Is a Music building for everyone, a Marvel?

GRADUATION REPORT

Hakkican Ünsür | 5248701 | AR3AP100 Public Building Graduation Studio |TU Delft

Introduction

The graduation report is based on the design of a music building. The music building will be located in The Hague, Binckhorst. In order to make a design that also fits well in the area, an analysis is first made about Binckhorst.

Subsequently, after defining the problem, a design proposal is made by means of analyzes and drawings. The package of all these products serve as the starting point of graduation.

The graduation plan is based on the fascinations we have acquired after researching the area as well as other case studies (i.e. music buildings). The abstract and design manifesto is a guideline for taking an individual position on the area and function of the music building. The design serves as a tool to strengthen my position.

Hakkican Ünsür
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Under supervision of Henk Bulstra, Sang Lee, Nicola Marzot and Florian Eckardt

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A. Graduation plan

Graduation Plan

Graduation Project

Argumentations of choice of the studio
People's perceptions change over the years. People's needs and interests are also changing. As designers, we have to be flexible in thinking and design to adapt to the wishes and standards of the current eras, we have to evaluate ourselves in an innovative sense. This in turn is reflected in spaces where people come together and do activities in company, or rather: 'public buildings'.

I find it interesting how we as designers, through architecture, adapt to today's society with regard to public spaces on different scales. In addition, I am looking forward to looking at solutions to somewhat bring people together in extreme cases such as the COVID19. These kinds of extreme events can lead to certain perspectives that we as designers have never thought about. My vision is therefore: *limitations lead to creativity.*

The posed problem
With the Hague continuing to grow in size the Binckhorst is not at the edge of the city anymore. Due to the strategic location of the area opportunities arise that can be utilized if the city wants to continue on growing. This explains the vision for the city of the Hague to densify the area and include more housing, to tackle the housing shortage and shortage of public buildings, like our hybrid concert hall.

What if we could use Binckhorst to tackle the overpopulation and housing shortage in the city center of The Hague?

The problem we have to deal with in Binckhorst is that big plans have already been made for a future plan. The individual empathy diagram showed that Binckhorst is not sufficiently diverse in the functions of the area. The area should contain more activities to make the area richer in terms of attracting people. The problem is that at the moment the area is geared towards people who only go there because they have a specific job there. The area is monotonous in terms of functions and activities, which makes the area less diverse and attractive to outsiders of Binckhorst. An outsider has no benefit or reason to enter the area at all. This should change if we want to spread the residents in the city center of The Hague over areas such as Binckhorst.

I wish Binckhorst to become an area for everyone with different interests.

The problem with the design proposal is therefore that Binckhorst will be expanded and become more dense, but that this should not have a negative impact on the practical routing, circulation or the current identity in the area. The importance of a hybrid building is reflected here. Combining a mixed program in one building means cutting back on the number of buildings with a single function that will be built in the area.

In addition, a hybrid music building ensures a long-term existence. In special times, like now in the COVID-19 pandemic, we have all experienced that the culture and music industry suffers when they are not flexible enough in their usage or program.

Striking experiences
A hybrid building also means that there is an attraction of different groups of people. So if the space cannot (or may not) perform a certain function (such as events), the building can still continue to exist on a financially and accessibility manner. This statement can be substantiated with the following example:

The largest 'hybrid public building' in the Netherlands, is the 'Market Hall' in Rotterdam. Designed by MVRDV.[1] According to the research by Strabo in 2017 (market research company), this building attracts as many people as a medium-sized city center. The visitors also vary from each other in this sense: 56% of the visitors earn an above-average salary, but the building is also visited by 33% by people with a low income. In addition, 50% of the visitors are tourists, while the other 50% come for a specific visit, such as shopping or visiting the stalls.[2]

Research Question and design assignment

"What are the implications of combining a variation of different (public) functions into one building?"

In order to formulate an answer to the main question, sub-questions are formulated, which together provide an answer to the main question. The conceptual subquestions are:

- What is a hybrid building?
- Is it possible to combine loud and silent spaces in one building?
- What are advantages of mixed use / hybrid program in one building?
- What is the impact of a hybrid building for the surrounding area?
- What can we learn from other case studies regarding to hybrid buildings?

[1] MVRDV Mixed use. 2017. mvrdv.nl/themes/5/mixed-use
[2] Hans van Tellingen. 2017. Strabobv

Process

Method description
The research will take place by means of a 'field work' and 'graphic and literature analysis'.

Fieldwork
A field research is done on the basis of a location study of Binckhorst. In addition, discussions are held with designers or experts who have common ground with music buildings and the term 'hybrid' or 'mixed use'. In order to approach a problem from multiple perspectives, research is possibly done into the experiences of musicians themselves with regard to music buildings in general and in combination with hybridity. Visual observation is a second way of investigating. This means music buildings or hybrid public buildings approached in reality. The idea behind this is to experience the atmosphere of a space. Visual observation is also important in the Binckhorst area. The positioning in the area is equally important as the function of the building.

Graphic and literature analysis
To properly put the design into perspective, it is important to find case studies that are relevant enough to use when arguing for the design. These case studies are analyzed using both 2D and 3D drawings (and photography). In addition, literature is used that theoretically underpin the propositions and choices in the design. In a literature study the subject is investigated in a theoretical way. Ideologies, concepts and frameworks of architects, philosophers and sociologists can contribute to an extra foundation for choices made during the design phase.

The following terms and topics can contribute: meaning of public space, common space, hybrid use, multifunctionality, target groups and interaction in architecture.

Subquestion 1	What is a hybrid building?
Method	Desk research
Measurability	This question will be investigated by means of a desk research. This question can be divided into: - Hybrid in general - Hybrid in this context - Difference between hybrid and mixed use - Hybrid programs - Flexibility and hybridity
Source	The free Dictionary, 50 Hybrid Buildings (book)

Subquestion 2	Is it possible to combine loud and silence spaces in one building?
Method	Desk and field research
Measurability	This question will be investigated by means of a desk and field research. This question can be divided into: - Interviews with experts - Acoustics - Architectural order in program and spaces - Feedback users of existing case studies
Source	50 Hybrid Buildings (book), Offices, performers, acoustic experts

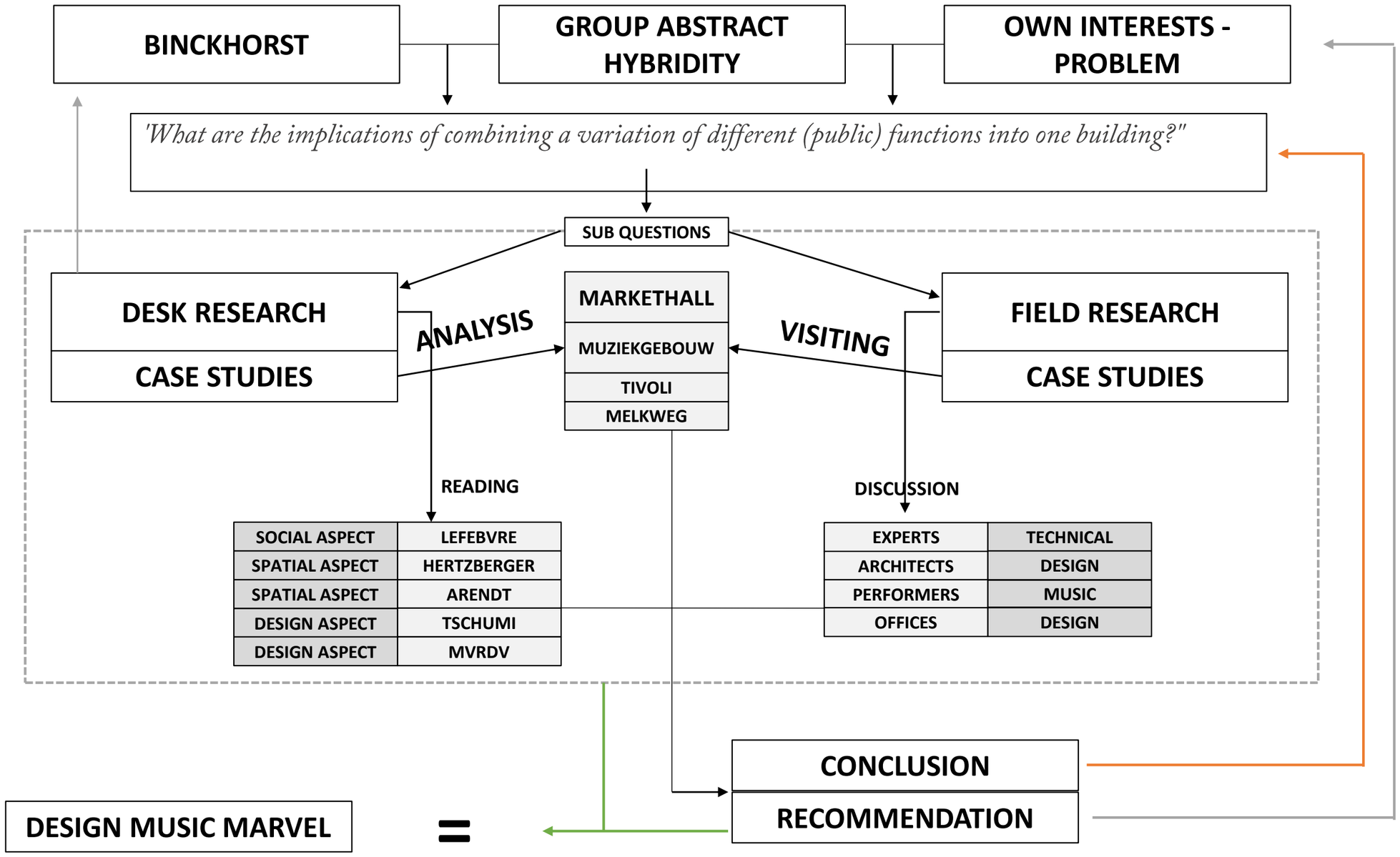
Methodology

Subquestion 3	What are advantages of mixed use / hybrid program in one building?
Method	Desk and field research
Measurability	This question will be investigated by means of a desk and field research. Discussions are held with the users and designers of mixed use buildings. The comparisons and differences are compared with building users who focus on one function in a building.
Source	Case studies (to be determined)

Subquestion 4	What is the impact of a hybrid building for the surround area?
Method	Desk and field research
Measurability	How does the Binckhorst area best come into its own when a music building is placed? Does this have an effect on the immediate environment? Are there examples that provide a good reflection of the specific choices for a hybrid music (public) building?
Source	Case studies (to be determined), discussions with experts

Subquestion 5	What can we learn from other case studies regarding to hybrid buildings?
Method	Desk and field research
Measurability	Any obstacles encountered in previous examples are analyzed, identified and possibly tackled from the start in the design phase. This reduces unforeseen problems or provides arguments for these problems in an early stage.
Source	Case studies (to be determined), discussions with experts

Methodology



Reflection and time planning

Relation between graduation topic, the studio, mastertrack and master programme
The relationship between the graduation research and the master architecture is that by means of the competences learned on the 'MSc Architecture' we are able to form a well-thought-out and reasoned academic reflection by using architecture as a tool on a defined problem statement.

The master studio Public Buildings offers the challenge to use a communal place in society to be able to provide proof through architecture on the written theories that we form in the research plan and to actually implement them on a technical level in practice.

Contribution to the society
Nowadays it is easy to listen to music. Music apps, videos from the internet or live stream concerts. Yet as a society we tend to go to a concert. The trigger to still come together with other people has to do with the experiences and the vibe that is constructed in a certain space. In addition, it is the daytime activity that you plan with people you love. A meal before the concert, a little shopping before the concert and maybe a drink after the concert. Covering all these different public functions in one building is the greatest spiritual or emotional contribution to society. All these activities stress the importance of the shared nature of the experience, the interaction with others, as a source of satisfaction.

In the problem statement, it was pointed out that The Hague is growing and Binckhorst is now starting to move into the center of the city more and more instead of a fringe area. Due to a shortage of housing and a high demand for housing, the Binckhorst area is an optimal area for optimizing the housing market in The Hague. This potential Binckhorst area can first and foremost form an 'icon' for the area with a music building. The area around this building can then be shaped and designed around the eyecatcher of the new site.

A publicly accessible building with events (such as a music building with multiple functions, or a hybrid building) also makes it possible for society to integrate in this area. This creates an interaction between Binckhorst and the rest of The Hague. The multifunctional public buildings will be reviving the area and creating interaction or circulation in Binckhorst. This will both provide an advantage for the municipality of The Hague that has to deal with a housing shortage, and will help the population of the municipality of The Hague spread over several areas of The Hague and will indirectly also benefit for the circulation in the city center and balancing the population in the city.

Week	Planned tasks and work
2.8	**P2 presentation:** Graduation plan, theory research, design brief, research and goal and design proposal.
2.9	Feedback and review from P2 Presentation
2.10	Further integration of the design on the site
3.1	Further integration of the design on the site, programmatic placement and interior routing.
3.2	Study for the form and the surroundings (entrance, street, squares)
3.3	Analysis for material use and different sustainable and building technology techniques
3.4	Interior concepts for major programmatic elements
3.5	Analysis for material use and different sustainable and building technology techniques
3.6	Elaboration of the floor plans, sections and facades (and perspective), scale 1:200 or 1:100.
3.7	Preparing P3 presentation DD progress Review
3.8	**P3 Presentation:** Graduation plan and graduation project
3.9	Feedback and review from P3 Presentation
3.10	Fix position and dimensions of public and collective spaces
4.1	design development from P3 in more detail from scale 1: 100/50 to 1:20/5
4.2	Visualization studies of important elements scale 1:20/10/5 and starting translation of the design manifesto into a project description
4.3	Translation of the Design Manifesto of MSc3 into a project description text with storyline and concept clarification diagrams. Preparation of the final presentation (concept, pre-editing)
4.4	Preparation of the final presentation, concept and pre-editing
4.5	**P4 presentation:** Elaborated Design, graduation project and reflection
4.6	Feedback and review from P4 Presentation
4.7	Building physical model (presentation P5)
4.8	Finishing physical model and preparing presentation P5
4.9	**P5 Final presentation**
4.10	**P5 Final presentation**

Literature and general practical reference

a+t architecture. (2015). ThisisHybrid

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B. Design manifesto

Design manifesto

Abstract

The Binckhorst area is located close to the city centre of the Hague and currently has a mainly industrial function. Bigger cities in the Netherlands usually locate these industrial areas at the edge of the city to use the space in the heart for living, commerce and retail. Instead of relocating this function, the city grew around Binckhorst over the years. With the Hague continuing to grow in size the Binckhorst is not at the edge of the city anymore, and due to the strategic location of the area opportunities arise that can be utilized if the city wants to continue on growing. This explains the vision for the city of the Hague to densify the area and include more housing, to tackle the housing shortage and shortage of public buildings, like a hybrid concert hall (accommodating different functions in one building).

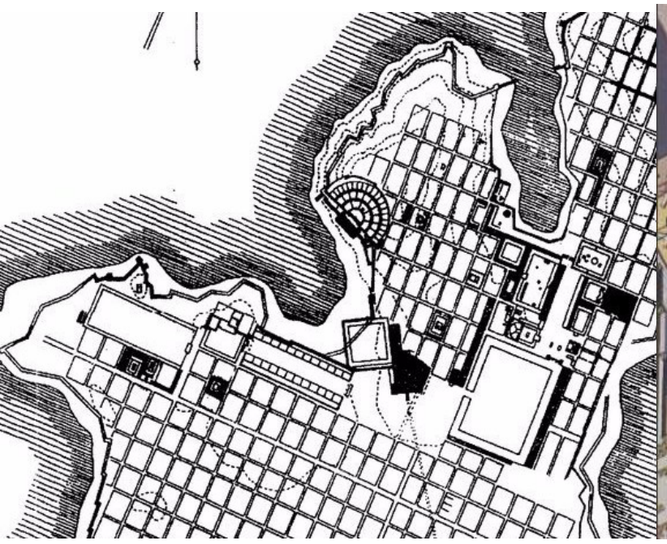
Binckhorst is being transformed for this purpose. To make an area attractive to people, this includes activities that people can do together that is accessible to everyone. The optimal way to make the Binckhorst more diverse is a music building with a hybrid function from my perspective. The aim is to conduct a research in which Brinckhorst is transformed into a dense area, but keep the practical function, which is attractive for both living and working This means that it consists not only functions as a music building but has multiple purposes, for example for retail, office or study and practice. This means that the music building is an attraction for all people in The Hague and is also the guideline or filter to make the rest of Binckhorst attractive. The building, which is intended for everyone and different functions, acts as a suction for the people in the city center and in turn causes a discharge over the rest of Binckhorst.

The Egg of Columbus

According to Koolhaas, beneath the surface buildings in New York had the same ideological ambitions as their european counterparts. In Manhatten they lived 'incognito', they coexisted with the grid without interfering with each other. Therefore the grid of Manhattan can be the basis for a a new vision of architecture. This idea was shared by other contemporary architecture offices.

In the design for the Manhattan coastline, Elia and Zoe Zenghelis base their vision on Columbus, who set out to discover area with a boat full of madmen. This madness has now taken shape and endured in the design of the city. The Egg of Columbus explores the possibility of applying this vision to a part of the East Coast. The grid provides a means for this madness to express itself, withing the confines of a system

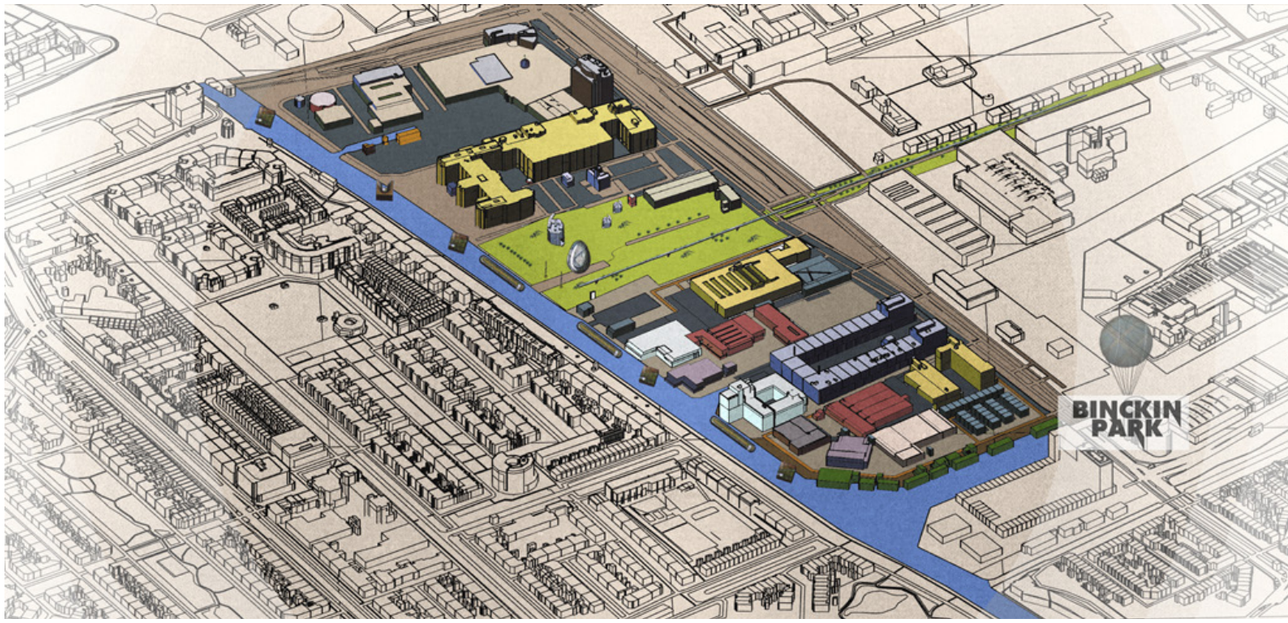
The raft of Medusa on the right represents the survivors stemming from the chaos of the avant-garde culture in Europe, which symbolizes the impasse towards which architecture was heading. The castaways catch sight of New York and its grid system, which is their rescue. The raft is pictured as a single block.



Miletus 5th century b.c, Armin von Gerkan, 1924

What to do with New York, Elia Zenghelis, Zoe Zenghelis, Rem Koolhaas, 1972

Own design of the interpetation of 'the egg of Colombus' in Binckhorst



So based on this philosophy we've made our own Egg of columbus. Since we think culture and creativity are important topics for the Binckhorst, we want to incorporate this into the site. Instead of madness, we propose to get different artists and creative industries into the area. And allow them to express their creativity, within the confines of a plot. There they can do what they want with the area without interfering others. Our group name on the balloon stands for the creative individuals introduced by our plan, who have a hard time finding good working conditions elsewhere in the city, and come into the binckhorst to find a place for their creativity.

The city in the city

According to Koolhaas, the archipelago concept offers 'a blueprint' for a theory of the European metropolis', because it addresses the tension between the historical centers, usually seen as the domain par excellence of traditional public spaces, and the larger, more fragmented metropolitan fields around it.

City in a City concept

The idea of the map of Berlin with the 'icons' is actually the fact that pieces of the city have been analysed. Here is a piece of the building structure. This statue is linked in its form to another iconic city. And with this you get the city in the city concept. To further explain this, an area in Berlin is included below, namely Kreuzberg. This area resembles the building structure of Manhattan's Central Park in shape. In other words, you get a small island that together with all these icons form the archipelago. Can we also translate this concept to the Binckhorst?

Ungers & Koolhaas The City in the City--Berlin A Green Archipelago, 1977

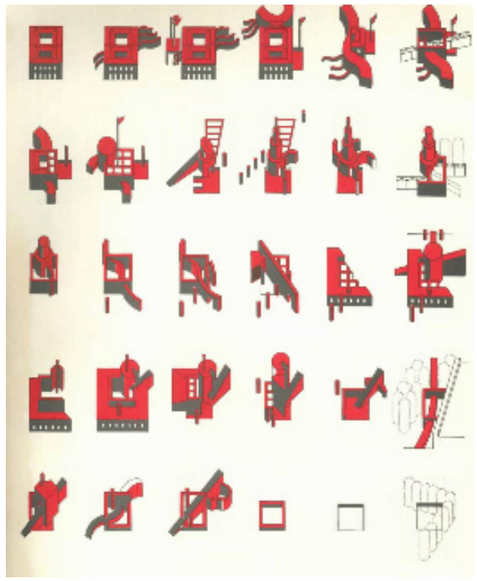
Own design of the interpetation of 'The city in the city' in Binckhorst

"the remaining fabric of the city would be allowed to deteriorate and turn slowly into nature."

Parc de la Vilette

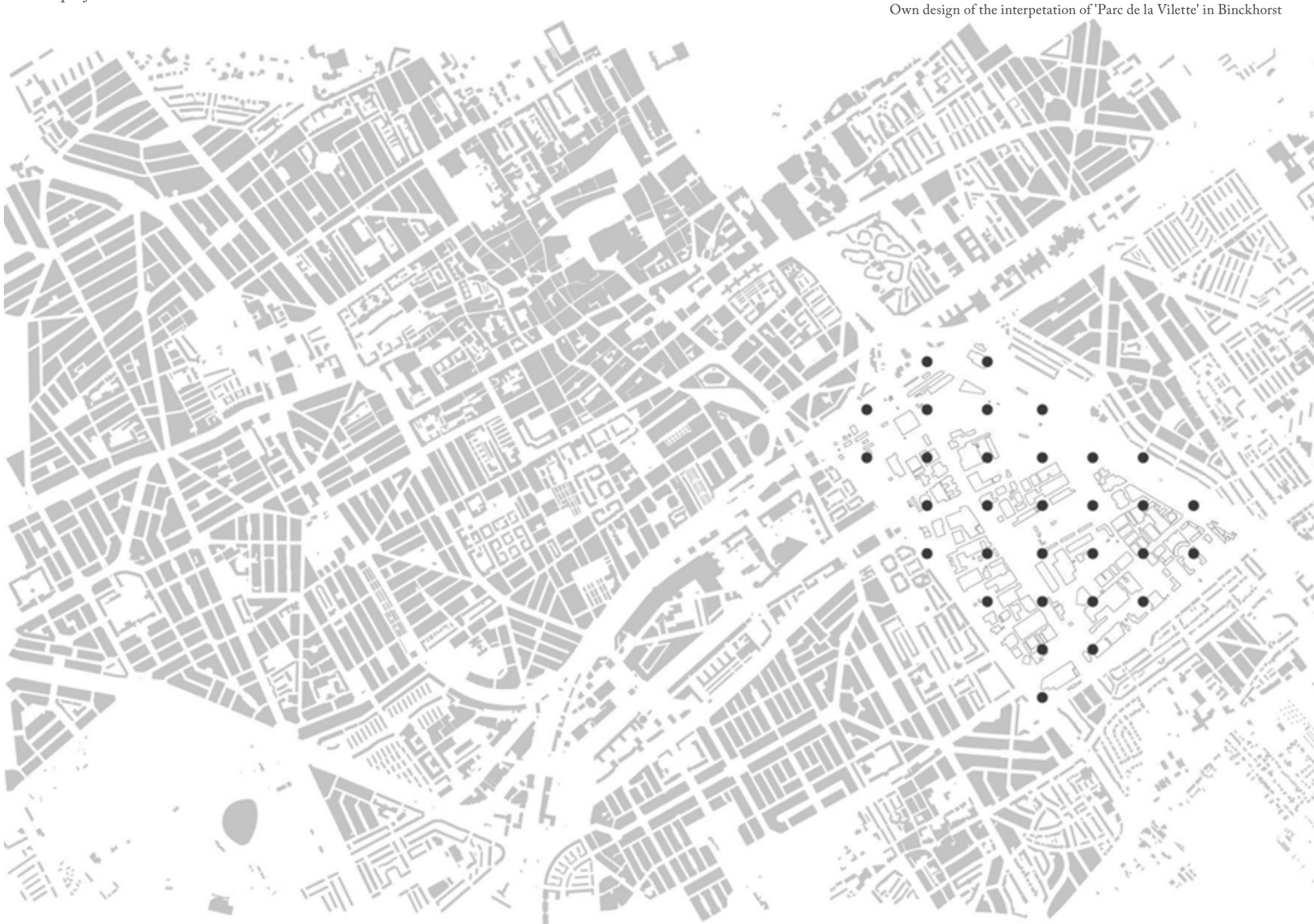
The Parc the la Villette is the result of a competition entry organized by the French government in 1982. The objective was to mark the vision of an era and act upon the future economic and cultural development of a key area in Paris. The area contained the Museum of Science and industry, a concert hall, and a Grande Hall for exhibitions.

Tschumi's ideal with the park was to aim at an architecture that means nothing. This comes forward from the idea that the term "Park", like "architecture", "science" and "literature" have lost all meaning. According to Tschumi, at the end of the 20th century, the relation between Form and Function became less and less. Therefore the Park's architecture refuses to operate ass the expression of pre-existing content.In this La Villete moves towards interpretive infinity, where there is no absolute truth, and each observer can project his own interpretation of the park.



Bernard Tschumi, Parc de la Vilette: Cinegramme Folié, 1983

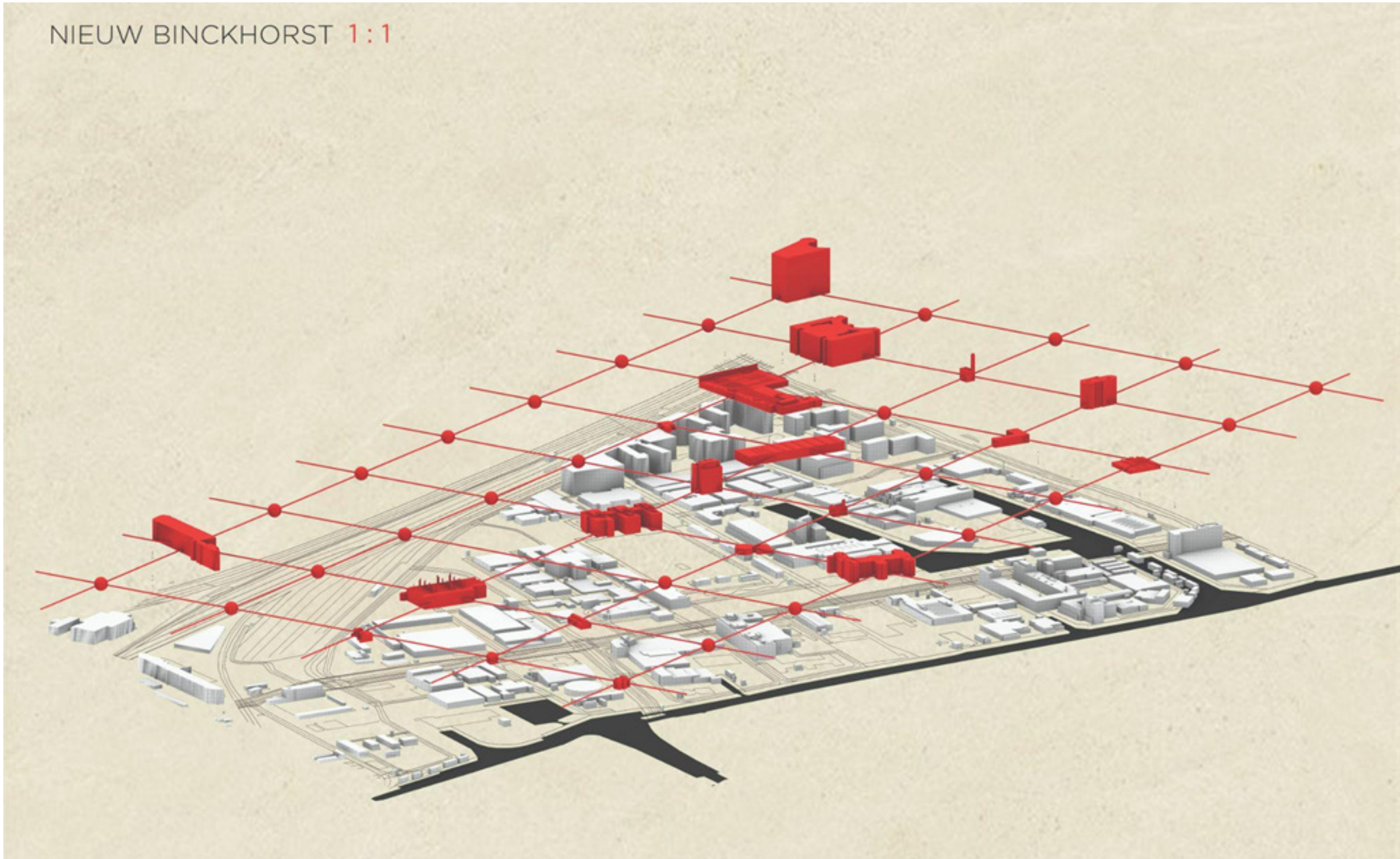
Own design of the interpetation of 'Parc de la Vilette' in Binckhorst



Parc de la Vilette

Own design of the interpetation of 'Parc de la Vilette' in Binckhorst

Binckhorst, as well as the areas around it, are shaped in a very natural way. Laying the grid over it is unnatural. When working on a building or a certain area, we always take the context of such an assignment into account, the grid is anti-contextual. The area already has specific functions assigned and will change functions in the future, but the grid is something that stand completely separated from this. And of course our site has boundaries, physical boundaries as well as political boundaries. The area is shaped by the roads, rail and waterways that surround it. The grid is now fitted into these boundaries, but it has no boundaries, the grid can be superimposed on the level of the whole city.

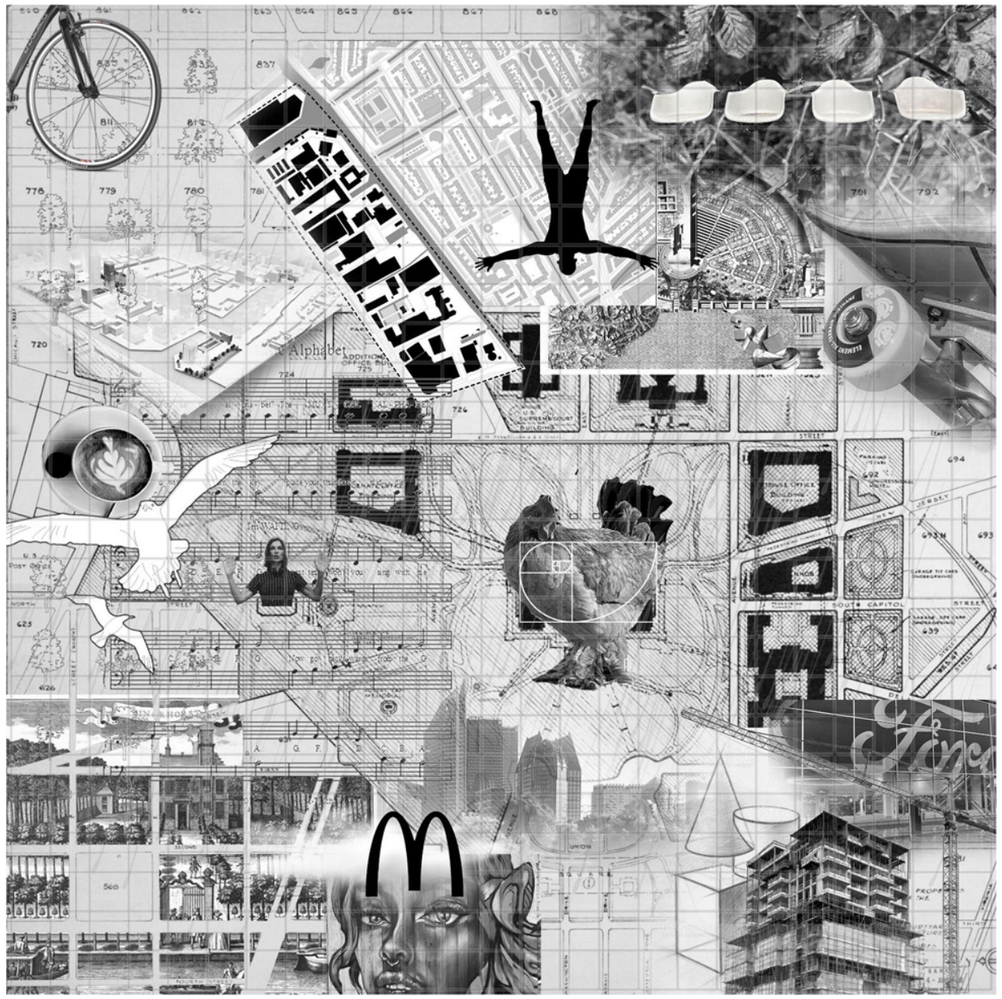


The analogous city

"What matters to me is to restate the sense of freedom of the things we do; a freedom which is all the greater when tied by concrete truth or when it springs creatively from it. Thus to measure one's own projects and other people's within a single main project is, I think, an important thing to do today" - **Aldo Rossi, 1975**

I wanted to reflect back upon our concept of focussed vision versus peripheral vision in the Binckhorst, in relation to Rossi's manifesto. When focussed, the tiniest object can transfer meaning onto a space, and together with the space, a new analogous meaning appears. During our walk through the Binckhorst, something as simple as a chicken became te meaning to us of a whole place. While looking at the site in a peripheral manner, all the elements surrounding you contribute to a meaning of the space. These can be objects both far away and surrounding you. For example the birds flying over, a highway far away, but also the grass, street or buildings directly around you

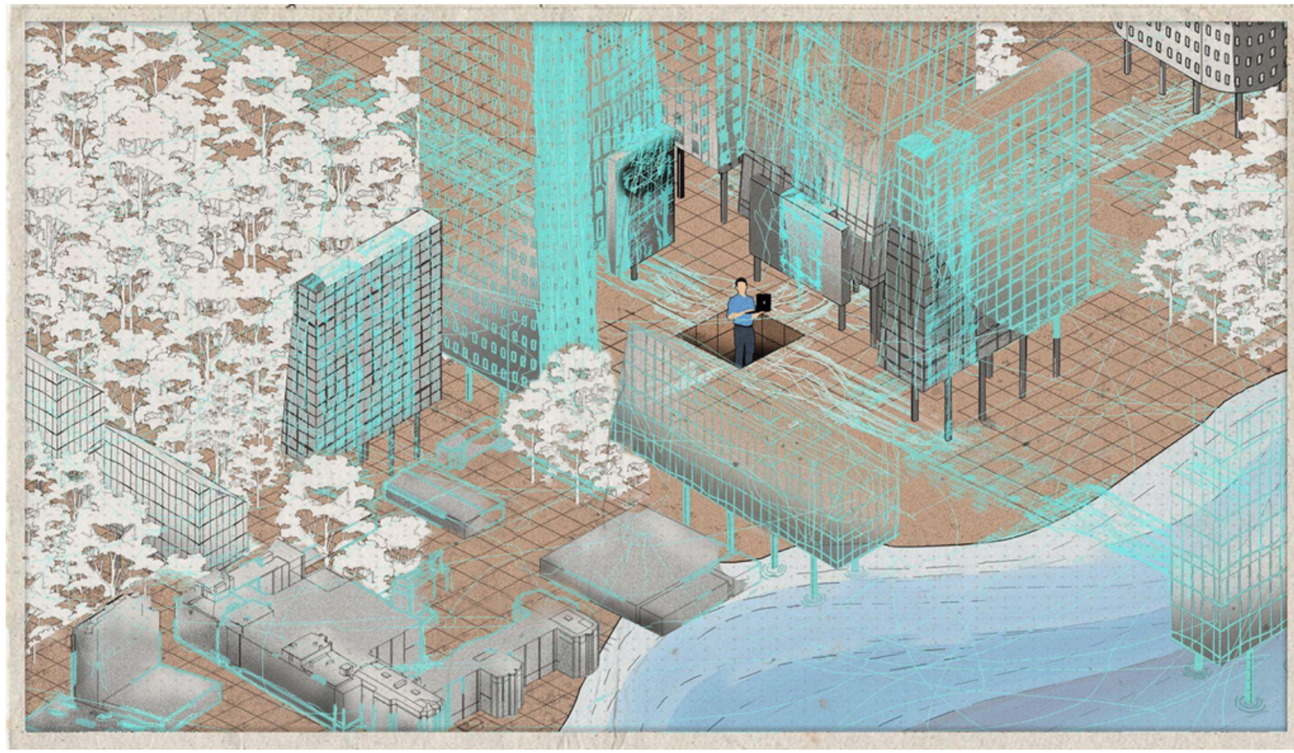
Own design of the interpetation of 'The analogous city' in Binckhorst

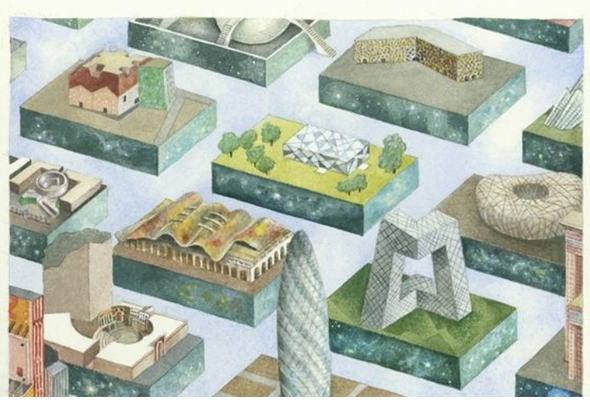


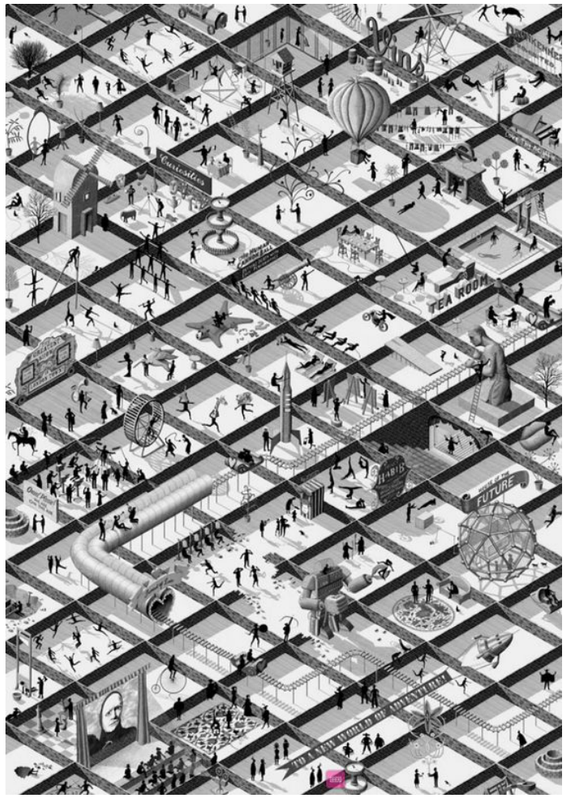
City of the captive globe

The manifesto of city of the captive globe made by Madelon Vriesendorp and Rem Koolhaas focusses on the following points:

- Focus on New York's urban fabric, relentlessly uniform grid that paradoxically supports many functions and desires
- The work is a metaphor for Manhattans status as an 'enormous incubator of the world'
- Rem Koolhaas quotes that "this drawing celebrates Manhattans culture of congestion"
- Each block is depicted as a stone plinth that is a city within itself
- Each block holds its own set of values - many from the avant garde movement
- All these institutions and their ideologies are incubators of the world itself, they breed new life for the globe, which is held captive in the centre.
- The metaphor proposes an urban model in which unity accommodates heterogeneity







Virtual grid - incubator of the modern mind
New human perception of space with digital influence
City segregation according to the modern human mind
Experience is a hybrid product of memory and virtual interpretation
Ever-changing mind is ever-changing city

B. Theory Research

Empathy diagram

SEE (image)

IMPRESSION, COLOR, LIGHT
-Shades of grey and brown
-Sunlight everywhere
-Matte materials
-pieces of green between materials
-Bright and shiny use-objects contrasting with grey and matte surroundings
-Shades of green and yellow
-Blue and grey
-Water reflections

HEAR (sound)

OBJECTS, AMBIENCE, SPEECH
Trucks
Construction sounds
Voices
Car noise
Vehicle sounds on the bg
Species diving into the water
Rusty metals (flag mast)
Chirping birds
Crickets
Clamouring
Wind running through the trees
Boats going past
Reverberation
Echo

SMELL

SUBTITLE
-Freshly mown grass
-Exhaust gasses
-Garbage
-Petrol
-Food
-Flowers and plants
-Burnt rubber
-Motor Oil
-Iron

FEEL

SENSATIONS
-Heat radiating from the stones, it was a **warm and sunny day** during the visit
-Breeze of the wind, low speed, perfect to cool of a bit
-**Tall grass** running across ankles
-Heat coming from an AC unit, that very dense air without any oxygen in it.
-Blowing air from fan
-**Water flowing** through hands
-Leaves running across hands
-**Sand blowing on skin**, blown into the air from the street by verhicles. Closing the eyes to not get it in my contact lenses.
- **Feeling relax** walking around, taking pictures here and there, being around other students in the first week of uni and not knowing the stress of the assignments to come.

TEXTURES
-Baked bricks relief
-Gaps between bricks
-Hard wooden surface
-Relief in wooden panels
-Smooth metal
-Pavement tiles underneath feet
-Rough concrete
-Smooth concrete
-Bumpy soil and grass
-Porous Rubber
-Hard rubber
-Weathered steel
-Dock wood
-Hard plastic
-Smooth glass

THINK

THOUGHTS THAT CROSS OUR MIND
-Everywhere I look there is only industry. Not a bad thing, but placing a concert hall here feels weird now.
-This area could use more trees, there is hardly any shade or well kept grass to use.
-Some of this heritage has value because otherwise they wouldn't have transformed the cabalero factory into something else.
-There's a big contrast between the new and the old
-It takes effort to cross the area, there are no bike paths, no crossings for people walking and the vehicles drive very fast here.
-There is a lot of rubble here
-Many areas are inaccesible, I wish I could go there
-This area looks grim, lots of buildings are in a bad state or closed of and look like they are ready to be demolished. There are also not a lot of people there, which doesn't help with the feeling of safety.

DO

SUBTITLE
Cycle
Walk
Listen
Stop
Stand
Take photos
Talk
Drink
Ride

Wonder
Enjoy
Cross
Evade
Use
Experiment
Ask
Grab
Touch

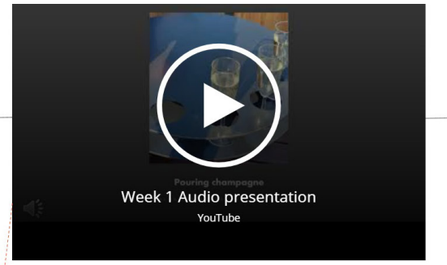
Enter
Leave
Focus
Ignore
Sketch
Party
Wait
Pour

Theory Research

I wish, I like, I wonder & What if diagram

	Daphne	Bart	Hakkican		Dimitrije
I like	I like the **old factories** in the area. They give it a historical touch and character. It feels like leftovers from history. Most of them are made of brick in different colours, not too bright, mostly brown, yellow, red or grey, but the nicest part are the **stained glass windows**. They are unique. An employee from the municipality showed images of what the area is going to look like in **the future**. I liked those plans. It looked like a much safer and healthier place to be.	I like the **grimness** of the old **factory buildings** in the area. These poorly maintained crumbling buildings give a certain sense of satisfaction because they're the **opposite of the perfect**, clean, cheerful and carefully shaped cityscapes that you see nowadays. Buildings like this show what happens when we for whatever reason **don't intervene** in the built space for some time, and remind me of places with complex histories like Berlin	I WISH, I HAD AN ICECREAM.. 	I like **the silence** in the **area.** The mix between the daily activities (such as passing trucks and sounds from the factory) mixed with the sound of the water hitting the quay and the crickets in the background. Compared to the rest of the city, this area is significantly reduced in people. There are **only people** who are here **for a purpose** or people who enjoy themselves in one of the rented garages that has been converted into a resting place.	I like [redacted] plan [redacted] a of the new master plan
I wish	I wish there was more **greenery** in the area. There are a few lost trees here and there, but mostly it's concrete and weeds. It would be much nicer if there were **patches of grass** to sit or walk on and lots of big trees. They make me feel happier and lots of them together make the air smell nice.	I wish there were **more trees** in the area. Except for the occasional tree here and there nothing can be found except small patches of unmaintained green. Trees are usually the **finishing touch** on the streetscape, and without them **everything looks bare**. Trees also contribute to wellbeing and the air quality. Everything looks like an unfinished field without the trees here.	I LIKE THE SILENCE IN THE AREA 	I wish I had an ice cream. When I grab my notebook to jot down exactly what I had wished for **right now** while standing in this area, the first thing that came to mind was **an ice cream cone**. The beautiful but especially warm weather was the reason for a cold drink or an ice cream that you could use in the grass along the water.	I wish [redacted] nger [redacted] n's be done
I wonder	If everything goes as the municipality has planned, would I think about living here. Could I **have a car** or would that not be allowed in the area. Will there be **places for me to walk** my future dog or to go outside. Will there be a **place to swim** when it's hot out or will it just be for boats. Will it still be **noisy** from the factories or will they be gone, or will we all have super good insulation?	Seeing what the area looks like now, and knowing what **plans** they have **for it in the future**, I wonder what the area will look like in 20 years. One of the charms of the built landscape is that it's **constantly changing and evolving**, and this can go quite fast. When walking through the area I envision the things that could be around me in the future, and question myself whether all the plans will be fulfilled	I WONDER WHAT HAPPENS IF WE DO NOTHING 	I wonder what happens if we do nothing. Due to its **industrial function**, the area has been neglected in certain places. The area is **uninhabited** and people who come here come to work or do business, so the area **is a temporary place**. As a result, there is a lot of garbage on the street and on lots. It seems that the area will increasingly become a **'waste center'** if we do nothing.	I wonder [redacted] es [redacted] ne [redacted] k [redacted] mented
What if	what if this whole area would just be **park**? Or a festival place just like the Westergasfabriek in Amsterdam. Or what if we would build around it and have a park just like Central Park.	I question myself what would happen if **money wasn't an issue.** How would the area take shape then. This could range from things we already know the municipality would like, such as a lot of bridges and connections, to **things we can't even think off as** of yet. Another thing that comes to mind is the raised tramway, which I think is one of the objects that is gonna be cut first as budget overruns happen.	WHAT IF EVERYTHING WAS 'NORMAL'? 	What if everything was normal? The definition of 'normal' has changed for me (and the rest of society) in the past 2 years. **Doing something fun together** in large groups is the definition of 'normal' for me. What if we could go back to how it was, we could also use the area as a picnic area? Or as an **open concert place**? Where everyone can drink and eat something together, **without being afraid** of a disease...	What if [redacted] al [redacted] tes

Project Abstract, Diagrams & Notation



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

FEEL

SENSATIONS
-Heat radiating from the stones, it was a **warm and sunny day** during the visit
-Breeze of the wind, low speed, perfect to cool of a bit
-**Tall grass** running across ankles
-Heat coming from an AC unit, that very dense air without any oxygen in it.
-Blowing air from fan
-**Water flowing** through hands
-Leaves running across hands
-**Sand blowing on skin**, blown into the air from the street by verhicles. Closing the eyes to not get it in my contact lenses.
- **Feeling relax** walking around, taking pictures here and there, being around other students in the first week of uni and not knowing the stress of the assignments to come.

TEXTURES
-Baked bricks relief
-Gaps between bricks
-Hard wooden surface
-Relief in wooden panels
-Smooth metal
-Pavement tiles underneath feet
-Rough concrete
-Smooth concrete
-Bumpy soil and grass
-Porous Rubber
-Hard rubber
-Weathered steel
-Dock wood
-Hard plastic
-Smooth glass

THINK

THOUGHTS THAT CROSS OUR MIND
-Everywhere I look there is only industry. Not a bad thing, but placing a concert hall here feels weird now.
-This area could use more trees, there is hardly any shade or well kept grass to use.
-Some of this heritage has value because otherwise they wouldn't have transformed the cabalero factory into something else.
-There's a big contrast between the new and the old
-It takes effort to cross the area, there are no bike paths, no crossings for people walking and the vehicles drive very fast here.
-There is a lot of rubble here
-Many areas are inaccesible,
I wish I could go there
-This area looks grim, lots of buildings are in a bad state or closed of and look like they are ready to be demolished. There are also not a lot of people there, which doesn't help with the feeling of safety.

BINCKHORST

SEE (image)

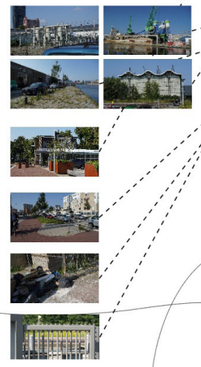
IMPRESSION, COLOR, LIGHT
-Shades of grey and brown
-Sunlight everywhere
-Matte materials
-pieces of green between materials
-Bright and shiny use-objects contrasting with grey and matte surroundings
-Shades of green and yellow
-Blue and grey
-Water reflections

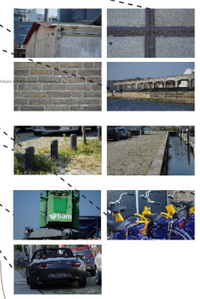
HEAR (sound)

OBJECTS, AMBIENCE, SPEECH
Trucks
Construction sounds
Voices
Car noise
Vehicle sounds on the bg
Species diving into the water
Rusty metals (flag mast)
Chirping birds
Crickets
Clamouring
Wind running through the trees
Boats going past
Reverberation
Echo

SMELL

SUBTITLE
-Freshly mown grass
-Exhaust gasses
-Garbage
-Petrol
-Food
-Flowers and plants
-Burnt rubber
-Motor Oil
-Iron





DO

SUBTITLE

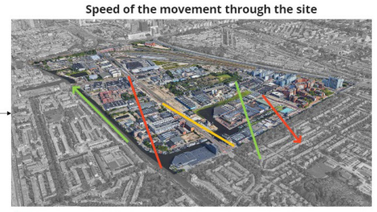
Cycle	*Wonder*	Enter
Walk	Enjoy	Leave
Listen	Cross	Focus
Stop	Evade	Ignore
Stand	Use	Sketch
Take photos	Experiment	Party
Talk	Ask	Wait
Drink	Grab	Pour
Ride	Touch	

Cycle movement
Fast — Slow -stop

Joy movement
Fast — Stop

Listen movement
Fast — Stop

Speed of the movement through the site



- Fast movement - Flowing traffic
- Slow movement - Exploring the area
- Slow/stop movement - Taking photo's or sitting on benches

Dividing 'SEE' & 'HEAR' in Natural world & Valorized world?

Natural world

Valorised world

Amount of (human) activity - hotspots

- High activity
- Medium activity
- Low activity/abandoned

Sound Palette

Color Palette

INDUSTRIAL

CORPORATE

WATER

NATURE

PAVING

INDOOR

Reconsidering the first impression by foccusing

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

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SENSATIONS
[redacted] warm and sunny
-B[redacted] cool [redacted]
-Tall grass [redacted] ankles
[redacted] unit, that very dense air [redacted]
-Blowing air [redacted]
-Water [redacted] hands
-Leave[redacted] hands
-Sand [redacted] skin, blown into the [redacted] closing my eyes to not get it in my contact lenses.
[redacted] relax walking [redacted] other students [redacted] first week of uni [redacted]

TEXTURES
-Baked bricks relief
-Gaps between bricks
-Hard wooden surface
-Relief in wooden panels
-Smooth metal
-Pavement tiles underneath feet
-Rough concrete
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THINK

THOUGHTS THAT CROSS OUR MIND
[redacted] only industry. [redacted] a concert hall here feels weird now.
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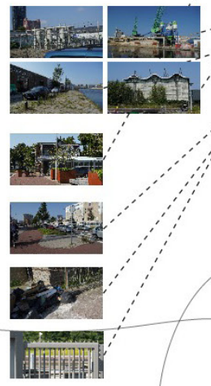
I wish I could [redacted] grim, [redacted] bad state [redacted] closed [redacted] ready to be demolished. [redacted] not a lot of people there. [redacted] feeling of safety.



BINCKHORST

SEE (image)

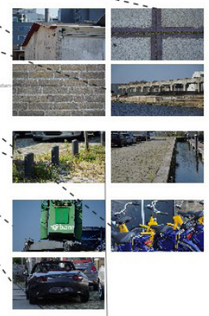
[redacted]
[redacted] grey and brown
-Sunlight [redacted]
[redacted] green between [redacted]
-Bright and shiny [redacted] contrasting with grey and matte [redacted]
[redacted] green and yellow
-Blue and grey
-Water reflections

HEAR (sound)

[redacted]
Trucks
Construction [redacted]
Voices
Car [redacted]
Vehicle [redacted]
[redacted] diving [redacted] water
Rusty [redacted]
[redacted] birds
Crickets
Clamouring
Wind [redacted] trees
Boats [redacted]
Reverberation
Echo

SMELL

[redacted]
[redacted] grass
-Exhaust [redacted]
-Garbage
-Petrol
-Food
-Flowers and plants
-Burnt [redacted]
-Iron



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Cycle movement
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Joy movement
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Fast — Stop

Speed of the movement through the site

- Fast movement - Flowing traffic
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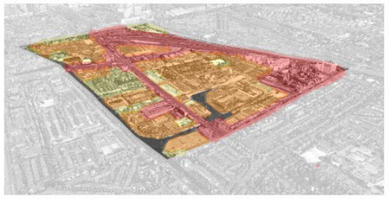
Amount of (human) activity - hotspots

Dividing 'SEE' & 'HEAR' in Natural world & Valorized world?

Natural world

Valorised world



Amount of valorised vs amount of natural

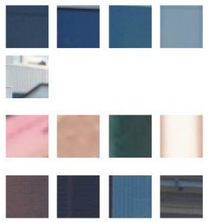
- High activity
- Medium activity
- Low activity/abandoned

Sound Palette

Color Palette

INDUSTRIAL

CORPORATE



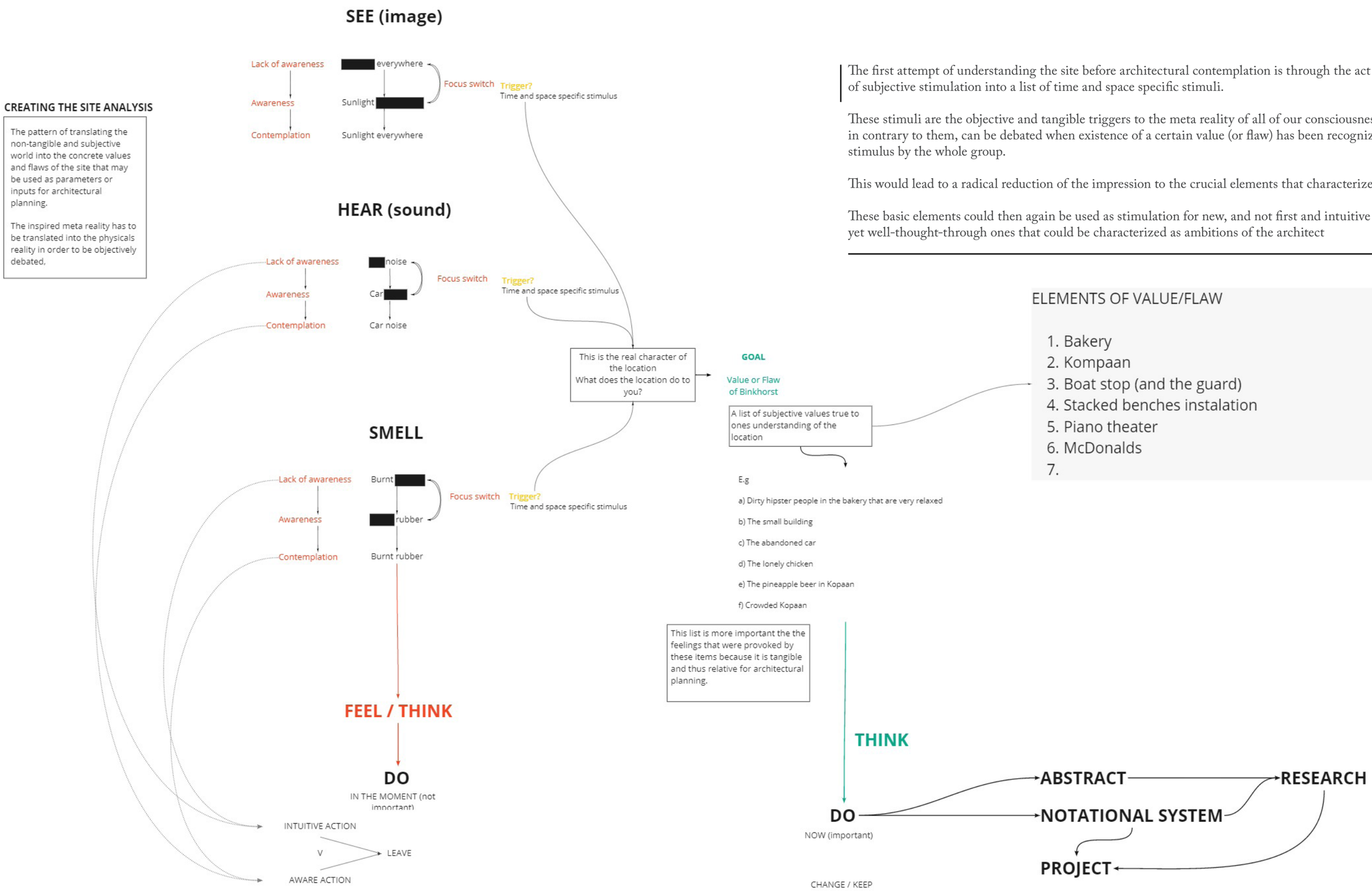
WATER

NATURE

PAVING

INDOOR

Reconsidering the first impression by foccusing



The first attempt of understanding the site before architectural contemplation is through the act of translation of subjective stimulation into a list of time and space specific stimuli.

These stimuli are the objective and tangible triggers to the meta reality of all of our consciousness, which in contrary to them, can be debated when existence of a certain value (or flaw) has been recognized in each stimulus by the whole group.

This would lead to a radical reduction of the impression to the crucial elements that characterize Binkhorst.

These basic elements could then again be used as stimulation for new, and not first and intuitive impressions, yet well-thought-through ones that could be characterized as ambitions of the architect

The concept of the notational system

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

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

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

Option 1

Whites

King	Residential towers
Queen	Concert hall
Rooks	Small housing blocks
Bishop	Public buildings and services
Knight	Culture
Pawn	Greenery

Blacks

King	Current monuments
Queen	Industry
Rooks	Corporate offices
Bishop	Utility
Knight	reparation and service businesses
Pawn	Cars

The rules

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

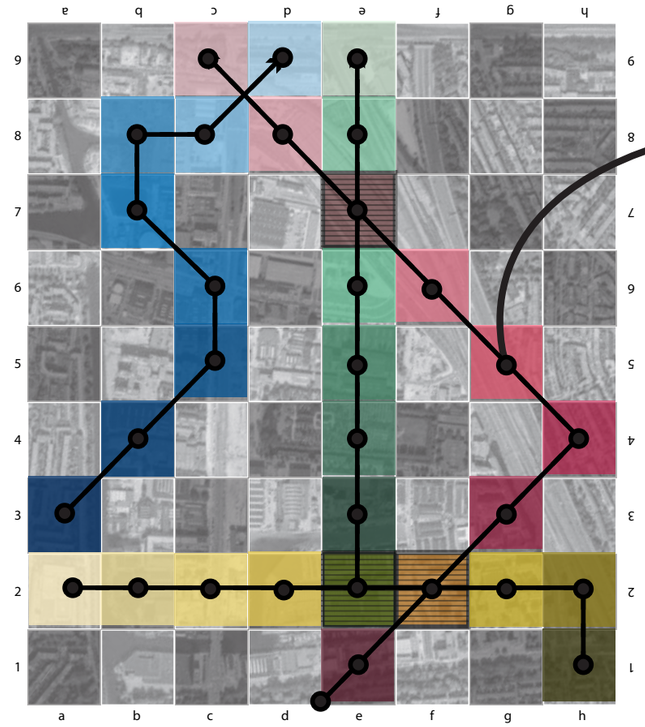
- Notation system focusses on the conflict between old and new elements or capitalism/gentrification vs idealism. And what it delivers

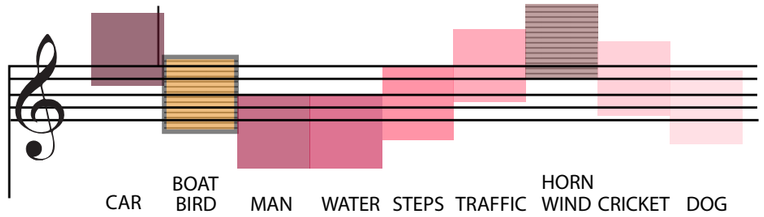
- Different moves made give a different score, which is decisive for the outcome of the game. Table with moves/pieces giving certain scores. e.g. Car defeats a tree = 1 point and concert hall defeats car = 5 points

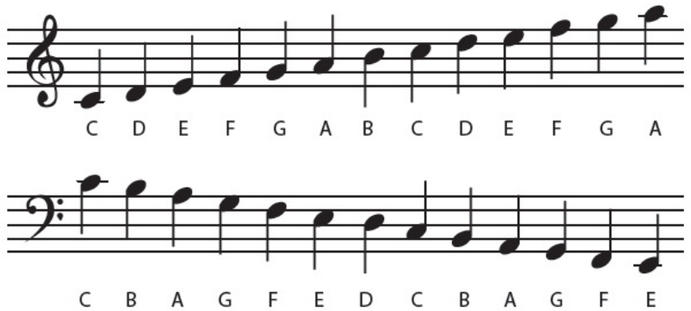
- Notation system is not the square to which a piece moves, but the encounters of pieces with other pieces

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

Option 2 - Each player has its own colour

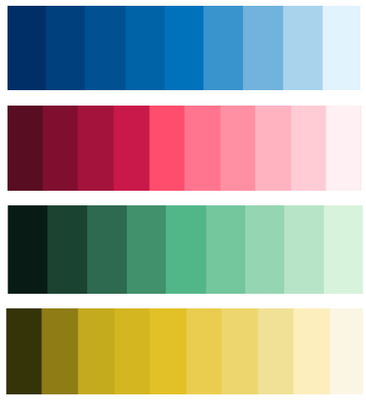


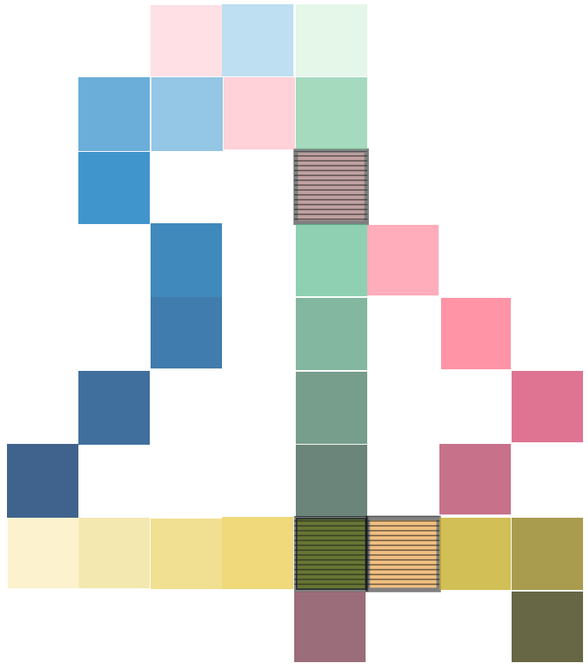


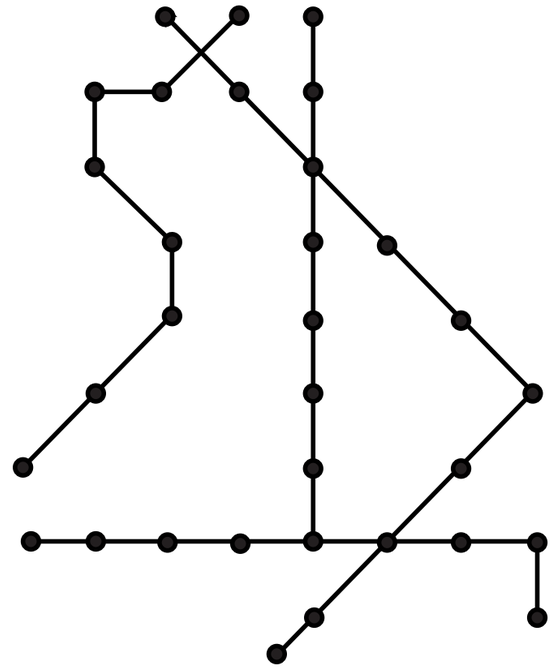


- Average chess game 40 move.
- Make for example diagram for each 20 moves, if the game escalates further, add one to the right.

- Add icons for pieces hitting other pieces
- Color opacity or color transition for moment in the game in which the move was made

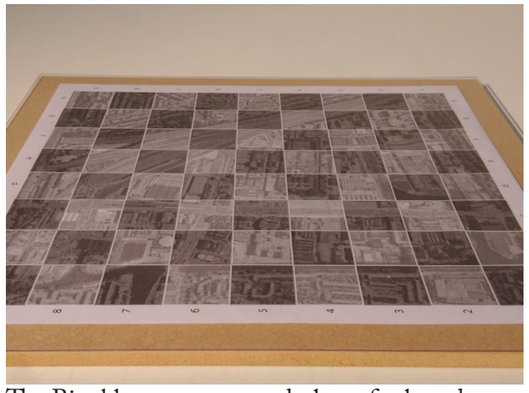


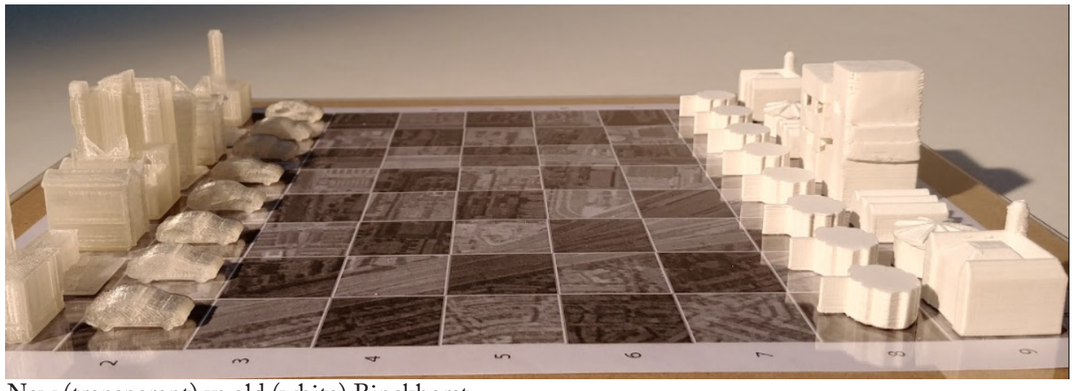


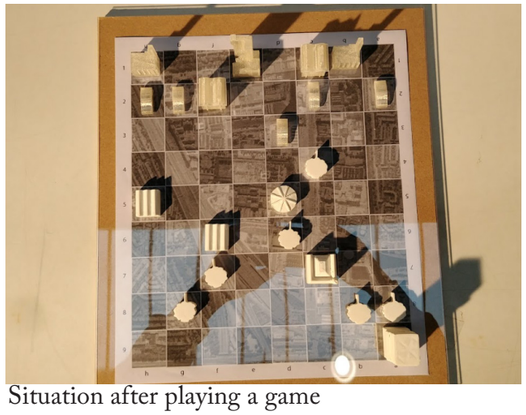


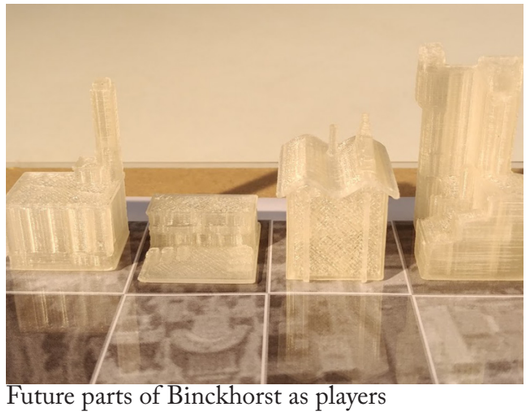
Realisation of the chess board

Existing parts of Binckhorst as players


The Binckhorst map as underlayer for board


New (transparant) vs old (white) Binckhorst


Situation after playing a game


Future parts of Binckhorst as players

C. Design Brief

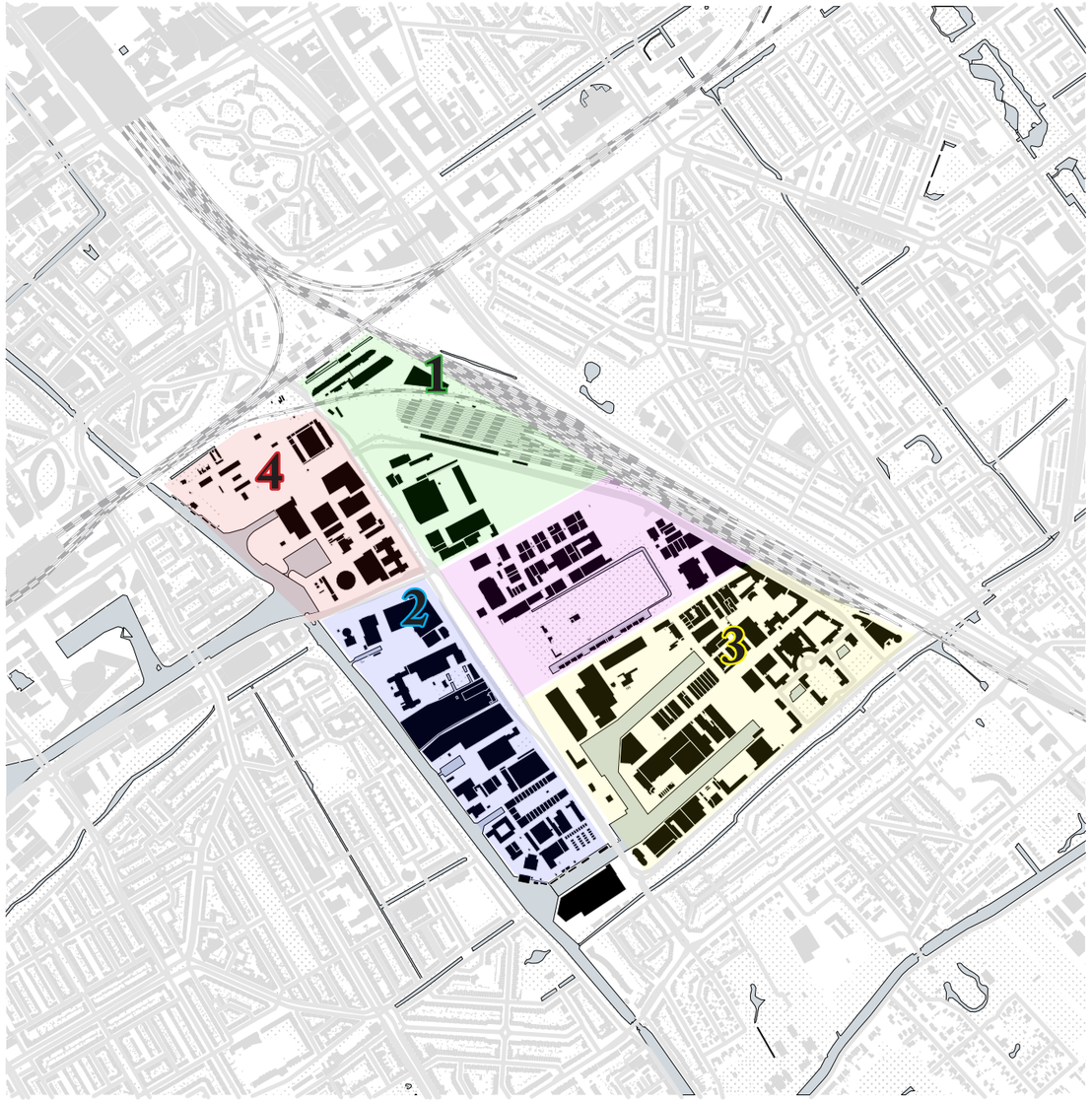
Design Brief

	Netto m2	Audience	Net Area	Gross Area
Venue				
Small hall	2000	300		
Medium hall	4000	1500		
Medium hall	4500	1500		
concertspace:				
Backstage	500			
Sidestage	150			
Dressing rooms medium	200			
Balcony				
Crew area	150			
Audience access				
Entrance/foyer	200			
Cafe/bar	100	40		
Wardrobe				
Cassier	50			
Public access				
Library	500	75		
Foodcourt	50			
Restaurant	400	100		
Study spaces	15x5	3x5		
Dedicated access				
Artist entrance	150	50		
Practice rooms	50x2	15x2		
Recording studio	25x2	5x2		
Kitchen	100	25		
Semi public access				
Fitness	150	50		
Yoga	50	10		
Offices	30x3	6x3		
Meeting space	15x4	3x4		
Catering	25	5		

D1. Process documentation

Process documentation

Urban context



1. Spoorboogzone 2. Trekvlietzone 3. Haven 4. Gasfabriekterrein

Process documentation

Textual observations and findings

1. Spoorboogzone - The future of the Spoorboogzone is not as elaborate as the other zones in the Binckhorst. There are no plans for additional buildings in this zone.

The Binckhorst in general have many boundaries, but in the Spoorboogzone the most defining boundary is the railway/ railyard. This railway is surrounded by fences to keep the general public out.

The public transportation in the Spoorboogzone and the Binckhorst is limited to a busline. This bus has one stop in the Spoorboogzone. The downside of this plot is its proximity to the railway/railyard and it's noise pollution.

---

2. Trekvlietzone – The area is not significant in its greenery. Most of the trees date to the period before a significant urban plan or have been recently grown by landlords.

It is very easy and fast to travel through this area thanks to good and logical connection both by foot and by public transport.

The public transportation in the Spoorboogzone and the Binckhorst is limited to a busline. This bus has one stop in the Spoorboogzone.

The downside of this plot is its proximity to the railway/railyard and it's noise pollution

---

3. Haven – The binckhorst haven is a vibrant area where there is a high mix of program. Because of the restaurant/bar and the residential area this area is mostly used in the afternoon and evening.

At various locations bicycle bridges will be placed over the water to improve the connection with the surrounding area. The waterfront will also be accessible for the general public.
The public transportation in the Haven and the Binckhorst is limited to a busline. This bus has 4 stops in the Haven.

---

4. Gasfabriekterrein - the character of the site is dominated by its inpermeability caused by a lack of public space and a multitude of restricted and fences areas.

The future developments will be implemented alongside the Binckhorstlaan with the integration of a public plint.

In the planned development for the gasterrein a park is envisioned where at least 60% of the area remains unbuilt. The built up area will be implemented alongside the Binckhorstlaan.

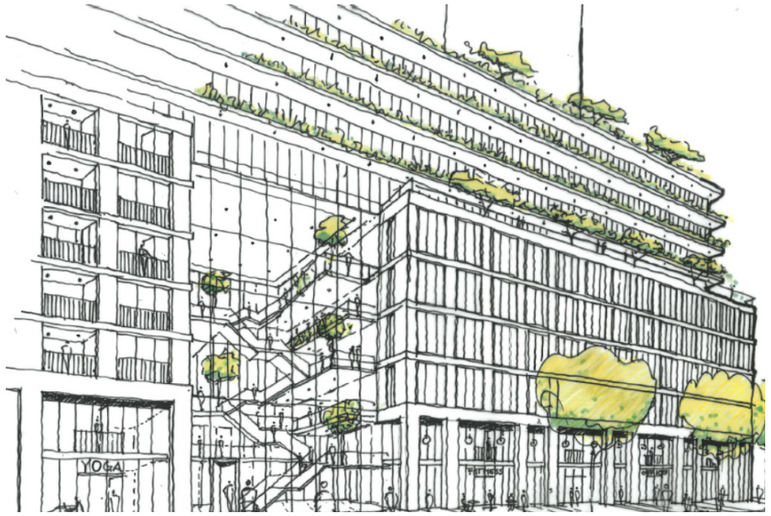
Due to soil contamination the gasfabriekterrein is only partly suitable for building development. Therefore a waterfrontpark alongside the trekvliet has been envisioned where only 60% of the area will be built.

Process documentation

City

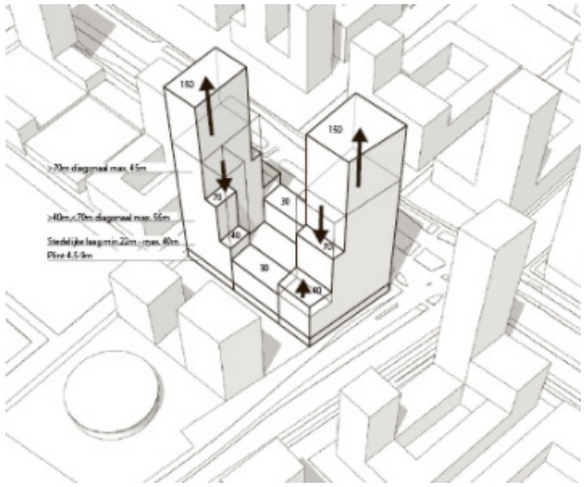
Den Haag central station: 1,7 kilometers - 15 minutes by bike
Den Haag HS station: 1,4 kilometers - 9 minutes by bike

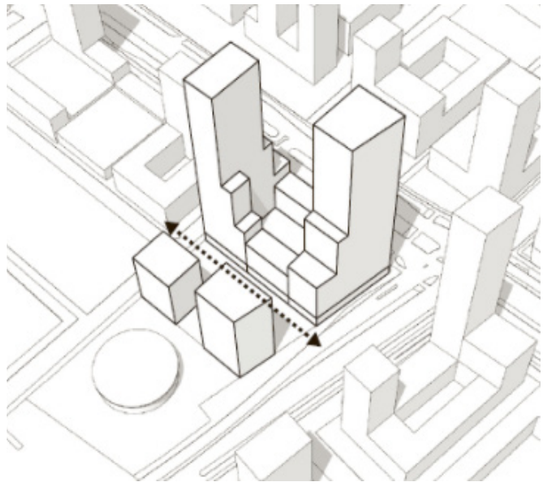
Future plans in Gasfabriekterrein

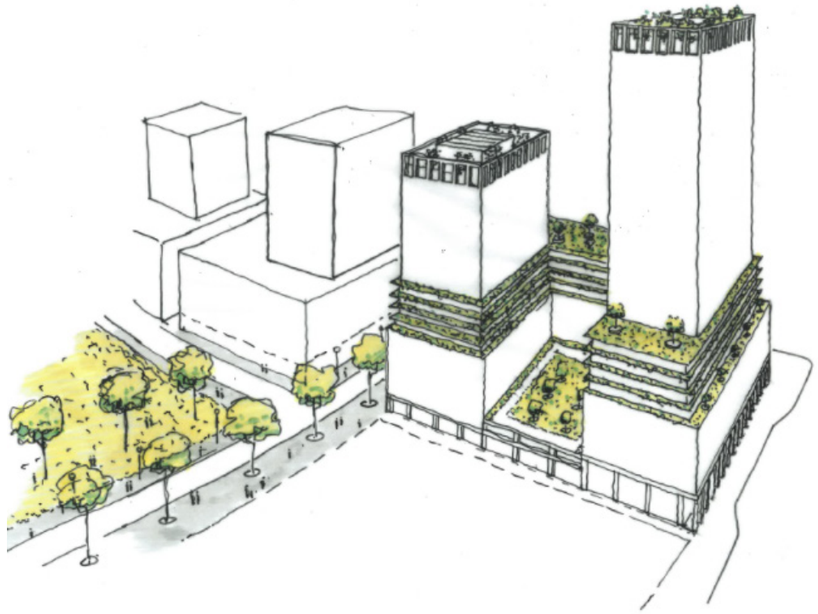


Source: Own drawing

Future plans in Gasfabriekterrein



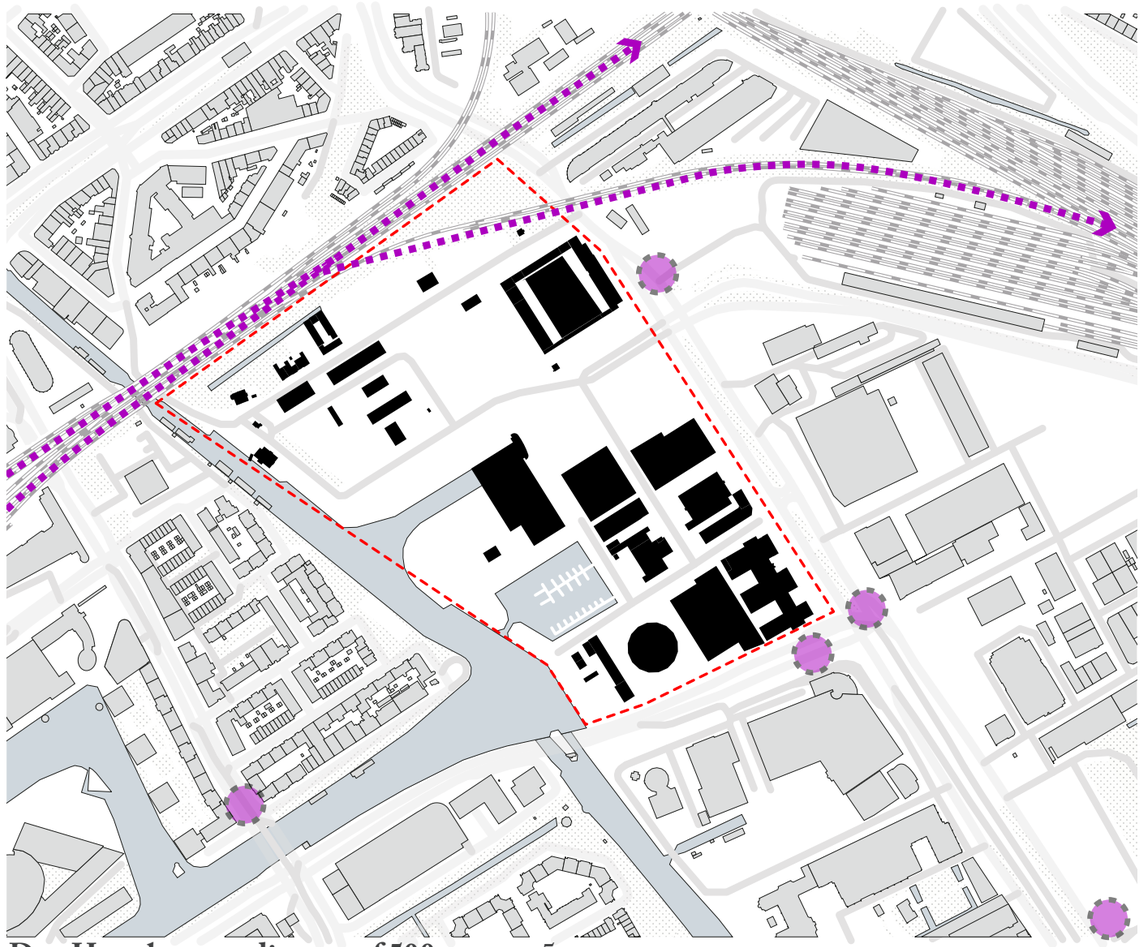




Source: OZarchitects

Process documentation

Train and bus



Den Haag busstop diamter of 500 meters: 5 stops

Source: Own drawing

Process documentation

City - Sightlines

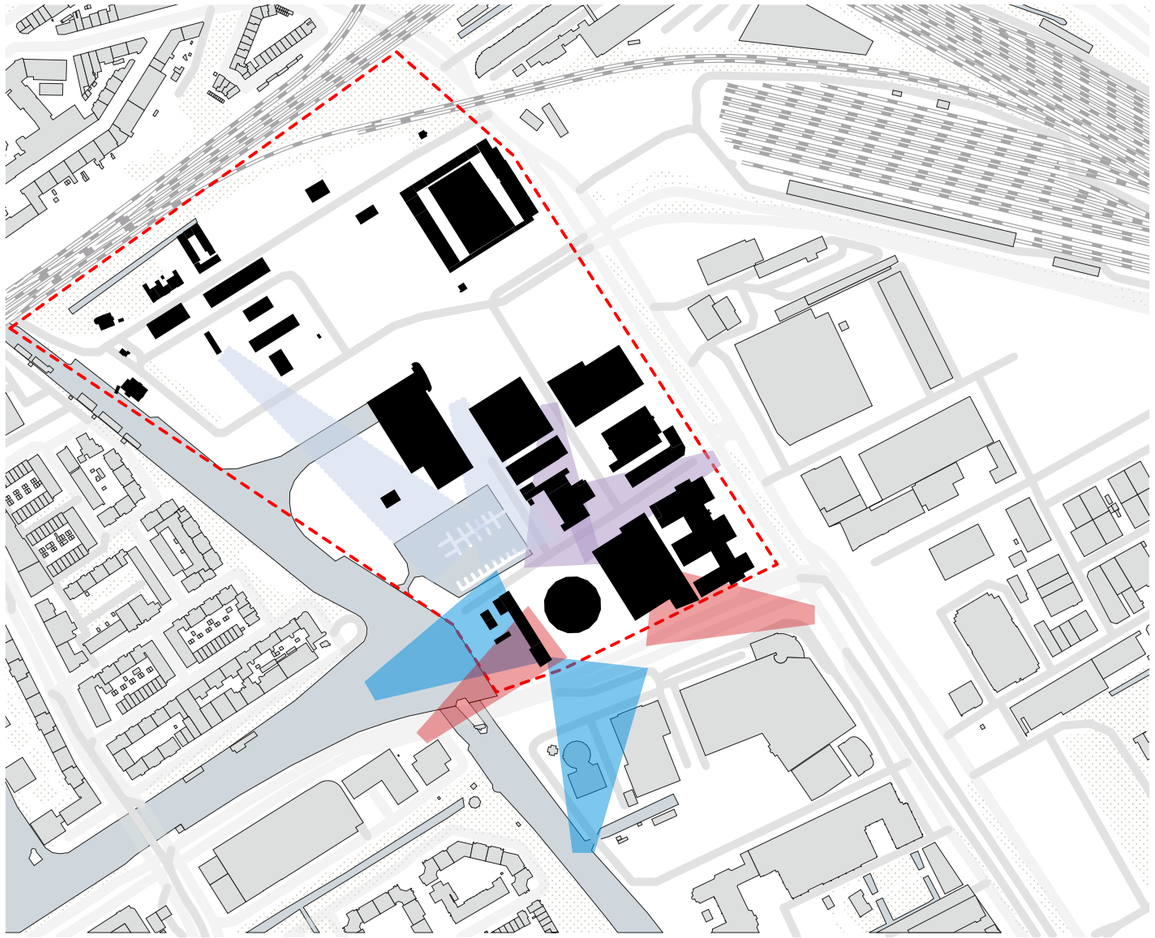
Sightlines on the site (potential spot for building)

Blue: View on spot from waterside
Red: View on spot from roadside
Purple: View on spot from bicycle road
Blue: View on spot from pedestrian road

Source: Own drawing

Process documentation

City - Sightlines Gasfabriekterrein

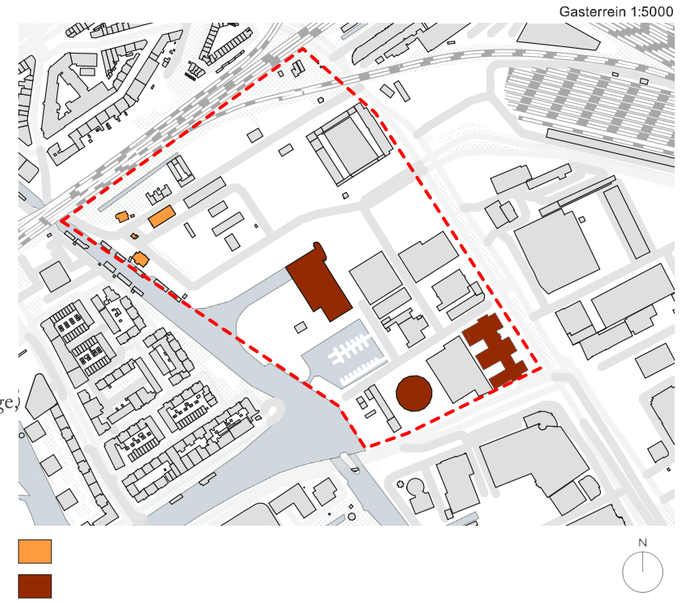


Blue: View on spot from waterside
Red: View on spot from roadside
Purple: View on spot from bicycle road
Blue: View on spot from pedestrian road

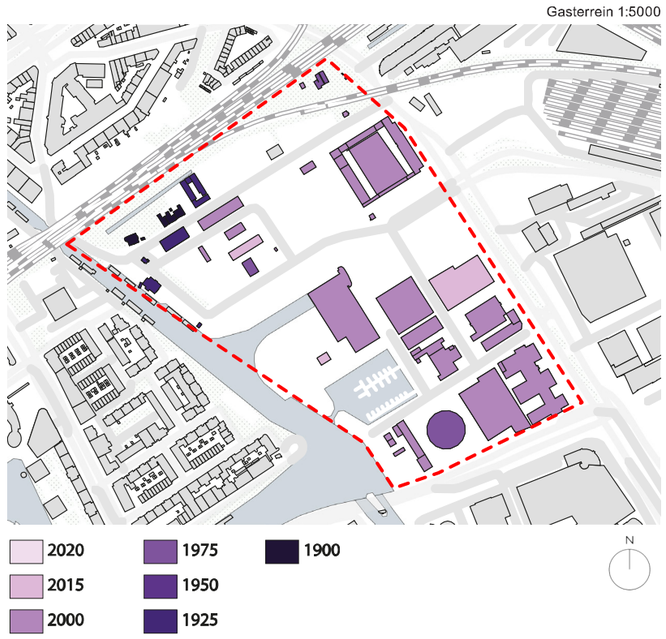
Source: Own drawing

History

Preserved industrial buildings of the Second Municipal Gas Factory were designed by the municipal architect AA Schadeebuilt in 1905-1907 in 'overgangsarchitectuur' style. The entrance with porter's lodge, the office, and a factory hall of the formerly large complex have been preserved. At the front of the porter's lodge, there is a tile panel with the words "Gemeente Gasfabriek" inscribed with bricks.



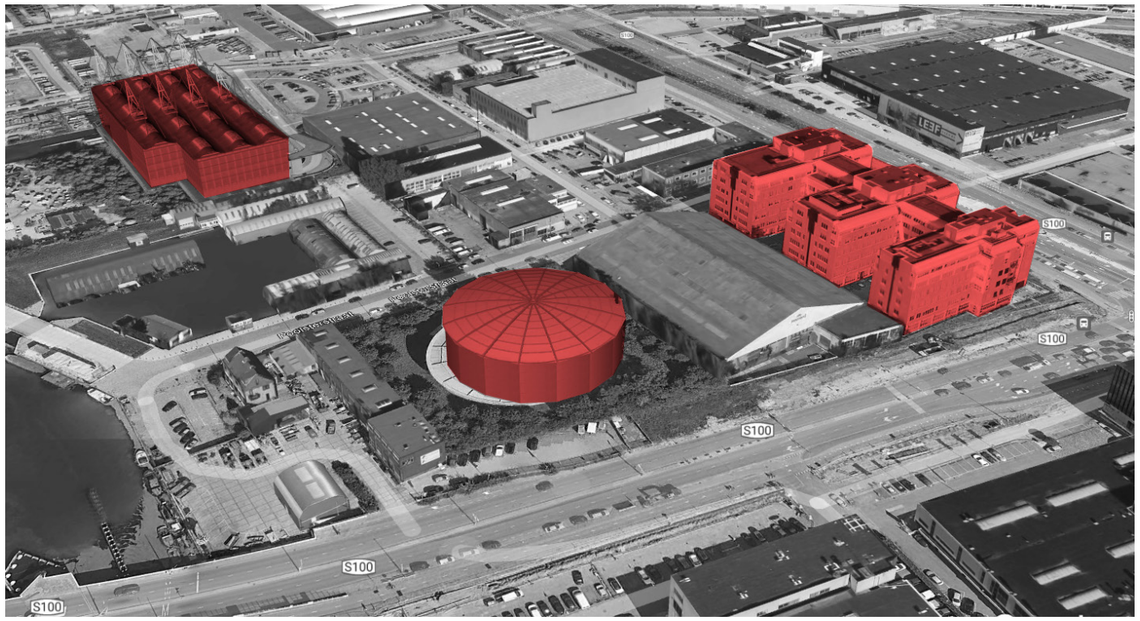
The gasfactory grew in size throughout the 20th century to accomodate chemical refineries. After the discovery of the natural gas reserves in Groningen in 1960, The Municipal Gasfactories where forced to close after a nationwide transition to natural gas. Most former buildings of the factory dissapeared alongside the train tracks that desserved the site. However some office buildings were preserved and remain to this day as monuments.



Source: PB Booklet

History

Most buildings in the contemporary gasterrein date from after the closure of the factory. The remaining monuments are found alongside the trekvlietplein. The wastetreatment building was built around 2000.

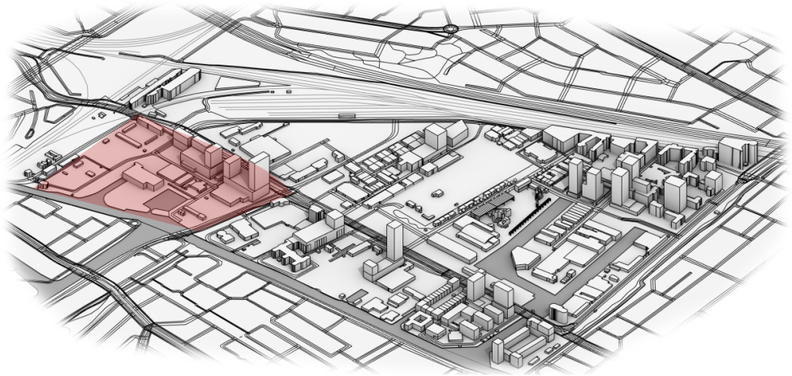


Source: Own drawing

Urban context

Source: Own drawing

Gasfabriekterrein in Binckhorst



Silo in Binckhorst

The silo is not in sight and doesn't fit in the future form of gasfabriekterrein. The industrial atmosphere is changing in the site

Westergasfabriek in Amsterdam

Westergasfabriek is in a monument and the facade is worth to preserve, this is not the case in gasfabriekterrein.

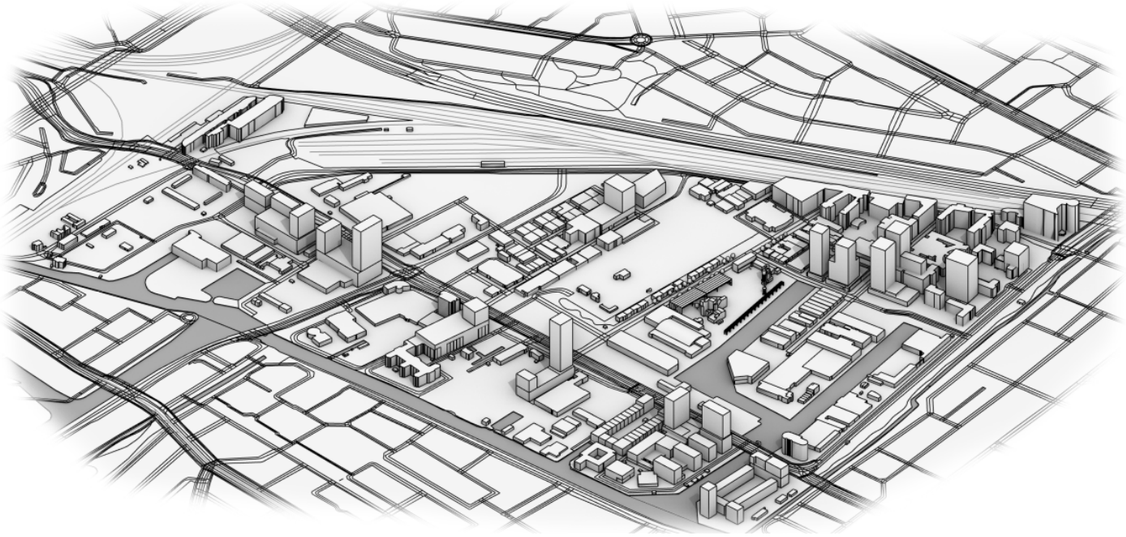
Population

Source: PB Booklet

Problem in the city

With the Hague continuing to grow in size the Binckhorst is not at the edge of the city anymore. Due to the strategic location of the area opportunities arise that can be utilized if the city wants to continue on growing. This explains the vision for the city of the Hague to densify the area and include more housing, to tackle the housing shortage and shortage of public buildings, like our hybrid concert hall. the municipality also wants to ensure that the current companies can stay in the Binckhorst, as they have been attached to the area for long and the municipality finds it unethical to move them out. At the same time the municipality is trying to transform the area into a safe, green and car-mellow environment.

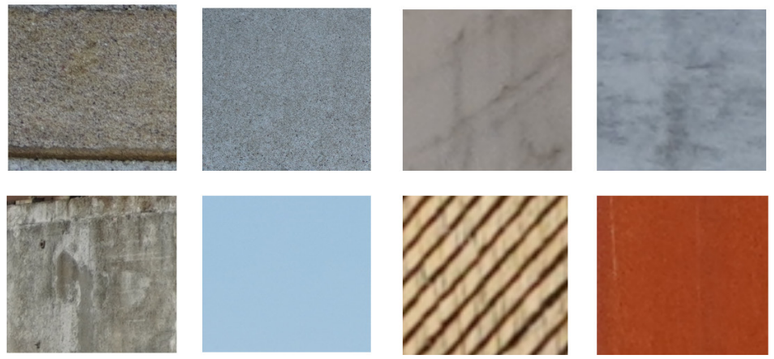
- Source: Lex De Jonge. 2021. AD: Hoe Den Haag in een diepe wooncrisis verzeild raakte



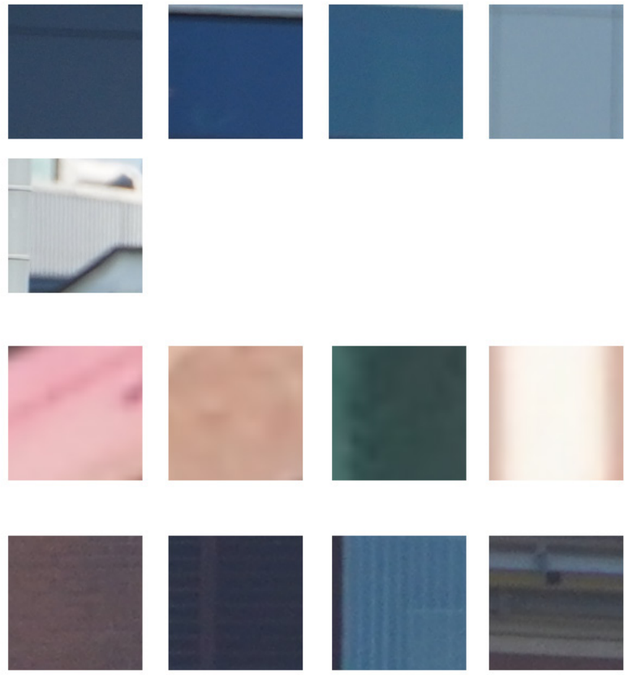
Source: Own drawing

Color palette of Gasfabriekterrein

Industrial



Corporate



Color palette of Gasfabriekterrein

Water

Gras

Paving

Indoor

Own pictures of Binckhorst

Color palette of Gasfabriekterrein

Water

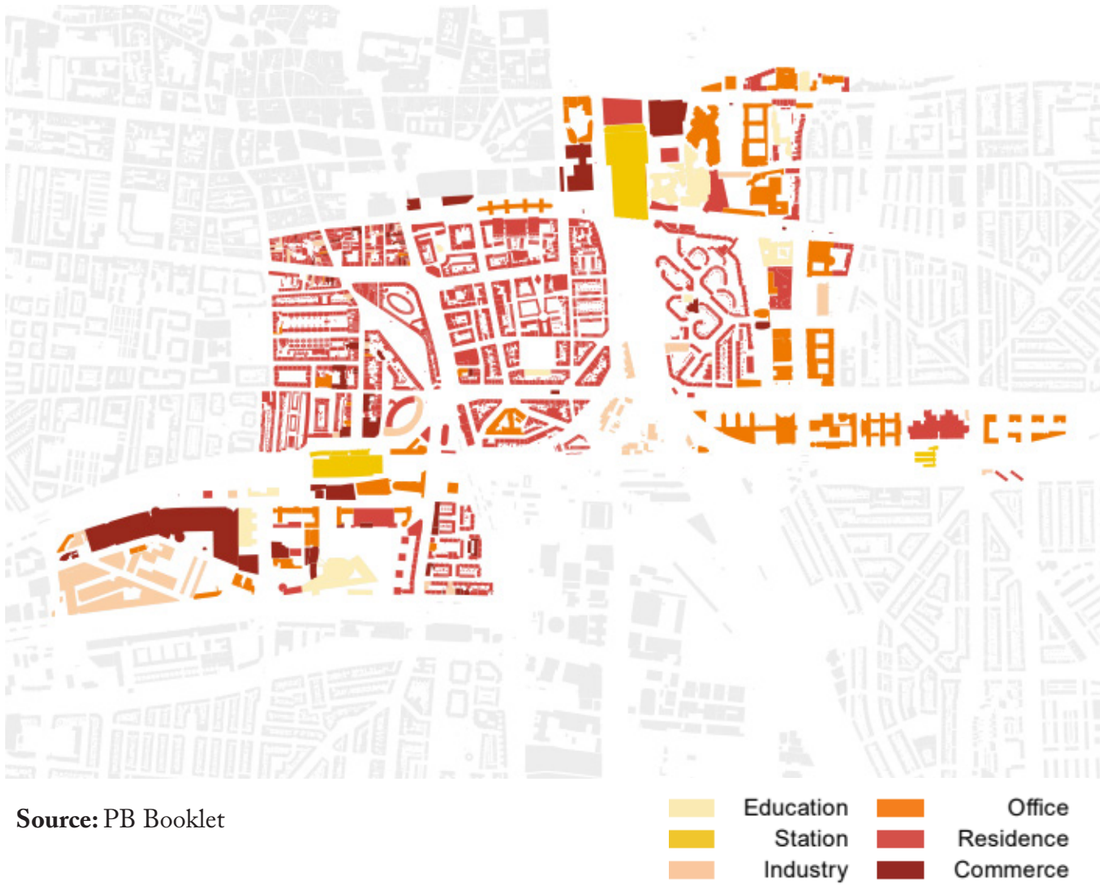
Gras

Paving

Indoor

Functions in CID

Lack of amenities for cultural and commerce events in CID



Source: PB Booklet

D1. Research for hybridity

Why?

Difference between hybrid and mixed-use

To first create clarity about hybridity, the distinction between hybrid and mixed use is first explained by means of these diagrams:

I think that restrictions lead to different approaches. Would it be possible to adapt a building in such a way that the building is not just a music building, but has a mixed character and can possibly be used for other purposes and functions. The definition of 'hybrid' in this context therefore means: a mixture of different functions resulting from a collaboration of different elements.

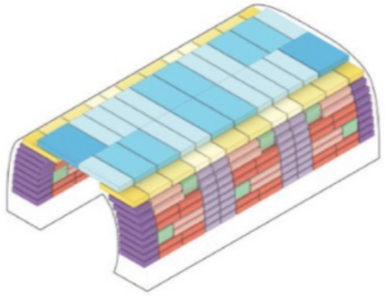
mixed-use

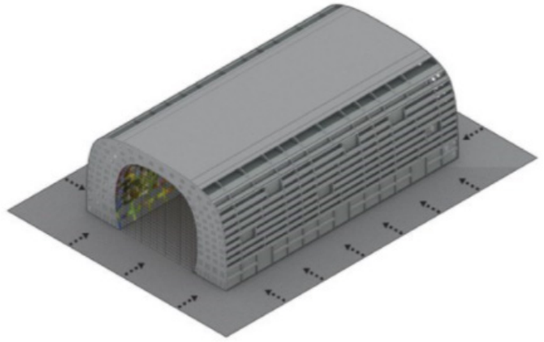
Hybrid-use

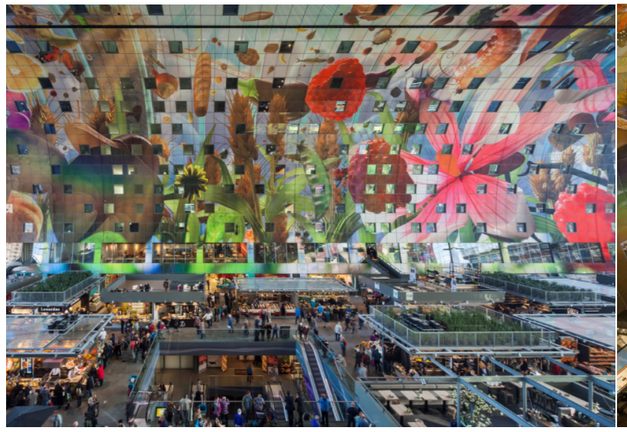
Why?

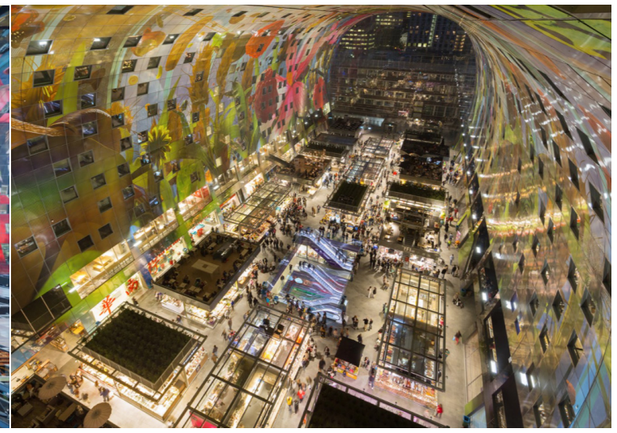
The largest 'hybrid public building' in the Netherlands, is the 'Market Hall' in Rotterdam. Designed by MVRDV.

According to the research by Strabo in 2017 (market research company), this building attracts as many people as a medium-sized city center. The visitors also vary from each other in this sense: 56% of the visitors earn an above-average salary, but the building is also visited by 33% by people with a low income. In addition, 50% of the visitors are tourists, while the other 50% come for a specific visit, such as shopping or visiting the stalls.

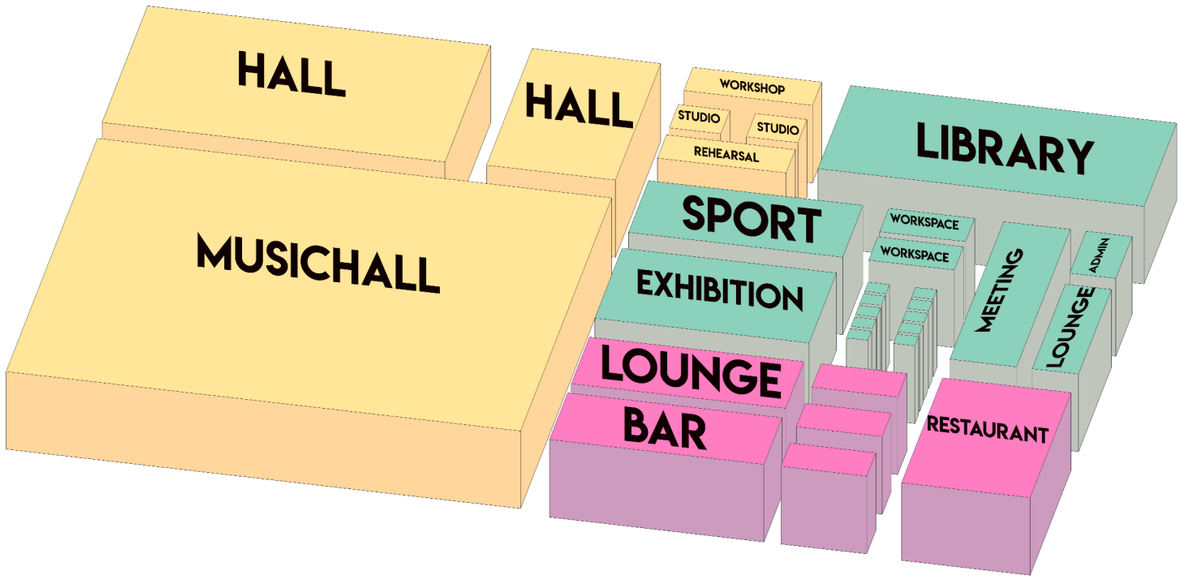








Power of Hybrid



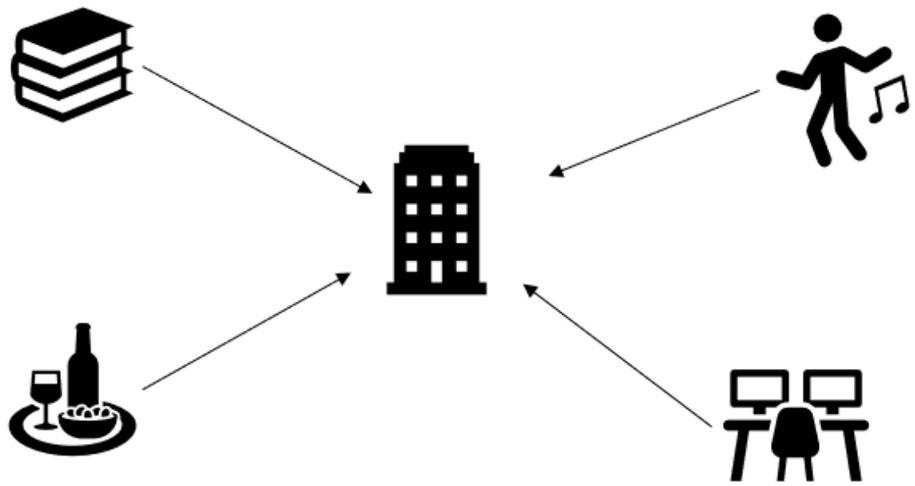
Power of hybrid

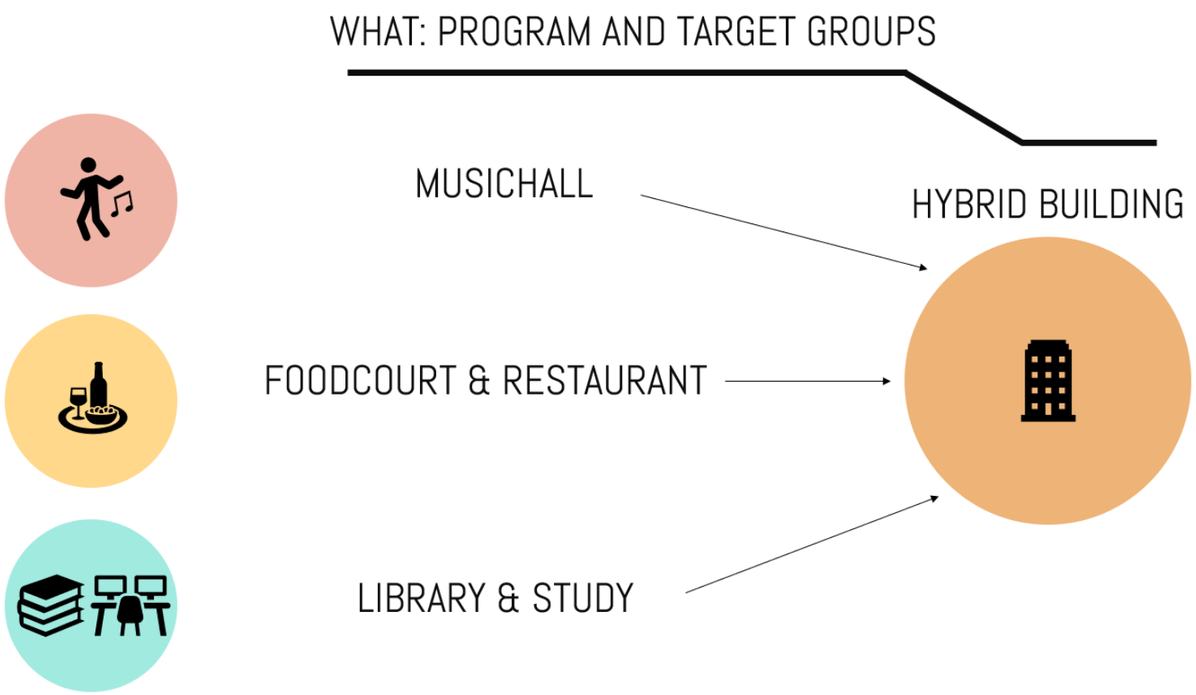
the hybridization conceptual architectural ideas convey more than just one program; they involve a transdisciplinary symbiosis of disciplines with a clear purpose: "responding to three major challenges of modern society.

1.The land scarcity and its high value

2. Land and construction cost with conservative approaches by government on spending for public infrastructure has forced many civic institutions to find new ways of housing and funding themselves.

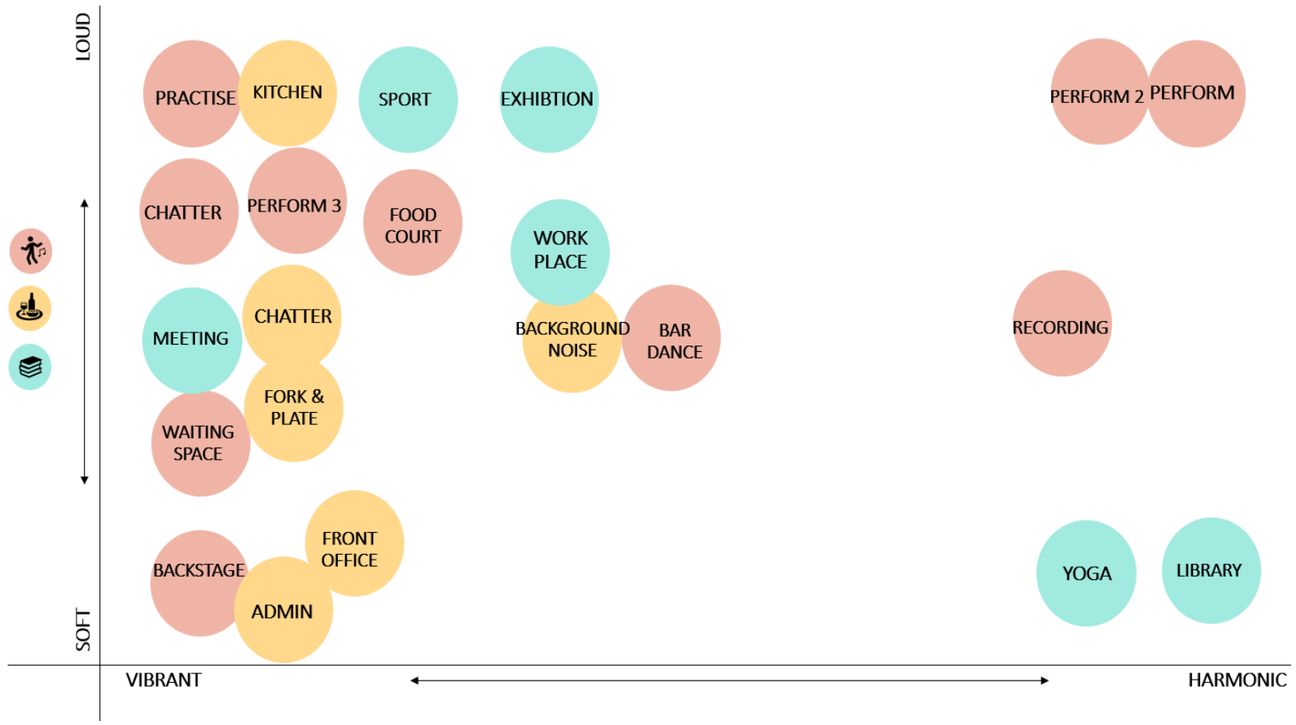
3. The need for specificity is allowing some architects to engage program rather than simply building for maximum (and Generic) flexibility, as was the predominant case previously.



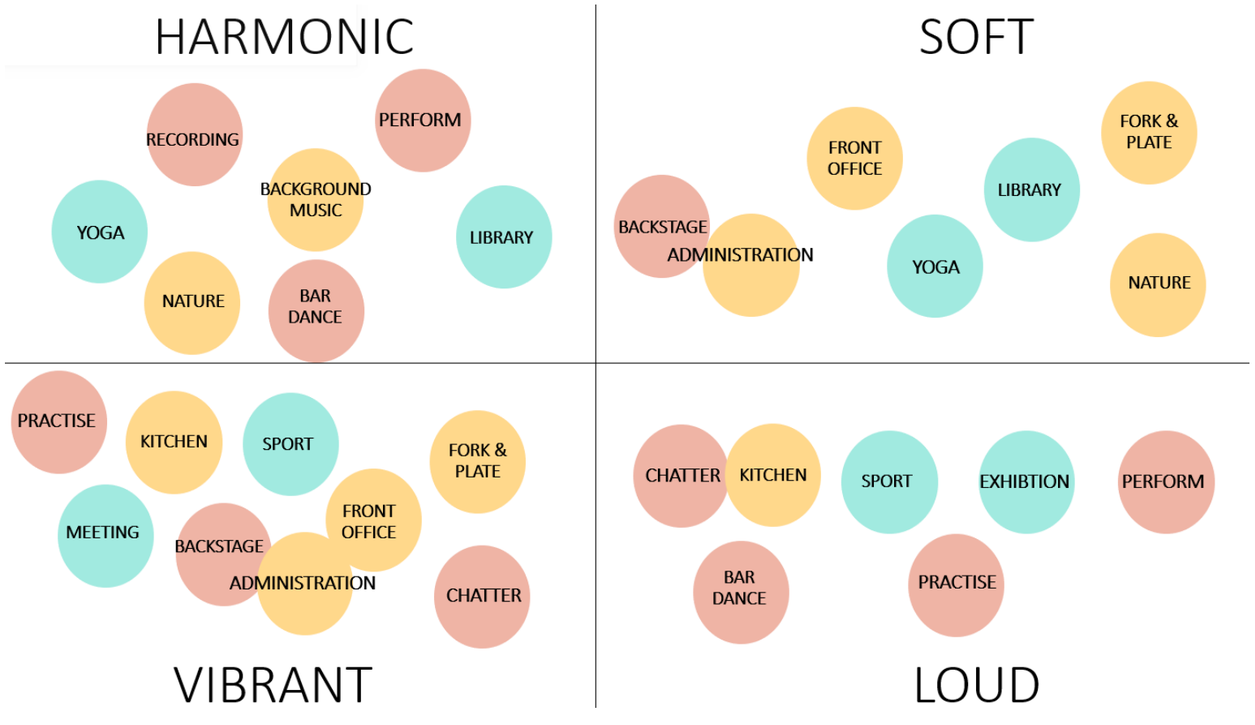


Combining different functions in clusters

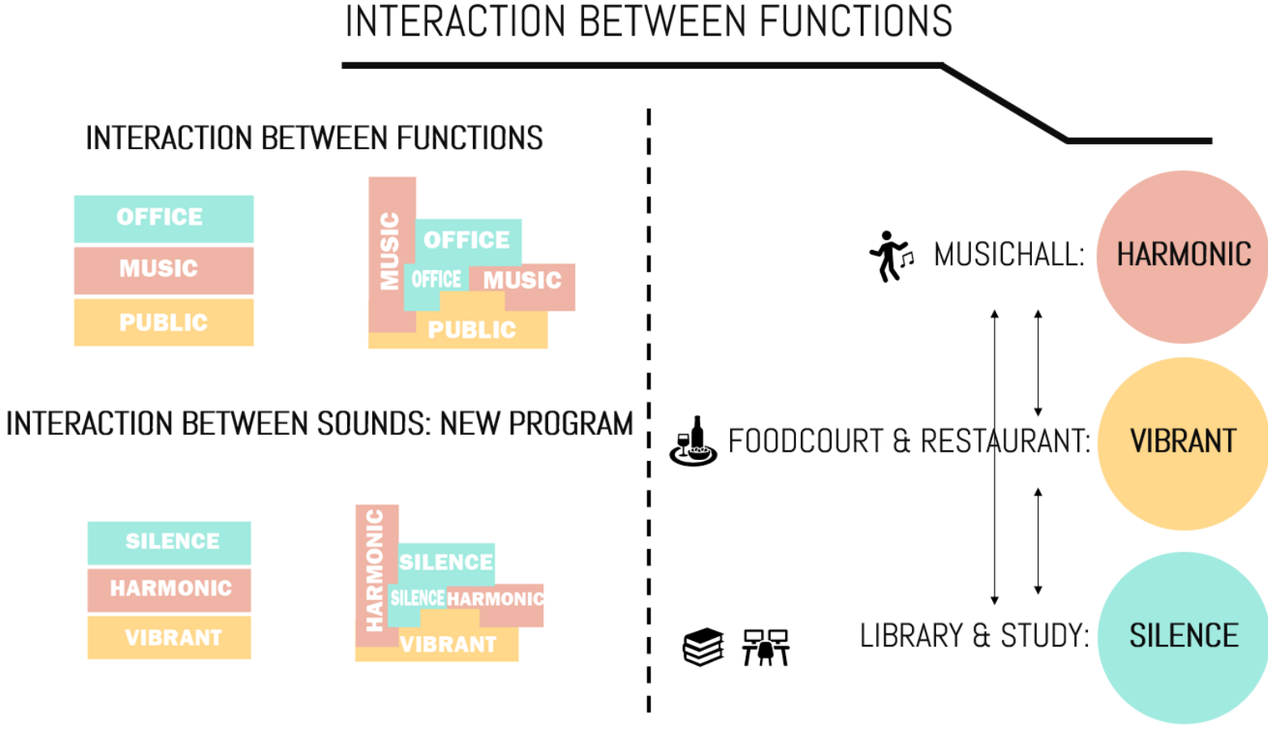
Working on new program by trying to make new clusters based on different sounds



Different harmonic, vibrant, soft and lound sound functions in one building



Combining of different functions in a hybrid manner

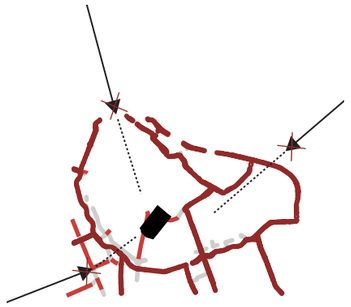


D2. Case studies

Paradiso

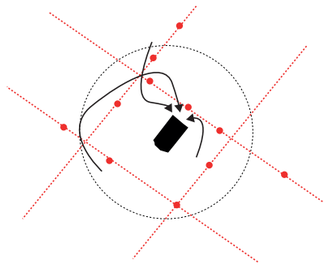
Paradiso and the buildings in the area are all positioned in the transverse direction of the canal belt in small groupings. This positioning is something that has arisen naturally from the very beginning of the city. The canals between the land create boundaries between the different building blocks. The old part of Amsterdam therefore often has a recognizable structure in buildings and positioning.

The building is in the center of Amsterdam. Within the center of Amsterdam it is not advantageous to come by car, partly possible because of the crowds and the expensive parking. Paradiso is close to a regional road, the S100, so if the car is the only option, it is still possible to reach the Paradiso by car, park outside the canal belt and walk to the music building.



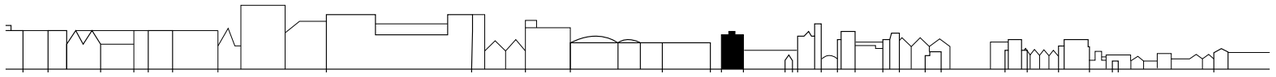
Side roads
50 kmph. roads
Highways, national & regional roads

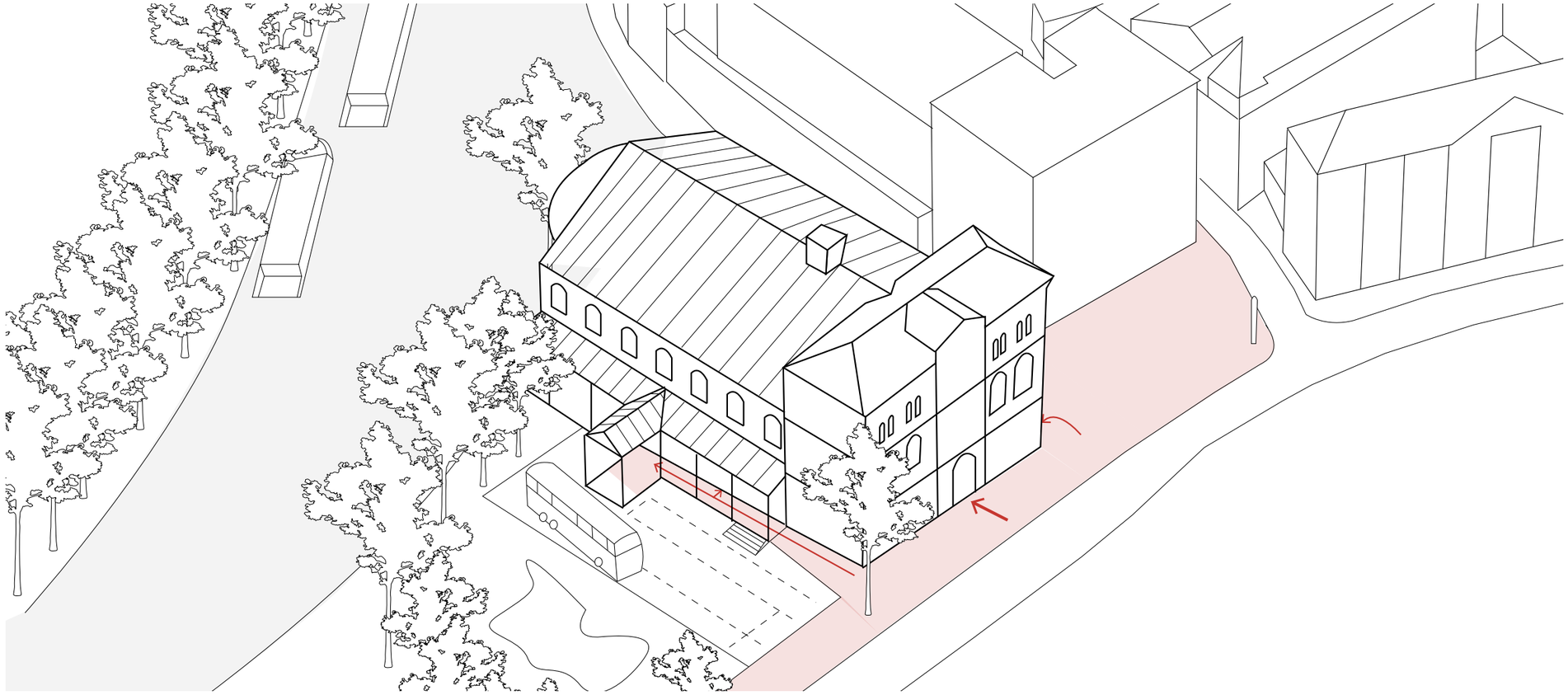
The music building is easy to enter with public transport. In a diameter of 1 kilometer around the building there are 18 tram stops to all sides of Amsterdam. In addition, there are also several bus stops within a radius of 1 kilometer. If one wants to see the city center of Amsterdam and start walking, it is possible to walk from the central station to Paradiso in 30 minutes.



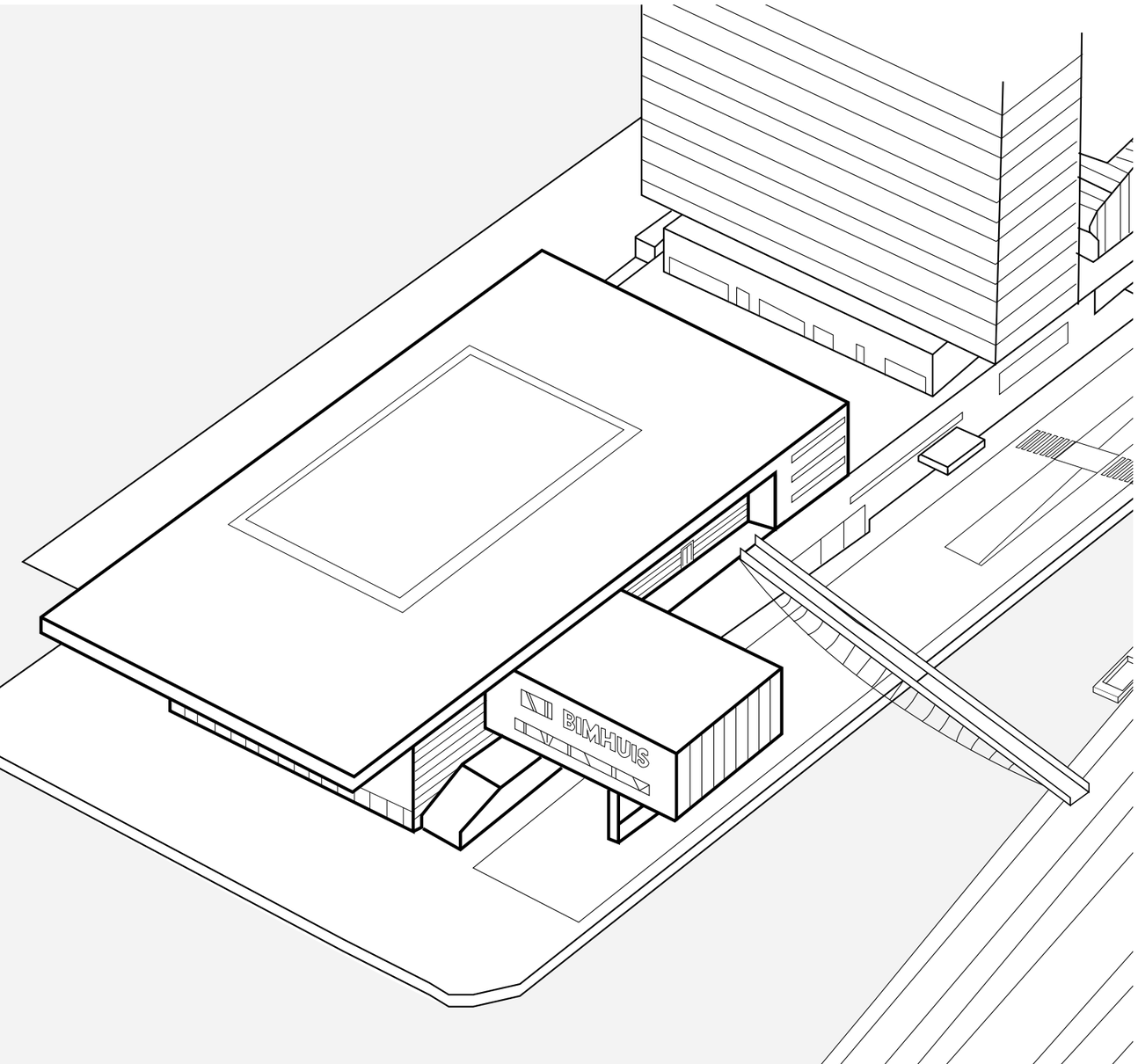
Train
Metro
Tram
Bus
Ferry

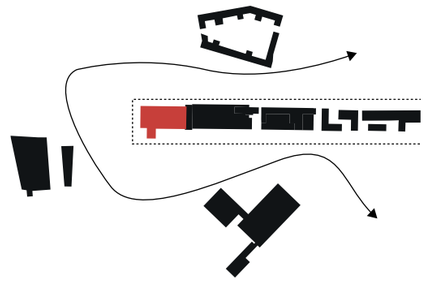
Paradiso is located in a busy and narrow street. A car road, a bicycle path and a tramway are located in this street. There is about a 3 meter wide sidewalk in front of the building. There are therefore few public spaces around the building that belong to the building. It is also not possible to stand in front of the entrance because it is a walking path for passers-by. The building has three entrances, the main corridor being in the front facade. The building has its own area to the right of the building, which is intended for the musicians or to load or unload goods. It is unlikely that this piece is also used as a public space. also used as a public space. The paradiso has a height of 28 meters at its highest point. Apart from a few important buildings, there is no building higher than the Paradiso. It is also forbidden to build high in this historic center. The elevation shows that all the buildings are approximately the same height and that the shape and roofs vary, which is no longer the case in the extended towns of Amsterdam. The buildings in this area are smaller and narrower than the outer areas of the city.

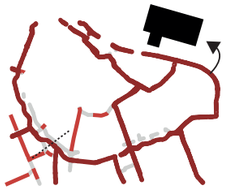




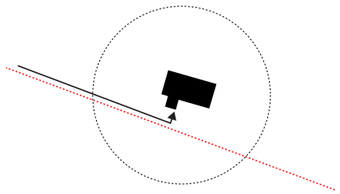
Muziekgebouw 't IJ





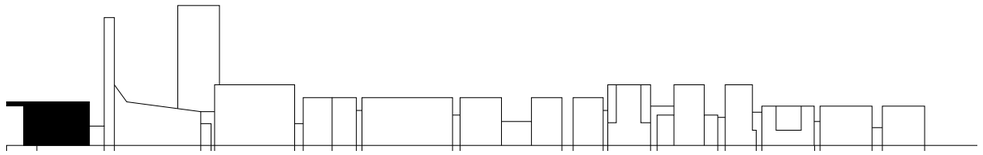


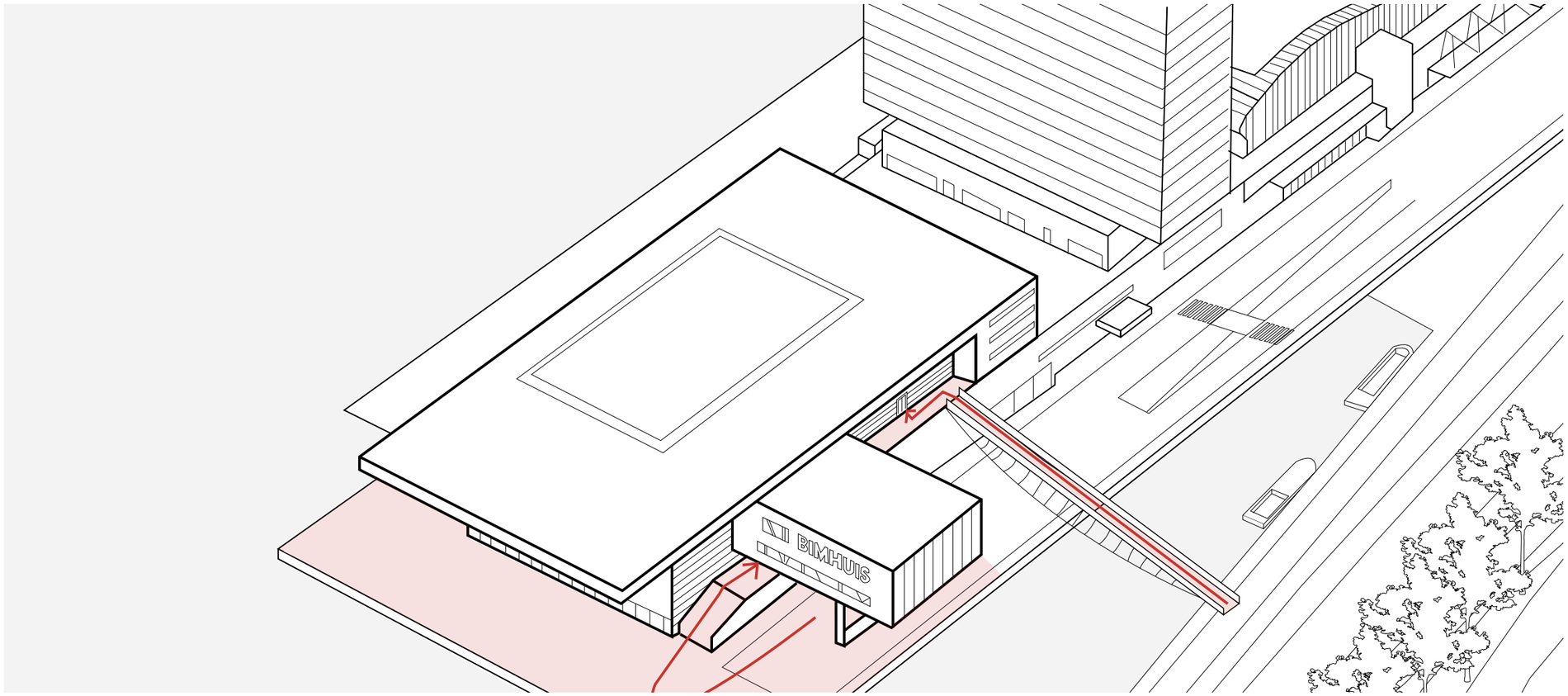
The S100 runs around the center of Amsterdam. This is a regional road where the maximum speed is 80 km per hour. This road runs right past the Muziekgebouw (see drawing, dark red line) and is therefore easy to reach by car from other cities. Tunnels have also been constructed from Javakade (See the again drawing). For example, the music building's quay can be reached not only by water transport, but also by car.



Muziekgebouw 't IJ is 1.5 km from Amsterdam Central Station. The building is easily accessible by public transport. From the train it is a 20 minute walk to the music building (across the bridge that has been specially designed for cyclists and pedestrians). It is also possible to take the tram from the central station. There is a tram every 10 minutes towards the music building. The building can also be reached by water taxi. From the north of Amsterdam (IJplein) there is a water taxi every 15 minutes to Amsterdam Central. And from Amsterdam Central there is a water taxi every 27 minutes to the Muziekgebouw. The building can therefore be reached in various ways by public transport.

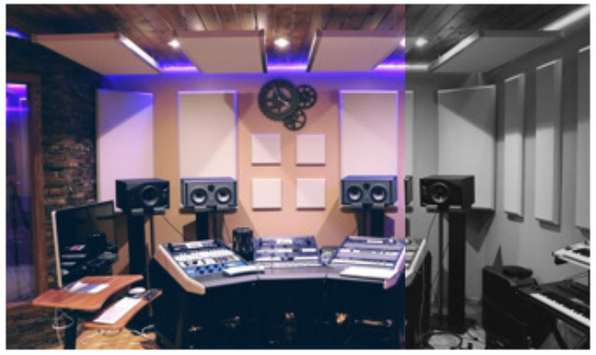
The music building has several public spaces around the building at different heights. This is due to the two entrances at different heights. The building is connected to Amsterdam Central Station on a higher floor by means of a bridge. In addition, the ground floor (area under the stairs) is also a large empty space that serves as a public space. Also on the ground floor the building has two different entrances, so the building can be entered by a staircase in the corner of the building or simply through the turnstile doors in the glass facade. The urban elevation shows that the Muziekgebouw (black) is at a reasonable height as the rest of the building. The Muziekgebouw was one of the first buildings on this quay, so the building can also be used as a guideline for the rest of the buildings, except for the two high hotels. What is striking is that all buildings have a flat roof and have a square character in elevation view. This is in contrast to the pitched roof character of traditional Dutch architecture (which can be seen in the Old centre of the city).



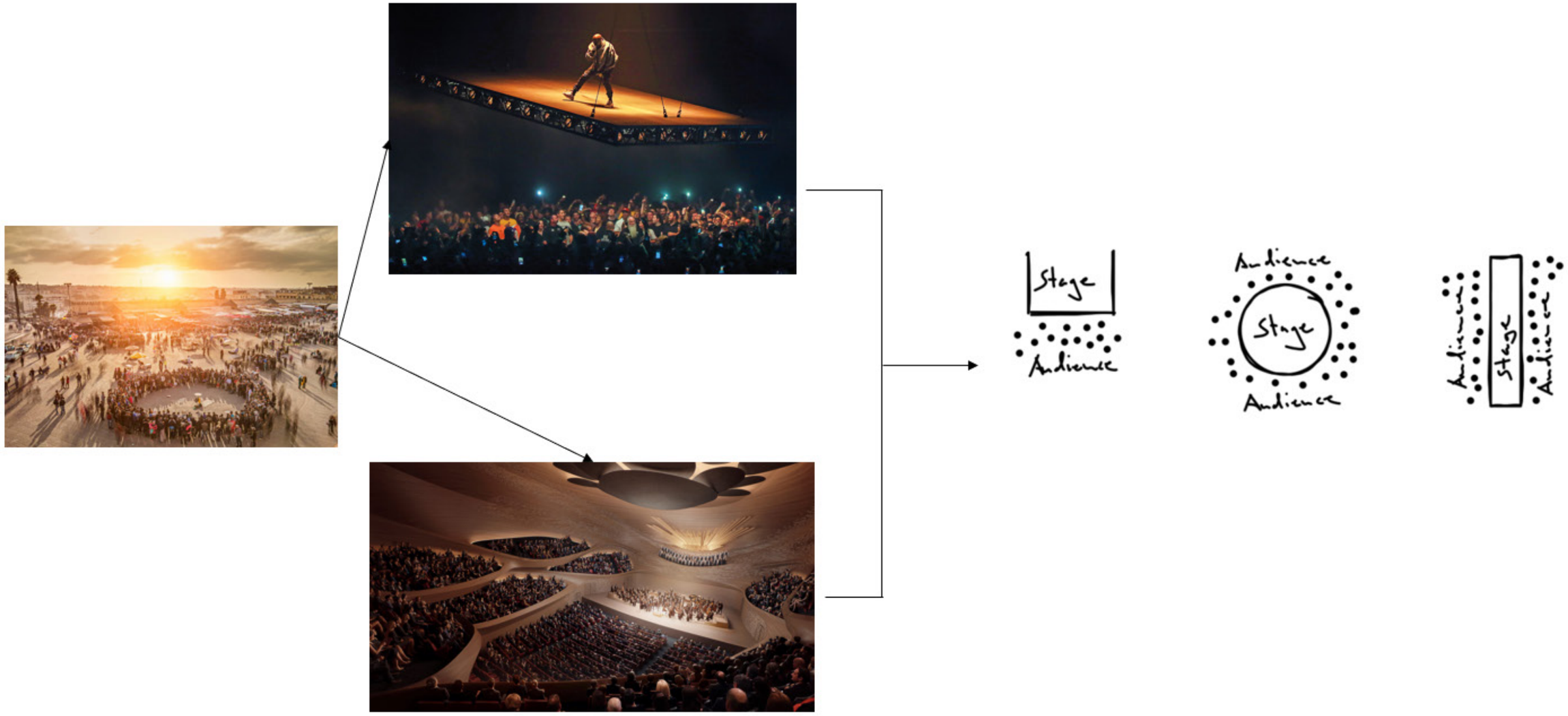


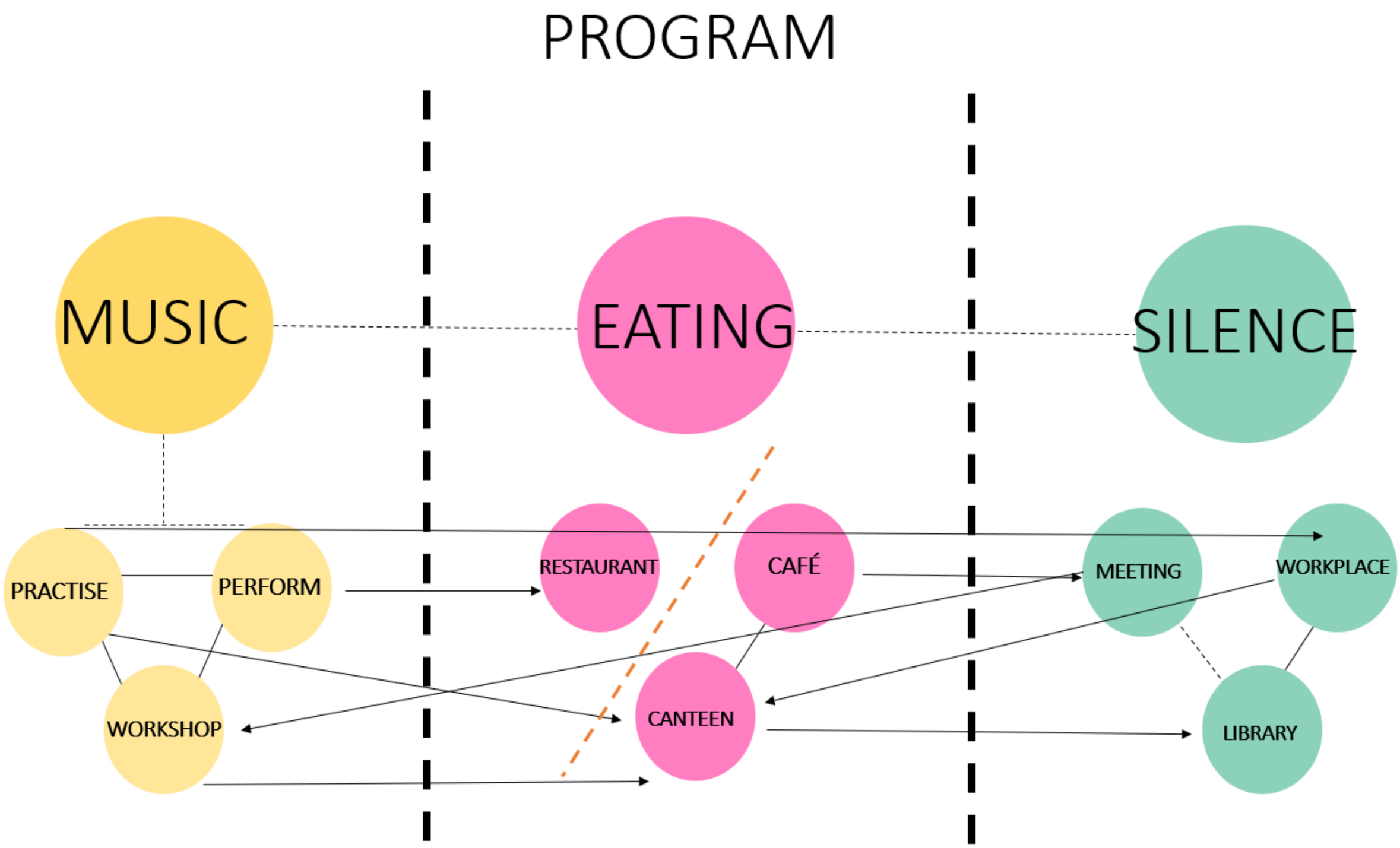
D2. Design Journal

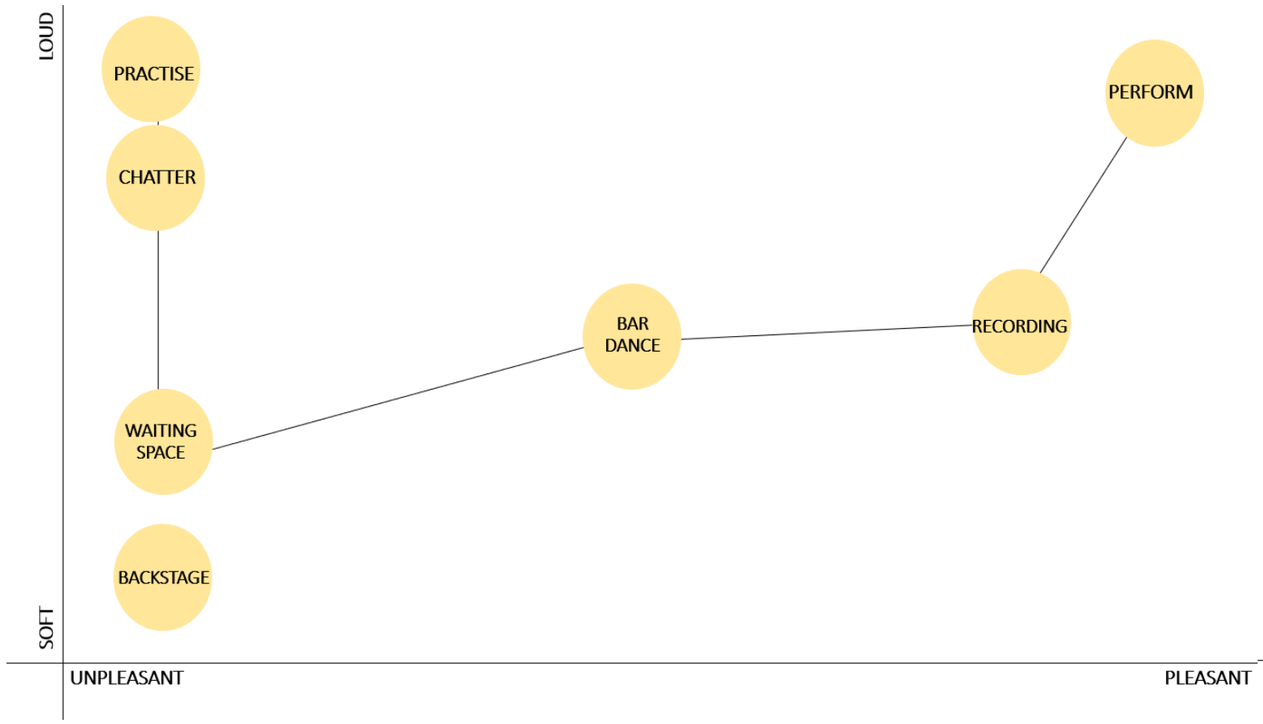
HYBRID – DIFFERENT FUNCTIONS + TARGET GROUPS

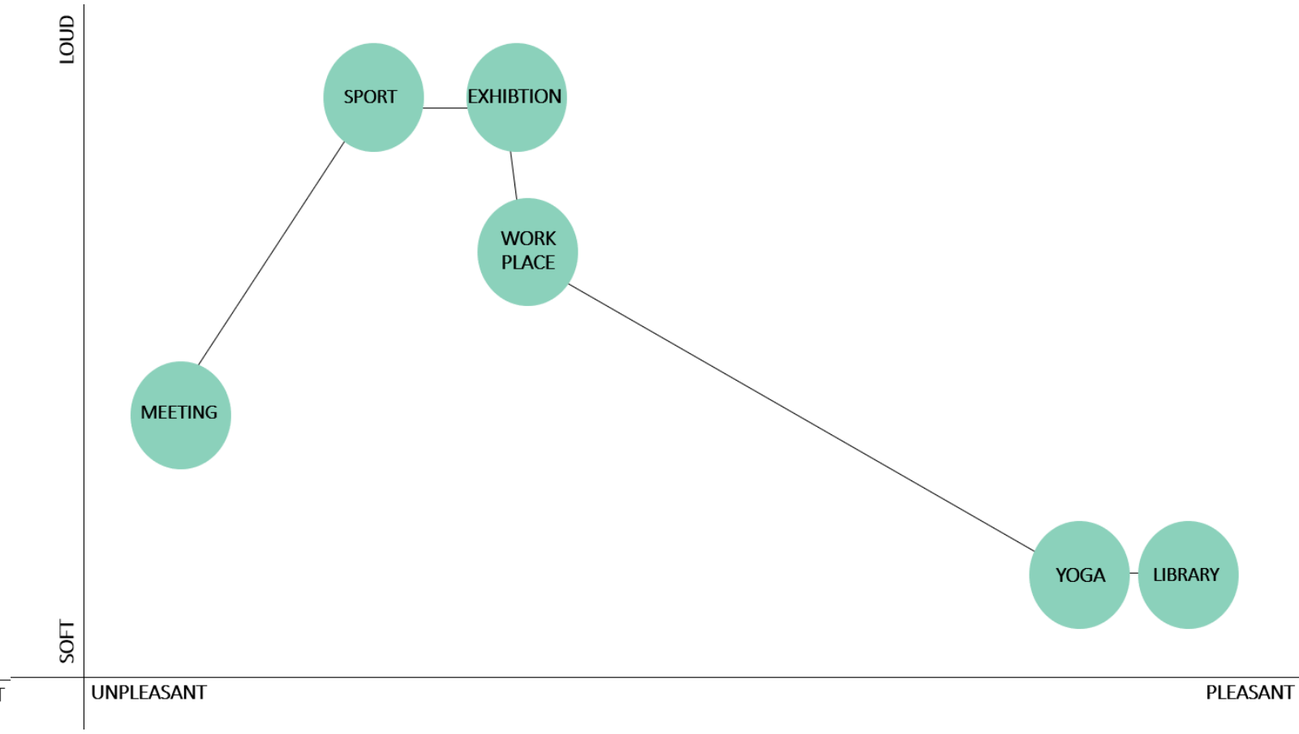


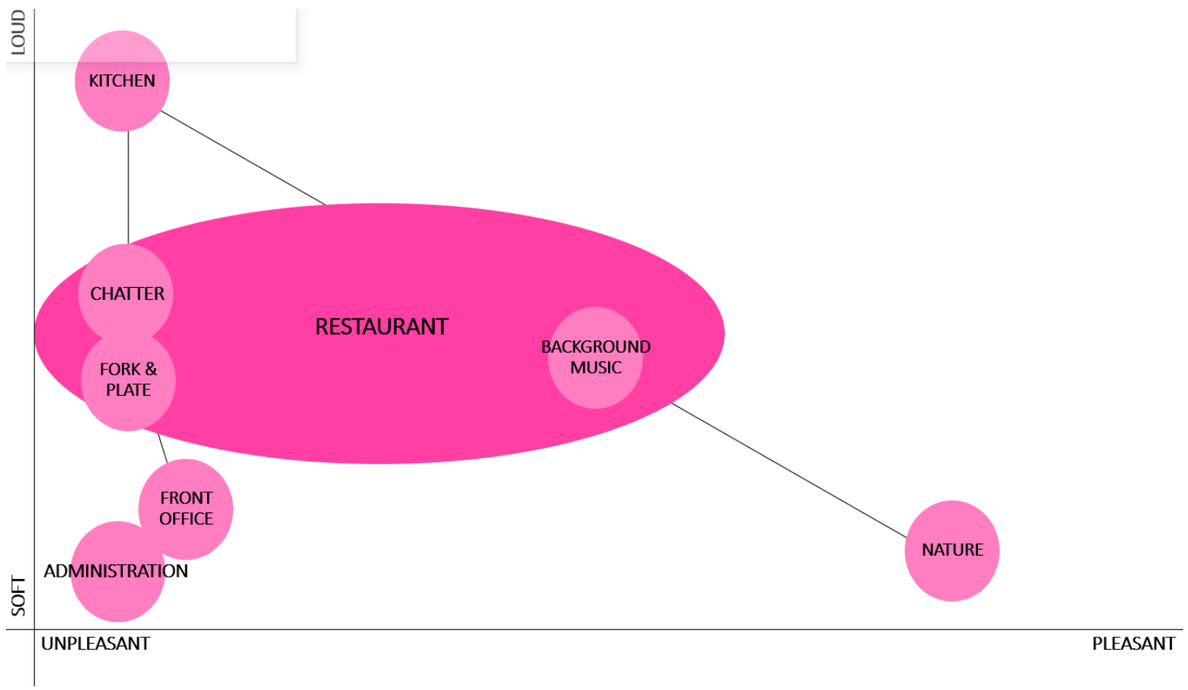
HYBRID – ADAPTIVE PERFORMANCE

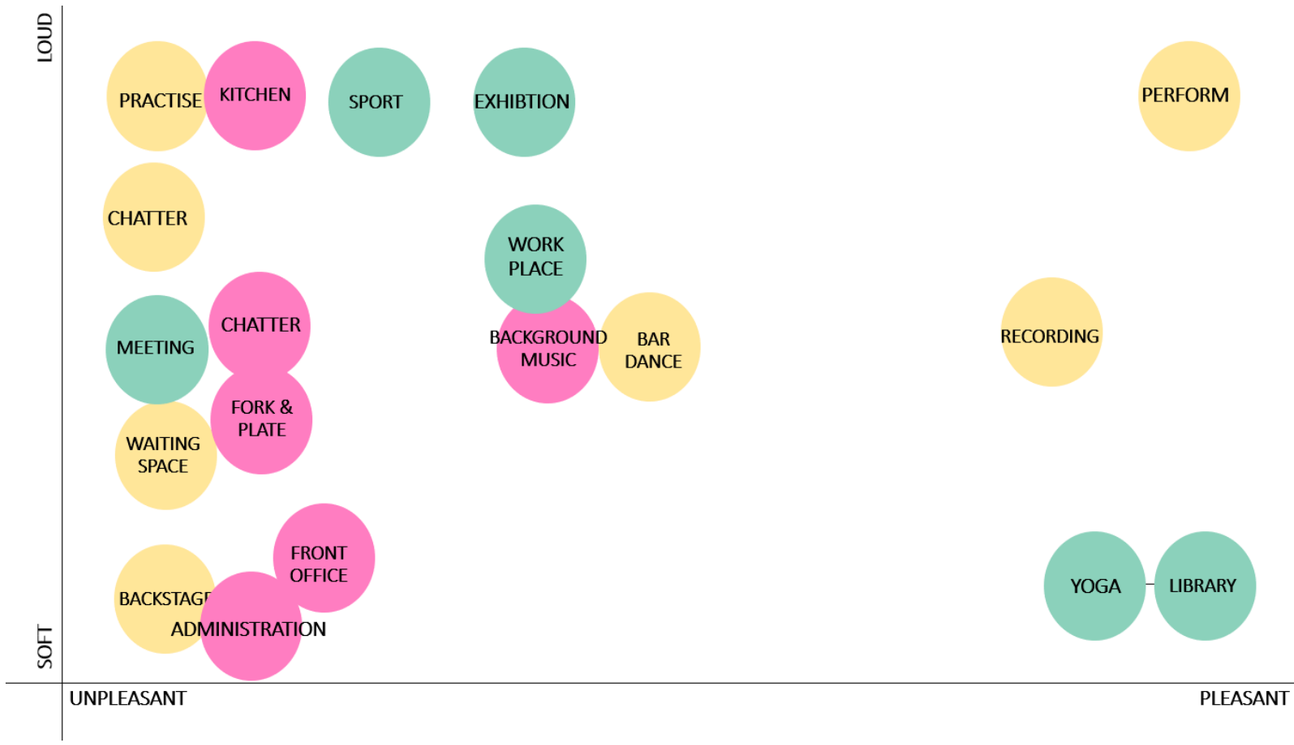


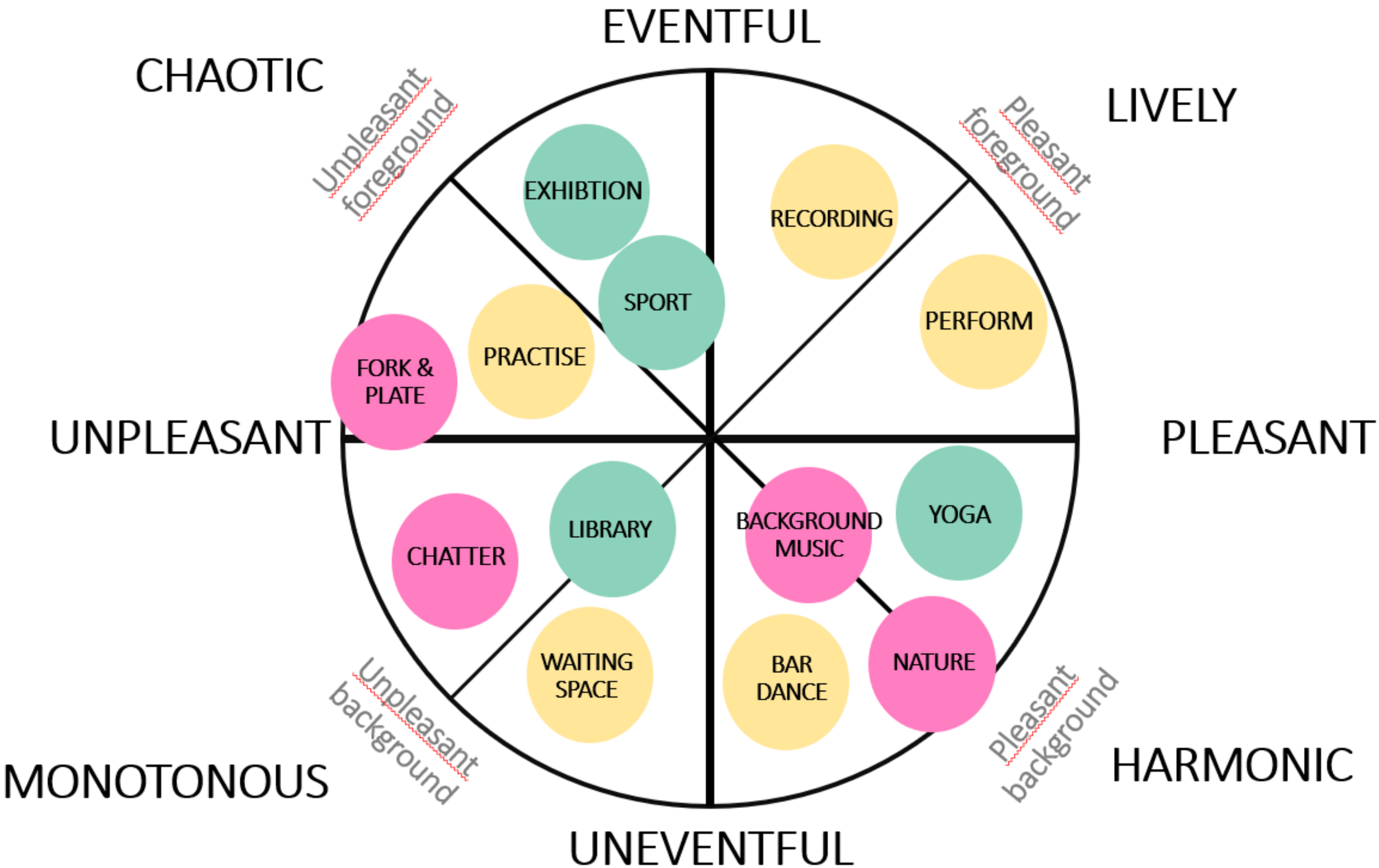

PROGRAM
MUSIC
EATING
SILENCE
PRACTISE
PERFORM
RESTAURANT
CAFÉ
MEETING
WORKPLACE
WORKSHOP
CANTEEN
LIBRARY

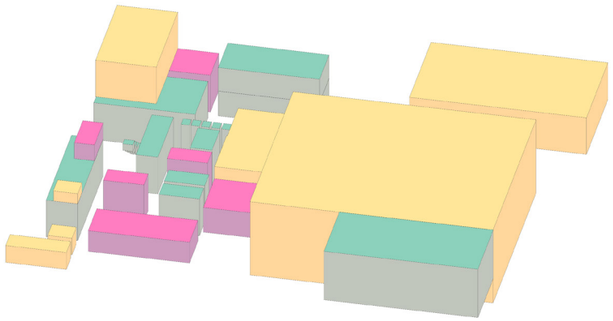

LOUD
SOFT
UNPLEASANT
PLEASANT
PRACTISE
CHATTER
WAITING SPACE
BACKSTAGE
BAR DANCE
RECORDING
PERFORM

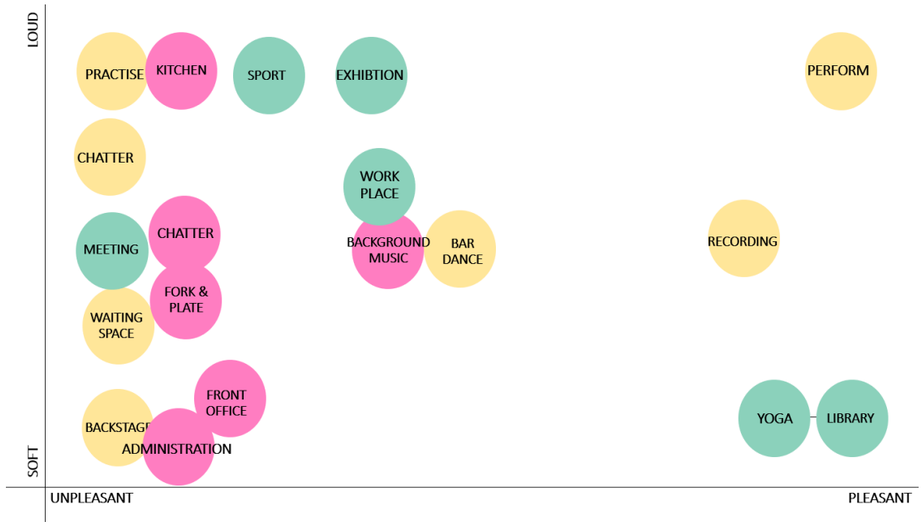

LOUD
SOFT
UNPLEASANT
PLEASANT
SPORT
EXHIBTION
WORK PLACE
MEETING
YOGA
LIBRARY

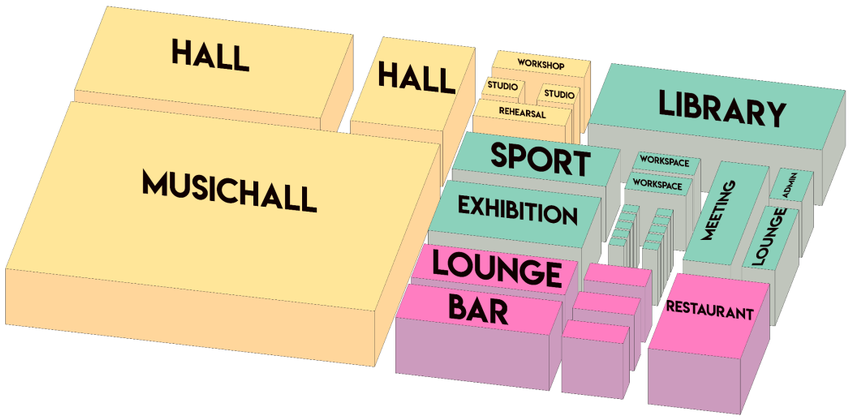

LOUD
SOFT
UNPLEASANT
PLEASANT
KITCHEN
CHATTER
RESTAURANT
FORK & PLATE
BACKGROUND MUSIC
FRONT OFFICE
ADMINISTRATION
NATURE

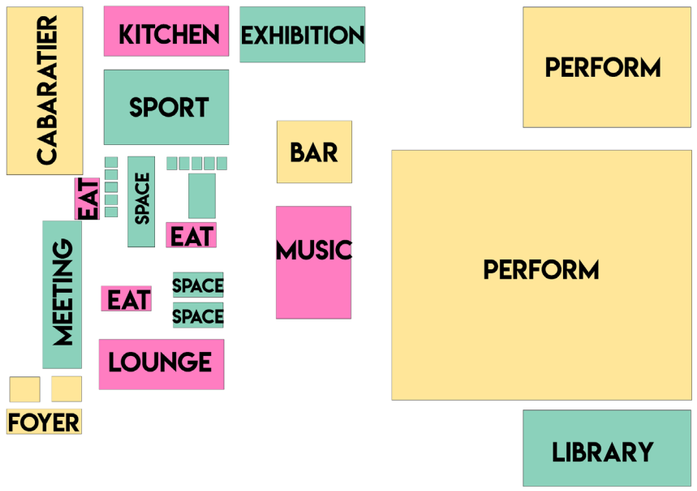

LOUD
SOFT
UNPLEASANT
PLEASANT
PRACTISE
KITCHEN
SPORT
EXHIBTION
PERFORM
CHATTER
WORK PLACE
MEETING
CHATTER
BACKGROUND MUSIC
BAR DANCE
RECORDING
FORK & PLATE
WAITING SPACE
FRONT OFFICE
ADMINISTRATION
YOGA
LIBRARY

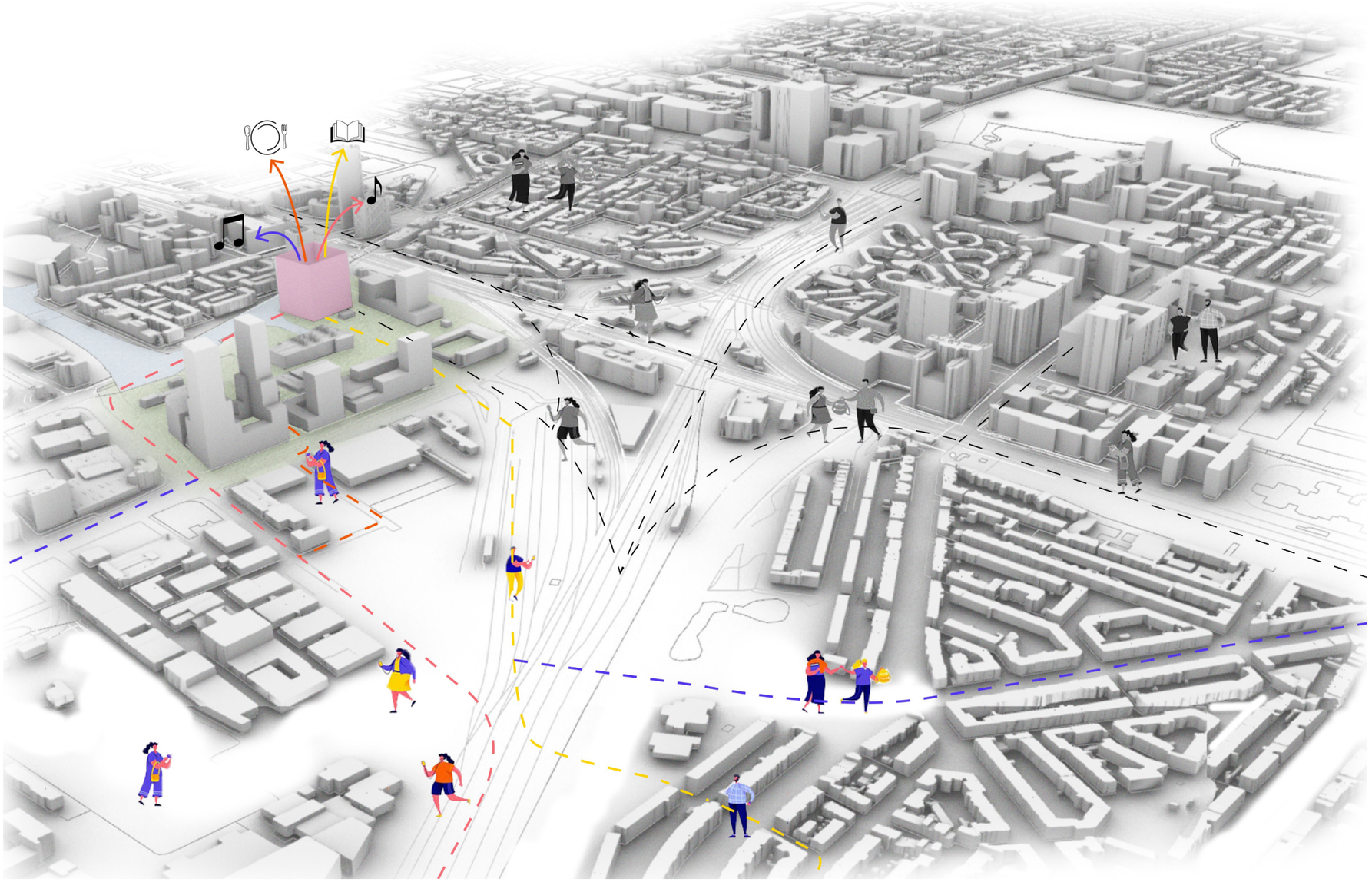

EVENTFUL
CHAOTIC
LIVELY
Unpleasant foreground
Pleasant foreground
EXHIBTION
RECORDING
SPORT
PERFORM
PRACTISE
FORK & PLATE
UNPLEASANT
PLEASANT
LIBRARY
BACKGROUND MUSIC
YOGA
CHATTER
WAITING SPACE
BAR DANCE
NATURE
Unpleasant background
Pleasant background
MONOTONOUS
HARMONIC
UNEVENTFUL

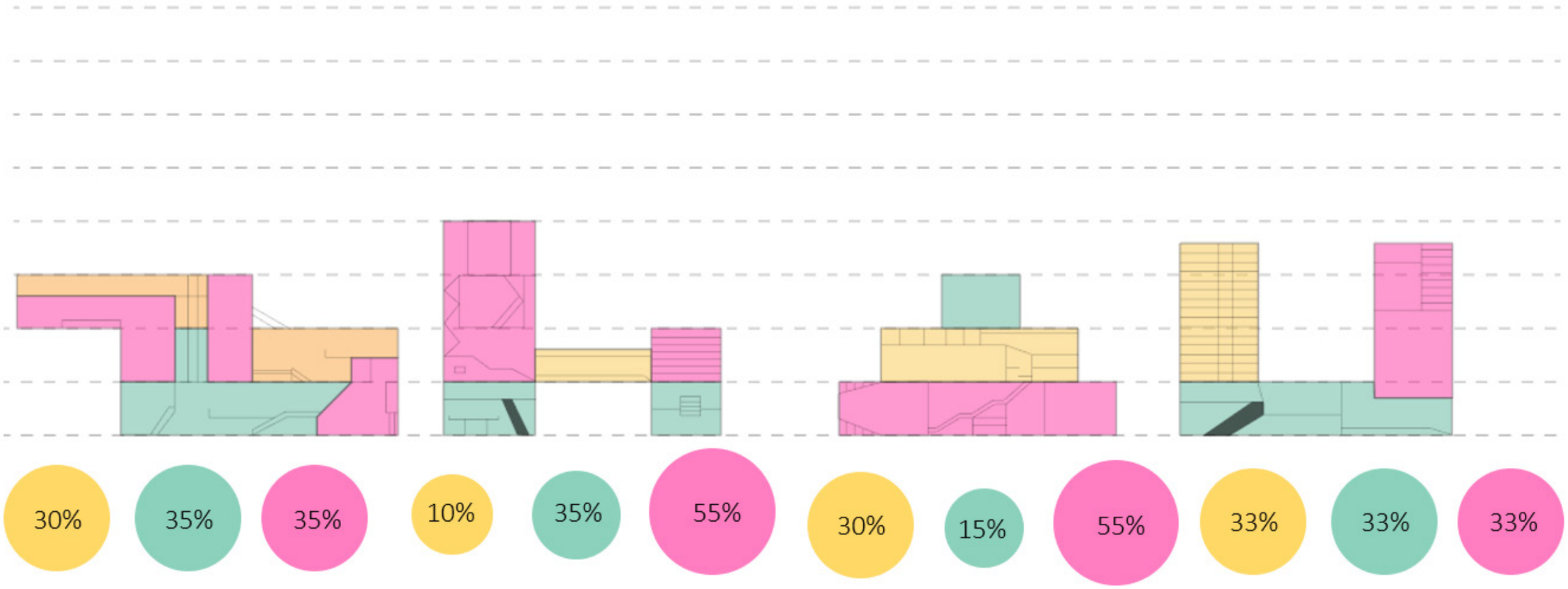



LOUD
SOFT
UNPLEASANT
PLEASANT
PRACTISE
KITCHEN
SPORT
EXHIBTION
PERFORM
CHATTER
WORK PLACE
MEETING
CHATTER
BACKGROUND MUSIC
BAR DANCE
RECORDING
FORK & PLATE
WAITING SPACE
FRONT OFFICE
BACKSTAGE
ADMINISTRATION
YOGA
LIBRARY


HALL
HALL
MUSICHALL
WORKSHOP
STUDIO
STUDIO
REHEARSAL
LIBRARY
SPORT
WORKSPACE
WORKSPACE
EXHIBITION
MEETING
LOUNGE
ADMIN
LOUNGE
BAR
RESTAURANT


CABARATIER
KITCHEN
EXHIBITION
PERFORM
SPORT
BAR
EAT
SPACE
EAT
MUSIC
PERFORM
MEETING
EAT
SPACE
SPACE
LOUNGE
FOYER
LIBRARY

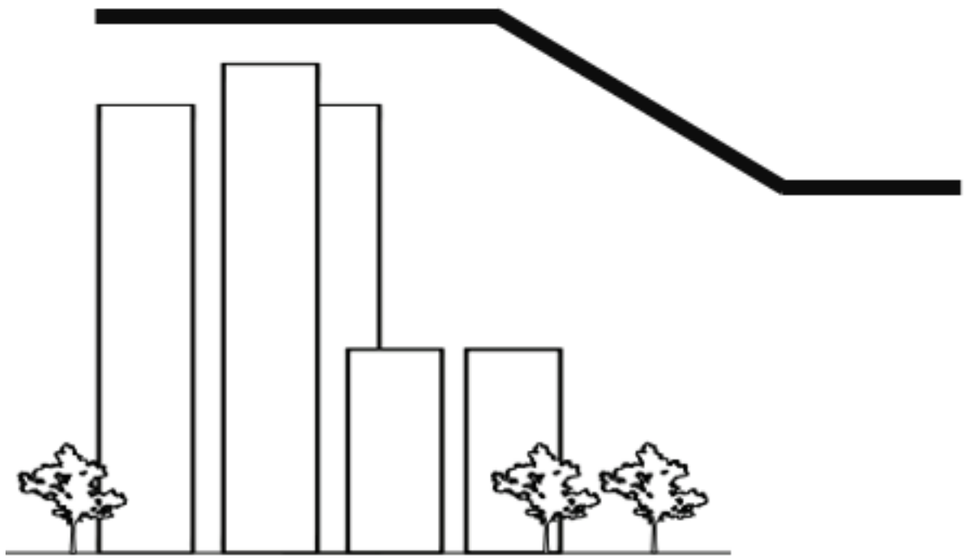


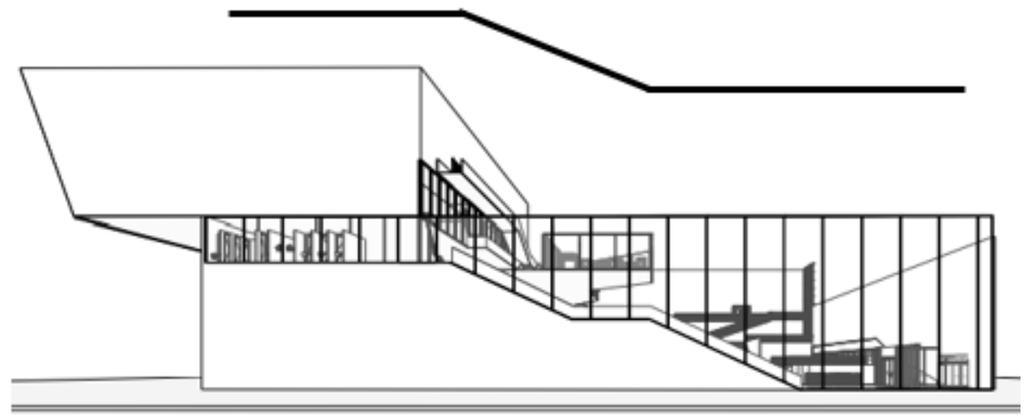


MUSIC			
Venue	**Small**	**Medium**	**Large**
Audience	300	1500	3000
GFA m2	1500	4000	12000
Concert spaces			
stages	50m2	110m2	300m2
backstage			
side stages			
dressing rooms			
bar			
balcony			
VIP-area			
CREW-area			
Orchestra pit			

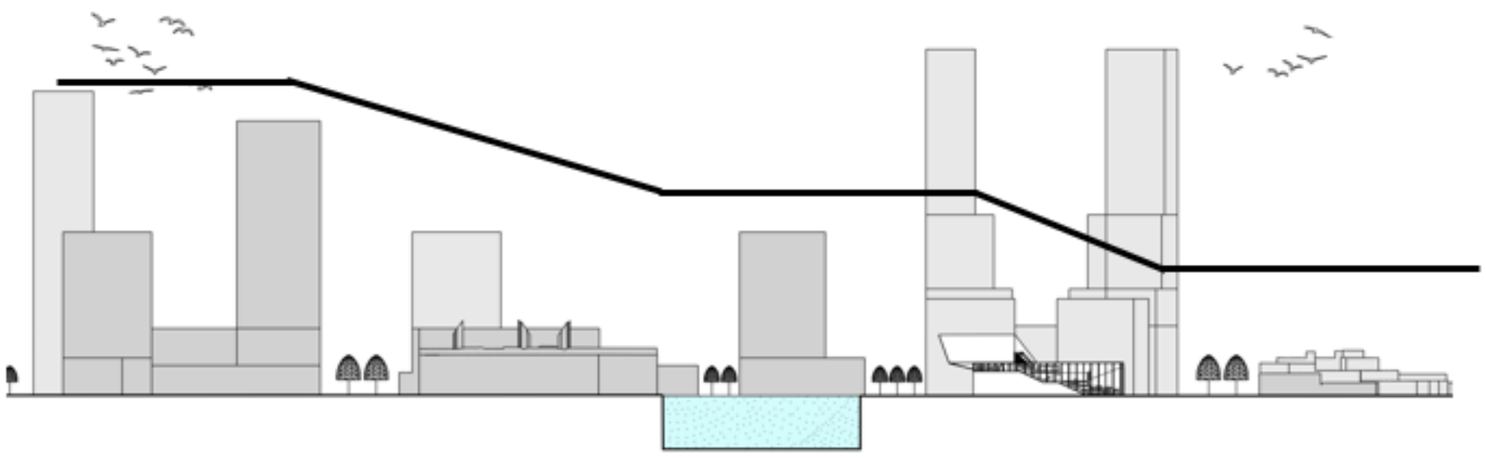
EATING			
	Small	**Medium**	**Large**
Restaurant			
Space for dinner			1000m2
Bar		200m2	
Eat and go	50m2		
Canteen		200m2	
Kitchen		150m2	
Toilets			

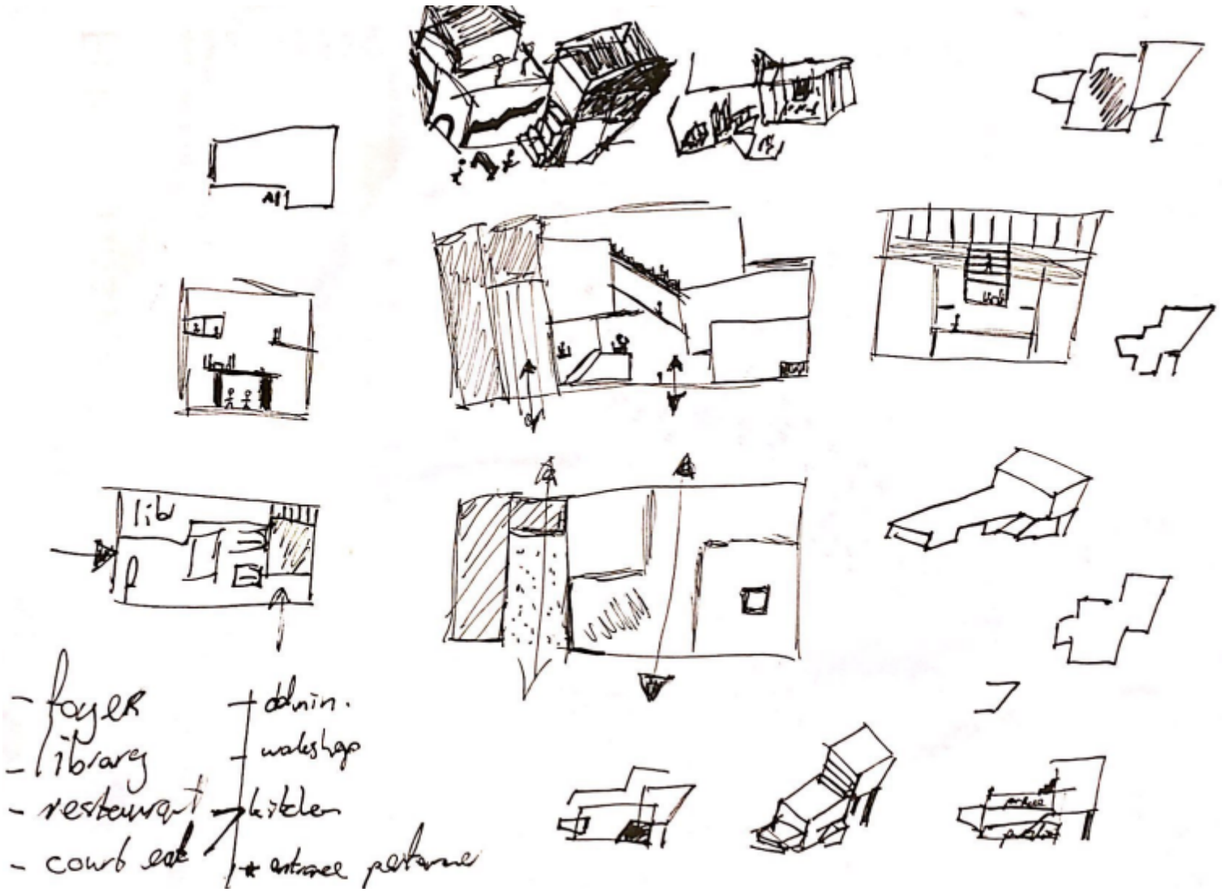
SILENCE			
	Small	**Medium**	**Large**
Meeting space	-	-	35m2
library	-	-	500m2
Study place	5m2x5	15m2x5	
Sport accomodation		100m2	
Adaptive exhibition		1500m2	
Workshop		20m2 x5	

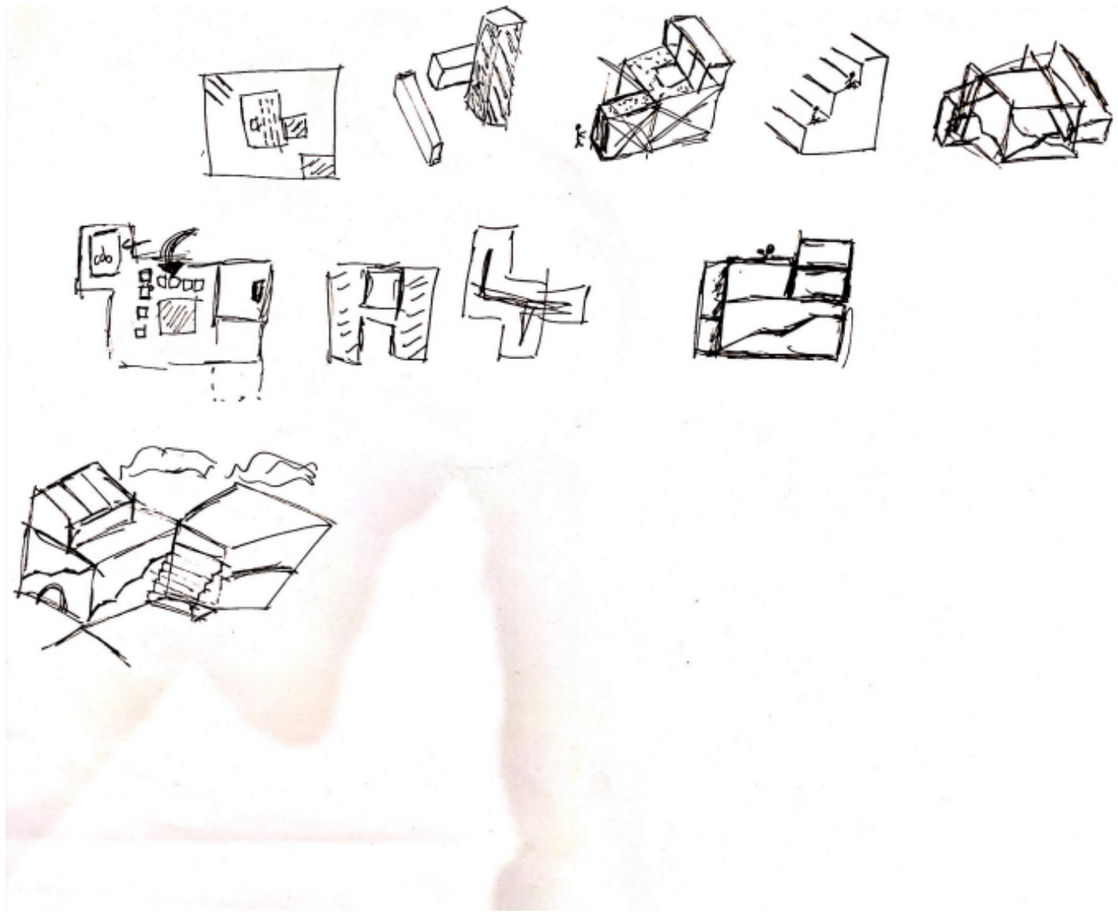


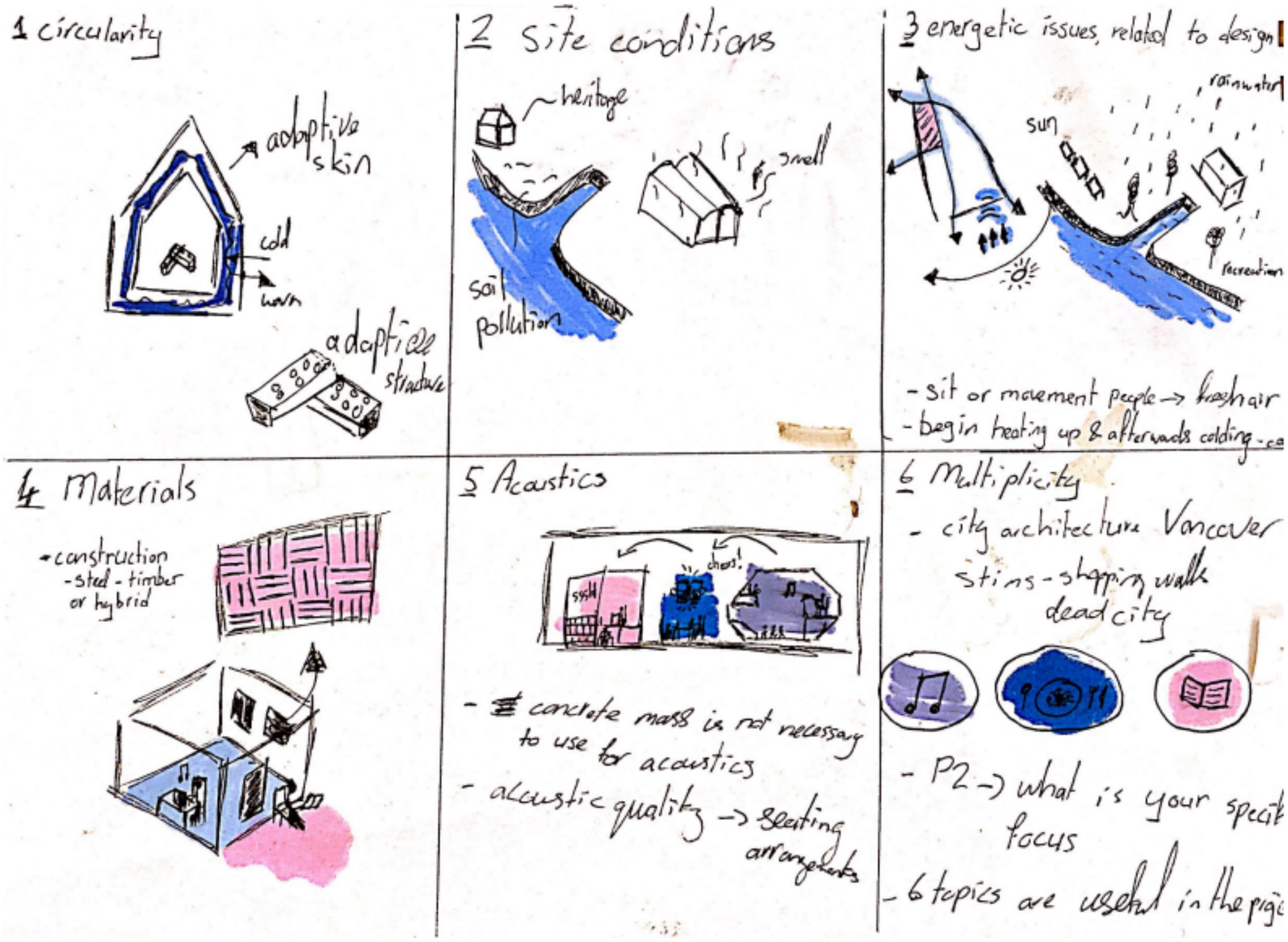


Height difference reflects urban environment




lib
- foyer
- library
- restaurant
- cowb eat
admin.
workshop
kitchen
+ entrance pertame




1 circularity
adaptive skin
cold
warm
adaptive structure
2 site conditions
heritage
smell
soil pollution
3 energetic issues, related to design
rainwater
sun
recreation
- sit or movement people -> fresh air
- begin heating up & afterwards cooling
4 Materials
- construction
- steel - timber or hybrid
5 Acoustics
chaos!
- concrete mass is not necessary to use for acoustics
- acoustic quality -> seating arrangements
6 Multiplicity
- city architecture Vancouver
stins - shopping walk
dead city
- P2 -> what is your specif
focus
- 6 topics are useful in the pric