

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	Michael Adrianus Gerardus Landman	
Student number	5165830	
Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio 2021-2022 <i>Music Marvel / Music & Popular Culture Re-Wired</i>	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Third mentor	Nicola Marzot	Research
Argumentation of choice of the studio	<p>My choice in courses during the master's studies have been eclectic: varying from The Why Factory to Heritage and Architecture. I wanted to finish my studies with the design of great building, since previous designs were of mainly decentralised, larger urban scales. I have always been fascinated by large cities and historical architecture precedents, but also carry a deep love for various music genres and venues. I often visit classical concerts and ever since I knew <i>Music Marvel</i> was an option, I knew I wanted to integrate the scene of contemporary classical music into architecture. Music Marvel offered the opportunity to cover all these subjects. The project is one of complex nature, but in a realistic theme. Binckhorst is in my opinion one of the most promising urban developments of the Netherlands, and I believe a concert venue could be its crown jewel.</p>	

Graduation project	
Title of the graduation project	Concerto Dinamico: <i>A Research Towards Concert Hall Design for the 21st-century Classical Music Experience</i>
Goal	
Location:	Binckhorst, The Hague, The Netherlands - <i>Trekvlizone</i>
The posed problem	<p>The distribution and experience of classical music has changed dramatically since the dawn of the genre. While Beethoven's symphonies could first only be experienced through attendance of the actual performance (Albrecht 2009), today, music and media accessibility and distribution reached new heights with the introduction of the internet. Research shows that with the rise of streaming services, classical music has seen a new uprising (Roberts 2020). This is supported by the growing popularity of contemporary classical artists, such as Max Richter, who uses modern instruments in his classical works.</p> <p>However, the live classical music scene and its spaces appear not to have experienced the same curve of development. Today, concert halls are still visited mainly by seniors (Bradley 2017), and the genre is known for its old demographic (Garry Crawford 2014). The experiences are of the same formal and static nature: performances are experienced through listening, sitting in place, as dictated by the duration of the classical concertos. In turn, the typical concert spaces accommodate the static experience. The structures that house both listeners and performers reflect history: its typographies originate from a formal tradition, just like its accompanying genre.</p> <p>Thus, this new generation of classical music asks for a new built environment. A redevelopment of the historical prototype of morpho-typology. The classical music scene could profit from a revitalised, modernistic interpretation of the concert hall. By introducing dynamism, multiplicity and multifunctionality to the traditional prototype, the development of contemporary classical music and its hybrids are manifested into a new concert building in the Binckhorst. This project is formed through rearranging several existing music space typologies to allow for a circulation that stimulates the modernistic classical music experience.</p>

<p>research questions and</p>	<p>How can dynamic re-iteration of concert hall designs modernise the audience experience of the live contemporary classical music scene?</p> <ol style="list-style-type: none"> 1) How are prototypical concert halls organisationally and morphologically designed? 2) What role does dynamic use play in prototypical concert hall design? 3) How can a concert hall and its performance be experienced dynamically?
<p>design assignment in which these results.</p>	<p>The architectural design of an astatic, dynamical concert venue, focused on the development and promotion of the contemporary classical music scene, playing a vital activating role in the new Binckhorst urban masterplan. Design is a result of typo-morphological studies combined with praxeo- and phenomenological studies.</p>

Process

Method description

The research to be performed for the Concert Hall design split into three subjects respectively: The Object, Movement and Perception. The first subject is to be researched through typo-morphology. The second and third subject, movement and perception respectively, through means of praxeo-phenomenological research. For an even more elaborate motivation, I would like to refer to the project's Research Plan essay.

Object

The technical-architectural research consists of a series of typo- and morphological studies after the models of J.N.L. Durand and Aldo Rossi. Of two prototypes and one atypical, there will be a contemporary and classical example studied respectively. This way, two historical comparisons can be made. These studies will result in a broad catalogue of concert hall typology elements, so that they can be reused and reassembled in new design when combined with praxeological and phenomenological theory.

Movement

If the typo-morphological studies answer *WHAT*, then Praxeo-phenomenological studies are to answer *WHY* and *HOW*. First, the physical elements were analyzed and catalogued, now follows the movement and perception. How does one move through a public space as a concert hall, and what design elements trigger movements? A movement analysis, such as a space syntax, can be applied to the beforementioned catalogue to inventory movement. This will be done using Henri Lefebvre's well-known theories on praxeology.

Perception

When movement is made clearer, through the lens of Merleau-Ponty and musicologist Vulto's findings, I aim to integrate the phenomenological aspect in physical design and design for movement. How can classical music be perceptually experienced in various informal settings? These findings can lead to new typologies, or alternatively adjustments of existing typologies.

Literature and general practical preference

Literature

- Aldo Rossi. *Architecture of the City*. MIT Press, 1984.
- J.N.L. Durand. *Précis des leçons d'architecture données à l'École polytechnique*. Ghetty Research Institute, 2000.
- Maurice Merleau-Ponty. *Phenomenology of Perception*. Taylor and Francis Group, 2005.
- Henri Lefebvre. *The Production of Space*. Basil Blackwell Ltd., 1991.

Reference projects

- Opéra Garnier – Charles Garnier
- Berlin Philharmonic – Hans Scharoun
- Stormen Concert Hall – DRDH Architects
- Elbphilharmonie – Herzog & De Meuron
- Villa Marteau Concert Hall – Peter Haimeri
- Teatrino di Vetrano – Guglielmo Mozzoni

Reflection

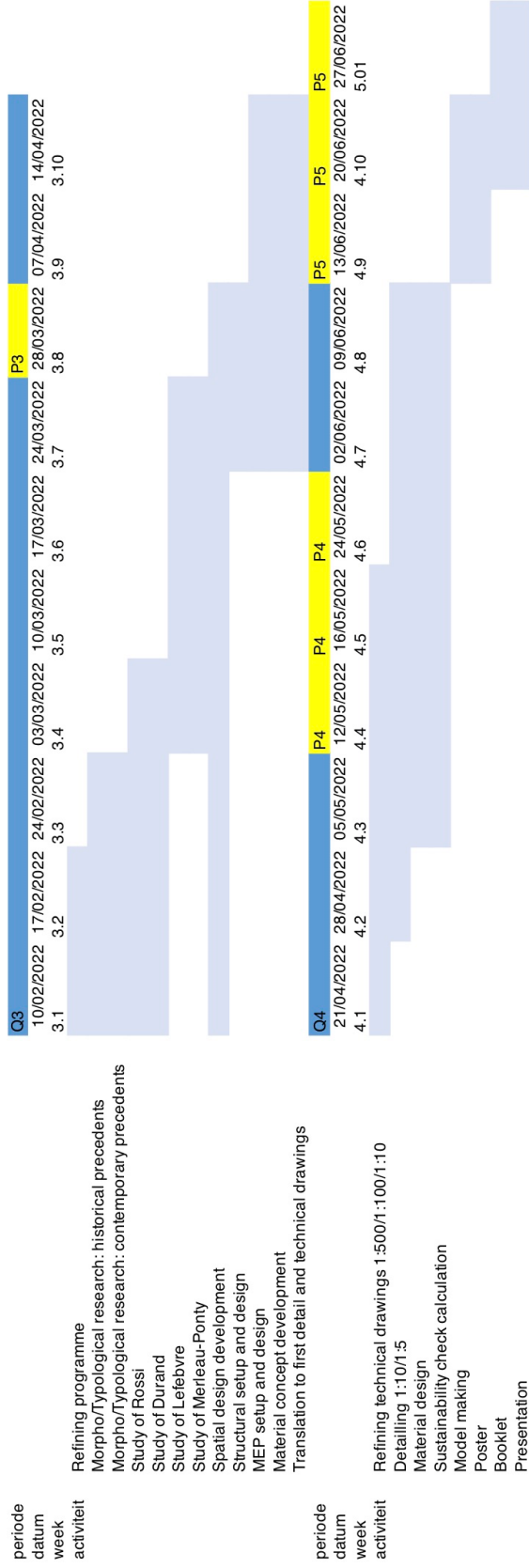
1. *What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A, U, BT, LA, MBE), and your master programme (MSc AUBS)?*

Throughout my studies I have always been intensely fascinated by architecture history. Precedents in architecture have always played a vital role in my previous designs and will do so again in this final project. Plan analysis courses have always interested me, and thus provided me a catalogue with ample historical references. As stated earlier, concert buildings are part of a long-lasting Western-European architectural tradition, making the study and knowledge of precedents in my view obligatory. However, in contrast to my Heritage Design studio and architecture history courses, this project features a near tabula-rasa state of context, which allows for a fresh take on the urban envelope. In order to grasp the tentative urban and programmatic setting in The Hague, I aim to use the diverging mindset that was taught during the Why Factory course. The several course subjects are interconnected: the final project seeks to combine architecture history, philosophy and diverging design methods into a new built structure.

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

My work aims to combine two very well-known fields of study in architecture. This is also reflected by the sources I aim to use; both Rossi and Lefebvre have been used thoroughly in architecture. The adjustment I would like to make is the combination of typological studies with phenomenological ones. In my opinion, concert halls are one of the most strict and formal types, because of their usually strict acoustical requirements. I aim to add to the existing typological framework a newer take for classical music specifically. After graduation, as a professional, I would like to keep translating my views on space and experience to buildings with a public function, specifically buildings that fulfil a social and cultural role in large urban contexts.

Planning



- periode
datum
week
activiteit
- Refining programme
 - Morpho/typological research: historical precedents
 - Morpho/typological research: contemporary precedents
 - Study of Rossi
 - Study of Durand
 - Study of Lefebvre
 - Study of Merleau-Ponty
 - Spatial design development
 - Structural setup and design
 - MEP setup and design
 - Material concept development
 - Translation to first detail and technical drawings
- periode
datum
week
activiteit
- Refining technical drawings 1:500/1:100/1:10
 - Detailing 1:10/1:5
 - Material design
 - Sustainability check calculation
 - Model making
 - Poster
 - Booklet
 - Presentation