

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	Casper Hijlkema
Student number	4726650

Studio		
Name / Theme	Complex Projects: Bodies & Buildings Berlin	
Main mentor	J.M. van Zalingen	Architecture
Second mentor	t.b.c.	Building Technology
Third mentor	H. Smidihen	Architecture
Argumentation of choice of the studio	<p>The Complex Projects Graduation Studio's primary focus is the building. Within the studio, the building's increasing complexity as a result of technological advancement and bodily demand is researched through the design of a large, complex and functionally specific public building. Due to this specificity, the building is a one-off in the city, and therefore referred to as 'One of Berlin.' While part of the complexity derives from the specific demands of the chosen building type, operating in the layered context of Berlin additionally results in a series of challenges. The studio, therefore, merges my interest in the scale of the public building with my preference to operate in sensitive contexts, whether urban or natural. Furthermore, the aim of the studio to develop a structured and methodological approach to the design process resonates with my personal methods and allows me to further develop my knowledge and skills under the supervision of delegates from one of my favourite firms.</p>	

Graduation project	
Title of the graduation project:	Pulse: Reviving the Heart of Classical Music
Goal	
Location:	Arkonaplatz, Berlin, Germany.
Problem statement:	Germany has a rich history in classical music. Throughout the heydays of the genre, the country has brought forth many praised composers, most notably the Three B's: Bach, Beethoven, and

	<p>Brahms. Recent studies have shown that classical music is regarded as a key part of German cultural heritage by 88% of the country's population (Kolbe, 2014). Furthermore, theatres and orchestras in Germany and their sociocultural spaces have been placed on the UNESCO Nationwide Inventory of Intangible Cultural Heritage (UNESCO, 2014). Music and theatre regularly receive about a third of the total budget for cultural funding from the public sector (Statistische Ämter des Bundes und der Länder, 2023). In addition, the institutions are also royally funded by the private sector, which subsidises culture more than any country in the world (Reucher, 2019). Altogether, this makes for a unique landscape for classical music.</p> <p>However, the audience for classical music concerts is in decline (Institut für Demoskopie Allensbach, 2022). While the core audience of the genre is ageing, the younger generations are to a decreasing extent present in concert halls (Dobson, 2010). In Germany, over half of those under 30 years old have never come into contact with classical music, neither through playing nor listening (Kolbe, 2014). This does not only result in lower ticket revenue but also puts pressure on the justification of public funding for orchestral organizations (Kolb, 2001), and therefore endangers this widely cherished part of the nation's cultural heritage. This gives rise to the following question:</p>
<p>Research question:</p>	<p>What spatial qualities could invite a younger audience to engage with classical music concerts?</p>
<p>Design assignment:</p>	<p>While much has been written about the topic, the research mainly addresses the <i>soft</i> aspects of the concert hall, such as</p>

the programming and the expenses. The potential of the space facilitating the performances, however, remains largely underexposed. The design assignment is therefore to investigate the rituals of the current audience as a result of the relation between the body and the building to consecutively determine what spatial interventions are needed to lower the threshold for a younger audience to engage with classical music concerts.

Process

Method description

The Complex Projects Graduation Studio views the assignment through three lenses: client, program, and site. The aim is to formulate a comprehensive design brief that lies at the basis of the to-be-developed project. The methods used will hereafter be briefly discussed.

Client

To determine a suitable client for the project, the financial structures of several reference projects within Germany have been reviewed. Here, a distinction has been made between the initiation, the operation, and the funding of the project. By thoroughly investigating all of the above through case studies and literature review, a selection has been made tailored to the objective of the project.

Program

One of the main characteristics of concert hall architecture is the way in which it facilitates the (dis)placement of large amounts of visitors through a sequence of spaces. By benchmarking existing projects together with the review of literature, the required (capacity of) spaces have been inventoried. Furthermore, the program has been enriched with additional spaces which have the potential to contribute to the objective of the project. In addition, the program requirements draw on the experiences gained through visiting concert halls and classical music concerts.

Site

To determine the ideal site for the project, a series of discriminatory requirements have been established. The requirements mainly draw on (geo)data provided by the municipality and the government. By merging the maps resulting from the requirements, a limited area has been elucidated in which three potential sites have been selected. Through both objective and subjective means, Arkonaplatz has been designated as the desired location.

Literature and general practical preference

The research mainly draws from built examples of the building type (case studies), (geo)data, and literature review. A selection of examples from the latter category are listed below.

Beranek, L. L. (1996). *Concert Halls and Opera Houses*. New York: Springer.

Dobson, M. (2010). New Audiences for Classical Music: The Experiences of Non-attenders at Live Orchestral Concerts. *Journal of New Music Research*, 39:2, 111-124, DOI: 10.1080/09298215.2010.489643

Institut für Demoskopie Allensbach. (2022). *Bevorzugte Musikrichtungen nach Altersgruppen*. Deutsche Musikinformationszentrum. <https://miz.org/de/statistiken/bevorzugte-musikrichtungen-nach-altersgruppen>

Kolb, B. M. (2001). The Decline of the Subscriber Base: A Study of the Philharmonia Orchestra Audience. *International Journal of Arts Management*, 3(2), 51–59. <http://www.jstor.org/stable/41064723>

Kolbe, C. (2014, January 31). Endangered? Deutsche Welle. <https://www.dw.com/en/classical-music-on-the-endangered-list/a-17398344>

Kramer, L. (2009). *Why Classical Music Still Matters*. Oakland: University of California Press.

Reucher, G. (2019, December 16). Germany: Classical music mecca. Deutsche Welle. <https://www.dw.com/en/how-germany-became-a-classical-music-mecca/a-51660889>

Statistische Ämter des Bundes und der Länder. (2023). *Öffentliche Ausgaben für Kultur nach Kulturbereichen und Körperschaftsgruppen*. Deutsche Musikinformationszentrum. <https://miz.org/de/statistiken/oeffentliche-ausgaben-fuer-kultur-nach-kulturbereichen-und-koerperschaftsgruppen>

UNESCO. (2014). Theatres and Orchestras in Germany and Their Socio-Cultural Spaces. UNESCO. <https://www.unesco.de/en/culture-and-nature/theatre-and-orchestra>

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

Complex Projects addresses the increasing complexity of the building as a result of developments in society at large. This challenges designers to develop increasingly complex integrated solutions concerning both the physical and the intangible aspects embedded in the discipline. Throughout the master track Architecture, students have practised how to develop a strong factual narrative

through research while consecutively being able to tackle the technical challenges presented throughout the design process. The studio encapsulates this methodology through a single design project of a public building in the layered urban and historical context of Berlin.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

The proposed concert hall challenges the conventions of the building type by reconsidering the spatial model. In doing so, the project aims to push the architecture forward in pursuit of a model which contributes to furthering the cultural heritage cherished by society at large.