

The playground of unconsciousness



Haruka Maeda
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TU Delft
Public Building
AR3AP100
MSc3/4 2021-22

Resp. instructor:
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A Graduation plan

B 1. Manifesto
2. Theory research

C Design brief

D 1. Research book
2. Design journal

E Schematic design

F Parameter to construct

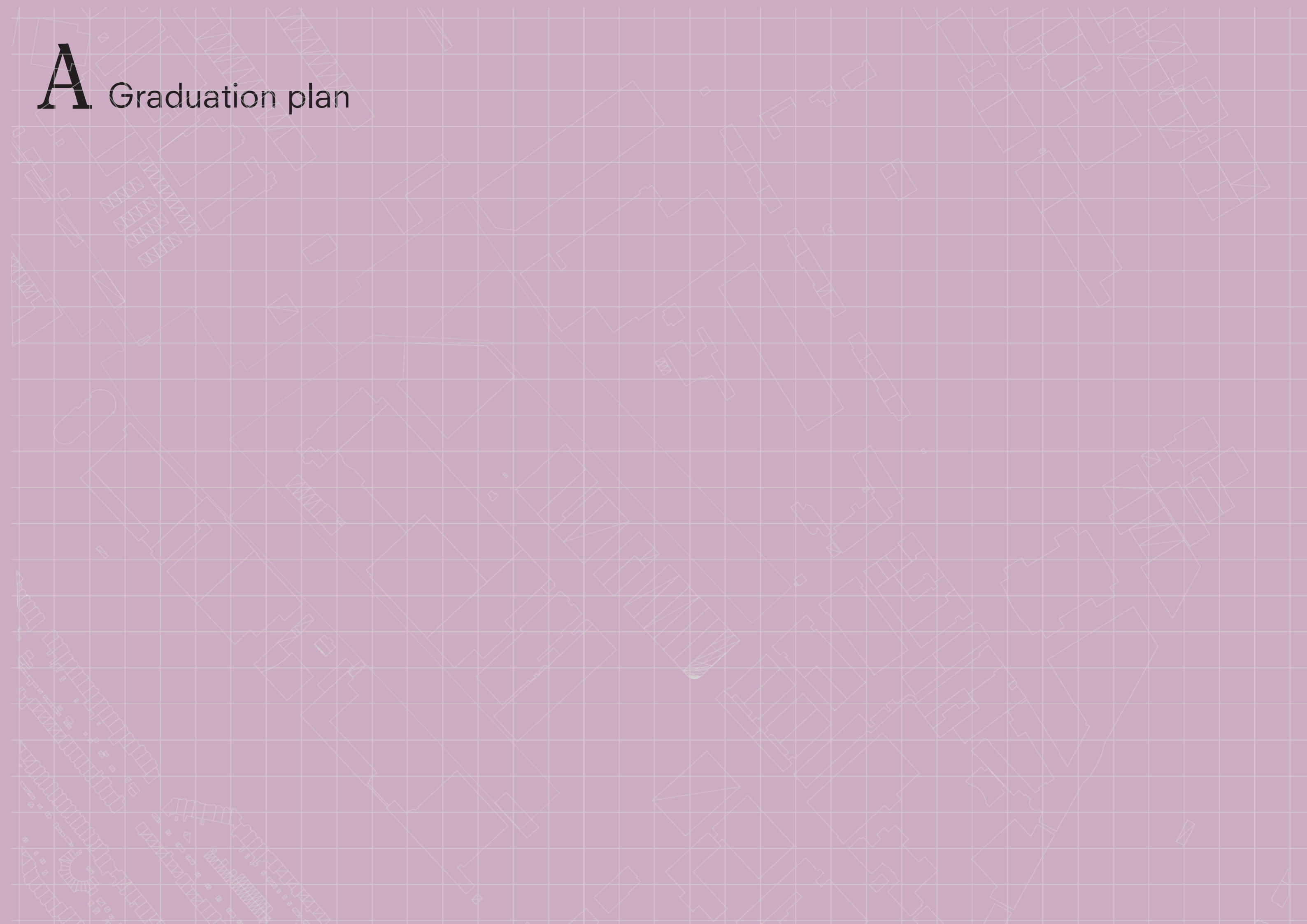
G Process documentation

H Final design

I Final reflection

An urban playground introduces a temporary suspension of production against the contemporary high demand society. (Marzot,2021)

A Graduation plan



A Graduation plan

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	Haruka Maeda
Student number	5402484

Studio	
Name / Theme	Public Building - "Music Marvel"
Main mentor	ir. Stefan Witteman
Second mentor	Piero Medici
Argumentation of choice of the studio	As an international design student, I am interested in searching how cultures can lead to different designs, yet how a good design can be universal. Music is culture, and in this project I will strive to explore and research how this culture can lead to a development and improvement of the urban fabric through engagement and public participation. Additionally, most of the architectural competitions I have participated in the past all have common grounds which is music inserted in a public domain: drawing competition of Casa da Musica, London concert hall, and LowLands festival structure competition.

Graduation project	
Title of the graduation project	Music venue and urban playground "The playground of unconsciousness"
Goal	
Location:	Binckhorst, Den Haag, The Netherlands
The posed problem,	Homo Ludens is a term introduced by the Dutch historian Johan Huizinga, in which he defends the importance of keeping the playful mind and acts for the development of culture and society. In 1938 Huizinga stated that in modern society, humans have become the Homo faber (man the maker), as productivity became the essence of the civilized world since the industrial revolution. However, for him, for

	<p>humanity to develop intellectually and culturally, humans must always maintain the spirit of "play" (Huizinga, 1938).</p> <p>Even after decades, the hectic environment based on productivity is one of the concerns of living in the city in general with higher exposure to stressful incidents. When compared to people who live in a rural area, the metropolitans are often connected with greater chances of having most mental health issues. According to data, residents of the city are subjected to nearly 40% greater risk of depression, a 20% higher risk of anxiety, and a doubled chance of schizophrenia, as well as increased loneliness and isolation (Peen et al, 2010). Defining this aspect as the main problem, the music marvel must contribute to releasing this tension in the city. What kind of intervention can be introduced as a stress releasing playground with music?</p> <p>Currently, there are numerous studies involving the positive impact of music, demonstrating the ability to convey and provoke one's emotions (Juslin, 2019). They show that musical encounters can evoke great feelings, releasing neurotransmitters like dopamine, which is associated with pleasurable sensations (McGilchrist, 2011). As people's emotions shift listening to music, it also has an influence on their behavior (Meng, 2018). Hence, it is safe to defend that music can certainly assist to relieve this stress, either individually or for a public event.</p> <p>According to McClellan (1991), because music increases unconscious mind activity and reduces cognitive thought processes, it can bring these long-forgotten memories to consciousness. Here, it is important to point out that many studies show that nearly 95% of brain activity happens unconsciously. The unconscious mind is a large, mainly unexplored realm underneath the conscious mind's surface level. It is the storage of long-forgotten memories, emotions, fears (such as traumas), and sensations that impact our everyday behaviors, as well as emotional reactions, ideas, and habits (McClellan, 1991, p.150). Music is one of the tools that connects both states of mind.</p> <p>Recent discoveries show that our brain seeks to maintain consciousness to a minimum, rather than desiring increased consciousness, because that way the body consumes less energy (Solms, 2018). Therefore the autopilot mode of the brain shapes who we are and how we act. The unconscious domain is the true mastermind that solves issues and assures</p>
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	<p>our existence (Solms, 2018). Both must work together in harmony to have a clear and healthy mental condition. Today, there are many other studies that defend the possibility to “train” the unconscious to heal traumas and change habits to reach a better conscious mind.</p> <p>Surrealism is one of the most well-known creative movements that advocates the unconscious mind’s power. According to Pinder (2020), “Surrealists emphasized imagination, desire, dreams, eroticism, and the unconscious in their efforts to release the marvelous possibilities that lie dormant or suppressed within everyday life and space.” Their principle lies in releasing the endless possibilities (imagination) that are dormant or suppressed within a labor-based society.</p> <p>As Marina Abramovic states (2015), the only way to change consciousness and to change the world around is by starting on the individual mindset. It is about what happens on a personal level and reflecting yourself to the environment. For these reasons, it is important for this urban intervention to evoke different emotions, perceptions, and shifting through different states of mind. The experience will be a journey to shift perspectives and mindset.</p>
research questions and	<p>If music is the medium (software) that reaches the unconscious domain, what should the architecture (hardware) that envelop it look like? How to create an urban playground that “feeds” the circumstances to change consciousness and perception? What kind of architectural elements enhance such spatial experiences?</p>
design assignment in which these result.	<p>The Music Marvel will be a playground that aims for a temporary suspension of production against the contemporary high demand society (Marzot,2021). The project will consist of a multi-functional venue with possibility to implement mixed reality (AR, VR and projections) and spaces developed through the materialization of the liminal scope between the two states of mind through different sensorial elements and events. The spatial experience will be a journey between consciousness. This must not only induce joy but also negative sensations such as frustration and even certain paranoia (“paranoia” as in Dali’s interpretation of entering a mental state that allowed oneself to free from reality to be more creative), so that ultimately the visitor can have a</p>

	broader vision and achieve peace to understand oneself and serenity.
Process	
Method description	
<p>In order to design such an experience, the case studies and the studies of the impact of music to different states of mind will be investigated. The case studies will refer mainly to the works of artists, architects and philosophers who created a physical space that emphasized the subconscious condition. The first step is to better understand the ideology underlying the development of the projects, creative and experimental components, based on the historical context. Then, their failure will also be analyzed in order to decipher what +a is needed (technological implementation such as robotics, AI and VR) if the project was to be conceived today. Did the utopian city such as New Babylon by Constantine fail simply due to the lack of adequate technology in the 1960’s? Or was the concept too far ahead of its time to be accepted by society?</p> <p>The two states of mind will be studied through a combination of literary and documentary analysis. The two distinctive analyses will then be merged to explore ways to intertwine both the hardware and the software to discover what kind of architecture and music can enhance the spiritual journey.</p> <p>The French psychoanalyst Jaques Lacan stated that the gap between the image based thinking (imaginary) and the matrix of language (symbolic) lead to unconscious thoughts (Hendrix & Holm, 2017). This statement can be compared to the famous manifesto “Les mots et les images” by surrealist artist Renée Magritte, where he addresses many aspects of the relationship between words, pictures, and reality. This reflection can be translated into spatial elements by creating situations that don’t follow the daily logic.</p> <p>Influenced by surrealists, are the Situationist International (SI) which were an intellectual group made of artists and political theorists in the 1960’s. Situationist ideology was an attempt to bring together a wide range of academic disciplines into a current and complete criticism of advanced capitalism in the mid-twentieth century (Plant, 1992). One of their group leaders was Guy Debord, a french philosopher who coined the term psychogeography. According to him it was about a way of exploring the urban environment unconsciously through playfulness: “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals.” (Debord, 1955). Also in the same group was the Dutch artist Constant Nieuwenhuys, who is known for conceptualizing New Babylon from 1954 to 1974, which was an utopian city where humanity thrived: a future city in which property is cooperatively owned, work is totally automated, and employment is replaced with a wandering life of creative play. New Babylon is populated by homo ludens, who, free of work, will not be required to create art because he may be creative in his daily activities. (De Zegheer, 1999).</p>	

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The above mentioned works will serve as the case studies in order to develop the materialization of the Music Marvel.

Literature and general practical preference

Literature

Ayan, S. (2018, December 19). The Brain's Autopilot Mechanism Steers Consciousness. Scientific American.

<https://www.scientificamerican.com/article/the-brains-autopilot-mechanism-steers-consciousness/>

Breton, A., Seaver, R., & Lane, H. R. (1969). Manifestoes of Surrealism (Ann Arbor Paperbacks). University of Michigan Press.

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Huizinga, J. (2021). *Homo Ludens, a study of the play element in culture* (First Paperback Edition). The Beacon Press.

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Plant, S. (1992). *The Most Radical Gesture*. New York: Routledge. ISBN 978-0-415-06222-0.

Pinder, D. (2020). Surrealism. In A. Kobayashi (Ed.), *International Encyclopedia of Human Geography* (2 ed., Vol. 13, pp. 139-145). Elsevier. <https://doi.org/10.1016/B978-0-08-102295-5.10715-2>

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Schwarz, G. (2021, December 15). *The path to self-improvement, according to Marina Abramovic*. Apollo Magazine. <https://www.apollo-magazine.com/marina-abramovic-method-wetransfer/>

Wigley, M. (1999b). *Drawing Papers 3; Another City for Another Life: Constant's New Babylon/ Decomposition of the Artist: Five Texts By Constant*. 1999, NEW YORK, THE DRAWING CENTER.

Case Studies

New babylon - Constant nieuwenhuis

The Plug-in City- Archigram/Peter Cook

Maison de verre- Bernard Bijvoet/Louis Dalbet

Endless House- Frederick Kiesler

Archives of psychogeographic maps - Guy Debord

Marina Abramovic Institute- OMA

Fondazione Prada- OMA

Performing art center at World trade center- REX

Les mots et les images- Renée Magritte

L schema- Jacques Lacan

Jewish Museum Berlin- Daniel Libeskind

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Reflection

As stated earlier, this public architecture must serve the people to make their urban life better. Music can be one of the remedies to soothe the negative impact of living in the city. The aim is to create an elastic space that is surreal, where dream and reality meet to evoke homo ludens under the realm of unconsciousness. A spatial journey where the dream, thus the freedom (as defended by surrealists) is conquered shamelessly without oppression. The structure will serve both as a cultural hub and an artifact, with the goal of assisting in qualifying the city by inspiring discussions that go beyond an urban playground but as a vehicle and instrument for change, together with technological development. As Constant (1974) stated, in the near future people would live for art. The conception of the future, art and life would become one. This project will be an experimental ground of how architectural elements can enhance together with music the power of mind perspectives.



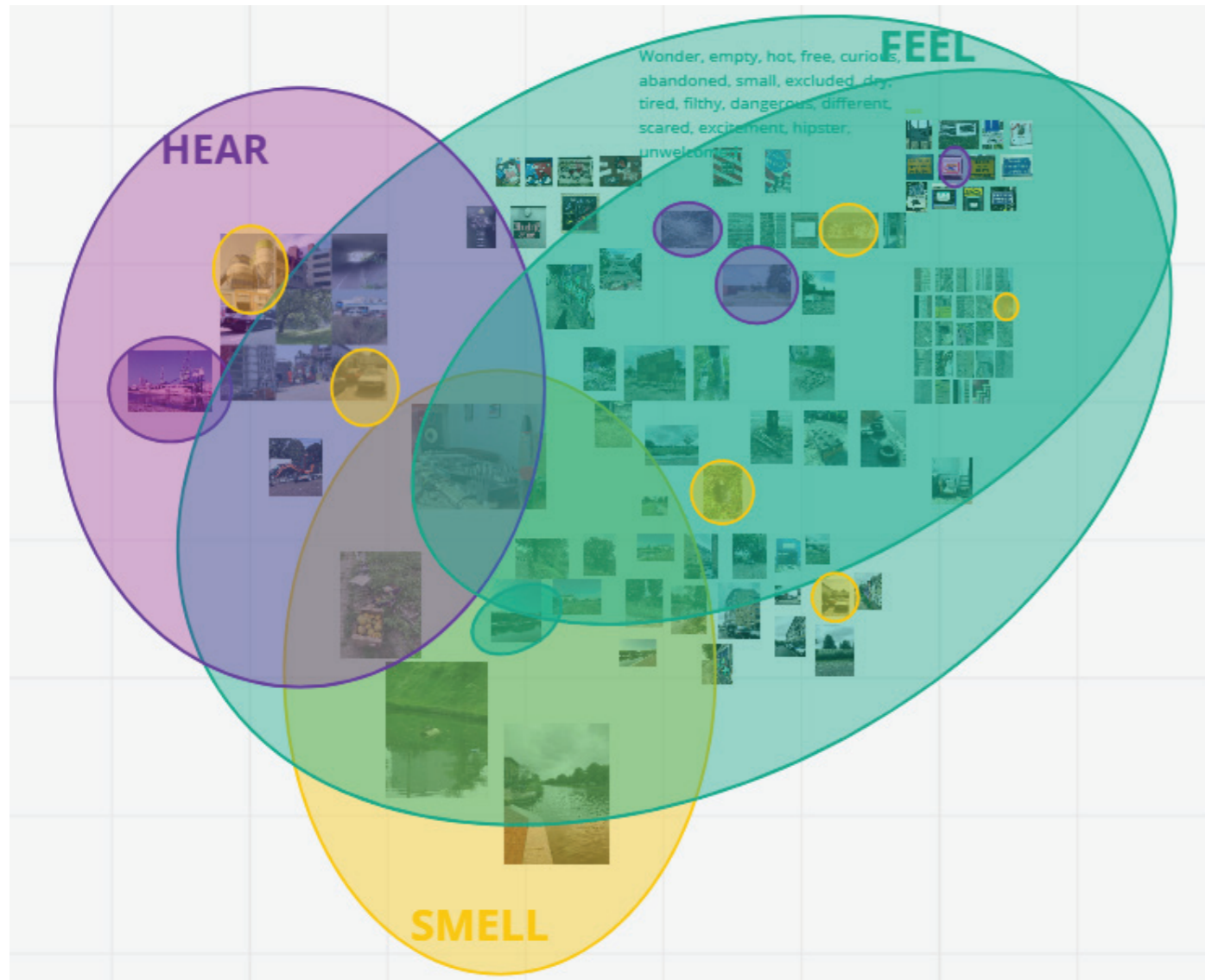
B 1. Manifesto
2. Theory research

B 1. Manifesto

The public architecture must serve the people to make their urban life better. Music can be one of the remedies to soothe the negative impact of living in the city. The aim is to create an elastic space that is surreal, where dream and reality meet to evoke homo ludens shifting through different states of minds. A spatial journey as a collection of experiences that aspires to change habits and hopefully spread new identity.



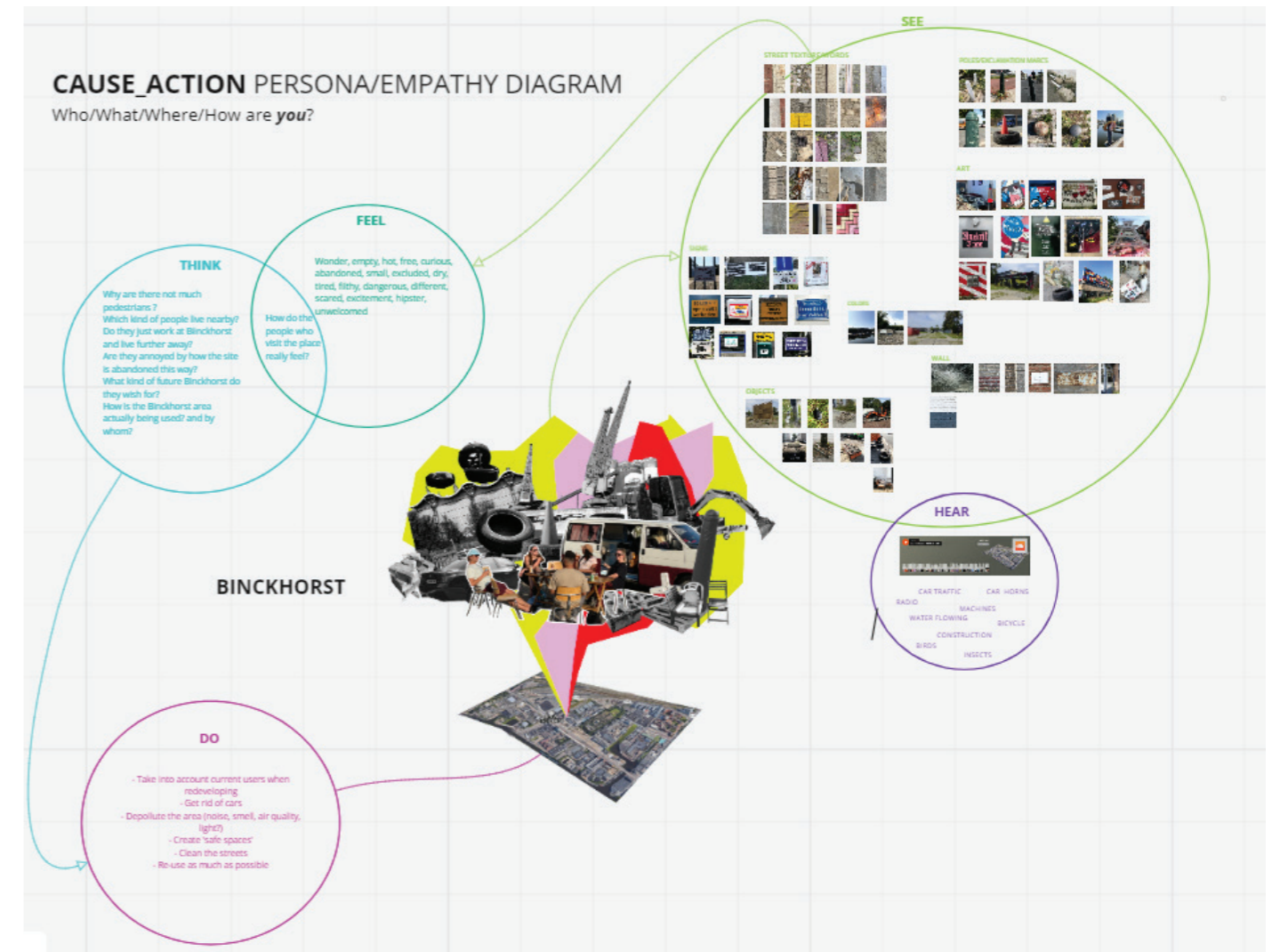
B 2.Theory research



Identifying and understanding Binckhorst



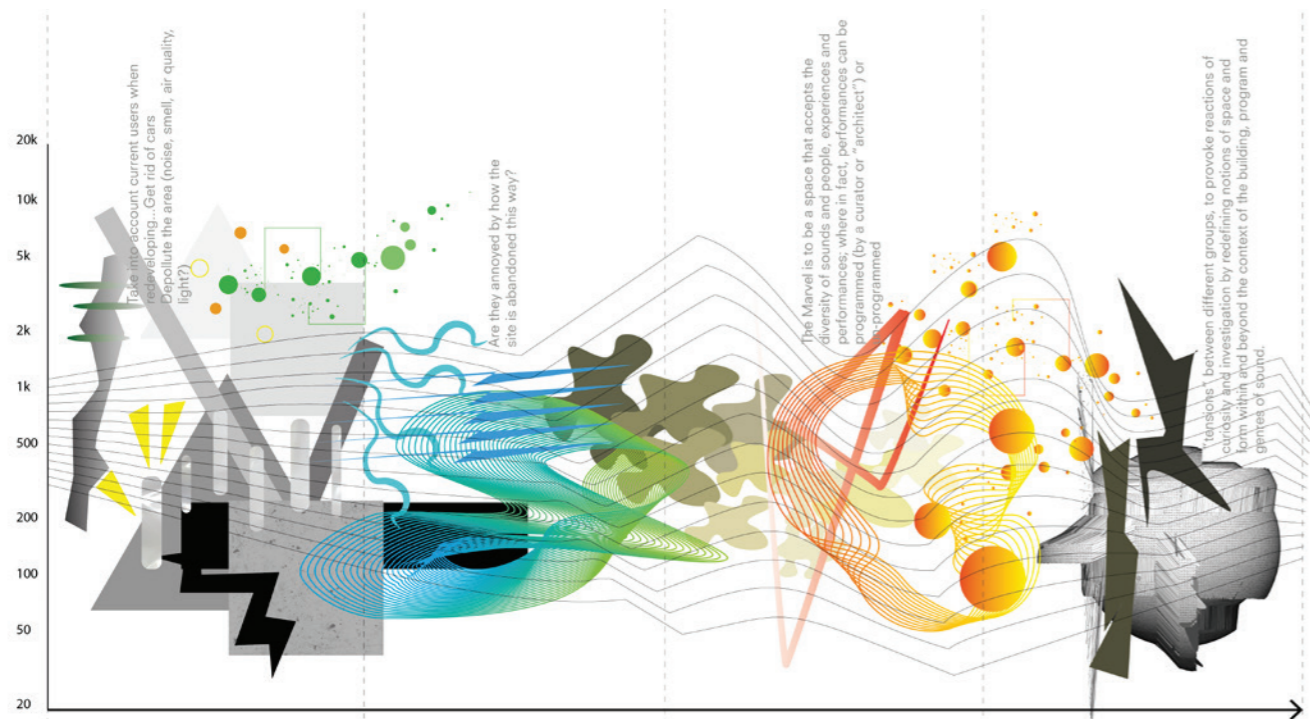
Mapping Binckhorst



Creating the empathy diagram



B₂

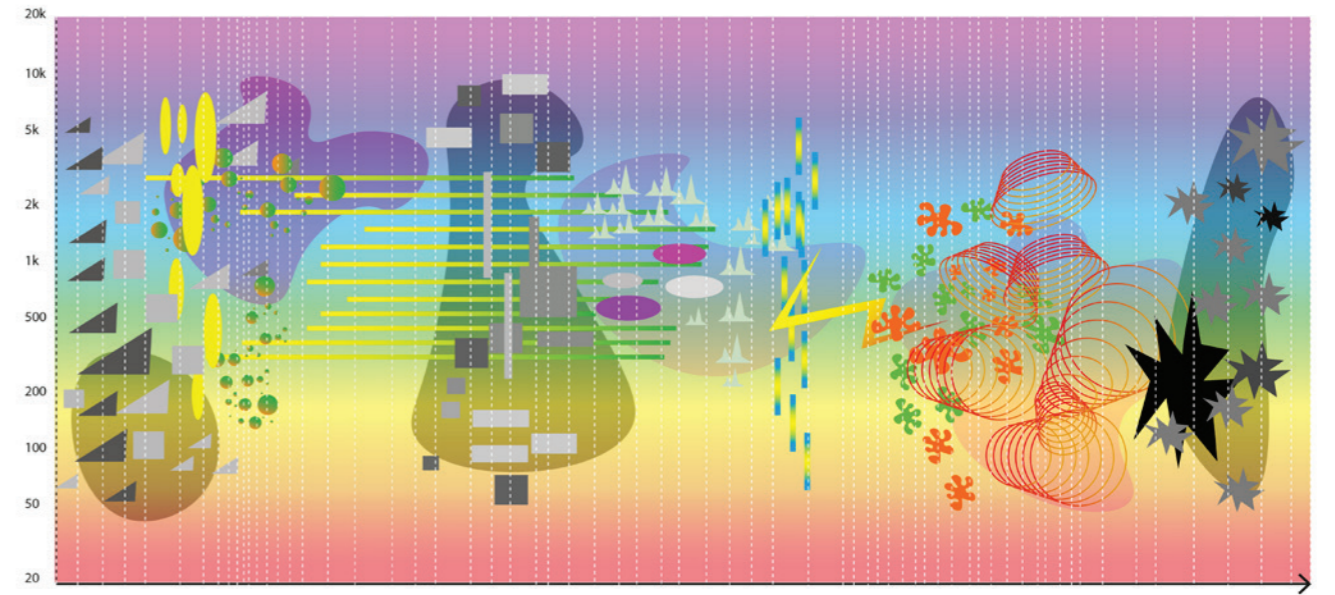


- 0**
1: hectic, factory, industrial, trapped birds, machines.
Sounds: machines (60-9000hz, mainly lows (100hz)) -> Distant Birds (high-mids, 2000-5000hz) -> In trees Cars (mainly low-mids (150, 60-6000hz))
- 15 seconds**
2: background train tracks, binnck36 calm effect because of closed buildings keeping out sounds, architecture forming enclosed public space.
Sounds: train tracks (300-16000hz, high squeaks=5000hz) background clutter (300-16000hz) mainly high mids =2500hz
- 30 seconds**
3: busy roads, machines, cars, open wind.
Sounds: Trucks (mainly lows 100hz, 60-6000hz) Cars (mainly low-mids (150, 60-6000hz) Motorbikes (mainly low-mids (300hz, 60-6000hz) Machines (60-9000hz, mainly lows (100hz))
- 45 seconds**
4: calm walk, background clutter, silent cemetery.
Sounds: Footsteps on gravel (around 2000hz) Background train bells (2000hz) Silent machines in background (full spectrum softly (more highs than lows))
- 5: music, social, happy, colorful**
Sounds: door opening (1500hz, door squeak) music from speakers at Kompaan (150, 700, 5000hz accents. Music so fullish spectrum) social gatherings (people talking) (voices, so mainly low mids 300-800hz w higher harmonics)
- 60 seconds**
6: destruction, demolish, machines
Sounds: Pieces of buildings falling down (peeks at 300hz, 1500hz, 5000hz) Crane sounds engines (full spectrum noise, mainly lows 200hz)



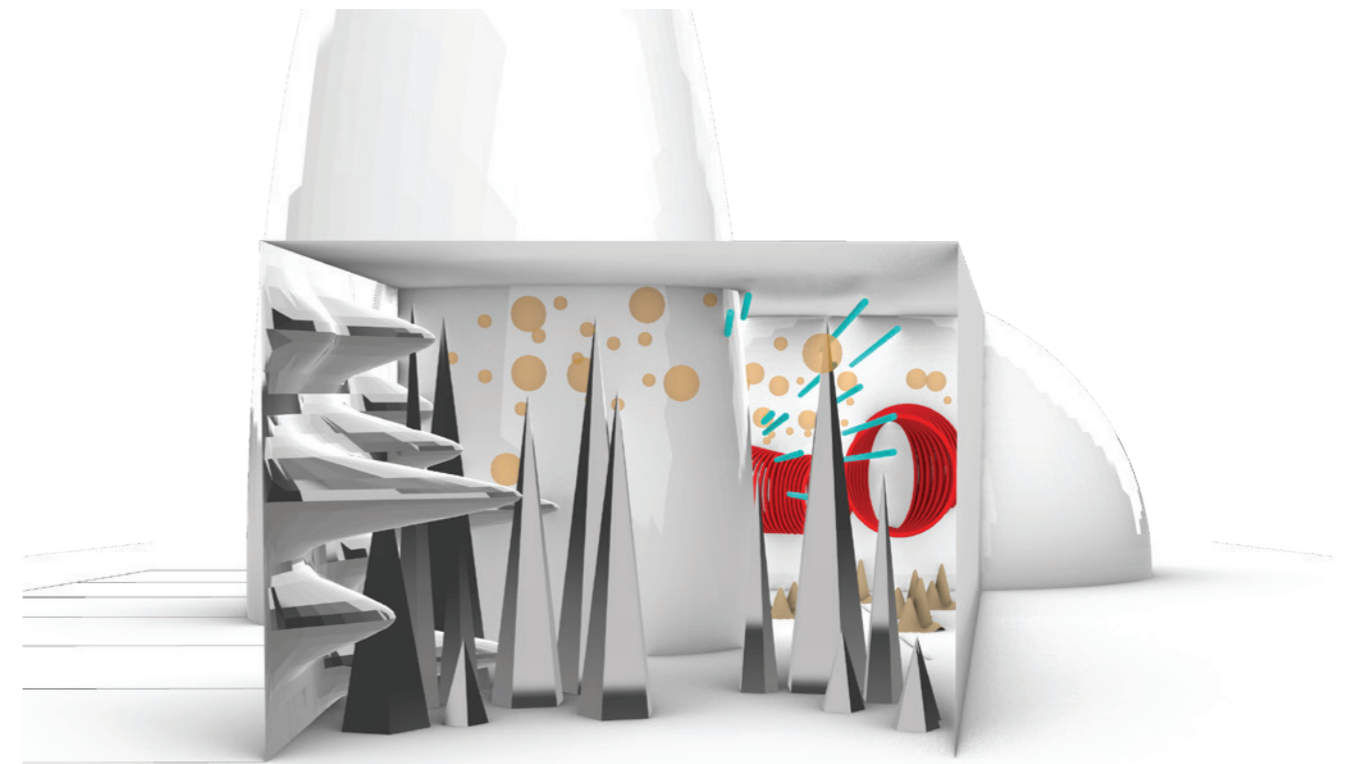
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Trials of different notation system



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Final outcome



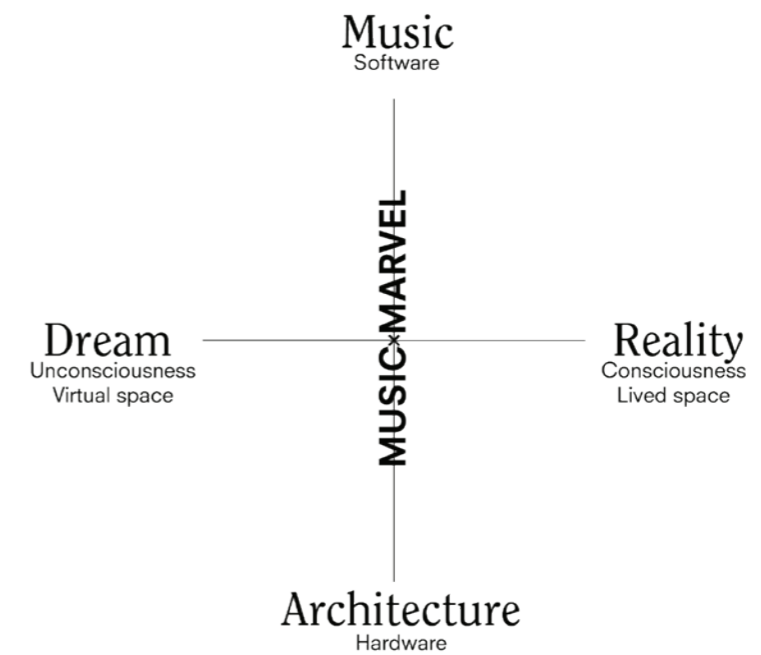
Shifting to 3D visualization for VR Experiences

B₂



The Music Marvel will be a playground that aims for a temporary suspension of production against the contemporary high demand society (Marzot, 2021). The project will consist of a multi-functional venue with possibility to implement mixed reality (AR, VR and projections) and spaces developed through the materialization of the liminal scope between the two states of mind through different sensorial elements and events. The spatial experience will be a journey between consciousness. This must not only induce joy but also negative sensations such as frustration and even certain paranoia (“paranoia” as in Dali’s interpretation of entering a mental state that allowed oneself to free from reality to be more creative), so that ultimately the visitor can have a broader vision and achieve peace to understand oneself and serenity.

If music is the medium (software) that reaches the unconscious domain, what should the architecture (hardware) that envelop it look like? How to create an urban playground that “feeds” the circumstances to change consciousness and perception? What kind of architectural elements enhance such spatial experiences?



The background of the page is a light purple color with a white grid. Overlaid on the grid is a faint, light-colored architectural floor plan of a building complex. The plan shows various rooms, corridors, and structural elements, including what appears to be a large hall or auditorium in the lower-left quadrant and several smaller rooms and corridors throughout the rest of the layout.

C Design brief

C

THE PLAYGROUND OF UNCONSCIOUSNESS Building Programme

Audience (large)	500-1000
GFA	8975 m2

SPACE	AREA	DESCRIPTION
ATTRACTION SPACES		
Multi purpose auditorium		
Stage	300	flexible and adaptable space (adjustable walls, ceilings and acousting elements depending on occasions)for concerts, VR concerts,events, talkshow, theaters, dance,etc...
Backstage and dressing room	60	
Seating and circulation	300	
Foyer (+for standing audiences)	590	
total	1250	
Amphiteather/exhibition space		
Stage	190	Open circular tribune with center stage for informal shows, VR shows,debates, manifests, pocket shows,etc...
Seating and circulation	400	
total	590	
Cafe/Restaurant		
Seating and circulation	600	
Kitchen	100	
total	700	
Library/Store	210	
Projection room	450	Labyrinth circulation and spaces with sequences of different experiences in touch, sound, lightning and temperature to change perception
VR room 1	120	
VR room 2	300	
VR room 3	190	
Panorama exhibition	120	
Anechoic room	50	
Meditation room	70	
Skylight room	60	
Mirror room	50	
Vertical circulations (ramp and elevator)	1200	
Horizontal circulation (ground floor and 2nd floor)	850	
Roof top garden	1000	

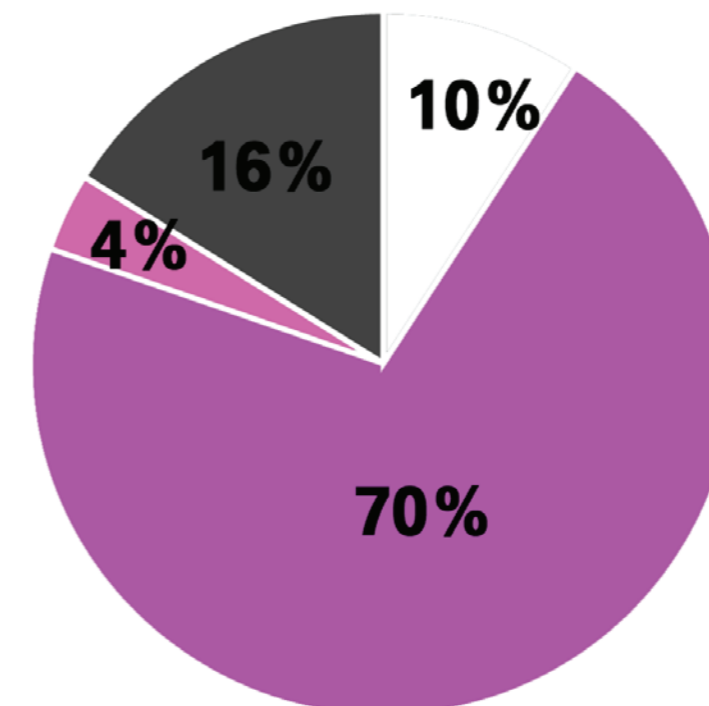
SPACE	AREA
SUPPORTING SPACES	
Cloakroom	50
Restrooms	130
Office space	120
Reception	30
Storage	100
Loading/parking/storage	560
Technical space and circulation	775
Total area	1765

NETT+ TARRA= GROSS (AREA/VOLUME)

AREA=8975m2
VOLUME=69.400m3

$8975/69.400=0,13$

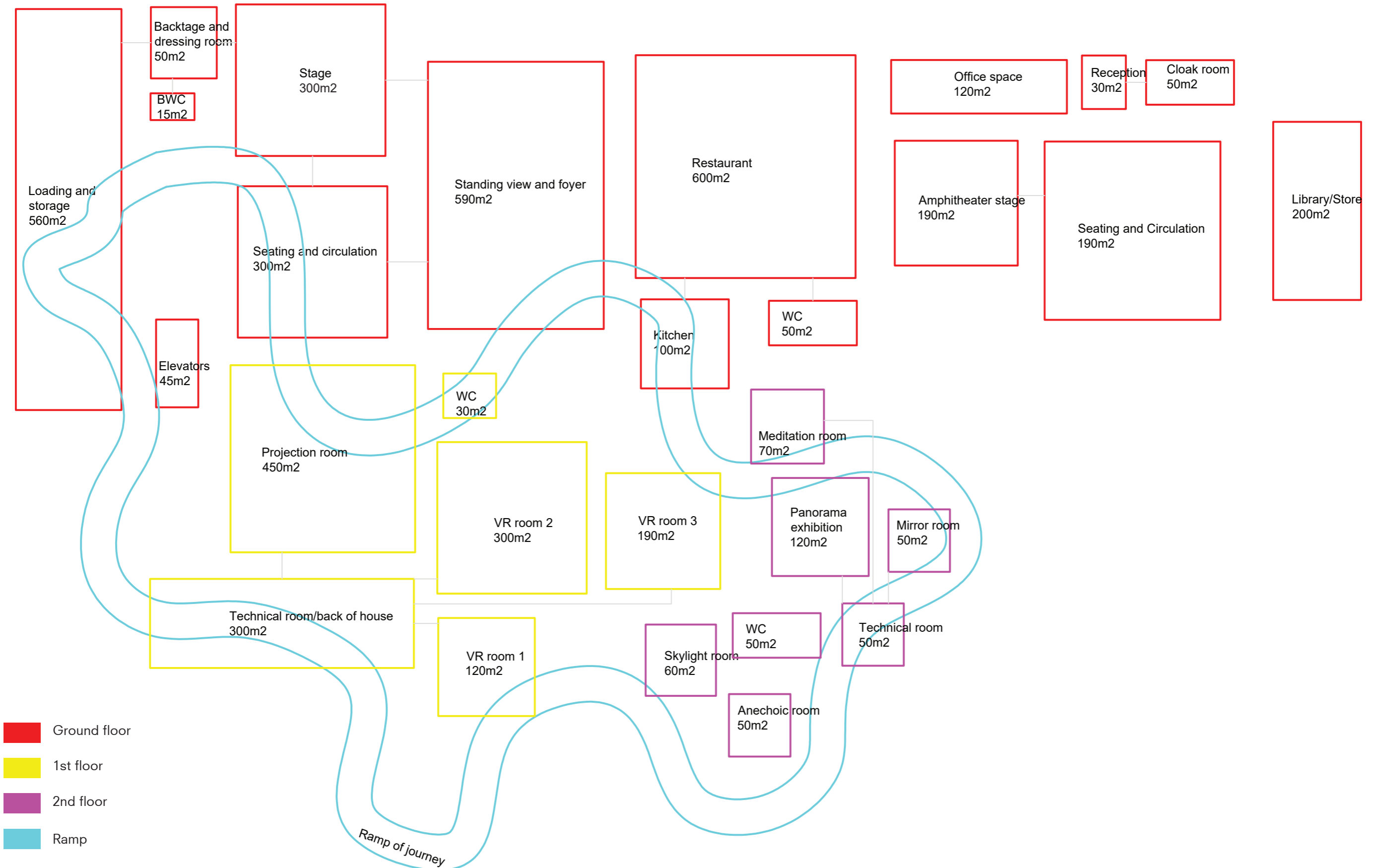
Public access	850
Attractions	6360
Supporting spaces	330
Back of house	1435
TOTAL AREA	8975



70% ATTRACTION
16% BACK OF HOUSE
10% PUBLIC ACCESS
4% SUPPORTING SPACES

C

Building program and area organized for each floor plan level



The background of the slide is a light purple color with a white grid. Overlaid on the grid is a faint, light-colored architectural floor plan of a building complex, showing various rooms, corridors, and structural elements.

D 1. Research book
2. Design journal

D 1. Research book

City and connection analysis

Research of music venue and events near Binckhorst to understand the real necessity of and type of a venue.

Public events

Various large-scale public events are organized in The Hague every year. These contribute to a lively and dynamic city, stimulate the economy and provide a pleasant living and residential climate for residents and visitors. The events differ from target groups and are both (inter)national and regional.

The events are spread over the year and across the city. Typical music events in The Hague are The Life I Live and Parkpop. In addition, sporting events are given, which are mainly located in the Centre, Scheveningen, Escamp and Haagse Hout districts. There are few public events in the south Binckhorst, which can be an asset for making the area more lively.

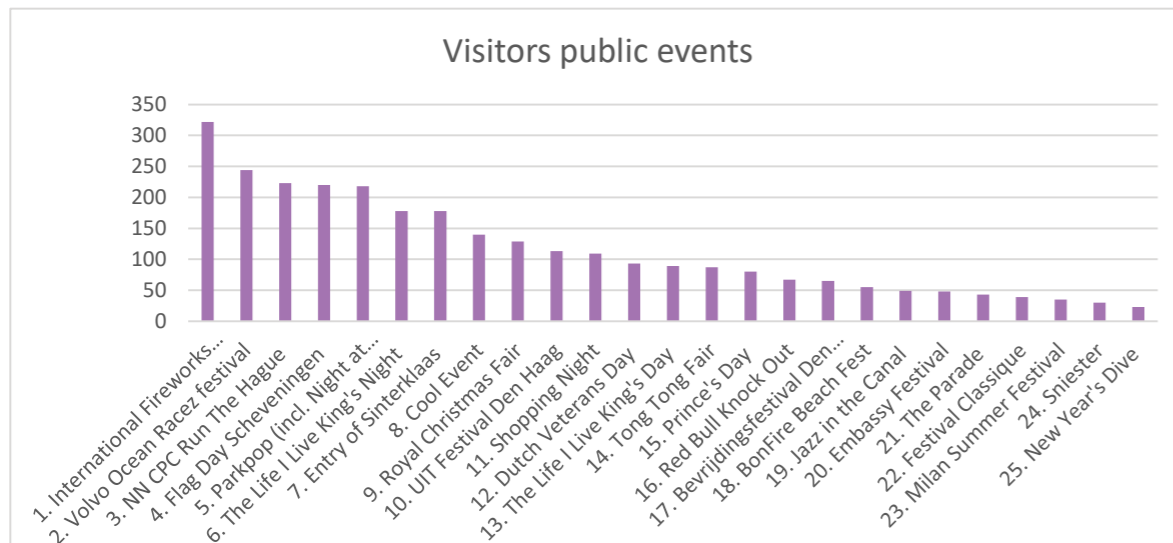
In winter there are several events that attract many visitors to the city through the annual Have A Royal Winter Program. The Royal Christmas Fair and the Cool Event skating events are the biggest crowd pullers in the city center and Scheveningen.

Major events preferably match the profile of The Hague as a city by the sea, royal city or city of peace and justice. The well-known events are Prinsjesdag, Prinsjesfestival and Holland Historisch Festijn. In 2018, the theme year Feest aan Zee focused on strengthening its positioning as a city by the sea.

Parkpop

In the 80s, Parkpop arose from the mix between then Maliepop and Noordzeepop, in Malieveld. Then it moved to the Zuiderpark. At its peak in 1992, the festival, then the largest free pop festival in Europe, attracted 500,000 visitors. Nowadays, about half of them come. Because the visitors do not all come at once at free festivals, the capacity of Malieveld is suitable. Visitors come and go and stay an average of 2.5 hours. In both the Zuiderpark and Malieveld it is not ideal to have all the visitors come at the same time.

Parkpop announced last year that it's moving to the Malieveld. This will better position it nationally due to its good accessibility and in addition there is a lot of nuisance among the residents around the park. The Hague politicians, however, want it to stay in the Zuiderpark, because the pressure on the inner city would become too great and more people can be in the Zuiderpark (maximum 500,000 versus 80,000 in the Malieveld). Zuiderpark also has the distinctive atmosphere and historical character, which, in addition to the program, has determined the success of the event for forty years.



D1

City and connection analysis

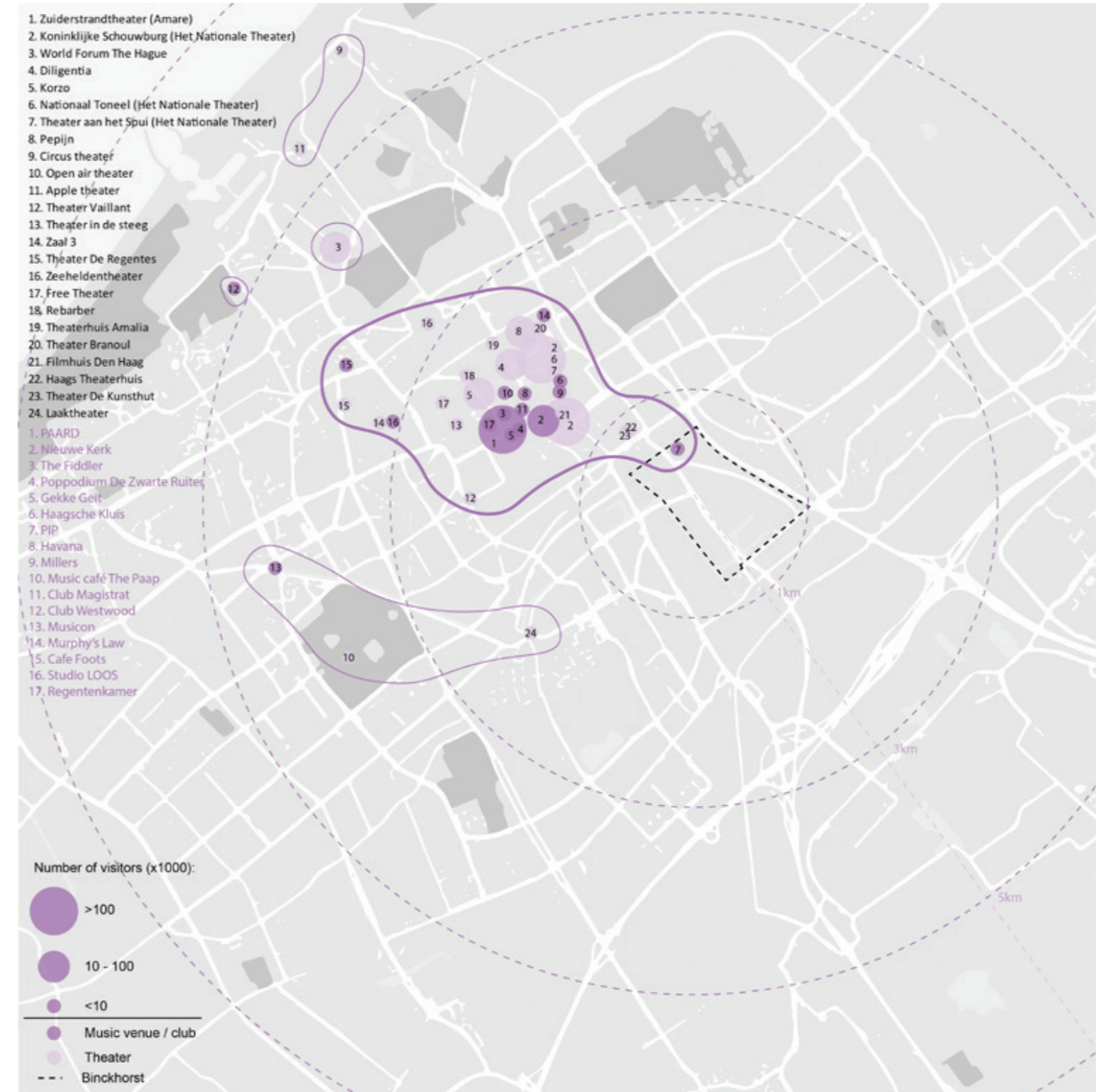
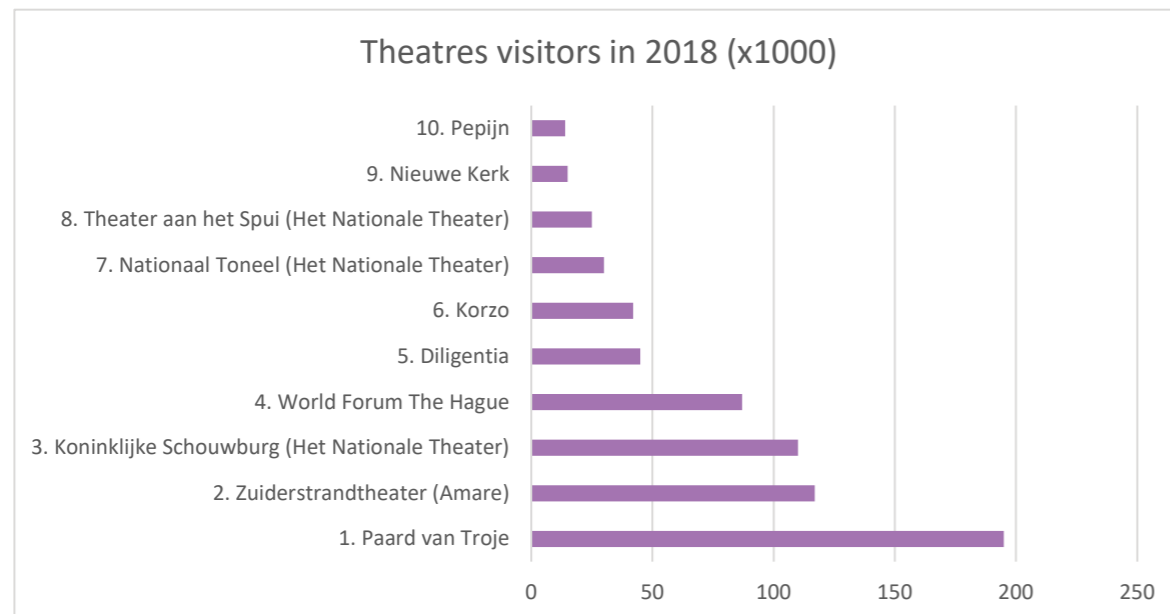
Research of music venue and events near Binckhorst to understand the real necessity of and type of a venue.

Through its musical history, The Hague has many music buildings of large and small scale, each with its own unique character. Because of the large supply, but also great demand, each building tries to be distinctive by focusing on specific target groups. For example, Paard is known for its pop music, Musicon is the place for meetings between musicians and music lovers for jam sessions or other performances and the Zwarte Ruit and the Grote Markt is the place for alternative music. Koorenhuis has concerts of ProJazz, Murphy's Law hosts students of the Royal Conservatory and De Nieuwe Kerk has classical or new music. Today, Amare houses the Zuiderstrand Theater, Residentie Orkest, Nederlands Dans Theater and the Royal Conservatory, making it a new musical heart of The Hague.

Theaters and clubs are mainly located in the center and around other cultural hotspots, such as Zuiderpark, Westbroekpark and Scheveningen beach. Among the music buildings a distinction can be made between bars or cafes that can be converted into a club, or a music building that has already been built specifically to host music concerts, including Paard and Musicon.

Conclusion

Most clubs are open midnight, leaving the rest of the time used for smaller parties or meetings. Some evenings mid-week are used for food workshops, but there's lacking music workshops. Clubs are mostly targeted youth, not attracting elderly or whole families with kids. There are a few where space is provided for artists to practice and record their sessions.



D₁

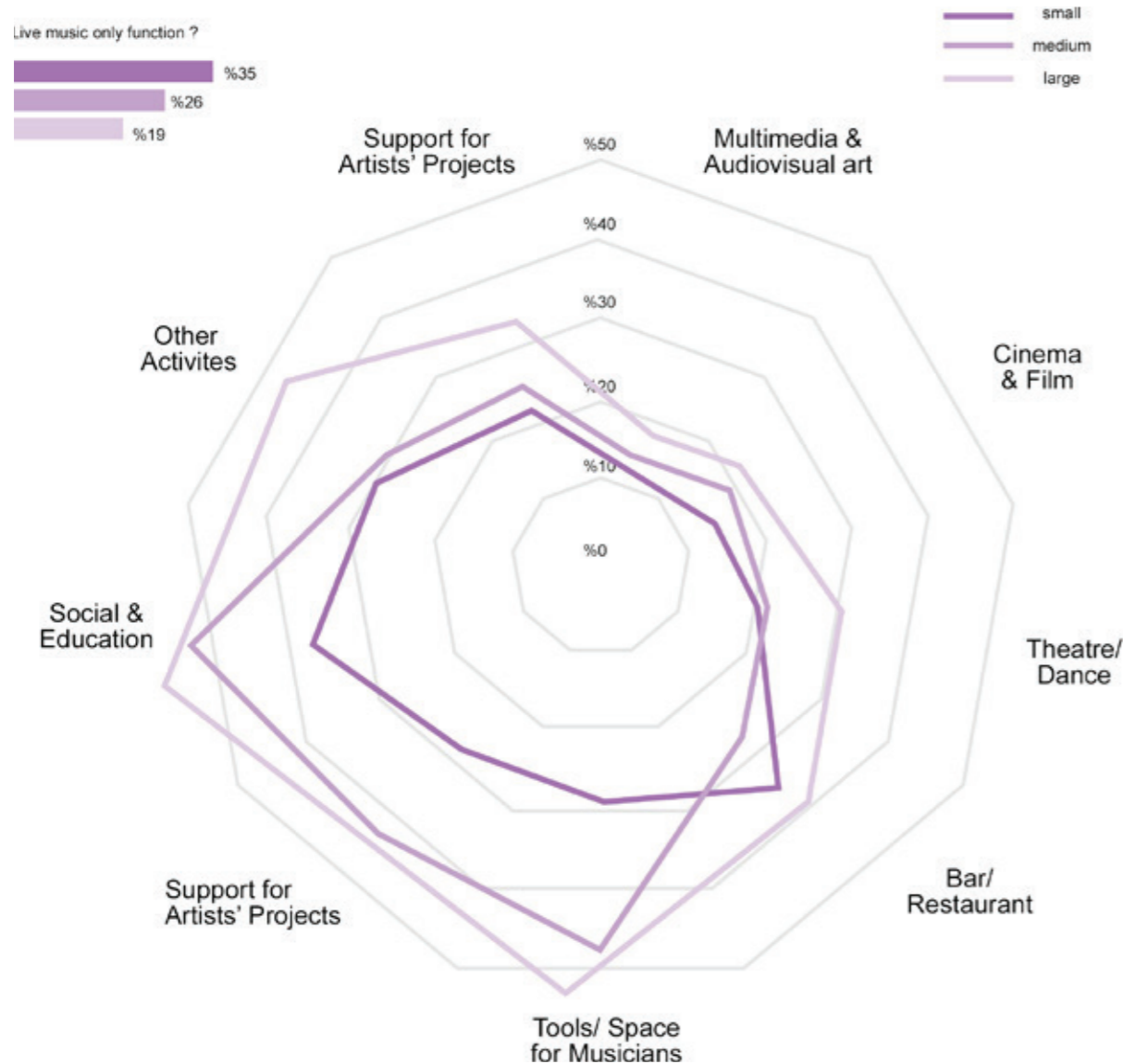
Culture analysis

Understanding the general and future of music culture to implement a future proof music venue.

Diversity of Activities of the Venues

The music venues and clubs all share their core activities of organising live concerts and programming music, but only 37% of them present live music as their only function. One third of all venues manage social and educational activities, rehearsal spaces, support and projects for artists. One third of all venues combine live music with running a bar or restaurant outside concert hours.

In addition, almost half of all respondents have multidisciplinary functions such as hosting a cinema, theatre, photo gallery or organising other non-musical activities. The smaller the venue, the more chances the venue has live music as its only function, while larger venues have a higher share of social, educational and artists' support projects.



Future of Live Music Venues

Design interventions must address the concerns about health and density that still linger for many people who are planning activities for upcoming events. After analyzing pre-COVID trends, the industry's pandemic response, and projections of post-vaccine preferences, Gensler identified six design and programmatic modifications that guide the development of the ideal music venue.

Venue expandability: Static, single-use venues are fast becoming a thing of the past. Expanding and contracting a venue and its amenities will be critical to accommodate more robust programming, year-round and around the clock, while maintaining the right energy for each individual event.

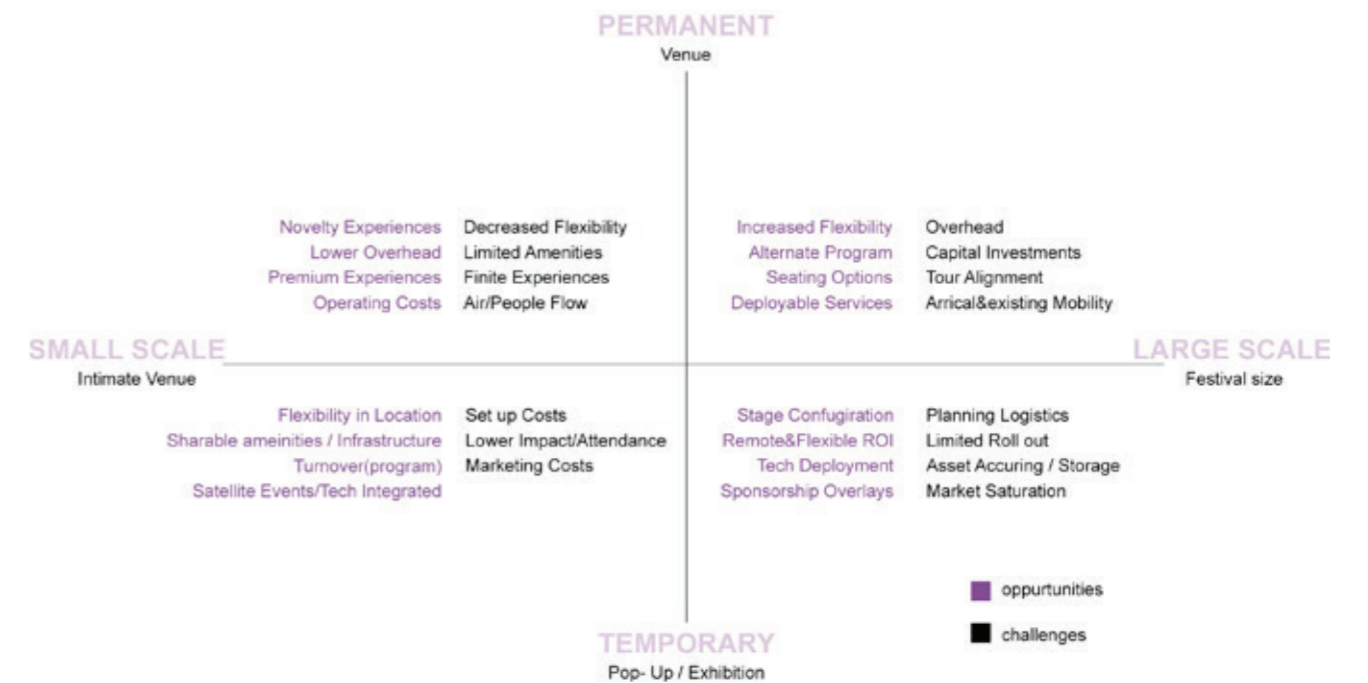
Inclusion of social spaces: Attendees at venues require more space away from the action to socialize and recharge.

Diverse offerings: Venues that curate simultaneous unique experiences for an ever-widening group of users will expand how much time people spend in a space and increase repeat visits.

Flexibility: Incorporating flexibility in the seating product and arrangement, create unique vantage points for audiences and support a greater variety of event types.

Integrated digital experience: By integrating digital with the physical through immersive technologies such as augmented reality (AR), music venues can foster new experiences that heighten engagement for music fans.

Open air at all scales: Venues that incorporate outdoor space, even in smaller packages, will build in resilience and create opportunities for flexibility in the event of future disruptions.



D₁

Case studies -Teatro Oficina

This project helped to understand the importance of public participation for a development of musical venue.

Historical timeline



1958

Foundation and occupation of Companhia Teatro Oficina at an former office building

1966

Fire burned down all interiors

1974

The dictatorship begins which leads to closure of the theater

1978

José Celso breaks the lateral walls for better interaction with the context

1980

Lina Bo Bardi starts the reform from the "street concept"

1983

The municipality grants teatro oficina as cultural heritage and monument

2018

Confrontation with the Silvio Santos real estate group as they plan to build highrise buildings on the same plot

2019

The tree next to teatro oficina breaks the lateral wall

1960-68 Tropicalia

Artistic movement and political expression against dictatorship



"Tropicalia" by Caetano Veloso



D₁

Case studies -Teatro Oficina

This project helped to understand the importance of public participation for a development of musical venue.

Ambition Client

“I’ve always thought of architecture as a performance space. I’m very grateful to the architects.” - José Celso

The theater was founded in 1958 by the theater company with the same name. The director of the theater, José Celso, was one of the original founders and the most renowned Brazilian name related to performance art. Since the beginning, he was involved in the development of space to create an adequate environment for his pieces.

The interior of the theater was designed for his performances, that is why it is possible to say that he co-created the space alongside the architects each time it had been reformed. For the last project with Lina Bo Bardi, it all started with a

wish to destroy the lateral wall for more freedom and away from authorities, especially during the dictatorship. Bo Bardi also worked as his stage designer, incorporating his visions into physical spaces.

The director of Teatro Oficina, José Celso with his crew in the theater



Ambition Architect

“Architecture is created, ‘invented anew,’ by each man who attempts her, who roams her space, climbs a stair, rests on a balustrade, lifts his head to look, open, close a door, who sits down or gets up and makes intimate contact with – and at the same time create ‘forms’ in – the space [...]”-Lina Bo Bardi

Differently from Oscar Niemeyer and other well-known Brazilian architects, Lina Bo Bardi emphasized on the relevance of Brazil’s own unique culture, which was rejected by too many elite Brazilians in favor of an internationalism which resulted in Europeanism.

Instead, Bo Bardi studied how the local residents used the public space and then focused her design

to emphasize the functions that the community truly required. She related the architectural practice with daily culture and its experience with the theater of life. Hence, her work was founded on empirical studies, as well as the process of creating and implementing programs that nourished collective life.

The theater tried to revolutionize the performances it put on over time. To keep up with the development, the architect created a space that make all visitors collaborate with the performances, allowing the spectacle to be more interactive.

Lina Bo Bardi at the construction site of MASP in 1958

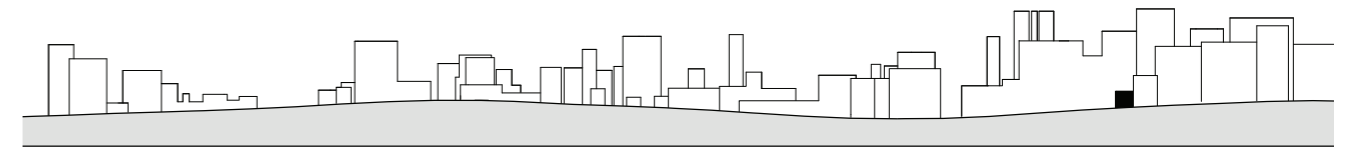


D₁

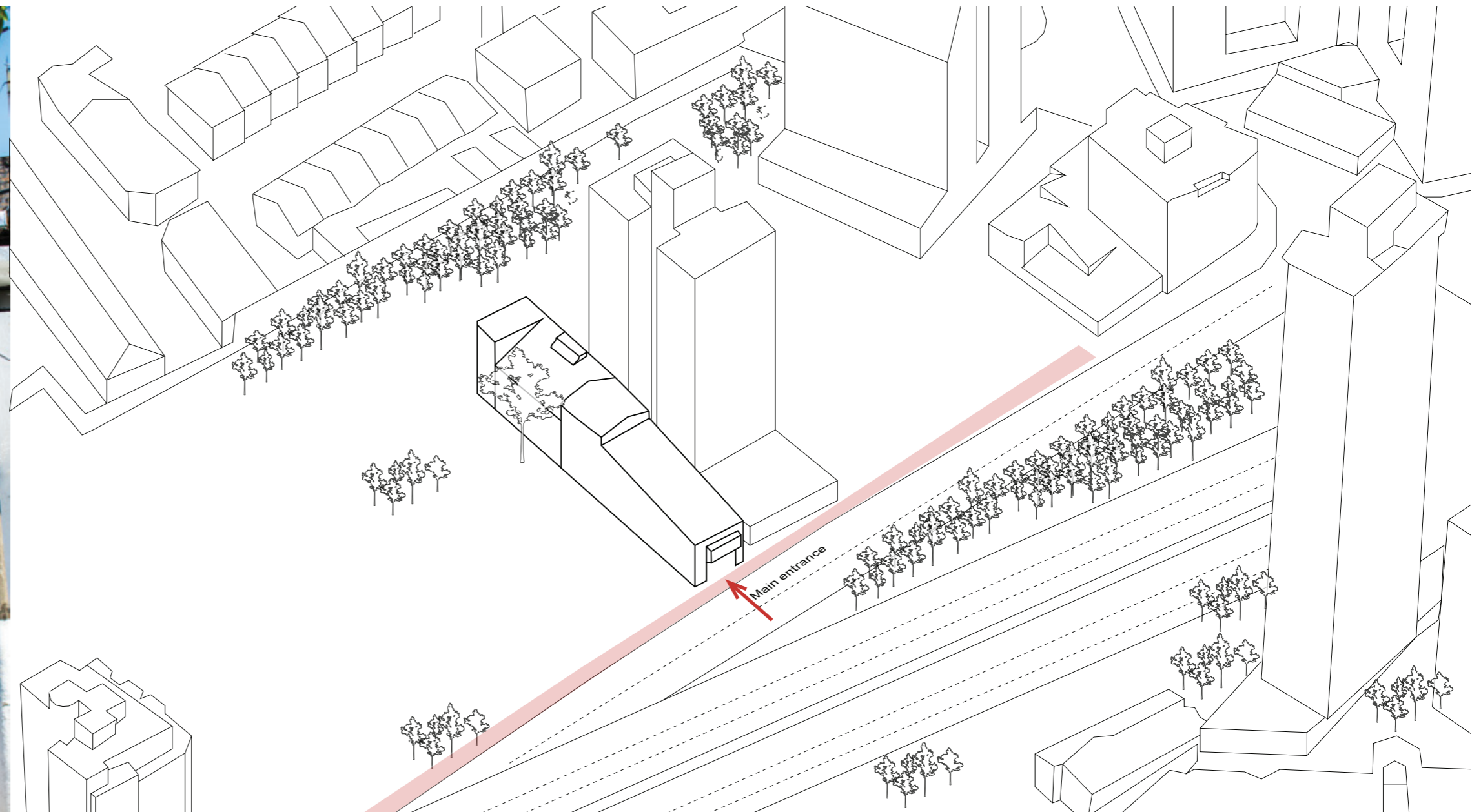
Case studies -Teatro Oficina

Hidden in plain sight

Quite contrary to most theatres, Teatro Oficina is nearly hidden away, with an entrance resembling a garage door. In the middle of a barren parking area that was to be designed as a park, the longitudinal shape lies next to a flat block. The area is to be developed for apartments instead of the promised park. As can be seen in the section, the mass of the theatre is extremely overshadowed in physical appearance.

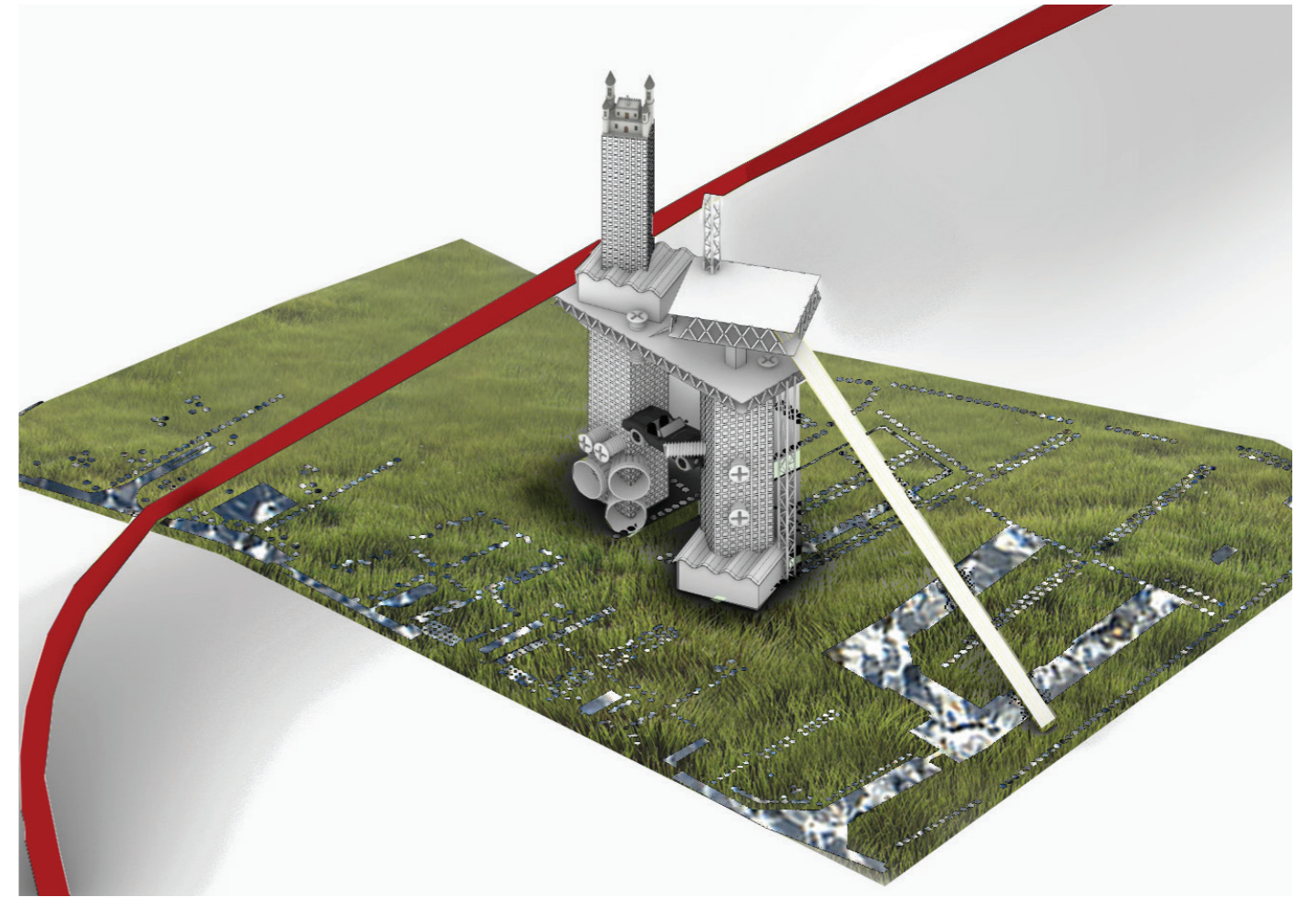
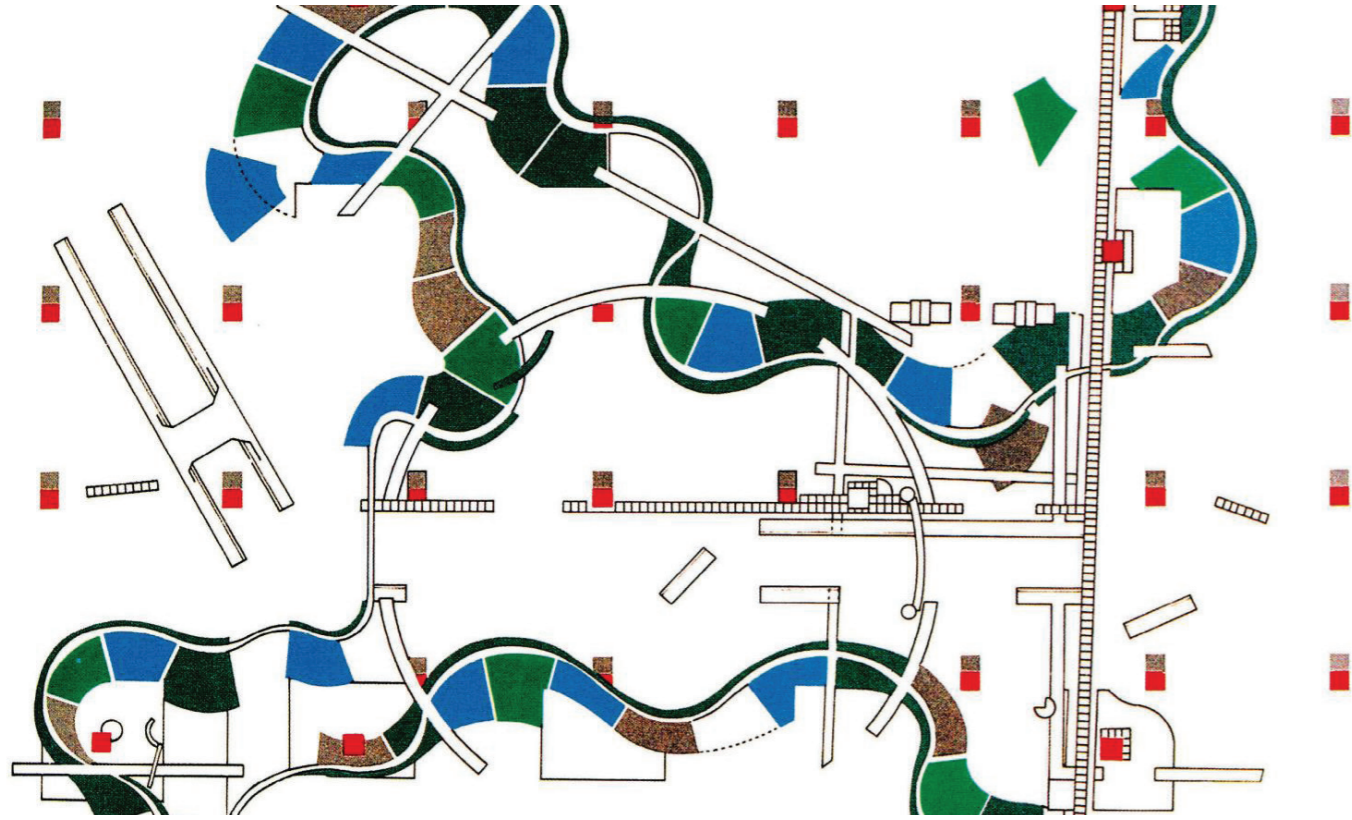


A.01 Urban Elevation 1:10.000



D₁

Delineation research reflecting on Binckhorst



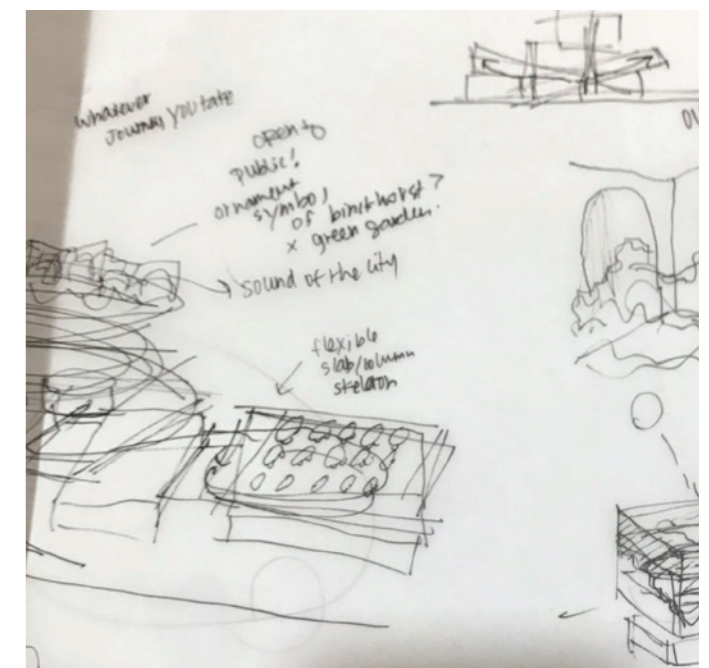
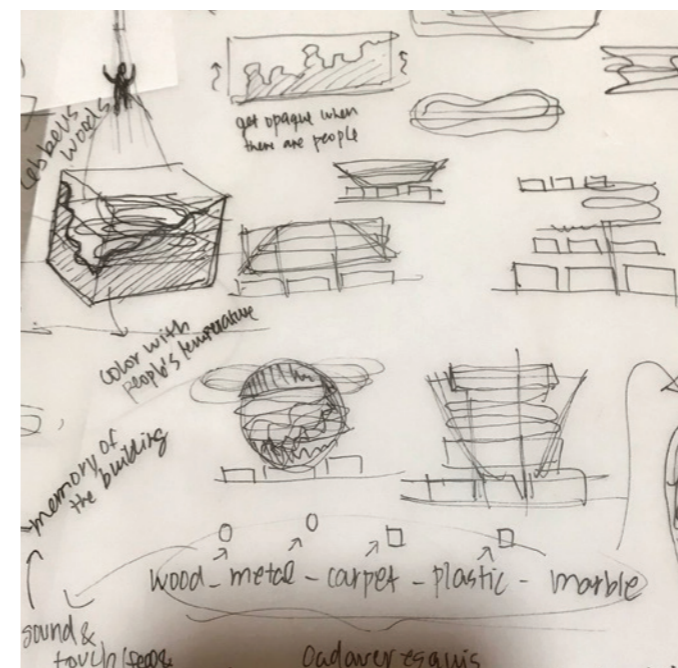
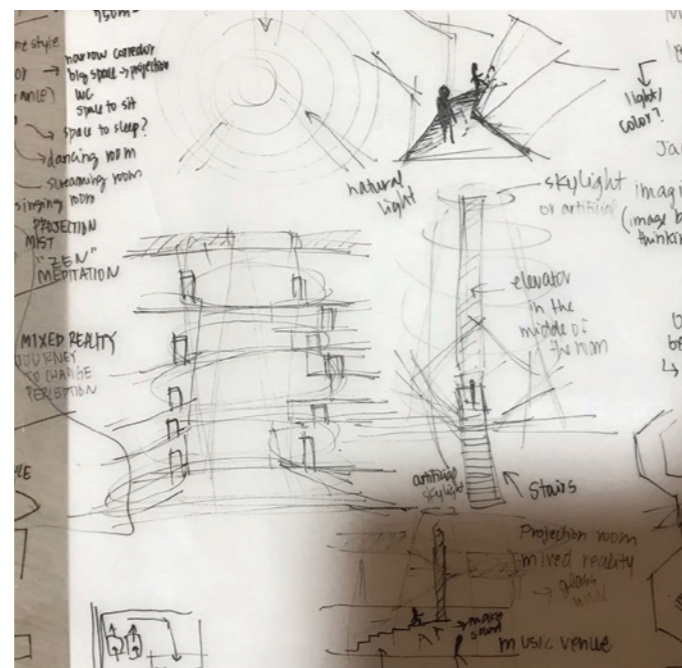
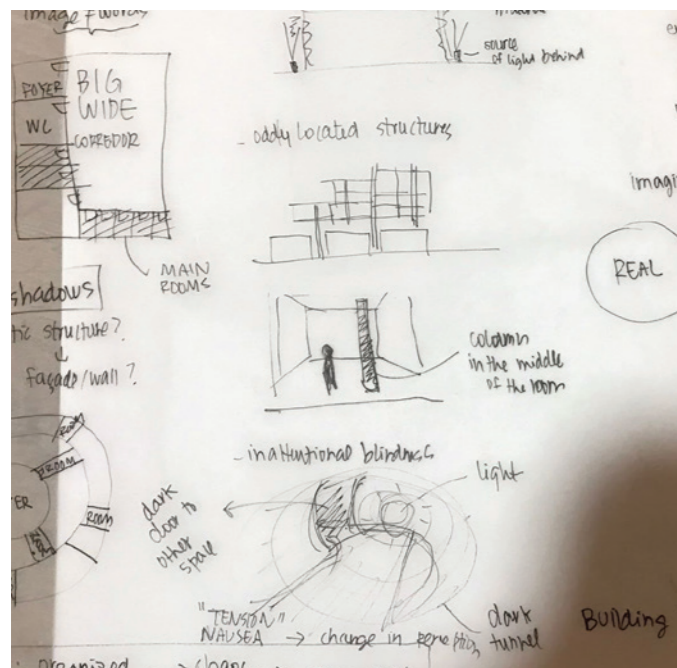
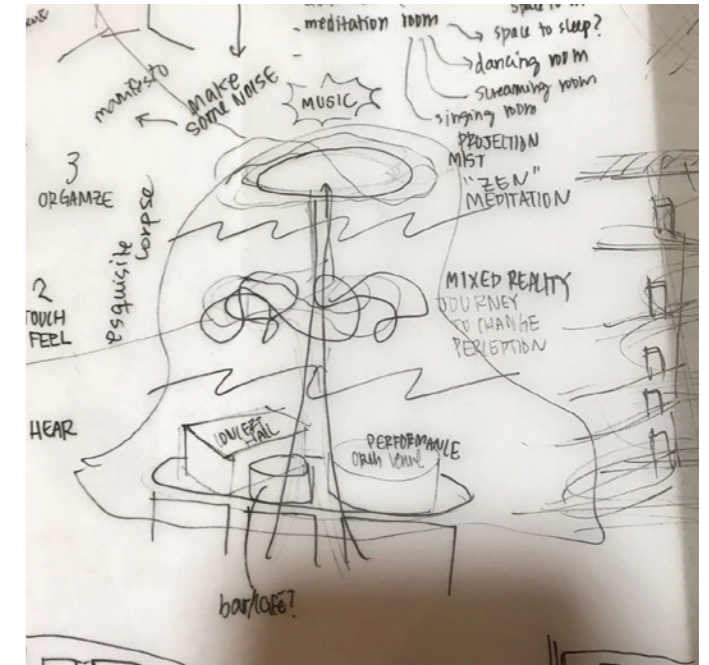
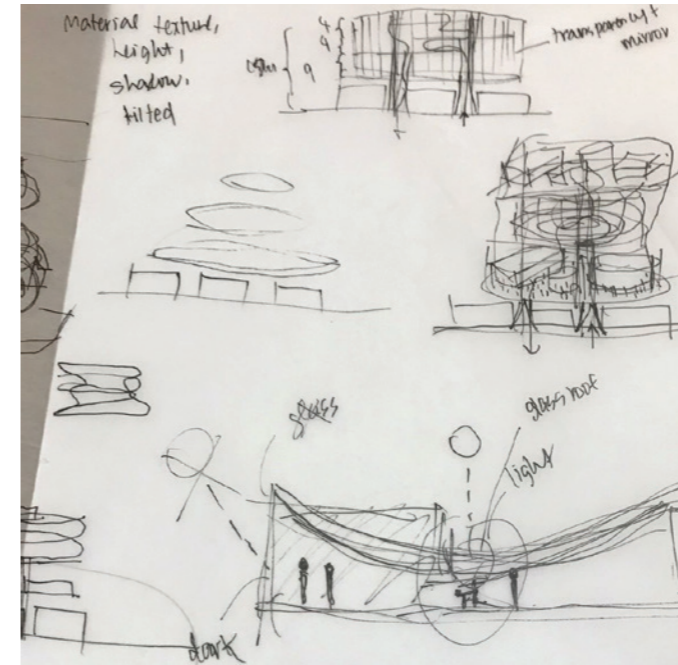
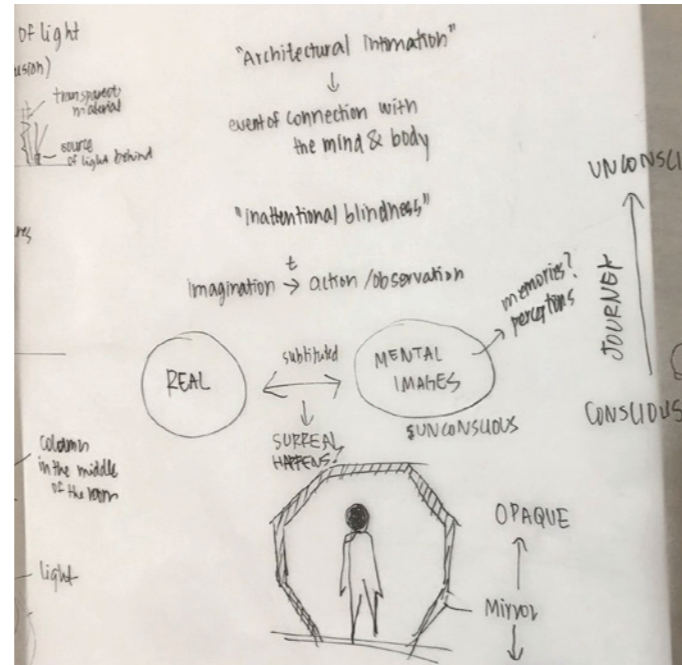
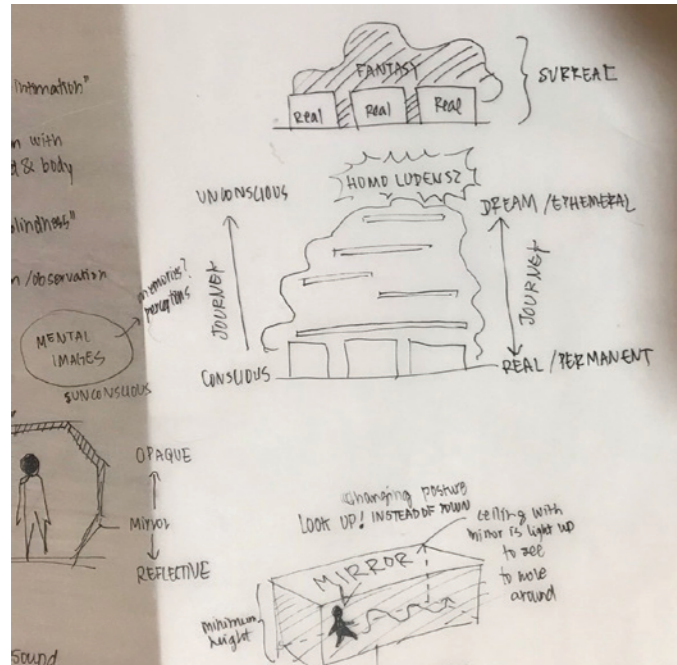
D₁

Site physical model photo



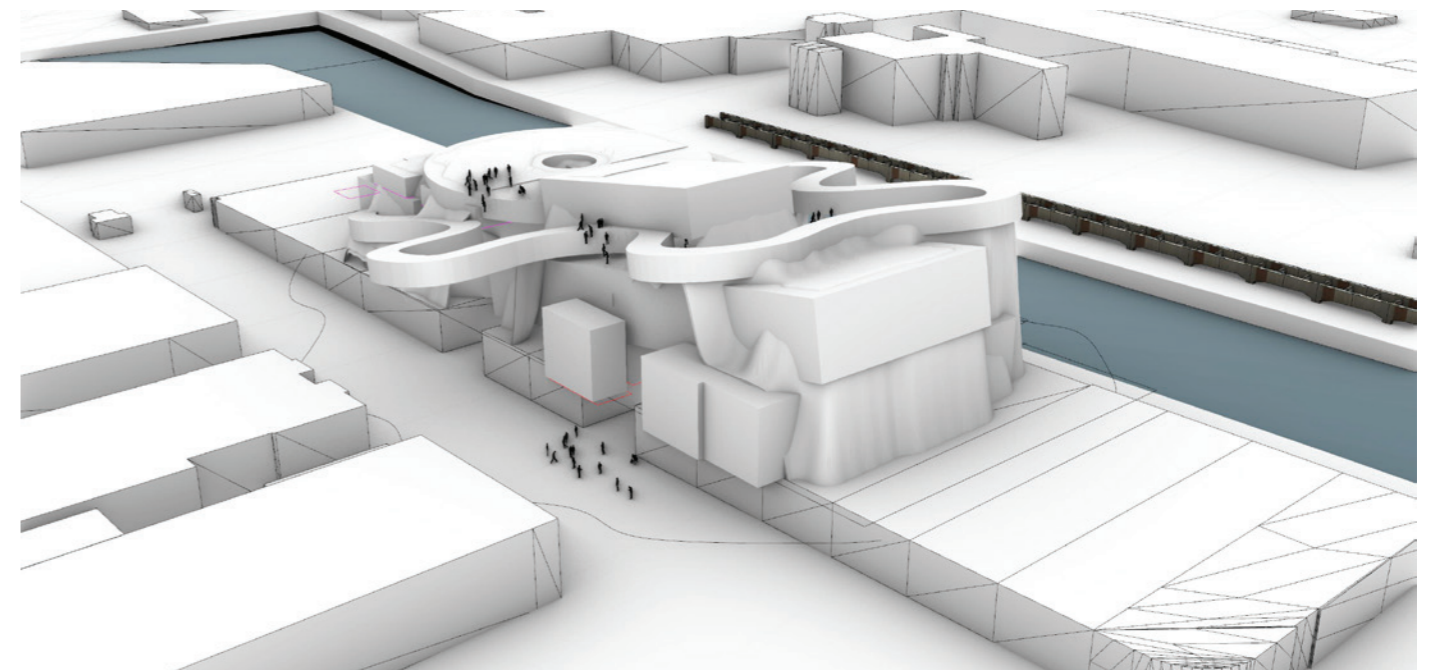
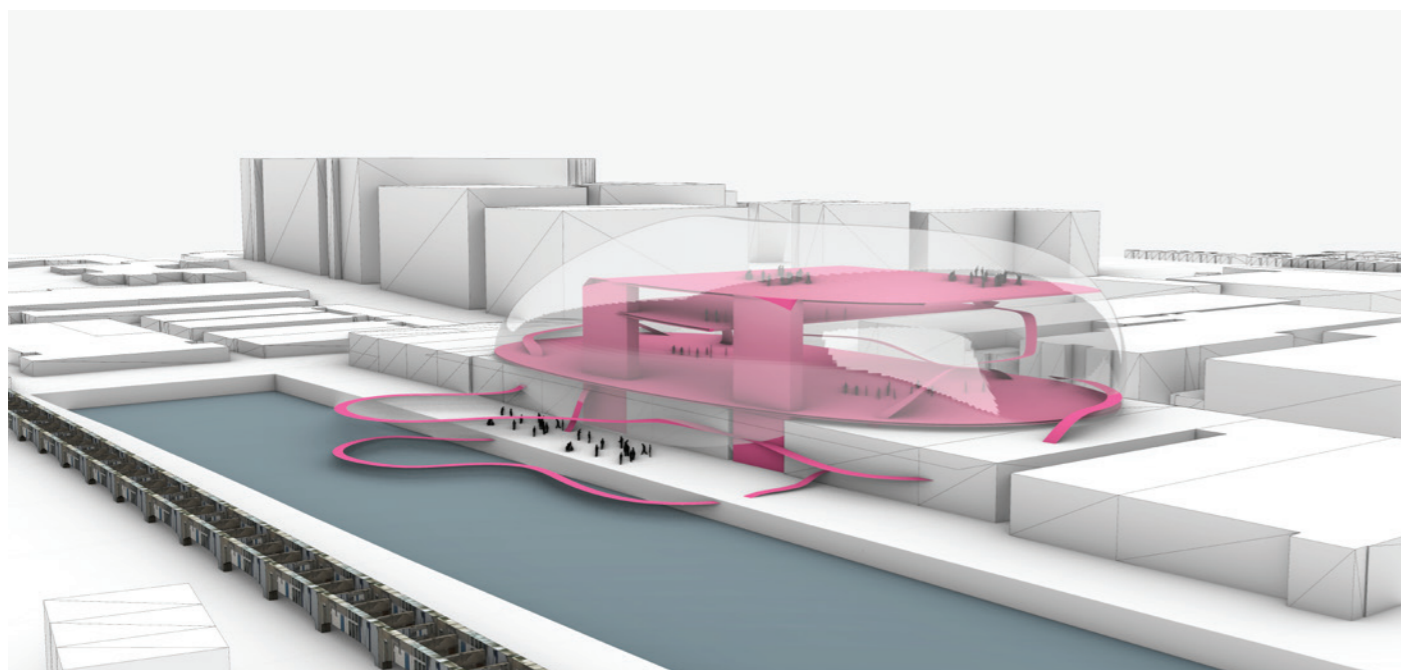
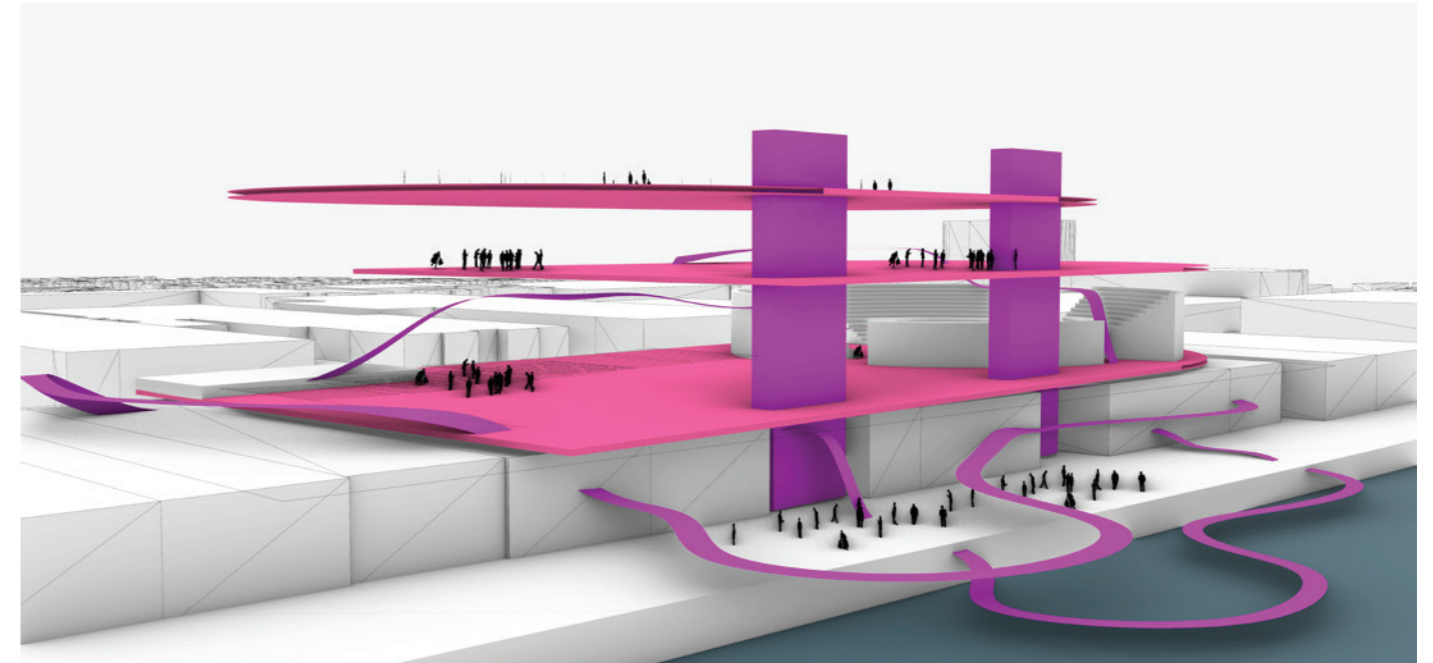
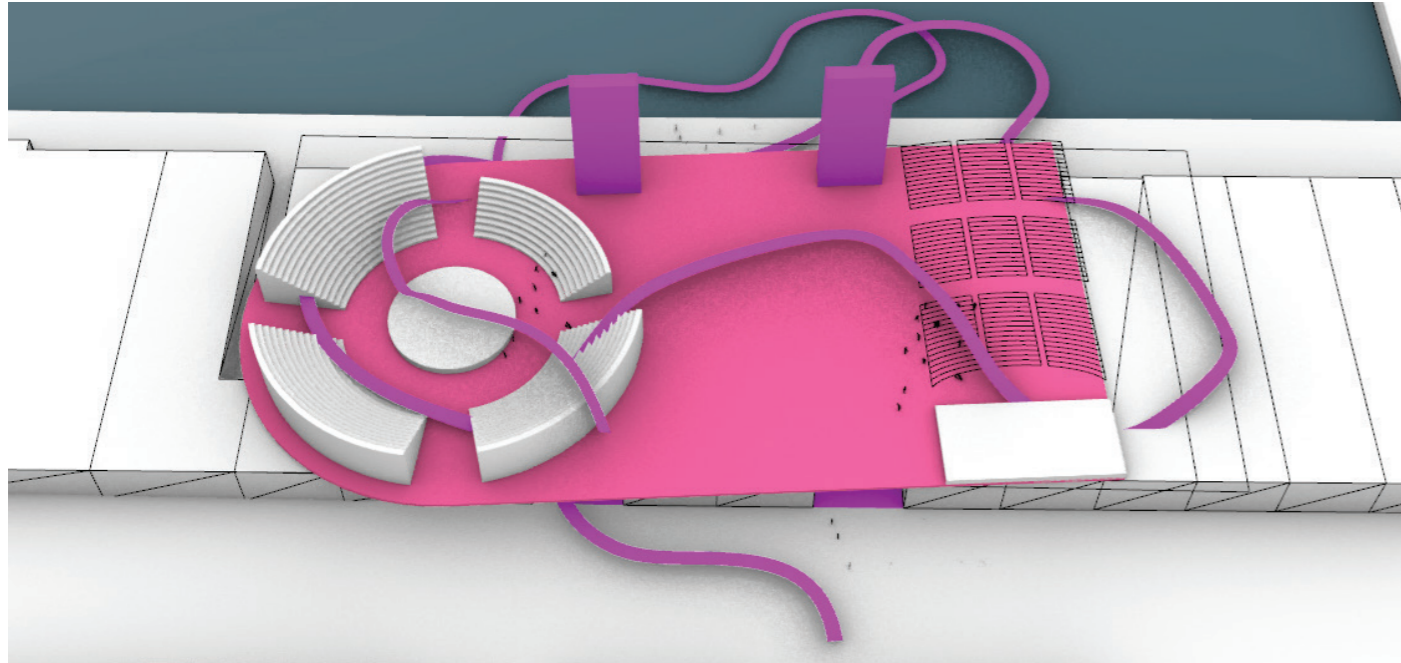
D 2.Design Journal

Design process sketches



D₂

Process in 3D



D₂

Analysis of the emerging VR technology and its impact to music culture and society.

HEALTH & MEDICINE

Young adults hardest hit by loneliness during pandemic

Robust social network is key to easing pain, avoiding downward spiral, study says

As psychologists worry that the coronavirus pandemic is triggering a loneliness epidemic, new Harvard research suggests feelings of social isolation are on the rise and that those hardest hit are older teens and young adults.

In the recently released results of a study conducted last October by researchers at Making Caring Common, 36 percent of respondents to a national survey of approximately 950 Americans reported feeling lonely “frequently” or “almost all the time or all the time” in the prior four weeks, compared with 25 percent who recalled experiencing serious issues in the two months prior to the pandemic. Perhaps most striking is that 61 percent of those aged 18 to 25 reported high levels.

<https://news.harvard.edu/gazette/story/2021/02/young-adults-teens-loneliness-mental-health-coronavirus-covid-pandemic/>

How the metaverse will change the ways artists connect with fans around the world

Sponsored article: Improbable's AleXa party points to a future of music events in the metaverse that combine scale, humanity and creativity

What would you do if you could fly at a concert? Or if a performer could grow to the size of a building and play with the crowd in real-time? How could a gig be transformed if every song had its own weather system, lights... and gravity? These are new questions for artists, creators and audiences alike to grapple with as we dig deeper into the discussion around virtual worlds.

Sponsored article

Monday 13th December 2021

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www.gamesindustry.biz/articles/2021-12-13-how-the-metaverse-will-change-the-ways-artists-connect-with-fans-around-the-world

D₂

Too many music venues around Binckhorst

+

Living in the city + vr culture = higher tendency of depression or other mental problems

How can the intervention help release that ?



What kind of unusual intervention can be introduced as a stress releasing playground through music?

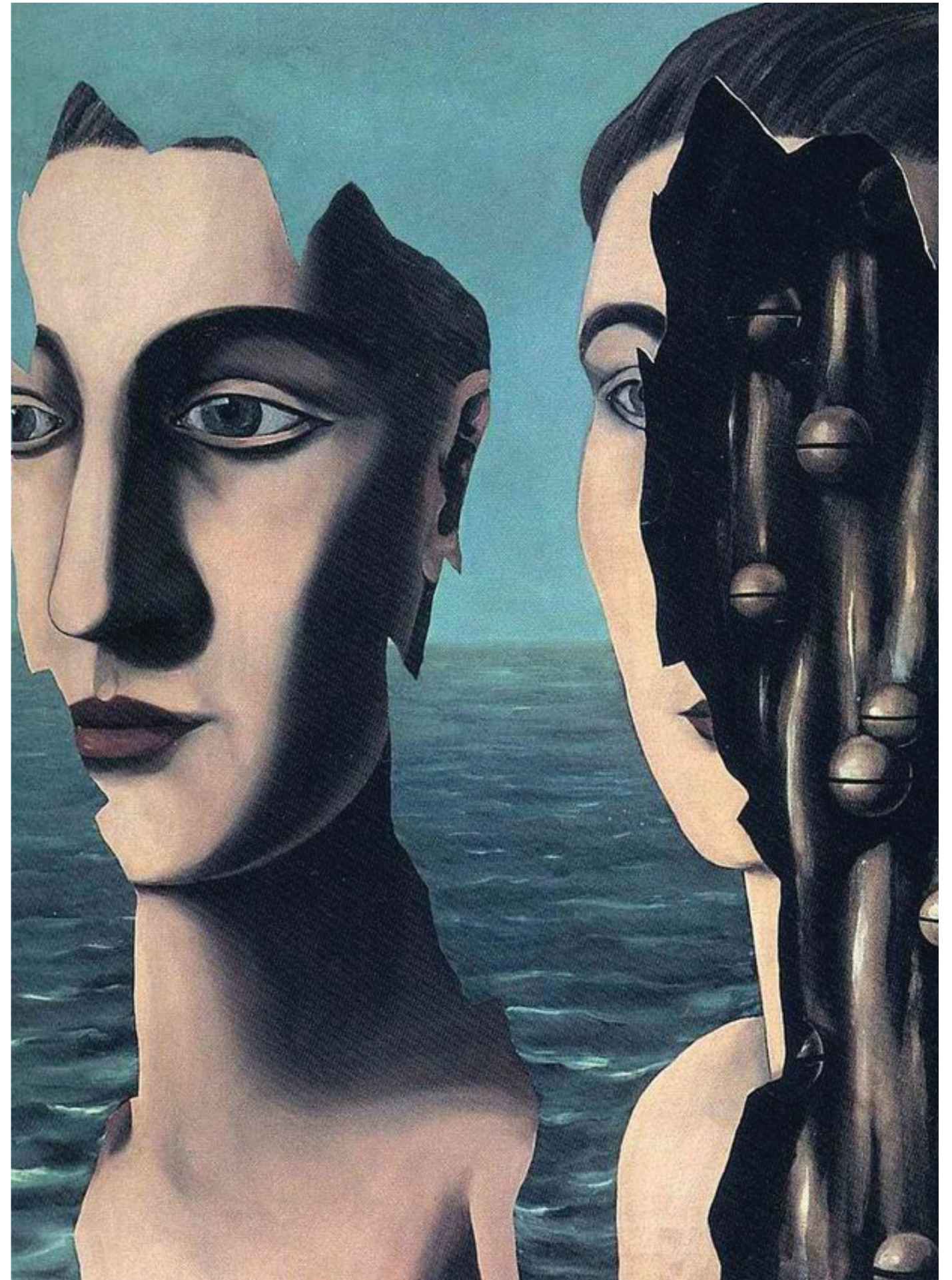
D₂



Musical encounters can evoke great feelings, releasing neurotransmitters like dopamine, which is associated with pleasurable sensations (McGilchrist, 2011). As people's emotions shift listening to music, it also has an influence on their behavior (Meng, 2018).

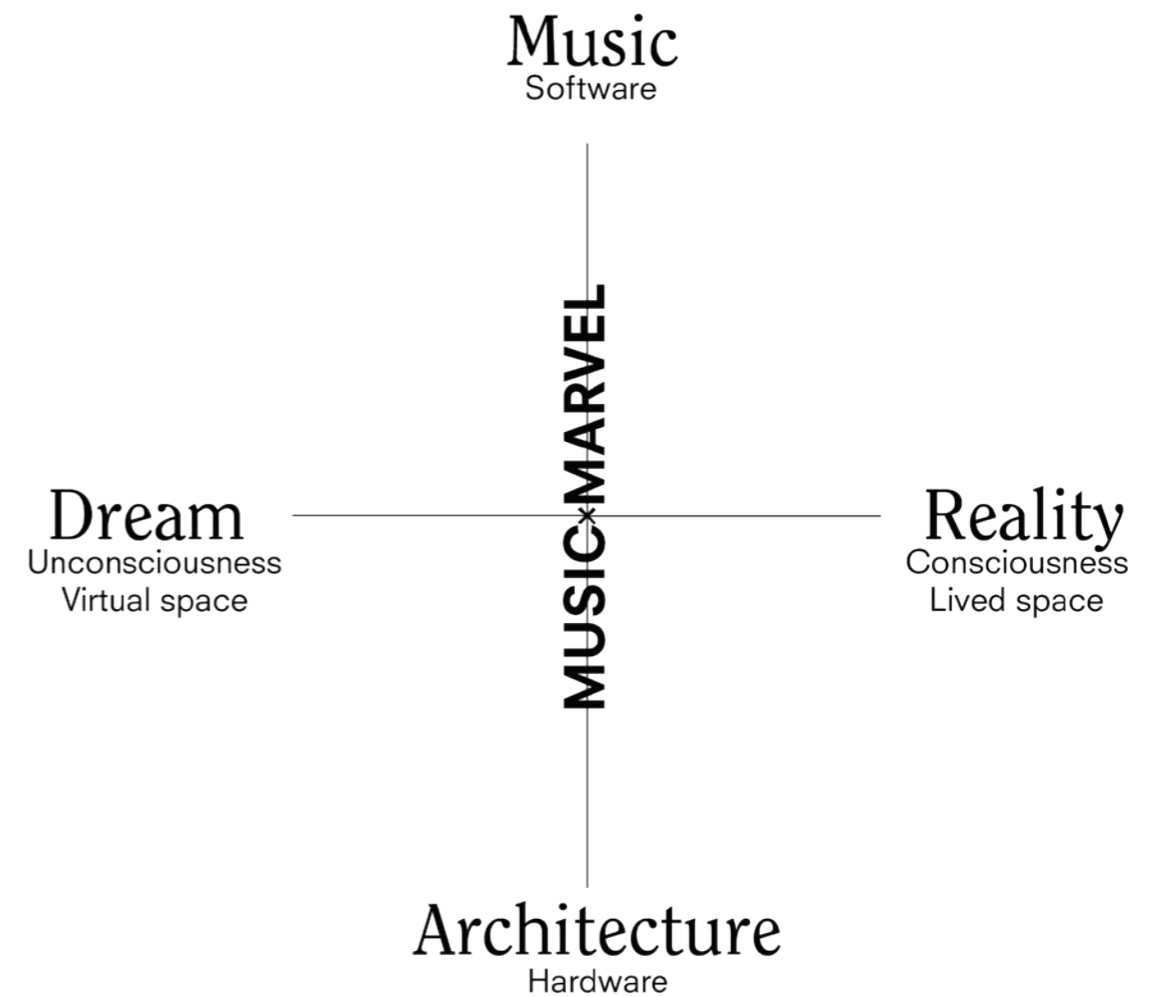
D₂

The unconscious domain is the true mastermind that solves issues and assures our existence (Solms, 2018).
The music is one of the medium that reaches this state of mind.



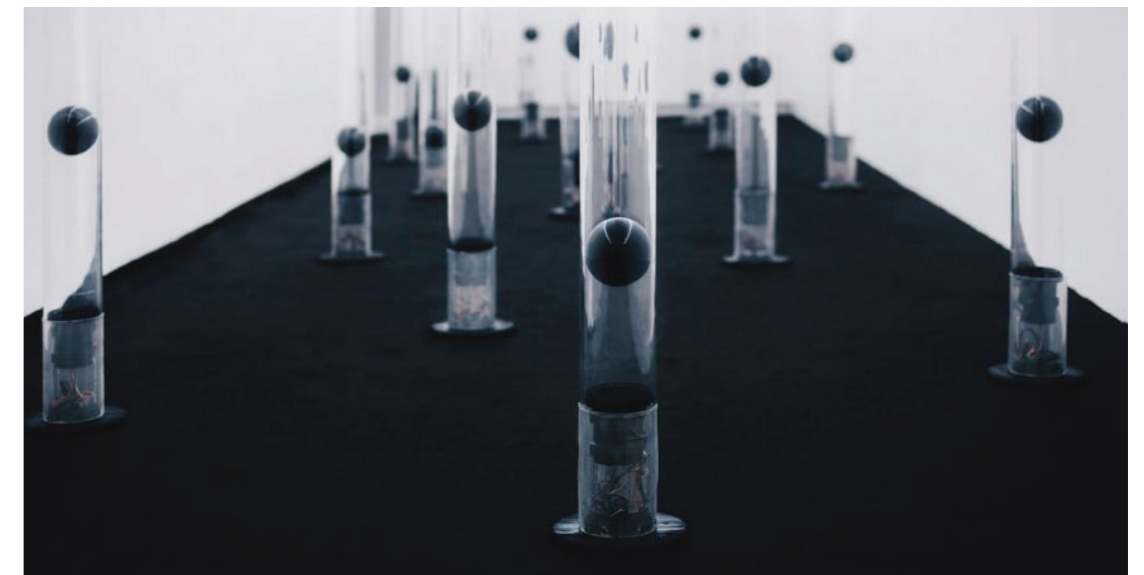
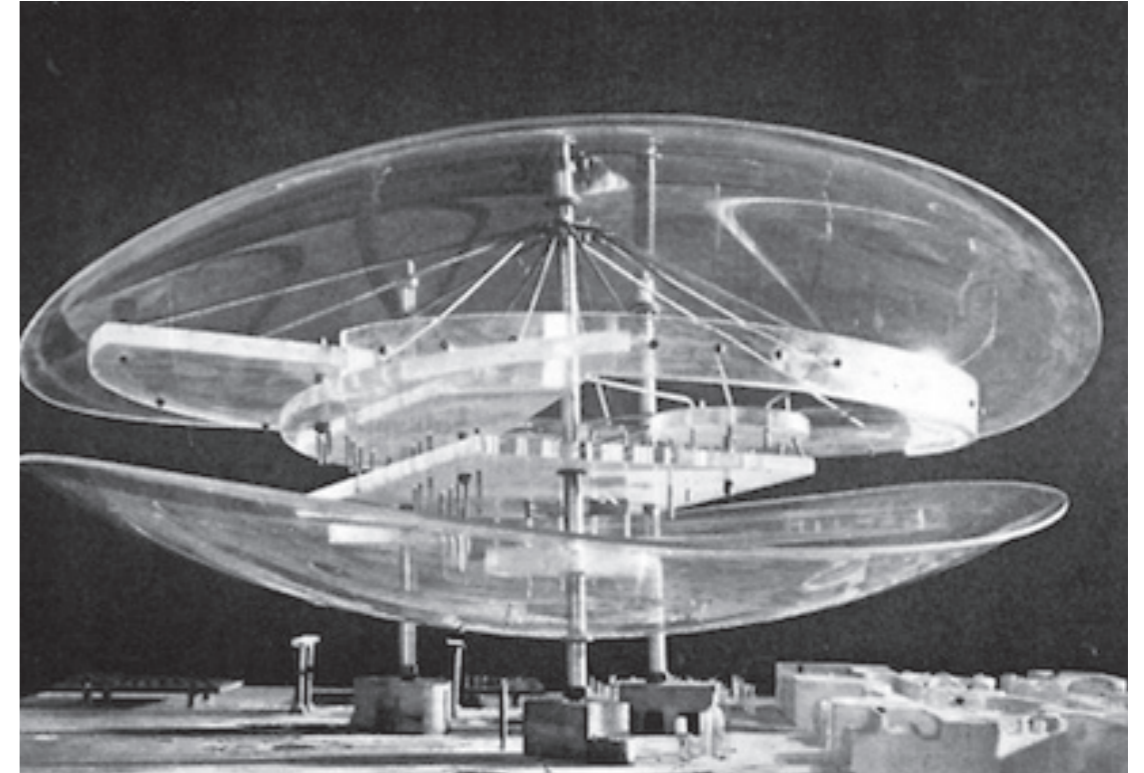
D₂ Research question

If music is the medium (software) that reaches the unconscious domain, what should the architecture (hardware) that envelop it look like? How to create an urban playground that “feeds” the circumstances to change consciousness and perception? What kind of architectural elements enhance such spatial experiences?



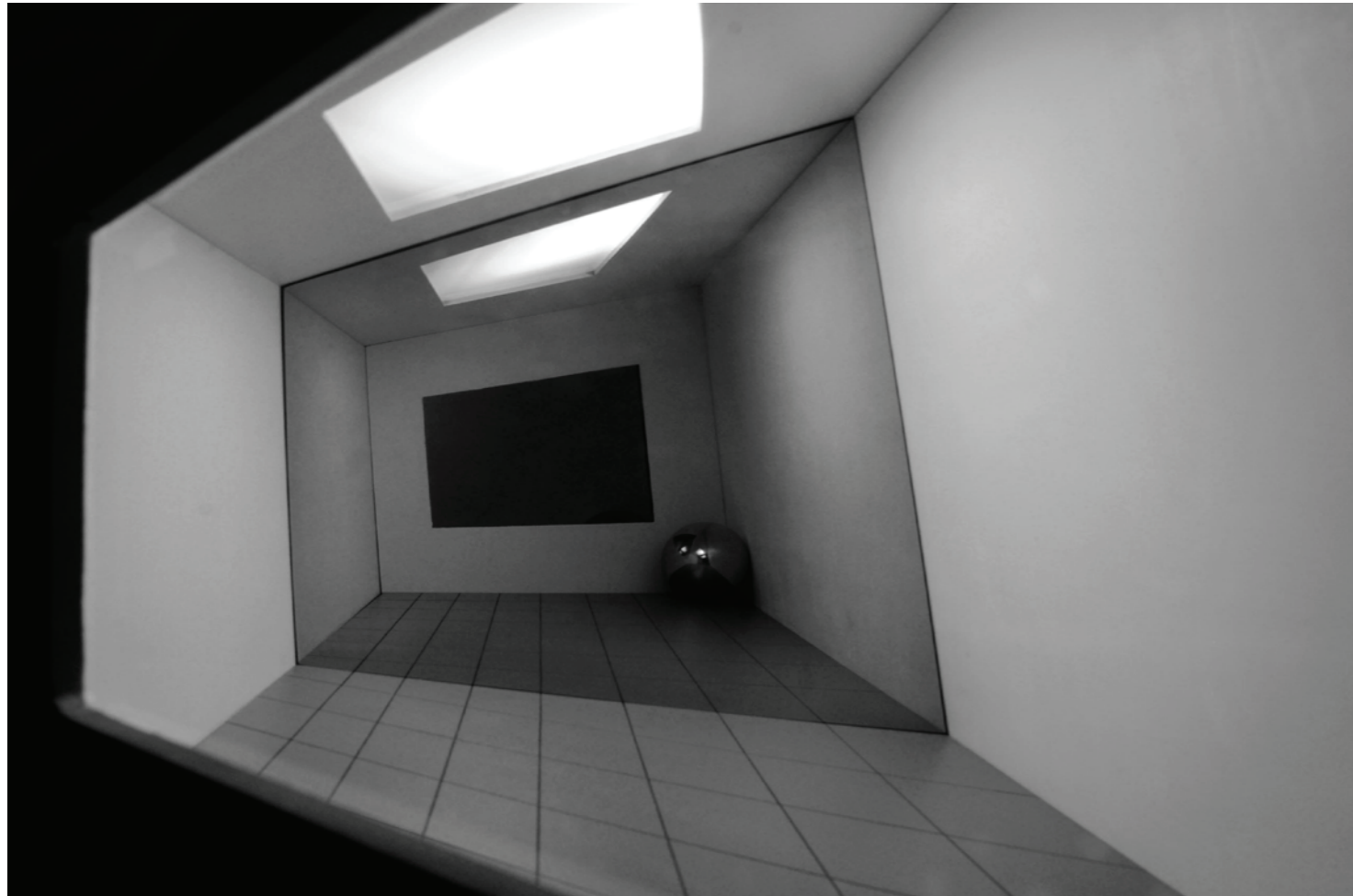
D₂

Reference project research



D₂.

Creating chaos & illogical space =
shifts between state of minds



The French psychoanalyst Jaques Lacan stated that the gap between the image based thinking (imaginary) and the matrix of language (symbolic) lead to unconscious thoughts (Hendrix & Holm, 2017). This statement can be compared to the famous manifesto "Les mots et les images" by surrealist artist René Magritte,

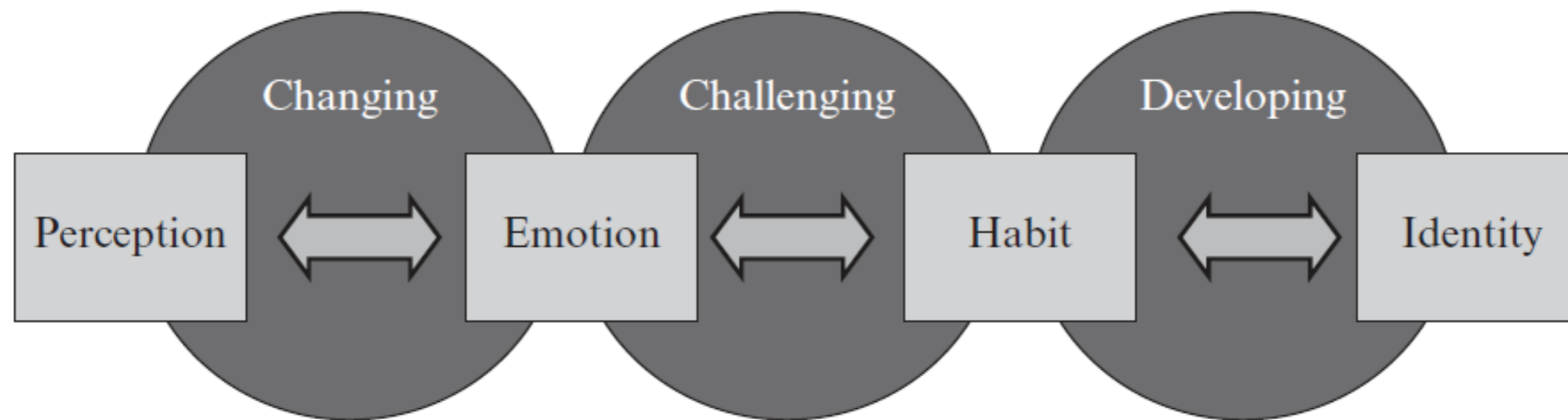
where he addresses many aspects of the relationship between words, pictures, and reality. This reflection can be translated into spatial elements by creating situations that don't follow the daily logic.



D₂

Structure of experience

The Psychological Structure Of Experience by Christian Jantzen
What happens when we experience something?



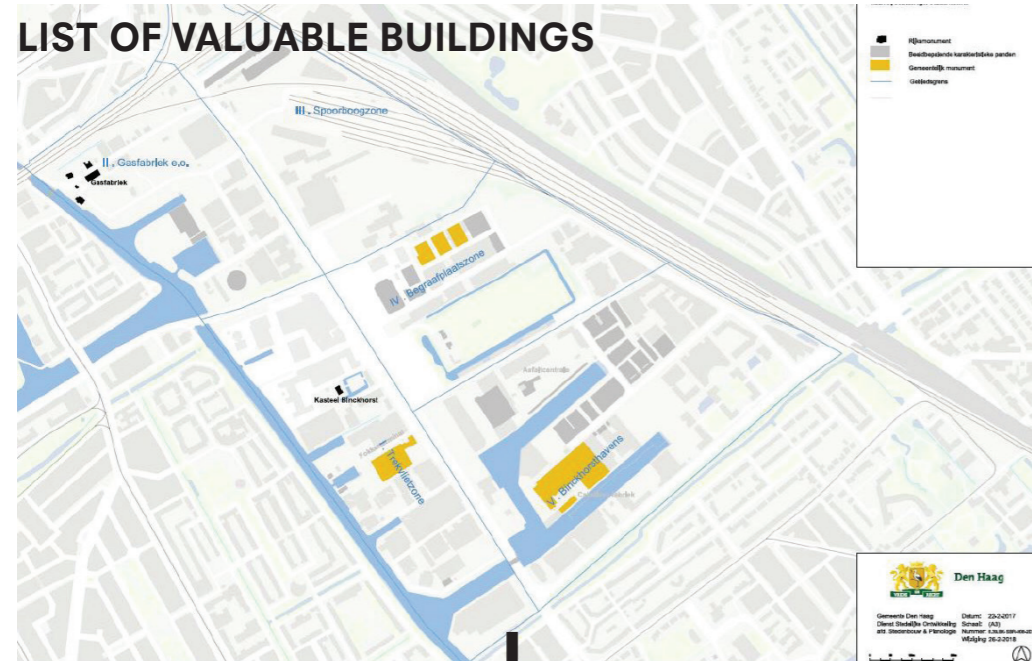
If the experience is strong enough,
it can actually go and transform the
habits or identity.

Jantzen, C. (2013). Experiencing and experiences: A psychological framework [Image].

The background of the slide is a light purple color with a white grid. Overlaid on the grid is a faint, light-colored architectural floor plan of a building complex, showing various rooms, corridors, and structural elements.

E Schematic design

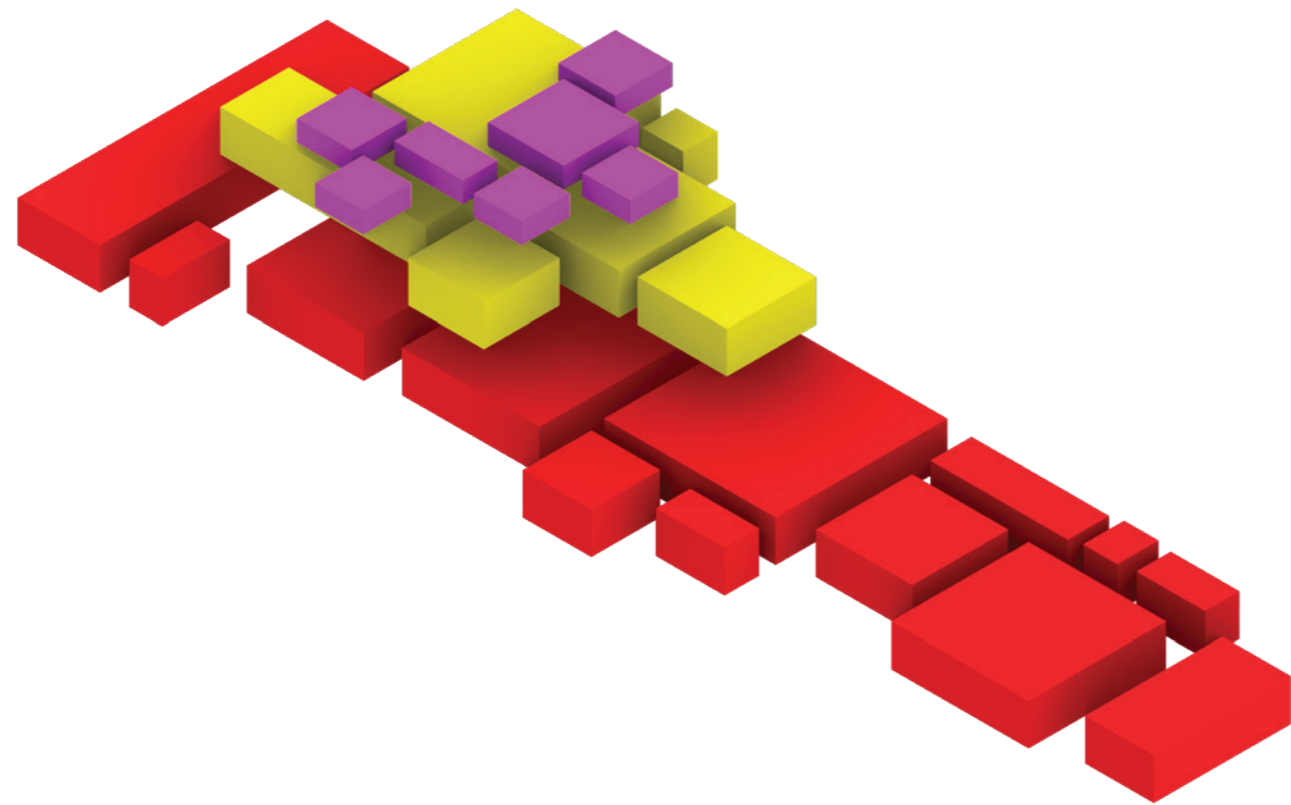
E Where?



E

What

A playful journey of the states of mind
through hybrid space & music



END OF JOURNEY:
DEVELOPING NEW HABIT & IDENTITY

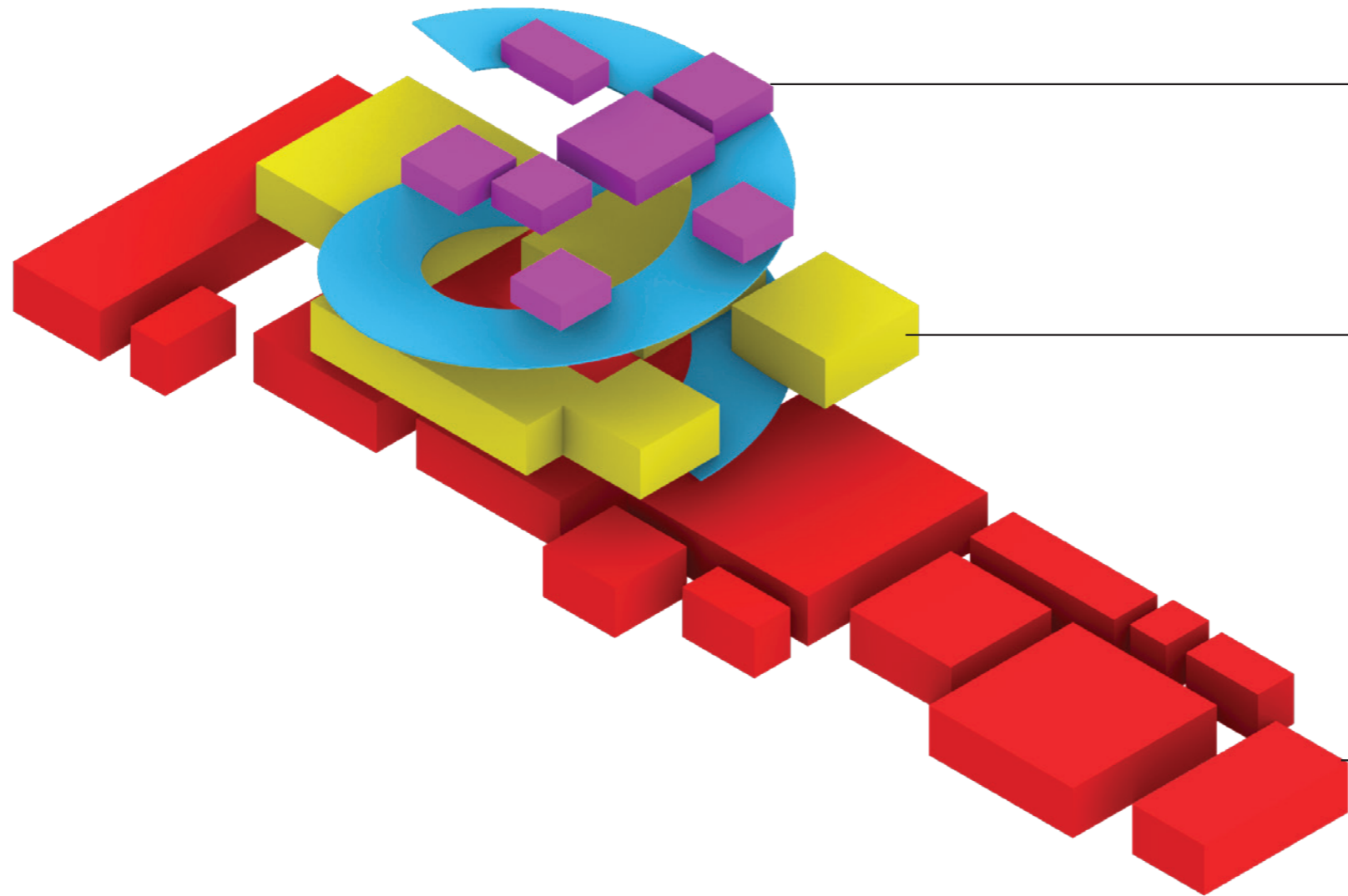


START OF JOURNEY: REALITY
AS PERCEIVED

E

What

A ramp that passes through many interventions which evokes different consciousness and to shift perspectives



2 2nd floor-
Chaotic/
Orthogonal/
Collective

REAL

1 1st floor-
Chaotic/
Circular/
Individual

VIRTUAL

0 Ground floor-
Organized/
Linear/Real/

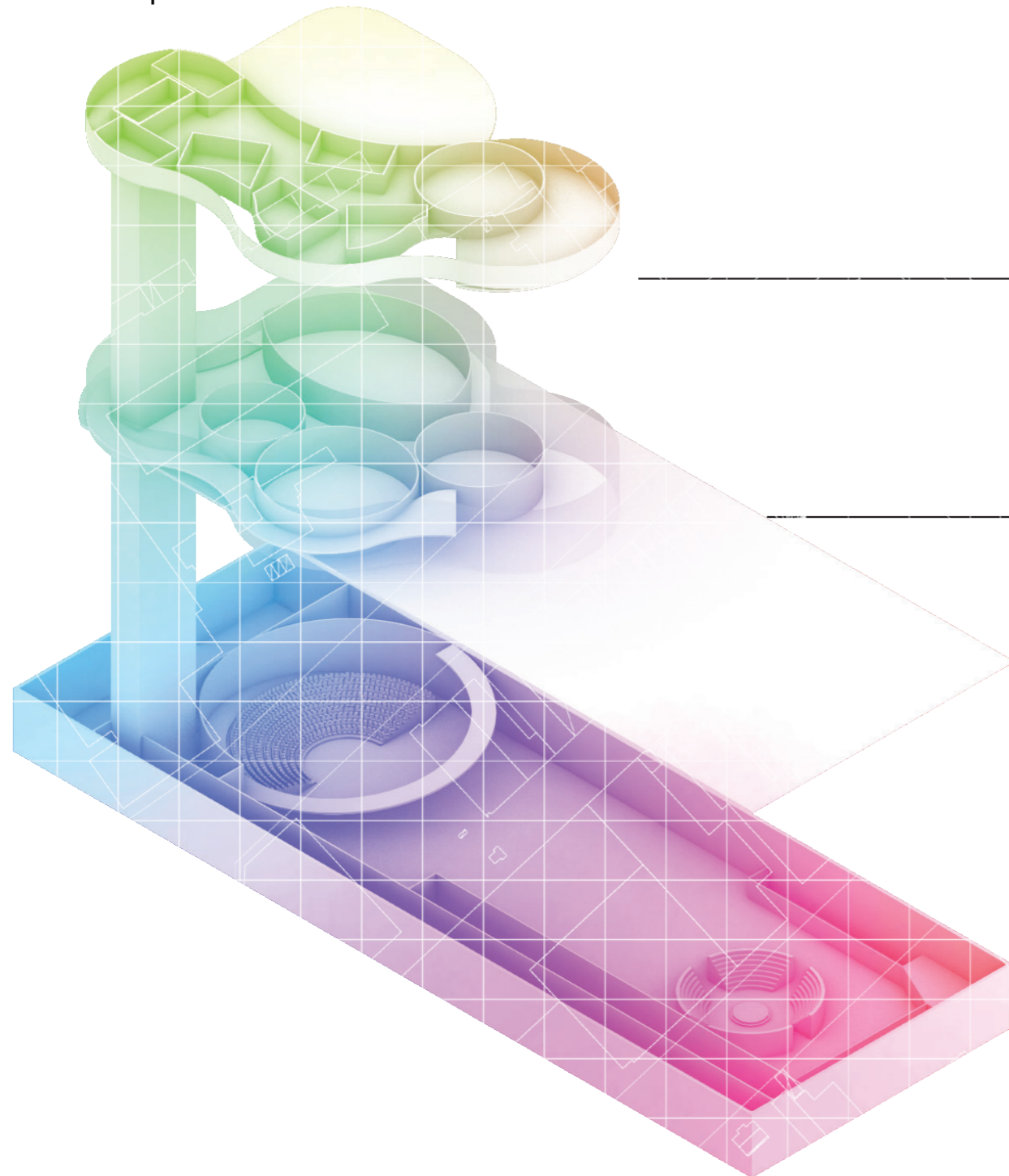
REAL

E

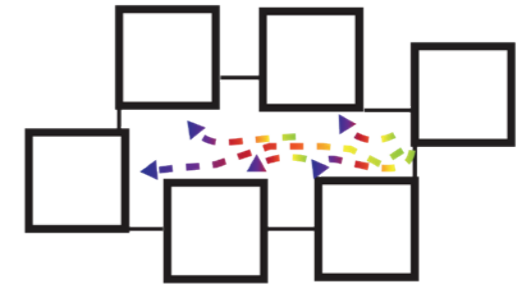
Why

Sequence of space as a collection of experiences

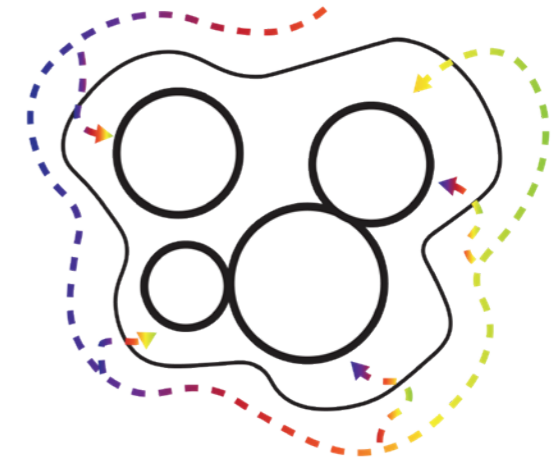
The visitors can choose their own path resulting in different experiences each time.



2



1



0



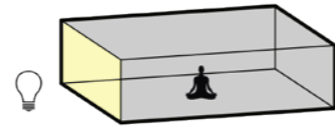
"EXQUISITE CORPSE" building

E

ANECHOIC ROOM



MEDITATION ROOM



SKYLIGHT ROOM

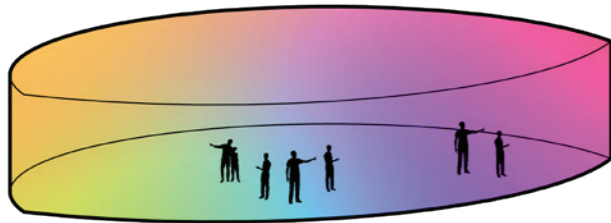


MIRROR ROOM

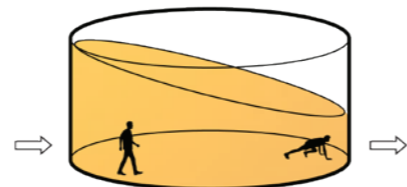


2nd Floor

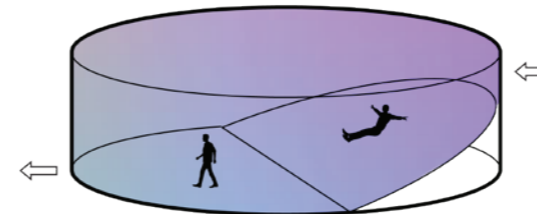
PROJECTION ROOM



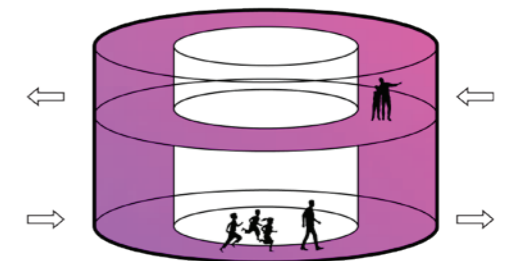
VR ROOM 1



VR ROOM 2



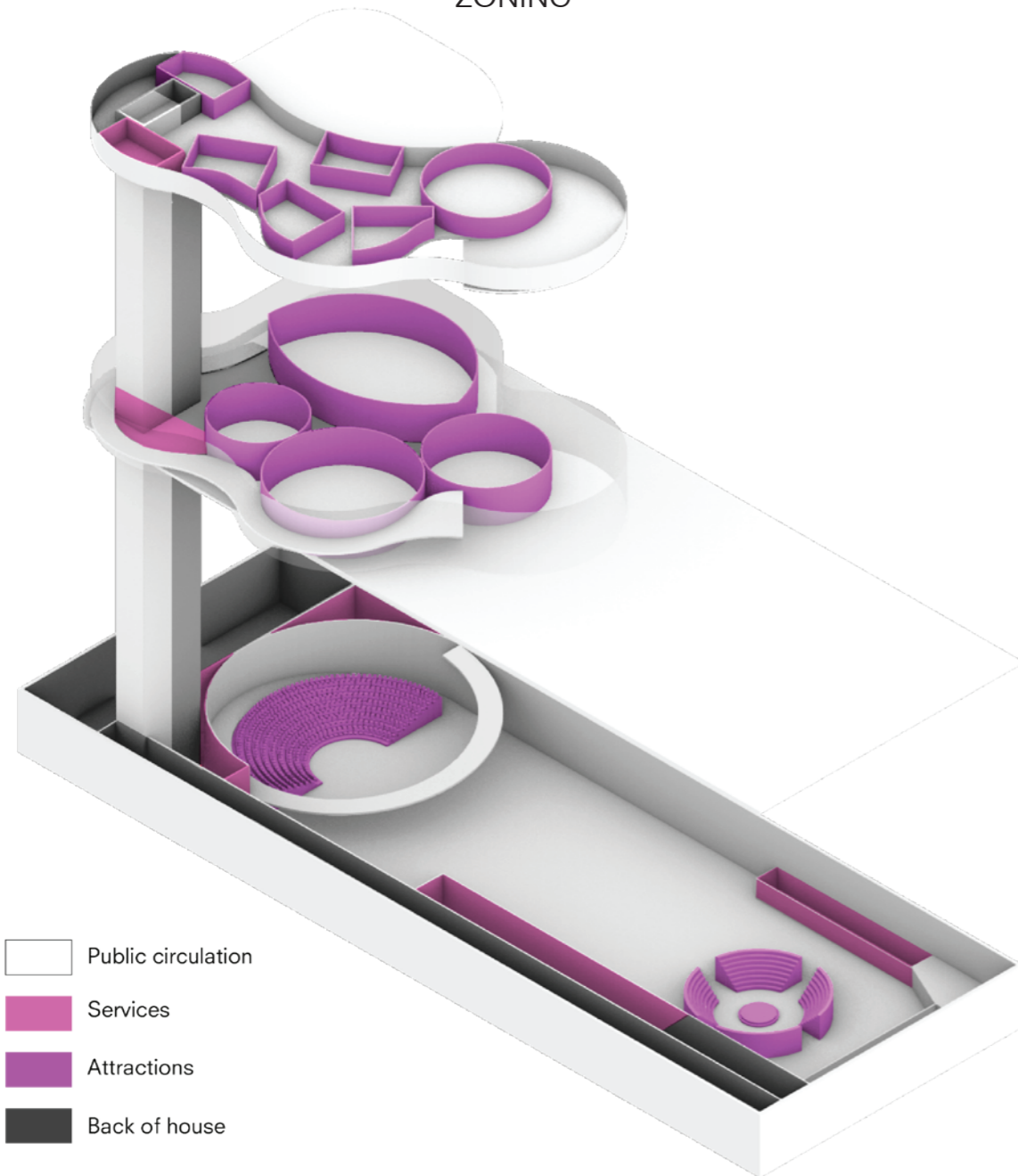
VR ROOM 3



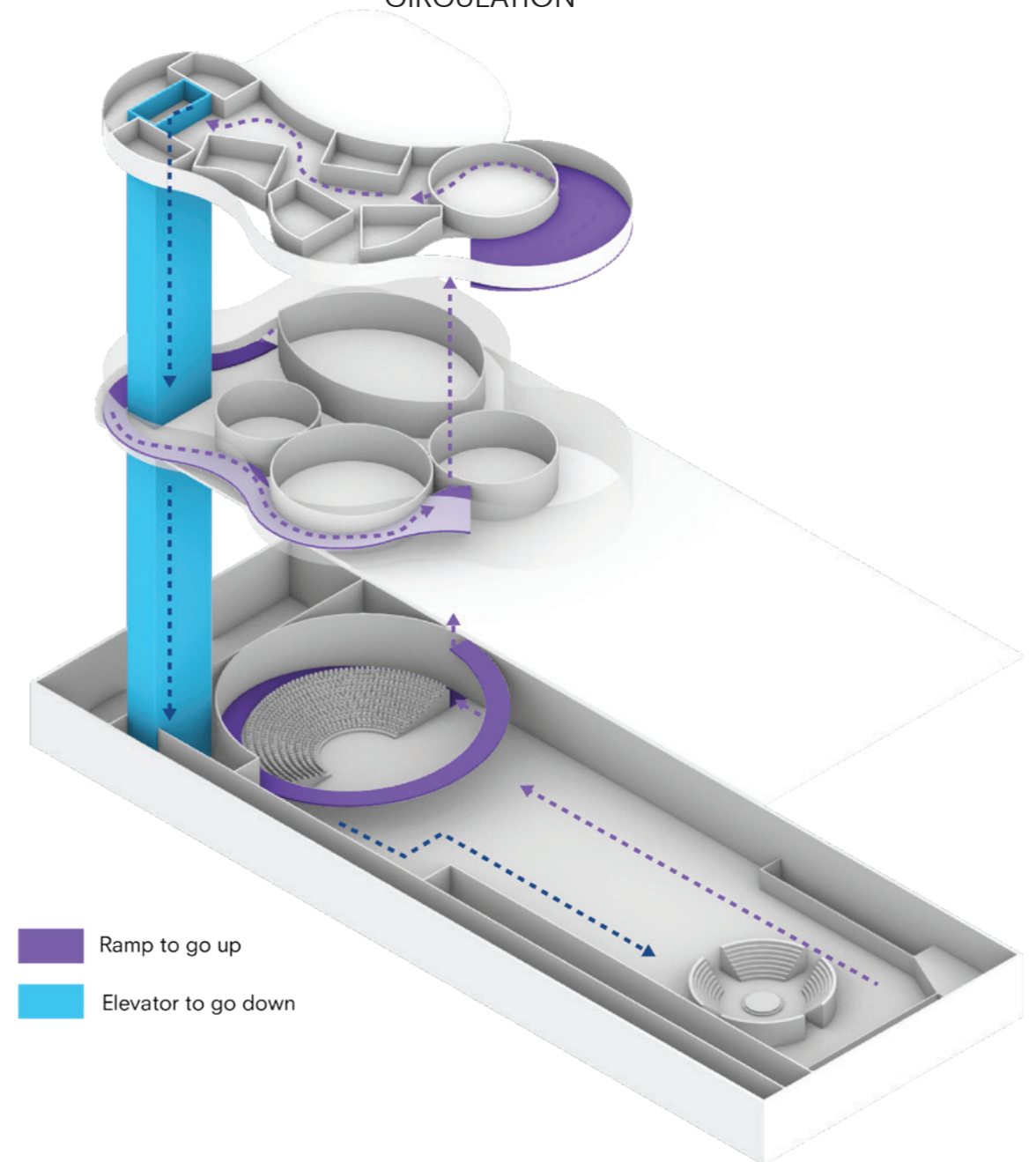
1st Floor

E

ZONING




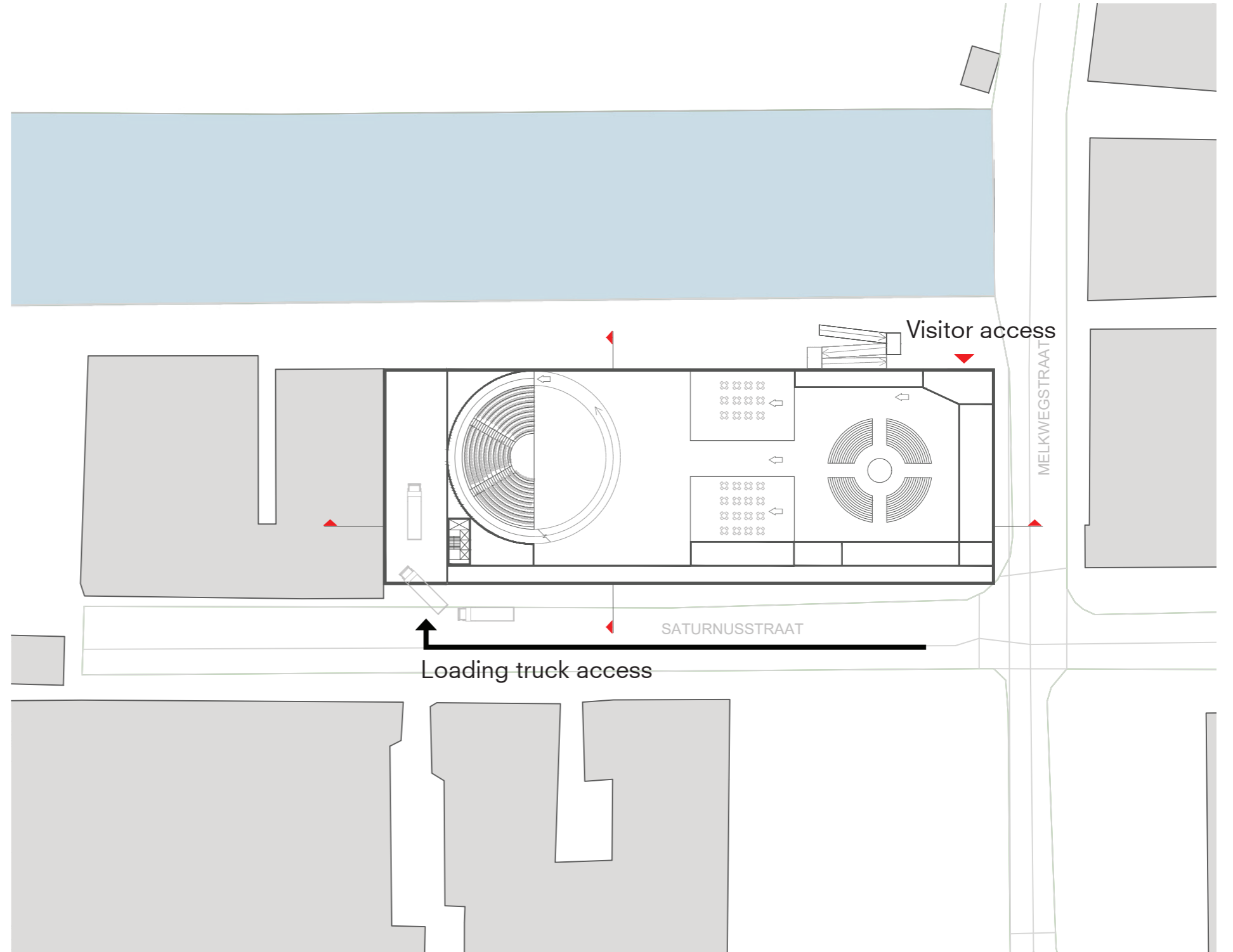
CIRCULATION



E

The site plan

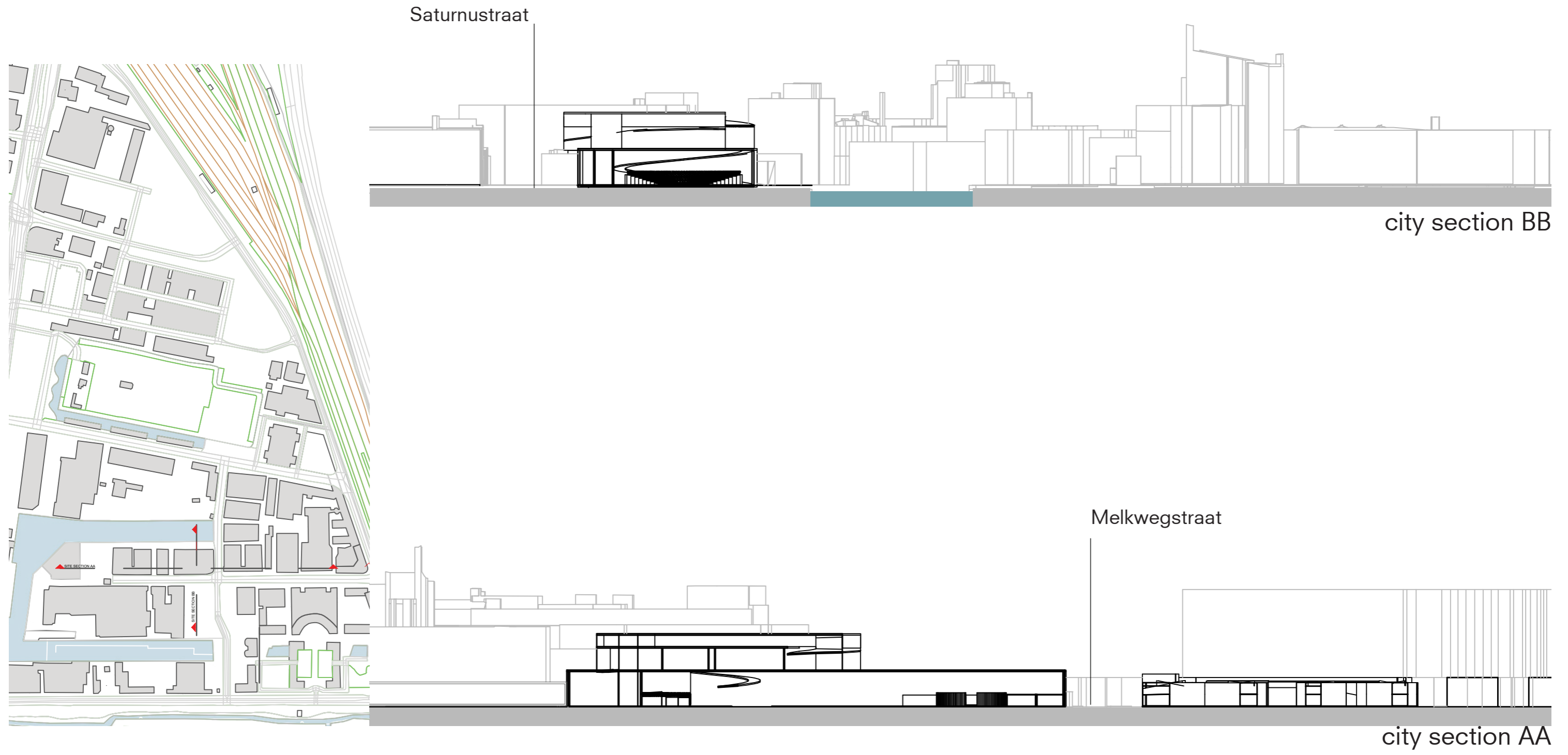
Scale 1/1000 



E

The site section

Scale 1/1000

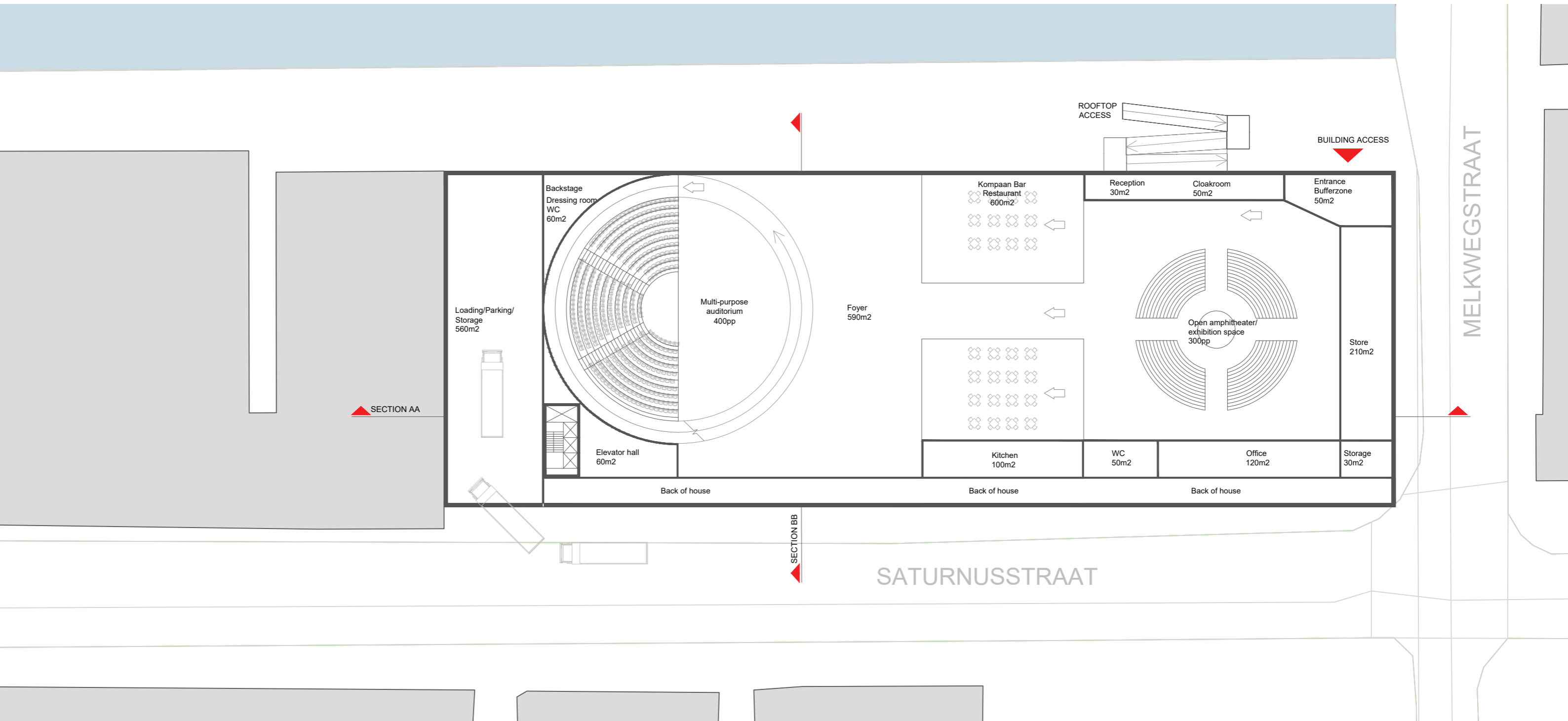


E

Ground Floor

Scale 1/500

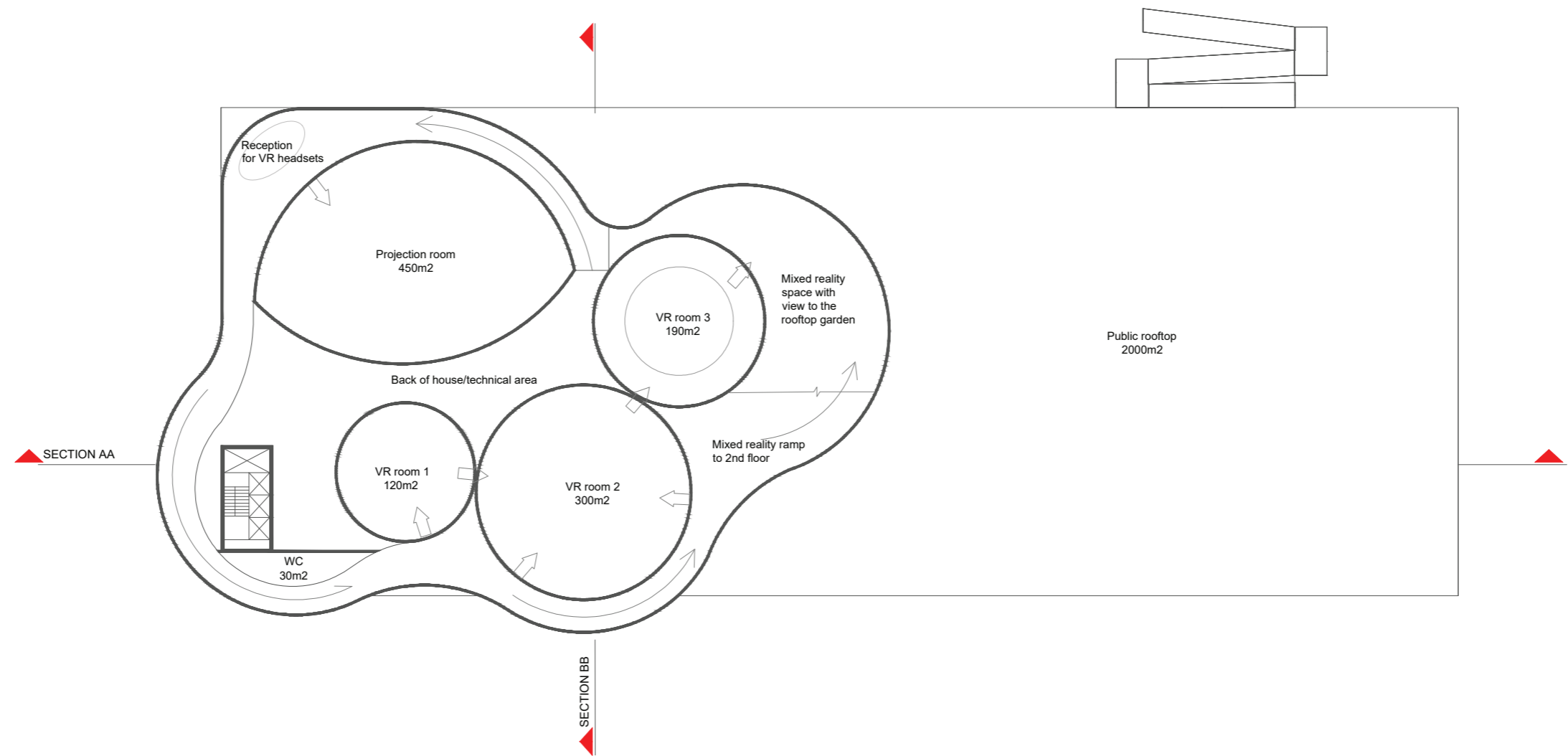
Total area : 4680m²



E 1st Floor

Scale 1/500

Total area : 2350m²

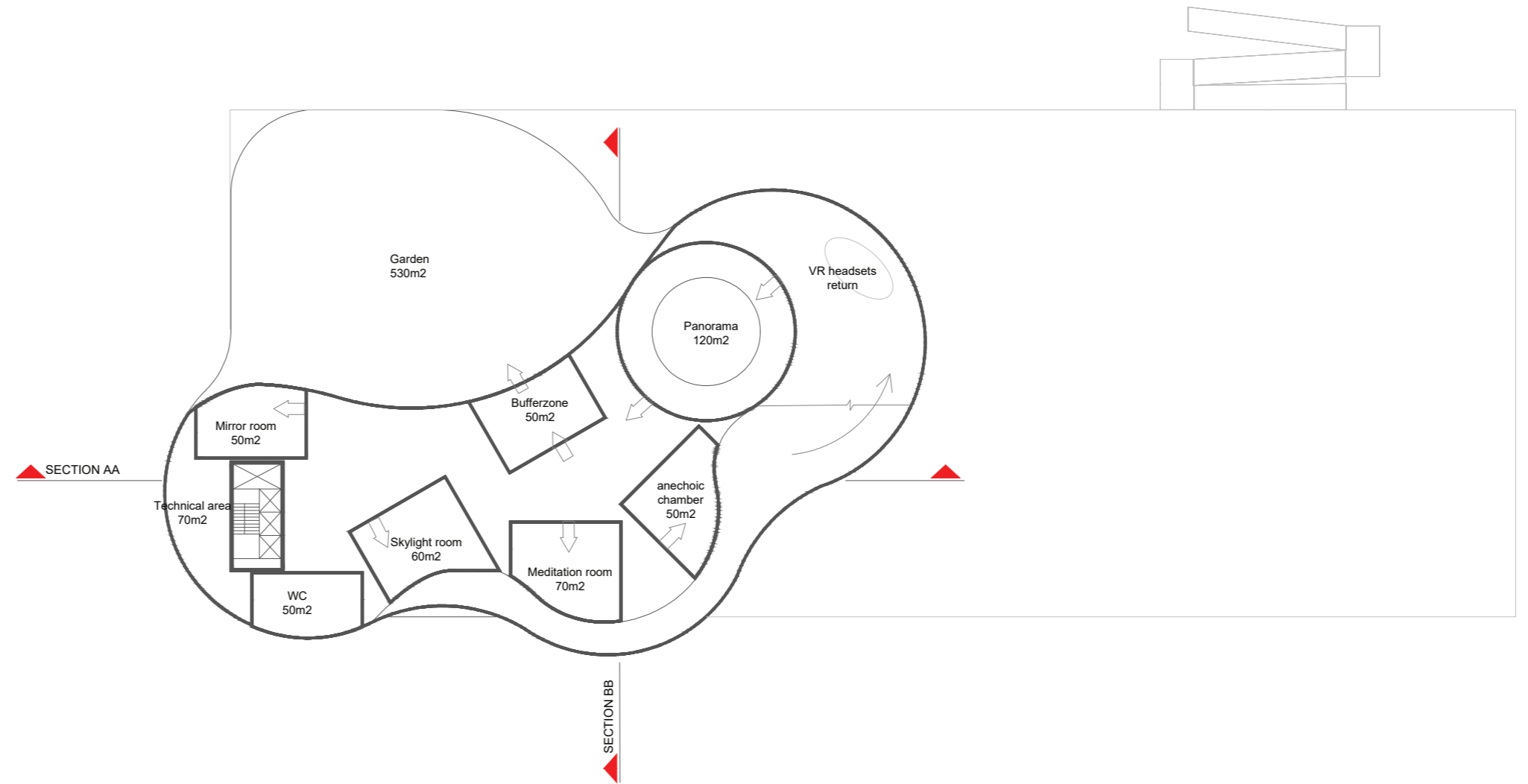


E

2nd Floor

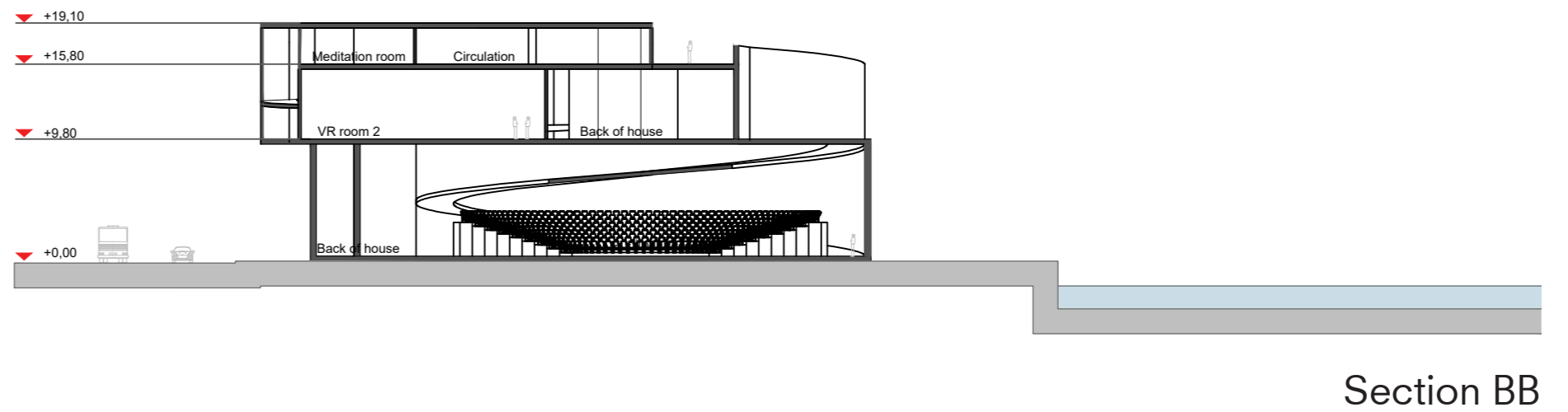
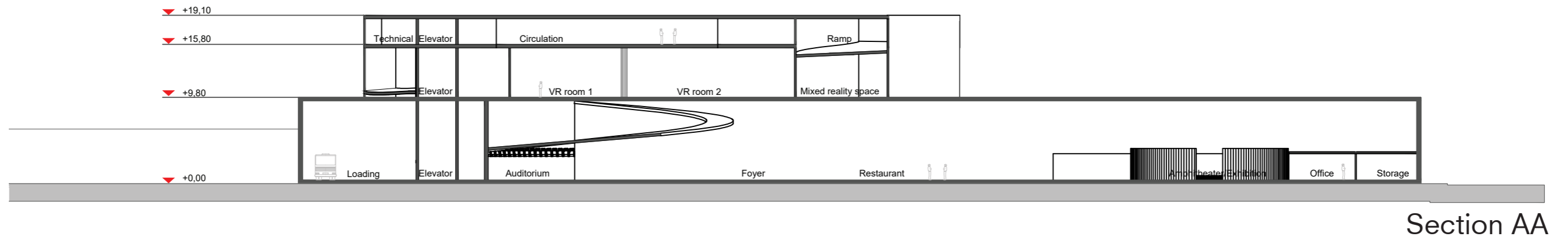
Scale 1/500 

Total area :1670m²



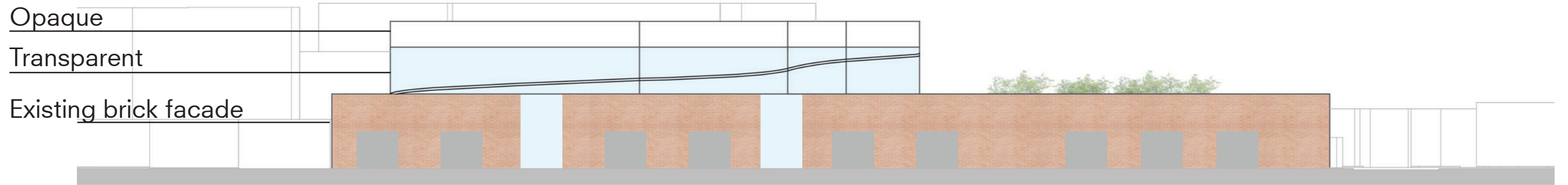
E Sections

Scale 1/500

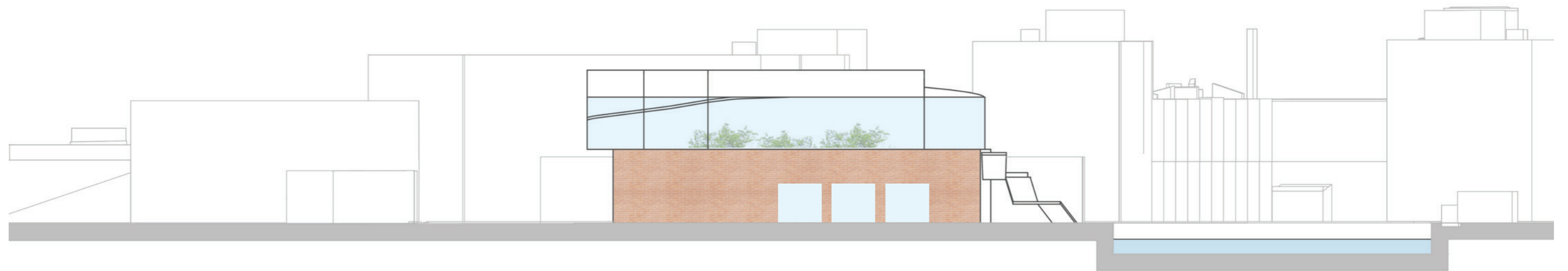


E Elevations

Scale 1/500



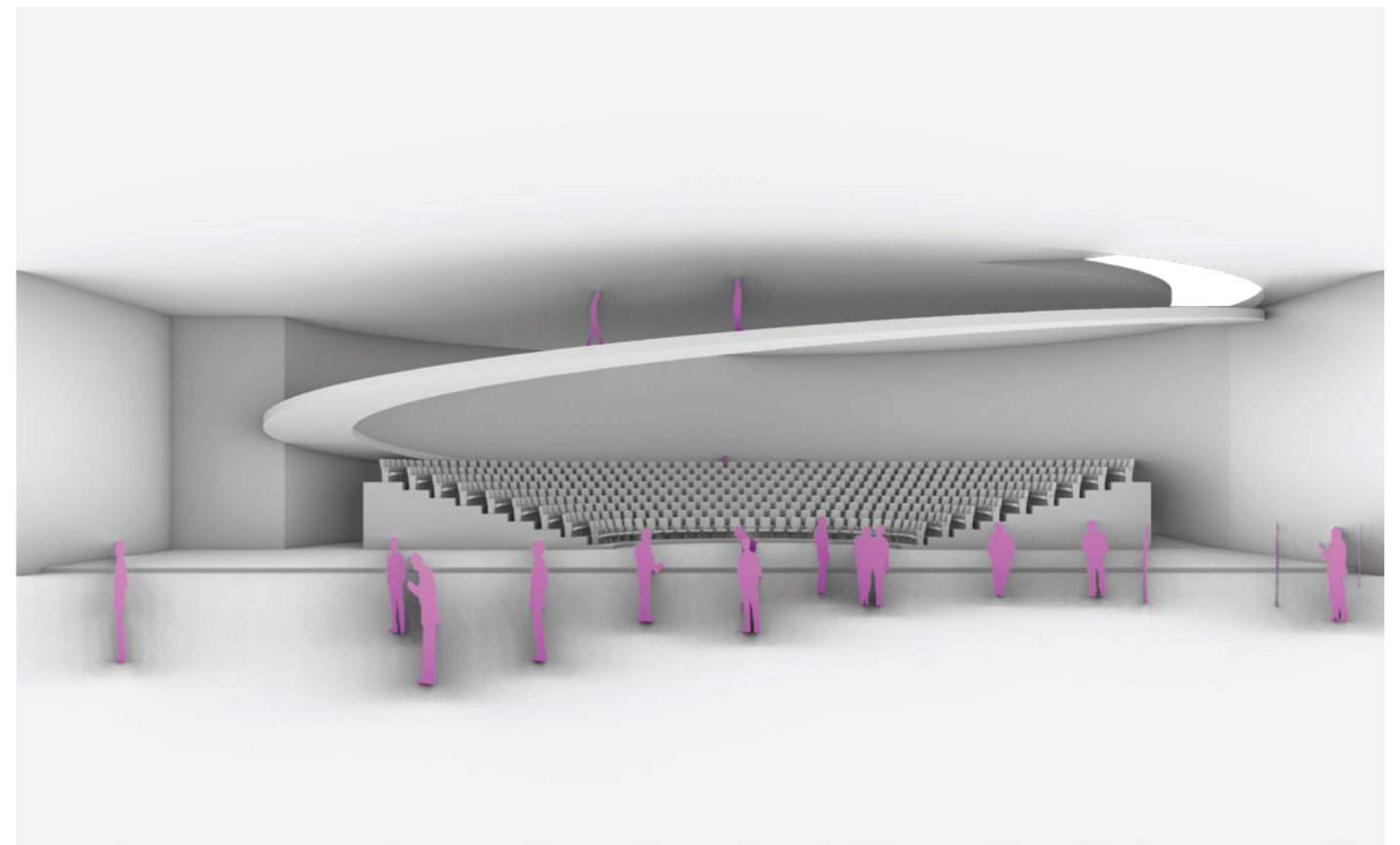
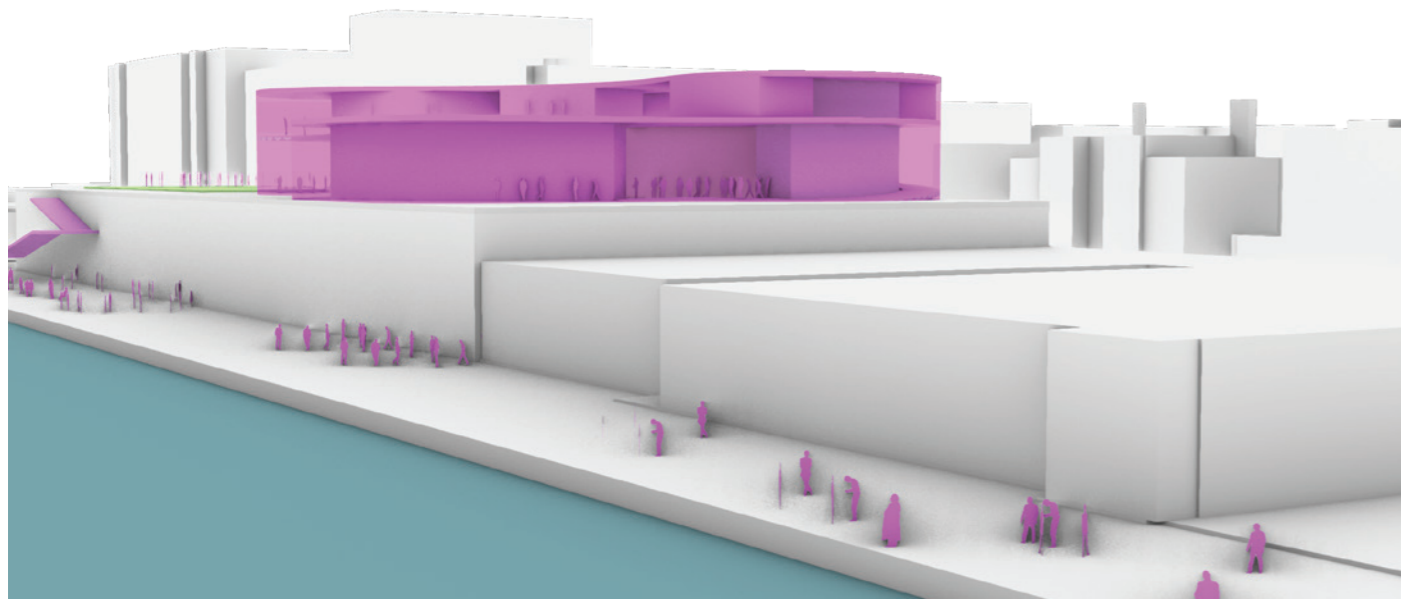
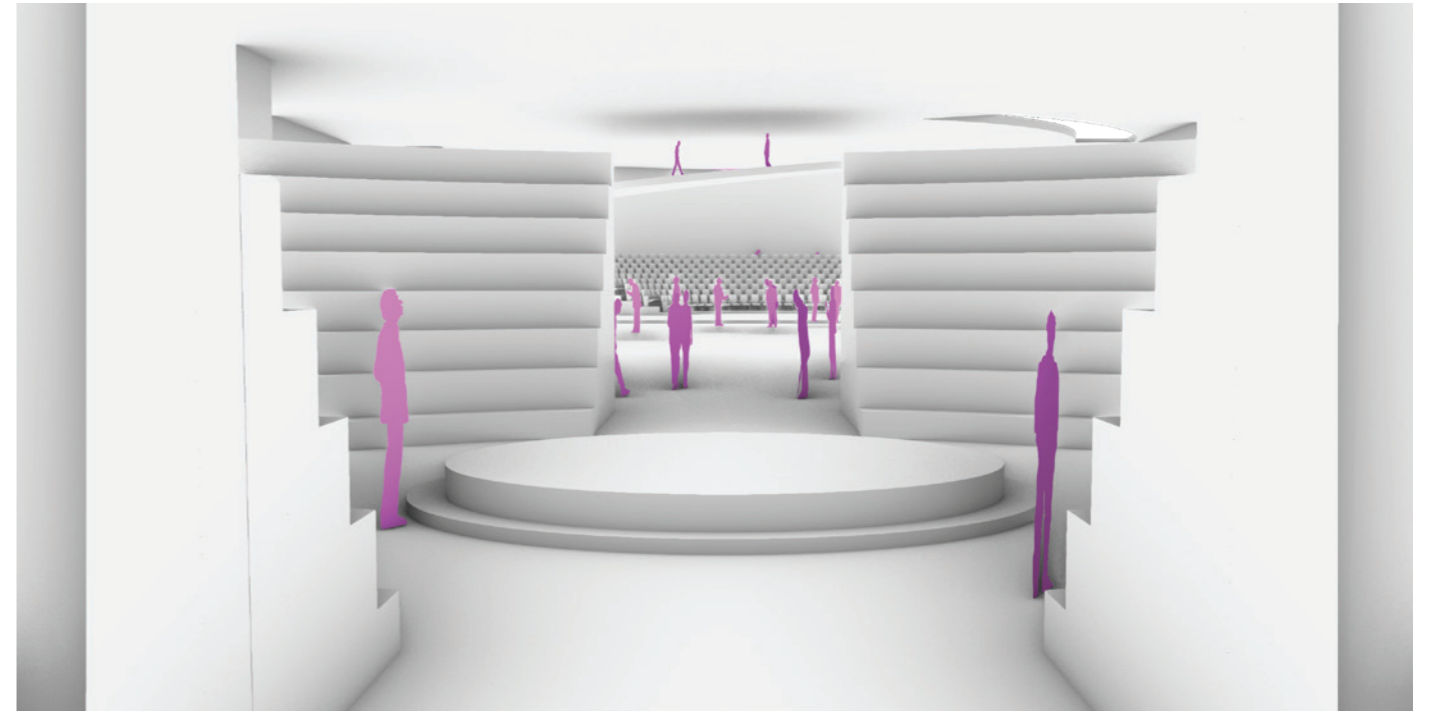
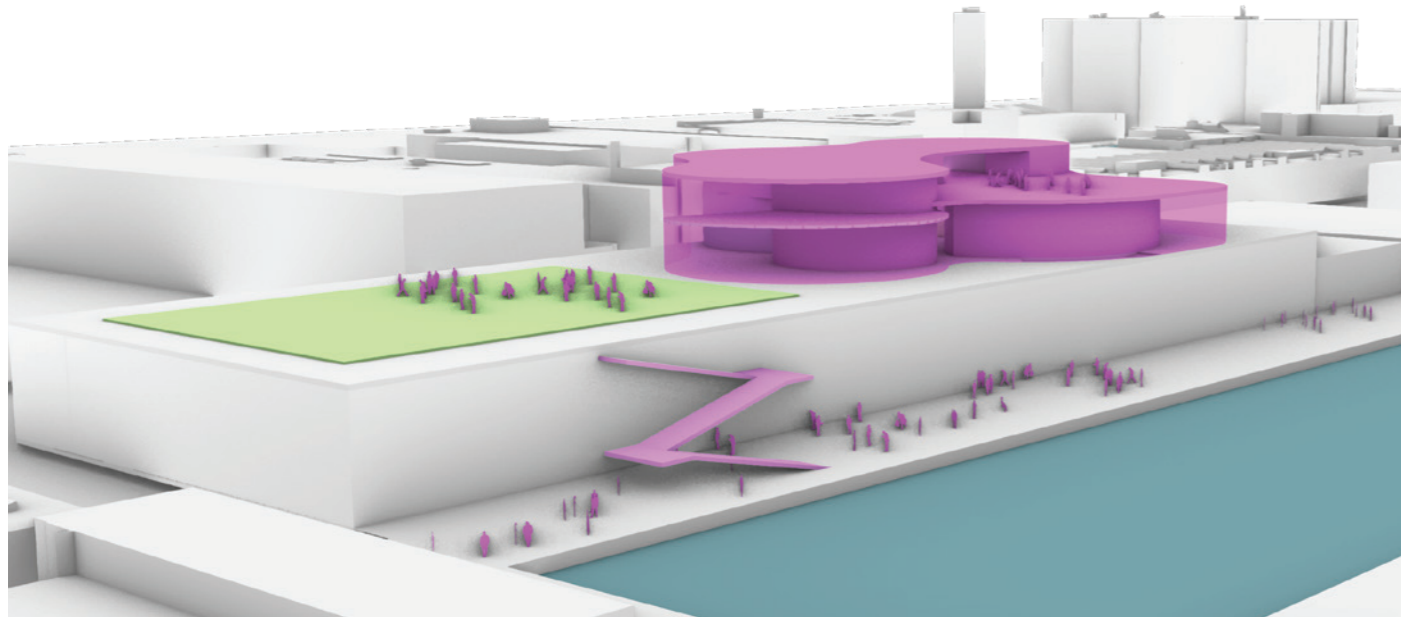
South east elevation

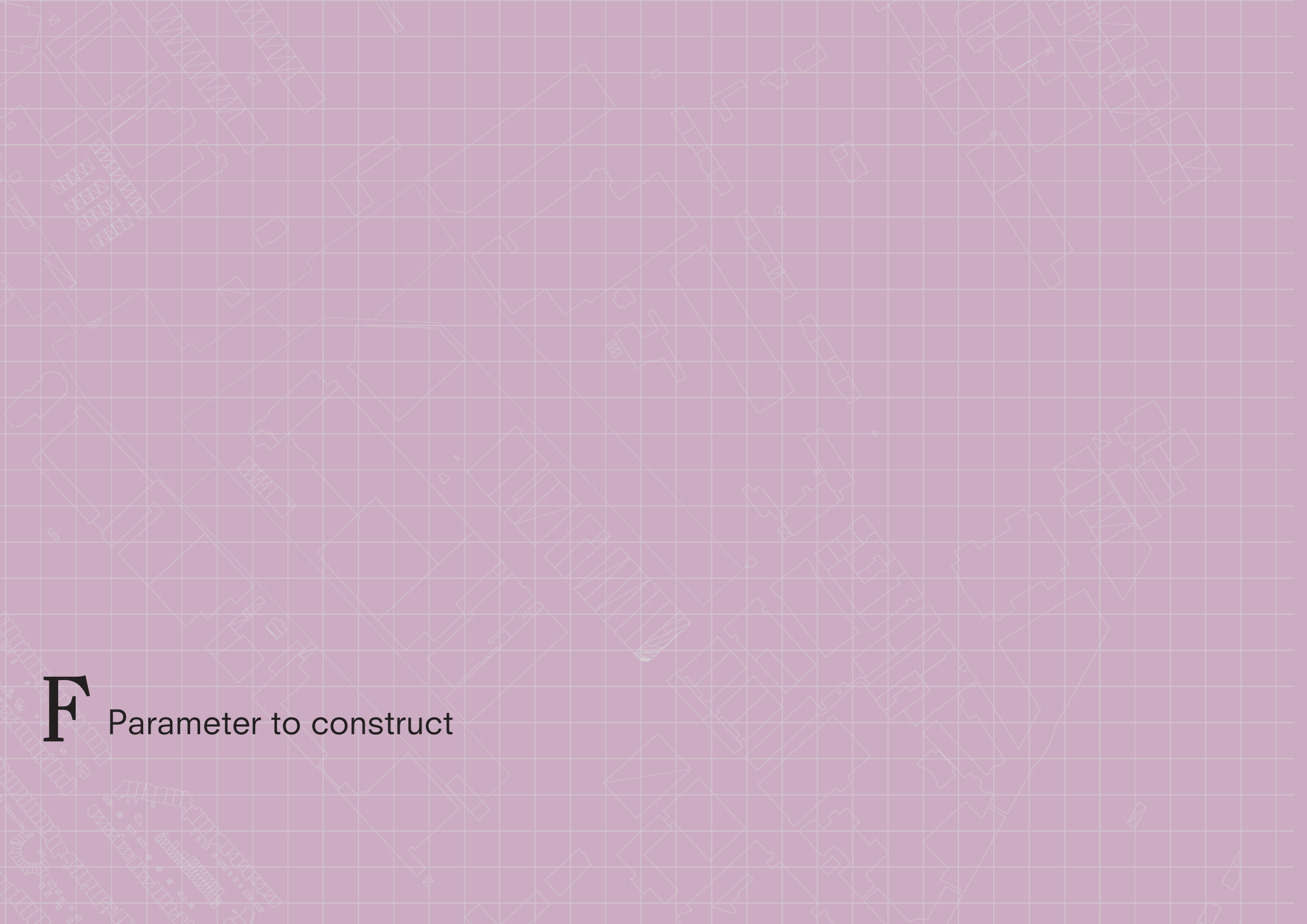


North east elevation

E

Perspectives

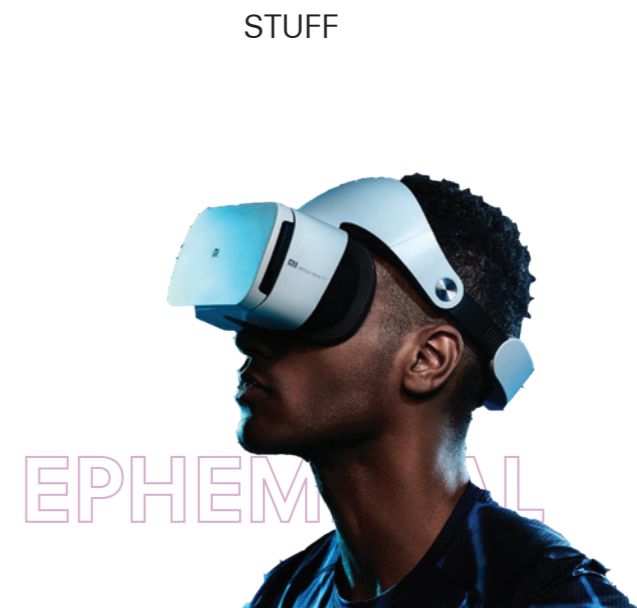
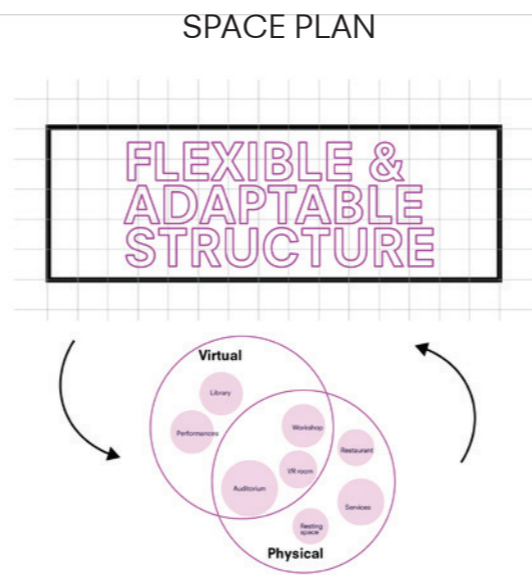
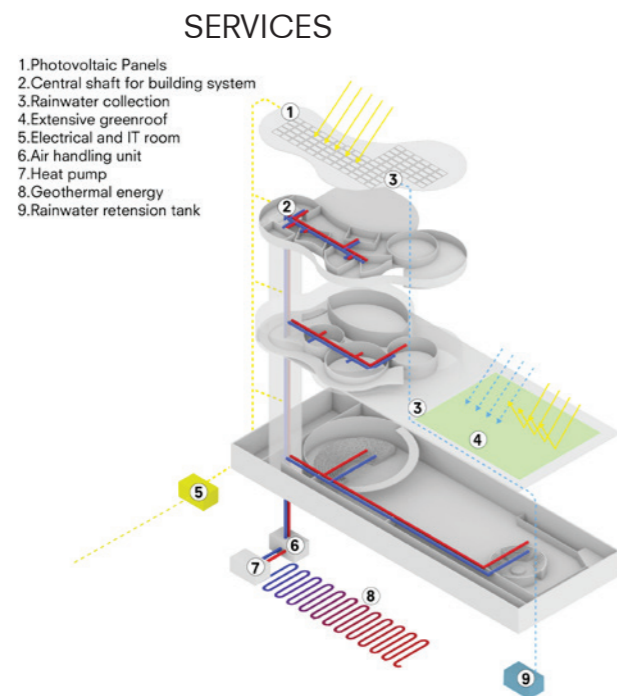
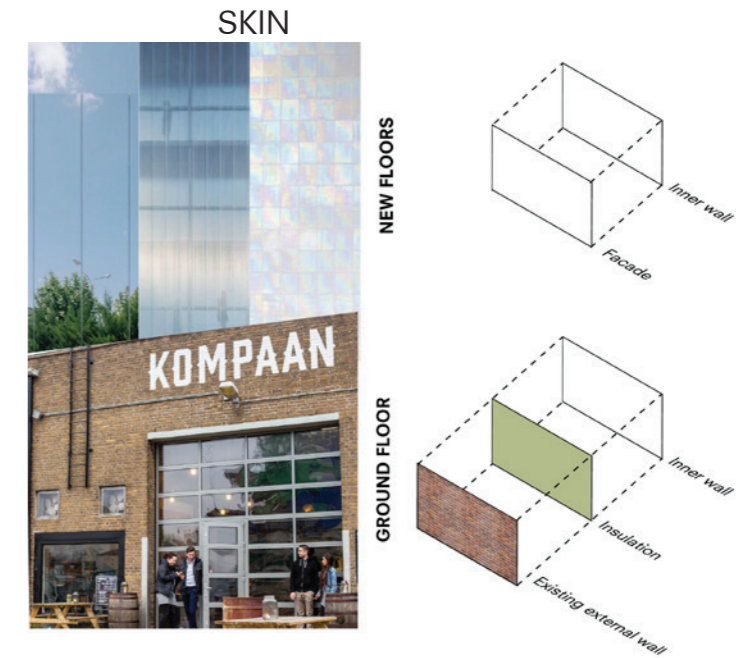
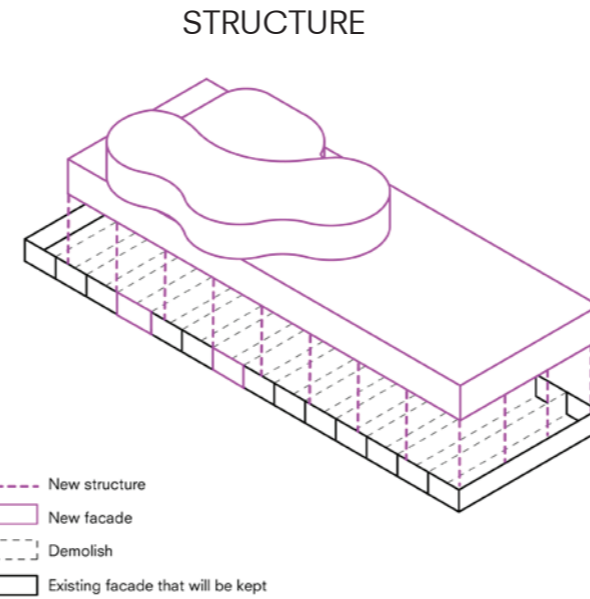
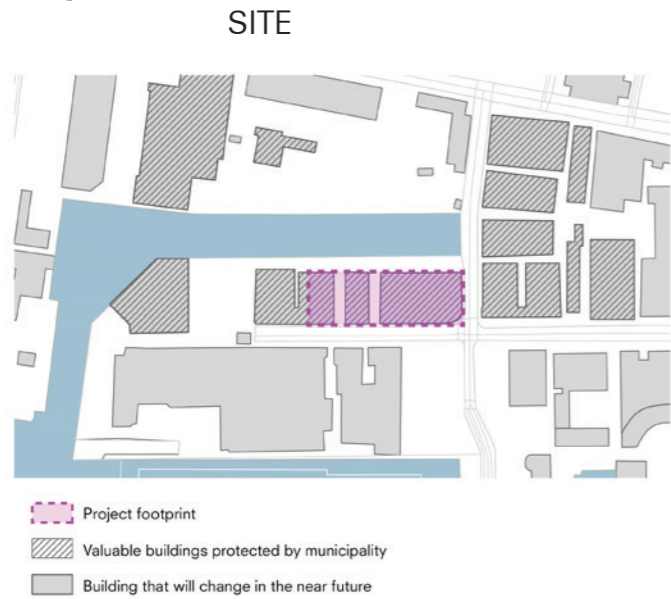




F Parameter to construct

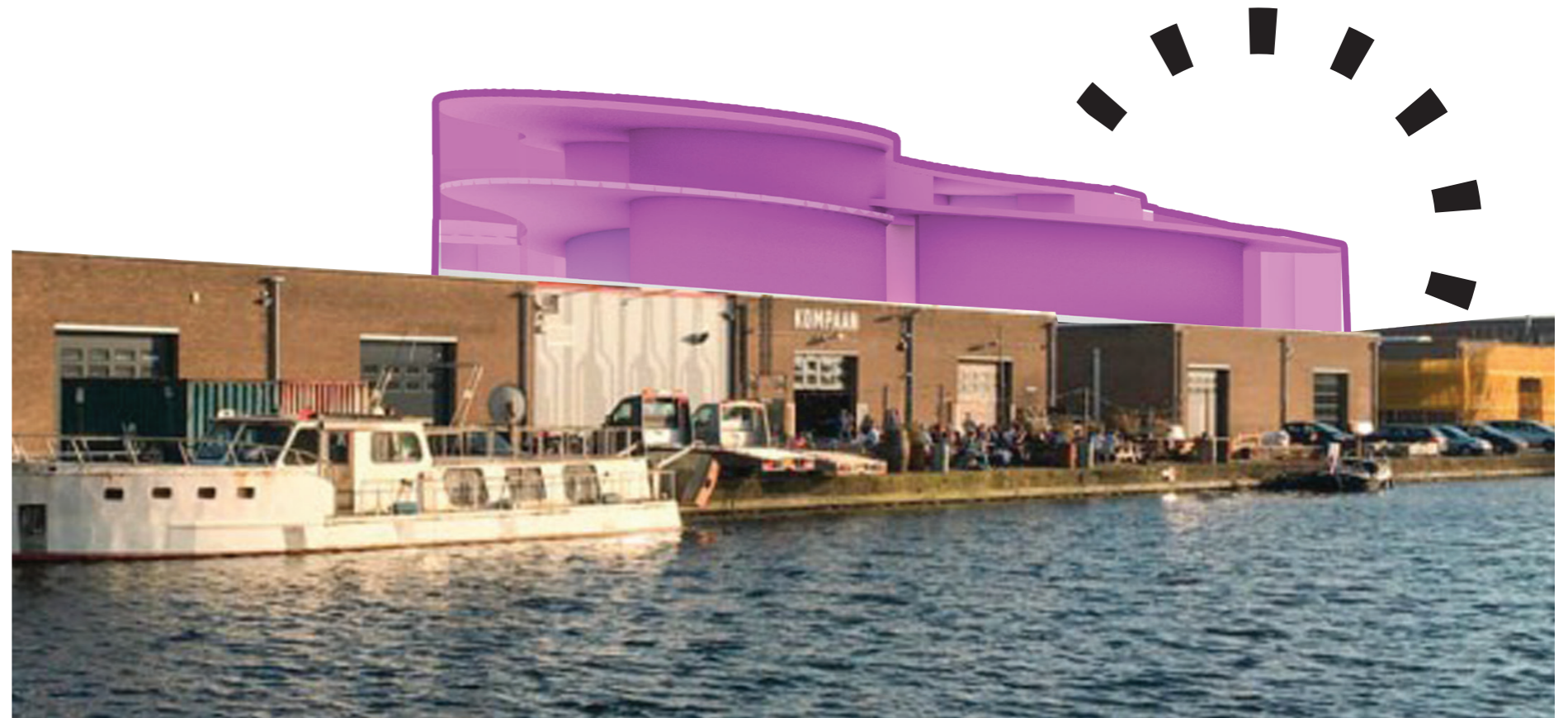
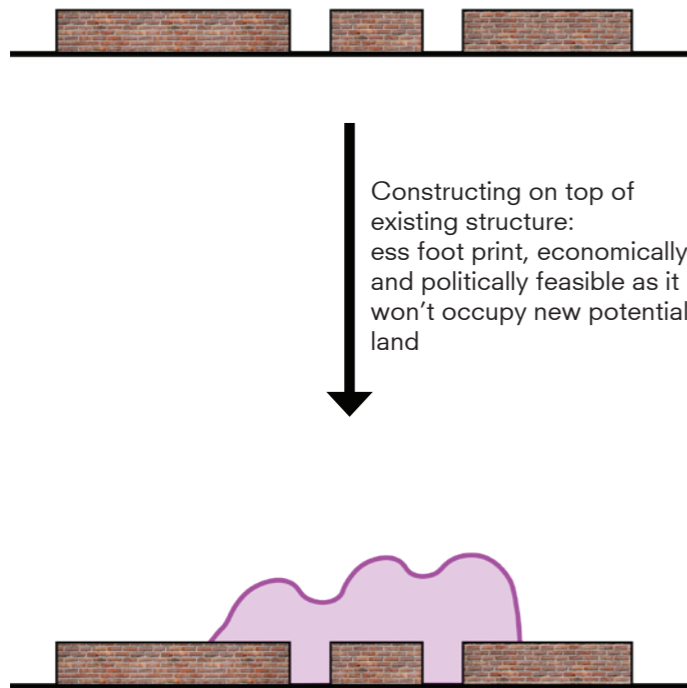
F

Parameters to construct Circularity



F

Parameters to construct Site condition

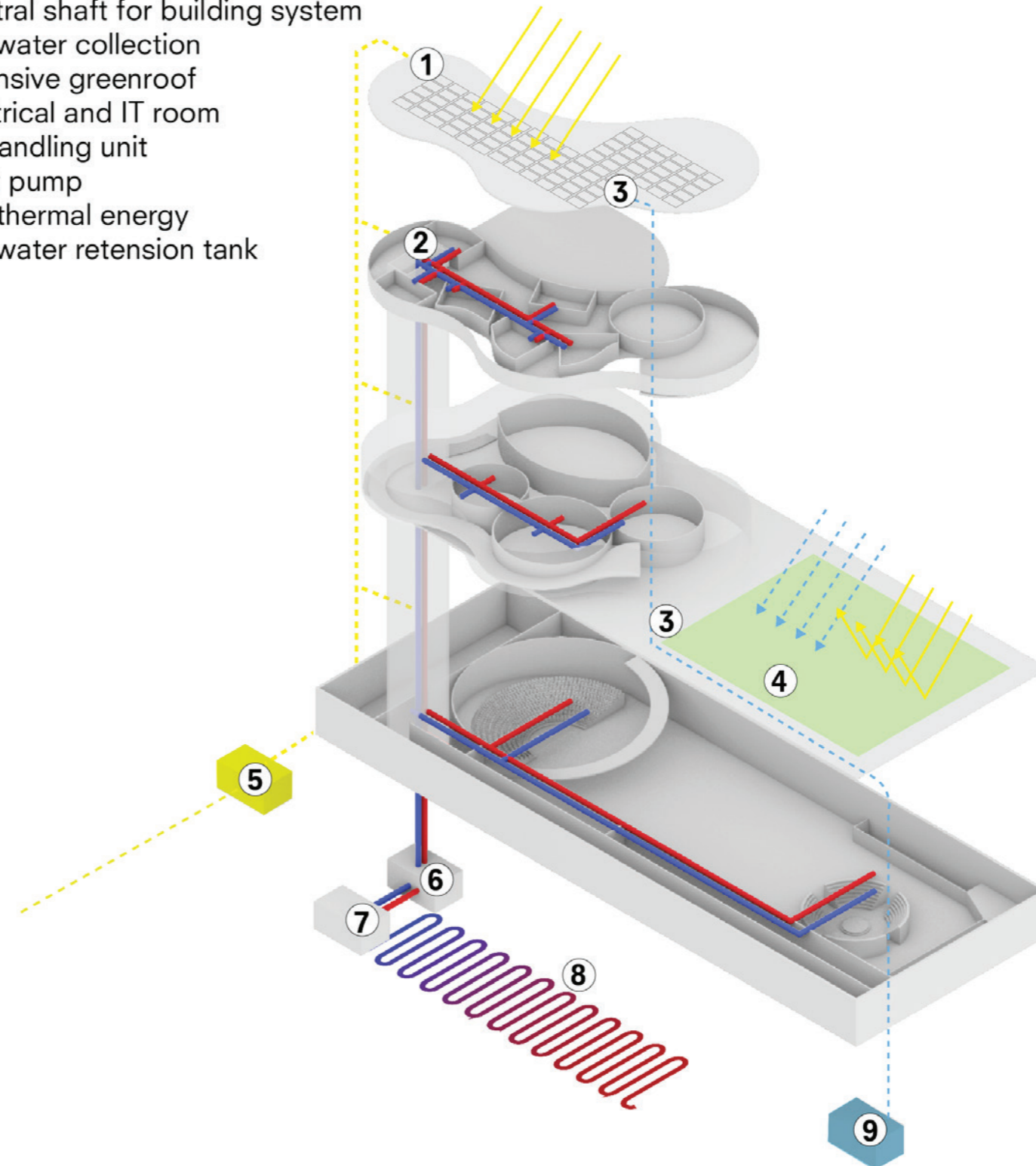


F

Parameters to construct

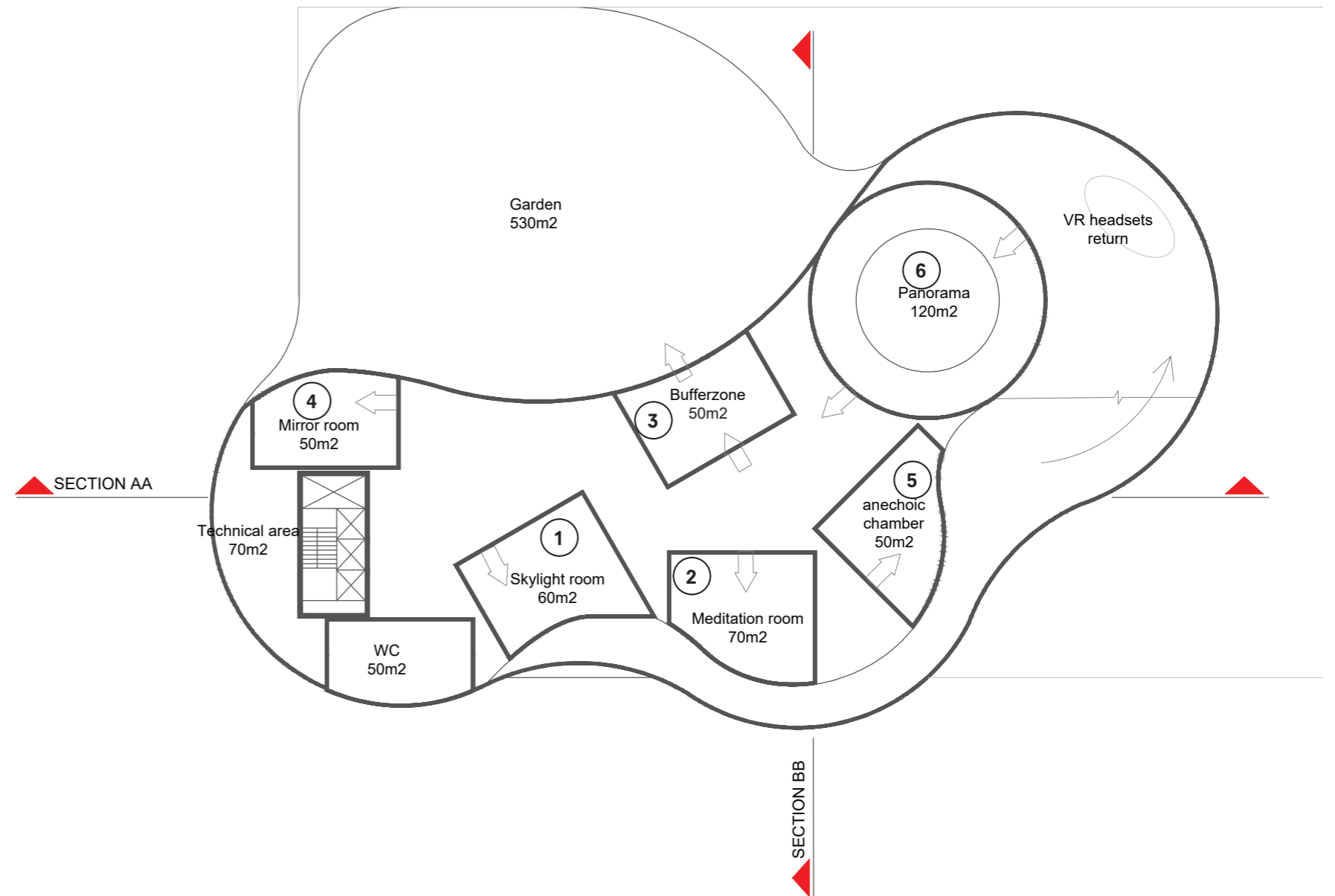
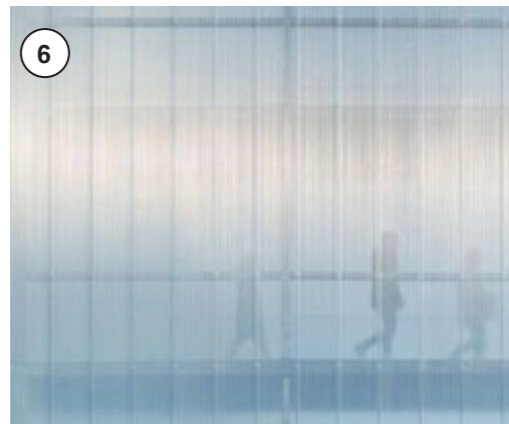
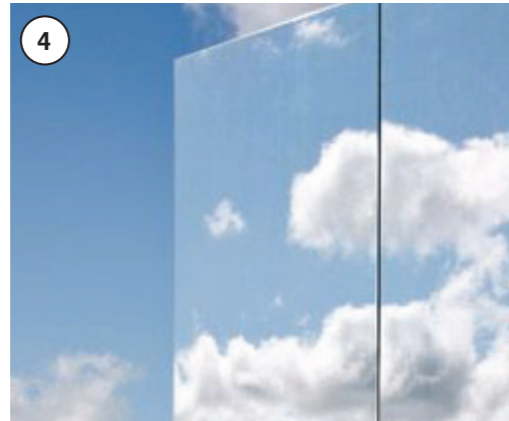
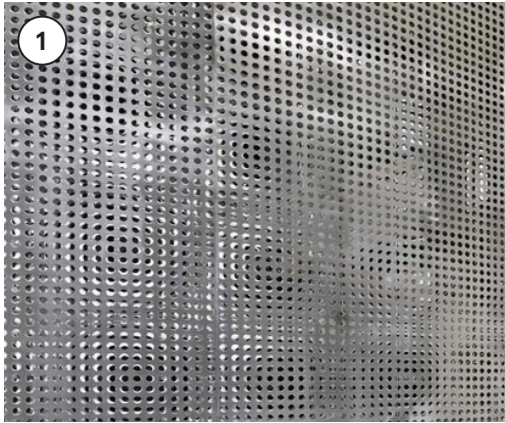
Energetic issue

1. Photovoltaic Panels
2. Central shaft for building system
3. Rainwater collection
4. Extensive greenroof
5. Electrical and IT room
6. Air handling unit
7. Heat pump
8. Geothermal energy
9. Rainwater retention tank



F

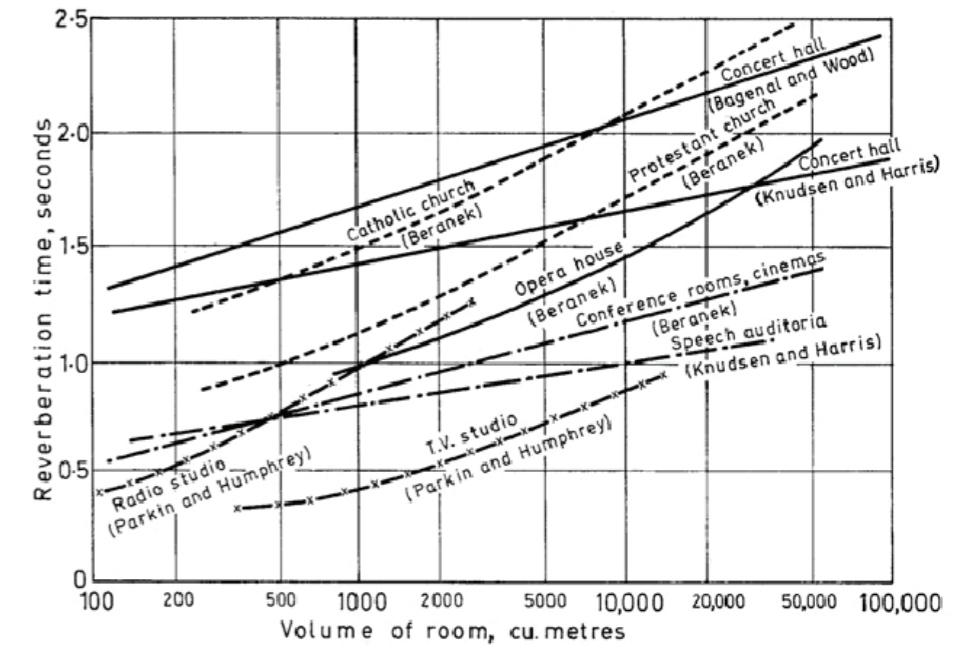
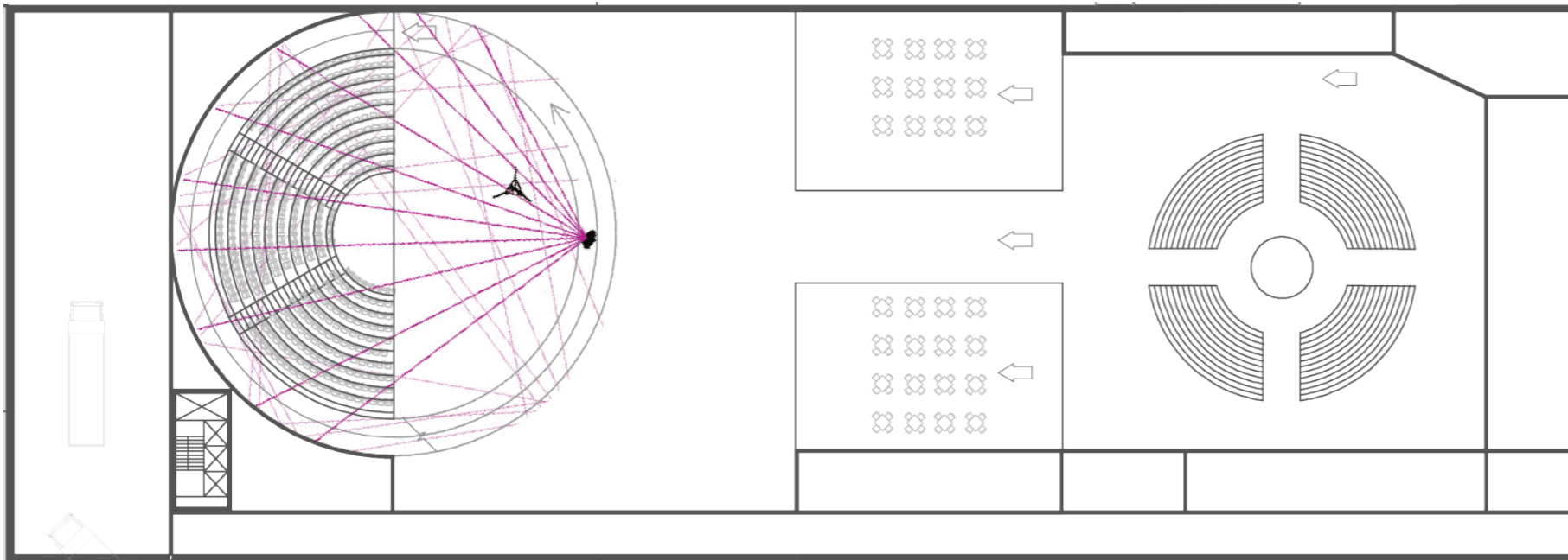
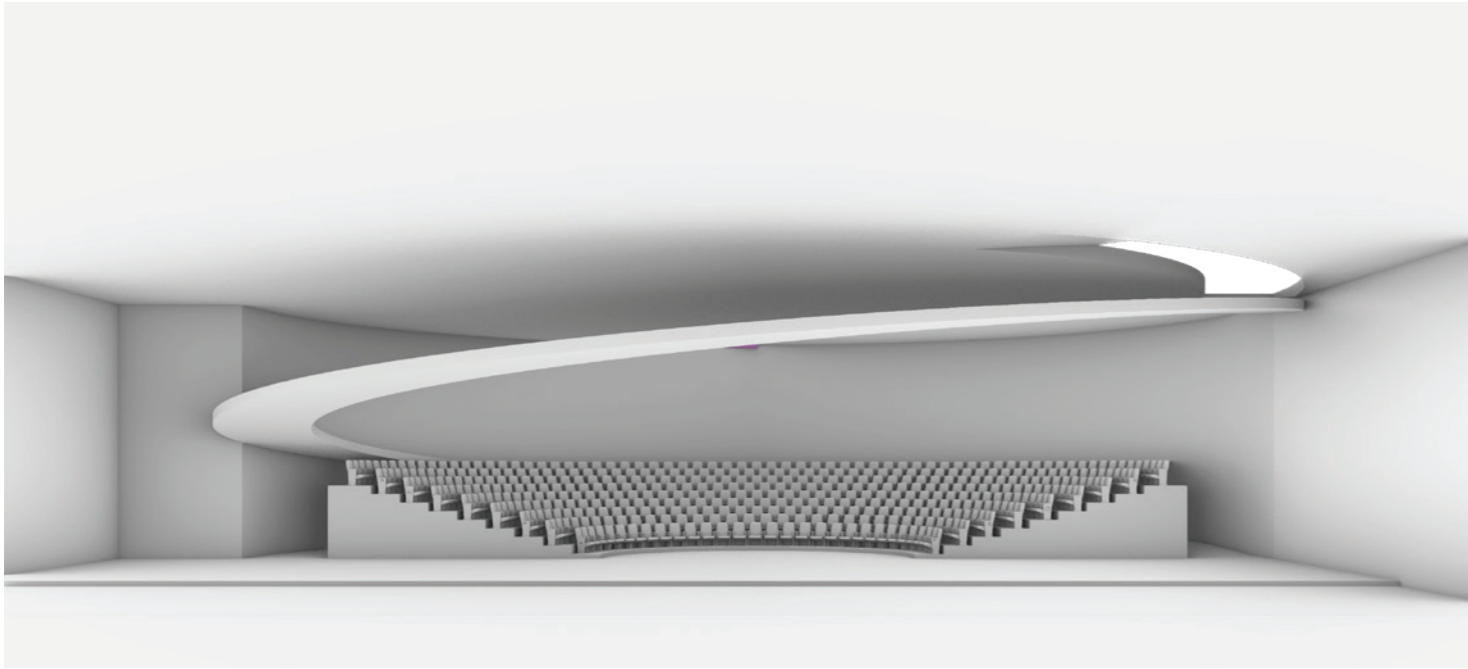
Parameters to construct Materialiy as an instrument



F

Parameters to construct

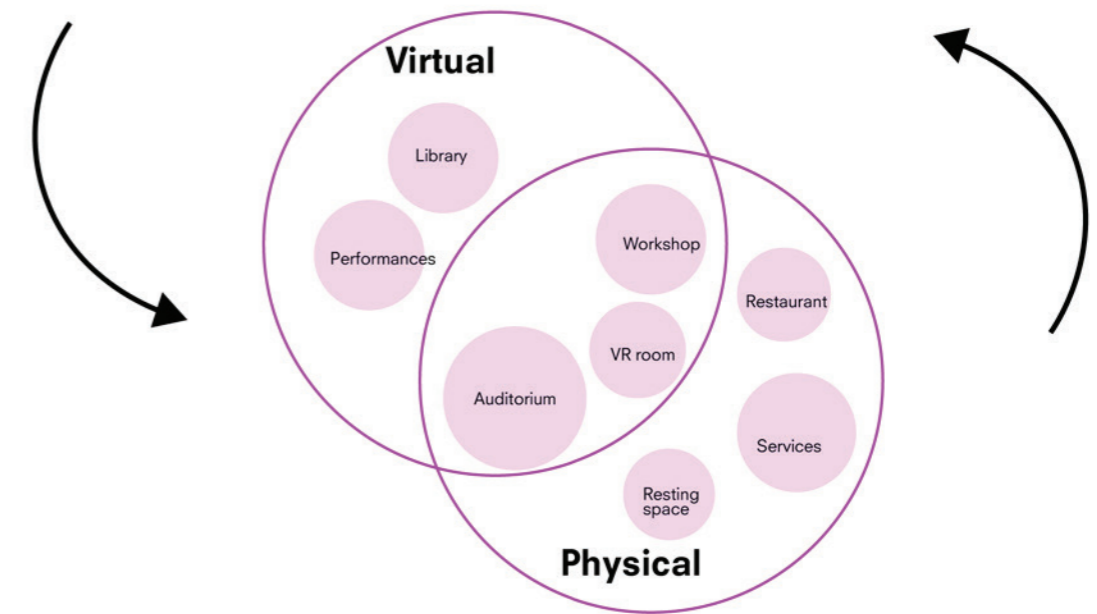
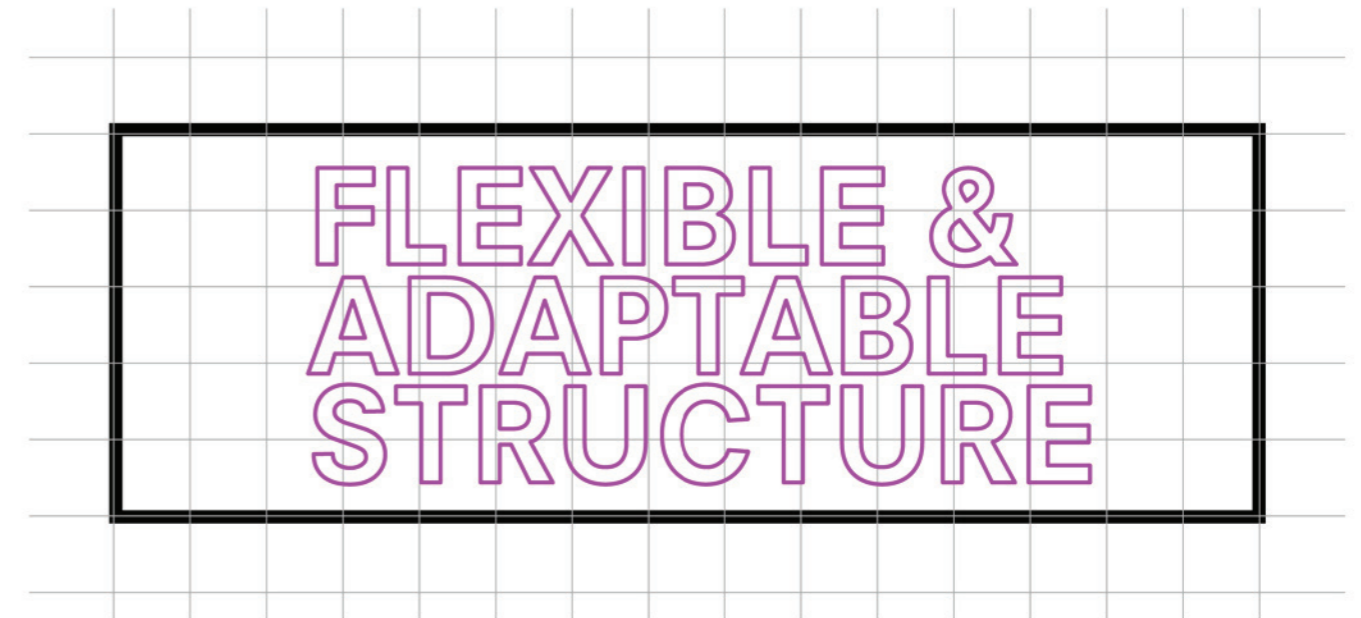
Acoustics



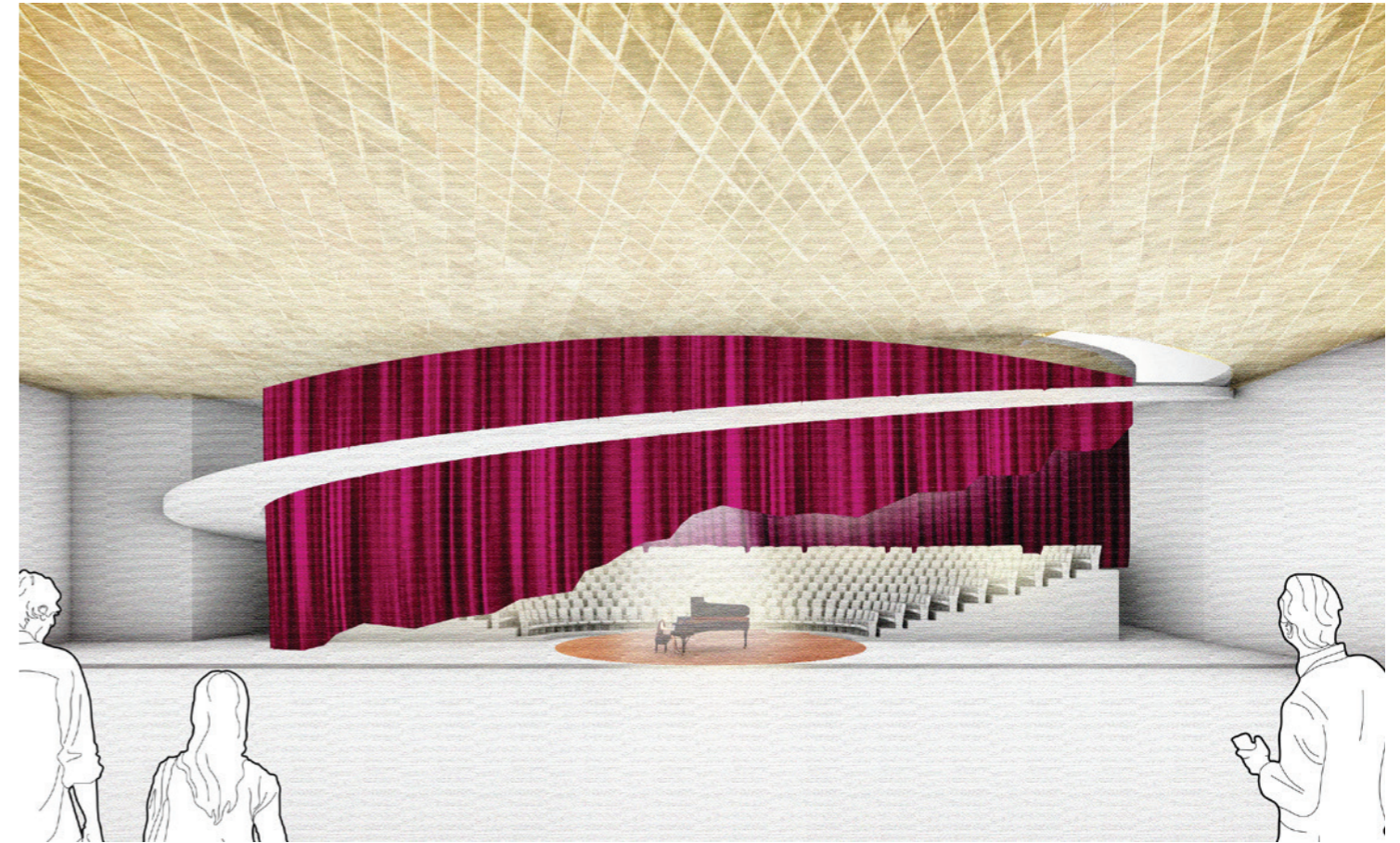
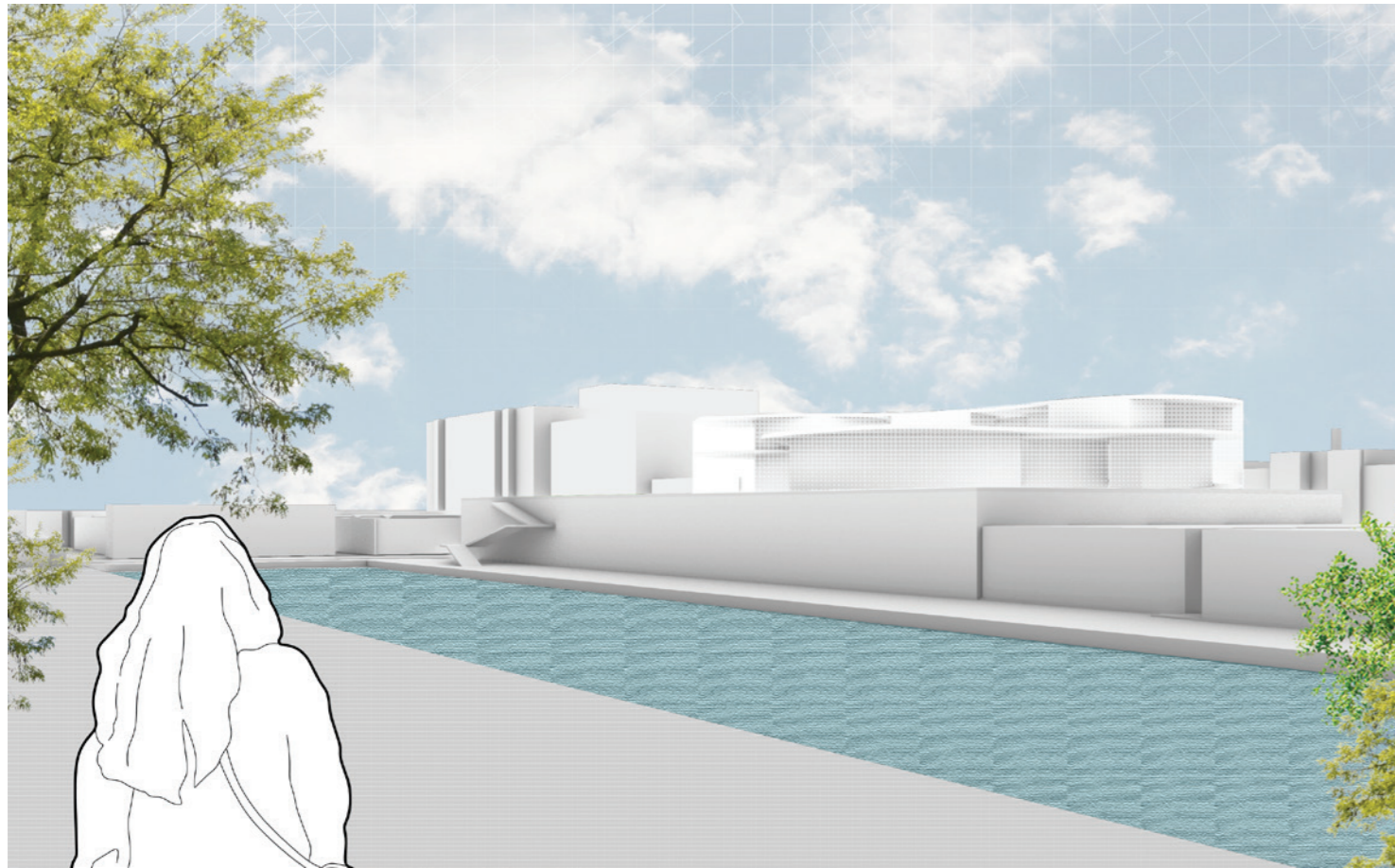
F

Parameters to construct

Multiplicity



The playground of unconsciousness





GT Process documentation

E

Process documentation

Visiting the site again, structure analysis



New references use of existing building for art purposes

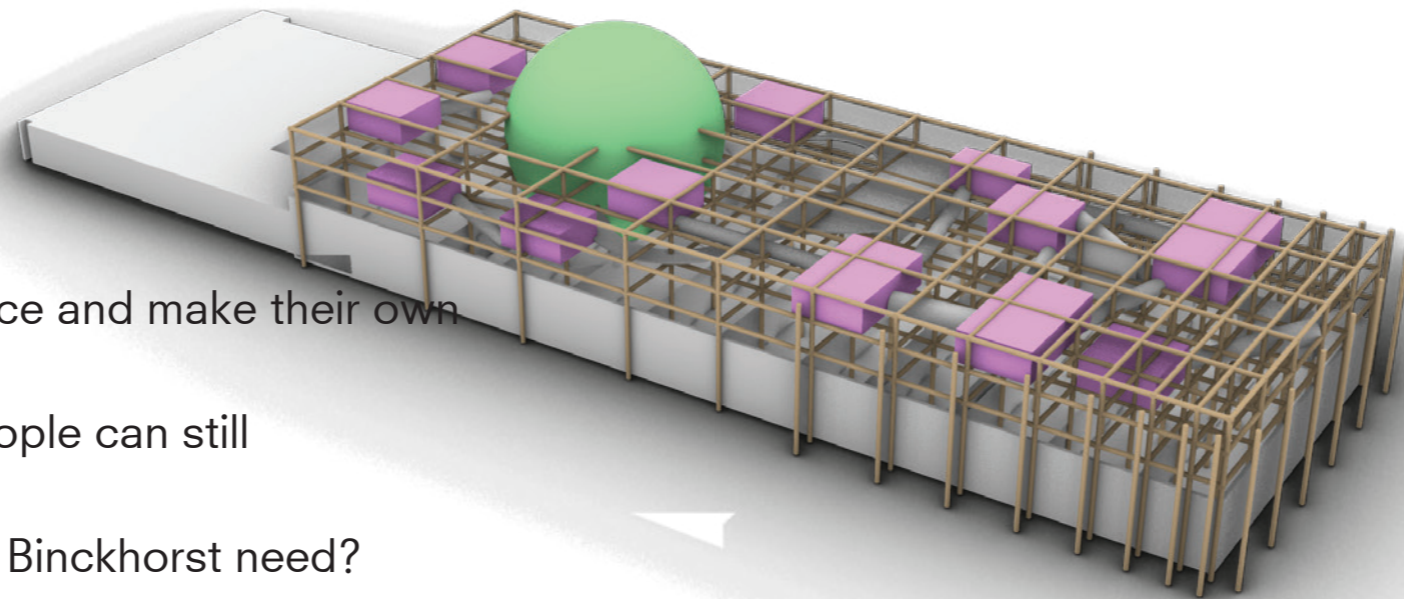
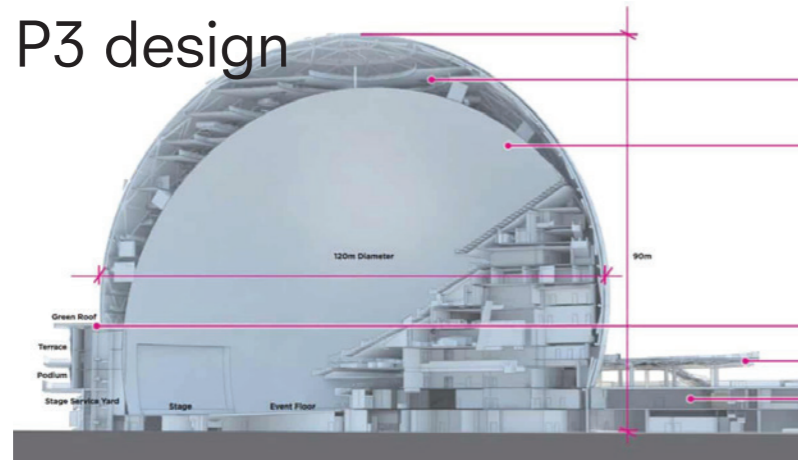


Het hem Amsterdam

E

Process documentation

Towards P3 design

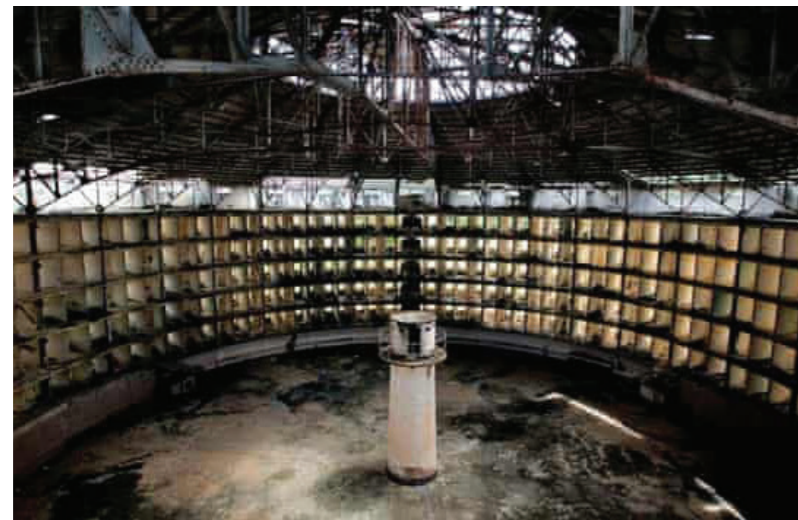


New questions..

How can the visitors claim the space and make their own experiences?

Not re-describing the space but people can still claim..

What do the future inhabitants of Binckhorst need?

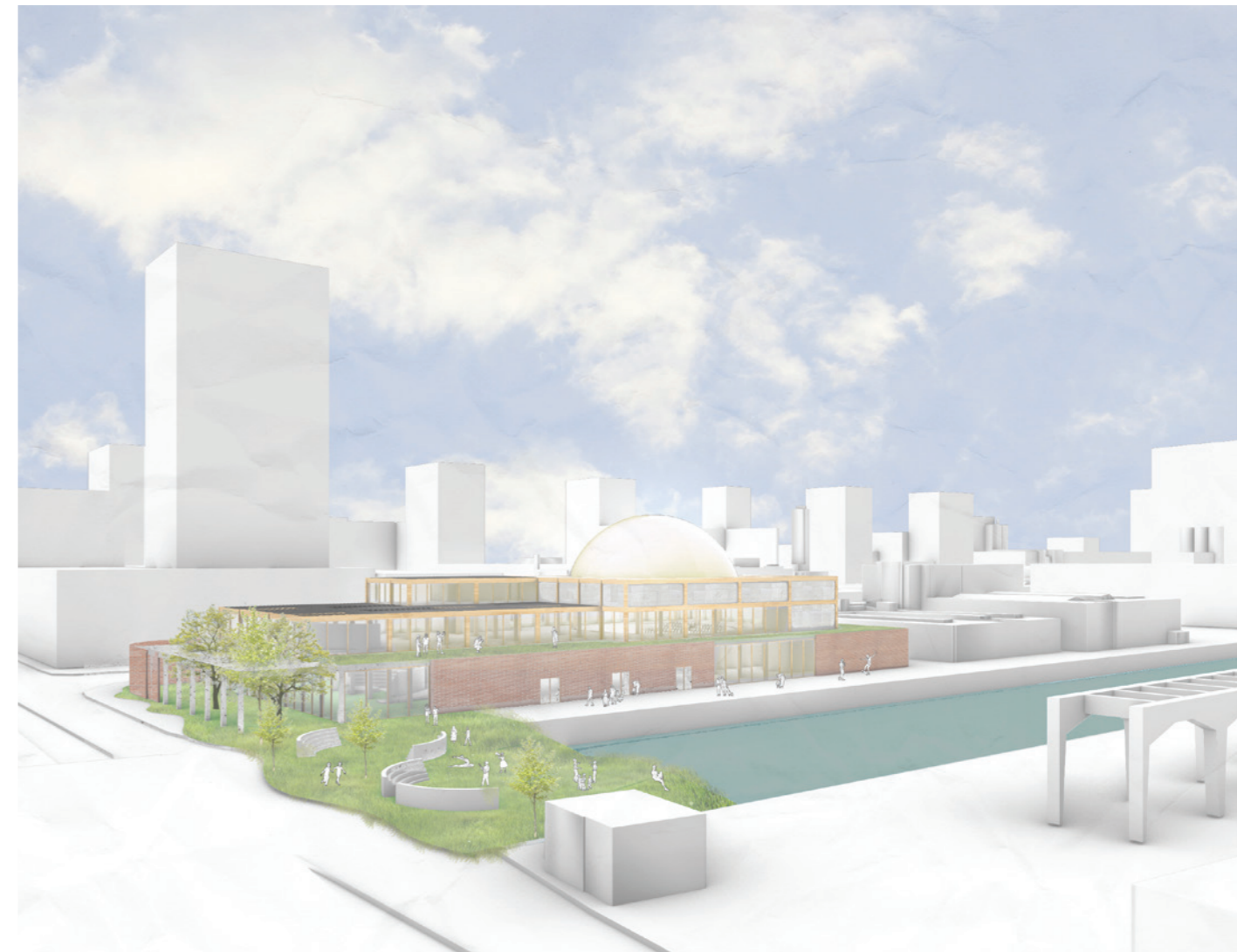
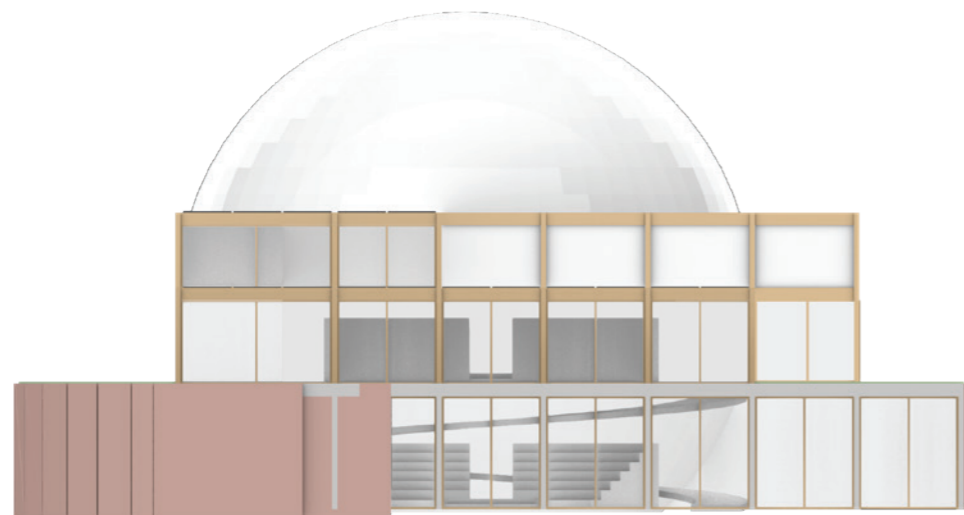
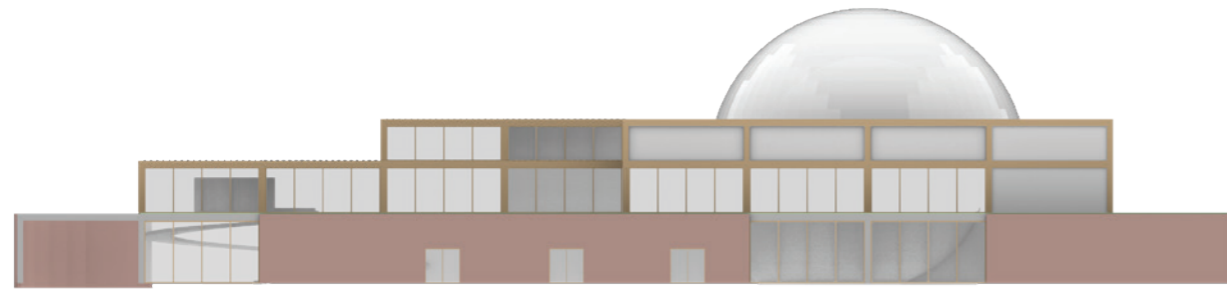


E

Process documentation

P3 design

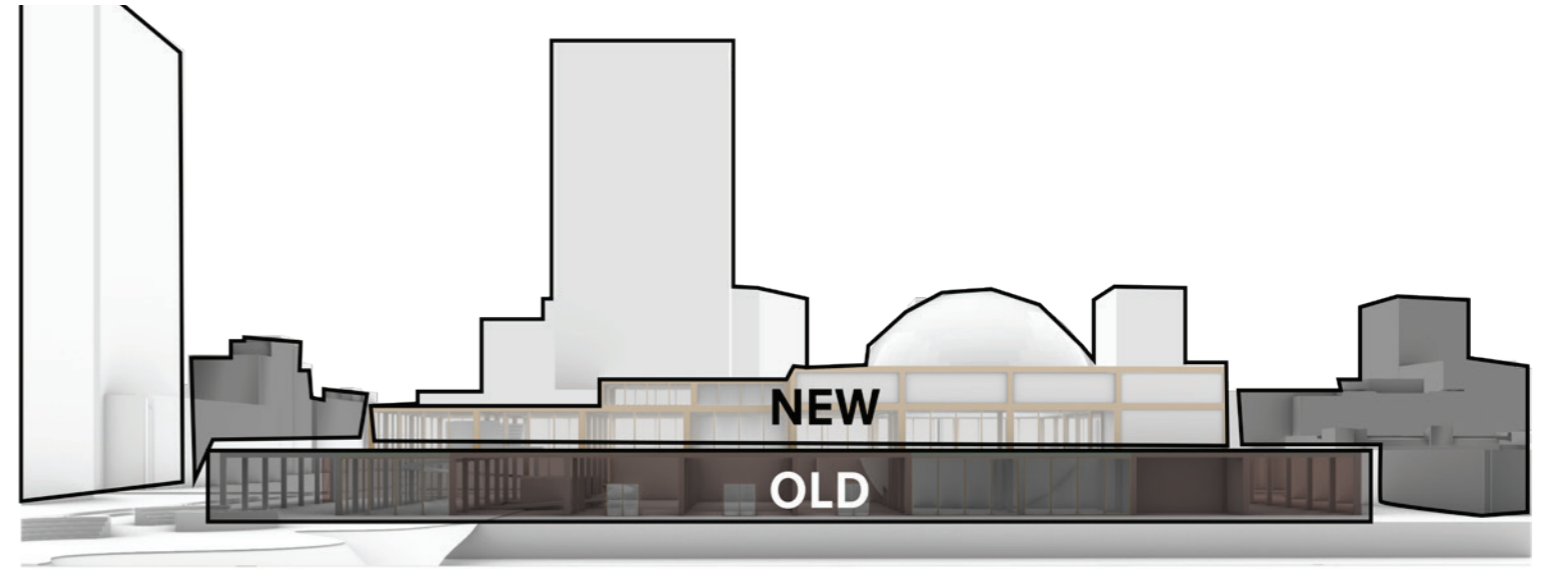
The fusion of dream & reality, with passive & active experiences where the past (old structure) & future (innovative therapy center) coexist in a perpetual tension of the present.



E

Process documentation

P3 concept



Public, prescribed, closed, active, formal:
-Oriented and personalized music therapy through prescription

Public, free, open, passive, informal:

- greenery
- collaborative space
- improvised
- collective & shared

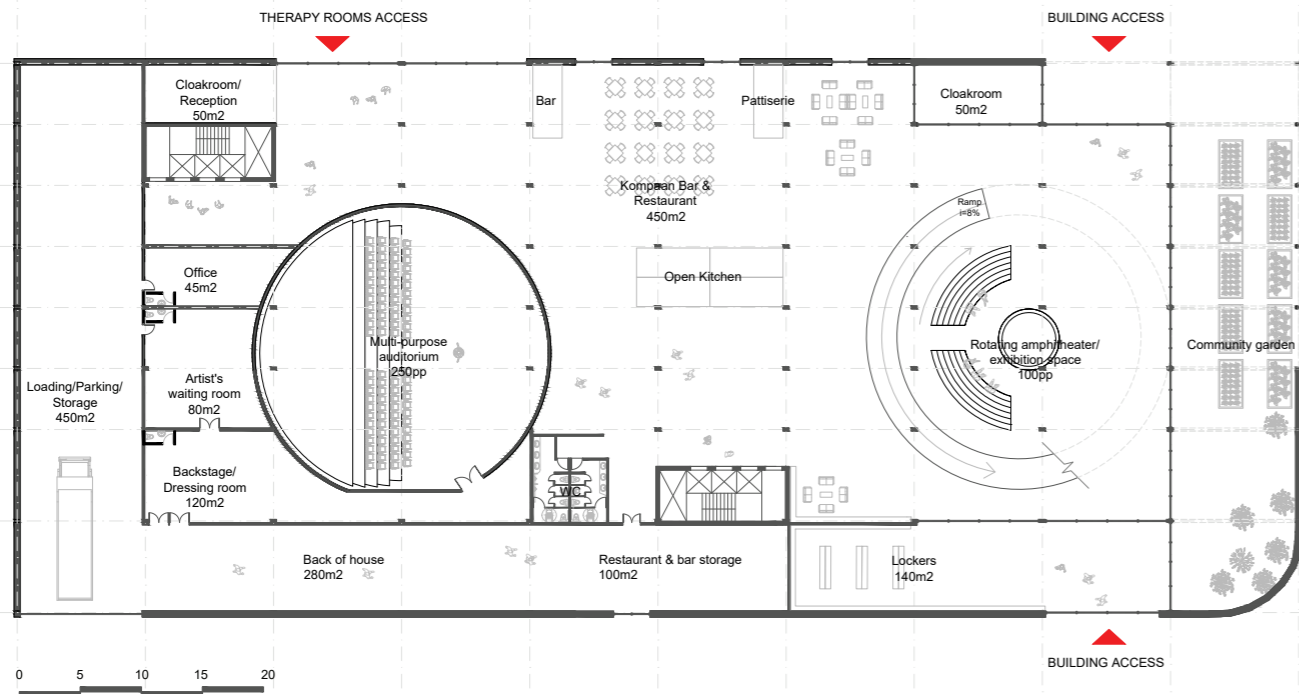


Personalized Routing and journey will be generated each time

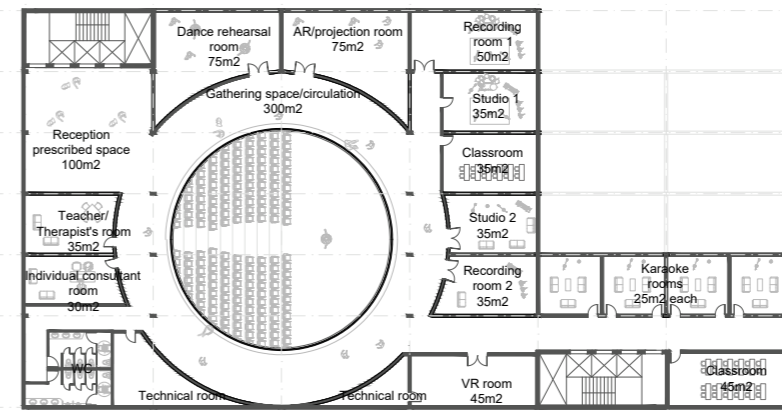
E

Process documentation

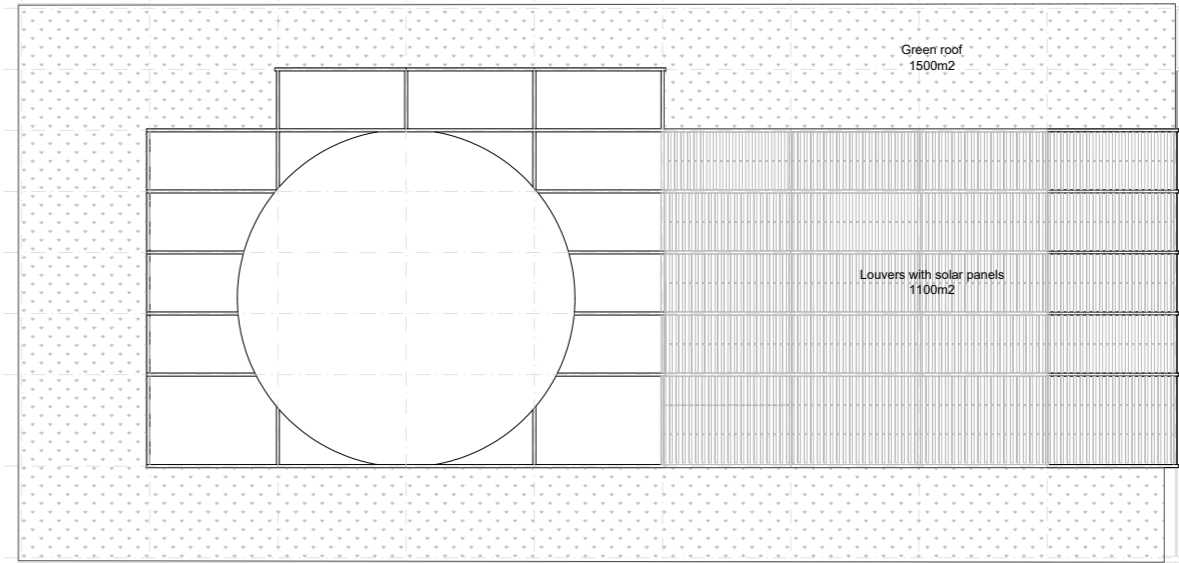
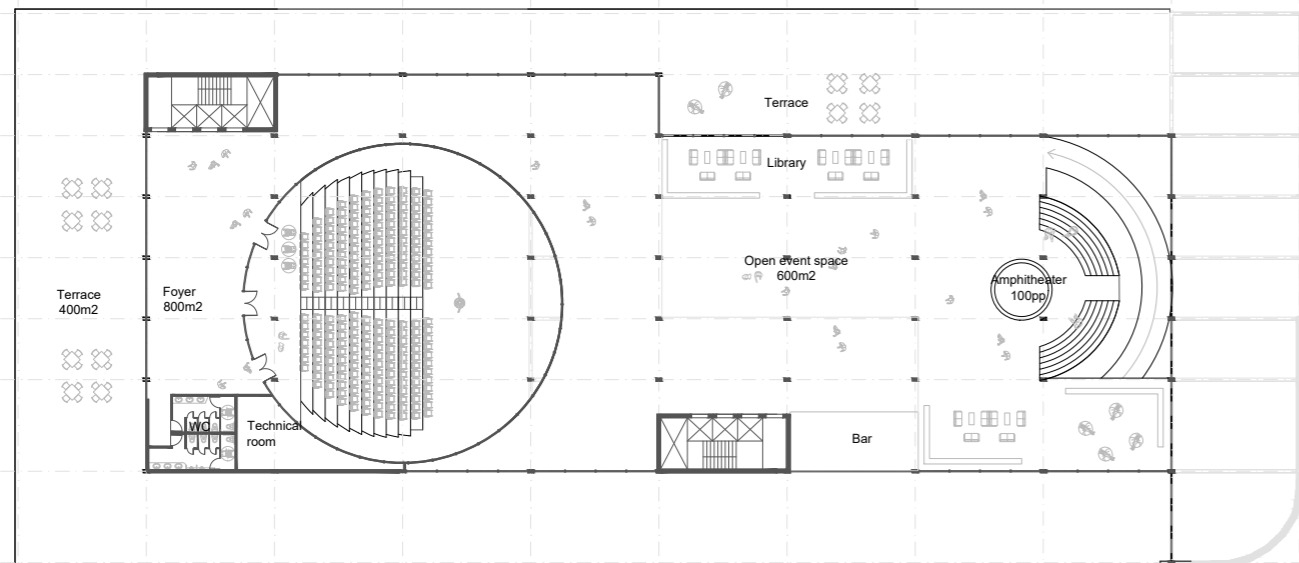
P3



124



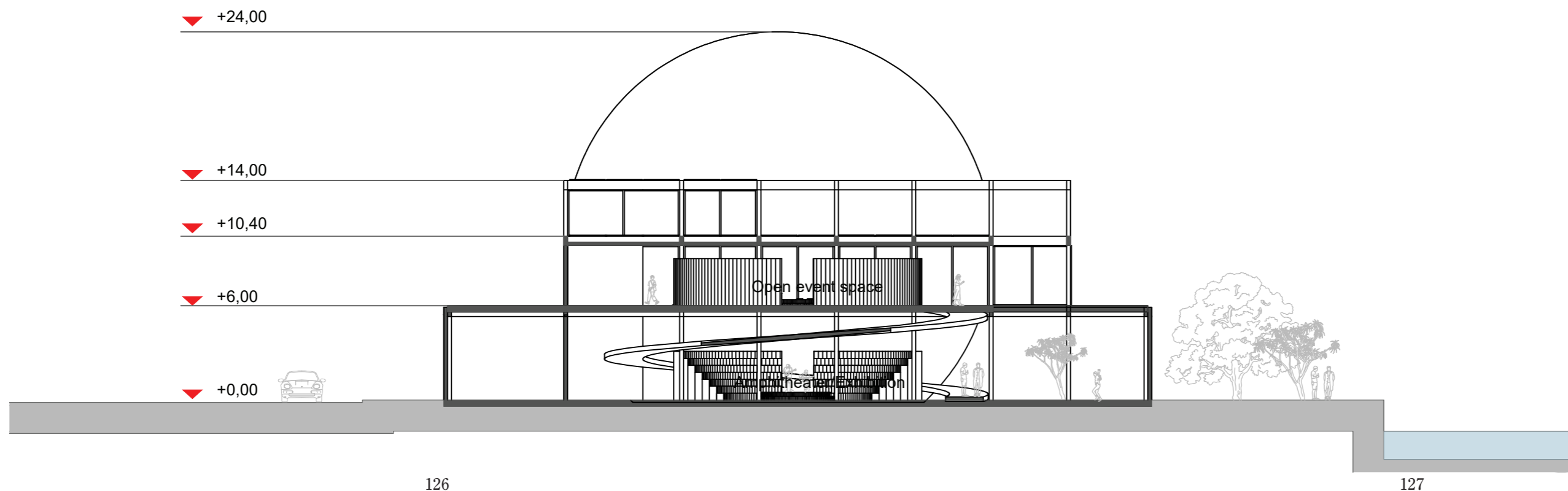
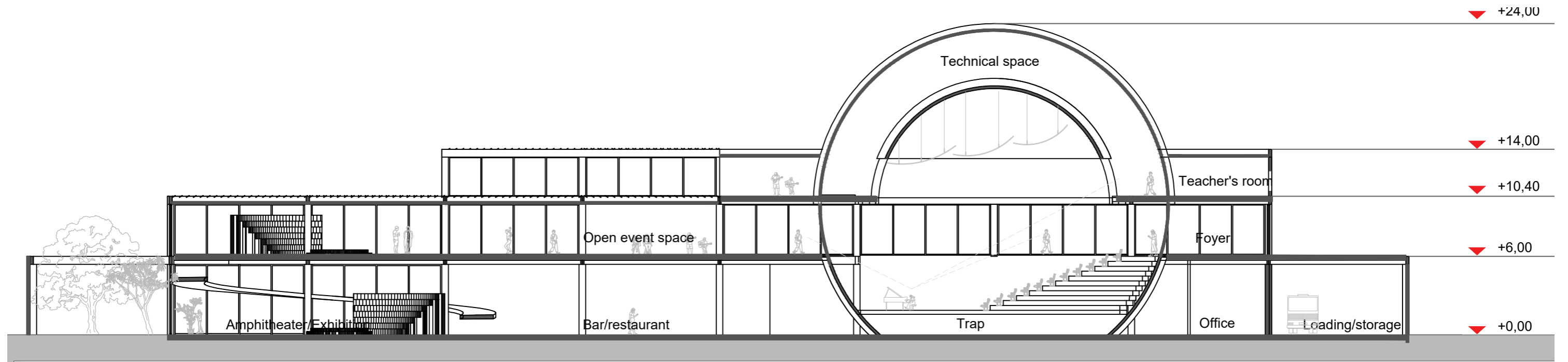
125



E

Process documentation

P3



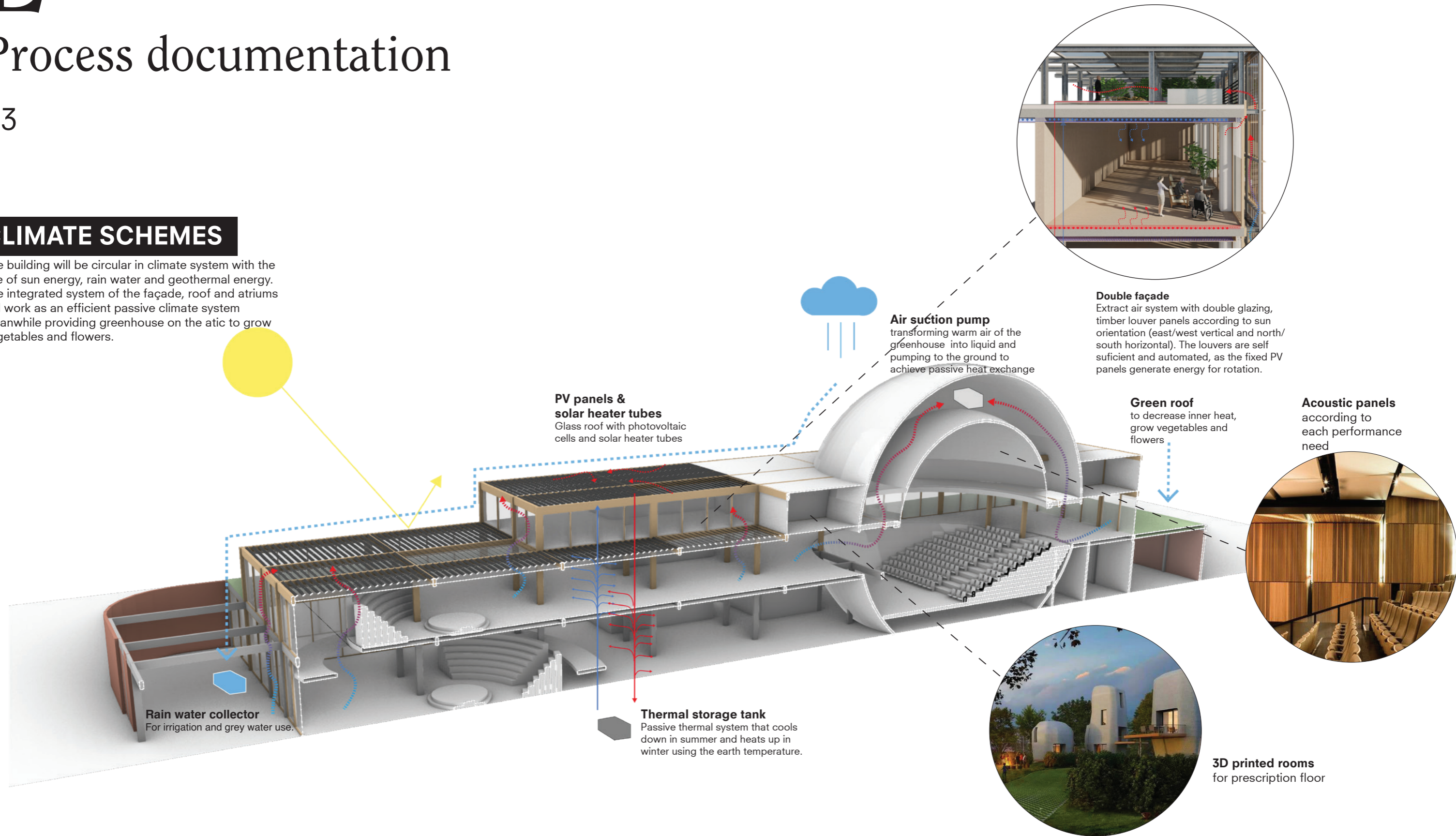
E

Process documentation

P3

CLIMATE SCHEMES

The building will be circular in climate system with the use of sun energy, rain water and geothermal energy. The integrated system of the façade, roof and atriums will work as an efficient passive climate system meanwhile providing greenhouse on the attic to grow vegetables and flowers.

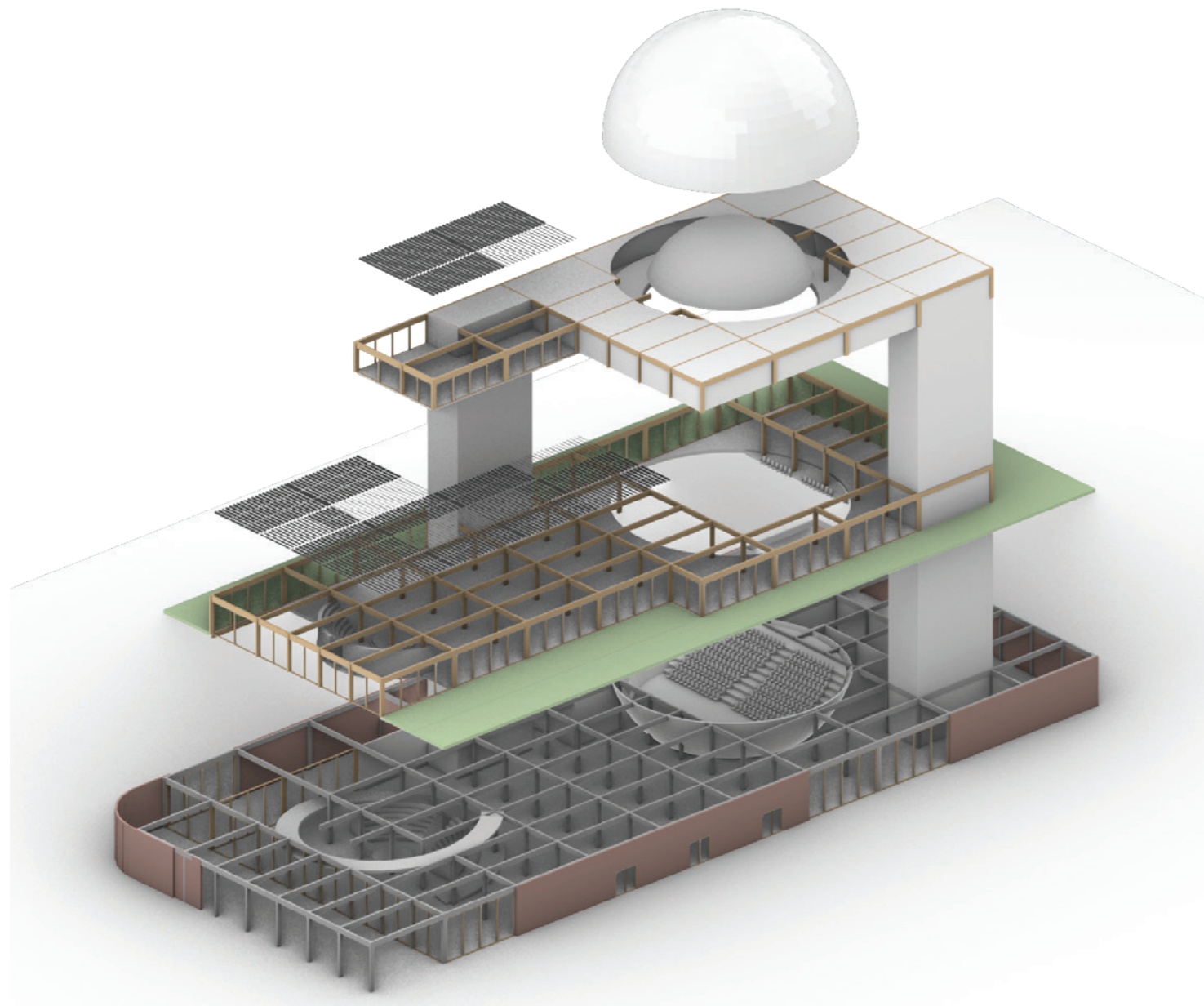


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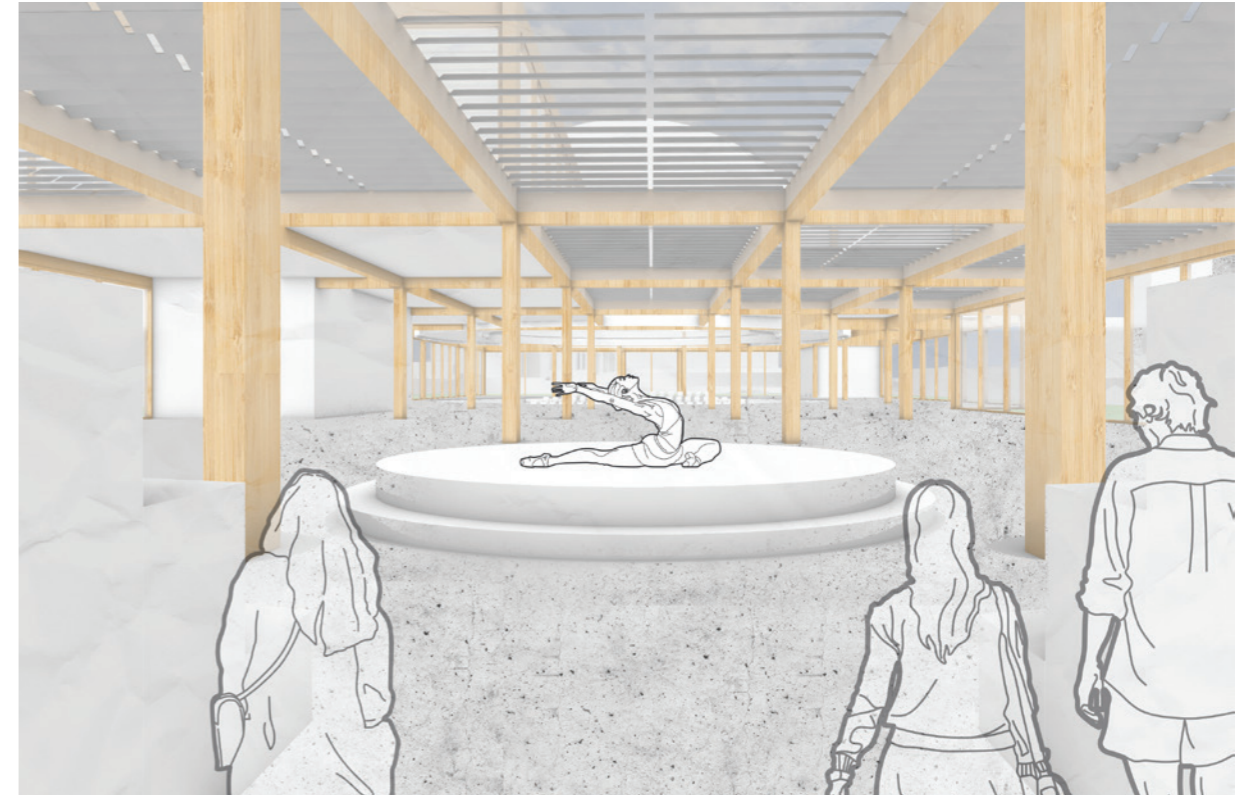
Process documentation

P3

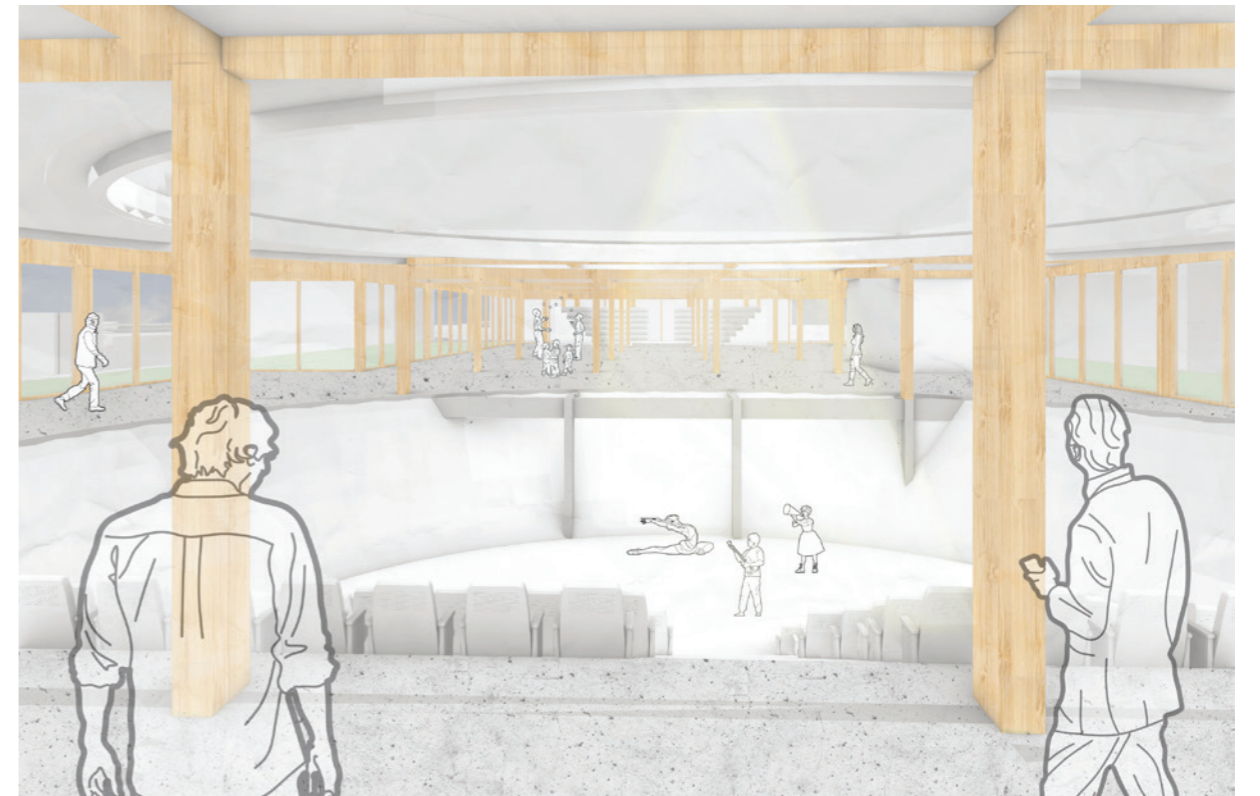
AXONOMETRY



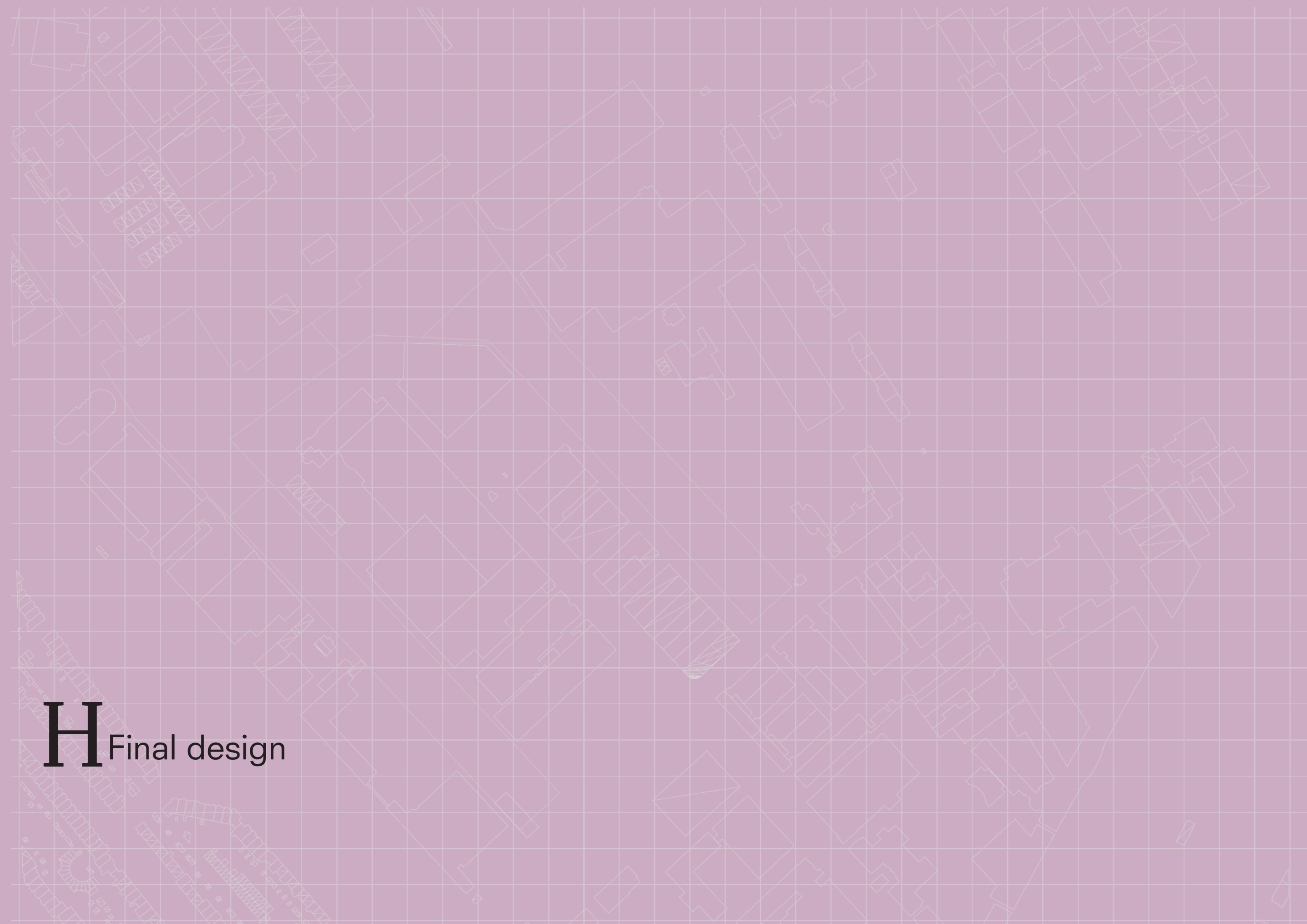
**INTERIOR
PERSPECTIVES**



View from amphitheater



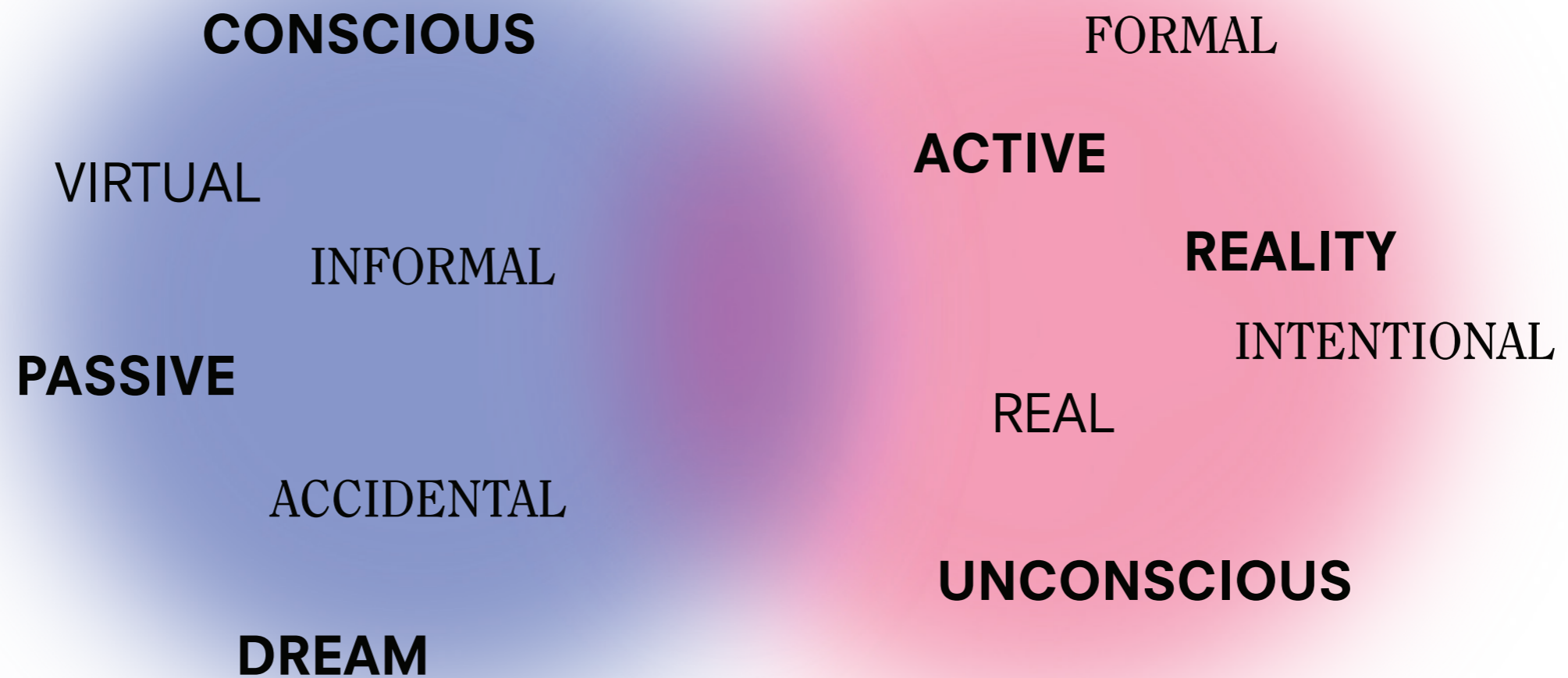
View from foyer to auditorium



H Final design

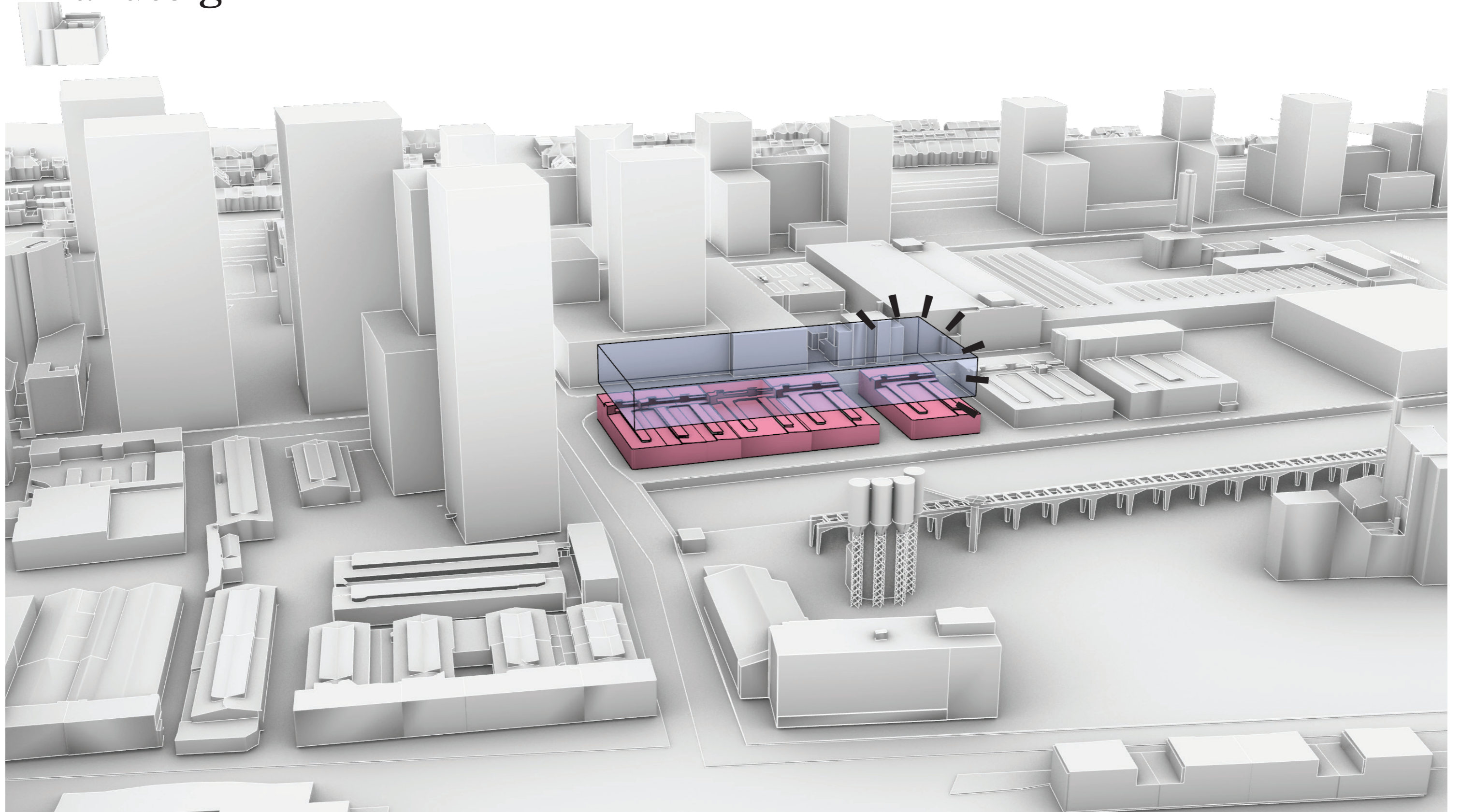
H
Final design

HOW TO INTEGRATE COLLECTIVITY IN BINARY SOCIETY?



H

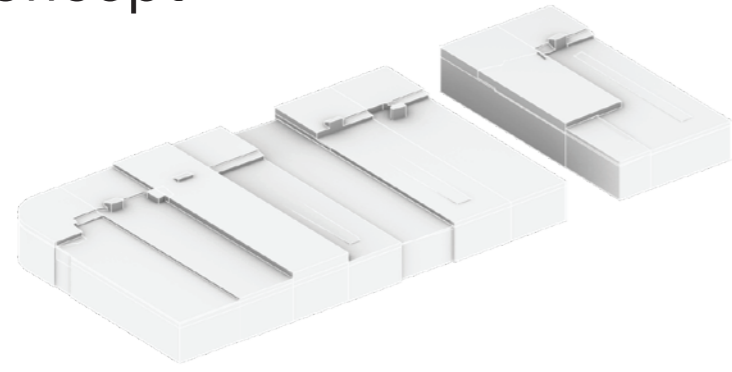
Final design



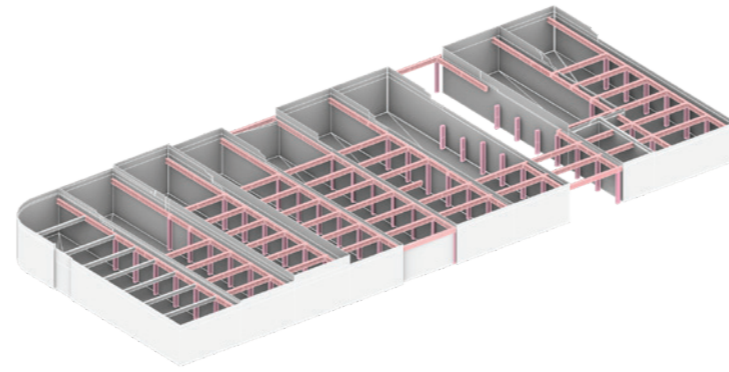
H

Final design

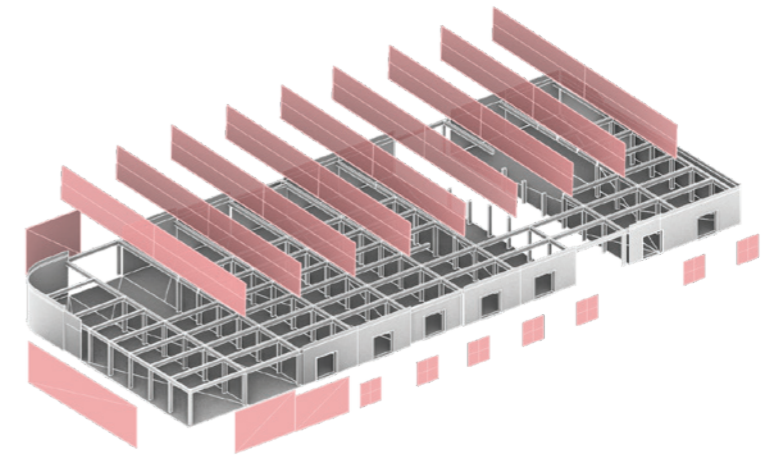
Design concept



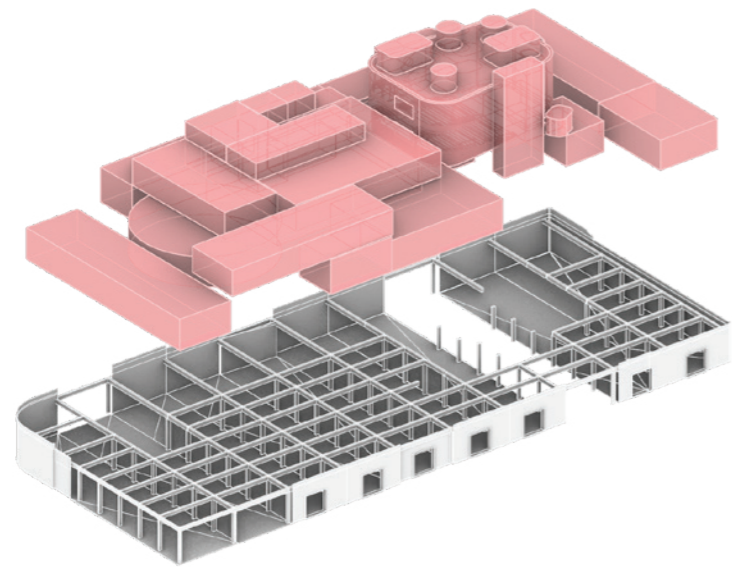
EXISTING



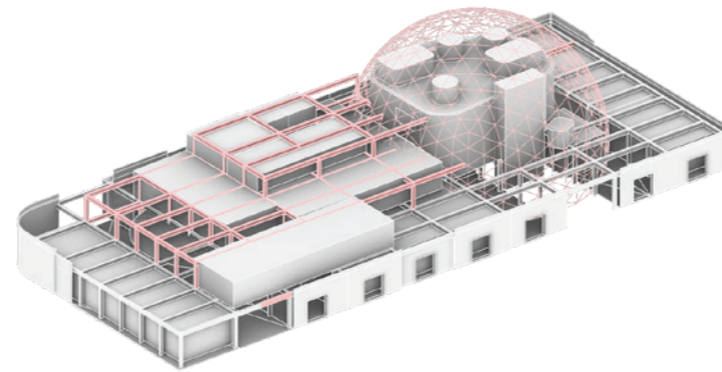
REINFORCING



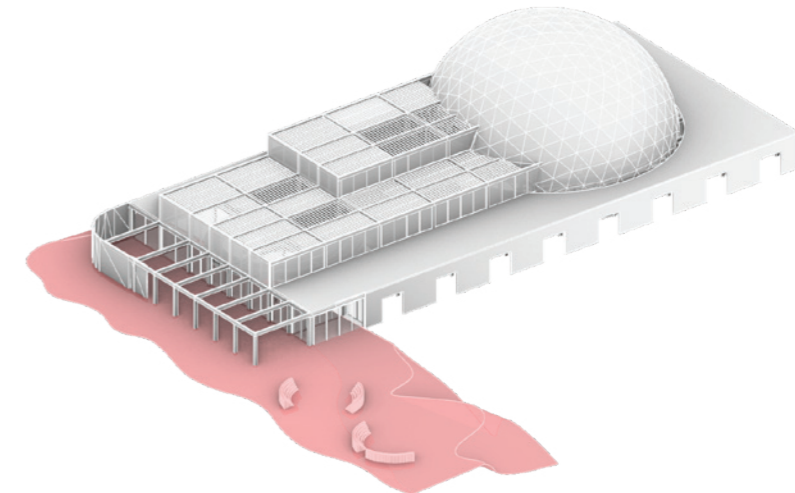
OPENING



ADDING



IMPLEMENTING

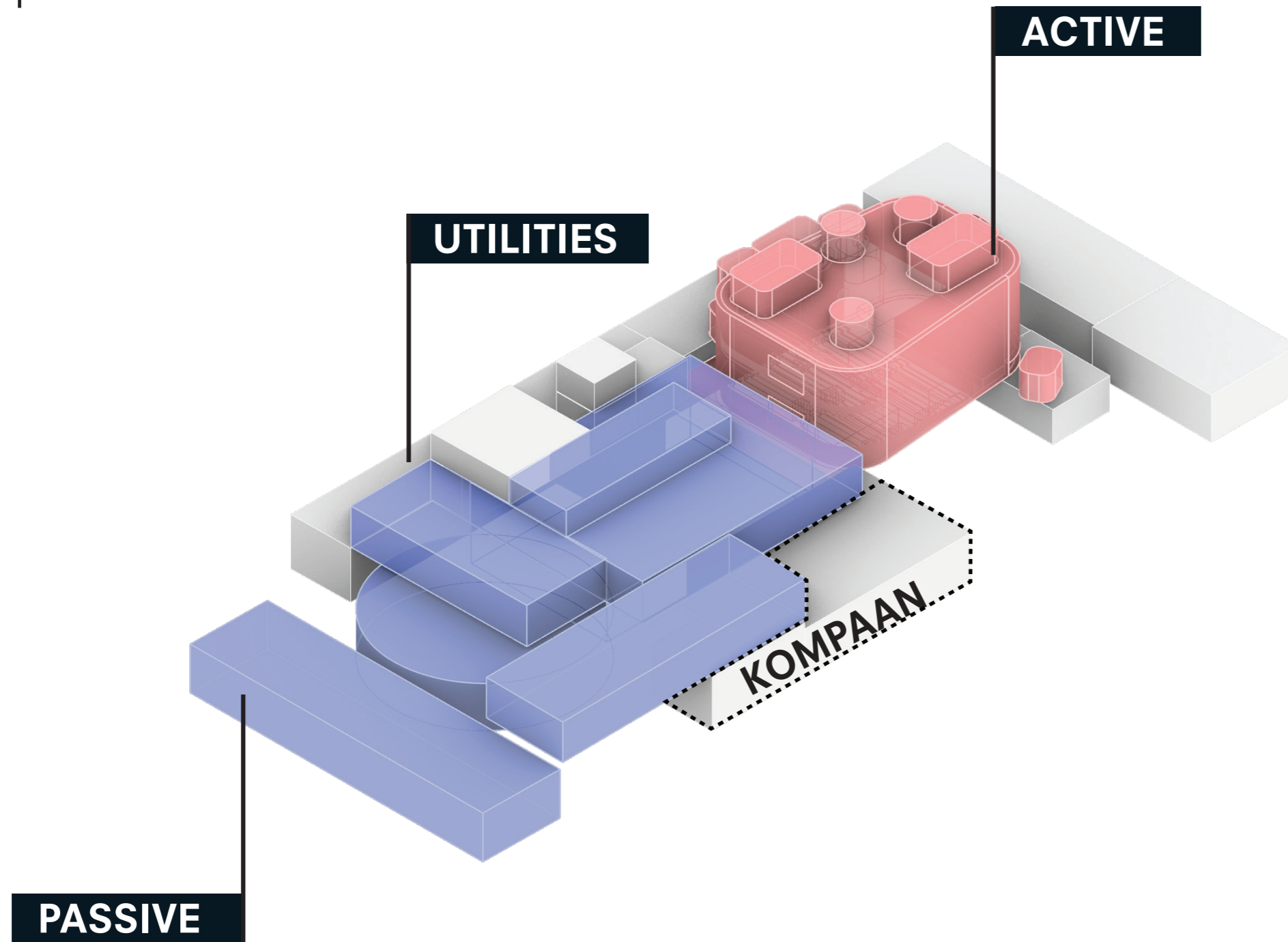


CONNECTING

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Final design

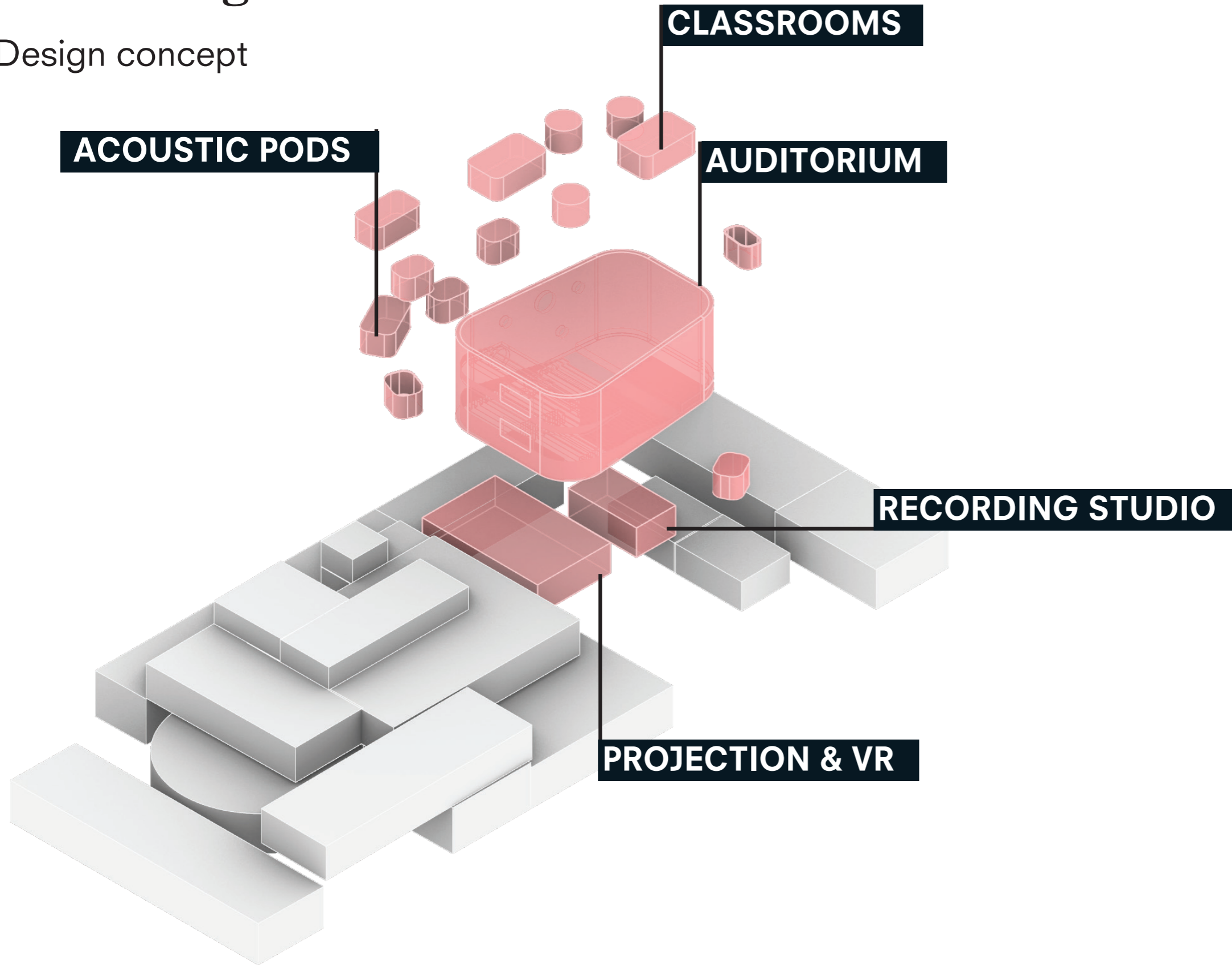
Design concept



H

Final design

Design concept



Public, prescribed, closed, active, formal:
-Oriented and personalized music therapy through prescription
-Each visitor must undergo questionnaires to be able to have the subscription which will be the routing and activities.



H

Final design

Design concept

Public, free, open, passive, informal:

- greenery
- collaborative space
- improvised
- collective & shared

LIBRARY/RESTING

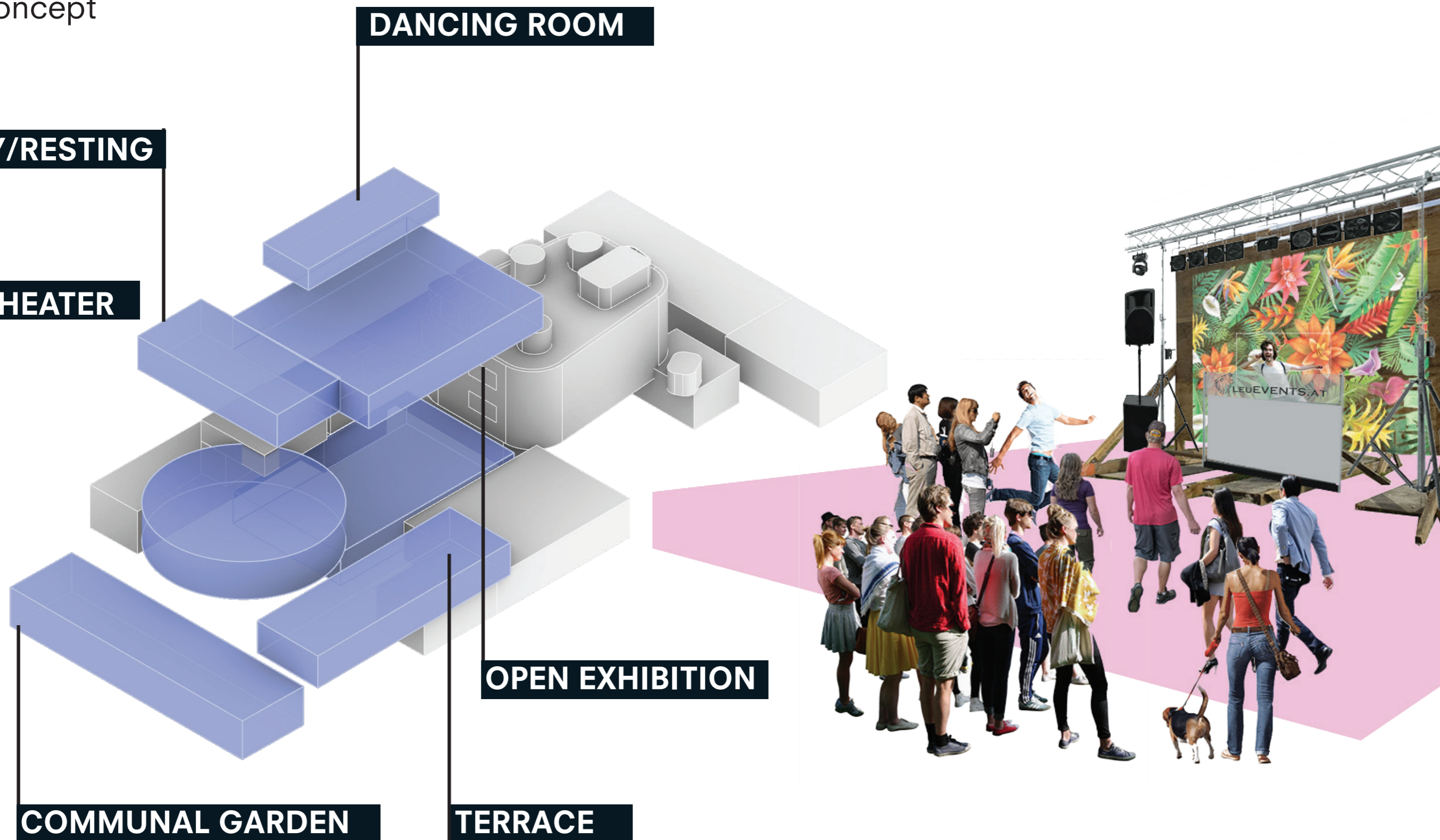
DANCING ROOM

AMPHITHEATER

OPEN EXHIBITION

COMMUNAL GARDEN

TERRACE



H

Final design

Program number of visitors

Total visitor	3500														
Average stay	3 h														
opening hours	14 h														
Time	9-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20	20-21	21-22	22-23	TOTAL
percentage of incoming people	5%	5%	5%	2%	8%	5%	10%	15%	15%	15%	7%	5%	2%	1%	100%
visitors per hour	175	175	175	70	280	175	350	525	525	525	245	175	70	35	3500

Time	9-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18	18-19	19-20	20-21	21-22	22-23
total visitors inside music marvel	175	350	350	420	630	630	805	1050	1400	1575	1295	945	490	280
visitors for restaurant/bar	35	70	70	84	126	126	161	210	280	315	259	189	98	56
visitor for therapy	70	140	140	168	252	252	322	420	560	630	518	378	196	112

25.2 people per room

*mostly concerthall/ auditoriums/ restaurant that are occupied

<http://www.worldcitiescultureforum.com/data/average-daily-number-of-visits-to-top-5-art-exhibitions>

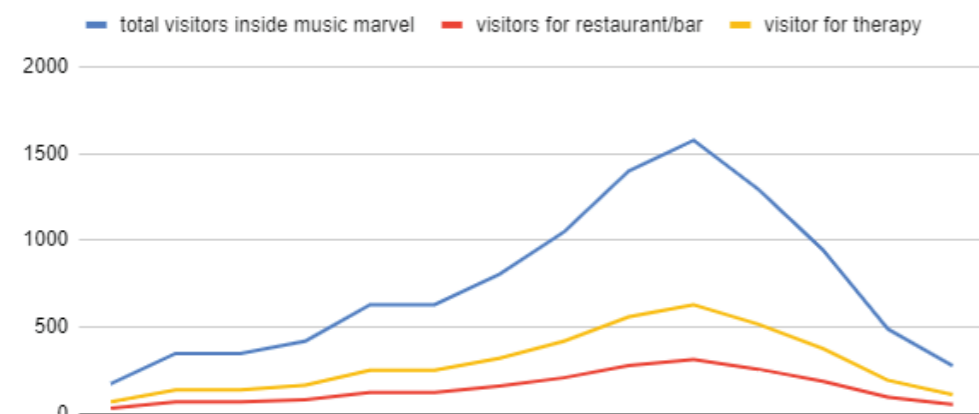
Amsterdam population : 821,752 (2015) 100%

Den Haag population: 514,861 (2015) 66%

66%x 3025=1994 for 8h of opening time

1994+1500 for 14h of opening time

total visitors inside music marvel, visitors for restaurant and visitor for therapy



H

Final design

Program area

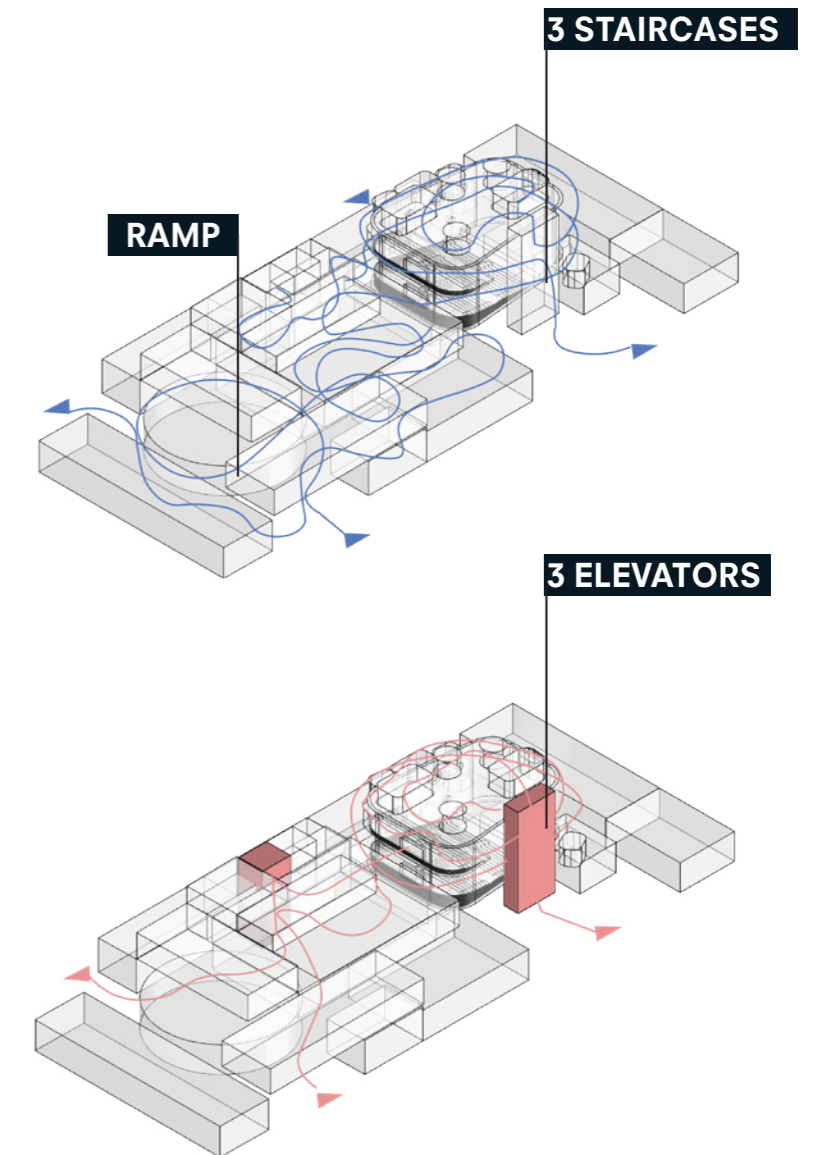
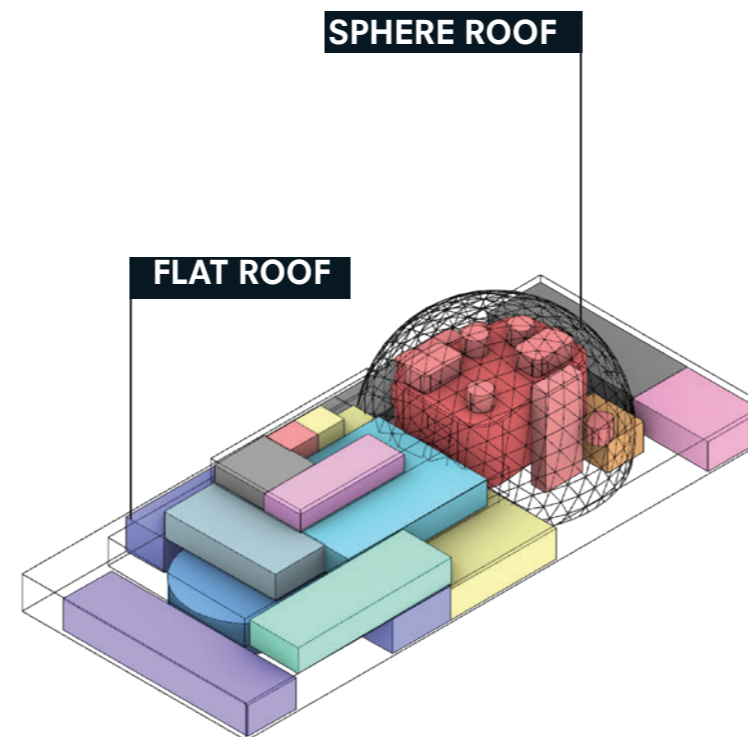
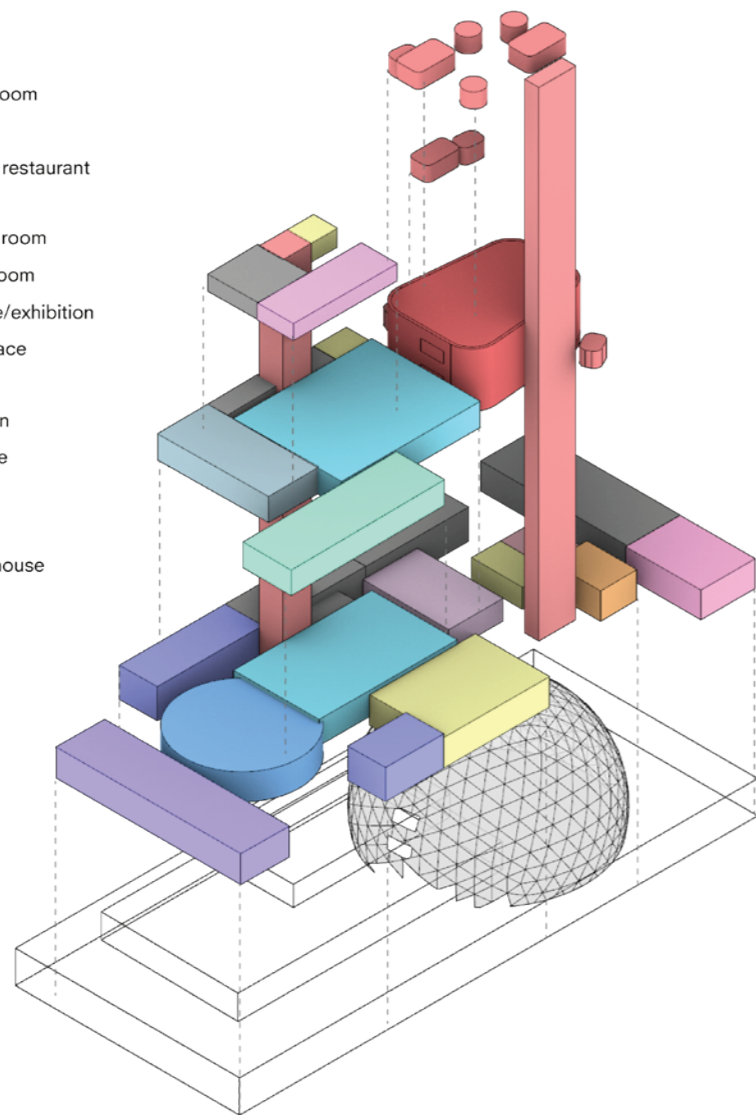
Prescribed spaces						Passive spaces						
create												"Breton does imply a 'therapeutic' role for this form of artistic practice in the Second Surrealist Manifesto when he stated that a person, endowed with any artistic gift, can 'rather than transform his dreams into symptoms, transform them into artistic creations. Thus, he can escape the fate of neurosis and, through this detour, make contact with reality."
Activity	Numbers	capacity	total visitors	area per room	total area	Activity	Numbers	capacity	total visitors	area per room	total area	
Studios with acoustic isolation with many types of instr	2	25	50	62.5	125	Kompan brewery	1			1400		
art classrooms	2	25	50	62.5	125	Restaurant	1					
VR room	1	15	15	37.5	37.5	Outside resting space	1					
						Terrace with greenery	1					
						Covered space	1					
						Amphitheater	1					
						Studios with acoustic isolatic	4					
						Communal kitchen	1					
sing												
Activity	Numbers	Capacity	total visitors	area per room	total area	Activity	Numbers	Capacity	total visitors	area per room	total area	
Recording studio	2	10	20	25	50	Lockers	1					
Karaoke rooms	4	5	20	12.5	50	WC	20					
Vocal training rooms	2	5	10	12.5	25							
Collective singing choir	1	30	30	75	75							
VR	1	15	15	37.5	37.5							
listen												
Activity	Numbers	Capacity	total visitors	area per room	total area	Activity	Numbers	Capacity	total visitors	area per room	total area	
Multi form theater	1	500	500	700	700	Multi form theater	1	500	500	700	700	
Concert hall	1	500	500	700	700	Concert hall	1	500	500	1000	1000	
personal/private consultation rooms	2	5	10	12.5	25							
space with music and projections	1	100	100	250	250							
dance												
Activity	Numbers	Capacity	total visitors	area	total area							
Multi form theater	1	500	500	700	700							
Concert hall	1	1000	1000	1000	1000							
room with mirrors to dance	1	25	25	62.5	62.5							
club	1	300	300	300	300							
changing room			0		0							
BWC			0		0							
VR	1	50	50	125	125							
write												
Activity	Numbers	Capacity	total visitors	area	total area							
classroom with desks	2	25	50	62.5	125							
outside space with greenery for inspiration	1	25	25	62.5	62.5							
play												
Activity	Numbers	Capacity	total visitors	area	total area							
Multi form theater	1	500	500		0							
Concert hall	1	1000	1000		0							
changing room			0		0							
BWC			0		0							
small studio	2	10	20	50	100							
total number of rooms for patients	23											
teachers rooms	1											
office												
reception			1790		2975							
Technical spaces												
Loading area												
Storage												

H

Final design

Design concept

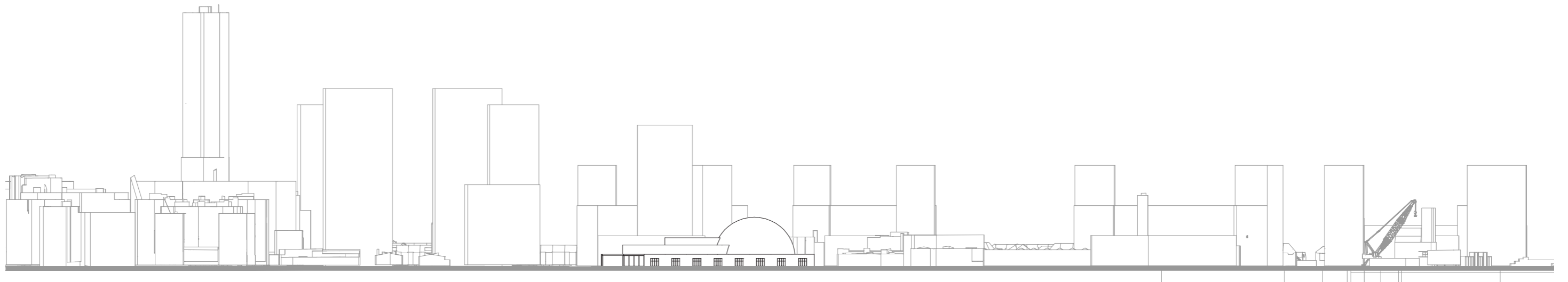
- Auditorium
- Acoustic pods
- Elevators
- Office/Teacher's room
- Bicycle parking
- Kompaan bar and restaurant
- Recording studio
- Projection and VR room
- Dance rehearsal room
- Open event space/exhibition
- Library/resting space
- Amphitheater
- Community garden
- Restaurant storage
- Bathrooms
- Terrace
- Loading/back of house



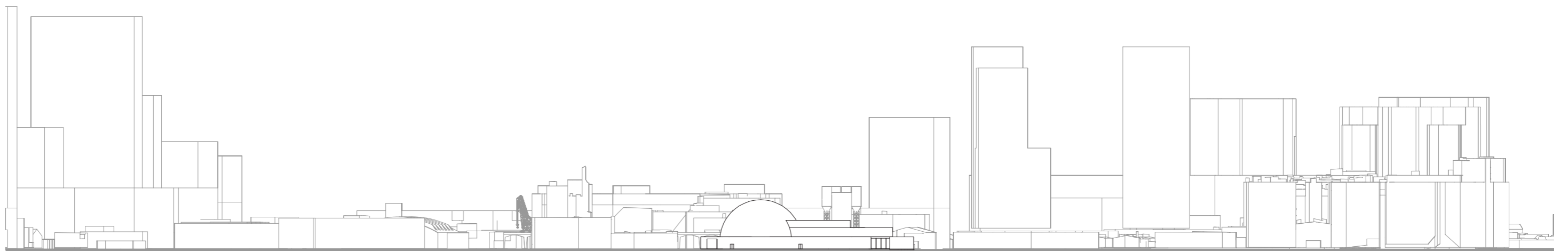
H

Final design

Site elevations



North west

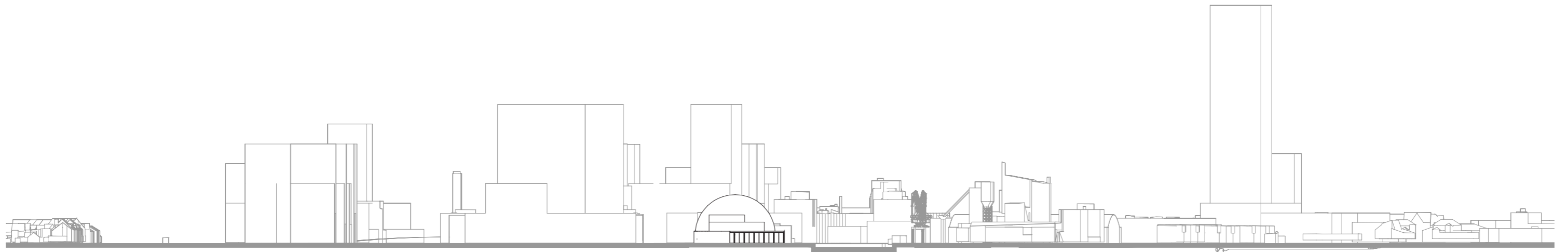


South east

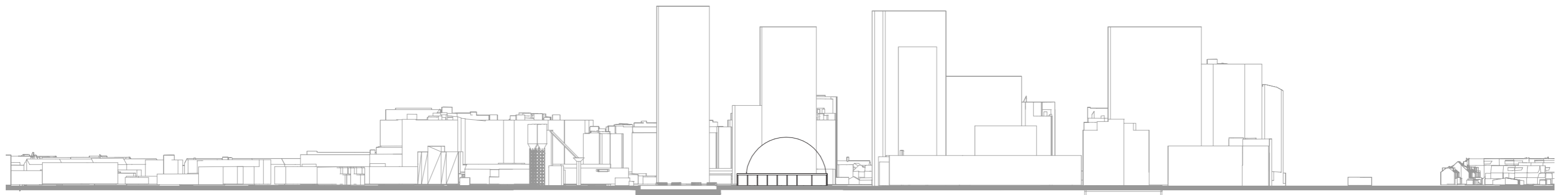
H

Final design

Site elevations



North east

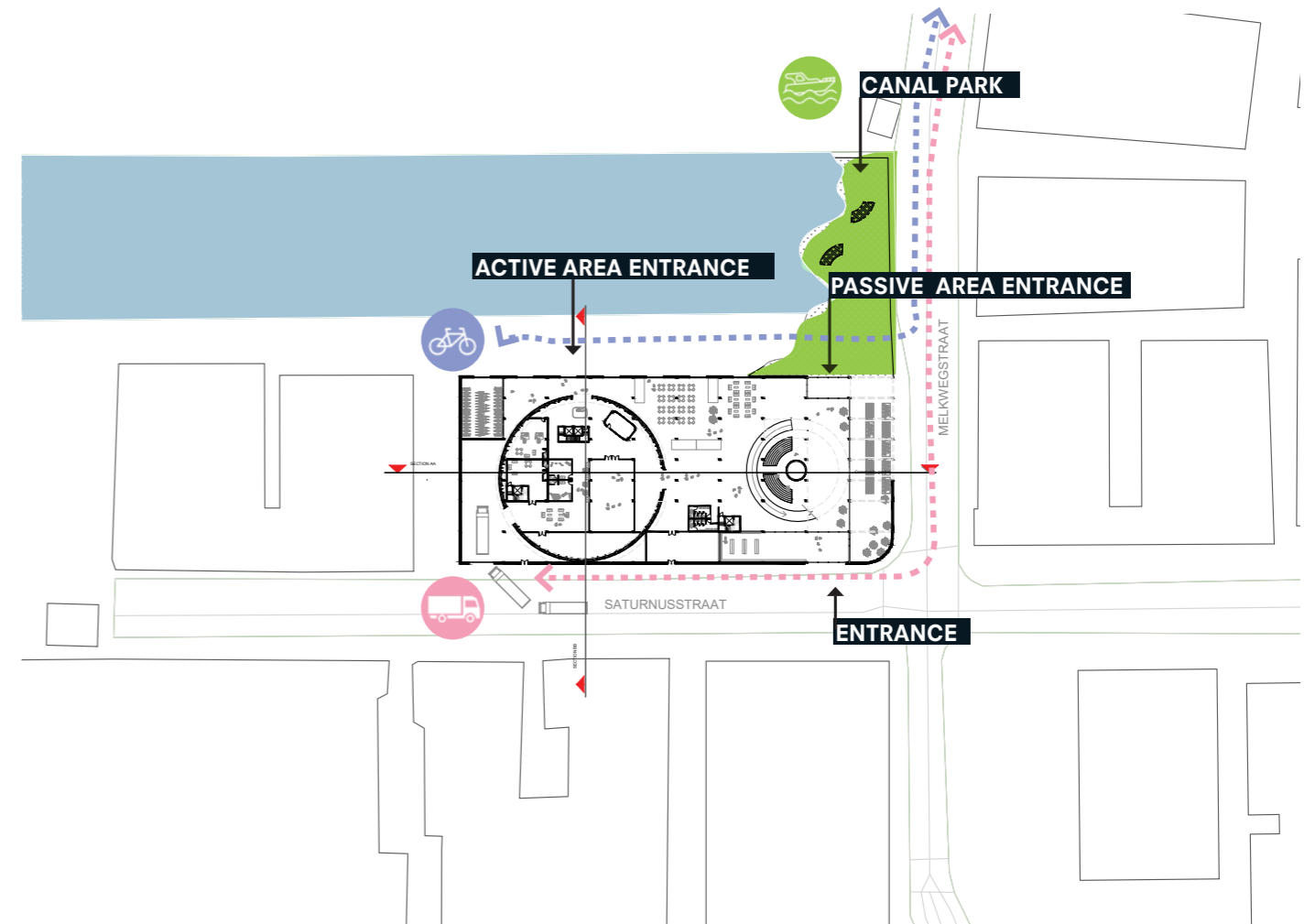
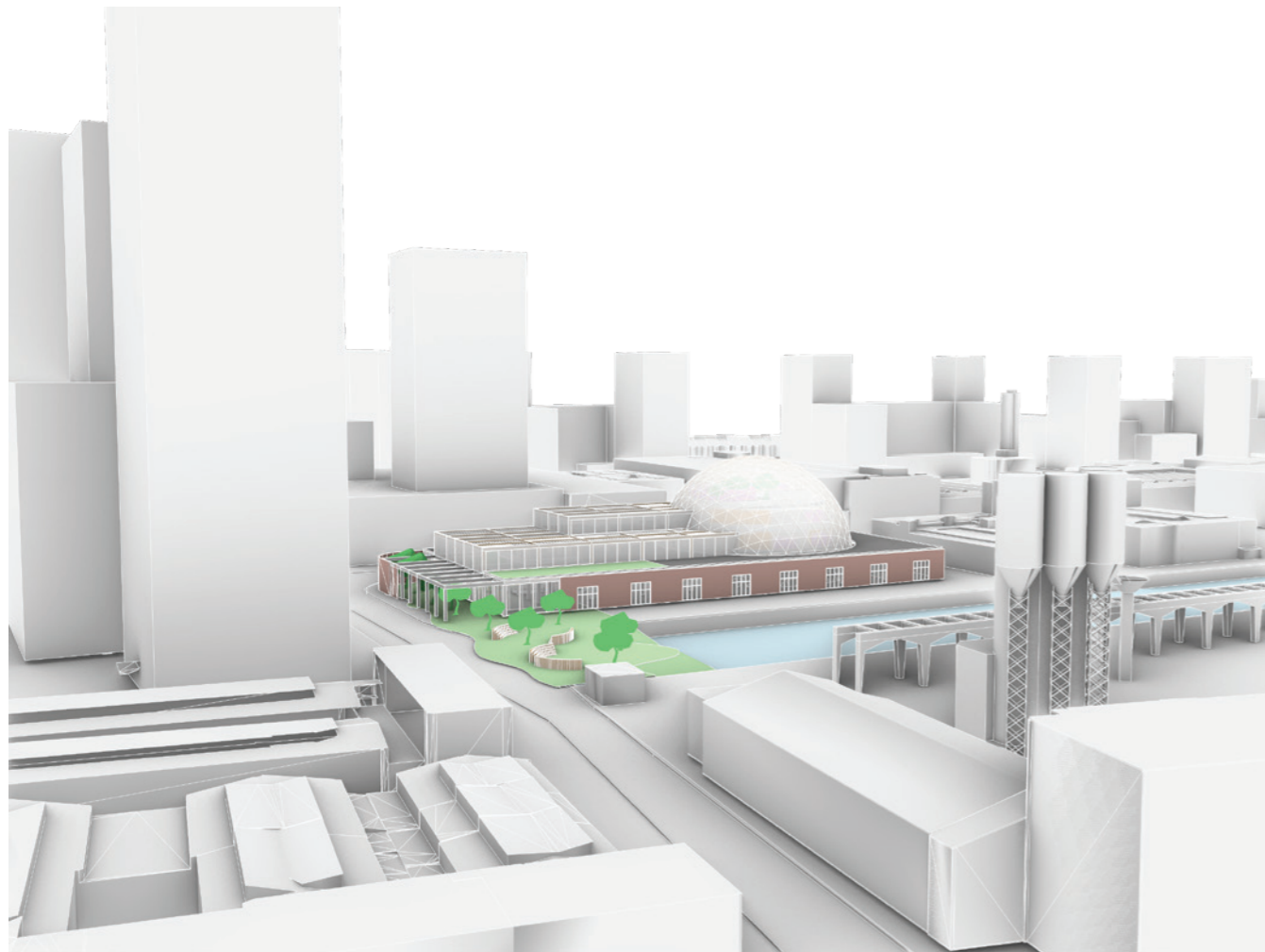


South west

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Final design

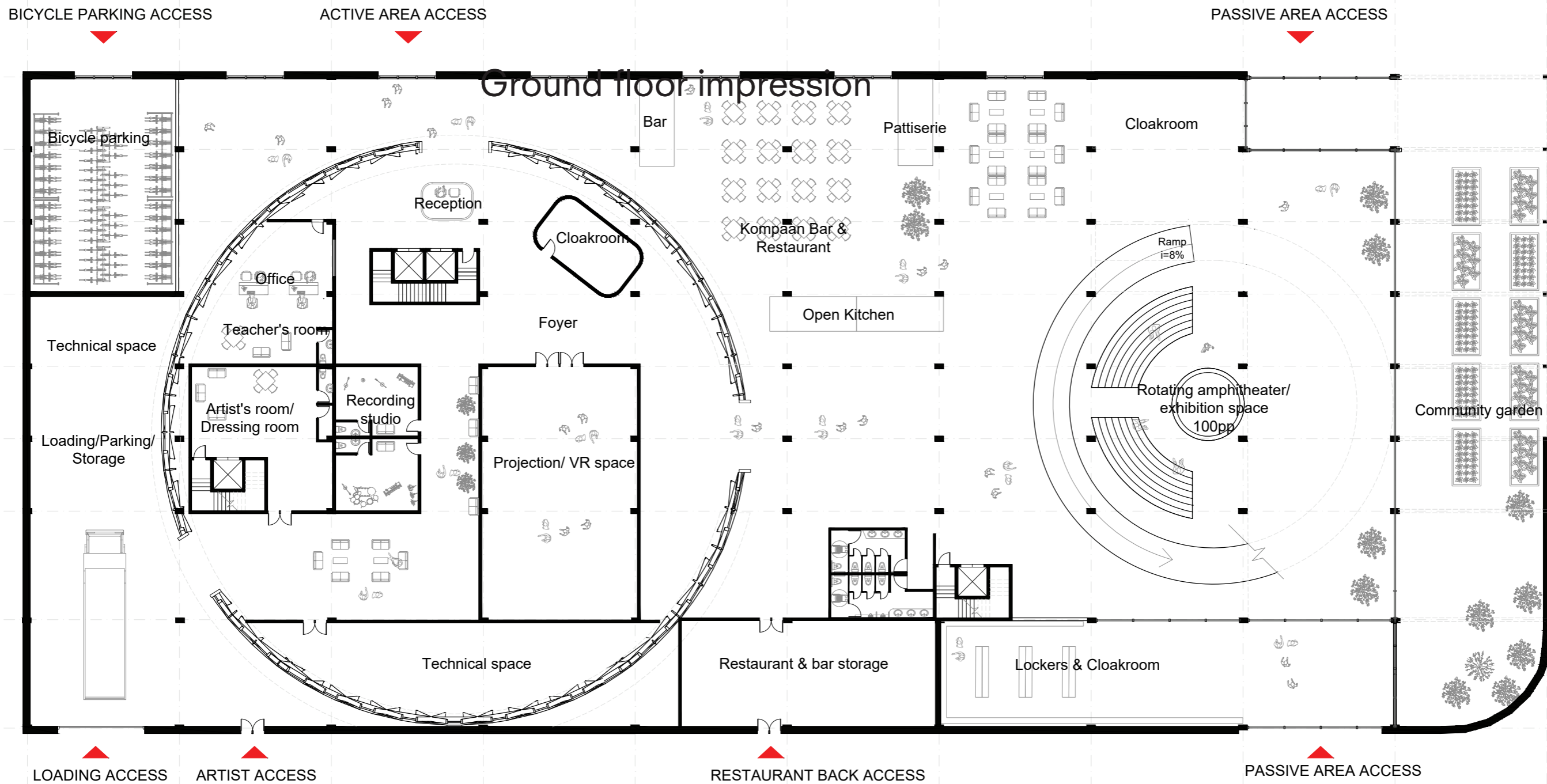
Design concept



H

Final design

Ground floor



H

Final design

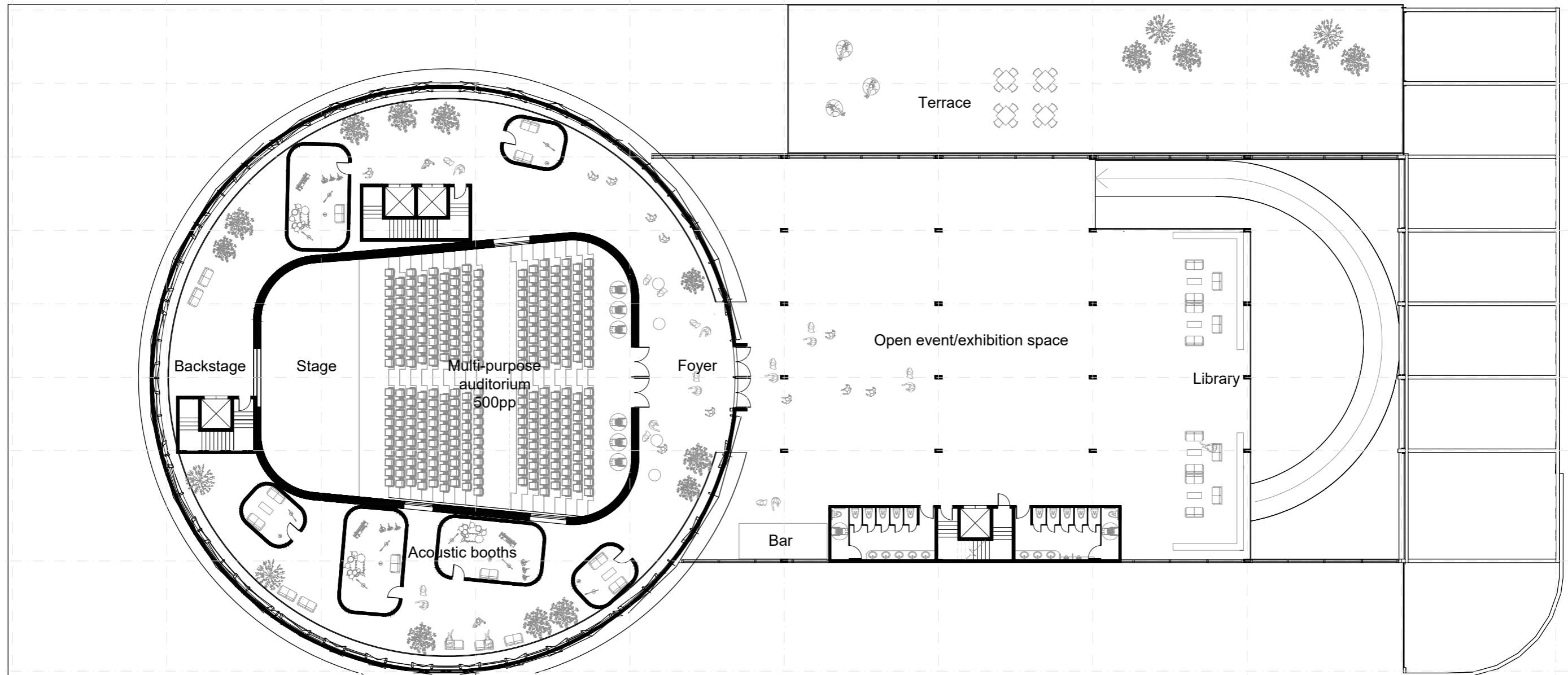
Ground floor impression



H

Final design

1st floor



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Final design

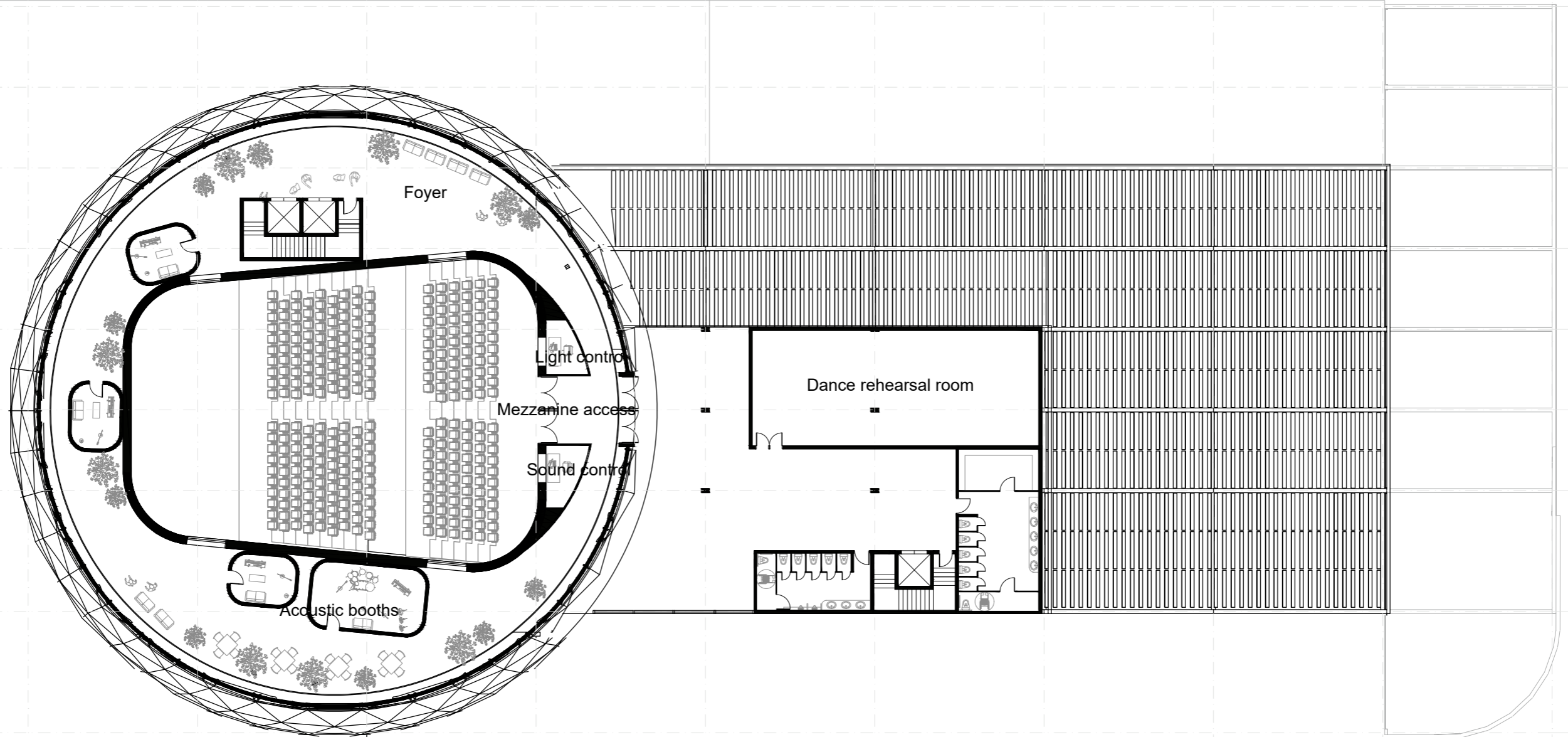
1st floor impression



H

Final design

2nd floor



H

Final design

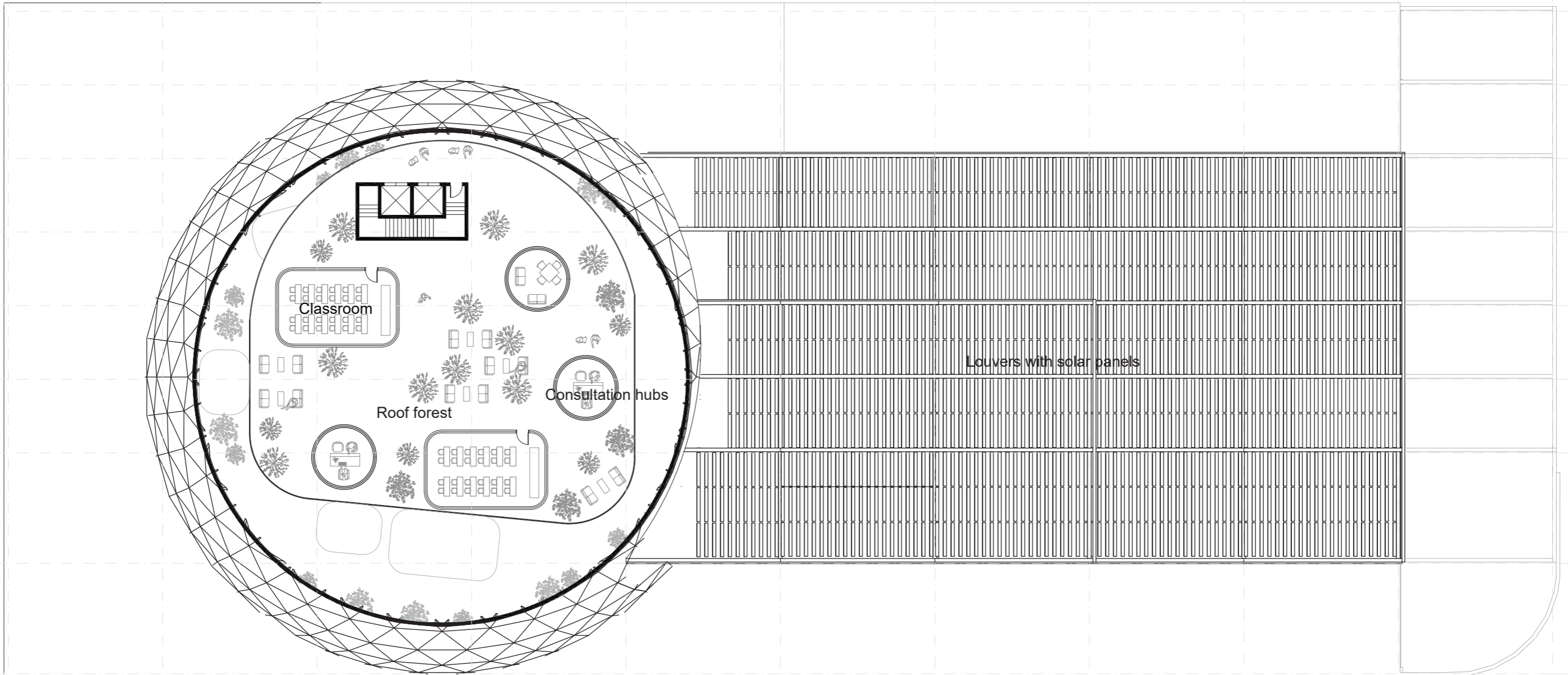
2nd floor impression



H

Final design

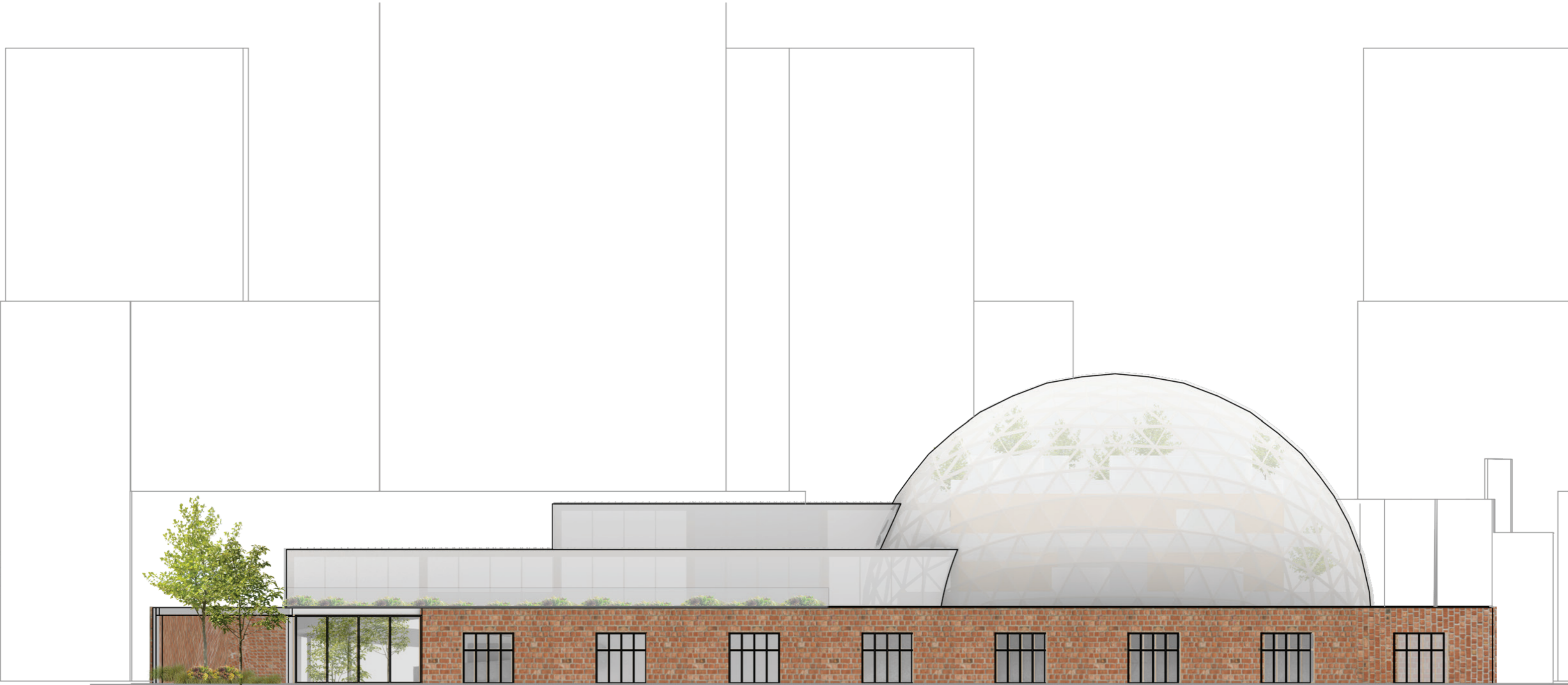
3rd floor



H

Final design

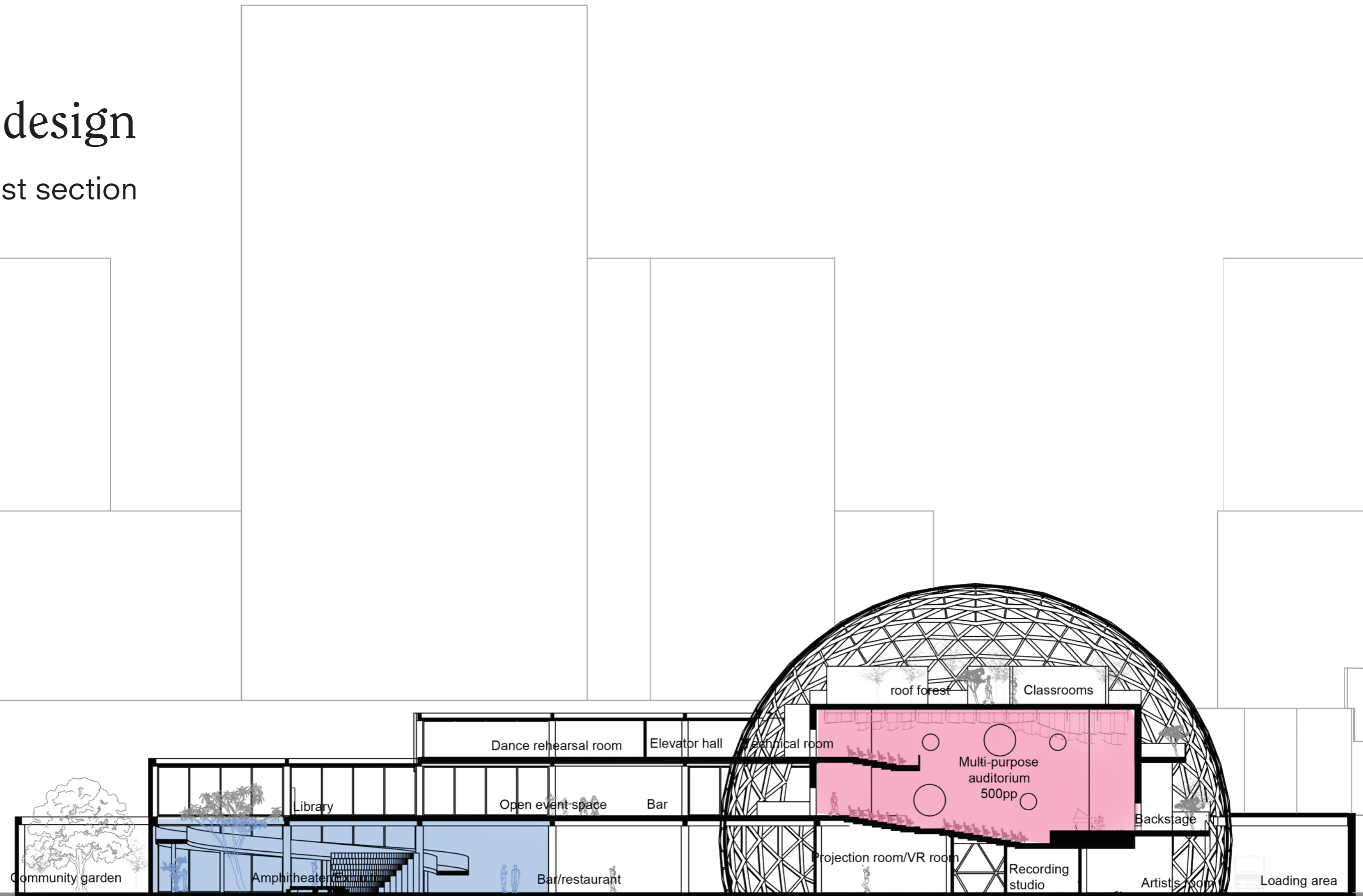
Southeast elevation



H

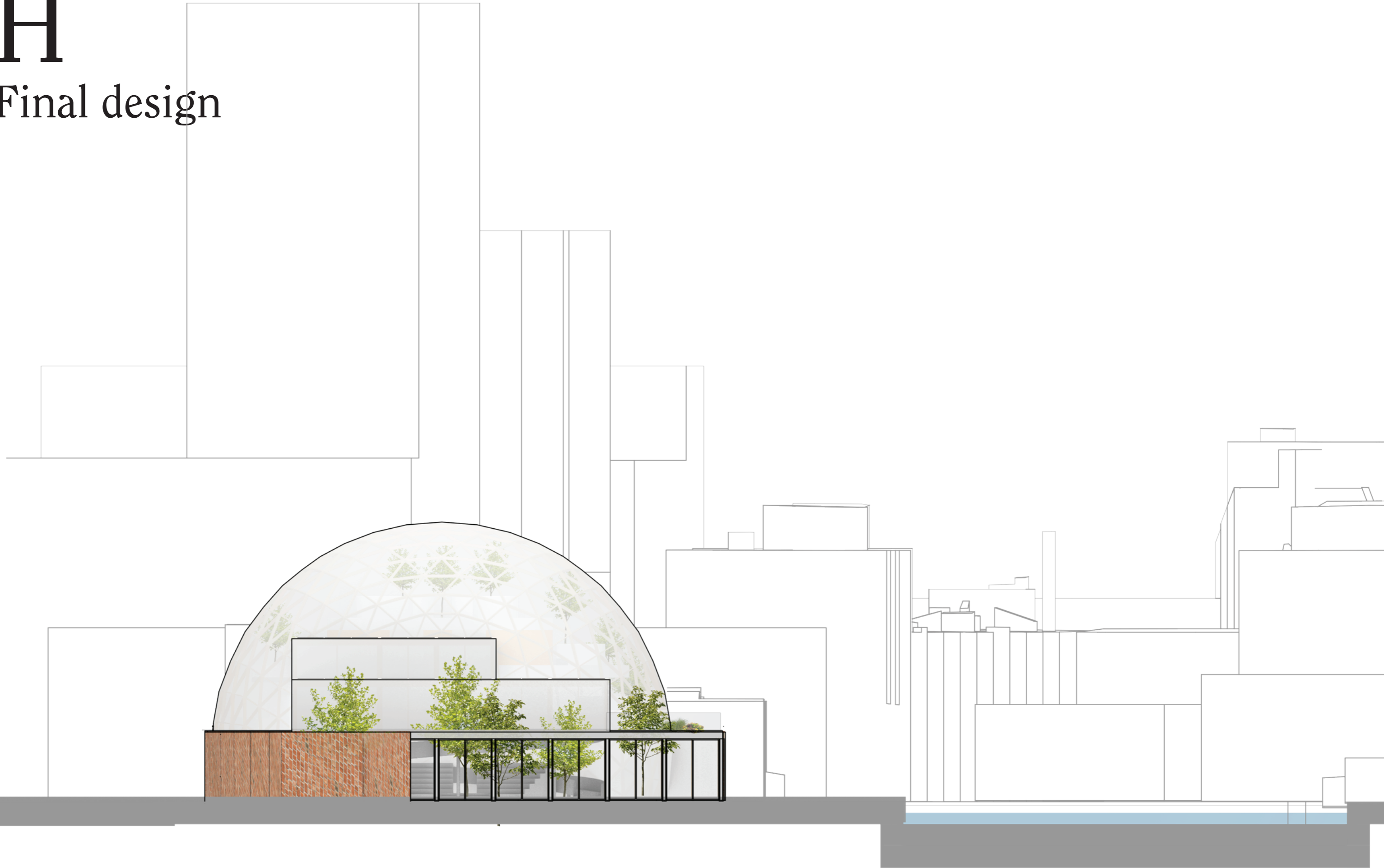
Final design

Southeast section



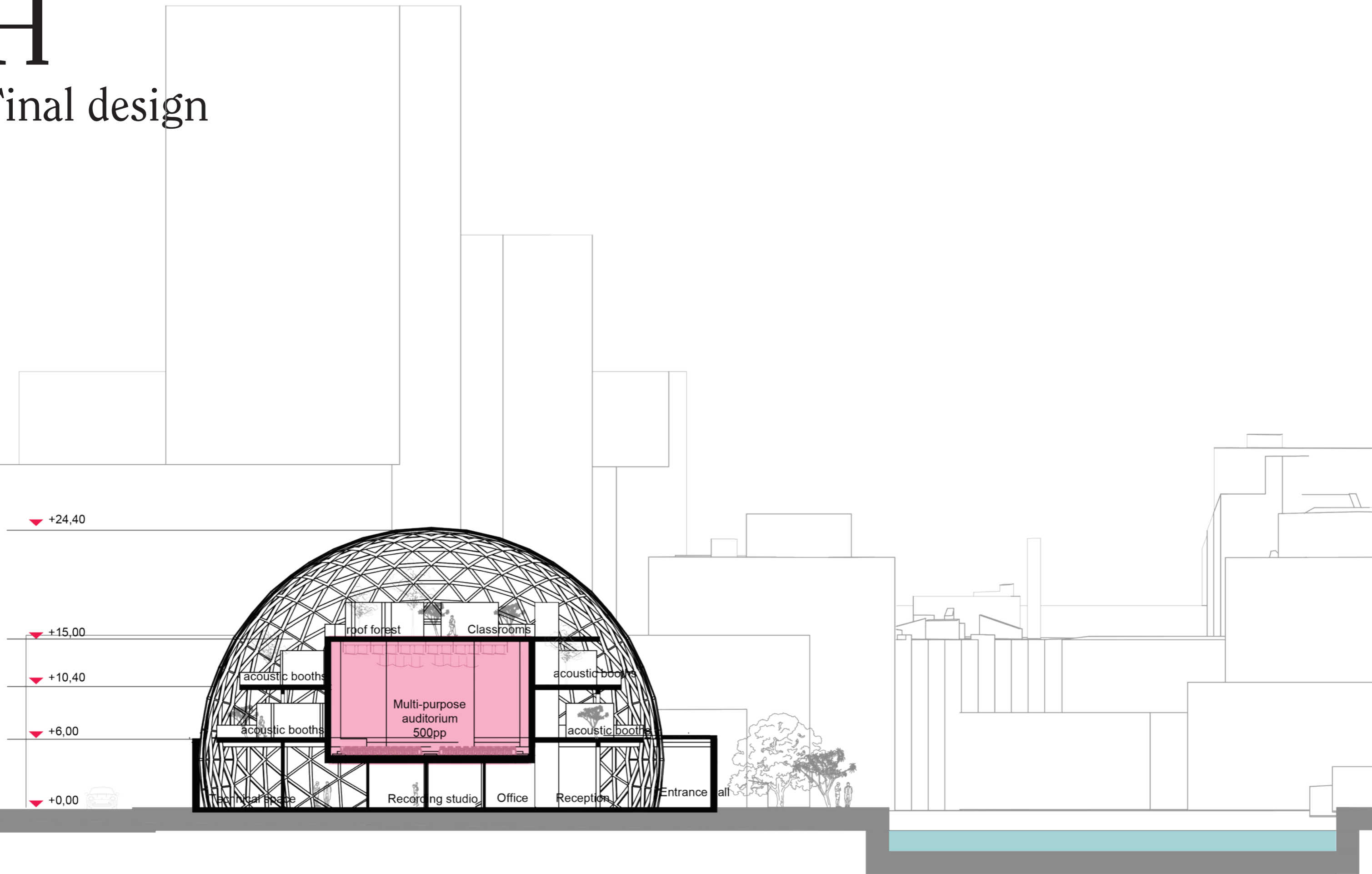
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Final design



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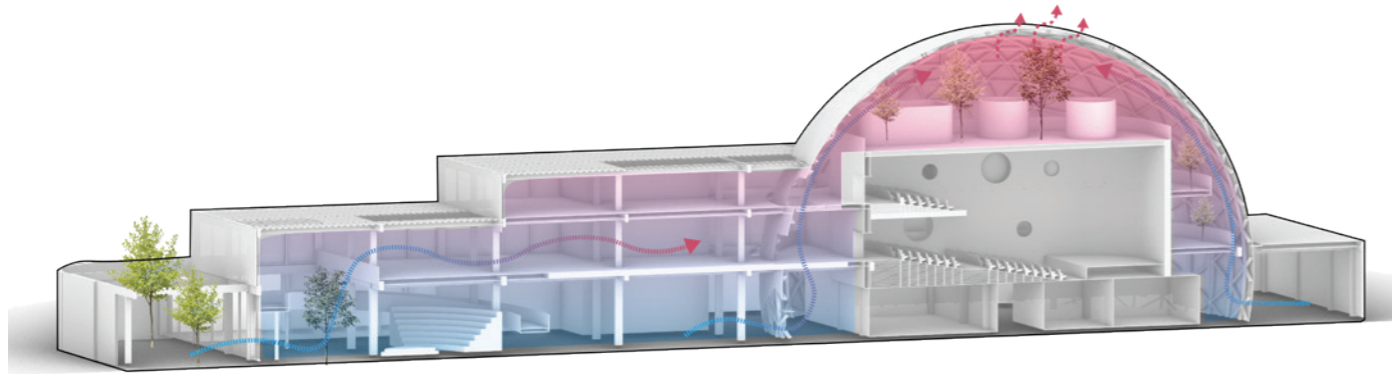
Final design



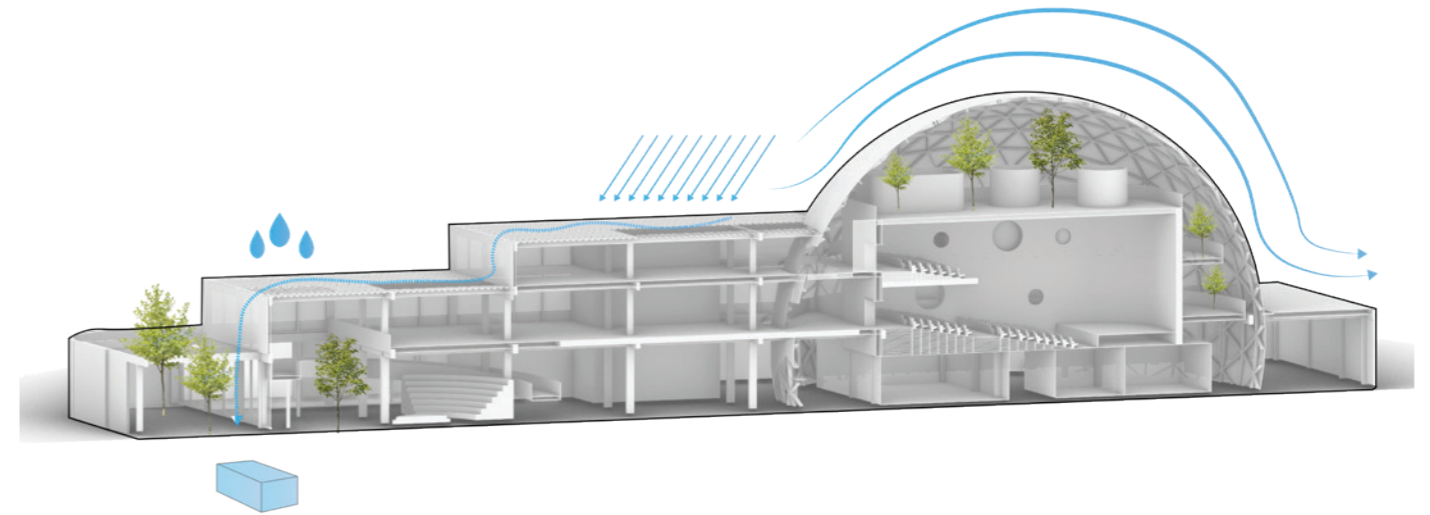
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Final design

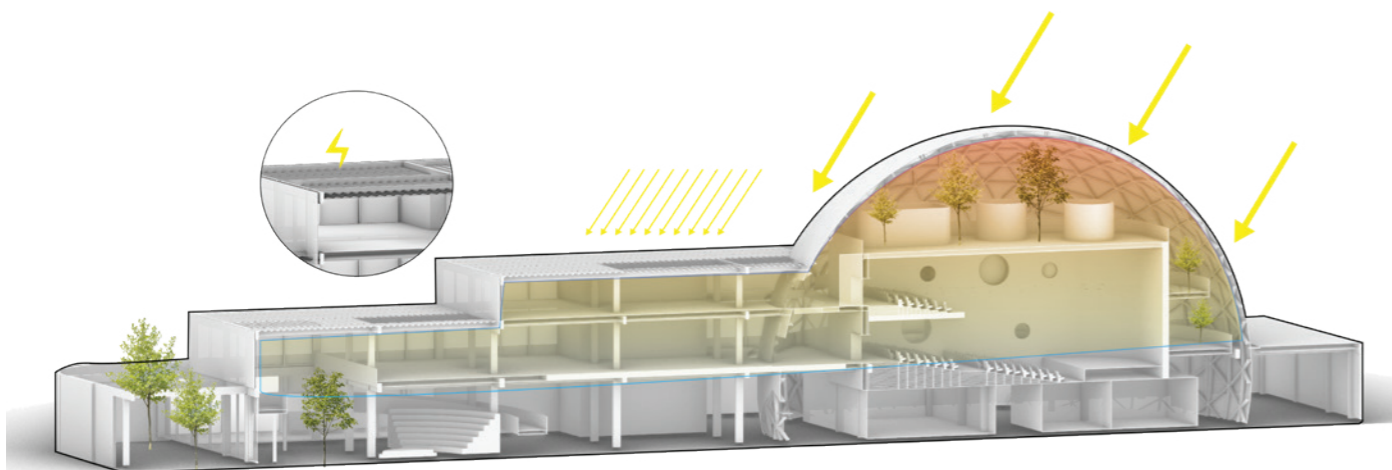
Climate concept



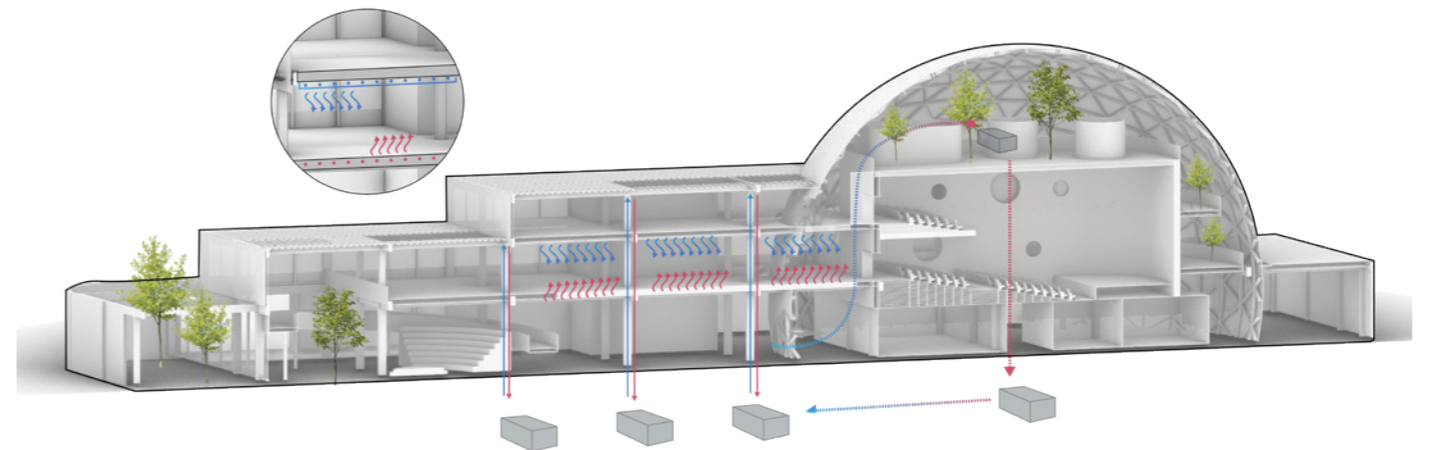
Air flow & ventilation



Wind resistance and rain water collection



Uniform sun gain and solar energy

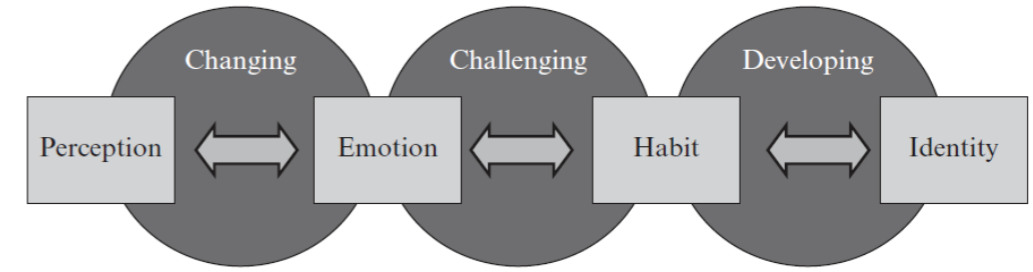
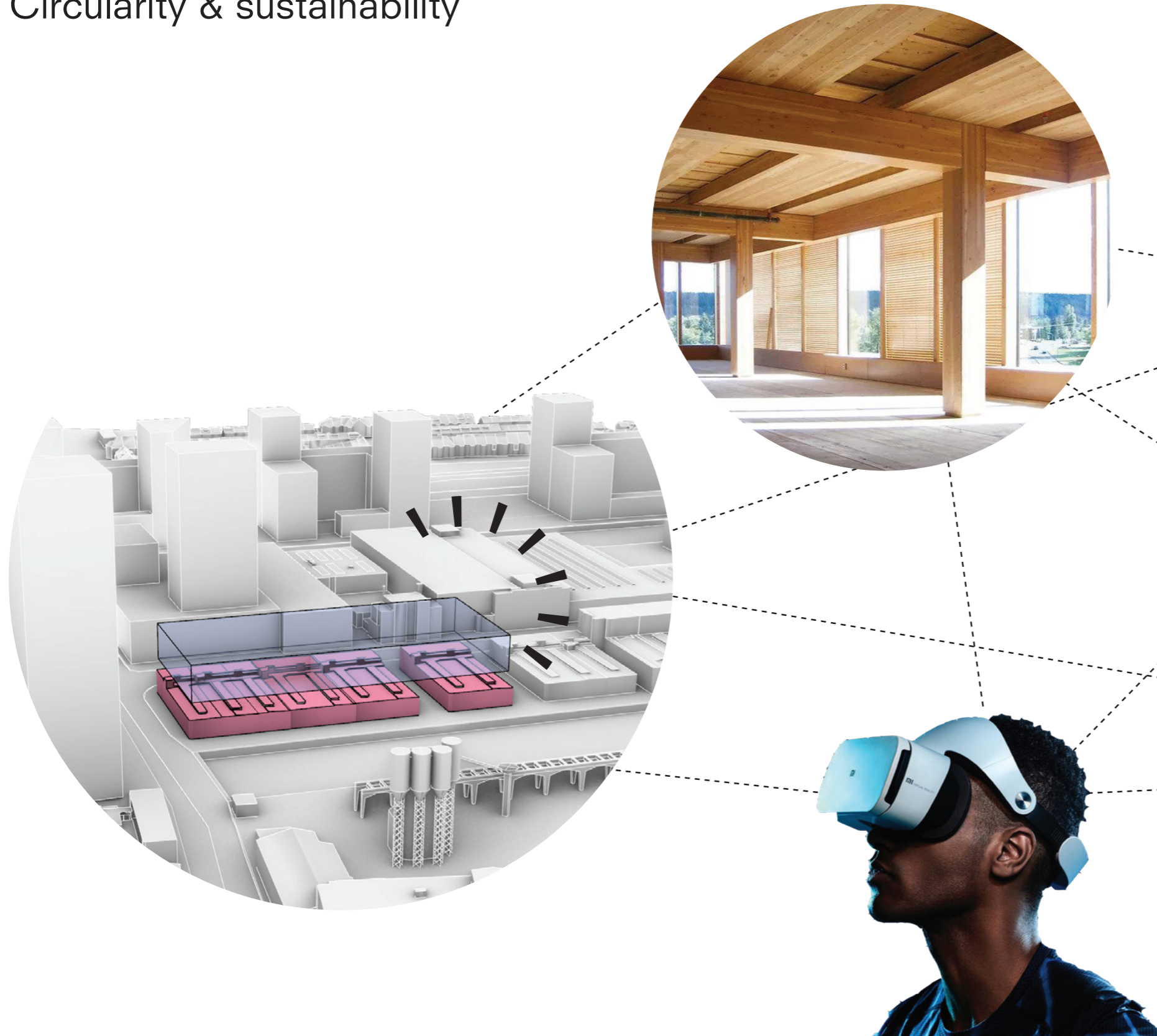


Passive heating & cooling system

H

Final design

Circularity & sustainability



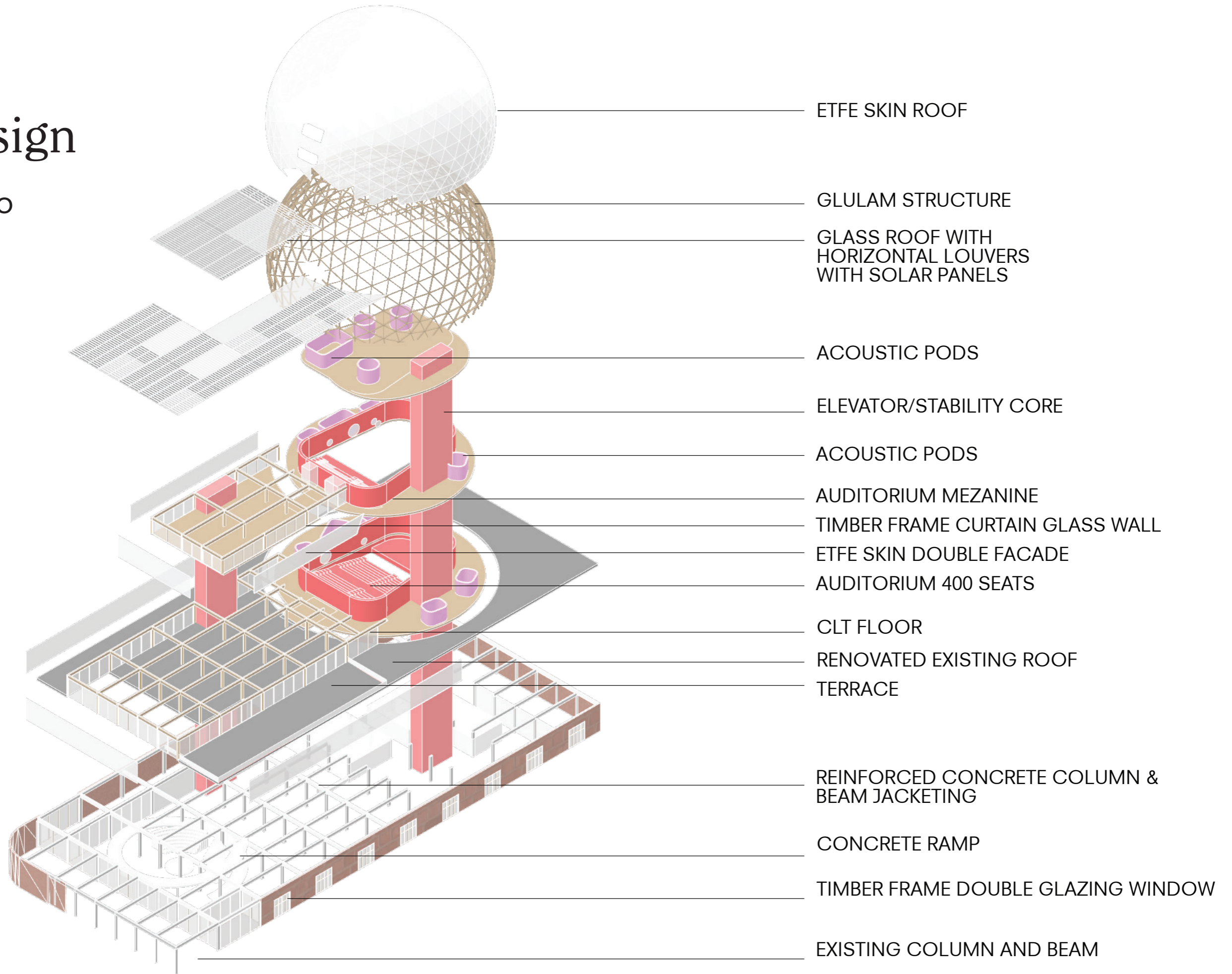
If the experience is strong enough, it can actually go and transform the habits or identity.



H

Final design

Structure axo



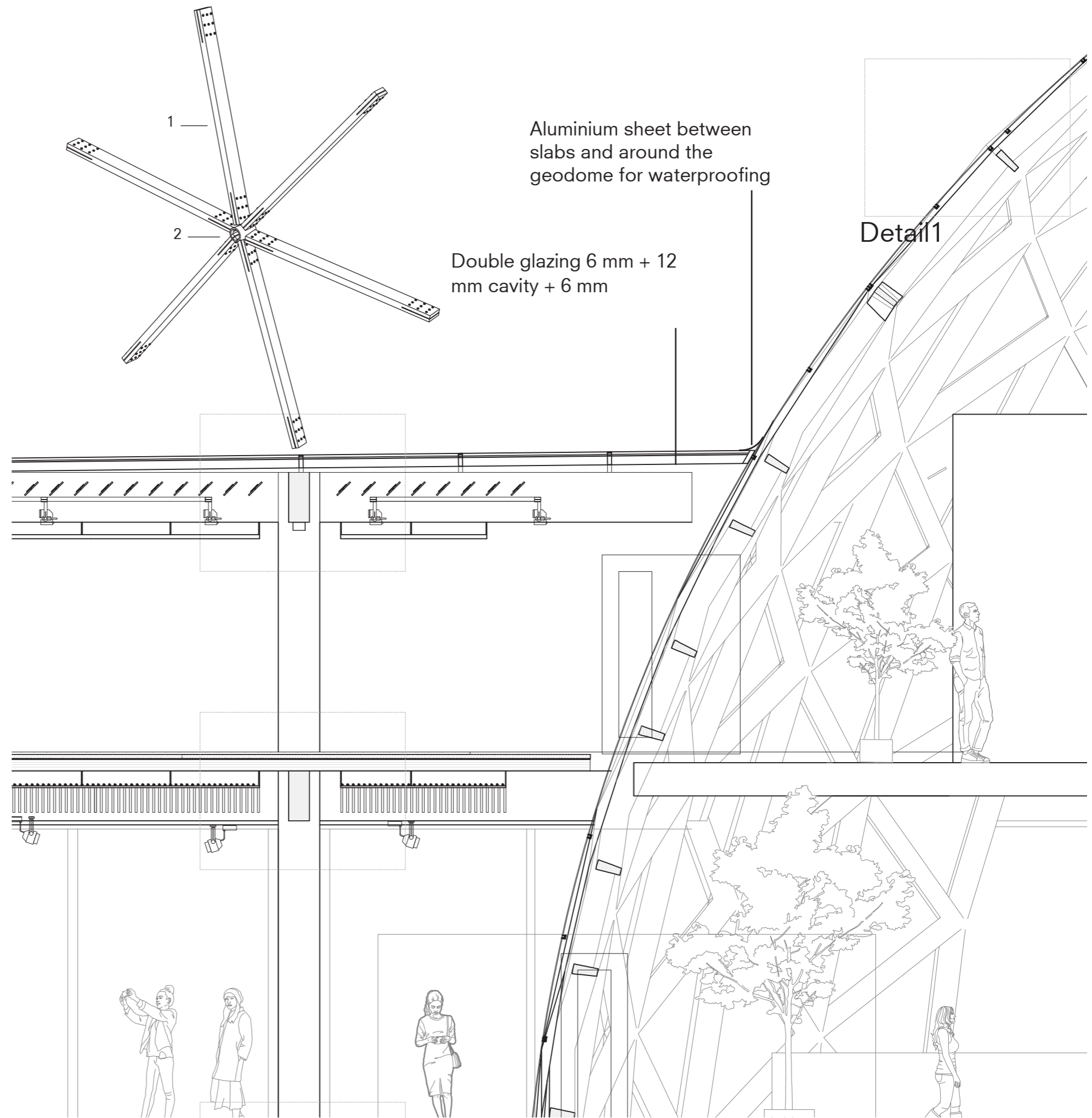
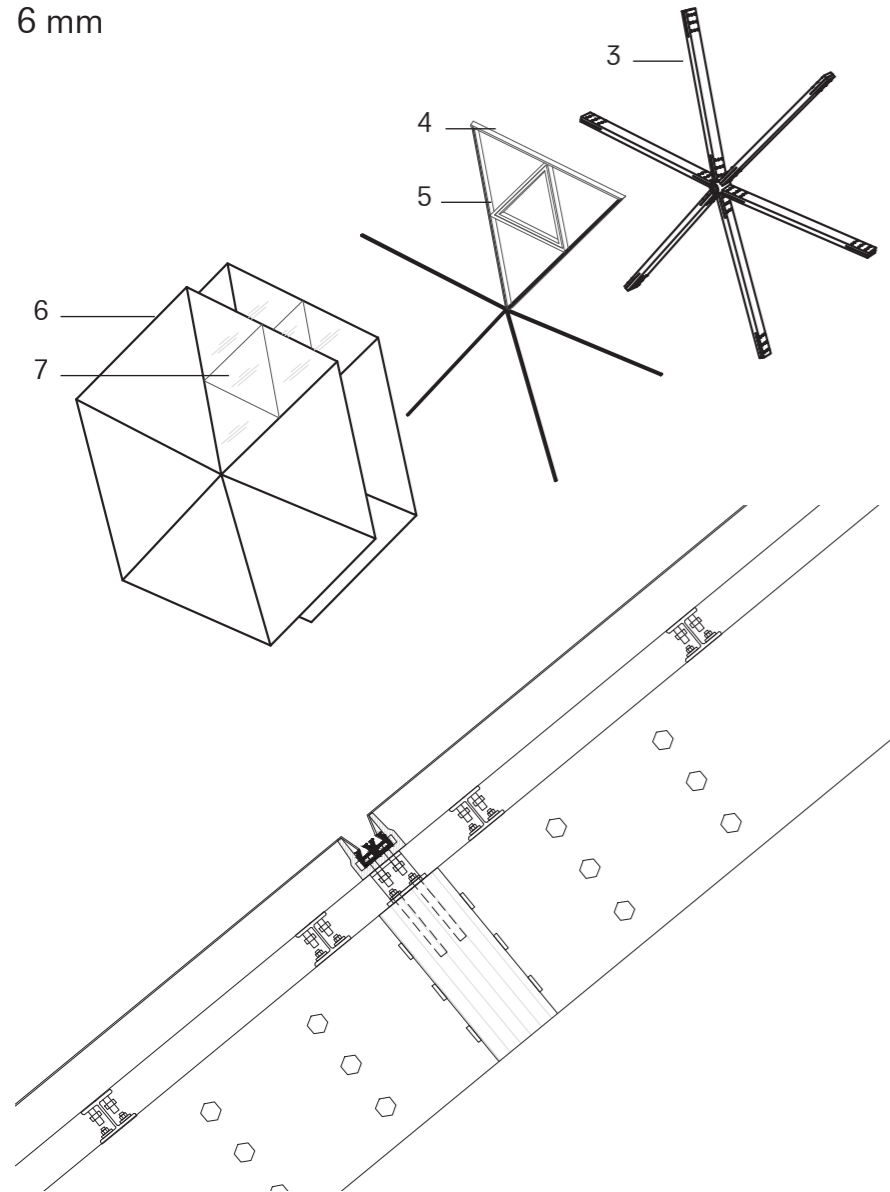
H

Final design

Details

Detail 1

- 1-Glulam beam
- 2-Steel connection
- 3-Glulam structure framework
- 4-Aluminium profile white coated for ETFE
- 5-White aluminium profile for automated window opening
- 6-Double ETFE translucent white painted
- 7-Double glazing 6 mm + 12 mm cavity + 6 mm



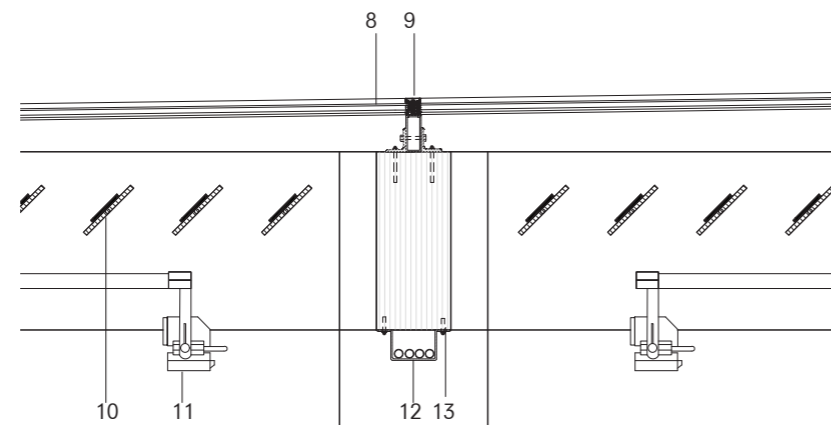
H

Final design

Details

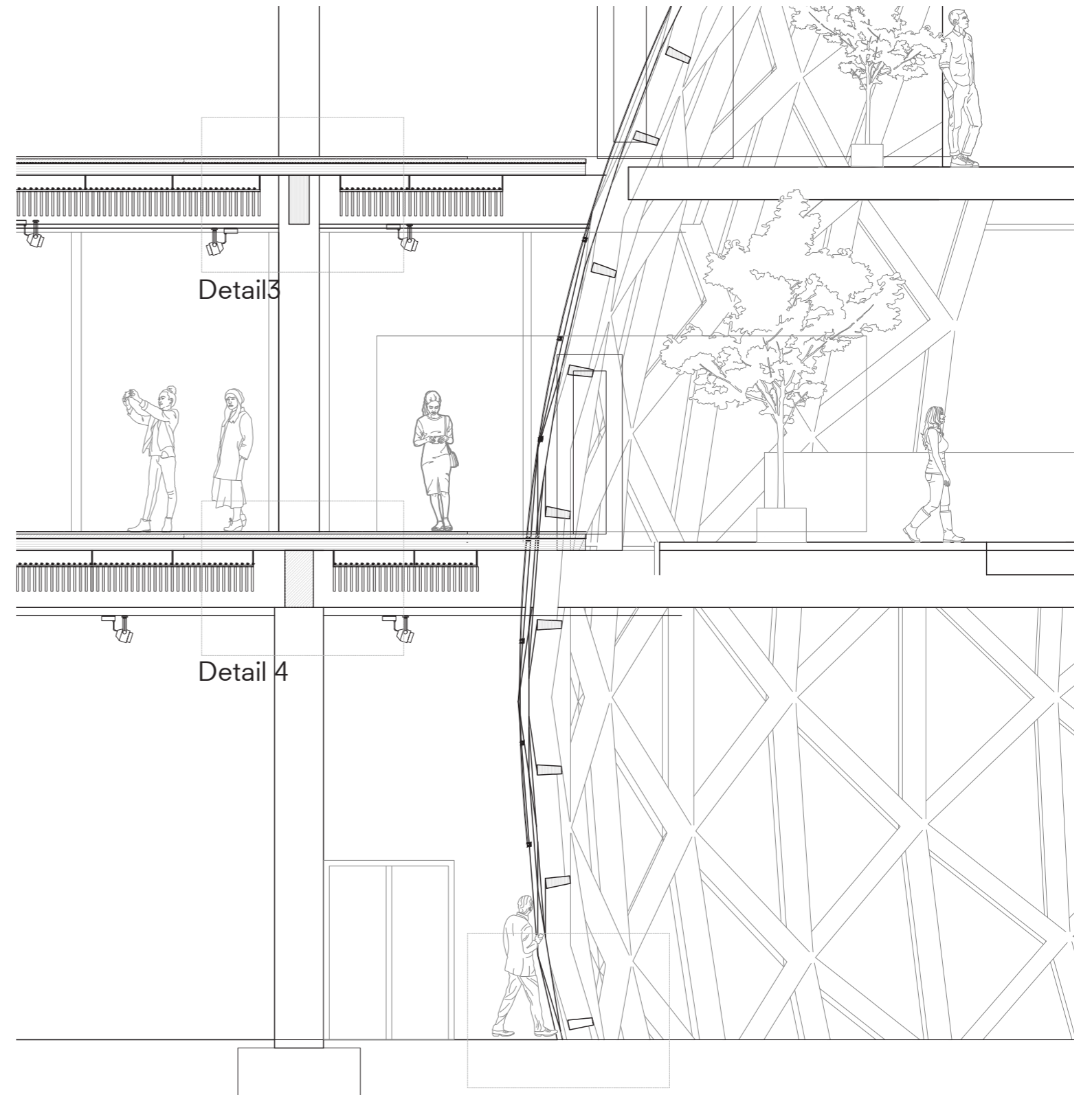
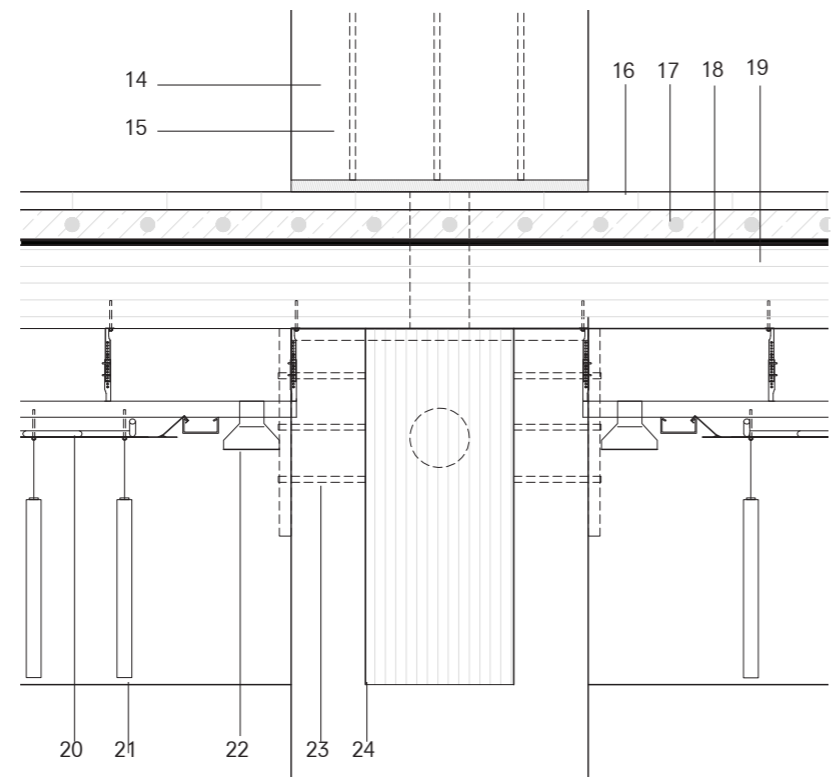
Detail 3

- 8-Double glazing 6 mm + 12 mm cavity + 6 mm
- 9-50mm aluminum transoms for glazing with inclination for water collecting
- 10-Vertical timber louver with thin film solar cells
- 11-Spotlight on the side of the beam
- 12-Utility cables
- 13-Gulam beam 250 mmx500 mm



Detail 4

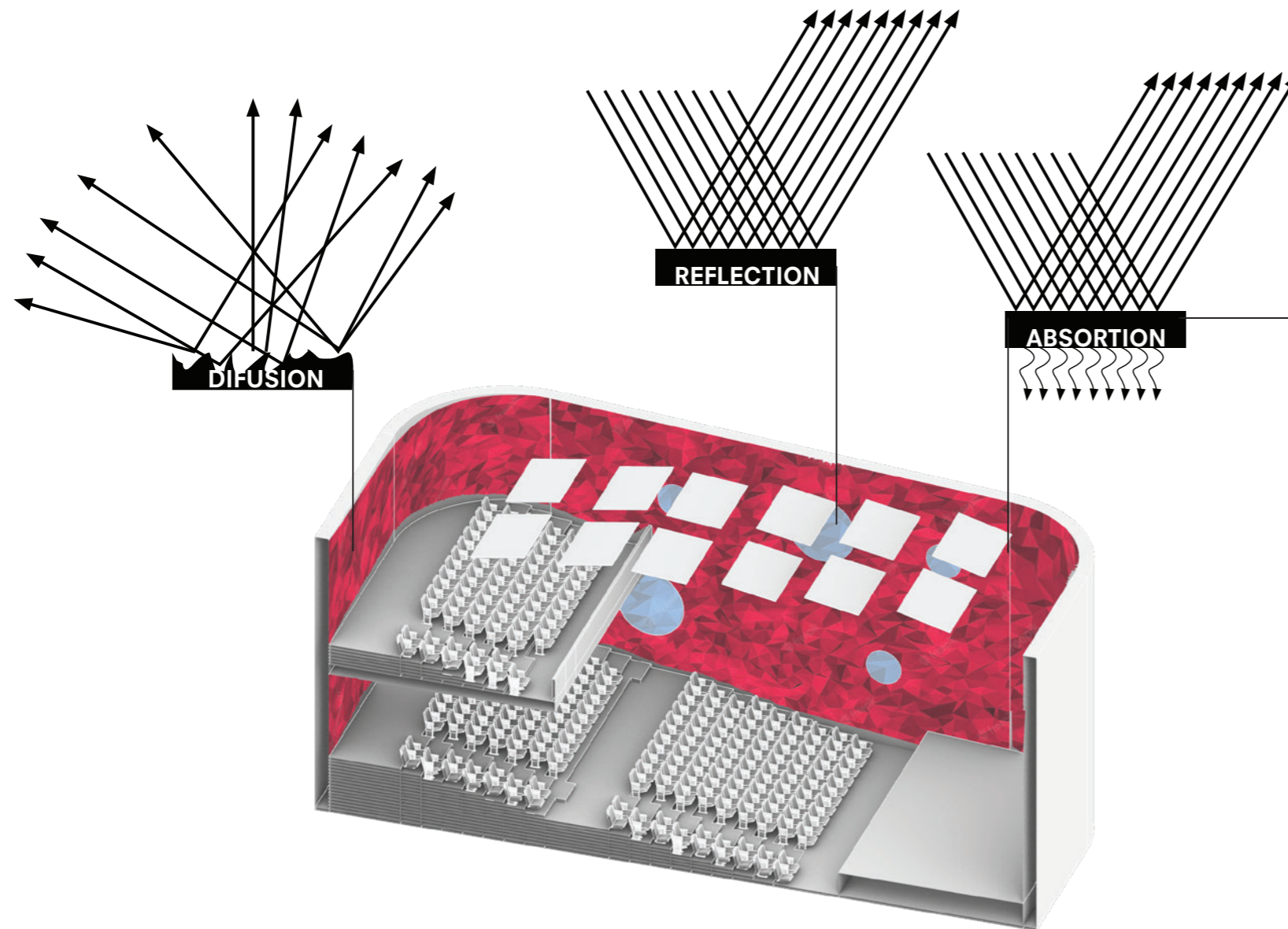
- 14-Gulam column 250mm x 500mm
- 15-Steel strap with engineered self-tapping screws
- 16-Timber laminated floor 10 mm
- 17-Concrete subfloor with heating tubes 80 mm
- 18-Acoustic & vapor barrier
- 19-CLT panel 140mm
- 20-Lower ceiling with contact cooling system with water pipe and gypsum board finish
- 21-Acoustic panels
- 22-Embedded spotlight
- 23-Steel seismic girder hanger with engineered bolts
- 24-Gulam beam 250mmx500mm



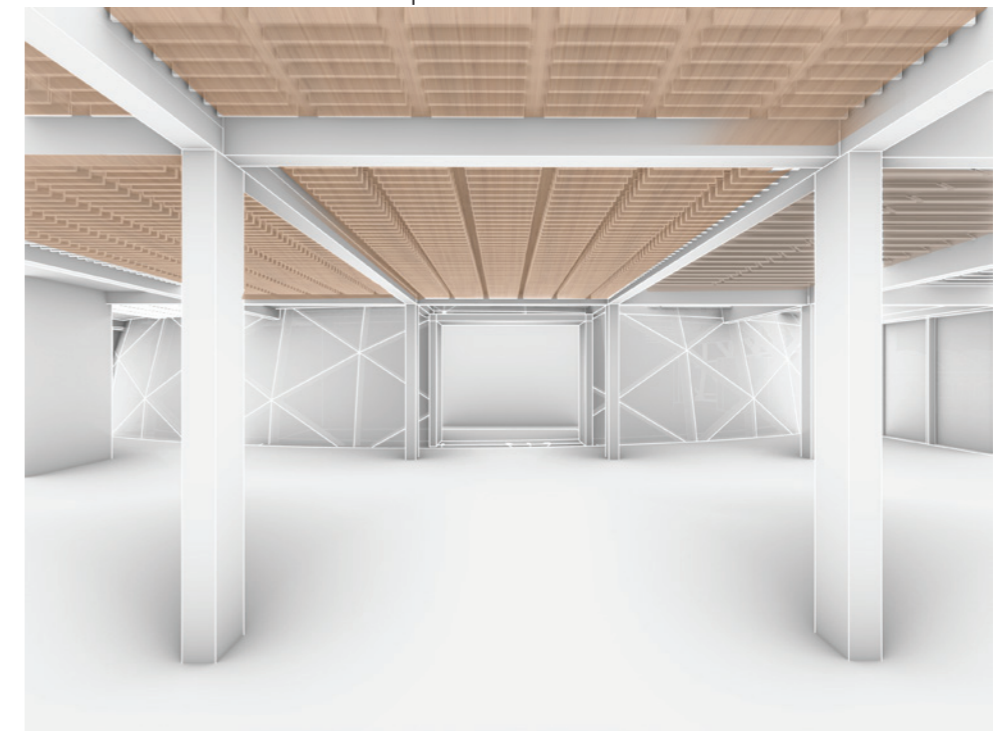
H

Final design

Acoustics



AUDITORIUM

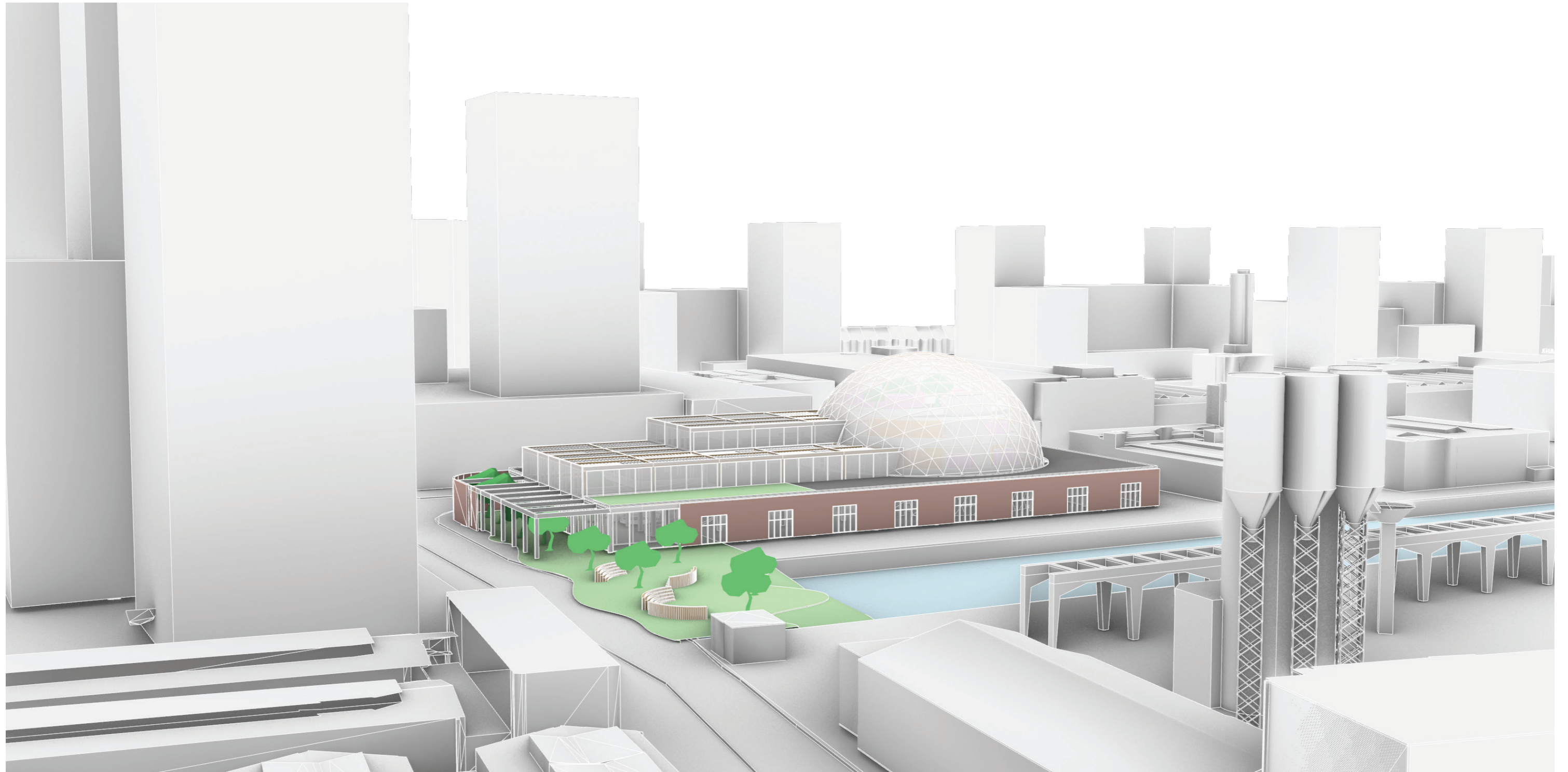


CEILING OF PASSIVE FLOORS

H

Final design

Exterior perspectives



H

Final design

Perspective from the sphere





I

Final reflection

I Final reflection

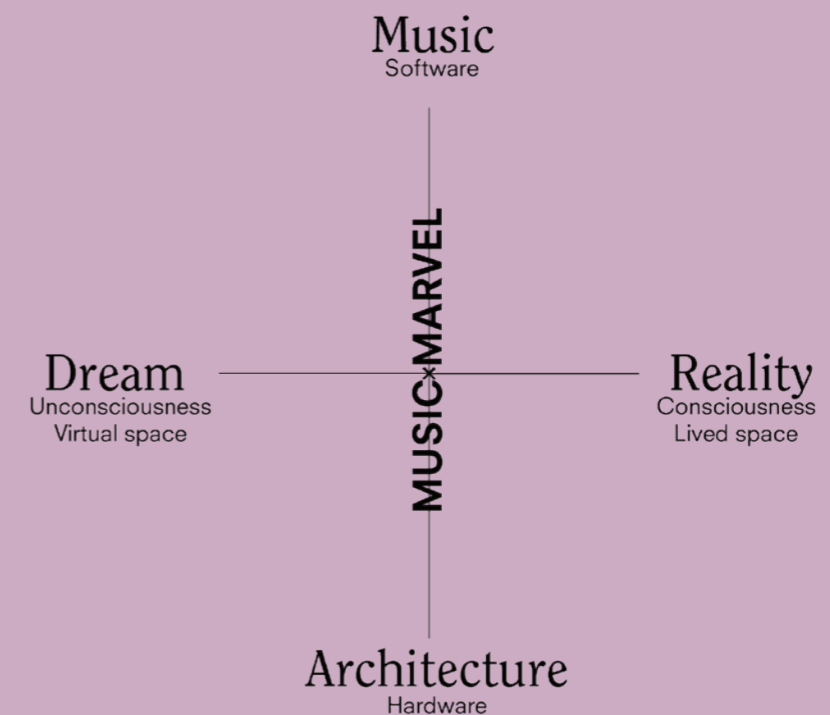
“Real civilization cannot exist in the absence of a certain play-element, for civilization presupposes limitation and mastery of the self, the ability not to confuse its own tendencies with the ultimate and highest goal, but to understand that it is enclosed within certain bounds freely accepted.” (Huizinga, 1938, p.211)

INITIAL IDEA OF MY MUSIC MARVEL

I have chosen this graduation project as I believe both architecture and music have something in common which is the power to evoke emotional experiences that create wonderful narratives and memories. Throughout my studies I realized the importance of architecture that evokes different emotions, apart from the obvious needs and functions, and that fact differs architecture from simple constructions. The assignment of this course is to design an intervention related to music in the city of Den Haag, Binckhorst. Given this task, it was crucial to analyze the location and its relationship to music. Why was this location chosen? Why is the music marvel important for them? For this analysis the group work helped a lot as it was possible to gather detailed information about the current city situation and the future development. Binckhorst was a former industrial site, with future master plans to thrive as a new economic center and start-up hub. The municipality has plans for mixed use developments that allows for the construction of houses, businesses, and creative centers (Gemeente

Den Haag, 2021).

As new highrise buildings were to be constructed, one of the few areas in which the building would remain as it was was near the Kompaan brewery. We had actually visited the brewery a couple of times and each visit was fun and full of clients. This made me cherish the building and the surroundings a lot, as I felt the community feeling. From that moment I had decided to enhance Kompaan building by building on top. The project consists of an existing building that will be renovated and added to, as not demolishing a building is sustainable and reflects on multiplicity.



I Final reflection

In addition to the new developments, one of the main conclusions were the numerous music-related establishments in the Den Haag area. This prompted my initial thought: what should the musical marvel be, and how can this endeavor meet the requirements of the locals? It was evident to me that designing a simple concert hall or other forms of straightforward music venues made no sense. There were enough venues for each inhabitant, even considering the new ones. It was essential, however, that along with new residential and commercial growth, the culture aspect must also be fostered. For that reason the music marvel must not only include music but must be a cultural and community incubator where everyone can visit freely and enjoy their time as a getaway from their business circle.

Alongside the site analysis, the main question of what is music and how it benefits people in general were studied.

Bellow is the summary of the research plan, focused on the philosophical side of music and its relationship to architecture:

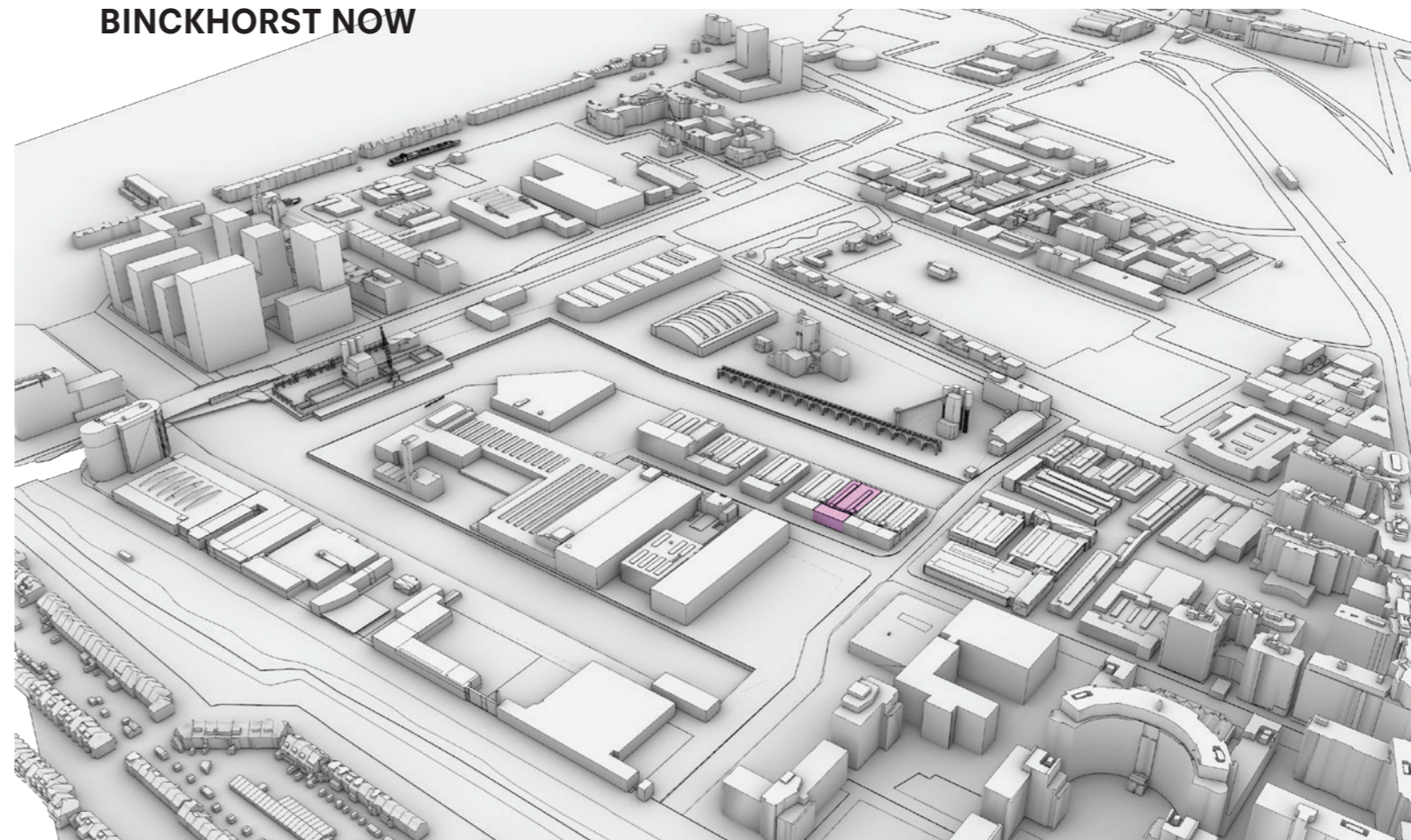
Music Marvel must be a manifesto that addresses the importance of music as a public event while demonstrating how architecture can help emphasize it to become an integral aspect of civic life for a better urban landscape. Such architecture should only be conceived to benefit the people and improve their quality of life in the city. What improvements can be implemented to make urban life better? One of the main concerns living in the city is the high exposure to stressful incidents caused by the hectic environment based on productivity. When compared to people who live in a rural area, the metropolitans are often connected with greater chances of having most mental health issues. According to data, residents of the city are subjected to nearly 40% greater risk of depression, a 20% higher risk of anxiety, and a doubled chance of schizophrenia, as well as increased loneliness and isolation (Peen et al, 2010). Defining this aspect as the main problem, how can the music marvel in a way contribute to releasing this tension in the city?

To conceptualize that idea, it is first necessary to touch upon the importance of music and how it impacts the population in general. Currently, there are numerous studies involving the positive impact of music, demonstrating the ability to convey and provoke one's emotions (Juslin, 2019). They show that musical encounters can evoke great feelings, releasing neurotransmitters like dopamine, which is associated with pleasurable sensations (McGilchrist, 2011). As people's emotions shift listening to music, it also has an influence on their behavior (Meng, 2018). Hence, it is safe to defend that music can certainly assist to relieve this stress, either individually or for a public event. One of the most interesting effects of the musical experiences is that it triggers memories. According to the physician Oliver Sacks (2008), the musical memory may remain long after other types of memory have faded. His research showed that listening to music tends to involve various sections of the brain, initiating connections and establishing associations, which is part of the reason for its long-lasting influence.

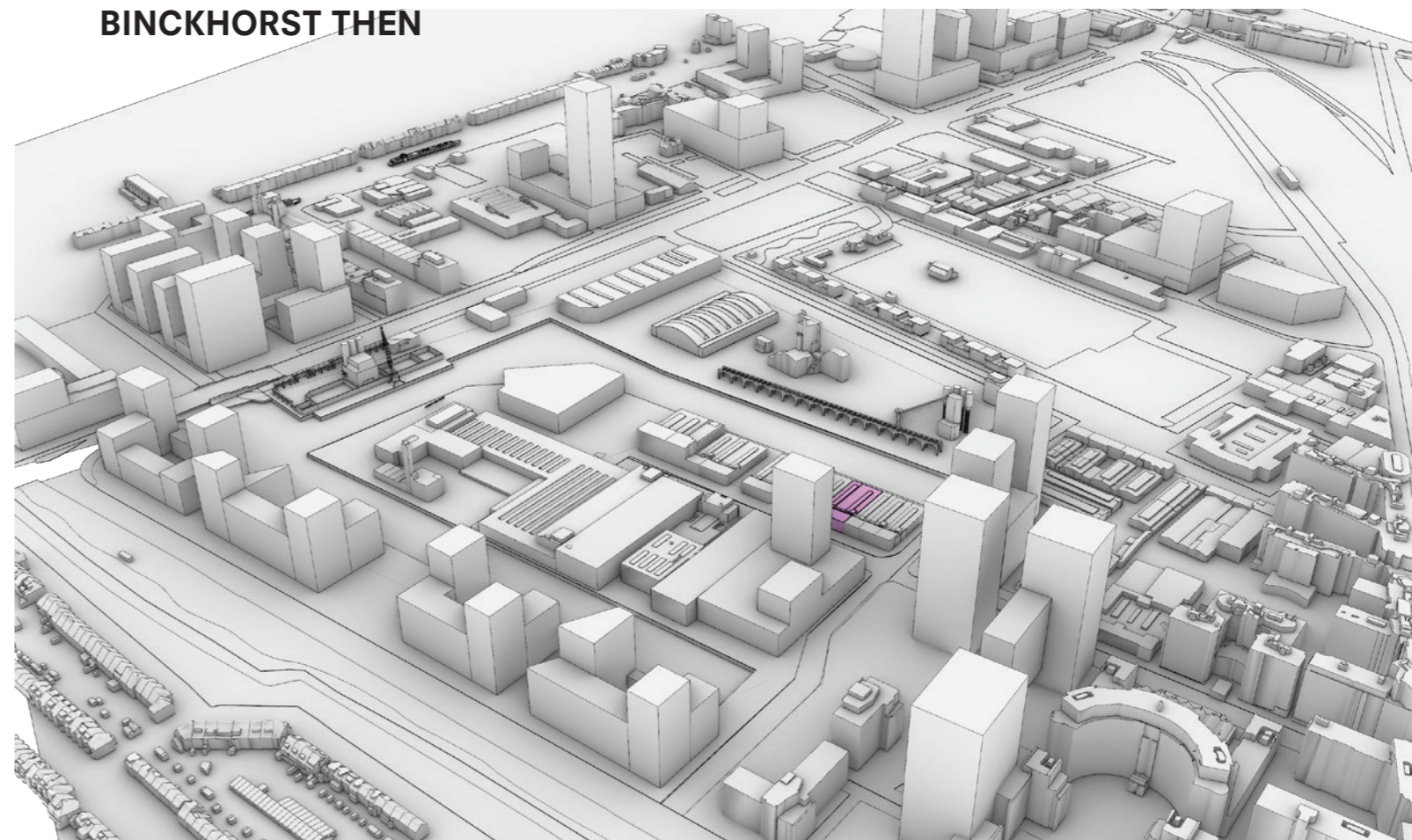
If music is the software that reaches the unconscious realm, how should the architecture (hardware) that encompasses look like?

If music is the software that reaches the unconscious realm, what should the architecture (hardware) that envelop it look like? How can a constantly shifting mind be materialized? How to create a powerful structure that flows through the city like one's emotion?

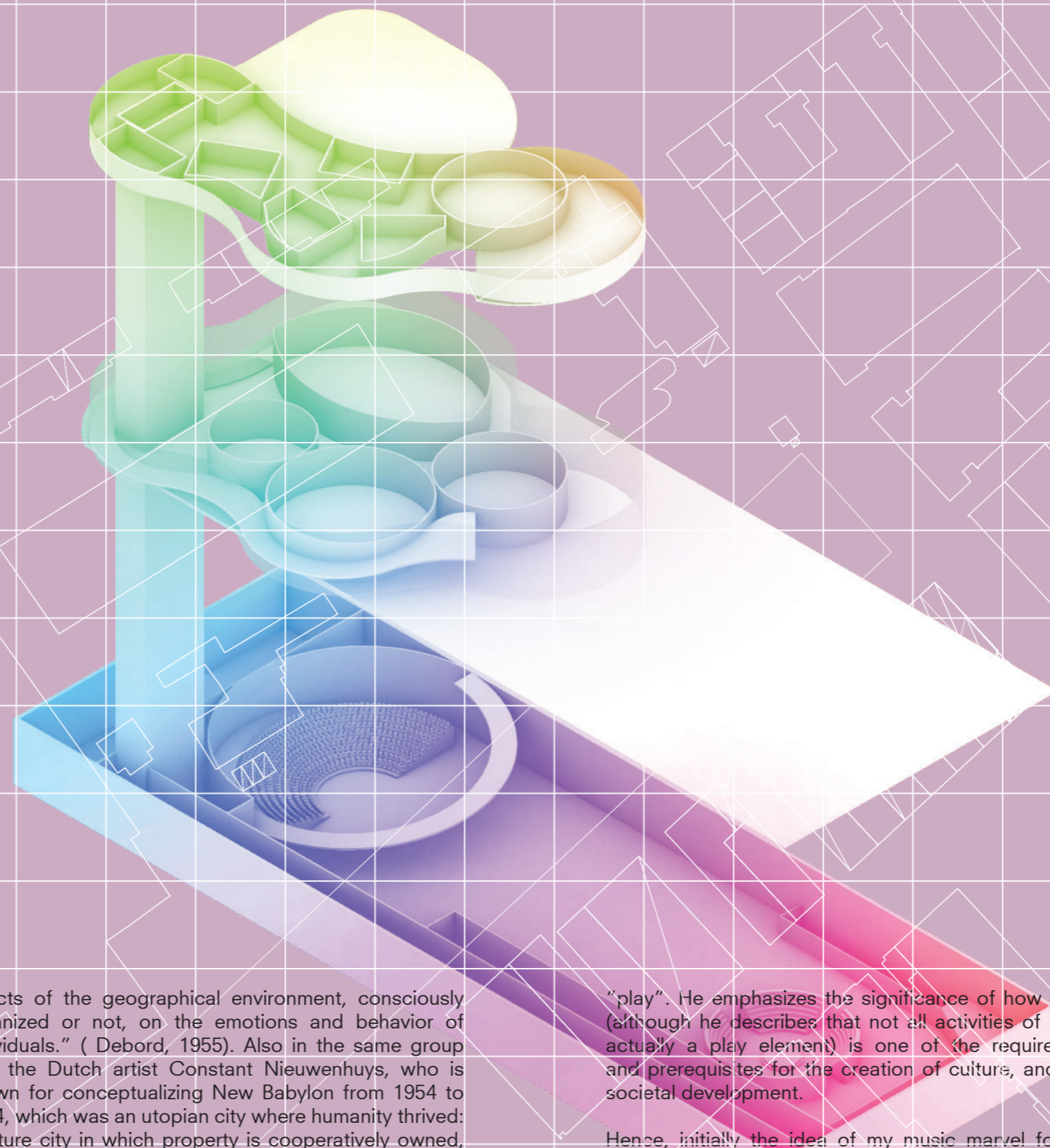
BINCKHORST NOW



BINCKHORST THEN



I Final reflection



According to Pinder (2020), "Surrealists emphasized imagination, desire, dreams, eroticism, and the unconscious in their efforts to release the marvelous possibilities that lie dormant or suppressed within everyday life and space." Their principle lies in releasing the endless possibilities (imagination) that are dormant or suppressed within a labor-based society.

Influenced by surrealists, are the Situationist International (SI) which were an intellectual group made of artists and political theorists in the 1960's. Situationist ideology was an attempt to bring together a wide range of academic disciplines into a current and complete

If music is the software that reaches the unconscious realm, how should the architecture (hardware) that encompasses look like?

criticism of advanced capitalism in the mid-twentieth century (Plant, 1992). One of their group leaders was Guy Debord, a french philosopher who coined the term psychogeography. According to him it was about a way of exploring the urban environment unconsciously through playfulness: "the study of the precise laws and specific

effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." (Debord, 1955). Also in the same group was the Dutch artist Constant Nieuwenhuys, who is known for conceptualizing New Babylon from 1954 to 1974, which was an utopian city where humanity thrived: a future city in which property is cooperatively owned, work is totally automated, and employment is replaced with a wandering life of creative play. New Babylon is populated by homo ludens, who, free of work, will not be required to create art because he may be creative in his daily activities. (De Zegheer, 1999). Homo Ludens is a term that was introduced by the Dutch historian Johan Huizinga, in which he defends the importance of keeping the playful mind and acts for the development of culture and society. As Huizinga (1938) states, in the current society, humans have become the Homo faber (man the maker), as productivity became the essence of the civilized world since the industrial revolution. However, for him, for humanity to develop intellectually and culturally, humans must always maintain the spirit of

"play". He emphasizes the significance of how "play" (although he describes that not all activities of play is actually a play element) is one of the requirements and prerequisites for the creation of culture, and thus, societal development.

Hence, initially the idea of my music marvel focused on the power of music that acts as a medium to shift between states of mind. This aspect was important as a result of the research of the benefit of music for mindfulness. Alongside the core concept of music, the sociocultural aspect of how the current media and technology changed the way music is appreciated have been studied. The rise of VR culture and AR projection could not be ignored as a future project regarding music. As this being the central concept, the development of the project focused on how architecture can help enhance mindfulness together with the state of the art technology. This resulted in the project in P2 , the "playground of unconsciousness".

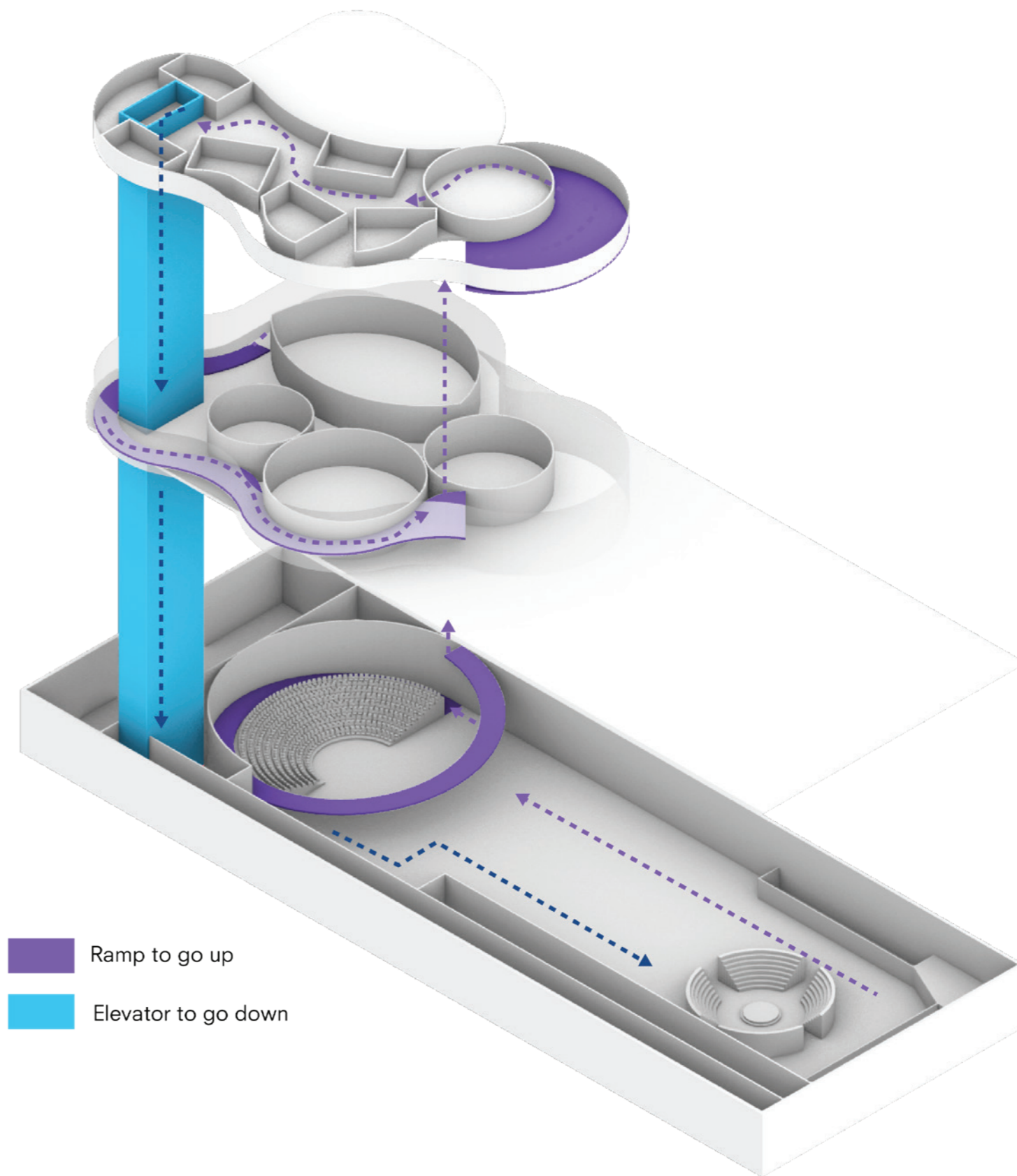
I Final reflection

P2 AND FEED BACK

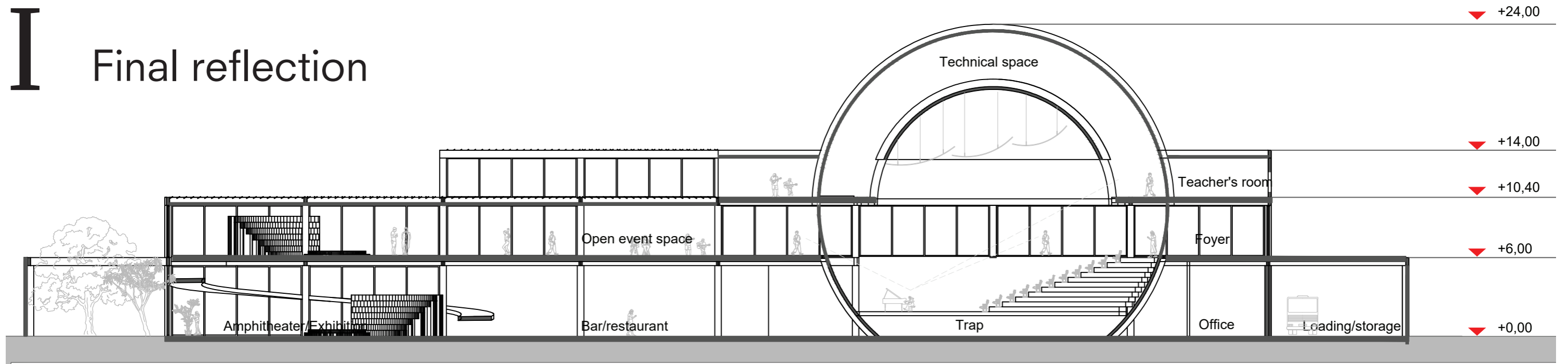
The “playground of unconsciousness” reflected on a journey through collections of experiences through many spaces with diverse elements to trigger different sensations. However the project was a translation of the word “journey” quite literally as the main routing consisted of a huge ramp that flowed from the ground floor to the top floor, passing through the rooms. The rooms included VR rooms to implement the start of the art technology that could influence and shift perspectives depending on the contents. Here the difficulty was to create a physical space as important as the visual content of the glasses. In order to enhance the experience I have created different entrance levels and heights where visitors must climb or slide down or up in order to get to the other side of the room. However these rooms were basically conceived around the current VR technology. With this type of technology evolving faster than ever, space must also be possible to adapt anytime.

The feedback for this project was that the rooms were too defined. This simple statement made me realize that I had

slowly forgotten one of the concepts I had believed was important, the homo ludens, playfulness and the different states of mind that one can shift through architecture. If I were to define all types of rooms, I was taking away the freedom of the visitors to wander around and create their own experiences. This opened up my eyes as I was too focused on theories about how music can relieve stress and how shifting through different states of minds were important for such but not really considering what were the real needs of the inhabitants of Binckhorst. As a community center through music, the visitors must be able to feel and heal freely.



I Final reflection



TRANSFORMING FOR P3

The task of creating a surreal environment that evokes different consciousness was difficult to materialize. Instead of prescribing all rooms, I had now shifted the concept to try to create a space where people can narrate their own experiences, sometimes accidentally, or coincidentally. These aspects in life are important elements to enhance the playfulness, the homo ludens. Nevertheless, it was again important to zoom out and see what people in general needed. Through the feedback and all the research, I had realized that it is impossible to satisfy all visitors, as each one's need is different. Yet, it is our duty to create an intervention that benefits the most people as possible. For that reason I have decided to divide the project into two types of spaces, the active and passive spaces. Here I have conceived the fact that everything in society is binary. The dichotomy is everywhere in society, the old and the new, the rich, the poor, the informal, the formal, etc... Even if we believe in one cause, sometimes we find ourselves being hypocrites of others. As one of the feedback I have received the quote of Albert Camus about his philosophy of

absurdism. The surrealists also acknowledge and accept the reality as it is, even in the most absurd scenario. In this current societal situation with the sudden war this absurdism made even more sense. Although dichotomy usually has a bad interpretation, we must hope that we can learn from the two sides. This was my new concept that has developed from all the research and feedback. The people in Binckhorst can still make use of a defined space to release the everyday stress and enjoy things such as music therapy, however some can also pass by the location coincidentally or accidentally and still create joyful experiences.

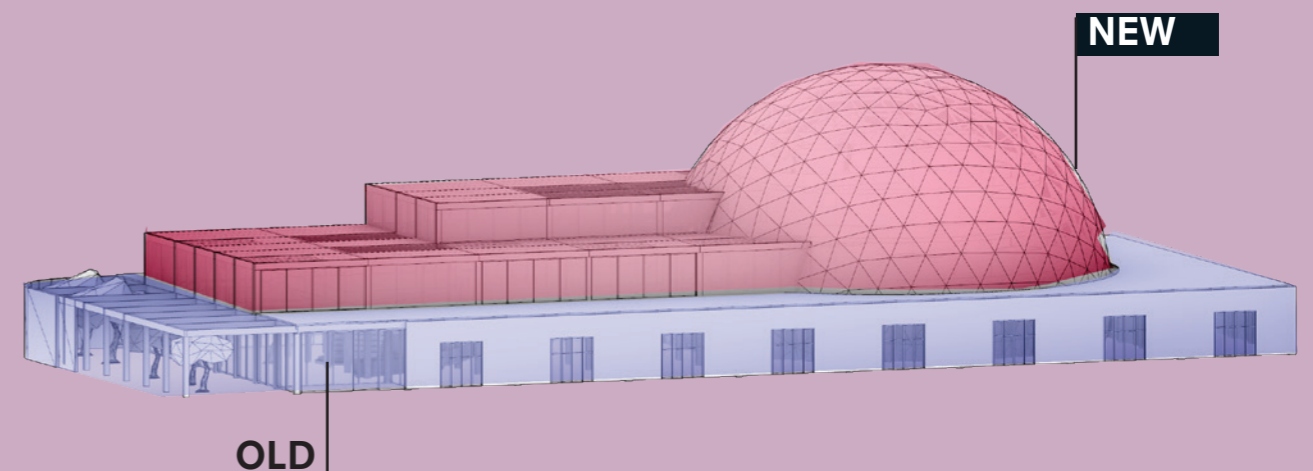
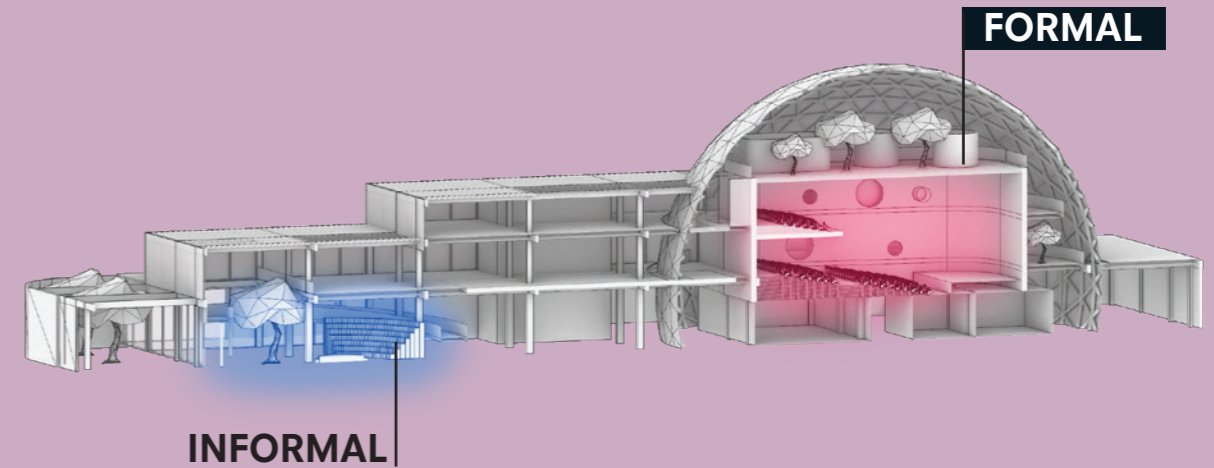
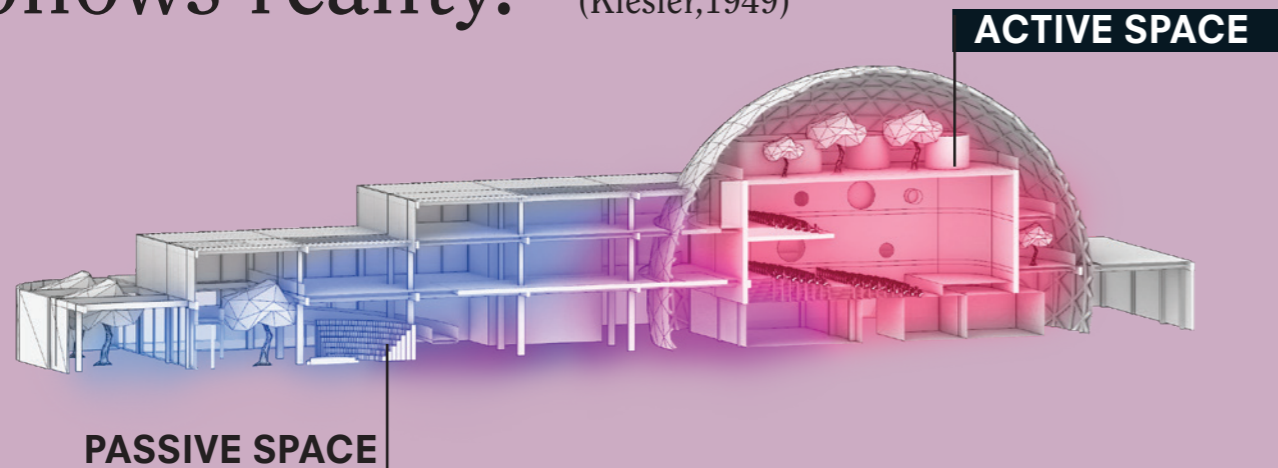
Also not forgetting the state of the art technology aspect, the activities of the prescribed rooms must be in accordance to what society needs and that can be arranged through retrieved data and machine learning processes. Here as the focus is the power of music to release tensions of the hectic society, the music therapy activities are the main interests. The data available about the efficiency of the music therapy sessions can be translated into "routing" or again, the journey of

one's visit to the music marvel

This resulted in the project presented in P3, which as a concept was there but was not yet clear architecturally. I had introduced a sphere structure as a surreal element in the orthogonal grid which was made on top of the existing ones. Here the main feedback was around the sphere structure that was implemented as it was a shape and roof but not very experienced from the inside, and creating a bad acoustic auditorium. The next step was to develop this project further to enhance the different structures and experiences both from the outside and inside, creating a better acoustic for the auditorium.

I Final reflection

“Form does not follow function. Function follows vision. Vision follows reality.” (Kiesler,1949)



WHAT IS THE FINAL MUSIC MARVEL?

The final conception of my music marvel is to create a binary musical community center with auditorium and rooms for music therapy/school purposes but also creating a space for urban “flaneur” the wanderer of the city that can visit accidentally and still have memorable experiences through seasonal exhibitions and pop up shows. The space will be divided into active and passive spaces, in which the active space will consist of an auditorium and acoustics insulated rooms for musical activities, and the passive space with an amphitheater in an open space with possibilities to enclose or create exhibitions through ephemeral structures such as scaffolding. The two spaces will be “divided” through a sphere roof structure creating a “surreal” different experience both from the outside and in the inside. The dome will also help with the passive climate system making the center more sustainable. Although defined, the active spaces also can be flexible as they will have modular adaptable structures that can become the desired size.

“Form does not follow function. Function follows vision. Vision follows reality.” (Kiesler,1949)

As Huizinga states in his book Homo Ludens, it is essential for humanity to maintain the play element for the development of society. As a result, the Music Marvel initiative may benefit society by adding a layer of that playfulness to the urban environment. More than just playfulness, it will be a place where music will be boosted to reach the guests’ unconscious thoughts and assist them escape the stresses of everyday life. The structure will serve both as cultural hub and an artifact, with the goal of assisting in qualifying the city by inspiring discussions that go beyond the architecture but as a vehicle and instrument for change. A mental curating center through music.

