Graduation Report

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

Serra Safak Keklik 5286786

A.Graduation Plan

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Serra Safak Keklik
Student number	5286786

Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio 2021-22 Music Marvel | Music & Popular Culture Re-Wired	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Third mentor	Sang Lee	Theory Research
Argumentation of choice of the studio	Throughout my studies, I was always interested in architecture's socio-cultural aspect. Architecture has a transformative power on society as music does. Therefore, a public space that consists of music can be a powerful combination to practice architecture's relation with society. In addition to that, the studio's approach combining theoretical and practical research and design enhances each step of the design process.	

Graduation project	
Title of the graduation project	Accepting the Unexpected: Towards an architecture of chance
Goal	
Location:	Binckhorst, The Hague, The Netherlands -Binckhaven
The posed problem,	Project site Binckhorst, a former industrial site, is indeterminate both structurally and socially. Structurally indeterminate since it is decaying, being restored, being destroyed, and constructed simultaneously. It is socially indeterminate because it has fewer restrictions on the rules of behavior in opposition to the formal public space. While musicians had already incorporated indeterminacy and chance as part of their critique of both serialism

	and the institution of academic music education as crucial to understand the world and integrate it into their practice, architecture is still concerned about solidity, rationality, structure, firmness, and hierarchy. In Binkhorst the lack of definitions liberated the users into interpreting the space, which supports those accidental uses of space can become as meaningful as the predefined spaces. It shows that the area has excellent potential generating activity within the existing structures what gives Binkhorst its own identity. Therefore, both Binckhorst and musical experience requires another approach where architecture is open to unexpected situations.
research questions and	The research focuses on an approach for the architect who is confronted with an increasingly indeterminate environment and cityscape with unexpected dynamics. For that, it will investigate how architecture can embody processes of indeterminacy and chance by studying its appearance in music, architecture, arts, and philosophy. The questions include; -How can we design buildings in such a way that reflects the process and building constantly interacting with humans and environments indeterminacy? -Does indeterminacy allow a role away from the authority of architects? -How can architecture open up to unexpected situations and embody chance?

	-What kind of freedom would the application of chance provide? -How can architecture strategically integrate concepts of chance/indeterminacy in its program, learning from art, music, and philosophy? -How can architecture encourage freedom and trigger creative behavior? -How can the Music Marvel in Binkhorst be structured like the indeterminant and chaotic environment and represent its culture? -What kind of situations around music and performance can be generated in Binckshorst?
design assignment in which these result.	The result of the study is aimed at a place that strategically embodies chance/indeterminacy within its operation, a public space that accommodates the diverse population of The Hague by generating various events around music and performance and embody the process of indeterminacy and chance in architecture, music, arts, and philosophy. To radicalize the experience, it will include the audience in the process of music making, subverting the spectacular element of music performance, and disrupting the bourgeois audiences' construction.

Process

Method description

1. Literature review and Case Studies

To have a comprehensive approach, first different concepts around indeterminacy/chance in various disciplines will be investigated, moving back and forth between philosophy, music, architecture, and art through literature review and

case studies. In addition to those different definitions of ideal venues of different authors will be collected.

2. Taxonomic analysis

Selected approaches and works are categorized under main concepts, creating a dialogue between the authors. Later to be investigated in detail and collected in a catalog, indicating the strengths and weaknesses. That will lay down the theoretical and practical foundation for the next step, designing the events and situations as fragments.

3. Empirical research

In addition to that, this research aims to integrate free hand sketching with digital tools. To make the most out of it, the instruments' operation should not be over-determined. By using a hybrid method between analogue and digital tools, new possibilities within the tools that architecture uses aimed to be explored.

Finally, methods such as disordering, dislocating then creating assemblages that have been used by avant-gardes and notational systems that have been used in aleatoric practices can add more freedom than the conventional techniques if applied in architecture. For example, to use only dynamic terms of reference during the design process, rather than specific names that over-determine the final output can be liberating. Assemblages to design fragments, encounters rather than a unified object and notational systems to represent the potential of events in architecture will be experimented. Rather than working with unified forms, experimentations of fragments that come together in different combinations will integrate chance in the design progress.

Literature and general practical preference

The theoretical background consists of investigation of concepts indeterminacy/ chance in different disciplines focusing on aleatoric performances in music and architecture supported with relevant philosophical and sociological theories. Selected approaches and works are categorized under main concepts, creating a dialogue between the authors as follows;

1.Participatory design, expansion, releasing control:

1.a. In music aleatoric practices by composers;

- Cage, J., Cox, C., Warner, D. (2013). Composition as process:Indeterminacy. In Audio culture: Readings in modern music (pp. 251–263). essay, Bloomsbury Academic.

-John Zorn

-Pierre Boulex

1.b. In architecture;

Cedric Price

- Herdt, T. (2017). The city and the architecture of change: The work and radical visions of Cedric Price. Park Books.
- Price, C., & Hardingham, S. (2016). Cedric Price Works 1952-2003: A forward-minded retrospective. Architectural Association.

Case studies

- Price,C., (1978-80) Generator, White Oak, Florida
- Price,C., (1959-61) Fun Palace, Stratford East, London, England

Lacaton&Vassal

- Andreas, R. (2009). Lacaton et vassal. HYX.

Lina Bo Bardi

- Ferraz, M. C., & Bardi, L. B. (1993). Lina Bo Bardi. Instituto Lina Bo e P.M. Bardi.

Case Studies

- Bo Bardi,L.(1982) SESC Pompeia, Sao Paulo, Brazil

1.c. In philosophy;

Brian Massumi

- Massumi,B. (1998) "Sensing the Virtual, Building the Insensible", in Perrella,S. (ed.), Hypersurface Architecture, Architectural Design (Profile no. 133), 68, 5/6, , pp. 16–24.

2.Non-designing, adhocism

2.a. In music;

John Cage

- Manolopoulou, Y. (2013). Aleatoric form - Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.

2.b. In architecture
Lacaton&Vassal
Jencks&Silver

- -Jencks, C., & Silver, N. (2013). Adhocism, expanded and updated edition: The Case for Improvisation (The MIT Press) (Expanded, Updated ed.). The MIT Press.
-

3. Designing the event

3.a. In architecture

Cedric Price's Generator and Fun Palace will be also examined within this concept

Bernard Tschumi

- Bosman, J. (1997). Bernard Tschumi: Architecture in/of motion. NAi Publishers.
- Tschumi, B. (1981). The Manhattan transcripts. Academy Editions.

Case Studies

- Tschumi,B.(1989) National Library of France, Paris , France
- Tschumi,B.(1991-1997) La Frensoy, Tourcoing , France

Diller&Scofidio

- - -Fernández-Galiano Luis, & Fernández-Galiano Luis. (2020). Diller Scofidio + renfro: 2000-2020. Arquitectura Viva SL.

Case studies

- Diller,E.,Scofidio,R.,Renfro, C. (2016) The Shed, New York

3.b. In Philosophy
Heidegger

- Heidegger,M. (1951) Building,Dwelling,Thinking

4.Playfulness, liberating mind and body

4.a. In music;
John Zorn game pieces

- Brackett, John. John Zorn: Tradition and Transgression, p.xi. Bloomington: Indiana University Press, 2008. ISBN 978-0-253-22025-7.

4.b. In architecture;

Diller&Scofidio

- Incerti, G., Ricchi, D., & Simpson, D. (2007). Diller + Scofidio (+ renfro): The ciliary function ; works and projects 1979-2007. Skira.
- Sagmeister, S. (2016, January 8). Diller Scofidio + renfro's Liz Diller in conversation with Stefan Sagmeister. Wallpaper*. Retrieved November 18, 2021, from https://www.wallpaper.com/architecture/diller-scofidio-renfro-liz-diller-in-conversation-with-stefan-sagmeister.

4.c. In Philosophy;
Henri Bergson's theory of vital and automated order in
- Bergson, H., & Mitchell, A. (2021). Bergson's Creative Evolution (1st ed.) [E-book]. Henry Holt.

Huizinga's theory of spontaneous play in
- Huizinga, J., & Eco, U. (2009). Homo ludens. Einaudi.

Lefebvre's critique of everyday life in
- Lefebvre, H. (2008). Critique of everyday life. Verso.

Richard Sennett's theory of a chaotic urban fabric would promote a social change in
- Sennett, R. (2021). Uses of disorder. VERSO.

5. Post-industrial sites

5.a. Indeterminacy and post-industrial sites
- Doron, G. (2007). …badlands, blank space, border vacuums, brown fields, conceptual Nevada, Dead Zones ... Field : Architecture and Indeterminacy, 1(1).

5.b. Case Studies
- OMA.,(2001-2010). Zollverein Masterplan . Essen, Germany
- OMA.,(2001-2010). Ruhr Museum . Essen, Germany

In addition to that, the following literature will be used to support the research;

- Ballantyne, A. (2007). Deleuze and Guattari for architects. Routledge.
- Conde, Y. (2000). Architecture of indeterminacy. ACTAR.
- Corbo, S. (2016). Interior Landscapes: A Visual Atlas. images Publishing.
- Cox, C.,Warner, D. (2017). Audio culture: Readings in modern music. Bloomsbury Academic.
- Jencks, C. A., & Kropf, K. (2008). Theories and manifestoes of contemporary architecture. Wiley-Academy.
- Lyons, F. (2019). The architecture of nothingness: An explanation of the objective basis of beauty in architecture and the Arts. Routledge.
- Manolopoulou, Y. (2013). Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.
- Manolopoulou, Y. (2007). The Active Voice of Architecture: An Introduction to the Idea of Chance. Field : Architecture and Indeterminacy, 1(1).

2.Descriptions of venues

Collected descriptions of ideal venues from ;
- John Cage in, Joan Littlewood , Fun Palace
- Toru Takemitsu , Yuji Takahashi , Iannis Xenakis ,Space Theatre
- Iannis Xenakis- Terretektorth
- Kalrheinz Stockhausen – Osaka Expo 70

Case studies ranging from realized and visionary projects related to discussed concepts will be investigated further as practical references listed below.

- Openact(2013) Activating the Void , Madrid , Spain
- OMA (1999-2004) Seattle Central Library, Seattle, USA
- Tschumi,B.(1989) National Library of France, Paris , France
- Tschumi,B.(1991-1997) La Frensoy, Tourcoing , France
- Jo Janssen Architecten(2009), MuzyQ Music Makers Centre Amsterdam, Amsterdam, Netherlands
- OMA.,(2001-2010). Zollverein Masterplan . Essen, Germany
- OMA.,(2001-2010). Ruhr Museum . Essen, Germany
- Diller,E.,Scofidio,R.,Renfro, C. (2016) The Shed, New York
- Bo Bardi,L.(1982) SESC Pompeia , Sao Paulo, Brazil
- Price,C., (1978-80) Generator, White Oak, Florida
- Price,C., (1959-61) Fun Palace, Stratford East, London, England

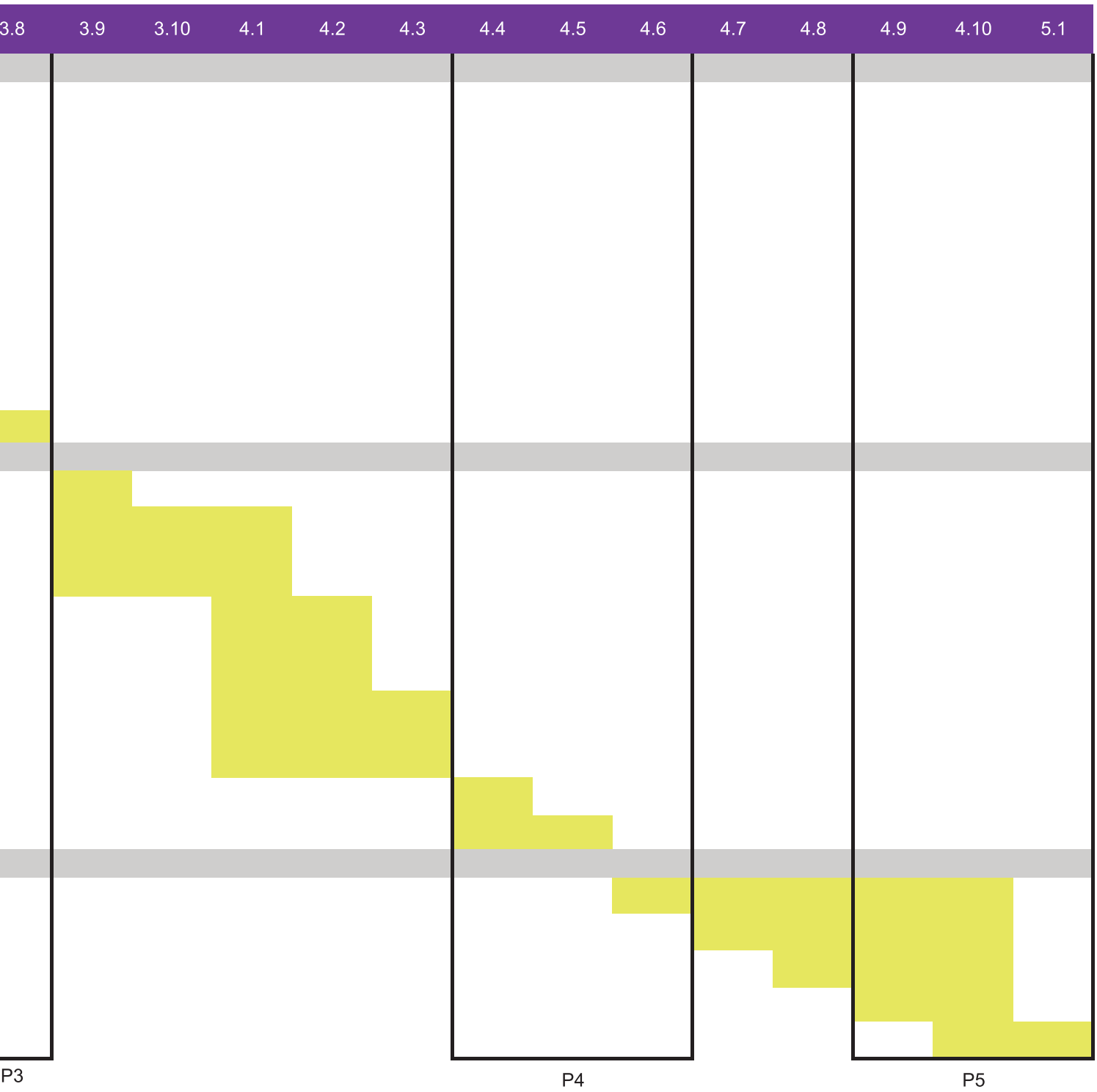
Reflection

Interpretation and improvisation were the central aspects of chance operations in the musical compositions of John Cage, who believed art should follow how nature operates. We can consider a similar approach in architecture since the design process also depends on various complex circumstances related to humans and the environment. This interaction with the indeterminate factors continues through the lifetime of the building. Therefore performance, time, and movement should be the main design aspects. We need to design a place that forms around music, a public space that emerges from the chaos and encounters, where new experiences can be invented. In addition to that, we should overcome the limitations and restrictions of existing venues and bring the audience right into the middle of music production and development.

By reconsidering the tools, we use within the design, breaking the repetitive use of spaces, generating different encounters, or designing open-ended ways to embody chance into architecture that can trigger creativity both for the architect and the user. We should also underline integrating time and movement in design. Sketching and notation will add another dimension to representation techniques in architecture.

Chance and its broader field of indeterminacy have a crucial effect on subject-object relationships and reshaping the place when inhabited in an architectural environment. Highlighting the importance of design as a continuous activity is an essential step in architecture; this way, hybrid forms of creative innovation emerge.

Planning Graduation Plan	3.1	3.2	3.3	3.4	3.5	3.6	3.7
Q3							
Complete prelaminar design in drawings (1:200) and physical model studies (1:500)							
Case Studies and typological research							
Further integration of the design on the site							
Programmatic placement and interior routing							
Interior concepts for major programmatic elements							
Positioning your Multiplicity Concept including concepts for structure, material and sustainability.							
Research regarding Indeterminacy/Chance in architecture,music and philosophy							
P3 presentation							
Q4							
Fix positions and dimensions of the project.							
Finish theoratical research							
Design mannual regarding Indeterminacy/chance in architecture in relation to music							
Design development from P3 in more detail (from 1: 100/50 to 1:20/5)							
Visualization studies of important elements [1: 20/10/5]							
Translation of the Design Manifesto of MSc3 into a Project Description text with storyline and concept clarification diagrams							
Preparation of the P4 presentation (concept, pre-editing)							
P4 presentation							
Q5							
Making and finishing presentation 3D model							
Graduation Booklet (process and research)							
Physical model (1:200)							
Finalizing P5 presentation							
P5 presentation							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P3
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P5

B1. Individual Design Manifesto

The manifesto emphasizes the idea that architecture should be open to unexpected situations and the users interpretations.The chosen sites Asphalt/Cement factory and the Eshcher hall as the project site consists of the concrete rail and cranes listed as Industrial monuments.Collages created with the photos taken from the site of the industrial elements which was built for machines initially but will have another life in the future. How does these structures for machines translates in human minds ? In this case the concrete rail becomes a collonade(from berlin museum island) , cement plant becomes a light house and galata tower (an old landmark in istanbul) , asphalt plant becomes a diving tower. These Collages aim to trigger the imagination of the audience to think about what those structure could become by superimposing those images with human activities that are not meant to be there. In additio nto that subverting the point of views and dimensions trigger the mind to think further about the space.This former cement factory was always on move , moving the sand and baking and turning into something else. This movement should continue but by people and the structures will be open to interpretation. As an architect i will be open to unexpected situations and allow the expansion. In new music factory everything can always become something else.

The next collage illustrates the transformations on the area with people. nature and art by emphasizing the importance of culture and giving the impression of the post industrial site becoming a space for people where all layers (people,nature,culture,industrial site) becomes one.

Fig.1,2,3,4. Photos taken by the author from the site that has been used in the manifesto poster

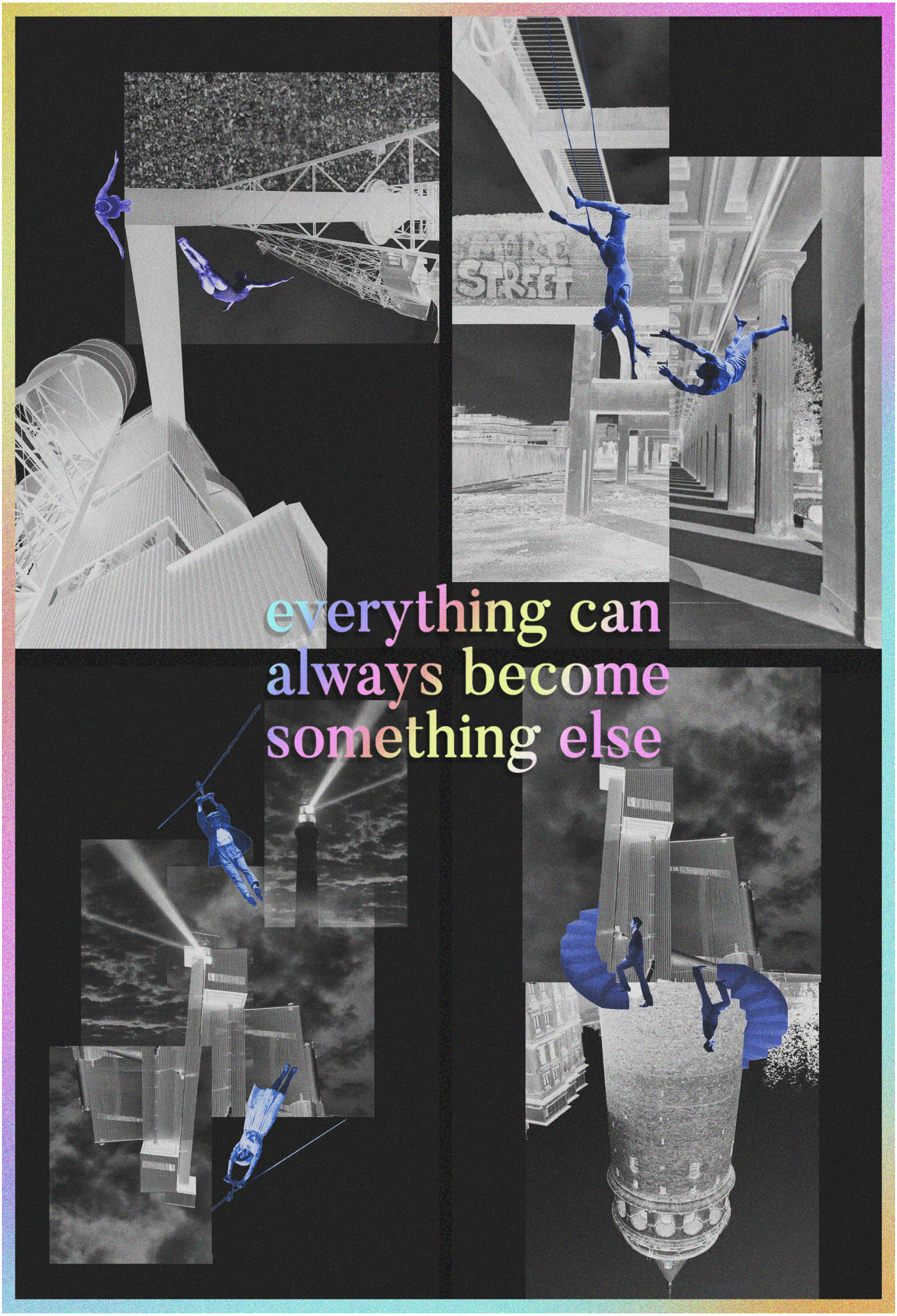

Fig.5. Manifesto poster by the author

Fig.5. Anothercollage by the author

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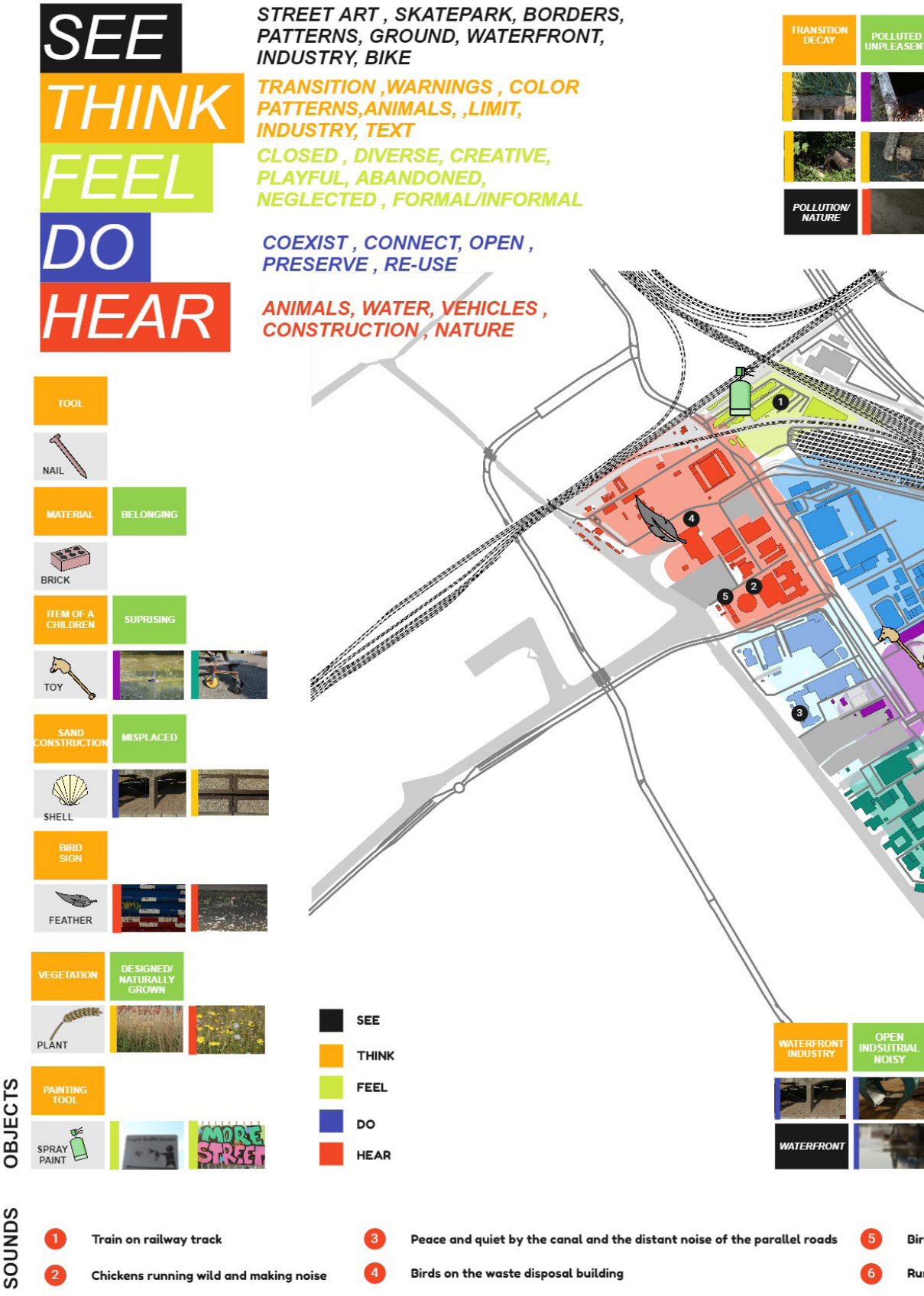
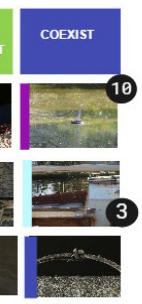
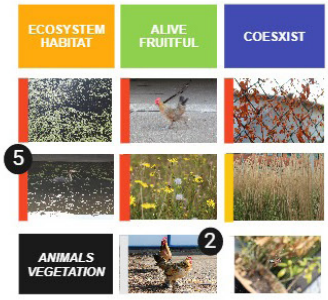
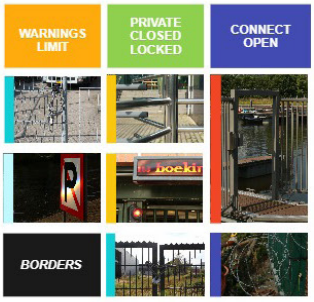
B2. Theory Research

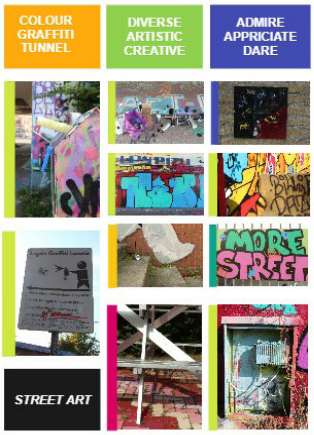
B2.a.Group Work: Emphaty&Persona Sampling

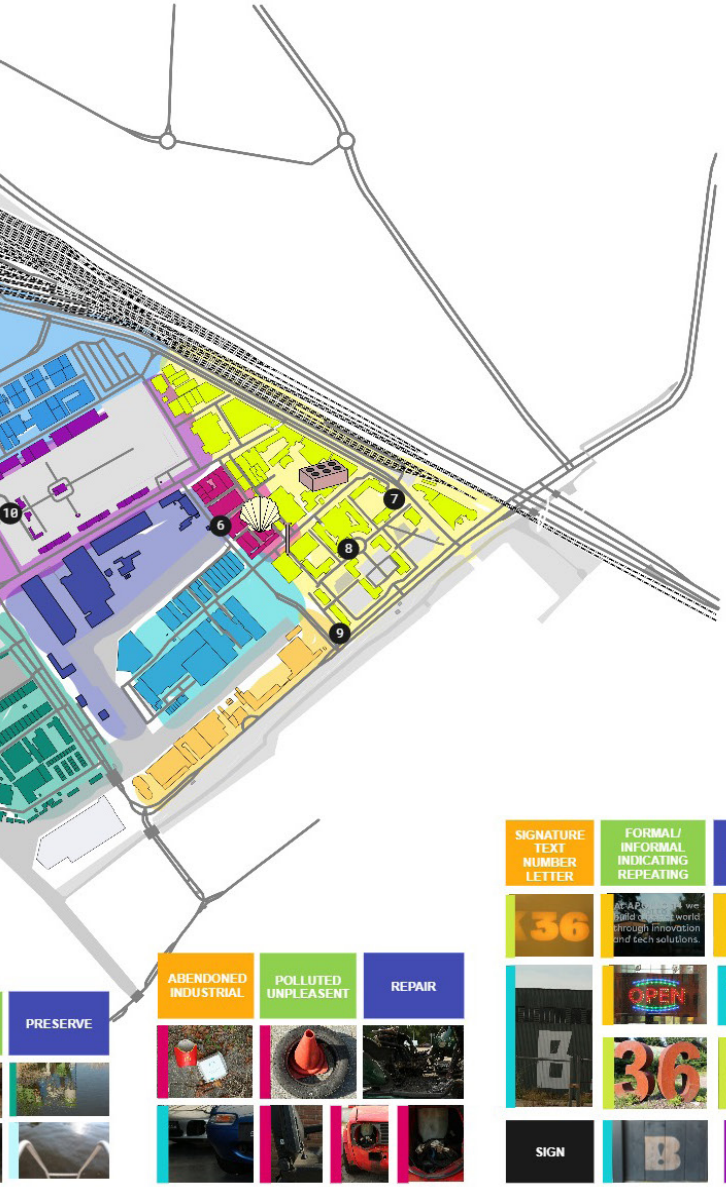


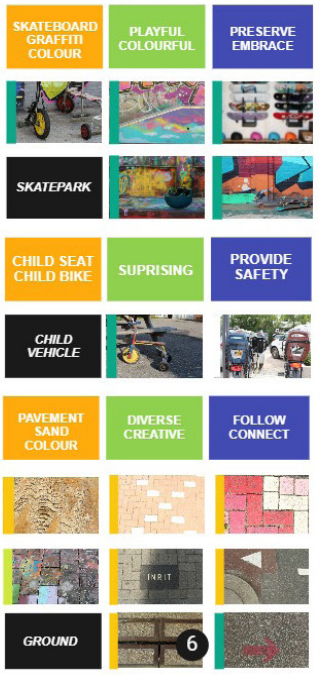


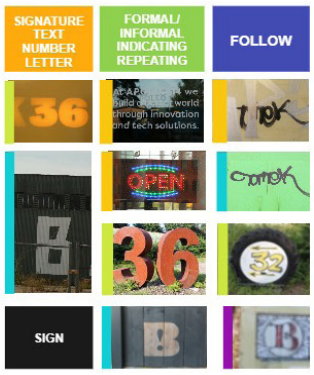












ds in the trees next to the water

nning water at the cement factory

7 Moving cars on a busy road

8 Working excavator

9 Construction workers laying paving stones

10 Peace and quiet next to the cemetery

B2.a.Group Work: Emphaty&Persona Sampling

	marnix	chiel	serra
... like	• The industrial character • That it makes it unpolished and authentic • The proximity to the city center of The Hague	• ***Industrial character - Cement factory + harbour area*** • ***untouched nature prevails in some places - plants, grass, animals and insects*** • ***Harbour connected to the canal and leads to the North sea*** • ***Prominent area in the city next to the city centre***	• **borders** formed by water and surroundir creating an island effect • **creativity** triggered by the island effect • **transitioning** of the vacant buildings with crea ways • **coexistance** industrial activity cultural activity • **unique character** • due to transition and coxis
... wish	• The area was more vibrant • That Binckhorst was more cultural • The site was better accessible	• ***Brinckhorst becomes an innovative hotspot for work, living and leisure*** • ***Brinckhorst is entangled to The Hague and fuses like never before*** • ***Brinckhorst preserves it untouched nature and integrates it with the upcoming built environment***	• **opennes** • **accesibility** • **more public space** • **preservation of the uni elements** as the patterns, materials and building types that are there b because of the industrial activ the new layer created by the cultural activity like street art street sports
... wonder	• if the Binckhorst area is suited for a connection to the center of The Hague, so it can function as a cultural extension to the city • if the existing industrial elements have architectural qualities, that can be used for later developments	• ***if the borders can be dismantled to make a better connection with the city and the surrounding built environment*** • ***if the current character can be turned into something innovative en could be the cultural hotspot of the Hague*** • ***if it is possible to create a music marvel that connects Brinckhorst*** • ***what will happend with the cement factory once it's replaced***	• How Binckhorst is in the • what does children do in Binkhorst • If Binckhorst safe for a c • what happens to the exis character when the new buildings are constructed • What will happen to the users of Binkhorst when new developements hap • If there are any public amenities especially for sanitation
what if...	• we mix contrasting music genres under one roof? • The vibrant city center and the Binckhorst area are connected through new musical developments? • We cluster different types of music venues together at one specific location in Binckhorst?	• ***Brinckhorst can be reactivated by preserving its industrial character and using the location for cultural activities for the city of the Hague*** • ***a music marvel can activated the Brinckhorst area and turns it into a cultural area that represents itself***	• The activities that causes p (chemical, sound,smell) we removed and the spaces a as public spaces • binckhorst have spaces wh different cultures can encou create a social cohesion. • the transition of the binckho continue to be user-oriente some general limitations in enchance the unique chara users created by customiza social participation

	mohamed	WE
ng roads ative y,nature stance	• Culture/Industrial identity • Location • Harbour Character	***identity,character*** *resulted from the coexistance of creative activity and industrial activity* ***location*** *that the area is close to city center* ***water element*** *harbour, and waterfront surrounding the area* ***nature*** *existing in a way that is natural not designed*
que d before viy and new and	• More Greenery • Reachable • Accessiblility • maintain the identity	***connectivity*** *with the city and other cities* ***accesibility,openness*** *open and accesible area with also open and accesible buildings* ***increased cultural activity*** *there were some activities like skateparks, street art areas but we wish the area has more cultural activites occupying the vacant buildings and even streets* ***preservation of identity*** *the identity and character that we liked we wish to be preserved and new layers added in relation to those* ***restoration of nature*** *because of the industrial activiry, the existing nature was mostly destructed. However, the activity has stopped at some areas or decreased which made nature to come back.We wish nature couldbe restored*
night hild sting d existing the pen	• If we develop the binckhorst harbour to become as important as the harbour of Rotterdam. • How the Binckhorst would looks like if we moved the train tracks to the underground • if we can keep the industrial charachter of the area and top the buildings up with houses.	if the **existing buildings** has architectural qualities that can be **re-used** if we can create an **autonomous zone** where various **cultures encounter** if we can use the **existing elements of the industry** (cranes, lifts etc.) in order to **create spaces in motion** as the factories were always in motion. if we can **increase the activity of the harbour,canals and waterfront** in connection with the city center of the Hague if the area can become **safe 24/7** who lives there
ollution ere re reused ere unter and orst would d with order to acter that ation by	• Binckhorst become as important as the city centre. • There re direct connections between the Binckhorst and the Schiphol airport • There re no barriers between Binckhorst and the city centre	the activities causing **pollution are removed** and turn into cultural autonomous zones we position spaces attracting different cultures in an **unusual way** (usually they have their own spaces) and connect them trough music we create a **music factory** that produces new music, musicians , performances and even maybe new cultures we **enhance the vernacular culture** (culture from the streets, minority etc) , give opportunity for them to find their way of space. we implement the idea of **flexibility** and **customization** when designing new spaces and **cooperate** with users while designing

B2.a.Group Work: Group Abstract

The Spatiality of Music and Motion

Our environment is changing faster than ever, by the transformations of the economic, cultural, and socio-political dynamics. Today, as a result of the expansion and the transformation, former industrial areas that used to be outside of the cities like Binckhorst, are being absorbed and transformed by the cities.

While our environment keeps changing,musicians have been questioning how music should transform with the changes in the environment and experimenting with the form of the music.In 21st century music became accessible for the consumers as water.However, typical music buildings require things like certain dress codes, basically a list of requirements to be accomplished to access the performance.Thus, music venues today cannot keep up with this multiplicity and the ever-changing character of today.Those buildings standstill in cities almost in contrast to the transformations, by being over-determined, refined, and polished, aiming to be timeless.We believe the spatial requirements of a music venue that will emerge in an ever changing environment should also be questioned.

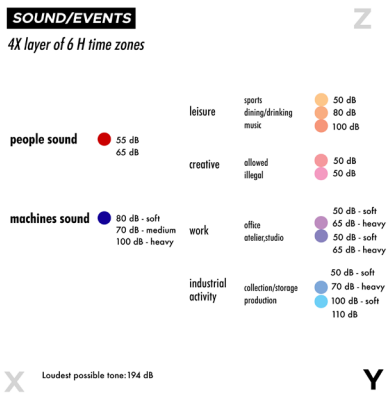
Therefore, we question the typology of music venues with our research specifically to our site Binckhorst, in the search of a music venue that could embody the multiplicity and transformations of the modern city by also being an extension of the context it belongs to ,hence Binckhorst.. A music venue that enhances the user's experience along with achieving openness, inclusivity, and a sense of belonging within the space. Various case studies of existing music buildings investigated within the studio will be our base for questioning the typology of music buildings.

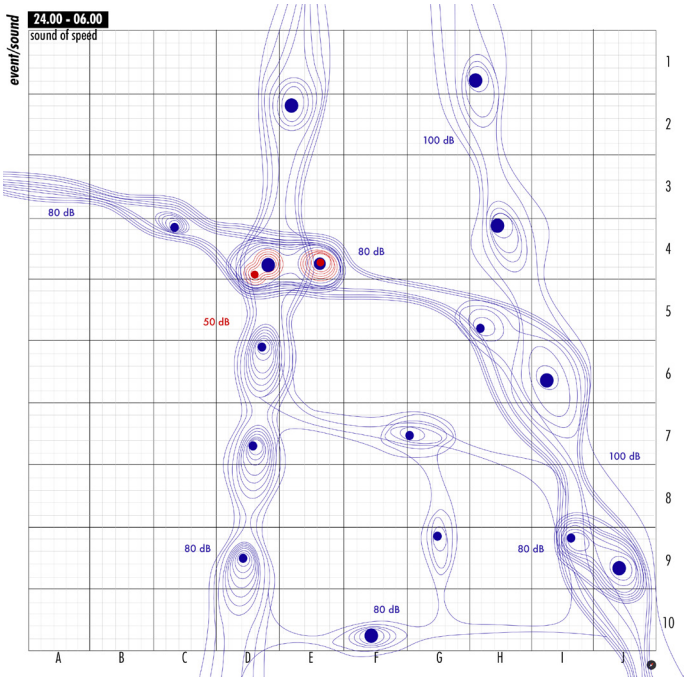
In order to understand the context we conducted three different analysis on Binkhorst concerning time as follows; an image analysis to understand what does the city's form mean to the people and what can we do to make the city's image more vivid and memorable to the user, a diagrammatic representation of movement through the area in a day to identify the system and a diagrammatic representation of events and related sounds in a day through the area to map the soundscape, existing activities therefore multiplicity. From these analyses, we found out that the area is heterogeneous in terms of events, users, and spaces yet not connected. We believe a music venue could be the missing element that could connect the elements creating a system that could revive the area.For that each of us further research mainly one of the notions as identity, perception, indeterminacy, and hybridity.

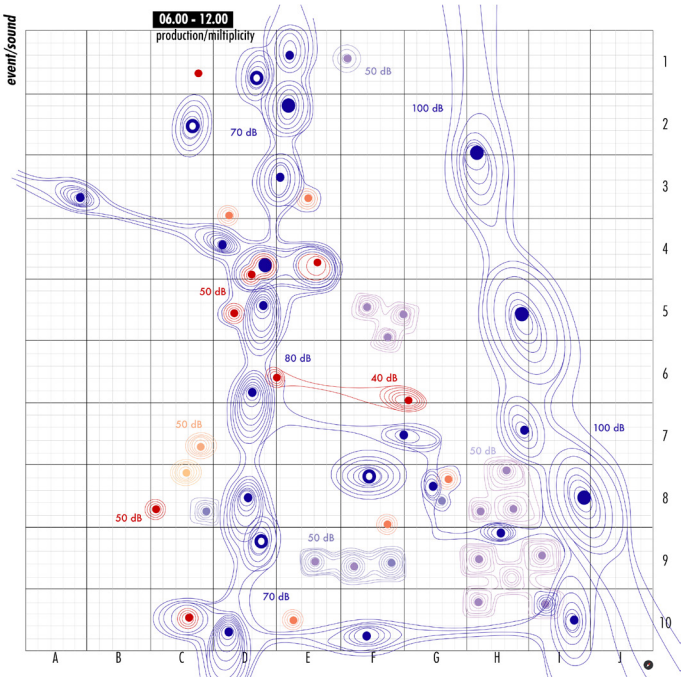
We believe this research will bring a new perspective in architectural design practice by questioning the accepted methods and choices we have been making. Our approaches will result in different methods of design that reflect today's changing dynamics and their effects on the environment.

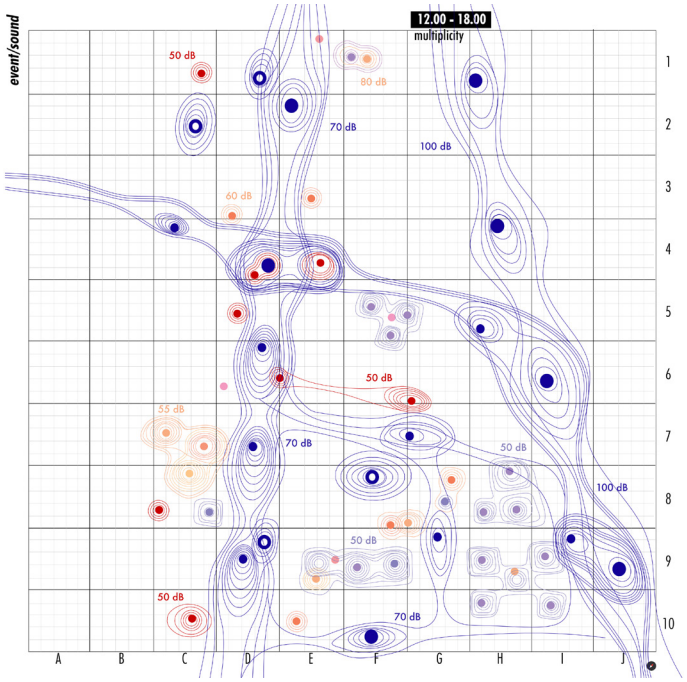
B2.a.Group Work: Notation/Diagrams

Diagrammatic representation of events and related sounds in a day through the area to map the soundscape. Each diagram represents 6h section of a day.









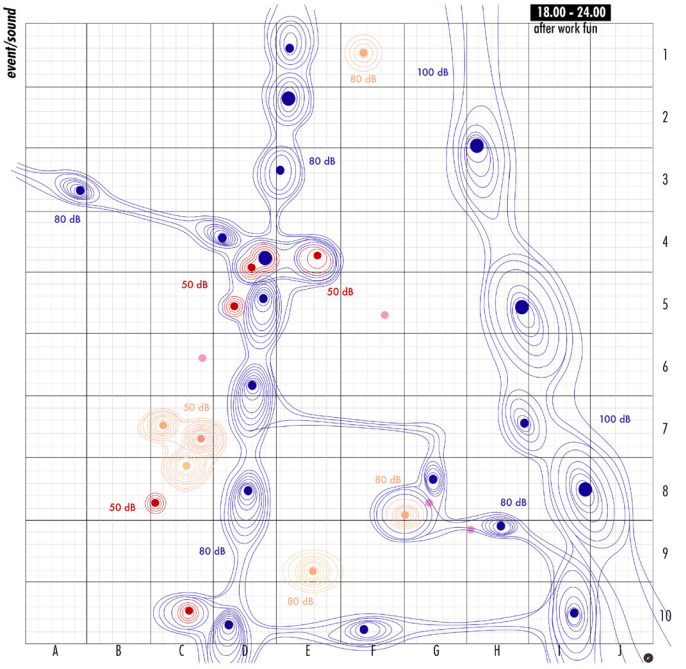
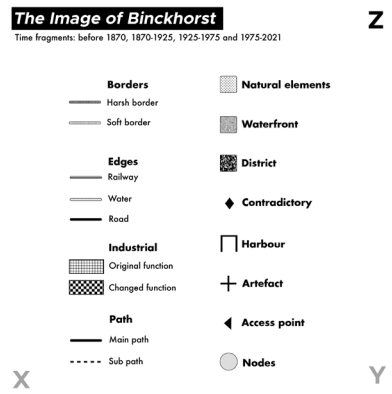
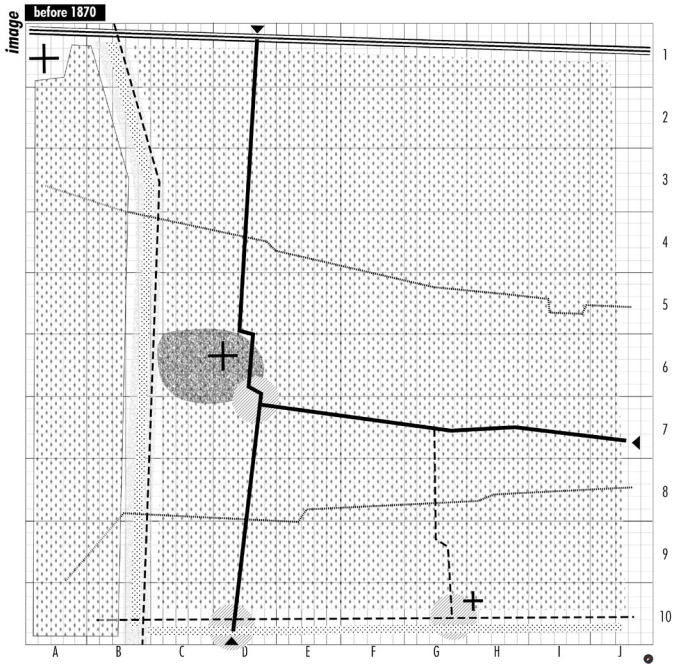
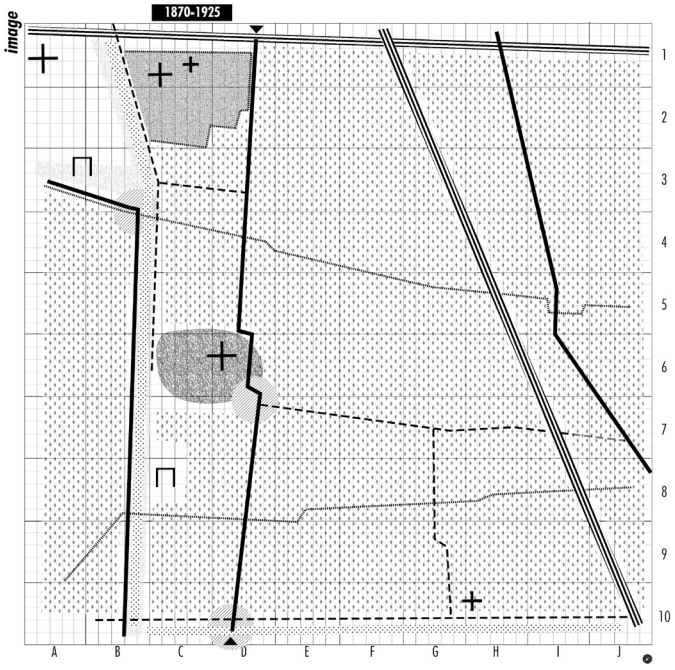
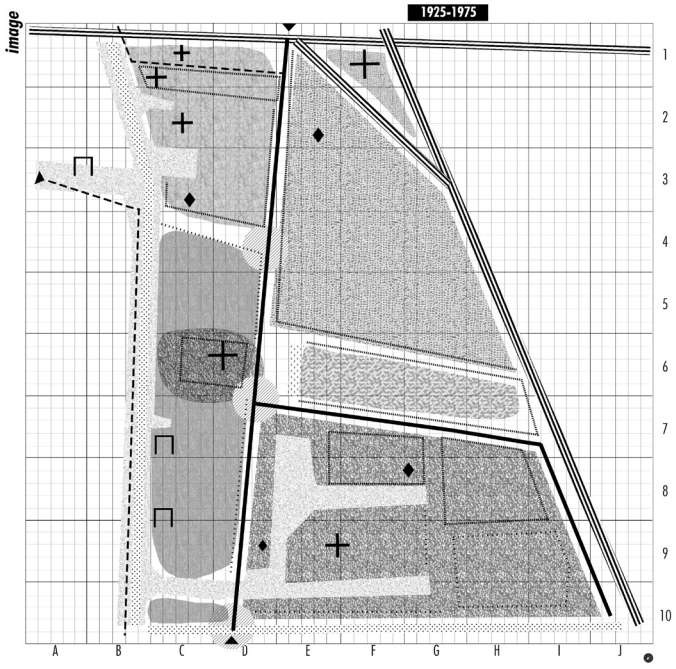


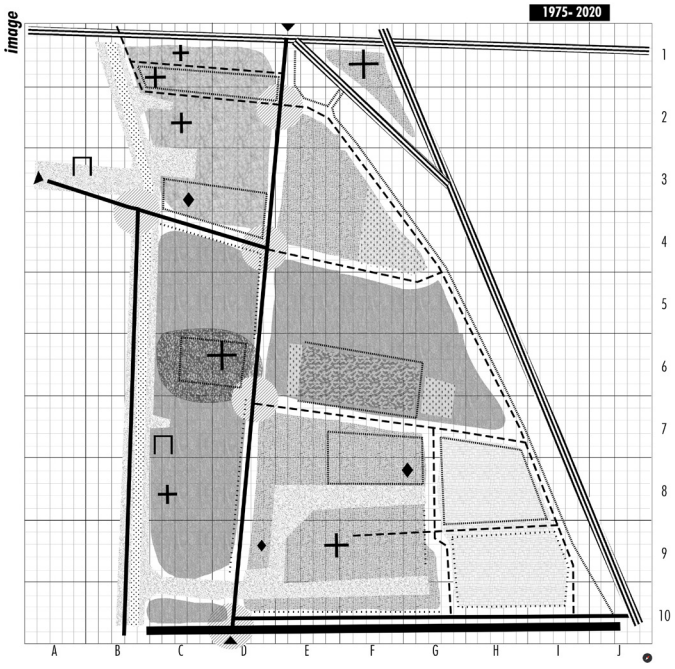
Image analysis to understand what does the city's form mean to the people and what can we do to make the city's image more vivid and memorable to the user. Each diagram represents 50-55 year section from the history of the site starting with the one representing before 1870 since the site didnt have remarkble changes before 1870.



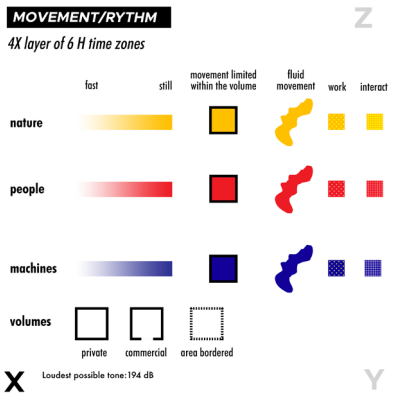


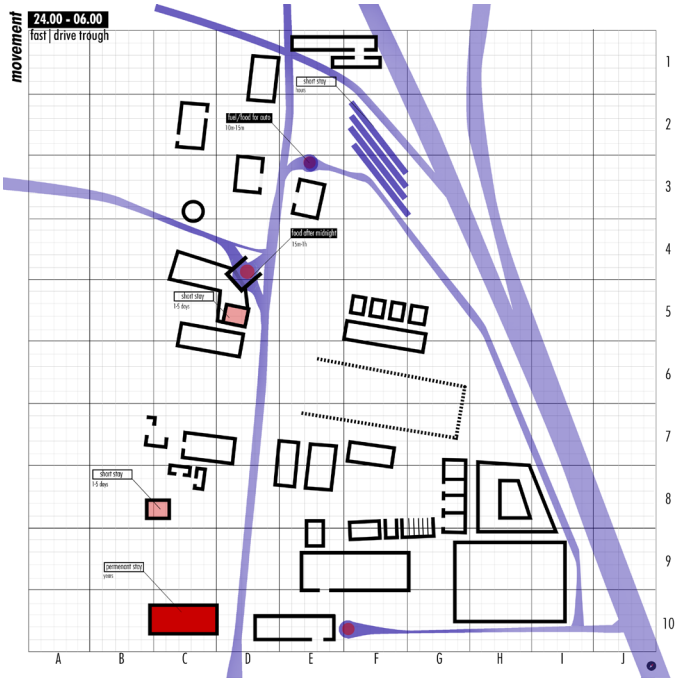


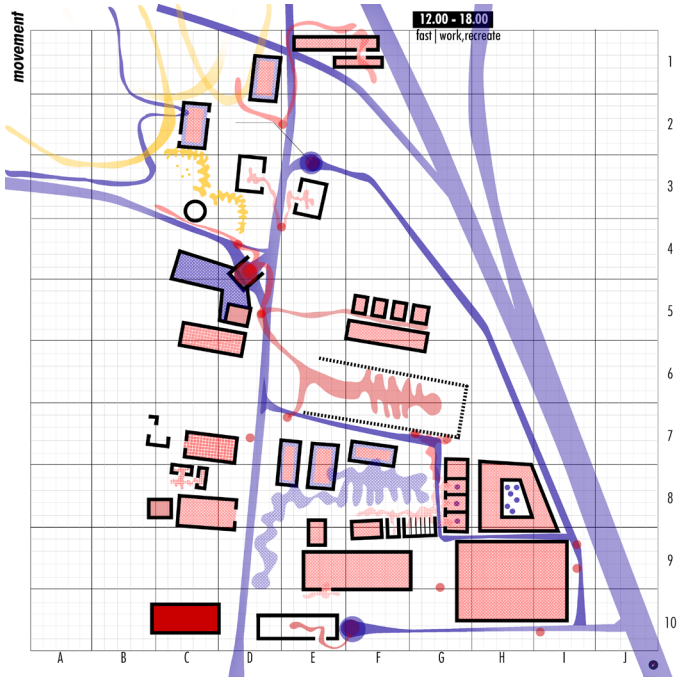


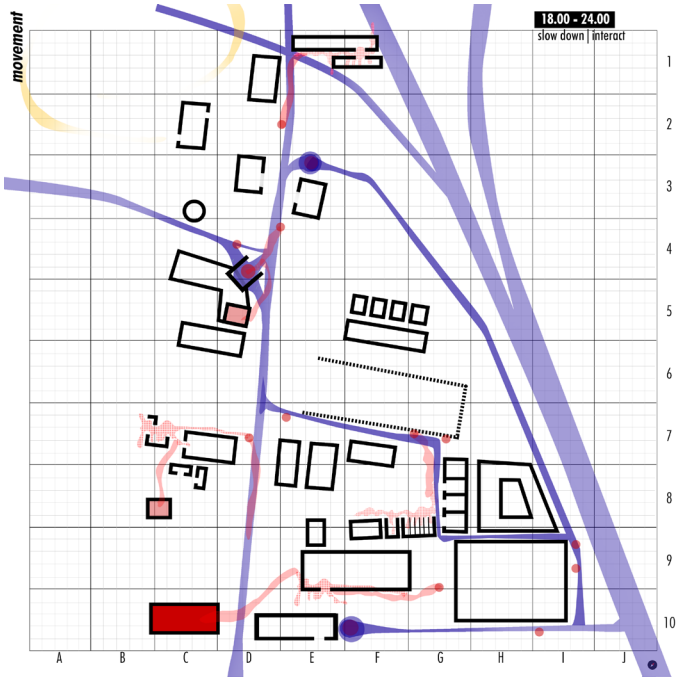


Diagrammatic representation of movement through the area in a day to identify the system









B2.b.Individual Work: Individual Abstract

Accepting the Unexpected

". . . aim to give voice to the song of the Earth, to show by way of some glimpse of chaos how there were other possibilities… A building is formed in a milieu, but it also has a milieu within and around it, where new concepts and new ways of living can be shaped."[1]

In the past, sciences were about substance and foundation like geology, physiology, physics, and gravity, but our environment is much more complex and consists of order and chaos simultaneously which is continuously being modified, composed, and recomposed by individuals and collectivities. However, it took a long time for us to understand that complexity and reflect on our practices. By the 20th century, with relativity, quantum theory, and the uncertainty principle, the foundations we know crashed, resulting in the appearance and acceptance of indeterminacy/chance in other disciplines related to architecture.

In philosophy, indeterminism has been argued extensively regarding time, yet mistakes and accidents are viewed as valuable indicators for exposing the unconscious in psychoanalysis. In art to oppose causality and stretch the limitations of representation; Dada, Surrealism, and avant-gardes used various forms of techniques like collage and assemblage. Also groups as situationist internationalists, with their performative urban practices like dérive, combined planned and unpredictable in the dynamic implementation of public events. In music, aleatoric processes incorporating chance, improvisation, and interpretation are encouraged by composers like John Cage, followed by dance theatre and writing. Parallelly, advances in science and digital technologies studied complexity and employed probability to predict patterns of behavior and change. [2]

While other disciplines take the concept of chance as crucial to understand the world and integrate it into their practice, which took their practice to another level bringing freedom and triggering creativity, architecture is still concerned about solidity, rationality, structure, firmness, and hierarchy. As we develop a better understanding of the indeterminacy of the future, tools and methods have been developed to control it so far. Today computational practices in architecture are being used to control indeterminacy and achieve the optimal instead of embodying it to the practice. That results in almost mass-production of repetitive and over-determined spaces and programs which limits the movement and creativity. In addition to that, most of those spaces will have the same destiny, being replaced with a new one.

The research focuses on an approach for the architect who is confronted with an increasingly indeterminate environment and cityscape with unexpected dynamics . Project site Binckhorst, a former industrial site, is indeterminate both structurally and socially. Structurally indeterminate since it is decaying, being restored, being destroyed, and also constructed simultaneously. It is socially indeterminate because it has fewer restrictions on the rules of behavior in opposition to the formal public space. Here the lack of definitions liberated the users into interpreting the space, which supports that accidental uses of space can become as meaningful as the predefined spaces. [3]It Shows that the area has excellent potential generating activity within the existing spaces that also form what gives Binkhorsts its own identity. Therefore, Binckhorst requires another approach.

[1] Ballantyne, A. (2007). Deleuze and Guattari for architects. Routledge. pp. 99
[2] Manolopoulou, Y. (2013). Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.
[3] Doron, G. (2007). …badlands, blank space, border vacuums, brown fields, conceptual Nevada, Dead Zones ... Field : Architecture and Indeterminacy, 1(1).

For that, this research will investigate how architecture can embody processes of indeterminacy and chance by studying its appearance in music, architecture, arts, and philosophy. Which will create a foundation but later expanded and implemented according to the conditions and by making use of the existing qualities of Binkhorst related to the studio theme Music Marvel. The result of the study is aimed to be a place that strategically embodies chance/indeterminacy within its operation, a public space that gathers the diverse population of The Hague by generating various events around music and performance. This research will cover the questions as follows ;

- How can we design buildings in such a way that reflects the process and building constantly interacting with humans and environments indeterminacy?

-Does indeterminacy allow a role away from the authority of architects?

-How can architecture open up to unexpected situations and embody chance?

-What kind of freedom would the application of chance provide?

-How can architecture strategically integrate concepts of chance/indeterminacy in its program, learning from art, music, and philosophy?

-How can architecture encourage freedom and trigger creative behavior?

-How can the Music Marvel in Binkhorst be structured like the indeterminant and chaotic environment and represent its culture?

-What kind of situations around music and performance can be generated in Binckshorst?

Keywords: chance, indeterminacy , indeterminacy in architecture , chance in architecture , improvisation , aleatoric performances , music and architecture

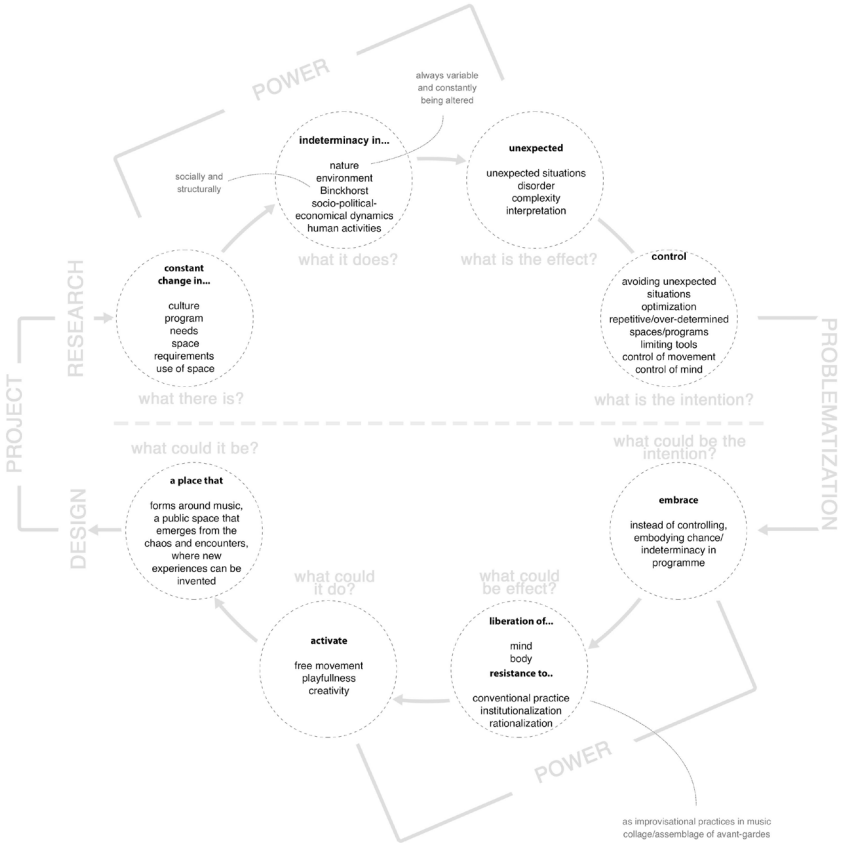


Fig.5. Problematization diagram of the research

C.Design brief

Programme	explanation	approx. size m2	approx. poeple
1.Public exhibition			
Escher Music Factory hall/medium venue	Escher hall is a refurbished factory hall from 1960s living/working/exhibition space ,a music factory / can be also used for other gatherings as talks , flea markts , fashion shows, exhibitions	1500 m2 stage+hall h:12m	1500
Open air deck	provides space for open air performances oriented towards the water visible from the other side of the water	1500 m2	2000
Waiting line			
Foyer		500m2	
Balcony	second floor around the studios in Escher Hall	300 m2	
Backstage		50m2	
Side Stages		20 m2	
Dressing Rooms	module in Escher hall	40 m2 x2	
Restrooms	module in Escher hall	40 m2 x2	
Wardrobe	module in Escher hall	50m2	
Crew room	module in Escher hall	20 m2	
Studio#1 On Rail/small venue	small intimate venue integrated into the rail opens to the public piazza	350 m2 stage+hall h:11m	500
Balcony	the section of rail inside the venue becomes the balcony	50 m2	
Restrooms		50 m2	
Studio#2 On Rail/small venue	small intimate venue integrated into the rail elevated with a transparent facade in dialogue with the piazza and the other side of the water	350 m2 stage+hall h:11m	500
Balcony	the section of rail inside the venue becomes the balcony	100 m2	
Dressing rooms		2x25m2	
Foyer	Studios on rail has a shared foyer that is elevated on the industrial monument rail centilevering over the Binkchaven and supported by the industrial monument cranes	1000 m2	
Cement Plant Stage/small venue with flexible seat	Flexible stage which provides different sound/light/seating arrangements	350 m2 stage+hall h:8m	500
Foyer		100m2	
Wardrobe		25m2	
Dressing rooms		50m2	
Restrooms		30 m2	
Crew room		30 m2	
Audiovisual art installation space	In cement plant towers	100 m2	
Street art exhibition/Cement Plant Tower	Cement plant facade covered by street artists of Binkchorst / dialogue with site culture / Cement plant tower is the highest point of the place which is visible from several points around Binkhorst		
Street cinema/ flexible space		450 m2	
Exhibition space	the space elevated on the rail and the extensions connecting to the mediatech can be used also for exhibitions	1500 m2	
Ticket office/cassier		t.b.a	
Factory hall bar		40 m2	
Factory hall eatery		40 m2	
Cement plant restaurant&terrace		150m2 terrace+150 m2 restaurant space	
Cement plant bar		30 m2	
Studio#1 bar		30 m2	
Studio#2 bar		30m2	
Street food area	Place for local businesses to pop in	400 m2	
Broadcasting studios	Cement Plant Tower top floor	80 m2	
First aid room		15 m2	
Office spaces	Cement plant Tower	2x20 m2	
2.Binkhaven Park	An industrial city park for daily activities around the Music Marvel/ Letting nature to grow on the former industrial site decreasing the concrete heat island effect		
The rail	Industrial monument acting as a collonade that directs people from the beginning of the park to the Escher Hall / carries two venues and the collective foyer that extends to the hill becoming the mediatech		
Binckhaven waterfront deck rail side		900 m2	
Binckhaven waterfront deck kompaan side	Oriented towards the park viewing the whole complex /dialogue with the creative companies and kompaan	400 m2	
The hill	south oriented / terrace towards the sea viewing the silhouette of The Hague	8000 m2	
Piazza	Public gatherings , Open air performances	3000 m2	
Lawn	Green space to relax, take a walk , workout, walking the dog , do nothing	8000 m2	
Decks for street performances		100 m2 x 2	

Programme	explanation	approx. size m2	approx. poeple
3.Research/Education	informal learning		
Mediatech	Under the hill	1200 m2	
Record Library&Listening rooms	Under the hill	900 m2	
Lecture room	Under the hill	200 m2 h:7 m2	
Restrooms		3x30 m2	
4. Residency			
Artist residency/ rooms	In escher hall living space for artists during the developement and production process	8x40 m2 12x30 m2	30
Hotel	Rooms for short stay	4x 40 m2 6x30 m2	15
Common spaces	Common social spaces of residencies	3x 120 m2 + in between spaces	
5.Development/Production	Spaces bringing the audience right into the middle of music production, subverting the spectacular element of music performance and interrupting the construction of bourgeois audience built on attentive audition.		
Acoustic rooms/individual	in escher hall for practice/rehearsal	15x 20 m2	
Acoustic rooms/collective	in escher hall for practice/rehearsal	10x 40 m2	
Recording studios	in Escher Hall and Cement Plant	x2 40 m2	
Party studio		50 m2	
Video recording studios		x2 20 m2	
Workshop/atelier space	collective creative working space / dialogue with local craftsmen/ public education / informal learning	2000 m2	
Manufacturing space	collective creative working space with manufacturing tools / dialogue with craftsmen of the area	250 m2	
Office spaces		2x20 m2	
6.Support			
Loading area		t.b.a	
Storage		t.b.a	
Parking cars		t.b.a	
Parking bicycles		t.b.a	
Technical spaces		t.b.a	

D1.a.Individual Research Book:Site

Music Culture

Dutch music culture

The Netherlands has multiple musical traditions. Contemporary Dutch popular music is heavily influenced by music styles that emerged in the 1950s, in the United Kingdom and United States. The style is sung in both Dutch and English..

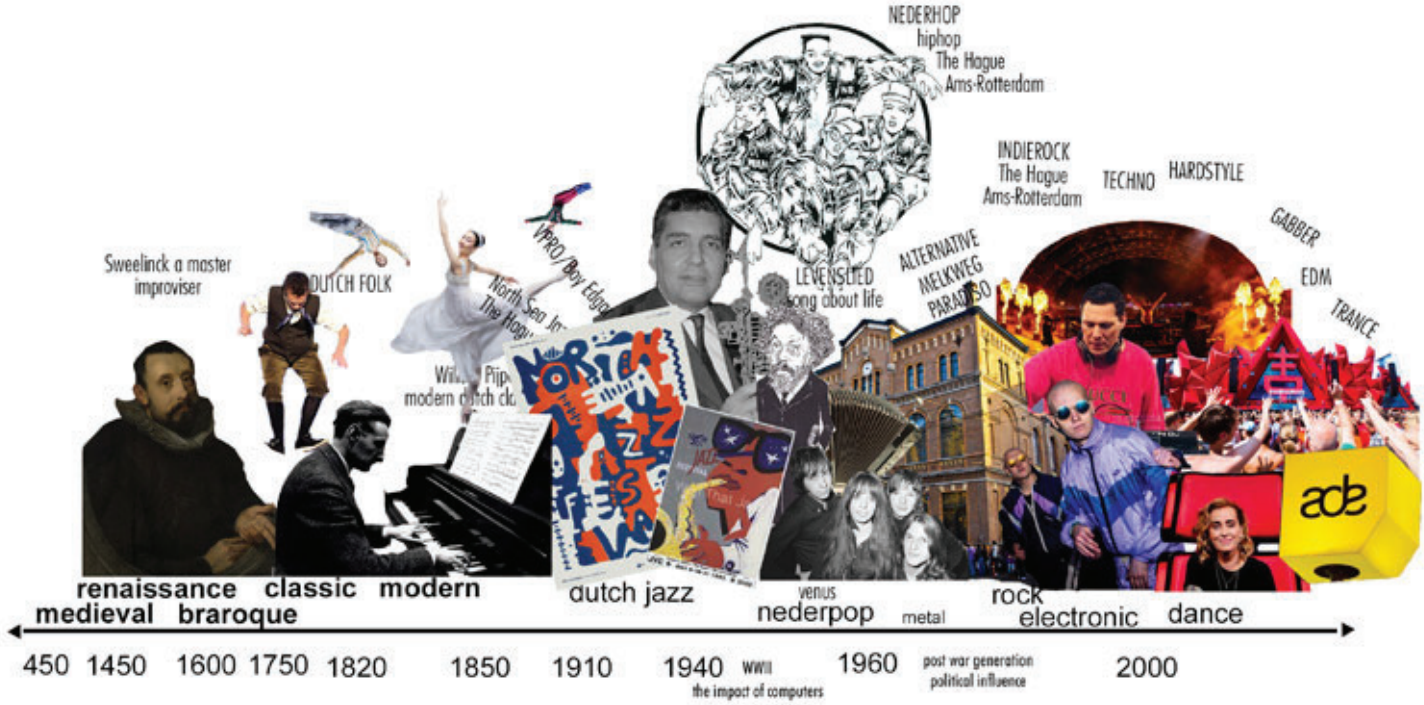
Sometimes partly based and raised upon the tradition of indie rock, new acts with a mixture of Mainstream pop music, Dance, Jazz, Funk and Soul emerged in the mid 1980s. Many of them were and still are performing in and/or outside The Netherlands, and some of them gained (international) recognition, which would sometimes also result in a collaboration with major players from the United States or United Kingdom.

Another popular genre of Dutch music is known as “Levenslied”, meaning “Song of/about life”. These songs have catchy, simple rhythms and melodies, and are always built up on choruses and verses. Themes are often sentimental and include love, death and loneliness. Traditional Dutch musical instruments such as the accordion and the barrel organ are essential to levenslied, though in recent years many levenslied artists also use synthesizers and guitars.

From the late 1960s the post-war generation gained political influence. Many state subsidized rock venues opened all over the country. These clubs, like Amsterdam’s Paradiso and Melkweg, were stepping stones for many alternative rock bands on their first European tour and the Dutch crowd stayed well informed about new British and American acts.

Dutch techno, hardstyle, gabber, trance and other styles in electronic dance music conquered the world. Most of the best-known DJs in the EDM scene (and the world) hail from the Netherlands, including Tiësto, Don Diablo, Armin van Buuren, Ferry Corsten, Sander van Doorn, Fedde le Grand, Hardwell, Showtek, Afrojack, Oliver Heldens, Ran-D and Martin Garrix all of whom consistently rank high in the DJ Mag Top 100 DJs and other rankings. The Amsterdam Dance Event (ADE) is the world’s leading electronic music conference and the biggest club festival for the many electronic subgenres on the planet. Festival and party concepts that have been developed in the Netherlands are rolled out all over the world with resounding success. What’s more, the world’s biggest Dance Music label Spinnin’ Records is from the Netherlands.

These artists also contribute significantly to the mainstream pop music played over the airwaves all around the world, as they frequently collaborate and produce for many notable artists.Hip-hop in the Dutch language (nederhop) is also very popular in the Netherlands and Belgium.



Musical culture timeline of Europe top, popular venues and performances troughout time bottom

Cultural History

Venues with Hard-fought History

There are several venues where the focus rests squarely on musical proceedings, where it's encouraged to check out unfamiliar soundscapes.The spaces most dedicated to exploring musical forms are rooted in the city's squatting and progressive yesteryears.

Back in the 70s and 80s, housing shortages and the occupation of property were fiercely contested topics, and even today the subject is fraught with controversy. Only two years ago the Dutch government passed a bill to criminalise squatting, sparking riots and leading to the forceful eviction of over 200 squats in Amsterdam alone, before the Supreme Court of the Netherlands decreed that no eviction should occur without the intervention of a judge.

Several of Netherlands venues stand like castles, outposts where the battle between community and hierarchy has fallen in the favor of the music makers.

Paradiso, one of the city's most-recognised concert halls, was eventually transformed from a disused Open Community church into a 'cosmic recreation centre' after it was seized by hippies in 1967. The city council gave in to pressure from lobby groups to find a centre for the free lovers after the Vondelpark became over-run with youngsters hungry for revolution. Similarly, the nearby Melkweg was created in 1970 by an enterprising drama company, after they discovered a derelict milk factory and converted it into their new meeting place and theatre. These actions, of groups taking it on themselves to change derelict buildings into centres of expression, have long been ingrained into the city's social responsibility; in fact, it's virtually considered a citizen's duty.

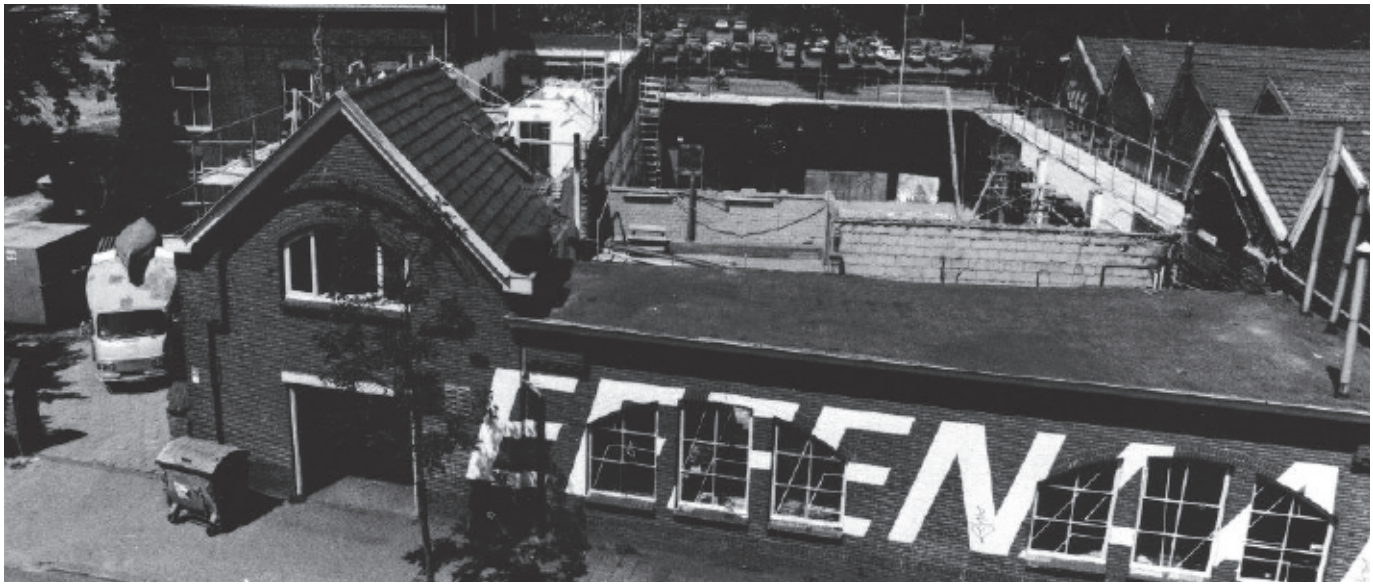
Probably Provo movement was inspiring most of the squatting attitudes. Which was a collective of theatrical anarchists inspired by Duchamp as much as Marcuse.This 'right to disobey' has inspired many young people, who dreamt of having their own meeting place, to overcome their inner policeman and make it happen. Music is often found at the crossroads of these power struggles, in the grey areas between legalities and rights.

During the 80s, the focus of the squatter movement shifted from the housing shortage to more cultural activities, with some political alignments: self-government instead of centralised bureaucracy, livability instead of economic growth, preservation of existing buildings instead of demolition and new development, and the safeguarding of community culture instead of paving the way for mass consumption.

While some venues legalized, some dissapeared and some are still remain hidden.But independent venues, with a hard-fought history , continue to generate music and culture regardless of market forces.

Inside of Paradiso, Amsterdam

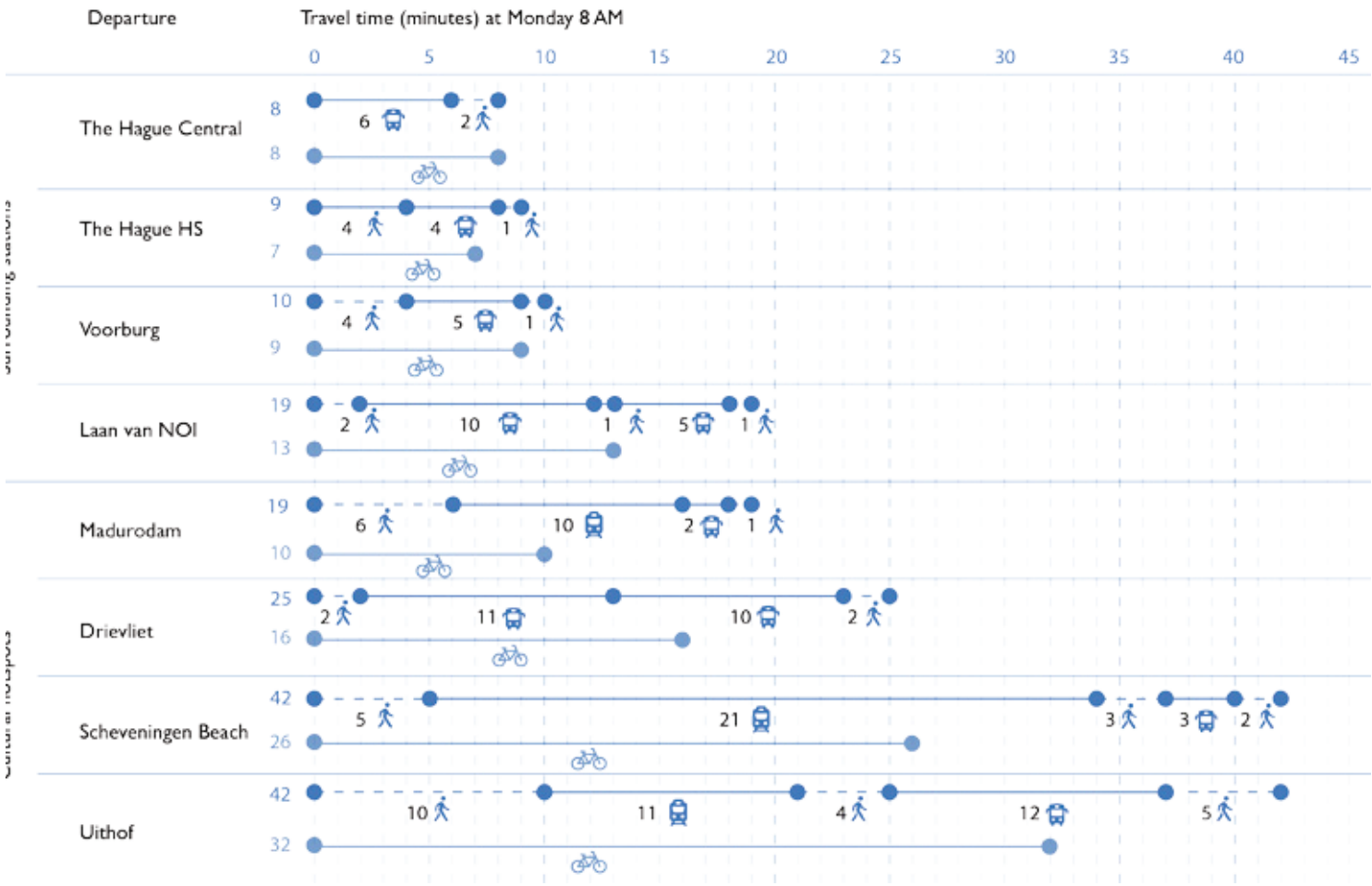
Former building of Doornroosje, Nijmegen



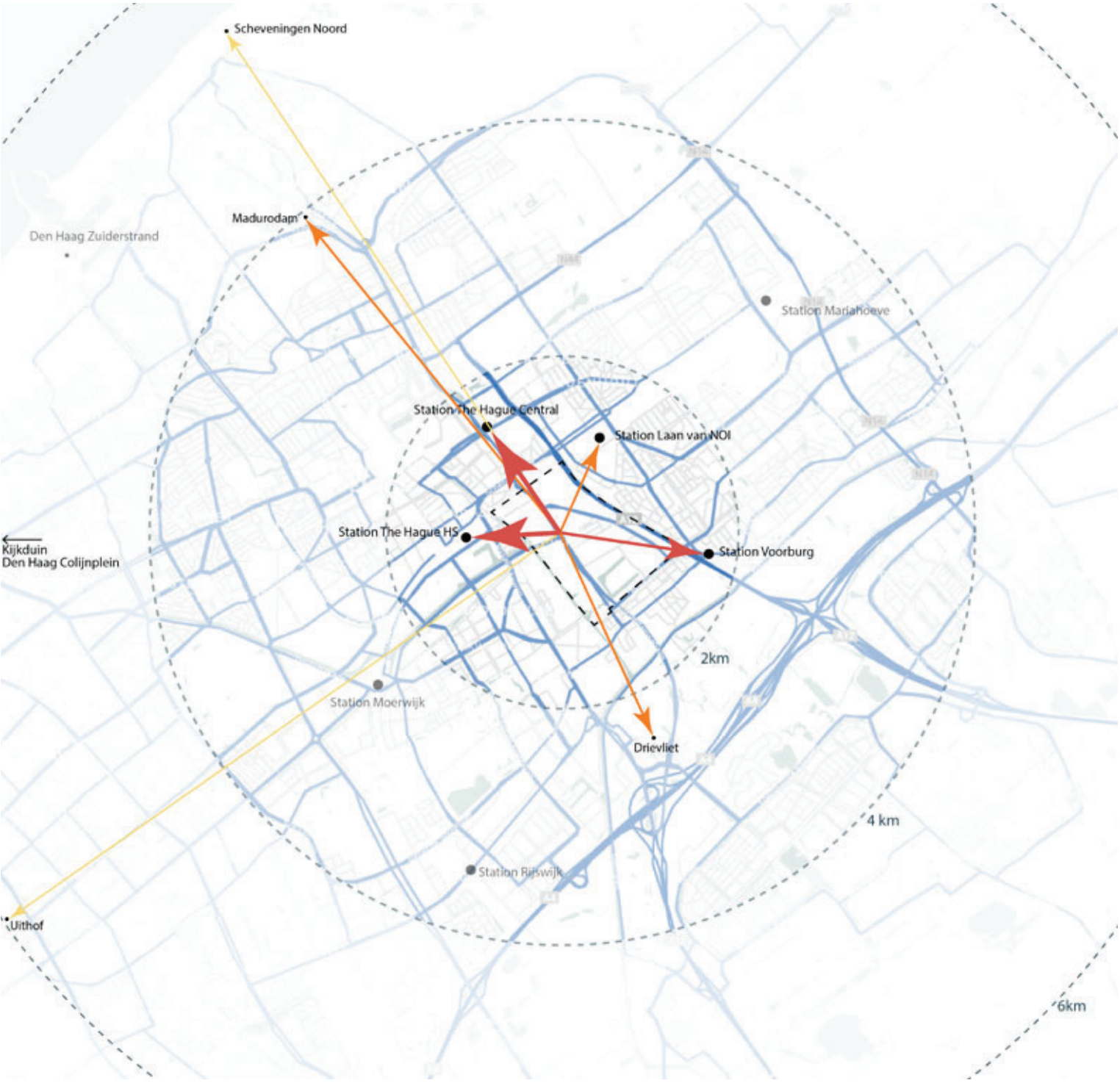
Former building of Effenaar, Groningen

Mobility—Public Transport

Binckhorst is best reached from the three stations Voorburg, The Hague Central and The Hague HS. Laan van NOI takes longer because of the detour due to the location on the other side of the track. After arriving at the stations, Binckhorst can be reached fastest by bicycle, followed by bus. Both will take approximately 7-10 minutes. Of these stations, The Hague Central and The Hague HS will be used the most because of their good connection to other cities in the Netherlands, with Central station often having a direct connection. Attractions further away such as Madurodam and Drievliet take 20 to 25 minutes and the tram is also used, followed by the bus.



15. Mobility public transport scheme (by author)



16. Mobility public transport (by author)

To give an idea of what kind of popular clubs are present in The Hague and what they offer, a list has been made below with the clubs and their provided activities.

1. Paard
Pop venue in City centre

2. Nieuwe Kerk
church renovated for music concerts

3. The Fiddler
International pub based on an English theme, includes activities such as observing live sport and quizzes.

4. Poppodium De Zwarte Ruiter
Bar with live music of different styles from pop to rock, blues and rap.

5. Gekke Geit
Hostel and bar with live music (jazz, blues and acoustic)

6. Haagsche Kluis
Café-restaurant that turns into a club on Thursday, Friday and Saturday

7. PIP
Underground electronic music club and activities
Besides club nights, PIP also hosts (young) organizers their own events including bands, workshops, expositions and theater within an art theme.

8. Havana
Café-restaurant that turns into a club on Friday and Saturday from 21:30. Includes student- and private parties and cocktail workshops.

9. Millers
Restaurant, bar and club. Dance / club in Millers (party room) and dance classics / 90's in Millers Café every Thursday and Saturday. Diverse food and drinks workshops on Tuesdays and Wednesdays.

10. Music café The Paap
Live music on Thursdays, regular music on Friday and Saturday 19h-00h. Entering before 21:30 is free entrance.

11. **Club Magistrat**
House and techno club

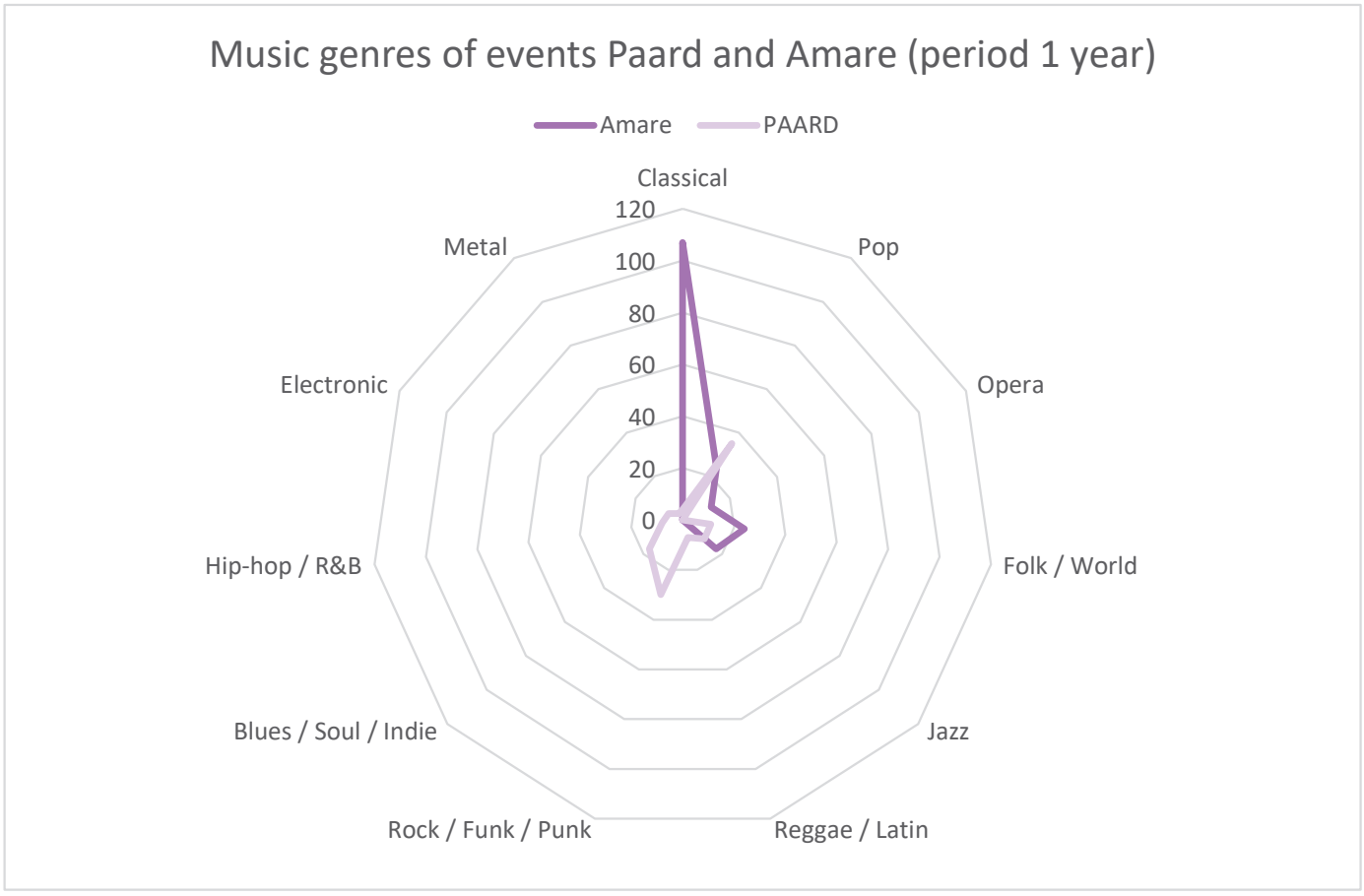
12. Club Westwood
Nightclub with a rich history of famous Dutchmen like the king as regular visitors. Since a renovation it is also suitable for events, weddings receptions and dinner shows. Besides small-scale parties (100-450 visitors) there are also larger outdoor activities and festivals (3000-4000 visitors) and operation of the largest terrace in The Hague (1000 m2.

13. Musicon
Music center that offers rental practice rooms for musicians, bar with stage for live music and festivals or events outside the building. Practice rooms are €10 per hour and have guitar and bass amps and drum kit. Daily from 18h - 00h and Weekends 15h - 00h. Café Musicon is open whole year and at least three times per week there is live music. All sorts of genres are played (acoustic salsa, metalcore, trance, dubstep etc.) For the events and festivals like Your Stage, I Love Hiphop and Kaderock, young people are the main target group and they return every year. Mo-Fr 17-23h Sa-So 15-23h

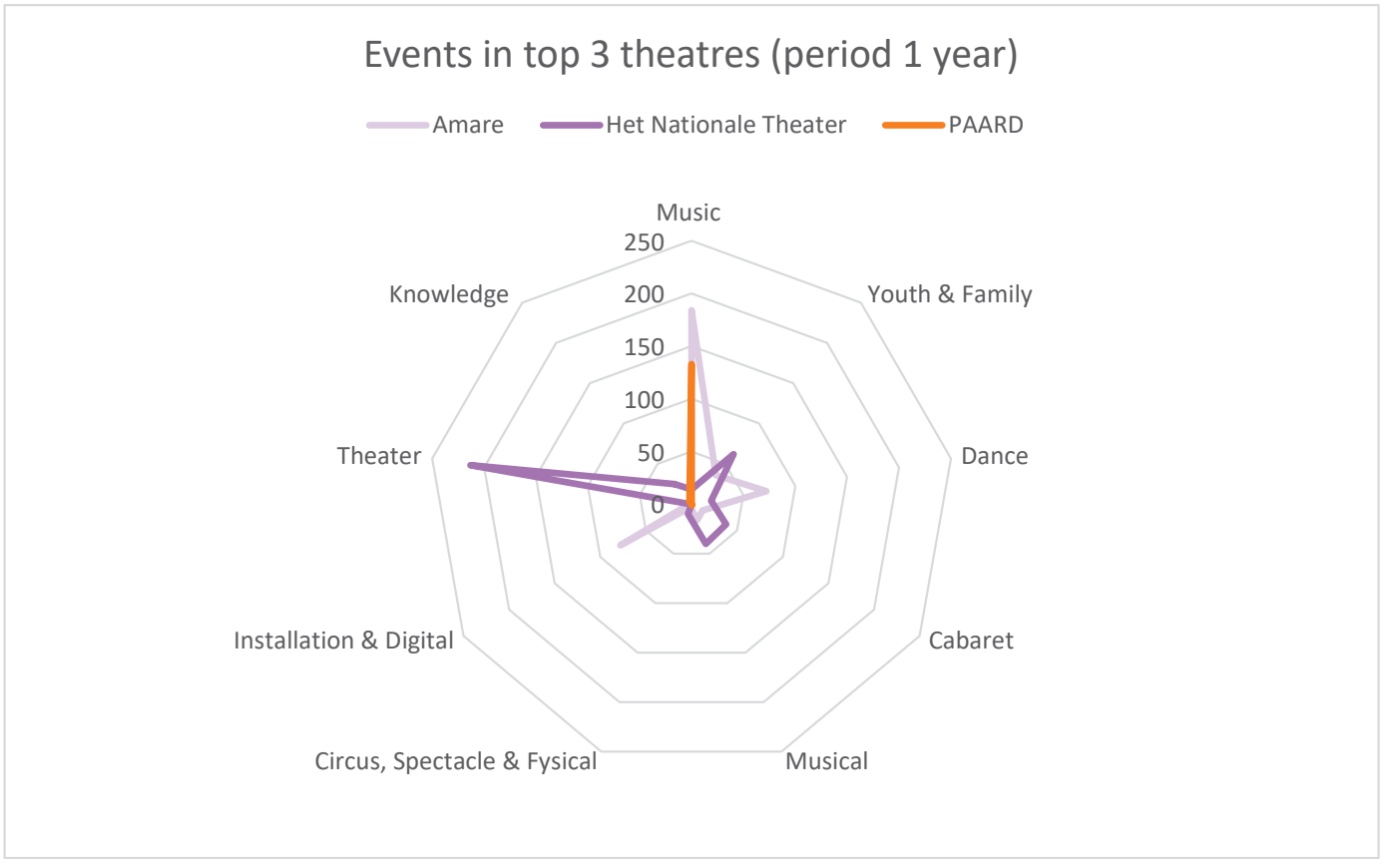
14. Murphy's Law
party, corporate or private reception. Live music includes jazz on most evenings and every Friday of the month Irish.

15. Cafe Foots
Café with live music every Wednesday from 19h.

16. Studio LOOS
Creative hub for The Hague with experimental music and artistic research. The space is 200 m2 and provides technical facilities for research, experimentation, production and presentation of interdisciplinary, contemporary and innovative music.



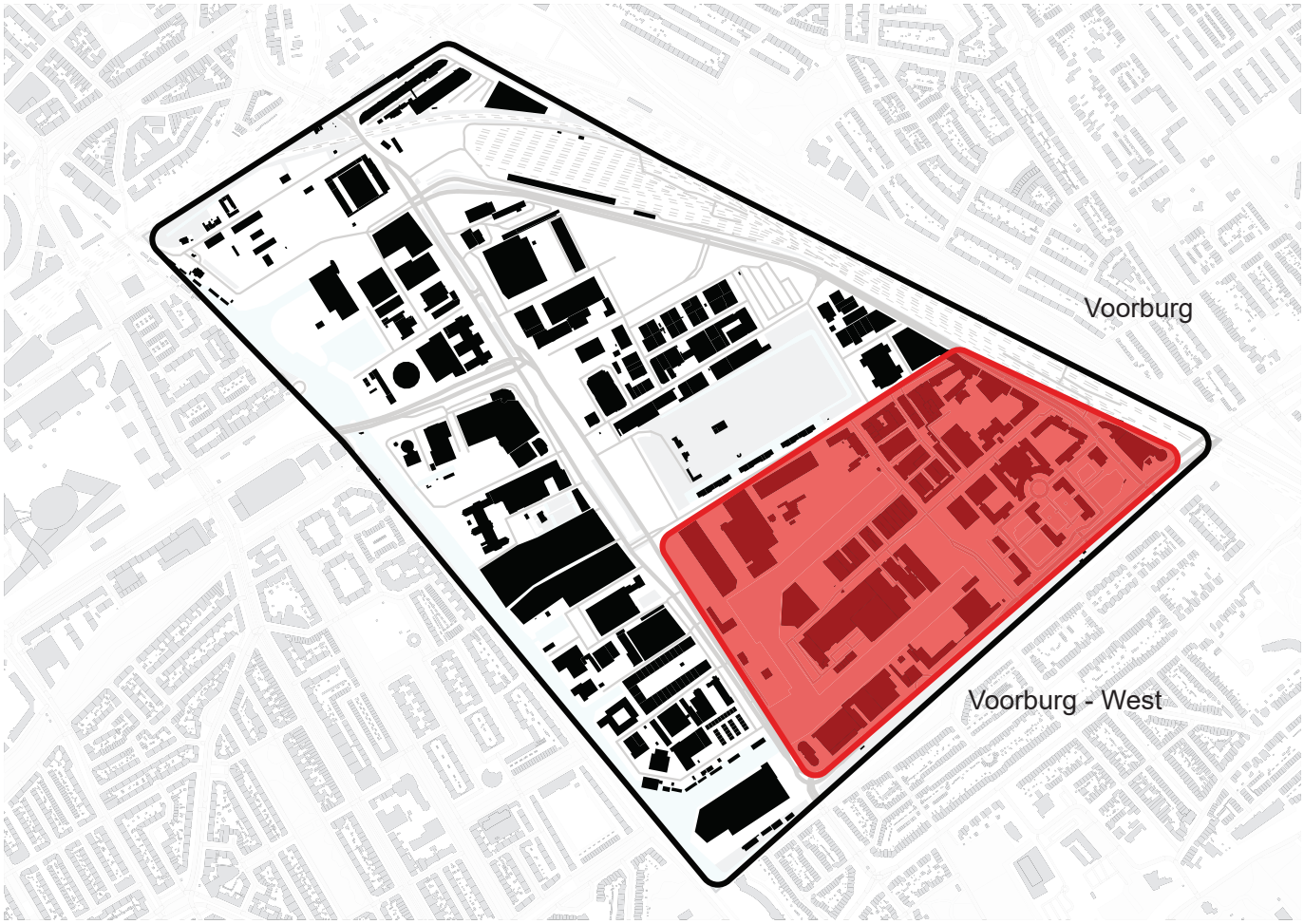
27. Music genres of events Paard and Amare over the period of 1 year (by author)



Urban Context

Binckhorst - Haven

The area being studied is located in the south of Binckhorst. It is It is adjacent to the residential area “Voorburg” on the south side and to the trekvliet zone on the west side. The zone is known for its start-up companies and Big companies, car repair centers and the port.

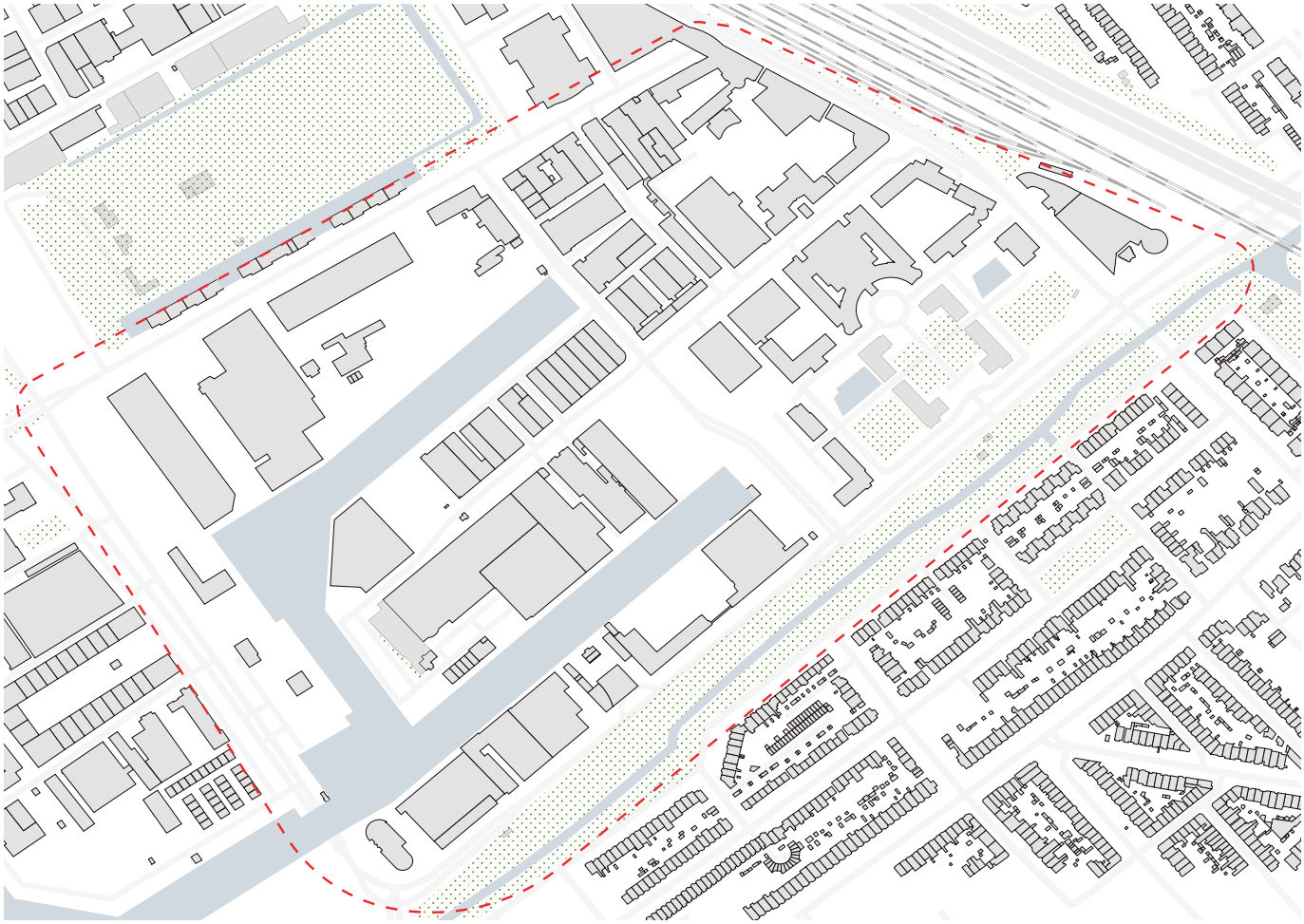


Binckhorst haven

1:200.000

Binckhorst Haven

Figure ground map



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N

Current Land Use

Total area		381.000 m²
50%	Land + Infra	189.000 m²
30%	Built footprint	115.000 m²
9%	Public green	35.500 m²

Built footprint
Green footprint
Water footprint

1:5.000

Future Land Use

Total area			381.000 m²
42%	Land + Infra	-24%	152.000 m²
32%	Built footprint	+7%	125.000 m²
15%	Public green	+50%	60.500 m²

Built footprint
Green footprint
Water footprint
Future buildings

1:5.000

Area Program

Program map

The binckhorst haven is a vibrant area where there is a high mix of porgram. It is a working and living area combined with industry.

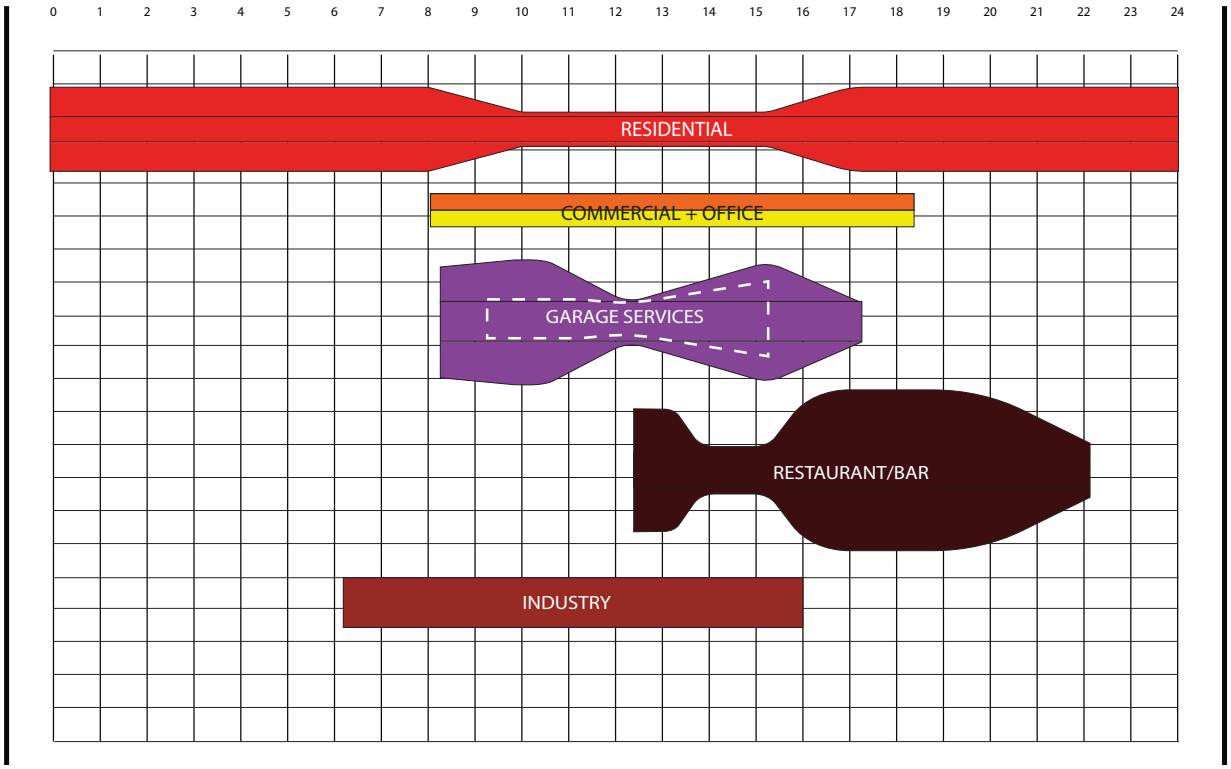
In the time diagram it is visible which moment of the day brinckhorst is used. From that we conclude that is most people in the afternoon and evening. Because of the restaurant/bar and the residential area.

Especially the brewery is attracting a lot of people from everywhere to the area to have a beer.

Office
Commercial
Car related business
Residential
Vacant plots
Industry
Leisure
Public greenery

N

1:5.000


0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24
RESIDENTIAL
COMMERCIAL + OFFICE
GARAGE SERVICES
RESTAURANT/BAR
INDUSTRY

1

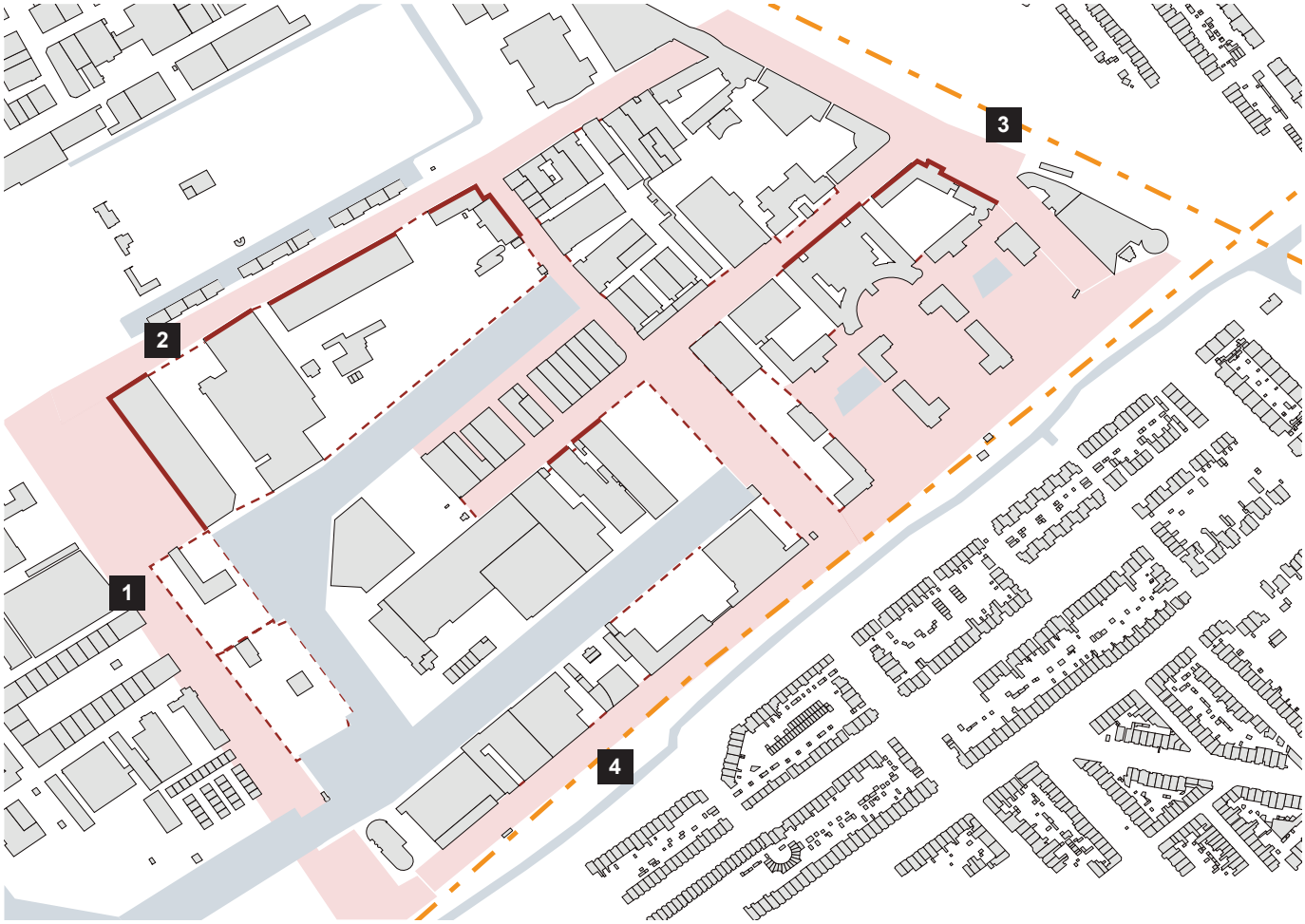
2

3

4

Public, Private and Boundaries

The Binckhorst in general have many boundaries, which here is categorized by three different elements: fences - as many areas are closed up for industry or scaper users; closed façades - long streets are defined by long façades and no porosity.
At the ouest and south the area is surrounded by barrieres, which is on one side a train tracks and the other a bussy road without crossings.



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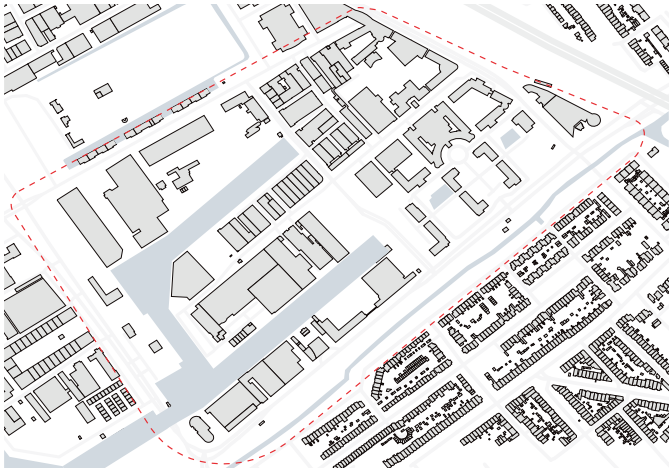
2

3

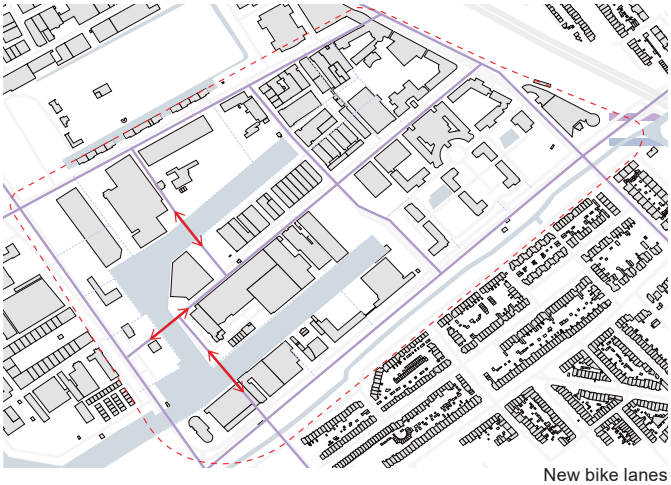
4

Future Planning

The binckhorst harbor area is a rapidly developing area, in the coming years mainly residential towers will be built combined with retail. In addition to housing, the infrastructure and green structure will be adjusted. At various locations bicycle bridges will be placed over the water to improve the connection with the surrounding area. The waterfront will also be accessible for the general public.

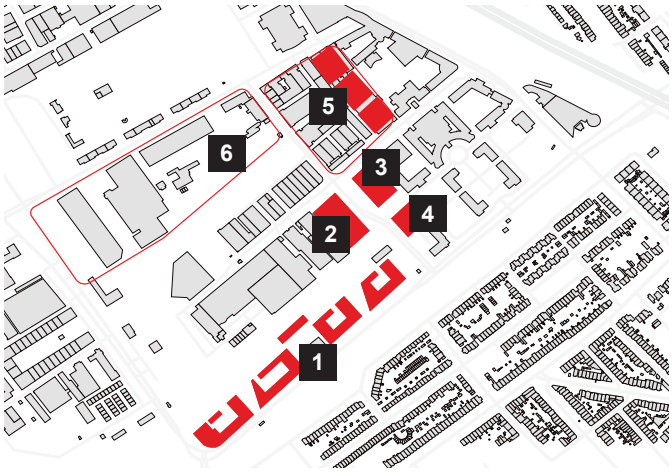


I. Existing situation



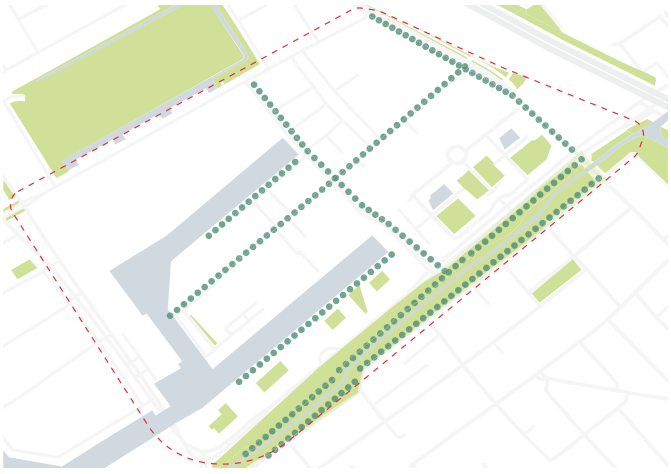
New bike lanes
New walkways
New bridges

II. In order to make the area more conected bycicle brigdes are made to cross the water. The waterside is made public and a pathway is made.



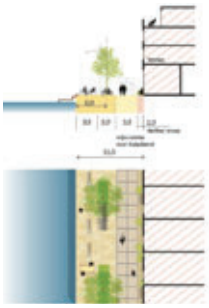
III. Four main developments will be build in the future.

1 Visie maanweg_500/1100 dwellings +commercial
2 Franck is brinck_250 dwellings + Commercial (groundfloor)
3 One Milkyway_ 270 Dwellings + 6750 m2 retail
4 De nieuwe hallen _ 24 Dwellings 0 Dw new apartments
5 Maanweg 110_ 183 Dwellings + 500 m2 Retail



IV. In the vision of maanweg a green strip is made along the water and the excisting green area is expanded. The main roads threes will be added.

1



2

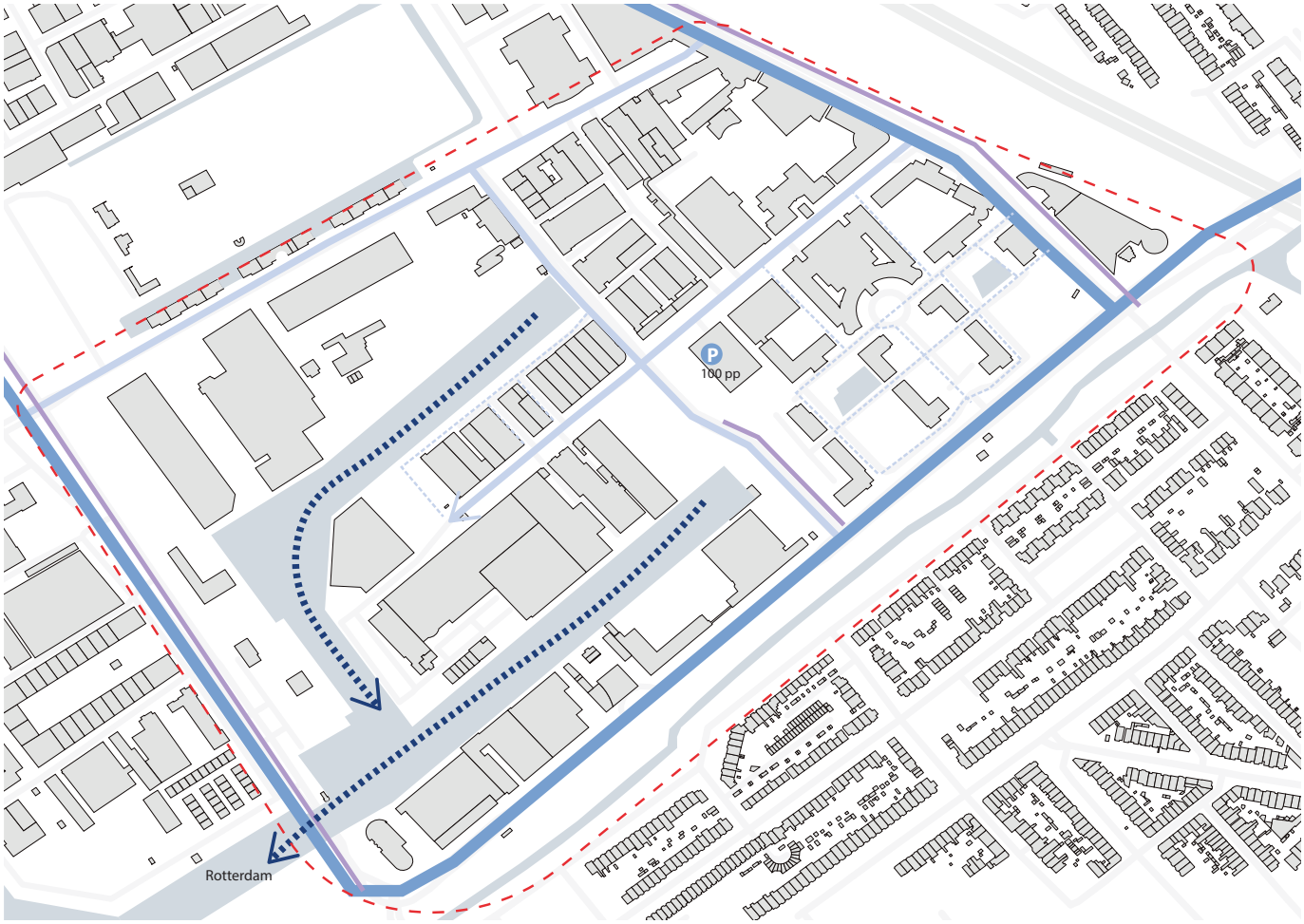
3

5

6

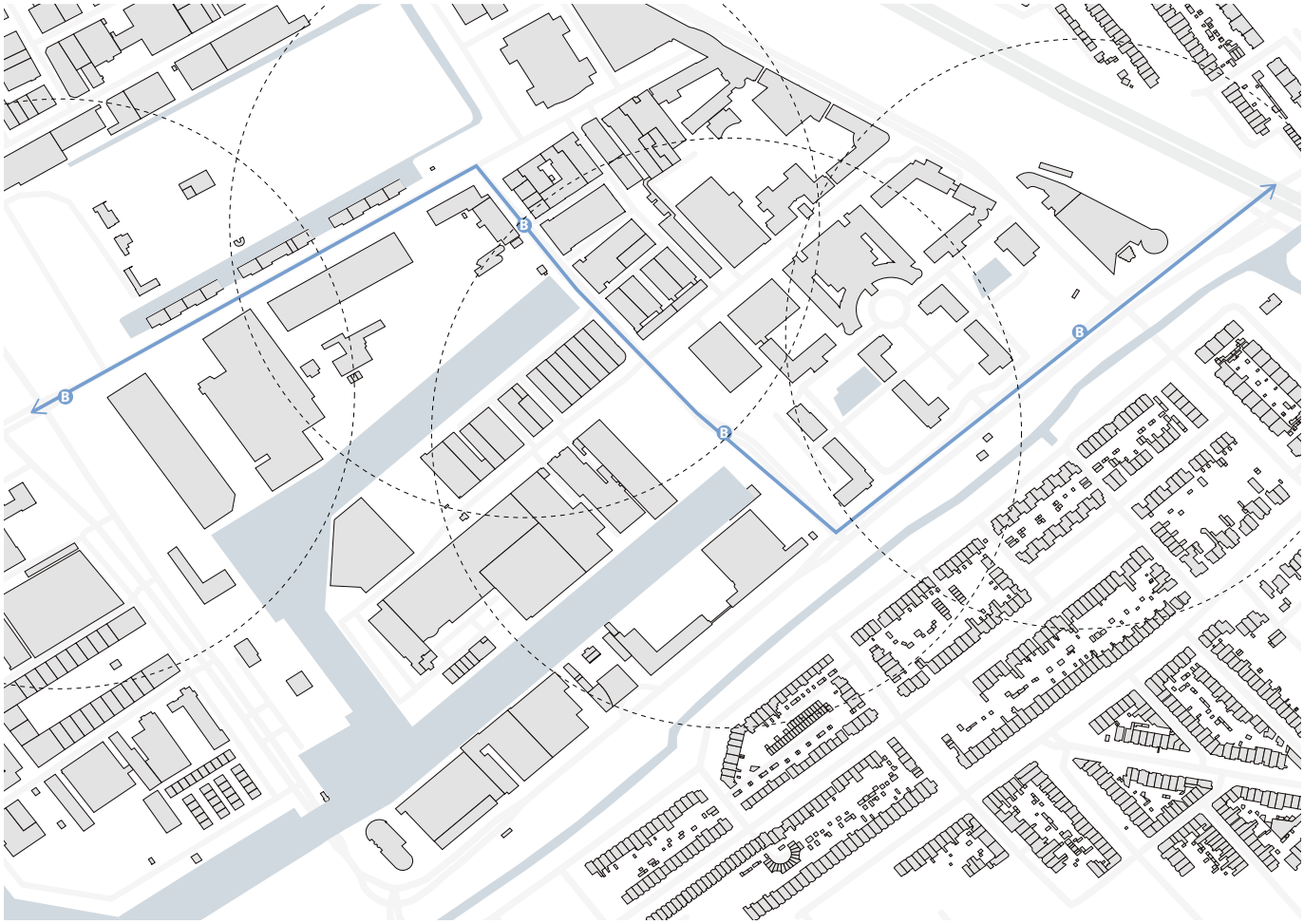
Road Network

Road netowrk map



Public Transport

Public transport map



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Site History

1930 - Only polderlandscape

1951 - First factory in the area toghether with the first part of the port.

1958 - Port expansion accompanied by industrial buildings which surround this

1993 - The northern part of the port has been filled up and build on top.

2017 - The road structure has been modified, to make the are more accesible for future developments

Source: Topotijdreis.nl

Building Age

Buildings age map

In the building age map you can clearly see a difference between the older and the newer part. In the older part the building are mainly build between 1950 and 1975. The newer part in de Ouest of the area is build around 2000.

Source: Parallel.co.uk

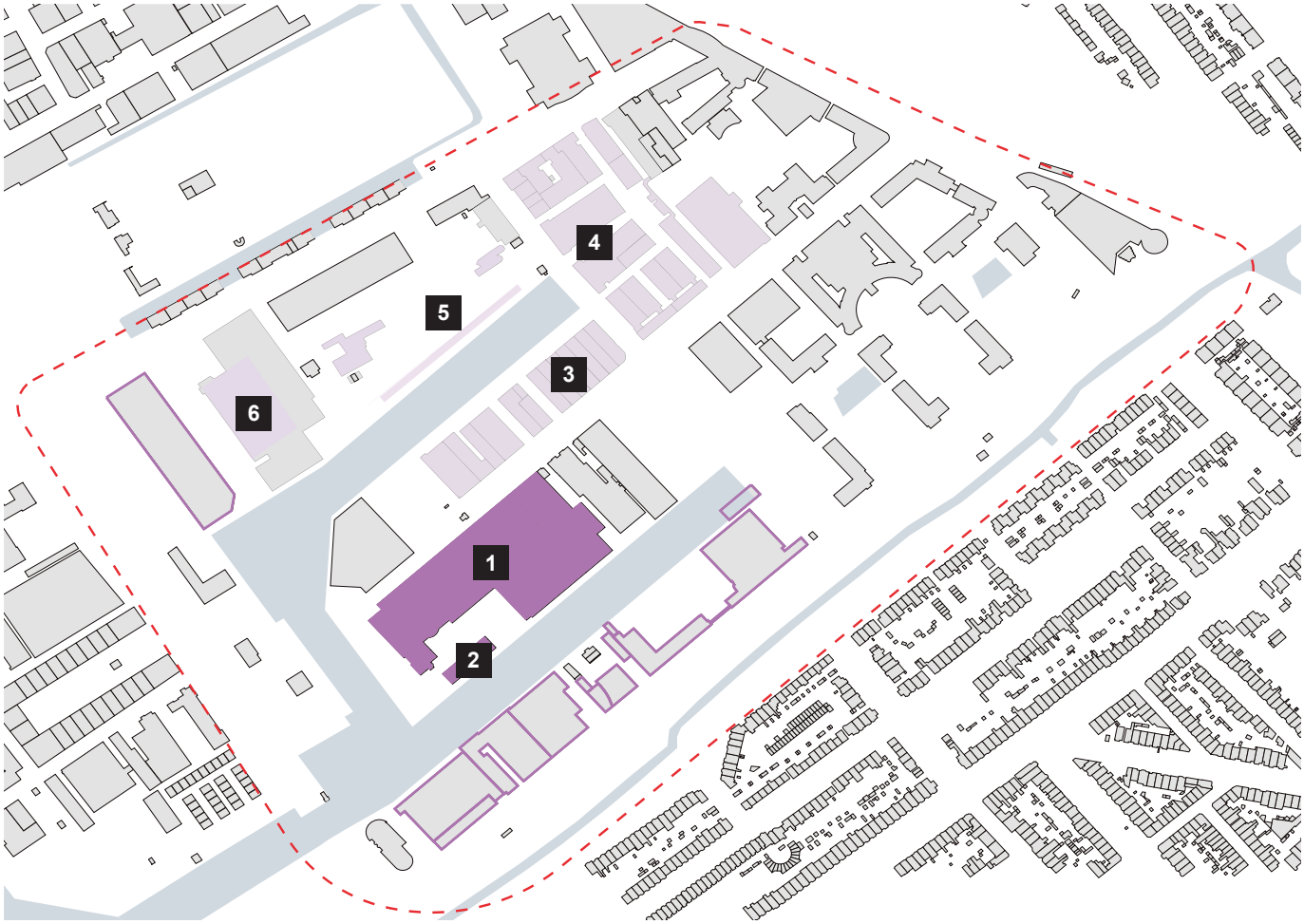
2020-present
2015-2020
2000-2015
1975-2000
1950-1975
1925-1950
1900-1925

1:5.000

Defining Buildings

Monument map

The binckhorst harbor consists mainly of industrial buildings from the 60s and 70s, which gives the area an industrial character. Some of these buildings are municipal monuments and may not be demolished. Other buildings have been established by the municipality as iconic characteristic buildings and determine the industrial character.The “buildings of no interest” are buildings that we believe offer little architectural value to the image of the neighborhood and therefore could possibly be demolished.



Source: Binckhorst as pilot environmental plan, Riikka Tuomisto

Municipal monument
National Monument
Iconic characteristic buildings
Not important

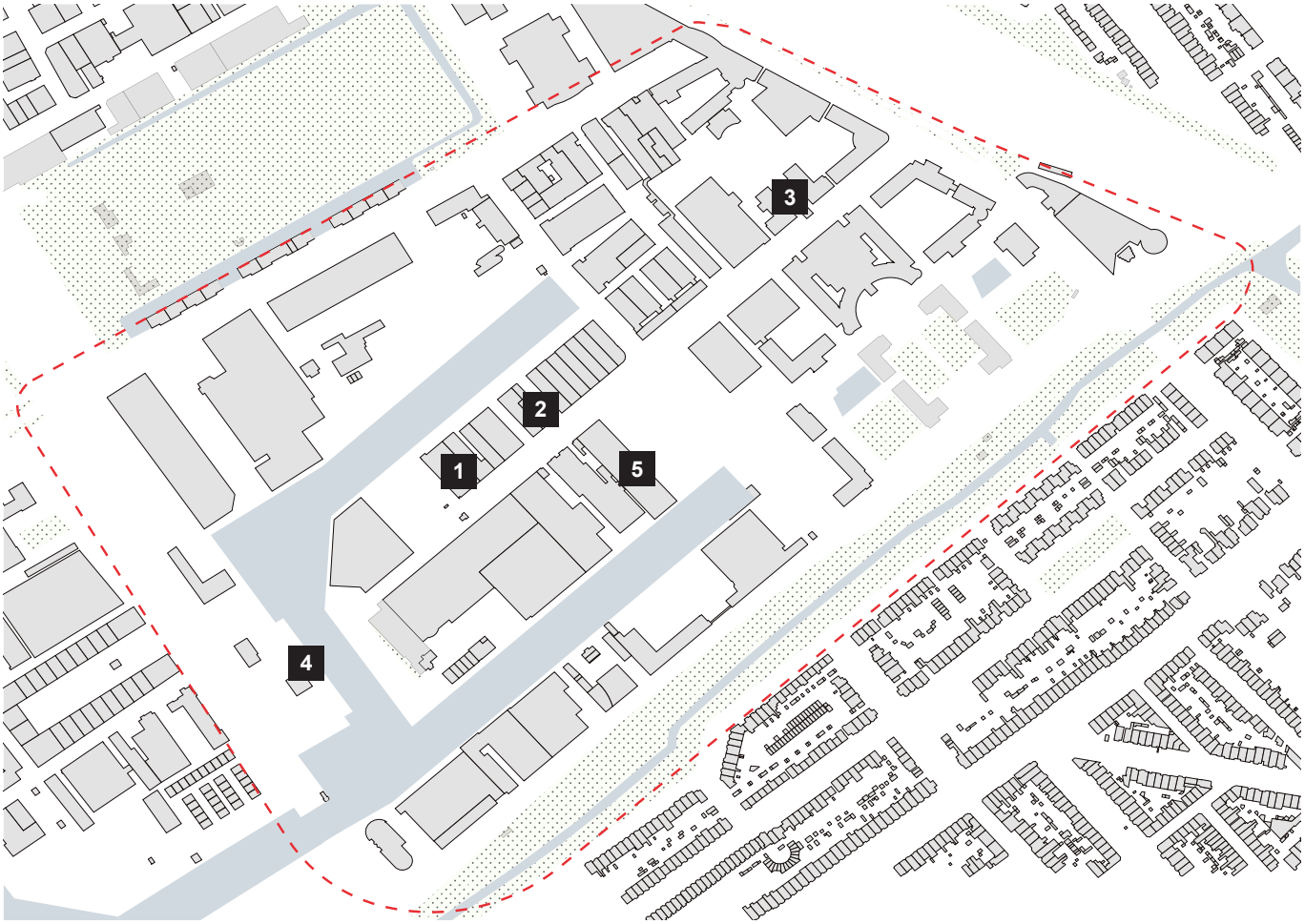
1:5.000

1 Cabelerro fabriek
2 Mama’s Kelly
3 Saturnustraat
4 Car repair hall’s
5 Asphalt factory
6 Trash handling Hall

Cultural Facilities

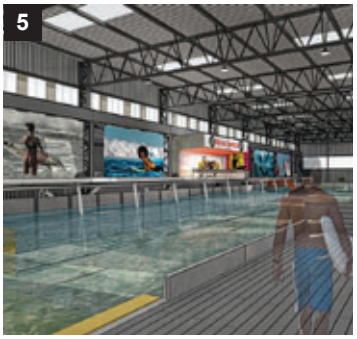
Culture map

The area has some hidden cultural elements in addition to its industrial properties. The cultural functions are often hidden in halls and thus invisible to the public.



De Besturing was founded in 2006 by Dennis Slootweg and Tiddo de Ruiter. In the past years De Besturing transformed from a temporary studio complex into a sustainable collective of artists, designers and other uncommon minds. Ever since the beginning it has been run by the creatives themselves.

Once a year there is a music festival in Kompaan. The festival takes place in open air next to the cabellero factory. The theme of the festival is beer and roats. The beer is made in the local brewery “Kompaan”. There is plenty of entertainment for children and the programme is filled with workshops, boat, walking and cycling tours through the neighbourhood



The wolrd’s first indoor wavepool is located in the binckhorst haven. The wave pool is created in an excisting hall next to the cabellero fabriek. The wavepool creates artificial waves on which people can surf.

MOOOF is a community for music, dance and sports. Supplemented with (para)medics and all the services that make the community stronger. It is a unique and vibrant hub of businesses in the middle of the Binckhorst in The Hague.

The Street Art project is intended to give greater visibility to the changes taking place in the Binckhaven and to further strengthen the business climate for creative, innovative companies and start-ups. Street art fits in with the rough and creative ‘vibe’ of the Binckhaven, and that attracts the right entrepreneurs - those who also want to retain their rough roots.

1. “De Besturing” - Artist collective
2. Bier en Braad - Food and music festival
3. MOOF - Dance, Music, Sport, Movement
4. Street art project
5. Surfpoel - indoor wavepool
6. Trash handling Hall

Fig.6,7,8 Escher Hall photos from 1960s retrieved from
https://shie.nl/j-g-c-schmitz-escher-constructiewerkplaatsen/

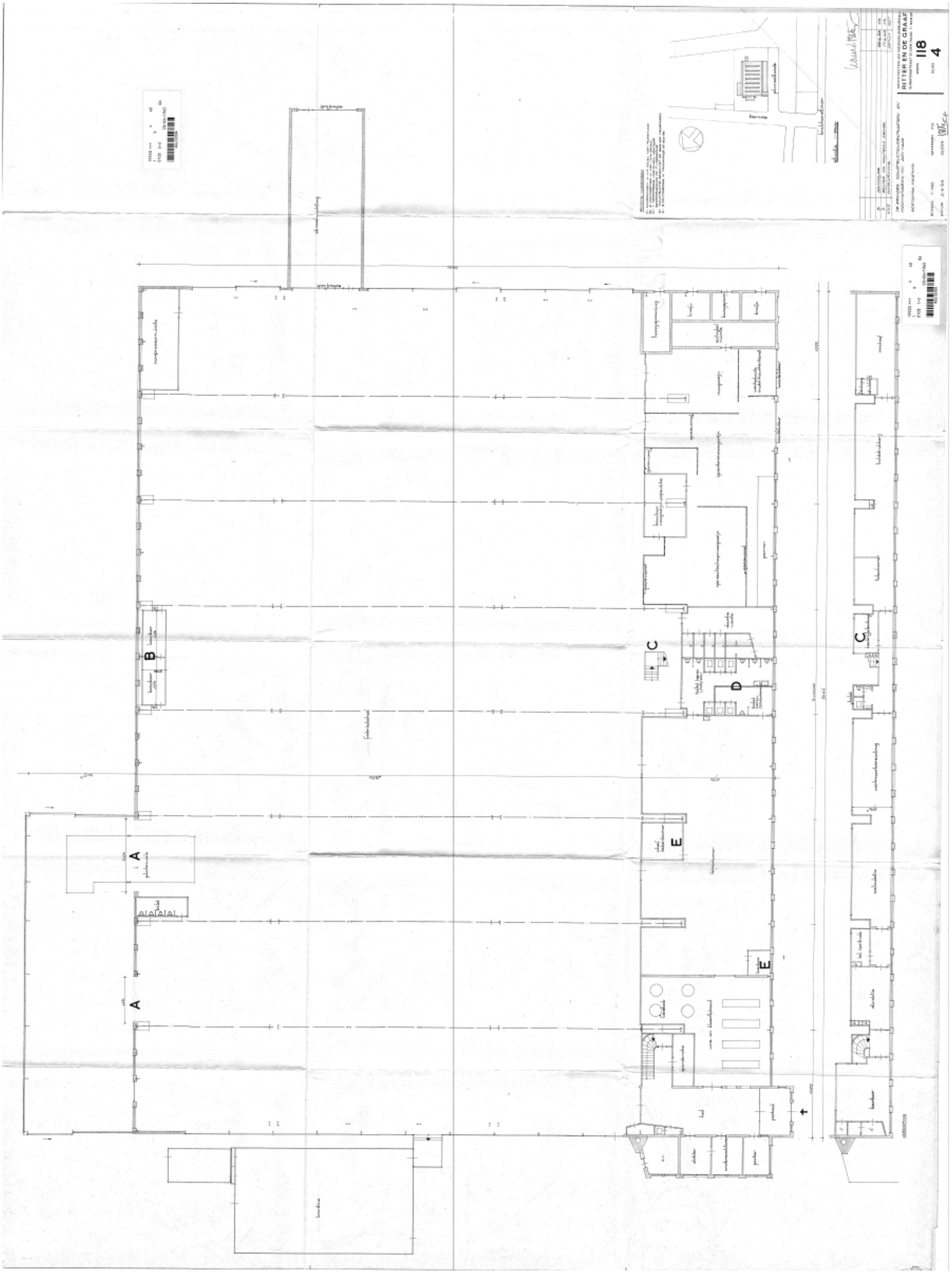
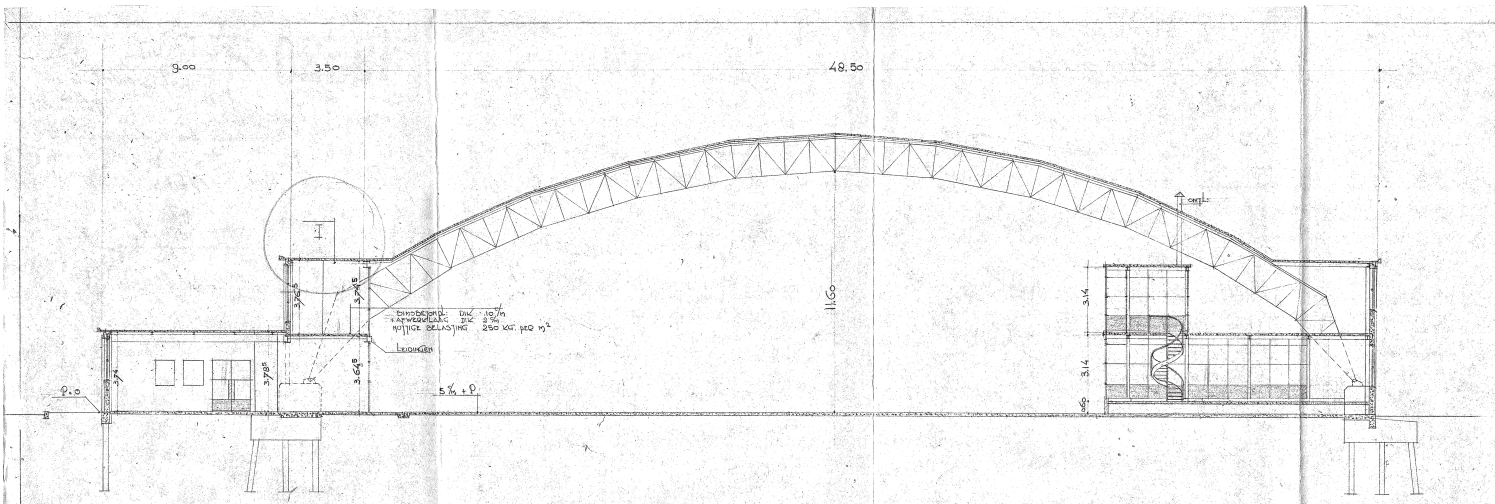


Fig.9 Escher Hall plan scan from Construction Drawings Archive of The Hague


9.00
3.50
48.50
11.60
3.14
3.14
5.% + P
2.0
3.74
3.78
3.68
3.74
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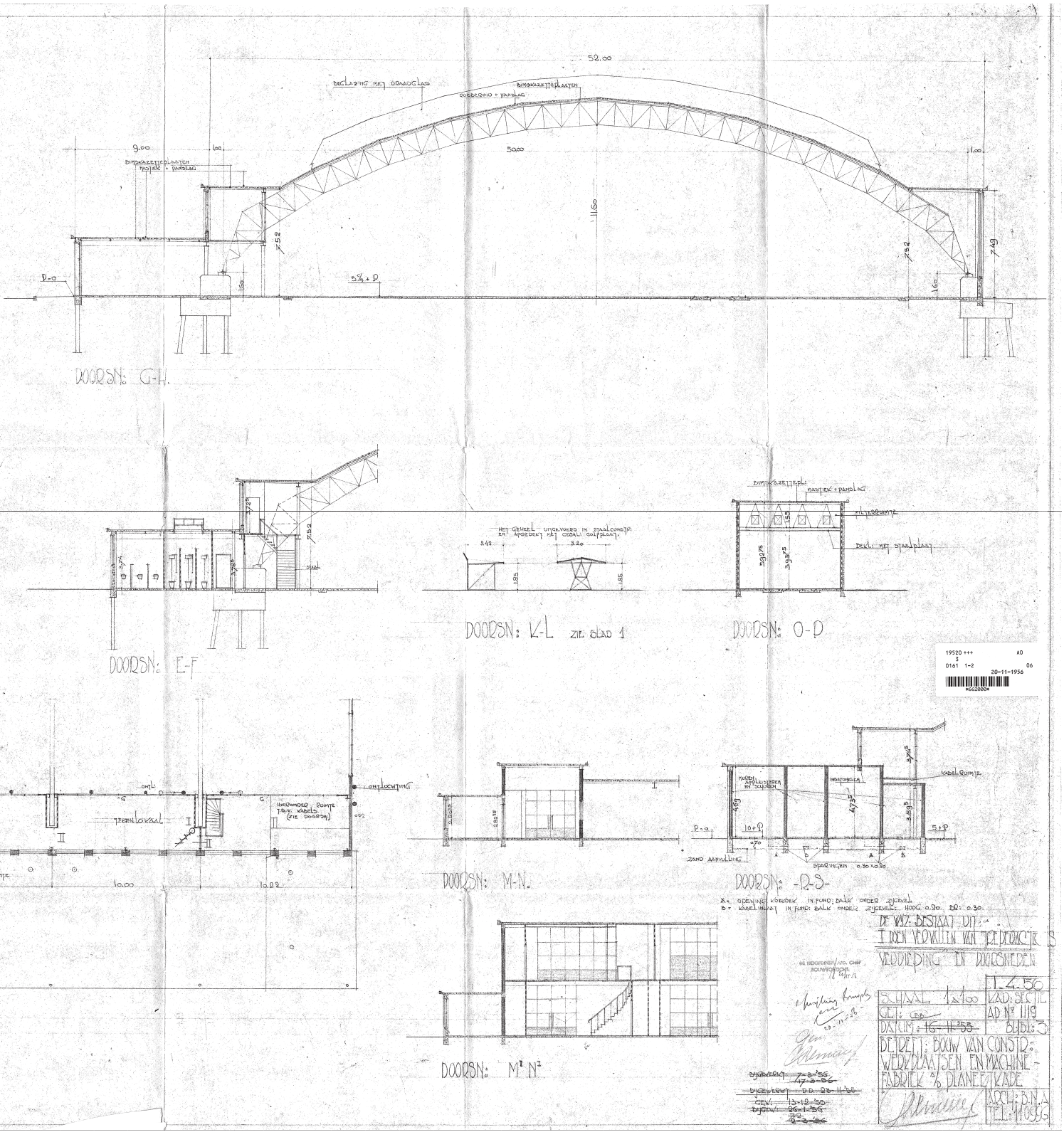


Fig.10 Escher Hall sections scan from Construction Drawings Archive of The Hague

Fig.11,12,13,14,15,16. photos by author from the site trip

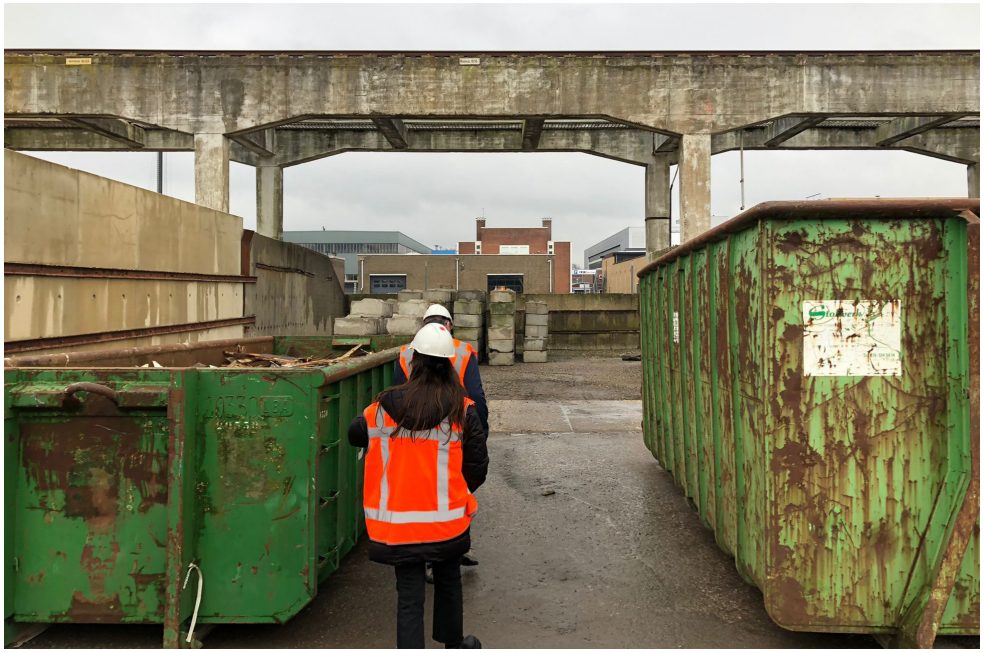
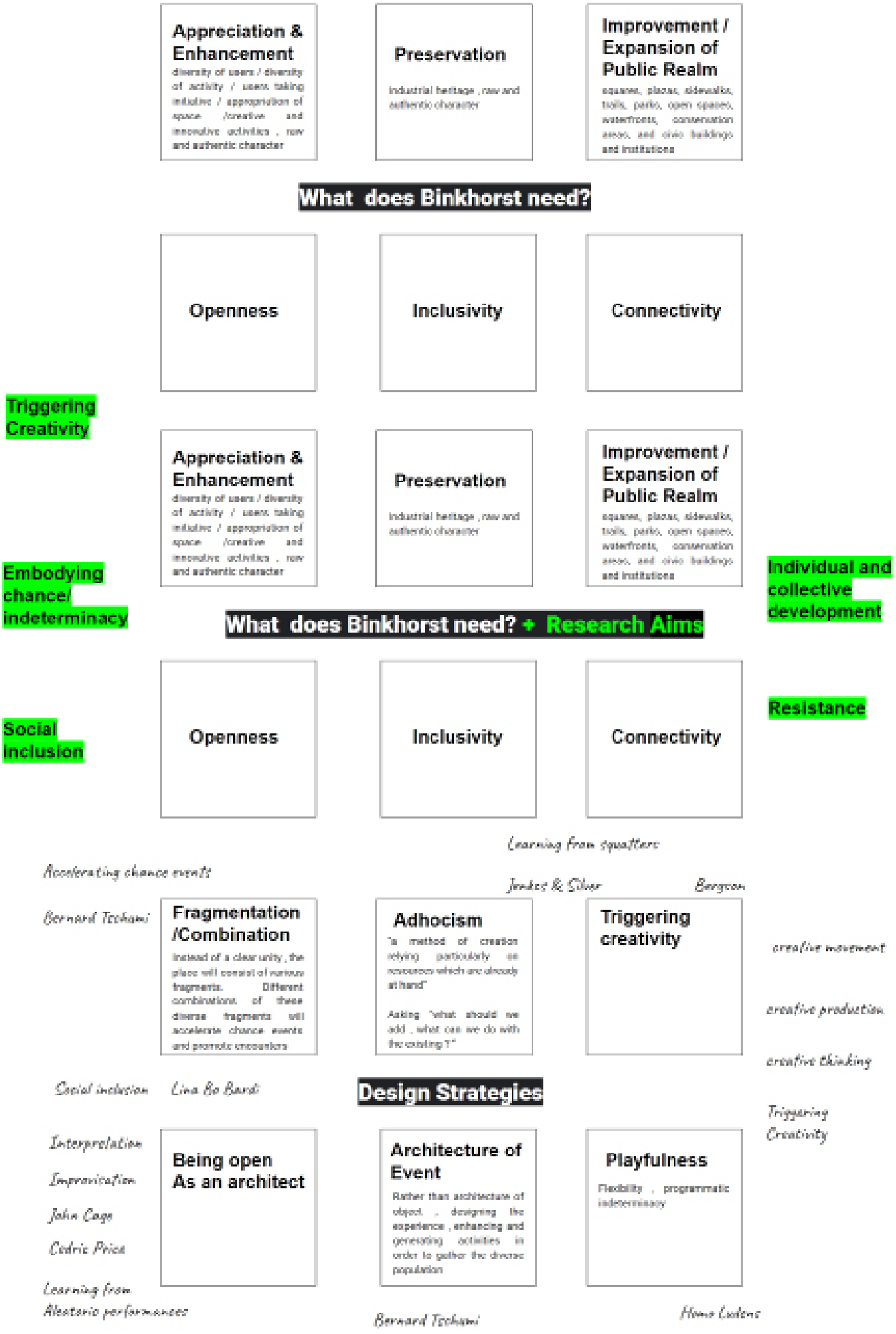


Fig.17,18,19,20,21,22. photos by author from the site trip

D1.b.Individual Research Book:Research



Importance of the audiance

'Until people enter the building, climb the steps and take possession of the space in a "human adventure" that develops in time, the architecture does not exist, it is an inhumane cold scheme.'[4]

The audience has a vital part both in music and architecture. Architects like Cedric Price and Lacaton & Vassal, and Lina Bo Bardi also take the audience into account and create space for them to participate by questioning and complimenting their design aims and appreciating the environments they create. Non-designing is also one of the concepts that especially Lina Bo Bardi and Lacaton & Vassal incorporated in their design. Since, when employed in creative works, the imprecision of an unfinished shape offers an openness that allows others to experience the work. Therefore the design expands with time and the user's interpretation.

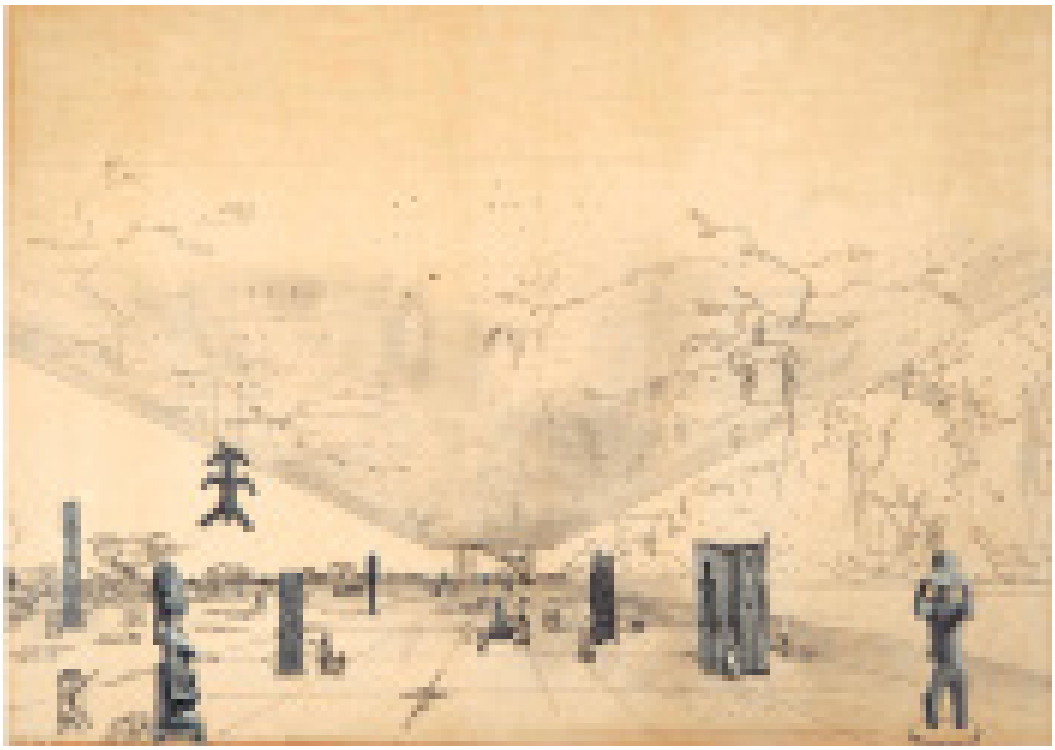


Fig.23. Imagining the unexpected situations , Lina Bo Bardi, sketch for the Museu de Arte de São Paulo, 1957-68. Courtesy Instituto Lino Bo e P.M. Bardi, São Paulo

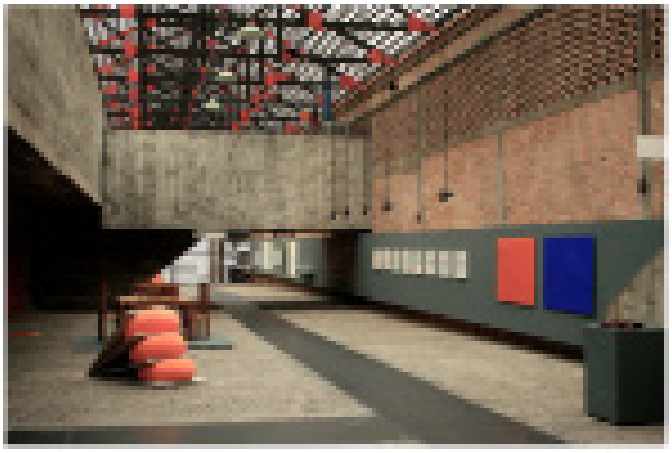
[4] Manolopoulou, Y. (2013). Aleatoric form - Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.

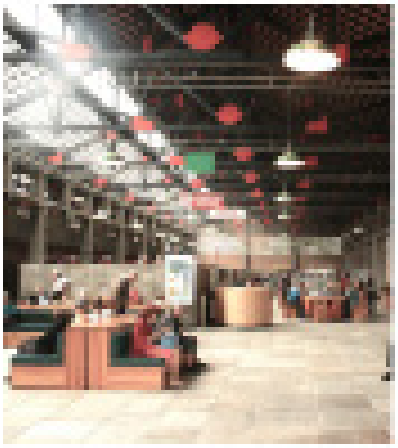
Individual and collective developement

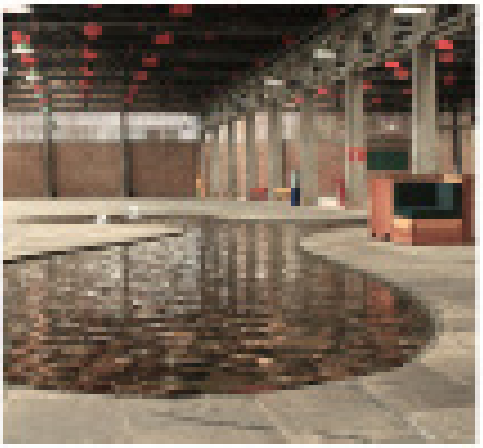
Sesc Pompei- Lina Bo Bardi

Art meets leisure and the two combine for greater social inclusion, it is the art of educating informally, leaving visitors free. Learning place, Sesc Pompeia develops a non-formal action, permanent, diluted in all the infrastructures and in its programming.

More than just a cultural center and behind its pace of recreation, Sesc Pompeia is an area of individual and collective development.







Artists on Creative collabration

An interview with artists on collective production is included below :

Q:Is there a political or moral aspect to the fact that you collaborate?

AJ: Yes, I think it has a political meaning to work together in this way and try to do it in a non hierarchical structure.

WG: I like the idea of people working together.

FR : When you look at art history, very few artists worked alone

WG : It's like when you go to a discotheque, It's better when there are other people there. It's nice to dance alone at home, but the world opens up and there are more options when there are more people dancing. Look at the other jobs, people are working together all the time; they call it management or something.

AJ: Nobody works alone in the end, because you are always linked to a field. If you want to develop a new philosophical idea, or you work in art, you're inevitably connected to someone who worked 300 years ago, but you're never alone.

WG: There can, of course , be problems with working together, or that some people are using a group to hide. It's a question of responsibility. [5]

Description of venues from experimental musicians

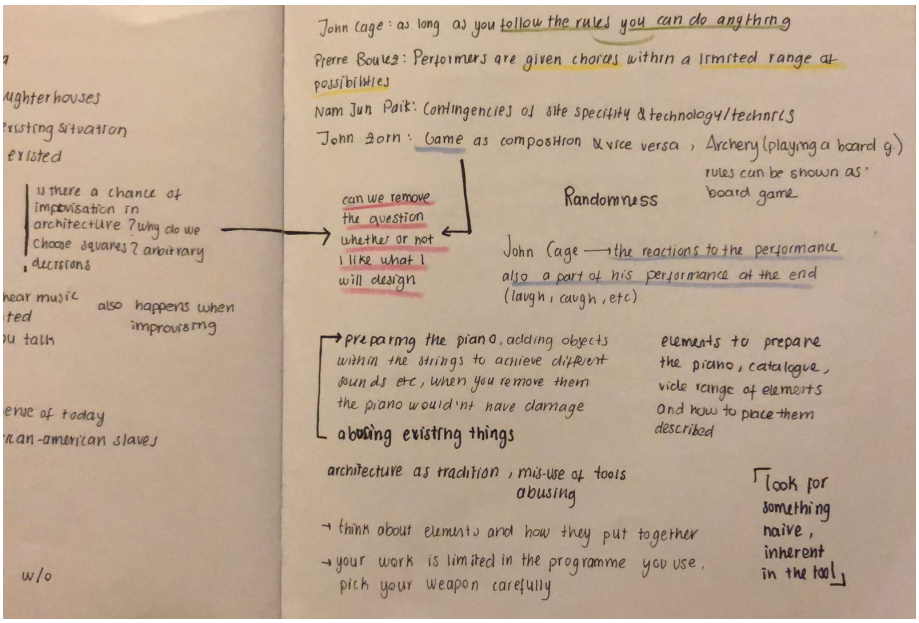
Kalrheinz Stockhausen was one of the first to contemplate alternative architectures around music "Music in space'' a lecture he delivered at the internationale ferienkurse fur neue musik in darmstadt called for composers to make space part of their experimentations. He envisioned venues where the composer could program the distribution of sound sources and audiences alike in an effort to reinvent ''concert going'' as ''art gallery'' visiting. He proposed concert halls where electronic programs would play in feedback loops throughout the day, in much the same way that artworks are exhibited in museums.

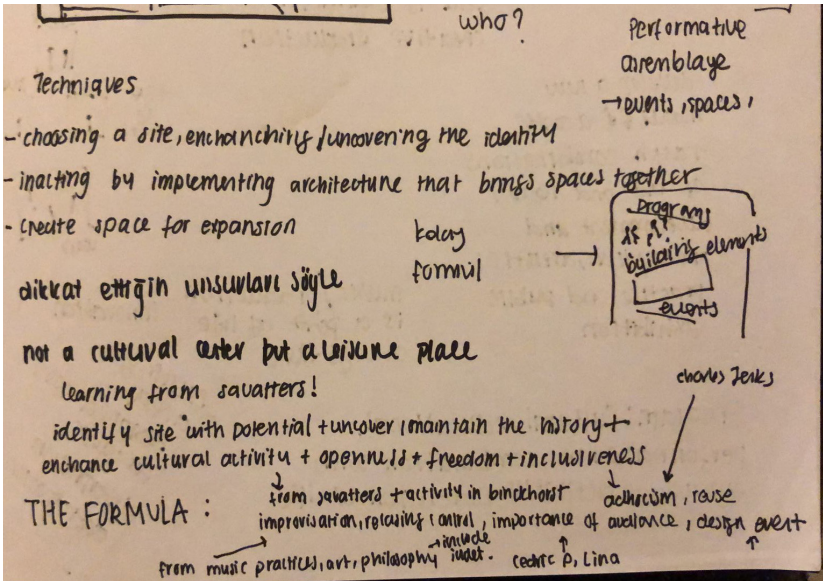
Iannis Xenakis- Terretektorth , the orchestra was dispersed within the audience, forcing unexplored levels of intimacy on both the audience and the performers while the conductor in the center orchestrated the event.

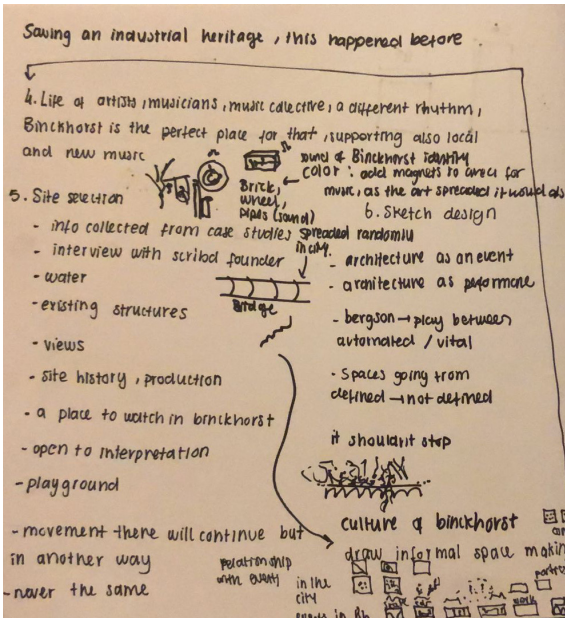
The space theater Takemitsu, visitors would be able to move freely within this electroacoustical space, and even if they should choose to sit still , the shifting sonic landscape around them would compensate for their immobility. Rotating and changing directions, the loudspeakers would adjust to each composers program to immerse the audience in an ever-changing soundscape[6]

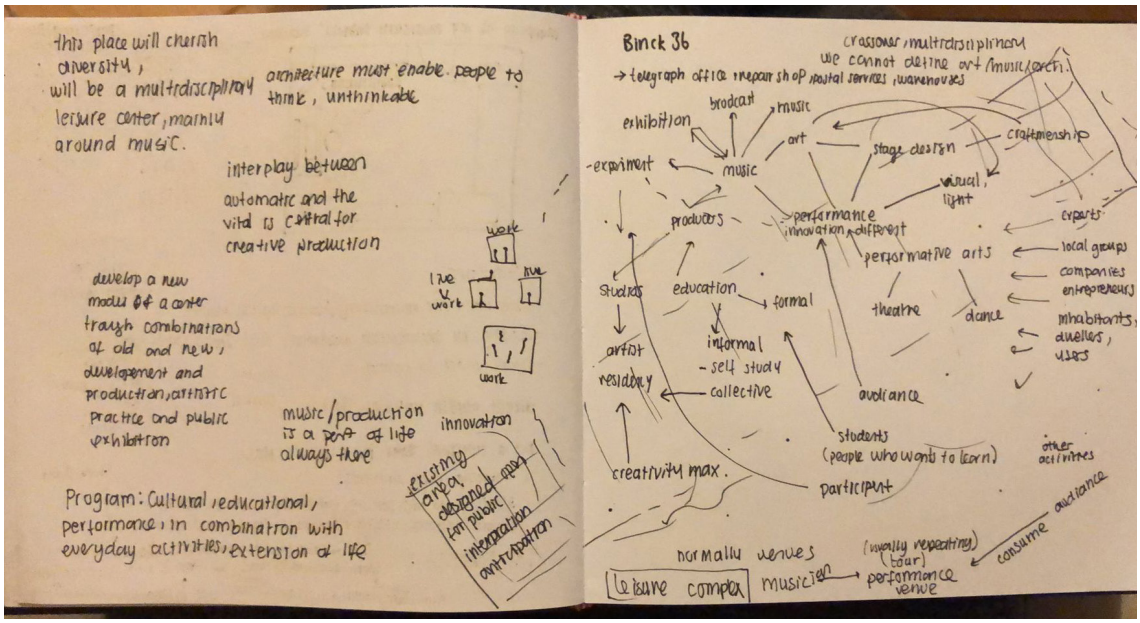
[5] Mara, D. W. E. (2017). Co-art: Artists on creative collaboration. Phaidon Press Limited.
[6] Choi, E., & Trotter, M. (2017). Architecture is all over. Columbia Books on Architecture and the City.

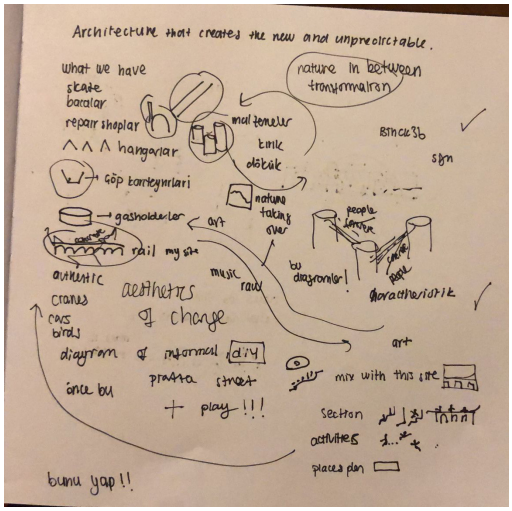
D2.Design Journal

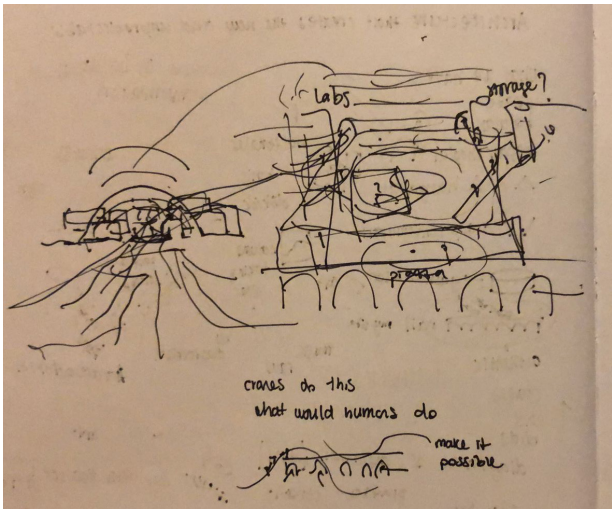


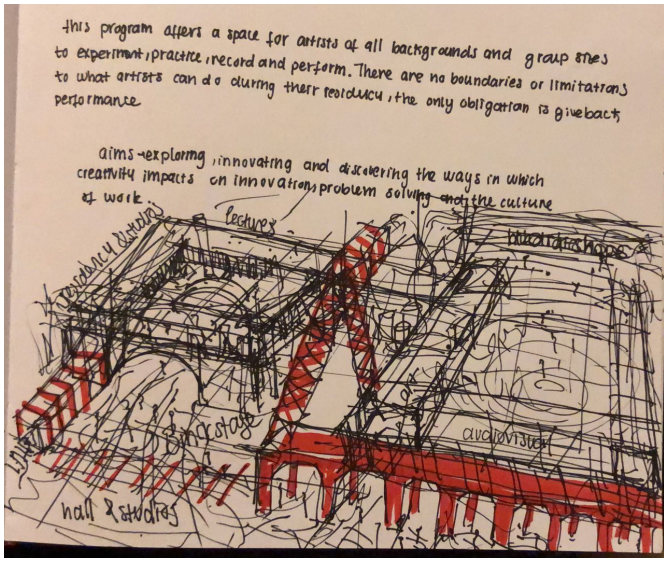


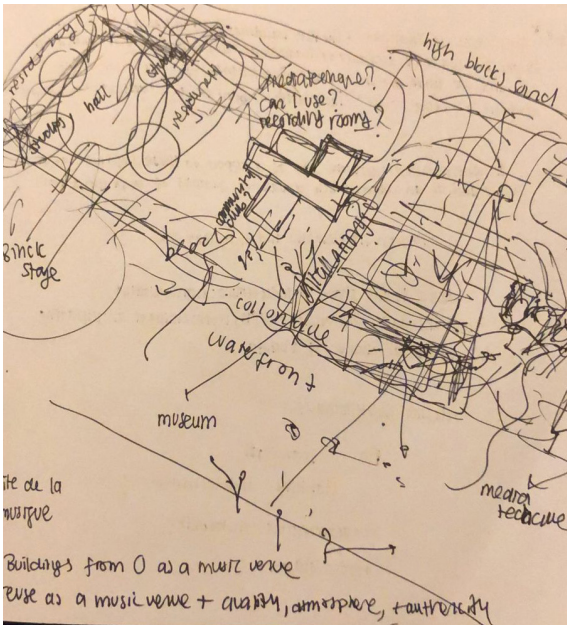


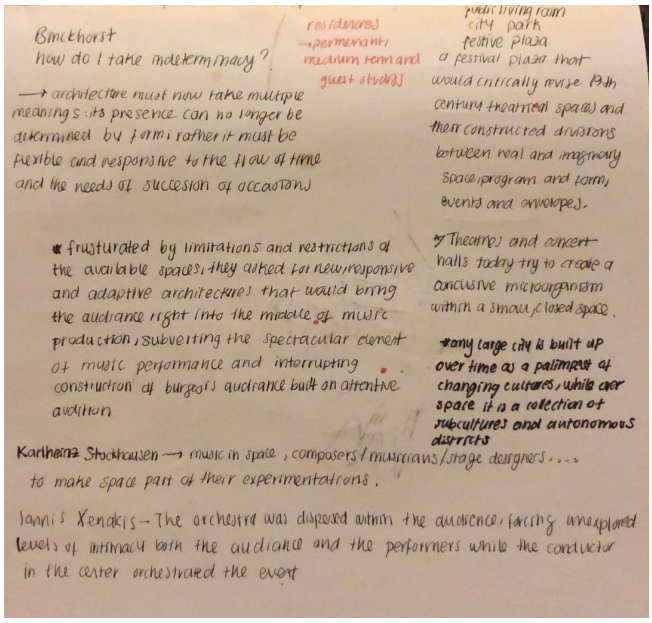

this place will cherish diversity, will be a multidisciplinary leisure center, mainly around music.
architecture must enable people to think, unthinkable
interplay between automatic and the vital is central for creative production
develop a new model of a center trough combinations of old and new, development and production, artistic practice and public exhibition
music/production is a part of life always there
innovation
existing area designed open for public interpretation anticipation
Program: Cultural, educational, performance, in combination with everyday activities, extension of life
Binck 36
crossover, multidisciplinary
we cannot define art/music/arch.
→ telegraph office, repair shop, postal services, warehouses
exhibition
brodcast
music
art
stage design
craftmenship
experiment
music
visual, light
producers
performance
innovation, different
experts
performative arts
local groups
companies
entrepreneurs
studios
education
formal
theatre
dance
inhabitants, dwellers, users
artist
residency
informal
- self study
collective
audiance
students
(people who wants to learn)
other activities
creativity max.
participant
normally venues
(usually repeating) (tour)
consume audiance
leisure complex
musician
performance venue

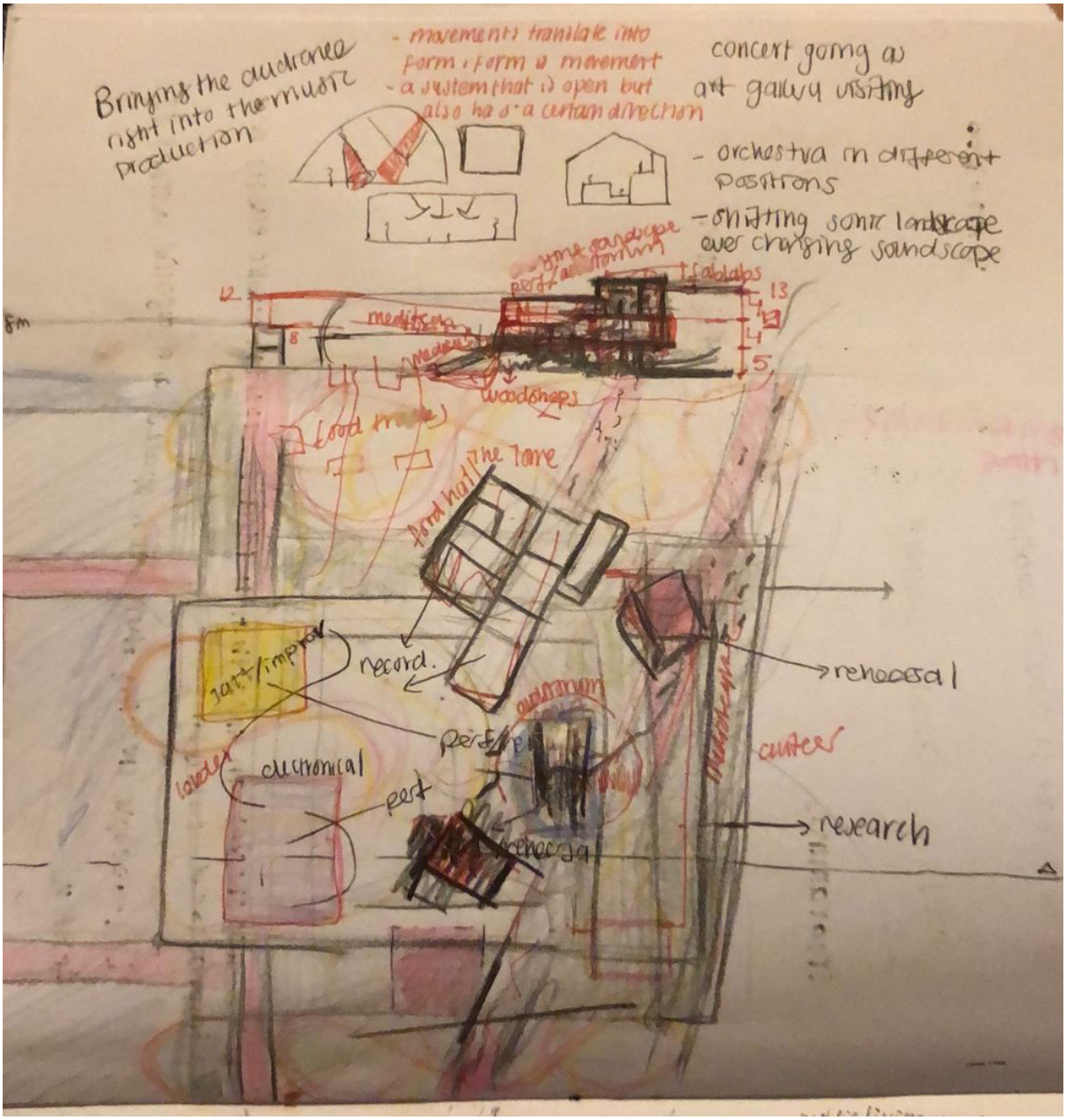

Architecture that creates the new and unpredictable.
what we have
skate
bacalar
repair shoplar
hangarlar
nature in between transformation
mal temeler
kirik
dökük
Binck36
sign
göp konteynirlari
nature taking over
gasholderler
art
people
rail my site
authentic
music
raw
bu diagramlar!
characteristik
cranes
cars
birds
aesthetics of change
diagram of informal diy
art
piazza street
mix with this site
once bu
+ play!!!
section
activities
places plan
bunu yap!!

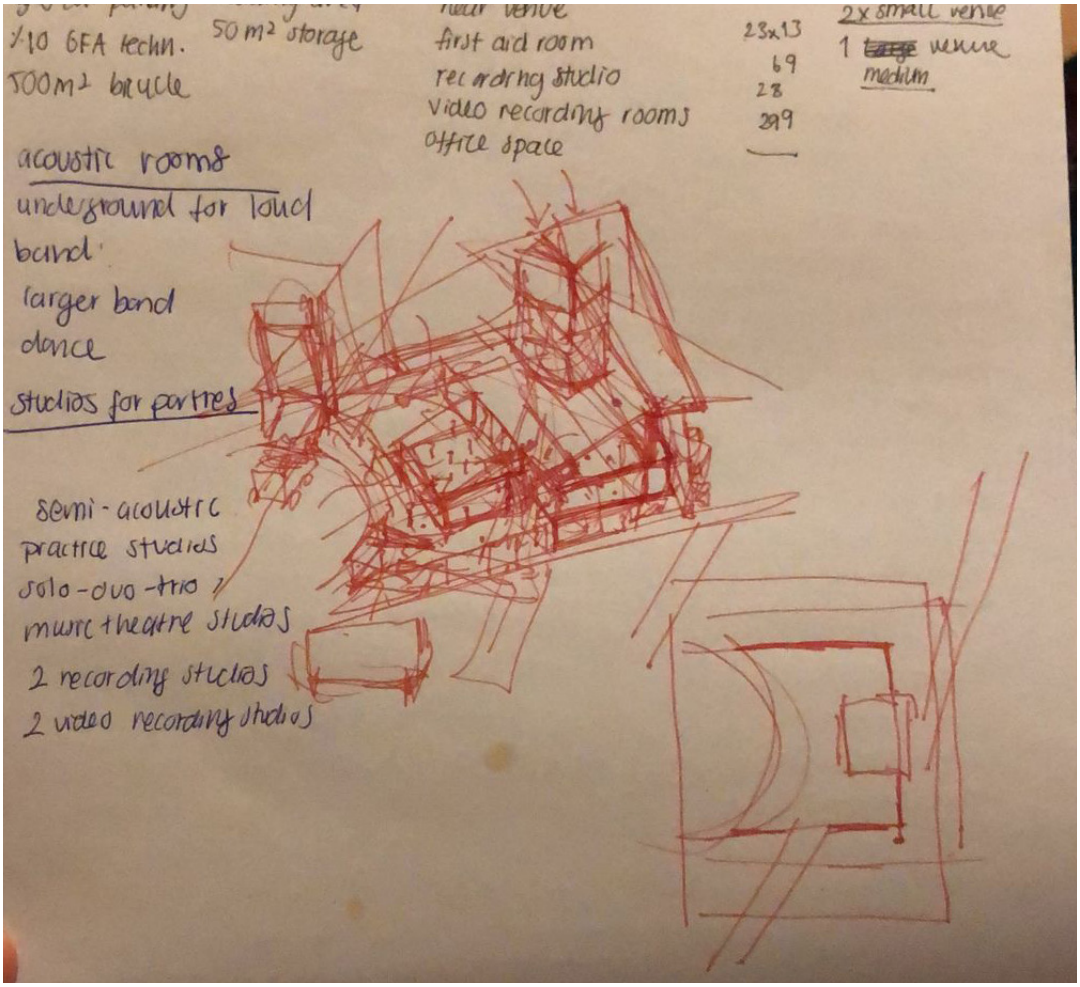

labs
storage?
piazza
cranes do this
what would humans do
make it possible

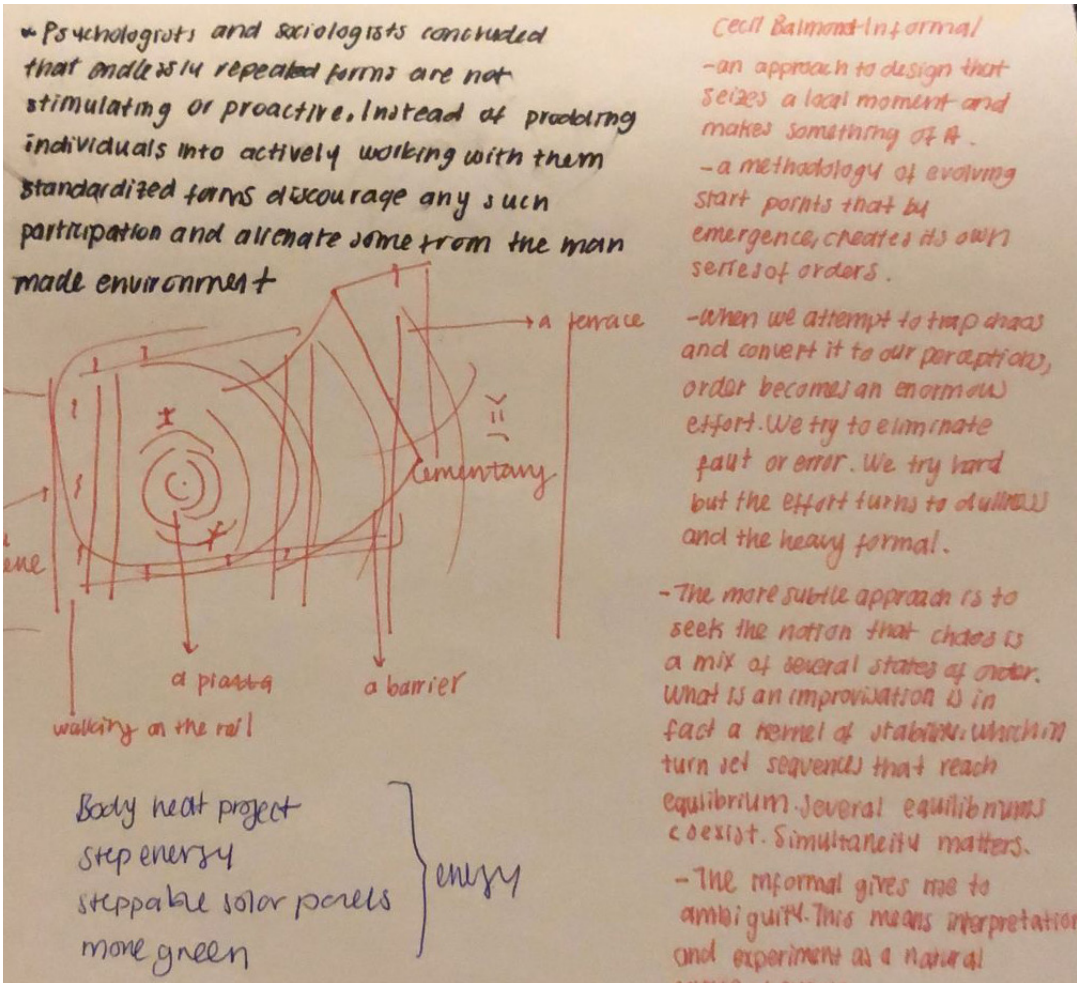

this program offers a space for artists of all backgrounds and group sizes to experiment, practice, record and perform. There are no boundaries or limitations to what artists can do during their residency, the only obligation is giveback performance
aims - exploring, innovating and discovering the ways in which creativity impacts on innovation, problem solving and the culture of work.
residency & studios
lectures
bluedisshope
Binckstage
art
audiovisual
hall & studios

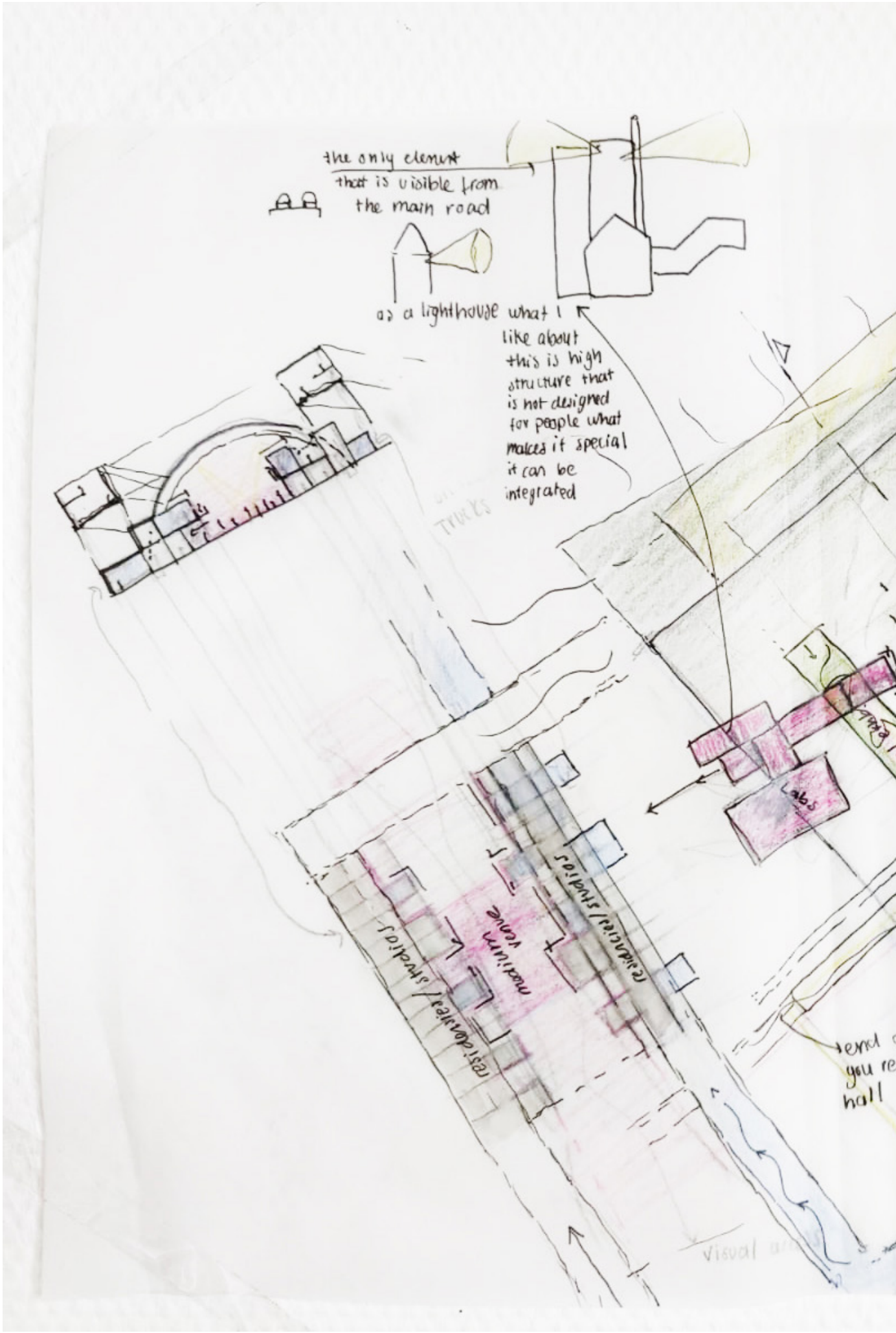

high blocks sound
can I use?
recording rooms?
Binck stage
collonade
waterfront
museum
media technique
Buildings from 0 as a music venue
reuse as a music venue + quality, atmosphere, + authenticity

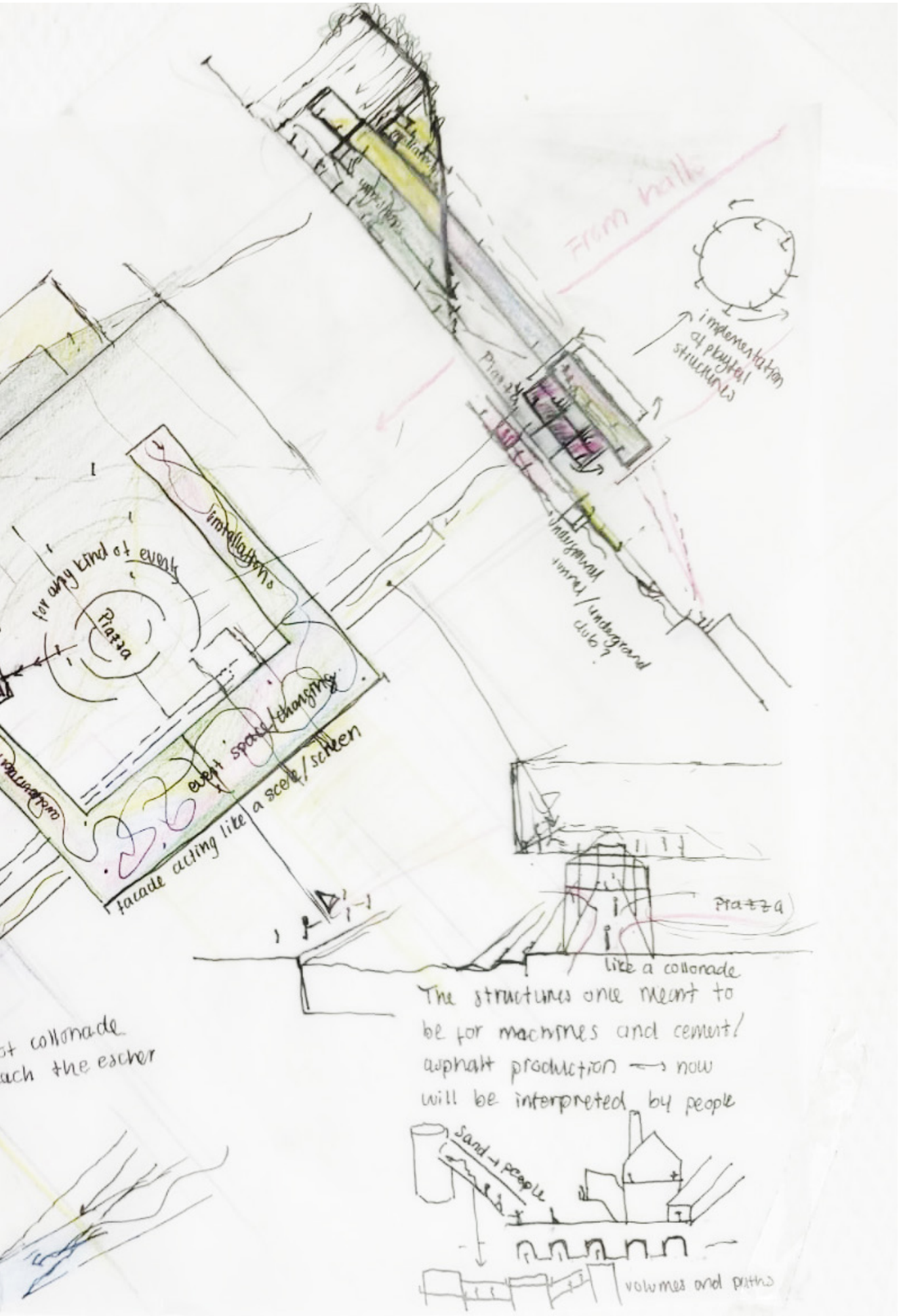

Binckhorst
how do I take indeterminacy?
residences
→ permanent, medium term and guest studios
→ architecture must now take multiple meanings: its presence can no longer be determined by form; rather it must be flexible and responsive to the flow of time and the needs of succesion of occasions
* frusturated by limitations and restrictions of the available spaces, they asked for new, responsive and adaptive architectures that would bring the audiance right into the middle of music production, subverting the spectacular element of music performance and interrupting construction of burgeois audiance built on attentive audition
public living room
city park
festive plaza
a festival plaza that would critically revise 19th century theatrical spaces and their constructed divisions between real and imaginary space, program and form, events and envelopes.
* Theatres and concert halls today try to create a conclusive microorganism within a small, closed space.
* any large city is built up over time as a palimpsest of changing cultures, while over space it is a collection of subcultures and autonomous districts
Karlheinz Stockhausen → music in space, composers / musicians / stage designers....
to make space part of their experimentations.
Iannis Xenakis – The orchestra was dispersed within the audience, forcing unexplored levels of intimacy both the audiance and the performers while the conductor in the center orchestrated the event

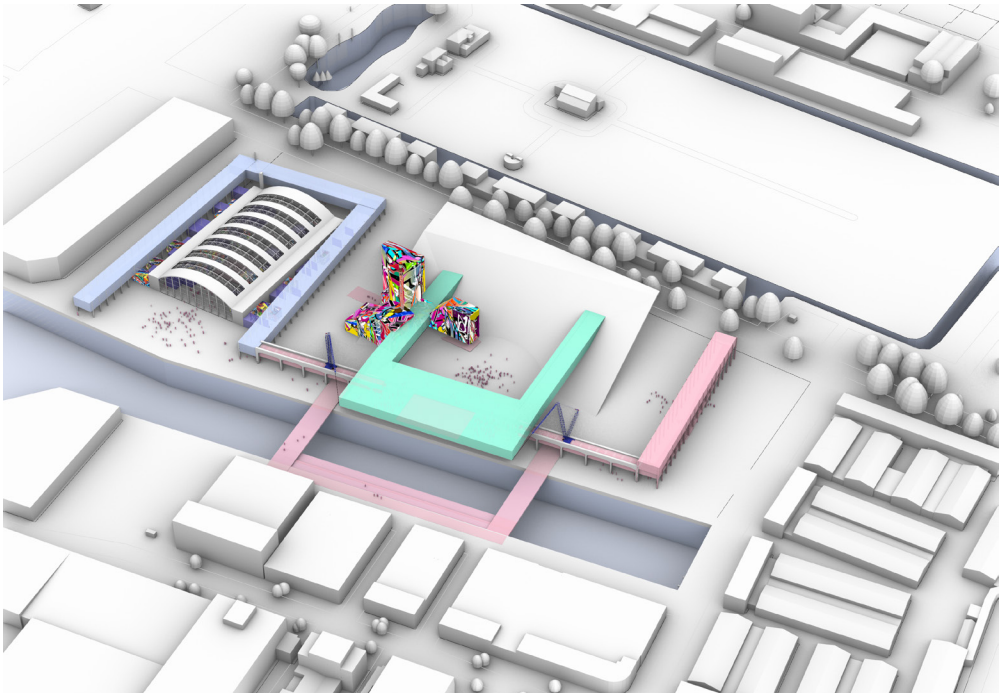

Bringing the audience right into the music production
- movements translate into form, form is movement
- a system that is open but also has a certain direction
concert going as art gallery visiting
- orchestra in different positions
- shifting sonic landscape over changing soundscape
fablabs
12
13
8
5
woodshops
food trucks
The Tame
record.
jazz/improv
rehearsal
auditorium
perf/rehearsal
electronical
perf
rehearsal
research

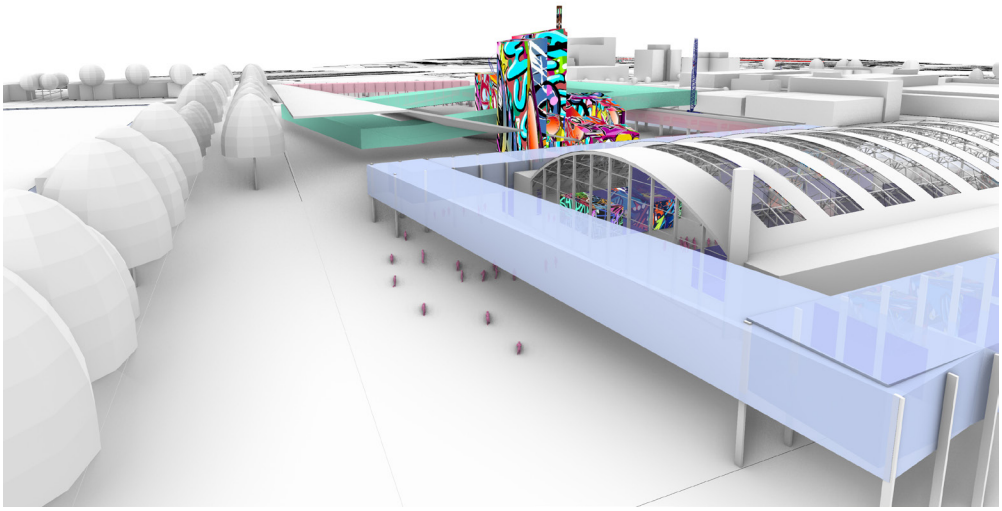

1/10 GFA techn.
50 m² storage
500m² bicycle
acoustic rooms
underground for loud band
larger band
dance
studios for parties
semi-acoustic
practice studios
solo-duo-trio
music theatre studios
2 recording studios
2 video recording studios
first aid room
recording studio
video recording rooms
office space
23x13
69
28
299
2x small venue
1 venue
medium


Psychologists and sociologists concluded that endless repeated forms are not stimulating or proactive. Instead of provoking individuals into actively working with them standardized forms discourage any such participation and alienate some from the man made environment
a terrace
a barrier
walking on the rail
Body heat project
step energy
steppable solar panels
more green
energy
Cecil Balmond-Informal
-an approach to design that seizes a local moment and makes something of it.
-a methodology of evolving start points that by emergence, creates its own series of orders.
-When we attempt to trap chaos and convert it to our perception, order becomes an enormous effort. We try to eliminate fault or error. We try hard but the effort turns to dullness and the heavy formal.
-The more subtle approach is to seek the notion that chaos is a mix of several states of order. What is an improvisation is in fact a kernel of stability which in turn set sequences that reach equilibrium. Several equilibriums coexist. Simultaneity matters.
-The informal gives me to ambiguity. This means interpretation and experiment as a natural

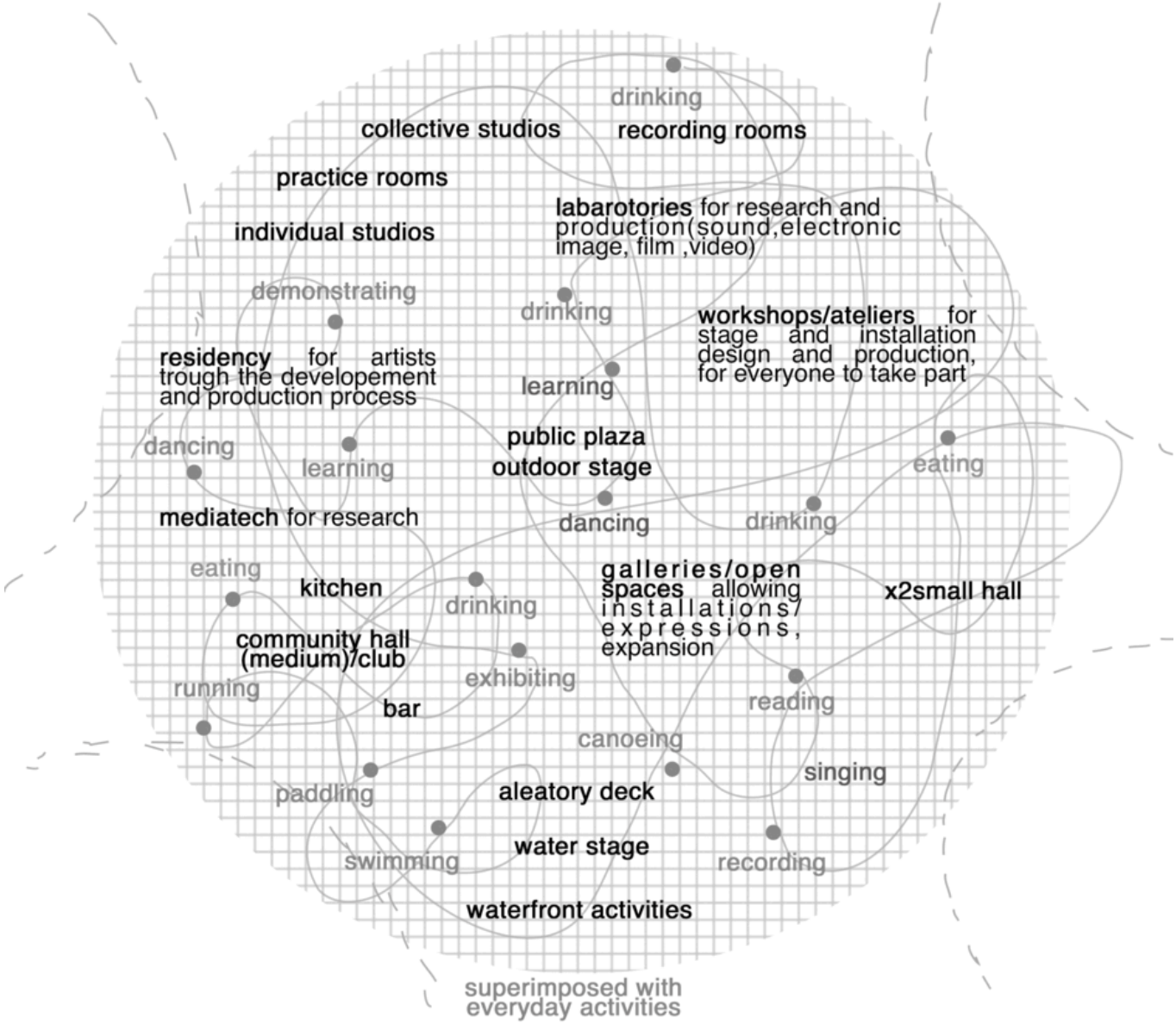

the only element
that is visible from
the main road
as a lighthouse what I
like about
this is high
structure that
is not designed
for people what
makes it special
it can be
integrated
Trucks
Labs
residencies/studios
medium venue
residencies/studios
end
you re
hall
Visual


From hall
implementation of playful structures
Piazza
Underground tunnel / underground club?
installations
for any kind of events
Piazza
event space/changing
facade acting like a scene/screen
Piazza
like a collonade
The structures once meant to be for machines and cement/asphalt production → now will be interpreted by people
Sand → people
volumes and paths
ot collonade
ach the escher





Proposal before presentation

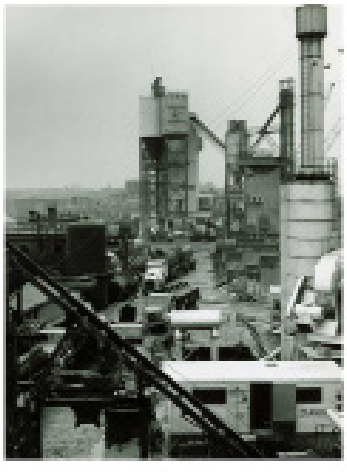


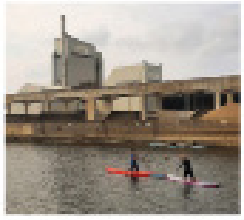
First program propsol

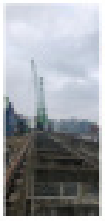
E.Schematic design:Site

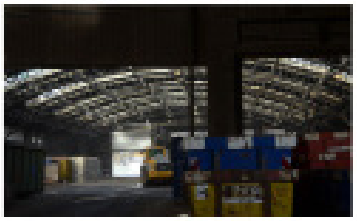
Site: Binckhaven: Escher Hall & Asphalt/Cement Factory

Delft	Leiden	Rotterdam	Amsterdam
c:16 min	c:18 min	c:20 min	c:40 min
pt:30 min	pt:30 min	pt:40 min	pt:60 min



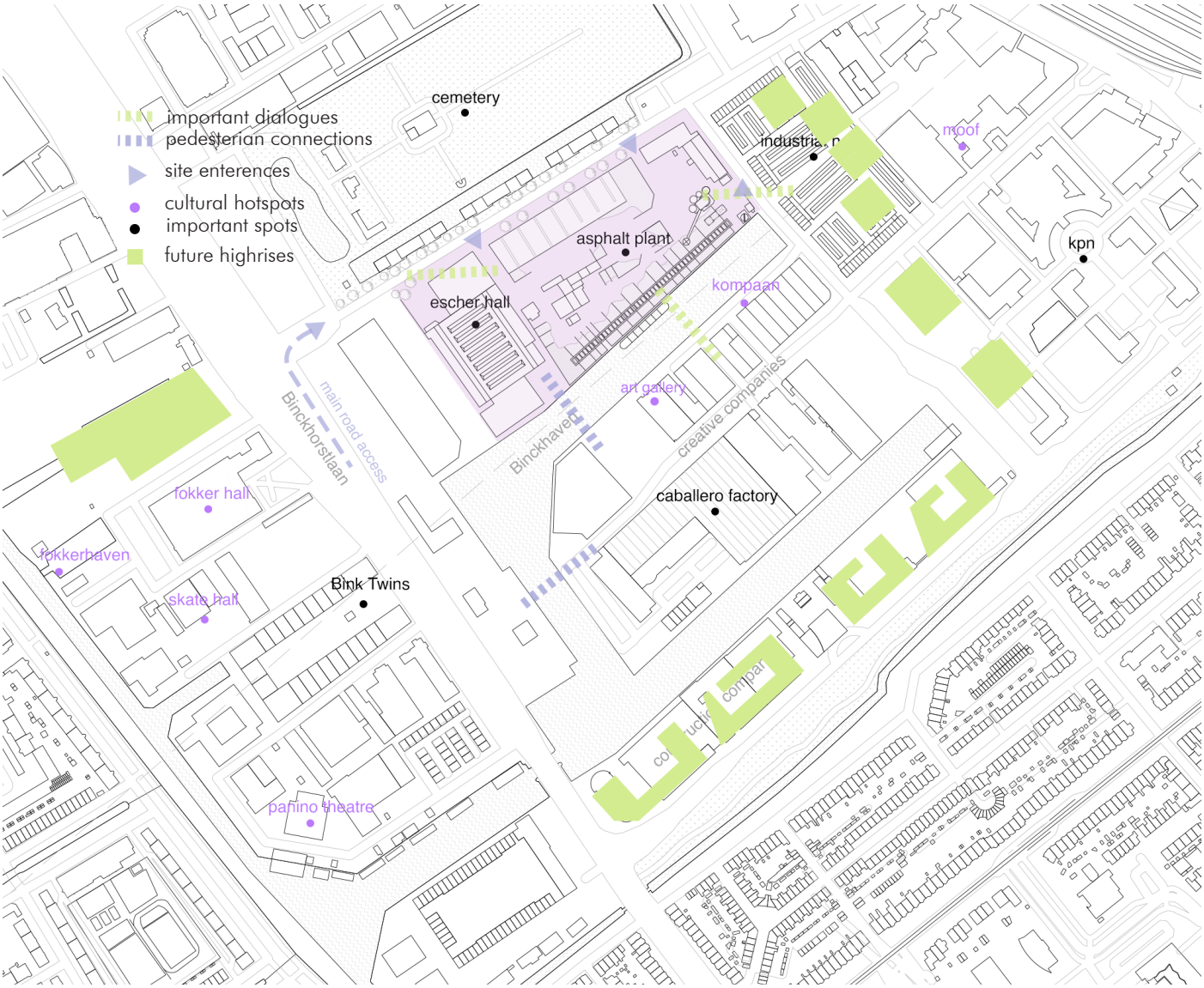




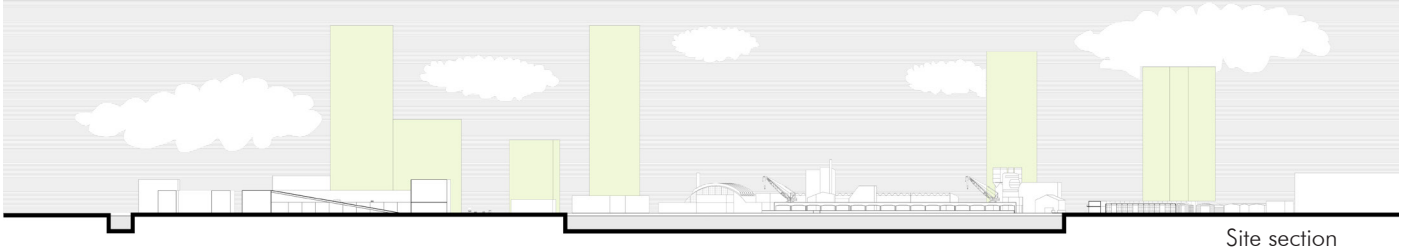


approach from main road

from the other side

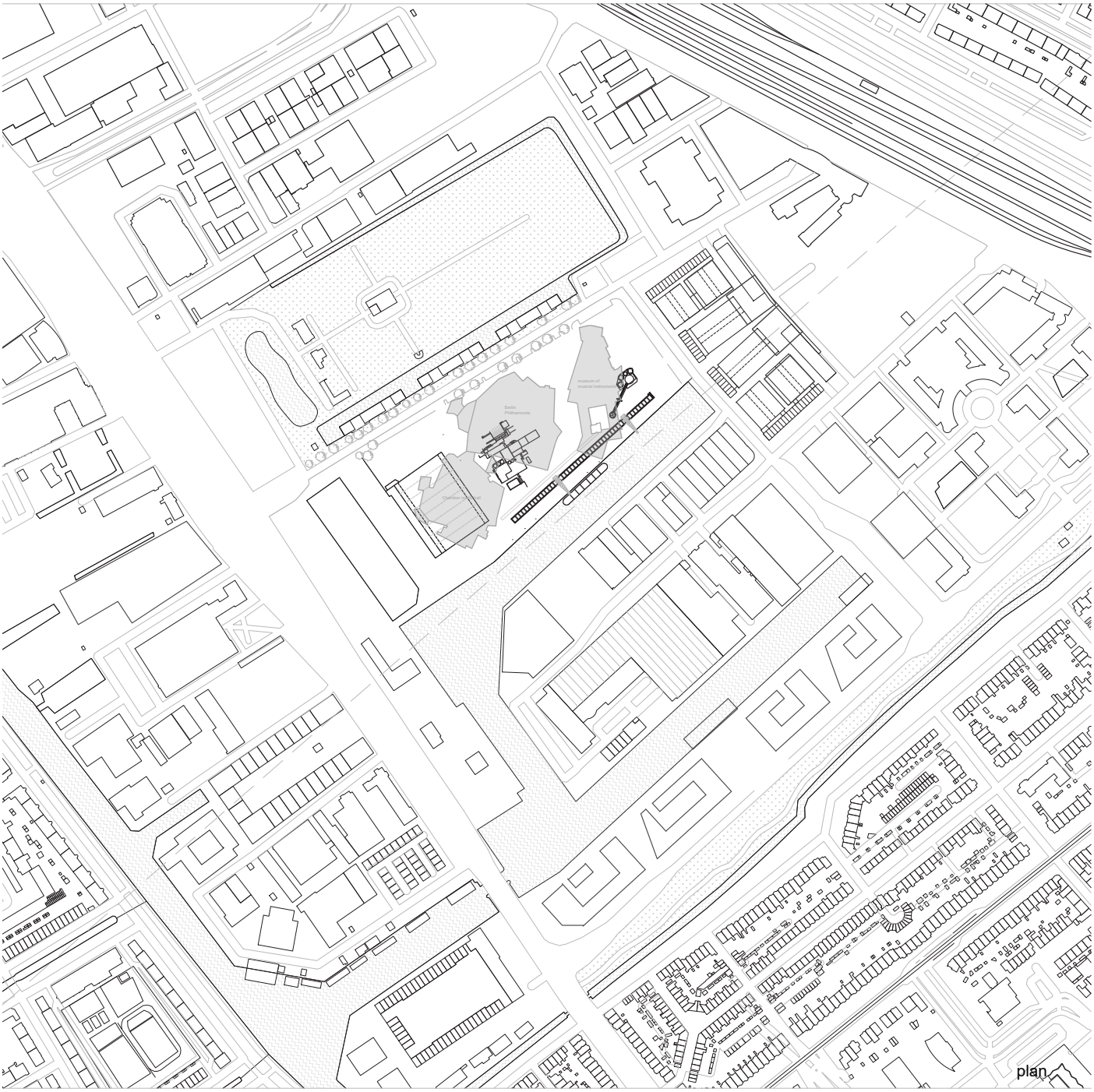


Site plan

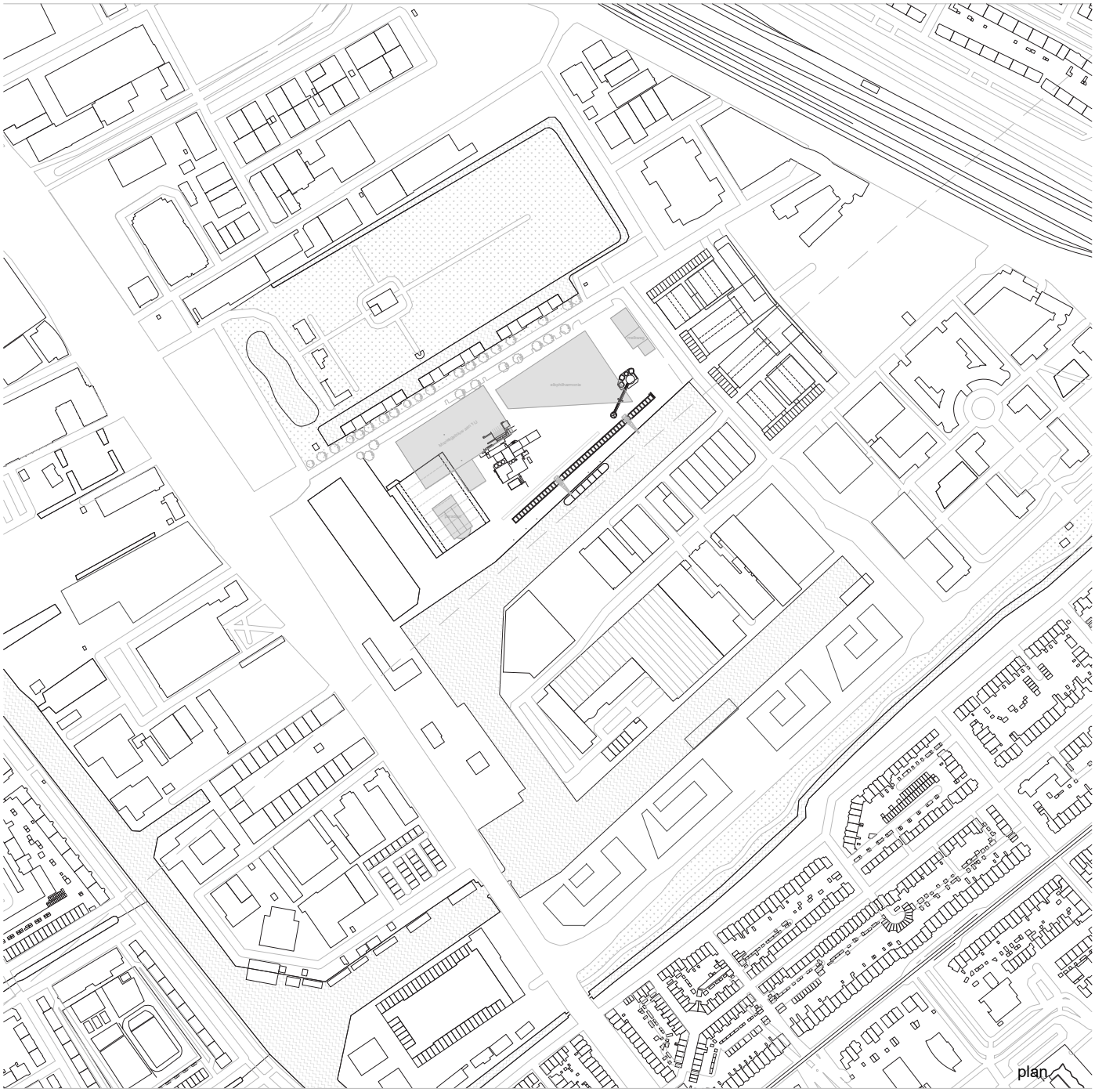


Site section

Site studies : footprint of other venues on site



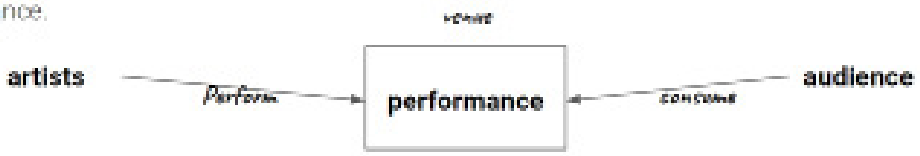
Berlin Philharmonie foodprint on site

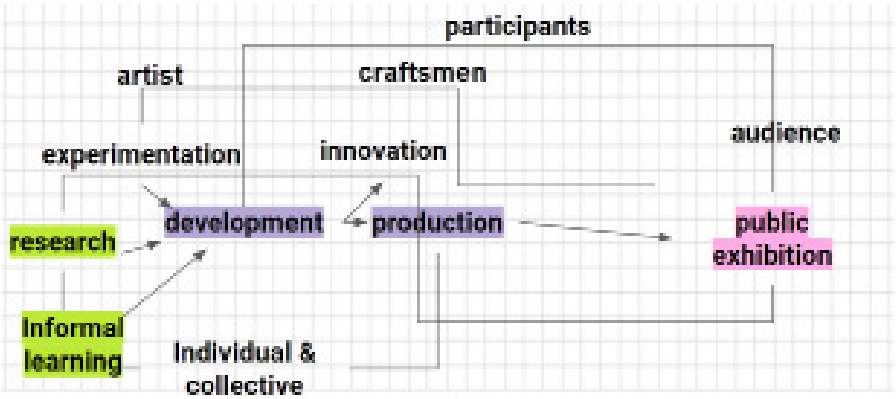


Other music halls on site

Program

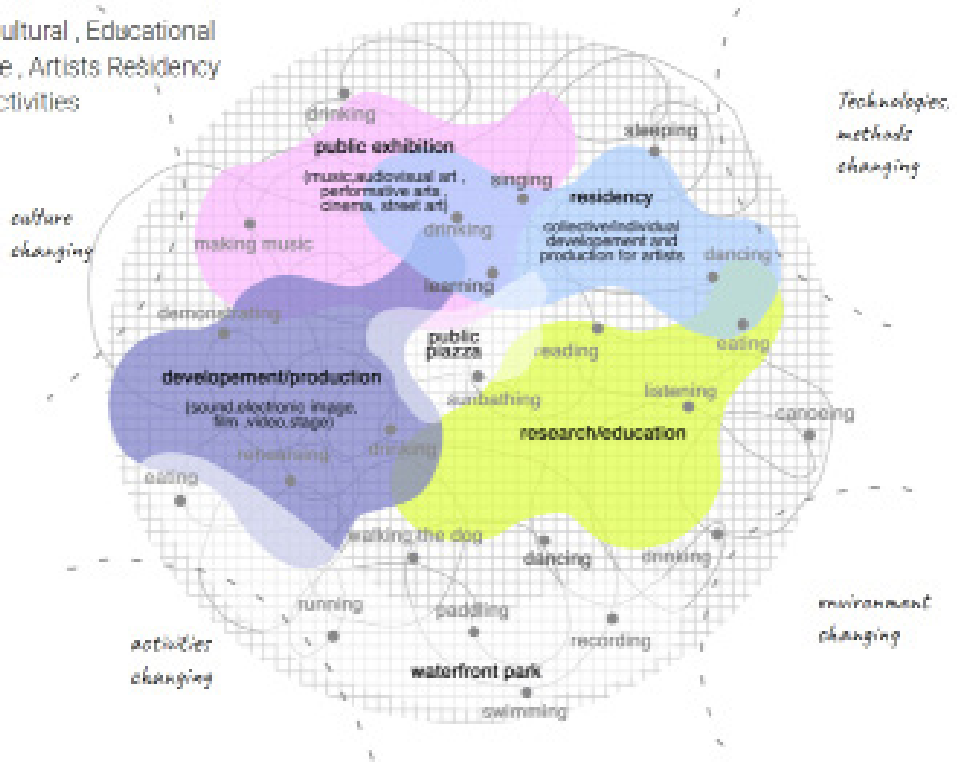
Concept : bringing the audience in the middle of process of music making by subverting the spectacular element of music performance.

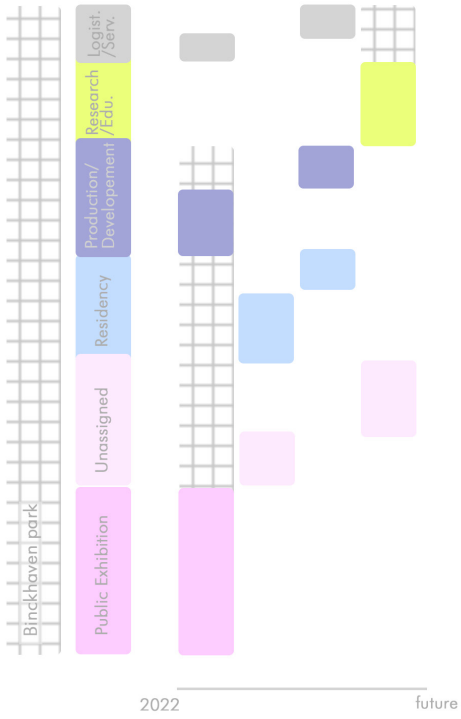




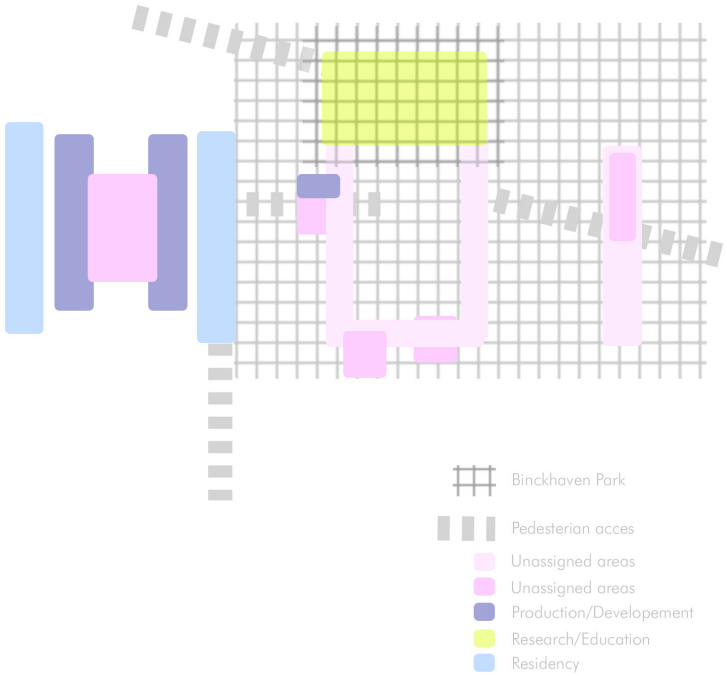
Music factory

Program : Cultural , Educational , Performative , Artists Residency + everyday activities

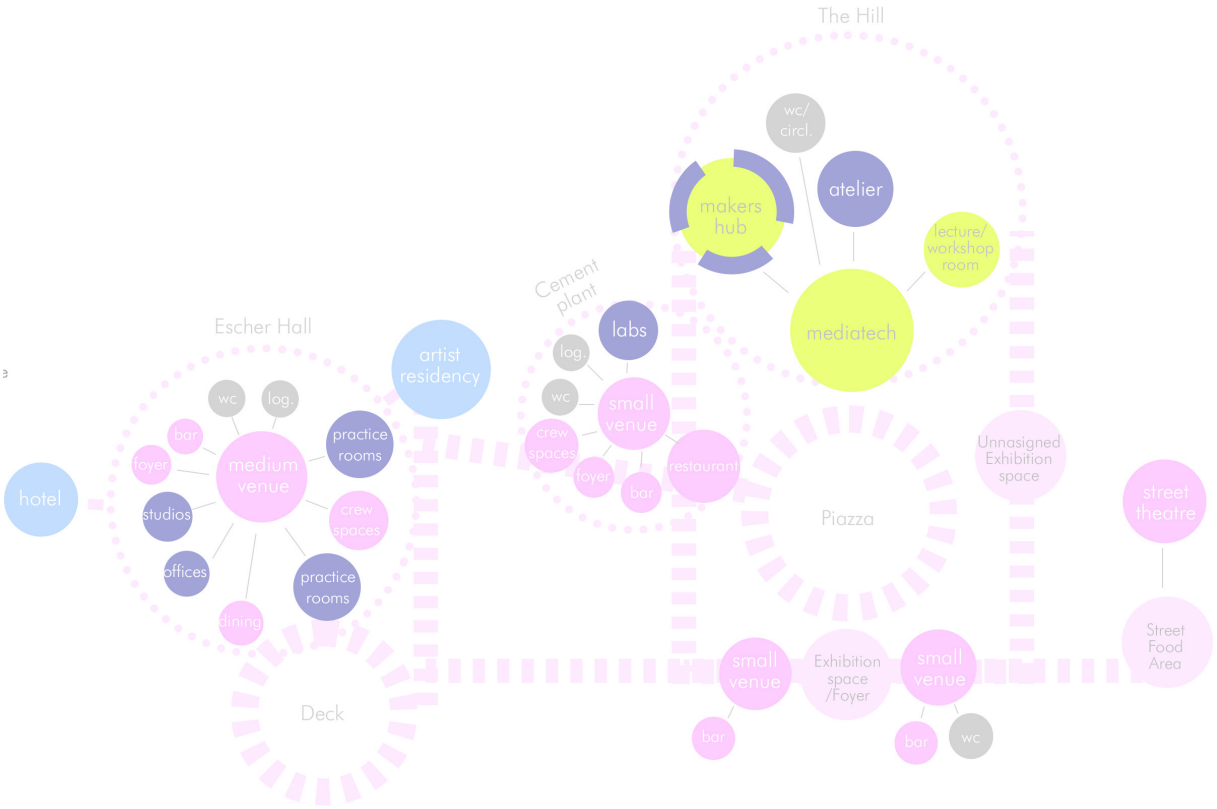




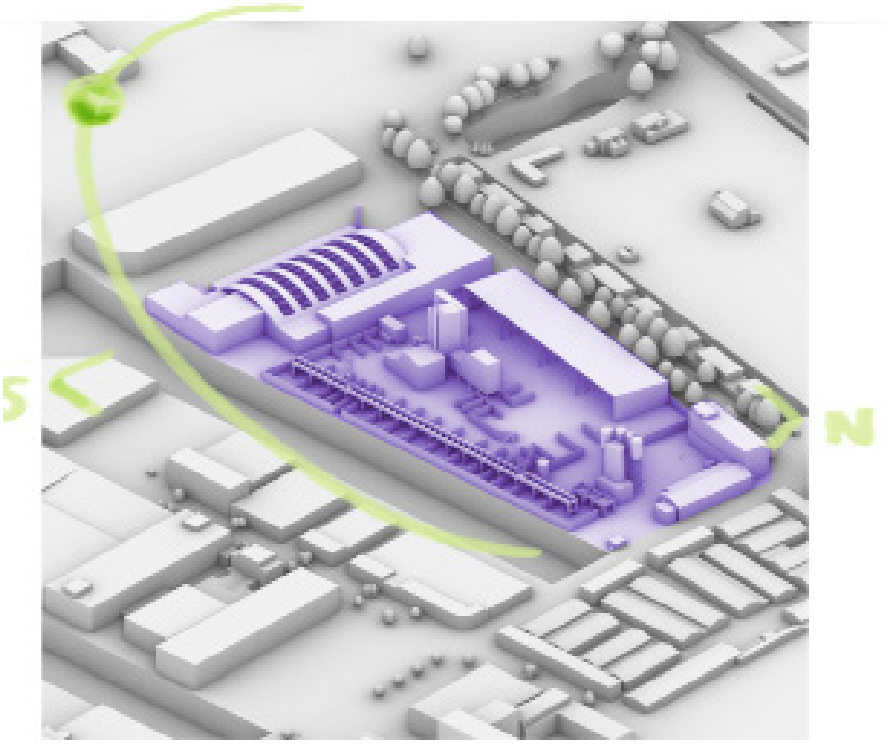
Program implementation time planning

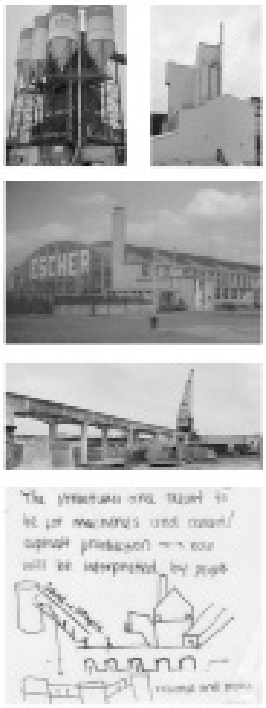


Program positioning on site

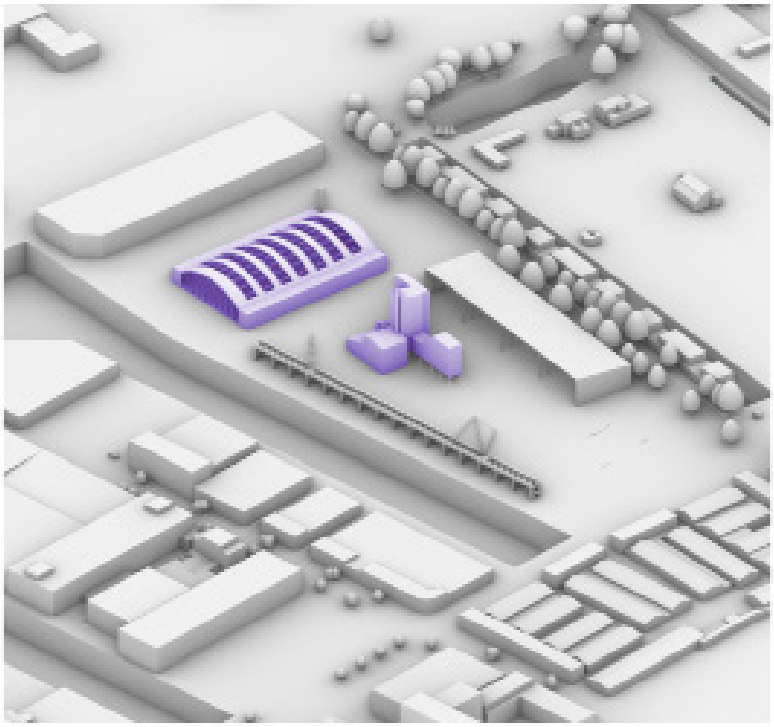


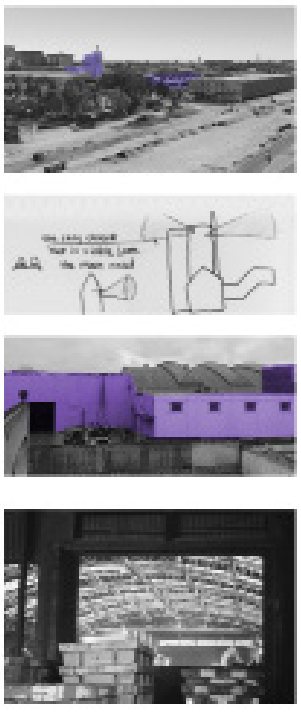
Program relation diagram



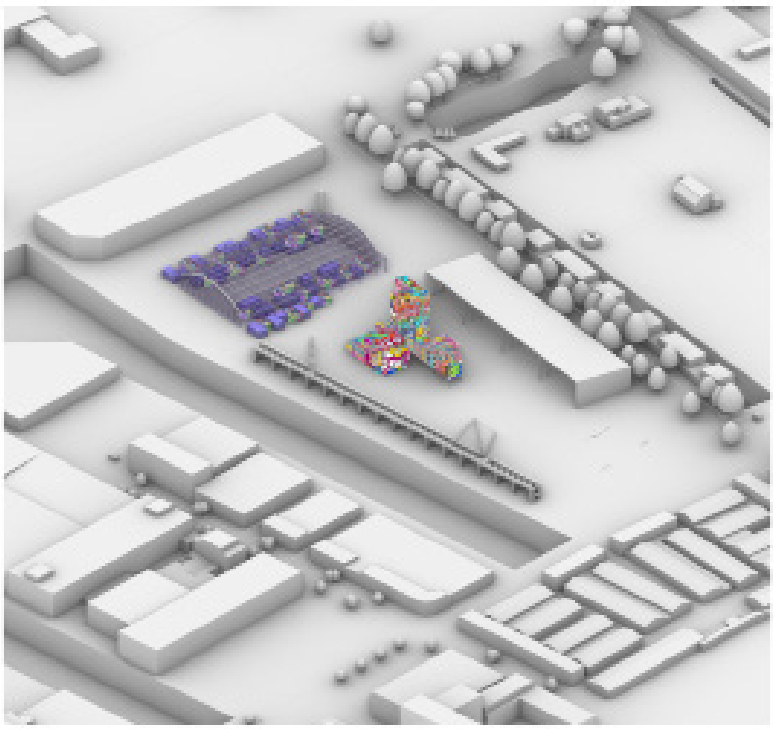


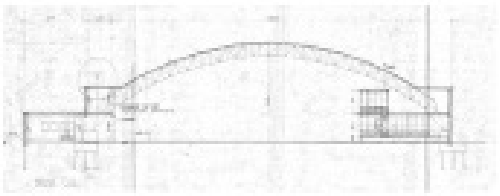
Step 1 : Current situation . Site consists of structures for industrial activity. Escher hall a factory hall from 1960's now functioning as a recycling center. Other elements are concrete plant, asphalt plant , office buildings, a shelter and cranes with the rail as listed industrial heritage.

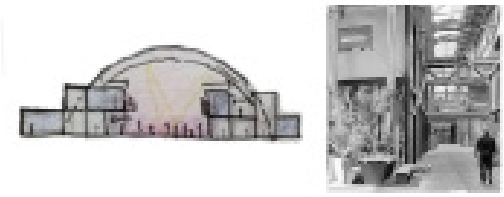




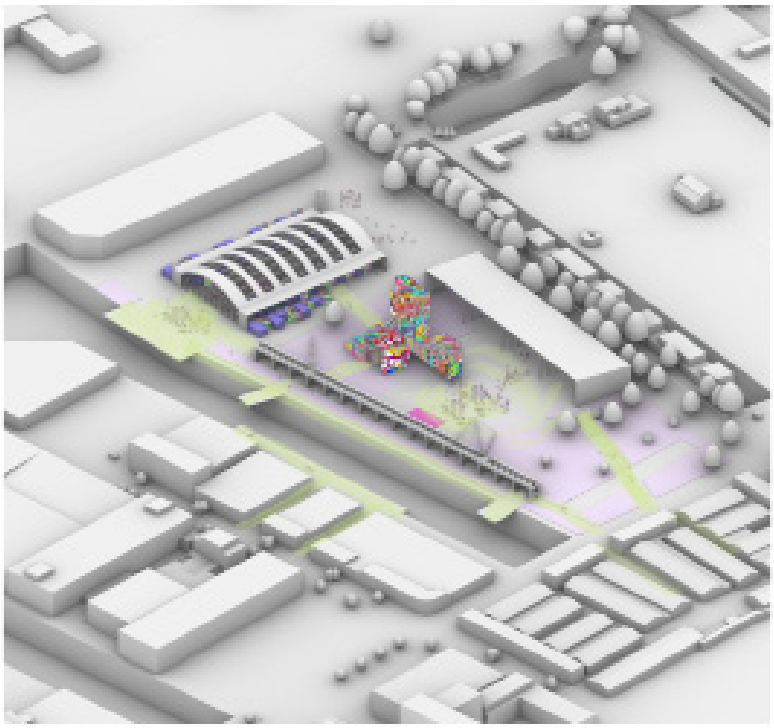
Step 2 : Current transformations. The concrete/asphalt factory is moving taking the offices, the asphalt plant and the concrete walls. However the rails and the crane will stay and preserved. The cement plant have been decided to be demolished but i will keep it since it is an interesting structure and is visible from other spots of Binkhorst. Structures added on Escher hall later will be demloished in order the make the initial structure cleared out.



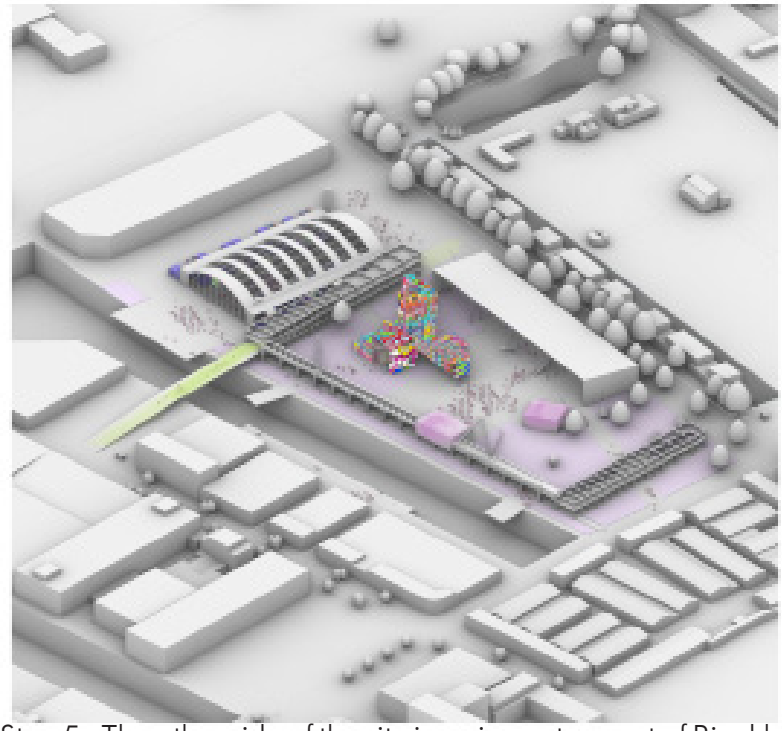


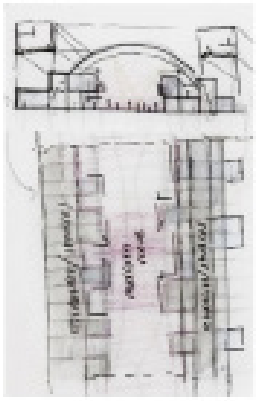


Step 3 : Escher hall is in bad conditions so it will be refurbished according to the drawings collected from archives. Practice rooms and studios will be integrated with the existing structure in addition to a medium venue and the related program. Cement plant will be covered with graffiti art by the local artists in order to communicate with the rest of the area and the characteristic artistic activity there. Programs as the small venue,related programs, restaurant , studios, offices, exhibition areas will be implemented in the cement plant.

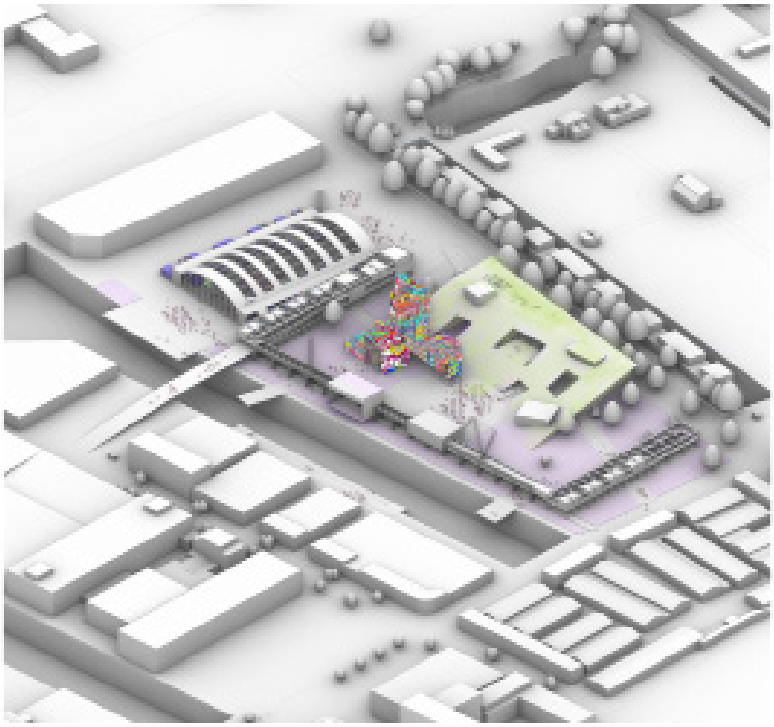


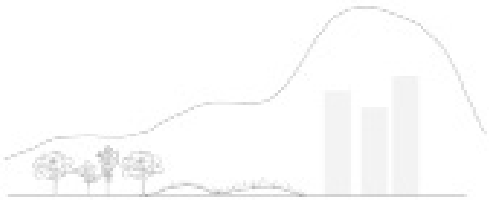
Step 4 : With landscaping and addition of waterfront decks site will slowly have a piazza, movement of the people started to be directed with landscaping. The rail will act like a collonade that will direct people from the beginnning of the site along the water to the escher hall . In addition to that the deck positioned on the other side captures the site as a scene centering the rail. Nature will penetrate into the post-industrial site adding into the post industrial aesthetics and making the site a public park where inhabitants visit daily.



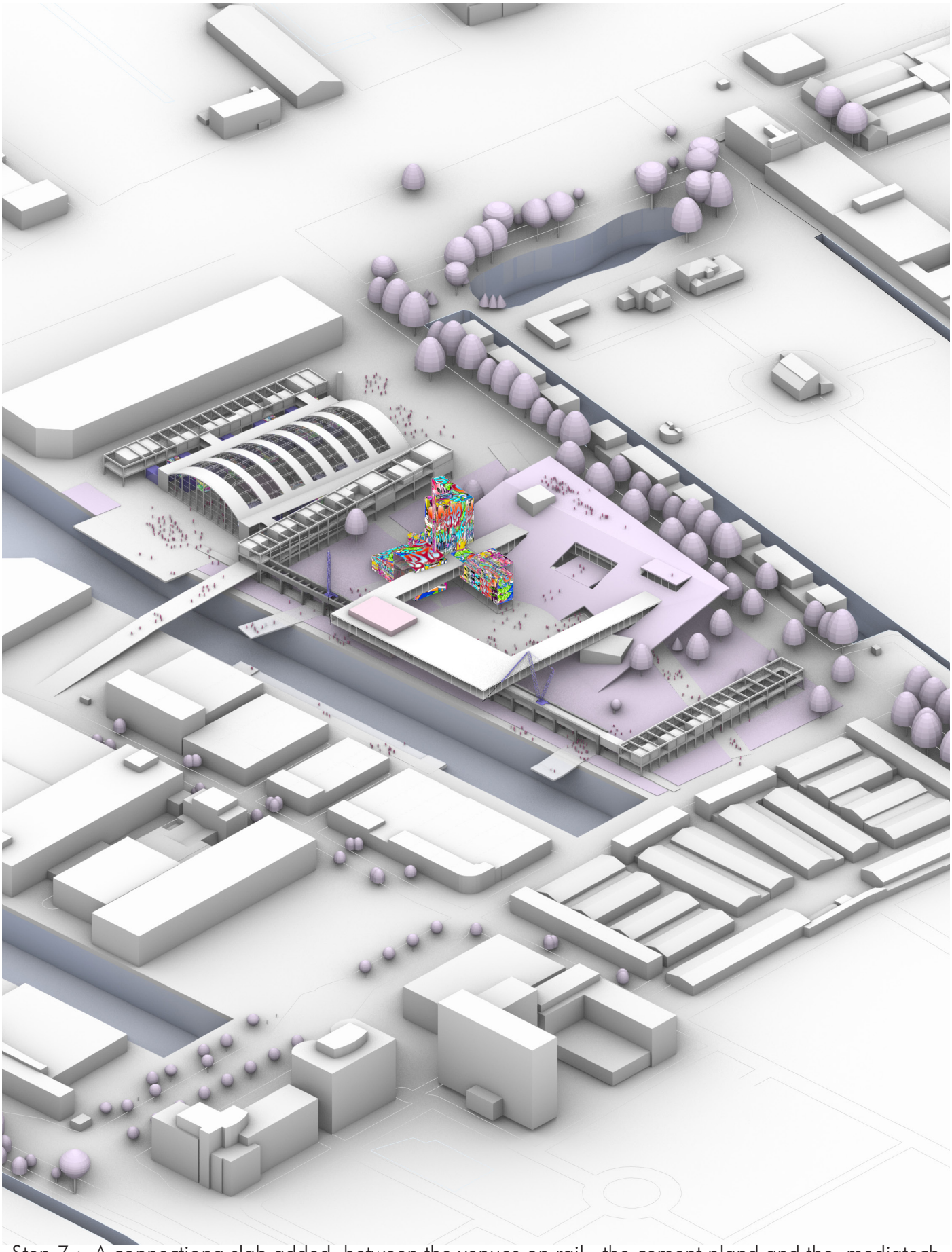


Step 5 : The other side of the site is an importan part of Binckhorst where the transformations started already . It consists of creative companies, the Caballero Factory , Kompaan brewery . an art gallery and more. The new connection that is integrated into the structure will provide pedesterian access to that side . In addition to that programs as artists residency, a small venue ,street theatre and street food section is added in this stge.

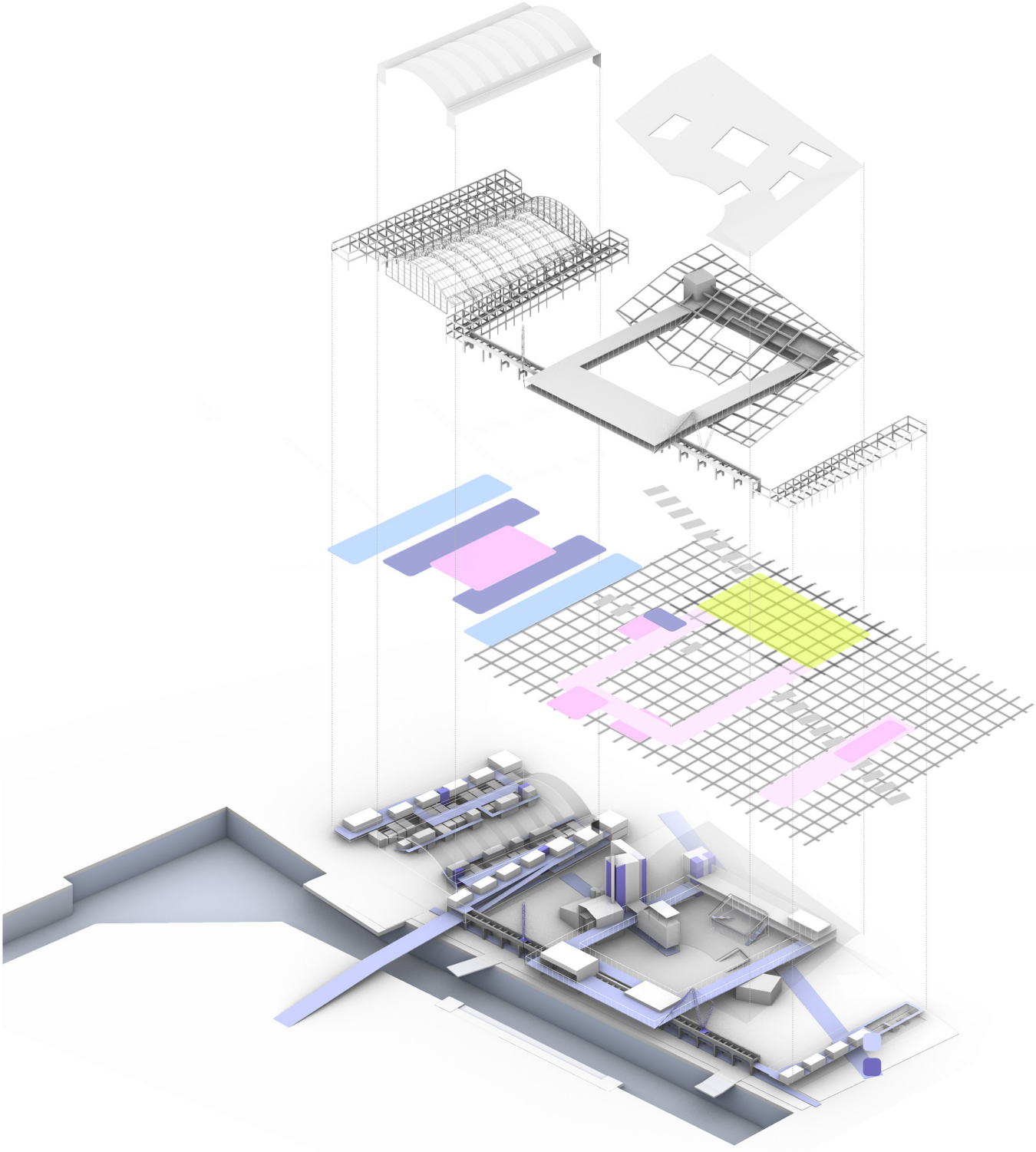




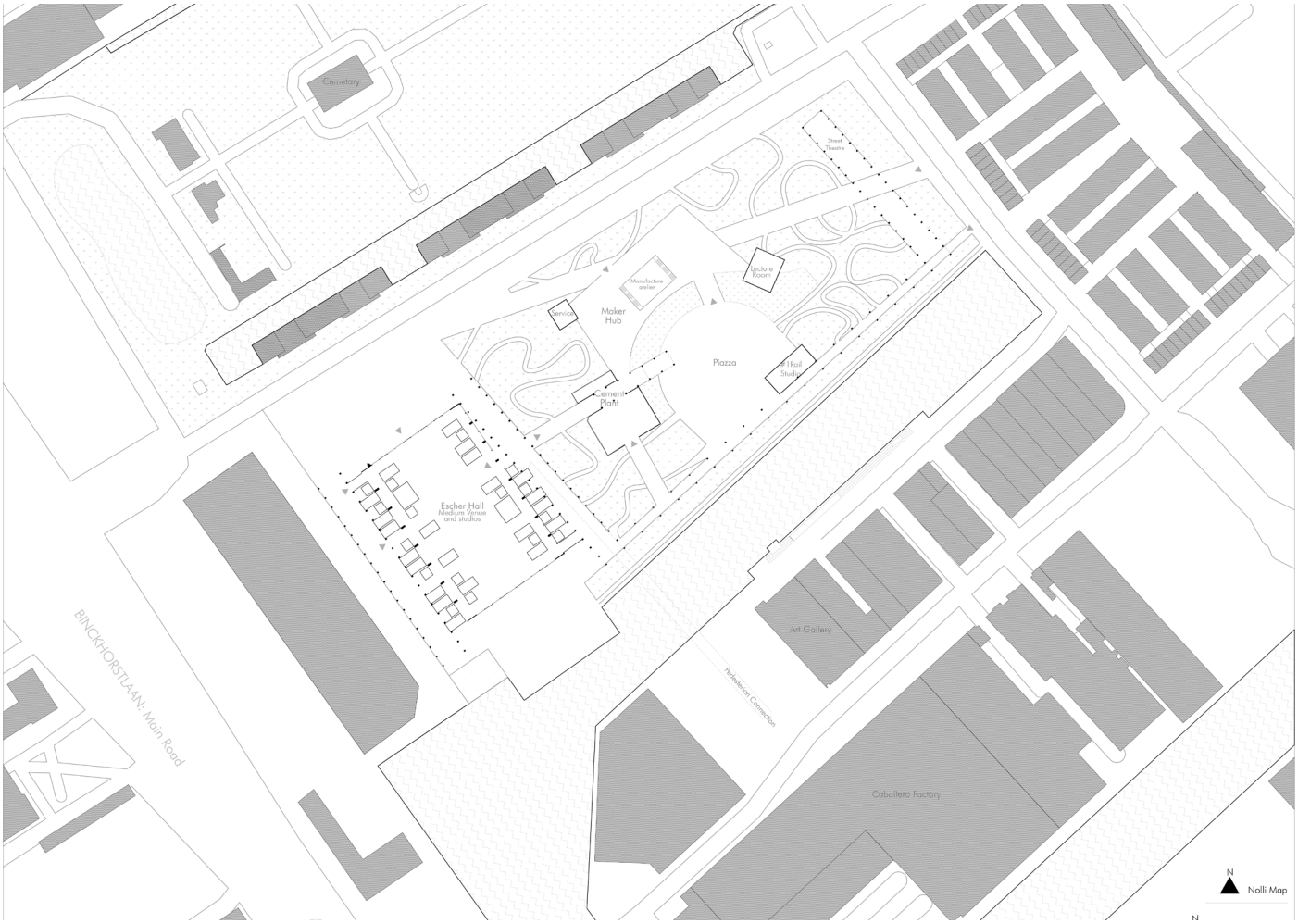
Step 6 : The shelter will be replaced with a south oriented hill that covers the research and education related programs as a mediatech, record library and a makers hub with lecture hall and atelier. This hill with the lawn coverin the post-industrial site will also decreases the urban heat island effect. In addition to that the hill rises to a terrace where its possible to watch the silhouette of The Hague and Sunset. The hill will become a lively space of people with programs attached into it consists of research education and developement where on top it can become a place for sledding in winter and sunbathing in summer .



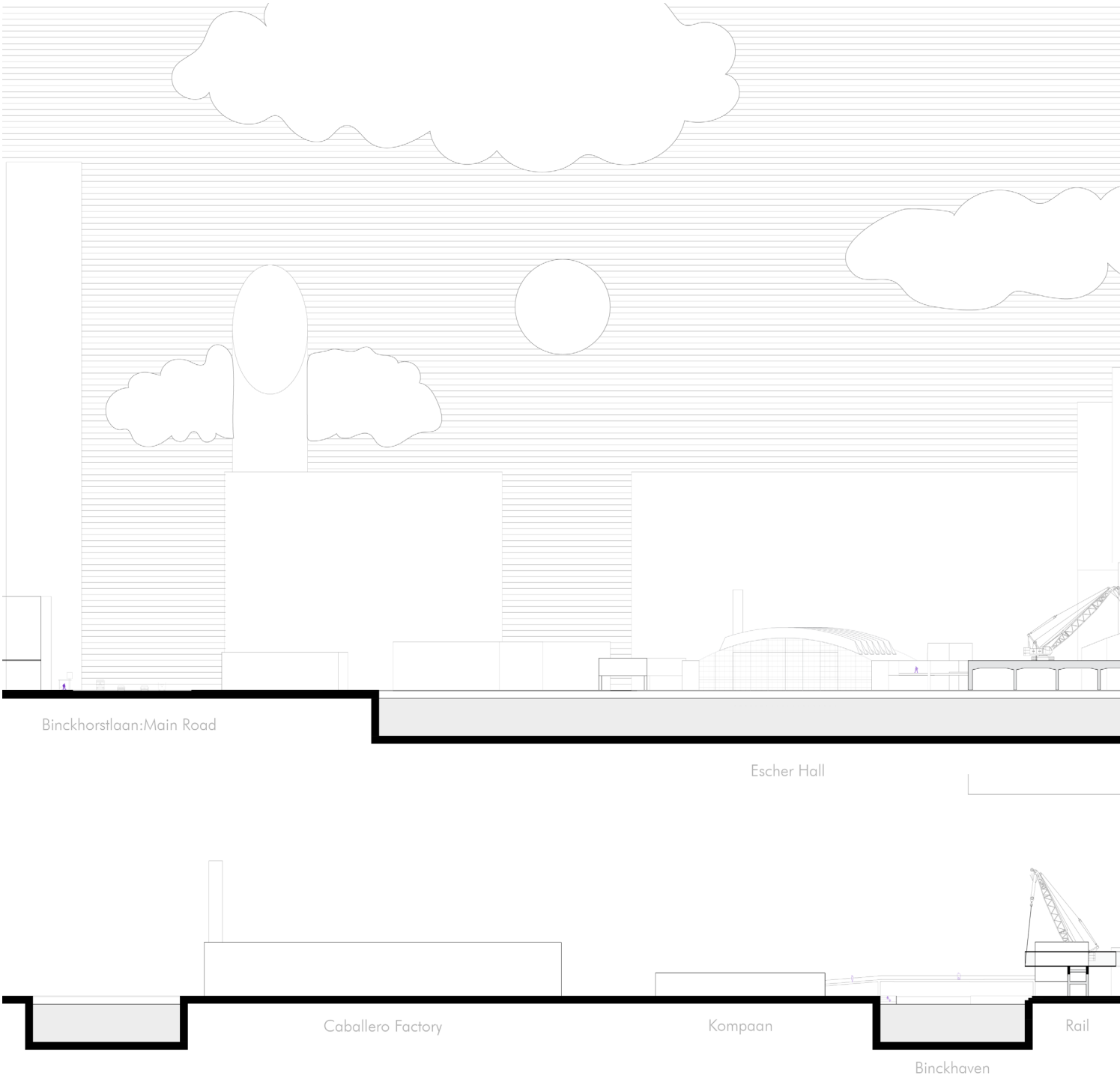
Step 7 : A connectiong slab added between the venues on rail , the cement pland and the mediatech under the hill . This space also emphasizes the piazza surrounding it from both sides. The new slab is not assigned to a program but can be an exhibition space and will become a foyer and circulation space for the public exhibition . This slab will be positioned on the rail centilevering the waterfront park. The centilever will be supported by the cranes which will integrate the industrial elements with he structure.

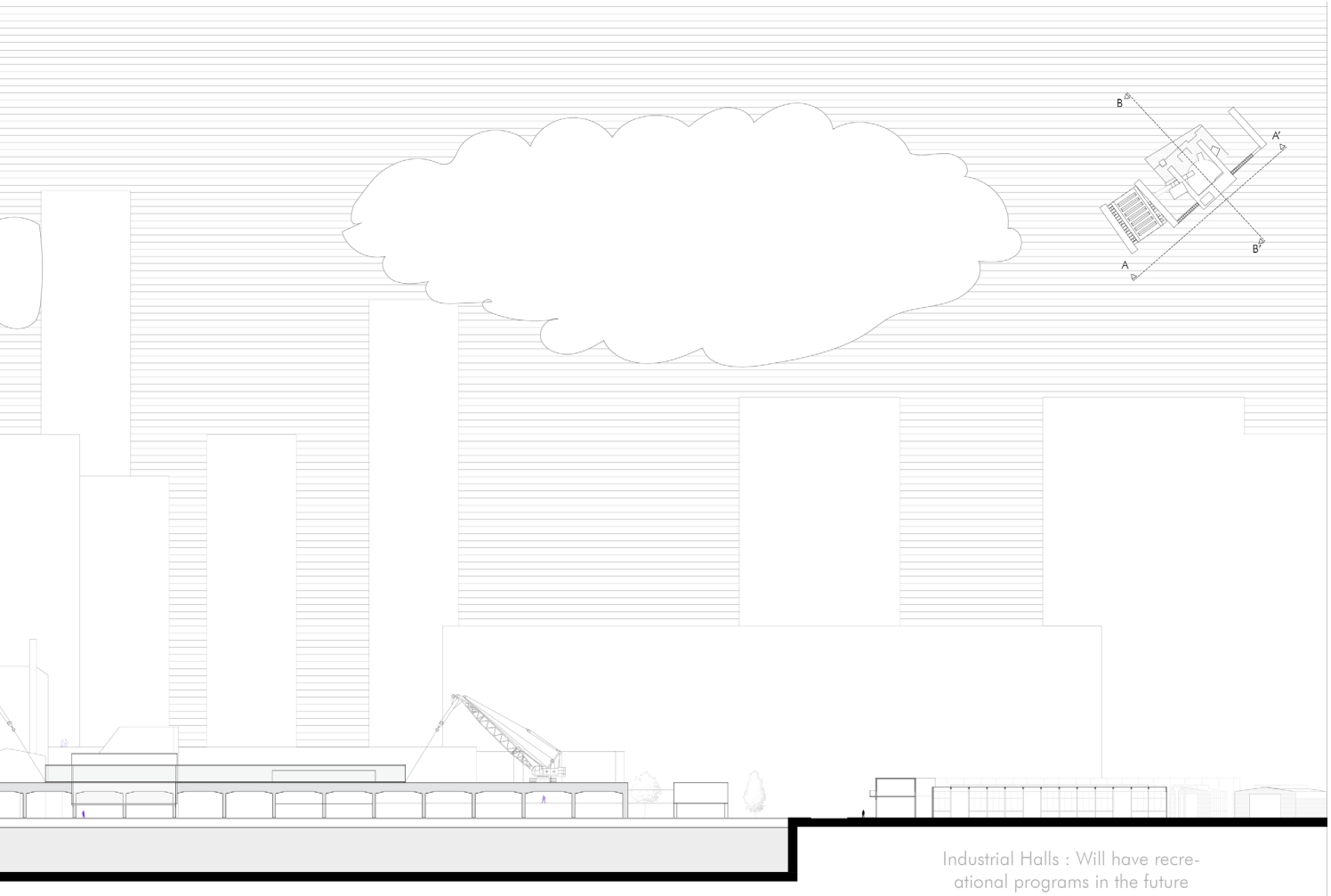


Circulation,program and structure diagram

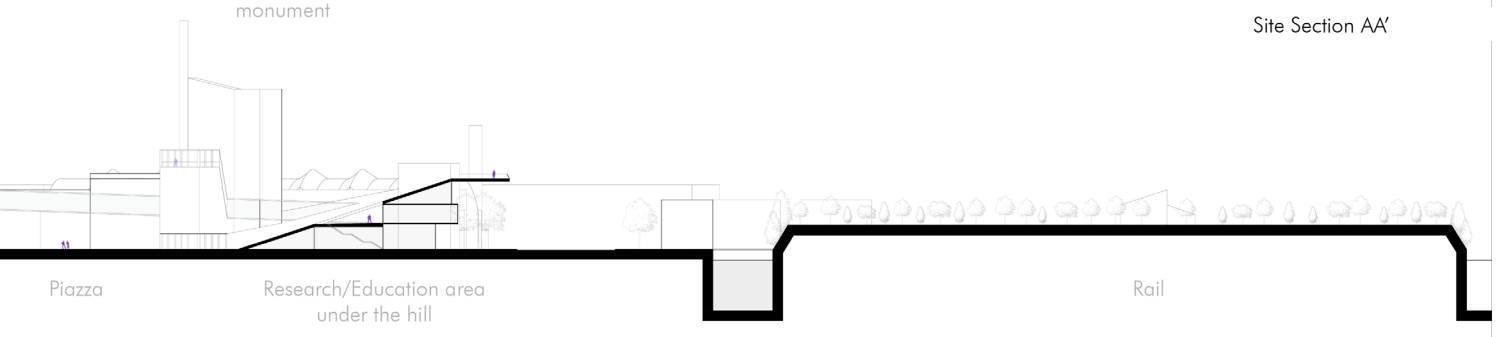

Cemetary
Street Theatre
Manufacture atelier
Lecture Room
Service
Maker Hub
Piazza
Hall Studio
Cement Platt
Escher Hall
Medium Venue and studios
BINCKHORSTLAAN: Main Road
Art Gallery
Pedestrian Connection
Caballero Factory
N
Nolli Map
N

Nolli map


Binckhorstlaan:Main Road
Escher Hall
Caballero Factory
Kompaan
Rail
Binckhaven



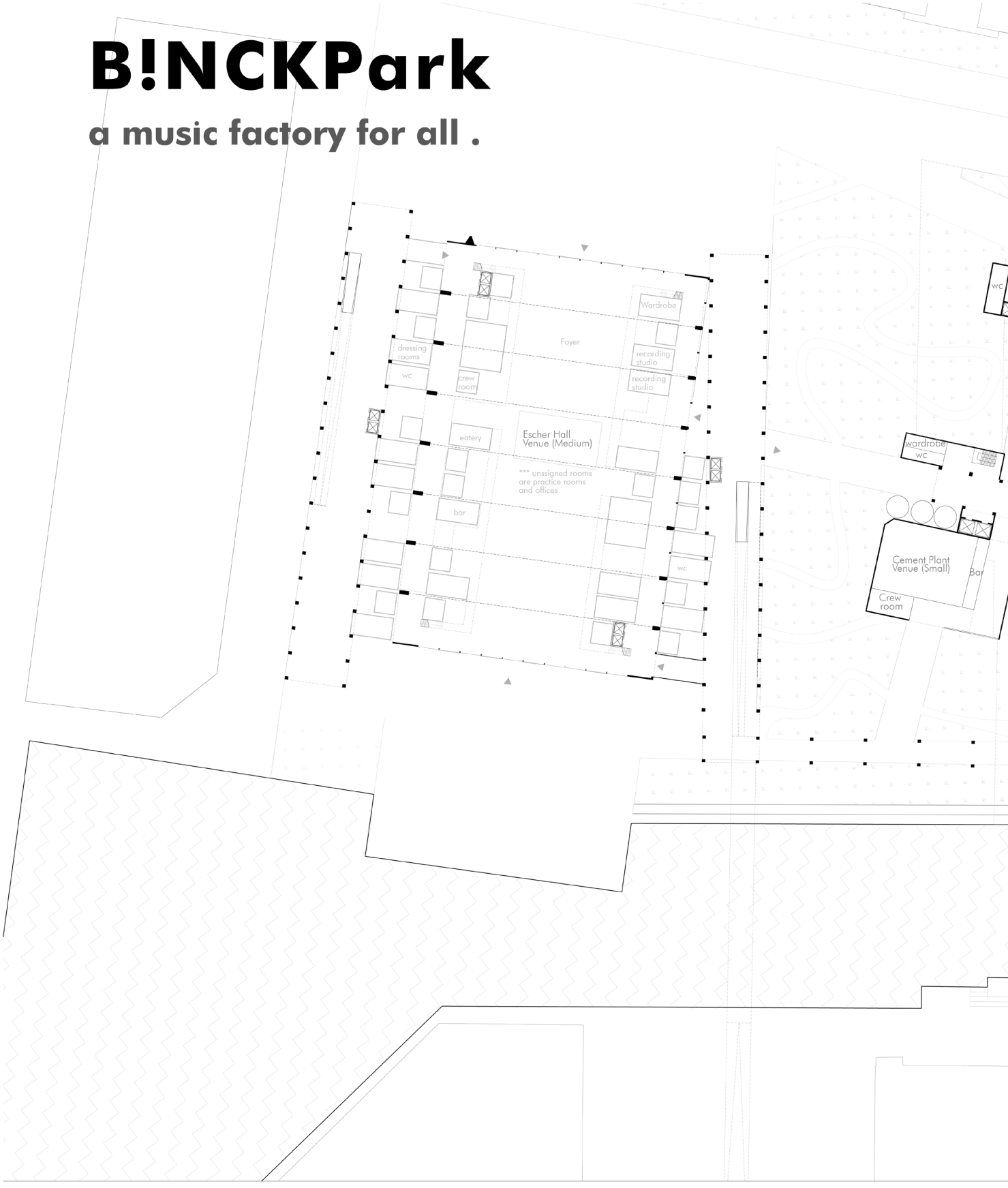
Site Section AA'



Site Section BB'

B!NCKPark

a music factory for all .



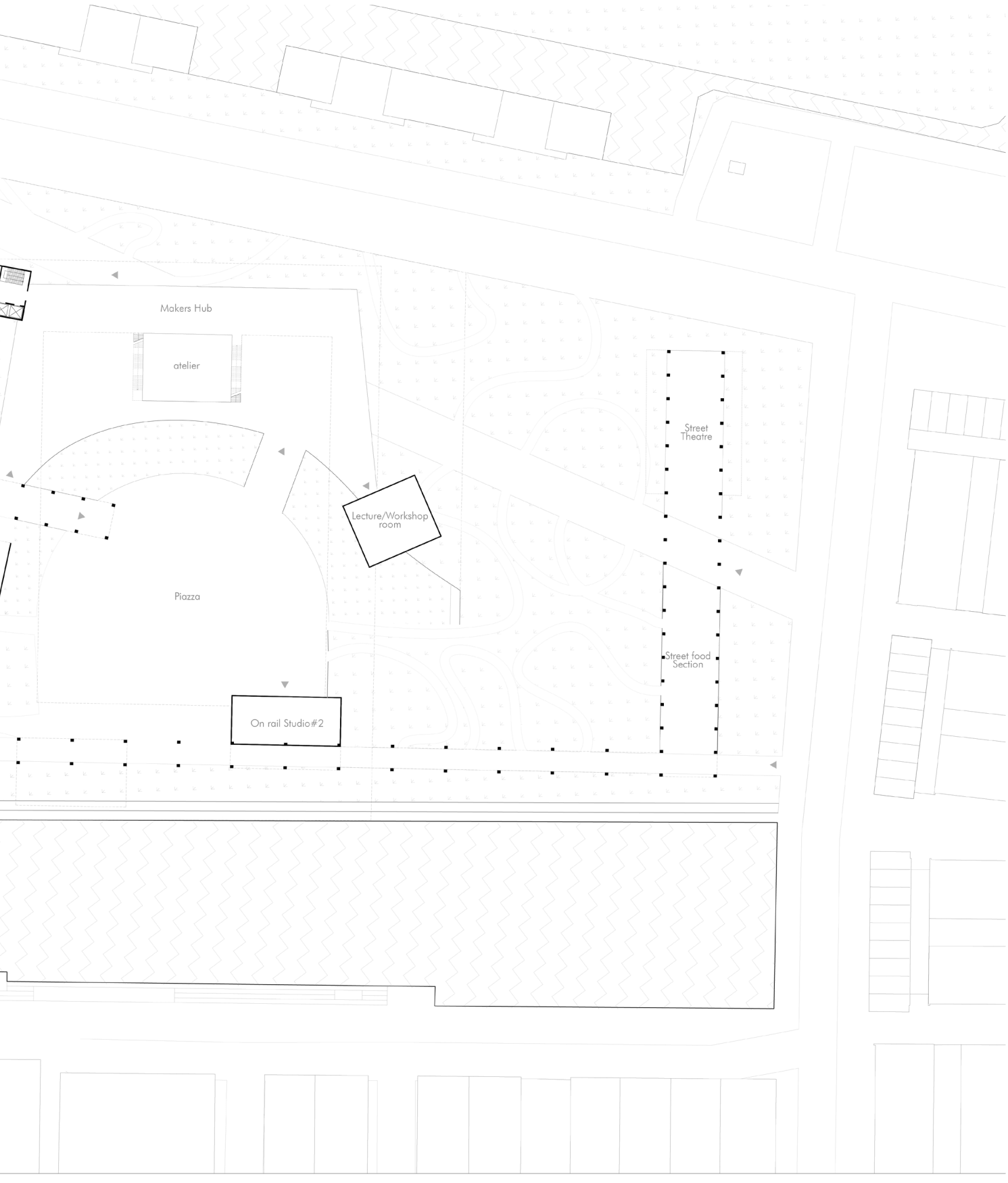
Section EE'

Industrial Halls

Street Food section

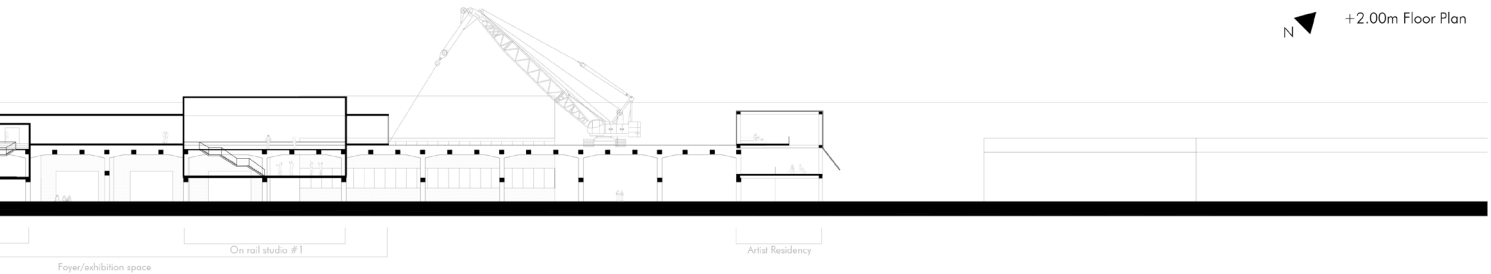
On rail studio #2

connecting tunnel



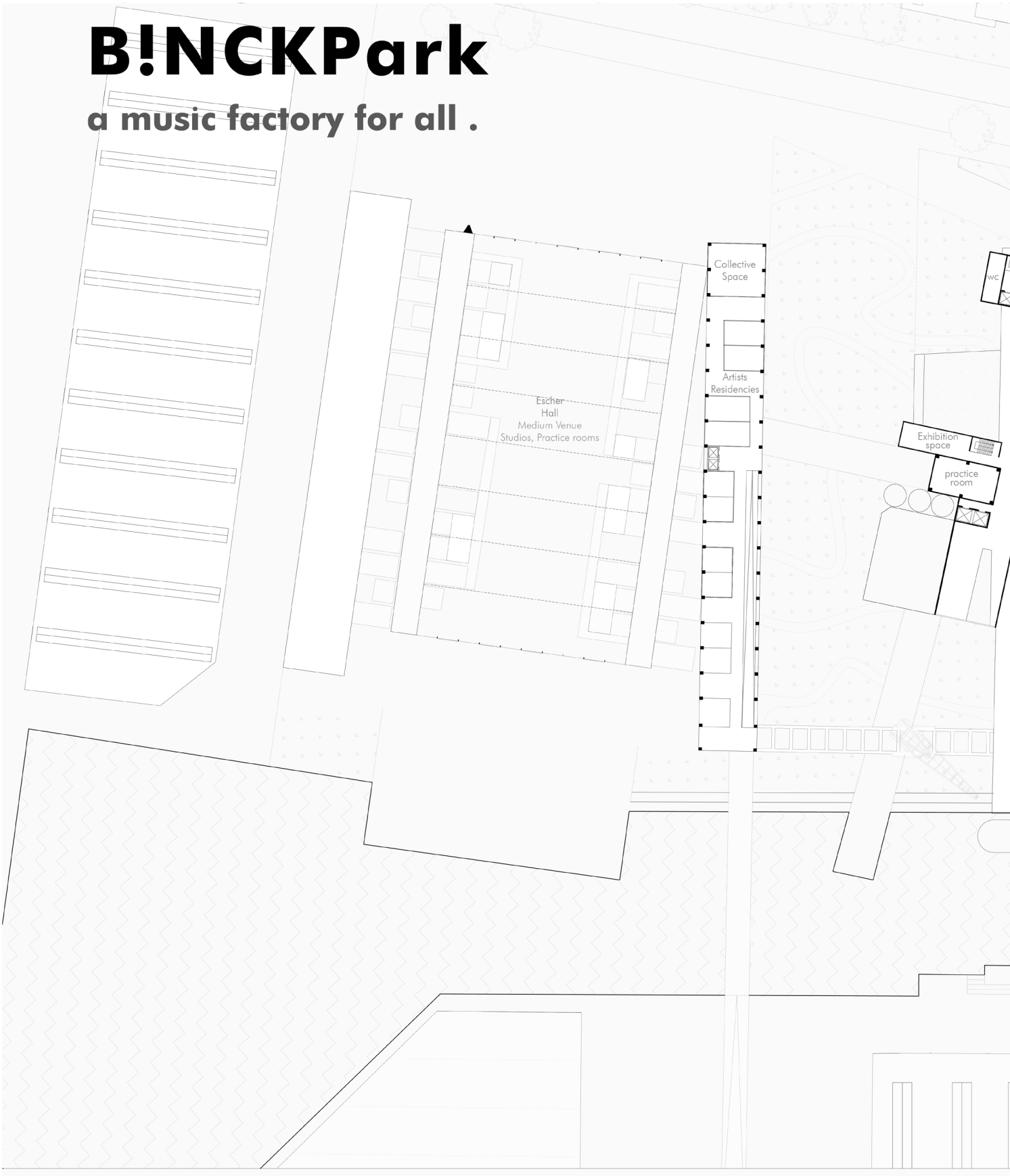
N

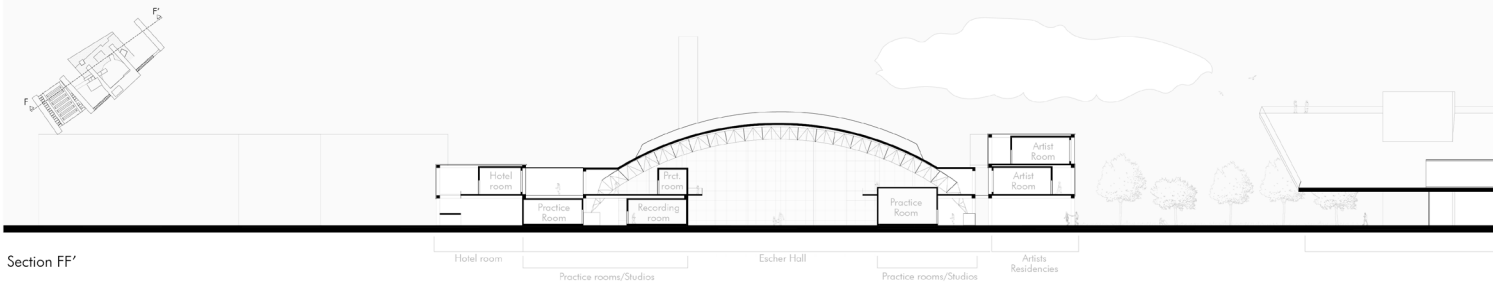
+2.00m Floor Plan



B!NCKPark

a music factory for all .

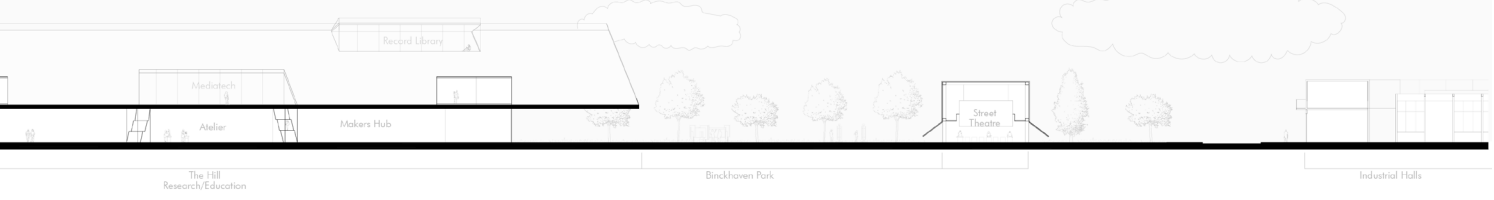


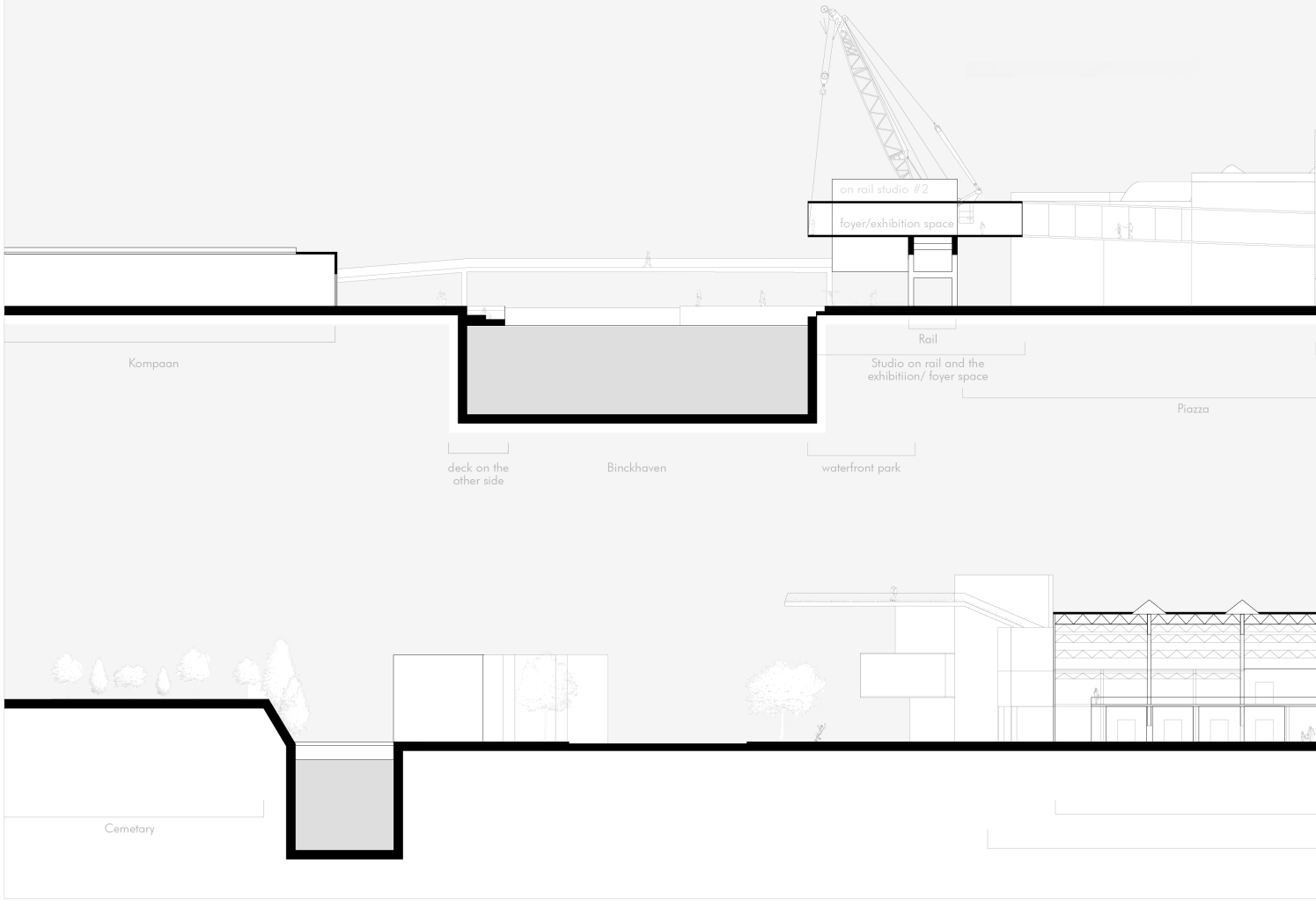


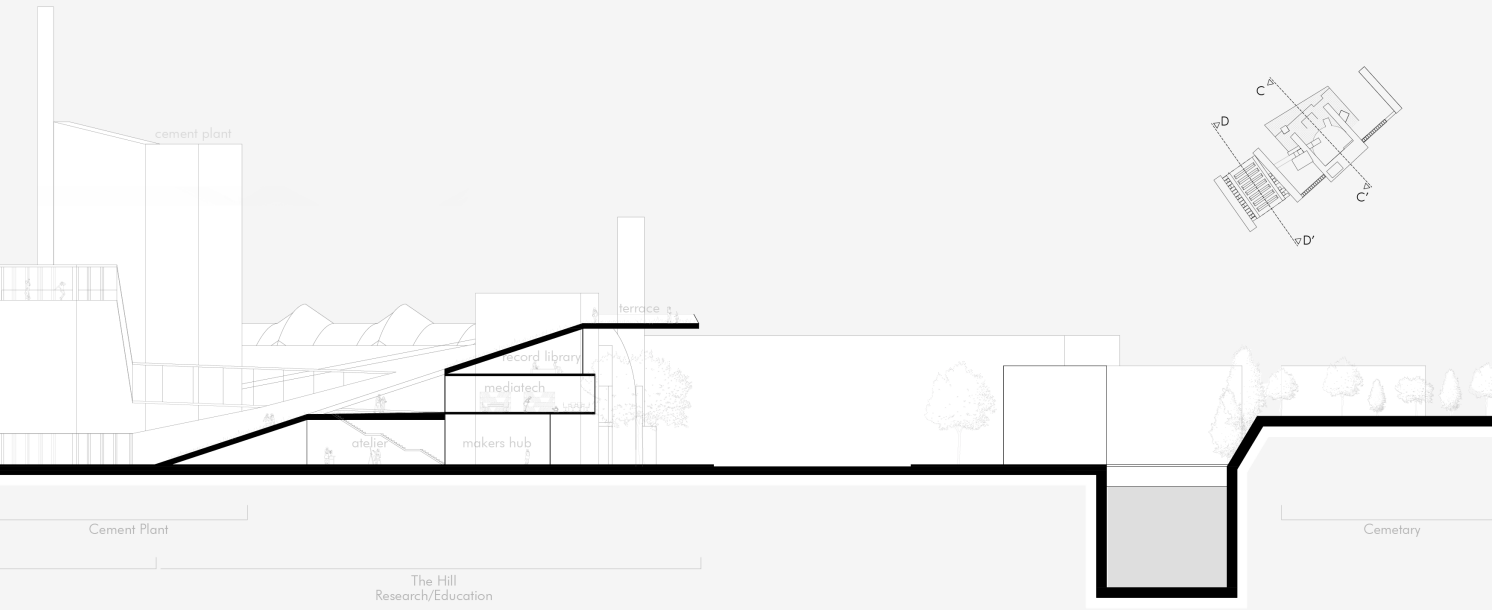
Section FF'

N

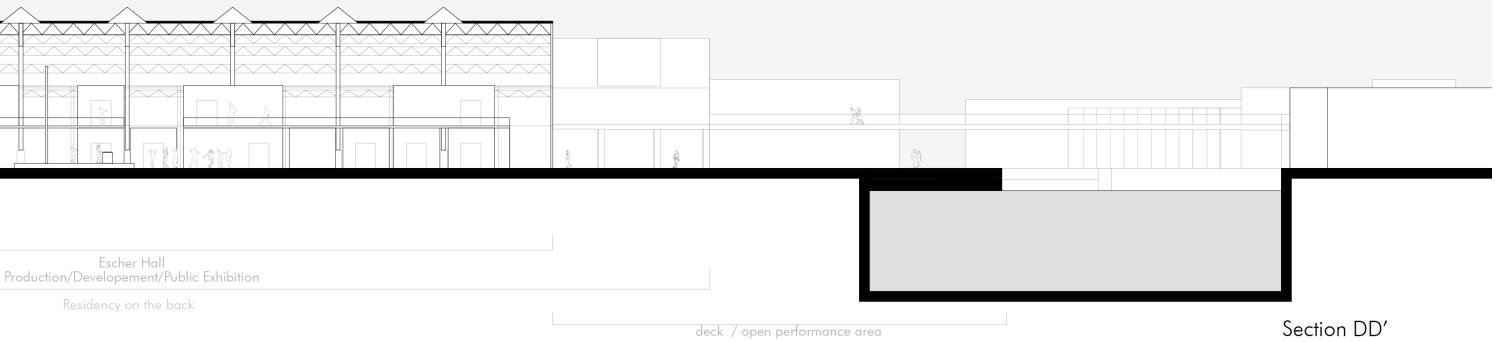
+6.00m Floor Plan



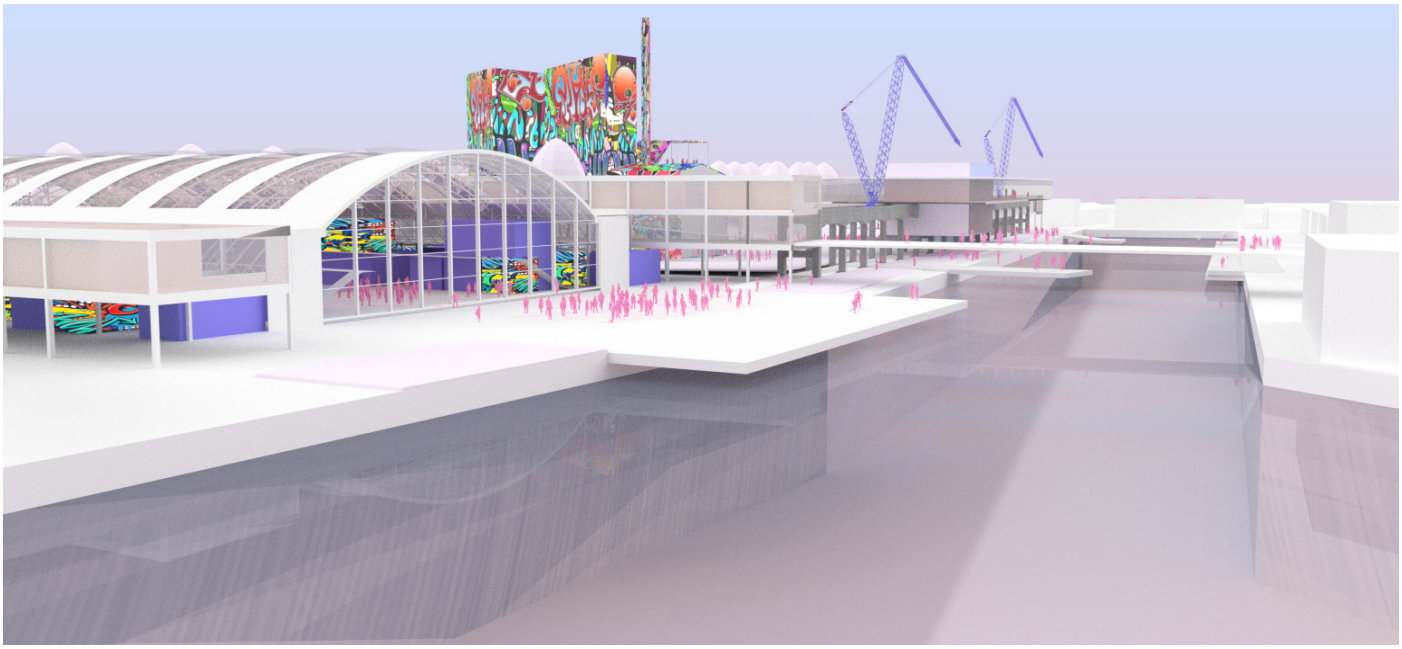

on rail studio #2
foyer/exhibition space
Rail
Kompaan
Studio on rail and the
exhibitiion/ foyer space
Piazza
deck on the
other side
Binckhaven
waterfront park
Cemetary

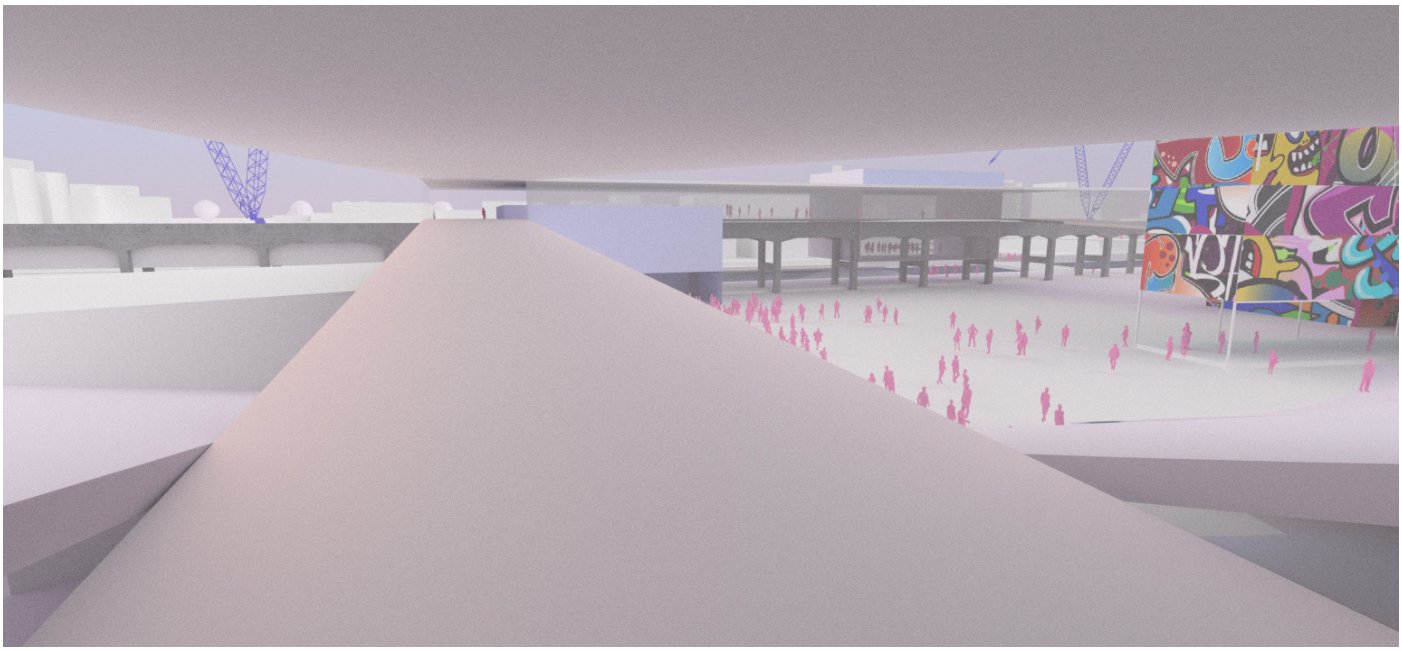


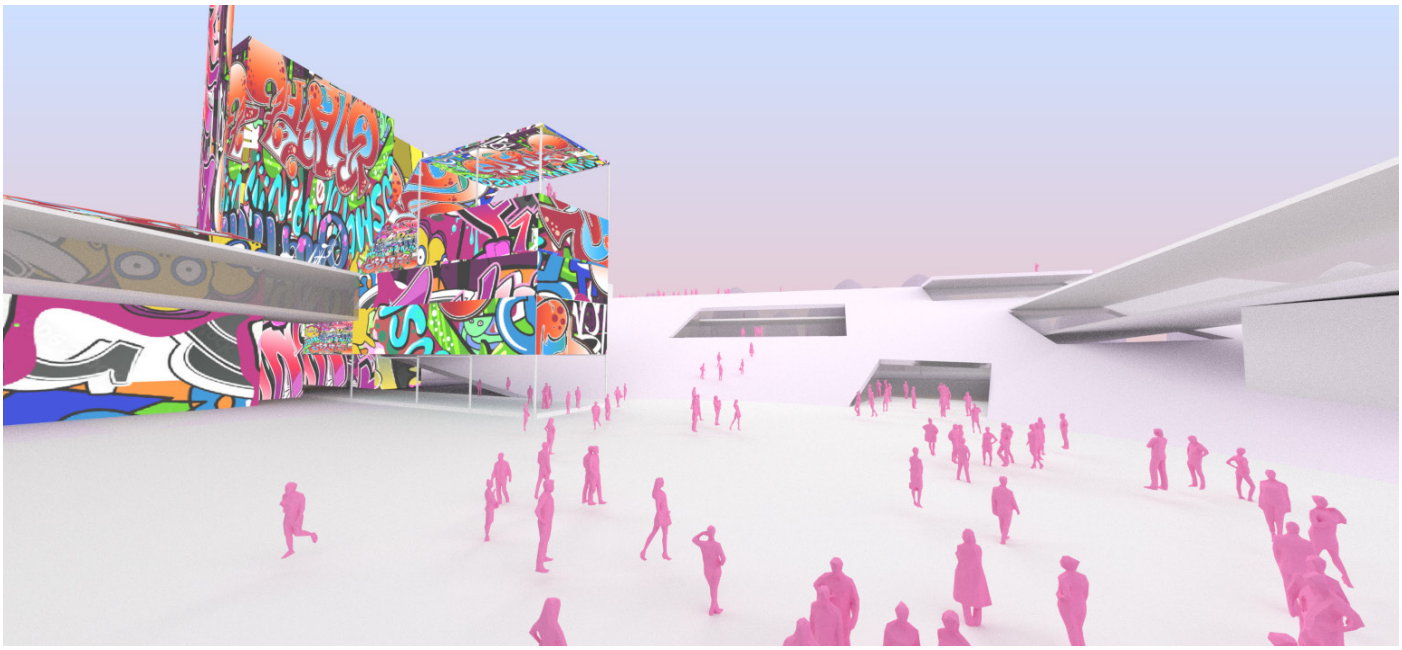
Section CC'



Section DD'

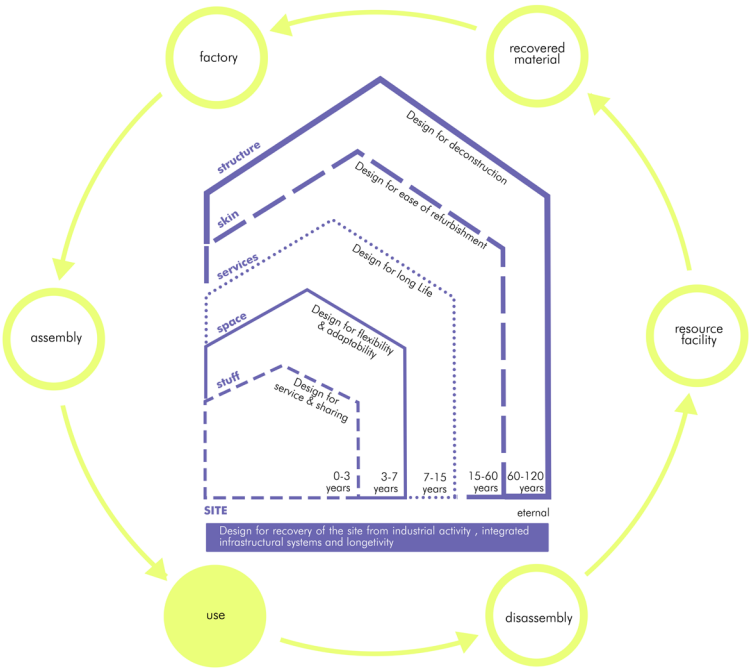




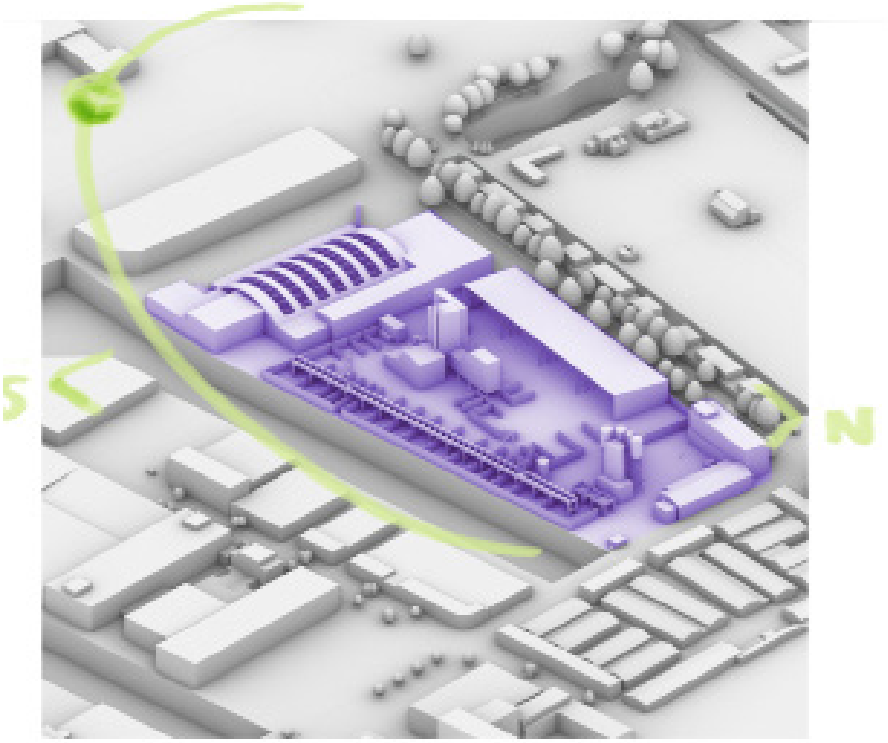


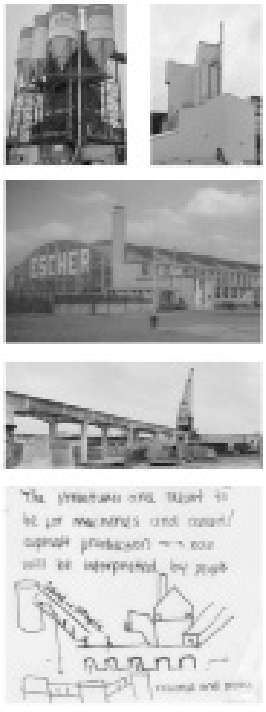
F.Parameters to construct

a.Circularity related to Stuart Brand diagram



b.Site conditions





c.Energy

Harnessing an Unusual Kind of Natural Energy: Dancers' Body Heat

Energy Floors

Rotterdam based company producing floor tiles that generates energy from solar power or kinetic power.

d.Summary of materiality,acostics and multiplicity

materiality

-Raw , authentic
-Reused from the area,
-In dialogue with the characteristics of the area

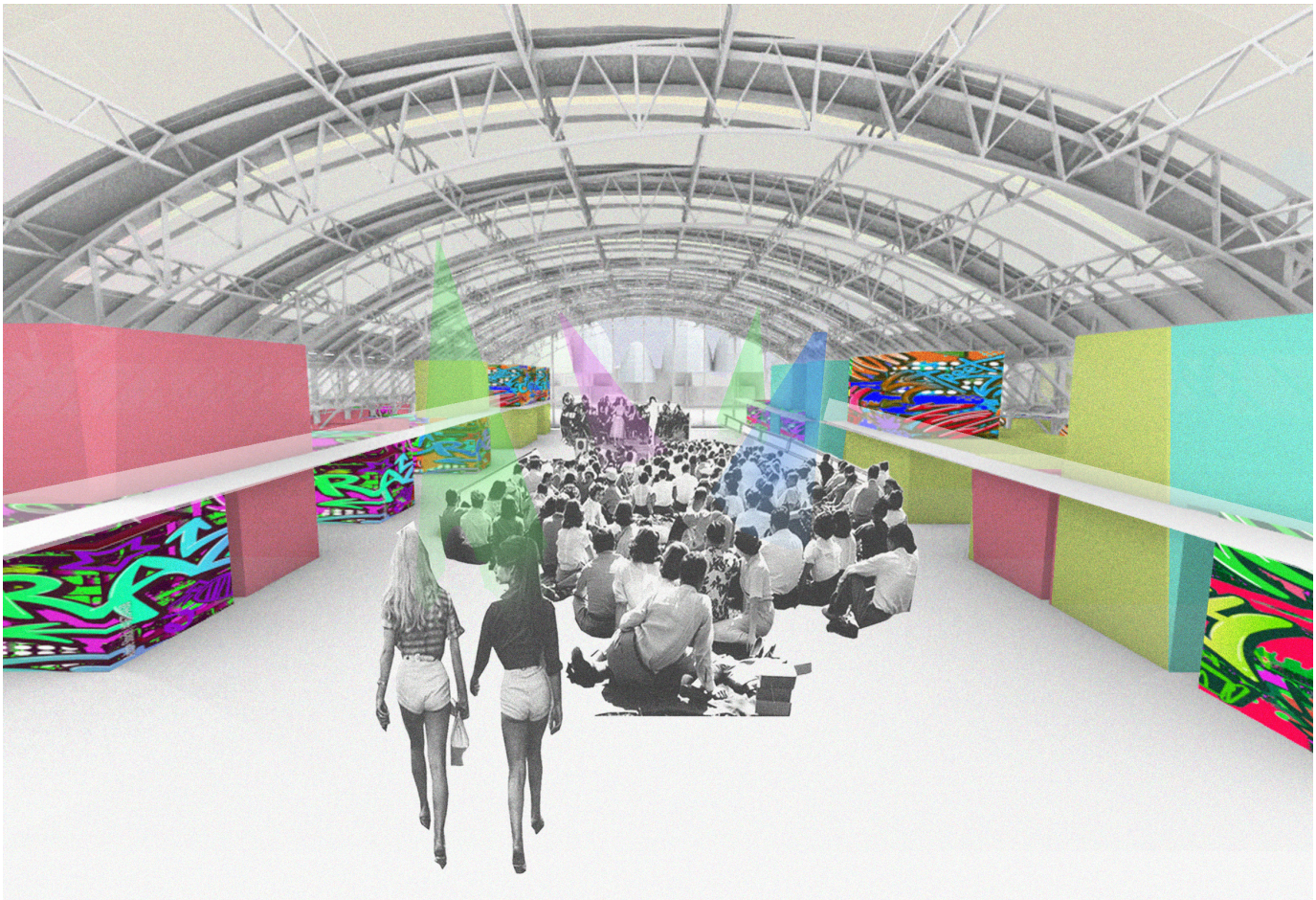
acoustics

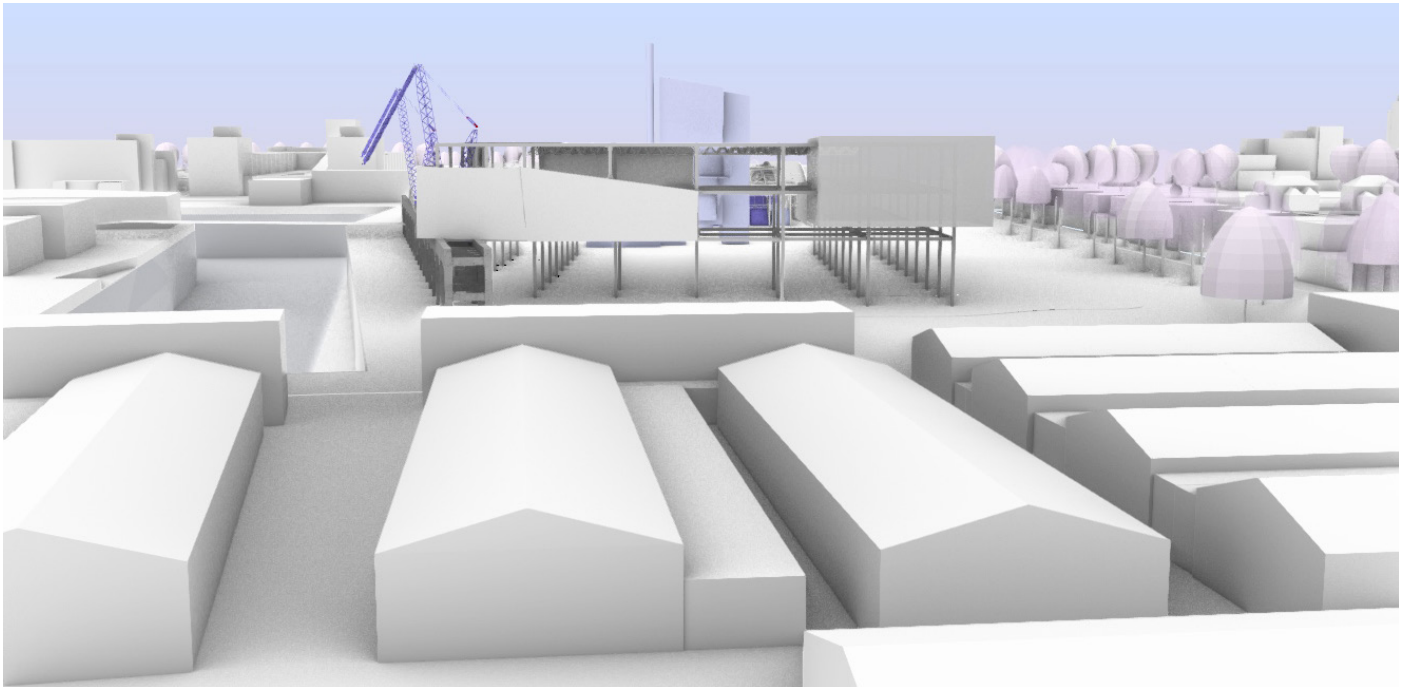
-Flexible acoustic solutions for the venues
-25x Acoustic rooms for practice/ rehearsal

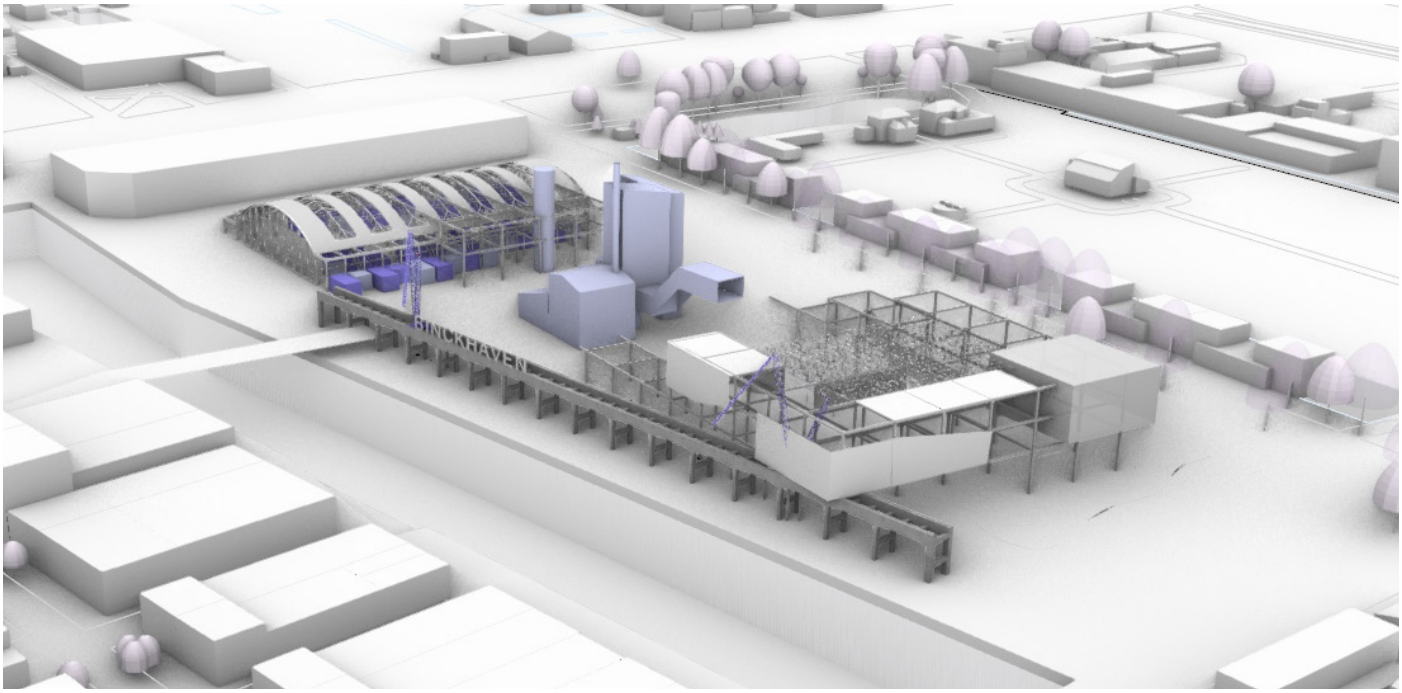
multiplicity

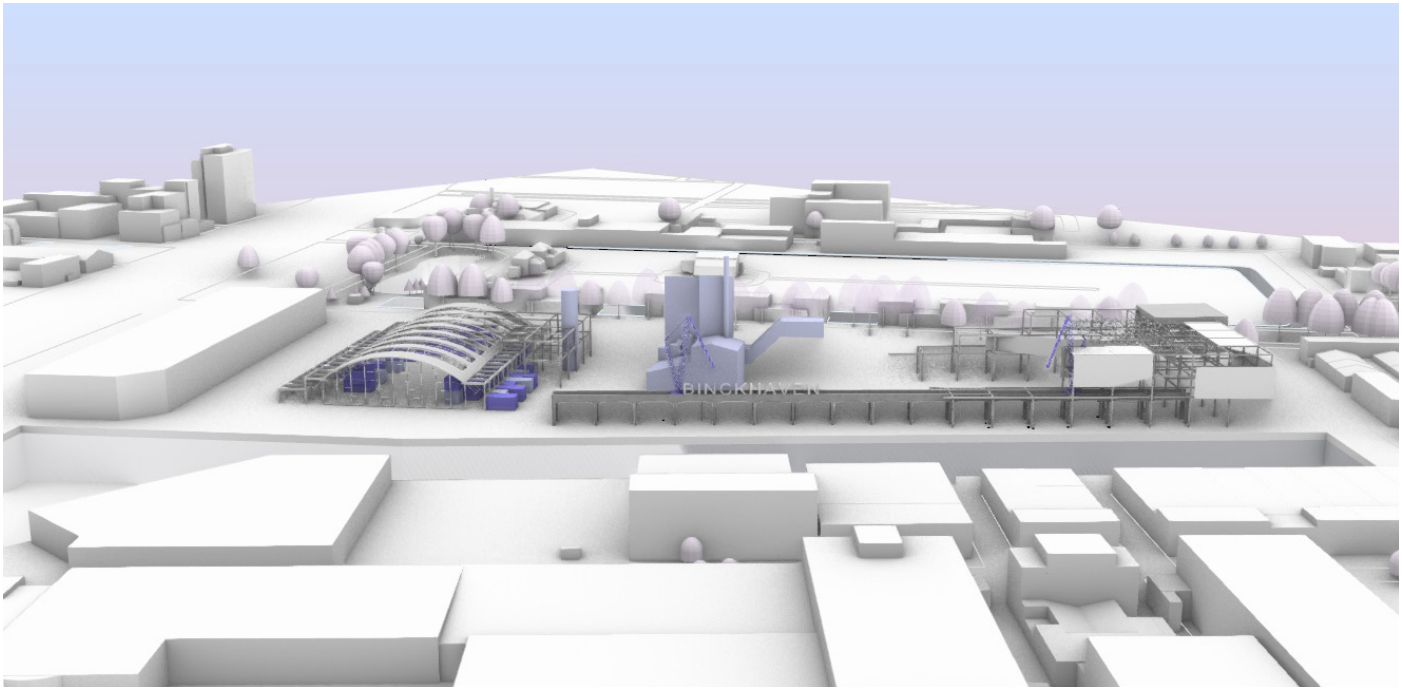
-diversity of users
-diversity of activity
-superimposition of old/new , everyday activities/ program

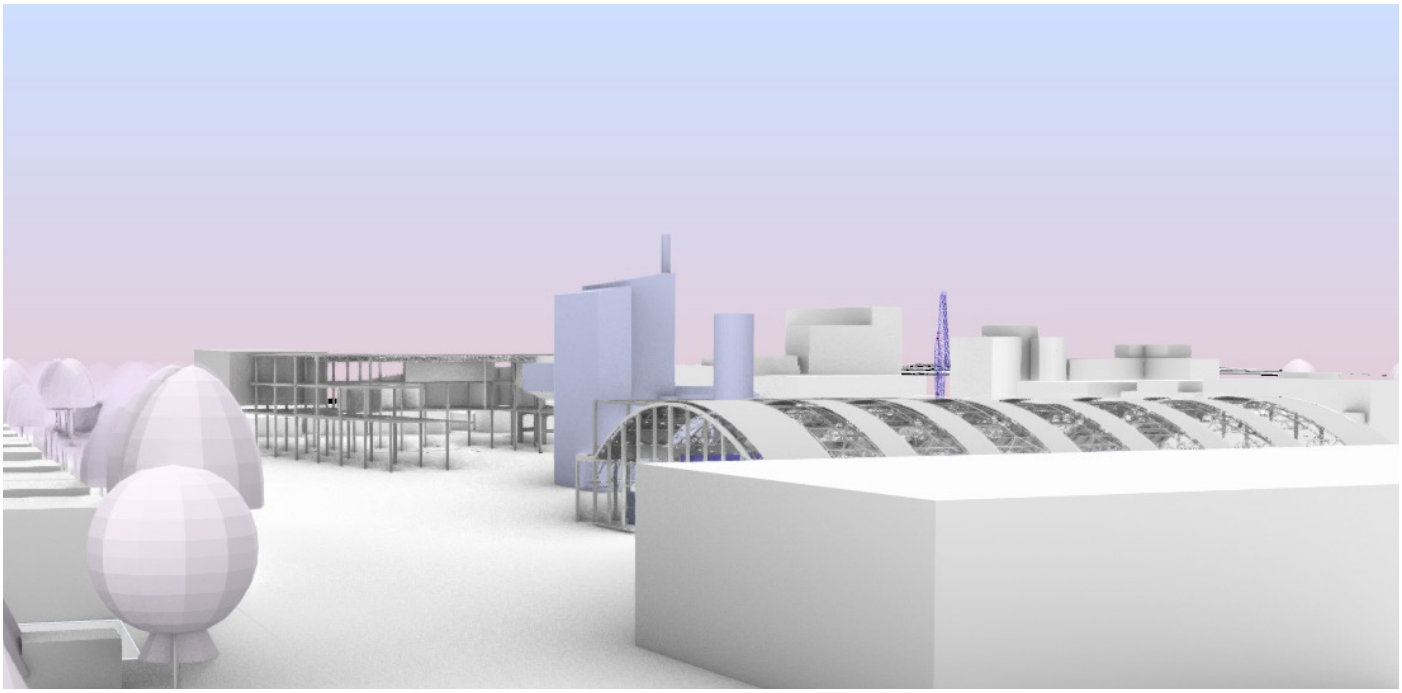
Process

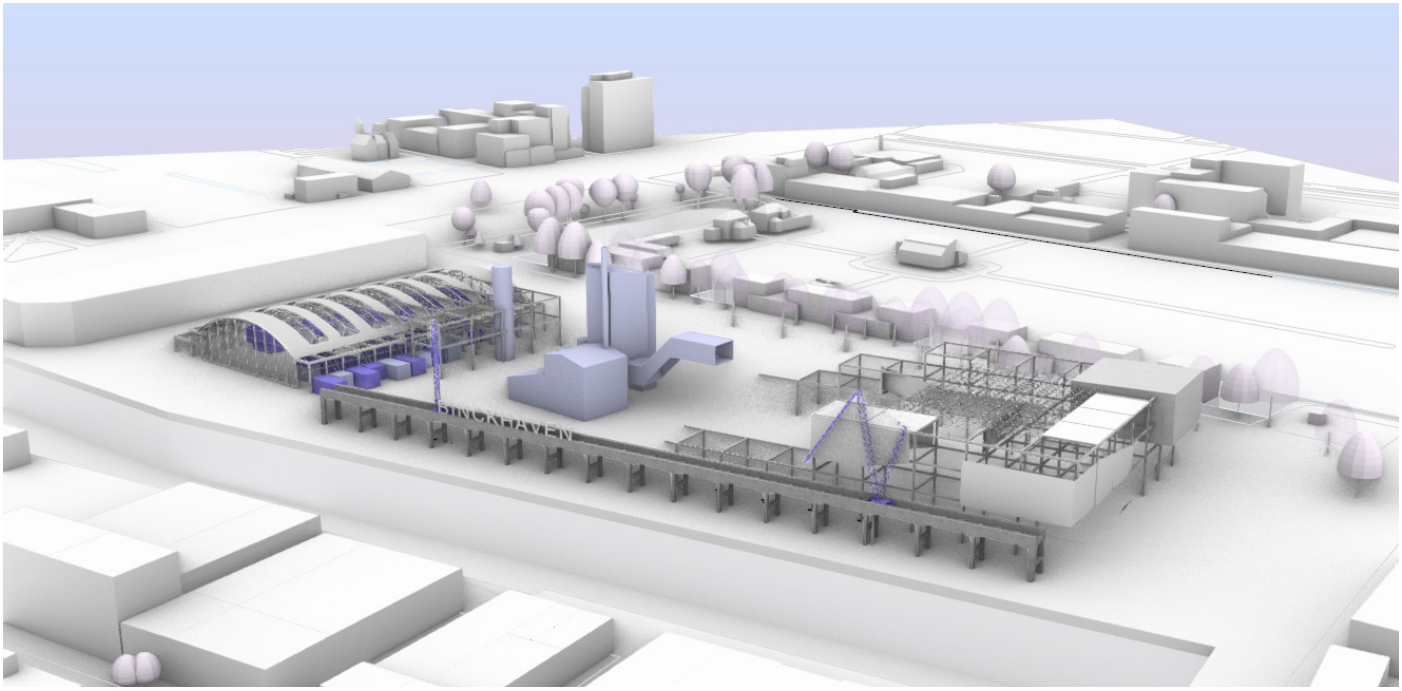





BINCKHAVEN


PINCKHAVEN

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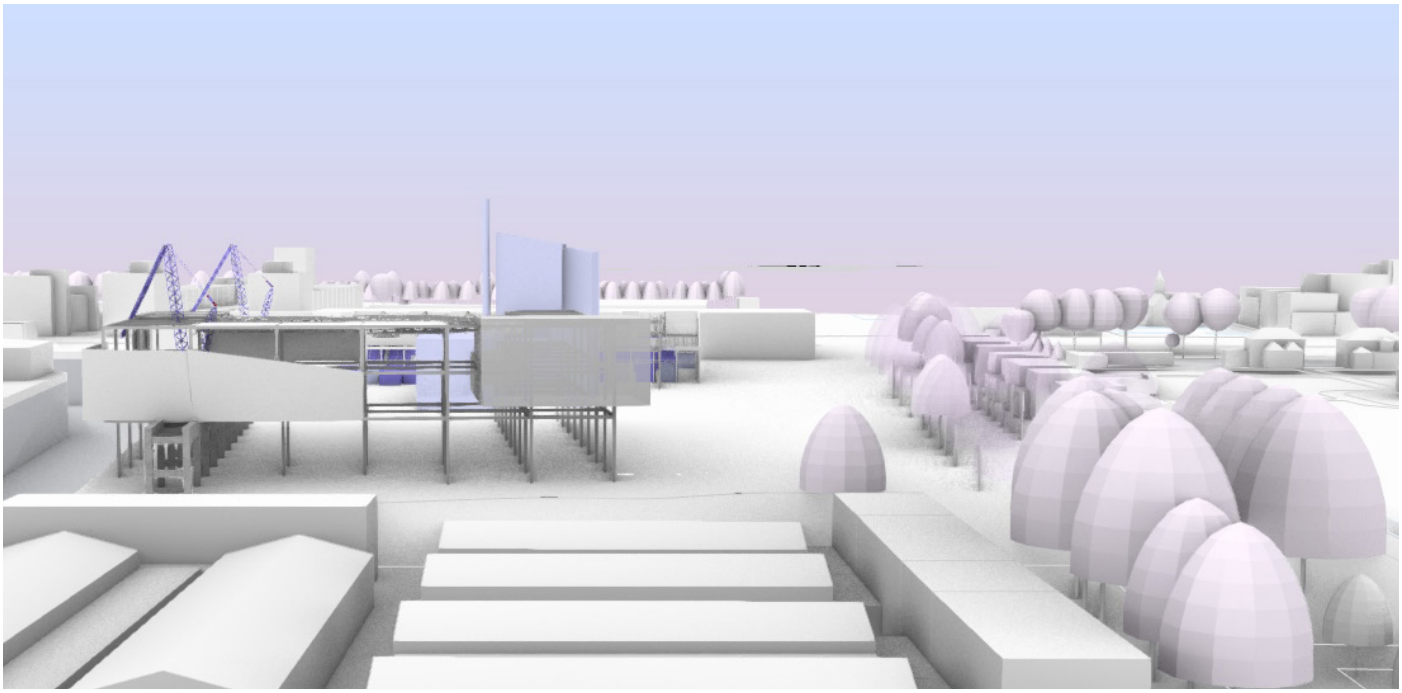

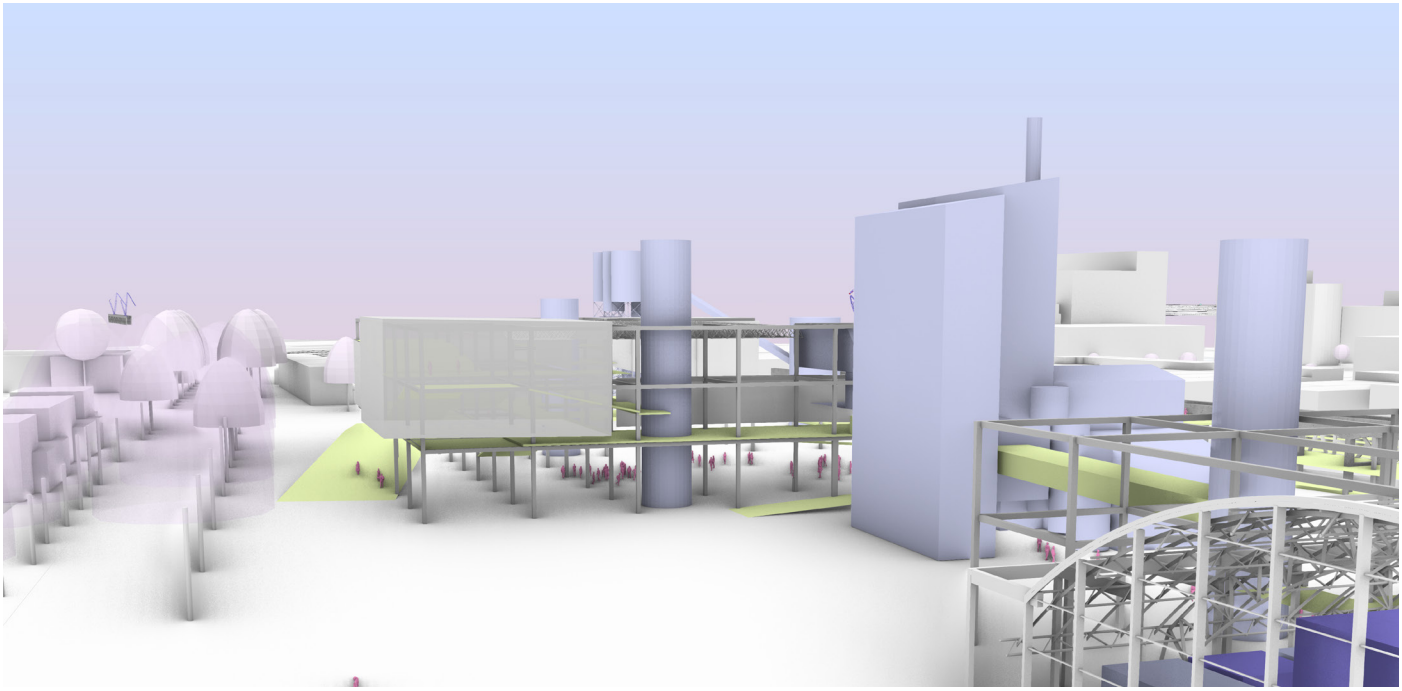

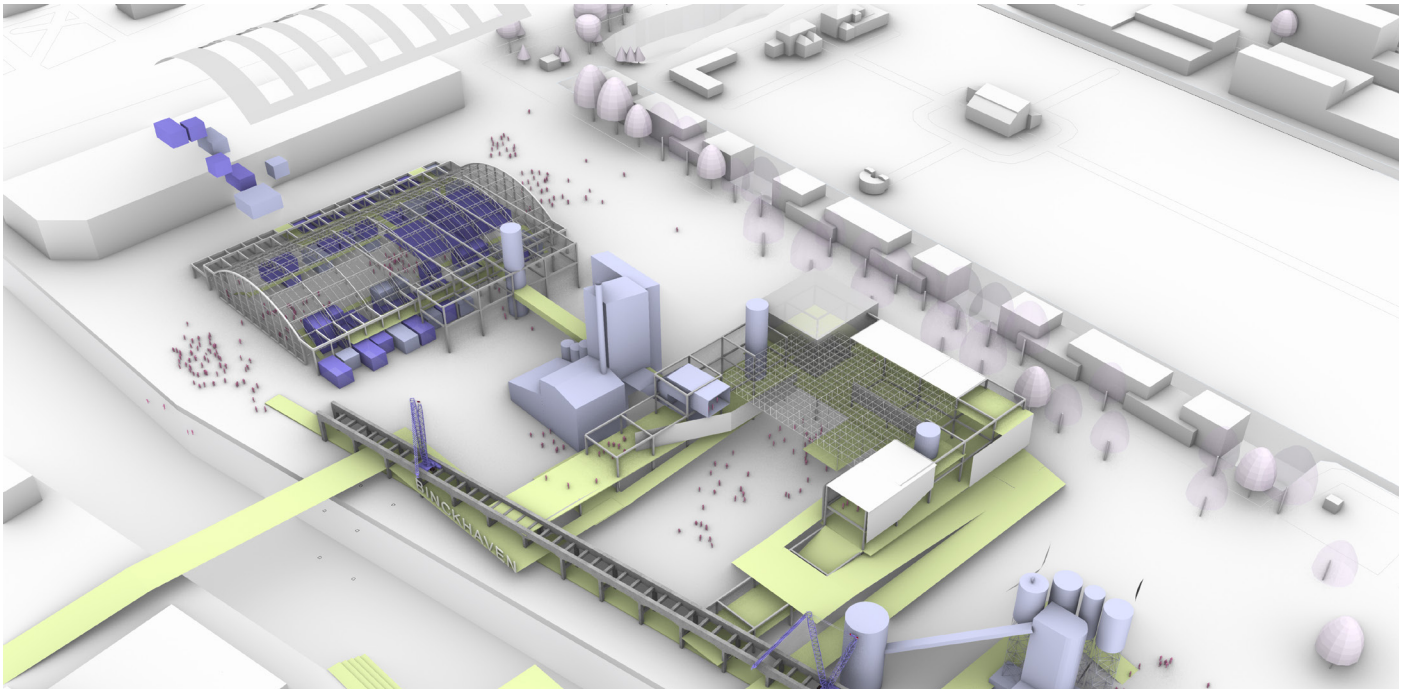
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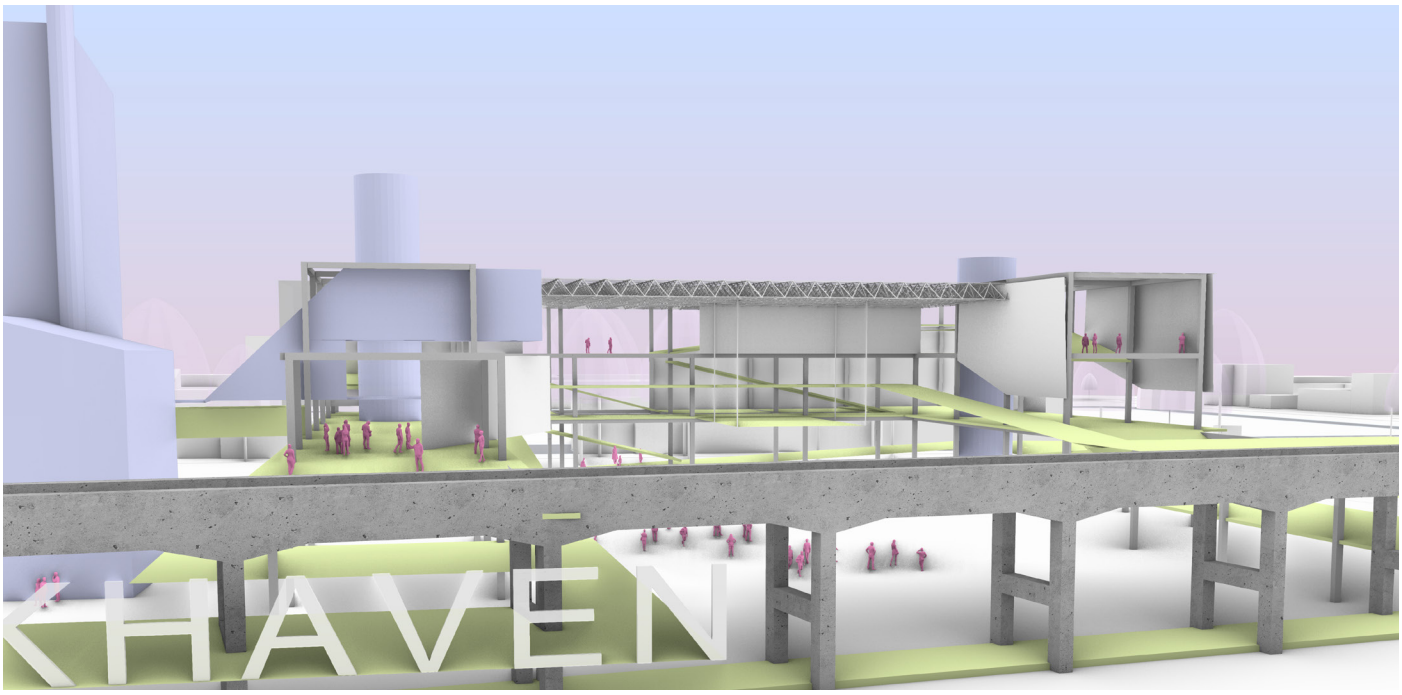
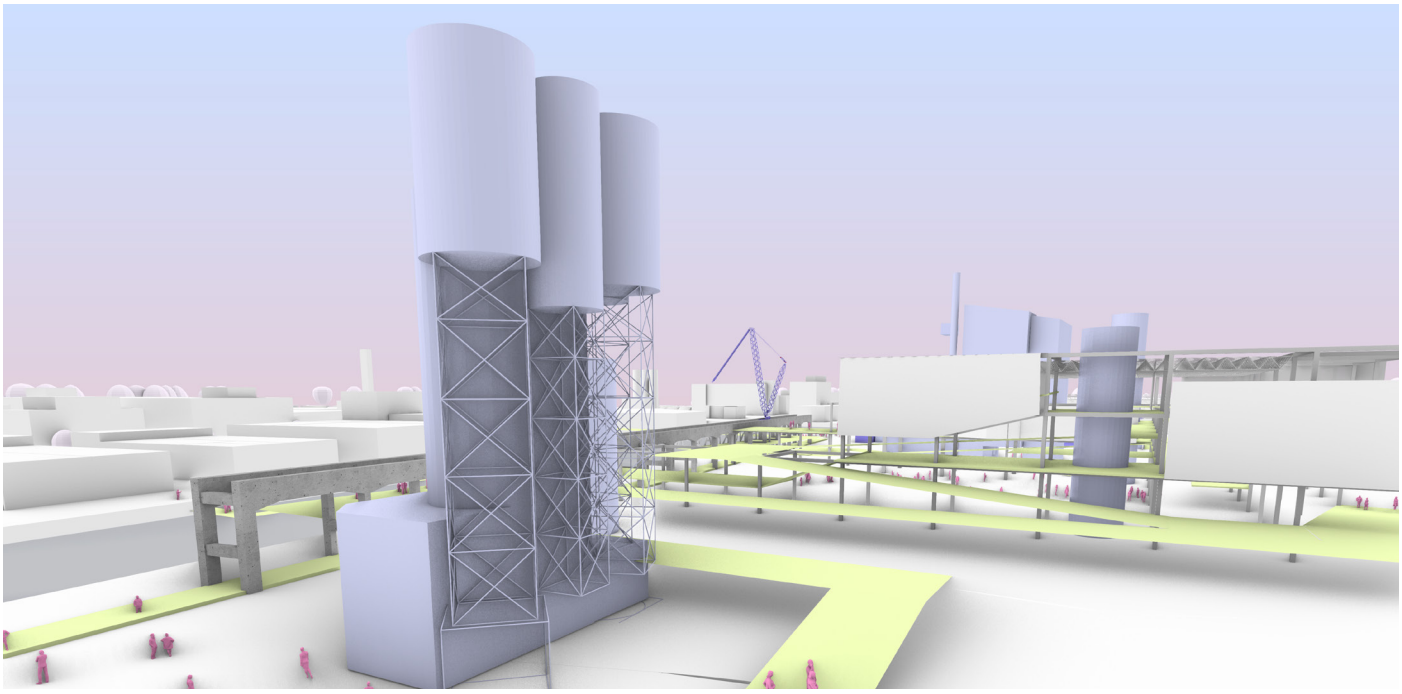
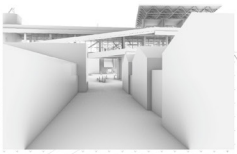

HAVEN



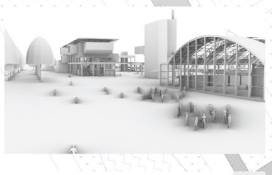
P3

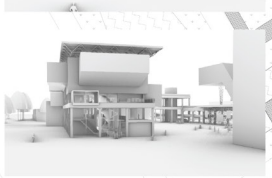
B!NCKPark

a music factory for all .



aproach from the nieuw hallen





approach from the main road

Performance Hall

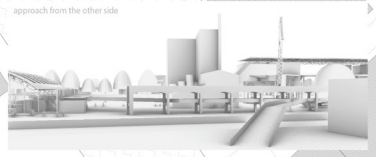
Public Piazza

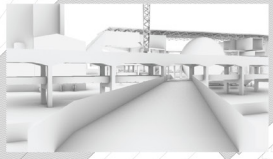
Tower
residency/recording/
broadcasting

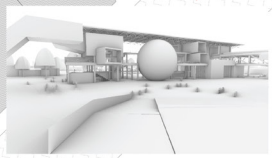
waterfront park

Escher Hall
prodcution on process

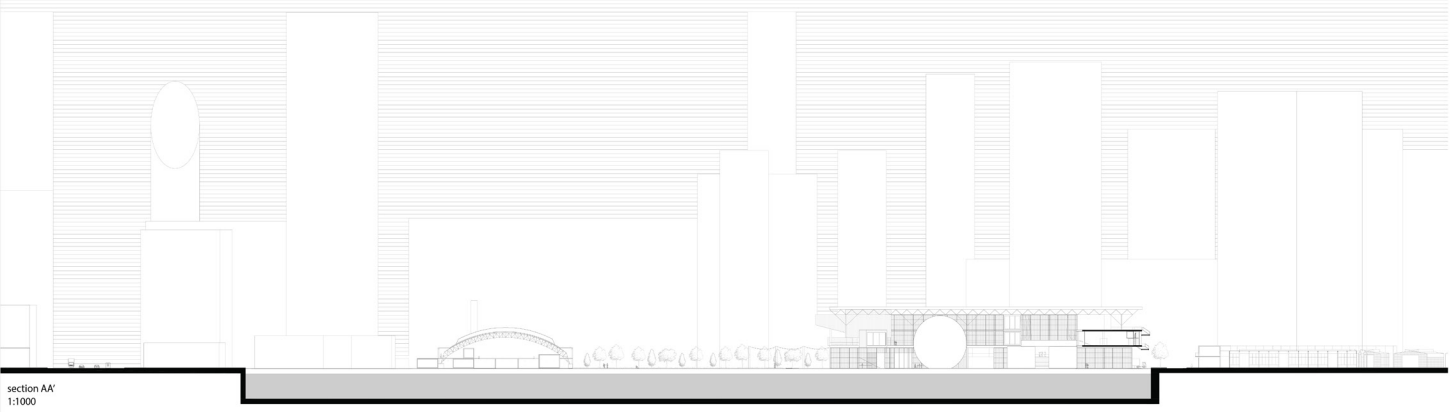
approach from the other side



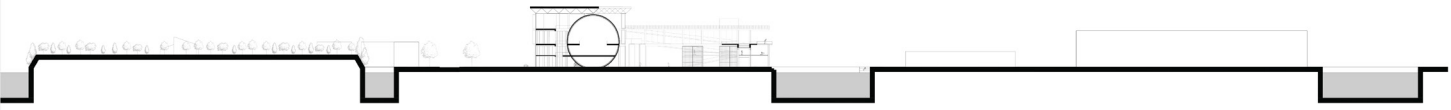




nolli map
1:1000

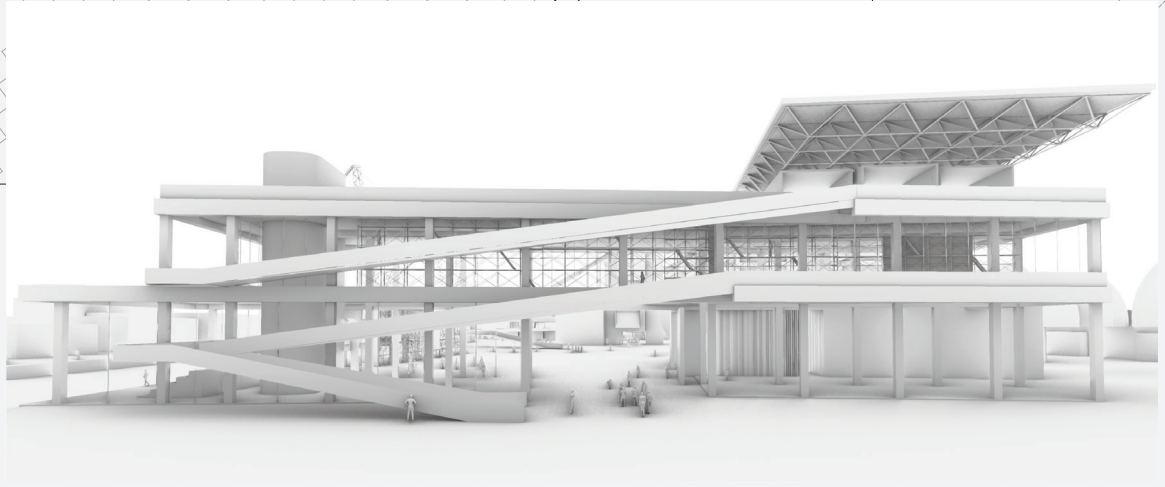


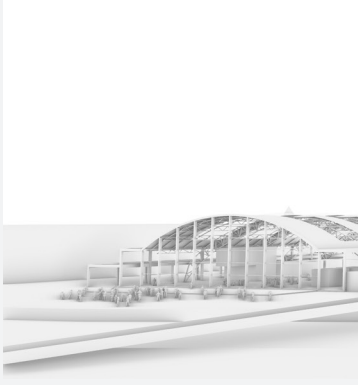
section AA'
1:1000



section BB'
1:1000

ESCHER HALL:
ARTISTS HIVE



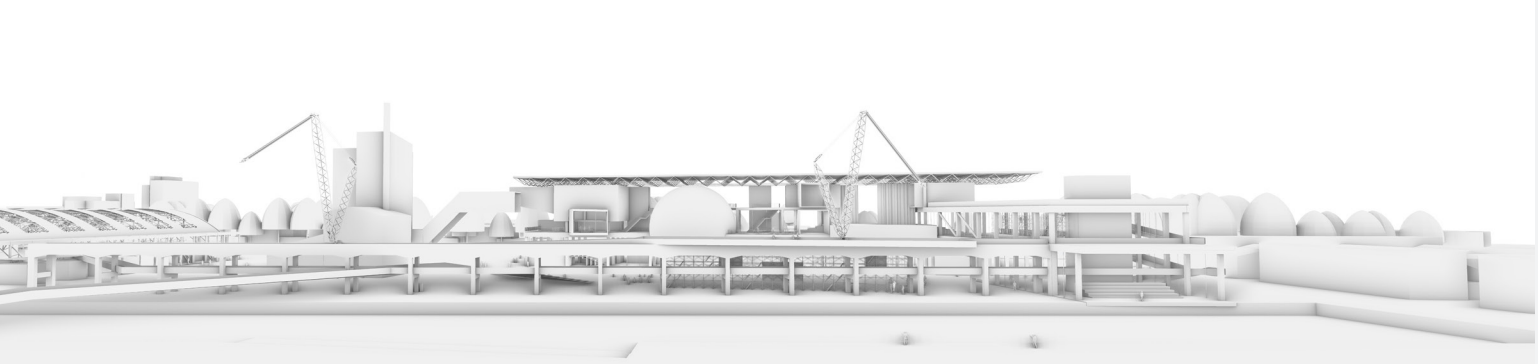


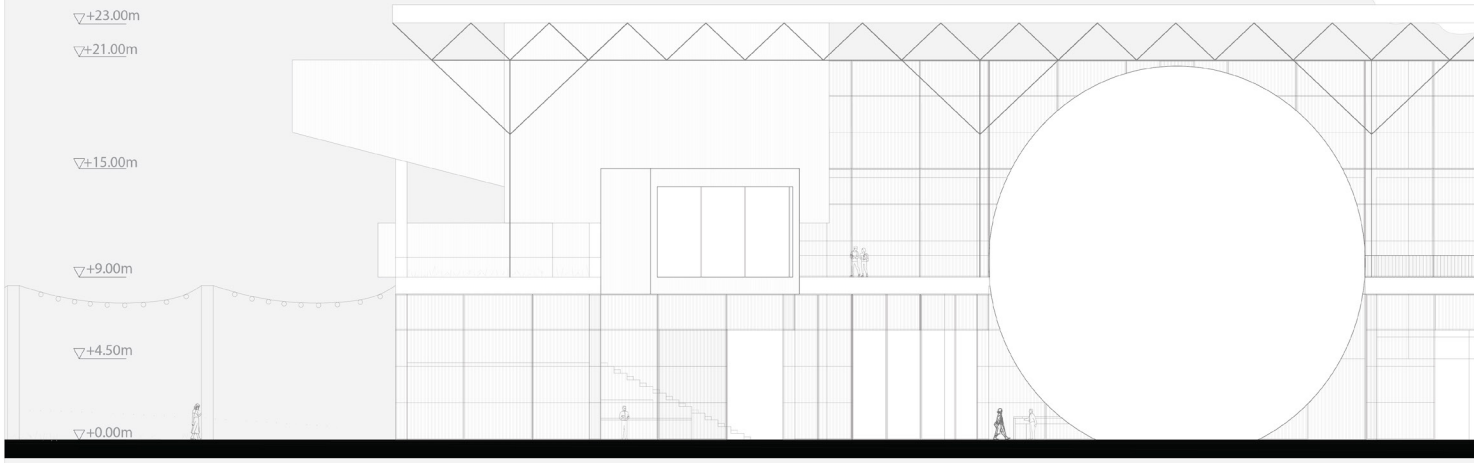
PIAZZA

WATERFRONT PARK

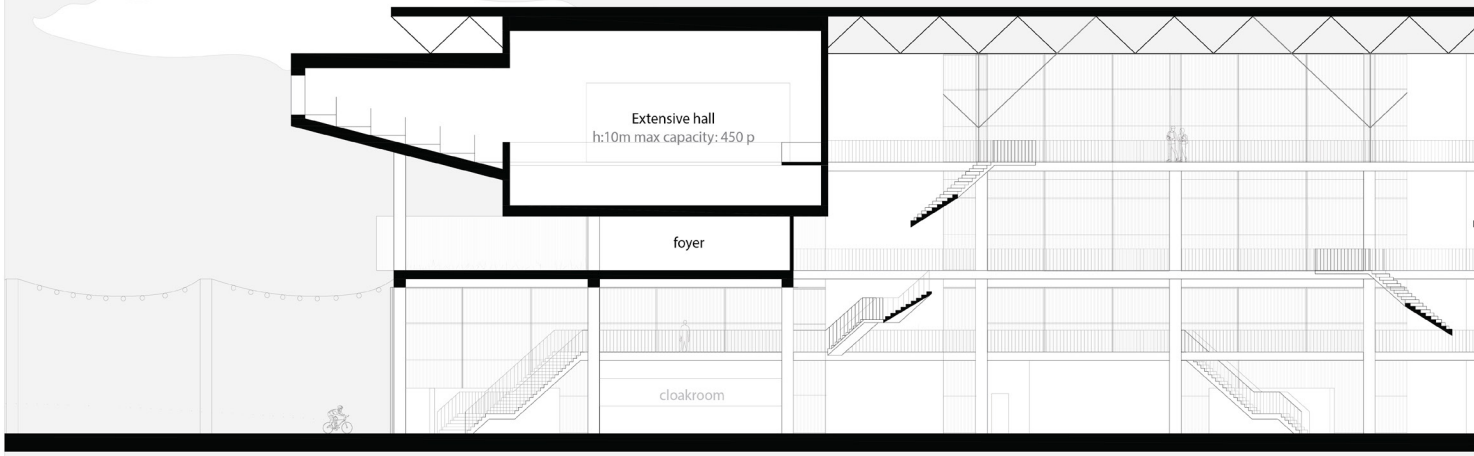
N

+0.00m Ground Floor Plan
1:500



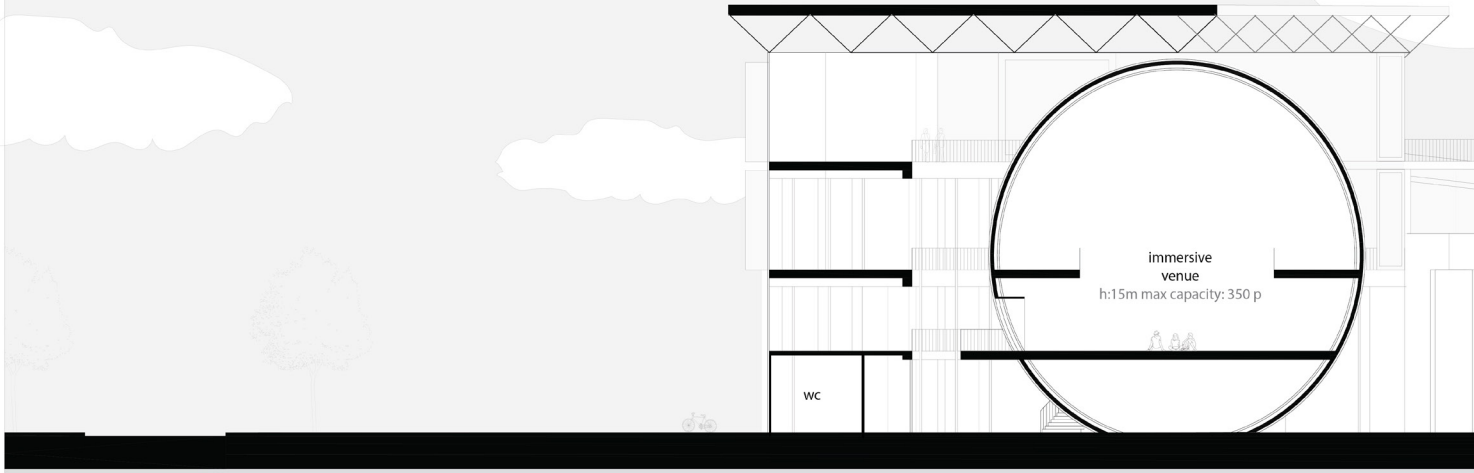


section AA'
1:200



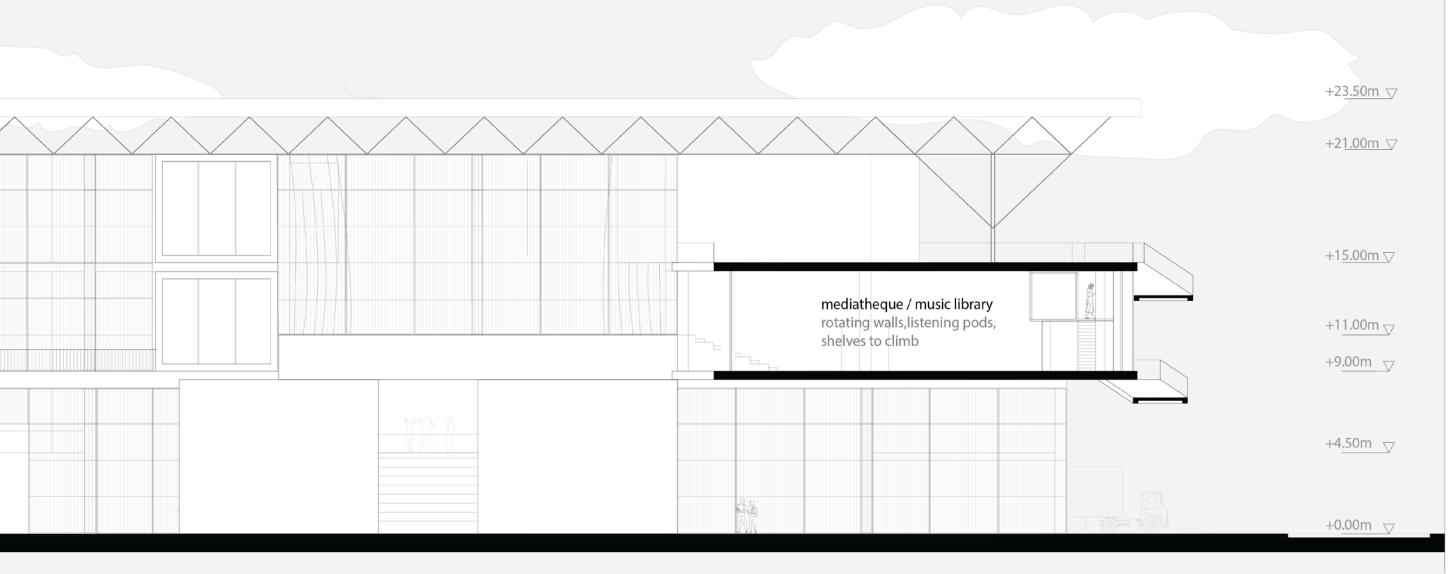
section BB'
1:200

hall that extends capturing spesific views of site this extensions having different functions all together provide various performance options



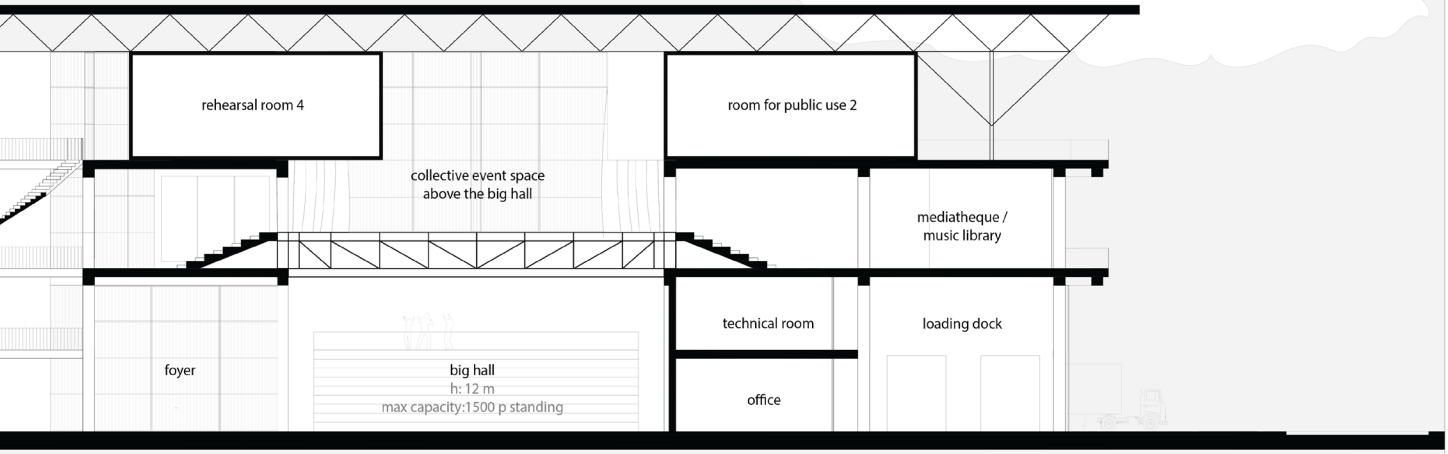
section CC'
1:200

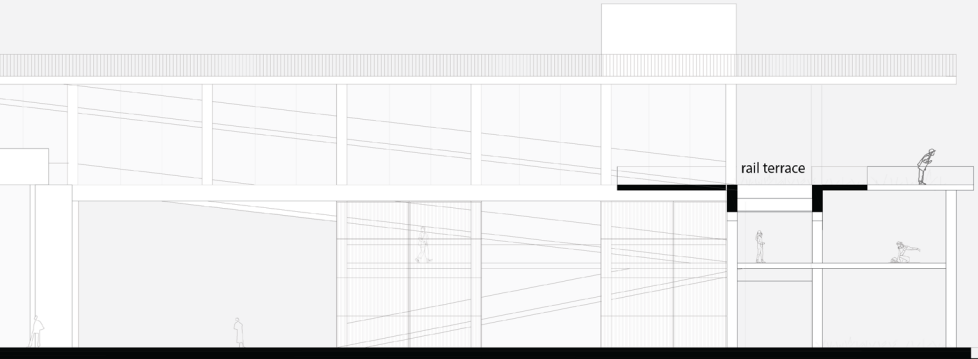
allows performers to experiment with immersive projection screen and atmospheric sound system, audiovisual performances that surrounds the audiance. Circular shape allows diifferent uses ranging from screenings to roller discos but also becomes an experimental studi for artists working on immersive performances



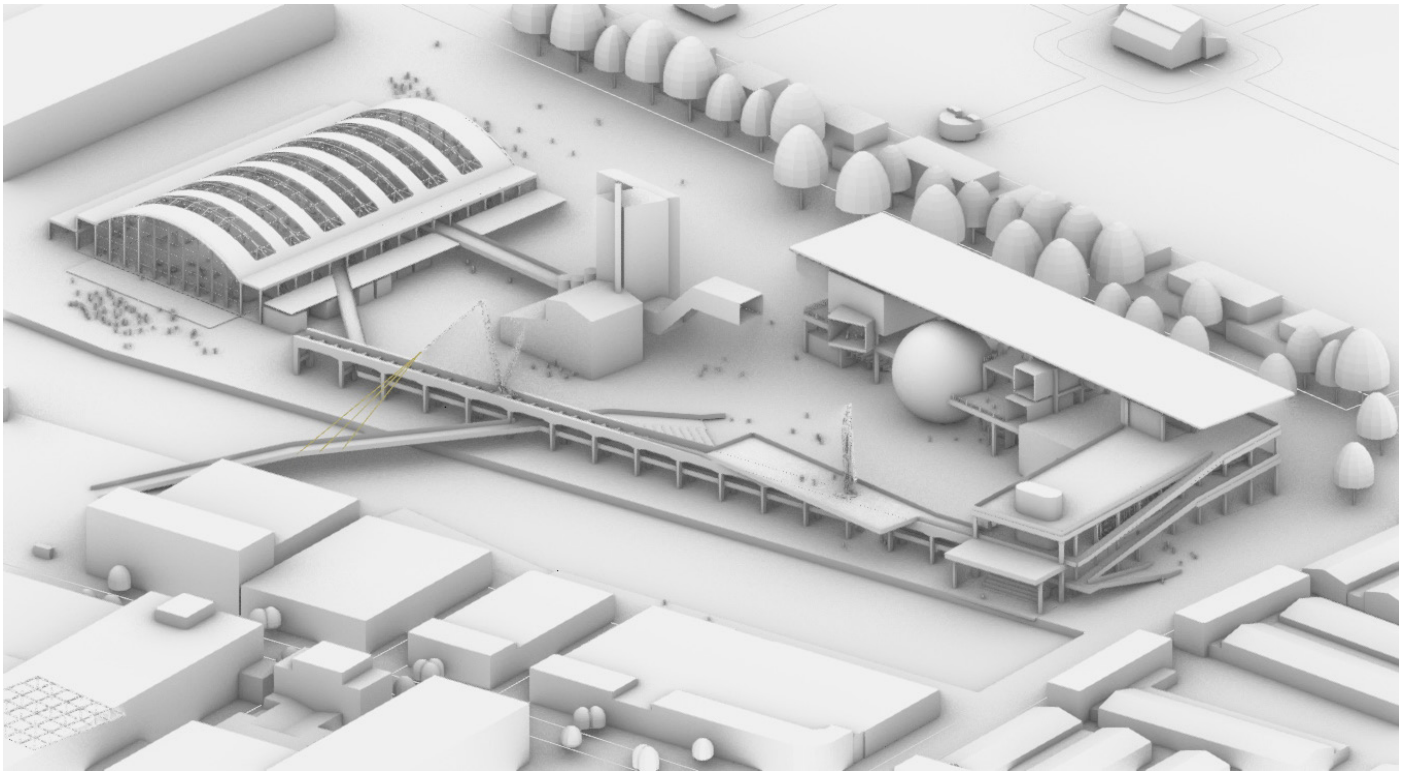
Music library is a space of learning and research focused mainly around music . Fully accesible by public . The street extends by a ramp trough the rail within the building to the roof

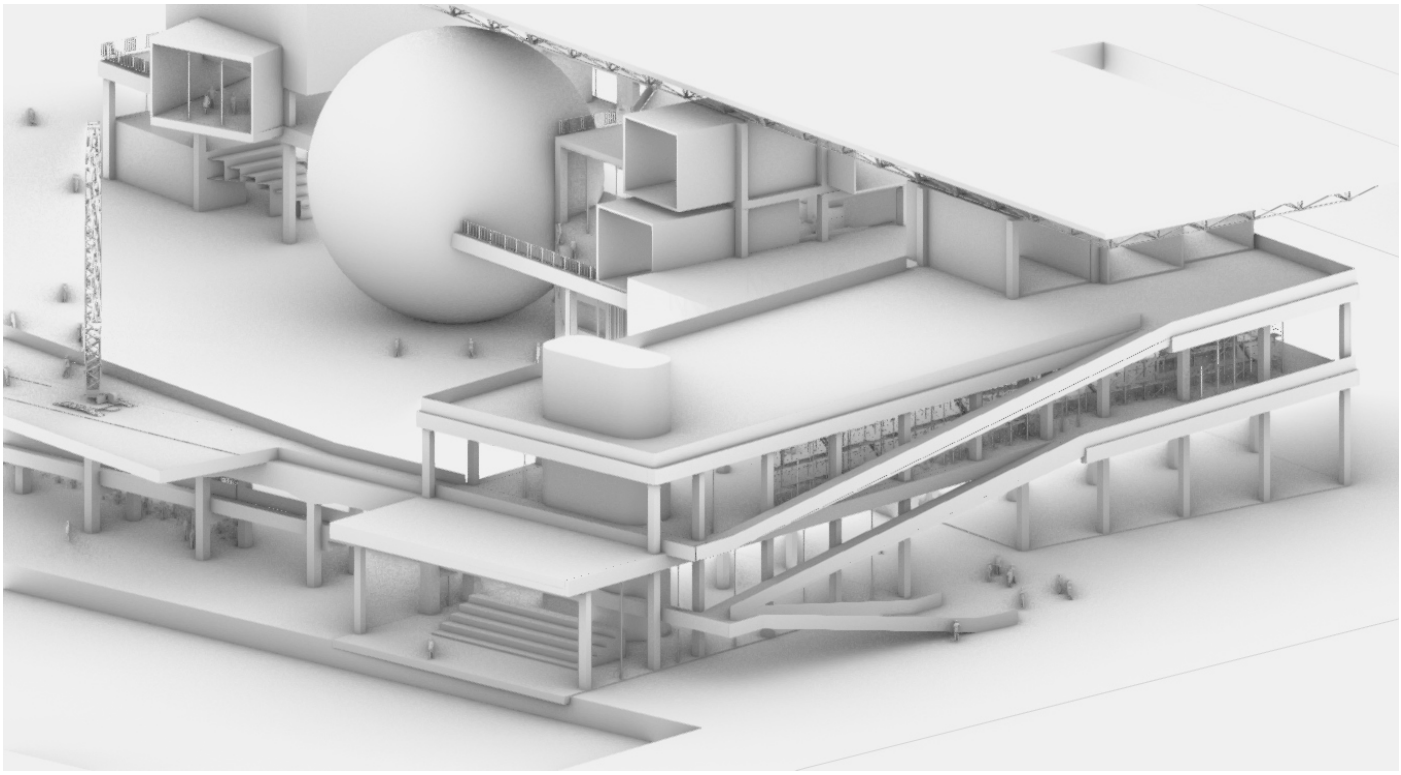
from performance hall >>> to music library

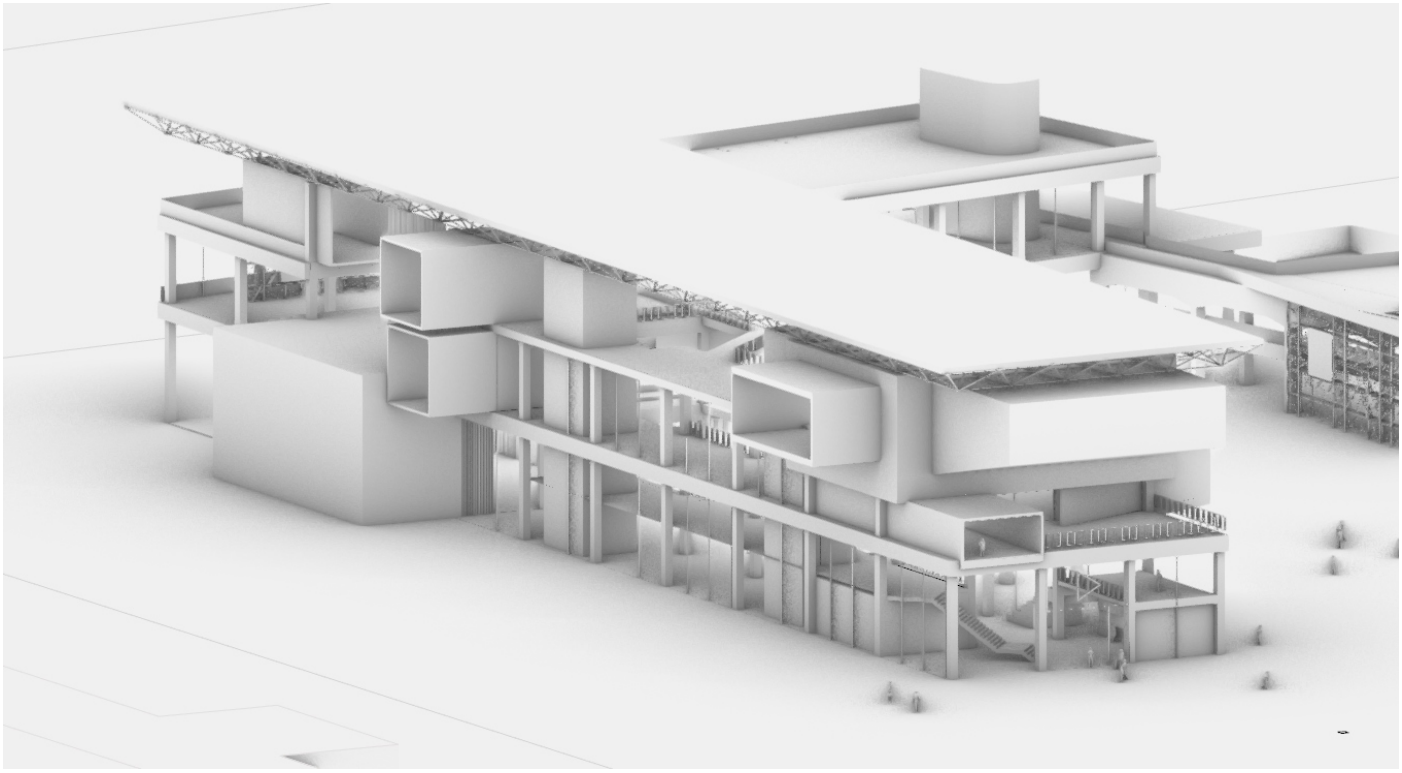


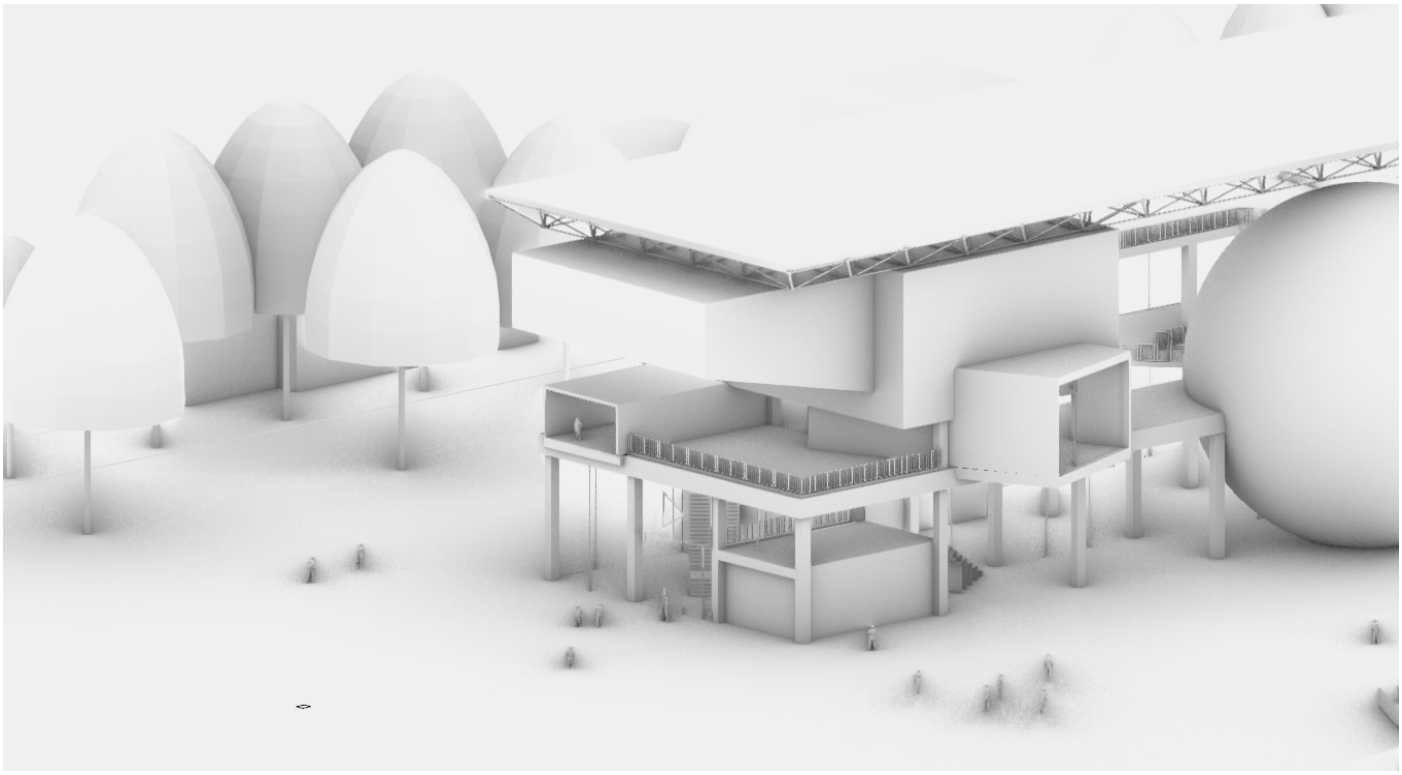


Rail frames the piazza on the water side with a waterfront park . In addition to that it supports the route that connects the complex to the other side and other buildings within the site









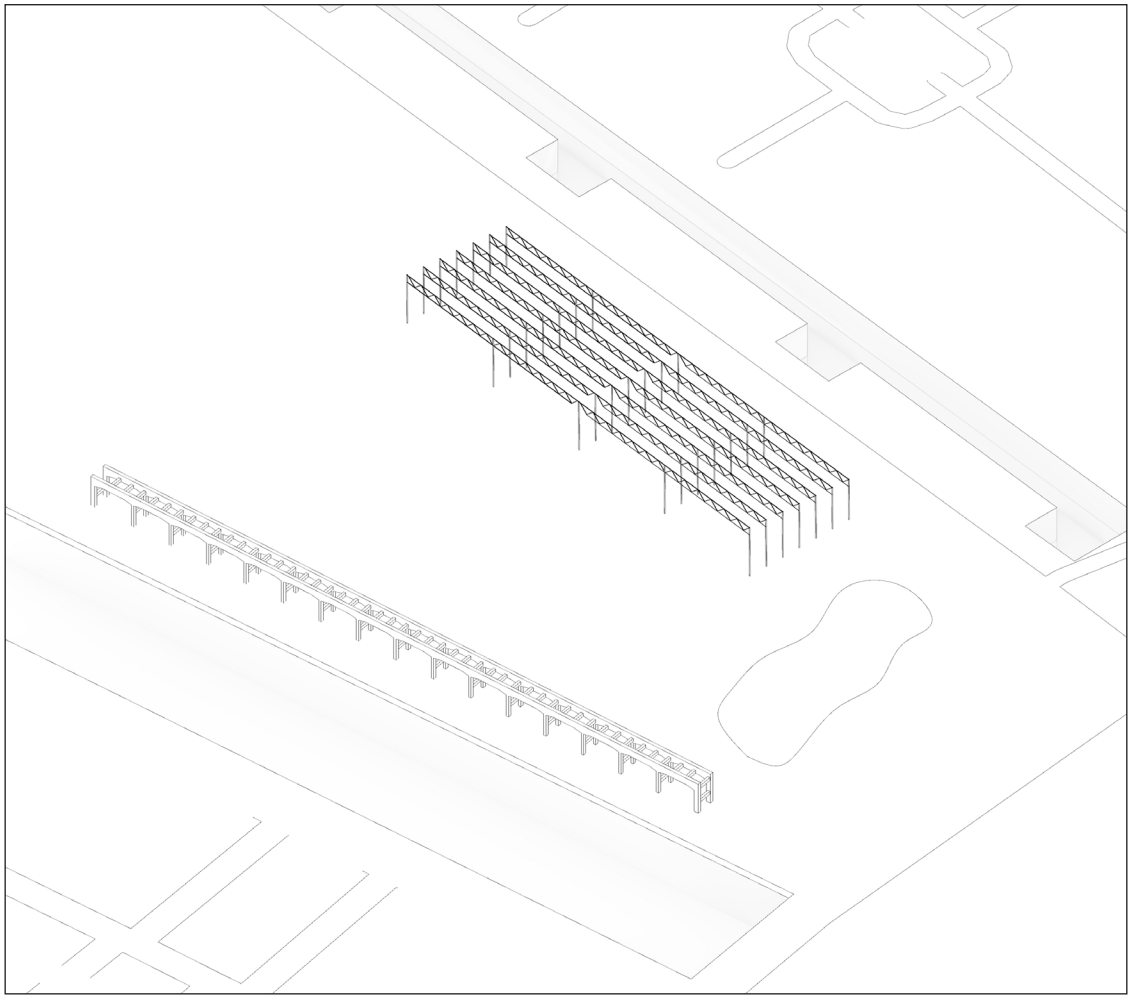
P4

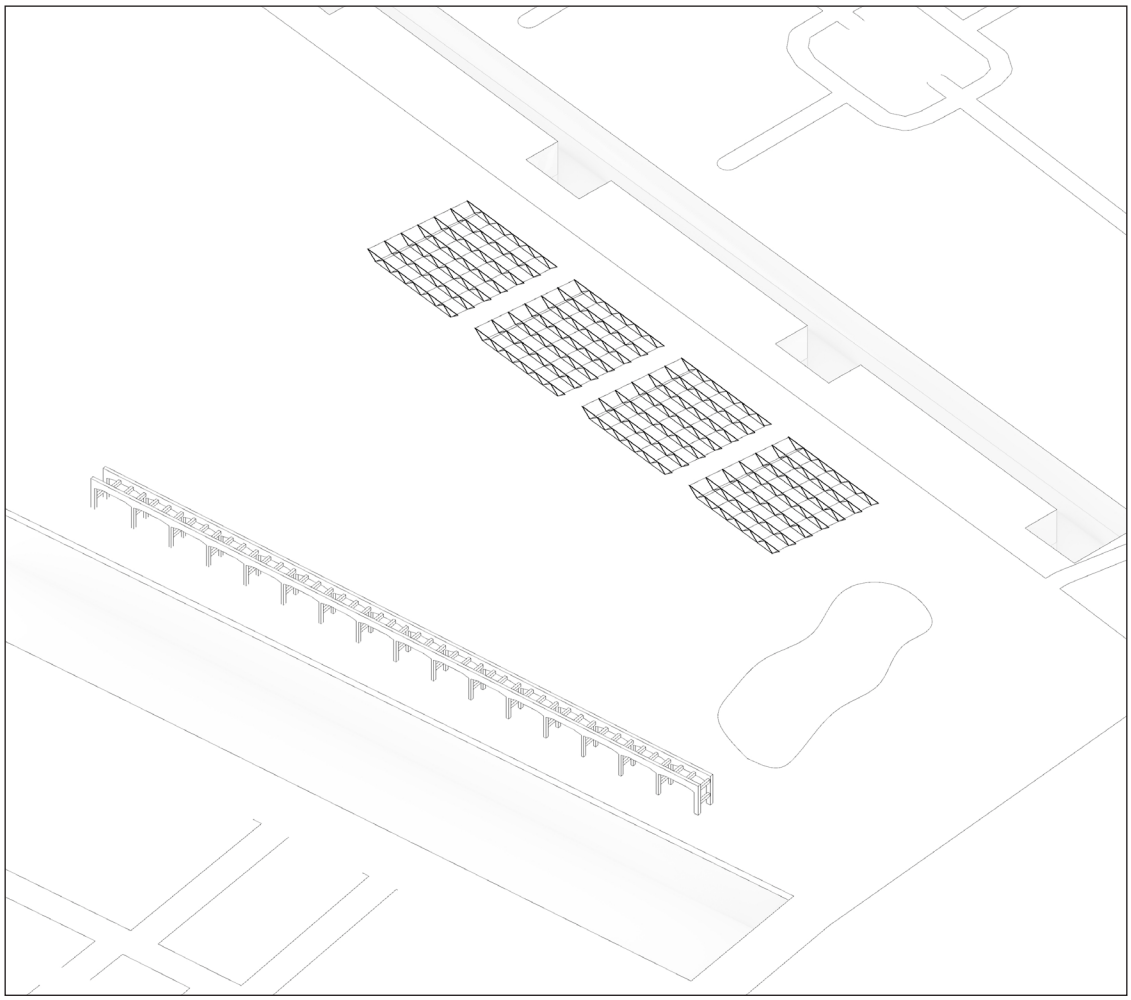
Music Factory

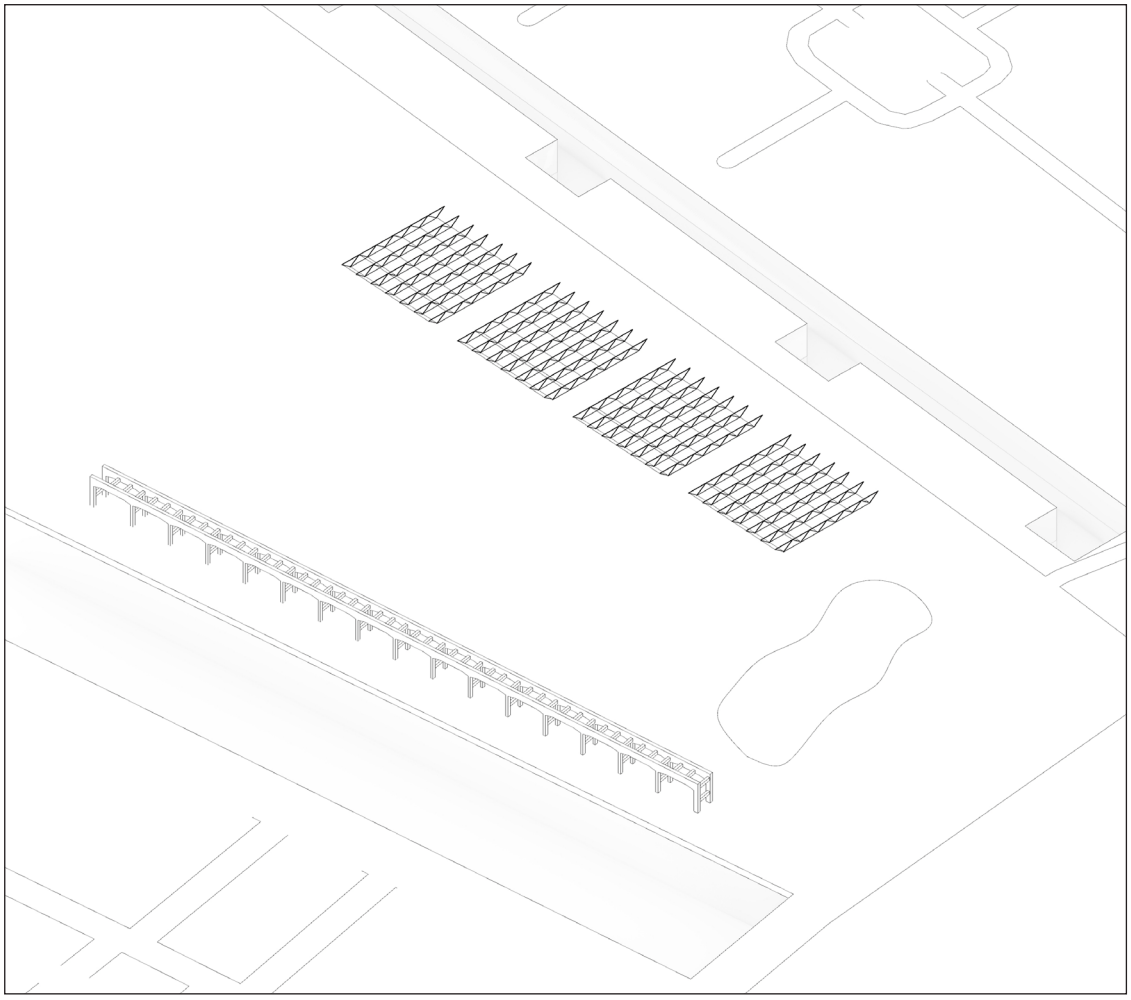
Music Factory is not a single building, it is a combination of different fragments, different performances, different users, and different materials

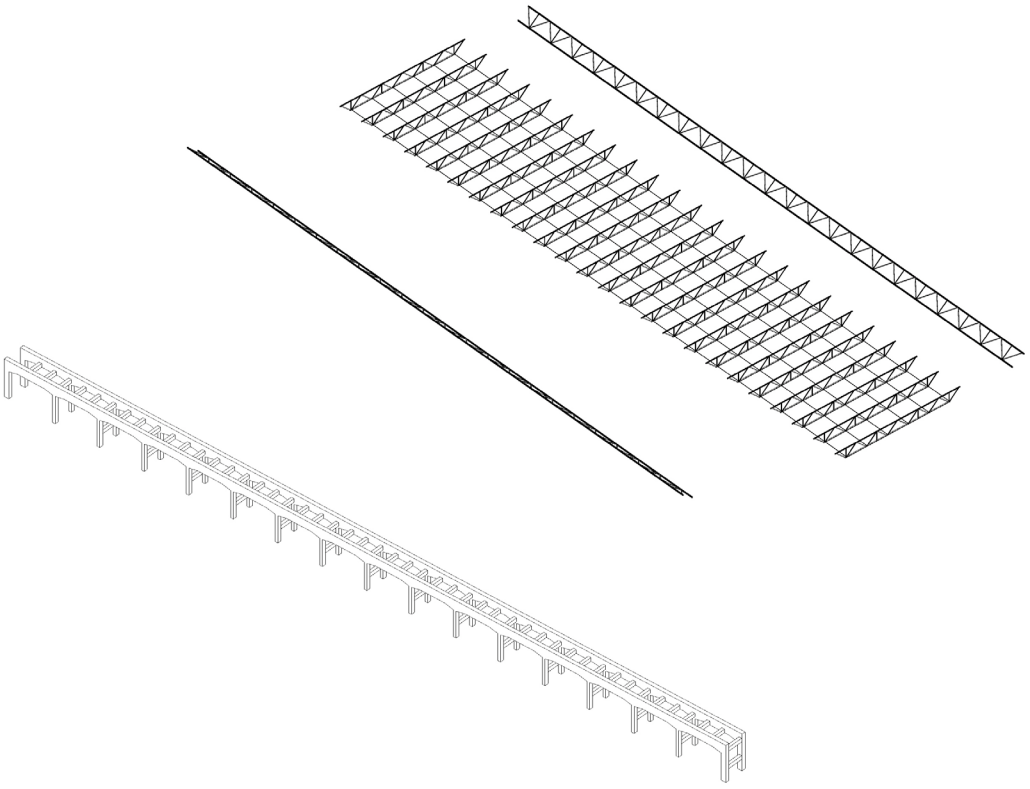
Music Factory emerges of its environments complexity and is able to transform

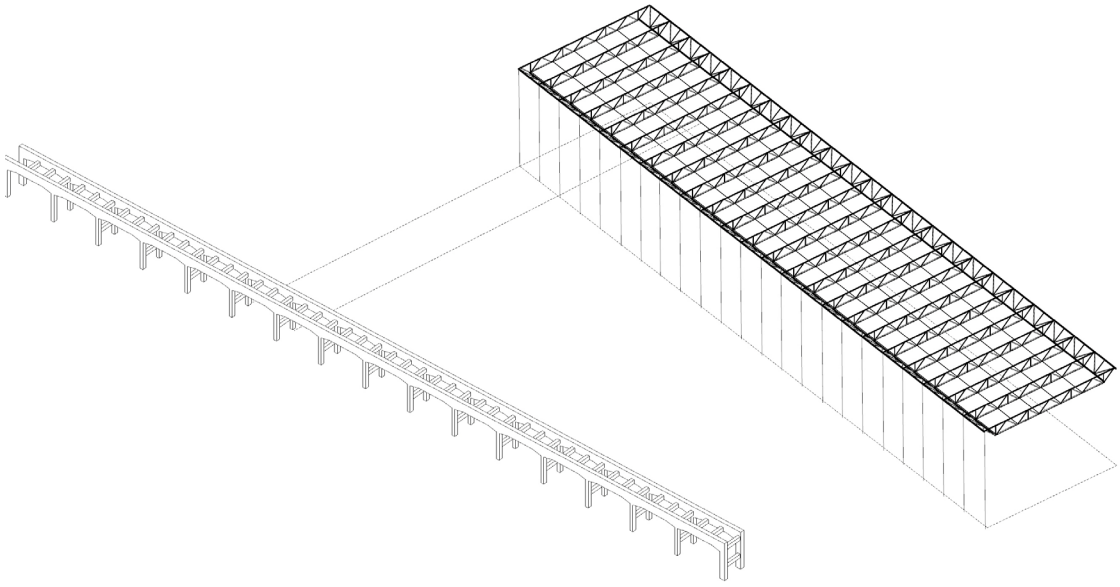
BINKCHAVEN
MUSIC FACTORY











recording/residency

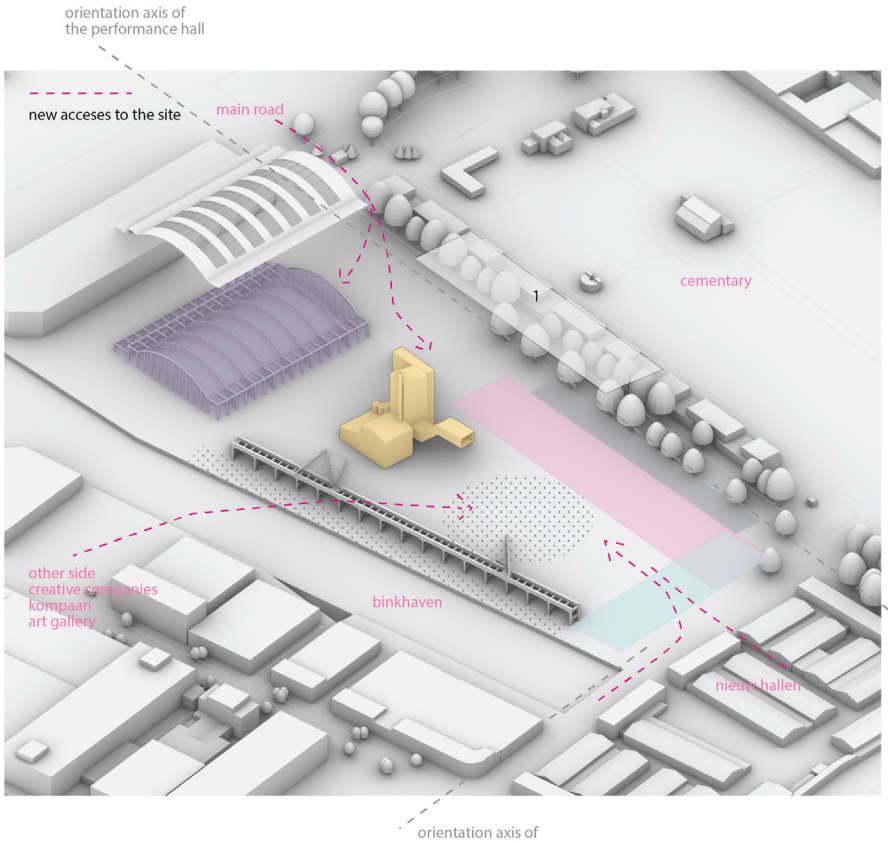
research

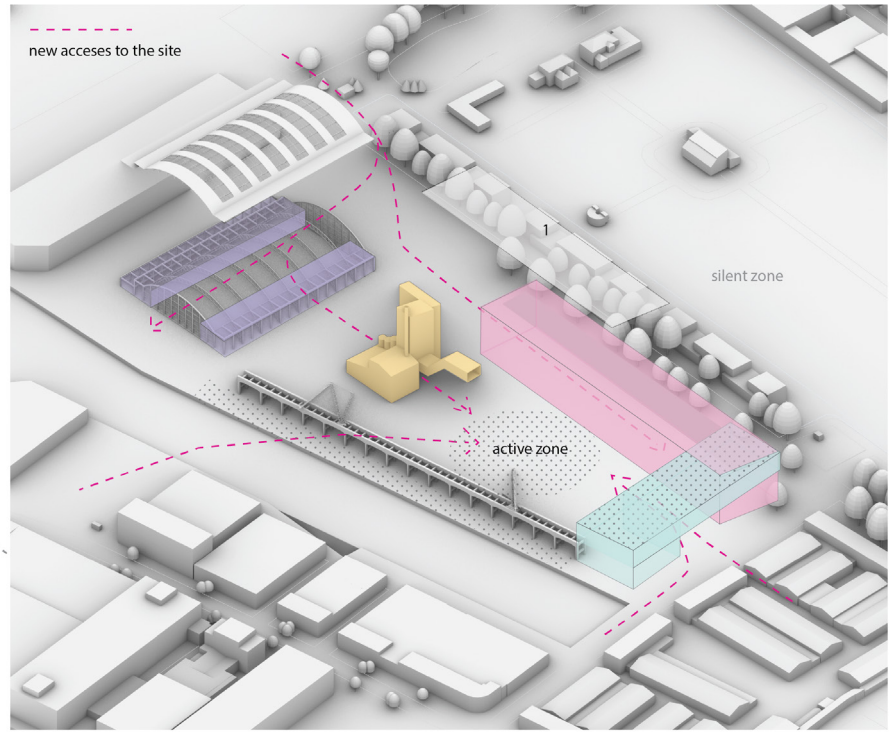
production hall
-practice rooms
-bar
-canteen
-undetermined event space

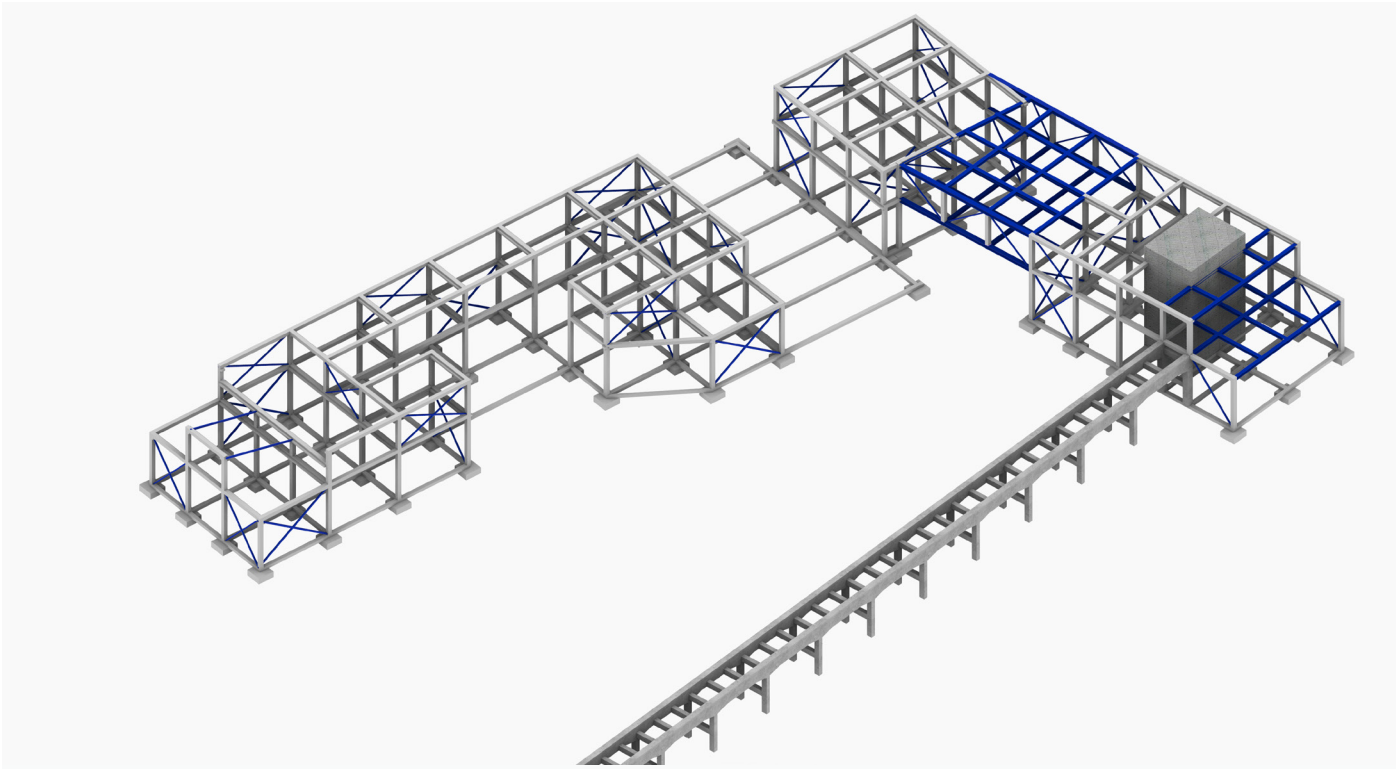
performance hall
-3x venues
-foyers
-food court
-3xbars
-restaurant
-5x rehearsal rooms
-loading docks
-storage
-offices
-crew spaces

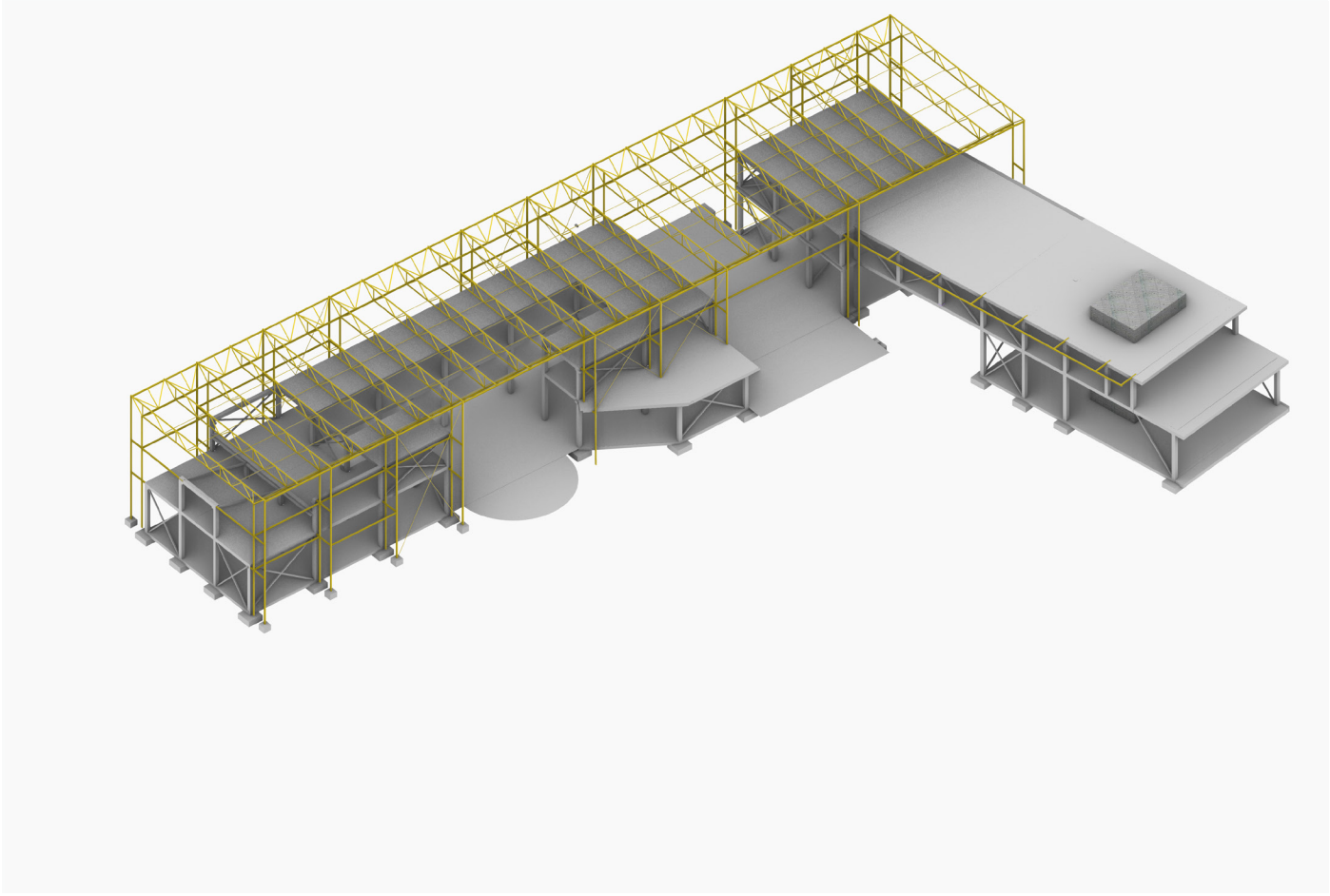
parking

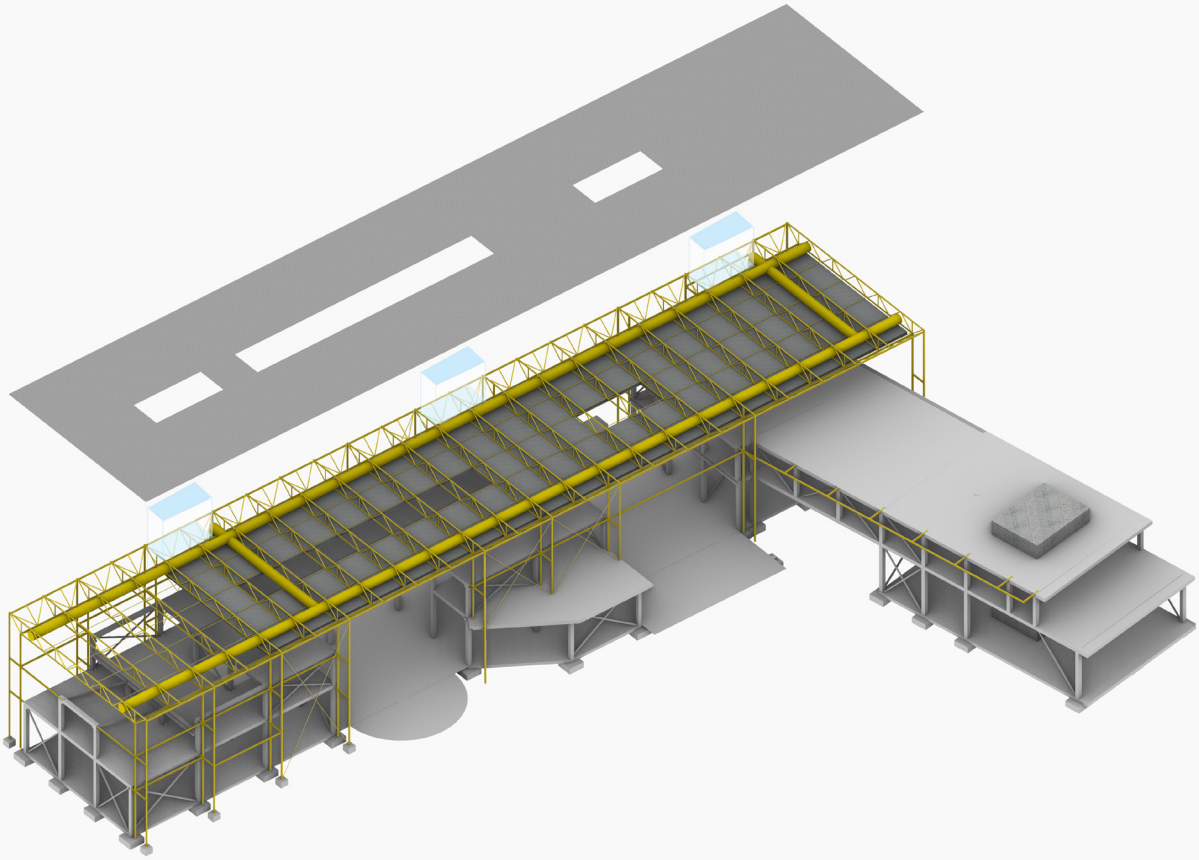
public realm
-square
-waterfront park
-roof terraces

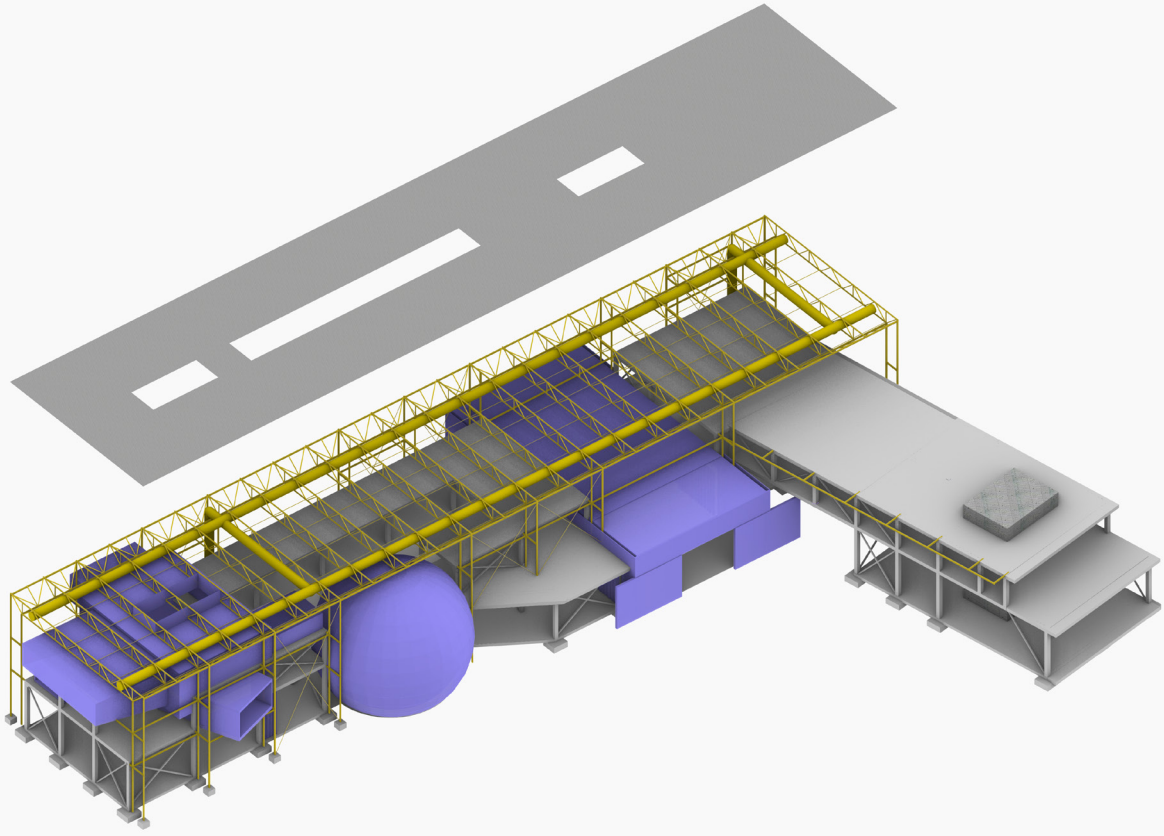


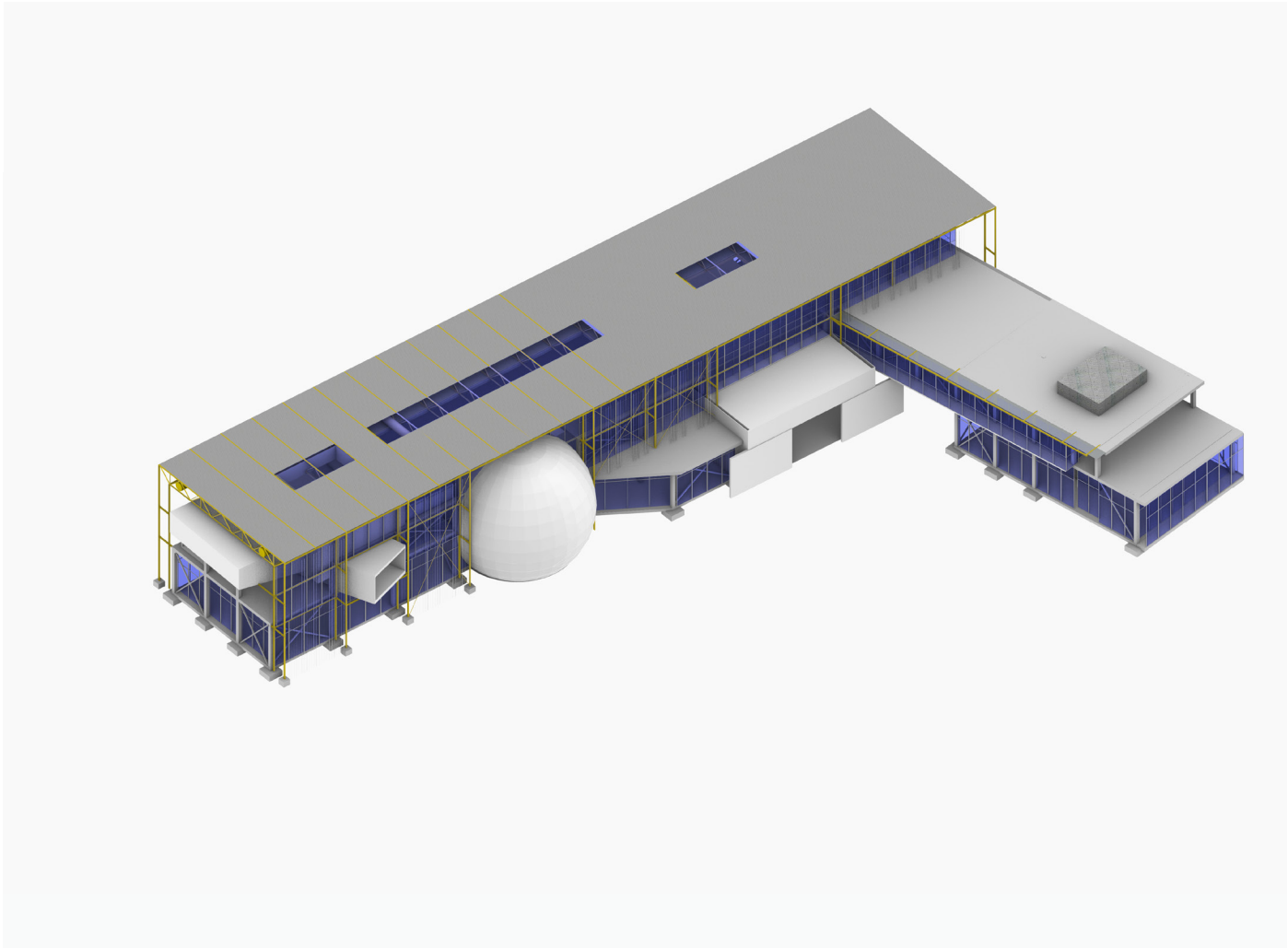


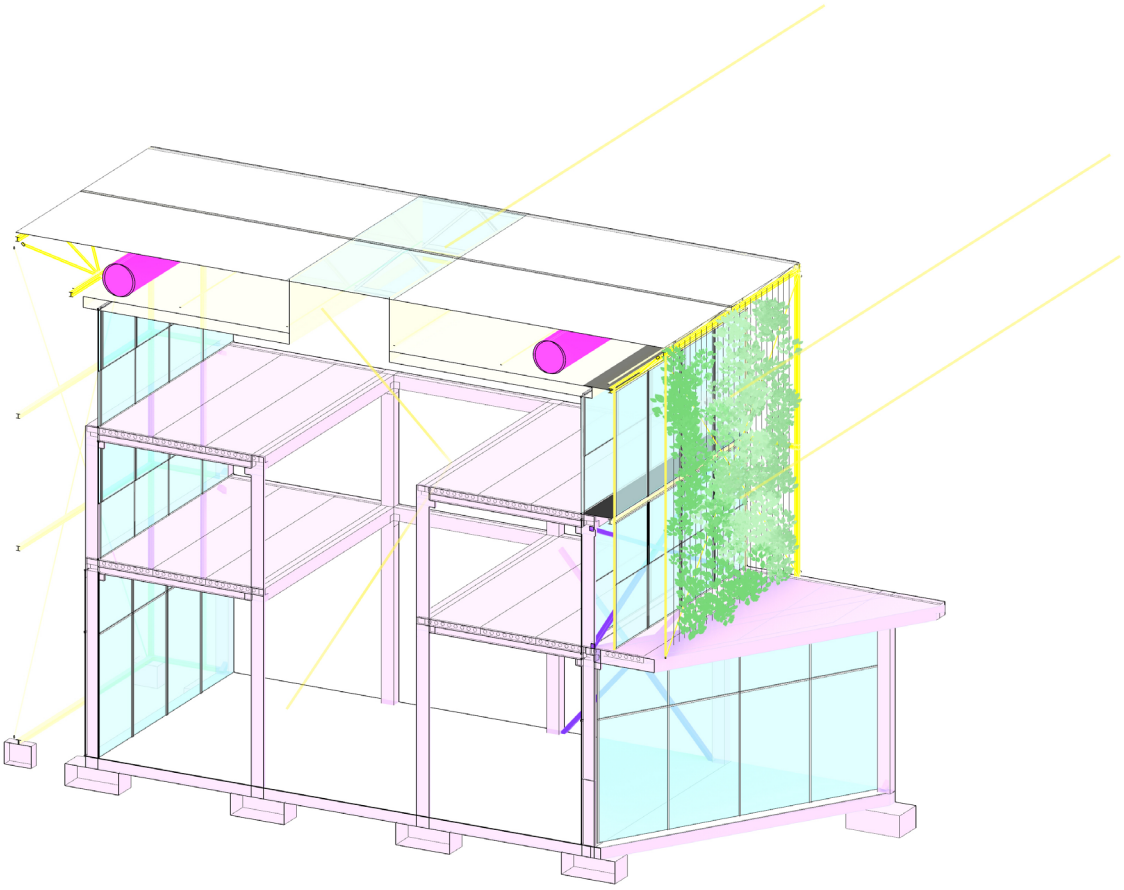


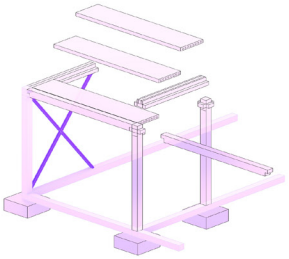


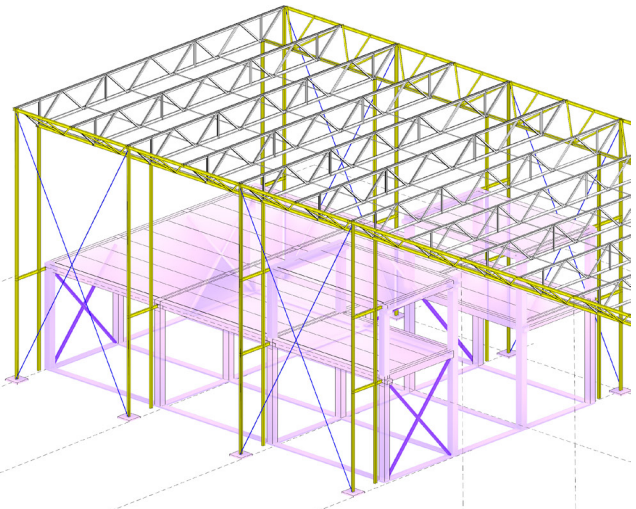


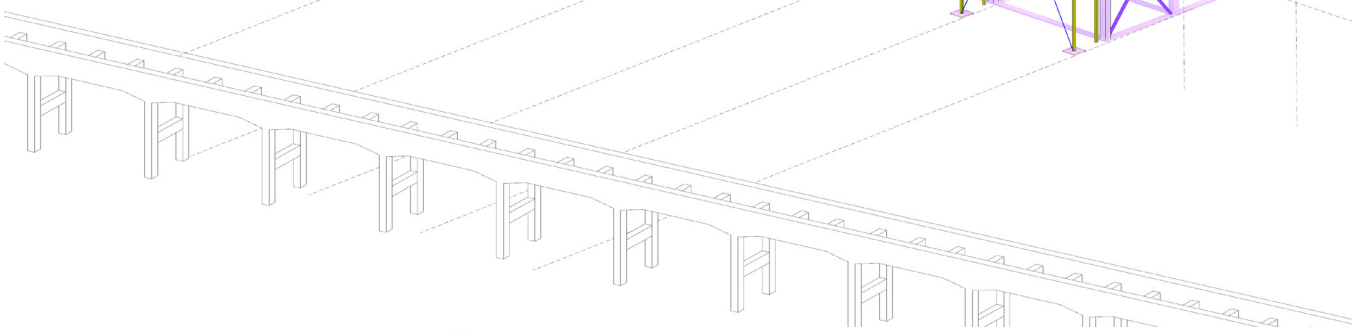


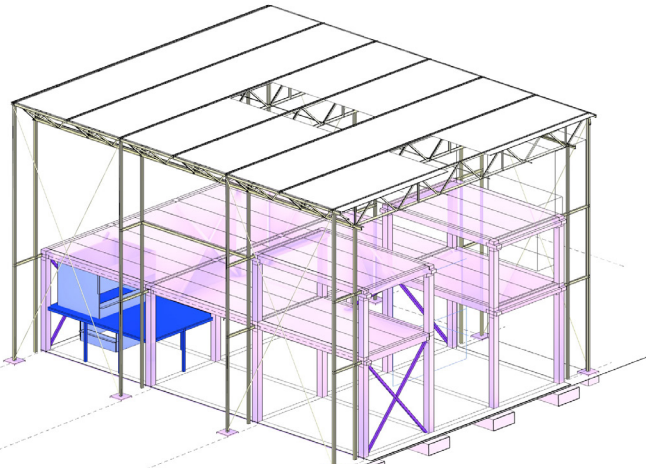


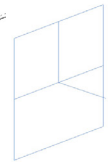


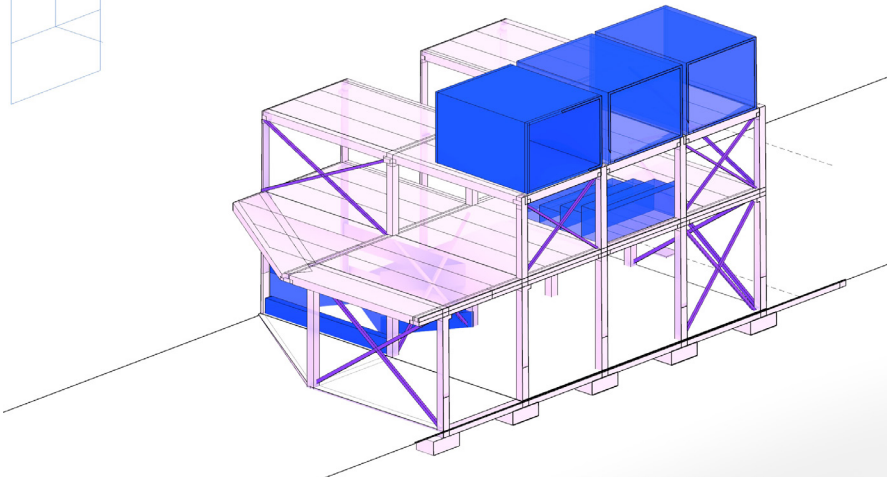


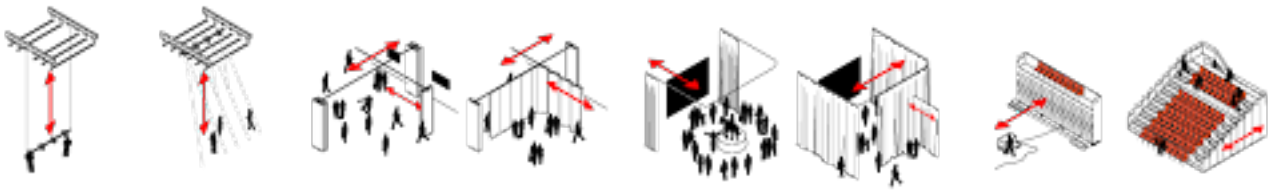


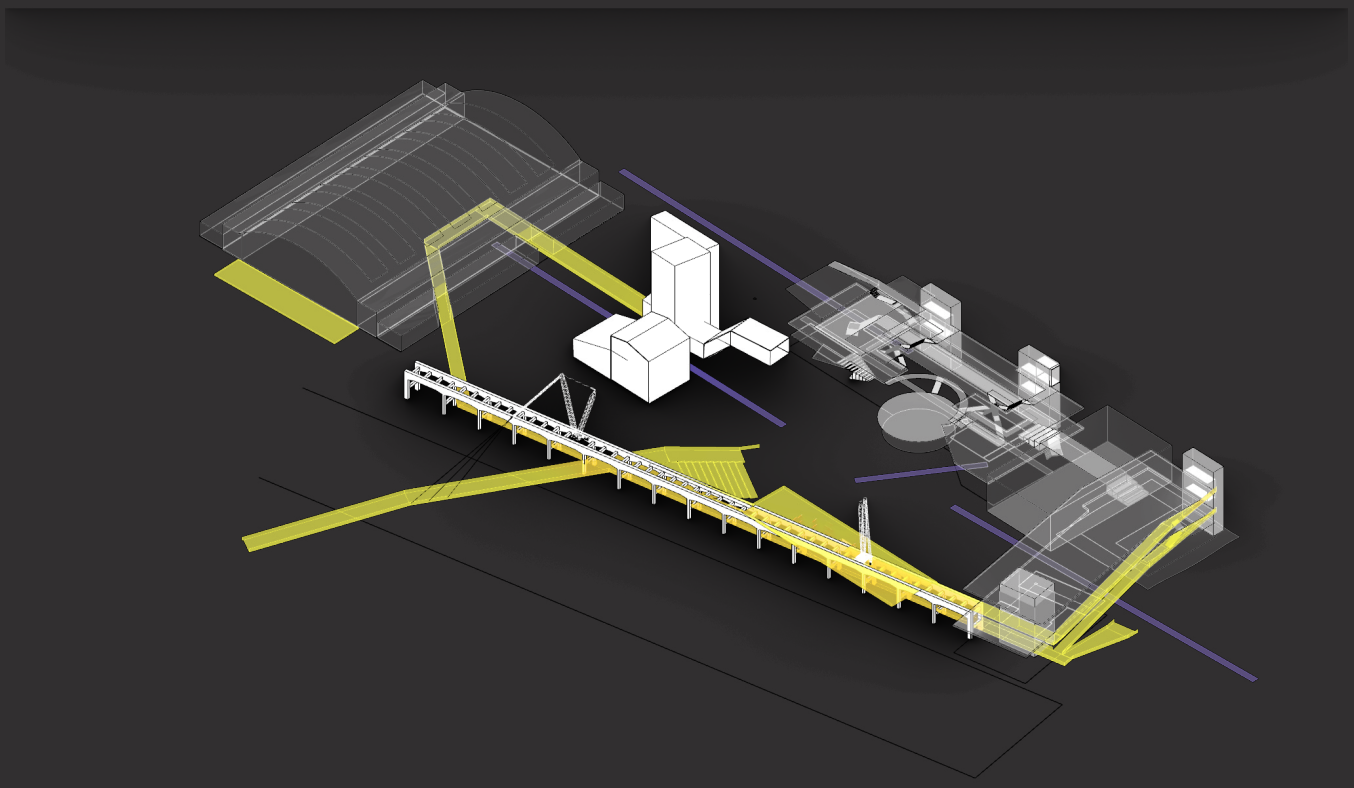


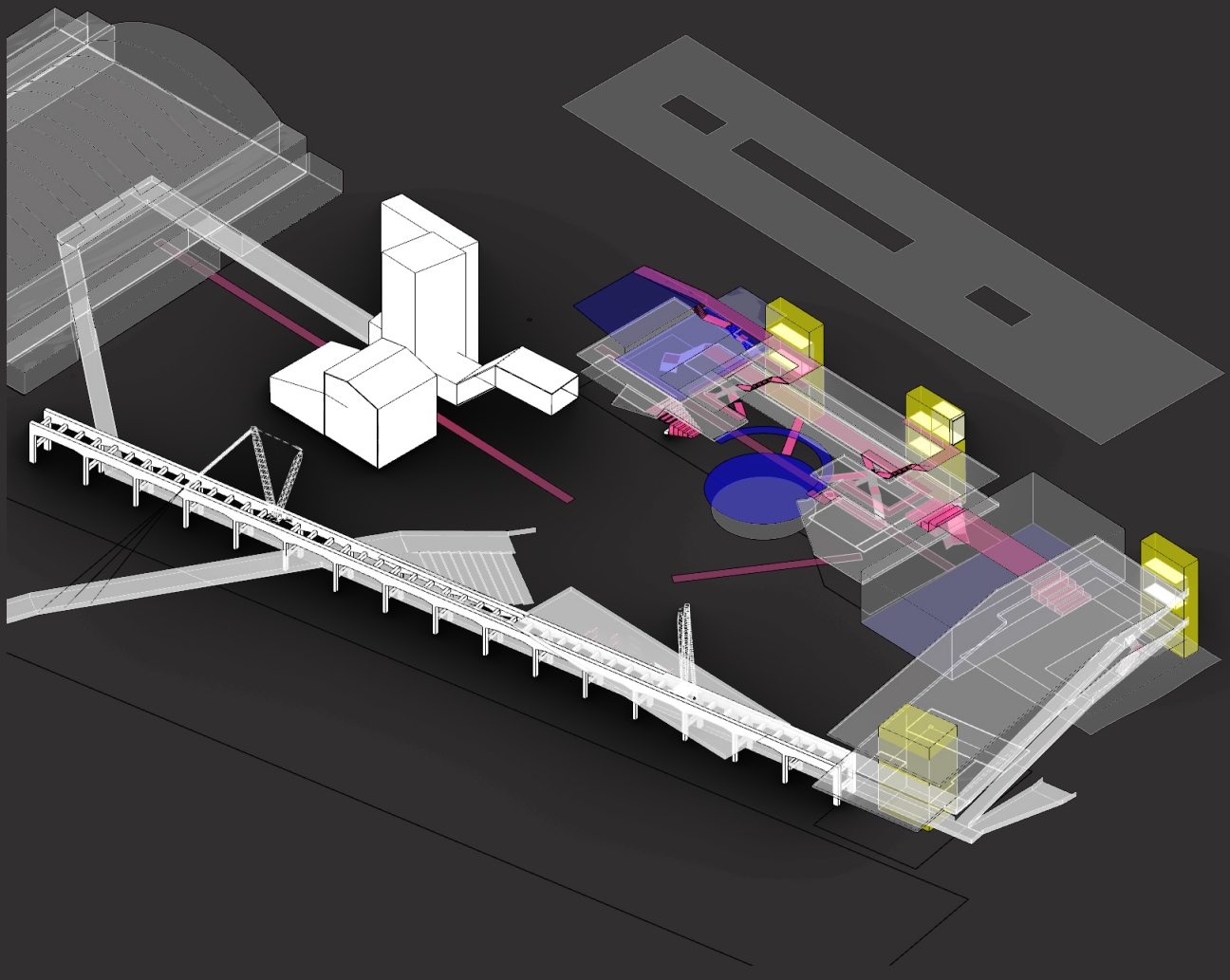


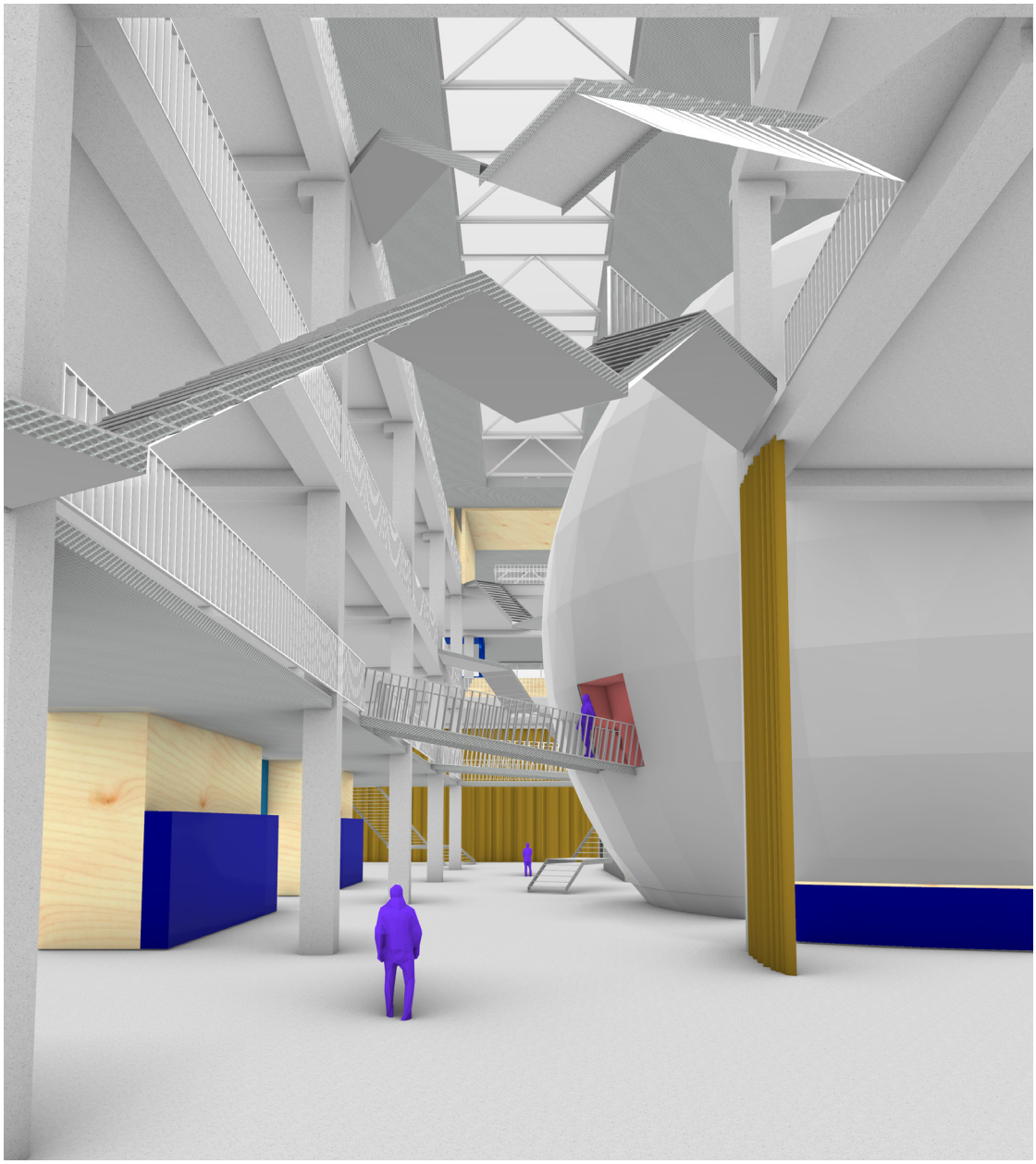


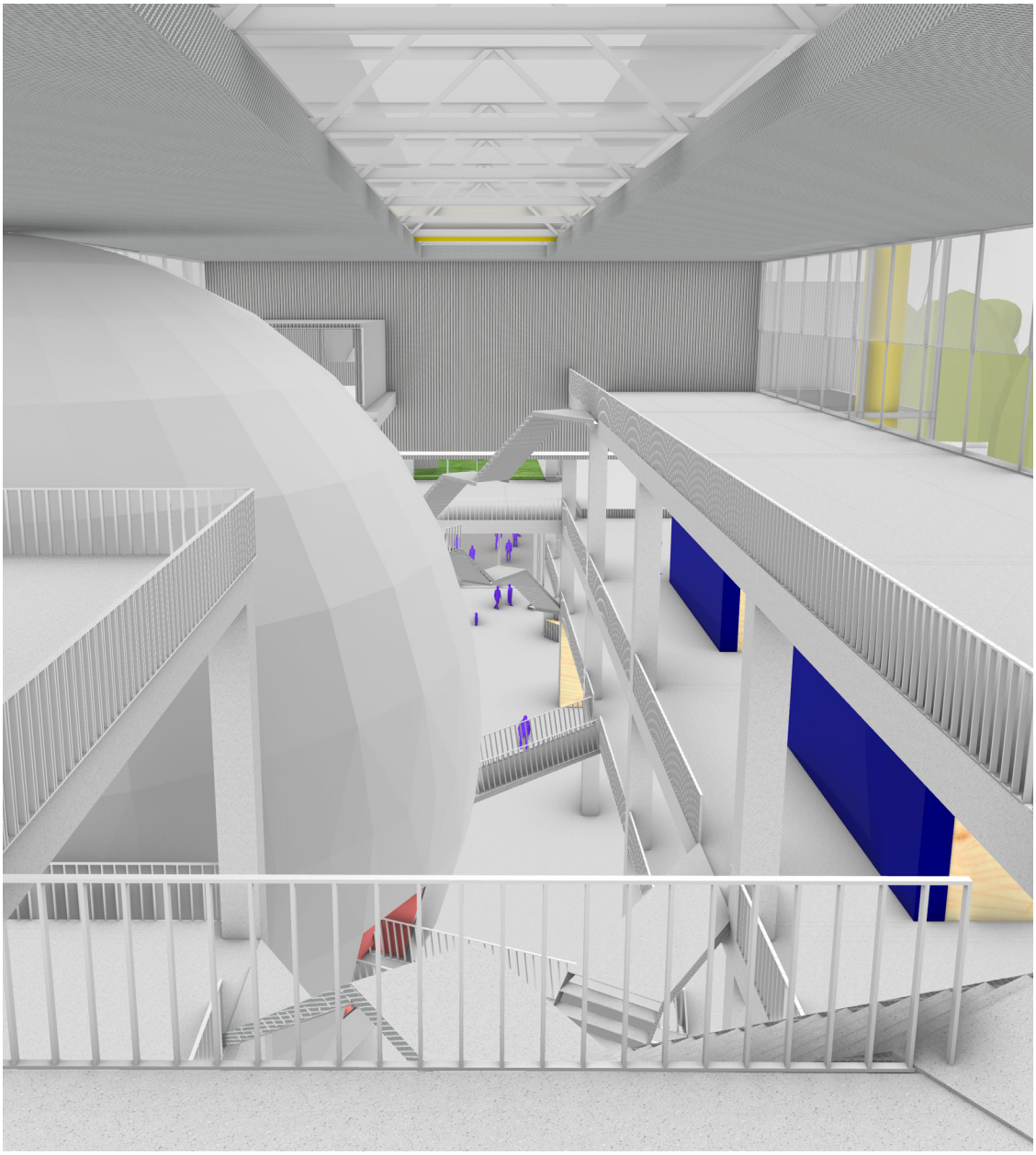


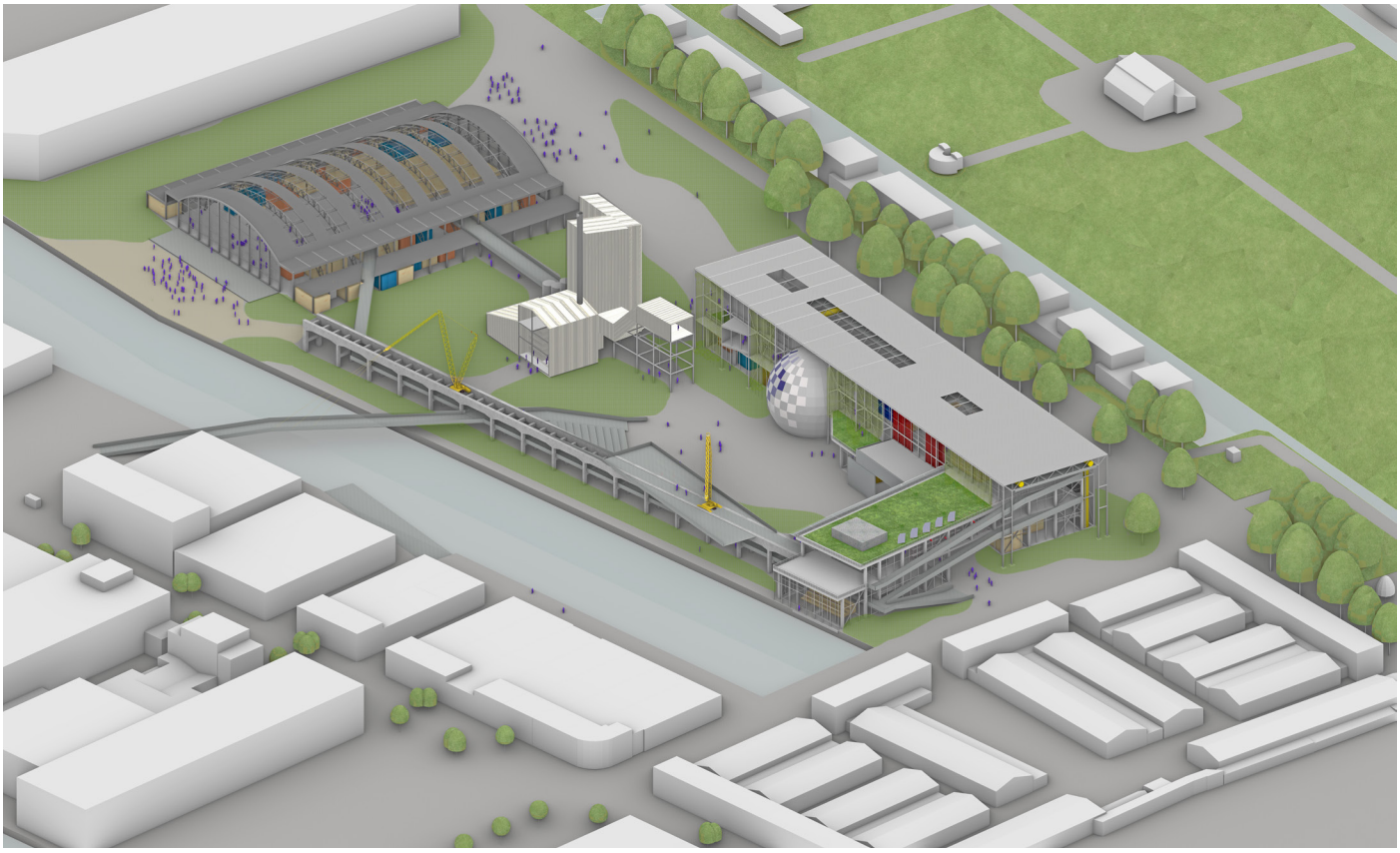


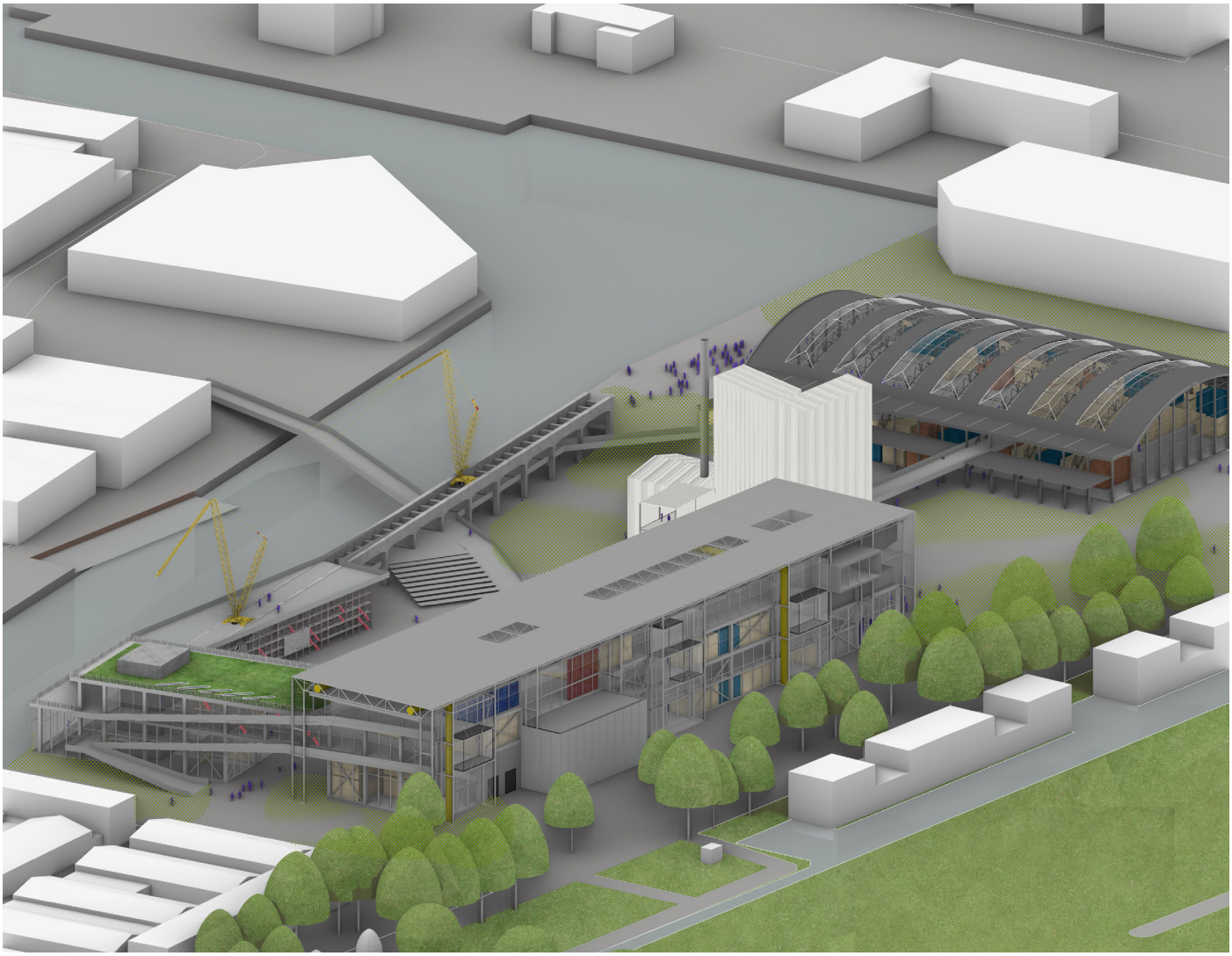


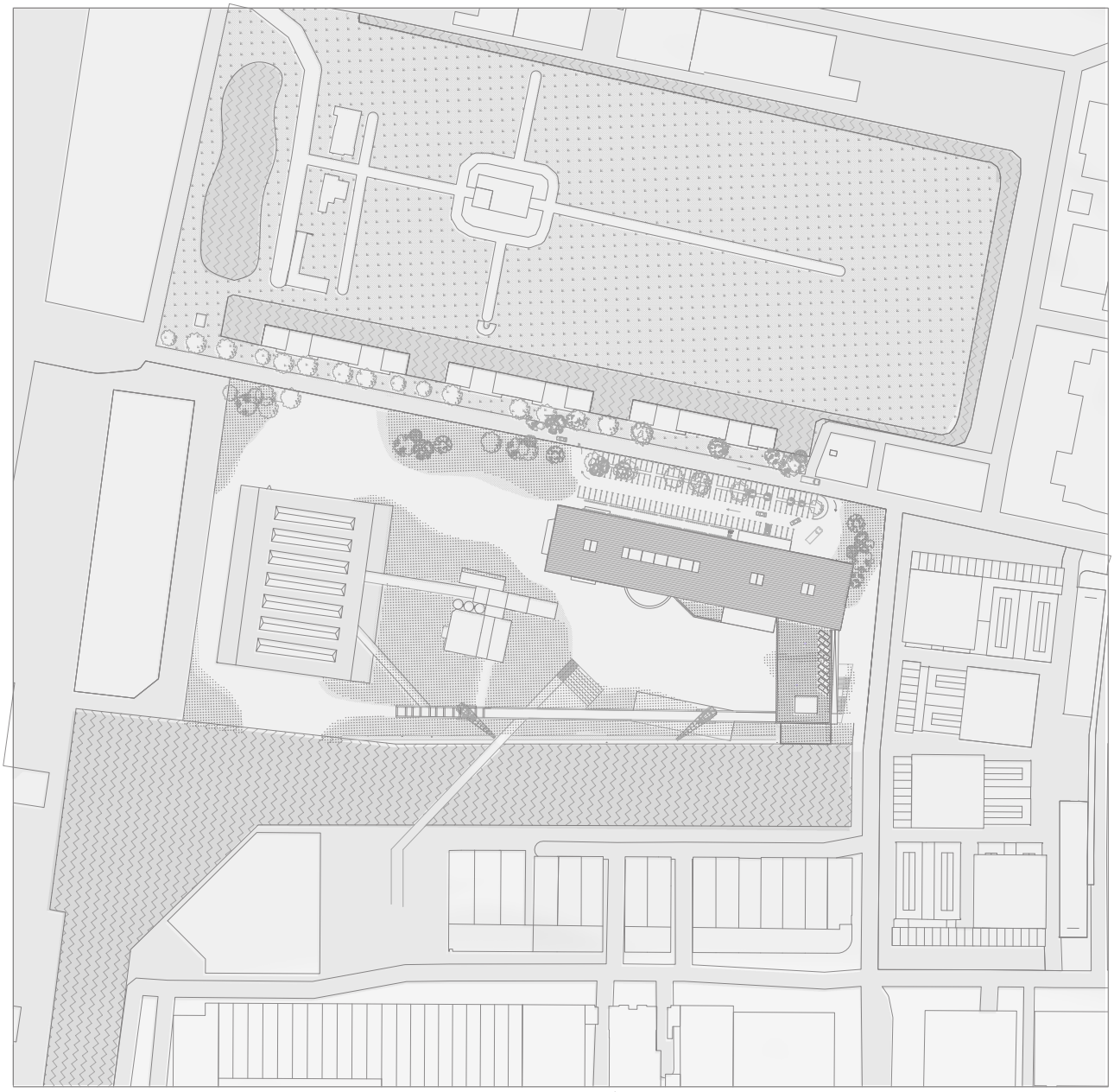


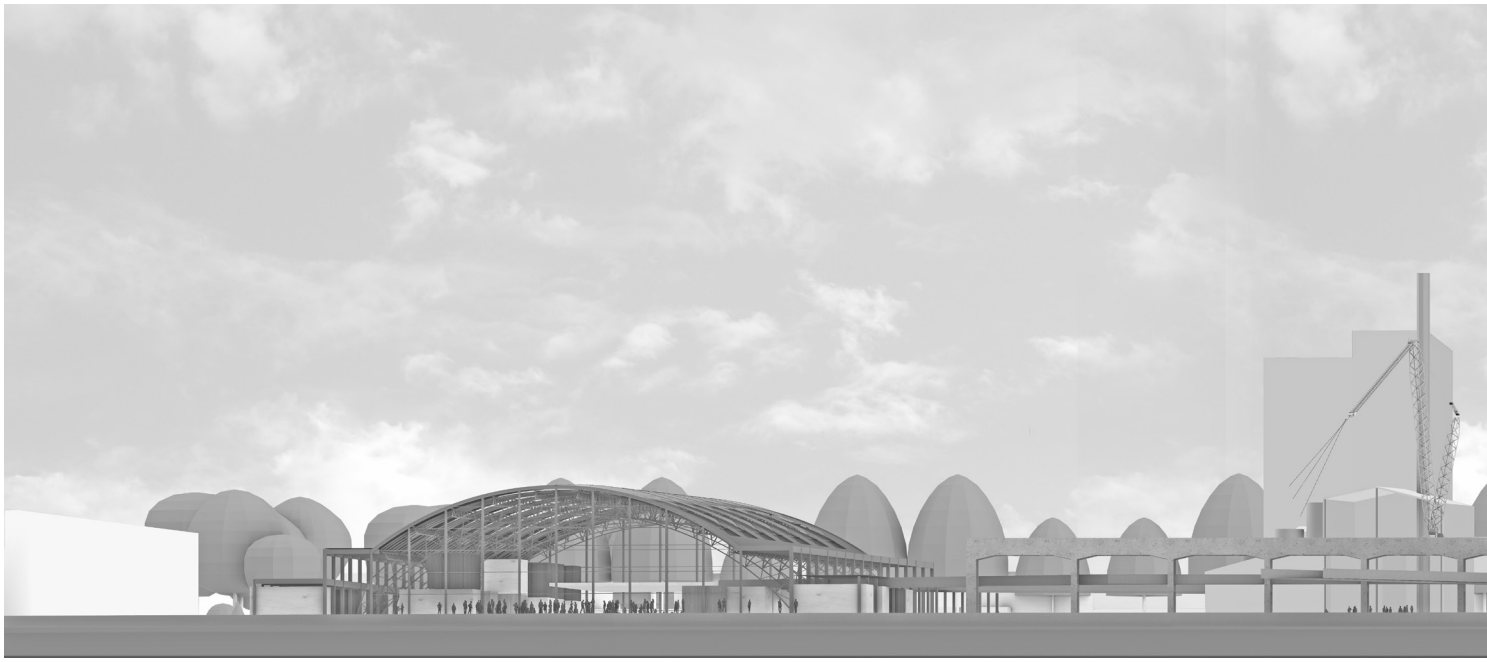


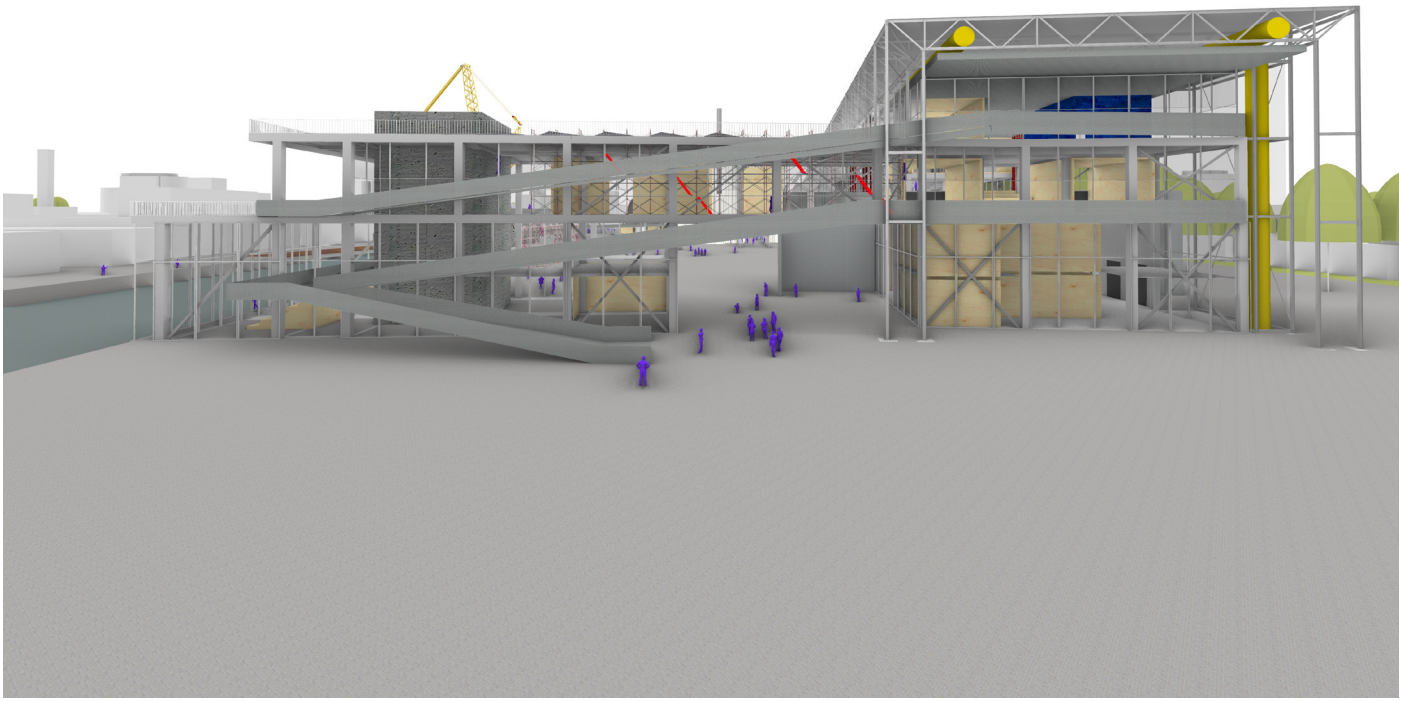


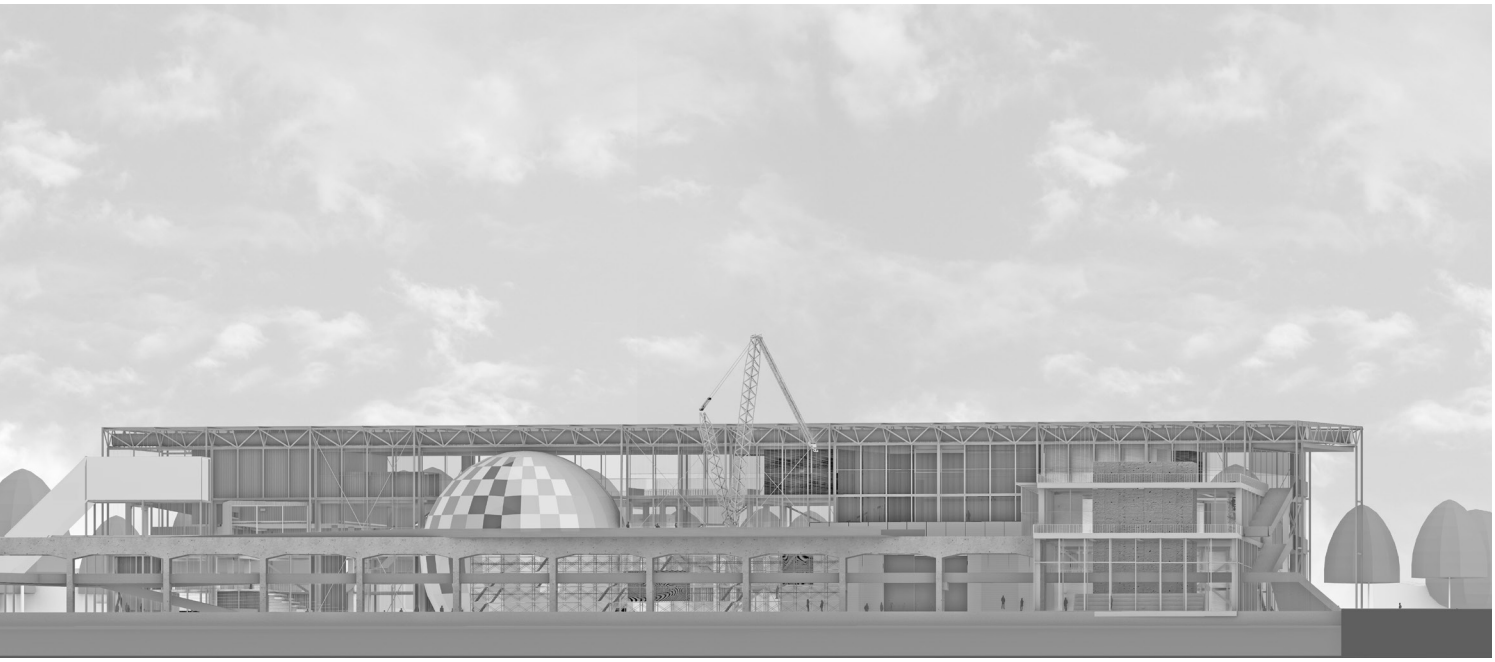


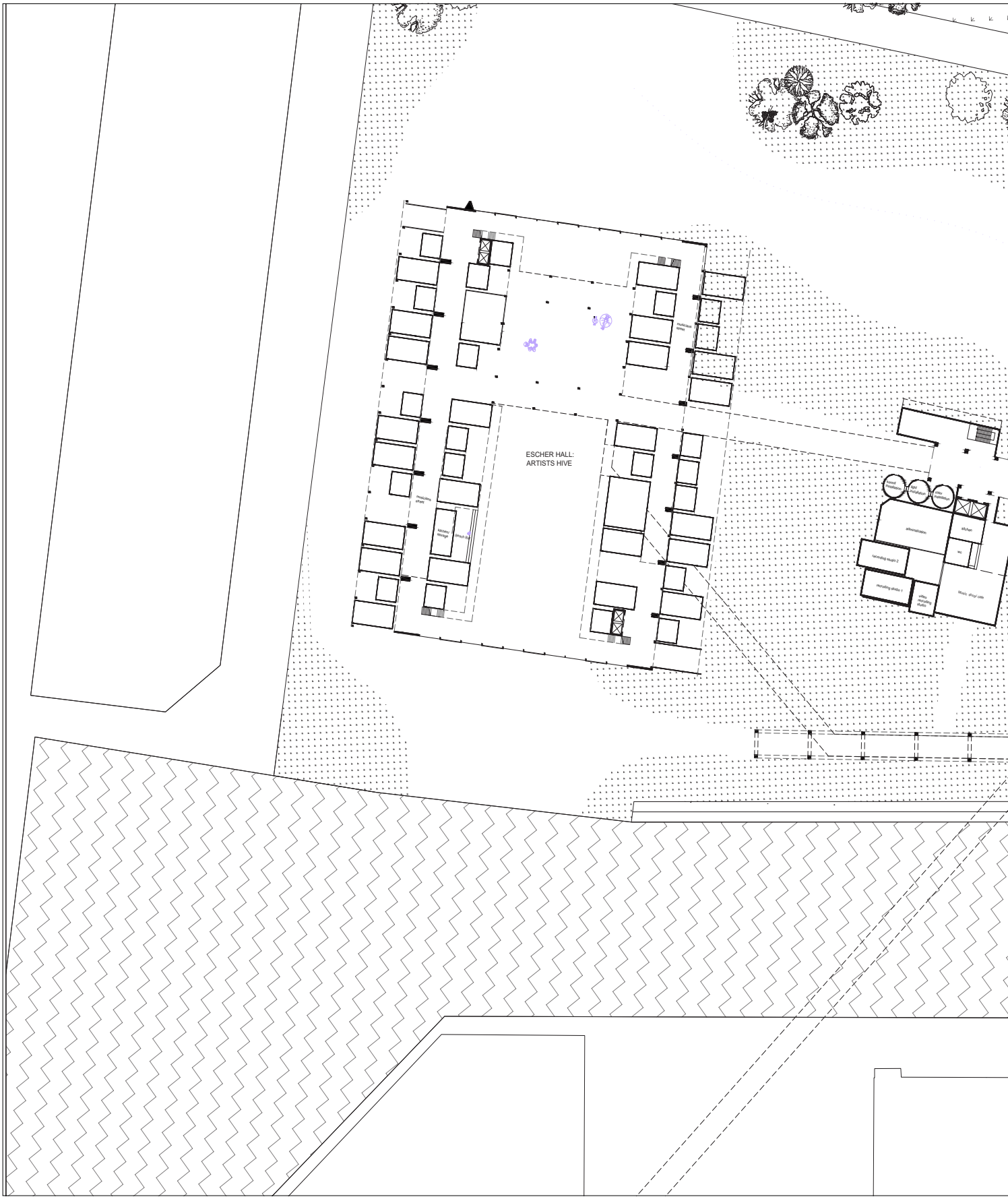


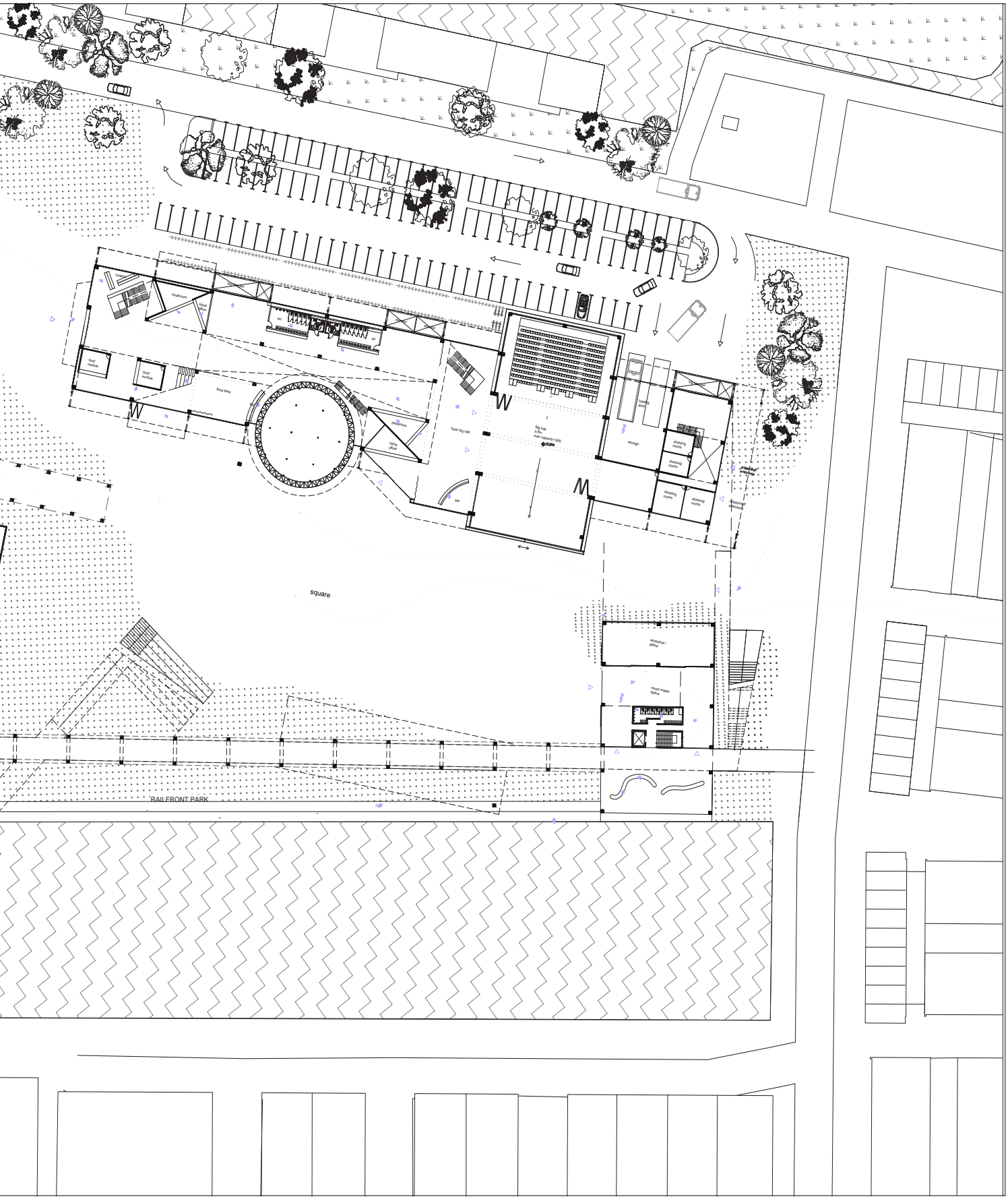


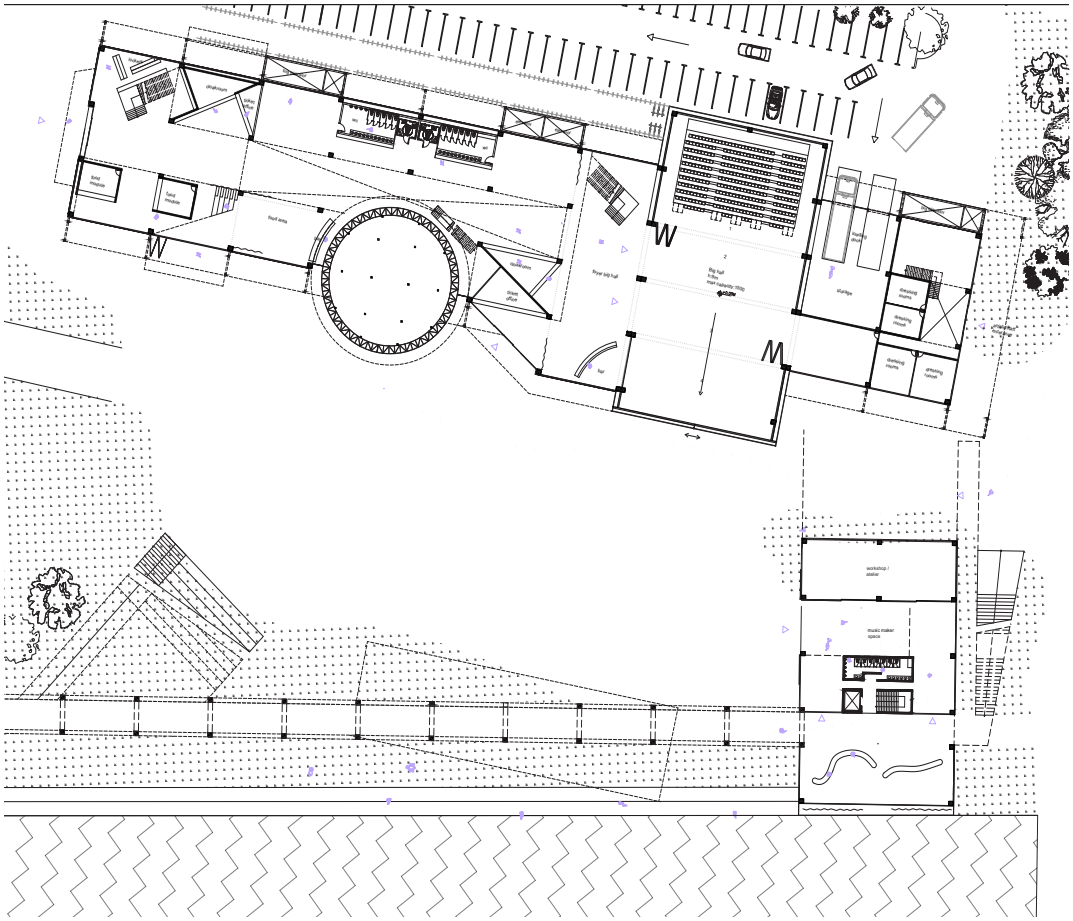


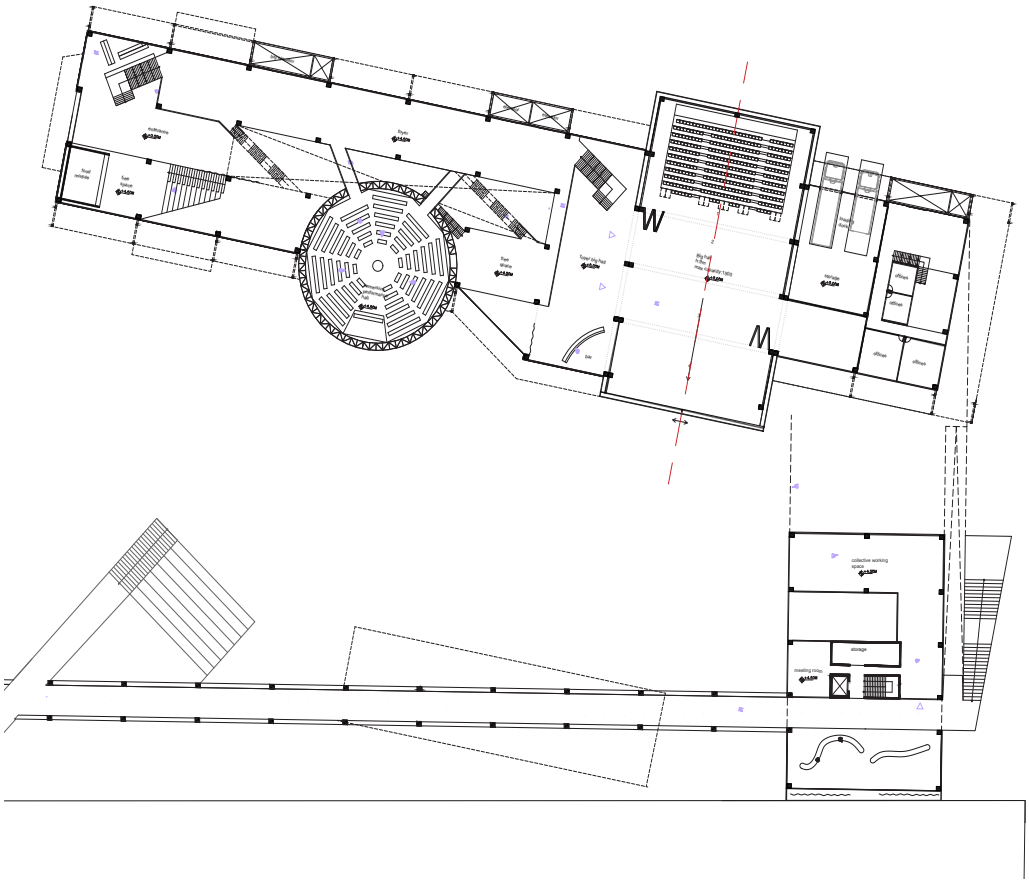


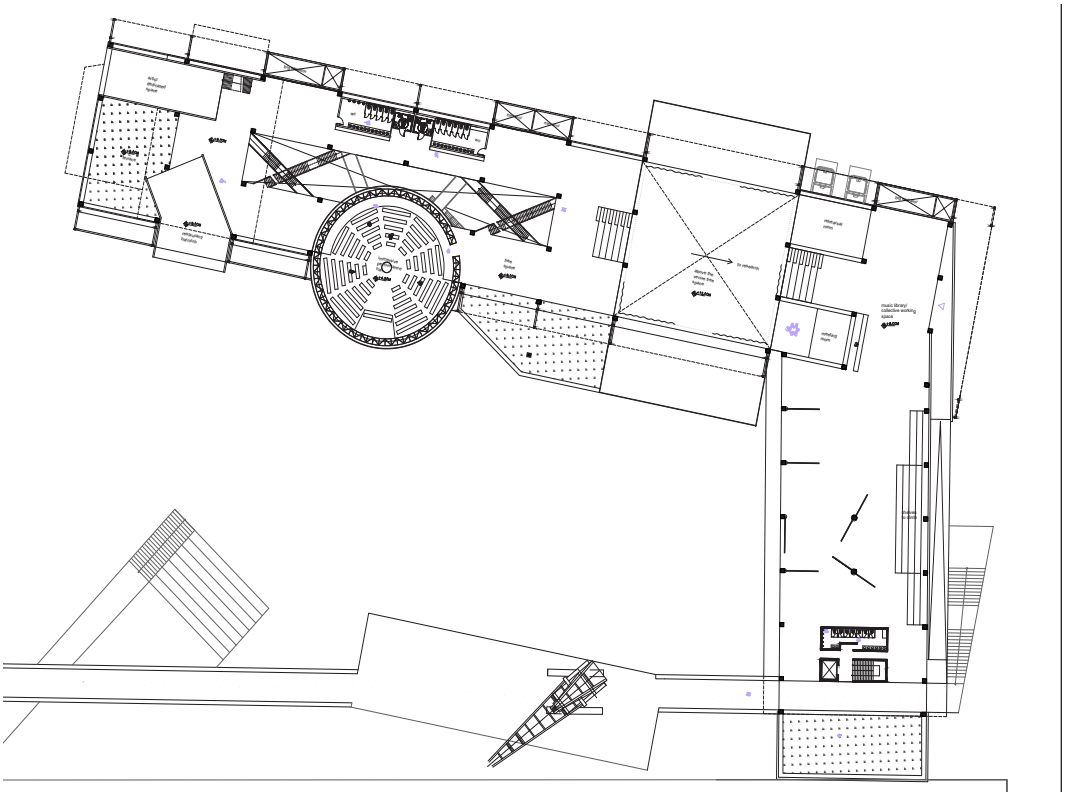


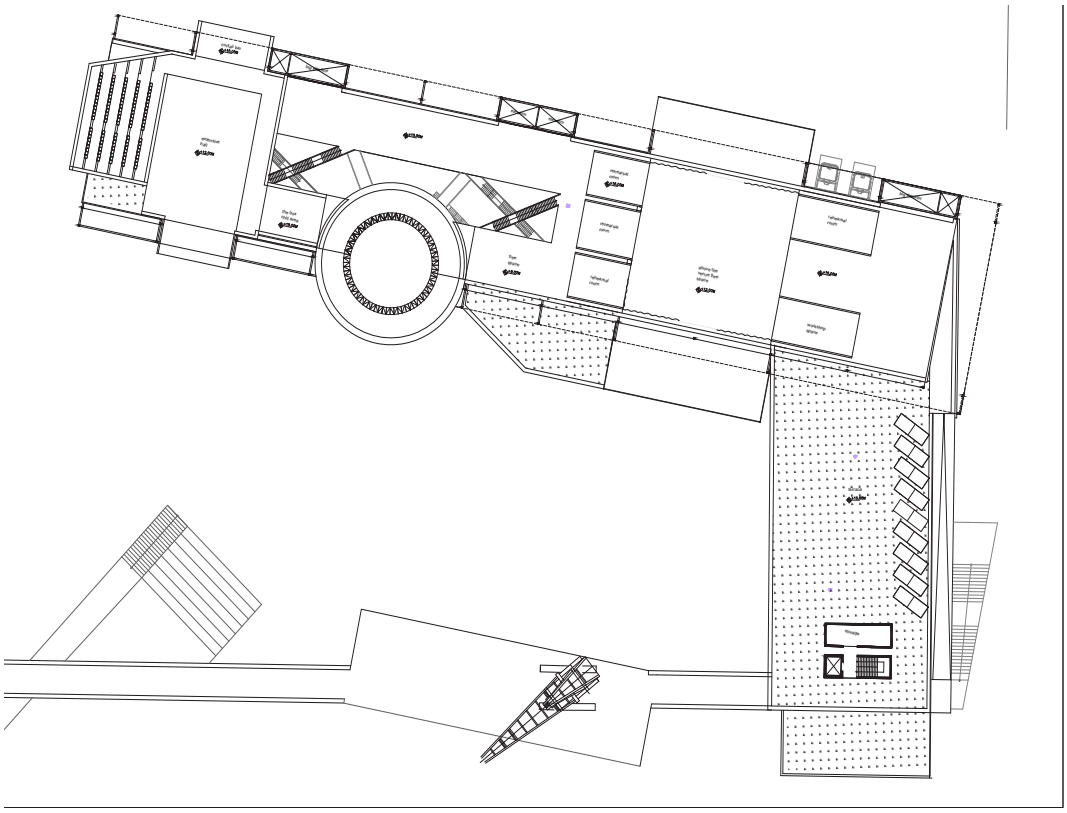

ESCHER HALL:
ARTISTS HIVE

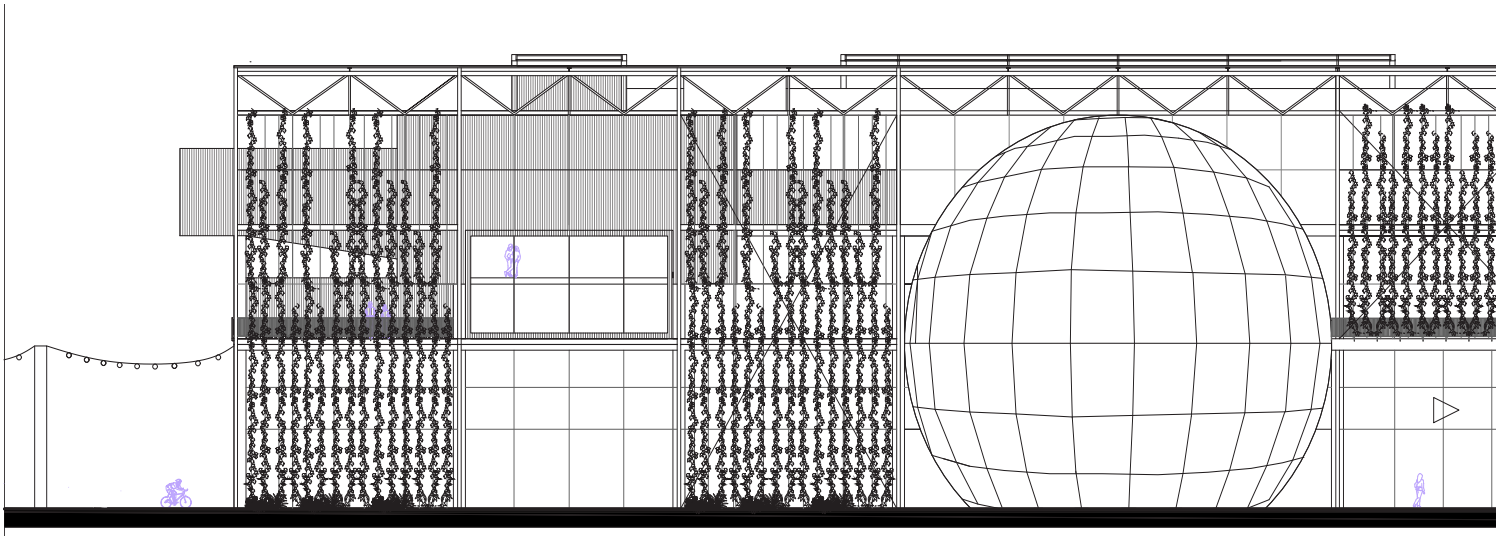

square
RAILFRONT PARK

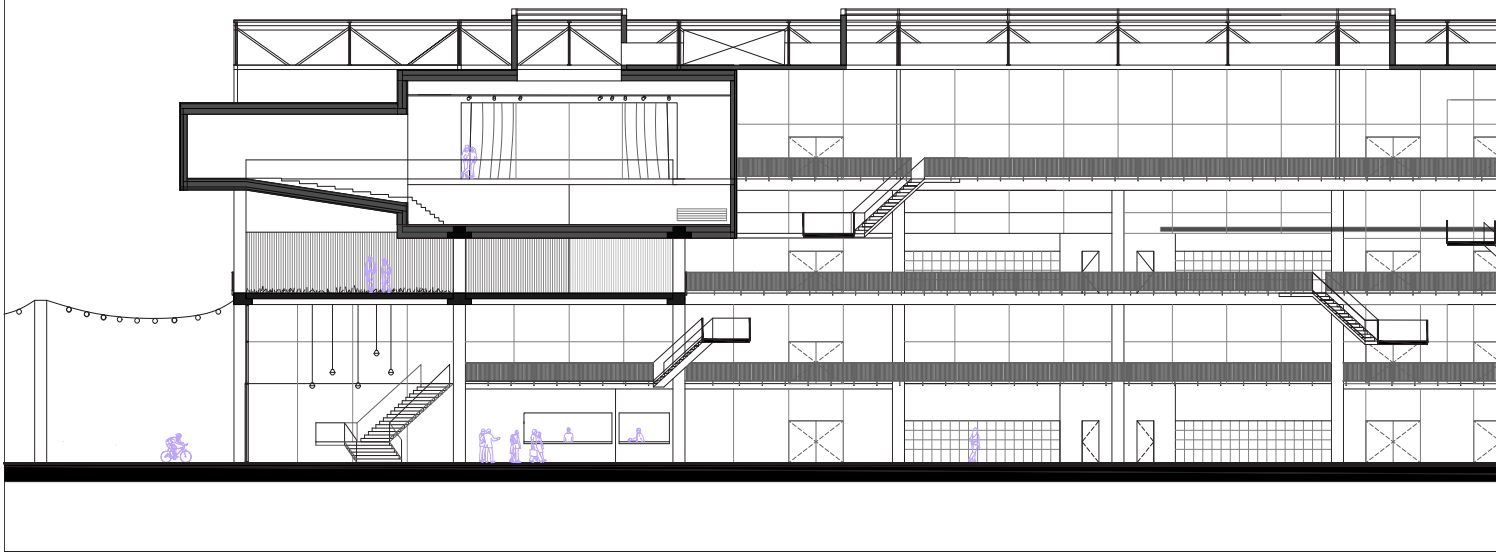

workshop /
atelier
music maker
space

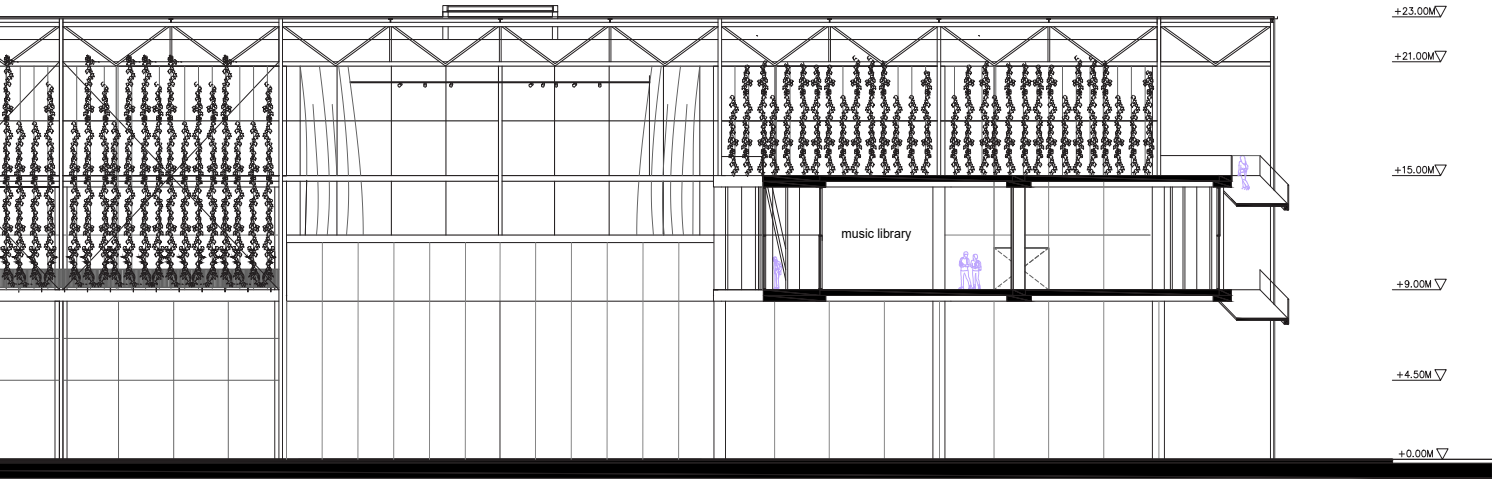

collective working
space
storage
meeting / relax

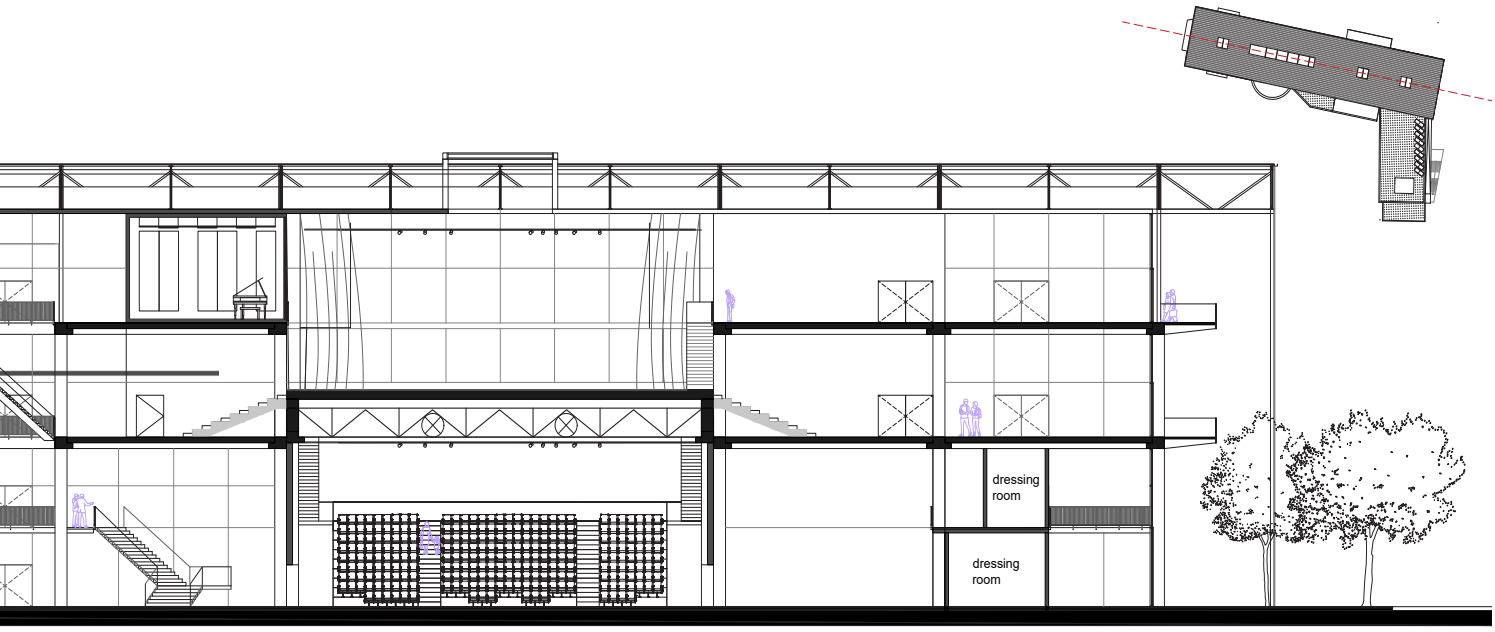


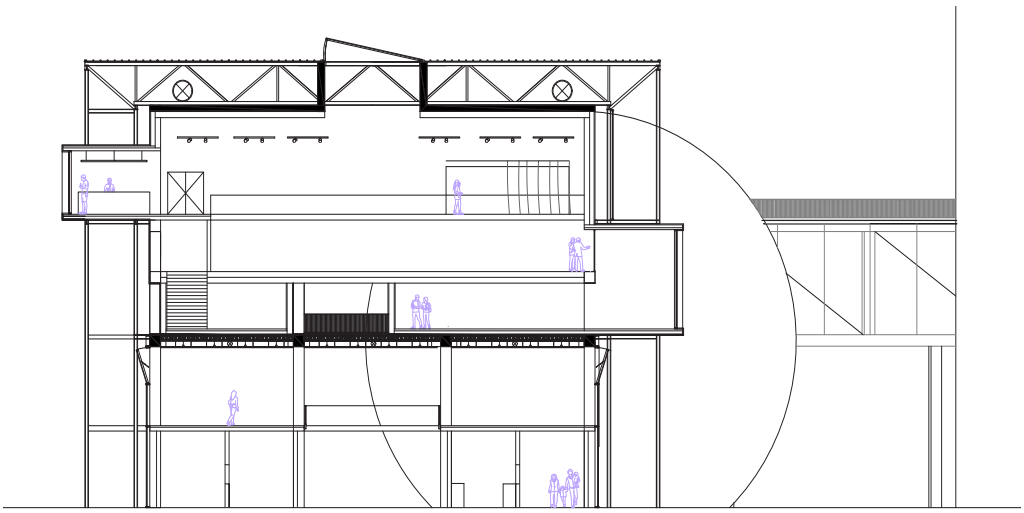


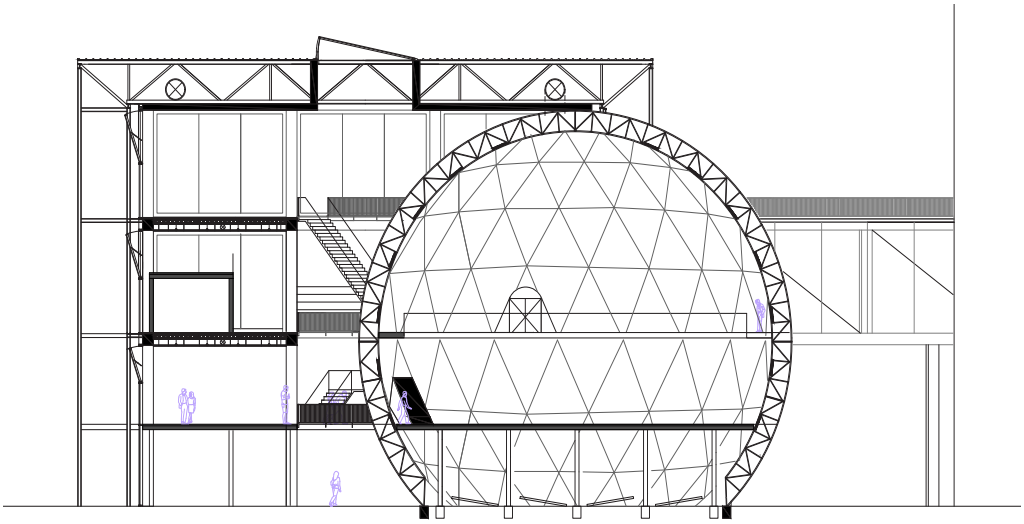


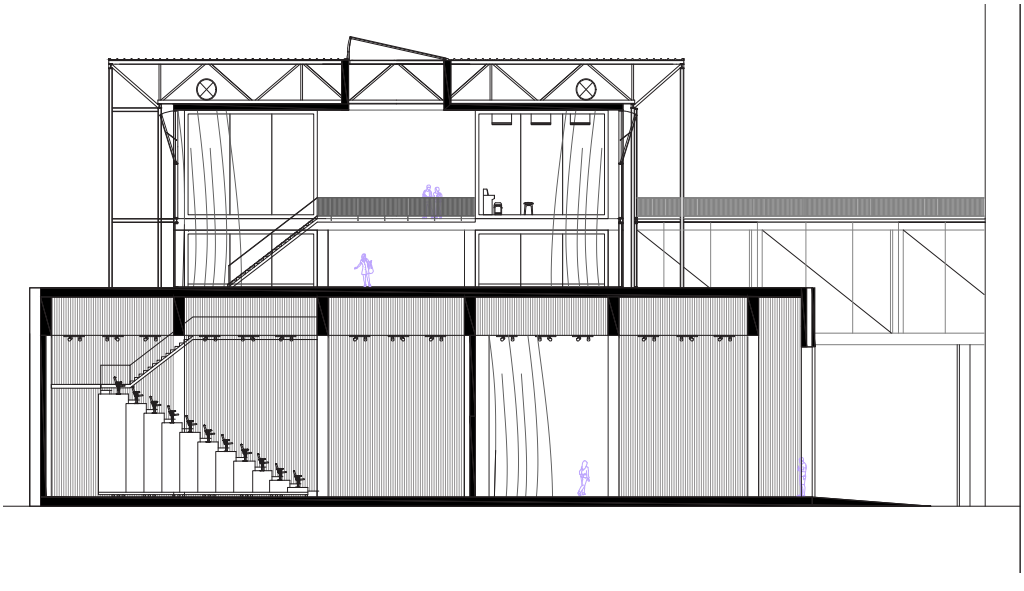


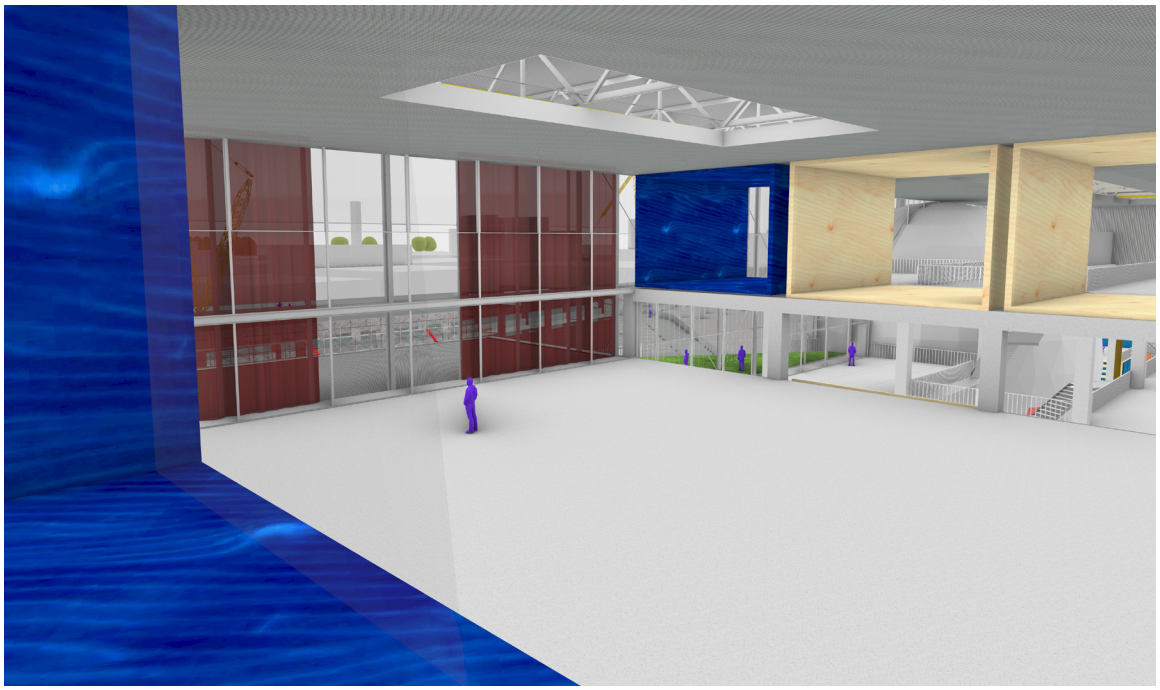

+23.00M
+21.00M
+15.00M
music library
+9.00M
+4.50M
+0.00M

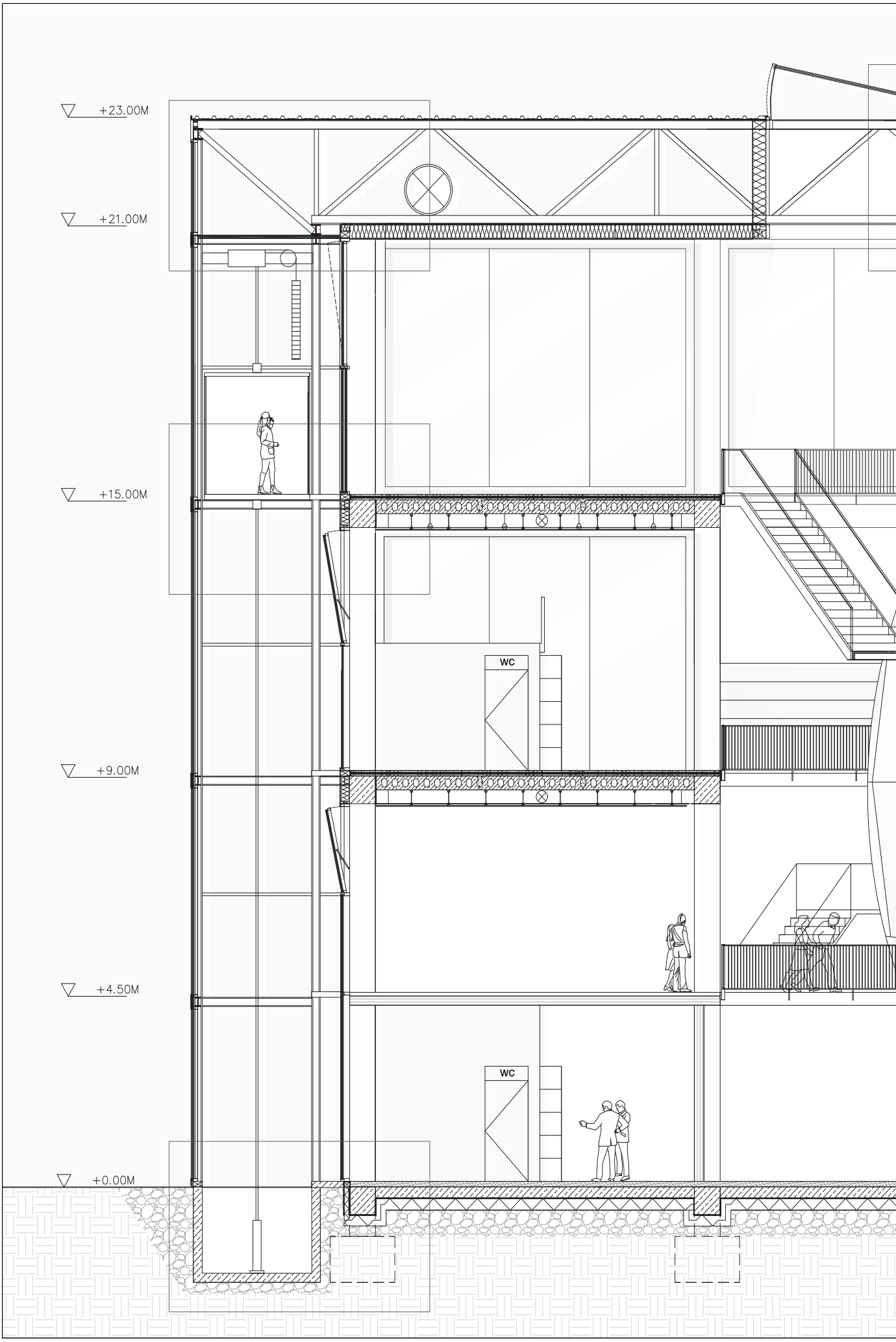

dressing room
dressing room

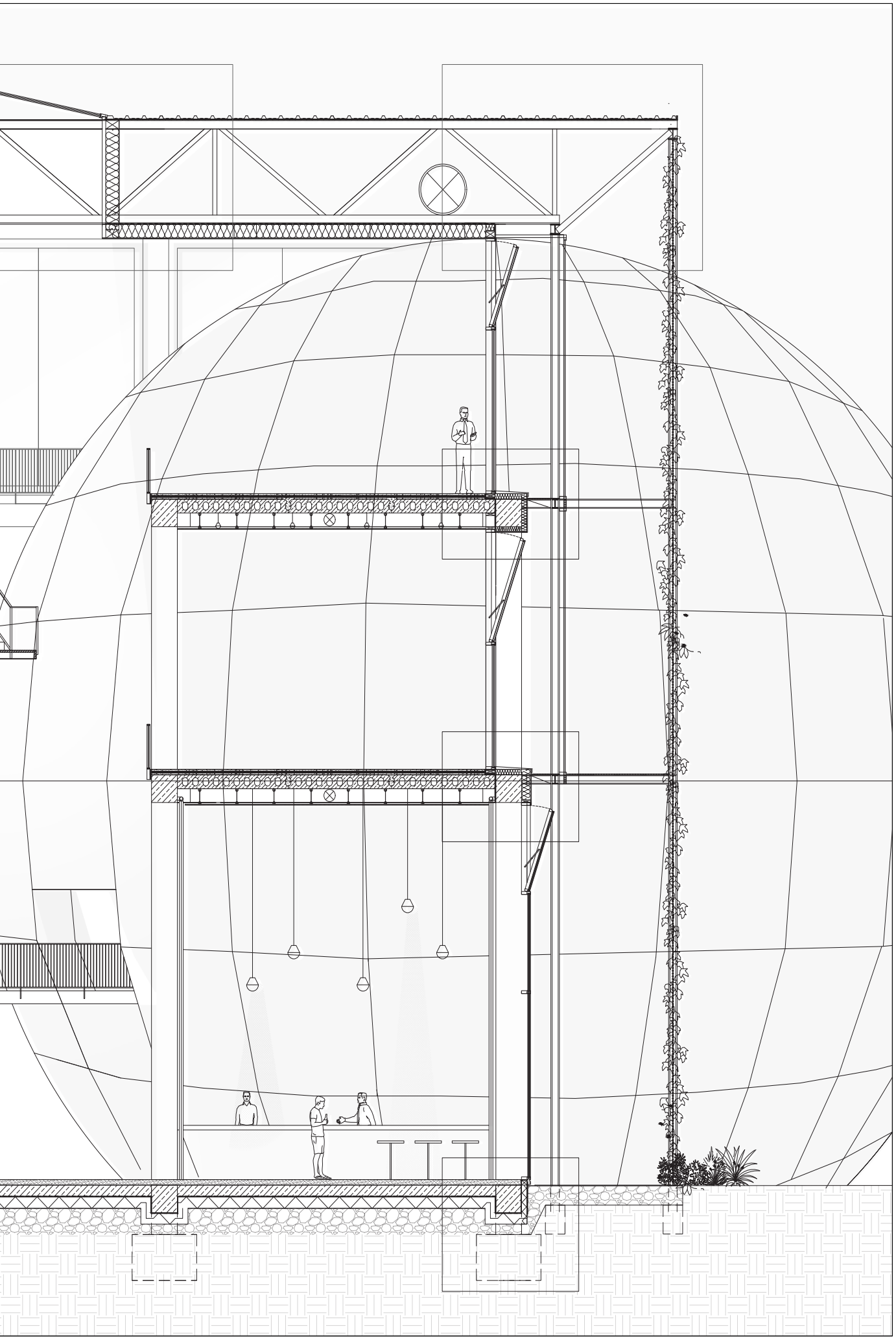


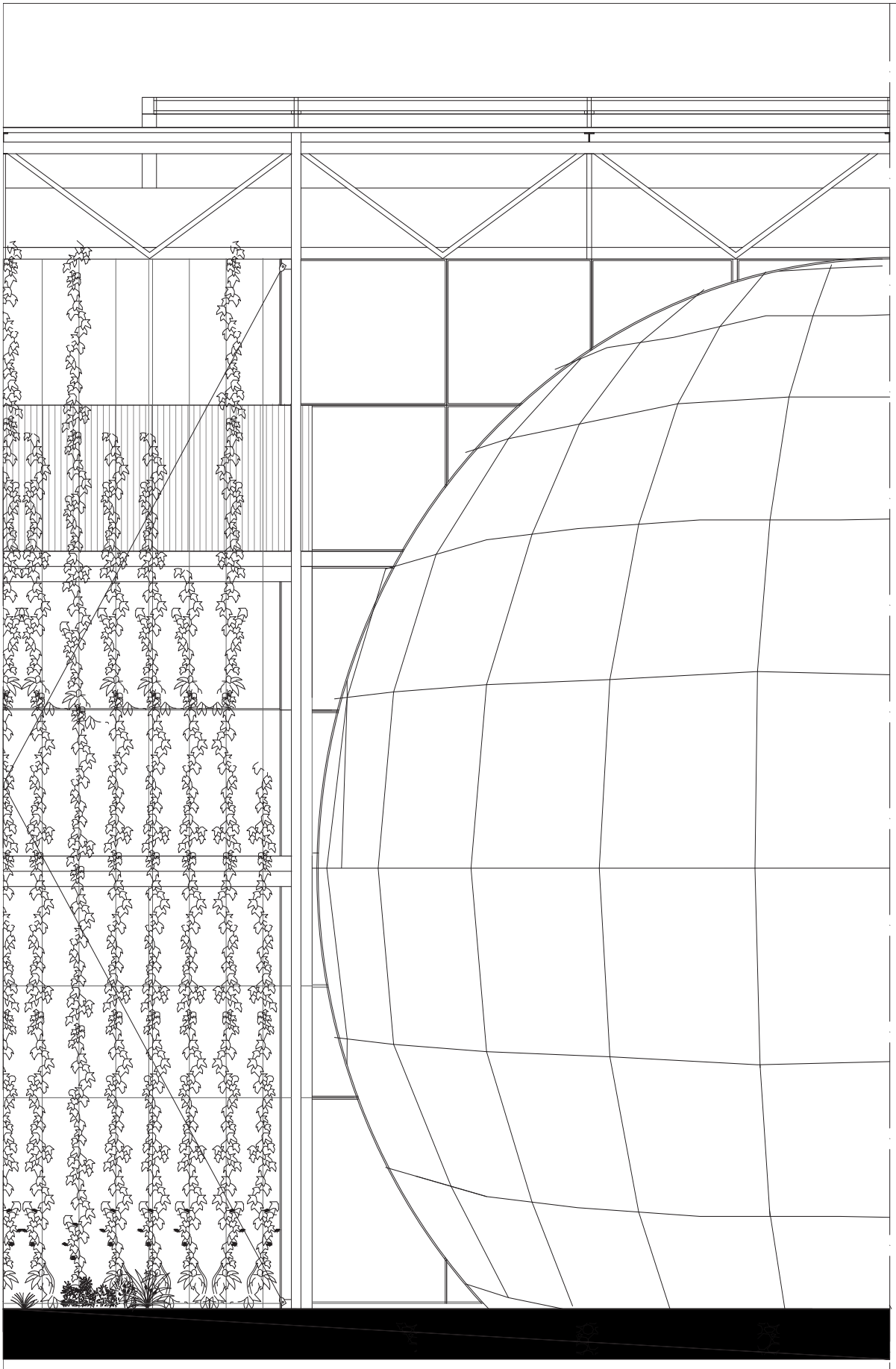


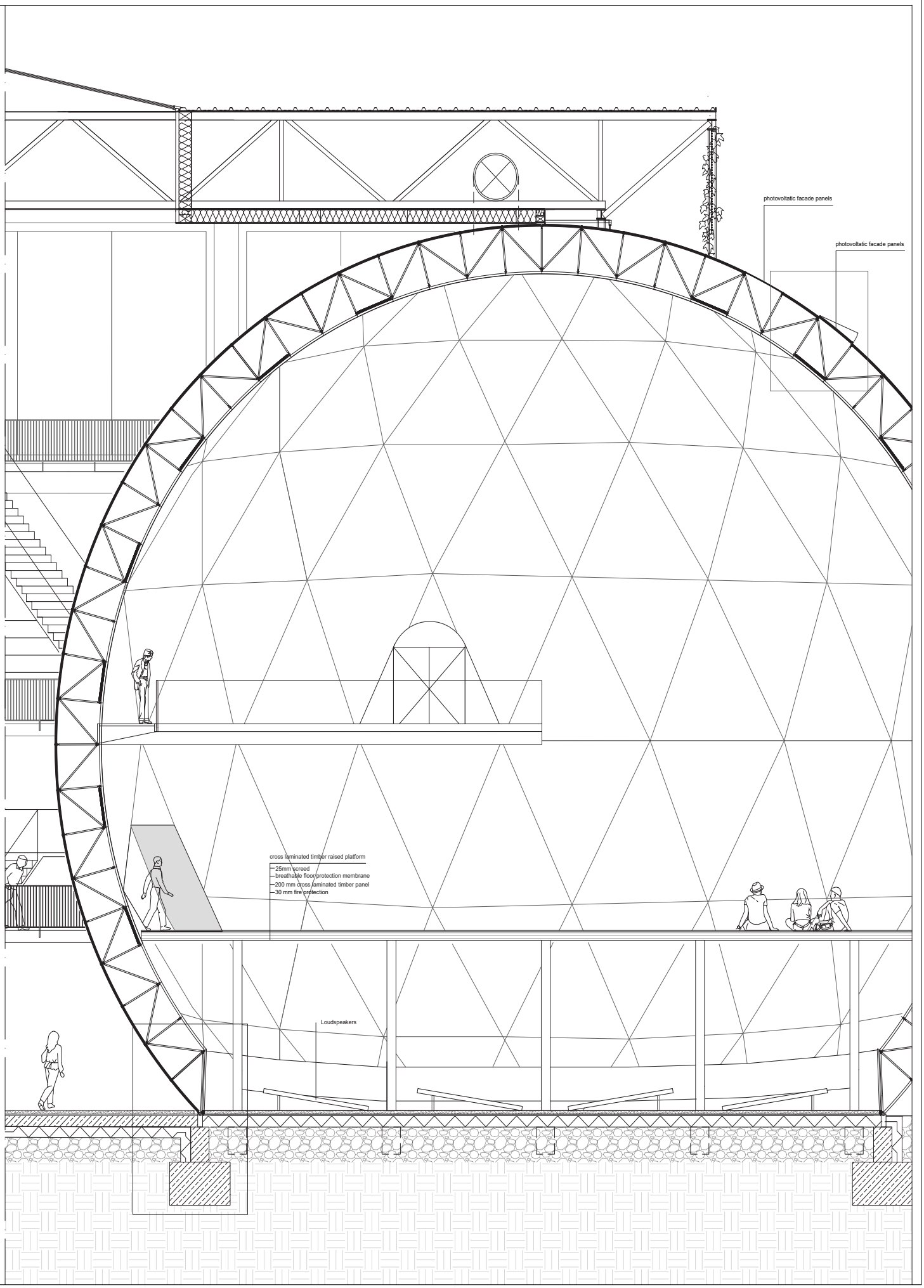


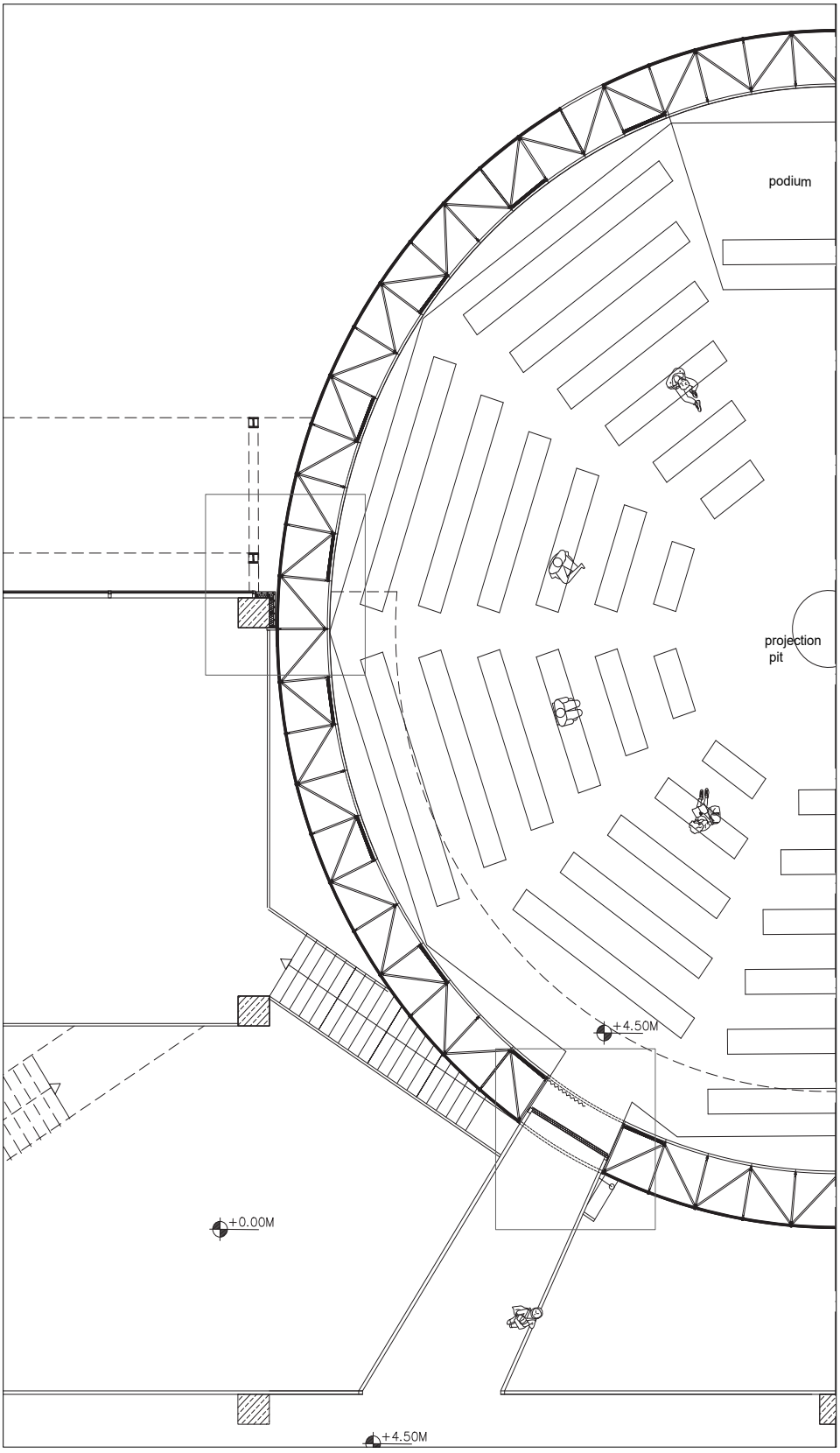


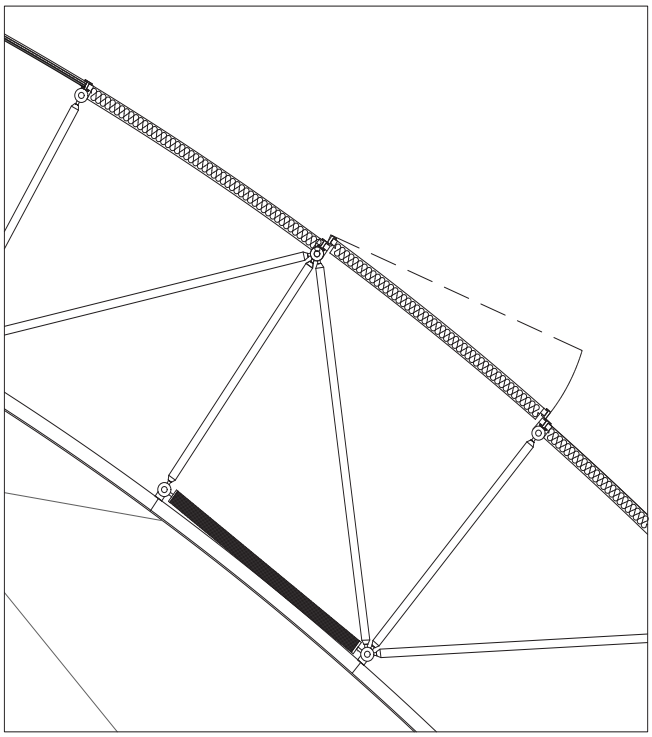

+23.00M
+21.00M
+15.00M
+9.00M
+4.50M
+0.00M
WC
WC

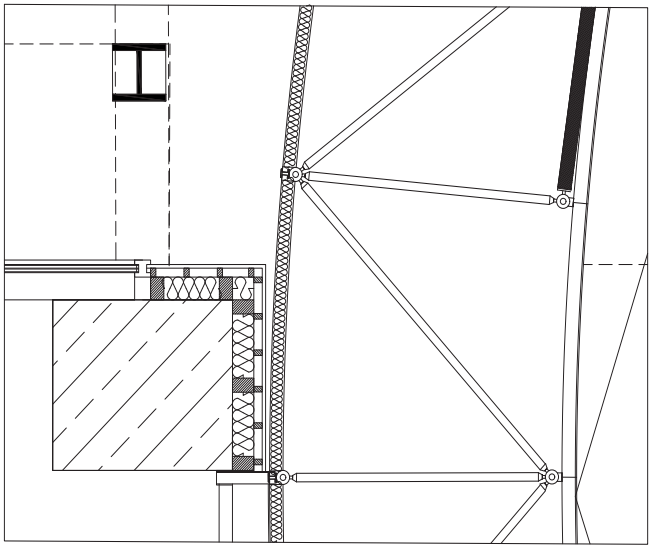


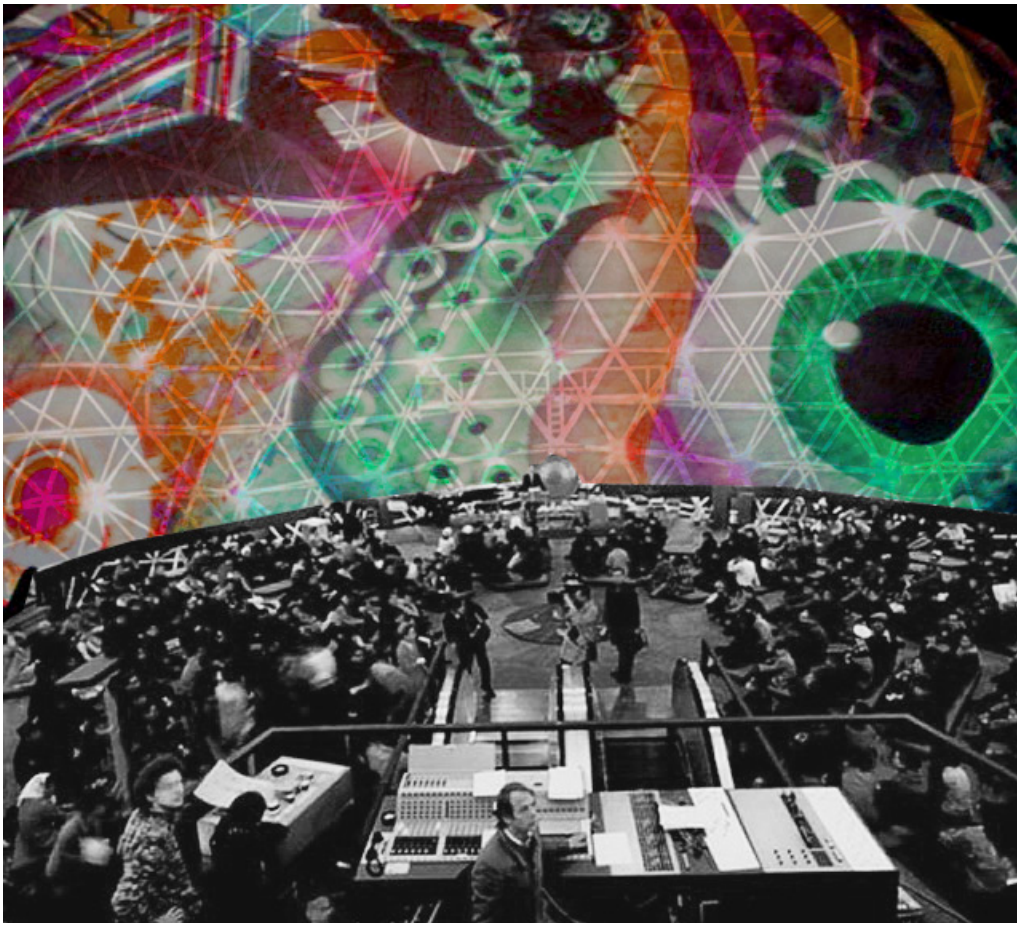


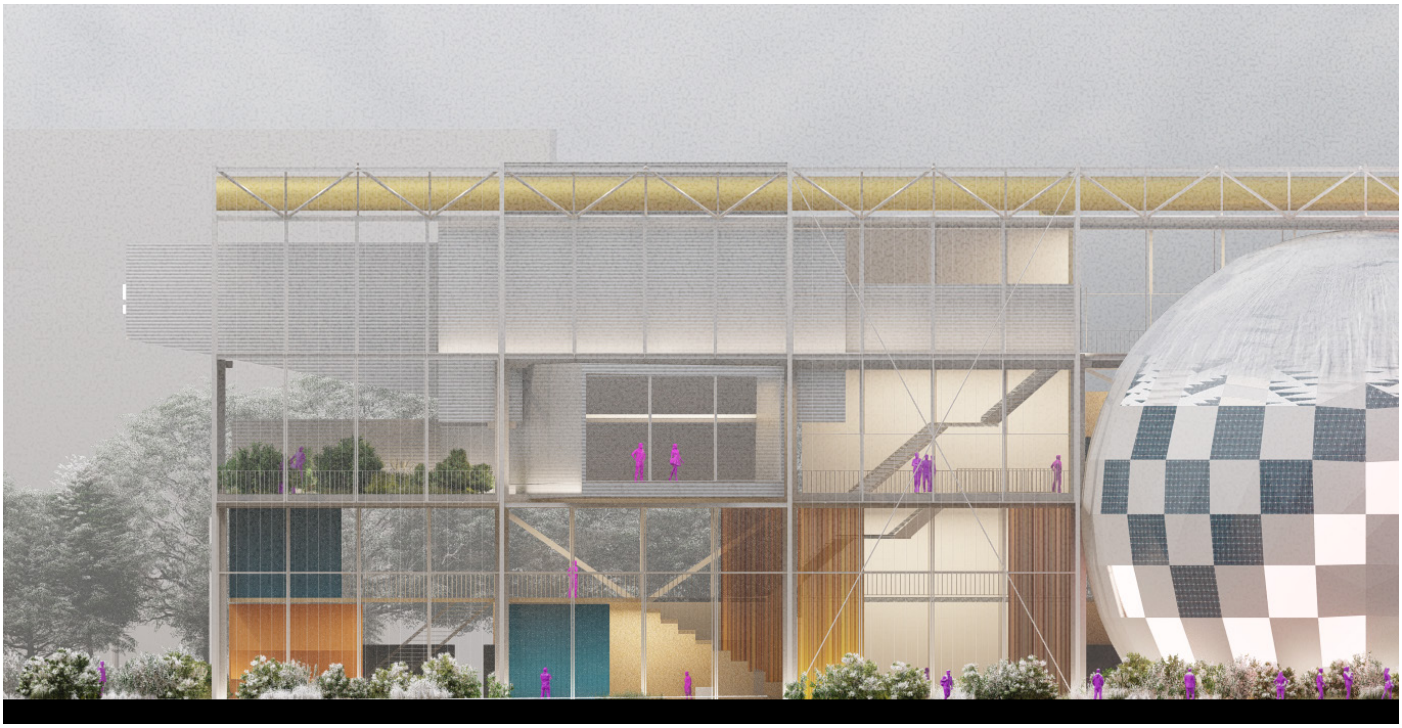

photovoltatic facade panels
photovoltatic facade panels
cross laminated timber raised platform
25mm screed
breathable floor protection membrane
200 mm cross laminated timber panel
30 mm fire protection
Loudspeakers


podium
projection
pit
+4.50M
+0.00M
+4.50M



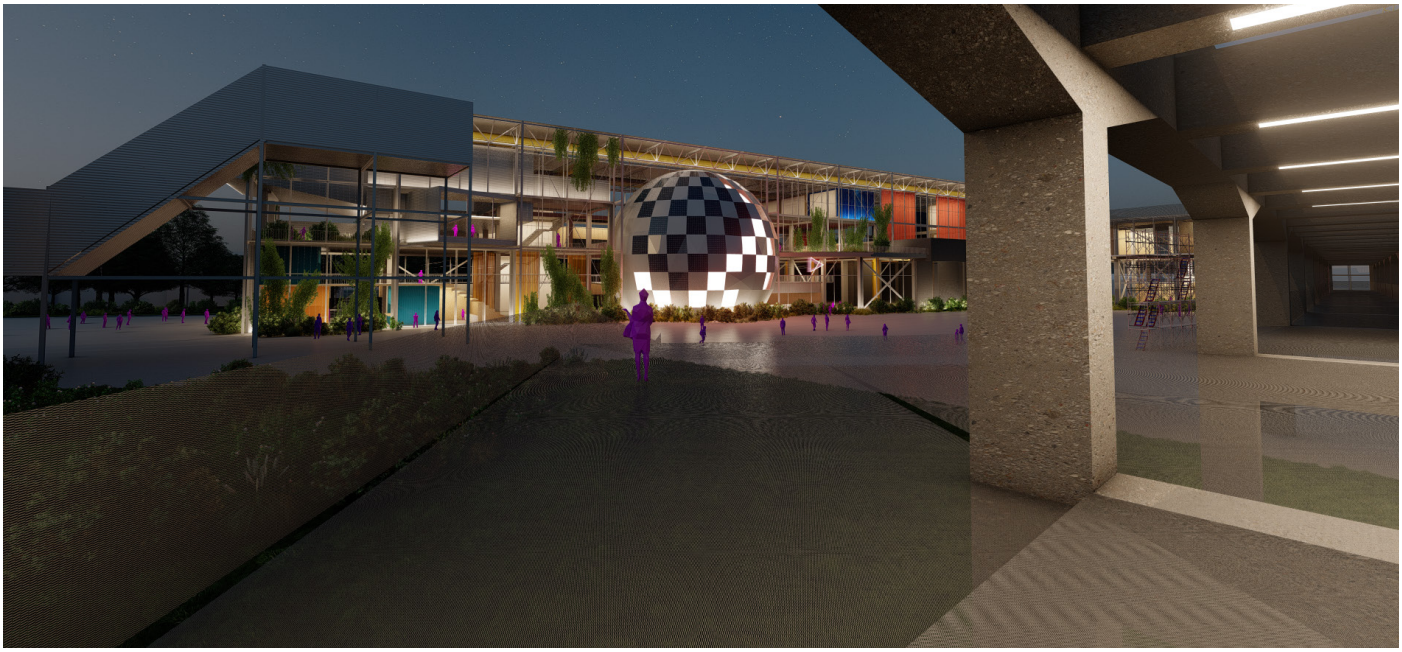






BINKCHAVEN
MUSIC FACTORY

BINKCHAVEN
MUSIC FACTORY



P5

Music Factory

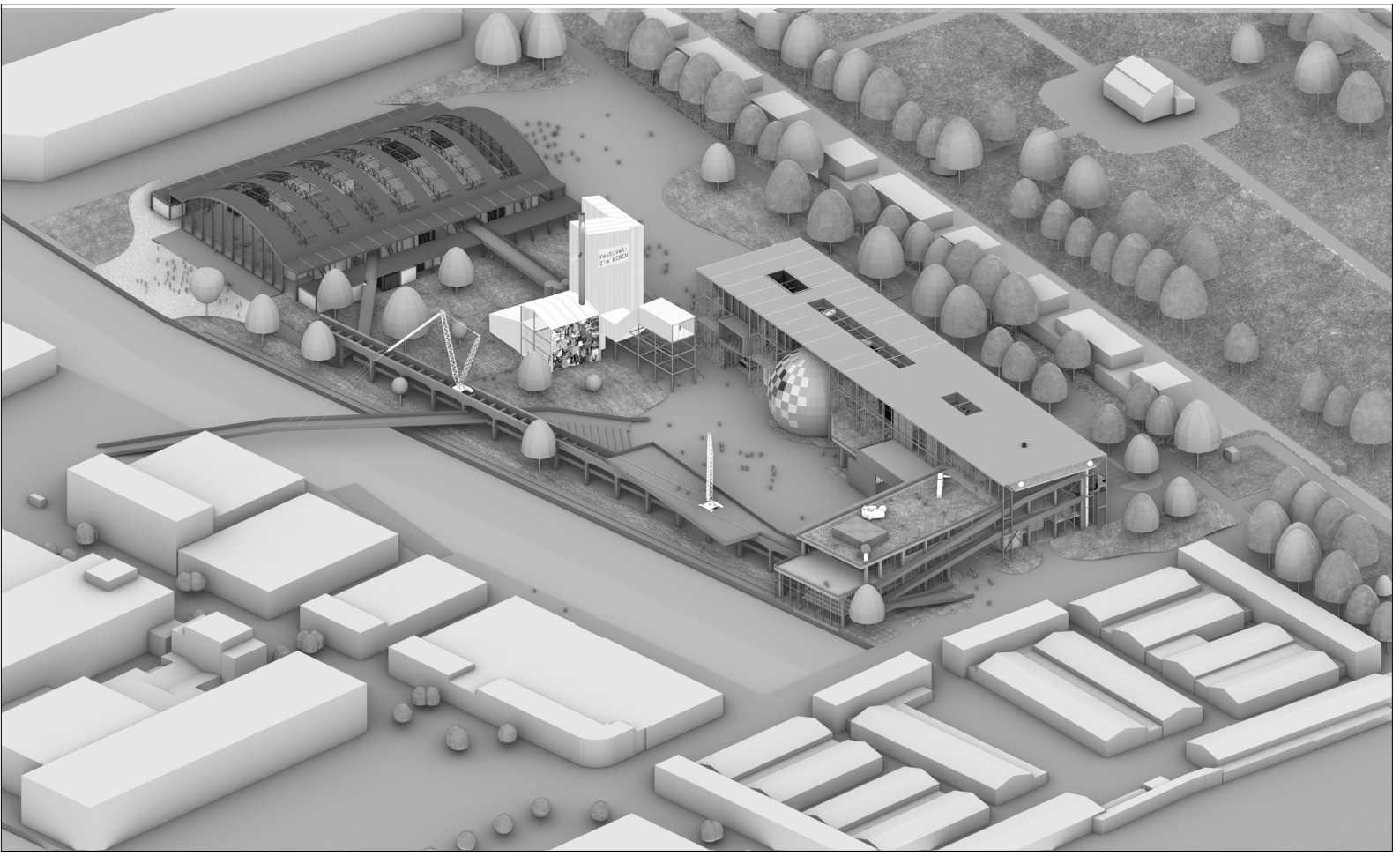
BINCKHAVEN

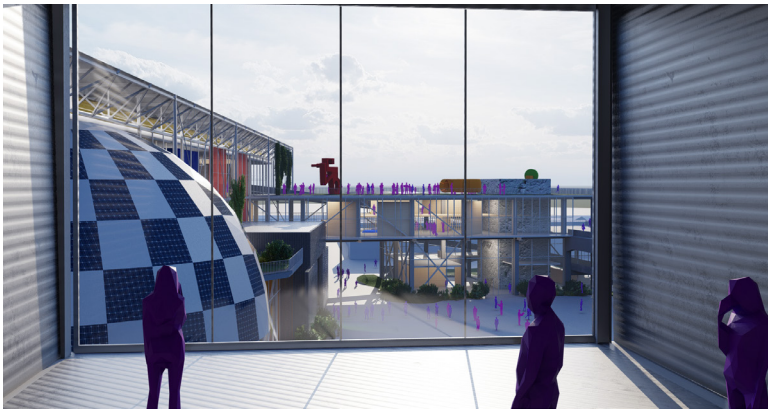
music factory

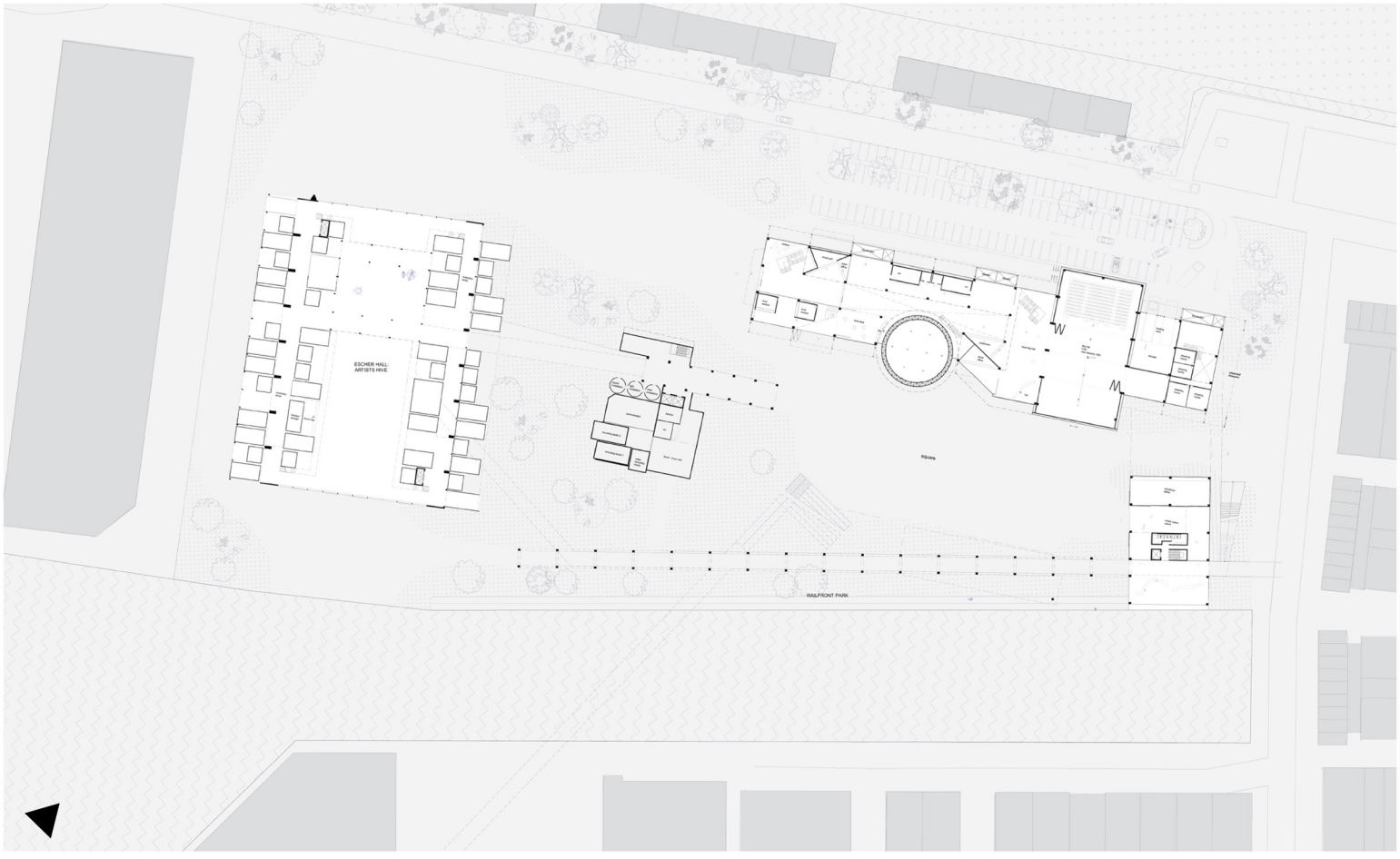
Music Factory is not a single building, it is a combination of different fragments, differentperformances, users, and materials

Music Factory emerges of its environments complexity and is able to transform with time

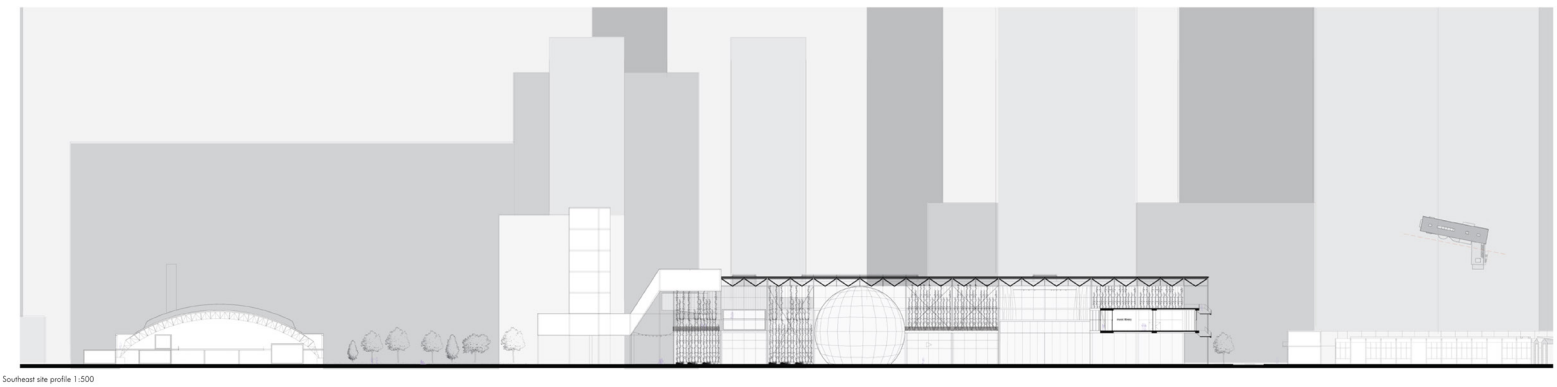
Here the border between the audience and the performer is blurred as the audience is brought right into the music production



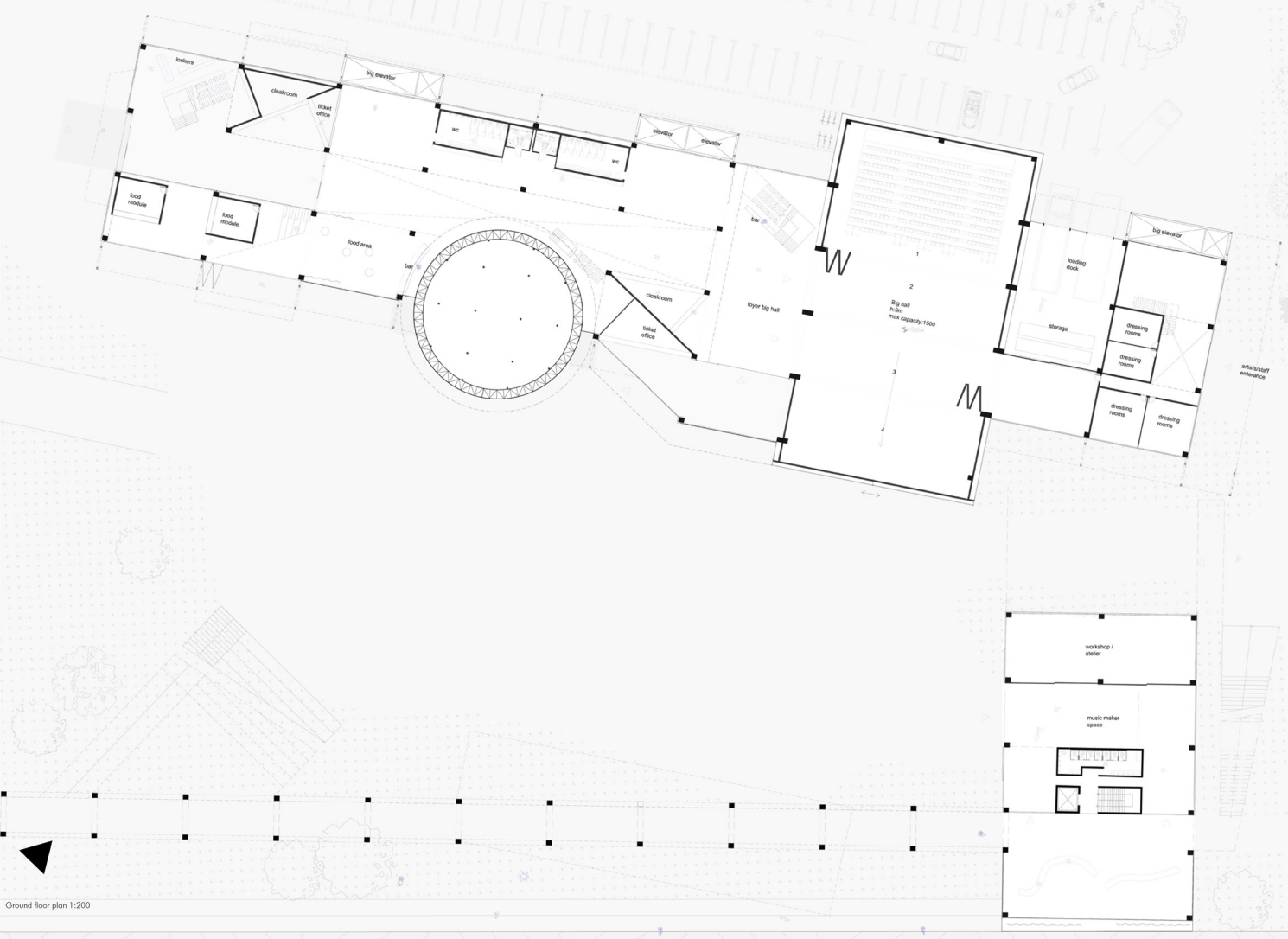




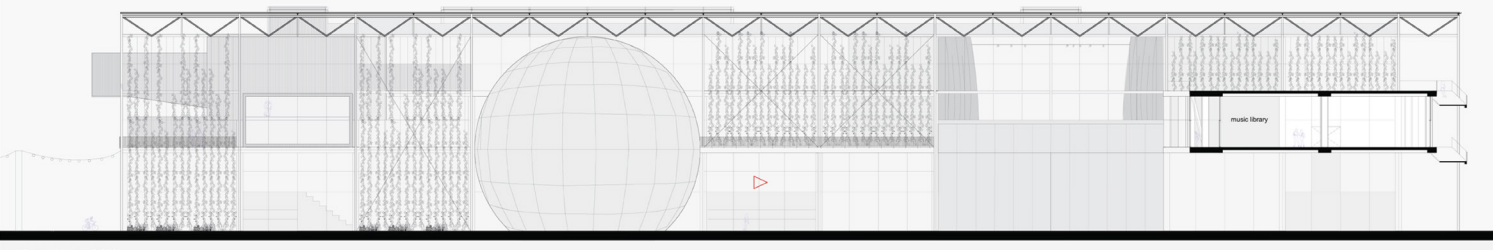
Site plan 1:500



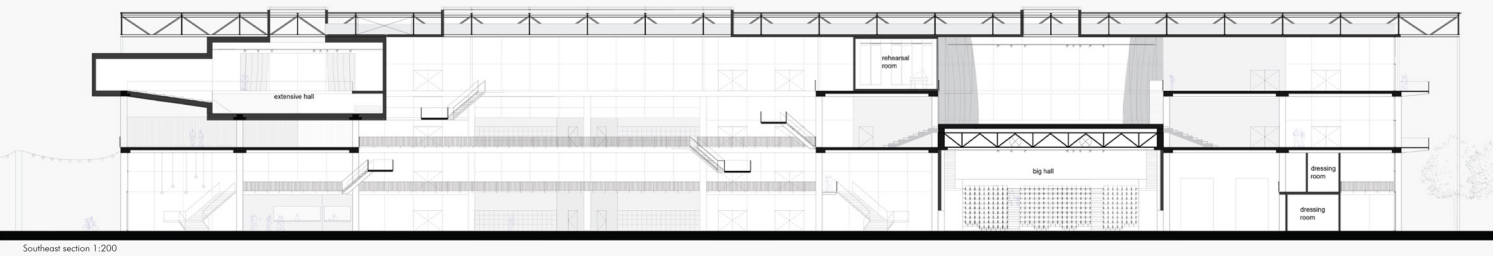
Southeast site profile 1:500



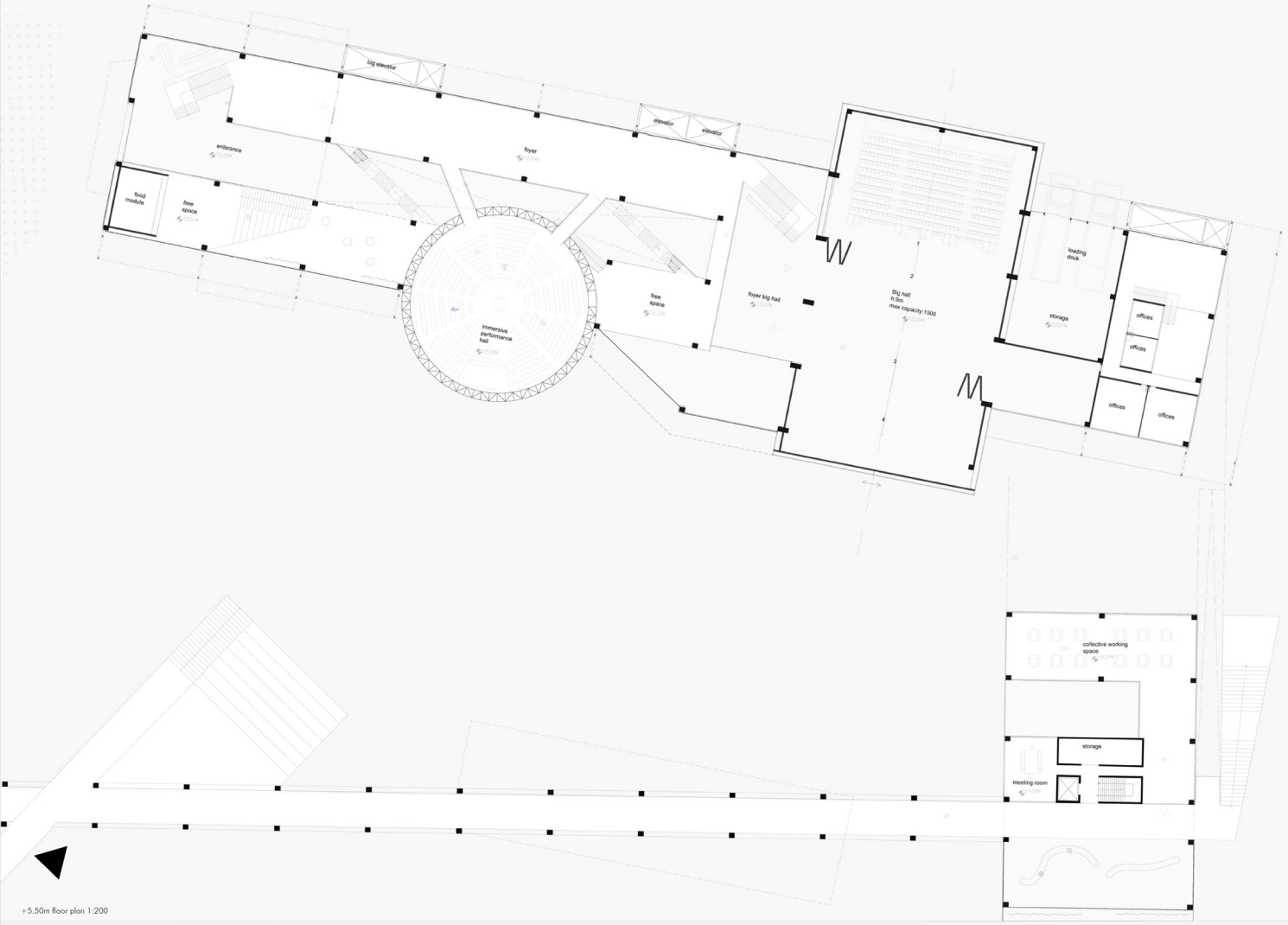
Ground floor plan 1:200



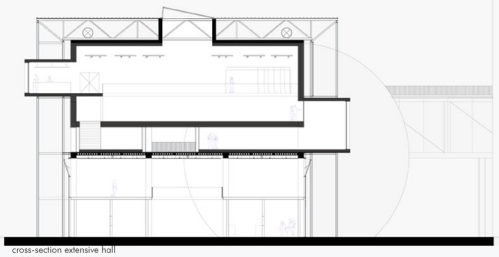
Southeast section 1:200



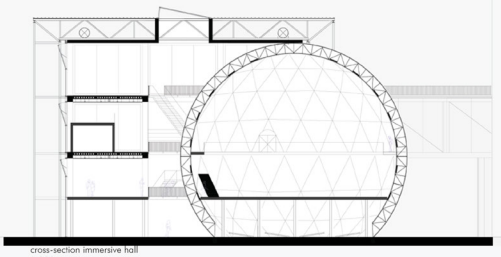
Southeast section 1:200



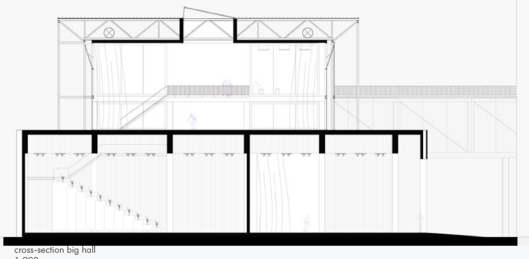
+5.50m floor plan 1:200



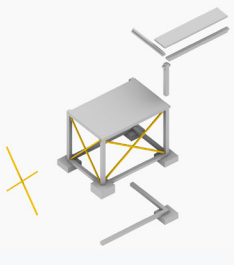
cross-section extensive hall
1:200

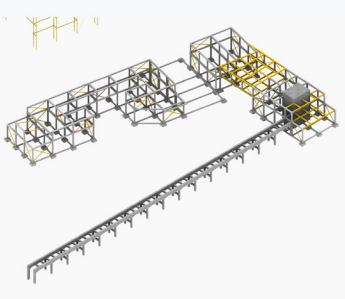


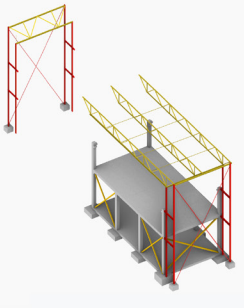
cross-section immersive hall
1:200

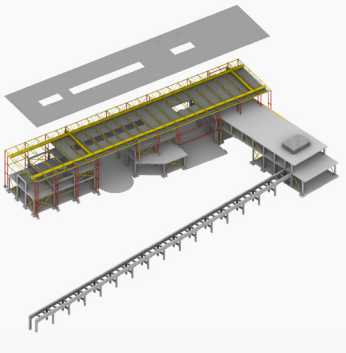


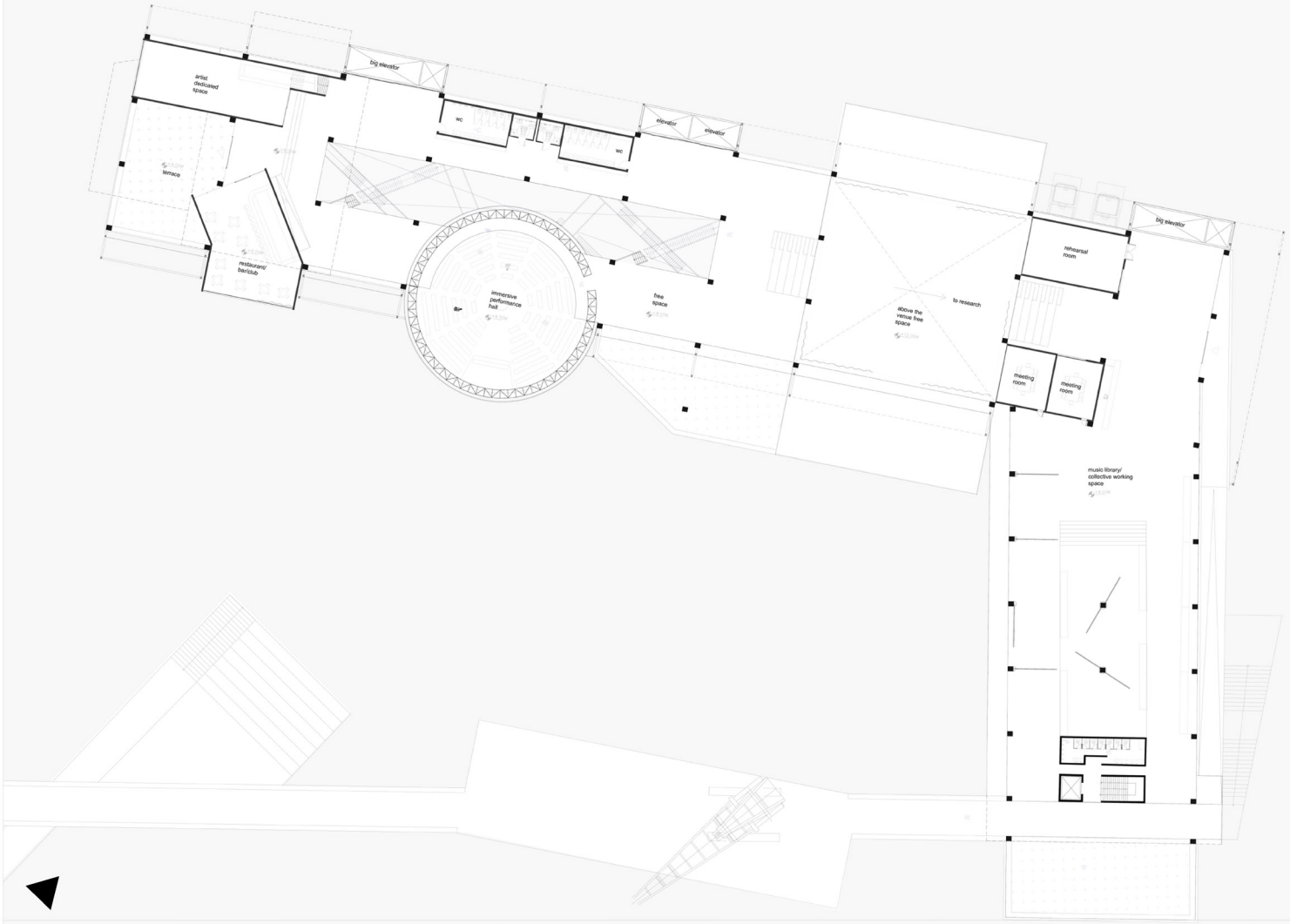
cross-section big hall
1:200



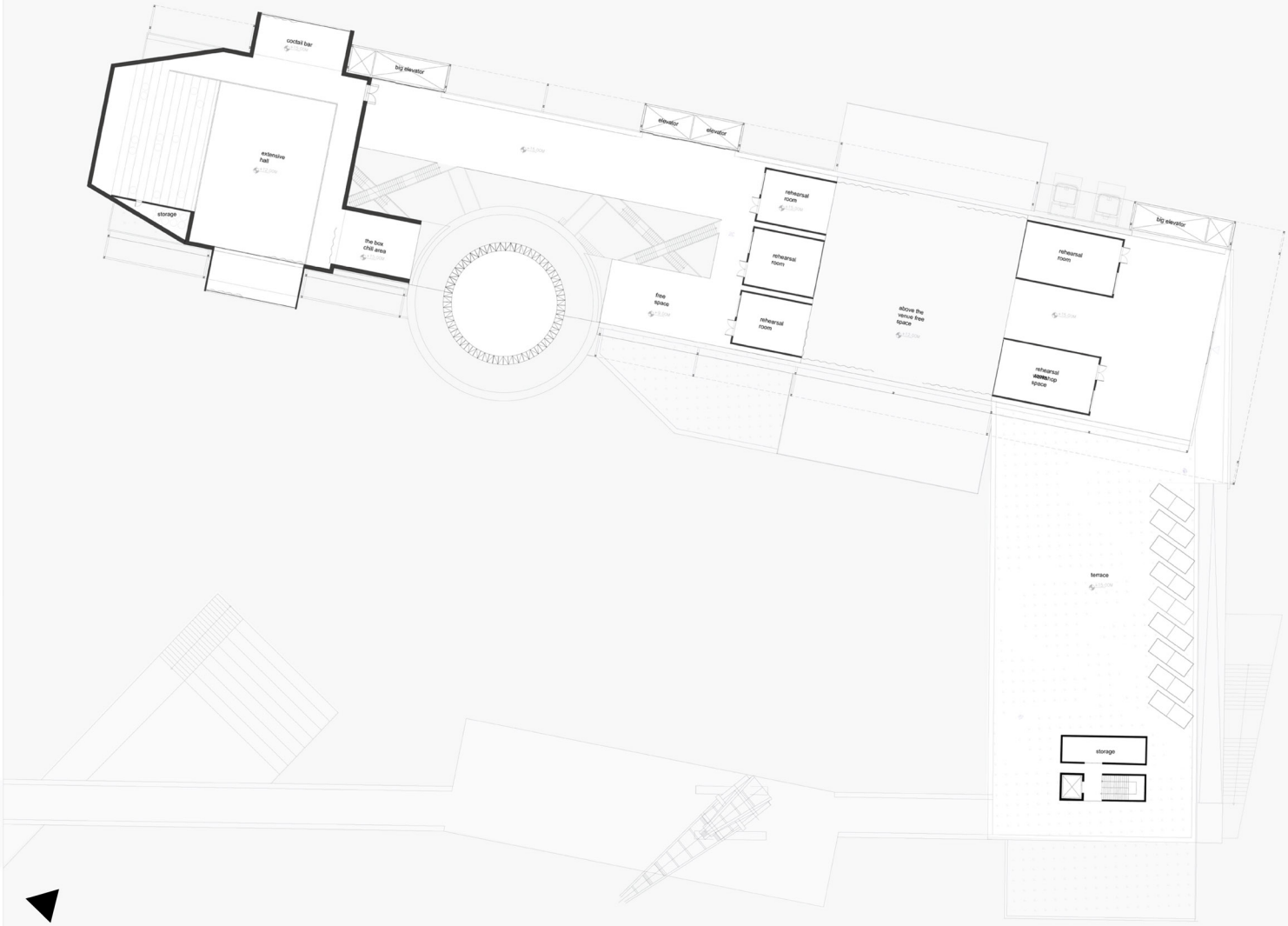




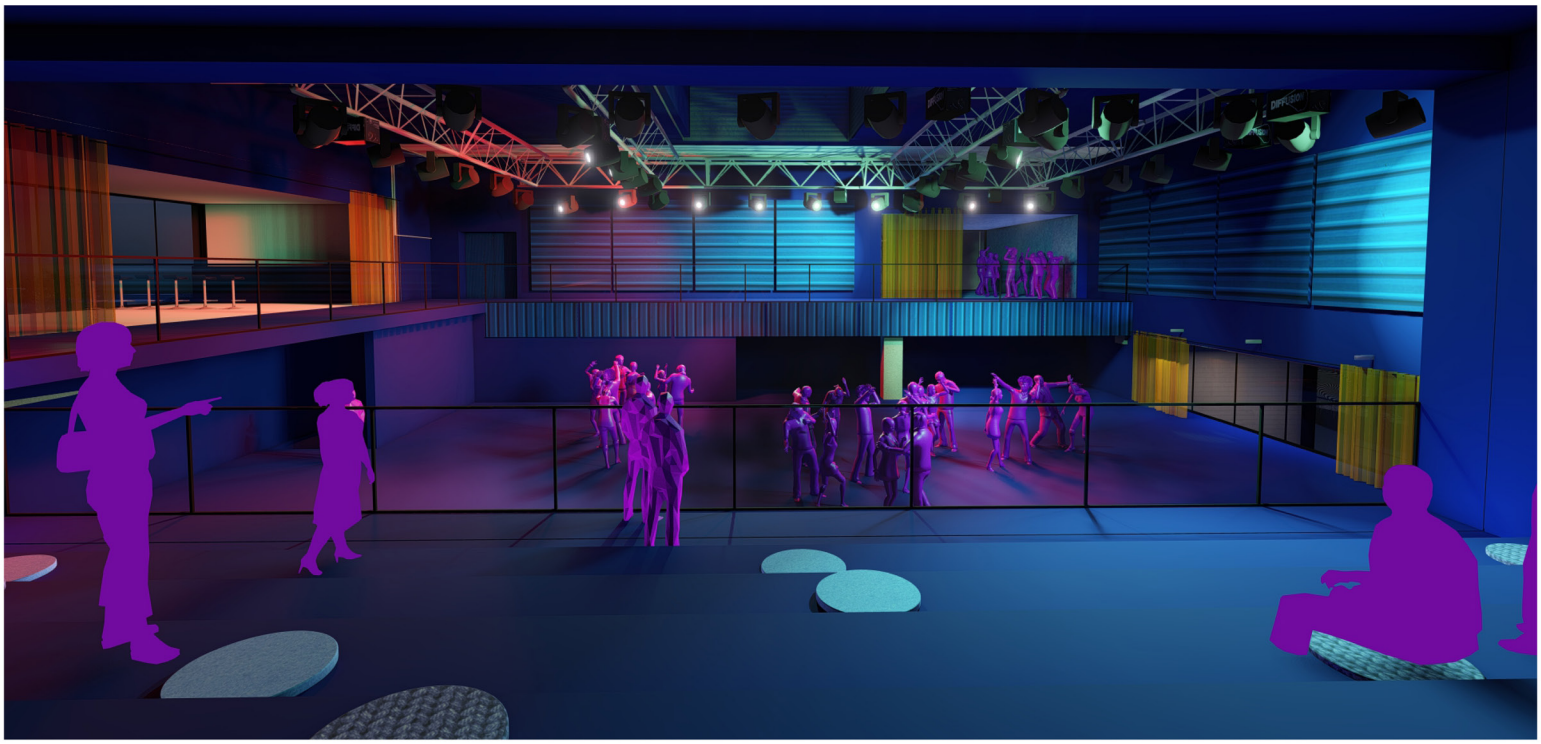




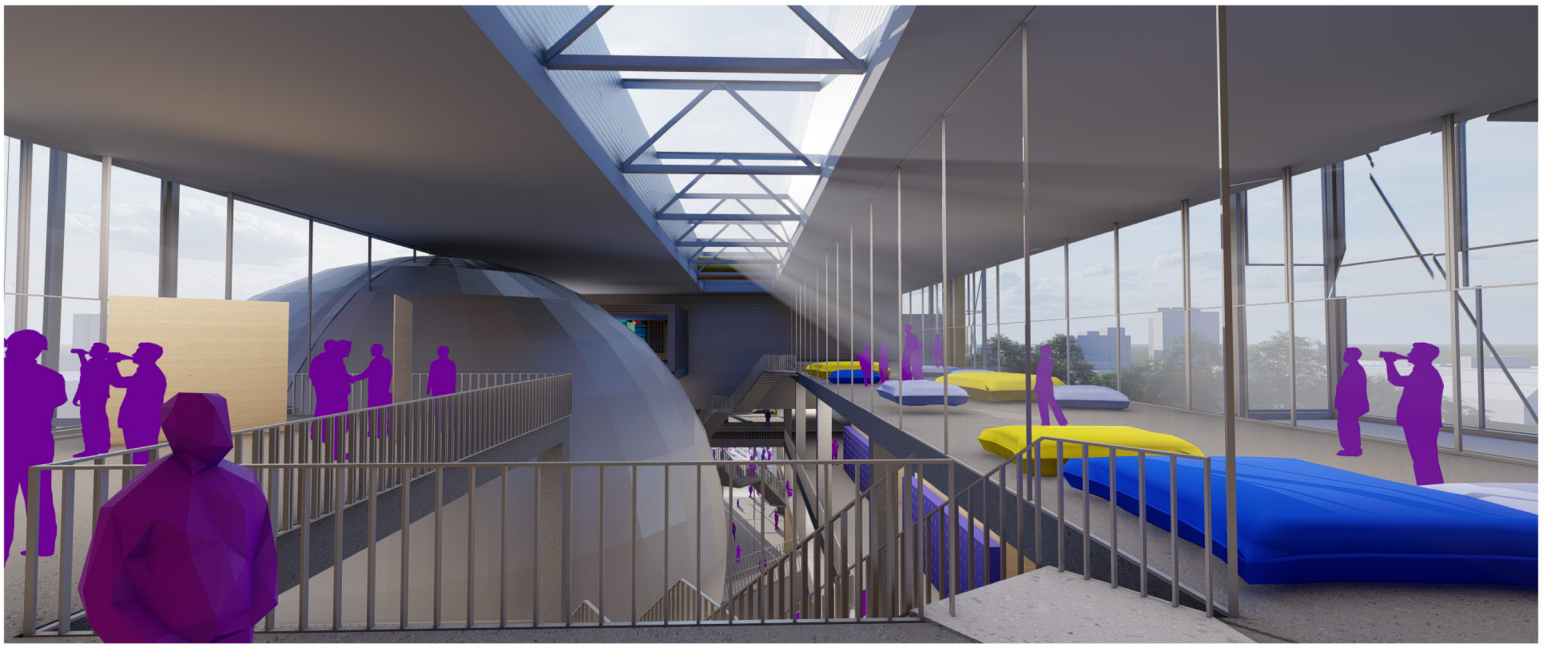
+10.50m floor plan 1:200



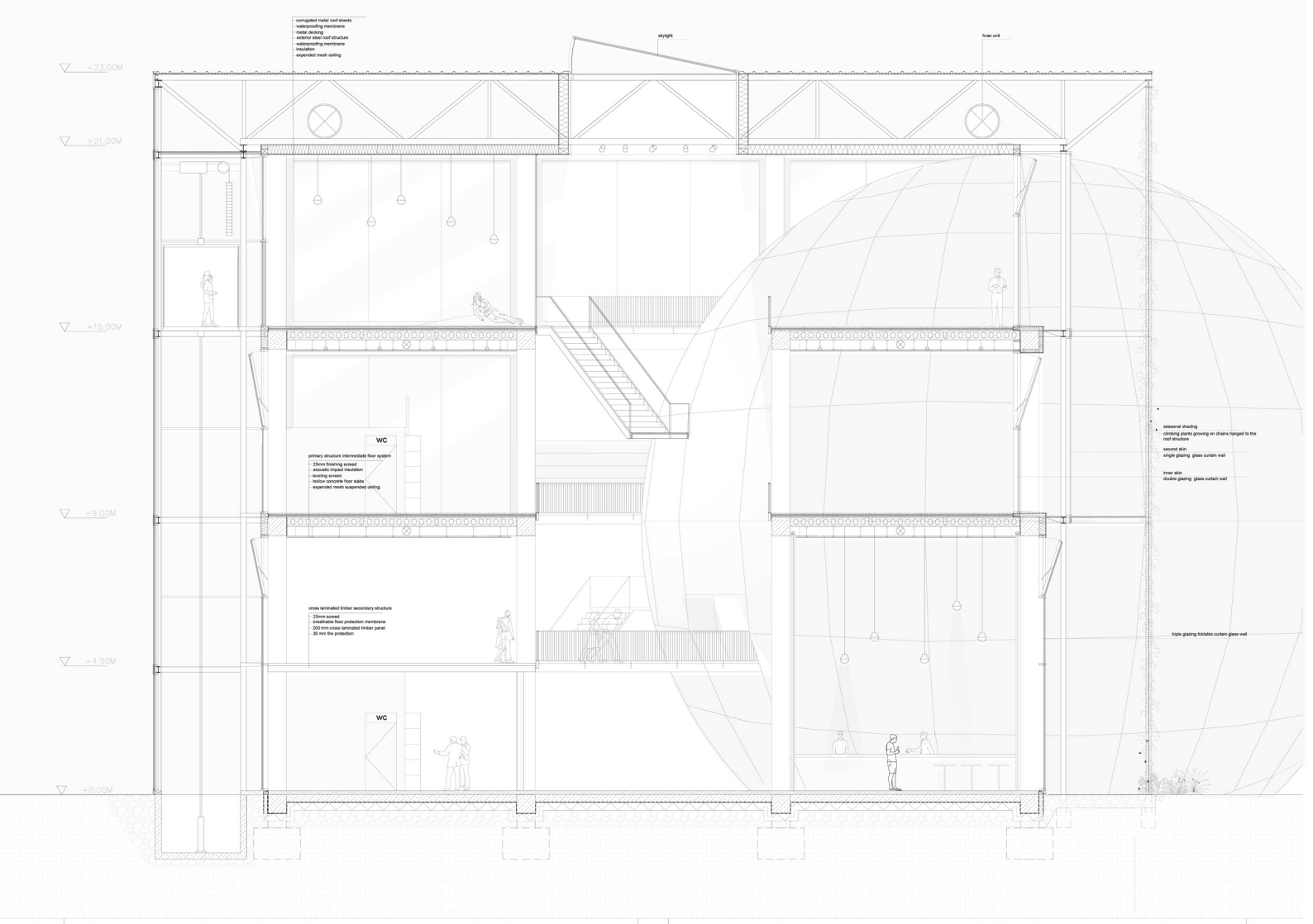
+16.50m floor plan 1:200



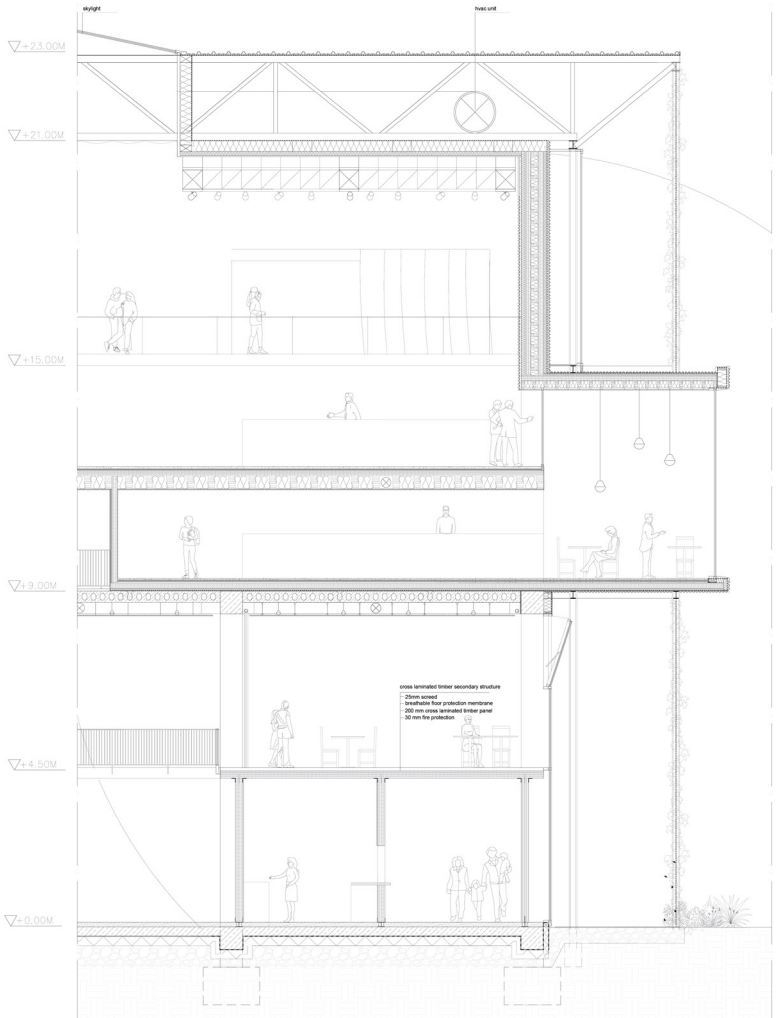
tickets

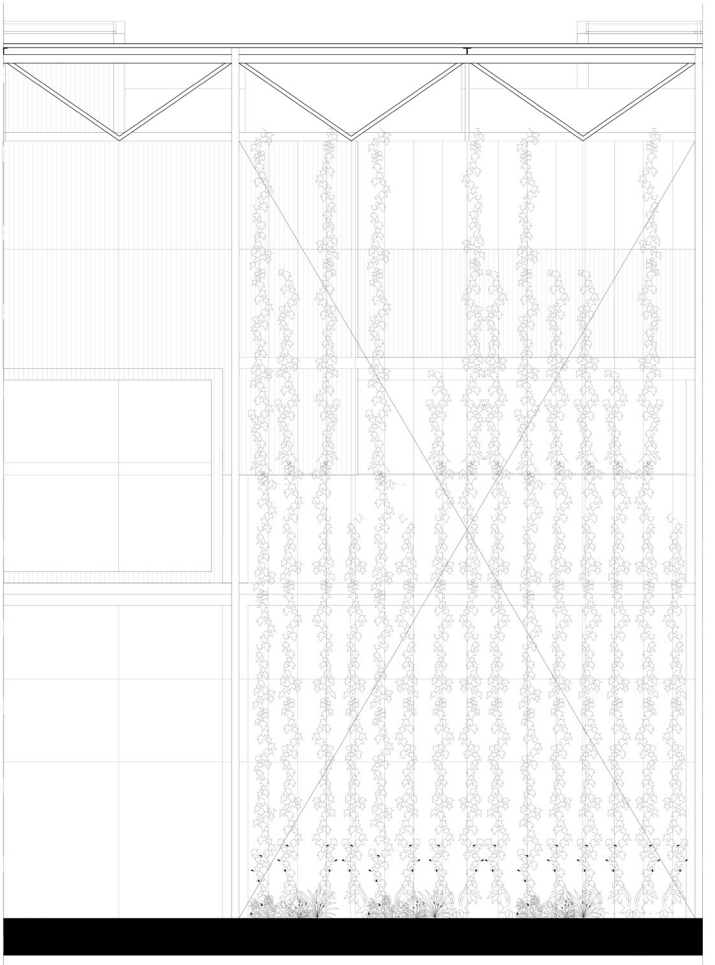


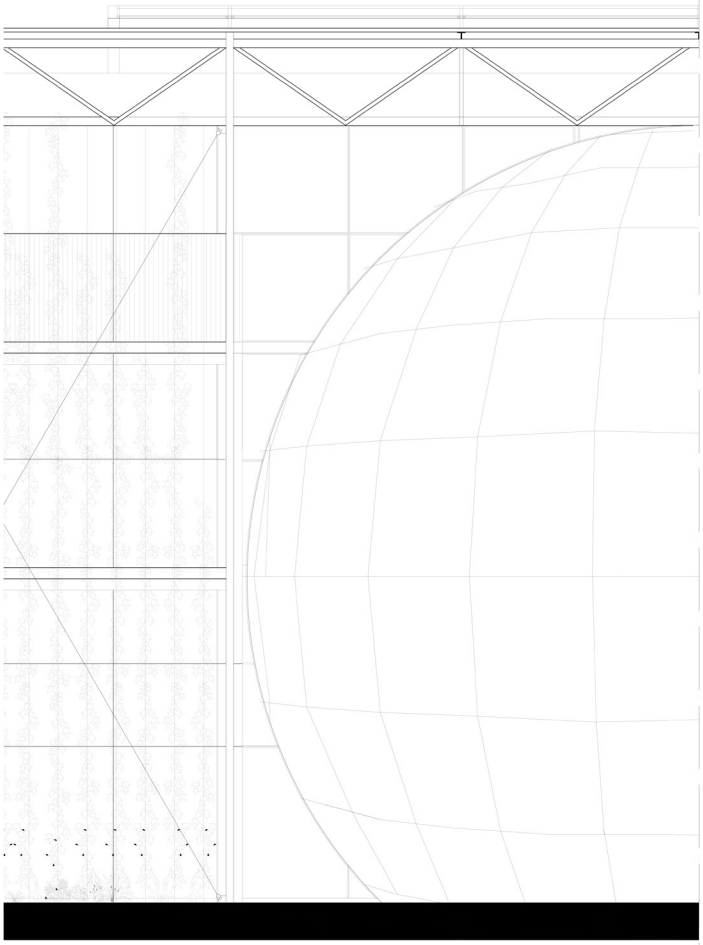
studio
studio
studio

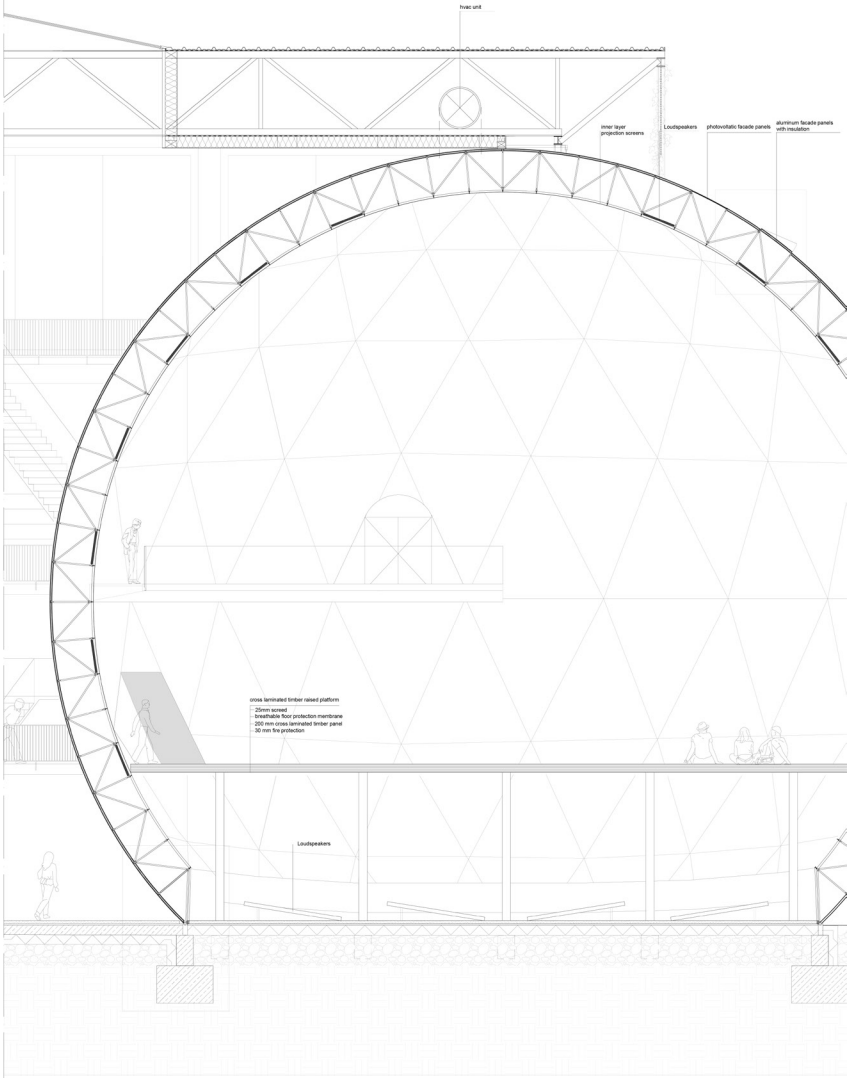

corrugated metal roof sheets
waterproofing membrane
metal decking
exterior steel roof structure
waterproofing membrane
insulation
expended mesh ceiling
skylight
hvac unit
+23.00M
+21.00M
+15.00M
+9.00M
+4.50M
+0.00M
WC
primary structure intermediate floor system
25mm finishing screed
acoustic impact insulation
leveling screed
hollow concrete floor slabs
expended mesh suspended ceiling
cross laminated timber secondary structure
25mm screed
breathable floor protection membrane
200 mm cross laminated timber panel
30 mm fire protection
WC
seasonal shading
climbing plants growing on chains hanged to the roof structure
second skin
single glazing glass curtain wall
inner skin
double glazing glass curtain wall
triple glazing foldable curtain glass wall

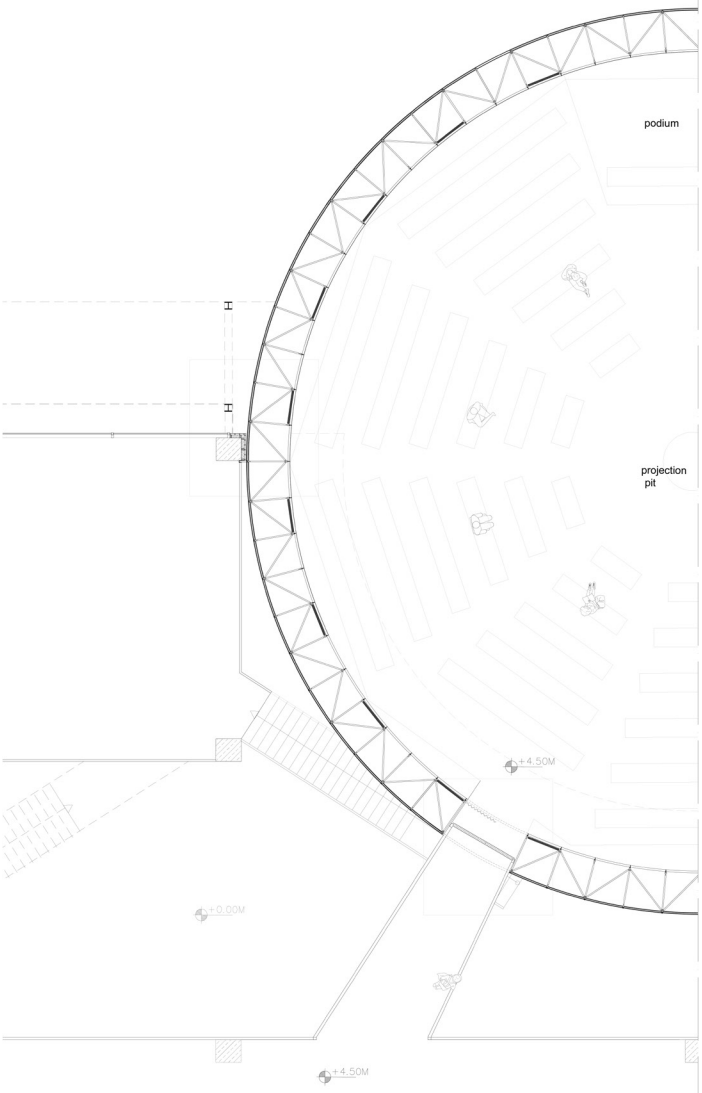
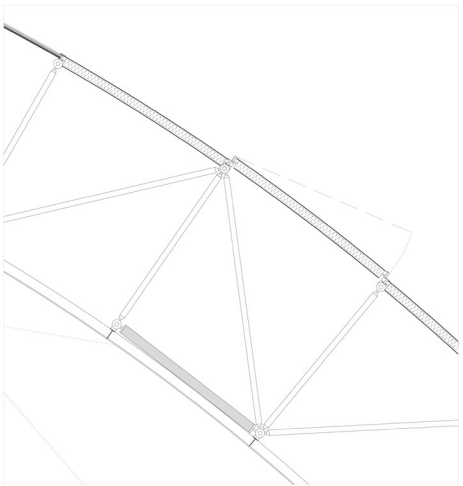
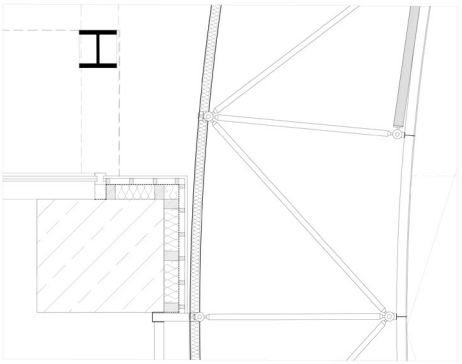
1:50 section


skylight
hvac unit
+23.00M
+21.00M
+15.00M
+9.00M
+4.50M
+0.00M
cross laminated timber secondary structure
25mm screed
breathable floor protection membrane
200 mm cross laminated timber panel
30 mm fire protection






hvac unit
inner layer projection screens
Loudspeakers
photovoltaic facade panels
aluminum facade panels with insulation
cross laminated timber raised platform
- 25mm screed
- breathable floor protection membrane
- 200 mm cross laminated timber panel
- 30 mm fire protection
Loudspeakers


podium
projection pit
H
H
+4.50M
+0.00M
+4.50M