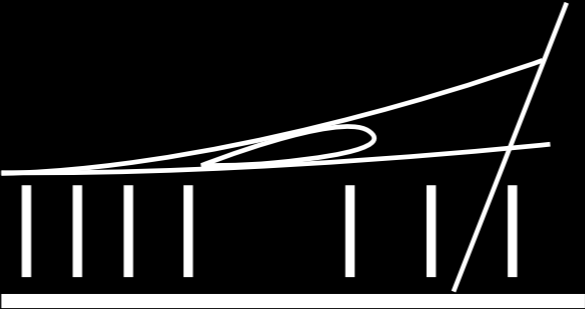


BUMP



**Binckhorst
Universal
Music
Pavillion**



Binnenhof

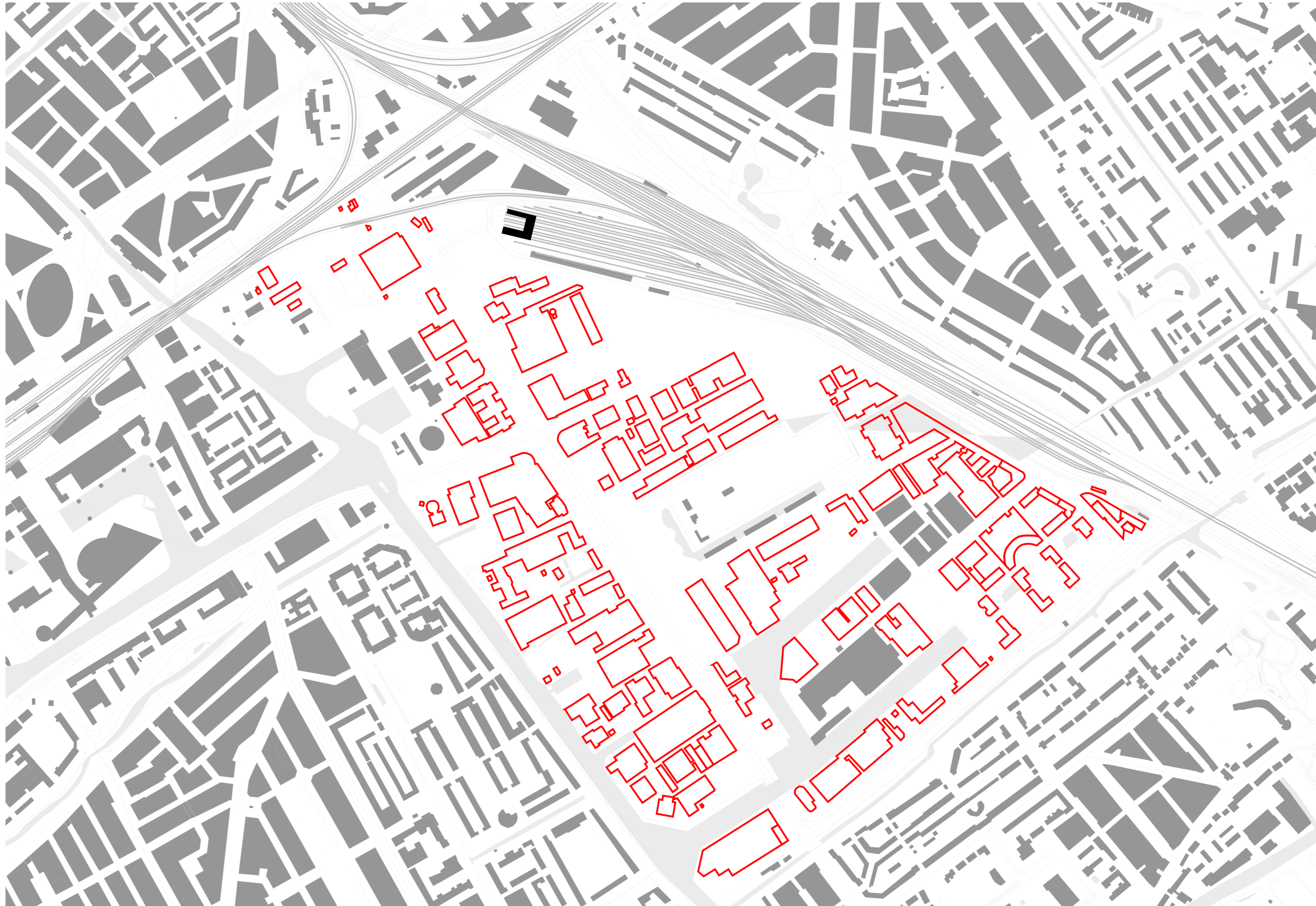
Centraal

Laan v NOI

site

Den Haag HS

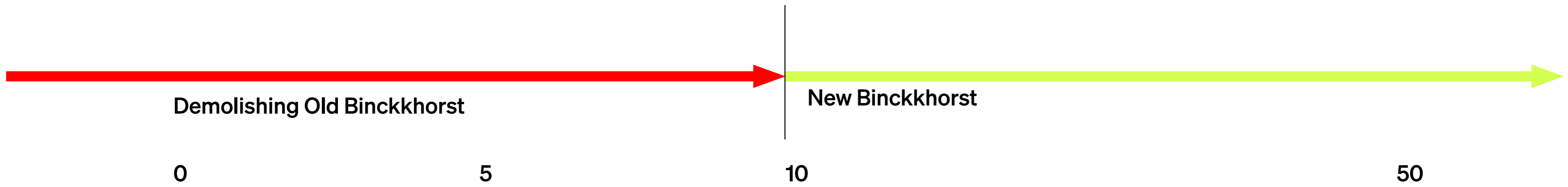
**What is the role of the architect when we live in times
when the only thing we can do is stop building?**



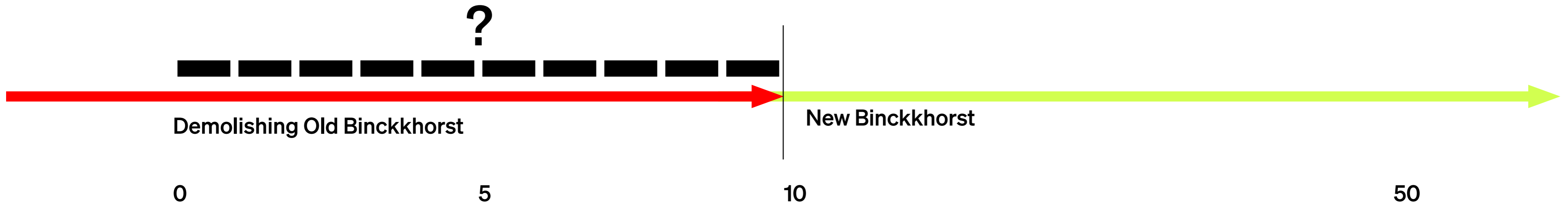
**Which are the conversations that have to happen
on construction sites?**



long wait

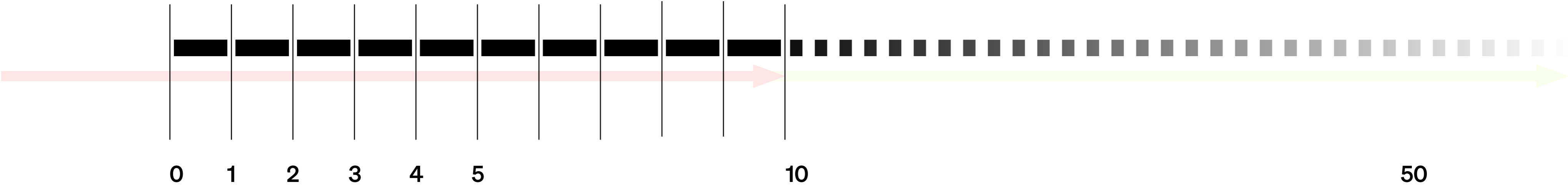


adressing the intermediate vacancy



designing for duration & seeing the site of the project as a continuous long-term regeneration project

temporary catalyst



current situation



value after dissemination of the pavillion



OPEN SITE

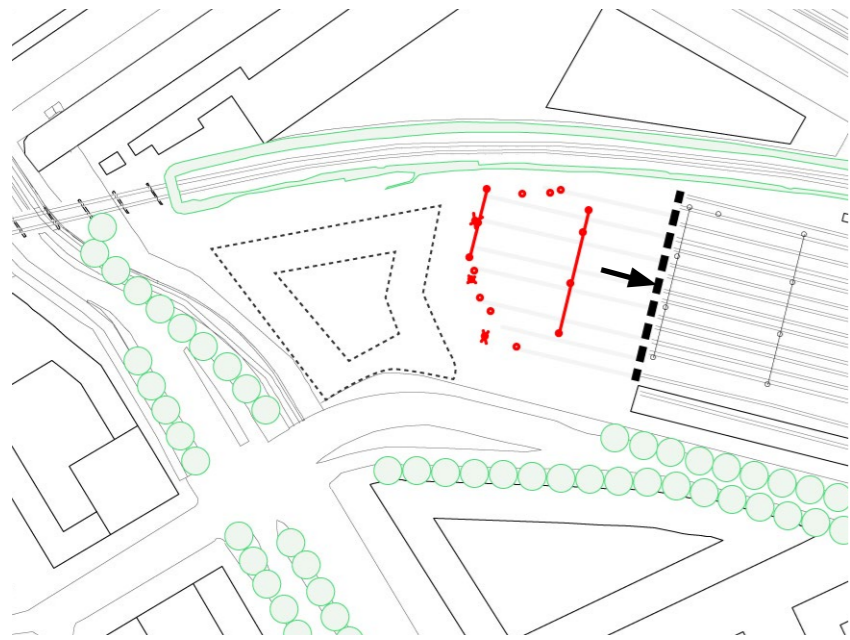
Currently the fenced off perimeter of the territory defines a highly isolated and introvert 'island'. Removal of the barriers is the initial step of transforming disconnection into an open and permeable public place.



0

50

value after dissemination of the pavillion



CLEAR BOUNDARIES

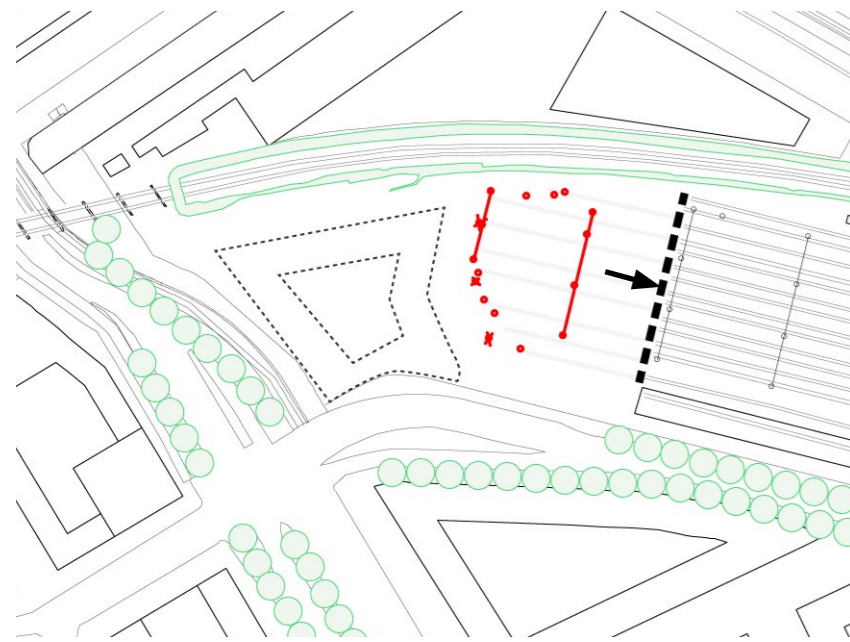
Establishing a transparent and clear demarcation line between the functioning railyard and the project terrain allows to frame and articulate the presence of historical railway, while also placing new activities right next to it without administrative contradictions.



0

50

value after dissemination of the pavillion

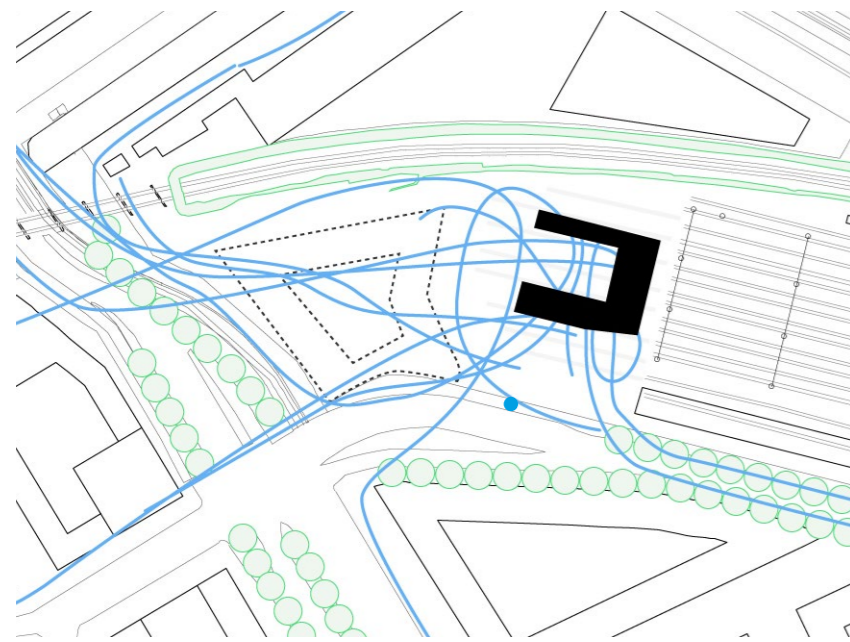


CLEAR BOUNDARIES

Establishing a transparent and clear demarcation line between the functioning railyard and the project terrain allows to frame and articulate the presence of historical railway, while also placing new activities right next to it without administrative contradictions.



value after dissemination of the pavillion



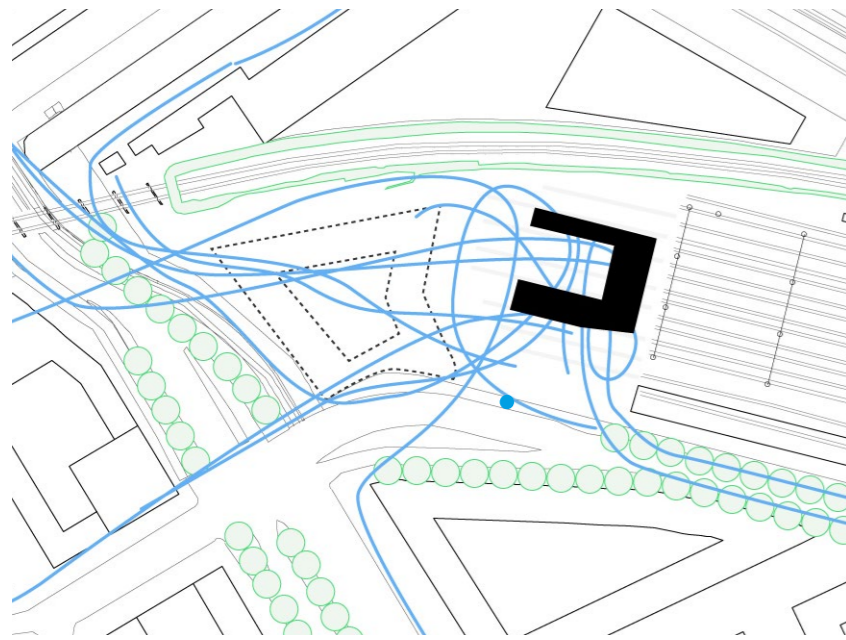
TEMPORARY CATALYST

The multiplicity of offered formats of public performance enable the pavillion to act as a catalyst for regenerating the perception of the area. The range of the temporary program of activities conditions the Spoorbogzone area to be more connective and open.

● + New Bus Stop



value after dissemination of the pavillion



TEMPORARY CATALYST

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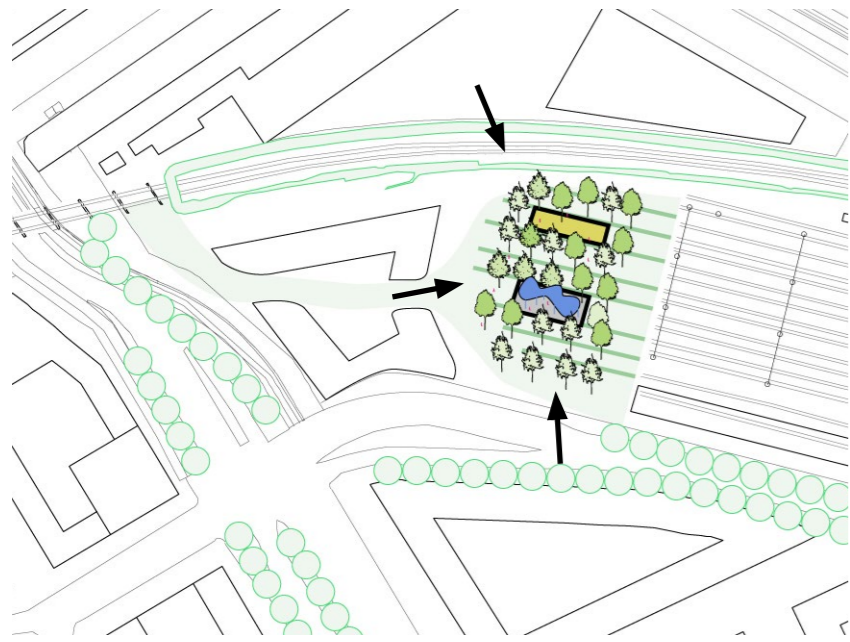
● + New Bus Stop



0

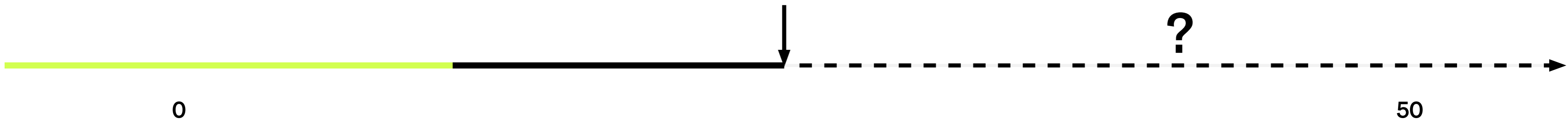
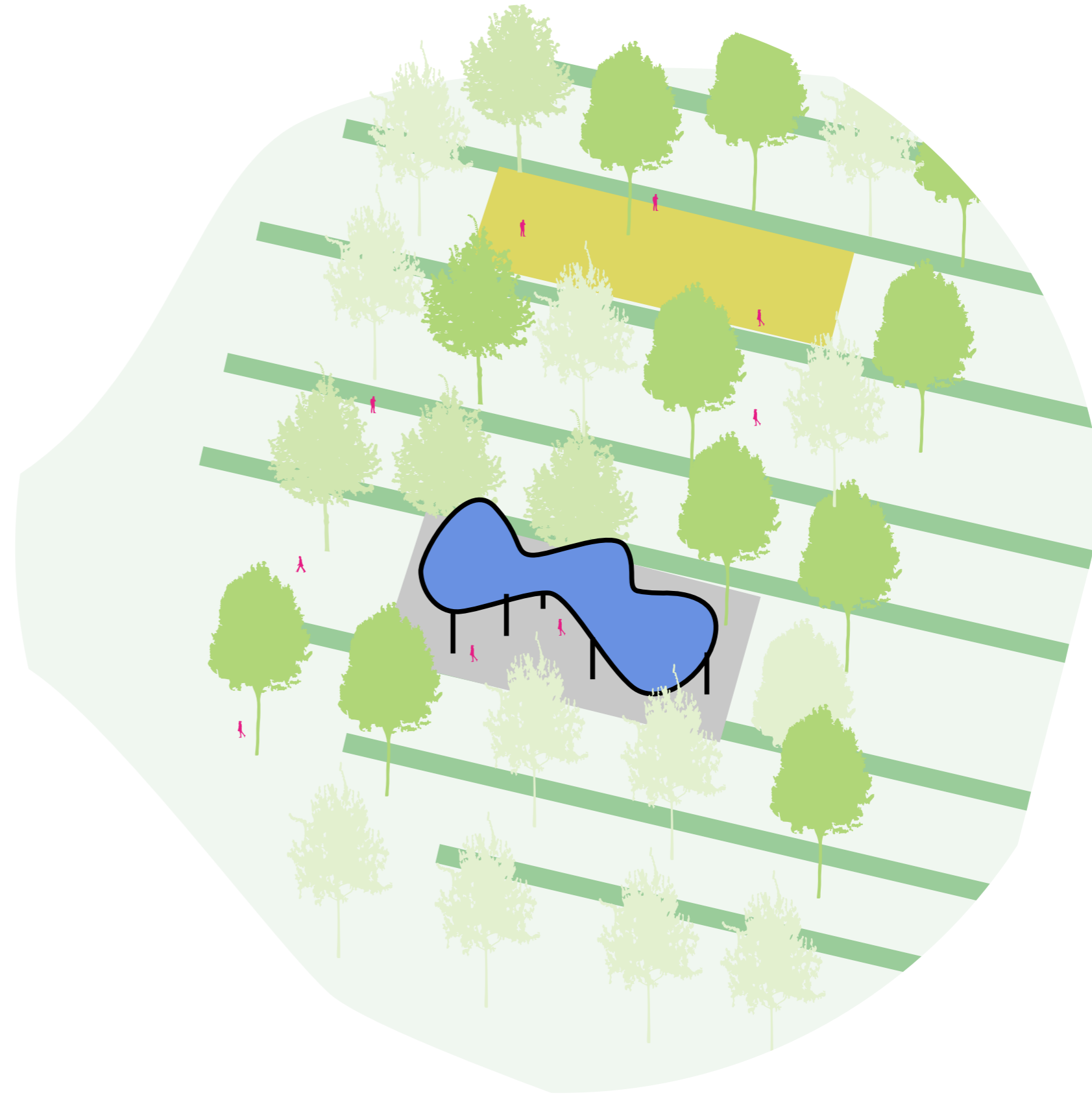
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value after dissemination of the pavillion

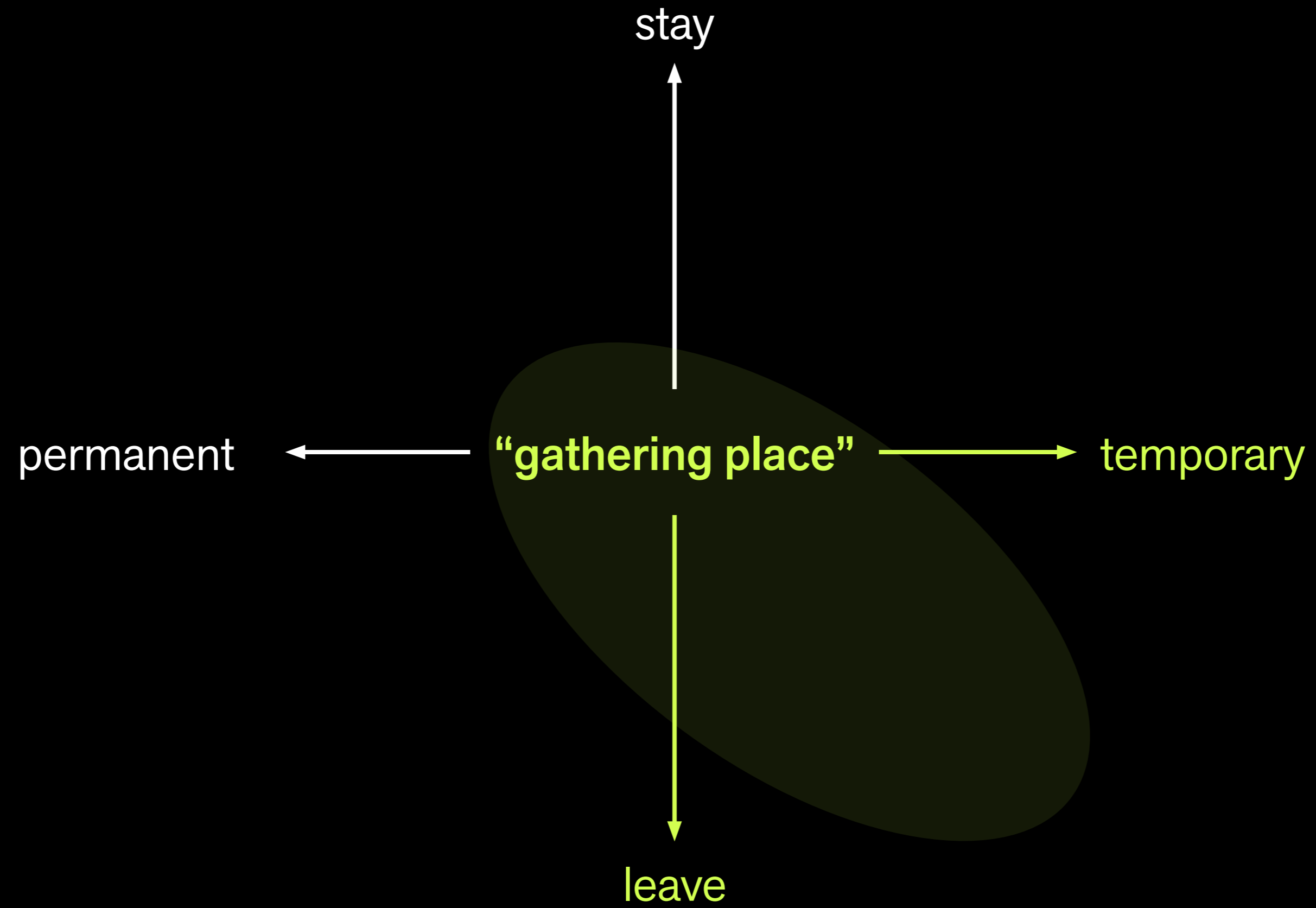


POST-OCCUPANCY VALUE

As pavillion is disassembled, permanent parts of the design remain as ground for new future exhibits. The area is transformed into a permanent community park within the collectively harvested new public terrain.



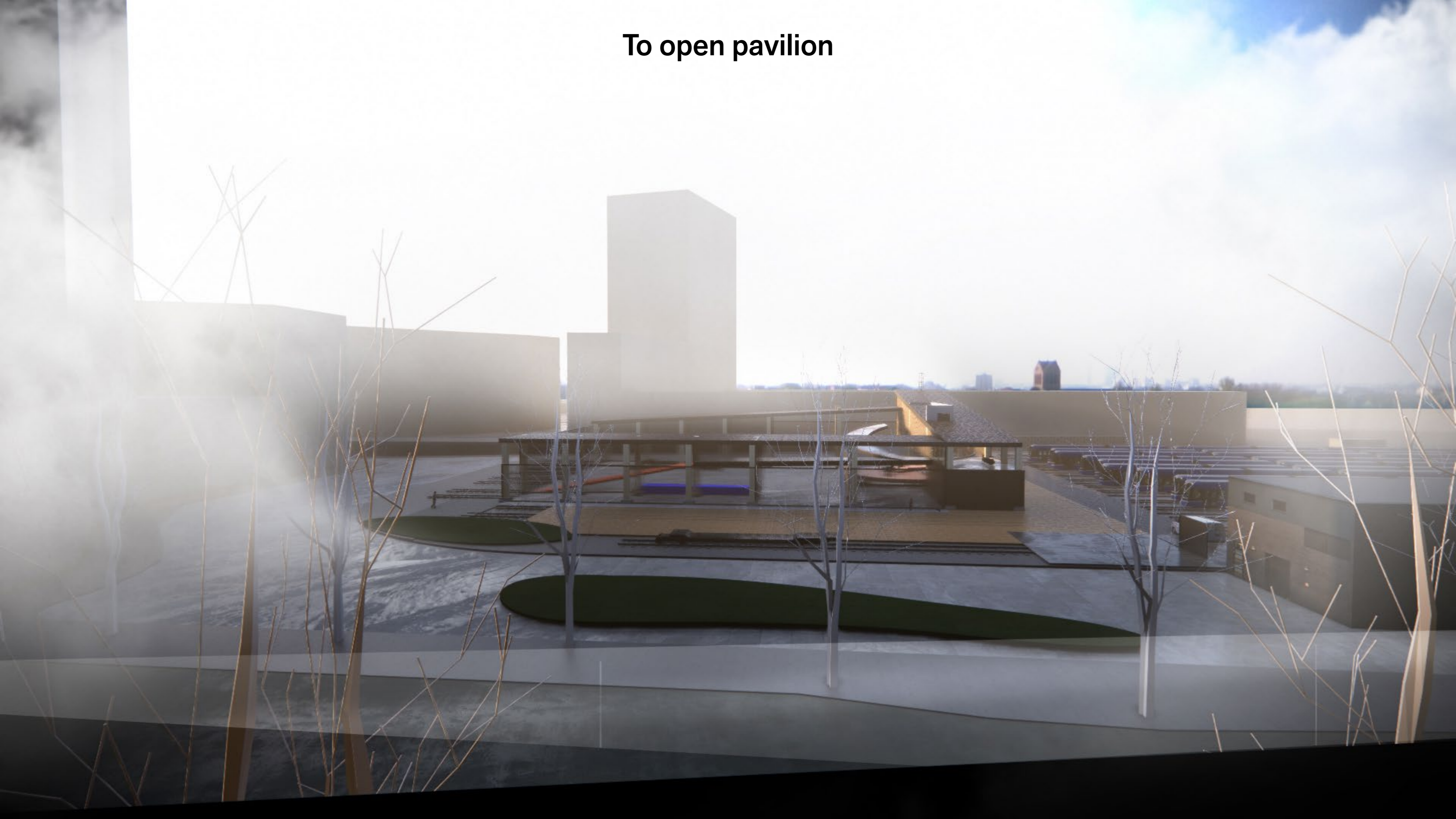
agenda: what opportunities this brings?



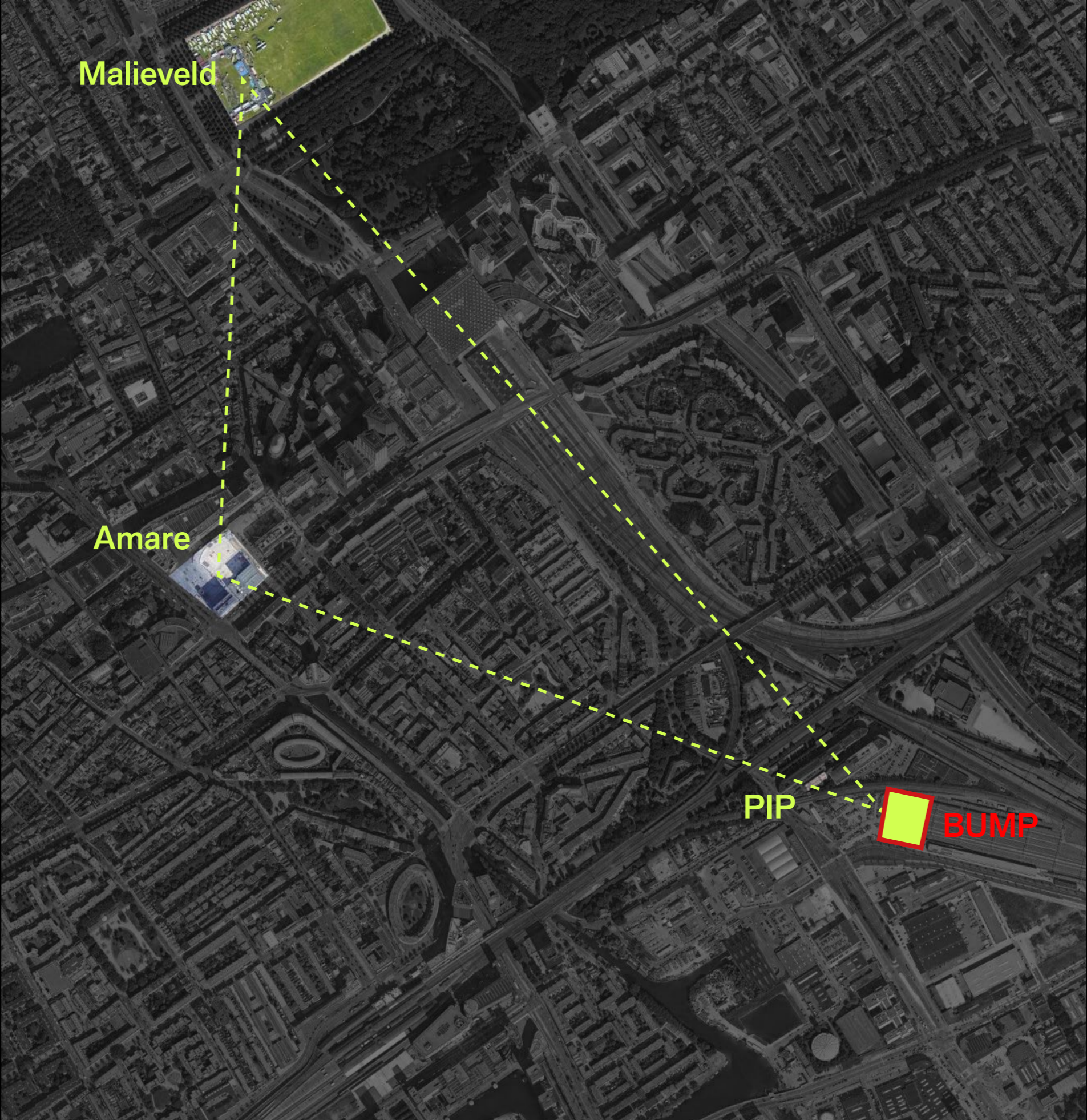
From gated railyard



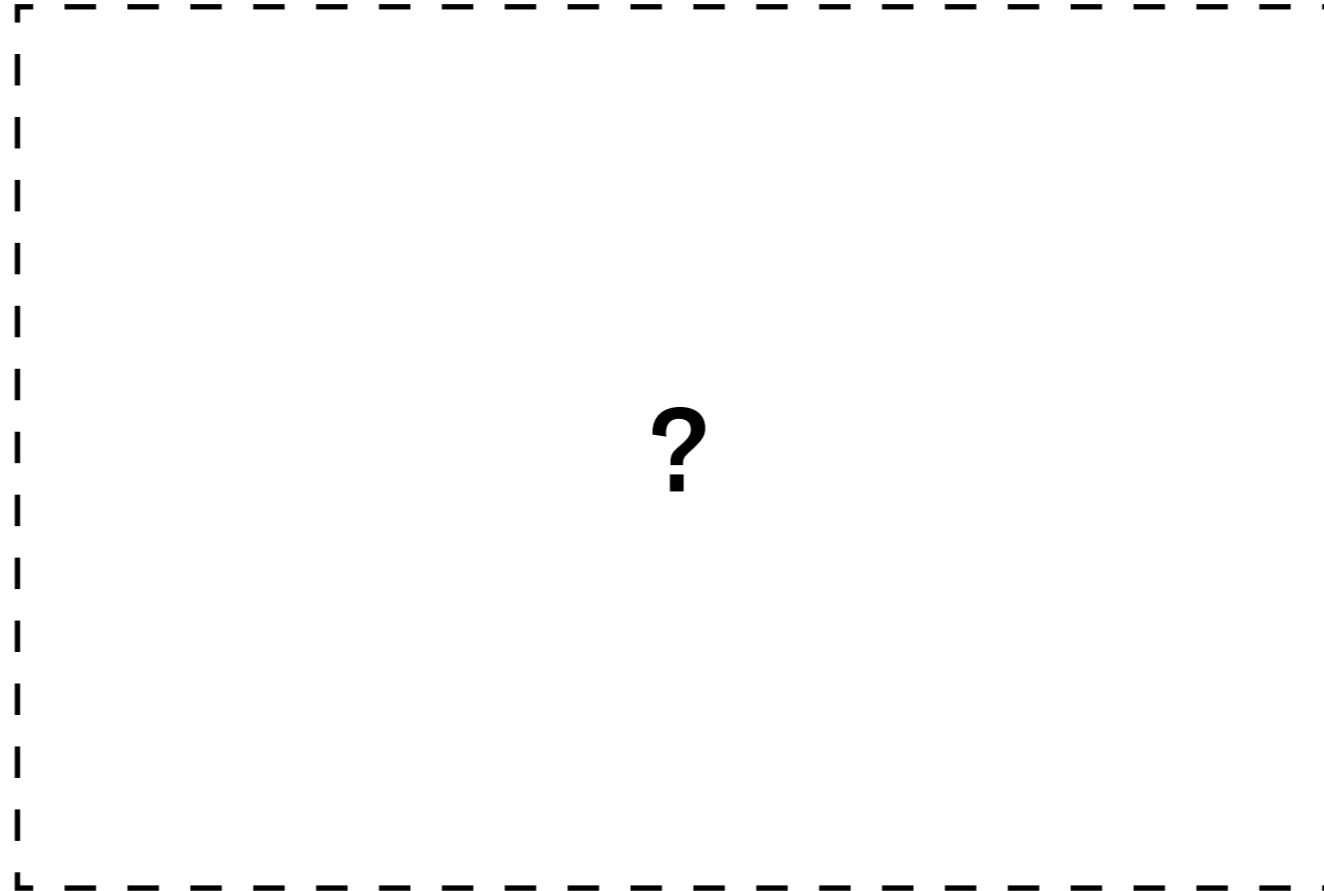
To open pavilion



culture connection



how to position the venue?



Outdoor

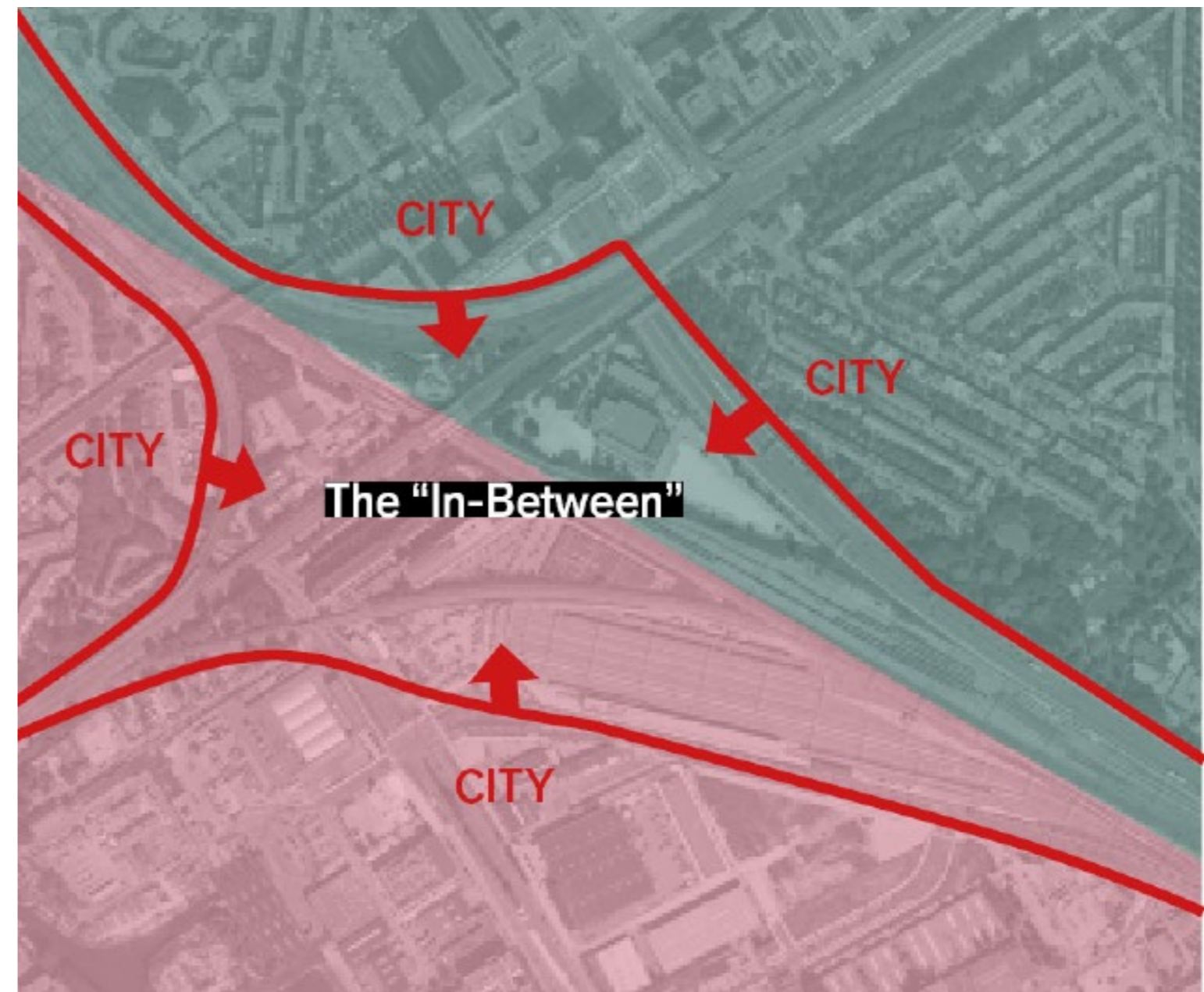
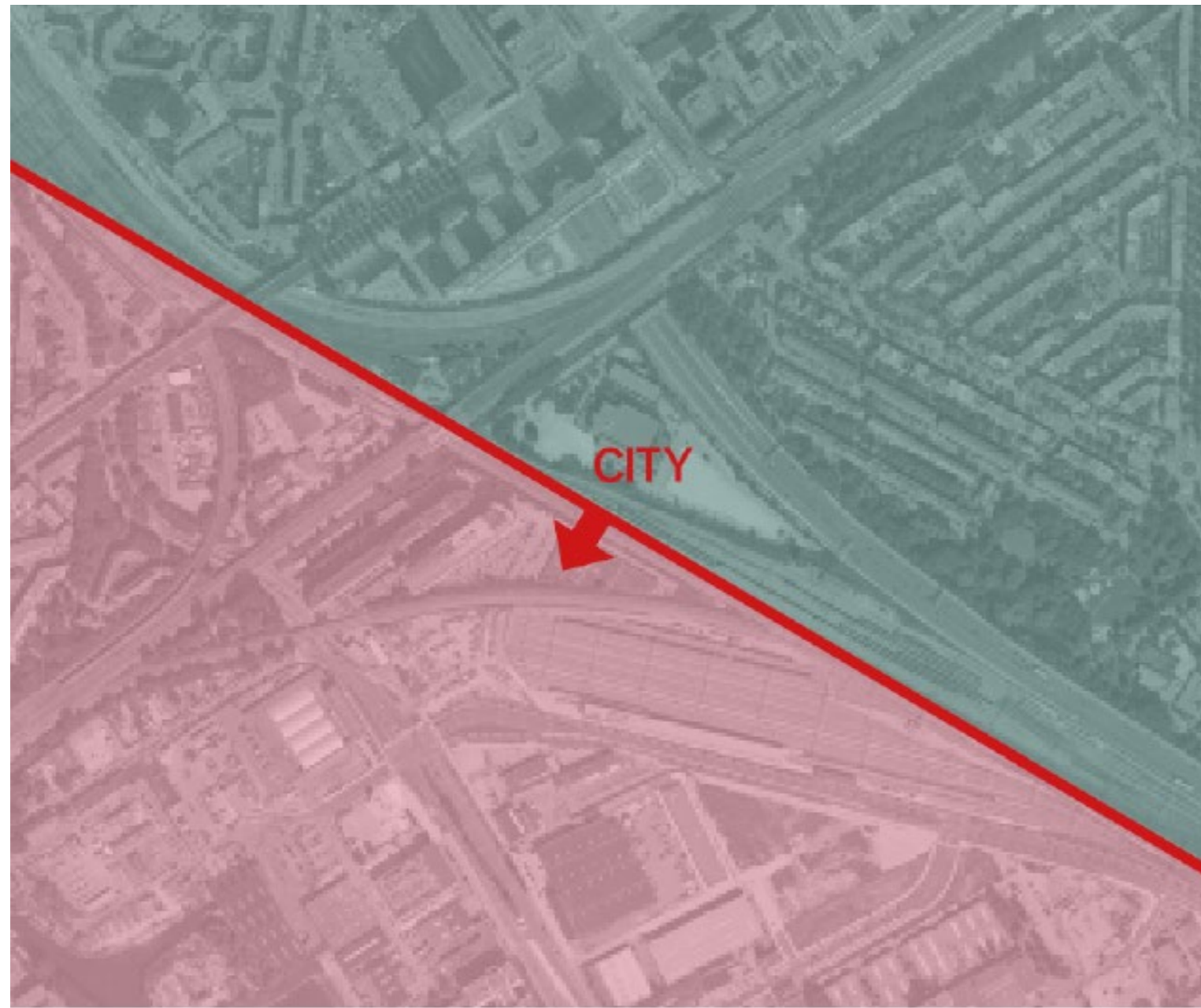
Hybrid

Indoor

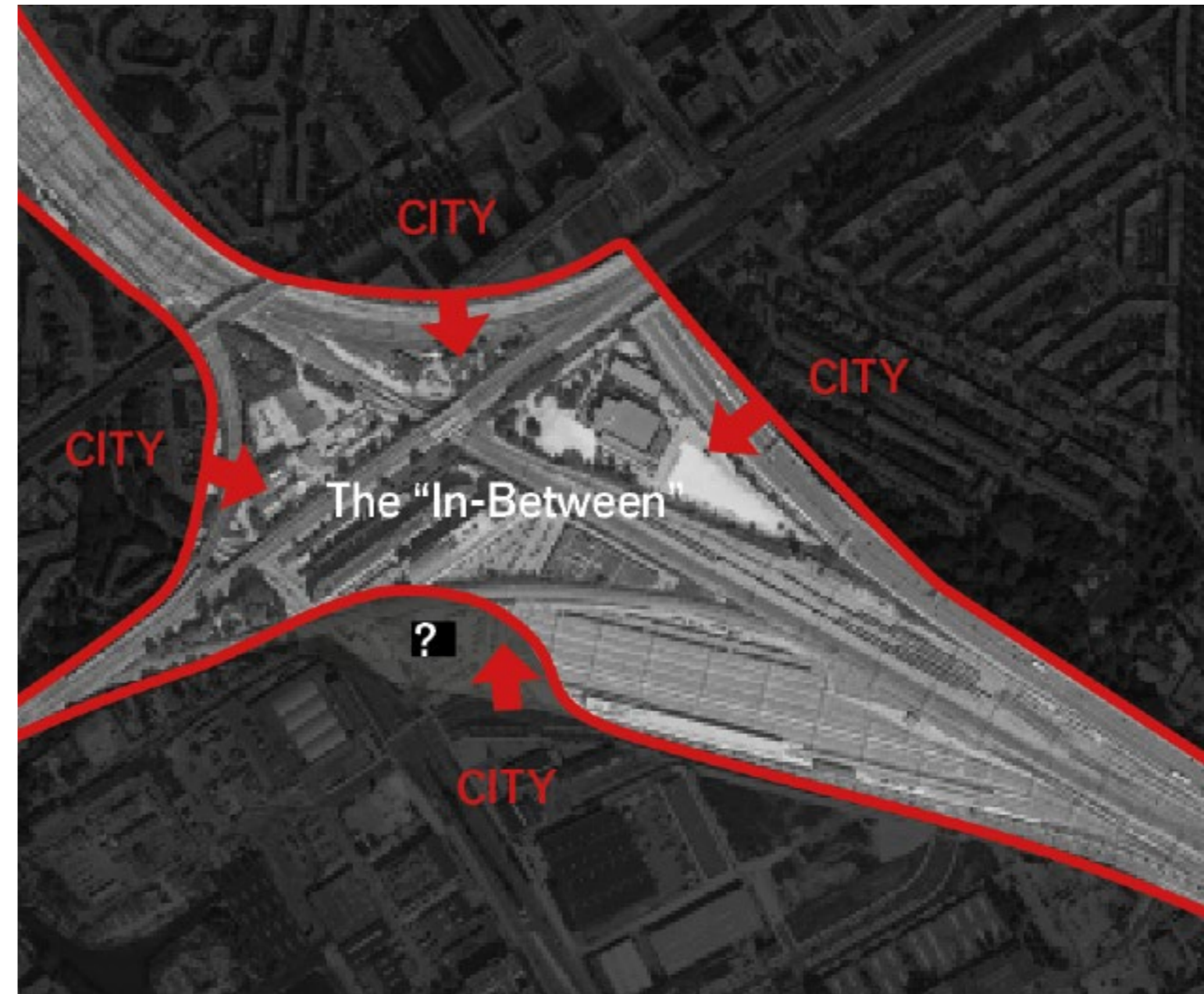


Hybrid

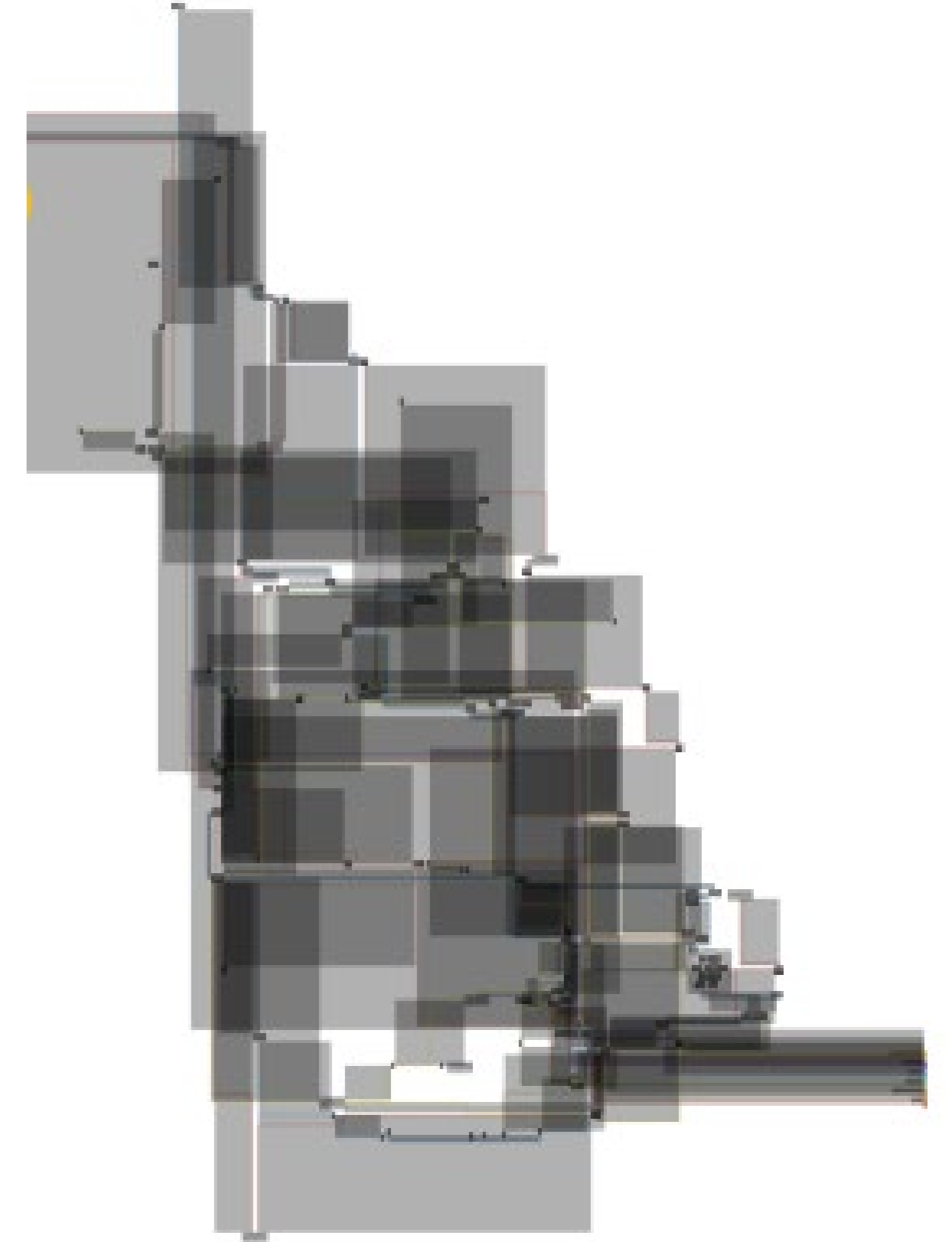
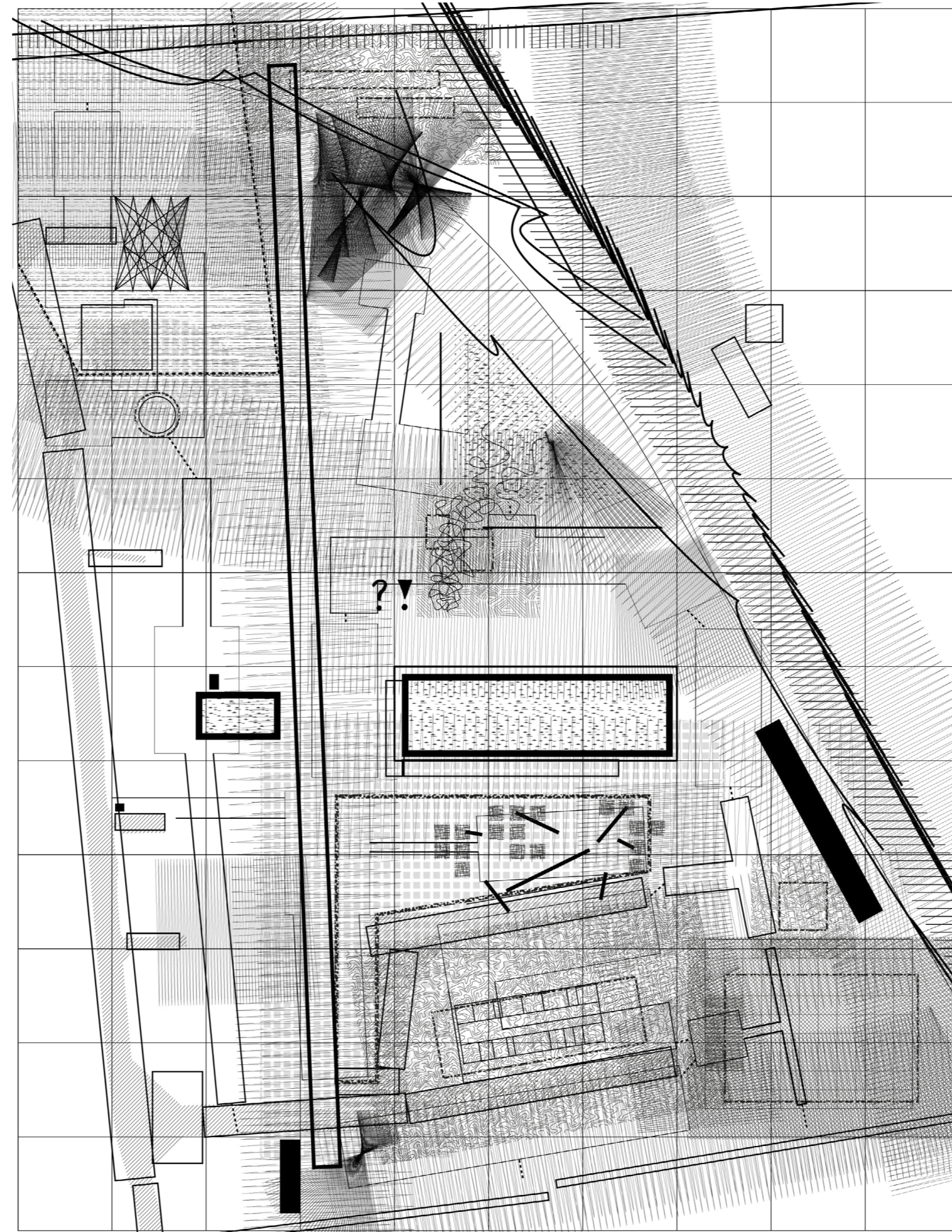
expectation vs reality



embracing in-between condition

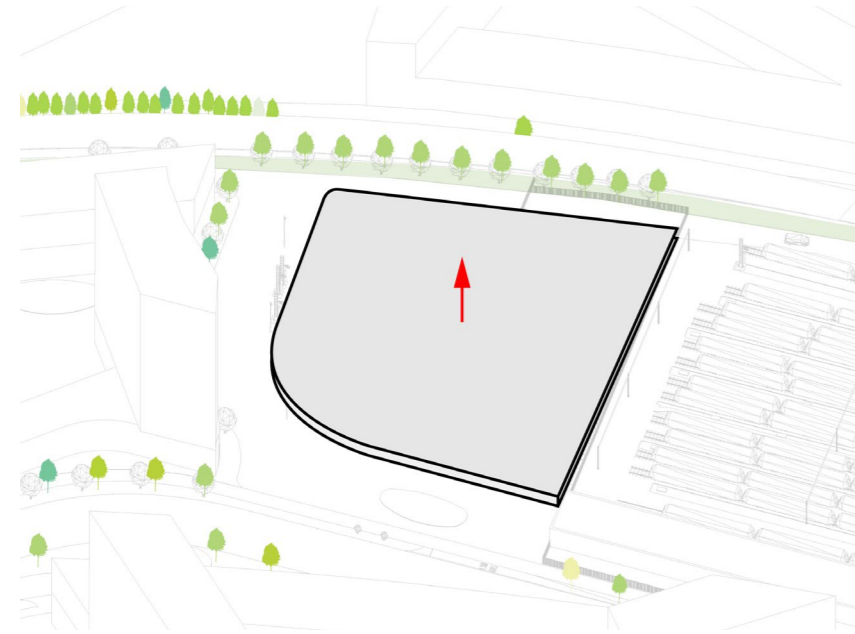


masterplan is static, yet there was a call by the municipality for interdisciplinary approach, so we looked at the *flows*—our own map of potentials

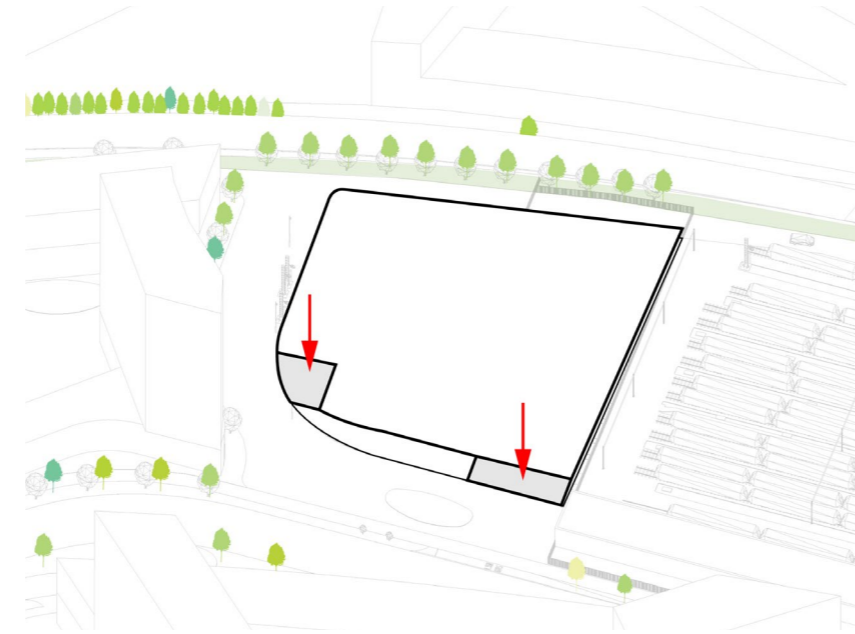


missing Destinations & Range of experience

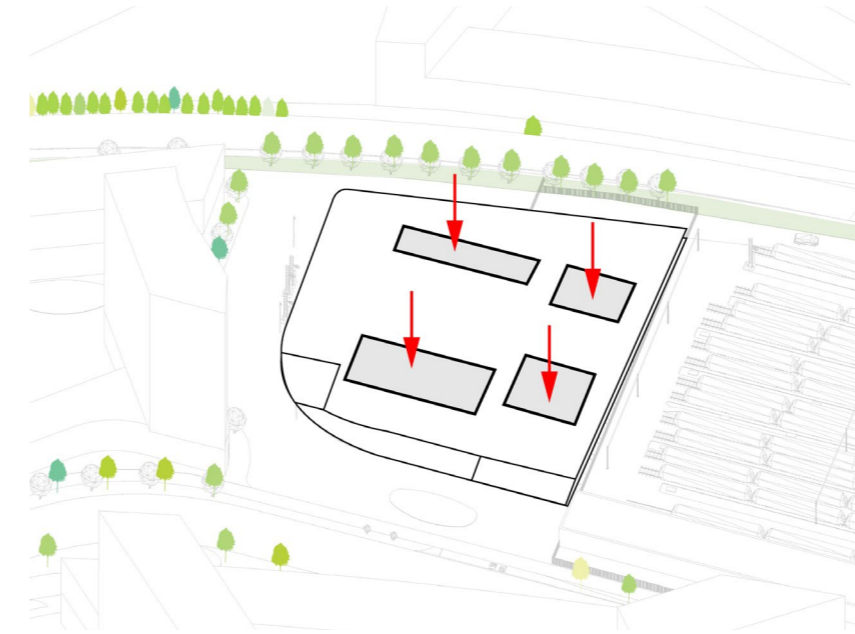
site operations & configuration



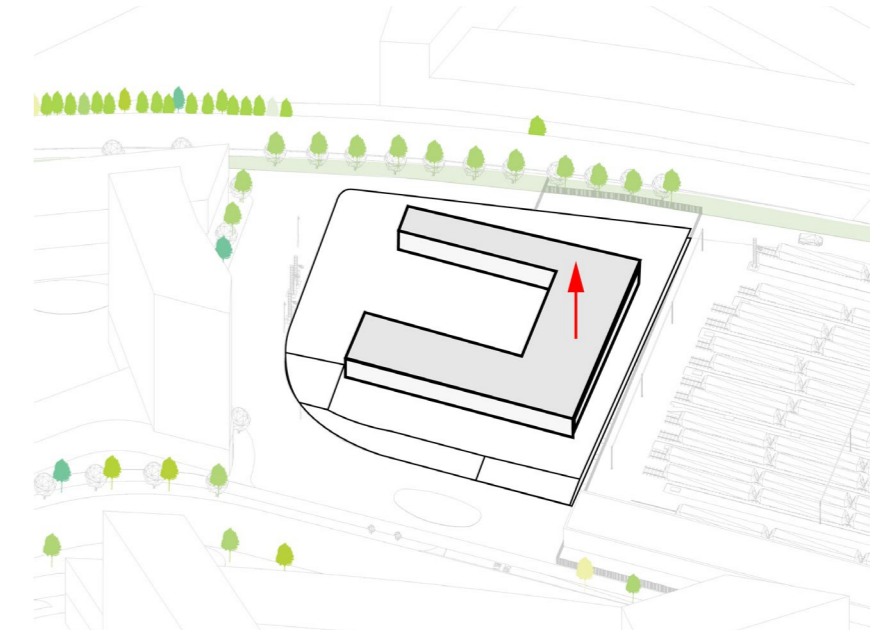
RECLAIMED RUBBLE PODIUM



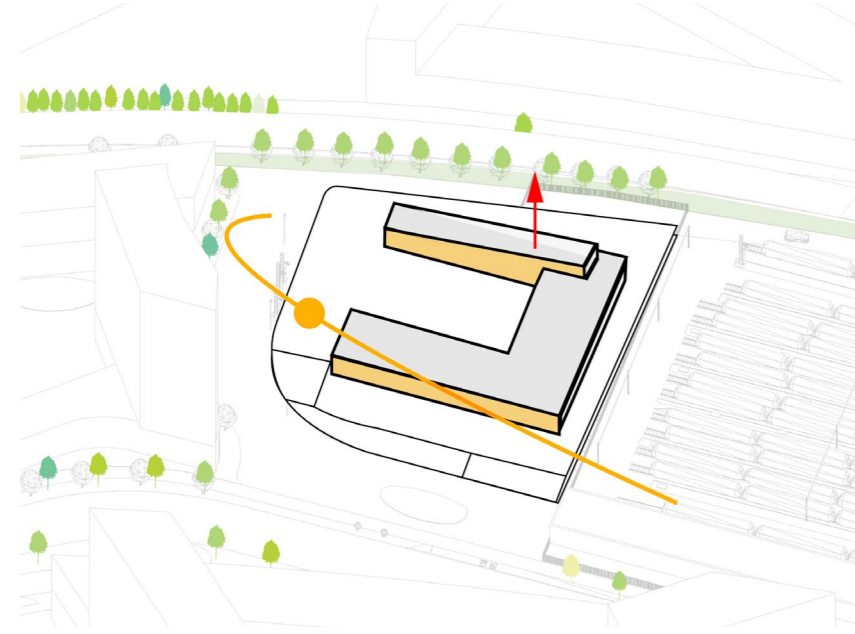
CONNECTIONS TO TERRAIN



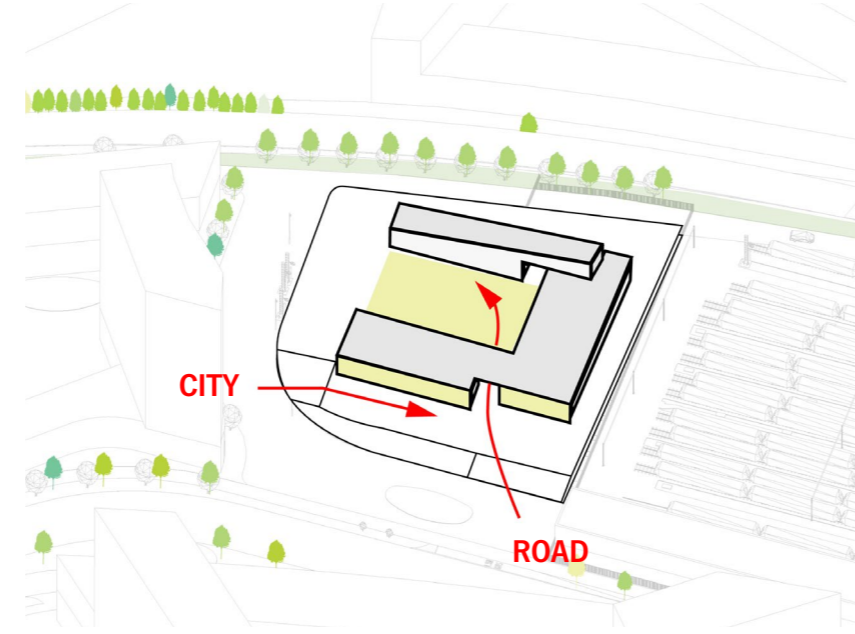
PERMANENT INTERVENTION



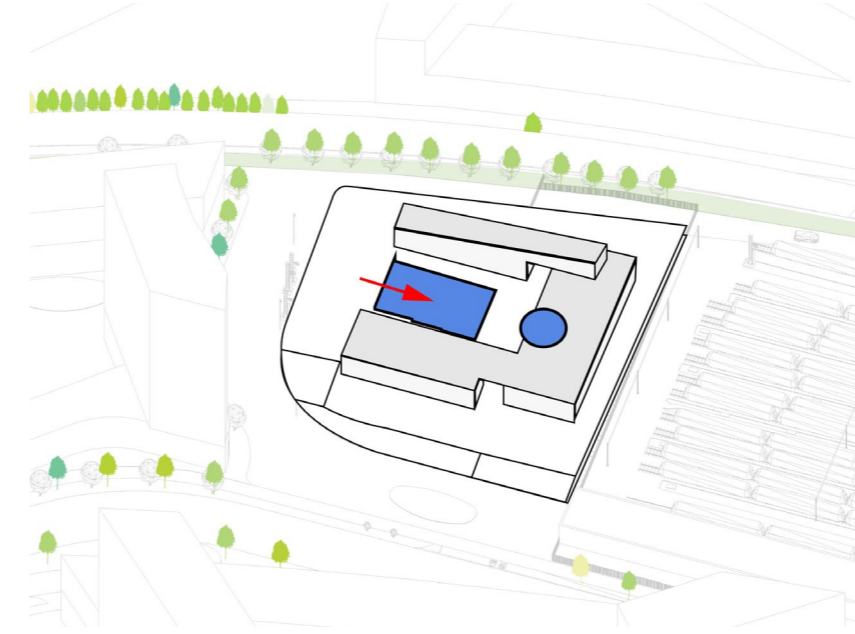
TEMPORARY PAVILLION VOLUME



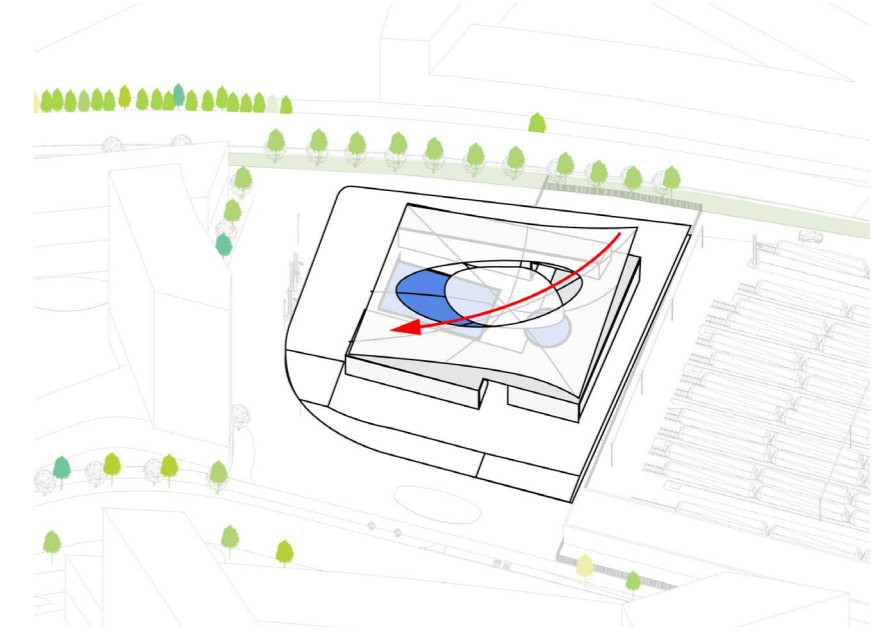
SOLAR EXPOSURE



OPENINGS & PUBLIC ACTIVITY

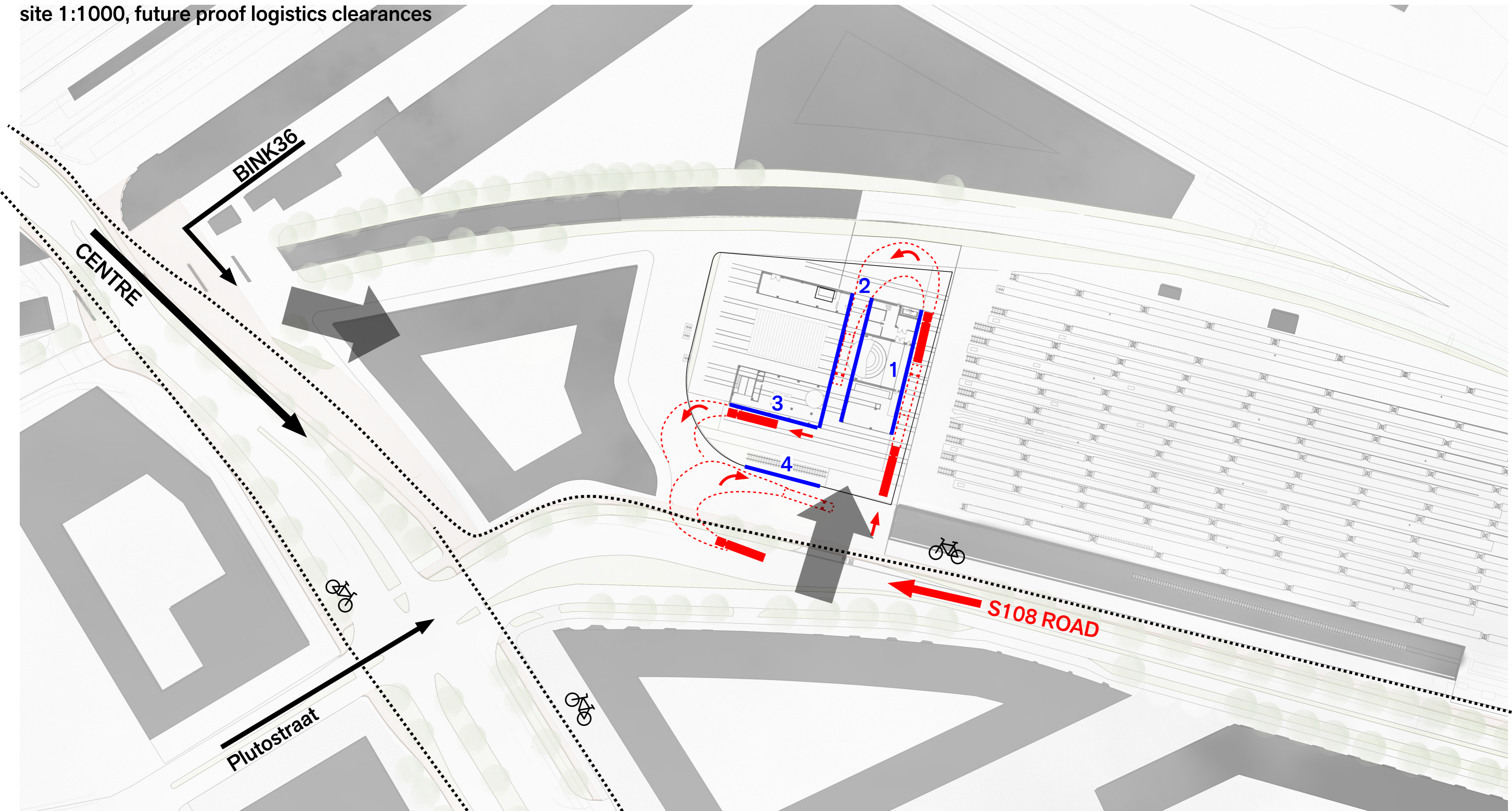


LARGE SEATING TO STAGE

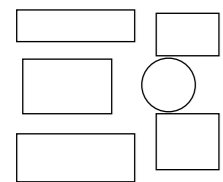
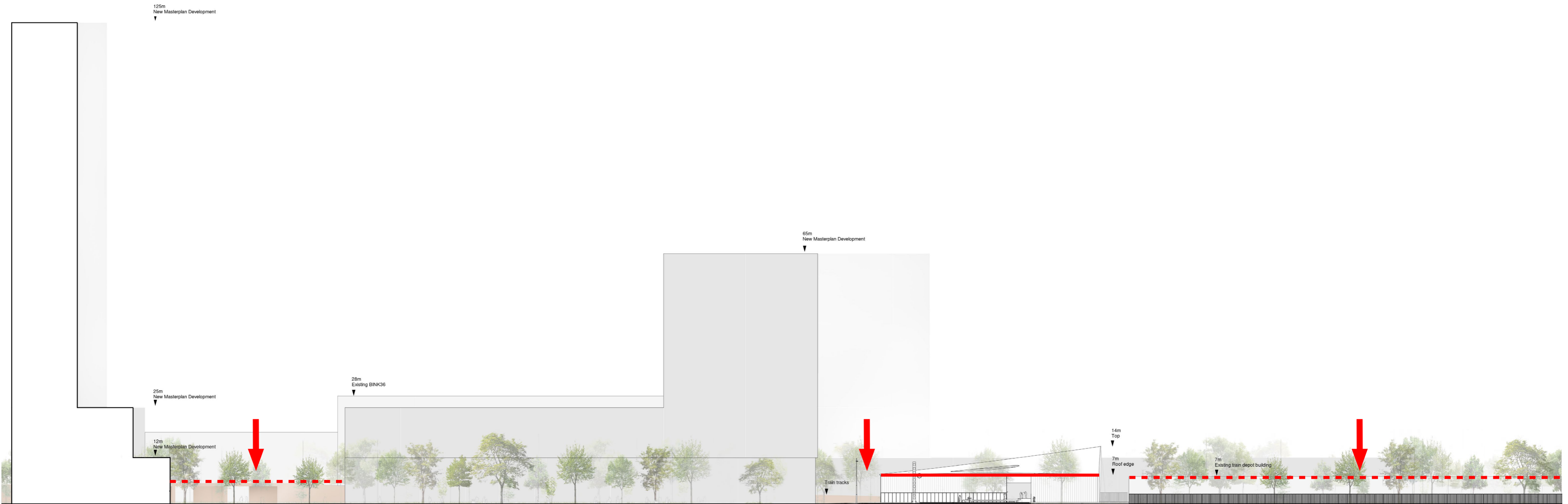


TENSILE ROOF COVER

site 1:1000, future proof logistics clearances



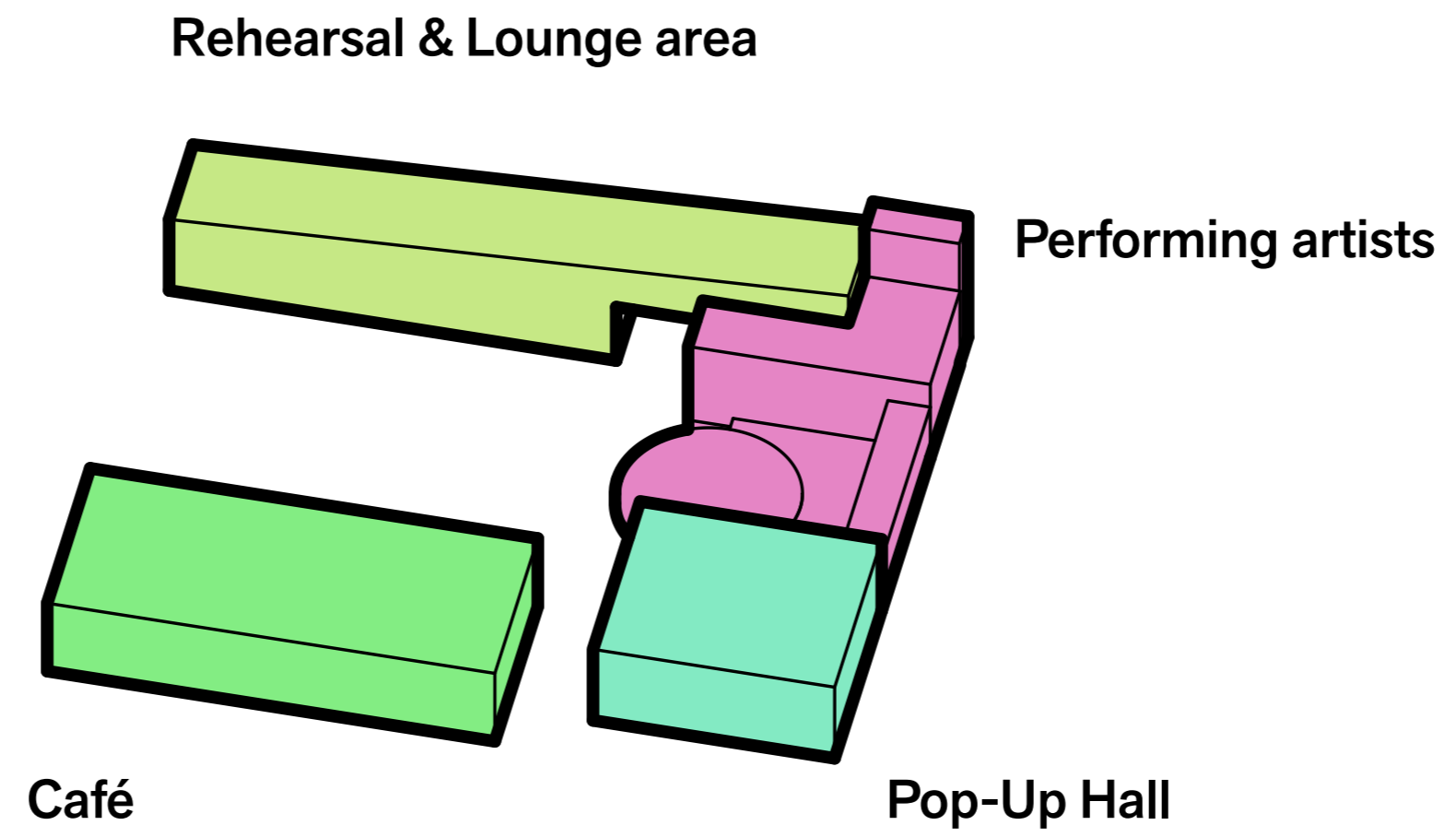
aligning with the other 'in-between' buildings



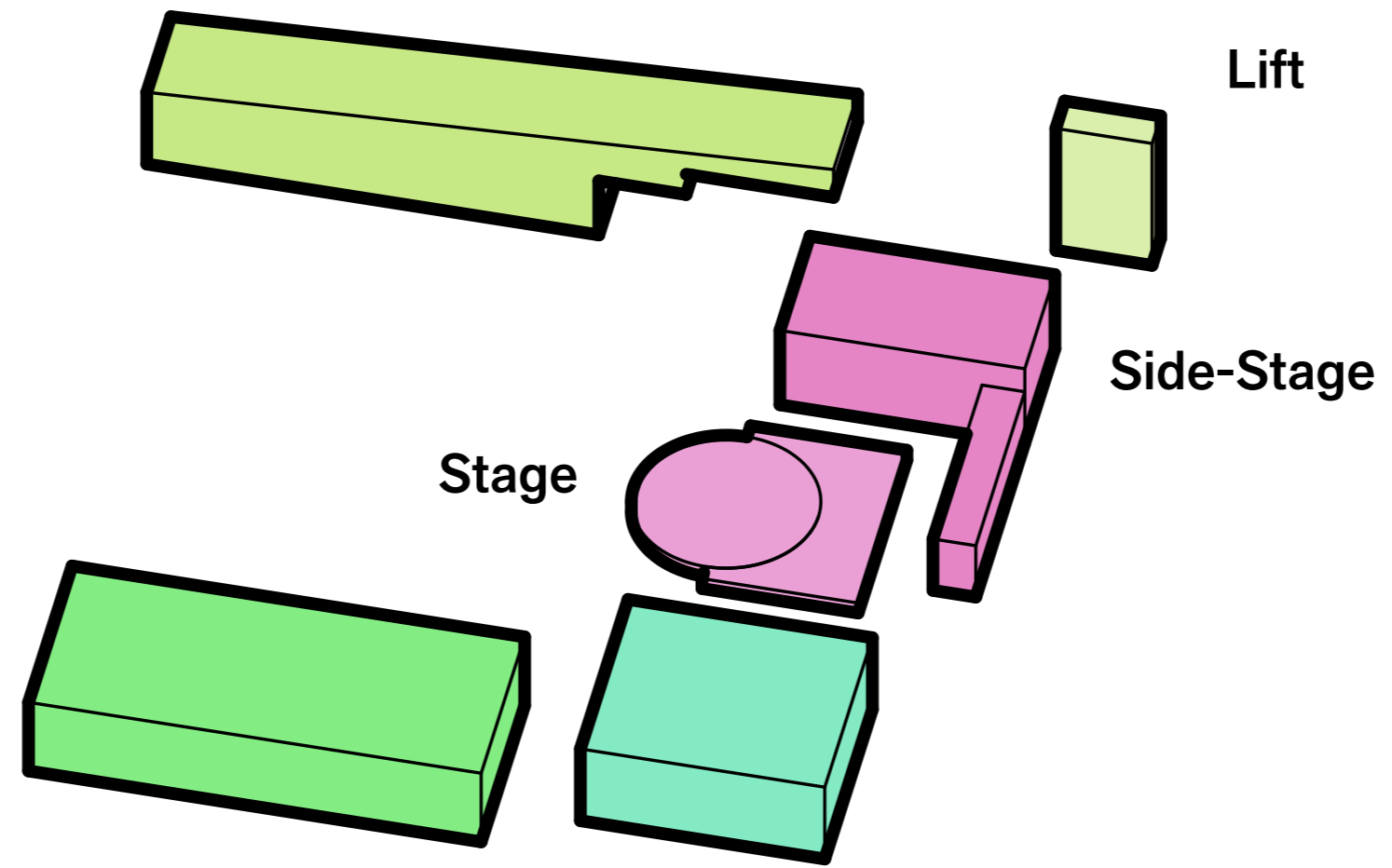
South elevation 1:500

Universal

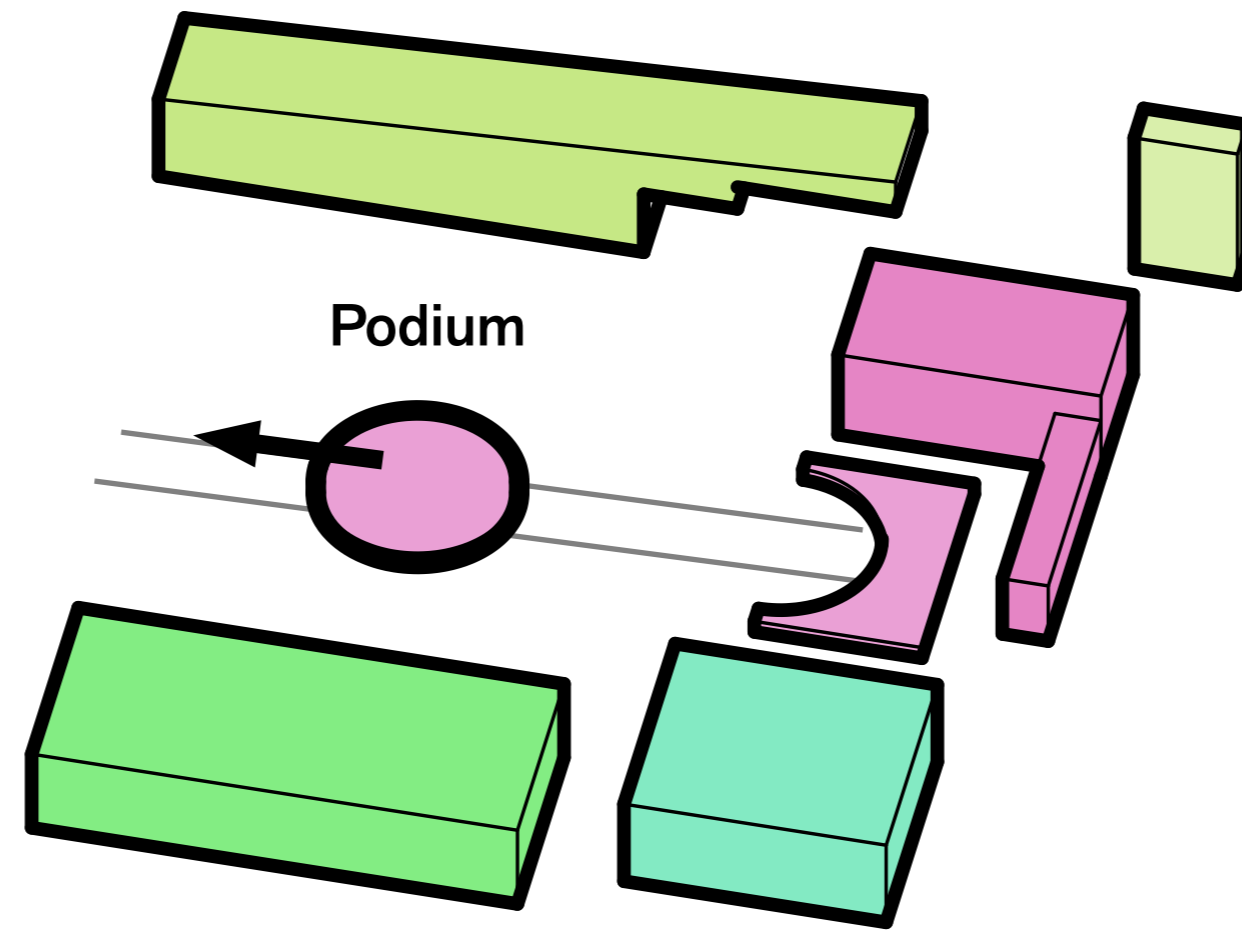
primary composition



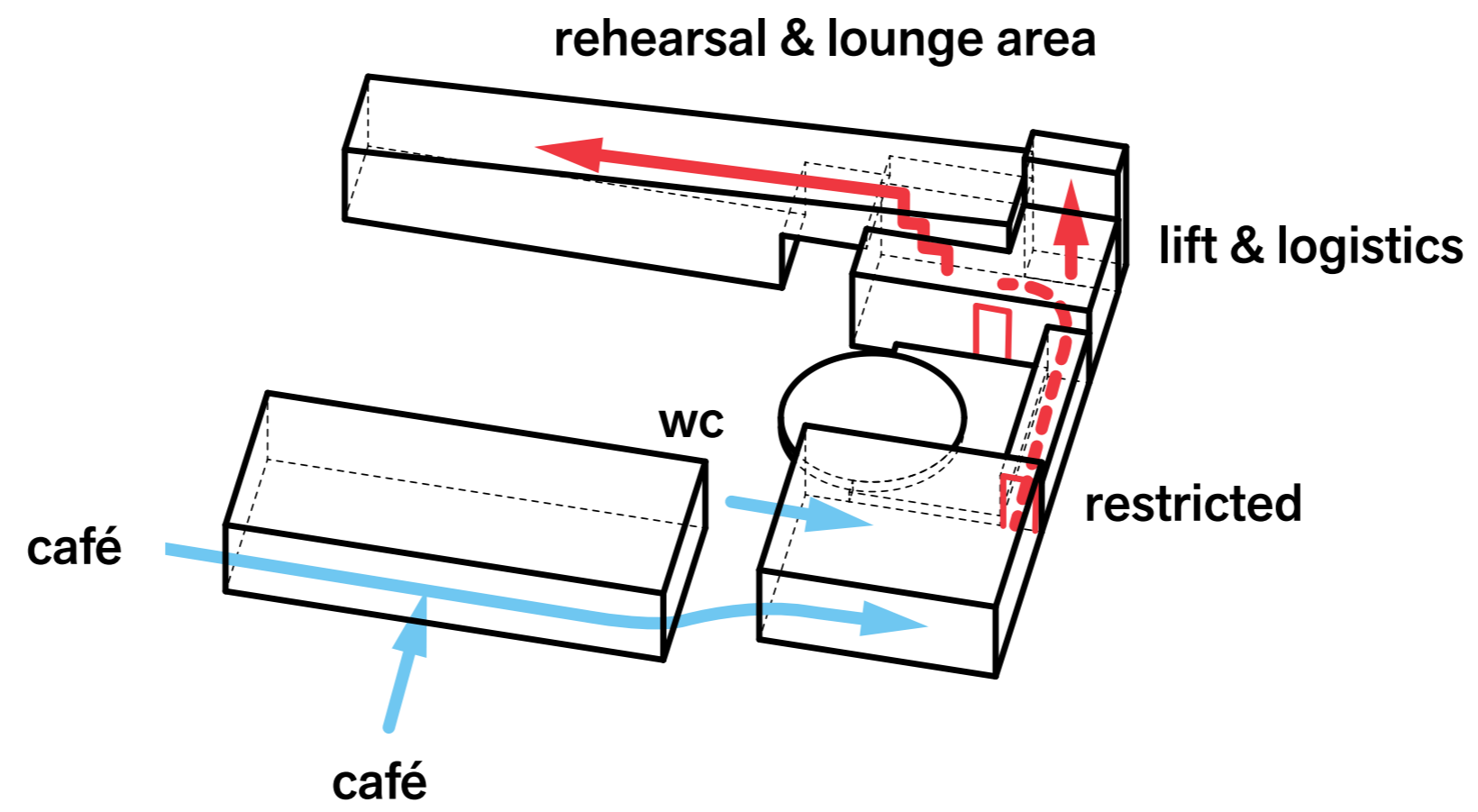
breakdown



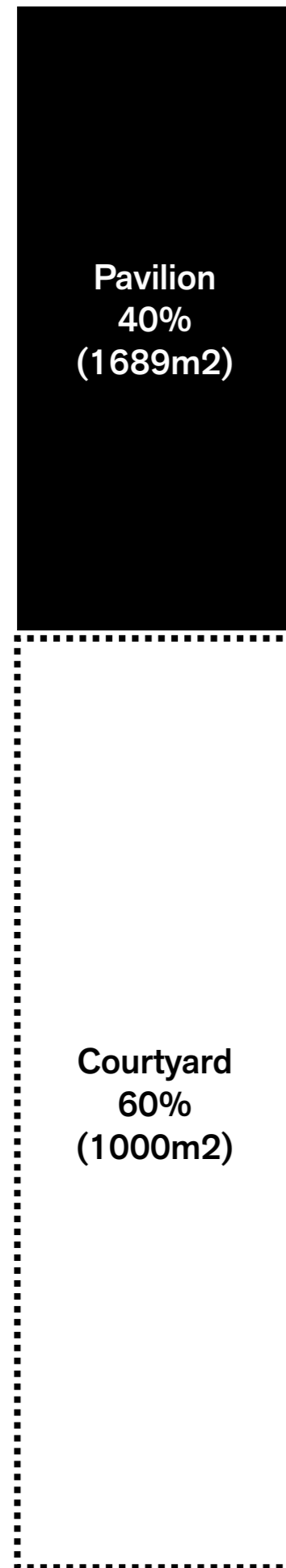
moving stage



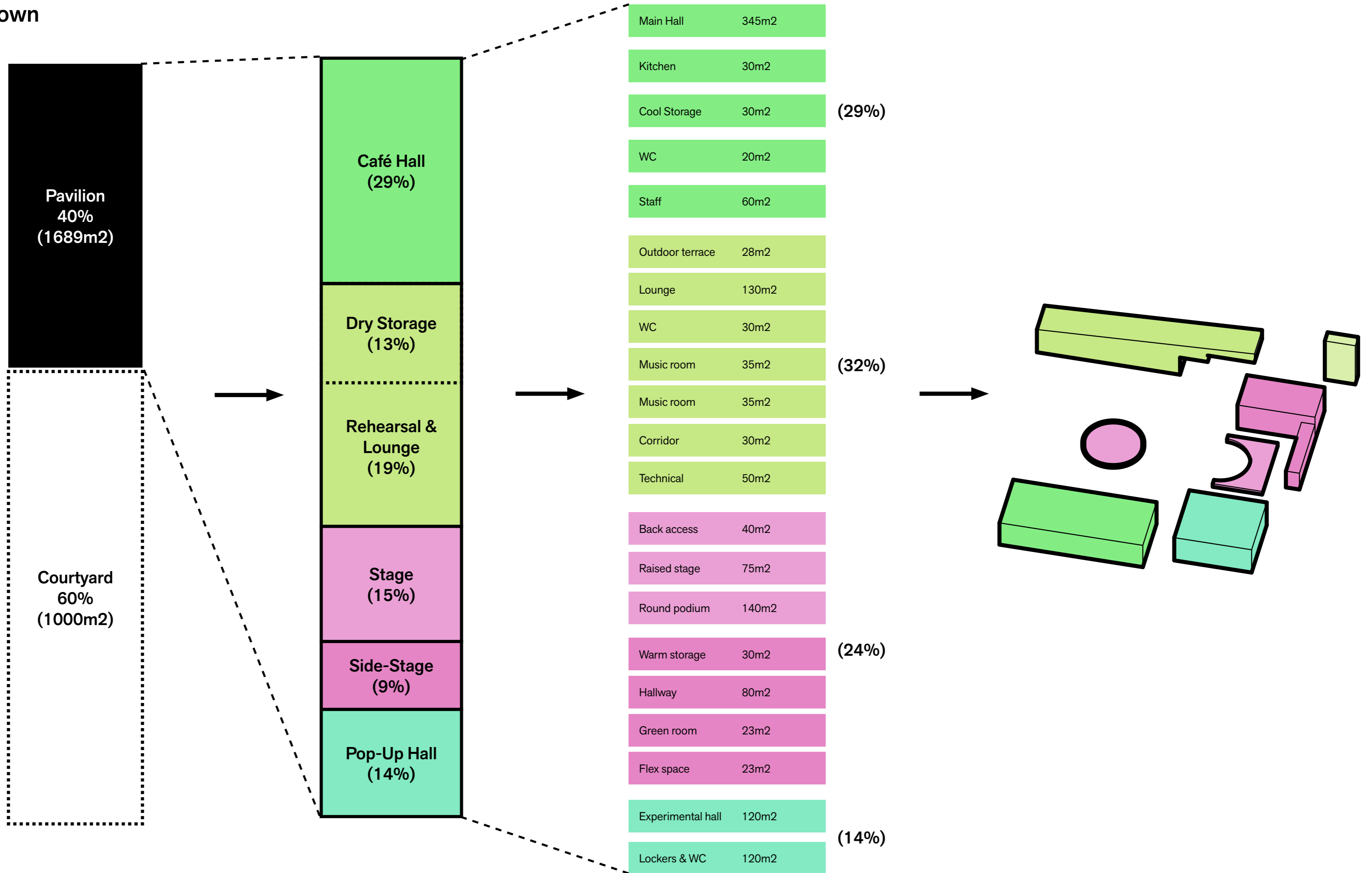
primary routing



program breakdown



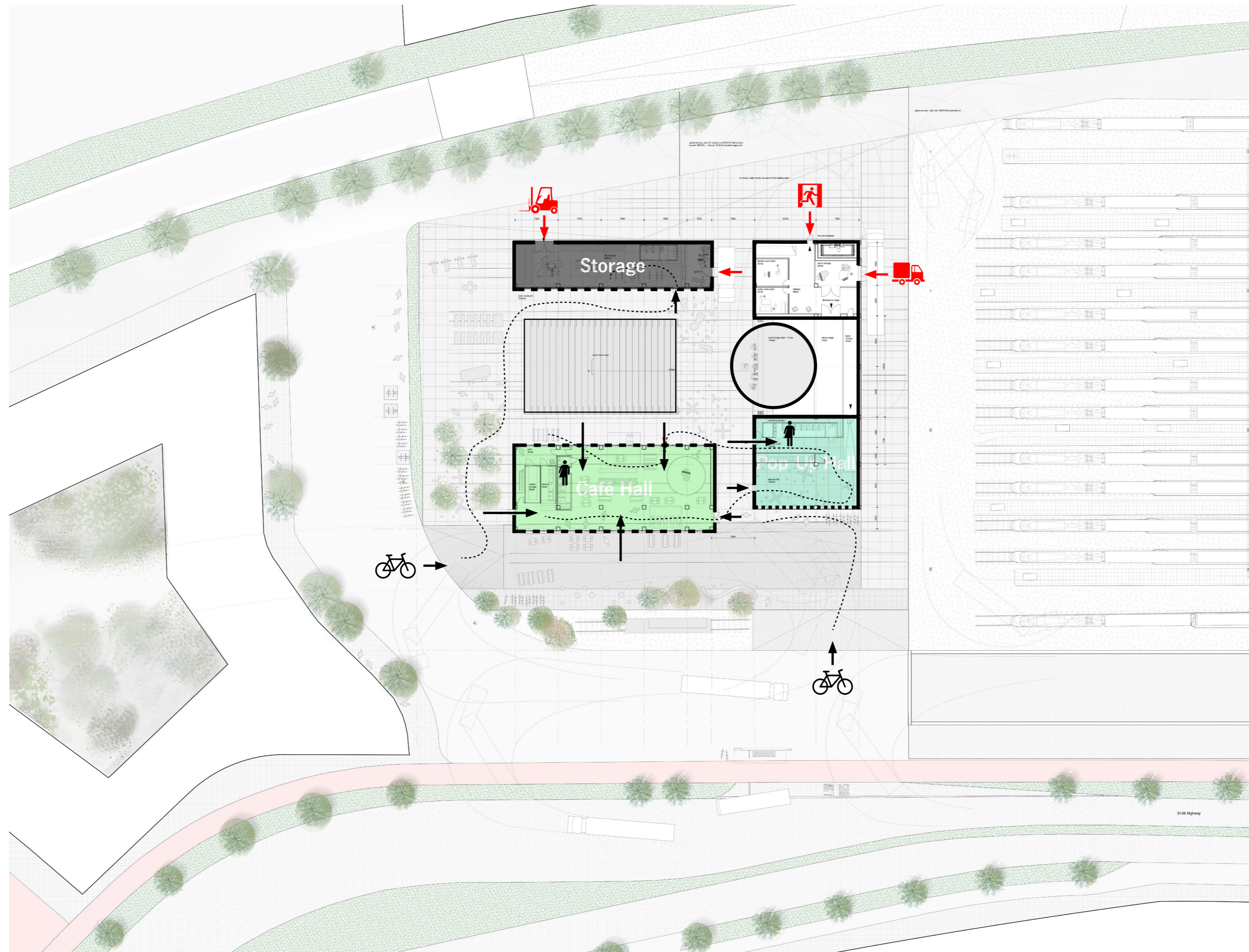
program breakdown



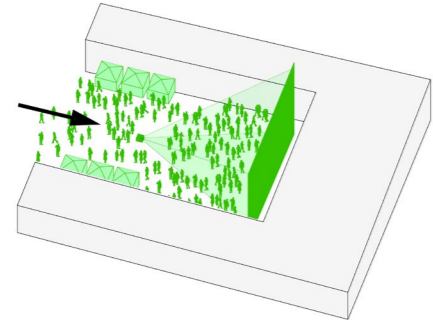
primary functional division



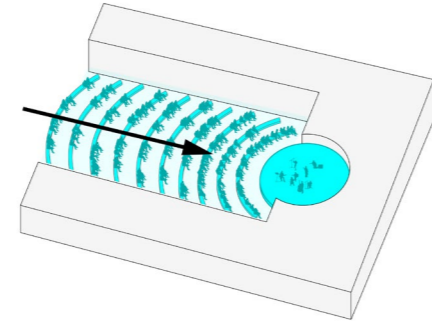
ground floor



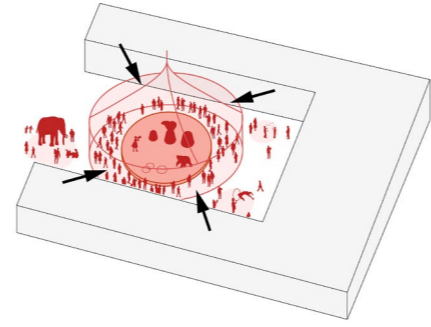
destinations and range both on & off-season



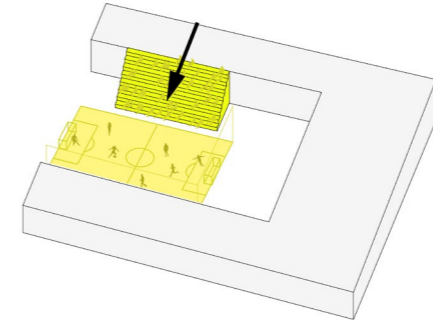
live football



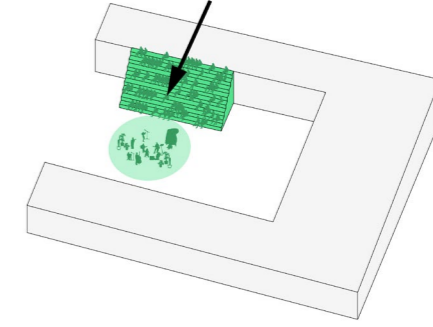
classical concert



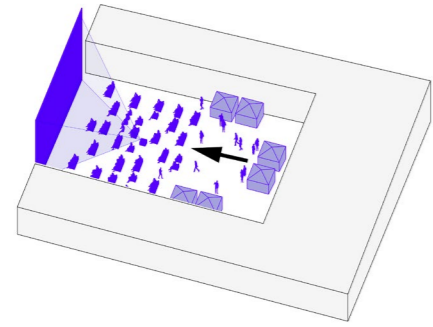
circus tent



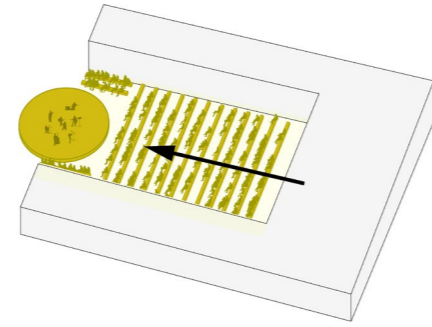
covered sports field



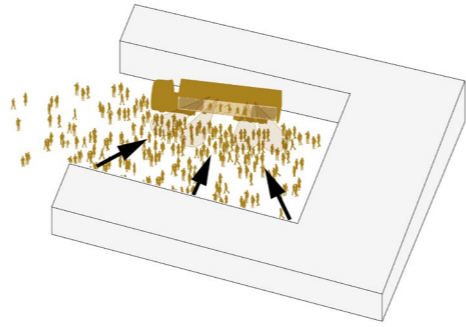
tribune concert



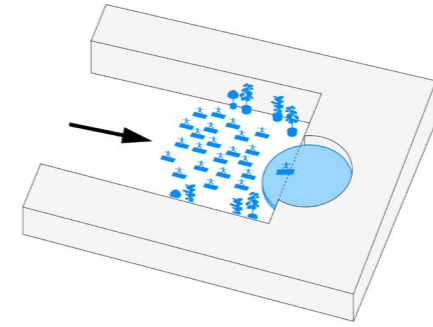
open-air cinema screening



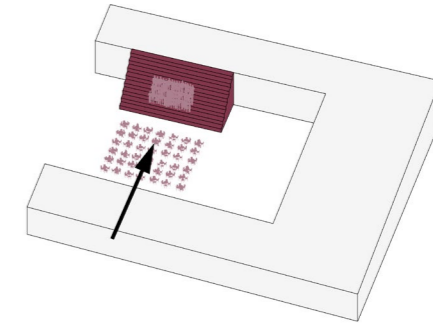
extended stage concert



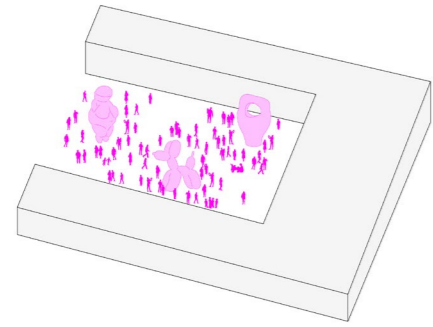
guerilla truck concert



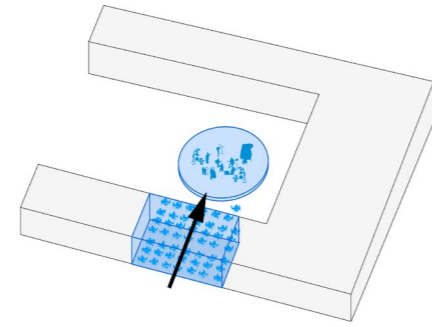
outdoor yoga class



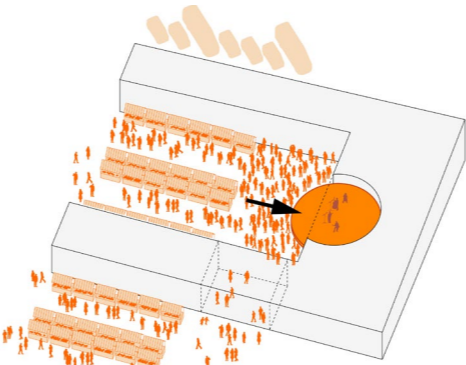
tribune choir



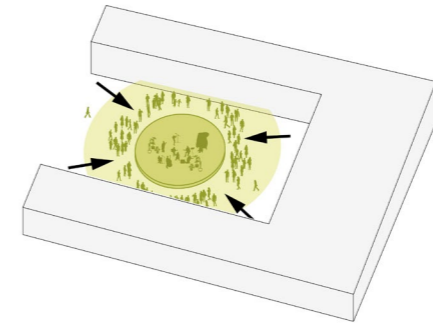
sculpture garden



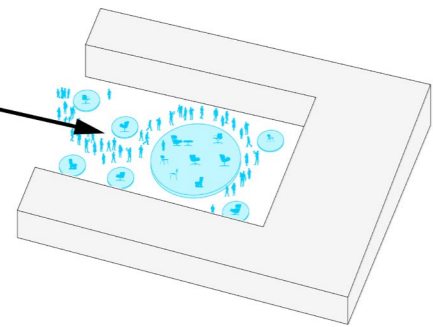
extended café concert



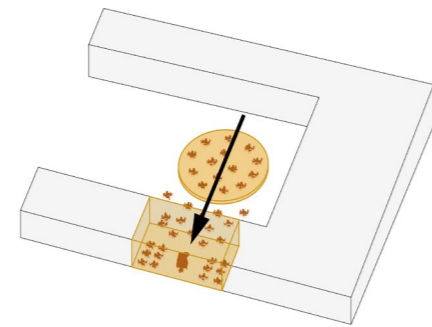
weekend market



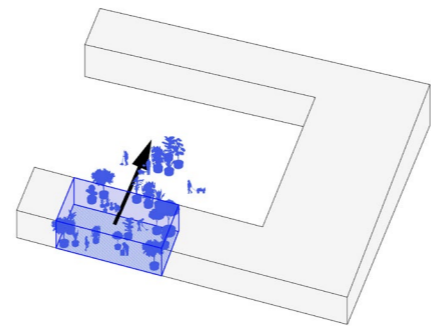
center stage concert



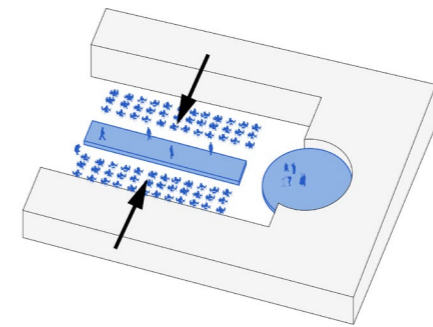
design fair & market



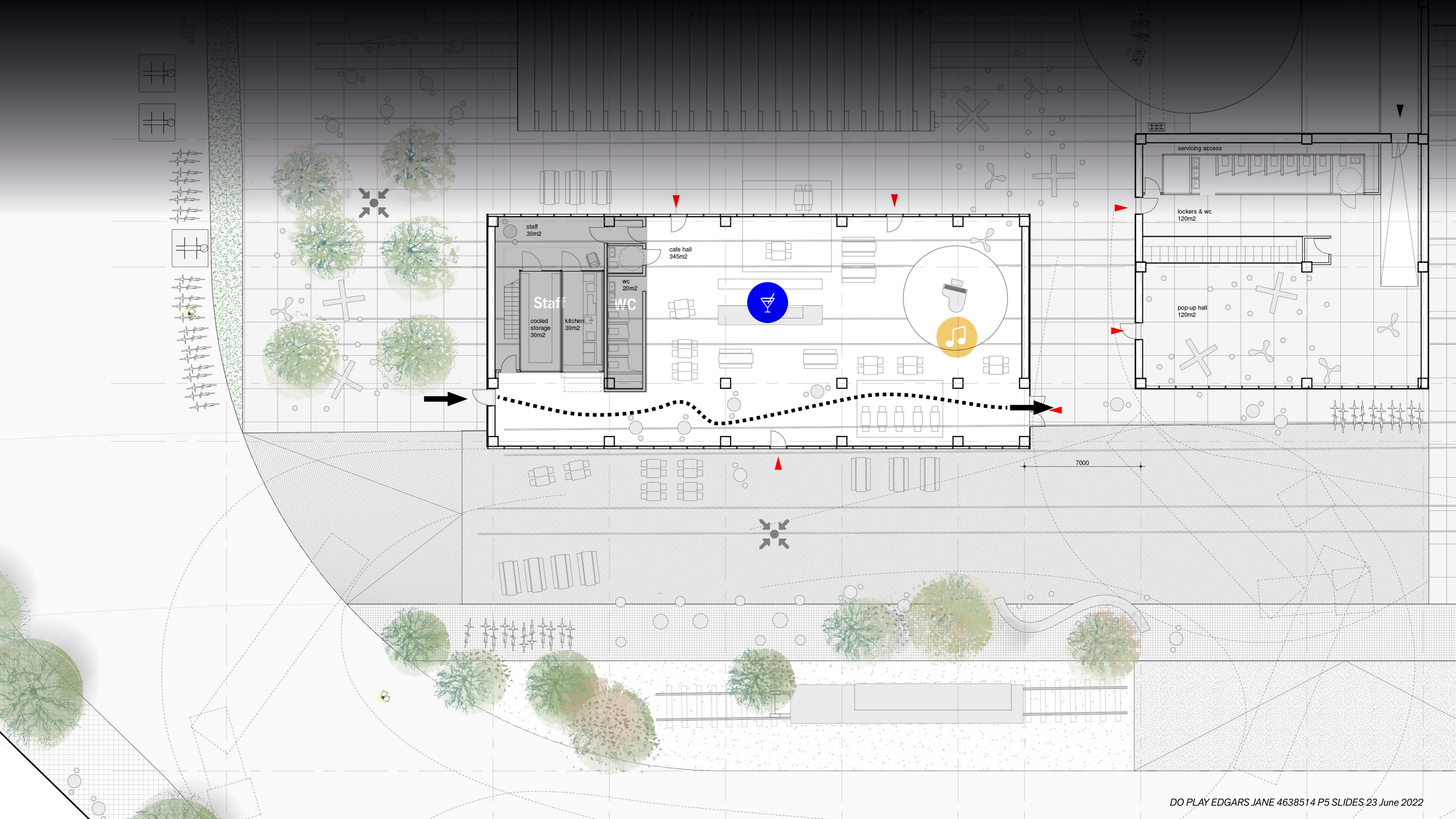
reverse café concert



future park workshop



catwalk concert



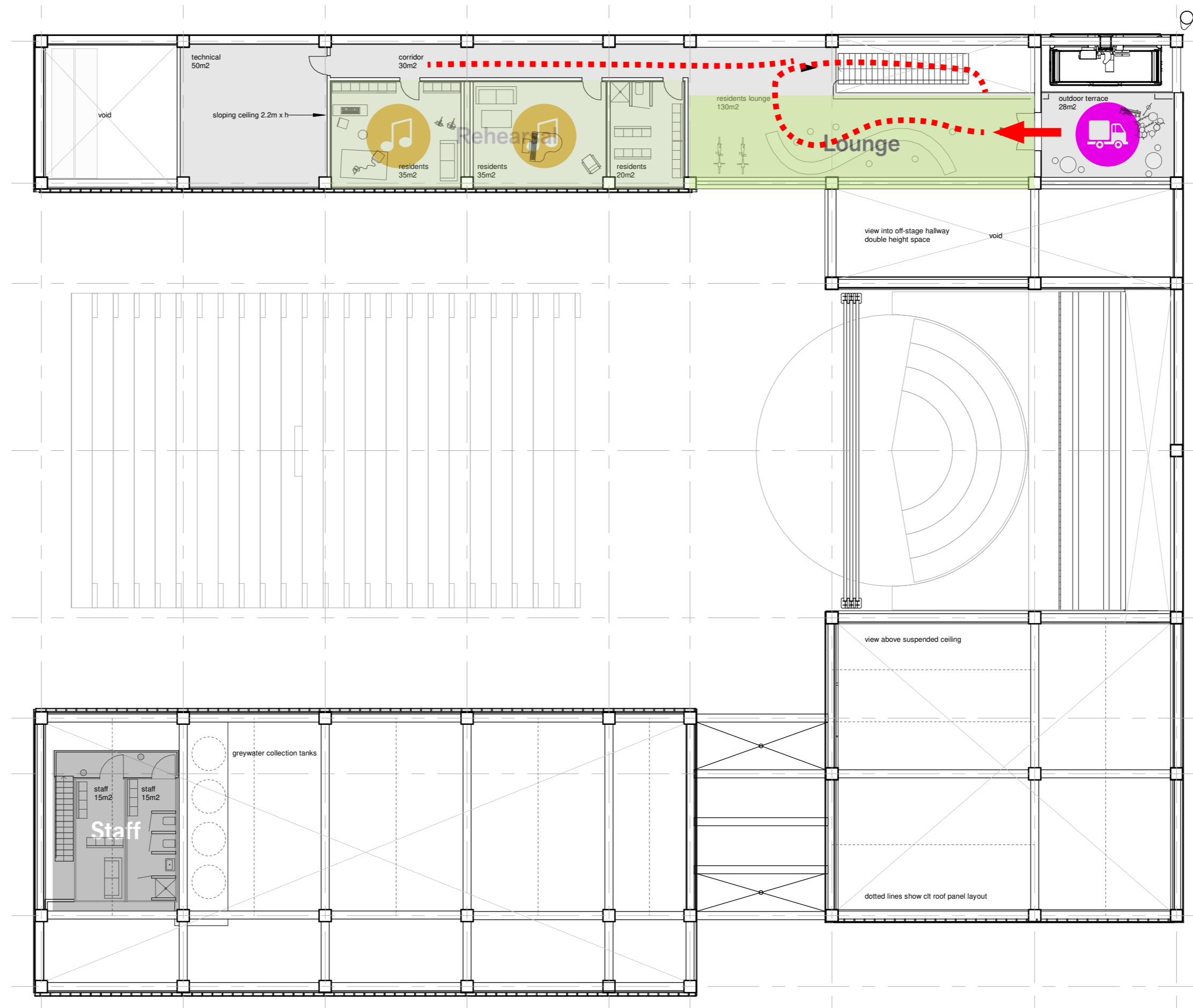


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LOVE
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first floor



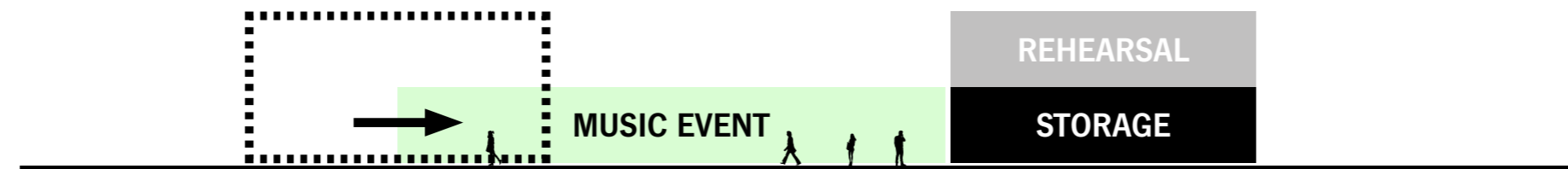
view from the Musician's room on first floor



connectivity of events



Educational & Recreational



Concert Scenario

courtyard concert



maximum capacity of the pavilion





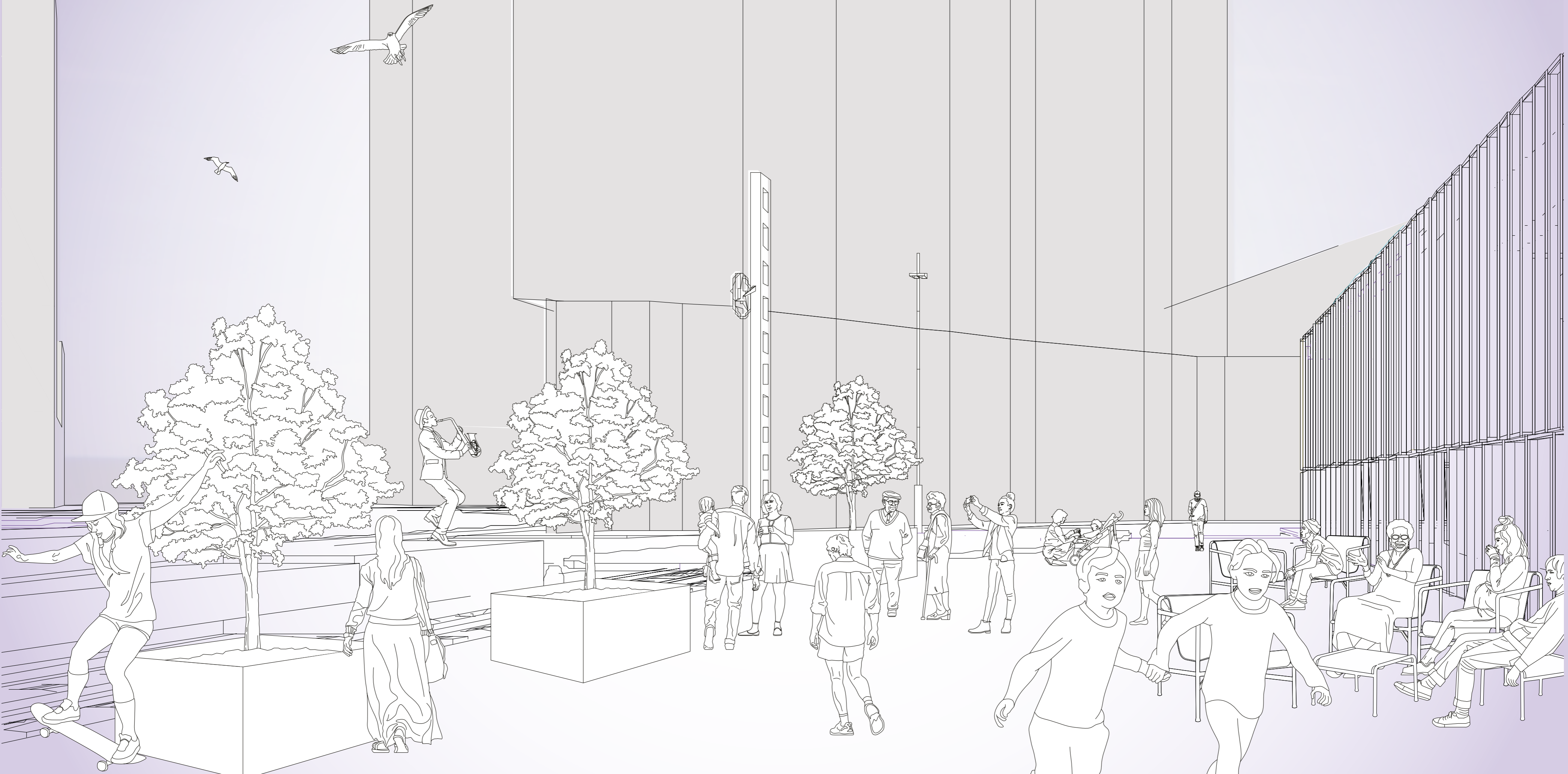
gated access, only for logistics and NS/ProRail access
reused HERAS - fences, ProRail standard approved

no docks, eight trucks can park in the loading area

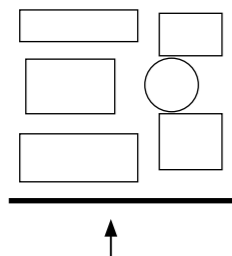
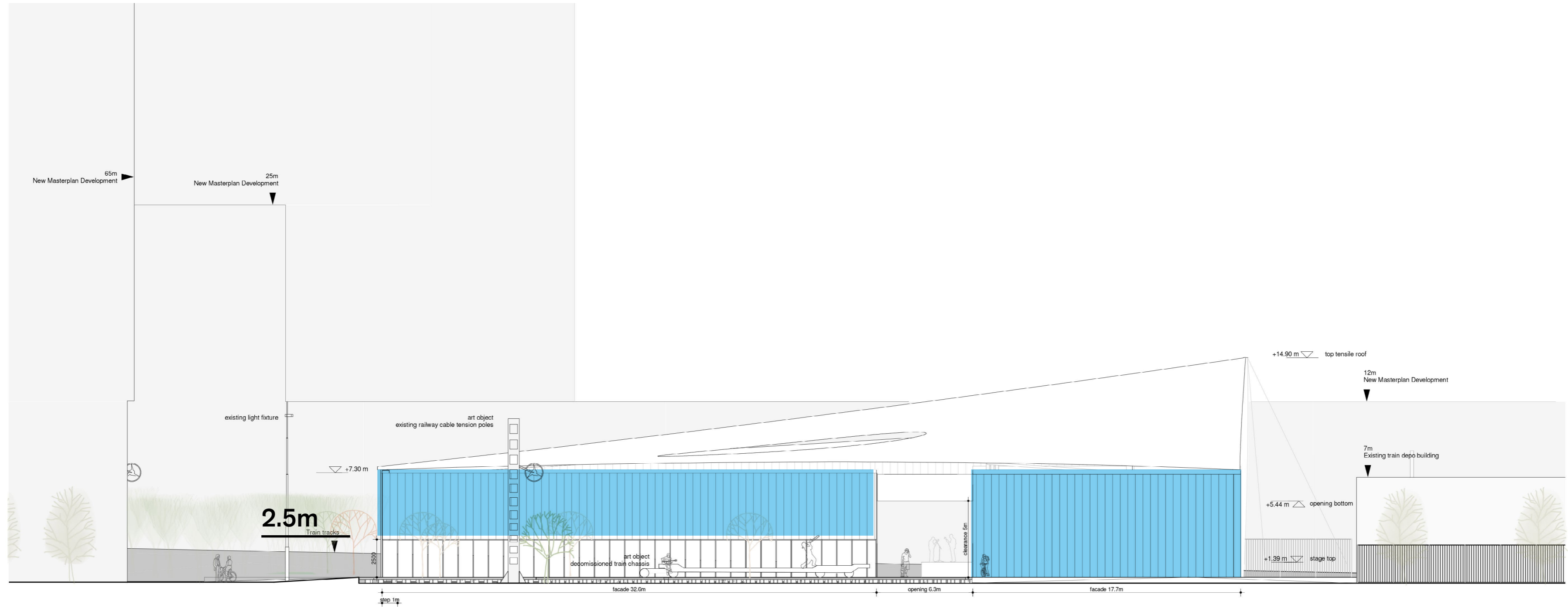
music permeates pavilion, activity trickles through, activating community



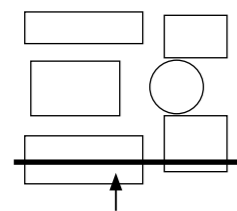
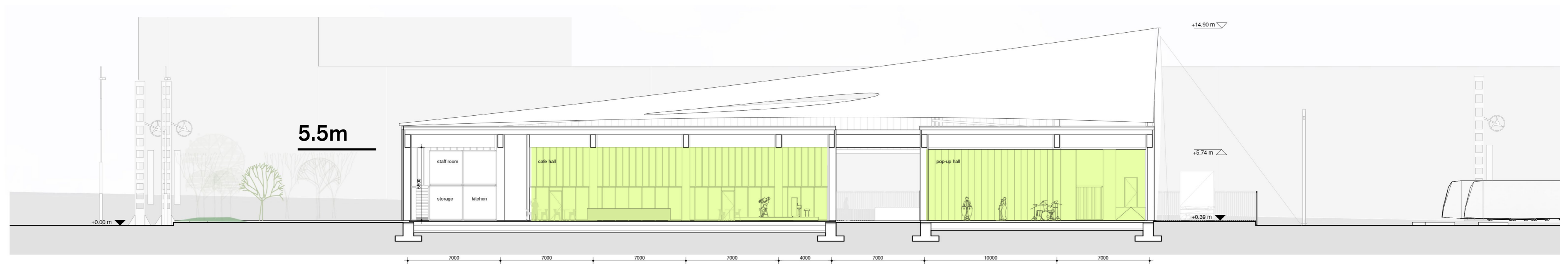
music permeates pavilion, activity trickles through, activating community



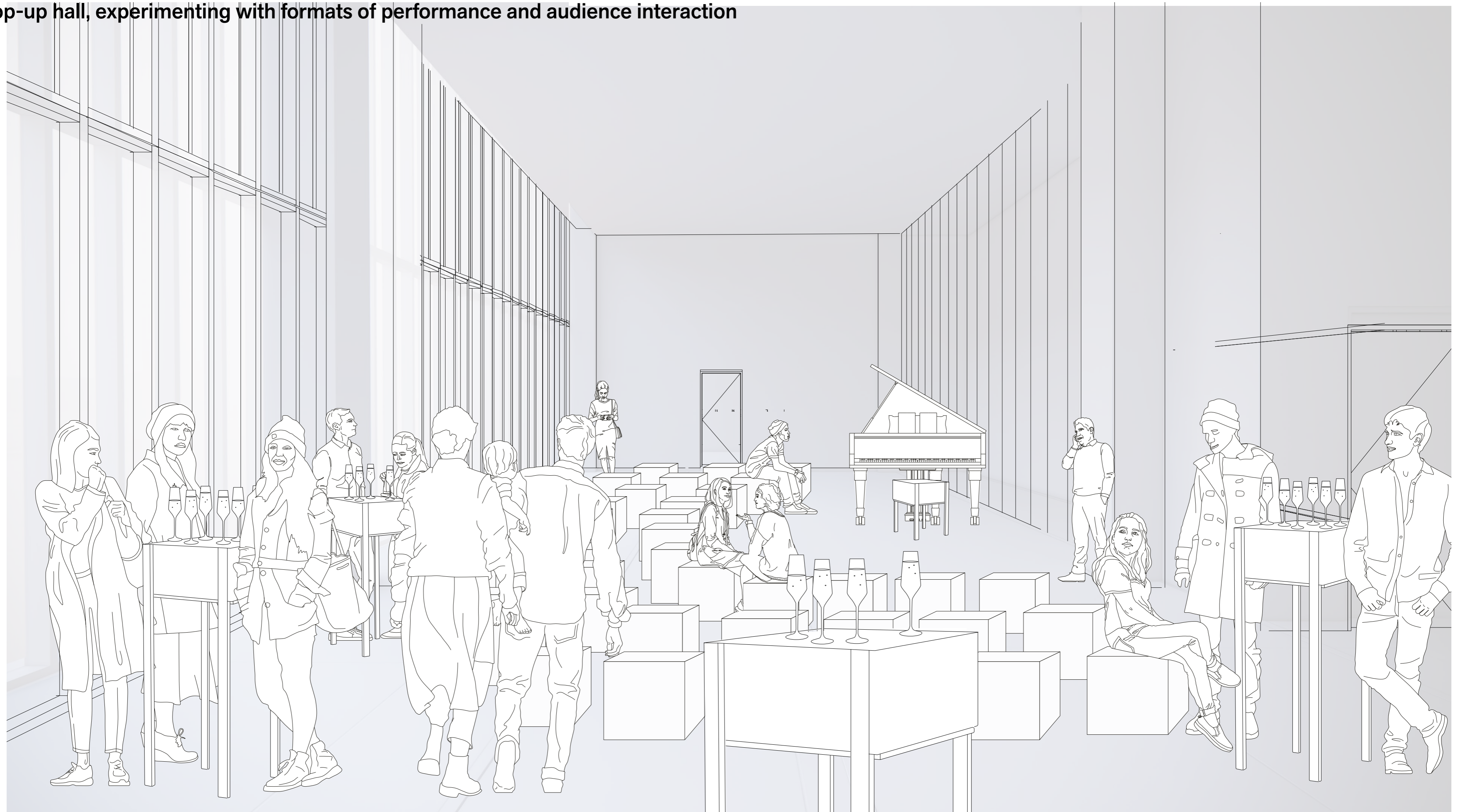
visually porous through the material choice



tall spaces with different levels of intimacy



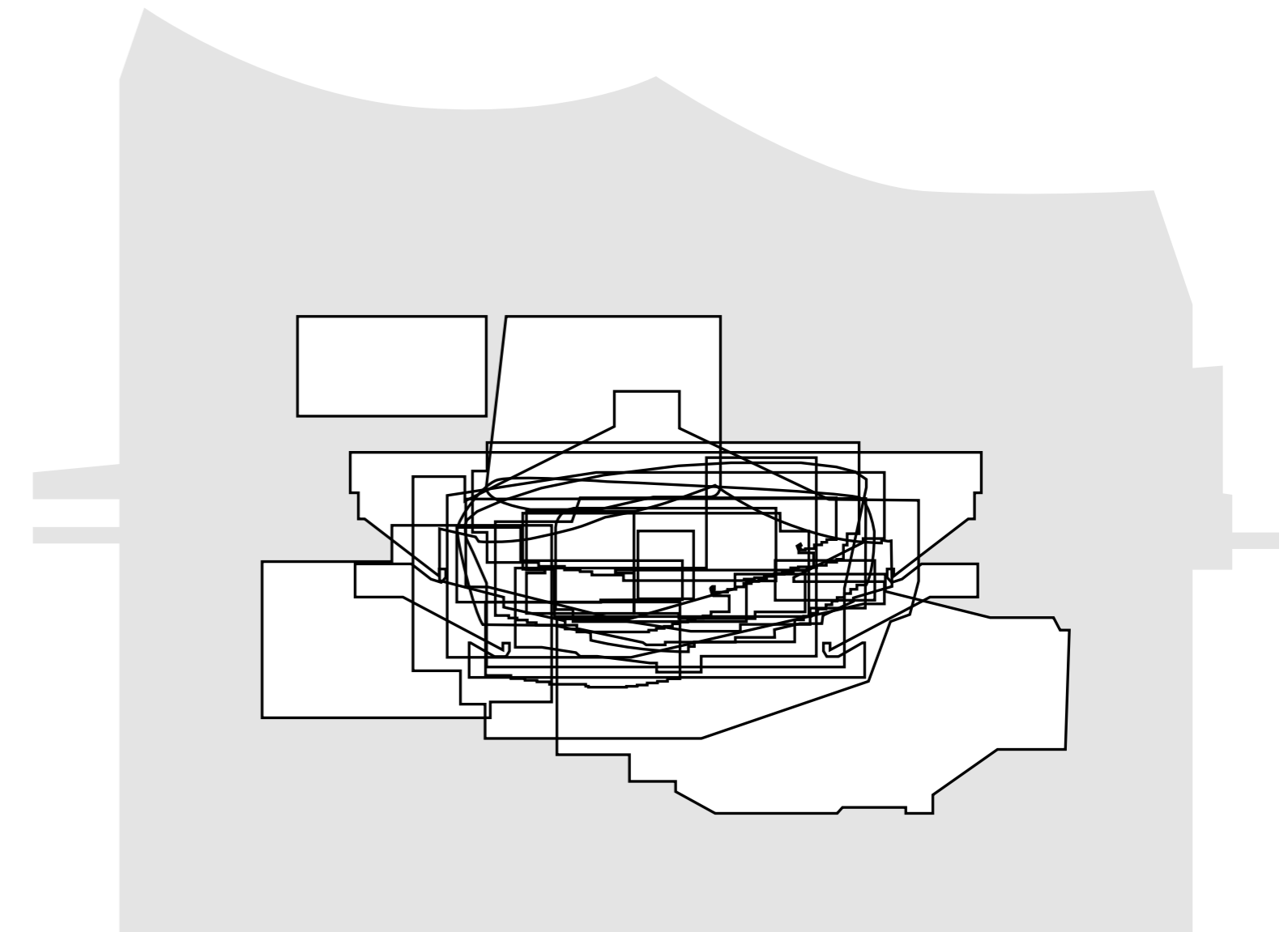
pop-up hall, experimenting with formats of performance and audience interaction





Music

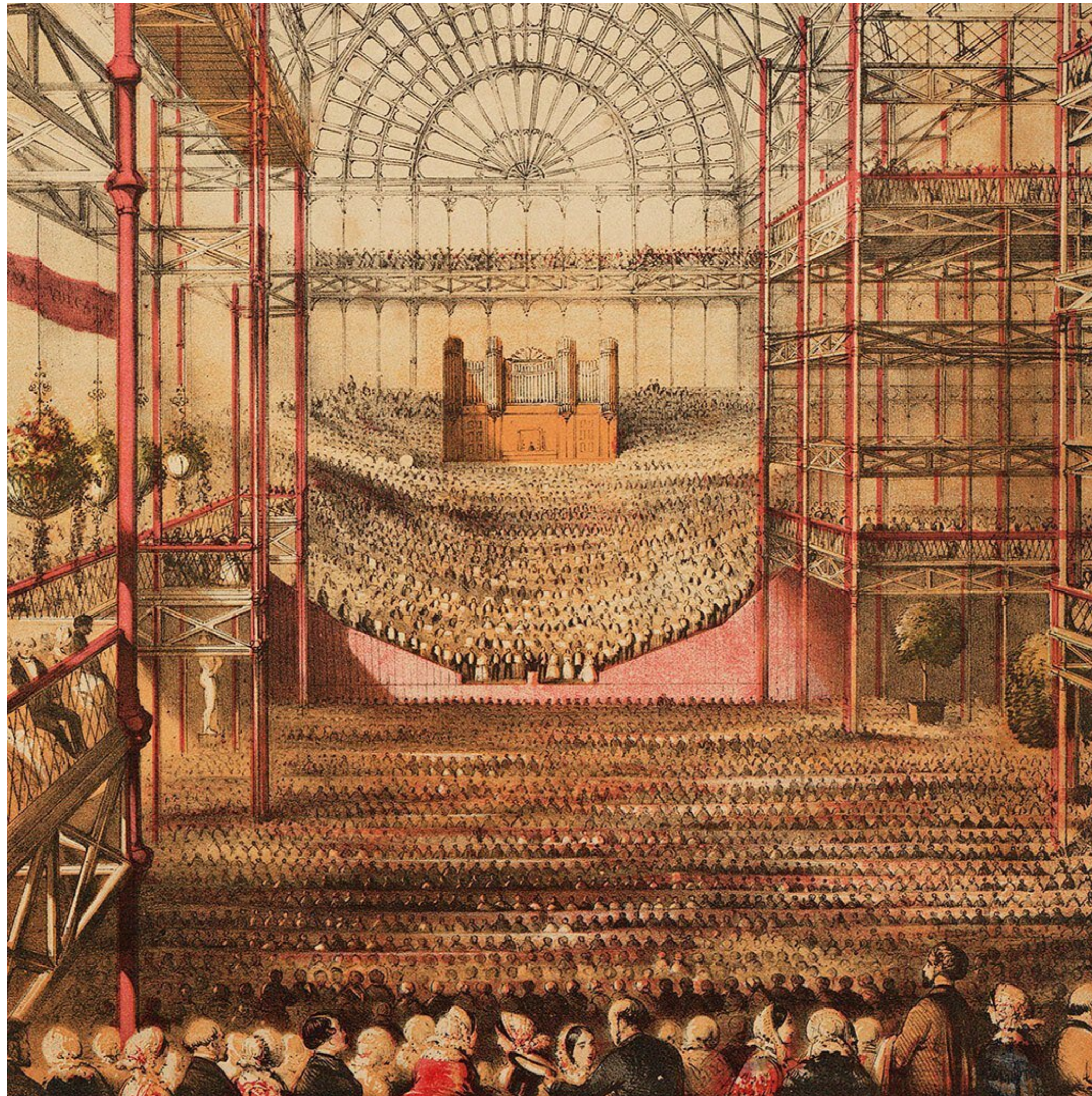
amplification liberated performance from form



30m

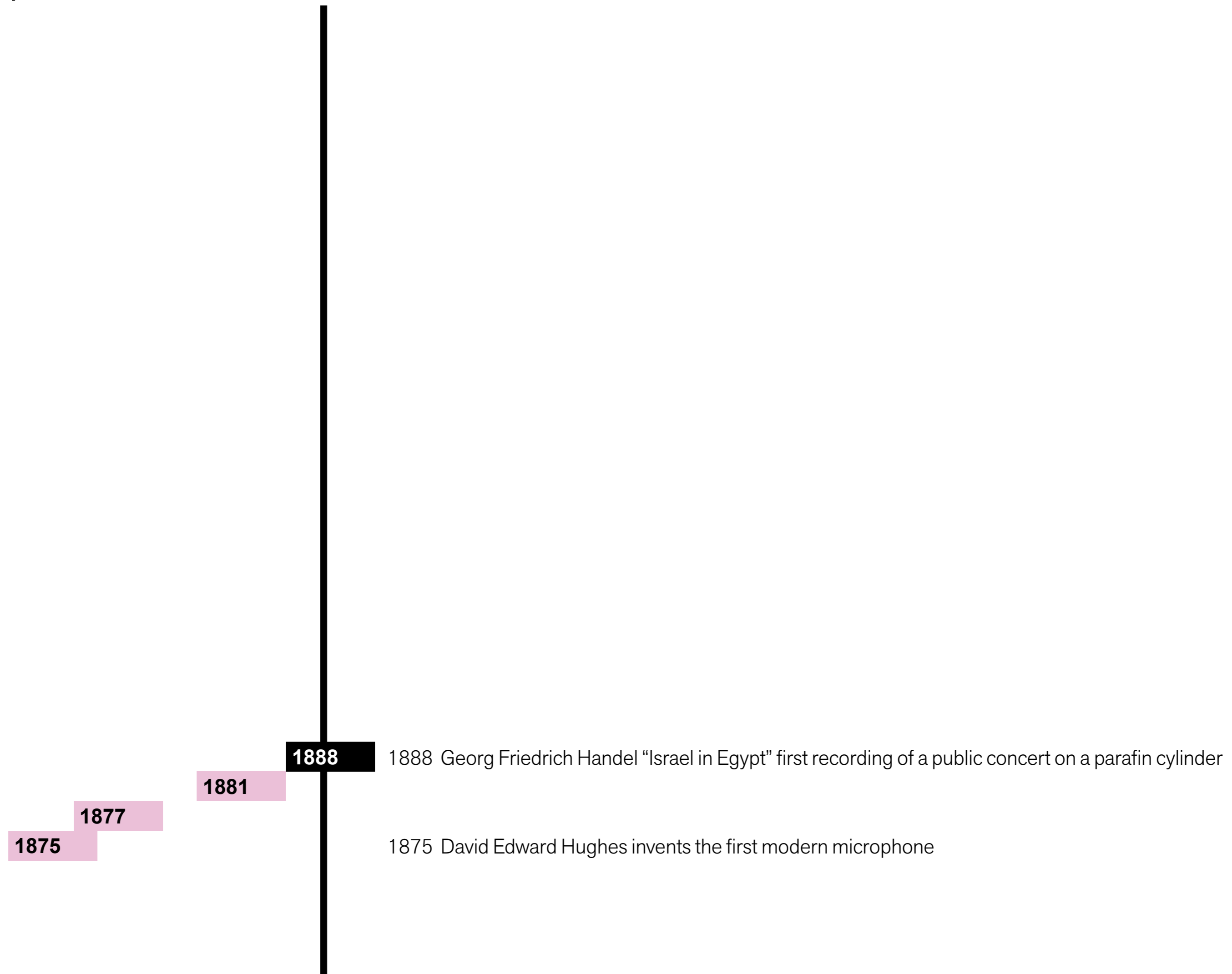
The Great Universal Exhibition, 1859

*Grand acoustic performance
2000 singers, 400 orchestra*



The Great Handel Festival at the Crystal Palace, 1859

electricity in public music performance

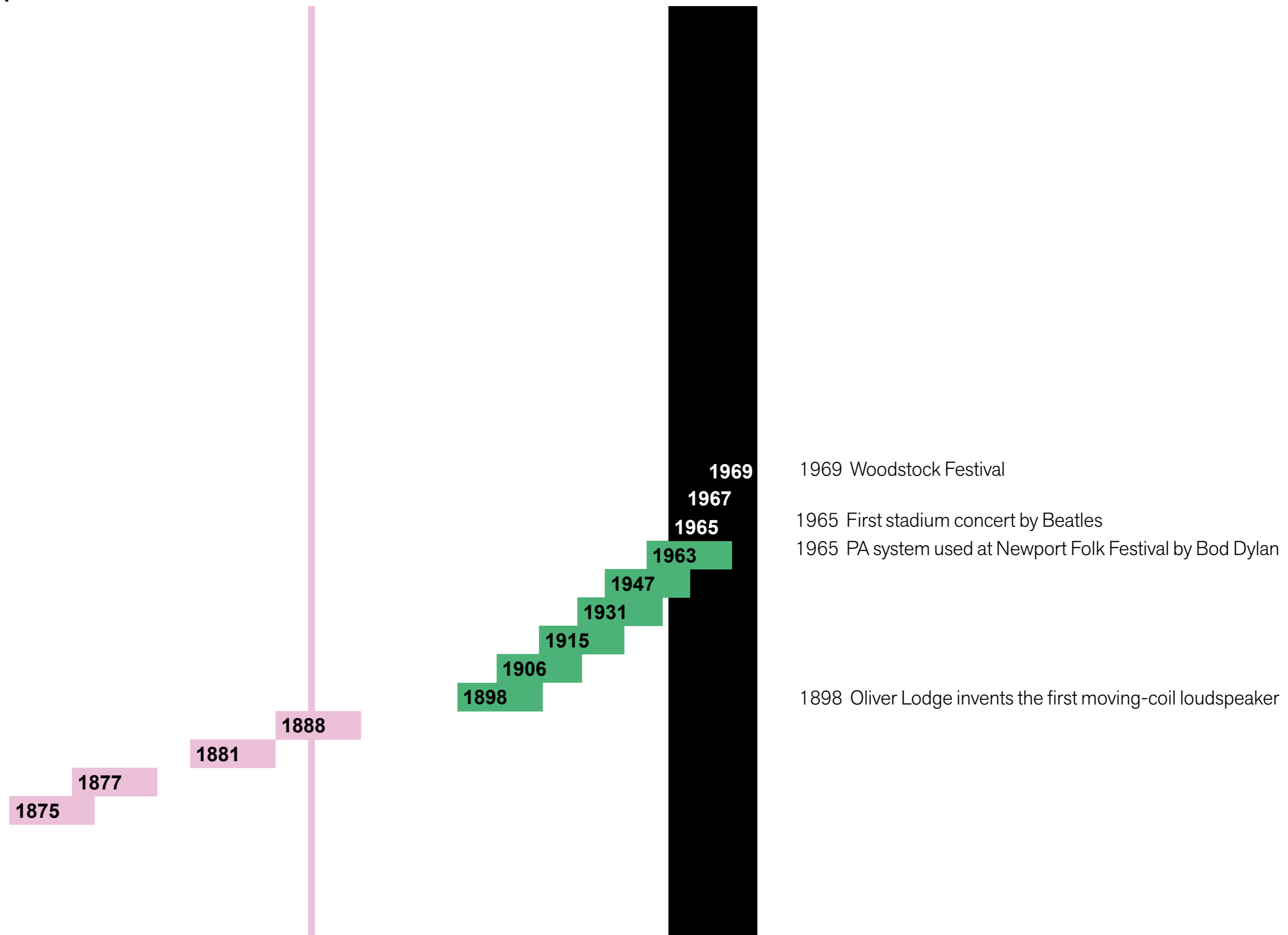


1888, oldest surviving public music recording



1888 Georg Friedrich Handel "Israel in Egypt" first recording of a public concert on a parafin cylinder

scalable functioning amplification



typological references

1965



1965 PA system used at Newport Folk Festival by Bod Dylan

1965



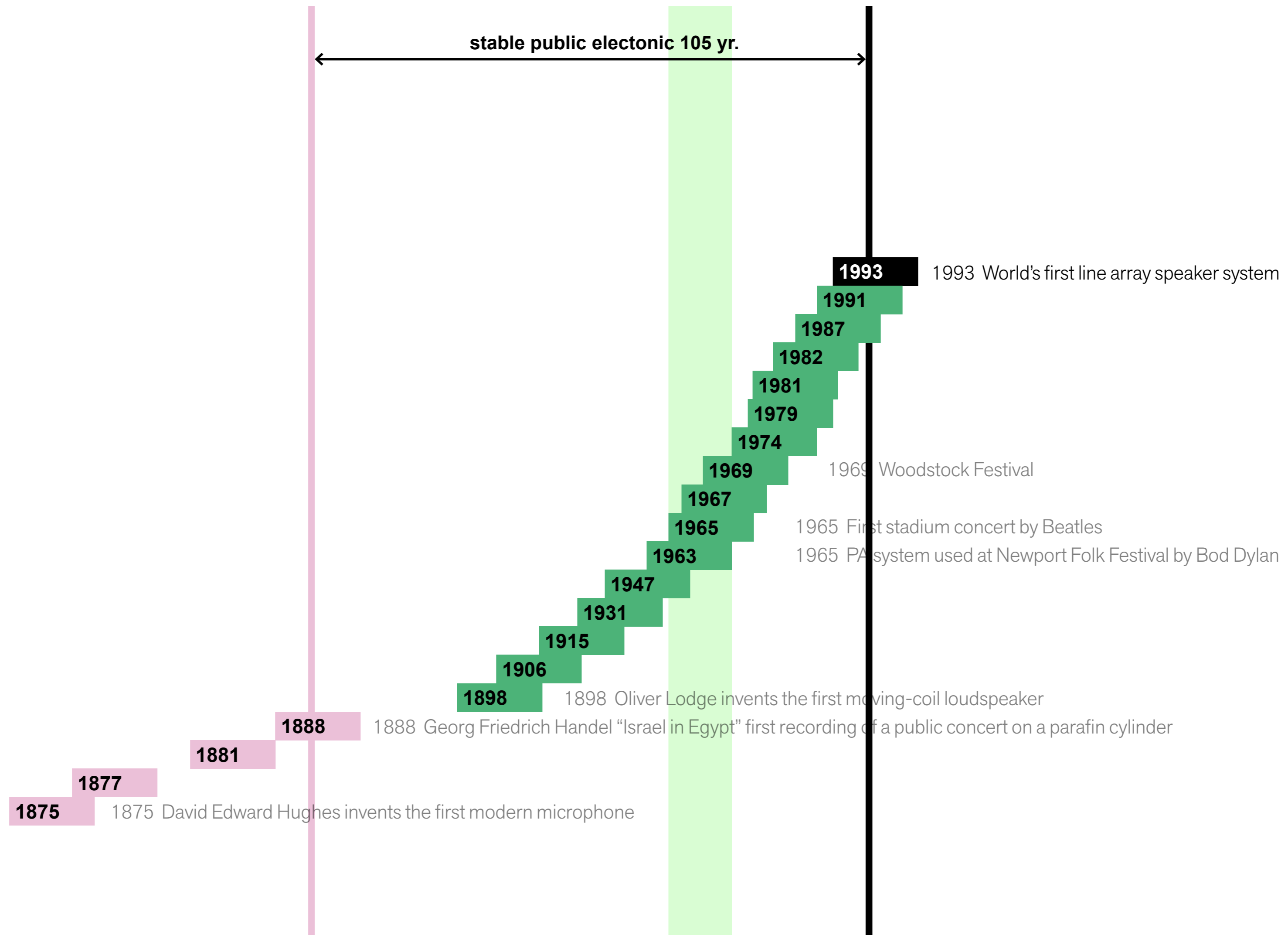
1965 First stadium concert by Beatles ,NY Shea Stadium

1969

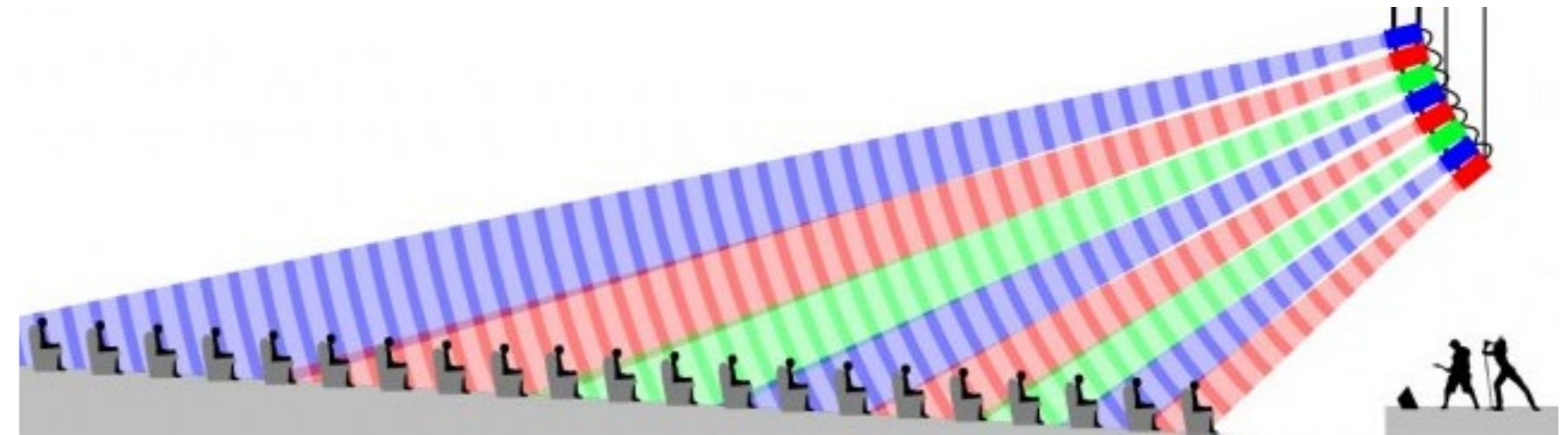


1969 Woodstock Festival

resolved stability of performance

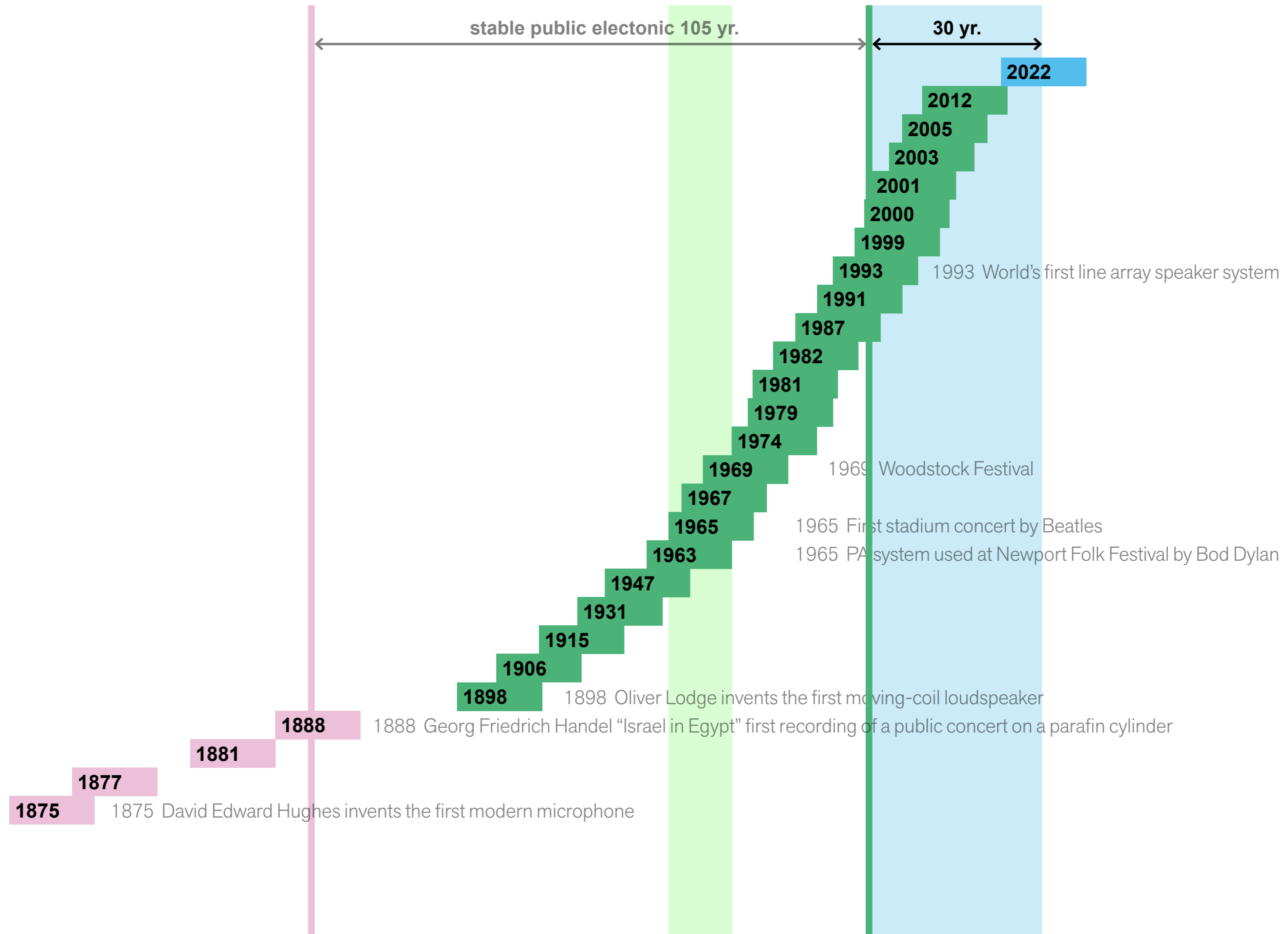


1993



1993 Christian Heil of Heil Sound provided a solution with the unveiling of the V-DOSC, the world's first line array speaker system

what now?

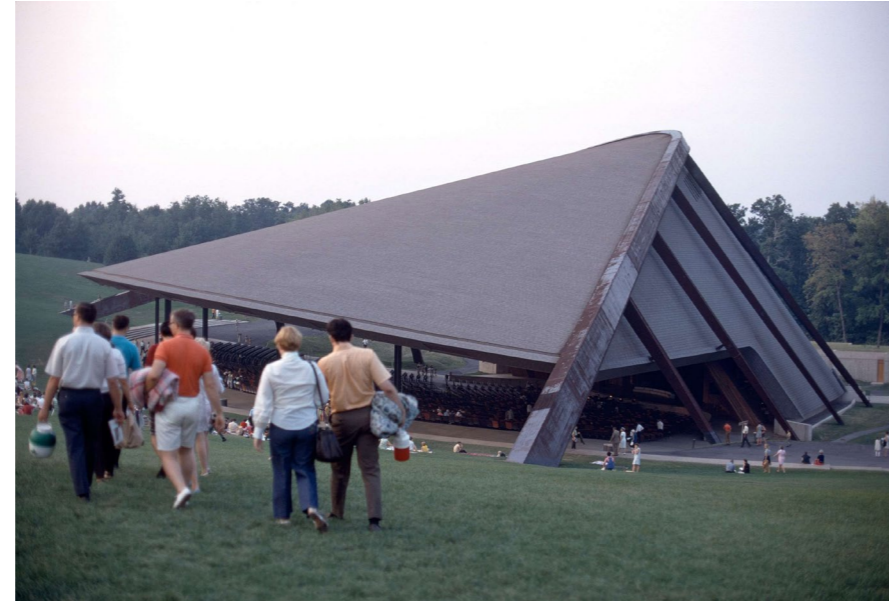


1959



1959 Saarinen Berkshire Music Center
Lenox, Massachusetts

1966



1966 Blossom Music Center
Cuyahoga Falls, Ohio

1972



1972 Dzintari open-air Concert Hall
Jurmala, Latvia

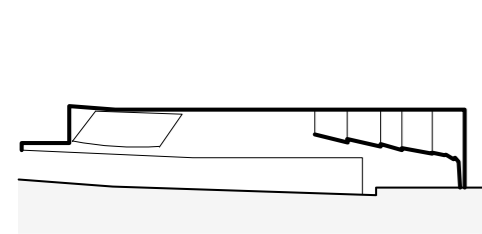
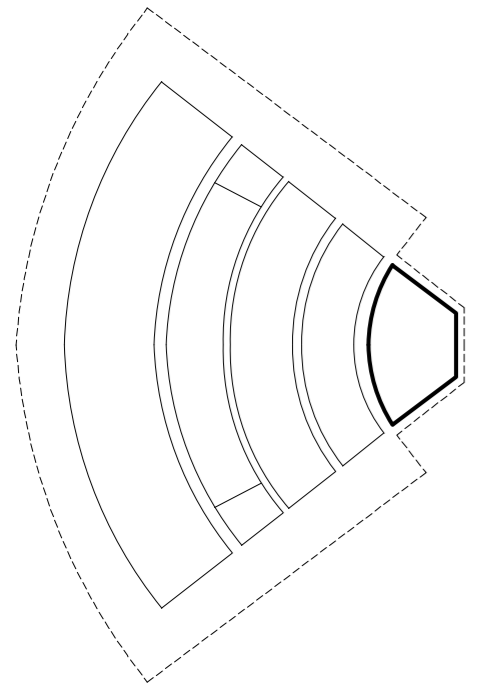
2001



2001 Koka Booth Amphitheatre
Cary, North Carolina

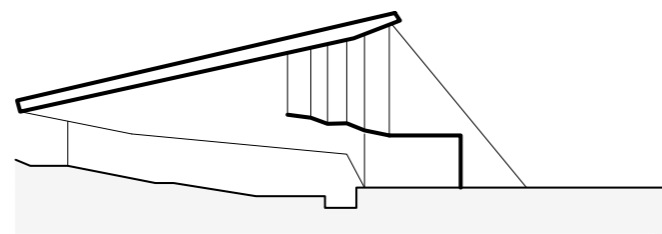
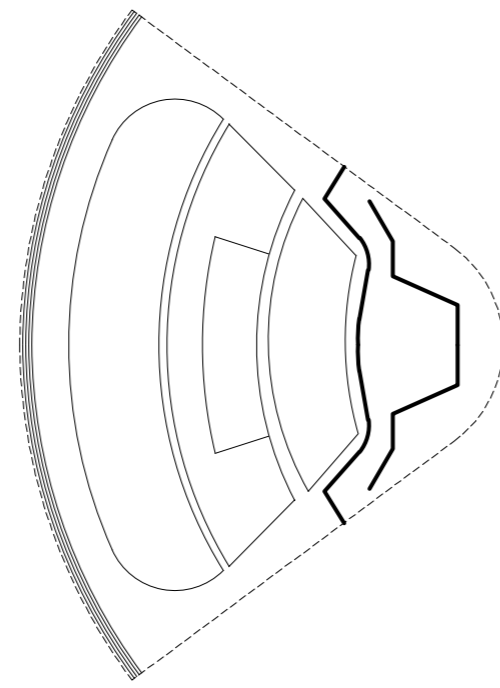
total length comparison

1959 Saarinen Berkshire Music Center
Lenox, Massachusetts



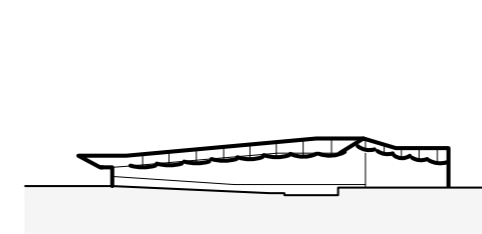
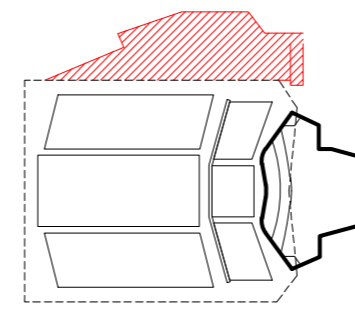
73m

1966 Blossom Music Center
Cuyahoga Falls, Ohio



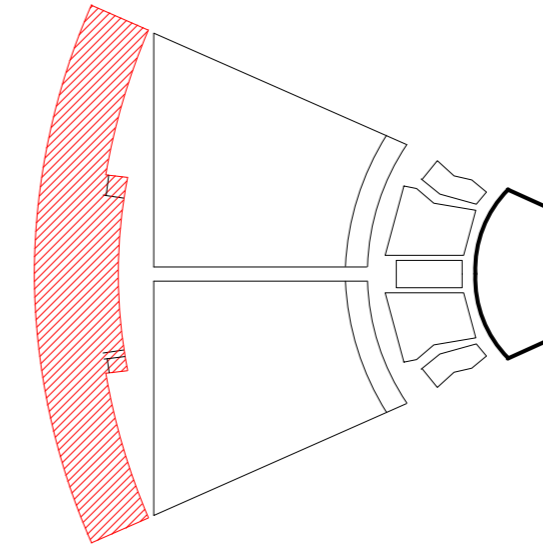
72m

1972 Dzintari open-air Concert Hall
Jurmala, Latvia



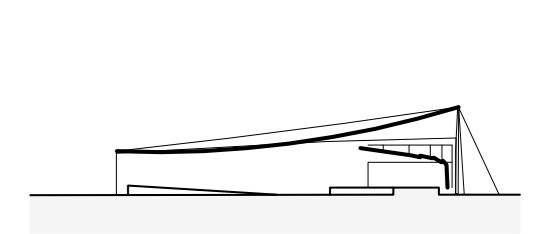
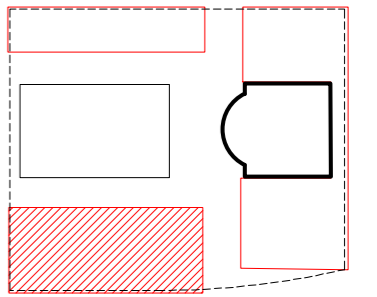
54m

2001 Koka Booth Amphitheatre
Cary, North Carolina



66m

2020 Bump
The Hague, The Netherlands



52m

post-woodstock

activating landscape as well

1959



1959 Saarienen Berkshire Music Center
Lenox, Massachusetts

1966



1966 Blossom Music Center
Cuyahoga Falls, Ohio

1972



1972 Dzintari open-air Concert Hall
Jurmala, Latvia

2001



2001 Koka Booth Amphitheatre
Cary, North Carolina

seating length comparison

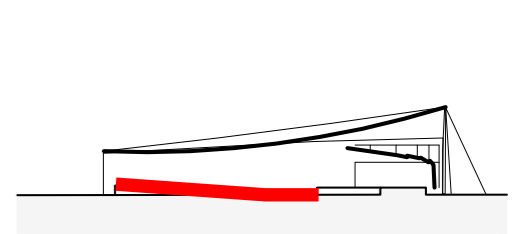
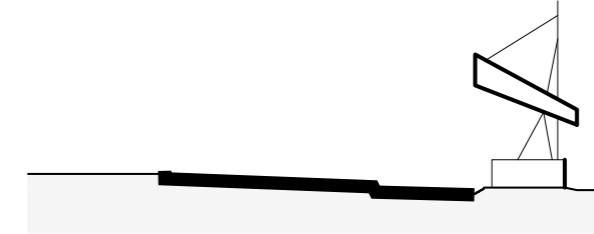
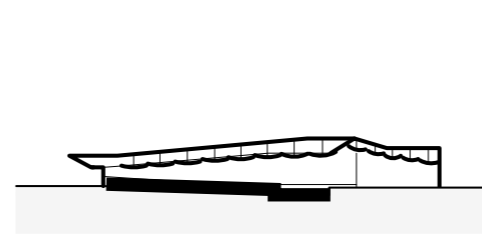
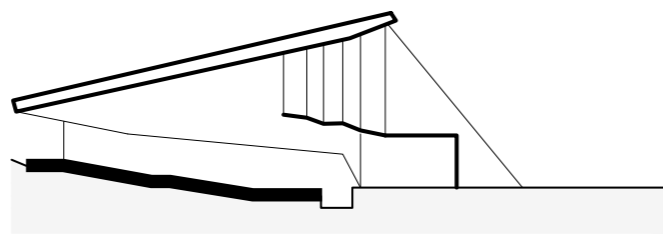
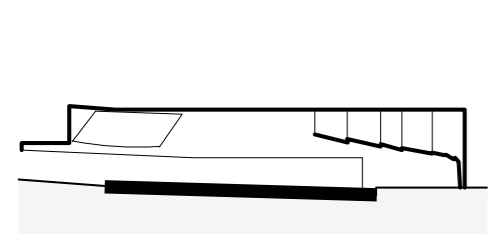
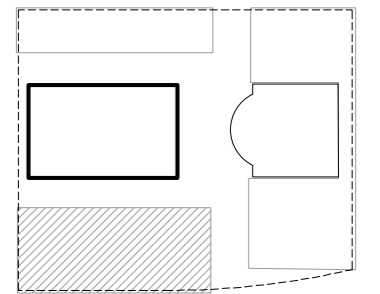
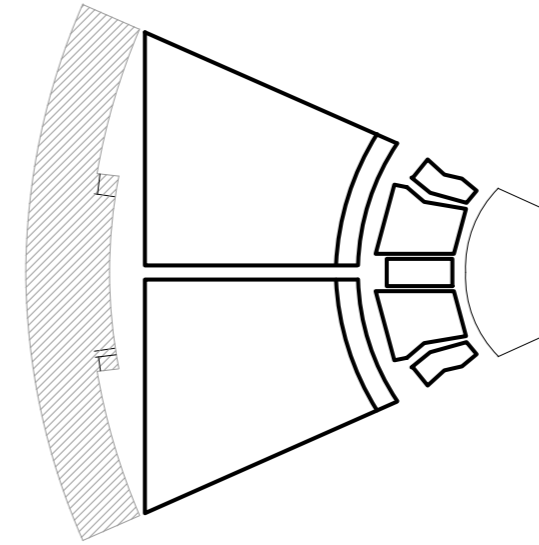
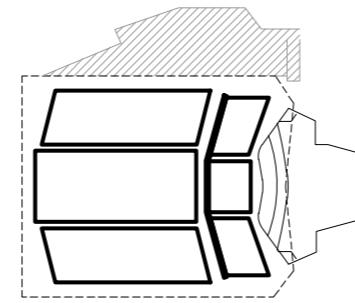
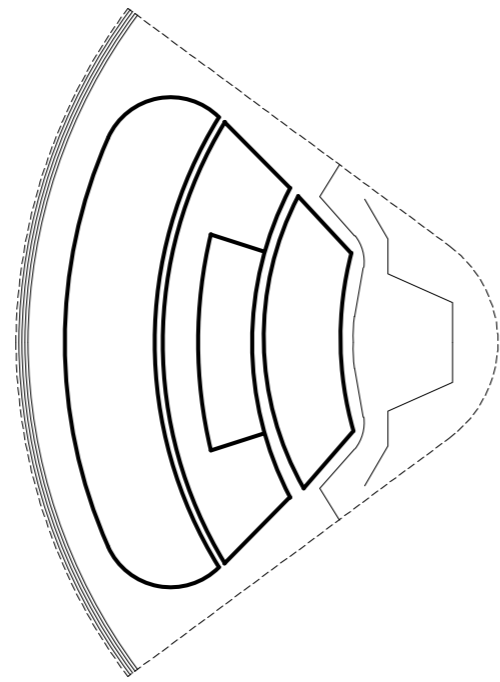
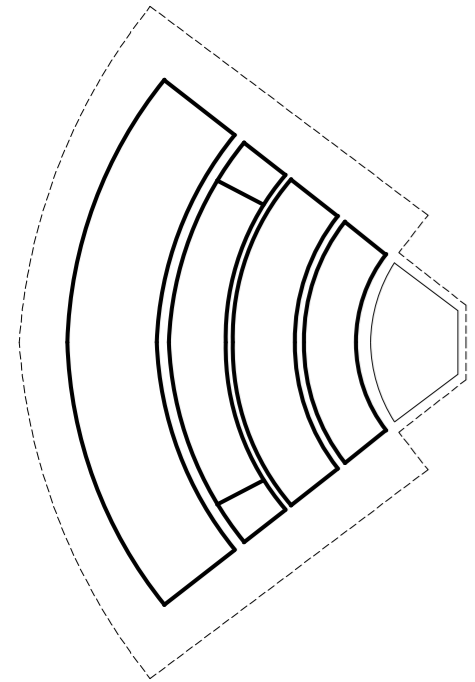
1959 Saarinen Berkshire Music Center
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1966 Blossom Music Center
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1972 Dzintari open-air Concert Hall
Jurmala, Latvia

2001 Koka Booth Amphitheatre
Cary, North Carolina

2020 Bump
The Hague, The Netherlands



73m

72m

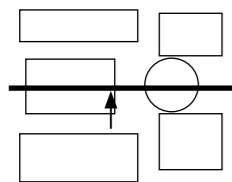
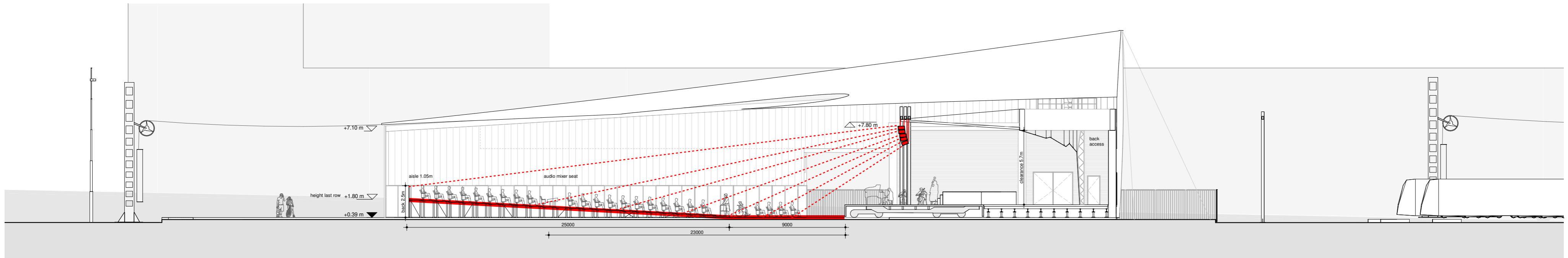
54m

66m

52m

post-woodstock

long section B-B



limits of acoustics - not perfect - but you remember the experience



dance like nobody's watching - energy of performance - music is central



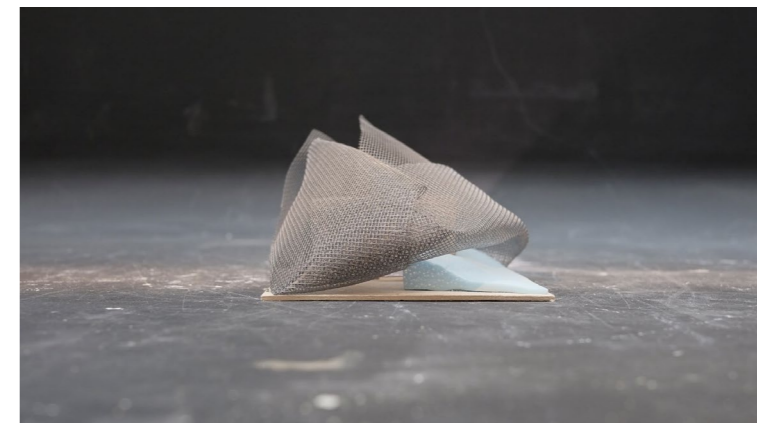
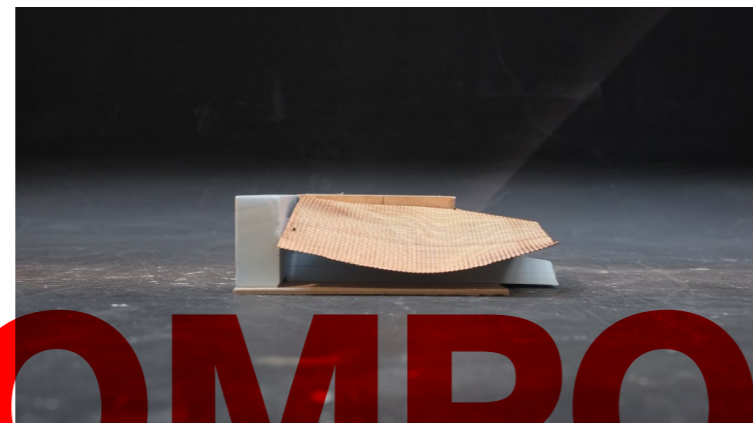
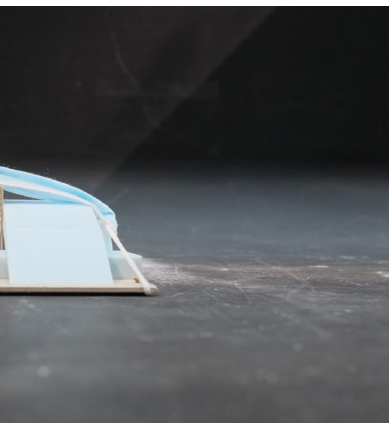
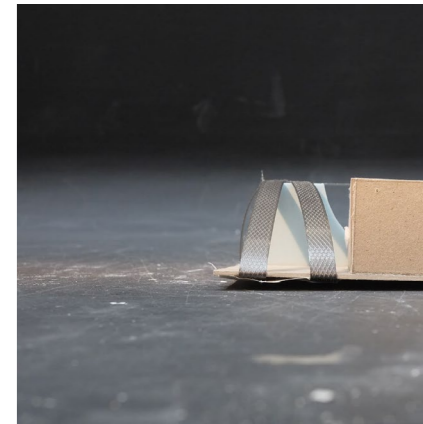
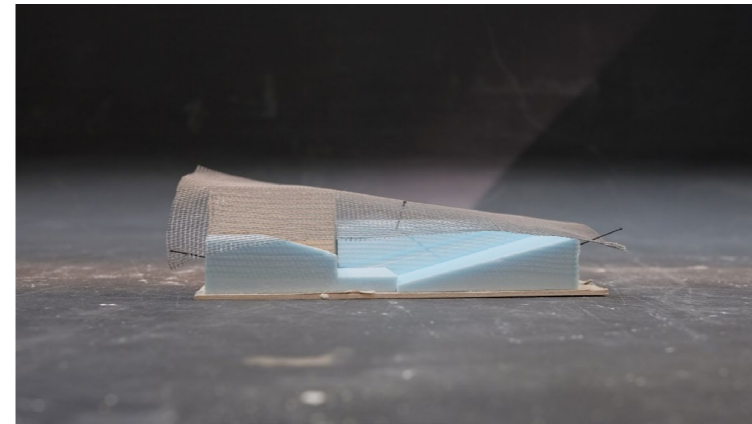
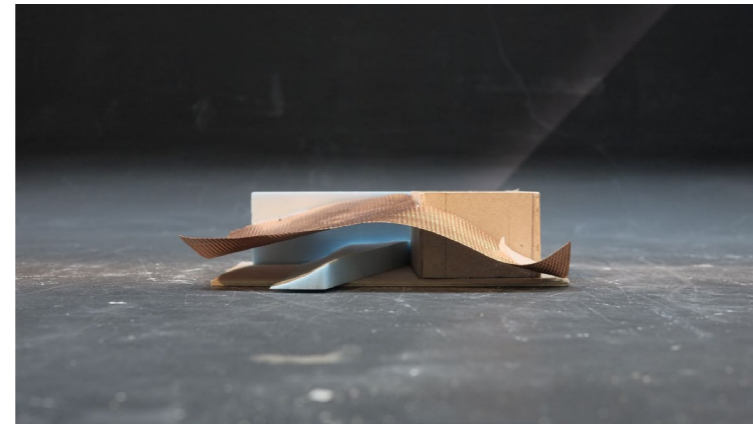
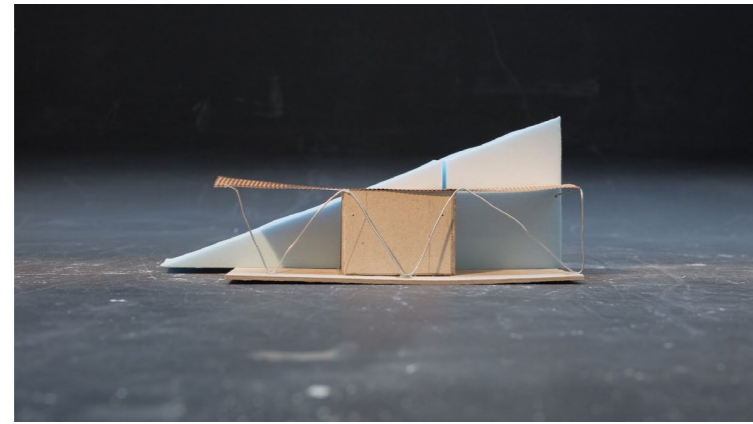
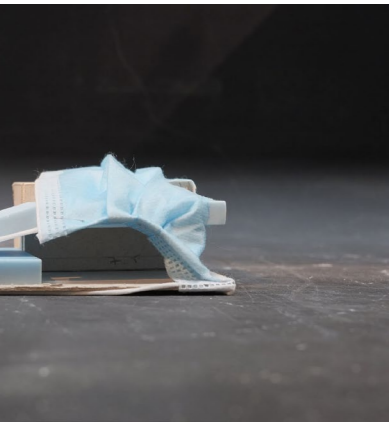
playing with audience, music allows more than the building



Pavillion

- 1. If doing nothing is the most sustainable move, what is the next option for a music marvel?**
- 2. Circularity is fundamentally based on generic interchangeable parts – a music marvel is the opposite: custom solutions for the effect of acoustics and experience. How to proceed?**
- 3. The project becomes an exercise of doing the *minimum for a maximum spectacle.***

selected model studies



COMPOSITION

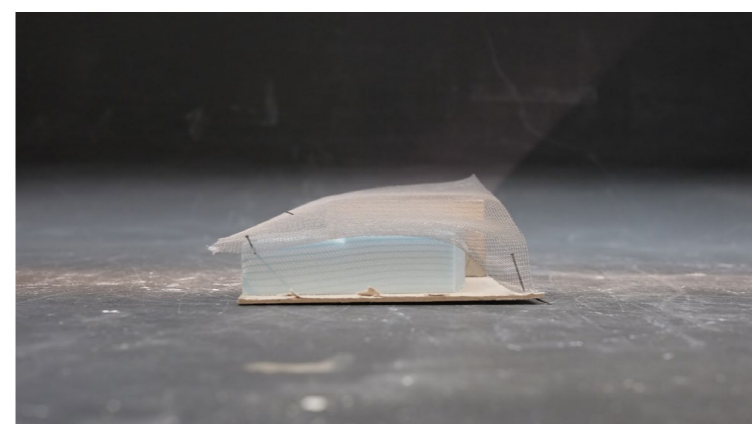
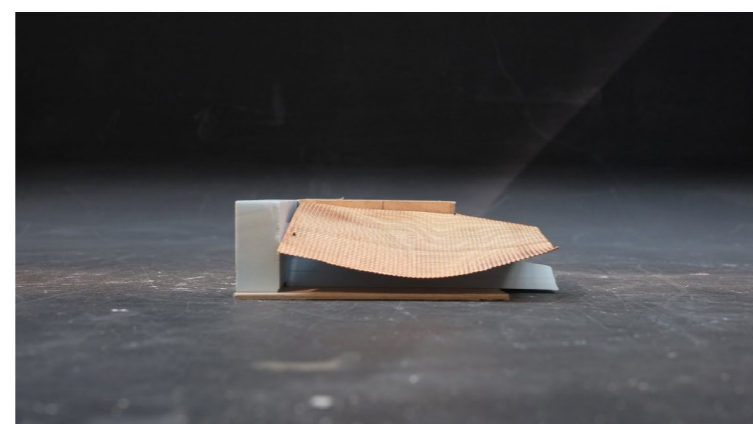
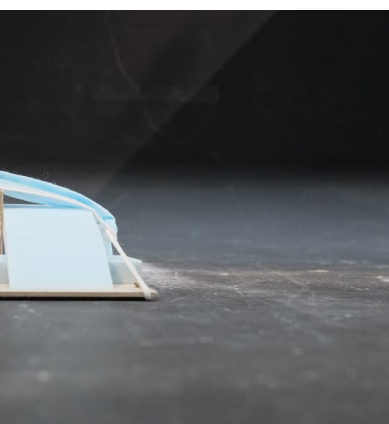
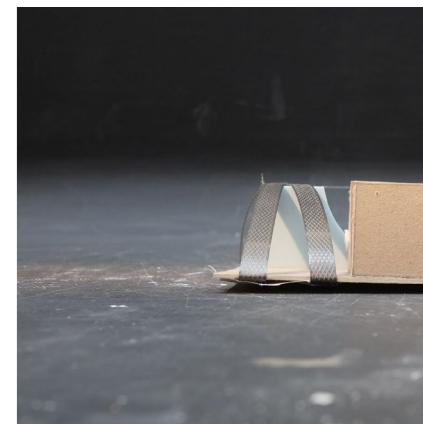
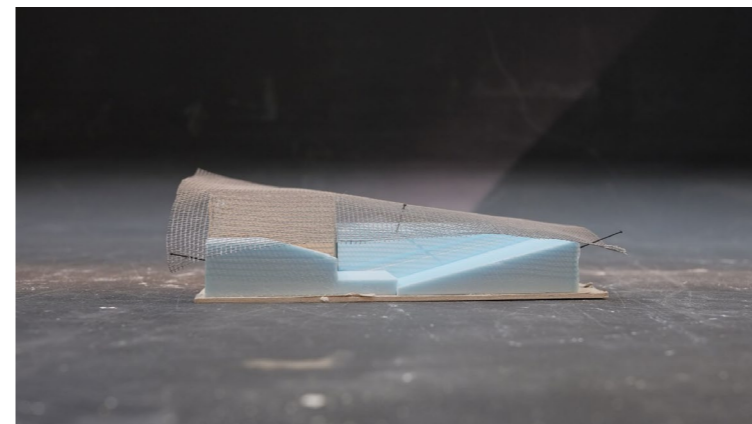
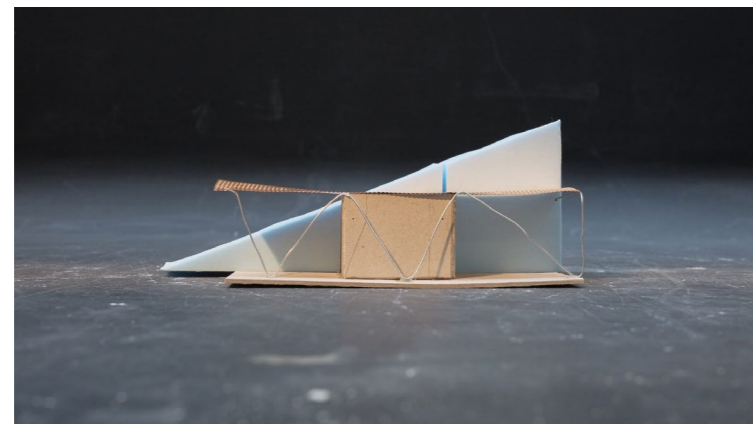
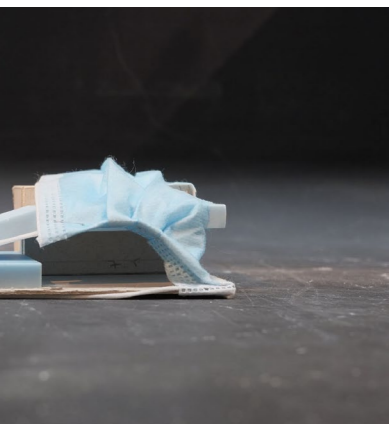
Tensile Canopy

Ramp & Flatroof

Double Curved Roof

Tensile Overhang

Volumetric Mesh



Tensile Canopy

Ramp & Flatroof

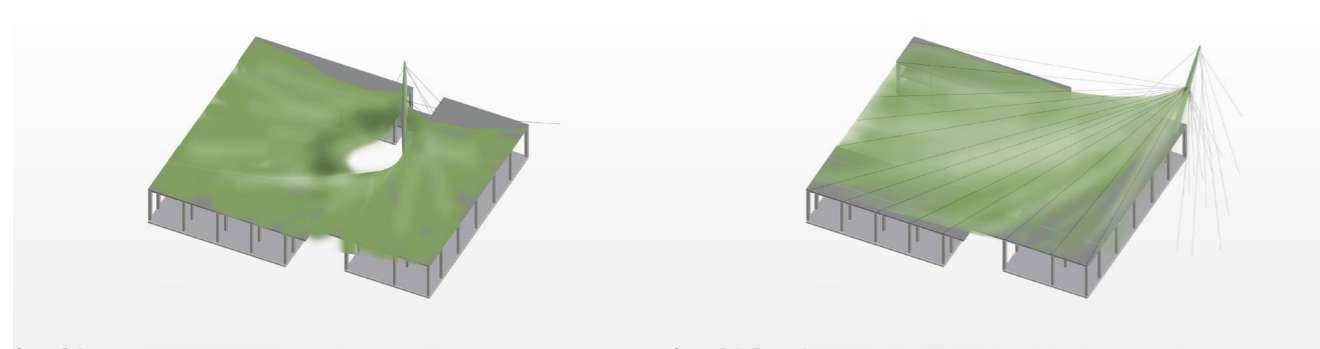
Double Curved Roof

Tensile Overhang

Volumetric Mesh

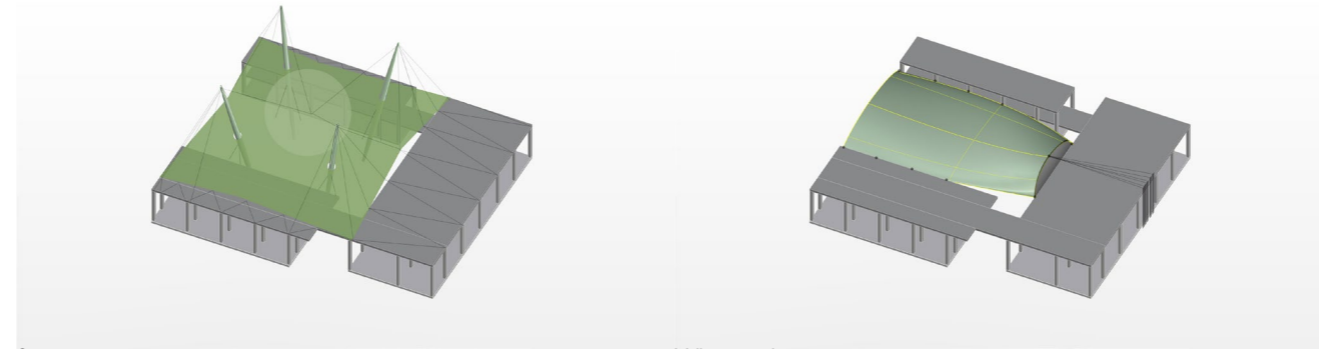
“Circularity not as fixed composition but a *spectrum of choices*. Not one scale, but a coordinated system of measured spatial decisions that allow for adaptation, expansion and contraction of usage within the same built volume.”

further structural studies



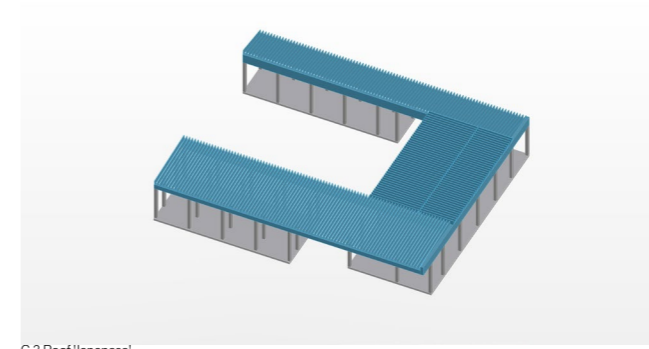
Center Pole

Center Pole Eccentric

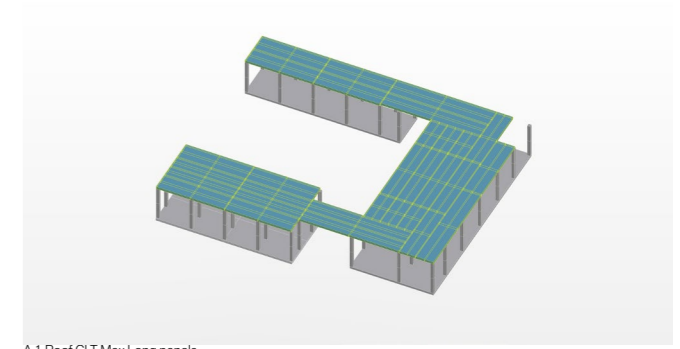


O2

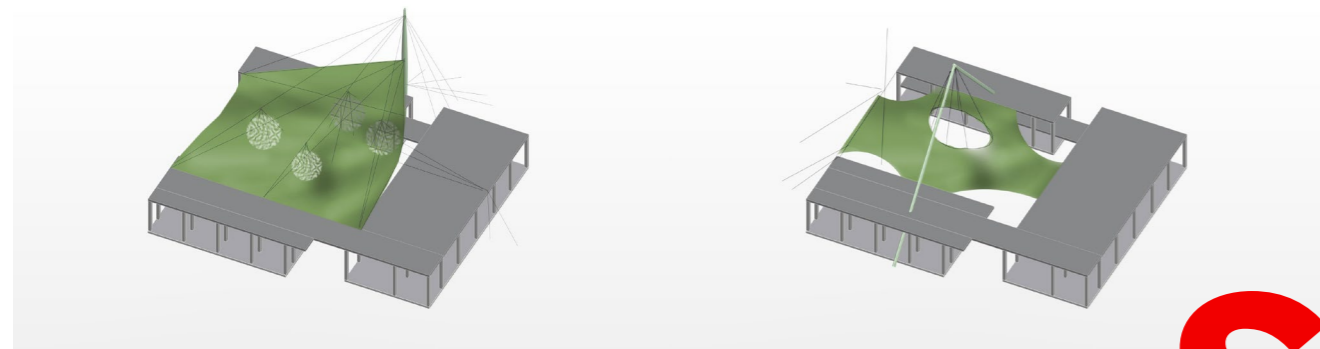
Wall supported



C.3 Roof 'Japanese'

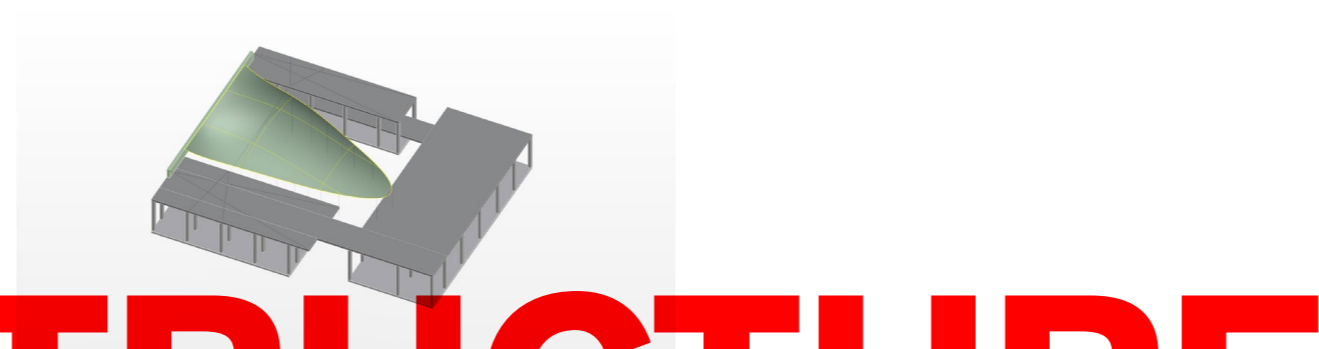


A.1 Roof CLT Max Long panels

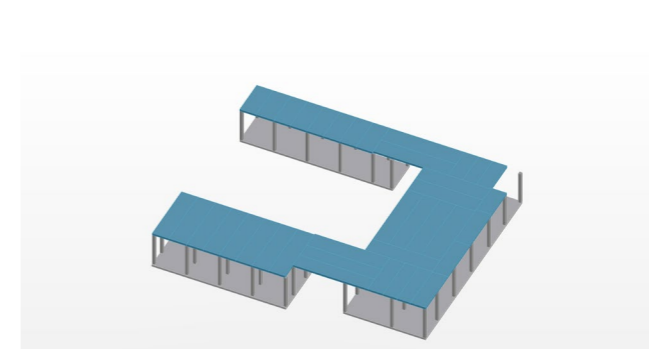


External Pole

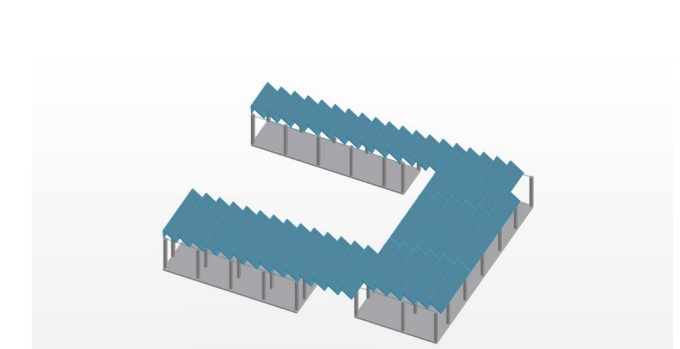
Double Pole (A)



Wall center anchor

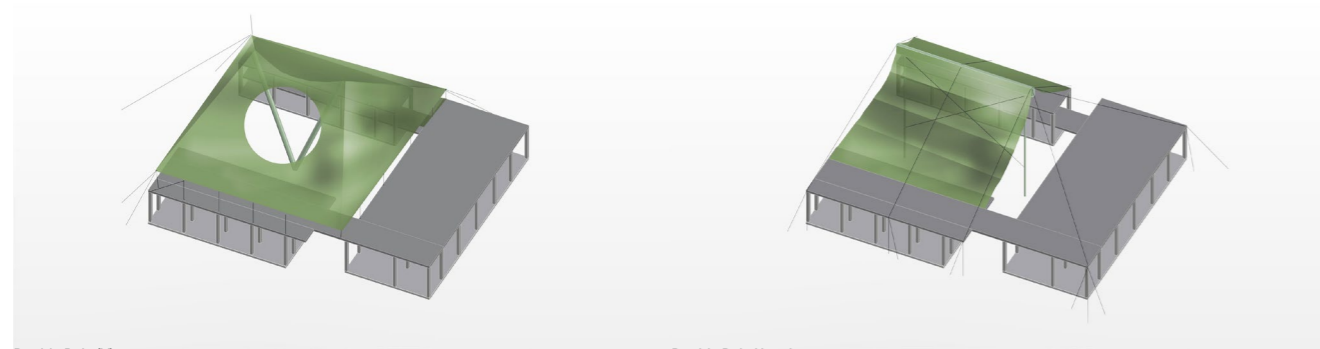


A.2 Roof CLT Max Cross panels



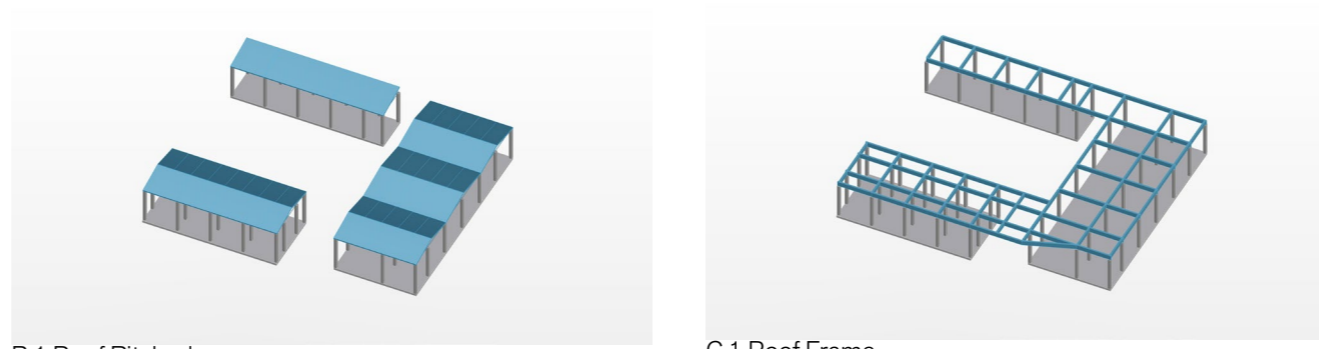
B.3 Roof CLT Sawtooth

STRUCTURE



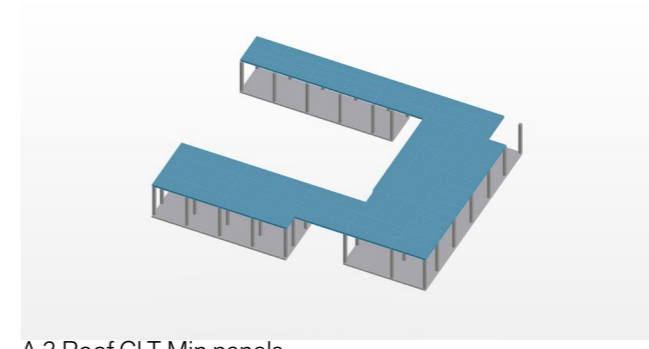
Double Pole (V)

Double Pole Hanging

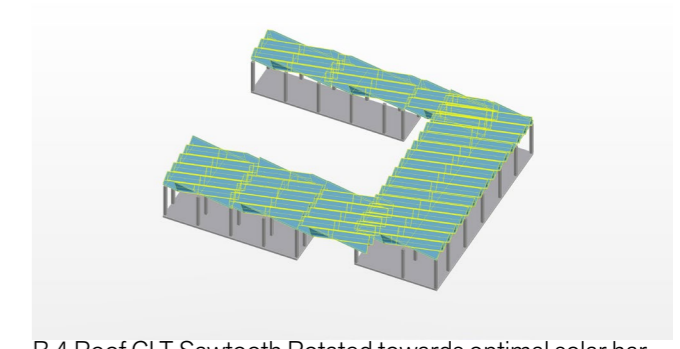


B.1 Roof Pitched

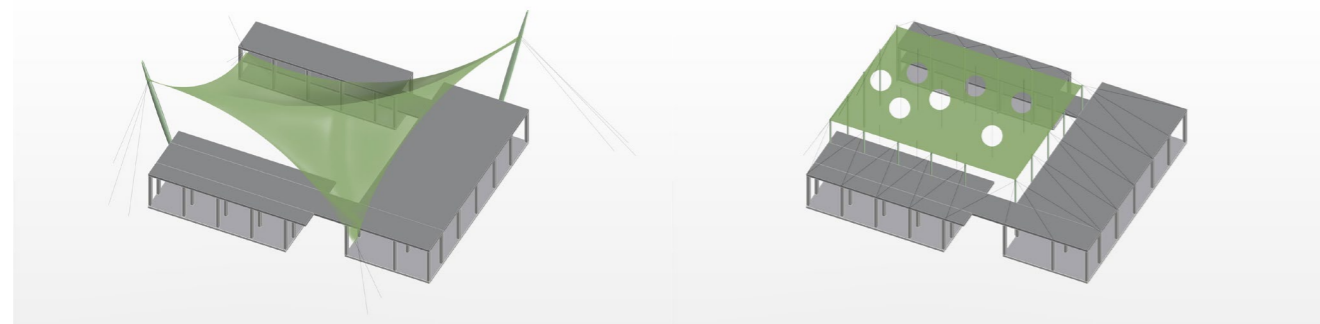
C.1 Roof Frame



A.3 Roof CLT Min panels



B.4 Roof CLT Sawtooth Rotated towards optimal solar harvest azimuth angle and true south (14 degree rotation)



Double Pole External

Pole Grid + Perforations

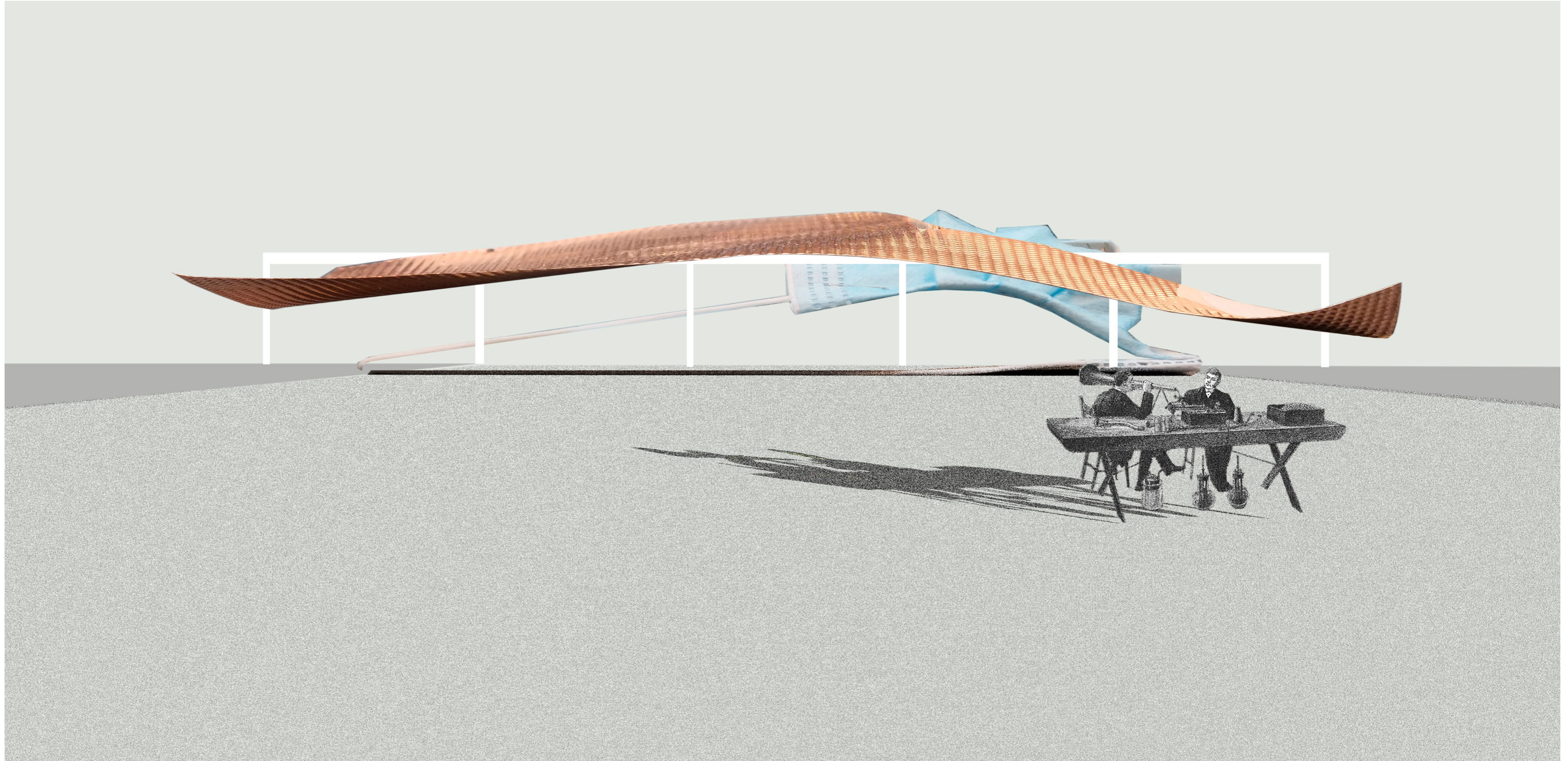


B.1 Roof Pitched

C.2 Roof Waffle

Week 4.4

selected impression - pavilion as reduced version of a building



limited material palette/ansamble



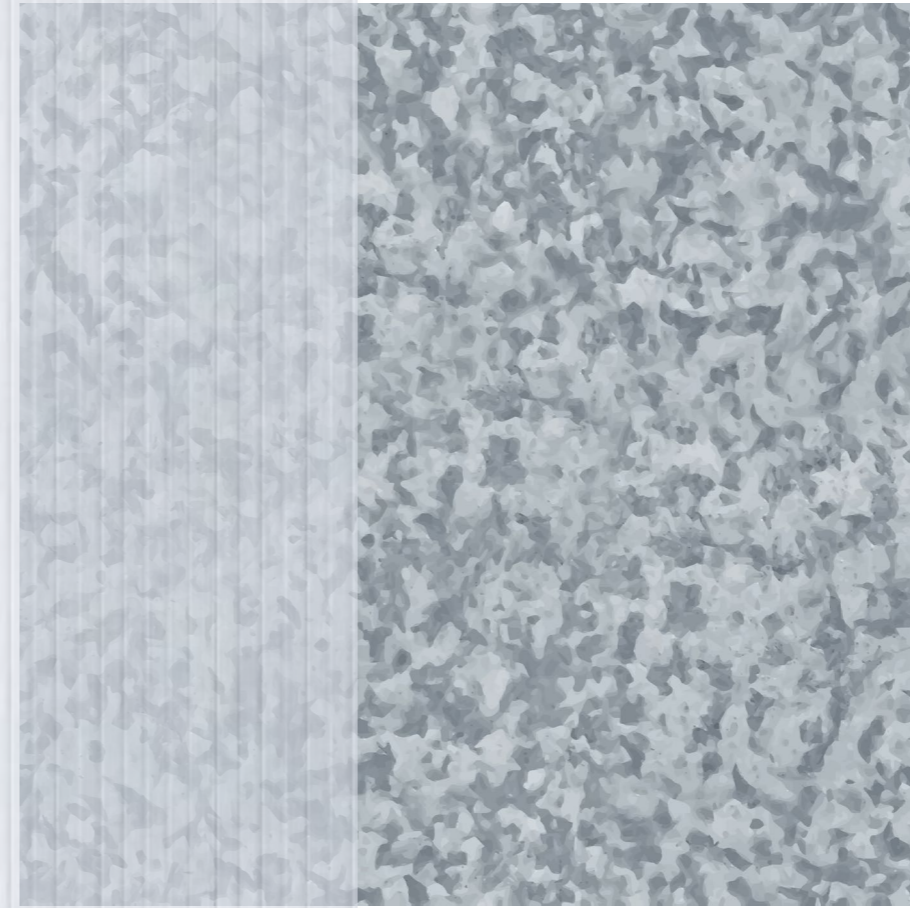
prefabricated concrete



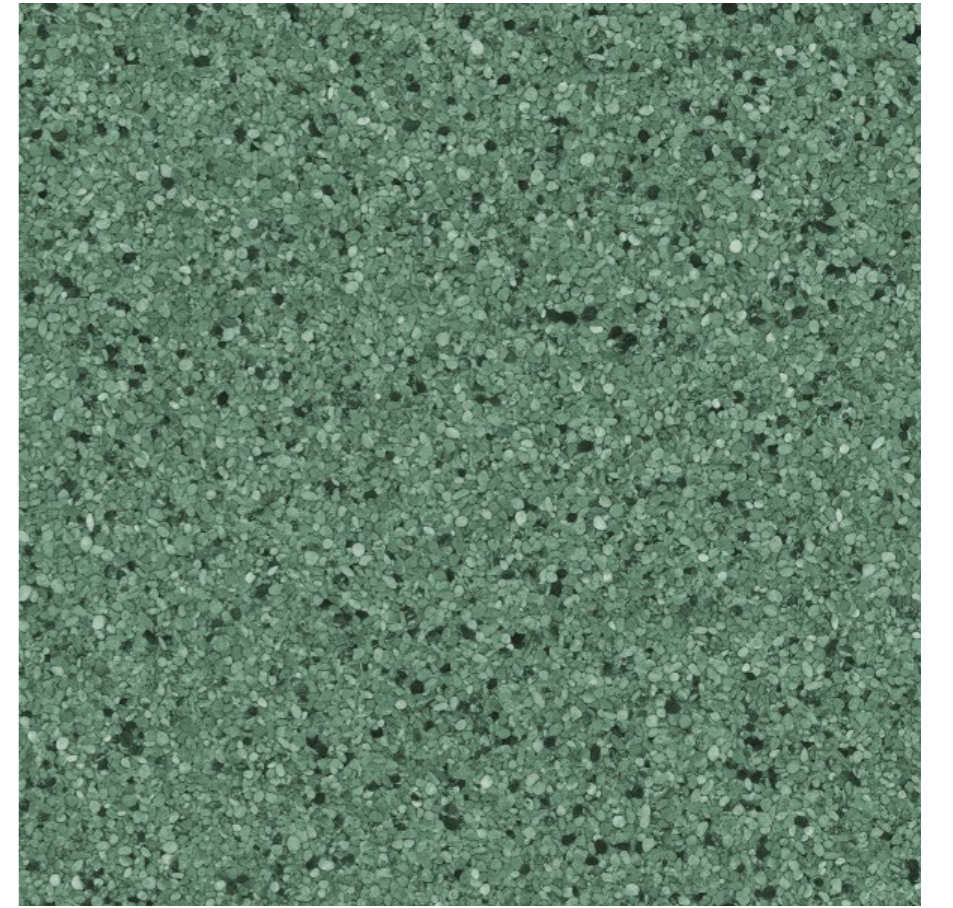
wood



pvc

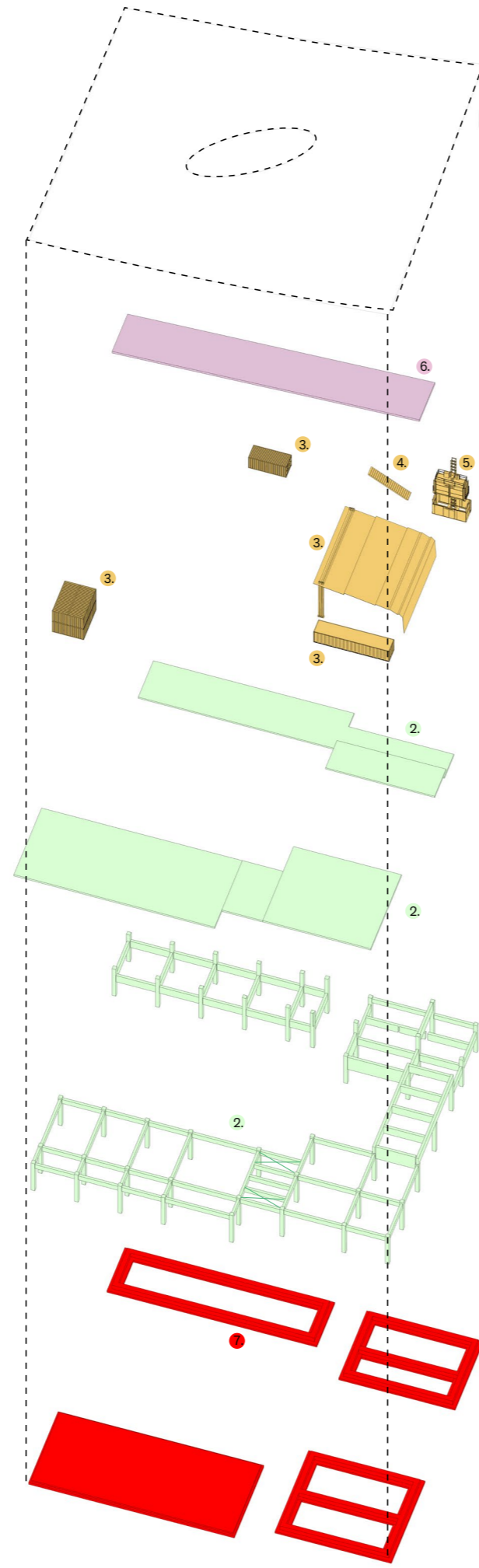


galvanized steel



recycled waste terrazzo

build less, re-manufacture and rent more. what can be rented? selected options of reusability and re-manufacture



A. Site

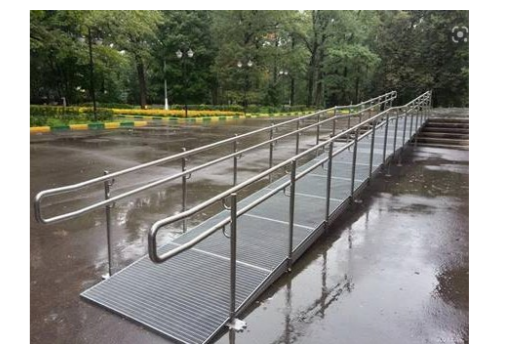
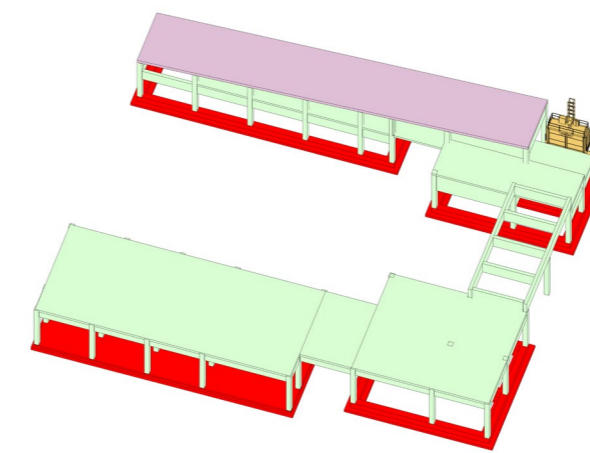
- take step →
- 1. Leave Intact
 - 2. Demountable Intervention
 - 3. Multi-Purpose Intervention

B. Building

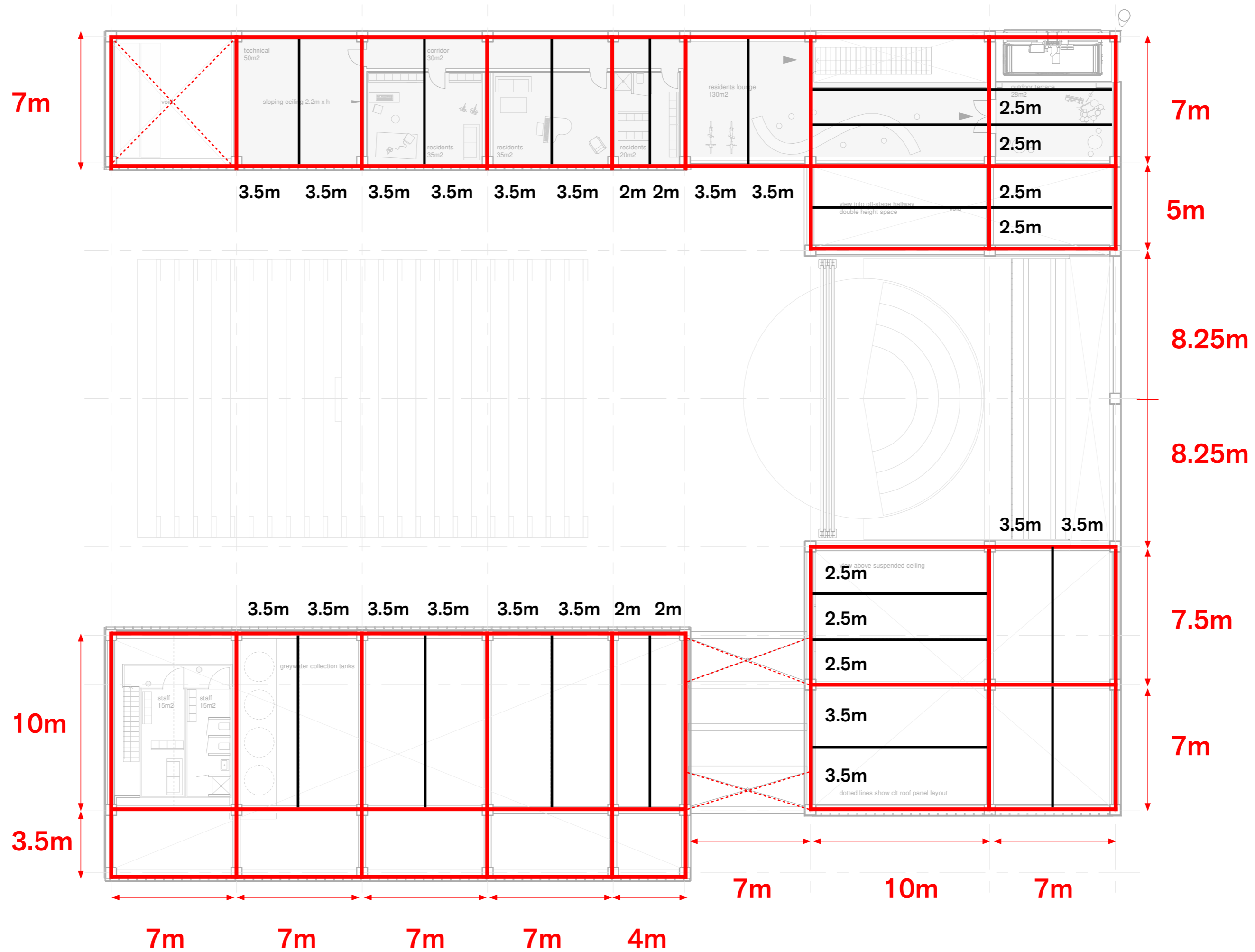
- take step →
- 1. Don't Build
 - 2. Demountable Intervention
 - 3. Re-Manufactured Use
 - 4. Re-Use
 - 5. Rent
 - 6. New Bio-based
 - 7. New non Bio-based

C. Parts

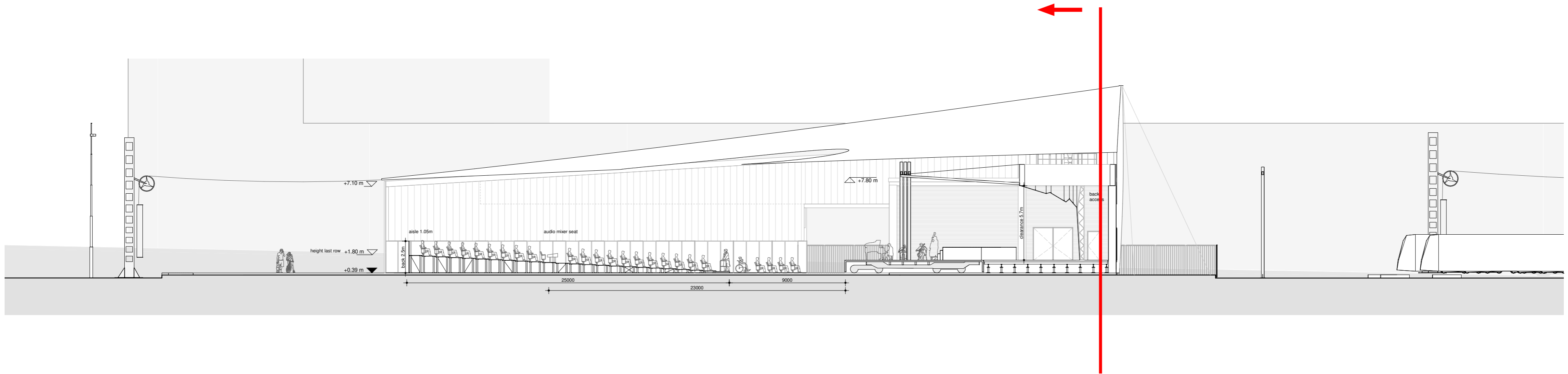
- take step →
- 1. Don't Use (Lo-Tek, Passive)
 - 2. Re-Manufactured
 - 3. Demountable
 -



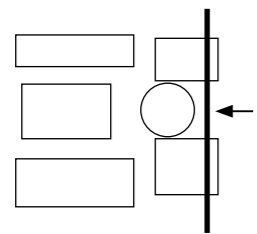
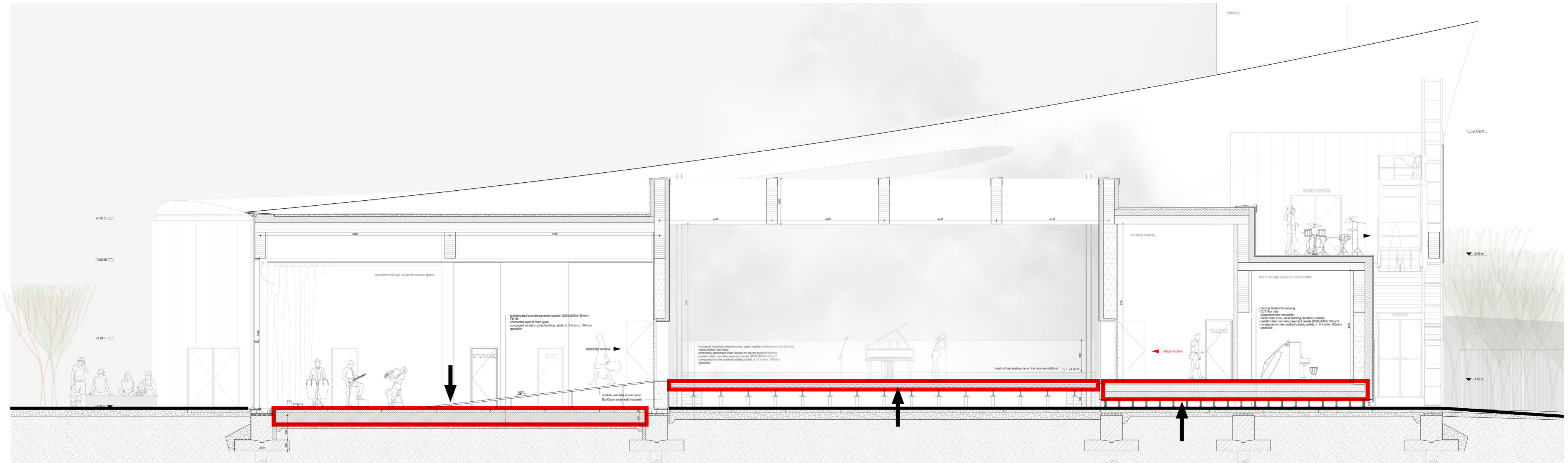
coordinating re-sellable dimensions



touching the lightest—most performance



lightness of touch to the ground



Compacted foam glass



H20 Wooden formwork beams

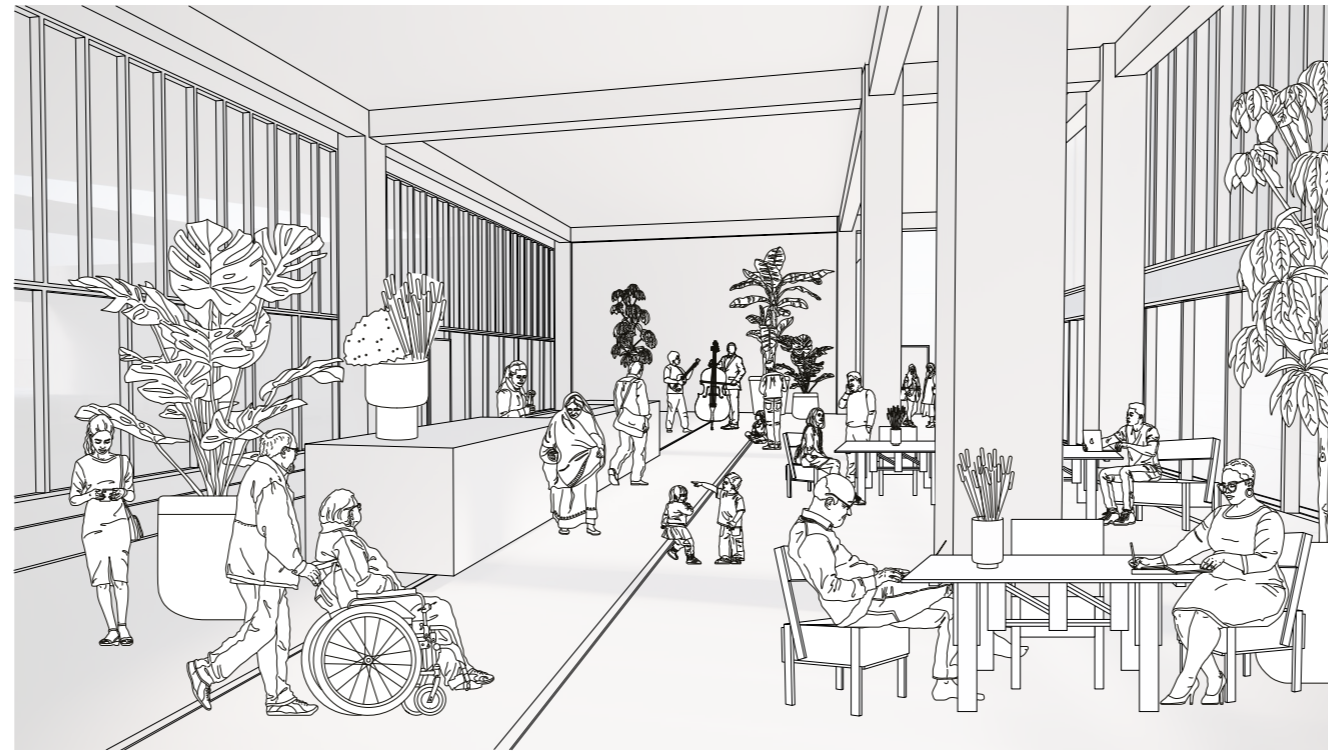


insulated I-Joist

generous dimensions allow the music to shape the experience – music as catalyst



courtyard hall



café hall



pop-up hall

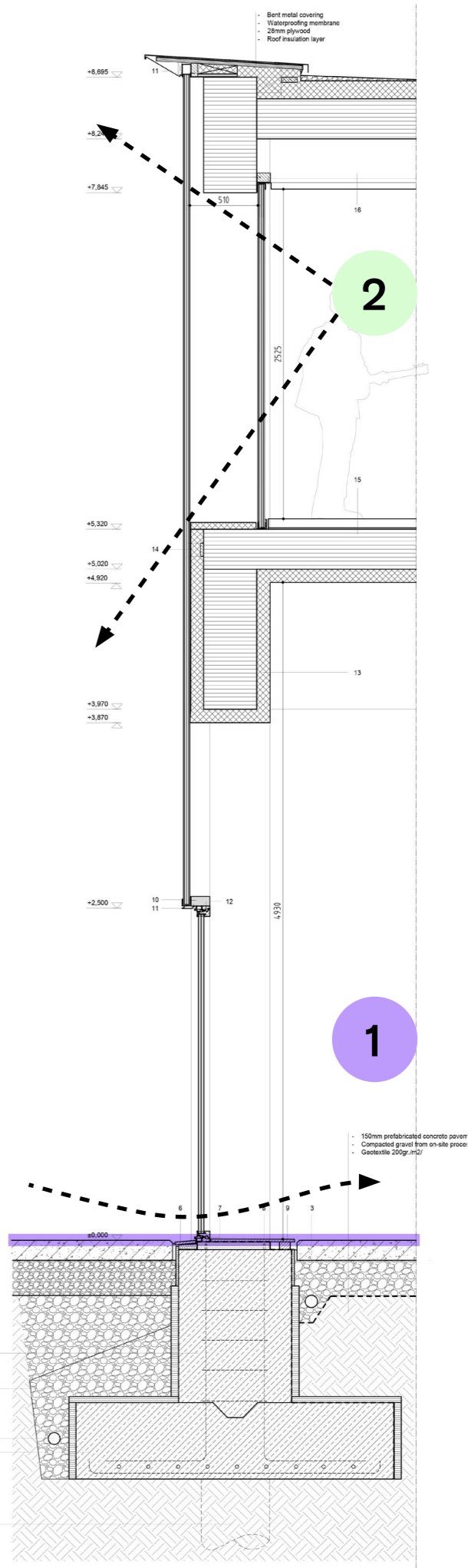
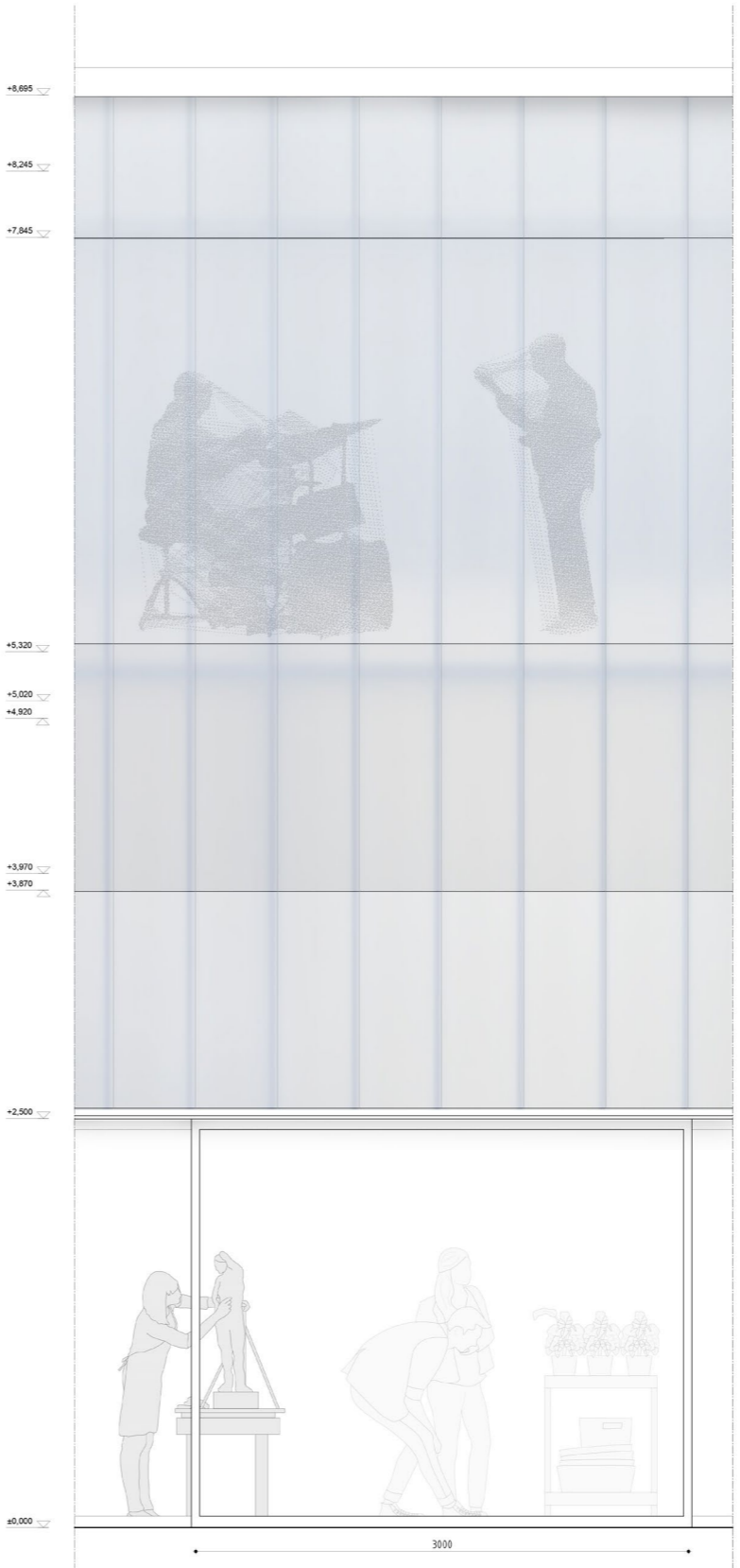
generous dimensions allow flexibility of usage & manipulation for scale to concentrate on performance variety



architectural ambition: seamless transitions between inside-out and invisible connections of materials

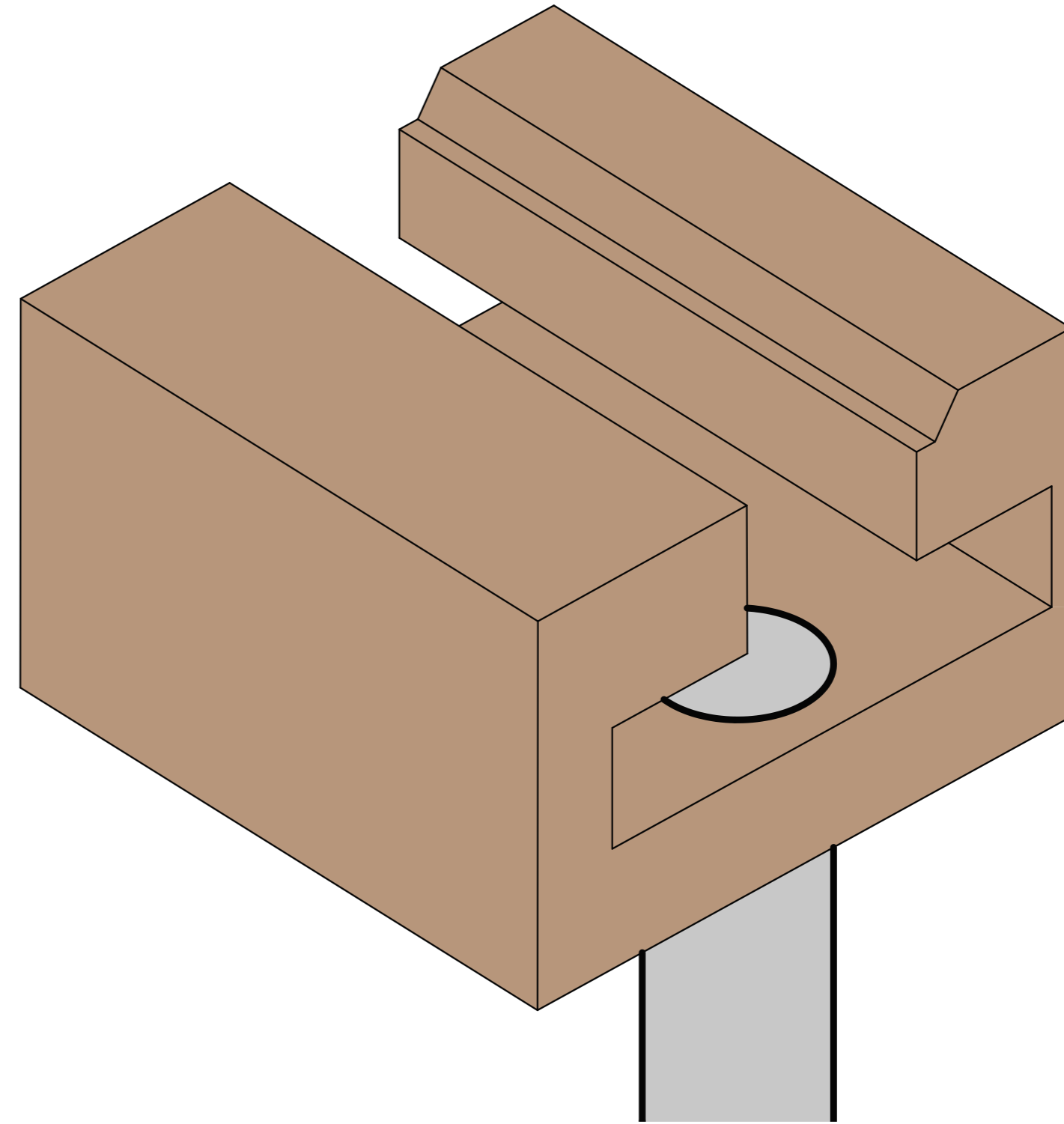
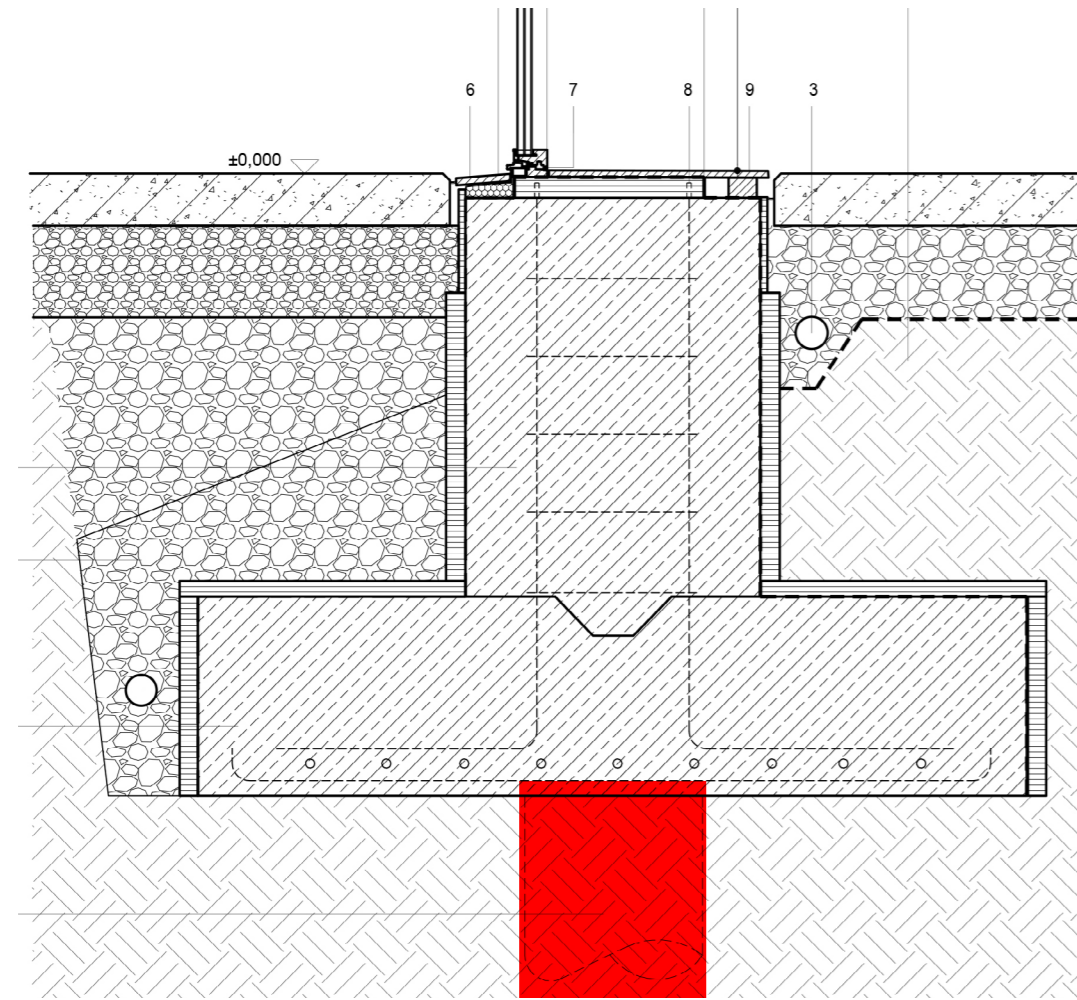
1

2

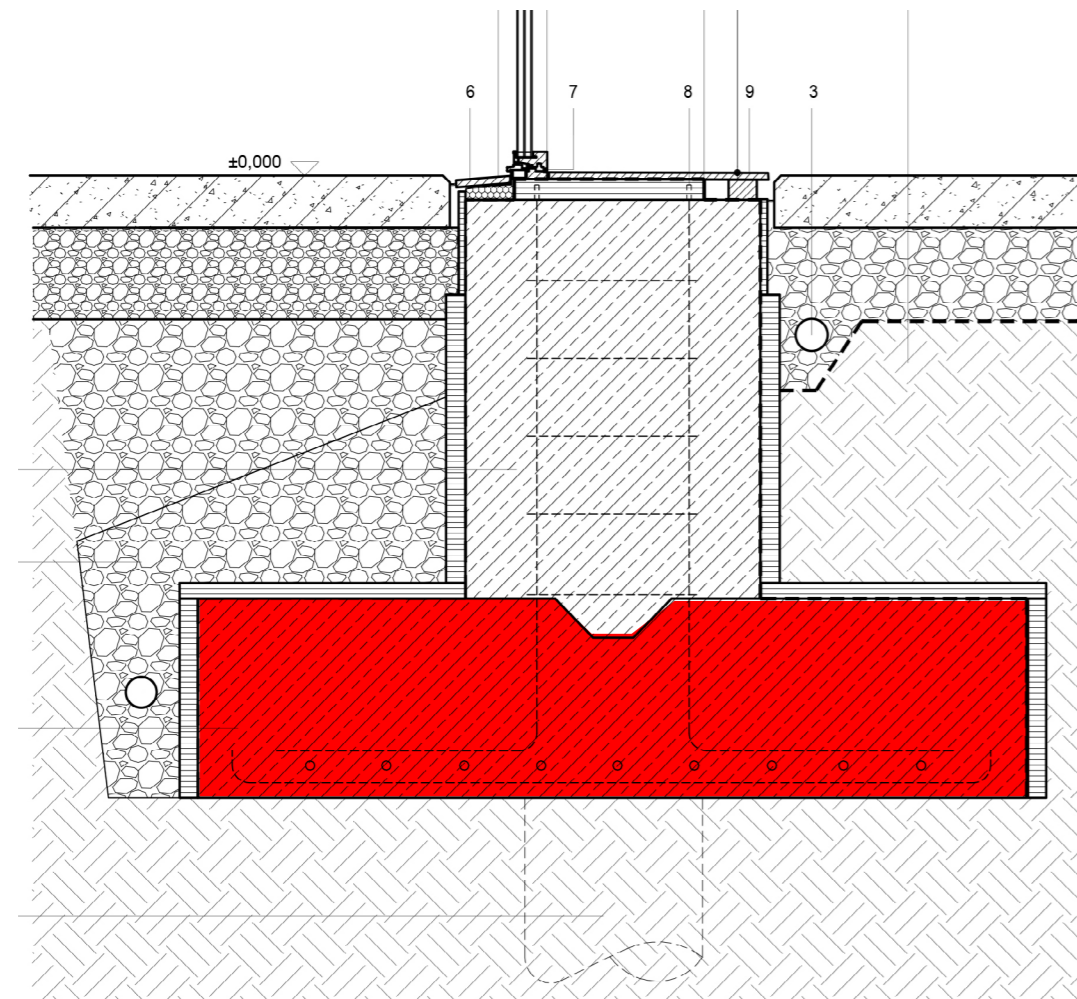


build-up bottom up

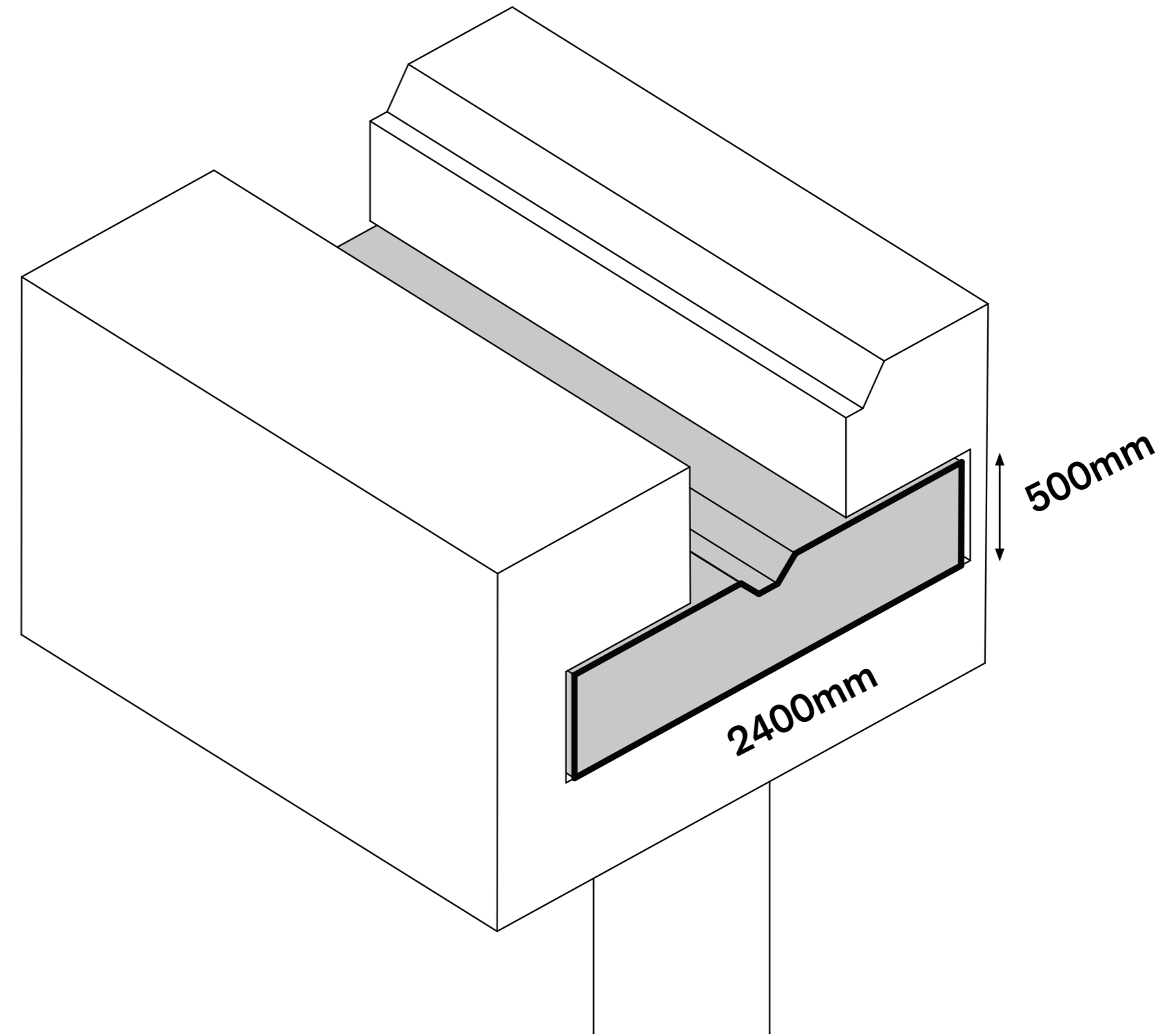
1. Pile foundation & existing soil



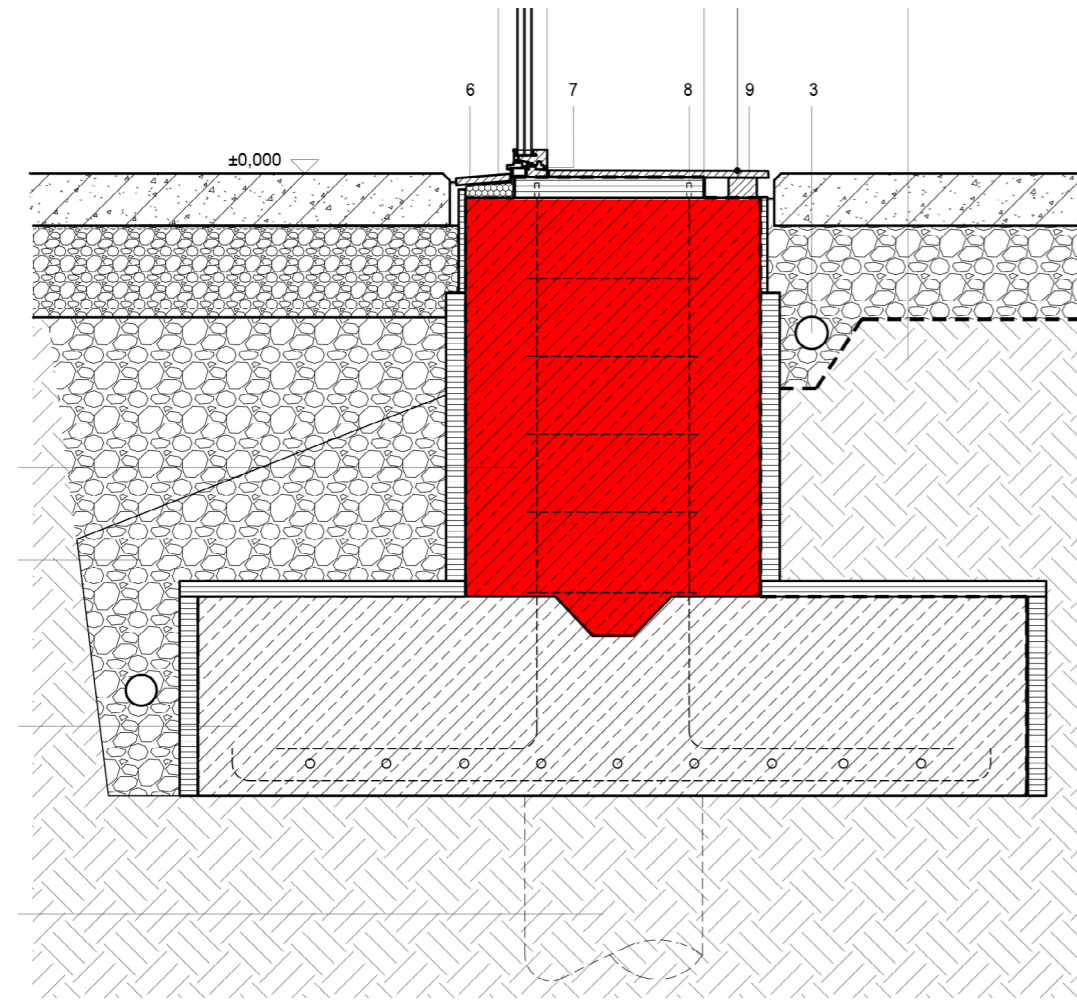
build-up bottom up



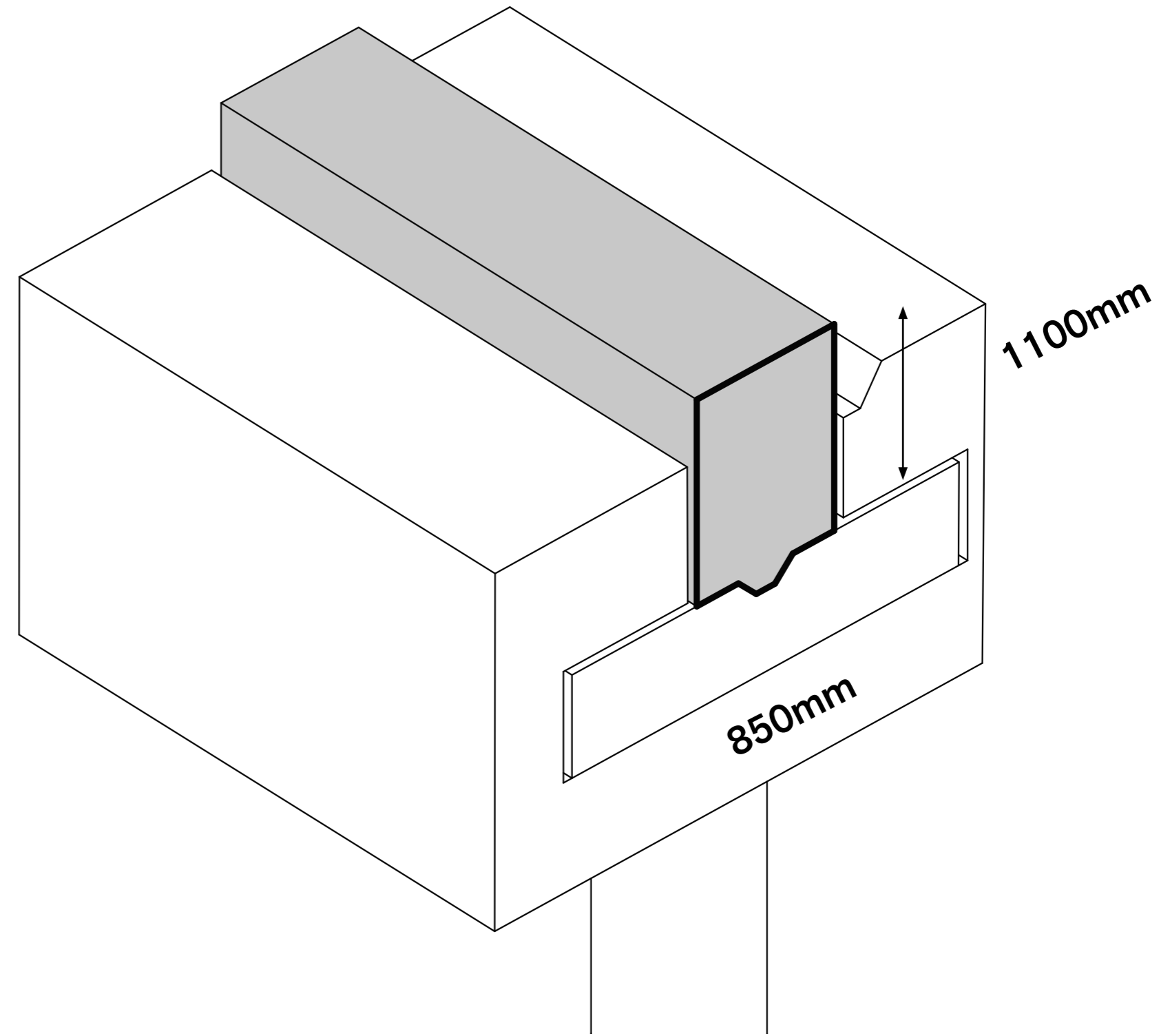
2. Cast-In-Place foundation base



build-up bottom up

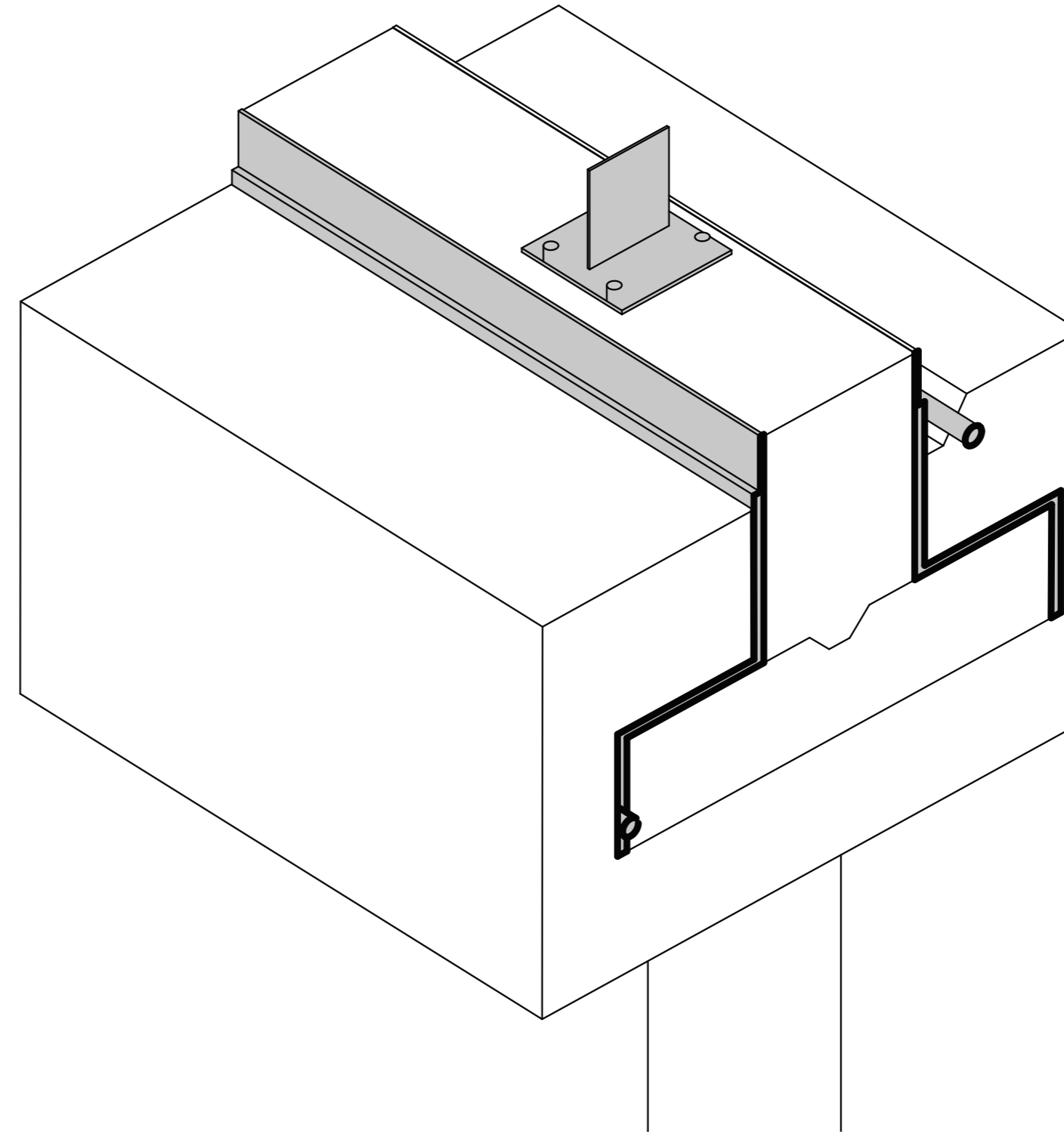
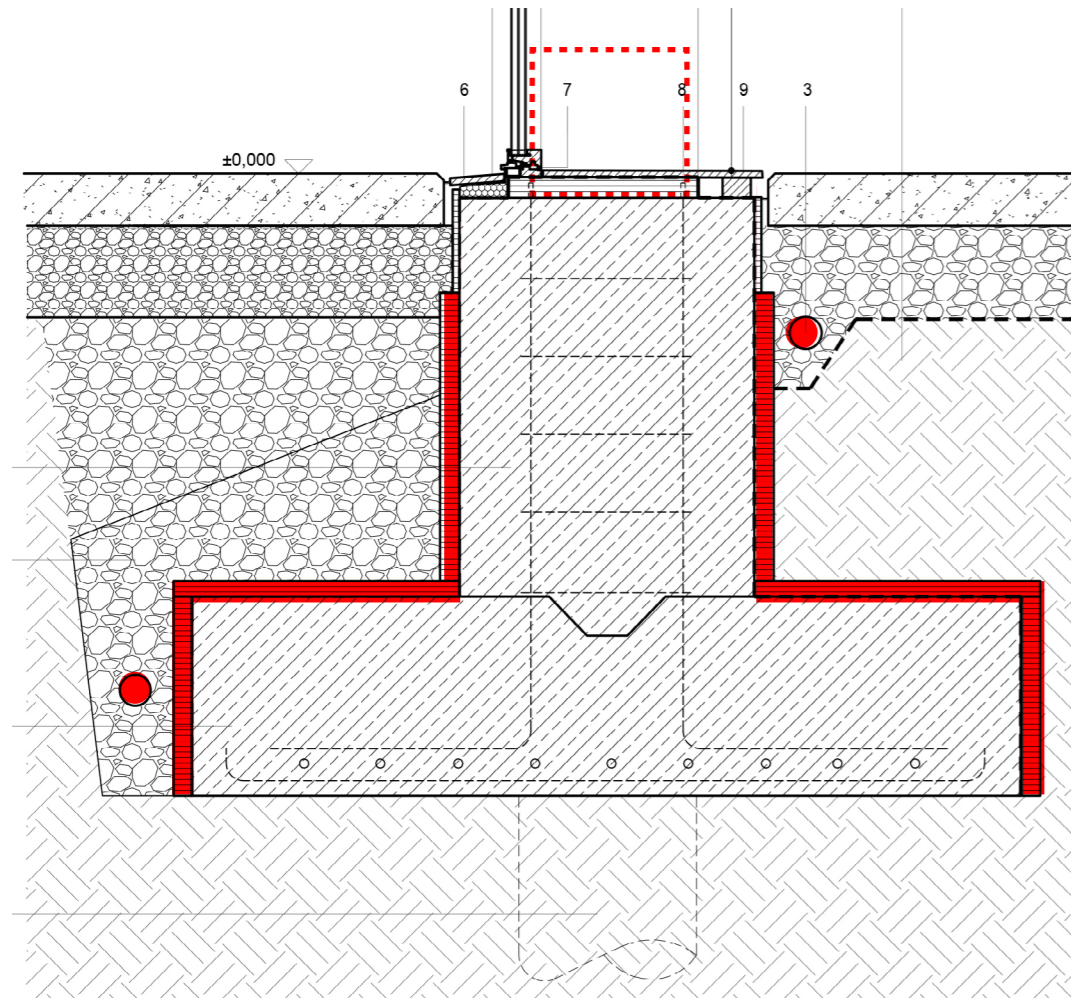


3. Prefabricated foundation top

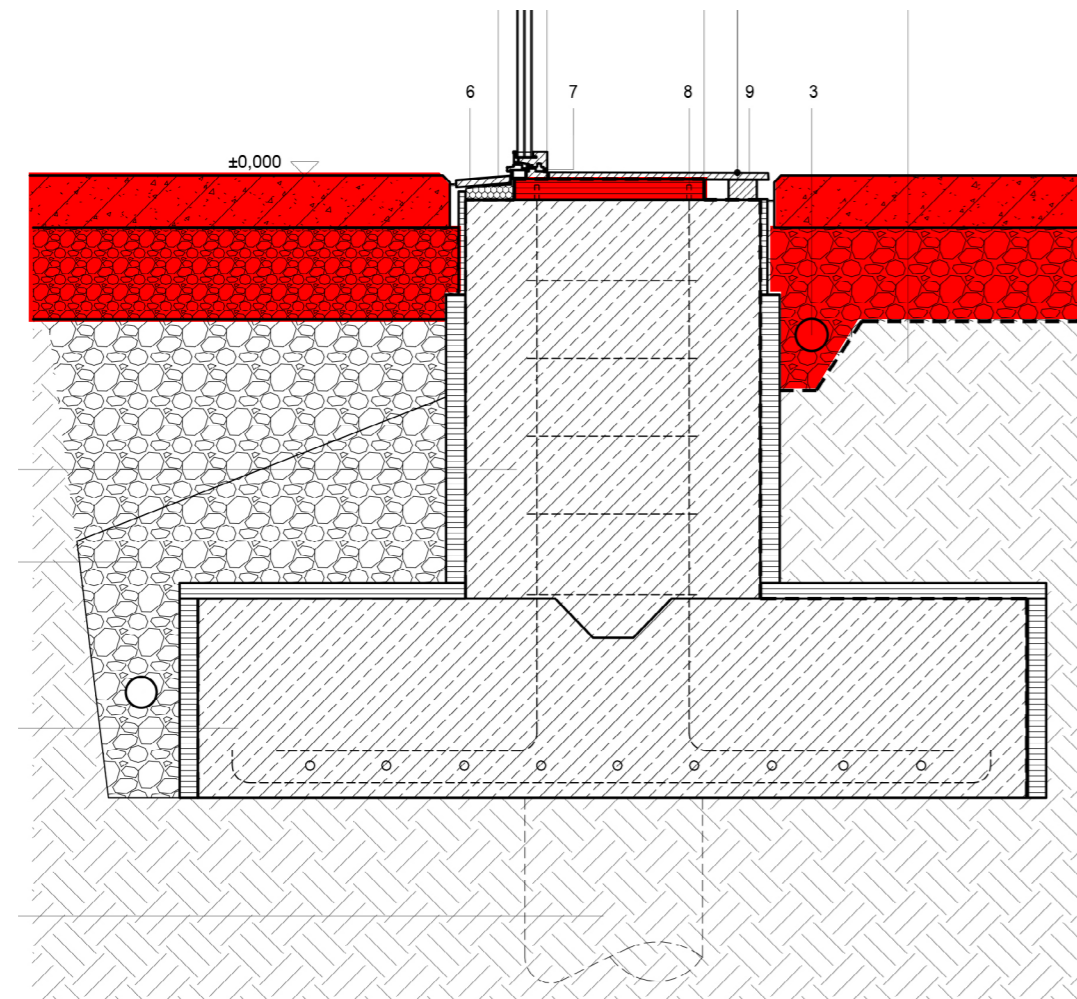


build-up bottom up

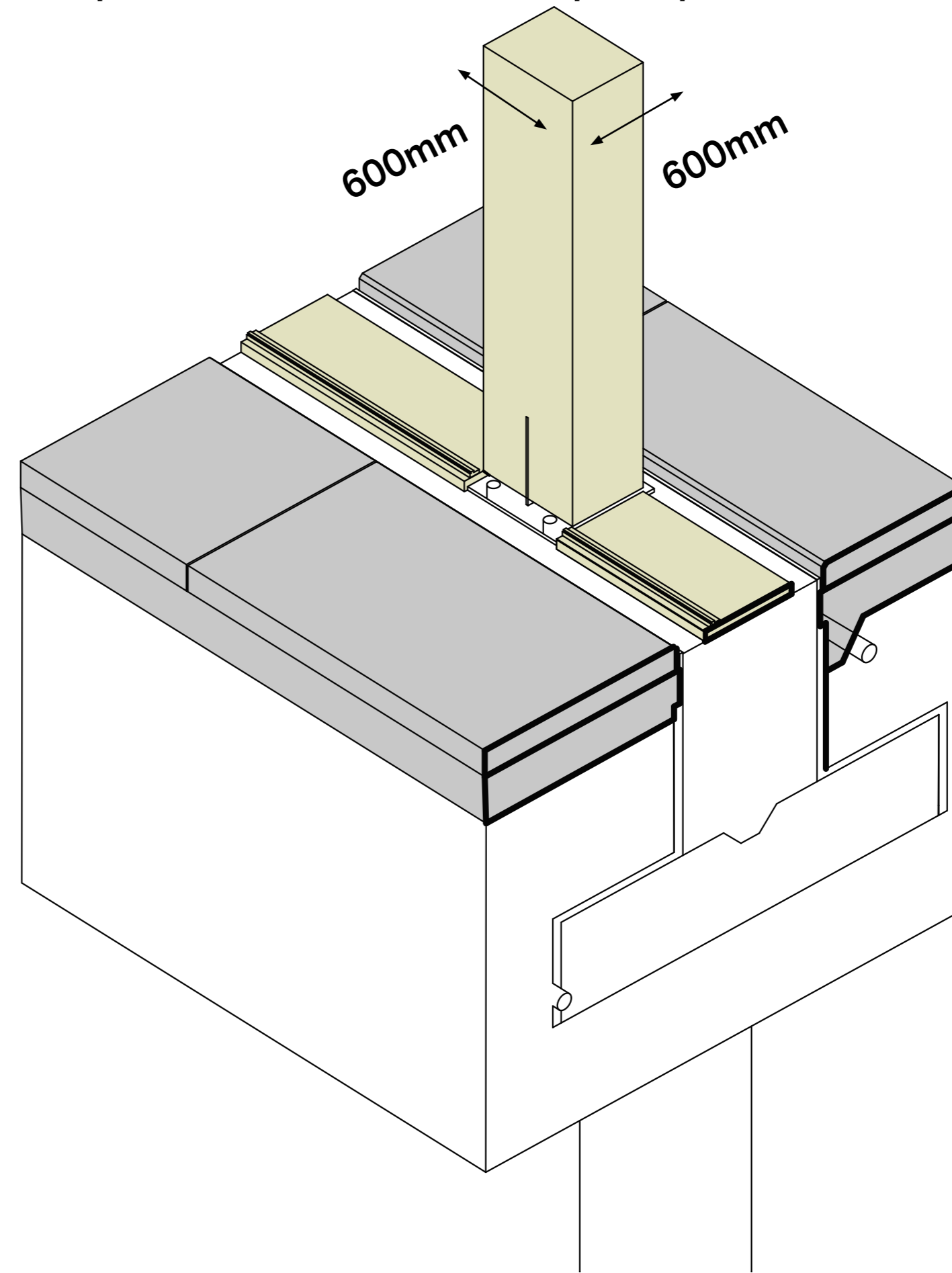
4. Membrane, drainage and steel connector



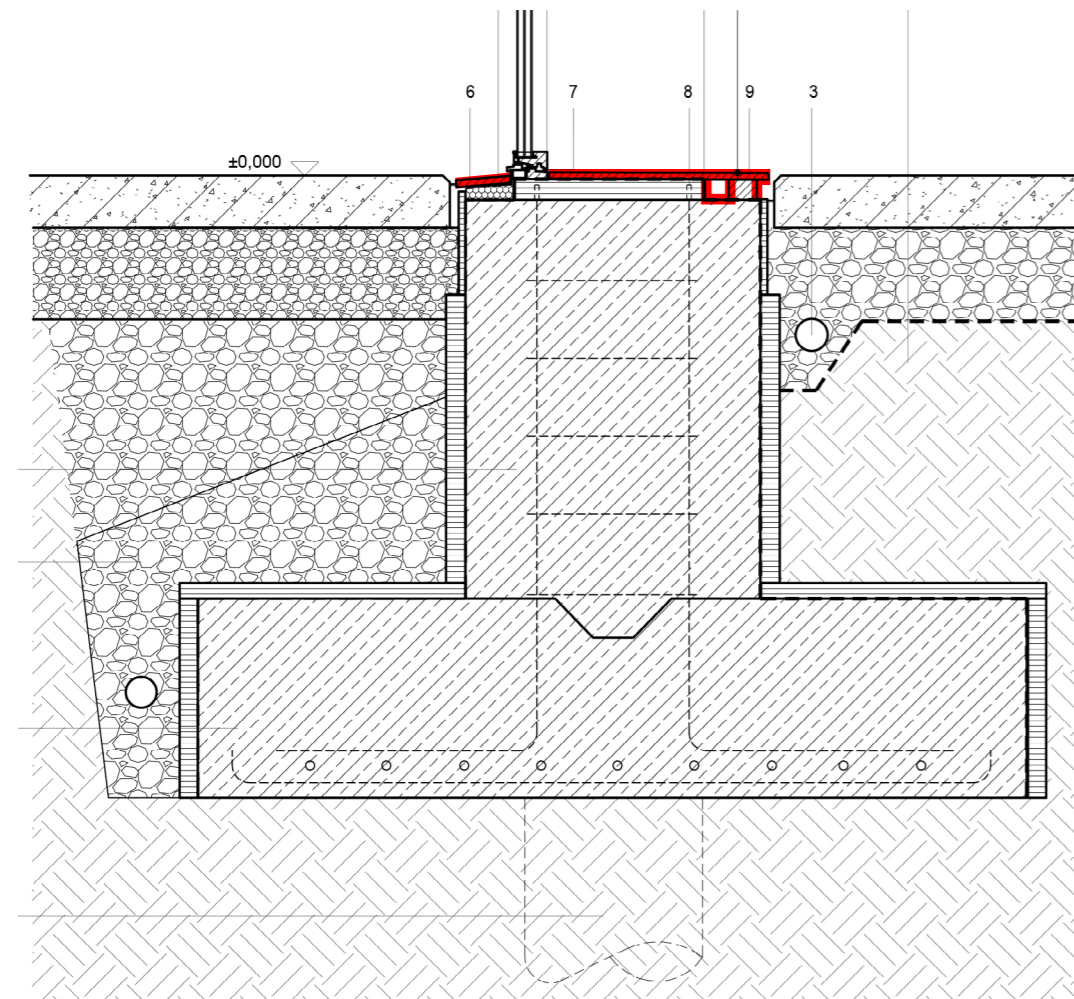
build-up bottom up



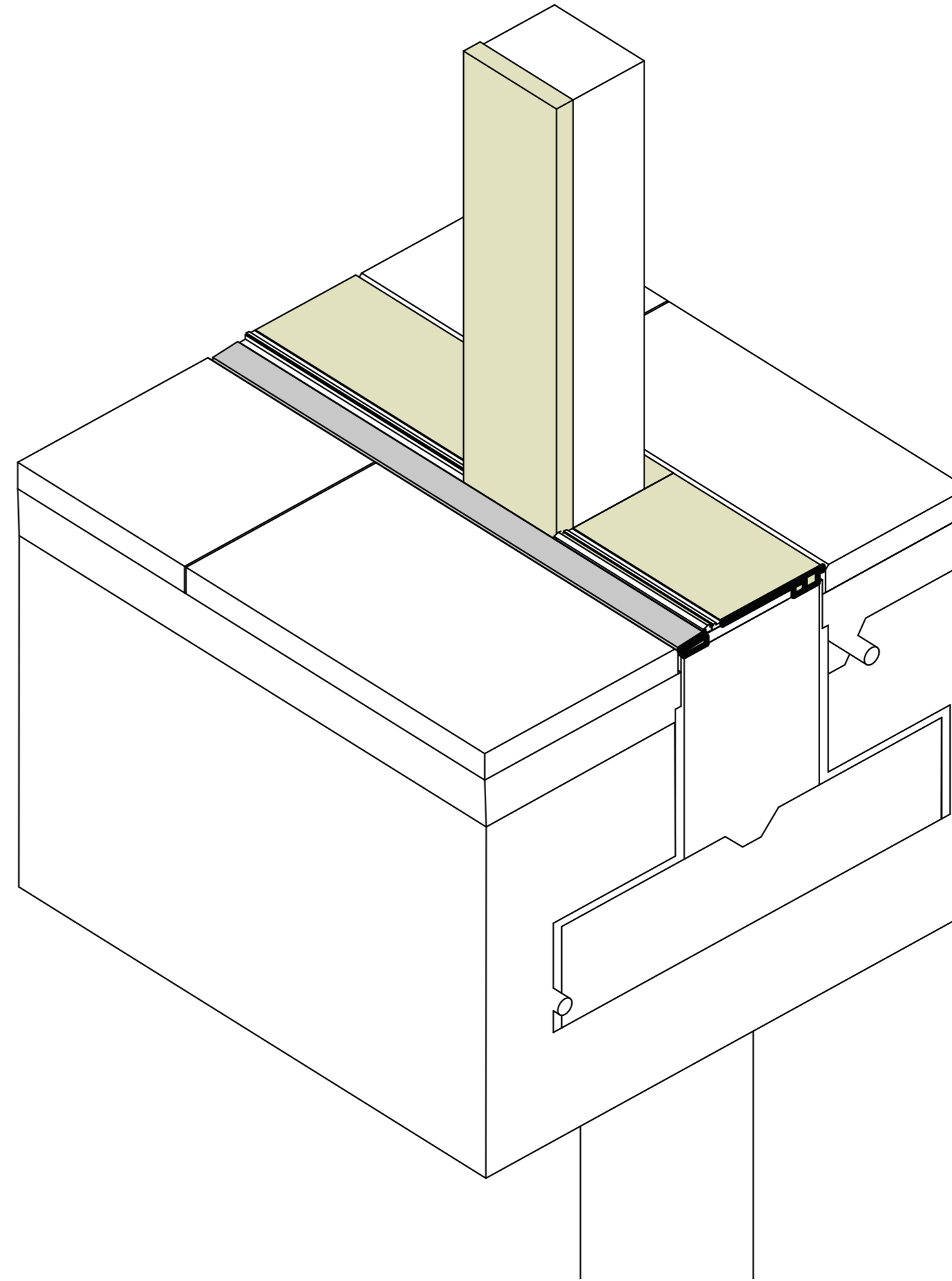
5. Prefab timber elements, compacted rubble and concrete paver panels



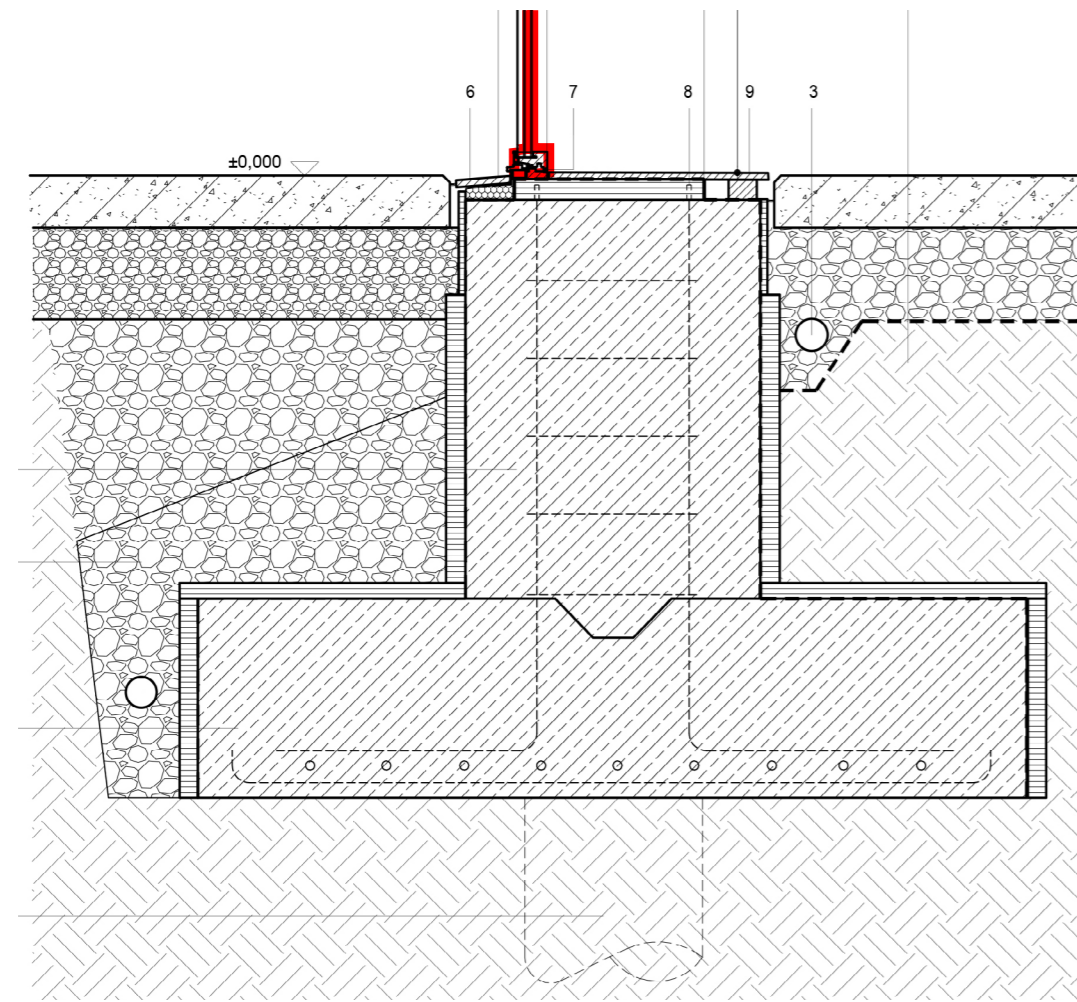
build-up bottom up



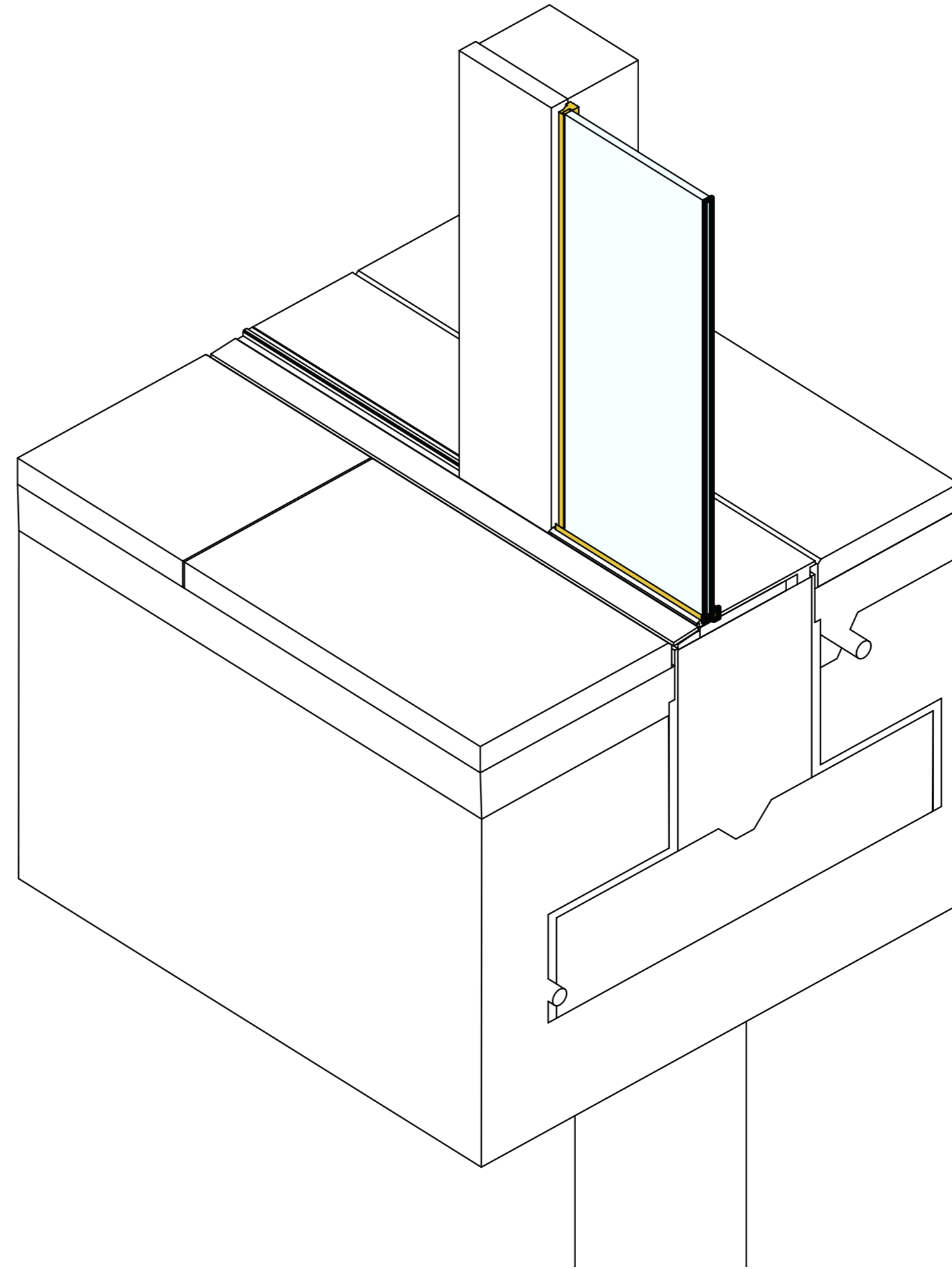
6. Prefab covers



build-up bottom up



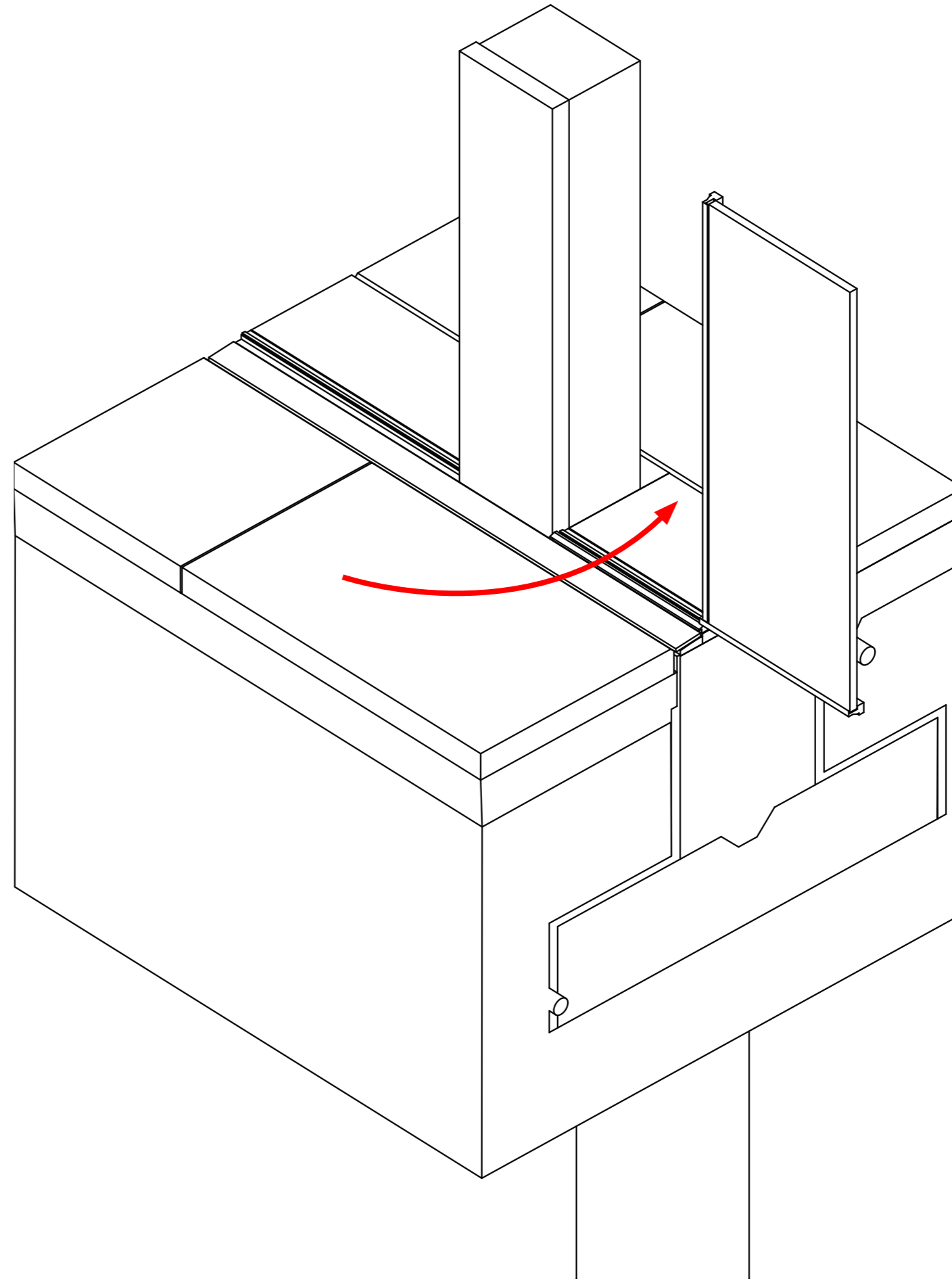
7. Sliding frame connected to prefab timber element



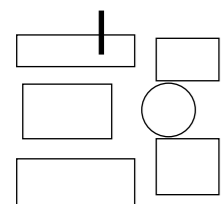
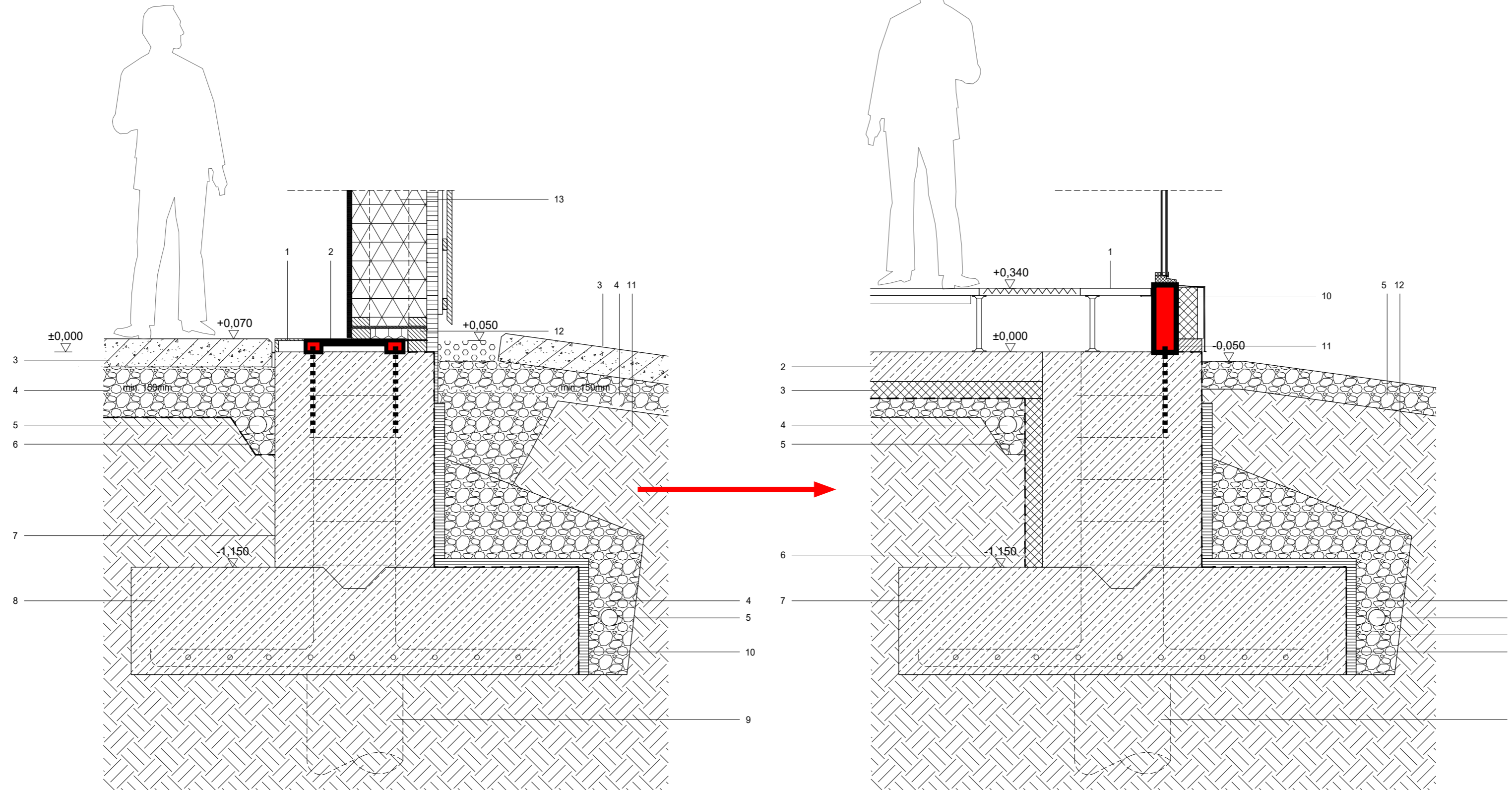
build-up bottom up



inside-outside transition

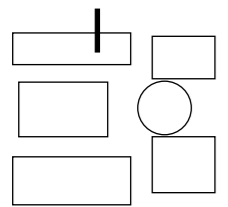
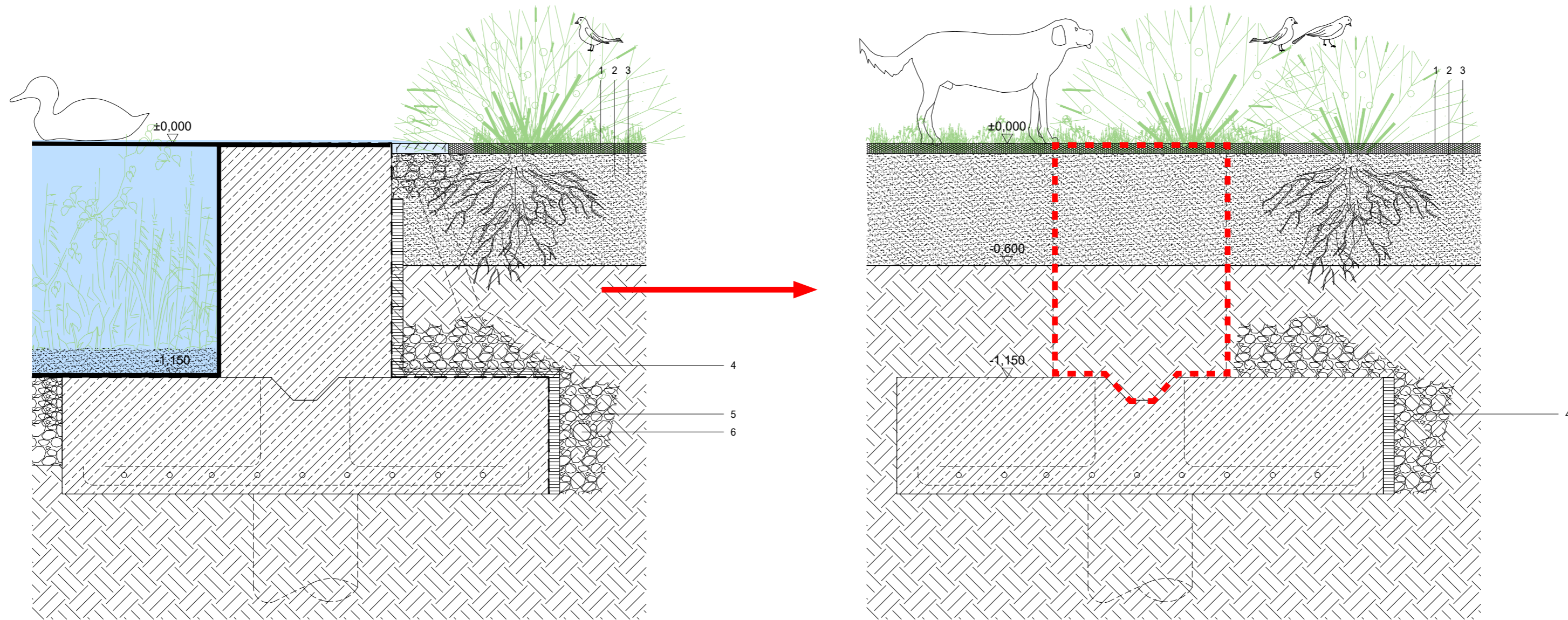


establish structural autonomy between elements for multiplicity of construction

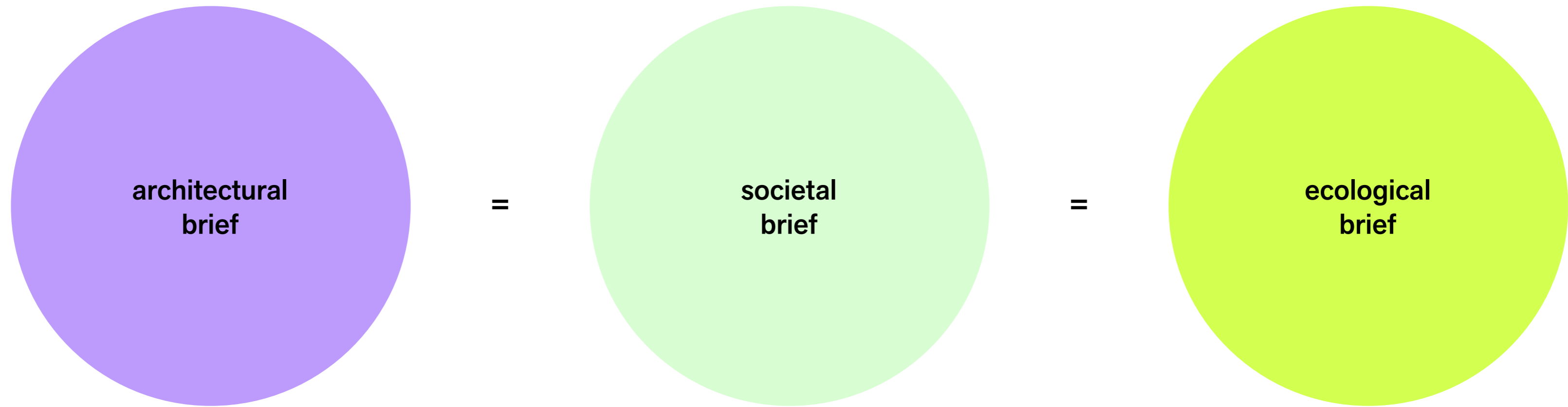


incorporate the capacity of disappearance

txt



design for both the *present architectural* and *future ecological* (including nature as part of the brief)



**What is the role of the architect when we live in times
when the only thing we can do is stop building?**

(opportunity) a dead railyard



(idea) to a vibrant catalyst



(meaning) to a place for community

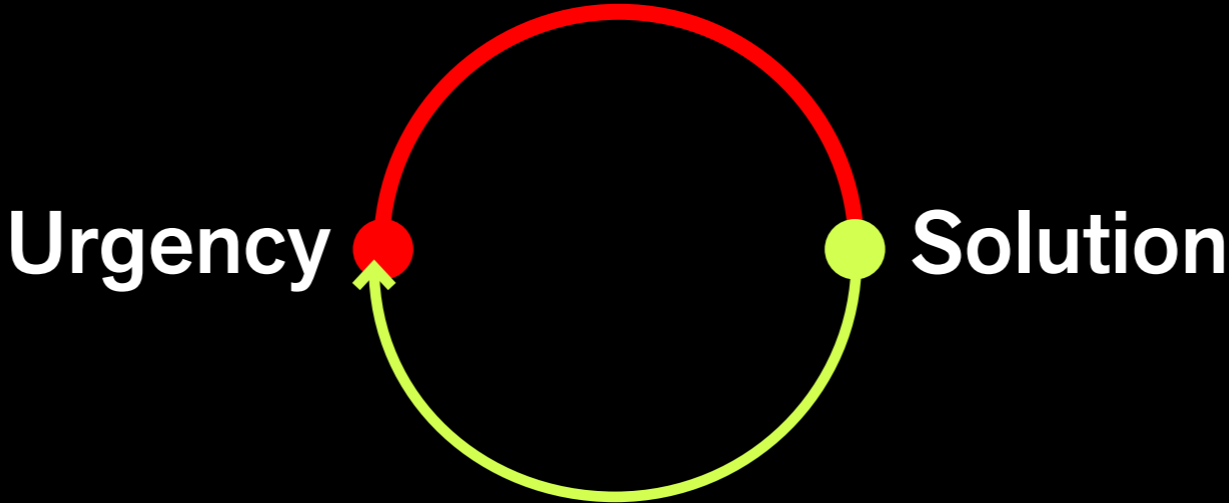


“not an endpoint, but a multiplicity of starts”

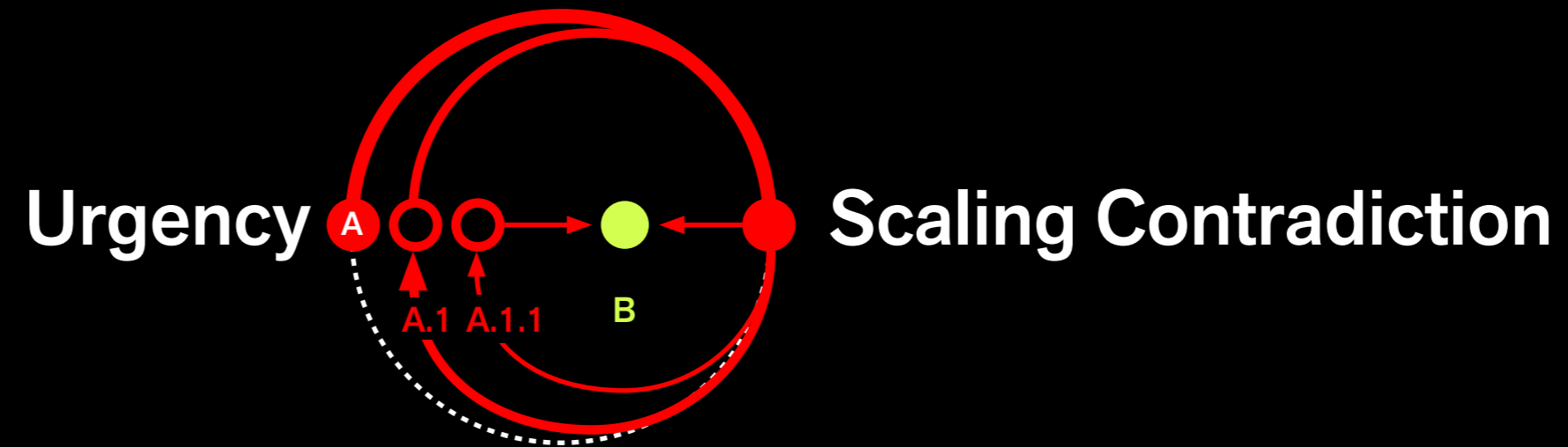


Which are the conversations that have to happen
on construction sites (& *in design practices*)?

Circularity as popular diagram
Returning Process (to the initial starting point)

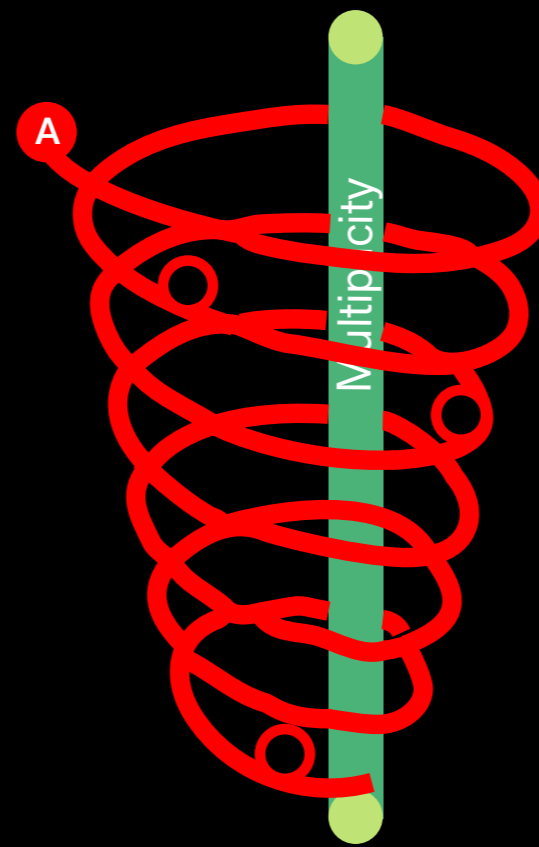


Circularity in Music Marvel project
Iterative discoveries



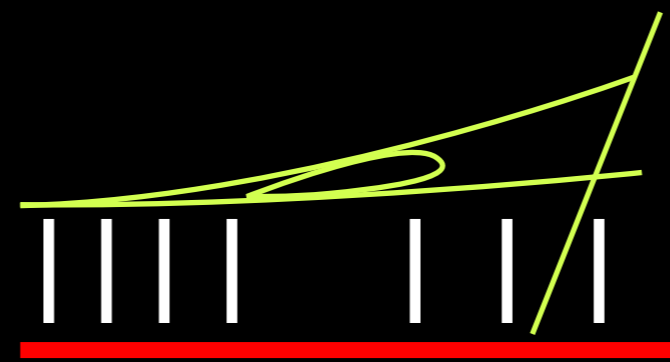
Main Urgency	A	(Paris Agreement)
Sub-Urgency	A.1	(Demountability)
Sub-Urgency	A.1.1	(Partial Demountability)
Point of compromise	B	(Project)

Circularity in practice
Spiral Process



Circularity from the top is circular
Circularity from within is spiral

Large-Scale Circularity
Detached and Independent spheres of influence



Spectacle ←
Structure ←
Terrain ←

