

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Alara Külekci
Student number	5305861

Studio		
Name / Theme	AR3AP100 Public Building / Music Marvel	
Main mentor	Stefan Witteman	Project Design
Second mentor	Piero Medici	Building Technology
Third mentor	Nicola Marzot	Research
Argumentation of choice of the studio	Public buildings and the architecture of music present a domain to explore my fascinations in architecture theory and other disciplines such as performance arts and neuroarchitecture while being able to address socio-cultural issues that concern architecture.	

Graduation project	
Title of the graduation project	The Urban Catharsis
Goal	
Location:	The Binckhorst, The Hague, NL
The posed problem,	The Binckhorst, also known as the urban dump of the Hague, is the epitome of post-industrial lands of European cities. It is the place where unwanted programmes of the city are disposed of. The area has several qualities to become a vibrant location with cultural facilities that attract people. However, despite the central location, it has not been able to achieve its full potential. The reason for this is targeted as a state of discordance with the rest of the city and within the Binckhorst itself. The elements that cause this can be listed as disturbing sounds caused by machinery, irritating smell of trash, chaotic advertisements, irregular morphology, misplacement of functions, concealment of programs, inaccessibility due to

	fences, self-interested appropriation of the public space, and an overall individualistic attitude.
research questions and	<ul style="list-style-type: none"> • What causes the perception of discordance in the Binckhorst and just like in music, how can it be embraced to design an architectural space? • How can the framework of embodied (music) cognition be used to construct (musical) environments? • Can the Binckhorst become a place where people come to experience the emotional experience of music and how can architecture respond to a desire driven, emotive collective? • What if the Binckhorst was designed according to elements such as movement, sensory perception and emotions instead of regulations, program and structure?
design assignment in which these result.	<p>Following the framework of embodied music cognition, the experience of music will be architecturally addressed as cerebral, corporeal, emotional, sociocultural, and contextual. The Binckhorst will be treated as the dance floor where spaces can be activated through the movement of bodies. Through the cathartic release of immanent properties of the site, local sub-culture, industry and heritage value will be preserved. Unpleasant characteristics of the area will be reevaluated as emotionally moving musical elements. The design will elaborate on these elements such as discordance, tension and release, disruption of regular rhythms, build up and drop arrangements. The Binckhorst is envisioned to become both a place of relief from strong emotions, and a place causing strong emotions through musical experience where borders</p>

between performance and real life are blurred.

[This should be formulated in such a way that the graduation project can answer these questions.

The definition of the problem has to be significant to a clearly defined area of research and design.]

Process

Method description

- Quantitative and qualitative fieldwork (sample collection and recording activity, performance of *dérive* and psychogeographical mapping)
- Case study of significant music venues
- Case study of typologies that embody coexisting spatial and sensual contrasts (for example public baths)
- Literature review of problematization methods (such as Henri Bergson's immanent approach)
- Literature review of urban manifestoes
- Literature review of embodied cognition and music cognition, specifically the emotional response to music
- Literature review of new materials and technology in music and performance arts (such as AI generated music)

Literature and general practical preference

- Twentieth century philosophers and contemporary theories on embodied cognition: Henri Bergson, Maurice Merleau-Ponty, Gilles Deleuze and Felix Guattari.
- Theories from architects, landscape designers, dancers, choreographers who used movement and notation to guide the construction of space: Bernard Tschumi, Lawrence Halprin, Rudolf Laban, William Forsythe and Frederic Flamand.
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Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

The project elaborates on architecture and music as domains of immersive experience. Designing a Music Marvel creates the possibility to explore how can architecture borrow from other disciplines and how can a public building become inclusive, resilient, as well as future-proof.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework?

Many genres of twentieth and twenty-first century music have embraced new materials, new performance technologies and media carrying the embodied experience to another level. They can be said to rely less on a literary narrative and more on spectacles. Consequently, this made them less significant to the philosophical tradition which resulted in the lack of theoretical framework. Furthermore, very little attention is given to the acoustic properties of the spaces for these performances since the focus is on the strength of technical equipment. The research strives to bridge the gap between theory and practice as well as across disciplines such as neuroscience, architecture, urbanism, site-specific performance, music and dance. This walk of architecture is expected to deviate from the traditional role of a master architect/ composer and instead engage cognitively as well as emotionally with the users through dynamic and participatory approach to the surrounding environment.