

Research Plan

Tasty Music Venue



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Public Building Graduation Studio 2021-22
MUSIC MARVEL

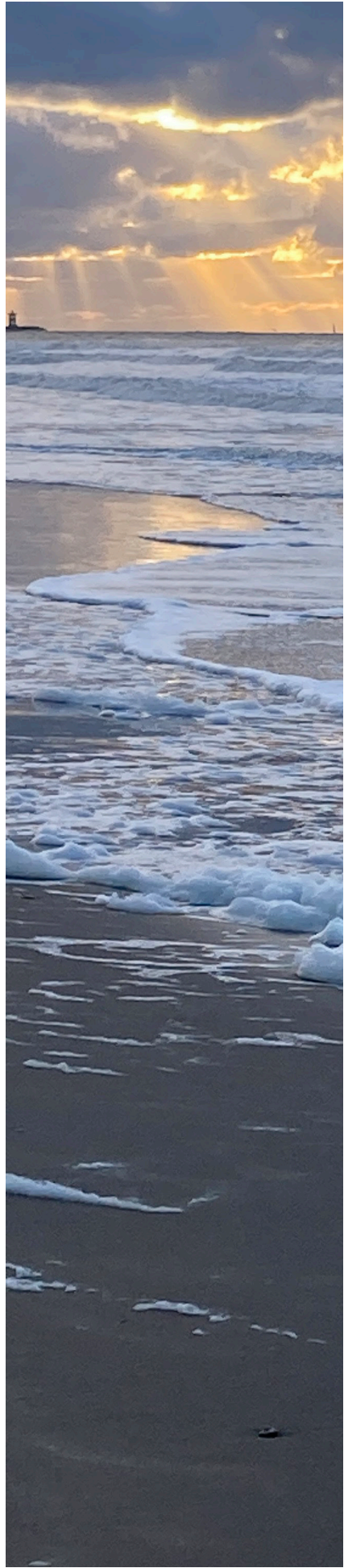


Figure 1
From Scheveningen beach to Binckhorst
(Photographs by author)

Binckhorst and The Hague

Binckhorst is evolving from an industrial area into an urban mixed-use residential-work area. Located southeast of the heart of The Hague, Binckhorst has excellent accessibility owing to the A12 motorway as well as its location at the junction of three train stations: Den Haag Centraal, Den Haag Hs and Den Haag Laan v NOI. However, the railroad, highway, and body of water around Binckhorst act as borders, turning the area into an isolated island and an unpopular destination for cyclists or pedestrians (Figure 2). Other factors besetting the area include insufficient green space, noise pollution, and empty space with no apparent function, but its most significant disadvantage, as found through multiple excursions and analyses, is its monotony. The main reason people go there is for work. Outside of work, the area offers limited options to the general public, leaving them no reason to visit. Accordingly, there are significant differences such as population inflows and events depending on working hours, i.e., day and night, weekdays and weekends.

Given this problem, it is important to explore the factors that can make Binckhorst more attractive to people. First, one can consider The Hague, where Binckhorst is located. The Hague is the third largest city in the Netherlands, after Amsterdam and Rotterdam. Home to many international organizations, major government institutions, and the royal palace, it is the political center of the country. The city has expanded and developed as its population has grown: at present, 550,000 residents make their living there. The figure consists of a large number of immigrants, with 56.2% of the population having an immigrant background as of 2021 (Gemeente Den Haag, 2021). Thus, the city can be said to be multiculturally diverse, and in fact, is the center for holding various events related to such diversity. When Binckhorst becomes a full-fledged mixed-use residential-work area, these people from various backgrounds are expected to flow in, but it seems unlikely that Binckhorst, at its current state, will be able to satisfy them. Specifically, the area is quite lacking in music venues—the studio’s topic—relative to the center of The Hague. However, the area’s proximity to several of The Hague’s music theatres, clubs, and festival sites suggests that something special must be added to Binckhorst’s new music venue.

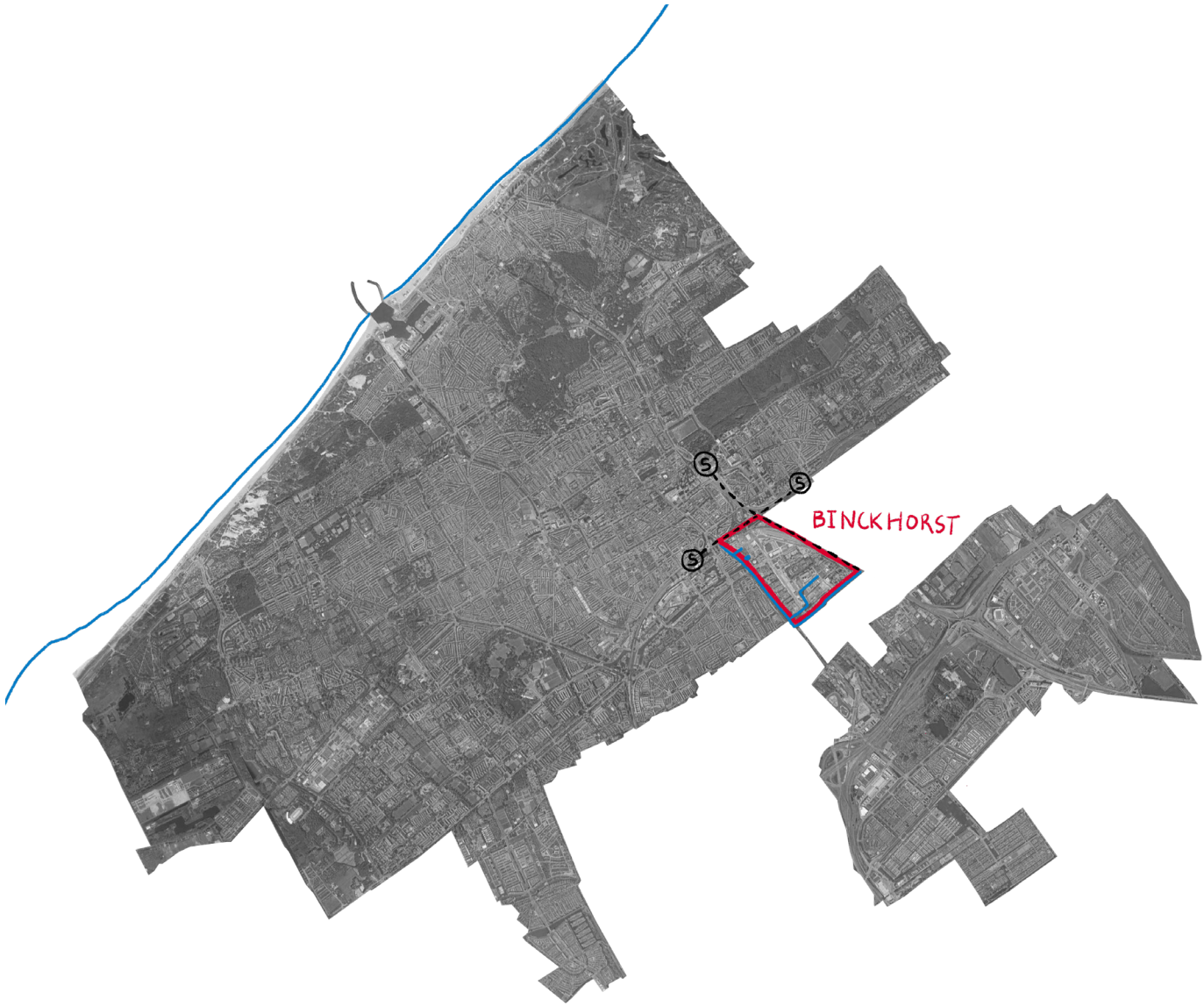


Figure 2
Island of The Hague, Binckhorst
(Image by author)

Music and Food

In this context, the following group research question arises: “What is the relationship between sonic experience and identity within the built environment?” This question aims to articulate the relationship between architecture and sound and their effect on the surrounding environment. Applying this question to the study site should contribute to the search for the appropriate identity of Binckhorst’s music venue, that is, the form and content it should take. This study will also contribute to efforts at diversifying the options the site offers to the general public. From the group research question, I focus on three terms: *experience*, *identity*, and *built environment*. Here, experience is connected to the five senses (i.e., sight, hearing, taste, touch, and smell), with hearing and taste as the key senses, as these are the most lacking in Binckhorst. Interestingly, these are also the main senses that are often the focus of music venues with their accompanying food establishments—cafés, restaurants, and pubs. In this project, I aim to study the relationship between music, food, and architecture, and accordingly modify the main research question into: “What is the relationship between the music-and-food experience offered by a music venue and the identity that this experience creates?”

Perhaps it is but natural to explore music and food together, as they often come hand in hand: restaurants and bars in concert halls, snacks and drinks in jazz clubs or festivals, BGM in cafés and restaurants (Figure 3). Across varying scales and methods, the same fact remains to be seen: music and food coexist in our everyday lives. In fact, a brief historical survey will show that music and food prove to be far older friends than usually thought of. In ancient Mesopotamia, the Assyrian relief called the “Garden Party” shows King Ashurbanipal and his queen enjoying a victorious banquet (Figure 4). They are drinking in the palace gardens, with a harpist and a drummer playing music behind the women serving the food. In ancient Greece, music was also played at Andron, a restaurant specializing in the symposia where people enjoyed food and drinks, aside from conversation (Parry, 2011) (Figure 5). This banquet culture was passed down to the Etruscans and the conquered Romans. As Rome's power grew stronger, such culture flourished, leading to the creation of a splendid room, the Triclinium (Brown, 2012) (Figure 6). The Roman banquet was accompanied by music performances, usually consisting of the flute, water organ, lyre, and choral works (Raff, 2011). In addition to the banquet culture since the Middle Ages, music, dance, and food were often found together at balls and parties (Figure 7). From the 19th century, various music venues, such as concert halls and jazz clubs, began to emerge (Figure 8). Music and food indeed share a very long, deep and important historical connection.

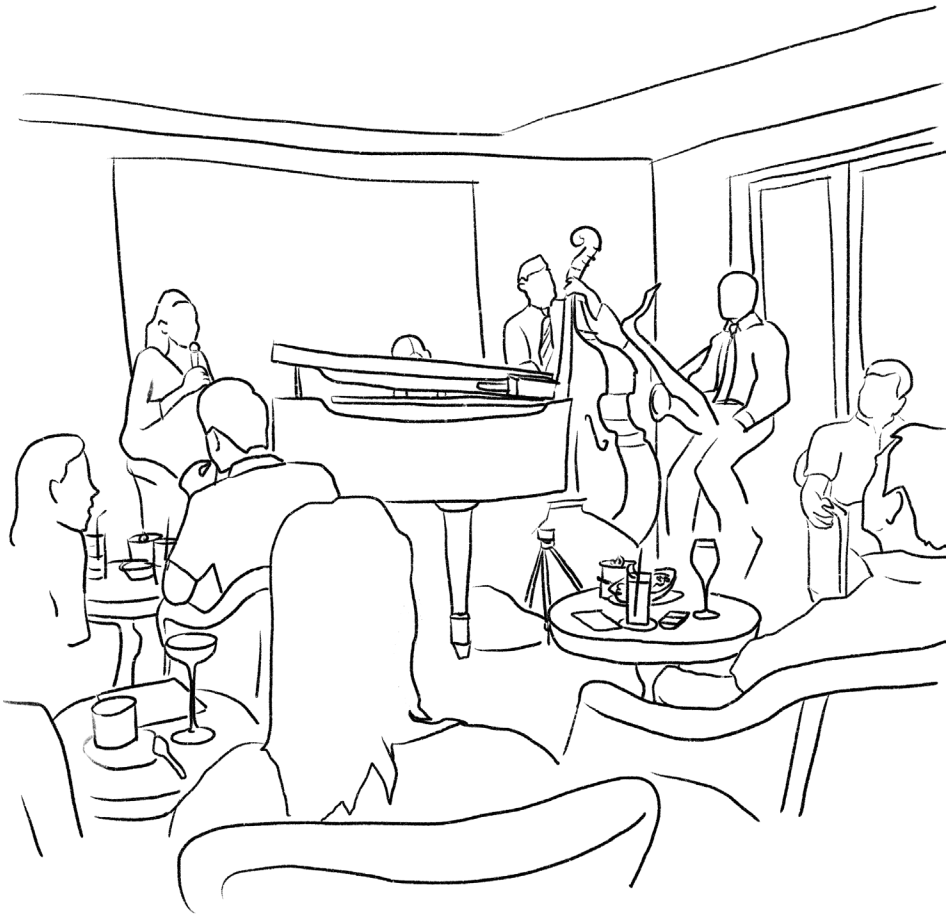


Figure 3
Scene inside a jazz club
(Image by author)



Figure 4
The 'Garden Party' relief from the North
Palace of Ashurbanipal, 645BC-635BC,
Carved on gypsum, 58.4 x 139.7 x 15.2
cm, The British Museum, London

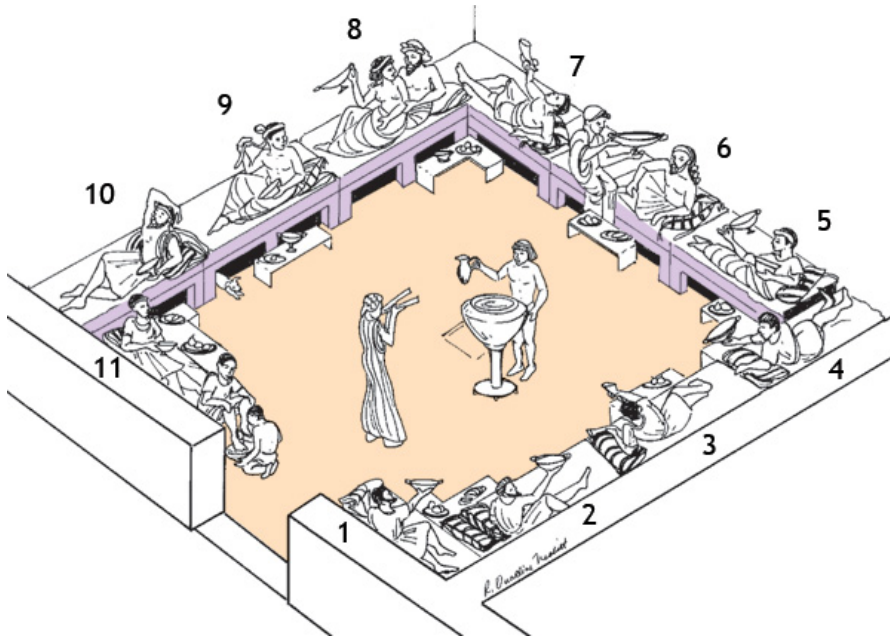


Figure 5
Andron of ancient Greece
© blocs.xtec.cat



Figure 6
Triclinium of ancient Rome
© Unknown



Figure 7
Jan Havickszoon Steen, Feast in an Inn,
1674, Oil on canvas, 117 x 161 cm,
Louvre Museum, Paris

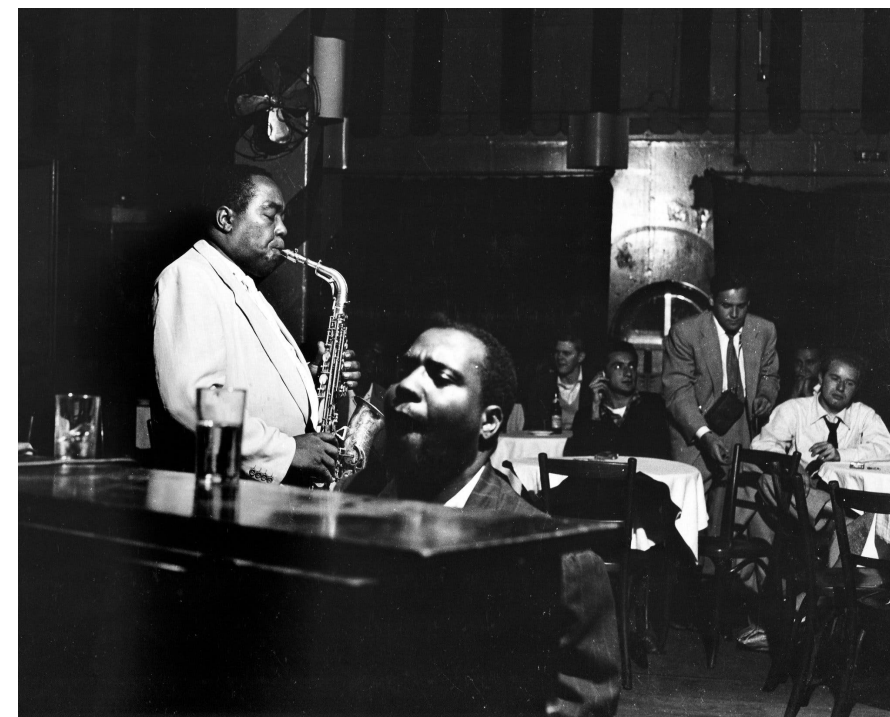


Figure 8
A photograph thought to show Jack
Kerouac in the audience
© Bob Parent

Food Morphology in Music Venue

This study focuses on music venues to investigate in more detail the relationship between music and food, along with architectural and spatial characteristics. I will analyze five cases in terms of location, type, and music genre, specifically the following elements: space and size, food and beverage offering, and serving process (Figure 9). The first case is the Royal Festival Hall in London, United Kingdom. The Royal Festival Hall, a typical concert hall building, is a venue for classical music performances, where the audience can visit several bars, restaurants, and cafés separated from the main hall, before and after the performance or during a break. The second is O'Donoghue's, an Irish pub located in Dublin, Ireland. This pub provides traditional Irish music along with food and a variety of drinks, including the famous Irish beer Guinness. The third venue is a dinner show restaurant called Villa Thalia in Rotterdam, the Netherlands, where audiences can enjoy a four-course meal between various shows. The fourth case is the WaterBomb Festival held in Seoul, Korea in 2019. At this music festival, where hip-hop, K-pop, and EDM performances were held, visitors had the choice of many kinds of food, such as Korean snacks from food trucks, at any time. The final case is Ellen's Stardust Diner, a theme restaurant located on Broadway in New York, United States. The waiters, who also play the role of performers, sing musical songs in between or while serving food. In these case studies, I attempt to construct the identity of these music venues, particularly in terms of location, music, and food. I then apply my findings heuristically in understanding the multicultural background of The Hague, specifically Binckhorst. I also use a host of other research methods and sources, including literature, paintings, photographs, analytical drawings, and video materials, to answer the main research question (Figure 10, 11).

1. Royal Festival Hall



© Stig-NN3/Flickr

2. O'Donoghue's



© Kglavin

3. Villa Thalia



© Villa Thalia

4. WaterBomb 2019 Seoul



© 360 Show Design

5. Ellen's Stardust Diner



© Stardust

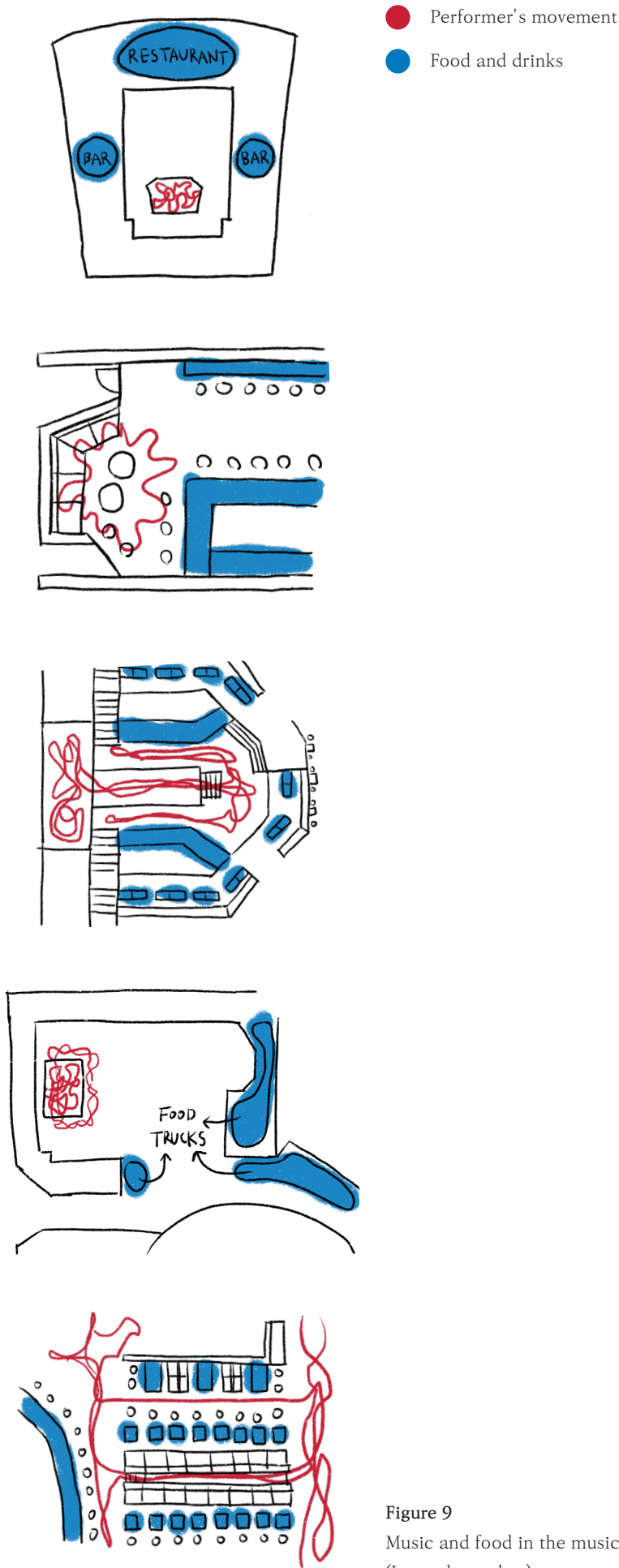
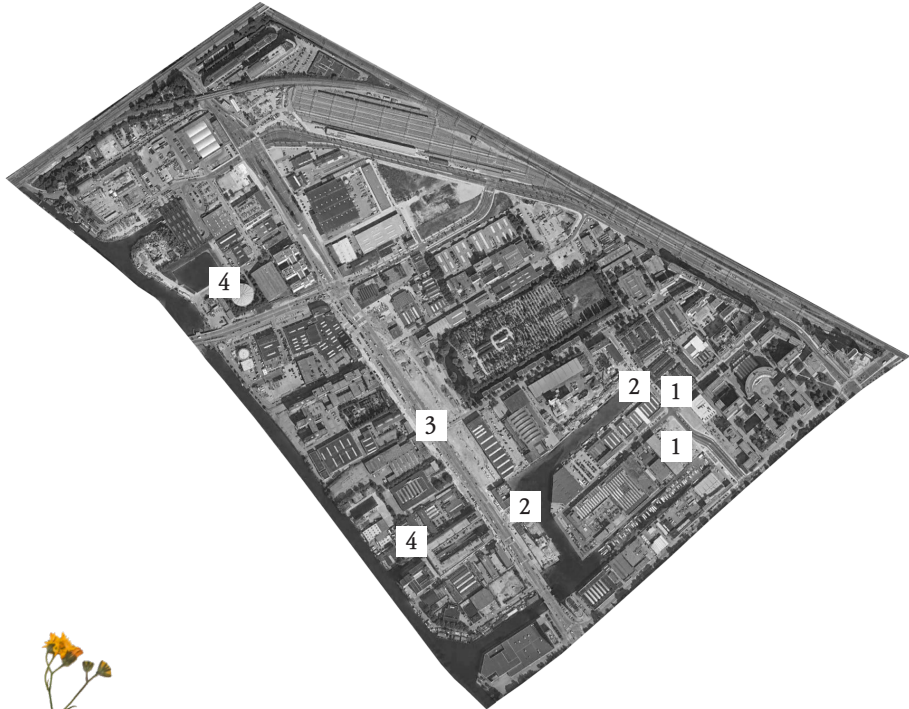


Figure 9
Music and food in the music venue cases
(Image by author)

1. Industry



2. Harbor



3. Traffic



4. Nature

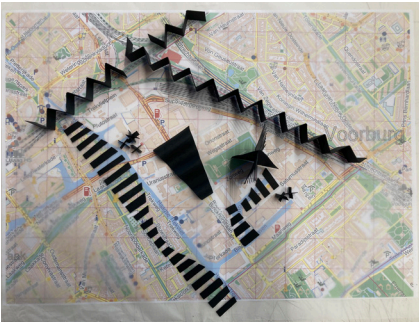


Figure 10
Experience/Sense at Binckhorst:
Categorized samples
(Image by author)

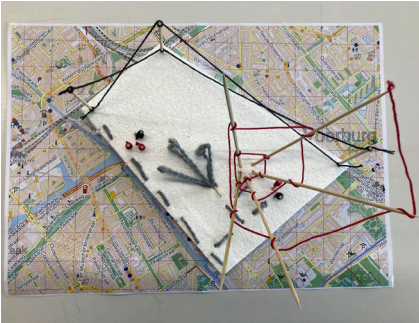
Material



Shape



Spread



Color



Food



Figure 11
Experience/Sense at Binckhorst:
Visualized sound
(Image by author)

Tasty Music Venue for Binckhorst

The end goal of this study is to propose a music venue with food in Binckhorst. To determine the appropriate identity for this venue, music spaces, restaurants, and the overall music-and-food culture of The Hague and Binckhorst residents will be explored. Theoretical ideas and lessons gleaned from the five-case analysis outlined above should prove transferable in drawing up an architectural design for Binckhorst's music venue, and in determining new types of spaces for the site. Music and food together will make visitors' experience at the proposed venue more special and memorable, and provide them with an abundance of sensory experience. I hope this design proposal can help future urban planning in revitalizing Binckhorst, making it and its music venue a reason for people to visit and revisit.

Following an analysis of Binckhorst, the location under consideration for the music venue is the site of Cementbouw, a ready-mix concrete plant (Figure 12, 13). In selecting the location, sites right next to the noisy railway were excluded owing to the possibility of outside space or a terrace. An important reason for choosing this site is Kompaan, which faces the Cementbouw with water in the middle. Kompaan is a Dutch craft brewery, which also hosts a music festival once a year, so that the connection to a music venue is almost immediate. Maybe this area could be Binckhorst's music & food district?

This research, based on the study of auditory and gustatory experiences in music venues, contributes to our understanding of the history of the relationship between music and food. Furthermore, it will provide a perspective to researchers who seek to envision different spaces through comparison and analysis of the concert hall building and other types of music spaces, such as live music bars, restaurants, and festivals, and their audiences. Finally, this study can serve as a practical guide for the programs and spaces that Binckhorst can offer.

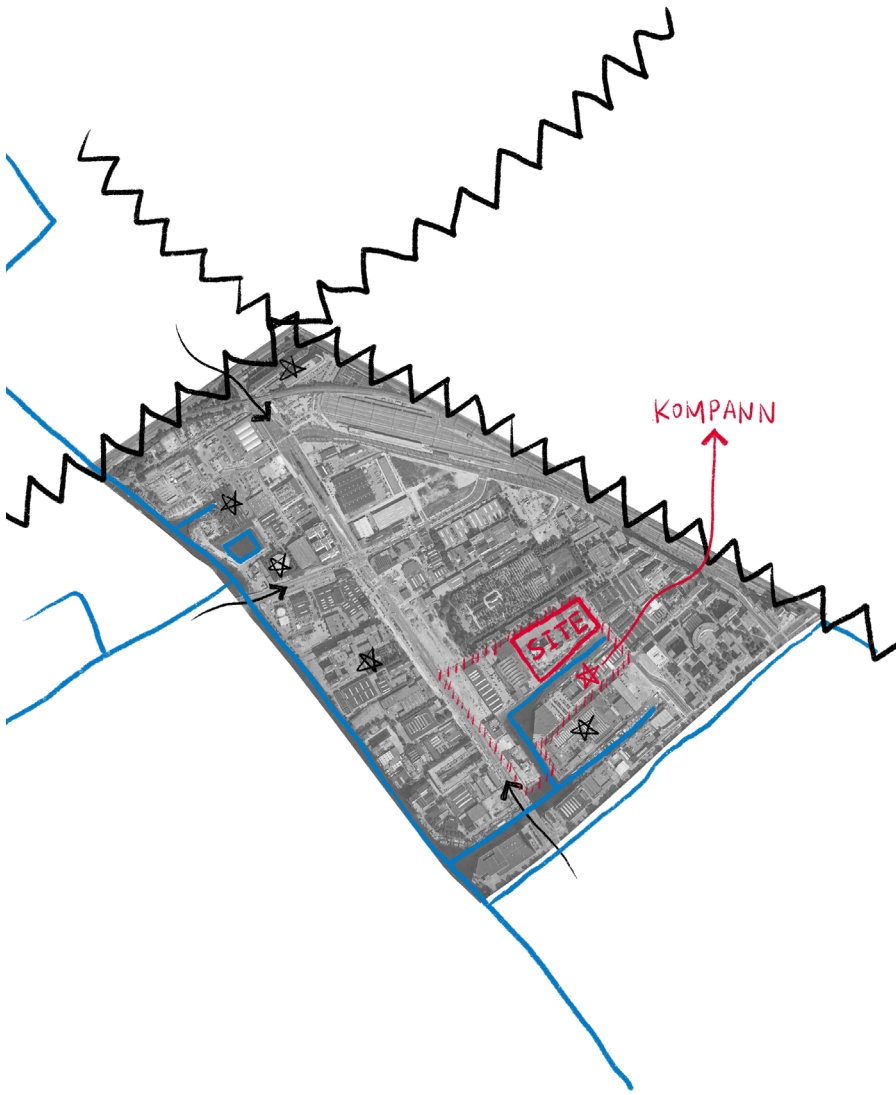


Figure 12
Binckhorst and the chosen site
(Image by author)



Figure 13
Cementbouw
(Photograph by author)

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