

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

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

Personal information	
Name	Lilli Kroher
Student number	5397472

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

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

	<p>focus appears to be drifting towards highly profitable residencies and commercial use. This development bears the risk of further anonymisation of the area and loss of the creative energy if places for cultural development are not introduced at an early stage. Binckhorst needs a cultural centre where people can come together and share experiences. Music is an optimal medium for this as it helps people to build bridges and discover their own creativity. Concerts create a sense of community and belonging that is crucial for human well-being. Only with this will Binckhorst become a lively, safe and active neighbourhood.</p>
<p>research questions and</p>	<ul style="list-style-type: none"> • How can we preserve and enhance Binckhorst's quality of industrial character and its creative businesses in line with the city's future plans in order to create a more inclusive and resilient community? • Who will be the users of the music building and what do they need to identify with the building (and the Binckhorst)? • In what ways can a live music venue provide a comfortable, welcoming environment for people with a variety of interests and backgrounds? • How can a building successfully encourage social interaction?
<p>design assignment in which these result.</p>	<p>The project is to be a cultural hub centred around music that provides spaces to gather and network, play music together and share experiences at concerts. In order to counterbalance the large-scale developments of Binckhorst, it will offer a warm and inviting environment, with space for collective experiences and an invitation to contribute creative ideas. This will foster a strong social cohesion and identity in and around the new Binckhorst.</p>
<p>Process</p>	
<p>Method description</p> <p>I start my approach by evaluating Binckhorst regarding its potential for public life. For this I use methods like observation, empathy diagrams and online newspaper articles. I analyse the existing (creative) activities in order to propose a suitable addition. Literature on how to study the cities and strategies to help activate life on the streets will help me define design tools. For the urban strategy, I research the city's plans for the development of the area to assess future scenarios for Binckhorst. This will also include a list of possible user groups for the music building in the new Binckhorst and</p>	

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

Literature and general practical preference

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

Gehl, J. (2010). *Cities for people*. Washington, DC: Island Press.

Gehl, J./Svarre, B. (2013). *How to study public life*. Washington, DC: Island Press.

Hofmann, S., von Peter, B. and Schütz, S., 2021. *Partizipation – wie Partizipation Kultur schafft*. Retrieved from: <https://www.kulturbauten.net/digital-lectures>

Jacobs, J. (1961). *The Death and Life of Great American Cities*. New York, NY: Random House.

Keychange. PRS Foundation. (2017). *Keychange Manifesto: Recommendations for a gender balanced music industry*. Retrieved from: <http://keychange.eu>

Morgan, M. (2007). Festival Spaces and the Visitor Experience. In: Casado-Diaz, M., Everett, S. and Wilson, J., eds. *Social and Cultural Change: Making Space(s) for Leisure and Tourism*. Eastbourne, UK: Leisure Studies Association, 113-130.

Pallasmaa, J. (2009). Inhabiting Space and Time - the Loss and Recovery of Public Space. In T. Avermaete, K. Havik & H. Teerds, *Architectural Positions* (pp. 125-133). Amsterdam: SUN Publishers.

Raine, S., & Strong, C. (2018). Gender Politics in the Music Industry. *IASPM@Journal*, 8(1), 2-8. doi: 10.5429/2079-3871(2018)v8i1.2en

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

Reflection

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

Time planning

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

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

- 3.1 further integration of the design on the site

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

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

- 5.1 P5 Presentation