In this booklet you will find the results of almost a year intensive research by design, during my graduation at the TU Delft. Throughout this process the Centre for Music Makers was given shape and appearance. The building thoroughly is presented in this booklet. On the way I will make some side-steps towards technical, urban and other issues.

Sebastiaan Jansen
Juni 2009
THE CENTRE FOR MUSIC MAKERS (CMM)
The Centre for Music Makers is a (public) multi facility institute where both professional and amateur musicians can rehearse, execute and meet. This building typology is totally new in the Netherlands, but is best compared to a conservatory or an academy of music. The musician can come in, rents a room for a particular amount of time, practices and goes home again. Next to a lot of music rehearsal rooms there are bigger musical repetition rooms, recording studios, fixed rent spaces and even two bigger concert halls. The atmosphere in the building will be one to support acculturate and service new and established music initiatives.
The program of requirements prescribed twelve clusters, six of them are music making clusters. The total gross floor area is approximately 13,000 m² and the total gross volume is 60,300 m³. Within the twelve clusters there are two larger (public) music halls, offices spaces, storage and a lot of (acoustic) music studio’s. Furthermore there are public functions such as: shops, restaurants and cafés. A lot of the functions don’t need daylight. With these boundary conditions is anticipated further on into a concept and programmatic organization of the building scheme.

PROGRAM ORGANIZATION: AN AIR CASTLE
Throughout researching the routing in the fast amount of music studios the analogy of an air castle was found. Looking at the routing of the building (see diagrams on top and page 6-10), eventually the users of this building is entering a dark space within the program, where no natural light is needed. The routing of the program actually forms a ‘natural’ border between public and private in this sense. The analogy of the air castle defines 3 elements in the building. A public ground floor where the building volume is floating above. A in-between layer which houses storage and bigger public volumes such as concert halls. And a third layer with all (generic) studio clusters: music rehearsal rooms in all sorts and sizes.

URBAN VERSUS THE VOLUMETRIC APPEARANCE
The building is aligned into the big urban ribbon, of the Johan van Hasseltweg. This urban line ends onto the Mosplein, (at the site of the CMM). The placement of the building in this longitudinal direction gives a logic ending point of this line. All the urban signals coming from the surrounding are reflected onto the building. The shape react on the smaller suburban living district on the south side, the water at the west and the highway on the east side, by gradually tapering down towards it. The tower of the volume is aligned with the new development into the water. The new development on this side (of the ‘Buiksloterham’) will arise also much higher. In this sense the building functions as a switch and a landmark between the S118 highway and the new development in the water on the other side. Within the urban context there are 4 approaches towards the building. Towards the northeast and southeast the building has a much more prominent profile. This is the face which overlooks the skyline of Amsterdam North towards the city centre and the
central station on the other side of the IJ. Towards the southwest and northwest the building has a slim profile, facing the (smaller) urban context of Amsterdam North.

STAIRWAY: ROUTING AND SOCIAL COLLECTIVE SPACES.
The stairs are the mayor blood vessels in the building it’s organs. They house the front offices of the different music clusters, which provide services to both musicians and studio spaces. They also accommodate lounges where the musicians can rest and chill out for a little while. The stairway houses the social collective and the routing area’s which provide the quality of space and generate activity, one could say. This sculpture changes shape and posture when the functions which surround it differ. The stairway functions as a concrete sculpture in space which provides the spatiality and the quality of space in the elsewhere generic programmatic stacking of music studio’s.

FAÇADE: FUNCTIONAL REASONING FOLLOWS BEAUTY.
There are a couple of functional parameters concerning the facade. At first the facade waterproofs the building. Because the volume has many tilted and angled planes this is quite an difficult task to find one material which covers and seals every surface. Next there need to be windows which are obviously providing daylight and healthy environment in the studios and public areas. There are three basic daylight needs: studio’s, offices and all the other (collective) spaces. Each has their own demand for daylight whereas the introvert studio’s don’t need as much daylight as the extravert collective spaces.
The material (aluminum strips) and the daylight incisions merge together into a thick building skin. This skin is based on a square grid of 500x500mm. This concluded into nine basic elements which can be rotated, interlocked and mirrored. The whole building facade is build up out of these elements of 5000x9000mm.

TECHNICAL INFORMATION
Next to the height of approximately 5000mm from floor to floor the studio’s have some other specific (acoustical) specifications. Because sound transfers to other rooms is totally not allowable the music studio’s each have their own ‘box’ into the structure of the building. This inner box is totally sound proof and does not touch any structural or other elements in the building. Every inner box has its own acoustic parameters, dependent on the music style which will be rehearsed in the specific room.
The primary load bearing structure is build up out of eleven concrete and steel portals which are put upwards every 9 meters. The overhanging roof structure is build up out of a steel truss systems, supported halfway by a column and at the edge by the steel (window) columns every 1,5 meter.
BUILDING ANALOGY - AIR CASTLE

STUDIO’s
PUBLIC+STORAGE+CONCERT
PUBLIC
Declines towards surrounding region

Declines towards Mosplein

Declines towards Mosplein

Declines towards van Hasseltweg

Makes face towards Buiksloot

Makes face towards IJ

Makes face towards A'dam central

Makes face towards water

EAST AND WEST FACE

NORTH AND SOUTH FACE
BASEMENT
parking garage
-4.500
1ST FLOOR
storage and recording studio
+ 3500, 4000, 5000
2ND FLOOR
fixed rent spaces
ensemble repetition units
+ 9.000
5TH FLOOR
music studio's
+24.000
8TH FLOOR
music studio's offices
+ 37.750, +39.000
informal meeting places, lounges and frontdesks arranged along the path of the main stair

service spaces; technical space installations

public (serving) spaces, such as shops, foyer and so on

cluster 7 amplified music

cluster 6 permanent pop studio cluster

cluster 9 recording cluster

cluster 4 concert cluster

cluster 10 other musical practices cluster

cluster 11 offices

cluster 11 offices
ORGANISATION OF CLUSTERS

- Informal meeting places, lounges and front desks arranged along the path of the main stair.
- Core with escape stairway.
- 4 stories of offices.
- Core with 3 elevators.
- Core with escape stairway.
- Music studios.
informal meeting places, lounges and frontdesks arranged along the path of the main stair

service spaces; technical space installations

public (serving) spaces, such as shops foyer and so on

cluster 11 offices

cluster 3 fixed rent workshop spaces

cluster 10 other musical practices cluster

cluster 4 concert cluster

cluster 7 amplified music

cluster 11 offices

cluster 3 fixed rent workshop spaces

cluster 10 other musical practices cluster

cluster 4 concert cluster

cluster 7 amplified music
Office clusters
Square windows of 1000, 1500 and 2000. There are three systems which can be rotated mirrored.

Studio's and music clusters
Square windows of 1000, 1500 and 2000. There are three systems which can be rotated mirrored.

Stair- and circulation spaces
Square windows of 1000, 2000 and 2500. There are three systems which can be rotated mirrored and are also interlocking with each other.
CROSS SECTION CC 1:100
MAIN FOYER AND STAIRS GOING UP

CROSS SECTION DD 1:200
SMALL CONCERT HALL / AUDITORIUM, STUDIO’S AND OFFICES
MAIN LOADBEARING CONSTRUCTION
HEATING (WINTER) AND COOLING (SUMMER) SYSTEM BY USAGE OF WATER

The sun heats up the sun collectors which are in some parts of the roof. Via a pump and a warmth source in the earth the warm or cold water is distributed into the concrete floors of the building. In winter time the water heats up the studio’s and the other spaces. In summer time the cold water (stored in the earth) is cooling down the rooms of the building. Due to it’s capacity this system can only be used in smaller spaces, in the bigger area’s this system helps to support the air system.

FRESH AIR SYSTEM

As mentioned above the bigger spaces need more than just floor heating and cooling, to acclimatize them. The big (public) spaces are provided with air cooling and heating, which also generates a fresh air flow through-out the building. The smaller spaces are also linked to this system, to provide them with the right amount of fresh air.

ADDITIONAL FRESH AIR SYSTEM

As an addition to the systems mentioned above, the studio and office spaces in the ‘tower’ also have natural ventilation when the rooms are not in use. It’s simple: by just opening a window the interior climate can be regulated.
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1. foyer
2. catering
3. fixed rent
4. concerts
5. storage service
6. amplified
7. recording
8. other music
9. restrooms
10. other utilities
11. technical space
12. supply workshops

The storage spaces which 'floats' in between the studios on top and the private clusters below also borders the light penetration, the analogy of an air castle was found.

As the routing and the program (see above) set a natural border towards public and private in this sense. Eventually the users of this building are all entering a dark space within the program, entering the hall / foyer.

The floating closed slab in between the music making clusters and the public groundfloor area's provides surface area, technical space, storage and other spaces which are not floor it provides surface area, technical space, storage and other spaces which are not.

The arrangement and different heights are providing multiple qualities of space.
2. catering
3. fixed rent
4. concerts
5. storage service
6. pop
7. amplified
8. storage
9. recording
10. other music
12. supplies

EXPLANATION

The building (see diagram above) is designed to accommodate various functions and activities related to music making. The primary load bearing structure is built up out of eleven concrete and steel elements. Every 1.5 meters of the building, a column and at the edge by the steel (window) columns are placed. The building has a slim profile, especially towards the southwest and northwest, while towards the northeast and southeast, it has a much more prominent profile. The building is divided into different clusters, each with its own characteristics and functions.

Between public and private in this sense, the building creates a transition between the (smaller) urban context of Amsterdam North and the (larger) urban context of Hasseltweg. The urban line ends onto the Mosplein at the building site.

The tower of the building is oriented along the Hasseltweg. This urban line ends onto the Mosplein, at the building site. The tower is located in the northeast and southeast of the building, giving a logical ending point of this line.

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The metaphor for the facade was found in the music books (muziekboek) of a barrel organ (draaiorgel). While the wholes in the music books generate the tones of the music and trigger the different tones and instruments, in this building the holes generate the interior architecture. In the case of barrel organs the air passes through the holes. With the Centre for Music Makers the light, which passes through the holes, generates the interior architecture. The subtle light softly touches the interior elements.

The bigger patterns 'break up' the building's bigger (angled) planes, pattern derives out of the folding of the music books. Throughout this folding technique the different perspectives generate different patterns. To strengthen this idea of angled planes, the infill is made in wire floors. This creates different angles where one could look through this top layer. Throughout all these different patterns the building has different appearances according to several distant approaches. From distance the building has a bigger pattern (as shown down) from closer, the windows are also clearly visible as a smaller pattern in this bigger pattern.

1. Prefab concrete wall 200mm
2. Metal stud framework
3. Insulation
4. Galvanized slatted floor element (see also facade and 3D)
5. Acoustic insulation
6. Gibson board 2 layers of 12mm
7. Window frame and HR++ glazing
8. Inner box window frame
9. Prefab concrete wall 200mm
10. Inner box finishing concrete floor 80mm. Top layer: cast house floor
11. Acoustic insulation 100mm
12. Concrete top layer 50mm
13. Prefab slab (hollow core slab) 200mm
14. Wooden elements
15. Steel truss system h=1200mm
16. Constructive wooden beam h=400mm
17. Steel beam to support roof
18. Roof gutter
19. Wooden beams
20. Steel support every 1500 mm to attach onto steel beam nr 17.
21. Bend metalwork (galvanized)
ProCes (Cont. P3)

CENTRE FOR MUSIC MAKERS
Sebastiaan Jansen  1345095
www.sebastiaanjansen.nl
17-04-2009

P3

URBAN IM P RESSIONS

entrance core with escape stairway
2 story restaurant looking over water

main stair to the 1st and 2nd floor
main foyer and info desk
main entrance loading bay parking garage
main stair to balcony of concert hall

glass auditorium / conference room

informal café

big concert hall

core with escape stairway
core with 3 elevators and installation shafts
installation room with floor heating and air system directly linked to core

room producing sound nice point to look around listening meeting point large amount of people vertical transport (elevators) stair

informal meeting places, lounges and front desks arranged allong the path of the main stair

music studios

music studios

78
1. Aluminium bended framework powered coated in green
2. Double layered safety glass
3. Aluminium window frame
4. Insulation
5. Plywood (part of prefab box)
6. Ventilation layer
7. Timber battens on counter battens (nr. 6)
8. Sheet aluminium roof dekking (powder coated in three gray tones)
9. Prefab wooden element
10. Alpha beam
11. Main beam to support roof trusses
12. Supportive beam
13. Timber cladding (accoyahout)
14. Supportive element for roof gutter
15. Roof gutter (bended steel)
16. Water outlet
17. Double safety glazing HR++
18. Steel support 180 x 60 every 1500mm
19. Wood cement particleboard and high pressure insulation
20. Pole foundation
21. Marble in cement bed
22. Concrete top layer 50mm
23. Main concrete floor
EXPLAINING THE BUILDING
GROUND FLOOR AND SQUARE DESIGN

FLOORPLANS

THE PROGRAM

1. foyer
2. catering
3. fixed rent
4. concerts
5. storage service
6. pop
7. amplified
8. storage
9. recording
10. other music
11. offices
12. supplies

A lot of the functions don’t need daylight. With this given is anticipated there are two larger (public) music halls, offices spaces, storage and a lot needed. The routing of the program actually form a ‘natural’ border are entering a dark space within the program, where no natural light is furthermore into a concept for the building. Looking at the rooting of EXPLANATION OF THE PROGRAM

function / action

auditorium / concert hall

hall / foyer

restaurant

shops

cafe / exit

@ info desk

returning foucher

renting foucher

hall / foyer

storage

studio

rock

rec. studio

solo/duo

diameter = time

actions on a different floor

routing between different functions or

as an addition to the systems mentioned above, the studio and

linked to this system, to provide them with the right amount of

fresh air flow throughout the building. The smaller spaces are also

heating and cooling, to acclimatize them. The big (public) spaces

spaces. In summer time the cold water (stored in the earth) is

or cold water is distributed into the concrete floors of the building.

via a pump and a warmth source in the earth the warm

USAGE OF WATER

URBAN JUSTIFICATION FOR SHAPE

NORTH AND SOUTH FACE

the new development in the water on the other side.

sense the building functions as a switch between the S118 highway and

Hasseltweg. This urban line ends onto the Mosplein, at the building site

The building is aligned onto the big urban gesture, of the Johan van
