RAVE SPACES

Public Building 2021-2022 Graduation Studio
‘Music Marvel’
P4 Graduation Report
Justin Errami (4591674)

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A. GRADUATION PLAN

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	Justin Errami
Student number	4591674

Studio		
Name / Theme	Public Building - "Music Marvel	
Main mentor	Henk Bultstra	Architecture
Second mentor	Florian Eckardt	Building Technology
Argumentation of choice of the studio	Before studying architecture, music has been my main passion. During my early teenage years, I played the guitar and drums and I started producing electronic music, dj'ing and hosting parties together with friends. During my architecture studies I've always been hoping one day I could combine my passions for music and architecture, hence my choice for the "Music Marvel" graduation studio.	

Graduation project	
Title of the graduation project	Rave Spaces & Imagined Realities
Goal	
Location:	Binckhorst, The Hague, The Netherlands
The posed problem,	During the 21st century nightclubs and other spaces connected to club culture have been in decline mainly due to financial pressures. In the Binckhorst the prices of rent are rising as well as the future plans for this area in The Hague show that the land is being privatized. The risk of these developments is that The Binckhorst will become a place where investors will be looking to make as much profit as possible and therefore becoming a place that excludes a part of society which won't be able to afford the high rent prices. The importance of club culture is often overlooked in society. The nightclub provides a place where like-minded people can connect with each other and for individuals to explore their identities. Besides this, nightclubs also create temporary nocturnal utopias for marginalized communities where people

A. GRADUATION PLAN

	escape current reality and imagine alternatives. Club culture as described here can't be mistaken with the commodified clubs and festivals of the 21st century which is essentially another way for investors to make money off and which neglects the imaginative ideologies of club culture. Just as club culture is neglected in society, the nightclub is also often overlooked as an architectural typology. I aim to investigate the potential role of architecture in club culture to further develop the nightclub typology.
research questions and	How can architecture contribute to the imaginative ideologies of club culture?
design assignment in which these result.	The design assignment will be to find out what an architecture which is inspired by club culture could look like. This should result in, not only a design for a nightclub, but also a design of spaces that host different programmes which will be inspired by the ideologies and needs of club culture. As mentioned before, club culture in this sense isn't seen as a night out to show off in fancy clubs or large festivals. I am more interested in clubs that provide "safer-spaces" where like-minded people can escape their current reality to imagine alternatives. With the imagination playing an important role, the architecture should trigger one's imagination when experiencing the spaces provided. To achieve an architecture that stimulates the imagination I will be researching how to implement ambiguity within architecture. By designing an ambiguous architecture, the architectural objects and spaces are left open for interpretation and thus stimulating the visitors to use their own imagination and creativity in order to make sense of the architecture.

Process

Method description

Firstly, theoretical research will be done to support the need for club cultural spaces within society. After stating the importance of club culture, research will be done to how the ideologies of club culture can be given an architectural form. Theoretical research and form studies should provide knowledge to achieve ambiguity in architecture which makes one imagine. The form studies will be done through intuitive drawings and models which I will be interpreting in different ways myself, thus exploring the ambiguities and multiplicities in the forms I create. In turn, the results of these form studies can then be applied to the design of the 'Music Marvel'. After this, the research will mainly be done by design.

Literature and general practical preference

A. GRADUATION PLAN

The literature that will be used during this research will consist of the following themes: club(/rave) culture, ambiguity, and architecture. The themes that are stated are the result of the first analysis and research about the ideologies of Club Culture. Besides the literature, case studies will be analysed to better understand the role of architecture within club culture in the past and present, and to analyse different ways of how ambiguity is achieved in architecture. Potential literary sources and case studies are shown below:

Literature

Baumberger, C., (2009), *Ambiguity in Architecture*

Hendrix, J. S., Holm, L. E., (2016), *Architecture and the Unconscious*

Hunker, M., (2018), *On Form, Function and Ambiguity*

Hutson, S. R., (2000), *The Rave: Spiritual Healing in Modern Western Subcultures*

Jasen, P. C., (2016), *Low End Theory - Bass, Bodies and the Materiality of Sonic Experience*

John, G. St., (2004), *Rave Culture and Religion*
John, G. St., (2009), *Technomad - Global Raving Countercultures*
John, G. St., (2012), *Global Tribe - Technology, Spirituality and Psytrance*

Kyriakopoulos, L., (2021), *Liminality (re-)Realized in the Psychedelic Rave*

Minervini, A., (2019), *The Emergence of Nightclubs, Nocturnal Heterotopias and the Legacy of Radical Design: from the 60s through Today*

O'Grady, A., (2012), *Spaces of Play - The Spatial Dimensions of Underground Club Culture and Locating the Subjunctive*

Reynolds, S., (1998), *Energy Flash: A Journey Through Rave Music and Dance Culture*

Reynolds, S., (2011), *Retromania - Pop Cultures Own Addiction to Its Own Past*

Thornton, S., (1995), *Club Cultures - Music, Media and Subcultural Capital*

Wiederspahn, P., (2010), *Structure and Ambiguity*

Case Studies

Club Culture
Piper Turin, 1966 by Pietro Derossi, Giorgio Ceretti and Riccardo Rosso
Space Electronic, 1971 by Gruppo 9999
Le Mach 2, 1967 by Superstudio
Hacienda, 1982 by Ben Kelly
PIP, 2007 by Steven van Lummel and David Schoch
Berghain, 2003 by Studio Karhard
Castlemorton Rave Festival, 1992

Ambiguous Architecture
Junya Ishigami, Kanagawa Institute of Technology Workshop
Sou Fujimoto, Serpentine Pavilion
Ryue Nishizawa, Moriyama House
SANAA, The River

A. GRADUATION PLAN

Reflection

Club culture has played an important role within the production of new culture throughout the twentieth century. Places linked to club culture have often been hotspots for cultural experimentation and therefore have been incubators of grassroots movements. These movements have had a large influence on music, fashion and art and have gone on to grow into larger societal and political movements at times. Therefore, when designing a "Music Marvel" the nightclub typology and other places linked to club culture are of importance for music (and popular culture as a whole) to keep evolving. Since club culture is usually grown out of marginalized communities, they also often occupy marginalized spaces which imply a certain ephemerality; most clubs are forced to close within a few years. Instead, by providing a proper architecture to club culture these communities are given a place where they can practice their ideologies and thrive instead of being marginalized.

The explorative and imaginative ideologies of club culture could be of great importance today. In the 21st century Capitalism has continued to become the ruling ideology all around the globe. Since within this system the production of capital seems to always be the goal, the production of culture has been slowed down. Another issue with Capitalism is that it prohibits people from imagining alternatives. In club culture however, communities dare to explore and imagine alternative ways of living. By extending this idea of imagining different futures beyond just the nightclub, the Music Marvel thrives to become a place where new realities can be imagined by night and realised by day.

Time planning (Q3&Q4)

3.1 - Further develop concept by researching theory and case studies, testing concept on site through drawings and physical models. Applying knowledge to both architecture and building technology.

3.2 - Implement programme into conceptual form studies and research relation between interior spaces and exterior. Based on forms and concept research potential building technologies and materialization of the structure and the exterior.

3.3 - Draft first concrete plans and sections in scale 1:100 and 1:200.

3.4 - Research functionality of the plans and sections and adjust where needed while researching the spatial experience throughout the building and public spaces.

3.5 - Research functionality of the plans and sections and adjust where needed while researching the spatial experience throughout the building and public spaces.

3.6 - Conceptual sketches of potential detailing of fragments of the building.

3.7 - Prepare drawings and models for P3 presentation.

A. GRADUATION PLAN

3.8 - P3 presentation

3.9 - Further develop design and building technology on various scales ranging from 1:200 to 1:5.

3.10 - Further develop design and building technology on various scales ranging from 1:200 to 1:5.

4.1 - Finalize 2d drawings on various scales and set up visualizations (either 3d perspectives of digital models or physical models).

4.2 - Work on conceptual drawings and narrative of project based on theoretical research and further develop visualizations of project.

4.3 - Finalize and collect all drawings and models and prepare P4 presentation.

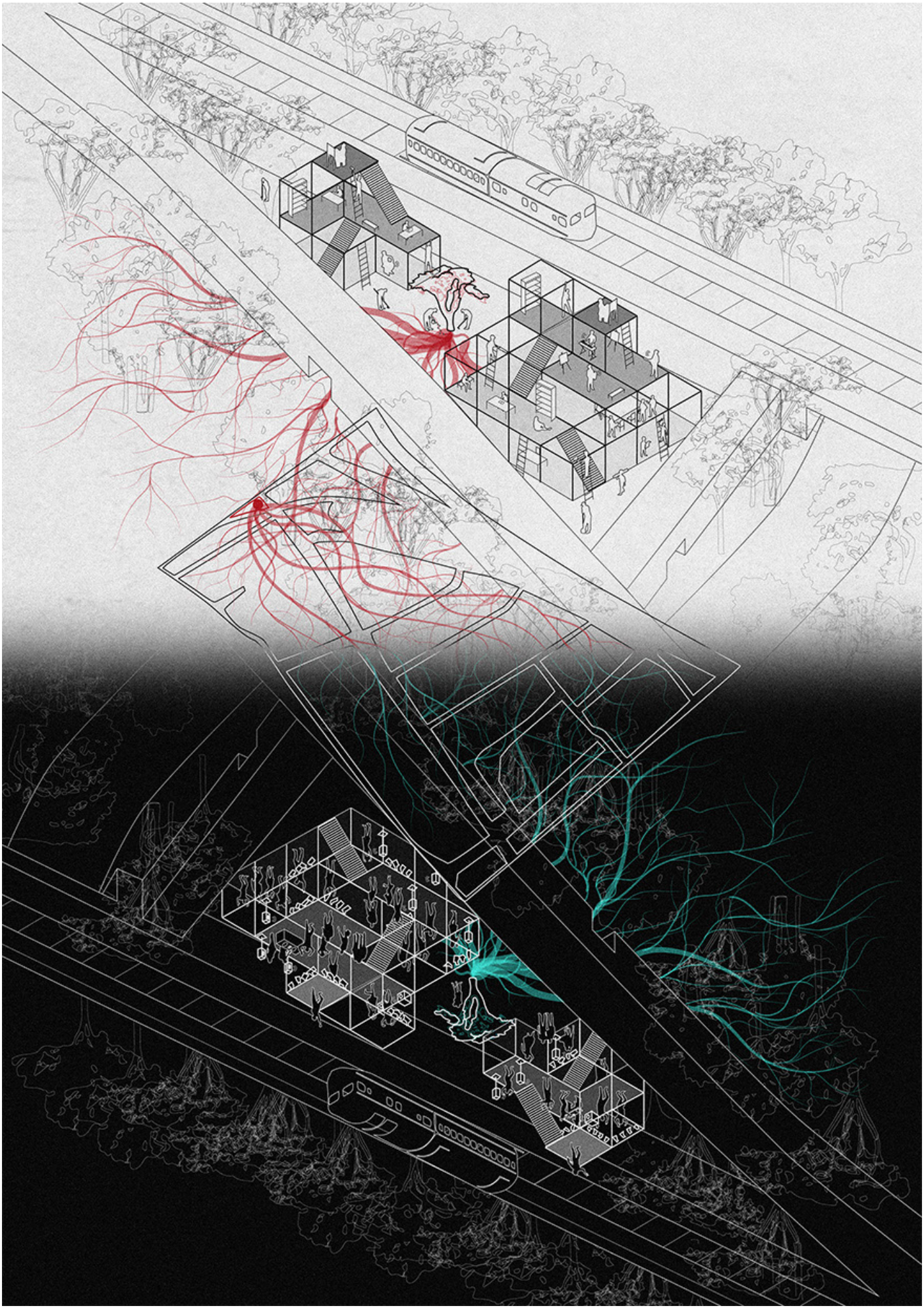
4.4 - P4 presentation
4.5 - P4 presentation
4.6 - P4 presentation

4.7 - Work on final physical models (ranging scales between 1:500 and 1:10) and improve visualizations and presentation

4.8 - Finish models, visualizations, and presentation

4.9 - P5
4.10 - P5
5.1 - P5

B1. INDIVIDUAL DESIGN MANIFESTO



B2. Theory Research

PROJECT ABSTRACT

The importance of nightlife and club culture is often overlooked in society. Club culture has been heavily in decline during the past few decades due to financial pressures while the nightclubs that exist are heavily commercialised. The commercialised club culture of today isn't what it used to be. Throughout the second half of the twentieth century movements within club culture, which had grown out of marginalized communities, were viewed as incubators of grassroots movements and often had larger societal and political implications. Therefore, the nightclub used to be a breeding ground for cultural experimentation. This was achieved by 'escaping' reality and imagining other potential worlds. My project will aim to research how architecture could contribute to these imaginative ideologies of club culture in order to reinforce these ideologies and to form a resistance against the consumerist and commercialised society we live in today. The project will mainly be focusing on how to create a world on it's own which is filled with ambiguity which in turn stimulates the imagination. By designing ambiguous forms and spaces which are open for interpretation the architecture invites the visitors to actively engage with the buildings and to interpret it in their own subjective way instead of passively consuming the architecture.



"Exist to Resist". Ravers protesting against the Criminal Justice Act in 1994 which criminalised raves in the UK (Smith, 2017)

CLUB CULTURE IN DECLINE

DUE TO FINANCIAL PRESSURES AND COMMERCIALISATION



DISCONECROPOLIS, OMA: Findings of club closures in London since the 90s as a result of OMA's research on club culture for their Ministry of Sound 2 project.(OMA, 2015. Source: https://www.oma.com/projects/ministry-of-sound)



Stills from '*Who Killed the Night? | DJ Annie Mac on the Death of Club Culture*'. Aiming at the closure of clubs due to redevelopment plans which include privatisation and gentrification of areas. (BBC Three, 2017. Source: https://www.youtube.com/watch?v=n9zjNKQ-snI&t=739s&ab_channel=BBCThree. Watched on 15-01-2022)



Future plans of Binckhorst shot privatisation of land and plans to build residential towers up to 140m high. (Gemeente Den Haag, 2021)

RESEARCH TOPIC: CLUB CULTURE

"Maybe the feeling of the UK in clubs and stuff back then [the 90s], it wasn't as artificial , self-aware or created by the internet. It was more rumour, underground folklore. No mobile phones back then. Anyone could go into the night and they had to seek it out. Because you could see it in people, you could see it in their eyes. Those ravers were at the edge at their lives, they weren't running ahead or falling behind, they were just right there and the tunes meant everything. In the 90s you could feel that it had been taken away from them. In club culture, it all became like super-clubs, magazines, trance, commercialized. All these designer bars would be trying to be like clubs. It all got just taken." (Burial, 2012)

"The history of the nightclub is therefore a technological history, in part, characterised by developments in audio reproduction and light-shows, countermanding technologies like the birth of television and also the technology of the pharmaceutical lab; but it is also a political history, in which segregation, legal restriction of queerness, and other moral panics have played their part. Economics cannot be left out of the equation either, as the financialisation of the city that has led to the decline of the club demonstrates." (Wilkinson, 2020)

If nightlife becomes merely a branding opportunity, chunks of future cultural history will be erased. So club culture is reasserting itself as a socially influential force by rejecting bland consumerist hedonism and engaging directly with political action and social upheavals. (Codrea-Rado, 2019)

Architecture for Club Culture

Why? "Everyday life has sped up, but culture has slowed down." (Reynolds, 2014)

Production of new culture
(incubator of socialpolitical and cultural change)

(= Resistance against consumerist society and cultural reproduction)

Provides safer 'spaces' for marginalized communities

(= Resistance against exclusion and exploitation in society)

"Club cultures, on the other hand [as opposed to high profile culture], have grown out of more marginalized communities; queer or trans people and people of color whose work did not fit into more mainstream spaces as a result of either exclusion or active rejection." (Kafka, 2020)

How?

"Other artists and designers— including New York bad-boy painter Jean- Michel Basquiat, architect Peter Cook of Archigram, and Manchester's "cathedral of rave" creator Ben Kelly— saw the dance floor as a more subversive setting: one where boundaries could be blurred and thresholds crossed, where partying and politics could be woven together in the dark to channel a cultural revolution." (Bucknell, 2018)

By **imagining** and **exploring** other potential worlds

By **escaping** the from 'reality'

'It is easier to imagine the end of the world, than to imagine the end of capitalism.' (Žižek & Jameson, 2009)

Role of architecture?

(How can architecture contribute to the imaginative ideologies of club culture?)

Design Guidelines (Concepts)

Creating ambiguous spaces and forms which are open for interpretation (= stimulating imagination)

Blocking the 'outside world' and creating a 'world on it's own' (= escaping reality)

Creating a place where one can wander and 'get lost' (= stimulating exploration)

Programme (Design Brief)

Motto: 'Imagine by night, realise by day'
Night-programme: Nighclubs ('rave-spaces')
Day-programme: Spaces for making and learning (to build new futures)

"Beyond the dance floor itself, the whole experience of clubbing is an intimately choreographed interplay of control and abandon, stillness and release, waiting and arrival—all mediated by architectural elements such as facades, walls, doors, stairways, corridors, and rooms."(Kafka, 2020)

"...escapist architecture: spaces for music, theatre, installations, concerts, debates and experimentation. These [Mach 2 and Space Electronique] were places where the theories behind radical architecture—based on a reconception of the relationship between mankind, nature and technology—could develop. They were a type of incubator where escape was made possible through the imagining of other potential worlds." (Treppiedi, 2016)

"Dance music is essentially punk in its ethos. It's about being yourself, finding new ways of doing things that work for your peer group, and challenging existing conventions." (Beaumont, (2016)

"Nightlife is like an angel investor in pop culture, silently incubating grassroots movements and social moments, and since the first iterations of the disco, clubs have been a breeding ground for cultural experimentation." (Codrea-Rado, 2019)

Bibliography club culture research:

Beaumont, D., (2012), Quoted by: O'Leary, S. *Why Nightlife Matters in Brexit Britain, Now More Than Ever.* Source: https://www.huckmag.com/art-and-culture/nightlife-matters/

Bucknell, A., (2018), *The Designers who made Disco.* Source: https://metropolismag.com/viewpoints/night-fever-disco-vitra-exhibition/

Burial, (2012), Interviewed by: Fisher, M. *Burial: Unedited Transcript.* Source: https://www.thewire.co.uk/in-writing/interviews/burial_unedited-transcript

Codrea-Rado, A., (2019), *Music, Fashion and Town Planning: How Nightclubs Change the World.* Source: https://www.theguardian.com/music/2019/mar/18/nightclubs-influence-on-culture-drugs-town-planning-architecture

Kafka, G., (2020), *How Architecture Transforms the Clubbing Experience.* Source: https://www.electronicbeats.net/the-influence-of-club-architecture-berghain-b018/

Smith, M., (2017), *When Activism and 90s Rave Culture Were Caught on Film.* Source: https://www.anothermag.com/art-photography/9852/when-activism-and-90s-rave-culture-were-caught-on-film

Reynolds, S., (2014), Cited by: Fisher, M., *Mark Fisher : The Slow Cancellation Of The Future.* Watched on 09-11-2021. Retrieved from: https://www.youtube.com/watch?v=aCgkLICTskQ&t=725s&ab_channel=pmilat

Treppiedi, E. Z., (2016), *Notte Italiana: Escapist Architecture and Radical Discos.* Source: https://archive.ica.art/bulletin/notte-italiana-escapist-archictecture-and-radical-discos/

Wilkinson, T., (2020), *Typology: Nightclub.* Source: https://www.architectural-review.com/essays/typology/typology-nightclub

Žižek, J., Jameson, F., (2009), Quoted by: Fisher, M., *Capitalist Realism: Is There No Alternative?.*

C. Design Brief

	Nett m2	Nett area	Gross area
Music Venues			
Nightclub 1 = Restaurant	300m2	24%	
Dancefloor = Dining area	200m2	16%	
Rest space / Smoking area = Cafe	50m2	4%	
Bar	20m2	1.5%	
Kitchen	30m2	2.5%	
Nightclub 2 = Learning	220m2	17.5%	
Dancefloor = Lecture hall	150m2	12%	
Rest space / Smoking area = Classroom	50m2	4%	
Bar	20m2	1.5%	
Nightclub 3 = Making	220m2	17.5	
Dancefloor = Atelier	150m2	12%	
Rest space / Smoking area = Silent workspace	50m2	4%	
Bar	20m2	1.5%	
Support			
Restrooms	40m2 (8n+8u)	3%	
Storage	50m2	4%	
Dressing rooms	40m2	3%	
Technical space	125m2	10%	
First aid	15m2	1%	
Main Entrance Hall			
Cassier	10m2	1%	
Foyer	75m2	6%	
Wardrobe = Shop	75m2	6%	
Office = crew area	100m2	7%	
Total (nett)	**1270m2**	**100%**	
Unassigned areas			
Bycicle Parking	500m2 (400b)		17%
Entrance square / Waiting line	250m2		8%
Leftover exterior space ('undefined space')	990m2		33%
Total (gross)	**3000m2**	**42%**	**58%**

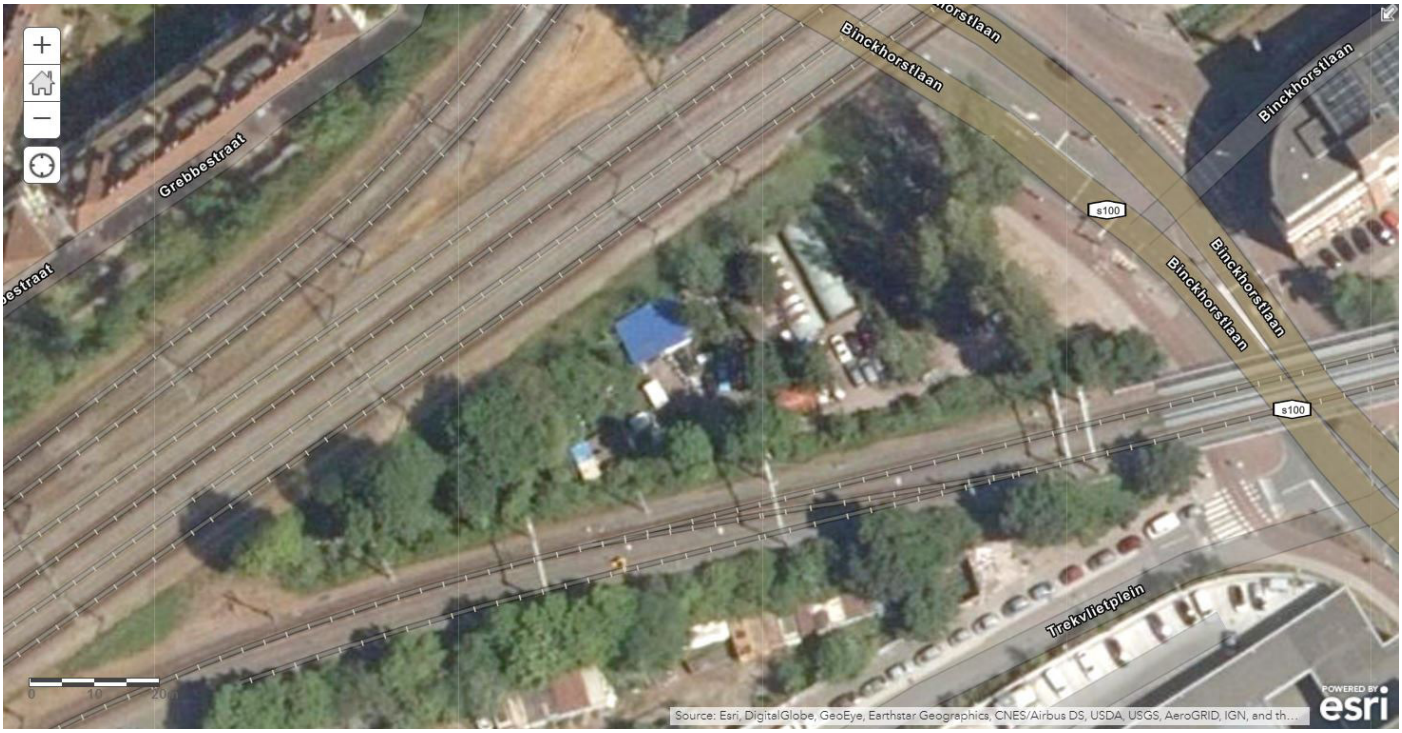
D1. Individual Research

Site Research, Case Studies & Form Studies

SITE LOCATION



SATELLITE PHOTOS









SITE PICTURES












SITE PICTURES









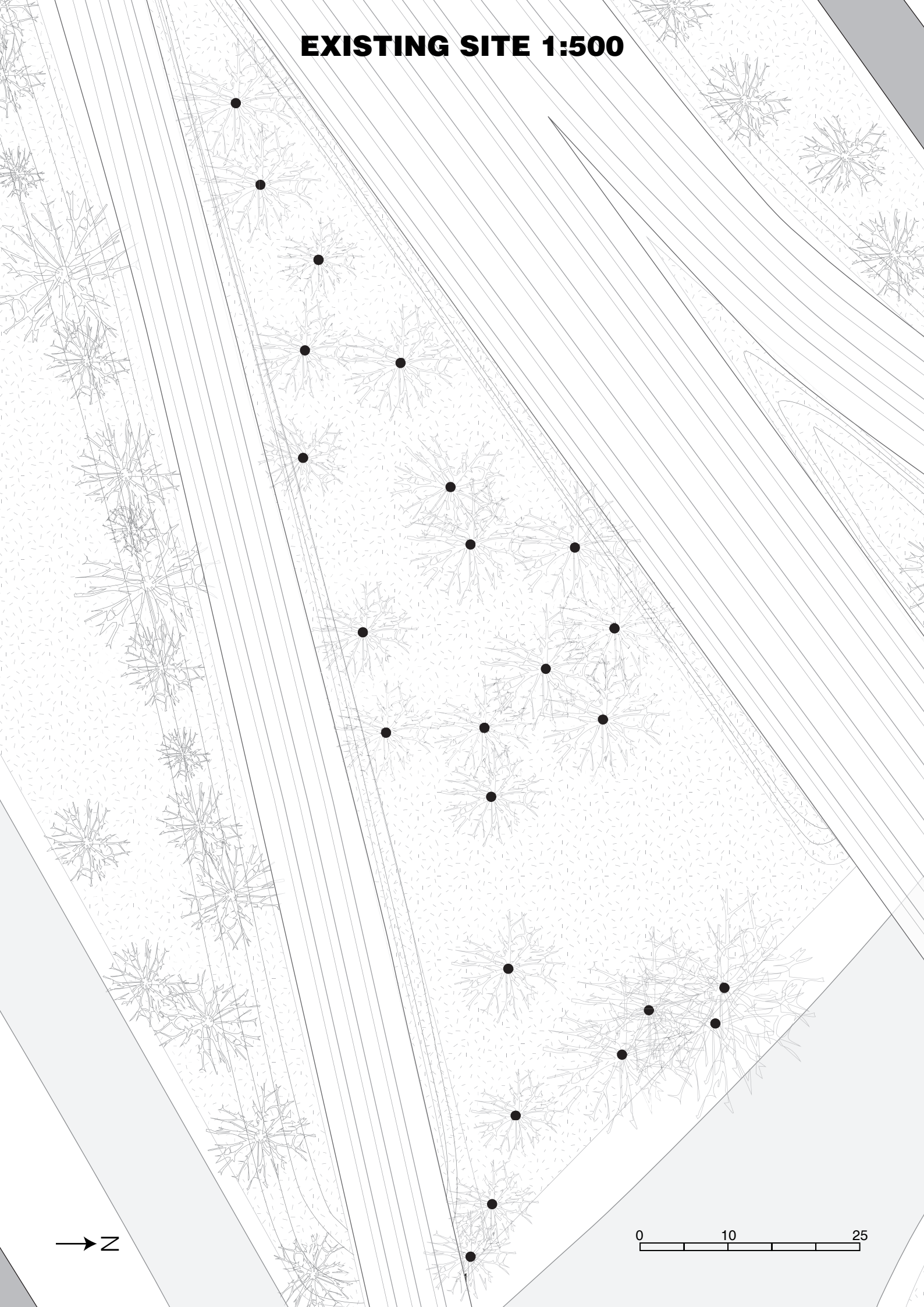




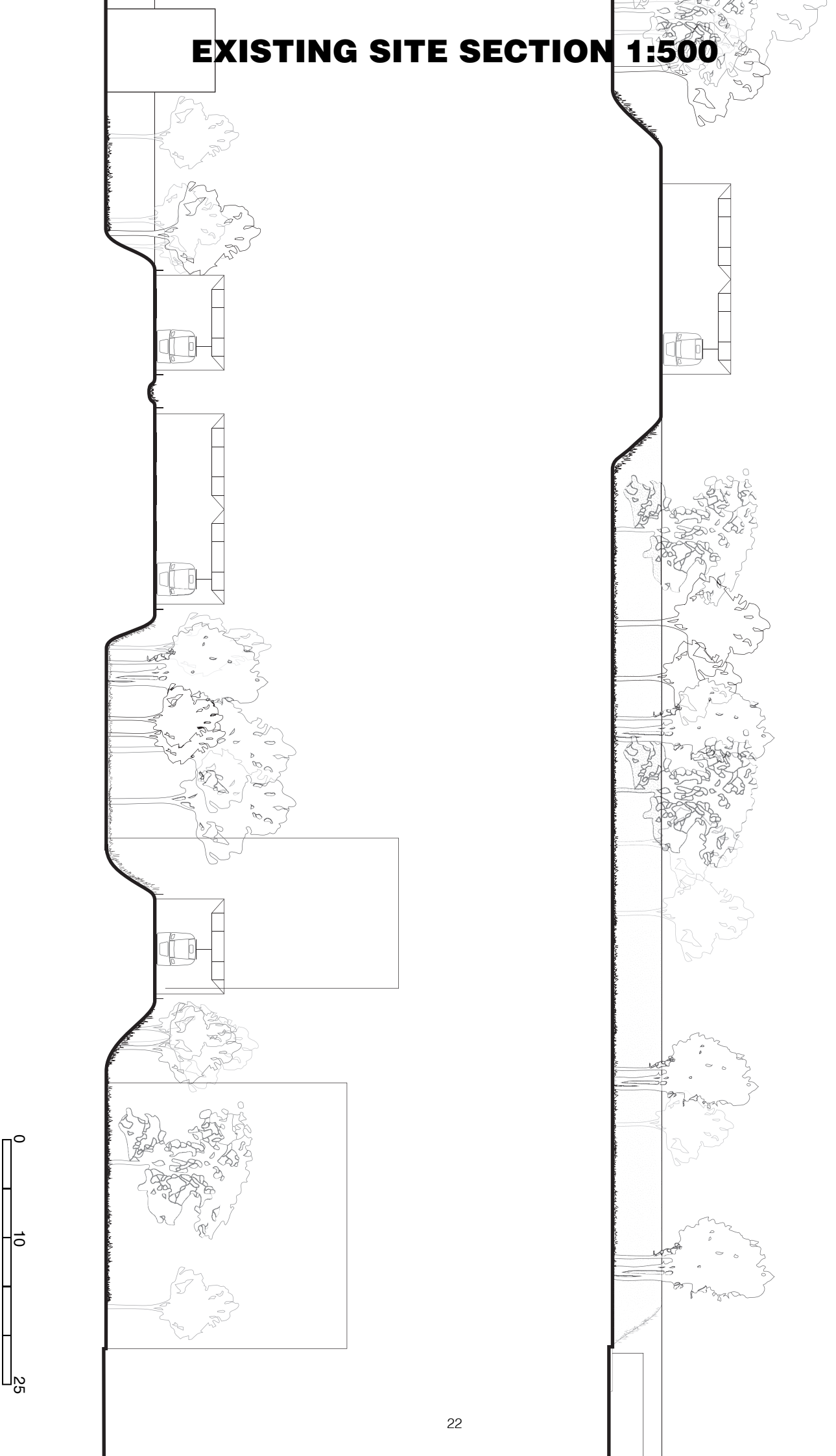
EXISTING SITE 1:1000



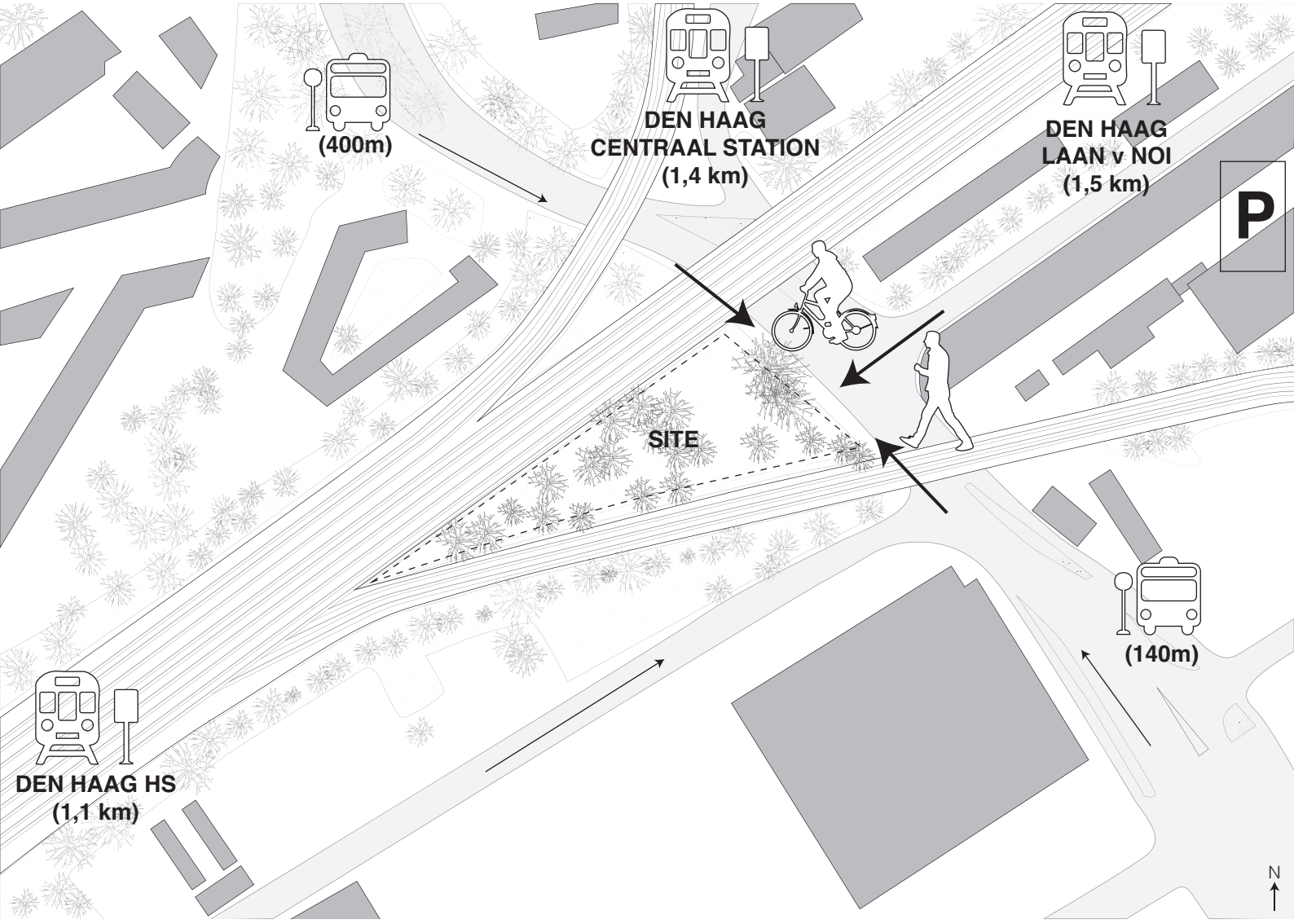
EXISTING SITE 1:500



EXISTING SITE SECTION 1:500



SITE APPROACH ANALYSIS 1:2000

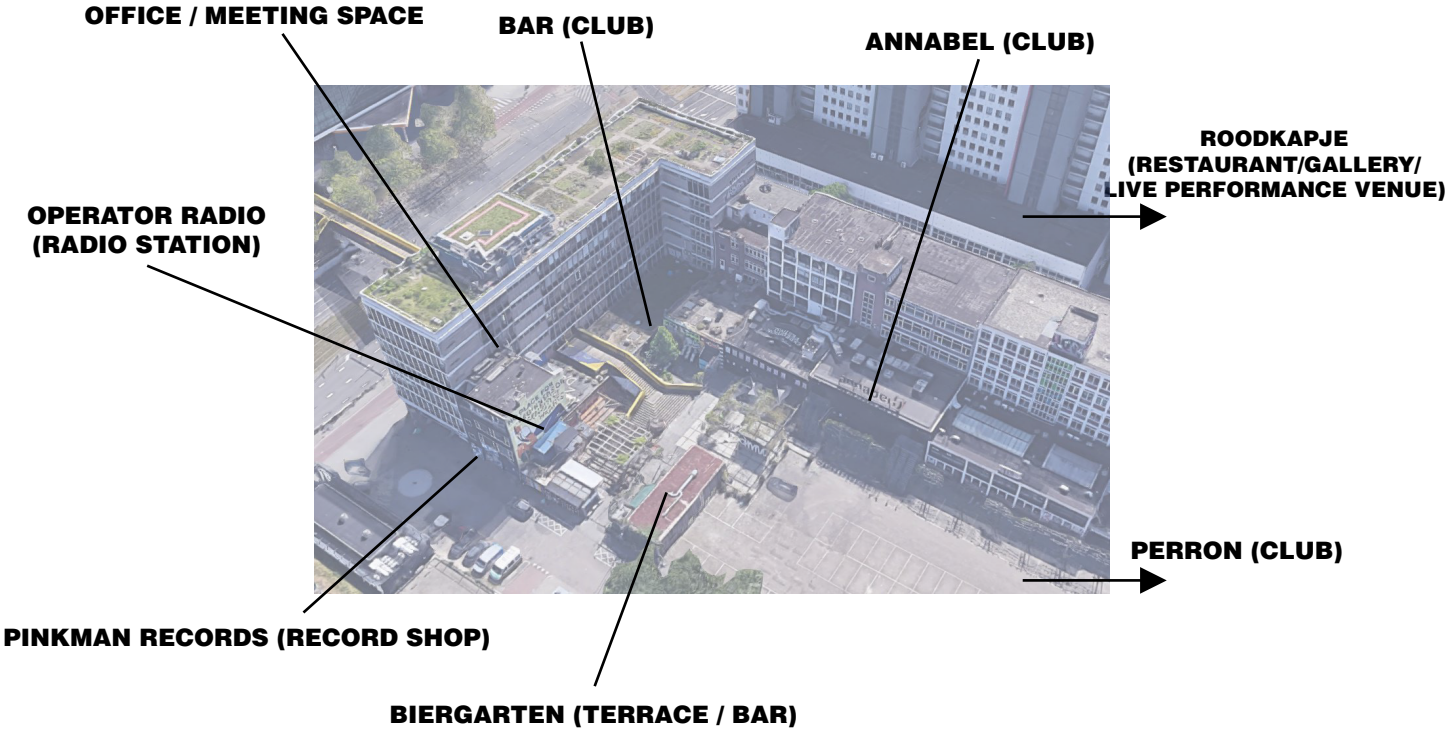


CASE STUDY: CULTURAL HUB (LUCHTSINGEL), ROTTERDAM)

(ROUTING & PROGRAMME)



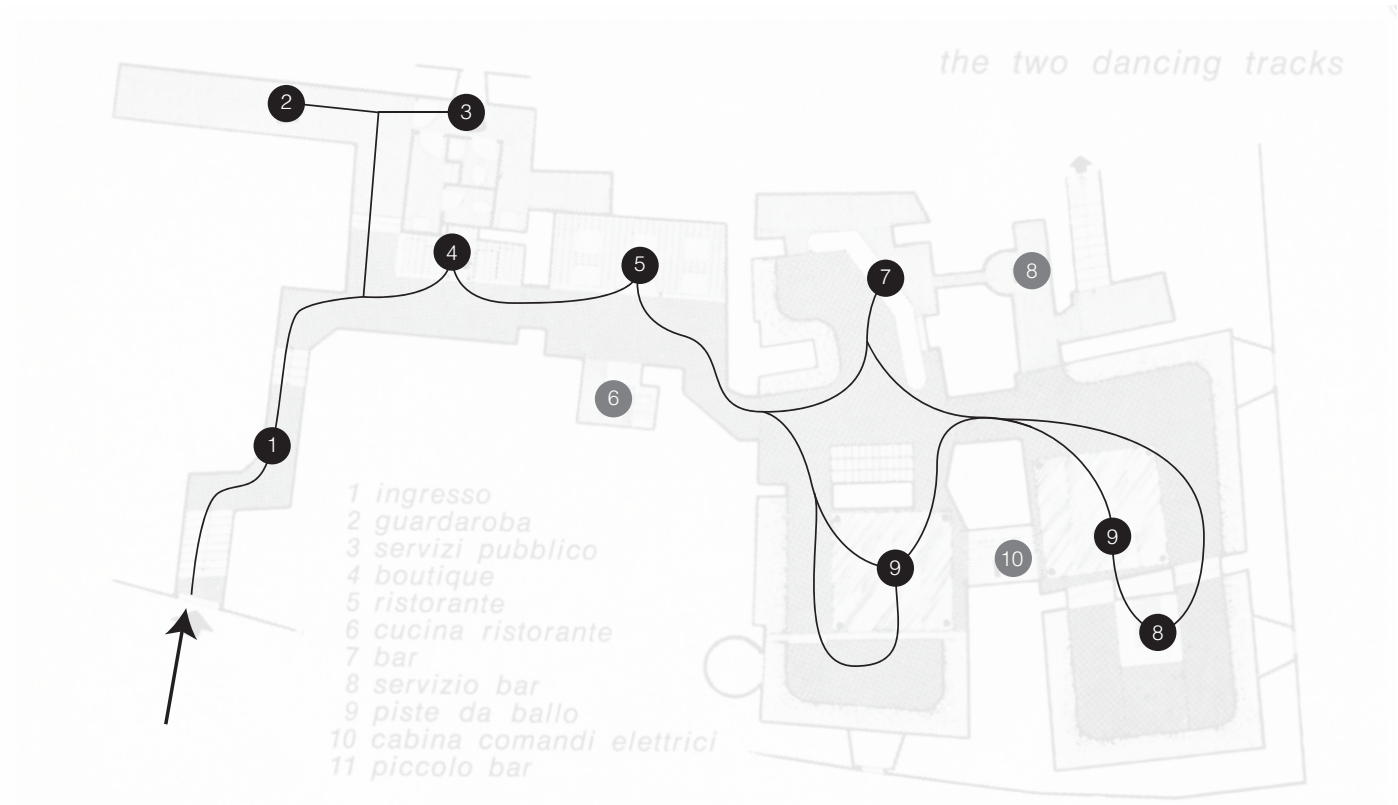
Cultural hub at the entrance of the Luchtsingel in Rotterdam. Containing of various programmes as nightclubs, bars, art spaces and a radio station. (ZUS Architects, 2014. Source: https://zus.cc/projects/luchtsingel-rotterdam)



CASE STUDY: MACH2, SUPERSTUDIO
(ROUTING & PROGRAMME)

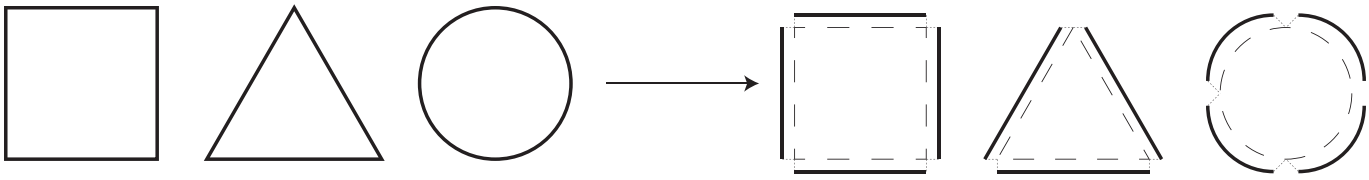


MACH2 Nightclub by SUPERSTUDIO, 1967 (Notte Italiana, 1996. Source: http://www.notteitaliana.eu/persone/piero-frassinelli/)



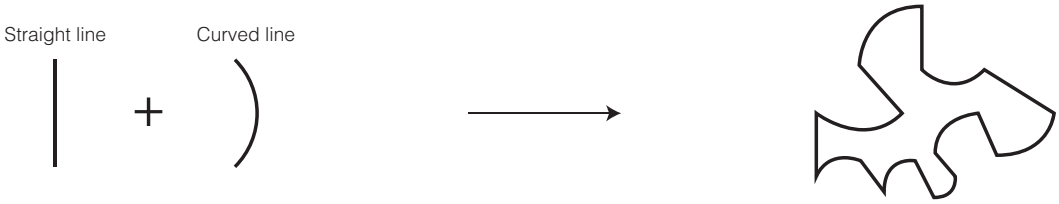
1: Entrance
2: Wardrobe
3: Public Toilets
4: Shop
5: Restaurant
6: Kitchen
7: Bar
8: Bar services
9: Dance floors
10: Technical space

FORM STUDIES: DRAWINGS



Basic geometries (forms)

Deconstructed geometries (Built up out of lines + arcs)

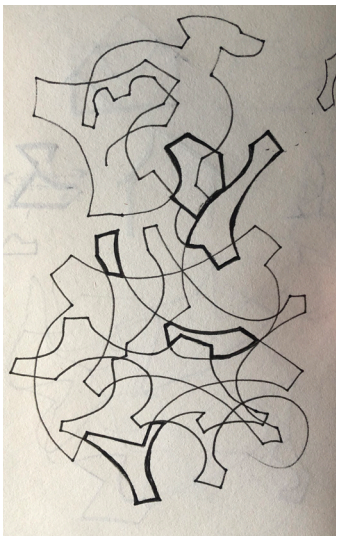


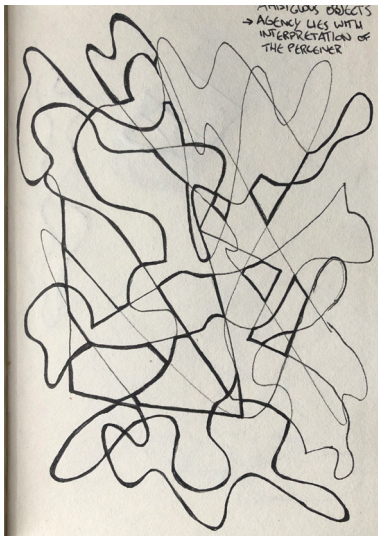
Elements of forms: straight lines and arcs

Line + Arc drawing -> reconstructed geometries,
resulting in ambiguous forms (open for interpretation)

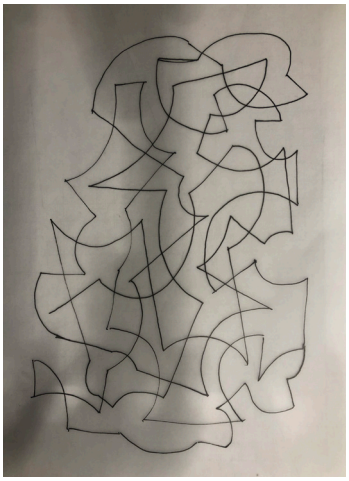
Creating ambiguous forms by reconstructing geometries.

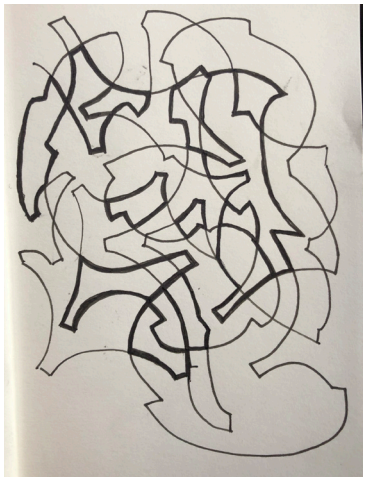
STRAIGHT LINE - CURVE DRAWINGS





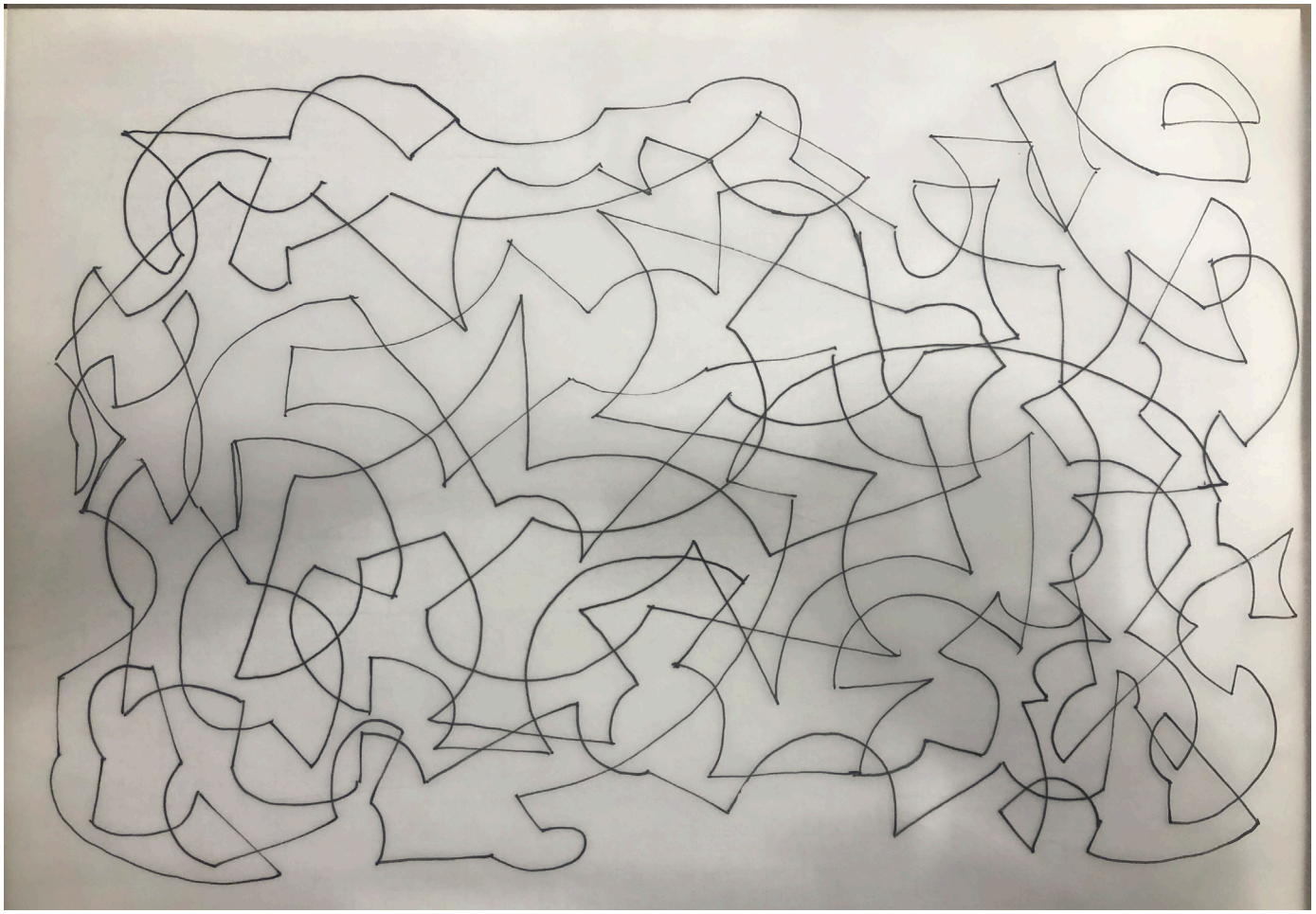




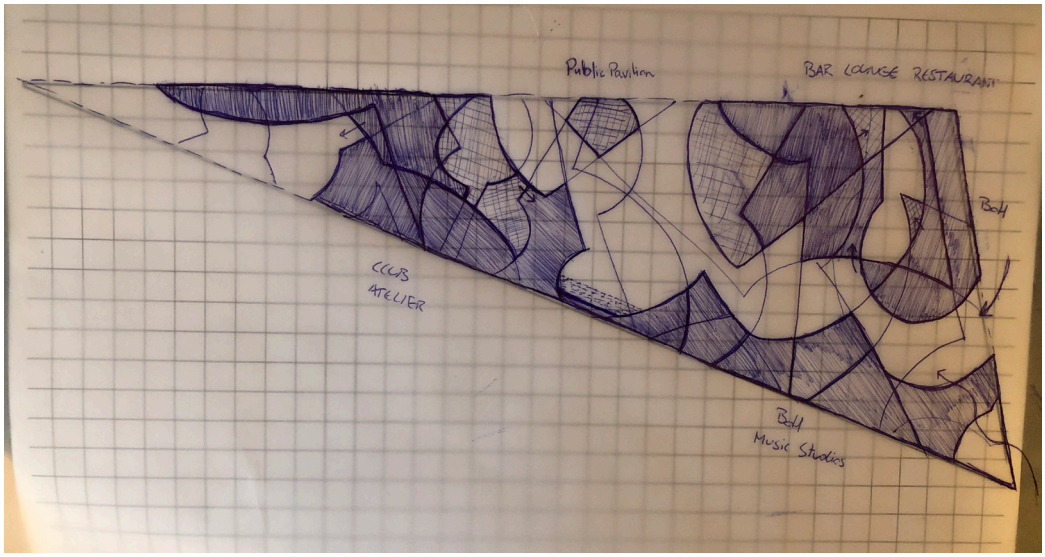


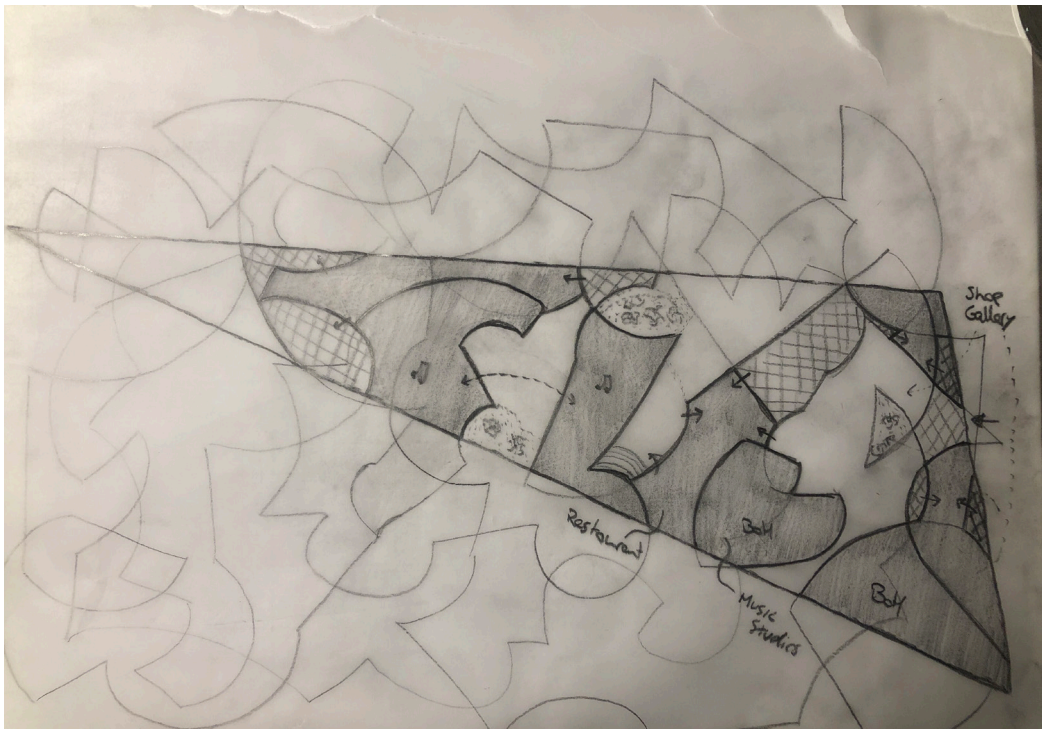


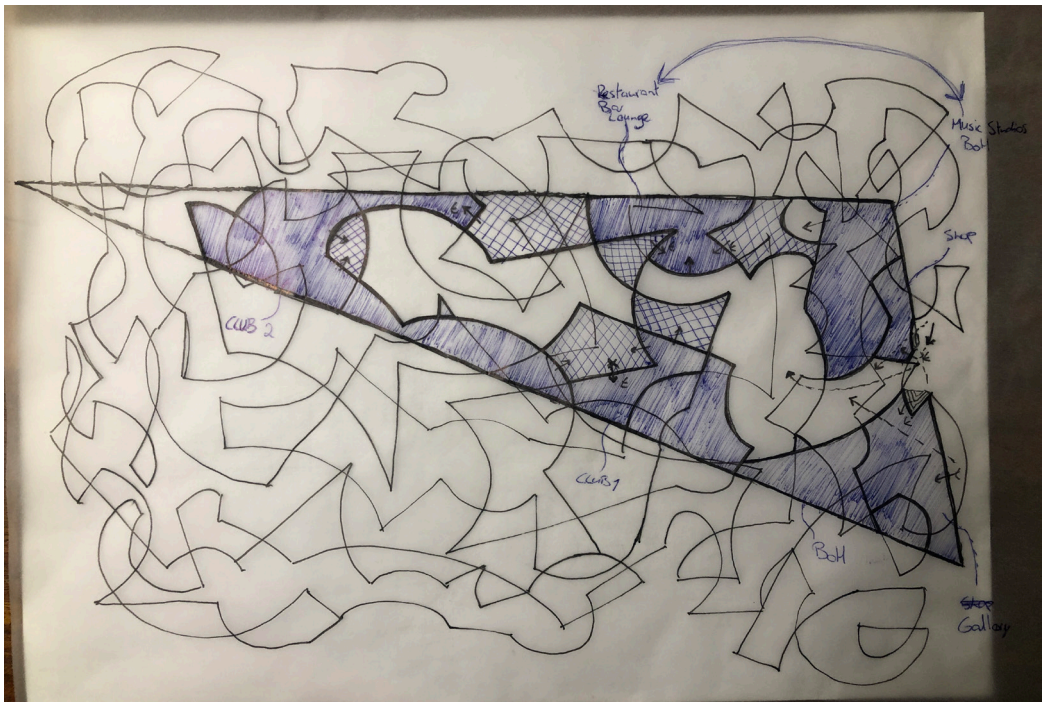




FROM PATTERN TO PLAN







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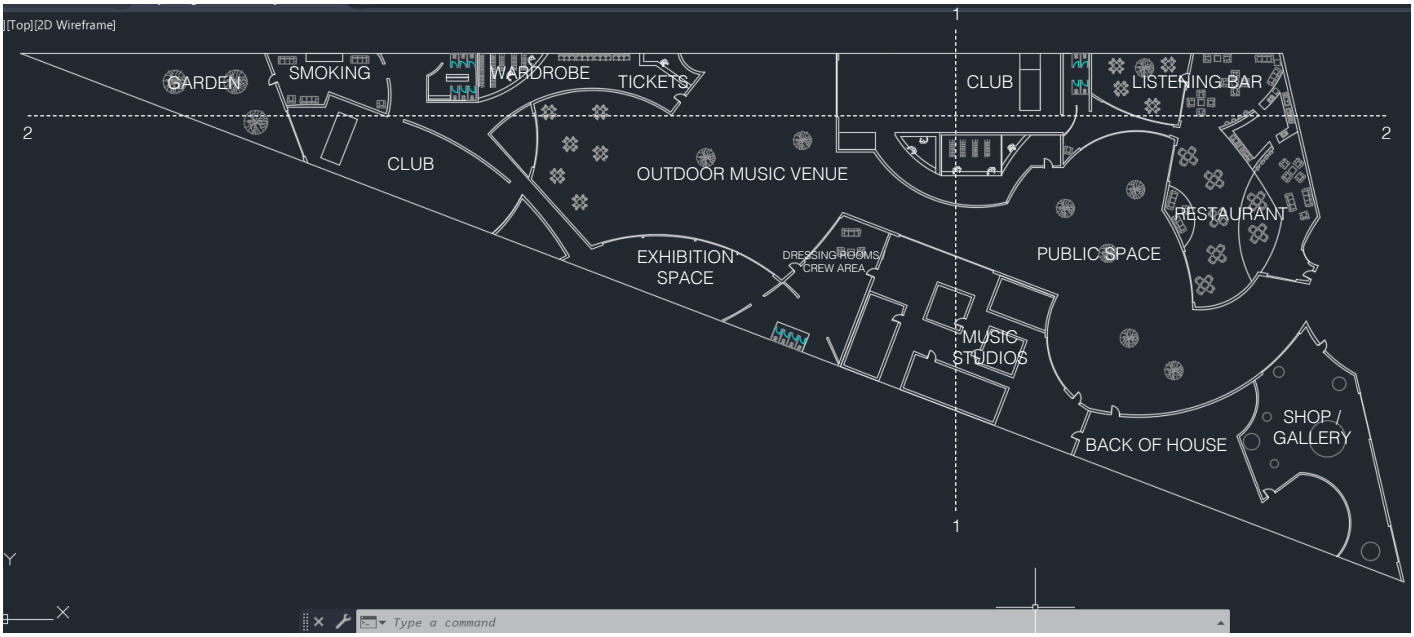
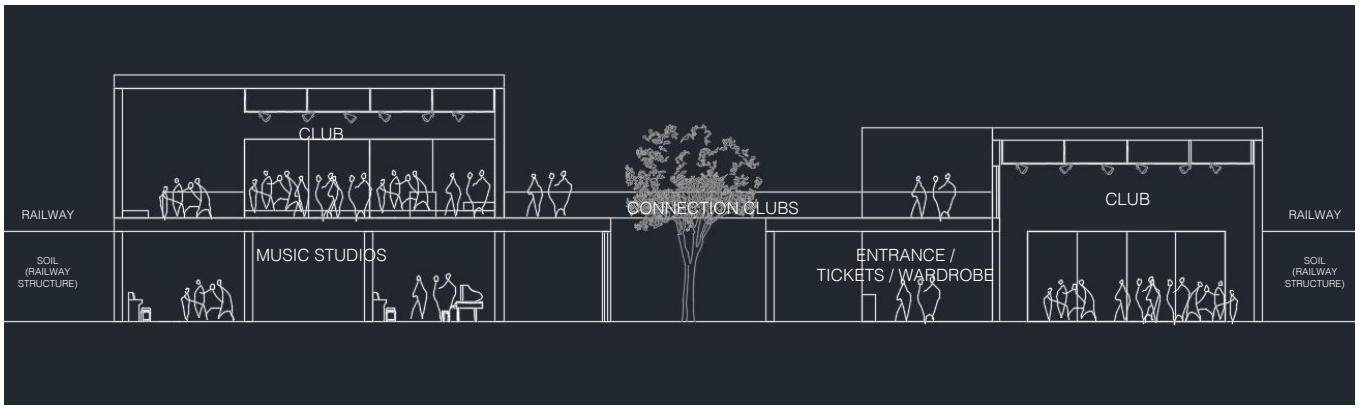
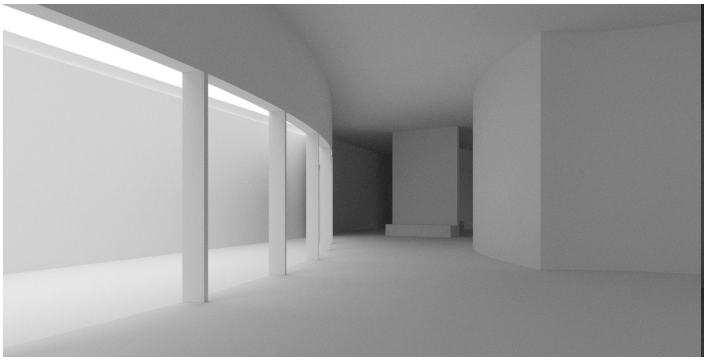
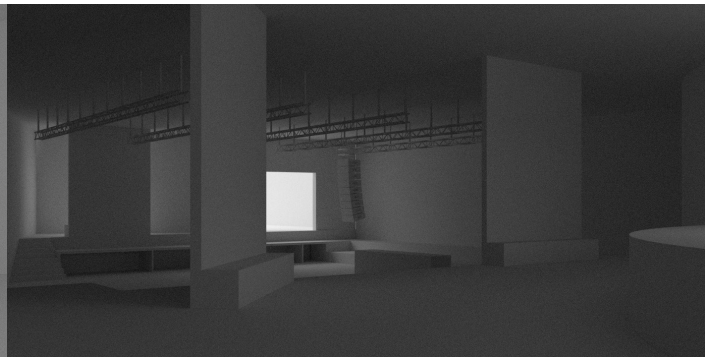


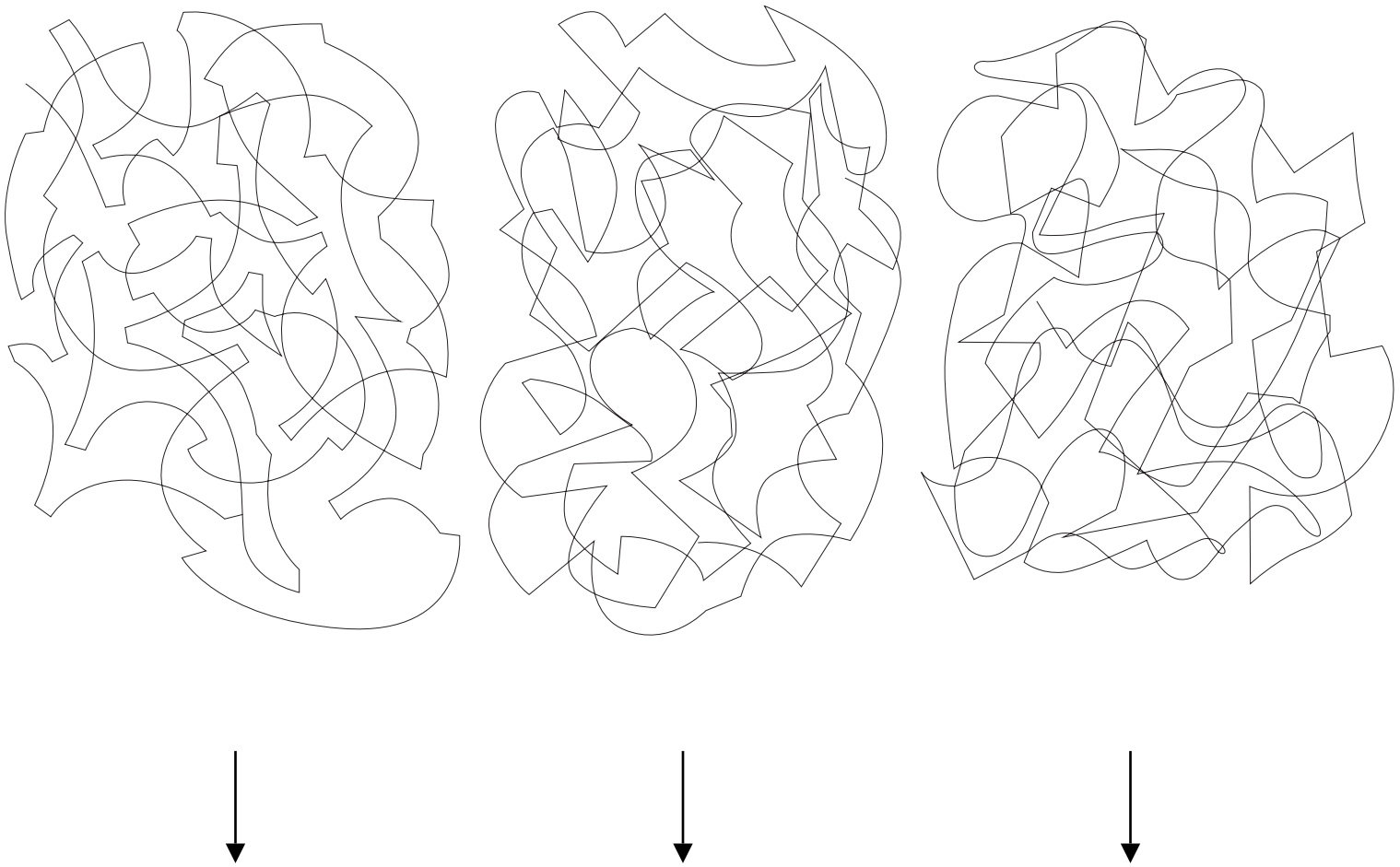








EXPLORING FORMS IN DRAWINGS



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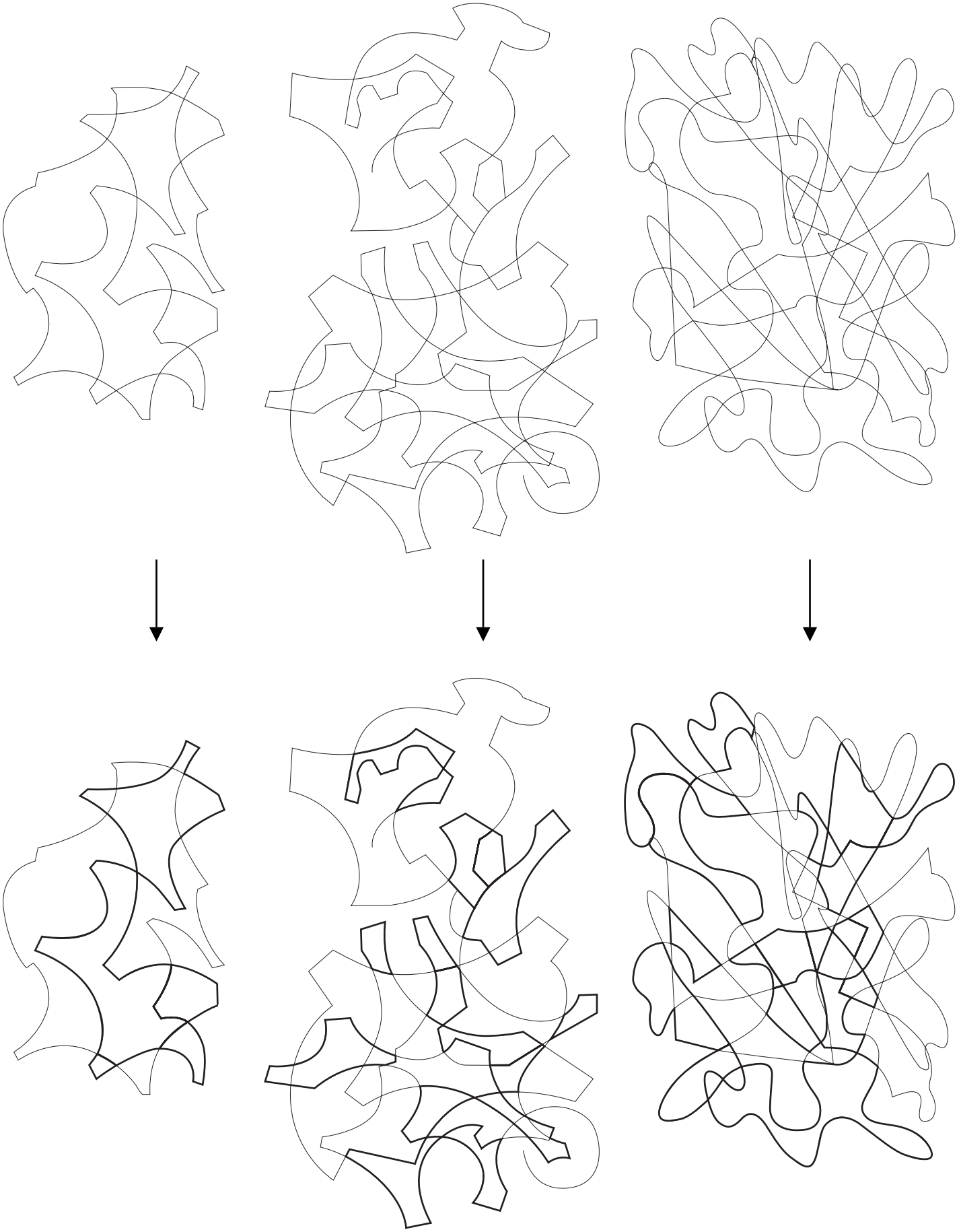

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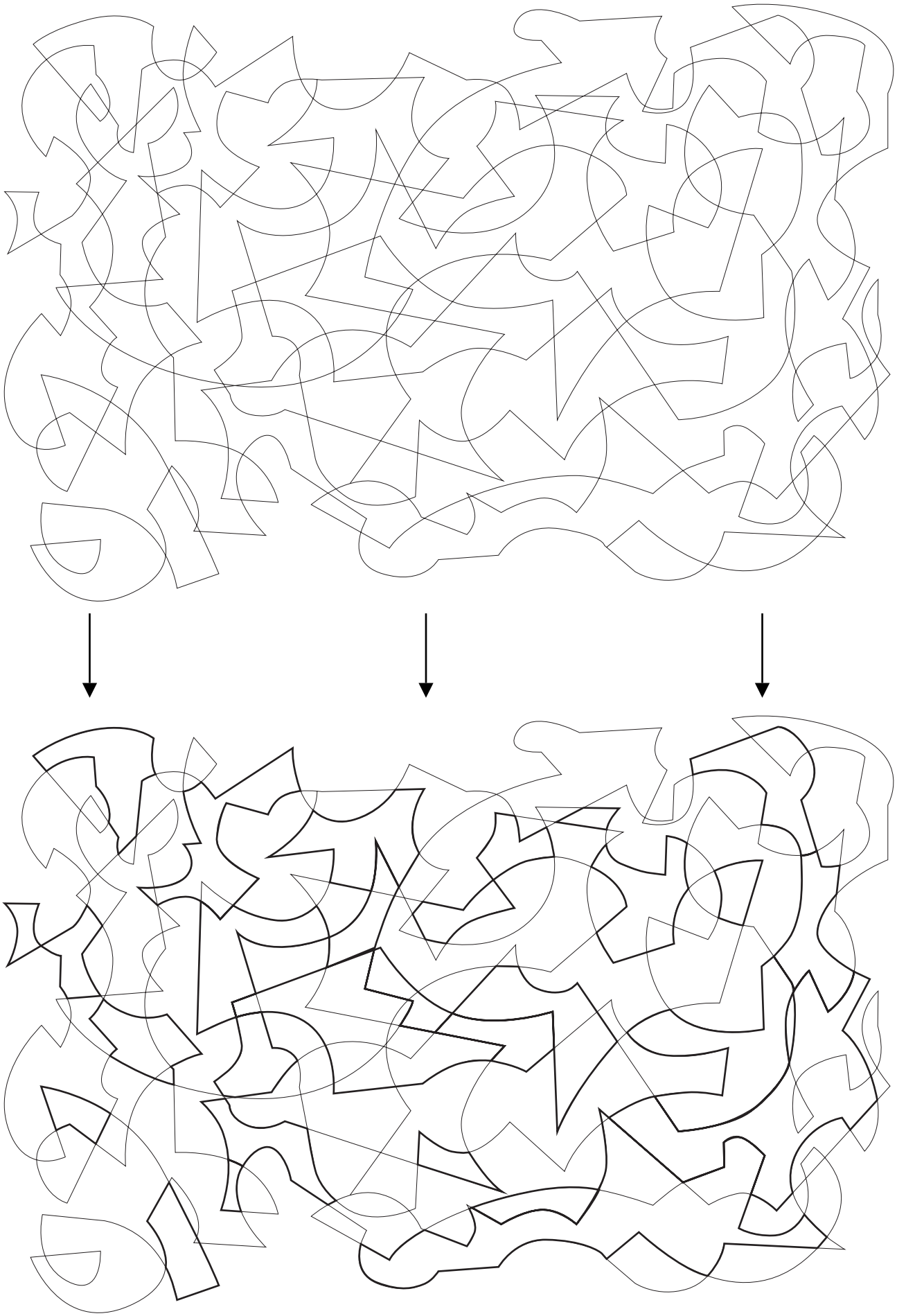
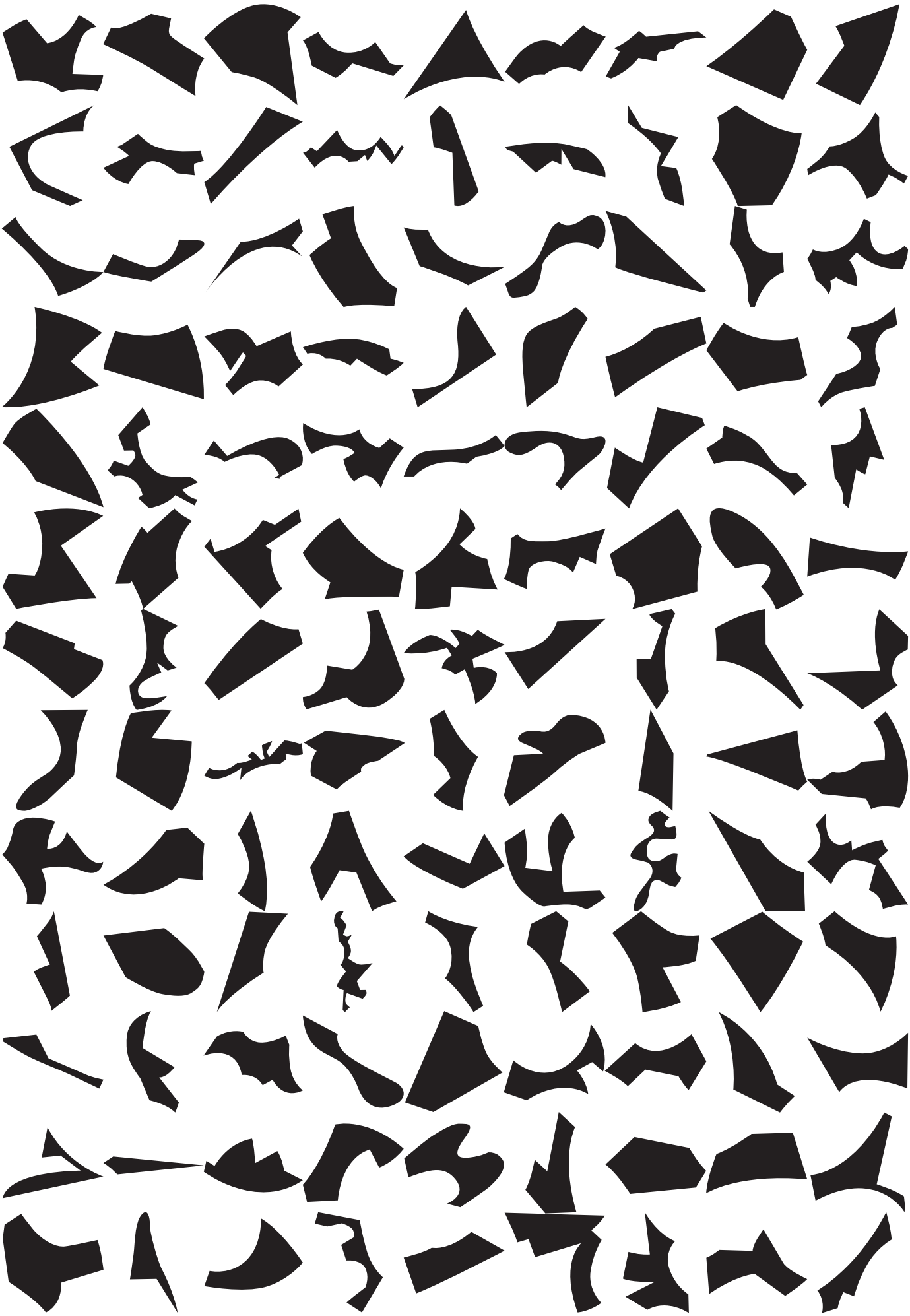


FORM CATALOGUE



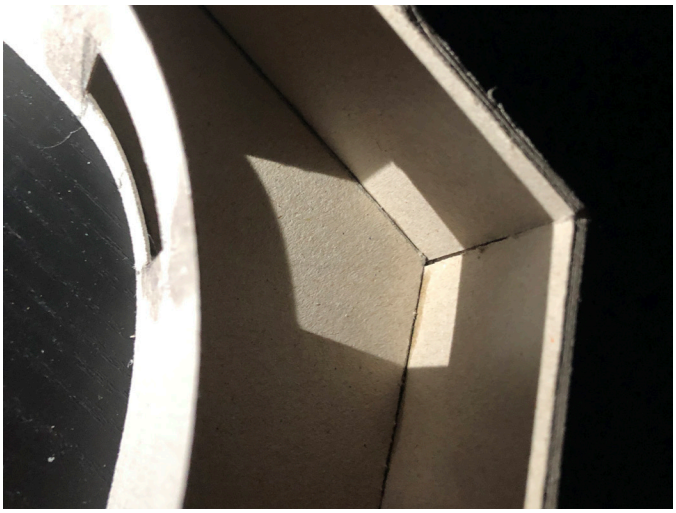
FORM STUDIES: MODELS



EXPLORING SPATIAL CONDITIONS OF FORMS













EXPLORING SPATIAL CONDITIONS OF FORMS







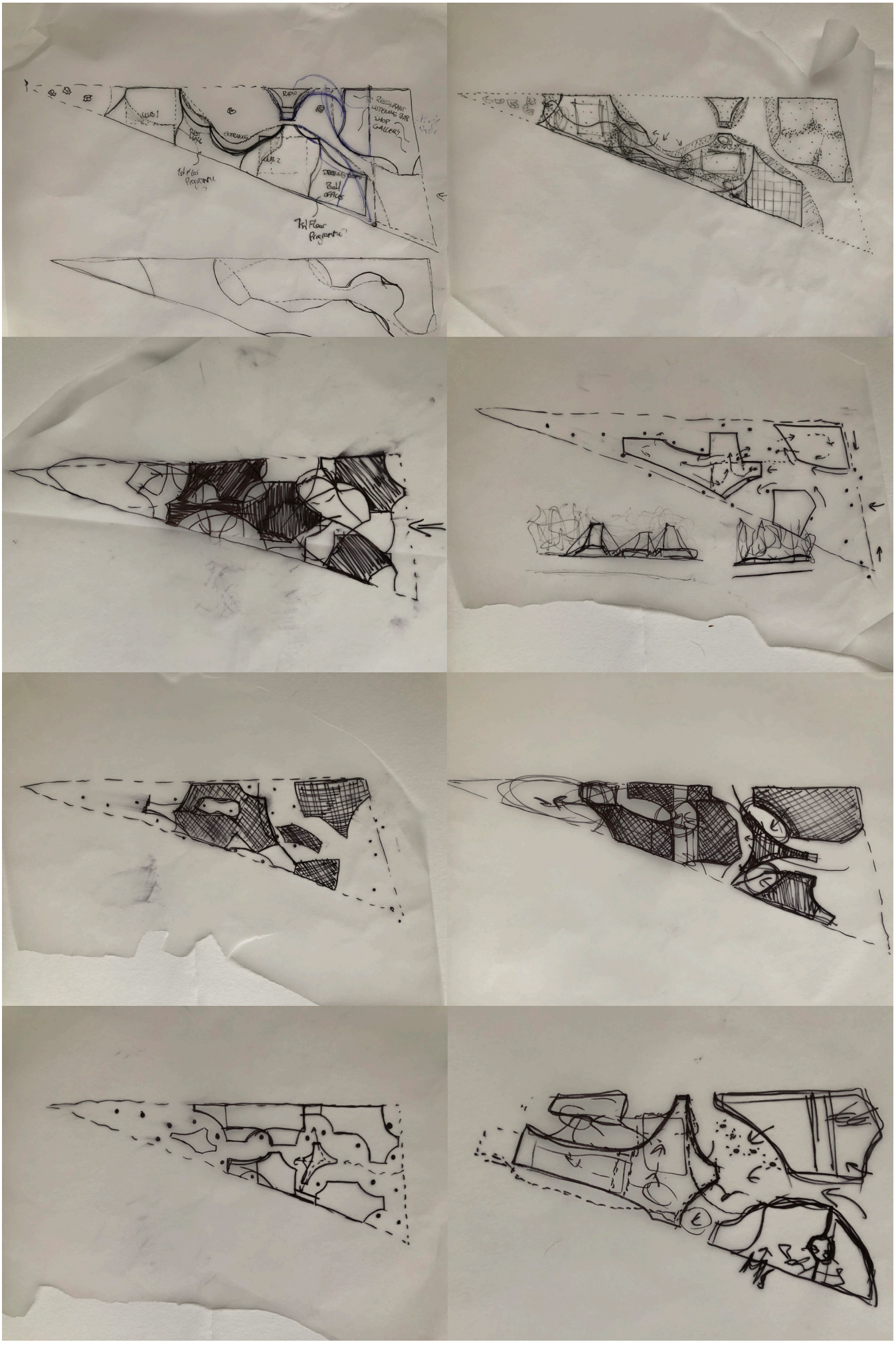






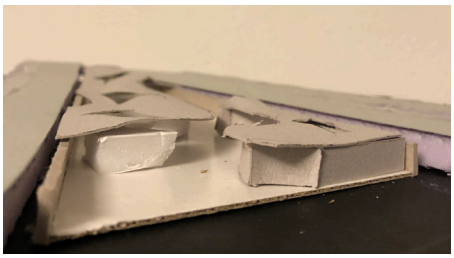
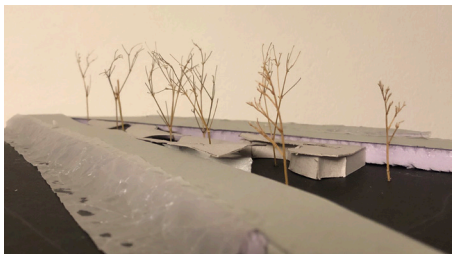
D2 DESIGN JOURNAL

PLAN PROCESS SKETCHES

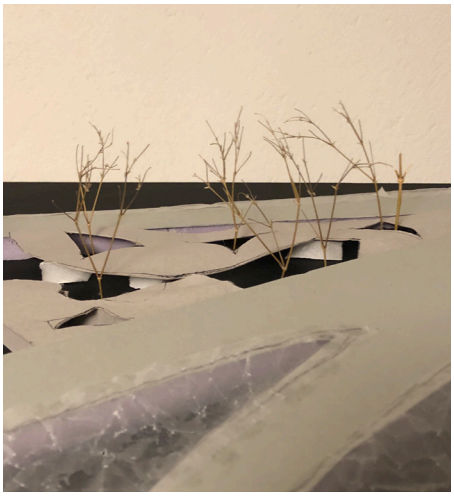


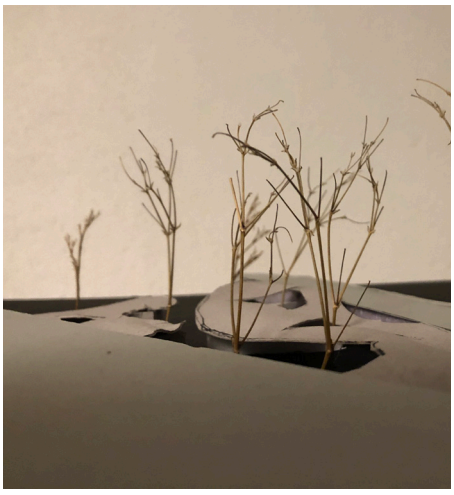
BUILDING FORM MODEL STUDIES



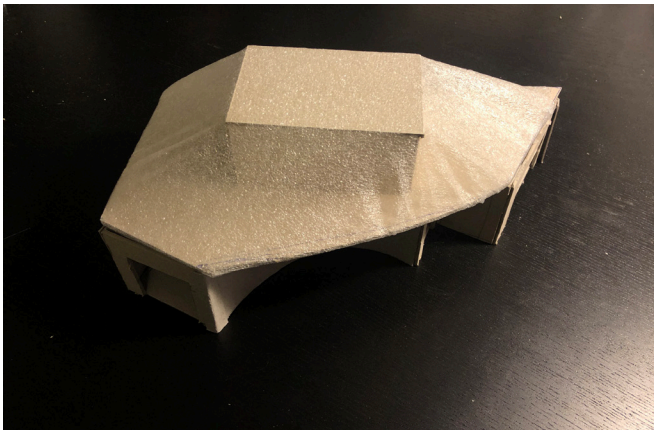




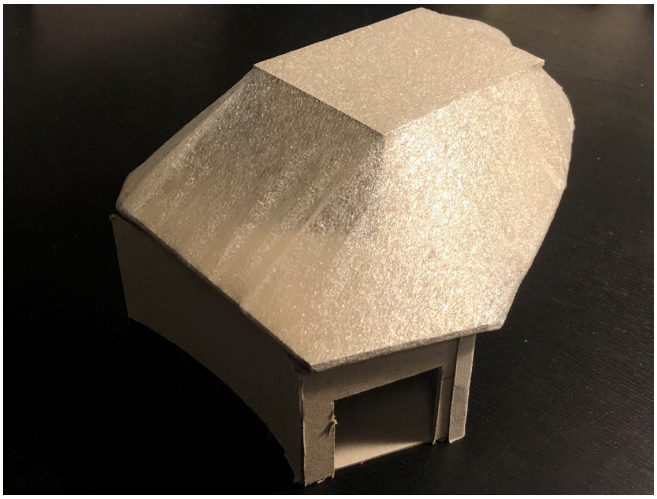


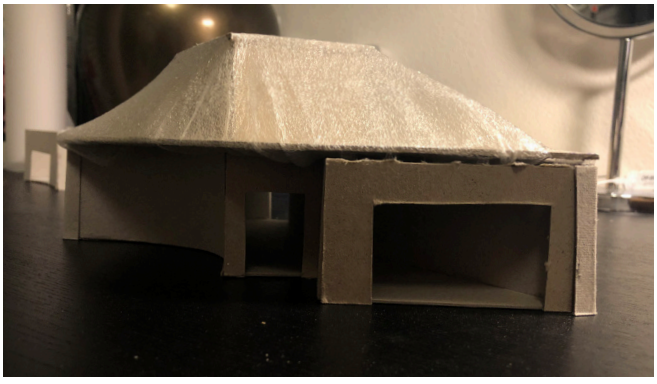


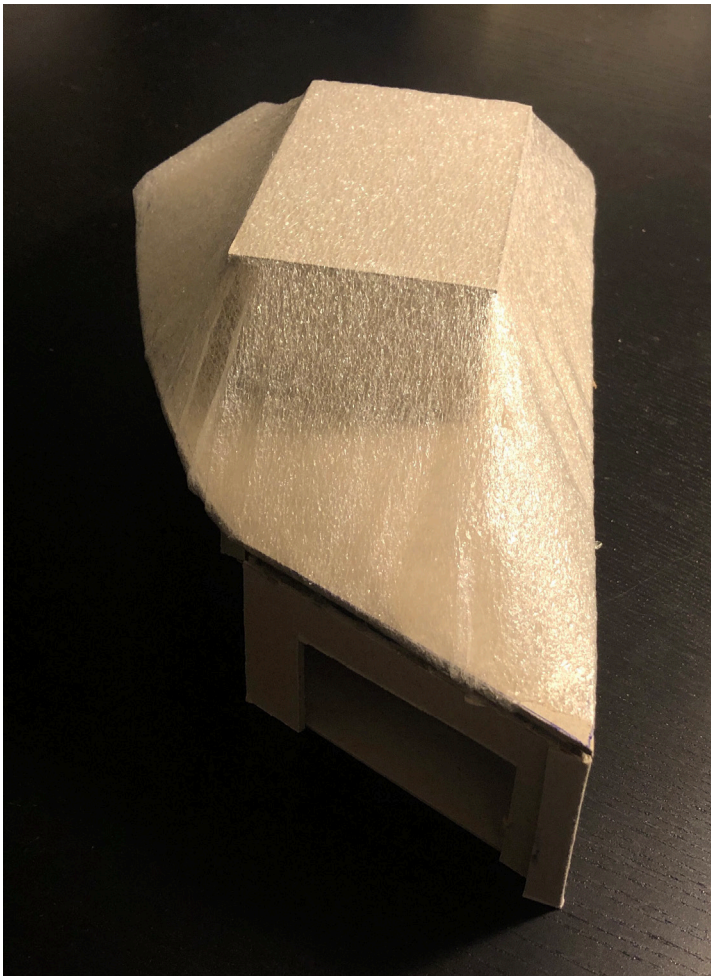



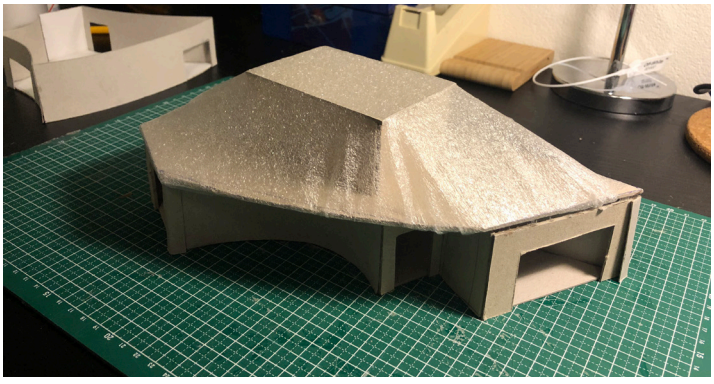
BUILDING FORM MODEL STUDIES











E. Schematic Design

E. Schematic Design

Role of architecture?

(How can architecture contribute to the imaginative

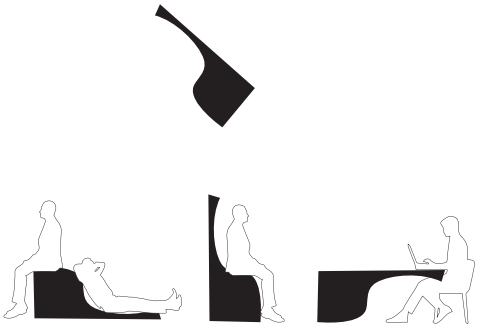
Design Guidelines (Concepts)

1
Creating ambiguous spaces and forms which are open for interpretation (= stimulating imagination)

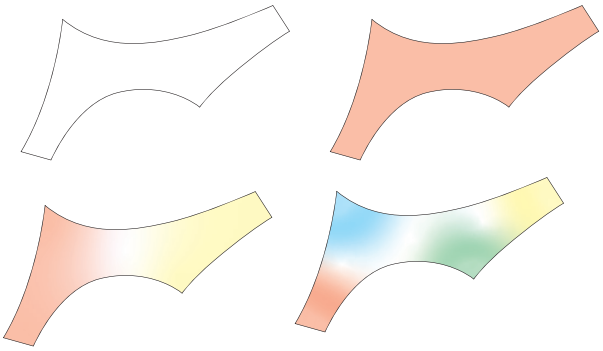
3
Blocking the 'outside world' and creating a 'world on it's own' (= escaping reality)

2
Creating a place where one can wander and 'get lost' (= stimulating exploration)

1

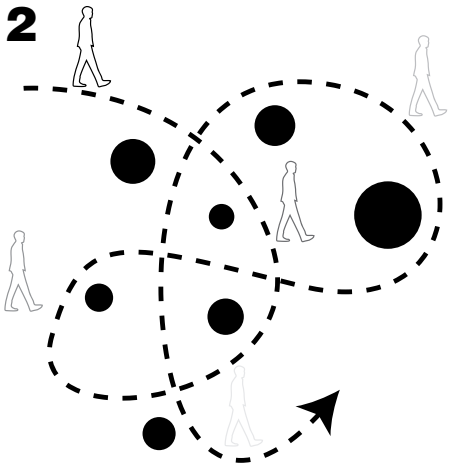


Ambiguity in form



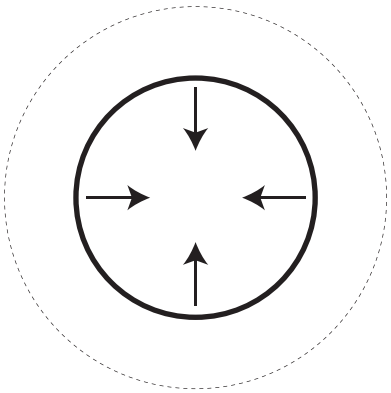
Ambiguity in space

2



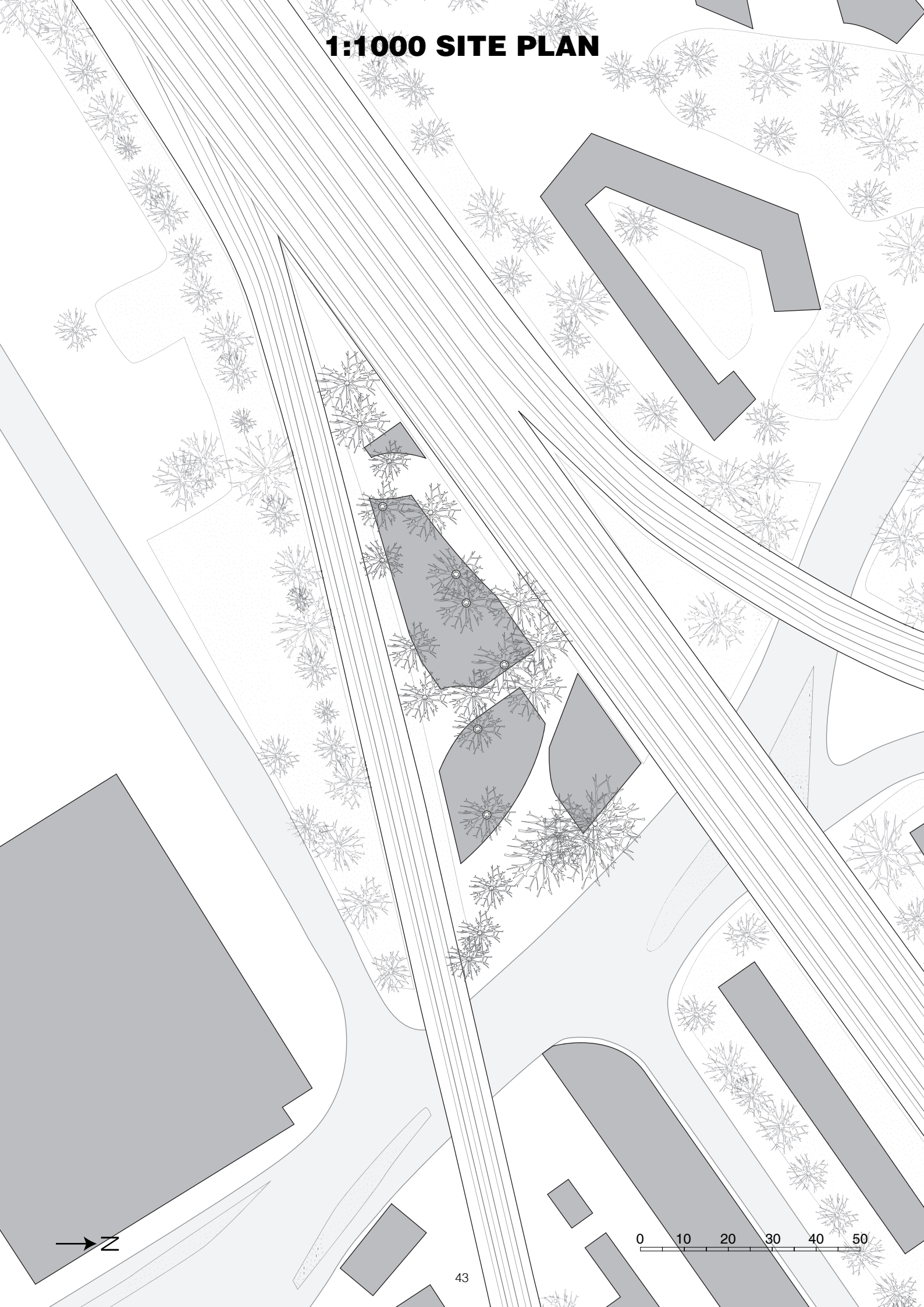
'Exploring'

3

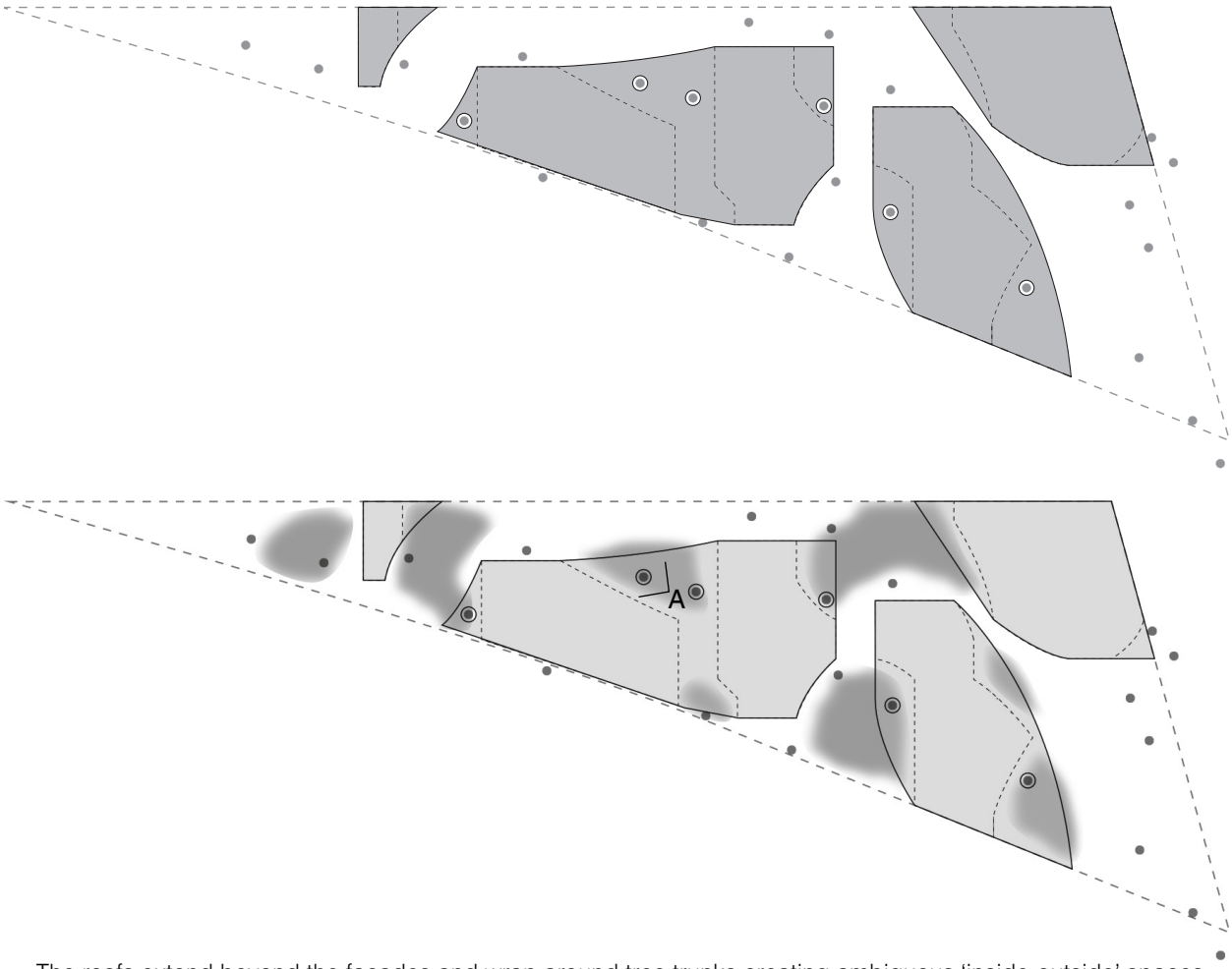


'Escaping'

1:1000 SITE PLAN



ROOF FORMS & COVERED EXTERIOR SPACES



The roofs extend beyond the facades and wrap around tree trunks creating ambiguous ‘inside-outside’ spaces.



View A. Perspective of covered exterior space.

1:1000 NOLLI PLAN



GROUNDFLOOR PLAN 1:500



1: Main entrance hall
2: Shop / Wardrobe
3: 'Backstage'
4: Entrance clubs
5: Restauratn / Club
6: Kitchen
7: Educational space / Club
8: Atelier / Club
9: Radio
10: Office space / Crew area
11: Music studios

N

0 10 25

1ST FLOOR PLAN 1:500



1: Main entrance hall
2: Shop / Wardrobe
3: 'Backstage'
4: Entrance clubs
5: Restauratn / Club
6: Kitchen
7: Educational space / Club
8: Atelier / Club
9: Radio
10: Office space / Crew area
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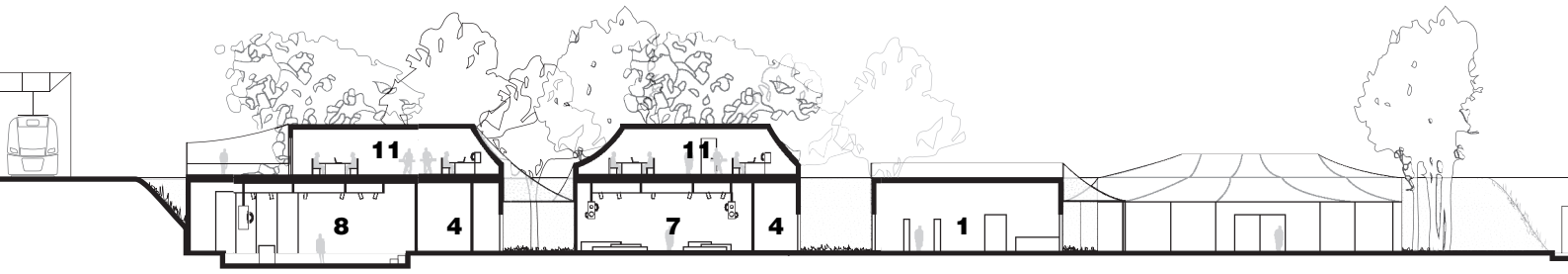
N

0 10 25

SECTIONS 1:500



Section 1

0 10 25

1: Main entrance hall
2: Shop / Wardrobe
3: 'Backstage'
4: Entrance clubs
5: Restaurant / Club
6: Kitchen
7: Educational space / Club
8: Atelier / Club
9: Radio
10: Office space / Crew area
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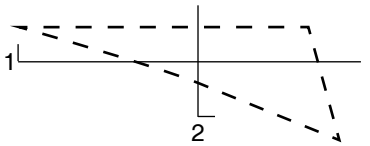
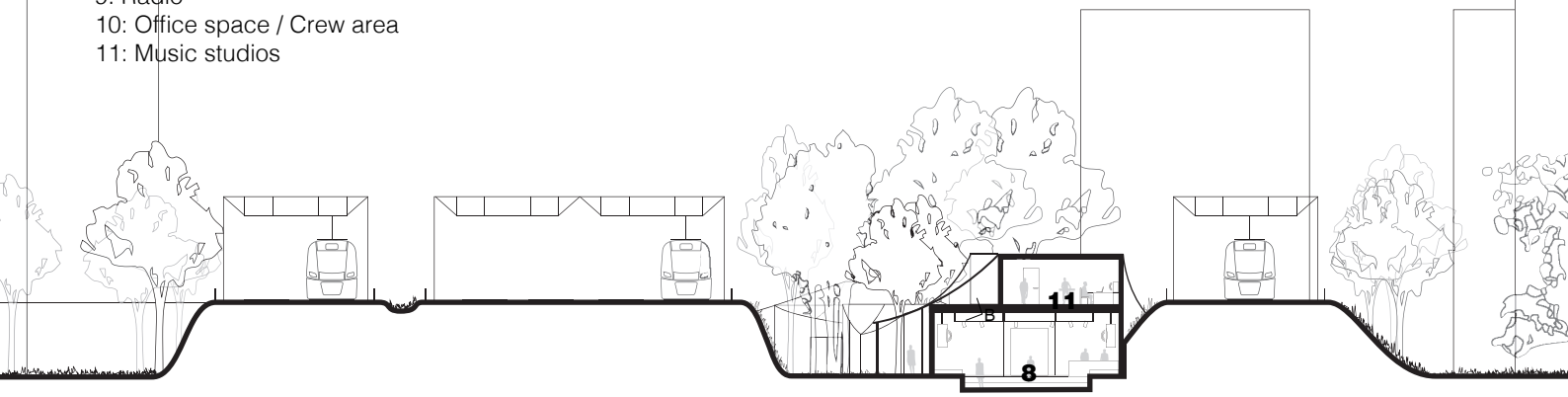
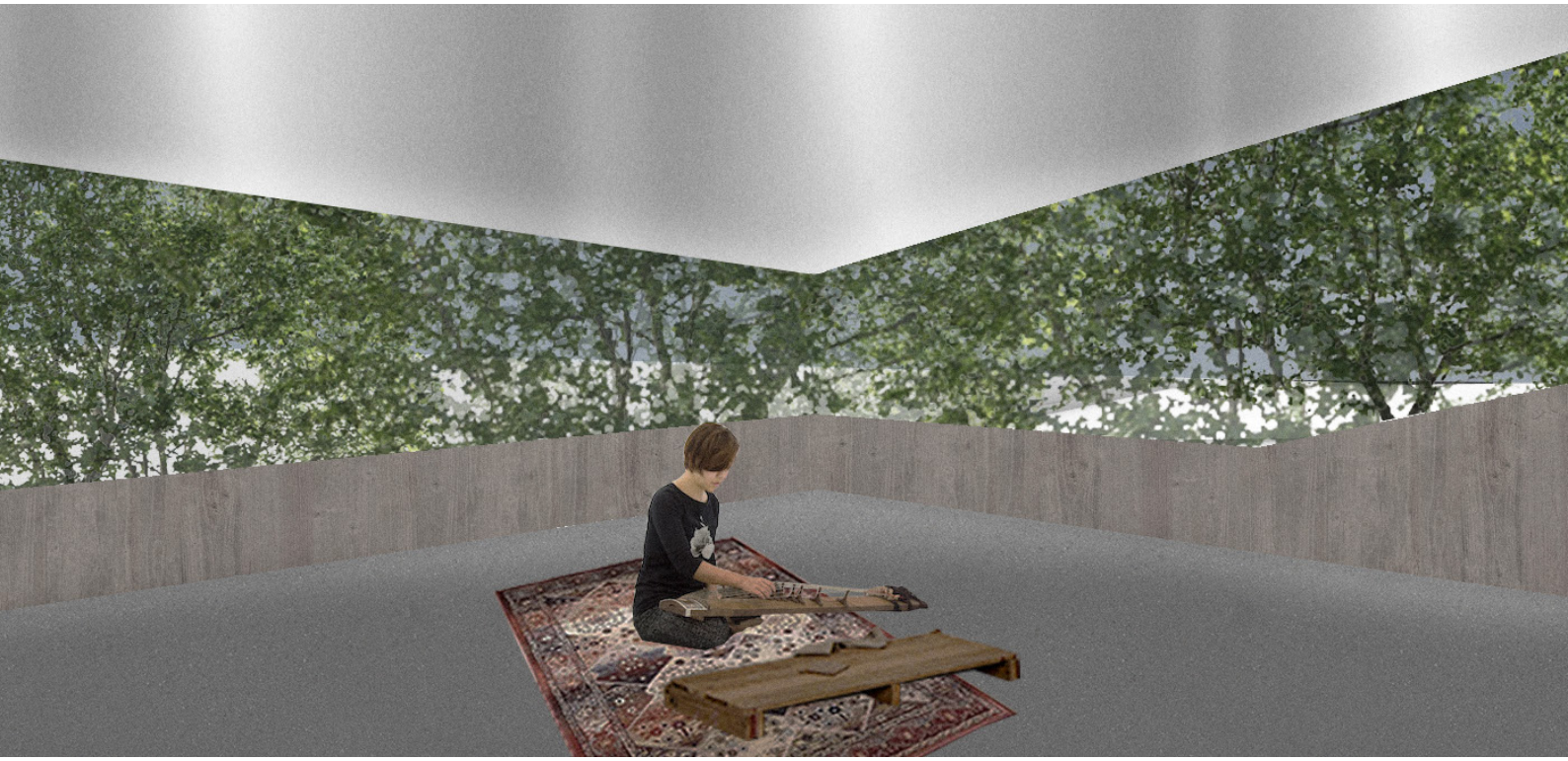




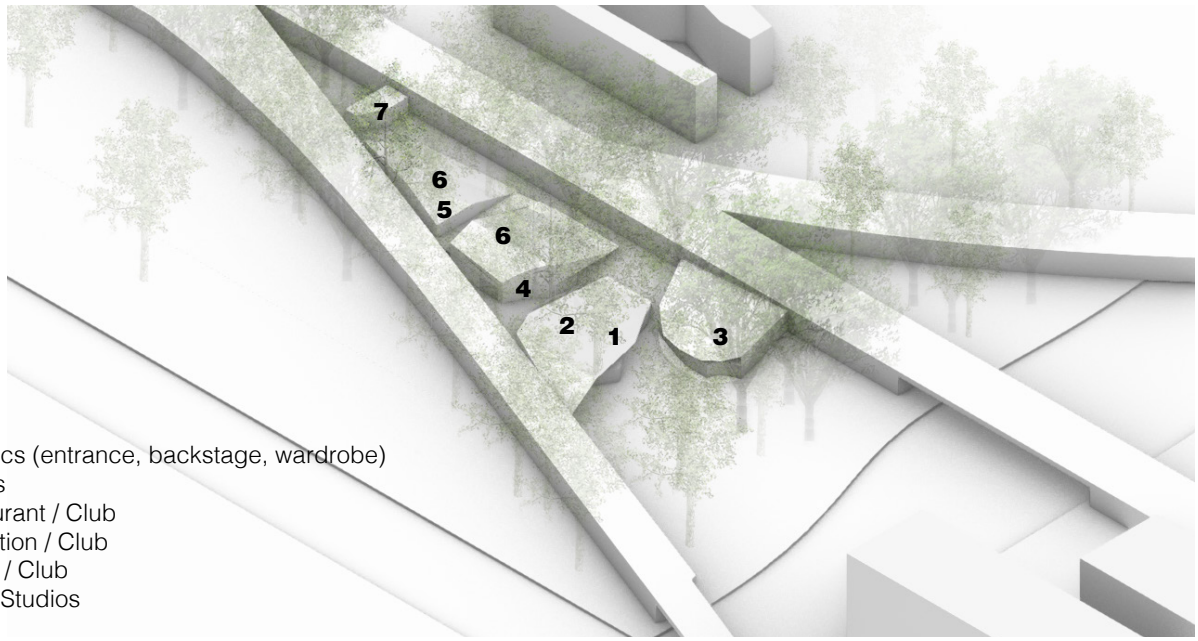
Section 2

0 10 25



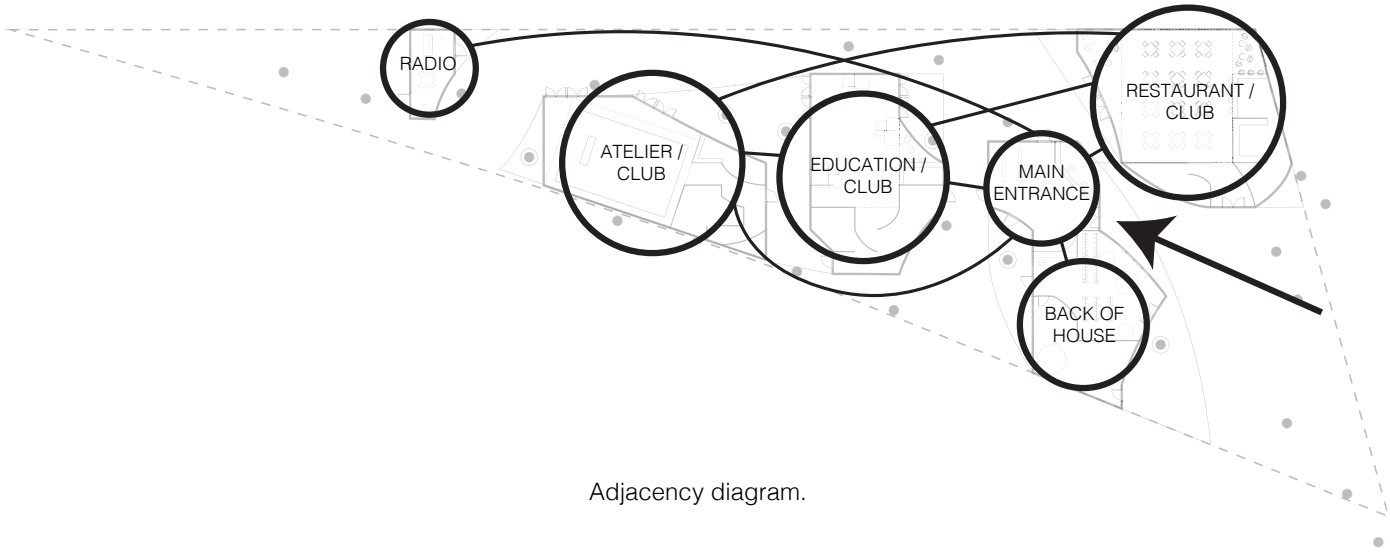
View B. Perspective of 1st floor terrace.

PROGRAMMATIC DISTRIBUTION



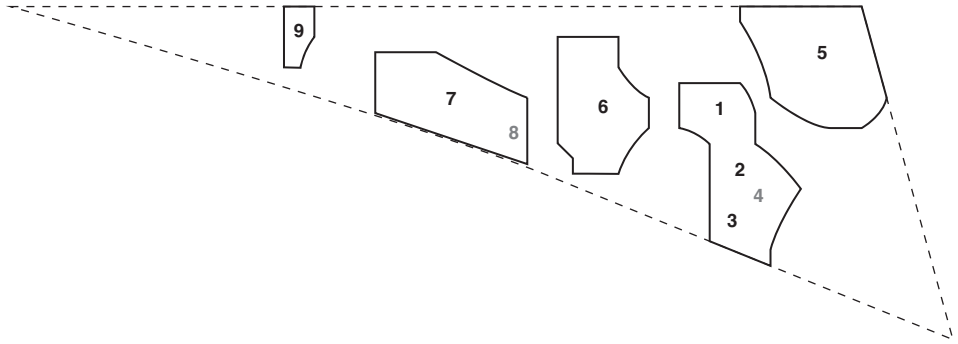
1: Logistics (entrance, backstage, wardrobe)
2: Offices
3: Restaurant / Club
4: Education / Club
5: Atelier / Club
6: Music Studios
7: Radio

Programmatic distribution in birds-eye view.



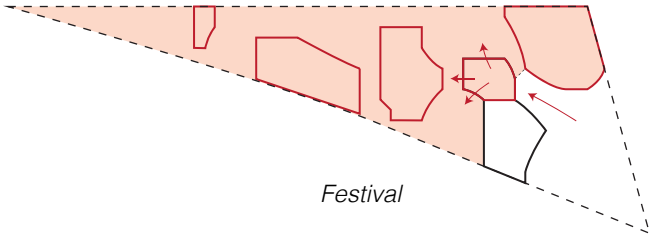
Adjacency diagram.

PROGRAMMING AND CONFIGURATIONS

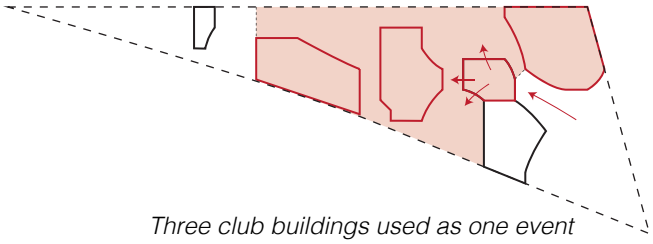


	00:00 01:00 02:00 03:00 04:00 05:00 06:00 07:00 08:00 09:00 10:00 11:00 12:00 13:00 14:00 15:00 16:00 17:00 18:00 19:00 20:00 21:00 22:00 23:00	
1	MAIN ENTRANCE HALL	
2	WARDROBE RECORD STORE	WARDROBE
3	BACK OF HOUSE	
4	CREW AREA OFFICE SPACE	CREW AREA
5	Nightclub RESTAURANT / CAFE	Nightclub
6	Nightclub EDUCATION	Nightclub
7	Nightclub Ateliers	Nightclub
8	Music Studios	
9	RADIO	

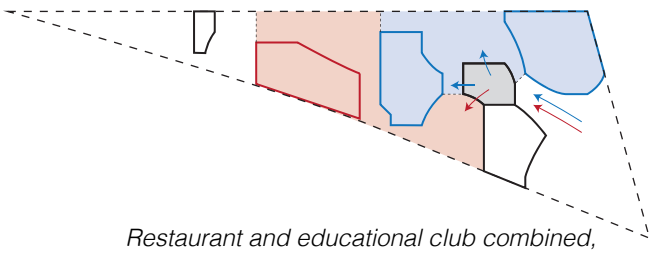
24-hour programming.



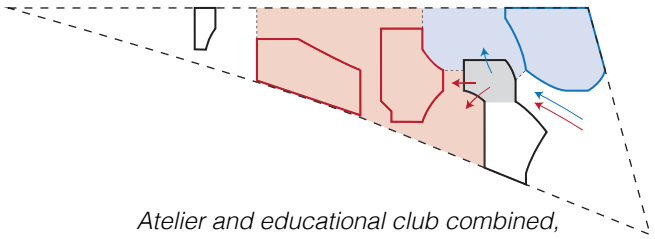
Festival



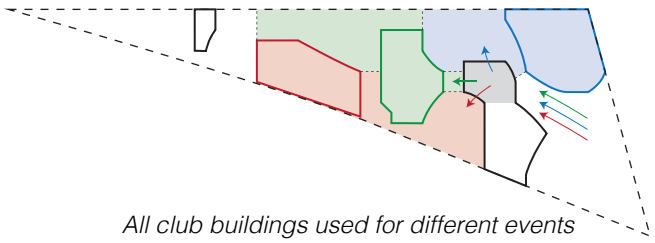
Three club buildings used as one event



Restaurant and educational club combined, atelier club seperate



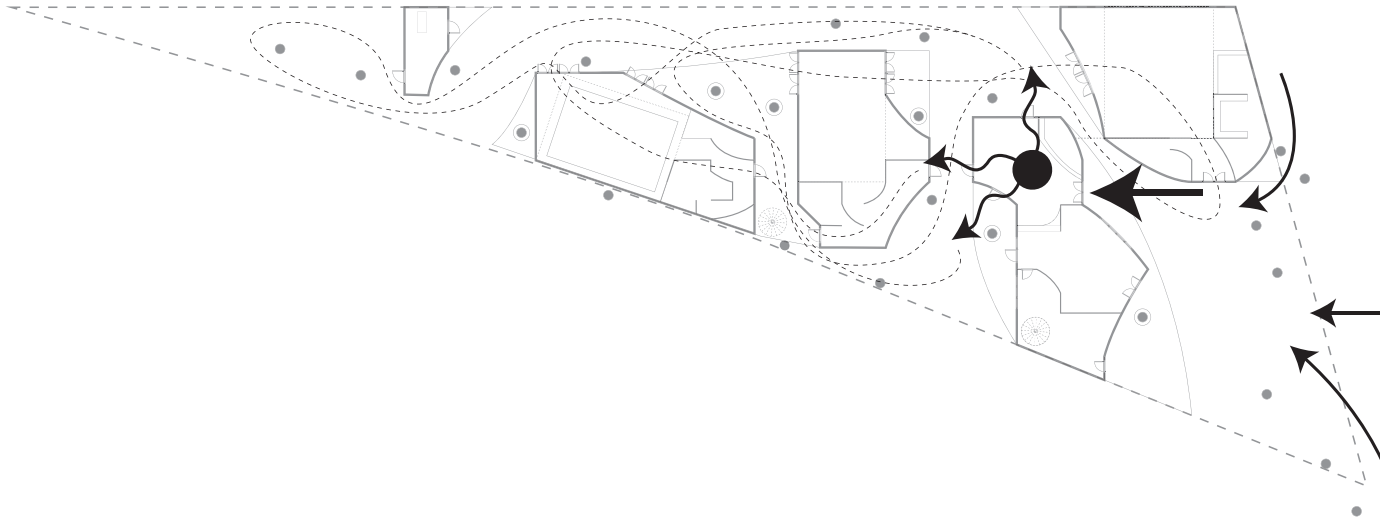
Atelier and educational club combined, restaurant club seperate



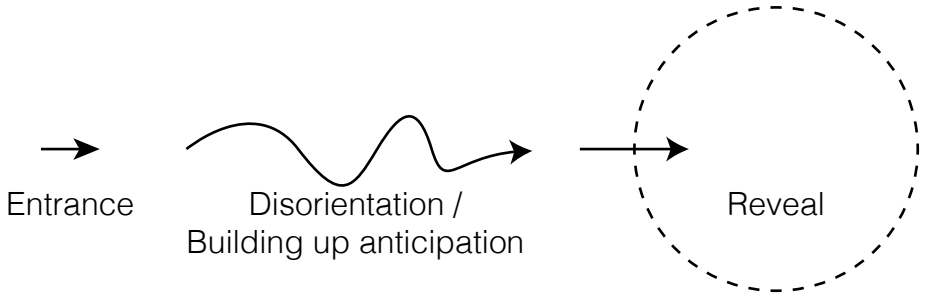
All club buildings used for different events

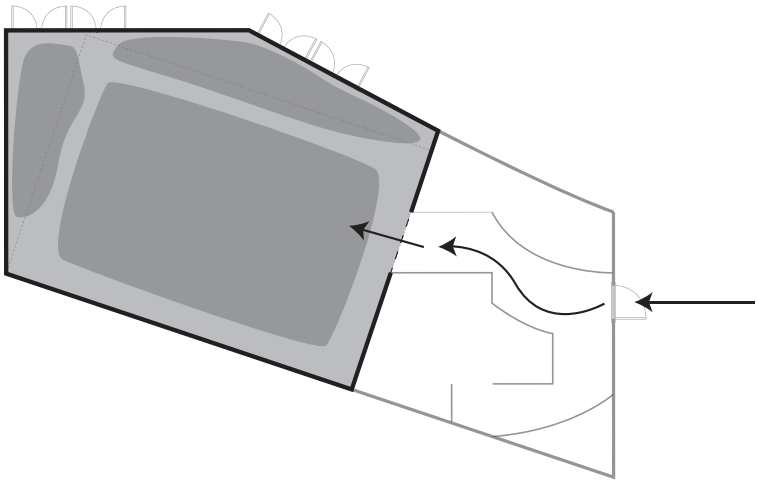
Multiplicity in configurations of the buildings.

CIRCULATION



Visitors enter at main entrance hall whereafter they can freely wander through the area and discover all the different programmes.

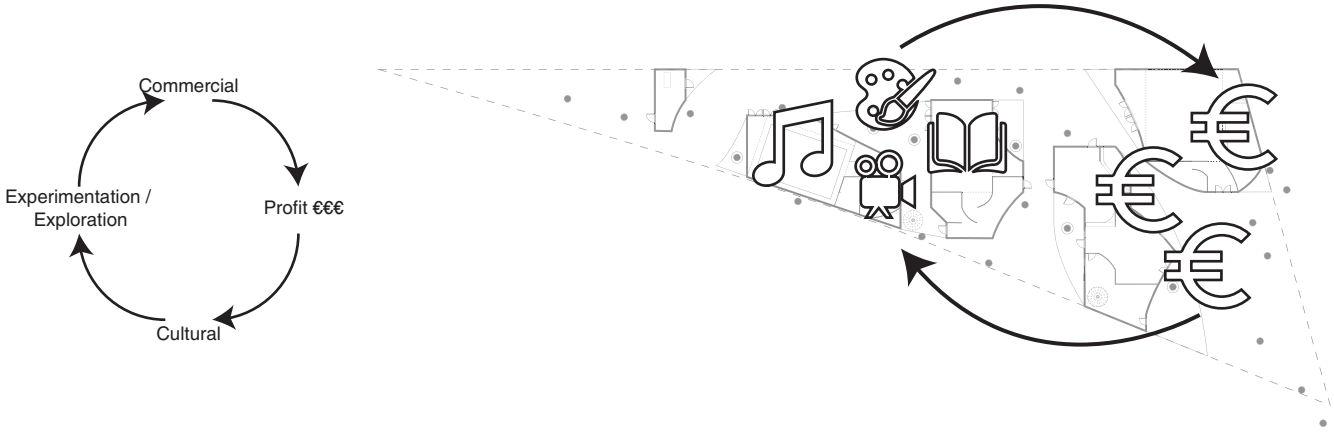




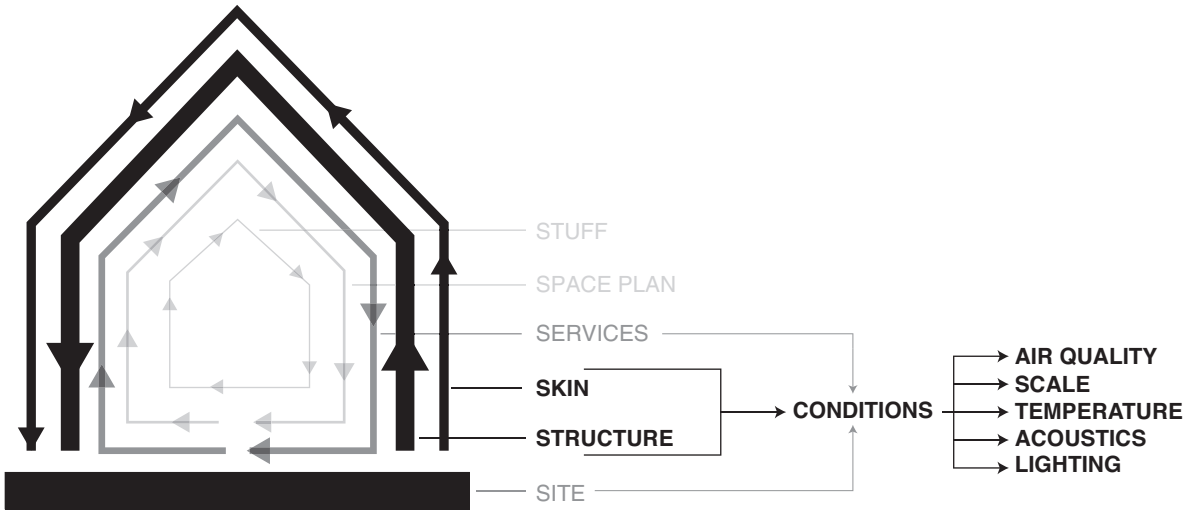
Within nightclubs the circulation builds up anticipation by blocking views and disorienting the visitors before the nightclub's dancefloor is revealed.

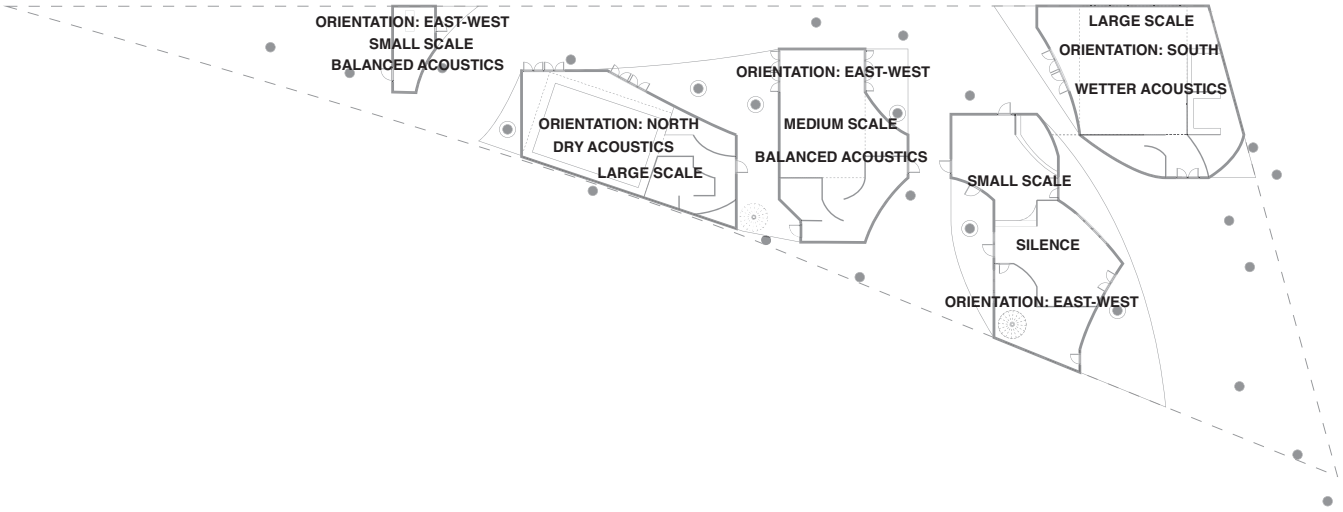
F. PARAMETERS TO CONSTRUCT (BUILDING TECHNOLOGY)

CIRCULARITY



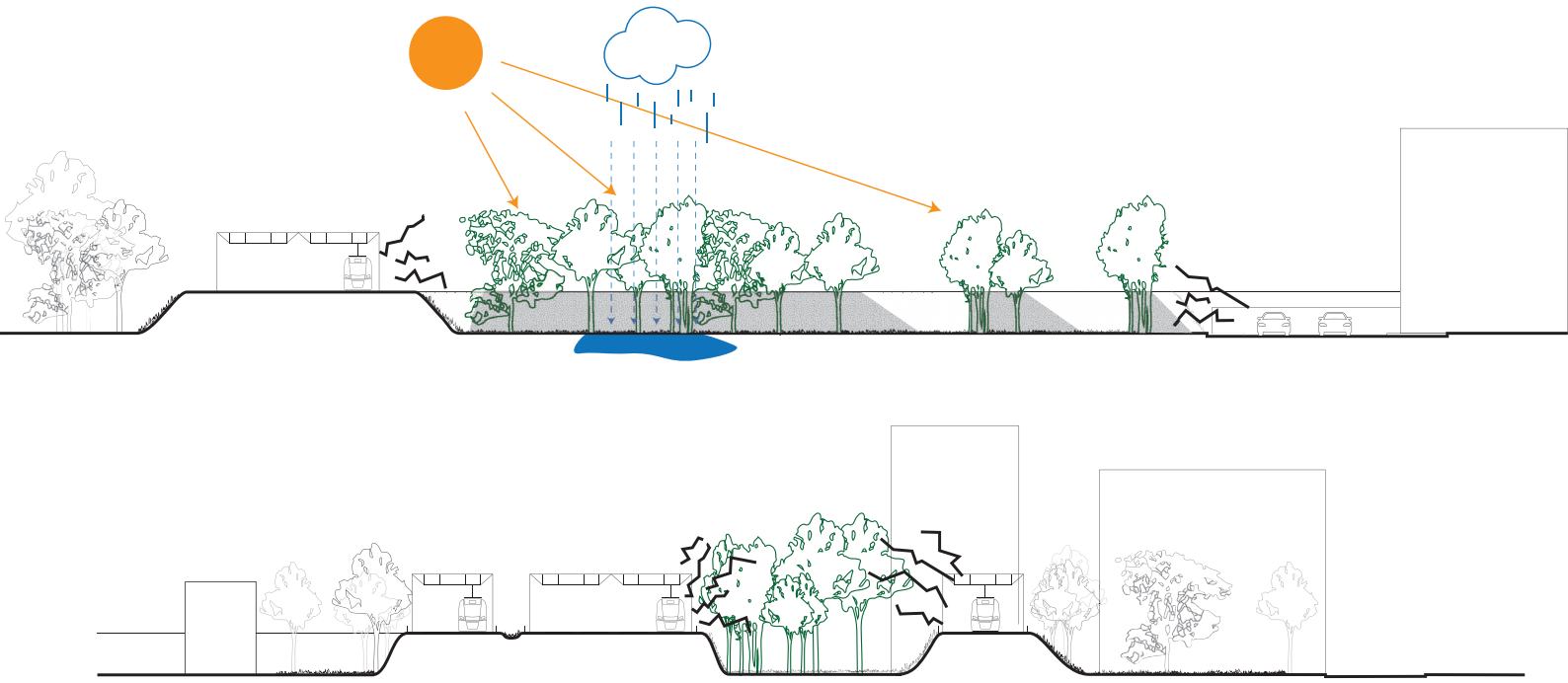
Circularity in economy: commercial programmes support the cultural activites.

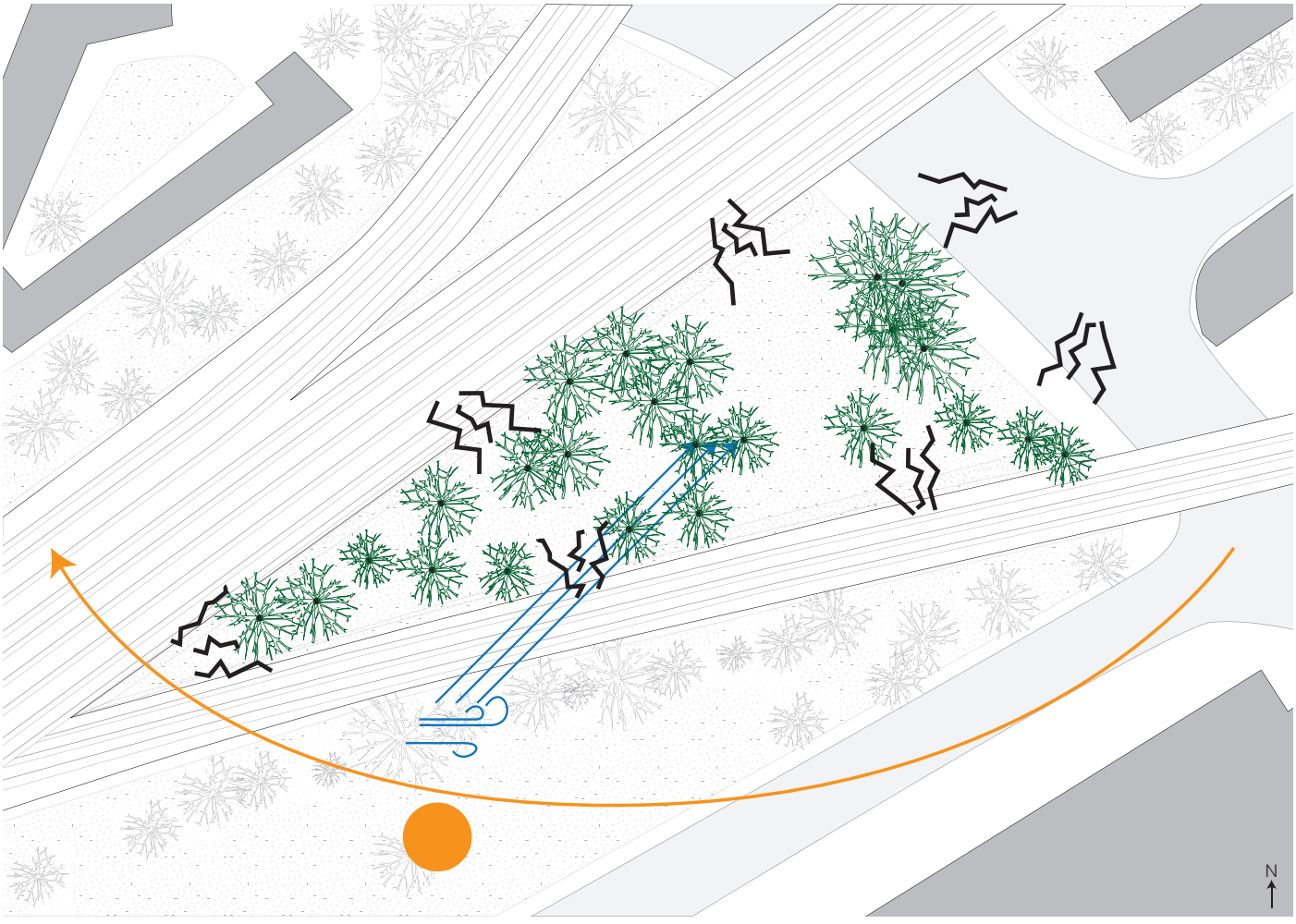




Circularity building: By focusing on creating a variety of conditions through the form of the structure and skin a certain flexibility in programming is achieved for current and futures uses.

SITE CONDITIONS

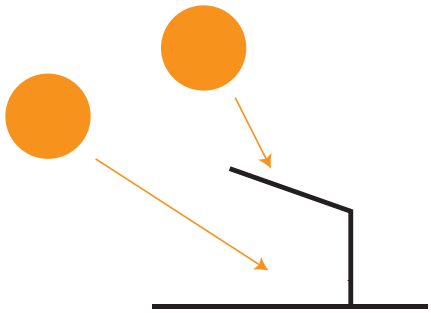




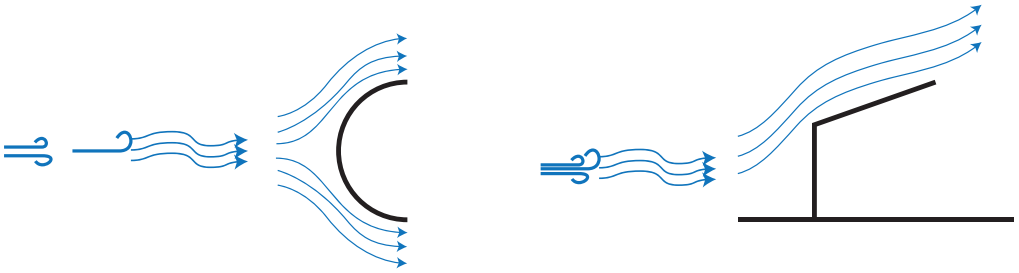
Trees on site can be used for sun shading, rain storage and noise-reduction.

ENERGETIC ISSUES

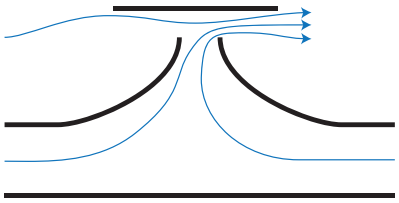
Form & Sun



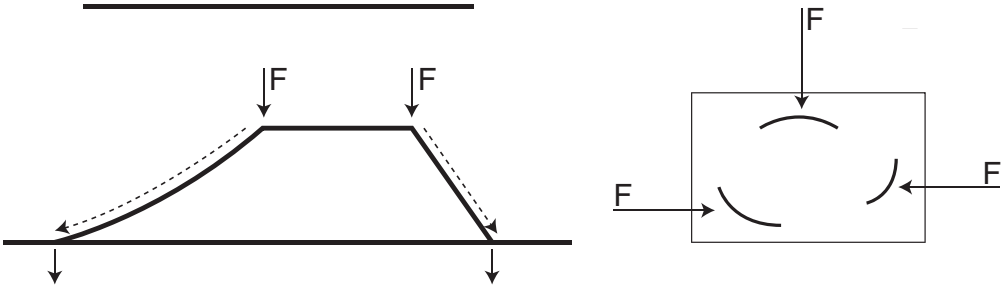
Form & Wind



Form & Ventilation

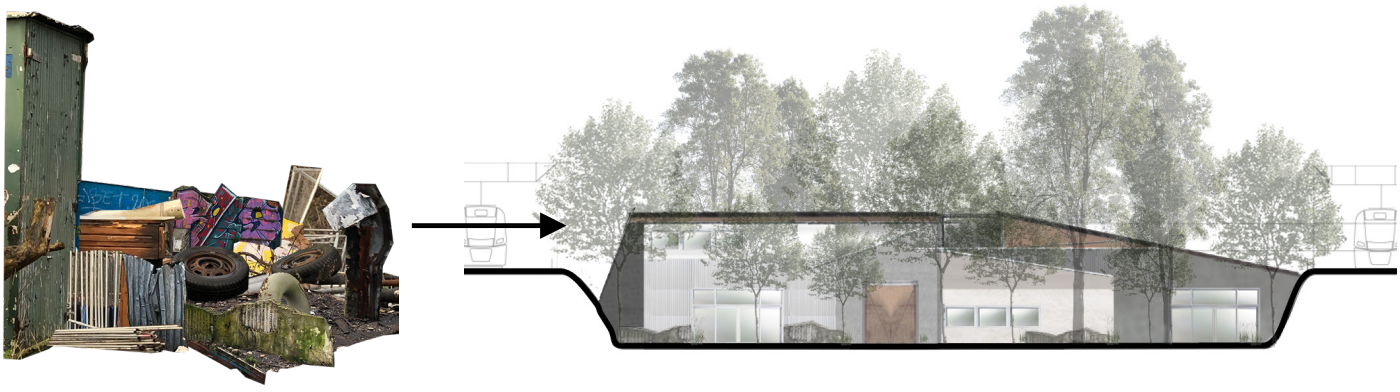


Form & Structure



Energy and material efficiency can be optimized through form by taking into account how the form of the building influences different energetic issues.

MATERIALITY

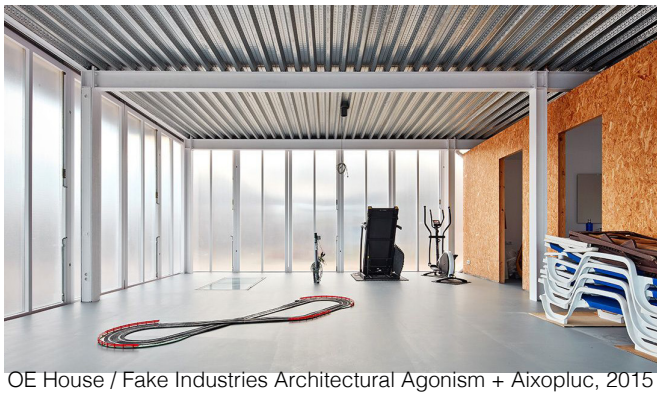


Up-cycling leftover materials (trash) from the Binckhorst.

MATERIALITY / ATMOSPHERES



ALLSAINTS / Al-Jawad Pike, 2019



OE House / Fake Industries Architectural Agonism + Aixopluc, 2015



Wolterslaan / RAAMWERK, 2017



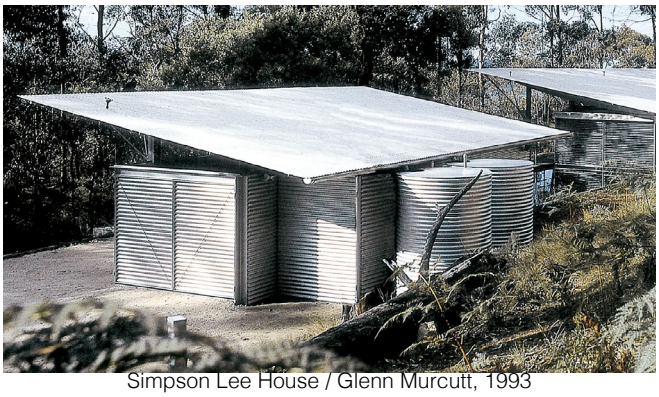
Reused Watertank House / Glenn Murcutt, year unknown



Prouvé's (demountable) house / Jean Prouvé, 2015



BAM Office / Gonzalesz Haase AAS, 2020

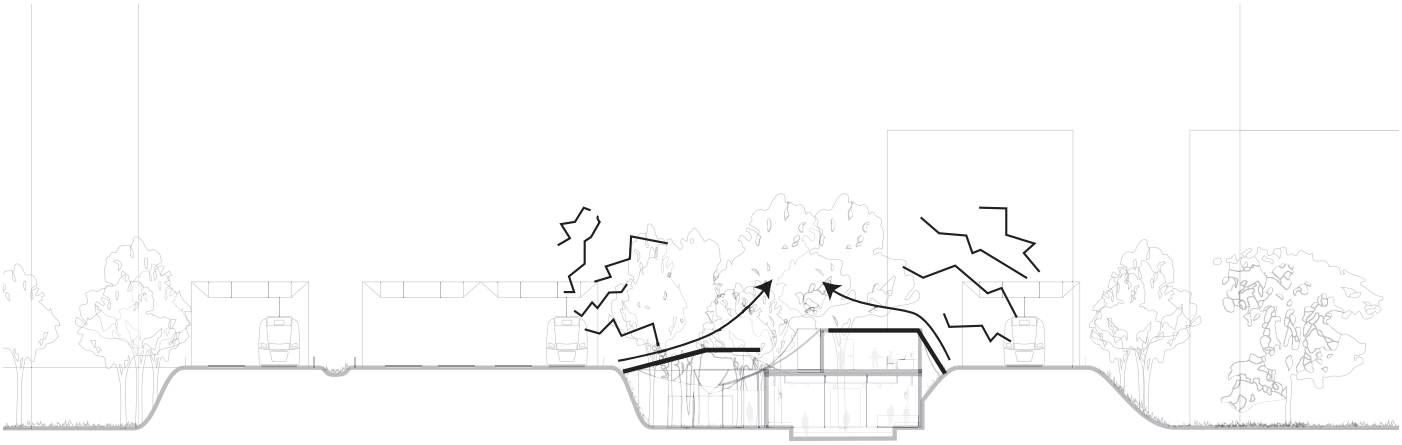


Simpson Lee House / Glenn Murcutt, 1993

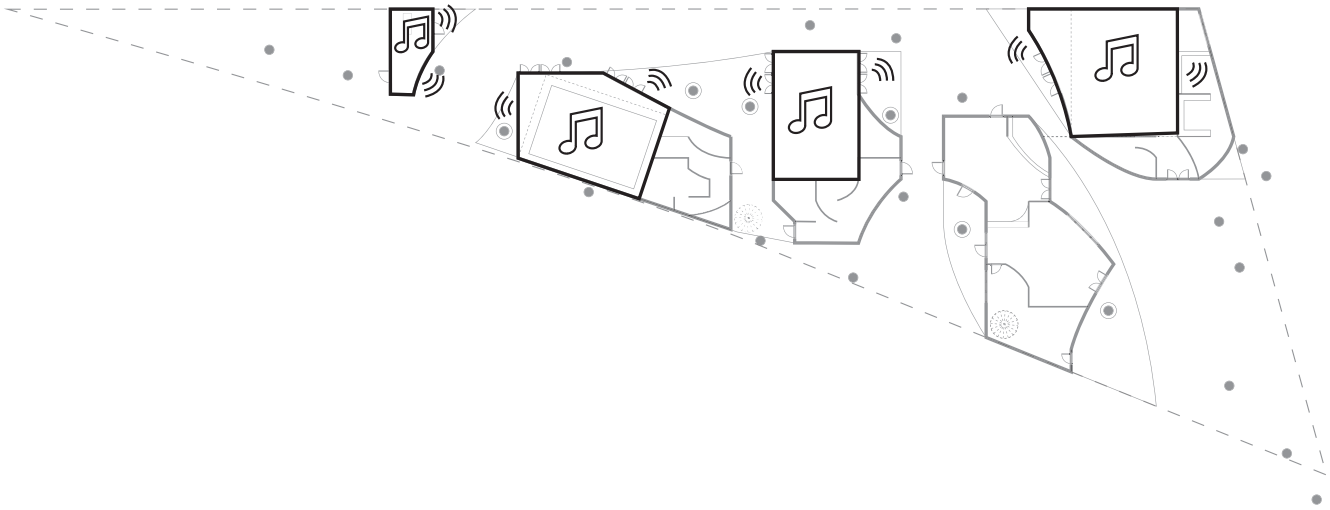


Metropole Aluminum House / Jean Prouvé, 2011

ACOUSTICS



The main noise pollution in the area comes from the railways. Besides the trees being noise-reducing elements, the form of the building envelope will also be designed in a way that noise pollution is controlled inside and in the exterior spaces.

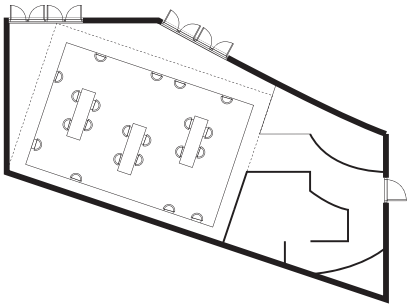


The division of different music venues in several buildings reduces the chance of noise from the music venues to clash.

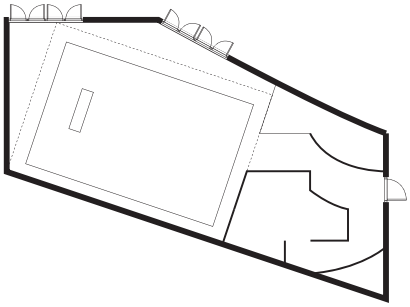


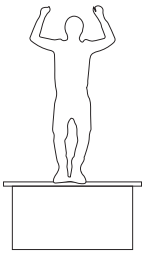
The music venues and music studios need to be sound-proofed in order to prevent sound-clashing.

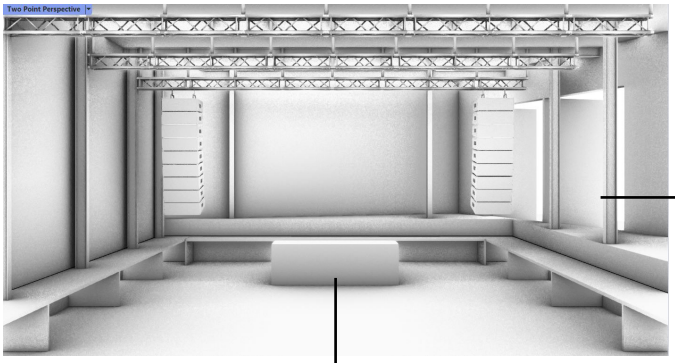
MULTIPLICITY

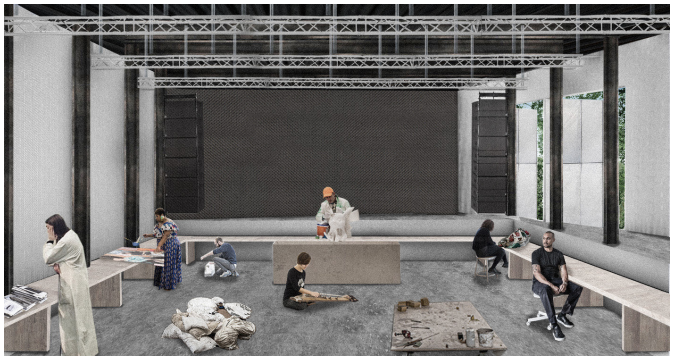


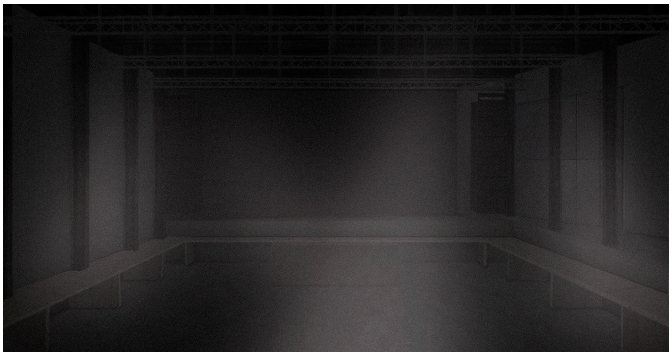










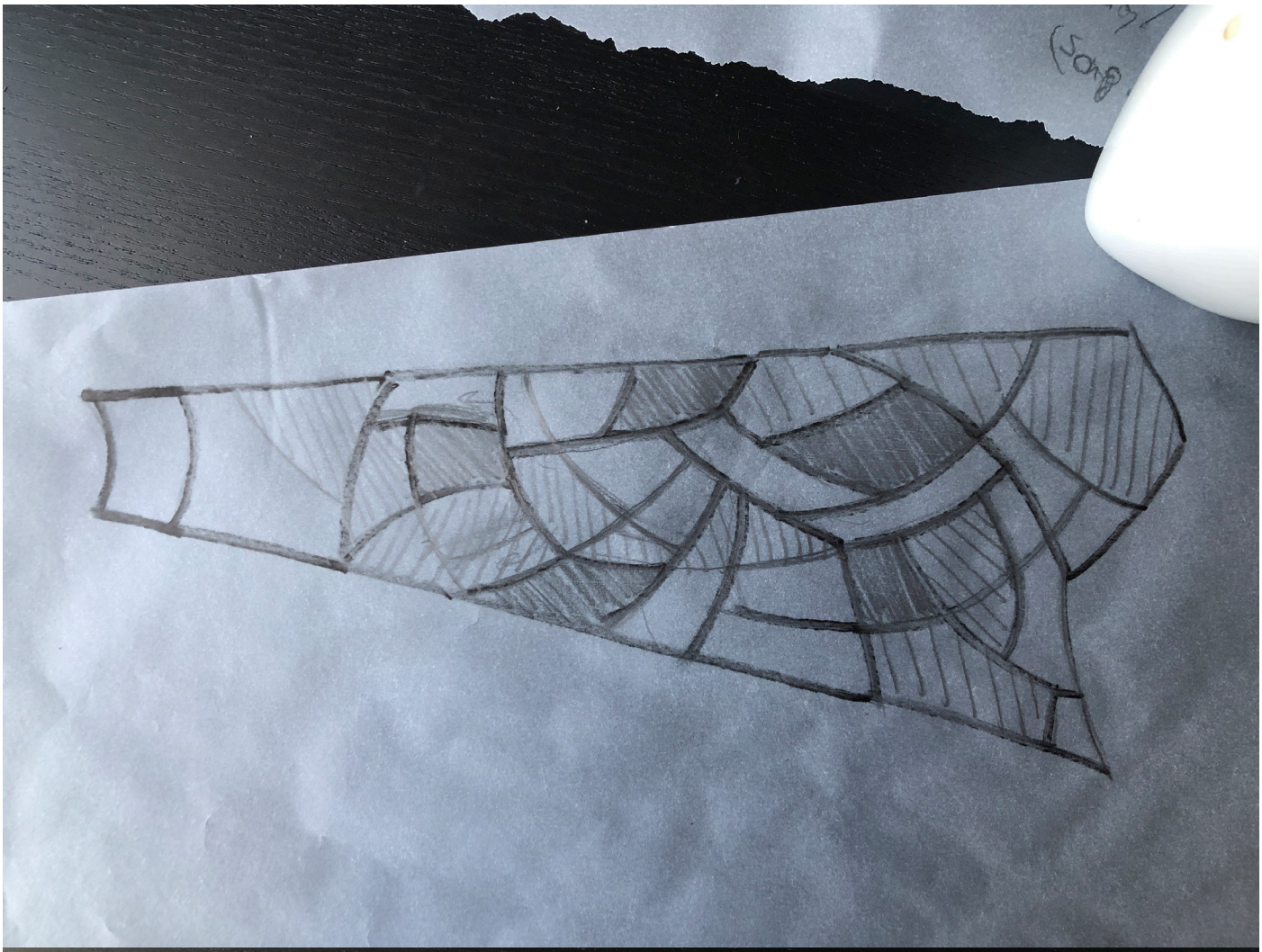


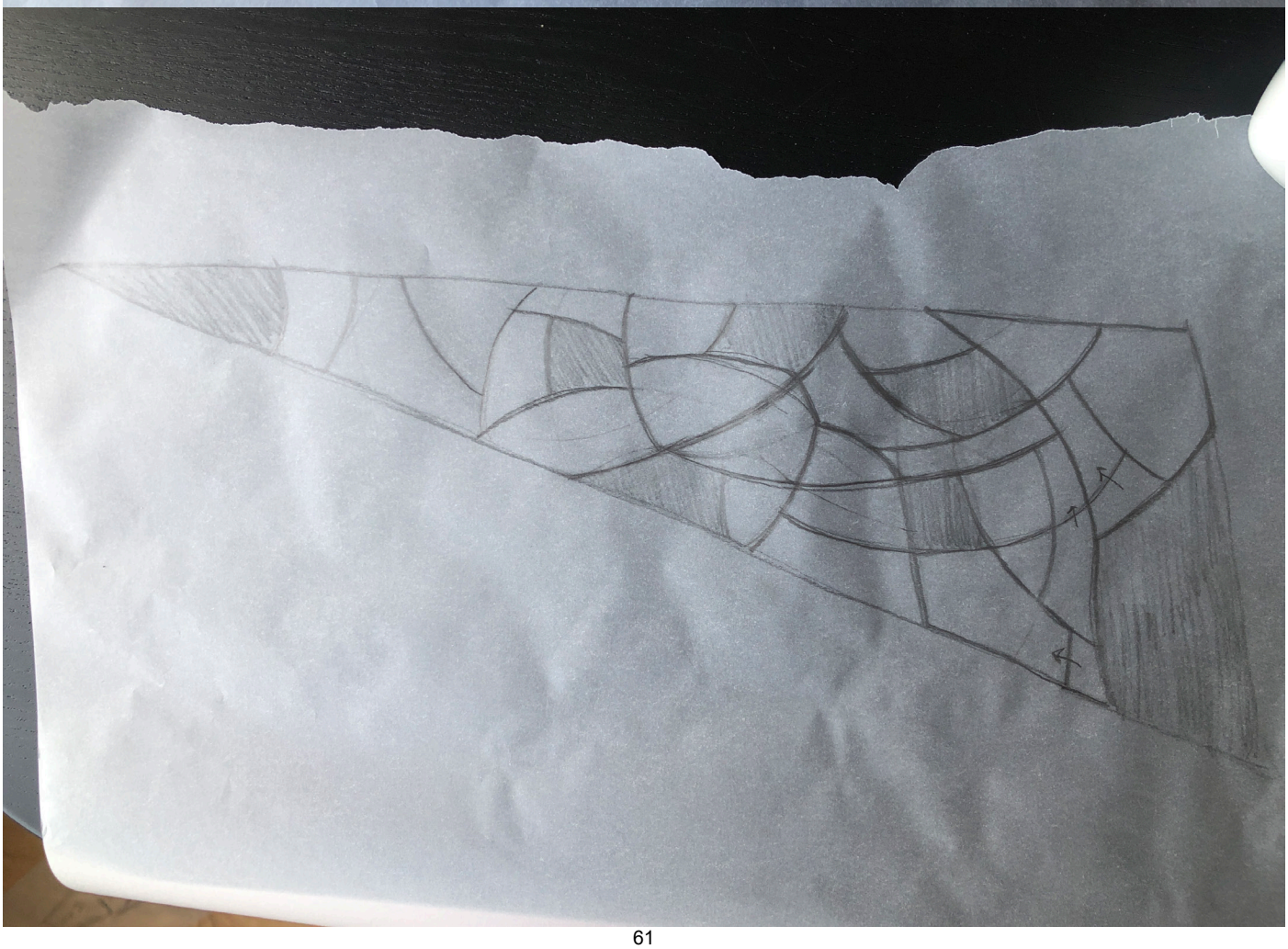


By designing ambiguous forms and spaces a certain flexibility in programming is provided due to the fact that several interpretations are possible..

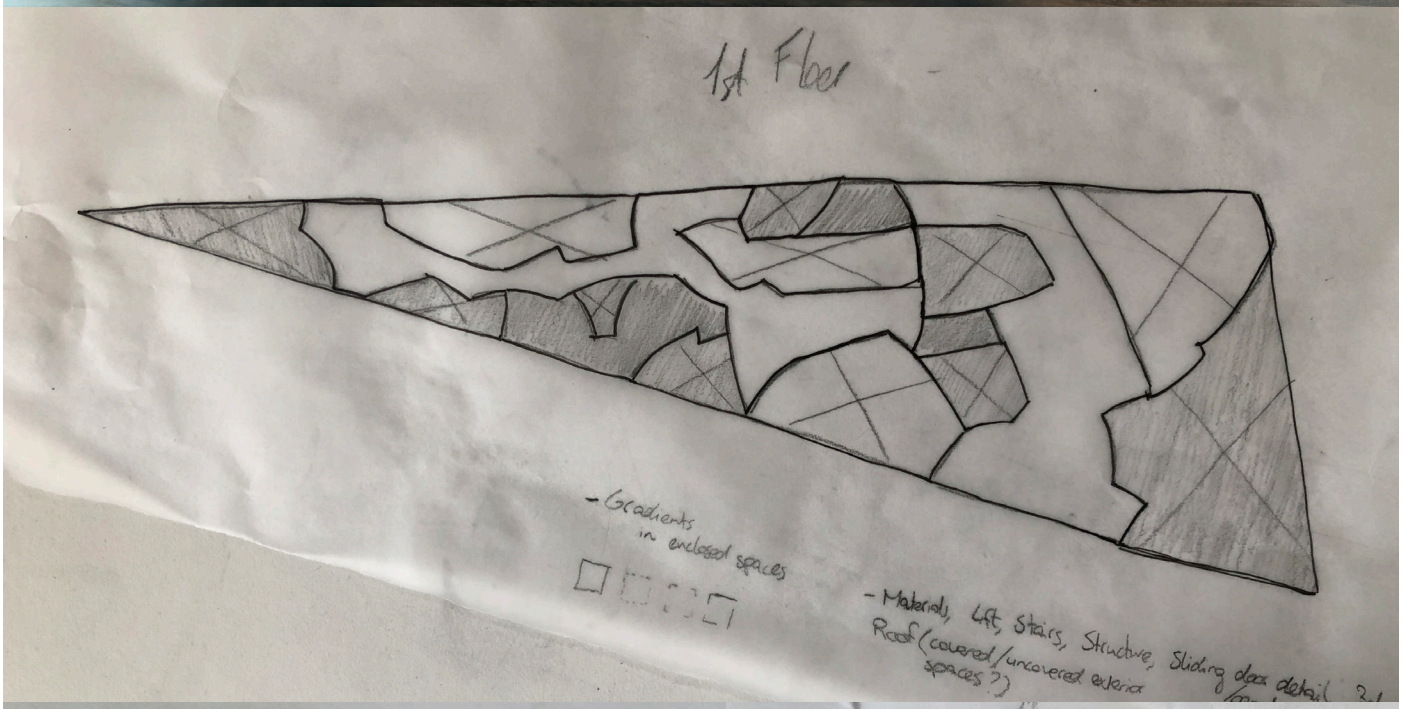
Process documentation

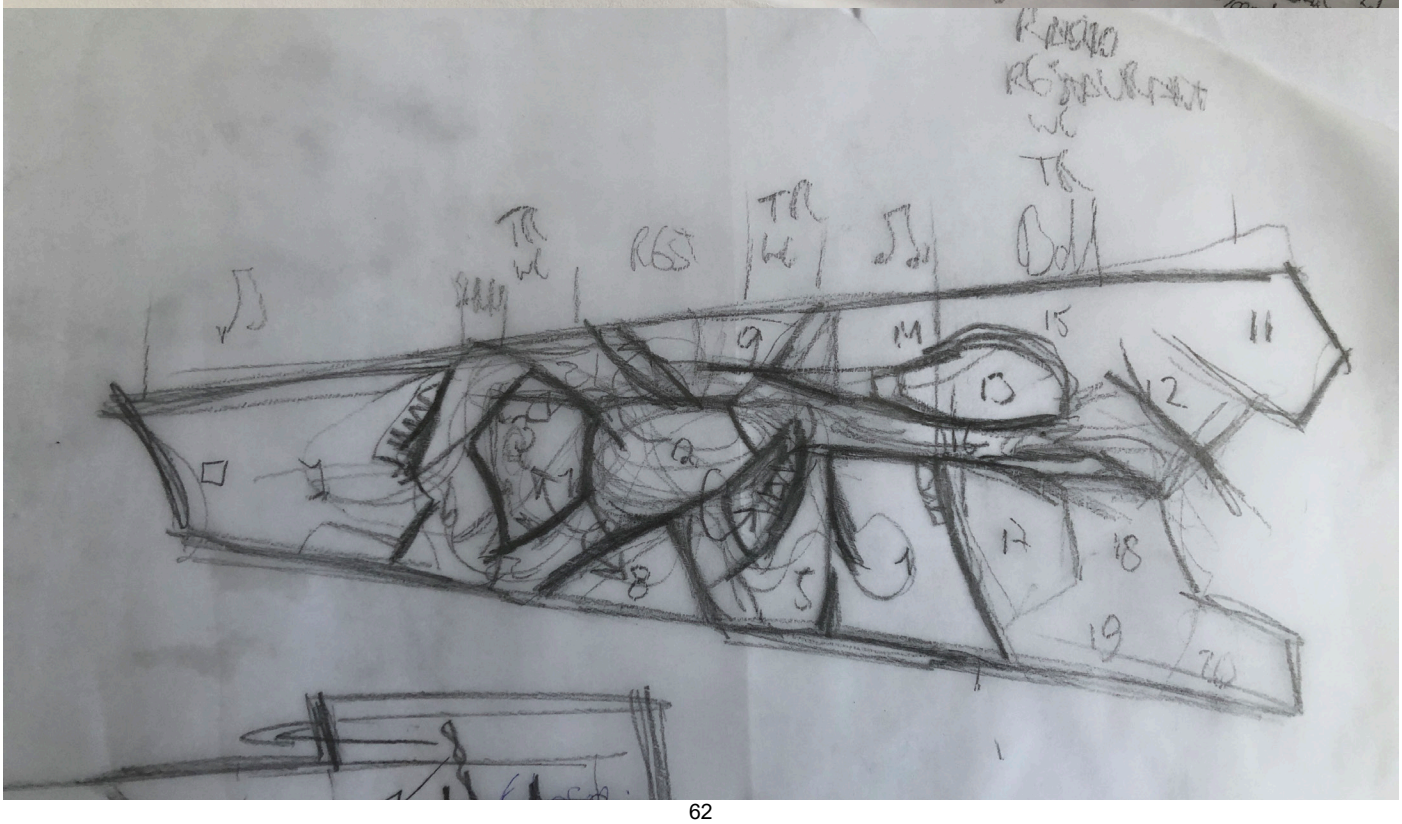
Drawings

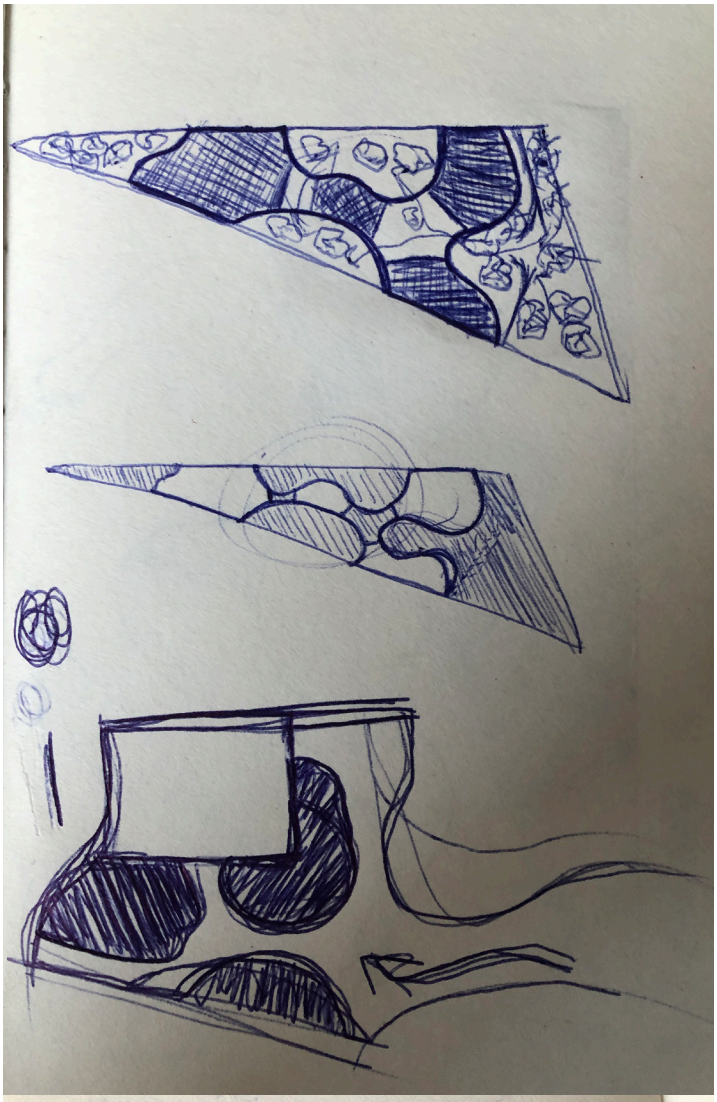


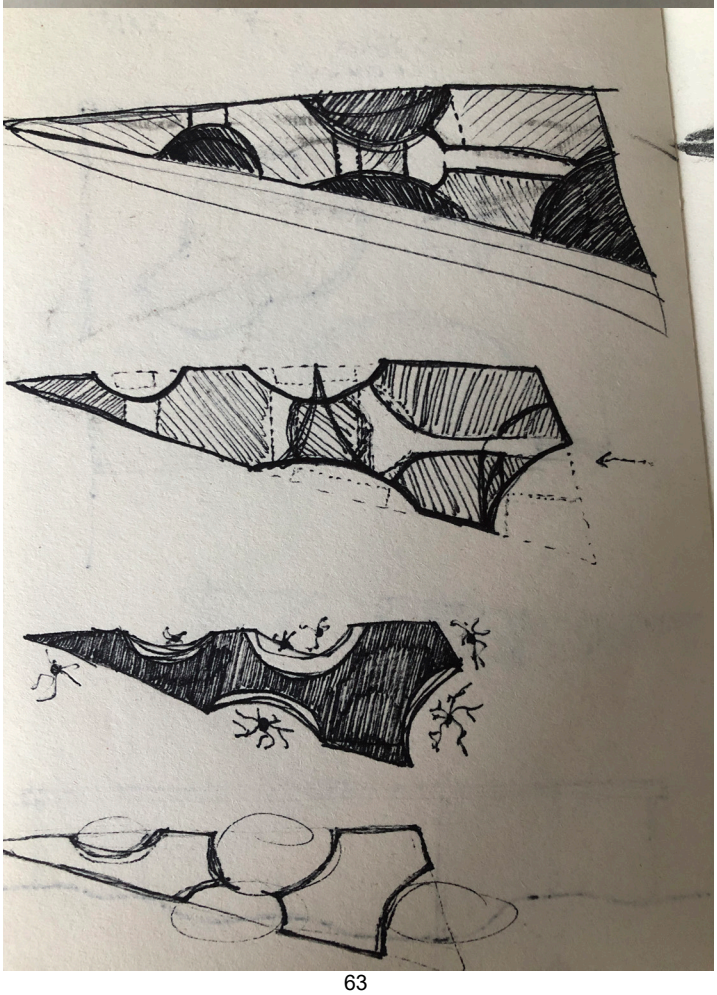


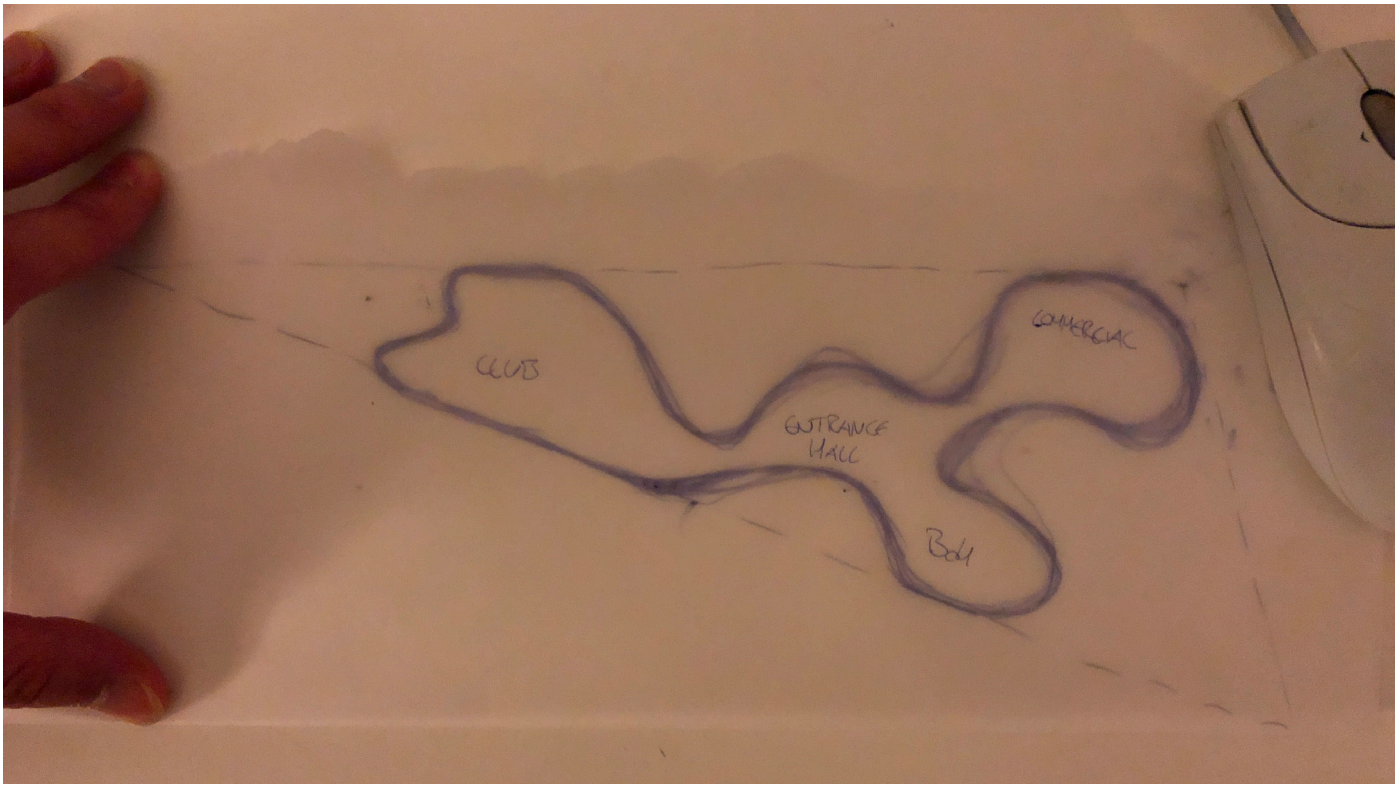


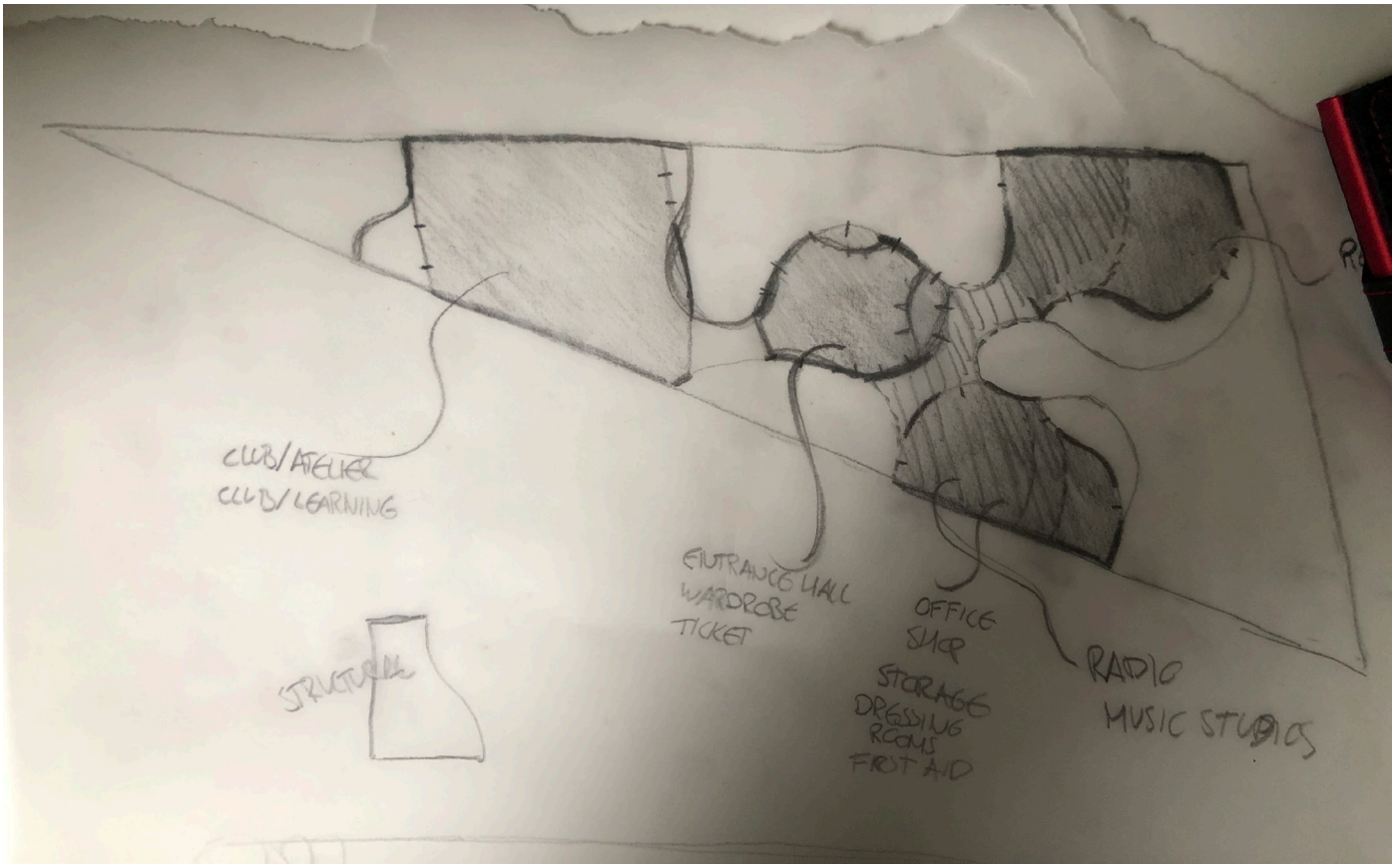

1st Floor
- Gradients in enclosed spaces
- Materials, Lift, Stairs, Structure, Sliding door detail
Roof (covered/uncovered exterior spaces?)



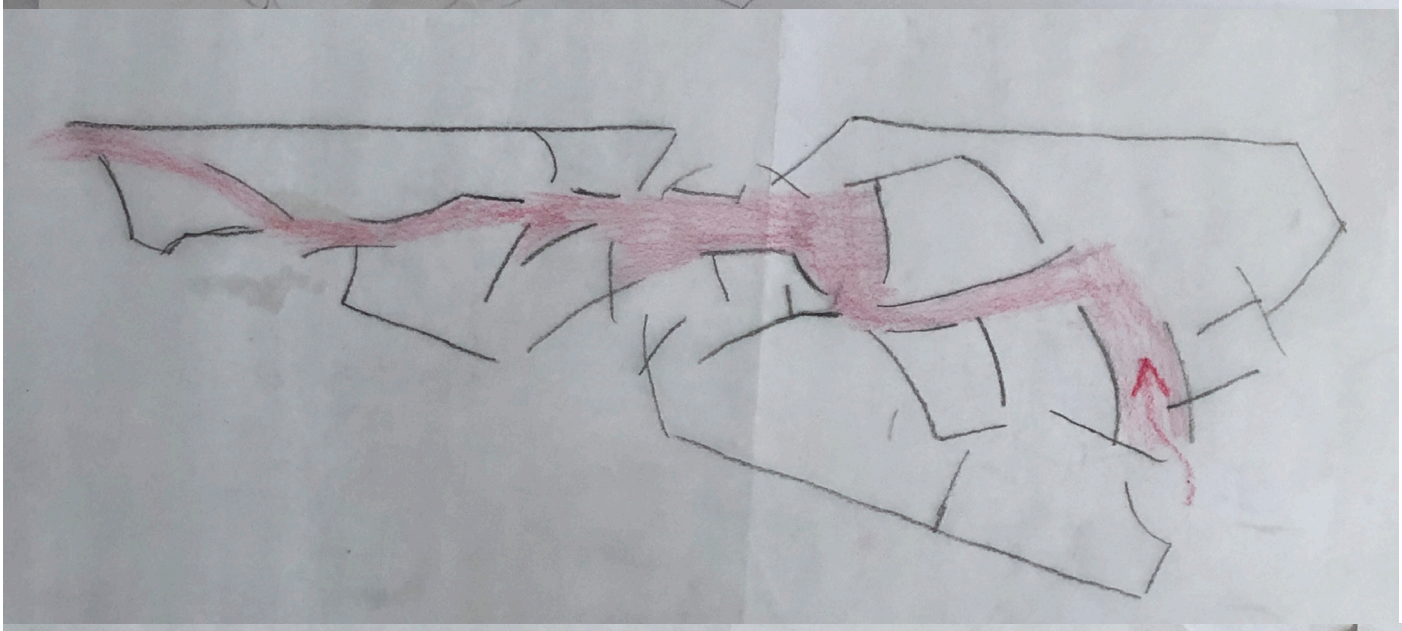


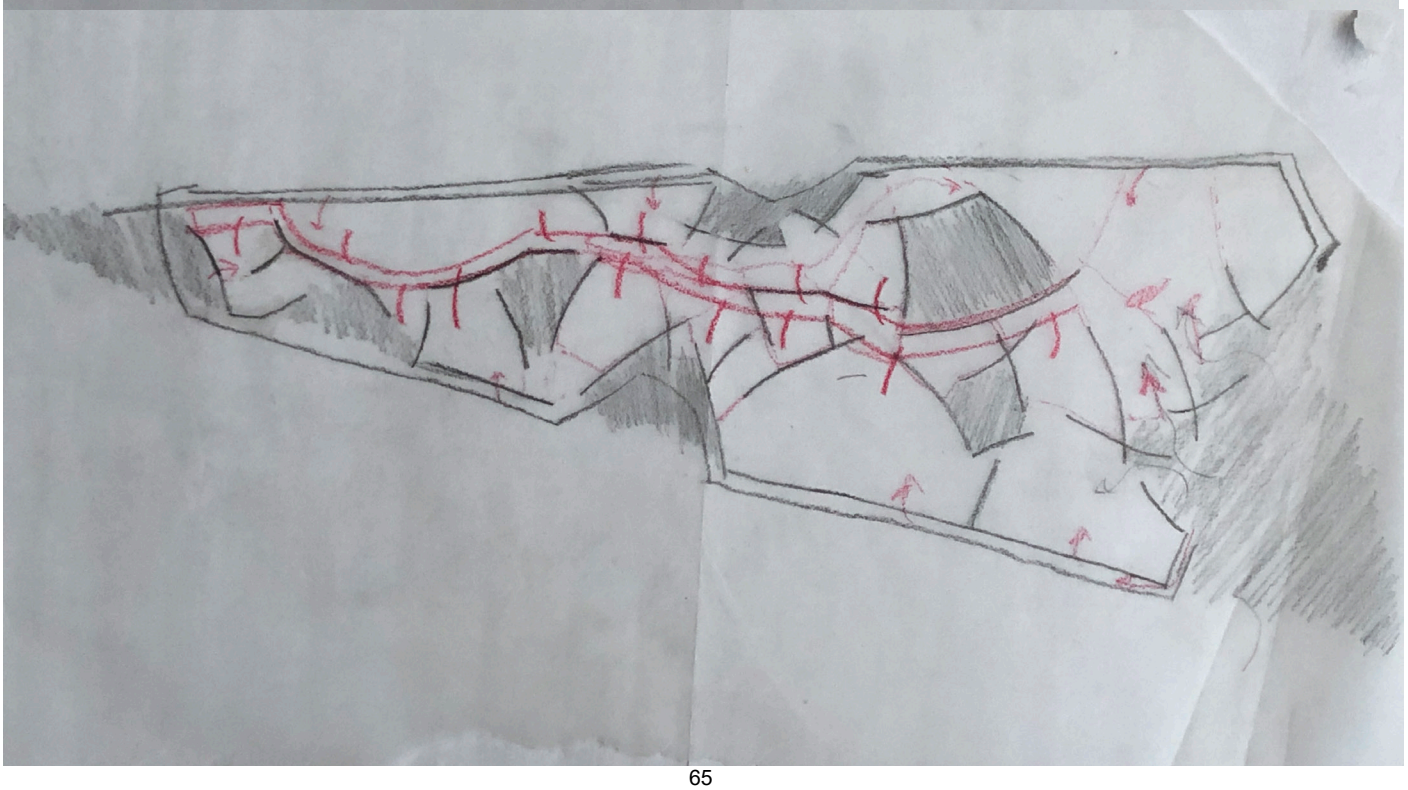


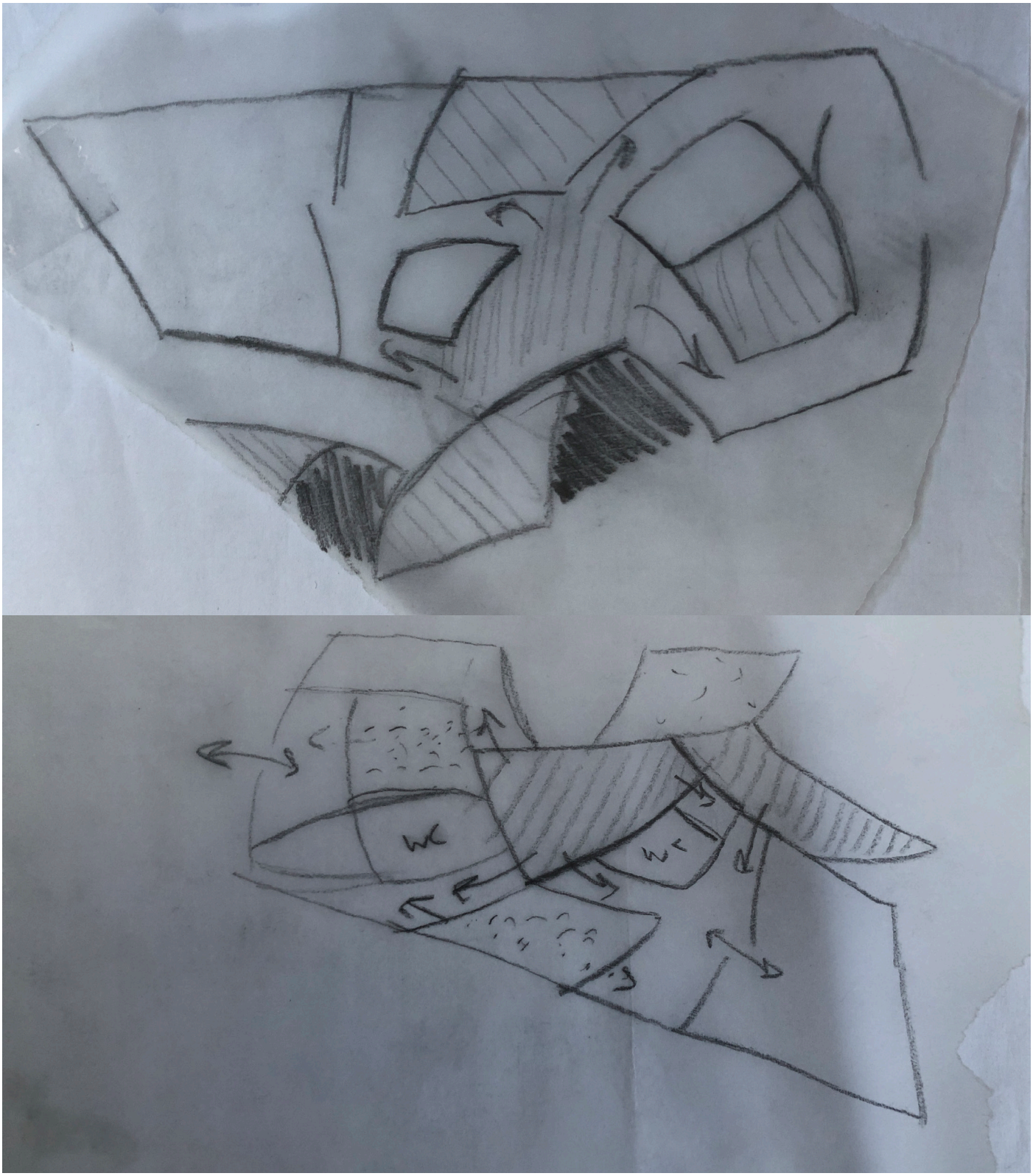

CLUB
COMMERCIAL
ENTRANCE HALL
BAR

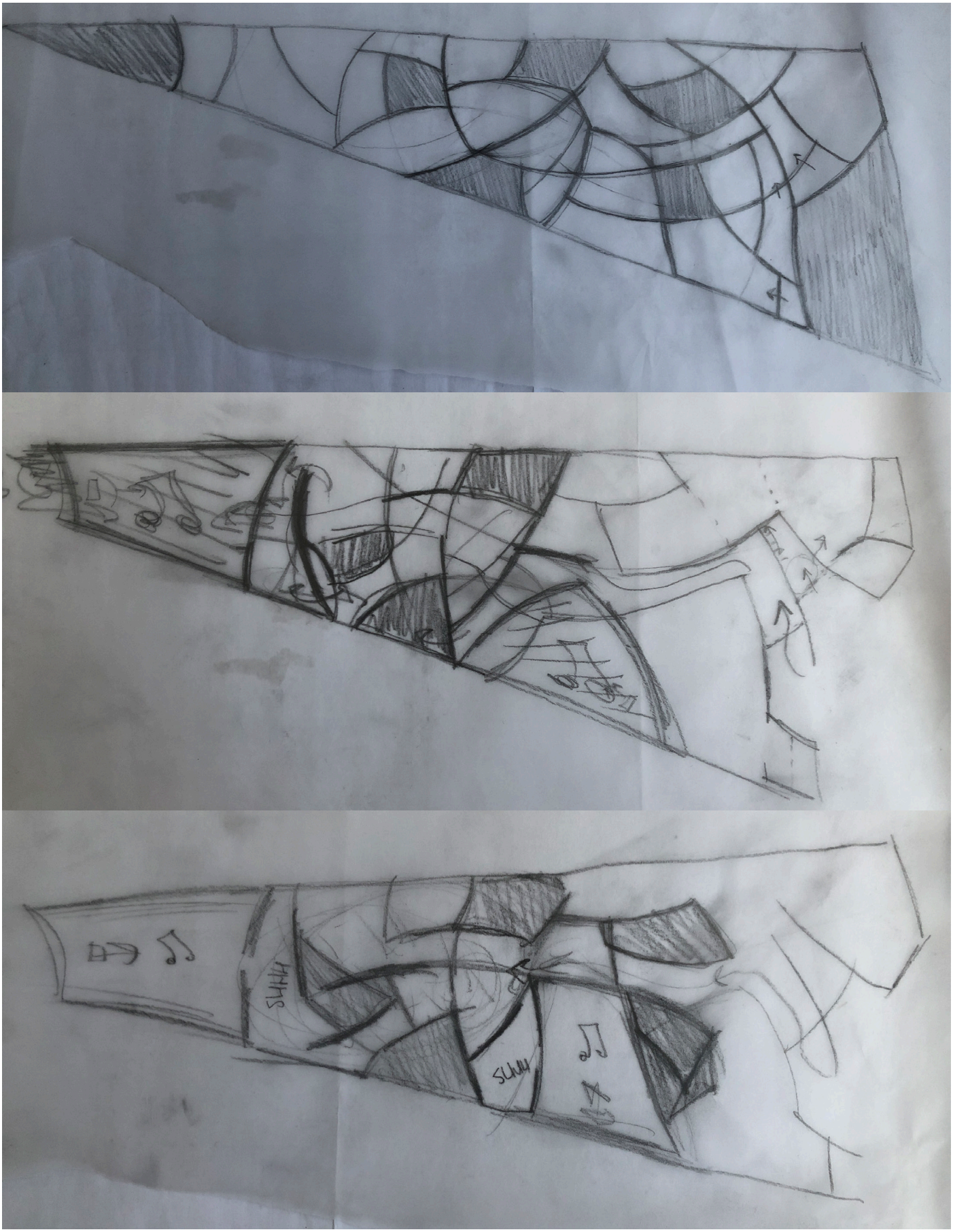

CLUB/ATELIER
CLUB/LEARNING
ENTRANCE HALL
WARDROBE
TICKET
OFFICE
SHOP
STORAGE
DRESSING ROOMS
FIRST AID
RADIO
MUSIC STUDIOS

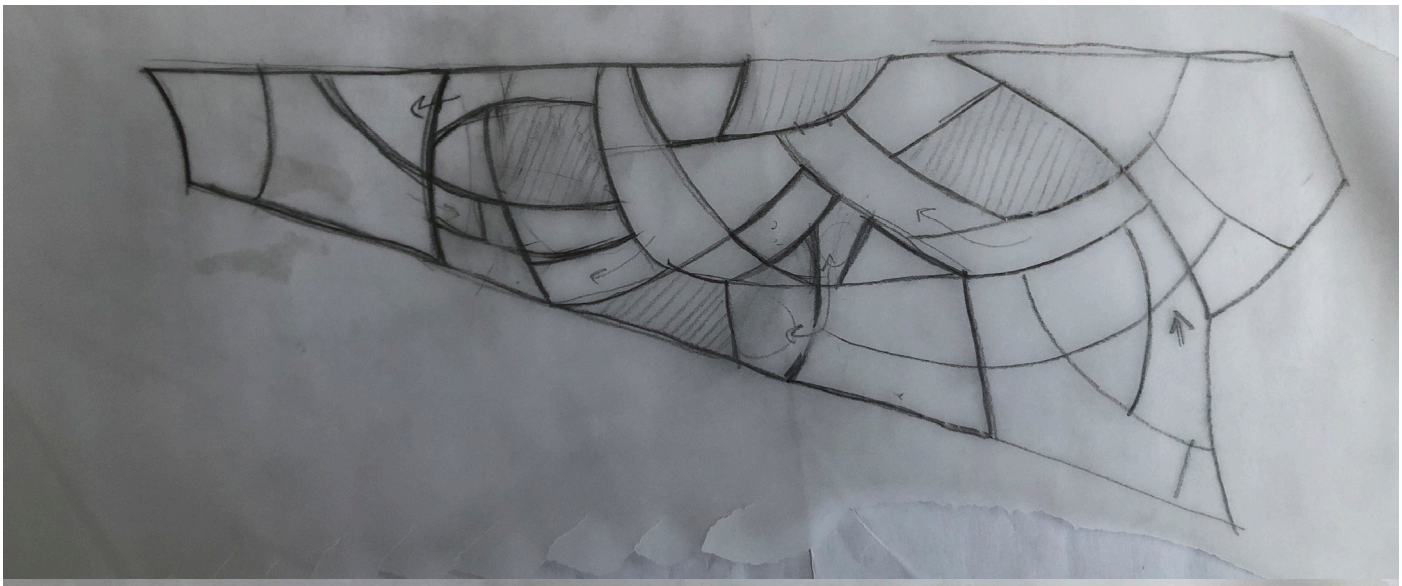


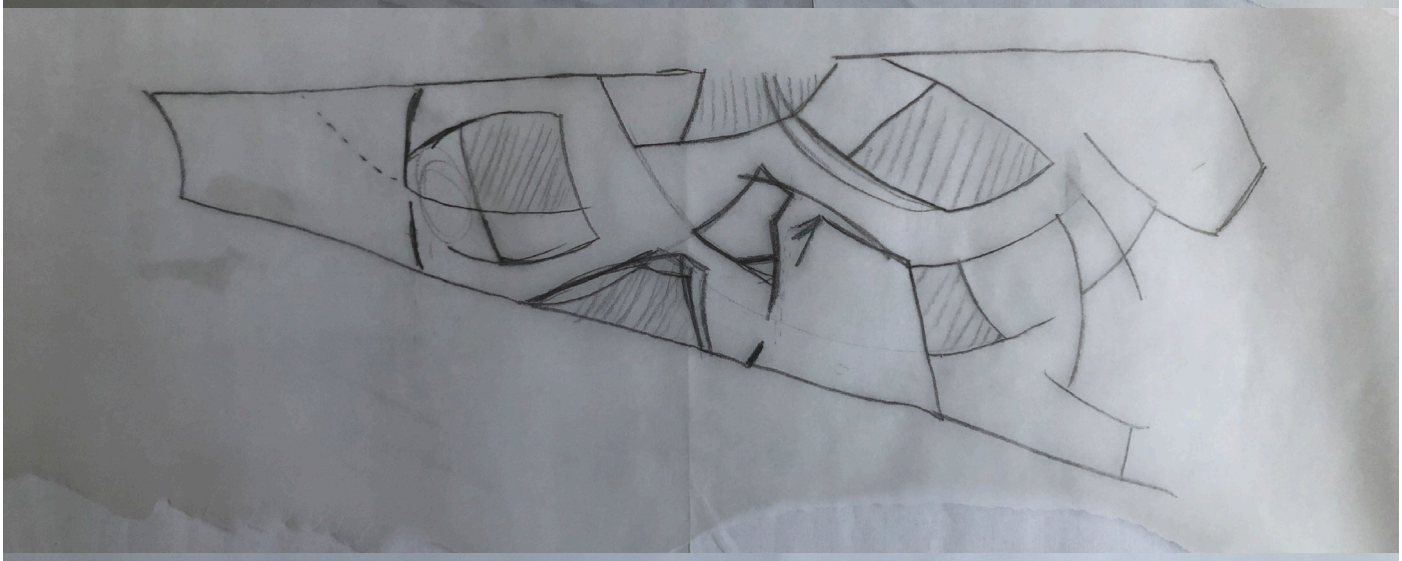




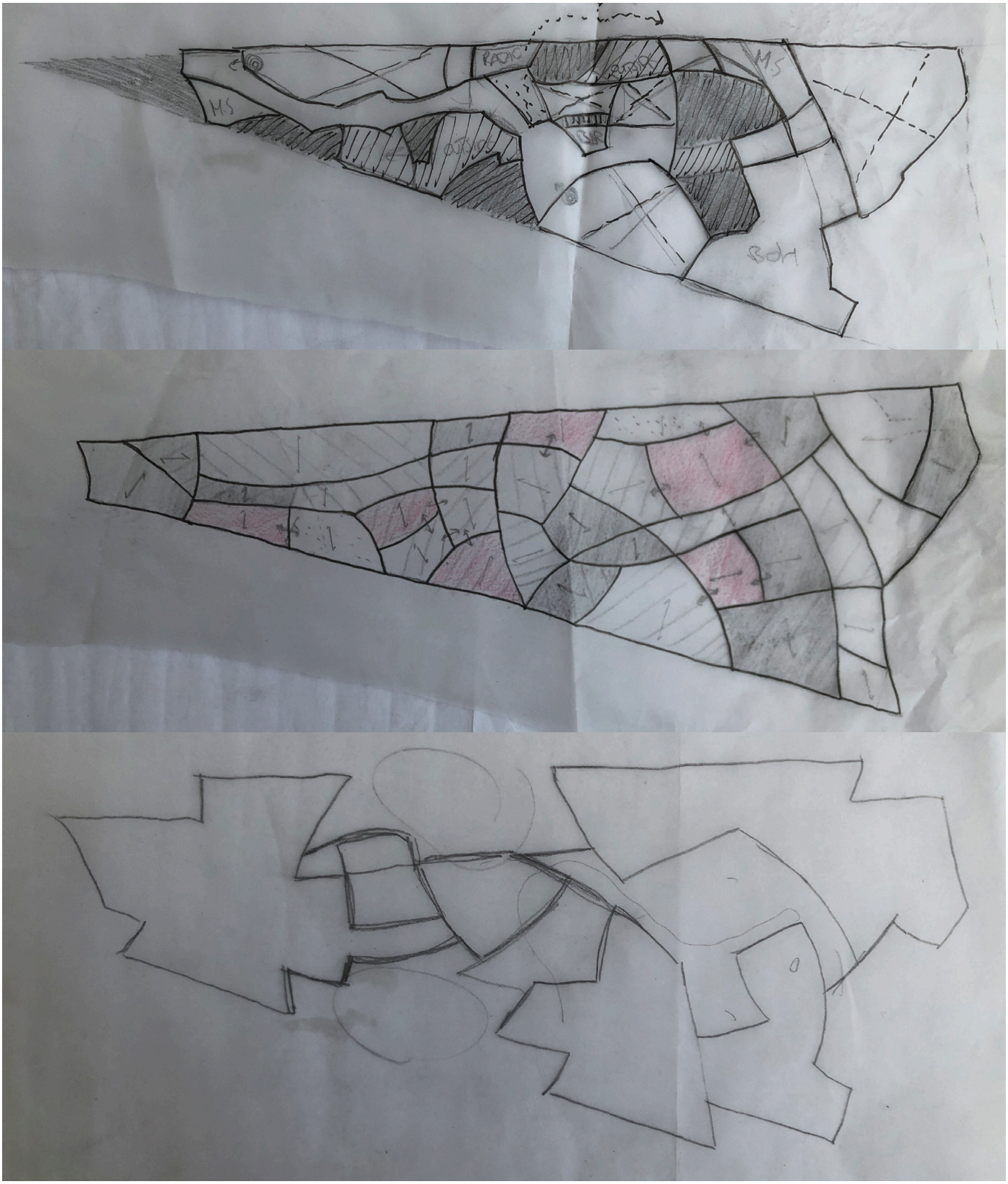

WC


SHHH
SHHH





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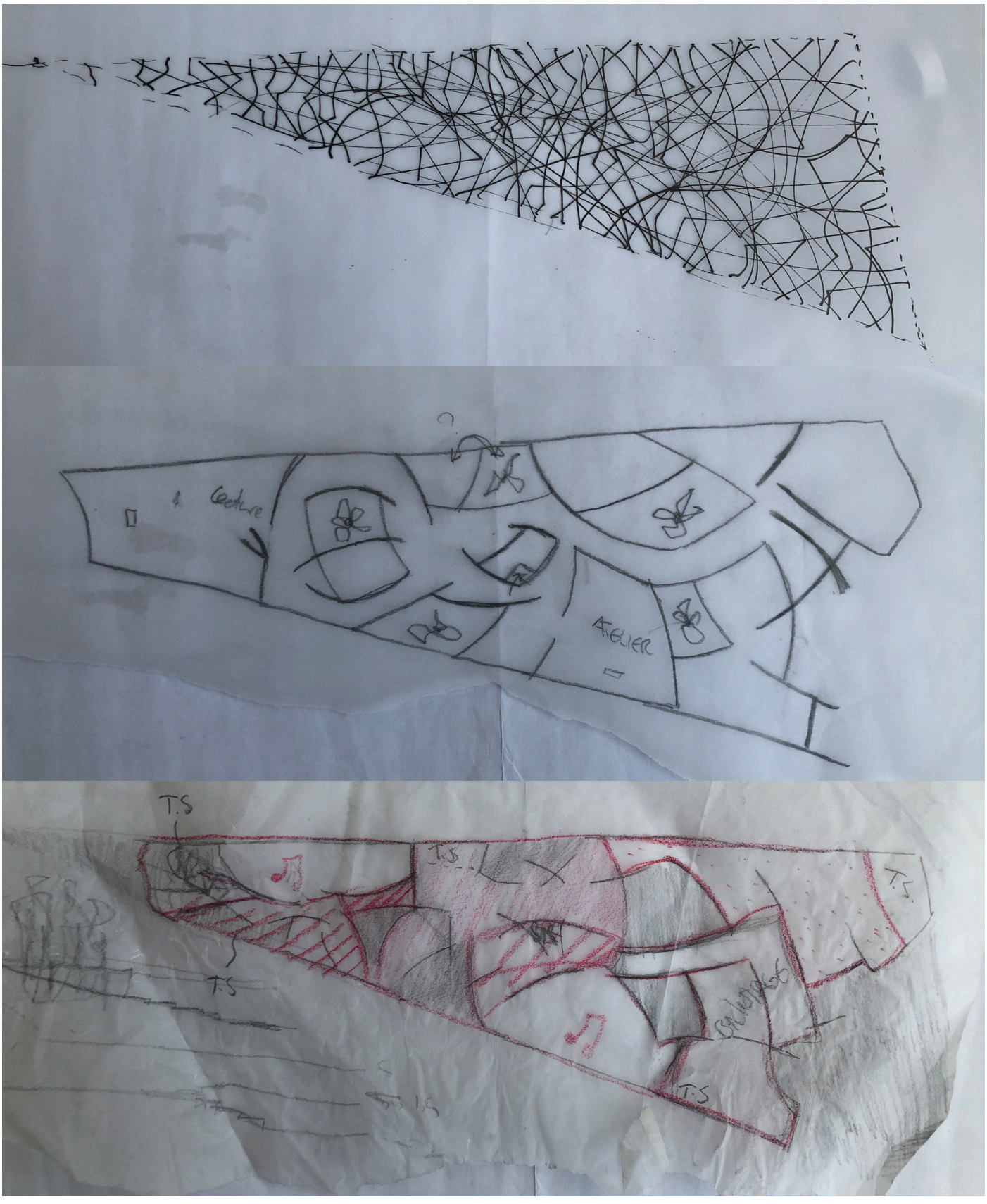
MS
SDH


Lecture
ATELIER
T.S
T.S
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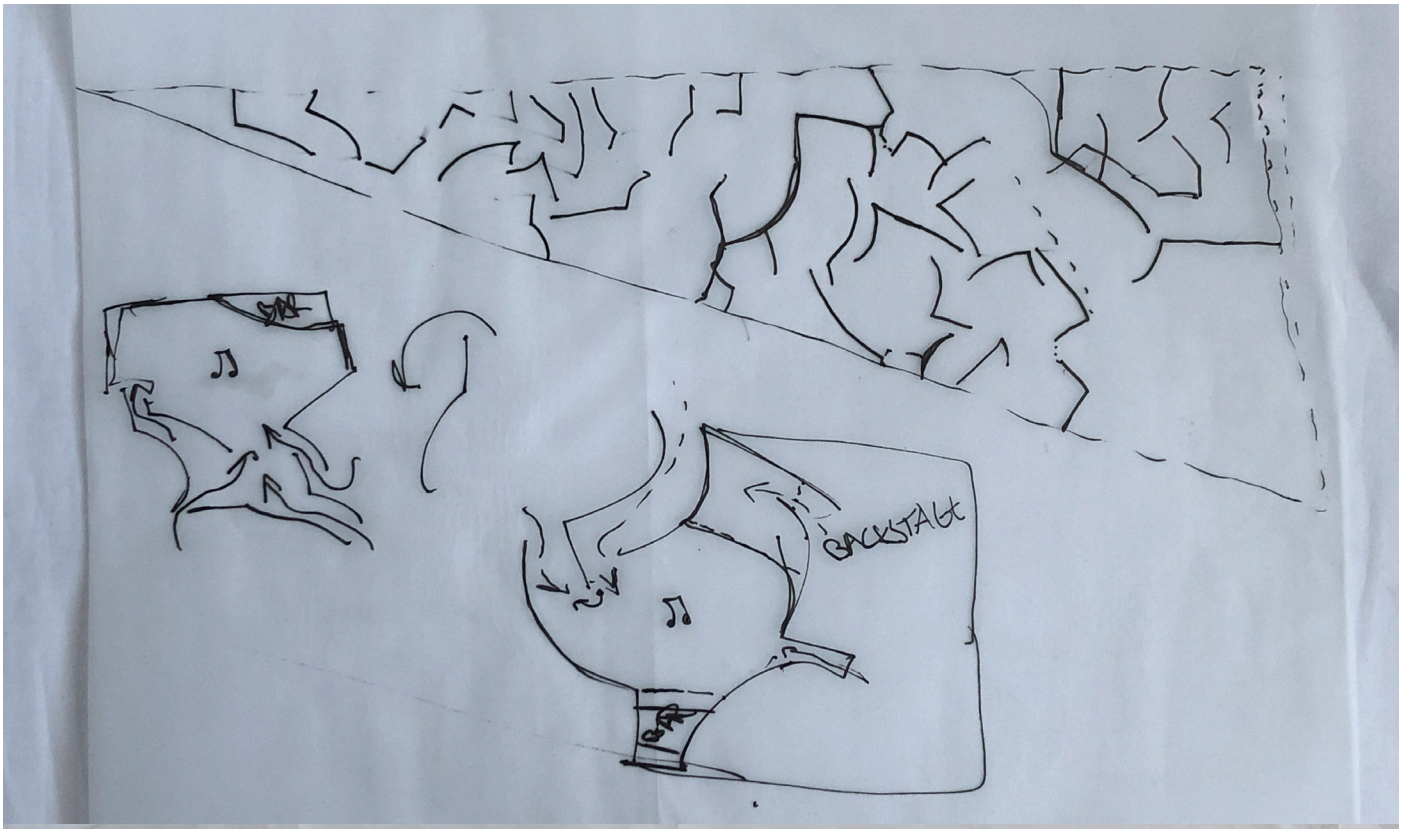
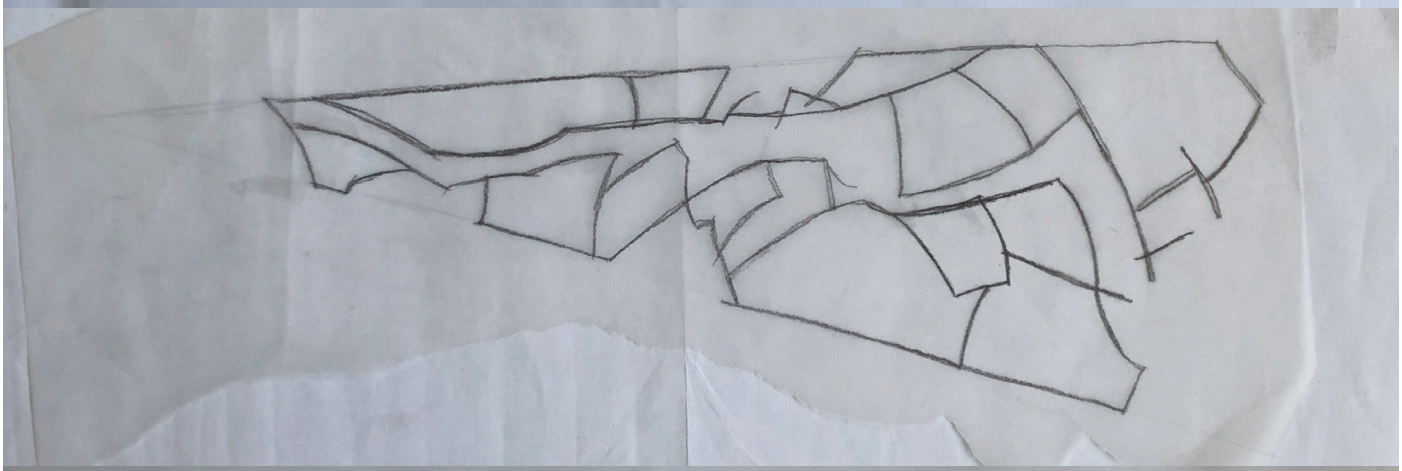
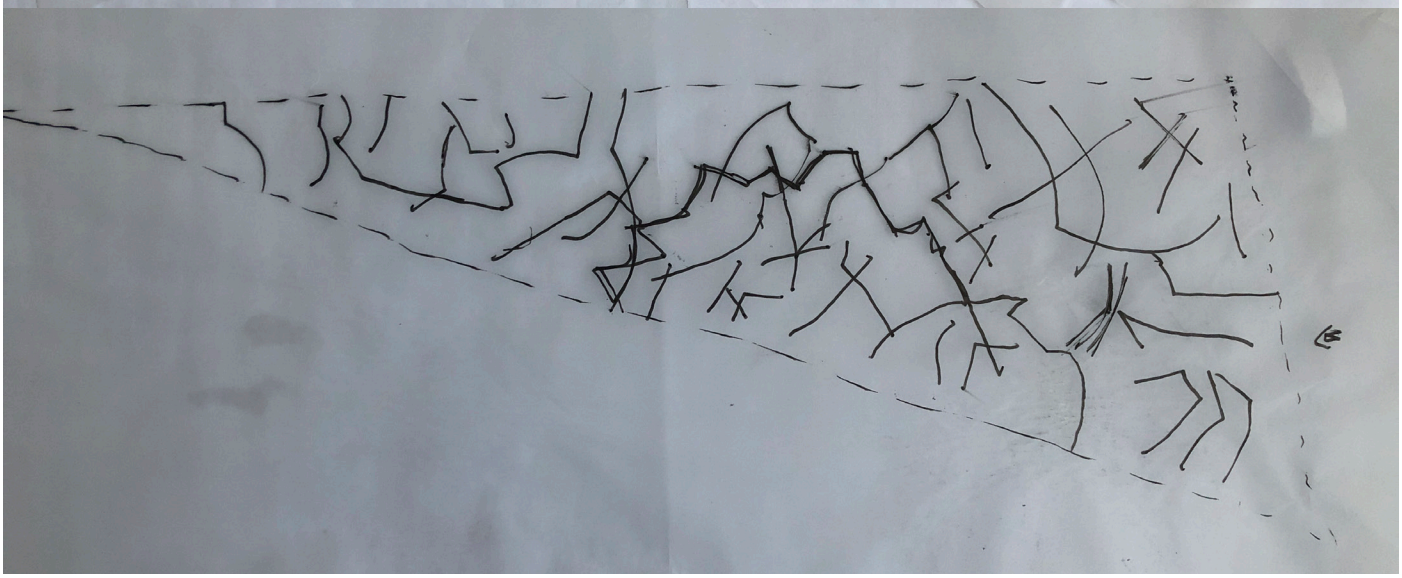
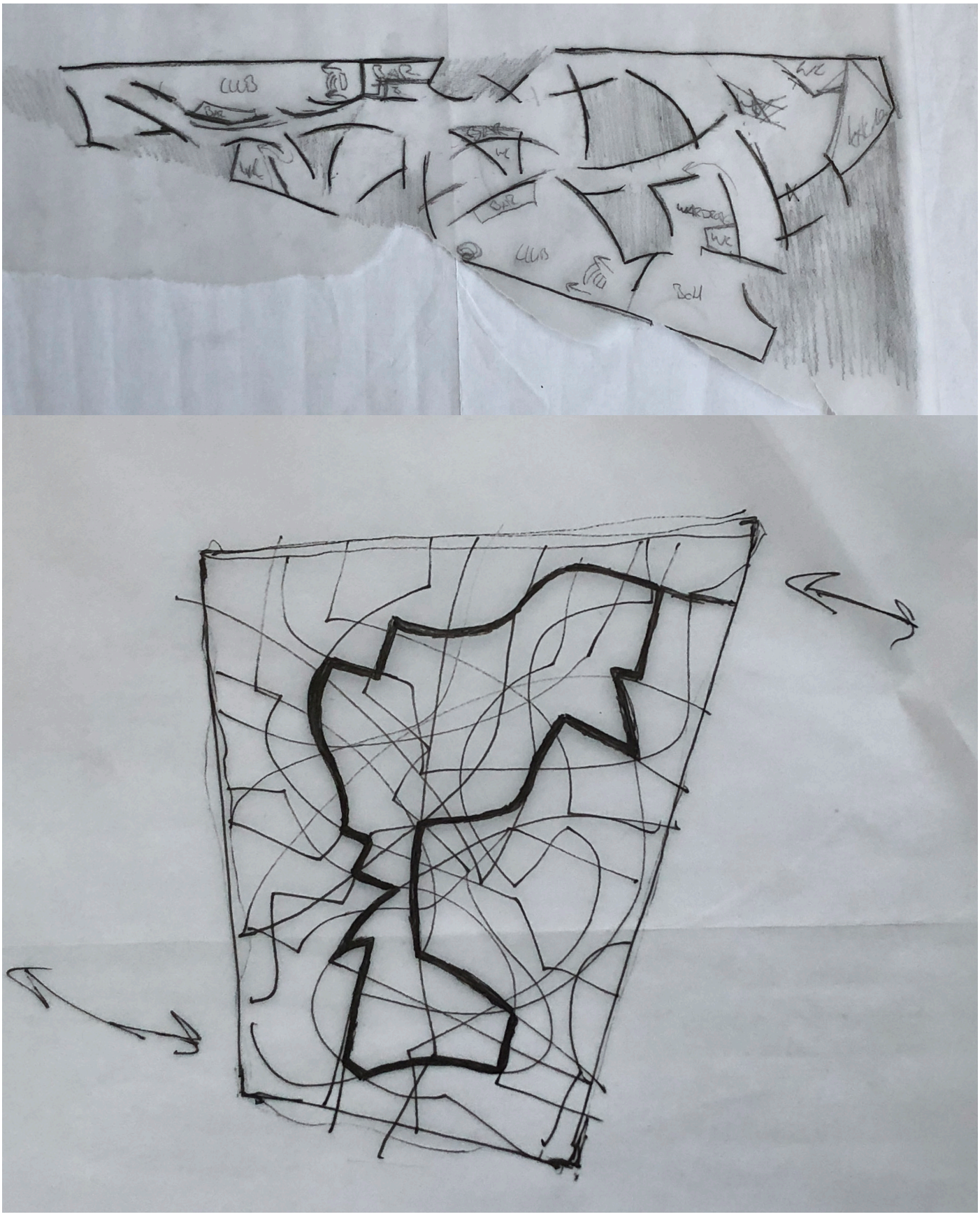
T.S

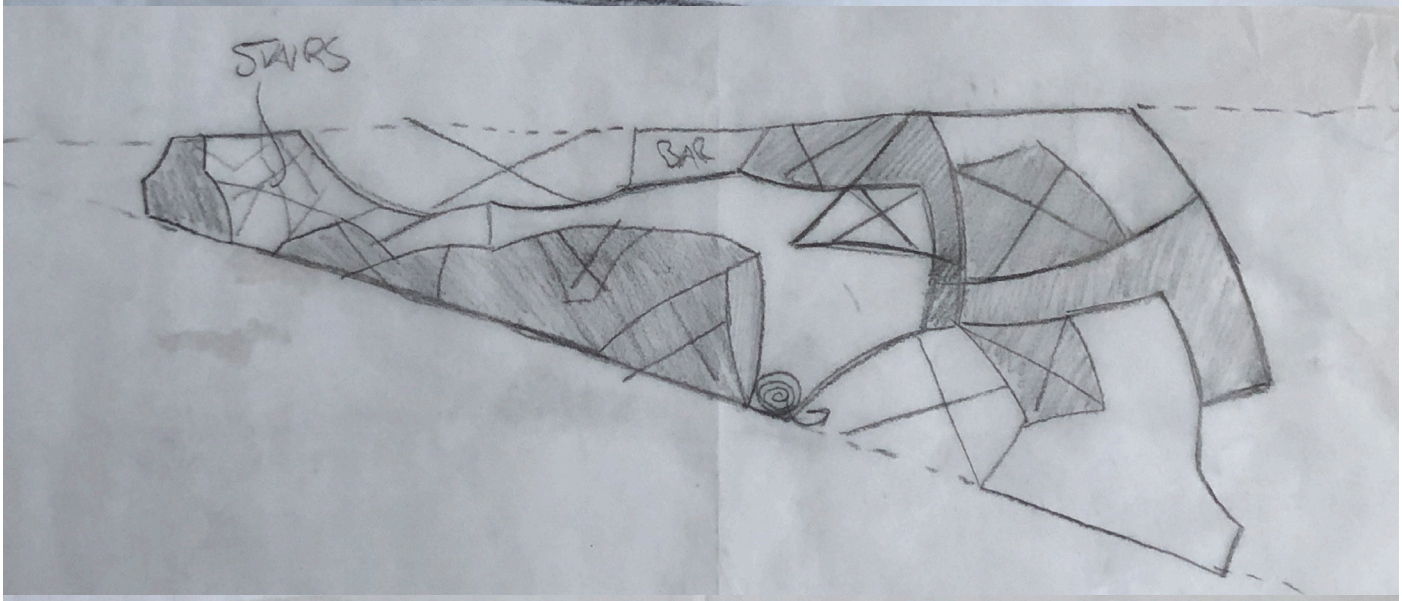

BACKSTAGE

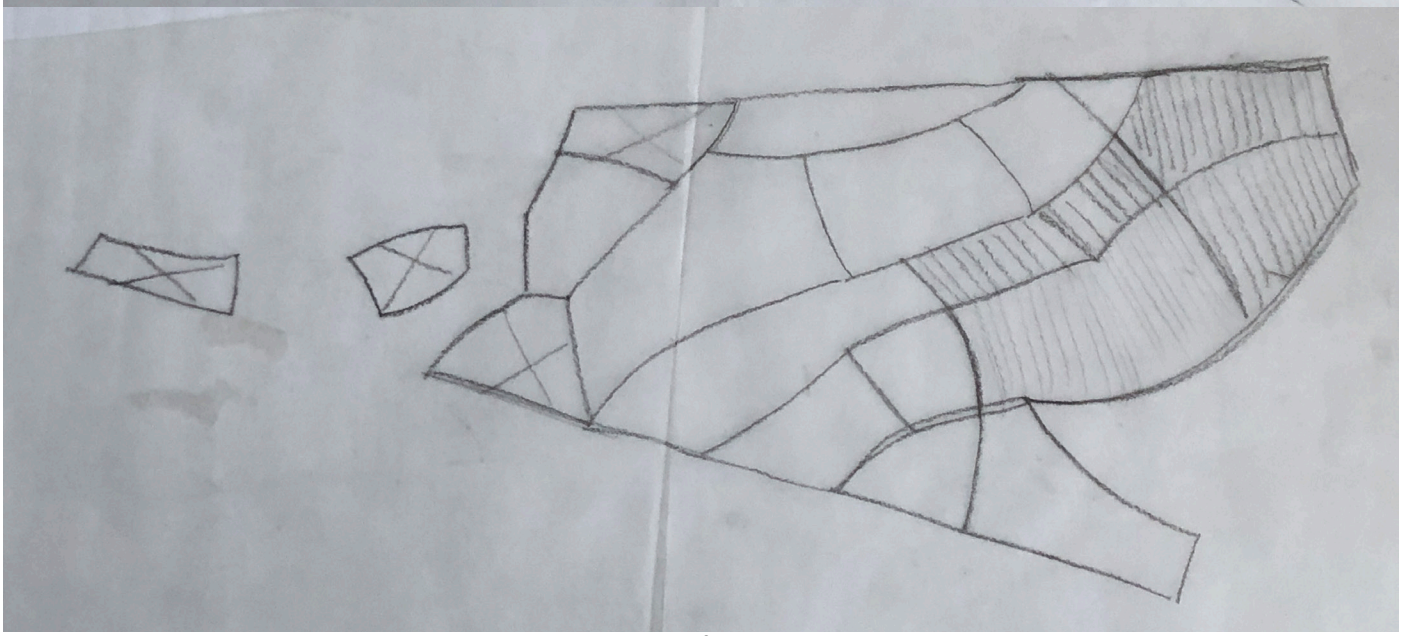


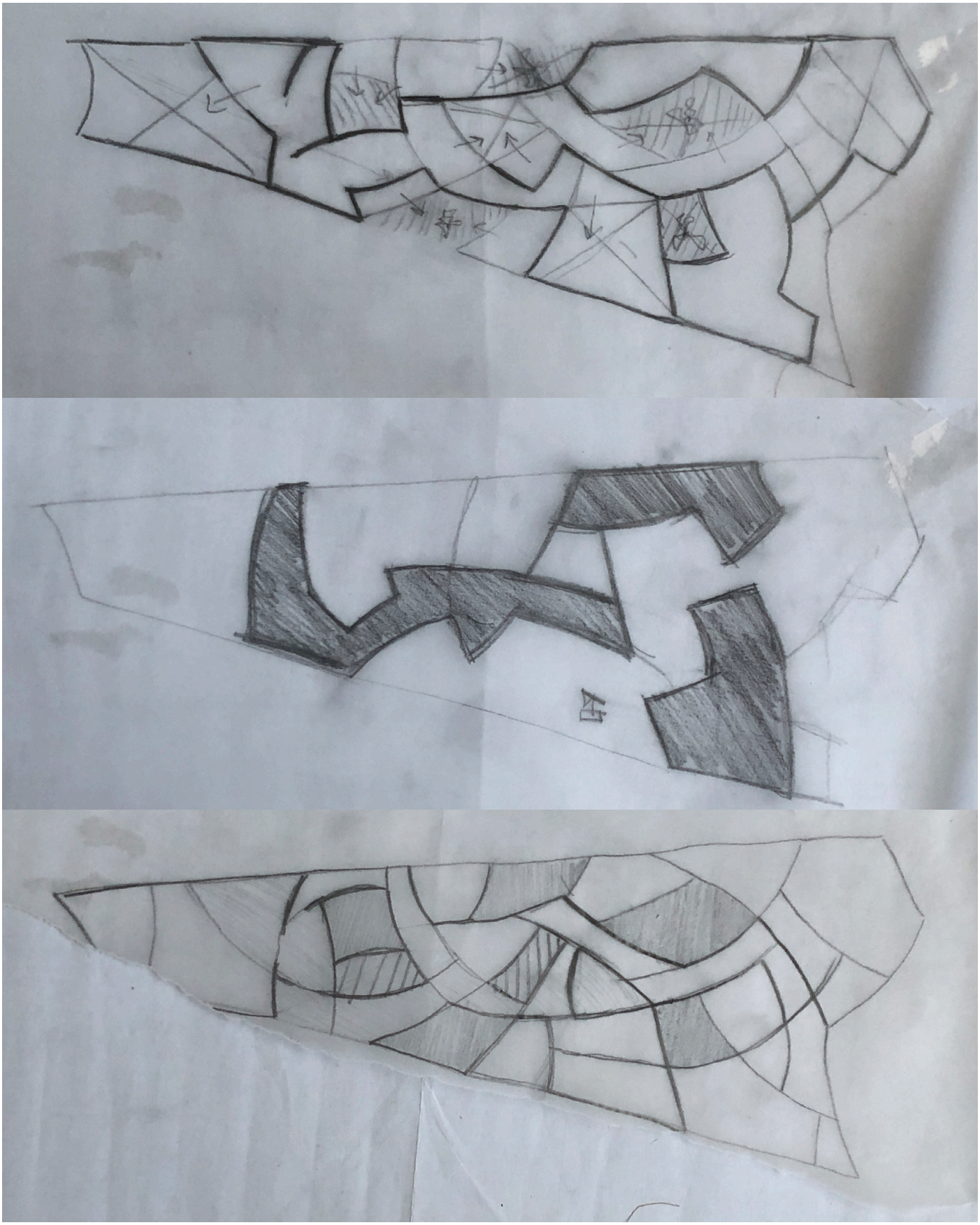


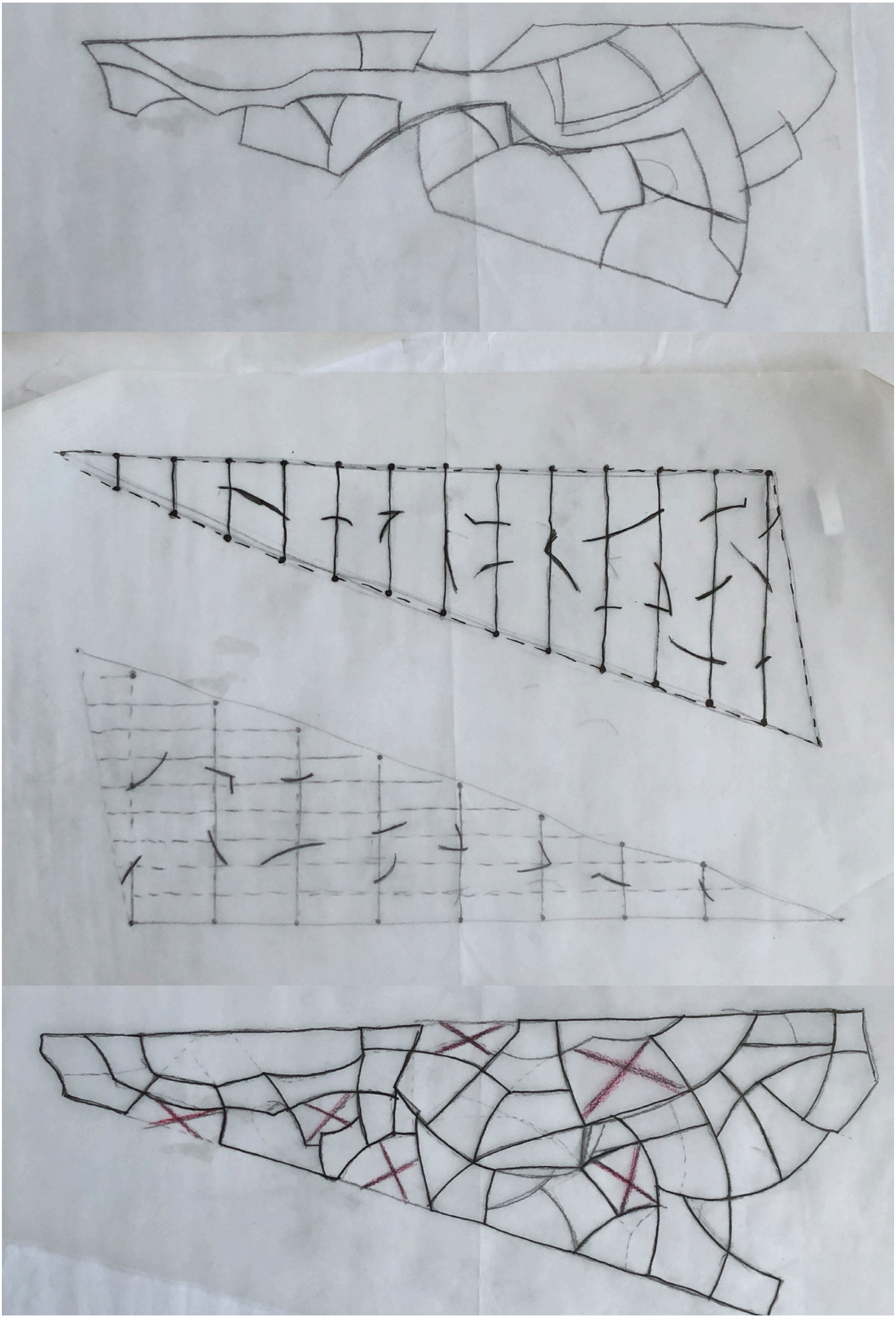

CLUB
WC
CLUB
BAR

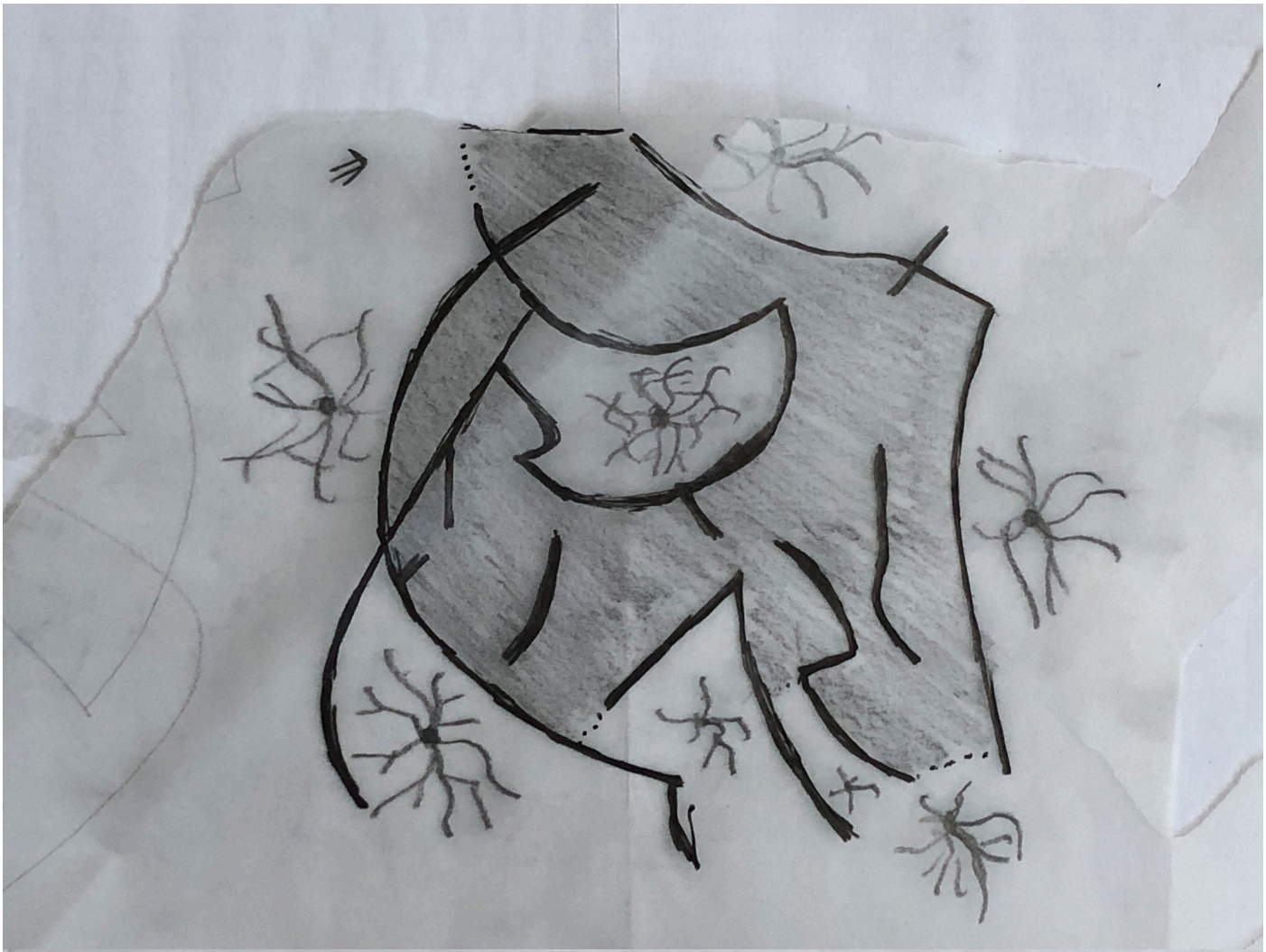

SAILING CLUB
BALLOON CLUB
M.S./RADIO STORAGE
M.S. STORAGE
T.S KITCHEN
M.S STORAGE
M.S T.S
M.S. CLUB
SAILING CLUB
ENTRANCE
OFFICE
MECHANING

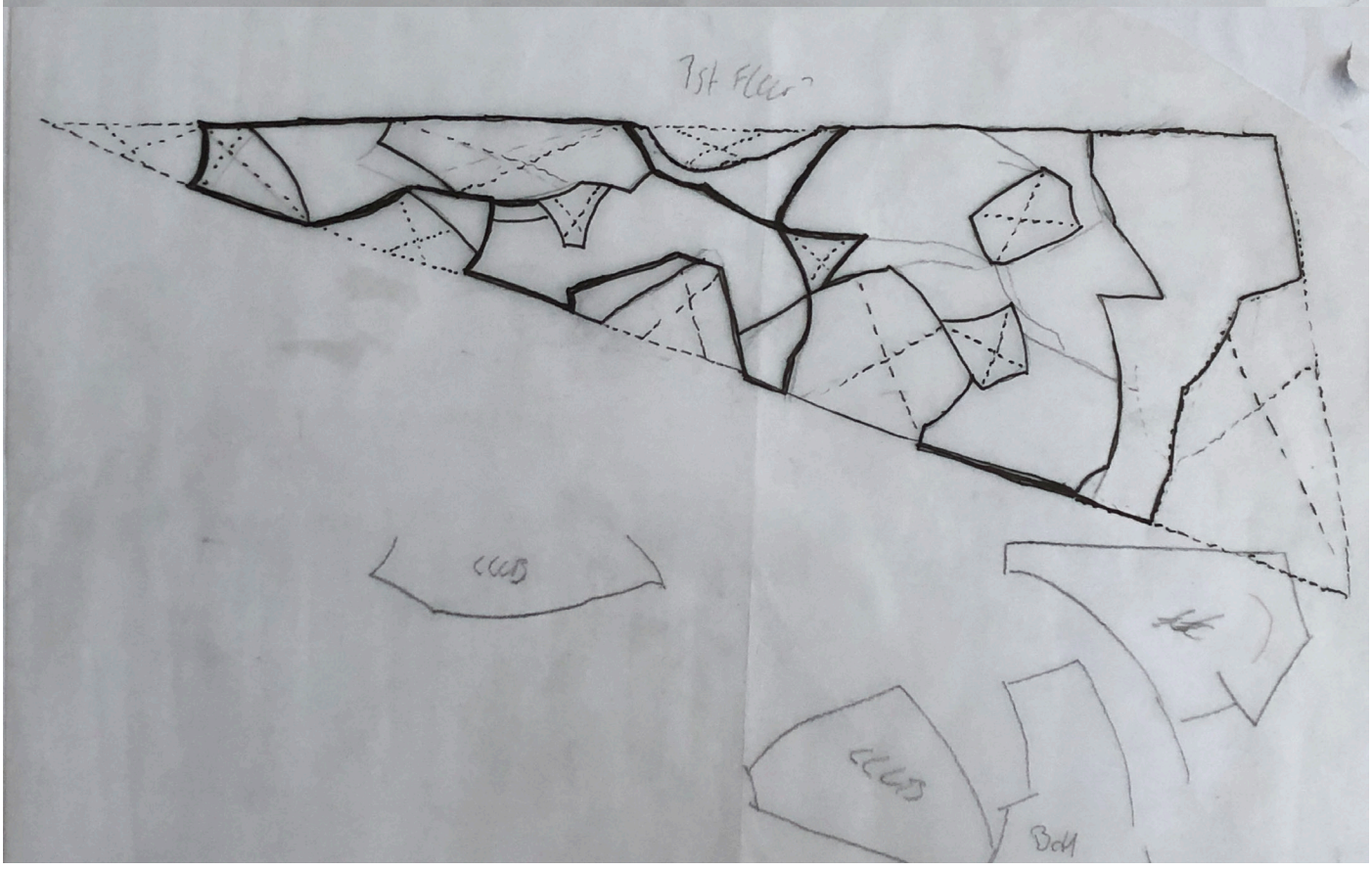

STAIRS
BAR



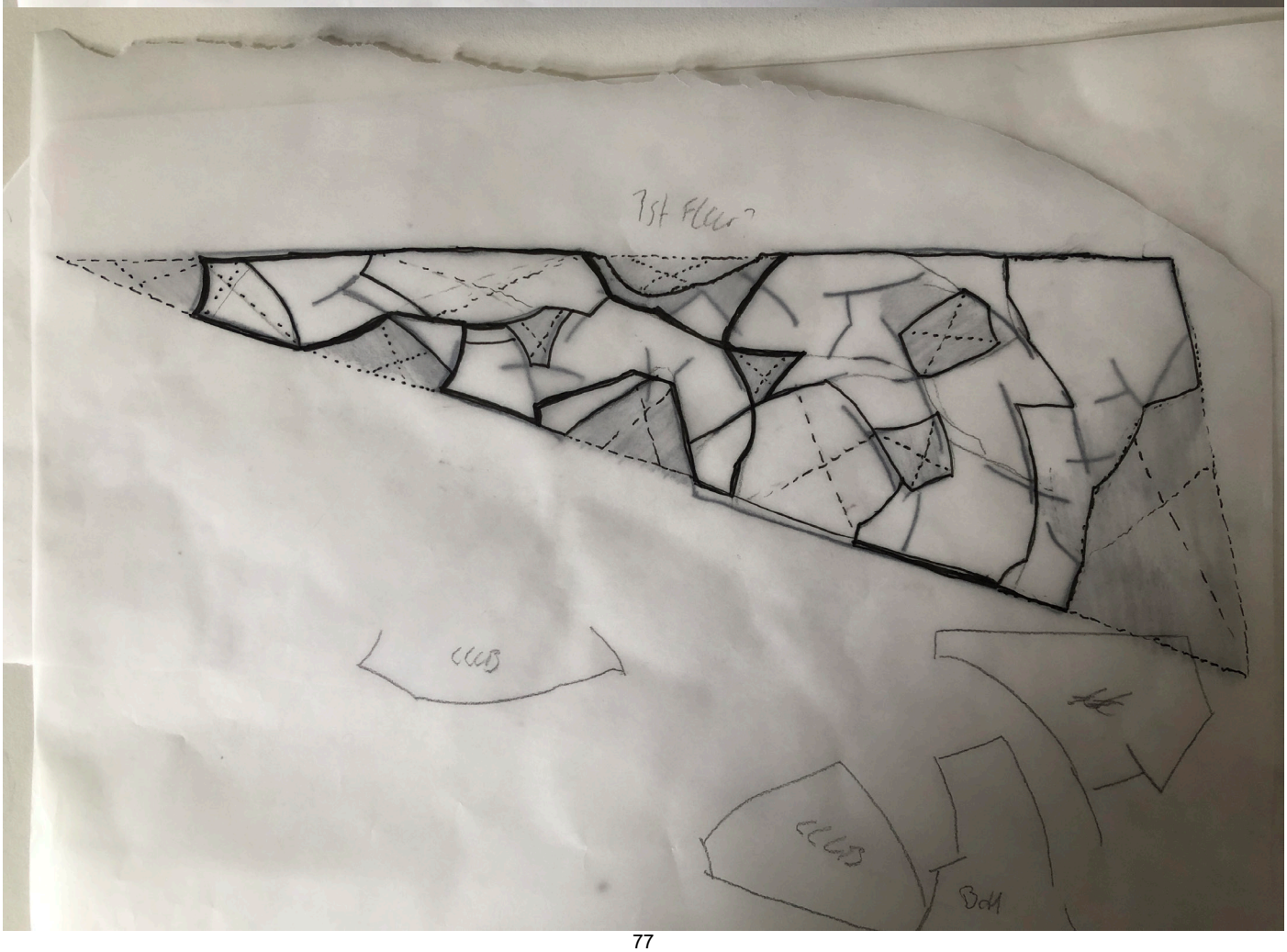


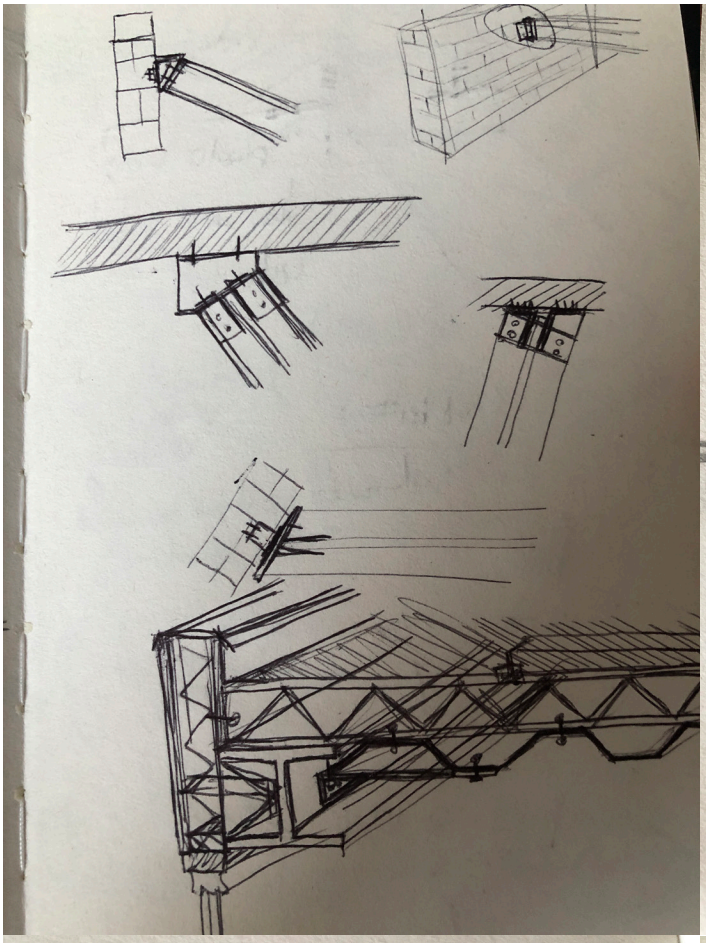


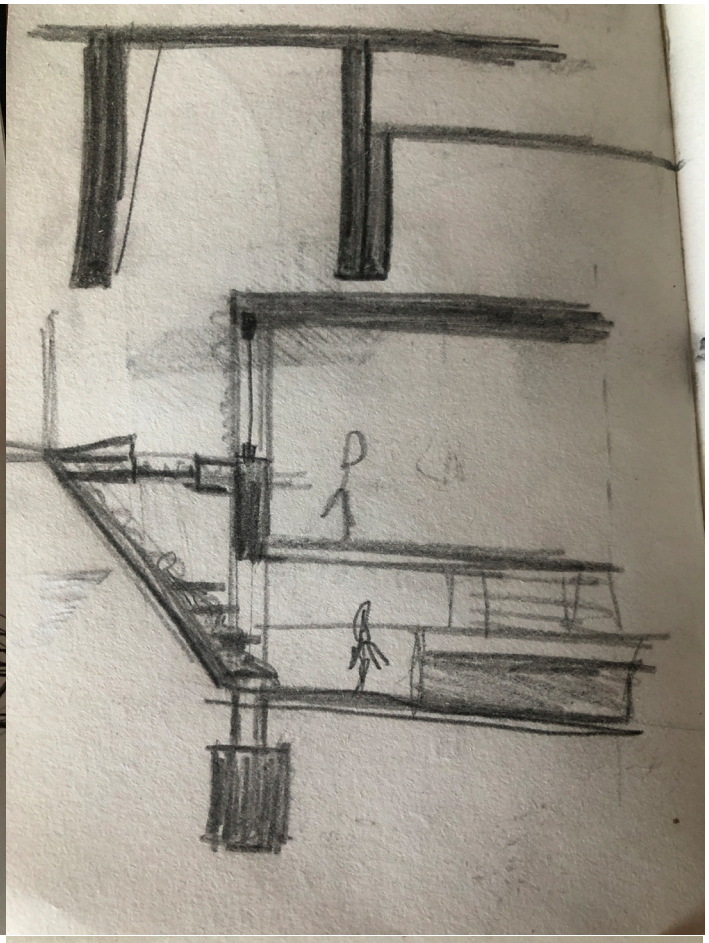


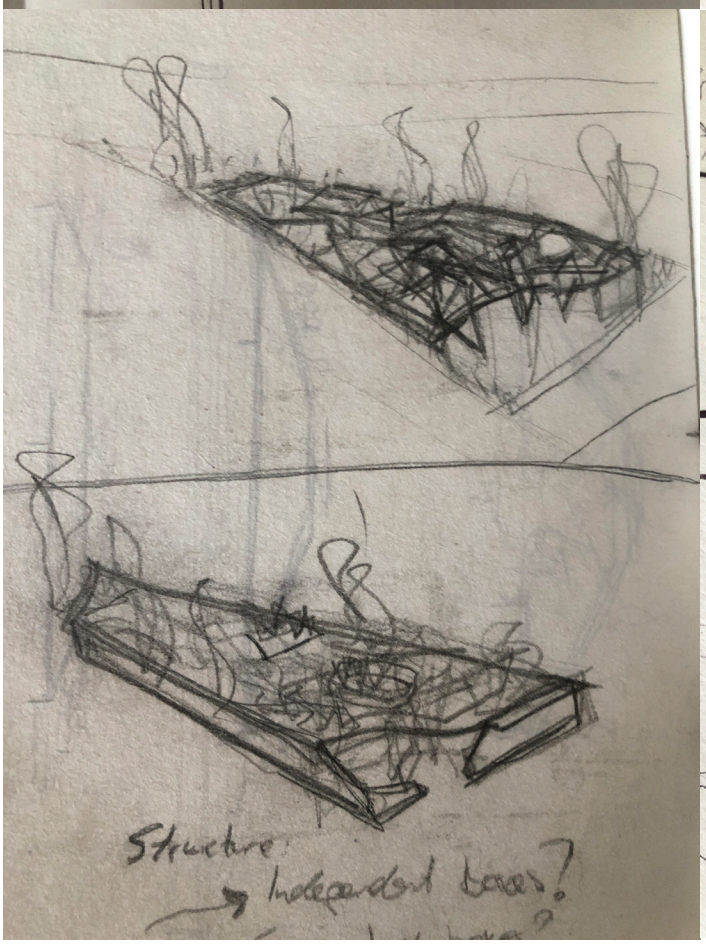

1st Floor




1st Floor

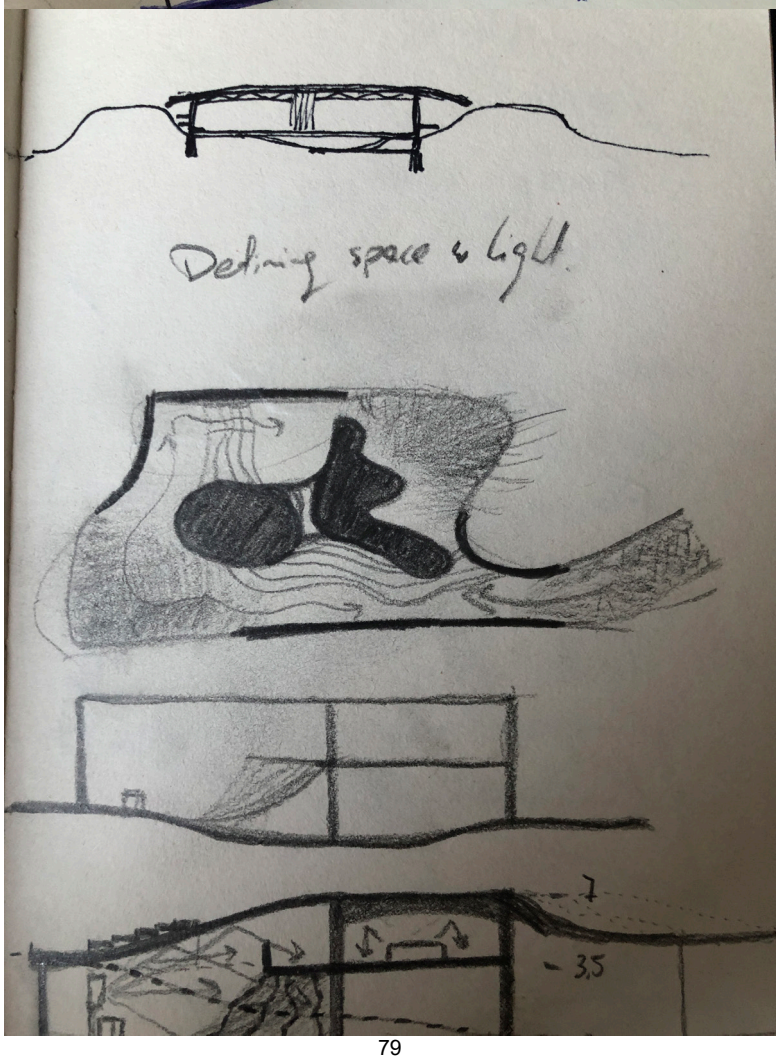


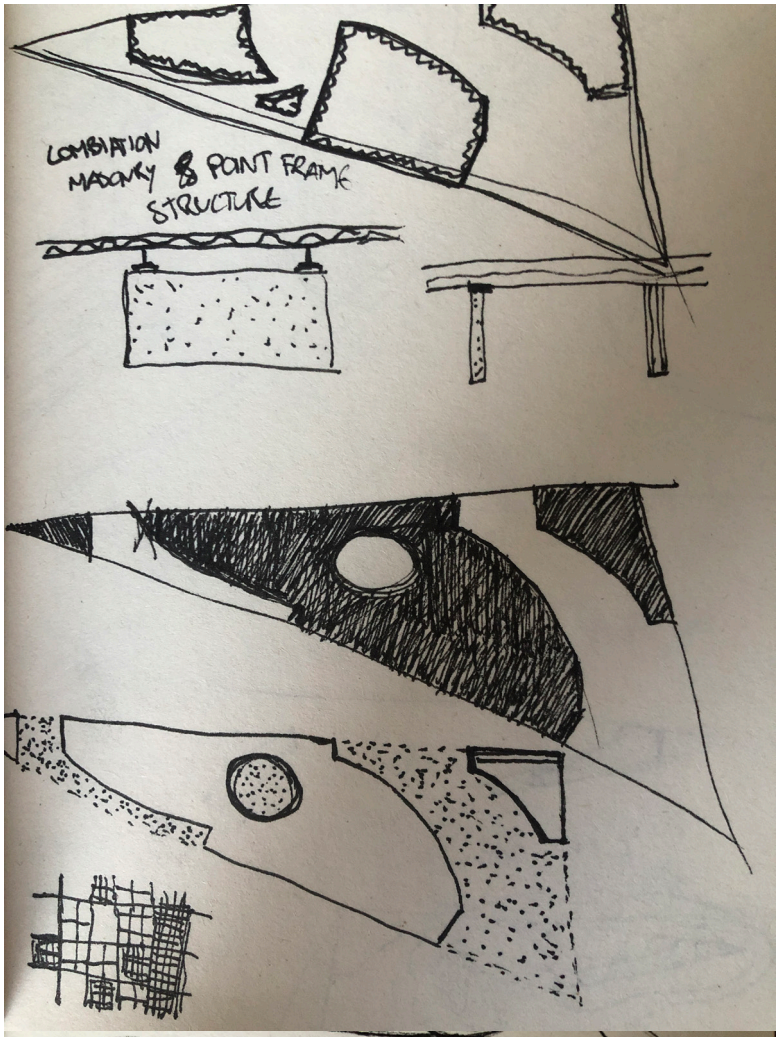



Structure
Independent bases?

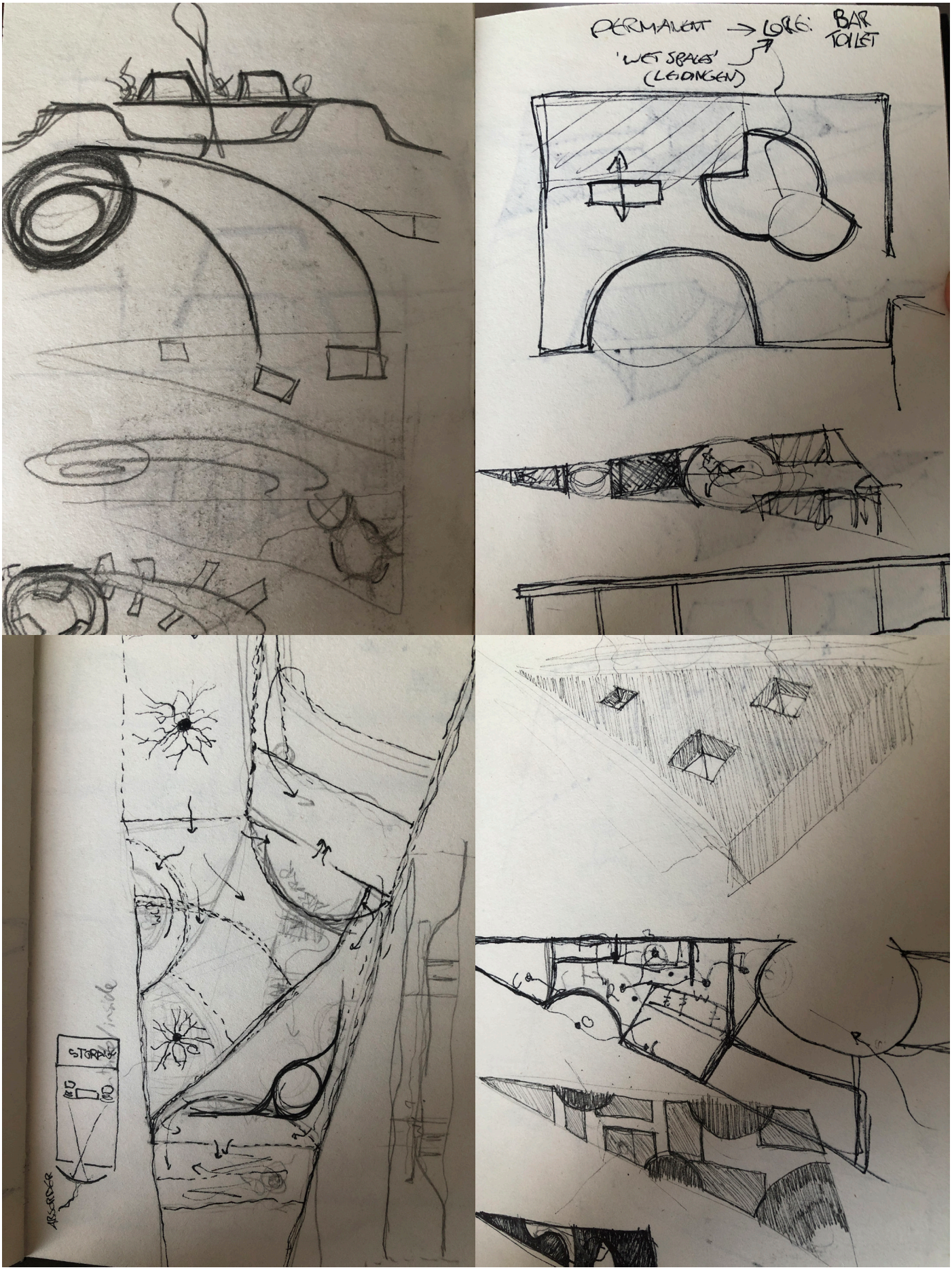


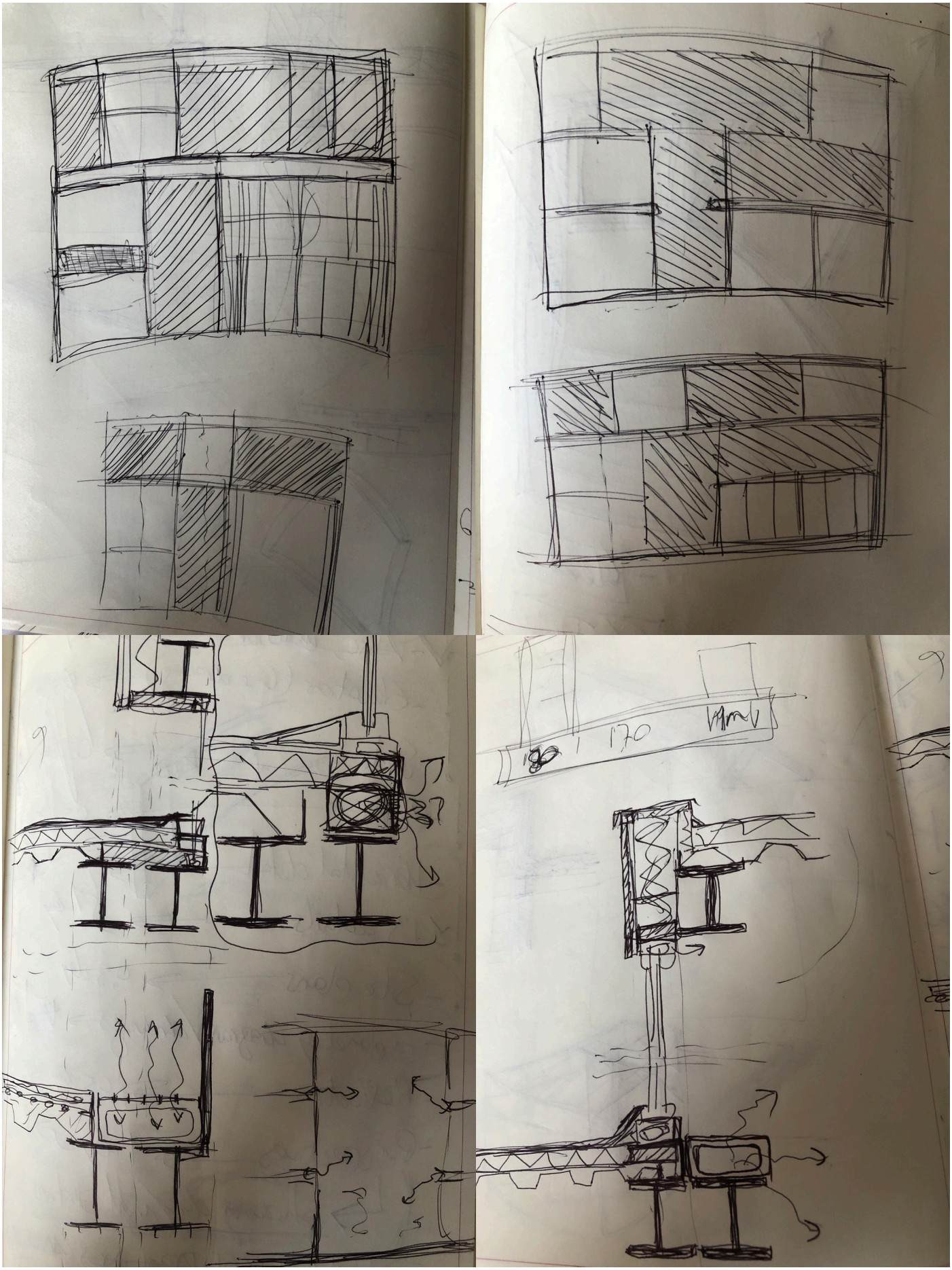


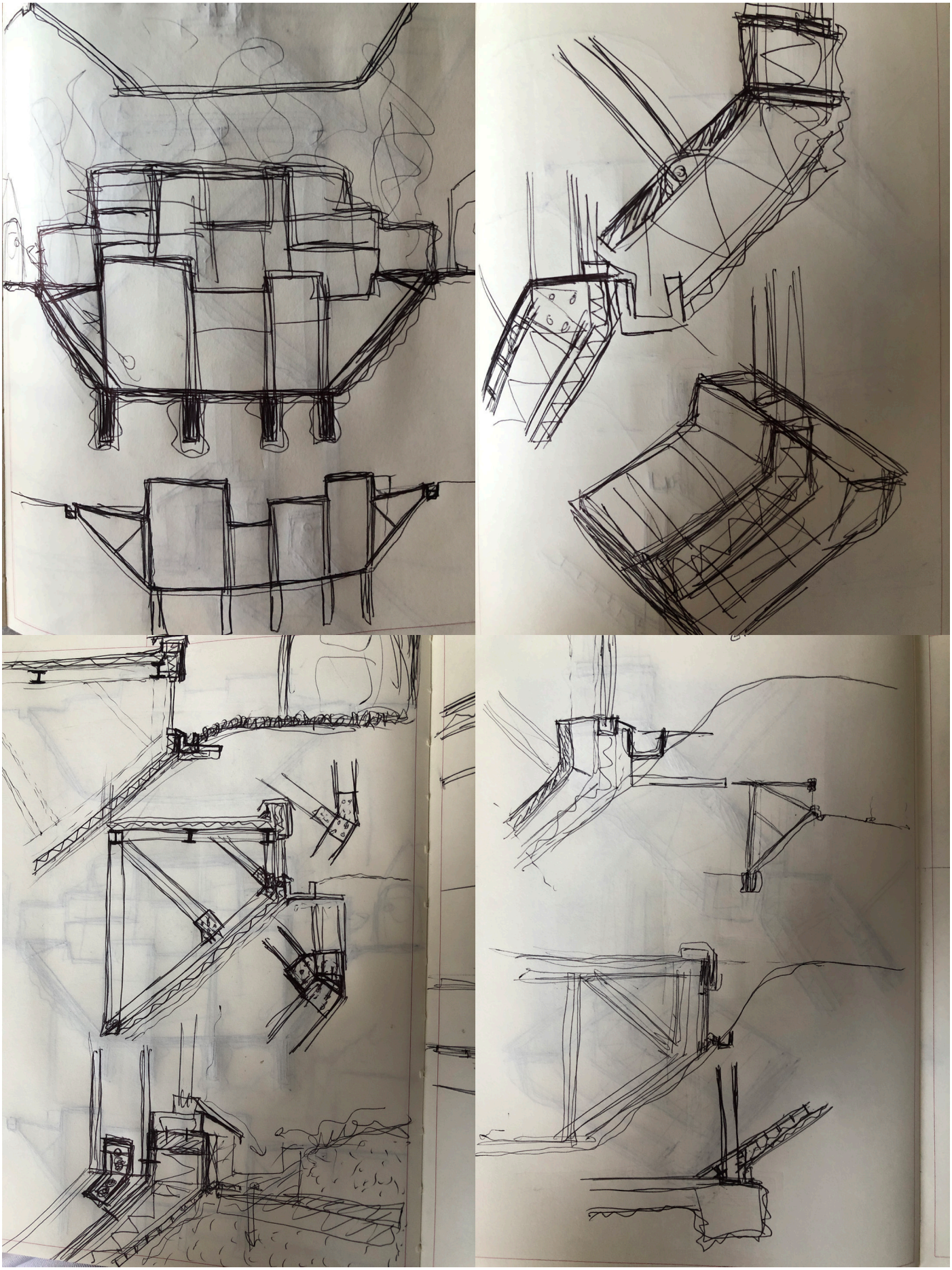

Defining space & light
- 3,5

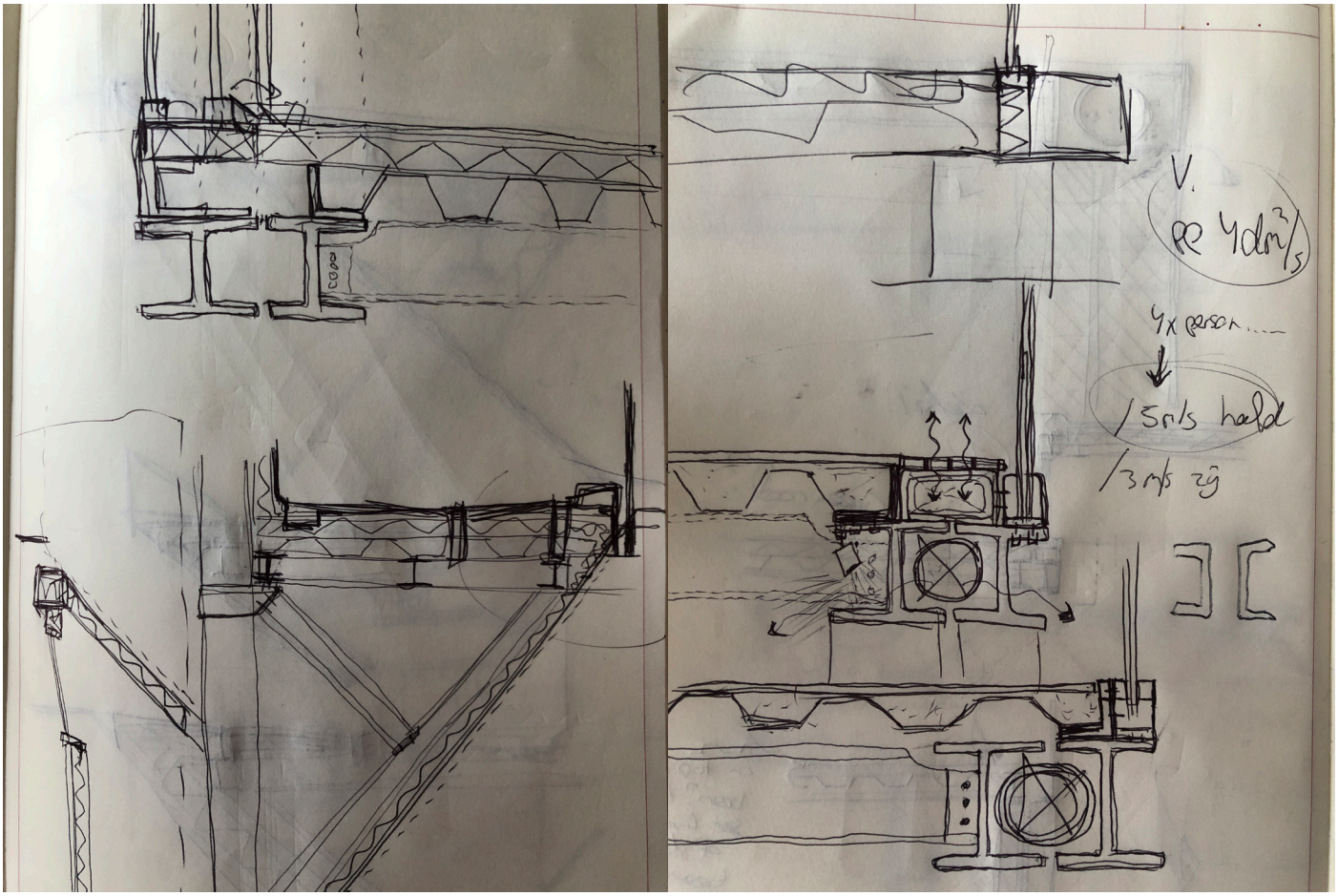

COMBINATION
MASONRY & POINT FRAME
STRUCTURE

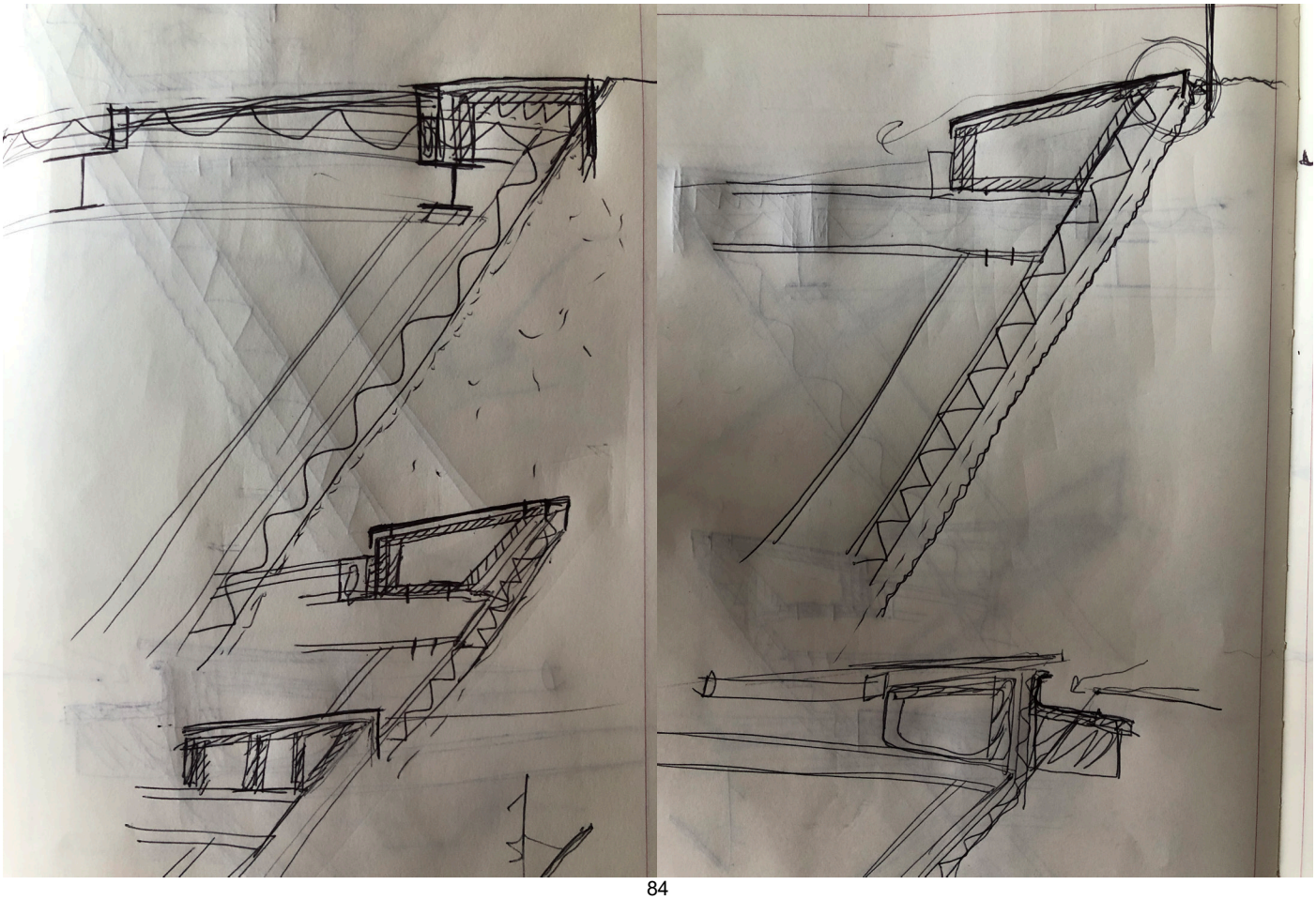


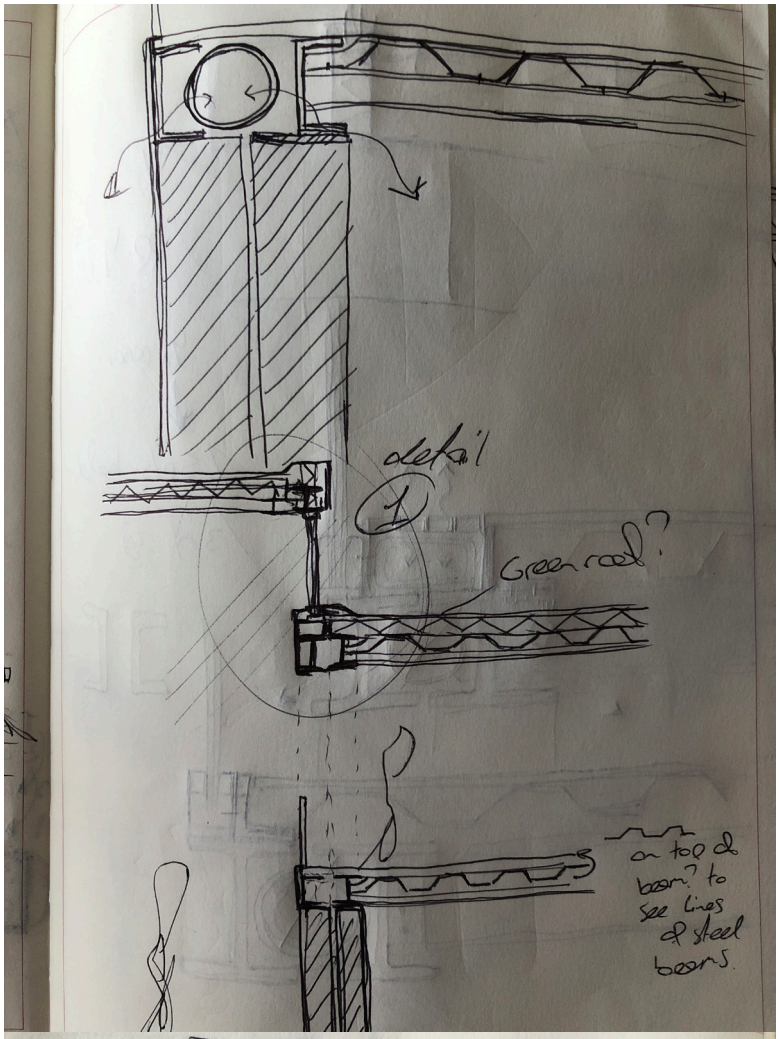

PERMANENT → LOOS: BAR TOILET
'WET SPACES'
(LEIDINGEN)
STORAGE
inside
ABSORBER

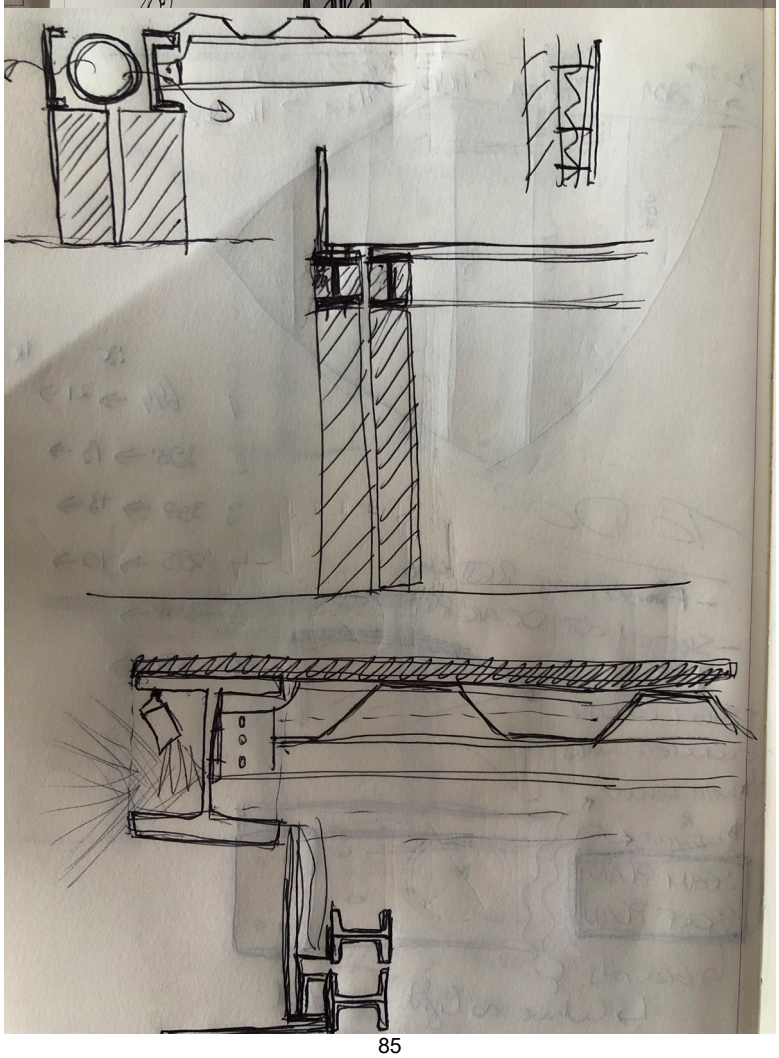





V.
pp 4dm³/s
4x person....
/5m/s hold
/3m/s zig




detail
1
Green roof?
on top of beam to see lines of steel beams.



Models









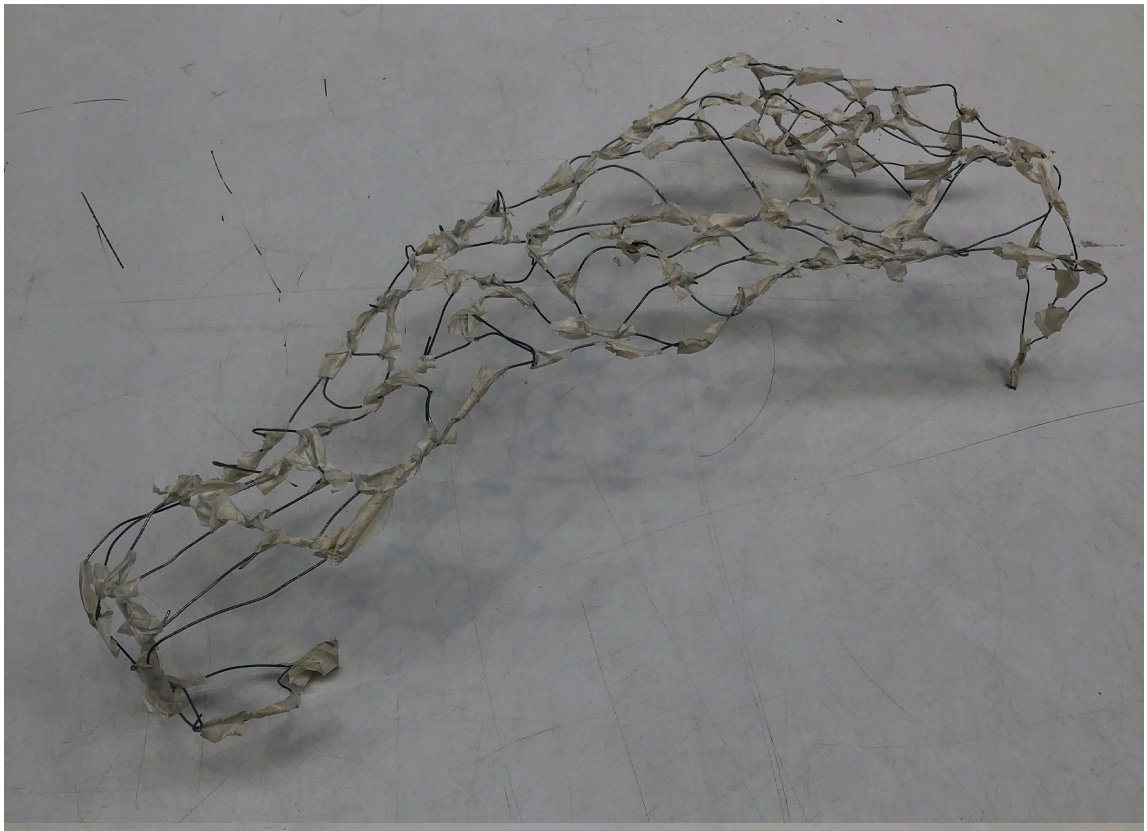



RAVE SPACES
CLUB CULTURE
imagination
exploration
escaping
disorientation
counterculture



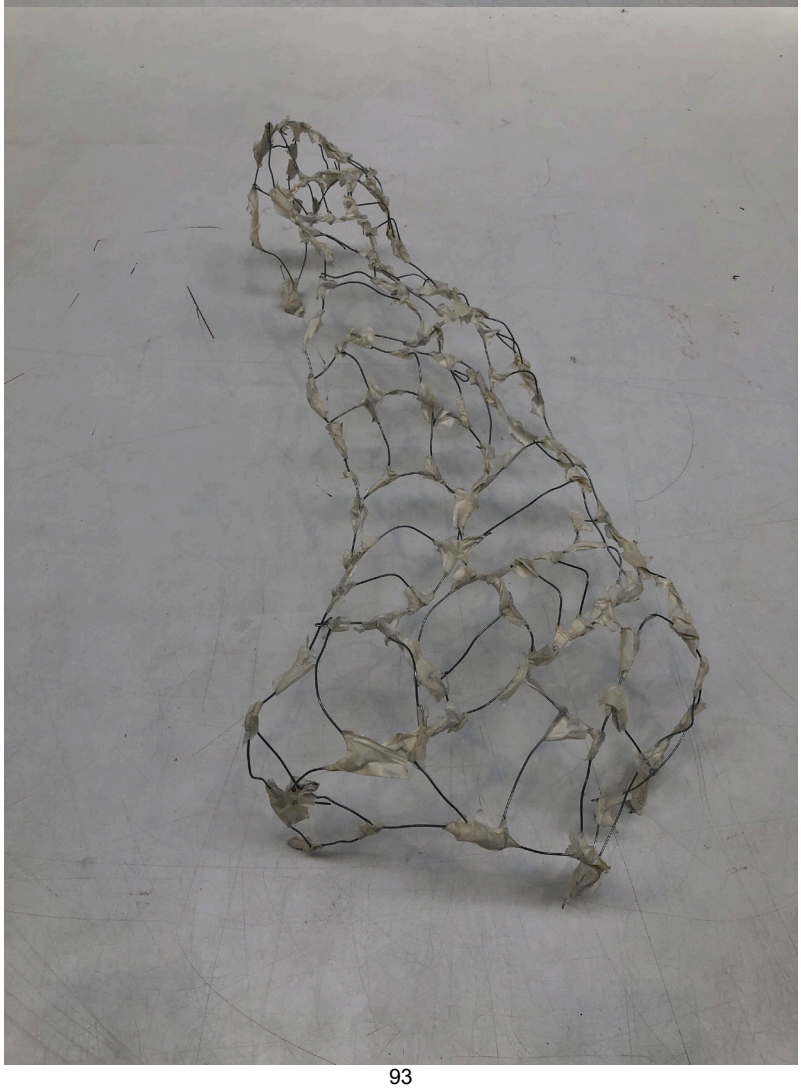


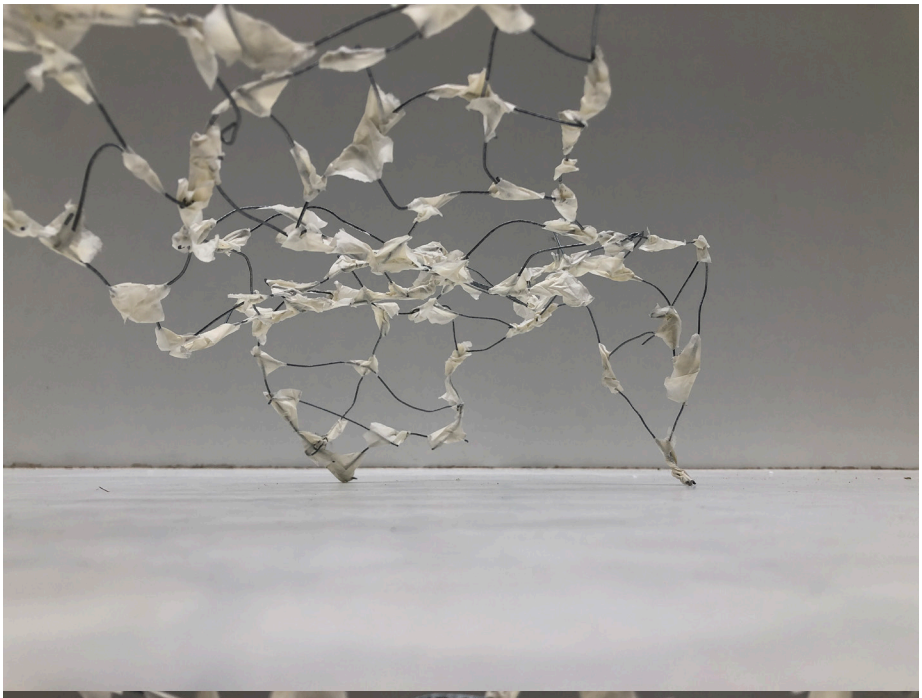












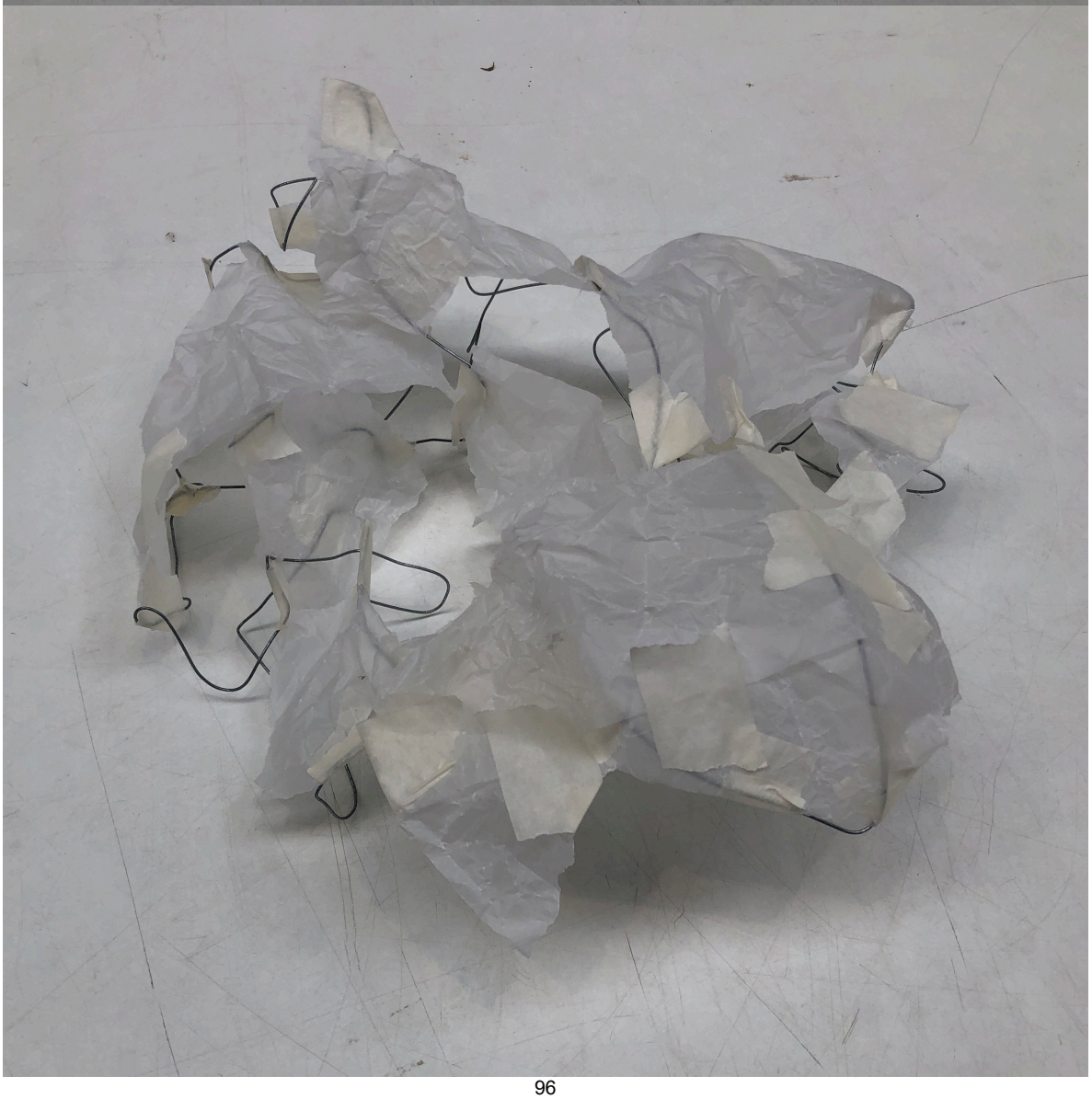




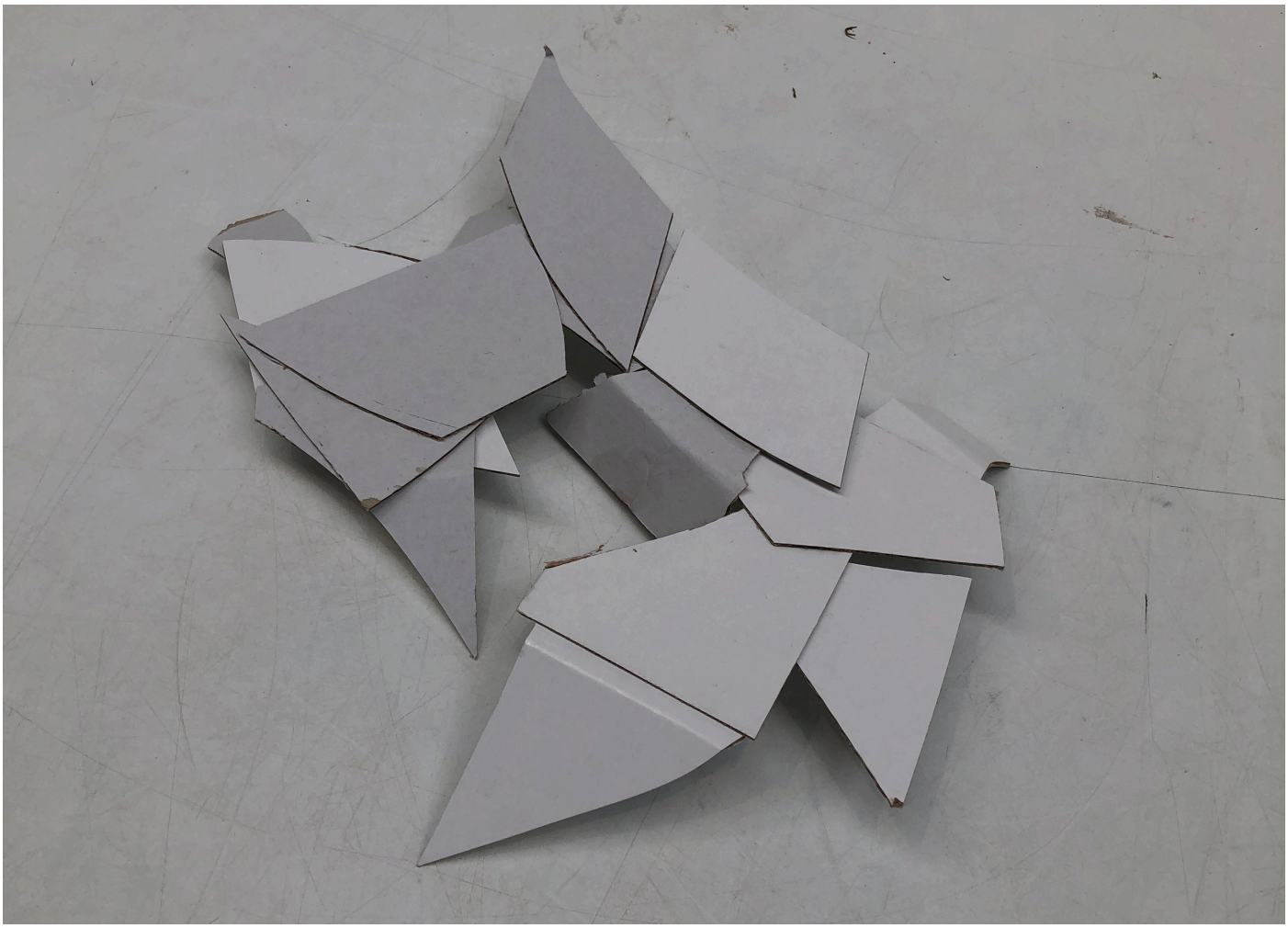


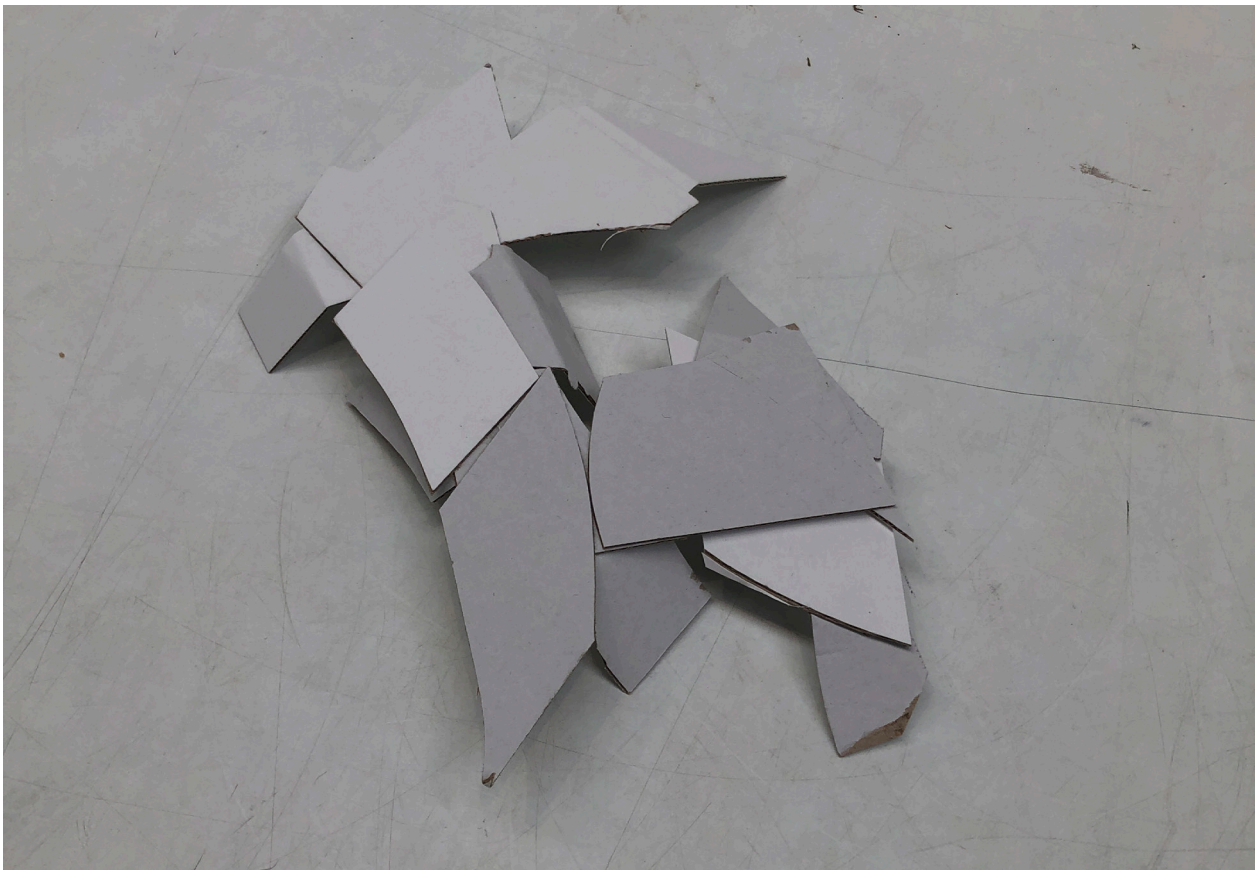


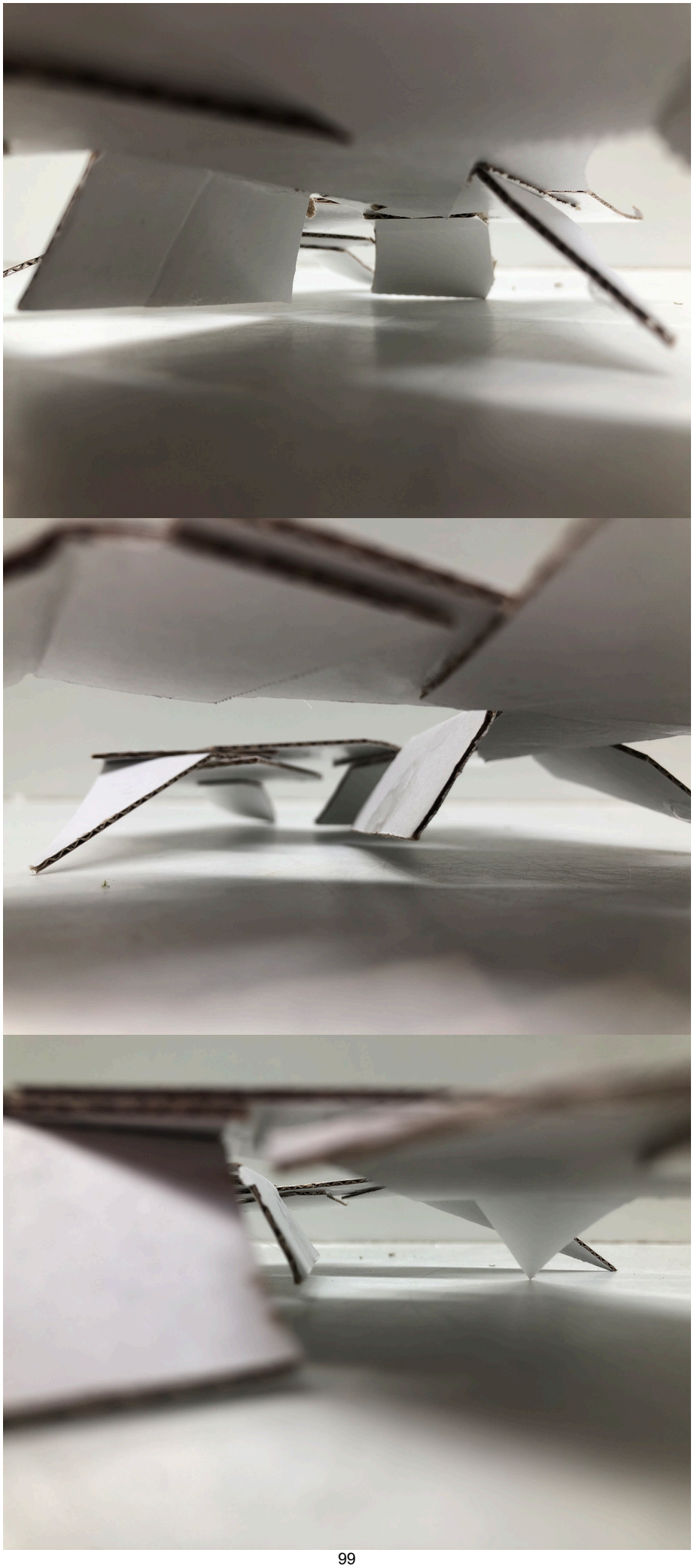


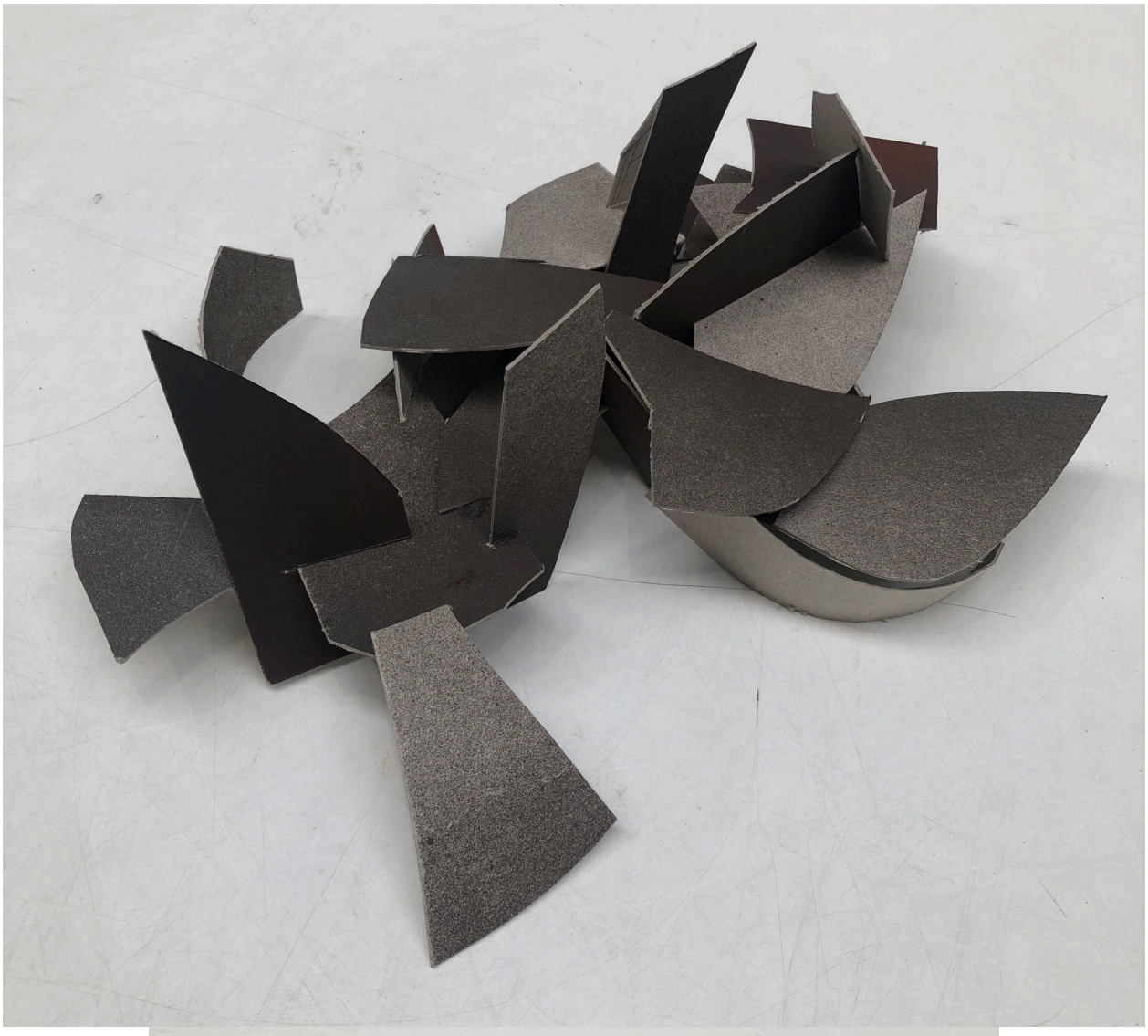


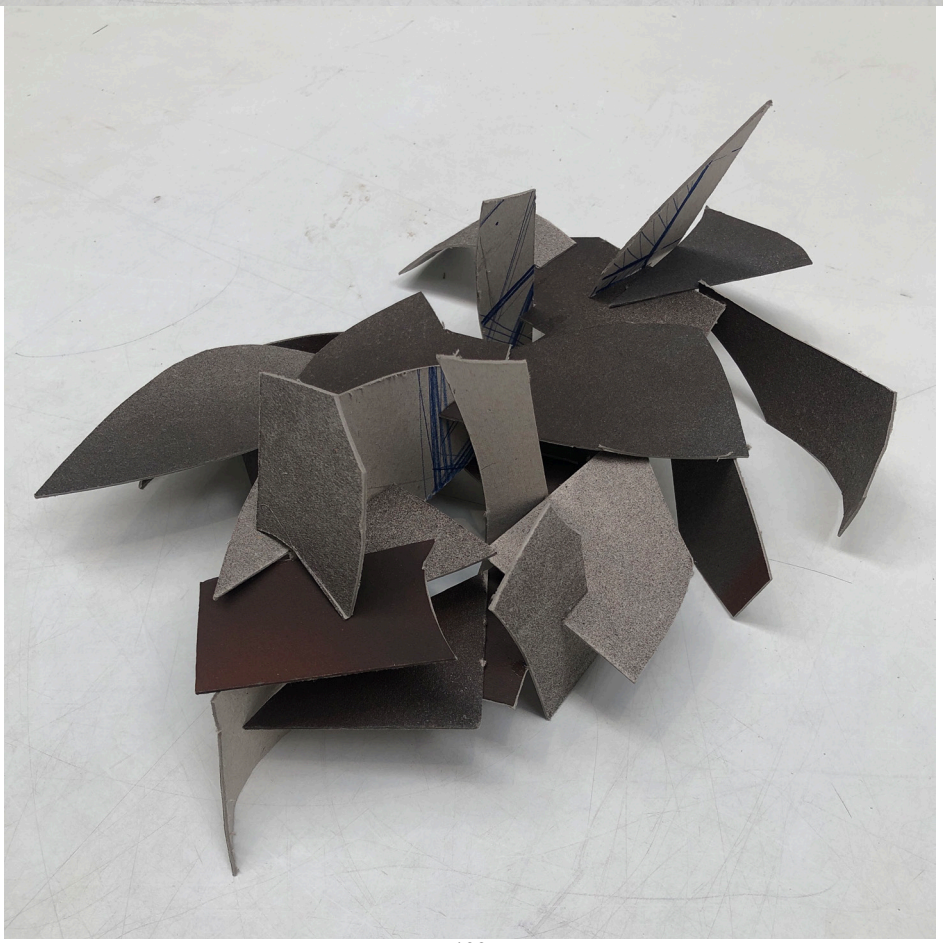




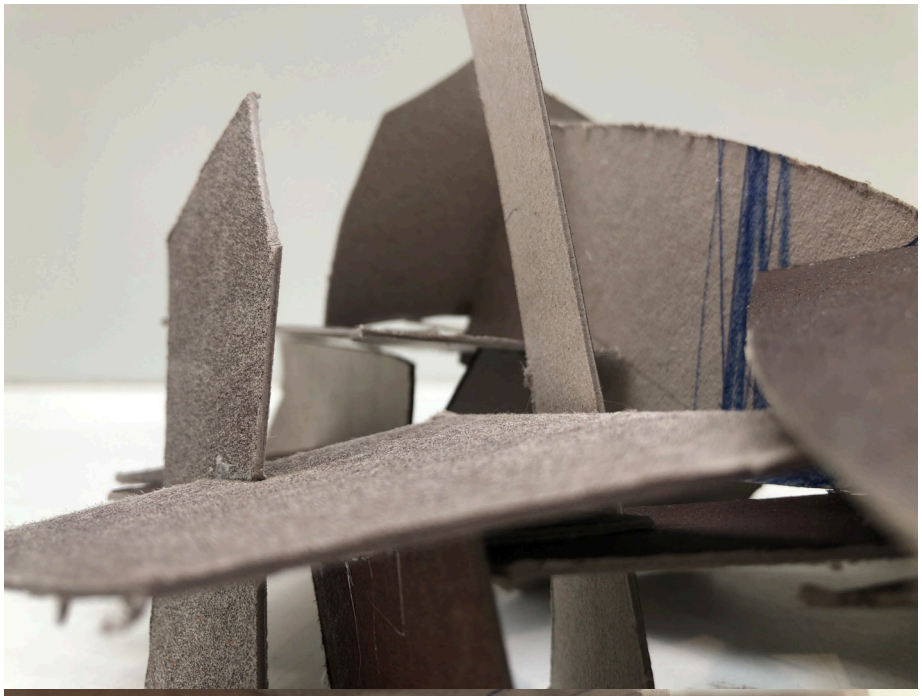






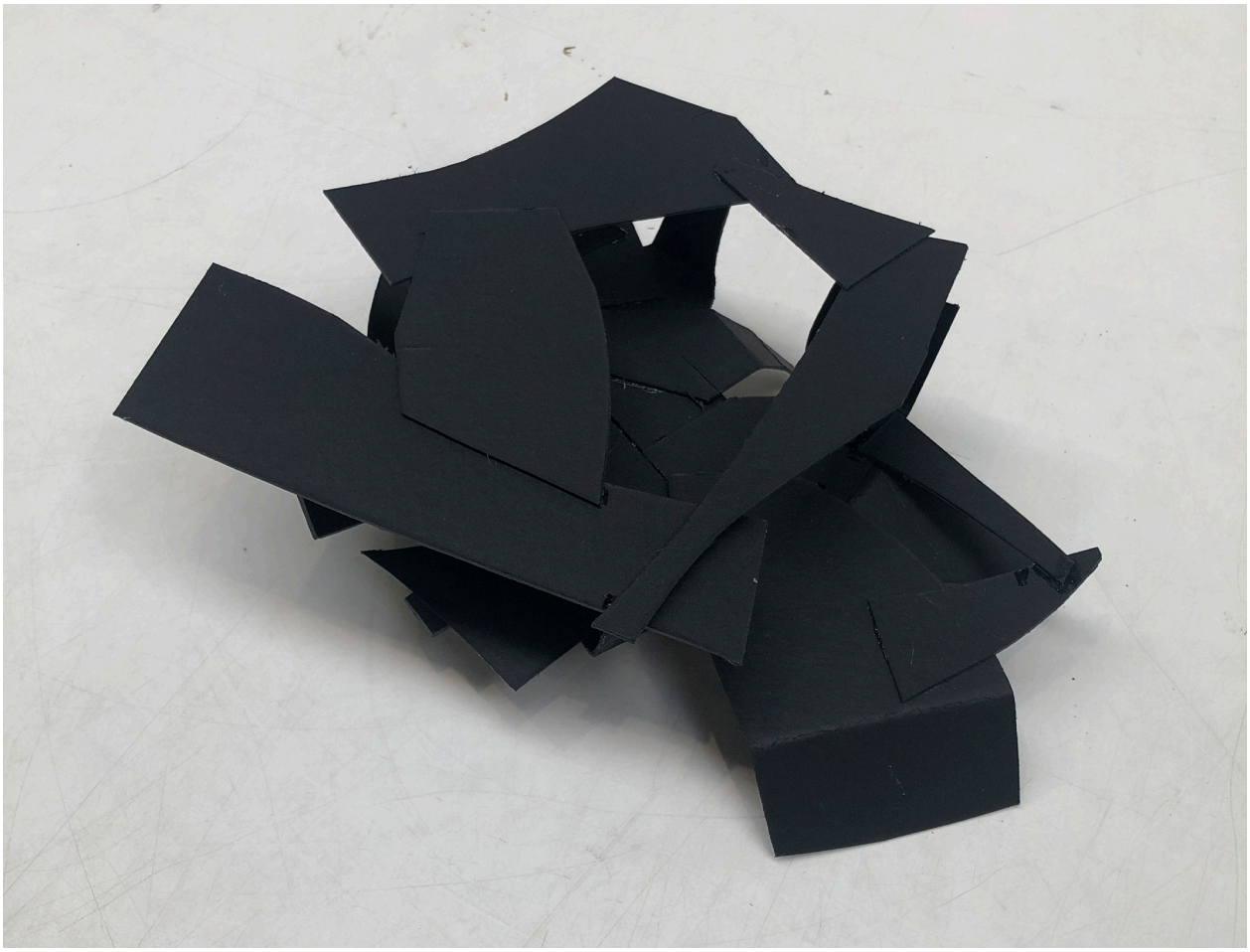




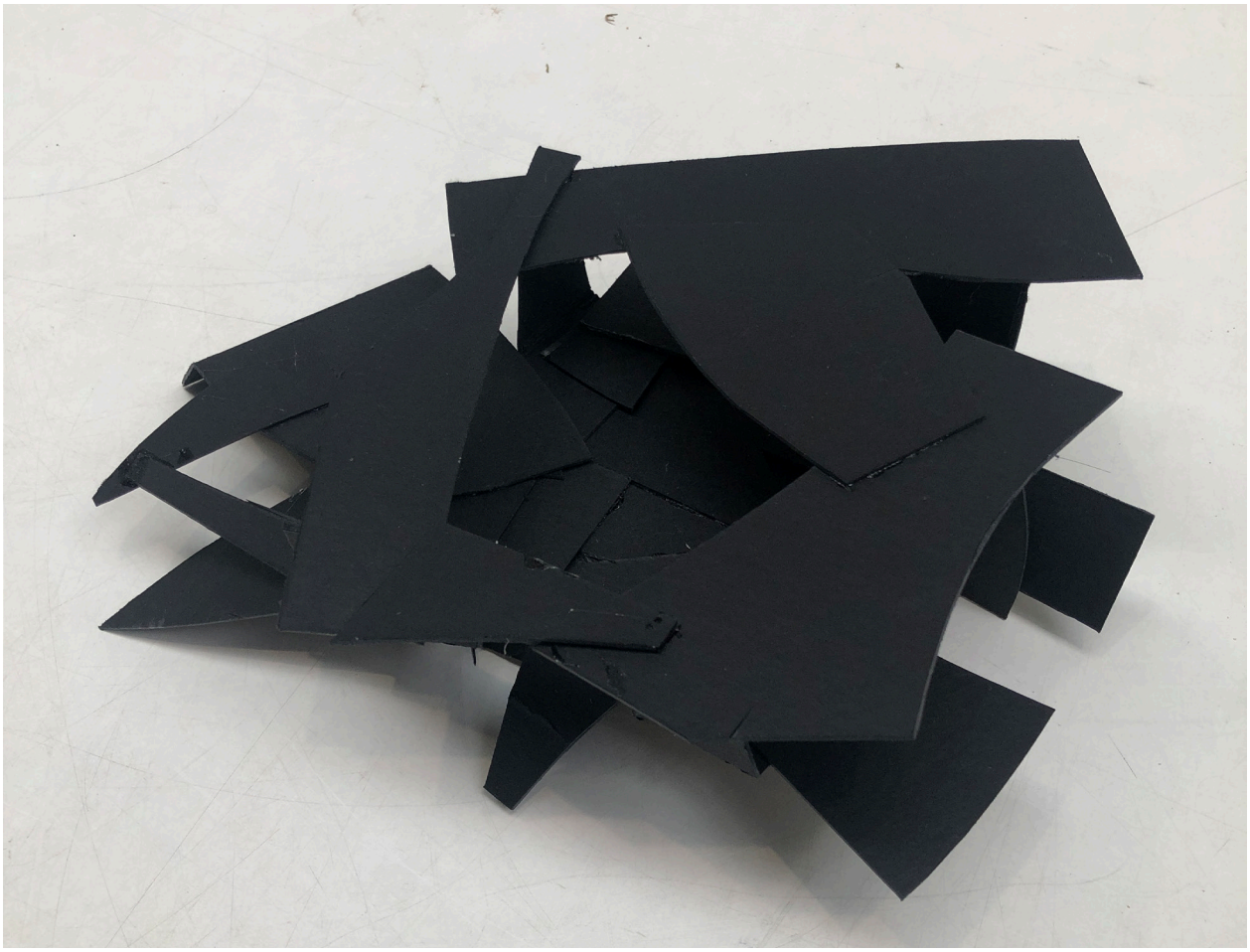


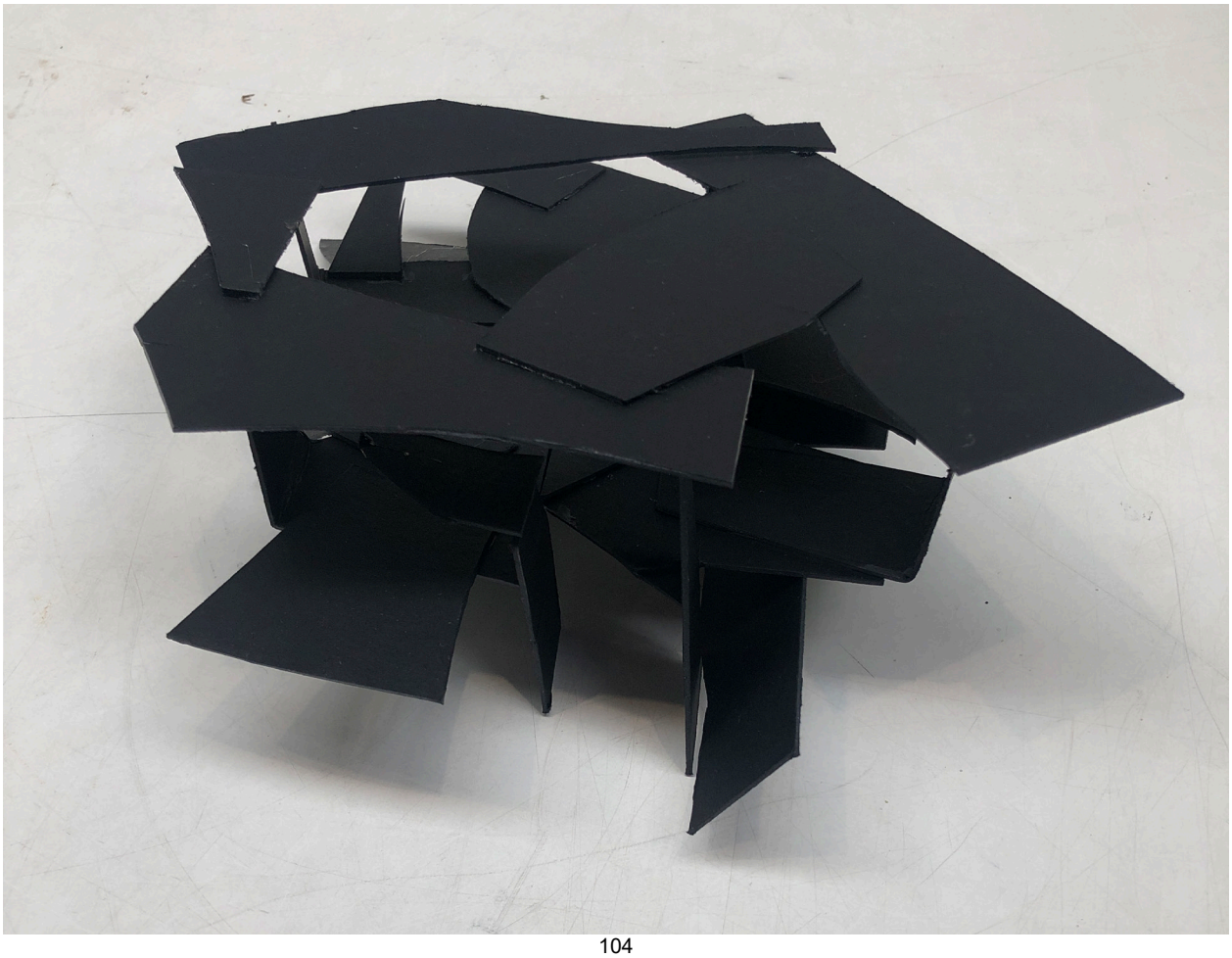




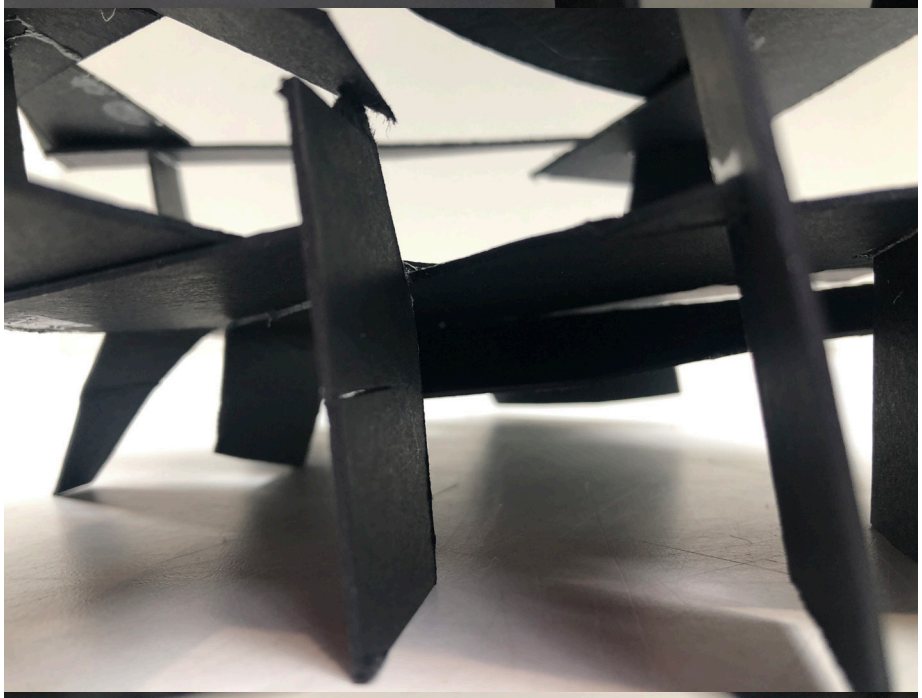


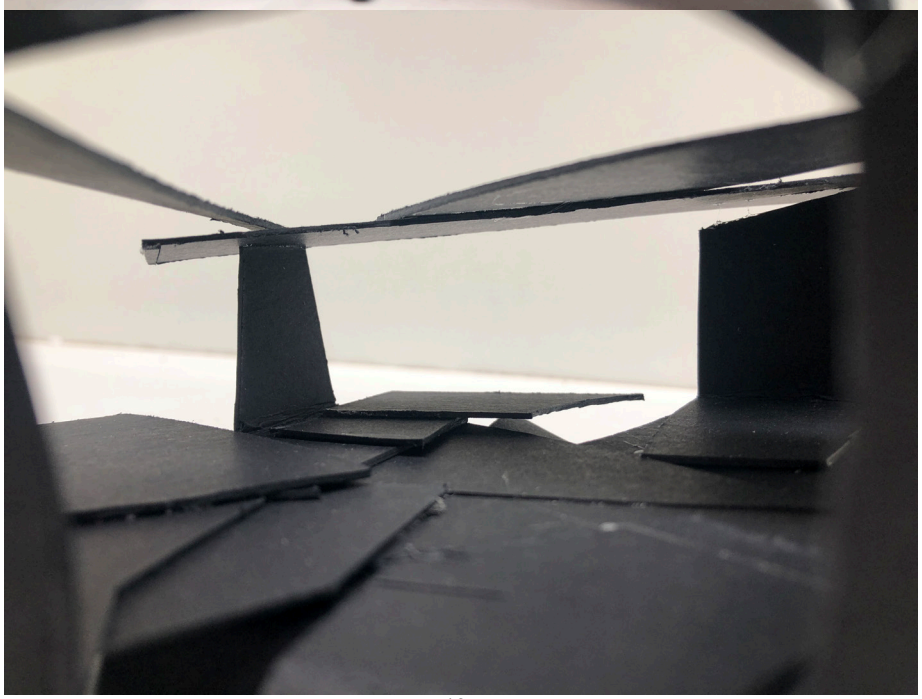




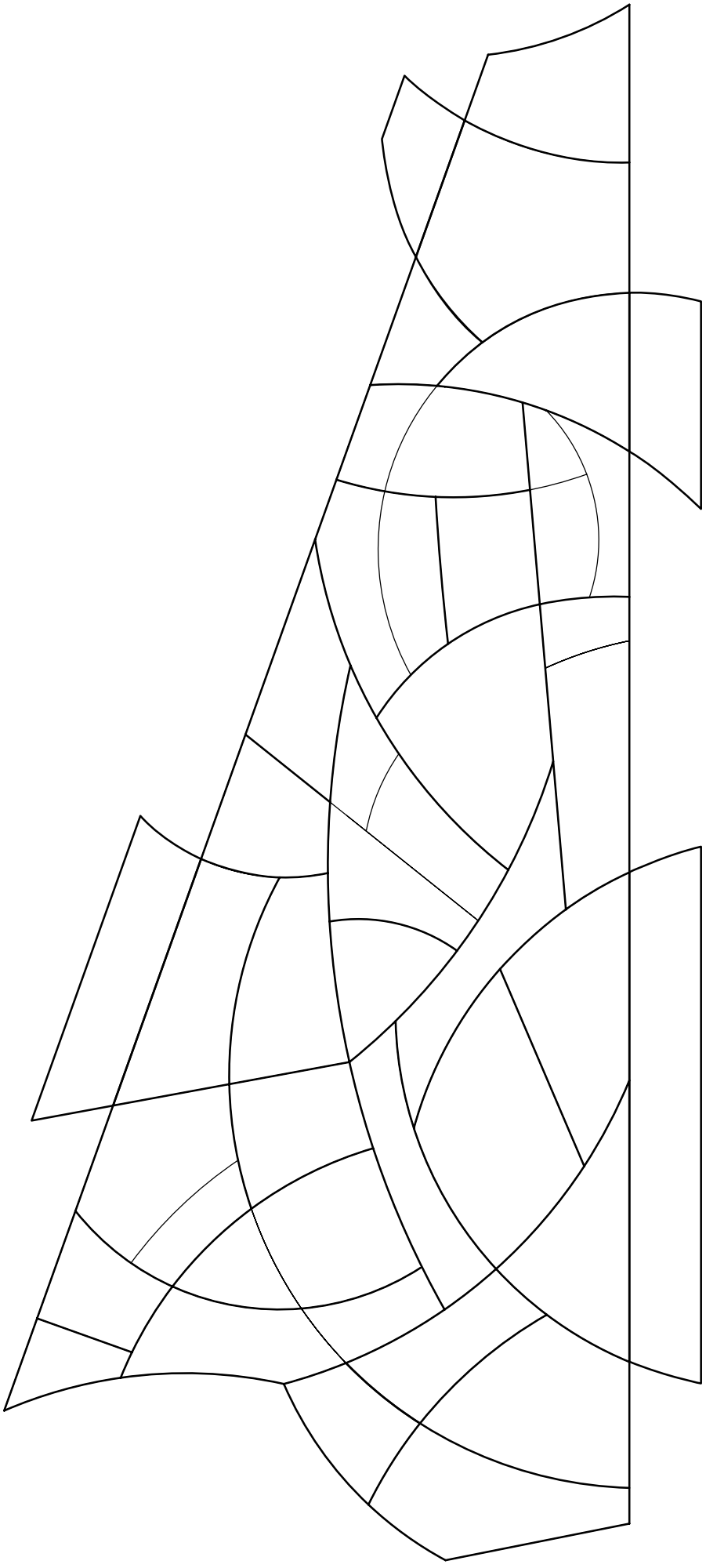




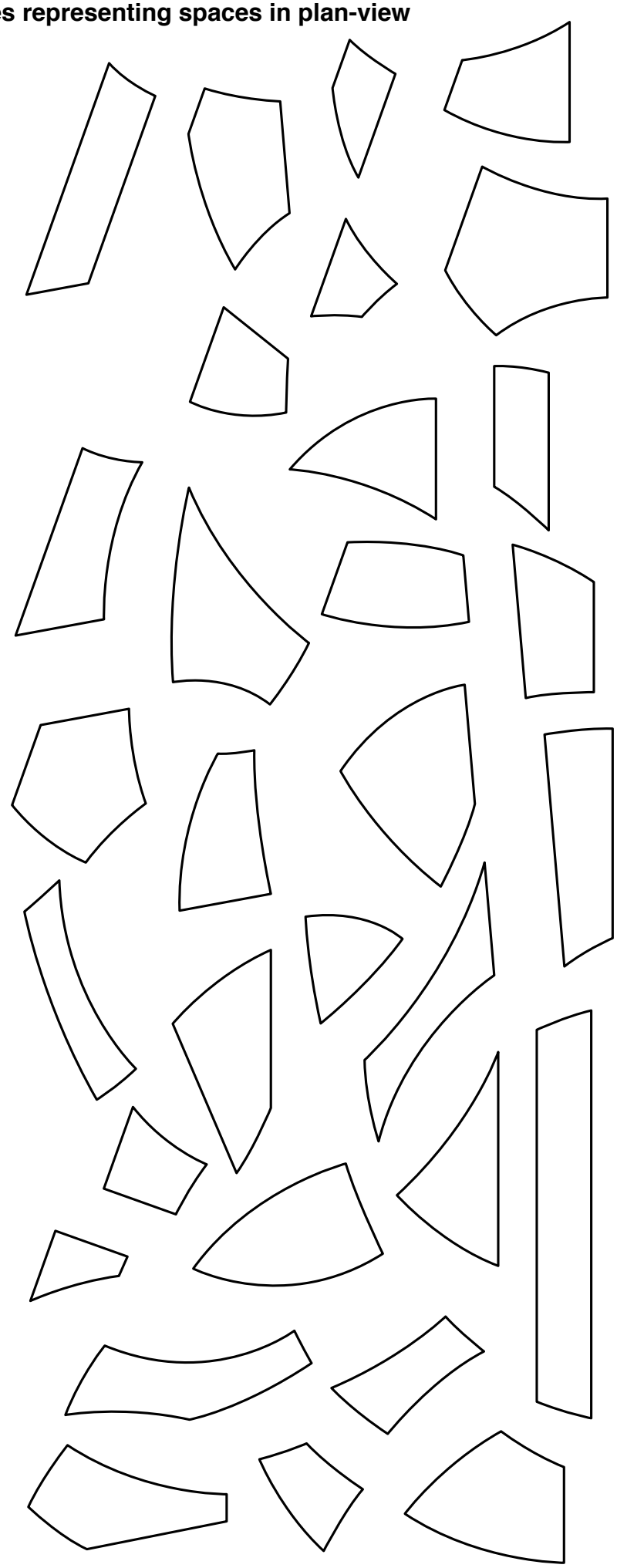




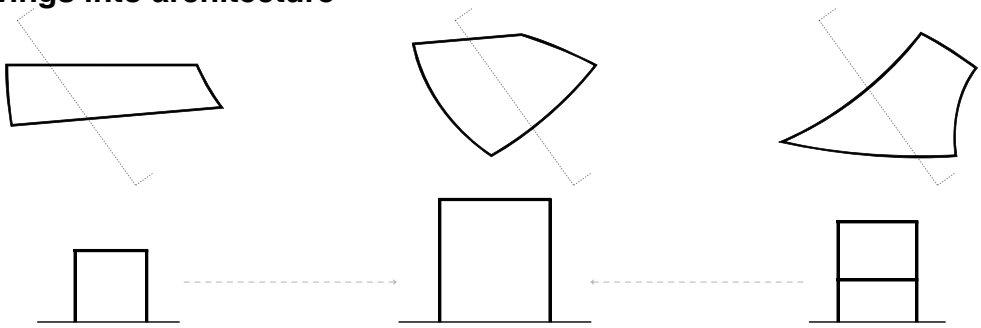
Final design



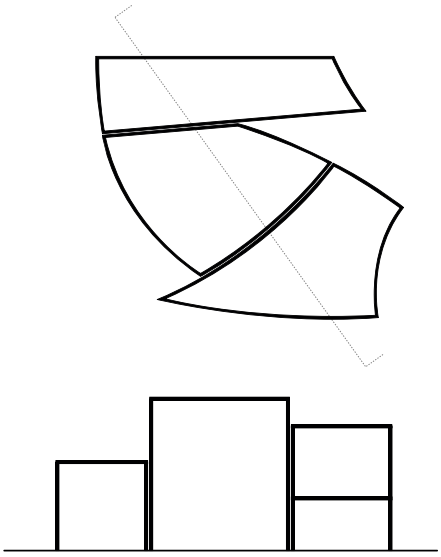
Collection of shapes representing spaces in plan-view



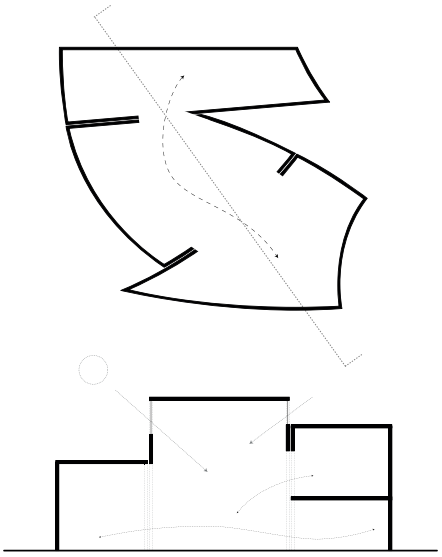
Turning drawings into architecture



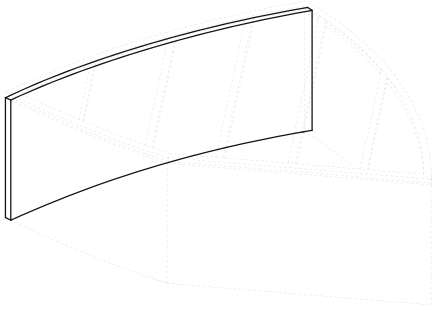
Three single volumes as independent entities



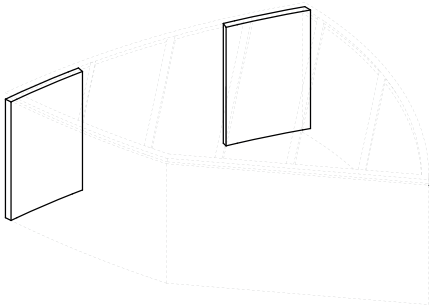
Combining shapes



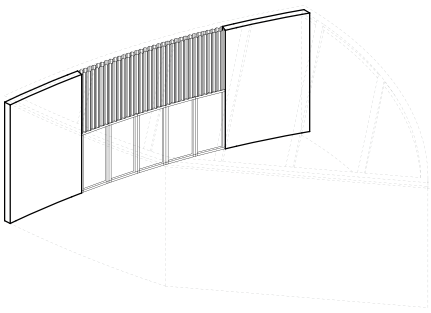
Opening up volumes for spatial relations between volumes



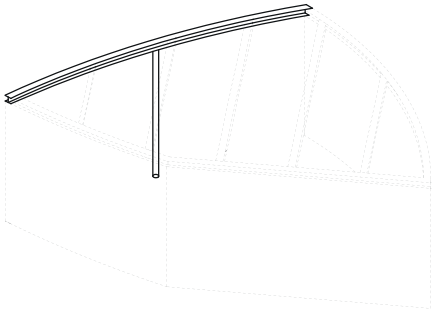
Closed masonry wall



Opening in wall by splitting the loadbearing wall



Opening can be filled with closed elements and window frames



Open plane making space fluid
including tube steel column for support

Materiality: cladding structure with scrap materials from the site



Steel grates and fences



Wooden frameworks and panels



Steel plates



Rubble

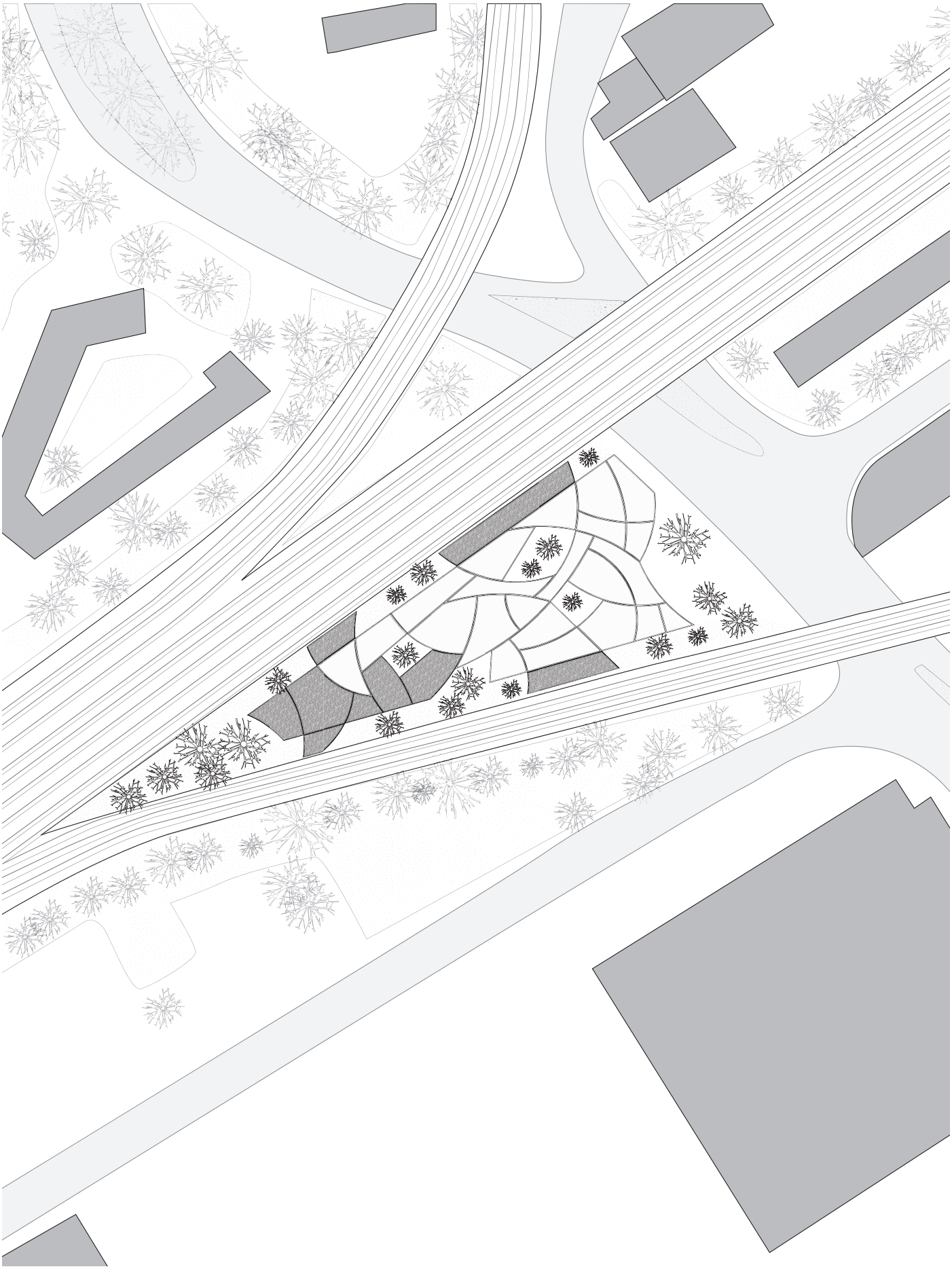


Concrete pavement tiles

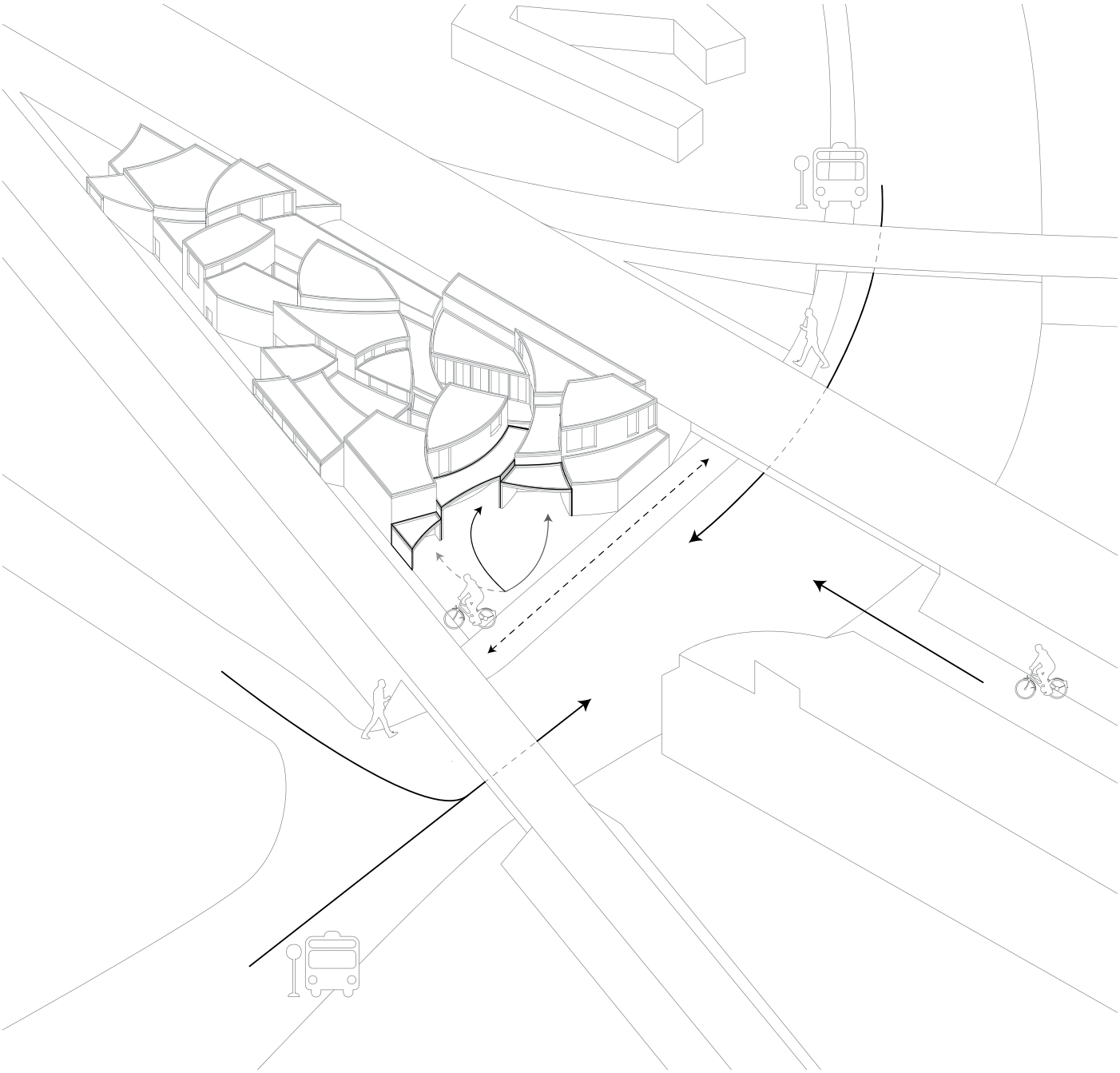
Structural plan



Roof plan



Approach

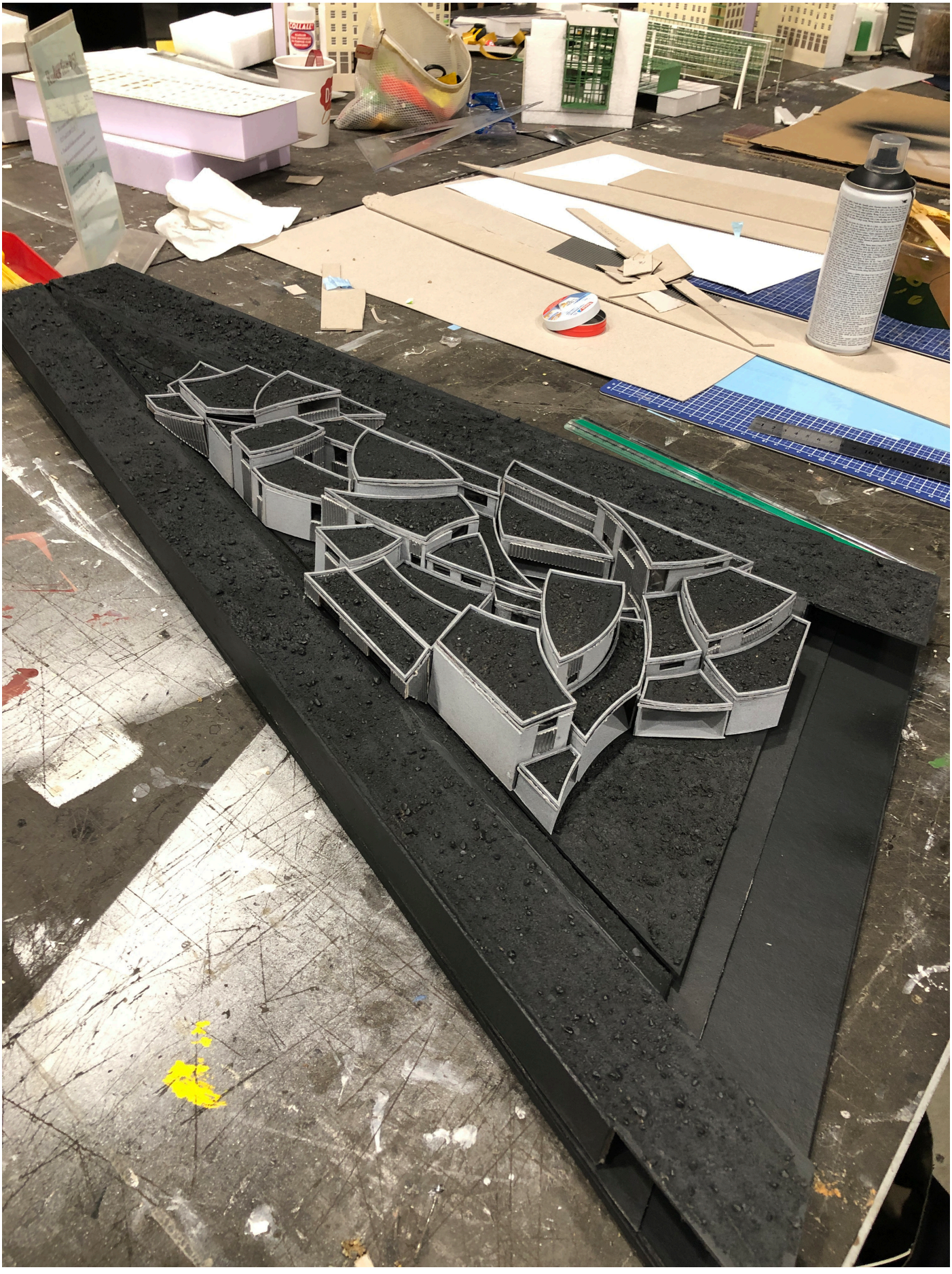


Semi-public entrance

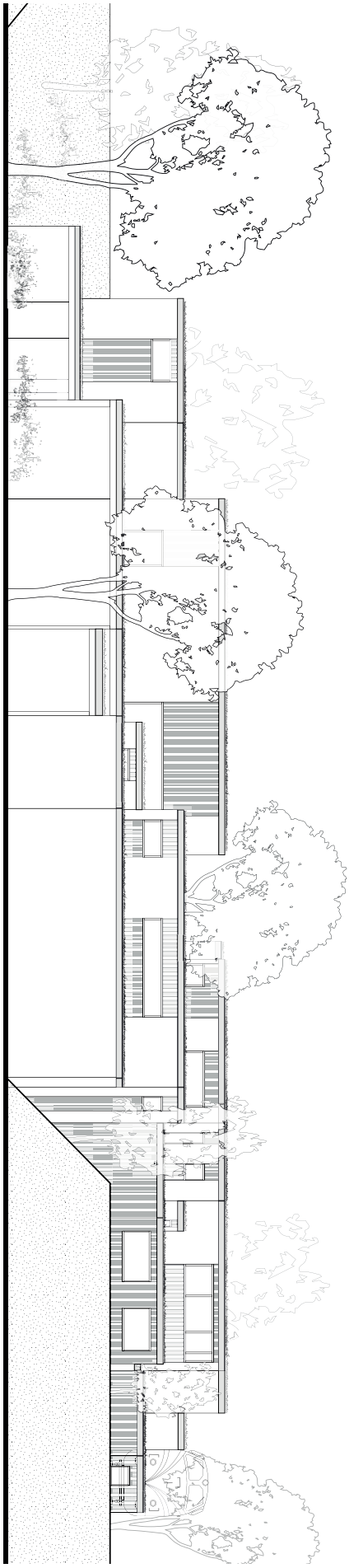
Public entrance

Private entrance

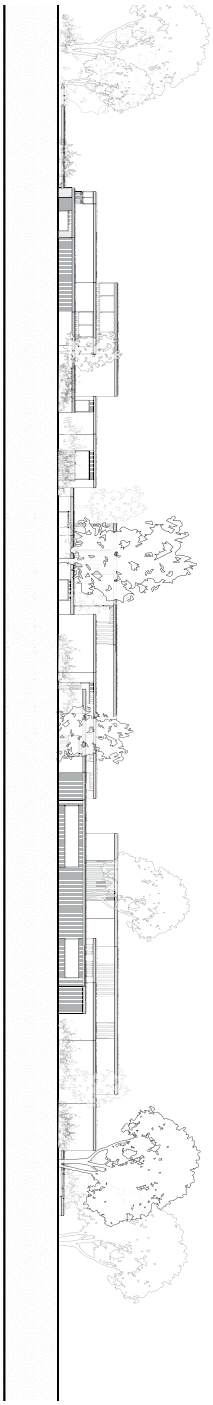
1:200 model



Elevations



East elevation

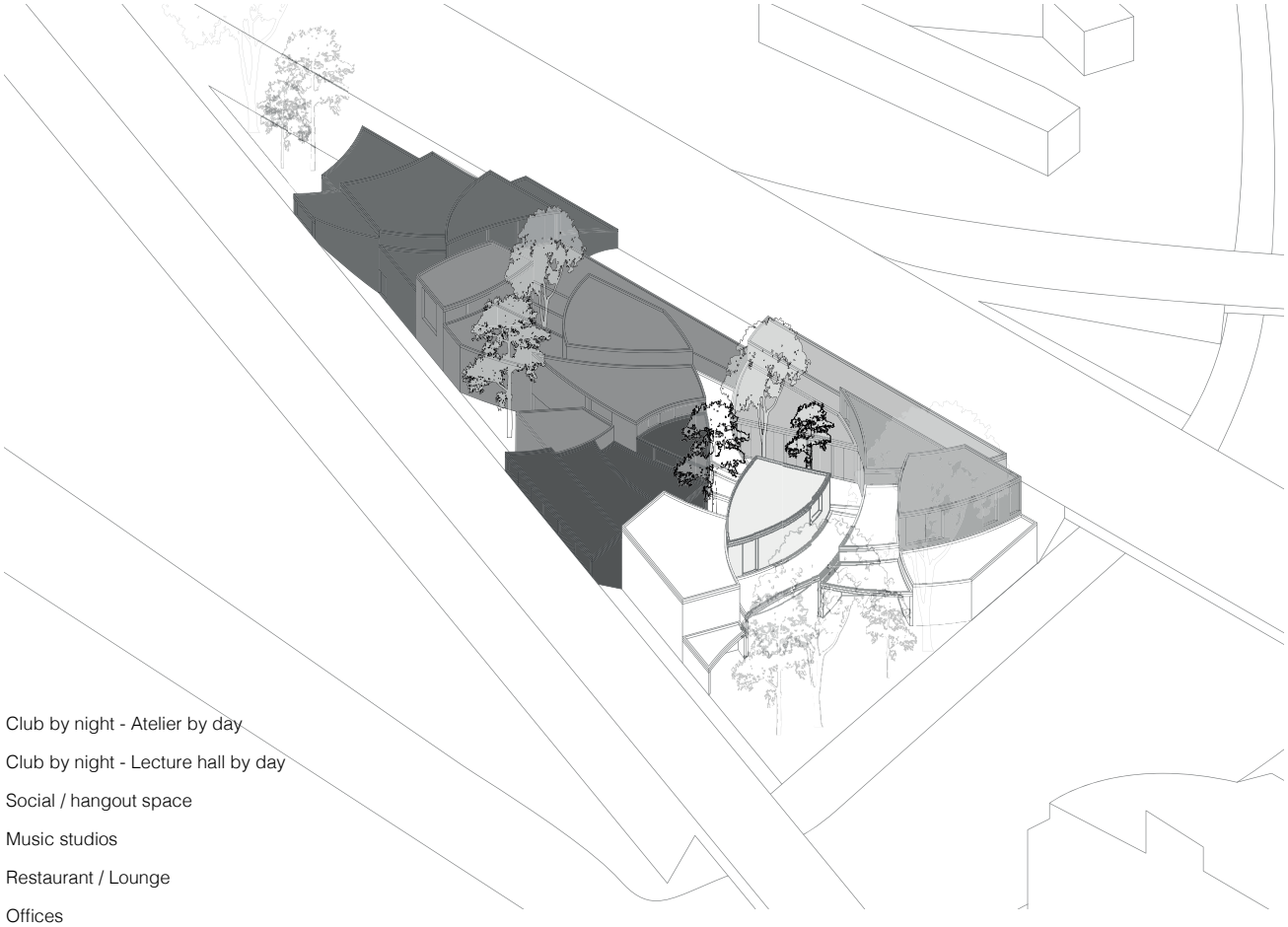


South elevation

Public / private zoning & programmatic distribution

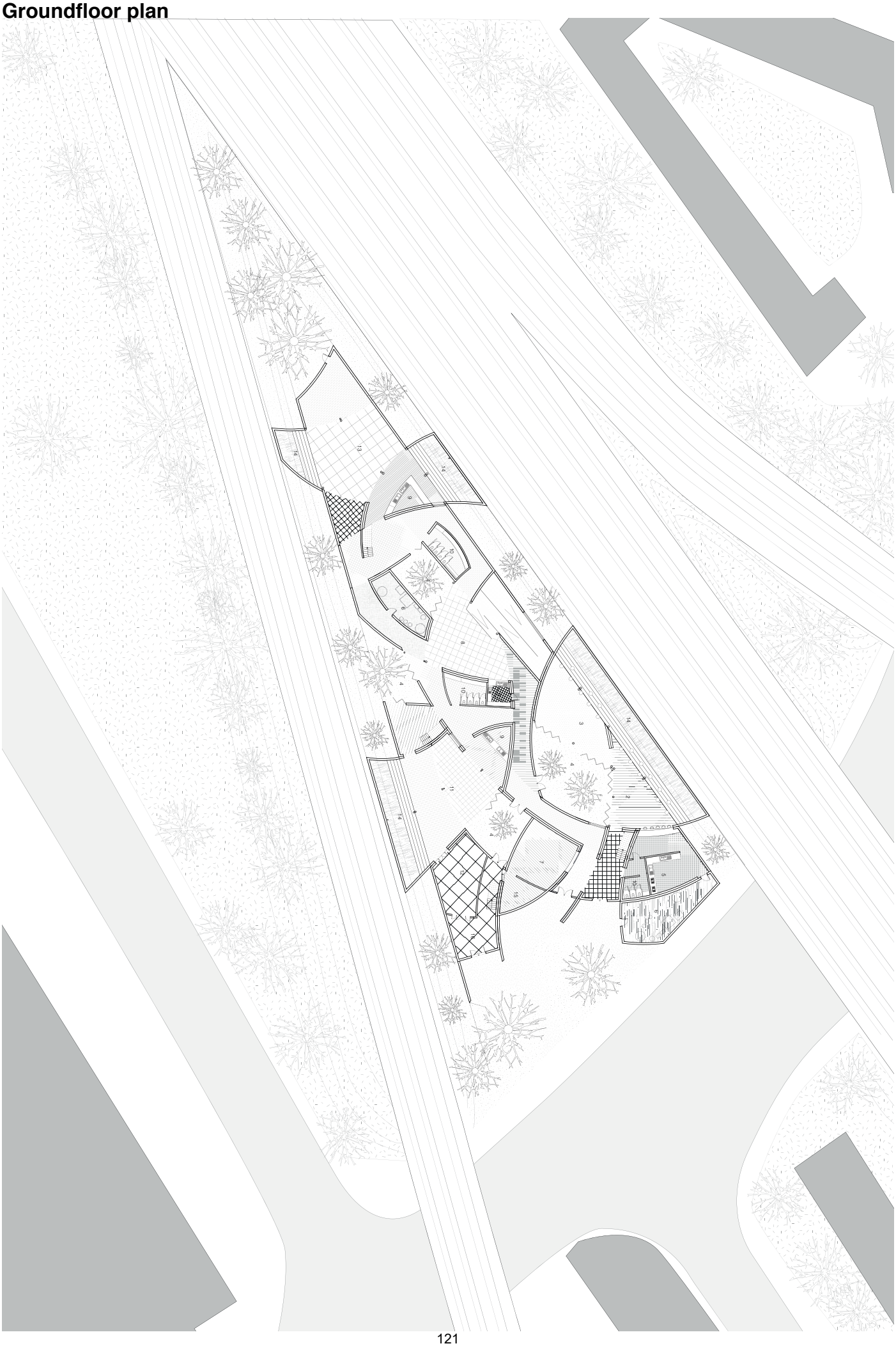


Semi-public space
Public space
Private z space

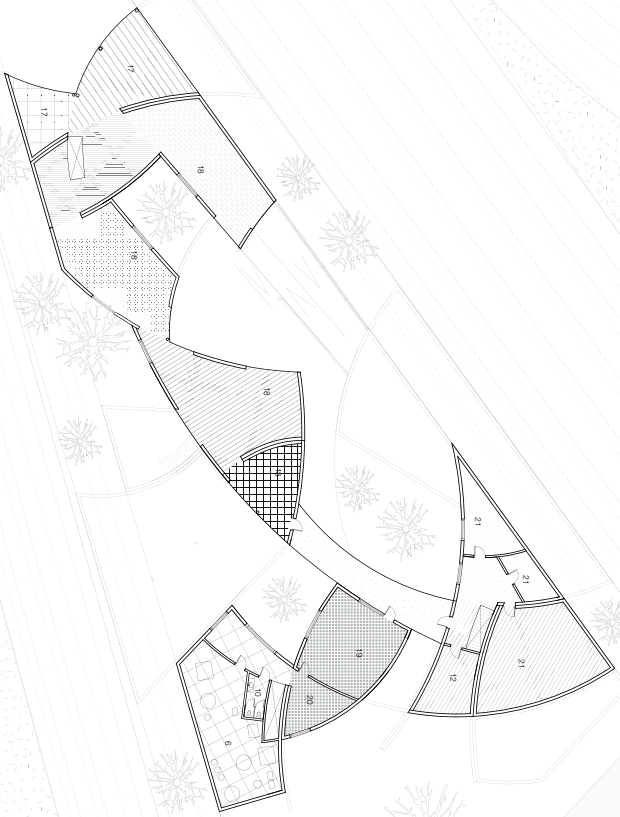


Club by night - Atelier by day
Club by night - Lecture hall by day
Social / hangout space
Music studios
Restaurant / Lounge
Offices

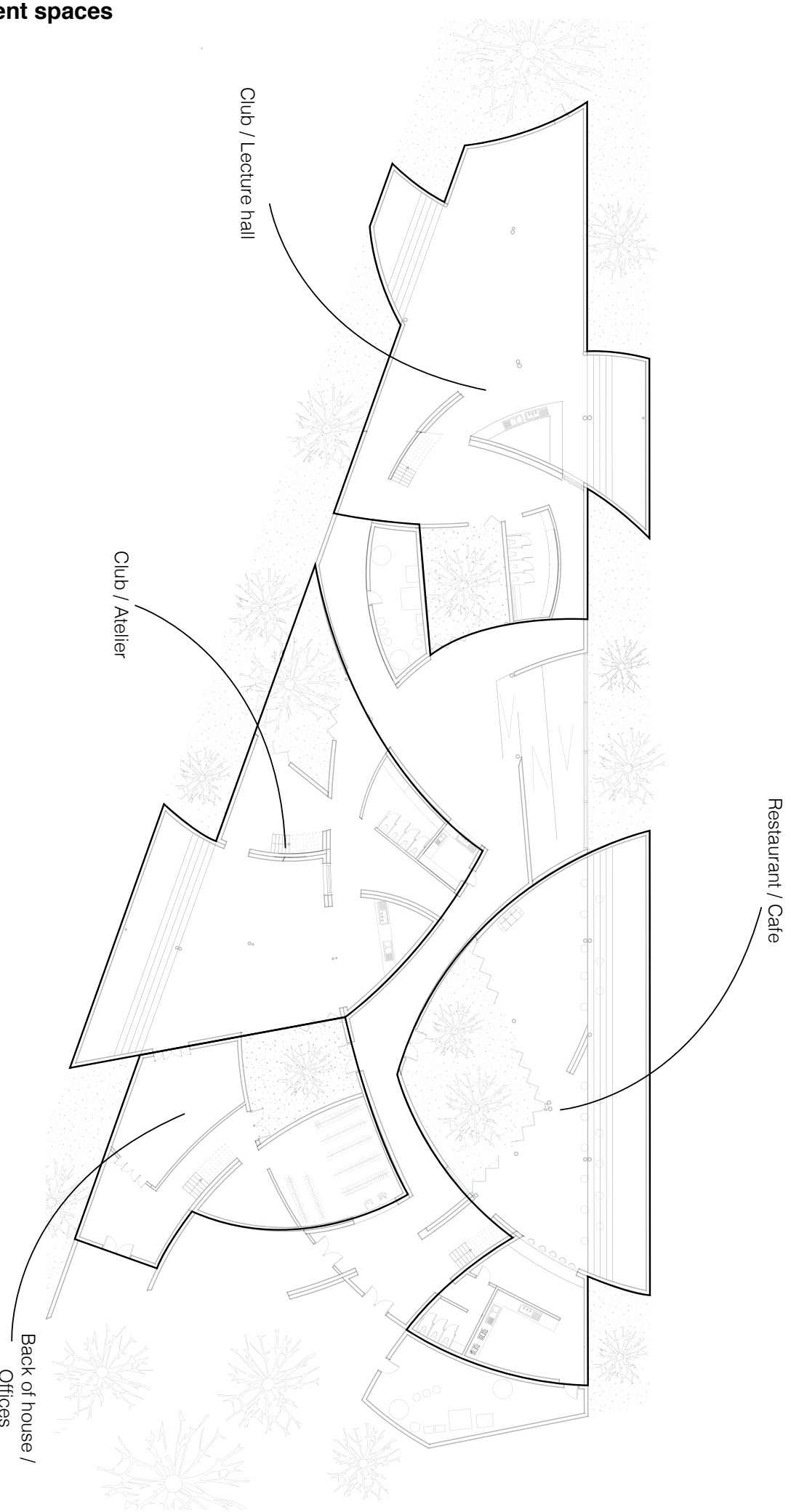
Groundfloor plan



1st floor plan



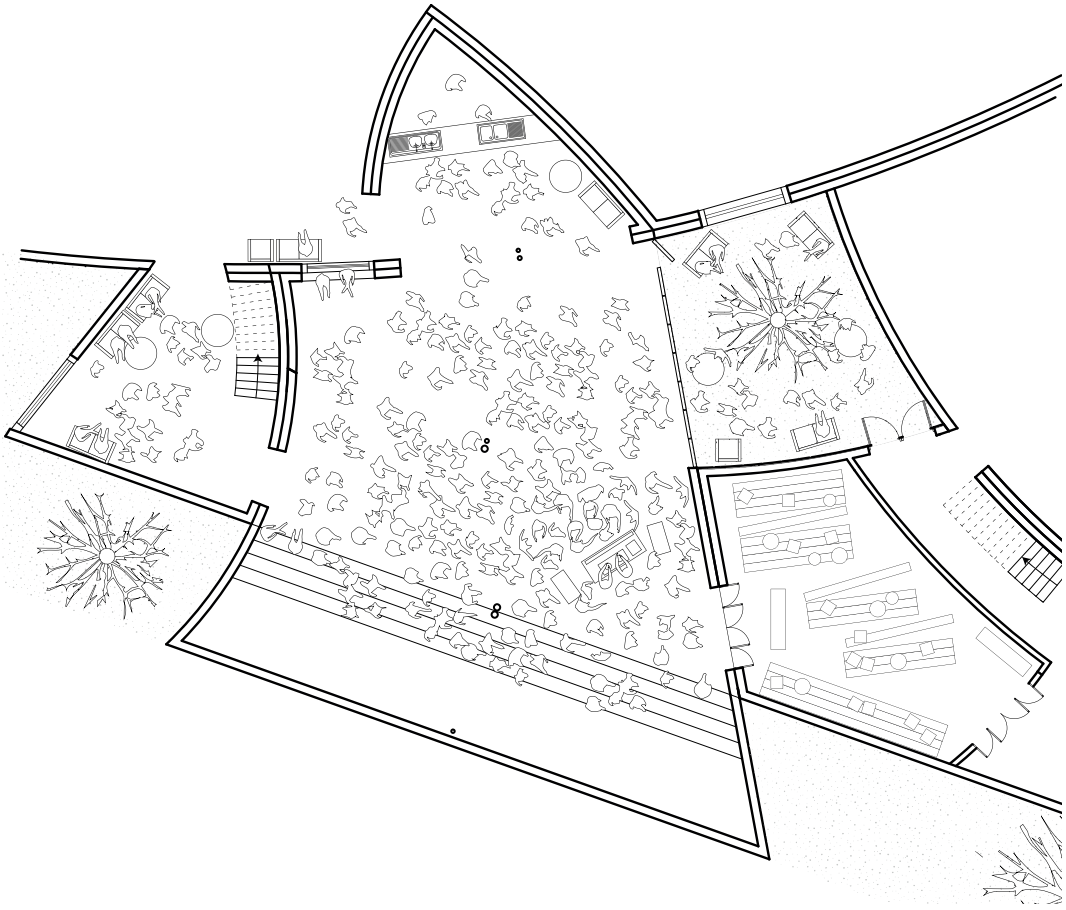
Zoning event spaces



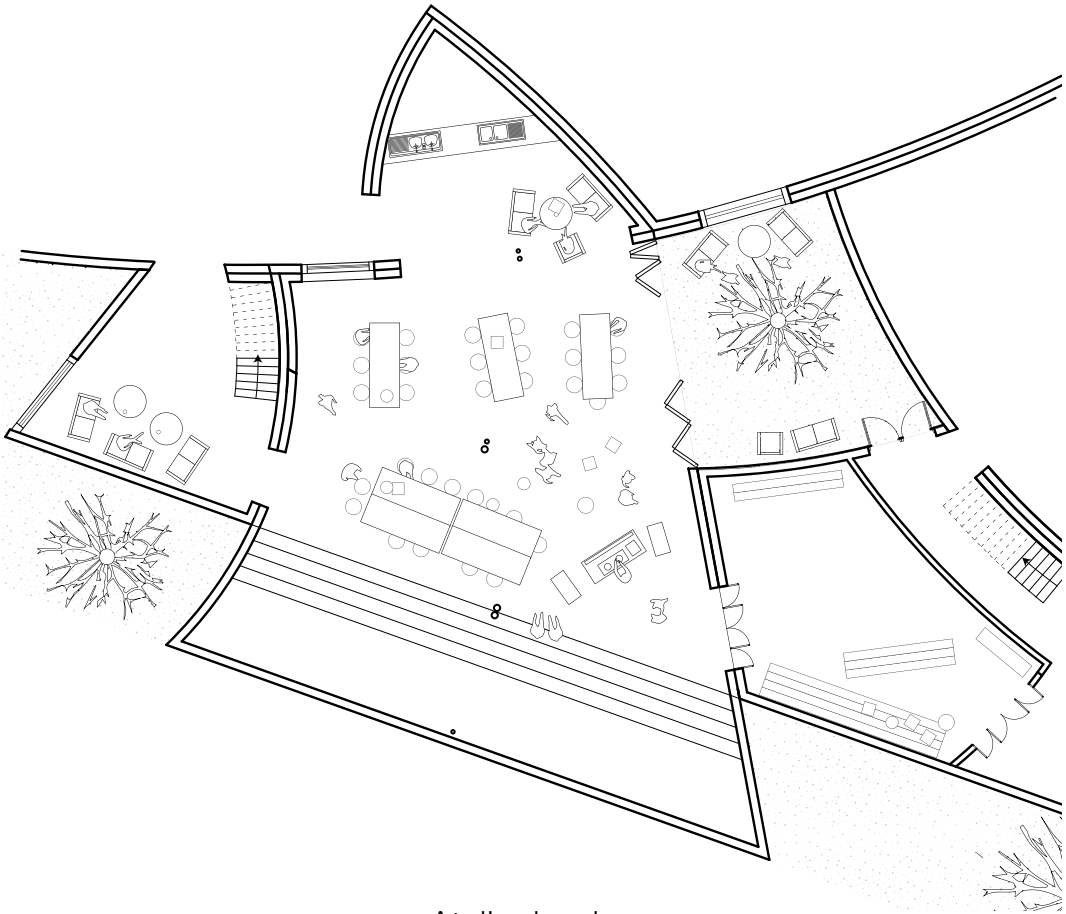
Acoustics



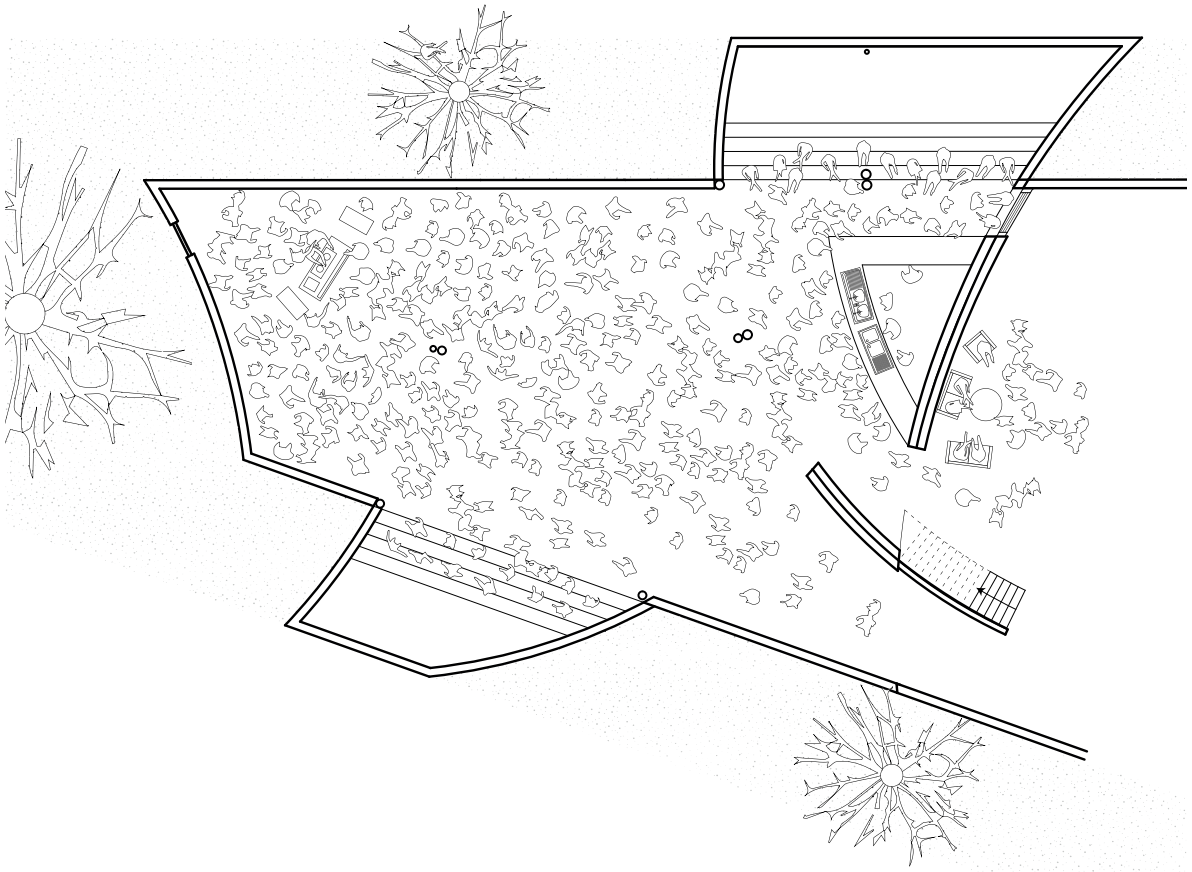
Day & night situations music spaces



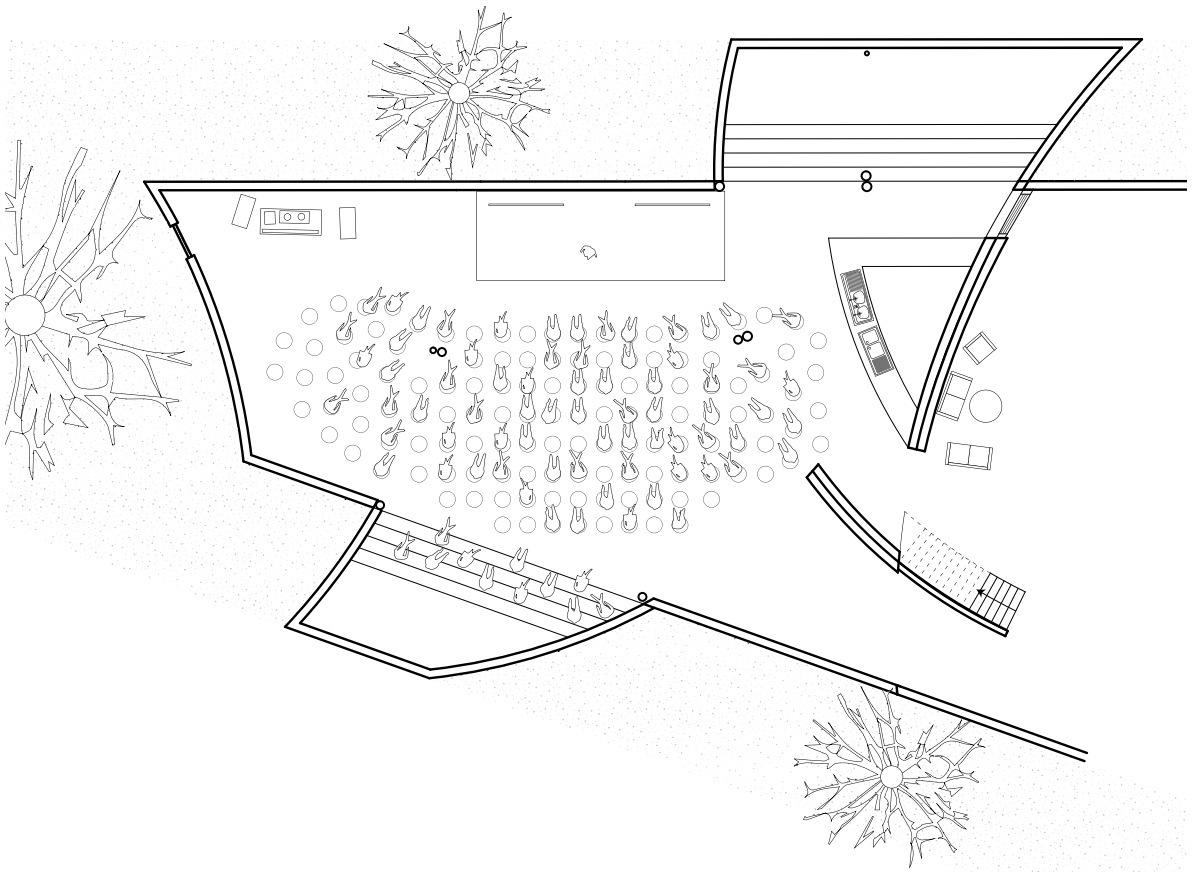
Club at night



Atelier by day

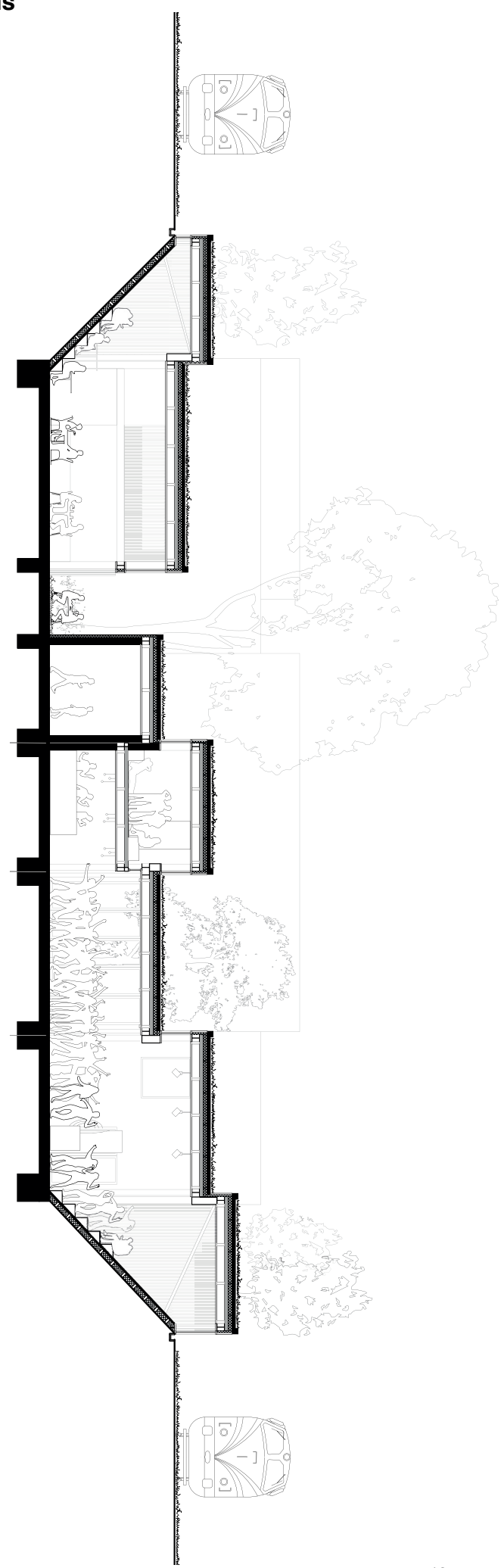


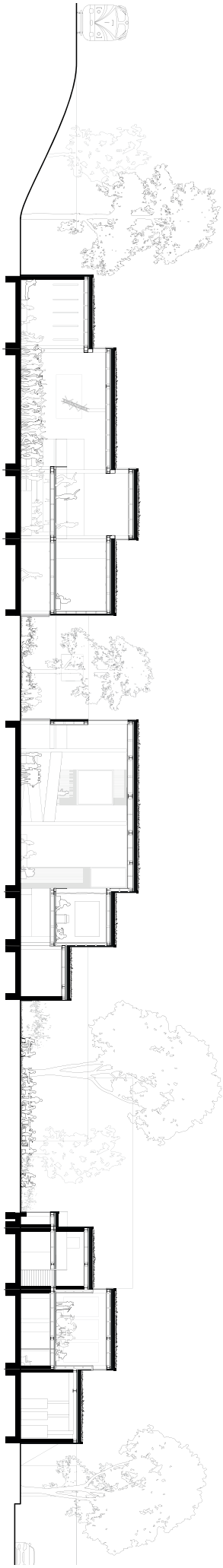
Club at night



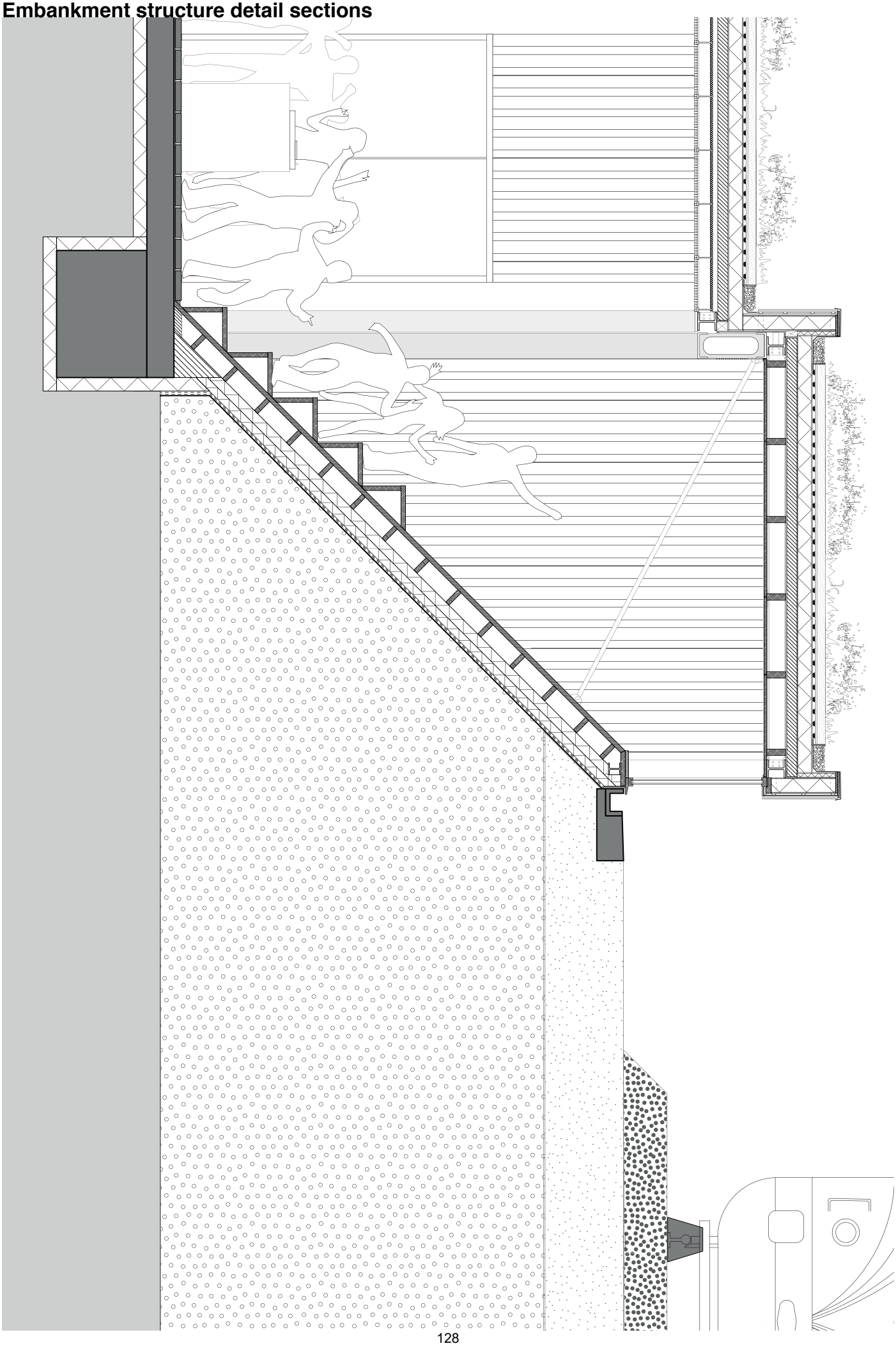
Lecture hall by day

Sections

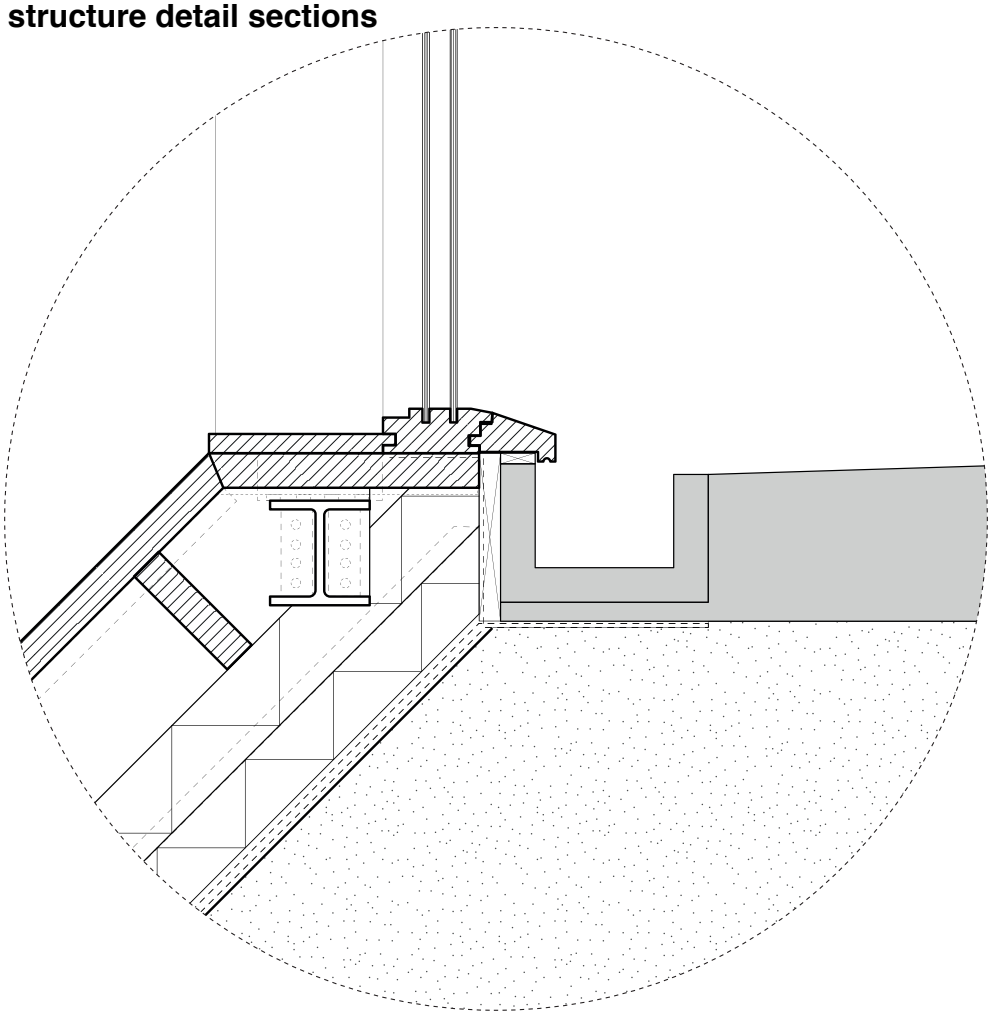


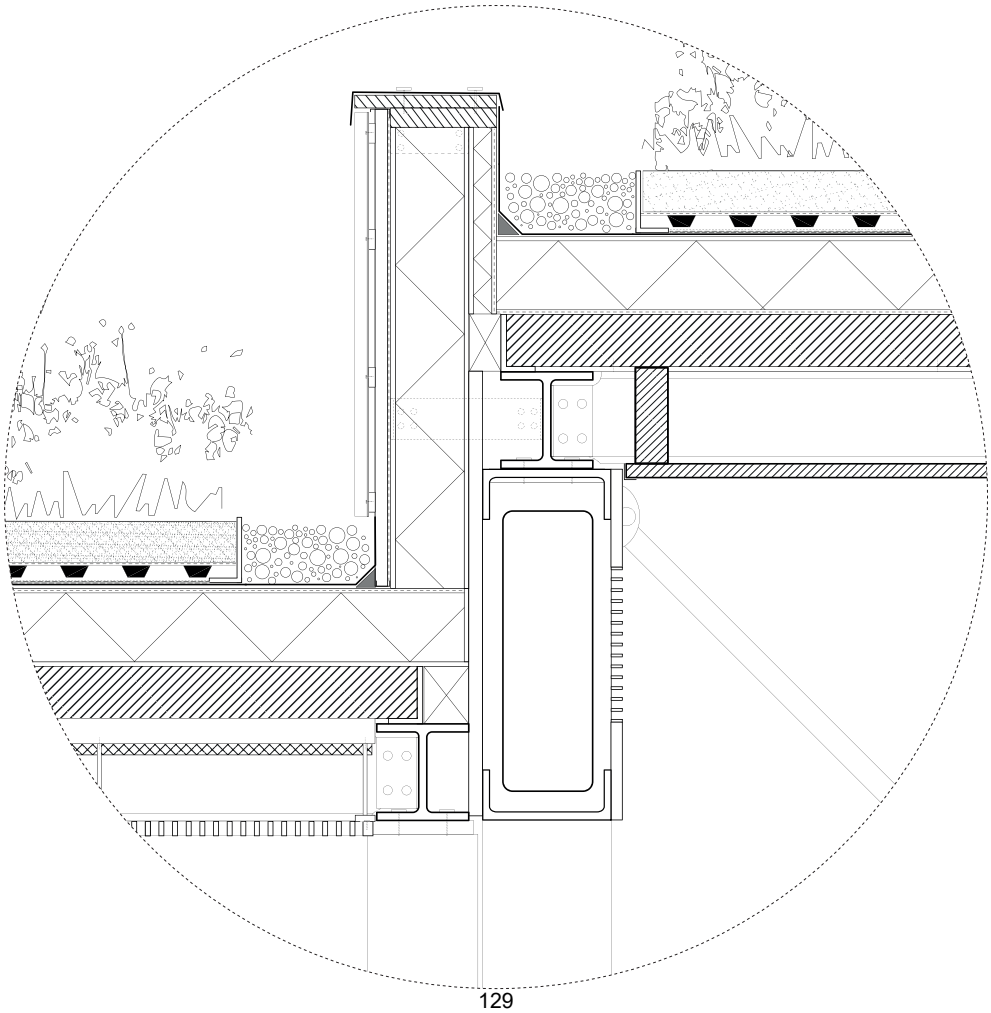


Embankment structure detail sections

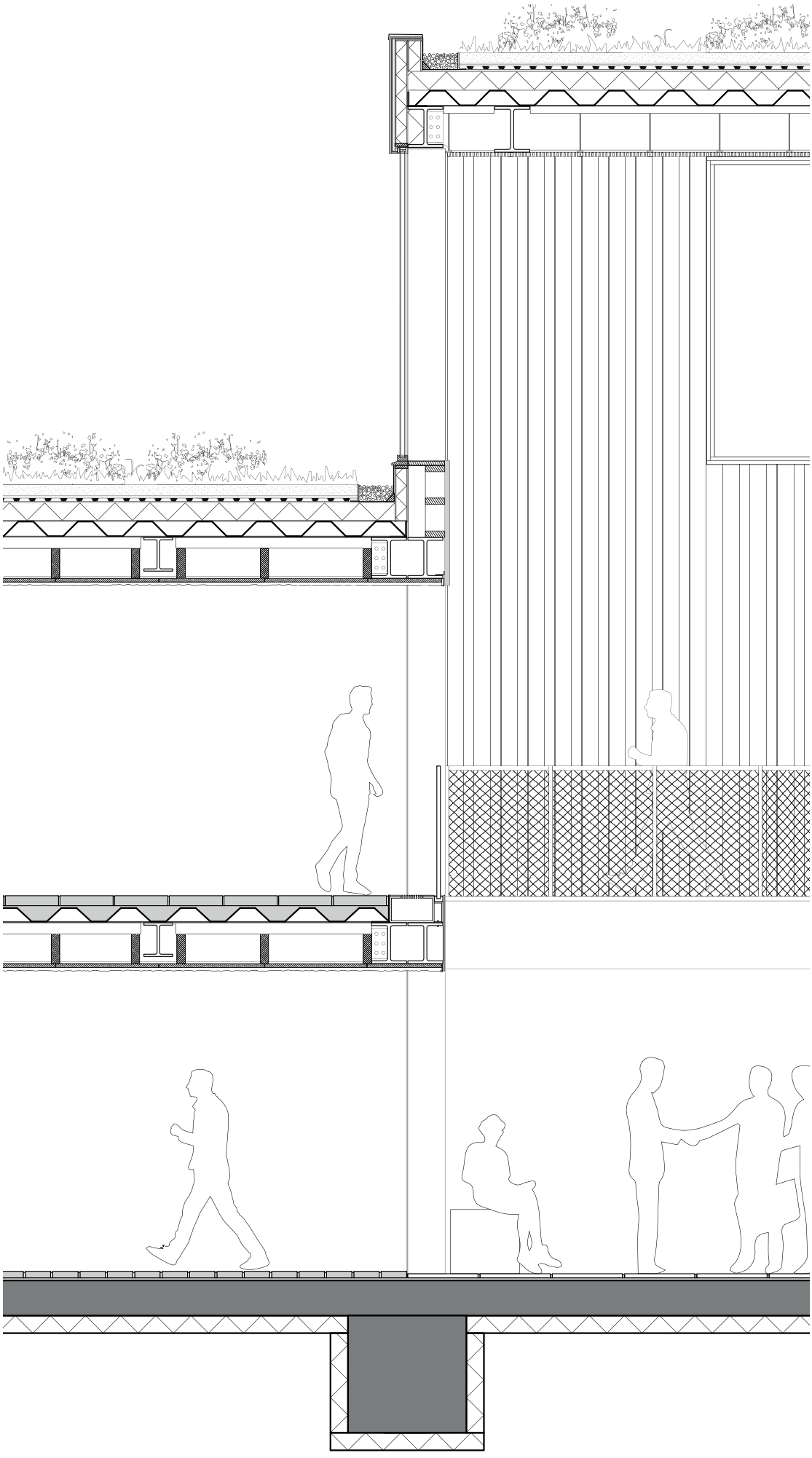


Embankment structure detail sections

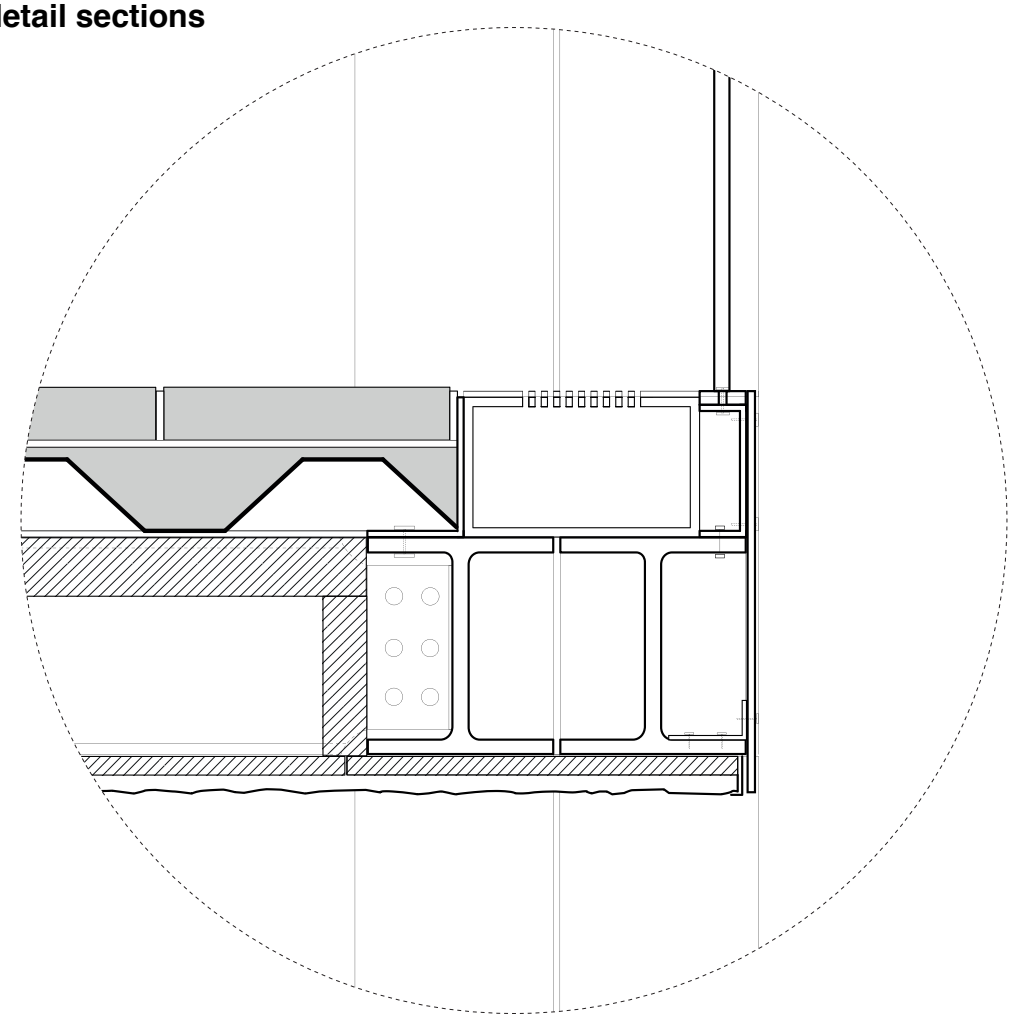


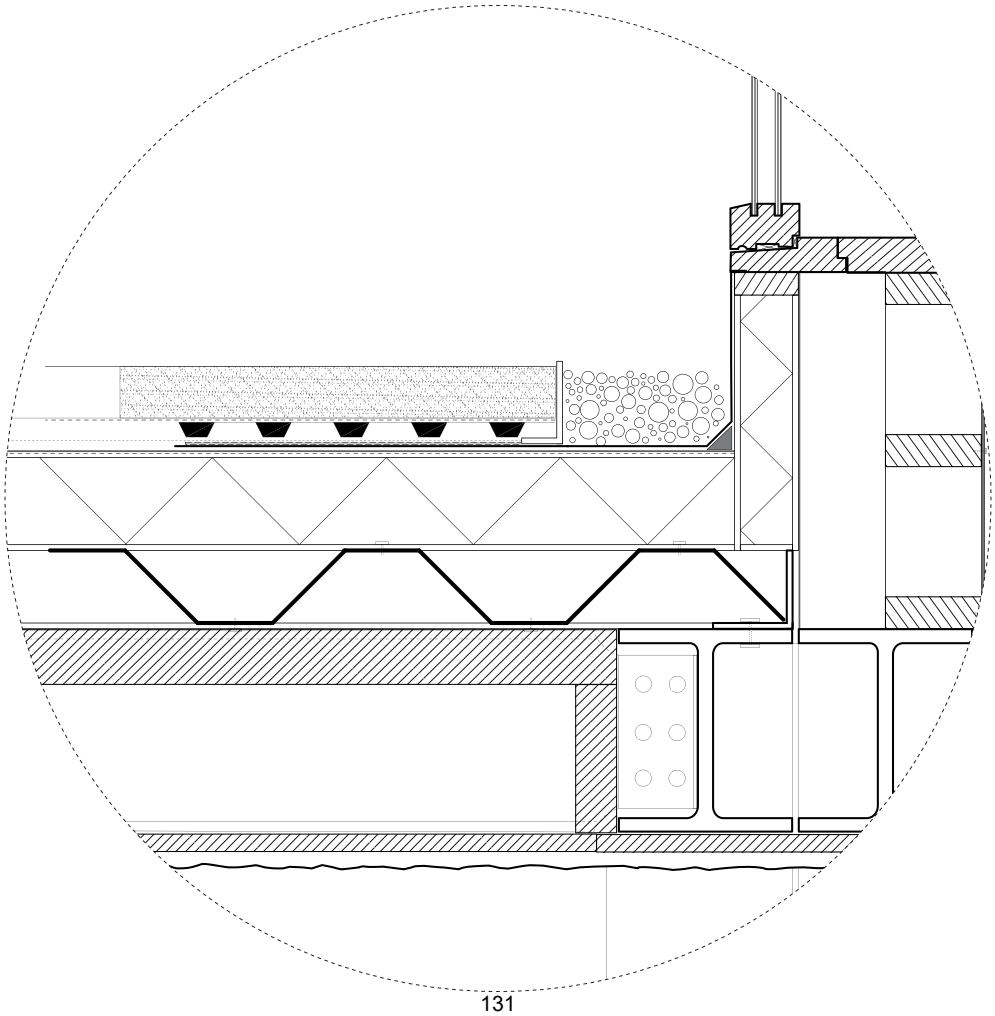


Social hall detail sections

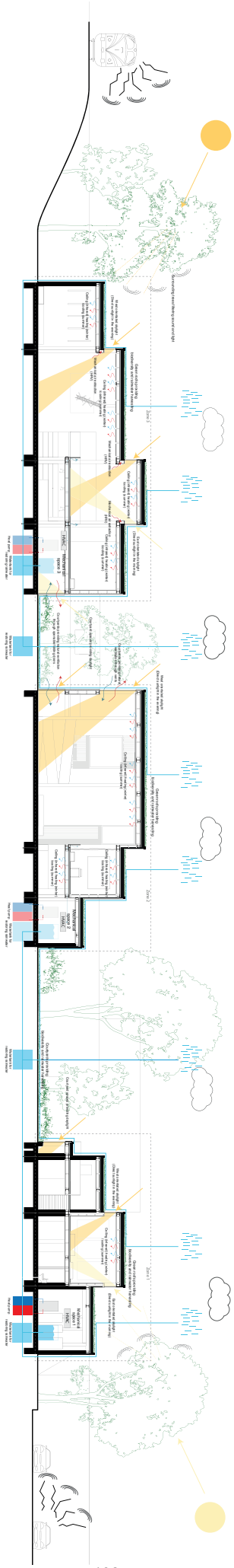


Social hall detail sections



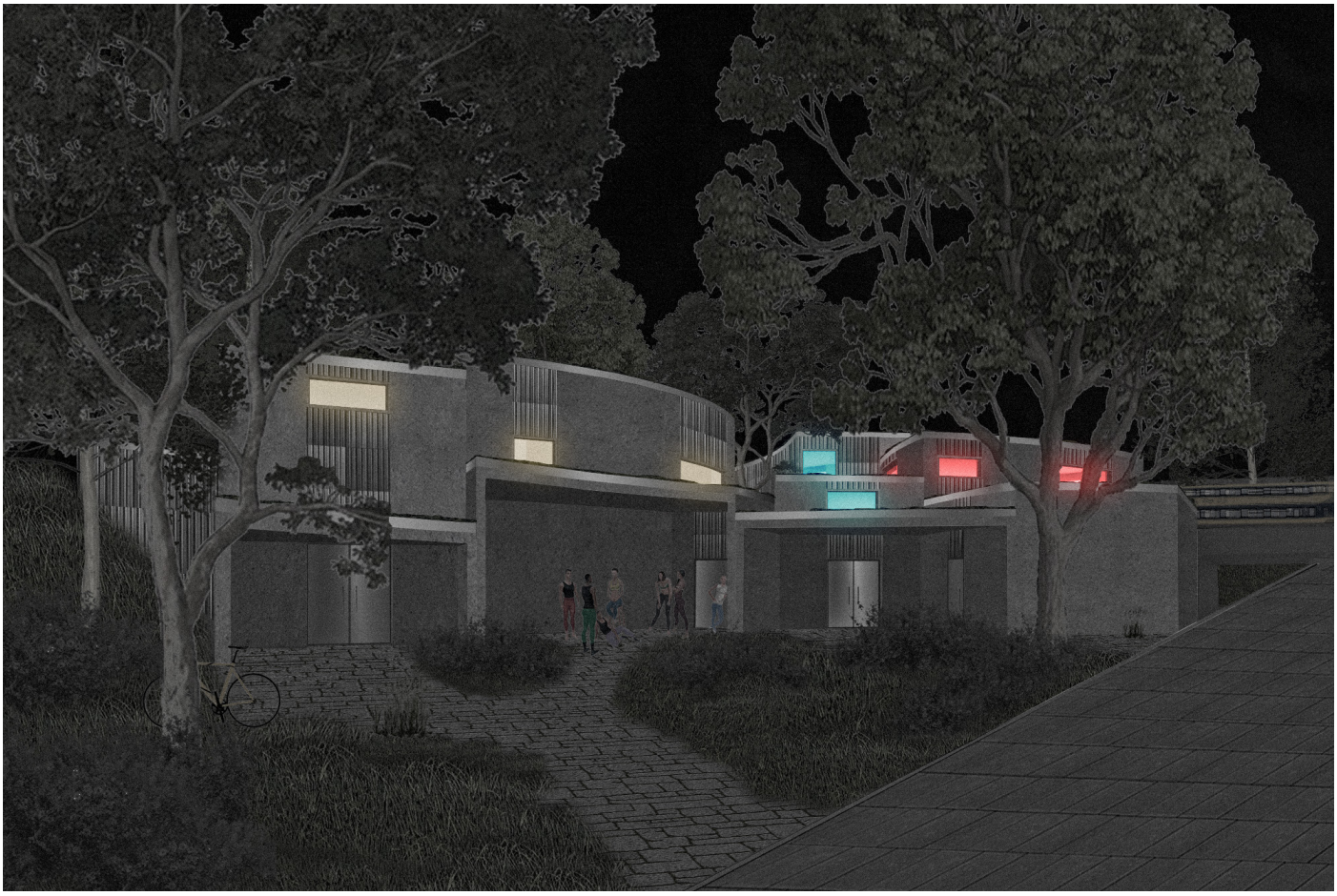


Climate section



Perspectives





Perspectives



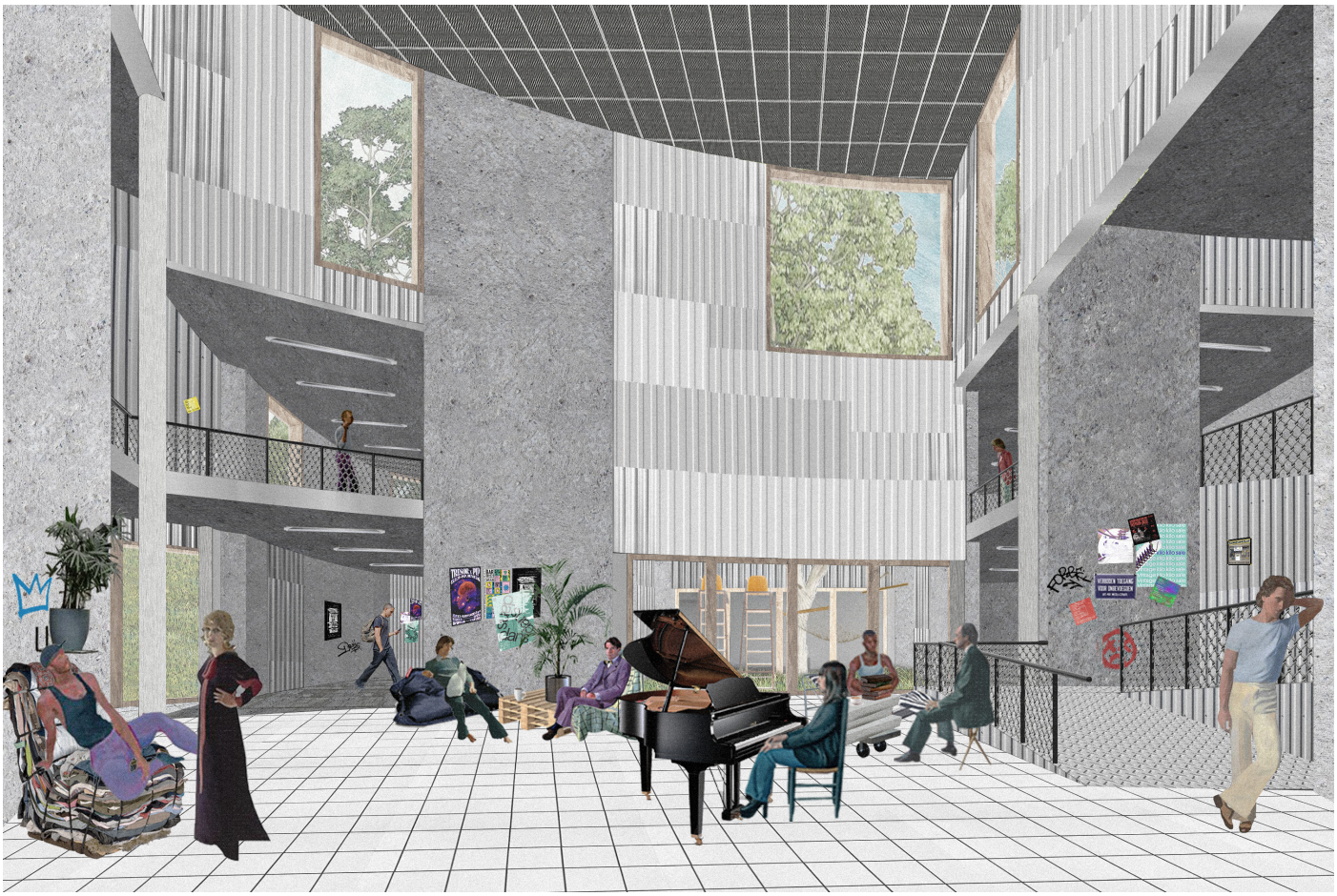


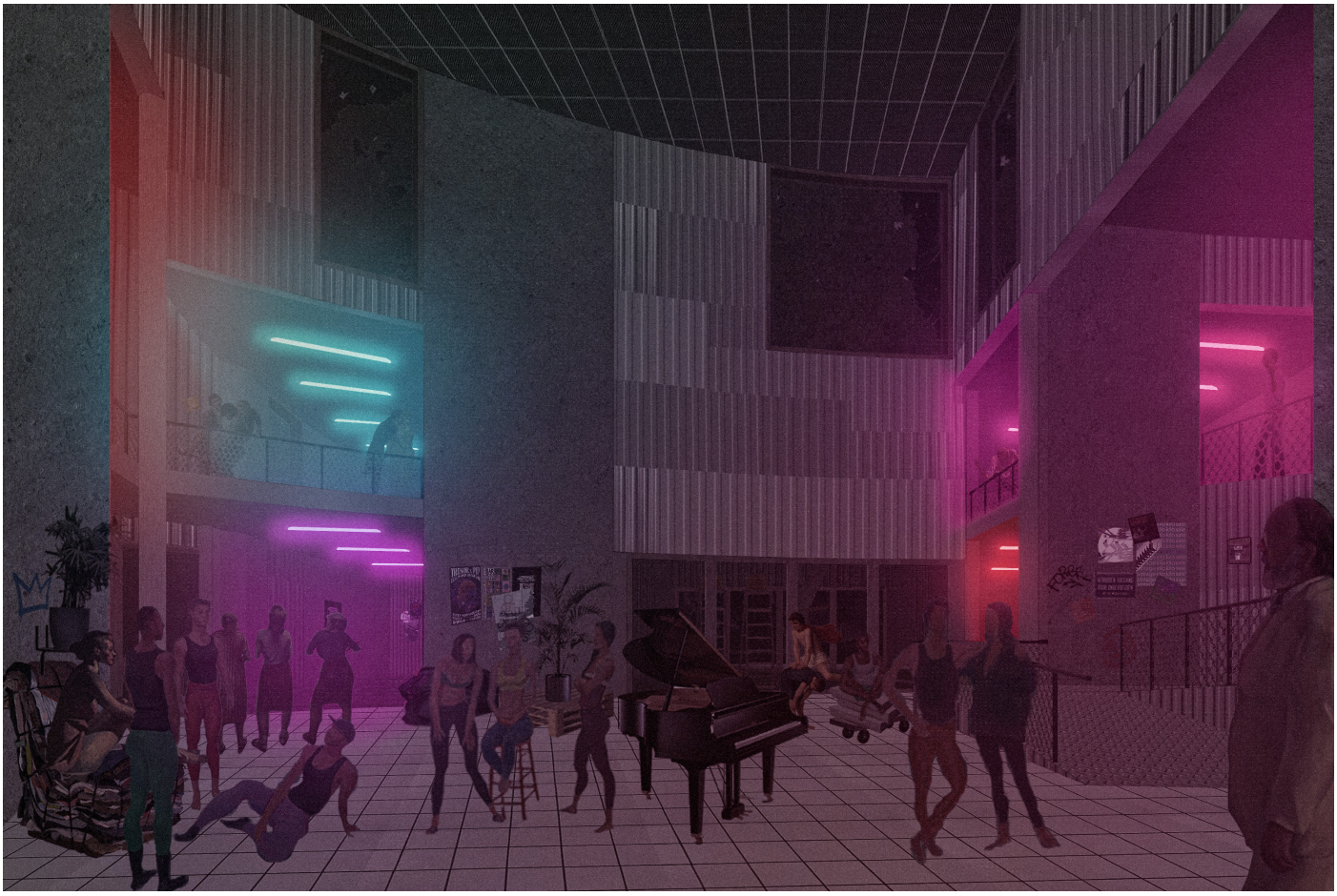
Perspectives





Perspectives





Perspectives

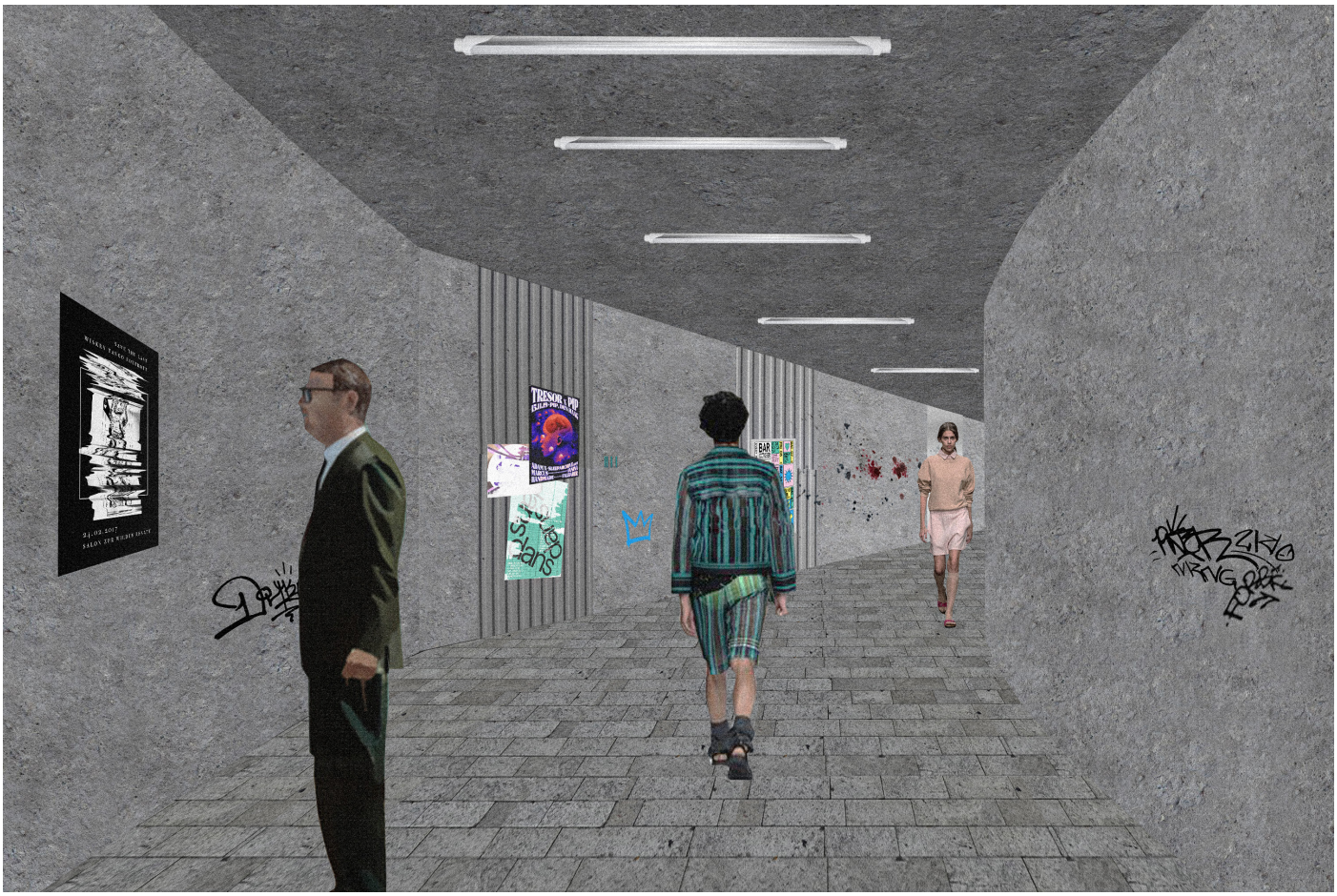








Perspectives





Perspectives





Final reflection

PUBLIC BUILDING GRADUATION STUDIO 2021-2022
'MUSIC MARVEL'

P4 REFLECTION
Justin Errami, 4591674

My reflection of this years experience of the Public Building graduation studio will consist of two parts. First I'll share my thoughts on my personal growth as a designer and points of which I have become aware of that I want to explore further in the future. Secondly is an overall reflection on the Public Building graduation studio and its 'Music Marvel' theme.

Personally, I notice that my position as an architect has quite drastically evolved throughout the year. I started out this year excited to learn how music and architecture could come together as one. My interest in club culture and nightlife sparked the idea to design a nightclub but also to research more about this culture in order to decide on appropriate design concepts for the Music Marvel. What interested me in terms of the architecture of nightclubs was that the buildings/ spaces used were hardly ever designed as a nightclub. The clubs that thrive the most have found their home in abandoned buildings in which the community of people have added their own identity to the place making it a suiting venue for a nightclub. I found that this is one of the strengths of club culture which the architecture should enhance, thus I started focussing on what it means to design spaces which are left open for interpretation in which the community can add their own identity to.

During the start of the design process I realized I was having difficulties deciding on what to design when your goal eventually is to leave a part of the architecture 'undesigned' so that the users feel the freedom to adjust the spaces themselves. Also determining the programme before designing the spaces I found contradicting to the idea that the users should be able to decide themselves what the suitable activities are within the spaces that are provided to them. I started to question whether it is actually the role of the architect to try to determine and control all the activities that are going to take place within the architecture. Especially because usually it is very hard to predict this so no matter how thoughtful the architect has been in designing certain situations or programme, in the future the chances are big that the people that are left with the architecture will use the spaces in a different way. Therefore, I took a turn in my own design method.

Instead of designing for a certain programme, I began to design spaces of which no programme was assigned yet. My idea was that if I was able to manage to design a variety of spaces with different conditions, the architecture would give the possibility to host a wide range of activities and thus giving the users many possible interpretations of the spaces within my Music Marvel. I did this through the use of automatic drawings ('blind' drawings) in which I found different forms that would represent the space in plan-view. I interpreted the found spaces myself by assigning a programme to the spaces after they had presented themselves to me. This also made for a fun design process as I wasn't always sure where it would end up (at the same time this was a bit scary sometimes as I had moments of doubt not knowing whether it would work or not). This design process taught me how to listen to my intuition and that this irrational design method is also a valid way of making a good design. I have appreciated the design tutorials with Henk during this process as I felt that he allowed (and also pushed me) to continue with this irrational way of designing. Throughout the process I started to understand better and better with what he meant with 'it just has to feel right'. This feeling of something being right or wrong usually has a reasoning behind it even though I wasn't always able to rationally elaborate on why it felt right or wrong. Looking back at the whole process and where the design stands now I can say that I am happy with the results thus far. Working on my design during these final weeks I am still finding new possibilities within the building that started out as a thoughtless drawing on some sketch paper. I definitely want to continue exploring this intuitive way of designing, not just through

drawings but using other sources for inspiration to start a design process (e.g. model making, physical objects in my surroundings, artworks etc...)

Further, I have enjoyed the Music Marvel themed Public Building studio this year as music is one of my main interests besides architecture and design. I enjoyed the musical theory classes during the start of the year even though it wasn't always clear how that would contribute to my design (at that stage I wasn't able to make the link between musical theory and architecture yet). However, it was nice to think about music and to think about how to design a space dedicated to music. I did find myself doing most of the research that has been useful for my design individually outside of studio hours. This had mainly to do with the case studies that were provided during P1. Most of the case were your typical concert halls where I would have liked to explore a bit more variety in types of musical spaces. Especially because these days almost everywhere you go you are able to listen to music through the use of headphones. But also in public spaces street-musicians for instance are able to live up the place by putting on a small show. This way almost all spaces have the potential to become a space for musical performance.

Another important aspect to a 'Music Marvel' (I would have thought) are the acoustics within a space. I have come to realize this year that maybe acoustics isn't something that the architect of today is an expert on. I feel like sound in general and the importance of it in the spatial experience isn't something that is spoken about often in architecture. I found it hard to focus on the acoustics in my own Music Marvel as I felt like I lacked knowledge on this topic and too many questions were left unanswered as we didn't have many hours with acoustic experts. This left me questioning whether the architect should maybe be exploring the spatial possibilities in combination with sound more, or whether the acoustics within a space is something which is left for the engineers to solve after the architectural design is completed (?). This relationship between the architect en the engineers has also been a common theme which I have been thinking about throughout the year, not just for the acoustics but for different building technology themes. At times I had wished that I had more knowledge about engineering as I feel like I then would have more control over my own design and which would possibly also result in different design decisions.

To conclude, this year I have learnt a lot as a designer and have developed a clearer position on different themes within architecture and what it means to design a Music Marvel (but also more questions arose which can be further explored after studies). I have learnt to embrace the design process instead of dread it with it's many ups and downs that are inevitable. In terms of music and architecture I hope to learn more about sound and space, but have also come to realize that there are so many different aspects that come to play when designing spaces for music. Especially the cultural and social aspect that goes hand in hand with music. Often a specific musical genre implies a way of living and bonds people together creating communities. The music then becomes a connecting factor which brings people together which I find very powerful. Overall, many interests where sparked this year that I wish to explore further in the future and therefore I have started to view my graduation year as a start of what is to come after studies instead of viewing it as something that is an end of a journey as a student.