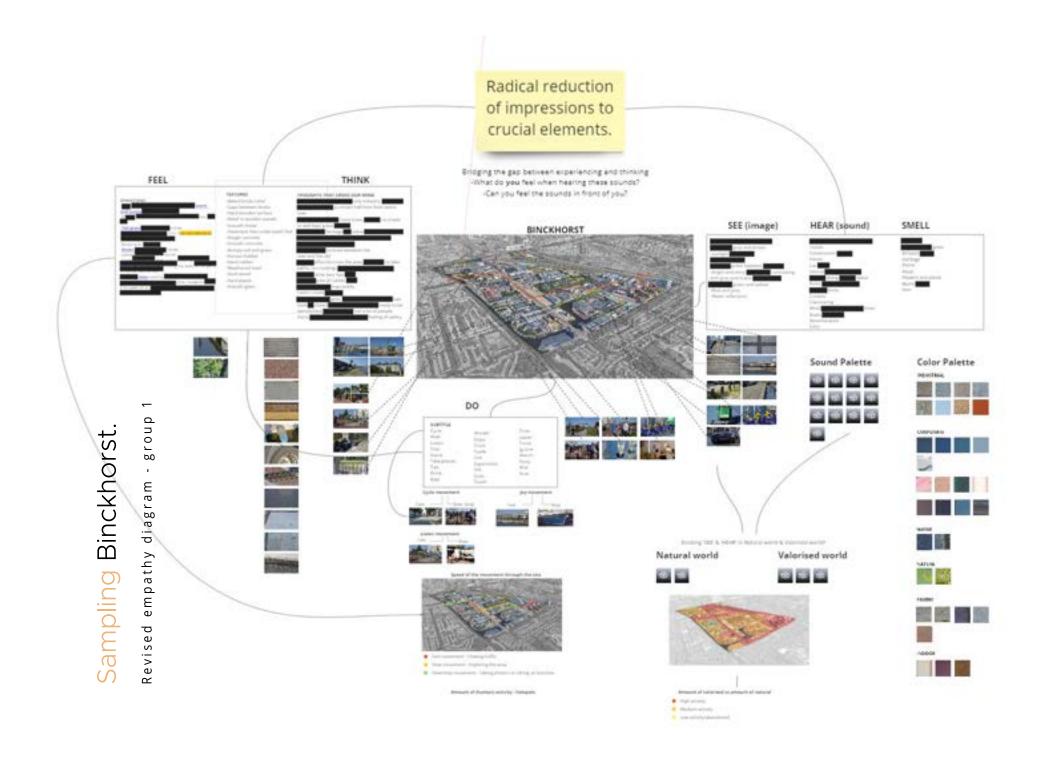# B2.

Theory Research

The Modulator.

Abstract

Music is about exchange: The exchange between band members playing on stage. The exchange of knowledge, when artists collaborate and create something larger than the sum of their parts. The exchange between artist and audience during a live performance. Everybody knows the energy during a concert, when an artist plays a good set and the room explodes. The Modulator centers the building around this exchange and takes it one step further. Although music is about exchange, there are some aspects where this is still lacking. The Modulator is about promoting and maximizing this exchange in all regards. The building does this by shaping the interactions inside, like a sound designer would when modulating a sound.

The Modulator combines concert spaces, practice rooms, studios and a workshop space, centered around a meeting space. The concert spaces add an element of interactivity to turn concerts, which are traditionally still relatively linear experiences, into more of an exchange between audience and artist. The practice spaces and studios are where bands come together and exchange ideas, and where the next stars might be born. The workshop spaces allow those who don't have the ability yet to get inspired and learn new musical skills. The central meeting space is where like-minded individuals can drink something after a concert, and exchange new music. This is where bands can drink something together after a hard practice session, and find the new band member they were looking for. Where people get inspired, and where new groups and collectives are born. By combining all these functions in a building, and centering them around a meeting space, the Modulator seeks to become a catalyst for these types of interactions. To become a breeding ground for these types of musical exchange.

The building seeks to extend this theme of exchange to the Binckhorst and the city as well. By becoming a musical hotspot with a large hall capacity of 500, which is in high demand in the Hague, the Modulator fills an important space in the musical landscape of the city. With its central location the public park surrounding the building can also become a grounds for exchange in the Binckhorst. This public space can be a place where inhabitants and people working come for leisure, or to meet each other, similar to the likes of Central Park for New York.

Sampling Binckhorst.

Empathy diagram - group 1

FEEL

THINK

Week 1 Audio presentation
YouTube

Bridging the gap between experiencing and thinking
-What do you feel when hearing these sounds?
-Can you feel the sounds in front of you?

BINCKHORST

SEE (image)

HEAR (sound)

SMELL

DO

Sound Palette

Color Palette

INDUSTRIAL

CORPORATE

WATER

NATURE

Natural world

Valorised world

INDOOR

Radical reduction of impressions to crucial elements.

Bridging the gap between experiencing and thinking
-What do you feel when hearing these sounds?
-Can you feel the sounds in front of you?

FEEL

THINK

BINCKHORST

SEE (image)

HEAR (sound)

SMELL

DO

Sound Palette

Color Palette

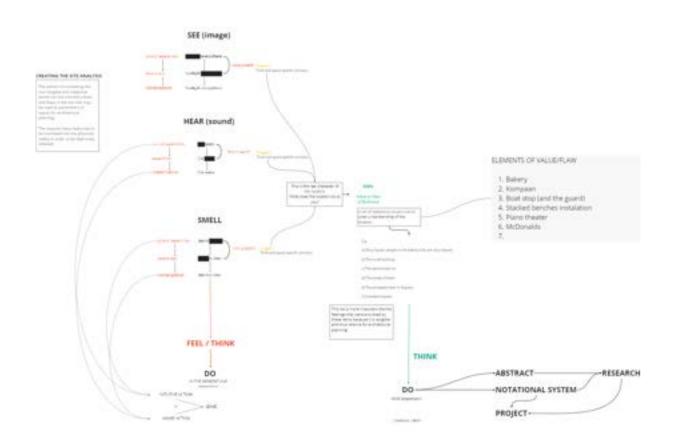Natural world

Valorised world

Rethinking Empathy

Reconsidering the first impression - group 1

The first attempt of understanding the site before architectural contemplation is through the act of translation of subjective stimulation into a list of time and space specific stimuli. These stimuli are the objective and tangible triggers to the meta reality of all of our consciousness, which in contrary to them, can be debated when existence of a certain value (or flaw) has been recognized in each stimulus by the whole group. This would lead to a radical reduction of the impression to the crucial elements that characterize Binkhorst. These basic elements could then again be used as stimulation for new, and not first and intuitive impressions, yet well-thought-through ones that could be characterized as ambitions of the architect.
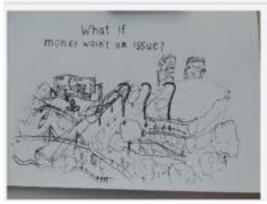
Persona diagram

I Like, I Wish, I Wonder, I Feel

I like the **grimness** of the **old factory buildings** in the area. These poorly maintained crumbling buildings give a certain sense of satisfaction because they're the **opposite of** the **perfect**, clean, **cheerful** and carefully shaped cityscapes that you see nowadays. Buildings like this show what happens when we for whatever reason **don't intervene** in the built space for some time, and remind me of places with complex histories like Berlin

I wish there were **more trees** in the area. Except for the occasional tree here and there nothing can be found except small patches of unmaintained green. Trees are usually the **finishing touch** on the streetscape, and without them **everything looks bare.** Trees also contribute to wellbeing and the air quality. Everything looks like an unfinished field without the trees here.

Seeing what the area looks like now, and knowing what **plans** they have **for** it in the fu**the future**der what the area will look like in 20 years. One of the charms of the built landscape is that it's **constantly changing and evolving**, and this can go quite fast. When walking through the area I envision the things that could be around me in the future, and question myself whether all the plans will be fulfilled

I question myself what would happen if **money wasn't an issue.** How would the area take shape then. This could range from things we already know the municipality would like, such as a lot of bridges and connections, to **things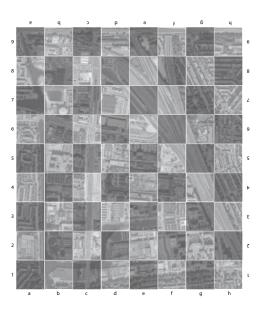 we can't even think off** as of yet. Another thing that comes to mind is the raised tramway, which I think is one of the objects that is gonna be cut first as budget overruns happen. There are always a lot of ambitions for new areas, and it would be interesting what would happen if these could be fulfilled

Binckhorst Chess

Notational system - group 1

A chessboard in itself is already somewhat of a notational system. The board is made up of 8x8 squares. Every square represents a position that a piece can be in. The icons is the notational system are the chess pieces itself. Behind the board and pieces is a carefully thought out rule system. Every piece of every color has only a certain way it can move. There can only be one piece on the same square at a time. So when pieces cross each other on the same square there are rules for this is as well. Depending on the board conditions, one piece defeats the other, always in the same manner set by the rules. Therefore it can be said that all the pieces, moves and squares, within the conditions of the current game board, only have a single meaning. This is one of Goodman's(1976) conditions for a notational system.

In a still chessboard, the only factor that to an extent is missing is time. The positions of the pieces however tell you what can and can't happen in the future. Therefore the still board itself is an indicator of the ever widening directions the game can go in.

When a complementary system documenting all the moves is introduced, the factor of time is added, and the system becomes a fully notational system. When every move in the game is documented. the state of the game can be recovered for every moment. This is what Goodman(1976) calls the recovery of a score. The Identity of work and of score is retained in the steps of the game.

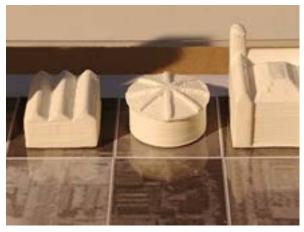# Binckhorst Chess

Notational system - group 1 - pictures by me

Binckhorst Chess

Notational system - group 1 - pictures by me

Binckhorst Chess

Notational system - group 1 - pictures by me

Binckhorst Chess

complementary notation systems - option 1: scoring system

Option 1: Scoring system

PLAYERS

King	Residential towers	King	Current monuments
Queen	Concert hall	Queen	Industry
Rooks	Small housing blocks	Rooks	Corporate offices
Bishop	Public buildings and services	Bishop	Utility
Knight	Culture	Knight	Reparation and service businesses
Pawn	Greenery	Pawn	Cars

SCORING

PLAYERS (defeated)	KING	QUEEN	ROOK	BISHOP	KNIGHT	PAWN
KING	10	9	8	7	6	5
QUEEN	10	9	8	7	6	5
ROOK	10	8	7	6	5	4
BISHOP	10	7	6	5	4	3
KNIGHT	10	6	5	4	3	2
PAWN	10	5	4	3	2	1

RULES

- Different starting positions, relative to positions of items in the real area

- Notation system focusses on the conflict between old and new elements or capitalism/gentrification vs idealism. And what it delivers

- Different moves made give a different score, which is decisive for the outcome of the game. Table with moves/pieces giving certain scores, e.g. Car defeats a tree = 1 point and concert hall defeats car = 5 points

- Notation system is not the square to which a piece moves, but the encounters of pieces with other pieces

Example scoresheet

W rook - B pawn	4	B queen - W bishop	7
W pawn - B pawn	1	B pawn - W knight	2
W knight - B rook	5	B rook - W rook	7
W knight - B queen	6	B pawn - W pawn	1
TOTAL	16	TOTAL	17

Etc... until the game is played out

THEORY

REFERENCES

Binckhorst Chess

complementary notation systems - option 2: graphical notation

average chess game 40 moves

make for example diagram for each 20 moves, if the game escalates further, add one to the right. etc...

Add icons for pieces hitting other pieces, etc

Color opacity or color transition for moment in the game in which the move was made

Sound Collage

Mixable video for P1 - video by Dimitrije, audio by me

Here you can see a snapshot of our sound collage video presentation we did for P1. The video focussed on the contrast between the things you experience in the area when you focus, or when you watch for the things that happen in your peripheral vision (and hearing). For the presentation we made two seperate videos that could be mixed into each other, along with accompanying audio tracks. Dimitrije produced the video part, while I produced the audio part.

Mixable video for P1 - video by Dimitrije, audio by me