

# 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](mailto: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	Serra Safak Keklik
Student number	5286786

Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio 2021-22 Music Marvel   Music & Popular Culture Re-Wired	
Main mentor	Paul Kuitenbrouwer	Architecture
Second mentor	Gilbert Koskamp	Building Technology
Third mentor	Sang Lee	Theory Research
Argumentation of choice of the studio	Throughout my studies, I was always interested in architecture's socio-cultural aspect. Architecture has a transformative power on society as music does. Therefore, a public space that consists of music can be a powerful combination to practice architecture's relation with society. In addition to that, the studio's approach combining theoretical and practical research and design enhances each step of the design process.	

Graduation project	
Title of the graduation project	Accepting the Unexpected: Towards an architecture of chance
Goal	
Location:	Binckhorst, The Hague, The Netherlands -Binckhaven
The posed problem,	Project site Binckhorst, a former industrial site, is indeterminate both structurally and socially. Structurally indeterminate since it is decaying, being restored, being destroyed, and constructed simultaneously. It is socially indeterminate because it has fewer restrictions on the rules of behavior in opposition to the formal public space. While musicians had already incorporated indeterminacy and chance as part of their critique of both serialism

	<p>and the institution of academic music education as crucial to understand the world and integrate it into their practice, architecture is still concerned about solidity, rationality, structure, firmness, and hierarchy.</p> <p>In Binkhorst the lack of definitions liberated the users into interpreting the space, which supports those accidental uses of space can become as meaningful as the predefined spaces. It shows that the area has excellent potential generating activity within the existing structures what gives Binkhorst its own identity.</p> <p>Therefore, both Binckhorst and musical experience requires another approach where architecture is open to unexpected situations.</p>
<p>research questions and</p>	<p>The research focuses on an approach for the architect who is confronted with an increasingly indeterminate environment and cityscape with unexpected dynamics. For that, it will investigate how architecture can embody processes of indeterminacy and chance by studying its appearance in music, architecture, arts, and philosophy. The questions include;</p> <ul style="list-style-type: none"> <li>-How can we design buildings in such a way that reflects the process and building constantly interacting with humans and environments indeterminacy?</li> <li>-Does indeterminacy allow a role away from the authority of architects?</li> <li>-How can architecture open up to unexpected situations and embody chance?</li> </ul>

	<p>-What kind of freedom would the application of chance provide?</p> <p>-How can architecture strategically integrate concepts of chance/indeterminacy in its program, learning from art, music, and philosophy?</p> <p>-How can architecture encourage freedom and trigger creative behavior?</p> <p>-How can the Music Marvel in Binkhorst be structured like the indeterminant and chaotic environment and represent its culture?</p> <p>-What kind of situations around music and performance can be generated in Binckshorst?</p>
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<p>design assignment in which these result.</p>	<p>The result of the study is aimed at a place that strategically embodies chance/indeterminacy within its operation, a public space that accommodates the diverse population of The Hague by generating various events around music and performance and embody the process of indeterminacy and chance in architecture, music, arts, and philosophy. To radicalize the experience, it will include the audience in the process of music making, subverting the spectacular element of music performance, and disrupting the bourgeois audiences' construction.</p>
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**Process**

**Method description**

**1. Literature review and Case Studies**

To have a comprehensive approach, first different concepts around indeterminacy/chance in various disciplines will be investigated, moving back and forth between philosophy, music, architecture, and art through literature review and

case studies. In addition to those different definitions of ideal venues of different authors will be collected.

## **2. Taxonomic analysis**

Selected approaches and works are categorized under main concepts, creating a dialogue between the authors. Later to be investigated in detail and collected in a catalog, indicating the strengths and weaknesses. That will lay down the theoretical and practical foundation for the next step, designing the events and situations as fragments.

## **3. Empirical research**

In addition to that, this research aims to integrate free hand sketching with digital tools. To make the most out of it, the instruments' operation should not be over-determined. By using a hybrid method between analogue and digital tools, new possibilities within the tools that architecture uses aimed to be explored.

Finally, methods such as disordering, dislocating then creating assemblages that have been used by avant-gardes and notational systems that have been used in aleatoric practices can add more freedom than the conventional techniques if applied in architecture. For example, to use only dynamic terms of reference during the design process, rather than specific names that over-determine the final output can be liberating. Assemblages to design fragments, encounters rather than a unified object and notational systems to represent the potential of events in architecture will be experimented. Rather than working with unified forms, experimentations of fragments that come together in different combinations will integrate chance in the design progress.

## Literature and general practical preference

The theoretical background consists of investigation of concepts indeterminacy/chance in different disciplines focusing on aleatoric performances in music and architecture supported with relevant philosophical and sociological theories. Selected approaches and works are categorized under main concepts, creating a dialogue between the authors as follows;

### 1.Participatory design, expansion, releasing control:

1.a. In music aleatoric practices by composers;

- Cage, J., Cox, C., Warner, D. (2013). Composition as process:Indeterminacy. In Audio culture: Readings in modern music (pp. 251–263). essay, Bloomsbury Academic.

-John Zorn

-Pierre Boulex

1.b. In architecture;

Cedric Price

- Herdt, T. (2017). The city and the architecture of change: The work and radical visions of Cedric Price. Park Books.

- Price, C., & Hardingham, S. (2016). Cedric Price Works 1952-2003: A forward-minded retrospective. Architectural Association.

Case studies

- Price,C., (1978-80) Generator, White Oak, Florida

- Price,C., (1959-61) Fun Palace, Stratford East, London, England

Lacaton&Vassal

- Andreas, R. (2009). Lacaton et vassal. HXX.

Lina Bo Bardi

- Ferraz, M. C., & Bardi, L. B. (1993). Lina Bo Bardi. Instituto Lina Bo e P.M. Bardi.

Case Studies

- Bo Bardi,L.(1982) SESC Pompeia, Sao Paulo, Brazil

1.c. In philosophy;

Brian Massumi

- Massumi,B. (1998) "Sensing the Virtual, Building the Insensible", in Perrella,S. (ed.), Hypersurface Architecture, Architectural Design (Profile no. 133), 68, 5/6, , pp. 16–24.

### 2.Non-designing, adhocism

2.a. In music;

John Cage

- Manolopoulou, Y. (2013). Aleatoric form - Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.

## 2.b. In architecture

Lacaton&Vassal

Jencks&Silver

- -Jencks, C., & Silver, N. (2013). Adhocism, expanded and updated edition: The Case for Improvisation (The MIT Press) (Expanded, Updated ed.). The MIT Press.

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## 3. Designing the event

### 3.a. In architecture

Cedric Price's Generator and Fun Palace will be also examined within this concept

Bernard Tschumi

- Bosman, J. (1997). Bernard Tschumi: Architecture in/of motion. NAI Publishers.
- Tschumi, B. (1981). The Manhattan transcripts. Academy Editions.

Case Studies

- Tschumi, B. (1989) National Library of France, Paris, France
- Tschumi, B. (1991-1997) La Frensoy, Tourcoing, France

Diller&Scofidio

- -Fernández-Galiano Luis, & Fernández-Galiano Luis. (2020). Diller Scofidio + renfro: 2000-2020. Arquitectura Viva SL.

Case studies

- Diller, E., Scofidio, R., Renfro, C. (2016) The Shed, New York

## 3.b. In Philosophy

Heidegger

- Heidegger, M. (1951) Building, Dwelling, Thinking

## 4. Playfulness, liberating mind and body

### 4.a. In music;

John Zorn game pieces

- Brackett, John. John Zorn: Tradition and Transgression, p.xi. Bloomington: Indiana University Press, 2008. ISBN 978-0-253-22025-7.

### 4.b. In architecture;

Diller&Scofidio

- Incerti, G., Ricchi, D., & Simpson, D. (2007). Diller + Scofidio (+ renfro): The ciliary function ; works and projects 1979-2007. Skira.
- Sagmeister, S. (2016, January 8). Diller Scofidio + renfro's Liz Diller in conversation with Stefan Sagmeister. Wallpaper\*. Retrieved November 18, 2021, from <https://www.wallpaper.com/architecture/diller-scofidio-renfro-liz-diller-in-conversation-with-stefan-sagmeister>.

4.c. In Philosophy;

Henri Bergson's theory of vital and automated order in

- Bergson, H., & Mitchell, A. (2021). Bergson's Creative Evolution (1st ed.) [E-book]. Henry Holt.

Huizinga's theory of spontaneous play in

- Huizinga, J., & Eco, U. (2009). Homo ludens. Einaudi.

Lefebvre's critique of everyday life in

- Lefebvre, H. (2008). Critique of everyday life. Verso.

Richard Sennett's theory of a chaotic urban fabric would promote a social change in

- Sennett, R. (2021). Uses of disorder. VERSO.

## 5. Post-industrial sites

5.a. Indeterminacy and post-industrial sites

- Doron, G. (2007). ...badlands, blank space, border vacuums, brown fields, conceptual Nevada, Dead Zones ... Field : Architecture and Indeterminacy, 1(1).

5.b. Case Studies

- OMA.,(2001-2010). Zollverein Masterplan . Essen, Germany
- OMA.,(2001-2010). Ruhr Museum . Essen, Germany

In addition to that, the following literature will be used to support the research;

- Ballantyne, A. (2007). Deleuze and Guattari for architects. Routledge.
- Conde, Y. (2000). Architecture of indeterminacy. ACTAR.
- Corbo, S. (2016). Interior Landscapes: A Visual Atlas. images Publishing.
- Cox, C., Warner, D. (2017). Audio culture: Readings in modern music. Bloomsbury Academic.
- Jencks, C. A., & Kropf, K. (2008). Theories and manifestoes of contemporary architecture. Wiley-Academy.
- Lyons, F. (2019). The architecture of nothingness: An explanation of the objective basis of beauty in architecture and the Arts. Routledge.
- Manolopoulou, Y. (2013). Architectures of Chance (Design Research in Architecture) (1st ed.) [E-book]. Routledge.
- Manolopoulou, Y. (2007). The Active Voice of Architecture: An Introduction to the Idea of Chance. Field : Architecture and Indeterminacy, 1(1).

## 2.Descriptions of venues

Collected descriptions of ideal venues from ;

- John Cage in, Joan Littlewood , Fun Palace
- Toru Takemitsu , Yuji Takahashi , Iannis Xenakis ,Space Theatre
- Iannis Xenakis- Terretektorth
- Kalrheinz Stockhausen – Osaka Expo 70

**Case studies** ranging from realized and visionary projects related to discussed concepts will be investigated further as practical references listed below.



- Openact(2013) Activating the Void , Madrid , Spain
- OMA (1999-2004) Seattle Central Library, Seattle, USA
- Tschumi,B.(1989) National Library of France, Paris , France
- Tschumi,B.(1991-1997) La Frensoy, Tourcoing , France
- Jo Janssen Architecten(2009), MuzyQ Music Makers Centre Amsterdam, Amsterdam, Netherlands
- OMA.,(2001-2010). Zollverein Masterplan . Essen, Germany
- OMA.,(2001-2010). Ruhr Museum . Essen, Germany
- Diller,E.,Scofidio,R.,Renfro, C. (2016) The Shed, New York
- Bo Bardi,L.(1982) SESC Pompeia , Sao Paulo, Brazil
- Price,C., (1978-80) Generator, White Oak, Florida
- Price,C., (1959-61) Fun Palace, Stratford East, London, England

## Reflection

Interpretation and improvisation were the central aspects of chance operations in the musical compositions of John Cage, who believed art should follow how nature operates. We can consider a similar approach in architecture since the design process also depends on various complex circumstances related to humans and the environment. This interaction with the indeterminate factors continues through the lifetime of the building. Therefore performance, time, and movement should be the main design aspects. We need to design a place that forms around music, a public space that emerges from the chaos and encounters, where new experiences can be invented. In addition to that, we should overcome the limitations and restrictions of existing venues and bring the audience right into the middle of music production and development.

By reconsidering the tools, we use within the design, breaking the repetitive use of spaces, generating different encounters, or designing open-ended ways to embody chance into architecture that can trigger creativity both for the architect and the user. We should also underline integrating time and movement in design. Sketching and notation will add another dimension to representation techniques in architecture.

Chance and its broader field of indeterminacy have a crucial effect on subject-object relationships and reshaping the place when inhabited in an architectural environment. Highlighting the importance of design as a continuous activity is an essential step in architecture; this way, hybrid forms of creative innovation emerge.