

# Final Reflection

Tasty Music Venue for Binckhorst, The Hague



Sua Kim  
5344166

Public Building Graduation Studio 2021-22  
MUSIC MARVEL

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The theme of the Public Building Studio, MUSIC MARVEL, aims to propose a new music venue for Binckhorst, The Hague. An excursion to Binckhorst opened the studio, followed by a sensory and experiential analysis of the site accompanied by a music theory lecture. These are mainly what I did/think/feel there, what images I saw and what sounds I heard. A series of sample and sound collections, model making, own notational systems, and collage works based on empathy and impressions suggested a new approach to the site and led to curiosity about sensory experiences in music venues. In addition, problems such as the site's isolation, insufficient green space, noise, and monotony revealed in the (generally conducted) architectural analysis of the site and city supported the need for a different exploration for this area.

Main research question: What is the relationship between the music-and-food experience offered by a music venue and the identity that this experience creates?

Focusing on hearing and taste experiences in music venues with research questions, historical review of banquet culture and case study of various music venues resulted in the following definition: "The location is closely linked to the *city*, music and food to *culture*, and the music venue to *connection*. In other words, the music venue plays a role of bringing people into contact with culture at a specific location in the city, and the interaction of the three categories of city, culture, and connection creates a unique character: its identity."

However, considering that Binckhorst is evolving from an industrial area into an urban mixed-use residential-work area and its current appearance may soon change to a completely different world, it was not easy to find an identity that the new music venue could contain. Therefore, I thought that a viewpoint from the urban aspect of The Hague to which the site belongs is necessary. Indeed, adjacent and relatively established city center is closely related to the present and future of Binckhorst. In this process, the international and multicultural background of The Hague became the main point, and the character of the identity of "diversity" arose. This rather abstract and inclusive word also contains room for the future of the site, which is difficult to predict accurately.

By applying research question, conclusions, theoretical ideas and lessons to the site, I proposed 3 music halls with 3 different types for P2. It was a music venue that offers a harmonious experience of music, food and space with three themes: lunch, dinner, and night. I received feedback that it is necessary to have a clear position on the boundary that surrounds the music halls with movement lines and other programs, the intended atmosphere inside and outside of the boundary, and the relation between the building and its context. It was also important to note that the design accommodating only three types may miss more opportunities compared to many findings

about music, food, and space in the research stage. Reflecting this, 7 different music spaces were created in P3, and each music hall is connected by newly designed streets. The exterior arch frame was partially opened along with the squares to enhance the connection with the surrounding context. I got comments about the flexibility of the space and the formal impression from the arch frame. After P3, various ways to use the space and structural devices were devised together, and the arch frame was partially removed, and modified forms were applied according to the use of passages and floors. Until P5, I will focus on visualizing structural details and interior plans.

The ultimate goal of my MUSIC MARVEL developed in this way is to create a new street full of music and food. With the music hall, many other programs (food court, vertical farm, workshop etc.) are added to give visitors a wide range of options to visit here, as well as their sensory experiences. By maximizing the senses of hearing with music, smell and taste with food, and sight and touch with space, it provides an abundant experience to the audience. For the multiplicity of the building, a space with changeability and flexibility was planned by using a complex structure of concrete, steel, and timber considering various spaces and uses. Vertical farm in this building act as a main idea for the aspects of circularity. The products produced here are used directly in the kitchen and food court, and also connected to programs such as workshop and market. In addition, with a roof system composed of a glass roof, green roof, and solar panels, the strategy for building sustainability and energy production is to be pursued.

The topic of my graduation project is to add one perspective of food from the studio topic of the music venue for the public. It is closely related to my master track (Architecture) and the master program (MSc AUBS), as designing the new music venue in Binckhorst is, after all, a spatial, social and technological endeavors in the built environment. Also this project, based on the study of auditory and gustatory experiences in music venues rather than auditory and visual experiences that is commonly dealt with, 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.