

# Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



## Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners ([Examencommissie-BK@tudelft.nl](mailto: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	Edgars Jane
Student number	4638514

Studio		
Name / <i>Theme</i>	AR3AP100 Public Building Graduation Studio 2021-22 <i>/ Music Marvel: Music &amp; Popular Culture Re-Wired</i>	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Research mentor	Sang Lee	Research
Argumentation of choice of the studio	Possibility to face and engage with the complexity of large scale public programming. To primarily work on an architectural scale—building design—while reflecting on the capacity of a city to host and tolerate public performance.	

Graduation Project	
Title of the graduation project	<b>Do Play</b>
Goal	
Location:	The Hague, Binckhorst—'Sporboogzone'
The posed problem,	Binckhorst is an underdeveloped area of contaminated potential. The municipality calls it 'the gates of the city.' The irregular decay of its own industrial heritage has generated an overall monotony of character and a vastness of vacant space in its 100 hectare area. For a visitor it is, mainly, an unremarkable environment with not many desirable destinations on offer. Its identity is ambiguous. Situated in direct proximity to the city centre and its three main train stations, Binckhorst provides a highly potent ground for speculative development. Now, as it is to become a more 'developed' and more desirable, as the newest 'upgrade' of the Hague, a substantial addition of inhabitant density is being planned, which will result in a full substitution of the current post-industrial vastness for a contemporary metropolitan residential density. Simply put, the gradually developed socio-historical narrative of the area is being marginally altered by the rebranding of Binckhorst. An expected problem of gentrification emerges: the voiding of the identity of the place. Is that bad in this case; and what that identity even is?

<p>research questions and</p>	<ul style="list-style-type: none"> <li>→ What are the limits of an urban music-venue being a productive public support-mechanism to a democratic society?</li> <li>→ Can history, identity, performance and city branding all be sustainably combined in a music-venue?</li> <li>→ What is the role of 'public-music' in the city?</li> </ul> <p>To what extent respecting 'historical-identity' of a place is even responsible in a planning process? What and how much to protect? Absence of development is equally historical as presence of advancement, so why is preservation not equal to construction? To expand the discussion, I begin by lending attention to the domain of mass-culture and ask: what transposable insights can be discovered—about the nature of the relationship towards identity and history—through the format of music events? In such venues, the legibility of past and present is distorted, by the sheer gravity of a mass-cultural act. Melting into a paradoxical point, allowing contemporary artists, such as Ye (ex. Kanye West), to preemptively declare, in the midst of his own song, that "this is history, this is history ladies and gentlemen". Right there and right then historical validation occurs in an act of public performance. Following that, could a similar format of retrodictive preservation be developed for Binckhorst as a form of constructing new identity? Building as a didactic tool for generating an evolving understanding of history &amp; identity of the place, all in the midst of performance; a sort of an apparatus for generating history 'on-the-go'</p>
<p>design assignment in which these result.</p>	<p>The music venue for the Binckhorst area will responsibly address the previously articulated complexities. On top of that, this design project is planned to become a serious contribution to expanding circular design language for music buildings. The fundamental maxim of circularity is interchangeability; the music-venue, on the other hand, is constructed in the exact opposite manner—integrated solutions, custom designs for specific requirements. This graduation project sets out to examine the prevailing methods of space-production and, seeing as it is fitting to the theme of the studio, will rigorously present alternatives of substituting architectural creation for compositional invention. Interested in the hybridity of music envelopes, the interrelation of musical archetypes, in order to enlarge the interaction between unexpected crowds, becomes the backbone of development. The area's proximity to the 'center' of the Hague and its various mobility knots, as well as the larger connection to the Randstad scale, reinforces the validity of the course taken towards intensification.</p> <p>Altogether, rooted in the realities of Binckhorst and the tangent larger context, the venue will be simultaneously both a reference and a 'generator' of identity: a large-scale device for amplifying democratic performance.</p>

## Process

### Method description

First quarter of the studio consisted of group research, resulting in a showcase of the typological variety of music buildings. In the second quarter a more individual process began, with focus on distinguishing and collecting a selected set of operational tactics that are used for shaping mass-events on a variety of scales. Such systematic observation results in a deeper understanding of the inherent limitations and possibilities of determined programming of an envelope for gathering. This leads to a firm grasp on the spectrum of the 'music envelope': from an open air festival to an impromptu flash mob. This study extends all the way into the third quarter as well. During the third and fourth quarter experimenting with hybrid combinations of typological precedents from the history of music buildings and the technological possibilities of constructions today will be carried out. Following that, the final design proposal will be formulated in the shape of a music venue in the Spoorboogzone of Binckhorst.

Next steps in the design development process will be seeking clarification and answers to the formulated questions and observed problems of the site. The following are the main developmental research directions for the second half of the graduation project:

- **Field Survey**                      learning from the existing landscape by travelling along the railway perimeter around the Randstad area. The immediate scenery will be recorded in two train rides, which then serves as a base for transcribing notations of select spatial aspects and typological occurrences within the recorded journey. Establishing the spatial identity of the larger context.
  
- **Case Studies (unbuilt)**              Cedric Price: Potteries Thinkbelt, UK (1964)  
Cedric Price: Fun Palace, UK (1961)
  
- **Case Studies (built)**                Groot Handelsgebouw, Rotterdam (1953)  
*/car, bike, truck, office, commerce*
  
- Den Haag Centraal, the Hague (1973)  
*/train, metro, tram, bus, office, commerce*
  
- Kunsthal Rotterdam, Rotterdam (1992)  
*/car, bike, truck, art, commerce*
  
- Station Breda, Breda (2016)  
*/car, bike, truck, office, commerce, residential*
  
- **Typological Survey of mobile constructions**              Stageco <https://www.stageco.com>  
*/largest stage manufacturer in the world.*
  
- Construction Cranes  
*/an inventory of typologies and mechanical principles of construction cranes, by Liebherr, Demag, Hitachi, Potain etc.*
  
- Airport mobility vehicles  
*/including telescopic mobile stair trucks, fold-out air-bridges and inflatable emergency exits.]*

## Literature and general practical preference

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<https://ellenmacarthurfoundation.org/>

CEAP (Circular economy action plan), EU, March 2020

## Reflection

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

Focusing on the development of a conceptual and spatial proposal with the Music Marvel as main subject seems a highly suitable exercise to practice spatial negotiation between the needs of private stakeholders and public desires for 'public-ness'. In other words, to engage with the prevailing dynamics of the contemporary city – critically, academically and professionally. Through collaborating and coordinating with various specialists within the AUBS network, gives a possibility to test ideas on a highly inquisitive and technical level. Fields like acoustics, circularity, sustainability and building technology become an integrated part of the overall questioning and spatial development of the project, lessening the design discrepancy between the field of construction science and spatial practice.

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

All three fields have one word on agenda: sustainability. It starts with recognition of the fundamental needs of people, the social aspect, and expands to a scale of free-market production, guided by evolving scientific research and development. Professionals across all fields are starting to take responsibility and facing the complexity of this word. I am a 'child of crisis', an actor of a generation who needs to seek fundamental new ways of constructing new experiences. Sustainability is not an exact science; sustainability is not right or wrong. It is about resource efficiency and finding meaningful ways to construct for deconstruction.

Designer is the 'bridging entity' between market demand and market supply, and we have the responsibility to keep inventing a relevant design language that creates value for the materials within the business model of the circular economy. To find ways to re-contextualise materials at the end of their expected life-cycle into a non-linear, circular, cycle of usage. Seducing 'public audiences' with bold illustrations of design practice, so that gradually an aesthetic interest is transformed into an active way of life. In short, connect performance with business.

The graduation project is not posing as a universal solution, but rather acts as an early adopter of circularity in large scale mass-venue planning. The format of a music festival has a lot in common with the goals of circularity, such as the strive to democratize experience, aimed at the majority, not minority. If anything, the design proposal is presented as a transparent snapshot of the current conditions, shared with professional peers for review and examination. By approaching design development as a review of circularity maxims in the field of architectural construction, a contribution to the discussion and further expansion of the applicational potential of circularity in the domain of public space is made.