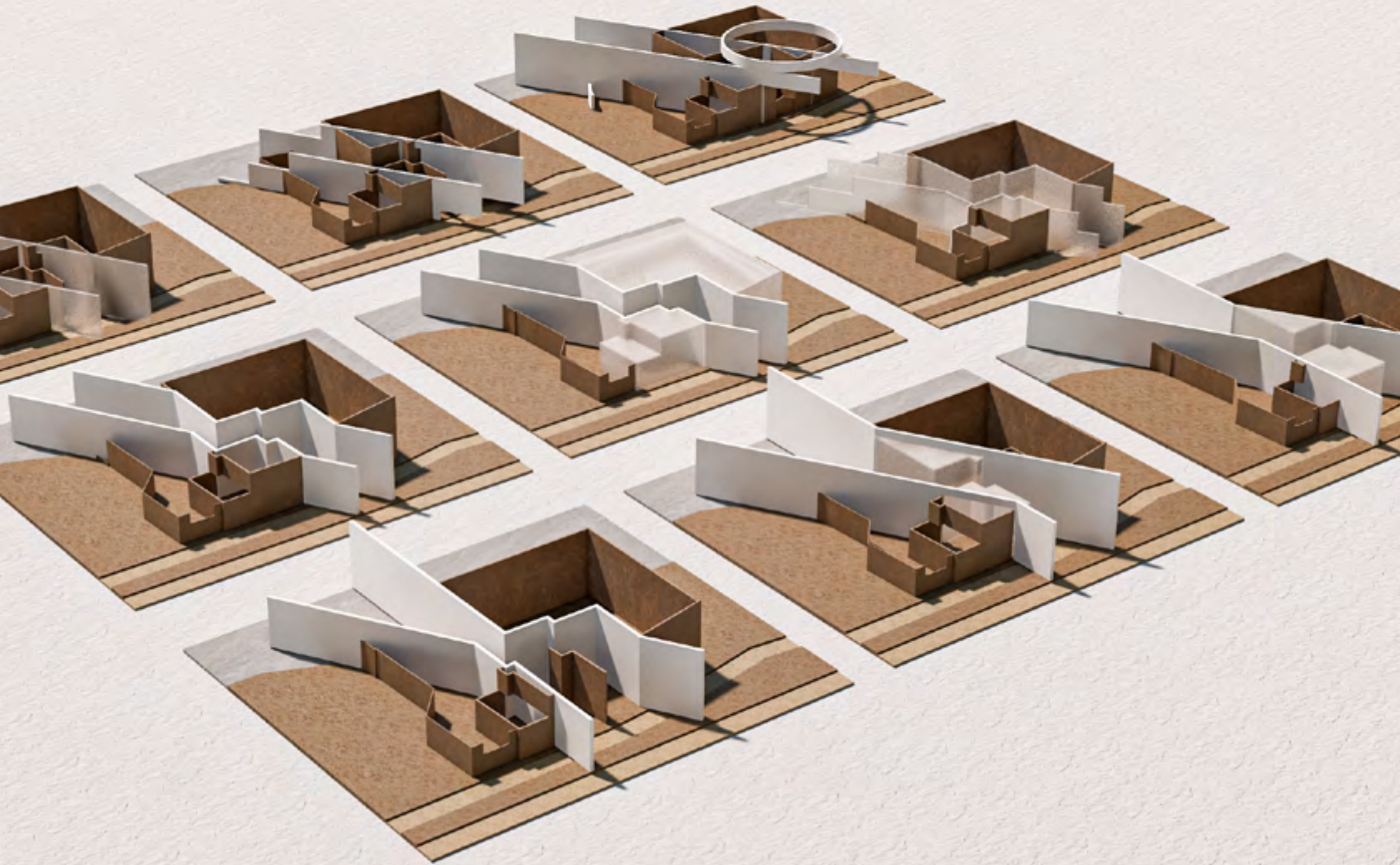
ARCHIVE ROOM  
EXHIBITION SPACE  
STAGE  
THEATER  
MUSIC STUDIO  
COURTYARD  
CHANGING ROOM  
STORAGE

# SOUND WALL AS THE CONNECTION 60° AS THE LIMEHOUSE CUT

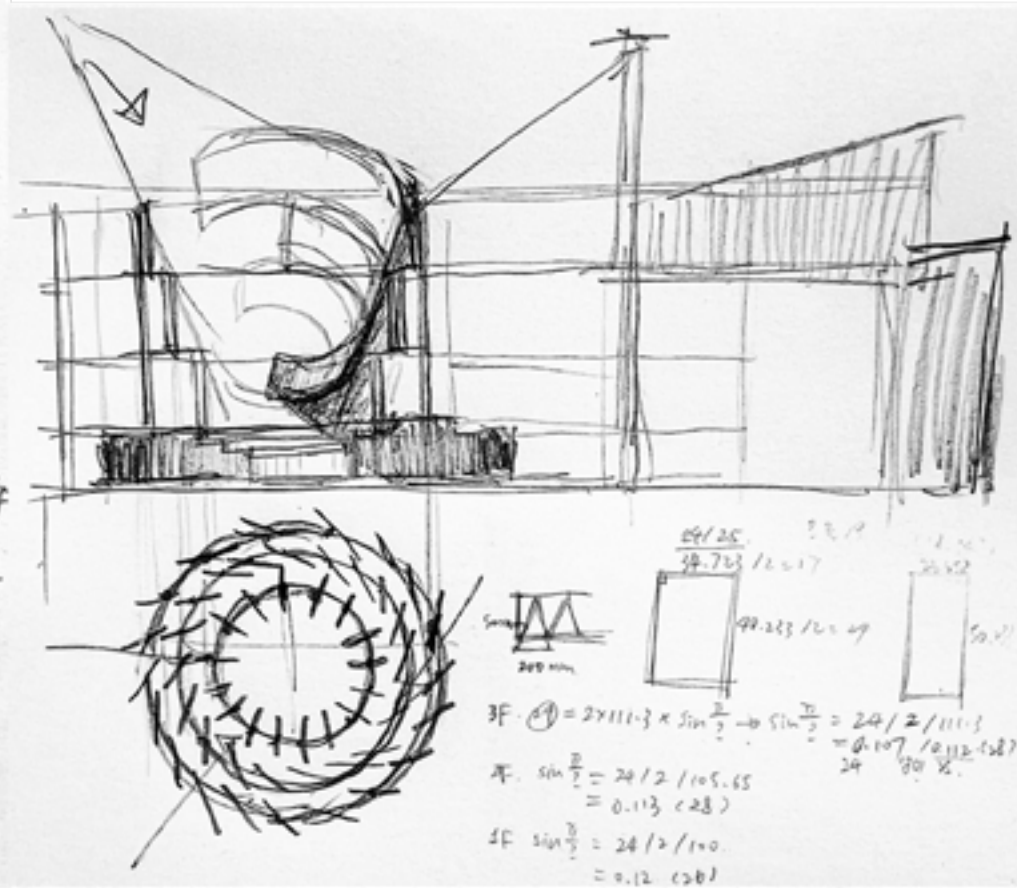
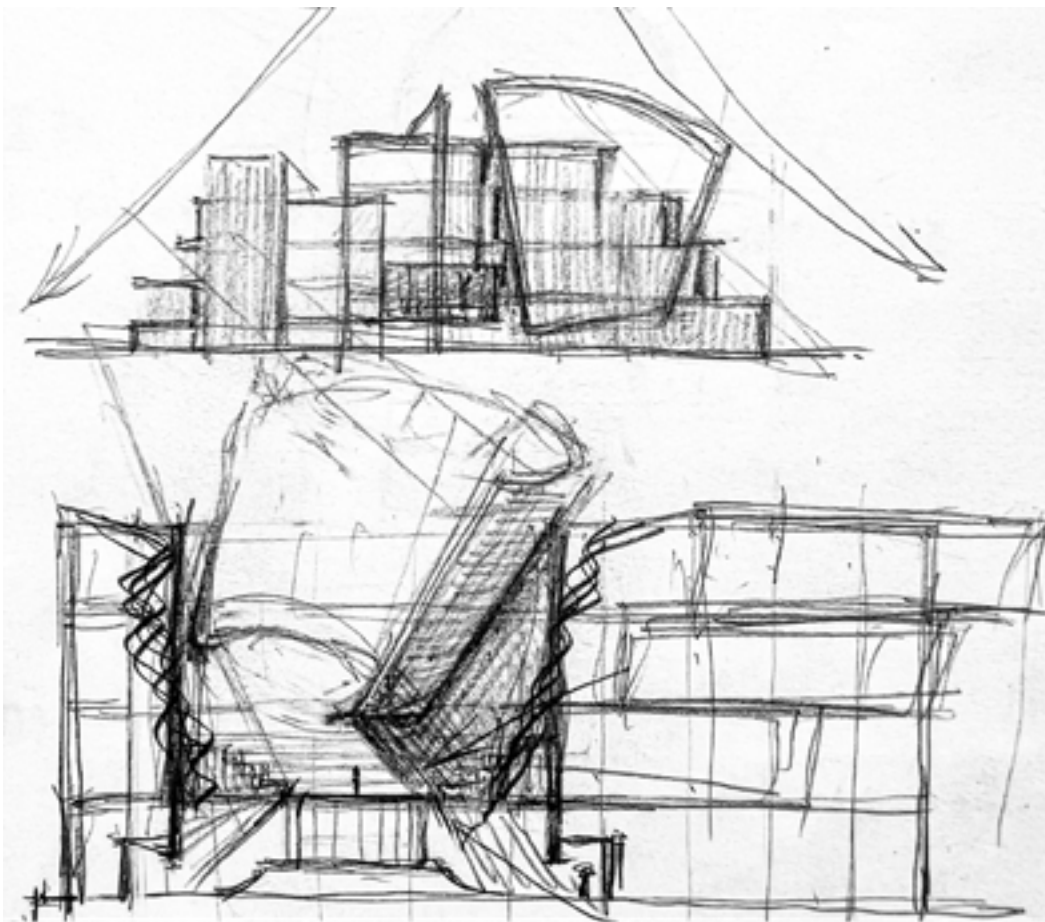


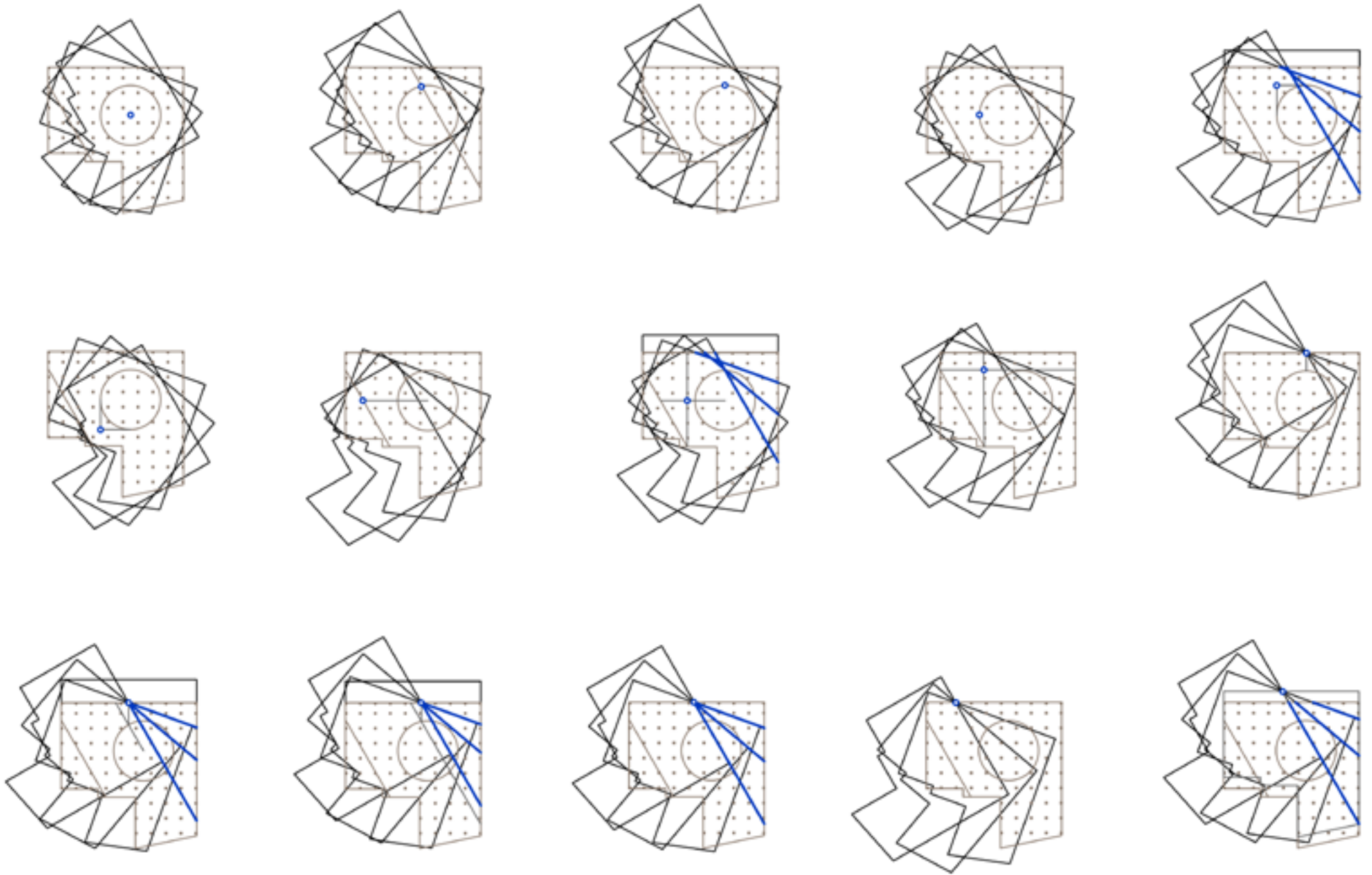


INTRODUCE THE SOUND MIRROR



# SOUND CONE AS FILTER



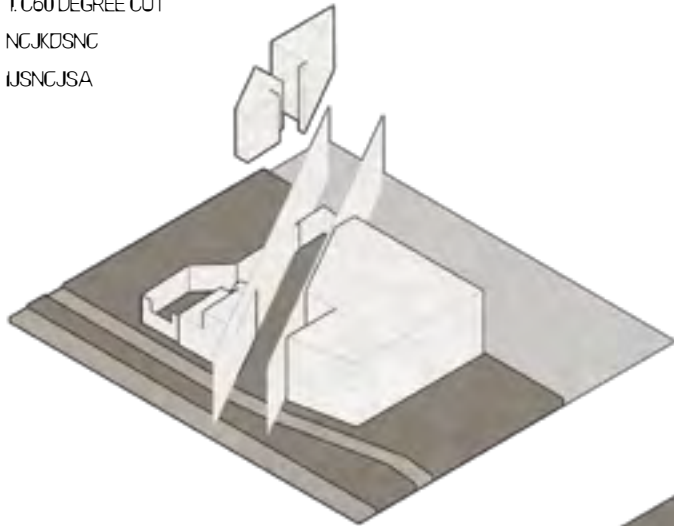


ROTATE EXPERIMENT

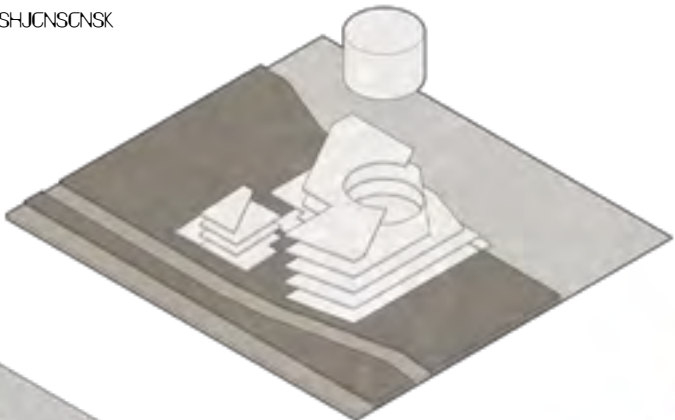
# STRATEGY

## SPACE TO CAPTURE THE SOUNDS OF THE CITY

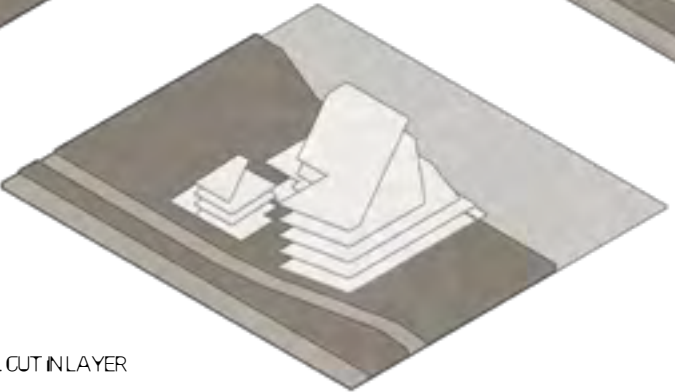
1. 60 DEGREE CUT  
NCJKDSNC  
IJSNCJSA



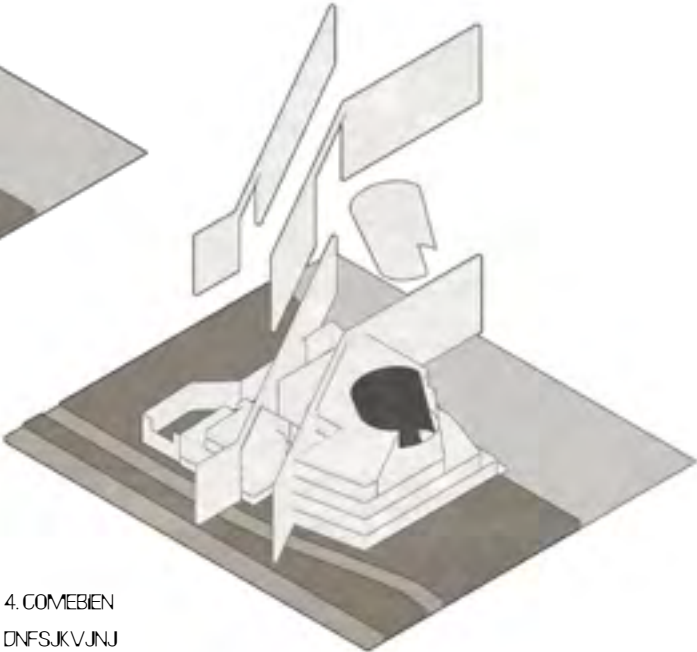
3. SOUND CONE  
CNSDUKC SJH  
BHSBHS  
CSHJCNCSNK



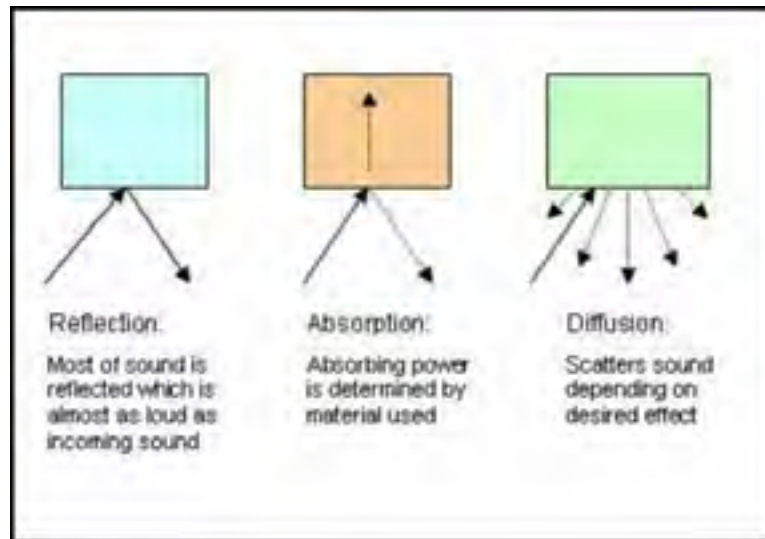
2. CUT IN LAYER  
DNFSJKVJNJ  
CNDJSC  
CBSAJCBASJASCJ



4. COMEBIEN  
DNFSJKVJNJ  
CNABAJ  
CDDSCSDV



# MATERIAL



SOUND-ABSORBING MATERIALS ☑ REDUCE ECHOES AND REVERBERATIONS

ACOUSTIC CEILING TILES, CARPETS, CURTAINS, AND ACOUSTIC WALL PANELS

SOUND-REFLECTING MATERIALS/ACOUSTIC PANEL ☑ IMPROVE THE CLARITY AND RICHNESS OF SOUND BY REDIRECTING IT TOWARDS THE AUDIENCE OR LISTENER

HARD SURFACES LIKE CONCRETE, MARBLE, AND GLASS

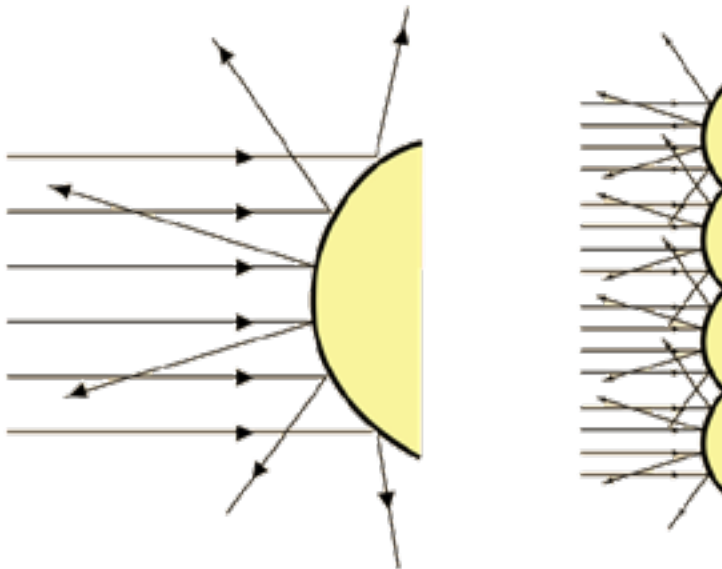
SOUND-ISOLATING MATERIALS ☑ TO MINIMIZE SOUND

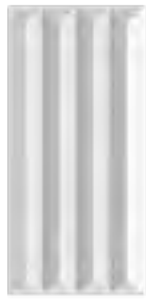
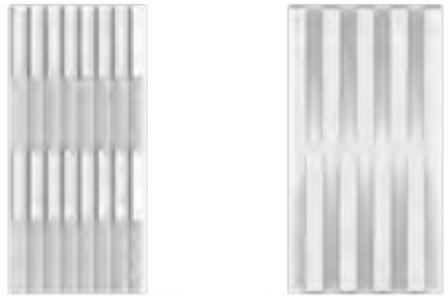
TRANSMISSION, DESIGNERS CAN CREATE ACOUSTICALLY SEPARATE SPACES THAT CAN BE USED SIMULTANEOUSLY WITHOUT INTERFERING WITH EACH OTHER.

DOUBLE-PANE WINDOWS, INSULATED WALLS, AND AIR GAPS

SOUND DIFFUSION/ACOUSTIC DIFFUSER PANEL: CREATE A SENSE OF SPACIOUSNESS AND ENVELOPMENT

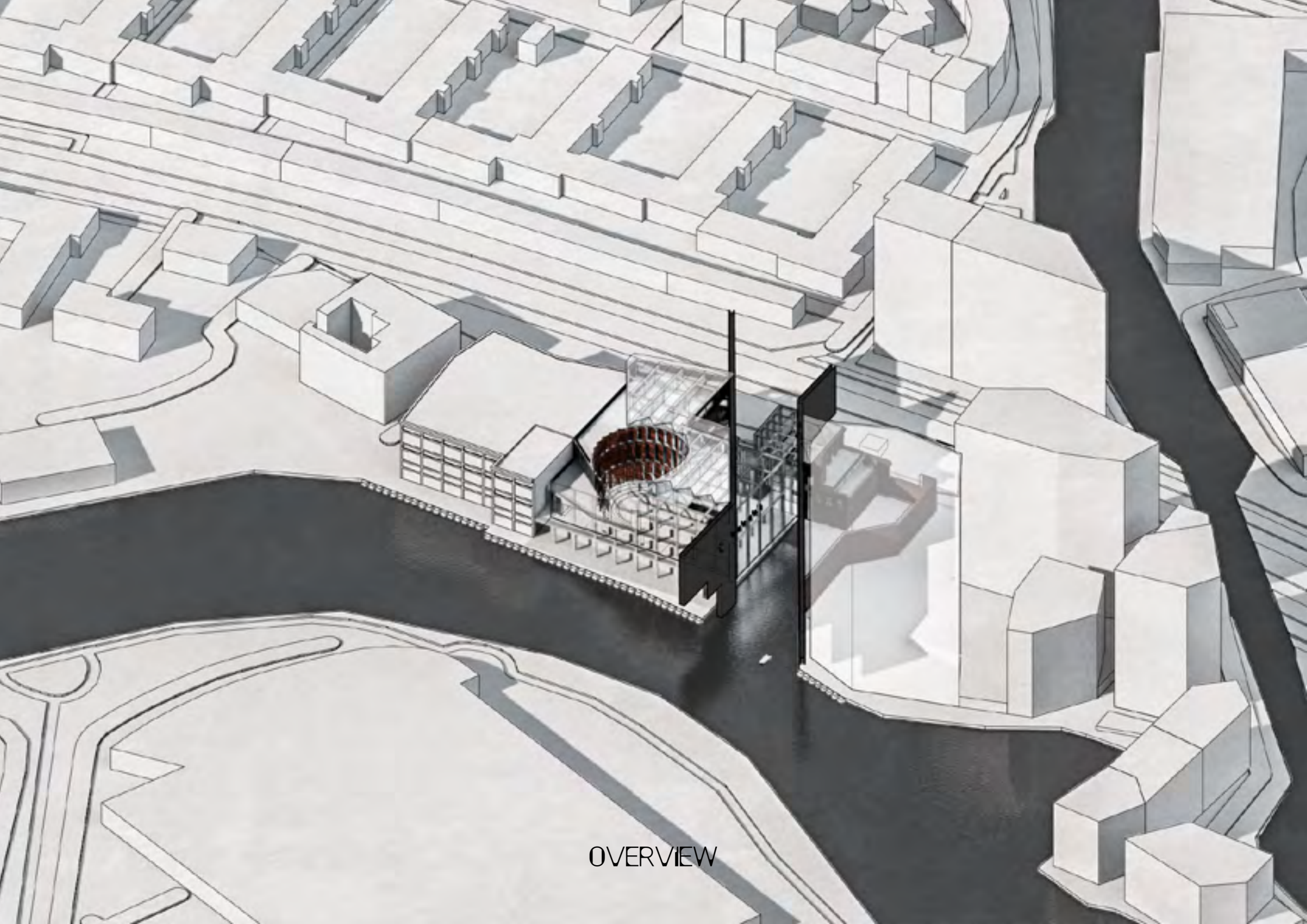
MATERIALS WITH IRREGULAR SURFACES, SUCH AS DIFFUSER PANELS AND ACOUSTIC CLOUDS





ACOUSTIC DIFFUSER PANEL



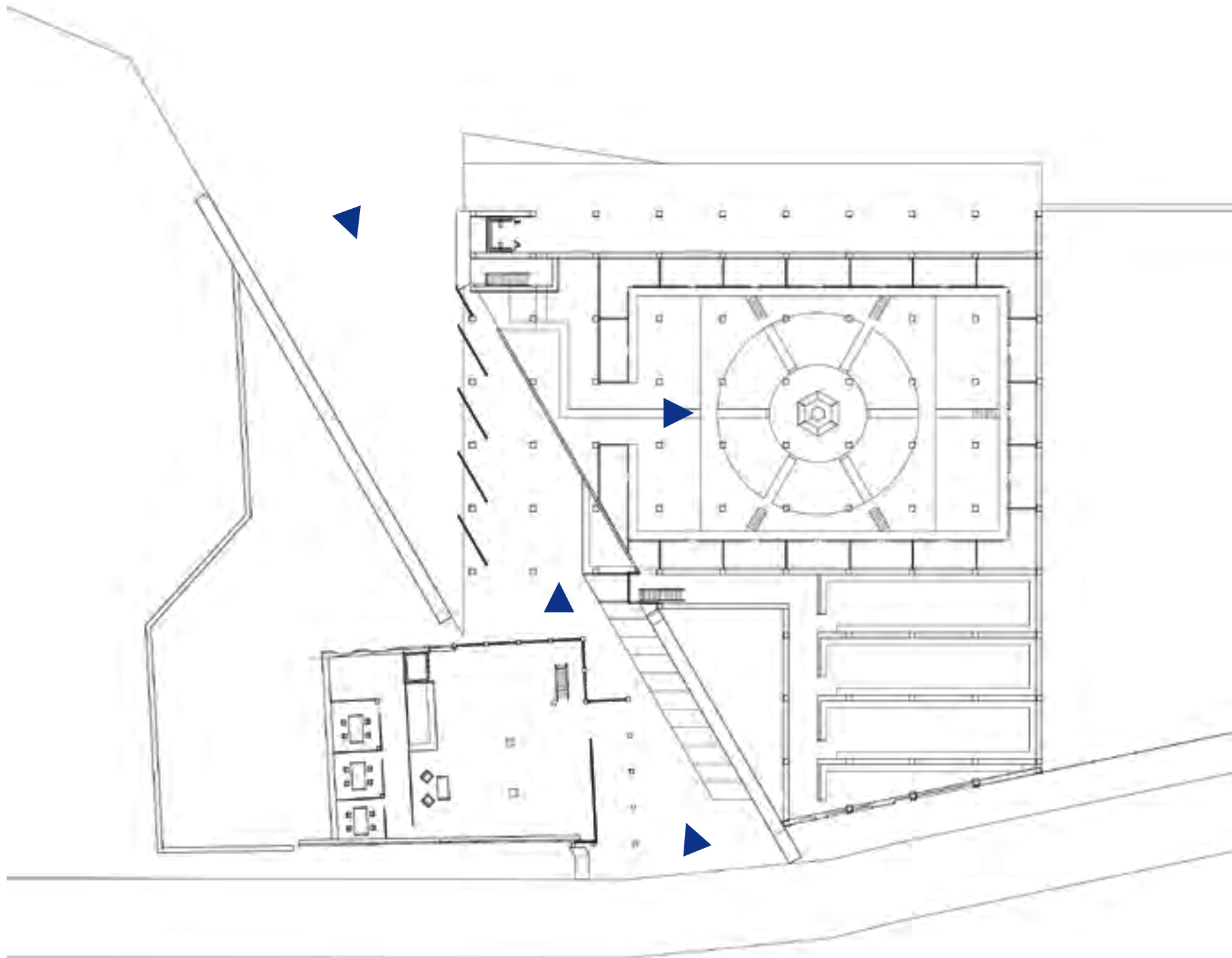


OVERVIEW

SECTION



# GROUND FLOOR



- 1. LISTENING ROOM
- 2. ARCHIVE ROOM
- 3. RECEPTION
- 4. WORKSHOP RECEPTION



## RECEPTION

The Urban Soundscape Center project aims to transform an abandoned factory into a dynamic music center and sound museum.

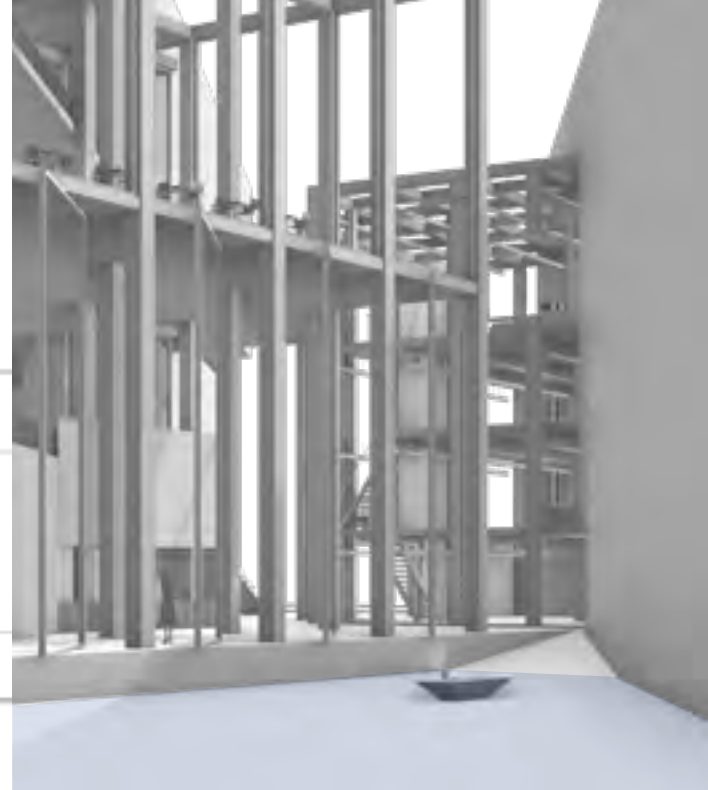
This initiative will use sound as a medium to integrate diverse cultures, serving as a bridge between the city and nature, while emphasizing the unique environmental context of the adjacent canal. The center will create a structure that captures and controls sound, allowing the audience to experience the auditory landscape of the



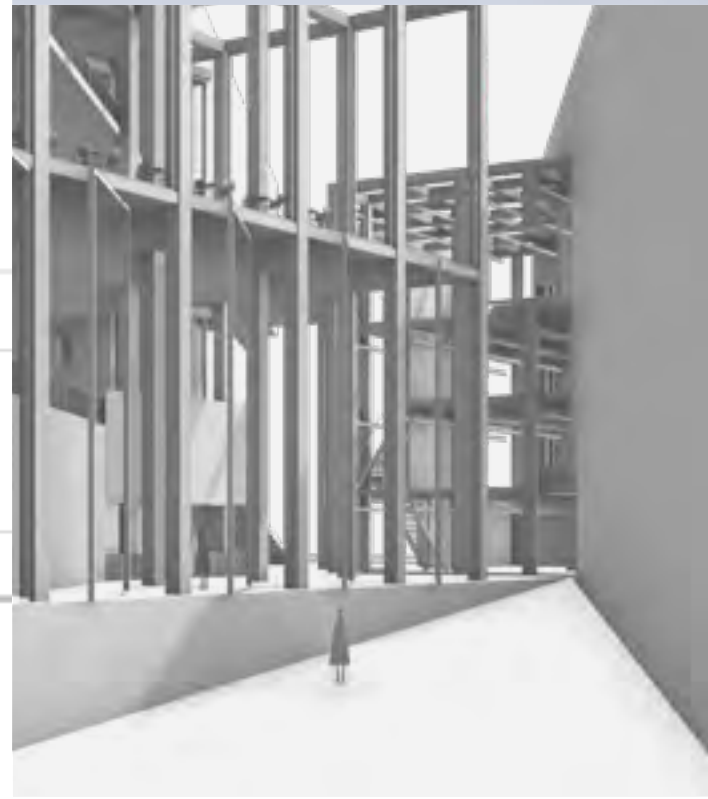
ARCHEVE ROOM

# WATER LEVEL OF THE BOW CREEK

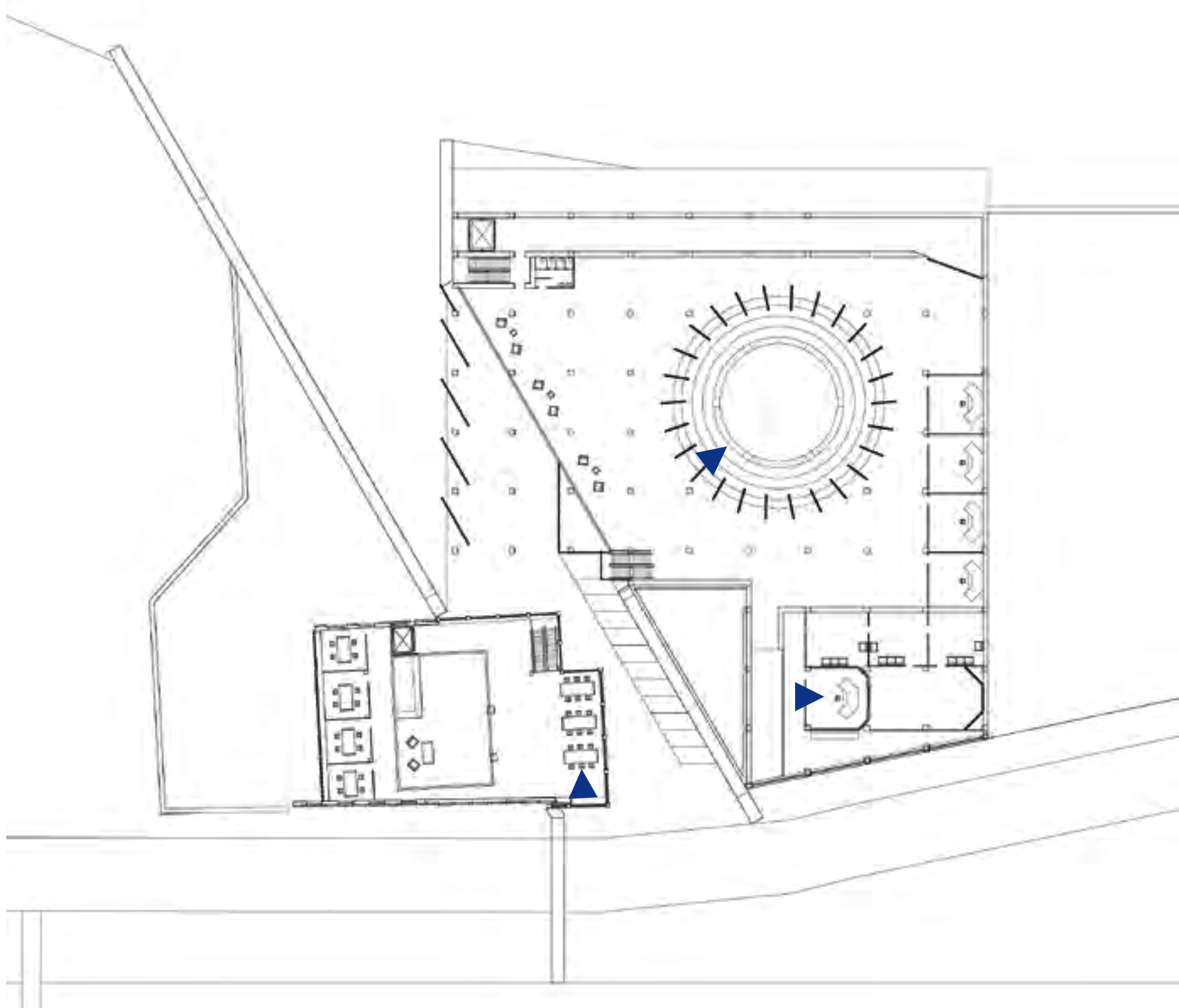
HIGH  
TIDE  
RIVER  
ENTRANCE



LOW  
TIDE  
RAMP



# FIRST FLOOR

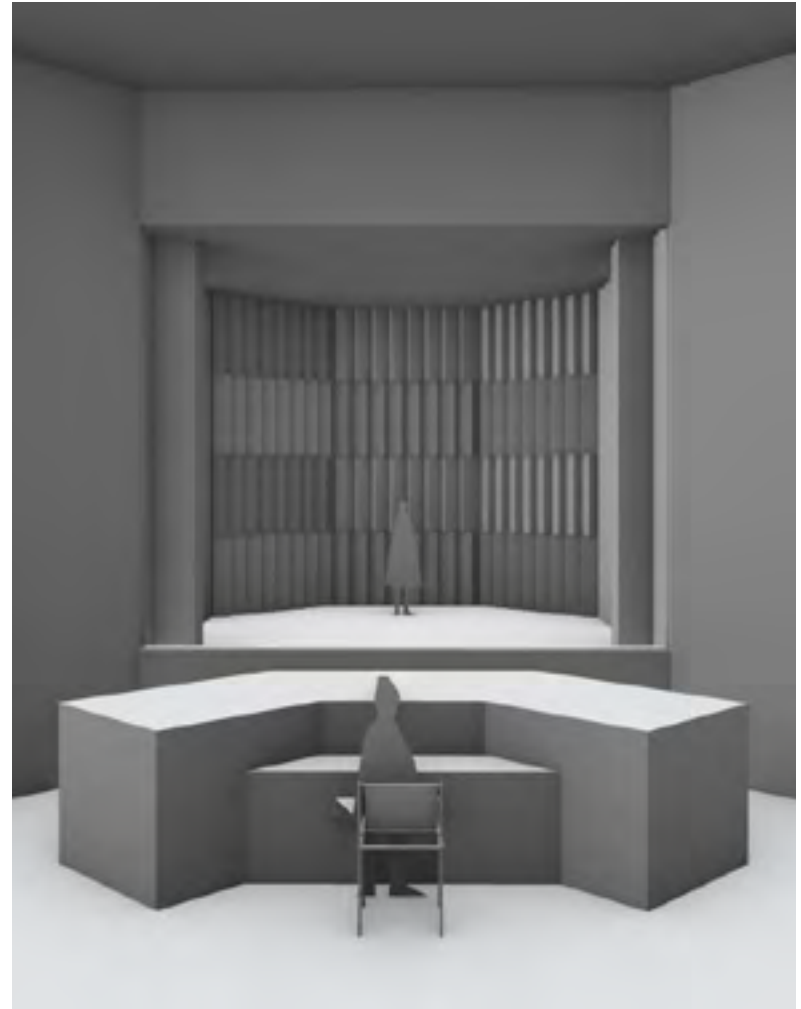


1. LISTENING ROOM
2. ARCHIVE ROOM
3. RECEPTION
4. WORKSHOP RECEPTION



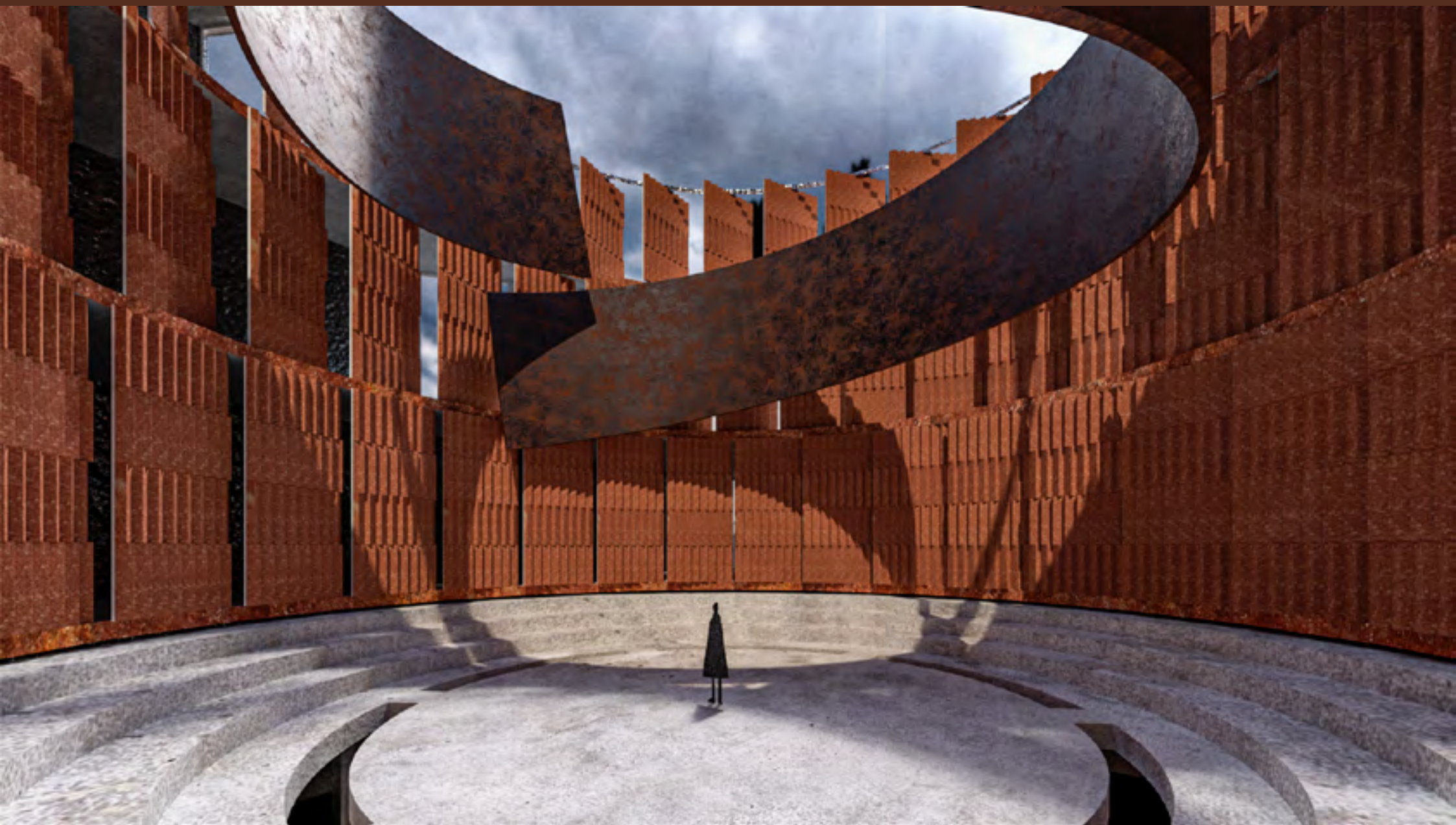
SHARED WORKSHOP

KJDSHFBCUSOUZIUJKNX CXK KZXNLCKSANJX KNCXNJZ  
XNCZJNCLKDNCZNK JN DNGJKXZ NVJKXNC JKXCNJ NJNJDSNN



MUSIC STUDIO


KJDSHFBCUSOUZIUJKNX CXK KZXNLCKSANJX KNCXNJZ  
XNCZJNCLKDNCZNK JN DNGJKXZ NVJKXNC JKXCNJ NJNJDSNN

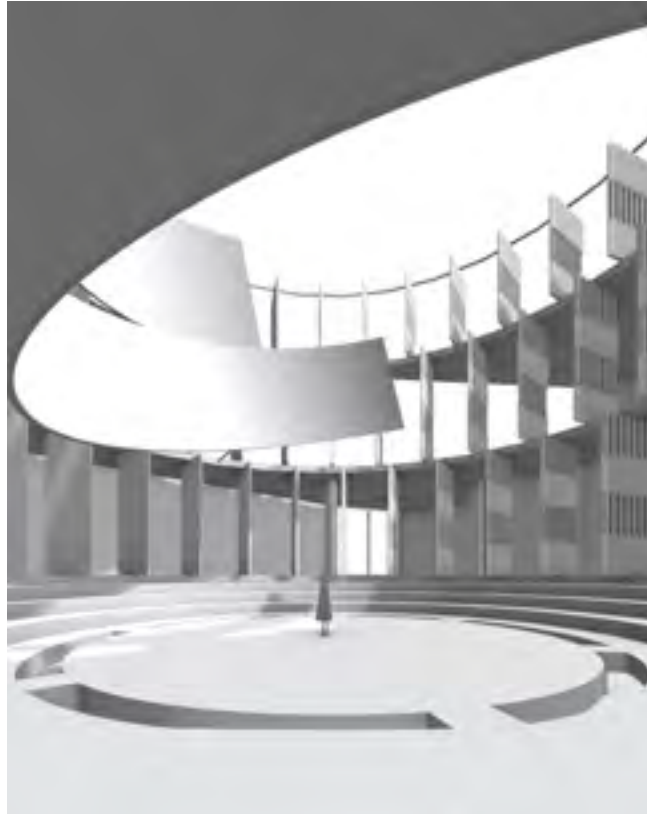


SOUND CONE

# THE SOUND CONE CONTROLLING AND FILTERING SOUND



  
CLOSED  
REFLECTING SOUND

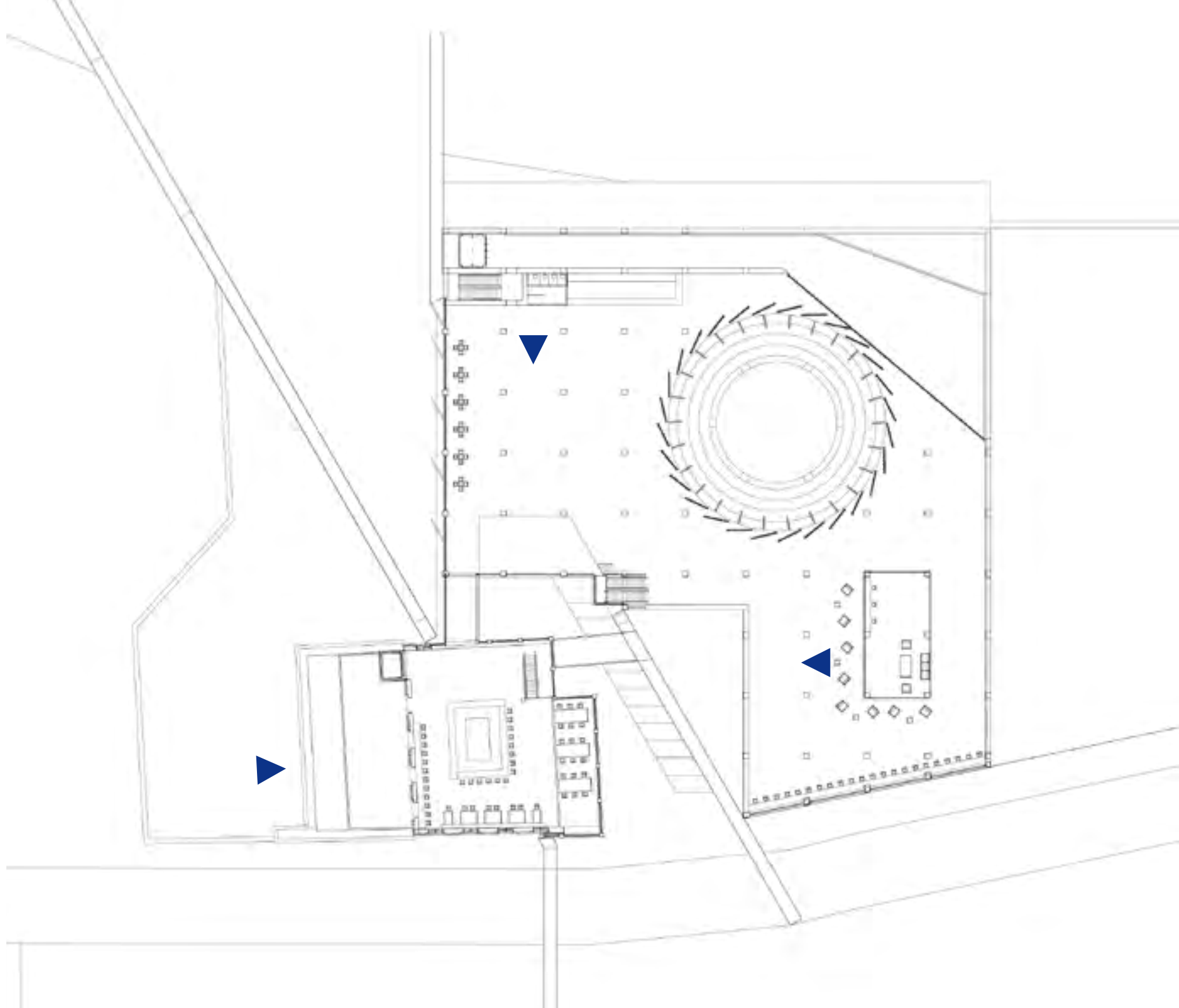


  
OPEN  
ALLOW SOUND IN



  
CLOSED  
SOUND DIFFUSION

# SECOND FLOOR



1. LISTENING ROOM
2. ARCHIVE ROOM
3. RECEPTION
4. WORKSHOP RECEPTION

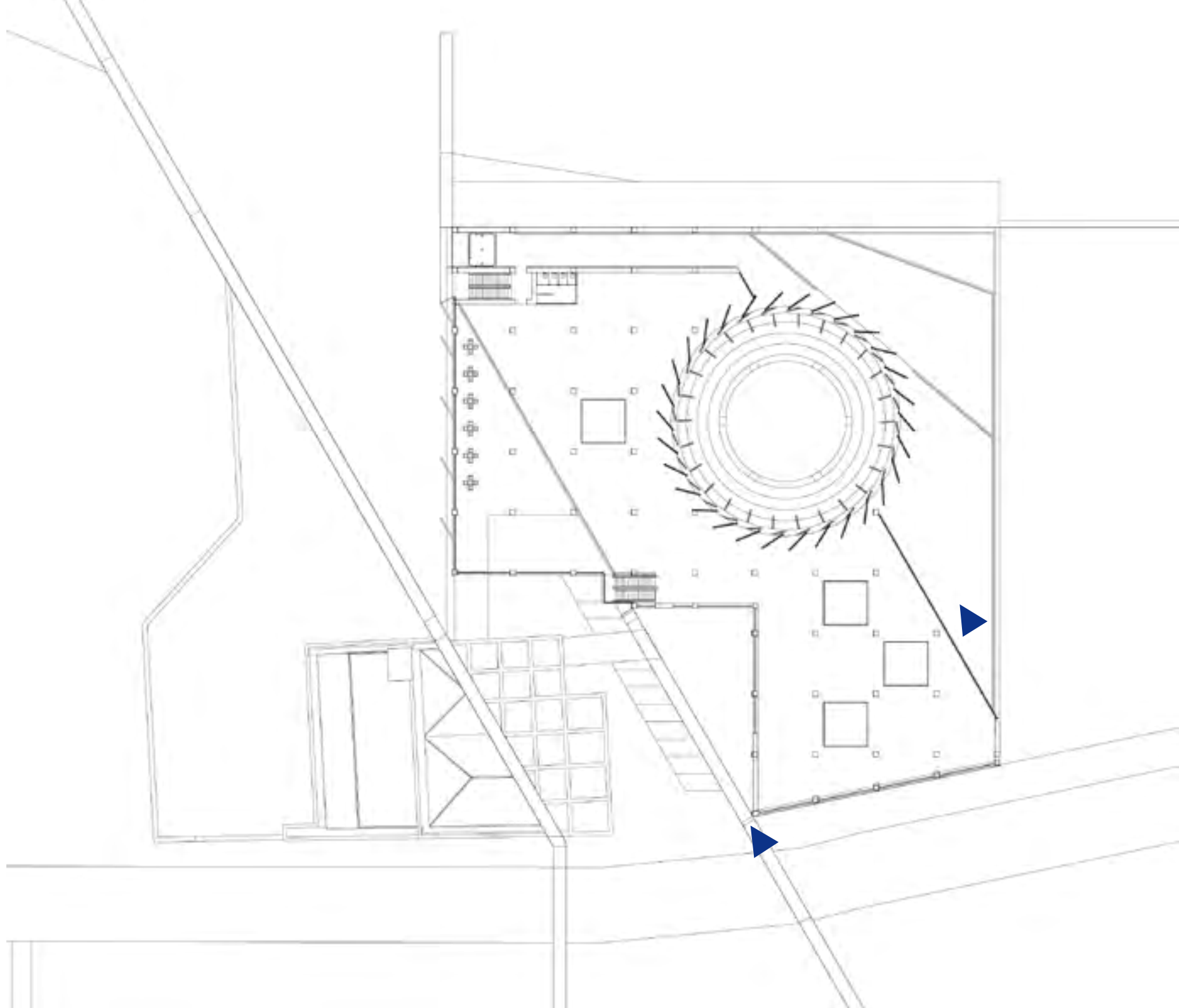


COURTYARD

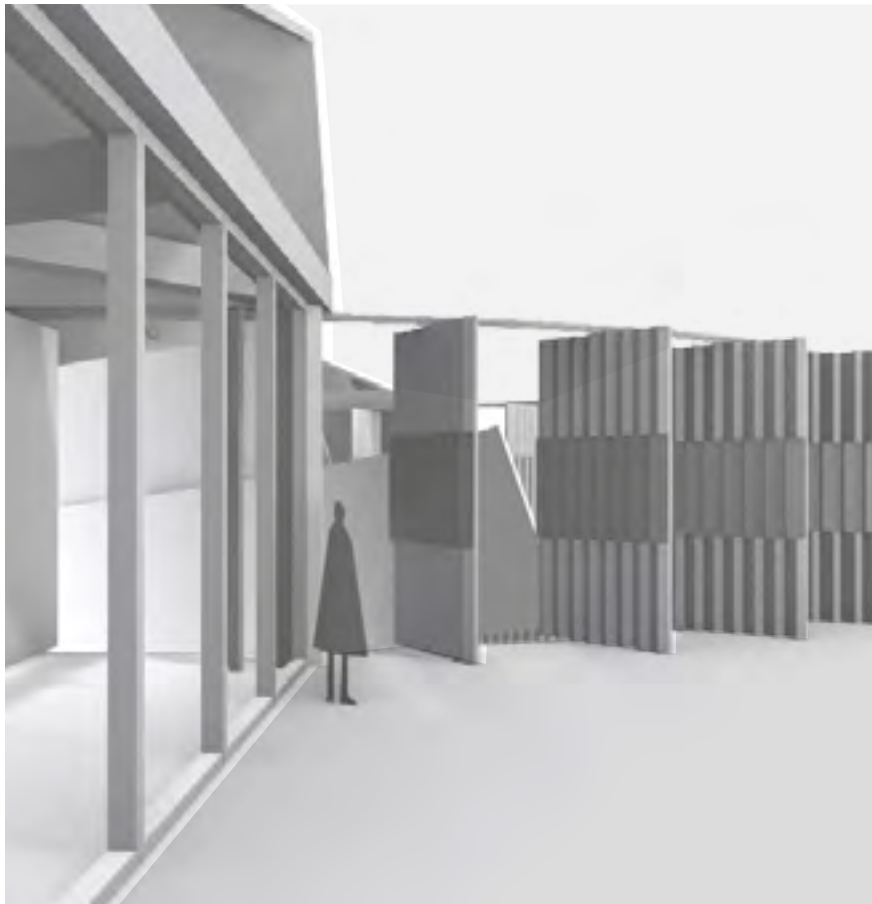


THE STAGE

# THIRD FLOOR



- 1. LISTENING ROOM
- 2. ARCHIVE ROOM
- 3. RECEPTION
- 4. WORKSHOP RECEPTION



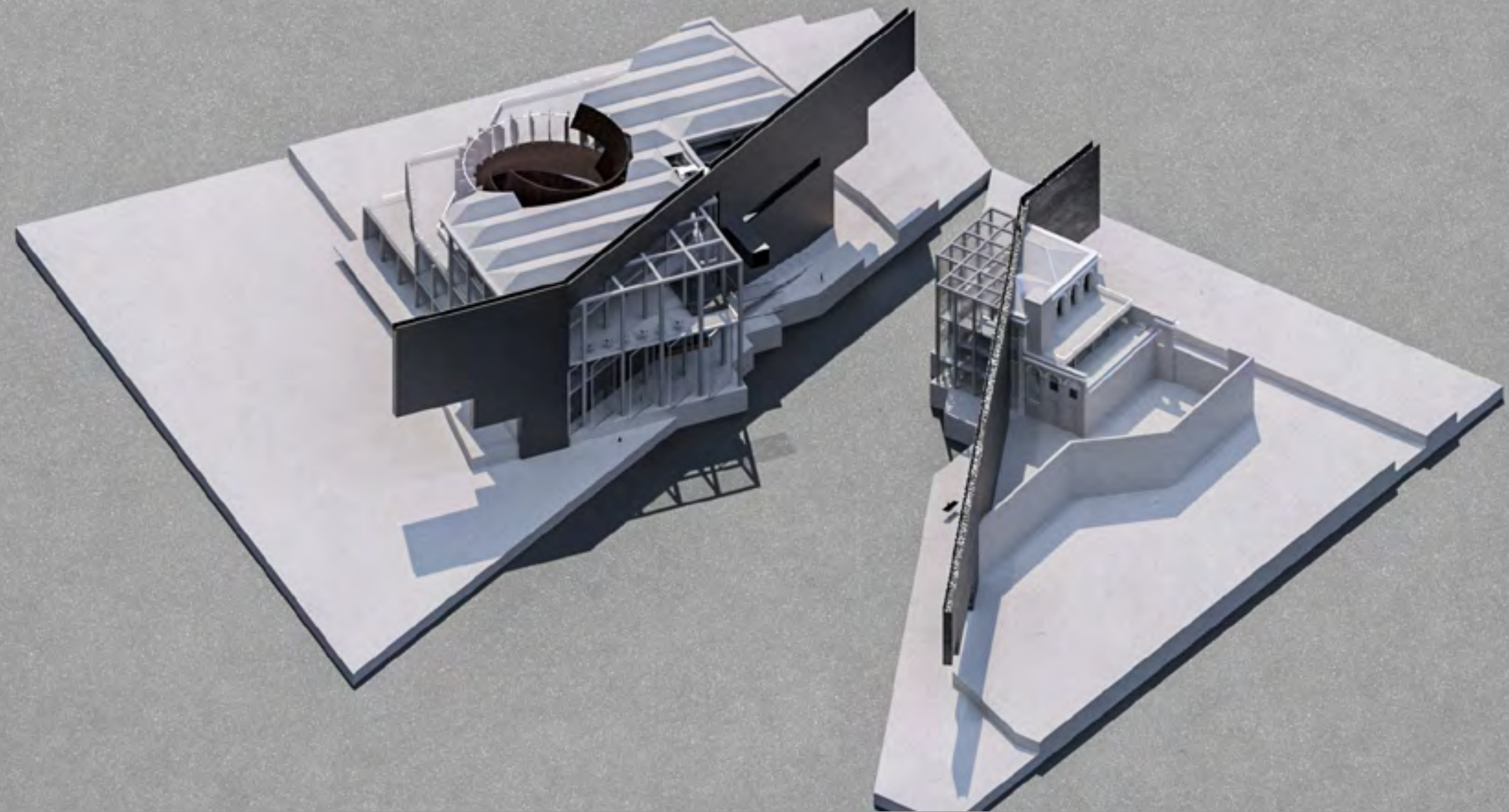
SHARED WORKSHOP

KJDSHFBCUSOUZIIJKNX CXK KZXNLCKSANJX KNCXNJZ  
XNCZJNCLKDNCZNK JN DNGJKXZ NVJKXNC JKXCNJ NJNJDSNN

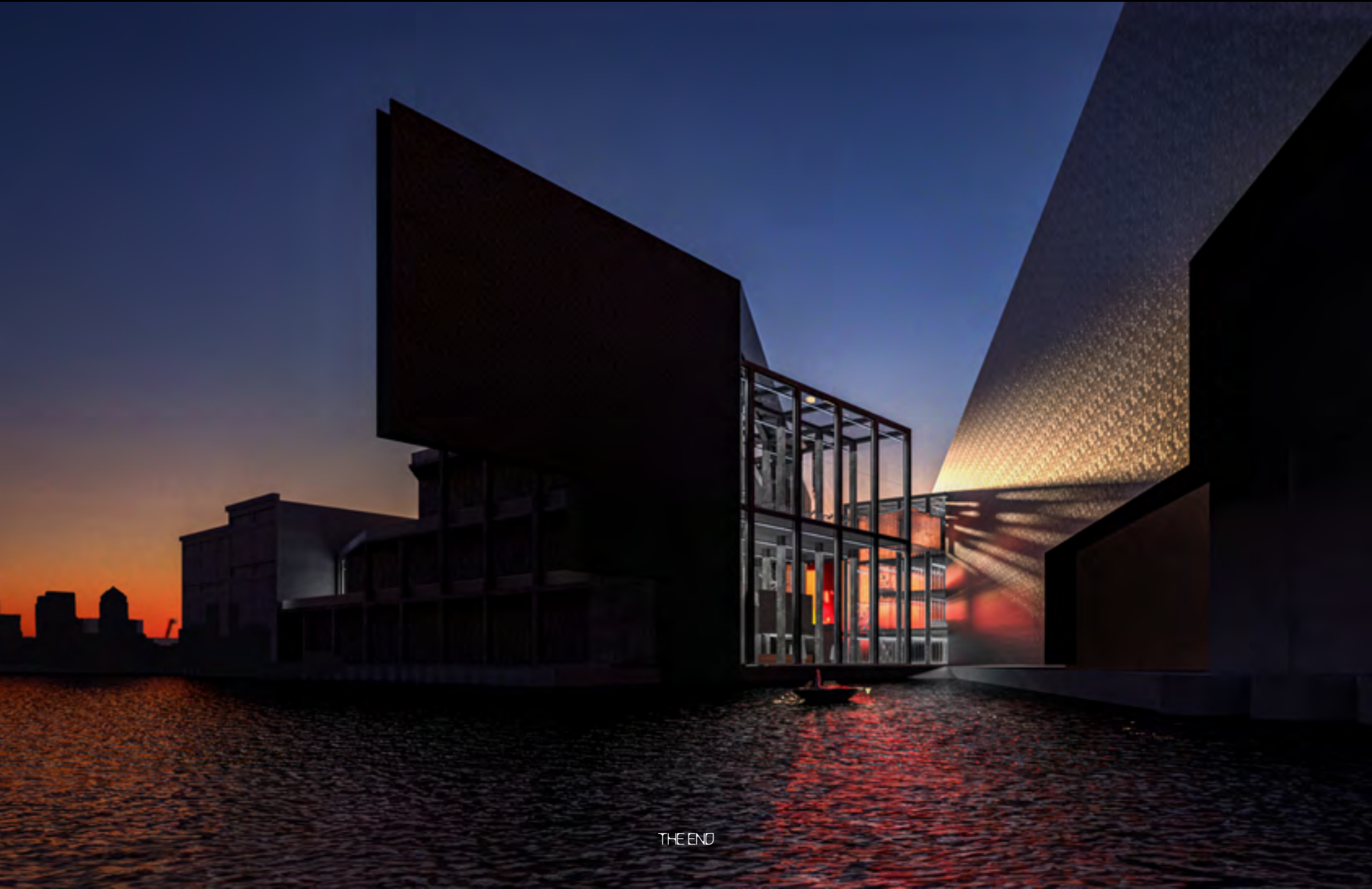


MUSIC STUDIO

KJDSHFBCUSOUZIIJKNX CXK KZXNLCKSANJX KNCXNJZ  
XNCZJNCLKDNCZNK JN DNGJKXZ NVJKXNC JKXCNJ NJNJDSNN



1: 100 MODEL



THE END