

GRADUATION REPORT

HORSTRADIO

SANEL BECIRI

4480503

PUBLIC BUILDING

Mentors

Paul Kuitenbrouwer | Design

Gilbert Koskamp | Building Technology

Sang Lee | Research

I want to thank my mentors who guided me with their knowledge and skills during my graduation year. Thank you for your patience and knowledge. It has been a ride, but one where I will look back on with a big smile.

Thank you.

Paul Kuitenbrouwer | Design
Gilbert Koskamp | Building Technology
Sang Lee | Research

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A. GRADUATION PLAN

Graduation Plan: All tracks

Personal information	
Name	Sanel Beciri
Student number	4480503

Studio		
Name / Theme	Public Building – Music Marvel	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Third mentor	Sang Lee	Research
Argumentation of choice of the studio	<p>Collecting vinyl's, digging into different kind music genres and going to all sorts of music venues is one of my favourite day to day activities. Music is not tangible, yet it is very tactile. It defines the space and mood where it is exposed. Roughly said music is an imaginable artform, while architecture is more of an observable artform. Combining the two would, in my opinion, be more than a perfect pair. Creating the space where these two artforms collide is what I am aiming to do in my graduation studio.</p>	

Graduation project	
Title of the graduation project	The Binckhub
Goal	
Location:	Spoorboogzone, Binckhorst – The Hague
The posed problem	<p>Binckhorst is on the brink of change. The formal industrial focused site will change to a residential area. Thus the whole identity of the Binckhorst will change.</p> <p>The future plans of the Binckhorst sketch a rather well thought out plan on how to create as much as possible high-rise buildings with a high value of FSI (floor space index), which will lead to a higher profit per square meter from a financial point of view. But what the plan lacks is the social and cultural development that can be beneficial to the new identity of the area.</p> <p>The Spoorboogzone, where the future plans are still undefined, is well suited to balance out this problem by creating the social and cultural catalyst that is needed to create a new common identity for the new neighborhood. While it is very well connected with both main train stations of The Hague as well as the city center, the main challenge will be how to connect the existing identity and heritage of the Spoorboogzone, such as the railyard and the Bink36 building with the future planning of the area.</p>

research questions and	<p>In this assignment the social and cultural catalyst will come in the form of a music venue, to be more precise in a cultural music hub. Therefore the focus will be on how music and architecture could develop a new identity for the Binckhorst. Thereby the focus will be on the sonic experience of the space and how architecture could help to achieve these notion. The main question here is:</p> <p><i>How could architecture and sound create a common identity for the Binckhorst?</i></p> <p>Sub questions:</p> <p><i>What is the relation between architecture and sound, and how could this be translated in a sonic experience.</i></p> <p><i>How could different programmatic elements, such as a cultural hub, music venue and public spaces, be translated in a coherent design within a building?</i></p> <p><i>How does a 24/7 program influence the permeability, usage and security of a public building?</i></p> <p><i>How could an architectural design at the Spoorboogzone connect the old existing elements, such as the railyard and Binck36 with the future planning and how will this be beneficial for the neighborhood?</i></p>
design assignment in which these result.	<p>The results will translate into a coherent design where a cultural hub, with the focus on music, will be established which will benefit the new identity of the Binckhorst.</p> <p>The building will be an event, an experience where visitors enjoy, educate and share music with each other. The 24/7 aimed program will provide a physical and also an online experience in the form of a radio station and a café attached to the station.</p> <p>The connection between the old and new elements in the area will be established, the railyard will be a part of the attractiveness of the area instead of an eyesore.</p>
Process	
Method description	
<p>Site analysis</p> <ul style="list-style-type: none"> - A further site analysis on the specific spot between the Bink36 building, the railyard and the crossroad between Binckhorstlaan and Supernovaweg. Where the topics city, connection and culture will be divined. But also a further analysis looking into existing cultural hotspots within the area will be 	

conducted, to find out how the new cultural hub could be beneficial for the neighborhood.

Theoretical research

- In sonic experience through architecture. With the focus on materialization, forms and acoustics. The form that translates the sound and music will be defined. But also, the materialization and use of the building will be defined. The design should not only be observed, but it should also be touched, smelled, and listened to. The experience will be translated using the right materials, objects and forms. This experience should leave an impact.
- In designing public buildings, with the focus on cultural hubs and their impact on the area surrounding the complex.
- In public spaces, and the relation between public spaces inside and outside.

Case studies

- To get a grip in how existing structures are organized and how different experiences are perceived throughout different kind of amplified music venues. The study will also extend to cultural centers and the combination between music venues and cultural centers. This research will also look into how these spaces interact with its surroundings.
- Online radio broadcast stations, or streaming stations will be analyzed to get an understanding in their 24/7 program and their choice of different music genres during the different times of day. And to understand the culture around such radio stations.

Literature and general practical preference

This list is a work in progress and will expand during the research.

Bachelard, G. (1969). *The poetics of space*. Beacon Press.

Franinović, K., & Salter, C. (2013). The experience of sonic interaction. *Sonic interaction design: Fresh perspectives*, pp. 39-76.

Jong, K. de, & Nolan, B. (2012). *Music, space and architecture*. Amsterdam Academy of Architecture.

Lee, S. (2011). *Aesthetics of sustainable architecture*. 010 Publishers.

McCarter, R. (2016). *The Space Within: Interior Experience as the Origin of Architecture*. Reaktion Books.

McCarter, R., & Pallasmaa, J. (2012). *Understanding architecture*. Phaidon Press.

McCosh, L. (2020). *AMORPHOUS Towards a Sonic Architecture*.

Moy, R. (2006). Sonic Architecture: Home Hi-Fi and Stereo (types). *In Our House* (pp. 195-208). Brill.

Pelsmakers, S., Poutanen, J., & Saarimaa, S. (2020). (Hybrid) architecture in and over time. In *Ecologies Design* (pp. 268-275). Routledge.

Pimlott, M. (2016) *The Public Interior as Idea and Project*. Jap Sam Books

Thompson, M., & Biddle, I. (Eds.). (2013). *Sound, music, affect: Theorizing sonic experience*. A&C Black.

Whyte, W. H. (1980). *The social life of small urban spaces*. Margaret Bemiss.

Case Studies:

Music venues:

- De Effenaar, Eindhoven – MVRDV
- Muziekgieterij, Maastricht – MUA
- Het Paard van Troje, The Hague – OMA
- Tivoli Vredenburg, Utrecht – Herman Hertzberger & Co

Cultural Centers

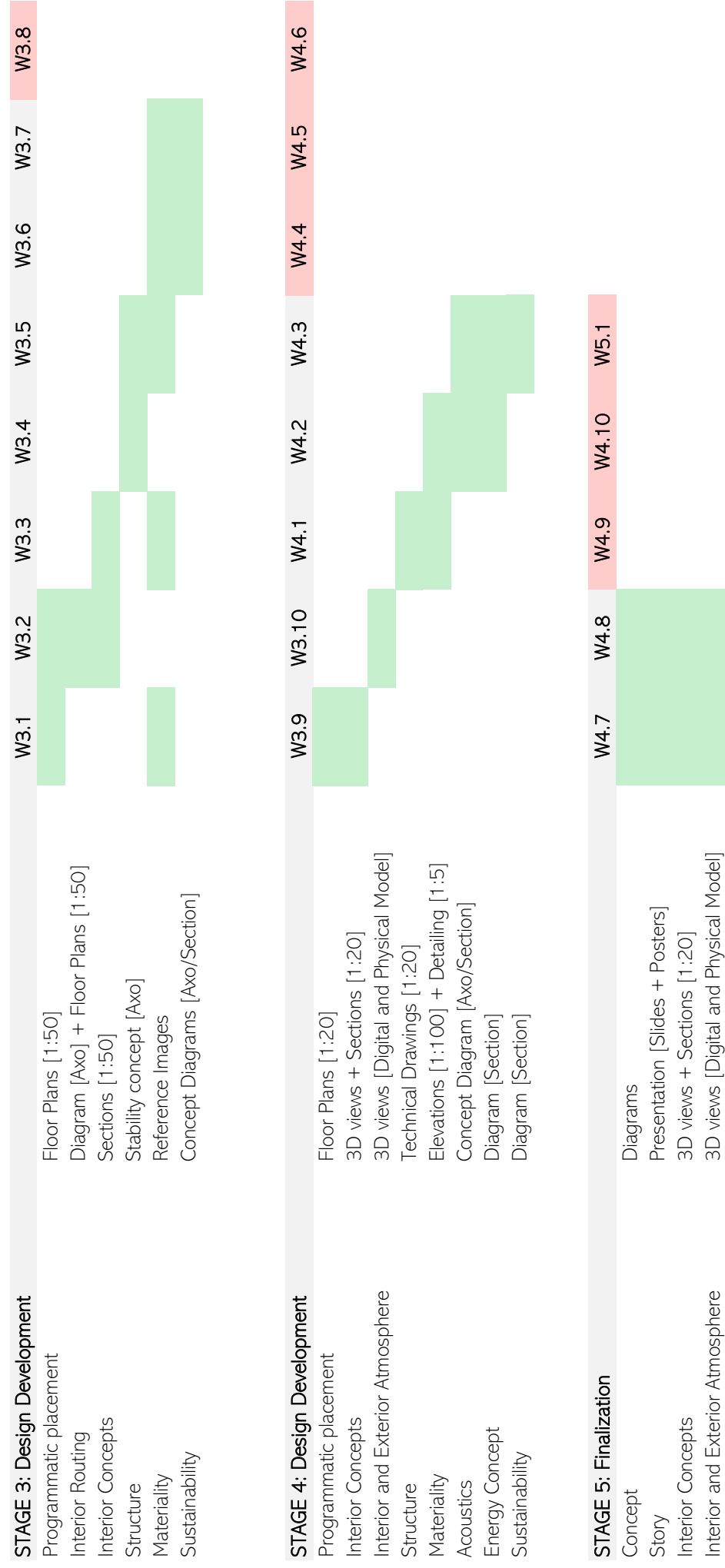
- Nottingham Contemporary, Nottingham - Caruso St John
- Sara Cultural Centre, Skellefteå - White Arkitekter
- Stormen, Bodø – DRDH
- Tenerife Espacio de las Artes, Tenerife - Herzog & de Meuron

Radio:

- HÖR Radio, Berlin
- Kiosk Radio, Brussels
- NTS Radio, London
- Red Light Radio, Amsterdam

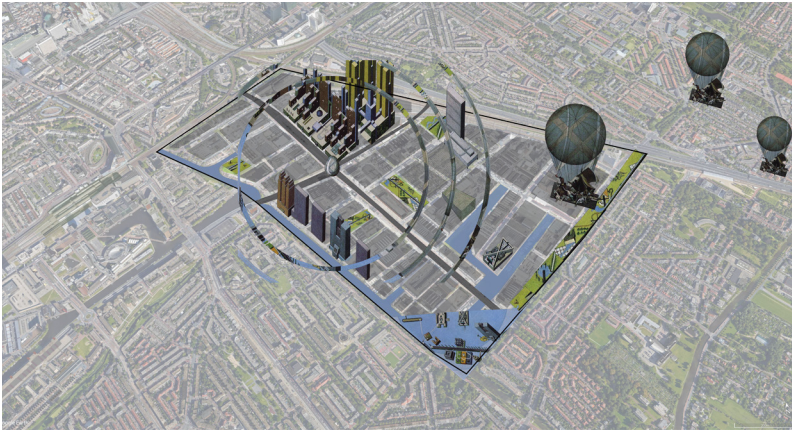
Reflection

The name "Music Marvel: Music & Popular Culture Re-Wired" suggests that the topic of this graduation studio is eventually designing a music venue and a culture around it. My graduation proposal is a response on this request, not only by connecting architecture with a common identity but also by adding the sonic experience. The graduation proposal does not only seek to deliver on the requested but also justify why a building should be built. It is not just to design a building without involving the community around the building. Therefore adding a social part of the users is very important in this building. A shared identity should not be seen as something exclusive, but on the contrary, it should be very inclusive. People should have their say in the design process, and there should be room for interpretation. Peoples needs change, and a design should, in advance, be able to cope with these changes. Adding the social aspect to sound and architecture makes the design more versatile and sustainable for the future. Thus it is not just to build something without justifying it on the social and environmental level. Adding the social part to my research is therefore relevant to designing a new music marvel.

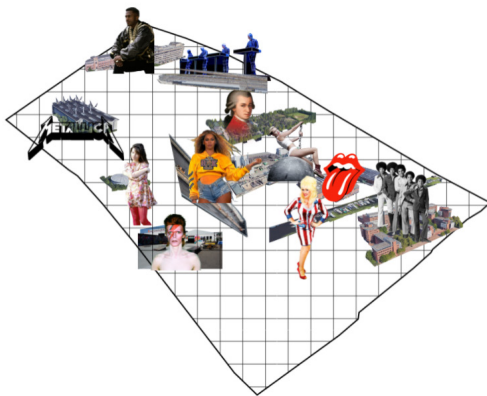


B1. INDIVIDUAL DESIGN MANIFESTO

B1.1. THE ROAD TO THE MANIFESTO: Group Manifesto Results



1. Cadavre Exquis



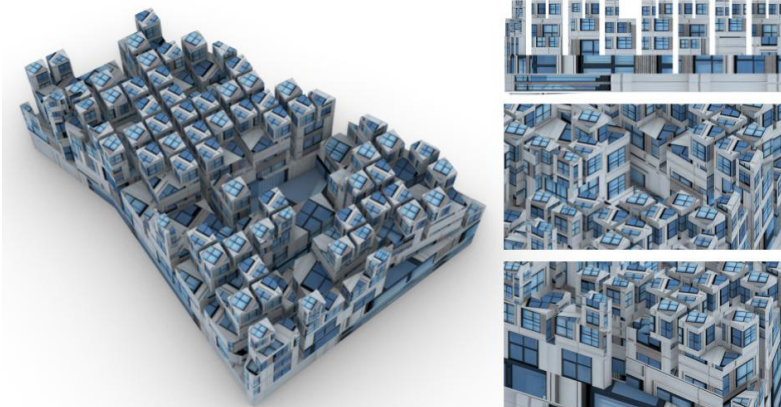
2. Binckhorst as a festival



3. Decollage of the Binckhorst



4. Assemblage



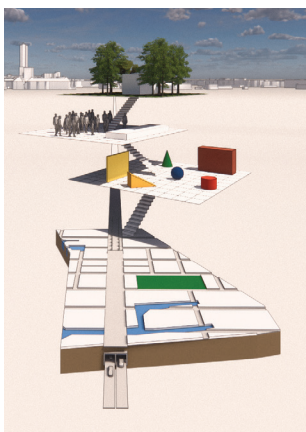
5. Scaling UP and scaling DOWN



6. Identity through Street Art Architecture as a billboard



7. The Binckhorst excavated - Bincklantis



8. PARK MUSIC HUB
(pre P2 proposal, individual work)

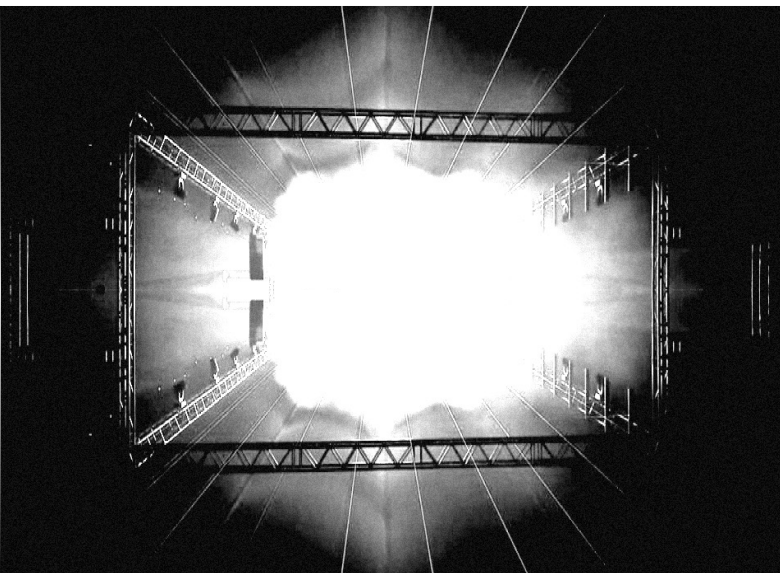
B1.2. THE ROAD TO THE MANIFESTO: Individual



PARK

the place - to relax - to
meet - to enjoy - to rest - to
listen - to eat - in harmony -

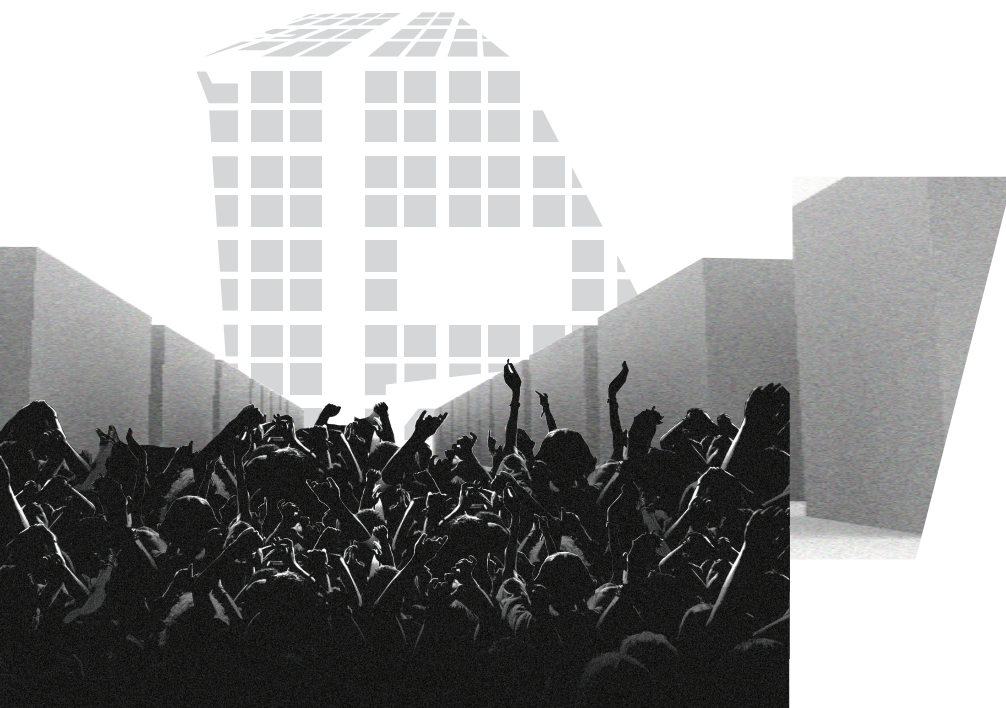
TRANQUILITY



MUSIC

the place - to escape - to
desire - to hope - to speculate
- to love - in anticipation -

EXPERIENCE

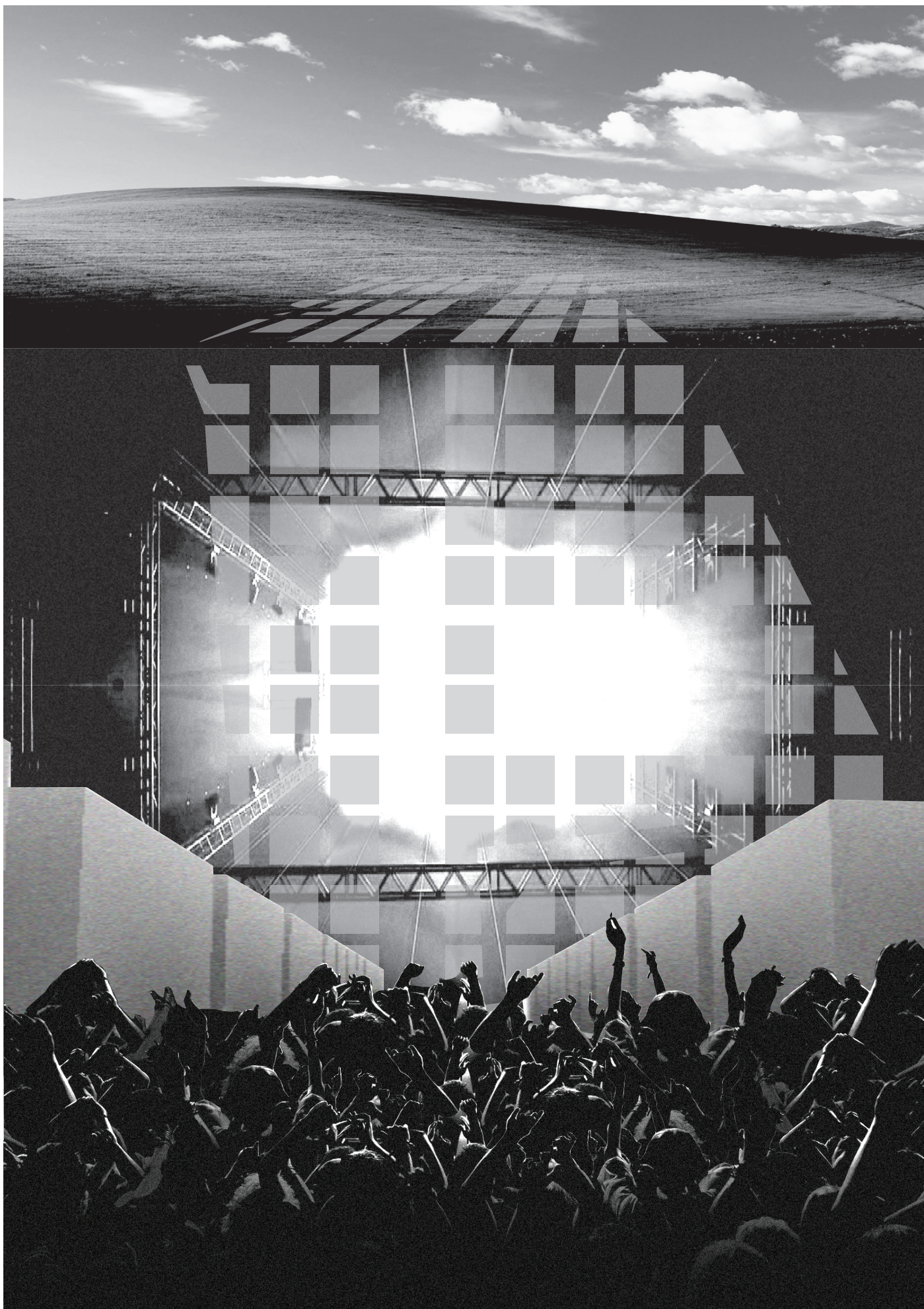


HUB

the place - to educate - to
feel - to be - to act - to create
- to order in disorder - in
community -

ORDERED CHAOS

B1.3. THE MANIFESTO: CHAOTIC TRANQUILITY



B2. THEORY RESEARCH

B2.1. ABSTRACT

The Binckhorst as it is now is an area that is in movement 24 hours a day. From the many car repair shops, the factories to the maintenance of the trains at the railyard. The area never sleeps. It is part of the Binckhorst identity. Nevertheless, this will all be in the past. New plans show an entire different Binckhorst. The roughness and diversity of the industrial identity will make place for a homogeneous residential area. The chaos of the industry to the serenity of the waterside will all be replaced by the silence of a residential area.

Industrial areas are often seen as an eyesore, cities always try to push the industry as much as possible away from the city borders and never look back at them. While the industry often shaped the city as it is, economically and socially. Thus we tend to forget that.

Showing the industrial elements and not hiding them behind fences could bring beauty to ugliness. Chaos to serenity. For the Binckhorst it can be the bridge between the industry and the new residents. This could connect the new residents to the industrial history of the Binckhorst. The aim is to create that bridge, through experiencing the old elements and interacting with the new one. Experiencing the chaos and enjoying the serenity. By creating a music hub for the Binckhorst by the Binckhorst.

Chaos in the good sense, chaos of people, experiences and sounds. The chaos of excitement, the experience of the music and the surrounding. Where the experience does not stop.

B2.2. Persona & Empathy Diagram

A diagram with how we experience and perceive the Binckhorst through finding of materials and sounds samples of the Binckhorst.

(See miro for further elaboration: https://miro.com/app/board/o9J_lyXg3uA=)

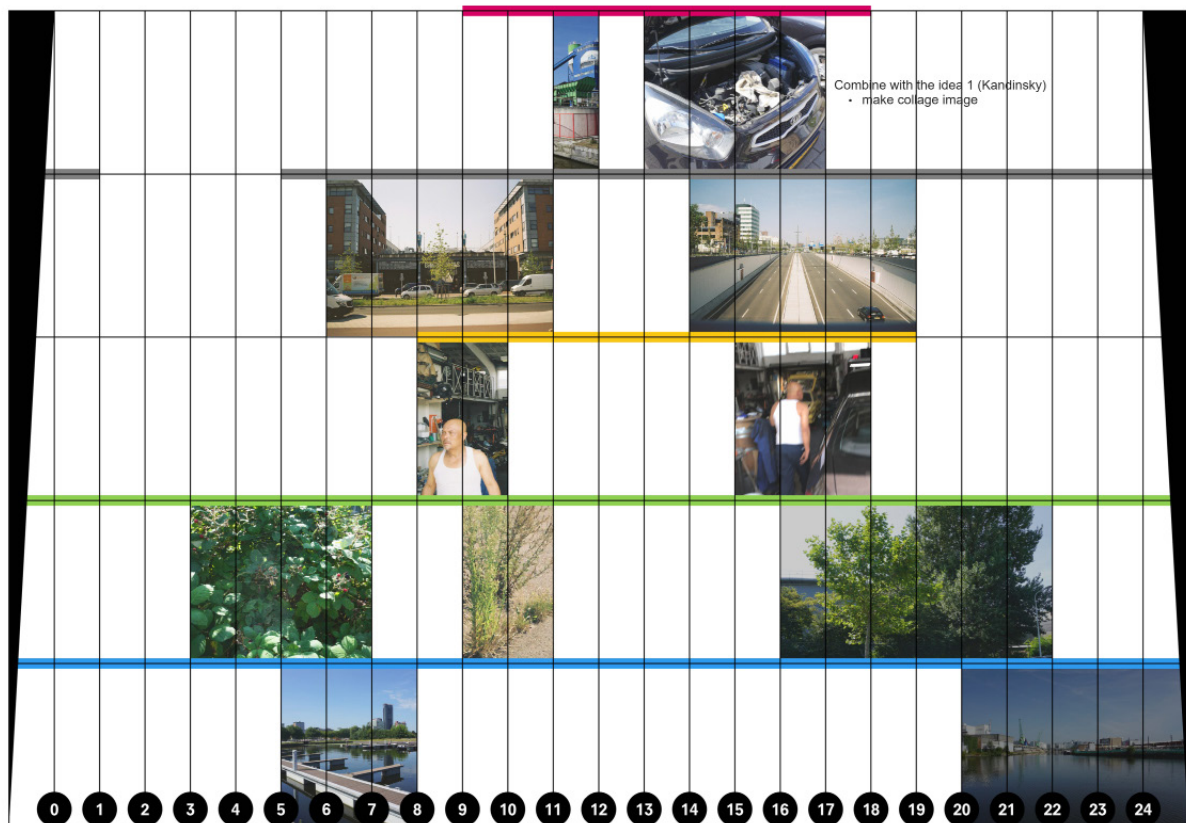
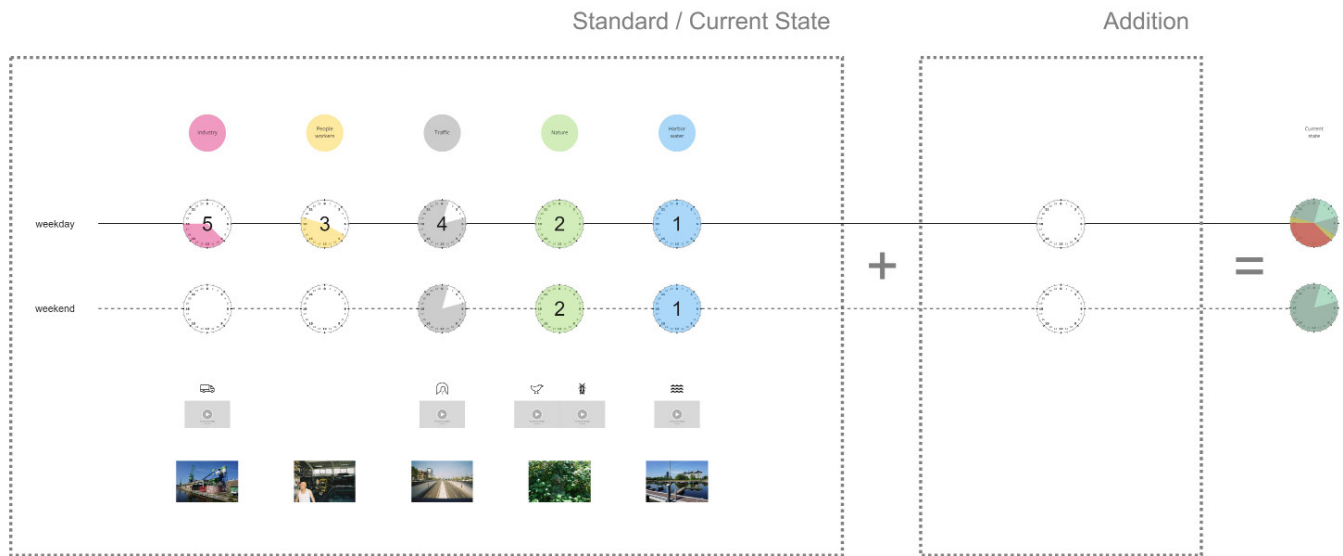


Area	Material	Color	Icon	Image	Image	Image	Image
1. Urban Infrastructure Public Spaces	Infrastructure Public Spaces Urban Infrastructure	Blue	Icon Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure
2. Urban Infrastructure Public Spaces	Infrastructure Public Spaces Urban Infrastructure	Blue	Icon Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure
3. Urban Infrastructure Public Spaces	Infrastructure Public Spaces Urban Infrastructure	Blue	Icon Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure
4. Urban Infrastructure Public Spaces	Infrastructure Public Spaces Urban Infrastructure	Blue	Icon Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure	Image Public Spaces Urban Infrastructure

B2.3.1. Notation: Binckhorst Score

Notation

color - sound (tone), line - weekday, dotted line - weekend
volume, time, photo& video



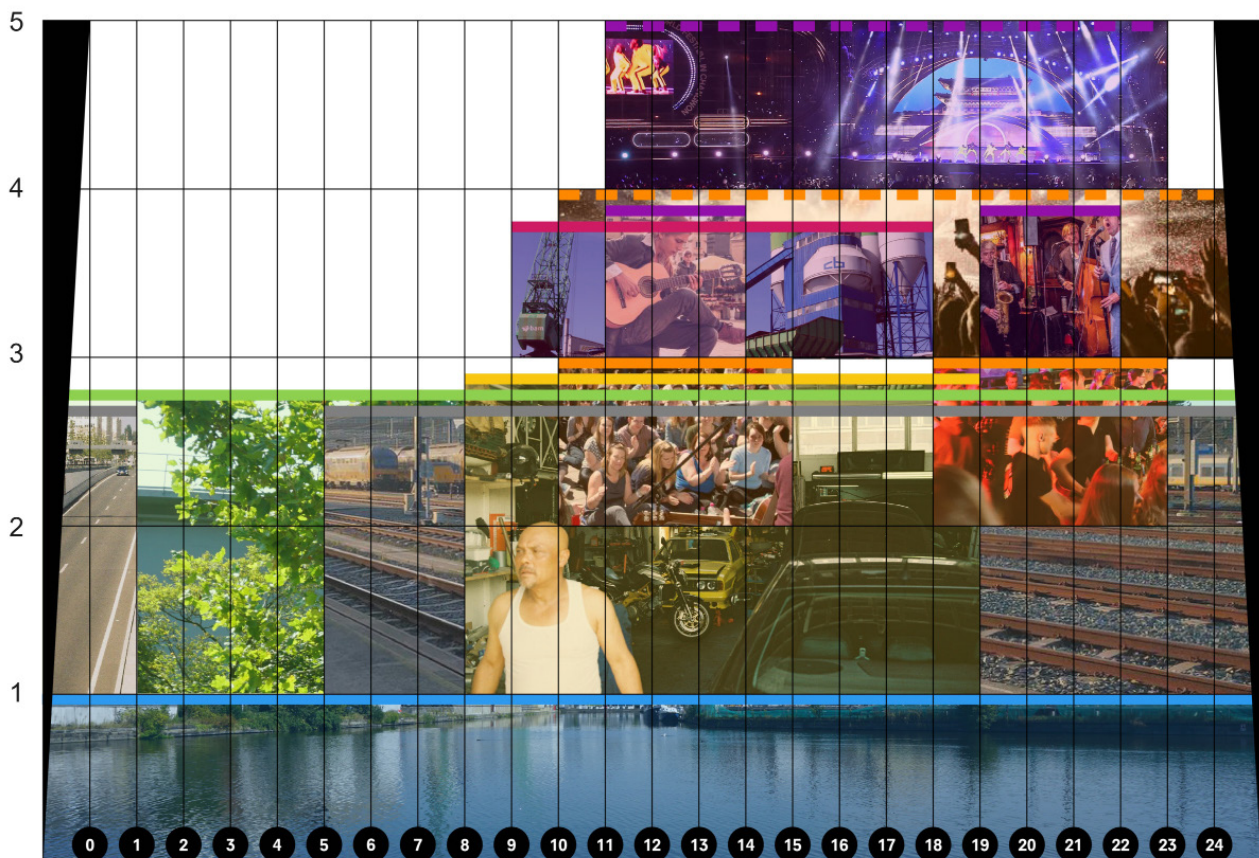
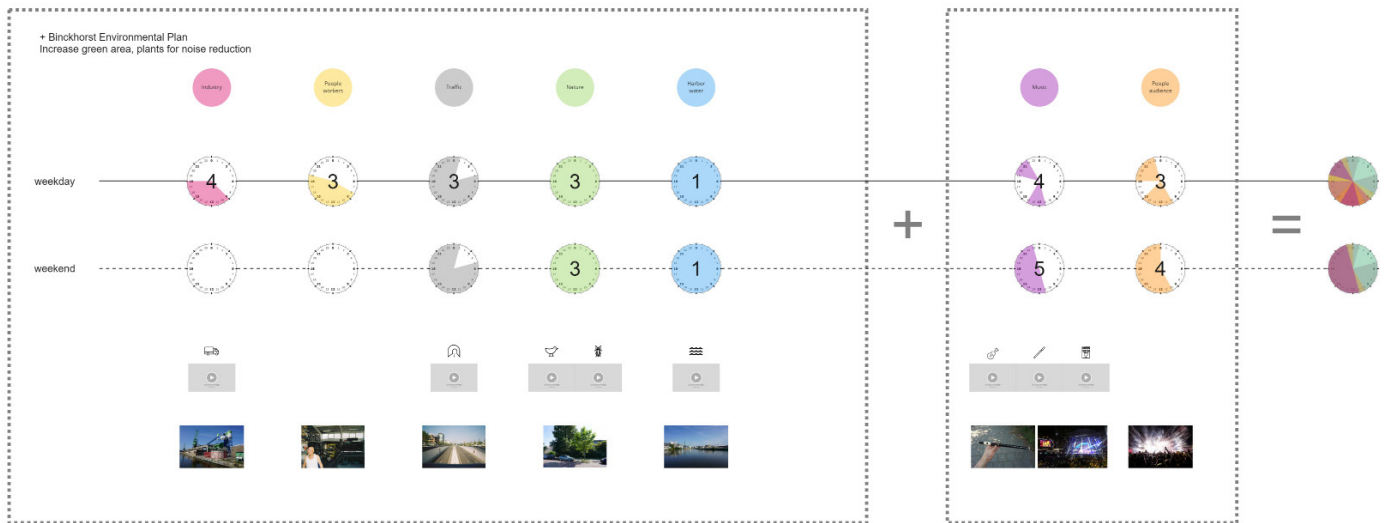
Notational System / Sound Collage

Our notational system is a sound collage based on the sounds that take place within a regular weekday of the Binckhorst. The sounds are categorized within the four categories of our sample maps, except the traffic category is split into cars and trains. The collage is divided into the 24 hours of the day, with the sounds only appearing/sounding when they normally would throughout the day. While nature and water typically go on throughout the 24 hours of the day, the industry is only in effect from 9 to 5. We have also added images of these categories to try to visualize the collage.

B2.3.1. Notation: Binckhorst Score

Notation

color - sound (tone), line - weekday, dotted line - weekend
volume, time, photo& video

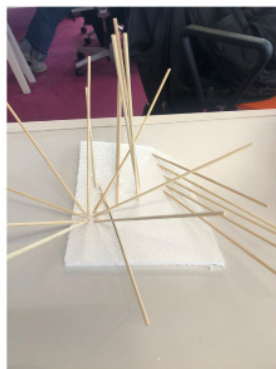


Sound Collage

Our second sound collage takes the same principles as the first layered with the songs of musicians/genres that we thought would fit with our chosen categories. With this collage the possibility and sound of the Binckhorst as a music festival location is explored.

B2.3.2. Notation: The experience in shapes

The experience as a notation system, the shapes that translate my experience when wandering through the Binckhorst.

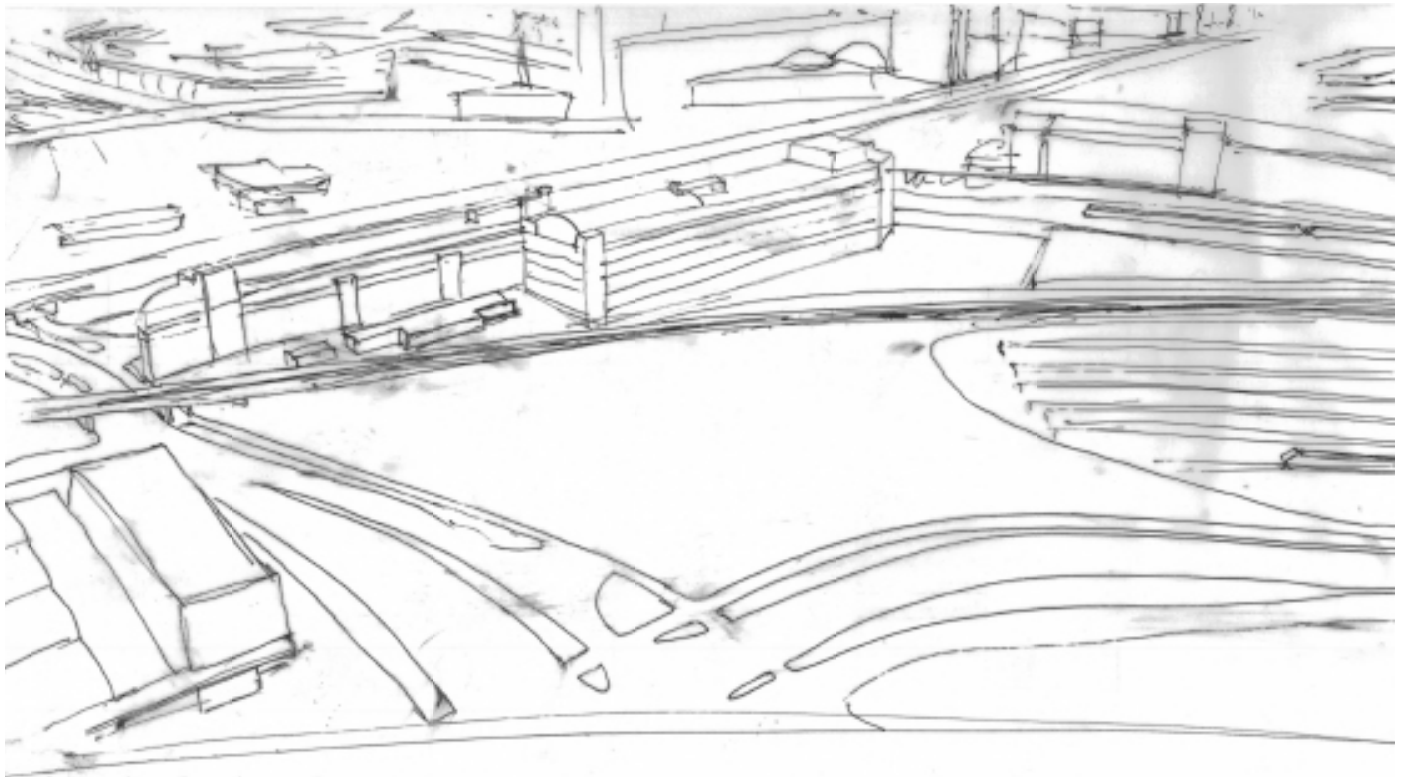


C. DESIGN BRIEF

	Net Square Meters	Net Area	Gross Area
Hub	2400	27%	17%
- Listening Room	- 100		
- Exhibition Space	- 200		
- Lecture hall	- 400		
- Marketplace	- 500		
- Practice rooms/studios	- 700		
- Foyer	- 300		
- Entrance	- 200		
Main Venue	3300	36%	24%
- Hall	- 2000		
- Stage	- 150		
- Backstage	- 70		
- Dressing rooms	- 30		
- Crew area	- 30		
- Stage Director	- 20		
- Video Recording	- 20		
- Bar	- 100		
- Balcony	- 900		
Second Venue	700	8%	5%
- Hall	- 600		
- Stage	- 60		
- Backstage	- 30		
- Dressing rooms	- 30		
- Crew area	- 30		
- Stage Director	- 20		
- Bar	- 50		
Restaurant Venue	550	6%	4%
- Venue	- 50		
- Restaurant	- 400		
- Kitchen	- 100		
Radio Cafe	350	4%	2,5%
- Café	- 250		
- Radio	- 100		
Offices	500	5.5%	3,6%
Visitors Service	500	5.5%	3,6%
- Wardrobe			
- Toilettes			
- Entrance			
Technical areas	700	8%	5%
Total	9000	100%	64,7%
Unassigned Areas			
- Bicycle Parking	- 1000m2		
- Routing	- 2000m2		
- Public Spaces	- 2000m2		
Total Tarra	5000		
Total Gross	14000		

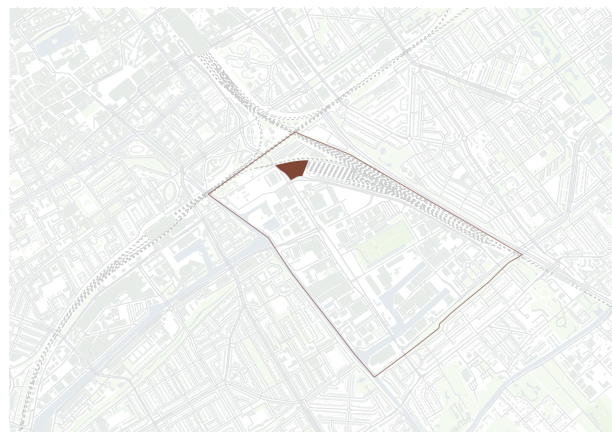
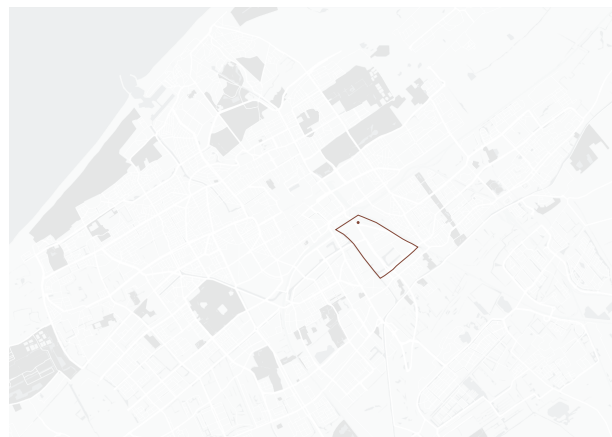
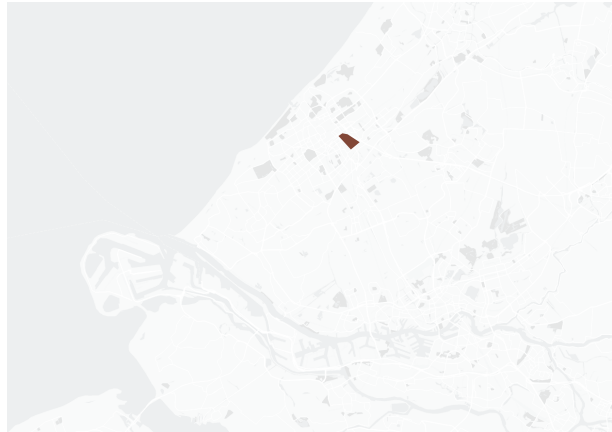
D. PROCESS DOCUMENTATION

D1. INDIVIDUAL RESEARCH BOOK



D1.1. Den Haag - Binkhorst - Spoorboogzone

The site



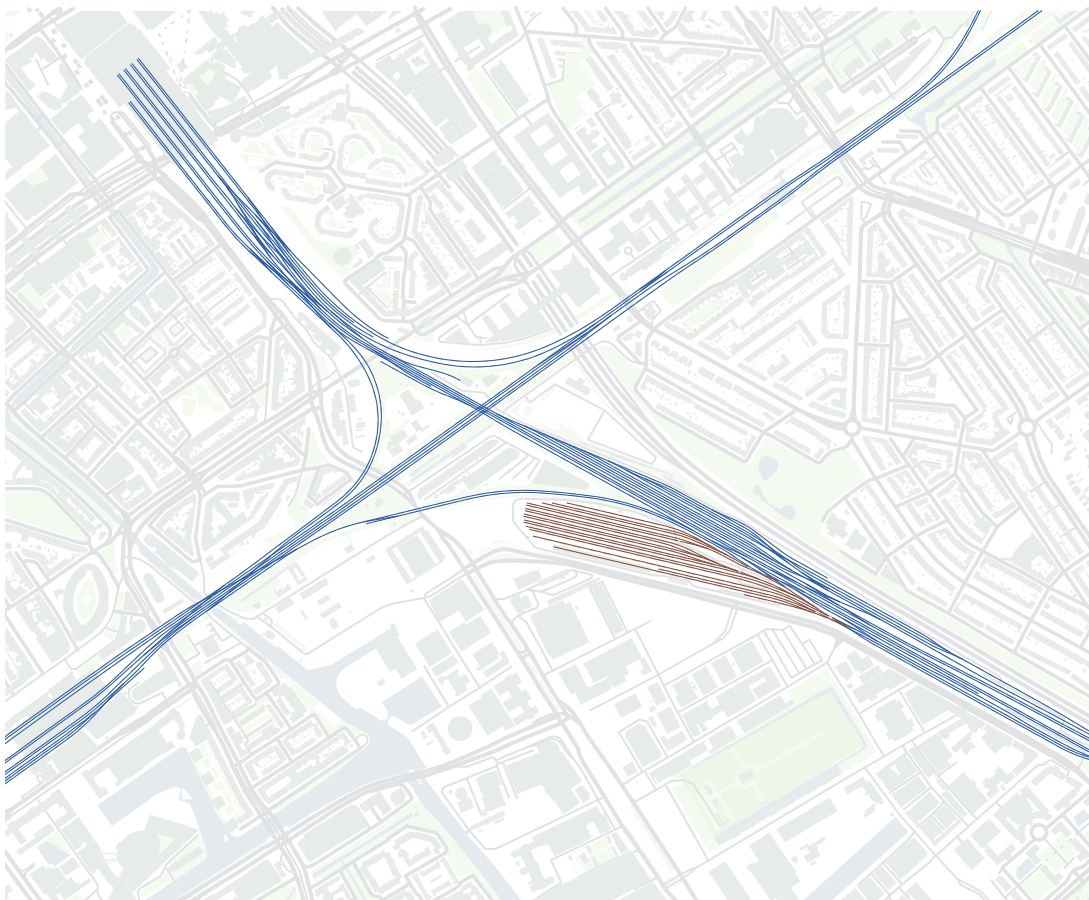
D1.2. City: Zoning

An island between planned districts, residential in red, business district (CID) in blue.



D1.2. City: Traintracks

Next to one of the most important trainjunctions of the Netherlands and the railyard that ends in the site.



D1.2. City: Existing site



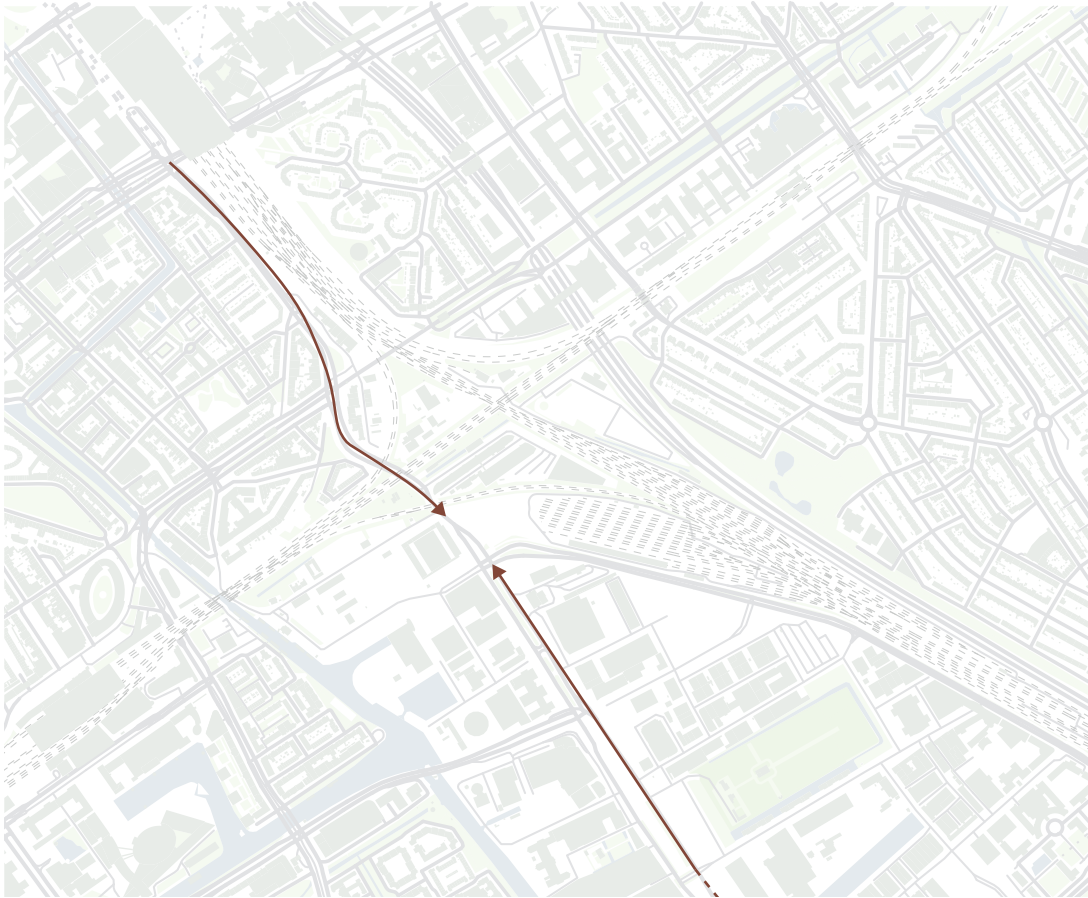
D1.2. City: Site Visit

Storage of street elements used by the municipality of The Hague and the beauty of the railyard that greets the site.



D1.3. Connection: Approach

From both sides, entering from the north (leaving the city center) and from the south (Victory Boogie Woogie tunnel) the location is one of the first things you see.



From the north (The Hague)

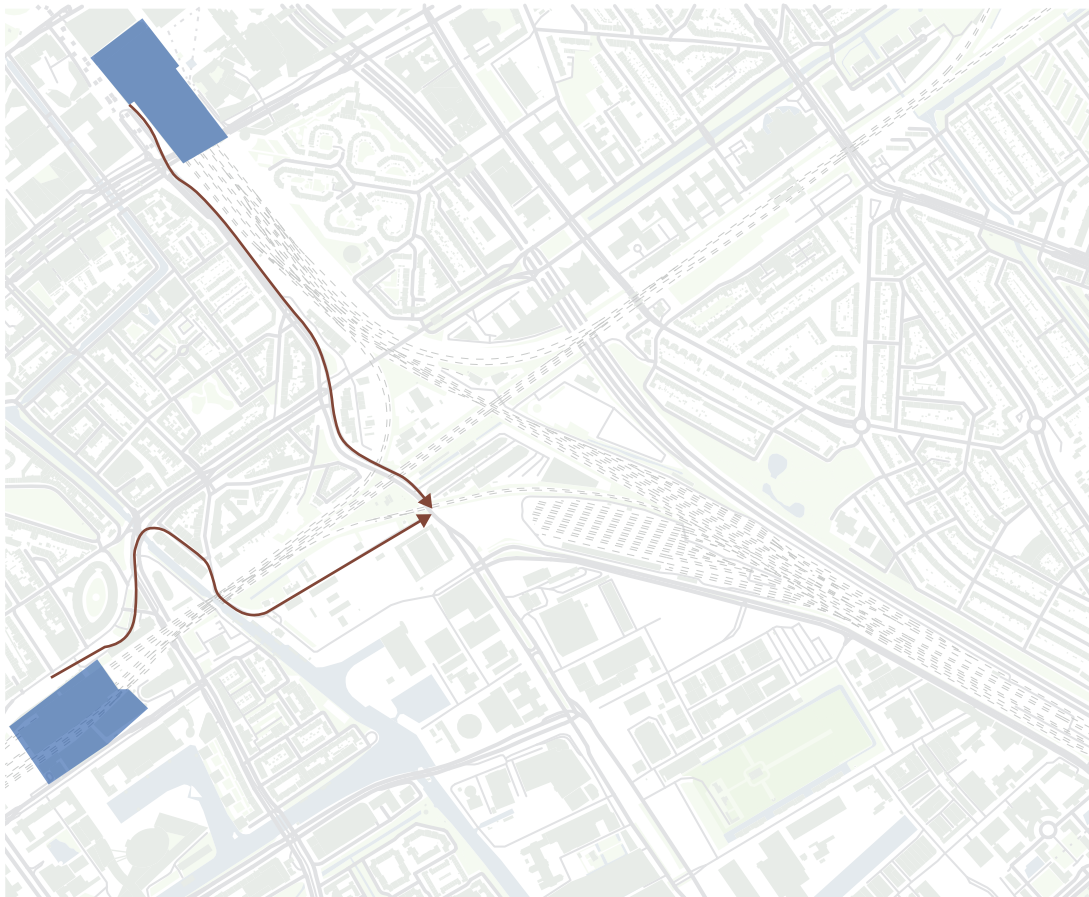


From the south (Victory Boogie Woogie tunnel)



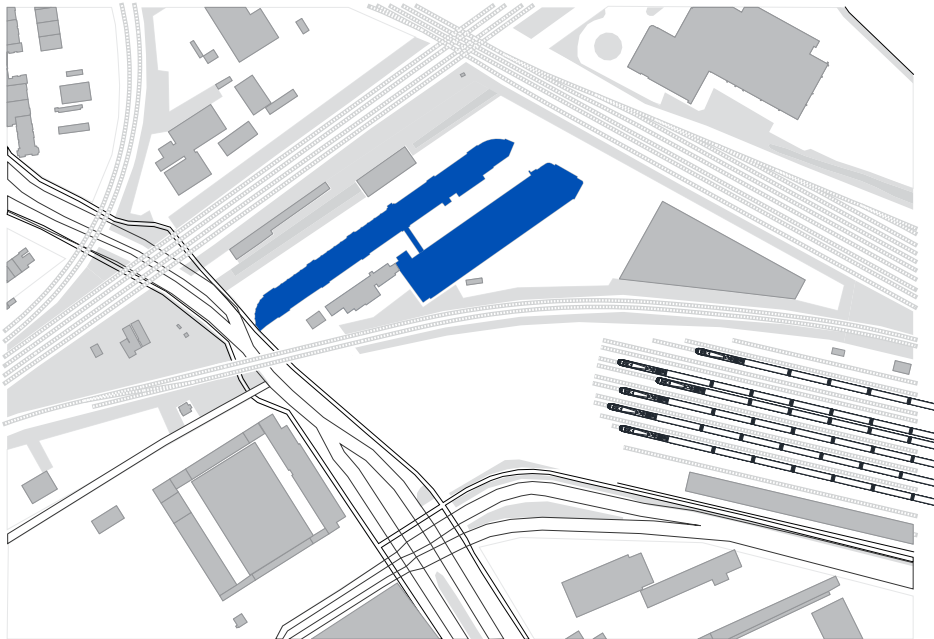
D1.3. Connection: Approach from the stations

The location is just 1 km, or 8 min bike/ 15 min walk, from both The Hague Central Station and Holland Spoor Station.



D1.4. Culture: Bink36

The BINK36 has been a part of the Binckhorst history from the start of this neighborhood and is the largest multi-company building in The Hague. It's architecture helps define the identity of the Binckhorst.

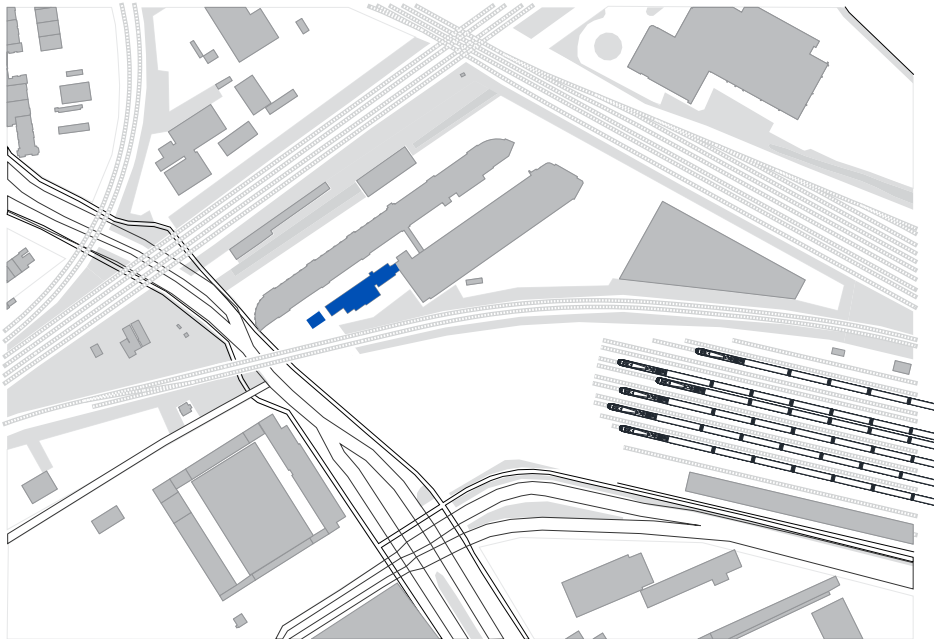


Scale: 1:4000



D1.4. Culture: Pip Den Haag

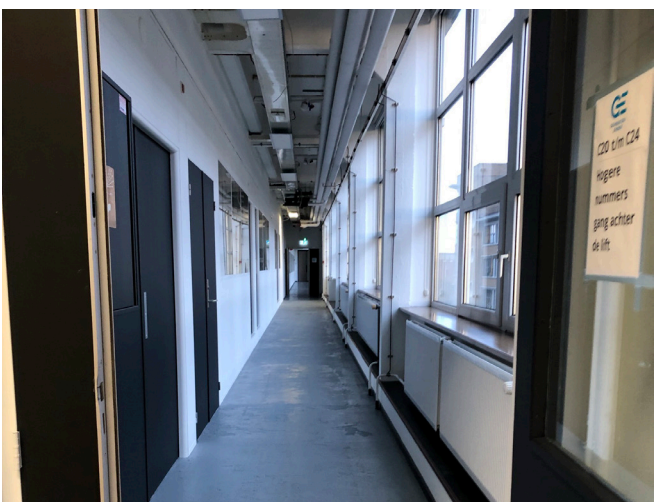
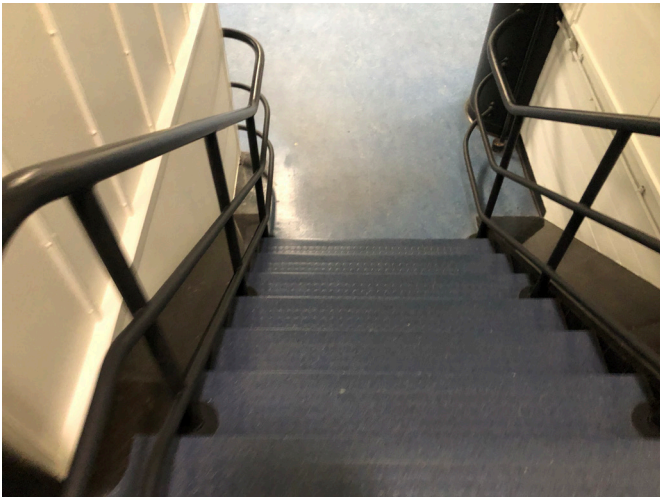
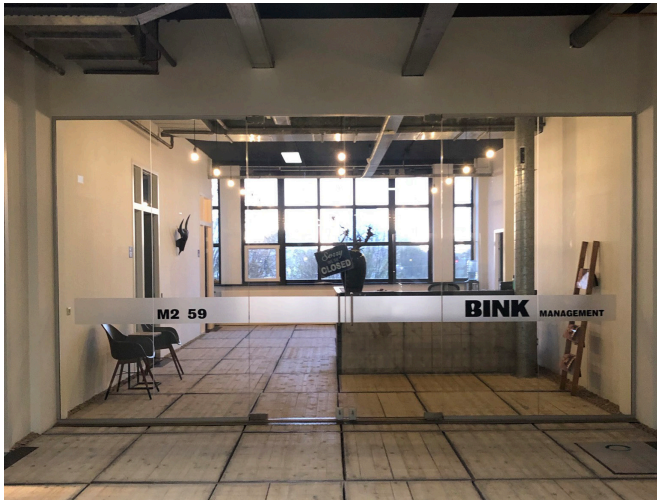
PIP Den Haag, located on the BINK36 grounds, is a club and stage for underground music, art and culture located in an old fire station on the industrial fringe of the center of The Hague.



Scale: 1:4000



D1.4. Culture: Visit Bink36



D1.4. Culture: Visit Pip Den Haag



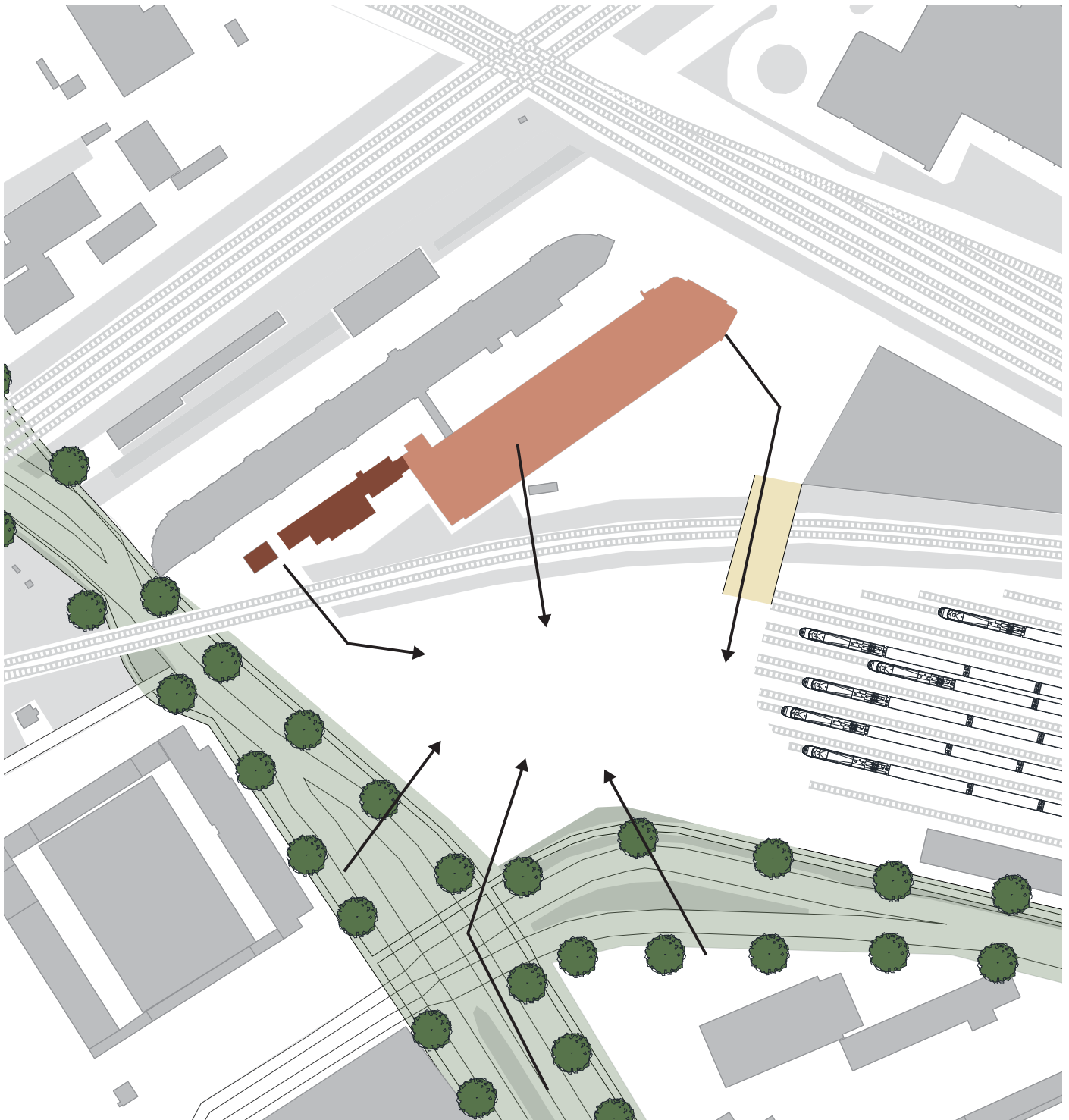
D1.5. Future Plans

The future of the Spoorboogzone is not as elaborate as the other zones in the Binckhorst. There are no plans for additional buildings in this zone. The only future plans for the Spoorboogzone come from the municipality of The Hague, boulevards will be decorated with rows of trees for a better connection to nature and a bridge will be realised to connect the Bink 36 with the site.



D1.6. Opportunities

Conclusion of the first part of the research in the site, the connection with the Pip to connect the existing cultural elements with the new one, aswell as the new bridge and connecting the existing industrial elements like the Bink36 and the railyard. The railyard especially instead of masking it off it can be used as a backdrop for the building and show the industrial elements. Because the Binkhorst is changing from an industrial site to a residential area, the new area could identify itself with the past of the Binckhorst.



D1.6. Case Studies: Radio

Part of my concept is the 24h program, a part of that is a radio broadcasting station, physical and online. To get a grip of the community and how the radio stations operate, I looked into some of my favourite online radios. They are all charity based and have a record label next to the radio, there is a very interesting community around the radios.



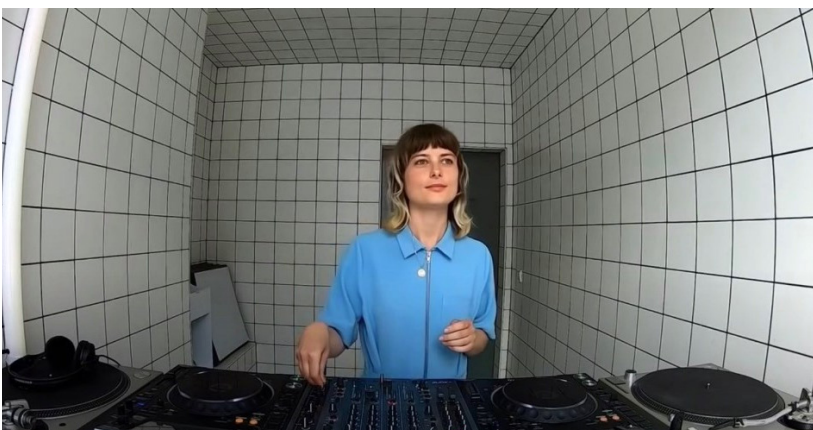
1. Kiosk Radio Brussels



2. NTS Radio London



3. Red Light Radio Amsterdam



4. HOR Berlin

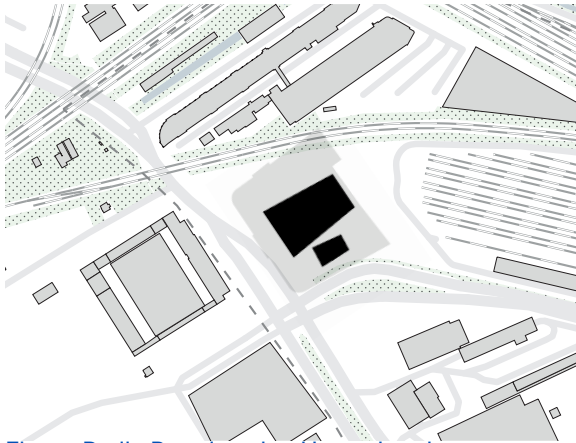
D1.6. Case Studies: Listening Room

To amplify the music experience I want to create a space where people can listen their records or live performances with the best acoustic equipment in a small, intimate setting. And listening rooms are doing that. They are often combined with a small cafe. Like the DOKA in the basement of the Volkshotel in Amsterdam.

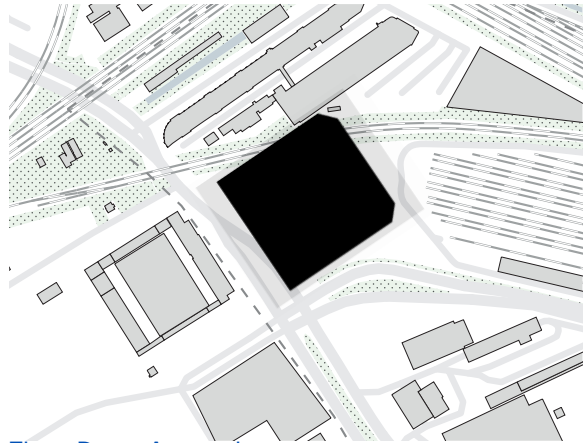


D1.6. Case Studies: On the site

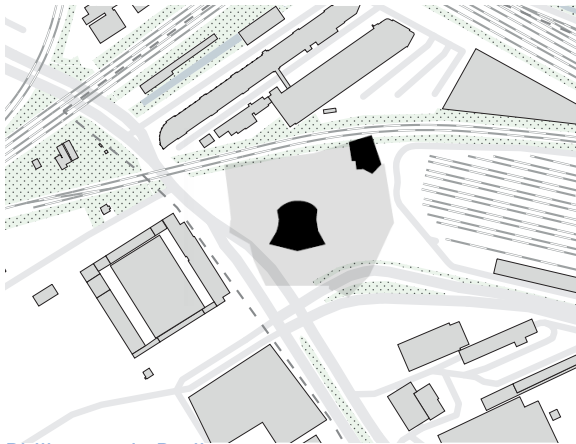
Superimposing the case studies we analysed for P1 gave me a grip on the size of the site.



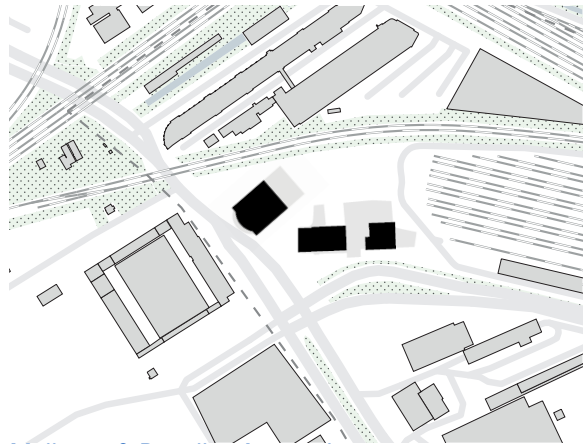
Flagey Radio Broadcasting House London



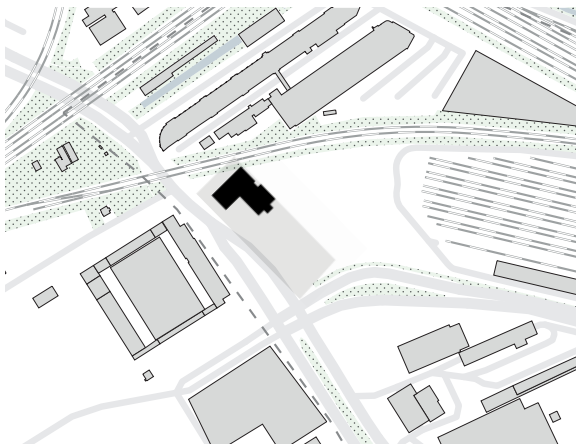
Ziggo Dome Amsterdam



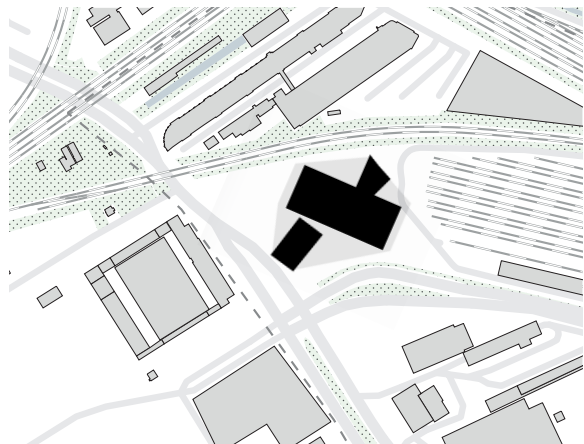
Philharmonie Berlin



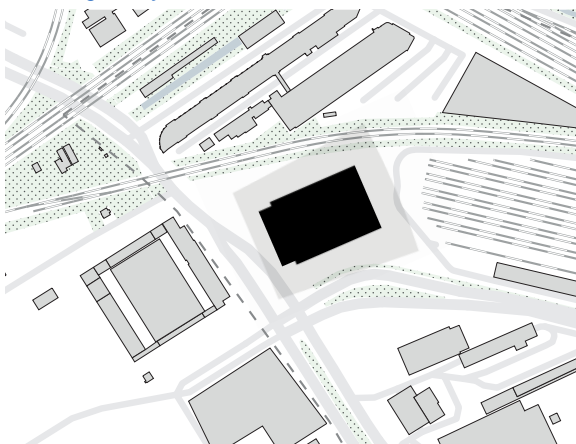
Melkweg & Paradiso Amsterdam



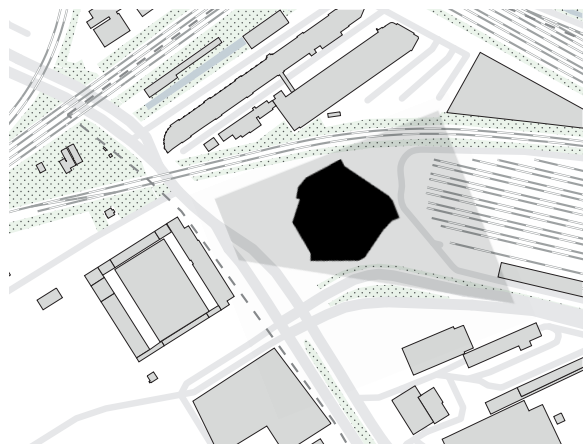
Muziekgieterij Maastricht



Casa da Música Porto



Royal Festival Hall London



Elbphilharmonie Hamburg

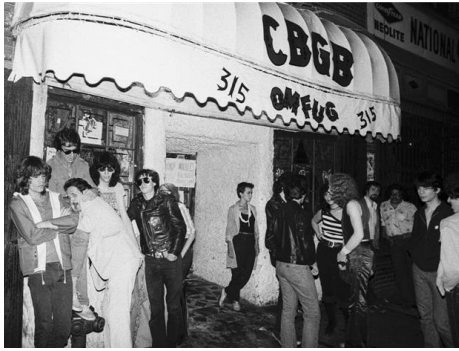
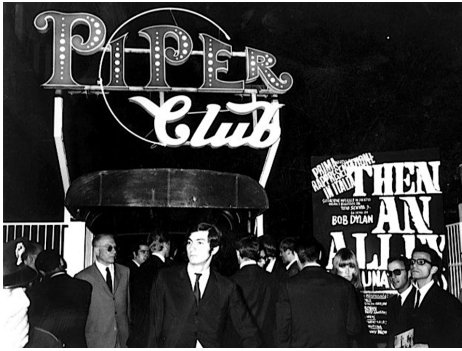
D1.6. Case Studies: Stormen Cultural Center

The multiplicity of this building by DRDH Architects and the lecture of Daniel Rosbottom about the building and how it is used inspired me to create a cultural center and a music venue in one building.



D1.6. Case Studies: Disco Architecture & Fashion

Although I am not designing a building specific for nightlife, I was intrigued by the architecture and fashion of legendary clubs of the past and present. It inspired me into creating an identity through a building like the examples also did. People dress the same and seek to identify themselves with their surrounding and eventually also the building.



D2. DESIGN JOURNAL

D2.1. Sketches & Models

A collection of sketches and text that define my concept and massing on the site

- Swallow zone
- Central source
 - Pin
 - Cultural hub
 - Future Railway

PARK → ~~Public~~ Public park
MUSIC → medium venue
 small venue
HUB → Entrance
 foyer
 workspaces
 grand stairs
 lecture/stage space
 exhibition

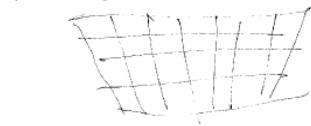
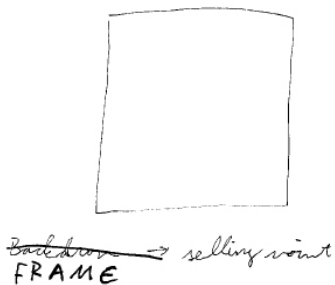
Hard material → soft ordered material
 Program multi → chaos
 private → security ordered

- CATALYST
 ADD SOMETHING TO MAKE THE
 MORE EFFICIENT
- CULTURAL CENTRE
 - PLAY GROUNDS
 - CITY HUB
 - ~~FOOD SOURCE~~
 - MARKET

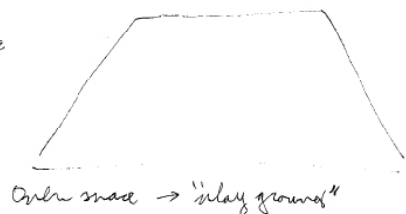
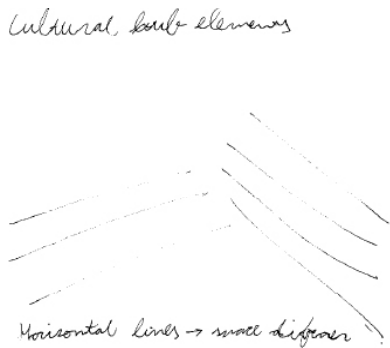
- PLAY ground
- MUSIC HUB
 - CULTURAL CENTER
 - MUNICIPAL DEPOT
- ↓
 Well sorted → walkthrough
 → museum → gallery of
 road signs → Daily life

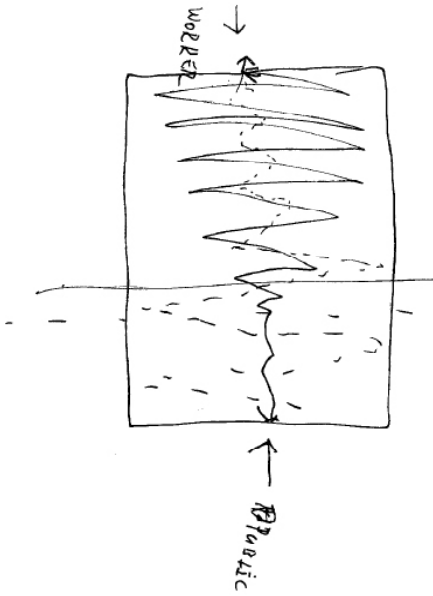
- Cultural hub
 Entrance 1800
 foyer
 workspaces
 grand stairs
 lecture space
 Exhibition

What was the hub
 →

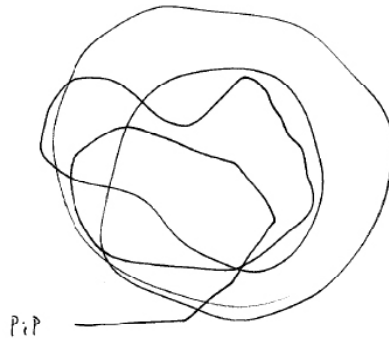


Glass roof structure, → natural chandelier

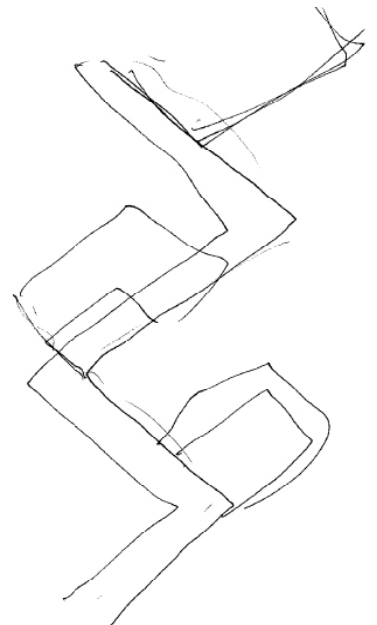
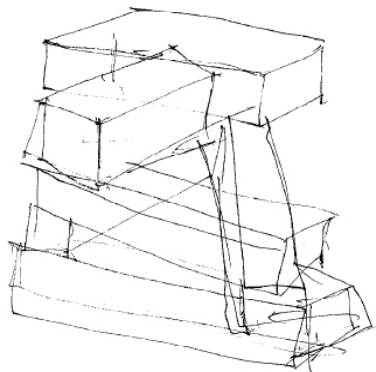
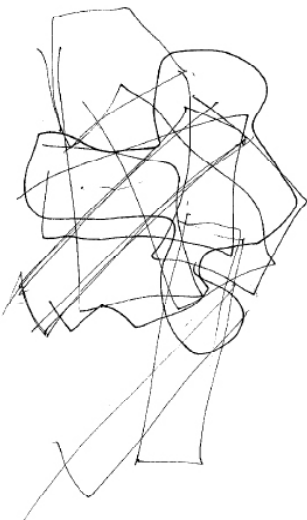
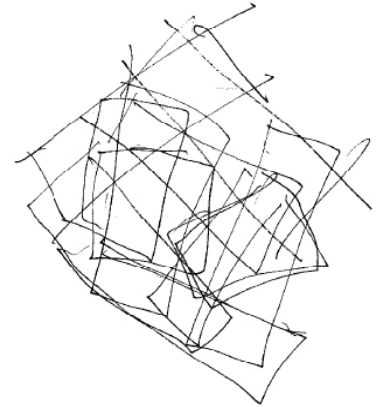
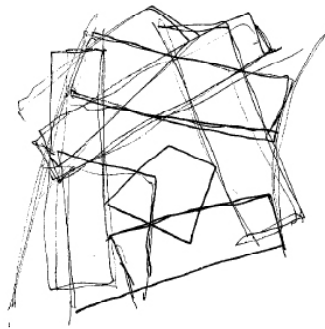
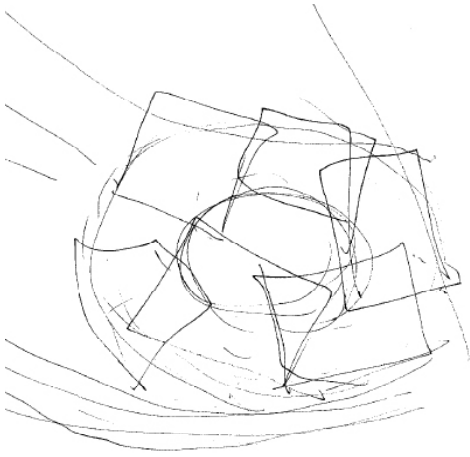
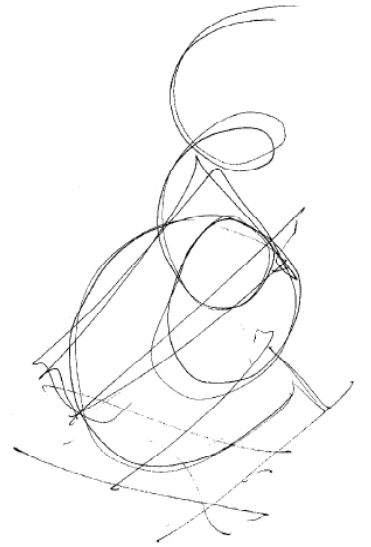


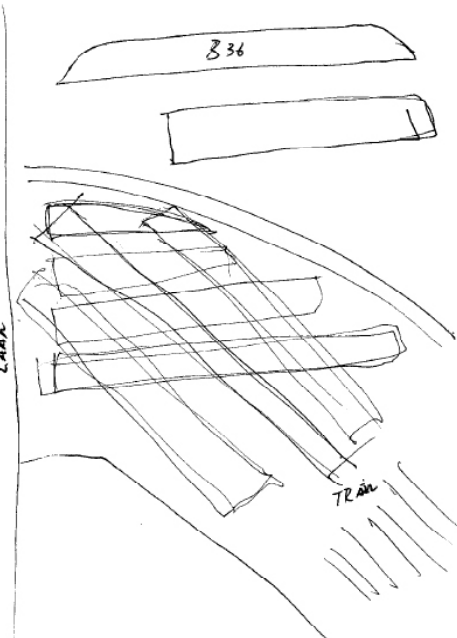
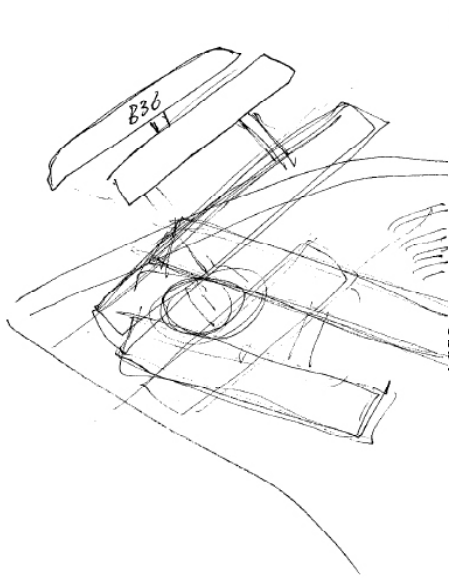
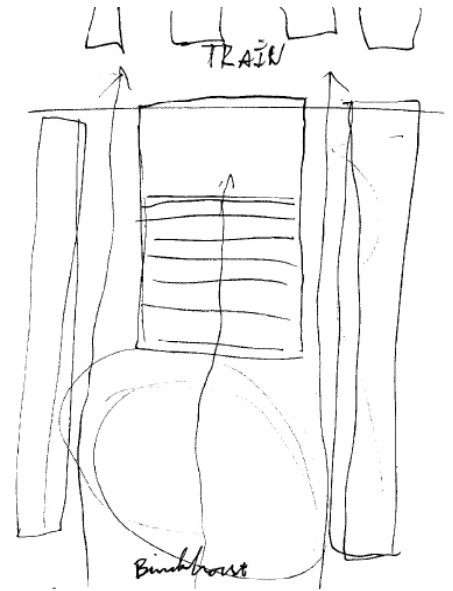
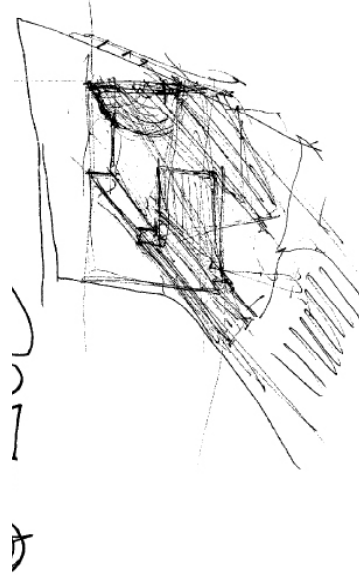
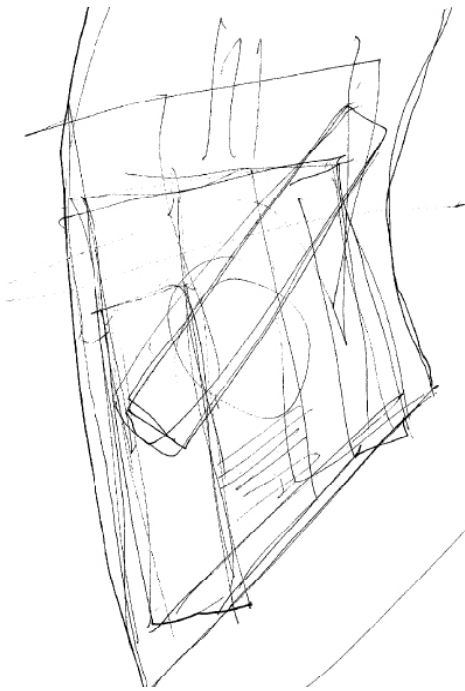


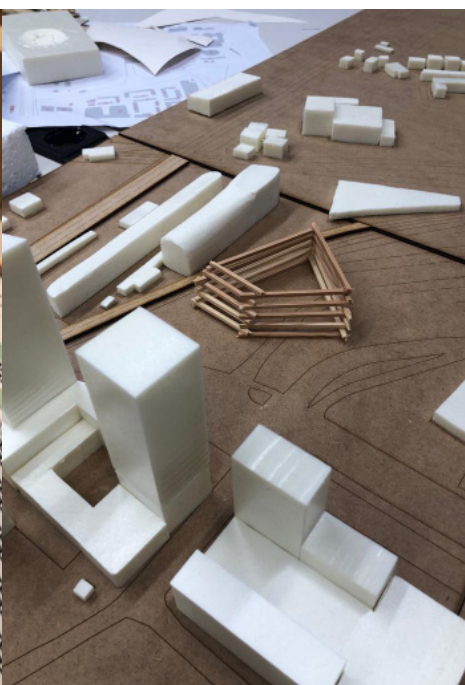
VERTICAL SPIRAL

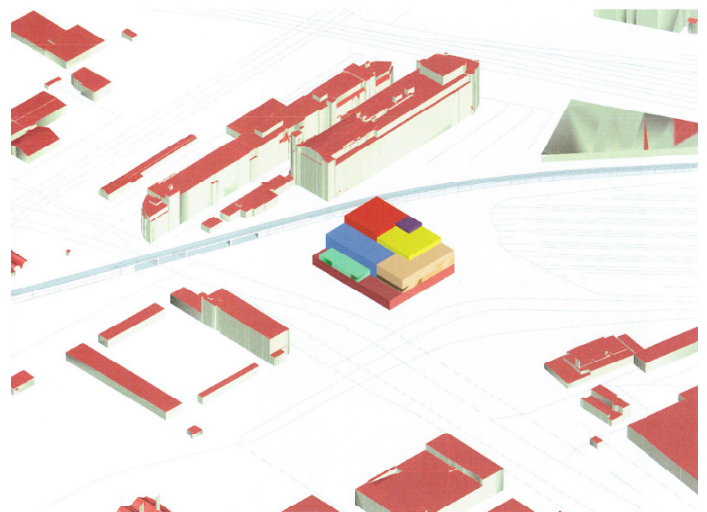
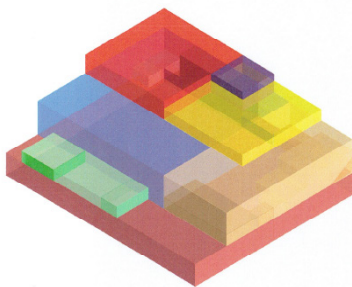
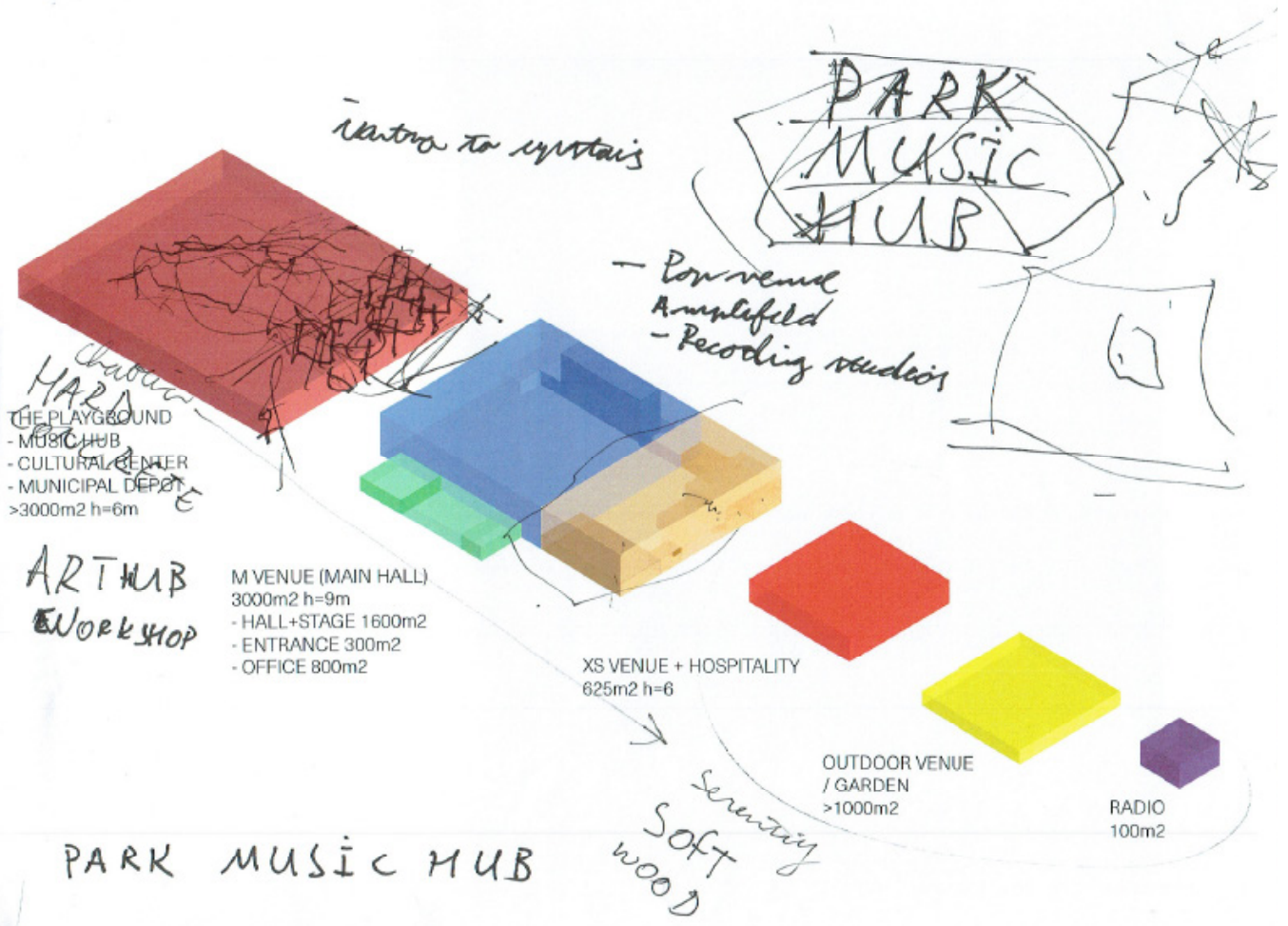


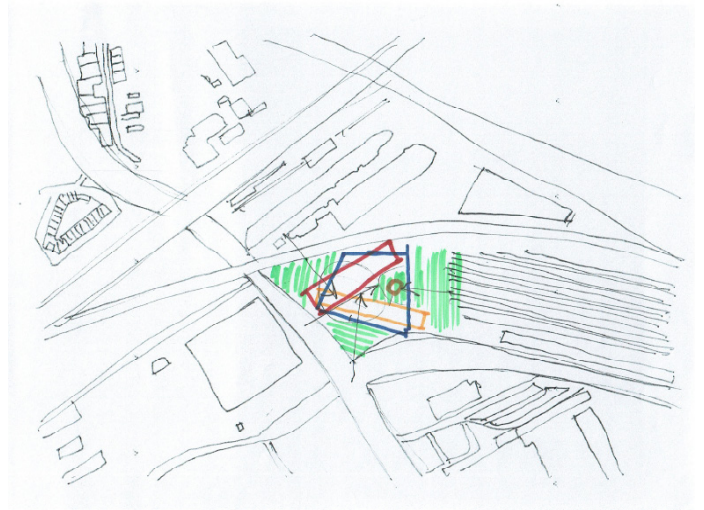
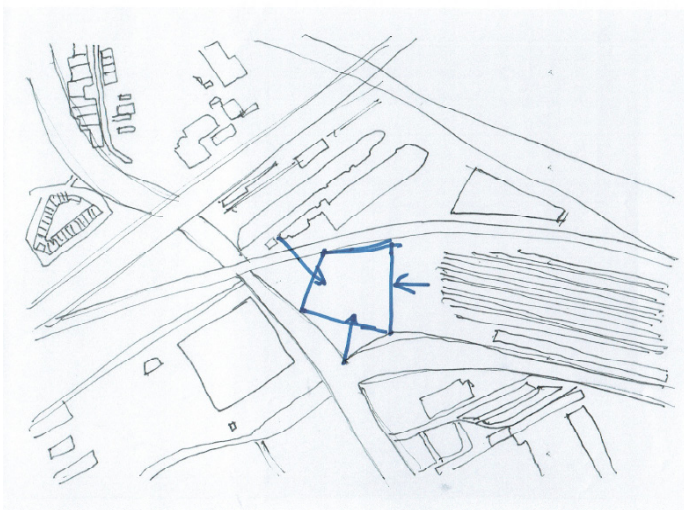
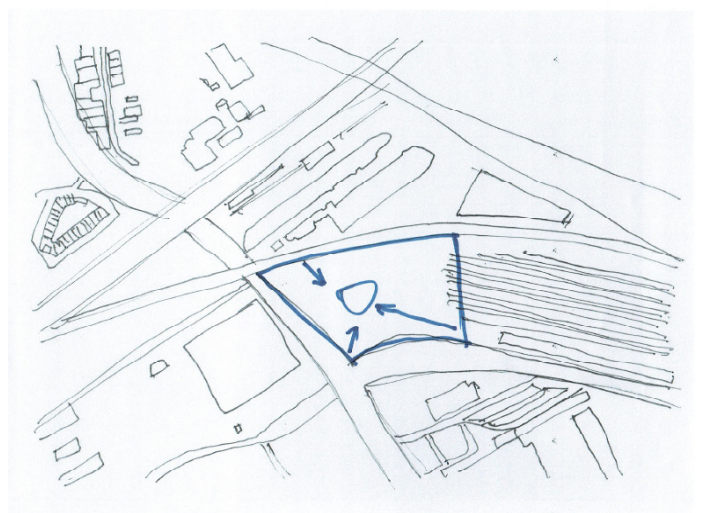
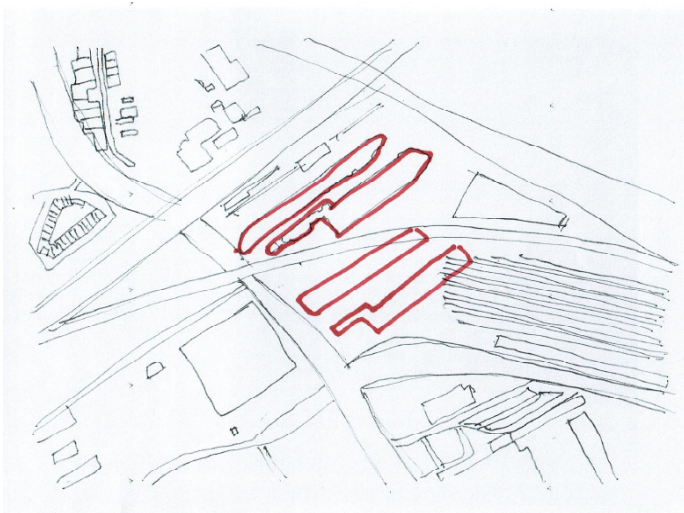
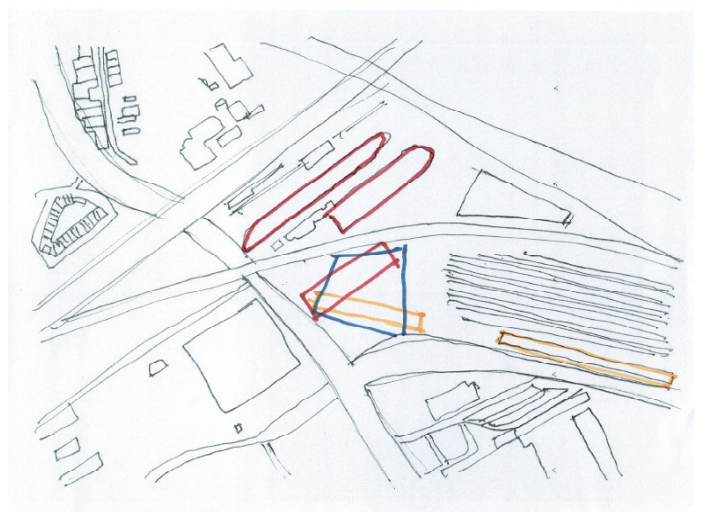
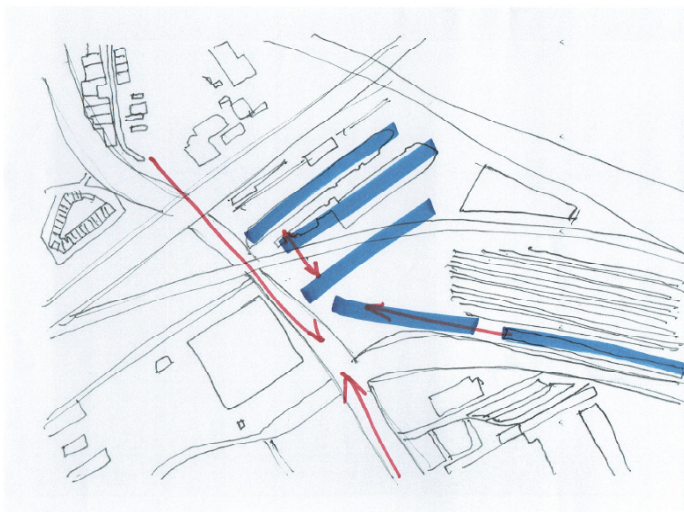
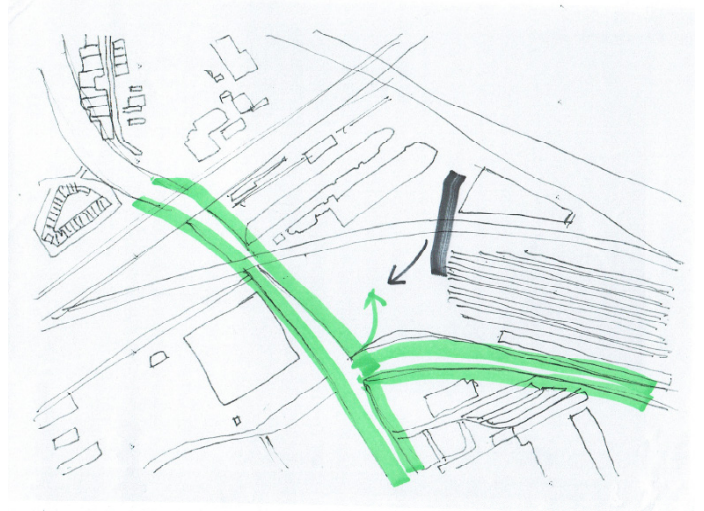
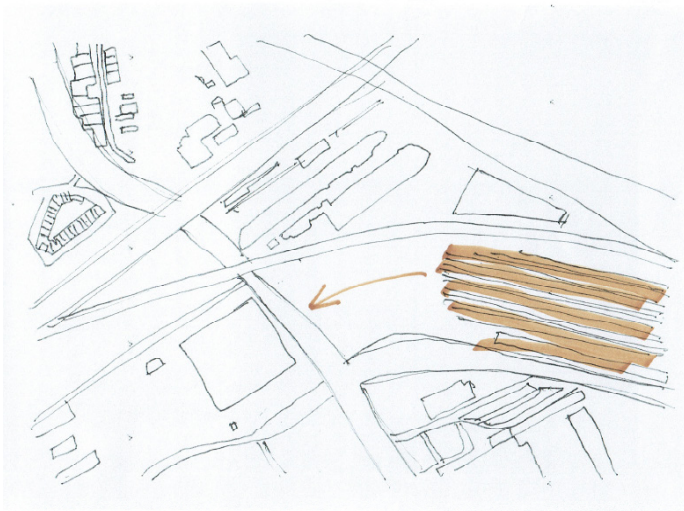
PiP

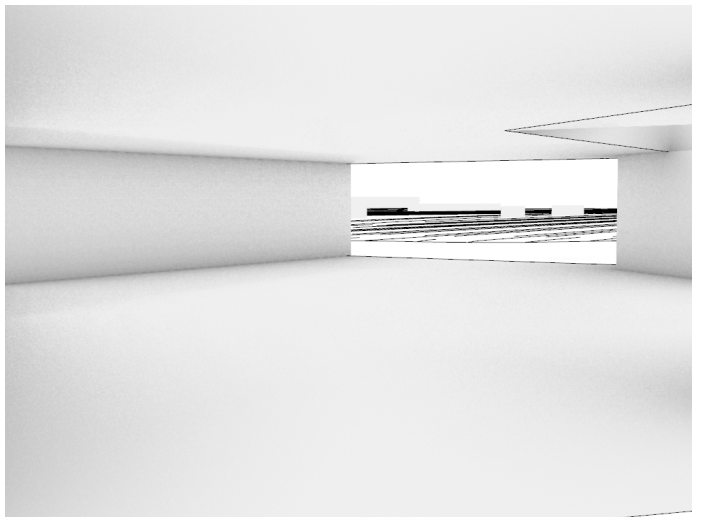
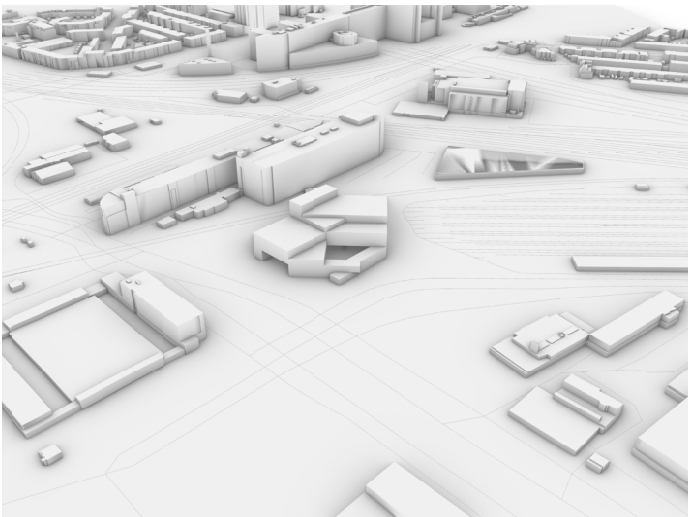
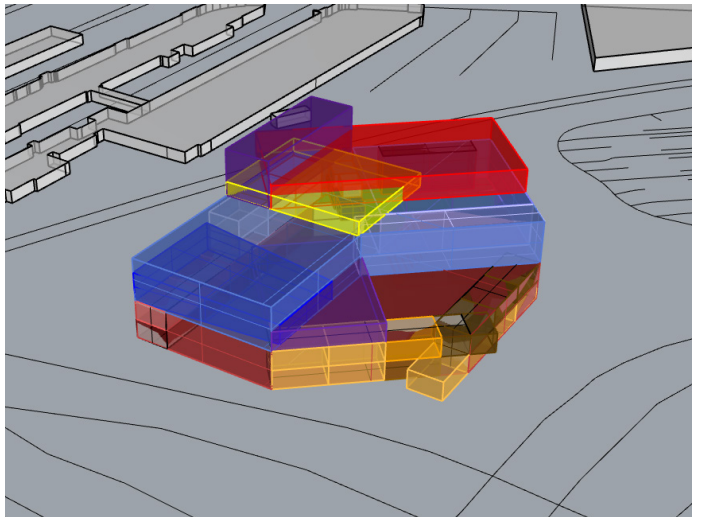
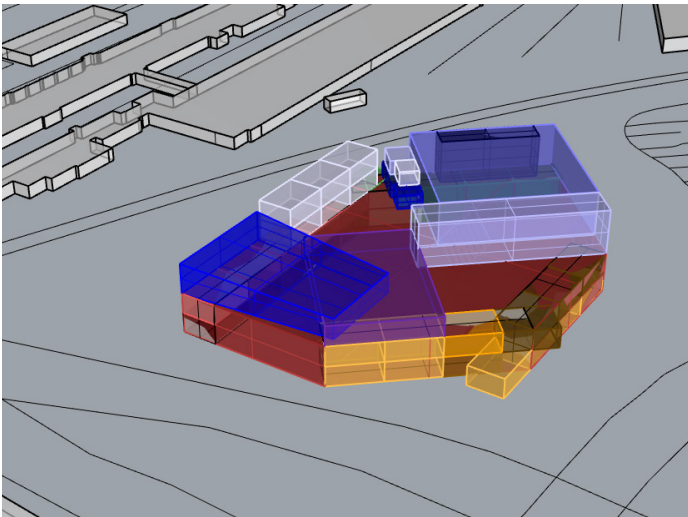
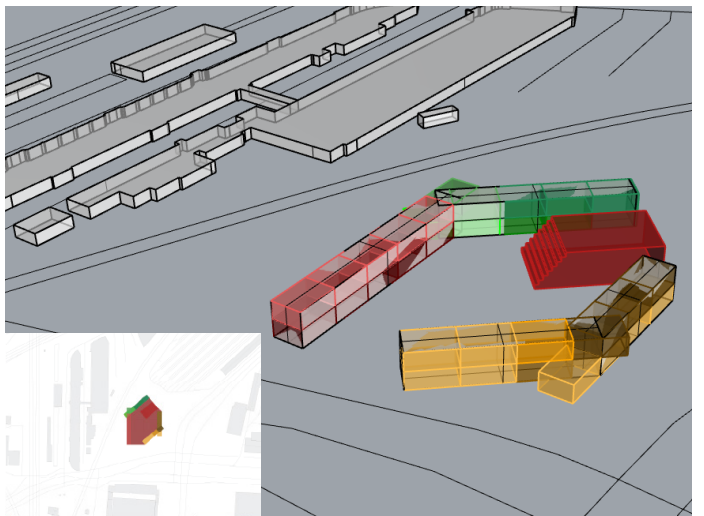
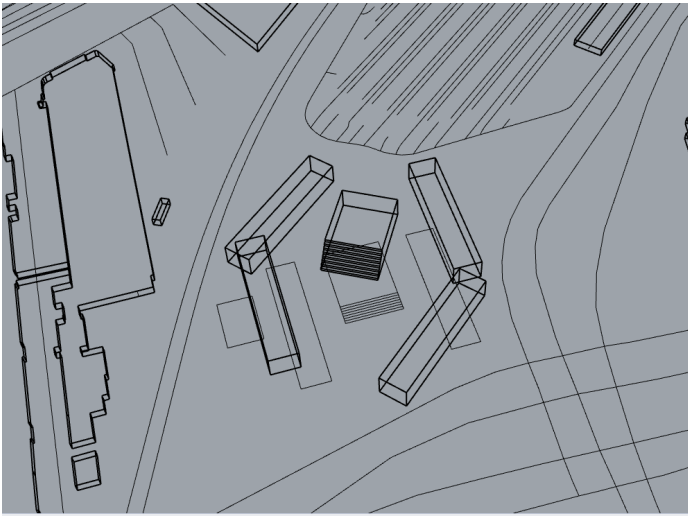
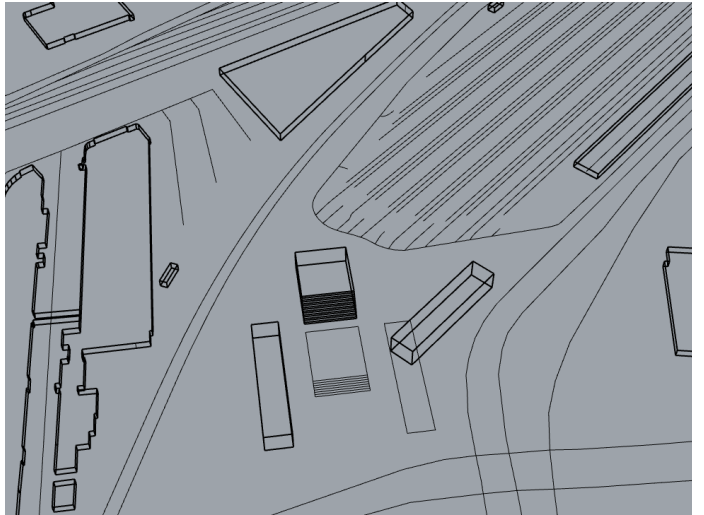
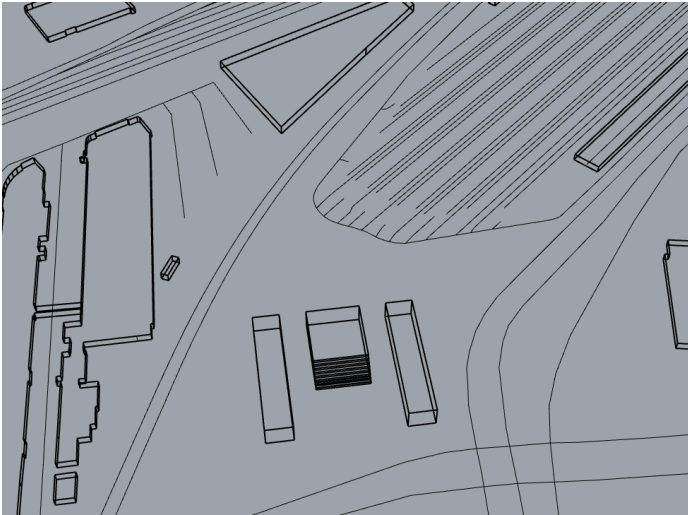




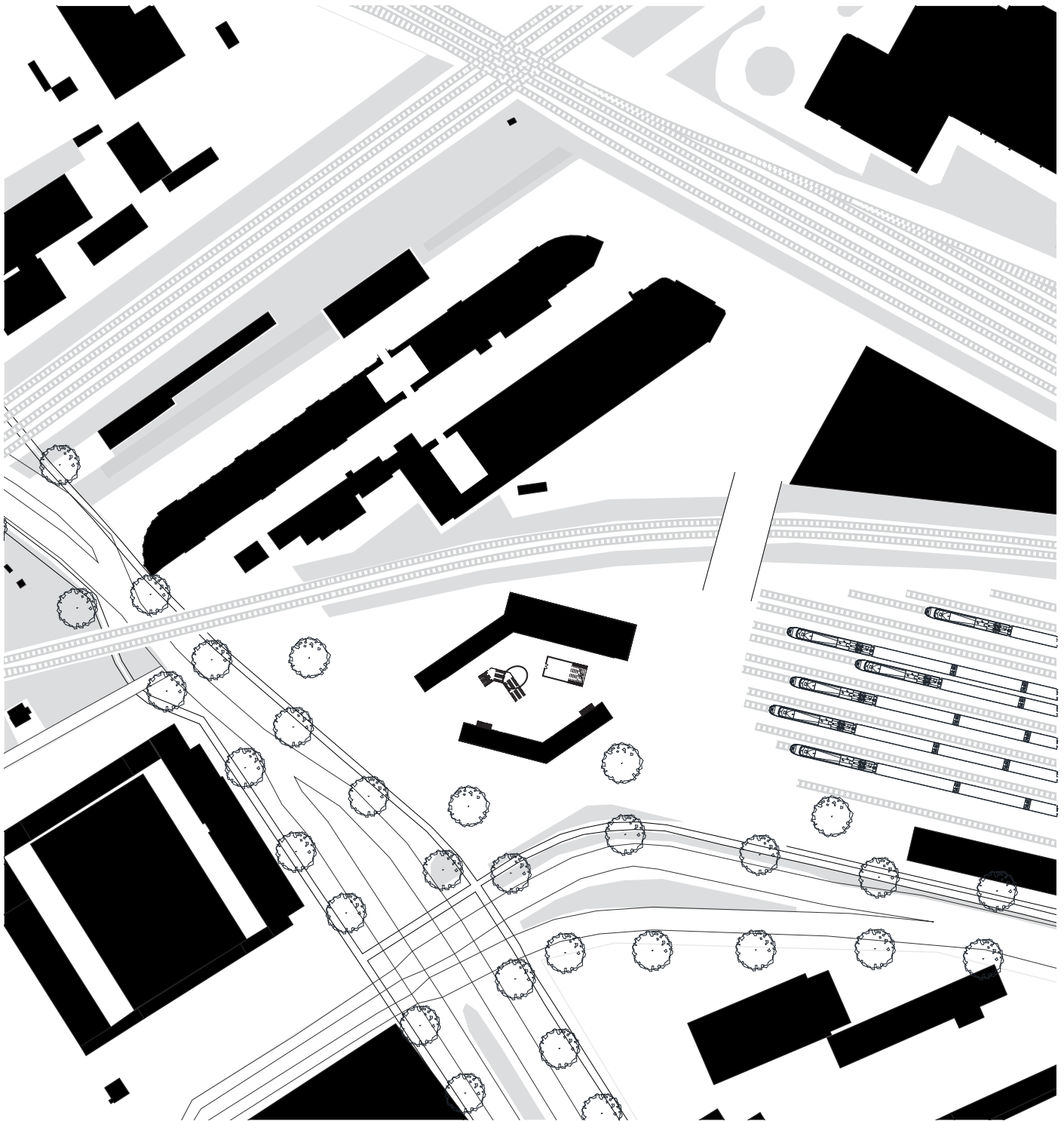








E. SCHEMATIC DESIGN

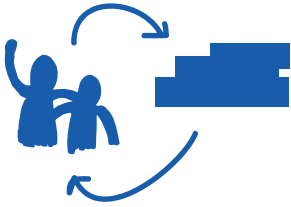


Site Nolli Map

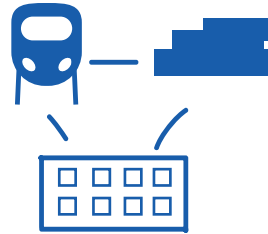


E1. CONCEPT

The cultural hub, with the focus on music, will establish the new identity of the Binckhorst. The building will be an event, an experience where visitors enjoy, educate and share music with each other. The 24/7 aimed program will provide a physical and also an online experience in the form of a radio station and a café attached to the station. The connection between the old and new elements in the area will be established, the railyard will be a part of the attractiveness of the area instead of an eyesore.



1. Interaction with the new residential area, creating a new identity



2. Connection with the old industrial elements



3. A place where people experience, educate and enjoy music together

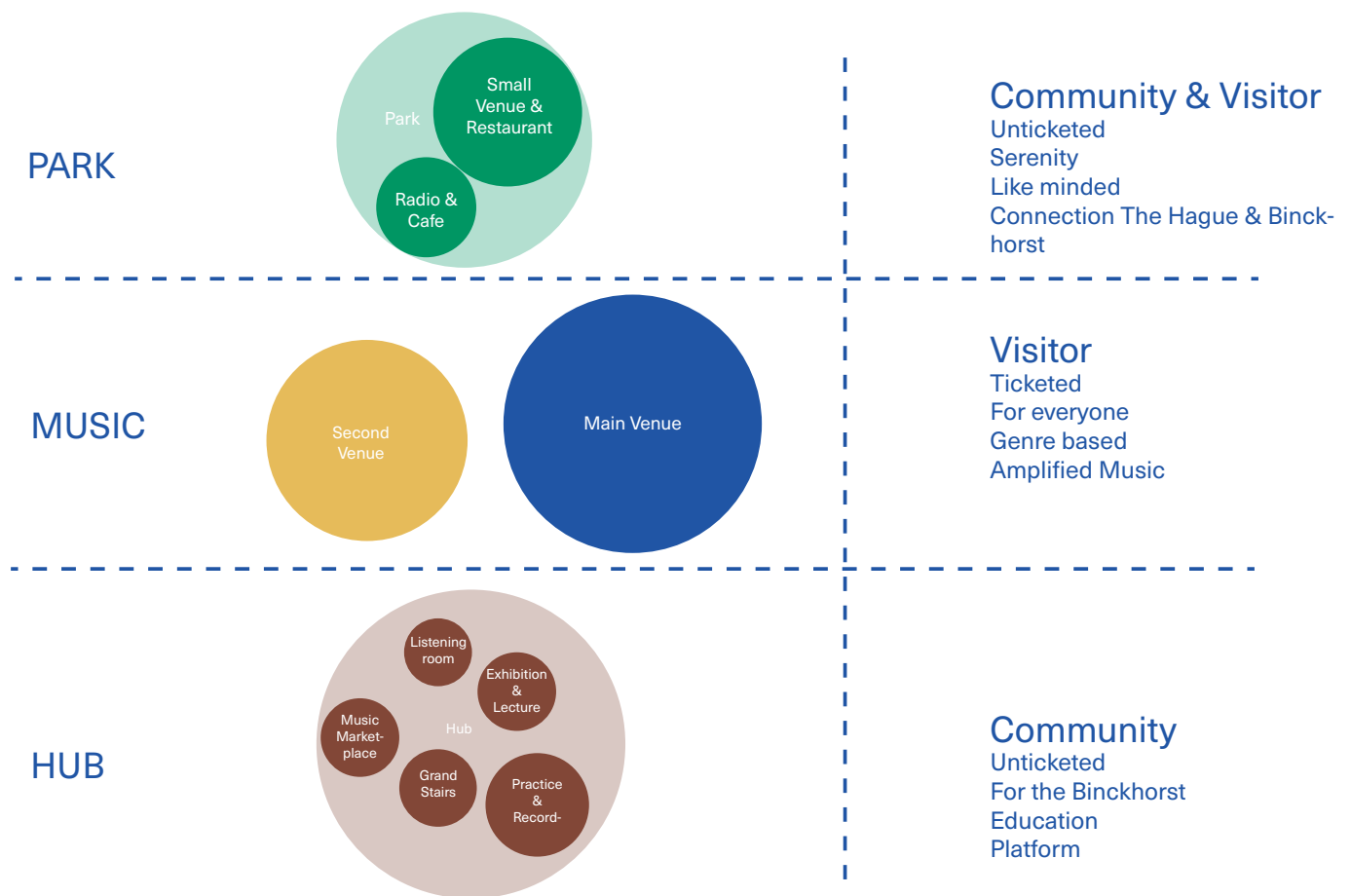


4. PARK MUSIC HUB, a musical experience for everyone

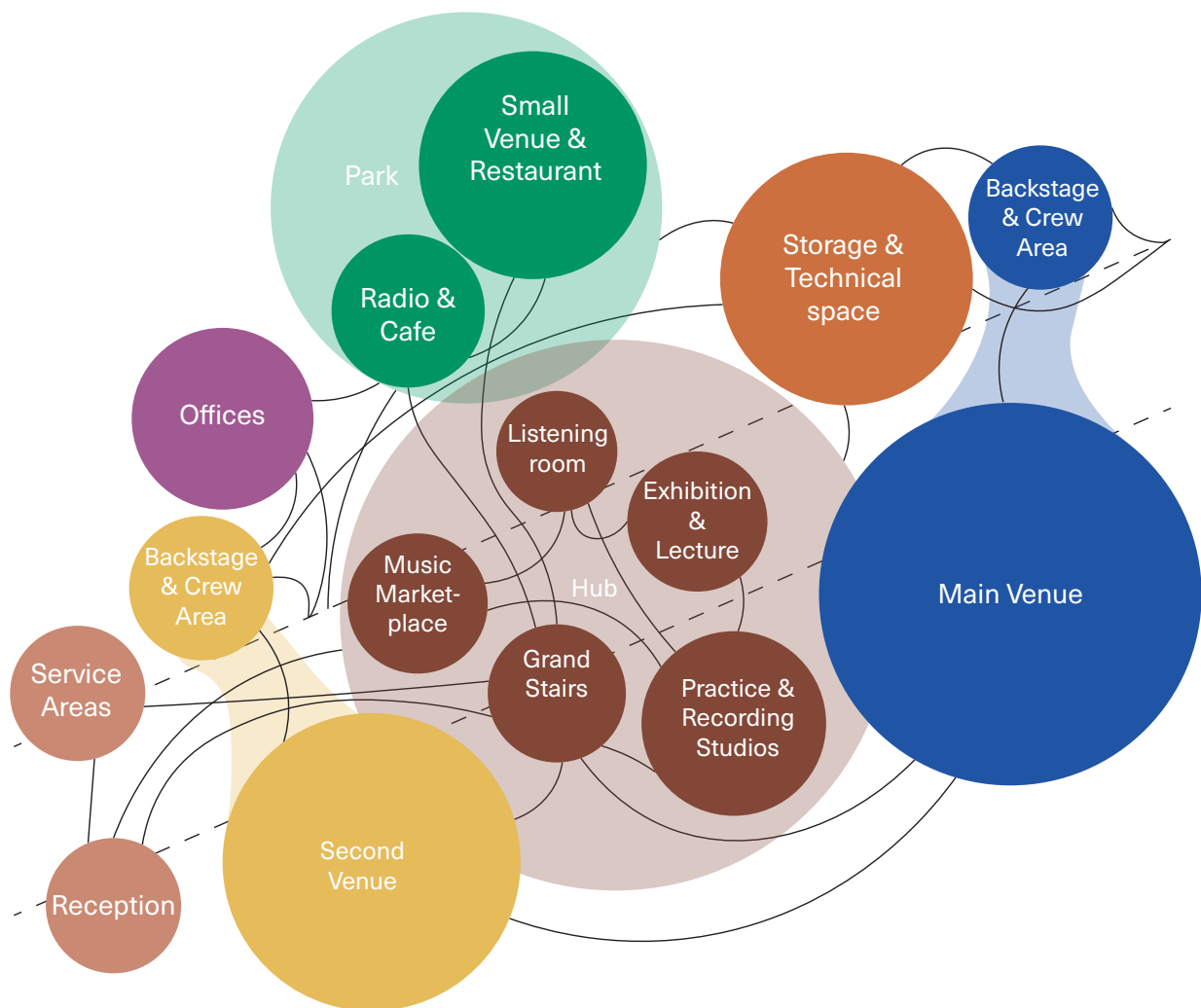


5. 24h program, interaction physical and online

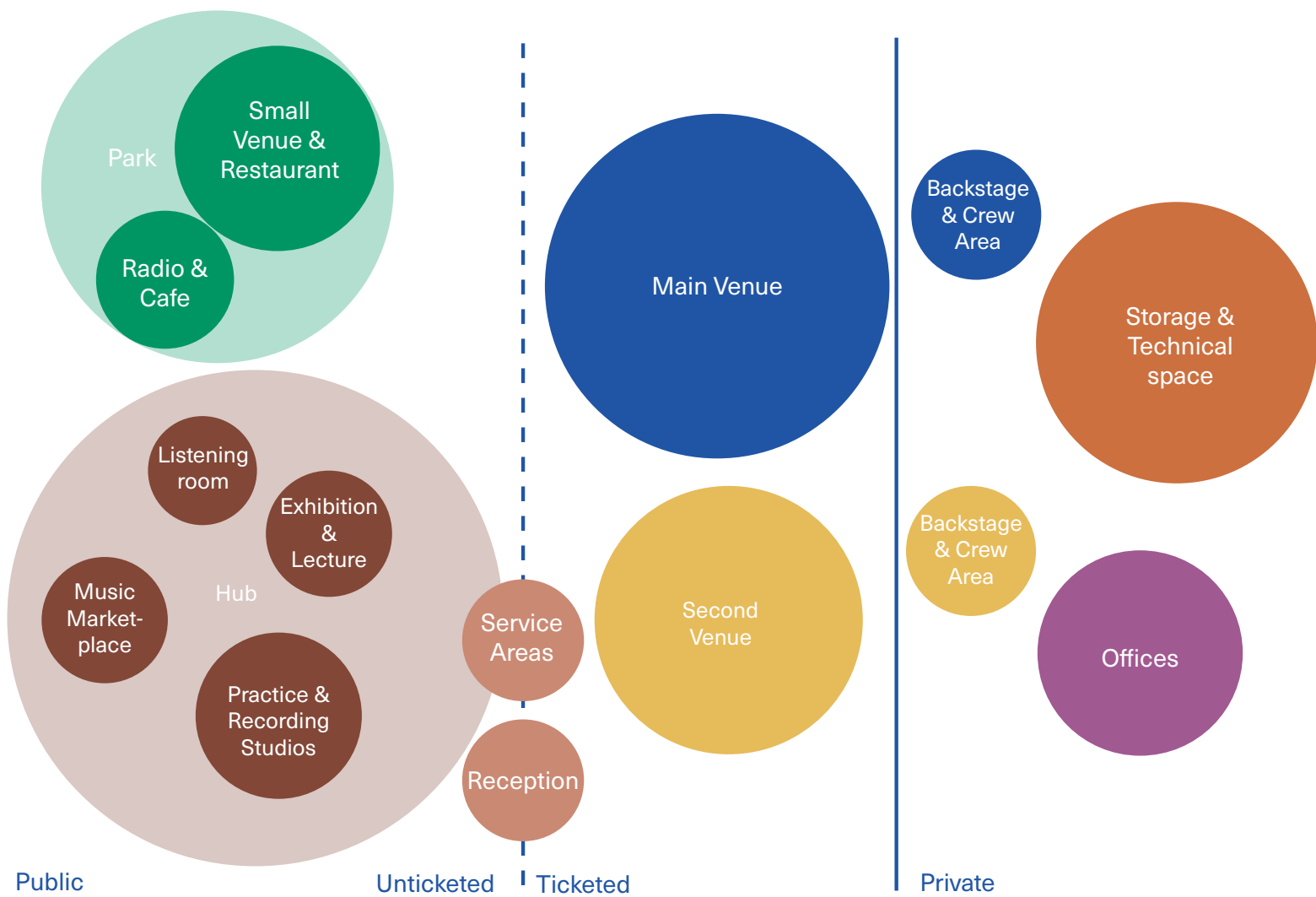
E2.2. The program



E2.2.1. Organisation



E2.2.1. Organisation

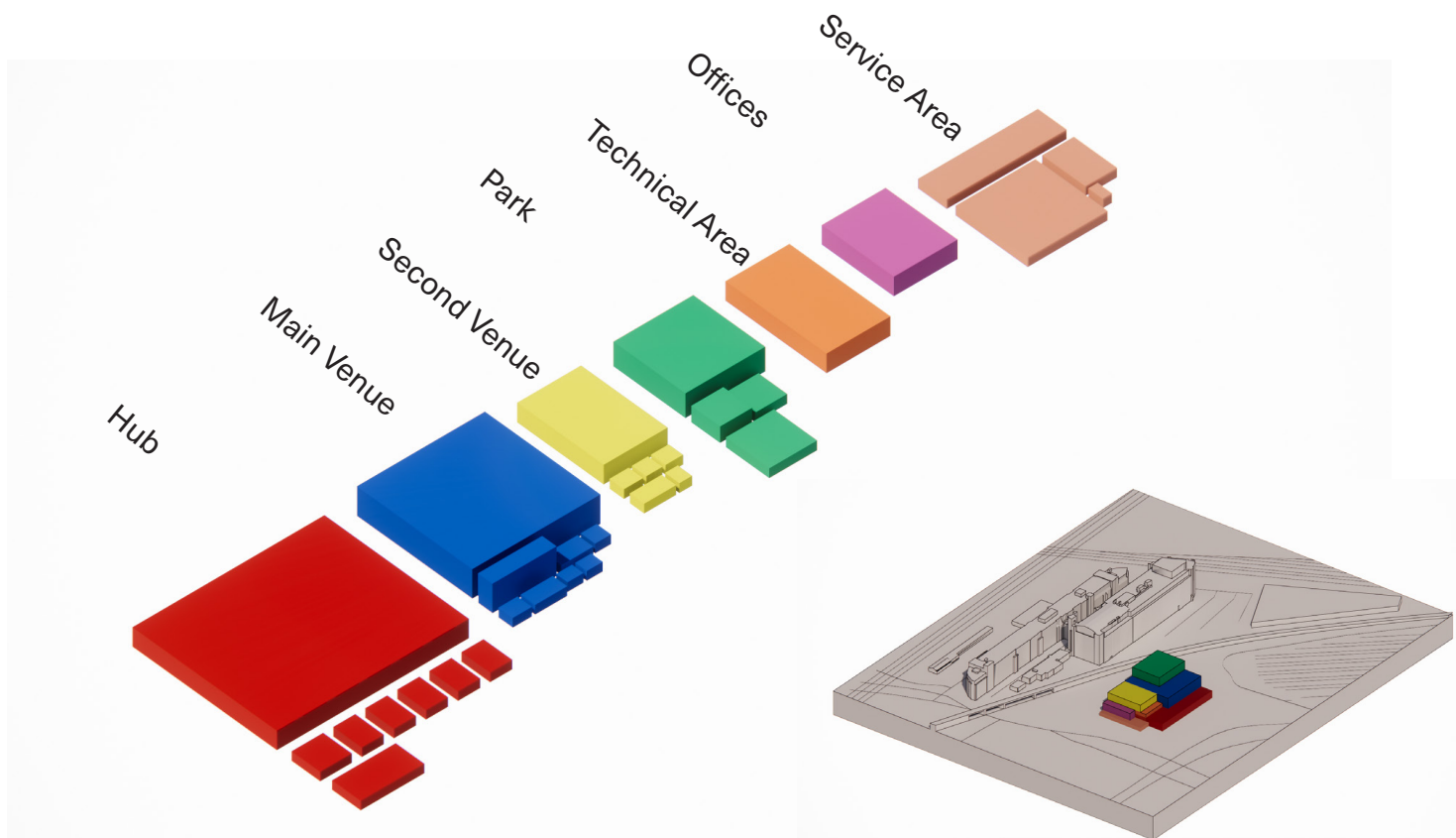


E2.2.2. 24h program

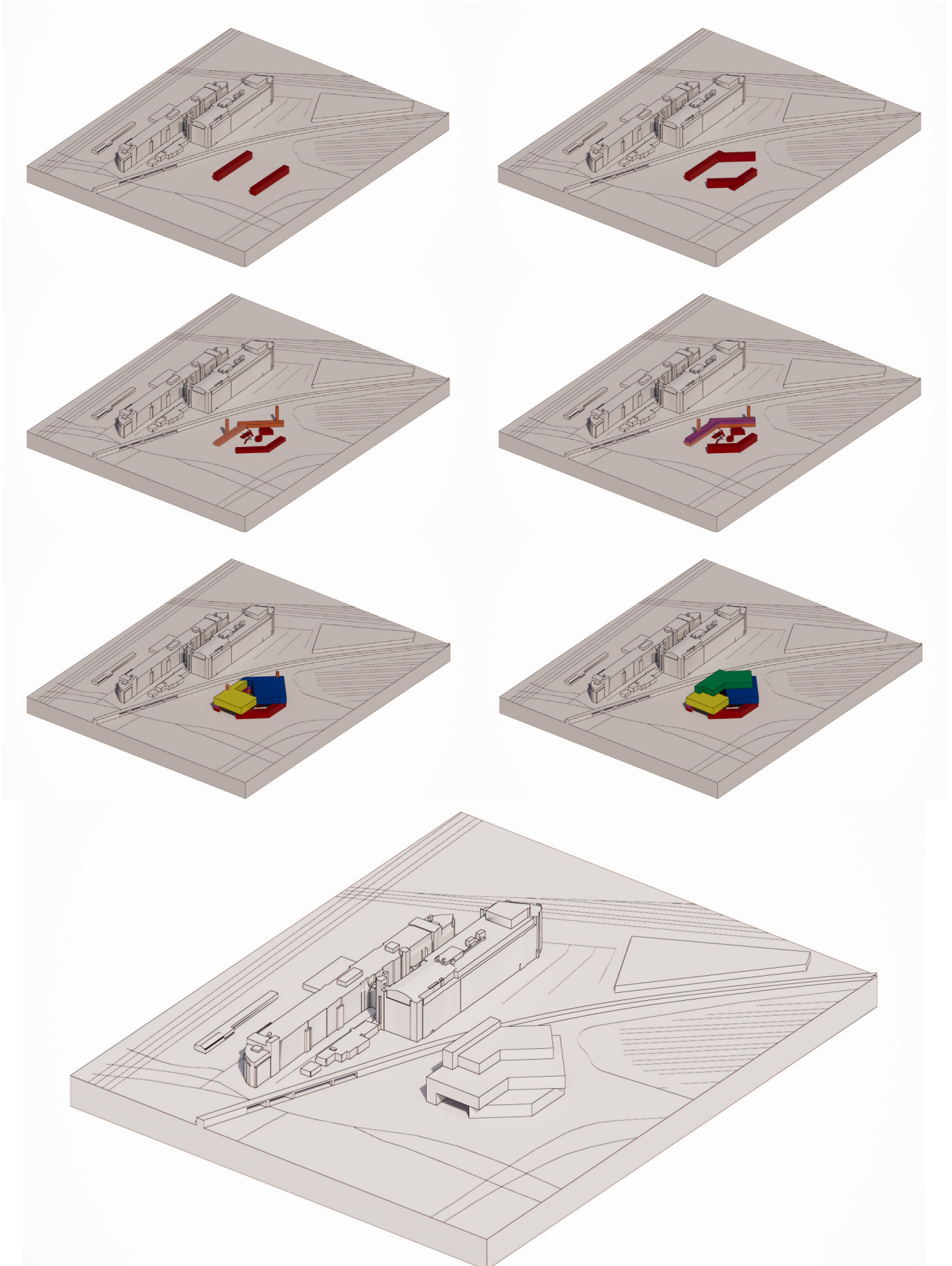
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Cafe																								
Restaurant																								
Radio																								
Main Venue																								
Second Venue																								
Offices																								
Service																								
Listening Room																								
Practice & Recording Studios																								
Exhibition & Lecture																								
Music Marketplace																								

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Cafe							
Restaurant							
Radio							
Main Venue							
Second Venue							
Offices							
Service							
Listening Room							
Practice & Recording Studios							
Exhibition & Lecture							
Music Marketplace							

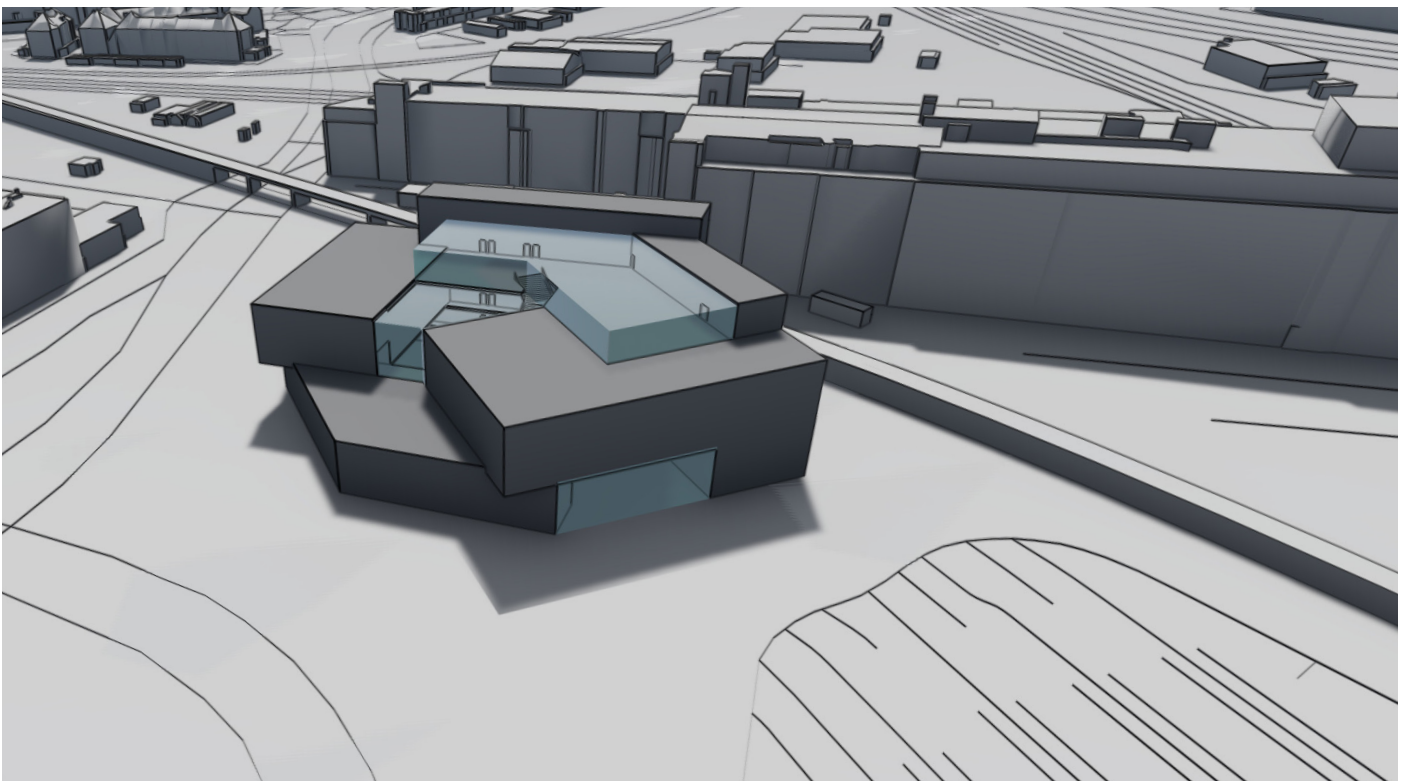
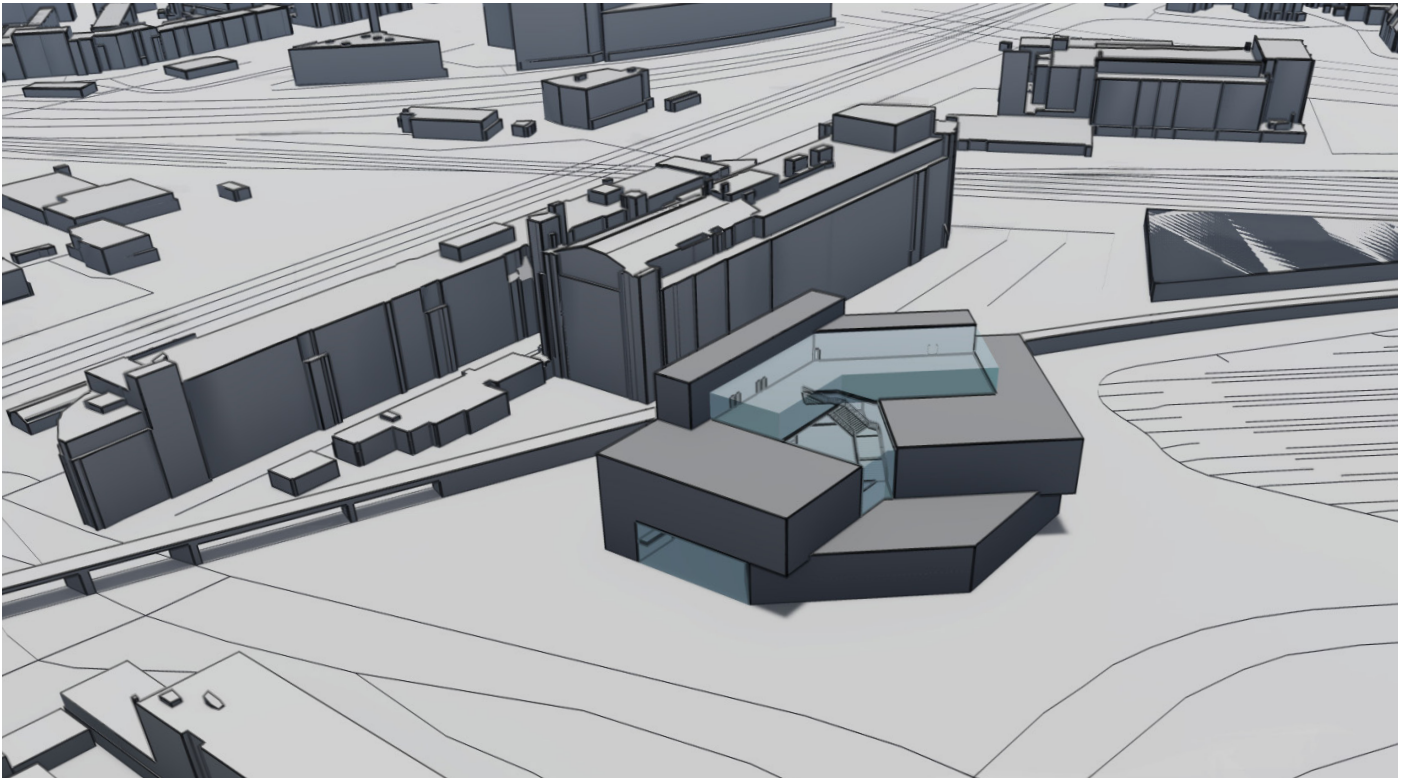
E2.2.3. Program Volumes



E3. Design Concept



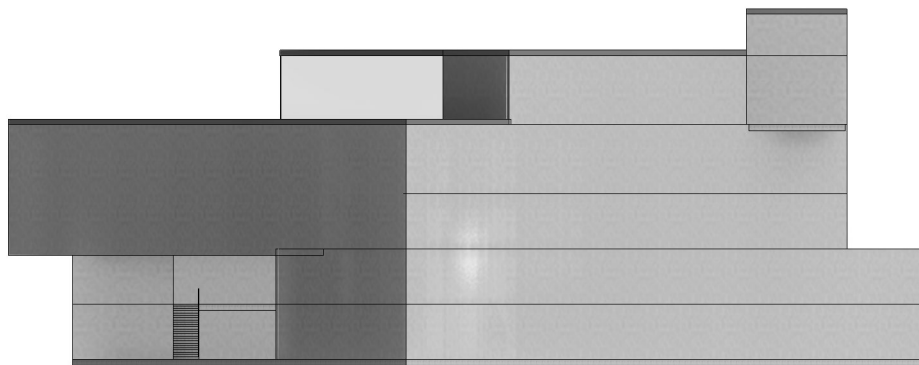
E4. 3D concept



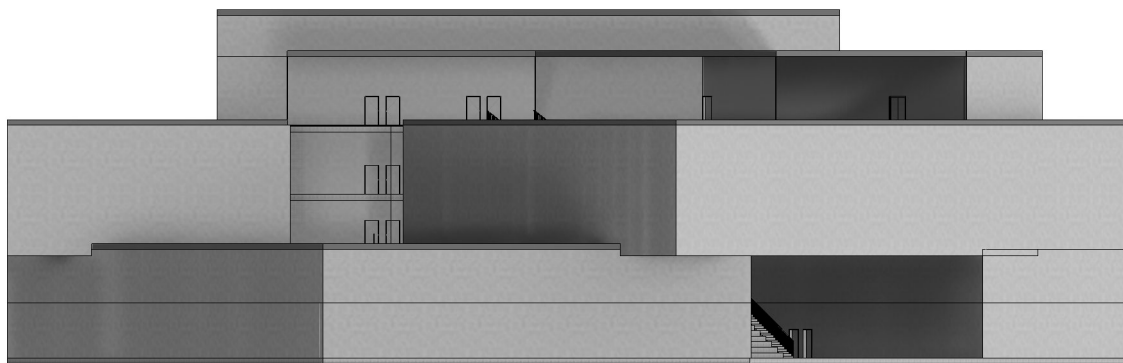
E5. Elevations



West



East



South

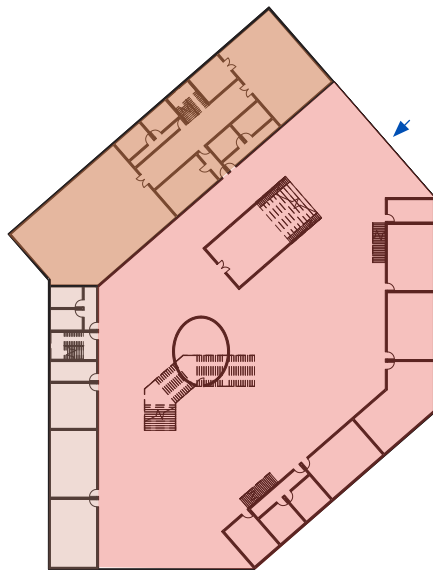


North

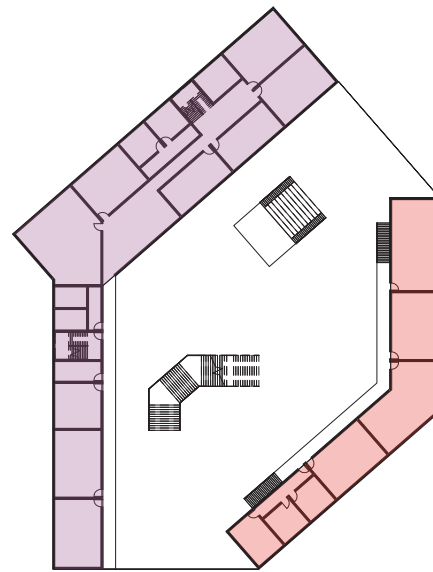
E6. Site & Floorplan 1:2000



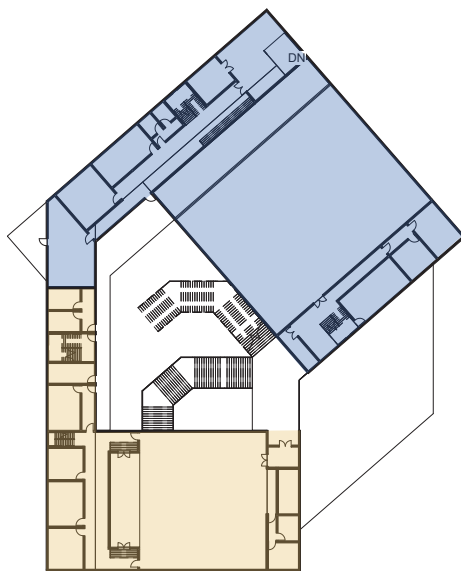
E6.1. Floorplans 1:1000



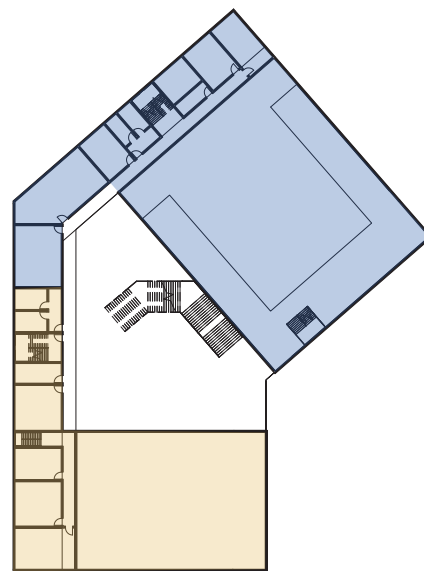
Ground floor



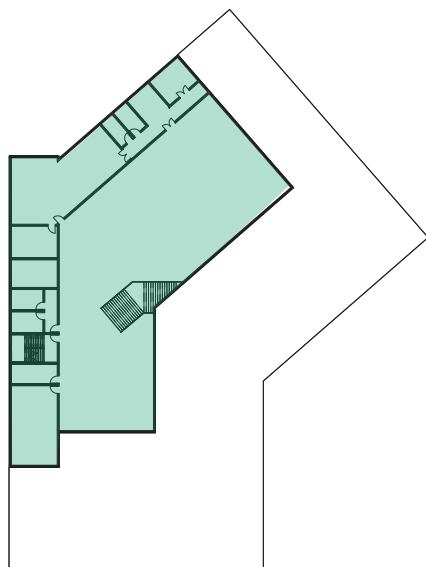
First floor



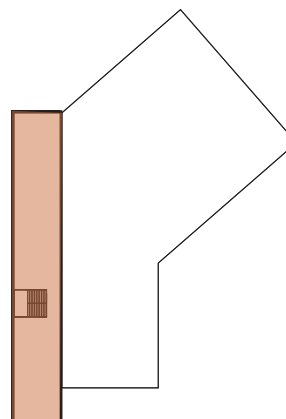
Second floor



Third floor



Fourth floor



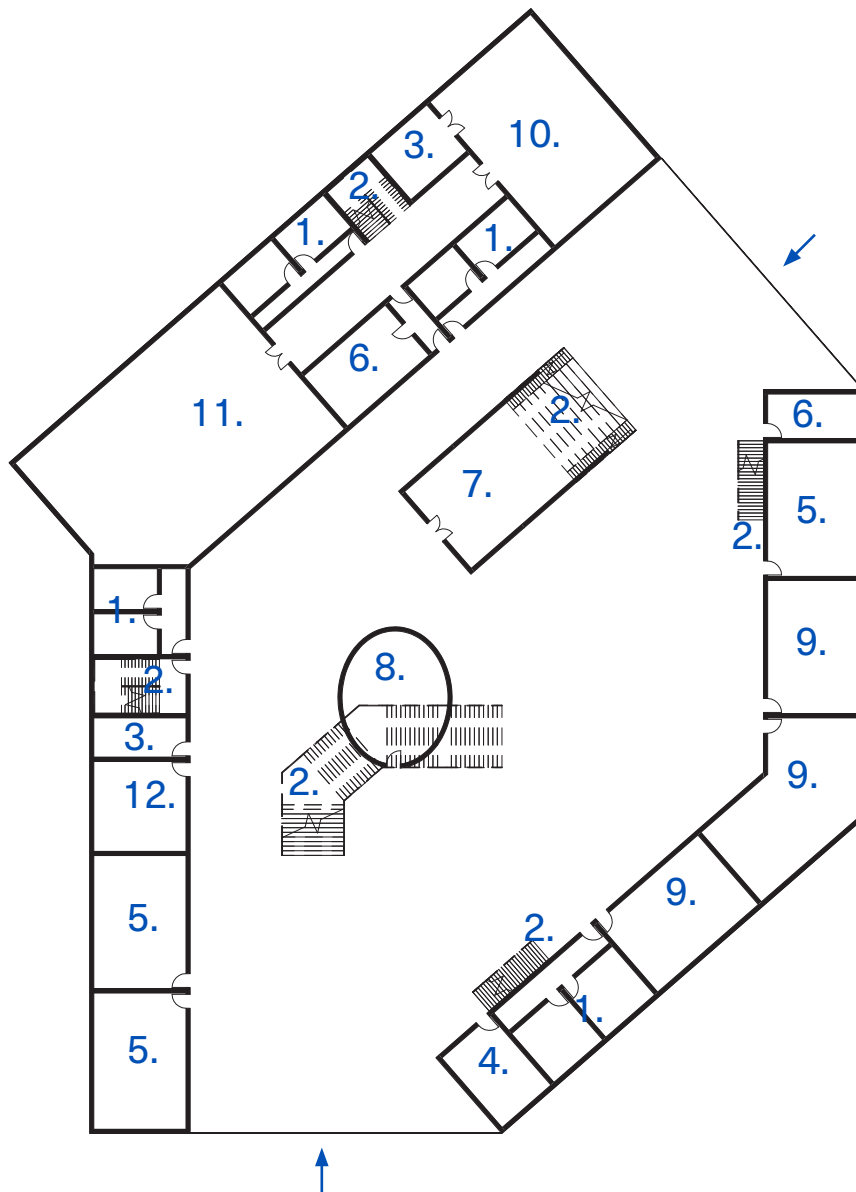
Fifth floor

- Park
- Main Venue
- Hub
- Office
- Technical Area
- Second Venue
- Service Area

Scale: 1:1000



E6.1.1. Ground Floor 1:500

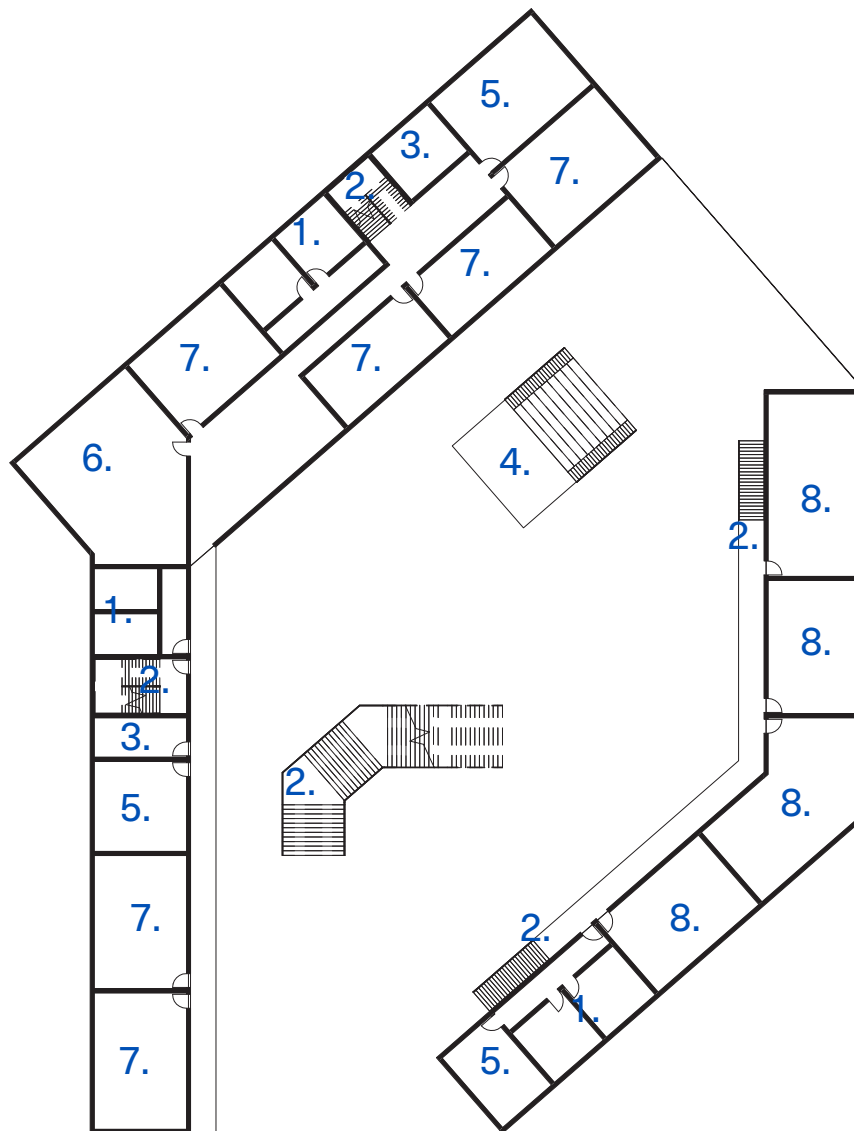


- 1. Toilet
- 2. Stair
- 3. Lift
- 4. Reception
- 5. Wardrobe
- 6. Storage
- 7. Lecture/Exhibition
- 8. Listening Room
- 9. Practice Room/ Studio
- 10. Truck Loading Area
- 11. Technical Space
- 12. First Aid

Scale: 1:500



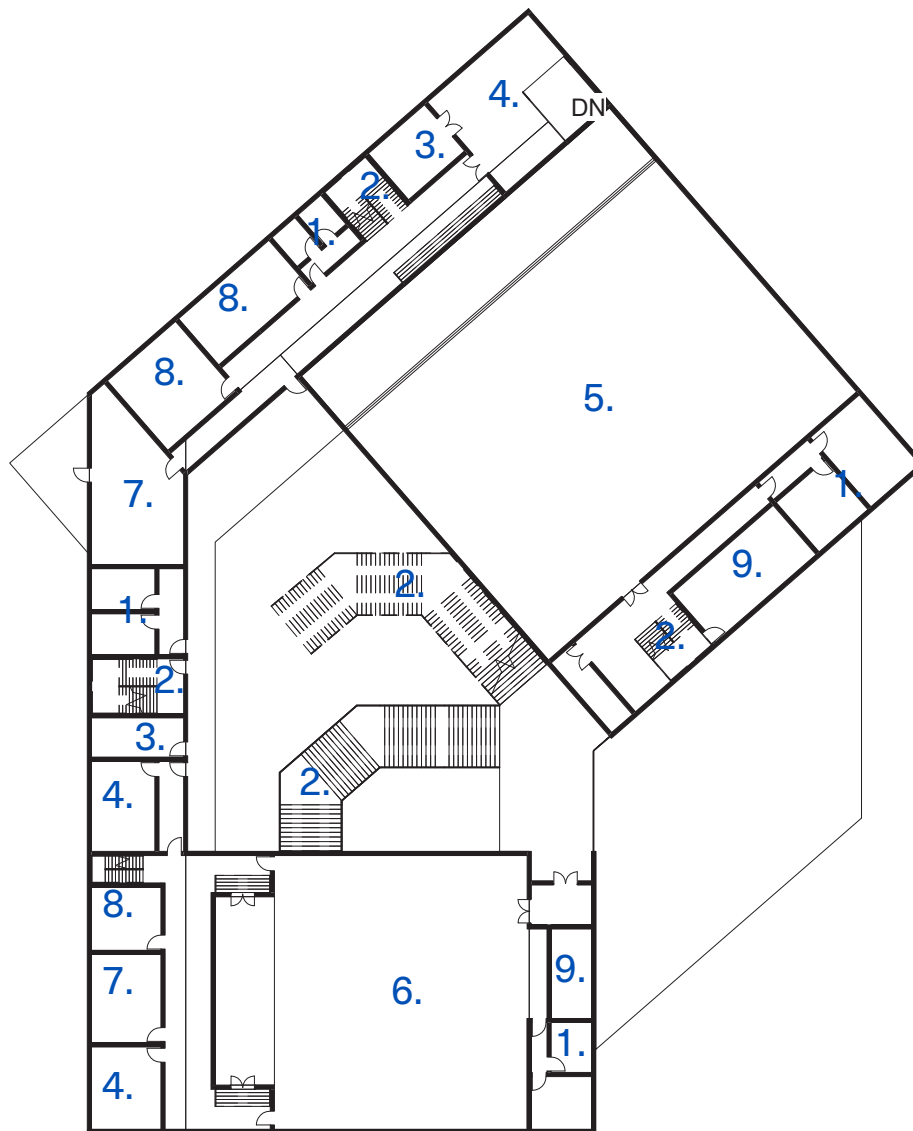
E6.1.2. First Floor 1:500



- 1. Toilet
- 2. Stair
- 3. Lift
- 4. Lecture platform
- 5. Storage
- 6. Office Canteen
- 7. Office
- 8. Practice Room/ Studio



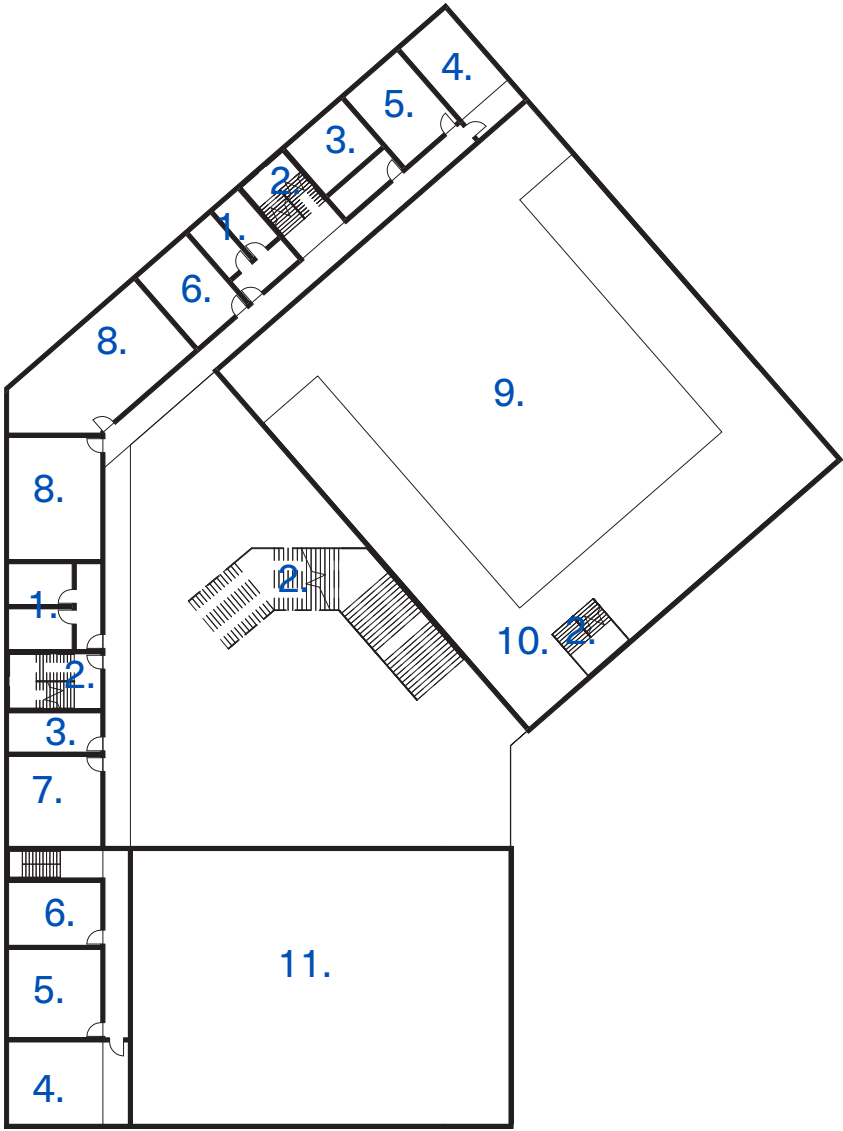
E6.1.3. Second Floor 1:500



- 1. Toilet
- 2. Stair
- 3. Lift
- 4. Storage
- 5. Main Venue
- 6. Second Venue
- 7. Backstage
- 8. Dressing Room
- 9. Bar



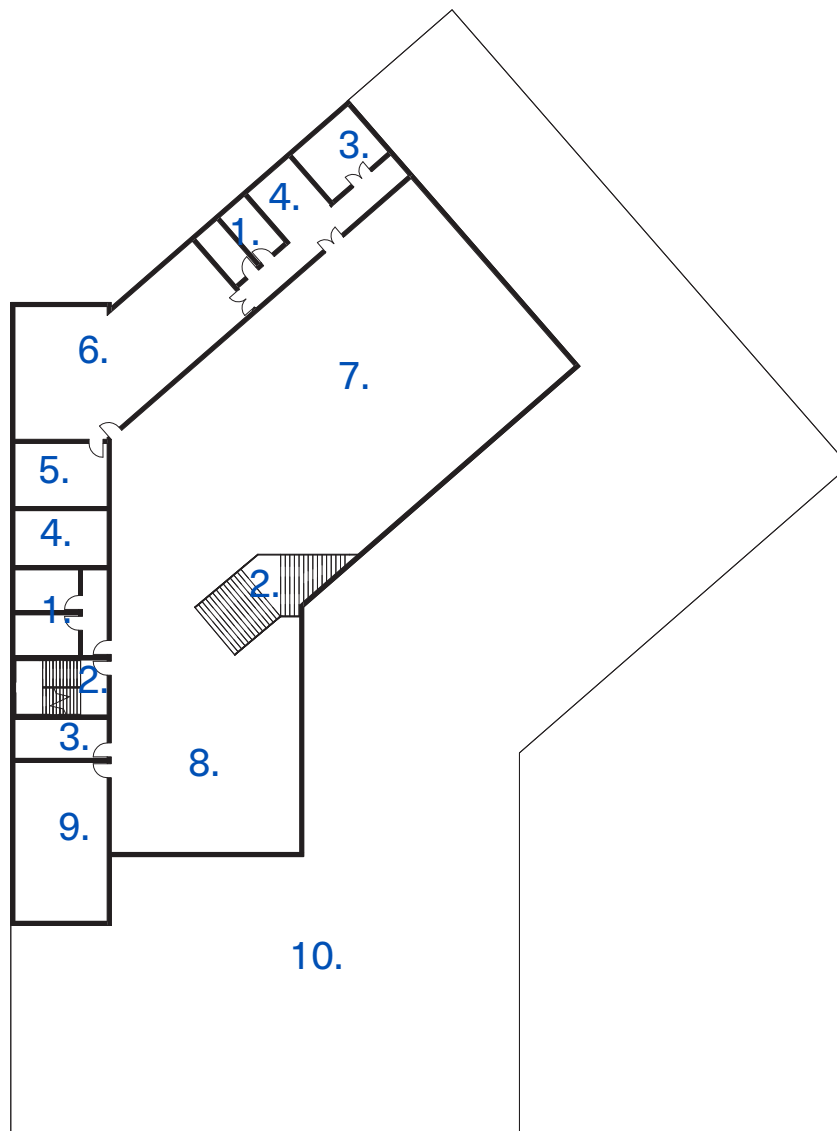
E6.1.4. Third Floor 1:500



- 1. Toilet
- 2. Stair
- 3. Lift
- 4. Crew Area
- 5. Stage Director
- 6. Video Recording
- 7. Storage
- 8. Practice Rooms
- 9. Main Venue
- 10. Main Venue Balcony
- 11. Second Stage



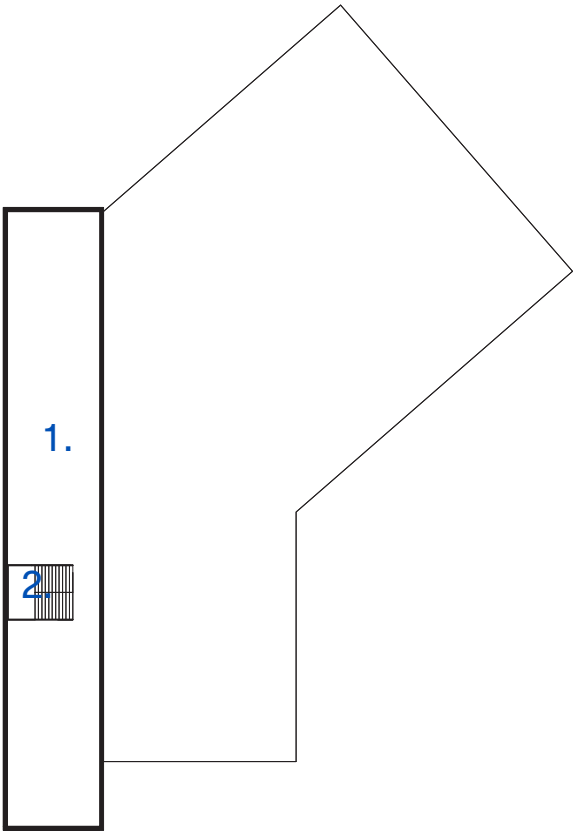
E6.1.5. Fourth Floor 1:500



1. Toilet
2. Stair
3. Lift
4. Wardrobe
5. Storage
6. Restaurant Kitchen
7. Restaurant + Small Venue
8. Cafe + Radio
9. Radio Space
10. Rooftop Terrace



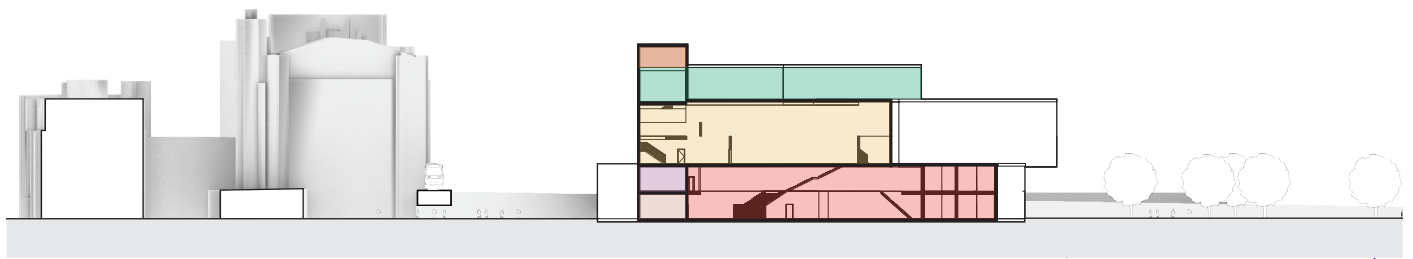
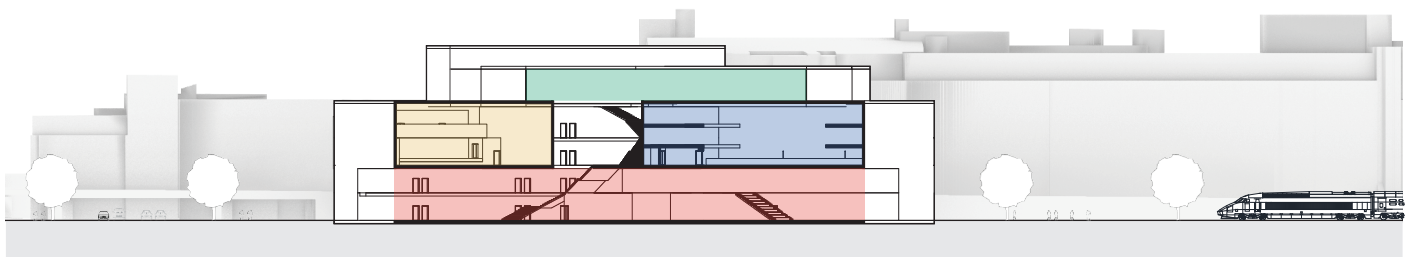
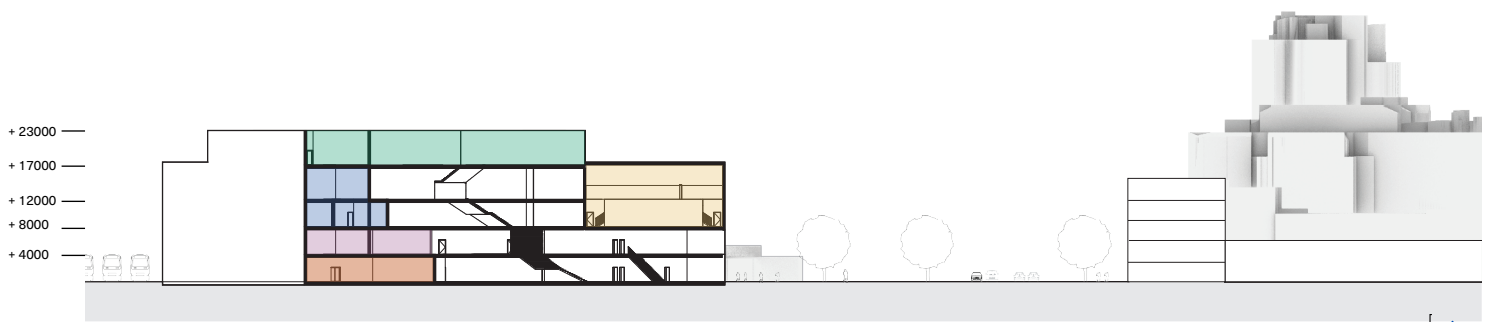
E6.1.6. Fifth Floor 1:500



- 1. Technical Area
- 2. Stair



E7. Sections 1:1000

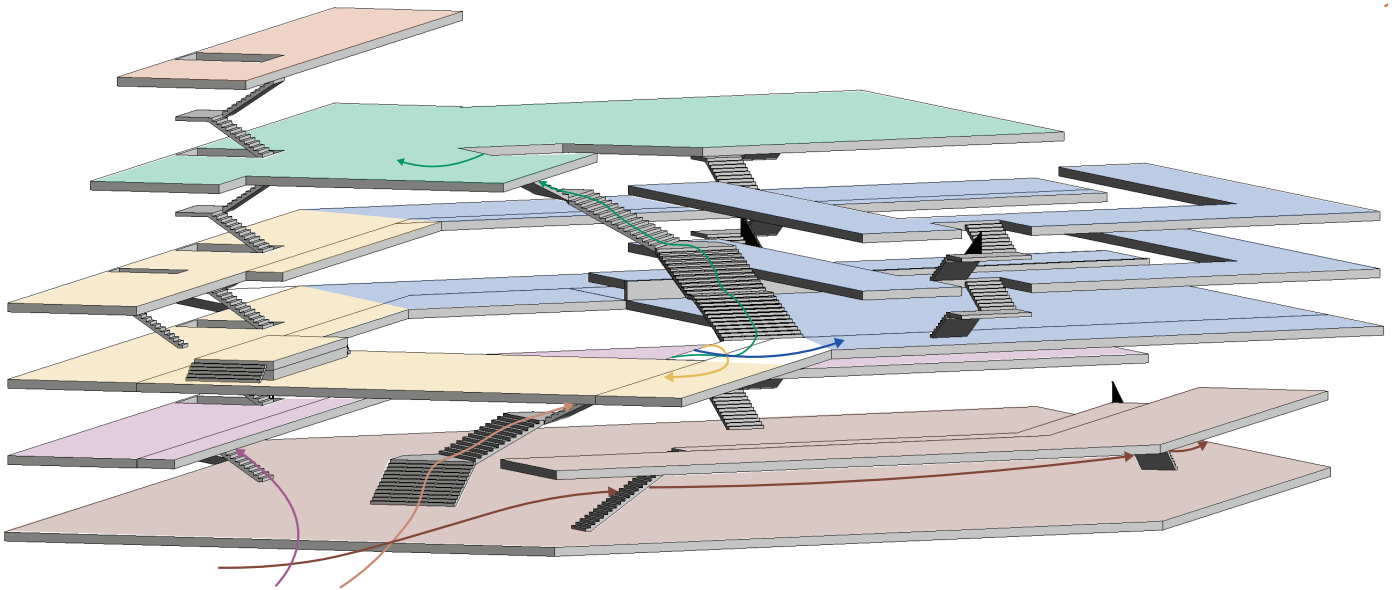


- Park: Radio, Cafe & Restaurant venue
- Main Venue
- Hub: Studios, Listeningroom & Lecture
- Office
- Technical Area
- Second Venue
- Service Area

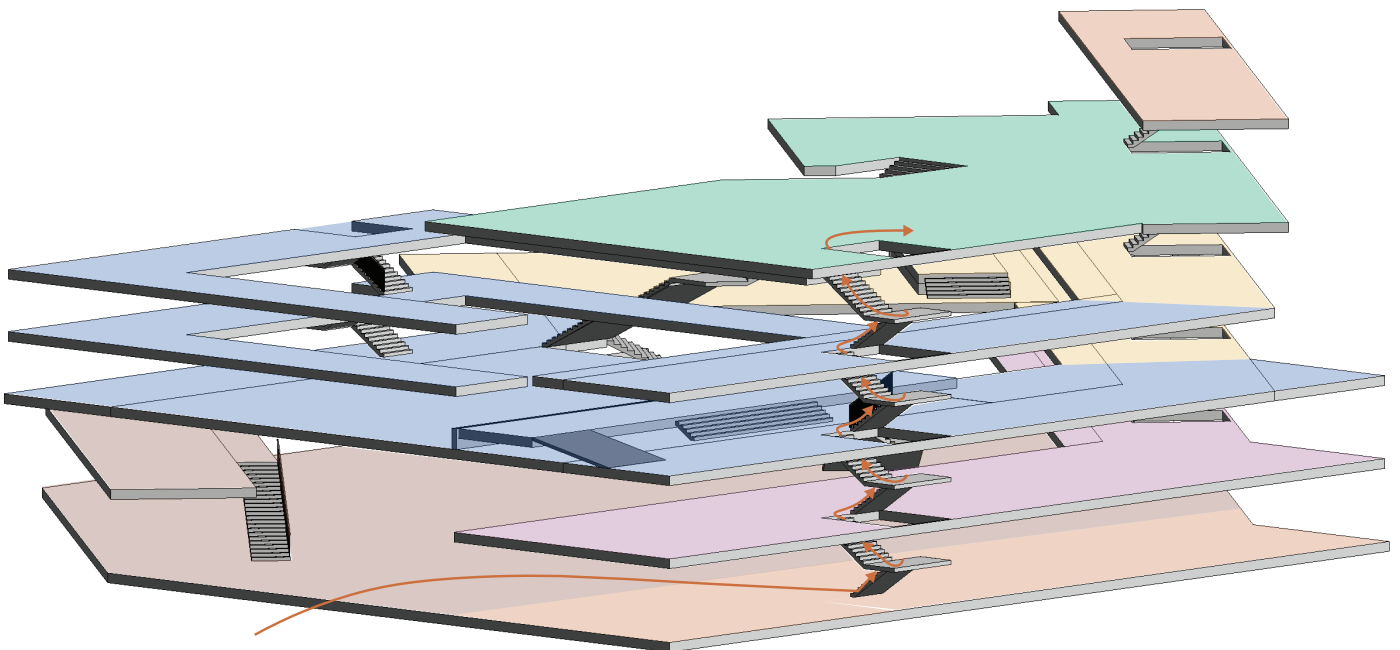
Scale: 1:1000



E8. Routing



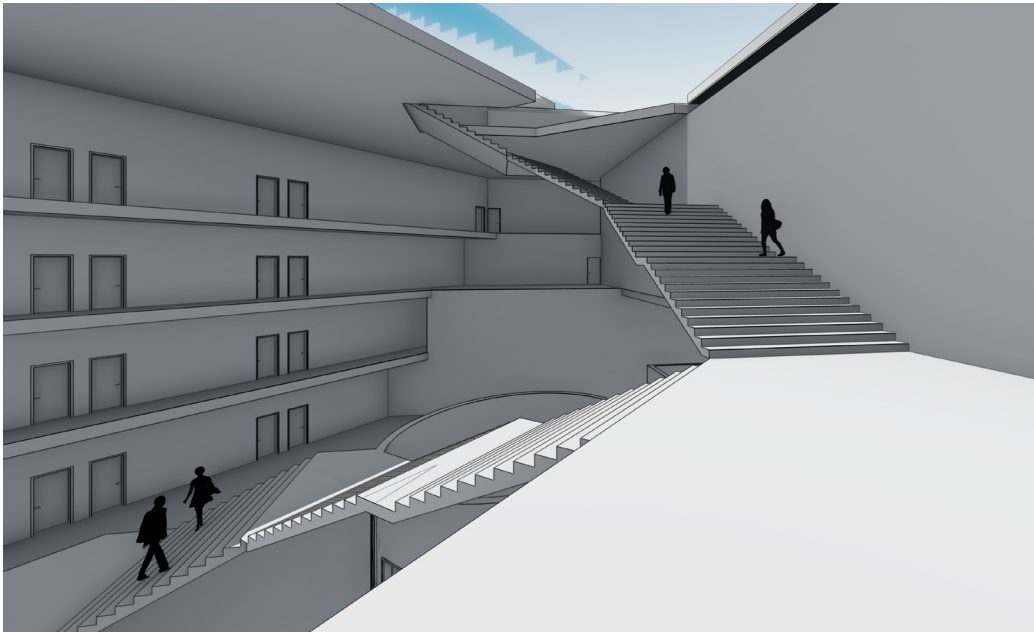
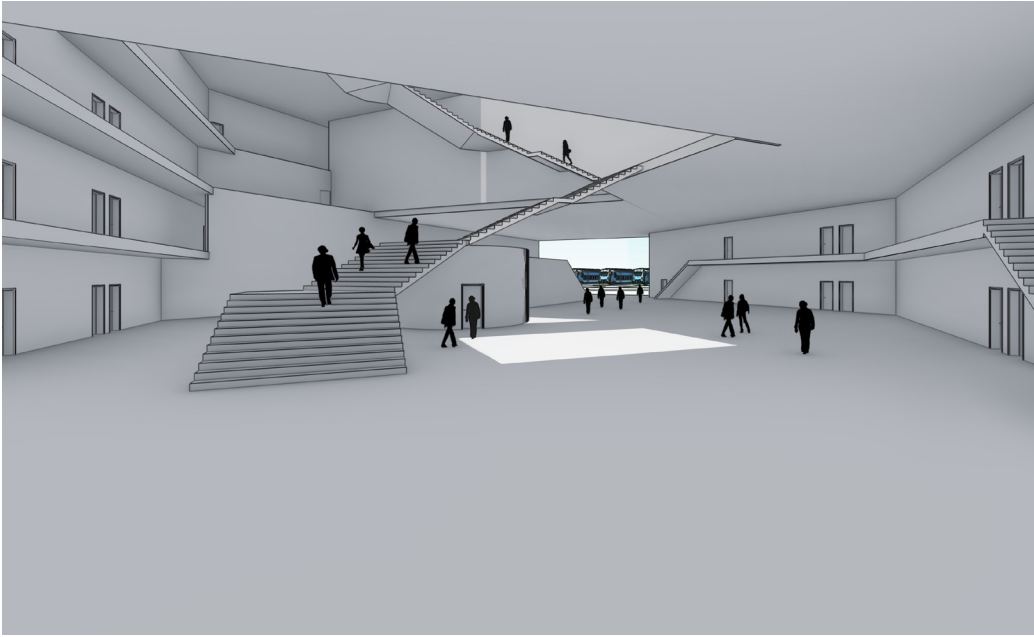
Main Entrance



Railyard Entrance

- Park: Radio, Cafe & Restaurant venue
- Main Venue
- Hub: Studios, Listeningroom & Lecture
- Office
- Technical Area
- Second Venue
- Service Area

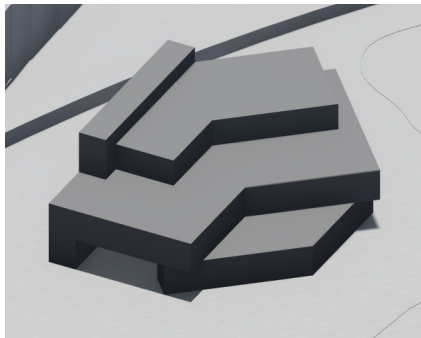
E9. Sections



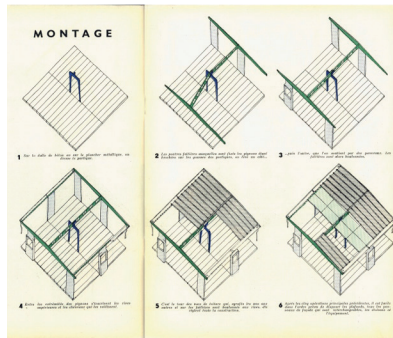
F. PARAMETERS TO CONSTRUCT

F1. Circularity

A core structure that can be repurposed, and the venues that are demountable.



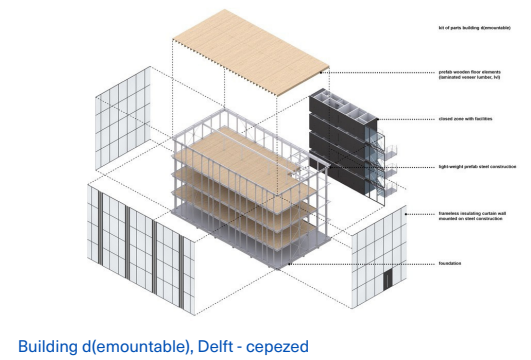
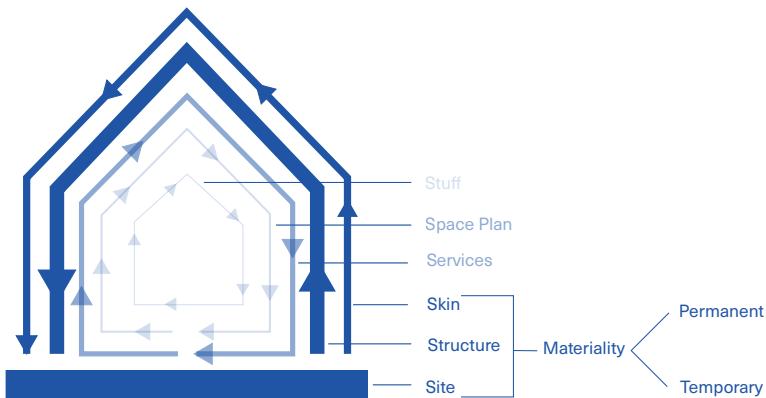
Volume



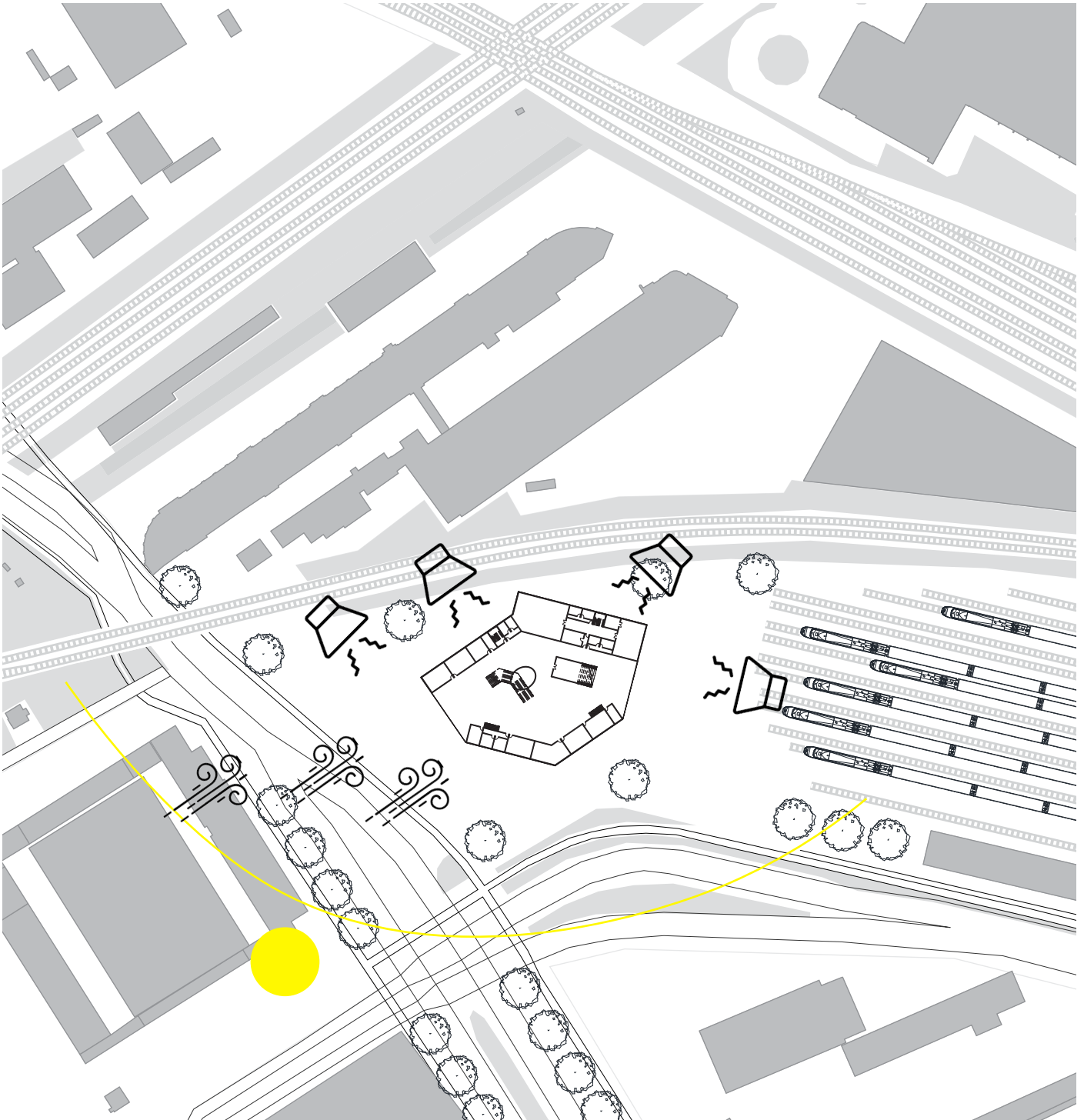
Demountable House - Jean Prouvé



Core Structure

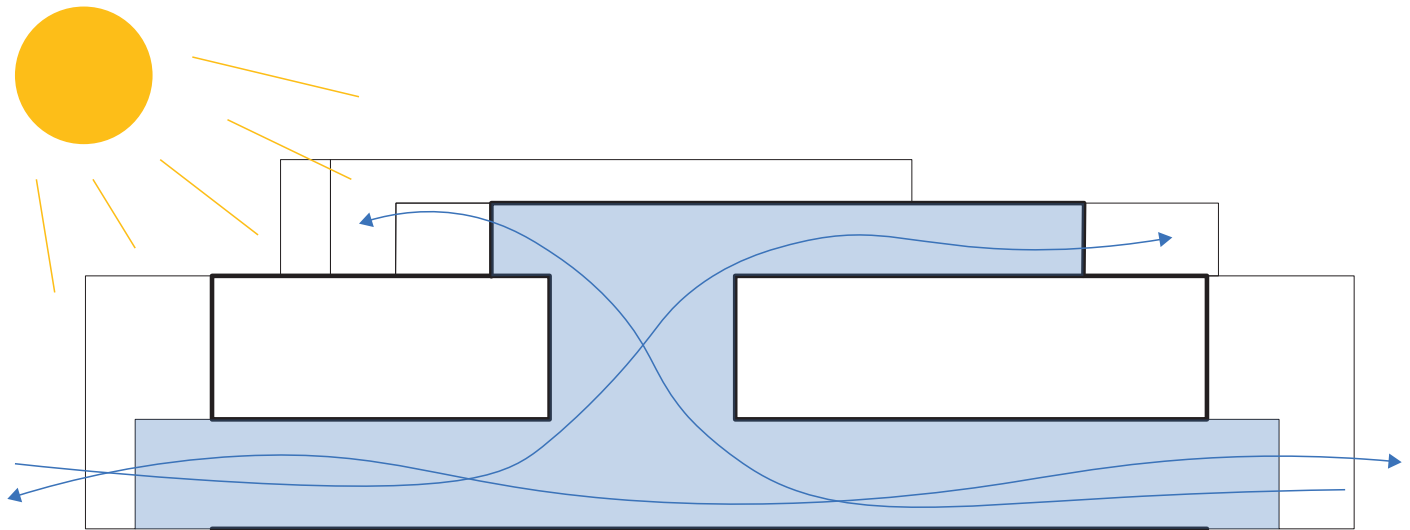


F2. Site Conditions



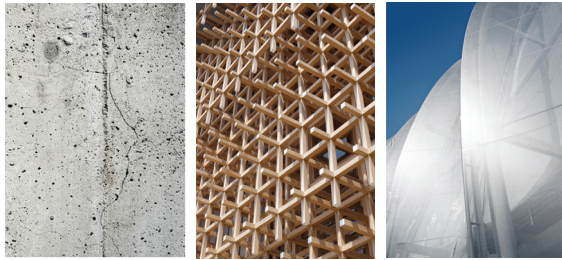
F3. Energetic Issues

Biggest issue is the big open volume within the building.



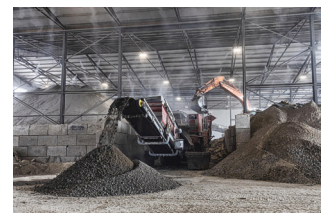
F4. Materiality

From hard to soft materials, with taking in consideration that a part of the building will be demountable. Also for the core structure recycled concrete will be used.



Hard

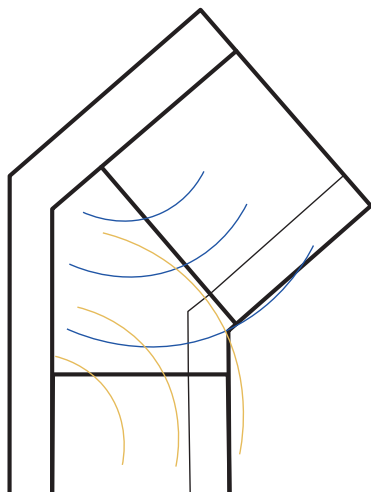
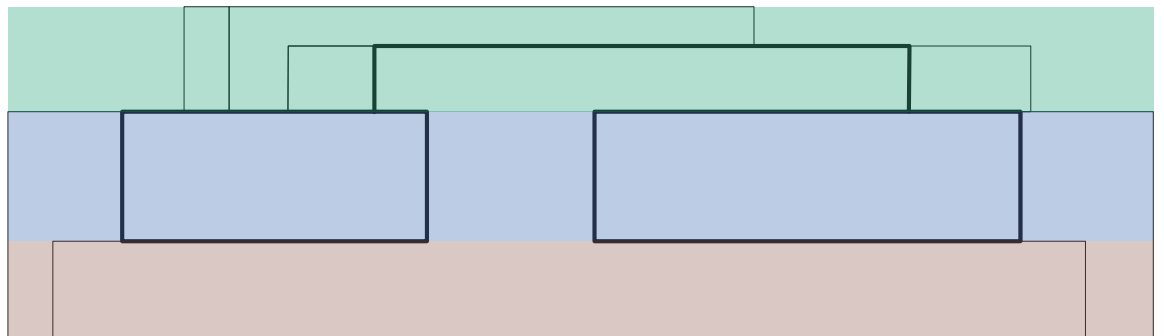
Soft



Tranquillity

Buffer

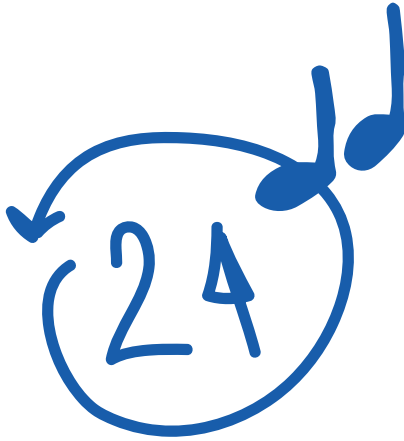
Noise

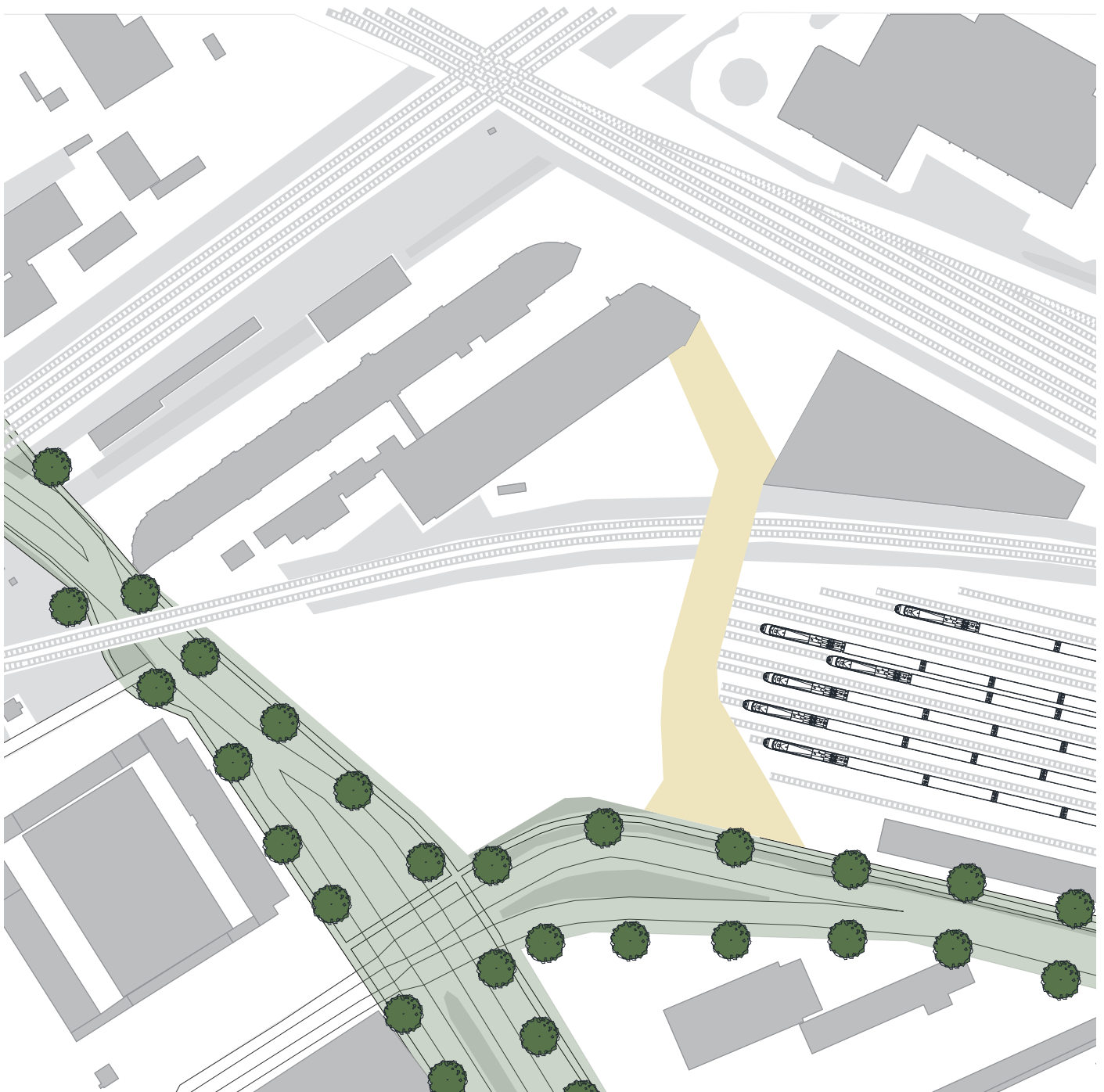


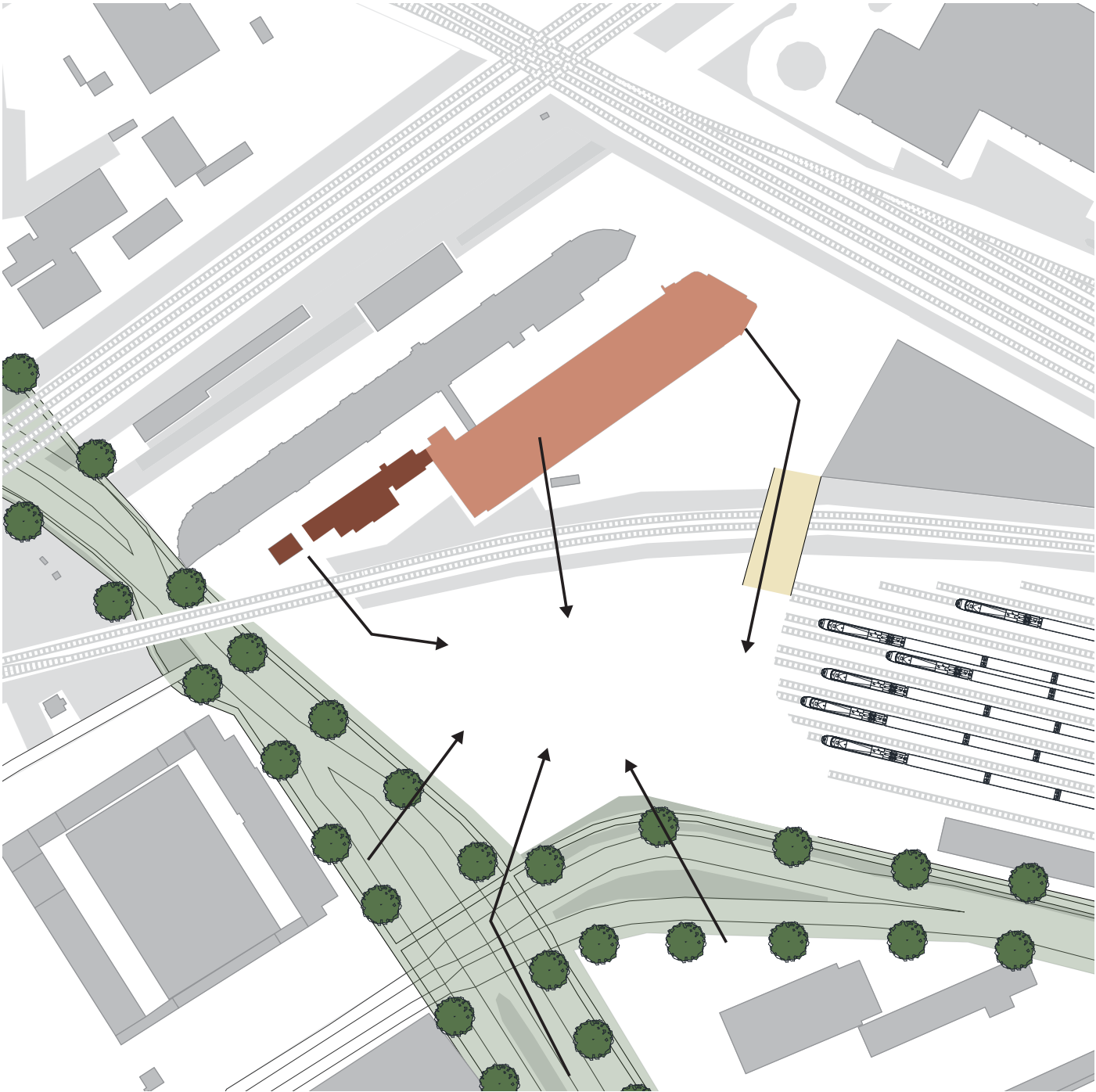
Het Paard - OMA

F5. Multiplicity: The Program

The 24h program is the multiplicity of the building, the building is at use all the time.

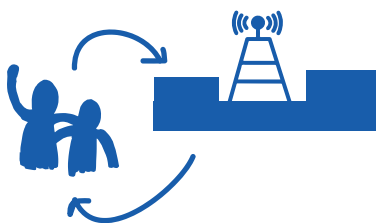




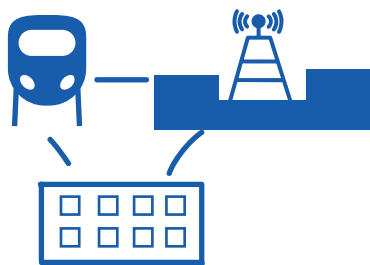


G1. RESEARCH

Goal of building



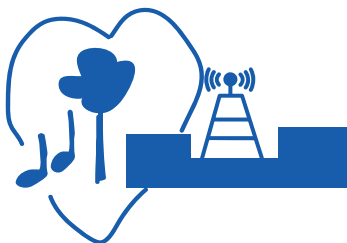
1. Interaction with the new residential area, creating a new identity



2. Connection with the old industrial elements



3. A place where people experience, educate, produce and enjoy music together



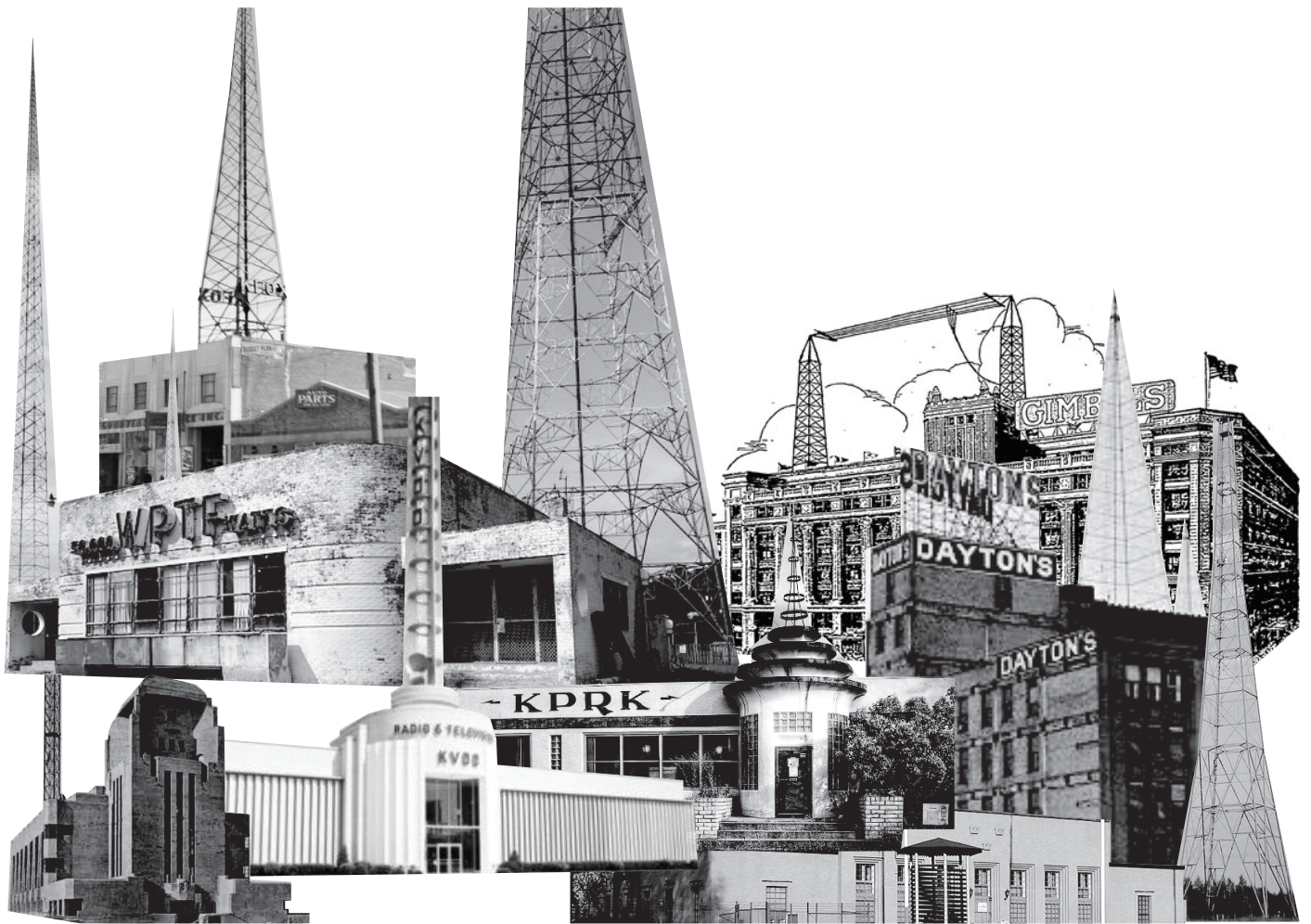
4. PARK MUSIC HUB, creating a community around music



5. 24h program, interaction physical and online

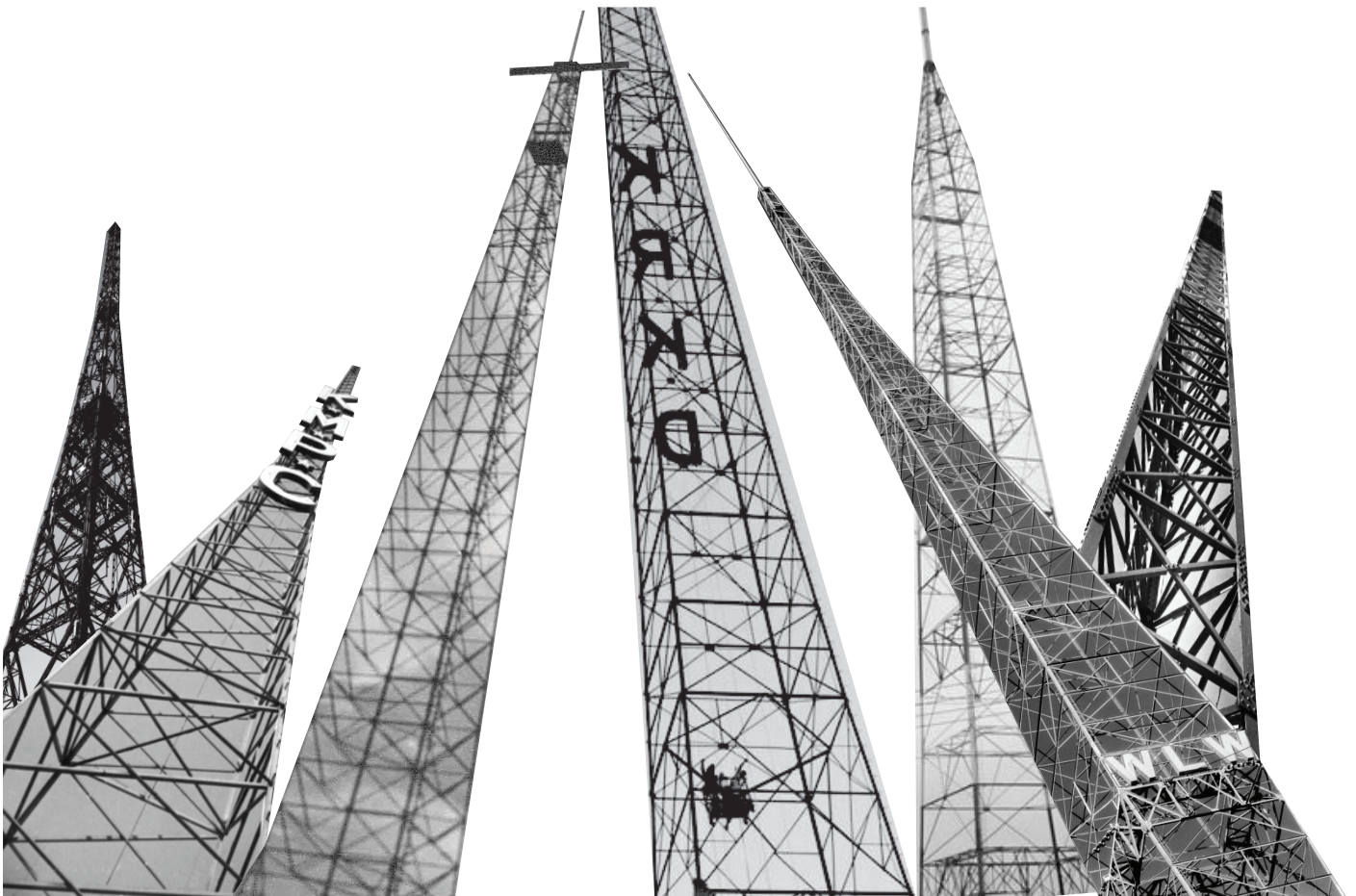
G2. THE RADIO TOWER INTERMEZZO

RADIO: The Beginning



G2. THE RADIO INTERMEZZO

RADIO: Antenna towers



G2. THE RADIO TOWER INTERMEZZO

RADIO: Antenna tower as symbol or building - landmarks



G2. THE RADIO INTERMEZZO

RADIO: The change

The screenshot shows a music player interface with a dark theme. On the left, a playlist is visible with items like 'Achtergrondmuziek voor de ...', 'Thieukelassics', 'Ofra for SUSAN BIJL', 'Mila + Sanel', 'Miles y Coco', 'Estate', 'Discover Weekly', '[5137] TAKE TIME', 'Jugo', and 'Nuna nuna nuske'. A context menu is open over the 'RONALD LANGESTRAAT' artwork, showing options: 'Add to queue', 'Go to song radio' (highlighted), 'Go to artist', 'Go to album', 'Show credits', 'Remove from your Liked Songs', 'Add to playlist', and 'Share'. The main area displays a list of songs with their numbers, album art, titles, and artists. The bottom section shows the currently playing song 'Girl where are you?' by Ronald Langestraat, with a green heart icon and a progress bar at 1:46.

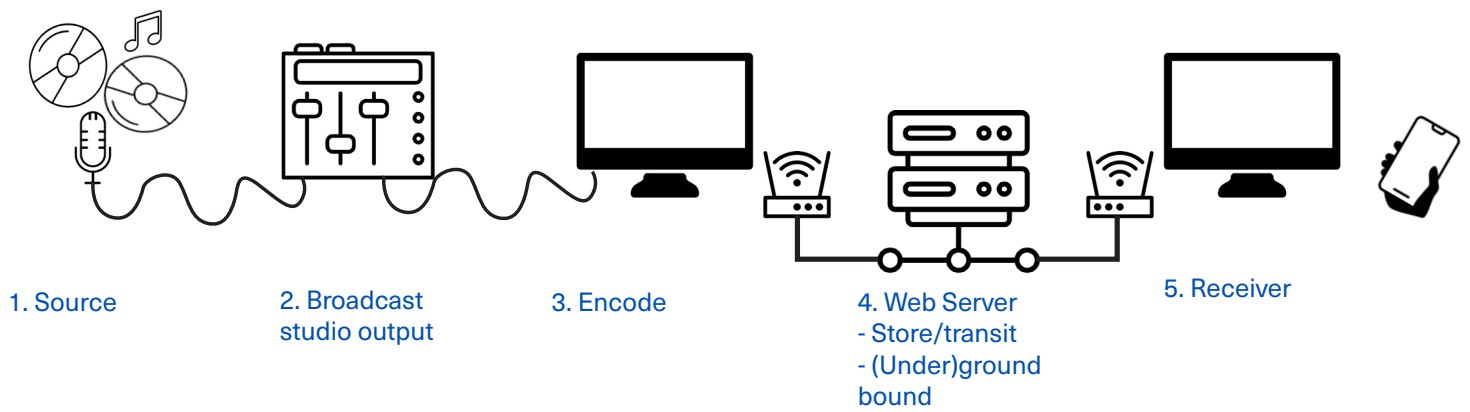
Number	Album Art	Song Title	Artist
55		Mutual Attraction - Rick Martinelli Version	Change
56		Drive (First Gear)	Womack & Womack
		Stop Bajon - Club Mix	Tullio De Piscopo
		Yes I Know My Way - 2017 Remaster	Pino Daniele
		Let Me Explain	Pink Shabab
		Make 1, 2 - Gem Spa Dub	Arthur Russell
		M.P.B.	Womack & Womack
		To Woo Lady Kong	Chaz Jankel
63		Handicap 2000	Daan Broos
64		I Think I'll Do Some Stepping (On My Own)	Sandy Barber, John Morales

Girl where are you? Ronald Langestraat

1:46

G2. THE RADIO TOWER INTERMEZZO

RADIO: Digital transmission pathway

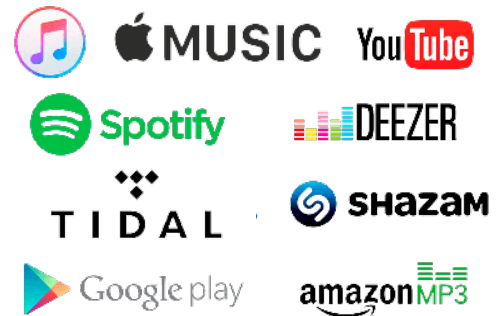


G2. THE RADIO INTERMEZZO

RADIO: Digital Broadcasting



1. Traditional radio stations
Live blast of music



2. Streaming platforms
Individual choice of music



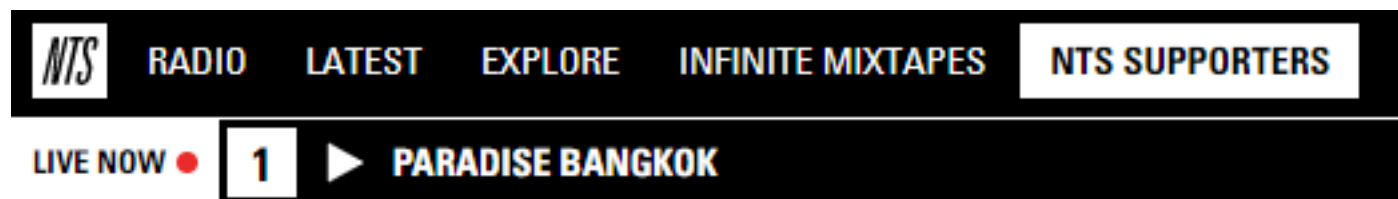
3. Online radio platforms
Community, live curated sets of music

G2. THE RADIO TOWER INTERMEZZO

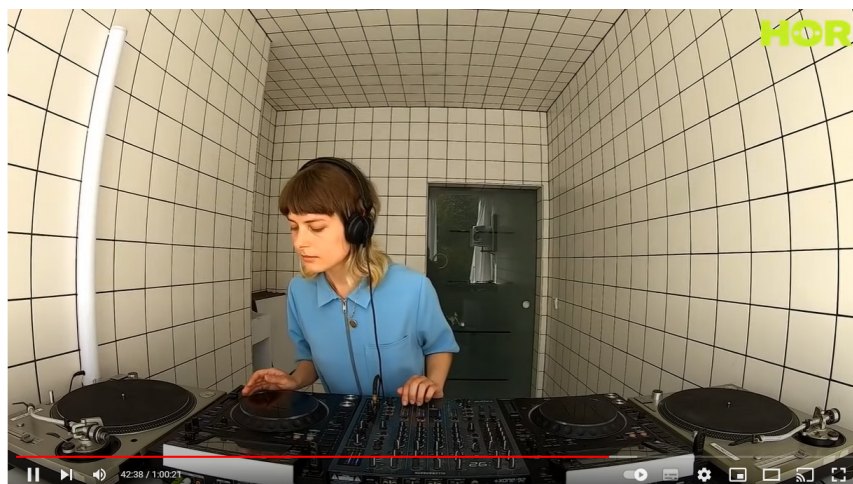
RADIO: Digital transmission pathway



*“Somewhere between **BBC 6 Music’s diversity and pirate radio’s DIY spirit**, there’s a combination station **helping to lure music young fans back to the airwaves** and introducing the world to the UK’s underground sounds” - The Guardian about NTS Radio - 2015*



1. Live Streaming Sets



Recording of Courtesy DJ set from Hör Berlin May 20

Tracklist:

- 1 Hyber Nation - Visual Imagination
- 2 Lund_Rønde - Boost
- 3 Schacke - Body Type
- 4 LSG - Hearts
- 5 Poison Club Traxx II - The Club
- 6 Reece Cox - Emotion 1
- 7 IBON - No Sleep
- 8 Rapid - Sunray II
- 9 Silgo - Aurora (DJ IBON remix)
- 10 Planet E Team - Gooroo
- 11 Infectious - I Need Your Lovin (95 Happy Hardcore Heavy Extended Version)



G2. THE RADIO TOWER INTERMEZZO

RADIO: Physical locations



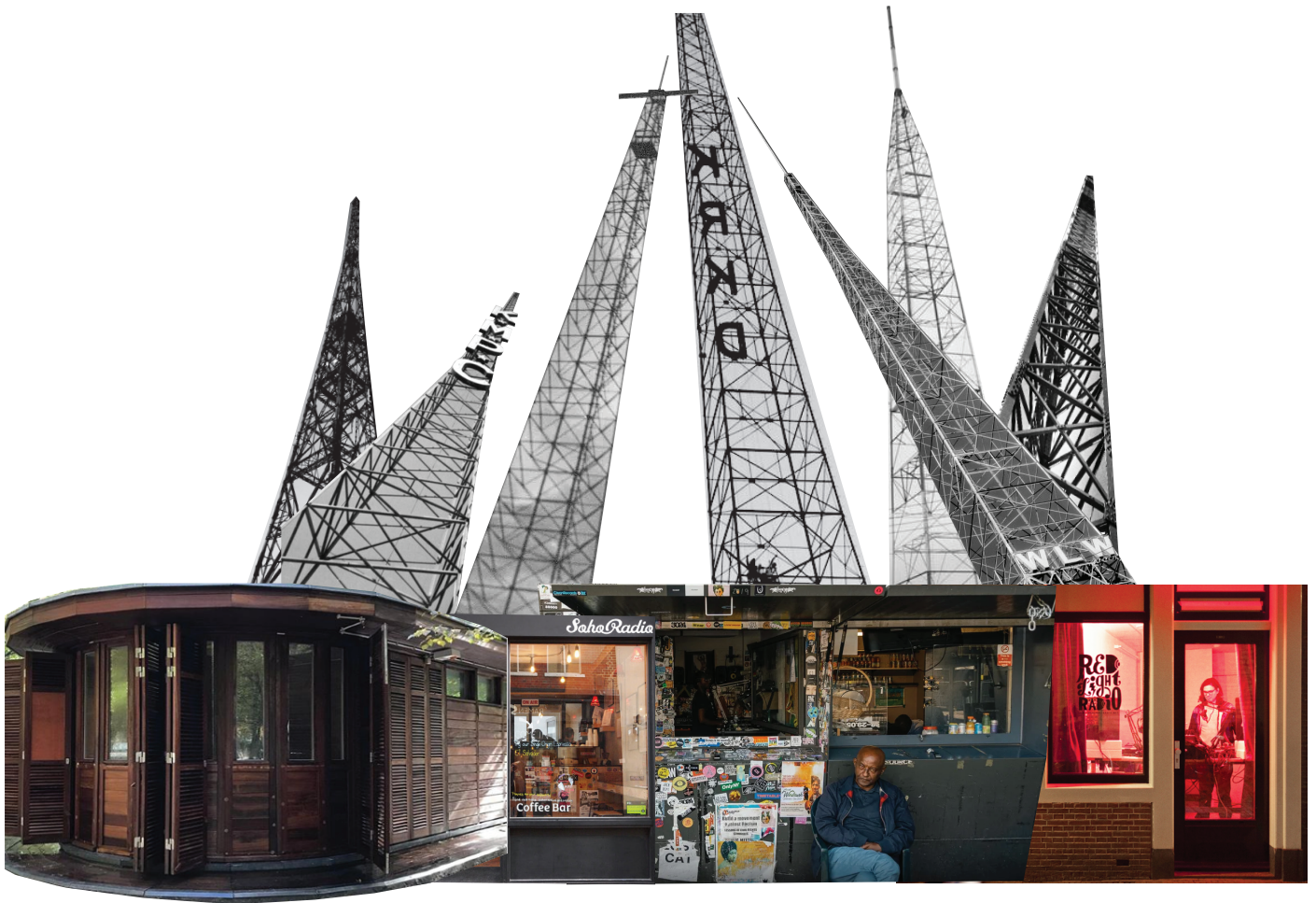
G2. THE RADIO INTERMEZZO

RADIO: Physical locations interior



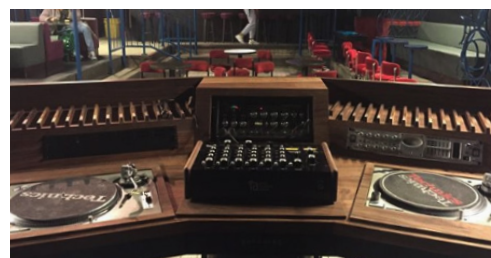
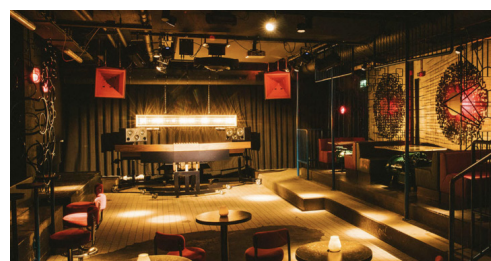
G2. THE RADIO TOWER INTERMEZZO

RADIO: physical location & landmark
new & old
ground & sky bound



G3. PROGRAM

Hub and cultural center

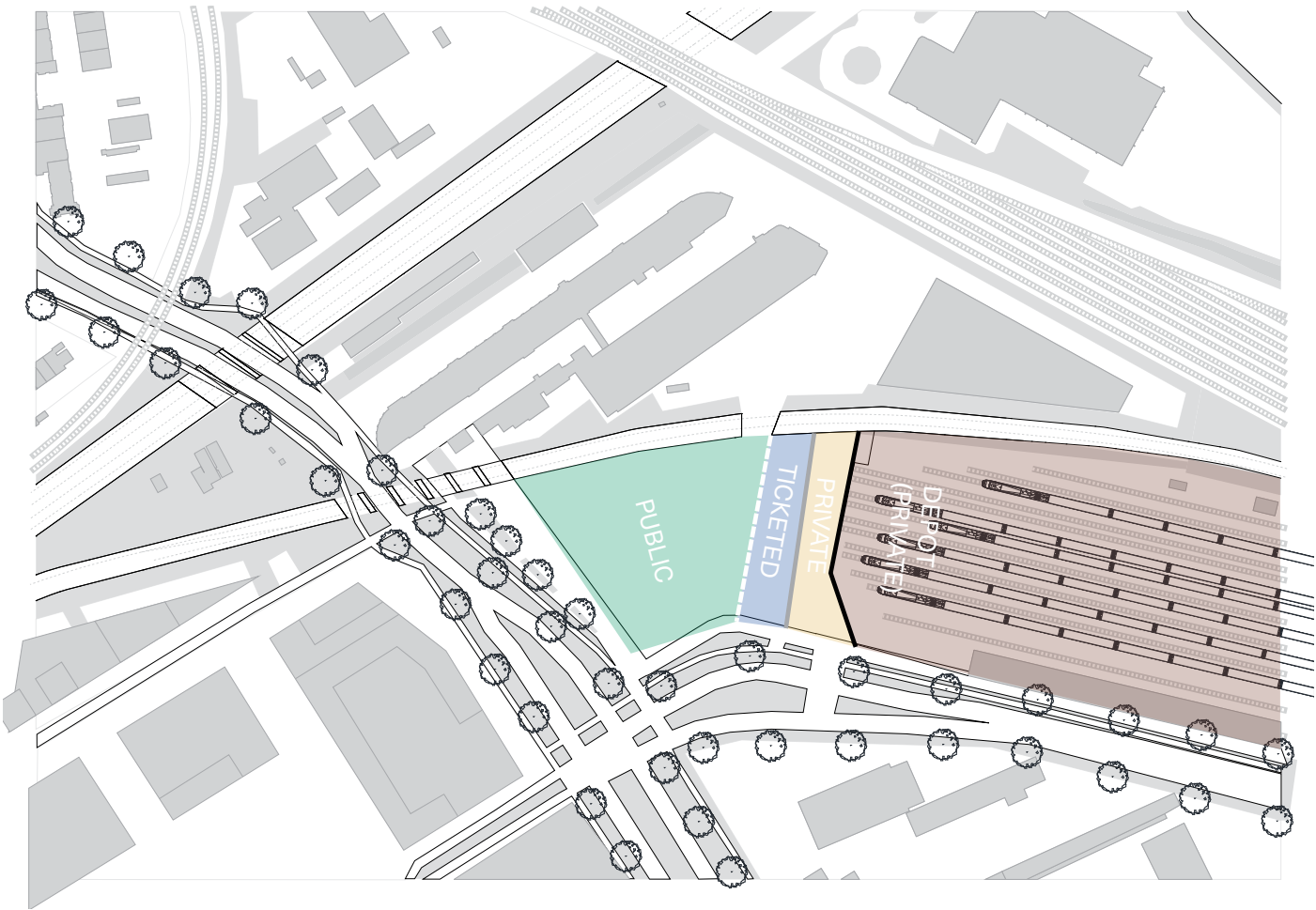


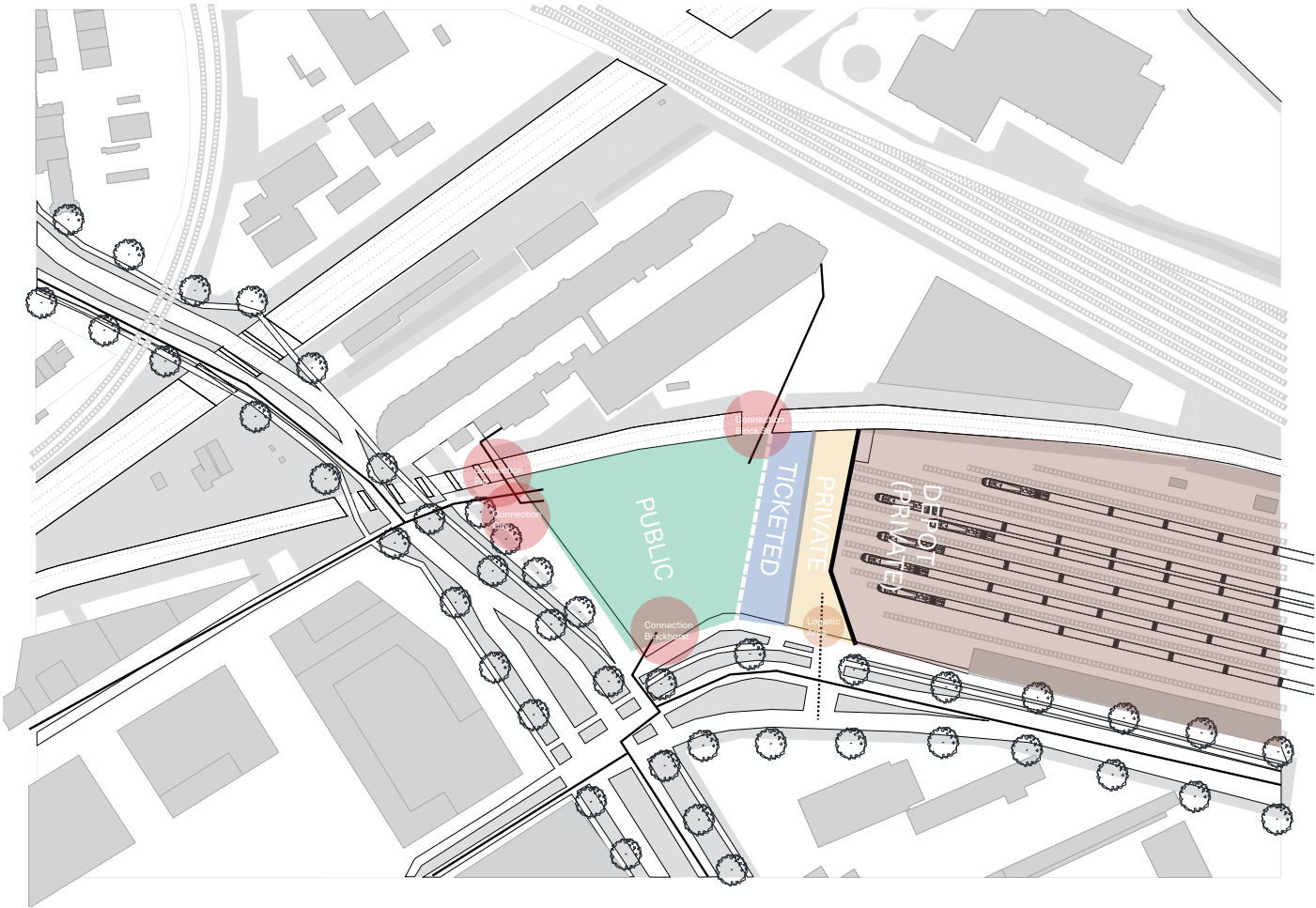
G3. PROGRAM

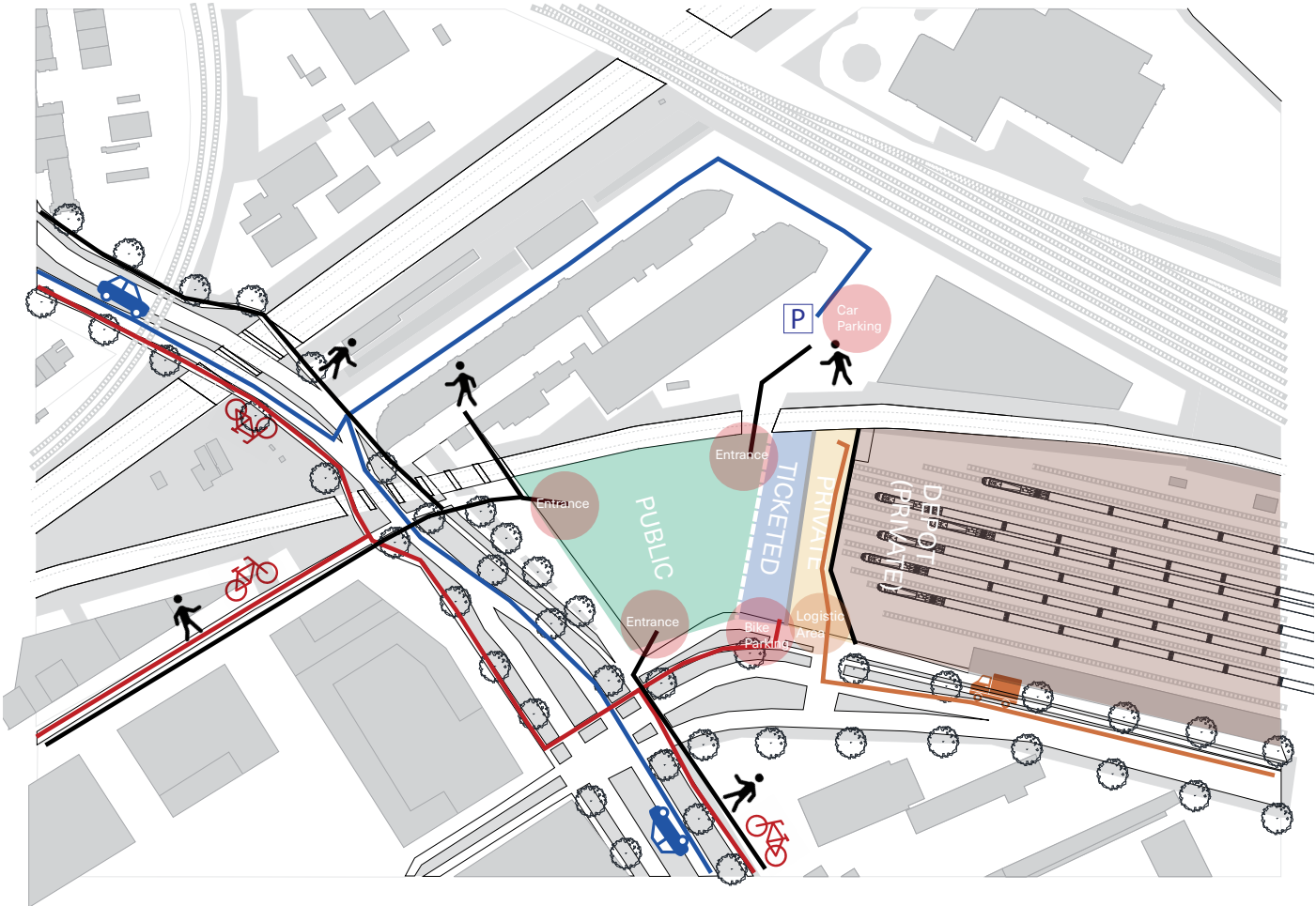
TIMETABLE: 24h Program

	00:00	01:00	02:00	03:00	04:00	05:00	06:00	07:00	08:00	09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00
Cafe																								
Restaurant																								
Radio																								
Main Venue																								
Second Venue																								
Offices																								
Service																								
Listening Room																								
Practice & Recording Studios																								
Exhibition & Lecture																								
Music Marketplace																								

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Cafe							
Restaurant							
Radio							
Main Venue							
Second Venue							
Offices							
Service							
Listening Room							
Practice & Recording Studios							
Exhibition & Lecture							
Music Marketplace							

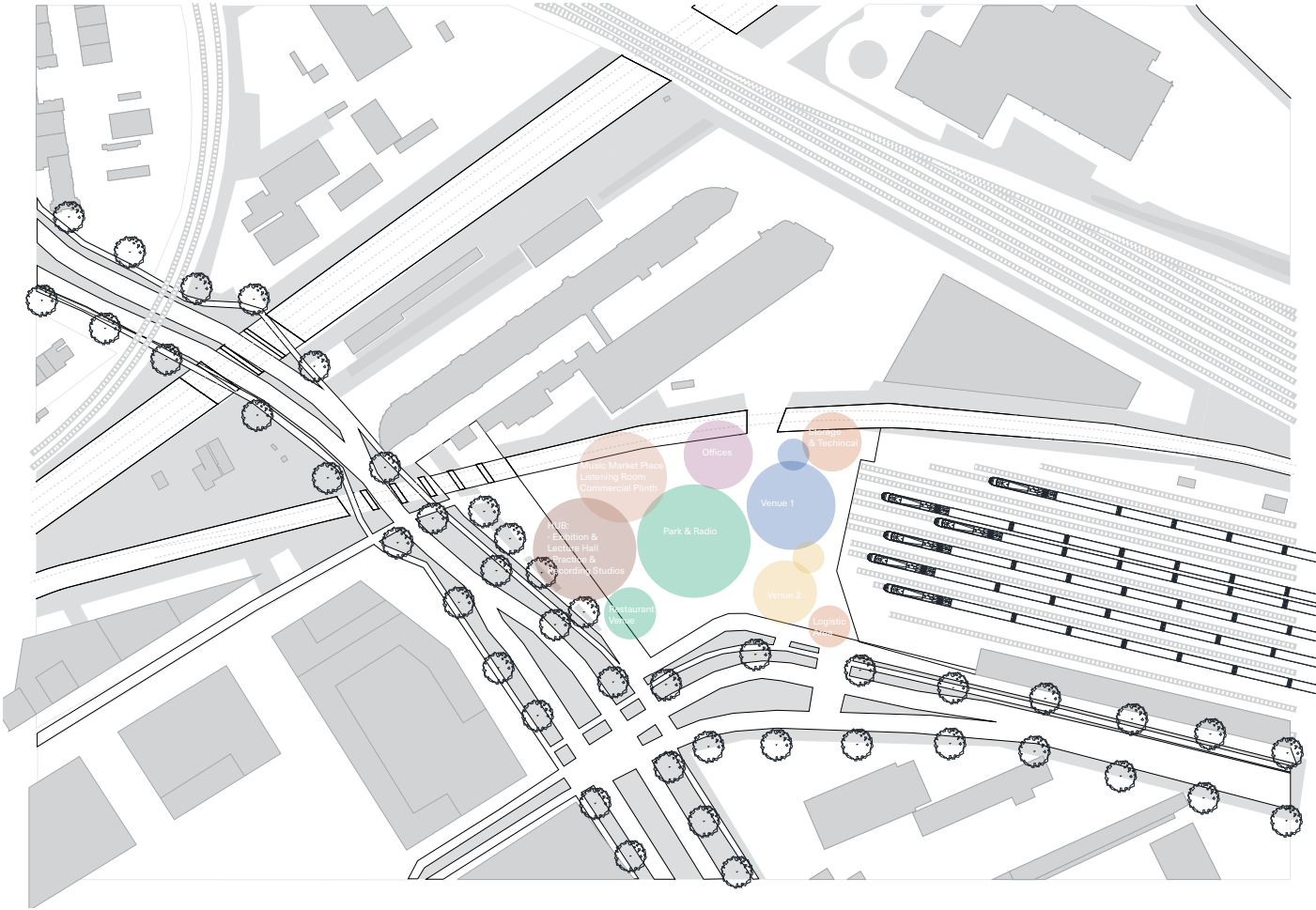






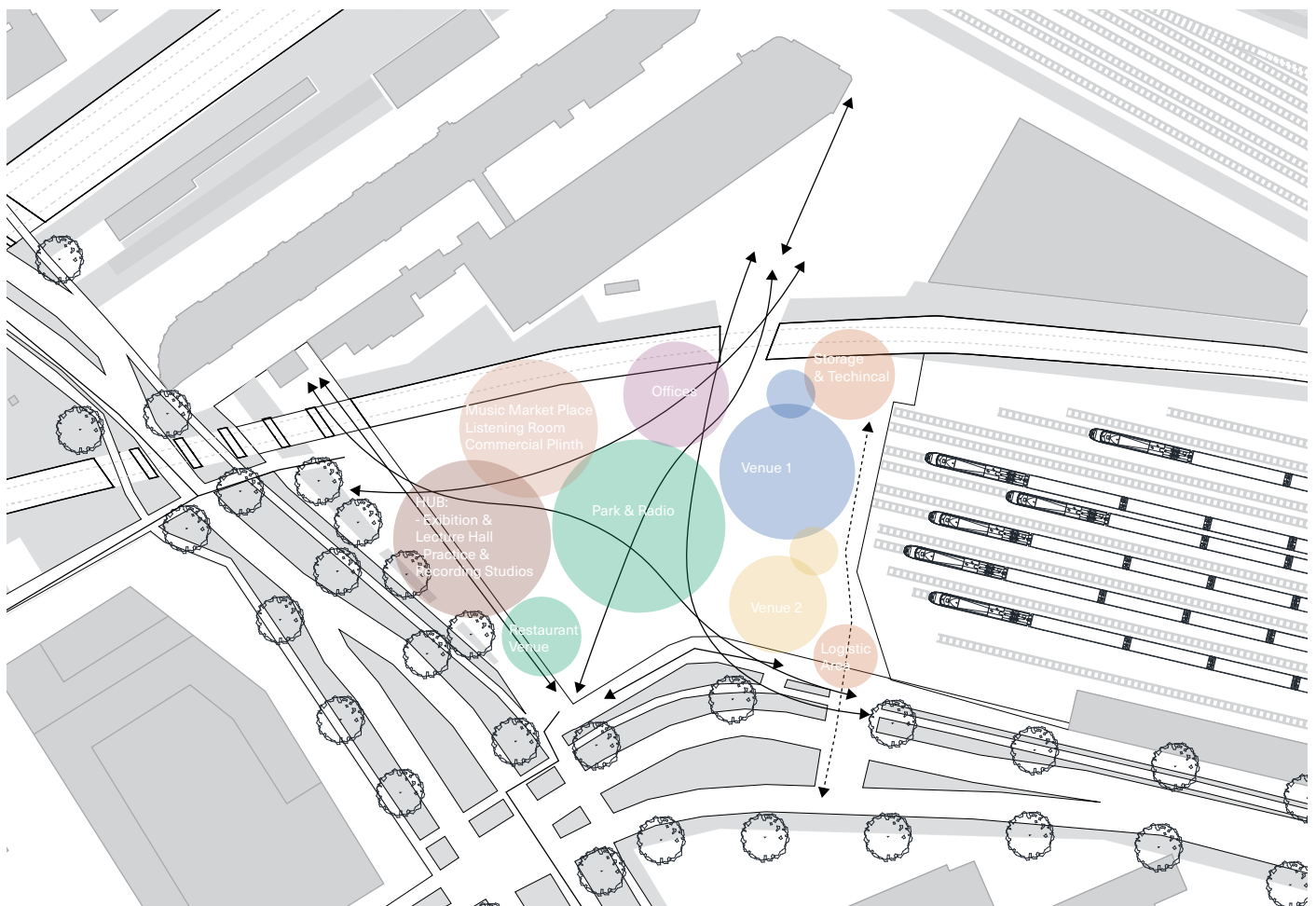
G3. PROGRAM

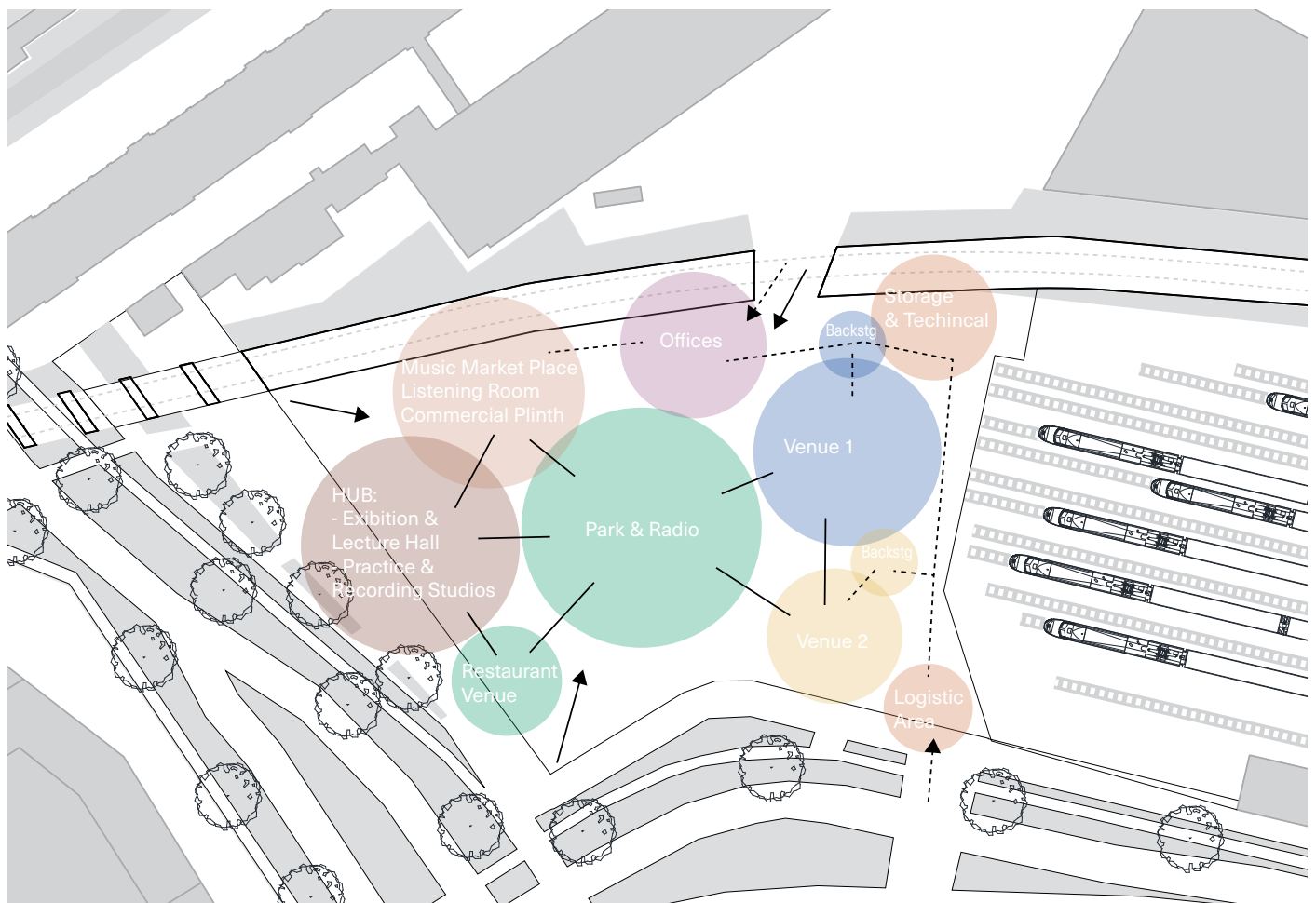
Program on site



G3. PROGRAM

Program on site





G4. TYPE OF BUILDING AND PROCESS

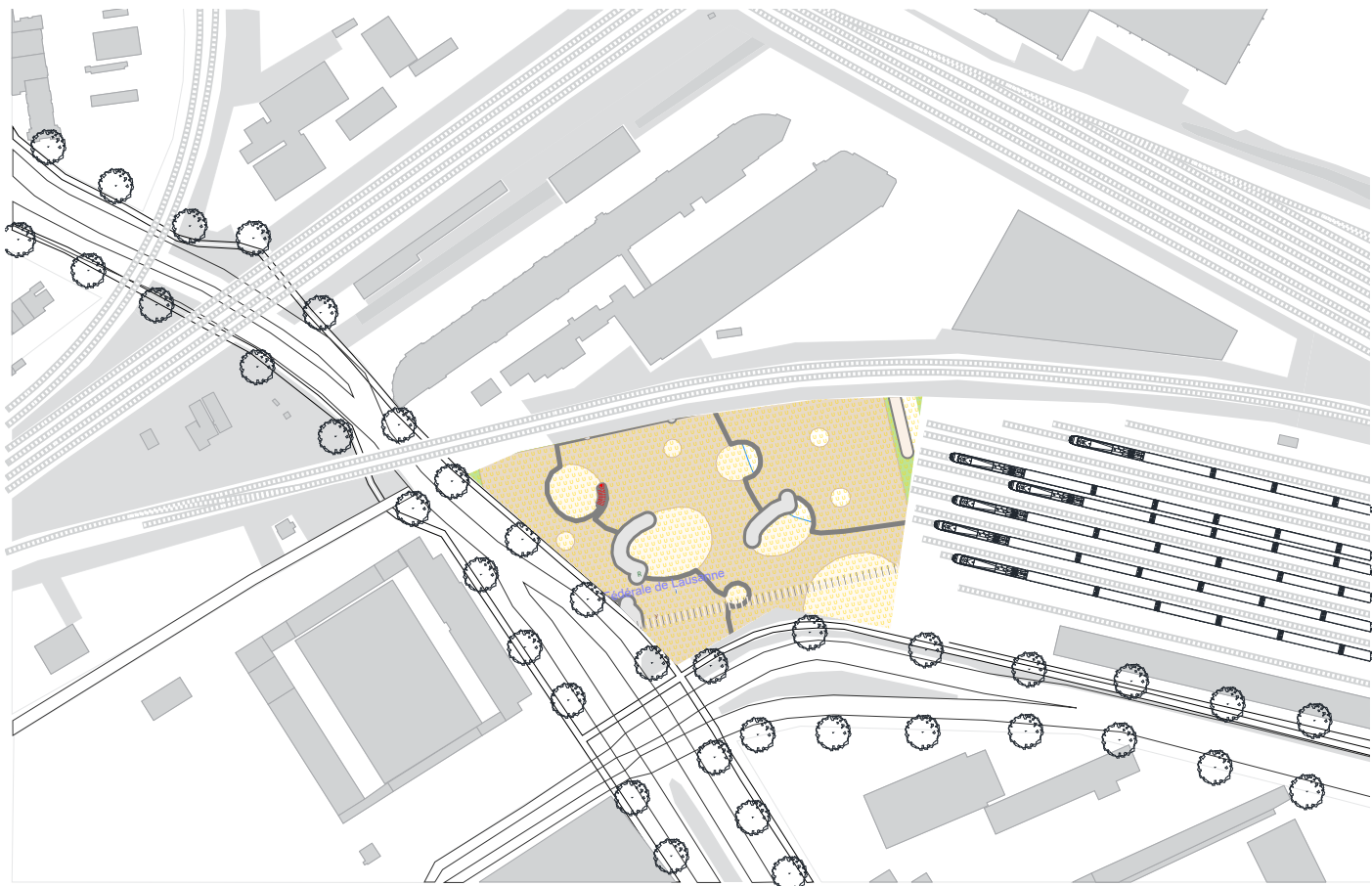
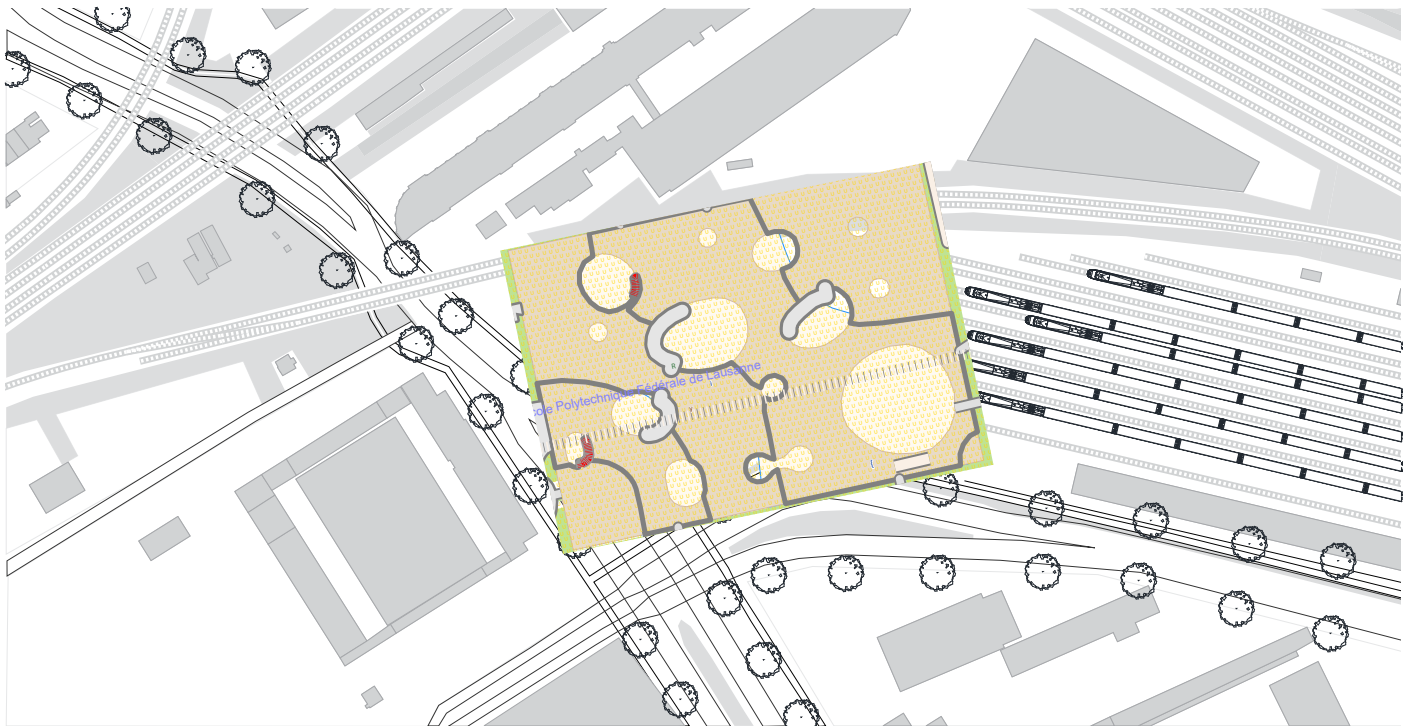
G4. TYPE OF BUILDING AND PROCESS

PROCESS: EPFL - Lausanne

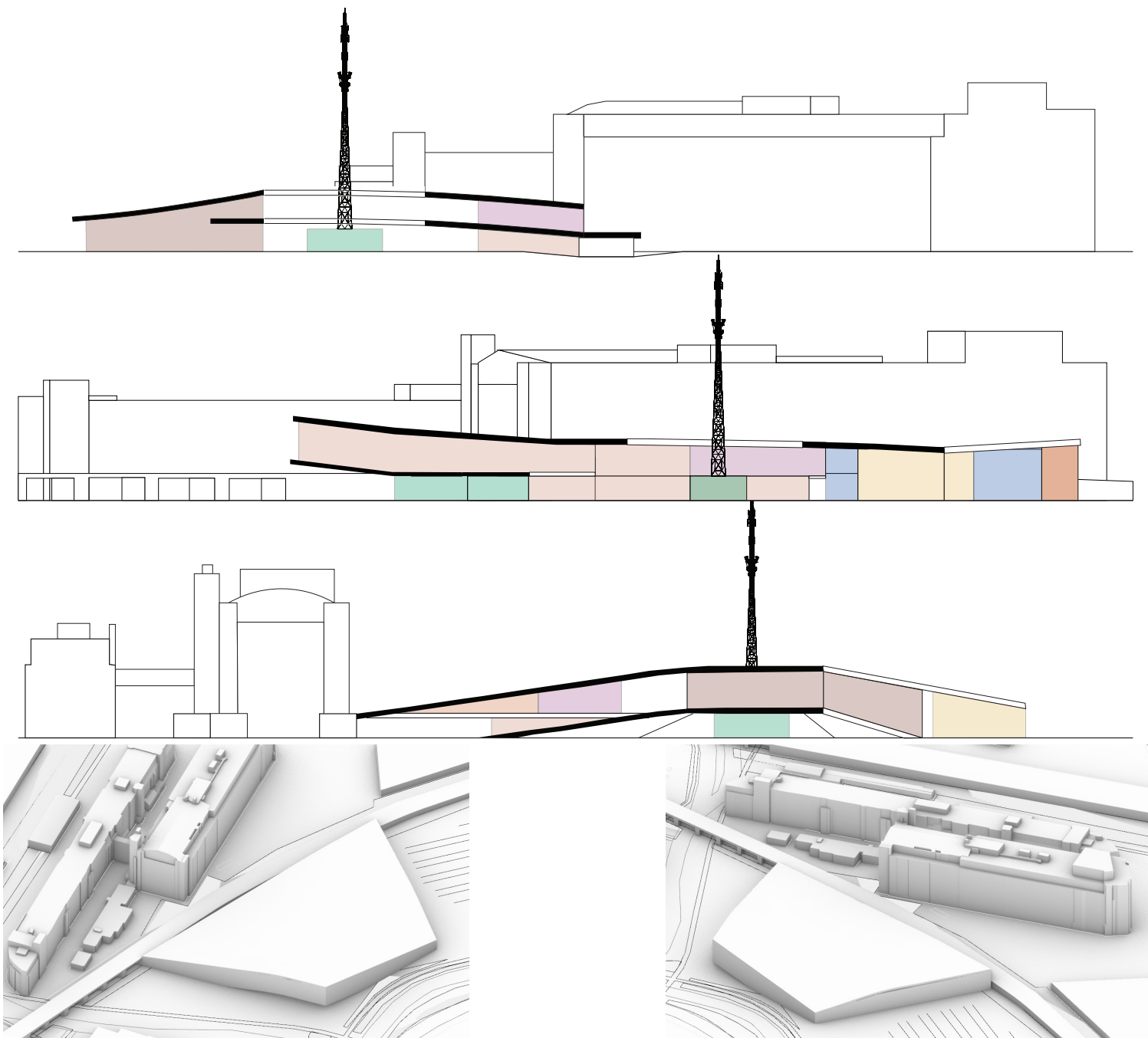


G4. TYPE OF BUILDING AND PROCESS

PROCESS: EPFL - Lausanne

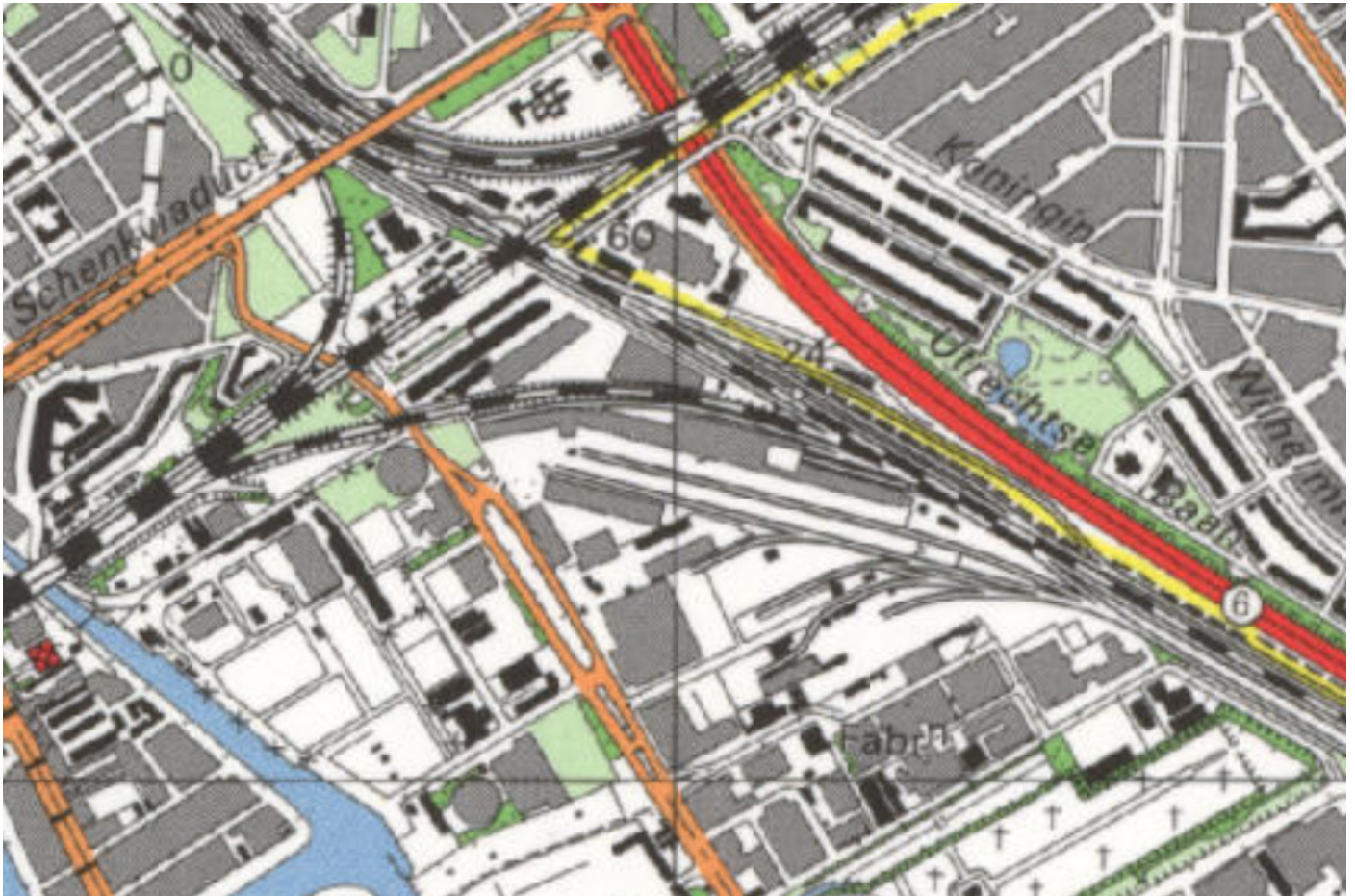


G4. TYPE OF BUILDING AND PROCESS



G4. TYPE OF BUILDING AND PROCESS

PROCESS: Old train depot building

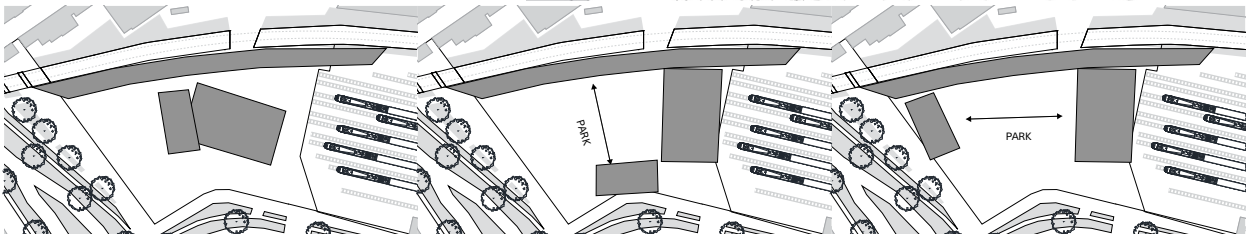
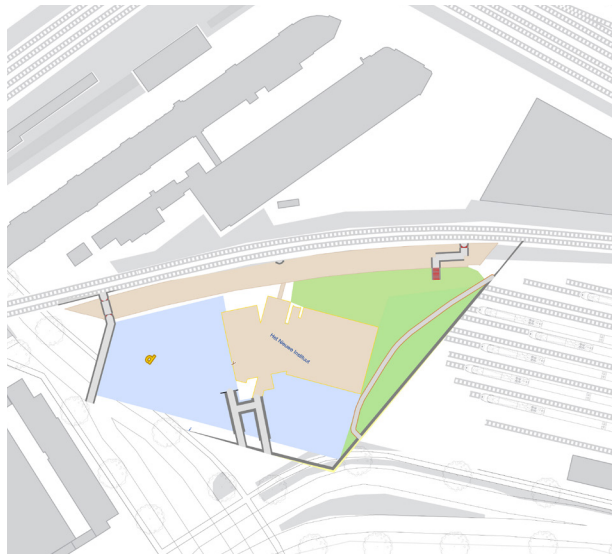


G4. TYPE OF BUILDING AND PROCESS

PROCESS: NAI/HNI Rotterdam

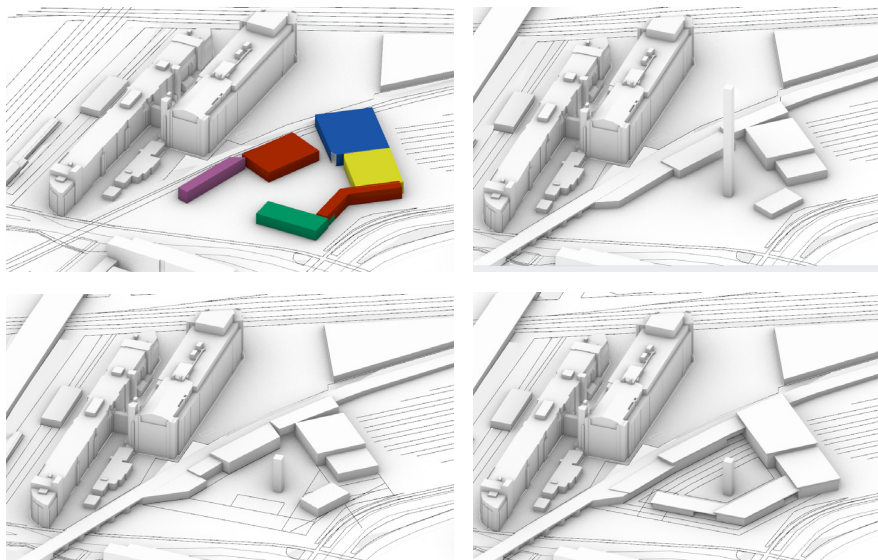
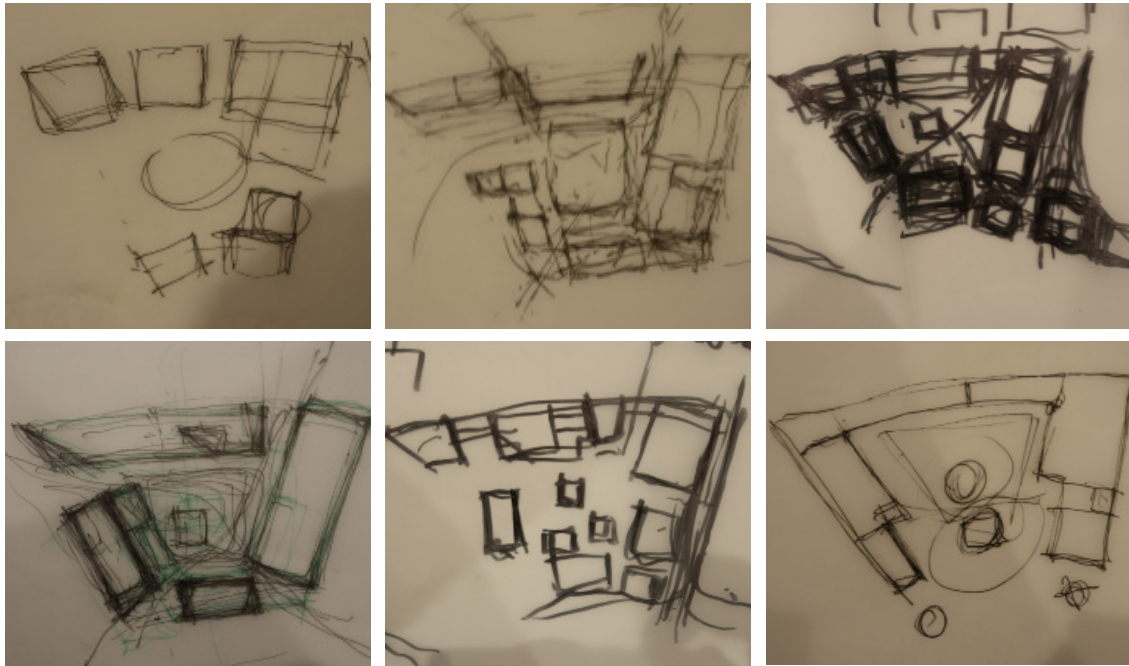


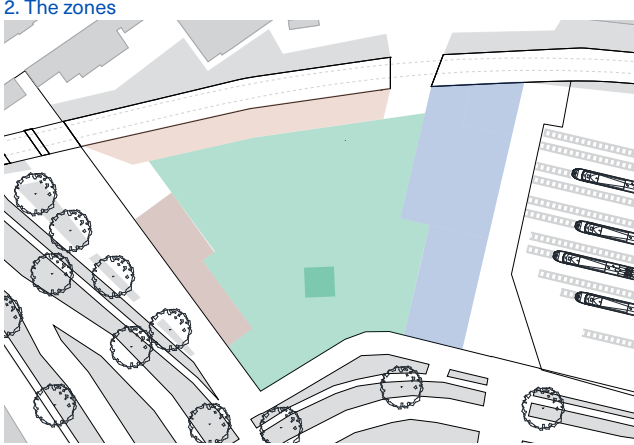
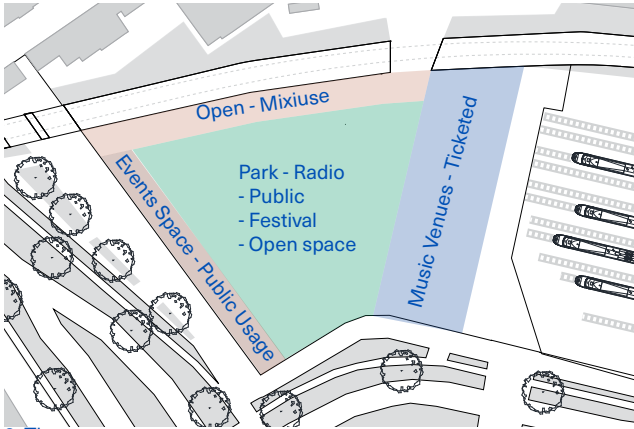
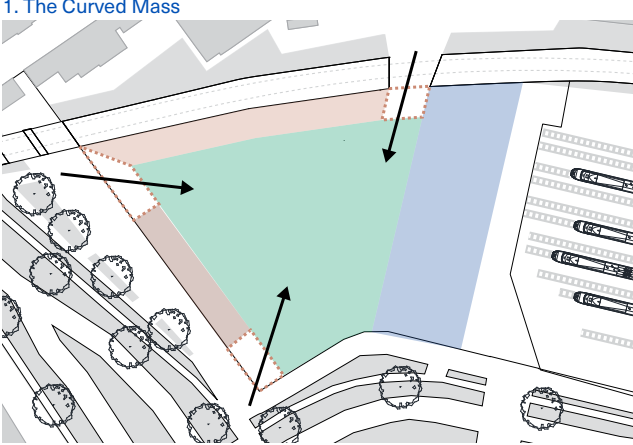
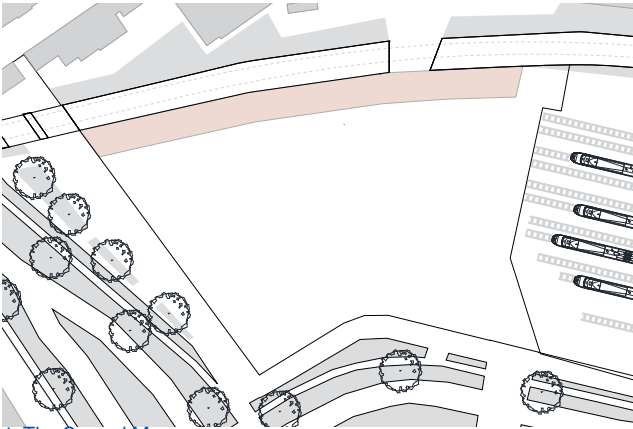
NAI - Jo Coenen

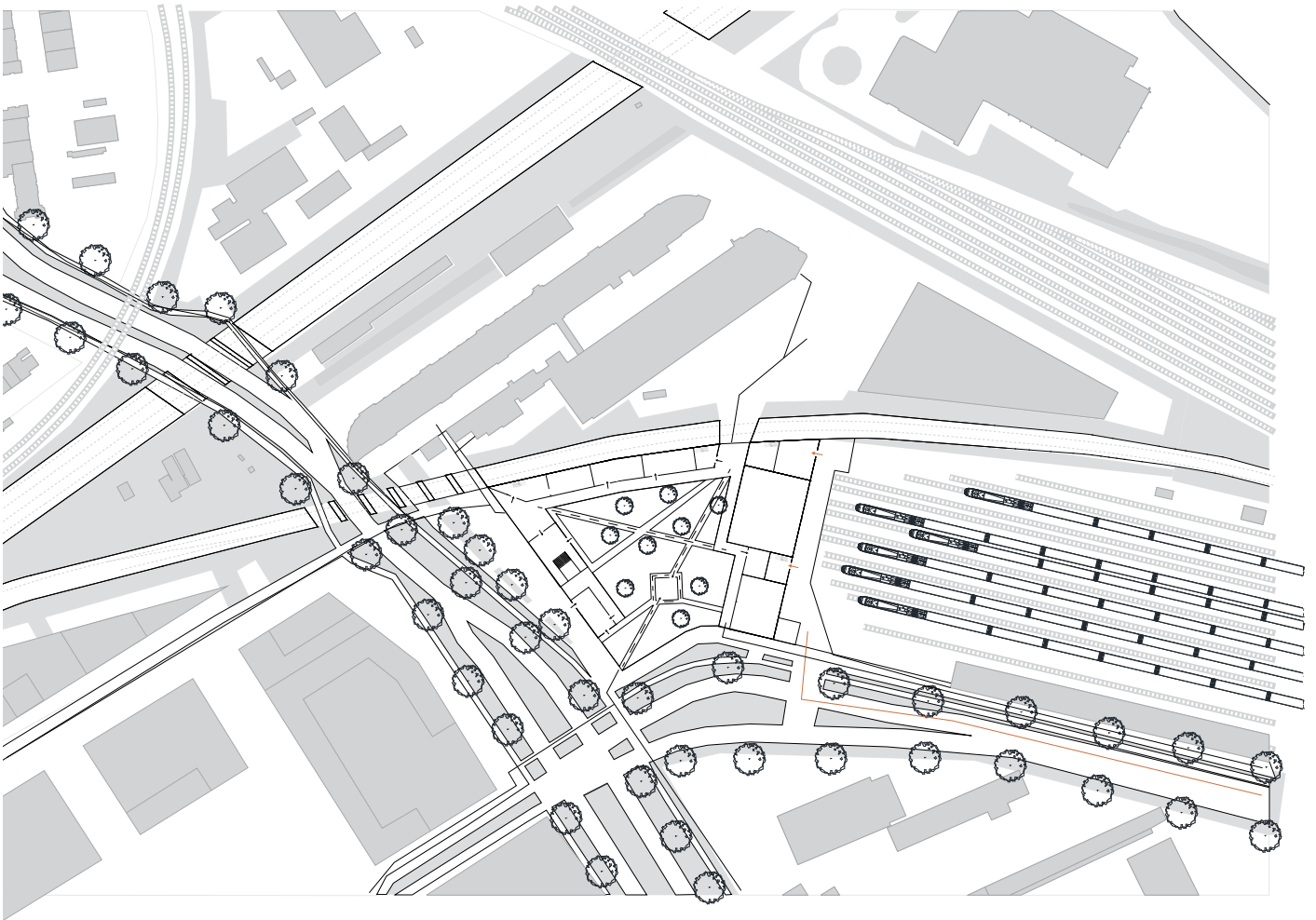


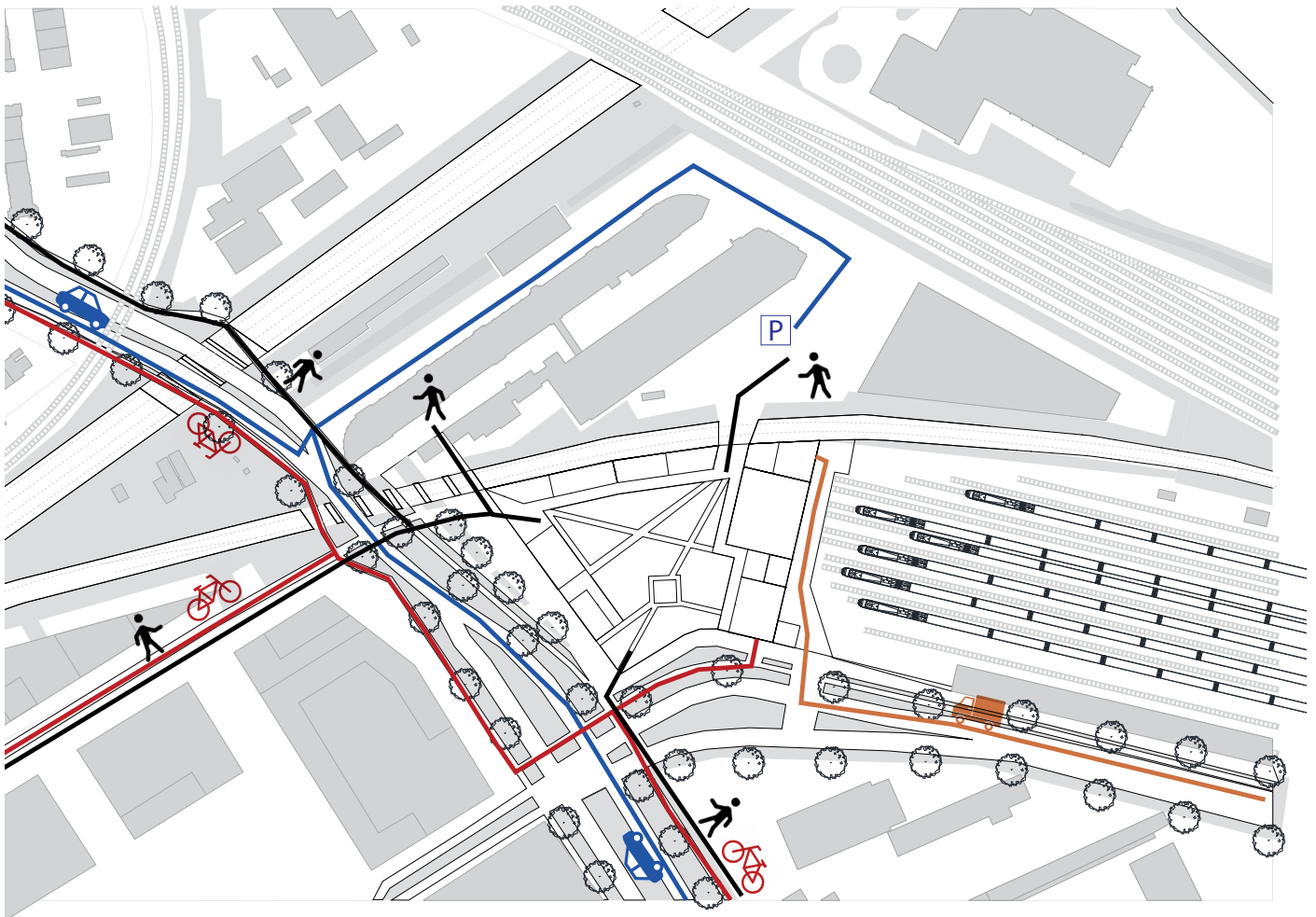
G4. TYPE OF BUILDING AND PROCESS

PROCESS: Mass Study









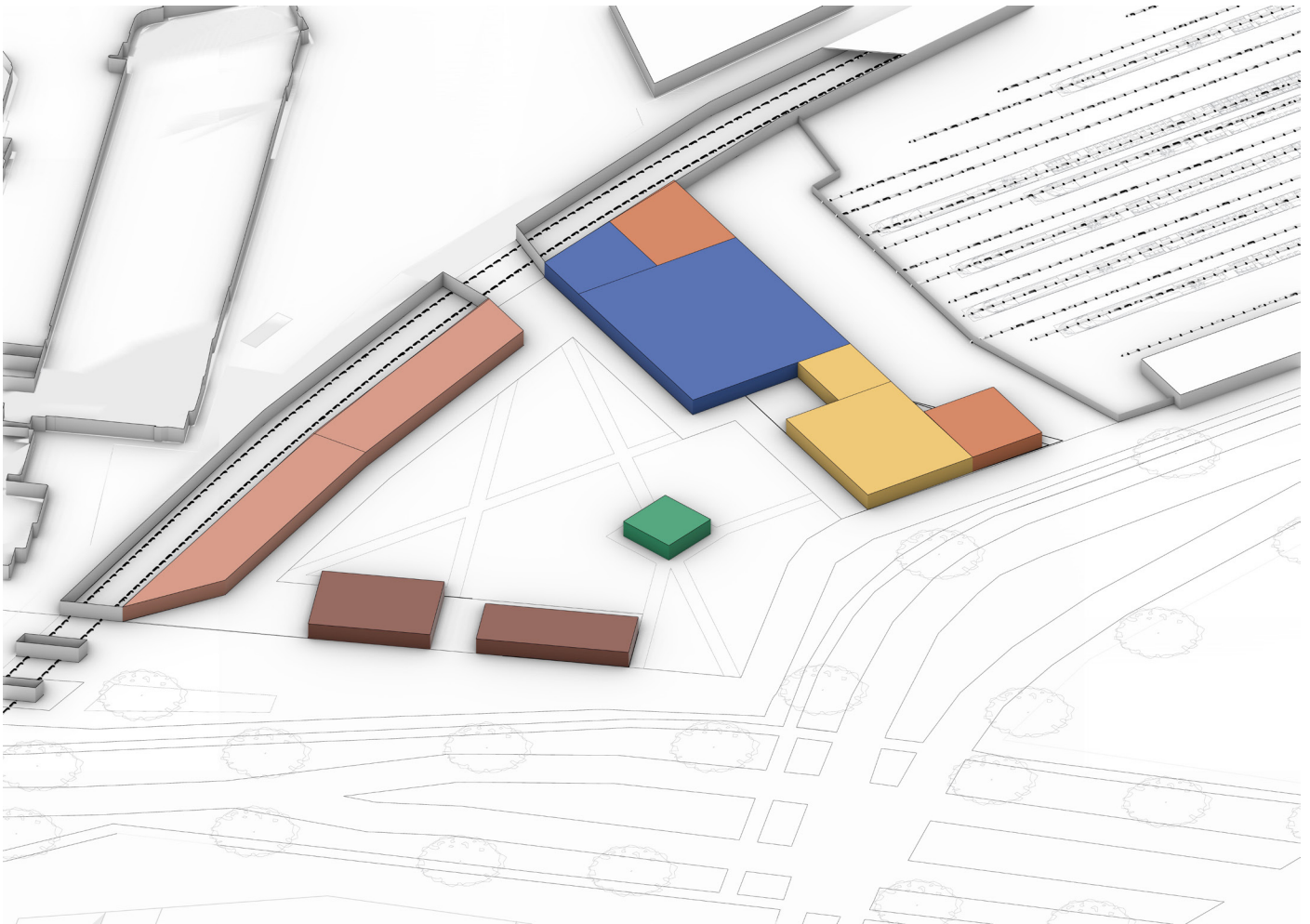
G5. CONCEPT

SITE: Program Ground Floor



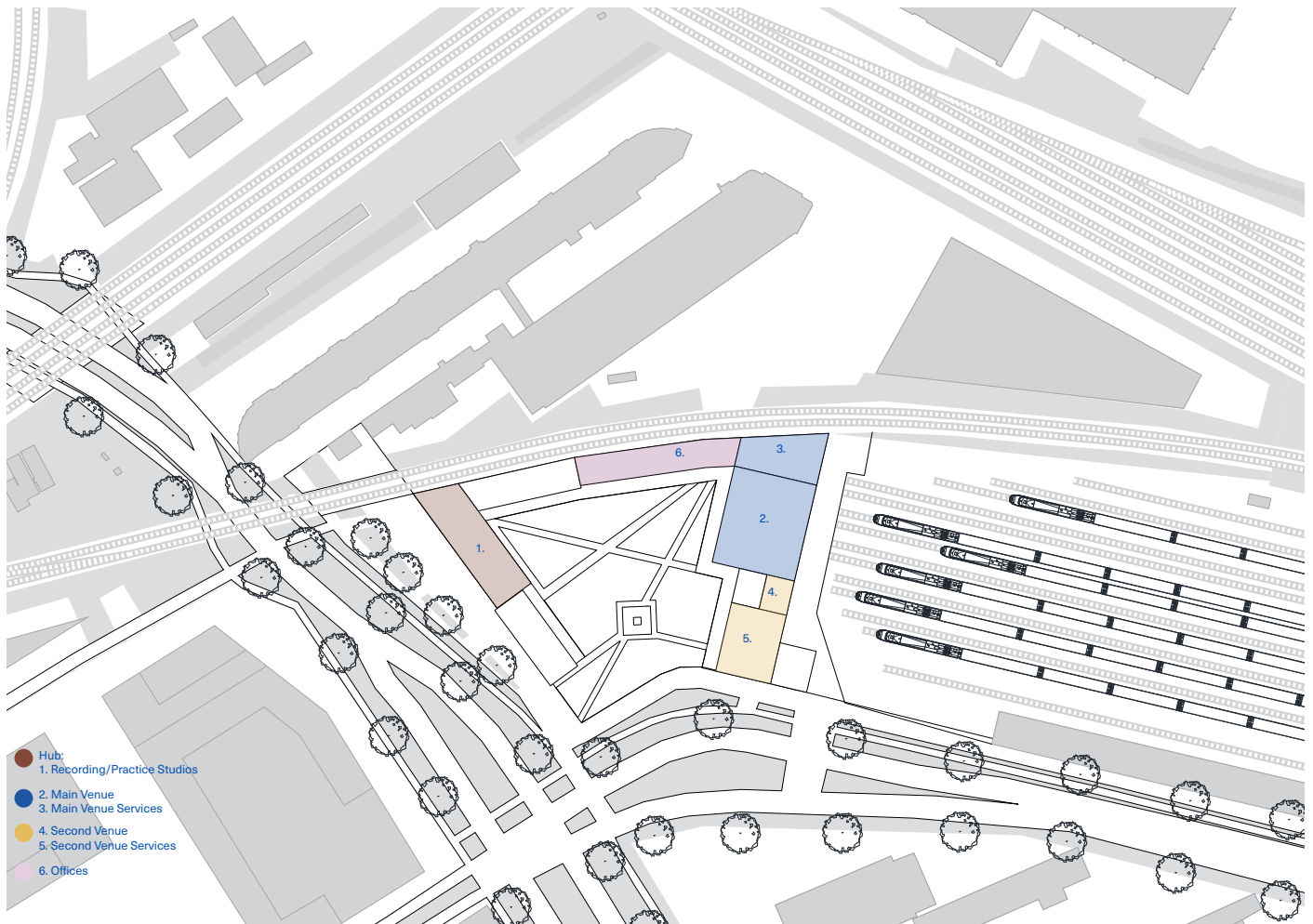
G5. CONCEPT

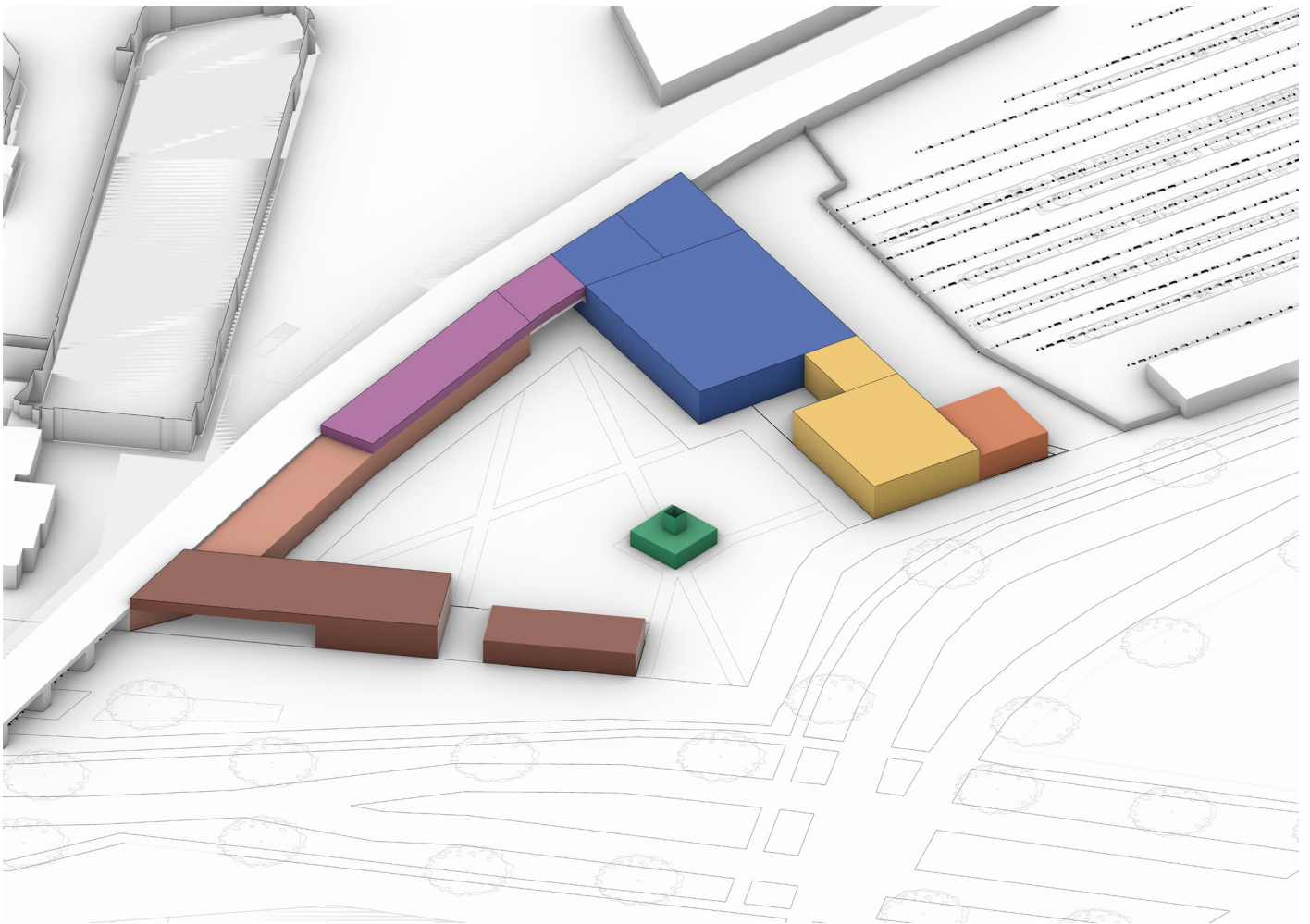
SITE: Program Ground Floor



G5. CONCEPT

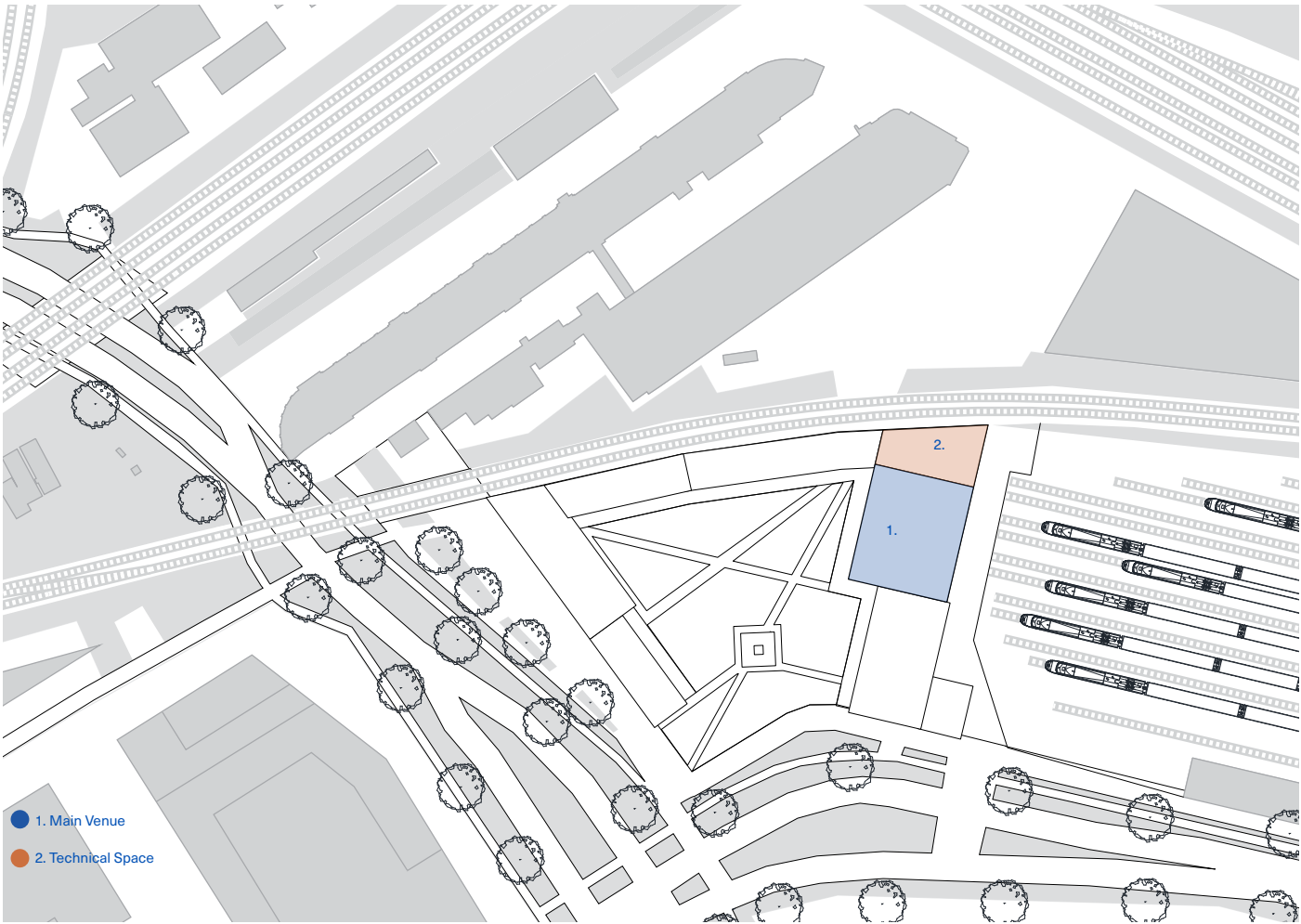
SITE: Program First Floor





G5. CONCEPT

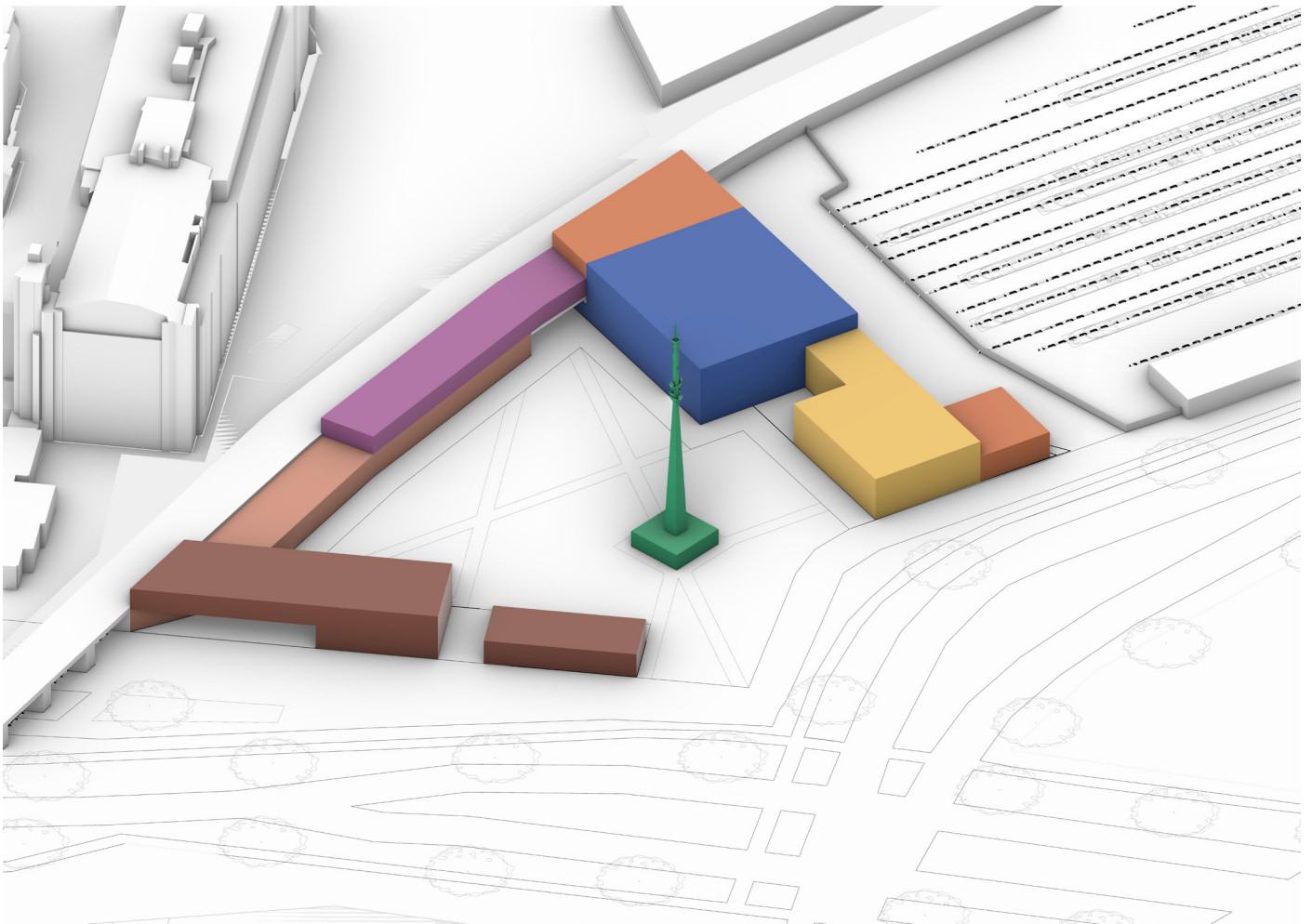
SITE: Program Second Floor



G5. CONCEPT

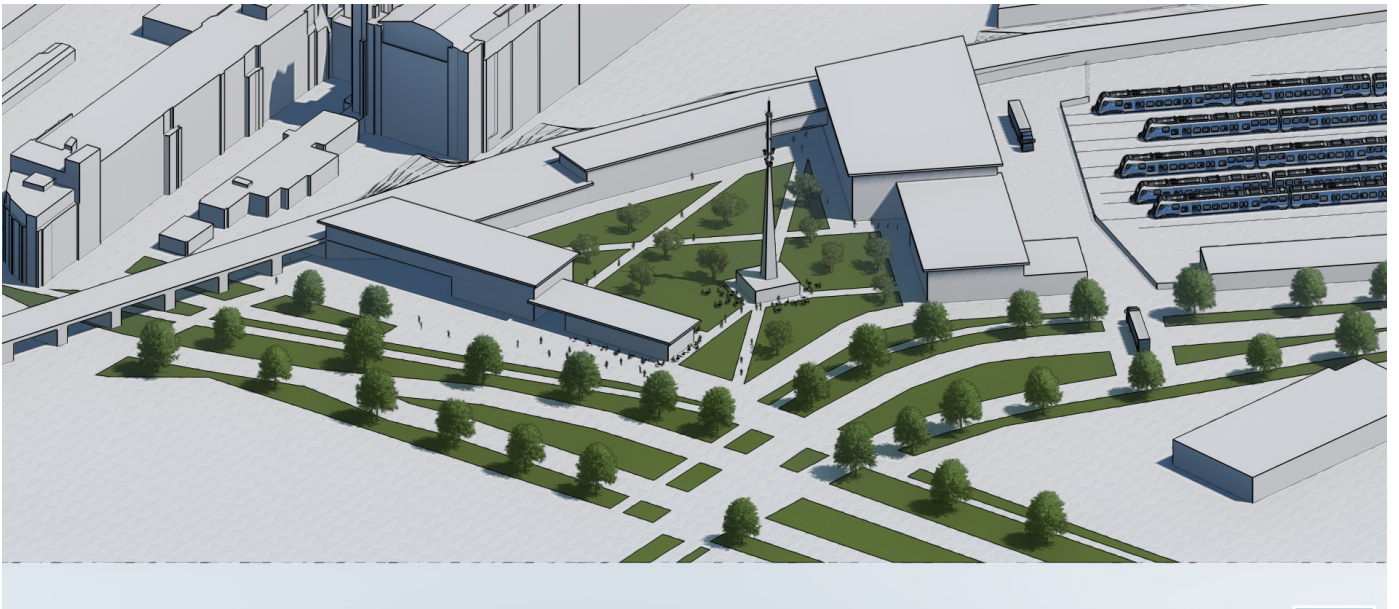
SITE: Program Second Floor



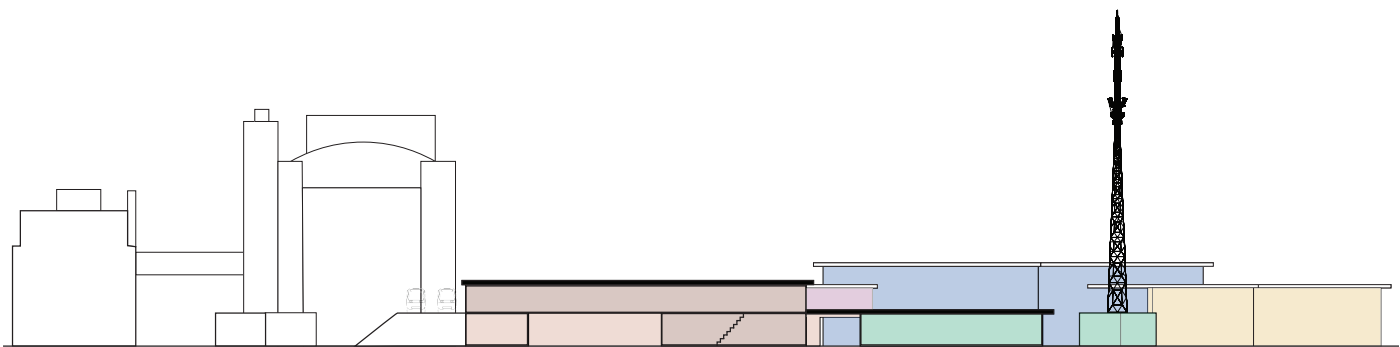


G5. CONCEPT

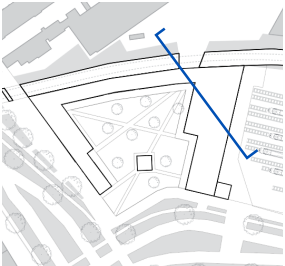
3D MASS





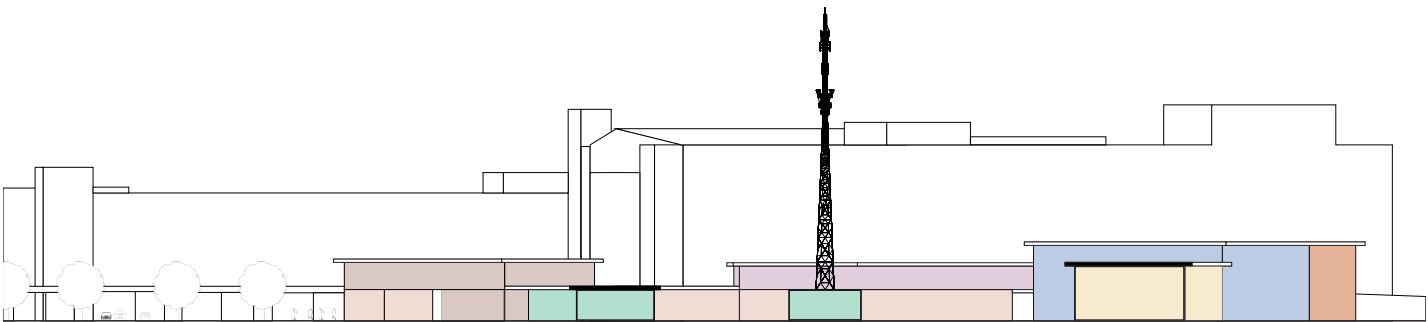


- Park & Radio
- Hub
- Music Marketplace
- Main Venue
- Second Venue
- Offices
- Technical Services

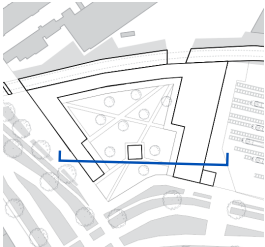


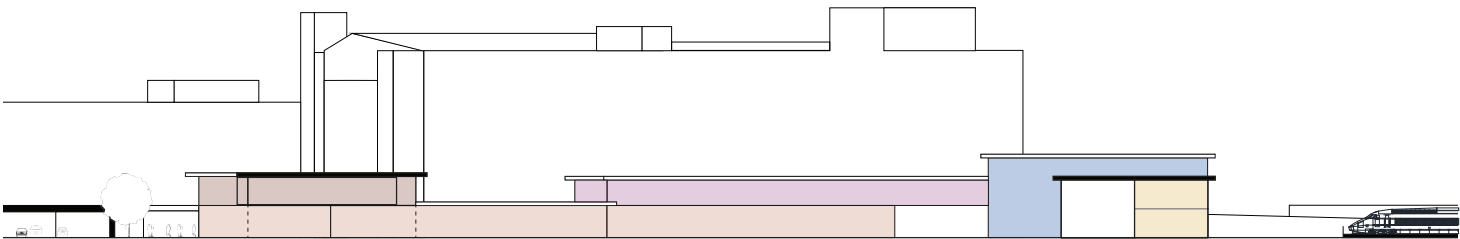
G5. CONCEPT

SECTION: HUB - PARK - VENUE

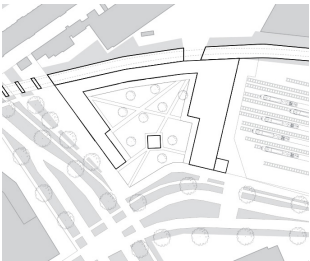


- Park & Radio
- Hub
- Music Marketplace
- Main Venue
- Second Venue
- Offices
- Technical Services



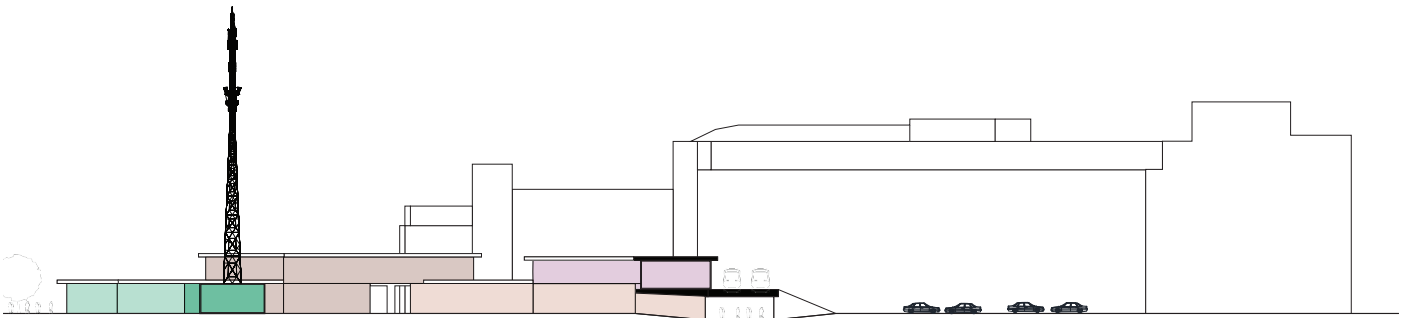


- Park & Radio
- Hub
- Music Marketplace
- Main Venue
- Second Venue
- Offices
- Technical Services

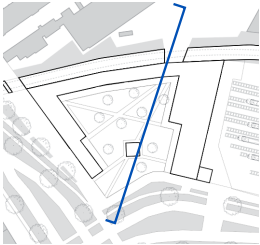


G5. CONCEPT

SECTION: TUNNEL ENTRANCE

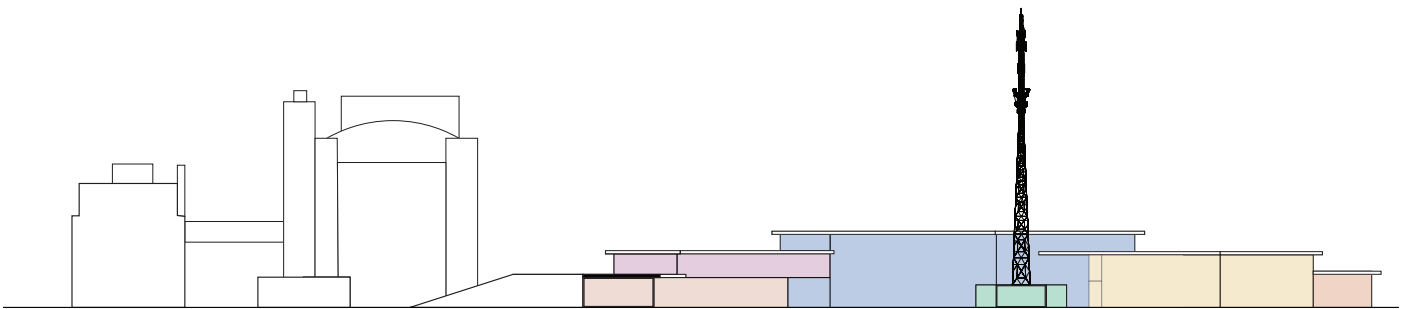


- Park & Radio
- Hub
- Music Marketplace
- Main Venue
- Second Venue
- Offices
- Technical Services

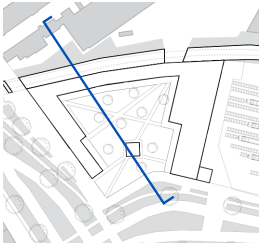


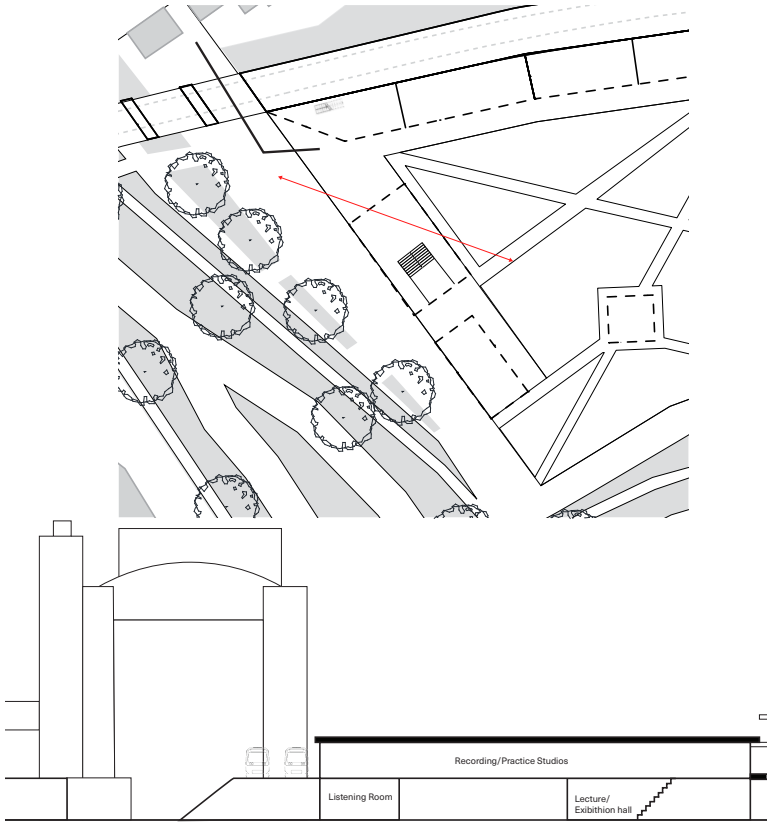
G5. CONCEPT

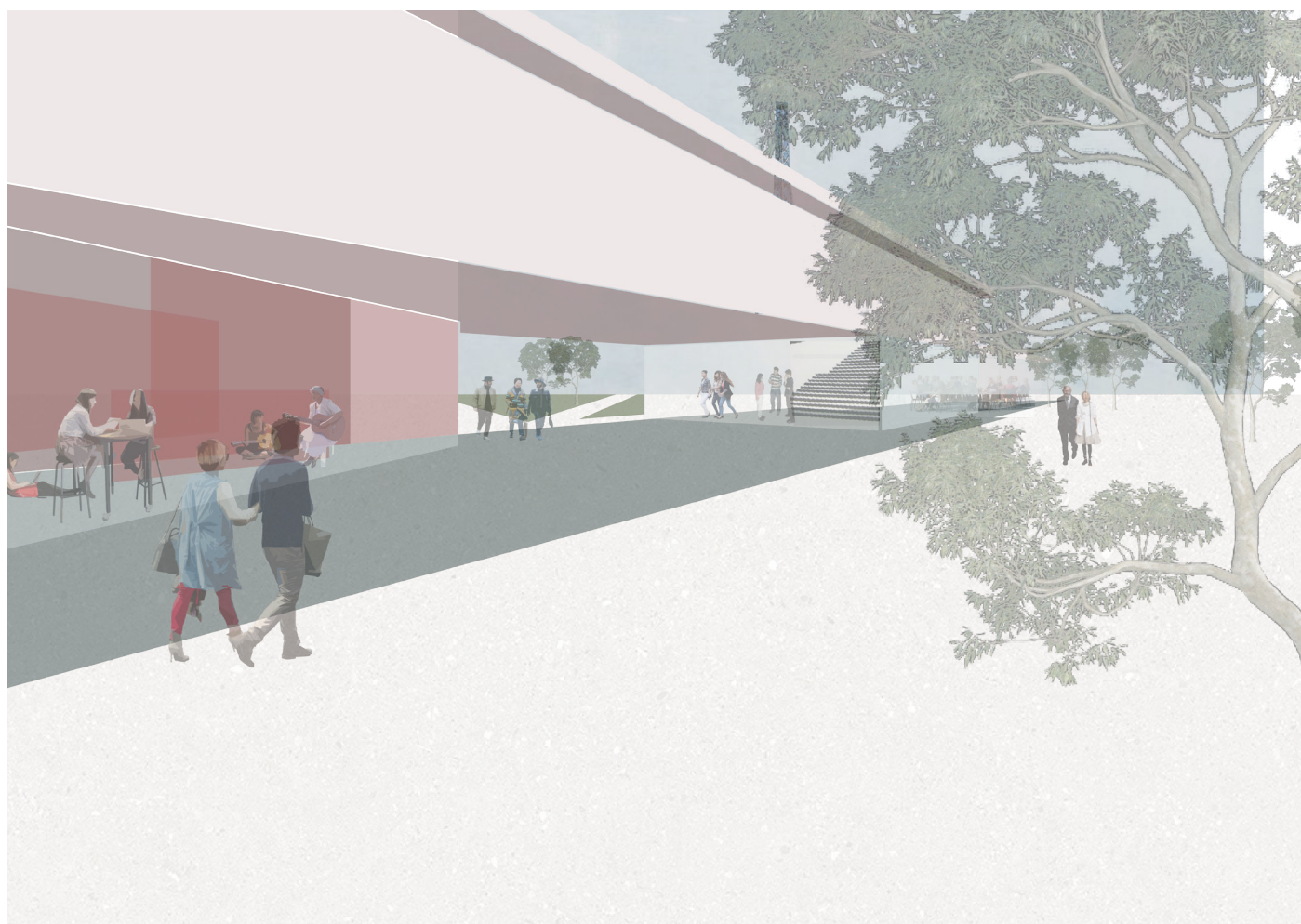
SECTION: BINK36 - TRAIN TRACKS

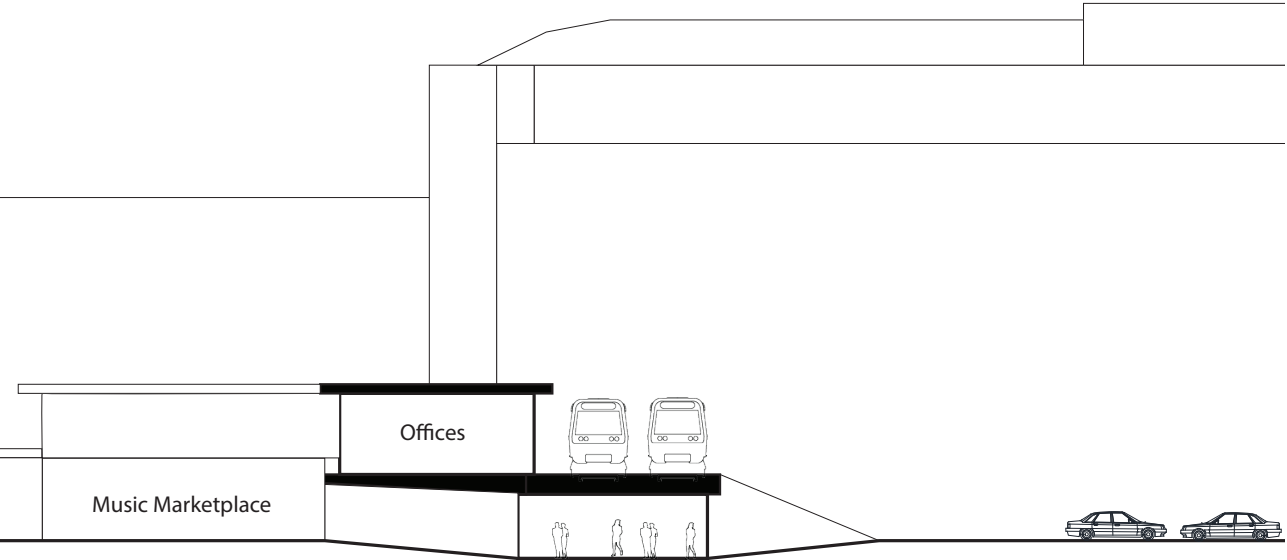
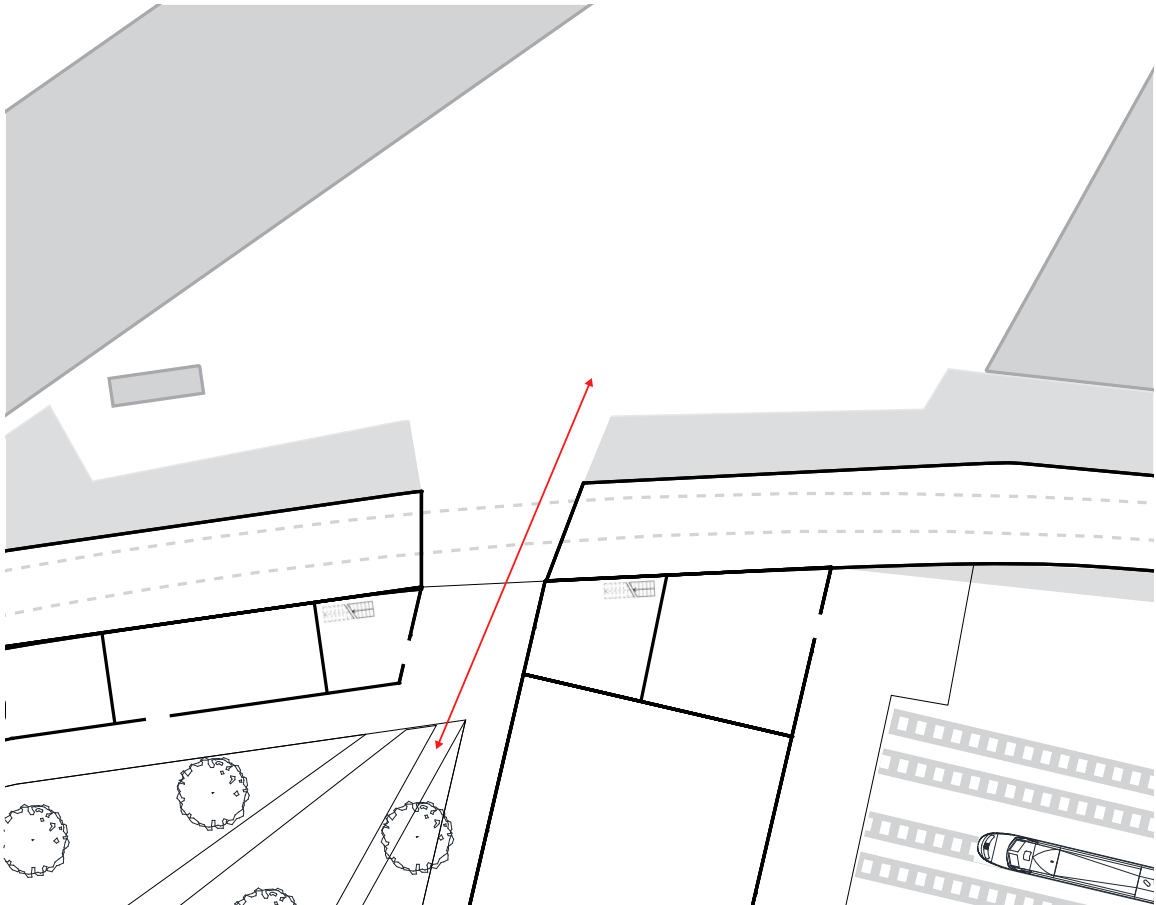


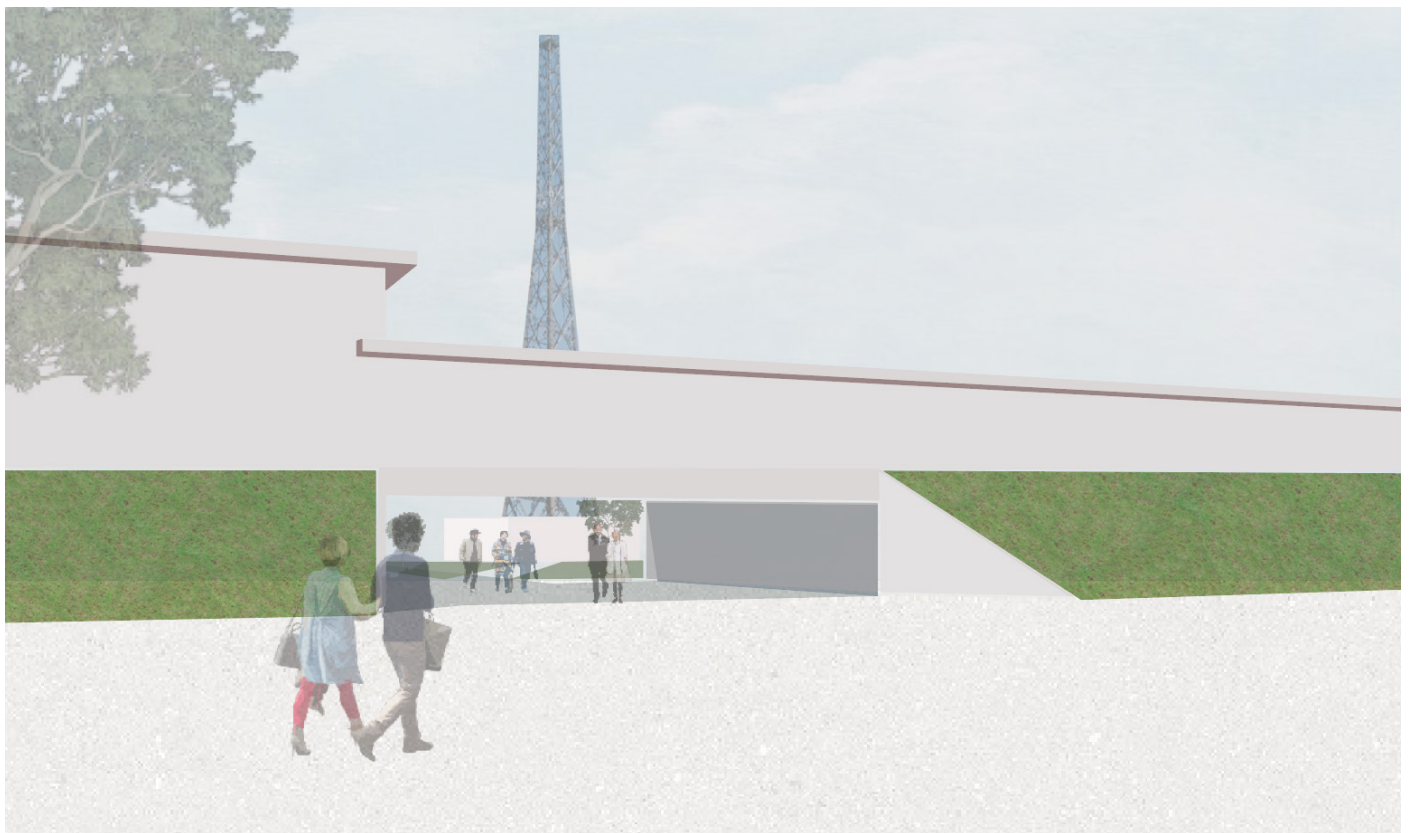
- Park & Radio
- Hub
- Music Marketplace
- Main Venue
- Second Venue
- Offices
- Technical Services

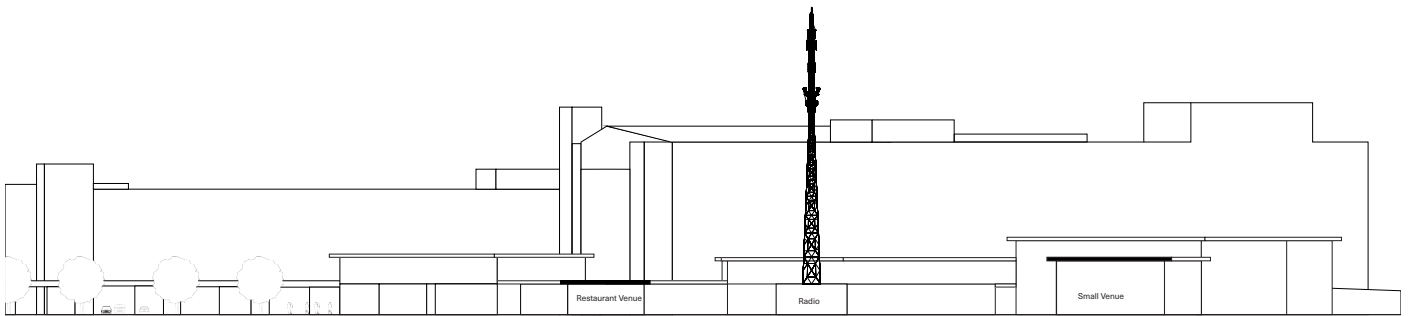
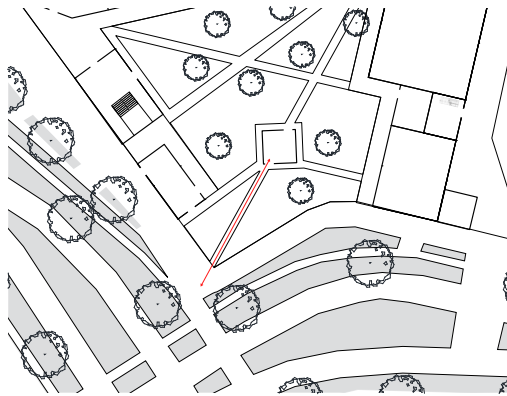




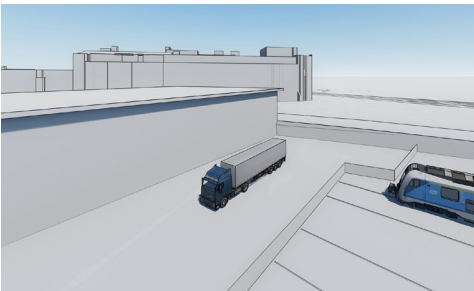
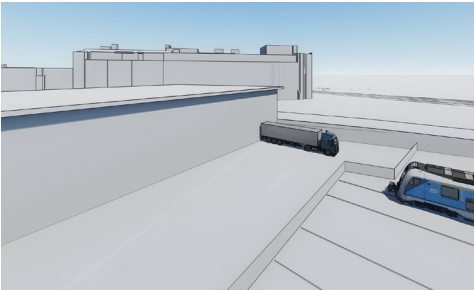
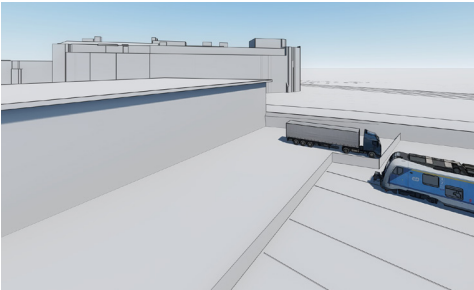
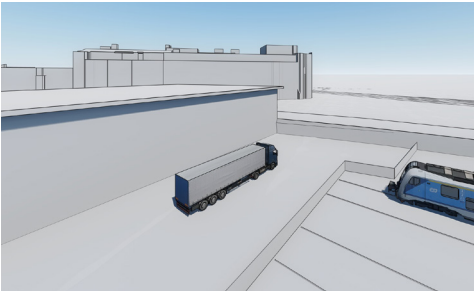
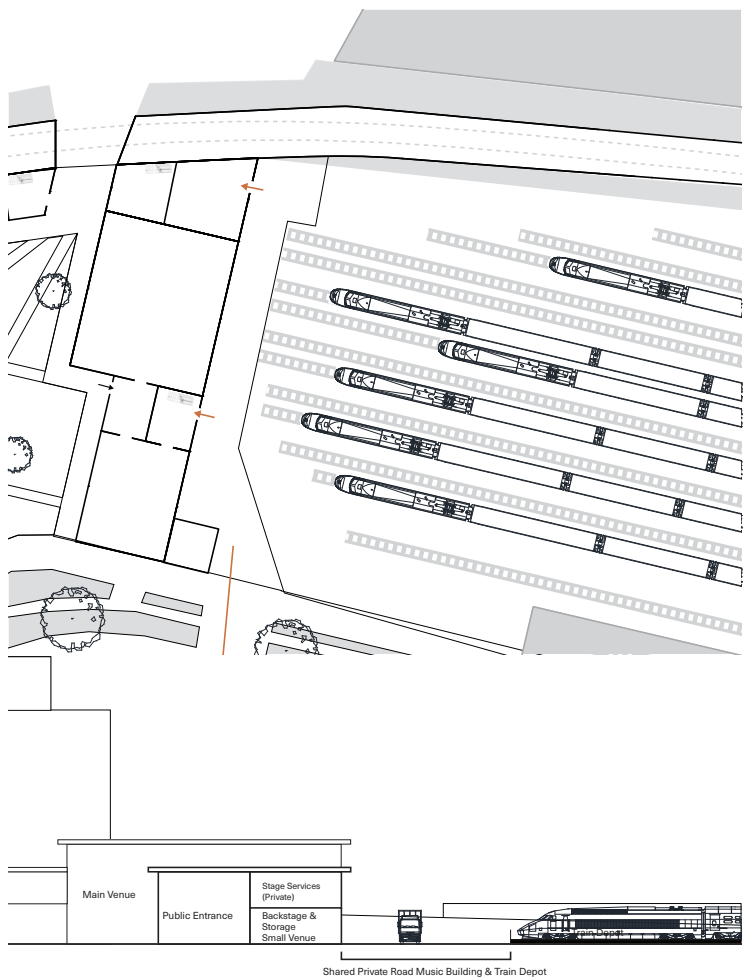


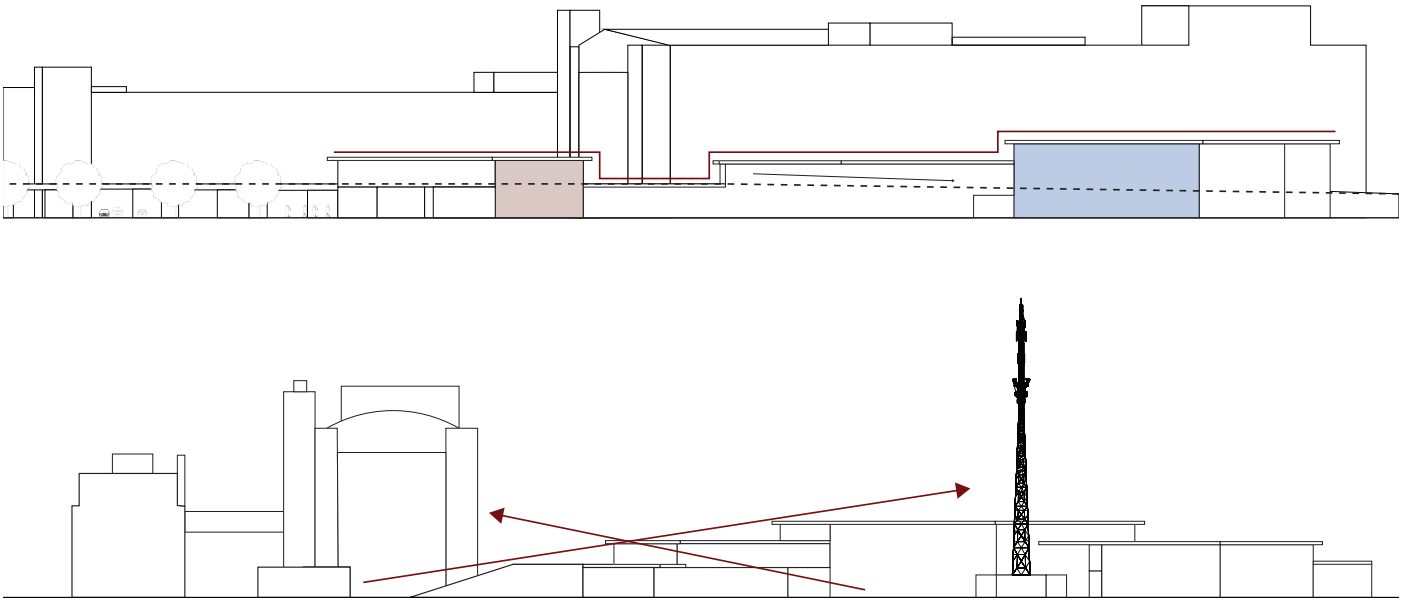


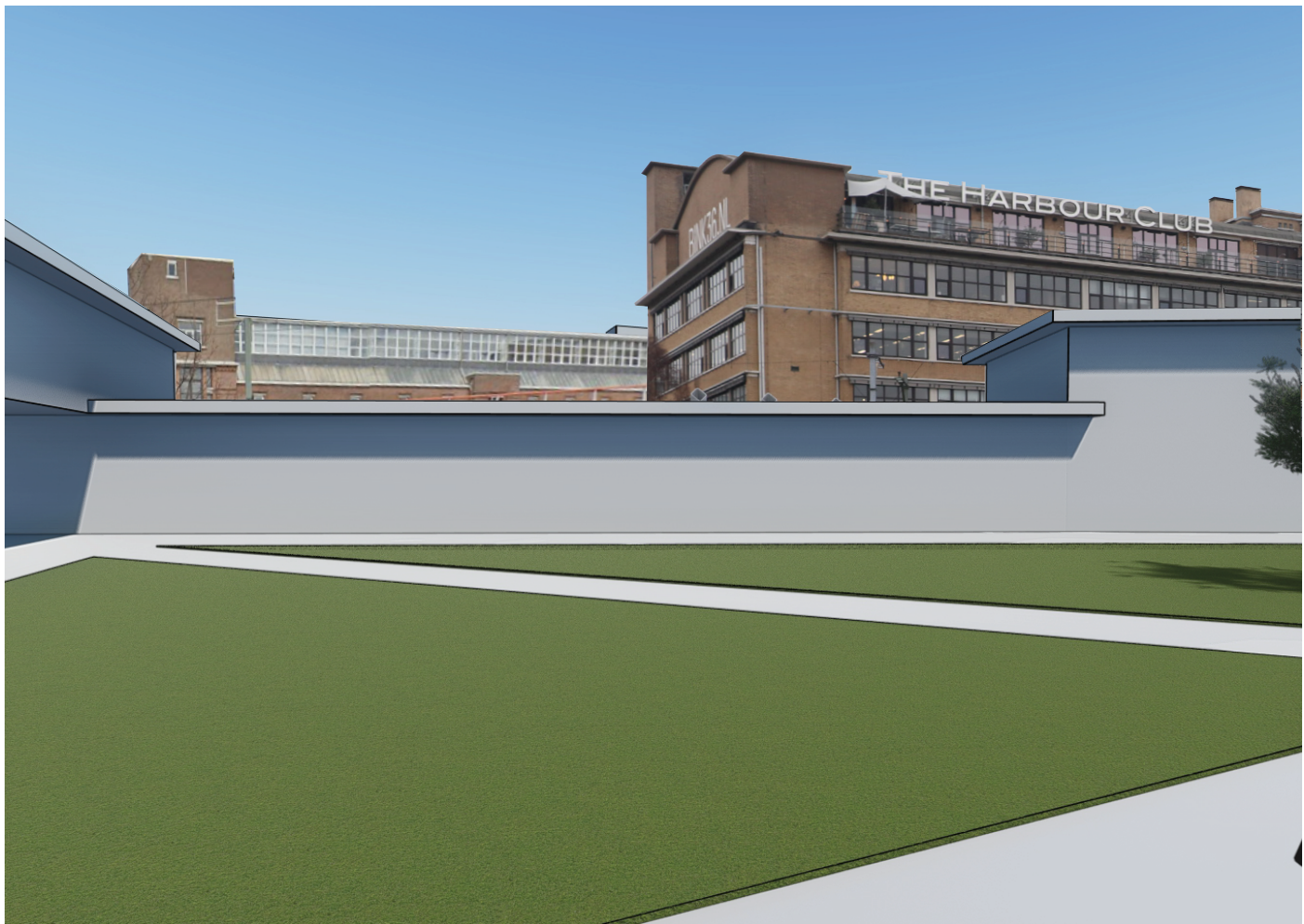






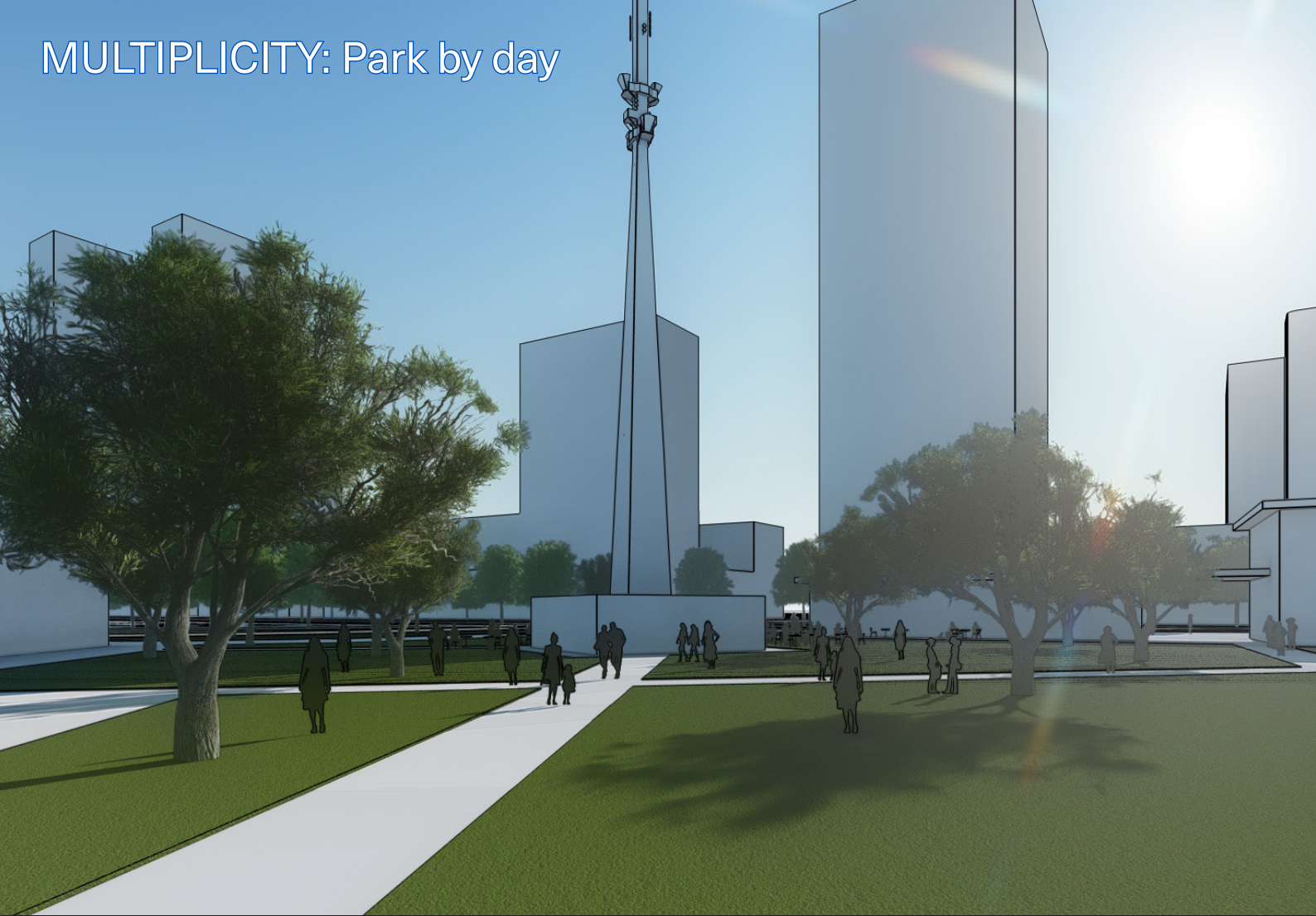




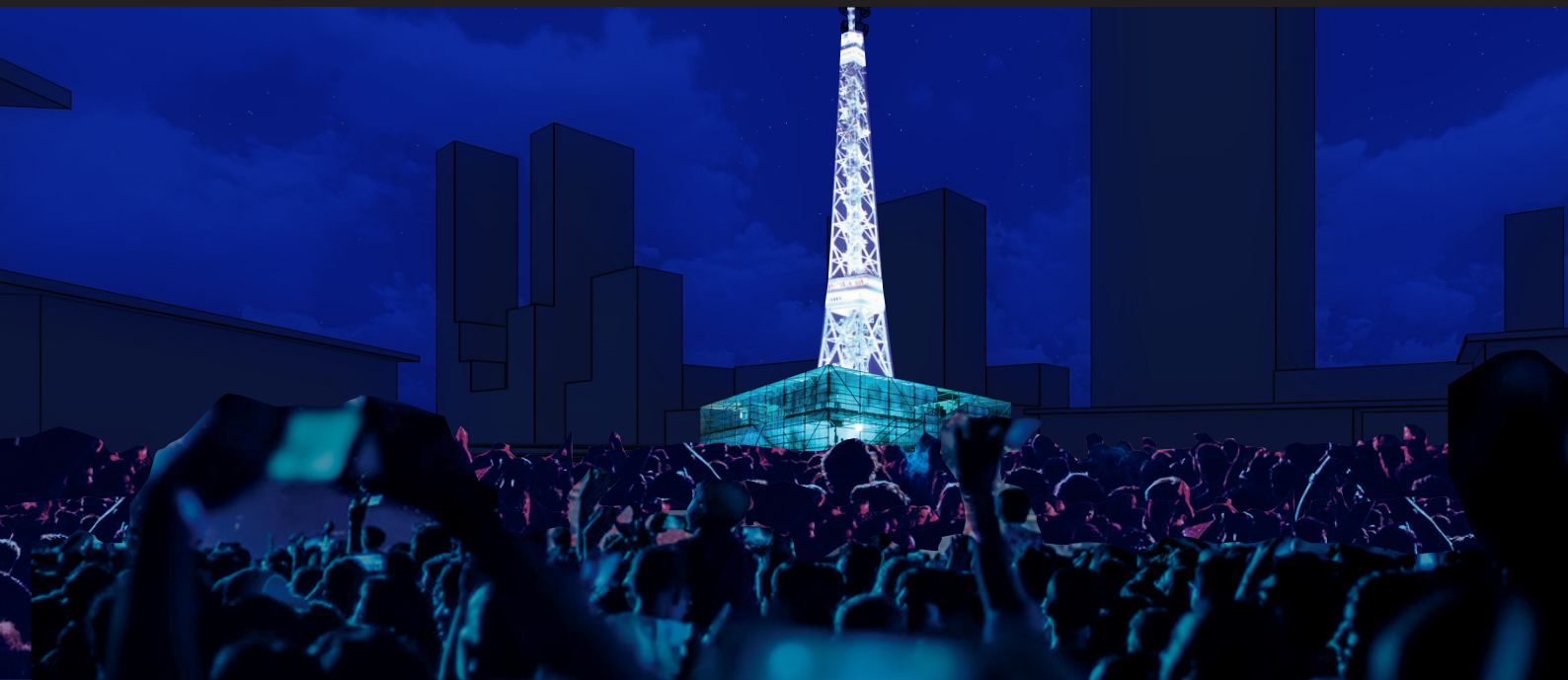




MULTIPLICITY: Park by day



MULTIPLICITY: Festival by night

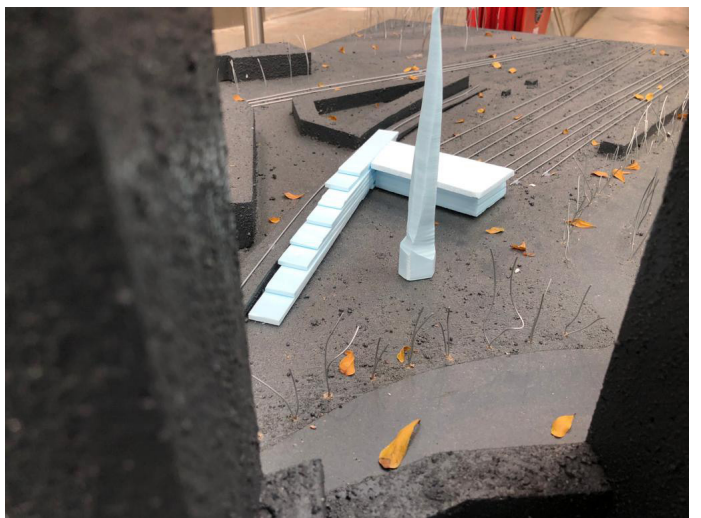


H. PROCESS DOCUMENTATION

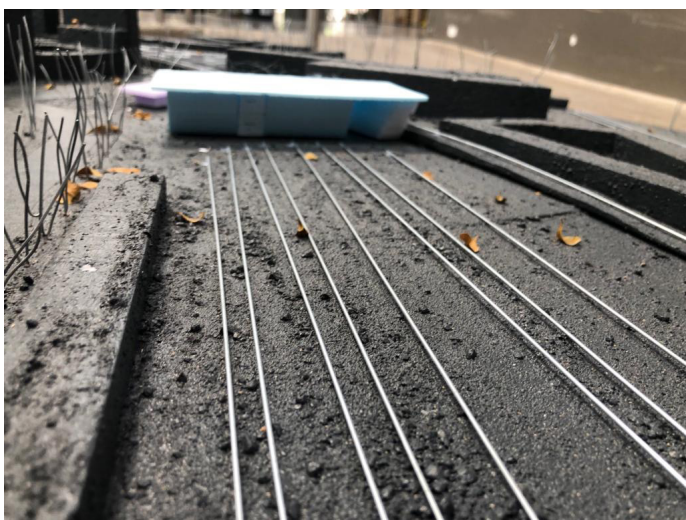
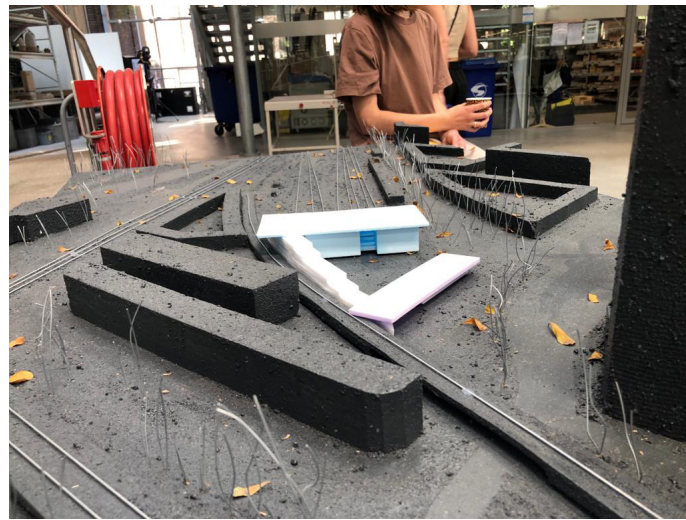
H1. Volume studies



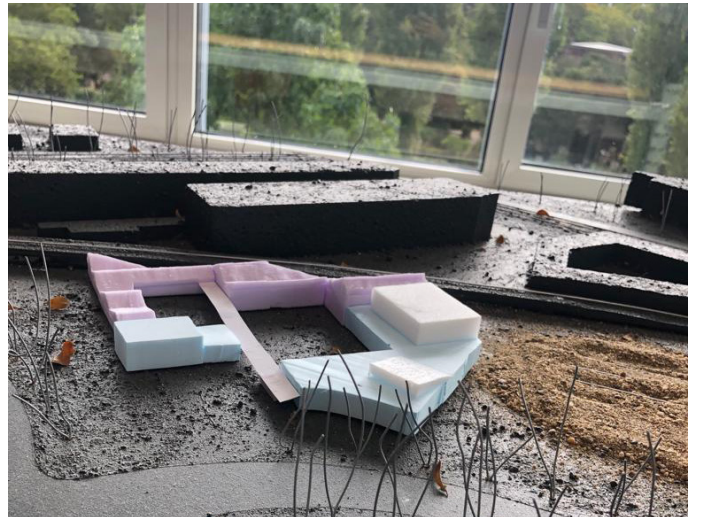
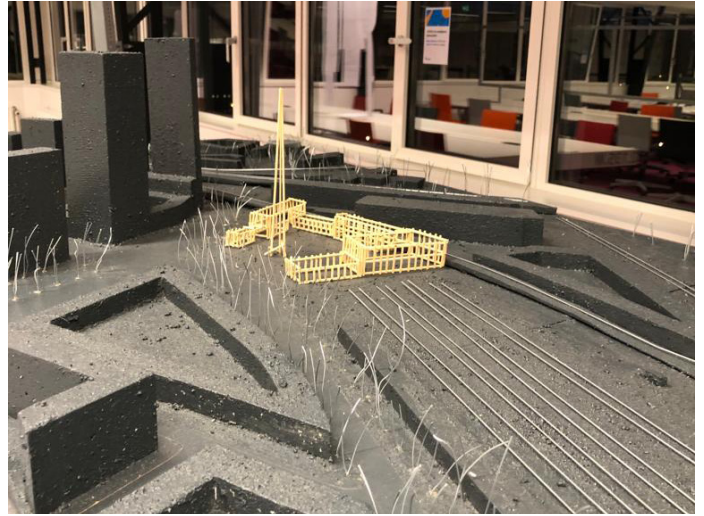
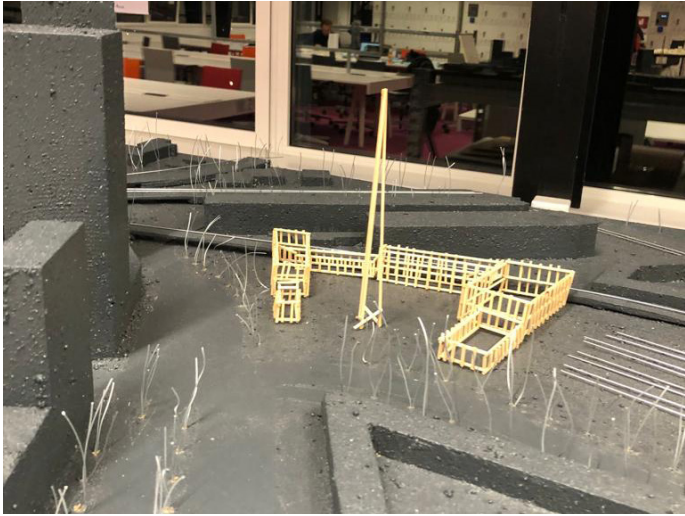
H1. Volume studies



H1. Volume studies



H1. Volume studies



H1. Volume studies: final



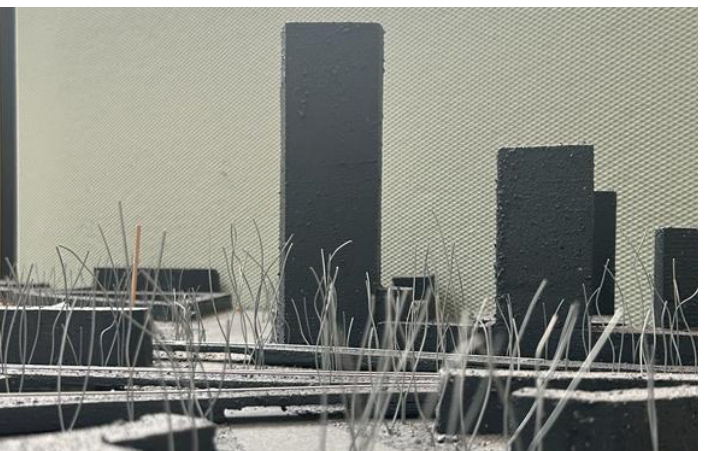
H1. Volume studies: tower height



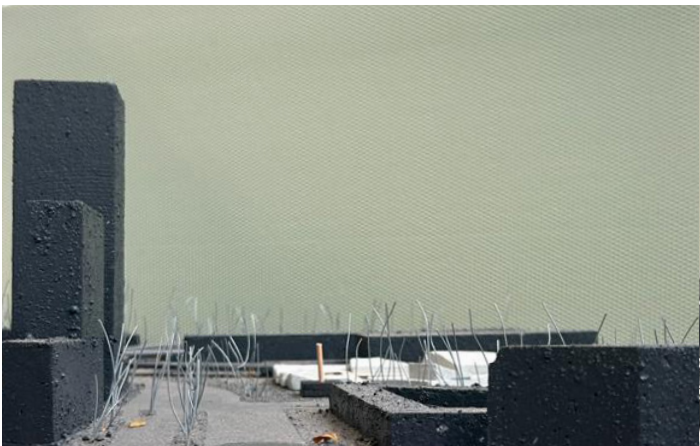
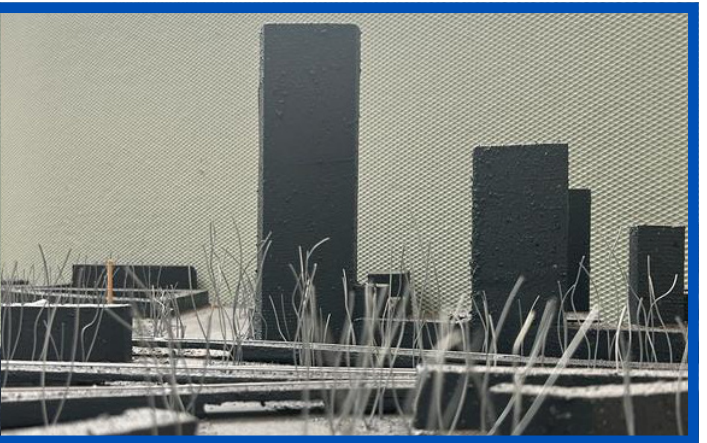
120 m



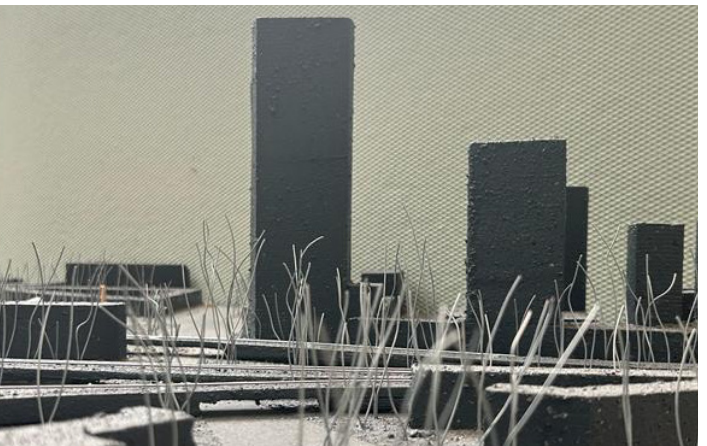
60 m



30 m

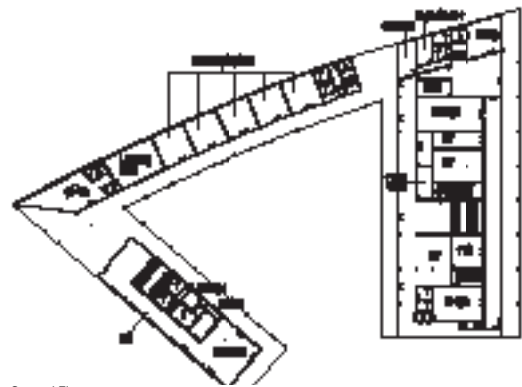
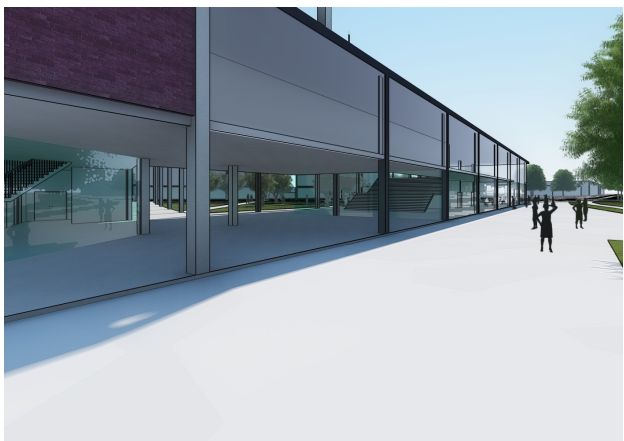
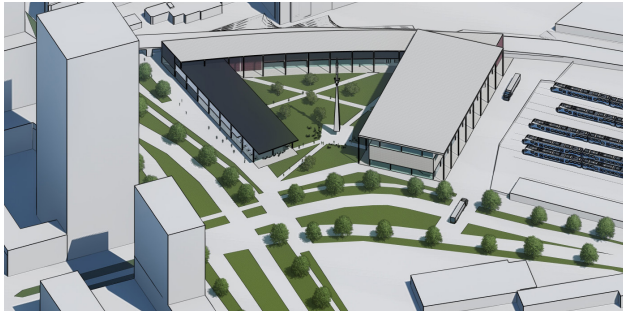
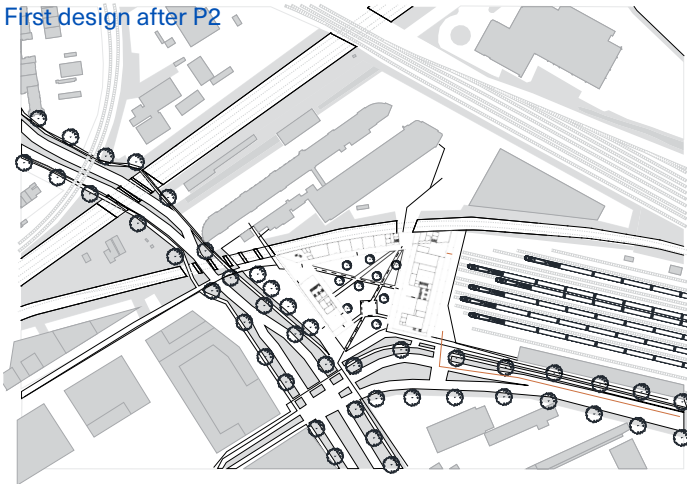


15 m

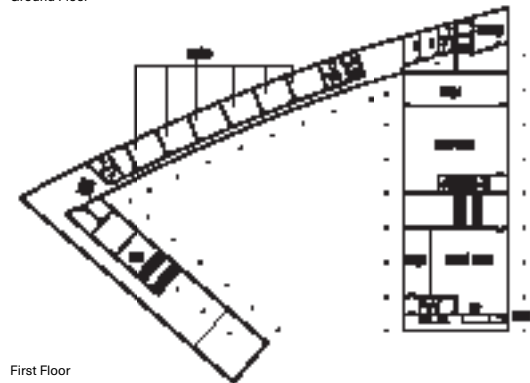


H2. Sketch design 1

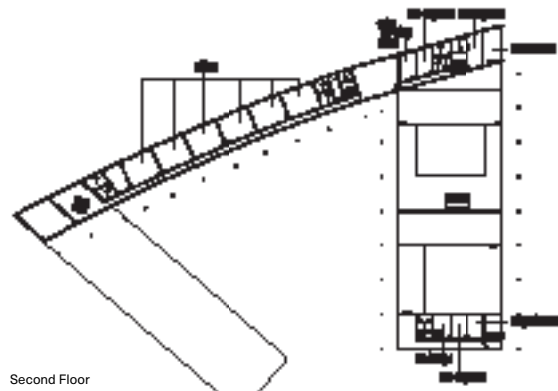
First design after P2



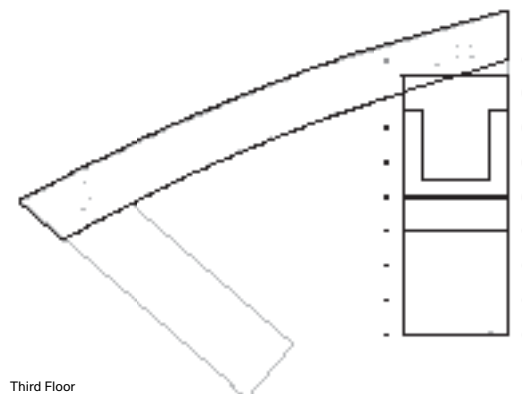
Ground Floor



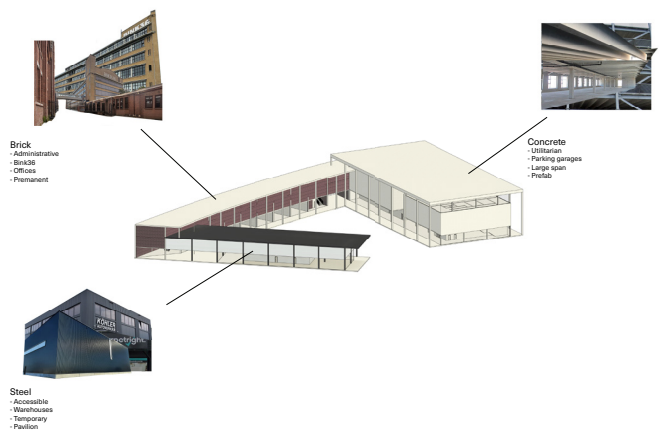
First Floor



Second Floor

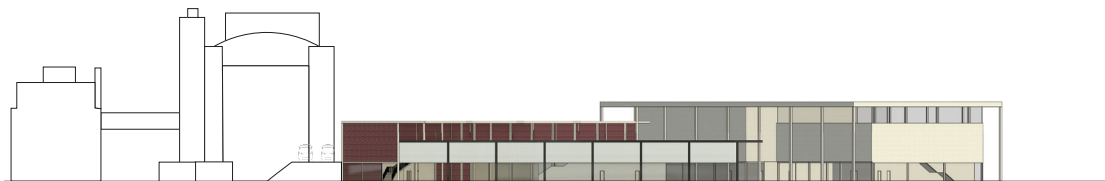
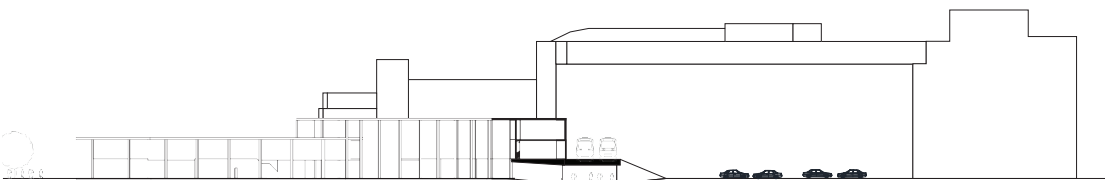
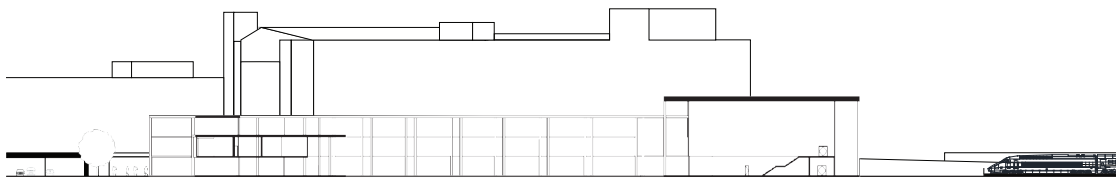
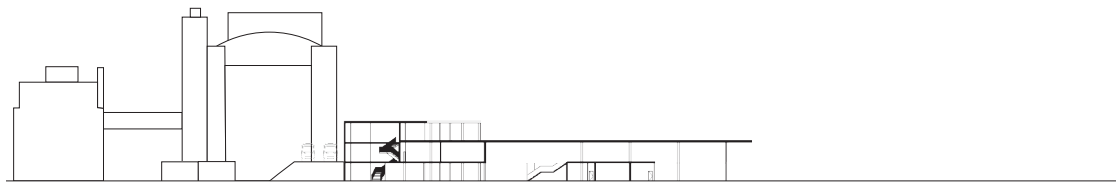


Third Floor

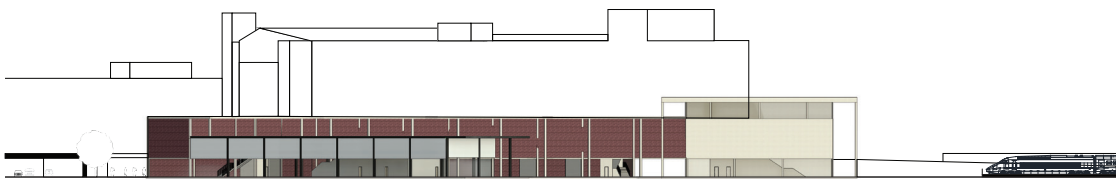


H2. Sketch design 1

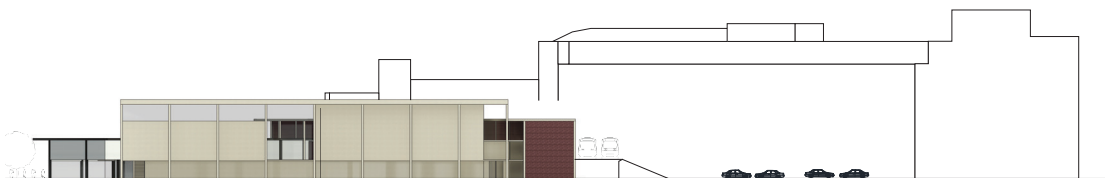
Sections & Elevations



South-West



South

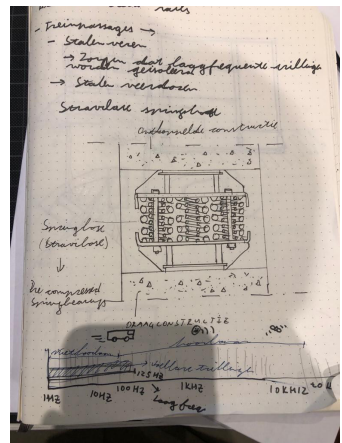
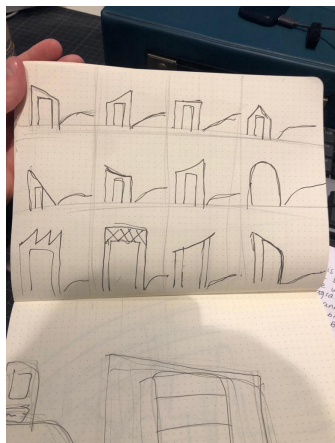
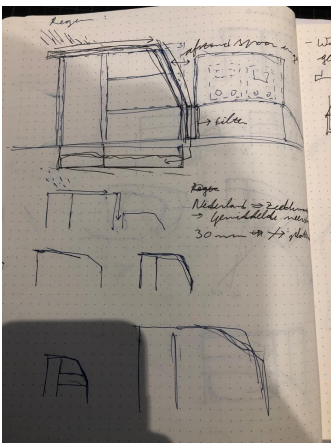
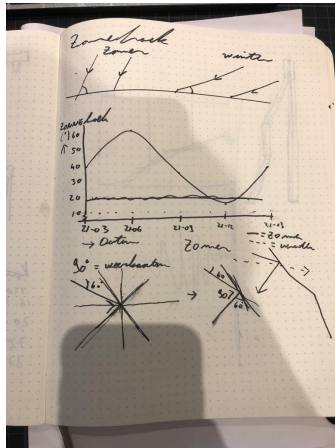
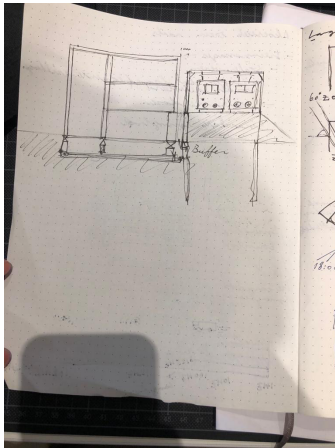
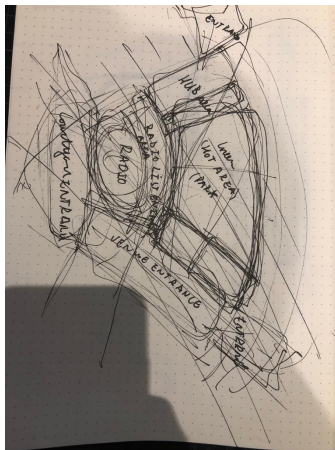


H2. Sketch design 1

After explored more than enough options with my P2 design I decided to throw my old design in the bin and start with a clean sheet of paper.

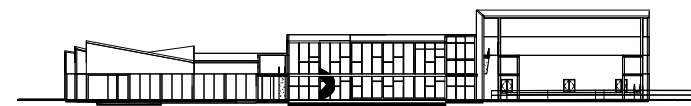
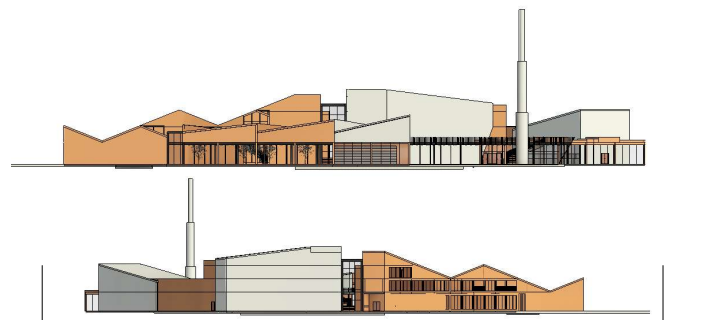
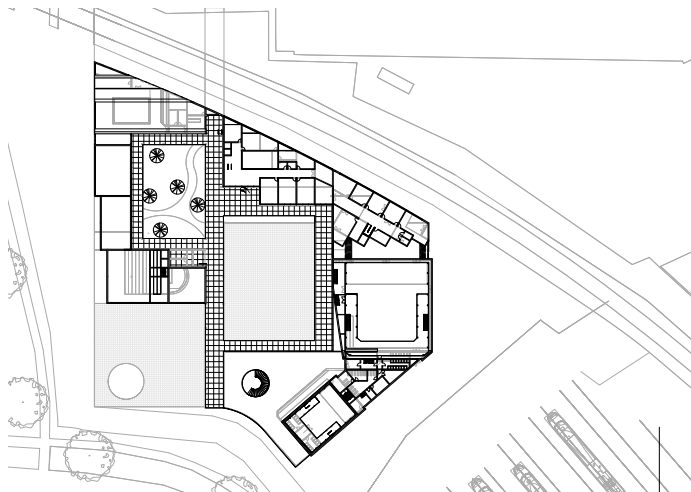
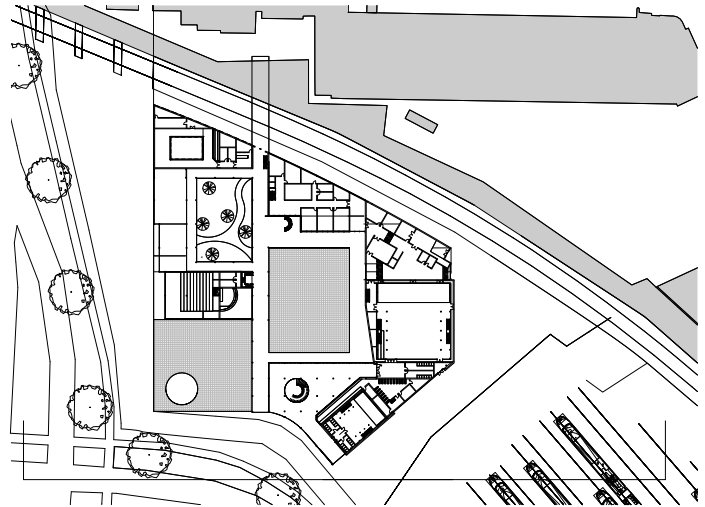
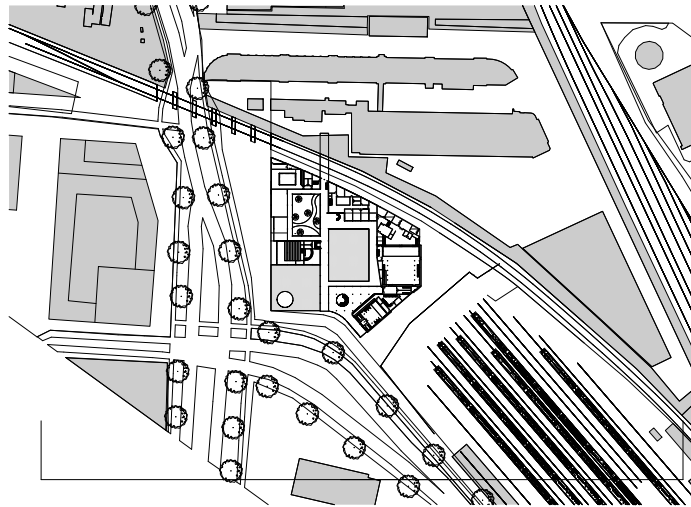
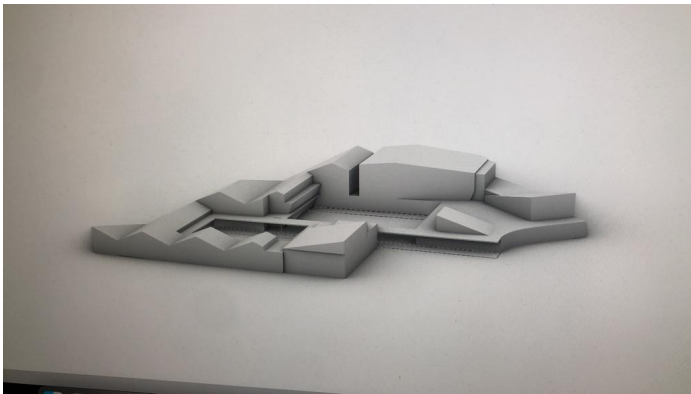


All the sketches of my first approach

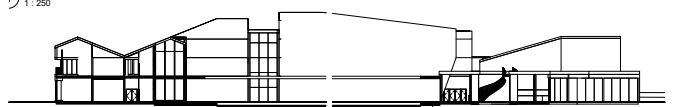


H2. Sketch design 2

Towards final design

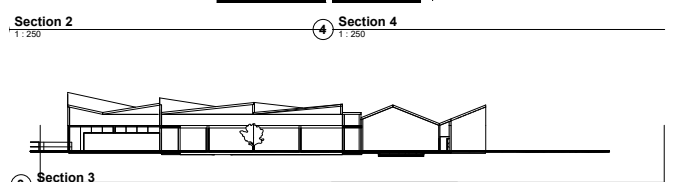


Section 1
1:250

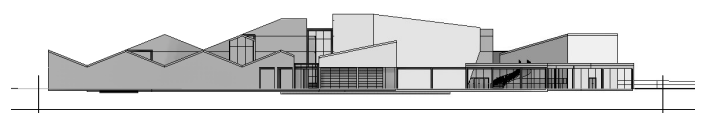


Section 2
1:250

Section 4
1:250



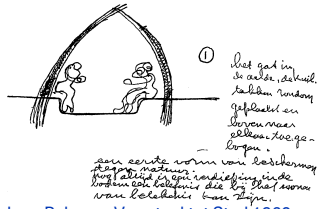
Section 3



I. Concept

I. Concept

Human scale

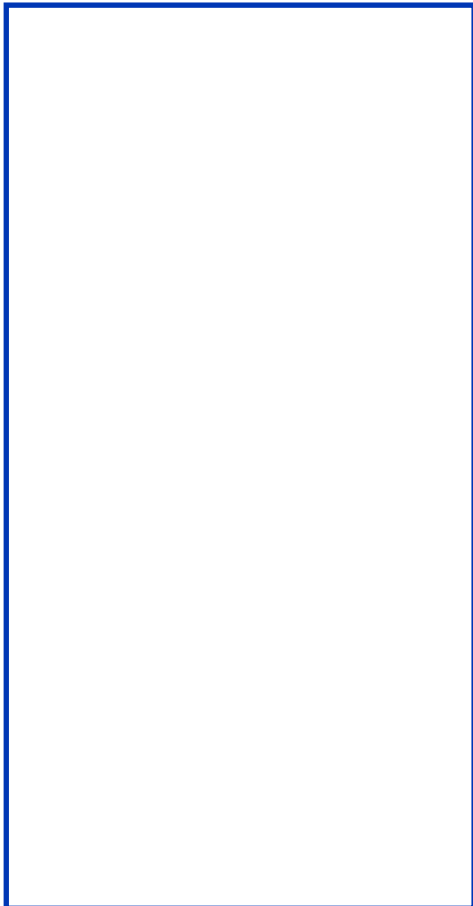
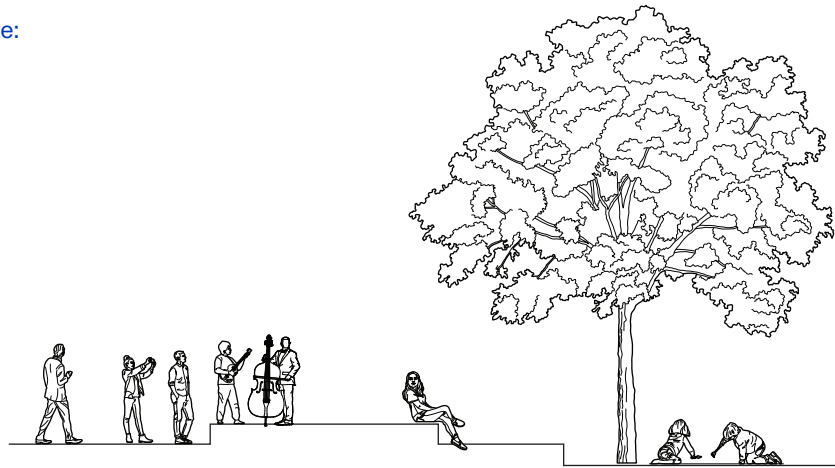


Jaap Bakema, Van stoel tot Stad, 1960



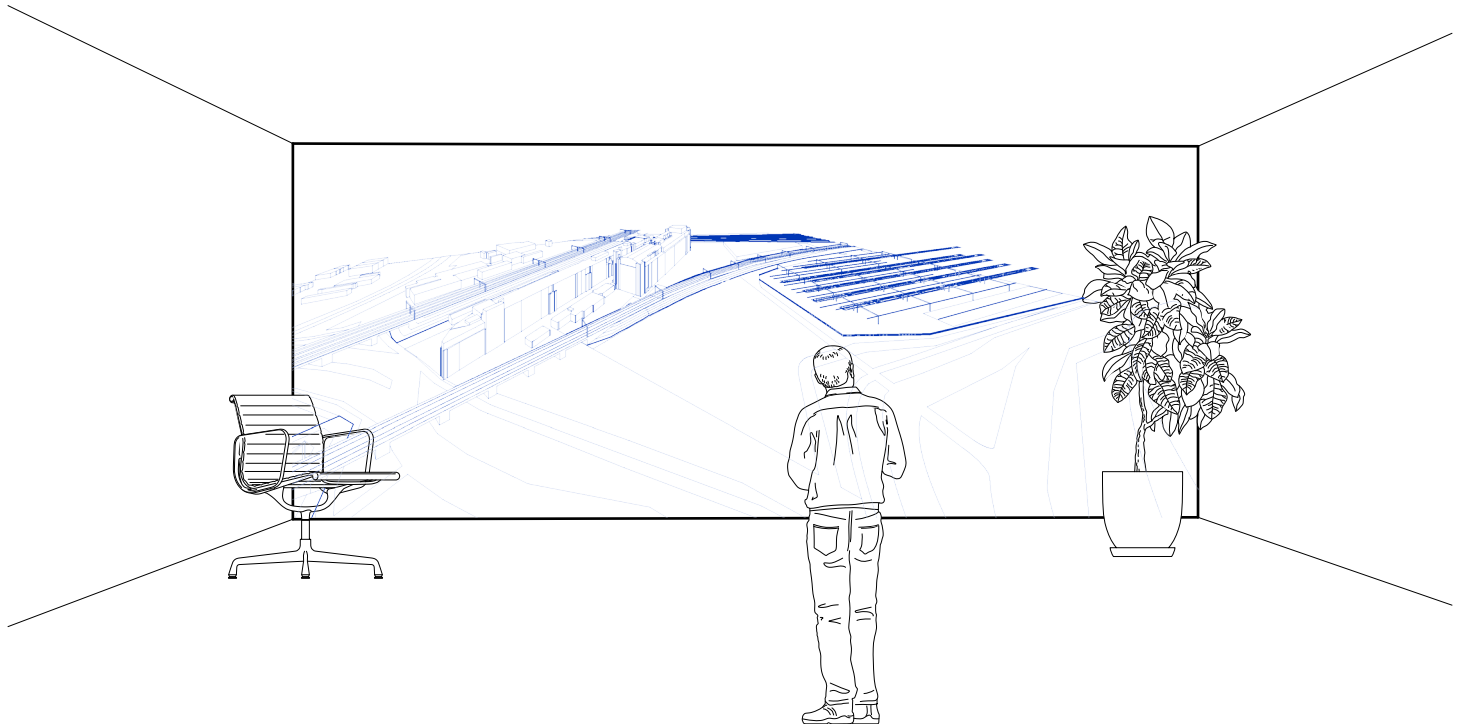
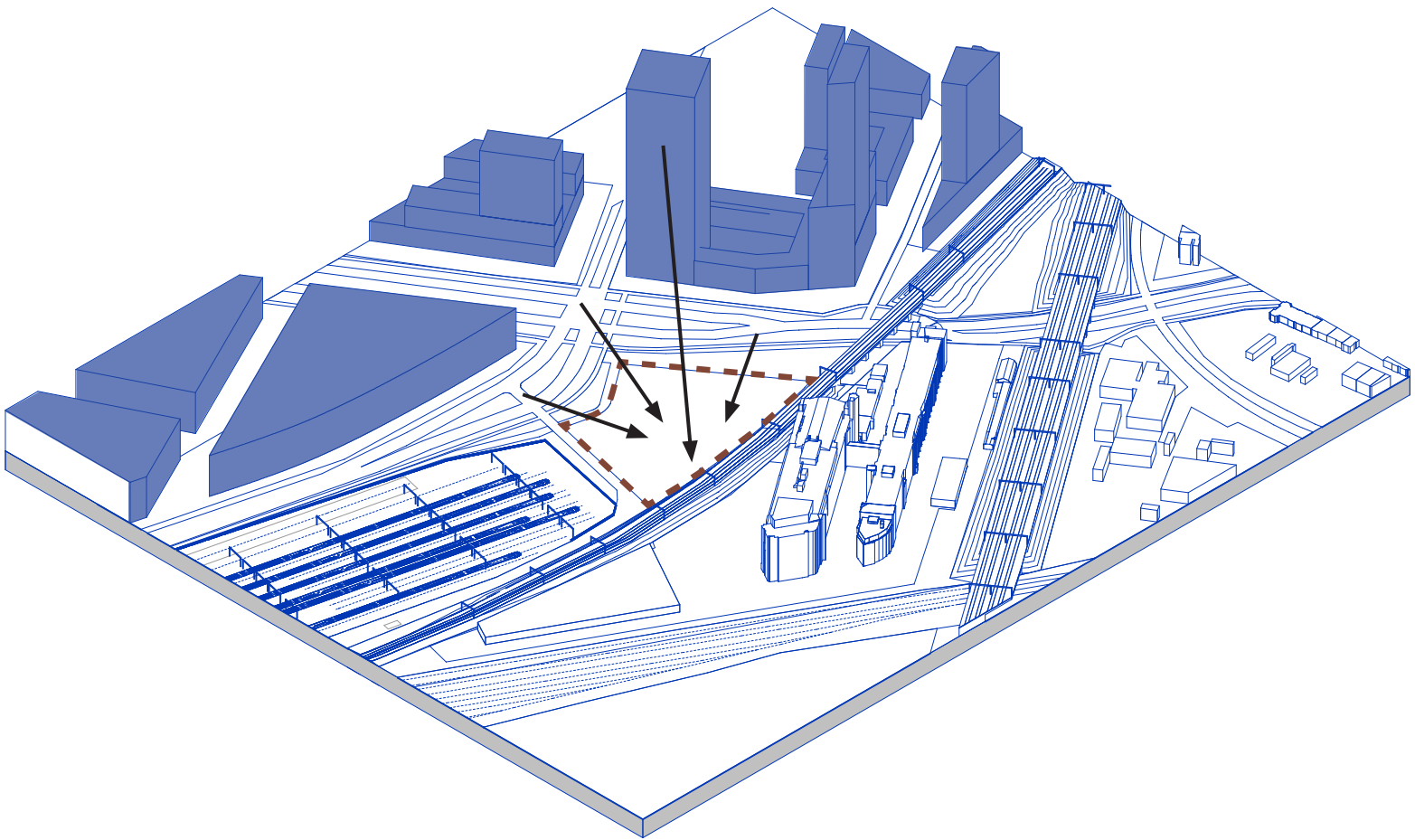
Shifts in pavement height create:

- Interaction
- Shelter
- Activity



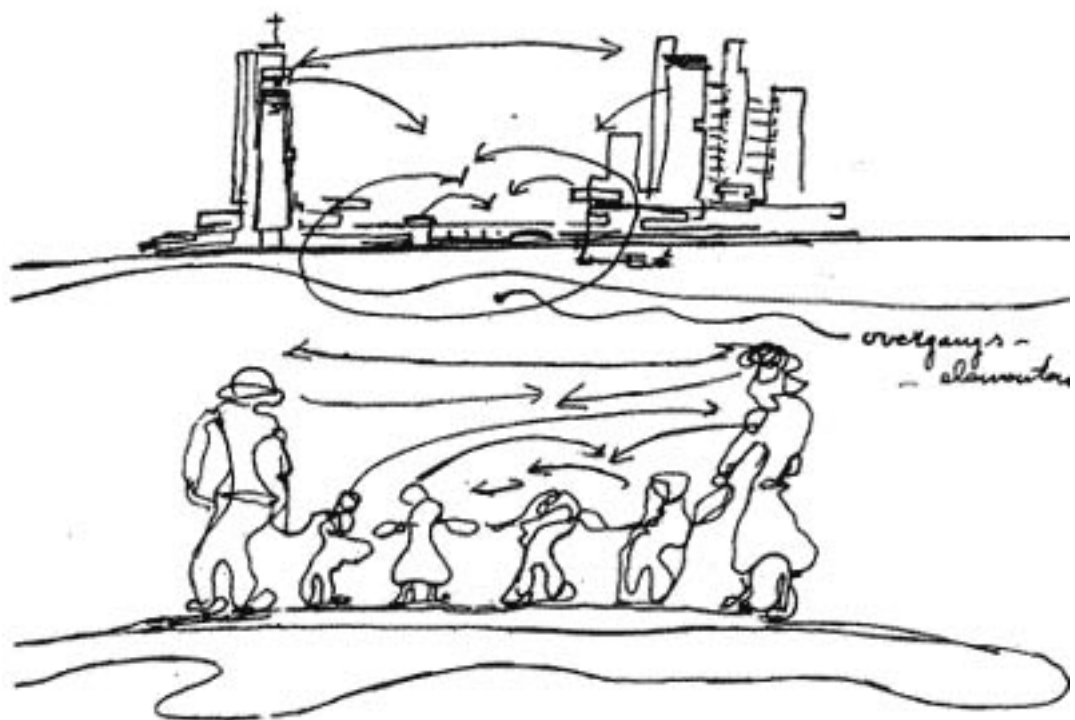
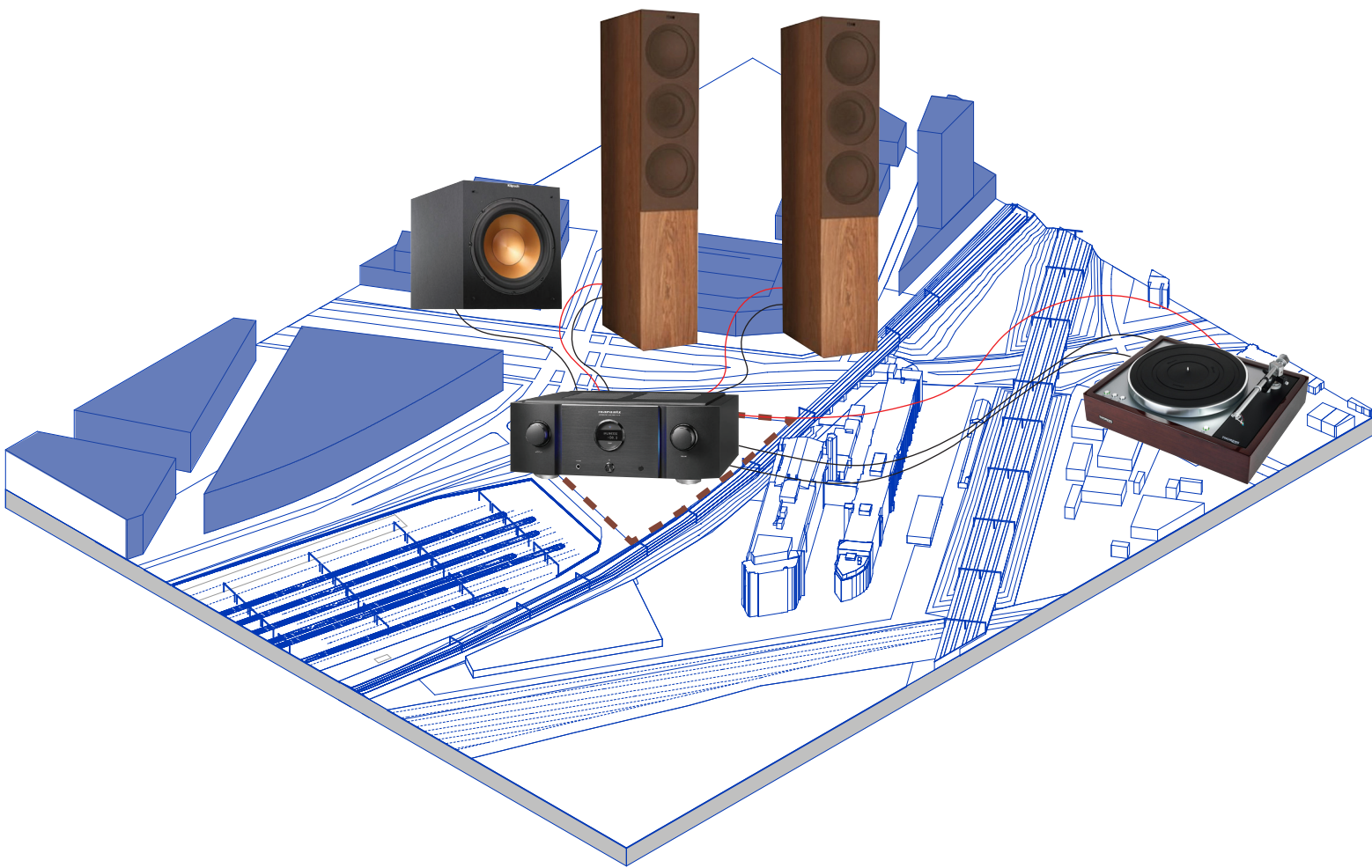
I. Concept

Fifth facade



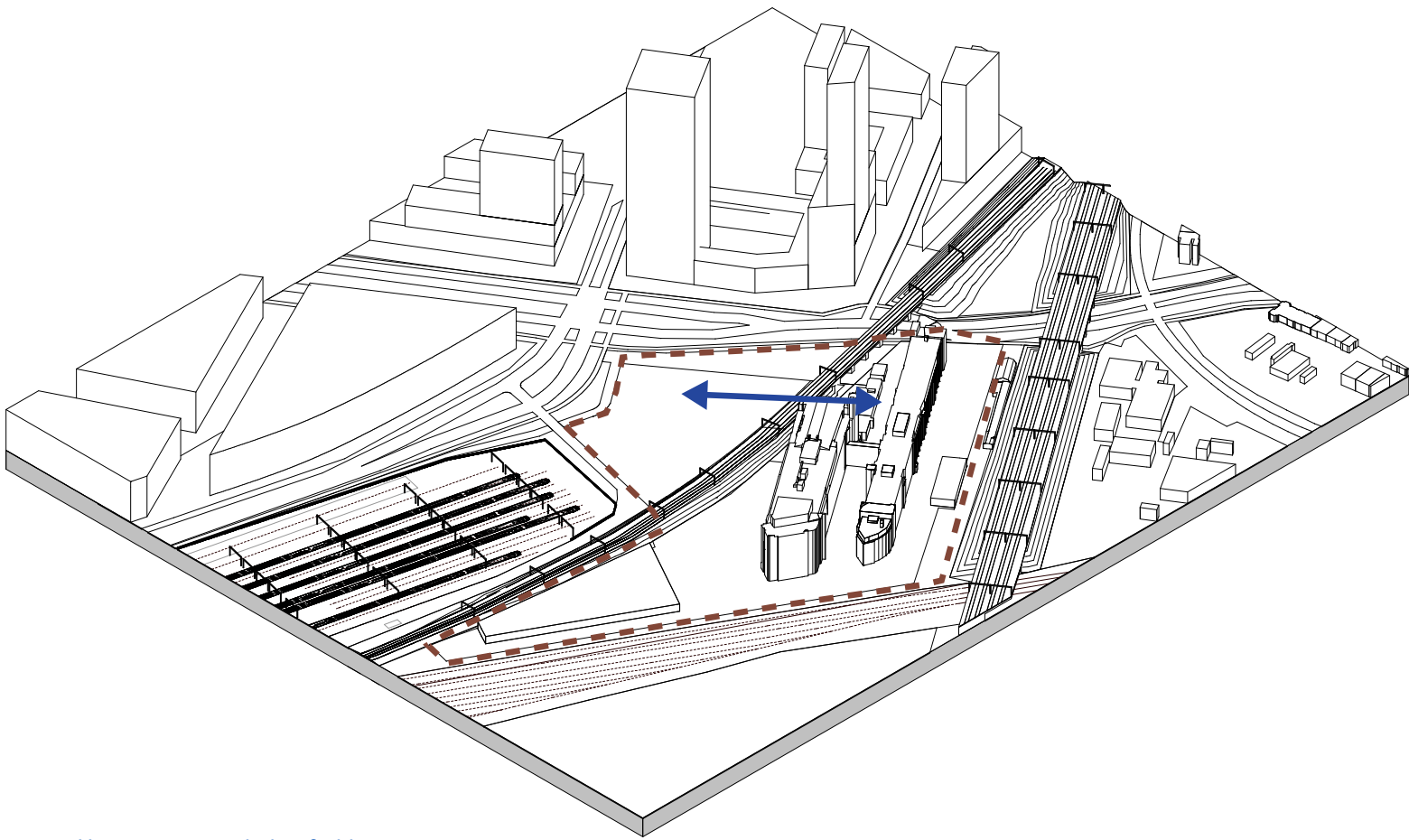
I. Concept

Amplifier / friendship with the city

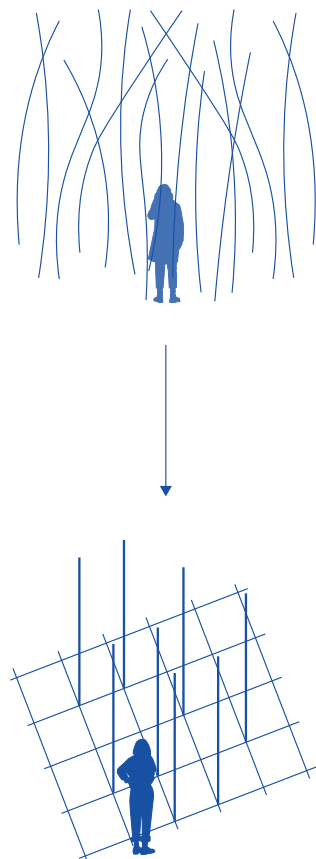


I. Concept

Cultural cluster with Bink36



Horst concept - shelter & rithm

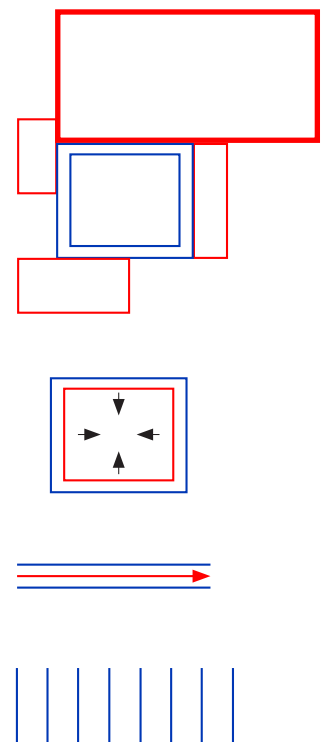


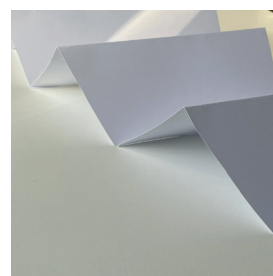
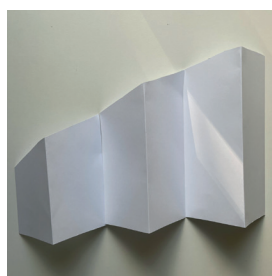
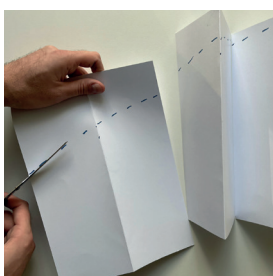
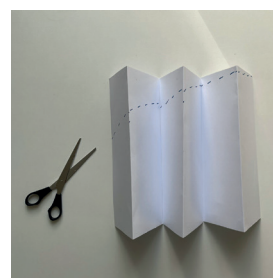
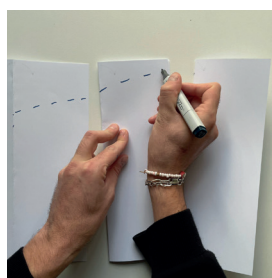
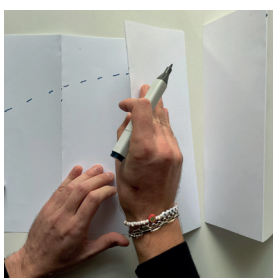
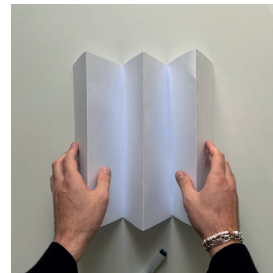
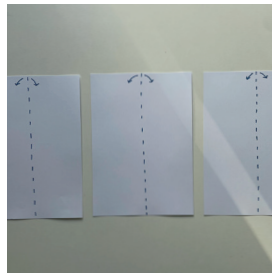
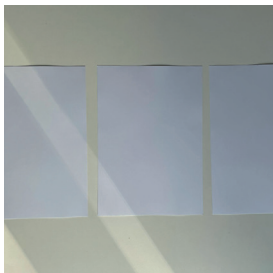
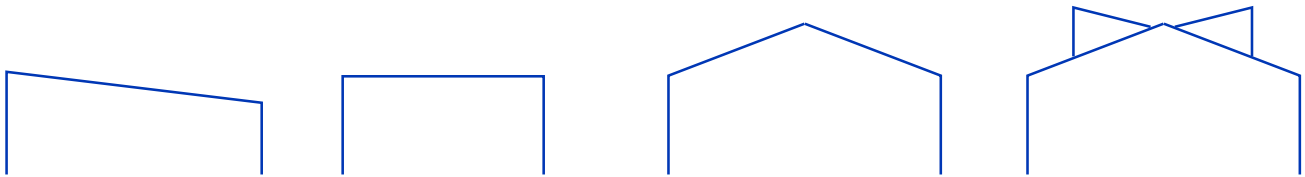
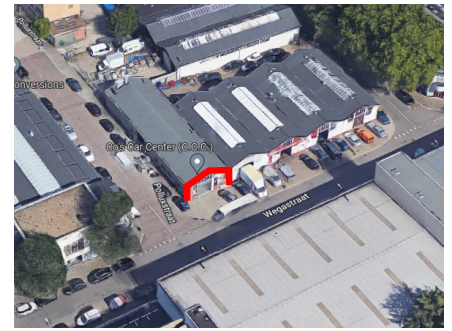
I. Concept

Collonades



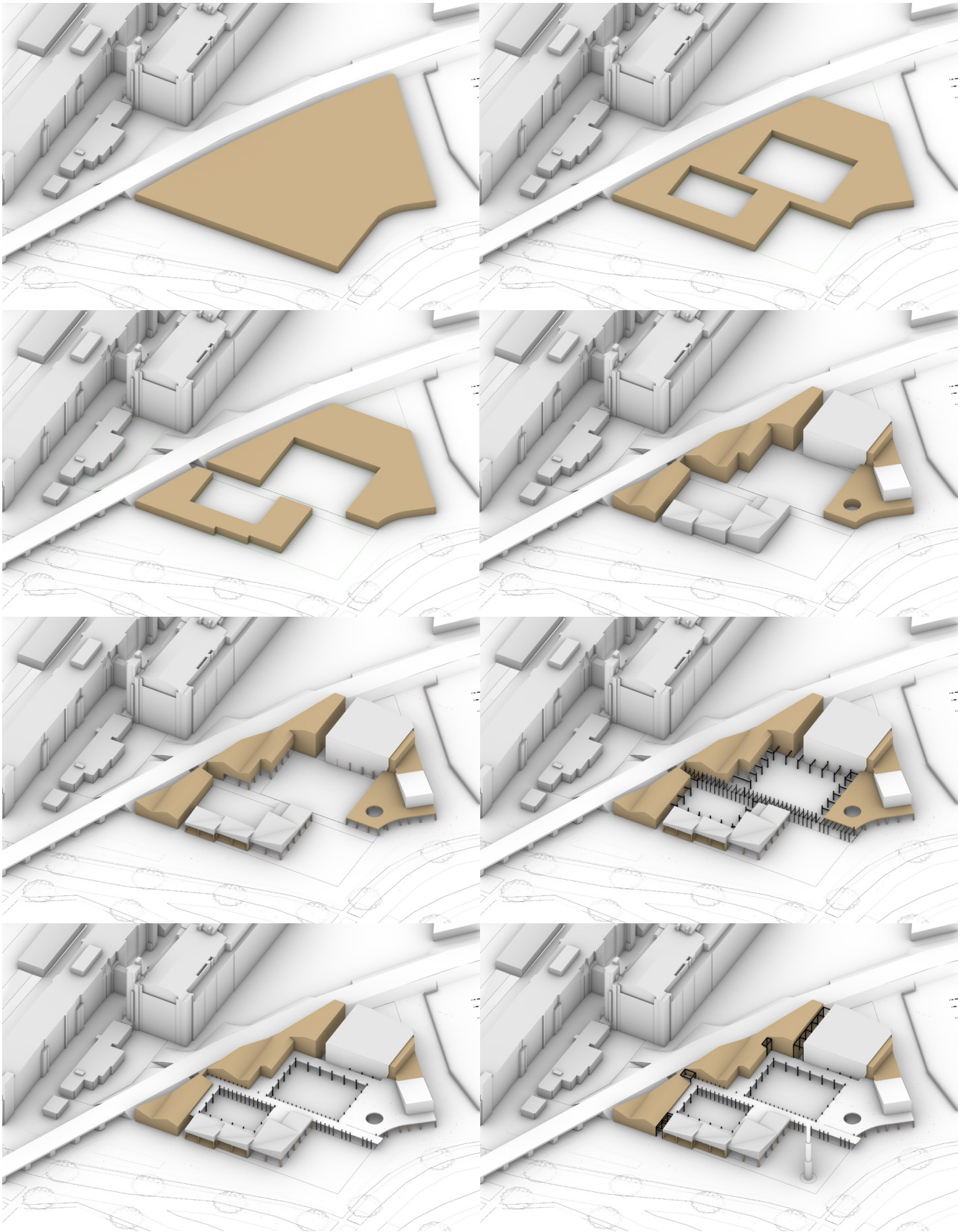
1. Connecting different building blocks
2. Enclosing public space
3. Pathway / from A to B
4. Rythm / walk phase

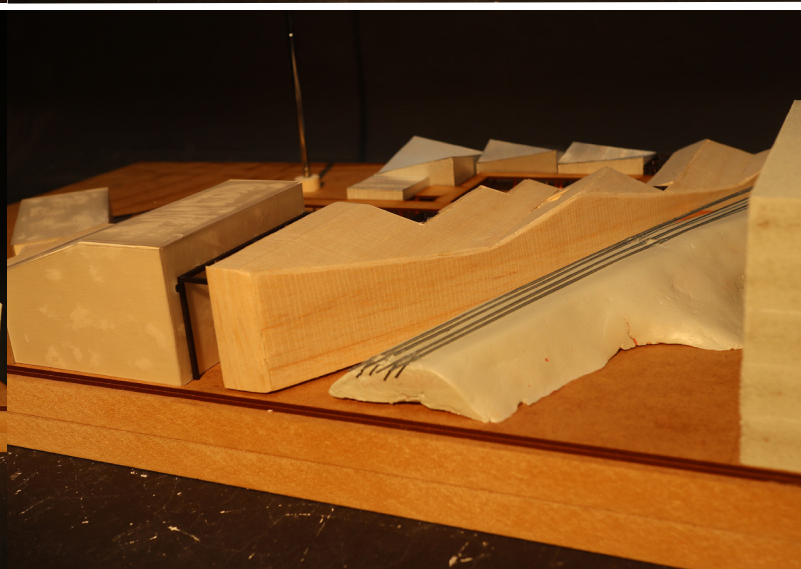
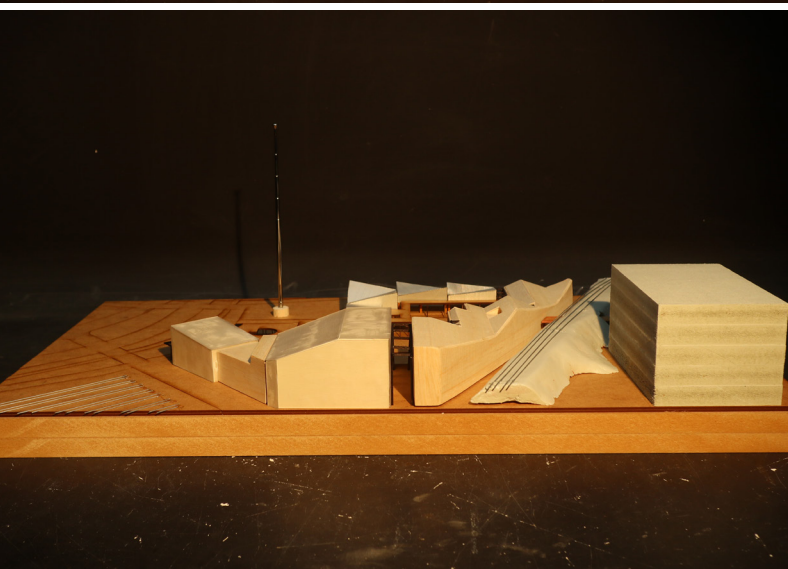
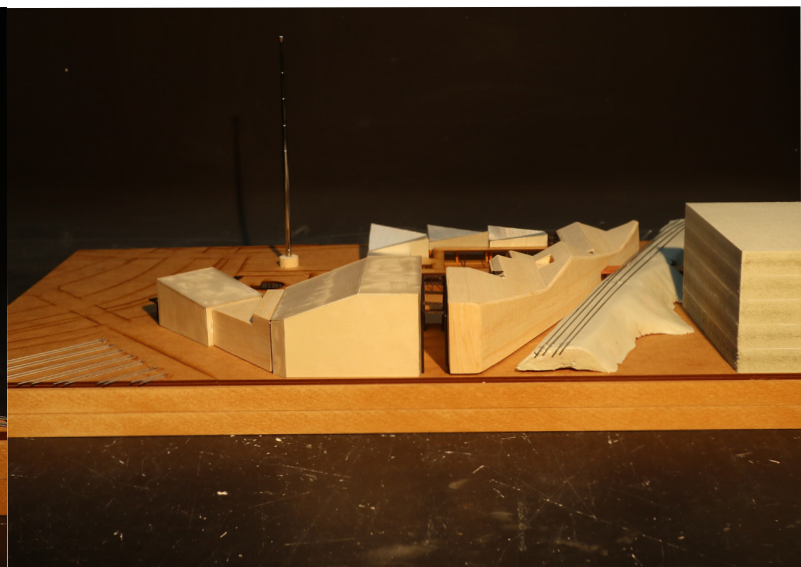
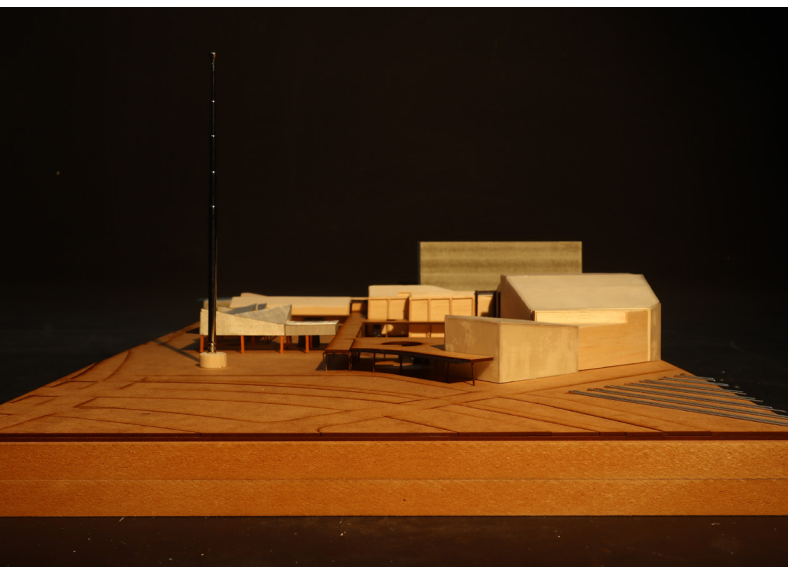
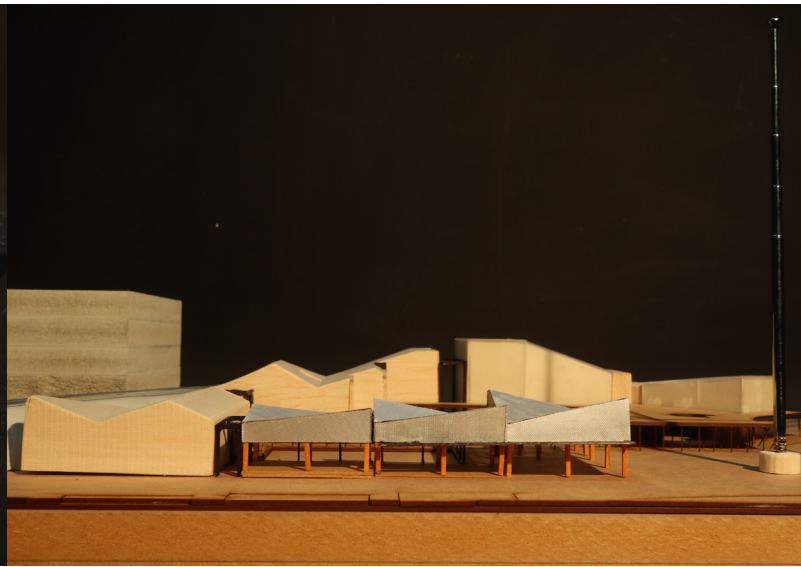
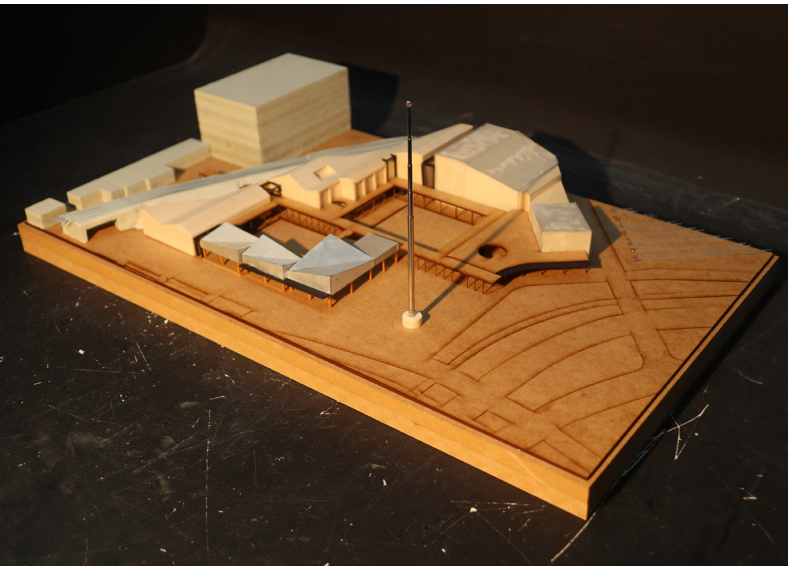


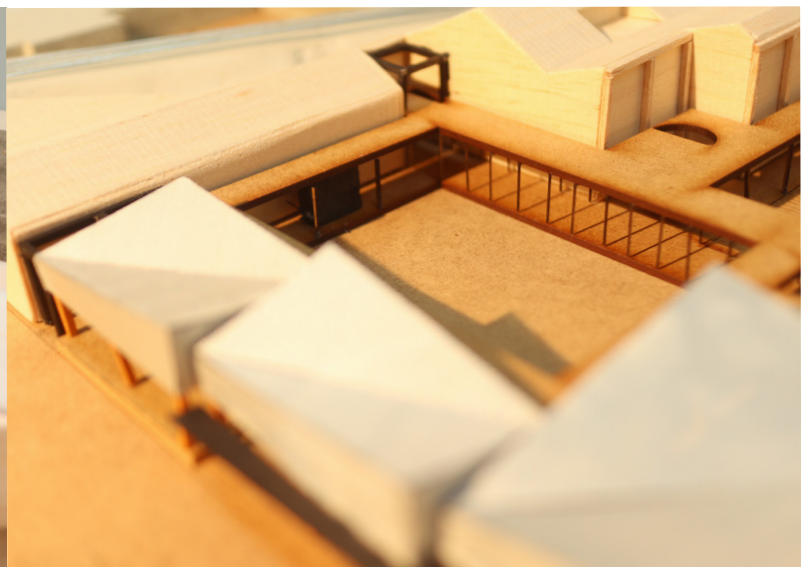
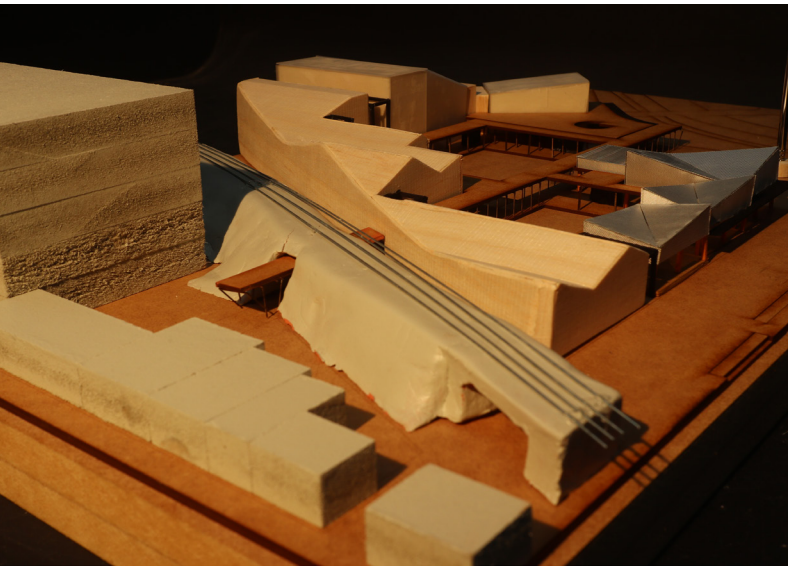


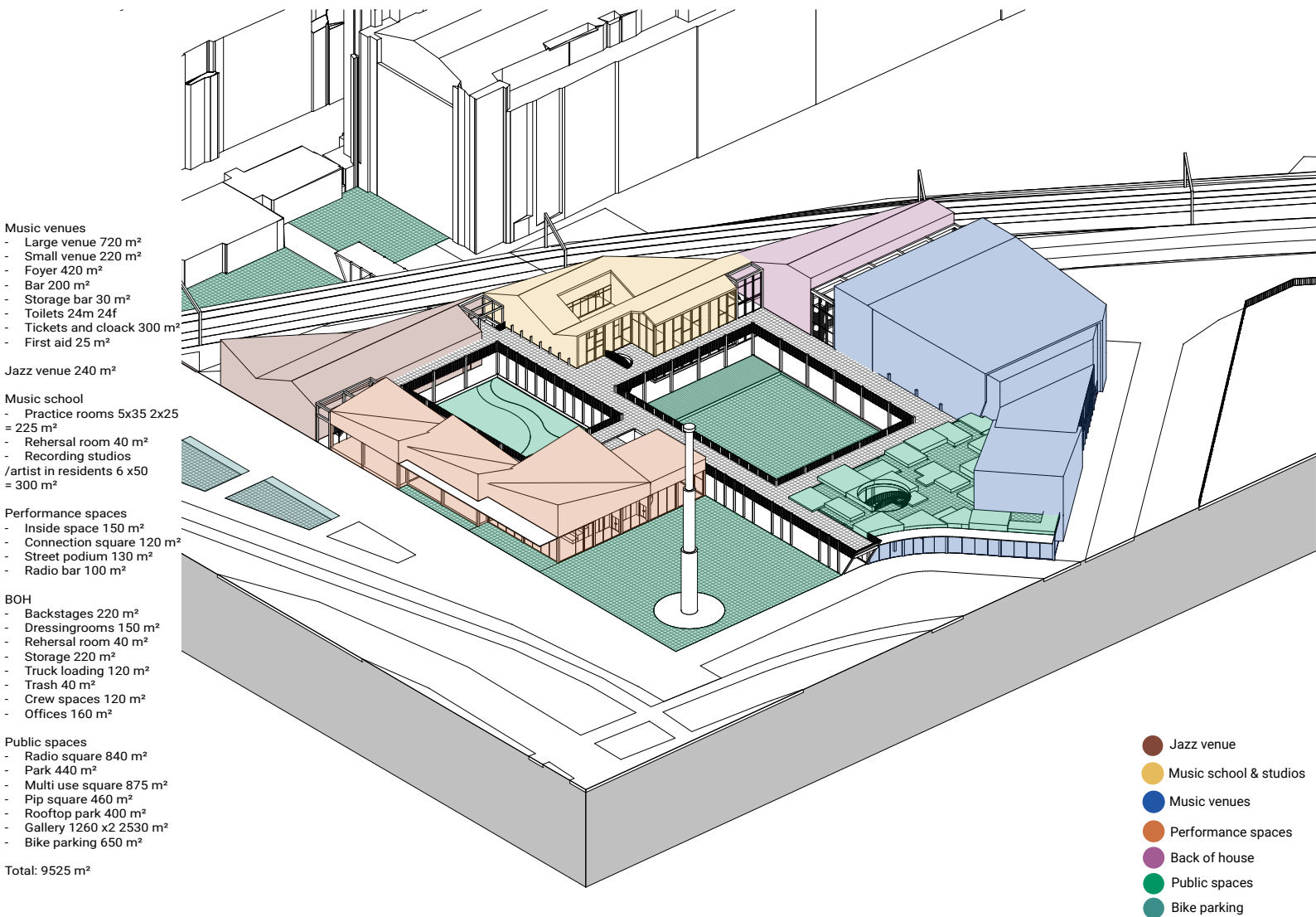
J. Final Design

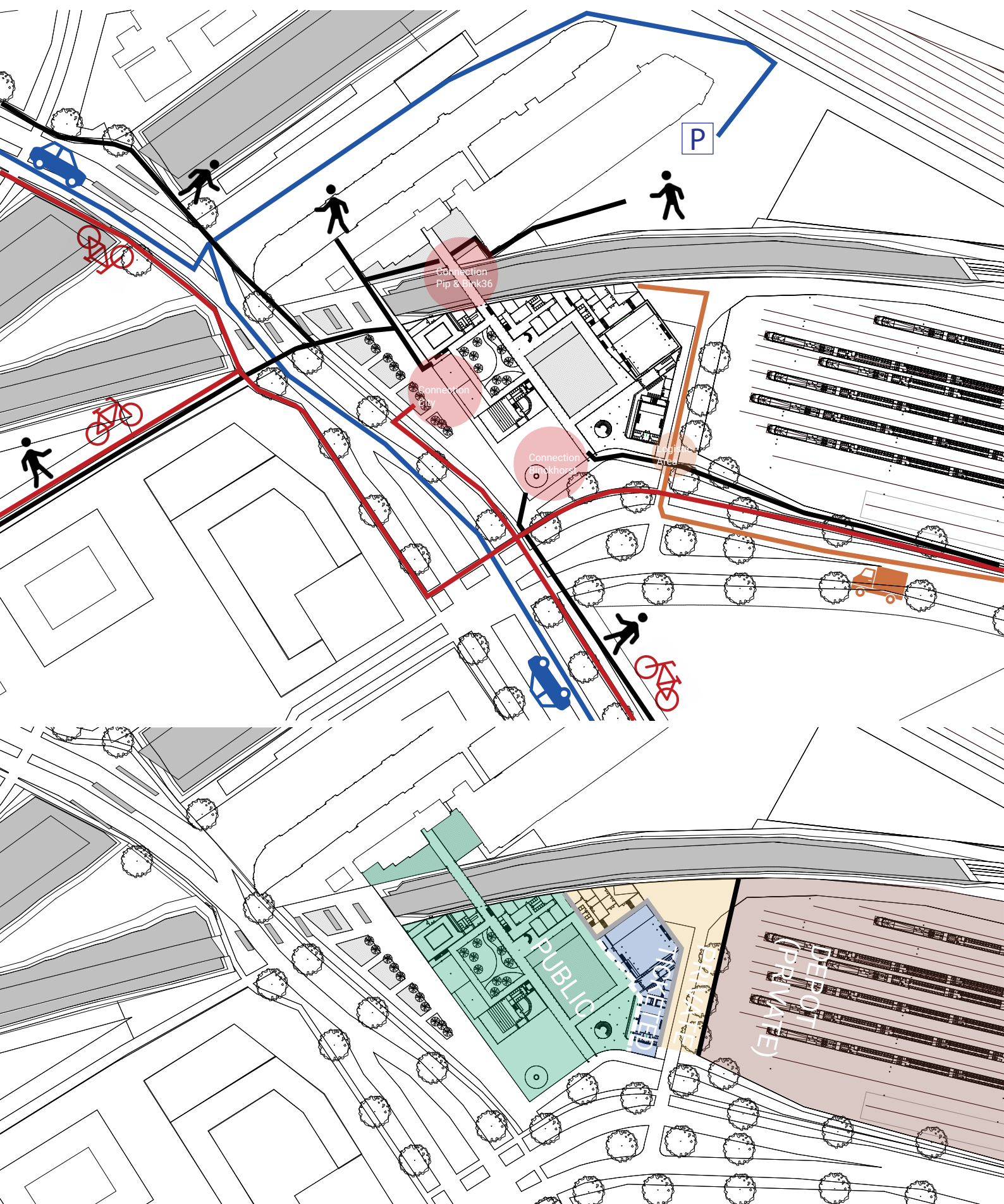
Final design: mass concept

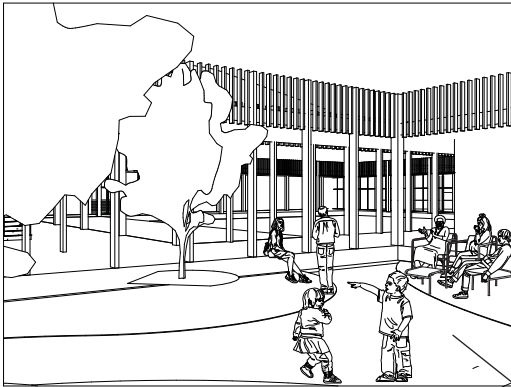




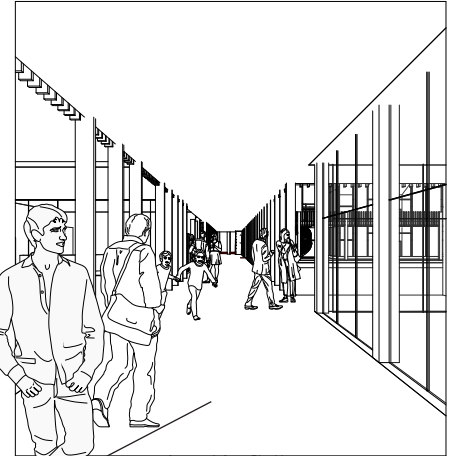




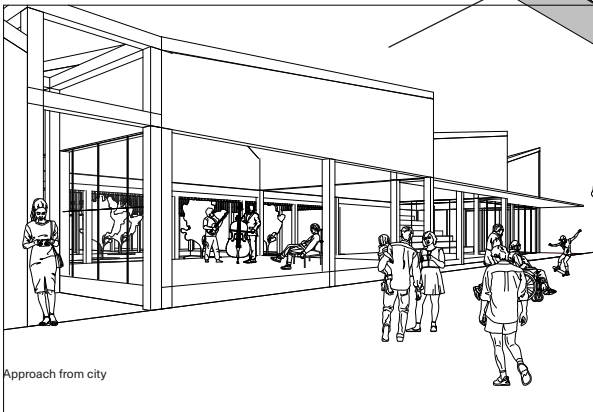
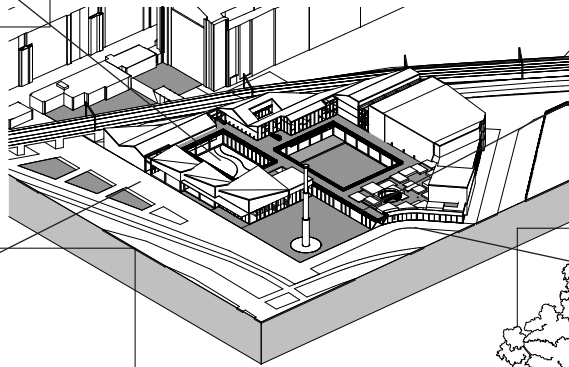




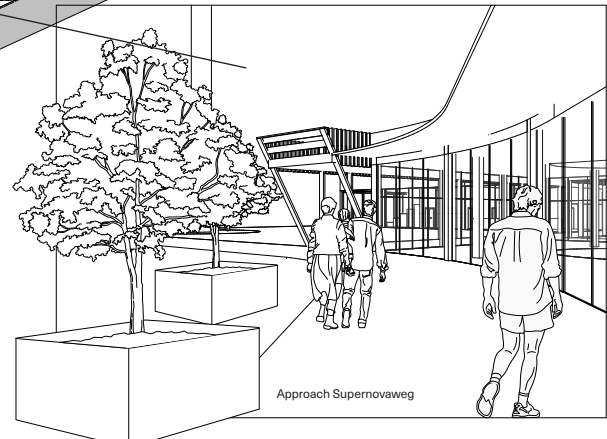
Approach from park



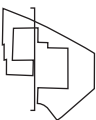
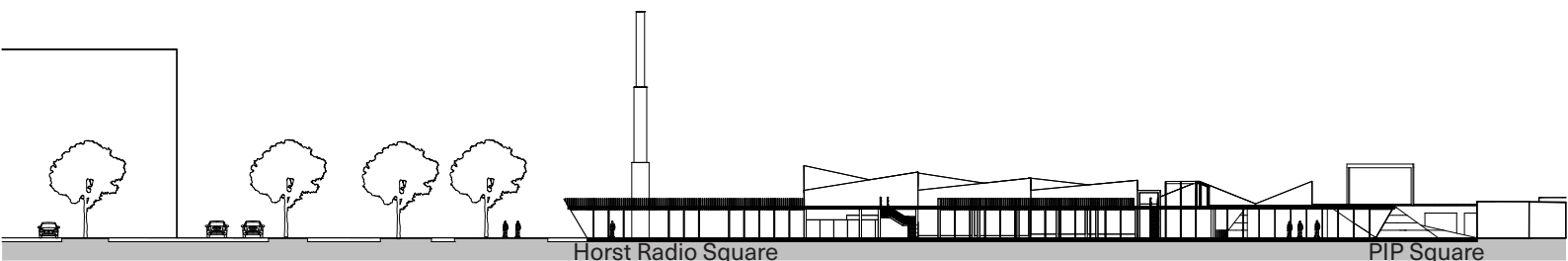
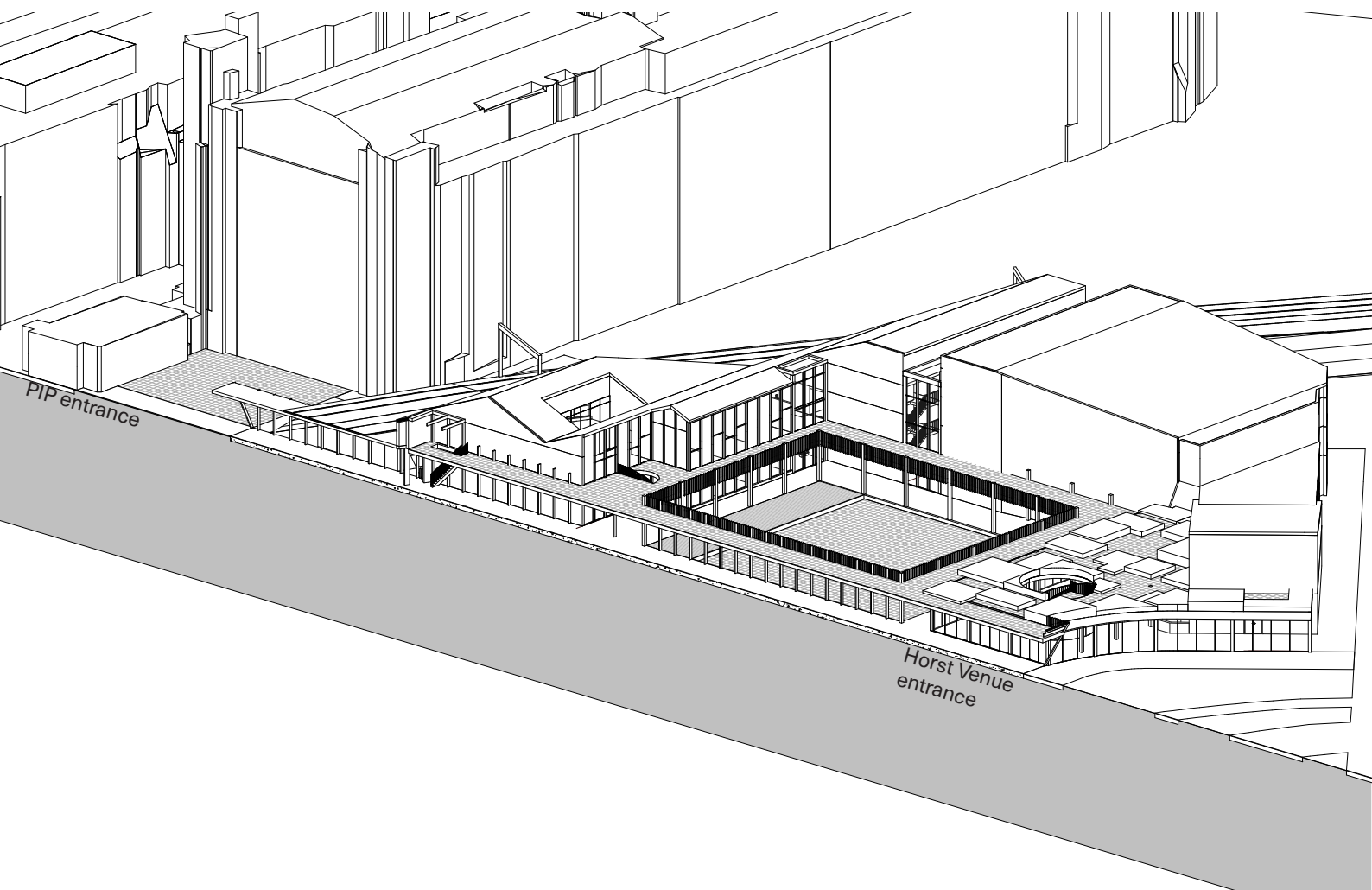
Approach from Binckhorst

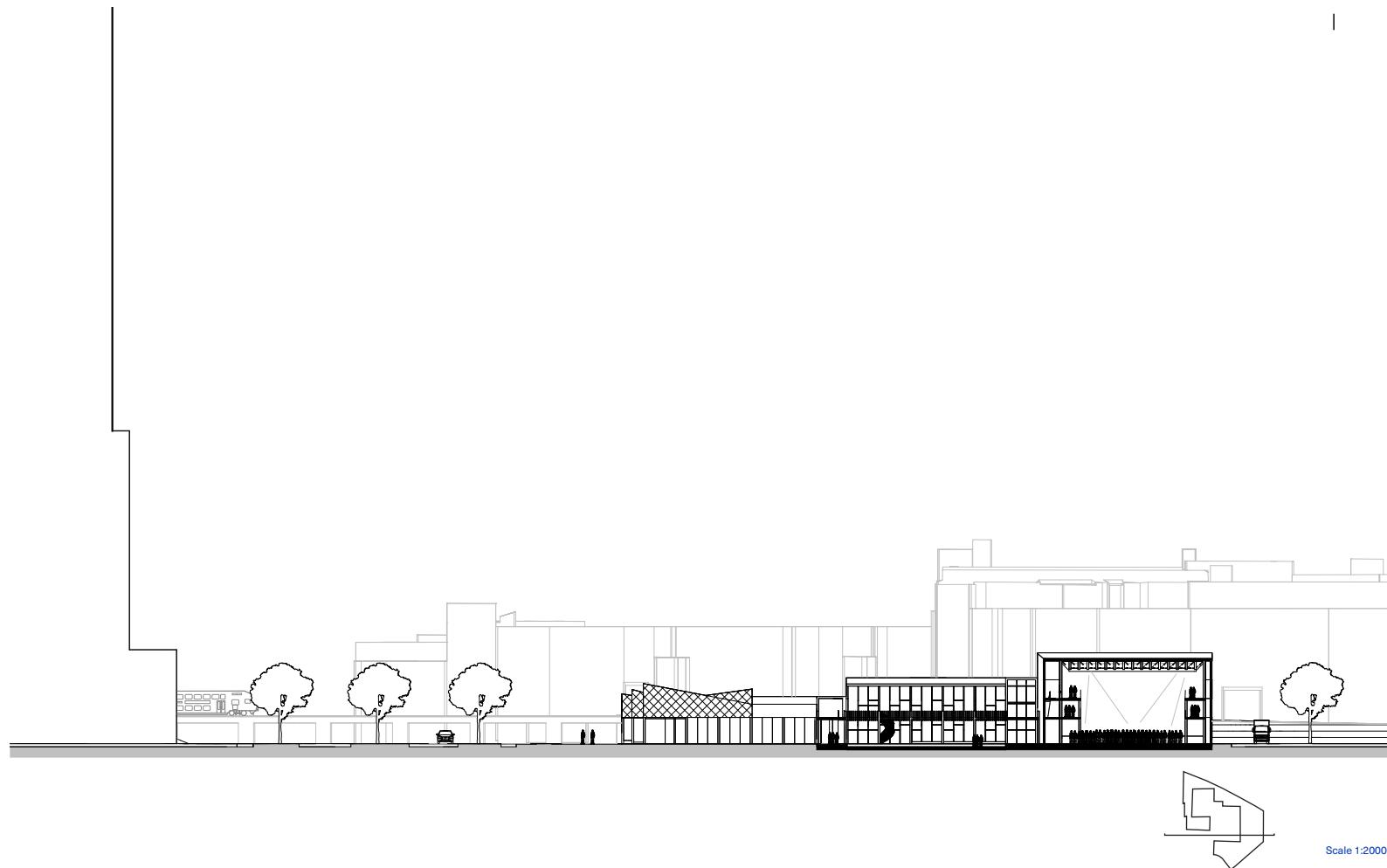


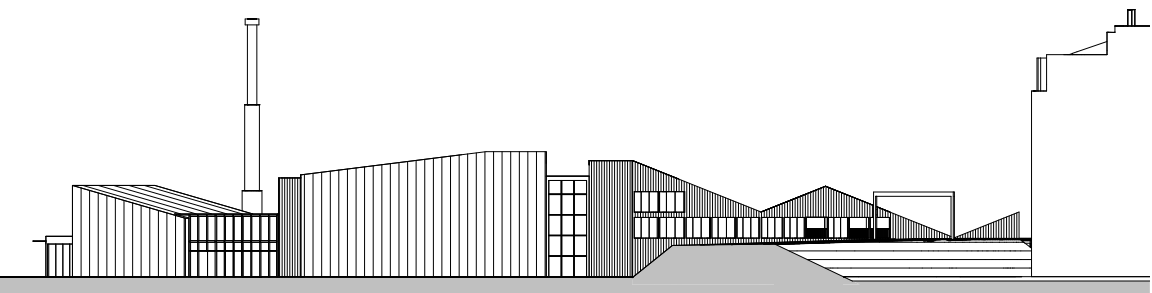
Approach from city



Approach Supernovaweg







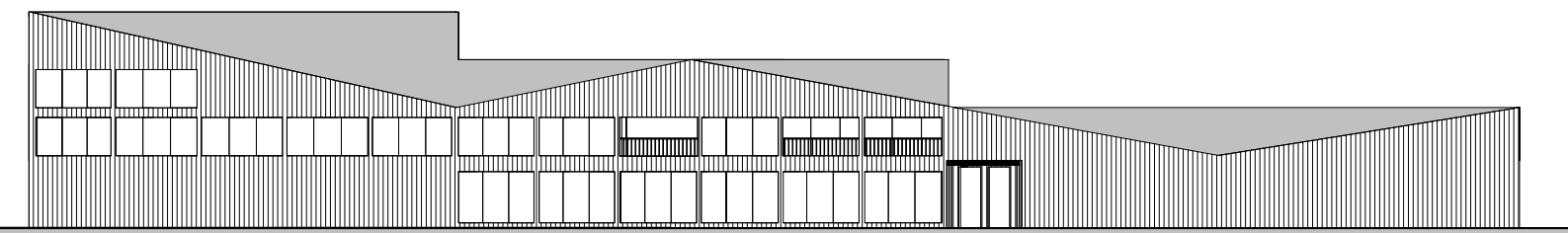
East facade



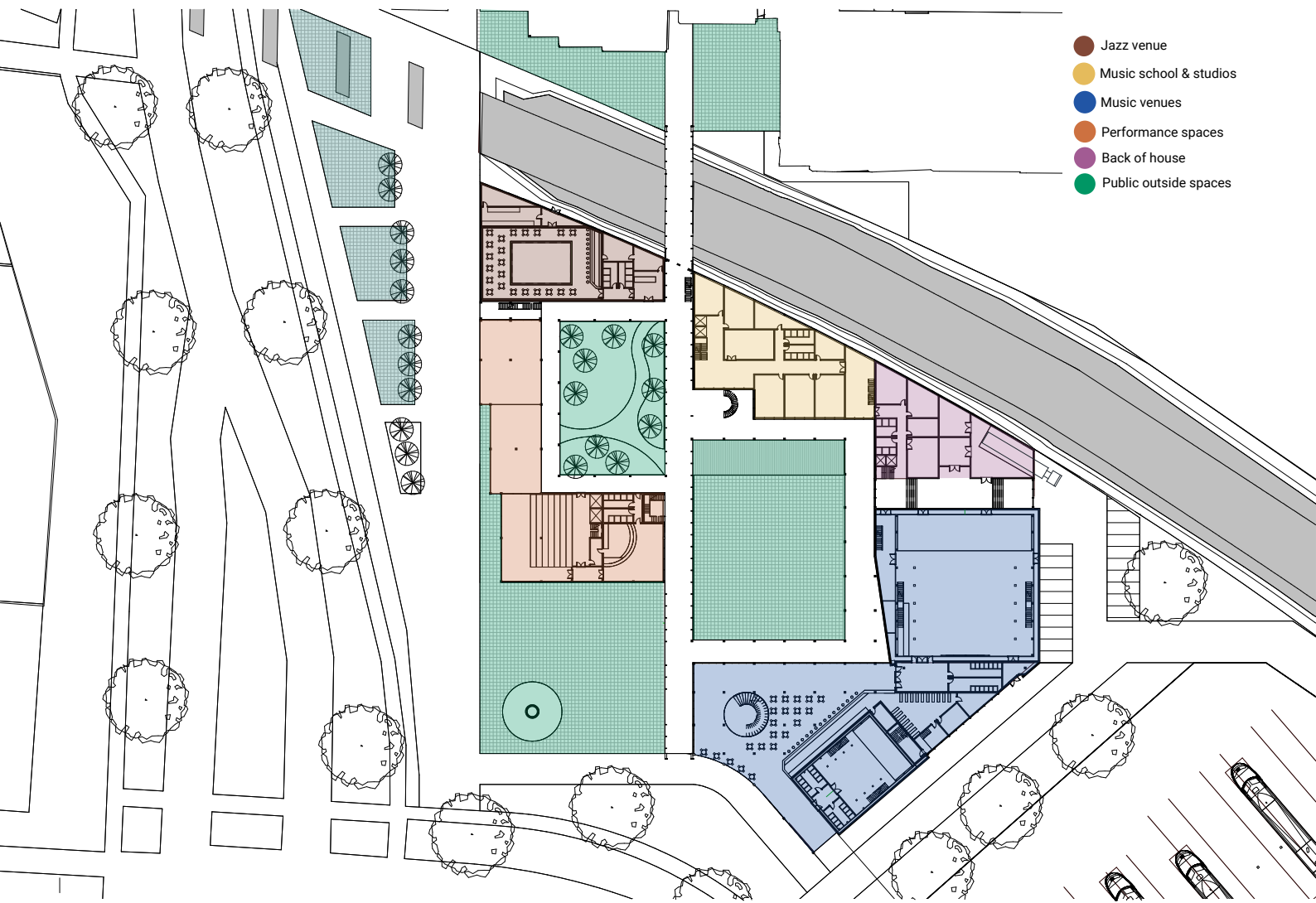
South facade



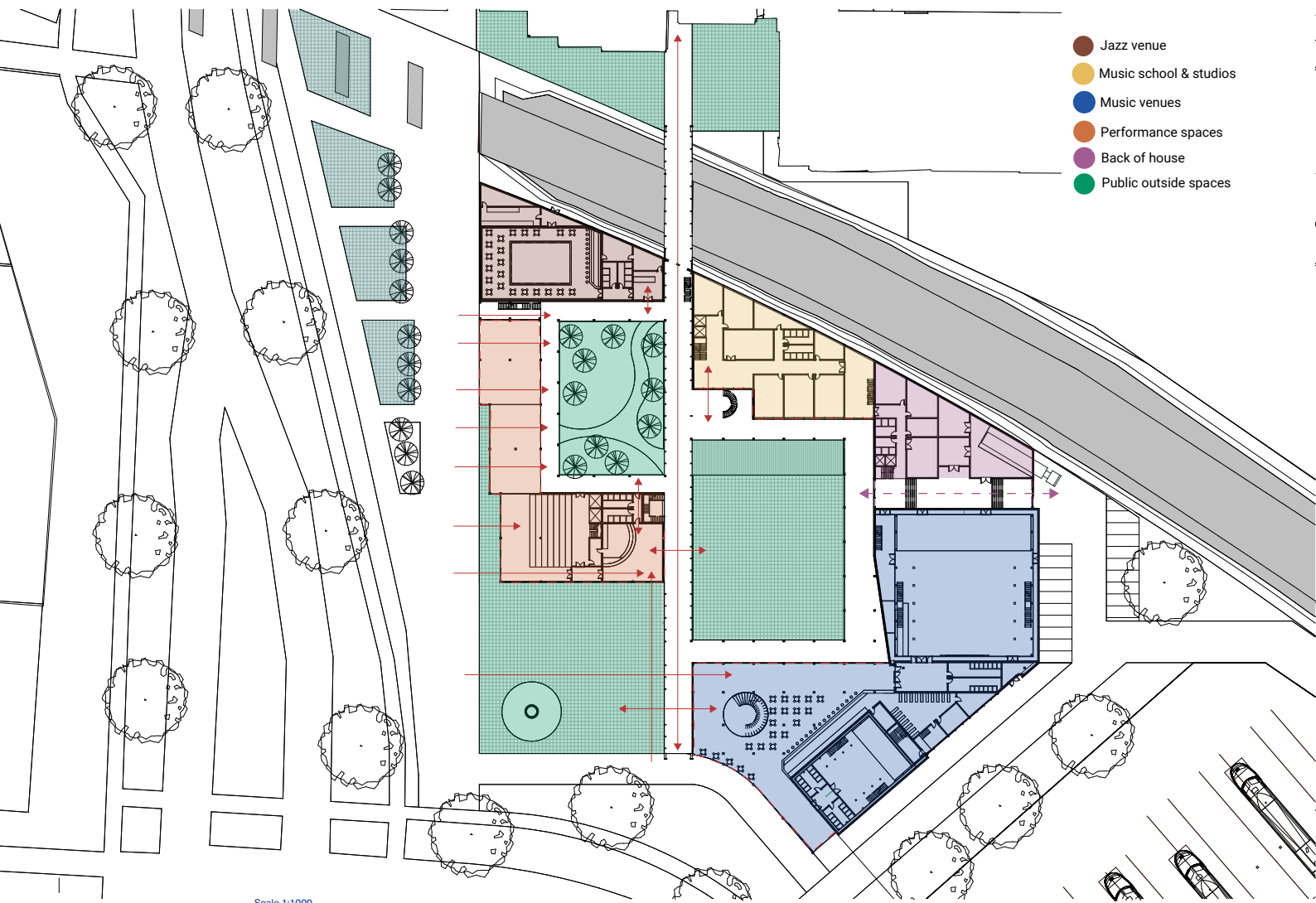
West Facade



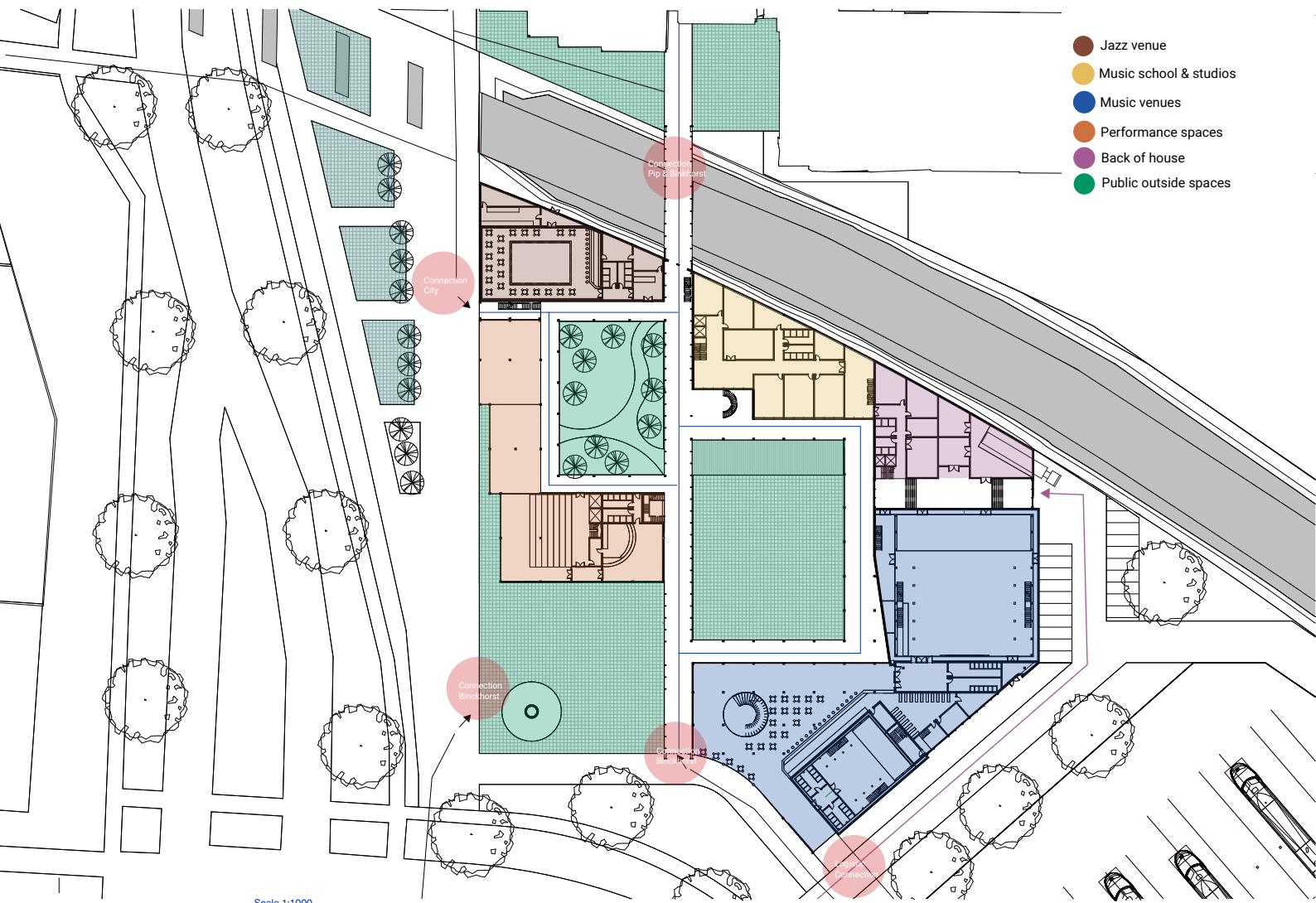
North facade



Scale 1:1000



Scale 1:1000

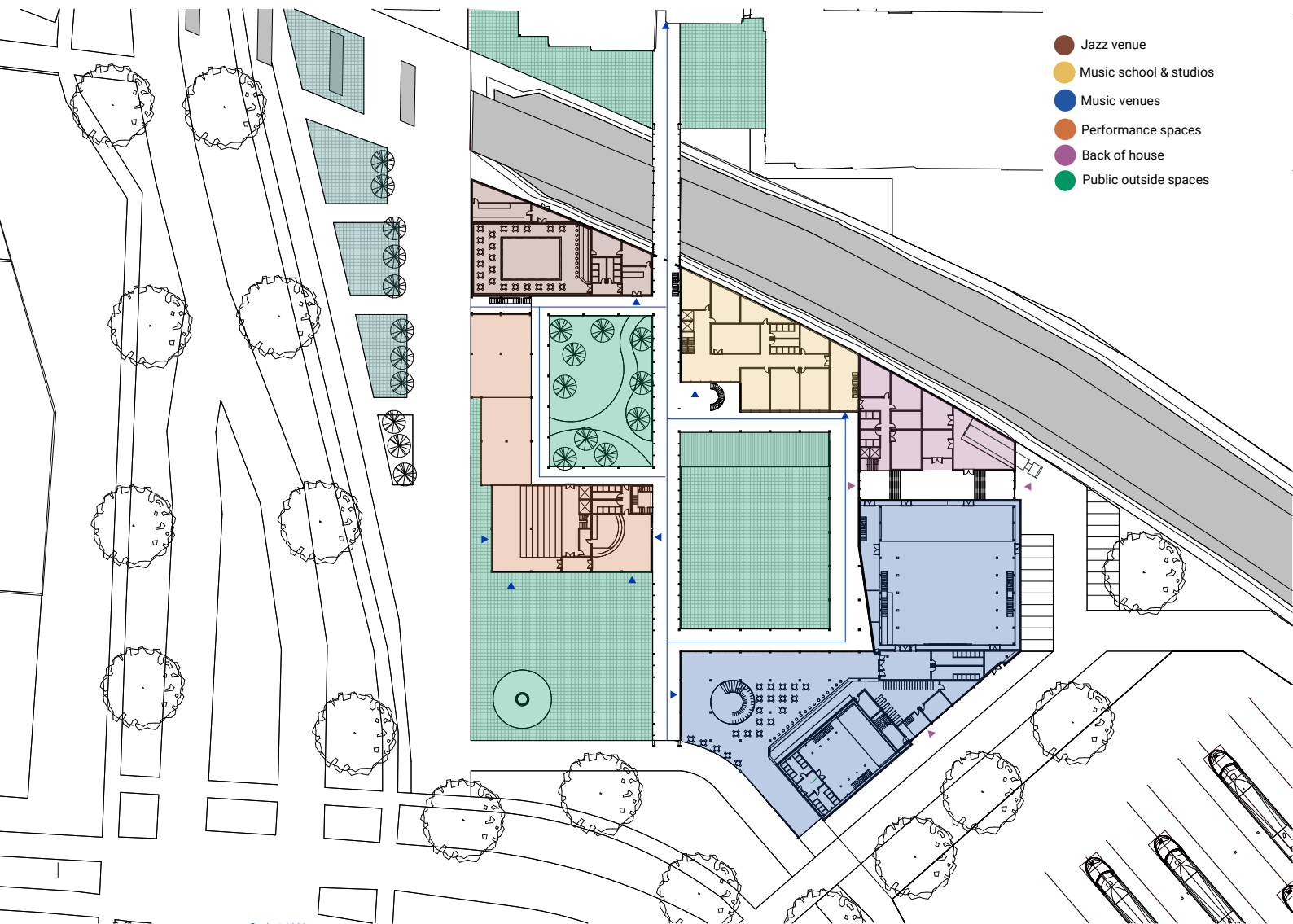


- Jazz venue
- Music school & studios
- Music venues
- Performance spaces
- Back of house
- Public outside spaces

Scale 1:1000

J. Final Design

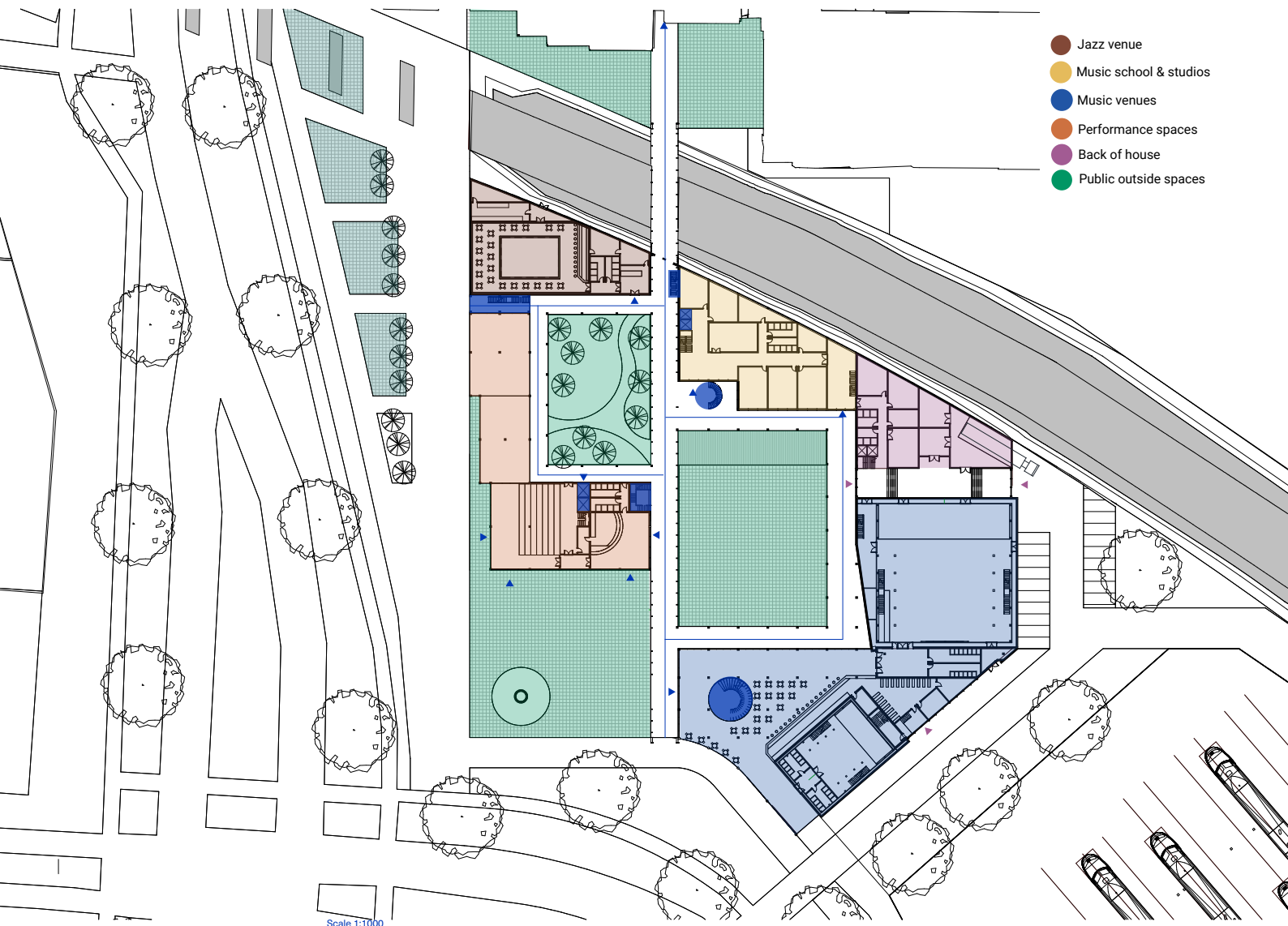
Ground floor acces

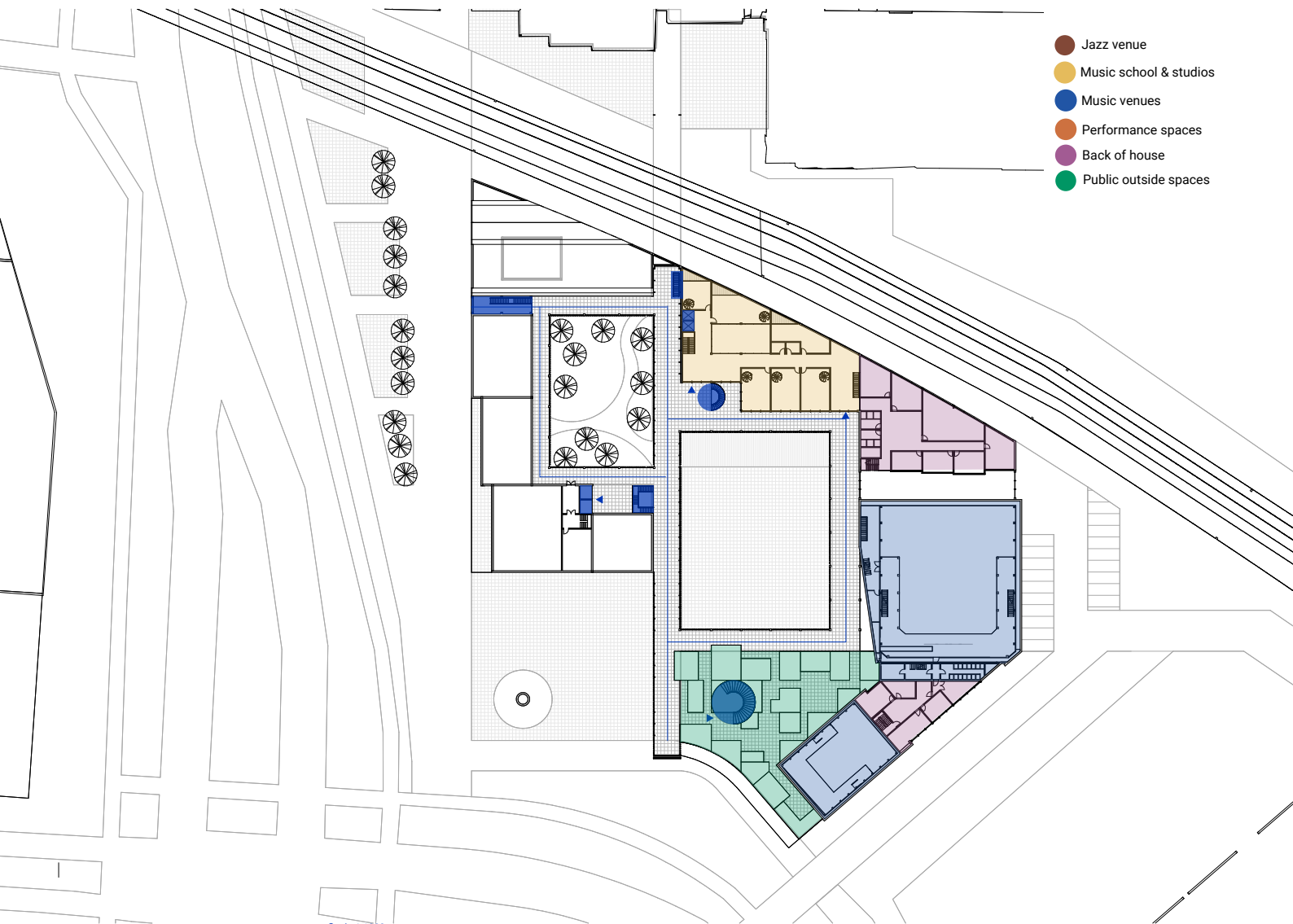


Scale 1:1000

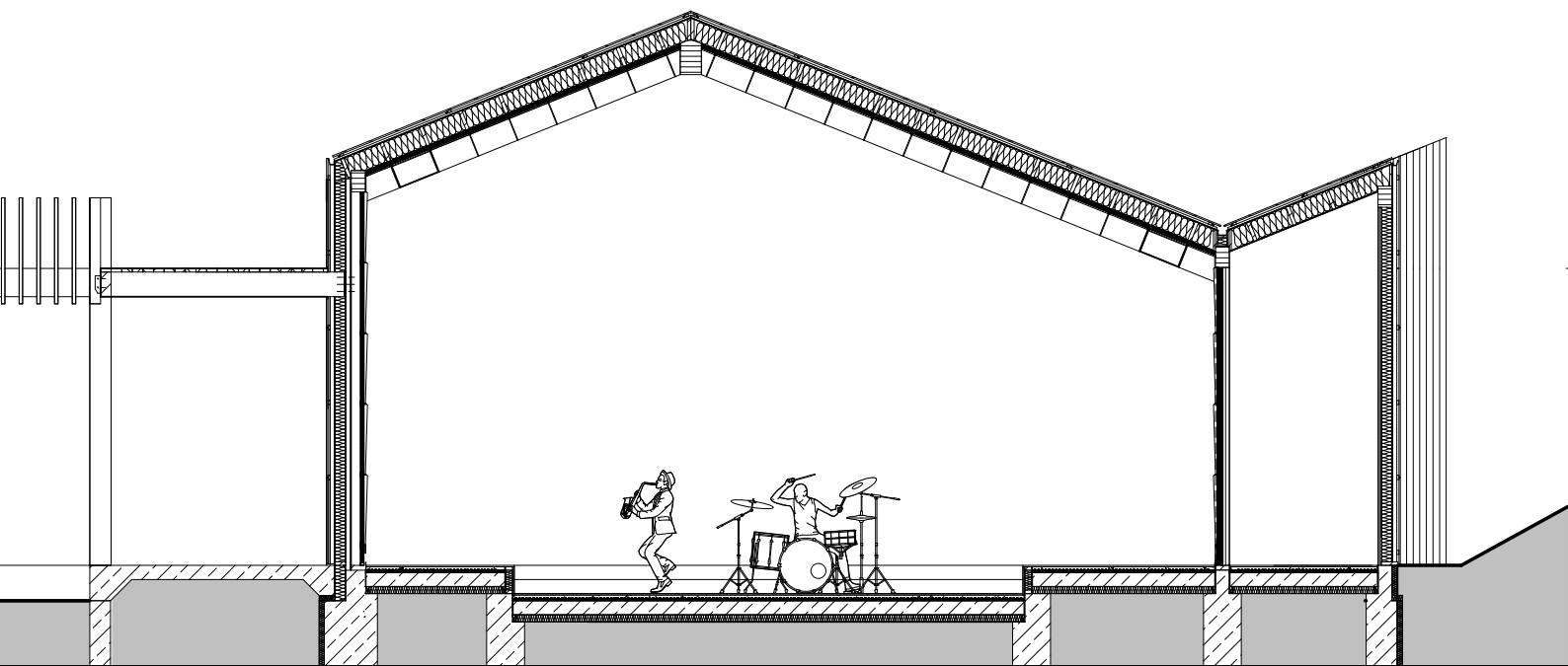
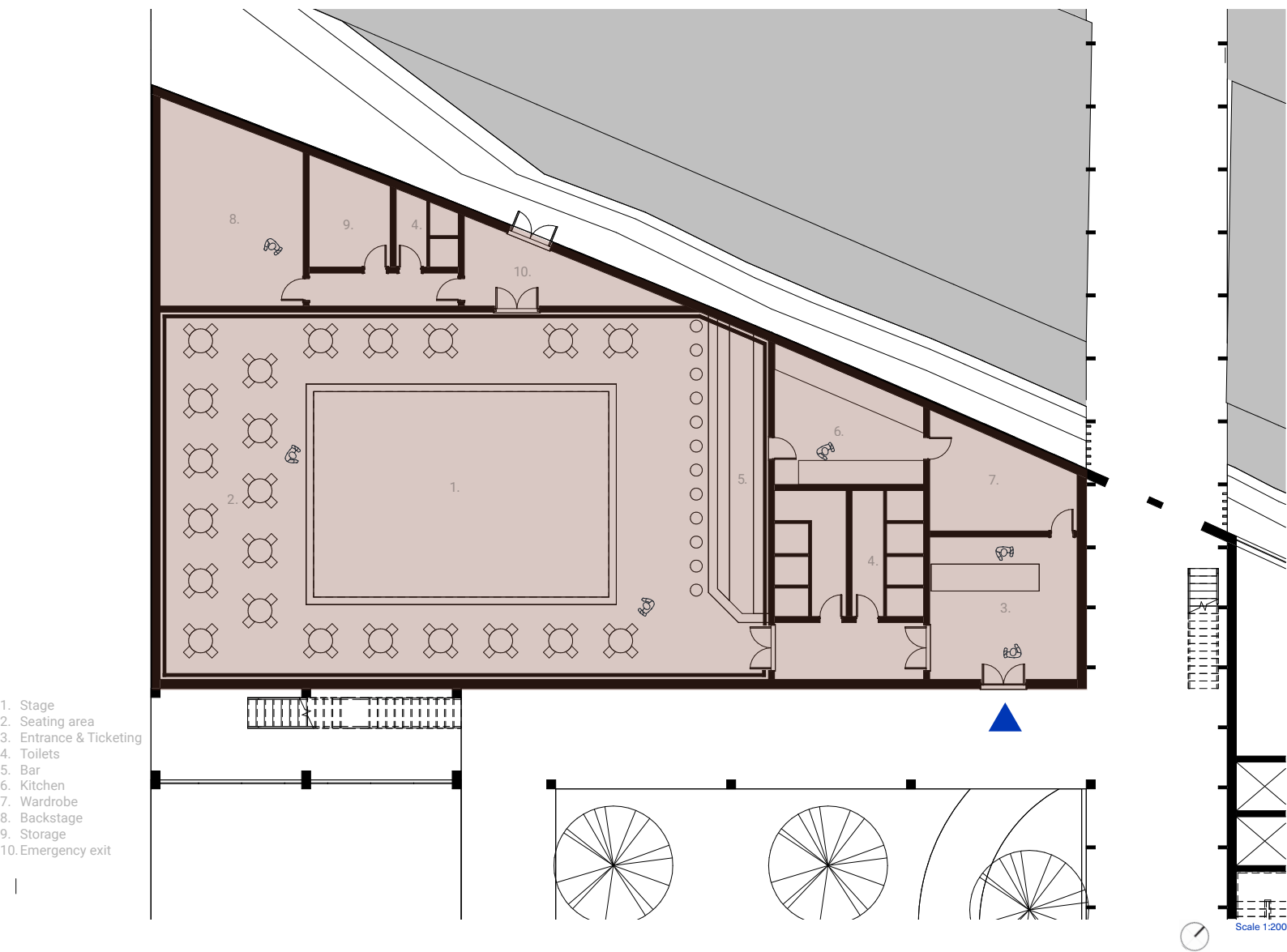
J. Final Design

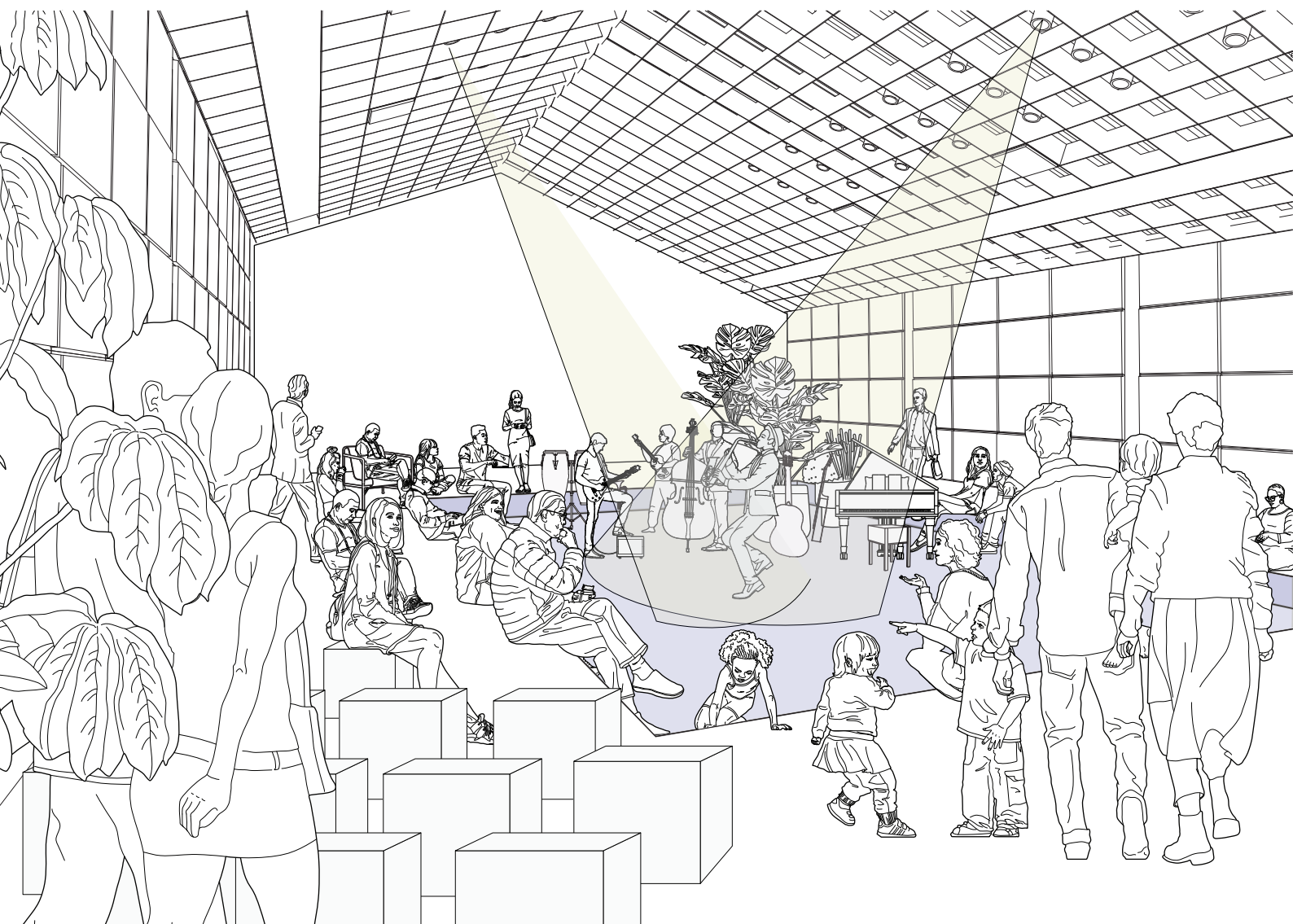
Acces points roof

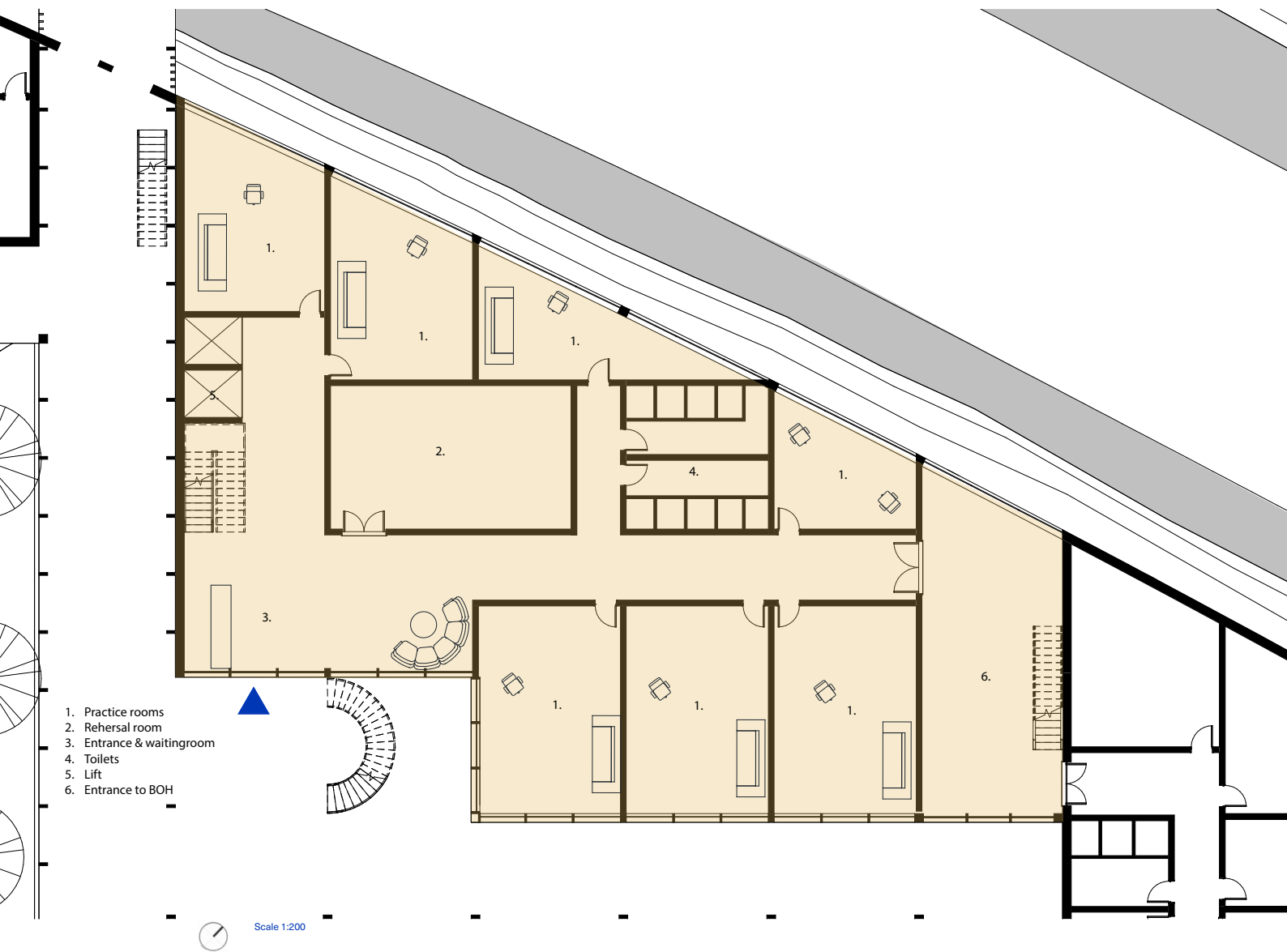


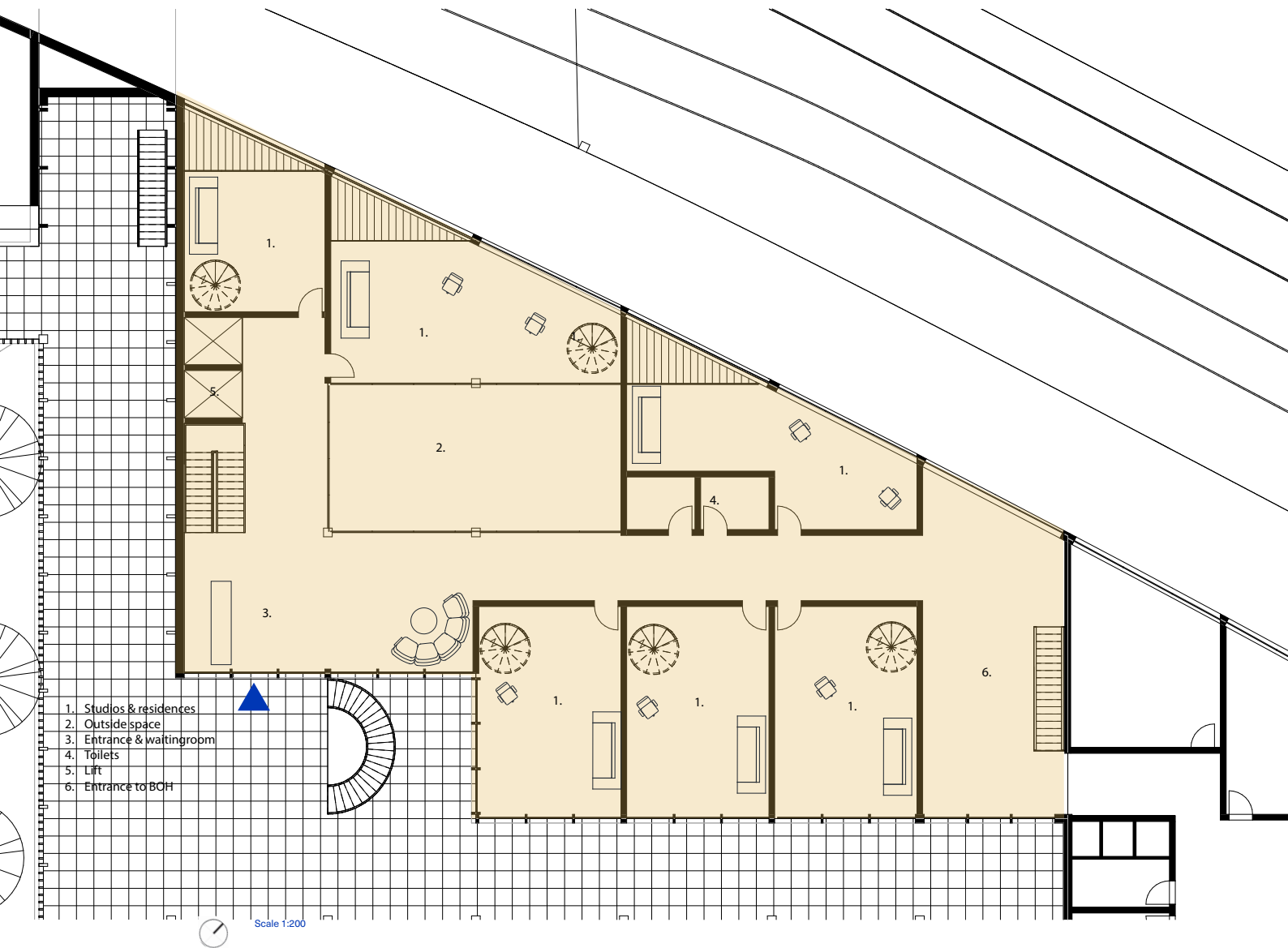


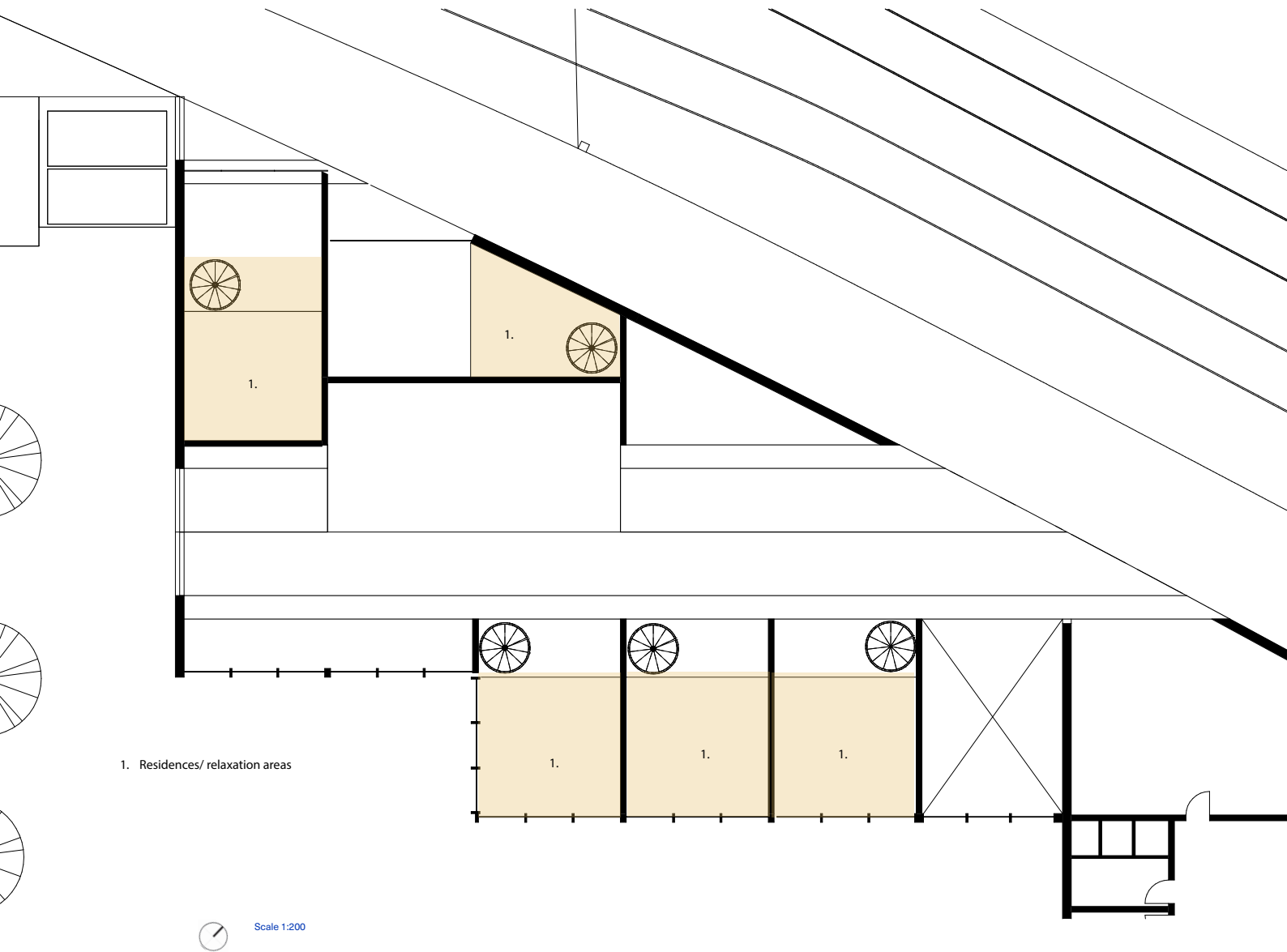
Scale 1:1000

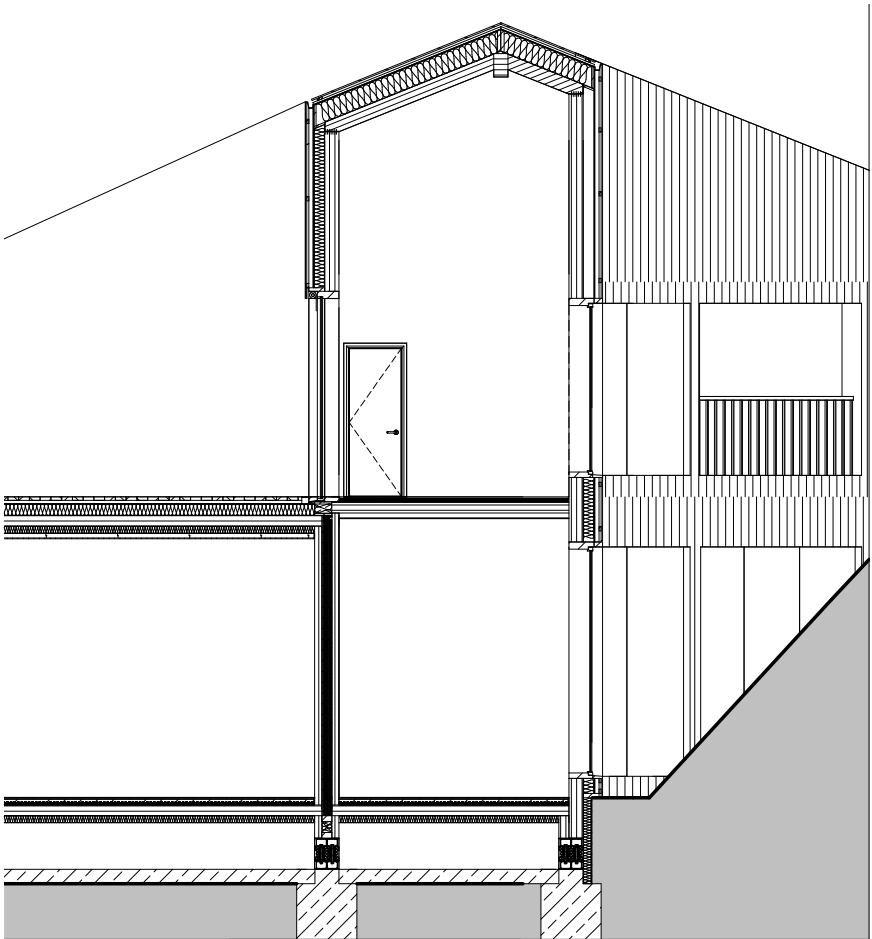
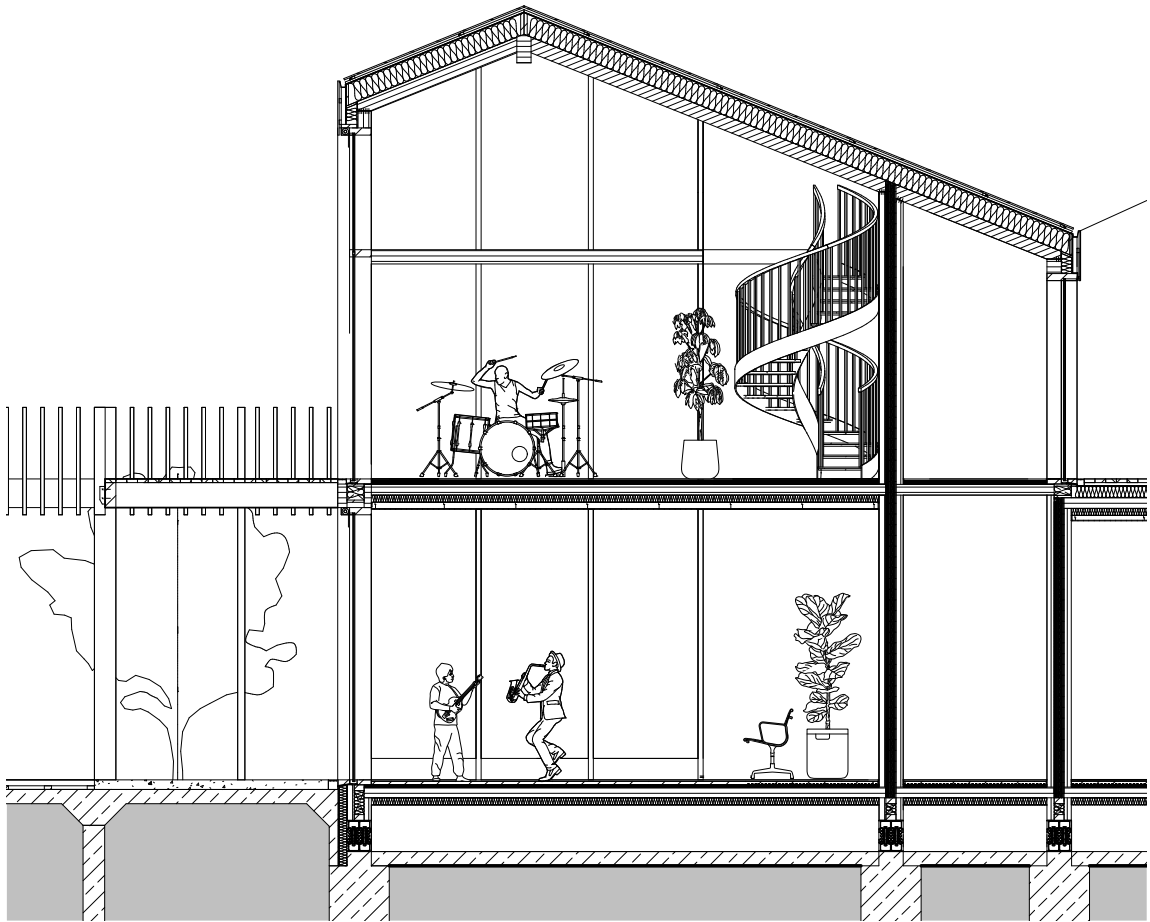




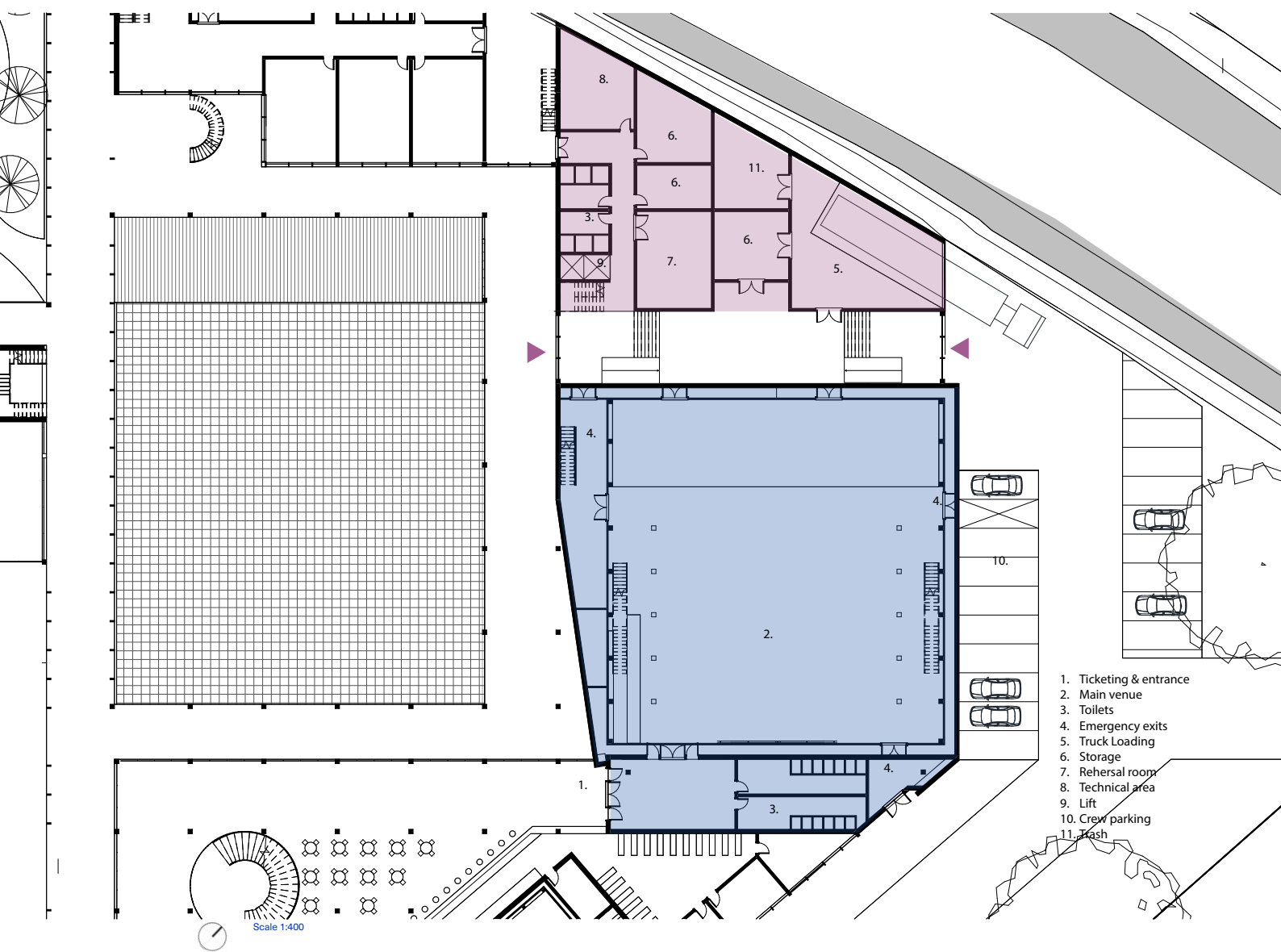


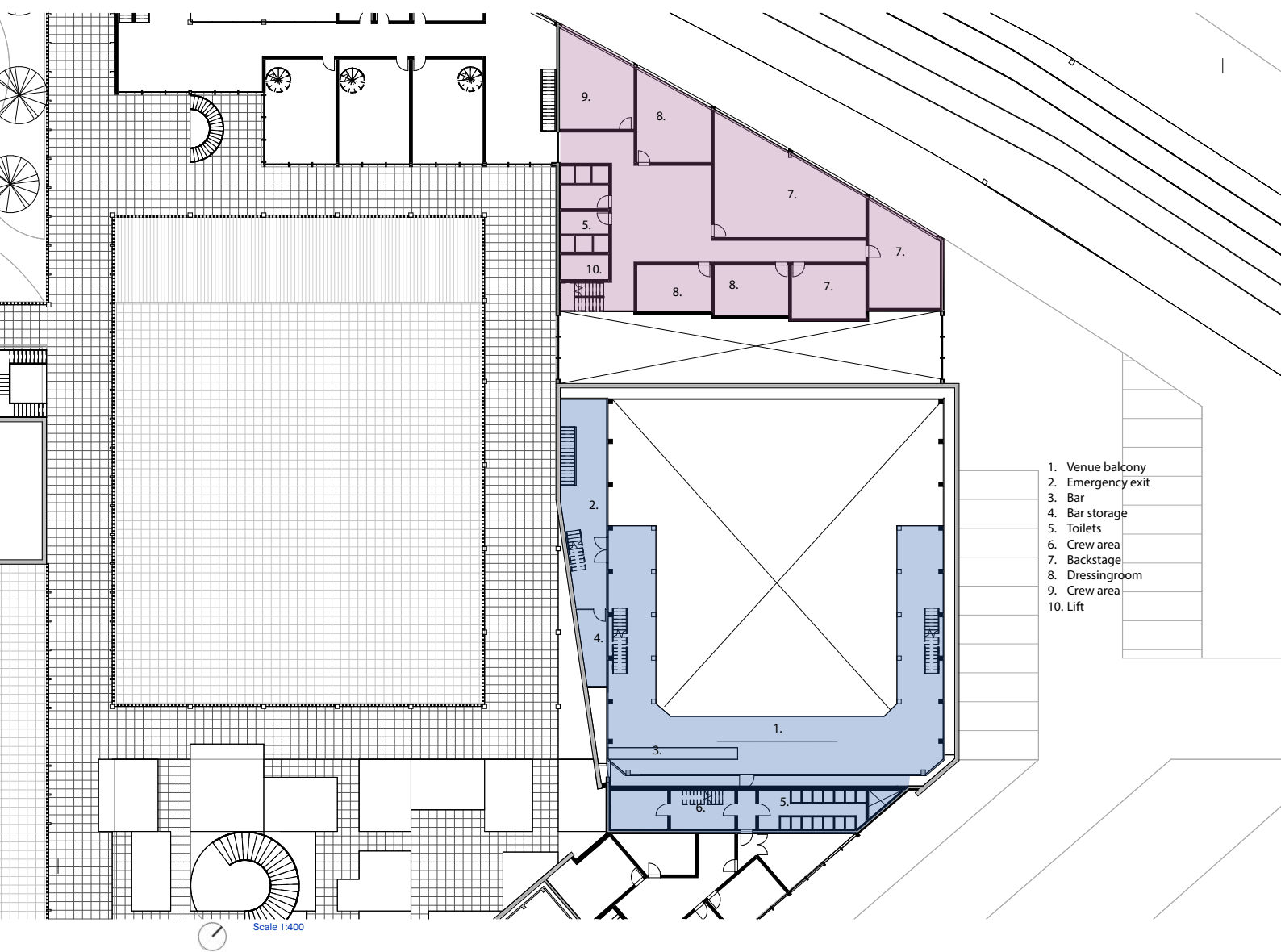


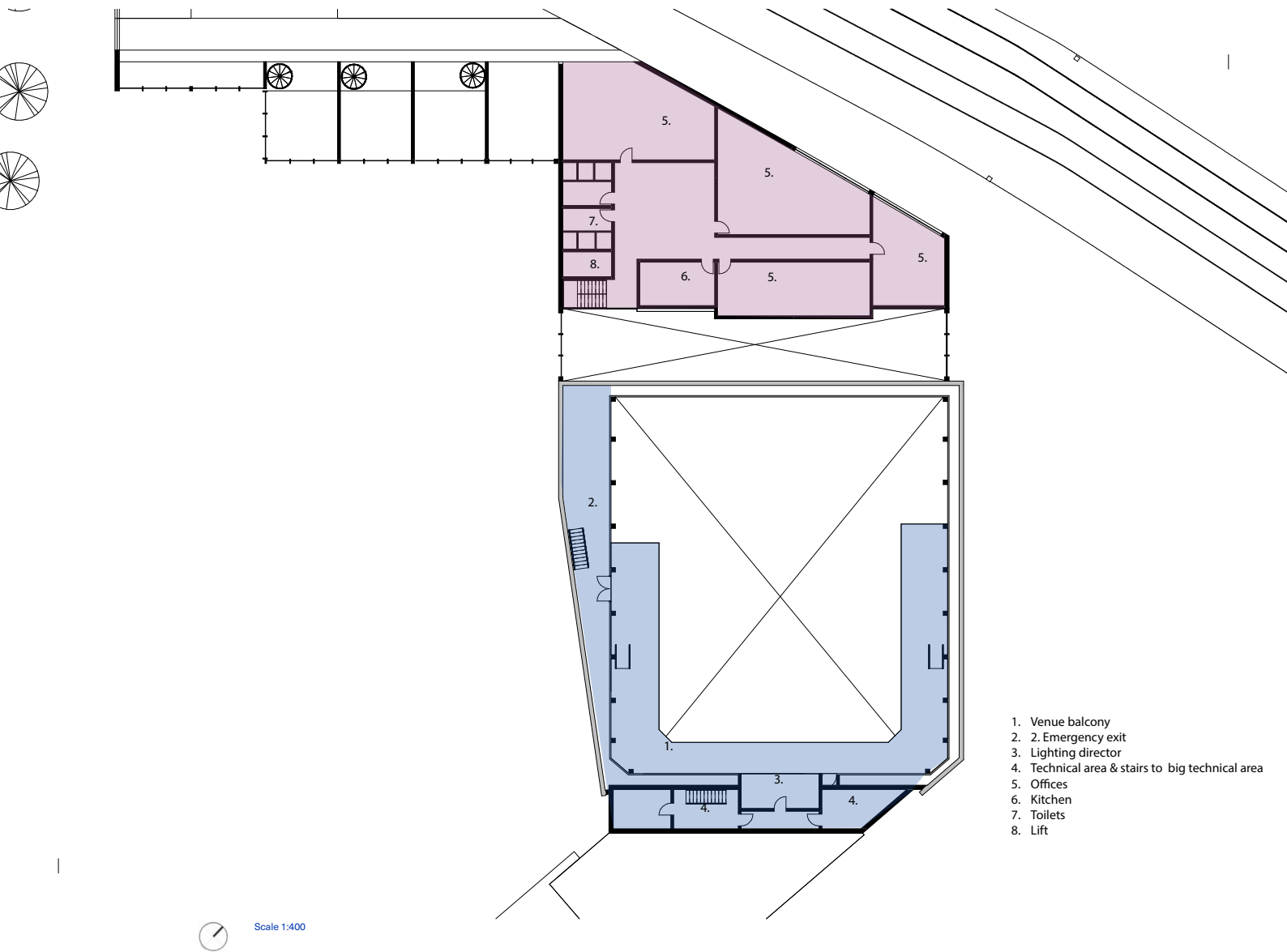


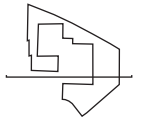
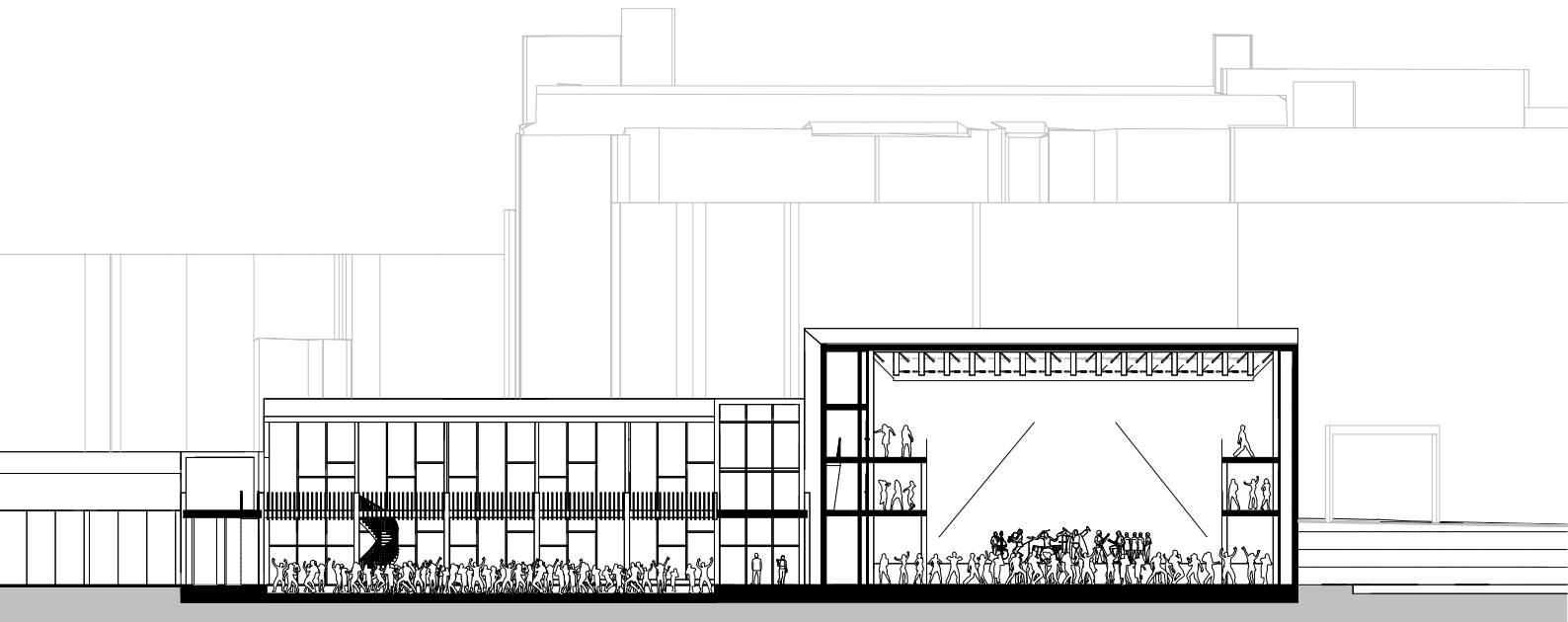


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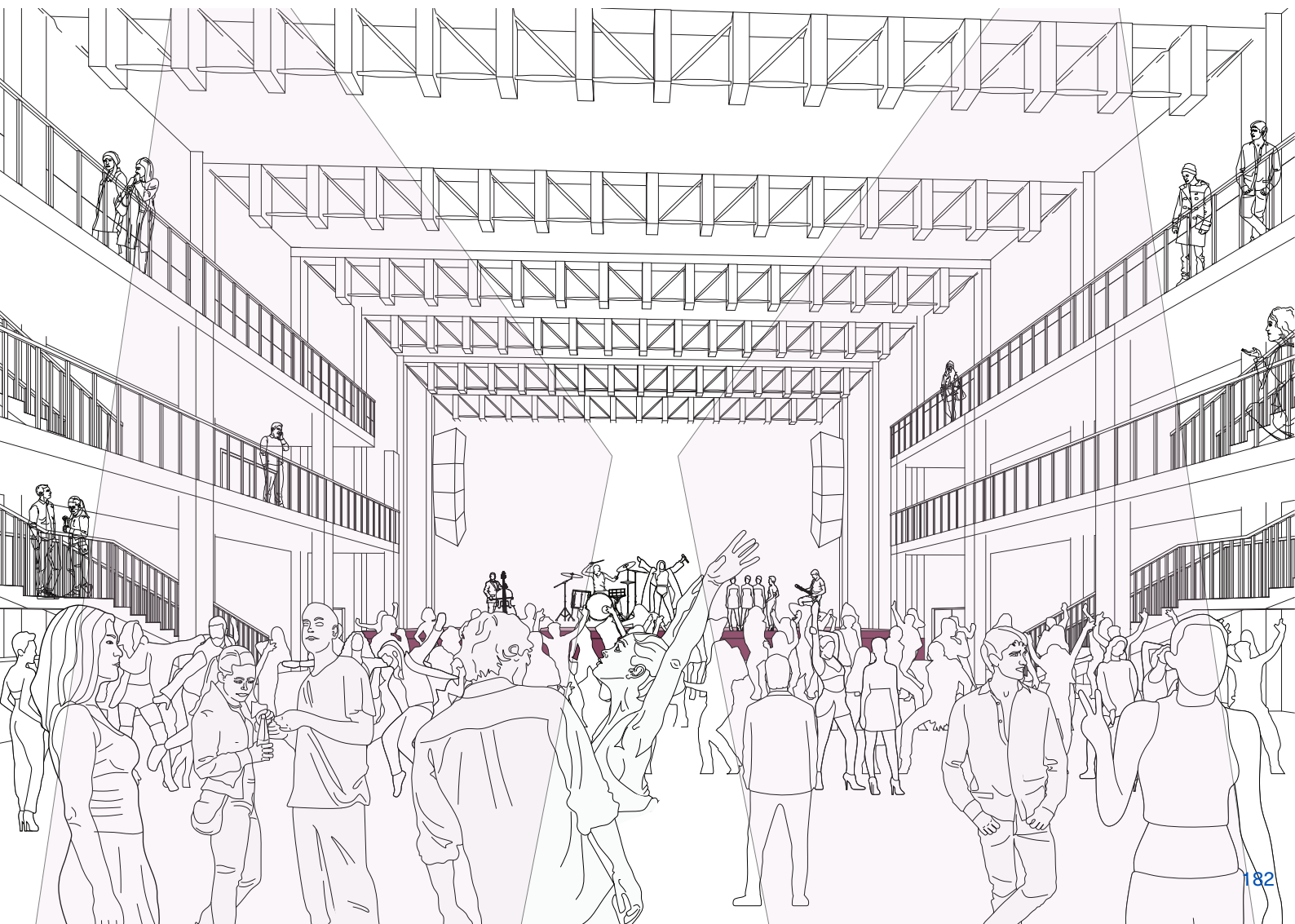


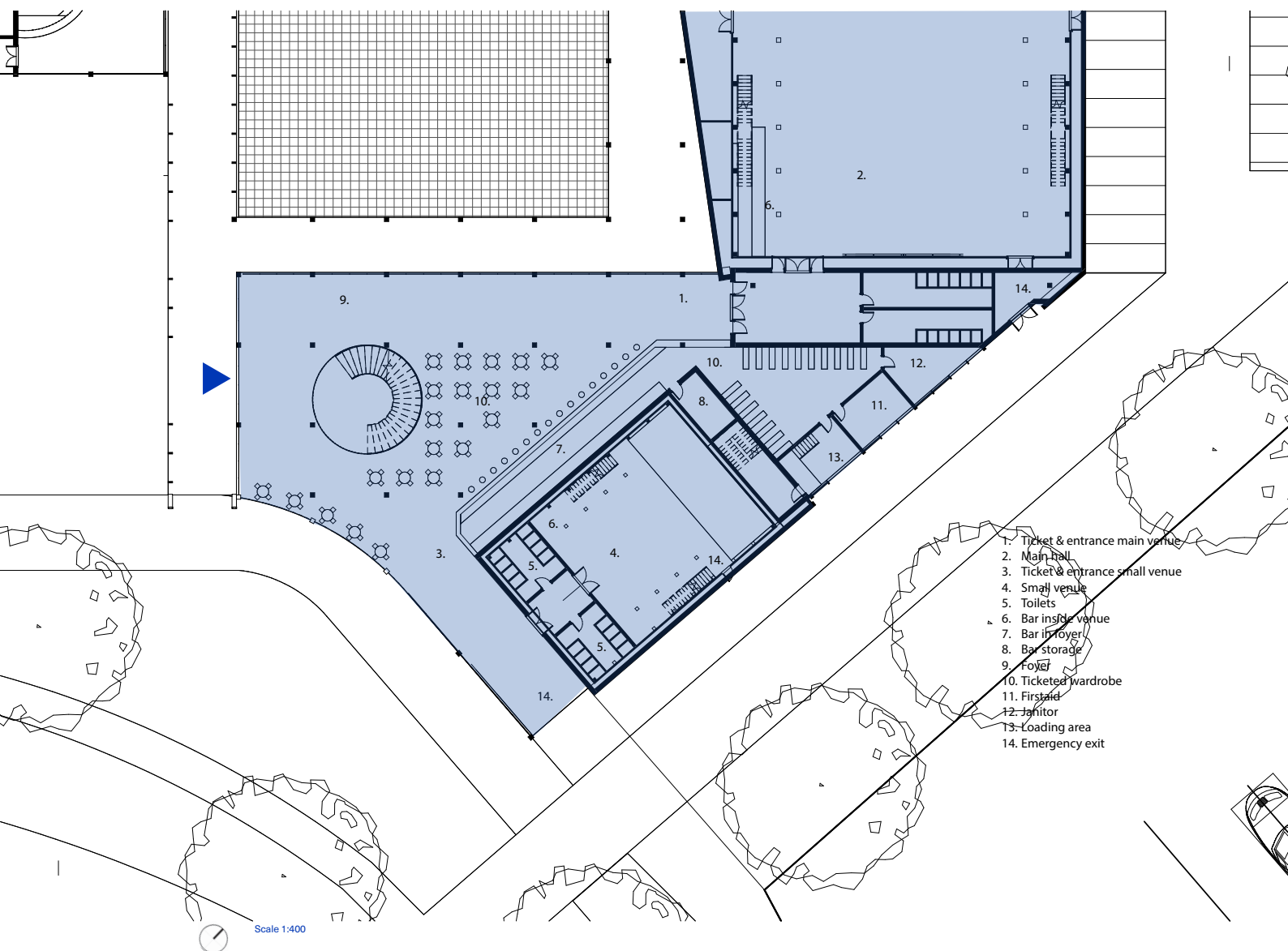


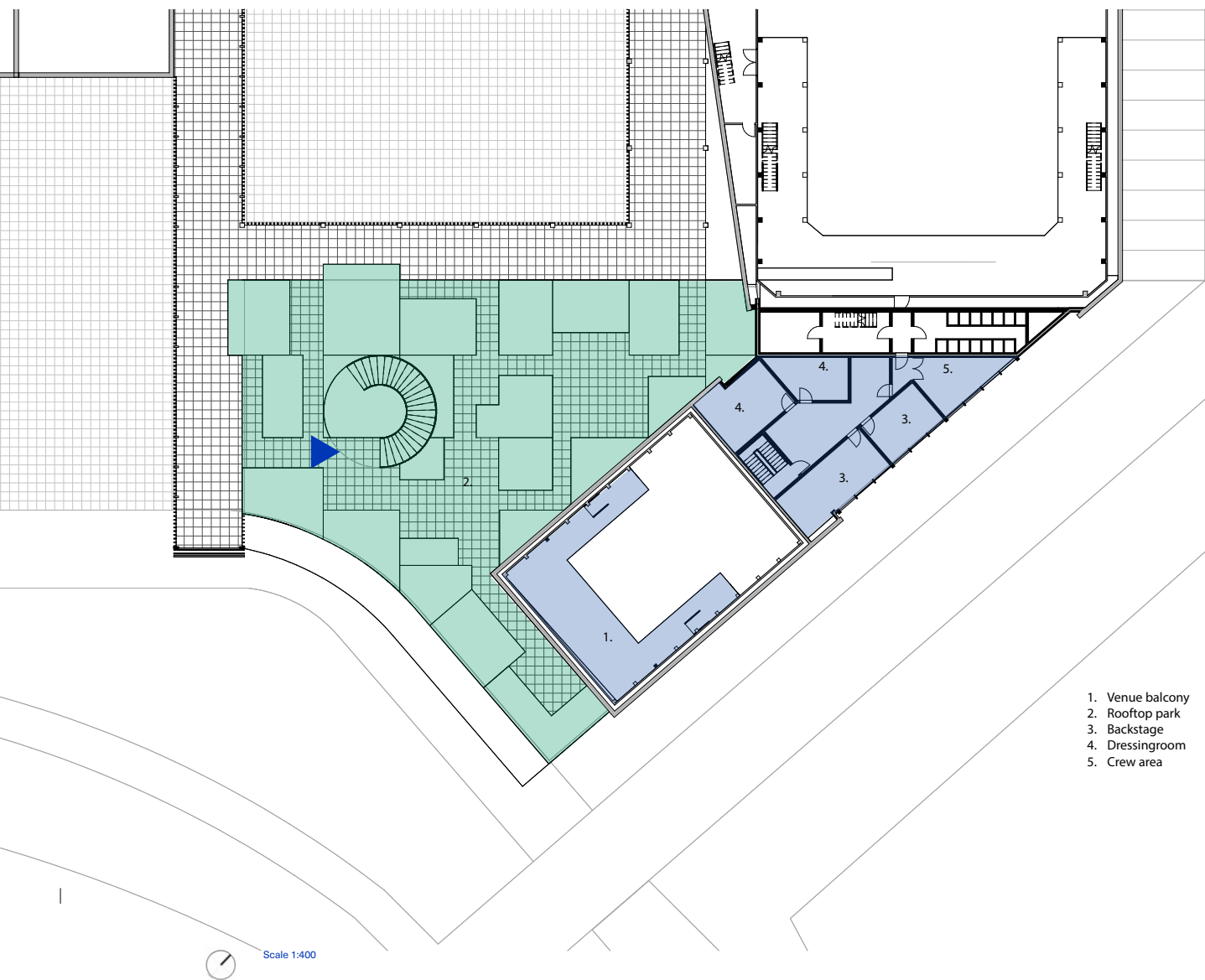




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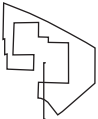
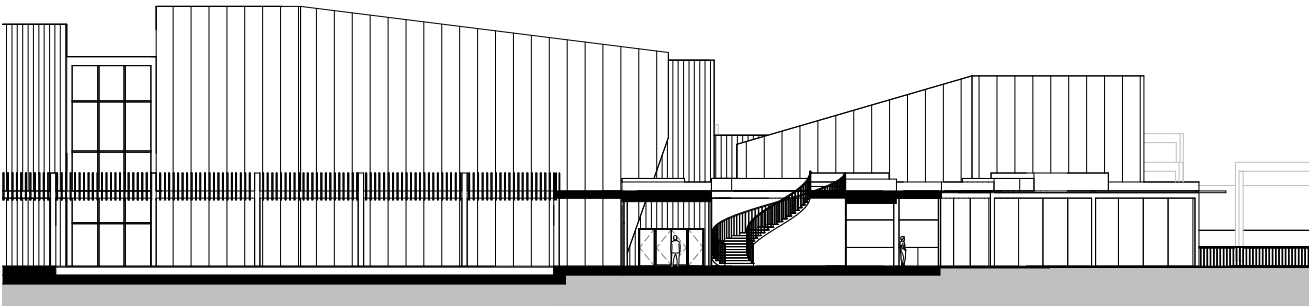




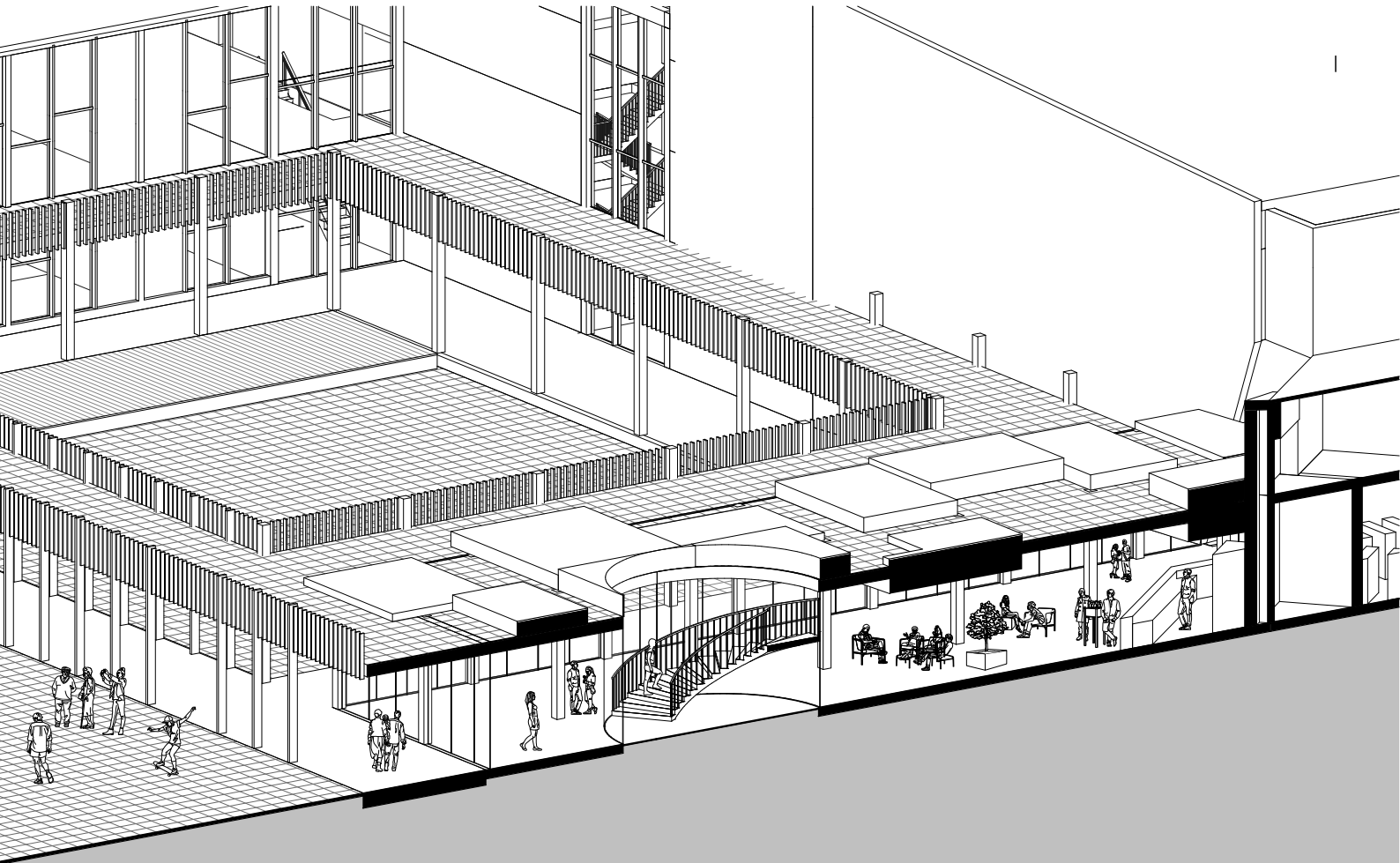
- 1. Venue balcony
- 2. Rooftop park
- 3. Backstage
- 4. Dressingroom
- 5. Crew area

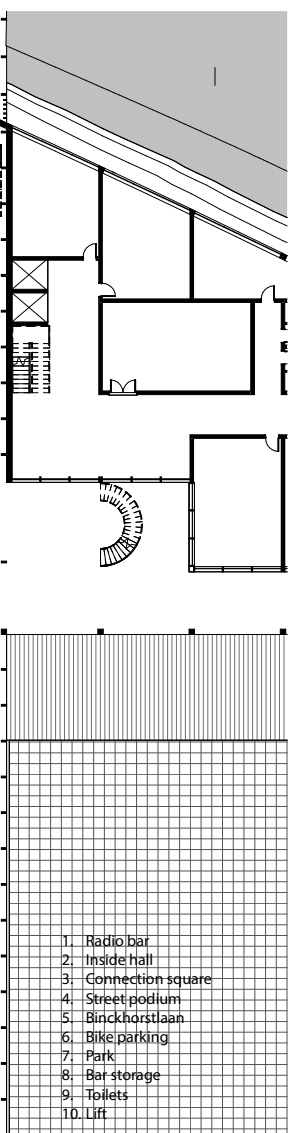
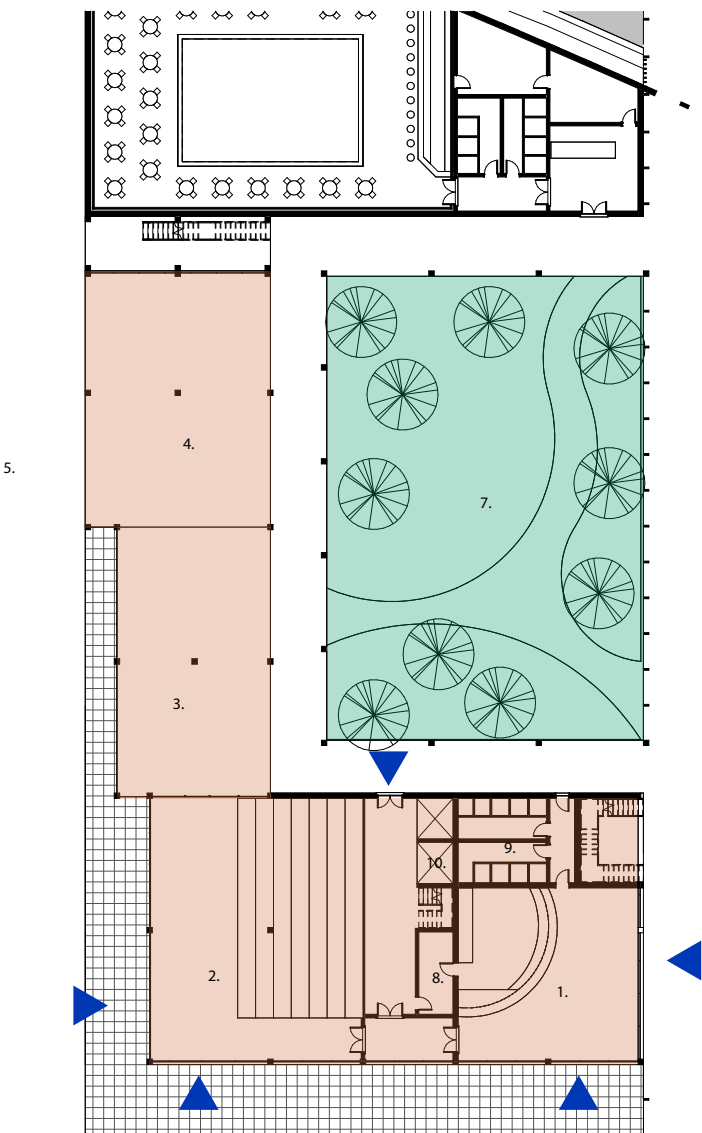
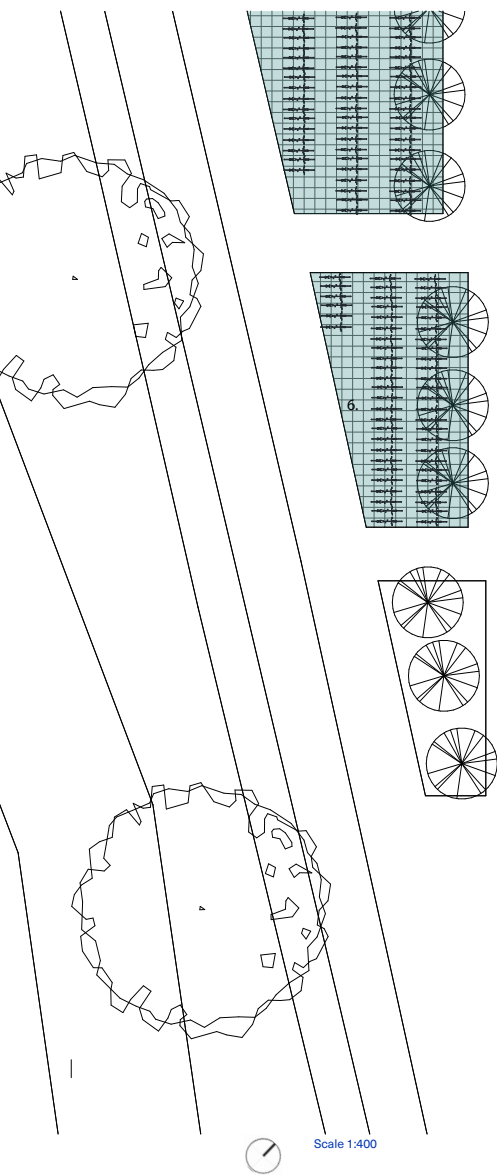


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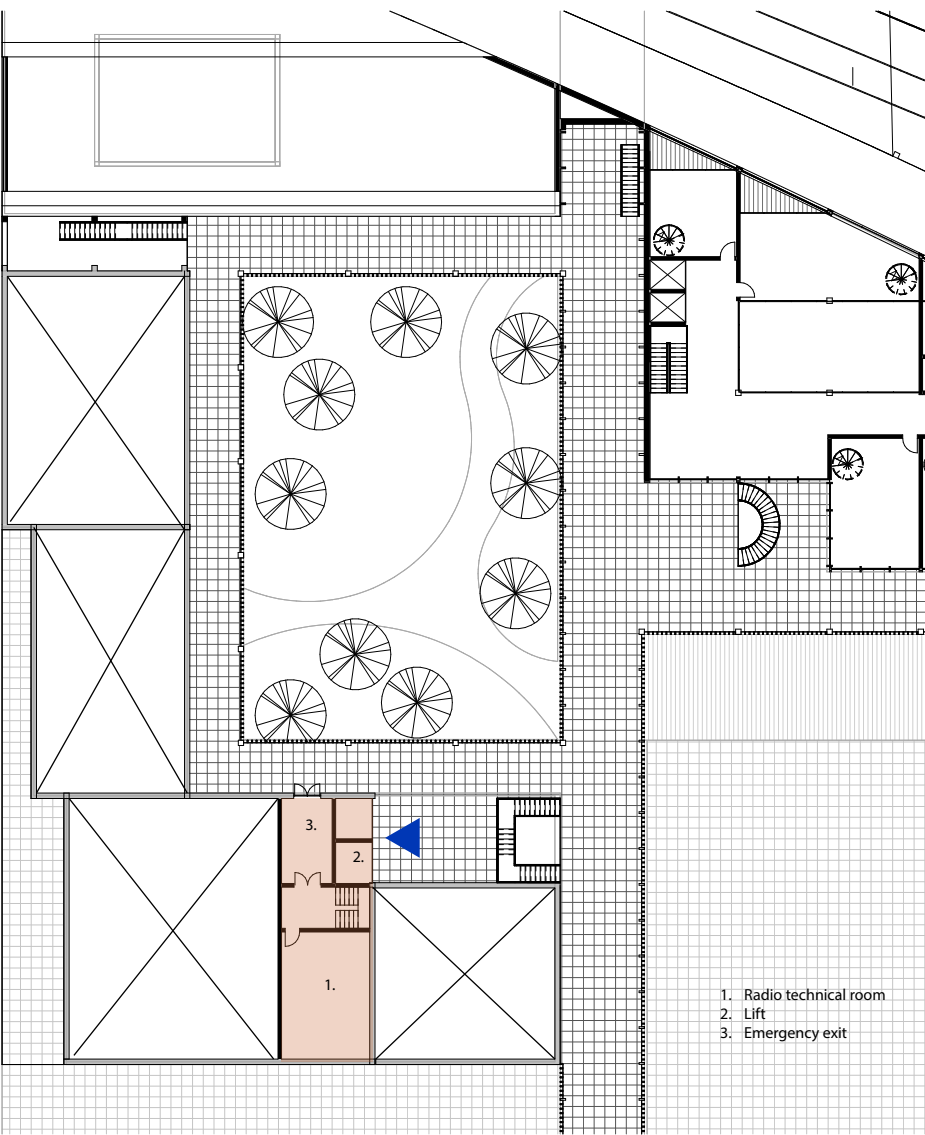
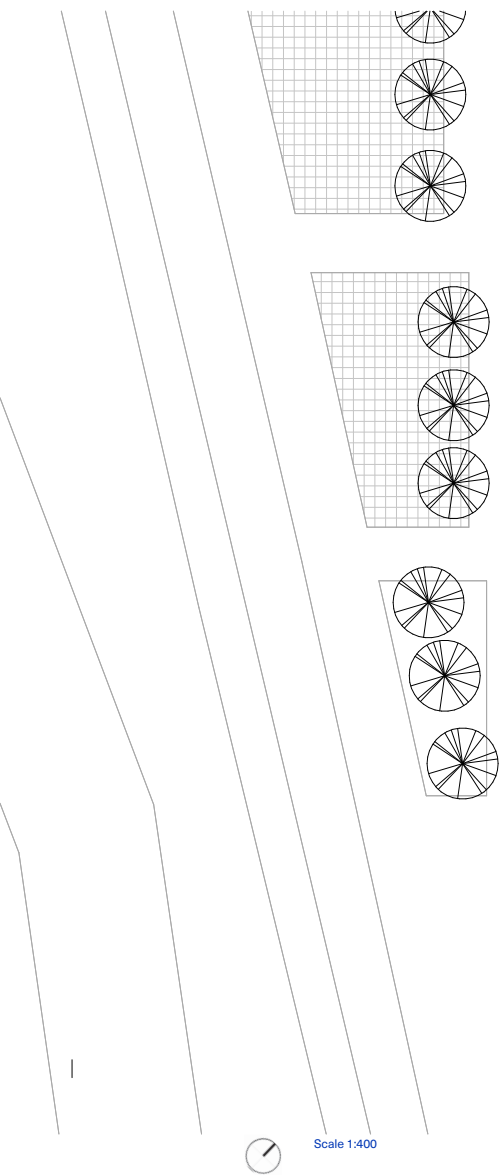


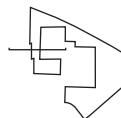
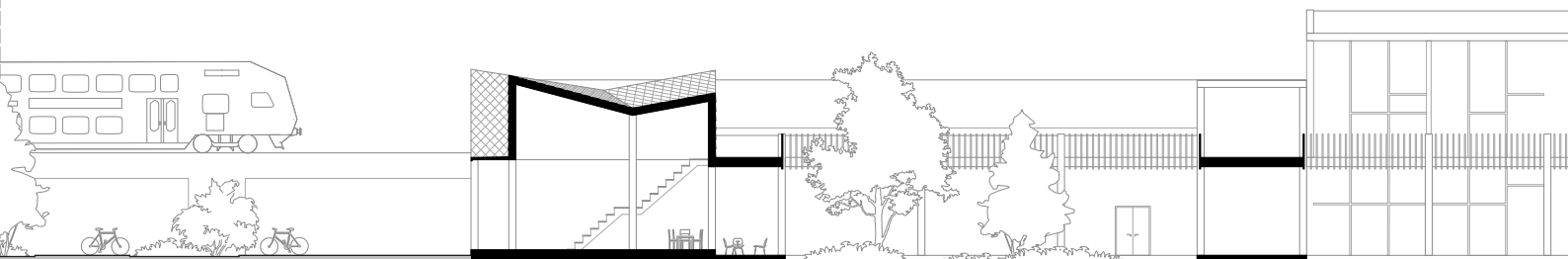
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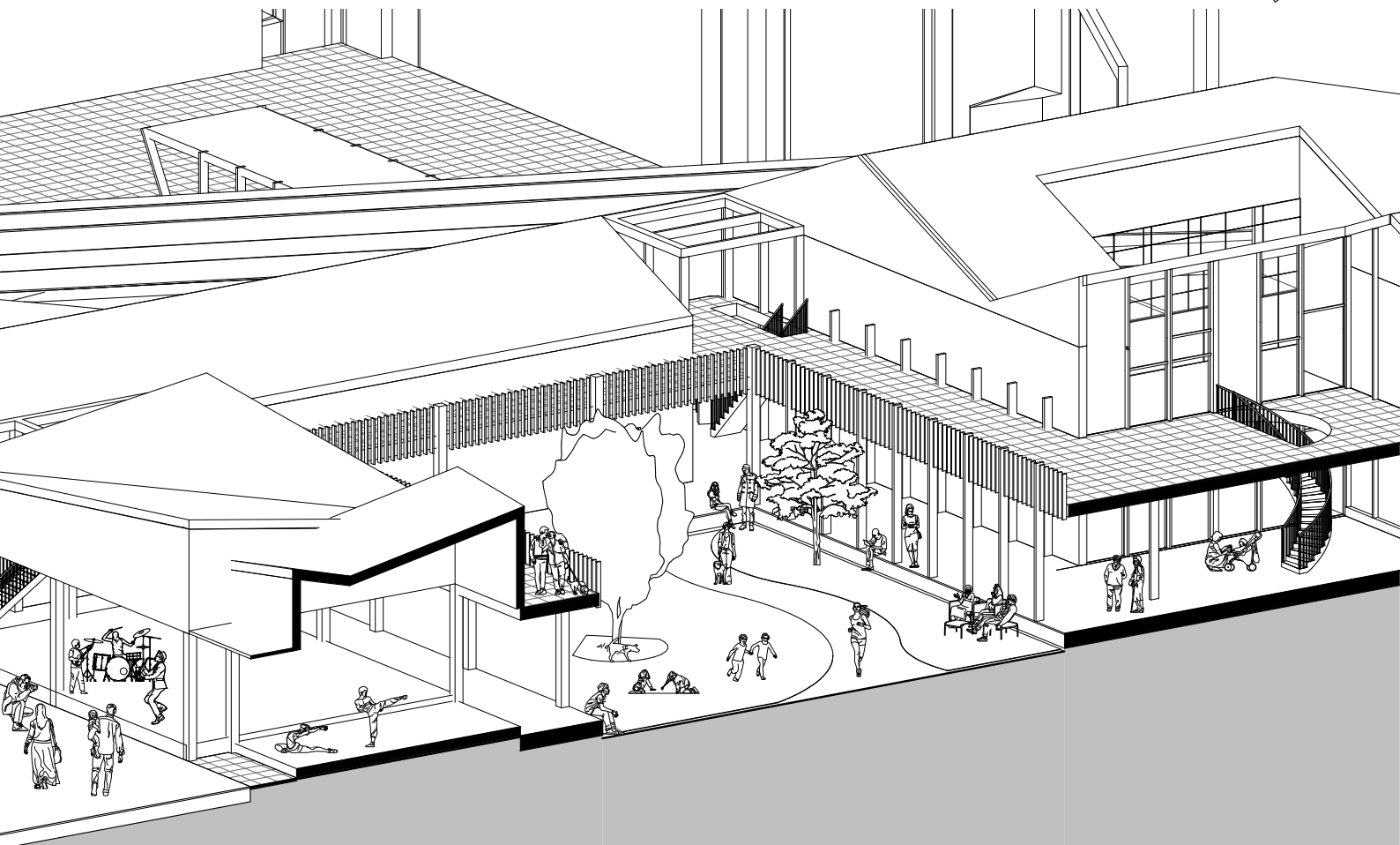


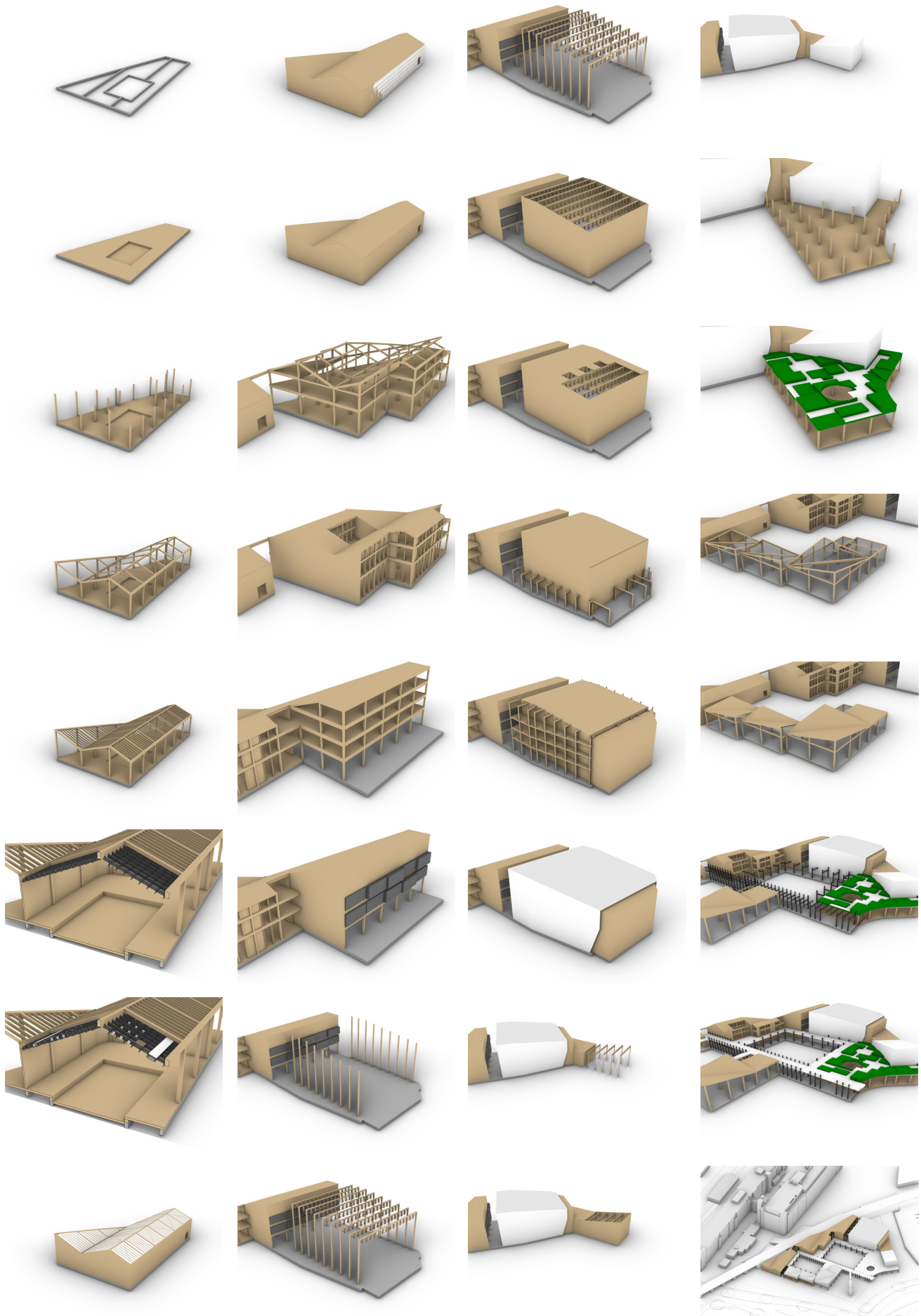
- 1. Radio bar
- 2. Inside hall
- 3. Connection square
- 4. Street podium
- 5. Binckhorstlaan
- 6. Bike parking
- 7. Park
- 8. Bar storage
- 9. Toilets
- 10. Lift

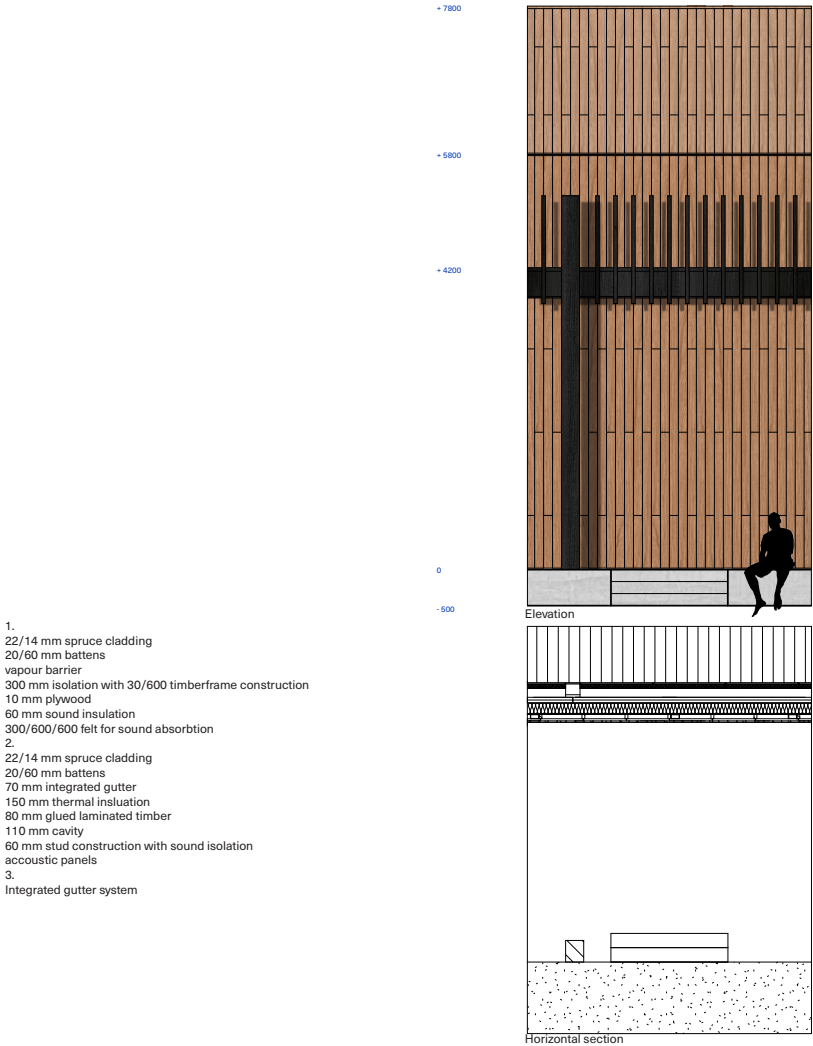




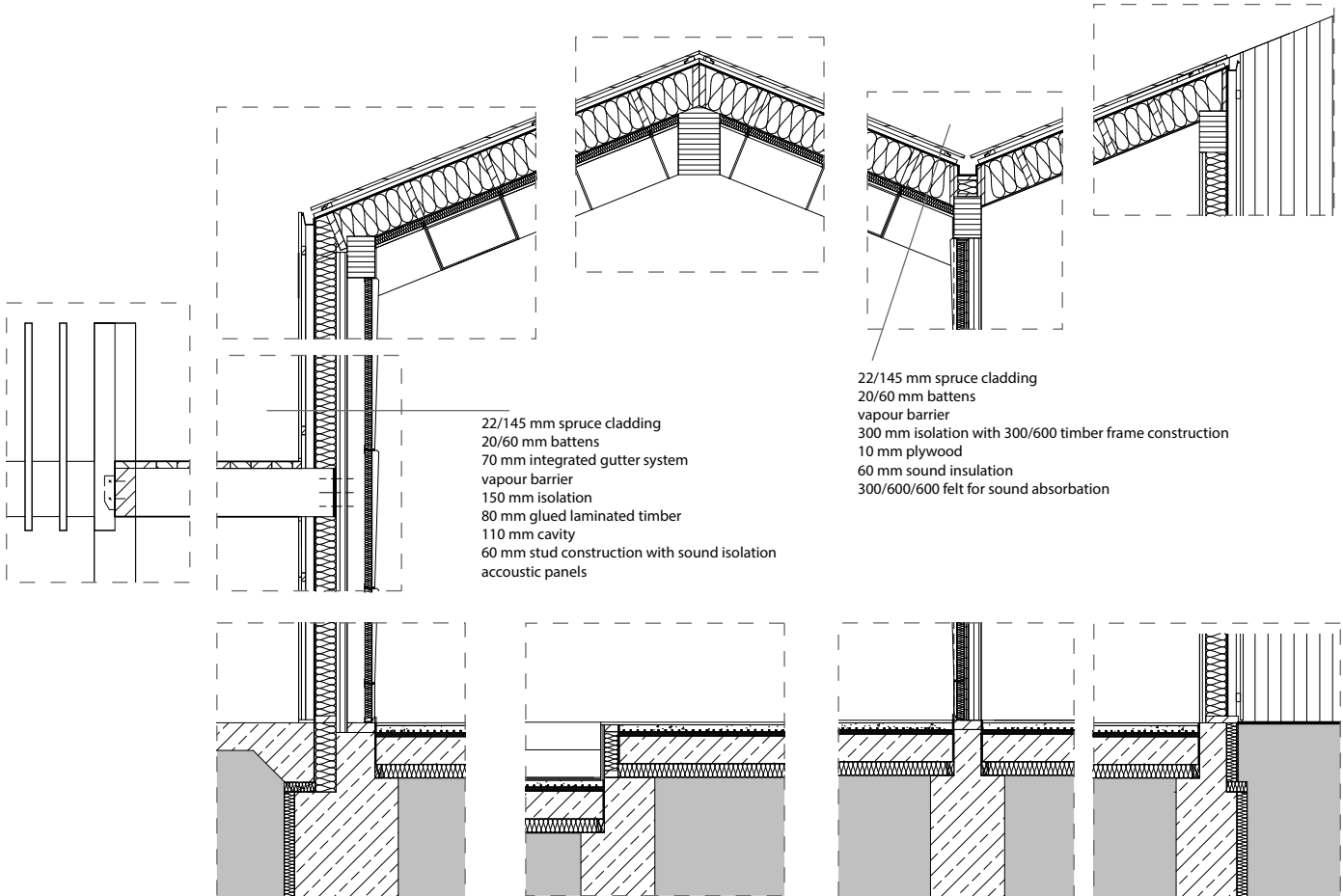
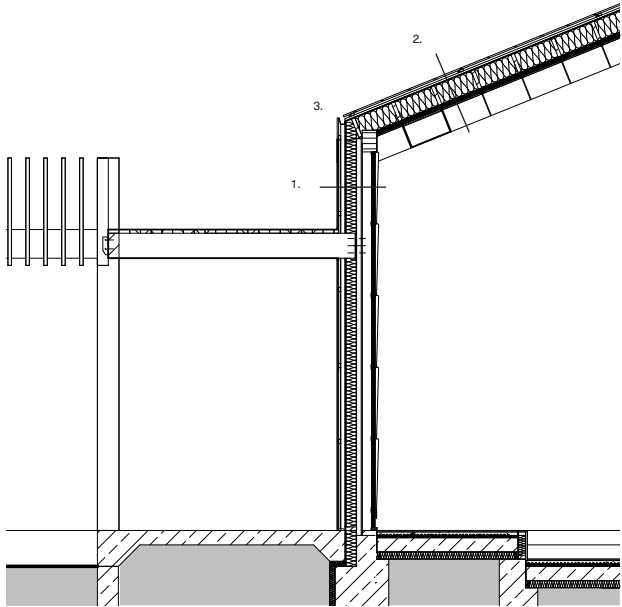
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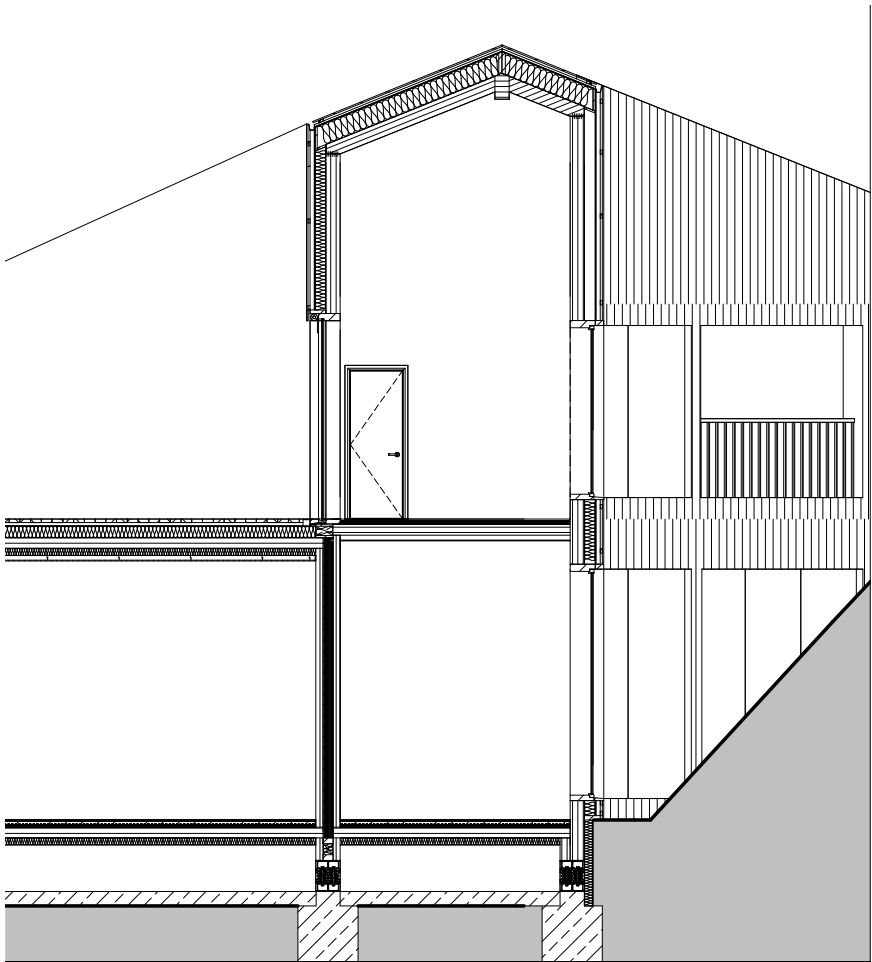
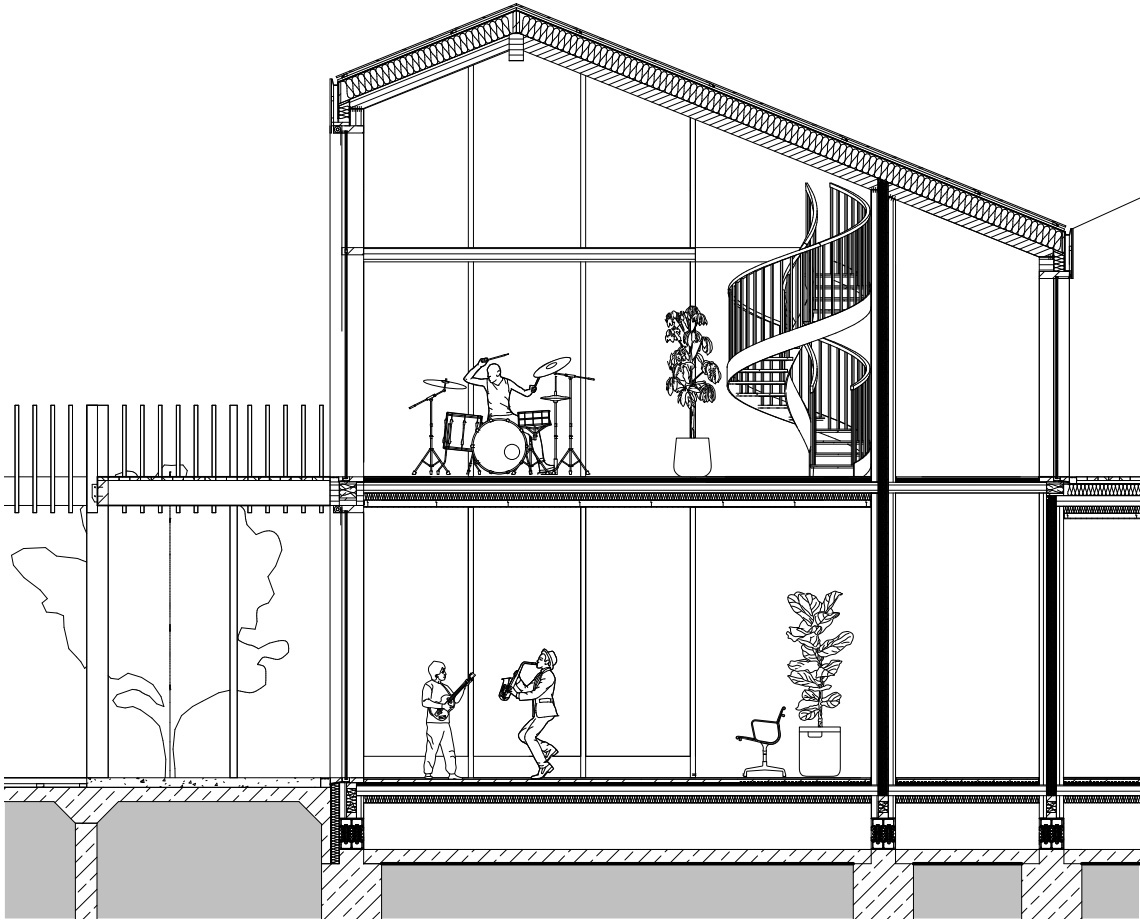
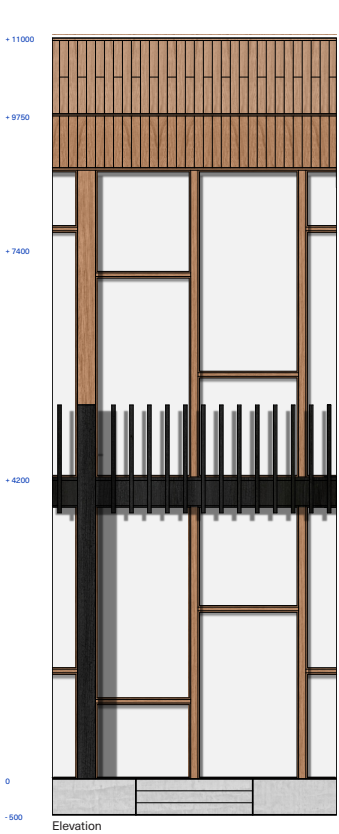






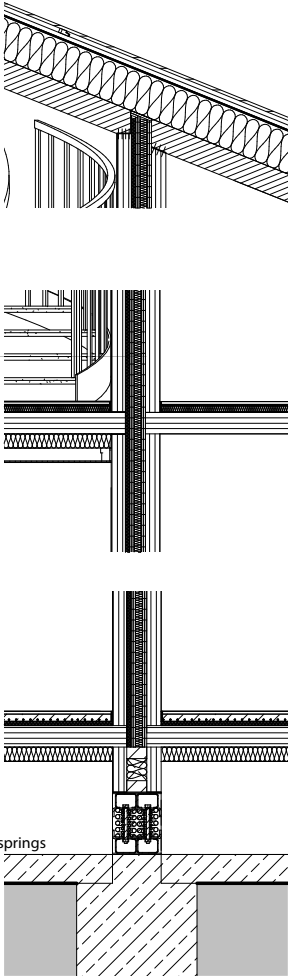
1.
22/14 mm spruce cladding
20/60 mm battens
vapour barrier
300 mm isolation with 30/600 timberframe construction
10 mm plywood
60 mm sound insulation
300/600/600 felt for sound absorption
2.
22/14 mm spruce cladding
20/60 mm battens
70 mm integrated gutter
150 mm thermal insulation
80 mm glued laminated timber
110 mm cavity
60 mm stud construction with sound isolation
acoustic panels
3.
Integrated gutter system

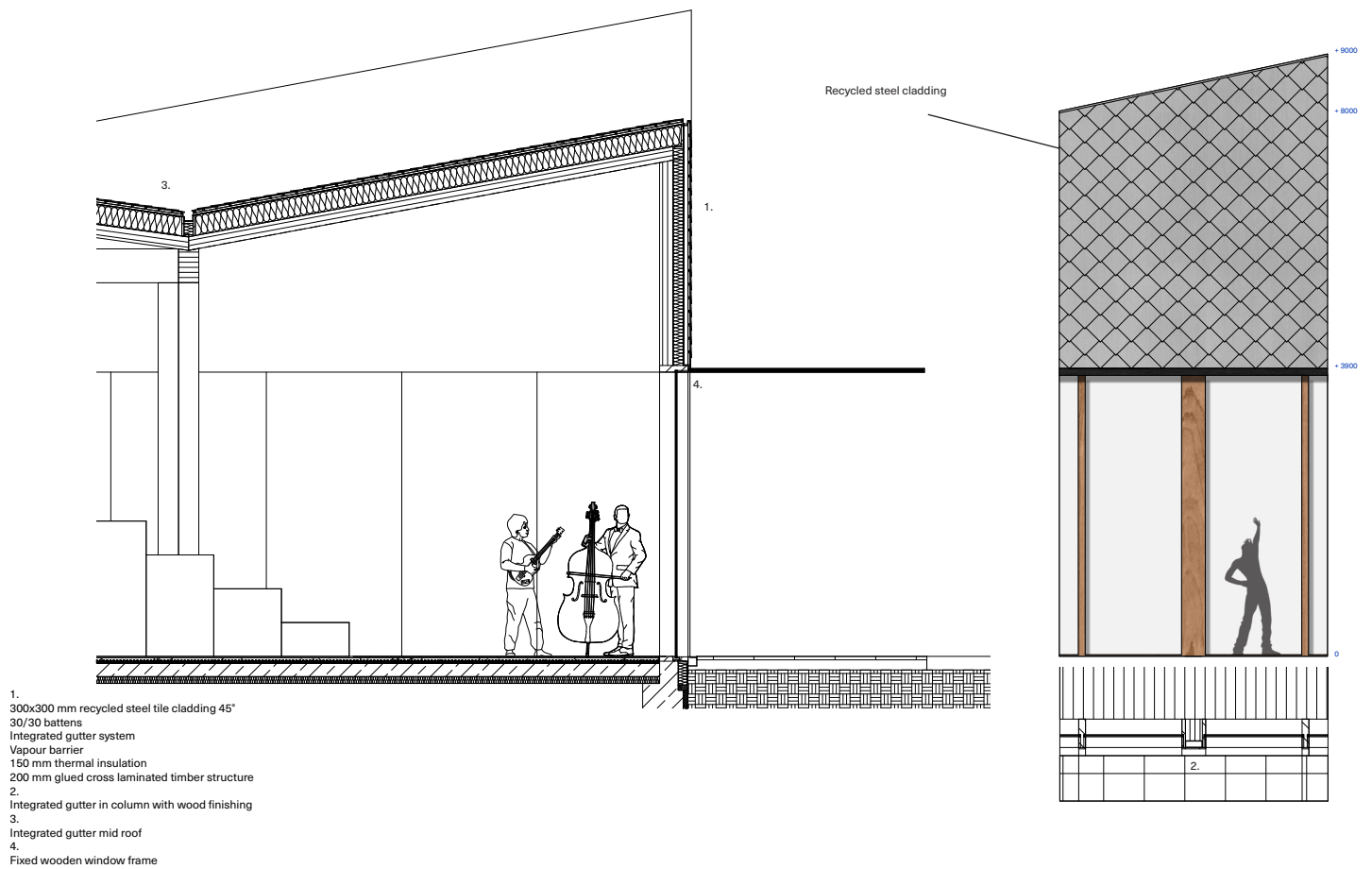


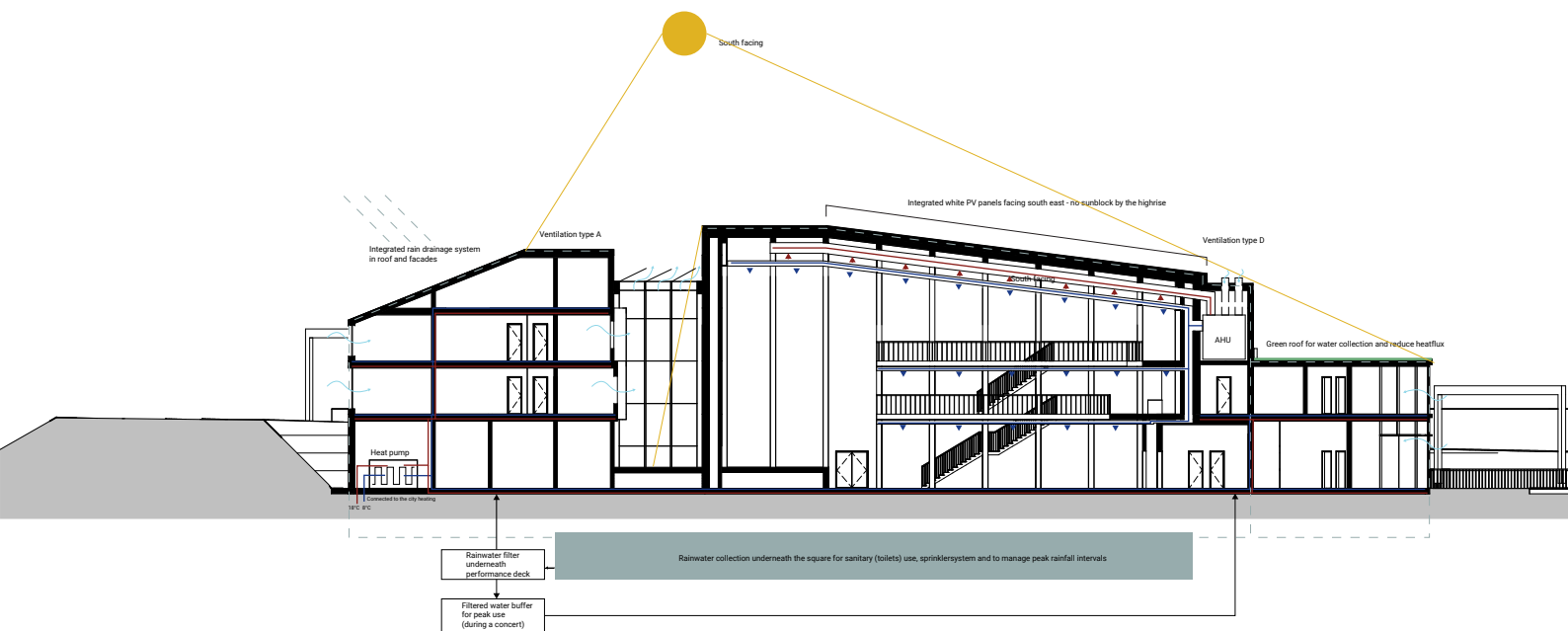
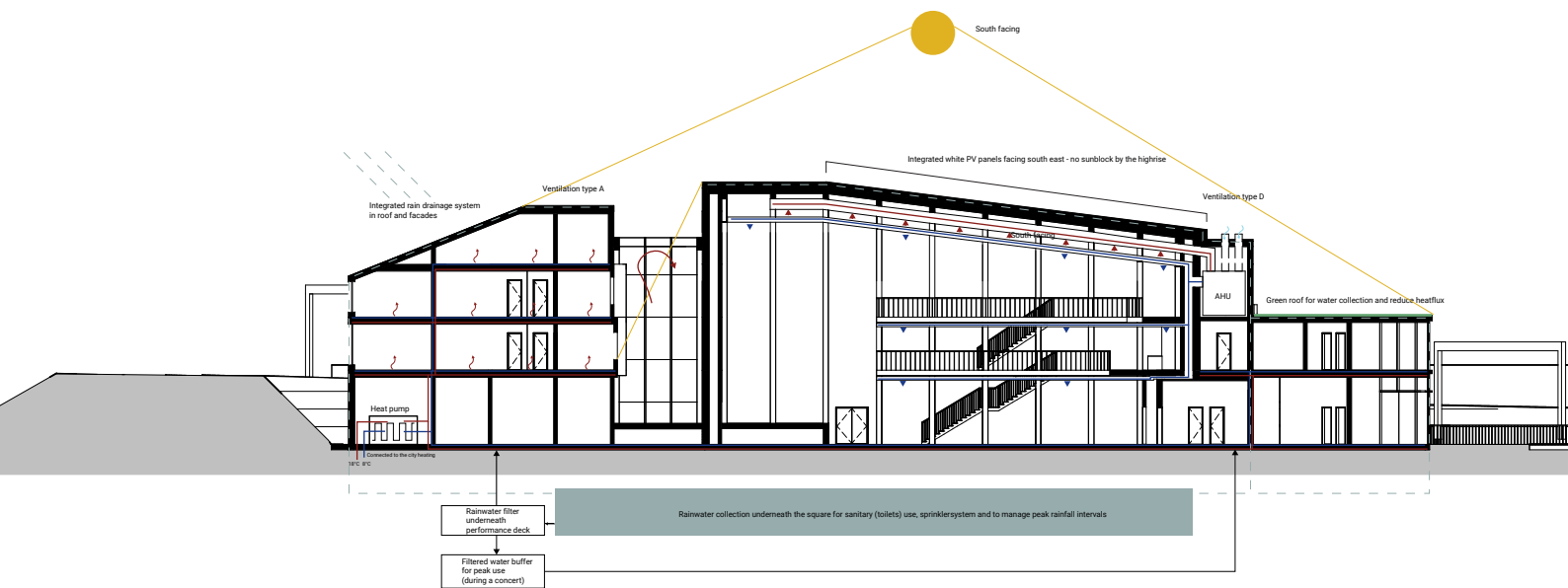


Party wall
80 mm CLT
2x15 mm gypsum fireboard
30 mm soundproofing
2x15 mm gypsum fireboard
50 mm rockwool
80 mm CLT

Stravibase SpringBox
Detached foundation
prestressed support with steel springs
2-5,5 hz

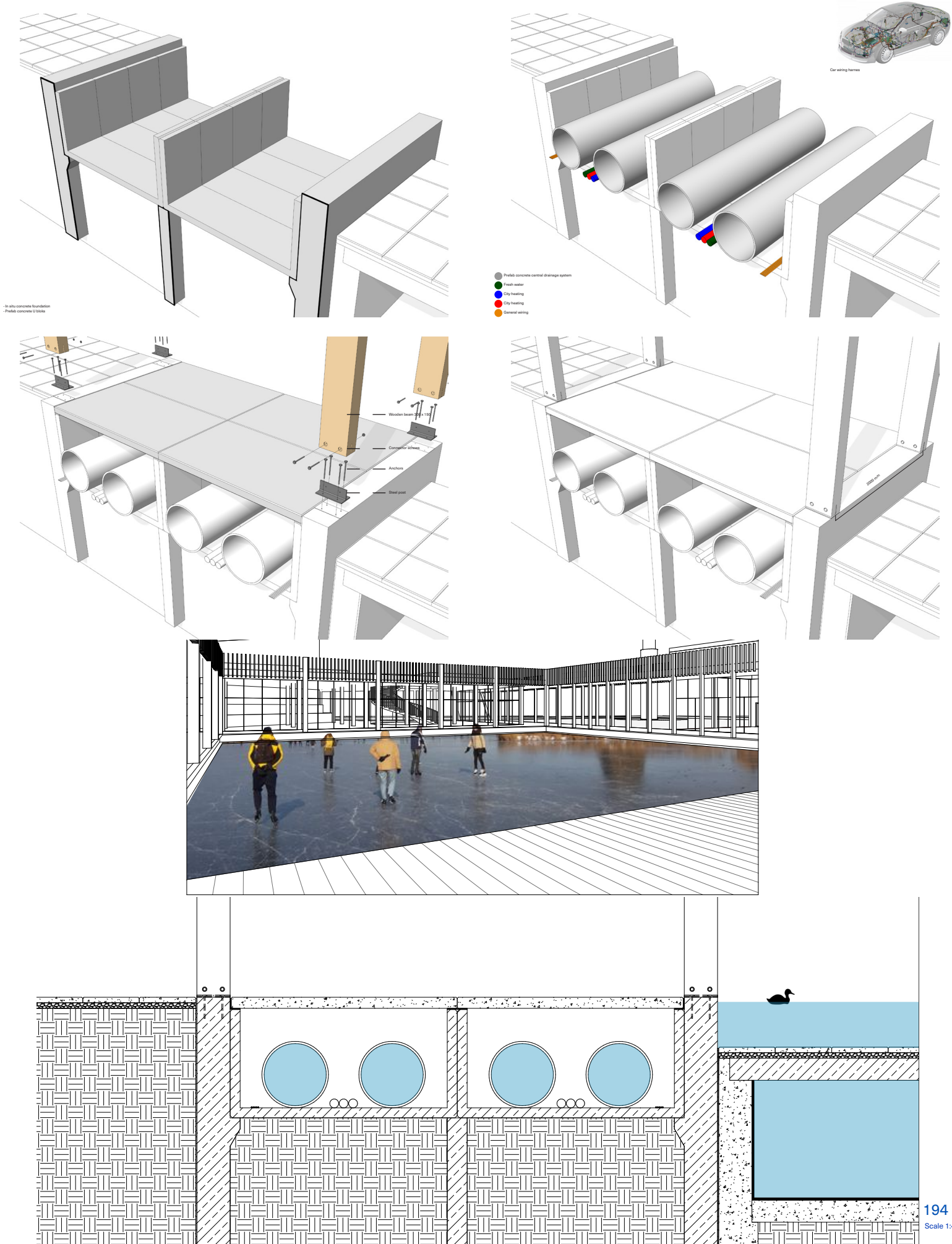






J. Final Design

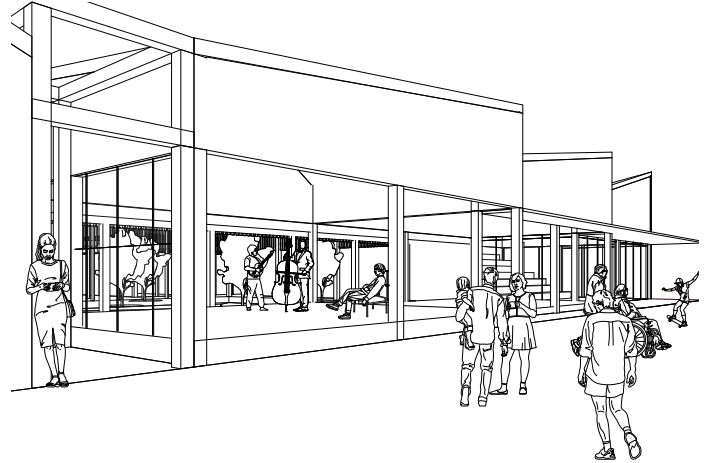
Colonnade detail & Ice skating at main square



K. Design Impressions



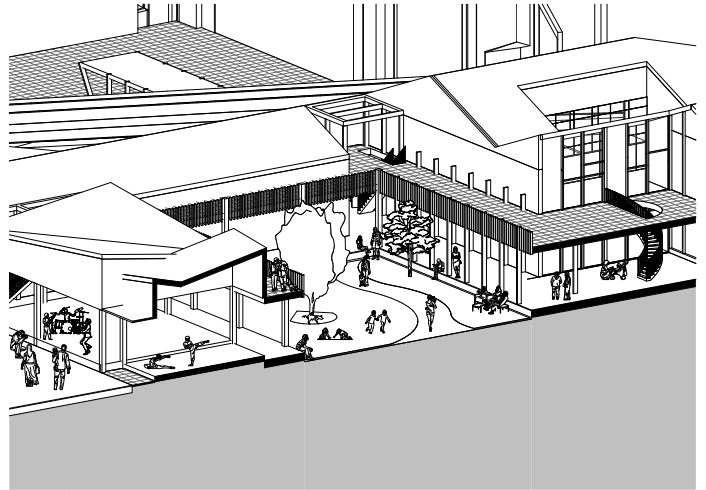
Approach from city



Approach from city



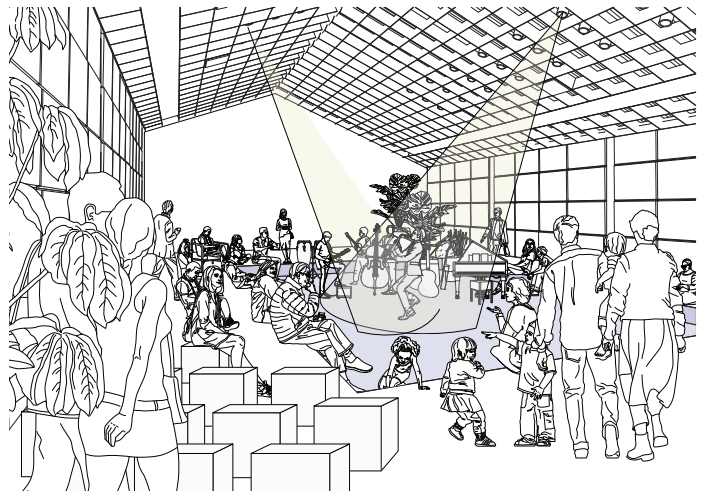
Street activation



Park section



Park



Jazz bar interior

K. Design Impressions



Rooftopwalk with Music School



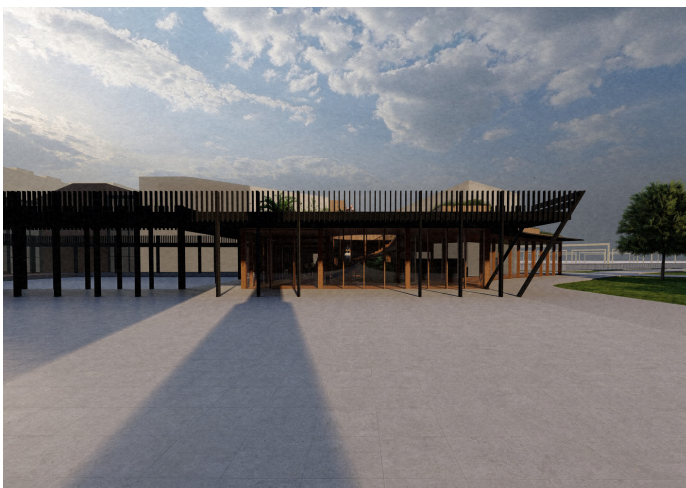
Studio interior



Colonnade



Colonnade



Foyer entrance

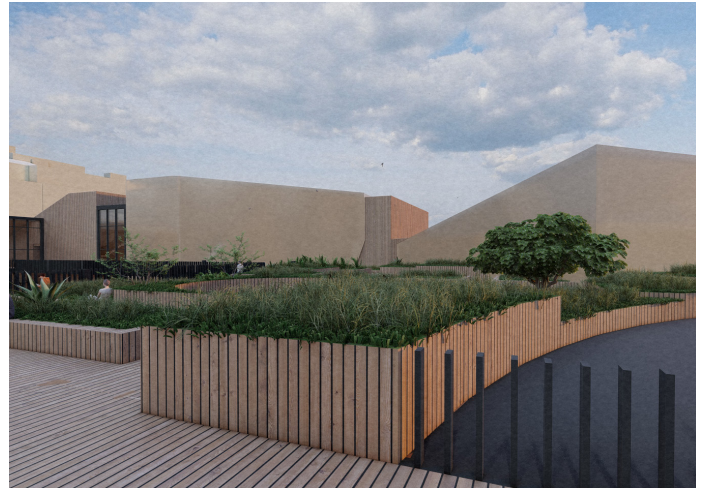


Foyer interior

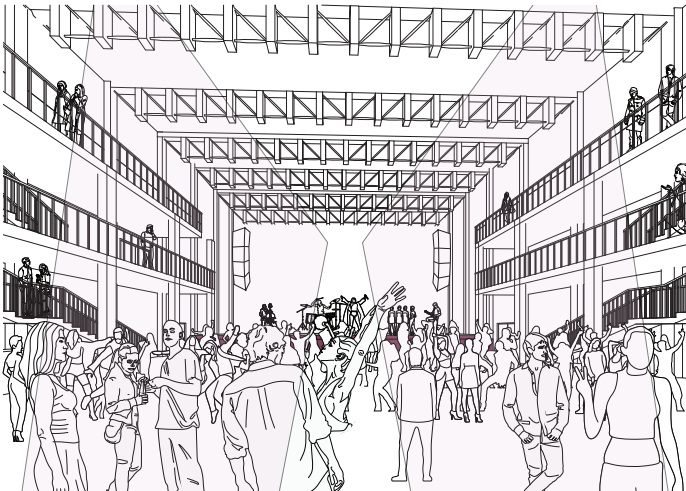
K. Design Impressions



Main venue



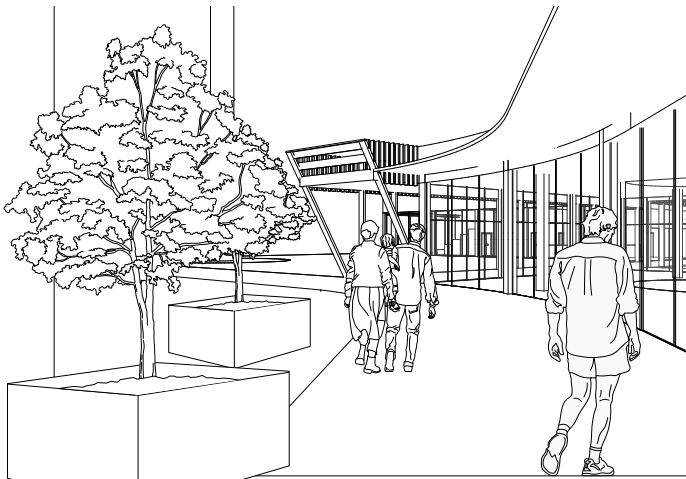
Rooftop park



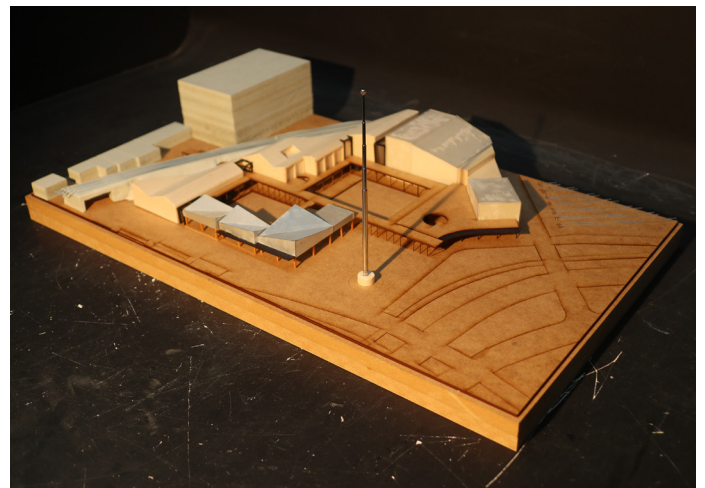
Main venue interior



View at night from the train



Approach from Supernovaweg



Model 1:250

L. Final Reflection

RADIO HORST RADIO HORST RADIO

Reflection - P4

Sanel Beciri, 4480503

Mentors

Paul Kuitenbrouwer - Design

Gilbert Koskamp - Building Technology

Sang Lee - Research

AR3AP100 Public Building Graduation Studio 2021-2022

Music Marvel - Music & Popular Culture Re-Wired

Reflection

The graduation studio

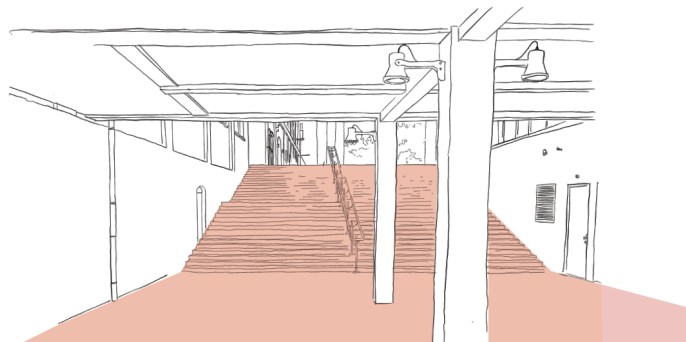
In this year's project of the Public Building graduation studio in architecture, the theme is "Music Marvel". At the beginning of the year, during the group research phase we investigated different music venues around the world to find what is essential for our own Music Marvel and how multiplicity was implemented in the existing music buildings. To finalize the group phase, we collected our findings into a catalogue. The catalogue worked as a means to investigate the characteristics of the different buildings we analyzed.

My fascination for Music Marvels started to develop with the smaller venues, the venues that are not built for the purpose of making the highest profit but to give "something" back to the community. That "something" meant for me a musical culture. Places such as Paradiso (Amsterdam), Melkweg (Amsterdam), Muziekgieterij (Maastricht) and even Het Paard in The Hague. Those are places where locals interact with people all around the world that also visit that place. And that is the essence of my Music Marvel, to make a very accessible place where people meet each other and enjoy music together. More precisely, that meant for me to create a bridge between the existing neighbourhoods and the newly, yet-to-be-developed, residential area in the Binckhorst.

The casestudies



Paradiso - Amsterdam



Muziekgieterij - Maastricht



Melkweg - Amsterdam



Group work during P1

The site

Since the first visit to the Binckhorst, I was amazed by the fact how central the area lies in the city structure of The Hague. It is only a five-minute bike ride from both main stations the city enjoys. While in terms of connectivity, it seems central, in reality, the area feels very disconnected from the whole city. And that is quite understandable; it has been an industrial area since it exists. The entire plan of the Binckhorst has been focused on industrial productivity and easy access for industrial vehicles, trucks and heavy machinery. There are wide, straight roads with little to no pavements to walk around the area.

In the upcoming years, Binckhorst is set to change into a full-scale residential area. The Binckhorst as we know it these days will be almost entirely demolished; the newly cleared space will be filled with high-rise buildings up to 140 meters high with a total capacity of more than 5000 new apartments. The future plans sketch a rather well-thought-out approach to how to create as many dwellings as possible to answer the housing shortage in the Netherlands. While there is room for recreational areas and hospitality in the new plans, there is also a lack of social and cultural programs where the new residents and the residents bordering the Binckhorst can interact with each other. It will not only be a beneficiary for social cohesion, it also helps to create a new identity for the Binckhorst.

In my search for the best location to develop my first ideas, I analyzed the connectivity of the area, the existing cultural projects and the opportunities the site has to offer for the future. Since the first visit to the area, I was struck by the site next to the Binck36 complex and the train depot of Pro Rail in the norther part of Binckhorst. The site is also called the Spoorboogzone. Especially by the fact that the Binck36 complex is hosting my favourite music venue of The Hague, the PIP, which I am still visiting a lot if there is a good gig to go to. Yet, I never went to see what was on the other side of the railroad that separates the Bink36 building from the Spoorboogzone. It never felt welcoming, like a non-place where road signs and road elements such as pavement tiles are stored. While it is in a perfect location, it is the first plot of land you see when entering the Binckhorst, and the connectivity to both Holland Spoor and Central Station of the Hague is, even in this situation, quite good. With that in mind and the walking distance of 10 minutes from the city centre makes this the perfect spot to develop a building that connects the new residents of the Binckhorst with the city centre and the neighbourhoods surrounding it.

Goal definition

To describe my goal, I went back to what a Music Marvel meant for me. As described before, I see my Music Marvel as not per se a building but more as a place. A space where different generations and classes of society meet with one common goal: enjoying music, an artist or even a musical instrument. A very accessible place even if you cannot afford a ticket to a particular concert.

The space should connect the existing residential areas with the new development on the Binckhorst. The space should have an active role in the social development of the area.

Where multiplicity does not come from tons of different music venues incorporated in one building, nor from one building itself, but from an assemblage of different types of buildings connected with each other through gathering spaces in the form of parks and squares. Where education in music blends with the enjoyment of music. Thus, where the public spaces are treated as necessary as the buildings. A place that brings back the human scale in the Binckhorst between all the new high-rise buildings.

The Binckhorst



Impressions I took during the visits to Binckhorst

The approach

After my P2, I stalled in a design form that I thought would work for the area and my goals for the design, although by trying different variants of the design. And conducting various research on connecting my different buildings on a quite complex piece of land did not lead me to a design that I could look back on and be proud of. My stubbornness in trying to let it work set me back a lot. I could not think of any different design form or come up with solutions that would develop my design further. This fixation led me to not enjoy this project nor gave me the motivation to create it into something workable that would pass the P4. By now I know if would have worked out my old idea into a workable design to pass the P4 I would not look back to a project that I would be proud of. And maybe it is not wise to put this into a reflection, but this realisation has been part of my process in the project.

To continue towards a P4 that refers to my abitions, I wrote down my goals again on how to approach this project:

1. Human scale

Bringing back the human scale into the Binckhorst is necessary between all the new high-rise buildings. The almost 60-year-old script "Van stoel tot stad" by Jaap Bakema, where he pleas to reconcile rapid urbanization with a human touch, is as relevant for the Binckhorst as it was for the issues 60 years ago. In designing my Music Marvel, it was important to interact with the new high-rise buildings and how to approach my design. I knew there should be a tangible and ground-bound complex instead of competing with the high untouchable buildings. Something that people can relate to. My complex does not compete with but complements the high-rise buildings. In music terms, you can see it as an amplifier for a set of passive stereo speakers. One cannot work without the other, but instead of only sending power and music towards the speakers, my complex amplifies the social cohesion of the area. It encourages people to gather in a space by different types of use and accessibility. Thus, I researched various case studies in park designs and gathering spaces as squares in existing city structures. As well as foyers and spaces in front of the different case studies we conducted in our group research. This resulted in creating three different public spaces in my design, every space has its own purpose and use. The three spaces complement each other.

2. Connection

To grant a gathering space, it was essential to design the building open and well connected for almost every side. To create a proverbial bridge between the Binkhorst and the rest of the Hague. Furthermore, the connection between the different parts of the complex. To make it work as a whole. And encourage social interaction.

Therefore, I researched different urban interventions to connect other places in an existing urban situation. And did field research into different gallery pathways that connect buildings and how they interact with its surrounding.

This approach made me think about how to approach my project in terms of permeability. I have decided to make a complex accessible from almost every direction. To achieve a permeable design, I also designed an urban intervention in the form of a tunnel to connect the PIP with my complex. The tunnel createted unity between the Bink36 building and my project.

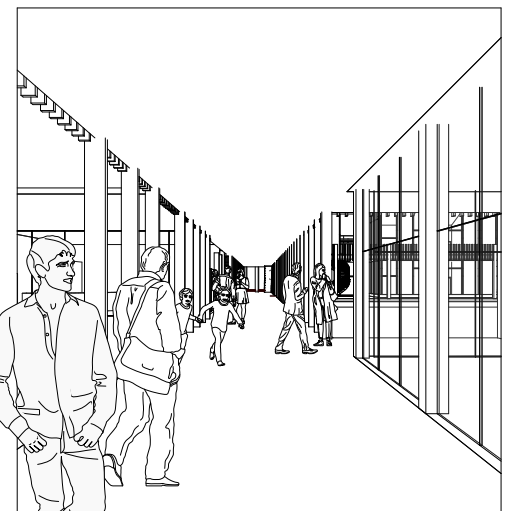
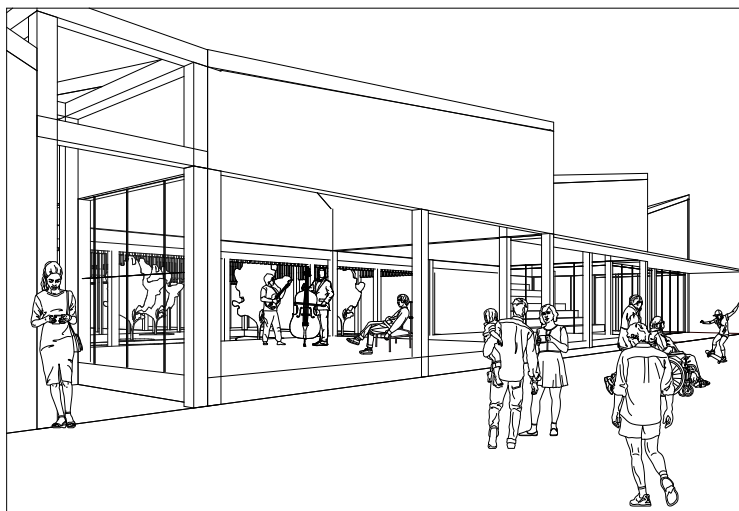
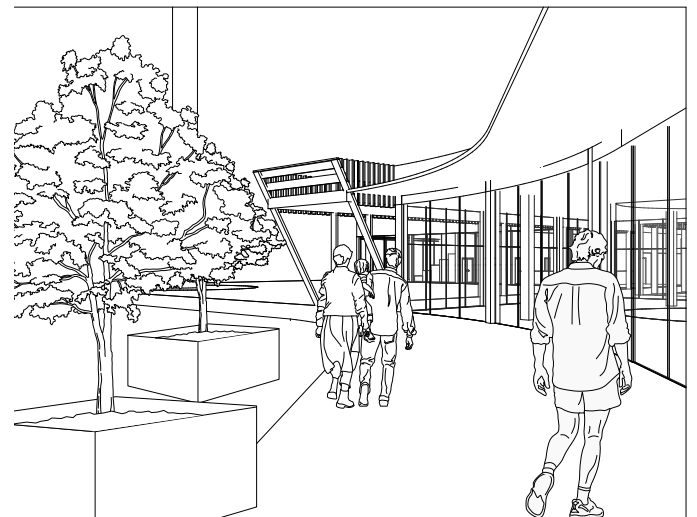
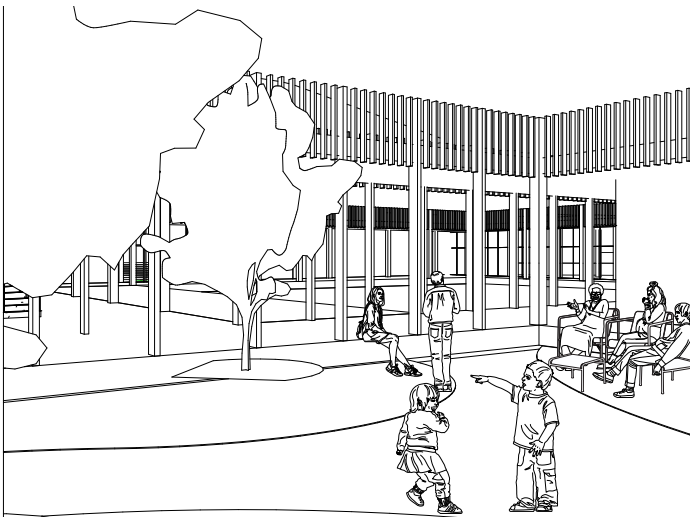
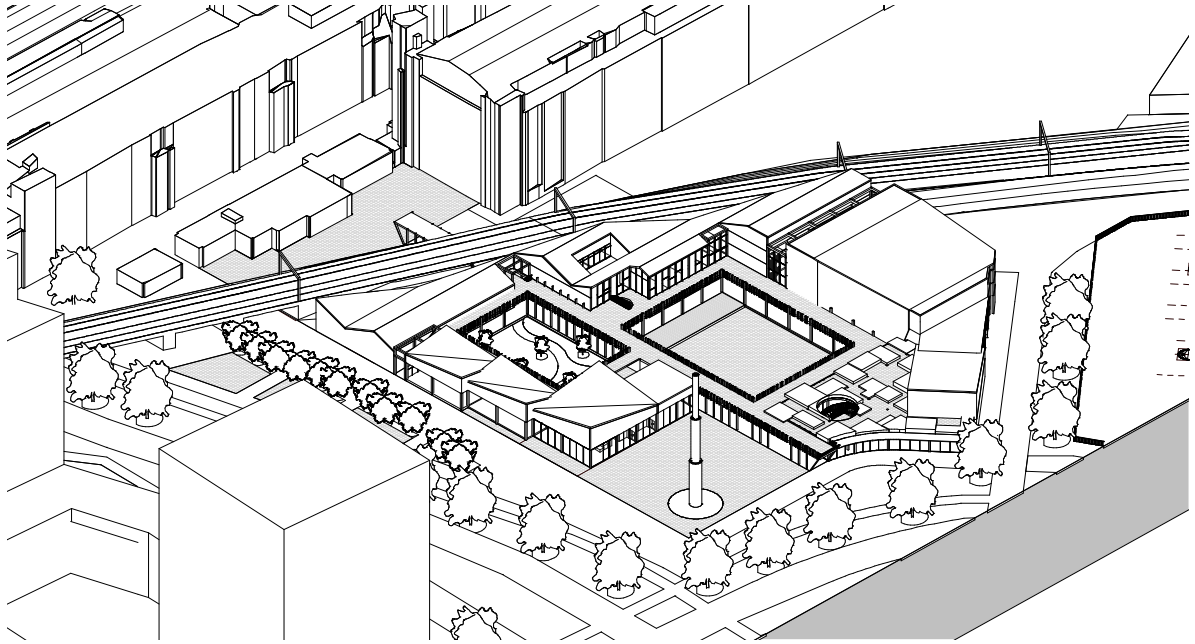
It also created a gallery pathway between the different buildings to create a coherent design.

3. Music

Since the brief was to create a Music Marvel, it was vital for me to investigate the different typologies of music buildings and various types of music that are coherent with the designs. After that, I looked into music schools; to understand how music schools work and what they need in terms of amenities and acoustics.

By doing this, I set boundaries where I can work with and develop a new design. It also helped me to define different elements in my design and make it work as a whole.

The Design



Approaches to the building form different sides

The design

During my design process, I looked back on what I made in my P2 and took the elements that I thought were still essential for my project. And implemented the new findings that I concluded from my research. It was difficult for me to get where I am now. Looking back at all my decisions, I wish I could have started doing this in a better more efficient way. That would have led to a better understanding between my mentors and me. Although I appreciate their feedback very much. I think I could have gotten more out of the feedback moments. My approach to the project should have been more practical; a don't-think-just-do approach would have worked for me more than I did before I came up with my new design.

Nevertheless, in my new design, I approached it more in a practical way. I made physical models and tried different designs before coming to my final design. This resulted in a coherent design where a hand on approach is intertwined with the research I have done. Looking back on it, I am not far from the concept I presented at the P2. I just added elements that make my design more embedded in the area.

To conclude, looking back at the project, I can say that it has been a ride, with plenty of downs and lows. But I am, one week before the P4, satisfied with where I am now. I look back at a process that got a wake-up call at the P2, stalled at P3 and flourished in the P4 period.

Thank you for your patience and thank you for reading,

Sanel Beciri

Thank you for reading