Graduation report
AR3AP100 Public Building Graduation Studio 2021-22
Music Marvel | Music & Popular Culture Re-Wired

MUSIC DISTRICT

Lilli Kroher, 5397472

Mentors
Paul Kuitenbrouwer
Gilbert Koskamp
Sang Lee

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GRADUATION PLAN

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), 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	Lilli Kroher
Student number	5397472

Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio 2021-22 *Music Marvel | Music & Popular Culture Re-Wired*	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Third mentor	Sang Lee	Research
Argumentation of choice of the studio	The basic human need for music as a community-building medium that creates culture fascinates me. For me, this forms an interface with architecture, which can also bring people together for communal rituals and strengthen society. It has always intrigued me how architecture and music serve as carriers of cultural heritage, and I am excited to combine the two disciplines in my master's thesis. The communal mood felt at a concert is unique and an excellent testament to human cohesion and culture. I want to explore how a music building can be used to bring people of different backgrounds together and activate an underdeveloped area in a future-proof way.	

Graduation project	
Title of the graduation project	Music district
Goal	
Location:	Binckhorst, The Hague, The Netherlands - *Binckhaven*
The posed problem,	Binckhorst lacks anchor points that draw people into the area. This is a problem because there is no social cohesion within Binckhorst and no points of identification. Although the place has some creative spaces scattered around, they are rather hidden from the public. Most people cross the area at high speed without taking the time to walk around and discover. In the future plans by the municipality, the

	focus appears to be drifting towards highly profitable residencies and commercial use. This development bears the risk of further anonymisation of the area and loss of the creative energy if places for cultural development are not introduced at an early stage. Binckhorst needs a cultural centre where people can come together and share experiences. Music is an optimal medium for this as it helps people to build bridges and discover their own creativity. Concerts create a sense of community and belonging that is crucial for human well-being. Only with this will Binckhorst become a lively, safe and active neighbourhood.
research questions and	• How can we preserve and enhance Binckhorst's quality of industrial character and its creative businesses in line with the city's future plans in order to create a more inclusive and resilient community? • Who will be the users of the music building and what do they need to identify with the building (and the Binckhorst)? • In what ways can a live music venue provide a comfortable, welcoming environment for people with a variety of interests and backgrounds? • How can a building successfully encourage social interaction?
design assignment in which these result.	The project is to be a cultural hub centred around music that provides spaces to gather and network, play music together and share experiences at concerts. In order to counterbalance the large-scale developments of Binckhorst, it will offer a warm and inviting environment, with space for collective experiences and an invitation to contribute creative ideas. This will foster a strong social cohesion and identity in and around the new Binckhorst.

Process

Method description

I start my approach by evaluating Binckhorst regarding its potential for public life. For this I use methods like observation, empathy diagrams and online newspaper articles. I analyse the existing (creative) activities in order to propose a suitable addition. Literature on how to study the cities and strategies to help activate life on the streets will help me define design tools. For the urban strategy, I research the city's plans for the development of the area to assess future scenarios for Binckhorst. This will also include a list of possible user groups for the music building in the new Binckhorst and

The Hague. Further, a comparison with existing venues in The Hague and Randstad gives an indication of the contribution that can be made for a diverse and inclusive music field. This gives me an overview about Binckhorst and a direction in which to go for my conceptual design and design specific research. For the design specific research, I will study built examples regarding their ability to strengthen community in a neighbourhood/city and the role of architecture in creating a communicative environment. Literature, online interviews, and recorded expert talks present approaches that I will explore for their applicability at Binckhorst. This will lead to a design that will encourage people to participate in the public life and events at the "music district".

Literature and general practical preference

Berkers, P./Smeulders, E./Berghman, M. (2019). Music creators and gender inequality in the Dutch music sector. *Tijdschrift voor Genderstudies*, Volume 22, Issue 1, May 2019, 27 – 44.

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Rebstock, M. (2009). 4. Einspielung: Erlebnis Musikhören. *Neue Zeitschrift Für Musik* (1991-), 170(4), 14–17. http://www.jstor.org/stable/23993175

Reflection

Underdeveloped areas like Binckhorst can be found in many European cities, often former industrial districts close to the train station in central locations, which have been abandoned and neglected due to their machine rather than people-oriented layouts. With the right mix of uses, these areas have great potential to become lively and active centres for the city's residents. However, a good balance between open and active public space and the quantity of users is key for its success. My research presents strategies to successfully achieve these goals by introducing music as a medium for forming identity and culture in the redevelopment of an area. The aim is to identify guidelines for designing a music building that activates community and public life in a sustainable way, also applicable in a wider scientific context. I will use the strategies in my project and propose a design that helps Binckhorst create a new identity while connecting to the creative energy that already exists. As a result, it will be possible to counteract anonymity in a densely populated area, strengthen a new neighbourhood, and provide spaces for everyone.

Time planning

1.1 pitch kick-off assignment (city-connection-culture)
1.2 Binckhorst excursion, *Amare & Paard van Troje* tour
1.3 research Binckhorst: notation & empathy diagram, case study research
1.4 research case studies, research *Egg of Columbus Circle*, integration RP
1.5 case study research, presentation notation & empathy diagram, development research plan
1.6 sound video collage, research *The green archipelago*, development research plan
1.7 BT workshop circularity, case study research, research plan first draft
1.8 further improvement of notation & sound collage, research *La citta analoga*
1.9 preparations for P1, finished case study booklet
1.10 P1 Presentation

2.1 choosing a site and conceptual idea, research *Hochhausstadt*
2.2 conceptual idea, design brief draft, research plan submission
2.3 elaboration urban strategy & design brief, research *The city of the captive globe*, research sound & acoustics
2.4 formulation of individual design principles, 3D & physical site mode
2.5 typology transfer to the site, research *Haussmann's plan for Paris*
2.6 conceptual design (model, section, plan), research parameters to construct
Vacation working on design brief, manifesto, and graduation plan
Vacation working on design journal & schematic design
2.7 finishing manifesto, and more precise design
2.8 graduation plan submission, preparation for P2
2.9 preparation for P2
2.10 P2 Presentation
Vacation

3.1 further integration of the design on the site
3.2 programmatic placement and interior routing
3.3 interior concepts for major programmatic elements
3.4 positioning my multiplicity concept including concepts for structure, material and sustainability
3.5 design development of the above in more detail [from 1: 100/50 to 1:20/5]
3.6 design development of the above in more detail [from 1: 100/50 to 1:20/5]
3.7 preparing all the drawings for P3
3.8 P3 Presentation: design development progress review
3.9 design development from P3 in more detail [from 1: 100/50 to 1:20/5]
3.10 design development from P3 in more detail [from 1: 100/50 to 1:20/5]

4.1 visualization studies of important elements [1:20/10/5] & work on the design
4.2 translation of the design manifesto of MSc3 into a project description text with storyline and concept clarification diagrams
4.3 preparation of the final presentation (concept, pre-editing)
4.4 P4 Presentation
4.5 P4 Presentation
4.6 P4 Presentation
4.7 visualizations, work on graphics and presentation design, panels of plans, sections, elevations, 3d presentations (exterior as well as interior), physical models and relevant details describing the project, including the integration of interior elements, materialization and structural designs, according to the List of requirements
4.8 model, finished prints
4.9 P5 Presentation
4.10 P5 Presentation

5.1 P5 Presentation

REFLECTION

Reflection

When I first visited the site of the project, the Binckhorst in The Hague, I noticed the scatteredness of the place. Everything is disconnected and hardly to be reached by foot or bicycle. In fact, most functions are oriented to cars, trucks, and industrial machines. What is particularly interesting, however, is that there are a number of hidden activities. At first sight, the whole area appears to be designed exclusively for machines and fast crossing traffic. It is only upon closer inspection that the myriad of activities is revealed. Especially in the southern part, the Binckhaven, there are many creative places to discover, for example artists at work in their studios or the first indoor surf pool in Europe. Additionally, the square in front of the historical Caballero factory building, home to co-working spaces for creative firms, and the Dutch craft beer company Kompaan hold untapped potential as public meeting places. In my eyes, it is a shame that most people only see these places passing by on Binckhorstlaan and few take the time to explore Binckhorst.

At the moment, Binckhorst is in transformation: many places are being demolished and replaced with new, dazzling high-rise buildings. These buildings will house around 6000 new apartments in the southern Binckhorst alone in the near future. While I agree that it is necessary to build a dense residential neighbourhood to meet the high housing demand in the Hague, there should also be places for people to interact. In order to create an attractive and safe environment for these new residents, a place to gather and connect should be provided from an early stage on. Otherwise, there is a risk that they will be isolated in their homes, leading to loneliness, and an anonymous and boring neighbourhood.

The best way to activate life on the streets and in the neighbourhood is to connect with what is already there. That is why I am placing my Music Marvel at the site of the current concrete factory Dyckerhoff Basal. The factory is located at the Binckhaven, on the opposite canal side of the Caballero facotry. It currently produces concrete in a mixing plant with three silos on the roof. These iconic silos can be seen from a distance when approaching on the Binckhorstlaan and are part of today's identity of the area. Therefore, I decided to keep this building as the foyer for the concert hall and attach the rest of the program to it.







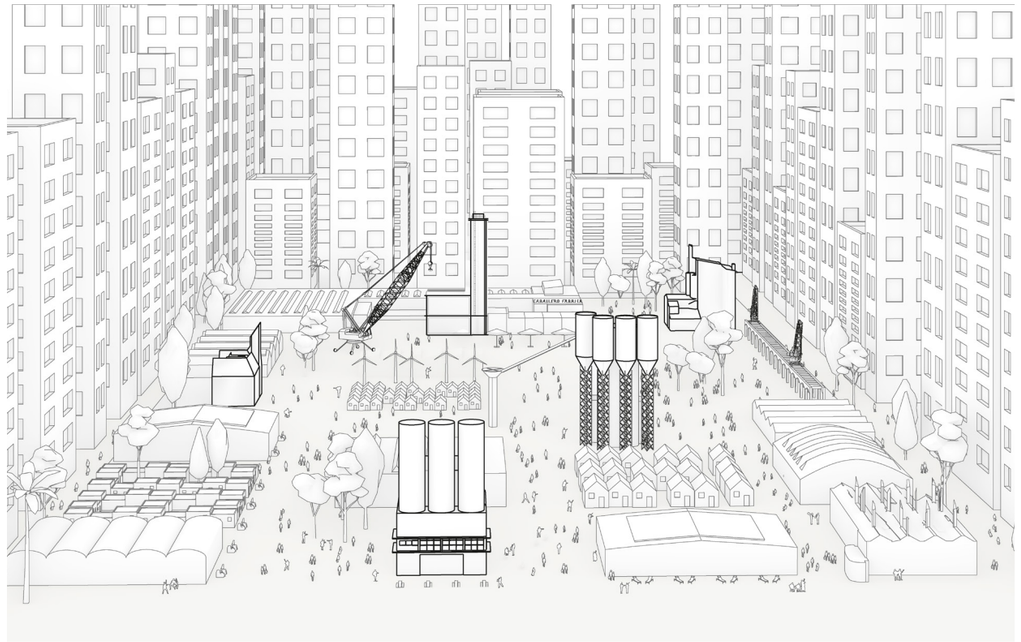
1 Party at Kompaan brewery - https://www.mylifewithbeer.nl/kompaan-beer-bar-opent-en-deel-van-dutch-drafts/
2 View on the concrete mixing plant from Binckhorstlaan - Lilli Kroher
3 Caballero factory with historical tower - https://www.igg.nl/projecten/caballero-innovatie-fabriek/

Activating the city

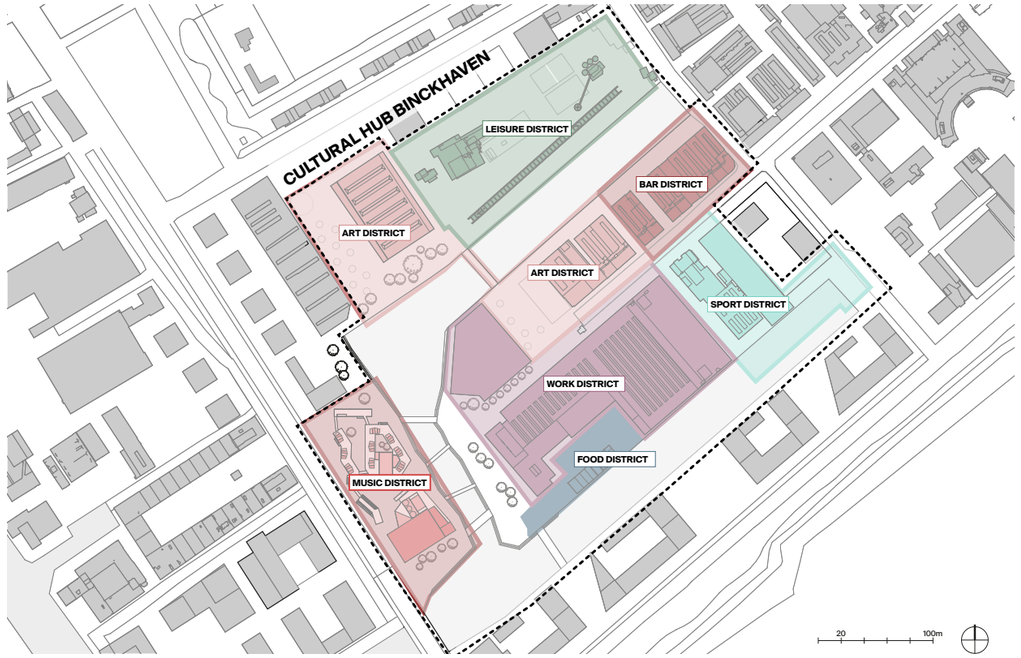
My idea of a “Music marvel“ is to create a place where people gather and connect over music, performing in front of neighbours and friends, and going to concerts together, leading to a lively community. For an active city, the spaces between the buildings are crucial to the quality of public life because they shape our behaviour. The more invitations there are to spend time in the public space, the more people will use them. As a first step to determine where people spend time in public spaces and how places need to be shaped to invite them to linger, I conducted several sketch studies. This led to a series of different atmospheres I wanted to generate in the spaces between my buildings.

The most difficult part was to put all these puzzle pieces together and to create a cohesive design from my thoughts, offering a variety of atmospheres and an array of options suitable for daily dispositions and different user groups. By sketching and writing down my ideas in bullet points, I worked out how the atmospheres could be achieved architecturally. I changed my original title "Music village" to "Music district" to emphasize that my building ensemble is a part of something larger, the Cultural Hub Binckhaven, for which it is the catalyst. Still, the village atmosphere is retained in parts of the building and seen as a tool to create a certain image. The complex now combines a set of different urban moods, such as a lively street, a recreational waterside boulevard, a calm inner courtyard, and a plaza for outdoor events and gathering.

Instead of encouraging people to quickly traverse the area on straight axes, the idea is to invite them to linger and explore. There are roads available for bicycles and pedestrians that quickly want to pass by the music district to the rest of the cultural hub, and slower walkways for people who want to wander around and discover. My mentors helped me to find strategies to apply my urban concept in the design. In order to translate my ideas into an architecture, Paul suggested the book, "The Art of Building Cities: City Building According to Its Artistic Fundamentals" by Camillo Sitte from 1889. Here the author describes how squares were shaped in ancient and medieval times and what dimensions, shapes and axes are



4 Manifesto - Connecting to the existing architecture and activating life on the streets.

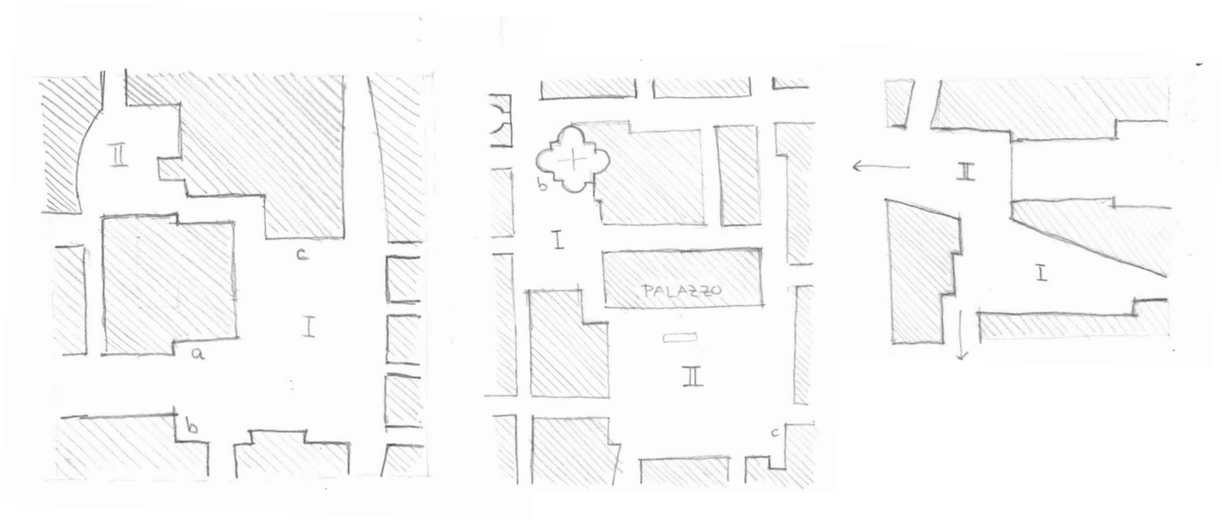


4 Cultural hub Binckhaven and its various districts for social activities.

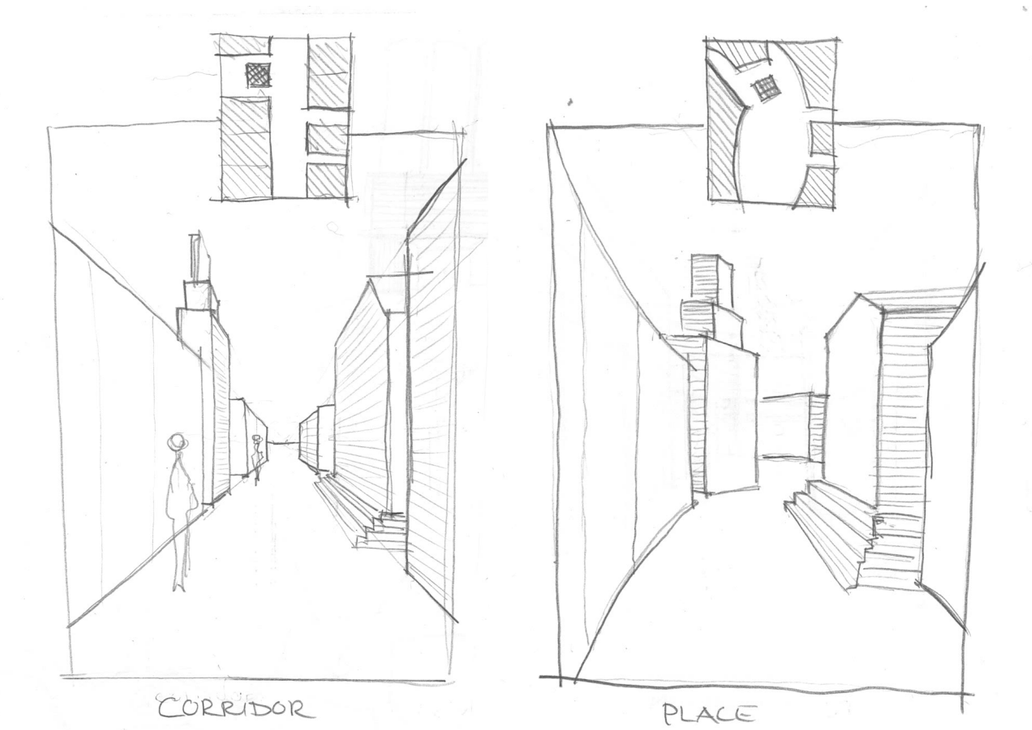
defining for a functioning urban square. Studying the drawings and copying some of them helped me understand how cities are shaped. Applying the principles from the book helped to concretize my ideas for the conceptual massing.

In my design, the squares are conceptualized as interior spaces without a roof, with the outer skin forming the walls and being critical to the sense of space. This correlates with my definition of the term “multiplicity”. For me, architecture is not only about enveloping rooms in a built structure but also about integrating the space around them as an integral part of the design. Therefore, the building is not monofunctional as a concert venue but serves as a public meeting space with multiple shared spaces indoors and outdoors. There are places to make your own music, learn how to play an instrument and exchange ideas in a bar or on the public squares. This will lead to a future proof activation of the neighbourhood and a resilient community. In addition to a sustainable urban design, the entire structure of the building is made of timber. This minimizes carbon emissions during construction and creates a healthy and eco-friendly urban environment. Its haptic, visual, and acoustic characteristics make wood a perfect material to achieve a warm and welcoming atmosphere.

The Music District is located at the entrance the Binckhaven. By building bridges over to the other canal side, the existing activities there will become accessible for pedestrians and bicycles. Combined with new functions, and several other cultural districts, the music district will form the “Cultural Hub Binckhaven”. Music is an effective catalyst for the transition of the Binckhorst from an industrial area to an attractive new neighbourhood because music events attract a lot of people. On their way to the concert or searching for things to do afterwards, concertgoers will discover the other things going on nearby the venue. The Danish urban planner Jan Gehl describes this process of activation as an upward-turning spiral: "Something happens because something happens because..." (Gehl, 2010).



5 Shapes of urban squares as in the work of Camillo Sitte



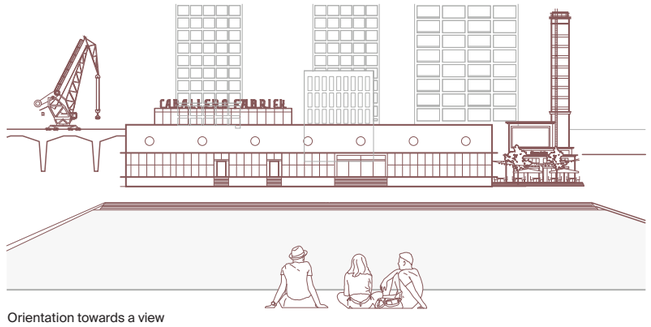
6 The influence of the shape on the perspectival view of a square.

Through my research, I discovered three factors important for urban places where people spend time:

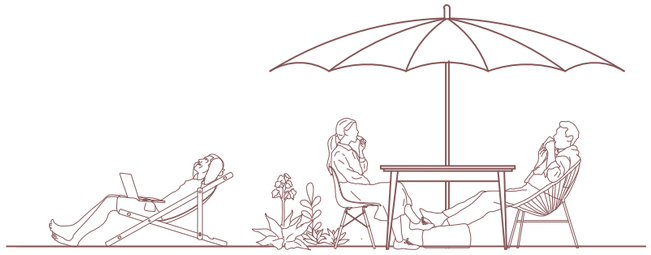
1. **Orientation towards a view:** The view of an interesting building, such as the Caballero factory, makes the space in front of it an attractive place to linger. Moreover, the view of the water invites people to sit down, meet, and exchange ideas. Therefore, I designed the waterfront that faces the Caballero factory with wooden steps as an inviting place to sit. Additionally, the façade of the foyer is aligned parallel to the Caballero factory to establish a visual connection between the two buildings.

2. **Exposure to sun:** in a rather cold central European climate like the Netherlands, a day with sunshine encourages people to stay outdoors and enjoy the comfort of solar heat. A sufficient amount of sun exposure is important for our well-being and is known to instantly improve our mood. On a beautiful summer evening, people will stay where they can enjoy the last rays of the sun. However, on a hot day we will choose a place protected from the heat. Therefore, through the orientation of the facades and greenery, I create different scenarios for a pleasant urban microclimate at different times of the year. Moreover, there are also indoor public meeting spaces for days with bad weather.

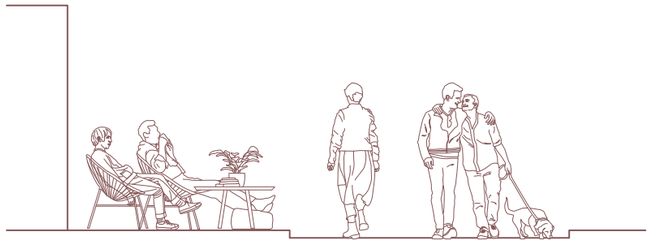
3. **Social interaction:** There is an old Danish saying that goes, "People go where people are." (Gehl, 2010) People are generally attracted by existing activity. Thus, an already lively place will attract more people to join spontaneously. The right proportions of places are important for this: a small crowd in a huge square is unlikely to create a feeling of liveliness, while the same number of people in a smaller place can create a vibrant atmosphere. Many people enjoy observing public life and interact in unplanned encounters. This is stimulated by integrated urban furniture and active ground floor zones where inside and outside communicate with each other.



Orientation towards a view



Exposure to sun



Social interaction

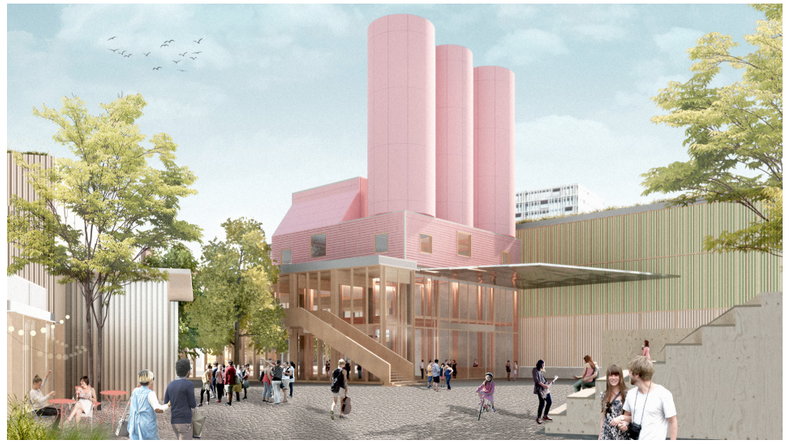
By combining all these results, I eventually arrived at my design, a building complex with stimulating interstitial spaces. By connecting to an existing building, I preserve the current industrial character of today's Binckhorst, but create a completely new identity, with an orientation to human scale instead of machines. This is unique to Binckhorst and could be applied elsewhere to realize liveable neighbourhoods in former industrial areas. Underdeveloped areas like Binckhorst can be found in many European cities, often close to the train station in central locations, which have been abandoned and neglected during other city development projects. With the right mix of uses, these areas have great potential to become lively and active centres for the city's residents. However, a good balance between open and active public space and the quantity of users is key for its success. My research presents strategies to successfully achieve these goals by introducing music as a medium for forming identity and culture. The identified factors can be used for designing a music building that activates community and public life in a sustainable way, also applicable in a wider scientific context. As a result, it will be possible to counteract anonymity in a densely populated area, strengthen a new neighbourhood, and provide spaces for everyone.

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7 Impressions of the Music District.

DESIGN MANIFESTO



Manifesto | Music district

My vision is to connect to the industrial character of the Binckhorst and to the places that are already there. I want to create an atmosphere which is warm and inviting in order to counterbalance the large scale high rise developments and the risk of anonymisation and isolation of new residents in their homes far away from the street. The music district will be a place where people can participate, discover various music types and contribute their own ideas. Therefore, I will focus on the space in between the buildings and activation of life on the streets. The streets of a city are the “neutral space” where everybody meets, regardless of their background. In the music district all kinds of activities can be found that are centred around music. There are spaces to gather and network, play music together and share experiences at concerts.

RESEARCH PLAN

How can the architecture of a new concert hall at Binckhorst create a framework to strengthen community?

Keywords: public space, anchor points, city at eye level, identity, communication, inclusivity, gender balance, concert, live music, community

Delft University of Technology
Public Building Graduation Studio
Tutors: Sang Lee & Aart Oxenaar

Research Plan
22nd November 2021
Lilli Kroher, 5397472

Introduction

Modern life is dominated by being at more than one place simultaneously. Technology allows us to be constantly connected all over the planet, which makes it harder to concentrate on a single moment and place. Moreover, people are always in motion, traveling from one location to another at a fast pace. Binckhorst, which is located southeast of The Hague's center and site for the music building project, is characterized by this speed of modern life. Most people cross the area at high velocity by car, bicycle or train, but do not stop unless they have a particular reason to do so. Industries and specialist retail define its general occupancy at the present stage. Most people who come to Binckhorst either work here or have a specific need for a product, such as a new car or home improvement supplies. There is not much incentive for them to linger so they usually take the fastest route to their destination and back. In the future, the city plans to redevelop the area by building large skyscrapers for residential and commercial use that seem to ignore the scale of humans and their need for social interaction. Anchor points that draw people into the area are lacking, and if points of identification are not introduced at an early stage, anonymity may further increase. Therefore, the major potential of the new music venue in Binckhorst is to create dynamic urban spaces that bring people together and help them establish identities. The purpose of this research is to explore how architecture and music events can be used to build bonds between people of different backgrounds and form a sense of community among both new and old residents.



Figure 1: Binckhorst by night



Figure 2: Aerial view over Binckhorst

Concerts as a catalyst for social interaction

As society is changing and the world has become faster and faster, the role of live music has also shifted in present times. In an age of high-quality digital recordings and live streams, physical attendance at a concert is no longer necessary to experience pure aural sensations. In fact, music is around us at all times. Modern streaming platforms like Spotify, YouTube, or even individual ensemble's platforms such as the the Berlin Philharmonics' Digital Concert Hall allow us to consume all types of music at any time. We can listen to it everywhere we go since we always have our smartphone with us. The acoustic quality may even be better when listening to a recording at home on a good speaker than at a concert (Rebstock, 2009). So why do we still need live music in these times?

Above all, concerts are social events that involve rituals. Attending a concert is a collective experience with a social choreography, constituted by everything around the actual performance. Arriving at the venue, gathering before the concert, and social activities during the break or afterwards all are integral parts of a concert visit. The project aims to investigate the ability of architecture to create a framework for communication and new encounters. This also includes defining architectural strategies to encourage social interaction.

A new music venue in Binckhorst that fosters community
Visitors attending a concert strive for an experience that disconnects them from their daily lives. In an era of constant overstimulation with multimedia, the sensation of being present in the moment is becoming increasingly difficult to achieve. The appeal of a physical concert experience is that it encourages one to focus on the present moment rather than everyday distractions (Rebstock, 2009). How can we create such a unique experience that can detach people from their everyday life?

Michael Morgan, from the Bournemouth University of Service Management, found that a distinctive experience at concerts is created when visitors are invited to help co-create the activities. This is encouraged when personal needs of groups of individuals are addressed in the programme and people can choose from various options. He also emphasizes the satisfaction that can be gained from shared experiences and interactions with others (Morgan, 2007). How can a building provide an environment where individuals with diverse interests feel accepted and comfortable with the music, activities and company?

Relevance

Ephemerality and loss of identity at Binckhorst
The analysis of Binckhorst demonstrates that one of the major benefits that a new music venue has to provide is the creation of public spaces. These may foster identity among the area's new and old residents while also making it appealing to visitors. The status quo derives its qualities from its industrial character which offers a sense of freedom and self-determination. There is tolerance for activities that produce noises, stenches, or occupy a lot of space. It is a place of creativity and heterogeneity - large industries are found next to repurposed halls for events, creative work, and sport. However, in the future plans, the focus appears to be drifting towards highly profitable real estate and commercial use. This development bears the risk of further anonymisation of the area and loss of the creative energy.

Binckhorst is highly partialized by various traffic routes - train tracks, large car roads and canals. These cut through the area and disconnect Binckhorst from the rest of The Hague. In combination with the fast-paced traversal, the isolation leads to a lack of connection and identification with the place. As the Finnish architect Juhani Pallasmaa notes, ephemerality is a problem in many modern cities because the sense of belonging and unity is crucial for human well-being and the feeling of safety. Transitional and rushed time produces alienation and detachment, whereas slow and unhurried time facilitates connection, closeness, and unity. Cities need public meeting areas to foster community and cultural development (Pallasmaa, 2009).

A music-themed building at Binckhorst could provide both indoor and outdoor public spaces for people to calm down and connect to their surroundings. Music has the ability to convey the feeling of being completely in the moment as part of a social entity. The respite from the rush of modern-day life through music helps to balance the collision of place and time caused by constant media presence. Binckhorst currently lacks such human scale places of togetherness and pause. Therefore, a new concert venue should serve as a gathering place for people to interact, build a community, and unwind from their hectic lives.

Visualisations of the future image of Binckhorst:



Figure 3



Figure 4



Figure 5

Site map with traffic routes that create borders at Binckhorst:

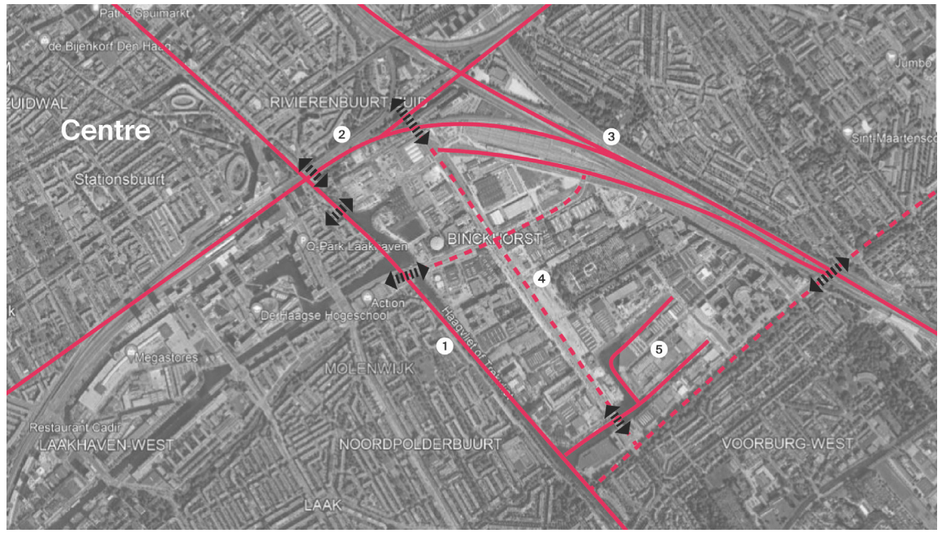


Figure 6: Borders at Binckhorst

Impermeable borders (rails/canals)
Permeable borders (roads)
Access points (bridges/tunnels)

Borders partitioning Binckhorst and separating it from the centre of The Hague:

1. Trekvliet canal: highly frequented by container ships.
2. Train tracks connecting The Hague Central Station and Holland Spoor.
3. Train tracks connecting The Hague with the rest of the Netherlands.
4. Two main roads cut through Binckhorst: Binckhorstlaan and Mercuriusweg.
5. Binckhaven with its creative businesses is located on a peninsula, only reachable from the back.

Methodologies

1. Binckhorst‘s potential for an urban community
First, the area of Binckhorst needs to be analysed further in relation to its potential for public life. In “Cities for people”, the Danish city planner Jan Gehl presents strategies to analyse the behaviour of people in the urban space and recommendations for resilient cities of social cohesion “at eye level” (Gehl, 2010). He criticizes the way cities are often planned from a bird‘s eye view and observes city life from the street‘s perspective. For instance, unexpected playful elements like benches or interactive installations contribute to the social experience by forming an incentive for dialogue. Based on the demographics of The Hague and considering future residents of Binckhorst, these strategies will be assessed for their applicability in a new cultural hub focused on music in Binckhorst and put in relation with potential user groups.

2. Learning from examples – Architecture for inclusivity
Second, examples for user participation and social spaces in music buildings are investigated by looking at case studies. Built projects are analysed regarding the surrounding public meeting spaces on the one hand, and interior qualities around the concert hall on the other. Furthermore, the degree of user input and inclusiveness will be examined. The preliminary selection of case studies includes the following concert venues:

- Melkweg, Amsterdam (1970): Emerging from the hippie-movement of the 1970s in Amsterdam, Melkweg is a diverse and inclusive concert venue that also hosts exhibitions by local artists, and special events aimed at marginalized groups and counterculture.
- Barbican Centre London (1982): The multi-arts centre hosts classical and contemporary music concerts, theatre and dance performances, film screenings, and art exhibitions. Apart from established international artists, they also help commissioners to launch young performers.
- Casa da Música in Porto by OMA (2005): The public spaces around the building were carefully designed to serve locals and tourists as a meeting place. The building itself serves as an icon for the city, strongly connecting to its residents inside and out. The hybrid functions within the building include programmes aimed at different age groups and users. Apart from classical music, the concert hall also hosts electronic music, masterclasses and musical education

for children. A rooftop restaurant and terrace that offer a view over the city of Porto are open to the public not connected with ticket purchase.
- Tivoli Vredenburg, Utrecht (2014) by Herman Hertzberger, Jo Coenen and Thijs Asselbergs: For the design of the new music complex as part of the revival of the city centre of Utrecht was woven into a shopping mall from the seventies. It hosts various concert halls for different kinds of music as well as exhibition spaces.

3. Diversity in music and the city

As a following step, the potential of music in redeveloping Binckhorst into a diverse and inclusive area is investigated. Music has the power to build bridges between people of different cultural backgrounds, genders, and age groups, but also to separate. Among the broad field of musical genres, each individual can find their place. This applies both to production of music and to the recipients. Although diversity in the musical field is growing in importance in the public debate, certain groups of people are still underrepresented in the musical production and audience. For example, only 13% of music creators in the Netherlands are female, according to a recent study (Berkers, Smeulders & Berghman, 2019). The diversity of the audience is also worth considering in this respect. Who are the events for? Large public budgets are often spent on prestigious concert venues that only serve a small part of the population. How can we create architecture for a music venue that is truly democratic? To get hold of this problem, literature and online articles about the European plans of making music more inclusive by promoting cultural diversity and gender equality will be relevant.

As an example, Keychange, a foundation who advocate for gender equality in the music industry, publish figures and make recommendations for a more gender balanced approach. In order to achieve diversity, educational work must be done to raise awareness about the problem and to integrate young girls and women more to the career options in music (Keychange, 2017). In the realm of being a fan of certain genres, women are relegated to “groupies“ or not capable of understanding a certain spirit of music (Hill, 2016). Also, misogynistic content in song lyrics by popular musicians is still commonplace and creates a gap in how women and men experience music. Sensitivity for this has been increasing in recent years, but there is still work to be done to ensure

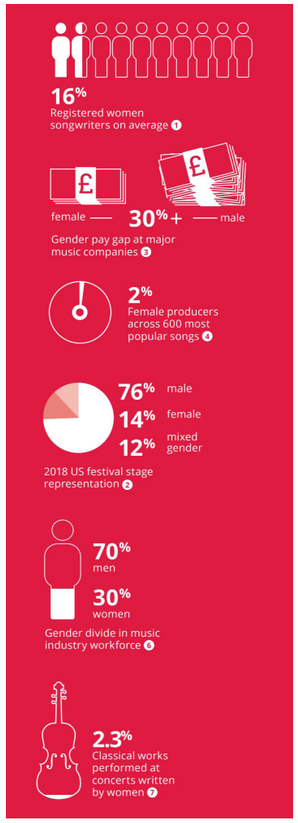


Figure 7. Gender inequality in the music business
© Keychange, 2017.

that women and girls alike can engage with the experience of music at concerts and in nightlife (Sachdeva, 2020). A new concert venue could include spaces for education about inequalities and encourage women to make music. Moreover, women and girls should be invited to talk about their experiences and feel safe at all times while attending a concert and performing.

Objective

The studies of these theories will lead to a list of suggestions for a future music building that involves women, and other underrepresented groups more. Ideally, a music venue at Binckhorst would be a place where people are encouraged to embrace and celebrate their own creativity. Diverse groups of interest will be inspired to interact, appreciate their differences, and broaden their horizons for new experiences. Besides the established music producers, residents, tourists, and other interested parties can get involved in the creation of music and shaping of the programme. Everyone should get the chance to try new things and feel inspired to make their own music, for example by attending music courses, rehearsing with a band, recording their own music and trying out musical instruments. In addition, everyone should have the opportunity to contribute ideas for the programme - which performances should take place and how the spaces should be organised. As a result, it will become a center of vibrant discourse and social variety. Above all, a resilient music venue for the future must present a diverse programme that strives to include everybody. Binckhorst‘s bustling urban surroundings present an ideal testing ground for innovative design tools that promote inclusiveness.

Contribution

A toolbox for architects
The aim of the research is to propose a toolbox of design elements that allow the public to identify with the building. What spaces, structures or elements does a concert venue need, so people will actively take part? How can architecture stimulate new encounters and ideas? The exploration of these thoughts will lead to a list of design tools for a music building that makes concert-going a versatile experience that goes beyond the moment of enjoying music. The project is to be a cultural hub that provides public places to gather and interconnect, leading to a strong social cohesion within Binckhorst.

The toolbox should help architects to design a music venue at Binckhorst that...

- offers public spaces around the building that invite people to slow down and interact in the city life,
- involves residents in co-creating the programme,
- creates spaces for production such as music lessons, recording studios and rehearsal rooms,
- gives opportunities for performances by unknown local artists as well as established performers,
- includes spaces for educational work about problems in the music industry,
- houses public functions beyond musical events (e.g. an exhibition space, artists' studios, a bar, a food hall etc.),
- lets local artists co-design the public spaces, and
- is active and safe during day and night.

All of this will be necessary to avoid a homogenisation of the area by building only commercial and residential functions. Instead, there will be spaces free of commercial consumption where people can get involved in their city. It will help Binckhorst create a new identity, connecting to the creative energy that is already there. The goals of the public space are to counteract anonymity, strengthen new neighbourhoods, and create safe spaces for everyone. The concert venue should act as a public condenser, providing spaces for discourse, new encounters, and mind-opening experiences centred around music. Through this new perspective, contemporary concert hall construction is reconsidered and linked to a future-oriented vision for Binckhorst.

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Image sources

Figure 1: Binckhorst by night. Image based on https://www.denhaag.nl/nl/in-de-stad/wonen-en-bouwen/ontwikkelingen-in-de-stad/ontwikkelingen-binckhorst/fotoalbum-binckhorst-in-ontwikkeling.ht, edited by Samuel SY Tam.

Figure 2: Aerial view over Binckhorst. Retrieved from: https://www.denhaag.nl/nl/in-de-stad/wonen-en-bouwen/ontwikkelingen-in-de-stad/ontwikkelingen-binckhorst/fotoalbum-binckhorst-in-ontwikkeling.htm

Figure 3: Frank is een Binck. Retrieved from: https://www.stebru.nl/projecten/frank-is-een-binck/

Figure 4: The Blox. Retrieved from: https://vorm.nl/theblox

Figure 5: B-Proud Mixed Use. Retrieved from: https://www.ozarchitect.nl/projects/b-proud-mixed-use/

Figure 6: Borders at Binckhorst. Own image based on © Google Earth, 2021.

Figure 7: Gender inequalities in the music business © Keychange, 2017. Retrieved from: keychange.eu

PROJECT SITE | Binckhorst, The Hague

Project site | Binckhorst, The Hague



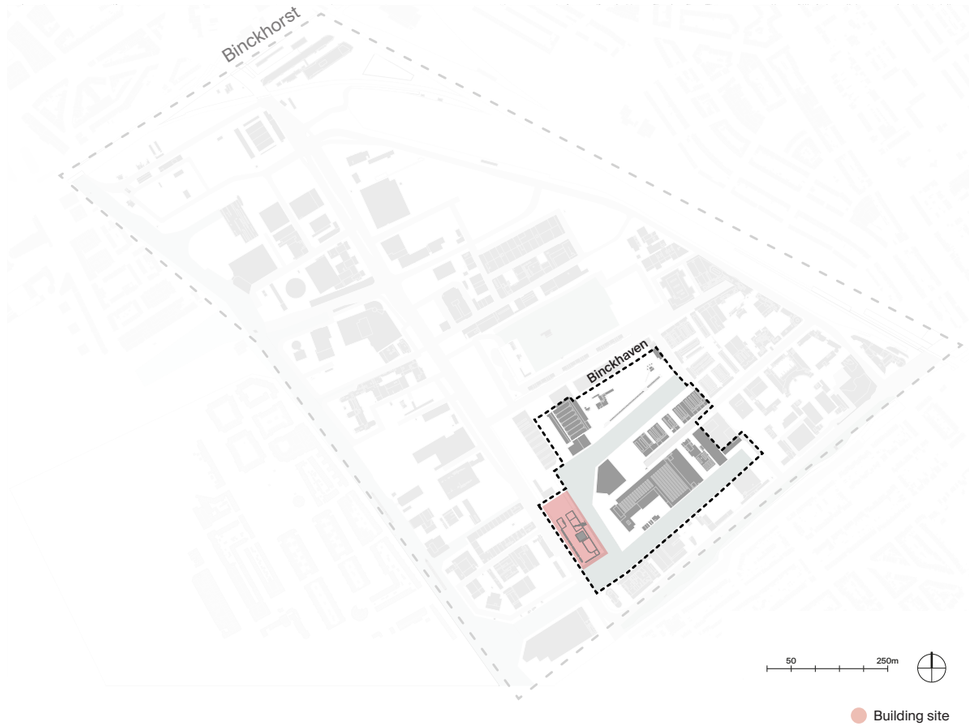
Binckhorst is an industrial area located on the eastern border of The Hague


Binckhorstlaan



Caballero factory

Impressions Binckhaven



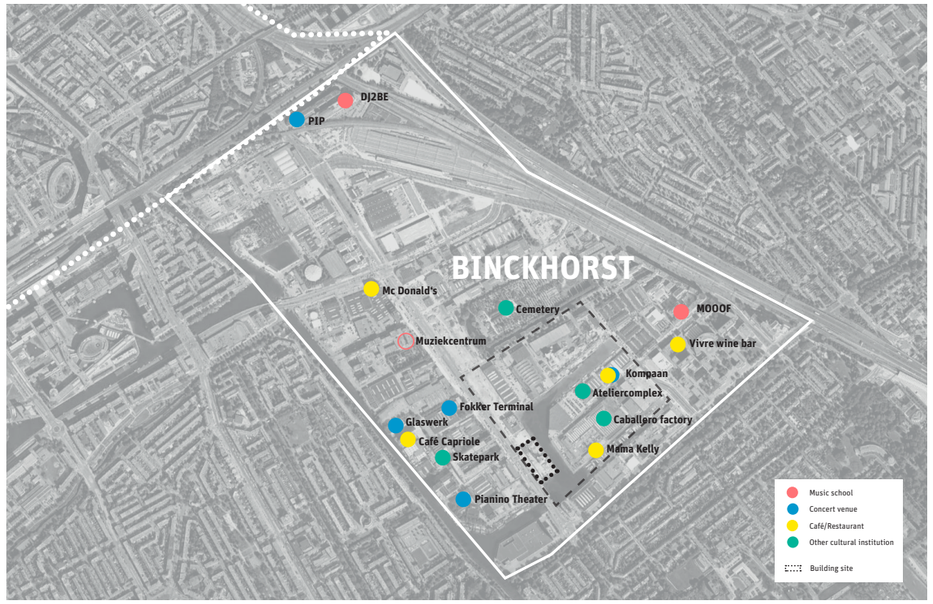
Plan | Binckhorst & location of Binckhaven


Yacht harbour


Cranes on tracks

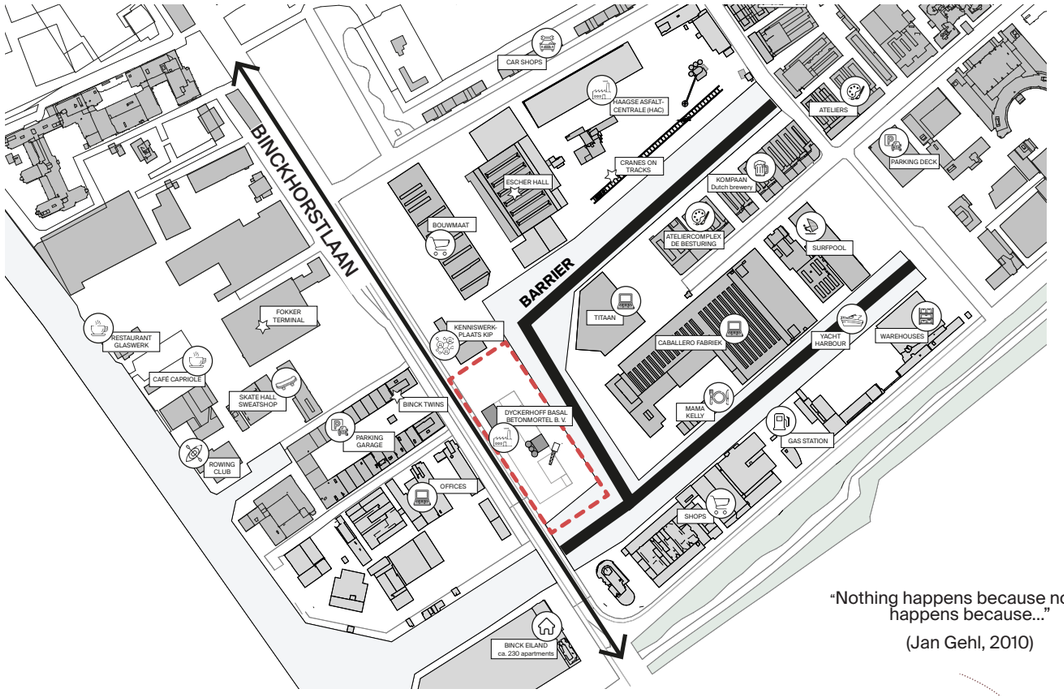
Southern Binckhorst as a focus point of research

For my individual site research, I focused on the southern part of the area because most existing activities are found here. In the Southern Binckhorst, there are now creative activities here like the Kompaan brewery, an artist's collective and the Caballero factory. However, they are hidden from the public. I see a lot of potential here that I can connect to with my music district. The biggest problem is that the water forms a hard barrier from the Binckhorstlaan and there are no bridges over it, so you need to cycle all the way around if you want to reach Binckhaven. Although you see the other canal side well from the Binckhorstlaan and the Caballerofactory with its tower catches interest, most people rush past it. On the map on the bottom right are the future plans by the municipality for the area. Most of the planned buildings are residential high rises. Therefore, a lot of new people will therefore move into the area. There are 6000 new apartments planned only in this part. If the trends continue for the Hague, most of them will be single-person households. The problem with these large structures is that often people feel isolated and lonely. Therefore the Binckhorst needs public spaces that bring people together to form a community.



Public places in the Binckhorst

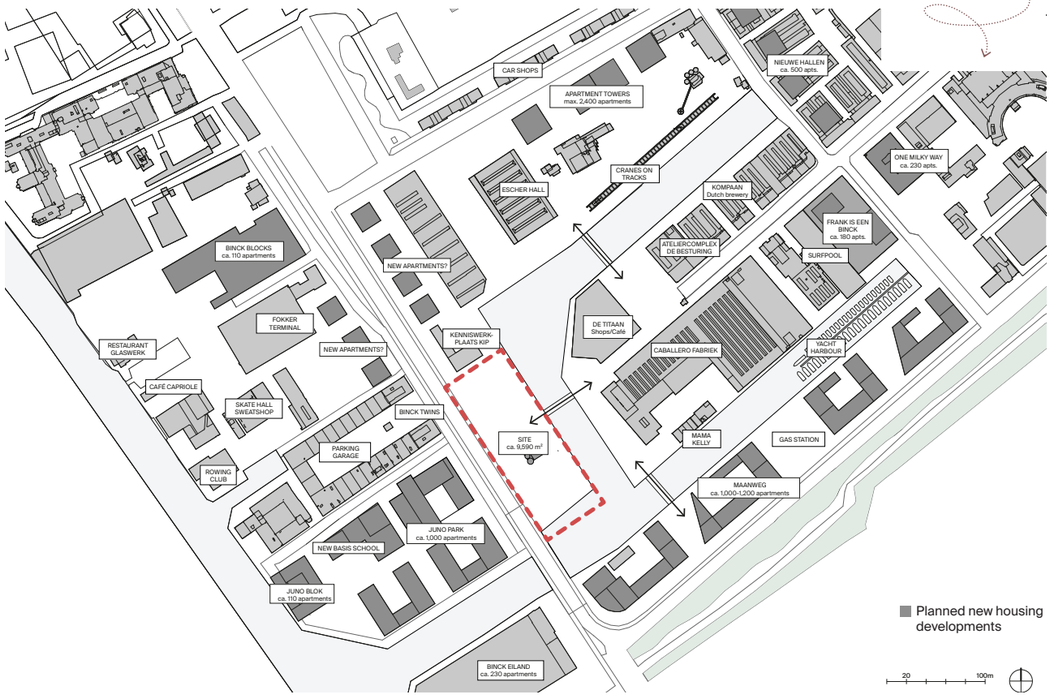
Zooming out to the whole Binckhorst area you see the Southern Binckhorst is the most active part of the area right now. In that sense, it is logic to connect to that and form a cultural hub here andto make the activities visible.



"Nothing happens because nothing happens because..."

(Jan Gehl, 2010)

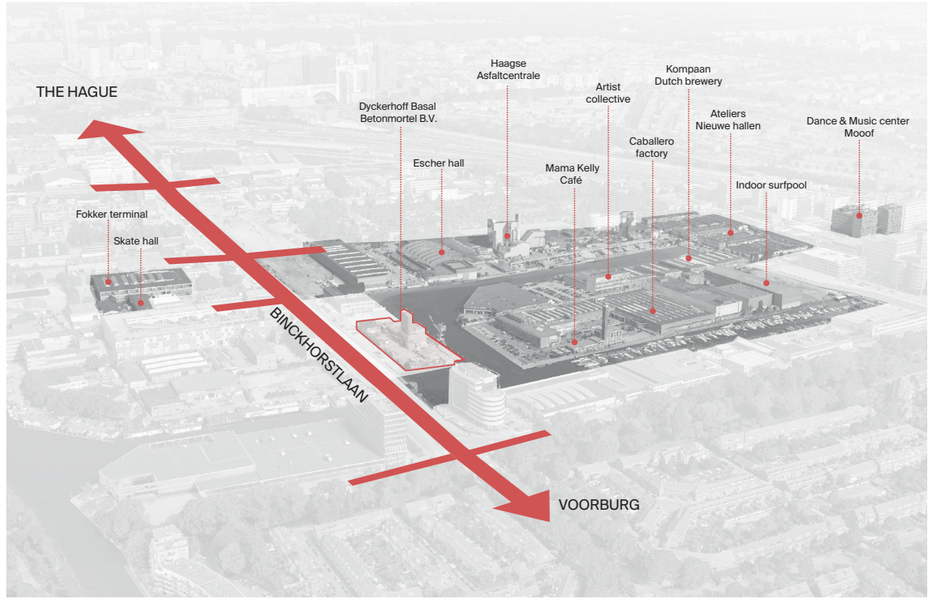
Status quo | The water forms a barrier between Binckhorstlaan and the activities on Binckhaven.



Future | 6,000 new apartments will arise in the Binckhaven, but no new public buidlings and places where new residents can meet and connect to their neighbourhood.



Adjacent buildings



Overview over the activities and special buidlings on Binckhaven



Aerial impression of the future of Binckhorst



Nieuwe hallen



Franck is een Binck

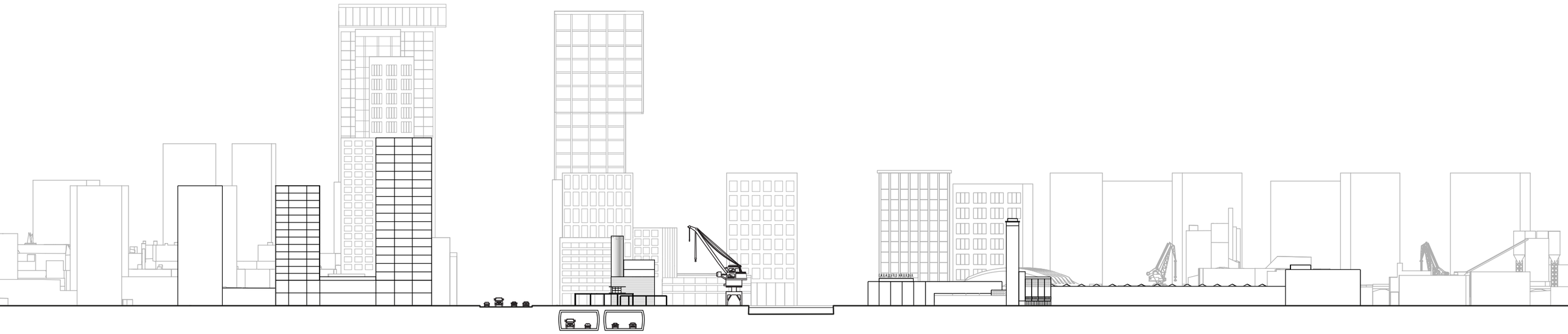


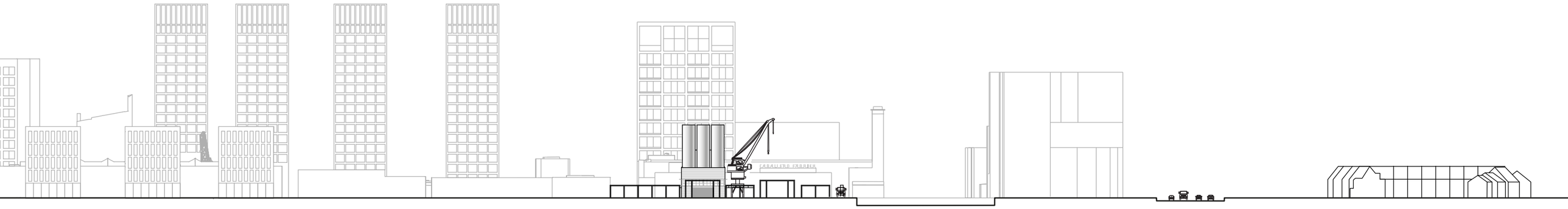
One milky way



Maanplein 110

Impressions of future plans | Highrise stock to arise at Binckhorst





Future scale shift in the Binckhorst

Project site | Existing building | Concrete mixing plant

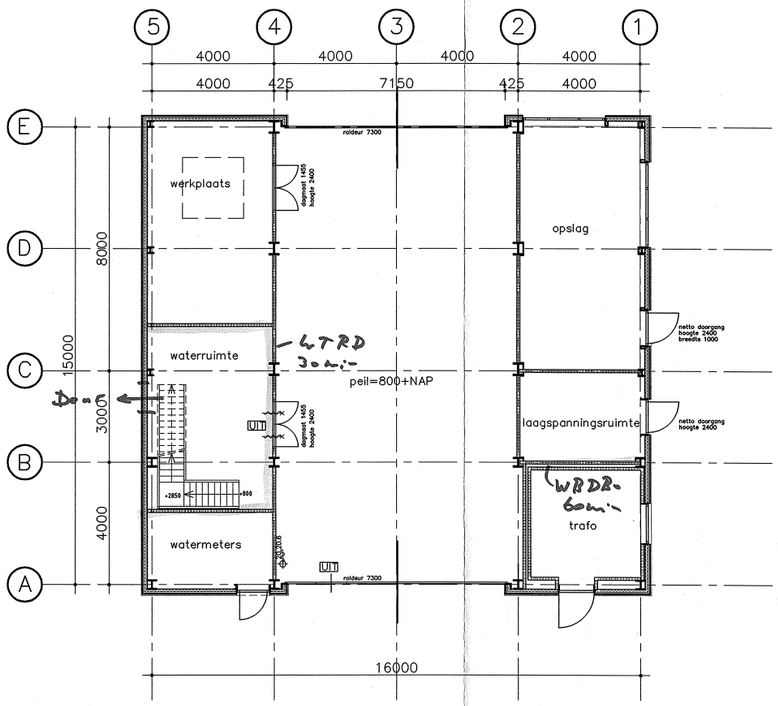




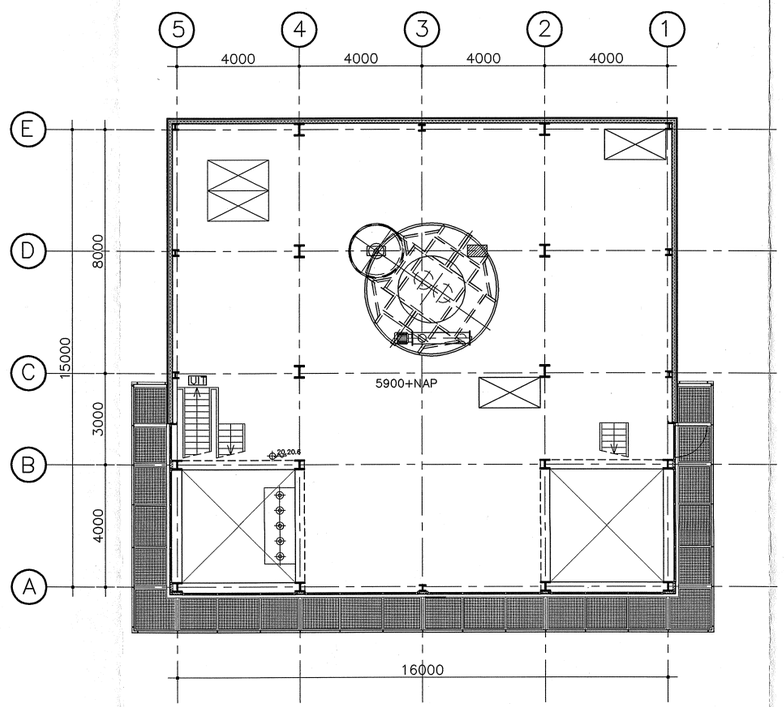




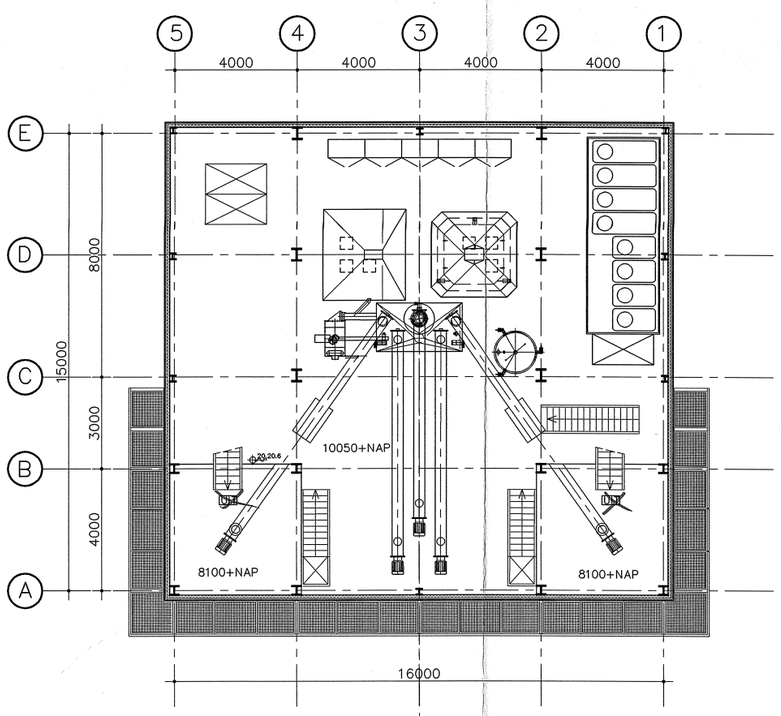
Plans concrete plant
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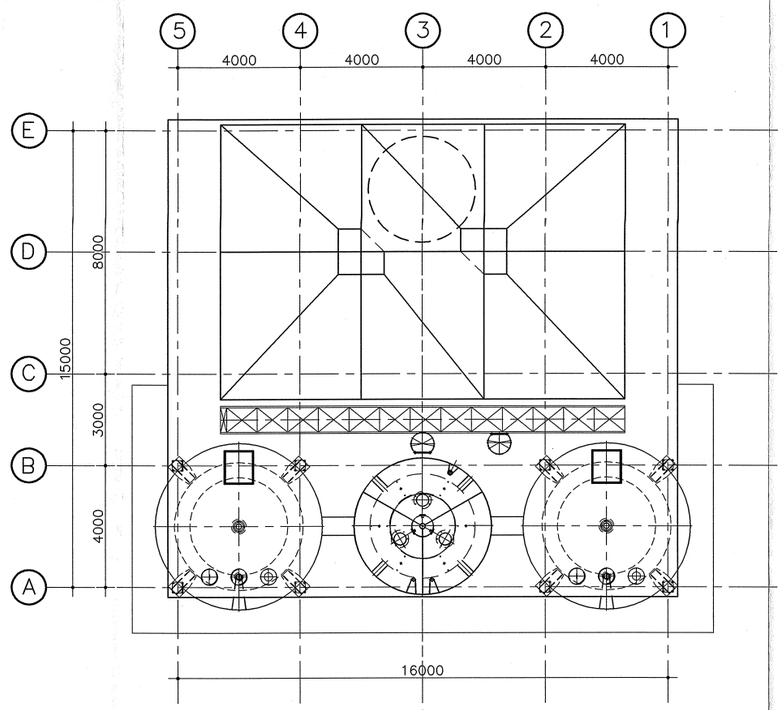
Begane grond



1e verdieping



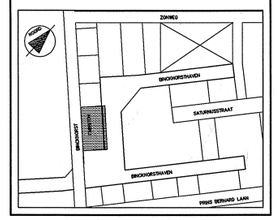
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dakaanzicht

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- BRANDSLANGHASPEL 20.20.6
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- NU NOODUITGANG
- BETON
- PREFAB BETON
- METSELWERK
- NOODVERLICHTING min 1 lux op vloer
- P PANIEKSLUITING
- ΔP6 POEDERBLUSSER



19442

architect:
VAN I HOF Architecten b.v.
Lookant 2a 3971 PK Driebergen
tel. 0343–518414
fax. 0343–513180

opdrachtgever:

19442 / 141 932210 143851
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1164164

Behoort bij beschikking/brief van burgemeester en wethouders van 's-Gravenhage
– 8 AUG. 2001
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– 4 DEC. 2000

STADSDEELINSPECTEUR

Behoort bij advies van de Welstands-commissie dd. .....

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AFGEDAAN

projekt: P028

Betoncentrale Fabriton
Binckhorstlaan Den Haag

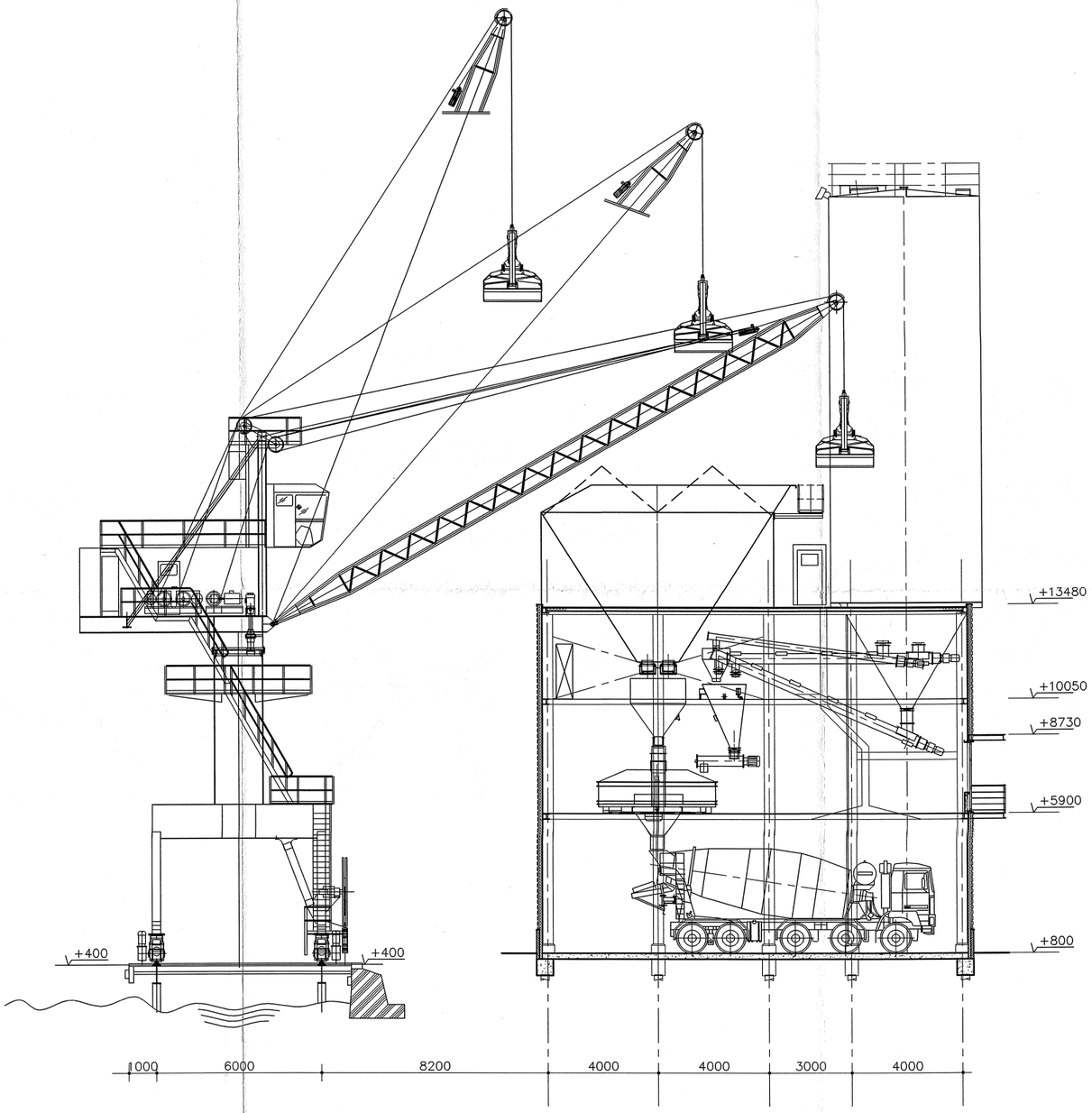
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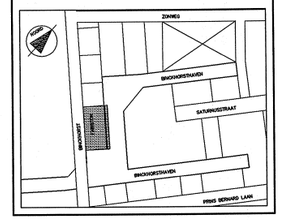
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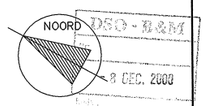
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architect:
VAN T HOF Architecten b.v.
Lookant 2a 3971 PK Driebergen
tel. 0343-518414
fax. 0343-513180

opdrachtgever:

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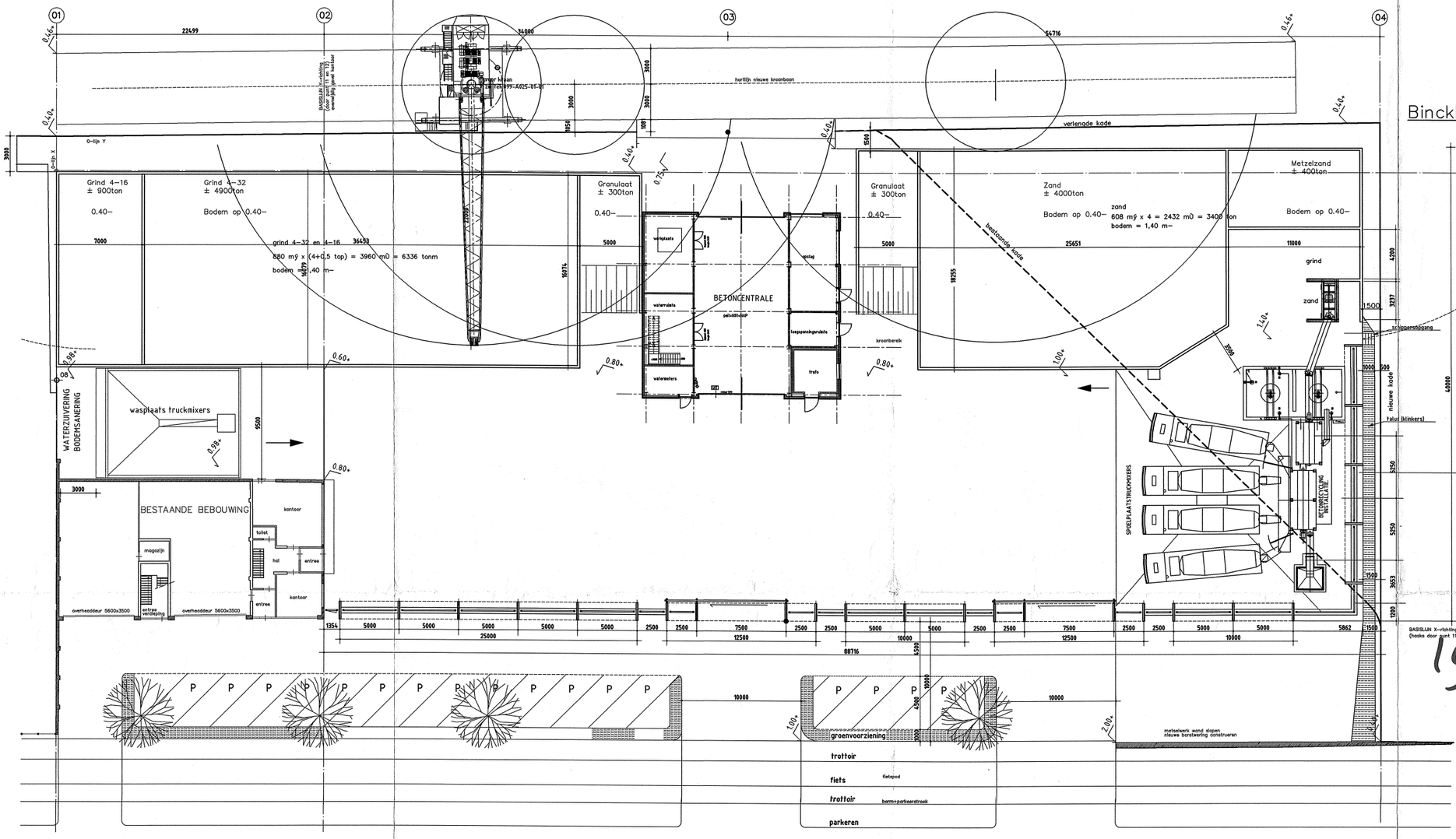
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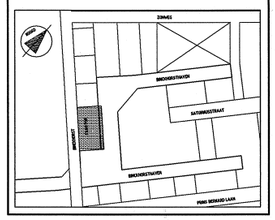
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architect:

VAN 't HOF Architecten b.v.
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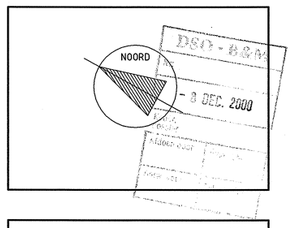
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Kenmerk: 2000 26984/16

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BUITENDIENST
14 DEC. 2001
AFGEDAAN



projekt: P028

Betoncentrale Fabriton
Binckhorstlaan Den Haag

onderdeel:

Nieuwe situatie Fabriton

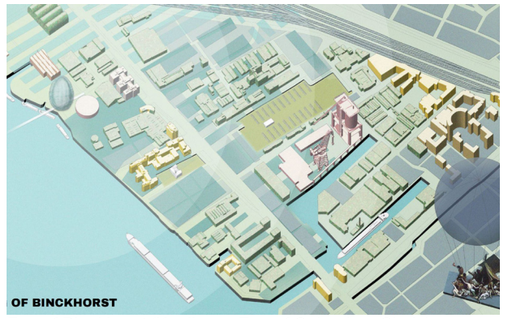
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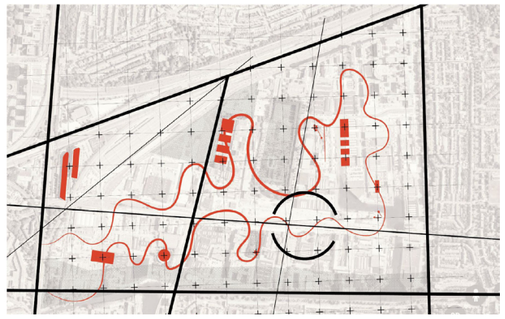
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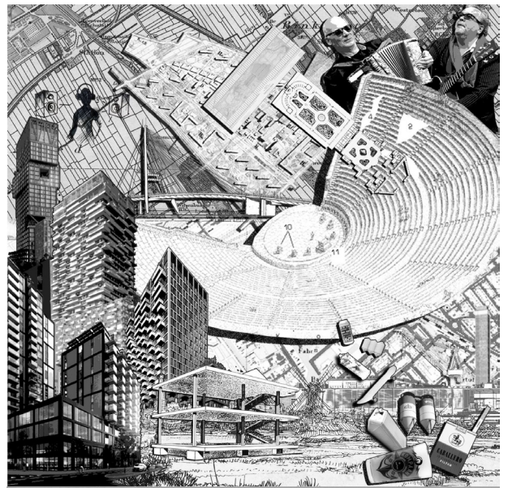
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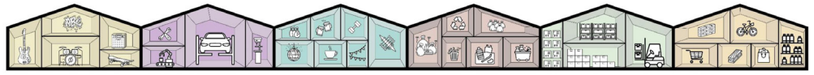
Delineation research

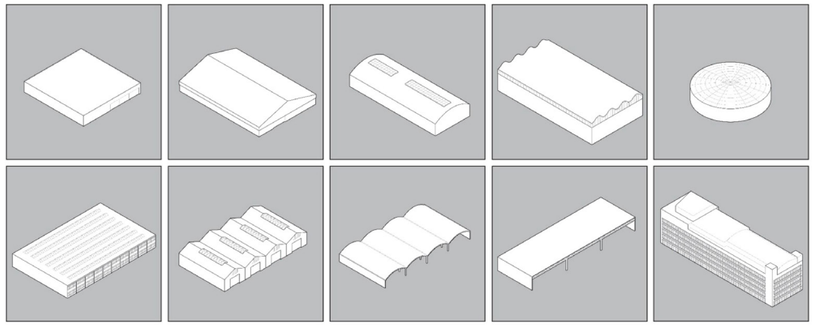


Egg of Binckhorst (Koolhaas, Egg of Columbus Circle)


Parc de la Villette - transferred to Binckhorst (Tschumi)


Analogous city - transferred to Binckhorst (Rossi)


Wunderkammer


The grey archipelago - catalogue

City of the captive globe - Binckhorst

Binckhorst‘s general character of industrial halls and buildings disguises the variety of functions in the inside. The halls could be seen as a uniform grid, in which everything is possible. During this exercise we put this in direct relation to Rem Koolhaas‘ theory of lobotomy. Inside the halls is a display of collective and personal memories, transcending architectural form

Empathy diagram (Theory research)

In a group of four students, we explored our personal perception of Binckhorst, in order to define a vision for the area. We also worked on a notation that describes the soundscape of Binckhorst at different times of the day (see following pages).

I like... that there are multiple characters of buildings, functions and appearances which evoke a sense of freedom.

I wish... to slow down the pace of the currently traffic-oriented area with vibrant anchor points that attract passerby to stay.

I wonder... if the diversity of the area could be kept in the future plans, instead of homogenizing everything.

What if... local artists, musicians and residents would design the future of Binckhorst?



FEEL

INSPIRED TO MAKE STH OUT OF IT
EPHEMERAL WHILE PASSING THROUGH B.
SKETCHY WHEN ENTERING B. FROM THE HAGUE
ECLECTIC IN STYLES AND TASTES

THINK

ATMOSPHERE OF DIY
ARCHIPELAGO NEXT TO THE CITY
INDIVIDUALITY OF CHARACTERS
ANONYMITY OF THE PUBLIC SPACE
POTENTIAL TO HOUSE MUSIC
OBLIVION AMONG PASSERBY

DO

PRESERVE INDUSTRIAL CHARM
REUSE EXISTING INDUSTRIES
CONNECT INSIDERS AND OUTSIDERS
BALANCE BETWEEN THE OLD AND NEW
UNRAVEL THE BOUNDARIES

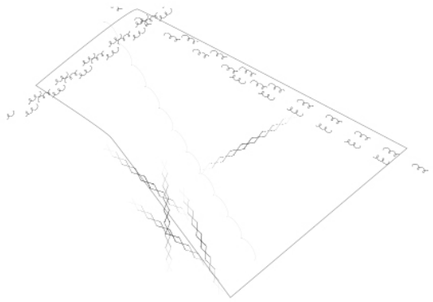
Notation | Theory research

We jointly examined the area of Binckhorst in relation to sound and time by means of phenomenological exploration. To begin with, we have translated the acoustical phenomena of Binckhorst into a temporal spatial notation. As a result, we made a film which explores the relationship of our senses and the movement of our body with the built environment in a 24-hour time frame. We recorded sounds at the site to reproduce its soundscape at different times of day and present them together with moving images that capture the heterogeneous character of the area. In other words, we are experimenting with a completely new tool to conduct our site analysis - an analysis that is not limited to fixed plan and sectional studies, but an attempt to harness the sensations in flux and varying identities of the area that might inform our project in later stages.

NOTATION

Morning (04:00h - 10:00h)

Map



Sound



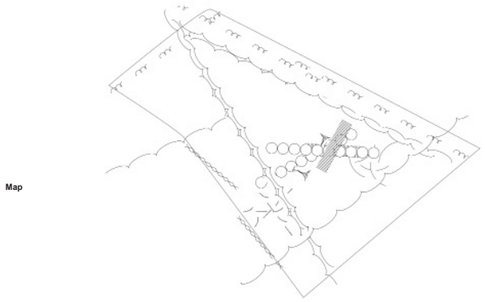
Time

Legend



Day (10:00h - 16:00h)

Map



Sound



Time

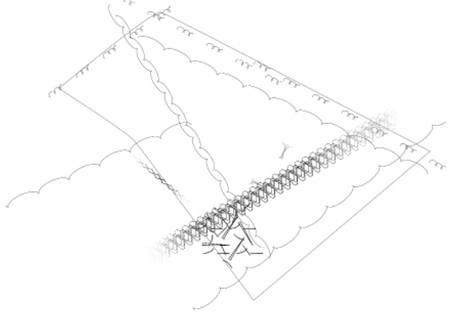


Legend

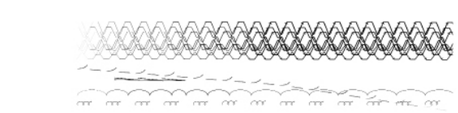


Afternoon & Evening (16:00h - 22:00h)

Map



Sound



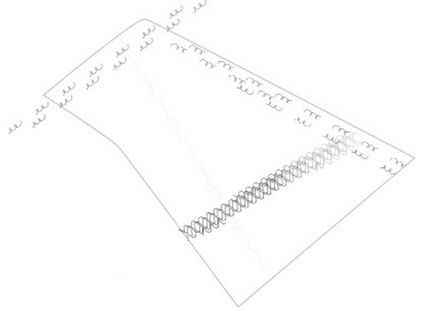
Time

Legend



Night (22:00h - 04:00h)

Map



Sound

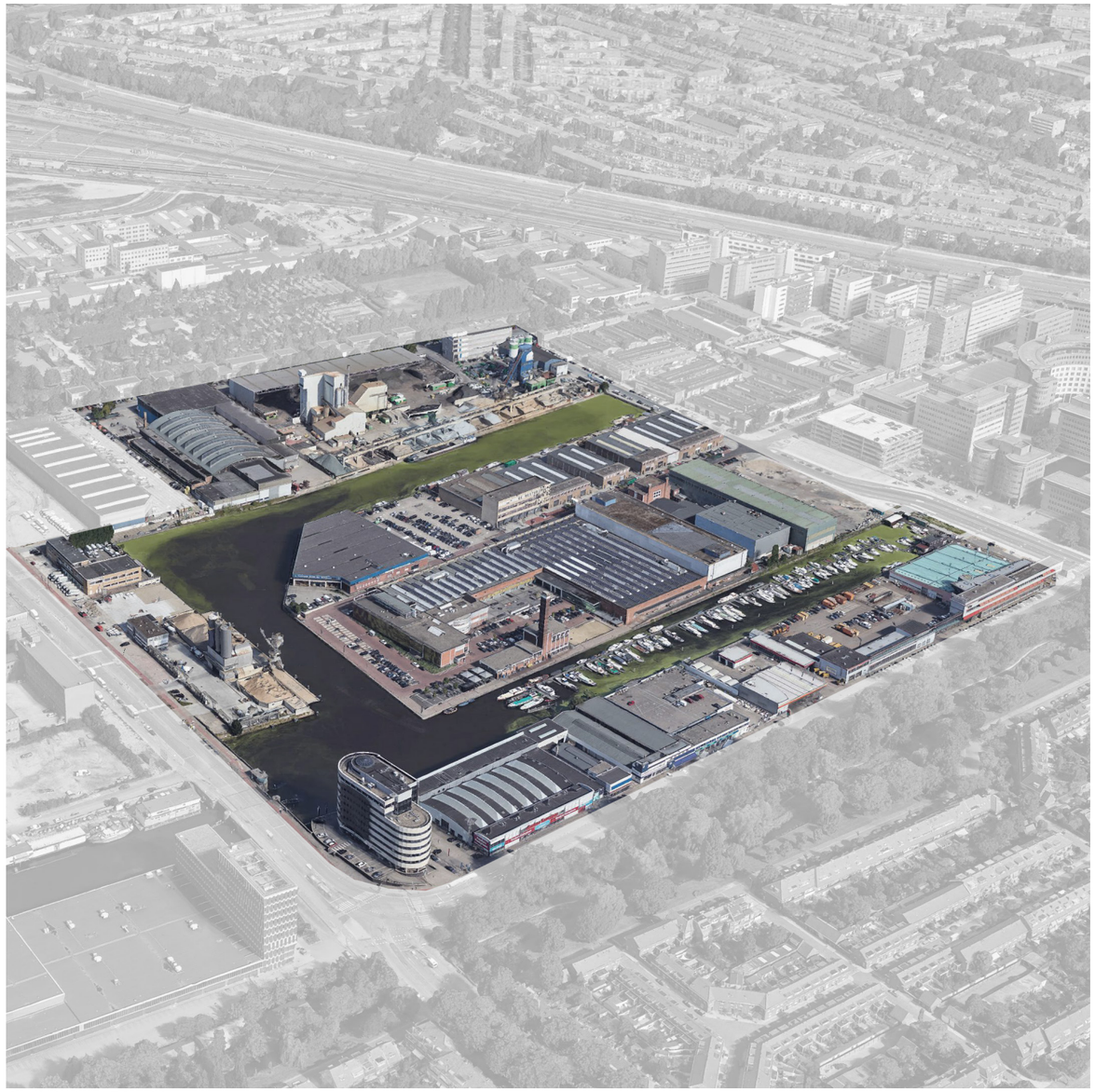


Time

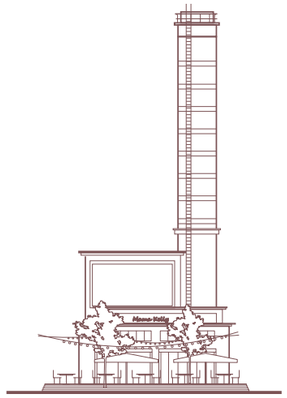
Legend



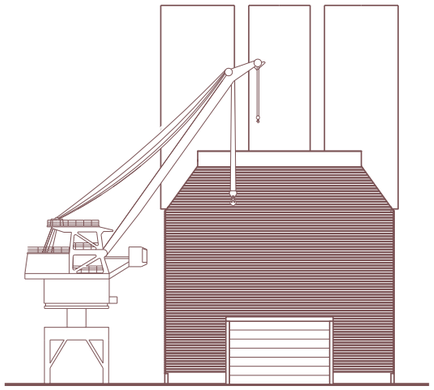
INDIVIDUAL RESEARCH



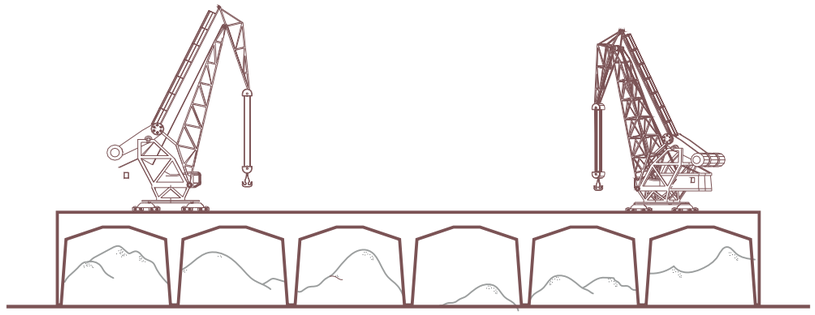
Aerial view Binckhaven



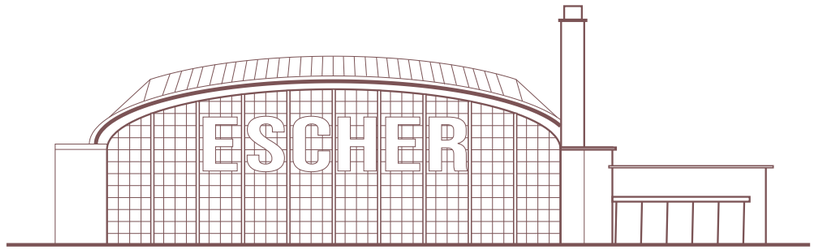
Historical tower



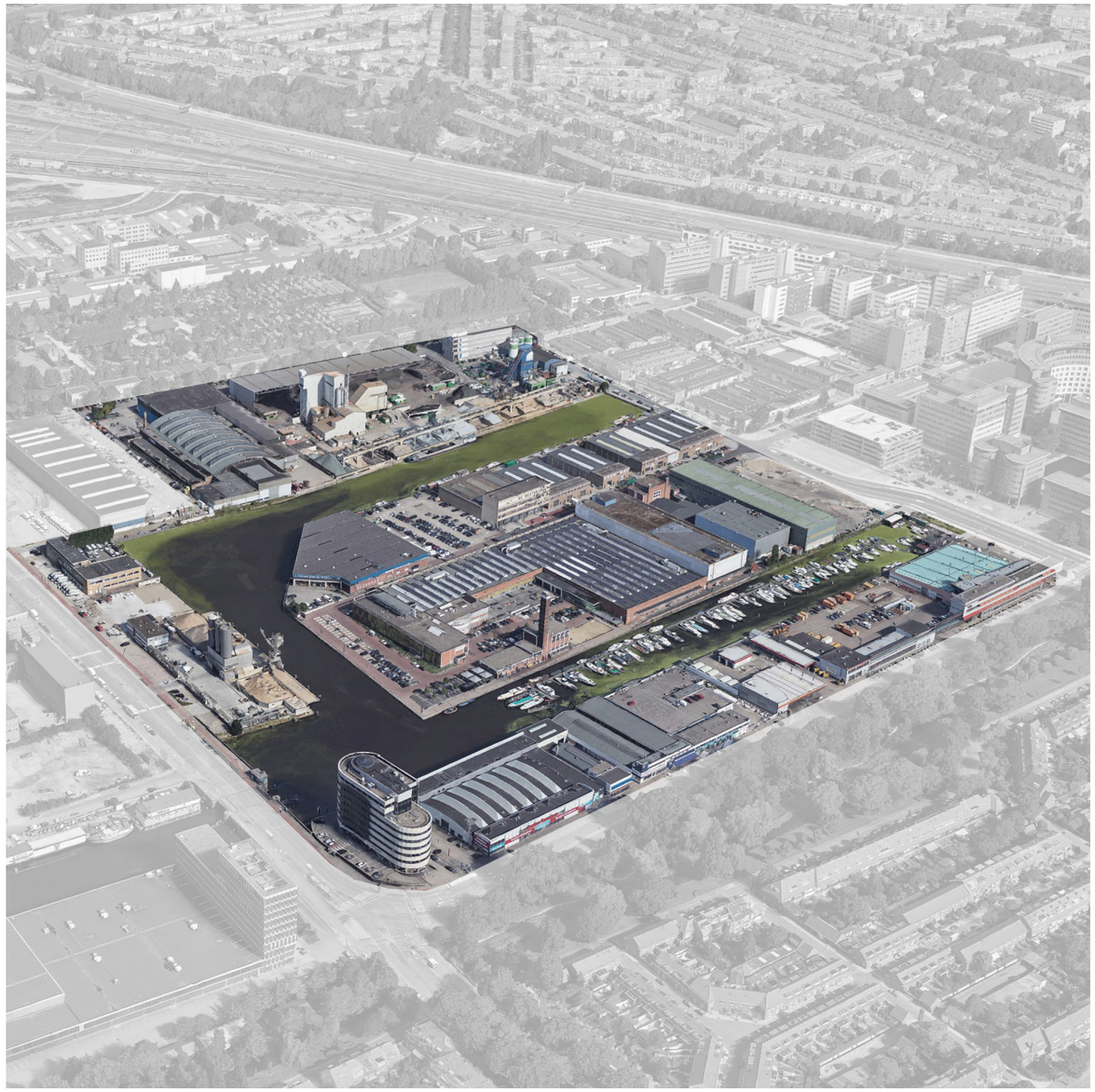
Concrete mixing plant



Cranes on tracks

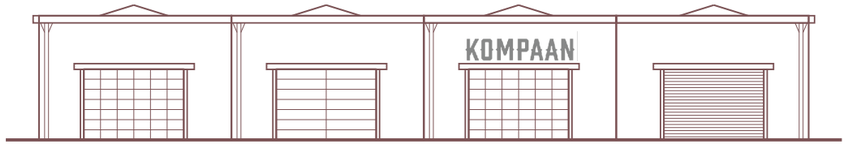


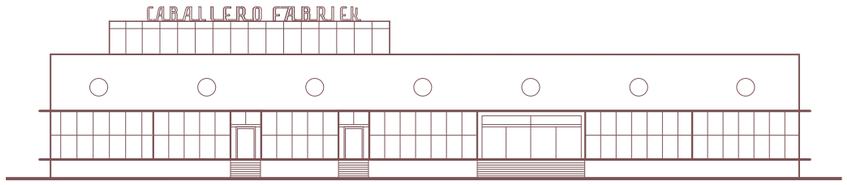
Escher hall



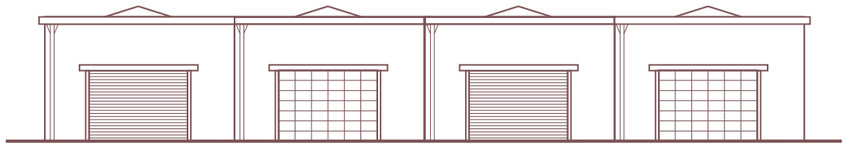
Aerial view Binckhaven

General building style
Low industrial halls dating from around 1960









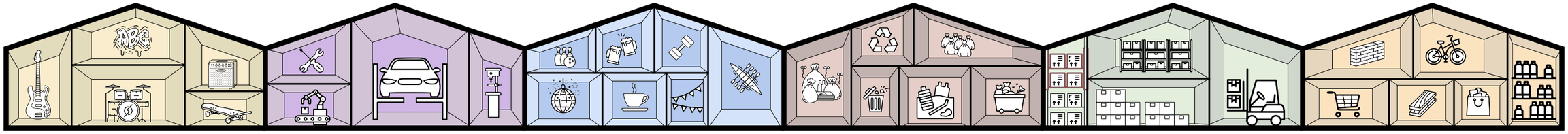
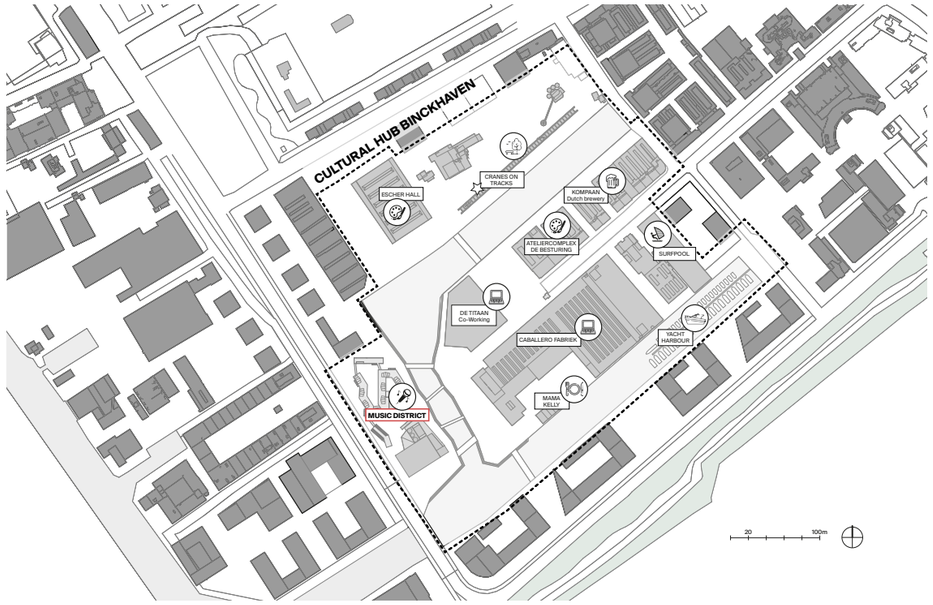
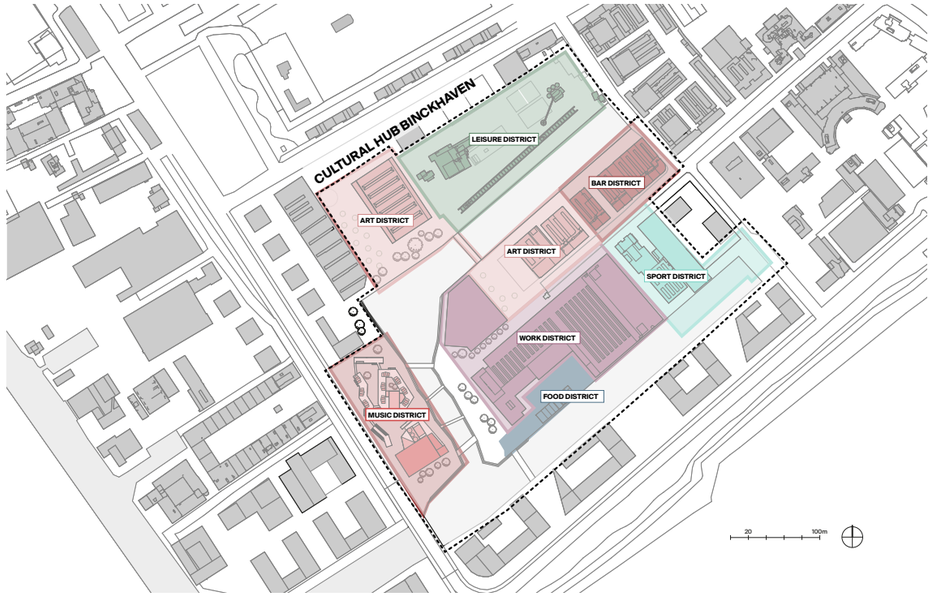


Diagram | Variety of activities hidden inside the generic industrial building style



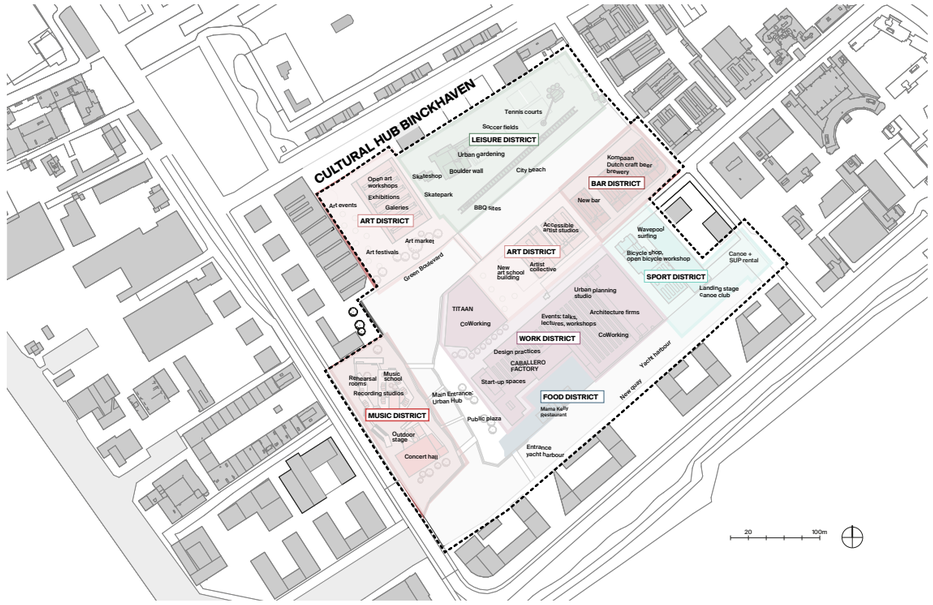
Cultural hub Binckhaven as a new center of activity in the Binckhorst

This map shows the area selected to create the cultural hub Binckhaven as a new centre for liveliness in the Binckhorst and a hotspot for The Hague.



Various districts in the cultural hub | Heterogenous mix of uses

The site of the music district (red) is located right at the entrance of the new cultural hub. When defined into districts, the hub moreover contains a districts for art, leisure, creative work, food, sport & nightlife.

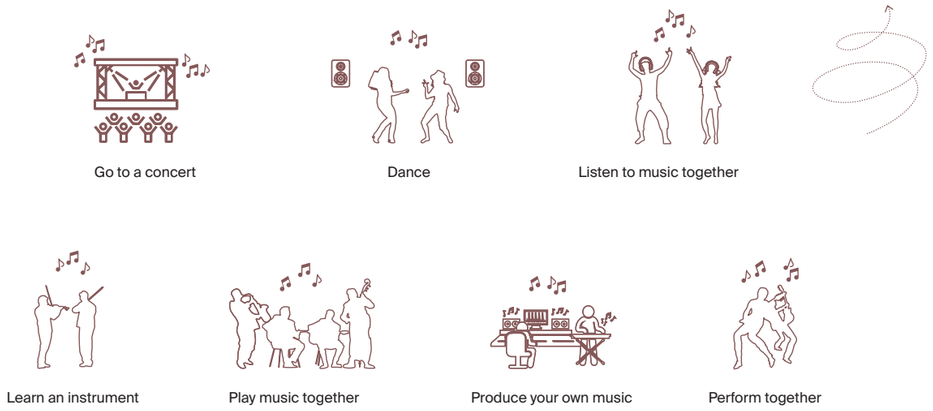


Vision of activities in the cultural hub

This map shows possibles activities that will take place in the cultural hub in the future. Some of them are already there and some are added. After being activated by the Music district, the cultural hub will develop itself into an attractive centre with various things to do.

"Something happens because something happens because..."

(Jan Gehl, 2010)



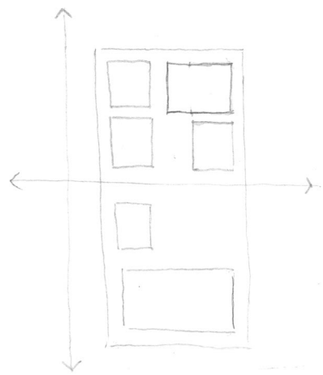
Music brings people together

Music is a good kick-starter for activities in a new neighbourhood. Larger events attract a lot of people that come to the place. This activates a self-reinforcing process that also energises the other places and districts. Therefore my building complex is the catalyst for the cultural hub. Music is enables community because you can play music together, dance, go to concerts with friends etc. So music boosts all kinds of collective experiences.

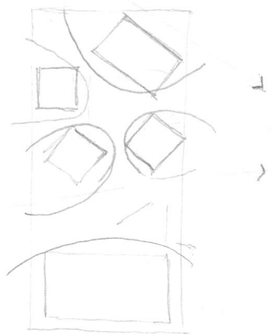
PROCESS DOCUMENTATION (SKETCHBOOK)

DESIGN ELEMENTS (BT)

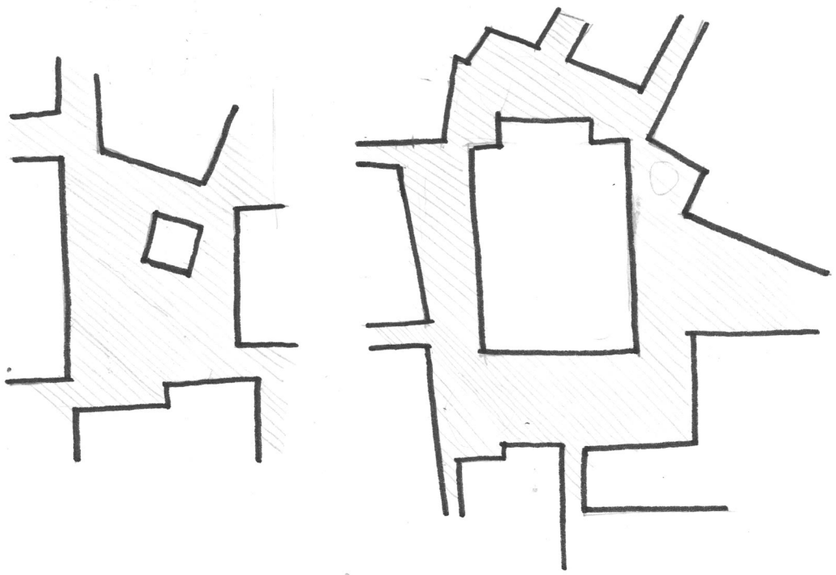
1) BLOCKING THE WINDS (SITE SPECIFIC CONDITIONS)



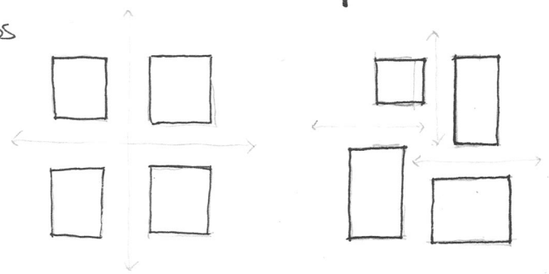
WIND CORRIDOR



DIFFUSING THE WIND



BLOCKING WINDS



- LOCATED BY THE WATER → USE WATER FOR HEATING/COOLING?

Camillo Sitte ~~Die~~ Städtebau nach seinen künstlerischen Grundsätzen

A

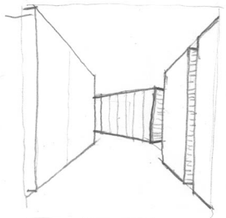




FOCUSED VISION

2

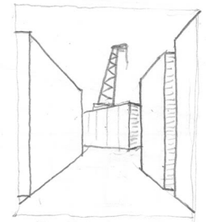




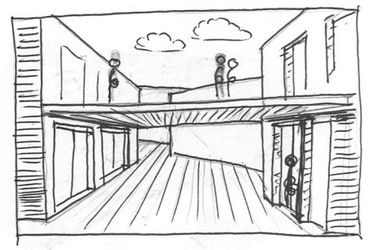
UNFOCUSED VISION

3

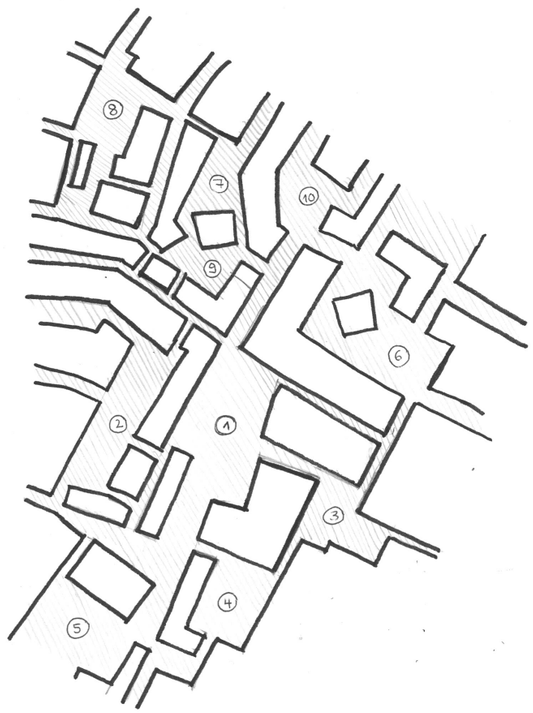




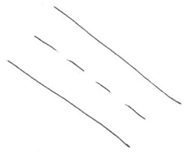
FOCUSED VISION



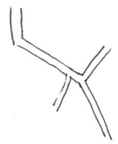
UNFOCUSED VISION



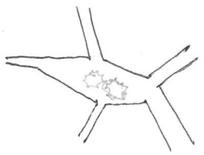
BUILDING ELEMENTS:



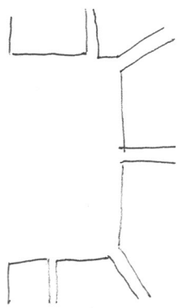
① MAIN ROADS
FOR CYCLISTS / PEDESTRIANS
> 5m



② SMALL CONNECTING ROADS
FOR PEDESTRIANS
≥ 2m

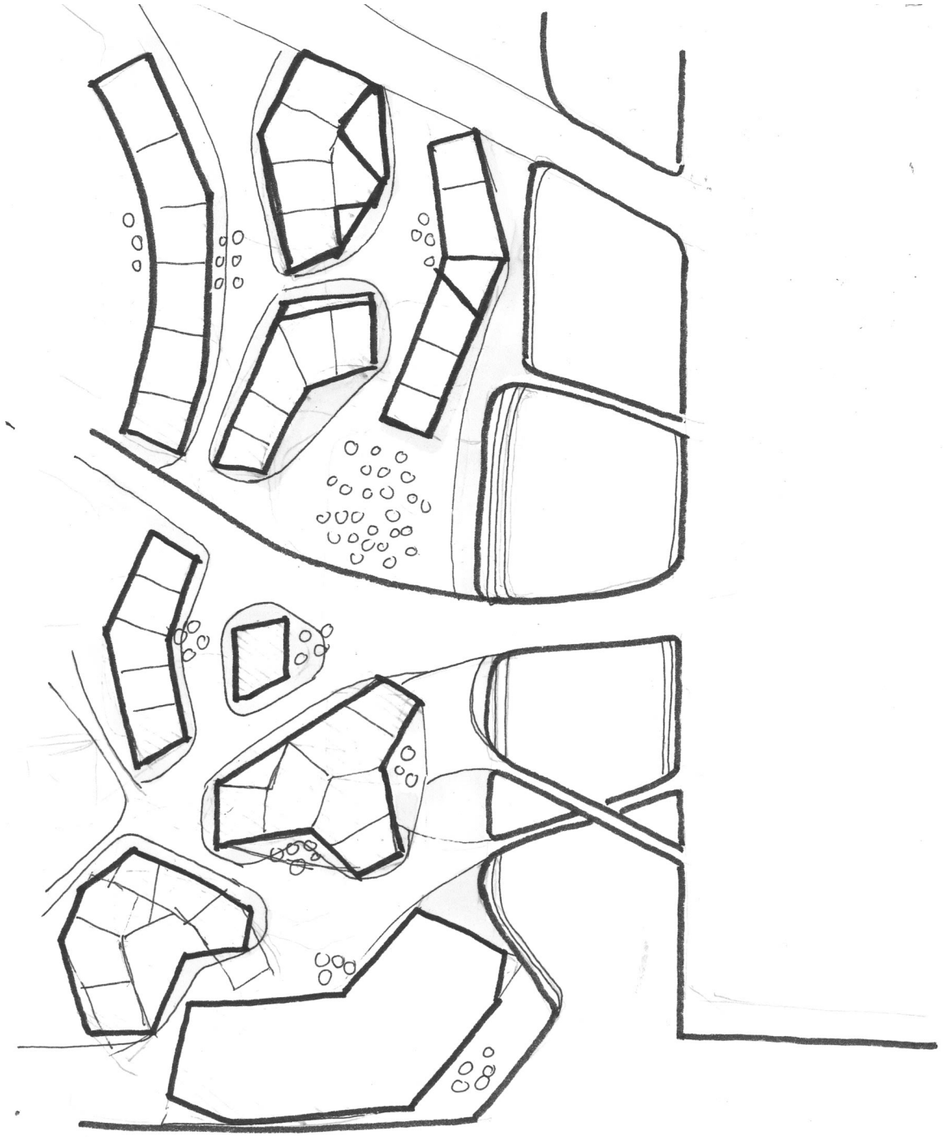


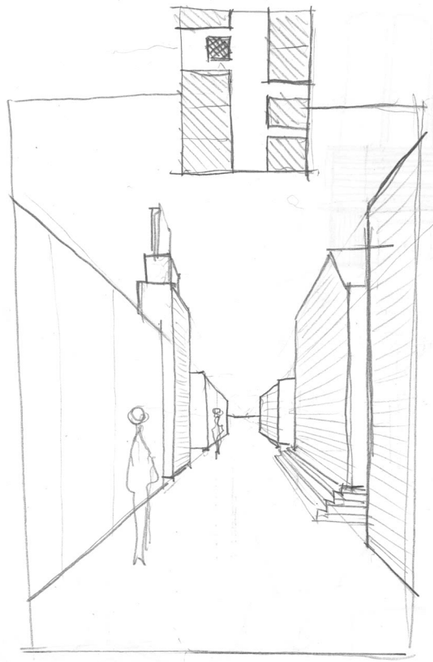
③ SMALL INTIMATE SQUARES
> 50m²



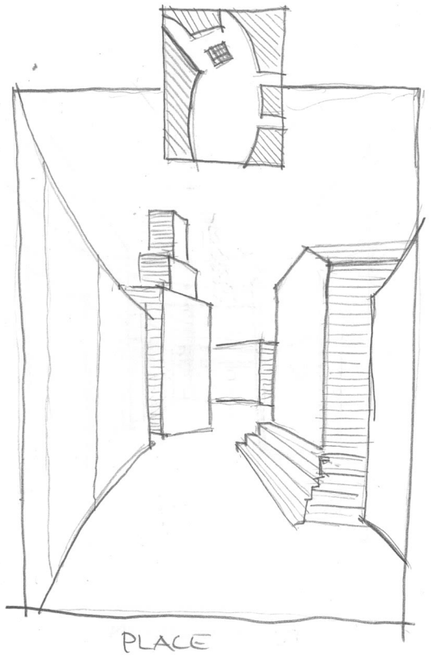
④ LARGE PUBLIC SQUARE
> 600m²

- BRIDGES
- TRIBUNES TOWARDS THE WATER

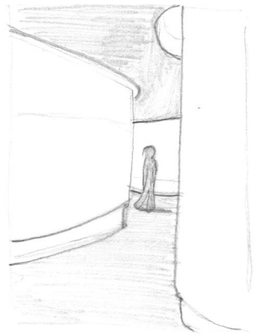


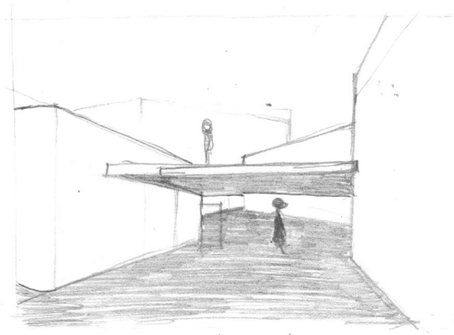


CORRIDOR



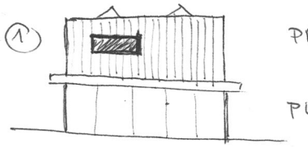
PLACE





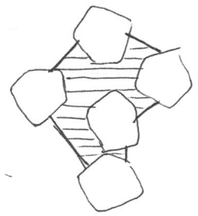
BUILDING COMPONENTS

- MODULAR BUILDINGS



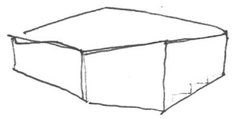
① PRIVATE UPPER FLOOR

PUBLIC GROUND FLOOR

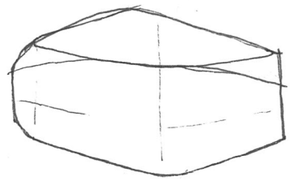


② WALKABLE ROOF ON THE FIRST FLOOR (MODULAR ELEMENTS)

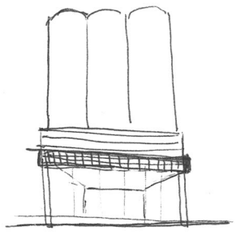
CLOSED & OPEN PARTS SKYLIGHTS & BREAKTHROUGHS



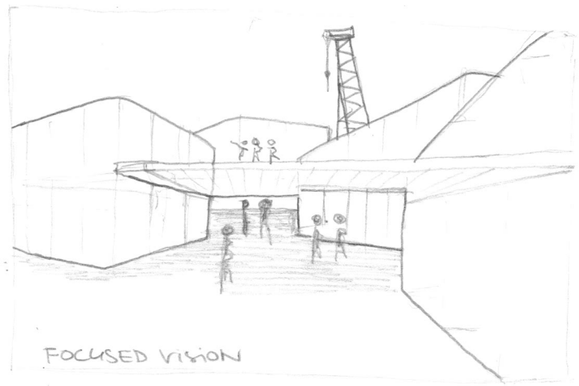
③ SMALL CONCERT HALL

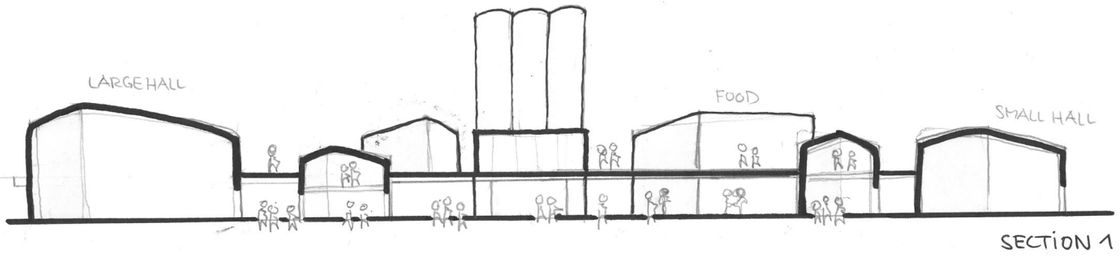


④ LARGE CONCERT HALL

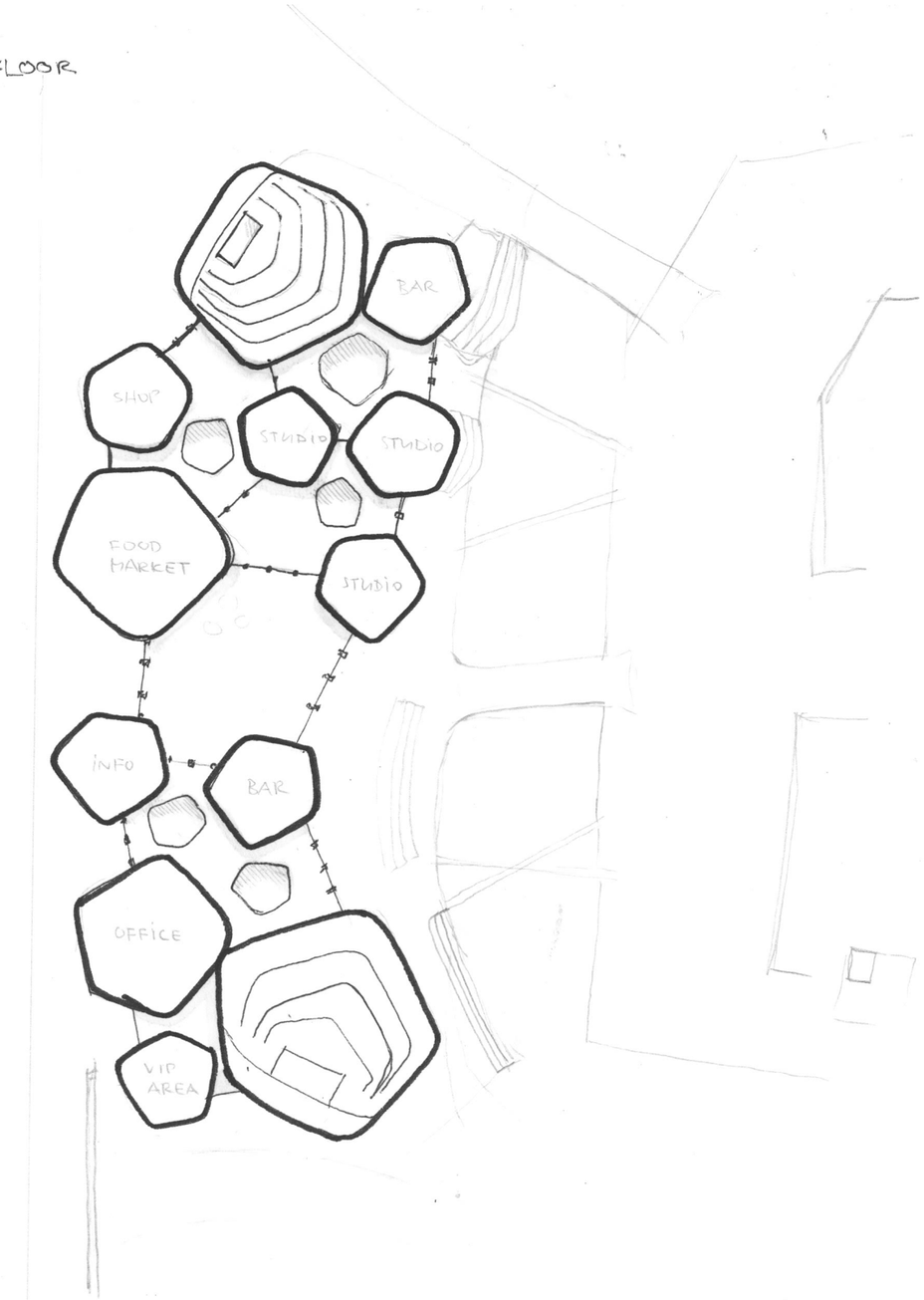


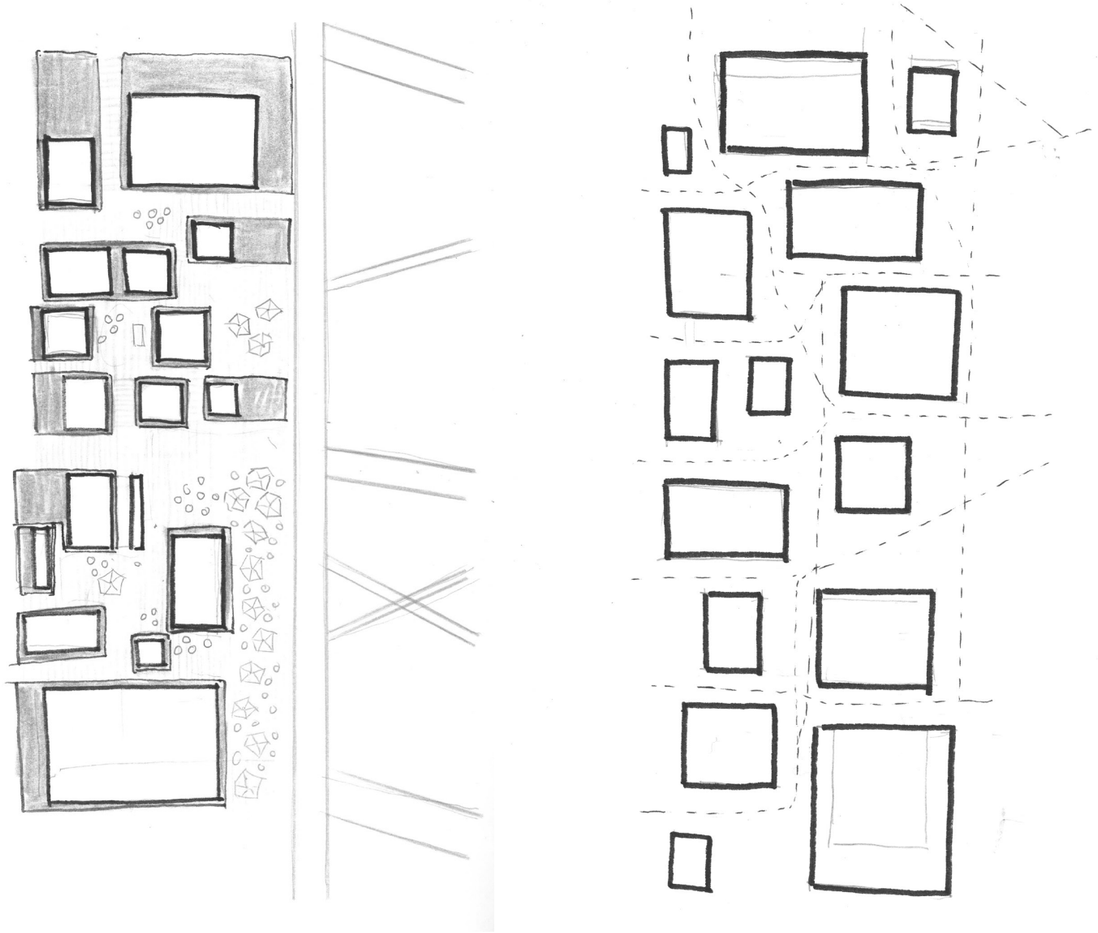
⑤ EXISTING STRUCTURE

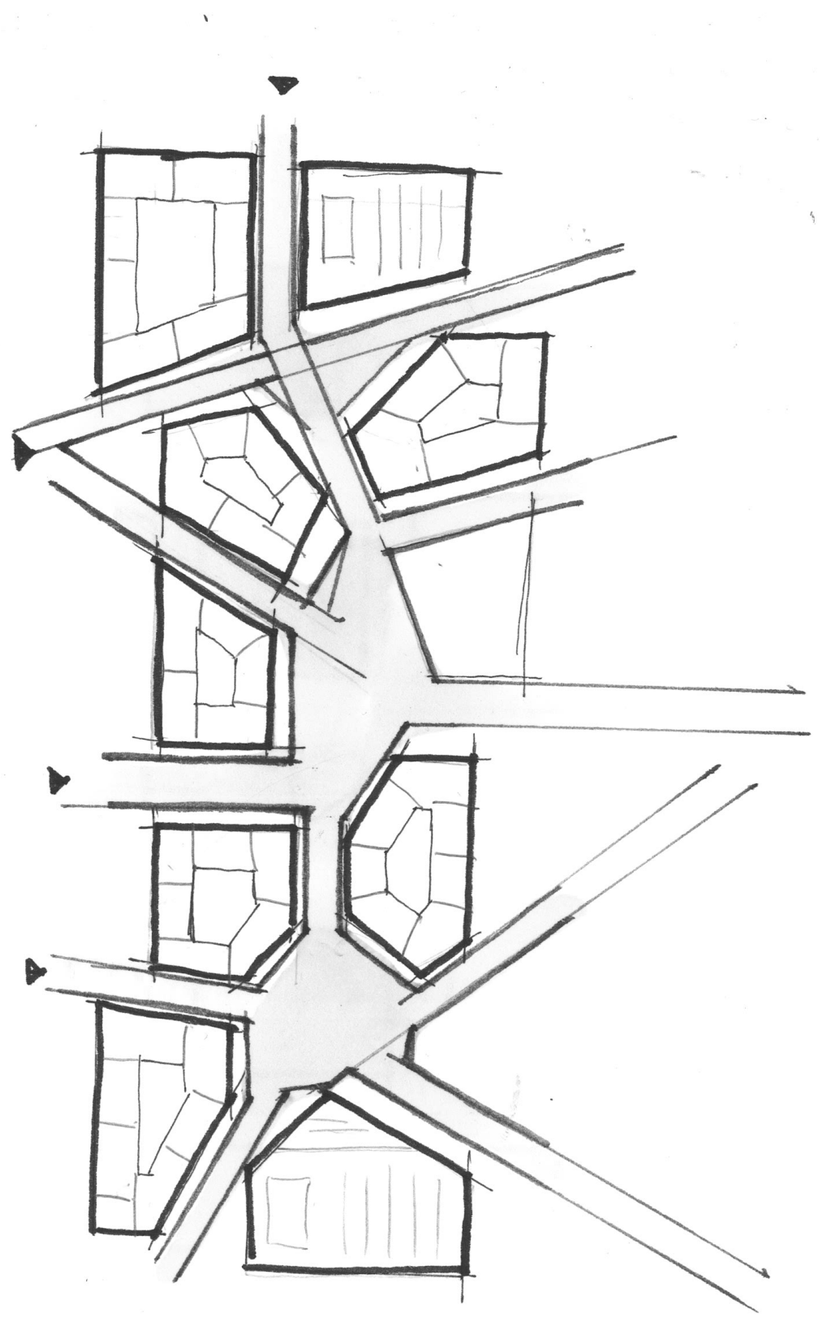

FOCUSED VISION


LARGE HALL
FOOD
SMALL HALL
SECTION 1

1ST FLOOR

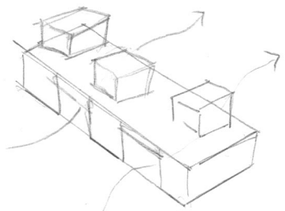

BAR
SHOP
STUDIO
STUDIO
FOOD MARKET
STUDIO
INFO
BAR
OFFICE
VIP AREA



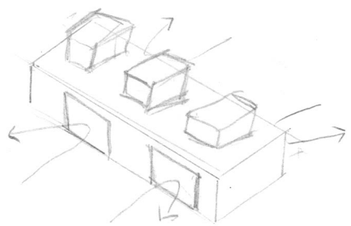


BT

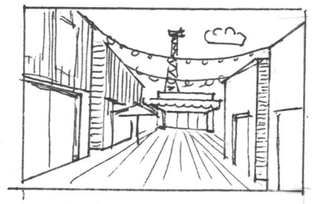
- GREEN POCKET PARKS
- BEES
- ROOF IN WINTER / AIRFLOW IN SUMMER



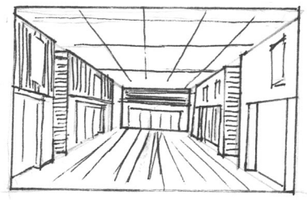
SUMMER
- AIRFLOW THROUGH THE BUILDING
- OPEN AIR SPACE



WINTER
- HEAT IS KEPT INSIDE
- MORE INDOOR SPACE

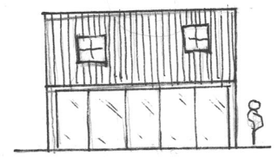


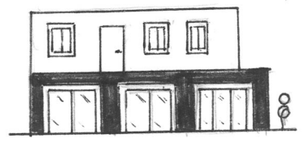
SUMMER
- OPEN AIR SQUARE

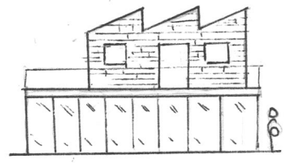


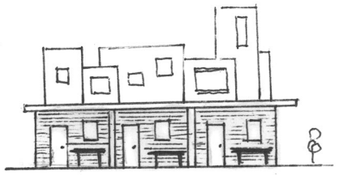
WINTER
- INDOOR SQUARE

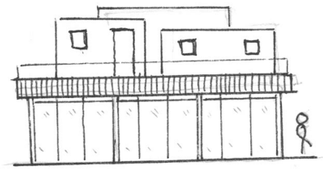
BUILDING TYPES FOR THE SMALL STRUCTURES

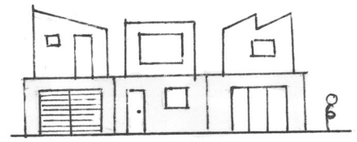


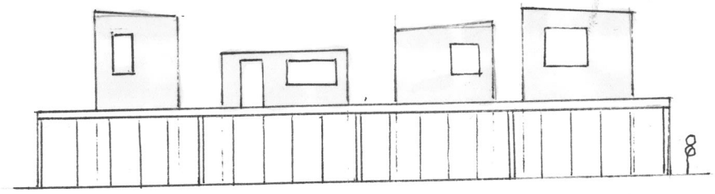


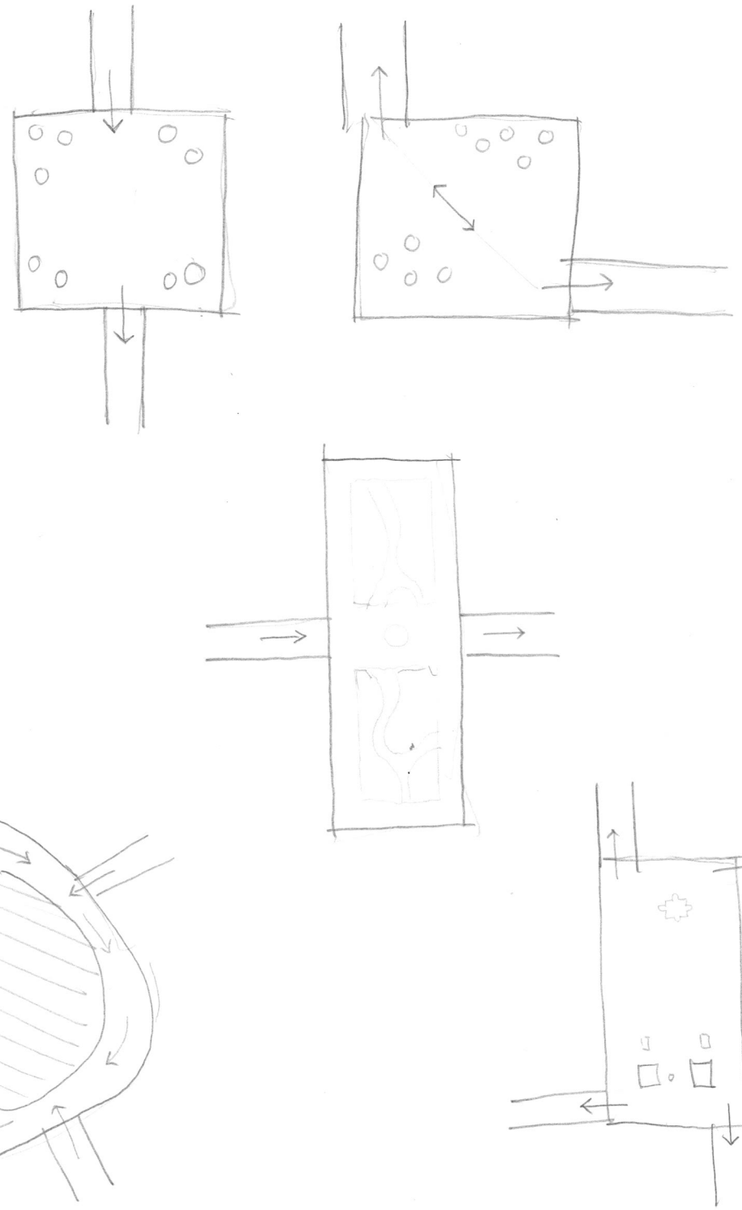












PARAMETERS FOR GOOD SQUARES / STREETS

- Facade: (Jan Gehl)
  - active: 15-20 doors per 100m, small units, variation, facade relief, vertical facade articulation
  - friendly: 10-14 doors per 100m
    → one door every 5-10m

- Street width 2-8m
- Furniture? benches, pavillions
- Greenery? (~~Pepper~~) Trees, grasspatches, flowerbeds
- Lighting? stringlights, lanterns, freestanding post or attached to house
- Pavilions? Poster-columns? (Decoration)
- Sunlight! Sun/shadow ratio, shading elements, blinds, awnings, umbrellas
- Wind? → avoid falling winds next to bldgs!

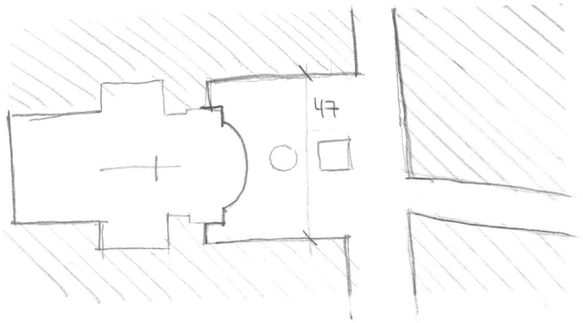
Streets 4,5-8m
- movement
- experiences
- discovery
- passing by
- ephemerality
- shops, doors, windows
- seeing and beingseen

Squares 12x20 → 30x40 ... m
- staying, place for pause & gatherings
- events
- orientation
- "outdoor room" closed from several sides, but also open
- public, meaningful
- special buildings (church, palace...)
- roads come together

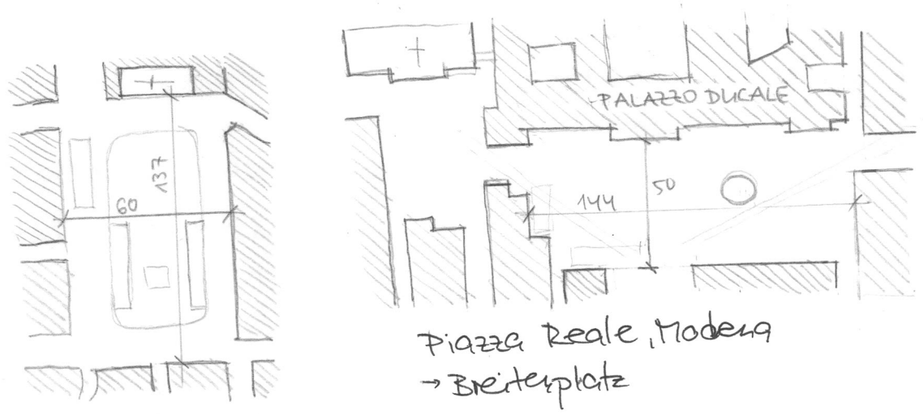
courtyard 5-12 x 20m
- semi-private
- self-organised
- green?
- enclosed

passage 2-4,5m
- small connecting road
- not special
- unobstrusive
- private entrances

Plätze nach Camillo Sitte



Piaristenplatz, Wien



Piazza Reale, Modena
→ Breiterplatz

Piazza Santa Croce,
Florenz
→ Tiefenplatz
(Kirche = Höhenwirkung
↳ ähnliche Dimensionierung)

- Kirchplatzmaße von 15 bis 28m ausreichend bei Straßenbreiten von 2 bis 8 m.
- Symmetrie = wohl proportioniert (nicht spiegelgleich!)
  → Unregelmäßigkeiten erwünscht
  → keine Dreiecksplätze!!

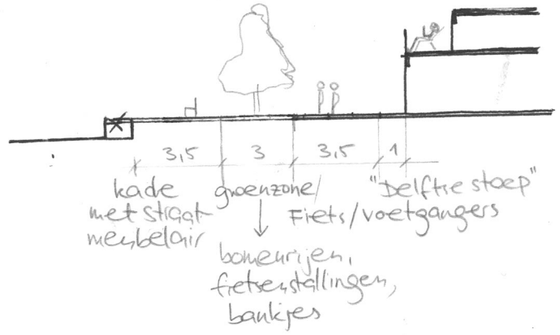
Factors for a good public square

- Accessability (proximity, connected, convenient)
- Activities (active, fun, vital, special)
- Comfort & image (safe, attractive, sittable, walkable, historic?)
- Sociability (diverse, stewardship, cooperative, neighborly, welcoming)

→ according to "Project for Public Spaces"

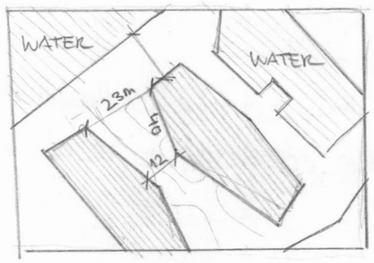
mögliche Aktivitäten
- Wochenmärkte, Food festival, design market
- Schallplatten - Trödelmarkt
- Erlebnisraumkonzept
- all access Library

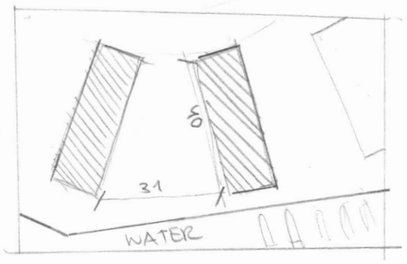
Visie Maaskade (Waalkade)

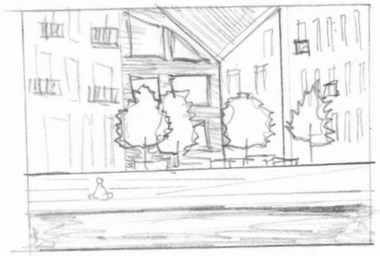


Maasweg: wide sidewalk 4,5m
commercial plinth 8m (5+3)
pocket parks

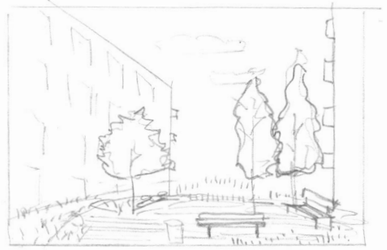
References pocket parks







Krøyers Plads, Copenhagen

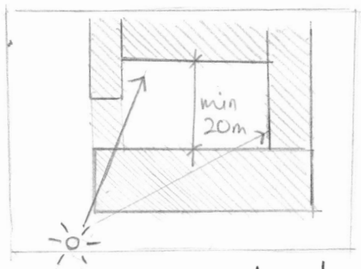


Havneholm, Copenhagen

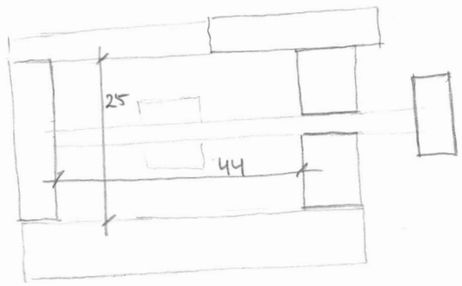
References courtyard



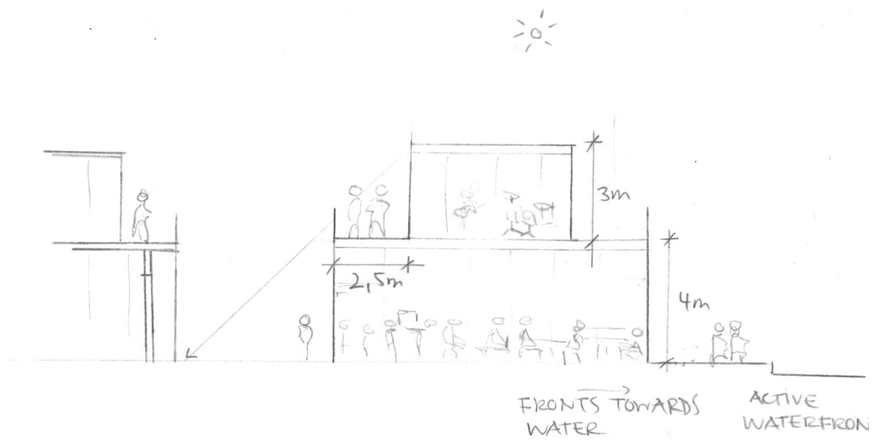
Dakota Residence, South Seattle

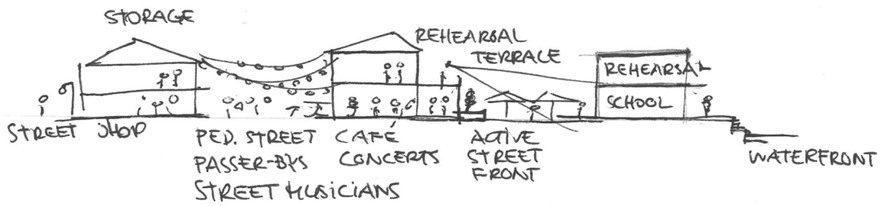


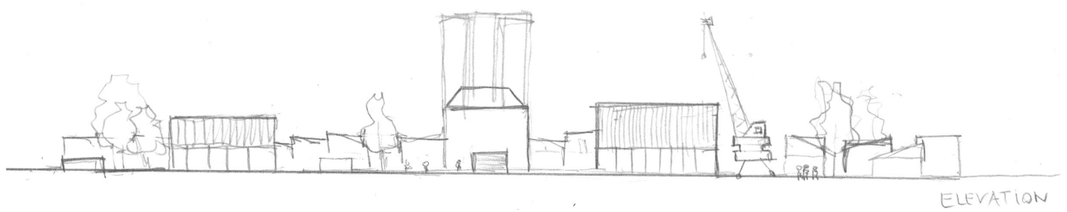
Maanweg courtyard



Hofe (charity courtyards)
bring security and nice green communal environment
- urban variety
- security
- tranquility

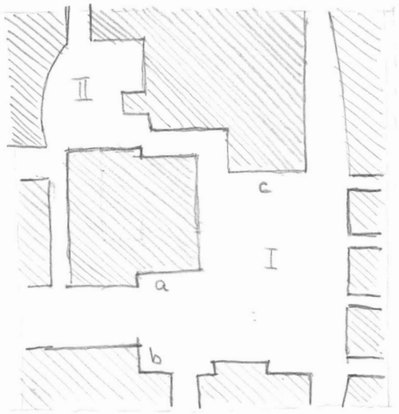




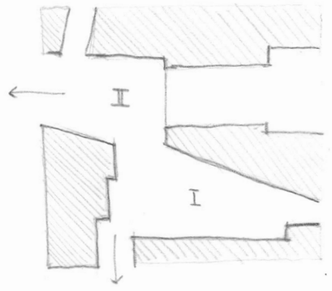


ELEVATION

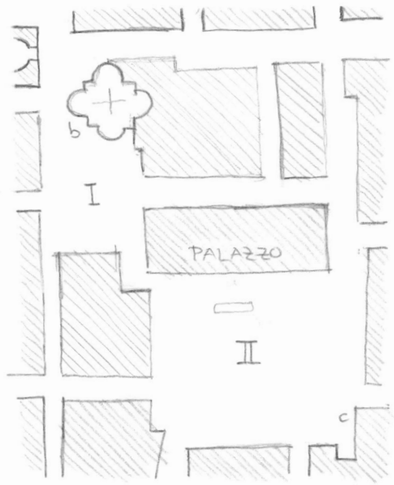
PLATZQUALITÄTEN NACH CAMILLO SITTE



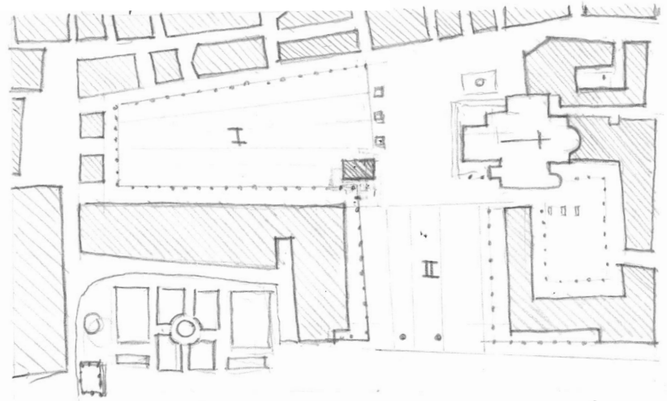
"DAS FREIHALTEN DER MITTE"
→ ROTHENBURG OB DER TAUBER



"PLATZGRUPPE"
→ MANTUA, PIAZZA D'ERBE



"DIE GESCHLOSSENHEIT DER PLÄTZE"
→ PARMA, ITALIEN



"PLATZGRUPPE" → PIAZZA SAN MARCO, VENICE

WHERE DO STREETPERFORMERS PLAY?

- AREA WITH HIGH TRAFFIC (STREET / CROSSWALK)
- NO DISTURBANCE BY OTHER MUSIC
- LARGE ENOUGH TO PERFORM & FOR PEOPLE TO GATHER AROUND
- IN FRONT OF A CAFÉ THAT FACES THE STREET WHERE PEOPLE HAVE TIME TO BE ENTERTAINED → MOVE AROUND BETWEEN SEVERAL LOCATIONS
- VISIBLE, ON A SMALL PLATFORM

WHERE DO PEOPLE SIT (ON A PUBLIC SQUARE)

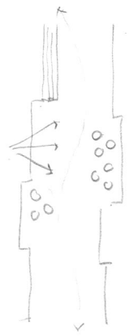
- IN THE SUMMER:
  - IN THE SHADE / UNDER A TREE / PARASOL
  - ALONG THE WATER
  - ON STEPS IN FRONT OF A BUILDING
  - ON THE GRASS IN A PARK
  - BENCHES FACING A NICE VIEW (PARK / WATER / WATCH PEOPLE ON A SQUARE...)

- IN THE WINTER:
  - IN THE SUN
  - ON A TERRACE
  - COVERED FROM THE WIND
  - UNDER A ROOF THAT PROTECTS FROM RAIN
  - ALONG A FIRE PLACE / SOURCE OF WARMTH
  - STAYING TIME OUTSIDE SHORTER THAN IN SUMMER

DIFFERENT ATMOSPHERES I WANT TO ACHIEVE:

- LIVELY VILLAGE MAIN STREET
  - DISCOVERY
  - SHOP WINDOWS
  - STREET MUSICIANS
  - CAFÉS WITH TABLES ON THE STREET
  - TO SEE AND BE SEEN PEOPLE WATCHING ACTIVITIES
  - WINDOWS OF MUSIC SCHOOLS TOWARDS THE STREET (ENTRY FROM THE BACK?)
  - QUALITY OF PASSING BY, TRAFFIC (PED.)





→ HOW TO ACHIEVE THIS ATMOSPHERE:
1) SHOP WINDOWS / DOORS EVERY 5-10m
2) HIGH LEVEL OF DETAIL / FACADE RELIEF
3) POSSIBILITIES TO SIT ON THE SIDES / NOOKS IN THE FACADES / LITTLE STAIRS
4) STREET WIDTH AROUND 5-8M
5) LOW RISE BUILDINGS AROUND 3M
6) SHOPS WITH FOLDING DOORS TOWARDS THE STREET (SUMMER / WINTER SCENARIO)
7) LITTLE PLATFORMS FOR STREET MUSICIANS

- SEMI-PRIVATE COURTYARDS
  - PLACE TO EXCHANGE IDEAS
  - MORE INTIMATE / PERSONAL ATMOSPHERE
  - CALM
  - QUALITY TO SIT / DISCUSS / RELAX / INSPIRE



→ HOW TO ACHIEVE THIS ATMOSPHERE
1) ENTRANCES TO MORE PRIVATE FUNCTIONS (MUSICSCHOOL..)
2) GREENERY
3) MOVABLE FURNITURE
4) CLOSED OFF : ONLY ACCESSIBLE BY SMALL ALLEYWAYS (2-4.5M)
5) WIDTH 5-12M

- ACTIVE WATER FRONT PARK
  - PLACE TO SIT IN THE SUN, CHAT
  - PLACE TO HAVE A DRINK (SELF-BROUGHT OR BOUGHT)
  - WATCH OTHER PEOPLE
  - PRACTICE THE GUITAR
  - BRING YOUR OWN SPEAKERS
  - HANG-OUT BEFORE / AFTER CONCERT
  - WATCH ACTIVITIES ON THE OTHER CANAL SIDE
  - PLAY LITTLE CONCERTS

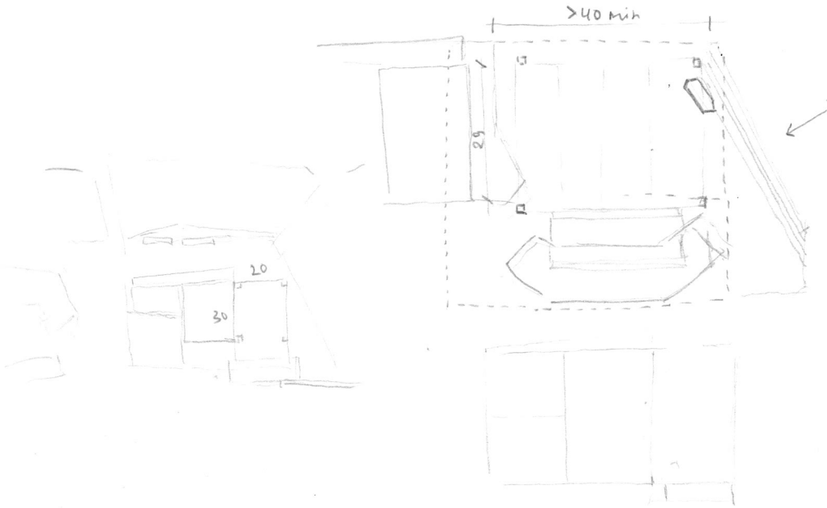


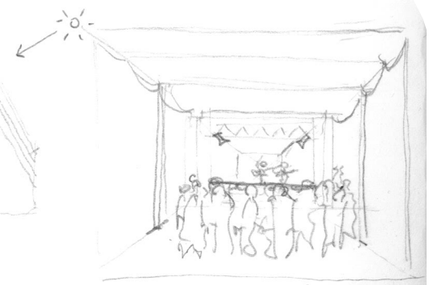


- TRIBUNES TOWARDS THE WATER
- SEVERAL DIFFERENT "SEATING CORNERS"
- LITTLE STEPS / LARGER PLATFORMS

- LARGE SQUARE IN THE SUN
  - PEOPLE COME OUT AFTER THE CONCERT AND CAN HAVE A BEVERAGE
  - OTHER EVENTS TAKE PLACE SUCH AS MUSIC VINTAGE VINYL MARKETS, INSTRUMENT SECOND HAND SHOPPING EVENT, SMALL FESTIVALS, OPEN AIR STAGE IN THE SUMMER

- TEMPORAL MUSIC PAVILLION / OUTDOOR STAGE
- FURNITURE ON THE SQUARE THAT DEFINES SPACE
- KIOSK / DRINK PAVILLION WITH A DESK OUTSIDE (COUNTER)
- UMBRELLAS / PARASOL / URBAN ROOF TO PROTECT FROM RAIN / SUN

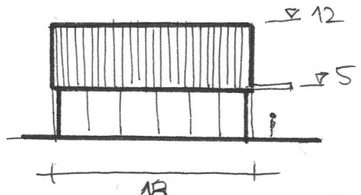




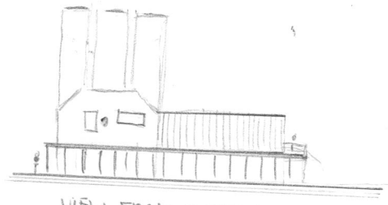
OUTDOOR STAGE WITH FOLDABLE ROOF

BUILDING TYPES

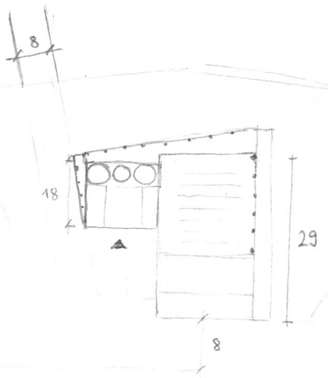
1) CONCERT HALL 1
LARGE CONCERT HALL (500m²)



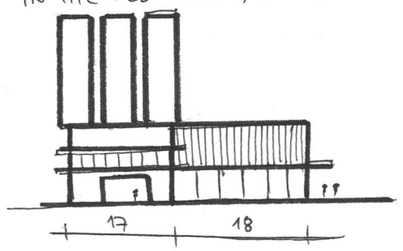
OPENS UP TOWARDS LARGE SQUARE FOR OUTDOOR PERFORMANCES



VIEW FROM WATERSIDE



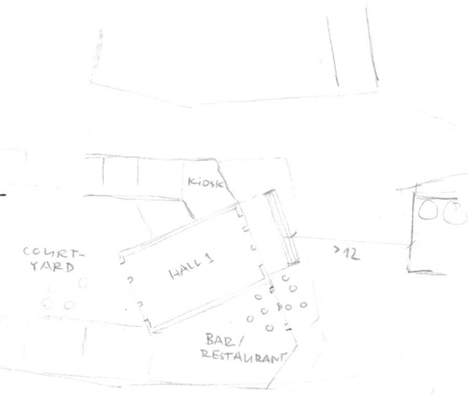
2) FOYER PUBLIQUE
IN THE OLD MIXING PLANT



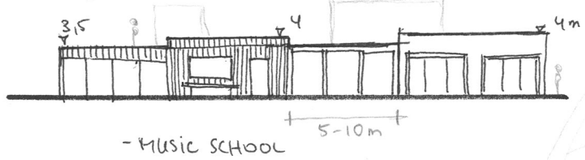
3) CONCERT HALL 2
INTEGRATED INTO BUILDING FABRIC



FAÇADE CAN OPEN UP TOWARDS THE SQUARE FOR LITTLE PERFORMANCES IN THE SUMMER



4) "MUSIC PAVILLIONS"
MAKING UP THE GENERAL FABRIC
DIFFERENT DEGREES OF OPENNESS / SEATING POSSIBILITIES



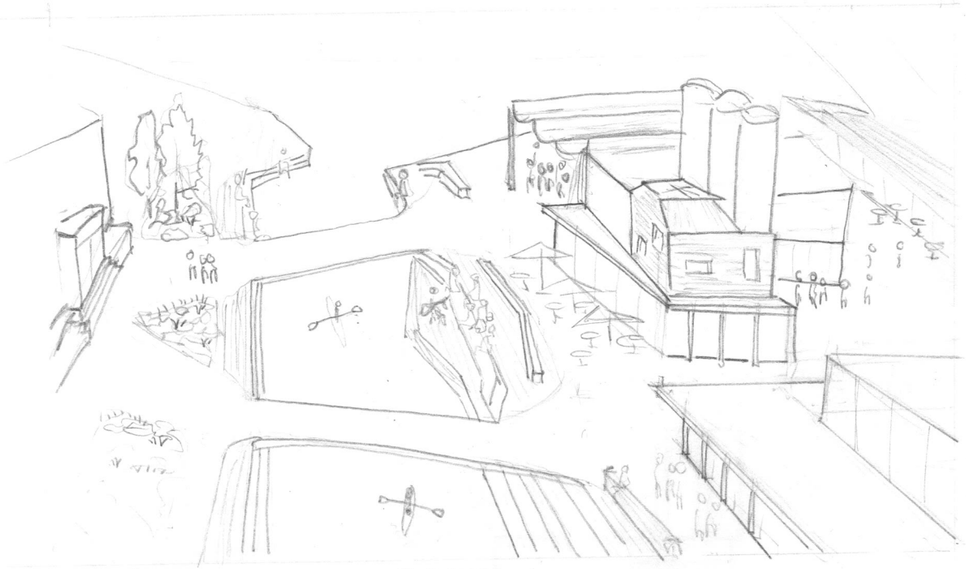


- MUSIC SCHOOL
- REHEARSAL ROOMS
- DANCE STUDIO

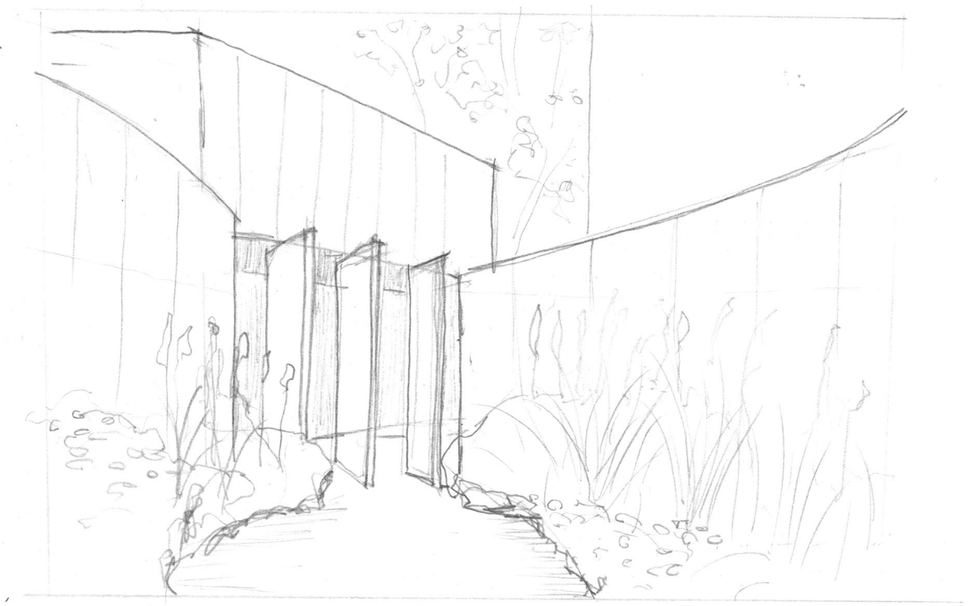
- DIGITAL & ANALOGUE ART SPACE
- TICKET SHOP & INFO
- BAR / CAFÉ / RESTAURANT

- MUSIC HARDWARE STORE
- FOOD COURT
- MUSIC ART GALLERY SPACE
- SELF-SERVICE KIOSK

- BICYCLE STORAGE



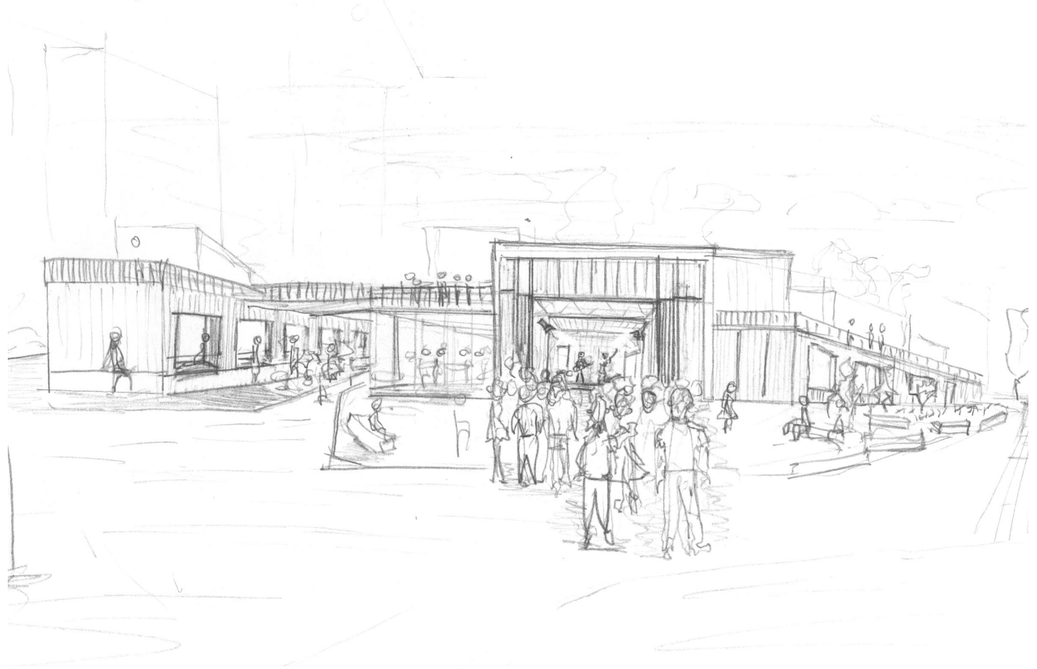
ACTIVE WATER FRONT PARK

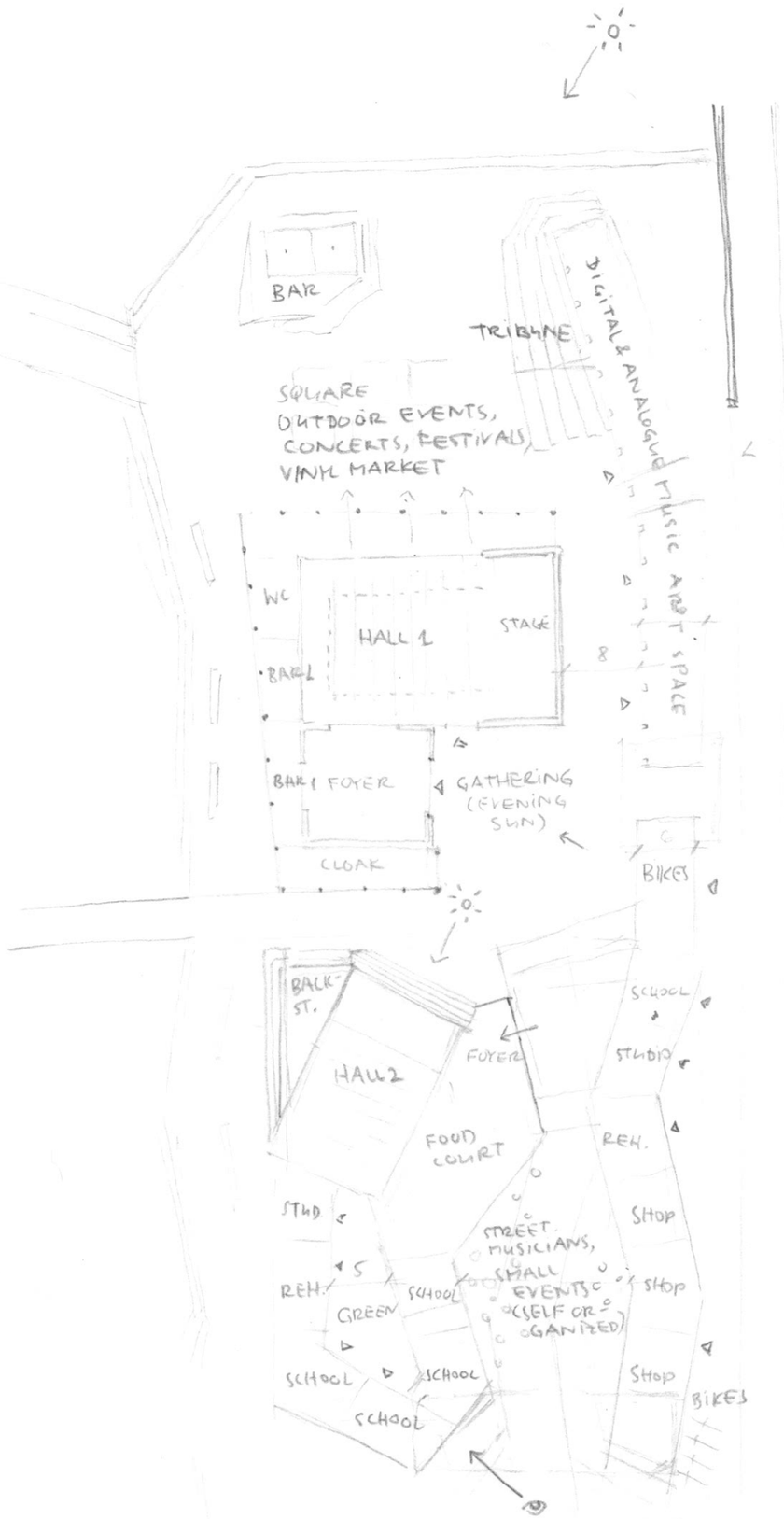


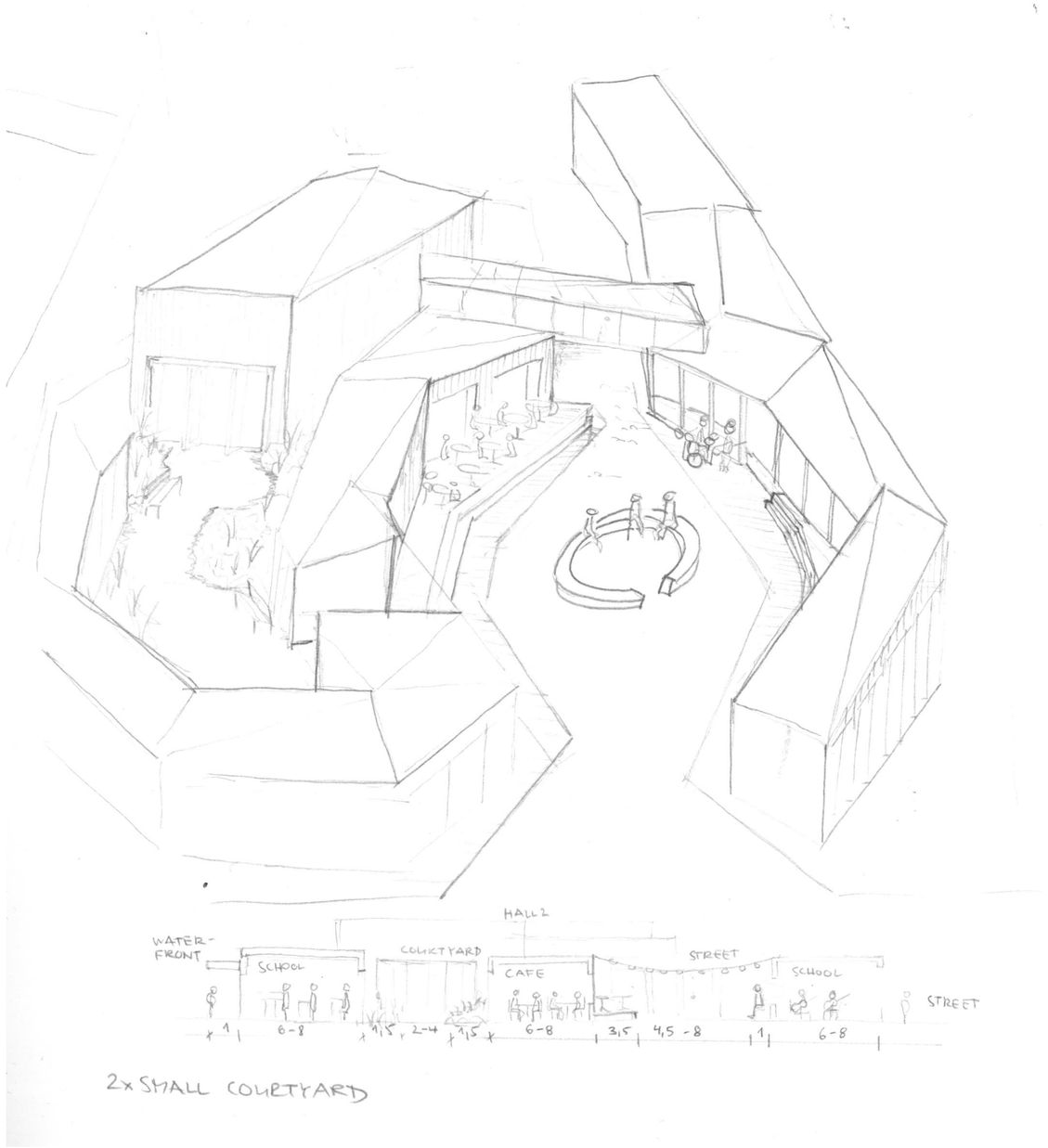
CALM COURTYARD



LOW-RISE MAIN STREET

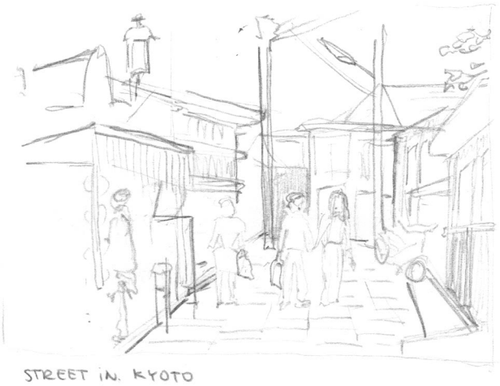






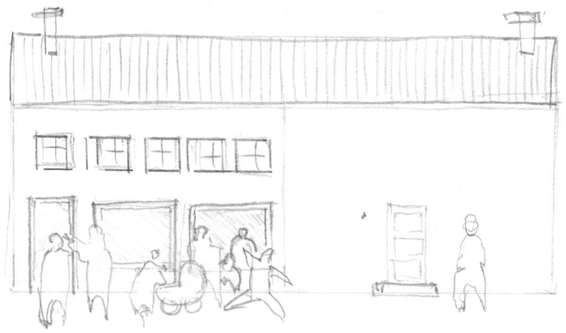
2x SMALL COURTYARD

THE LIVELY CITY – "WARM" CITIES



STREET IN KYOTO

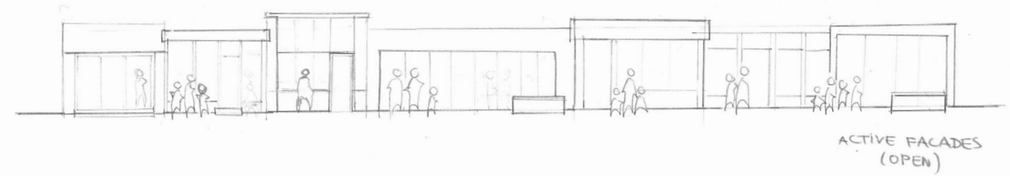
→ small in scale means exciting, intense & "warm" cities
→ "make sure there's never quite enough room"



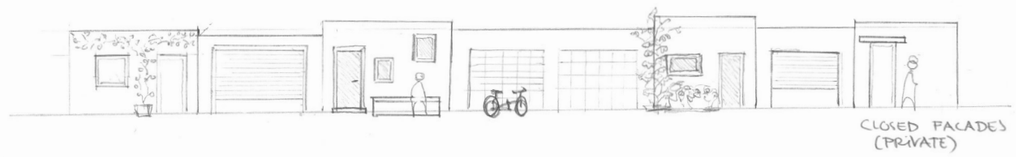
→ studies show that the activity level in front of active façades is 7x greater than in front of passive façades. (Jan Gehl)
→ soft edges: active, open, lively edges

COMFORT

- room for walking, no obstacles, good surfaces, accessability for everyone, interesting façades
- opportunities to stay: edge effect / attractive zones for staying / standing, supports for standing
- zones for sitting, advantages: view, sun, people
- interesting views, clear sightlines, lighting (when dark)
- opportunities to talk & listen: "talkscapes", low noise level



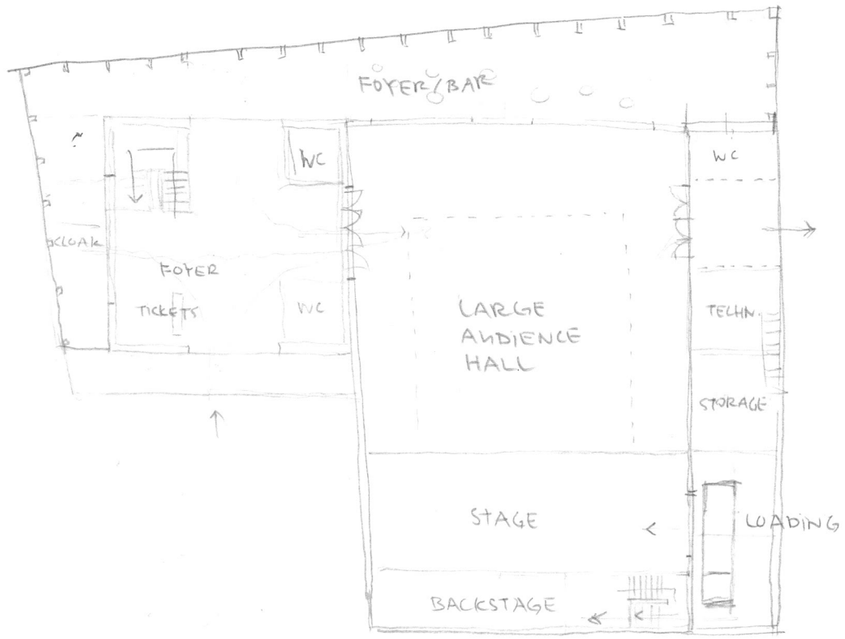
ACTIVE FACADES
(OPEN)



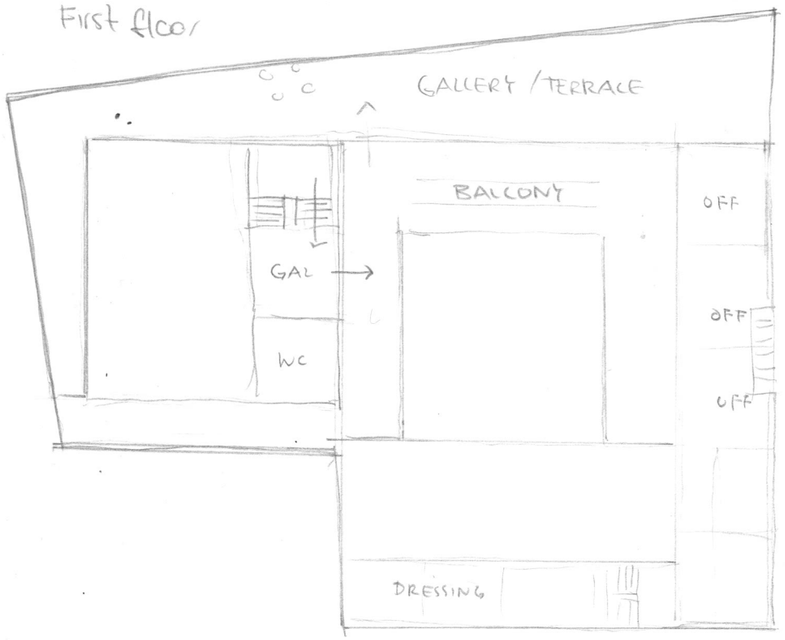
CLOSED FACADES
(PRIVATE)

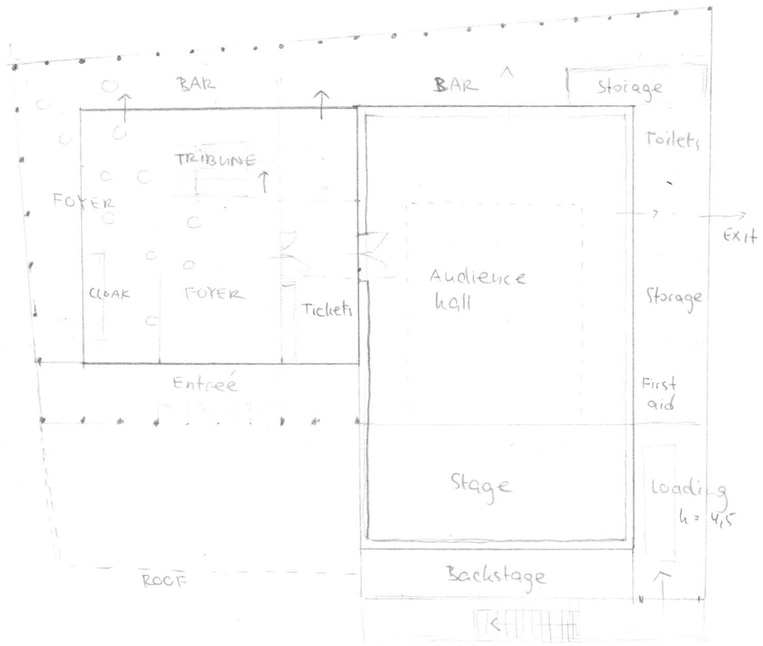
FLOOR PLAN LARGE HALL

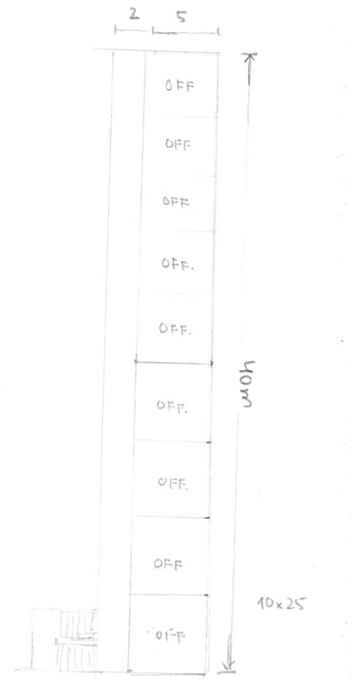
Ground floor

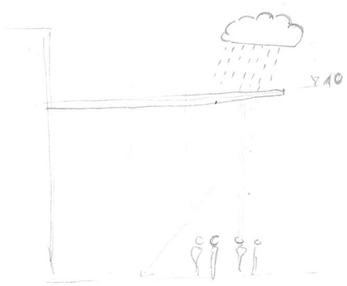


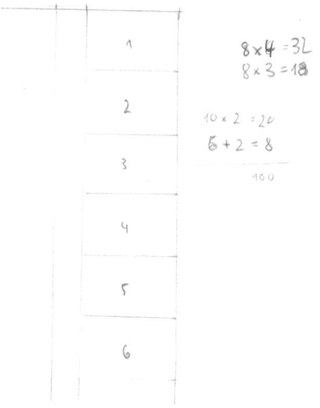
First floor

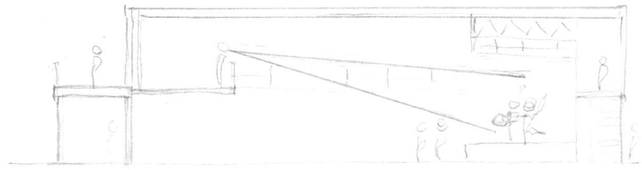




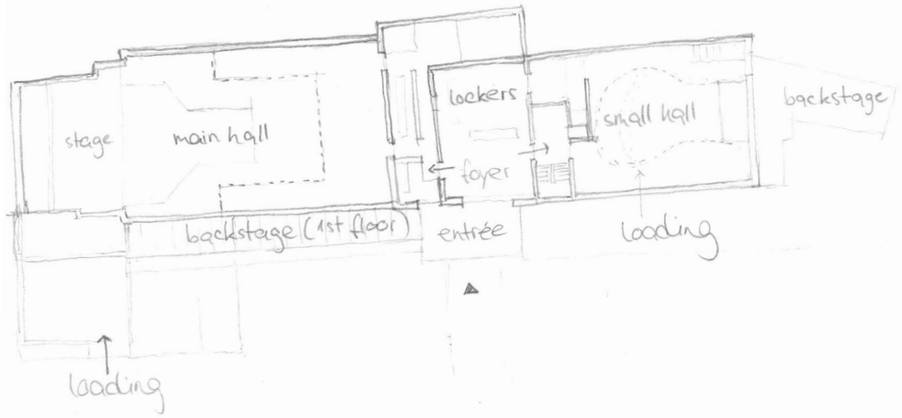




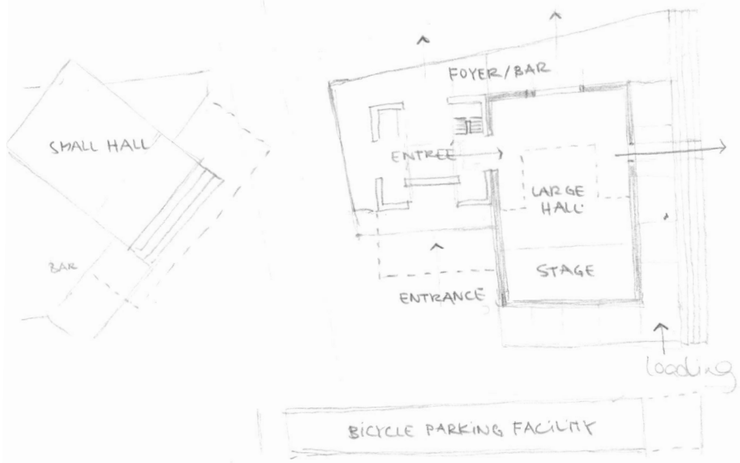


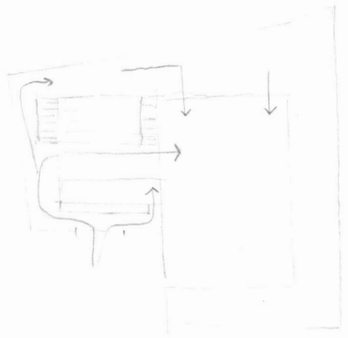


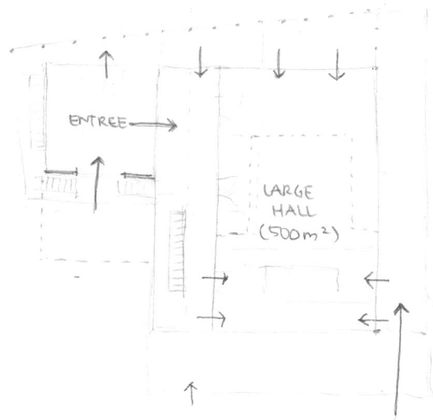
Melkweg, Amsterdam

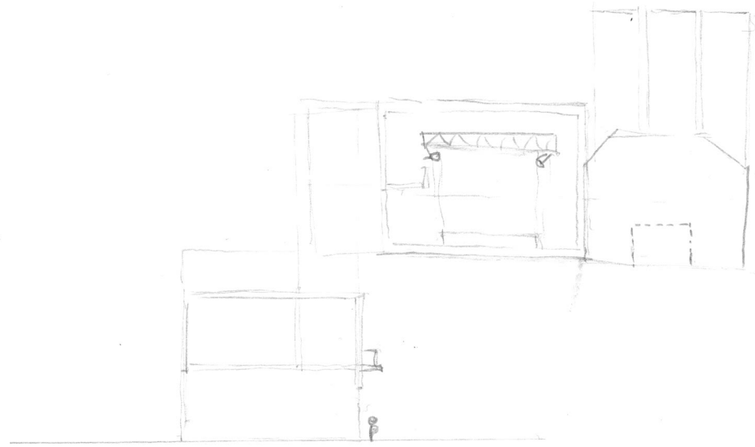


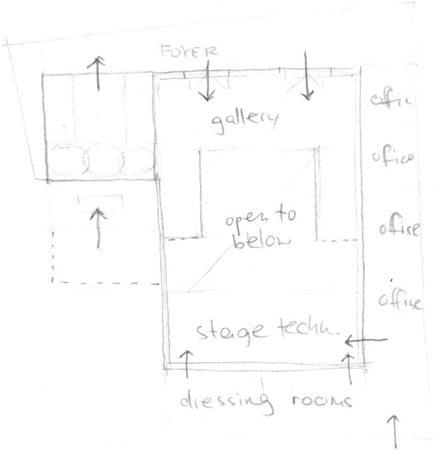
Ground floor (sketch 1)

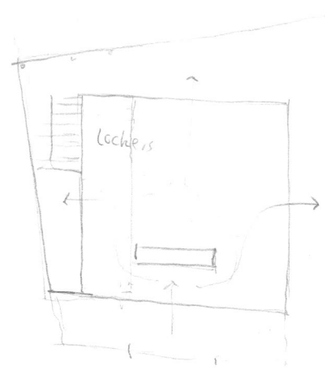


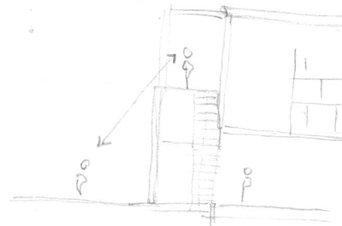


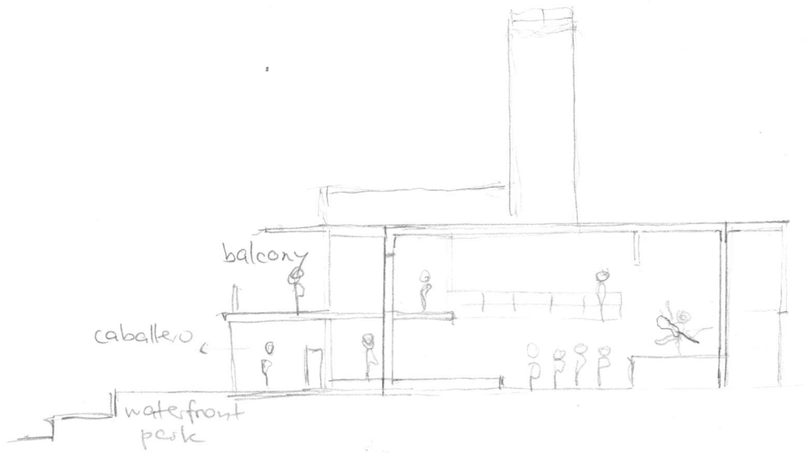


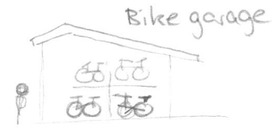


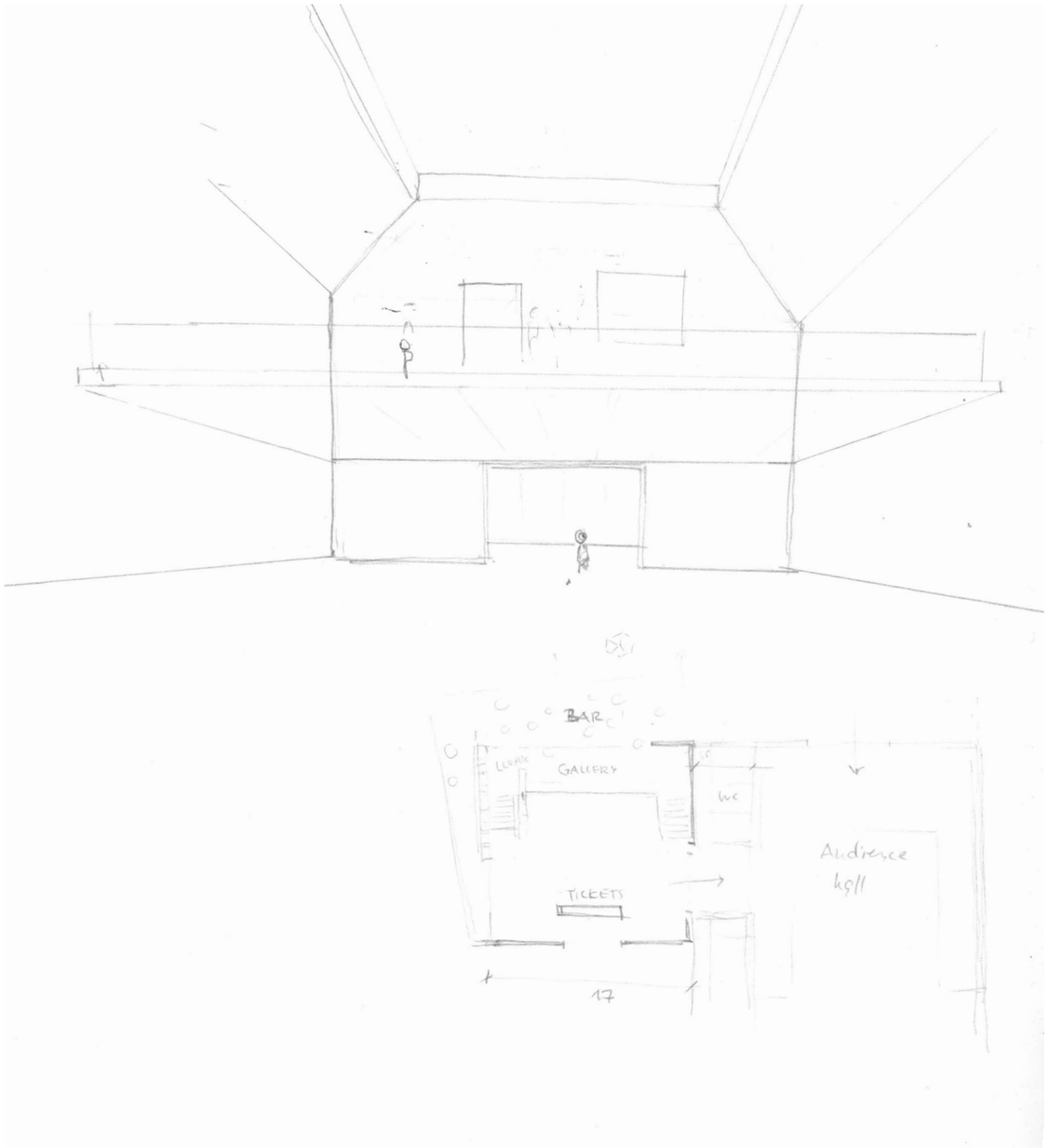






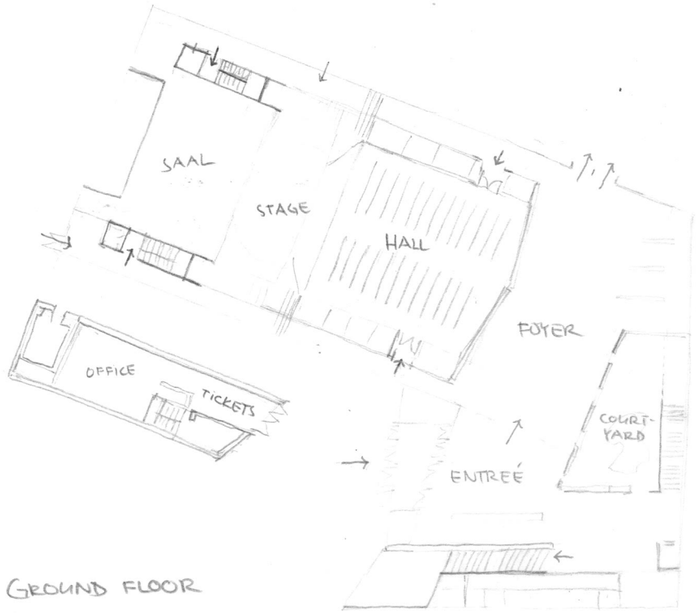




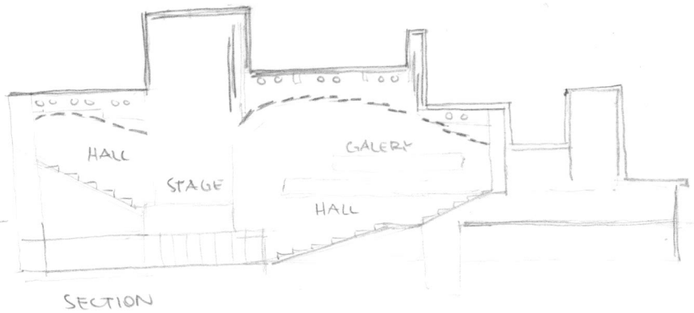

BAR
LOCKERS
GALLERY
WC
TICKETS
Audience hall
17


h=4m
5+3
BAR
BAR
LOCKERS
CLOAK
ELEV.
WC
WC
300m²
5x3
TICKETS
Office
WINDFANG
CANOPY ROOF
Storage
29m
19m
12m
4-5m
6m

Concert hall León, Mansilla & Tuñon, 2002

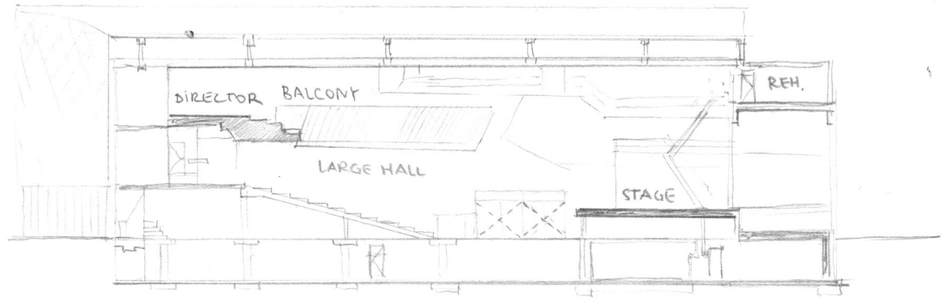


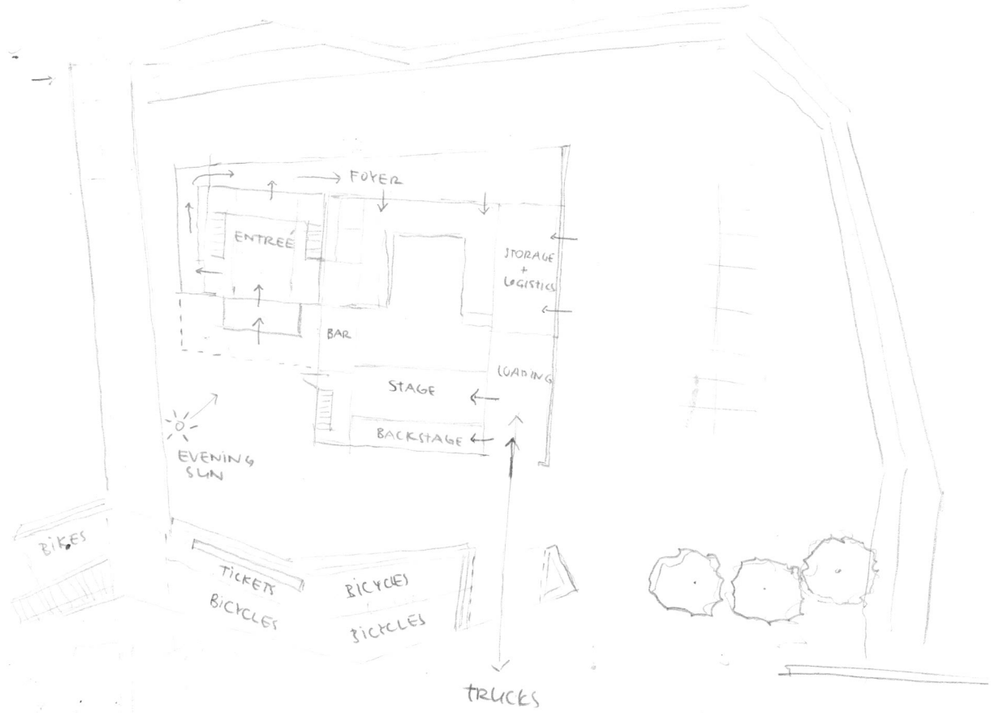
GROUND FLOOR

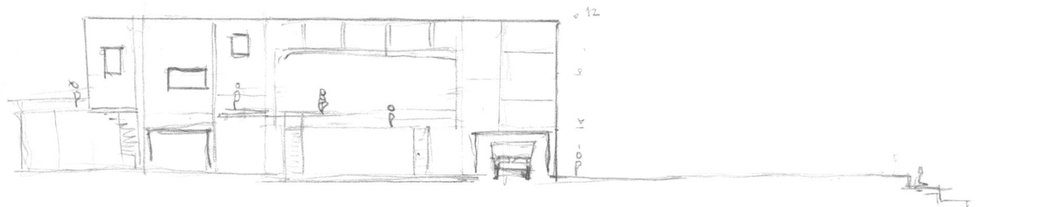


SECTION

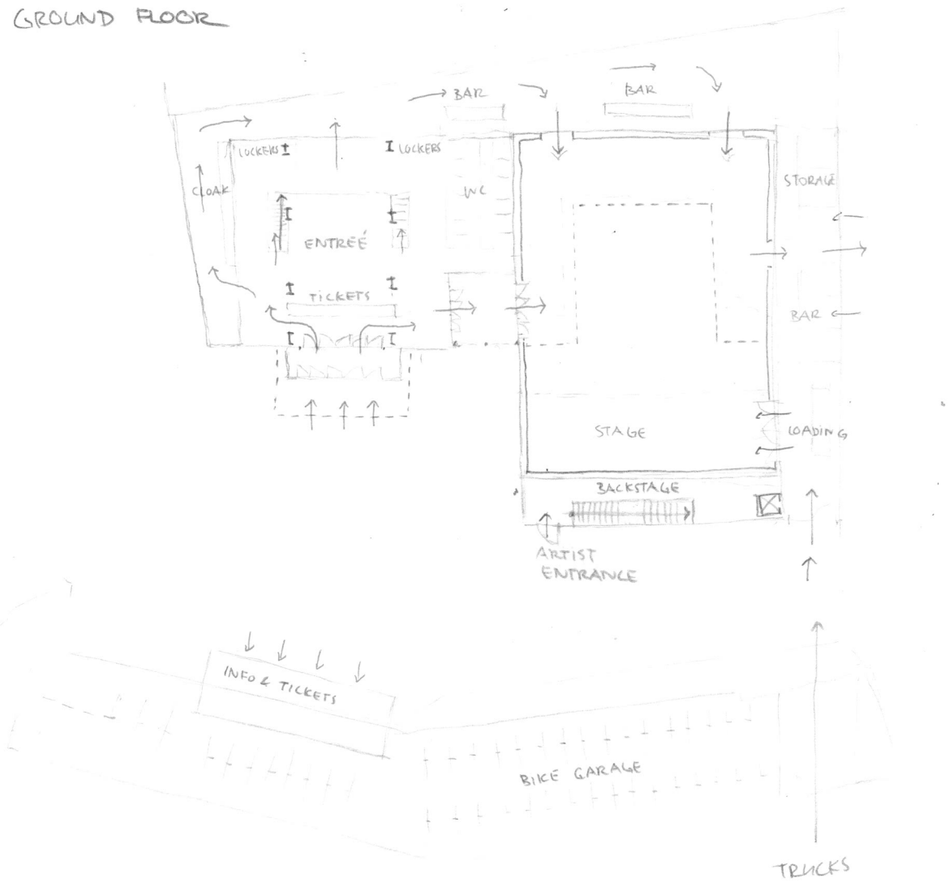
13 Tilburg-Reutlem Crouwel Architekte, 1994-1998



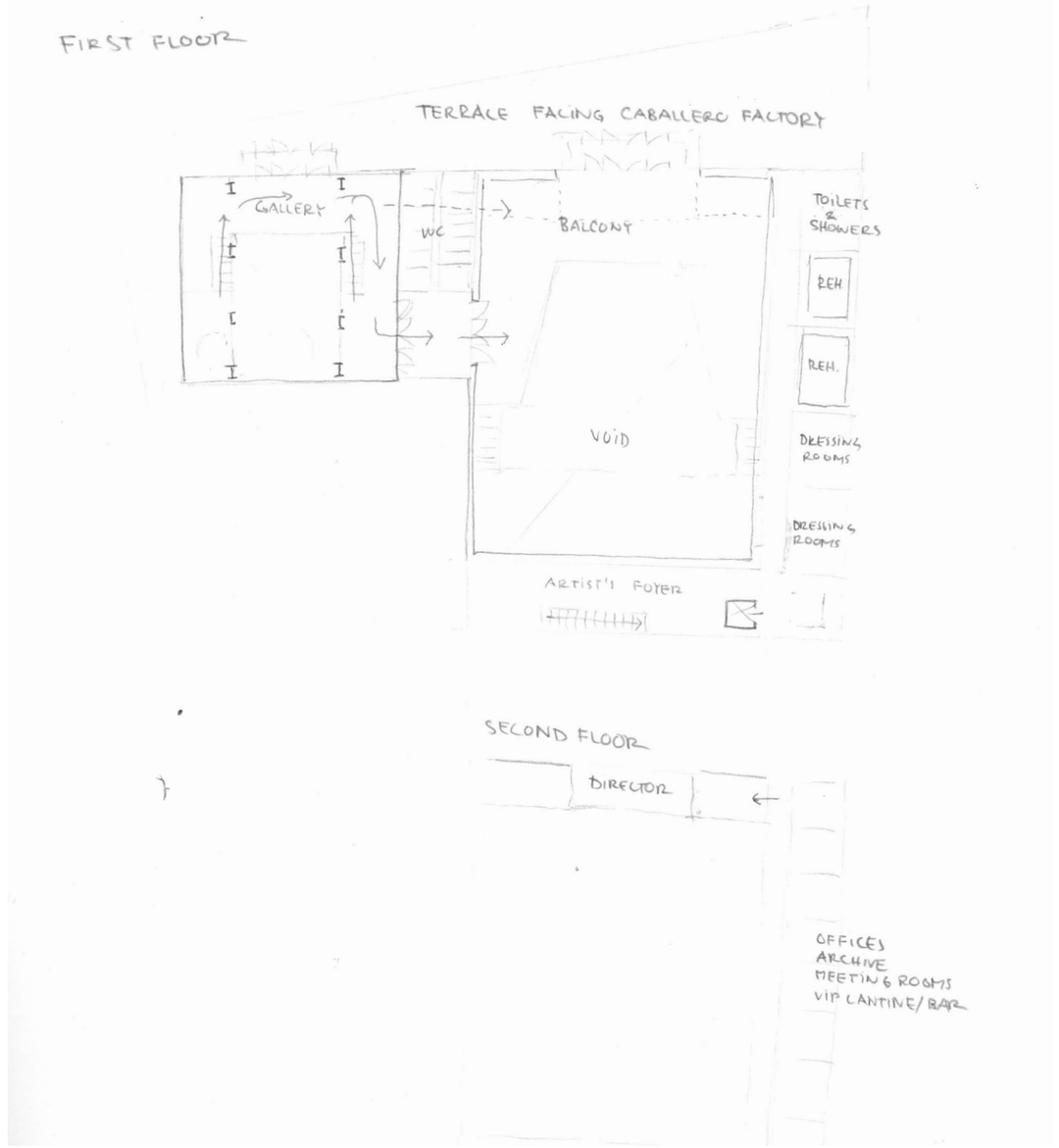




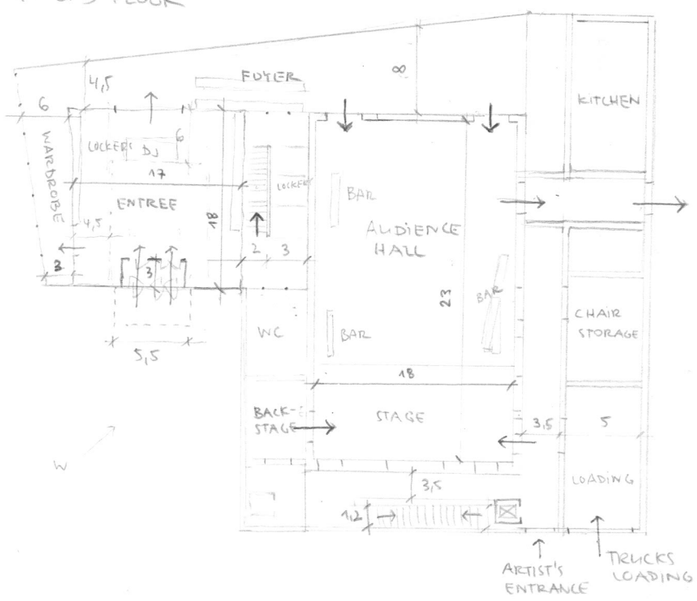
GROUND FLOOR



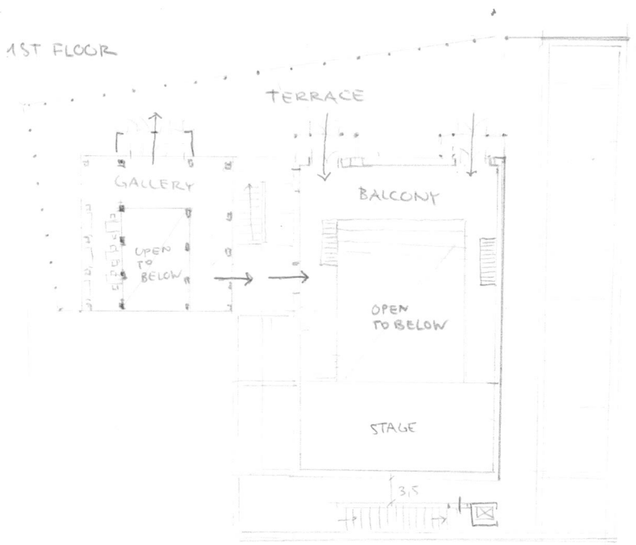
FIRST FLOOR

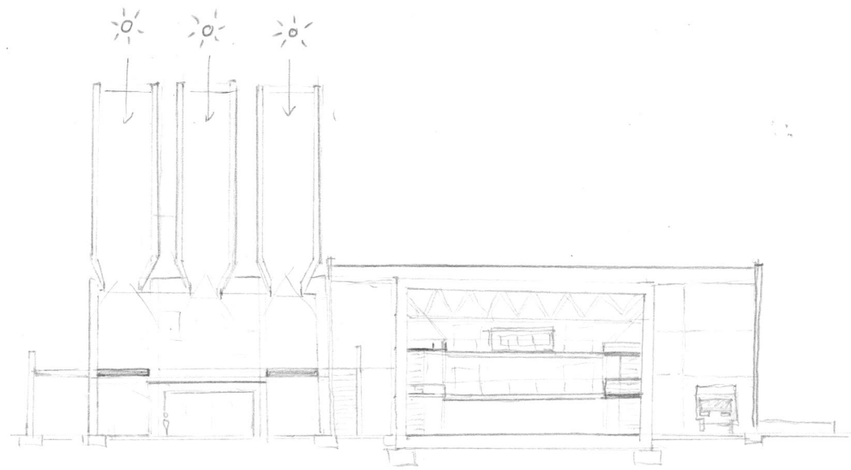


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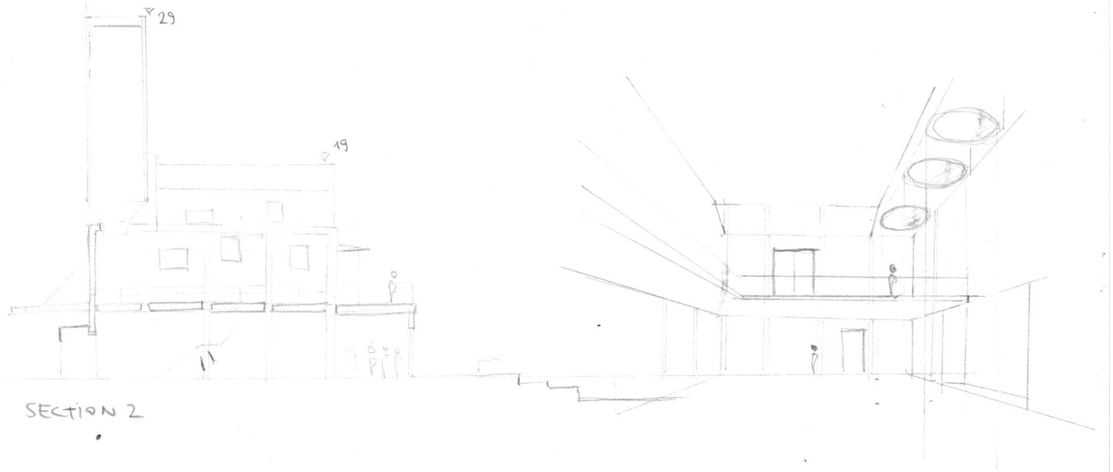


1ST FLOOR

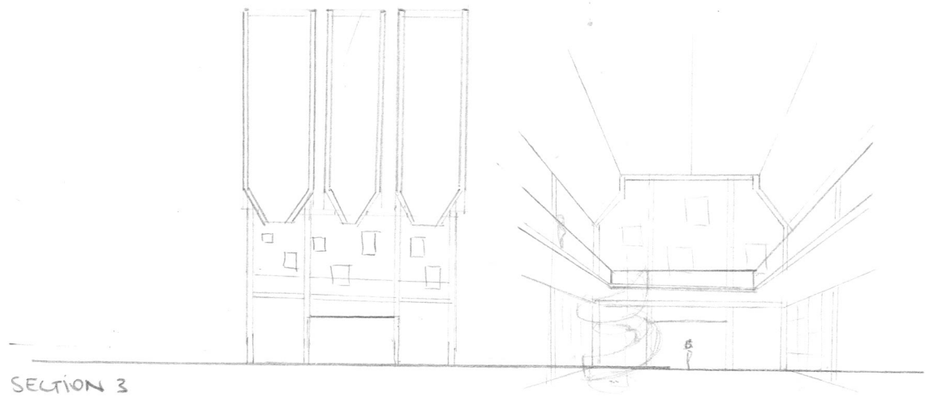




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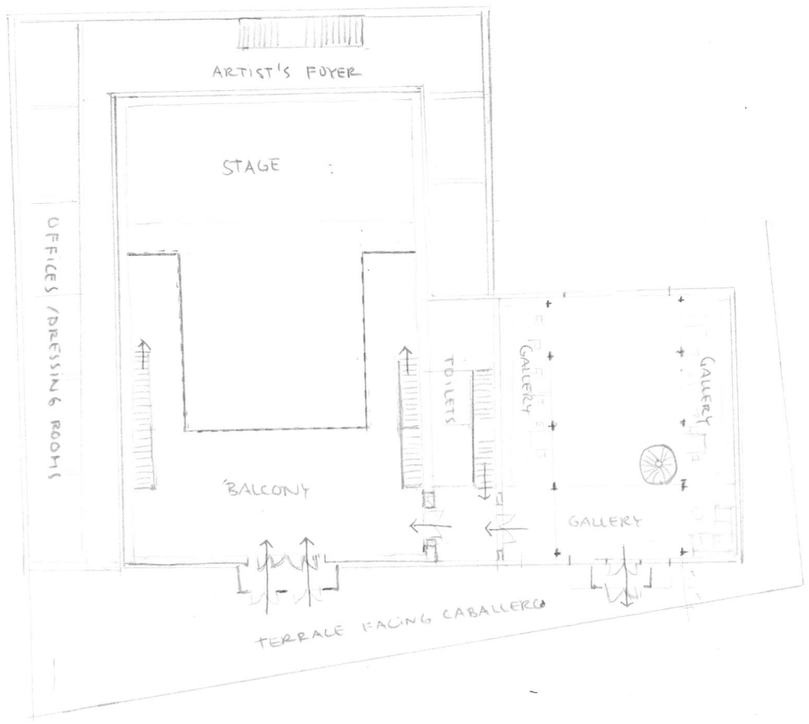


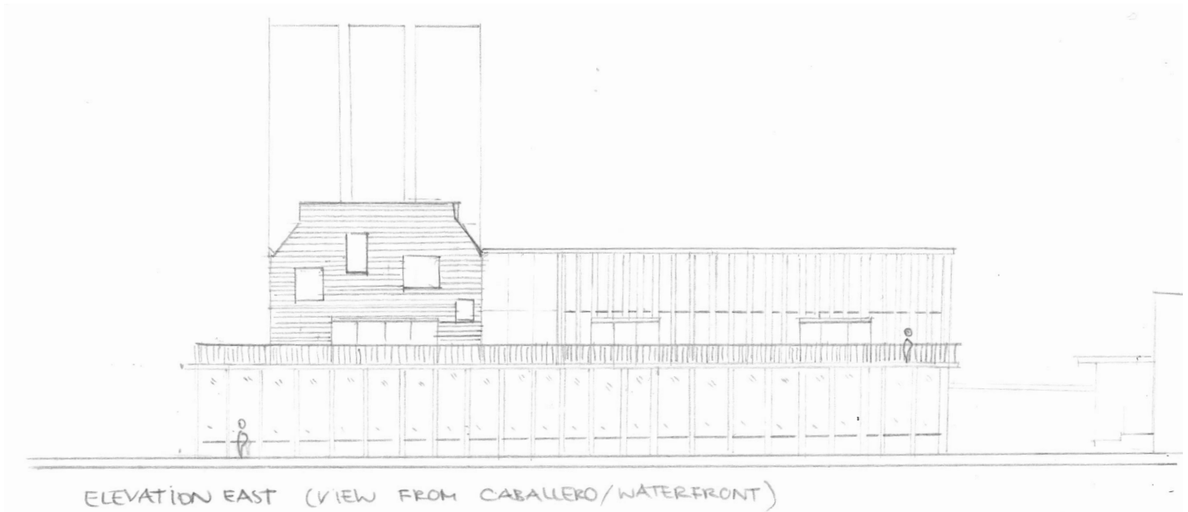
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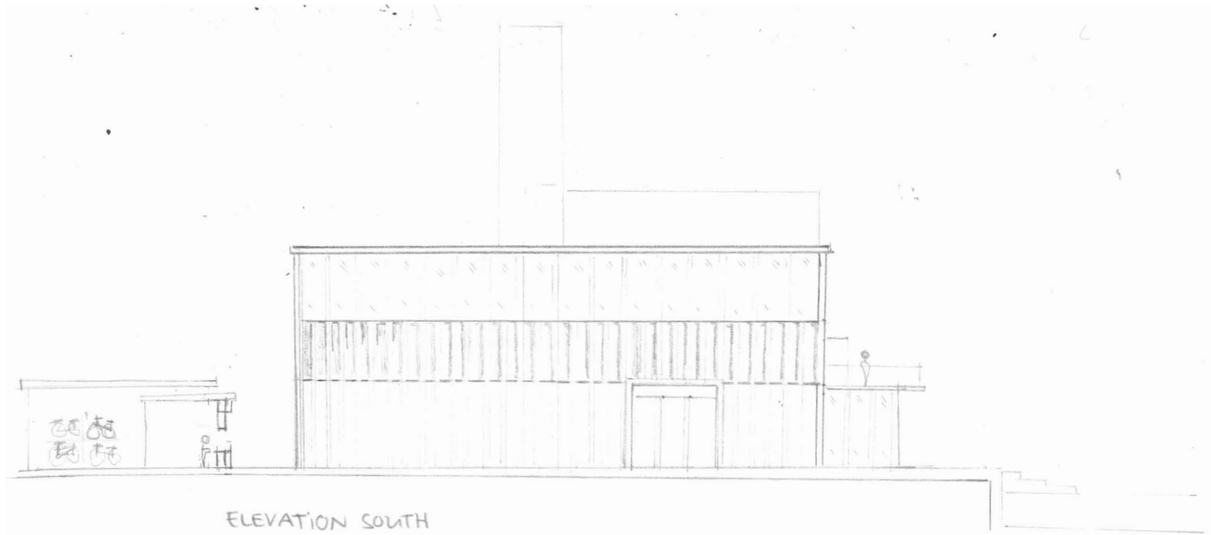


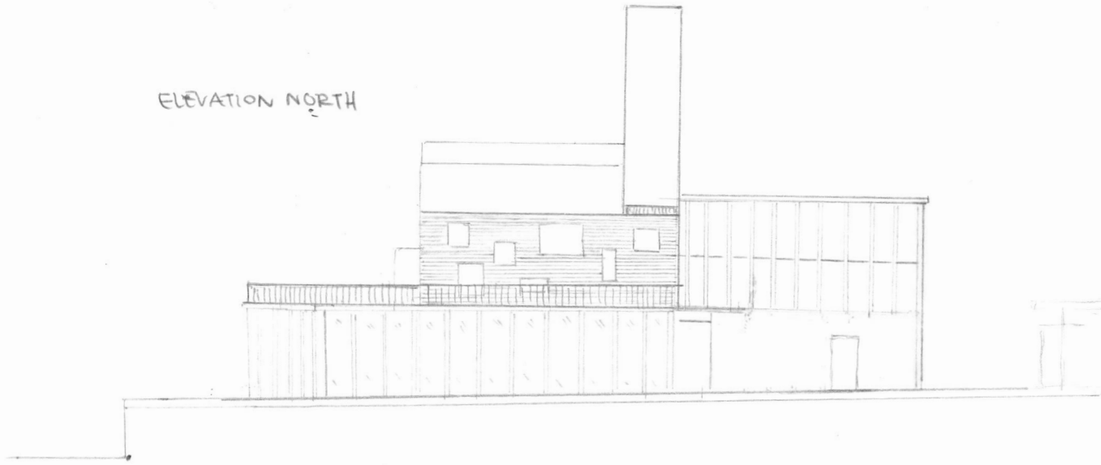
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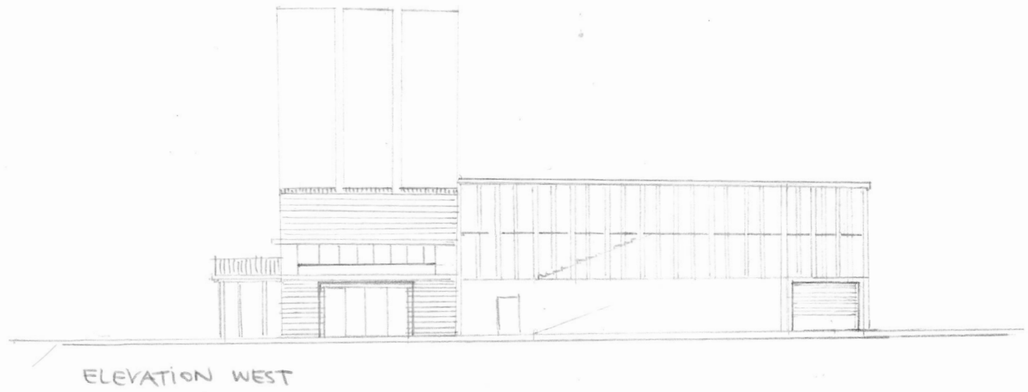
FIRST FLOOR

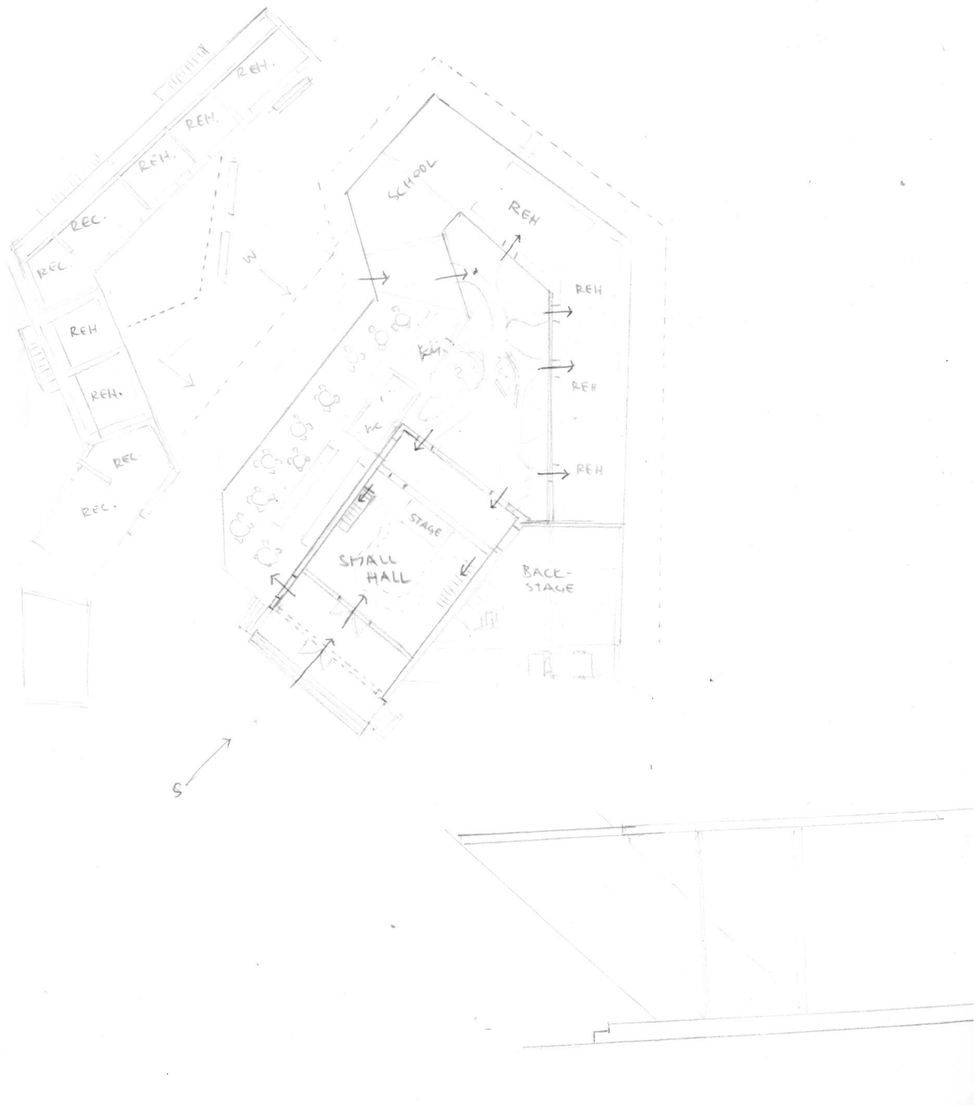

ARTIST'S FOYER
STAGE
OFFICES / DRESSING ROOMS
BALCONY
TOILETS
GALLERY
GALLERY
GALLERY
TERRACE FACING CABALLERO
N


ELEVATION EAST (VIEW FROM CABALLERO/WATERFRONT)

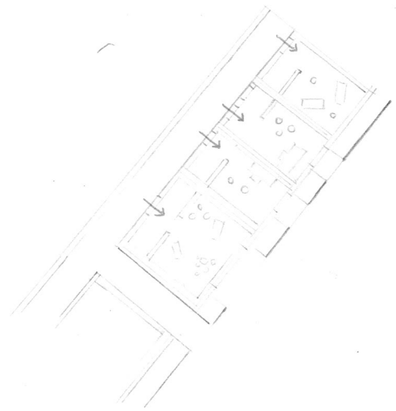

ELEVATION SOUTH

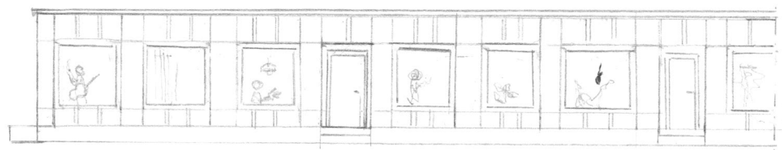

ELEVATION NORTH

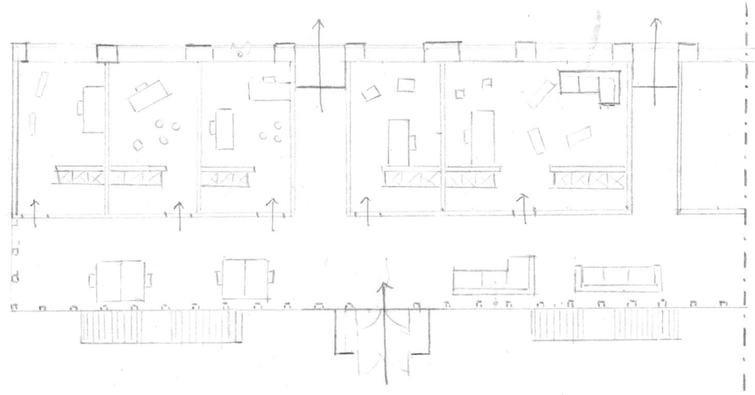

ELEVATION WEST

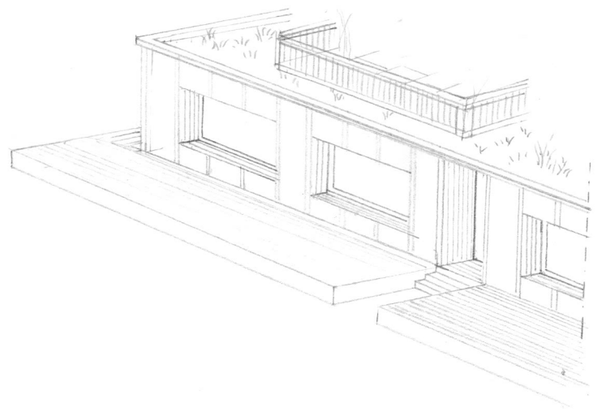


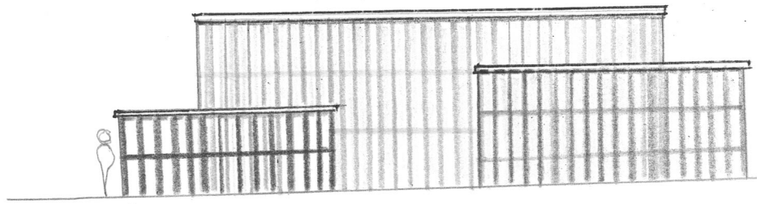
REHEARSAL ROOMS

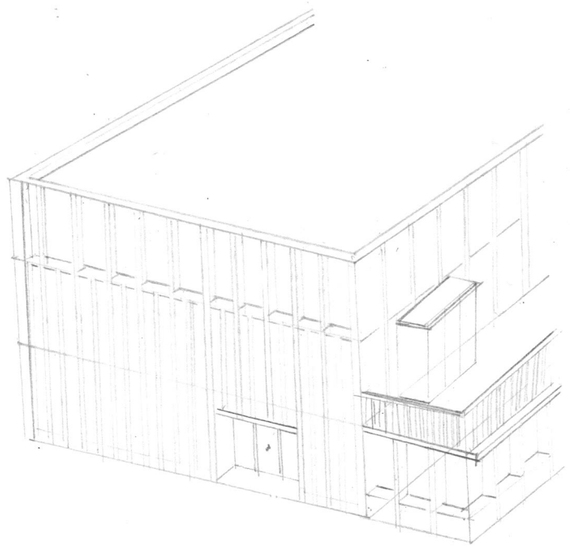


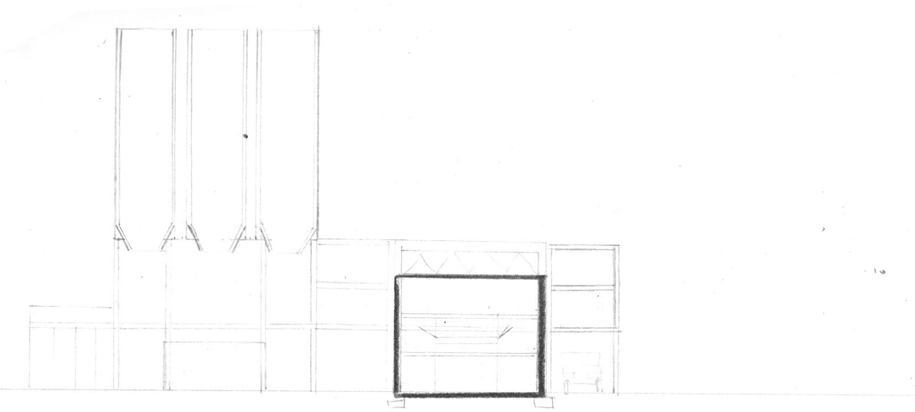


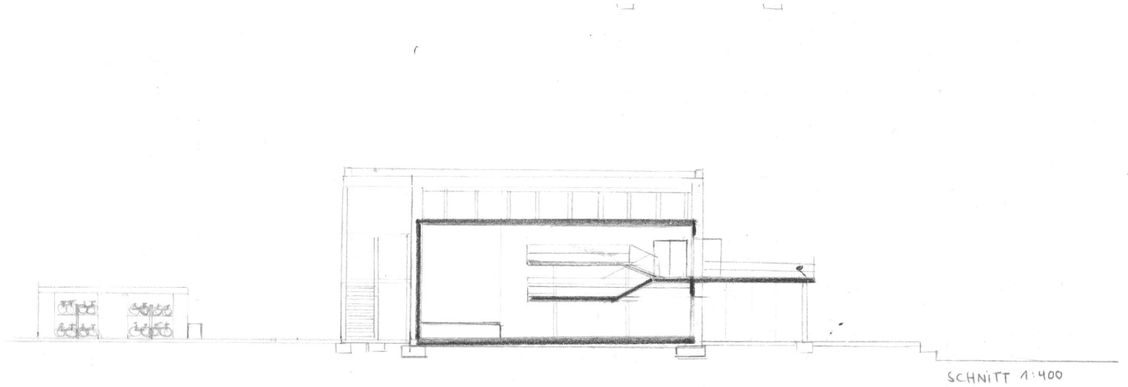


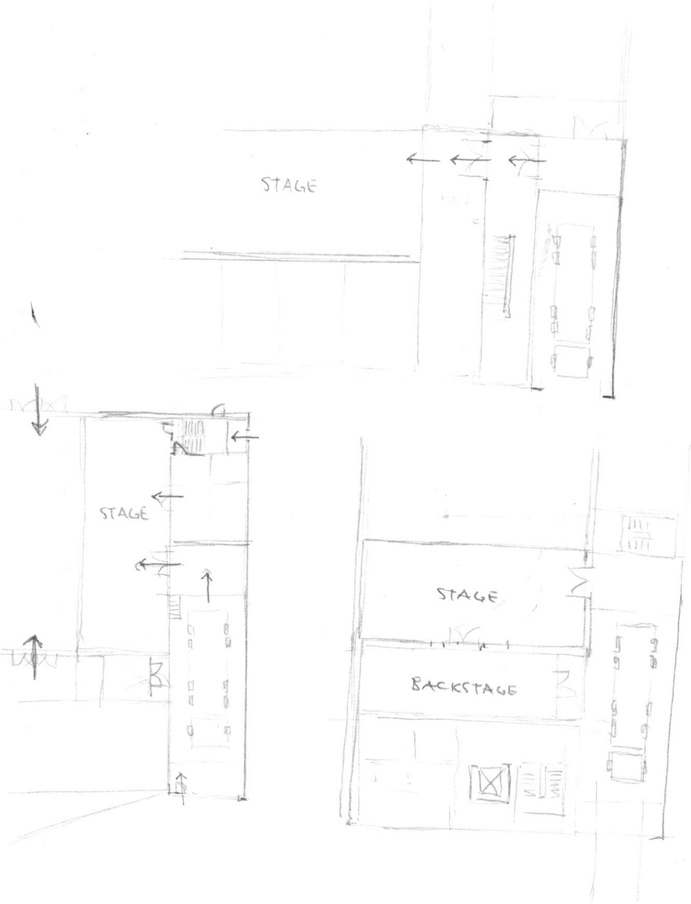


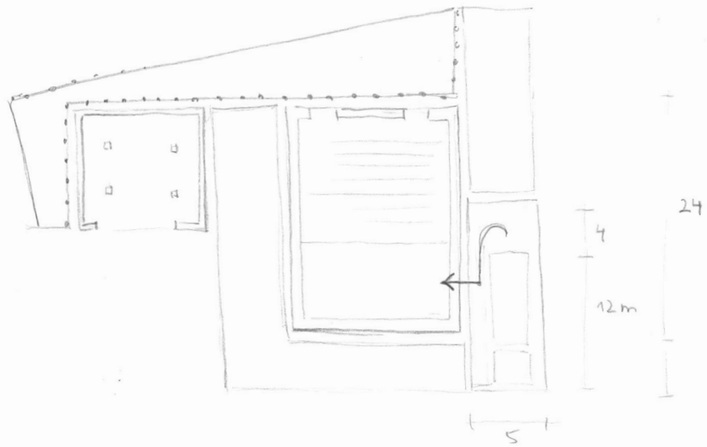


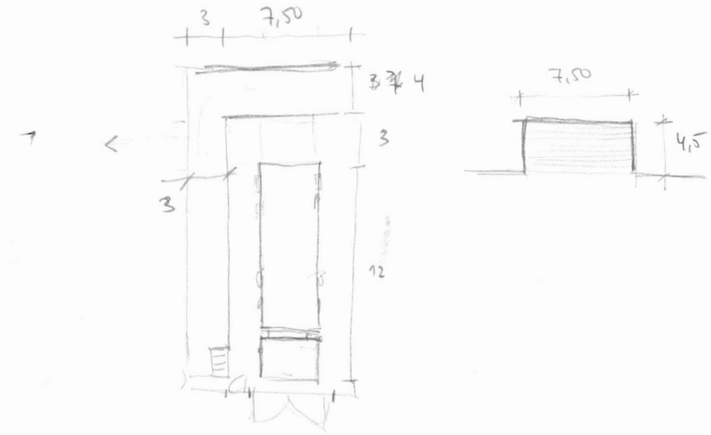


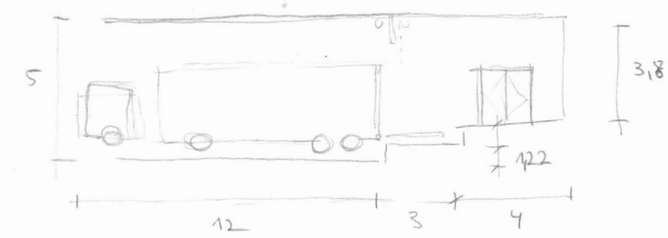



SCHNITT 1:400

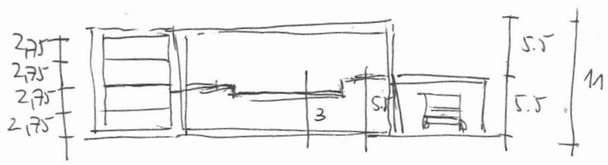


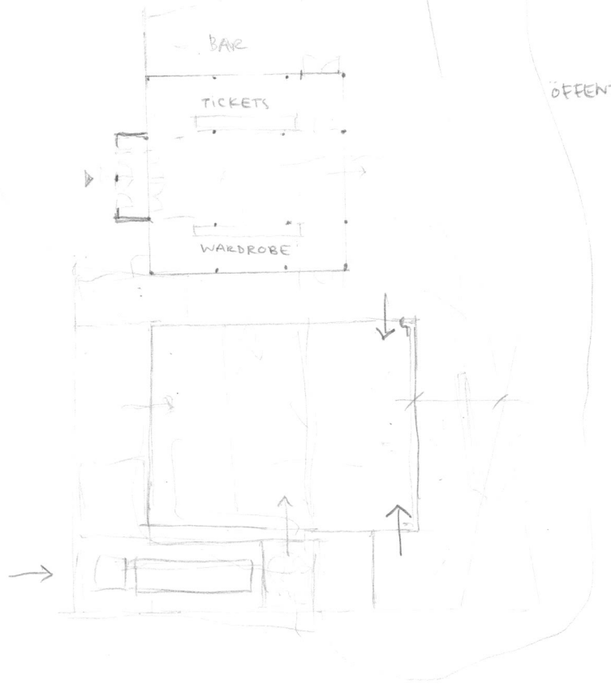




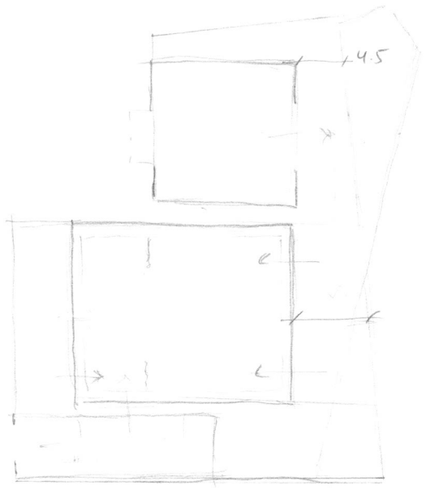


Foyer height 5.5 (double height space)

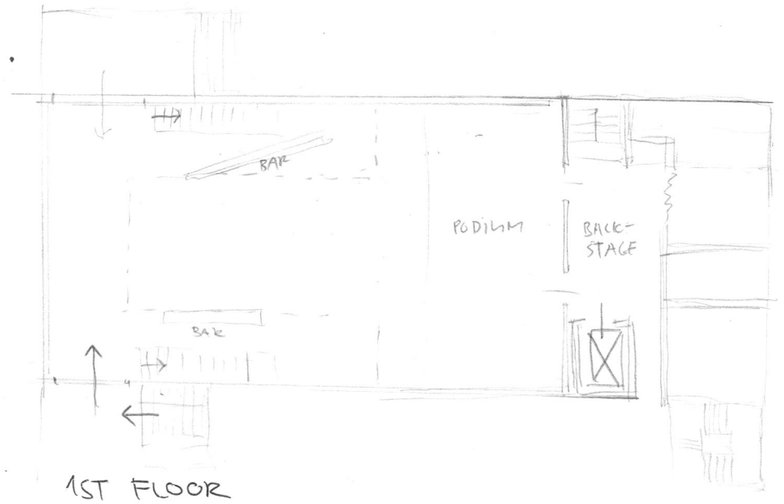




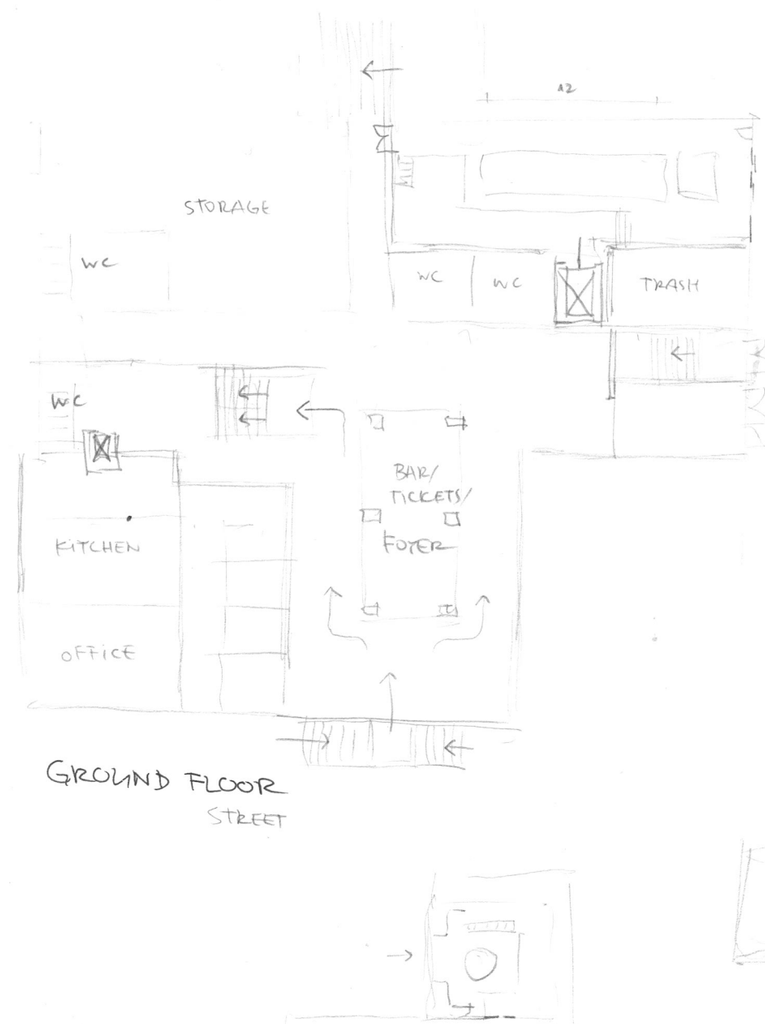
ÖFFENTLICH



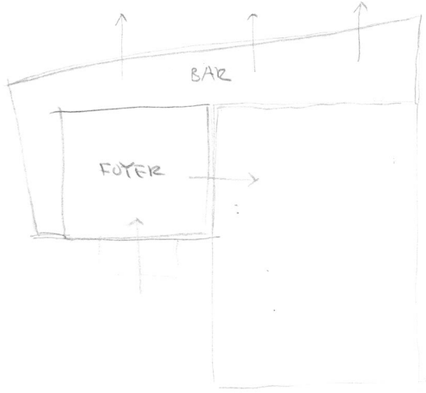
PAARD, THE HAGUE (OMA)

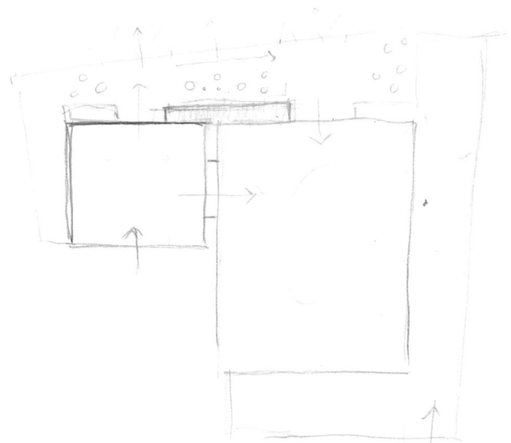


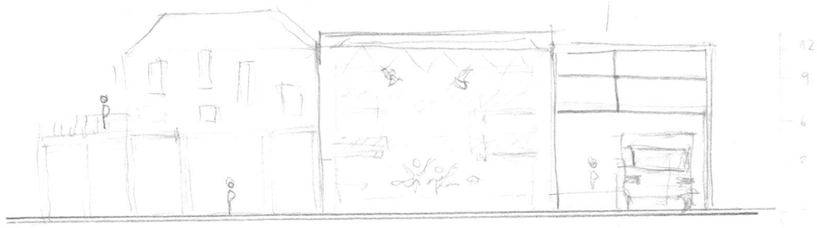
1ST FLOOR

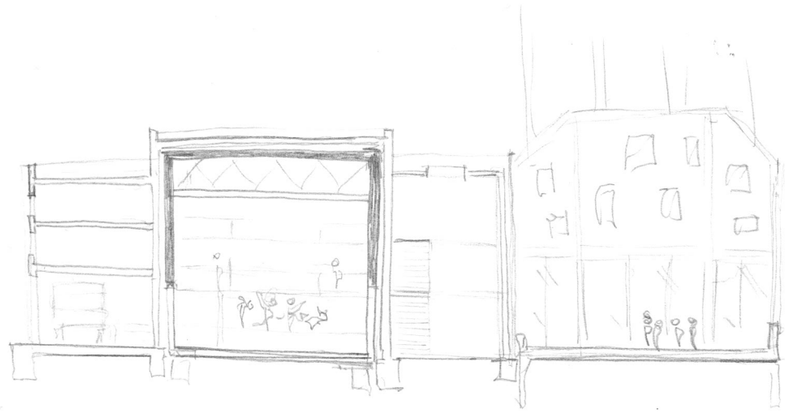


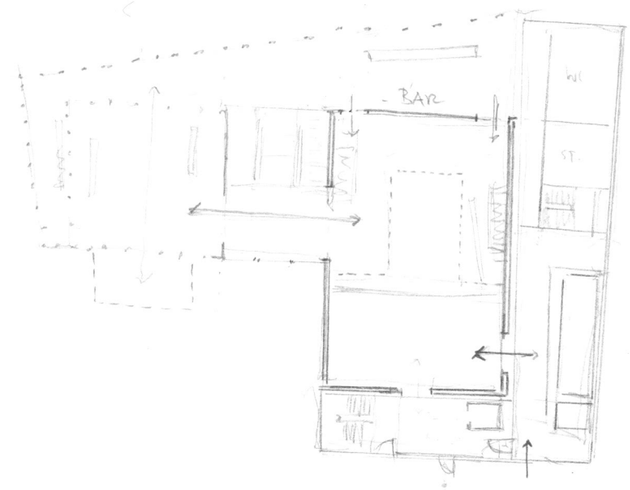
GROUND FLOOR
STREET



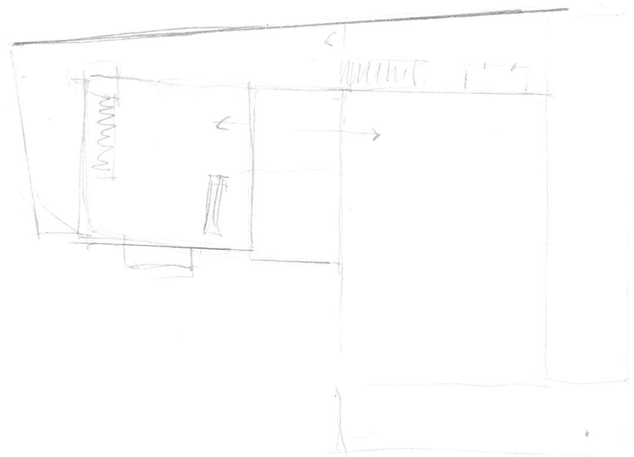


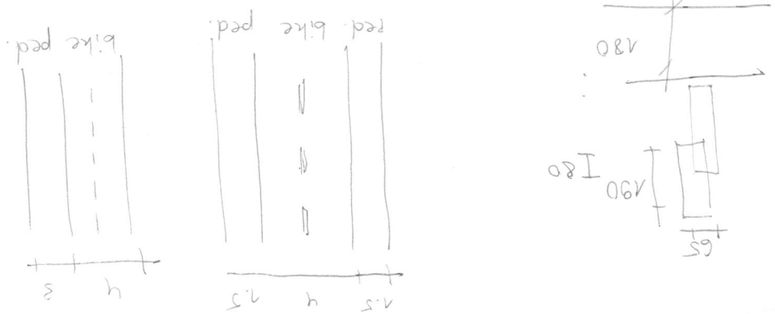




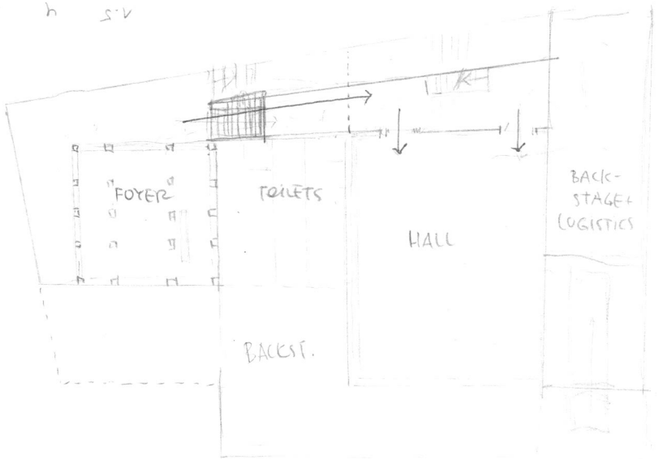


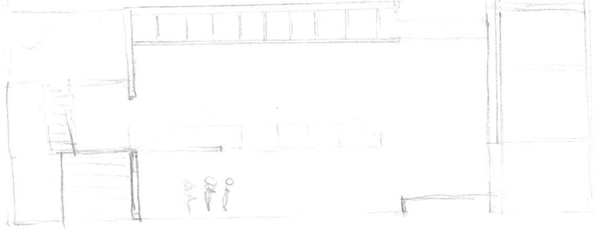
- First aid room 20m²
- Trash room

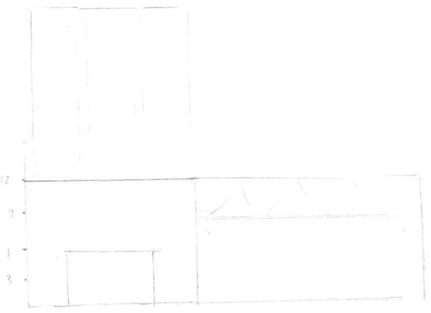


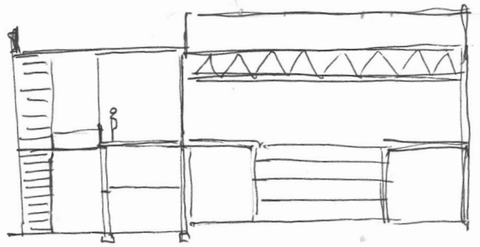

bike ped.
red. bike ped.
3
4
2.5
4
2.5

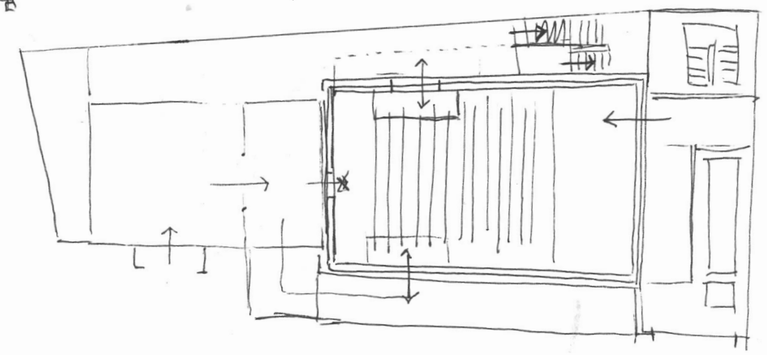
180
90
180
65

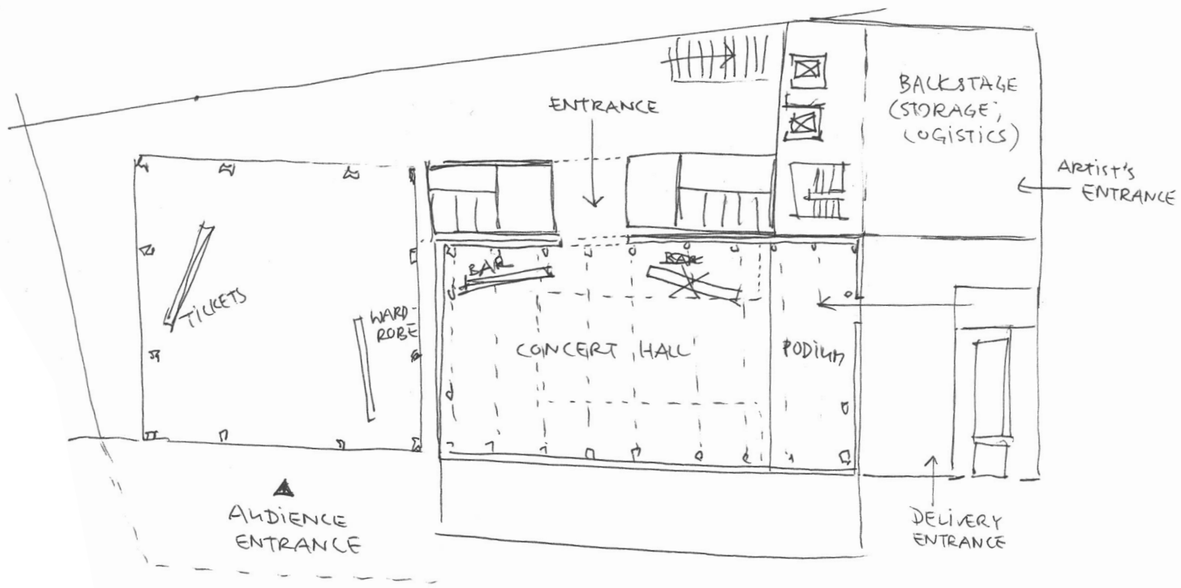

FOYER
TOILETS
HALL
BACK-
STAGE+
LOGISTICS
BACKST.

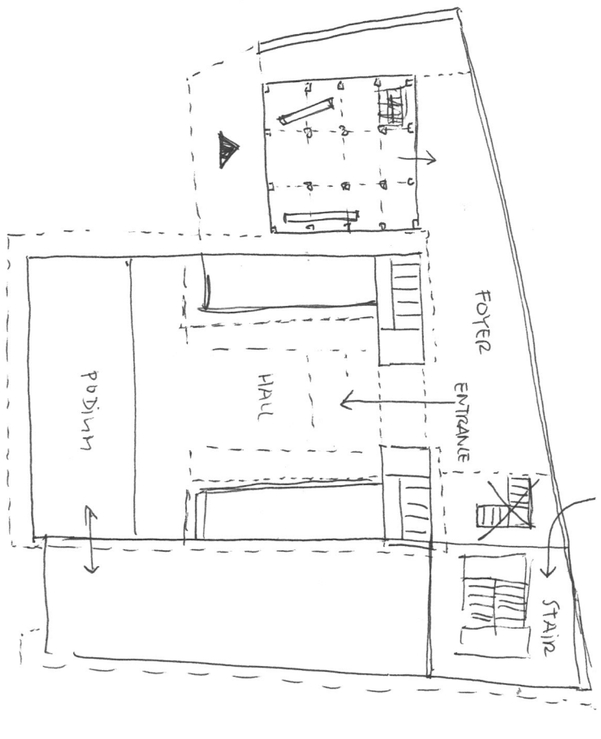


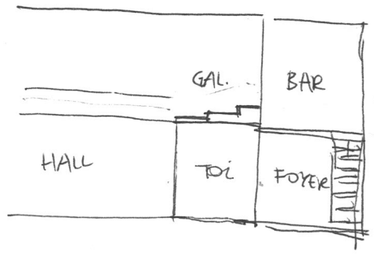


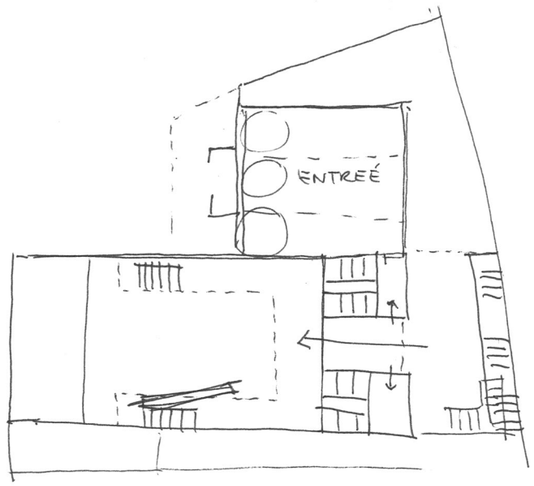


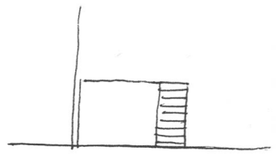



ENTRANCE
BACKSTAGE
(STORAGE,
LOGISTICS)
ARTIST'S
ENTRANCE
BAR
BAR
TICKETS
WARD-
ROBE
CONCERT HALL
PODIUM
AUDIENCE
ENTRANCE
DELIVERY
ENTRANCE

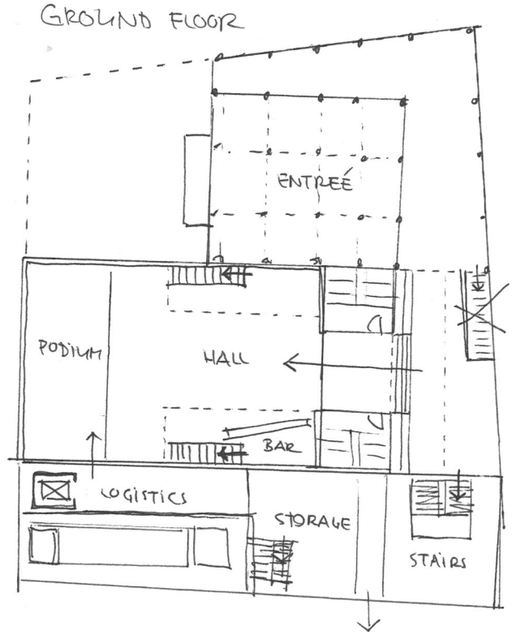


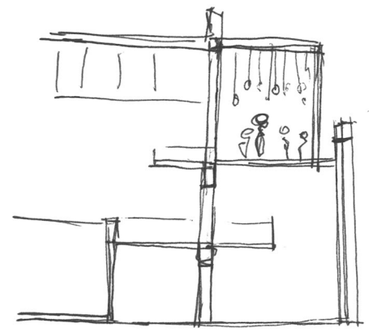




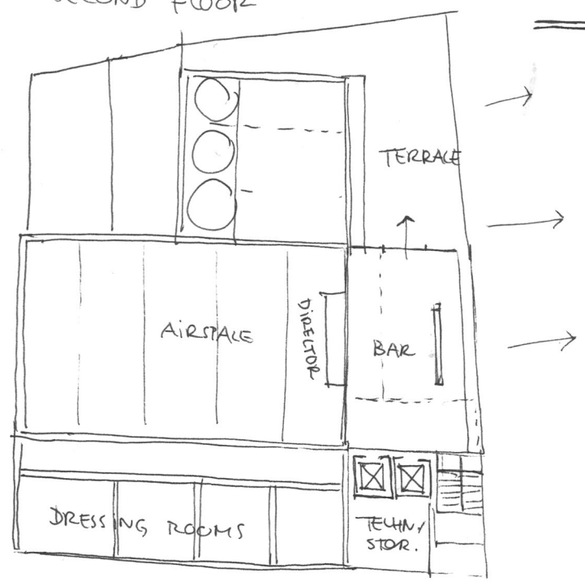


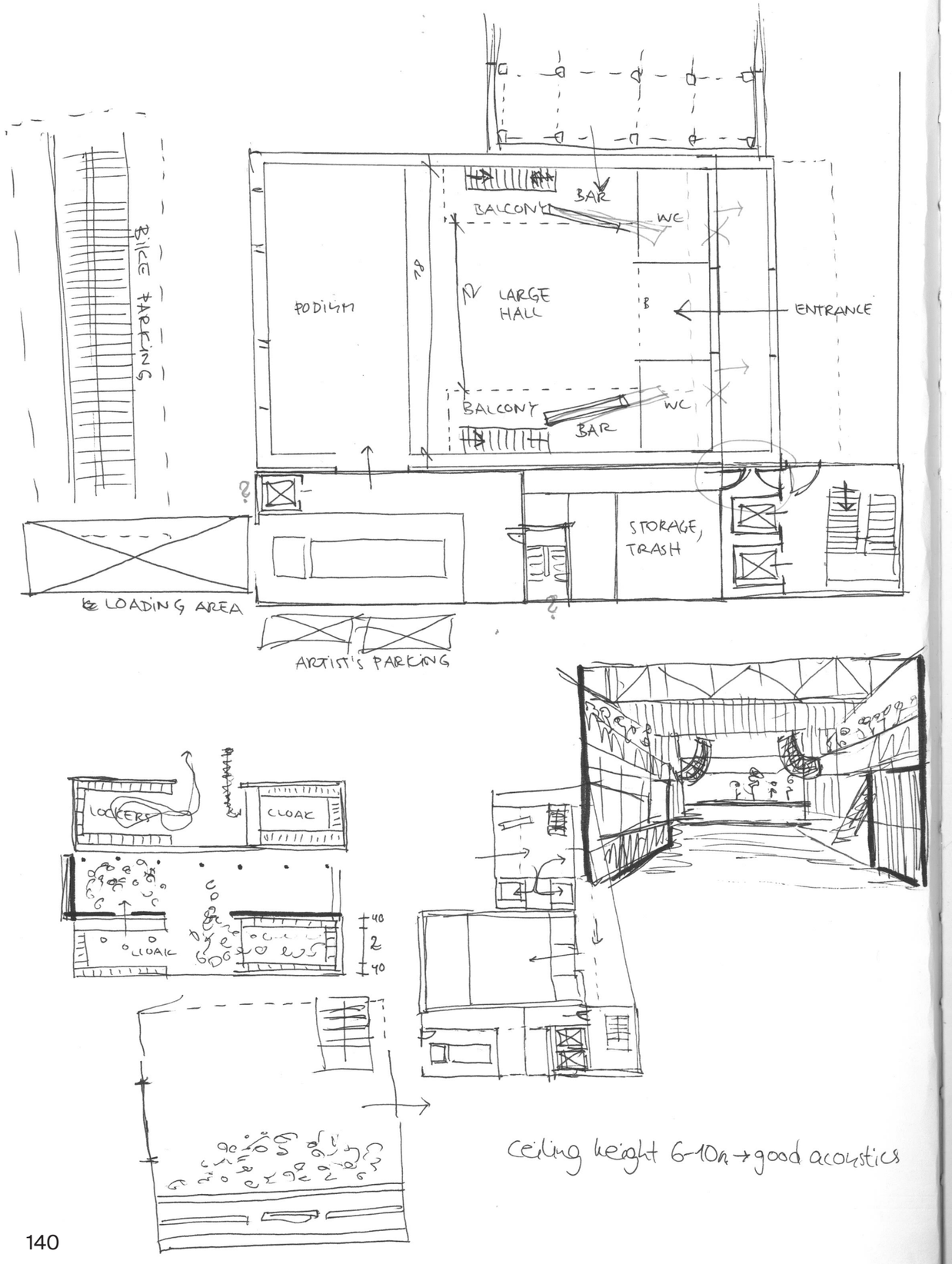
GROUND FLOOR



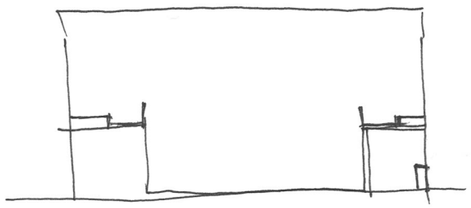


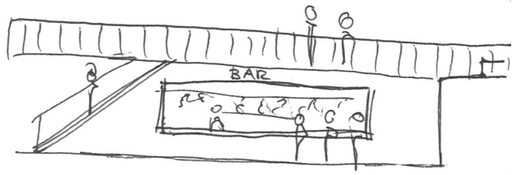
SECOND FLOOR

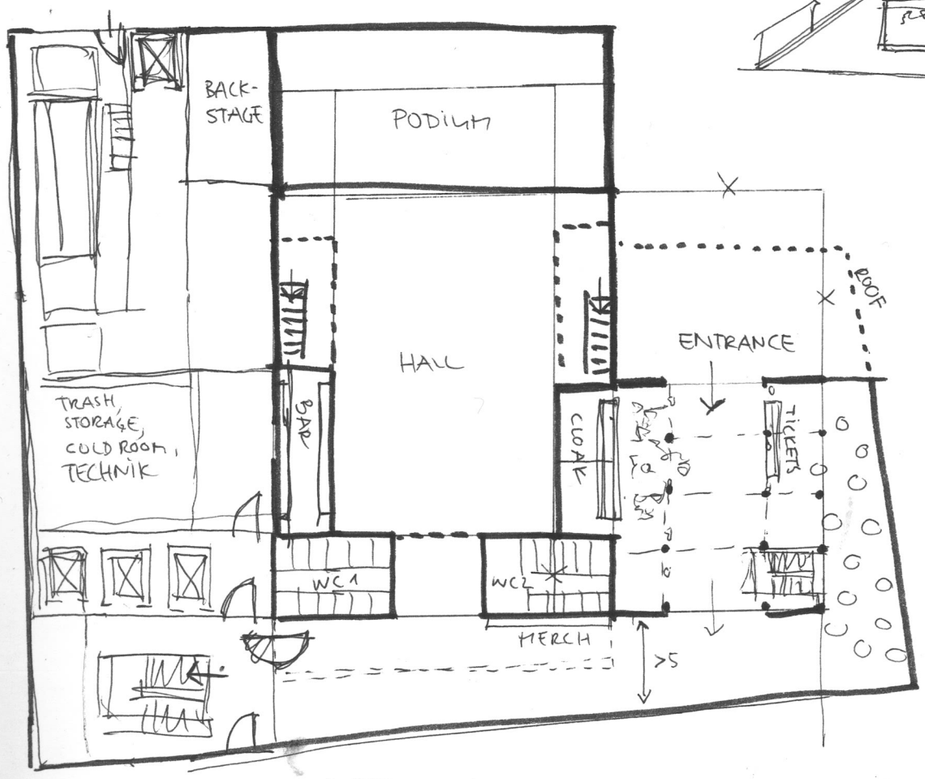


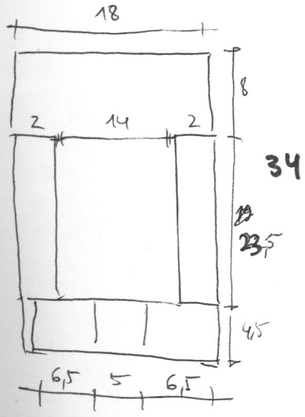


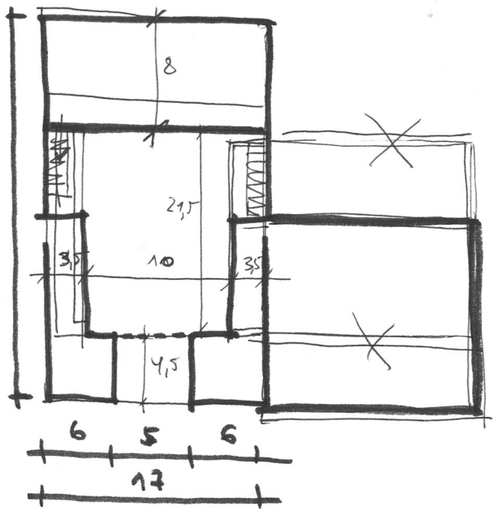
Perfect shoebox ratios = 2 : 1 : 1
18 : 9 : 9
36 : 18 : 18
32 : 16 : 16
24 : 12 : 12

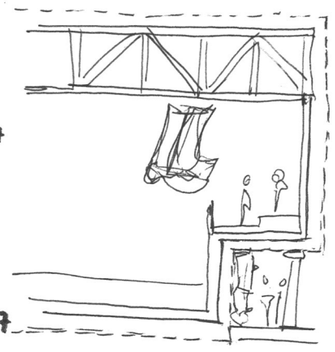


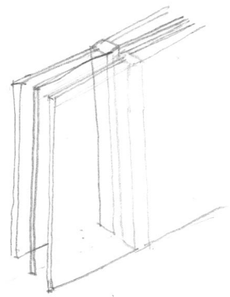


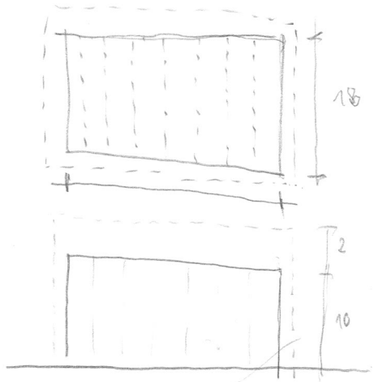


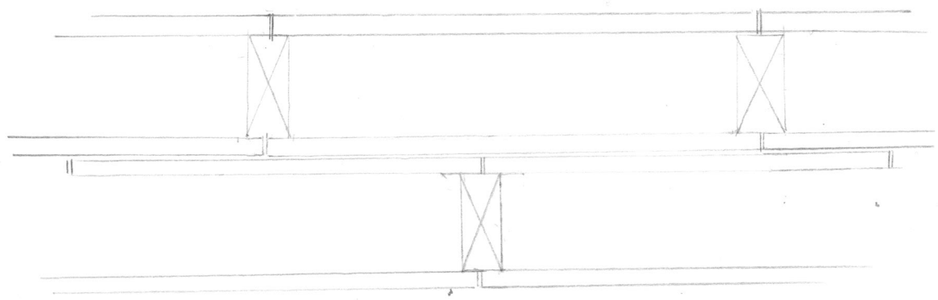


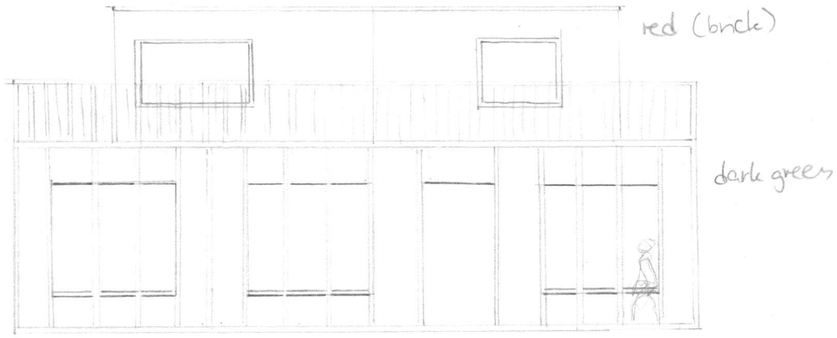


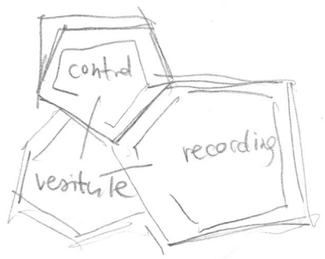


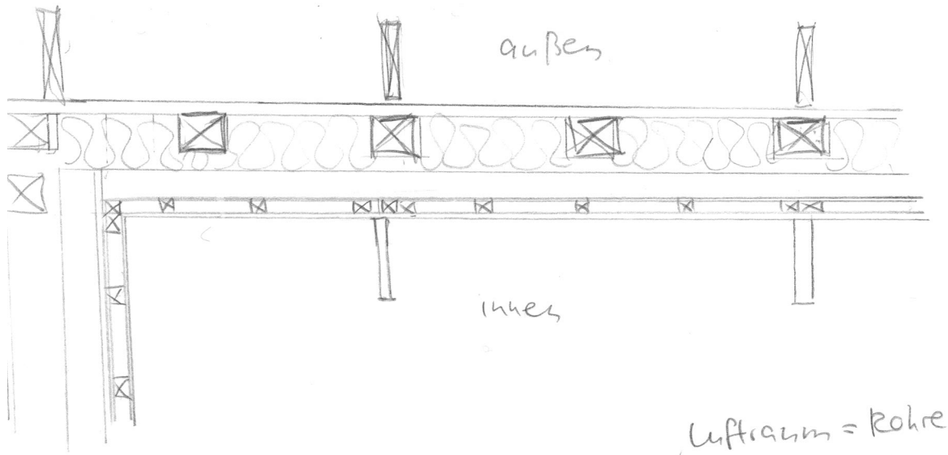






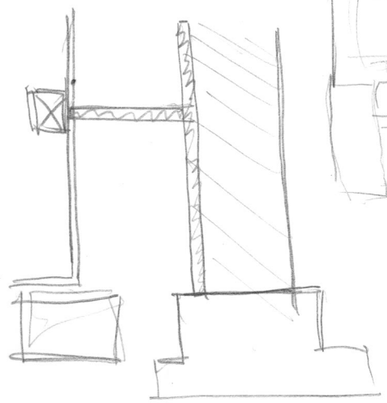




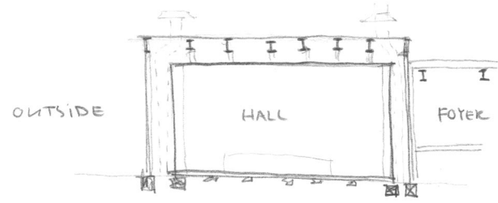


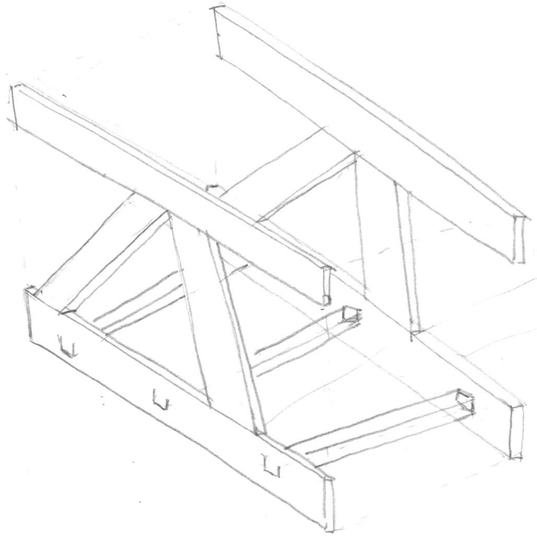
Halle 622 - Zürich Oerlikon
Hübscher Holzbau

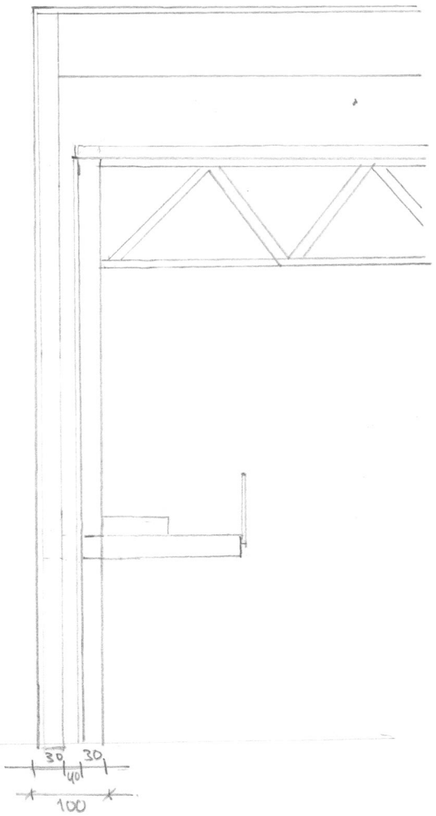


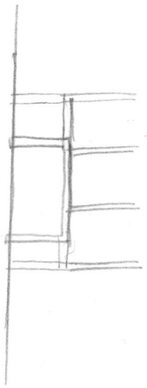


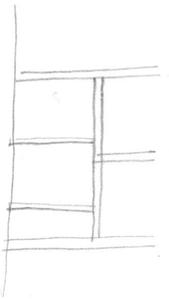


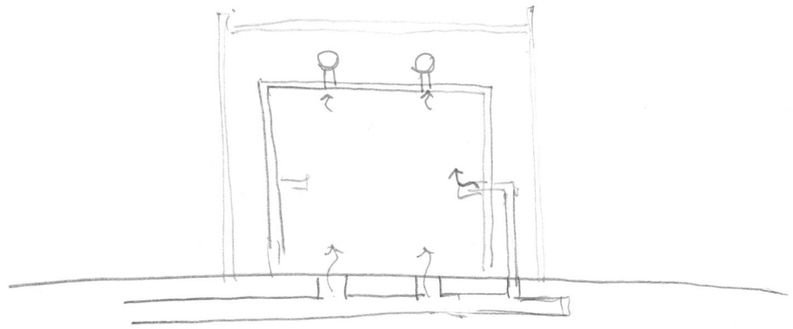




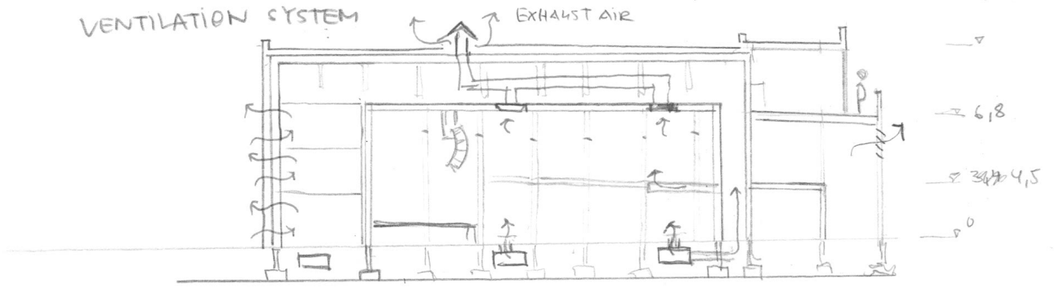




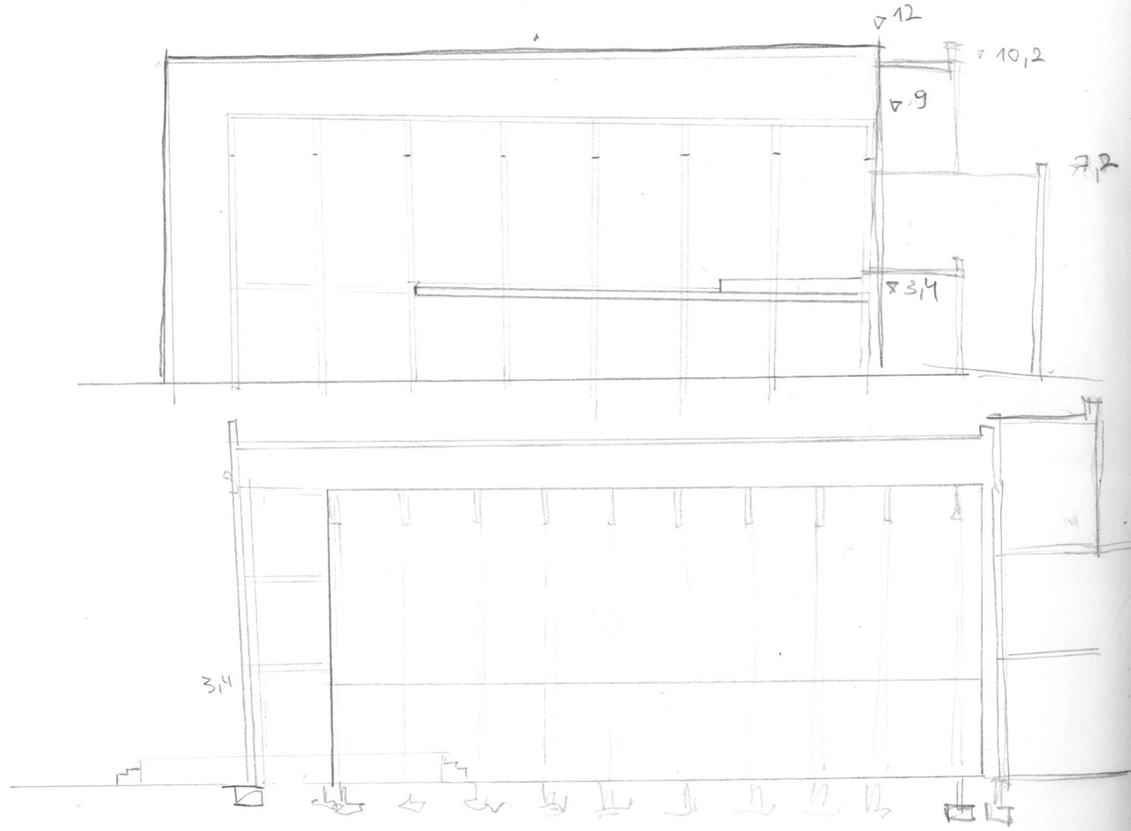


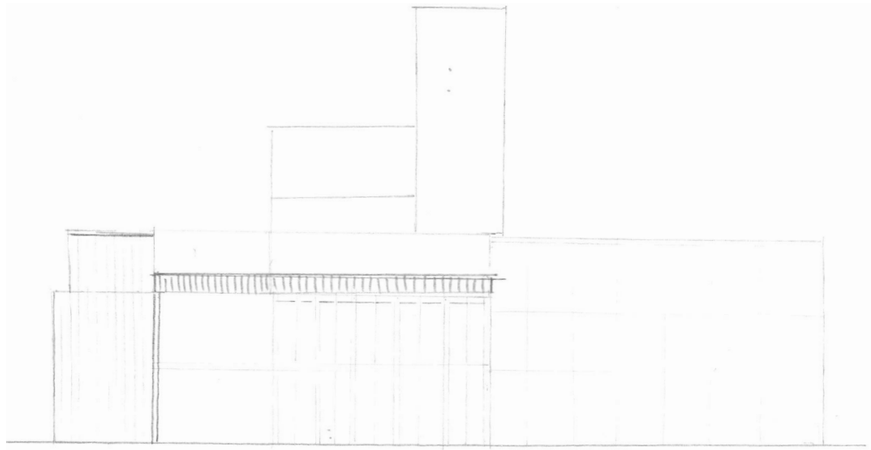


PV-Panels + Rainwater Harvest.

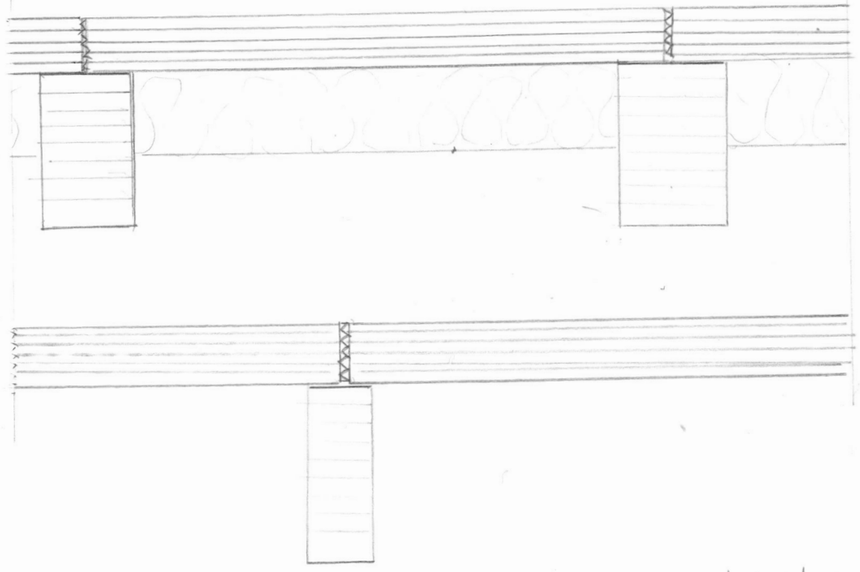


EARTH DUCT COOLED DOWN
BY CANAL WATER
VENTS IN THE FLOOR AND TRIBUNE

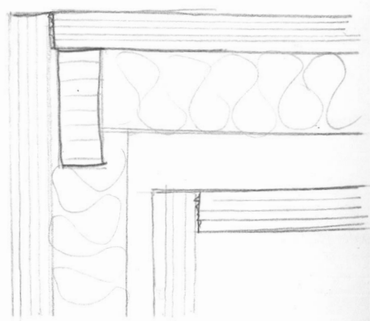




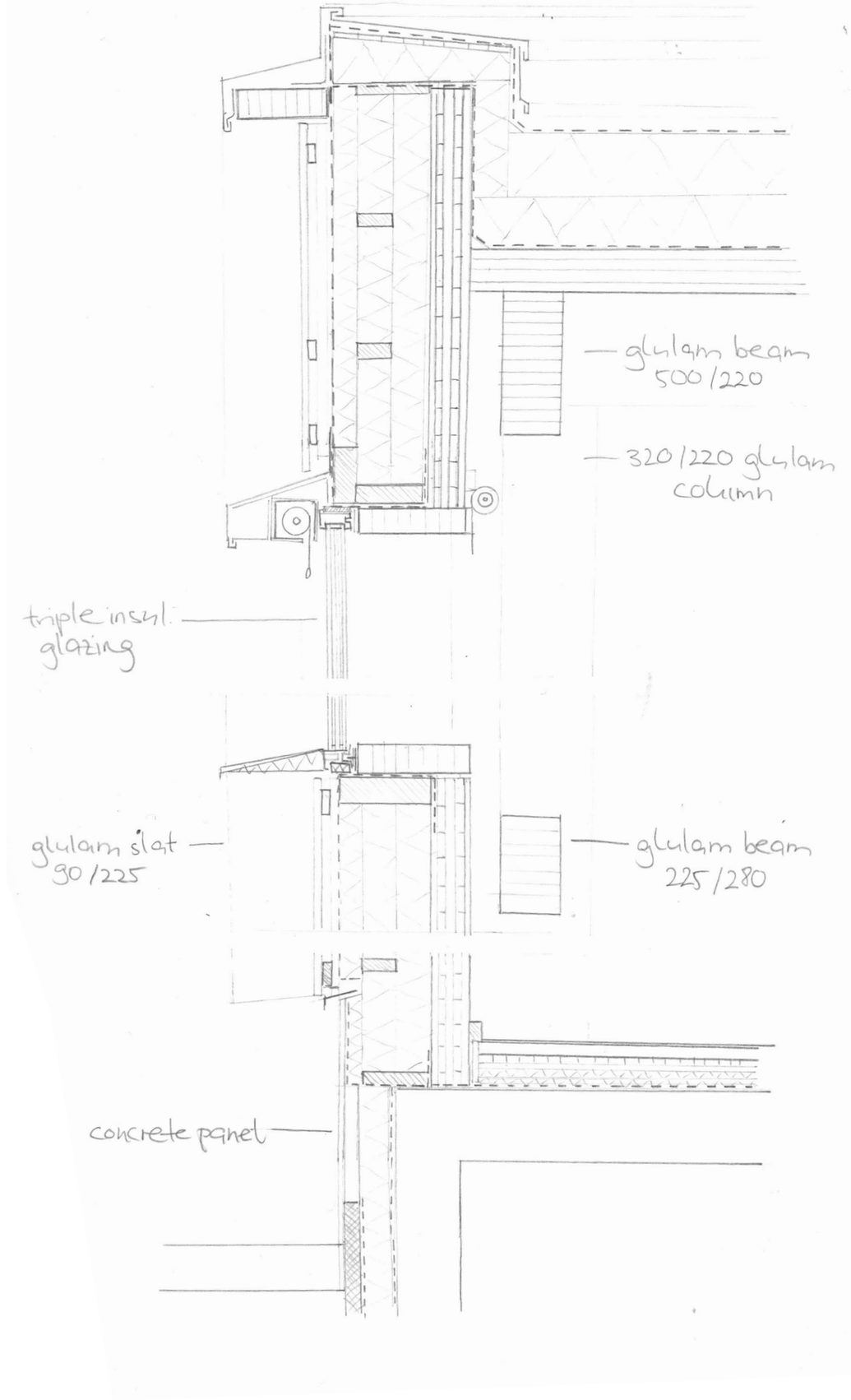
Wall construction concert hall

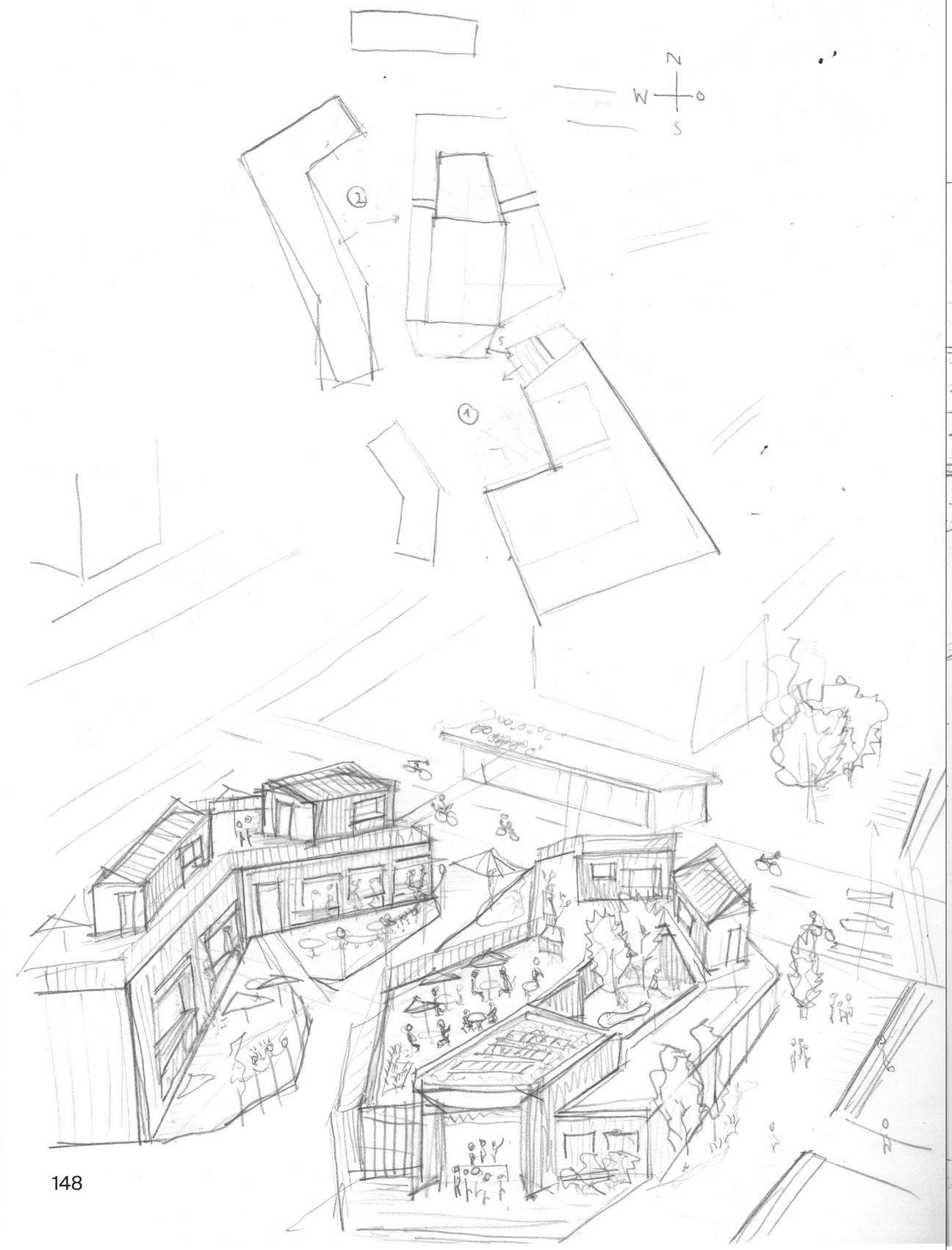


corner detail concert h

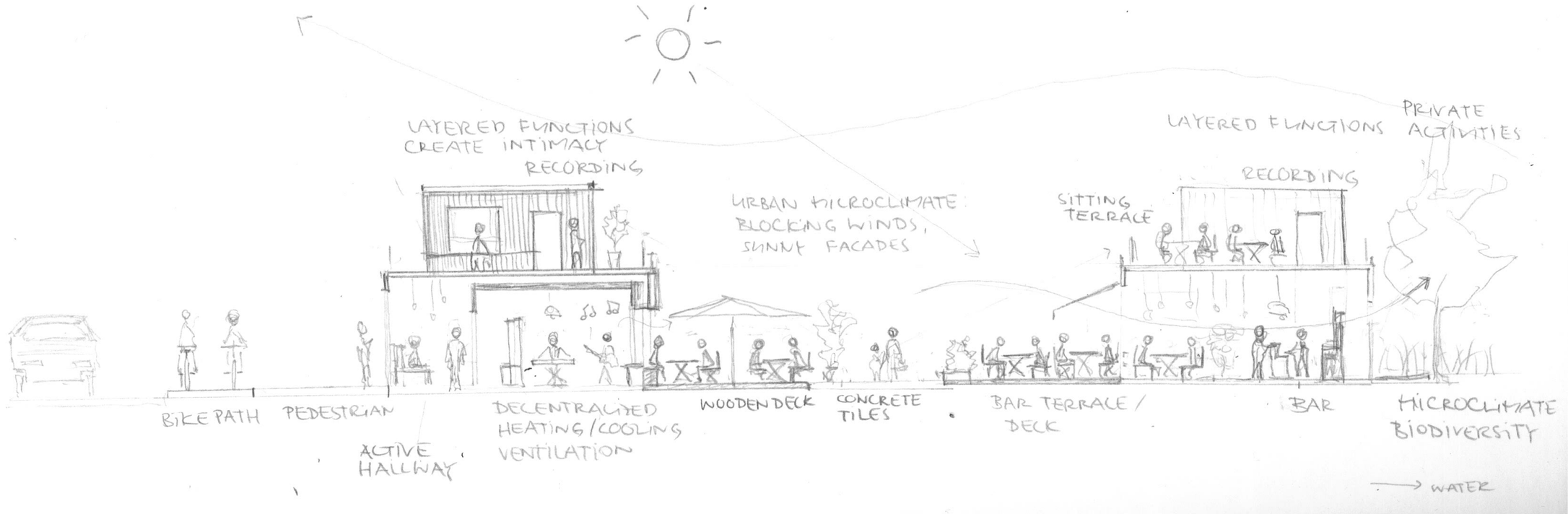


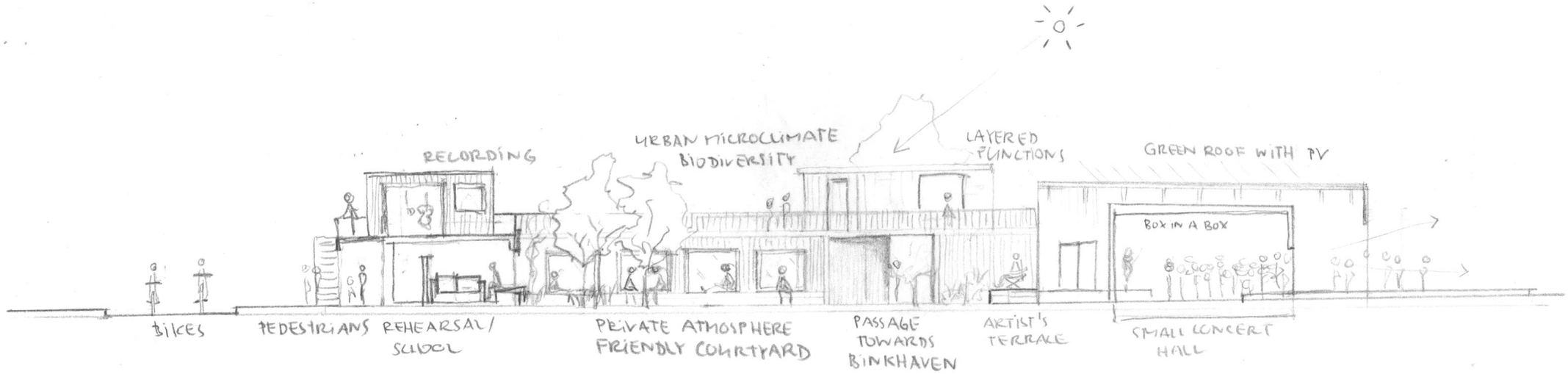
detail façade section

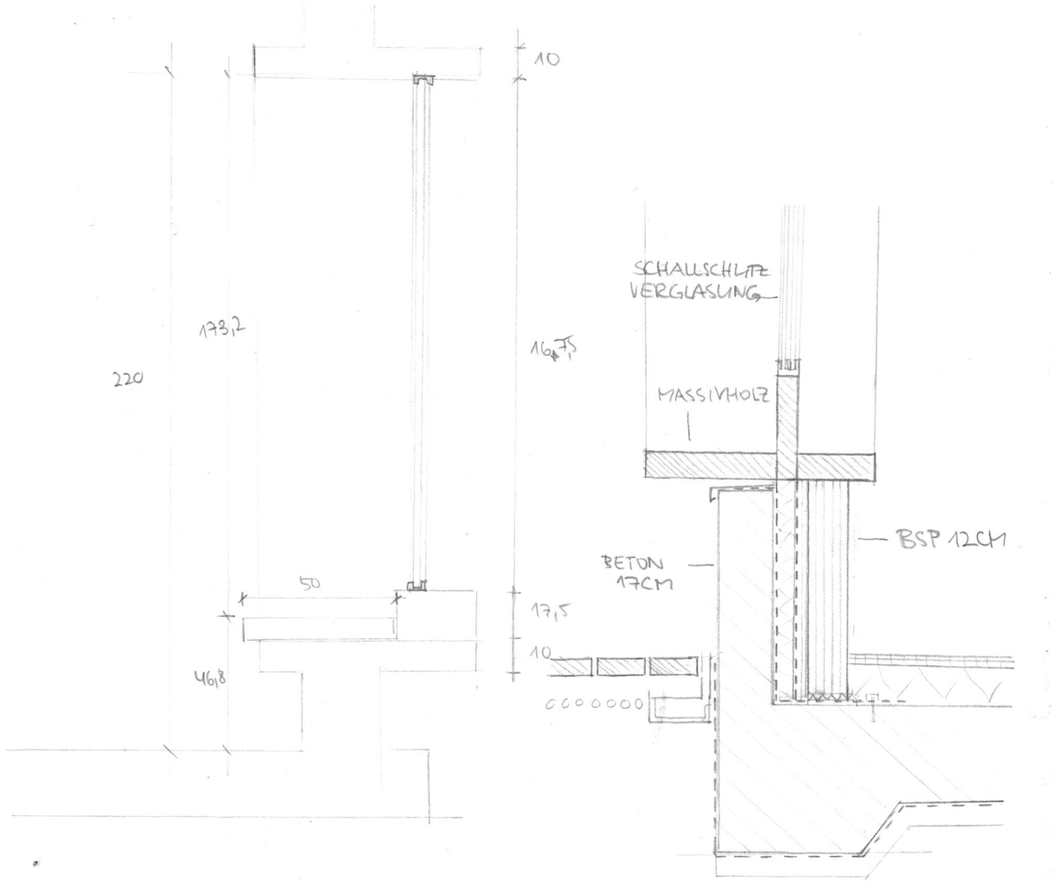


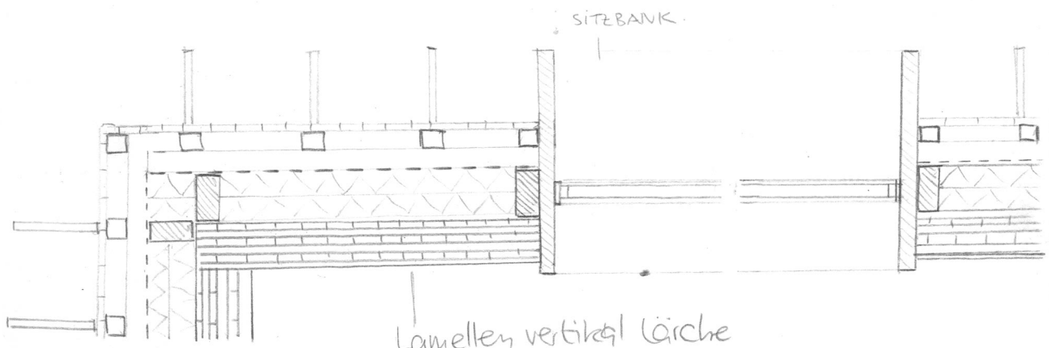

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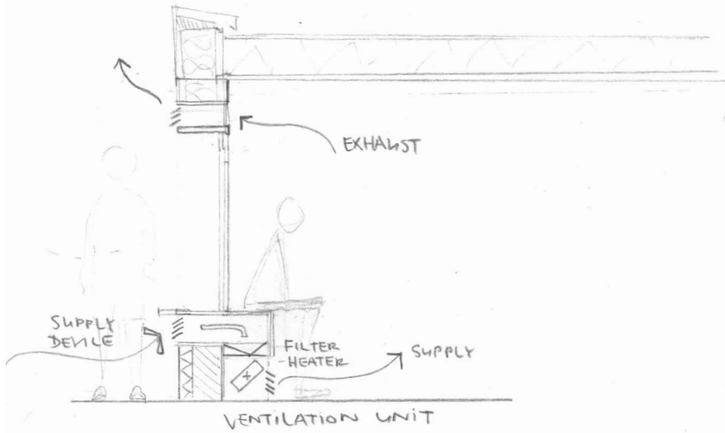

LAYERED FUNCTIONS
CREATE INTIMACY
RECORDING
URBAN MICROCLIMATE
BLOCKING WINDS,
SUNNY FACADES
LAYERED FUNCTIONS
PRIVATE
ACTIVITIES
RECORDING
SITTING
TERRACE
RECORDING
BIKE PATH
PEDESTRIAN
ACTIVE
HALLWAY
DECENTRALIZED
HEATING/COOLING
VENTILATION
WOODEN DECK
CONCRETE
TILES
BAR TERRACE /
DECK
BAR
MICROCLIMATE
BIODIVERSITY
WATER

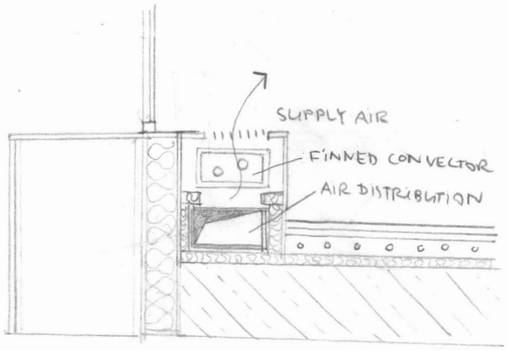

RECORDING
URBAN MICROCLIMATE
BIODIVERSITY
LAYERED
FUNCTIONS
GREEN ROOF WITH PV
BOX IN A BOX
BIKES
PEDESTRIANS
REHEARSAL/
SCHOOL
PRIVATE ATMOSPHERE
FRIENDLY COURTYARD
PASSAGE
TOWARDS
BINKHAVEN
ARTIST'S
TERRACE
SMALL CONCERT
HALL



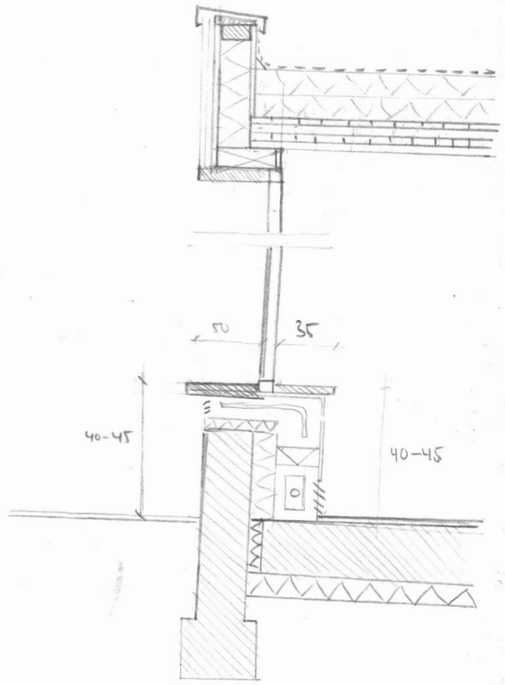


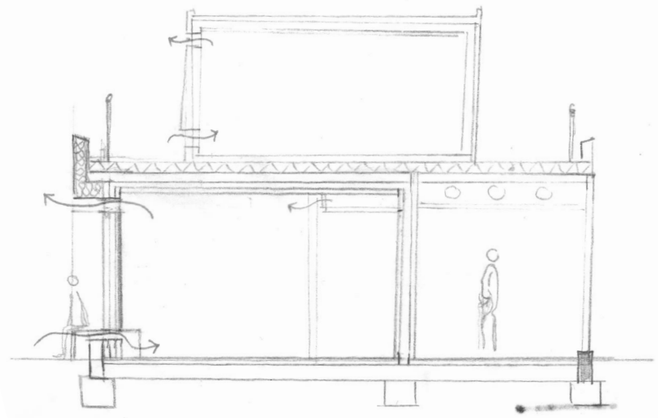
Lamellen vertikal Lärche
Lattung vertikal Lärche 12mm
Holzlattung vertikal 38/38mm
Konterlattung 45/45 mm
Unterspannbahn
Kantholz 50/125mm dazw. Zellulose 50+60
Dampfsperre, BSP 120mm

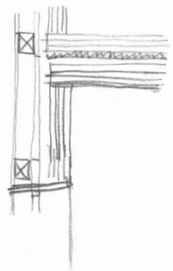


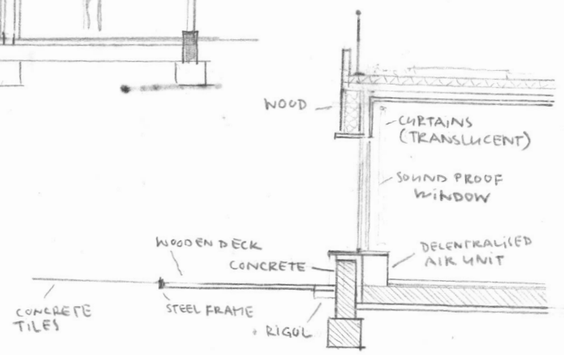


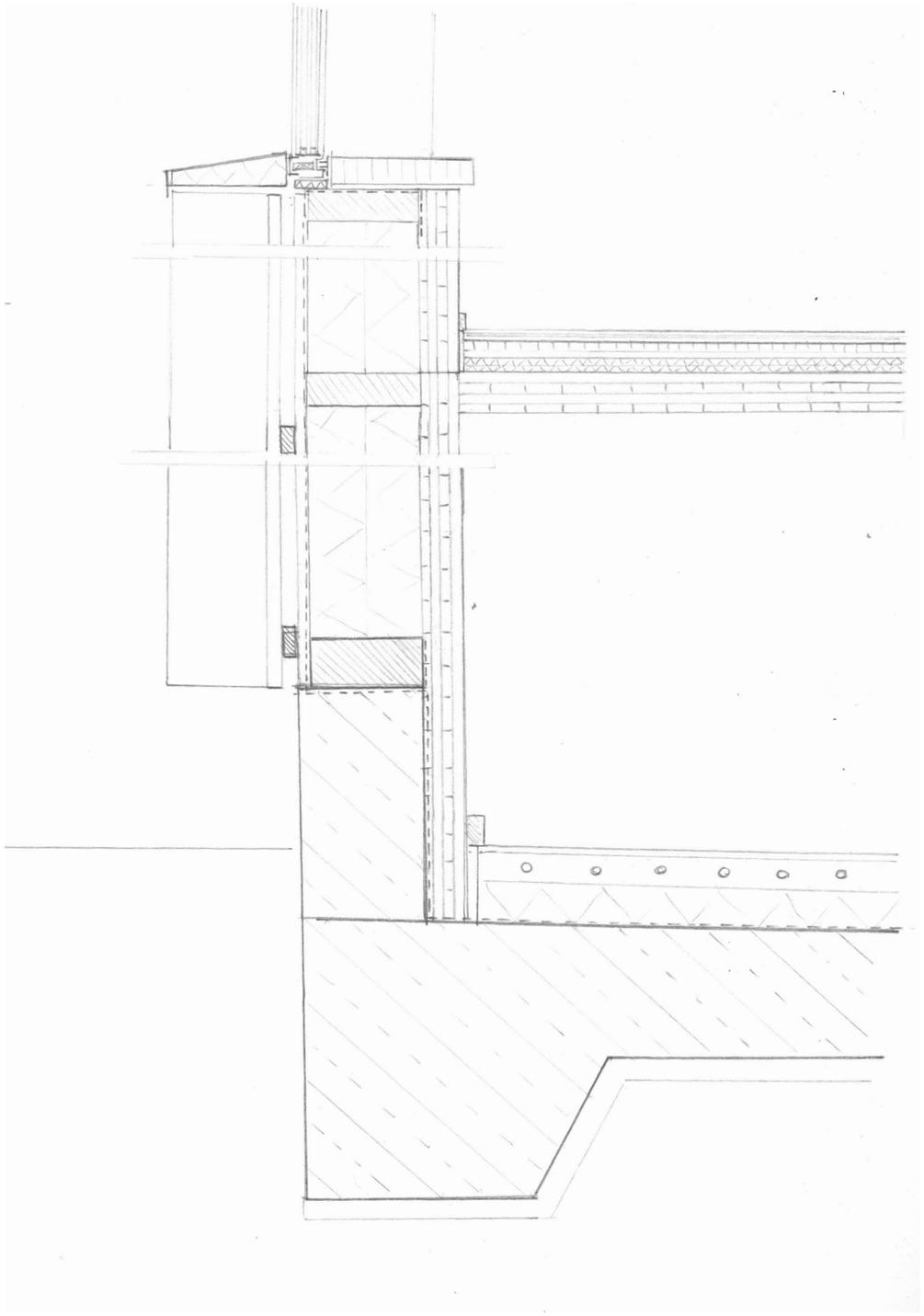
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231
249-51

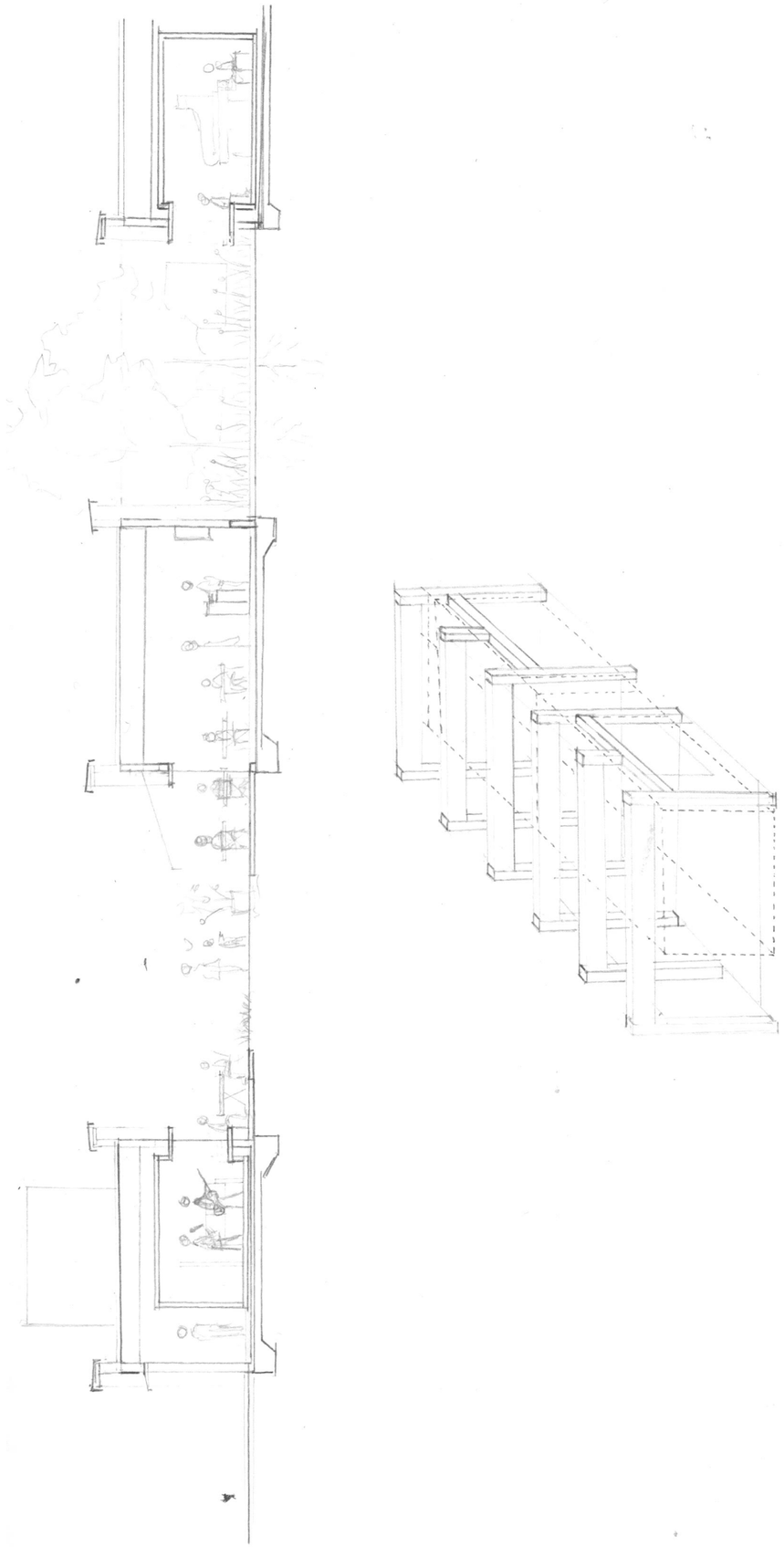


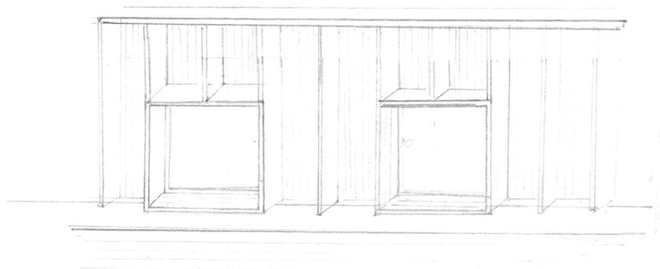


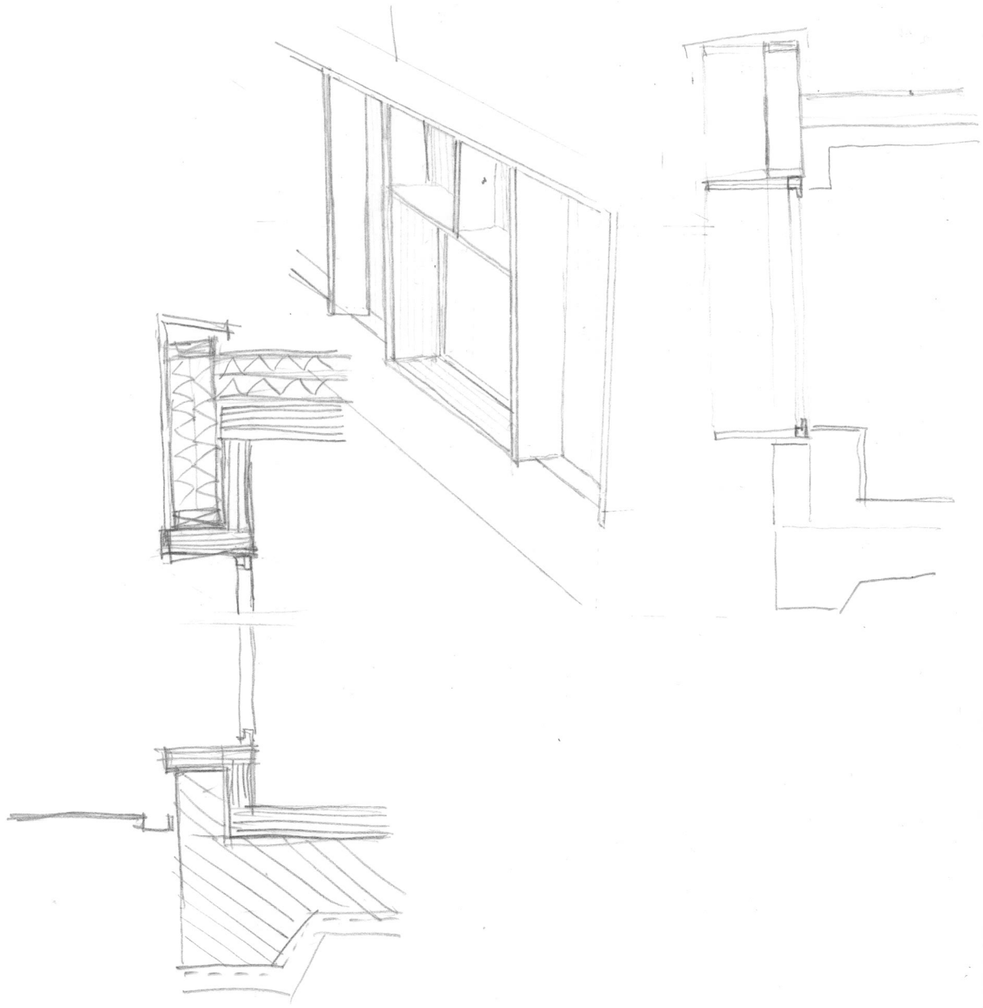


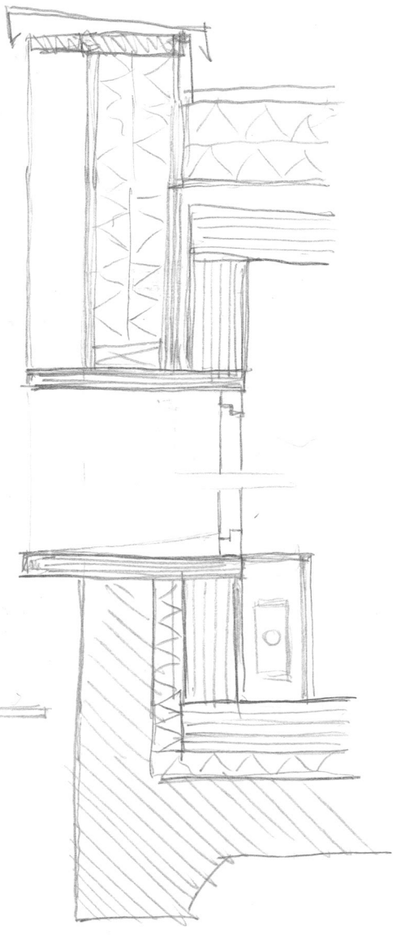


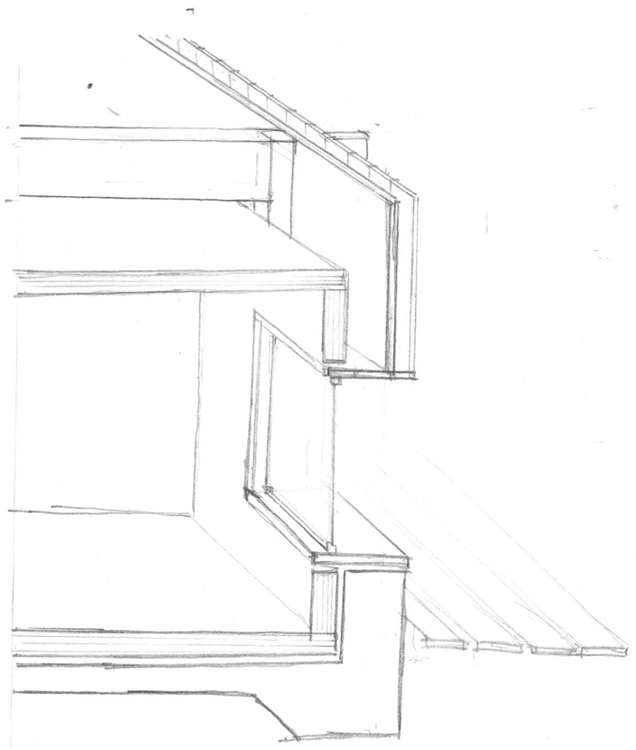


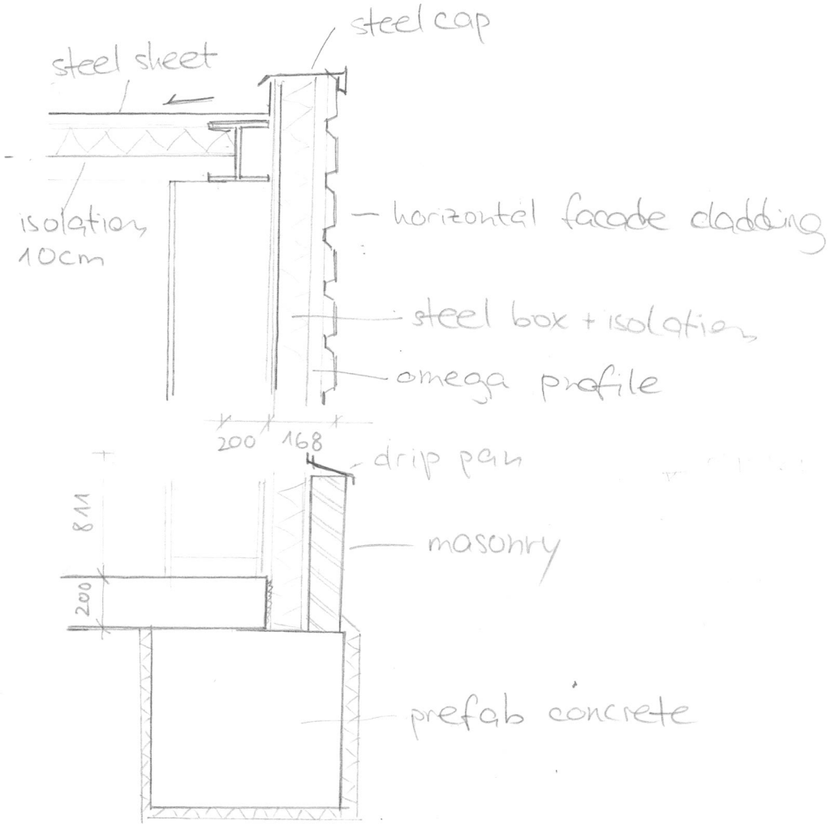


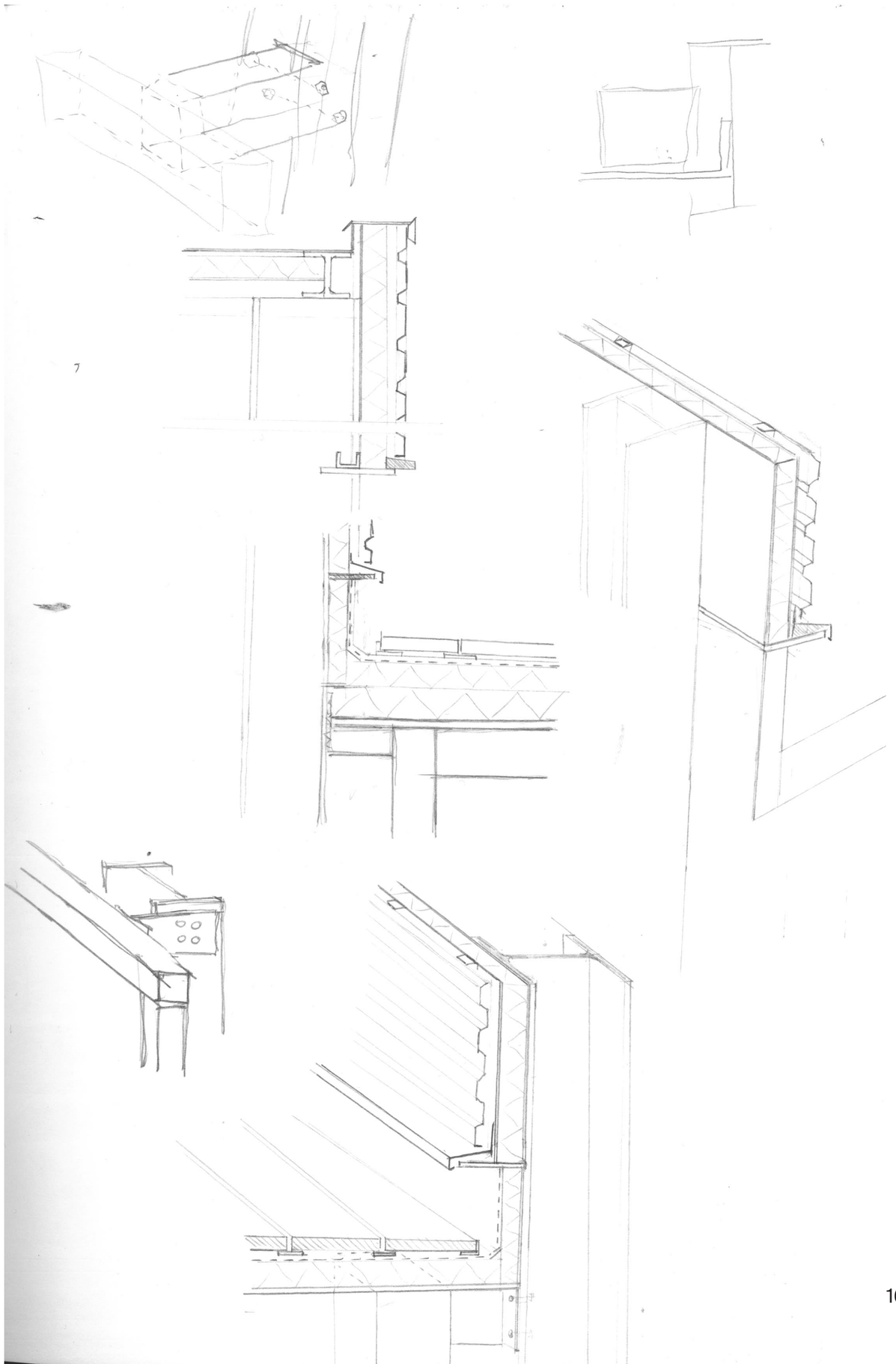


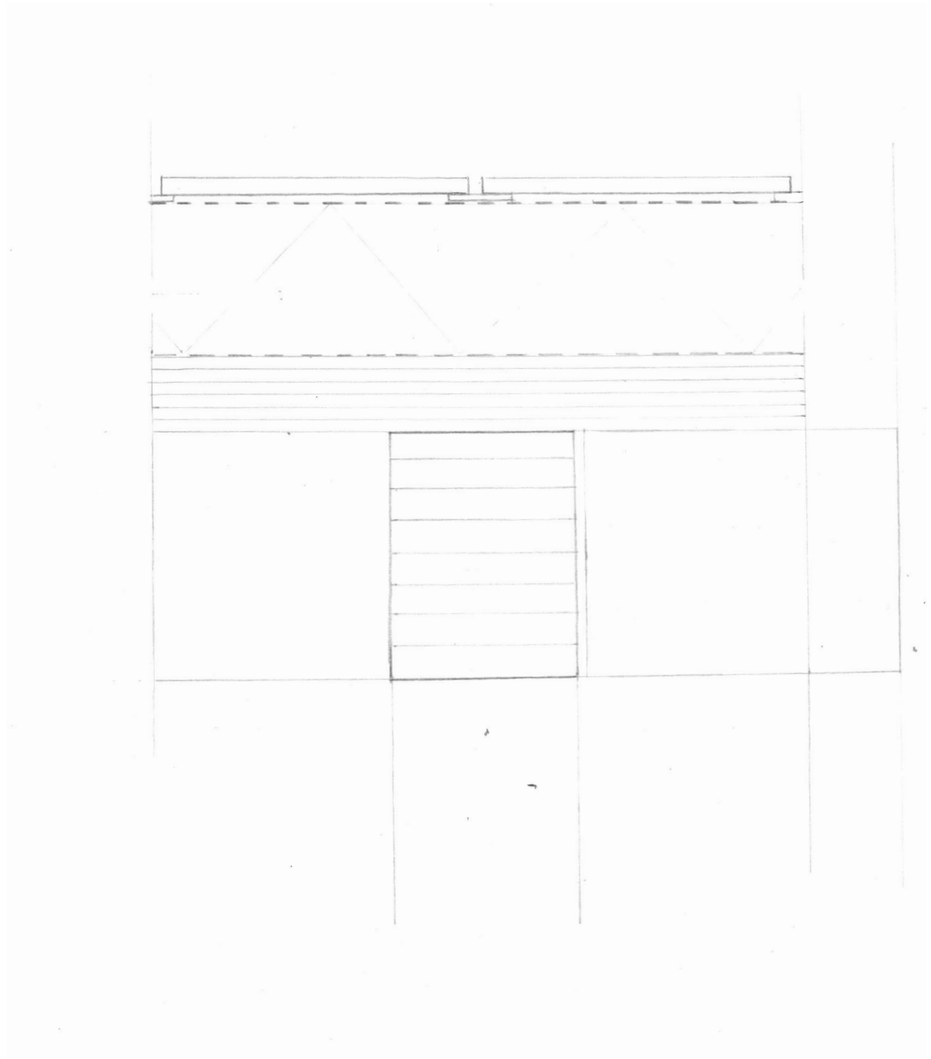


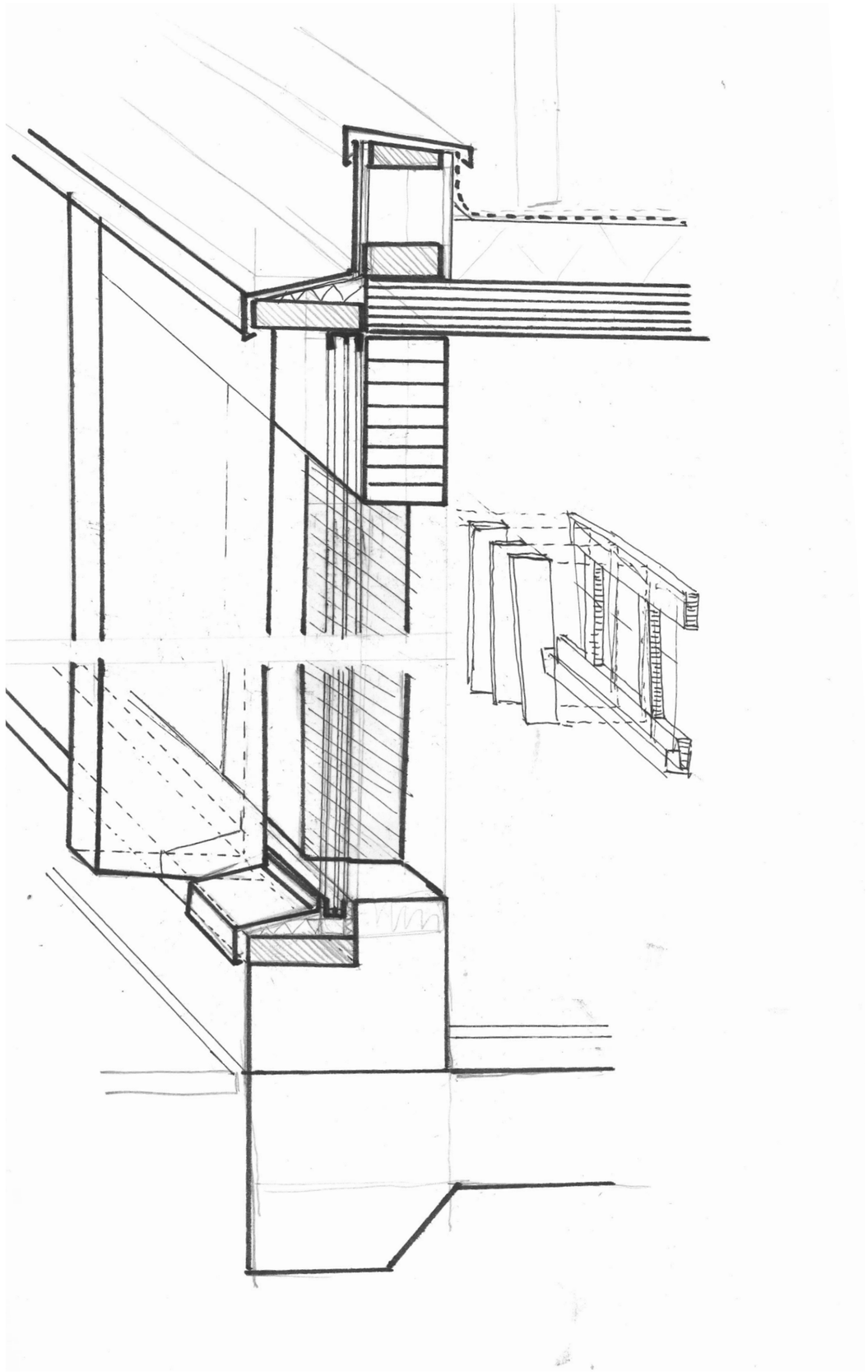


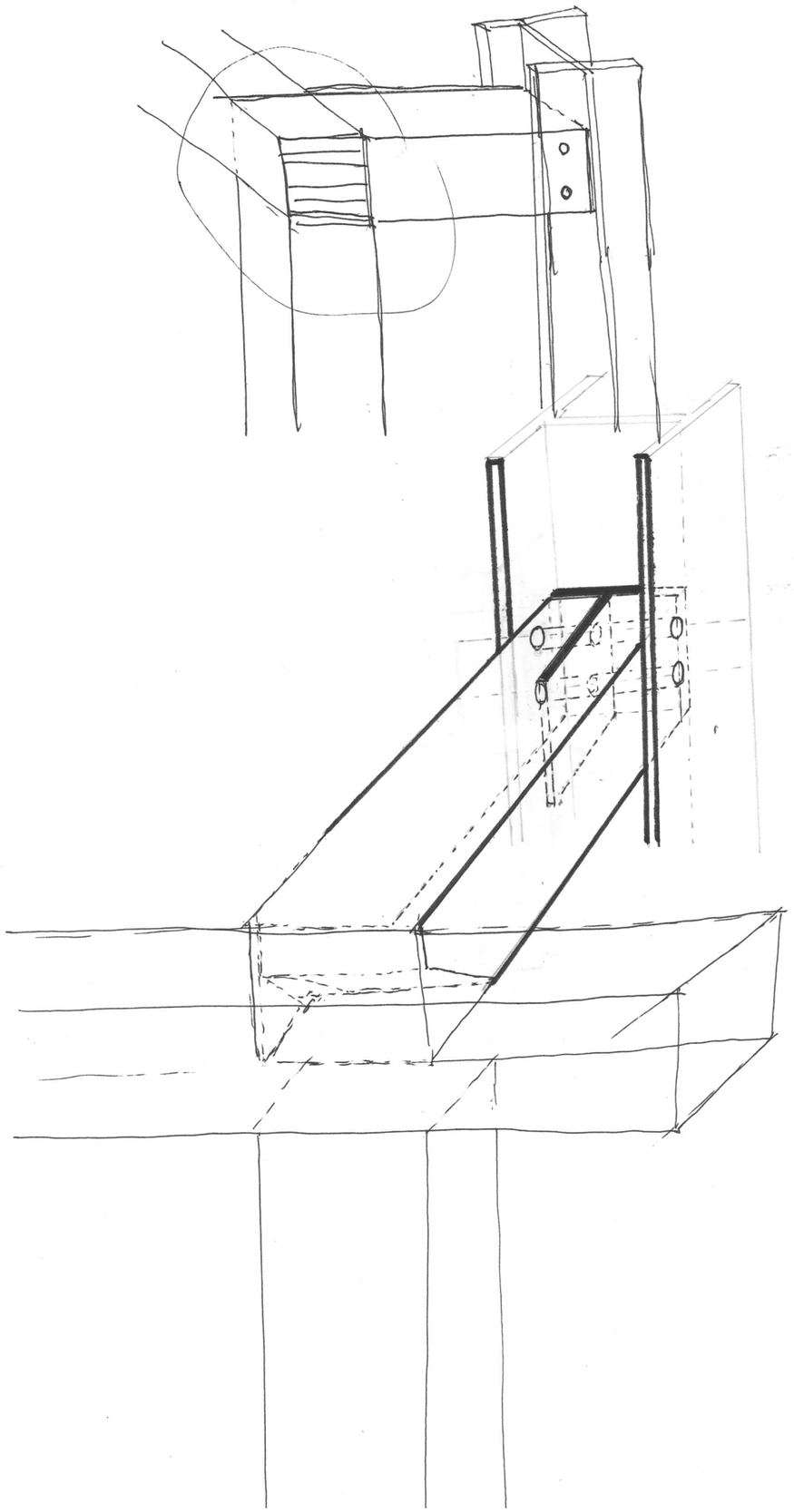


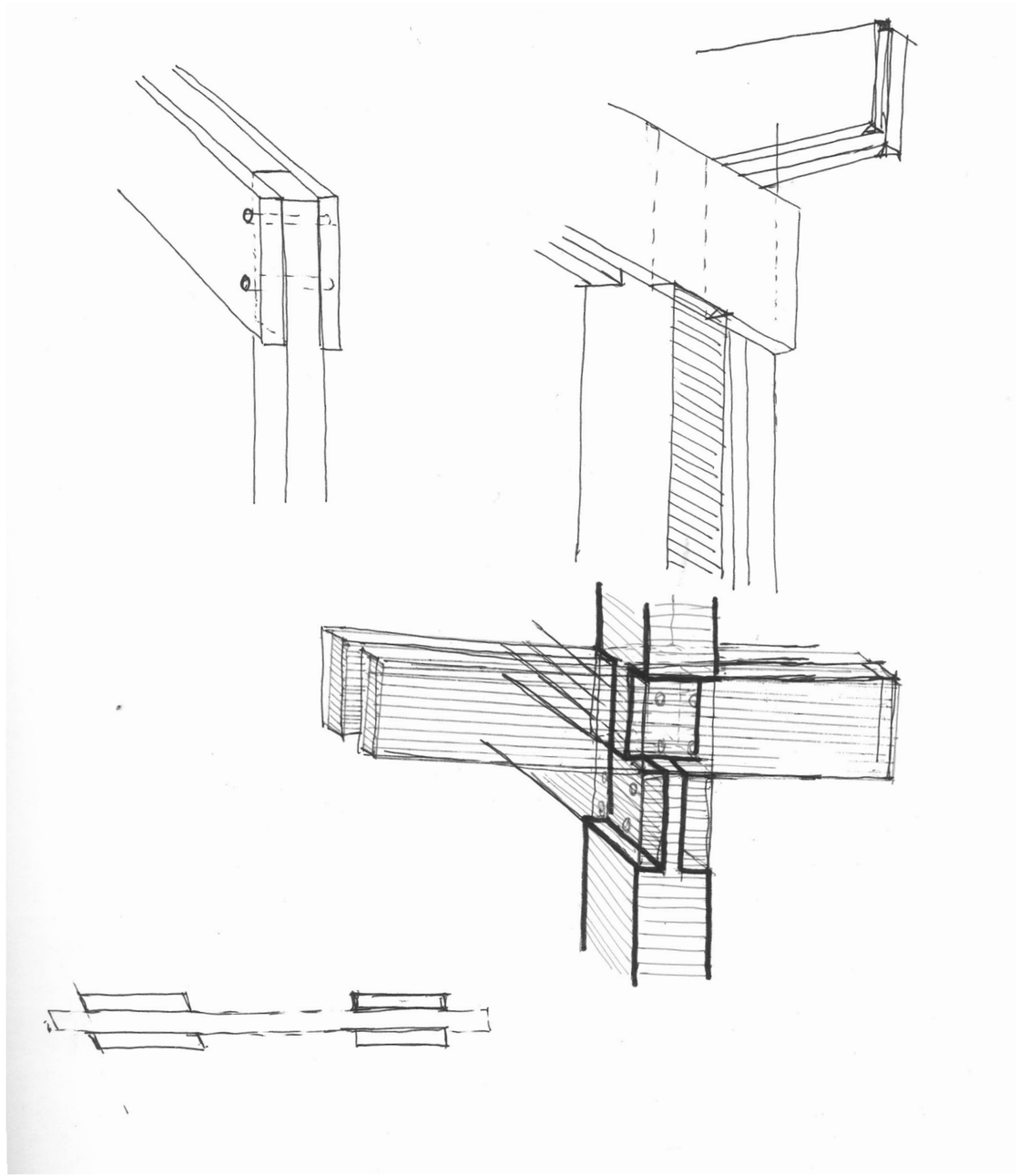

steel cap
steel sheet
isolation 10cm
horizontal facade cladding
steel box + isolation
omega profile
200
168
drip pan
811
masonry
200
prefab concrete











PROCESS DOCUMENTATION
(WORKING MODELS & CASE STUDIES)

Models made during the massing phase of the project



P3 mass model

Case studies



Abenraa (Denmark) city center by Topotek & Adept









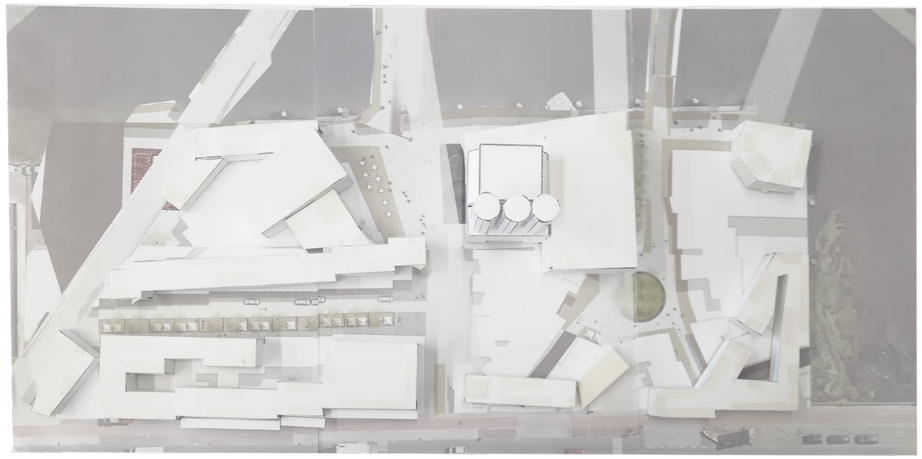
Streets and square in Danish villages

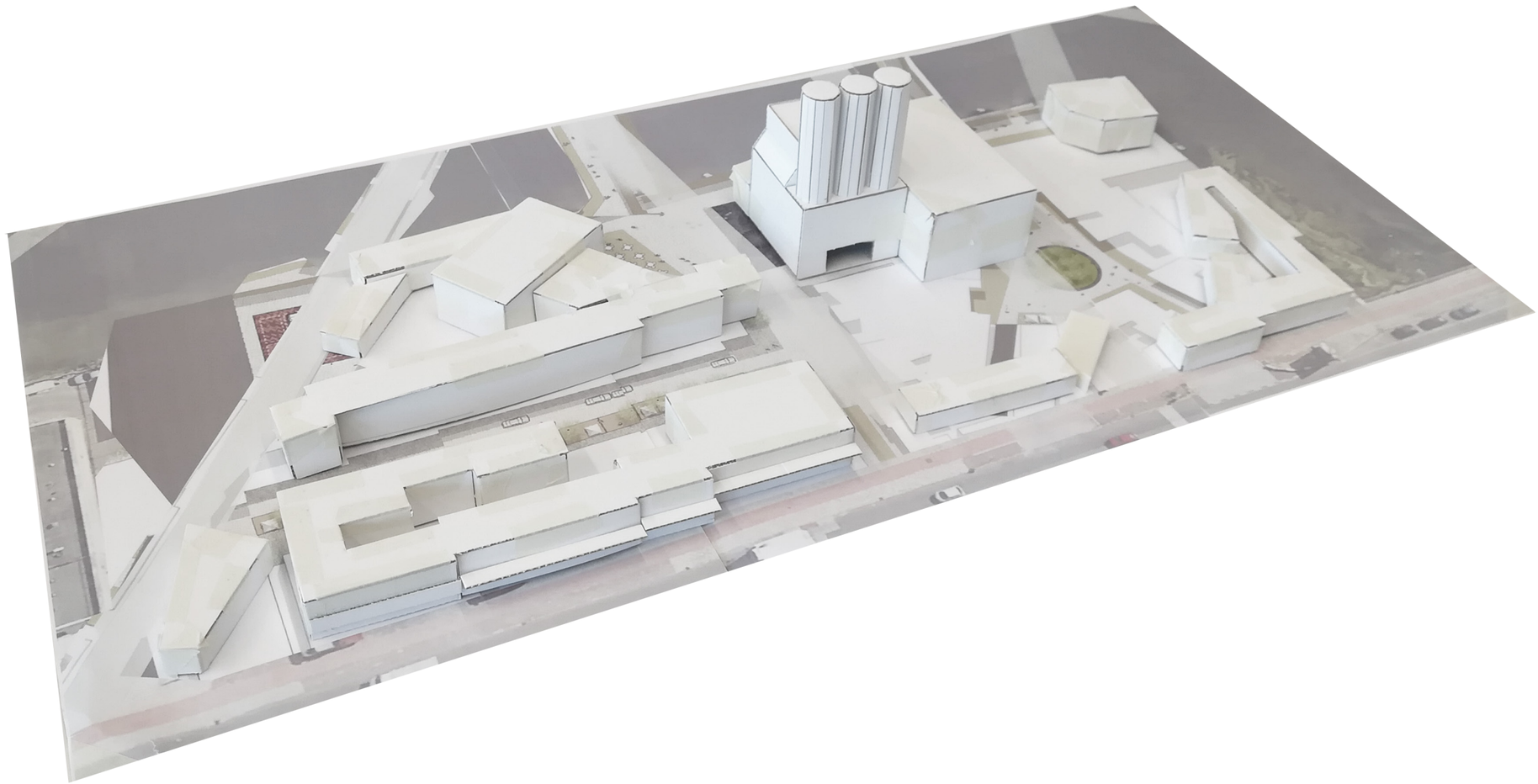
Site collages to understand the scale of the squares & streets







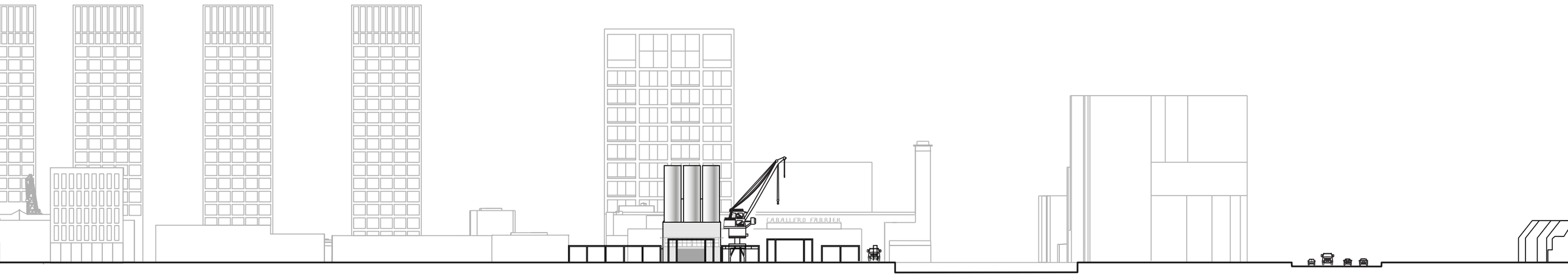




Working model | Danish town of Abenraa at Binckhorst

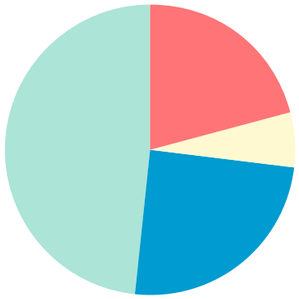
P2





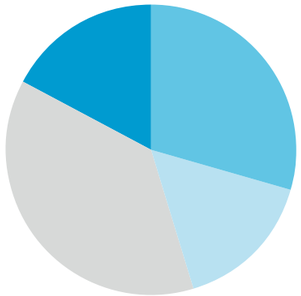
Project site in its urban context with future scale shift

Site occupancy
Total GFA: 6266 m²



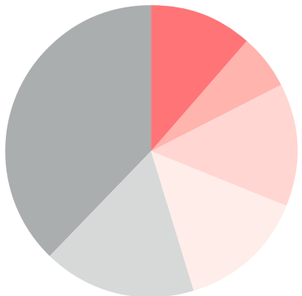
- Outdoor 5801 m²
- Music village 2540 m²
- Food court 722 m²
- Concert venue 3004 m²

Concert venue
GFA 3004 m²

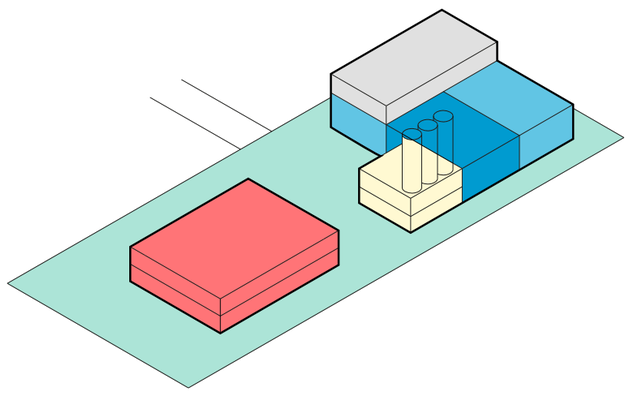


- Entrance/Foyer 514 m²
- Large hall 890 m²
- Small hall 475 m²
- Logistics/Offices 1,125 m²

Music village
GFA 2540 m²



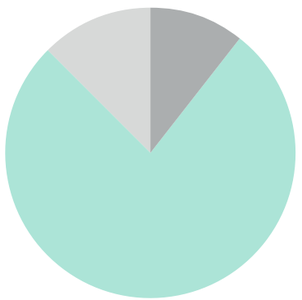
- Rehearsal rooms 295 m²
- Recording studios 150 m²
- Workshop spaces 350 m²
- Forum 360 m²
- Logistics 527 m²
- Circulation 958 m²



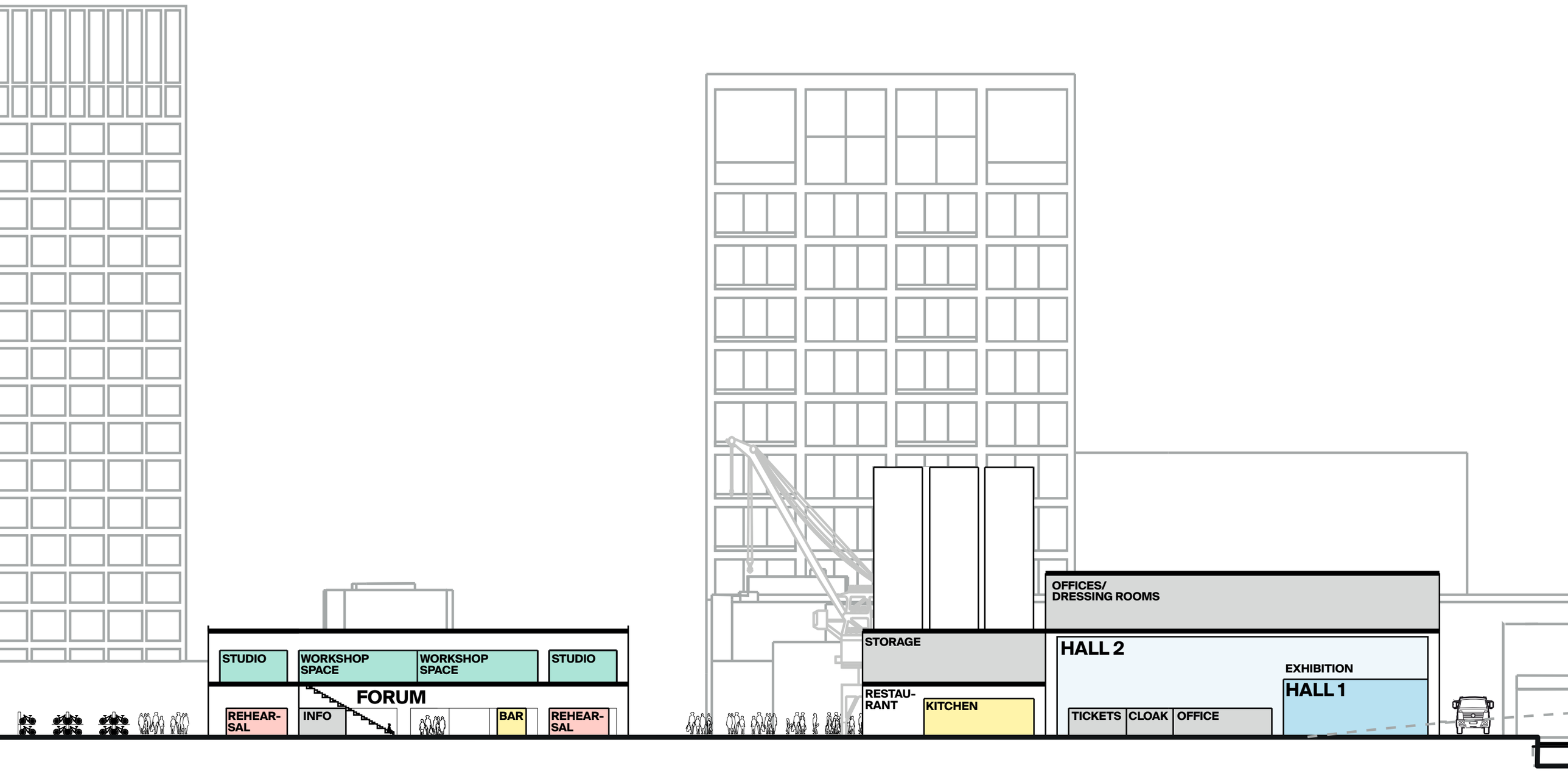
Food court
GFA 722 m²

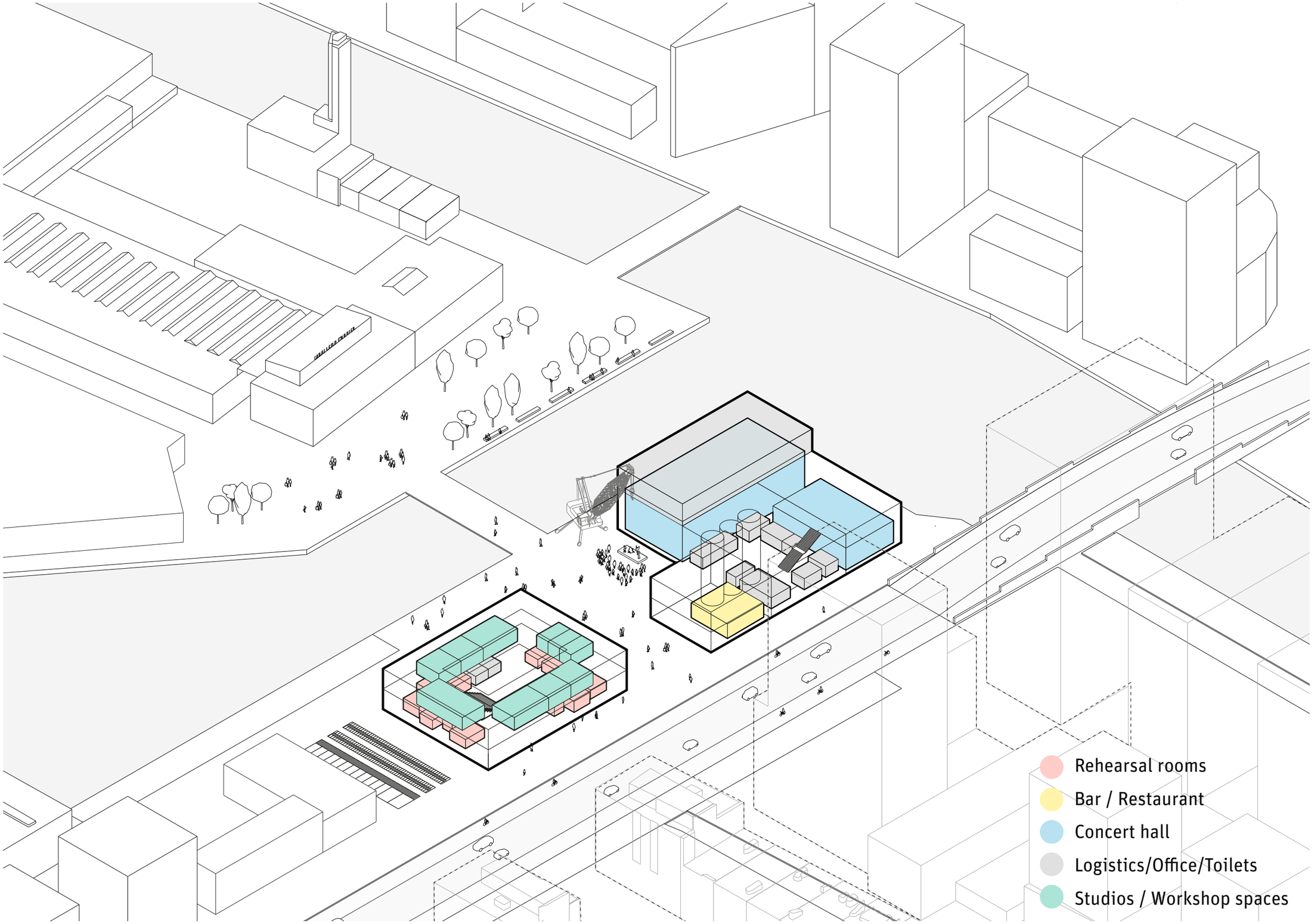
- Kitchen 70 m²
- Seating area 230 m²
- Logistics 60 m²

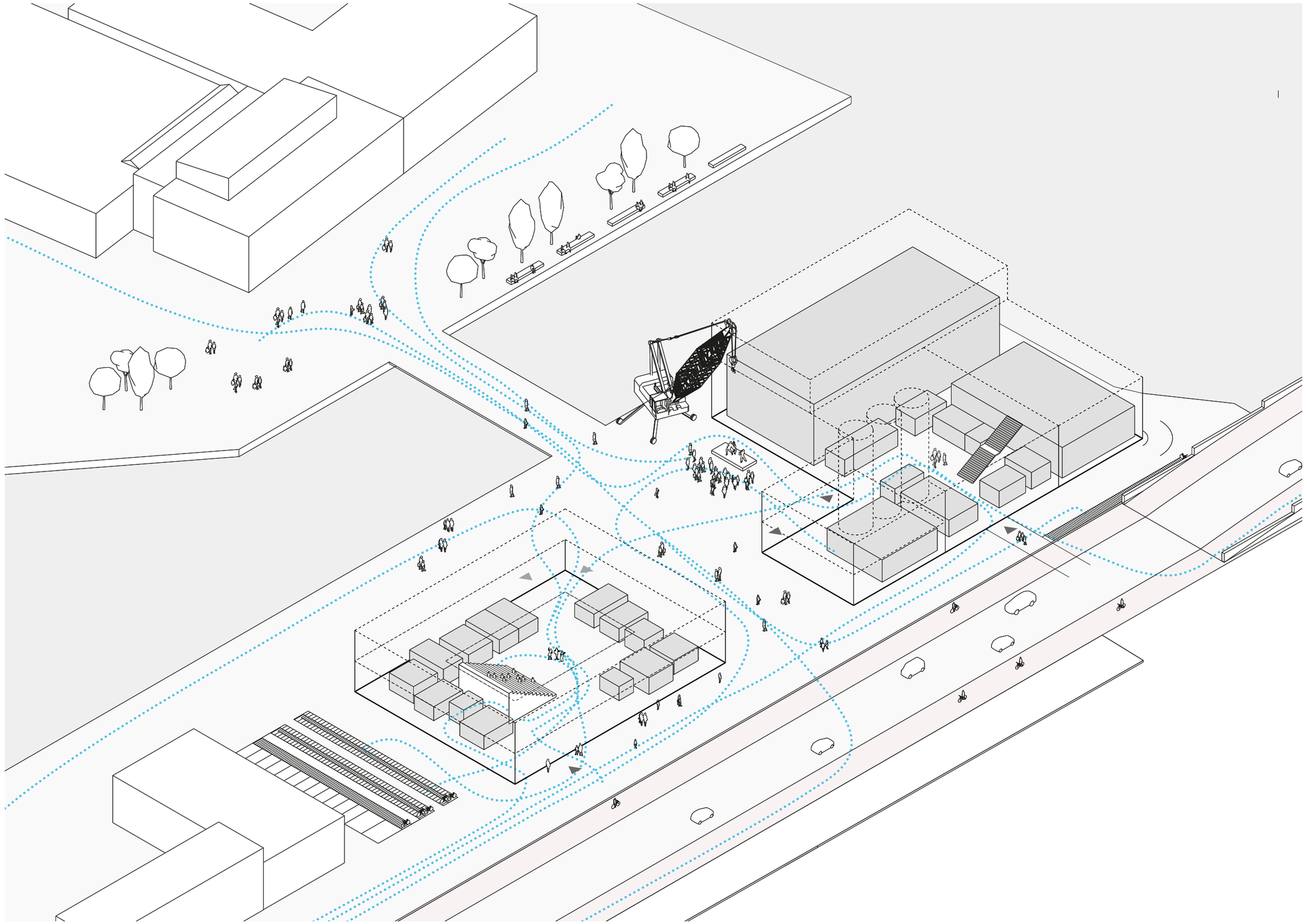
Outdoor
Site area: 9590 m²

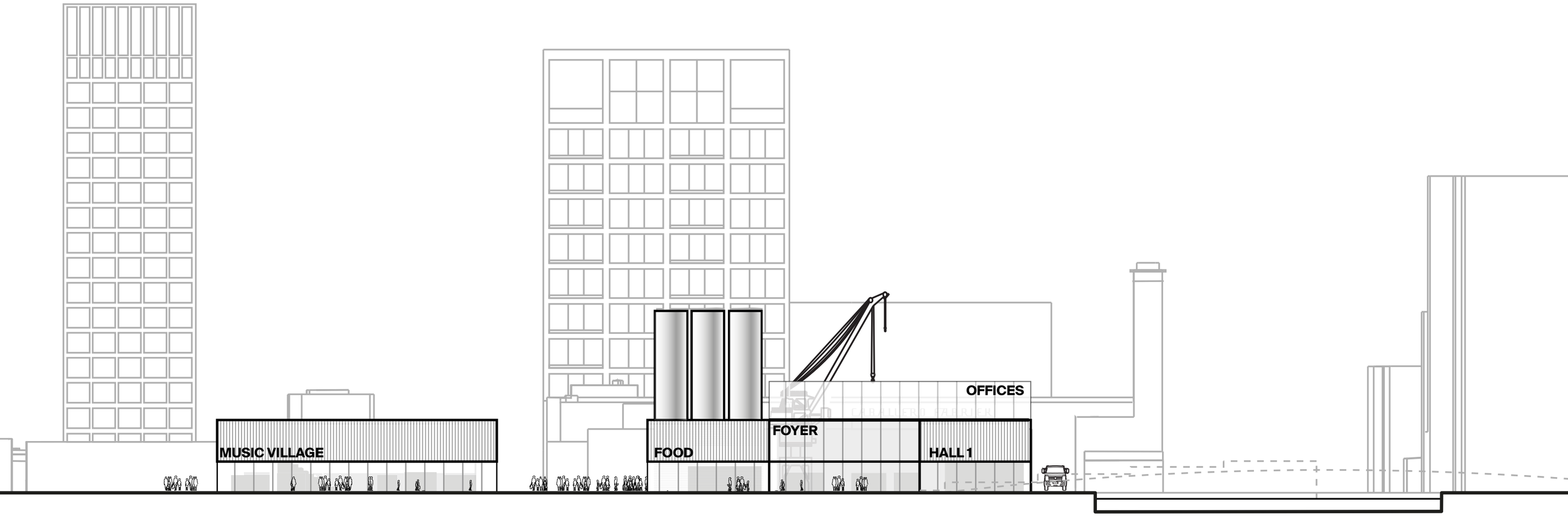


- Gathering 3676 m²
- Parking 511 m²
- Back of house 586 m²

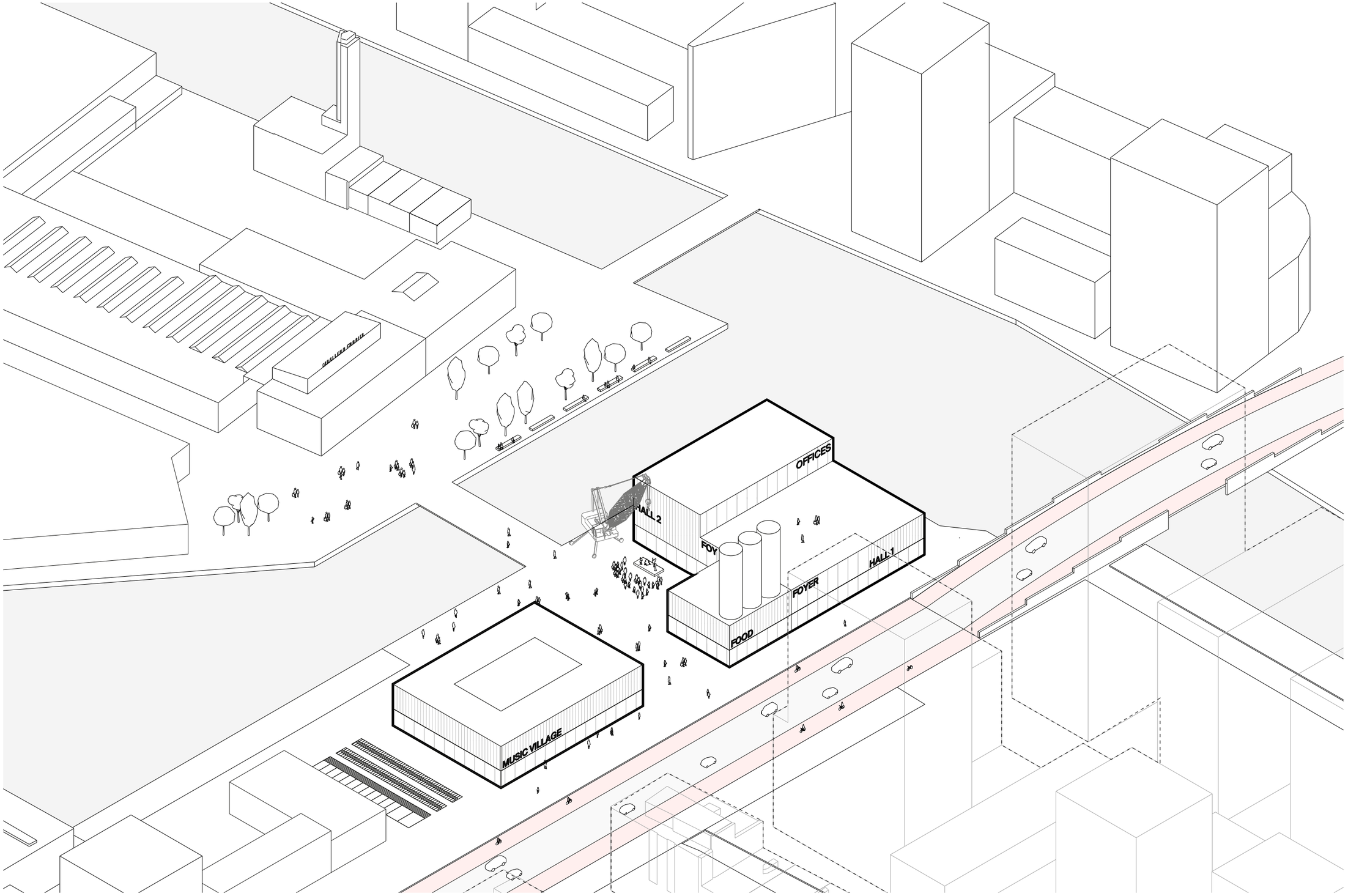

STUDIO
WORKSHOP SPACE
WORKSHOP SPACE
STUDIO
FORUM
REHEAR-SAL
INFO
BAR
REHEAR-SAL
STORAGE
RESTAU-RANT
KITCHEN
OFFICES/ DRESSING ROOMS
HALL 2
EXHIBITION
HALL 1
TICKETS
CLOAK
OFFICE
10
20
Rehearsal rooms
Bar / Restaurant
Concert hall
Logistics/Office/Toilets
Studios / Workshop spaces


Rehearsal rooms
Bar / Restaurant
Concert hall
Logistics/Office/Toilets
Studios / Workshop spaces

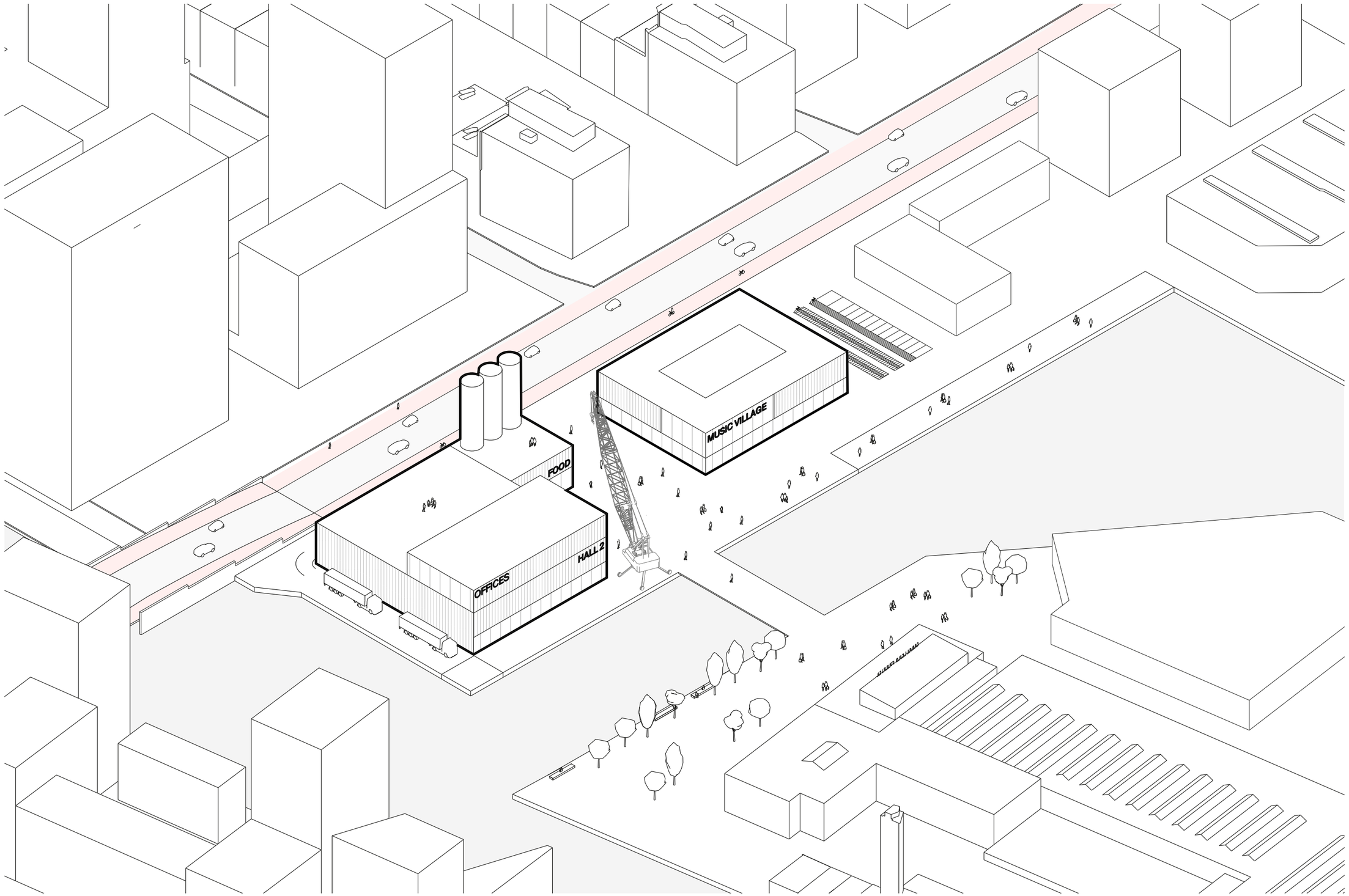




North-east elevation | View from Binckhorstlaan



West axonometric

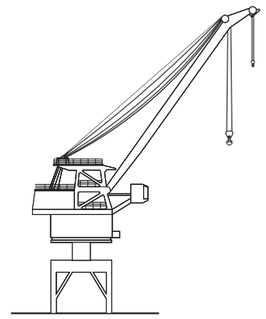

MUSIC VILLAGE
FOOD
HALL 2
OFFICES

P2 (Retake)

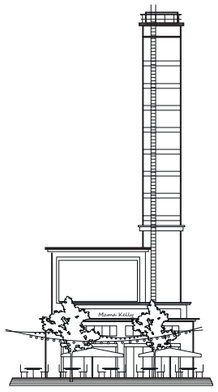
Special structures



Silos



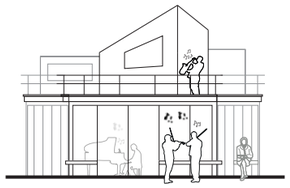
Crane



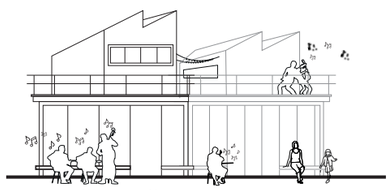
Historical tower

General building style

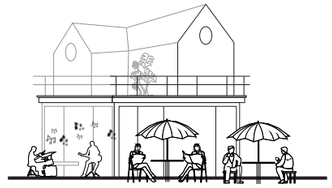
Public functions ground floor, semi-public/private functions upstairs



Rehearsal rooms
Music school



Recording studios
Music hardware store / instrument rental



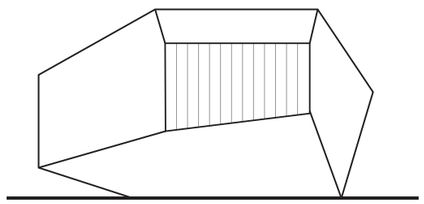
Workshop space
Bar

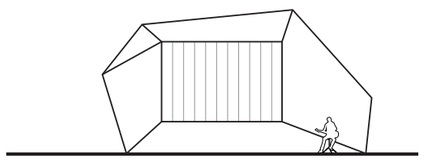
Semi-public / private

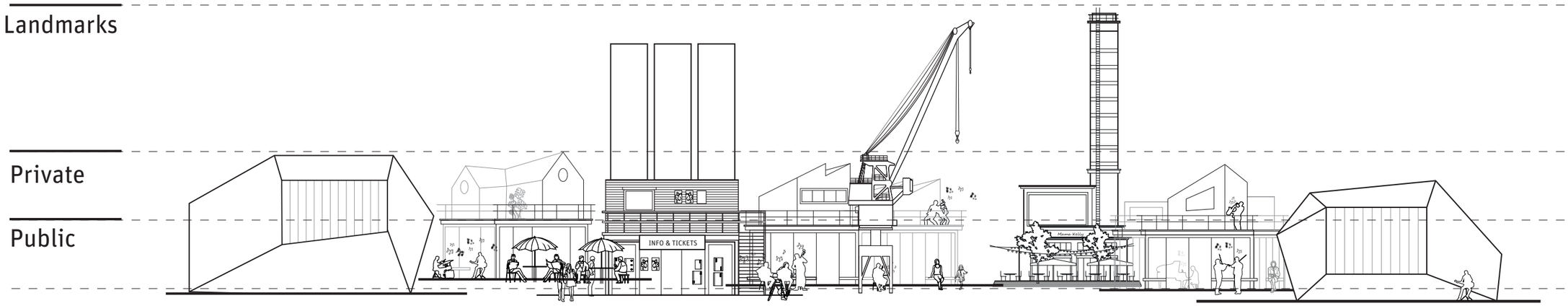
Public

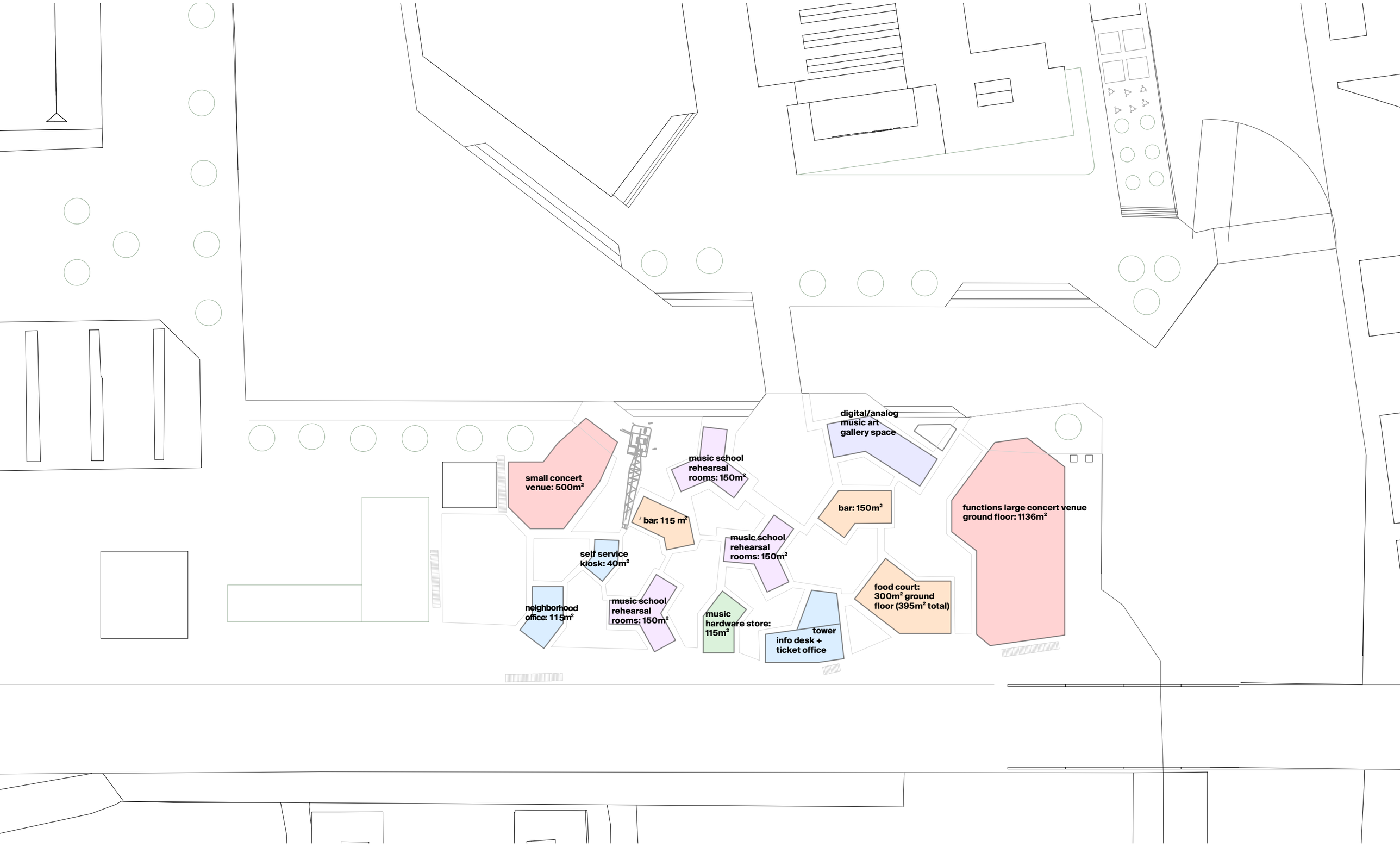
Concert halls

Public functions ground floor, private functions upstairs





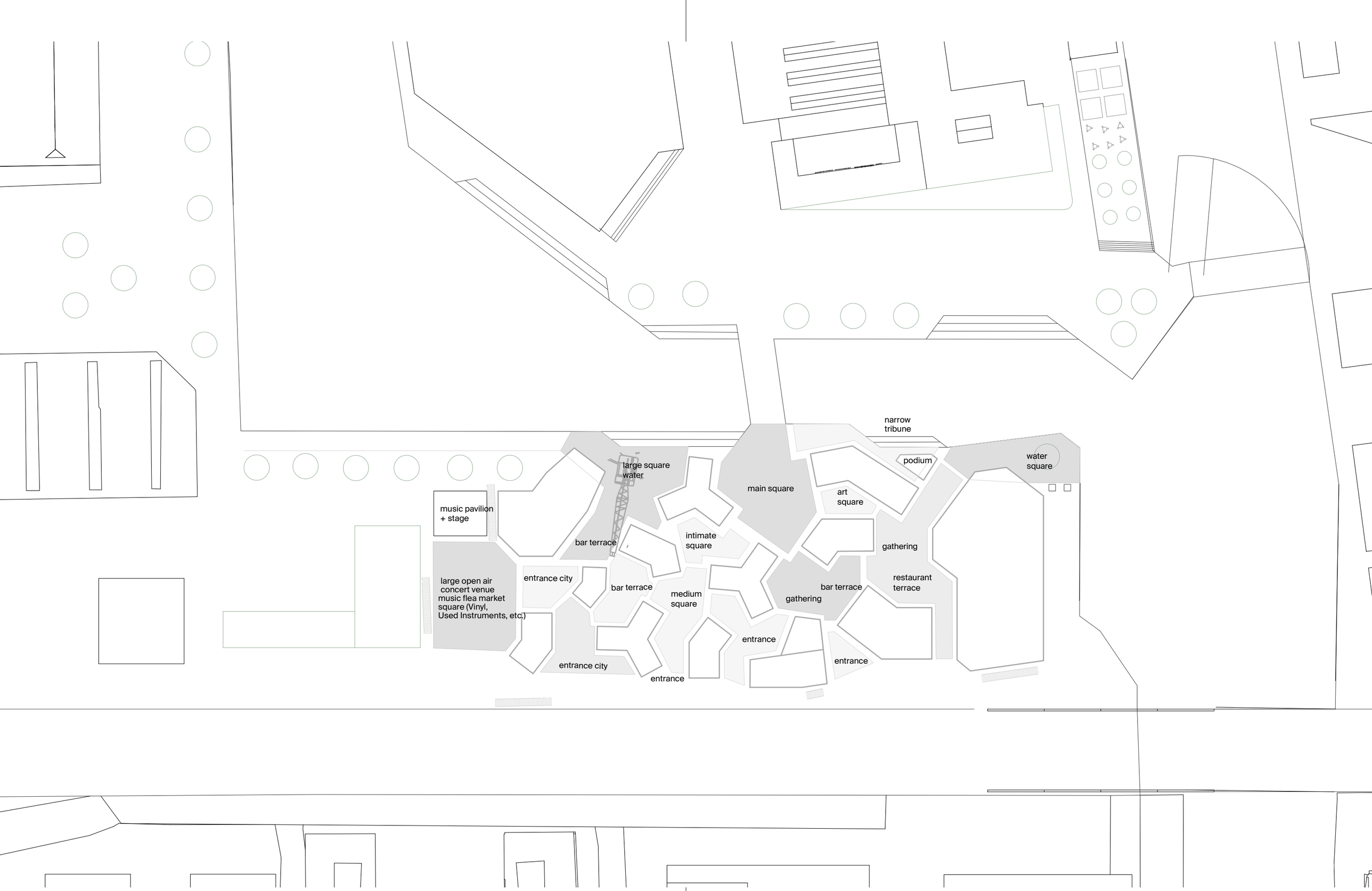

Landmarks
Private
Public
INFO & TICKETS
Mama Kilda



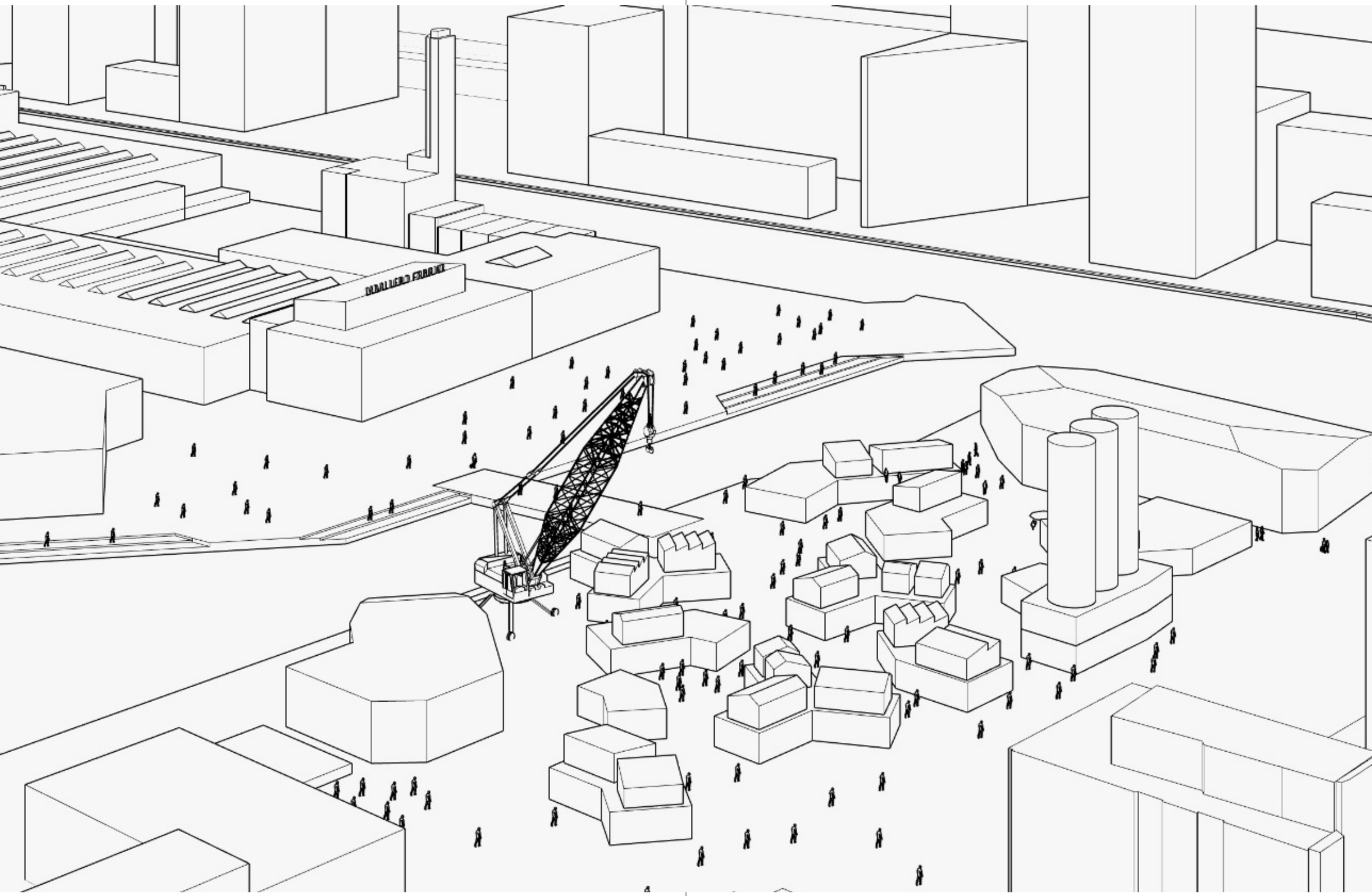
FUNCTIONS GROUND FLOOR



ACTIVITY GROUND FLOOR

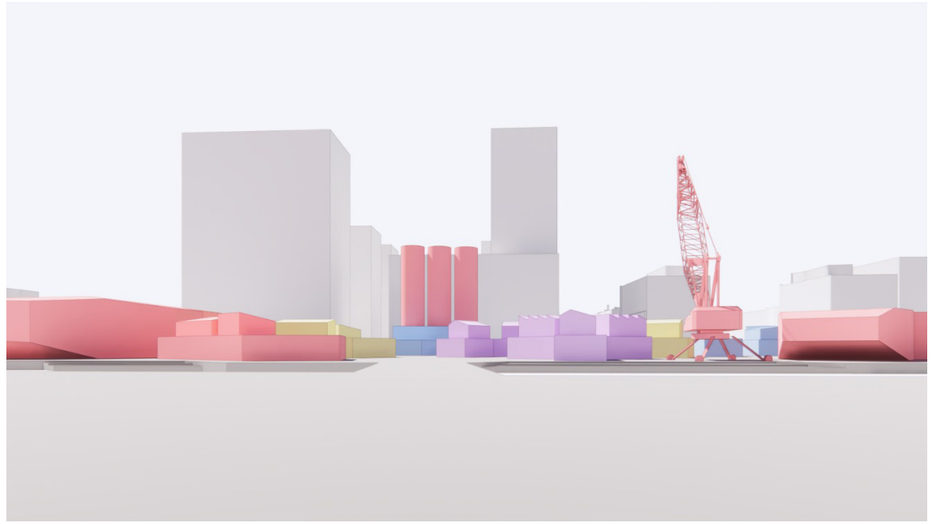


PUBLIC SQUARES GROUND FLOOR

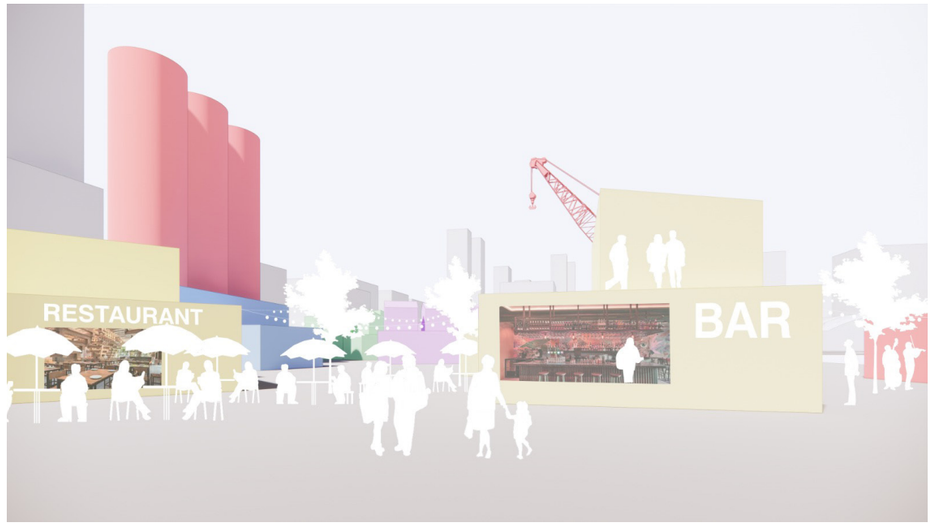

DERAILLEUR FERRARI



ATMOSPHERE INTIMATE SQUARE

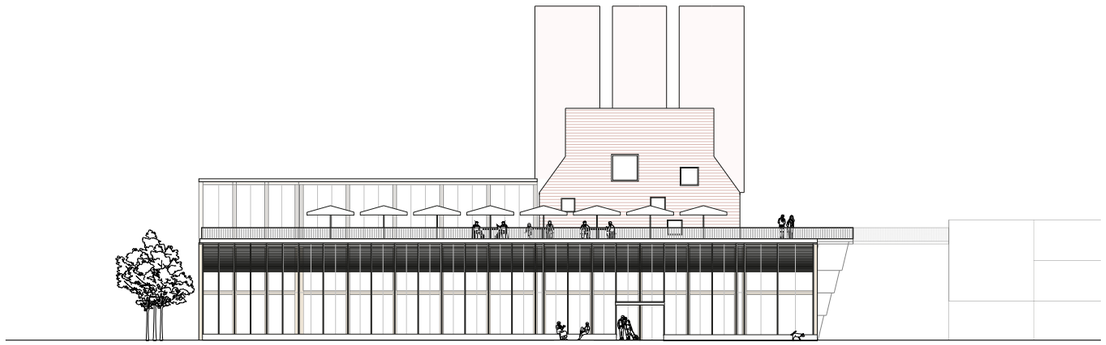


VIEW FROM THE OTHER CANAL SIDE

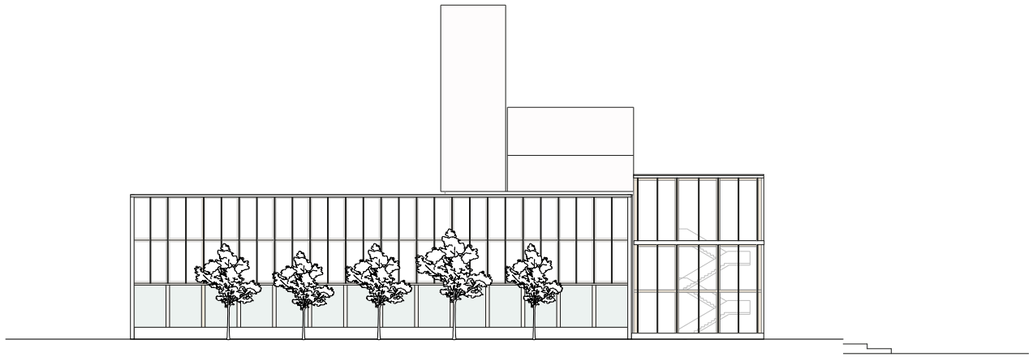


VIEW WHEN YOU EXIT THE CONCERT HALL

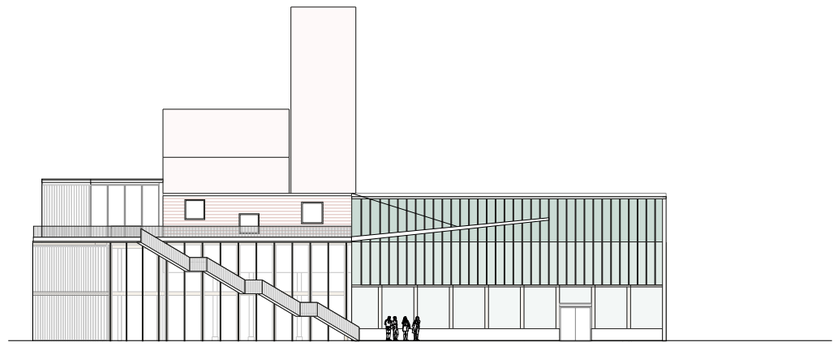
P3



Elevation north-east (from Caballero factory)



Elevation south-east



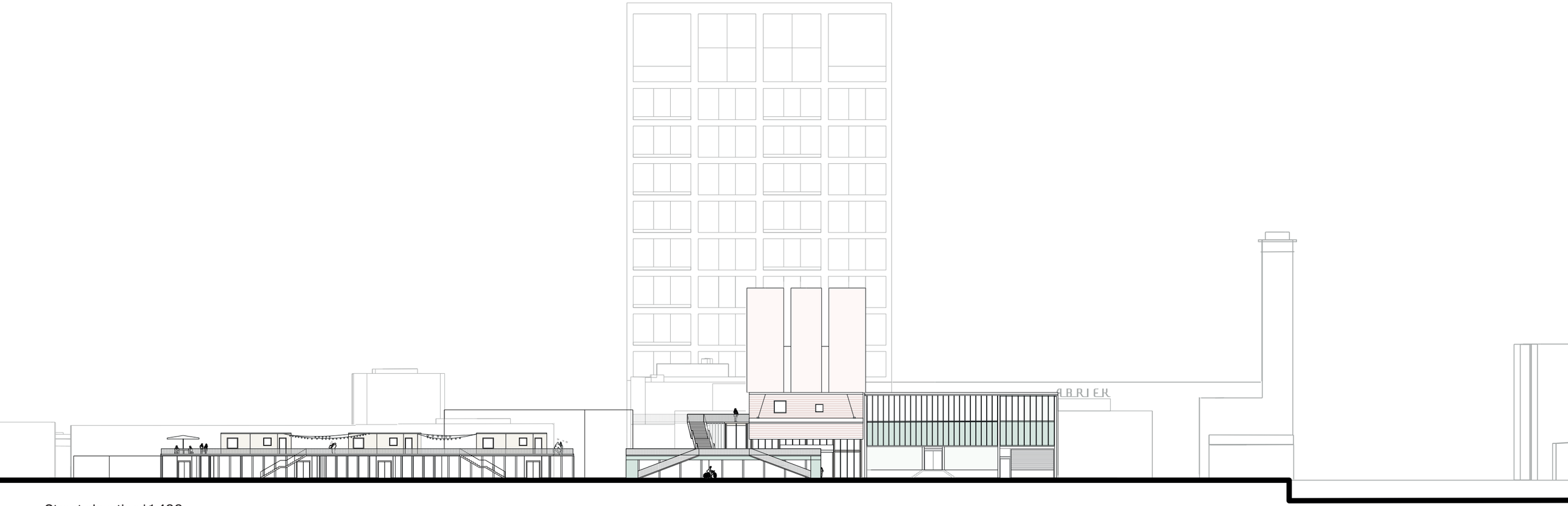
Elevation north-west



Elevation south-west

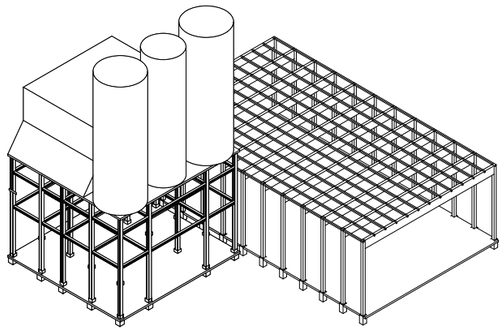


Ground floor | 1:400

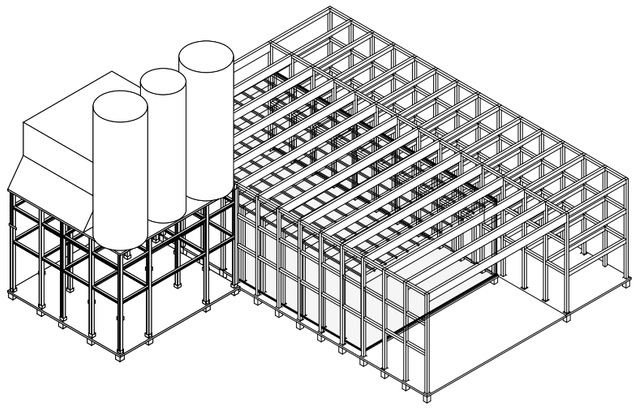


Street elevation | 1:400

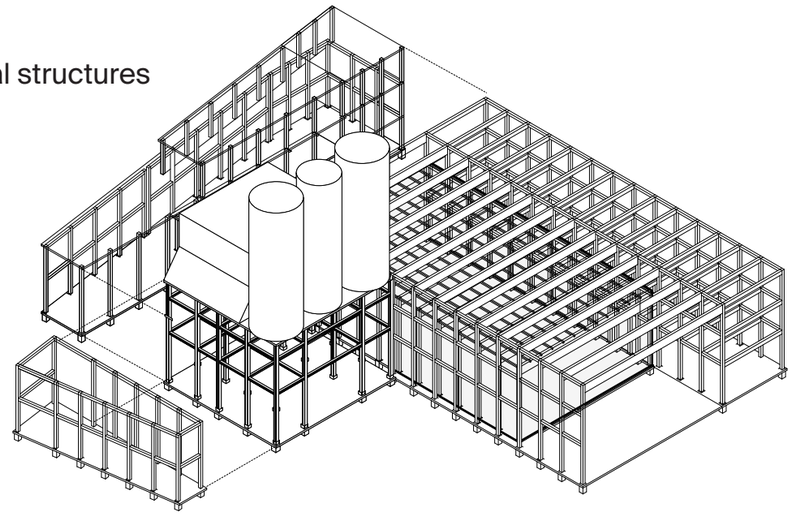
1) Construction mixing plant & main hall



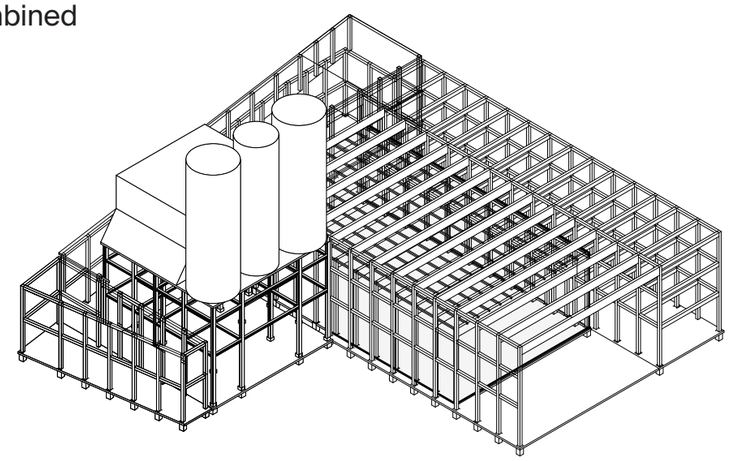
2) Box-in-a-box principle for the main hall

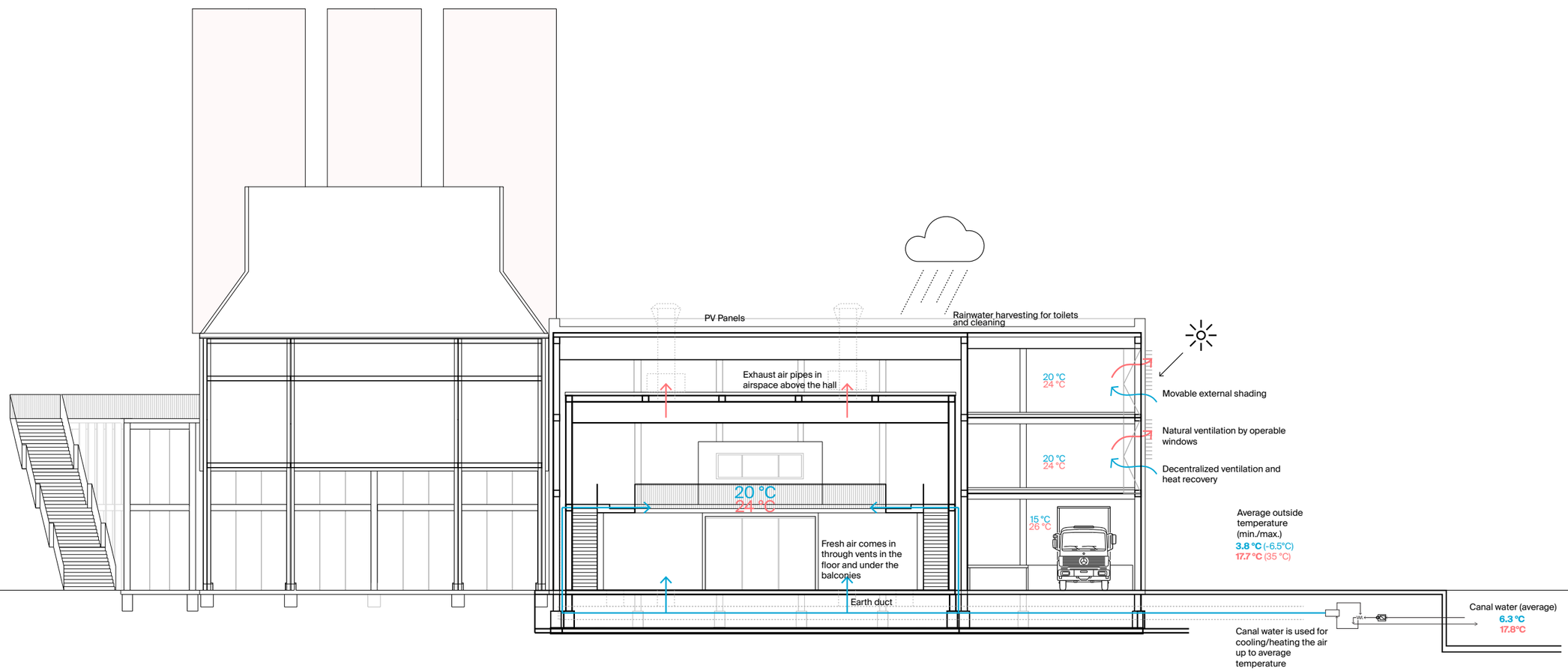


3) Additional structures



4) Structure combined

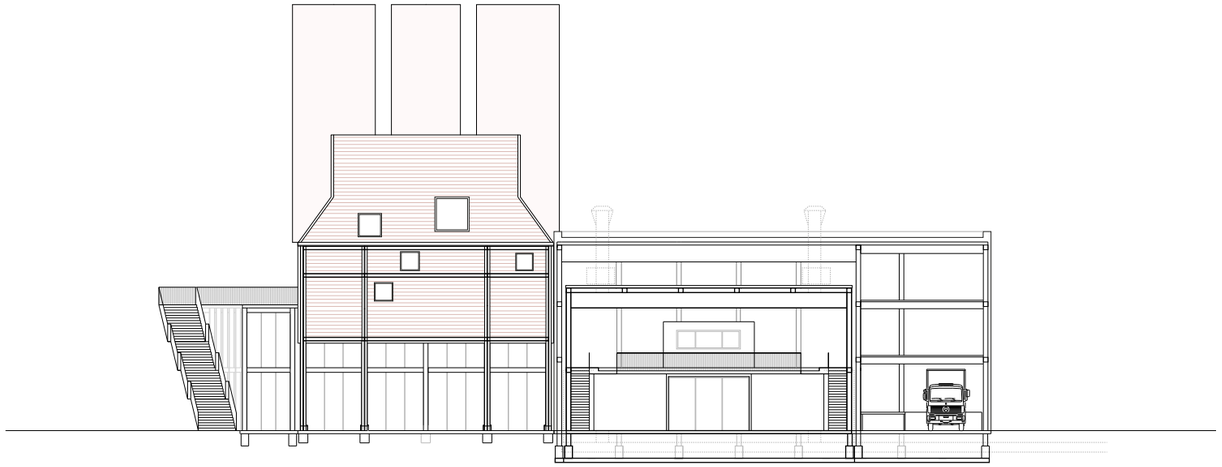




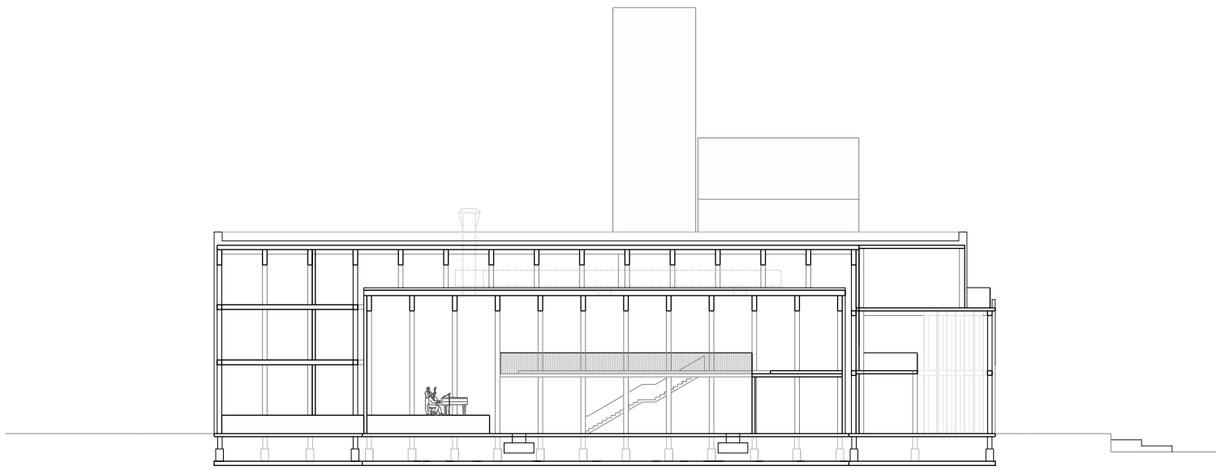
Schematic climate section



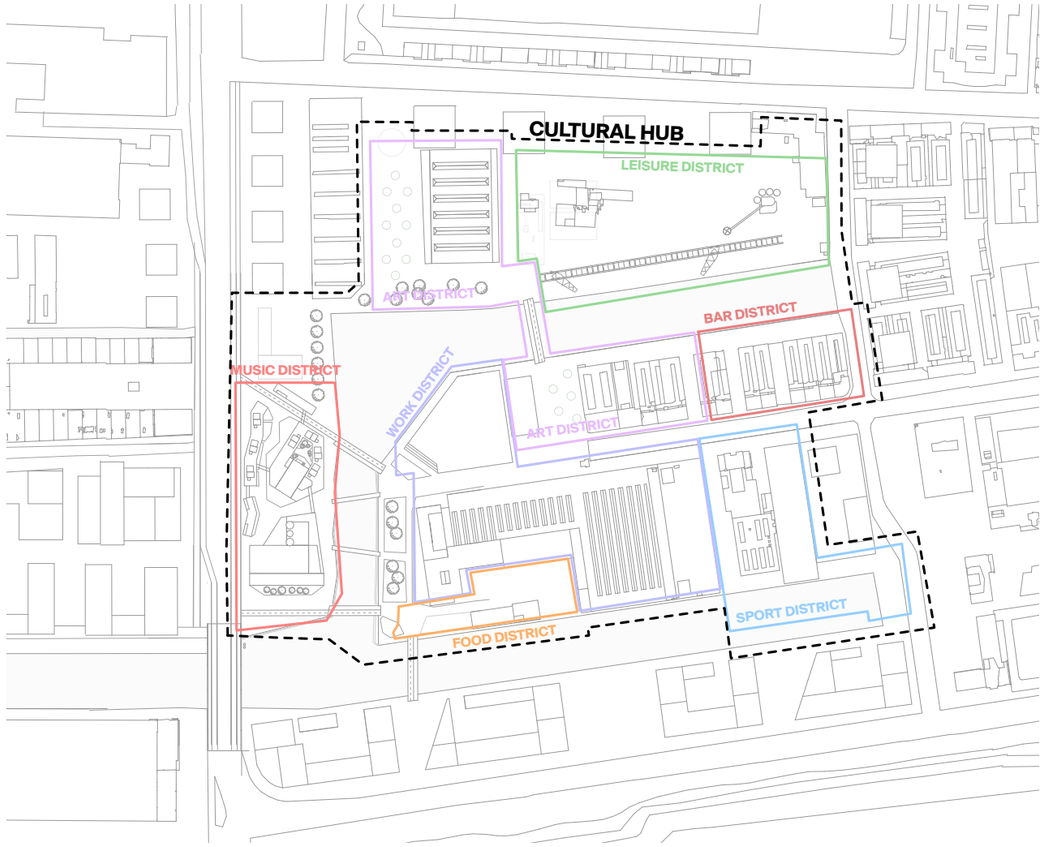
Interior view concert hall



Cross section | 1:400



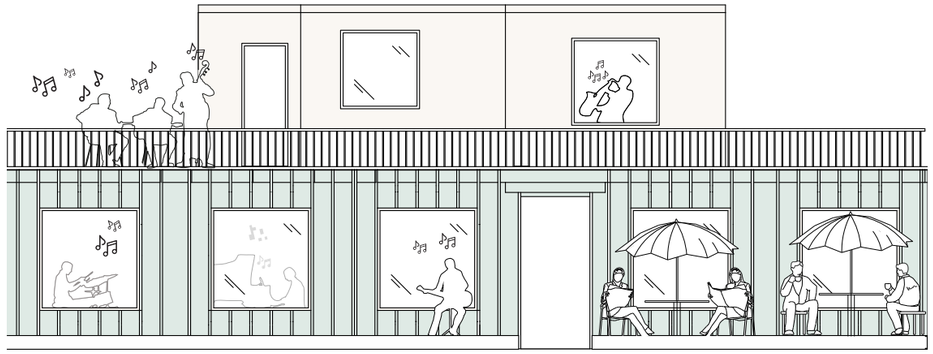
Longitudinal section | 1:400



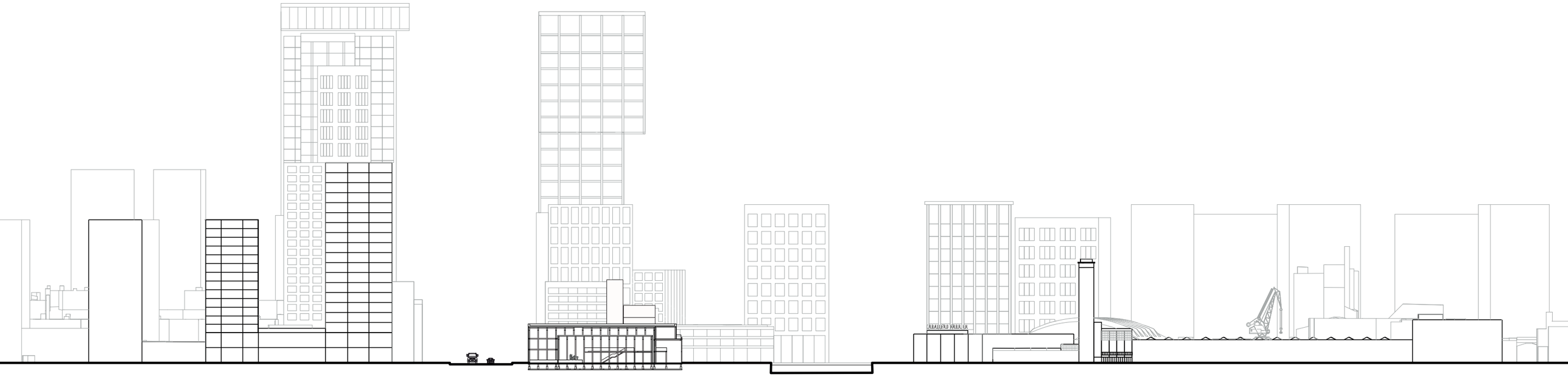
Plan cultural hub | 1:2500



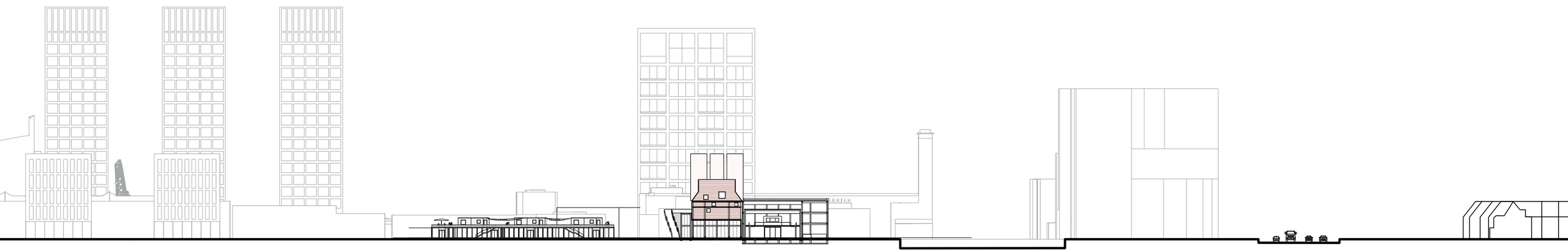
View towards the concert hall



Facade fragment rehearsal rooms



Cross section with context

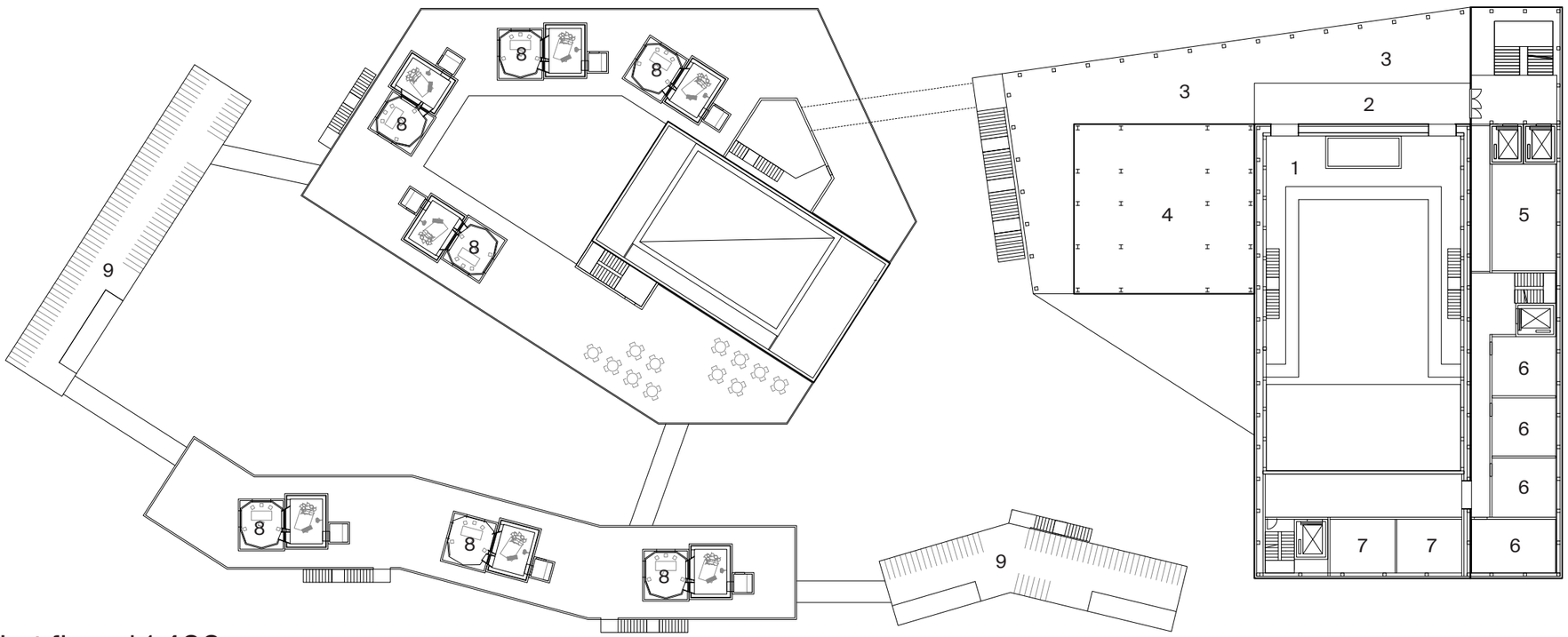


Longitudinal section with context



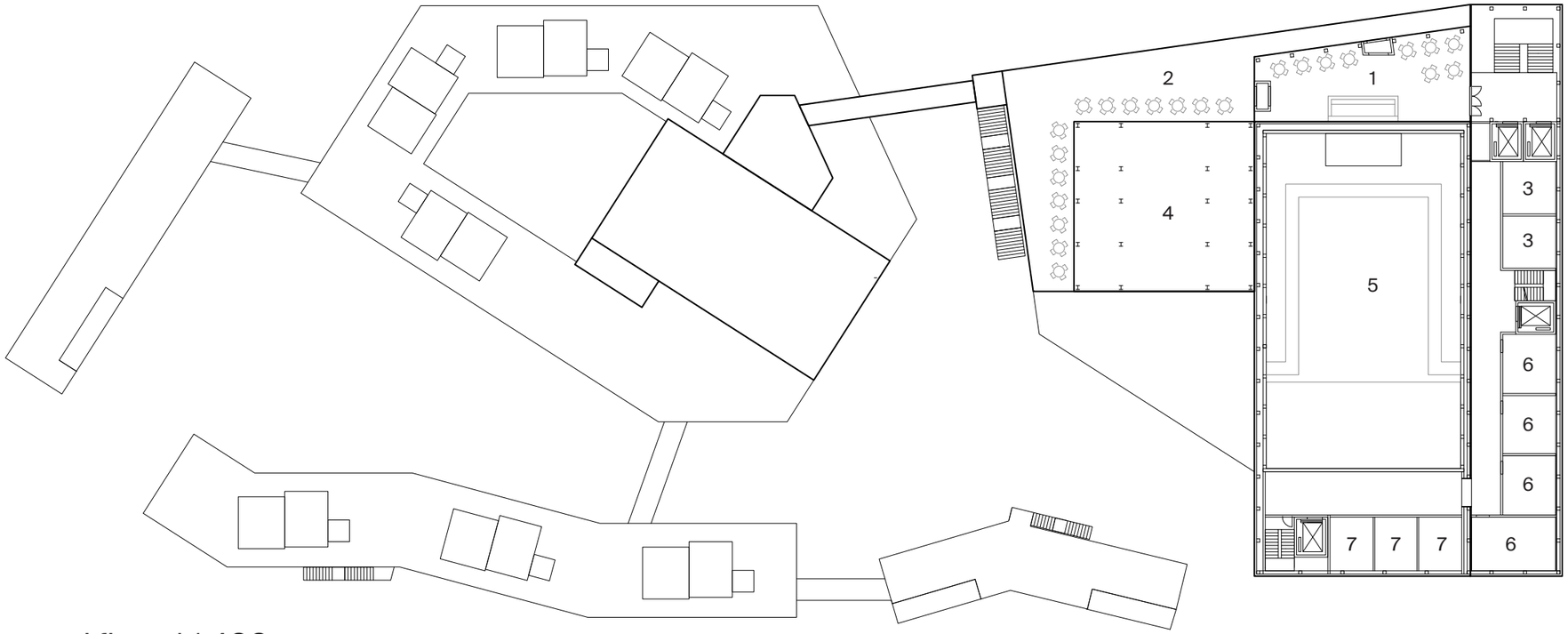
Ground floor | 1:400

1 Entrance hall
2 Foyer
3 Cloak
4 Box office
5 Main hall
6 Podium
7 Bar
8 Backstage
9 Artist‘s entrance
10 Trash room
11 Loading/Unloading
12 First aid
13 Storage
14 Bike parking
15 Small hall
16 Office
17 Dressing room
18 Music studio
19 Instrument rental & course information



1 Main hall (balconies)
2 Gallery
3 Airspace above foyer
4 Airspace above entrance hall
5 Storage/technical spaces
6 Office
7 Dressing room
8 Recording studio
9 Bike parking

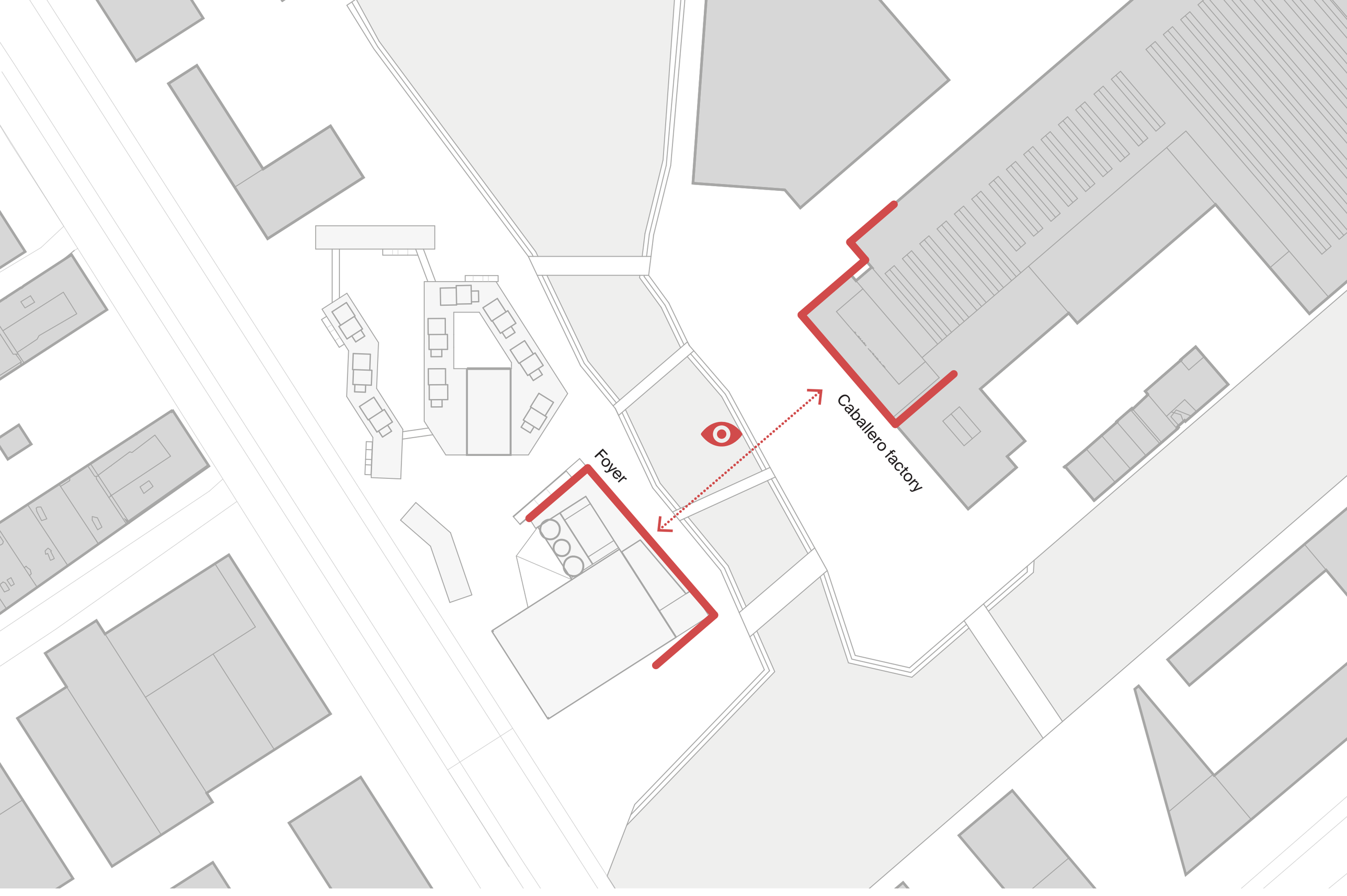
First floor | 1:400



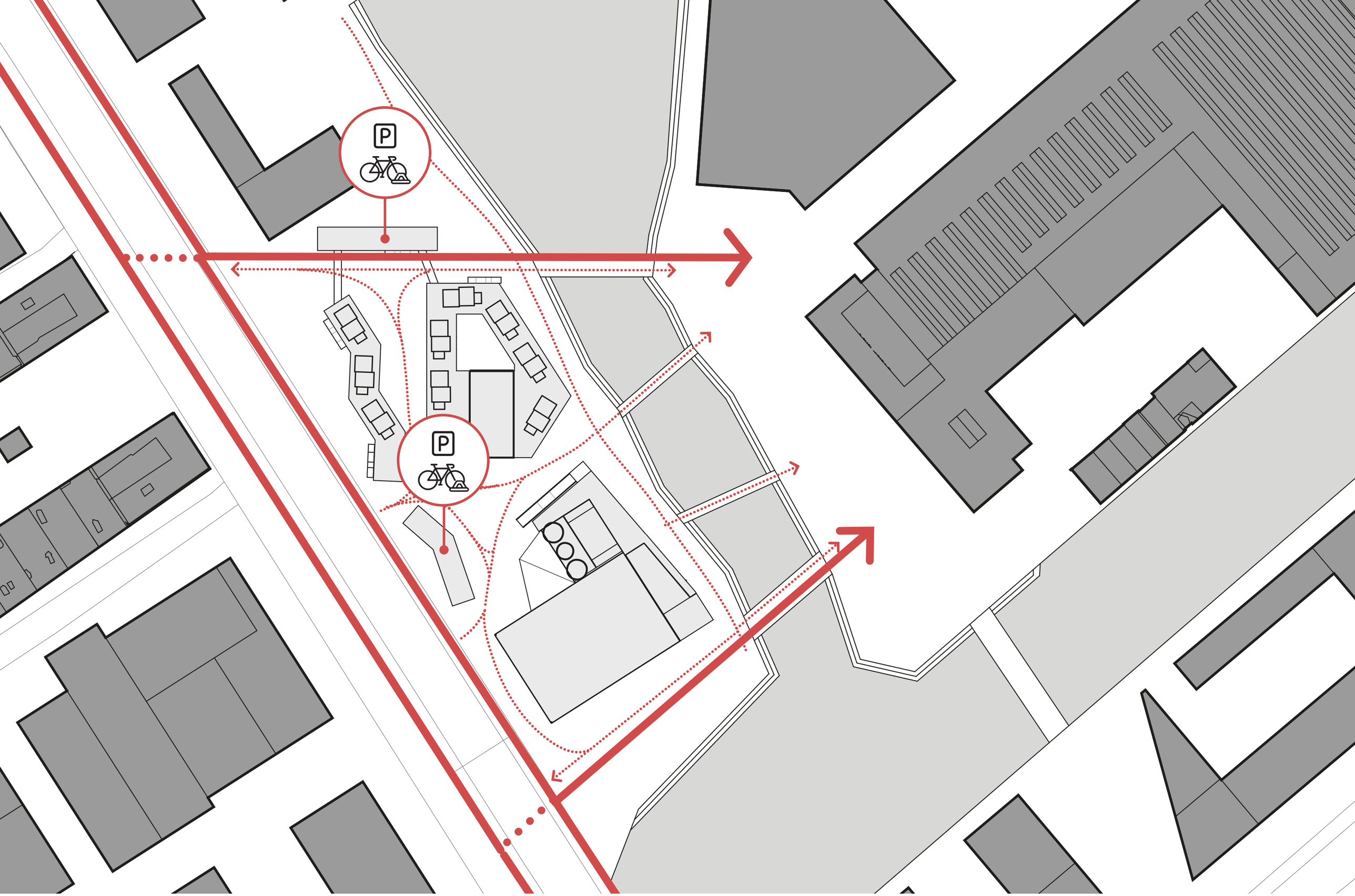
1 Roof top bar
2 Terrace
3 Toilets/ storage bar
4 Airspace above entrance hall
5 Airspace above concert hall
6 Office
7 Rehearsal room

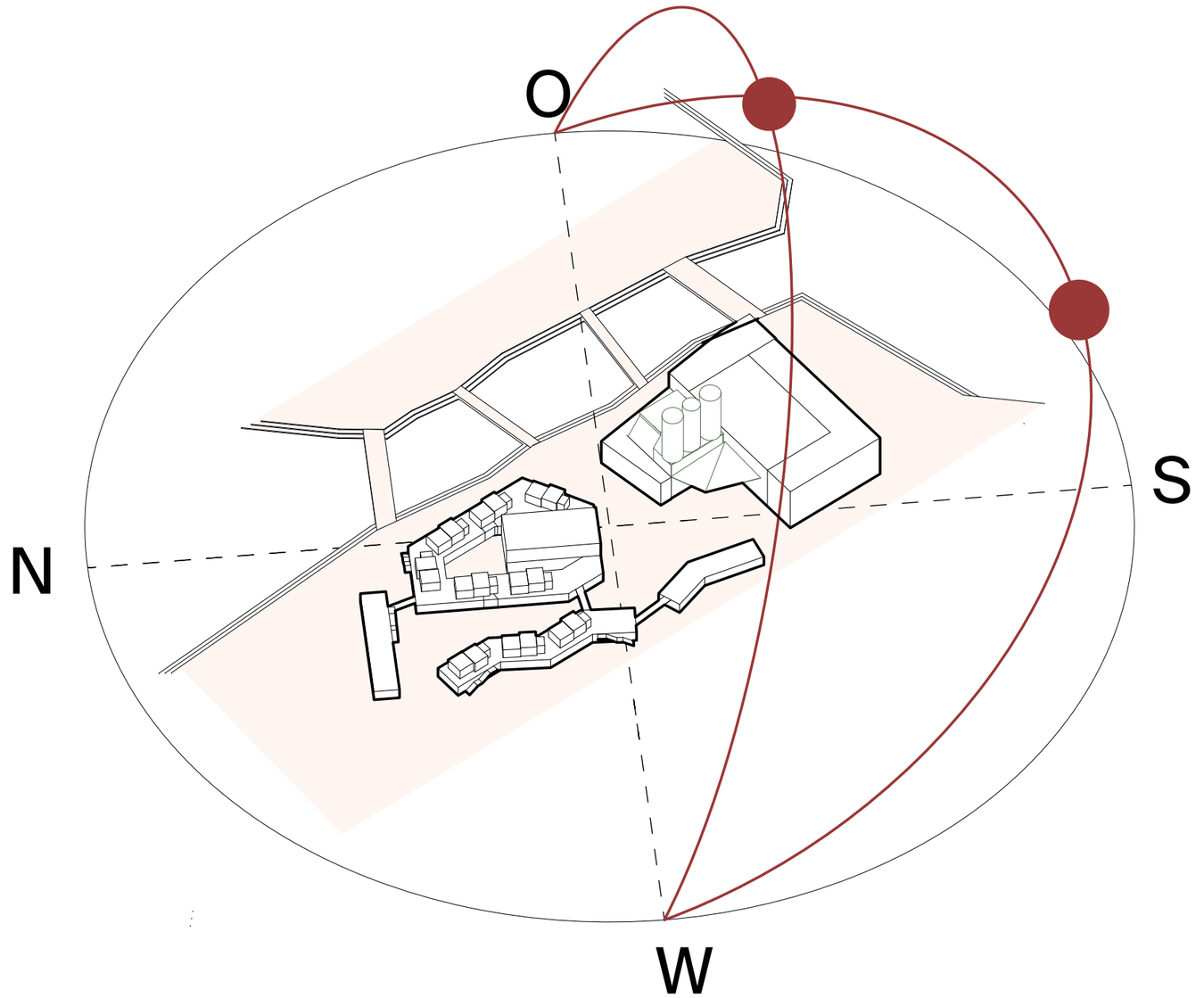
Second floor | 1:400

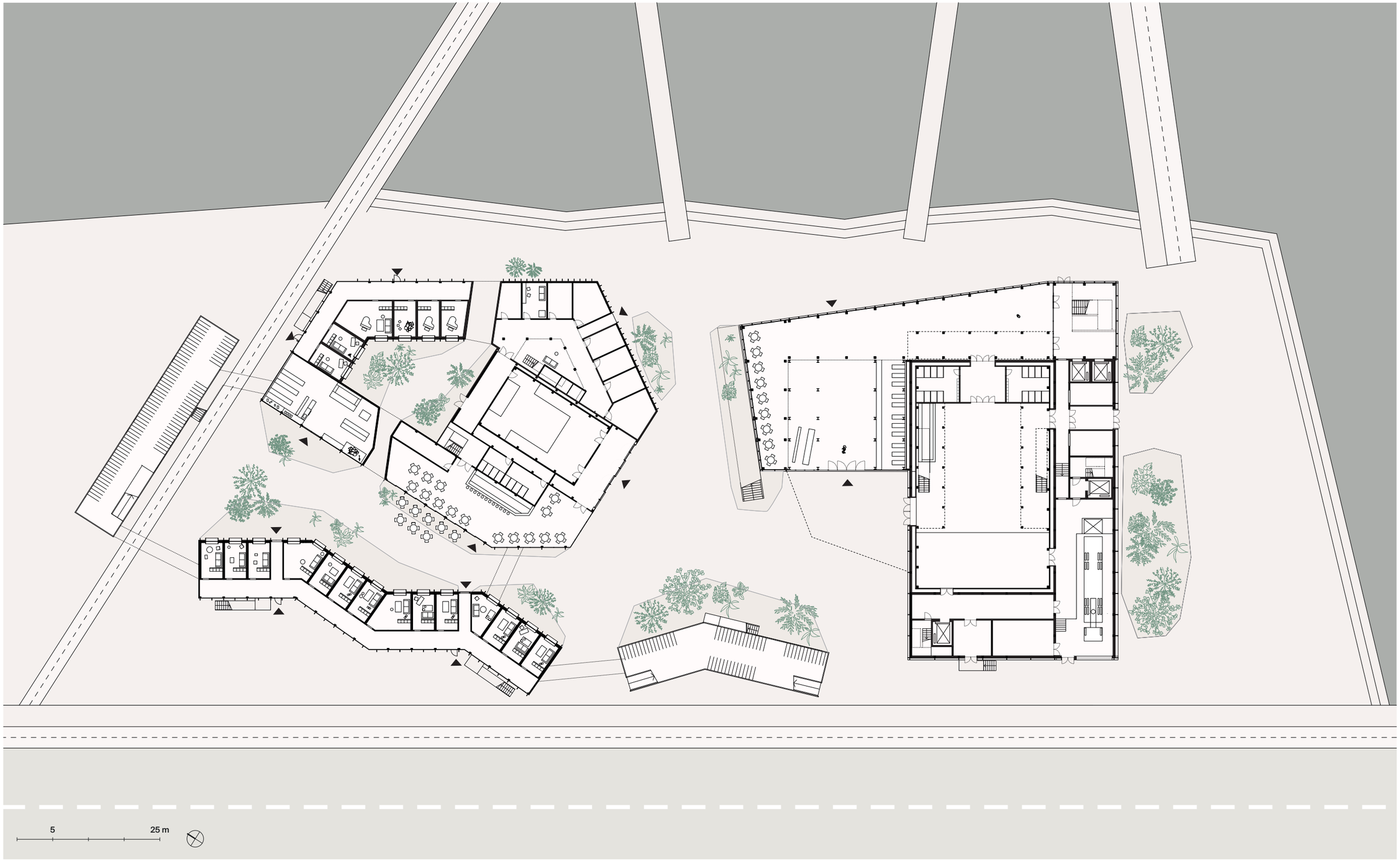
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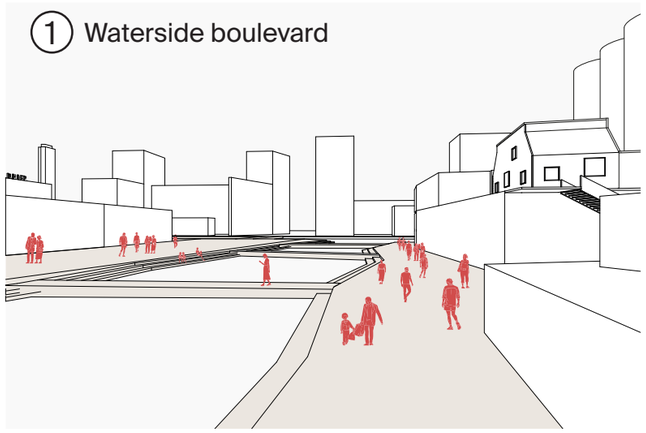


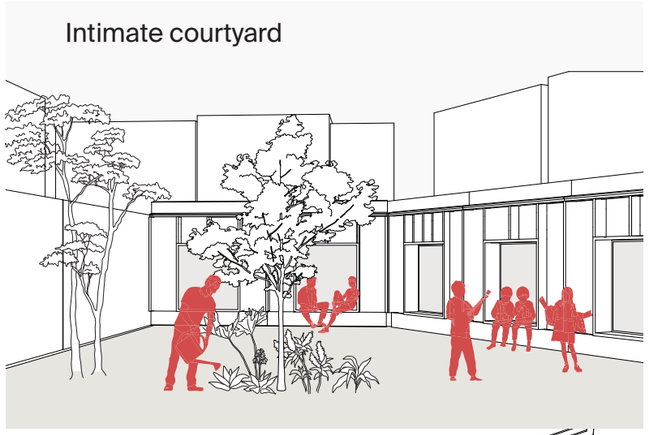
View | Parallel alignment of facades to create visual connection between the buildings

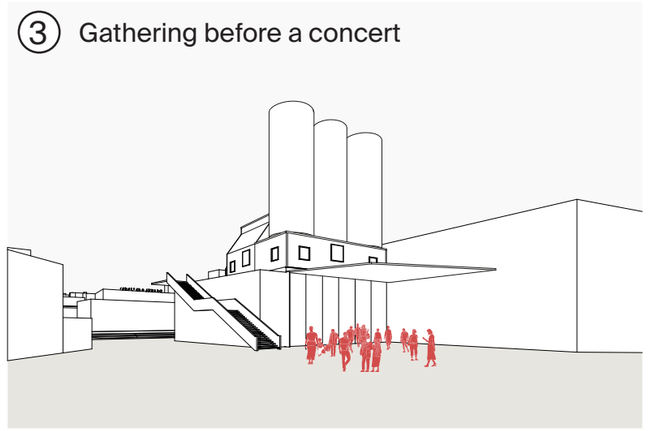


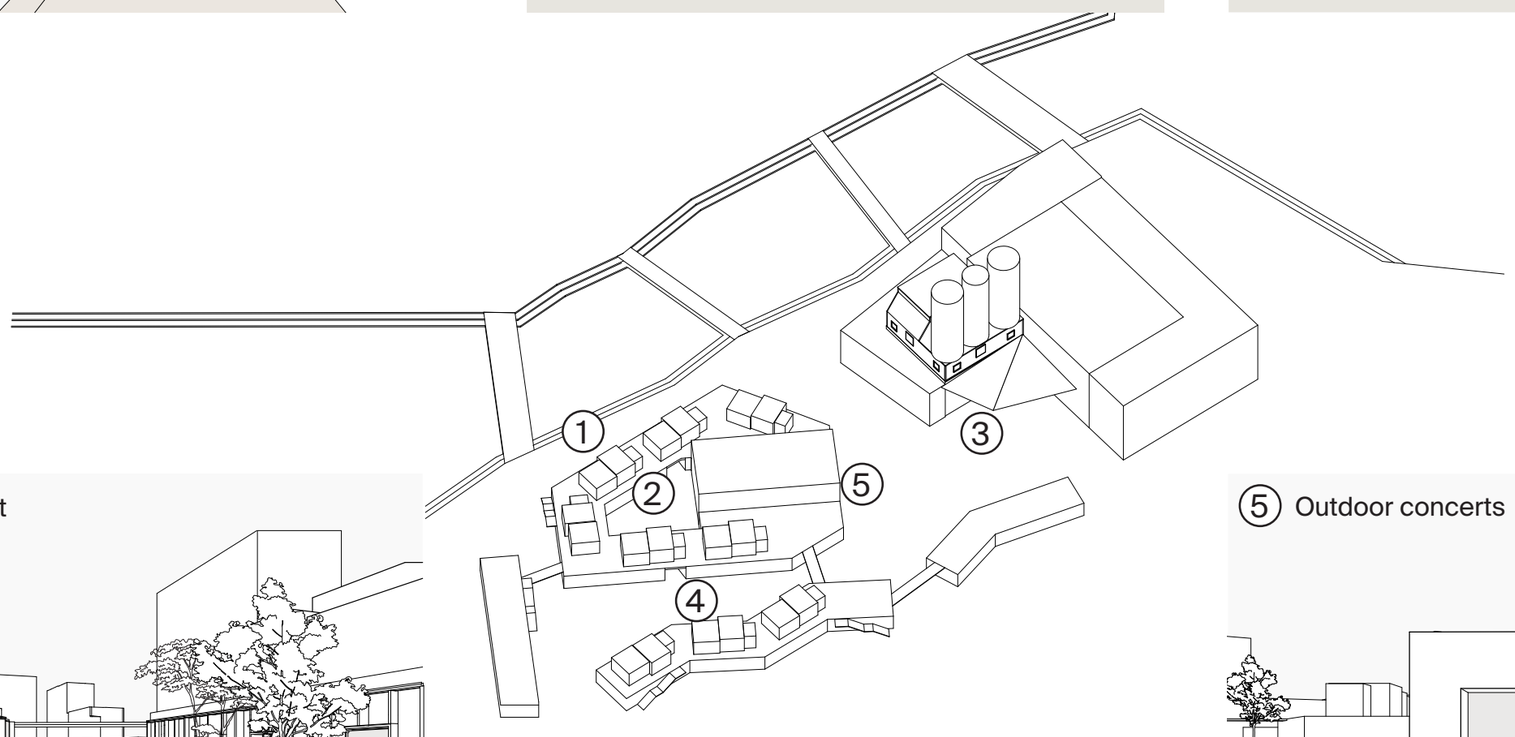

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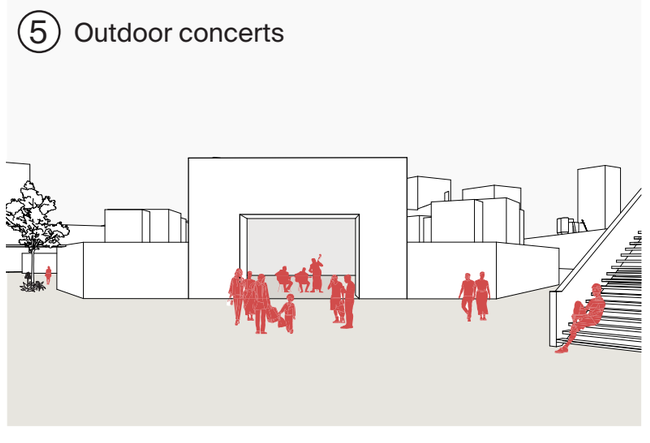

1 Waterside boulevard

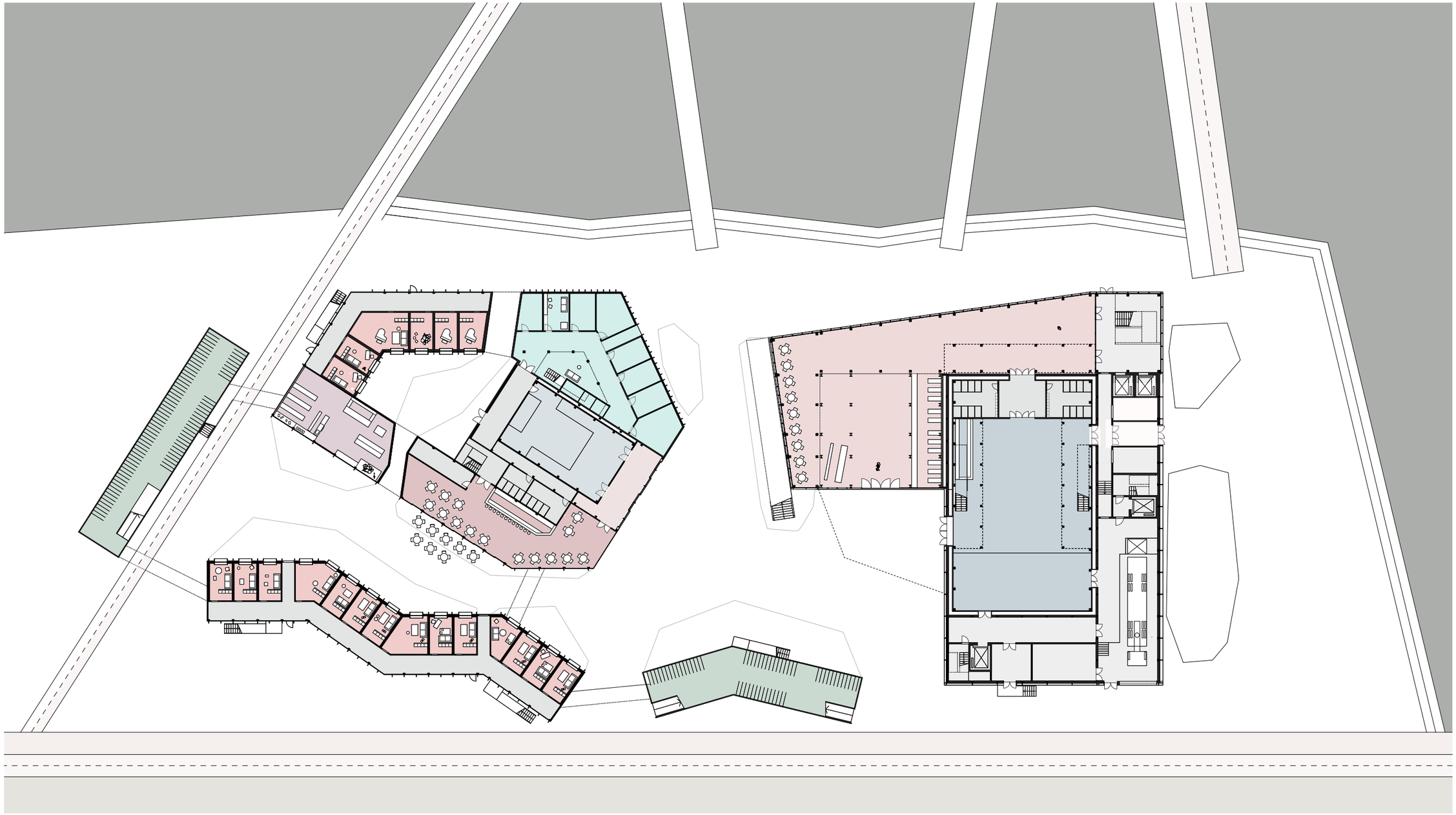

Intimate courtyard


3 Gathering before a concert

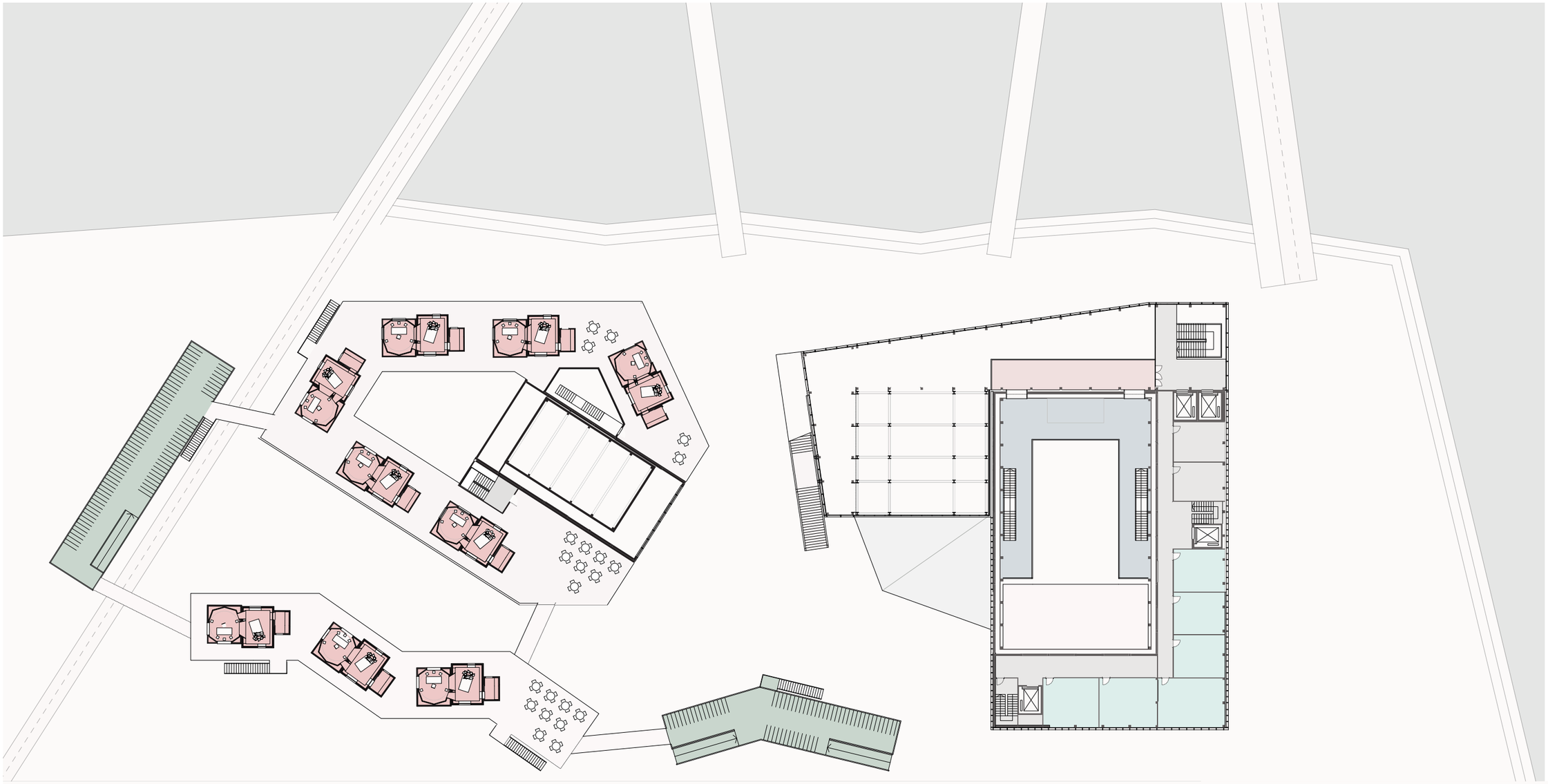

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4 Lively street

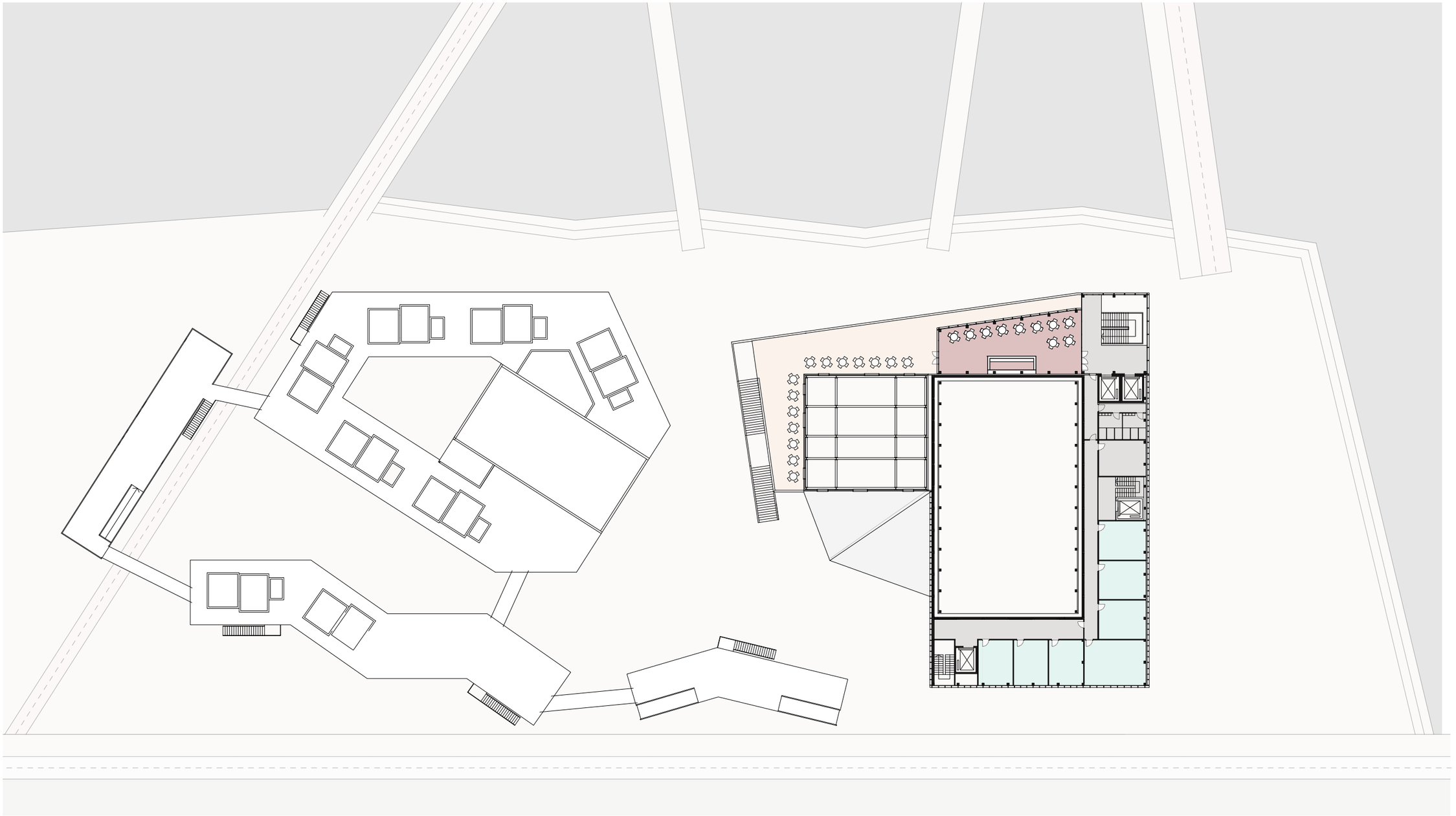

5 Outdoor concerts



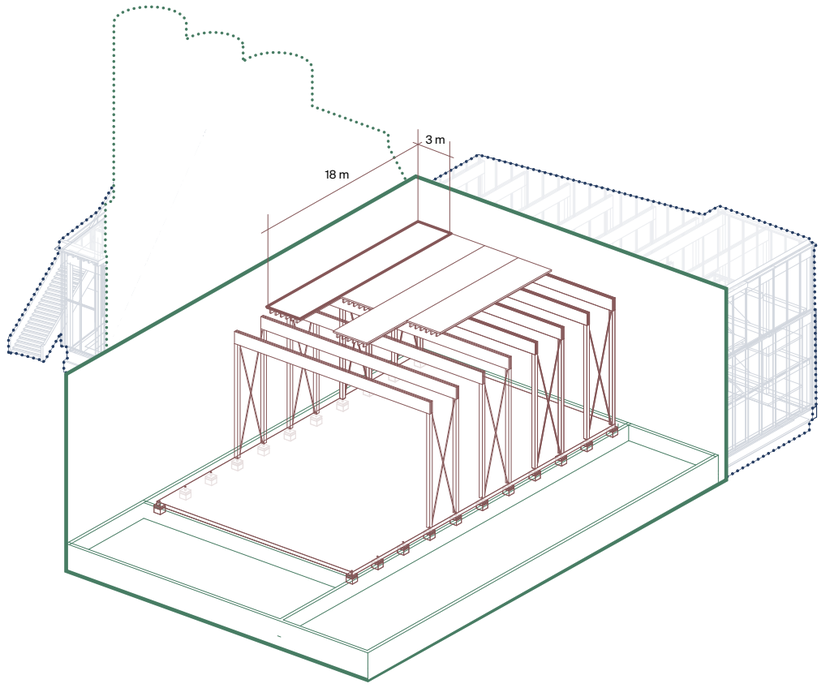
- Concert hall
- Foyer
- Backstage areas
- Technical spaces/Hallways
- Music café
- Rehearsal rooms
- Bicycle garage



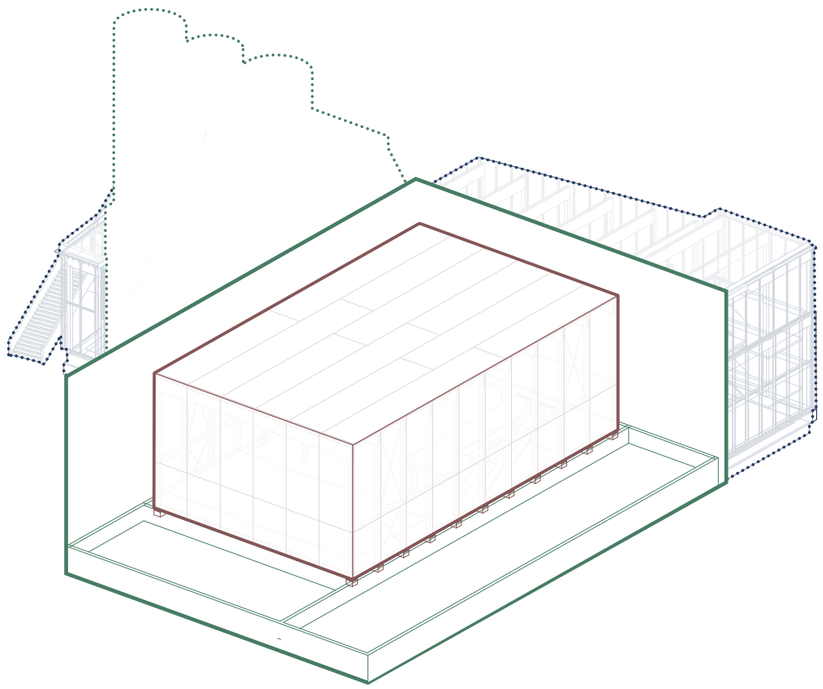
- Gallery concert hall
- Foyer gallery
- Dressing/rehearsal rooms
- Technical spaces/hallways
- Recording studios
- Bicycle garage



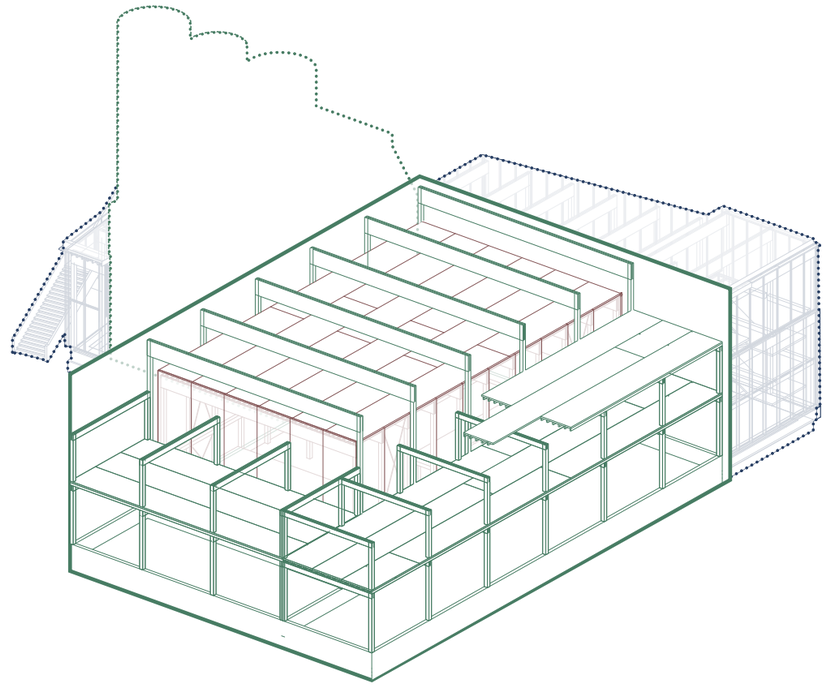
- Rooftop bar
- Terrace
- Offices
- Technical spaces/Hallways



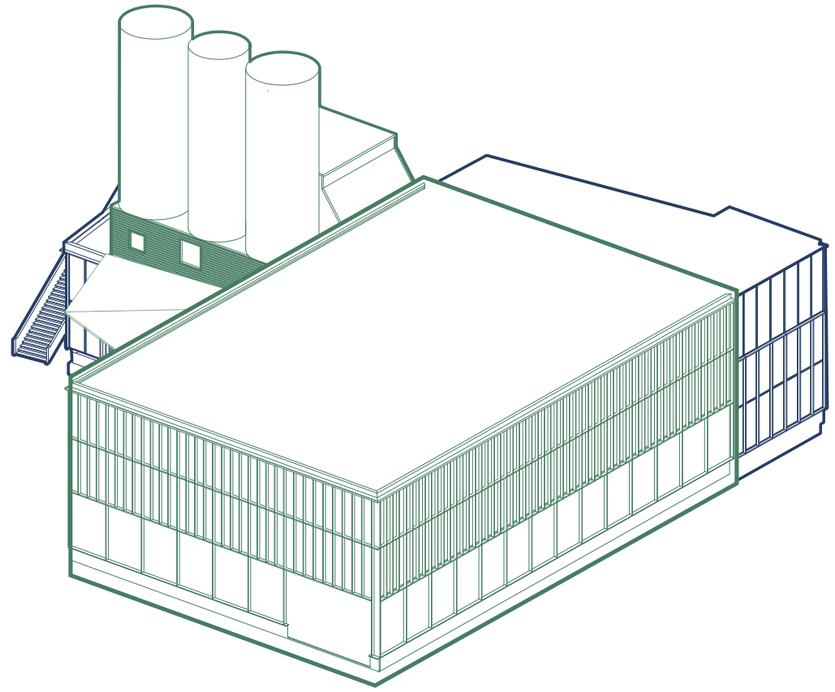
Construction main hall | second step: prefab ceiling elements



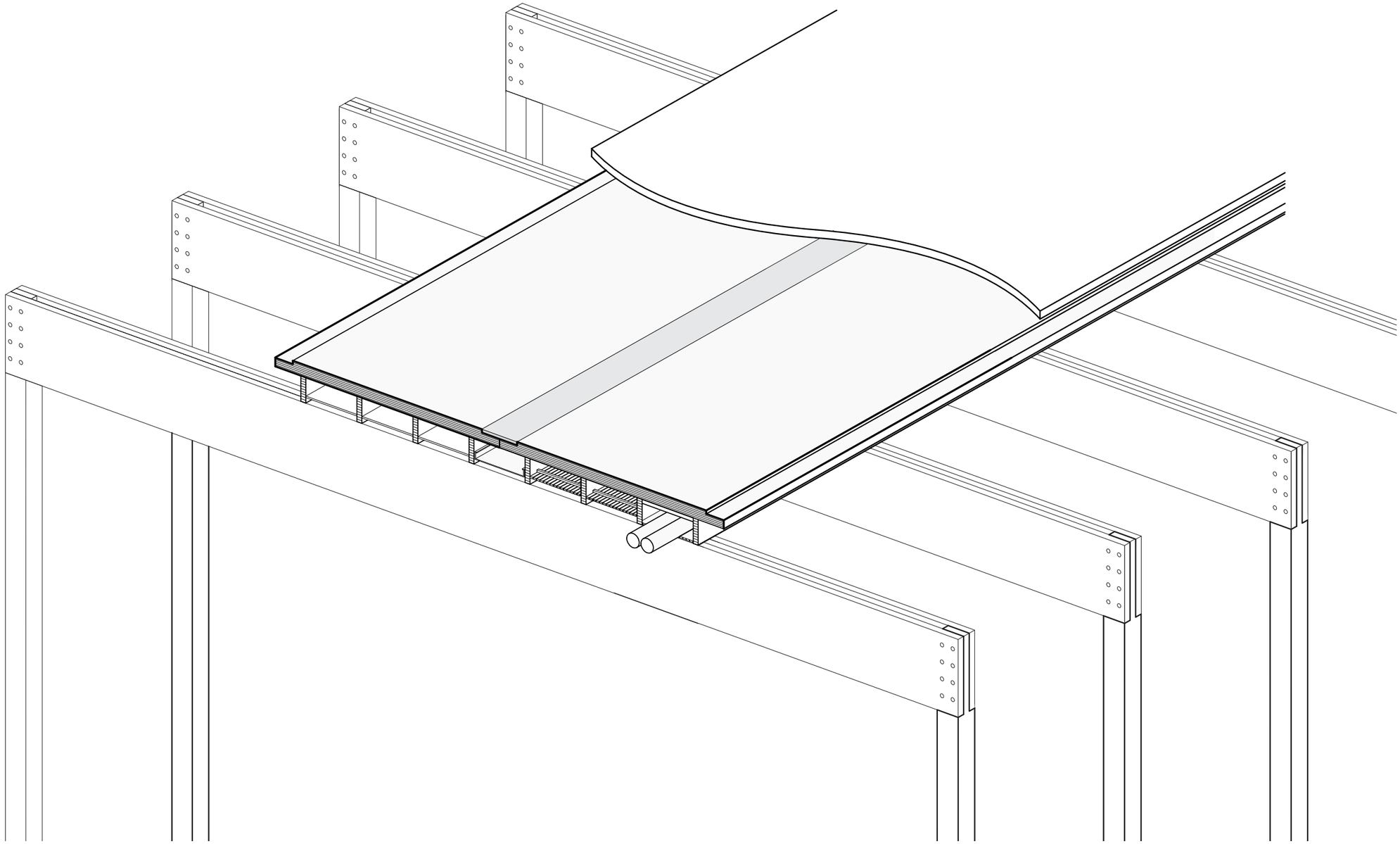
Construction main hall | wall and ceiling elements

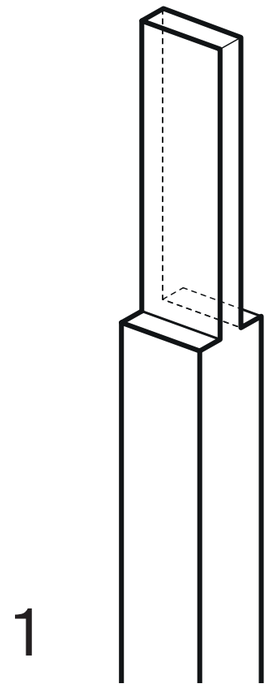


Construction hall around the main hall / box-in-a-box principle

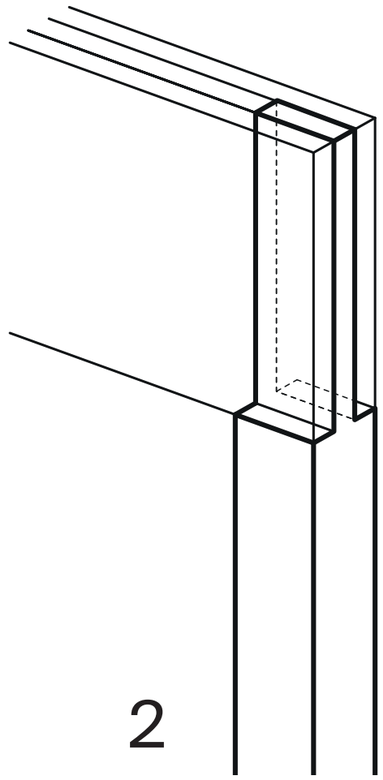


Facades

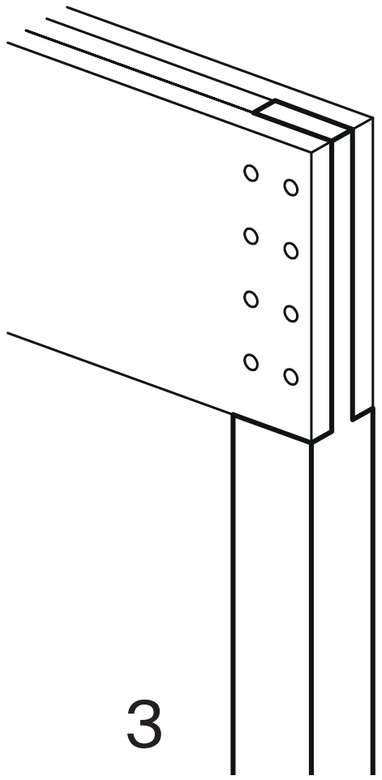




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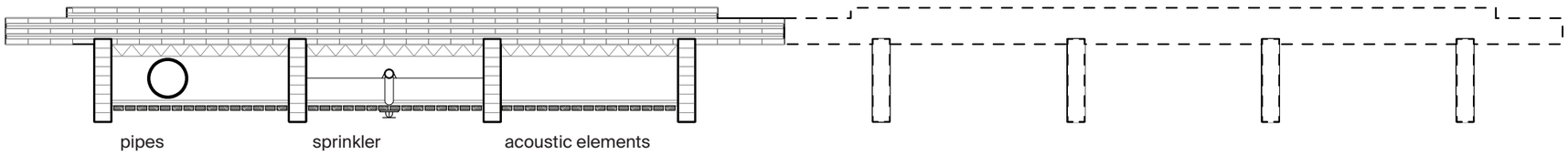


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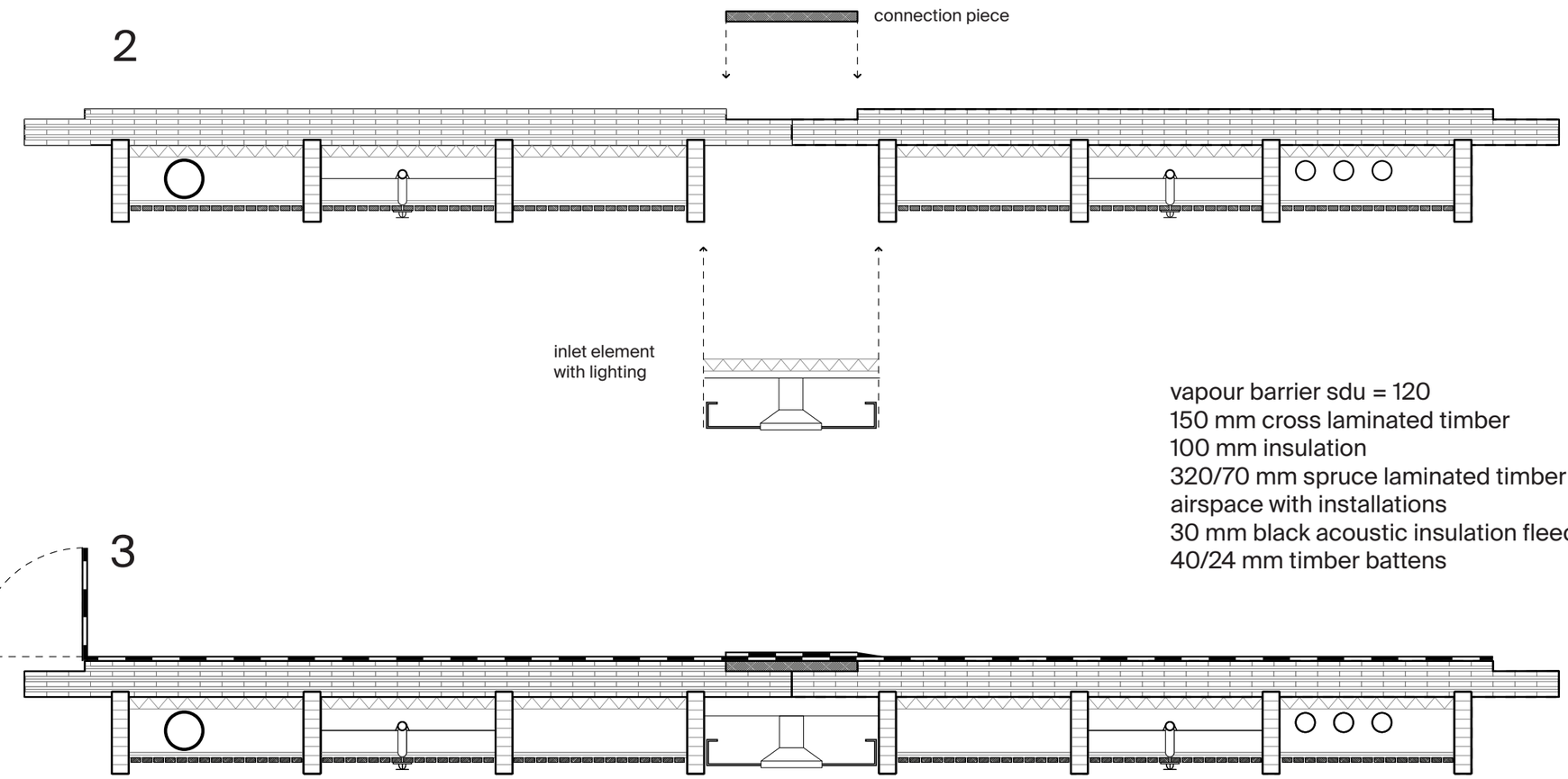


3

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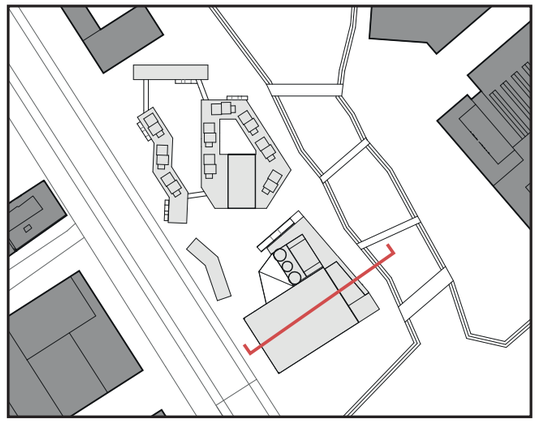


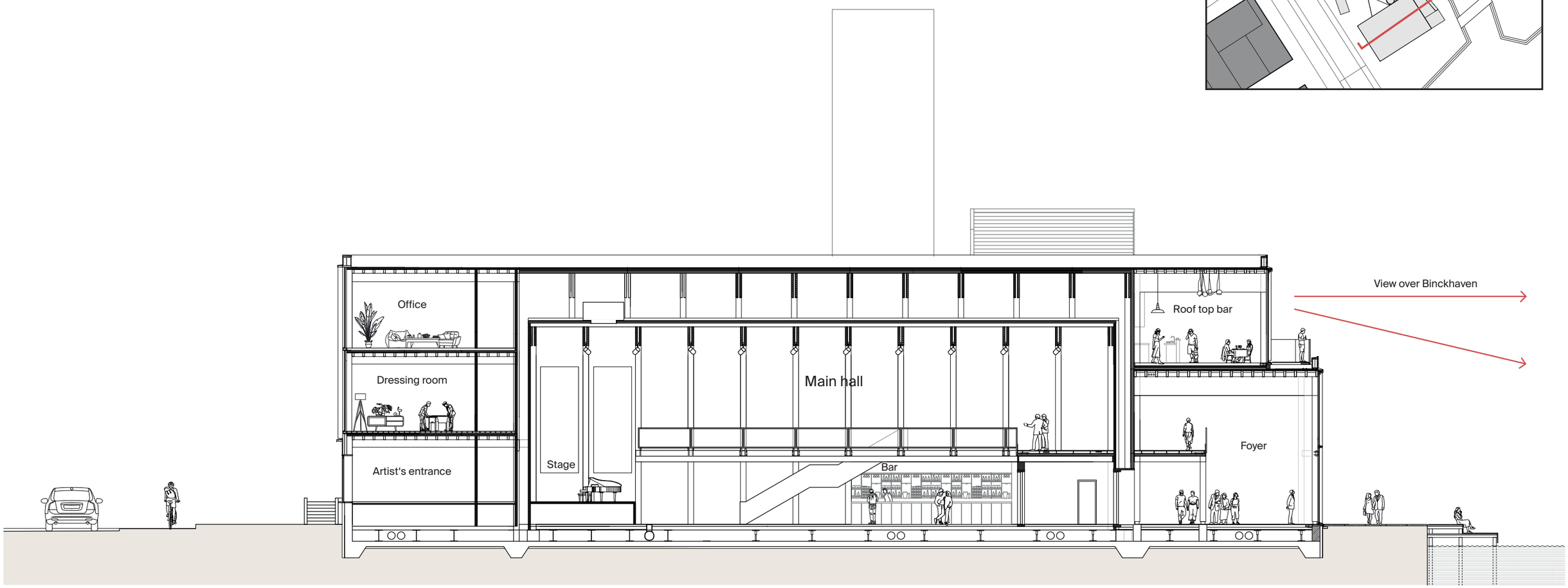
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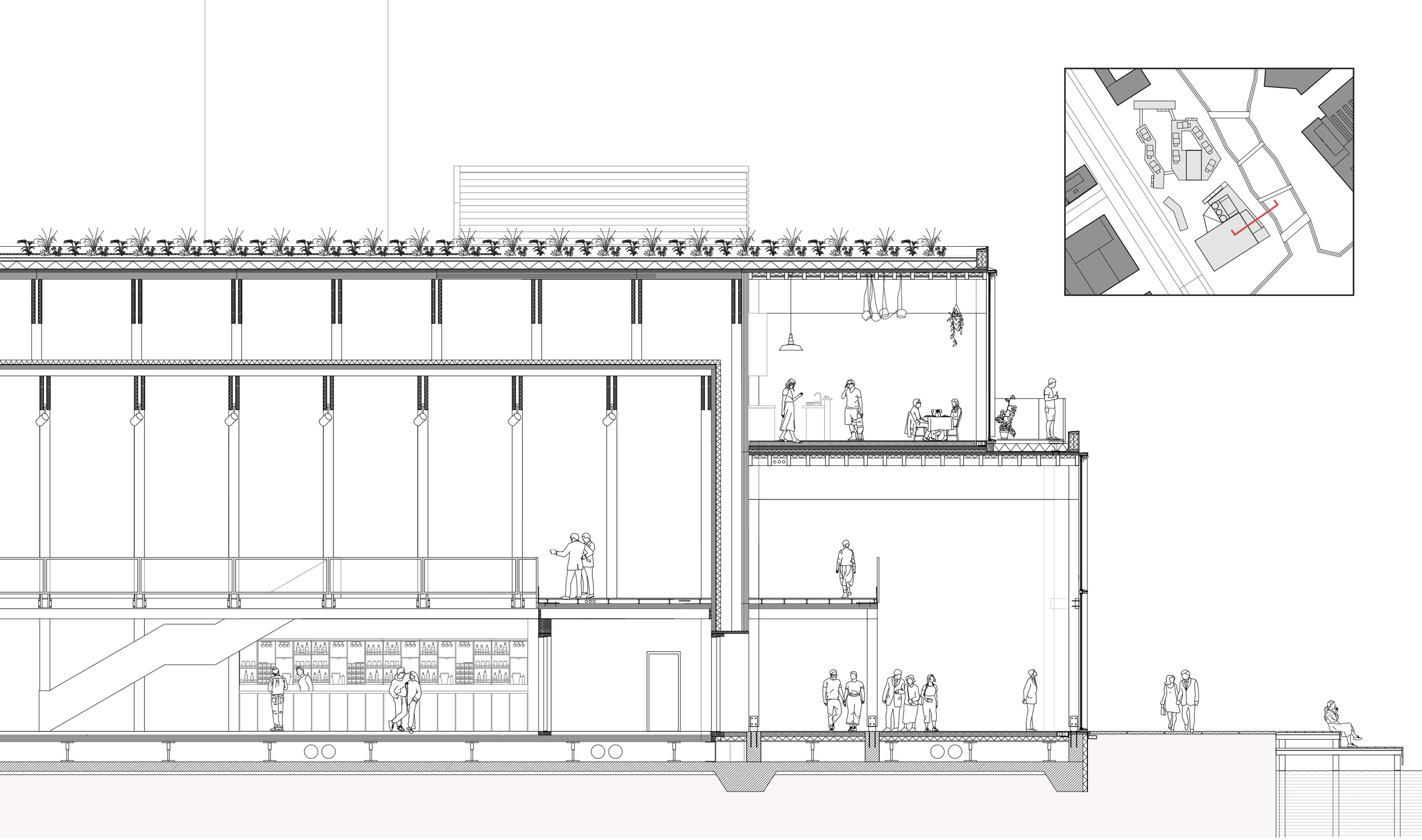


3

vapour barrier sdu = 120
150 mm cross laminated timber
100 mm insulation
320/70 mm spruce laminated timber beam
airspace with installations
30 mm black acoustic insulation fleece
40/24 mm timber battens




Office
Dressing room
Artist‘s entrance
Stage
Main hall
Bar
Roof top bar
Foyer
View over Binckhaven

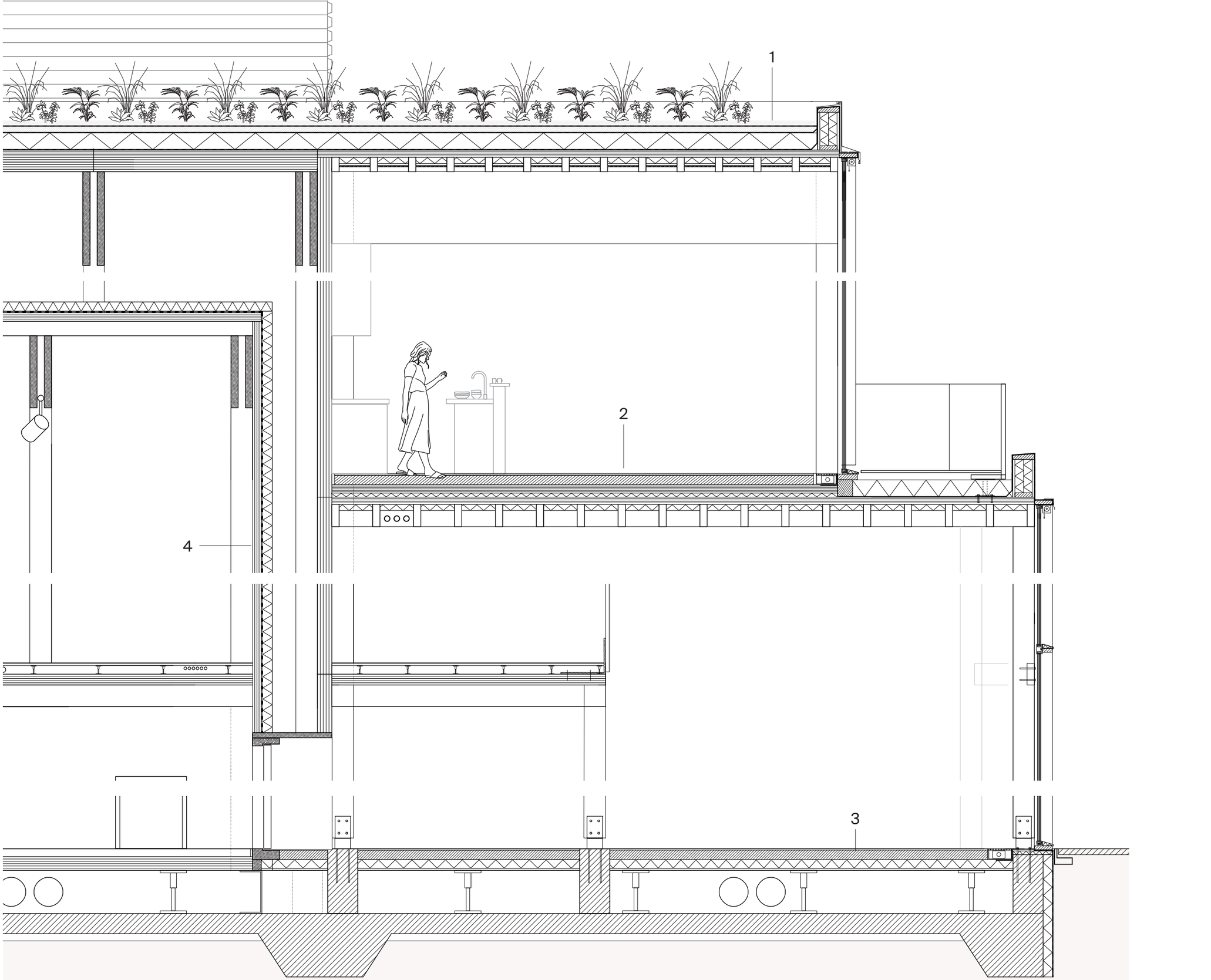


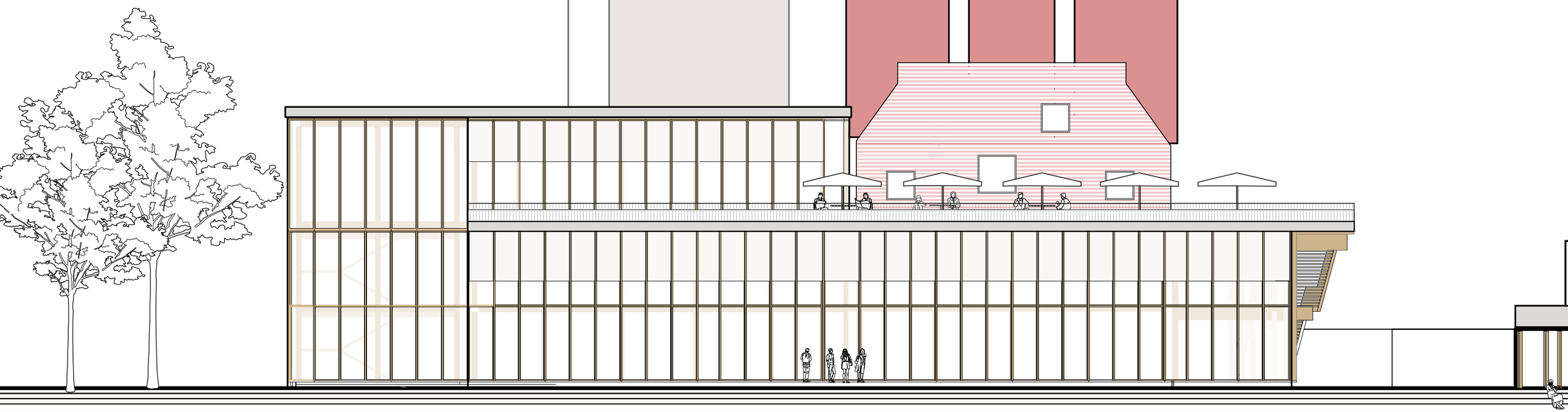
1 Roof construction
extensive green roof; min. 35 mm substrate; separation layer, 35 mm lean concrete; sealant layer max. 350 mm thermal insulation to falls; vapour barrier

2 Floor construction:
11 mm 2-ply-oak parquet, 80 mm calcium sulphate screed, 40 mm impact soundproofing, PE foil seperation layer, 150 mm CLT board, 70/320 mm spruce laminated timber beam, 100 mm inlaid cellulose insulation, 25 mm air-tight OSB, 30 mm black, acoustic fleece, 27 mm spruce three layer panel with acoustic perforation

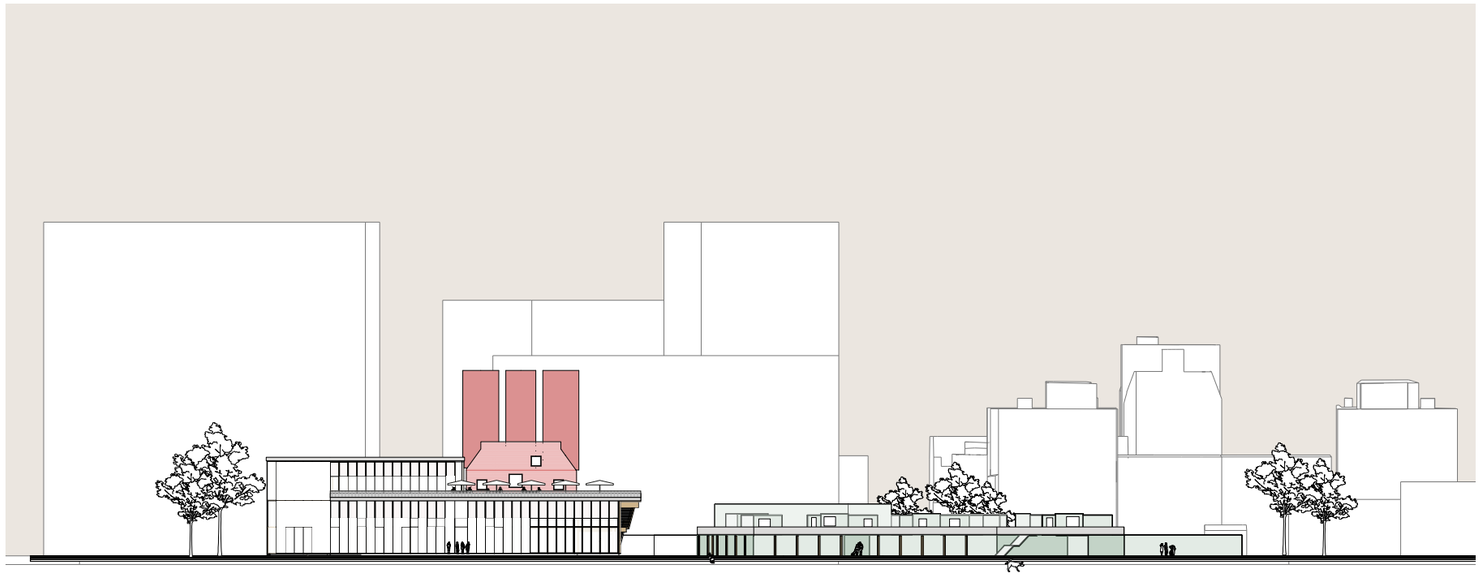
3 Floor construction:
80 mm concrete screed polished, PE-foil seperation layer, 40 mm impact sound proofing, 12 mm OSB board, 600 mm hollow core with installations, 300 mm reinforced conrete base, 100 mm perimeter insulation

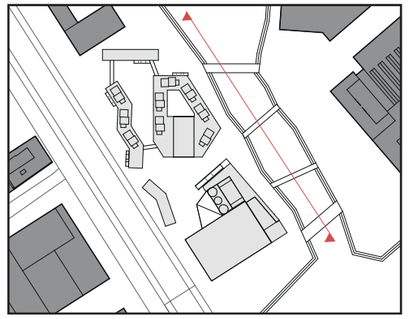
4 Wall construction:
150 mm CLT board with micro-perforation for acoustics, vapour barrier, 100 mm insulation





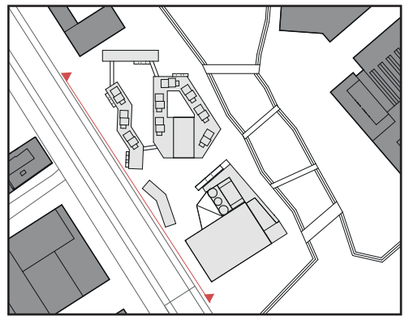
North-east elevation | View from Caballero factory



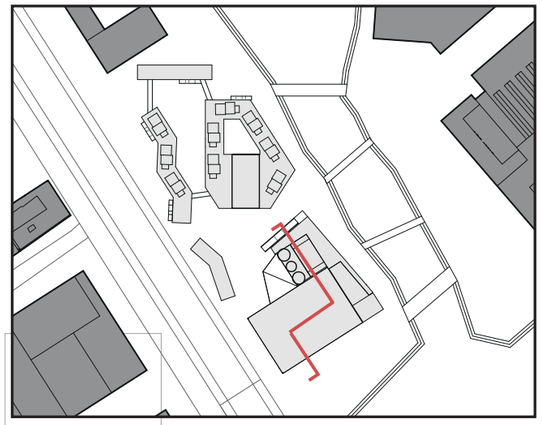


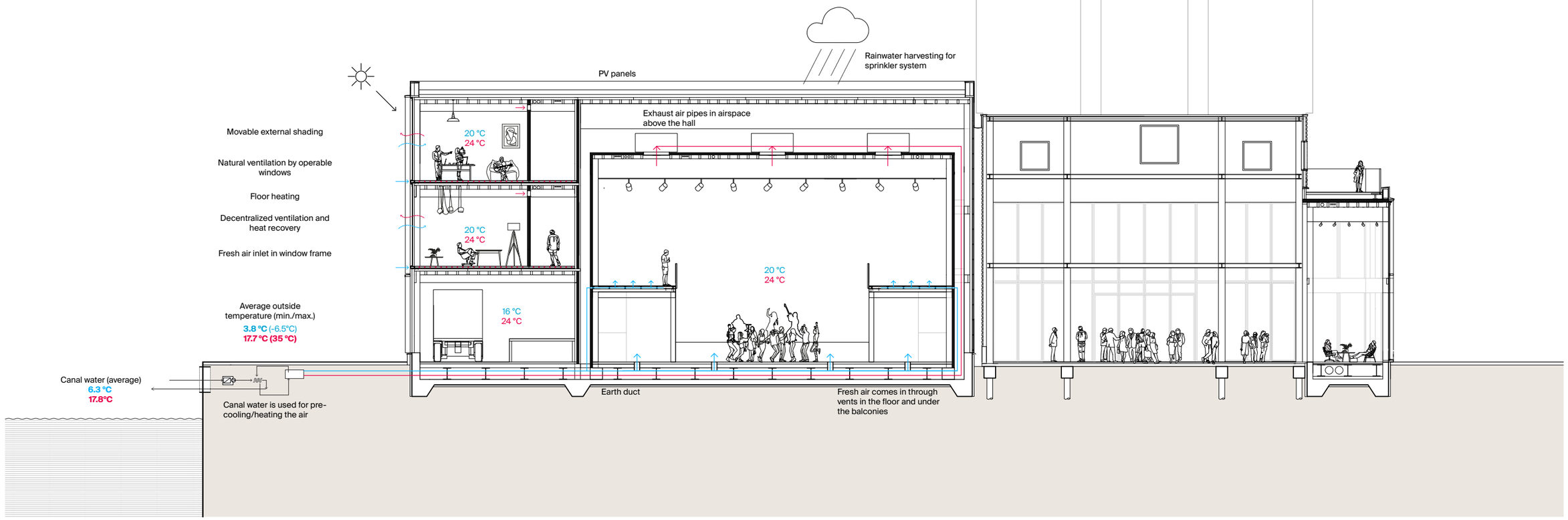
North-east elevation | View from Caballero factory



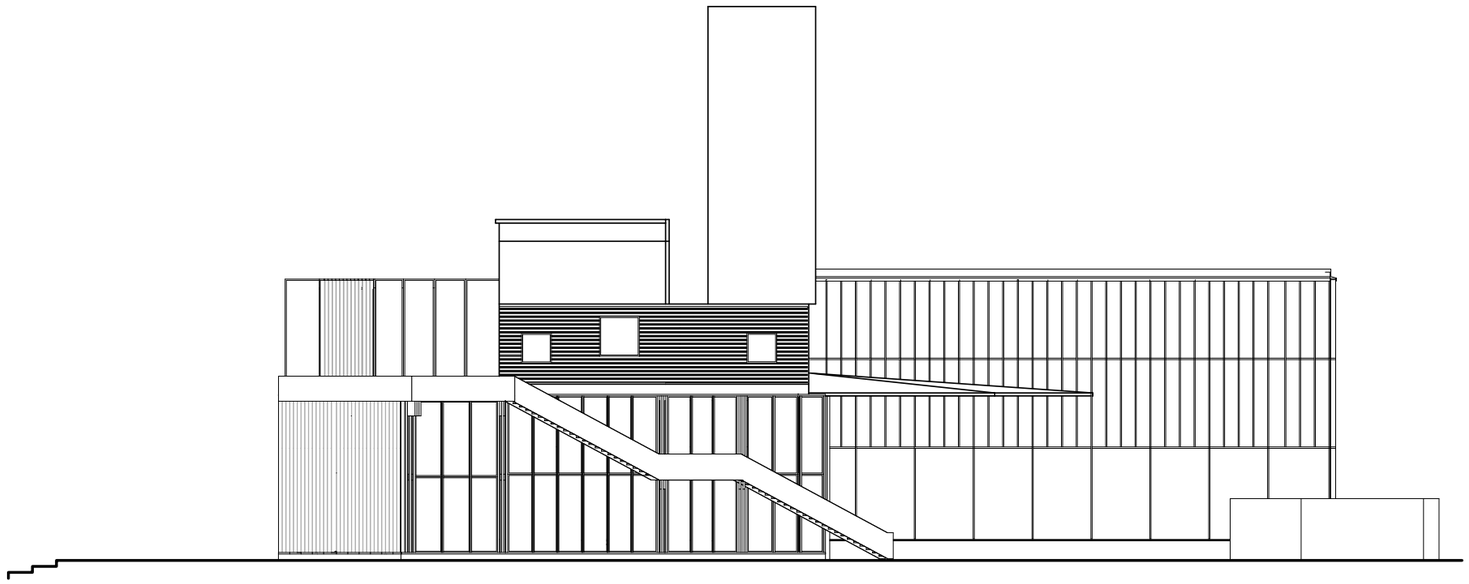


South-west elevation | View from Binckhorstlaan

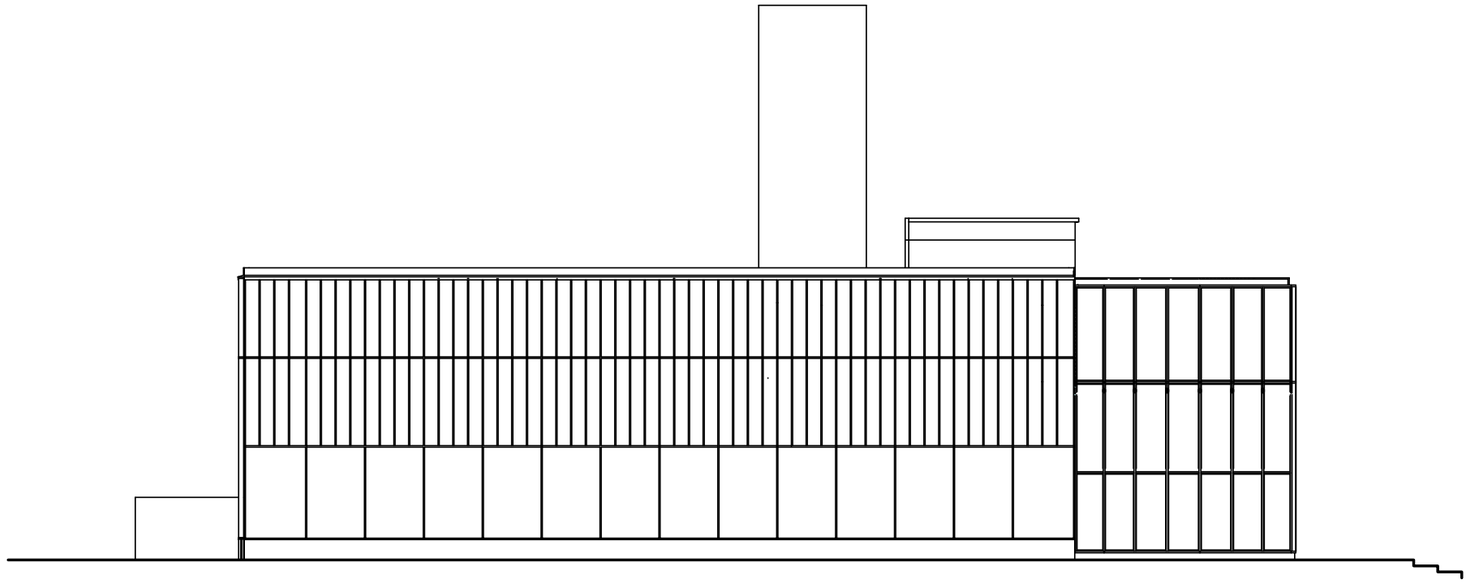




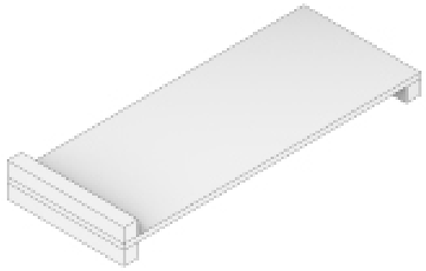
Concert hall | climate scheme



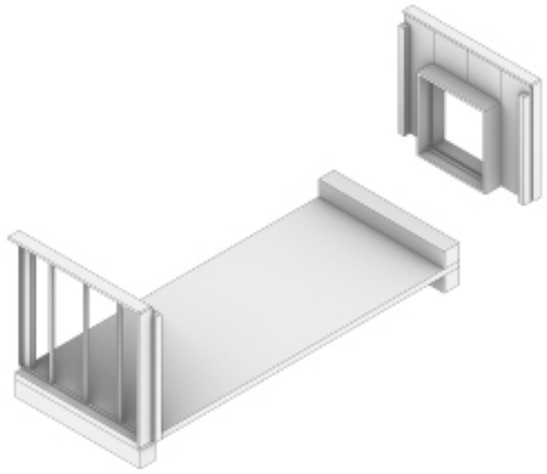
North-west elevation



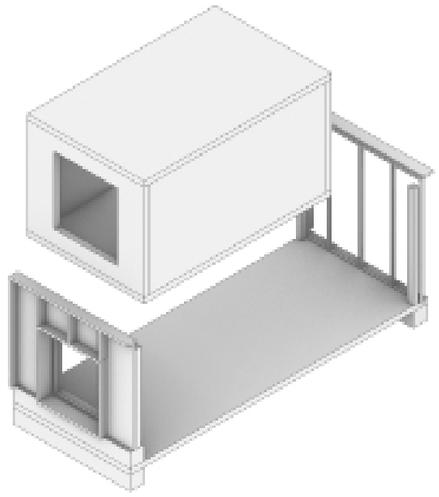
South-east elevation



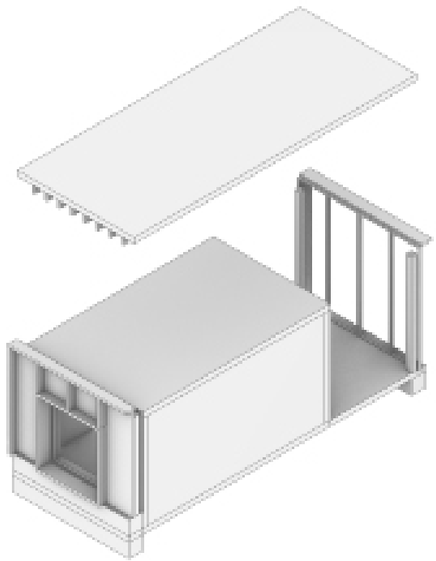
1. Foundation



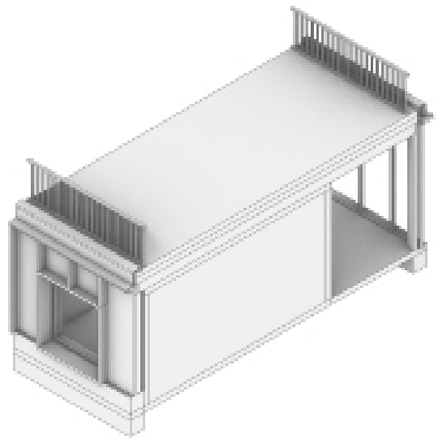
2. Prefab wall elements



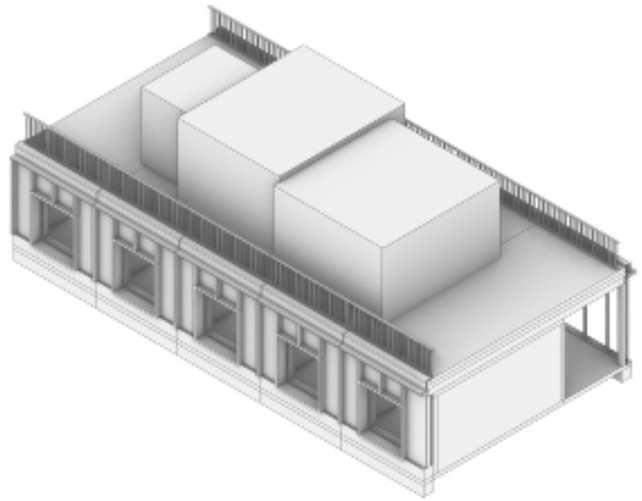
3. Modular boxes



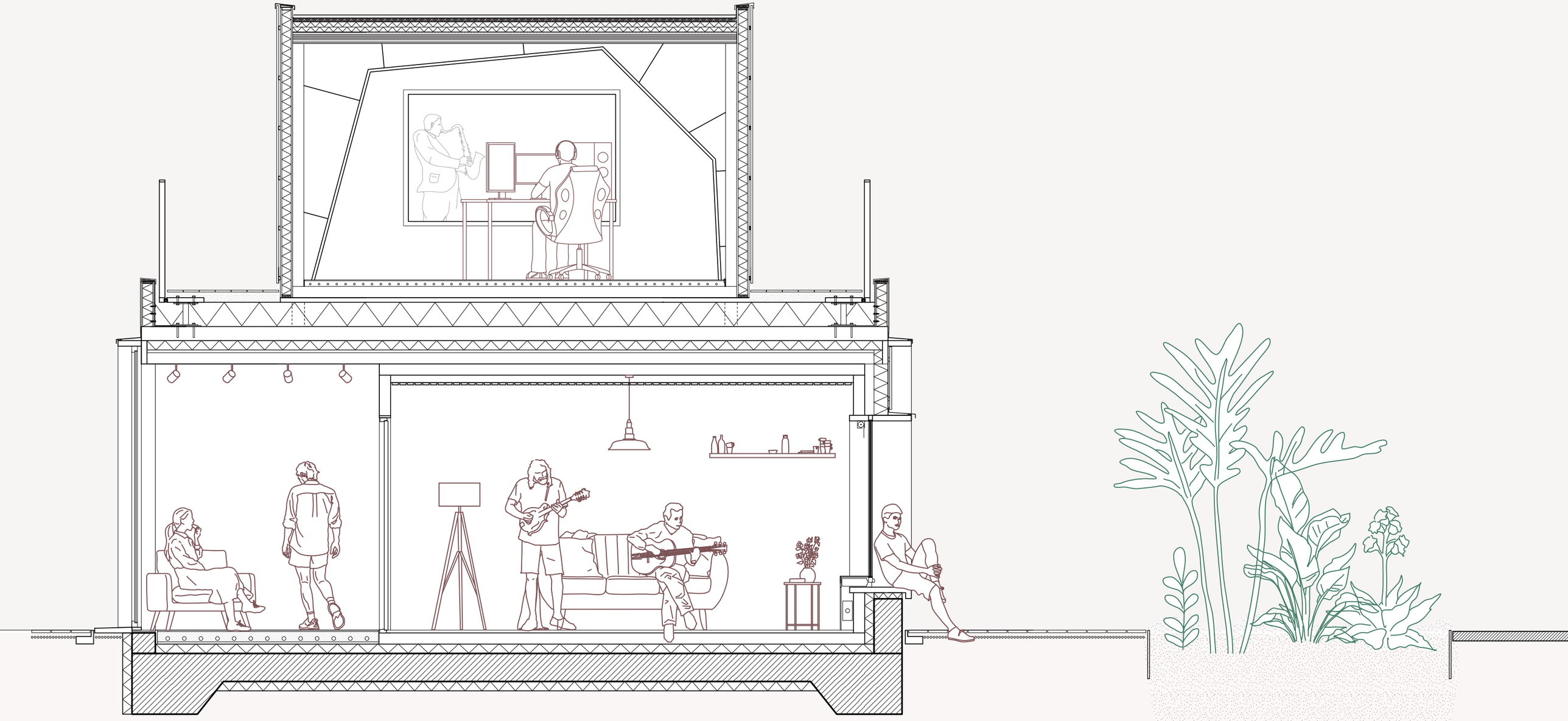
4. Prefab beam ceiling



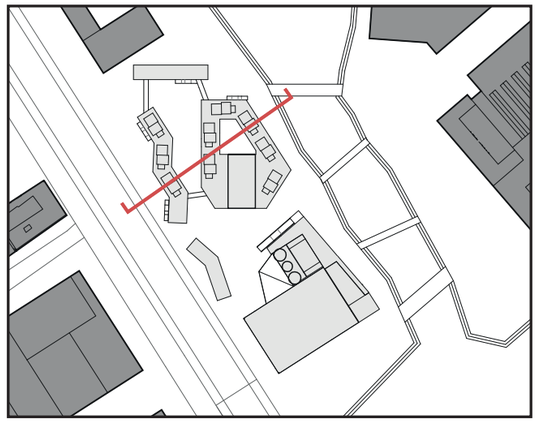
5. Roof construction

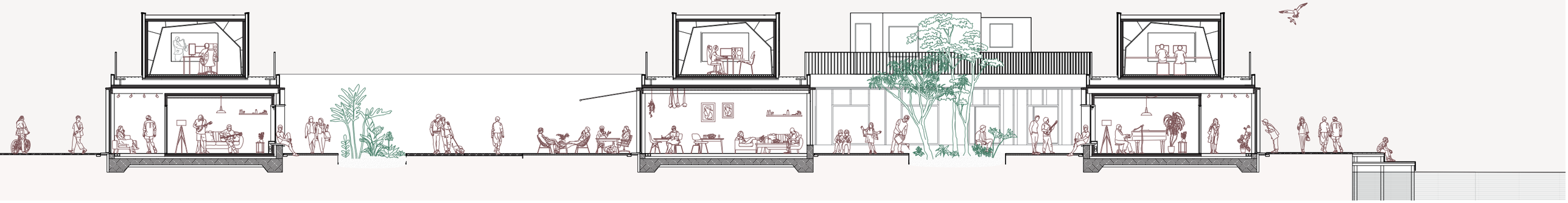


6. Adding more modules & prefab recording studio modules on top



Section rehearsal room





Section music village



Impression main hall



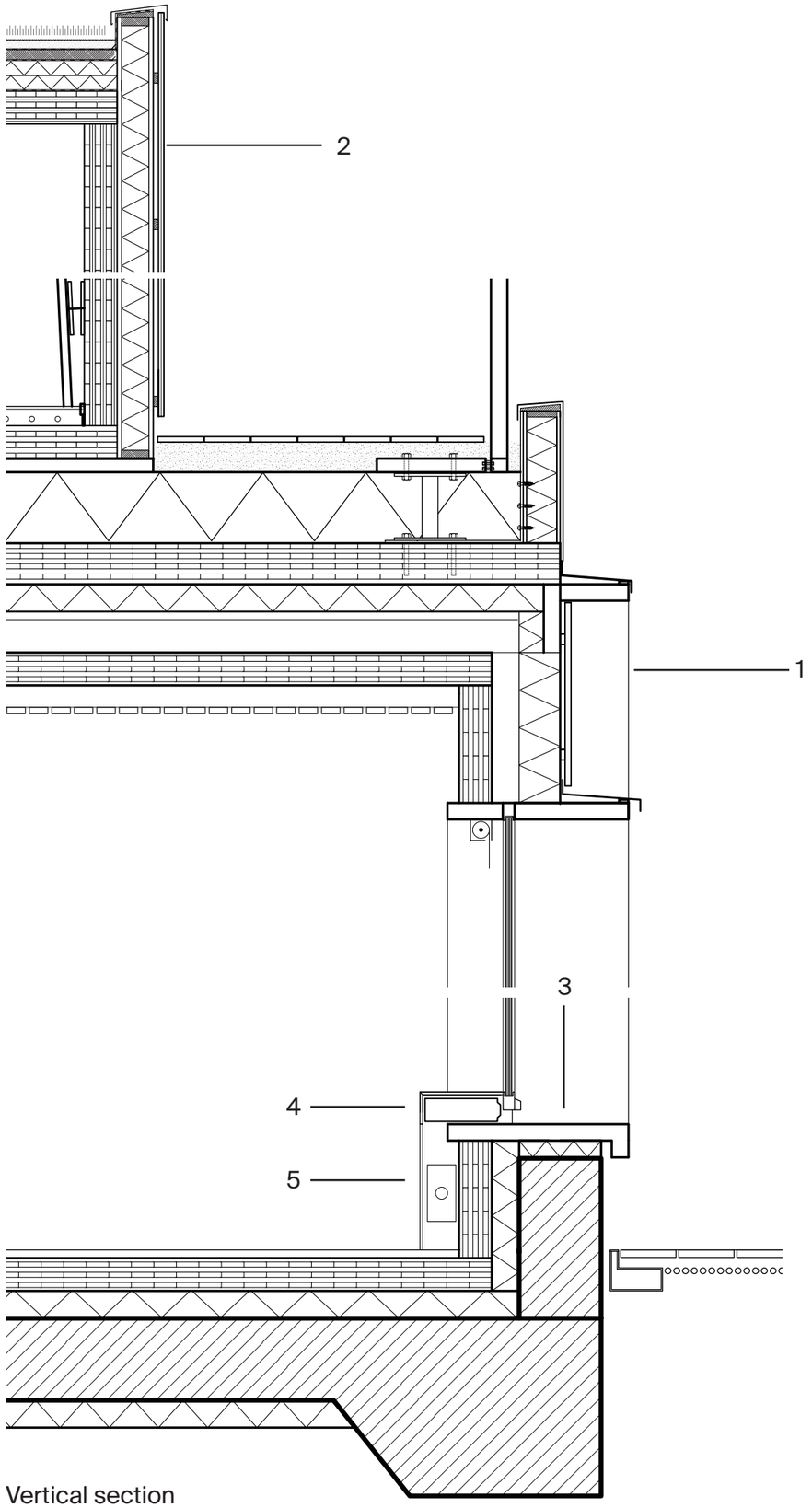
Foyer in the reused concrete plant



Rooftop terrace facing Binckhaven



Main square



Vertical section

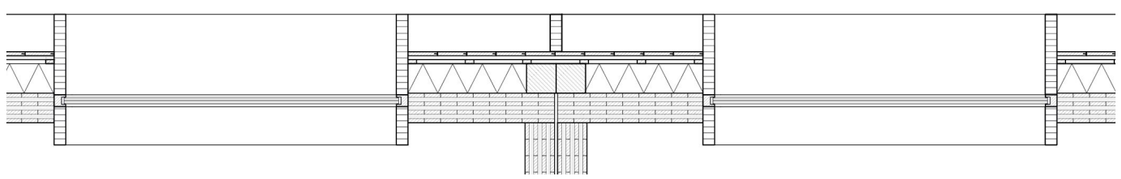
1 Wall construction
70/200 mm glued laminated timber slats
22/145 mm spruce cladding, green
28/70 mm battens
34 mm counterbattens/back ventilation
vapour barrier,
200 mm timber frame construction with inlaid insulation
air gap
150 mm glued laminated timber module with acoustic perforation

2 Facade construction
22/145 mm spruce cladding
28/70 mm battens
34 mm counterbattens/back ventilation
vapour barrier,
200 mm timber frame construction with inlaid insulation
air gap
150 mm glued laminated timber module with acoustic perforation

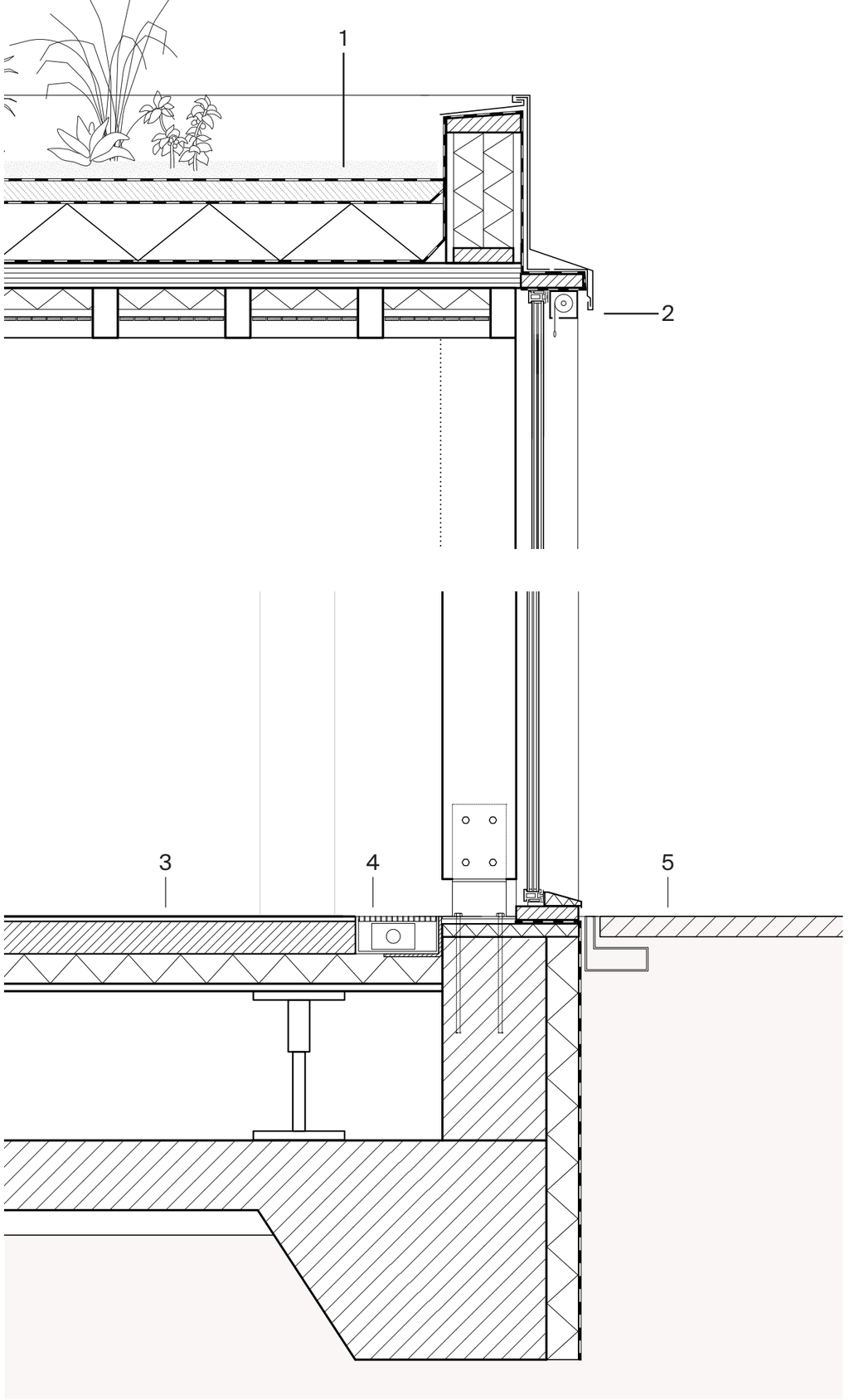
3 60 mm Wood bench window sill

4 Air inlet with soundproofing

5 Convector heating/cooling



Horizontal section



1 Roof construction
extensive green roof; min. 35 mm substrate; separation layer, 35 mm lean concrete; sealant layer max. 350 mm thermal insulation to falls; vapour barrier, 150 mm CLT ceiling element, 320/70 mm spruce laminated timber beams with 100 mm inlaid insulation, subconstruction, acoustic mat, 24/40 mm battens with intermediate space

2 Exterior sun screen

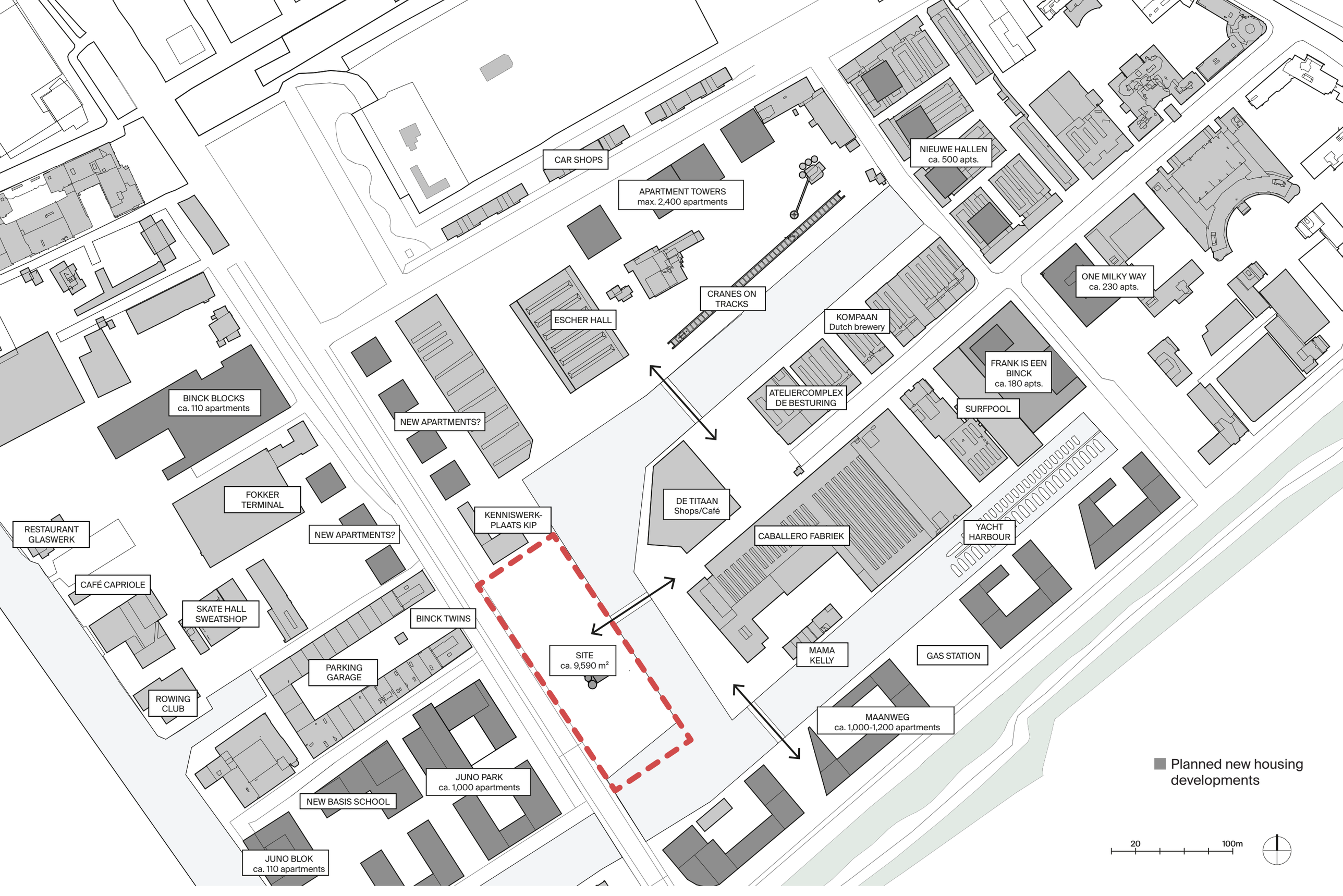
3 Floor construction:
80 mm concrete screed polished, PE-foil seperation layer, 40 mm impact sound proofing, 12 mm OSB board, 600 mm hollow core with installations, 300 mm reinforced conrete base, 100 mm perimeter insulation

4 Underfloor convector (heating/ cooling)

5 600x600 mm concrete tiles

Detail facade section foyer

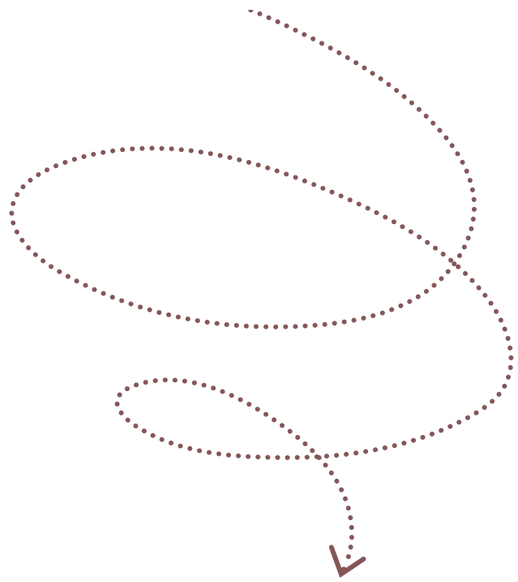
FINAL DESIGN (P5)



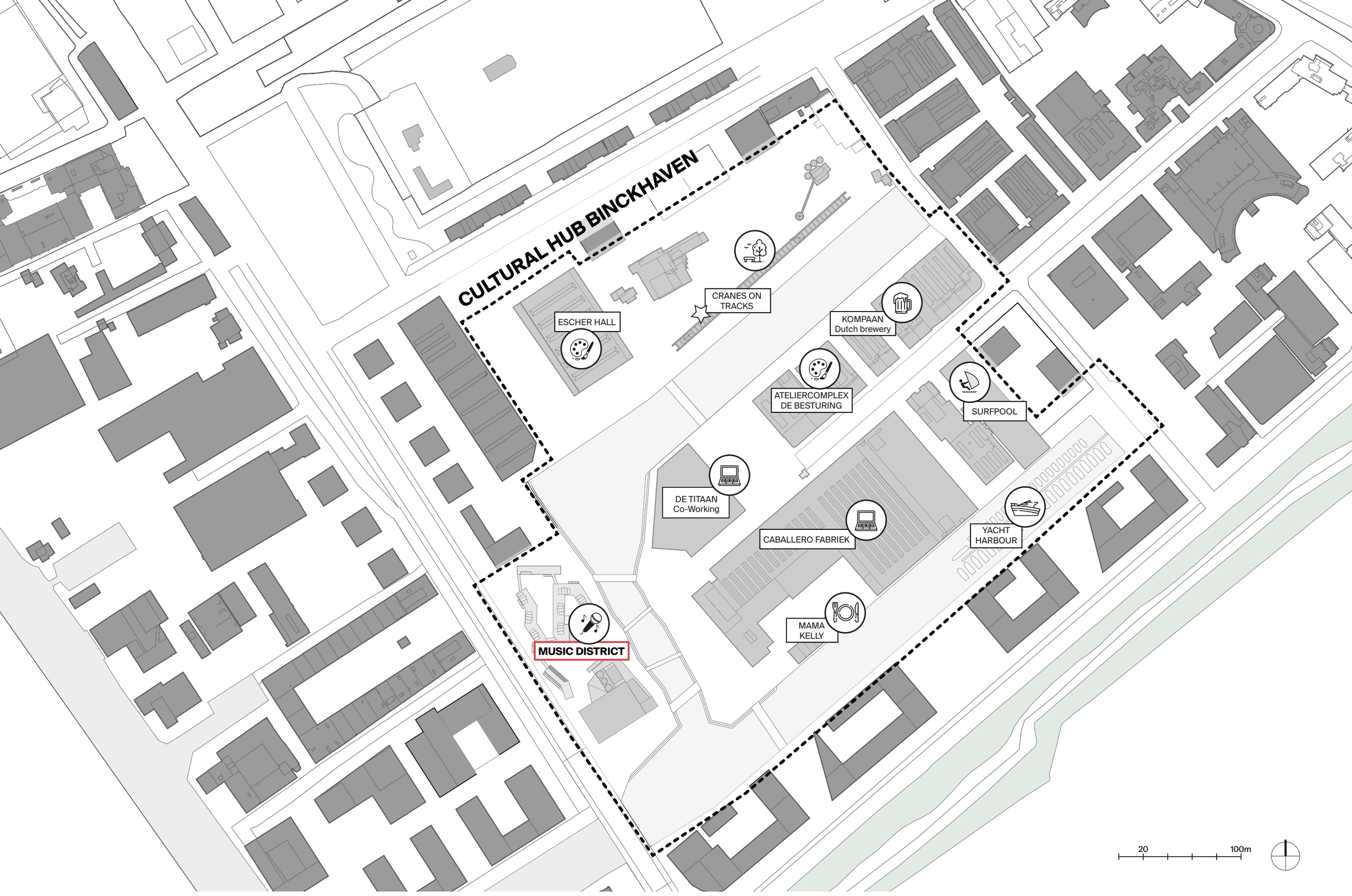
Binckhaven | Future developments as planned by the municipality

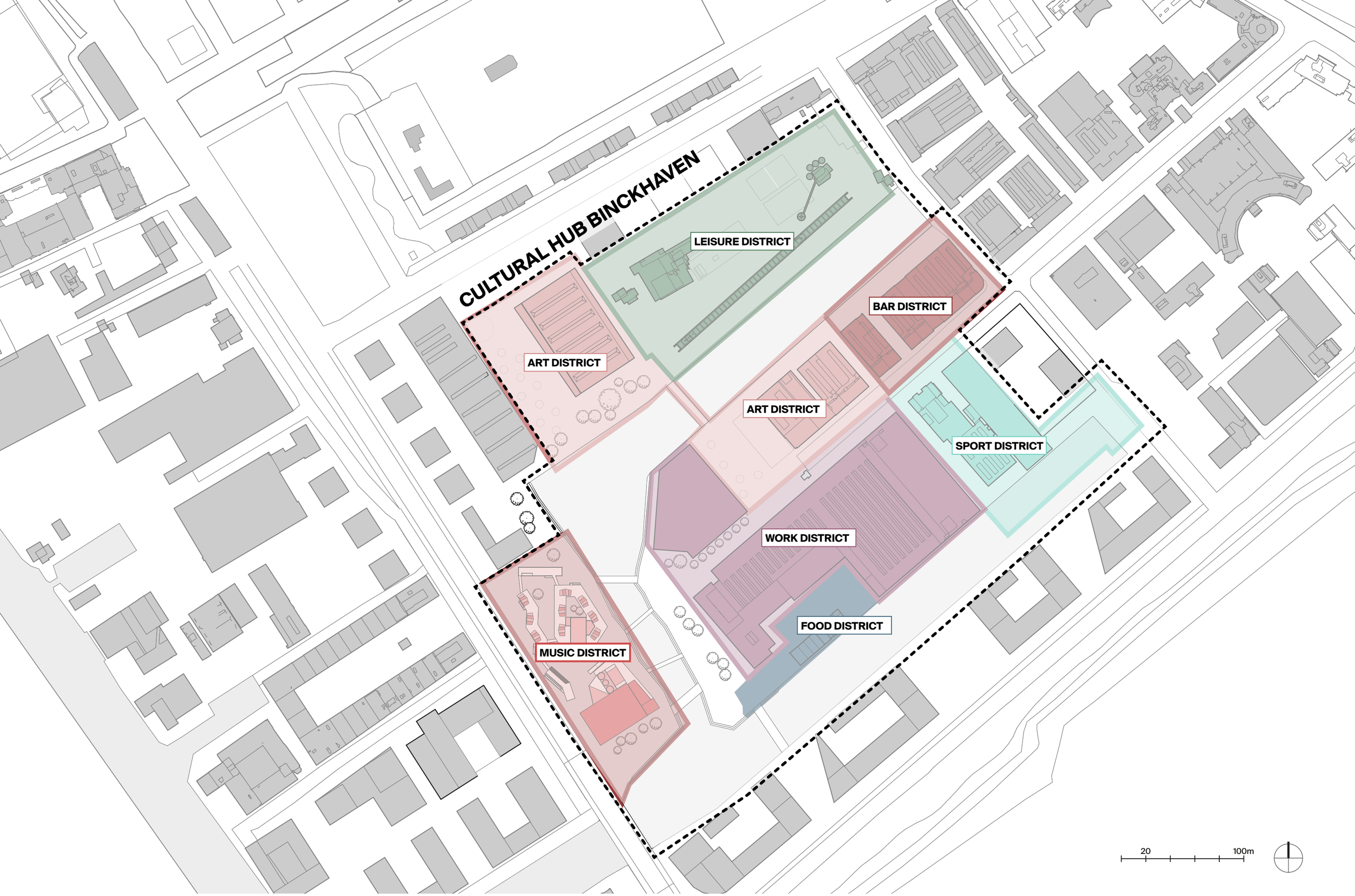
“Nothing happens because nothing happens because...”

(Jan Gehl, 2010)




CABALLERO FABRIER

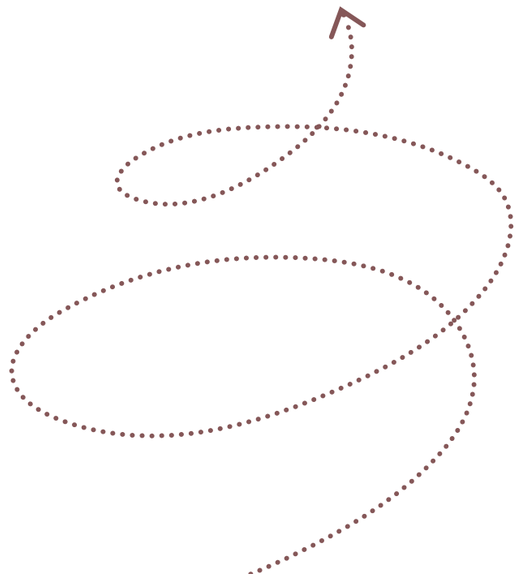

CULTURAL HUB BINCKHAVEN
ESCHER HALL
CRANES ON TRACKS
KOMPAAN Dutch brewery
ATELIERCOMPLEX DE BESTURING
SURFPOOL
DE TITAAN Co-Working
CABALLERO FABRIEK
YACHT HARBOUR
MAMA KELLY
MUSIC DISTRICT
20
100m

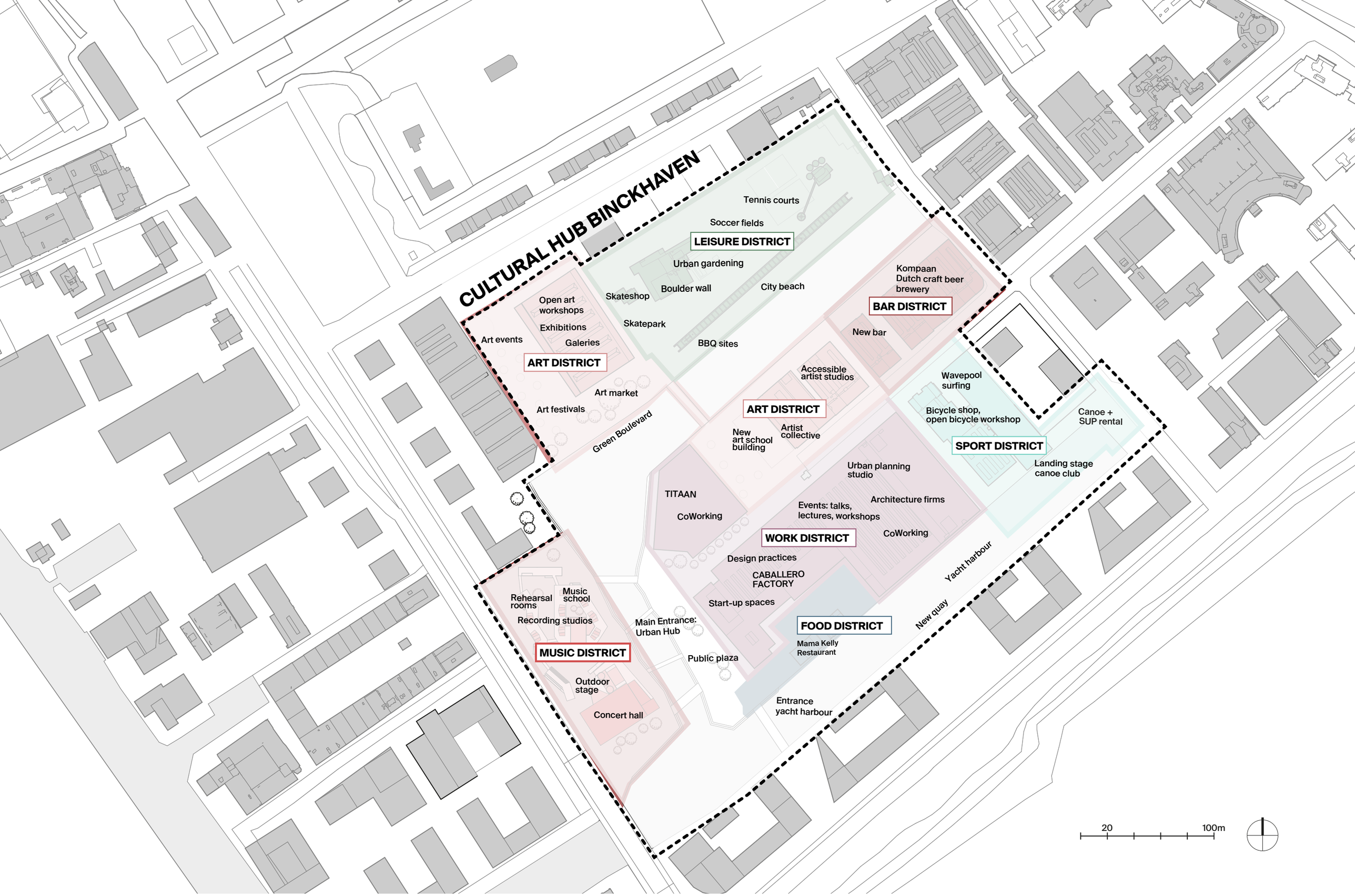


Cultural hub Binckhaven | Districts with social activities

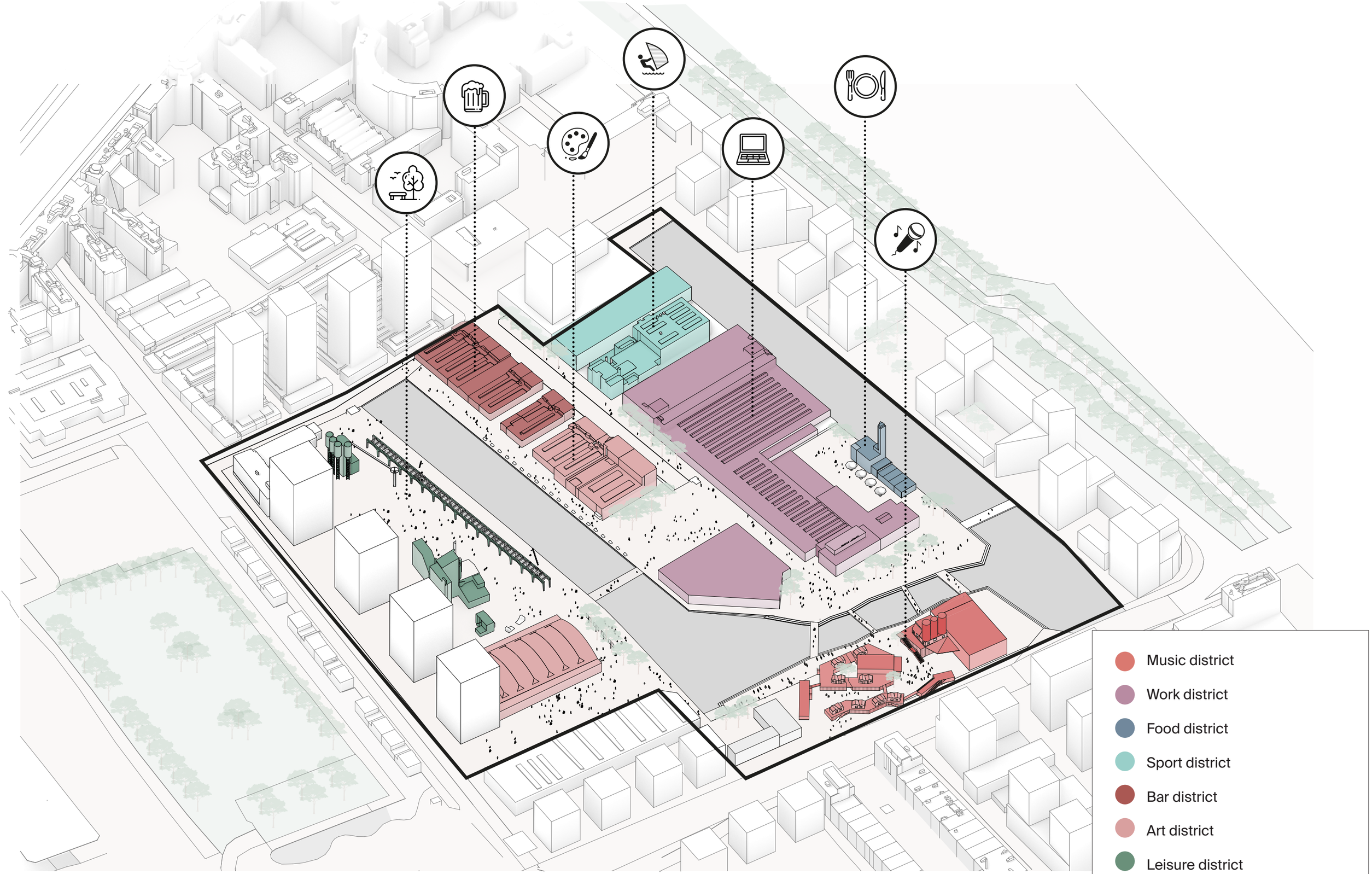
“Something happens because something happens because...”

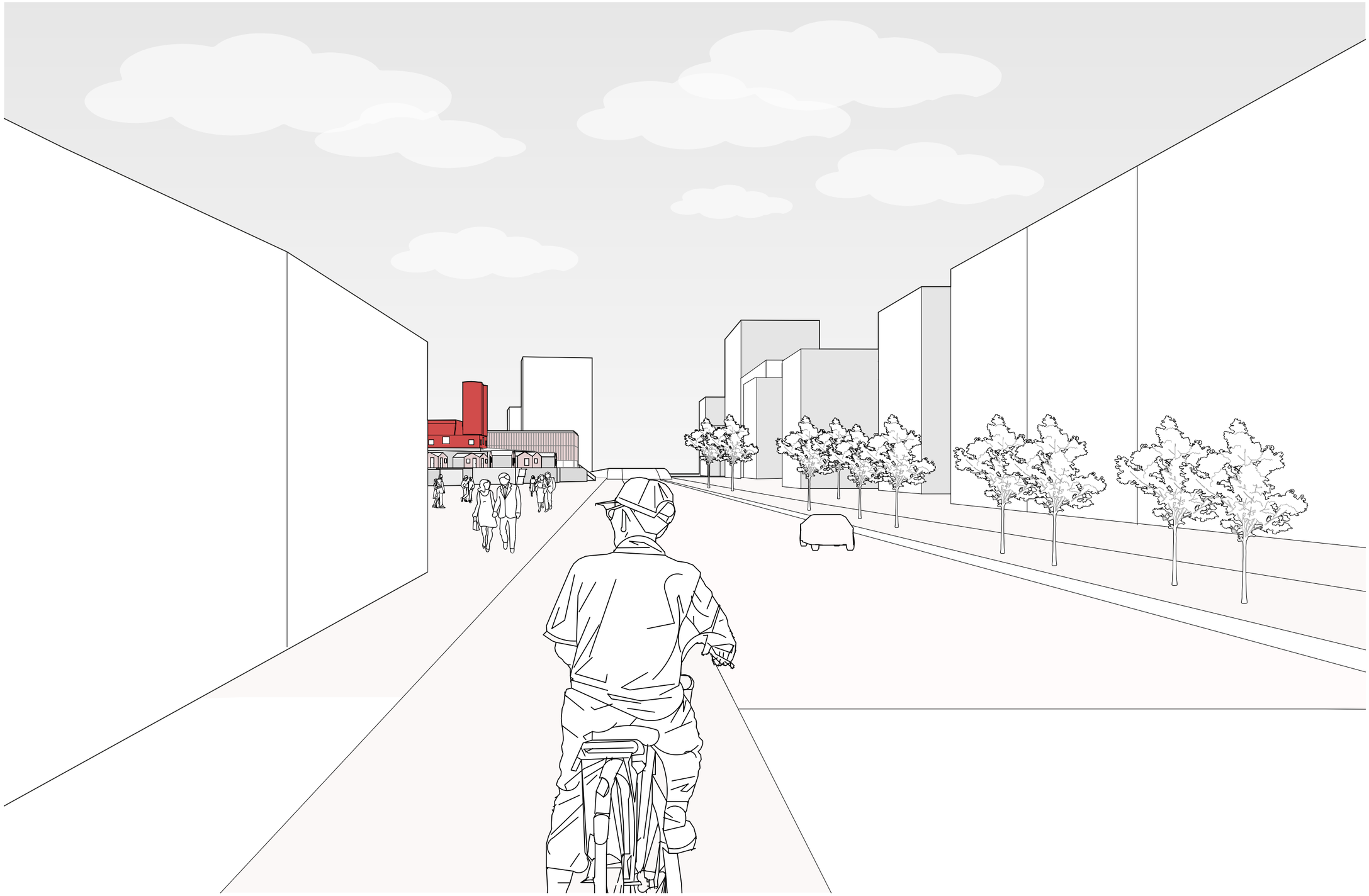
(Jan Gehl, 2010)



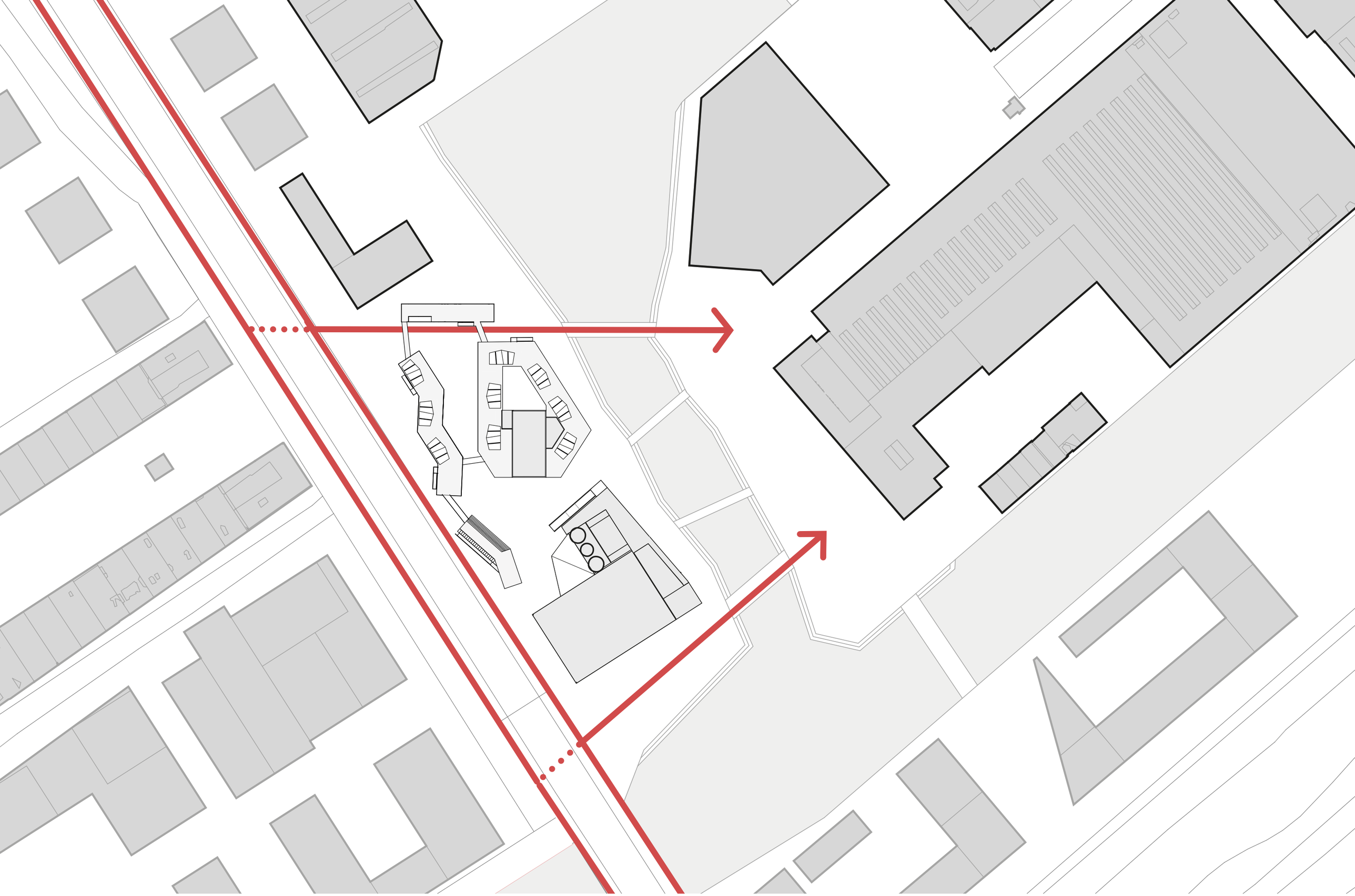


Cultural hub Binckhaven | Possible future activities

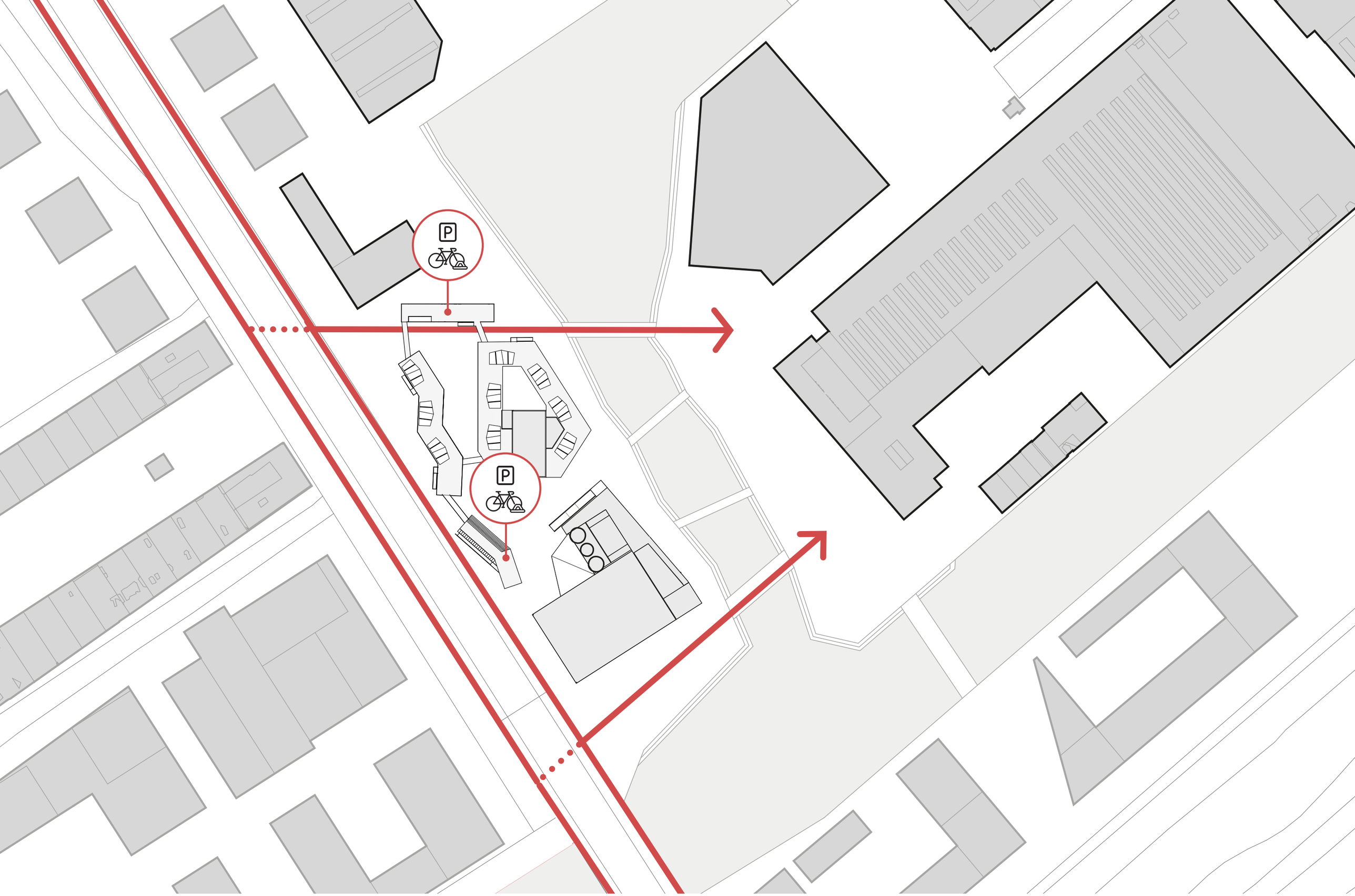

Music district
Work district
Food district
Sport district
Bar district
Art district
Leisure district



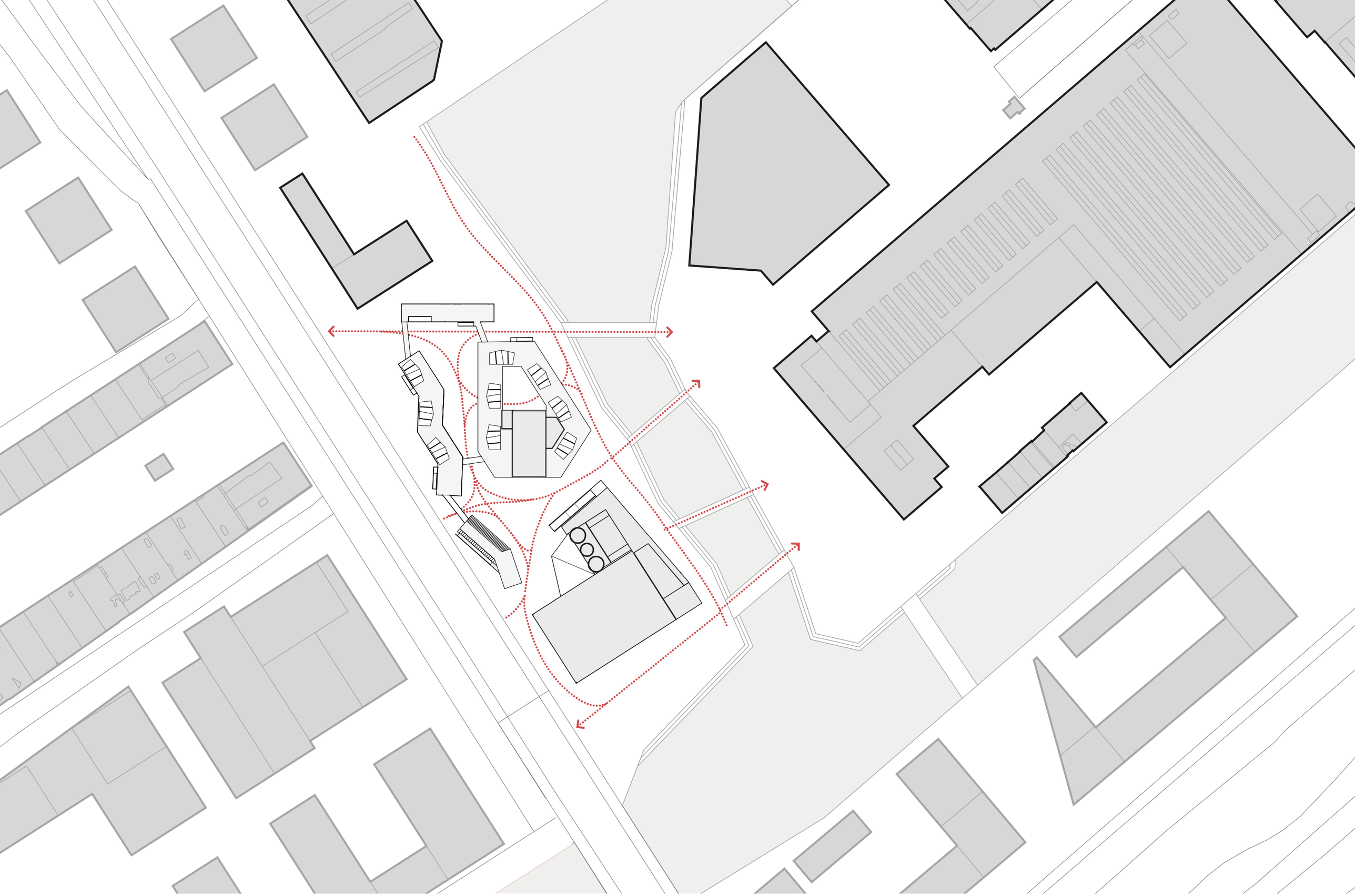
The silos of the concrete plant can be seen from a distance when approaching from The Hague



Fast traversal routes for bicycles



Bicycle parking

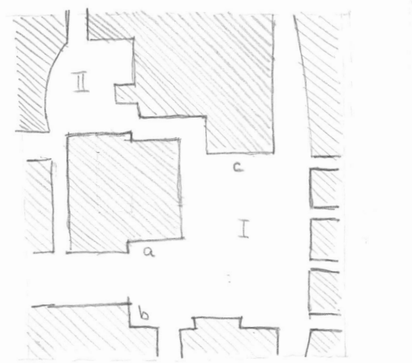


Walking routes to discover the activities in the music district

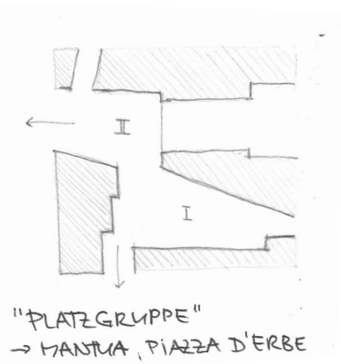


Waterside boulevard

Squares with a good shape, according to Camillo Sitte‘s principles

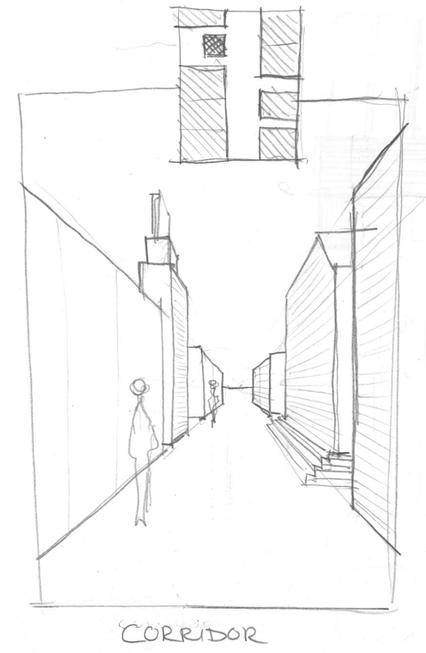


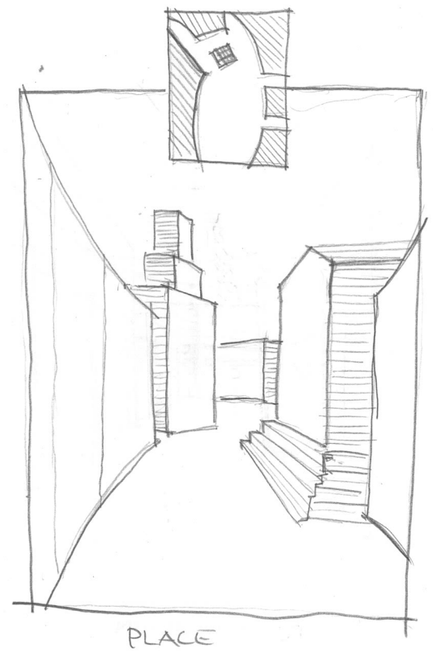


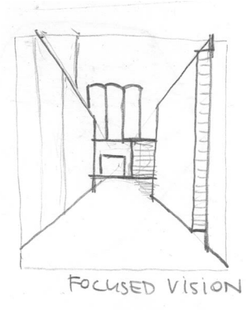




Influence of shape on urban views









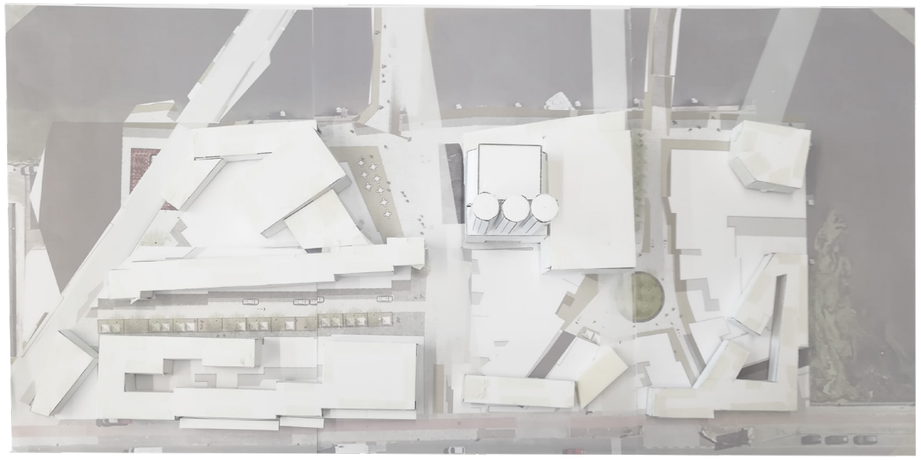


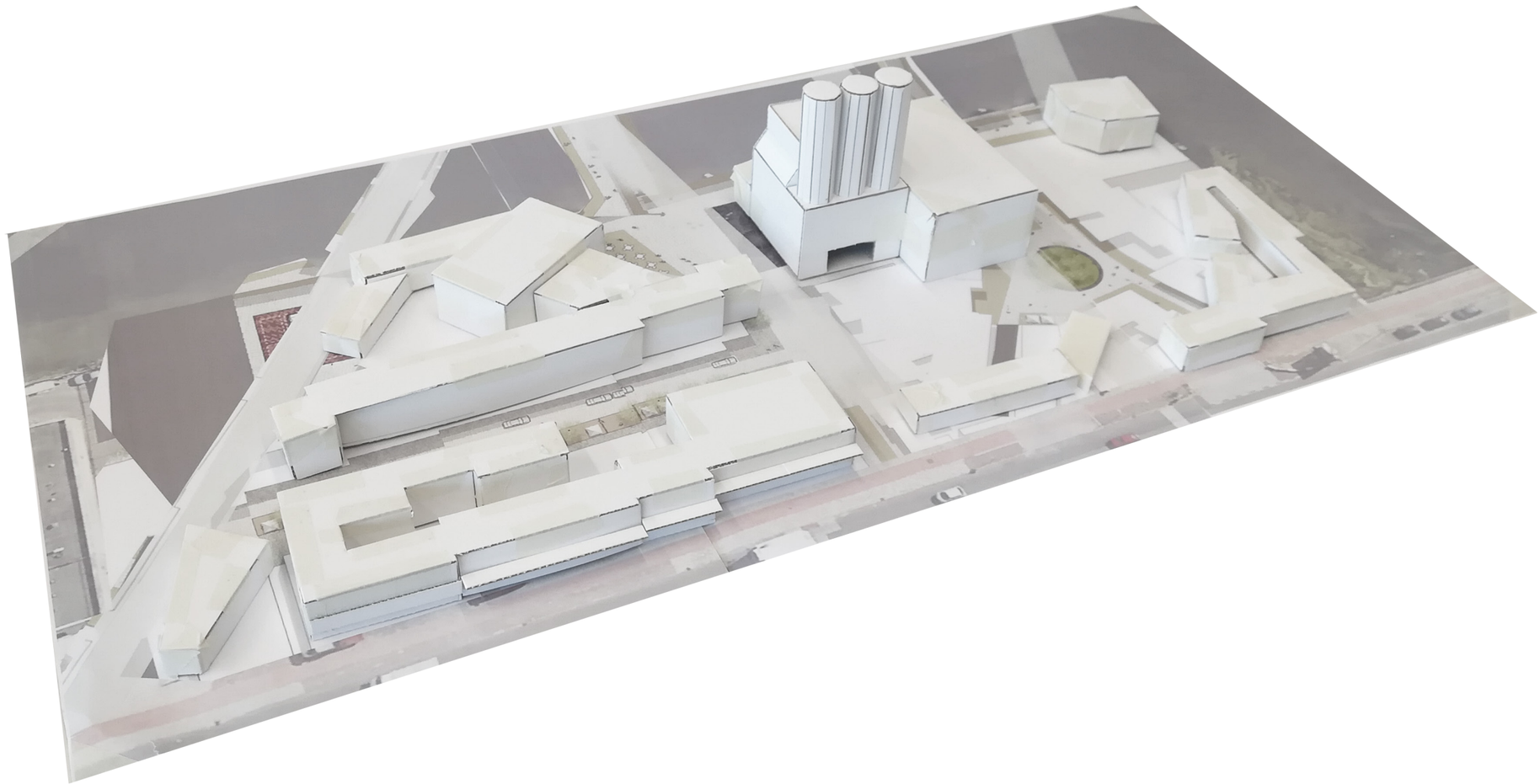




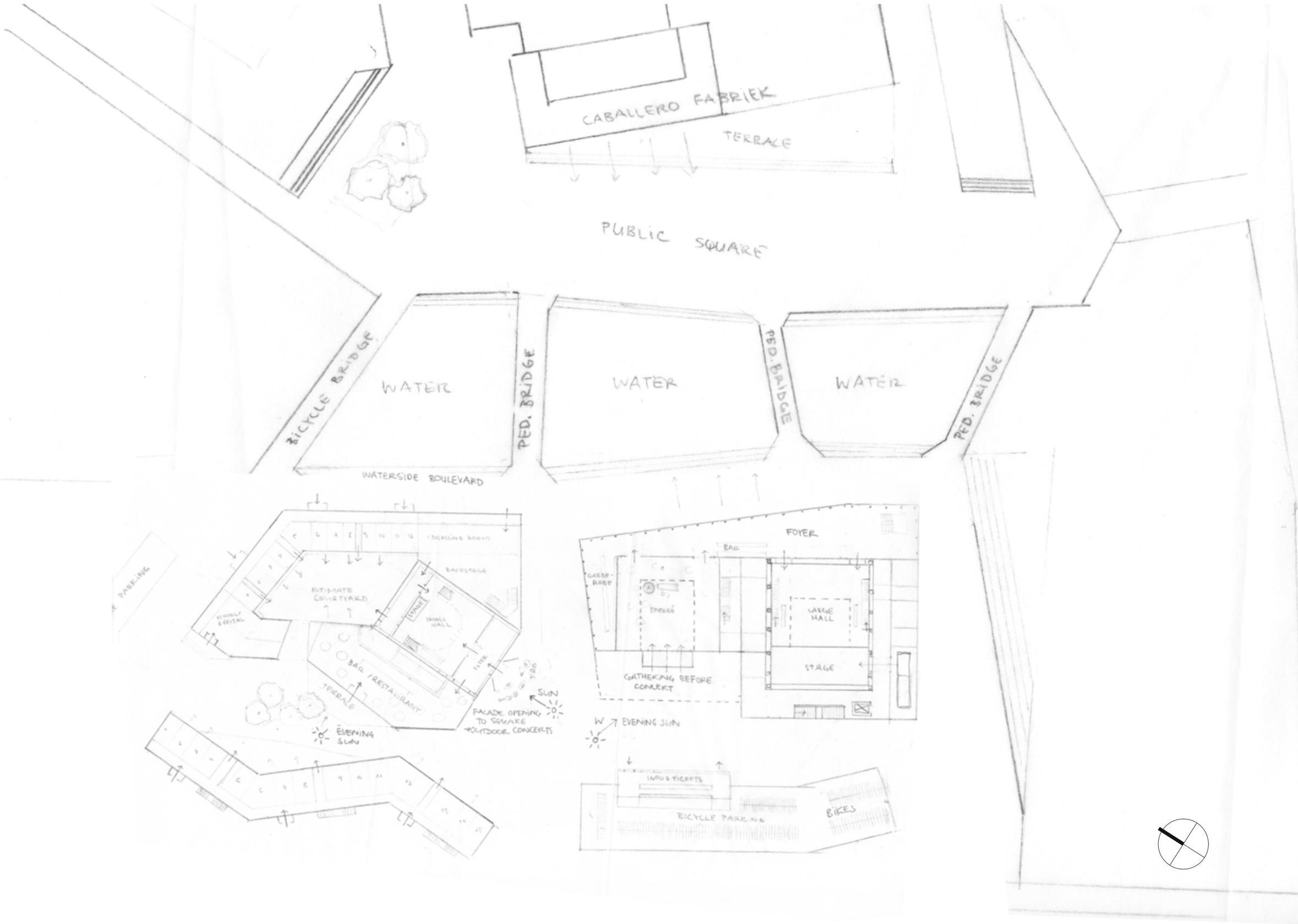




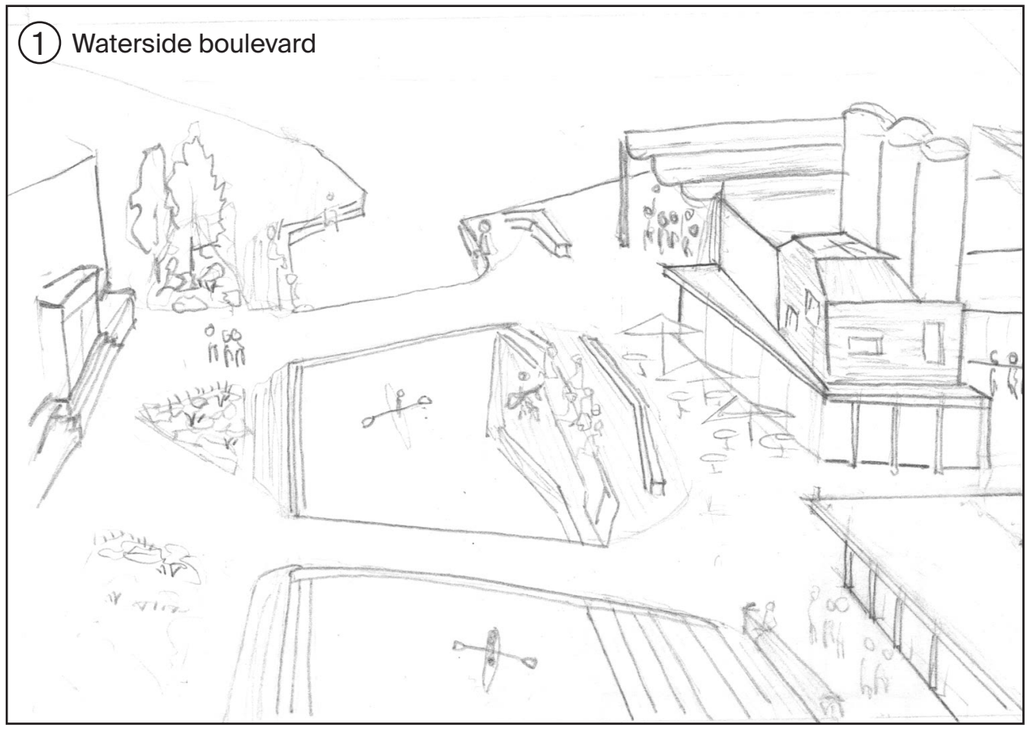




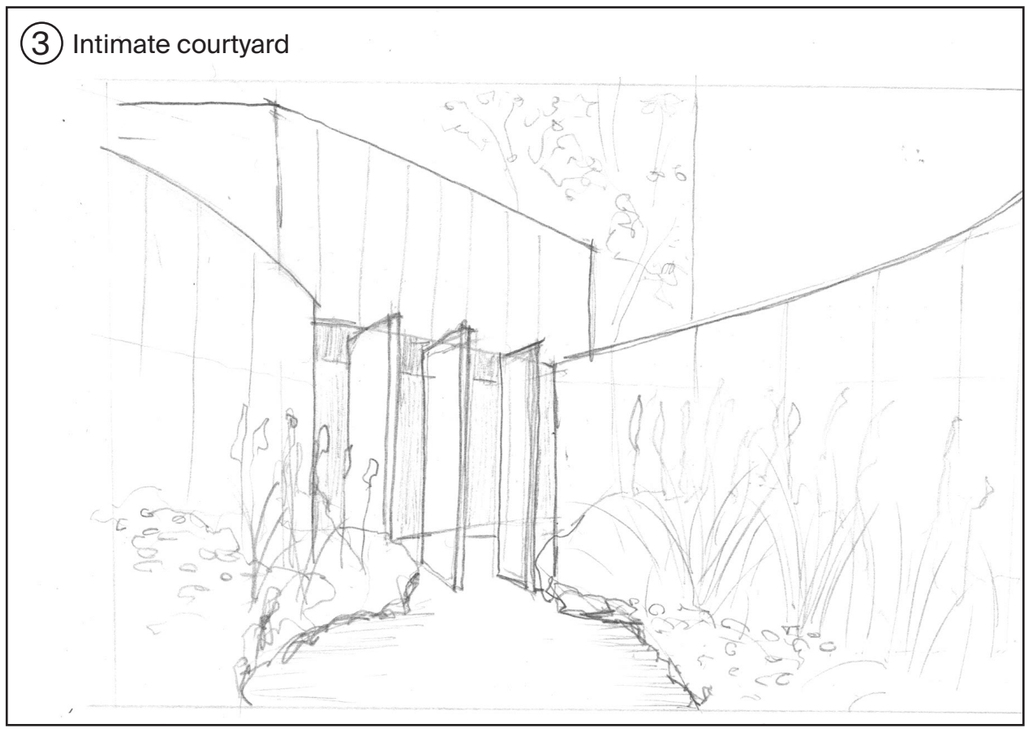
Working model | Danish town of Abenraa at Binckhorst

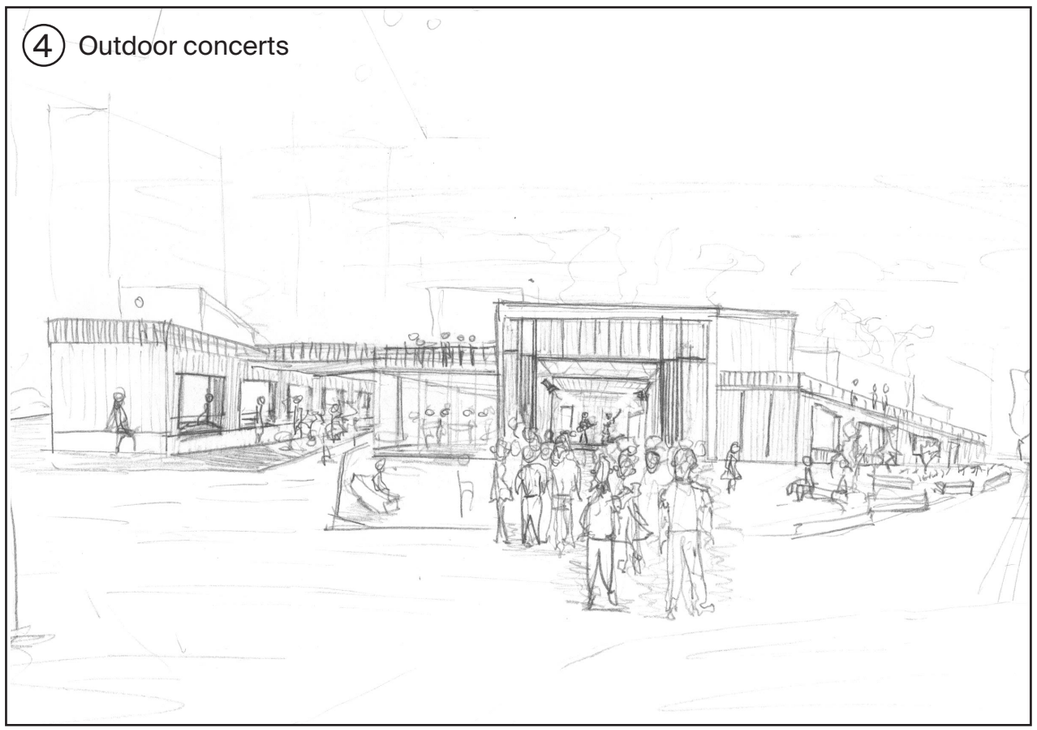


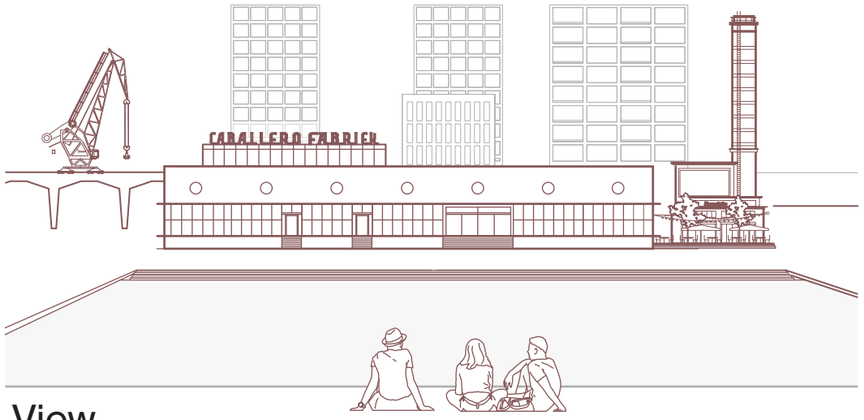
Sketch urban massing according to various qualities for urban squares | 1:500


1 Waterside boulevard

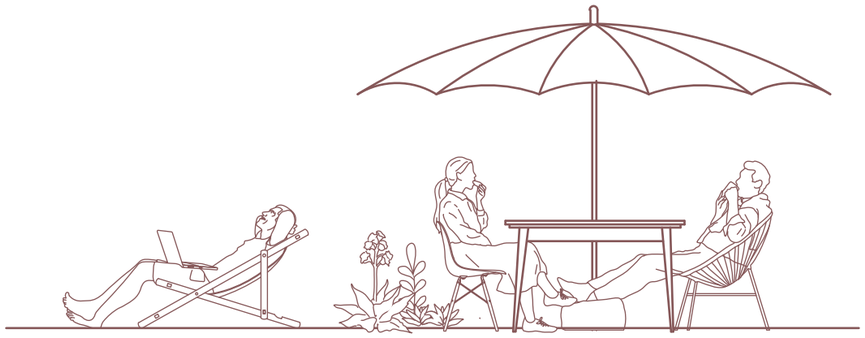

2 Lively street


3 Intimate courtyard

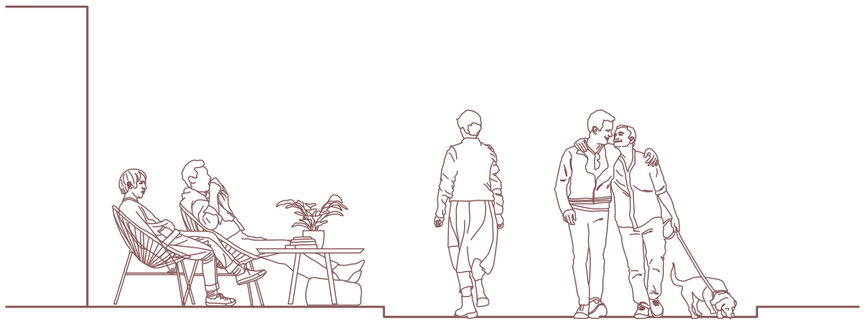

4 Outdoor concerts



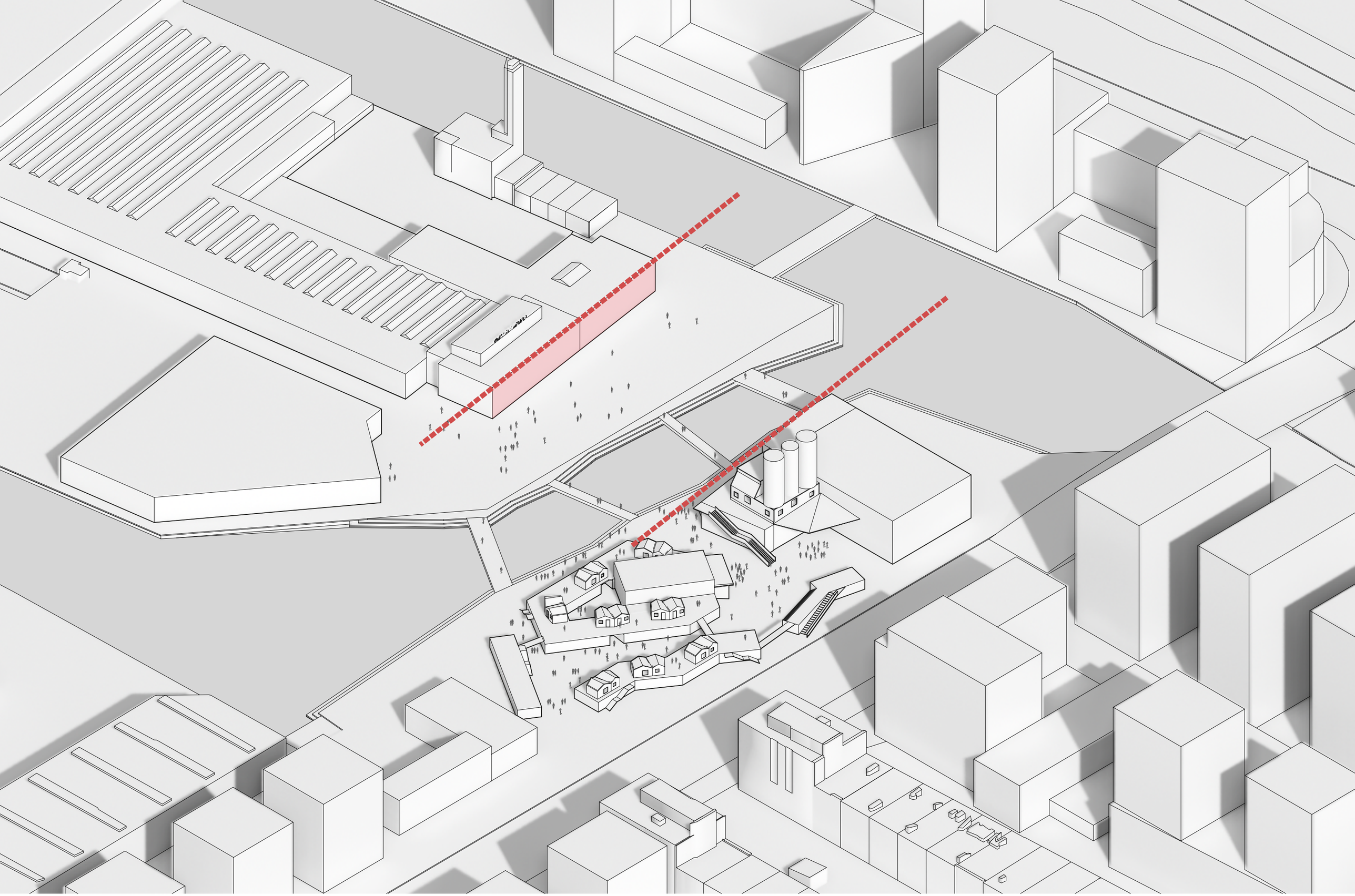
View



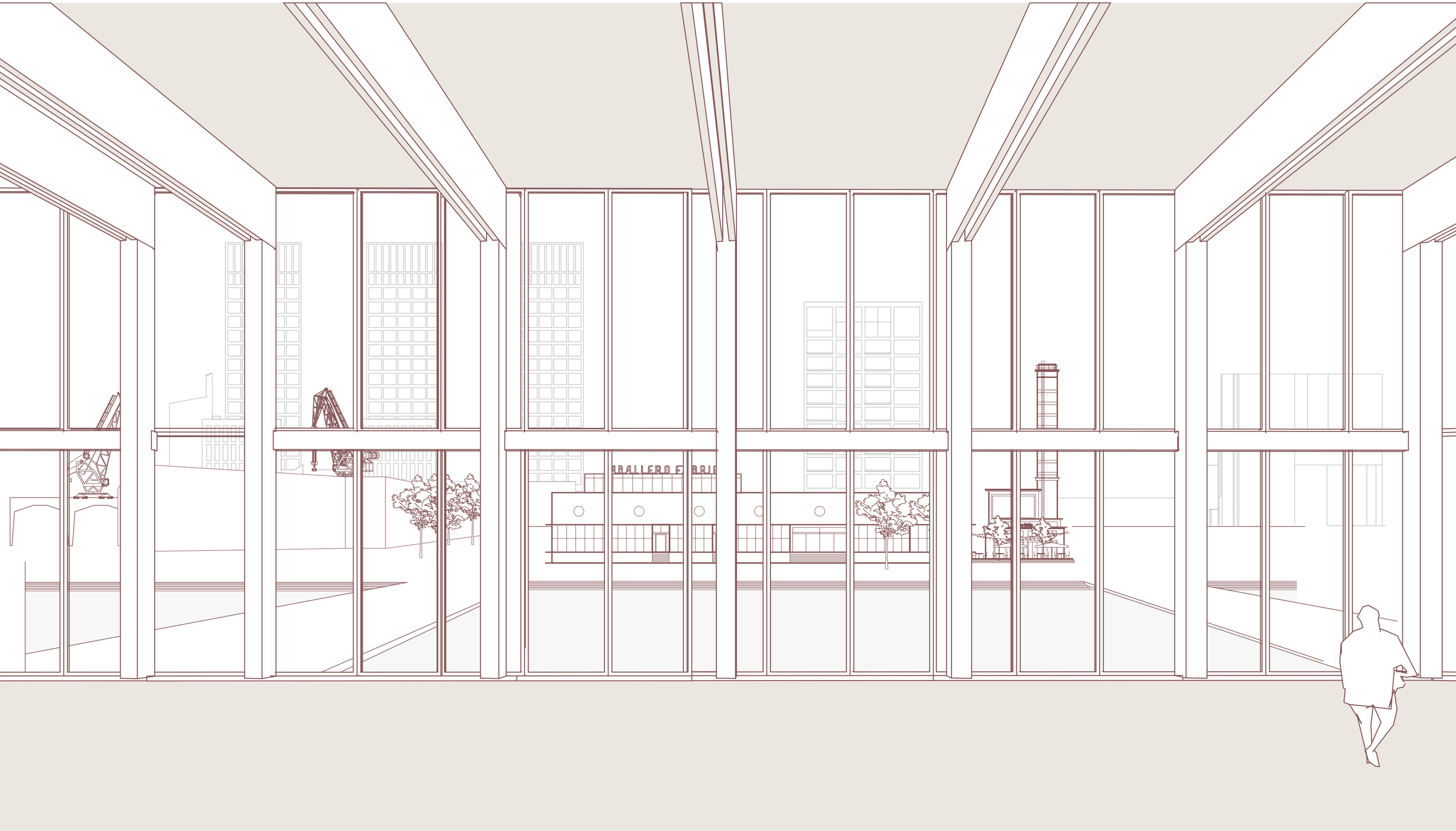
Sun



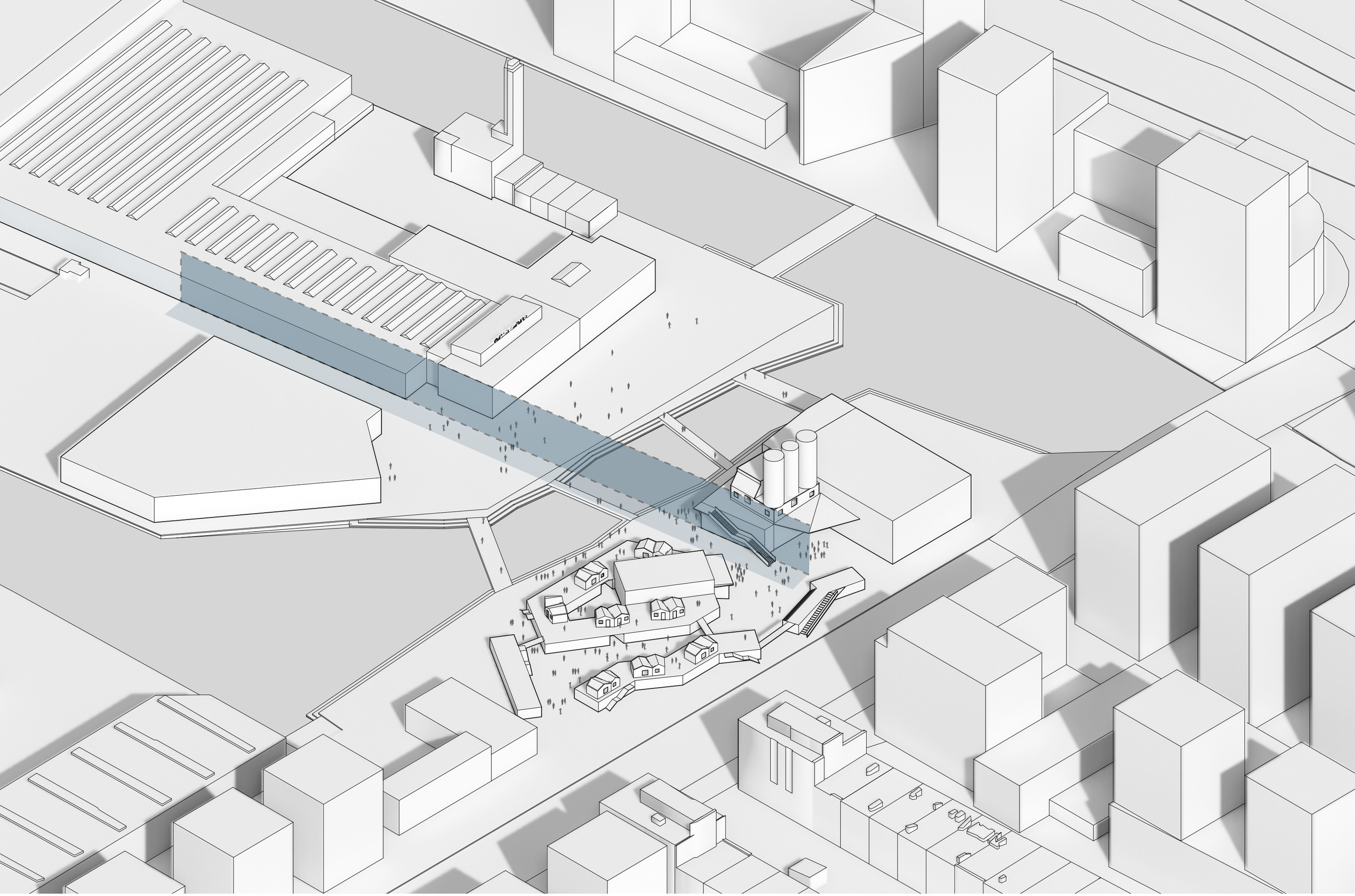
People



Parallel alignment of facade Caballero factory & concert hall



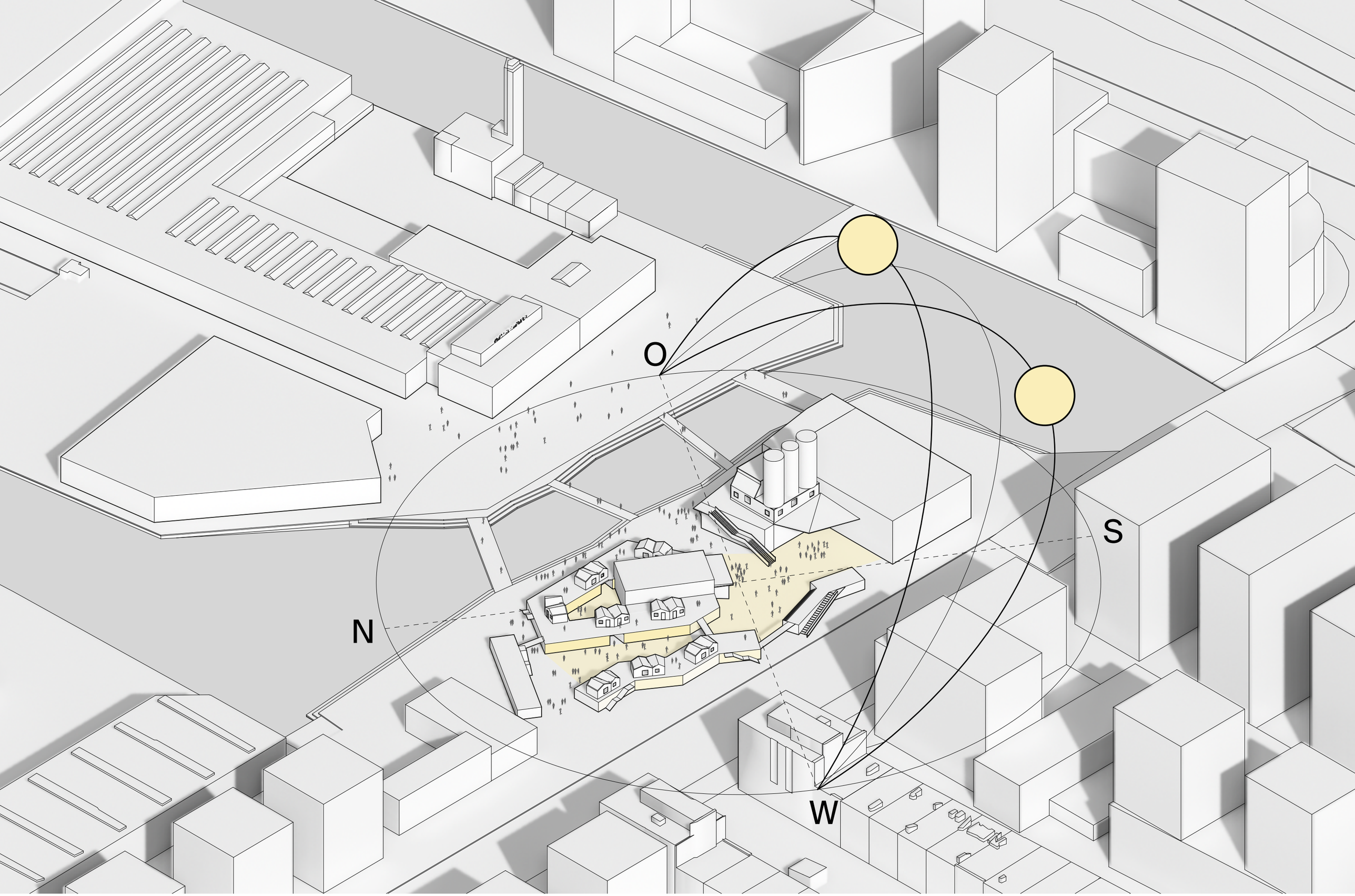
View from the foyer towards Caballero factory



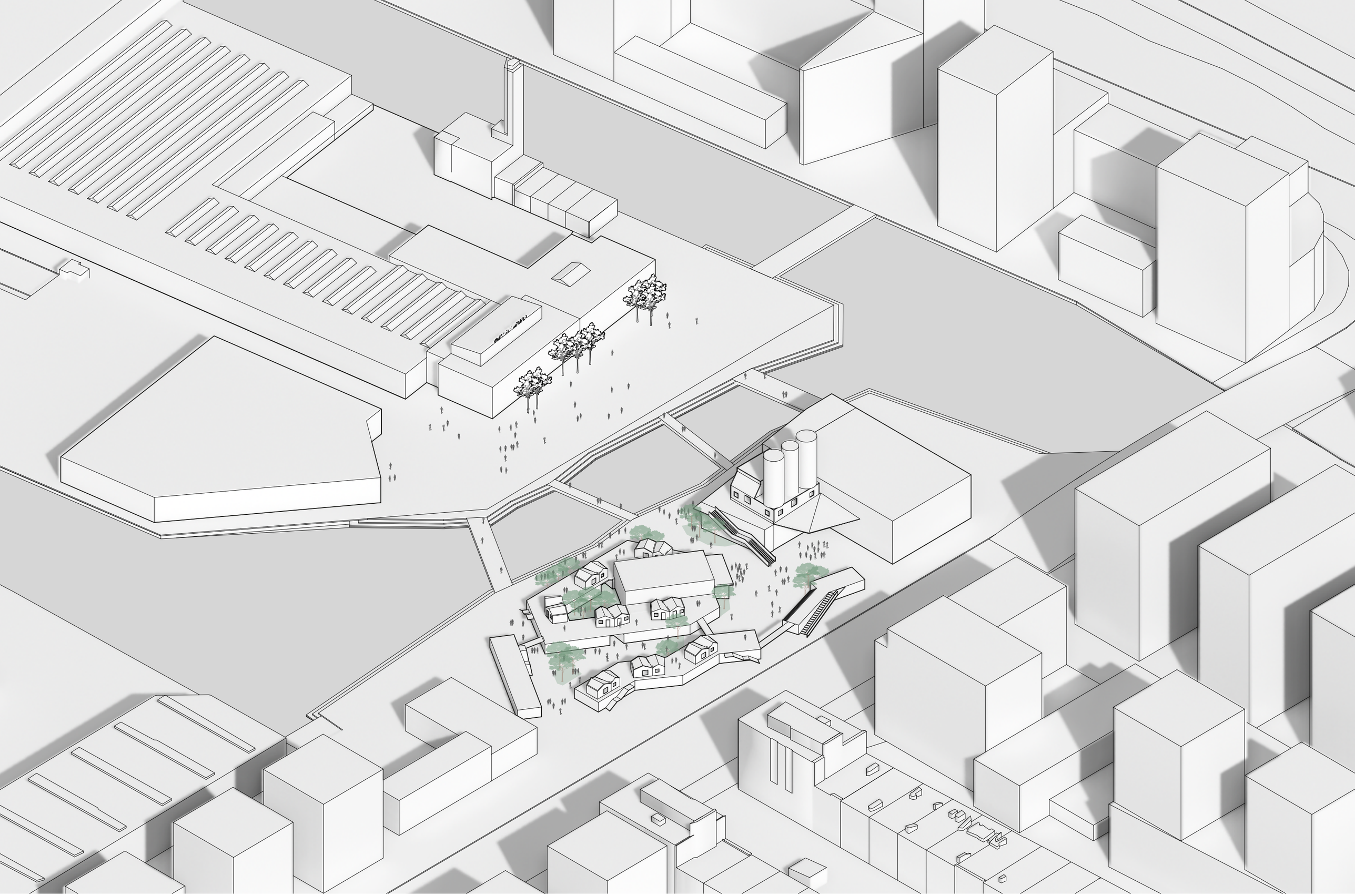
Street axis

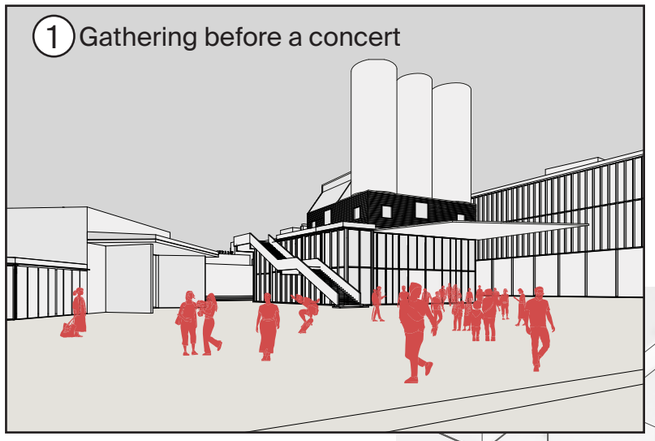


View | Parallel alignment of facades to create visual connection between the buildings

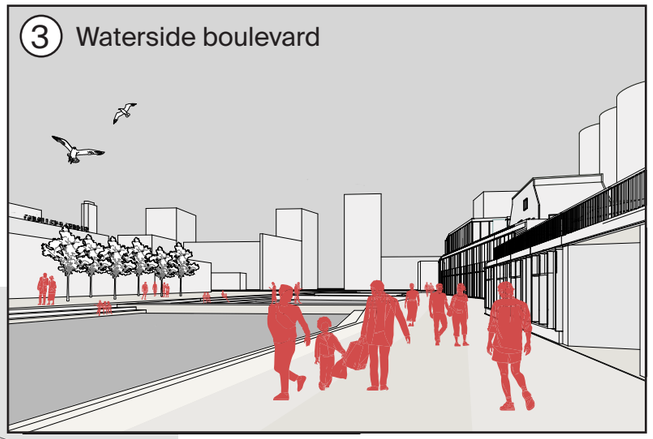


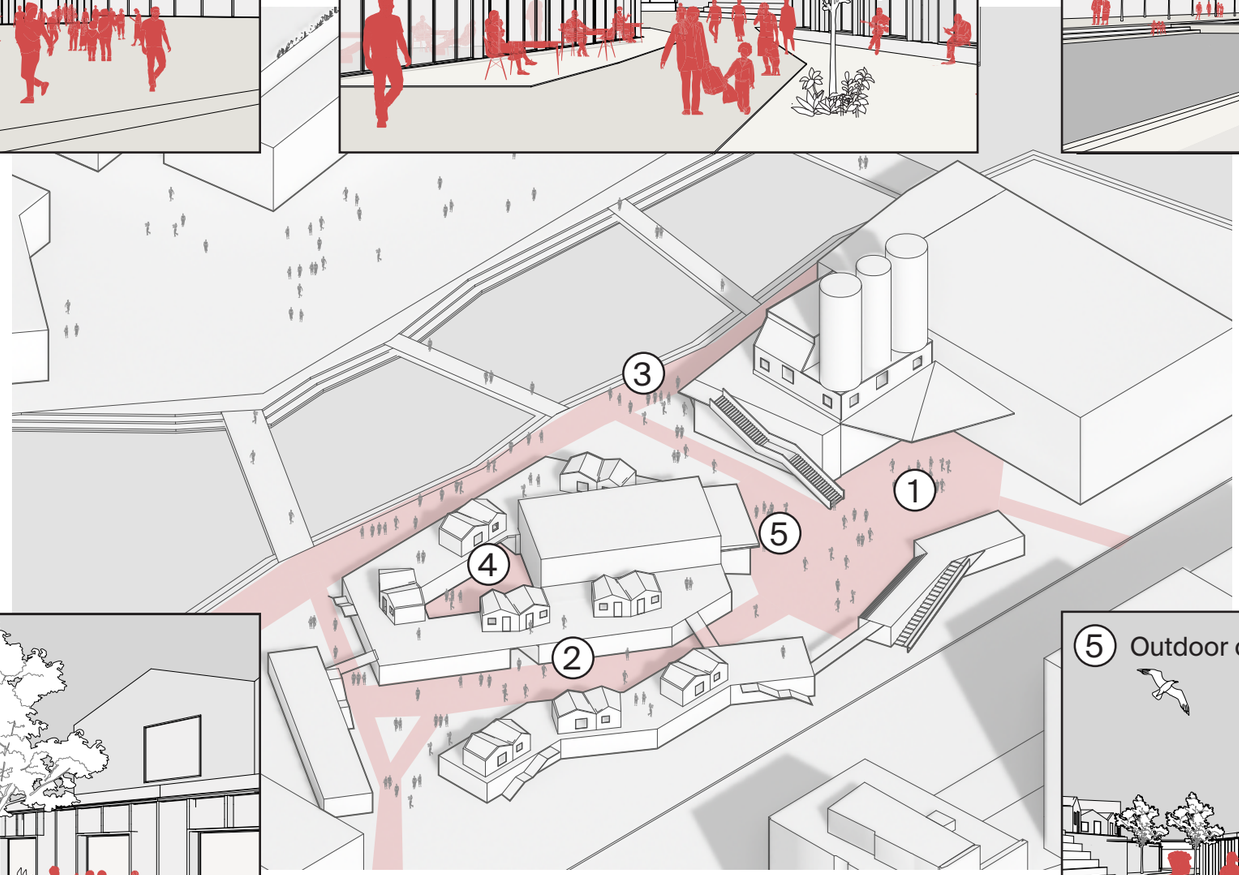
Sun path diagram



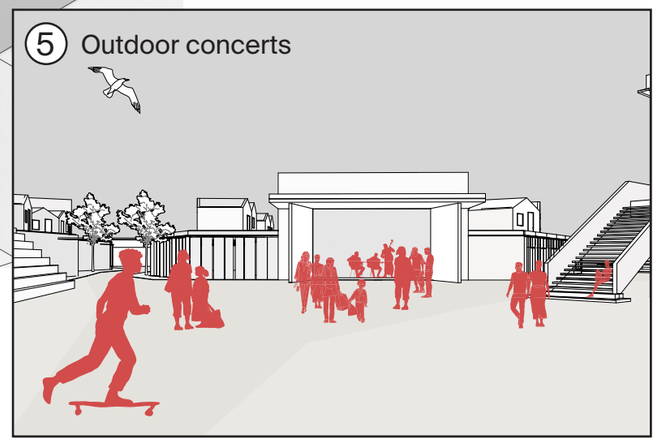








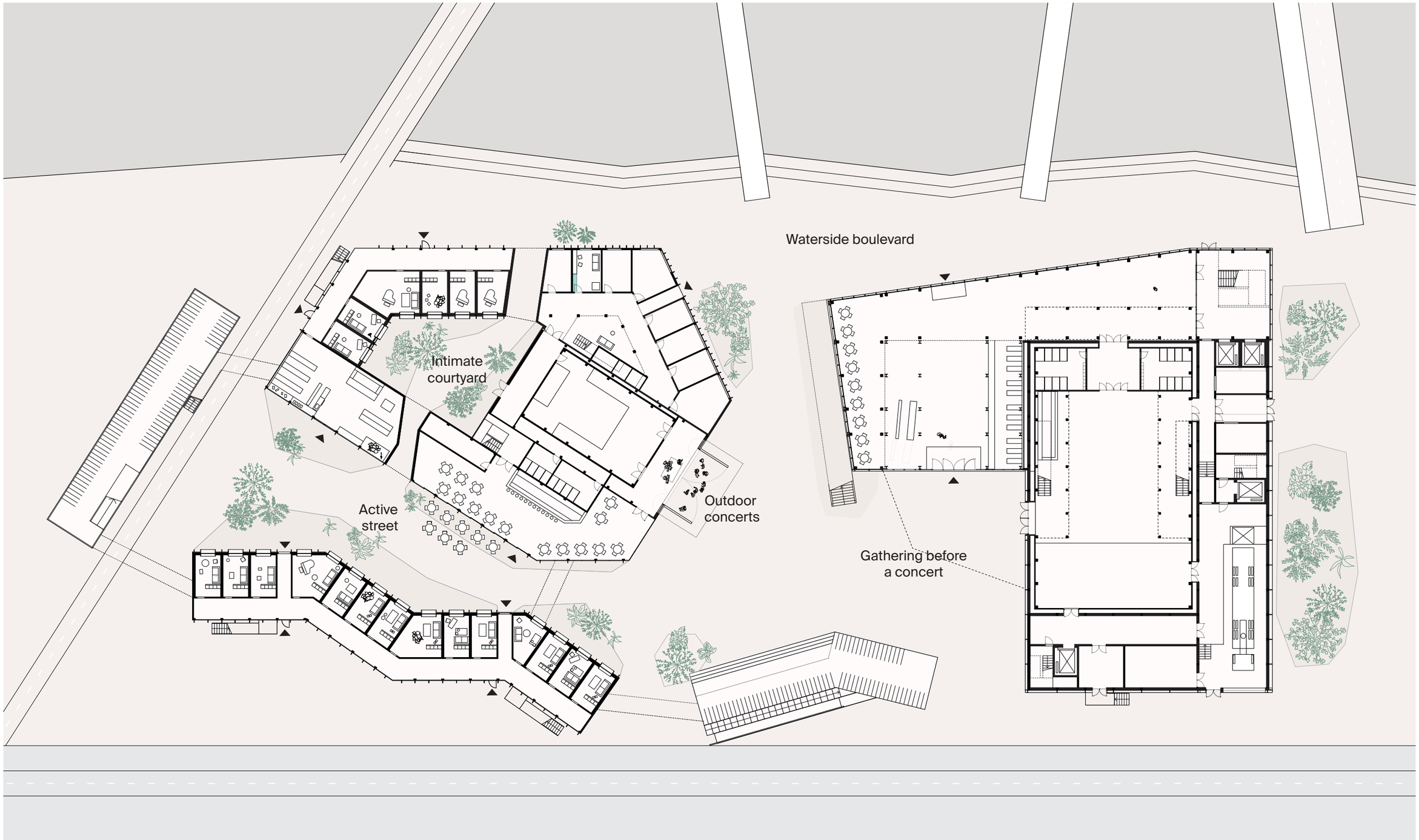




Activities between the buildings



Impression main square for gathering before a concert



Plan ground floor with activities



Main square of the Music District

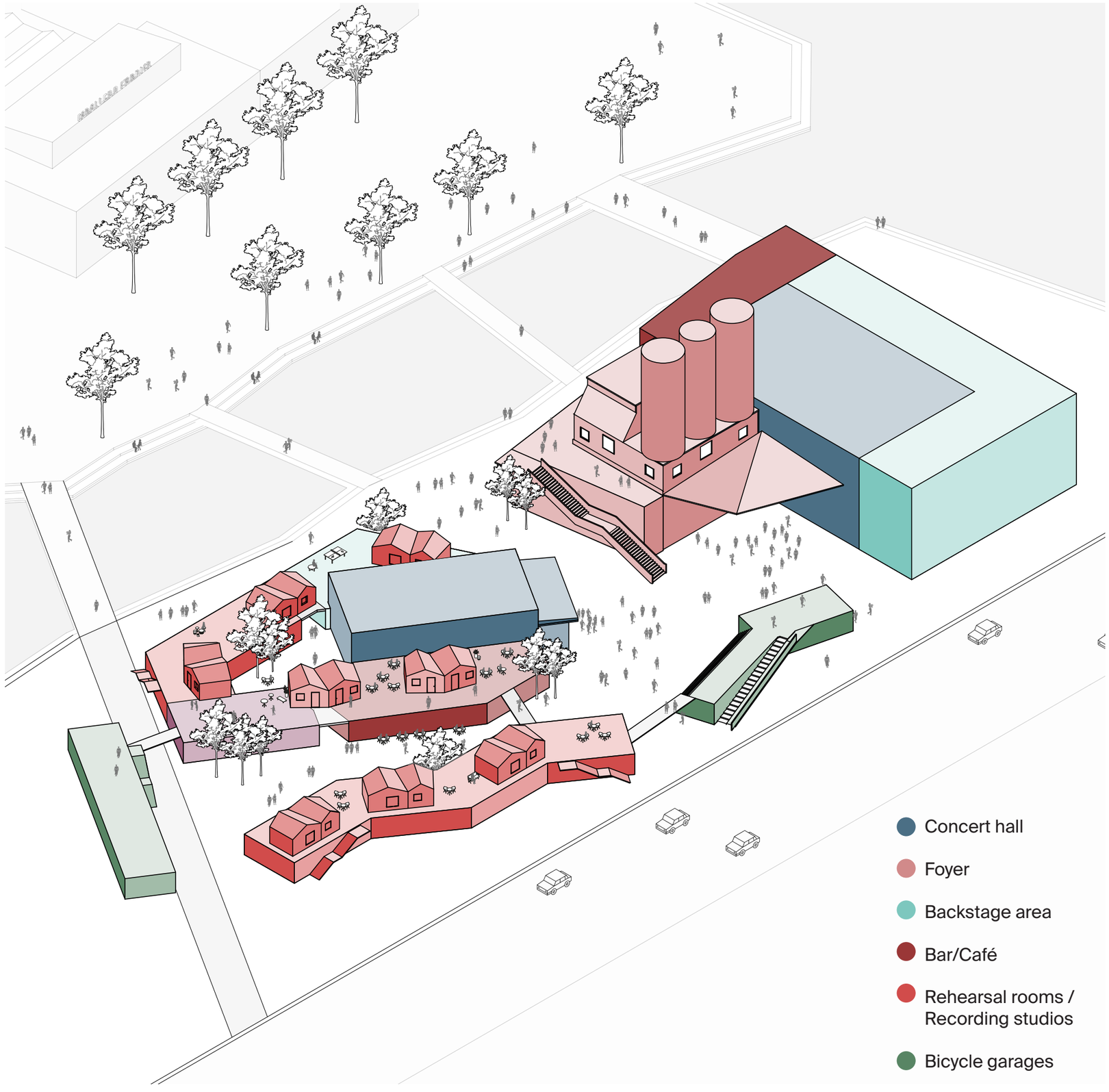
DESIGN BRIEF

Concert hall GFA 3,881 m²

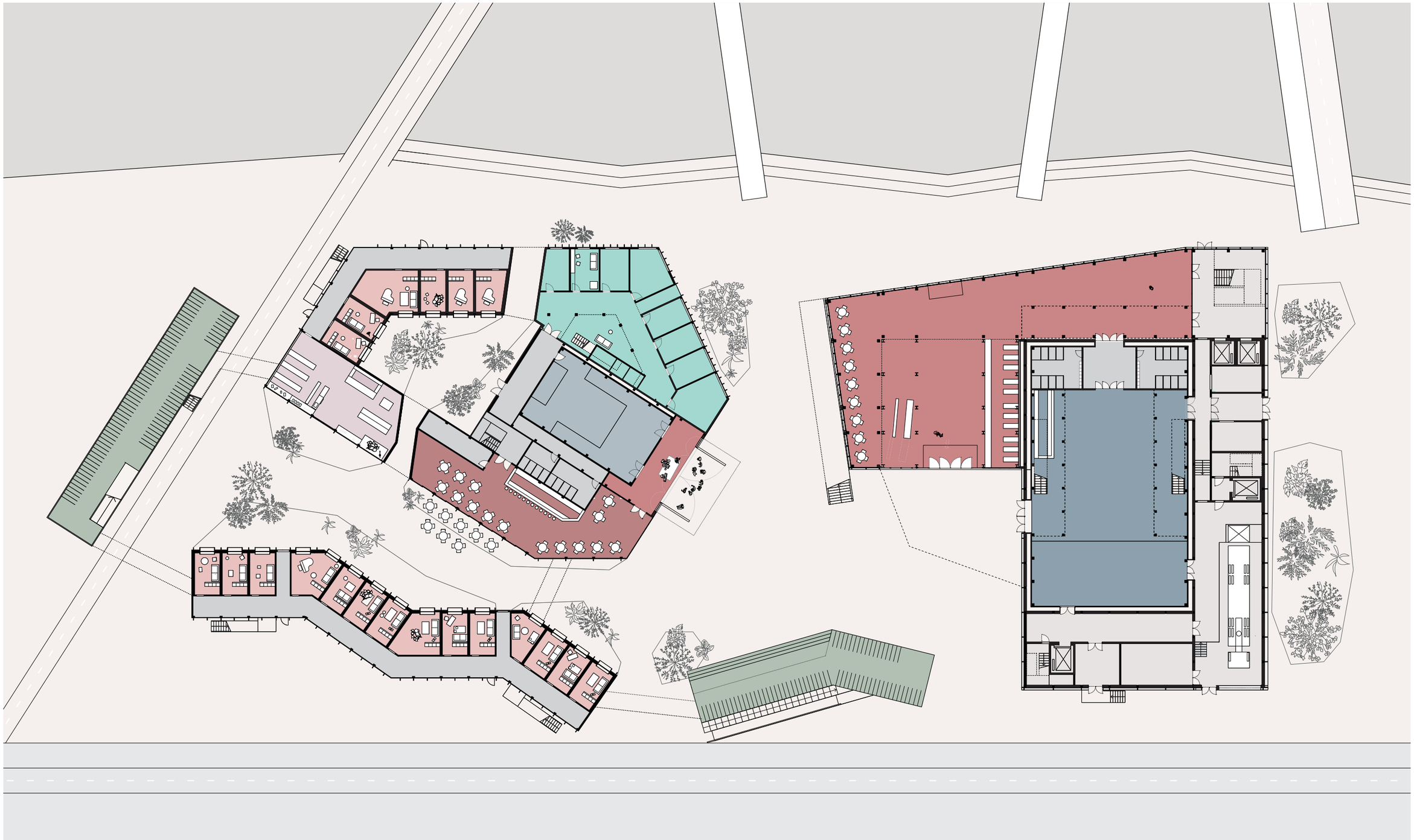
Entree (Tickets & Cloak) 250 m²
Foyer 420 m²
Main hall 480 m²
Gallery 233 m²
Bar 140 m²
Toilets (total 12m, 12f)
Office spaces 186 m²
Dressing rooms 230 m²
Rehearsal rooms 56 m²
Storage bar 28 m²
Storage chairs/equipment 64 m²
Trash 43 m²
First aid 26 m²
Loading (1 truck) 185 m²

Music studios GFA 1,990 m²

Rehearsal rooms (15m² - 30 m²) 20x = 340 m²
Recording studios 9x40 m² = 360 m²
Music cafè 230 m²
Shop/Info 125 m²
Small hall 154 m²
Foyer 50 m²
Backstage/Storage 284 m²

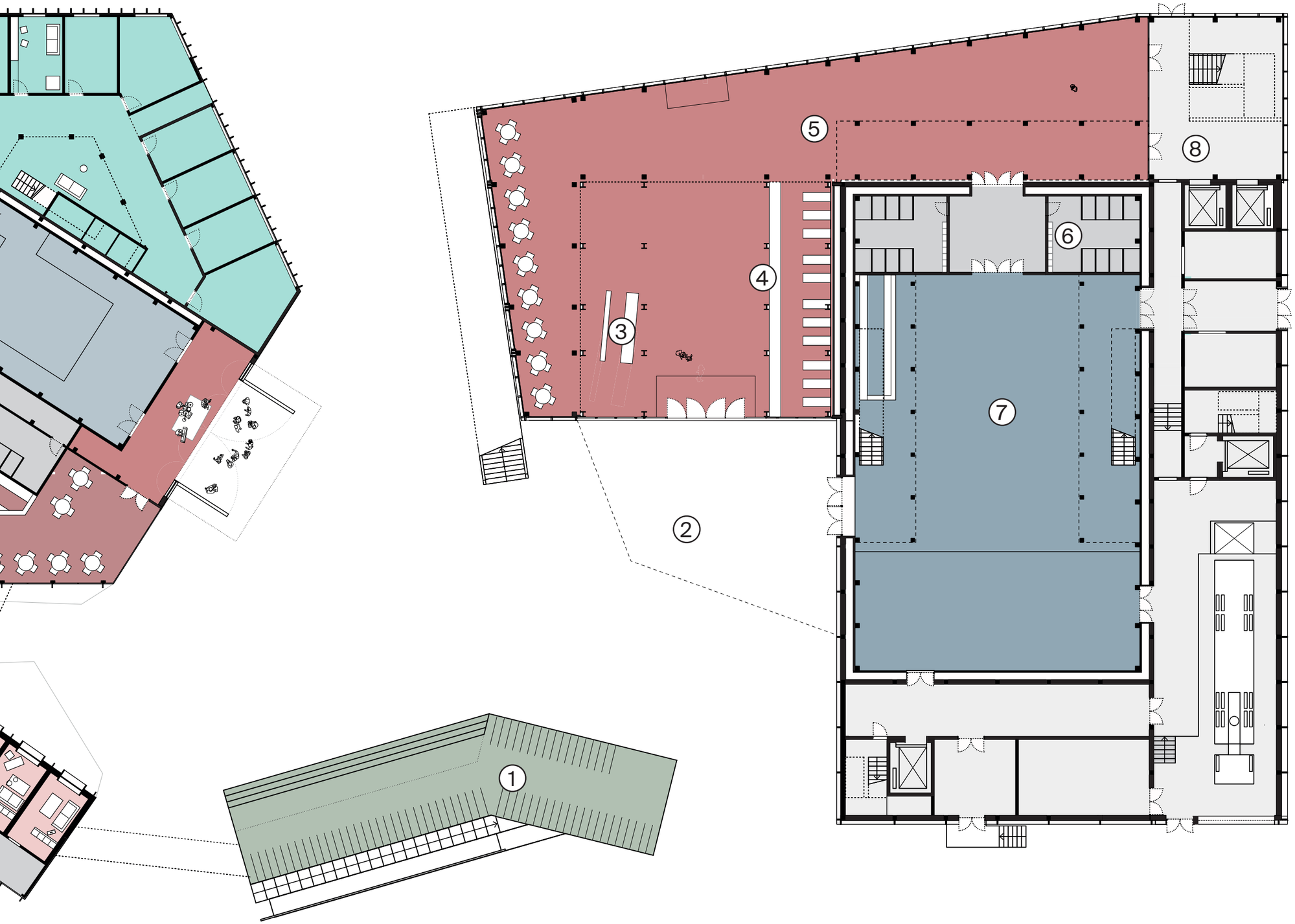


Program distribution



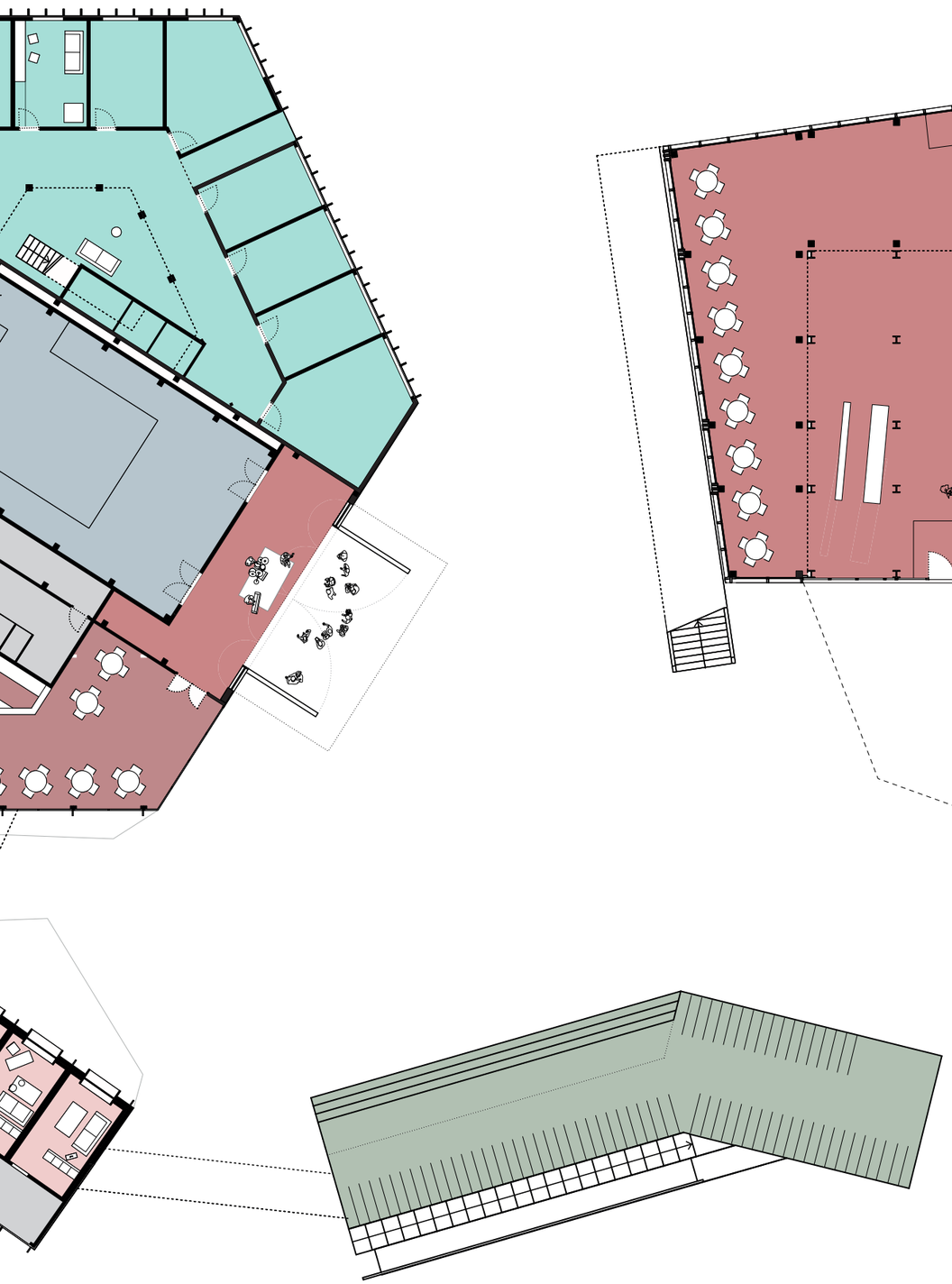
- Concert hall
- Foyer
- Backstage areas
- Technical spaces/Hallways
- Music café
- Rehearsal rooms
- Bicycle garage

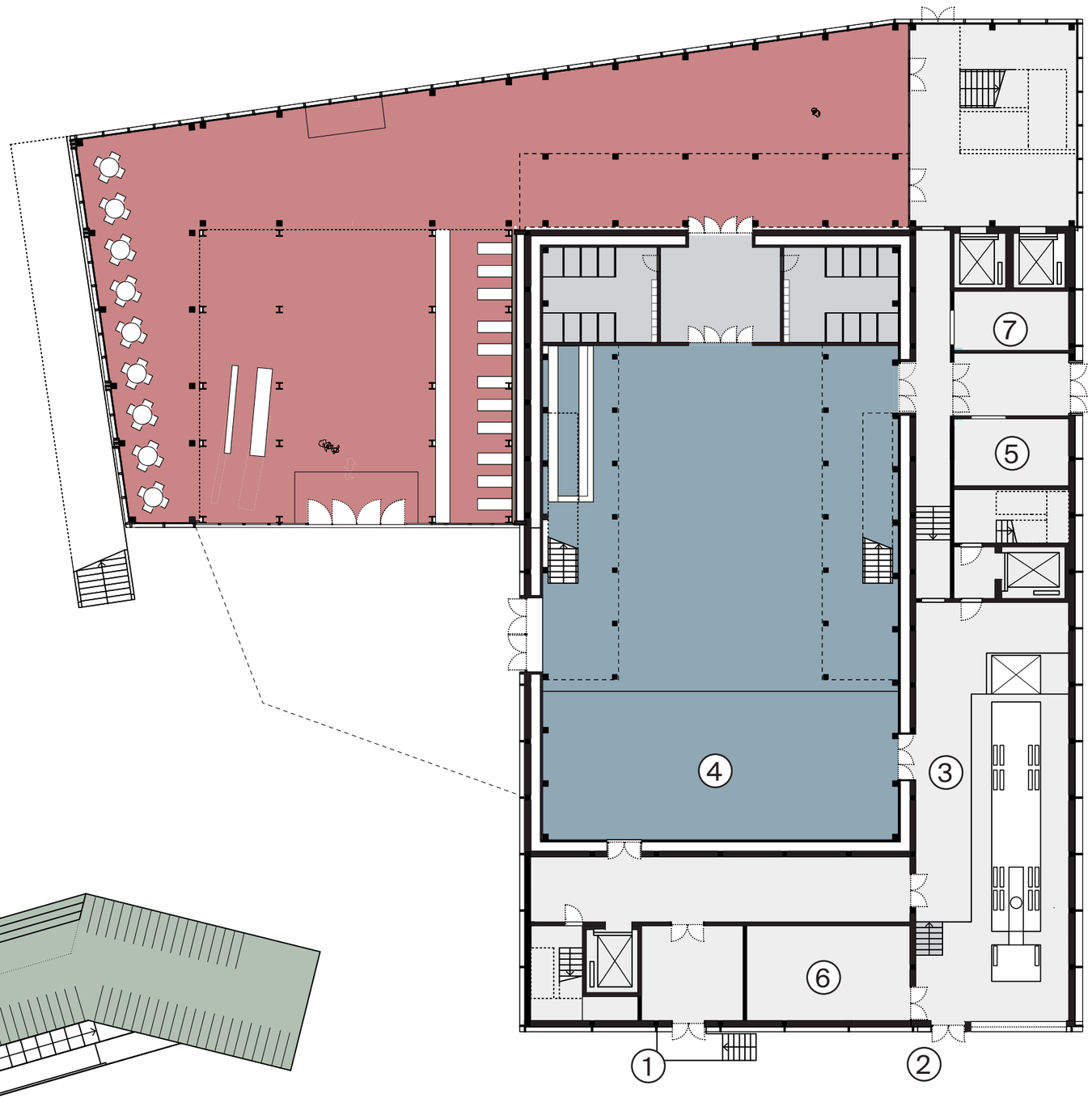
Ground floor



- Concert hall
- Foyer
- Bicycle garage
- Technical spaces/Hallways

1 Bike parking
2 Gathering before the hall
3 Ticket booth
4 Wardrobe
5 Meeting in the foyer
6 Toilets
7 Concert hall
8 Going up to the rooftop bar





- Concert hall
- Foyer
- Bicycle garage
- Technical spaces/Hallways

1 Artist‘s entrance
2 Logististics entrance
3 Loading/Unloading
4 Stage
5 First aid
6 Trash
7 Storage (bar)

Zoom in: concert hall | Interior sequence (Backstage)



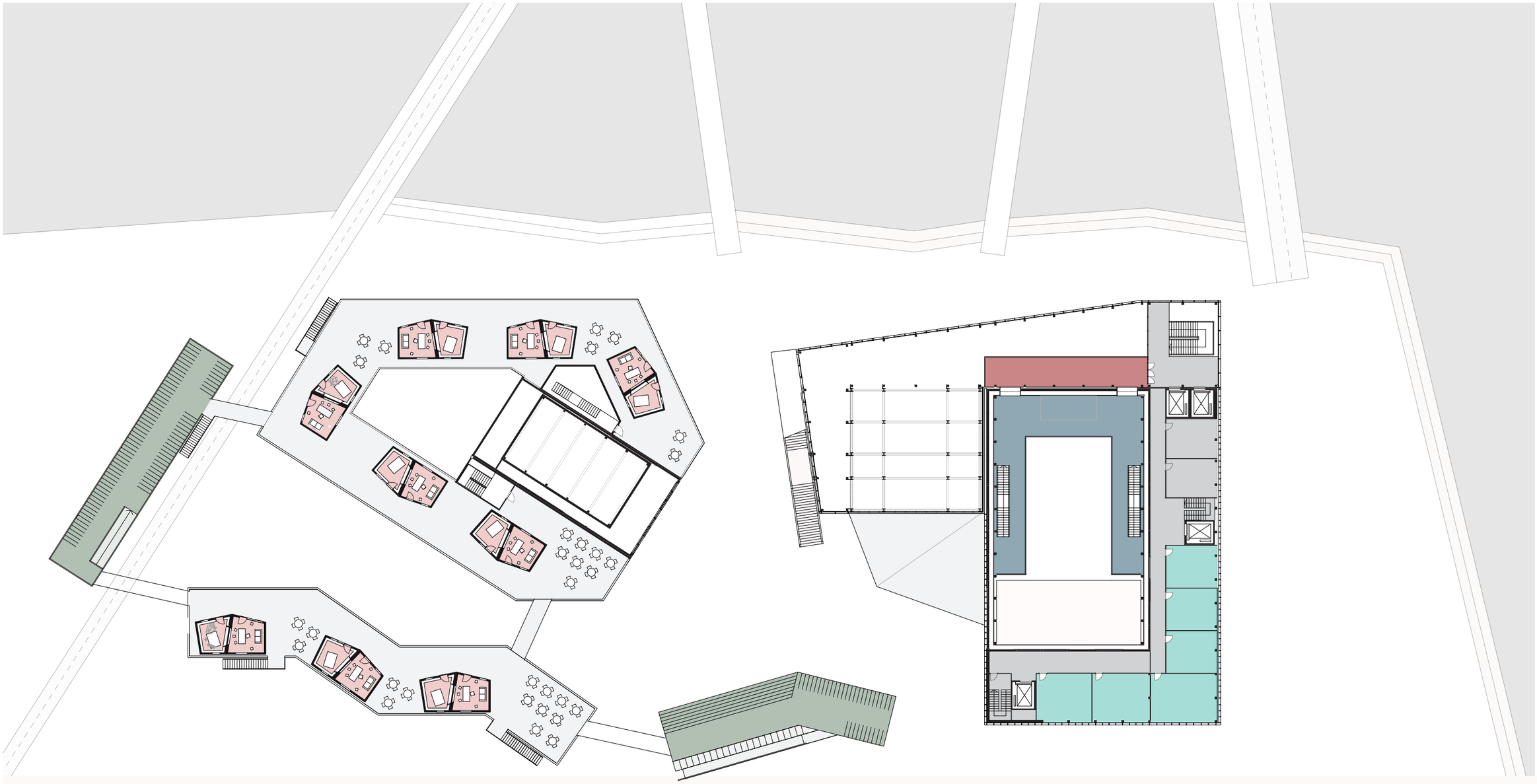
Entrance hall in the reused concrete plant



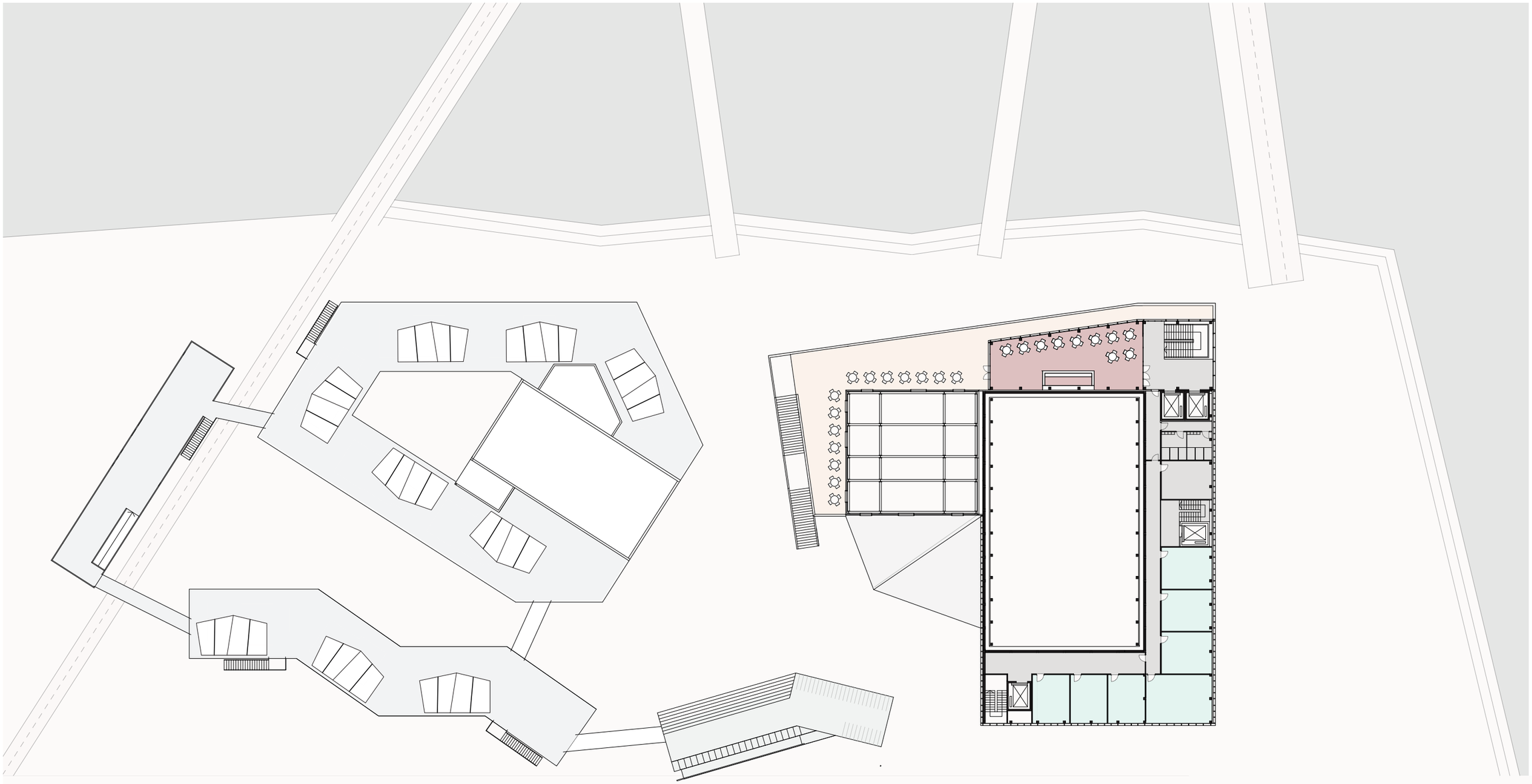
Foyer



Impression main hall


5
25 m
Recording studios
Bicycle garage
Gallery concert hall
Foyer gallery
Dressing/rehearsal rooms
Technical spaces/hallways

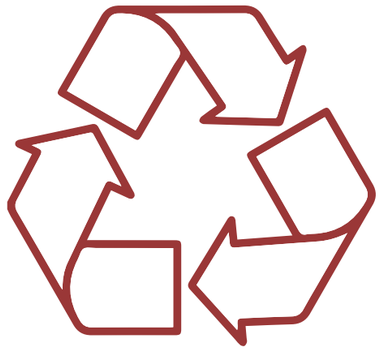
First floor



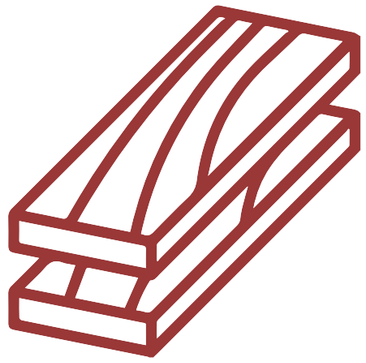
Second floor



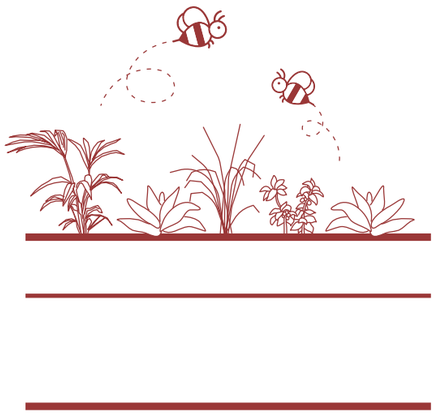
Roof top terrace



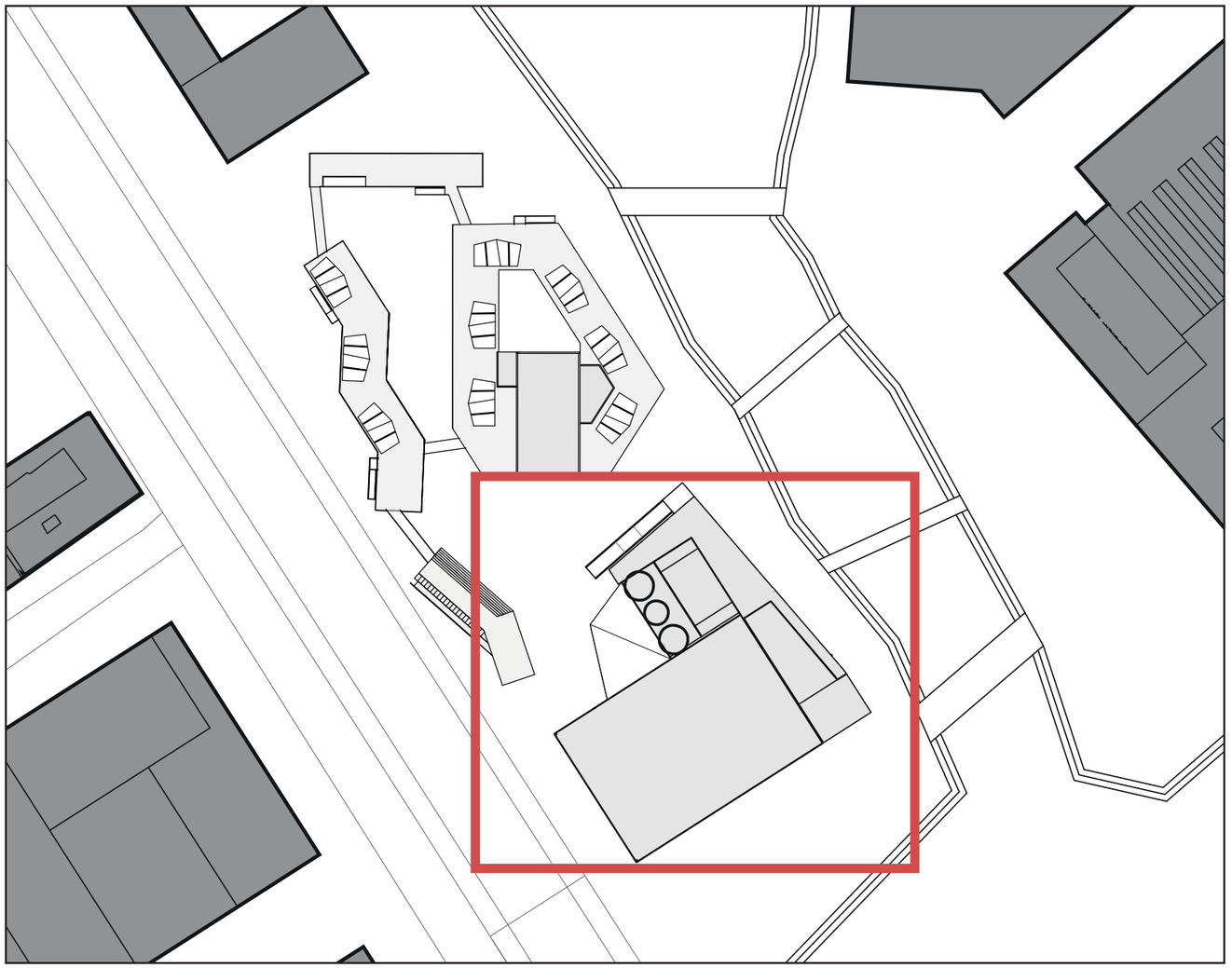
Reuse existing structure & material



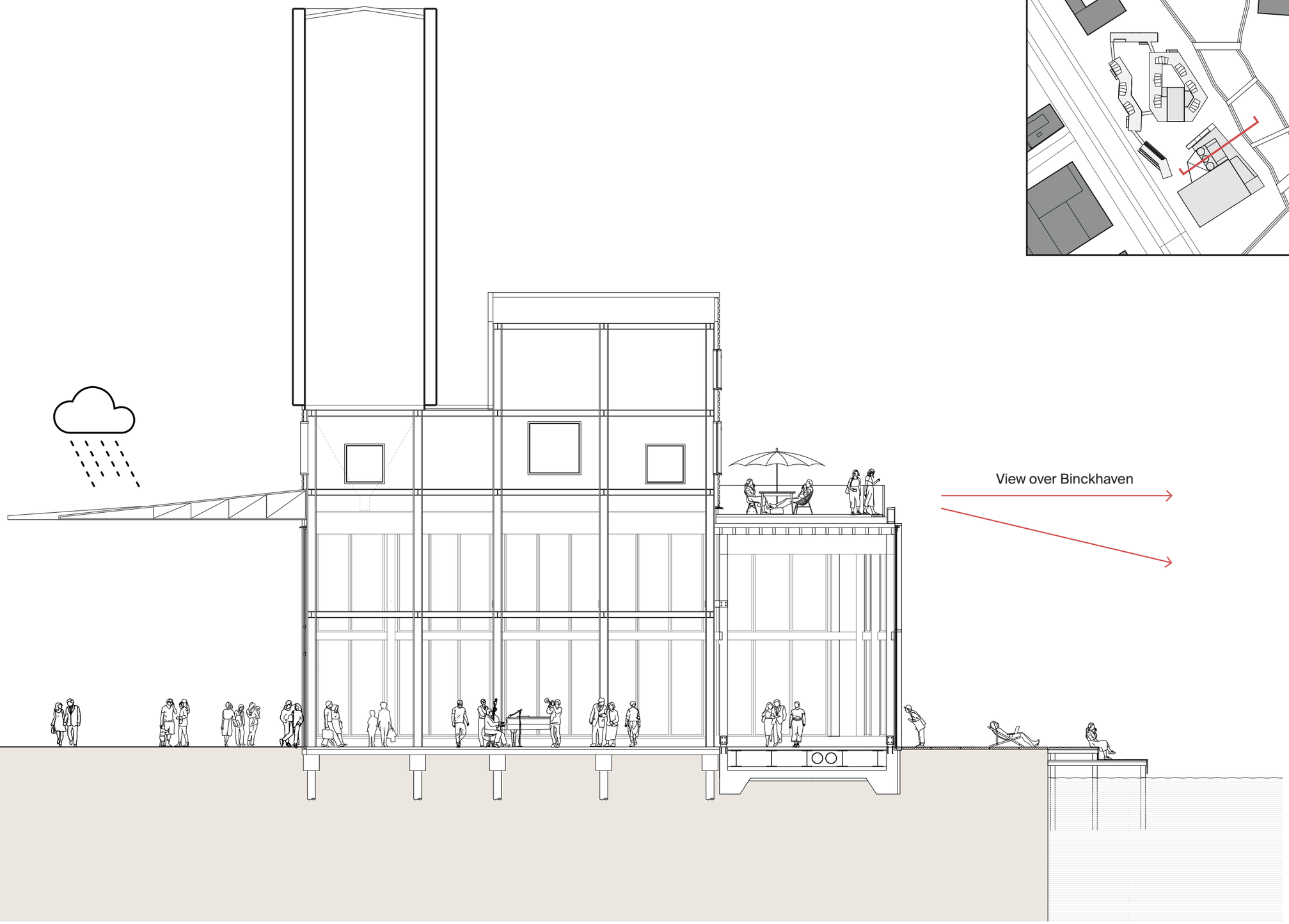
Timber construction for the new parts



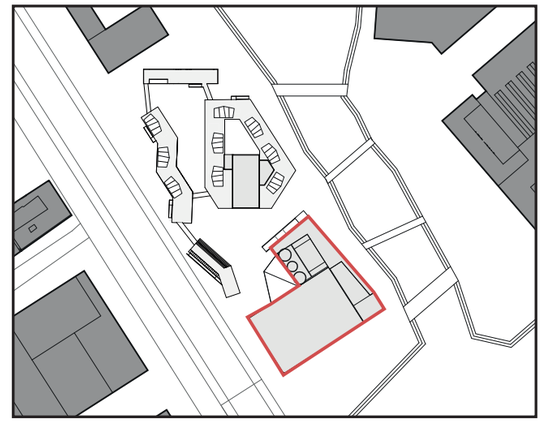
Extensively greened roof

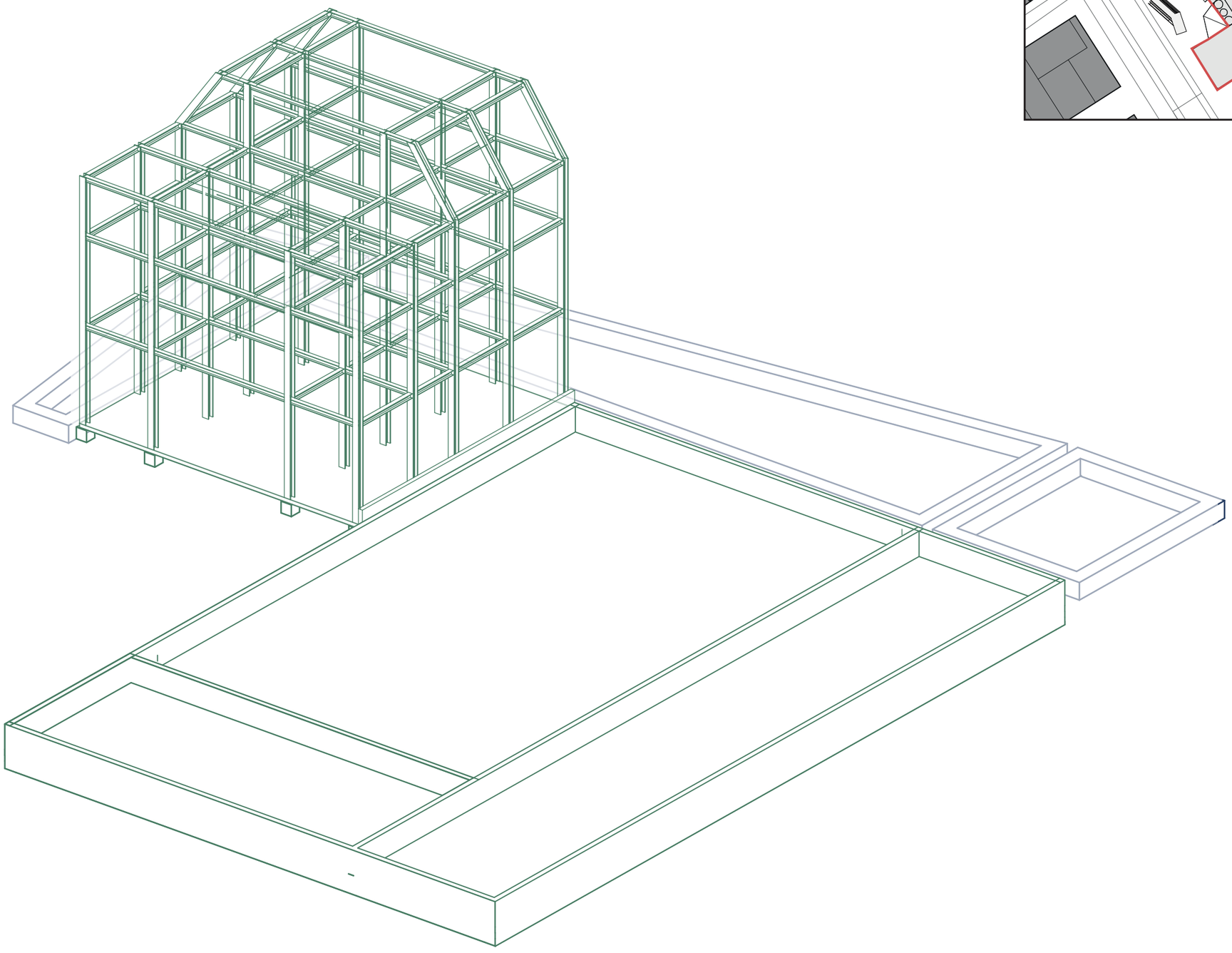


Zoom in: construction concert hall

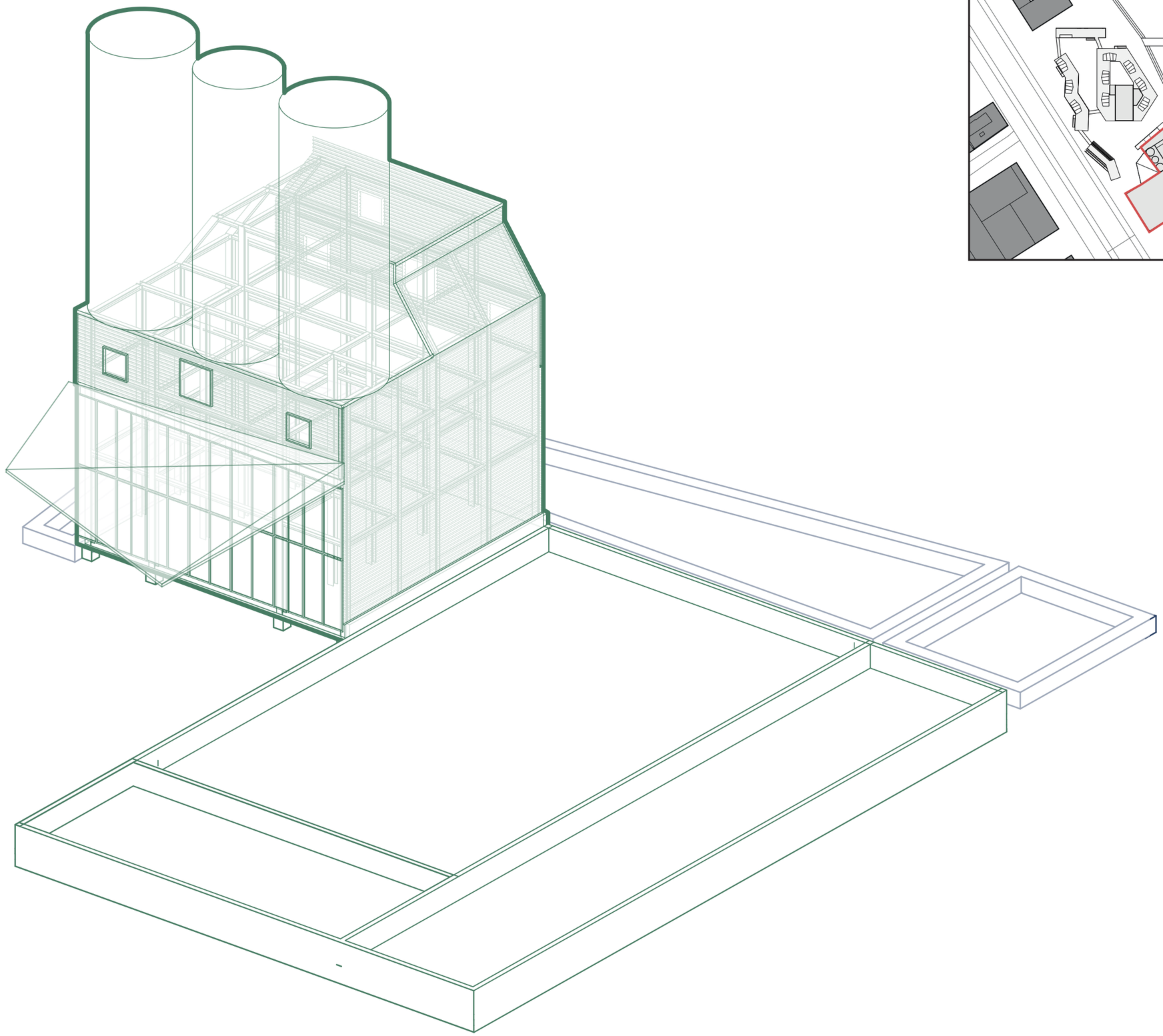


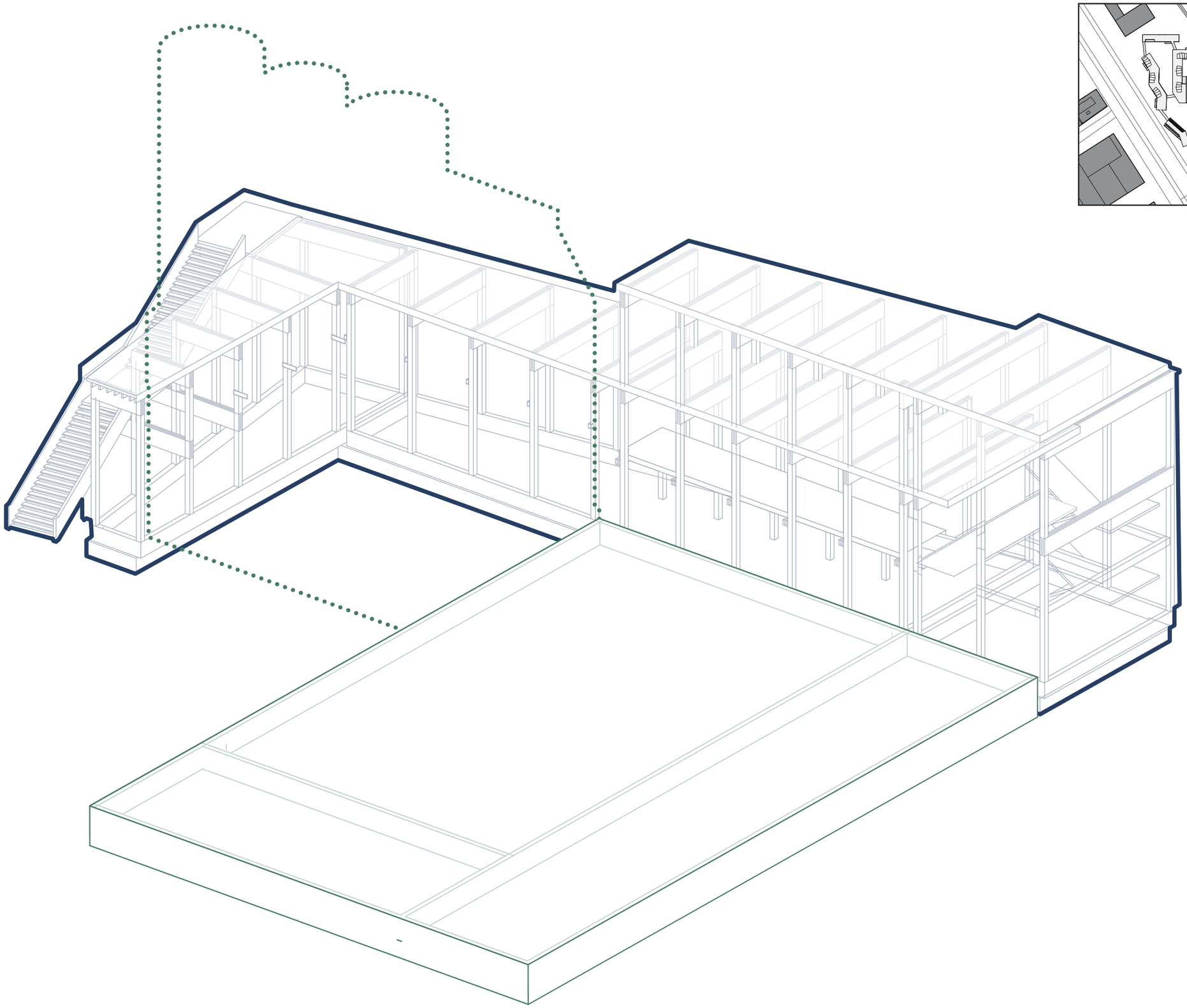
Cross-cut through concrete plant and annex



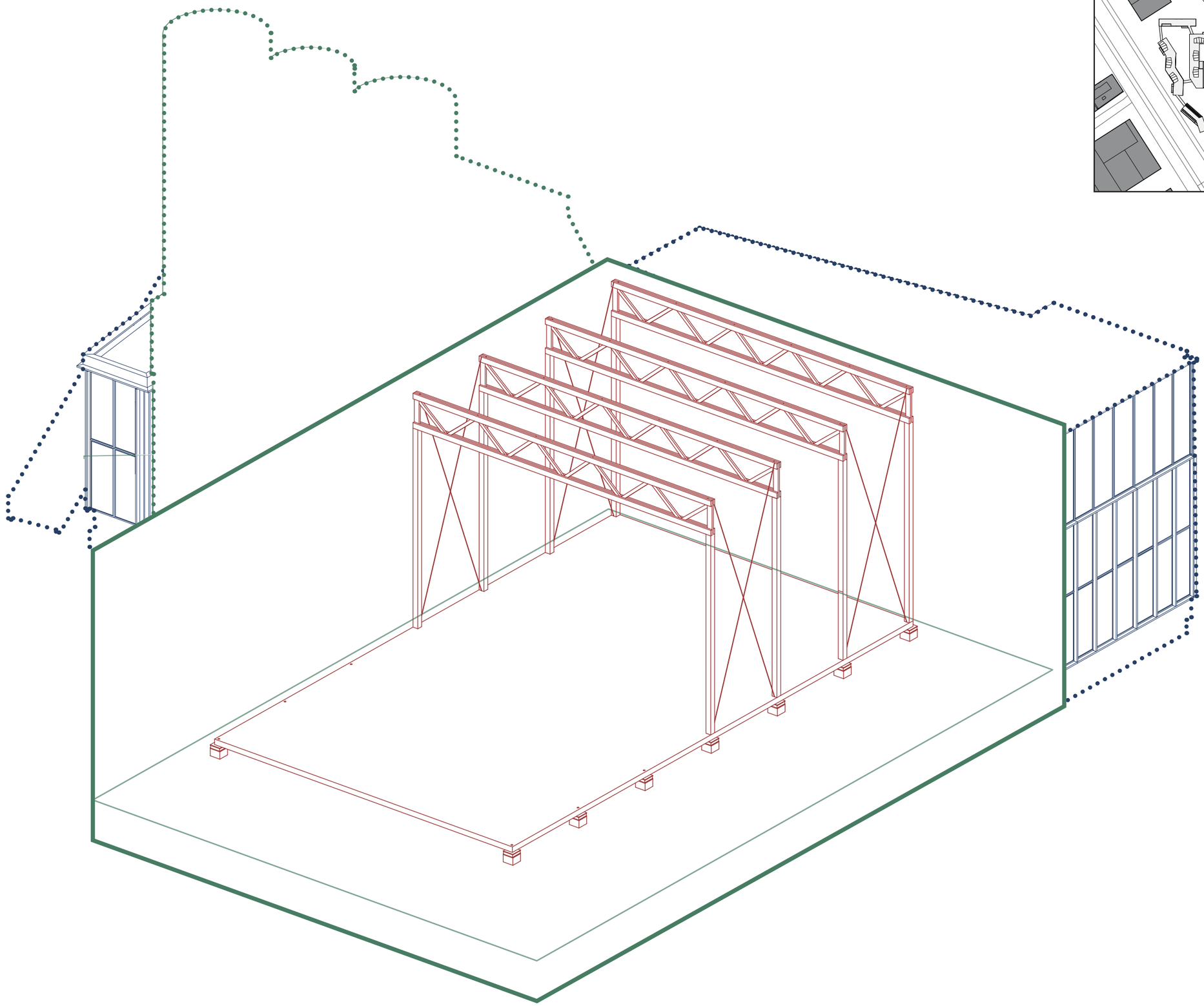


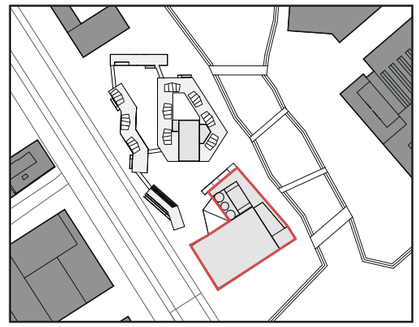
Construction concrete plant



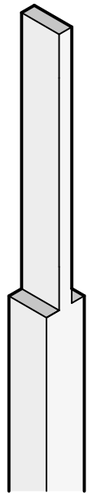


Construction annex foyer

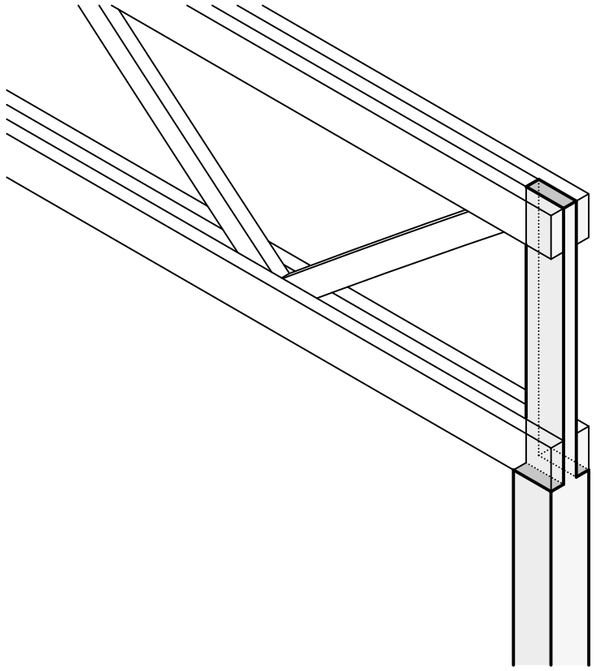




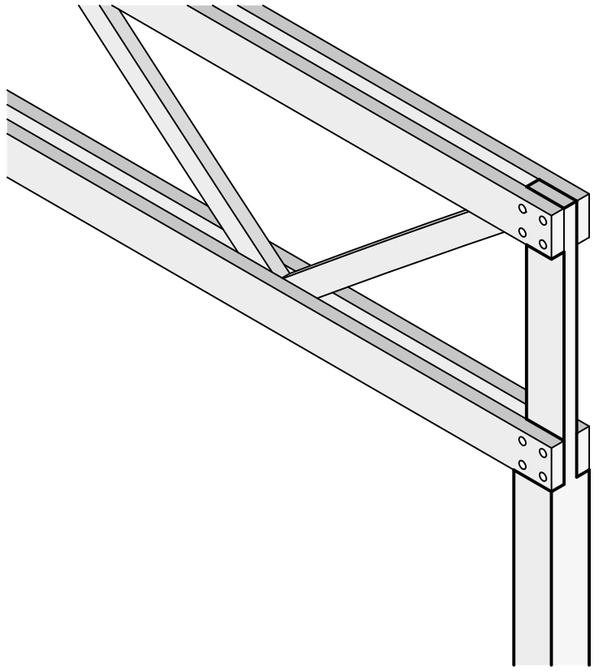
Construction main hall | first step: frames



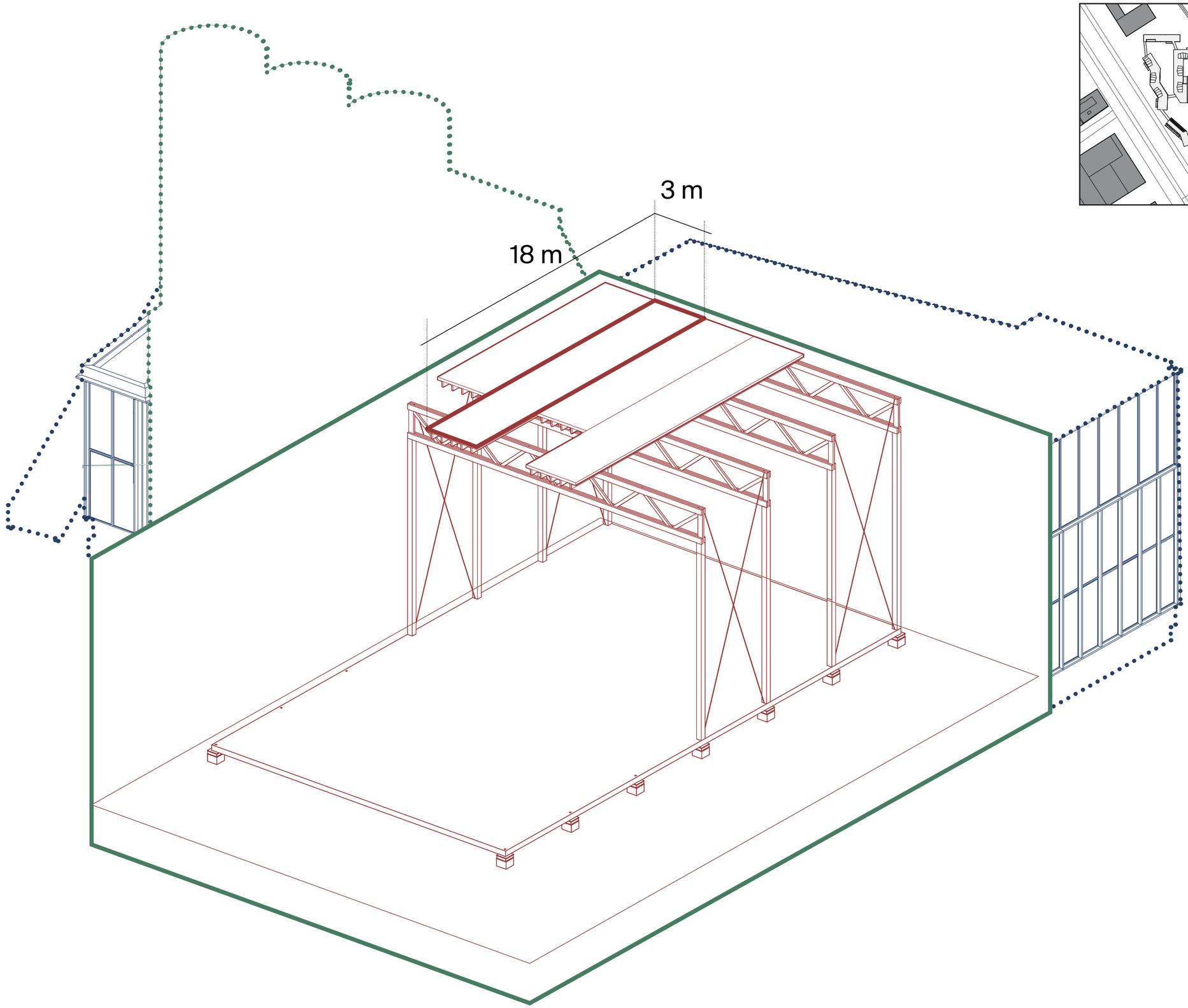
1



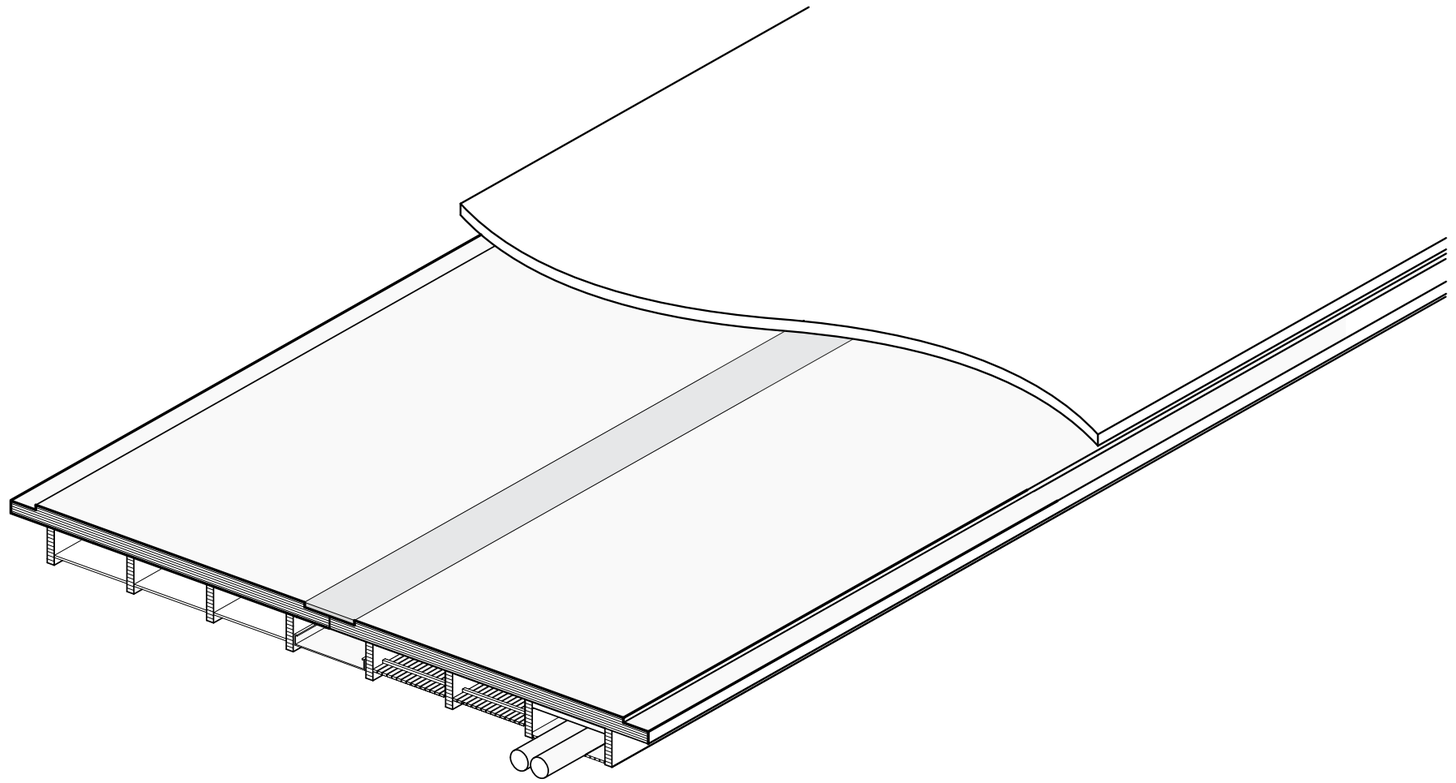
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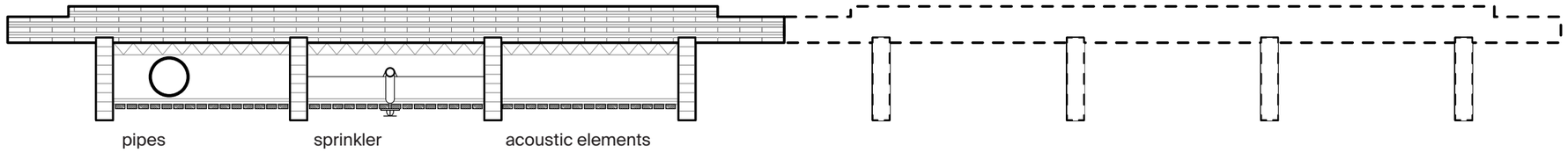
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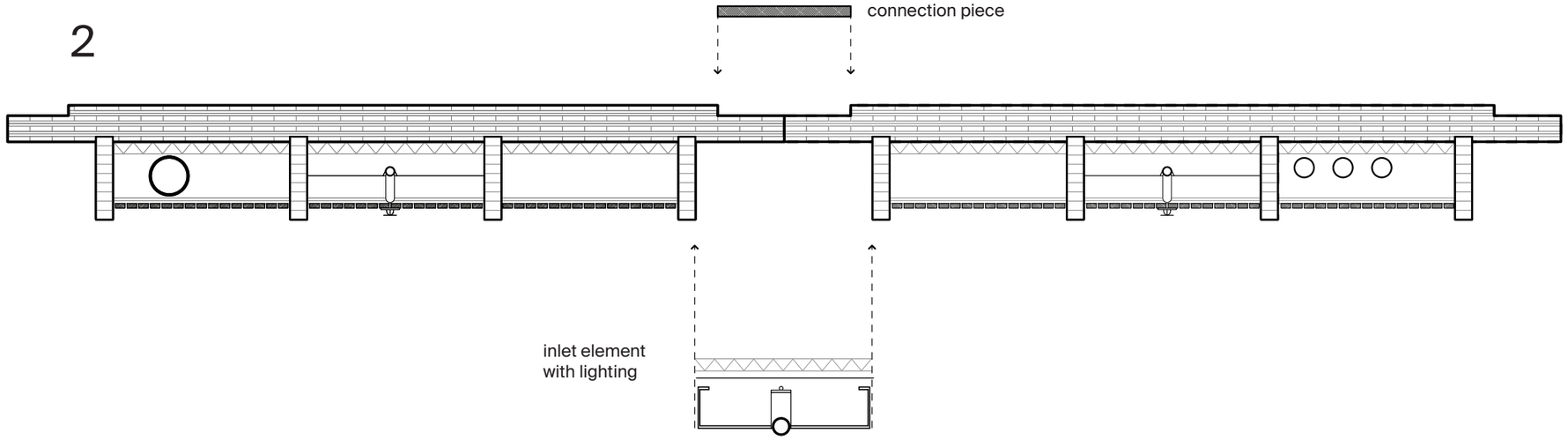
Construction main hall | second step: prefab ceiling elements



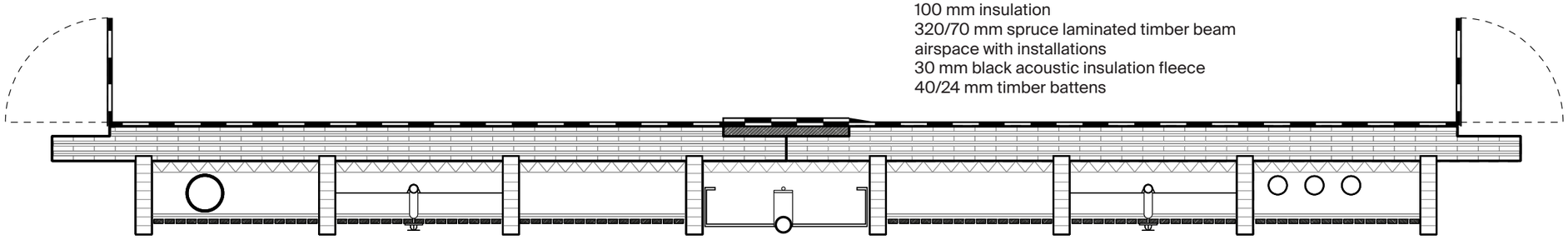
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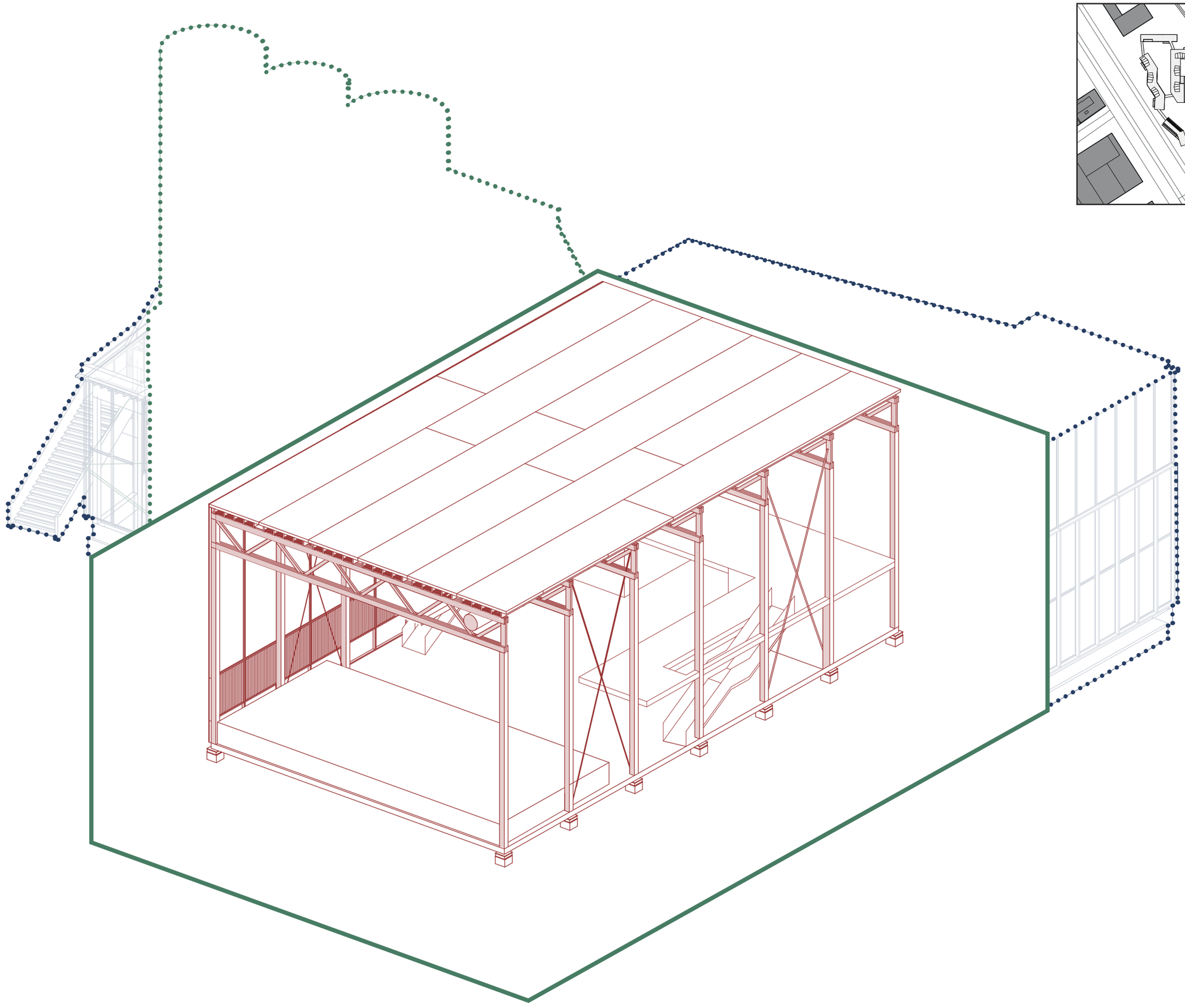

pipes
sprinkler
acoustic elements

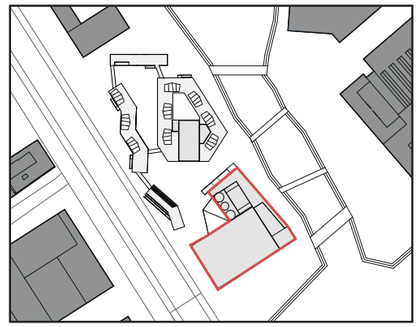
2


connection piece
inlet element
with lighting

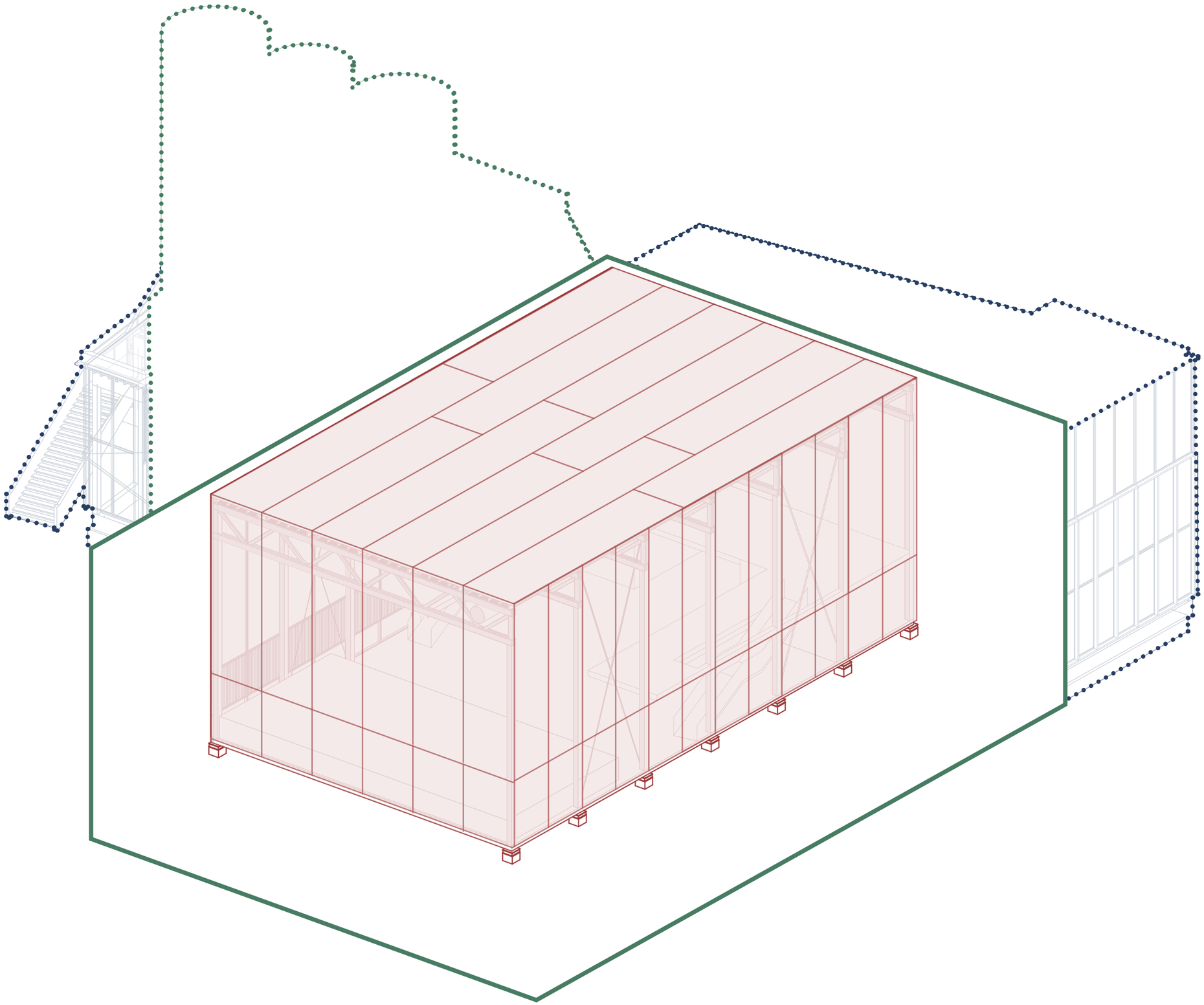
3


vapour barrier sdu = 120
150 mm cross laminated timber
100 mm insulation
320/70 mm spruce laminated timber beam
airspace with installations
30 mm black acoustic insulation fleece
40/24 mm timber battens

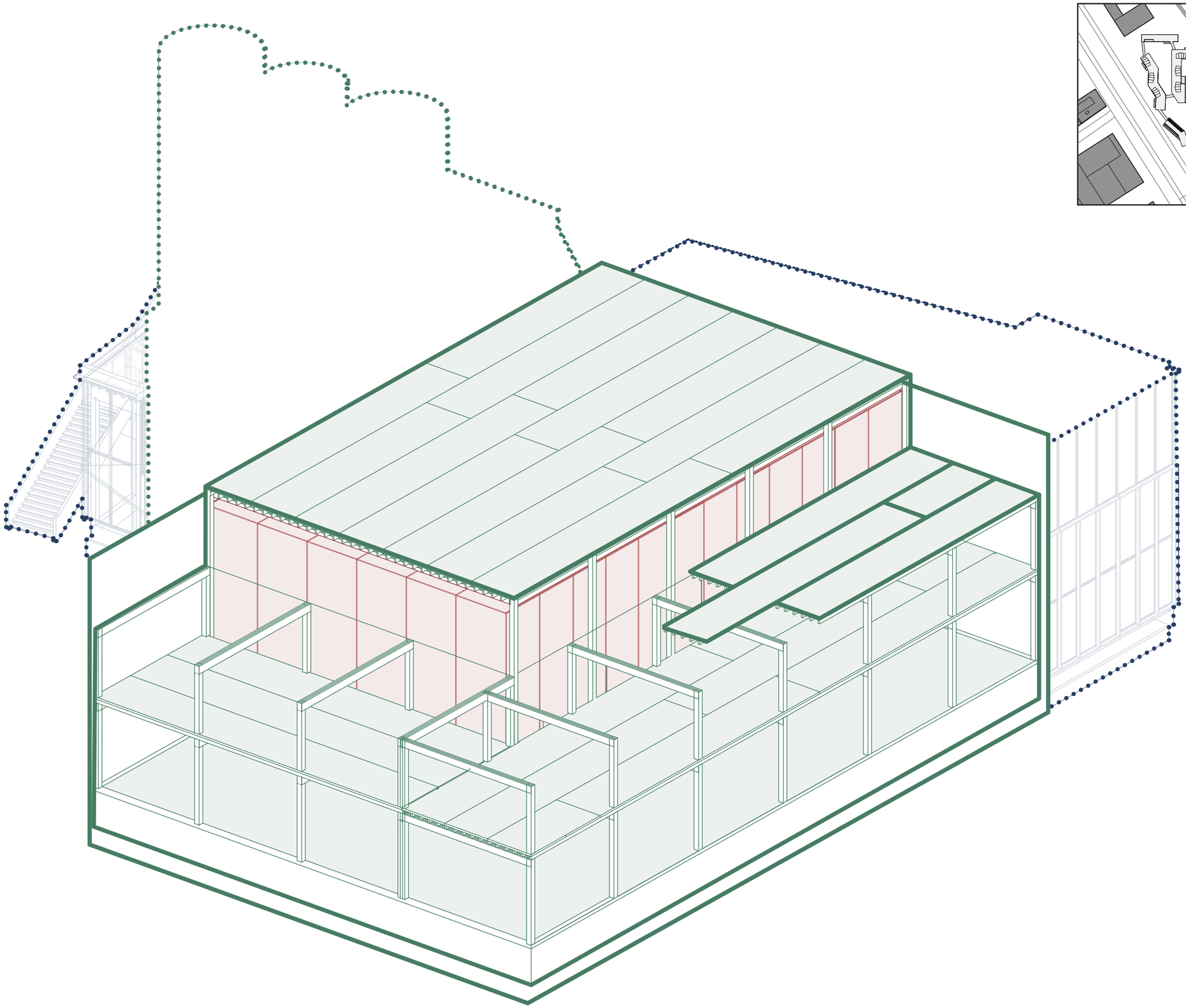


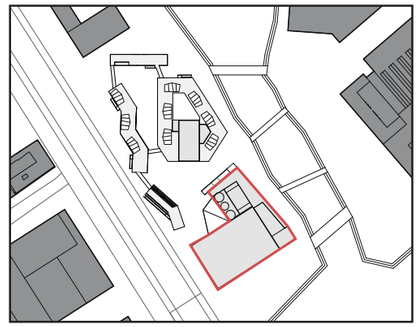


Construction main hall | ceiling elements, gallery & stage

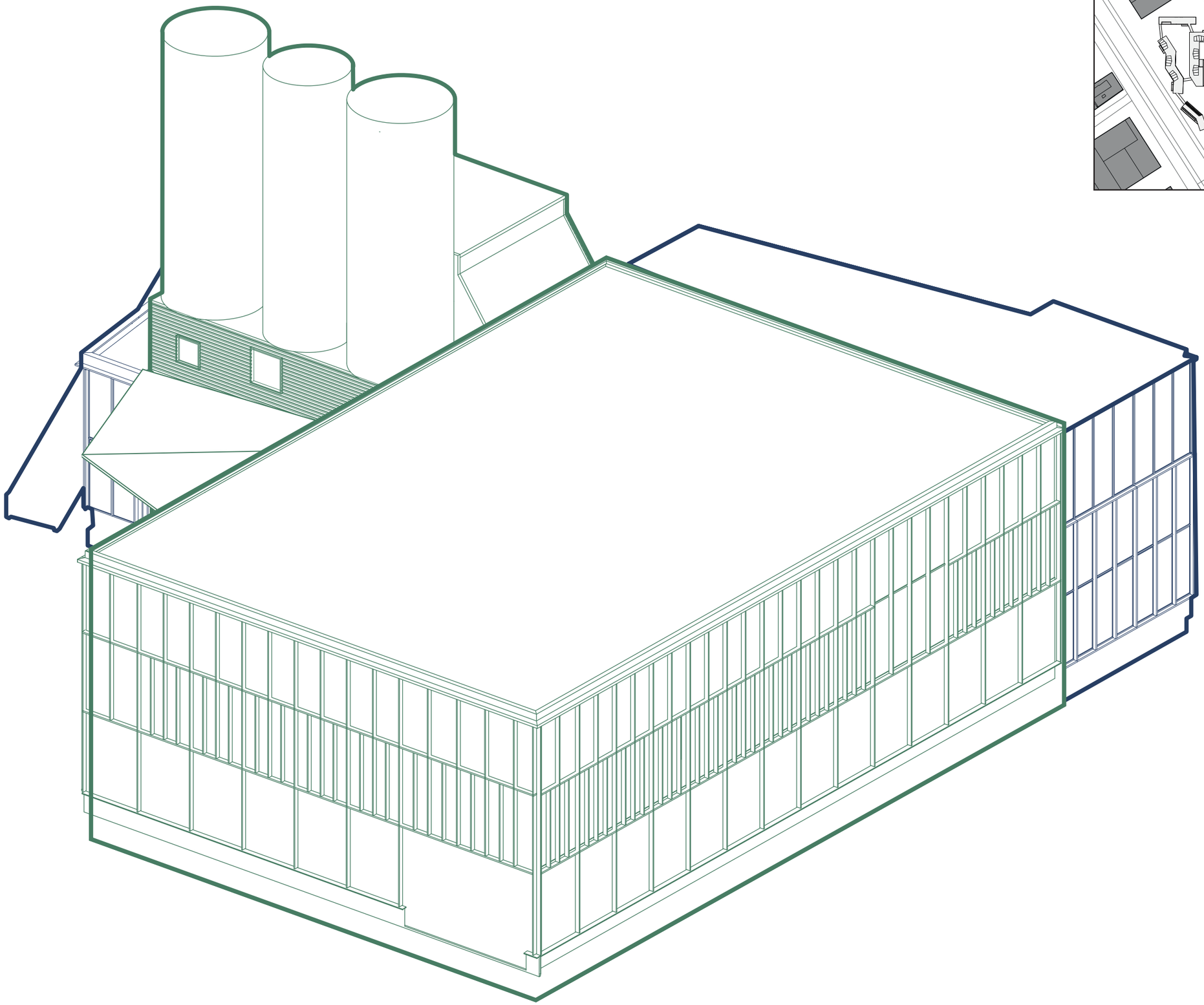


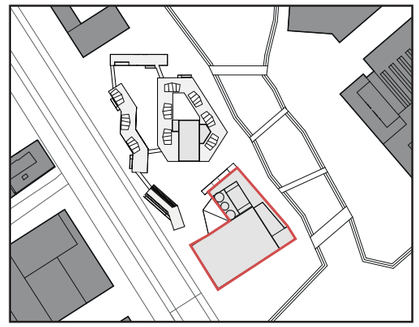
Construction main hall | wall elements

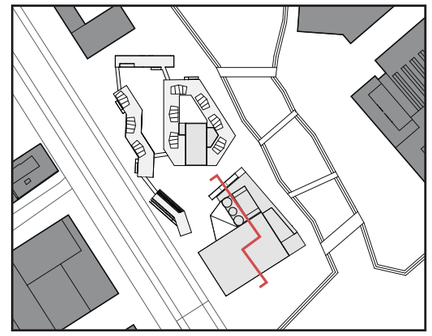


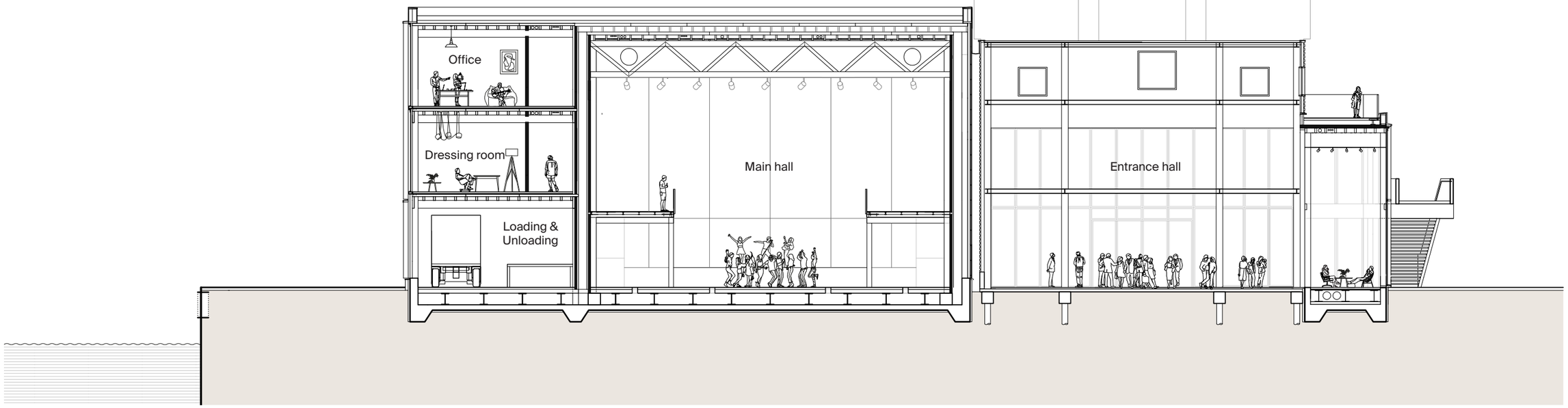


Construction of the rest of the program around the hall | Box-in-a-box system with prefab elements

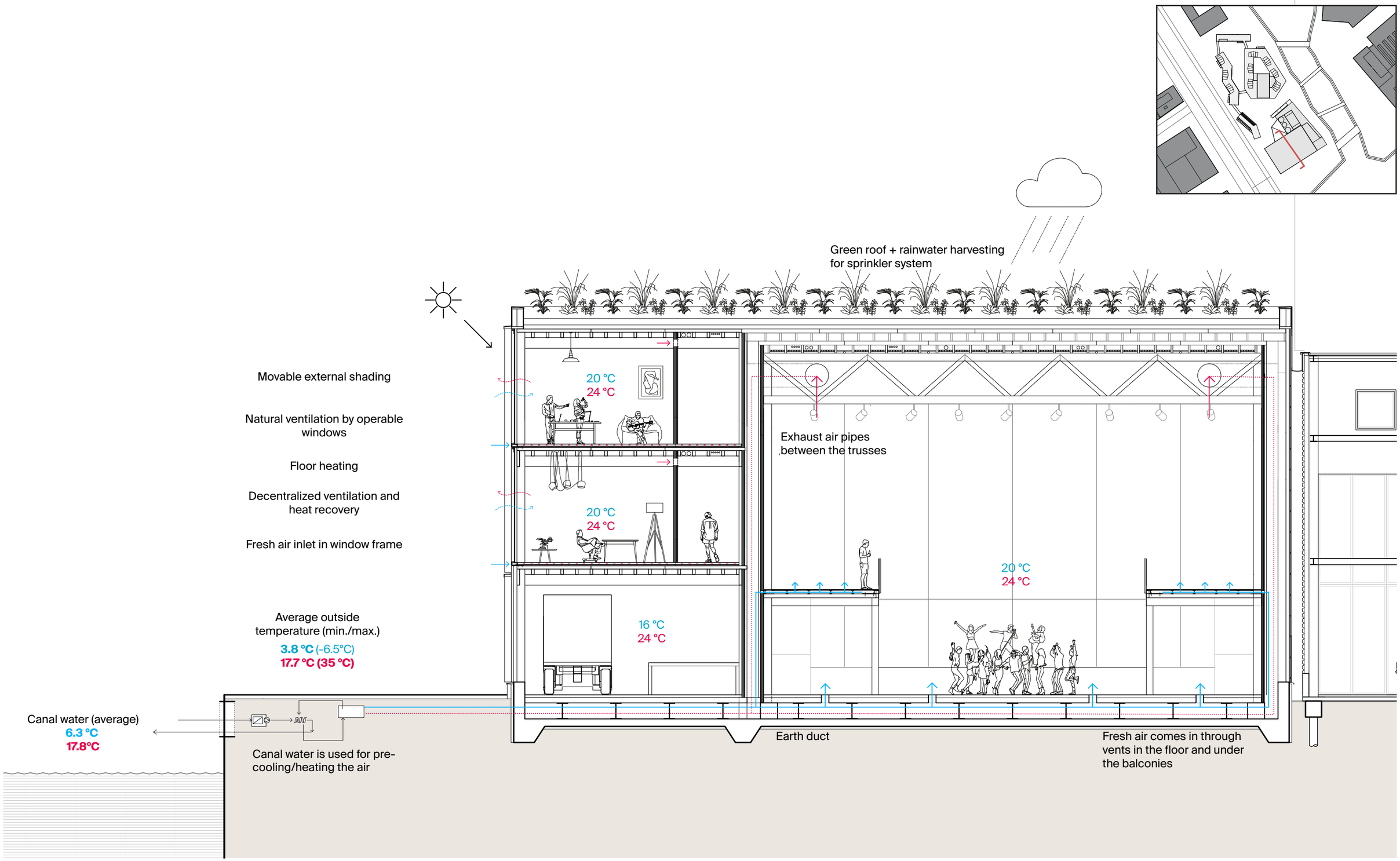




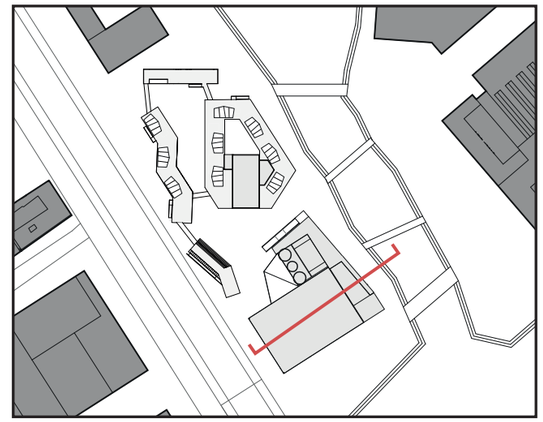


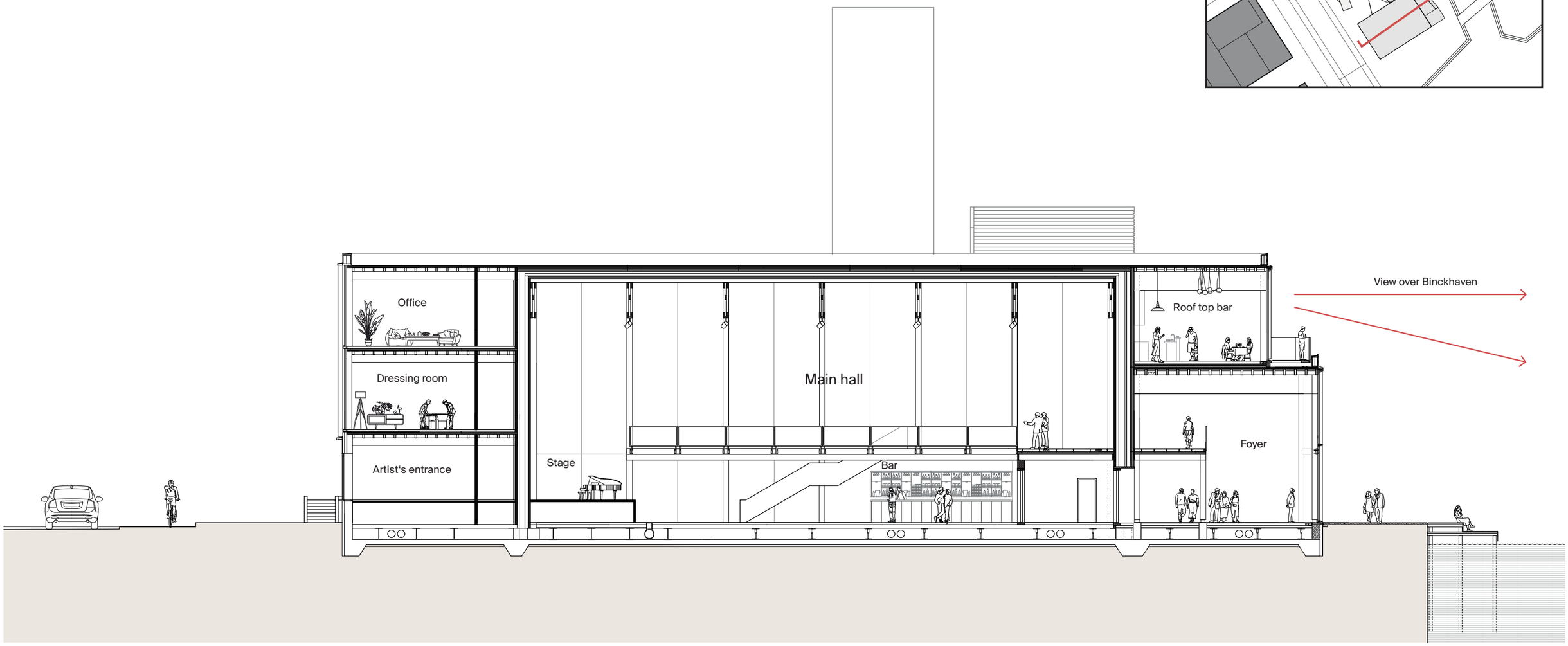


Cross-section through concert hall and concrete plant



Concert hall | climate scheme





Concert hall | section

1 Roof construction
extensive green roof; min. 35 mm substrate; separation layer, 35 mm lean concrete; sealant layer max. 350 mm thermal insulation to falls; vapour barrier

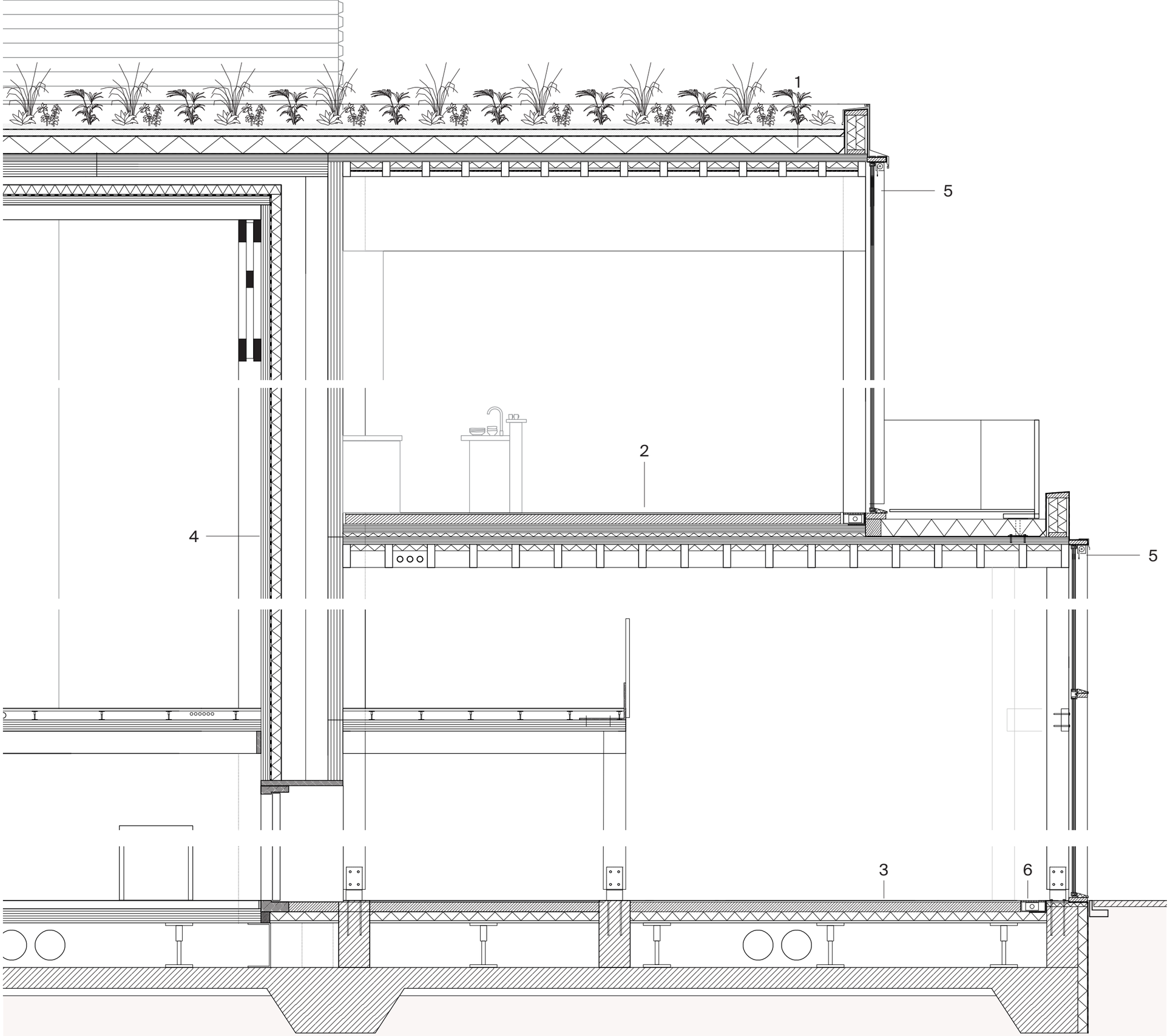
2 Floor construction:
11 mm 2-ply-oak parquet, 80 mm calcium sulphate screed, 40 mm impact soundproofing, PE foil seperation layer, 150 mm CLT board, 70/320 mm spruce laminated timber beam, 100 mm inlaid cellulose insulation, 25 mm air-tight OSB, 30 mm black, acoustic fleece, 27 mm spruce three layer panel with acoustic perforation

3 Floor construction:
80 mm concrete screed polished, PE-foil seperation layer, 40 mm impact sound proofing, 12 mm OSB board, 600 mm hollow core with installations, 300 mm reinforced conrete base, 100 mm perimeter insulation

4 Wall construction hall:
150 mm CLT board with micro-perforation for acoustics, vapour barrier, 100 mm insulation

5 Textile exterior sun screen

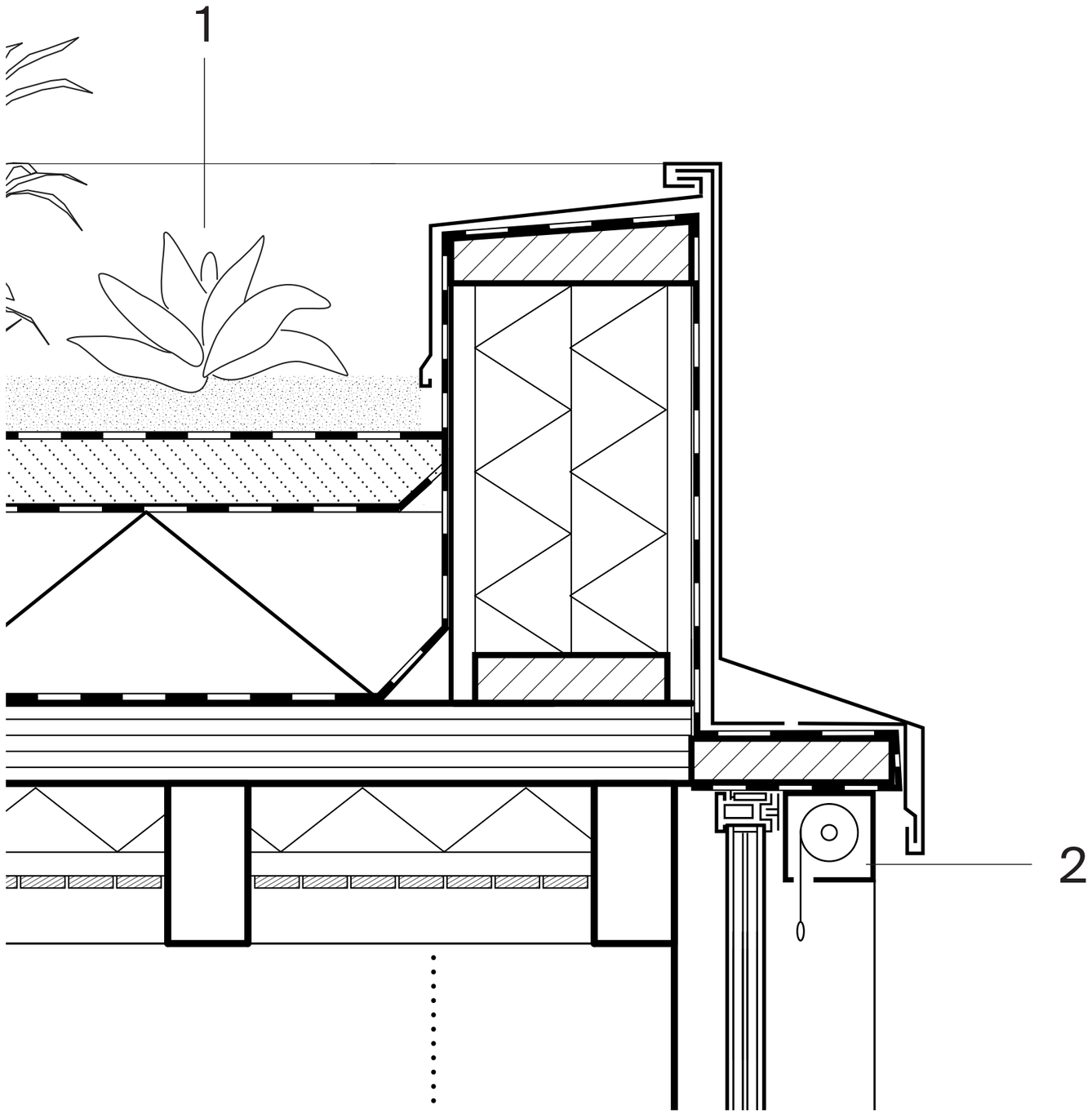
6 Underfloor convector



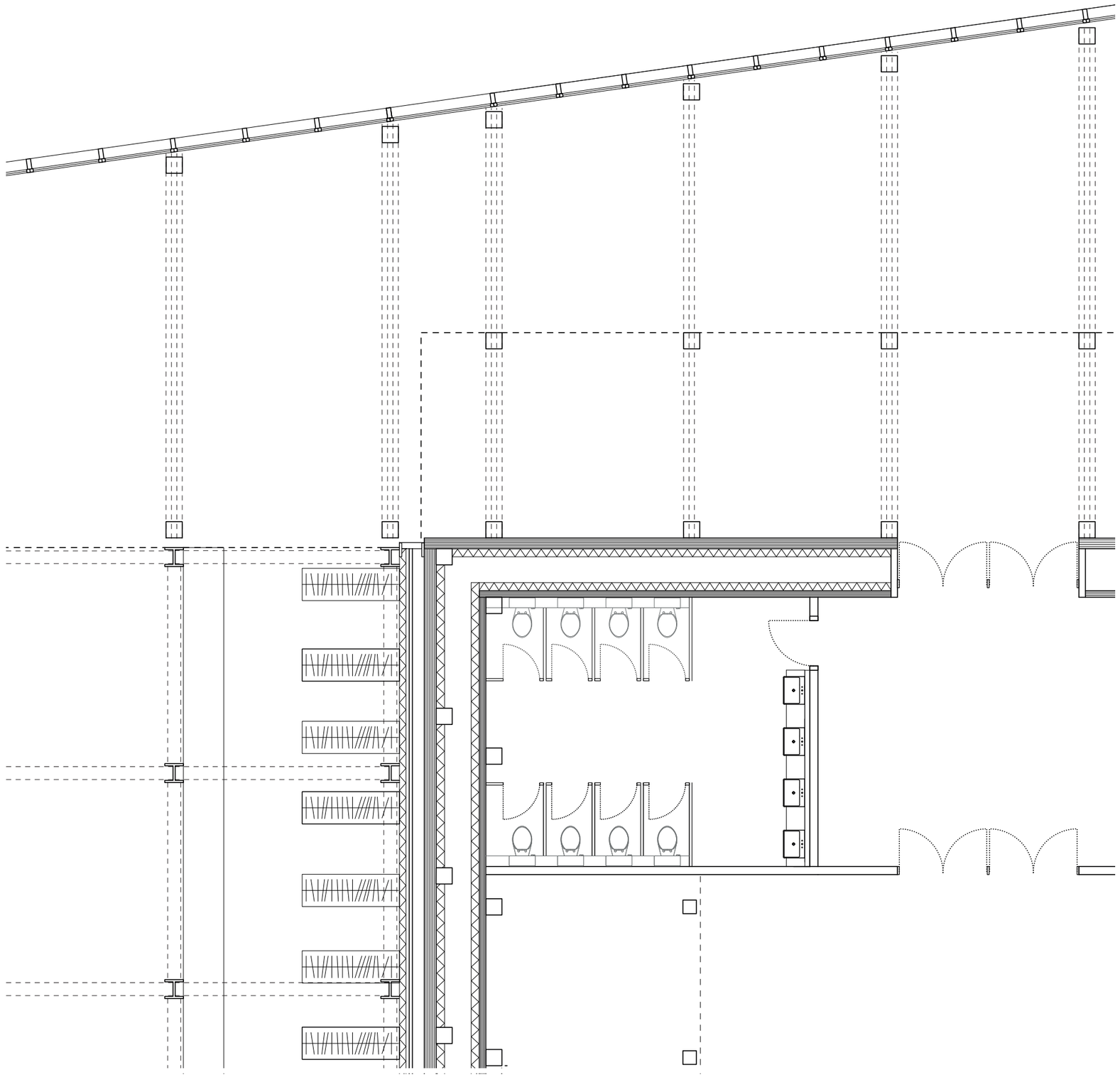
Detail concert hall

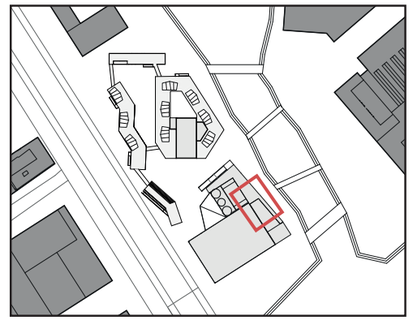
1 Roof construction extensive green roof; min. 35 mm substrate; separation layer, 35 mm lean concrete; sealant layer max. 350 mm thermal insulation to falls; vapour barrier

2 Textile exterior sun screen



Attic detail | 1:5

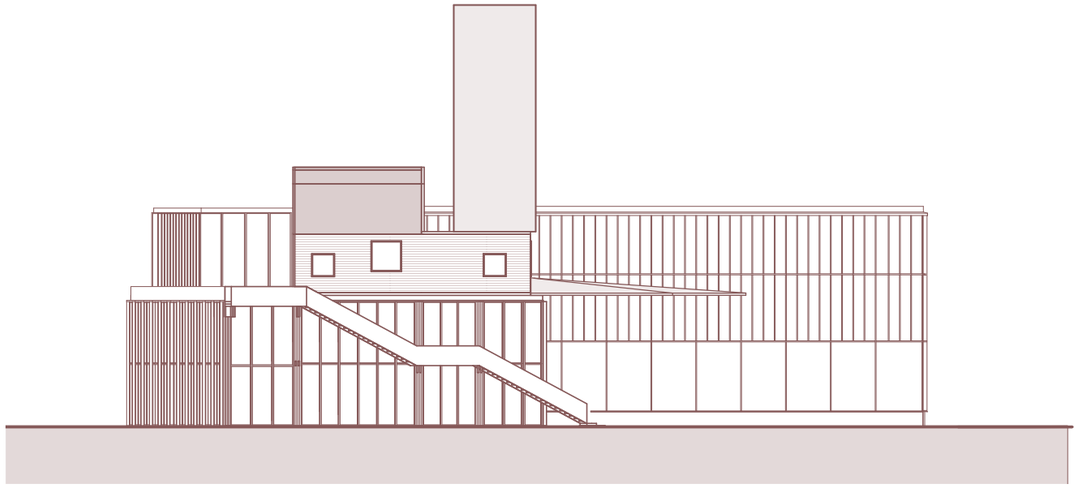




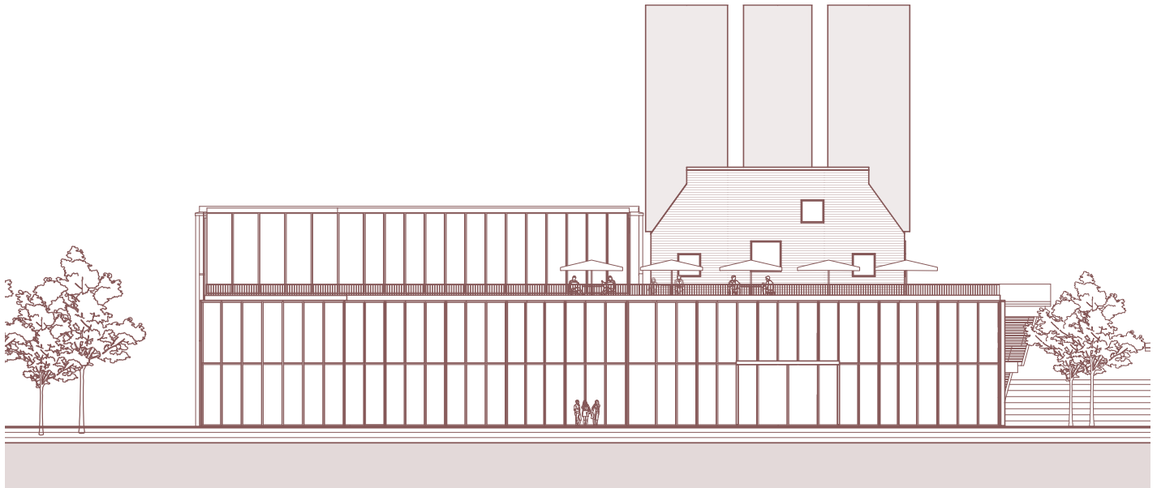
Concert hall | Zoom in floor plan 1:50



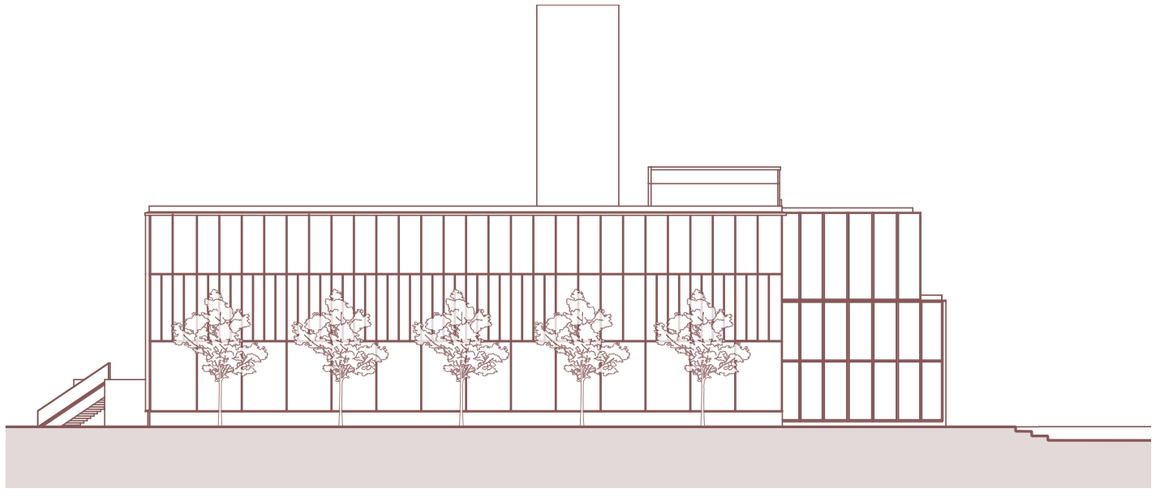
The concert hall at night



West elevation



East elevation

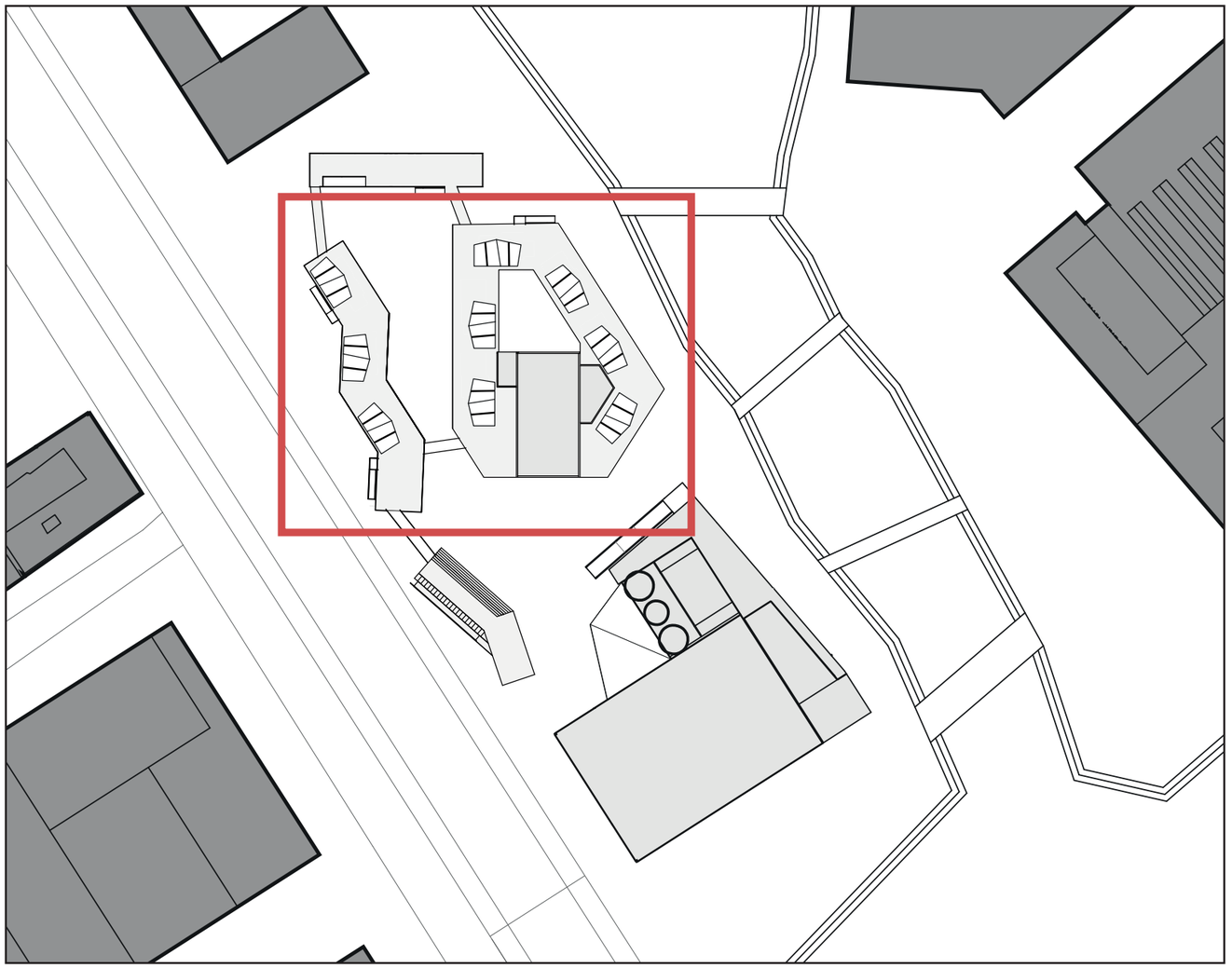


South elevation

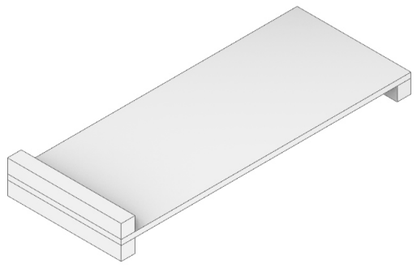


North elevation

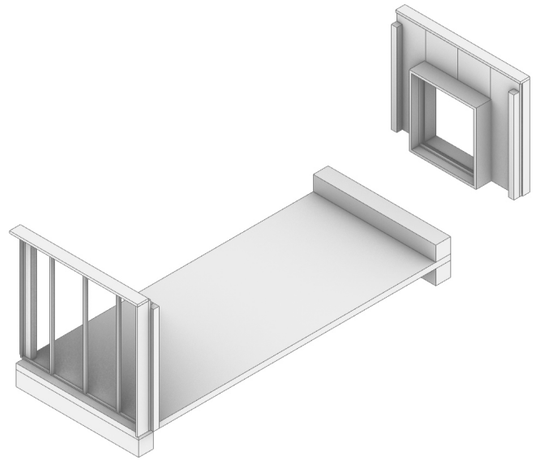
Elevations



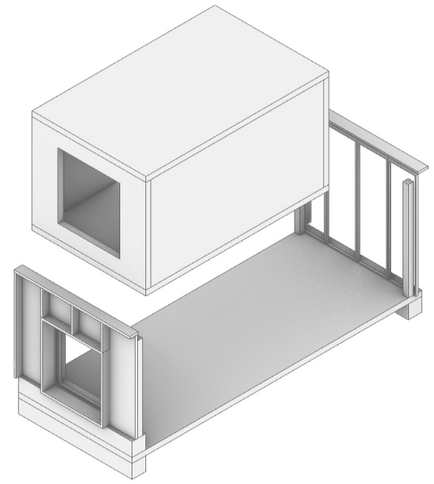
Zoom in: construction music studios



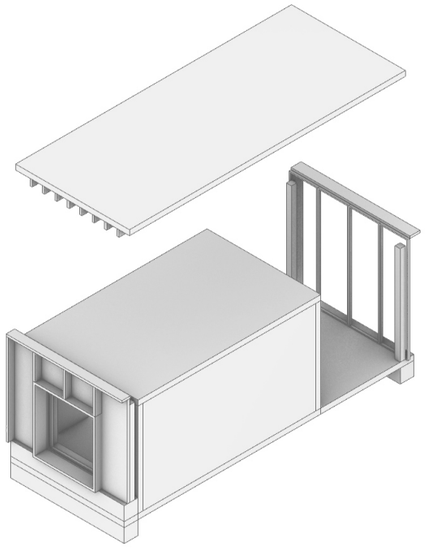
1. Foundation



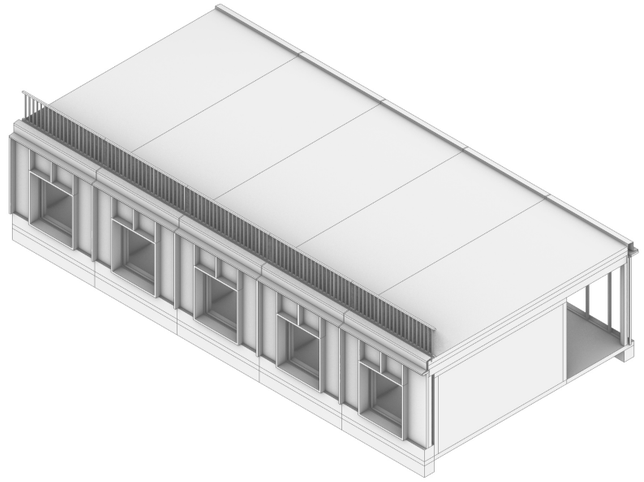
2. Prefab wall elements



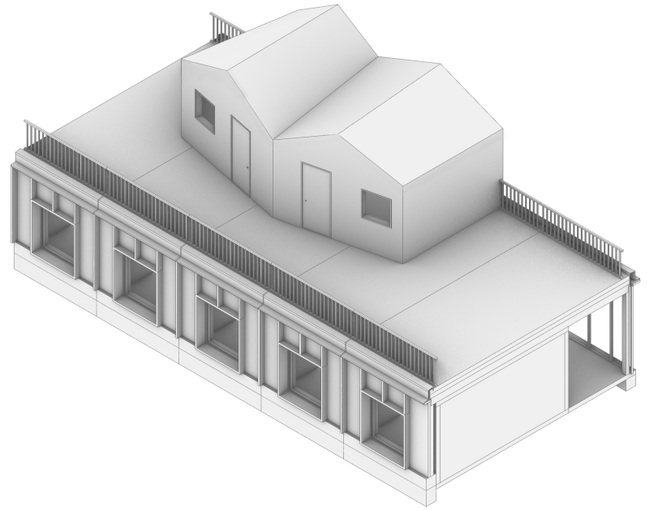
3. Modular boxes (rehearsal rooms)



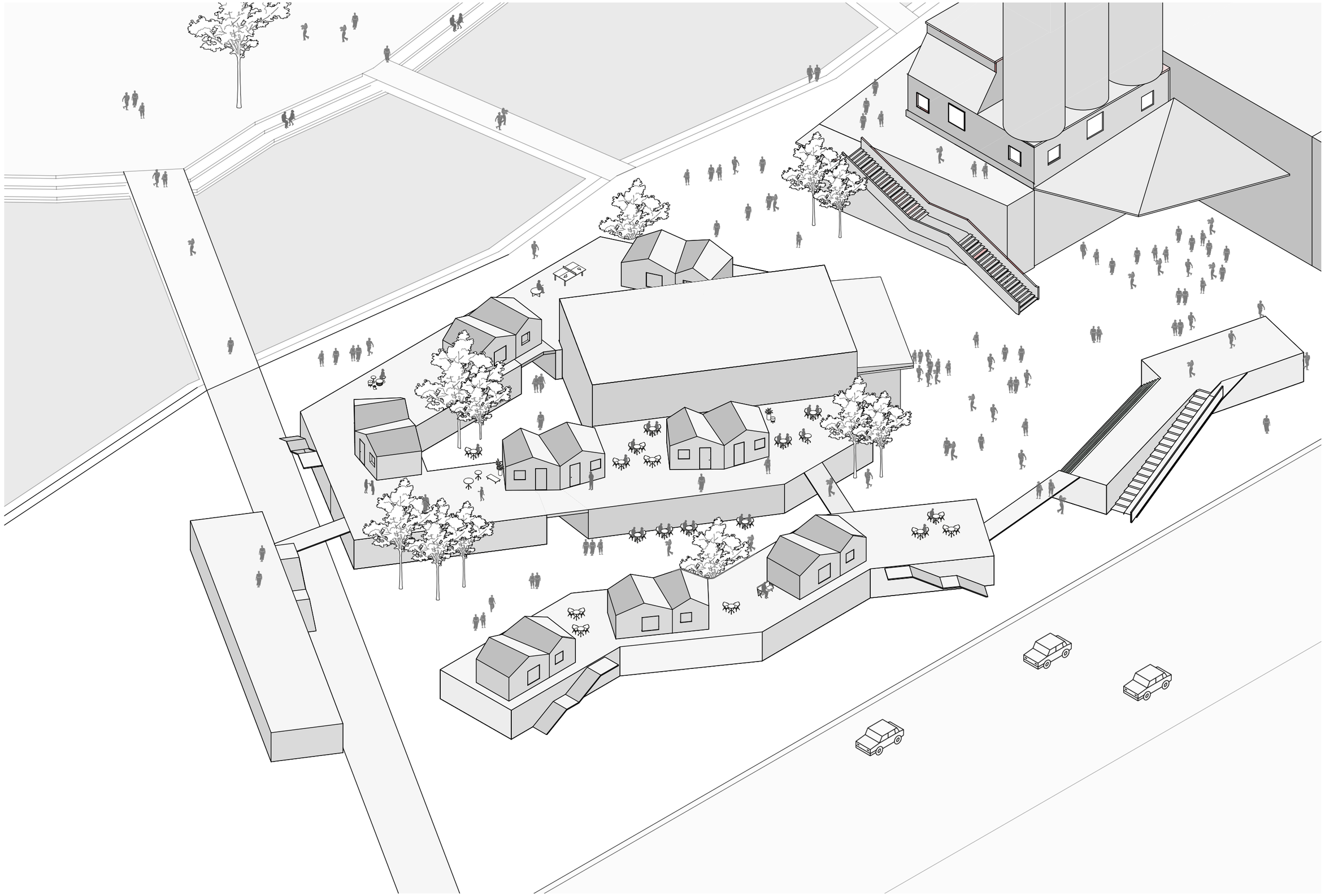
4. Prefab beam ceiling



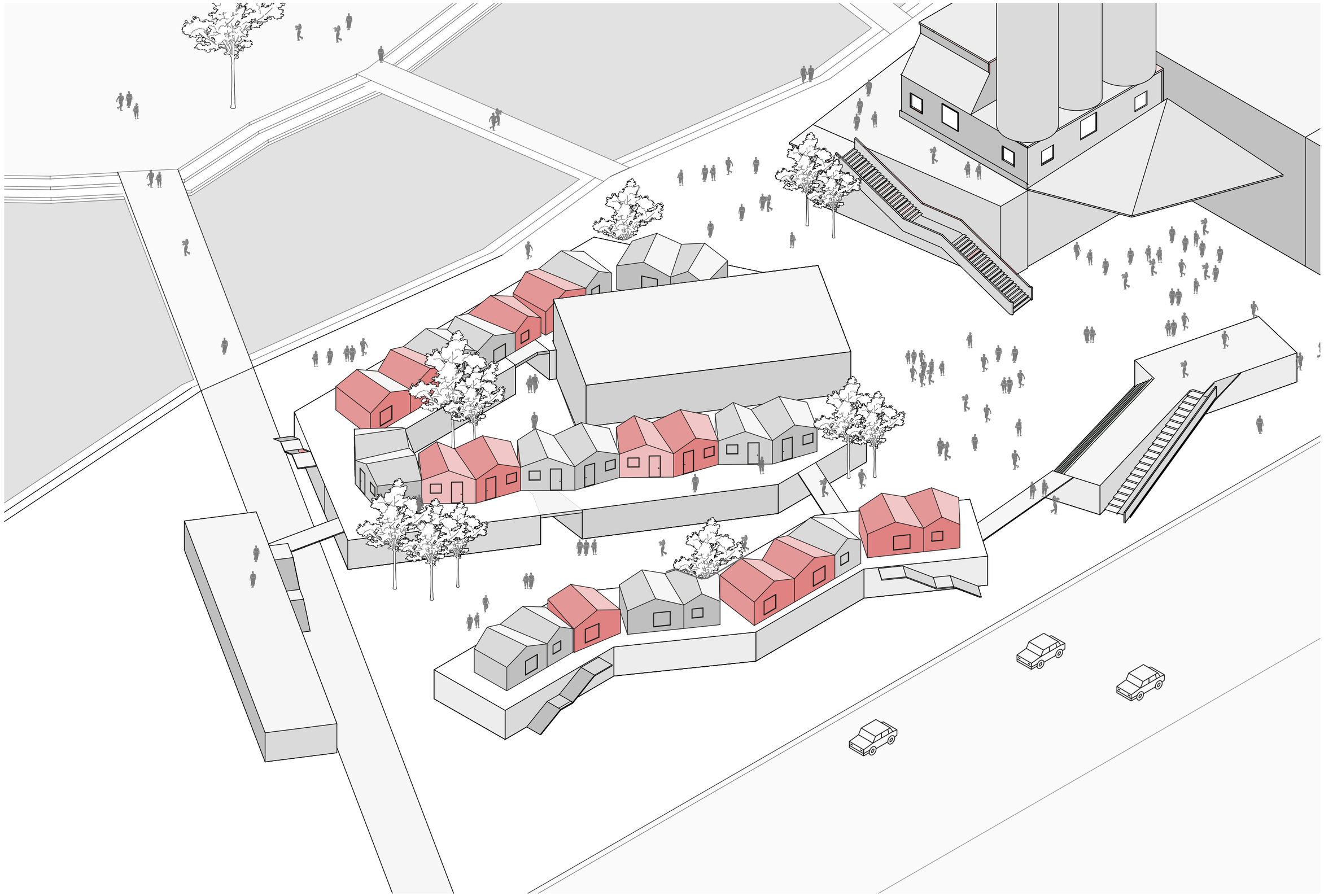
5.Adding more modules



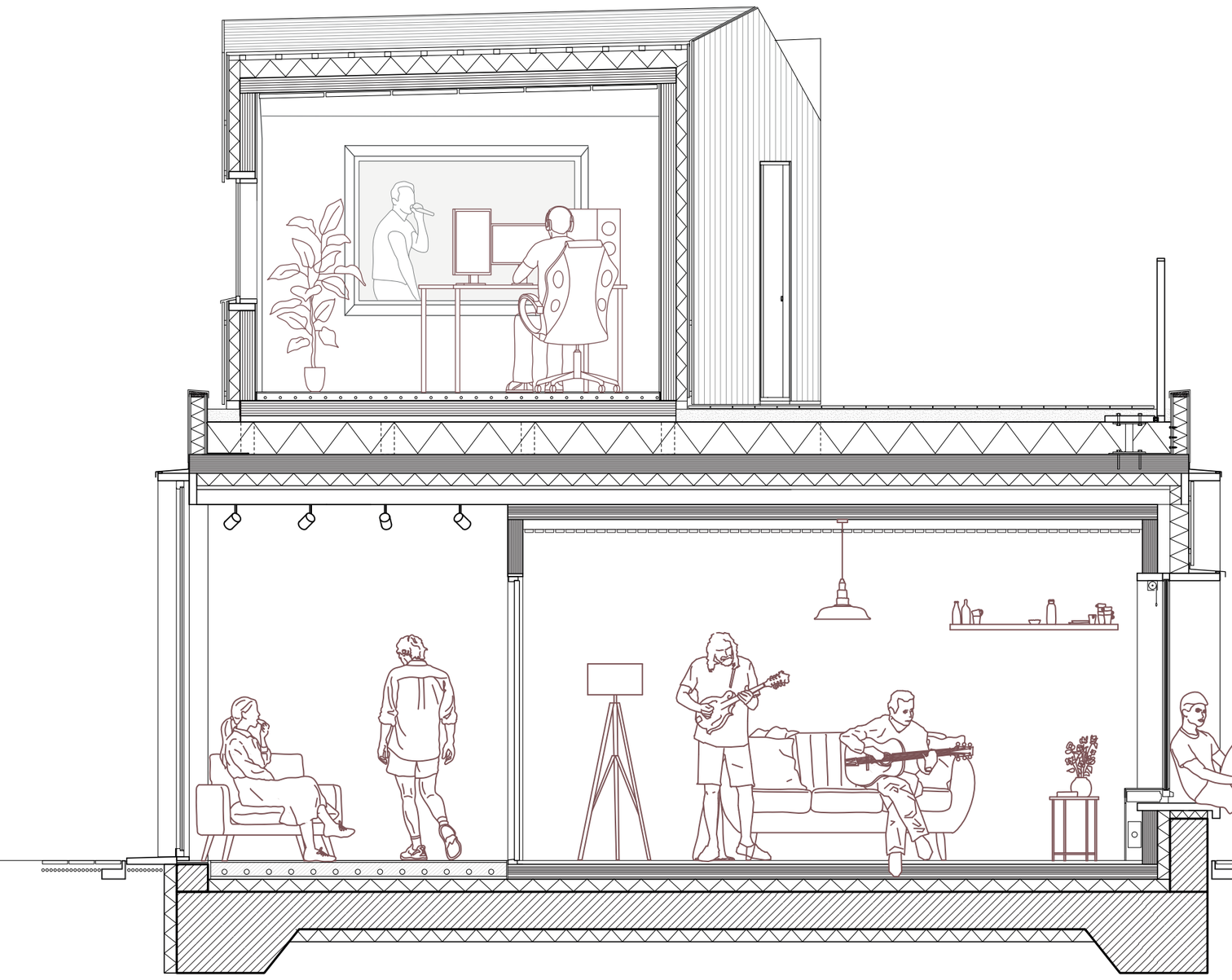
6. Prefab recording studio modules on top



Recording studio modules on top of the roof surface.



Future scenario: more modules could be added by demand.



Impressions recording studio

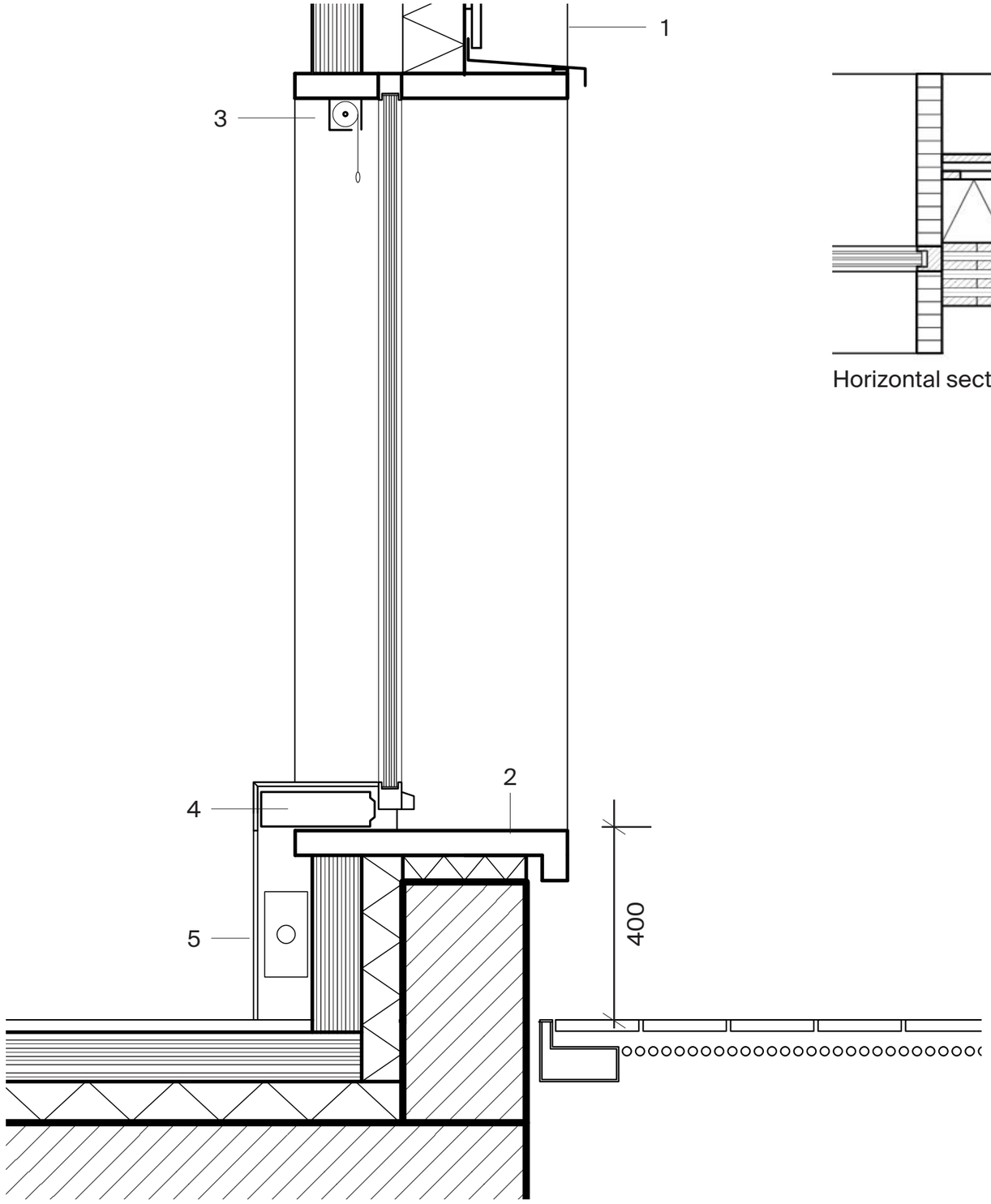




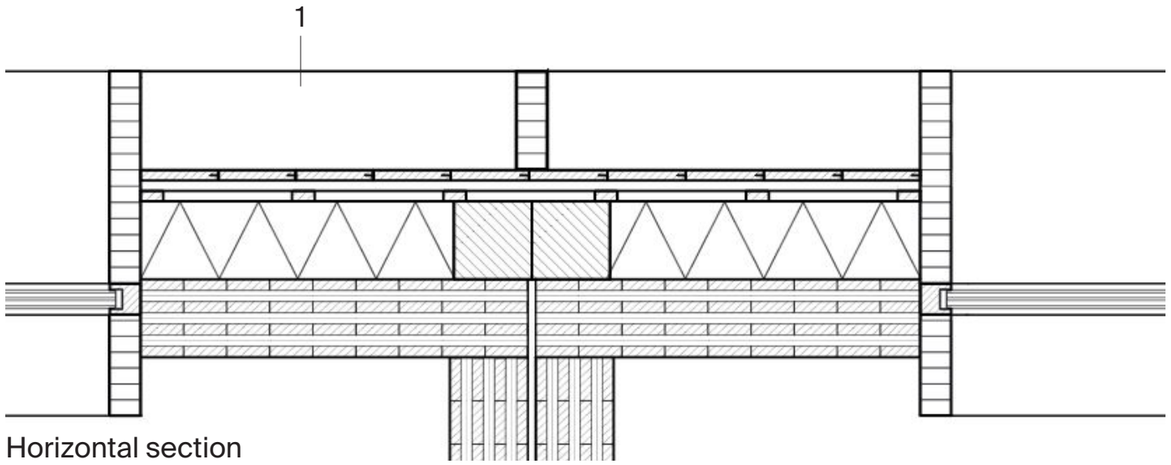
Section rehearsal room



Impression of the recording studio



Vertical section



Horizontal section

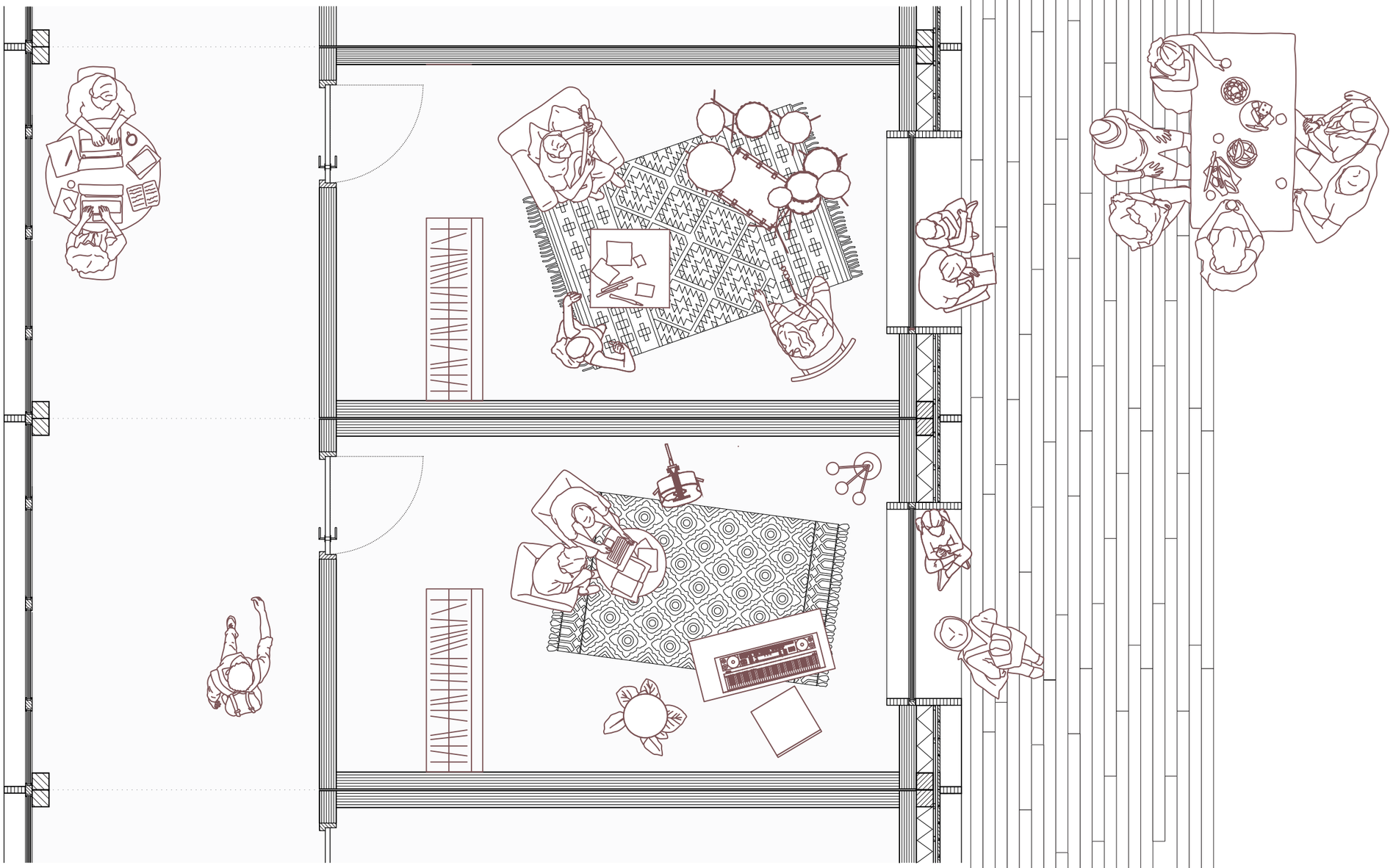
1 Facade construction
70/200 mm glued laminated timber slats
22/145 mm spruce cladding, green
28/70 mm battens
34 mm counterbattens/back ventilation
vapour barrier,
200 mm timber frame construction with inlaid insulation
air gap
150 mm glued laminated timber module with acoustic perforation

2 60 mm wood bench window sill

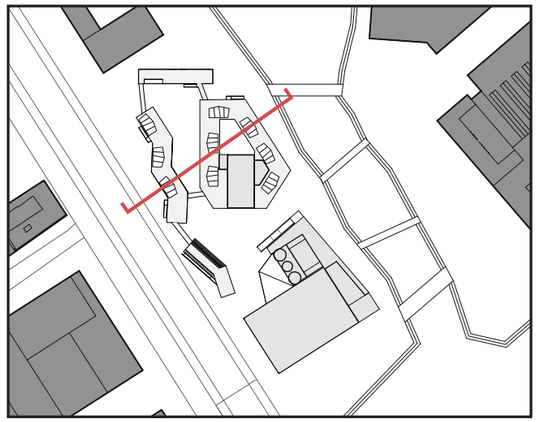
3 Interior privacy protection screen

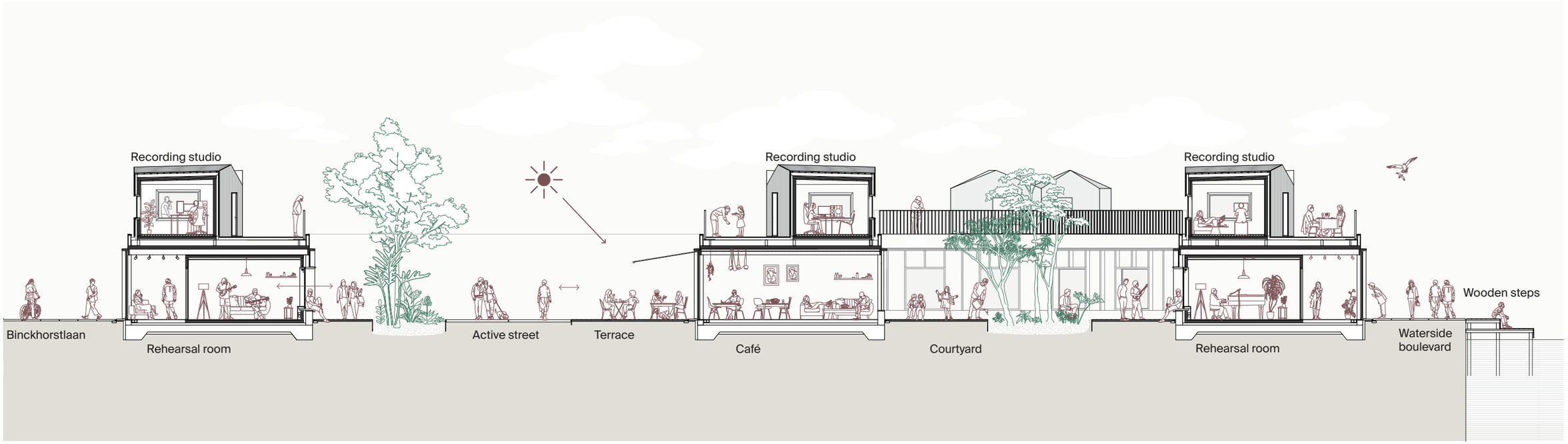
4 Air inlet with soundproofing

5 Convector heating/cooling

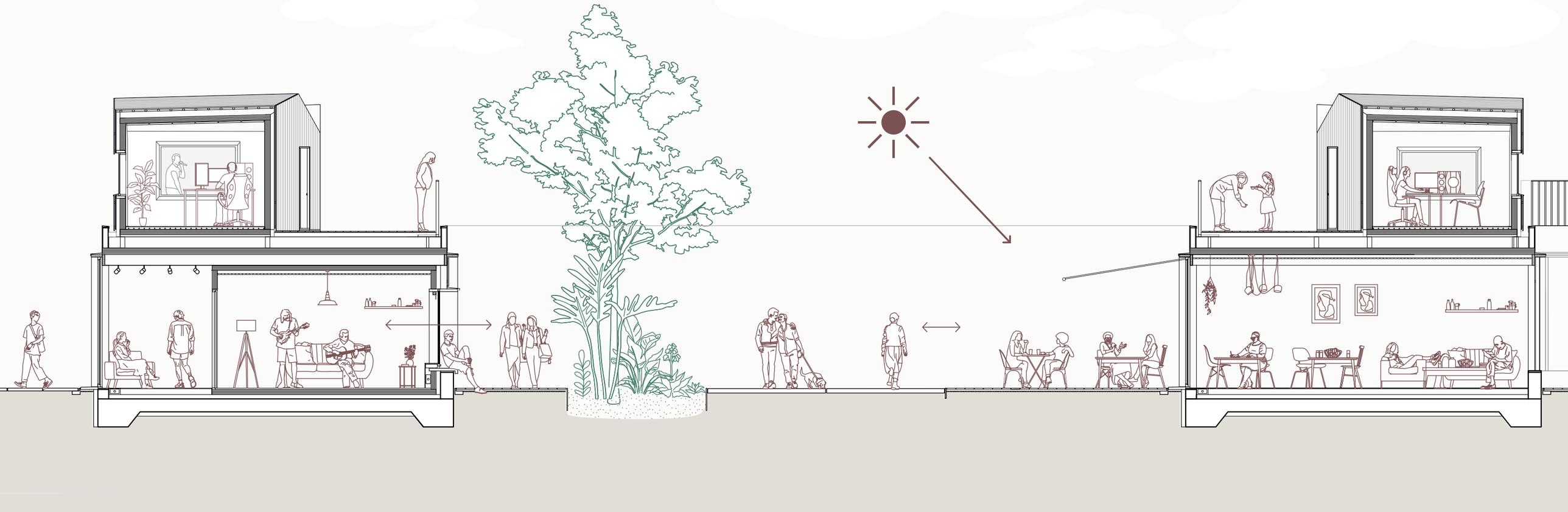


Plan rehearsal room





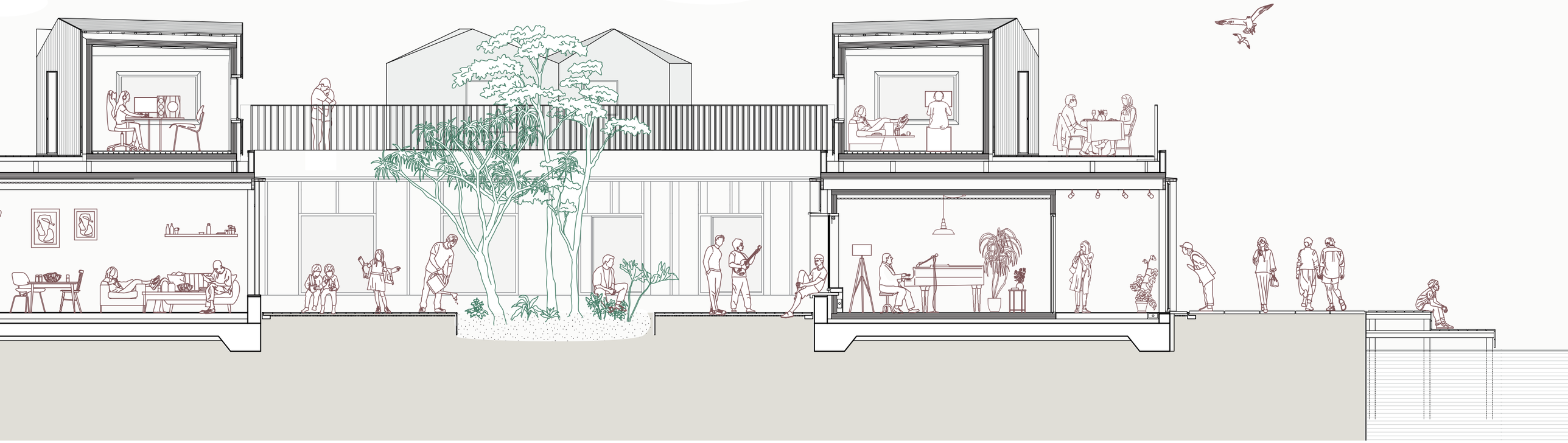
Section music studios



People watching activities & connecting without words in the evening sun



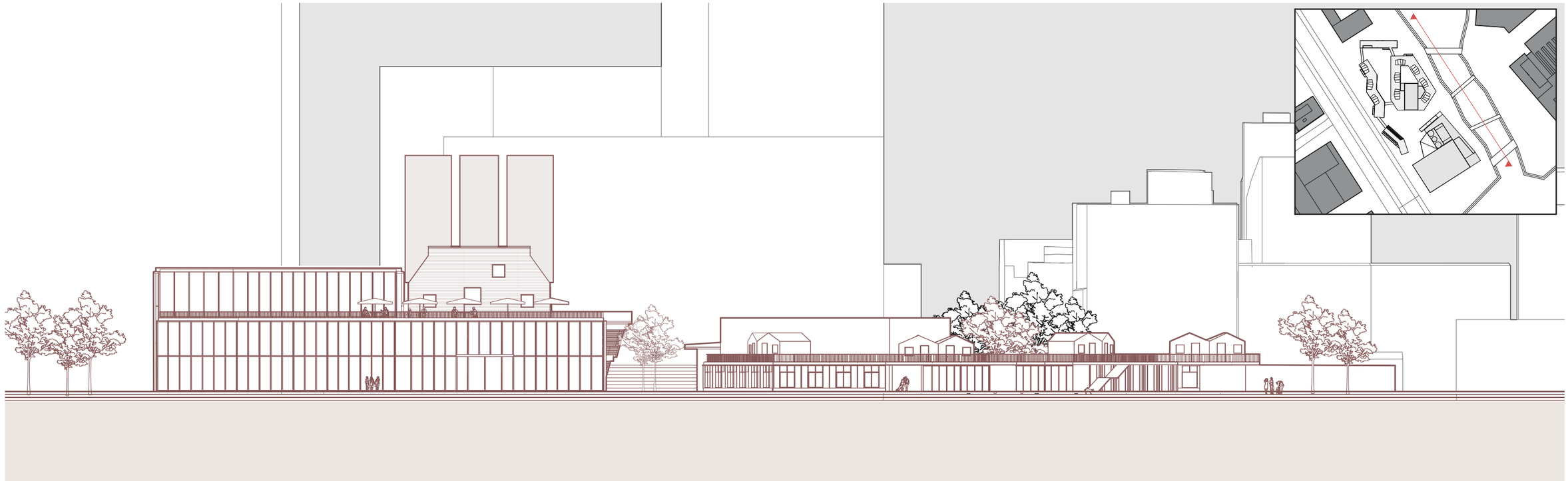
Impression of the lively street in the Music district



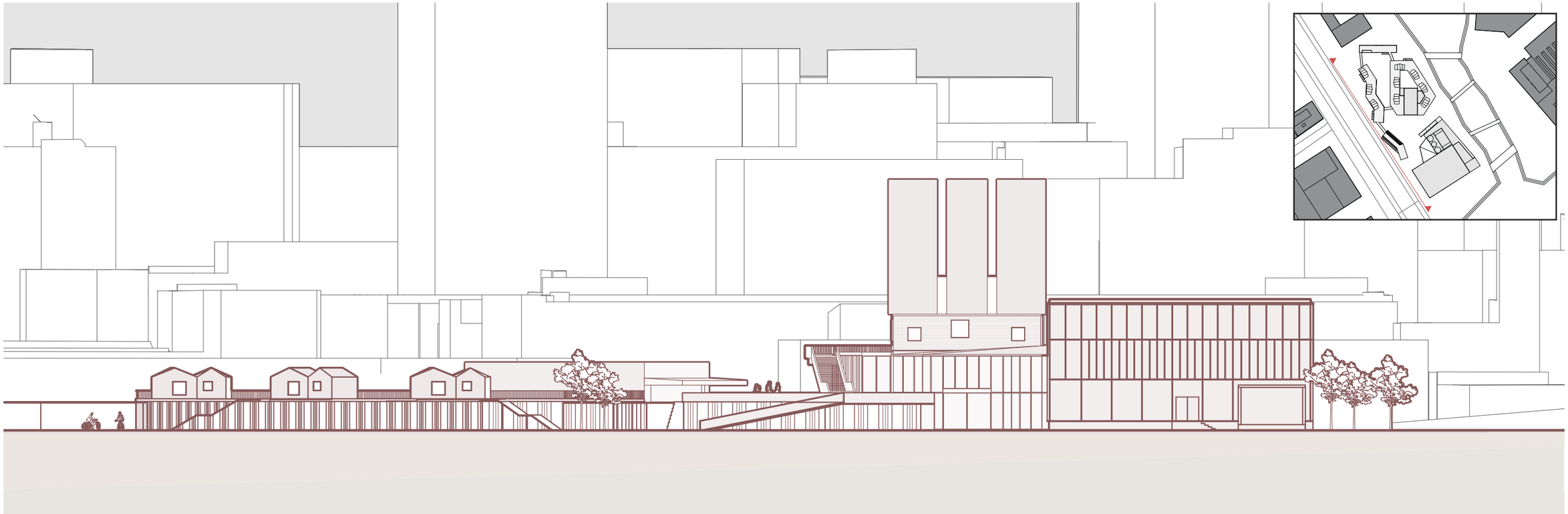
Intimate courtyard & waterside boulevard with wooden steps



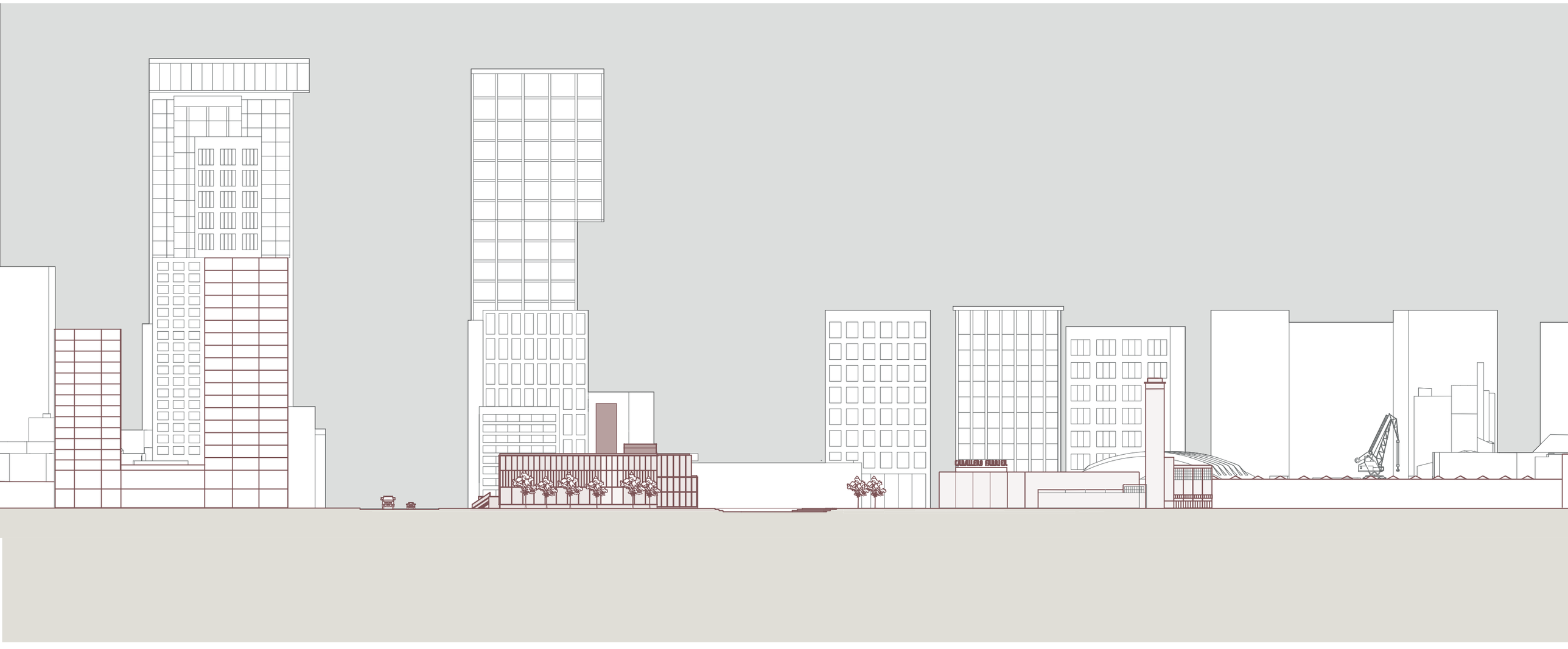
Impression of the intimate courtyard



South-west elevation | View from Caballero factory



North-east elevation | View from Binckhorstlaan



The music district in its urban context



Overview Caballero factory, Music district & waterside boulevard.

ANNEX 1
(more renders)



View from the foyer towards the Caballero factory.



Waterside boulevard at night.



Impression recording studio 1



Impression recording studio 2



View towards the concert hall from the Caballero factory.



Impression active street & café.

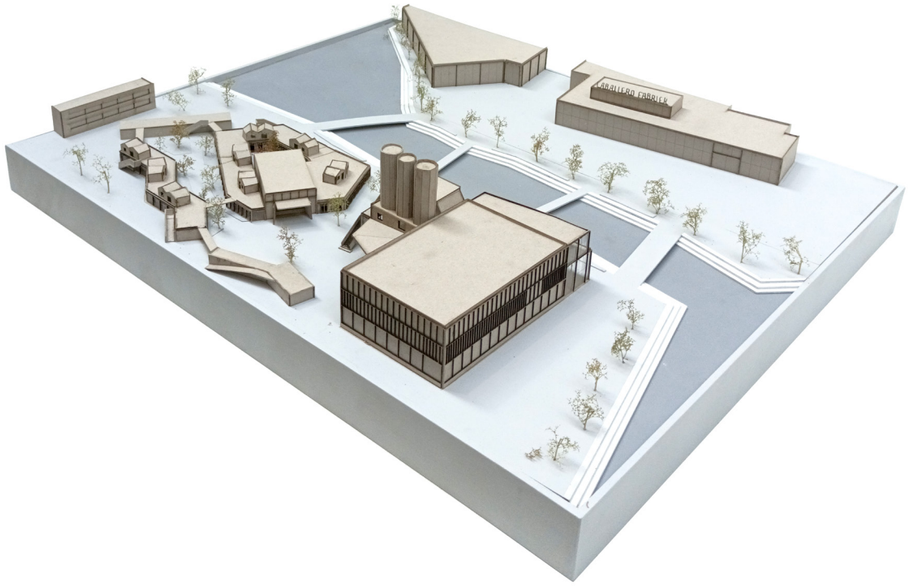


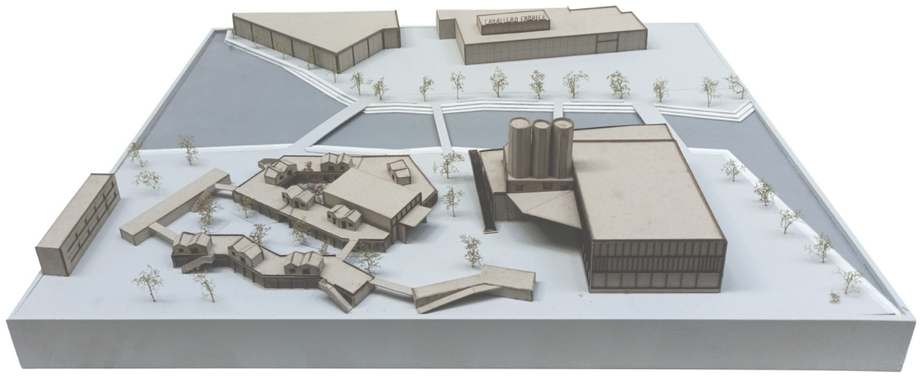
Interior café.



View of the waterside boulevard towards the Caballero factory.

ANNEX 2
(model photos)


ATELIER FABRIEK


ATELIER FABRIEK

