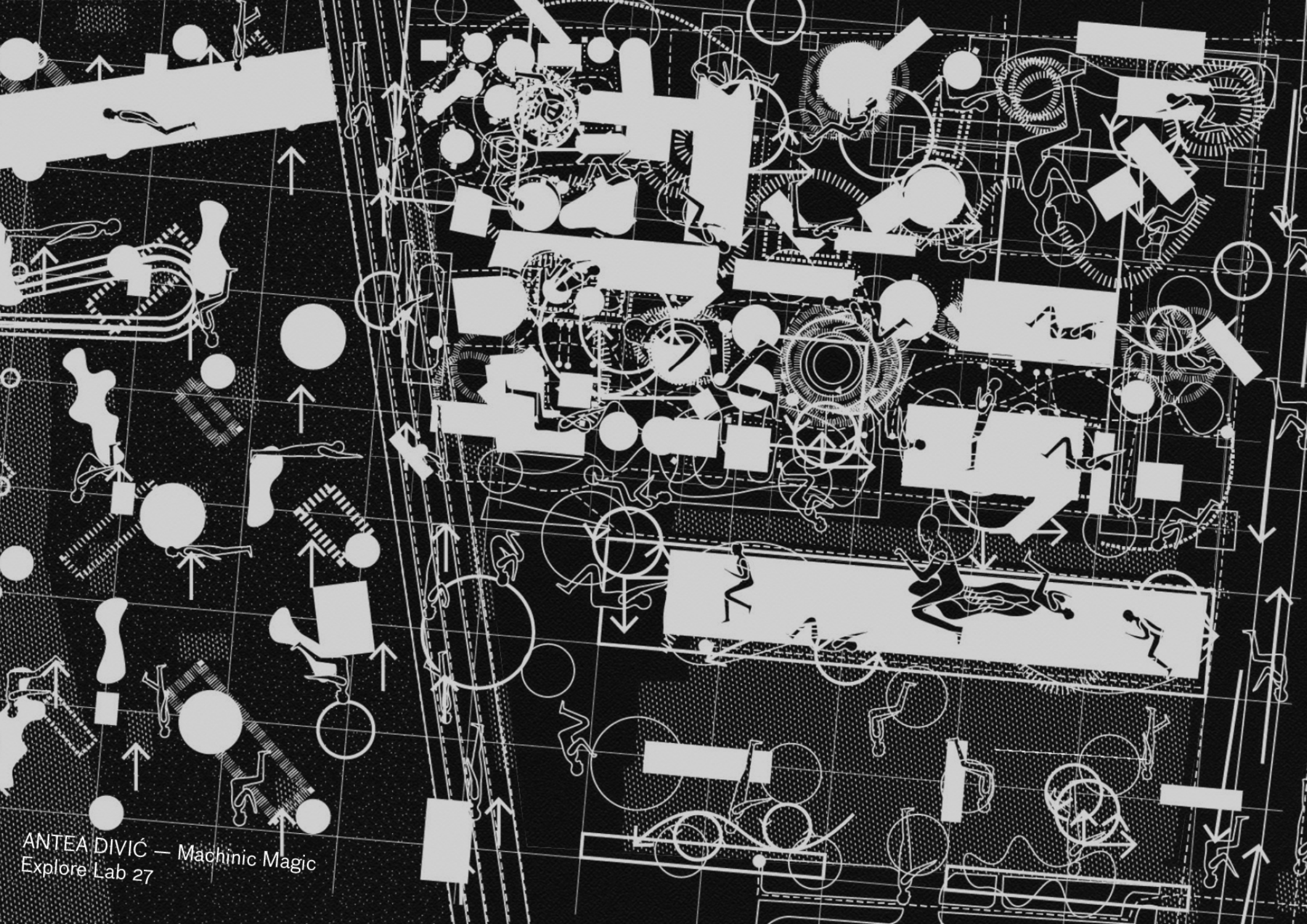

ANTEA DIVIĆ — Machinic Magic
Explore Lab 27

Machinic[i] Magic[ii]

Antea Divić

[i]about relations; not opposing, but both, multiple.

[ii]about finding problem, not solution.

Explore lab #27
Under supervision of:
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Msc Architecture, Urbanism and Building
TU Delft, 2019

Introduction

[1] Johan Huizinga, Homo Ludens: A Study of the Play-Element in Culture, (London: Routledge & Kegan Paul 1949), page 7

"Play is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing. We can safely assert, even, that human civilization has added no essential feature to the general idea of play."[1]

Johan Huizinga explains in Homo Ludens: A Study of the Play-Element in Culture how the desire to have fun or desire to play is not a novelty, but rather an ancient creation. The desire to play is captured by architecture in various spaces such as entertainment, amusement, theme parks, carnivals, festivals, fairs etc. However, spaces that focus on play always represent the "other", not so serious, side. This side is considered not worthy or not as important and essential as everyday spaces (such as offices, schools, hospitals etc.). They are an afterthought. Now that the boundaries between work and leisure are flexible, intertwined, overlapping and disappearing, elements of one escaped to another and vice versa; it is necessary to look at these spaces from a different angle in order to rediscover play.

The space this research will principally focus on is an entertainment park, precisely Coney Island, in New York, USA. Even though, there is a strong connection between the forming of the entertainment park and the development of capitalism, there is already an abundance of research done on this topic (Clave, Thompson, Botterill, Mitrašinović, Lilliefors etc.). Thus, the following paper is not a common historical investigation of the entertainment park, but an exploration of actual desires (both political and libidinal), affects and forces that simultaneously form an entertainment park.

This project aims to question whether the entertainment park is still relevant in our contemporary society and whether it can it be reimagined and transformed from a scripted to a more unscripted arena of an action. Additionally, the desire of the project is to bring back play, from the mere simulation it is now, to a creative force that it once was. A goal is to create entertainment that is not consumable but transformative, transforming life rather than individual. A life that is valuable and consist of zest, beauty, wonder, and adventure. Valuable life is "something that is lived for its own sake; something that is a value in and of itself, in the unexchangeable "currency" of experience."[2]

[2] Brian Massumi, 99 Theses on the Revaluation of Value: A Postcapitalist Manifesto (Minneapolis: University of Minnesota Press, 2018), page 13

Research Question

How can *desire* (both individual and collective) as expressed in the current form of the entertainment park help in re-evaluating the *value* of *play*?

desire

The concept of desire is explored by Deleuze not as something based on lack, but as a productive force. Desire is observed as a way of producing: you desire something and you produce it, and once it is finally there, this desire transforms into something new. However, it can become problematic if you desire something that will have a negative impact and separate you from (your) power.

In Essays on Deleuze, Daniel Smith asks: How can people reach a point where they actually desire their servitude and slavery as if it were their salvation—for those in power have an obvious interest in separating us from our capacity to act? How can we desire to be separated from power?

The answer is that the people invest in their servitude as if it is salvation because their desires are not their own - they are rather part of the collective infrastructure. The parts of us we hold most individual are, in fact, part of the infrastructure. Libidinal (individual) and political (collective) economy are, at the same time, producing desires while feeding off each other and are in the end "one and the same economy."[3]

[3] Daniel W. Smith, Essays on Deleuze (Edinburgh: Edinburgh University Press, 2012), page 187

[4] Brian Massumi, 99TRV, page 2

value

"Value is too valuable to be left to capital" is one of the theses in 99 Theses on the Revaluation of Value: A Postcapitalist Manifesto from Brian Massumi. Massumi wrote a manifesto with a goal of transcending the notion of value from quantitative, generalized and reduced, to qualitative, a value that is in and of itself, the surplus-value of life. Value is currently tied to the market with money being its measurement. This degradation of values functions in capitalism due to the fact that capitalism is a "power-formation" that exists everywhere and is an "apparatus of capture." It captures surplus-value of life, the act of becoming, and the future.

play

Play is not leisure. Leisure is free, unproductive, time away from work, part of economic activity making you rest in order to be more productive at work. Play is also not entertainment. You can be entertained by merely sitting and watching a movie at the cinema. Play is ludic. It requires action. When you are playing, you are not resting, you are producing. Massumi gave several strategies on how to achieve a collectivist, post-capitalist economy. One of his strategies was play. He states: "Play is an operative tendency connoting a processual openness." This means play gives an opportunity for testing the limits and the "exploration of alter-unfoldings."[5]

[5] Ibid., 62

Problems

Brian Massumi discussed in his book 99 Theses on the Revaluation of Value that the play is currently produced in normative contexts where everything is staged[6]. There is no playfulness in it, play seems to have lost what play is about, which is a ludic engagement that produces desire. This new take on play emerged in the late 19th century to fill free time for the new working masses with entertainment. Entertainment gradually shifted from being produced by communities to being produced for individuals.[7] The idea of play was captured, controlled and replaced with consumption, i.e, leisure, a domesticized and commodified version of play. What was once a productive force had now become an unproductive activity. A type of this kind of entertainment is the entertainment park.

Originally, the entertainment park was a promise of escape, disconnection, release and spectacle, being foreign and exotic. Therefore, it did not have many relations to the known, and presented itself as a completely new world. Soon enough, this new world coupled its value with quantification, the whole experience was brought down to simple figures. It became massively produced and a manufactured consumption of experience, goods and time happening in an enclosed and fixed environment. The enclosed space is planned and designed to be experienced in a specific, scripted way: After you enter, you wait in line, go on a ride, get off and then repeat everything for as many times as you want. This repetitive behaviour is invariable and leaves no space for creativity or imagination; nothing unexpected can emerge from it. People are not supposed to act, but re-act to the conditions laid out for them – meaning their mode of existence becomes passive, rather than active.

[6] Brian Massumi, 99TRV, page 62

[7] Salvador Anton Clavé, The Global Theme Park Industry (Wallingford: CABI, 2007), page 13

The environment is highly controlled for anything free to be able to happen, which begs the question: Why would people want to pay for something that ultimately controls them as if it gives them freedom? Or as Spinoza formulated it in a more clear way: “Why do people fight for their servitude as stubbornly as though it were their salvation?” In Essays on Deleuze, Daniel Smith responded to the question with: “Theoretically, the answer is straightforward: it is because our desires—that is, our drives and affects—are not our own. They are, if I can put it this way, part of the capitalist infrastructure.”[8]

[8] Daniel W. Smith, EOD, page 186

Methodology

The research started by exploring literature based on the topics of entertainment, work-leisure dichotomy and capitalism. The chosen entity for further exploration was the entertainment park due to the fact it was one of the first modern examples of captured fun; replacing the fun fair that was temporal and spontaneous with scripted, organized space of consumption. Even though, in today's capitalism, fun and work no longer strictly belong to separate spaces[9] (as it was in the time of full glory of entertainment parks), this research intends to explore the moment when it became a spatial mechanism of social control.

The specific case study explored in depth is Coney Island, being one of the first and – at the time – the largest and most well-known entertainment park. The problems mentioned earlier that were found while exploring the entertainment park, such as: consumption oriented entertainment; enclosed, fixed environment; scripted and repetitive behaviour; invariable experience; absent and reactive subjects; brought up some questions that needed to be addressed while analyzing Coney Island: How is the site organized? What is the site doing? What are the potentials of the site? Why does one want to be absent and reactive? Why does one have the desire to suppress oneself? What are the forces that are imposing the rules? Where and when in the entertainment park do one suppress oneself? What is the main element that makes an entertainment park? These questions have led me to three approaches to the research and, consequently, to three chapters of this paper: Island, Park and Ride (figure 0.1.). They might seem scalar at first, but they are, in fact, scalar-less, an exploration through energy fields, examining layers, rules, elements, or architecture as *stratum*, architecture as *referee*, and architecture as *exception*.

[9] PJ Ray, "Gamification and Post-Fordist Capitalism" in The Gameful World: Approaches, Issues, Applications, ed. Steffen P. Walz and Sebastian Deterding (Cambridge: The MIT Press, 2014), page 280

The method of analysis for each chapter is the same: mapping (of strip, game or furniture). Different techniques of diagramming and mapping of concrete things found were tested in order to understand the more complex desires. Mapping is used, as James Corner's in *The agency of Mapping: Speculation, Critique and Invention* defines, as a "collective enabling enterprise" that "unfolds potential", not as a reproduction of what is already there (like tracing would do) but as experimentation towards revealing hidden potential and as to "discover new worlds within the past and present ones." The mapping is almost like a performance of the project-in-time, not restricted to the site visit, data collecting or capturing physical attributes, but as something that would extend to design itself.[10]

The entertainment park is not a site for rest but an intense full body experience of light, color, smell, sound, posture etc. These materials were mapped to discover potentials and practices in order to understand what kind of desires people had. Further on, research investigates how these materials, potentials, practices, and desires overlap to create certain affects. The focus is not on objects but rather on actions. Instead of mapping typically mapped parameters such as *function, use, program, scale, typology, morphology* etc, this research maps the more unconventional layers such as *movement, speed, forces, flows, actions, elements, territories, rhythms, habits, patterns, relations* etc. Furthermore, these relations were not just extracted but they were also tackled with 5 minor questions of Nietzsche: *how, when, where, for whom* and *what purpose*[11]; as well as always thinking back to *desire*, *value* and *play*; the three main anchors of the project.

These mappings are done without beginning or end, creating fields that are always expanding and feeding off of each other. Finally, cartographies are done with versatile and flexible techniques, such as sketching, drawing, collaging, de-collaging, hatching, etc., to allow the possibility of even the "unmappable" things to be "mapped."[12]

[10] James Corner, "The Agency of Mapping: Speculation, Critique and Invention," in Mappings, ed. Denis Cosgrove (London: Reakton Books, 1999), pages 214-252

[11] Daniel W. Smith, EOD, pages 19-21

[12] James Corner, TAOM, pages 214-252

figure 0.1 - Process diagram 1

Research question

How can *desire* (both individual and collective) as expressed in the current form of entertainment park help in re-evaluating the *value* of *play*?

Problems

1. Consumption oriented entertainment
2. Enclosed, fixed environment
3. Scripted and repetitive behaviour
4. Invariable experience
5. Subjects are absent and reactive
6. Privileging individual over collective
7. Objects are not completely fixed
8. Bodies in various positions
9. Memory of the day
10. Machinic

Sub-questions

Method

How is the site organized?
What is the site doing?
What are the potentials of the site?
= island - layers - field

Why one wants to be absent and reactive?
Why one has the desire to suppress oneself?
What are the forces that are imposing the rules?
= park - game - rules

Where and when in the entertainment park you suppress yourself?
What is the main element that makes entertainment park?
= ride - element - exception

figure 0.2 - Coney Island and 3 methods


3
2
1

Island

"An island is any piece of land that is surrounded by water. An island is any object lost in an endless extension of a uniform element. As such, the island is *isolated*. The island is by definition remote, separated, intimately *alternative*. The island is *elsewhere*."[13]

Coney Island

Coney Island entertainment park, a fixed agglomeration of rides, games and fast food, intrigued many over the years. It was one of the first and, at the time, the largest entertainment park in the world. Many things enabled the birth, rise and popularity of Coney Island type of entertainment: population growth, higher income, technological advances, stabilisation of urban production, reduced working hours, demands for leisure, improvement in urban public transport systems, electricity and new mass communication systems.[14]

Even to this day, Coney Island is considered one of the most well-known entertainment parks. What made Coney Island unique, besides it being next to the ocean (mystique of "curative properties") and in "the heart of growing urban metropolis.", is the fact it has been a site of recreation since day one; a meat fair in the 1600's, sea resort in 1800's, a fun fair by the end of the 19th century and finally a new location for the Chicago World's Fair exhibition.[15]

Coney Island represented the shift from fairs to entertainment parks; the entertainment "produced by" communities to the one '"produced for'" the individual[17]. Its transformation represents the transition from play to leisure

[13] Mateo Ghidoni, San Rocco, Winter 2011, 3 https://platplusforms.com/images/Plat28/Library/Online-Resources/PDF/SR01-ISLANDS-WEB_R.pdf

[14] Salvador Anton Clavé, TGTPI, page 14 and Jackie Botterill, "The "fairest" of the fairs: History of Fairs, Amusement Parks and Theme Parks" (Master Thesis, Simon Fraser University, 1997), page 81

[15] Jackie Botterill, TFOTF, page 83

[16] "Fairs were in the 18th century, and are today, an area concentrating traders, non-permanent food, drinks and amusement establishments. The entertainment was obtained through spectacles showing strange animals and humans, wild animals, minstrels and magicians, automats, acrobats, singers, musicians and dancers and theatre plays. They were...areas of shared experience." Salvador Anton Clavé, TGTPI, page 13

[17] Ibid., page 13

[18] James Lilliefors, America's Boardwalks: From Coney Island to California, (New Brunswick: Rutgers University Press, 2006), page 25

[19] Seaside provided fresh, healthy air for sooty, urban lungs. Also, urban life assumed upright strictness and work attire, while on the beach one can be relaxed and wearing comfortable clothes. Jackie Botterill, TFOTF, page 83

[20] Rem Koolhaas, Delirious New York: A retroactive Manifesto for Manhattan, (London: Academy Editions, 1978), page 32

[21] The first enclosed park in Coney Island was made by Paul Boyton in 1895. Boyton leased part of Coney Island, filled it with different rides, games, performances; and surrounded it with ten-foot-tall fence with admission of ten cents. James Lilliefors, AB, page 28

[22] Ibid., page 27

[23] Ibid., page 30

[24] Jackie Botterill, TFOTF, page 92

"a paradigm of what's going on in the larger society"[18]. In the 19th century, the British colonists took over Coney Island from Dutch colonists and envisioned it as a seaside resort for New Yorkers[19] (similar to what Brighton was for London in the UK). It was a logical choice since it was the closest "zone of virgin nature" for busy workers of Manhattan, where they can "escape occasionally to recover equilibrium"[20]. On the east side of the Island, hotel resort eroded, while the west was "contaminated" by different kind of fugitives, law offenders. The battle between the two parties ended with the development of a middle a zone for pleasure. The first rollercoaster was intrudeced in 1844, the first railroad reached the Island in 1865, and consequently an army of visitors started flushing the island. In the beginning, the middle zone was intended to be a temporal fun fair but eventually stayed on permanently.[21]

Coney, in the time of its greatest success, was not one park but a complex of four different parks: Sea Lion Park, Steeplechase Park, Luna Park, and Dreamland. At the time of the peak of the Industrial Age, Coney Island showed how the technological means of the machine age can provide not just a more efficient life but also entertainment and escape[22]. People, at the end of their work day desired escape that was a passive expression of pleasure without the effort of constructing their own leisure. Cosmopolitan magazine in 1905 wrote that Coney Island offers "orgiastic escape from...the world of what-we-have-to-do into the world-we-would-like-to-do, from the world of duty that endures forever into a world of joy that is permitted only for the moment"[23]. But Coney did not represent a festival that "express joy about something, but offered "fun" in a managed celebration for commercial ends"[24]. This kind of leisure was considered to be deskilling people and meant nothing without a job or money.

Even though it was a place of passive entertainment and people weren't constructing it, it had value. It was not a place of rest, but a place for full body sensation; full of noise, light, colour, activities[25]. It even had a specific smell: a mixture of French fries, beef on a spit, pizza, Italian sausages etc[26]. Additionally, unlike Disney World that offers an enchanting, magical experience where work is hidden behind the final product, Coneys' rides "exposed their gut"[27]. The rides didn't hide their structure behind decoration but you could clearly see the workings of the machine. This is why it seemed like the family wasn't the main target group[28]. Coney was actually a Mecca for individuals that didn't know each other closely. Young professionals replaced family members as a company you would associate yourself with[29]. Coney Island truly did offer a different world then every-day life – you could let loose and run away from the restrictions of everyday norms.

In the beginning, Coney Island was envisioned as an *oceanic* island; radical, isolated, with no past, a new world. A world which offered new life, away from strict rules; an exception. Through years of transformation it became *continental*; a fragment, ruin of what it was; a domesticated heterotopia[30]. It was captured, shaken and twisted to the point that it is no longer an exception but a rule.

Mapping the strip

To understand how it was captured, mapping was conducted. As a first step, *field* was created: a strip on Coney Island. The strip consists of several different *milieus* in following order: Luna Park Apartments, traffic (railways and Surf Avenue), Luna Park entertainment park with adjacent parking, Riegelmann Boardwalk, Coney Island beach and

[25] Salvador Anton Clavé, TGTPI, page 14

[26] James Lilliefors, AB, page 24

[27] Jackie Botterill, TFOTF, page 125

[28] Walt Disney considered the parks physically and symbolically disgusting and unsuitable for family. Jackie Botterill, TFOTF, page 114

[29] Identity that was previously defined by family-name or occupation, meant little in this environment. Coney's visitors were usually singles, workmates, acquaintances or peers. New social groups that eroded from modern society. Jackie Botterill, TFOTF, page 87

[30] When Deleuze in Desert Islands writes "continental islands he refer to the islands formed by separating from the continent, and oceanic islands refer to those formed by originating from the ocean. In the case of continental islands, the ocean is understood as being always on top of the earth; in the case of oceanic islands, the earth is always conceived of as being under the ocean. While different in origin, both continental and oceanic models rely on detachment as a means of generating an alternative connectivity." Mark Lee, "Two Deserted Islands", San Rocco, Winter 2011, 9 https://platplusforms.com/images/Plat28/Library/Online-Resources/PDF/SR01-ISLANDS-WEB_R.pdf

the Atlantic Ocean (figure 1.2). The choice of this strip is not an accidental but deliberate in order to observe the different conditions that are adjacent to the Coney Island entertainment park, how are they influenced by it and how is the park influenced by them. Something as simple as flattening everything to a horizontal surface can help in understanding how the space is designed, organized and orchestrated, how is the song composed?

Layers - architecture as stratum

As a second step, various layers from the mentioned field were extracted. This act made a selection that can be studied and manipulated. Once de-territorialized, it unfolds hidden potentials and allow possibilities to become actual. The choice of conditions to map is derived from the parameters we usually depart from: housing, traffic, entertainment, water etc. however, the actual mapping is not done as such. As stated before, not mapping the typical parameters such as function, use, program, scale, typology, morphology etc., but observing which ones would be more productive, or at least, more appropriate to extract for the research. These extracts are not objects or subjects, but relations and actions (movement, speed, forces, flows, actions, elements, territories, rhythms, habits, patterns, relations, etc.). Furthermore, these relations were not just extracted but they were also tackled with the questions how, when, where, for whom and for what purpose? (figure 1.1)

With just a glimpse of the strips' patterns one can easily recognise the functions these conditions host (figure 1.3). For example, the pattern of the Luna Park Apartments is made in a very rigid way, all the forms and shapes follow a certain grid in order to create an efficient system of behaving, while patterns of Atlantic Ocean are concentric,

radial and circular. The space of the housing would be considered a 'striated' space, where fluids depend on the solids, flows are parallel and laminar, and movement is linear, from one point to another; while the space of the ocean is 'smooth' because it creates movement that is perpetual, with no beginning or end[31]. The first case is of the space that "counted in order to be occupied" and second of space that is "occupied without being counted."[32]. We are thought to observe spaces in a specific way, count and measure, and, consequently, design according to the that. Thought design, architecture tries to capture and control flows. How can architecture, instead of just controlling and capturing, intuit the following of flows and break them accordingly in order to produce the potentials?

To intuit the flows one must first map them. While mapping the flows, three levels of movement were established: fast (figure 1.4), medium (figure 1.5) and slow (figure 1.6). For example: fast would be movement of a rollercoaster; medium walking around the park, and slow waiting in the line. Fast and slow are not "quantitative degrees of movement but rather types of qualified movement\ whatever the speed of the former or the tardiness of the latter." ...From movement of waves to movement of cars in the parking lot, rhythms can be extracted. Rhythms are not the same as measure or meter - they are a "variation in the comings and goings within a milieu." Meter would be a blind regularity, and that is impossible since, as Kleinherenbrink suggested, "everything is characterised by contingency, when there is no natural attunement among elements, and when each component retains a chaotic aspect of autonomy and surplus value."[33] ...

Besides flows of movement, flows of forces (figure 1.7) were mapped: potential, kinetic, gravitational, centrifugal, centripetal, magnetic, tidal etc. When following the arrows of forces, it is interesting to see what makes the forces stop or change the speed. Each time a force encounters

[31] Gilles Deleuze and Felix Guattari, Nomadology: The War Machine, (Seattle: Wormwood Distribution, 2010), page 12

[32] Ibid., page 18

[33] Arjen Kleinherenbrink, "Territory and Ritornello: Deleuze and Guattari on Thinking Living Beings" in Deleuze Studies, vol. 9, iss. 2, ed. Ian Buchanan (Edinburgh: Edinburgh University Press, 2015), page 214

different force, it changes. This means that territory is constituted not by clear borders, but by encounter of different forces, flows or materials. For example: the waves of the ocean are slowed down because of wind breakers and stopped by the encounter of beach. The buffer made out of sand can stop the force of the ocean. However, territories are not just made out of circle of property but also with an opening to the outside. Even though, when designing we think we can control everything, in reality, flows overflow, and forces of one territory escape to another. When waiting in line at Coney Island entertainment park, one can smell the ocean; and when playing in the sport field at the Luna Park Apartments, one can hear the sounds of the Cyclone Rollercoaster.

For the final act of mapping and as a synthesis of things mapped before, a shift is introduced. For each milieu there a three maps explaining different overflowings of flows. The first map is explaining how each milieu's flows are captured and introduced somewhere else (figure 1.9, 1.12, 1.15 and 1.18). For example: for the ocean, flows of water are coded and controlled in housing as system of pipes bringing it and as a system of sewage releasing it. The second map shows not just the ones that are there but also many others that could be there (figure 1.10, 1.13, 1.16 and 1.19), for example: mud ponds at the beach, pools in the yards, fountains next to the roads or water rides in the park. For the third map, the focus was not on the actual matter but the logic of the flow that was introduced elsewhere to attempt to see what would happen (figure 1.11, 1.14, 1.17 and 1.20). For example: floating beds, wind-moving rides, whirlpools in gardens and so on.

The things that are mapped are not one dimensional or Cartesian. Reduced to the surface that is mapped, they are opening the field in multiple dimensions and offering different realities. Layers show what is already there, such as centrifugal force of a rollercoaster, the slowness of movement while waiting in the queue, the habit of just laying on the beach etc.; but also what could be there, namely, a big slide from the 17th floor of Luna Park Apartments, wind-moving rides, sand mountains etc. They are not just listed but indexed and named for new relationships to be found and drawn out (re-territorialized). The strip becomes a complex amalgam of old and new relationships with multiple orders offering many things to occur. The performance of mapping created a playful, plural, heterogeneous and open-ended field.

~~Function~~
~~Use~~
~~Program~~
~~Scale~~
~~Typology~~
~~Morphology~~

Movement
Speed
Forces
Flows
Actions
Elements
Territories
Rhythms
Habits
Patterns
Relations
etc.

Desire
Value
Play

How?
Where?
When?
What purpose?
For whom?

figure 1.1 Parameters

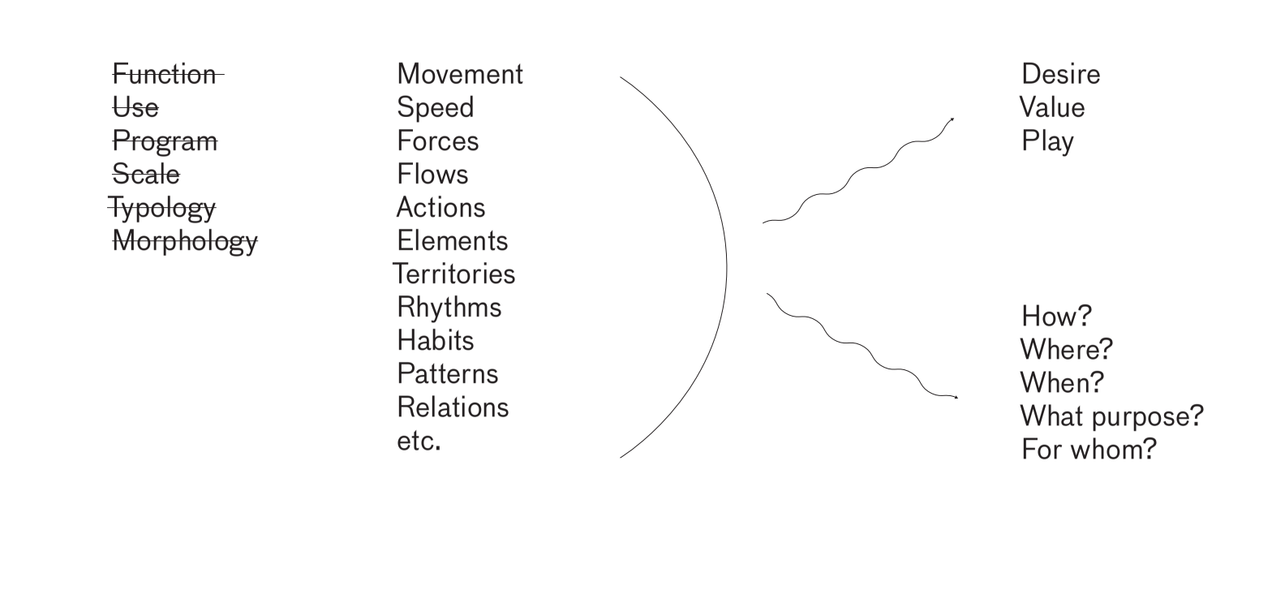


figure 1.2 Strip

figure 1.3 Patterns

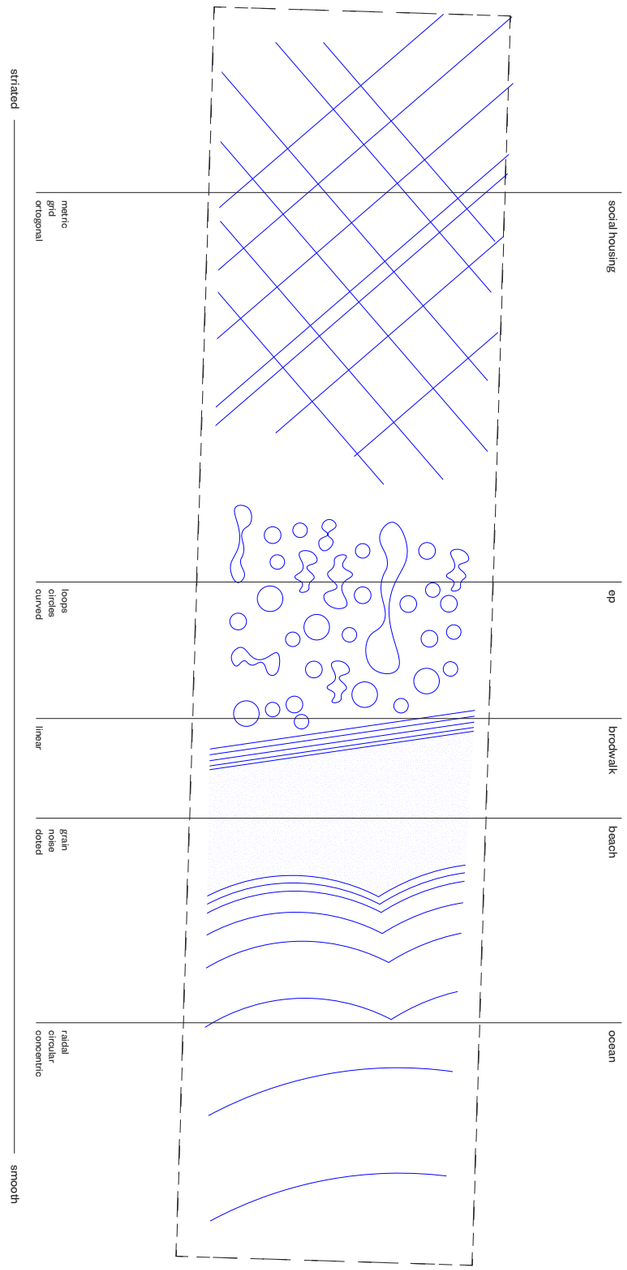


figure 1.4 Movement - fast

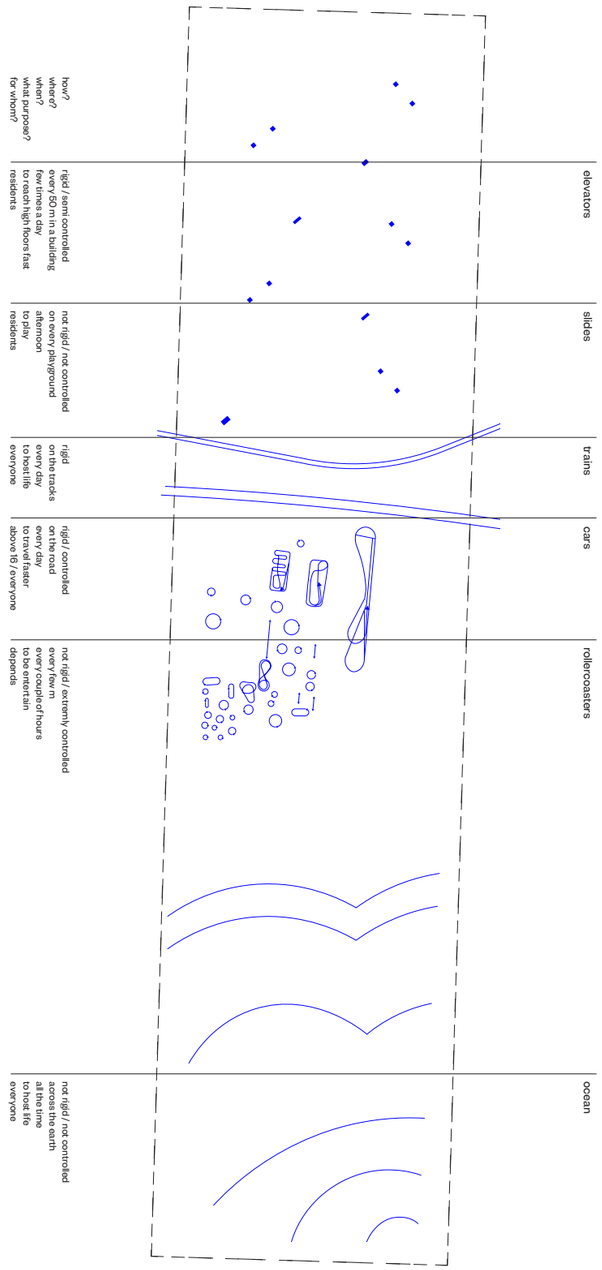


figure 1.5 Movement - medium

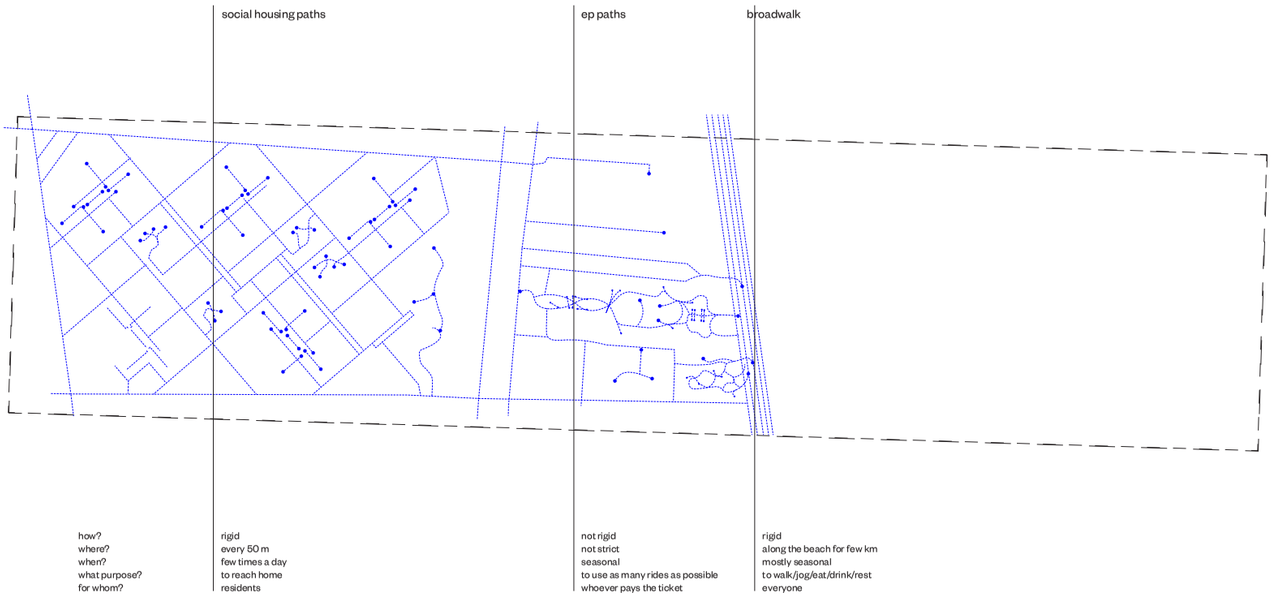


figure 1.6 Movement - slow (O)

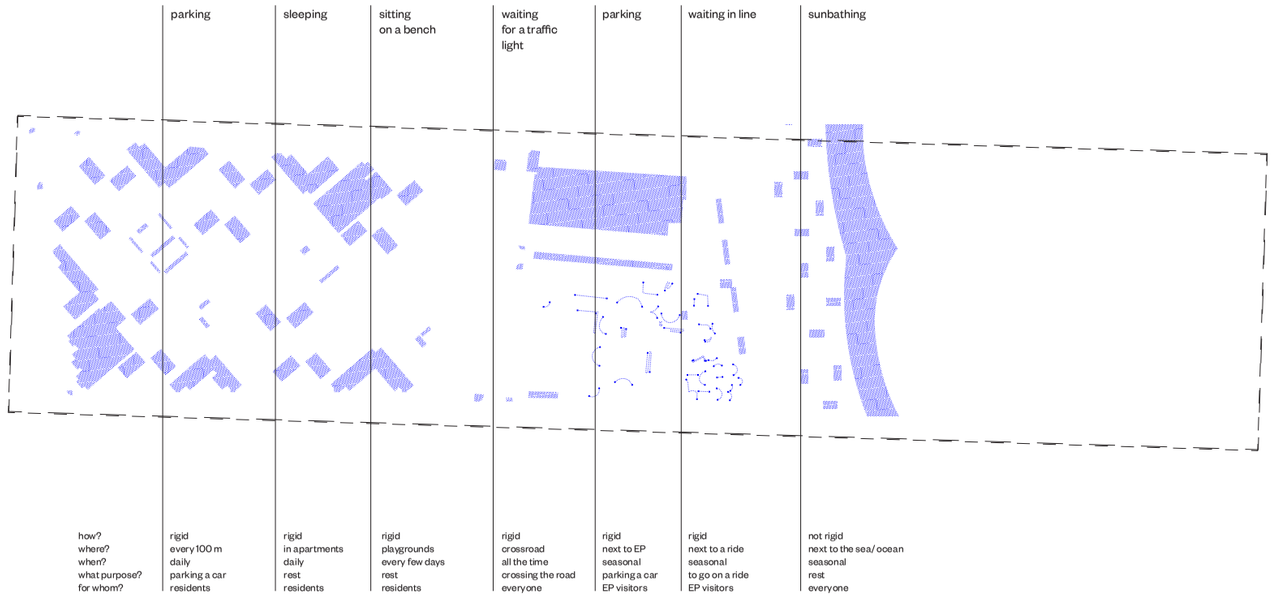


figure 1.7 Forces

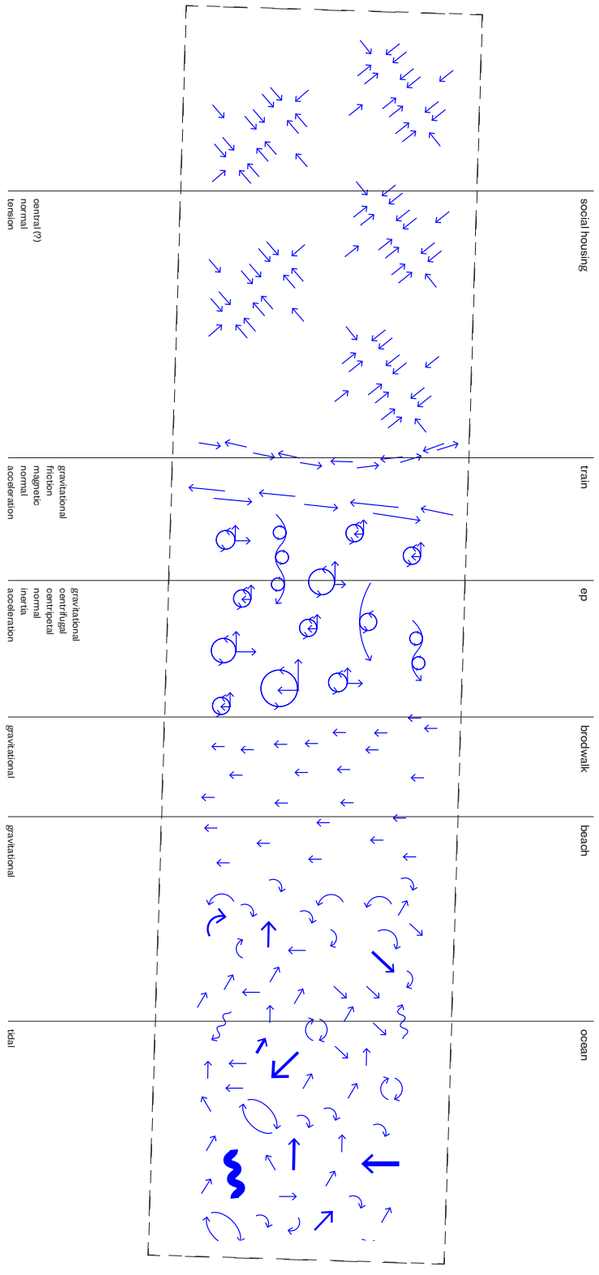


figure 1.8 Bodies

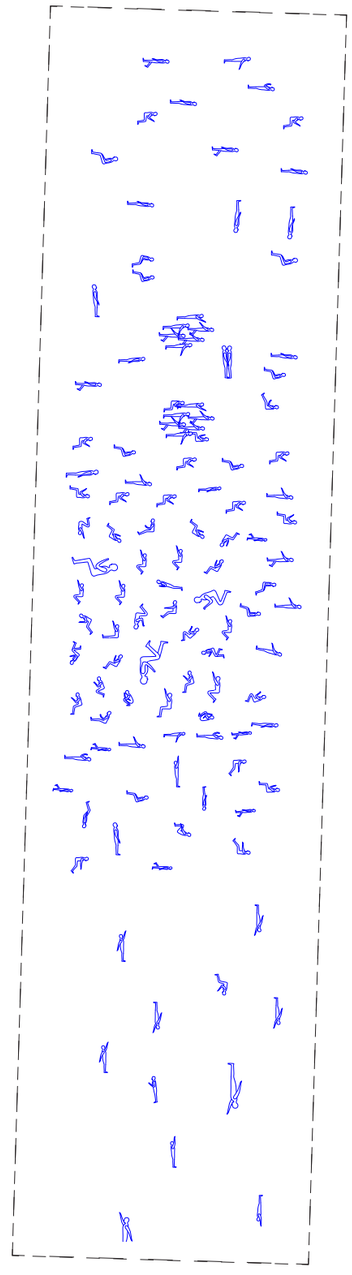


figure 1.9 Ocean
-unleashed forces

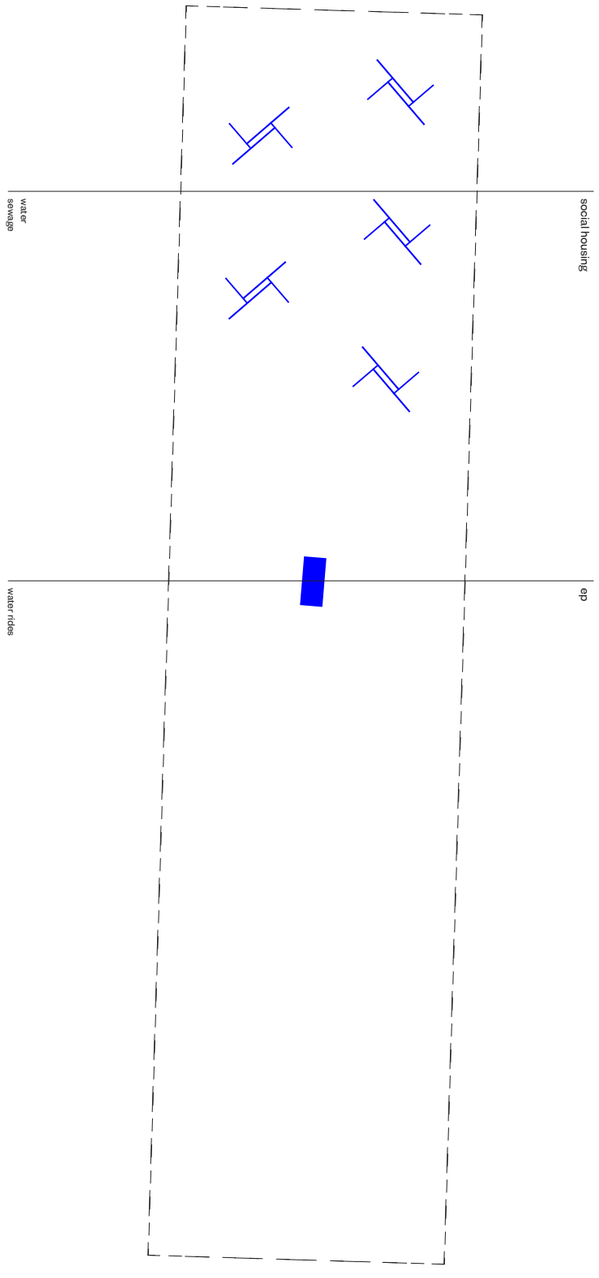


figure 1.10 Ocean
-unleashing forces

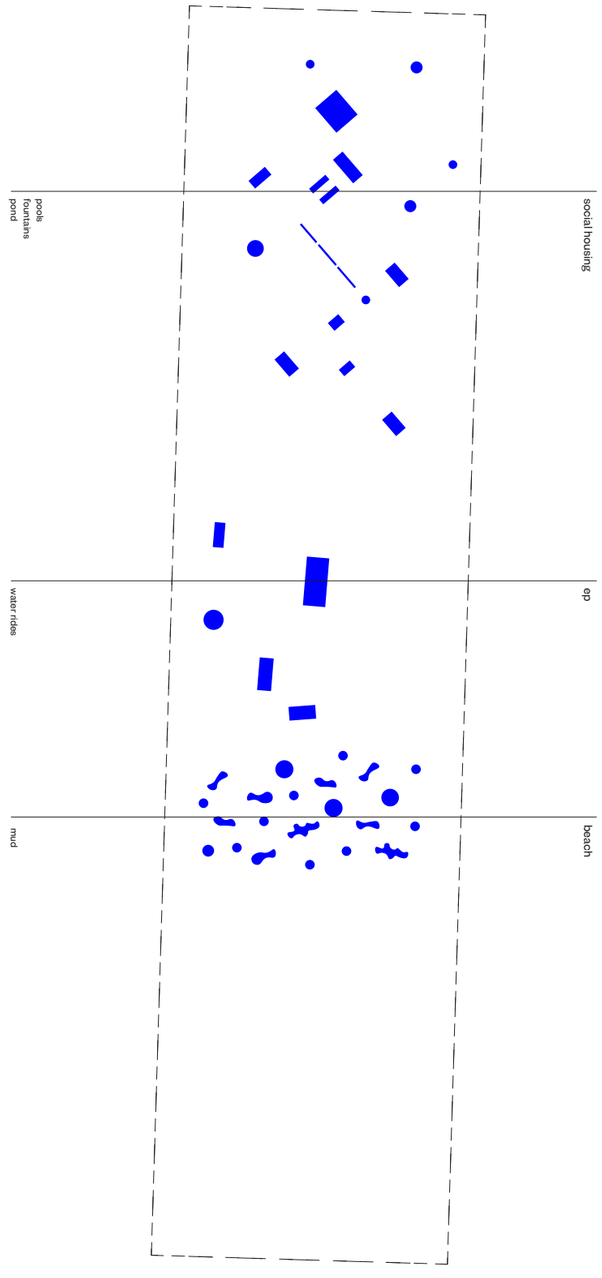


figure 1.11 Ocean
-unleashing forces

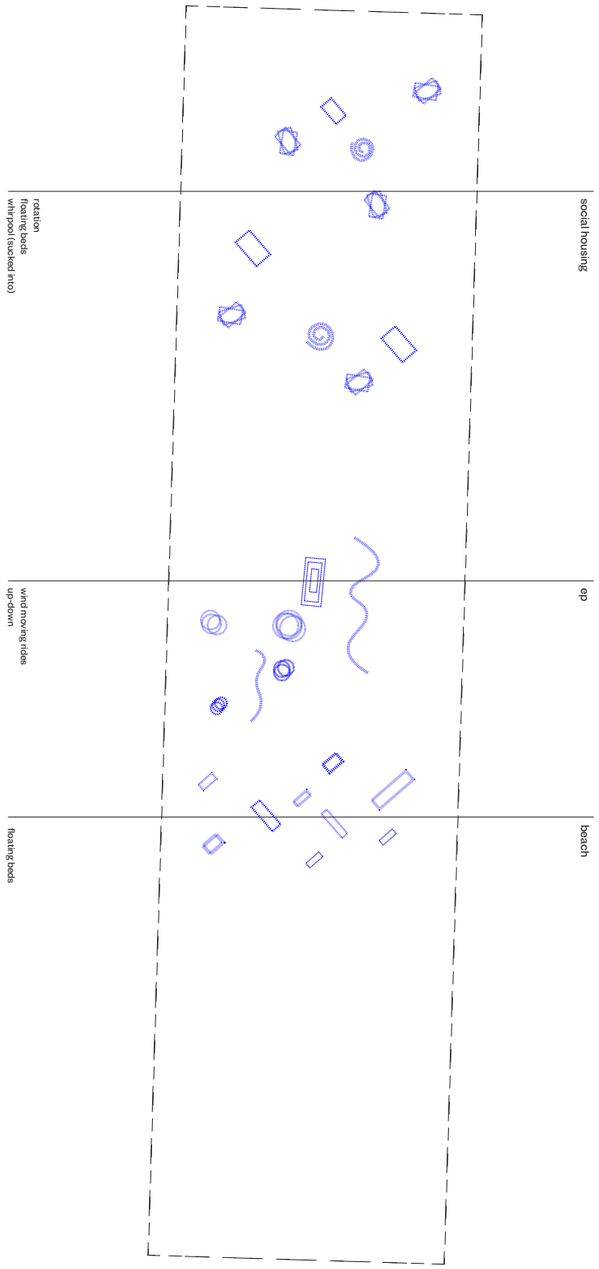


figure 1.12 Beach
-unleashed forces

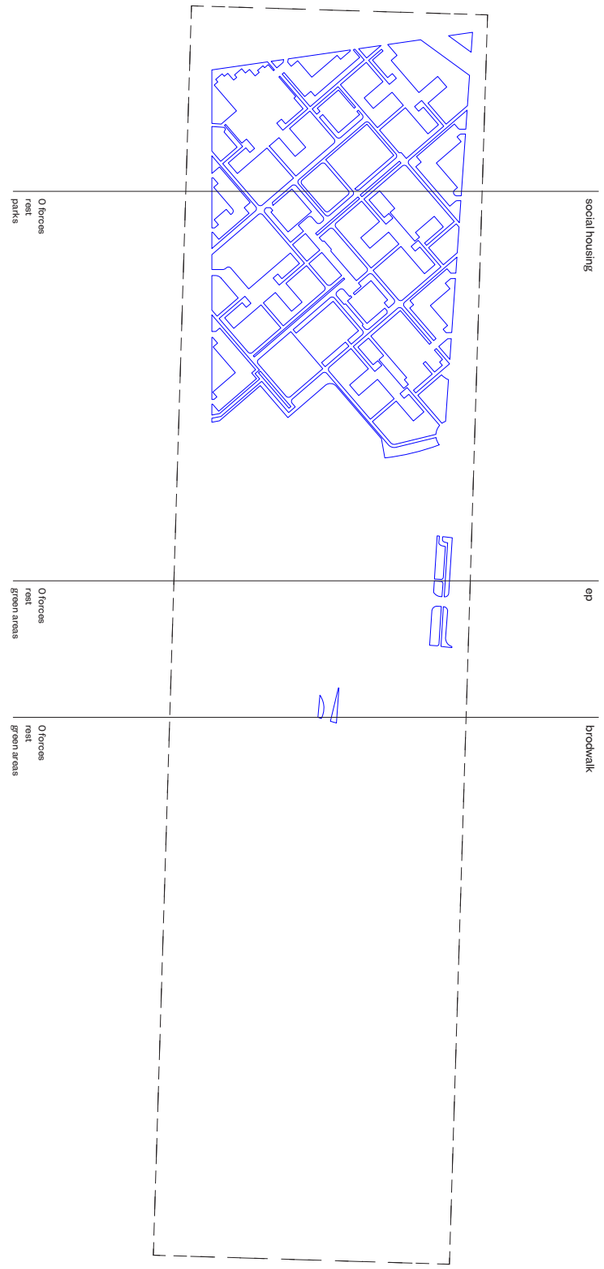


figure 1.13 Beach
-unleashing forces

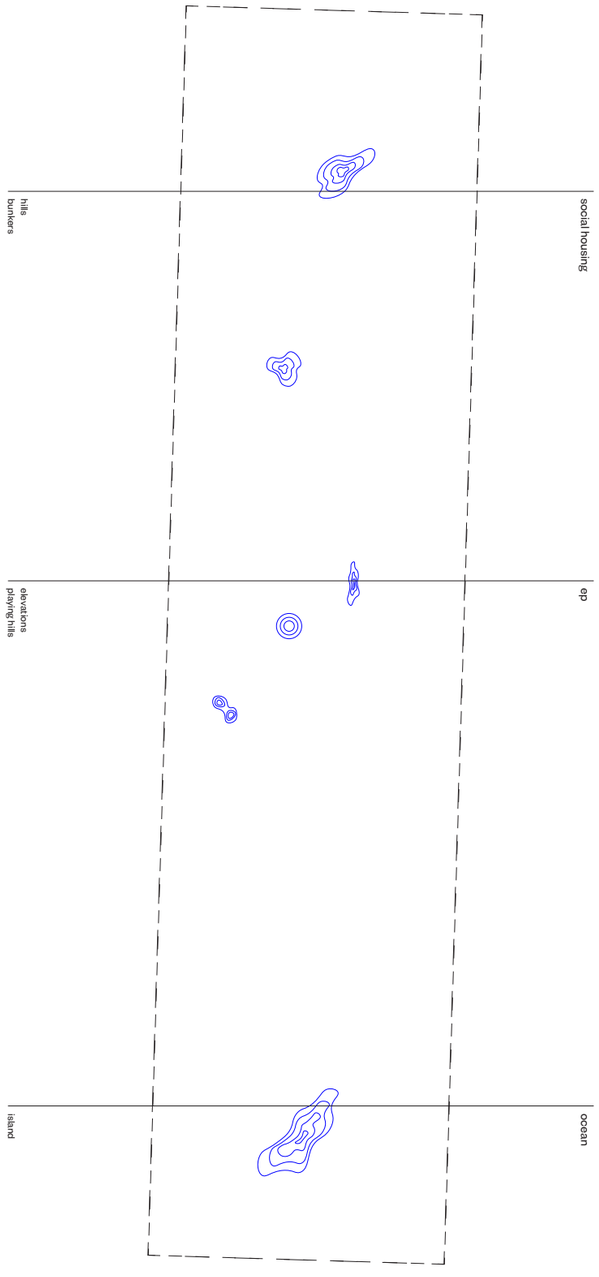


figure 1.14 Beach
-unleashing forces

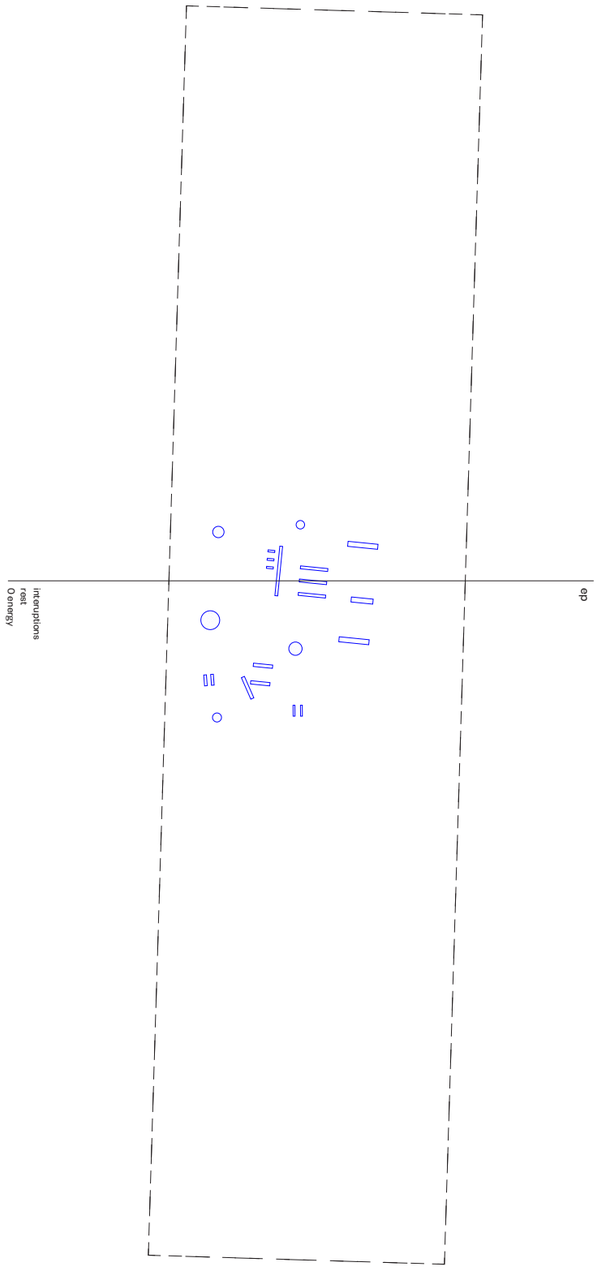


figure 1.15 Social housing
-unleashed forces

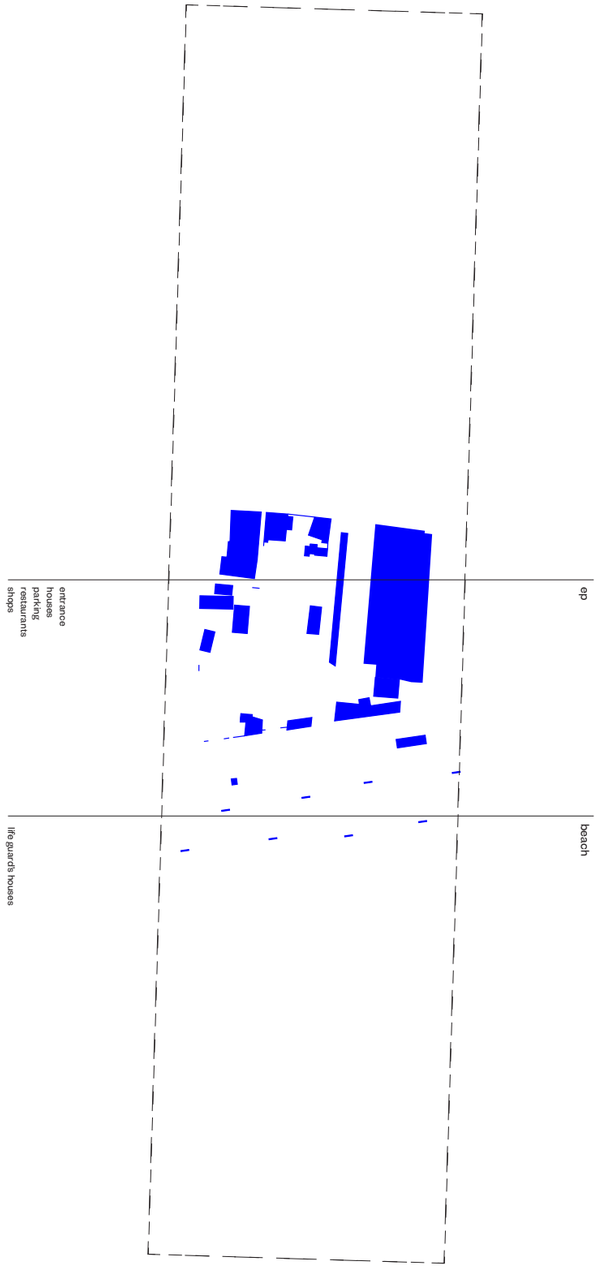


figure 1.16 Social housing
-unleashing forces

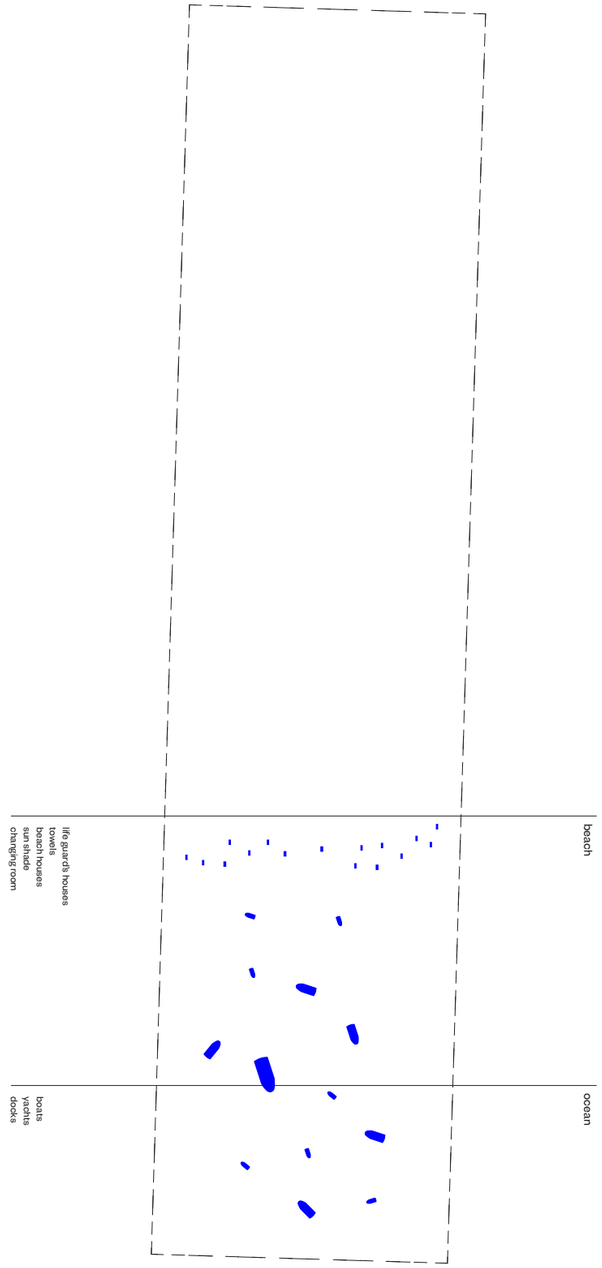


figure 1.17 Social housing
-unleashing forces

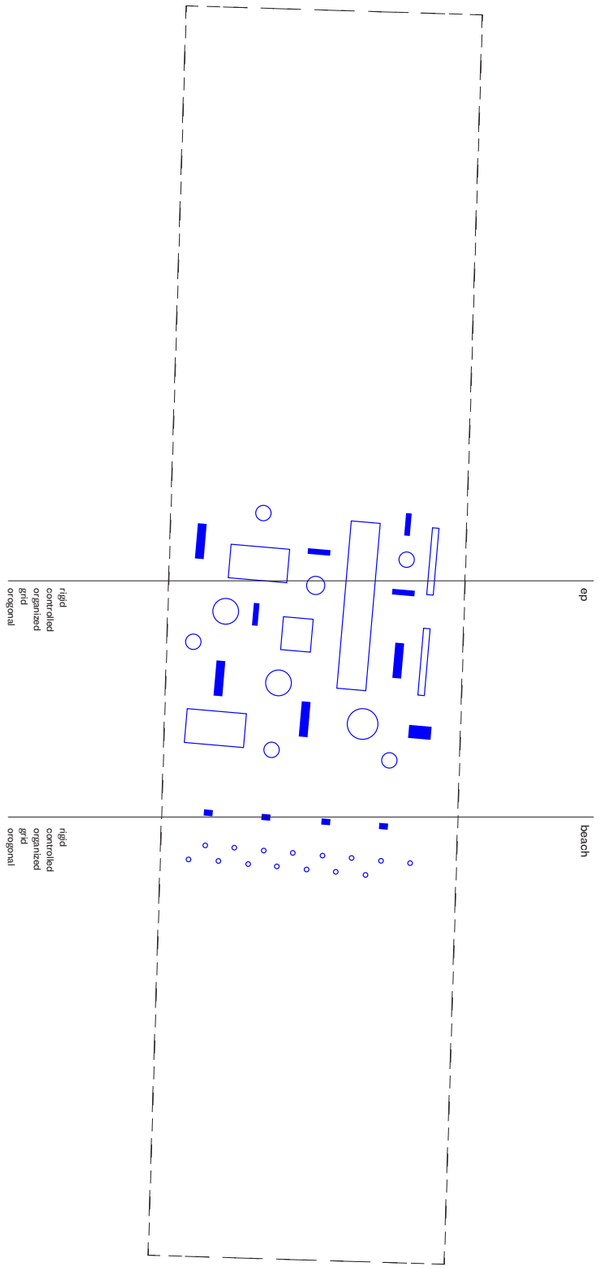


figure 1.18 Entertainment park
-unleashed forces

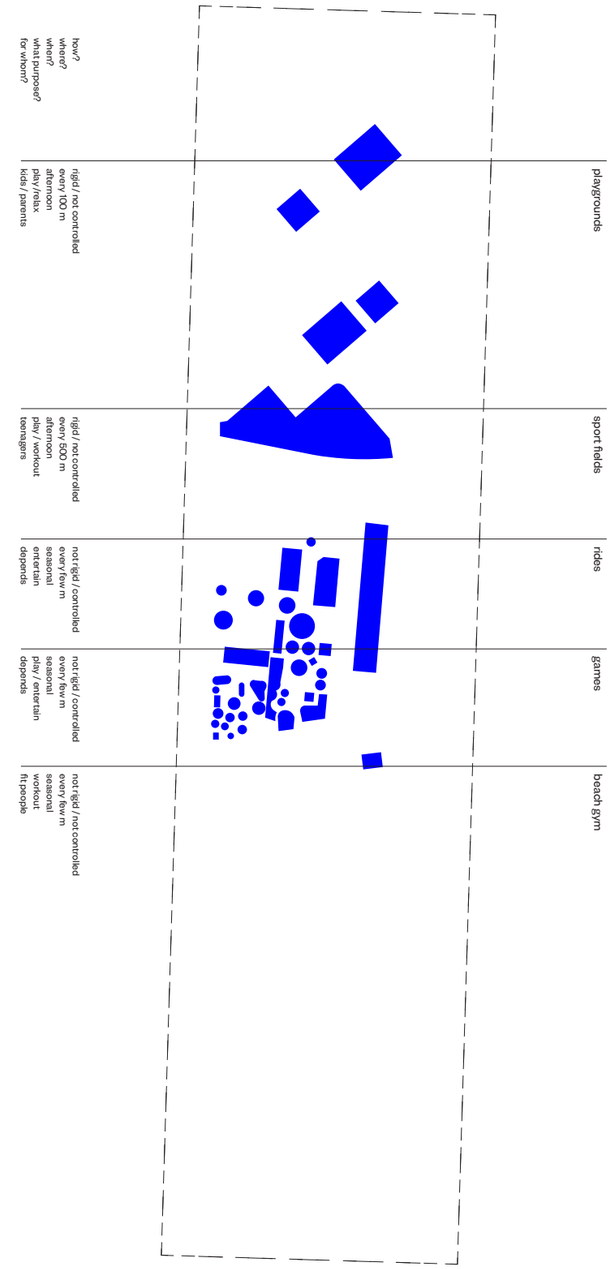


figure 1.19 Entertainment park
-unleashing forces

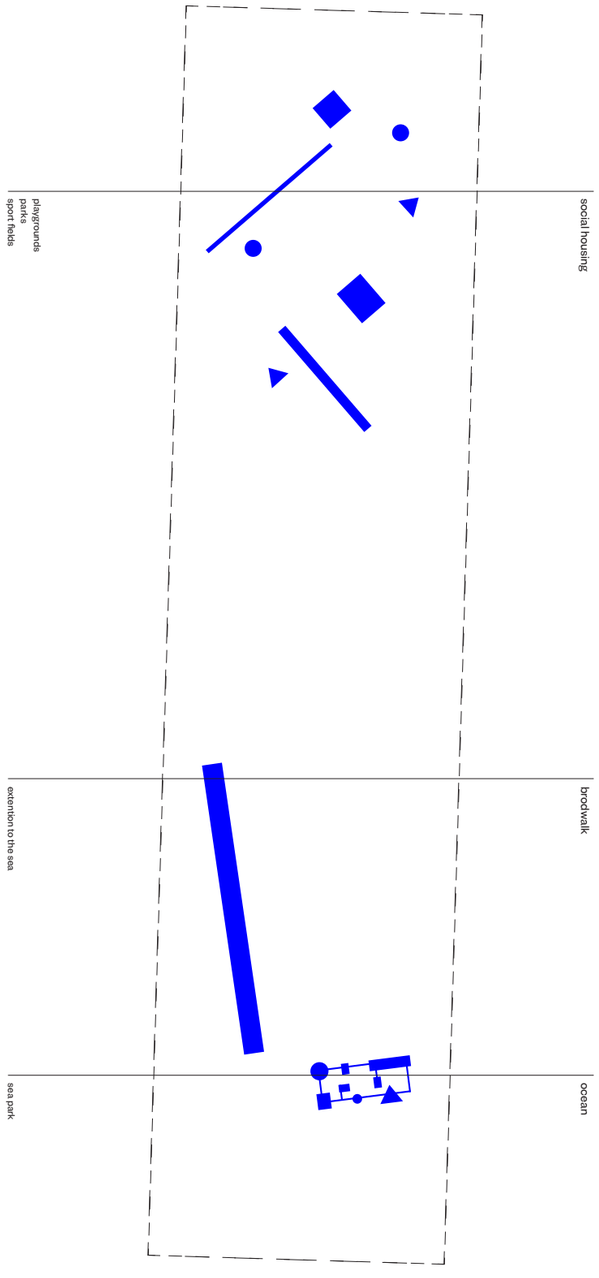
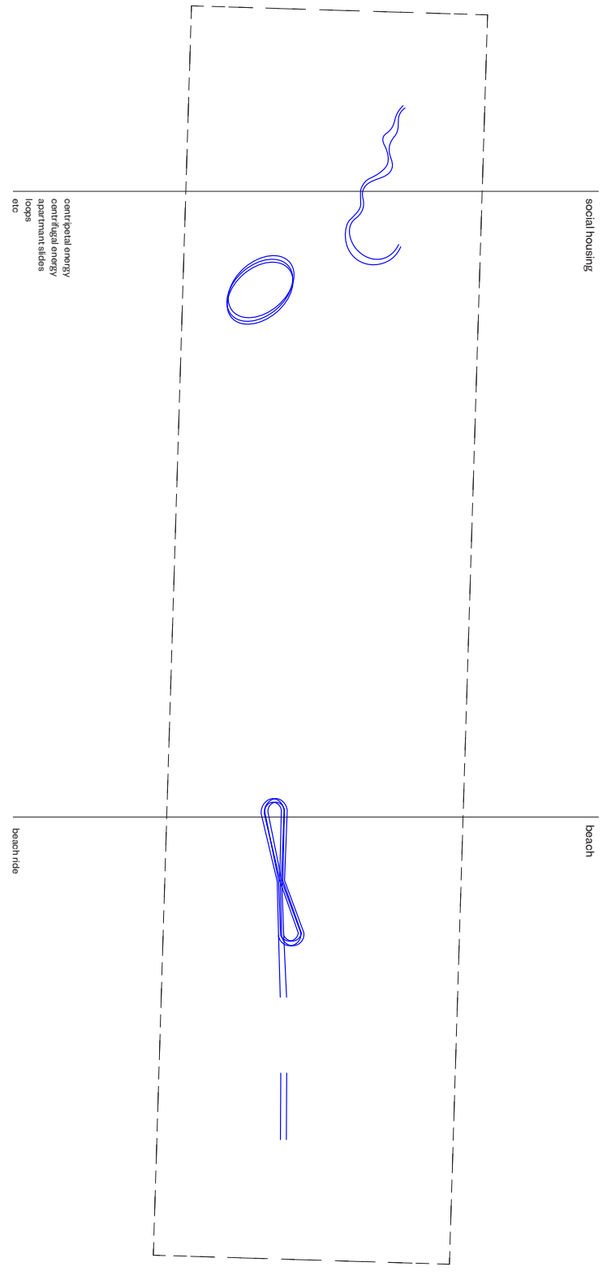


figure 1.20 Entertainment park
-unleashing forces




3
2
1

Park

In the 1895, by surrounding part of Coney Island with ten foot fence and charging a fee of 10 cents, Coney Island became a park. With the act of fencing and charging, the idea of Coney Island as ephemeral fun fair no longer existed. Park introduced an artificial border, which allowed new agents to come in play and with that, the rules have changed. Even though the actual shift from play to leisure was a long and slow process, this act represents the actual moment of the capture. The capture of what used to be a productive activity and commodified it by taking elements of play and shifting them towards gain. Coney Island park became a machinery that captures and controls forces, flows, vectors, movements, trajectories and habits in order to create a perfect model of marketing and consumption.

Currently, this kind of capture happens beyond simple spatial fence placing. Through gamification[34], elements of play are integrated into our everyday life and games are now part of the economic activity. One of the most important parts of the games is volunteerism. The main characteristic of a game is that the player, for their pleasure and by their free will, gives themselves to the game. Roger Caillois wrote: “Play must be defined as a free and voluntary activity, a source of joy and amusement. A game which one would be forced to play would at once cease being play.”[35] Subjects, that gamification is creating, are willingly obeying the rules of many different games. The power over these subjects is not a forced, but, as Judith Butler said, the one that forms subjects while also providing the condition of their existence and their desires. It is not something against our will, it is what we consider being part of us, what makes us *us*. This power is soft and nuanced but as a powerful as a forced one.

[34] Gamification is a strategy of using elements of the games in non-game context.
PJ Ray, GAPFC, page 277

[35] Ibid., page 278

Game

Coney Island park, in its current form, is like a big game. There are elements of play (potestas) everywhere and specific ways to use them (potentials, practices). These ways are imposed by many different agents (or their relations) such as security guards, workers, signs or social conventions, but most importantly, by design. From the seat of the car on the ride to the texture of the paths; everything is designed to consume the space in a ‘right’ way. For example, a fence used inside the park is designed to accommodate a big group of people in a small area. It follows the shape of the ride to use as little space as possible while insuring there is no interference with the circulation of people on paths. These fences also facilitate a form of entertainment and the build up of anticipation while you are waiting for the ride to start.

Even though everyone is consuming the space in this specific way, one is not forced but is voluntarily obeying; one can choose which ride to take or which paths to avoid. Every experience is the same but slightly different. This creates an illusion of ‘free act’. Deleuze said: “Freedom is only for certain acts. There are all sorts of acts that do not have to be confronted with the problems of the freedom. They are done solely, one could say, to calm our disquietude: all our habitual and machinal acts.”[36] Not everything needs to be related to problem of freedom. Surrendering yourself or going against your ultimate freedom in play should be different from the one in habitual and machinal acts.

Play and ludic engagement are not the same as games. Games are based on many rules and competition. The whole entertainment is based on this: points, badges, awards; analysis, checking, collecting etc. Play is different. Play is open-ended, exploratory, experimental, speculative. Play is provisional: As W. Gave wrote: “If there are goals,

[36] Daniel W. Smith, EOD, page 184

[37] William Gaver “Homo ludens (Subspecies politikos)” in The Gameful World: Approaches, Issues, Applications, ed. Steffen P. Walz and Sebastian Deterding (Cambridge: The MIT Press, 2014), page 517

they’re just for the moment. If there are rules, they can be changed. Such things are just ways to provide temporary structure in engaging the world. The field of play can alter as well...anything can be brought into play and discarded at will, as focus grows and shrinks and shifts depending on the pleasures of the moment. In ludic engagement, everything is in play.”[37] The desire to suppress yourself in play is a creative act that gives a promise of the unexpected to happen, while in a game or in Coney Island one knows what to expect.

Mapping the game

To map Coney Island as a game is easy. As said before, Coney Island park, in its current form, is like a big game. There are elements of play (potestas) everywhere and specific ways to use them (potentials, practices). As a first step, all the potestas, potentials and practices were listed (figure 2.1). Potestats are all the elements found in entertainment park, from all the different rides to games, restaurants, shops, but also parkings, paths, stairs, ramps, light poles, security cameras etc. After that, potentials and practices were extracted from the found elements such as rideable/riding, aceleratable/accelerating, rotatable/rotating, spinnable/spinning, driveable/driving, raceable/racing, swingable/swinging, shootable/shooting, throwable/throwing, eatable/eating, drinkable/drinking, walkable/walking and many more. After listing them, one can see how there are many different potentials and practices that are found in Coney (more than you can find in your everyday life), and how most of them are only for passive consumption. There are almost no potentials and practices made for production such as makeable/making, transformable/transforming, buildable/building, testable/testing, shiftable/shifting etc. If the entertainment park hosts predominantly unproductive practices, and as a consequences people using it are mostly reactive, the question can be raised: why would one want to be absent and reactive, or why one has the desire to suppress oneself? [38]

For the next step, desires that produced these practices, potentials and potestas were listed. The desire found are: vertigo, dizziness, incressed pulse, wooziness, presyncope, fear, horror, ecstasy, pleasure, disquilibrium, excitement and, again, many more. Furthermore, to complexify these desires, they are broken down in two parts: individual (libidinal) and collective (political) (figure 2.2). The libidinal part of the desire can be explained by 2 types of death or two types of life. Meillassoux in Substraction and Contraction writes about two ways of approaching death/life: “two ways of ‘erasing’ the discontinuous loops: either by a closing in, and a progressive ossification of the loop of interception, or by dissipation and progressive disappearance of the loop itself.”[39] The second death would be opening up yourself until the *infinite madness*, while the first one can stop us from *becoming-mad*, which would be then a promise of a *nice easy death*. It is clear to see how seductive reactive death/life is, nevertheless, “*becoming-reactive is what defends life against its becoming-creative*.”[40] Desire to suppress yourself, in the case of Coney Island, is a reactive death/life.

Desire to feel vertigo, dizziness, wooziness etc. is in, in fact, desire to get thrilled by something. This desire is libidinal but it is expressed, consumed and produced as political because it is built by materials made in a factory, assembled by people working there, people are managing it, getting money for it etc. The way it is produced is by re-channeling, re-fuelling your libidinal desire and other way around. The political part of desire, or the *infrastructure* that is producing the reactive death creates many different rules in order to fulfill the desired affect, which poses the question: what are the actual forces that are imposing the rules?

[38] Daniel W. Smith, EOD, page 186

[39] Quentin Meillasssoux “Subtraction and Contraction: Deleuze, Immanence and Matter and Memory,” in Collapse, vol. 3: Unknown Deleuze, ed. Robin Mackey, (Falmouth: Urbanomic, 2007), page 102

[40] Quentin Meillasssoux, SAC, page 106

Rules - architecture as referee

As previously mentioned, the rules in Coney Island are imposed by many different agents (or their relations) such as security guards, workers, signs or social conventions, but most importantly, by design. Architecture can be considered as a rule giver, but also a referee. To support this statement, a map is made showing different elements such as walls, doors, fences, buildings, stairs, ramps etc. (figure 2.3), that play into controlling the forces of Coney Island entertainment park. These elements collectively create sedentary space that is striated, by walls, enclosures, and roads between enclosures. If the mentioned elements would be removed (figure 2.4, 2.5, 2.6 and 2.7), there would be almost no rules and the whole game would be completely changed.. The space could be then even regarded as smooth since it would be marked only by “traits” (rides and games) that are effected and displaced with the trajectory.[41]

To understand organizational patterns of the entertainment park even further, maps were made showing how the space would change/shift if the rules, rhythms and principles of housing (figure 2.9), sea (figure 2.10) and sand (figure 2.11) were applied. First of all, If the rules of housing would be applied, the space would be even more regulated and striated. All the elements would follow a certain grid and different zonings would be developed, such as zone of rides, buildings and parking areas. This would create a linear movement which would be completely different from the movement in the current form of the entertainment park. Secondly, if the rhythms of the sea were applied, the movement would be more perpetual, making everything flexible, shaken and shuffled; staying in one spot could only be temporary. Maybe the whole ride would move around and not just its’ parts. Or the cars would be pushed around till touching the edge, bumping each other etc. Finally, for the map of sea, as it represents rest or zero energy (potential energy), the entertainment park would not be so condensed. It and its rides would have a more free space or the space that can allow unexpected things to happen.

To develop this further, a table (figure 2.12) was made showing all the architectural elements, the ones that create the rules and the ones that make you obey the rules. These rules, when repeated many times start to be subconscious and they become habits and rituals. These habits can be the intended ones (based on the function an element hosts) such as the stairs that are made for walking, the entrance for entering, the fence for stopping trespassing; but also the “bad” habits (unexpected ones) we create such as stairs for sitting, the entrance for blocking, fence for climbing and so on. By analysing the habits created around these functions, how can we learn from these rules? How can we create architecture where subjects generate their own rules depending on their own activity and complying to them?

[41] Gilles Deleuze and Felix Guattari, N:TWM, page 44

POTESTAS	POTENTIA	PRACTICES	DESIRES	INDIVIDUAL	COLLECTIVE
Luna Park					
Rides:					
Extreme thrill					
Coney Island Cyclone	aceleratable	accelerating	vertigo	migrane	virtual reality
Zenobio	rotatable/summersaultable	rotating/summersaulting	wooziness	pain	cigarettes
Sling Shot	launchable/flyable	launching/flying	presyncope	pass out	drugs
Thunderbolt	rideable/dropable	riding/droping	dizziness	sickness	alcohol
Coney Island Raceway	driveable/raceable	driving/racing	incressed pulse	anxiety	action movie
High thrill					
Coney Clipper	swingable	swinging	fear	stranger	horror movie
Astro Tower	dropable/rotateable	droping/rotating	horror	rape	war
Steeplechase	rideable	riding	ecstasy	sex	drugs
The Tickler	dippable/spinnable	dipping/spinning	vertigo	pass out	drugs
Wild River	rideable/splashable	riding/splashing	to be wet	rain	swiming pool
Brooklyn Flyer	floatable/hanging	floating/hanging	pleasure	kiss	porn
Luna 360	viewable/swingable	viewing/swining	disquilibrium	earthquake	
Soarin' Eagle	flyable	flying	thrill	jump	gambling
Electro Spin	spinnable/glideable	spinning/gliding	light-headedness	panic attack	cigarettes
Endeavor	flyable	flying	giddiness	public speach	therapy
Air Race	raceable	racing	excitment	wedding	wedding
Moderate thrill					
Circus Coaster	rideable	riding	wooziness	flu	
Coney Island Hang Glider	glideable	gliding	thrill		alcohol
Lynn's Trapeze	floatable	floating	pleasure	food	music
Coney Tower	droppable/free fallable	dropping/free falling	rubbery legs	earthquake	art
Windstarz	hangable/flyable	hanging/flying	zero gravity	falling	3D movie
					virtual reality
Mild thrill					
Cozmo Jet	spinnable	spinning	disorientation	lost somewhere	games (labyrinth)
Speed Boat	rideable	riding	thrill	pregnancy	theater
B&b Carousell	rideable	riding	excitment		
Seaside Swing	swingable	swinging	wooziness	alergies	
Magic Bikes	rideable	riding	thrill	dance	club
Tea Party	rotateable	rotating	disequilibrium	insomnia	airplane (flight)
Brooklyn Barge	sailable	sailing	excitment	fall in love	romcom
Convoy	driveable	driving	excitment	sun	art
Games					
Fried Frogs	fishable	fishing	excitment/thrill/winning	conversation	sport
Water Racer	shootable	shooting	excitment/thrill/winning	debate	games
Whac a Mole	hittable	hitting	excitment/thrill/winning	fight	video games
Whopper Waters	shootable	shooting	excitment/thrill/winning		internet
Luna Arcade	gameable/rideable	gaming/riding	excitment/thrill/winning		army
Hot Shots	throwable	throwing	excitment/thrill/winning		war
3 Point Challenge	throwable	throwing	excitment/thrill/winning		lottery
Bob's Fishin' Hole	fishable	fishing	excitment/thrill/winning		award
Stinky Feet	shootable	shooting	excitment/thrill/winning		election
Tube Dash Splash	shootable	shooting	excitment/thrill/winning		
Lobster Pot	throwable	throwing	excitment/thrill/winning		
Extreme Strenght	hangable	hanging	excitment/thrill/winning		
Ring Toss	tossable	tossing	excitment/thrill/winning		
Pong Pool	ball boucnable	ball boucning	excitment/thrill/winning		
Pyramid Smash	throwable	throwing	excitment/thrill/winning		
Basketball Extreme	shootable	shooting	excitment/thrill/winning		
Shops					
Last Stop Coney Island	buyable	buying	satisfaction	?	retail
Thunderbolt Retail	buyable	buying	satisfaction	?	marketing
Cyclone Shop	buyable	buying	satisfaction	?	social media
Dining					
White Castle Express	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	food/drink
Place to Beach	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	marketing
Luna Snacks	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	restaurant
Coney Cones	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	shops
Ferarri's Pizza	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	market
Fried Delight	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	bars
ICEE Mix it Up!	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	coffee bar
Feltman's of Coney Island	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	club
Deno's Wonder Wheel					
Kiddie rides					
Samba	flyable	flying	wooziness	poison	
Fire Engines	rotateable	rotating	disequilibrium	stroke	
Pony Carts	rideable	riding	thrill		
Jets	flyable	flying	giddiness	running late	medication
Dizzy Dragons	spinnable/rotateable	spinning/rotating	dizziness	headache	alcohol
Boats	driftable	drifting	thrill		
Carousel	rideable	riding	thrill		
Jumping Motorcycles	driveable	driving	excitment	violence	
Mini Pirate Ships	swingable	swingable	fear	nightmare	
Big Trucks	driveable	driving	excitment		
Rio Grande Train	rideable	riding	thrill		
Sea Serpent Roller Coaster	rideable	riding	thrill		
Tilt a Whirl	spinnable	spinning	tingling	crossing legs	
Twist and Shout	rotateable	rotating	disequilibrium	death	
Speedway	driveable	driving	excitment		
Jump Around	flyable	flying	wooziness	seeing blood	
Adult rides					
Deno's Wonder Wheel	rotateable	rotating	excitment		
Spook-A-Rama	walkable	walking	horror/fear/surprise	fire	alarm
Bumper Cars	driveable	driving	excitment		
Thunderbolt	rideable	riding	ecstasy	heart attack	
Stop the Zombies	sittable	sitting	thrill		
Dining					
Nathan's Famous Hot Dogs	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	food/drink
Deno's Sweet Shoppe	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	marketing
Famous Famiglia	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	restaurant
Deno's Snack Bar	eatable/drinkable	eating/drinking	eat/drink	hunger/thirst	shops
Pepsi Pit Stop	drinkable	drinking	drink	thirst	
Shops					
Say Cheese Gift Shop	buyable	buying	satisfaction	?	retail
Other					
Parking	parkable	parking	stay	home	real estate
Fences	divideable	dividing	order	sleep	law
Admission area	enterable	entering	pass	sea	education
Ticket booths	buyable	buying	pass	birth	car
Rest rooms	defecateable	defecating	order		army
Benches	sitable	sitting	rest	sleep	spa
Parasols	shadeable	shading	protection	parent	security service
Plants	decorateable	decorating	decive	lie	marketing
Light poles	lightable	lighting	see	sun	glasses
Trash cans	storeable	storing	order	bath	goverment
Paths	walkable	walking	move	chase	transport
Stairs	climbable	climbing	move		sport
Ramps	climbable	climbing	move		gym
Speakers	playable	playing	decive	hide	religion
Signs	navigateable	navigating	guide	show	self-help books
Photo booths	photographable	photographing	surprise	find	play
Vending machines	buyable	buying	eat/drink/satisfaction	food/drink	food/drinks
Cameras	filmable	filming	control		police
Lockers	lockable	locking	protect	hug	dogs

POTESTAS	POTENTIA	PRACTICES	DESIRES	INDIVIDUAL	COLLECTIVE
Coney Island Cyclone	accelerateable	accelerating	vertigo	migrane	virtual reality
Zenobio	summersaultable	summersaulting	wooziness	pain	cigarettes
Sling Shot	launchable/flyable	launching/flying	presyncope	pass out	drugs
Thunderbolt	rideable/dropable	riding/droping	dizziness	sickness	alcohol
Coney Island Raceway	driveable/raceable	driving/racing	incressed pulse	anxiety	action movie
Coney Clipper	swingable	swinging	fear	stranger	horror movie
Astro Tower	dropable/rotateable	droping/rotating	horror	rape	war
Steeplechase	rideable	riding	ecstasy	sex	drugs
Brooklyn Flyer	floatable/hanging	floating/hanging	pleasure	kiss	drugs
Luna 360	viewable/swingable	viewing/swining	disquilibrium	earthquake	swiming pool
Soarin' Eagle	flyable	flying	thrill	jump	porn
Electro Spin	spinnable/glideable	spinning/gliding	light-headedness	panic attack	gambling
Endeavor	flyable	flying	giddiness	public speach	cigarettes
Air Race	raceable	racing	excitment	wedding	therapy
					wedding

figure 2.1 and 2.2 Desires

figure 2.3 Park

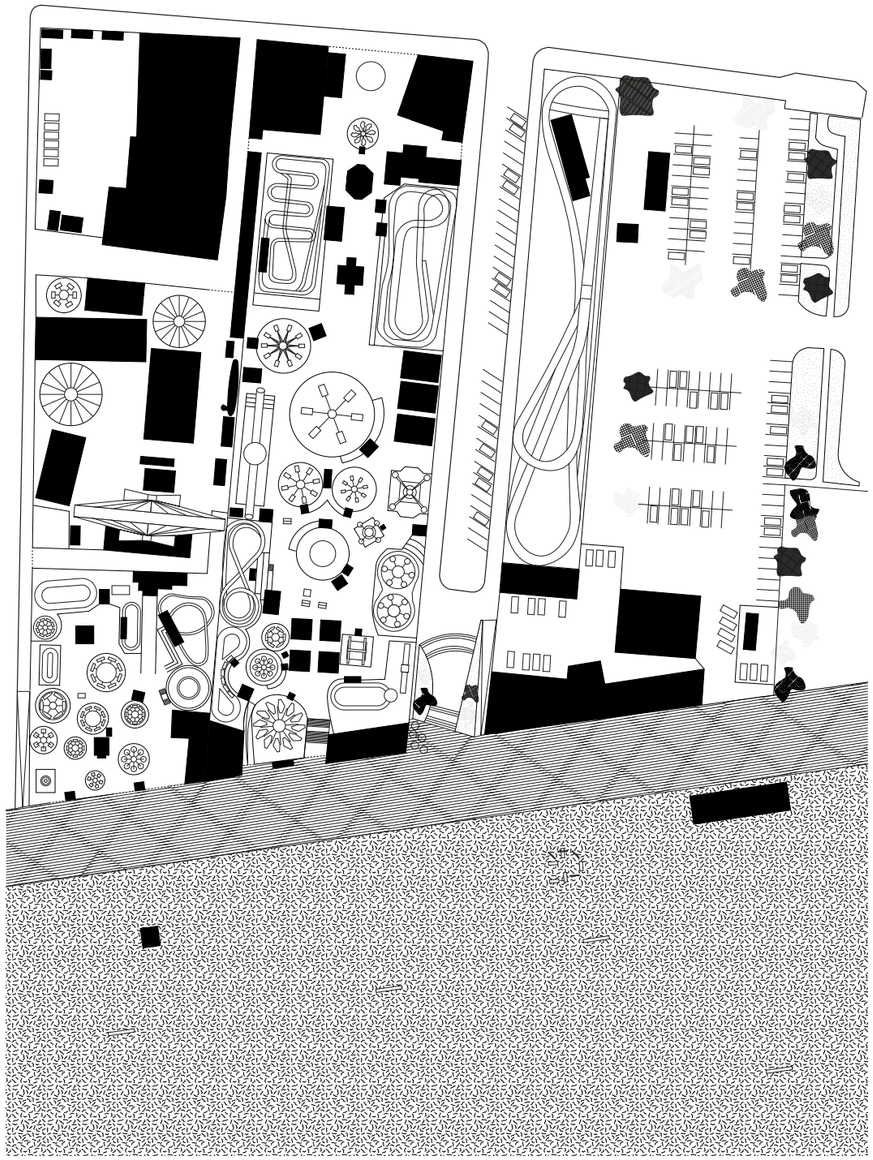


figure 2.4 Park
-removing doors

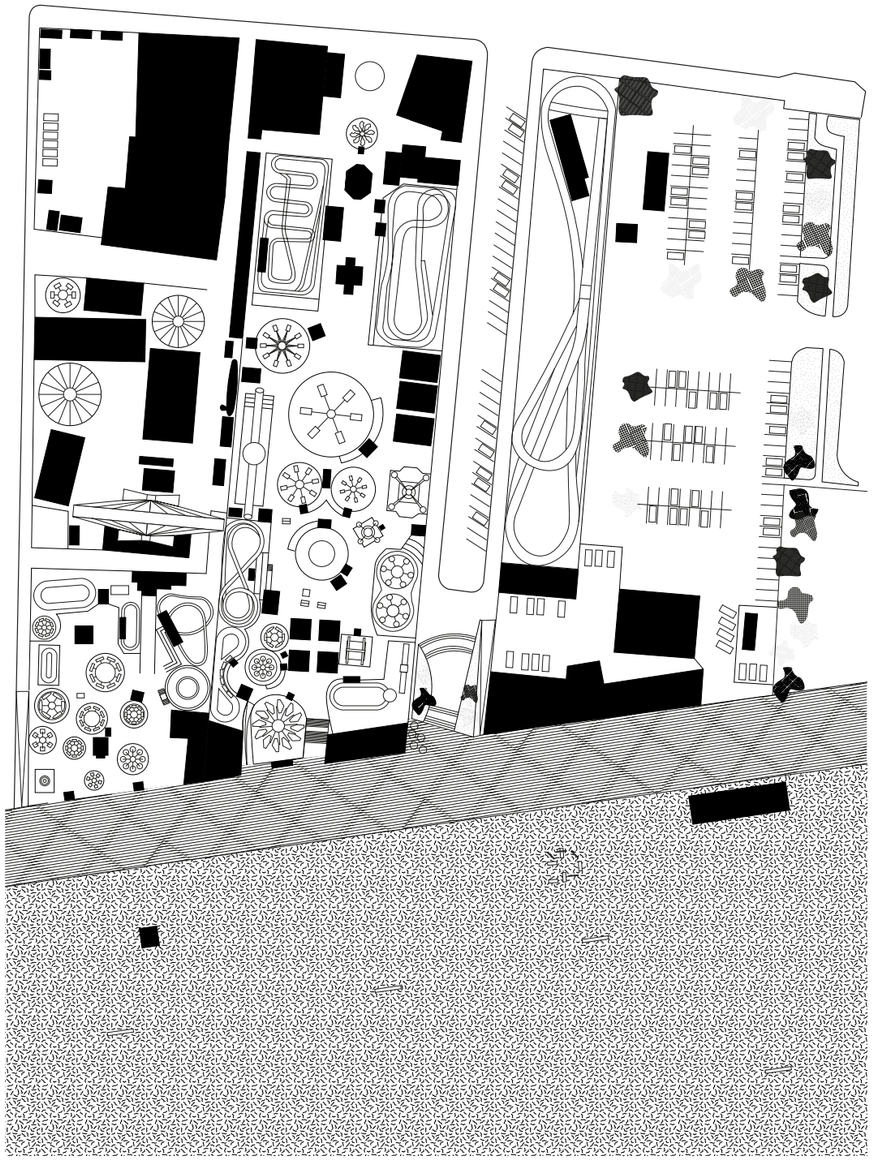


figure 2.5 Park
-removing fence inside

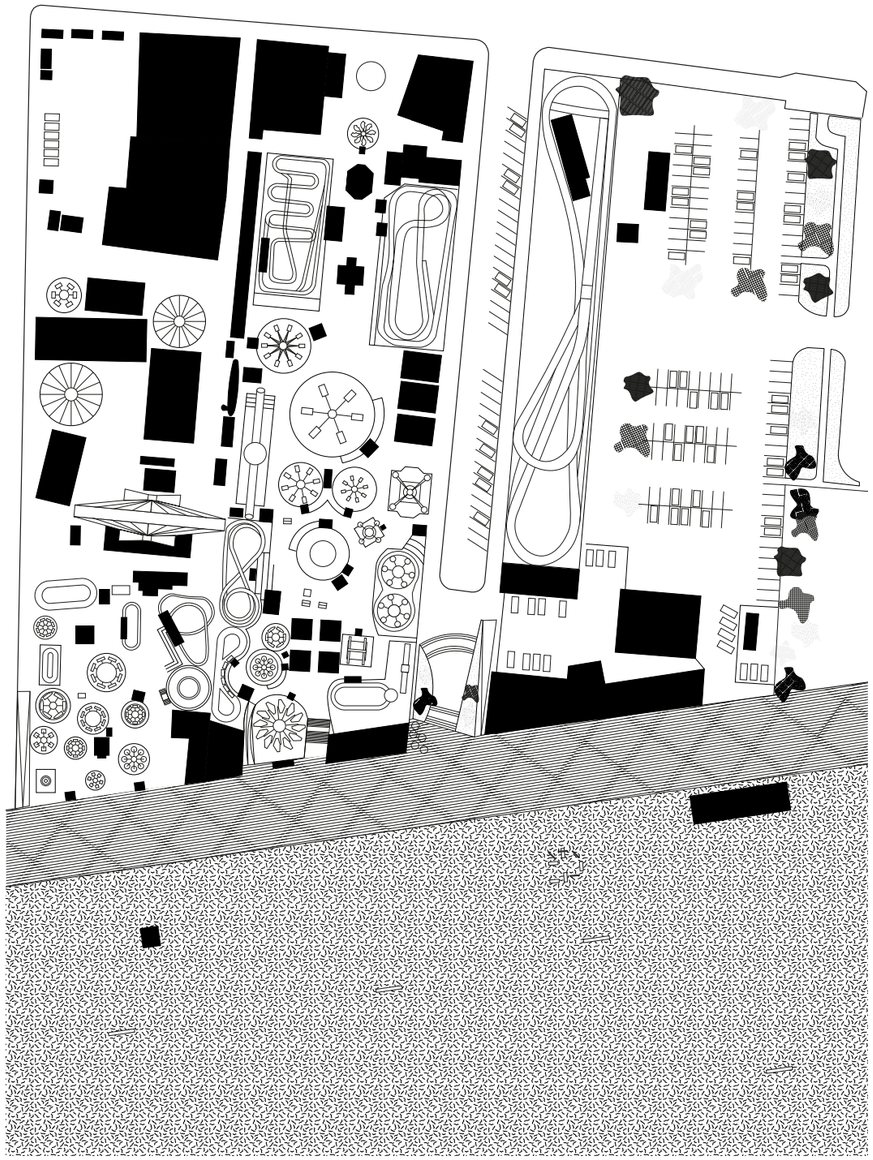


figure 2.6 Park
-removing fence outside

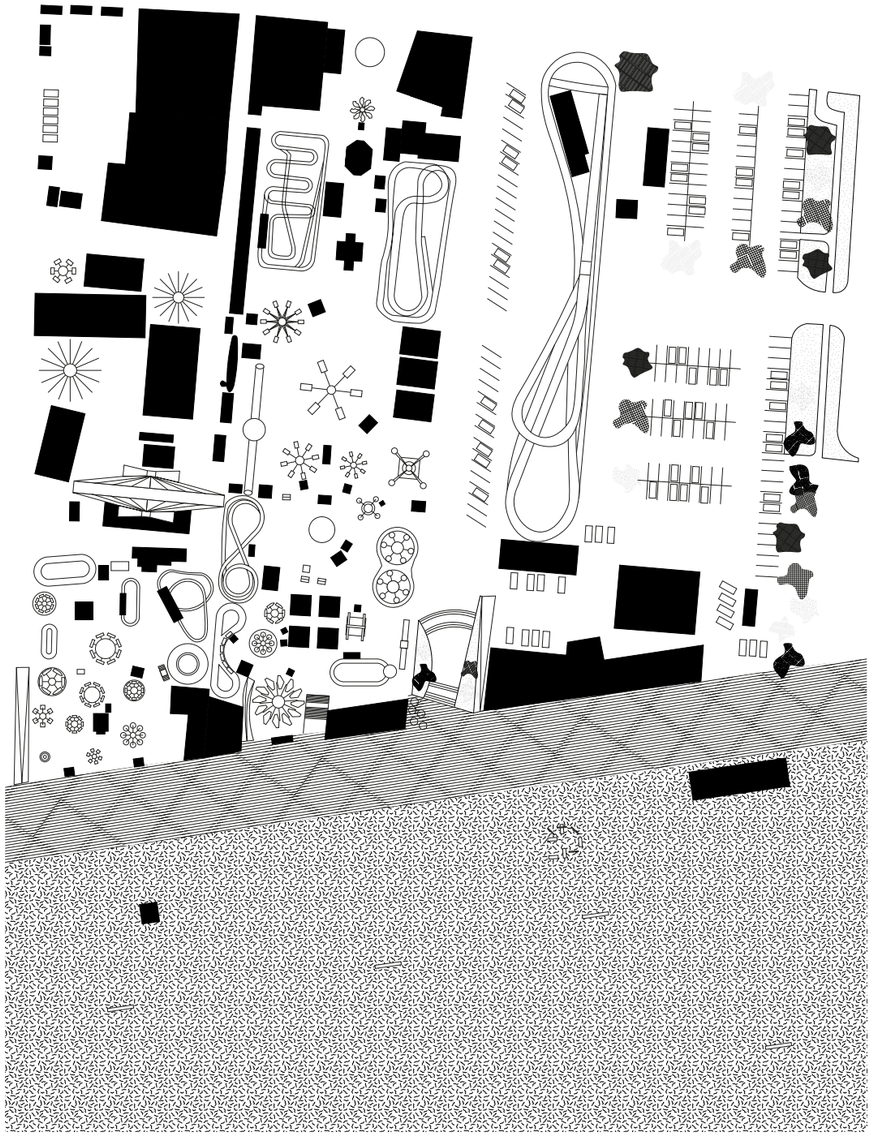


figure 2.7 Park
-removing buildings

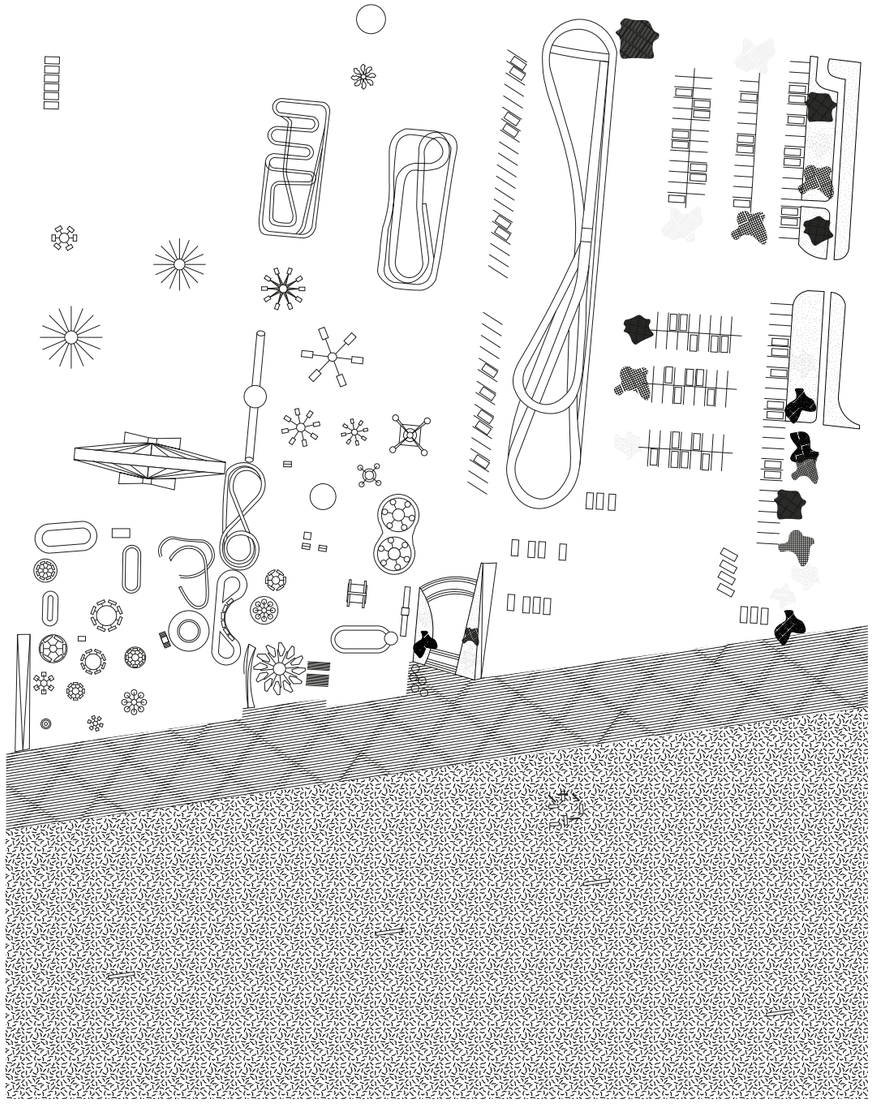


figure 2.8 Rules
-architecture as a referee

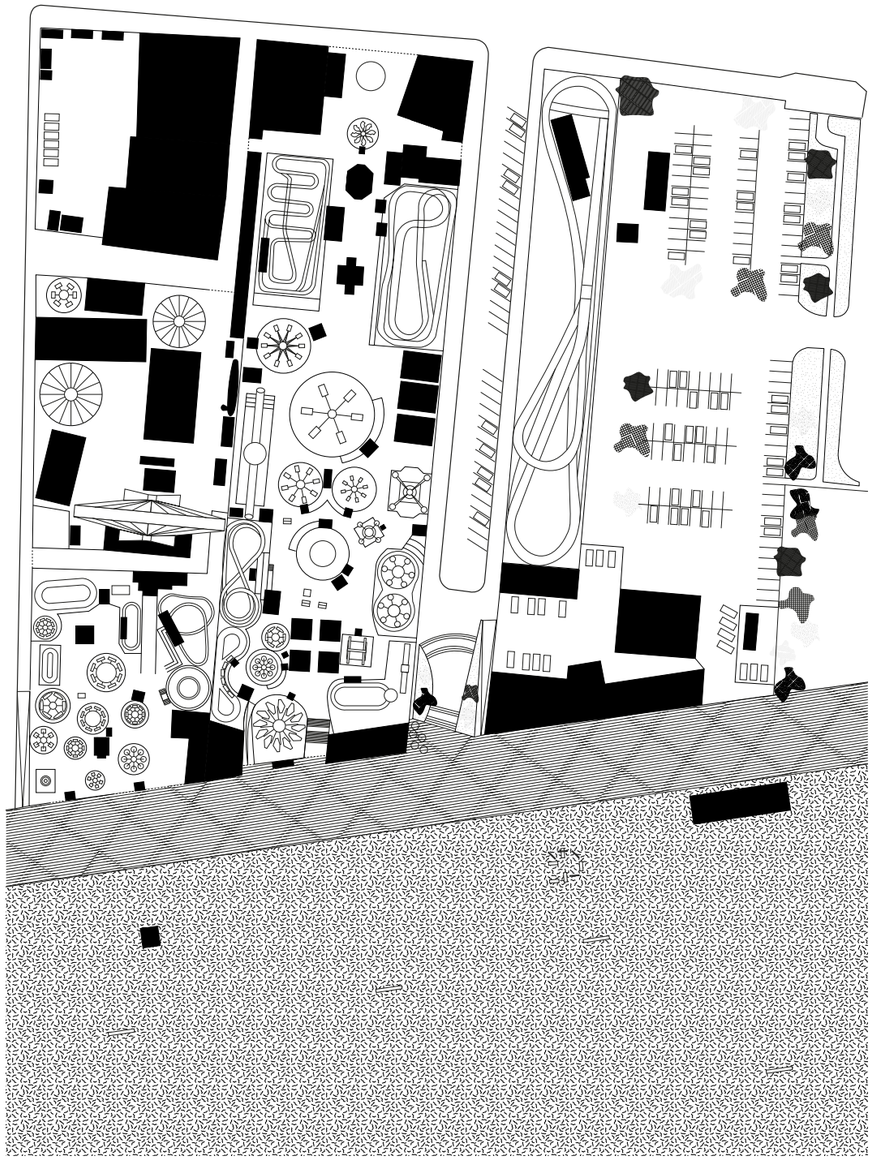


figure 2.9 Entertainment park
-rules of housing

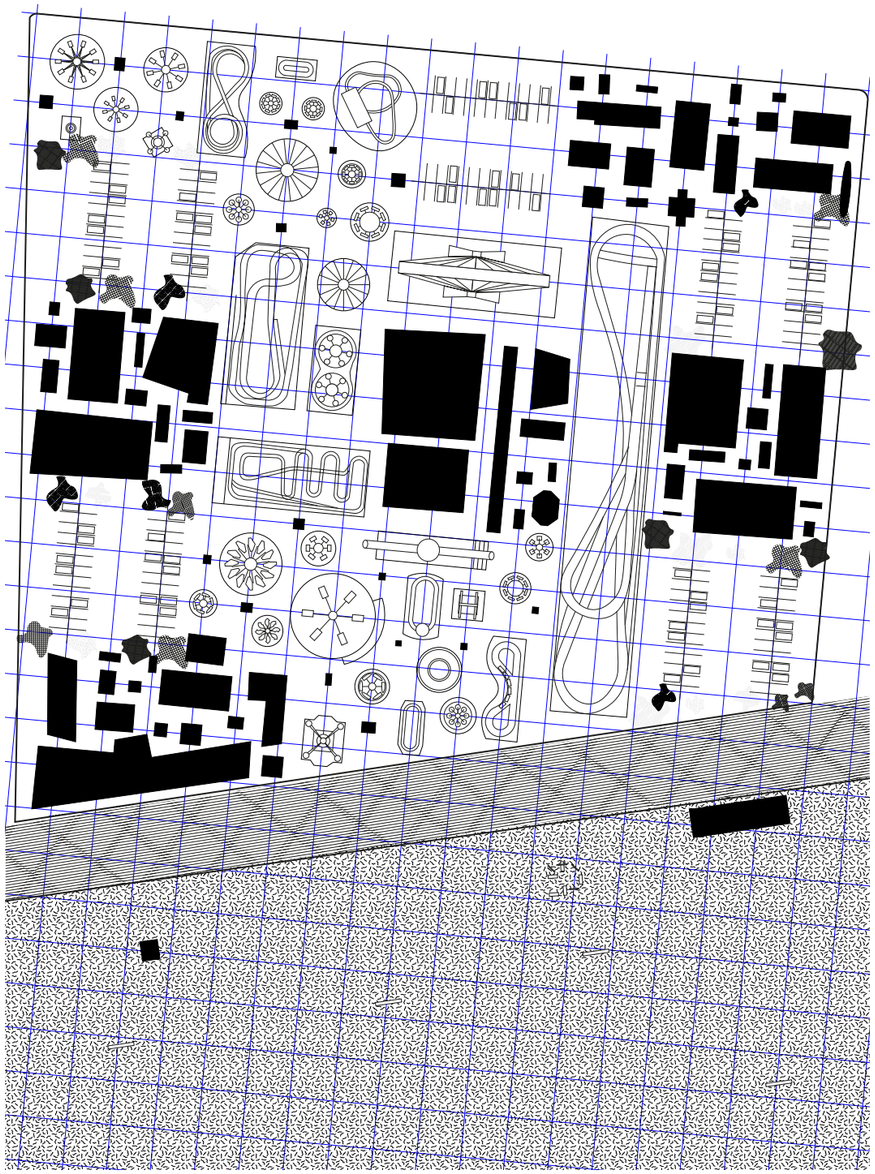


figure 2.10 Entertainment park
-rules of sea

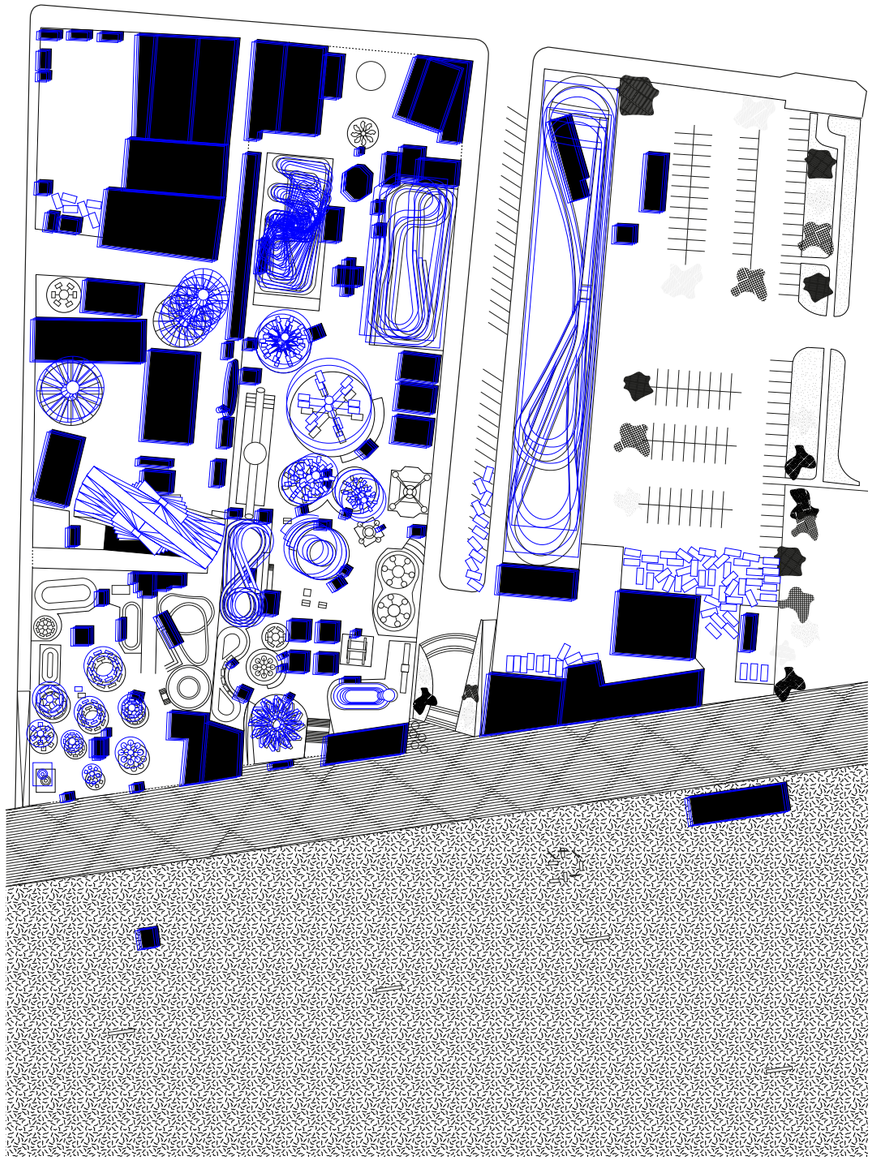
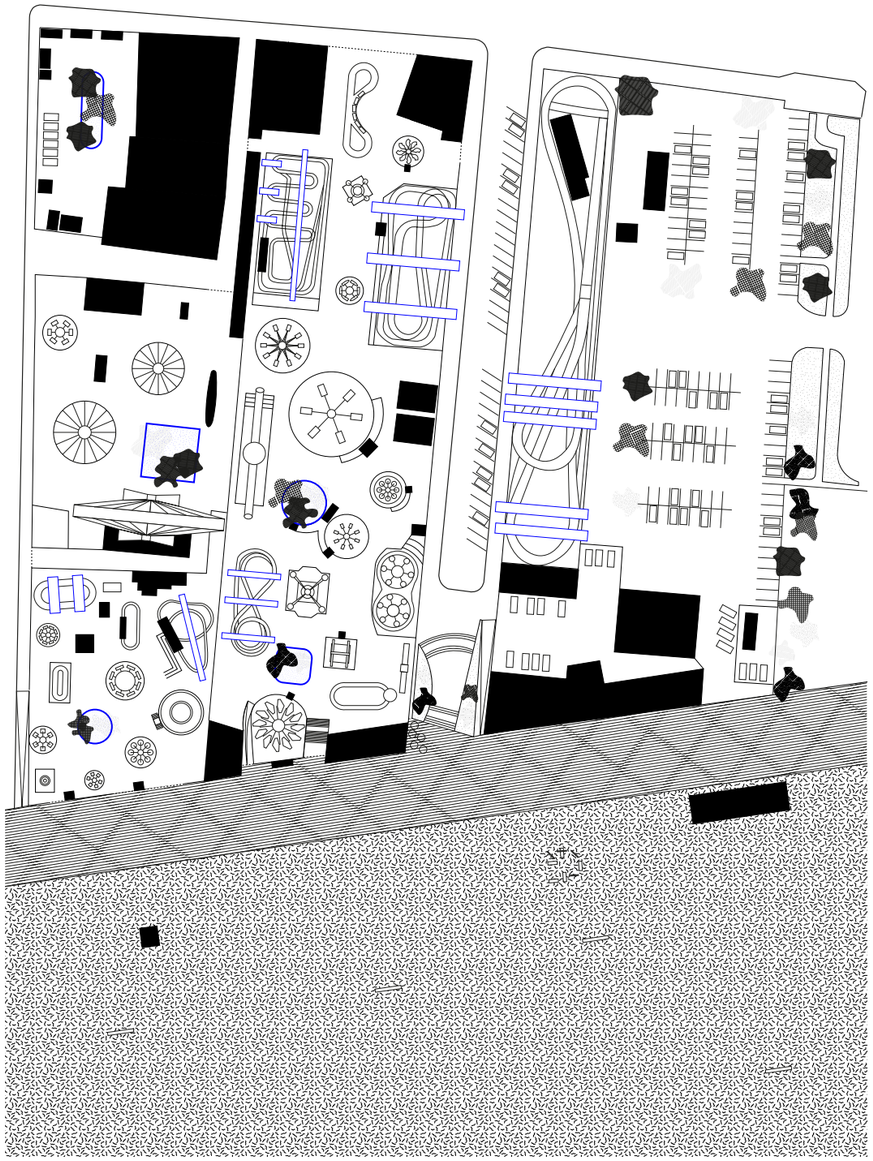


figure 2.11 Entertainment park
-rules of sand



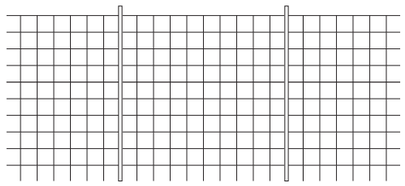
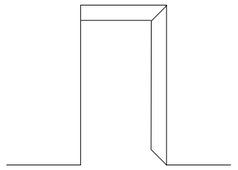
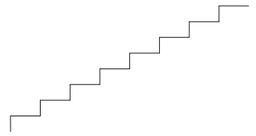
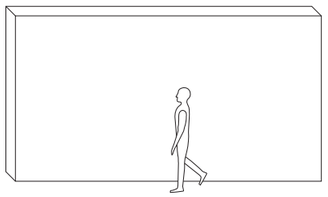
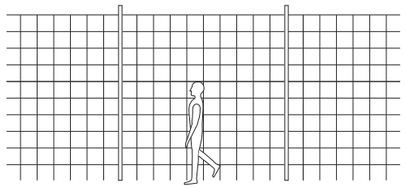
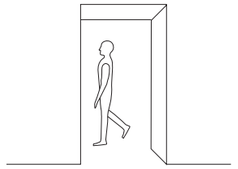
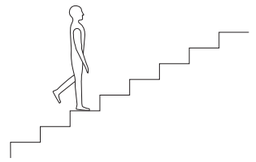
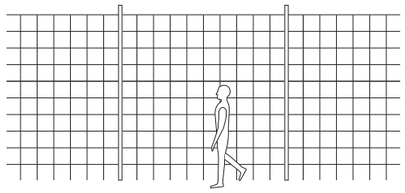
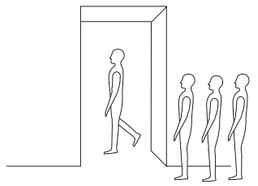
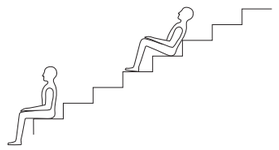
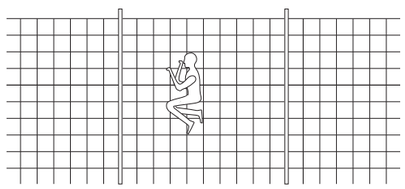
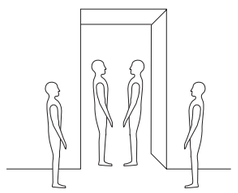
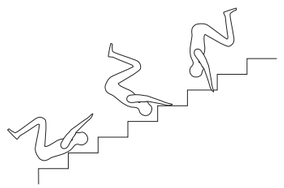
elements / habits	wall	fence	entrance	stairs
				
				
				
				

figure 2.12 Rules
-architecture as a referee


3
2
1

Ride

The game consist of 2 main parts: rules and element(s). In the previous chapter, rules were explained and defined, while this chapter focuses on the main element(s) of the entertainment park. What would be the element that makes the entertainment park the entertainment park? Where and when, exactly, in the entertainment park do you suppress yourself? Knowing that "every territory has a center of intensity where its forces come together,"[42] one could say that, in entertainment park territory, this center is a ride. Rides are the ones controlling and creating forces that attract people to the entertainment park. These forces are centrifugal and centripetal, defying gravity, offering an experience so different then everyday life.

This experience (especially rollercoasters) is so exceptional, that to this day attracts many. When describing nomads, Deuluze and Guattari wrote: "Of course, the nomad moves, but while seated, and he is only seated while moving (the Bedouin galloping, knees on the saddle, sitting on the soles of his upturned feet, "a feat of balance"). The nomad knows how to wait, he has infinite patience. Immobility and speed, catatonia and rush, a "stationary process," station as process—these traits of Kleist's are eminently those of the nomad."[43] One can say, the experience of rollercoaster is one of nomad. On a rollercoaster one is moving while being seated and only seated while moving. It is, of course, not a real nomad space because it is not smooth, but it is a captured and controlled version of it.

The ride, similar to a ball in football or dice in board game, is the most de-territorialized element of the entertainment parks; its cars and trains are riding on tracks; its seats attached to the core swirling, spinning, rotating; its ball shuttled into air so high etc. But, unlike in many games and play, this element is out of your control, you can just sit/ lay and wait for the experience to happen to you. You can not change, direct, transform, you can not play. However, without the constrains this experience would not be possible because otherwise it might even be fatal. Architecture, in this case, is the producer of constrains. Constrains seen not as a negative thing but as productive; constrains are affording experiences.

[42] Ronald Bogue, Deleuze on Music, Painting, and the Arts, (Abingdon, Routledge, 2003), page 22

[43] Gilles Deleuze and Felix Guattari, N:TWM, page 45

Furniture

What makes the body survive the ride is a furniture connected to the body. As Elizabeth Grosz wrote in *Chaos, territory, art: Deleuze and the framing of the earth* "Furniture is that which most intimately touches the body, it is linked to the architectural frame through a direct contiguity with the body and its activities. Furniture enables the body to be most directly affected by, but also protected from, the chaos of every outside: "For our most intimate or most abstract endeavours, whether they occur in bed or on a chair, furniture supplies the immediate physical environment in which our bodies act and react; for us, urban animals, furniture is thus our primary territory."[44]

Mapping the furniture

Furniture is "an architecture on the inside of architecture, an architecture of architecture."[45]

The chosen example ride to be explored further is Coney Islands' Cyclone Rollercoster. The choice was intentional, due to the fact Coney Island Cyclone is the most famous ride on Coney Island, working since 1927. The ride was broken down into its territorial parts (figure 3.1). *Milieu* of

[44] Elizabeth Grosz, Chaos, Territory, Art: Deleuze and the Framing of the Earth, (New York, Columbia University Press, 2008), page 15

[45] Ibid., page 15

[46] Arjen Kleinherenbrink, TAR, page 208

[47] Ibid., page 216

[48] Ronald Bogue, DOM, page 17

Coney Island Cyclone consists of *external* milieu (immediate material surroundings) of Coney Island; *internal* (internal components and regulatory principles) of elements such as seat, buzz bar, seat belt etc.; *intermediary* (membrane, limit or 'zone') of fence; and *annexed* (where surrounding materials and internal functions interact) of energy. One could say the rhythm of the ride is ruled by the *motif* of the ride's repetition and the *counterpoint* of money.

Arjen Kleinherenbrink claims in the *Territory and Ritornello: Deleuze and Guattari on Thinking Living Beings* how the concept of the territory cannot be separated from the concept of *ritornello*.[46] To explains ritornello further, he writes: "Ritornellos are signatures in the world and the expression of such signatures entails the formation of a domain. The territorialising movement of ritornellos logically precedes language and culture: the entire process starts with experimental and contingent expressions, postures, gestures, sounds and colours."[47] Ritornello is made out of 3 parts: a point of stability, a circle of property and an opening to the outside.[48] In the case of Coney Island Cyclone, a point of stability would be screaming on the ride; a circle of property is wherever the train of the rollercoaster goes; and finally, an opening to the outside is a squeak of the machine.

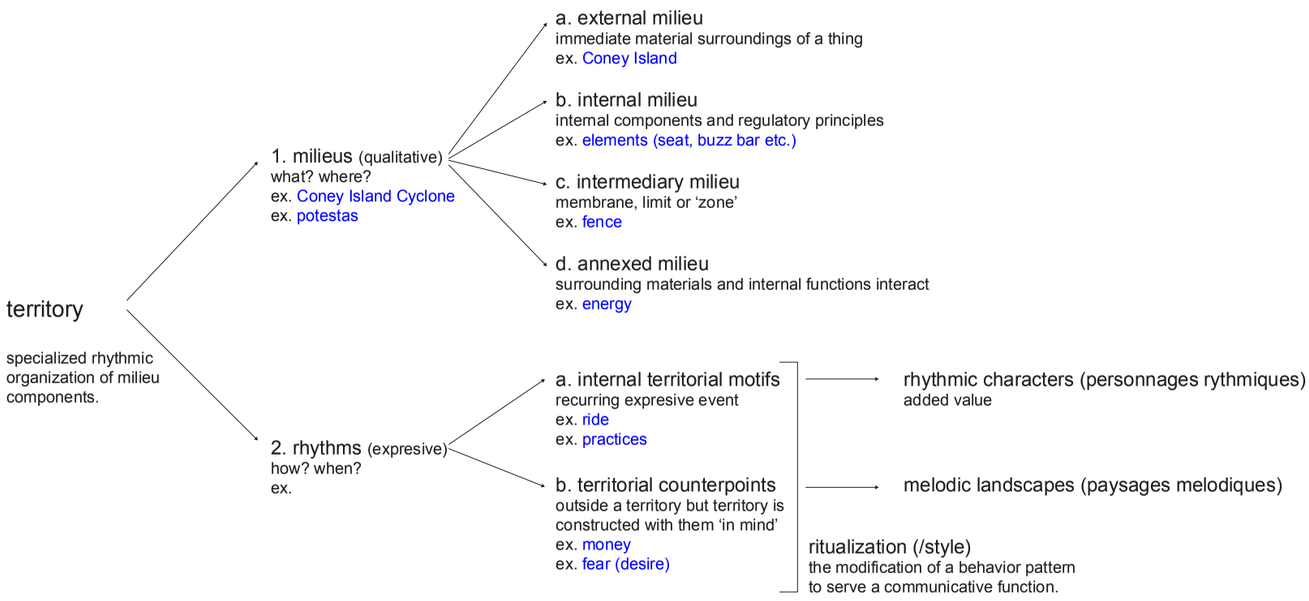
Element - architecture as constraint

To understand these territories further, a map is made of all the elements (ride) drawn out in plan (figure 3.2) and in section (figure 3.3).

As a second step, all the possible postured furniture affords on bodies were mapped (figure 3.4). It is quite noticeable how these are mostly unconventional postures. They show a wide range of possibilities. To investigate these further, the logic of the entertainment diagram was introduced again to figure out what positions are more active-passive, stable-dizzy, horizontal-vertical, up-facing-down-facing, present-absent. And additionally to figure out which ones are happening where. The body for each ride goes full circle on the diagram (figure 3.5). First walking towards the ride (steady-active), waiting in queue (steady-passive), starting the ride (passive), the ride (dizzy-active), and again walking towards another ride (full circle finished).

Afterwards, a rollercoaster was unfolded in order to understand what makes body take that positions (figure 3.6). The rollercoaster is using gravity as the main design principle, switching from potential to kinetic energy, precisely designed to control the forces (not having more than 5g forces, reducing negative g forces because they induce motion sickness by suspending fluids in the middle ear etc.). This diagram shows vectors, forces, speed that are there but cannot be seen, we only see how they affect the body. Therefore, shape and form of the ride or a constraint is what gives its affect. As said before, architecture is a producer constraints which are affording different experiences. Without the shape the affect would not exist.

Constrains can lead either to production and / or consumption. The problem occurs if the production and consumptions are completely disconnected, or when the subject is loosing any touch with sense of production and is only part of consumption. Production and consumption can not be separated: consumption is impossible without production and production is meaningless if it is not consumed. In the case of play, one produces what they consume; while in the case of Coney Island entertainment park subjects are completely disconnected from the production. How can a constrain connect production and consumption of the subject that undergoes it?



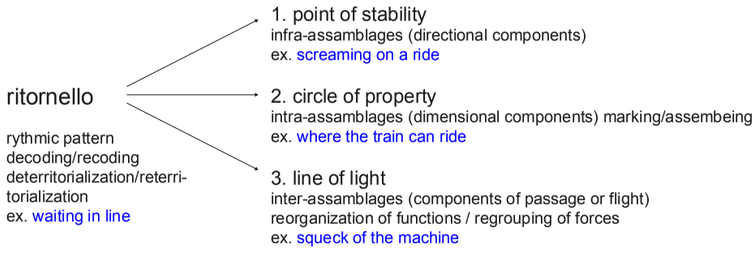


figure 3.1 Ride - territory

figure 3.2 Rides
-floor plans

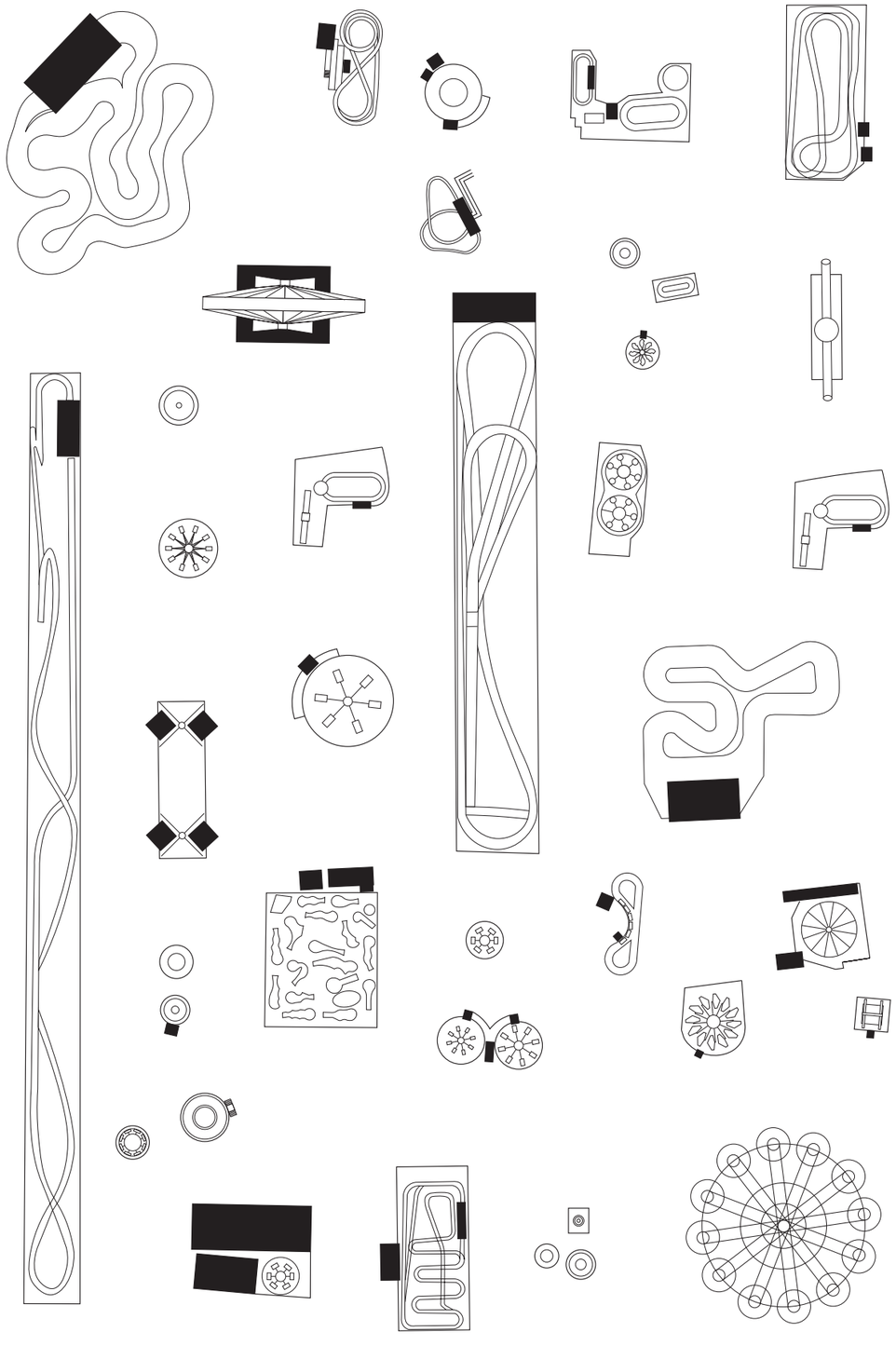


figure 3.3 Rides
-diagrammatic sections

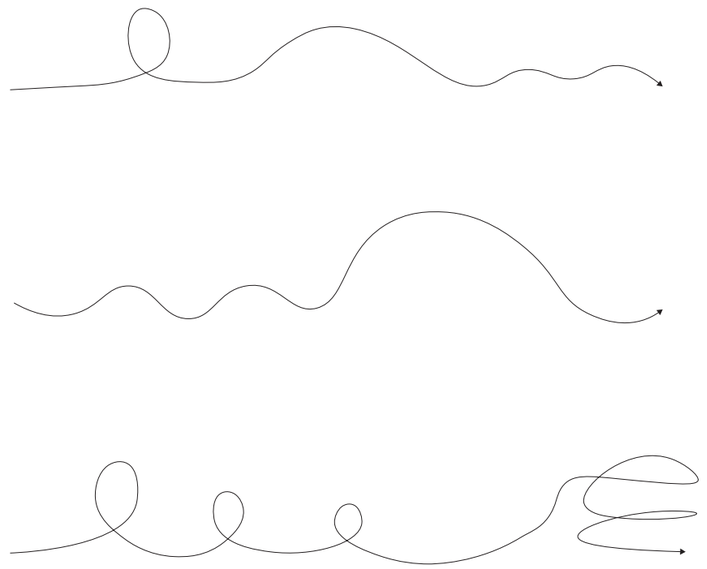


figure 3.4 Bodies

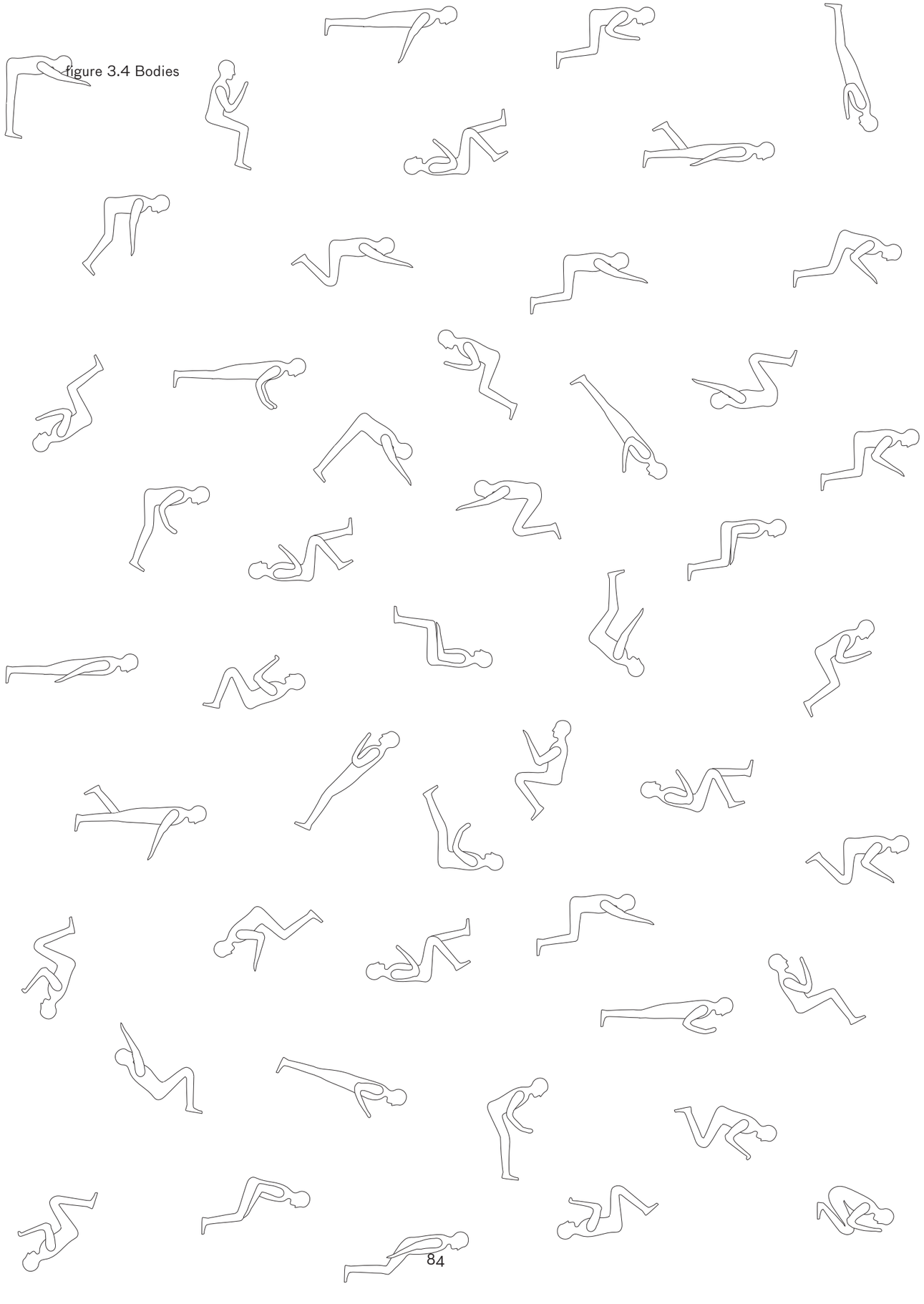


figure 3.5 Bodies

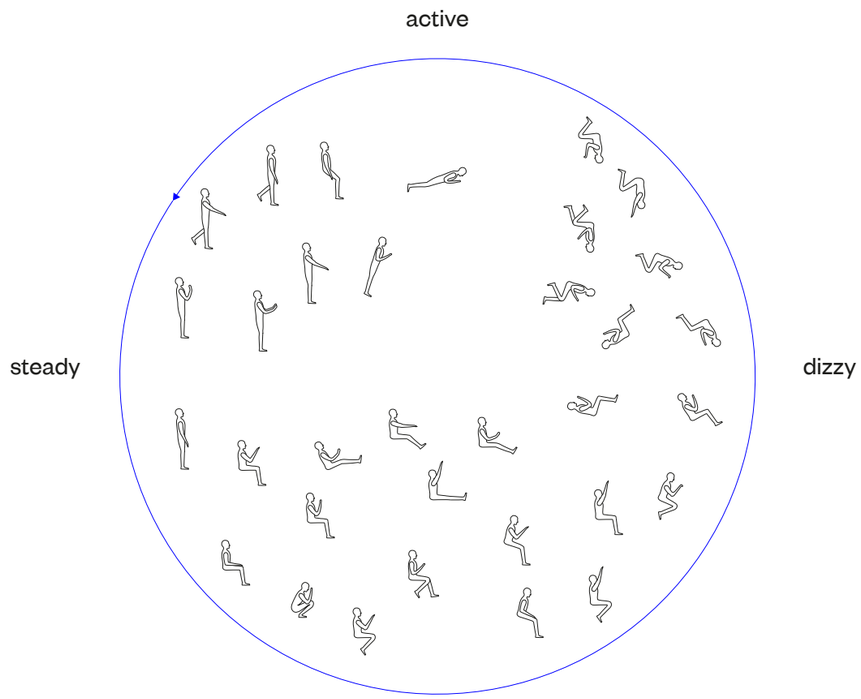
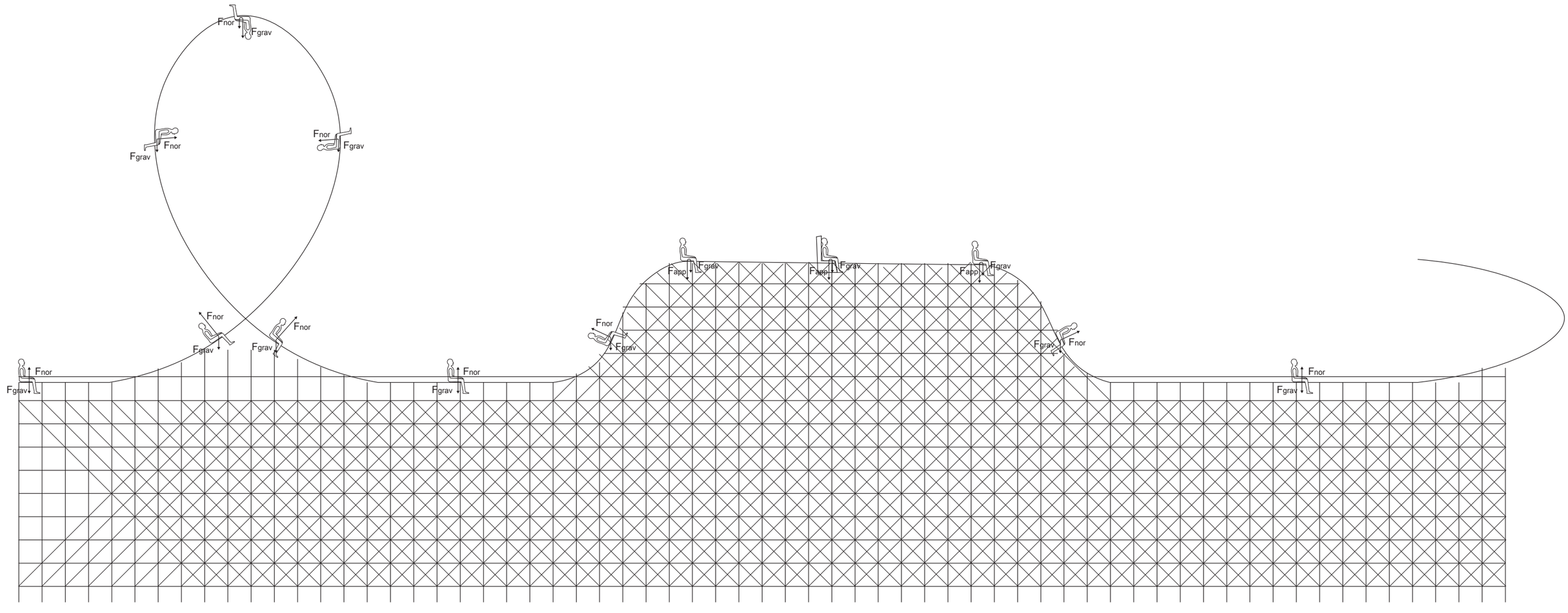


figure 3.6 Ride -section



Conclusion

This research started with the question: How can *desire* (both individual and collective) as expressed in the current form of entertainment park help in re-evaluating the *value* of *play*? From this research question, 3 chapters (Island, Park and Ride) or three methods of research (strip, game, element) emerged. After numerous readings, mapping and diagraming, some conclusions are drawn. These conclusions opened up many *'What if?'* questions but, most importantly, they unfolded 3 design questions (Figure 4.1).

In the first chapter, 'Island' (as a Strip), a question of the site is explored. In order to escape the generalisation of what an entertainment park usually entails, Coney Island site is researched closely. The idea behind Coney Island is explained through a brief historic overview, followed by connection with the notion of island, once oceanic and radical, now continental and domesticated. This capture is further elaborated in a series of maps on a strip that allowed a deeper look at the conditions surrounding Coney Island now. After the mapping of the strip, some conclusions are made: architecture, through design (patterns and buffers), tries to capture and control the flows (e.g. sea breakers); territories are formed in encounter of different flows / forces / materials (e.g. the sea touching the sand); and in reality, forces will always overflow the territories (e.g. the smell of the sea). If Coney Island is machinery of capture and control, the design question can be: How can we, instead of just capturing and controlling, intuit the following of flows and break them accordingly in order to produce the potentials?

The second chapter, 'Park' (as a Game) discusses the questions of subject, one that is absent and reactive with the desire to suppress oneself. This chapter establishes the moment when Coney Island shifted from play to leisure, stopped being a fun fair and became a park. When that happened, rules changed, allowing different agents to come in play and, with that, created subjects that are absent and reactive. Since this voluntary submission is the most important part of any game, Coney was mapped as a game. From these maps some conclusions were drawn: architecture is a rule giver and a referee; these rules create habits and rituals, and subjects suppress themselves because of the desires (collective and individual). If the architecture of Coney Island only imposes the rules, and does not allow the rules to be generated, the design question could be: How to create architecture where subjects generate their own rules depending on their own activity and complying to them?

And finally for the third chapter, 'Ride' (as an Element) deals with the question of object, not how it appears but how it practices. It expands on the second chapter that deals with the idea of game and suppressing oneself, by introducing where exactly it happens. The object or the ride is where you suppress yourself but it is also the main element that makes an entertainment park. After various mappings of the ride or the element, some conclusions are created: architecture is a producer of constraints (e.g. the shape of the rollercoaster), these constraints affords experience (e.g. the shape of the rollercoaster affords the experience); and constraints can lead to production and/or consumption (e.g. rollercoaster is just consumption). If the constraints of Coney Island entertainment park create environment where one only participates in consumption, the design question would be: How can a constraint connect the production and consumption of the subject that undergoes it?

figure 4.1 - Process diagram 2

Method	Conclusions	What if?	Design questions
island - layers - field	1. Architecture captures and control the flows 2. Territories are formed in encounter of different forces 3. Forces overflow the territories	... we follow the flows instead of controlling them? ... territories shift? ... forces of one territory overflow to another?	*How to intuit the following of flows and break them accordingly in order to produce the potentials?*
park - game - rules	1. Architecture is a rule giver and a referee 2. Rules create habits and rituals 3. Subjects suppress themselves because of the desires	... there are no rules? ... the rules are shifted? ... door, fence, walls are removed?	*How to create architecture where subjects generate their own rules depending on their own activity and complying to them?*
ride - element - exception	1. Architecture is a producer of constrains 2. Constrain affords experience 3. Constrain can lead to production and / or consumption	... this experience is introduced somewhere else? ... the shape is translated into something else?	*How can a constrain connect production and consumption of the subject that undergoes it?*

[49] Keller Easterling, Medium Design, (Moscow: Strelka Press, 2018)

[50] Ibid.

"Designers are very good at making things, but medium design is less like making a thing and more like having your hands on the faders and toggles or organizations. It is the design of interdependencies, chemistries, chain reactions and ratches. It benefits from an artistic curiosity about spatial wiring or reagents in spatial mixtures, a curiosity about designing not a single object but a platform for inflecting populations of objects or setting up relative potentials within them."[49]

Keller Easterling in her book *Medium design* is discussing our need to offer the right answer. She writes how collective mind is often looking for the one and only solution, creating a binary fight against faced challenge: "the new right answer must kill the old right answer." This violent approach of an opponent only erodes the information it needs and offers tools that are not adequate for contemporary "chemistries of power."[50] To propose something beyond the right answer, one must escape offering dramatic manifestos but manipulate the medium or matrix. To manipulate the medium means to "manage the potentials and relations between the objects, the activity or disposition." Keller compares it to playing pool where there is no one right answer, just what to do next. In pool, it is not useful to know a fixed sequence of shots but to be able to see networks of possibilities, making the game interesting. One needs to look beyond one figure or one step in order to see the field.

Deleuze and Guattari, in the book *Nomadology: The War Machine*, use an example of a game of Go in a similar way. They compare it with the game of Chess, stating: "Chess pieces are coded; they have an internal nature and intrinsic properties from which their movements, situations, and confrontations derive. They have qualities; a knight remains a knight, a pawn a pawn, a bishop a bishop. Each is like a subject of the statement endowed with a relative power, and these relative powers combine in a subject of enunciation, that is, the chess player or the game's form of interiority. Go pieces, in contrast, are pellets, disks, simple arithmetic units, and have only an anonymous, collective, or third-person function. "It" makes a move. "It" could be a man, a woman, a louse, an elephant. Go pieces are elements of a nonsubjectified machine assemblage with no intrinsic properties, only situational ones."[51]

How exactly one can achieve such an effect in architecture? How to make a Go-like or pool-like design proposal? What needs to be produced? Keller Easterling wrote: "Maybe the document of medium design are unusual mixtures of popular satires and technical specifications or explicit architectural instructions - like a cross between novel, a building, a platform, a actuarial table, a film and a blockchain. Maybe heterogenous mixtures of new and familiar technologies can form impure mixtures that, by being information rich, reduce violence and develop cultural capacities beyond the small friction of potentials now in play."[52]

[51] Gilles Deleuze and Felix Guattari, N:TWM, page 5

[52] Keller Easterling, MD

The proposals are not looking for a right answers but they are envisioned as the rewiring of Coney Island. The change is not singular but determinate, it offers not one answer but a field of possibilities.

During the analysis, Coney Island was approached with three different angles: strip, game and ride; observing three different scales: Island, Park and Ride. The proposal will problematise further the conclusions made in the analysis with three counter projects: Membrane, Movement and Markers. Counter, in this case, does not mean opposite, but a response that tries to co-exist and co-transform. By creating a field (membrane), transforming the way (movement) and introducing the intestines (markers), these projects try to produce different reality, new subjectivity, and play. (figure 5.2)

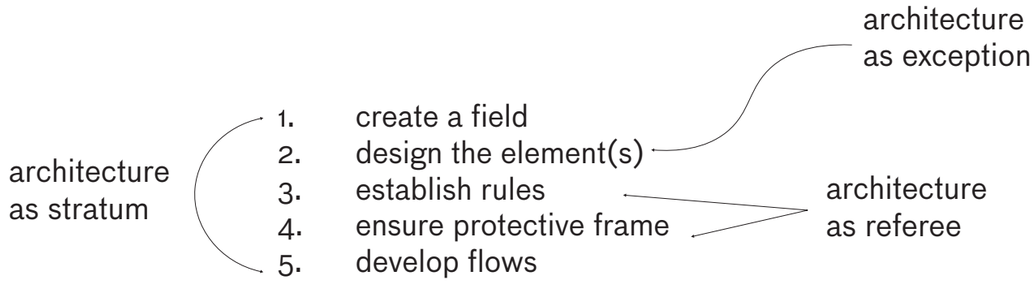


figure 5.1 - Brief

figure 5.2 - Process diagram 3

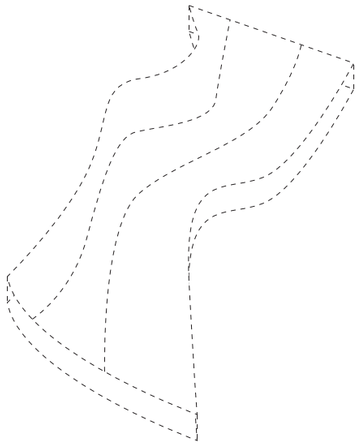
Design questions	Purpose	Proposal	Theory	Design
How to intuit the following of flows and break them accordingly in order to produce the potentials?	different reality	performative architecture	circle of possession / expression	membrane / skin
How to create architecture where subjects generate their own rules depending on their own activity and complying to them?	new subjectivity	event	line of light	movement
How can a constrain connect production and consumption of the subject that undergoes it?	play	deviant objects	point of stability	markers

Credit

Credit

figure 5.3-5.5 - Conceptual collages


RIVER



Membrane[53]

In order not to destroy but rather to co-exist, a new field is created; an overarching membrane flowing over Coney Island offering potentials for action and play. This field respects the given situation by adjusting its shape and form to the conditions, materiality, and territory it encounters. Some parts of the field are covering, others exposing, going up and down, above and beyond, always following and breaking the flows. Doing so, constraints appear that are not just to regulate but also to encourage production.

Based on the premises established in research while mapping the site[54], the membrane is adapting to Coney Island in multiple, various, and diverse ways, such as: flat surface, barrier, slope, stairs, amphitheater, and mountain (figure 6.11). This creates an active and playful space full of different possibilities, for example: sometimes the membrane is sloping down offering opportunity to climb up or slide down; occasionally it is so high that it is acting as a barrier or an opportunity to jump in the sea; other times it goes so low that it becomes one with the ground. These constraints are not singular or happening just once, but always repeating in a slightly different manner, creating patterns and rhythms. The patterns created are not similar to the ones of the sea, or the ones of the social housing (figure 6.2) This not only means that the membrane is not trying to capture or control flows, but also tries not to follow them. As Deleuze and Guattari wrote in *A Thousand Plateaus: Capitalism and Schizophrenia:* "Staying stratified—organized, signified, subjected— is not the worst that can happen; the worst that can happen is if you throw the strata into demented or suicidal collapse, which brings them back down on us heavier than ever."[55] Therefore, the space is neither striated nor smooth, it experiments with opportunities of both, how they borrow from each other, their passages and combinations.[56]

[53] "The limit between them is the membrane that regulates the exchanges and transformation in organization (in other words, the distributions interior to the stratum) and that defines all of the stratum's formal relations or traits (even though the situation and role of the limit vary widely depending on the stratum, for example, the limit of the crystal as compared to the cellular membrane). We may therefore use the term central layer, or central ring, for the following aggregate comprising the unity of composition of a stratum: exterior molecular materials, interior substantial elements, and the limit or membrane conveying the formal relations." Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 50

[54] see Chapter Island

[55] Gilles Deleuze and Felix Guattari, ATP, 161

[56] Ibid., 500

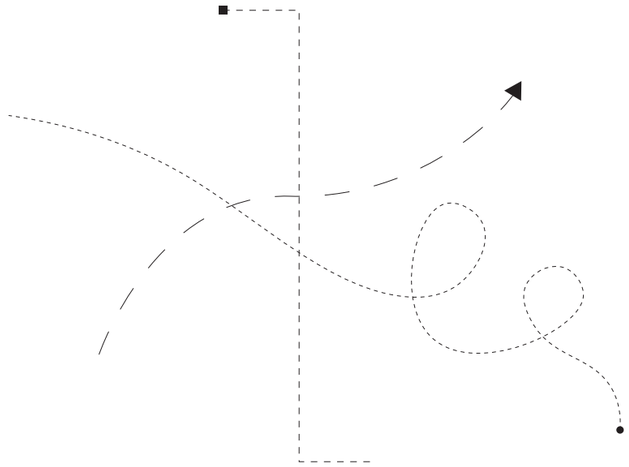
The architecture of the membrane is generated from the surface and body and has to interact with it due to the mere fact it continuously touches it. This surface is not Euclidean, on the contrary, it resembles Riemann surface, a connected complex manifold. When body is placed on this surface it is in the state of disequilibrium, and it needs to develop conscience of its environment. Léopold Lambert in *Architectures of Joy: A spinozist reading of Parent/Virilio and Arakawa/Gins' architecture*, wrote how "via this process of harmonization, the body learns and becomes both stronger and more skillful."[57] He further elaborated on this in his article *Applied Spinozism: Architectures of the sky vs. Architectures of the earth*, that this kind of architecture is where "one is obliged to develop the second degree of knowledge (the one that makes your body composes harmonious relations with your physical environment) that can ultimately flirt with the third one (a perfect reading of the material assemblages in their movement of speed and slowness)."[58]

This "harmonious" relation to the environment is even more elaborated in Sanford Kwinter's book Architectures of Time: Toward a Theory of the Event in Modernist Culture, where he describes climbers by writing: "... the climber's task is less to "master" in the macho, form-imposing sense than to forge a morphogenetic figure in time, to insert himself into a seamless, streaming space and to subsist in it by tapping or tracking the flows-indeed to stream and to become soft and fluid himself, which means momentarily to recover real time, and to engage the universe's wild and free unfolding through the morphogenetic capacities of the singularity."[59] Membrane, in a similar way as a rock, tracks, combines and breaks the flows. Thus, the true value of the membrane is in creating a different reality in which you might be able to recover real time.

[57] Léopold Lambert, "Architectures of Joy: A spinozist reading of Parent/Virilio and Arakawa/Gins' architecture," The Funambulist, December 2010, https://thefunambulist.net/architectural-projects/philosophy-architectures-of-joy-a-spinozist-reading-of-parentvirilio-and-arakawagins-architecture

[58] Léopold Lambert, "Spinoza///Episode 7: Applied Spinozism: Architectures of the sky vs. Architectures of the earth," The Funambulist, April 2013, https://thefunambulist.net/architectural-projects/spinoza-episode-7-applied-spinozism-architectures-of-the-sky-vs-architectures-of-the-earth

[59] Sanford Kwinter, Architectures of Time: Toward a Theory of the Event in Modernist Culture, (Cambridge: The MIT Press, 2001), 31



Movement[60]

In the field where the membrane is not covering up, the old and the new world meet. It is a negotiating point, an opening to the outside, a line of flight; move from one field of regulations to another, from the current to the future and to the past. What it is, what it was and what it can be.

While mapping the game,[61] potestas, potentials and practices of current Coney Island Entertainment Park were listed. It was concluded that most of them are made for passive consumption, absent subjects and out of desire to generate reactive life/death. In order to create a playful environment, new subjectivity and active life/death, a new list is made with more productive potentials and practices such as: makeable/making, transformable/transforming, actable/acting, experimentable/experimenting, improviseable/improvising etc. (figure 6.4) These potentials and practices helped, along side to maps, in developing how Membrane, Movements and Markers operate. To give an example, previously mentioned openings (Movements) negotiate with old ground in various ways, such as: hole, fabric, glass, net, tramp etc. (figure 6.12). Sometimes these holes are left open for the tree to grow through, other times its a queer fabric ready to be explored, or a net to have a glimpse of what is going on inside or outside, always evoking practices mentioned earlier, for example: queer fabric stimulates improvisation and experimentation.

As mentioned, these opening are used in various ways, but their most significant role is their temporal aspect and the fact that they are *opening to the outside*, a *line of flight*. Membrane interfaces interior and exterior, the past and the future. It regulates the exchange and transformations in organizations, it has an interpretation of the future by the past and the future integration of past codings. The difference between inside and outside is defined by the

[60] "The problematization of *time* entails a challenge to the primacy of the role of space, and the reintroduction of the classical problem of *becoming* in opposition to that of Being. With movement is introduced the larger problem of dynamical and evolutionary systems and complexity, and the more remote question of a "middleness" that is opposed to essential or foundational beginnings and ends. (Since movement can be caused and modified only by other movements, the problem of origin and initiation must either be reconfigured or pass away.) Next emerges the problem of nonlinearity and indeterminacy (what is cautiously referred to as "deterministic chaos"), understood not only as a heuristic and cosmological model but also as an ethos." Sanford Kwinter, AOT, 11-12

[61] see Chapter Park

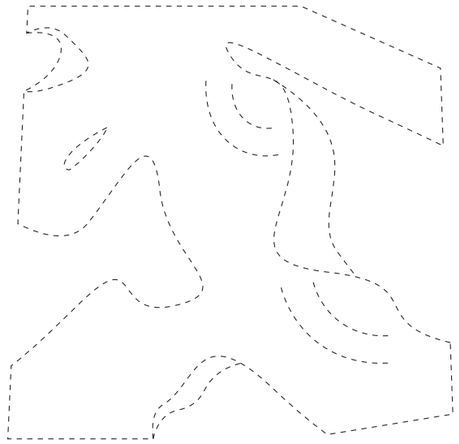
[62] Gilles Deleuze and Felix Guattari, ATP, pages 49-59

[63] Anthony Chemero, "An Outline of a Theory of Affordances," Ecological Psychology, 15:2, (2003):192, DOI: 10.1207/S15326969ECO1502_5

[64] Sanford Kwinter, AOT, 12

fact that the outside has violent encounters (fast becoming/change/individuation/transformation), while the inside has an absence of encounters (slow becoming/change/individuation/transformation). Membrane is where the two comes together, the slow and the fast. It regulates meeting points of becoming that is slow with becoming that is unexpected. The outside is more open to the future, encounters, affects, unexpected conditions that can lead the inside to transform as well.[62] In the case of Coney Island, the Membrane separates, inside, below or the past, and outside, above or the future. As previously mentioned, since the subjects operating in the Park are absent, passive and reactive, one could say, there was a need for a regulatory mechanism that has different rules and that brings them in contact with subjects that operate differently. Therefore, the membrane was designed in a way that produces a more playful environment, active subjects. Openings could lead to a potential transformation below.

The so called 'events' that are happening above are a result from changes in the environment.[63] They are nothing like the spectacle, entertainment-driven, commodified and simulated game played below. They are active, productive and unpredictable. But most importantly, they are "vantage points from which all action is understood as political in the positive (i.e., not critical) sense-because after all, in both the social and subjective realms, politics is arguably nothing more than the production of new possibilities."[64]



Markers[65]

Within the membrane, markers are introduced to intensify constraints of the regulatory field. These elements work as attractors, gathering movement around them. They are not thrown arbitrarily but happening where potential was unfolded.

These markers are deviant objects, created as a small gesture, at the same time having big implications. The most important part of these objects is the “corresponding complex of habits, methods, gestures, or practices that are not attributes of the object but nonetheless characterize its mode of existence”[66] or the dynamic field of macro (more extensive than object) and micro (smaller than object) interactions. When the membrane goes down so low that it becomes one with the ground, there is no more inside or outside, a marker takes over the role of the membrane. Their presence is so strong that they stop or change the flows, they are made to resist or modify the matter or energy like rollercoasters, they are the main element, the center of intensity, the attractor (figure 6.13). To explain this presence, a few markers are described below.

In Luna Park Apartments, when the membrane goes down all the way to the ground, a marker appears. This marker is in a simple, circular shape with three levels of height, and the membrane around it slopes in a way to allowing viewing from all the sides. The constraints of this marker offer the practice of performing. Practice of performing connects production and consumption. In performance art a spectator is consuming whatever the performer is producing, and the production is usually made out of collective efforts. Furthermore, performance is also closely related to the body. While the rollercoaster makes the body take certain position, markers allow the body to experiment. Even thought you also need to suppress yourself, it is a creative act that gives a promise of the unexpected to happen.
In the entertainment park, on the roof of one of the old

[65]

[66] Sanford Kwinter, AOT, 14

[67] Ibid., page 34

[68] Rosalind E. Krauss, Sculpture in the Expanded Field, October, Vol. 8, (MIT Press, 1979), 38

[69] Ibid., page 38

buildings, there is marker in a shape of an amplifier. To approach it is quite challenging but a reward is in ability to act, to say out loud what you want to say, sing what you want to sing. The strength of the amplifier is thoroughly explained in Kwinter's book *Architectures of Time: Toward a Theory of the Event in Modernist Culture:* "The loudspeaker's electrical amplification of the voice made possible the staging of vast, live aural spectacles, the amassing of unprecedented crowds of people, which gave literal and palpable expression to the concept of "mass culture" and "mass movement." ... The loudspeaker is but a single element in a century of exhaustless innovation and complexity, yet it arguably had a greater effect on, and may reveal more about, the workings and aspirations of an entire social and political conjuncture than perhaps any visionary building of the era..."[67] Similarly to the stage, the amplifier's constraints offer both production and consumption of the subject that undergoes it.

On the beach, next to the sea, there is a maze. This maze has many openings which can be used for to get lost or found. The maze could also be used as a place to gather. Rosalind Kraus in her essay Sculptures in expanded field laid out a diagram that clarifies parameters of what can be considered sculpture, architecture and landscape in post-modernism.[68] She writes: "Our culture had not before been able to think the complex, although other cultures have thought this term with great ease. Labyrinths and mazes are both landscape and architecture; Japanese gardens are both landscape and architecture; the ritual playing fields and processionals of ancient civilizations were all in this sense the unquestioned occupants of the complex."[69]

These objects or elements are called markers, but they are more site-constructions since they could be considered both architecture and landscape.

This project is not a 'thing' (a object, a space, a building, a site) but an assemblage of different components, scales, actions, potentials and practices working together to produce play. More than anything, it is a method, a principle that can be transferred and applied elsewhere.

figure 6.1 Patterns before

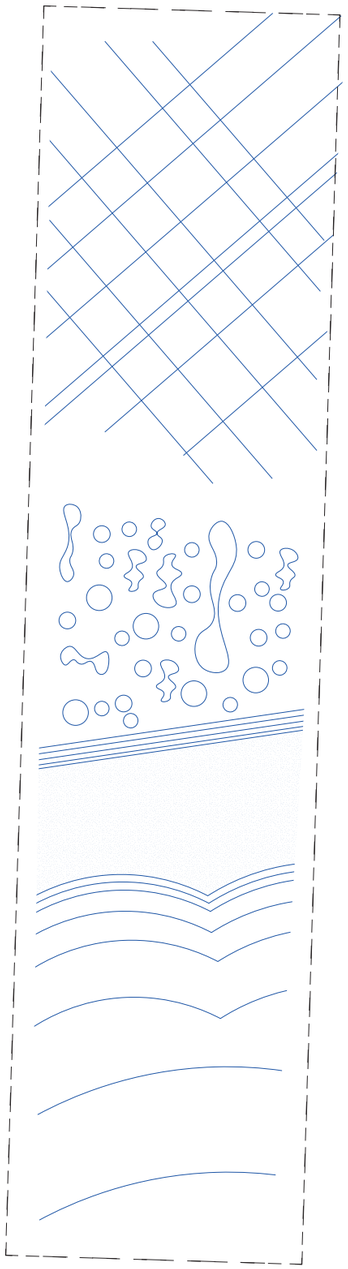
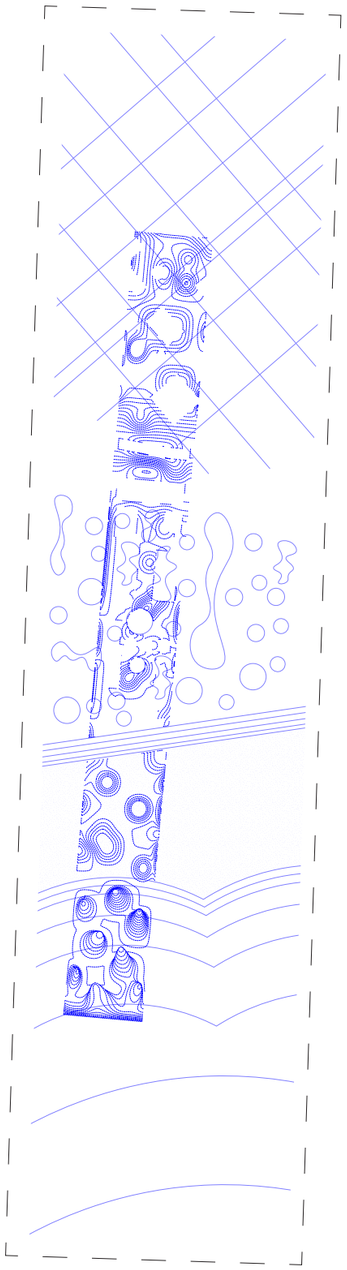


figure 6.2 Patterns after



POTESTAS	POTENTIA	PRACTICES	DESIRES
Coney Island Cyclone	aceleratable	accelerating	vertigo
Zenobio	rotatable/summersaultable	rotating/summersaulting	wooziness
Sling Shot	launchable/flyable	launching/flying	presyncope
Thunderbolt	rideable/dropable	riding/droping	dizziness
Coney Island Raceway	driveable/raceable	driving/racing	incressed pulse
Coney Clipper	swingable	swinging	fear
Astro Tower	dropable/rotateable	droping/rotating	horror
Steeplechase	rideable	riding	ecstasy
The Tickler	dippable/spinnable	dipping/spinning	vertigo
Wild River	rideable/splashable	riding/splashing	to be wet
Brooklyn Flyer	floatable/hanging	floating/hanging	pleasure
Luna 360	viewable/swingable	viewing/swining	disquilibrium
Soarin' Eagle	flyable	flying	thrill
Electro Spin	spinnable/glideable	spinning/gliding	light-headedness
Endeavor	flyable	flying	giddiness
Air Race	raceable	racing	excitment
Circus Coaster	rideable	riding	wooziness
Coney Island Hang Glider	glideable	gliding	thrill
Lynn's Trapeze	floatable	floating	pleasure
Coney Tower	droppable/free fallable	dropping/free falling	rubbery legs
Windstarz	hangable/flyable	hanging/flying	zero gravity
Cozmo Jet	spinnable	spinning	disorientation
Speed Boat	rideable	riding	thrill
B&b Carousell	rideable	riding	excitment
Seaside Swing	swingable	swinging	wooziness
Magic Bikes	rideable	riding	thrill
Tea Party	rotateable	rotating	disequilibrium
Brooklyn Barge	sailable	sailing	excitment
Convoy	driveable	driving	excitment
Fried Frogs	fishable	fishing	excitment
Water Racer	shootable	shooting	thrill
Whac a Mole	hittable	hitting	winning
Whopper Waters	shootable	shooting	excitment
Luna Arcade	gameable/rideable	gaming/riding	thrill
Hot Shots	throwable	throwing	winning
3 Point Challenge	throwable	throwing	excitment
Bob's Fishin' Hole	fishable	fishing	thrill
Stinky Feet	shootable	shooting	winning
Tube Dash Splash	shootable	shooting	excitment
Lobster Pot	throwable	throwing	thrill
Extreme Strenght	hangable	hanging	winning
Ring Toss	tossable	tossing	excitment
Pong Pool	ball boucnable	ball boucning	thrill
Pyramid Smash	throwable	throwing	winning
Basketball Extreme	shootable	shooting	excitment
Deno's Wonder Wheel	rotateable	rotating	horror/fear/surprise
Spook-A-Rama	walkable	walking	excitment
Bumper Cars	driveable	driving	ecstasy
Thunderbolt	rideable	riding	thrill
Stop the Zombies	sittable	sitting	

DESIRE

entertainment

DESIRE

play

PRACTICES	POTENTIA	POTESTAS
acting	actable	amplifier
building	buildable	elements
making	makeable	flat
improvising	improvisable	stage
performing	performable	stage
participating	participatable	nest
imagining	imaginable	topo
experimenting	experimentable	elements
testing	testable	slope
engaging	engageable	mountain
shifting	shiftable	nest
changing	changeable	hole
switching	switchable	elements
transforming	transformable	elements
moving	movable	bubble
gathering	gaterable	tramp
touching	touchable	elements
smelling	smellable	topo
seeing	seeable	amphitheatre
listening	listenable	net
rolling	rollable	slope
rotating	rotatable	amphitheatre
increasing	incresable	barrier
decreasing	descreasble	slope
bending	bendable	net
lifting	liftable	elements
tearing	tearable	net
jumping	jumpable	trump
dropping	droppable	slope
pushing	pushable	barrier
pulling	pullable	flat
throwing	throwable	edge
organising	organisable	elements
speeding	speedable	slope
slowing	slowable	barrier
talking	talkable	amplifier
telling	tellable	stage
doing	doable	mountain
sharing	sharable	stage
discussing	discussable	stage
debating	debatable	amplifier
collaborating	collaborateable	elements
expressing	expressable	stage
dancing	dancable	stage
distributing	distributable	holes
twisting	twistable	topo
splitting	splittable	hole
joining	joinable	bridge
digging	diggable	tunnel

figure 6.3 Desires before

figure 6.4 Desires after

figure 6.5 Bodies before

figure 6.6 Bodies after

figure 6.7 Membrane site plan

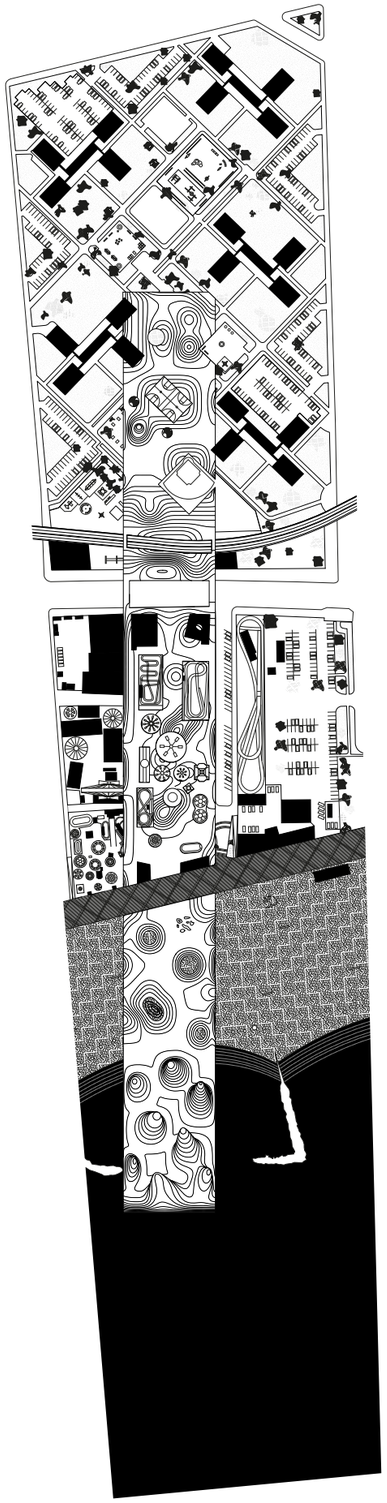


figure 6.8 Membrane section

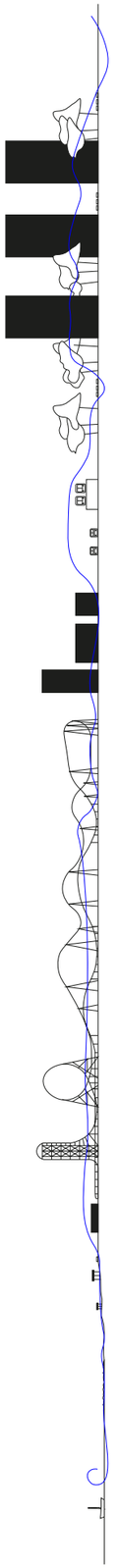


figure 6.9 Project(s)

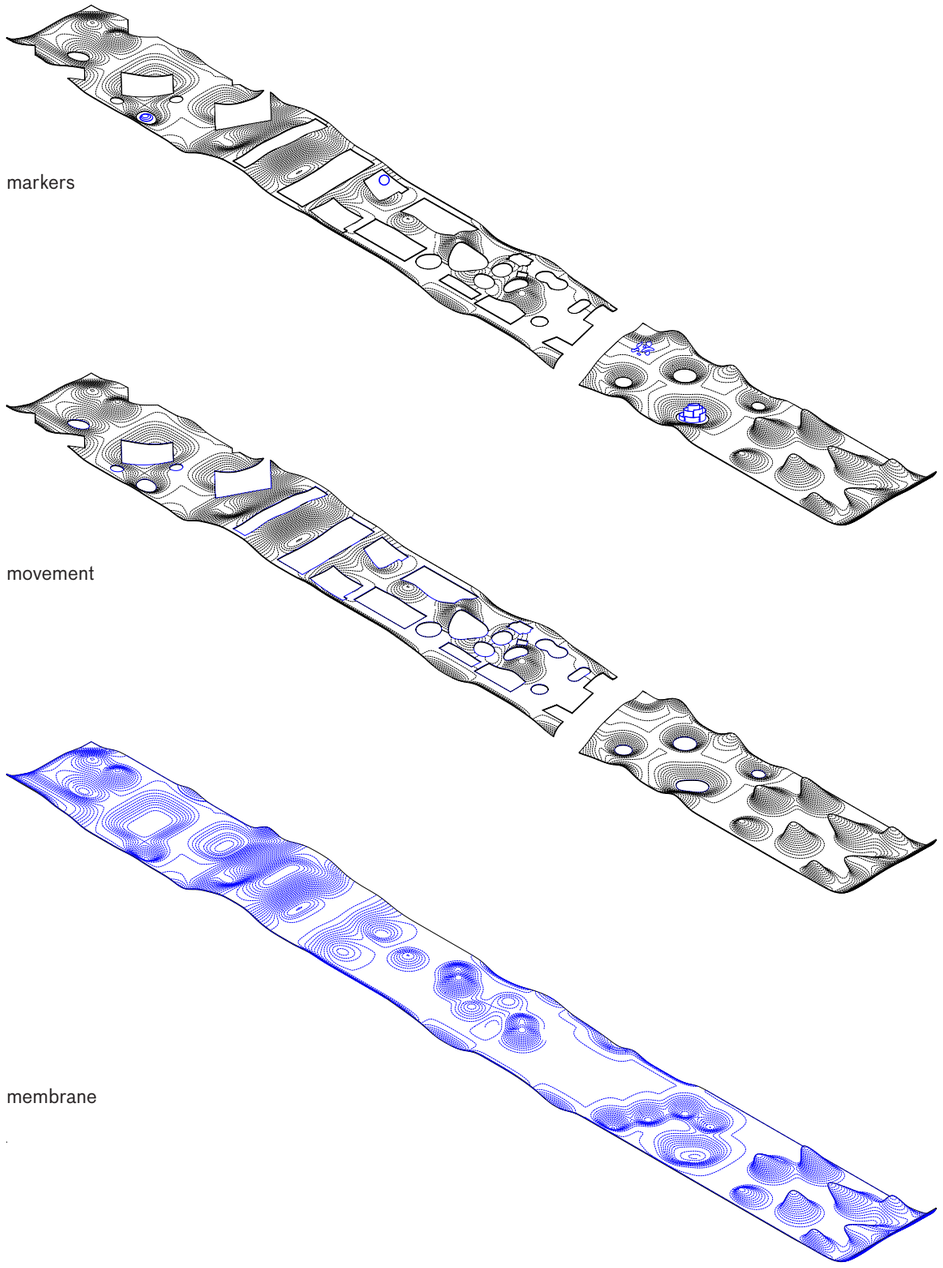


figure 6.10 Project(s)

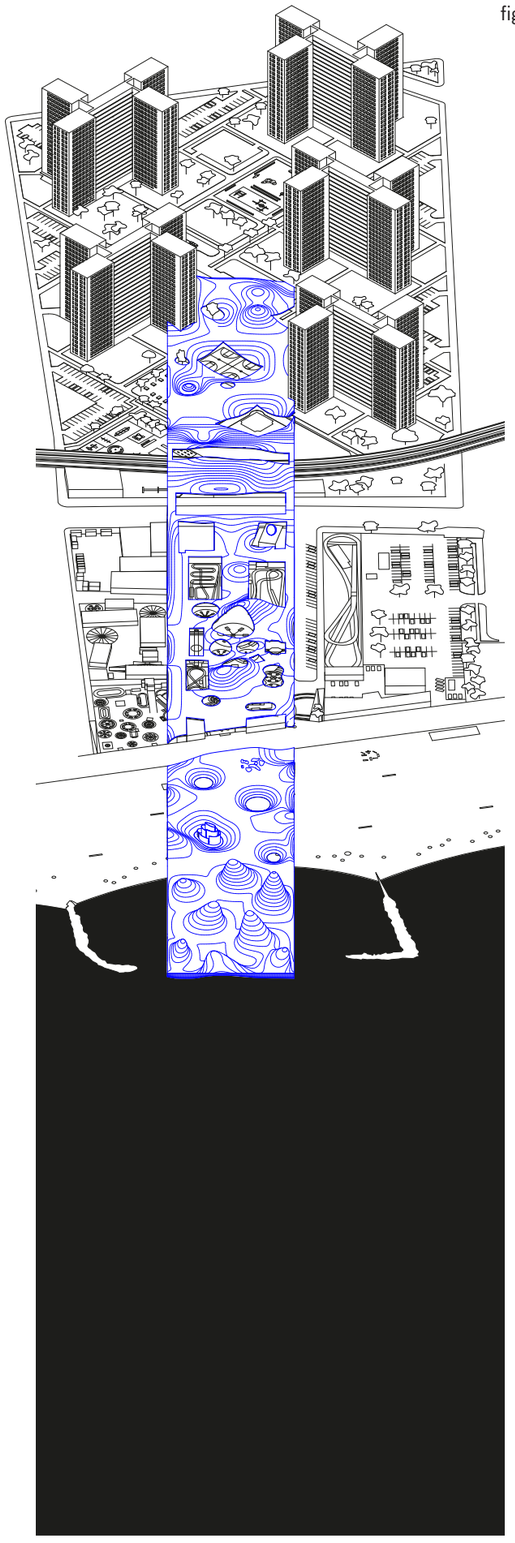


figure 6.11 Membrane types

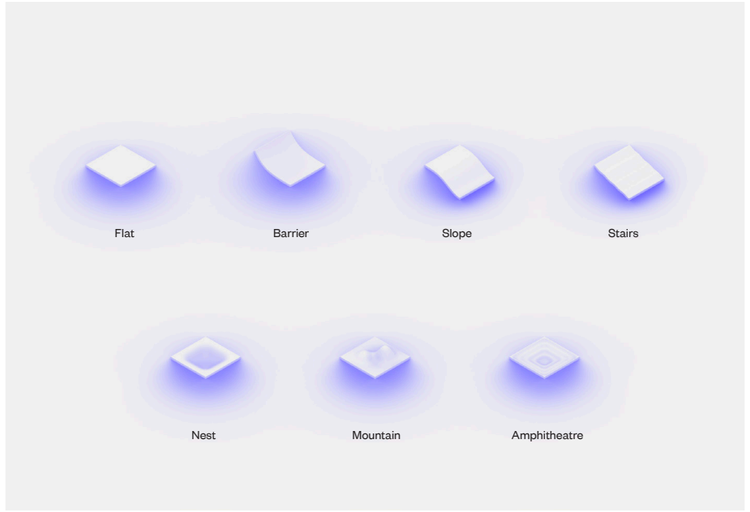


figure 6.12 Movement types

figure 6.13 Markers types

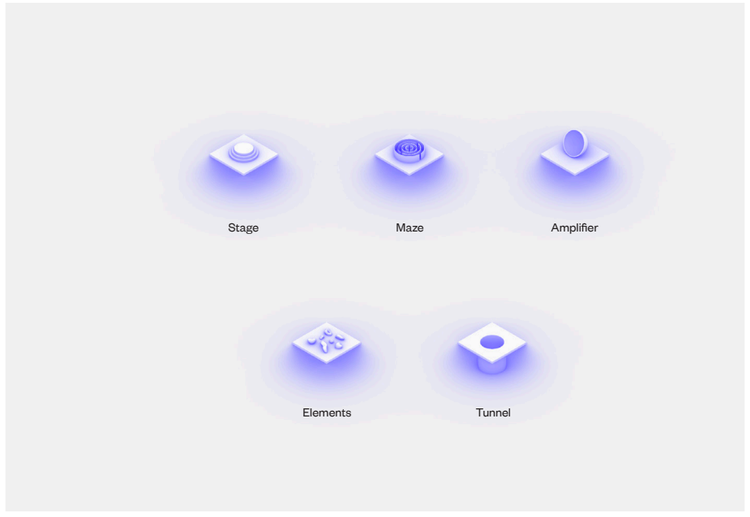
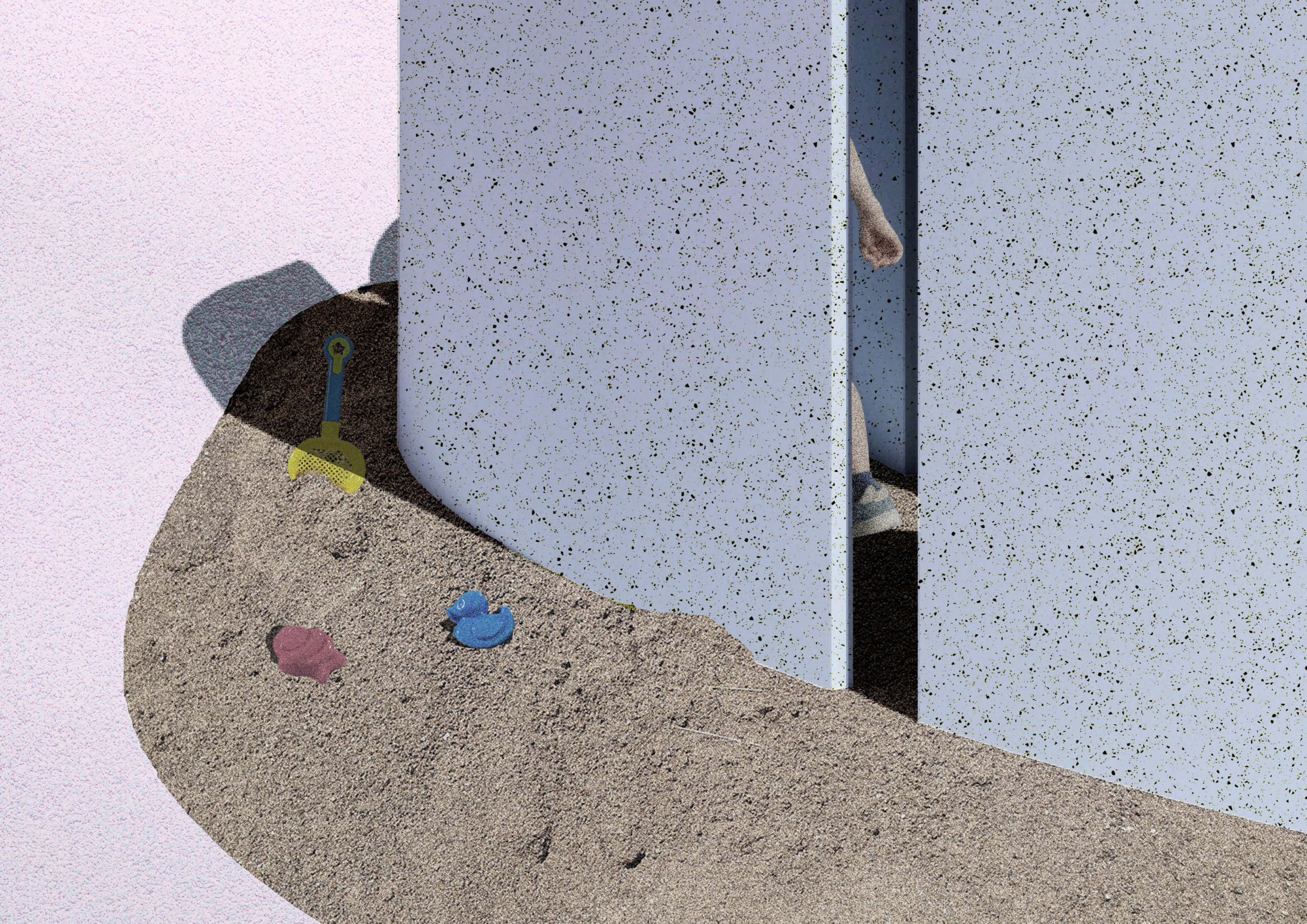
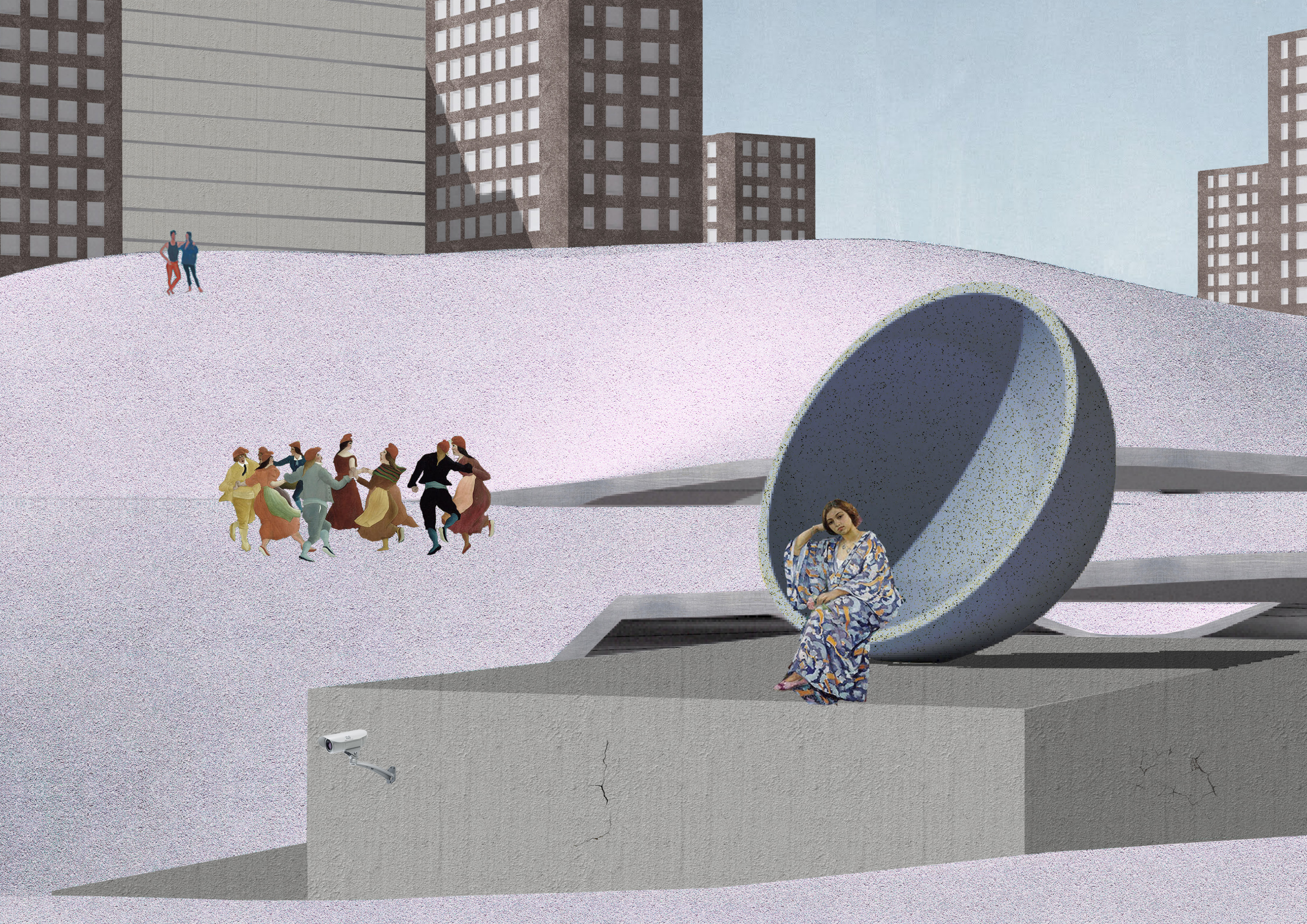


figure 6.14-6.22 Collages →


CYCLONE





Building Technology

In order to decide on a structure, several parameters needed to be respected: big span, free form, many opening, demountable and operateable (walk, skate, dance). After observing each parameter many different structural and material ideas come to mind, but only space frame could cover them all. (figure 7.1)

The space frame structure is generated in Grasshopper based on the membrane form. Space frame system can easily span up to 150 m. This structure enables any kind of geometrical shape and profile. When required the structure system can be easily demounted and rebuilt them at another location (storage and transportation of the system components are quite economical). This structure is capable of taking heavier loads from roof of steel roofed buildings. All the components are perfectly protected against atmospheric exposure and attacks but for better corrosion resistance in the system, Galvanized product can be obtained with powder coating when serviced in extremely corrosive environment, such as next to the ocean.

Regarding structural layers: first, a foundation, mostly as individual square footing, but in the sea area, a pile foundation is needed. Above the foundation, there are either steel columns holding space frame or directly space frame depending on where the membrane is flat, going down or up. The process of installing can be scaffold method, block assembly or lift-up. The one that works best for the conditions set in Coney Island is scaffold method where individual elements are assembled in place at the actual location.

Above the space frame structure (in the most parts), there are several different roof layers. The first layer is a secondary I-shaped steel structure that rests on the top chord nodes of the main roof structure space frame and thus exhibits the given geometry. Secondly, there is a trapezoidal metal deck filled with reinforced concrete. After that, there is a layer of smooth concrete in tilt 1,5% with bitumen waterproofing sheets above. In the end, the final layer is a rubber granulate covering loose rubber recycled granules. The secondary steel structure is attached to the nodes of the space frame by means of rods. From there, the secondary steel layer is responsible for interfacing between space frame geometry and the skin. This was accomplished by curving the tube elements of the secondary steel, using a first array of transverse tubes (“primary tubes”) to span between nodes, and using a second array of longitudinal tubes (“secondary tubes”) to span between the first layer of tubes and to carry the actual trapezoidal metal deck fixings.

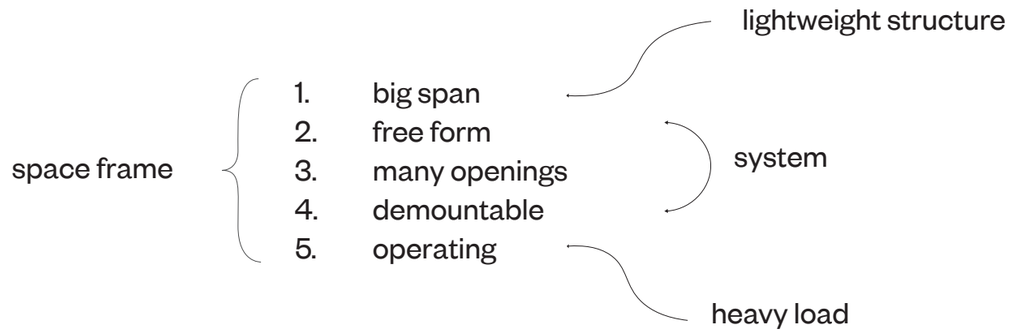


figure 7.1 Brief

figure 7.2 Structure - 3D

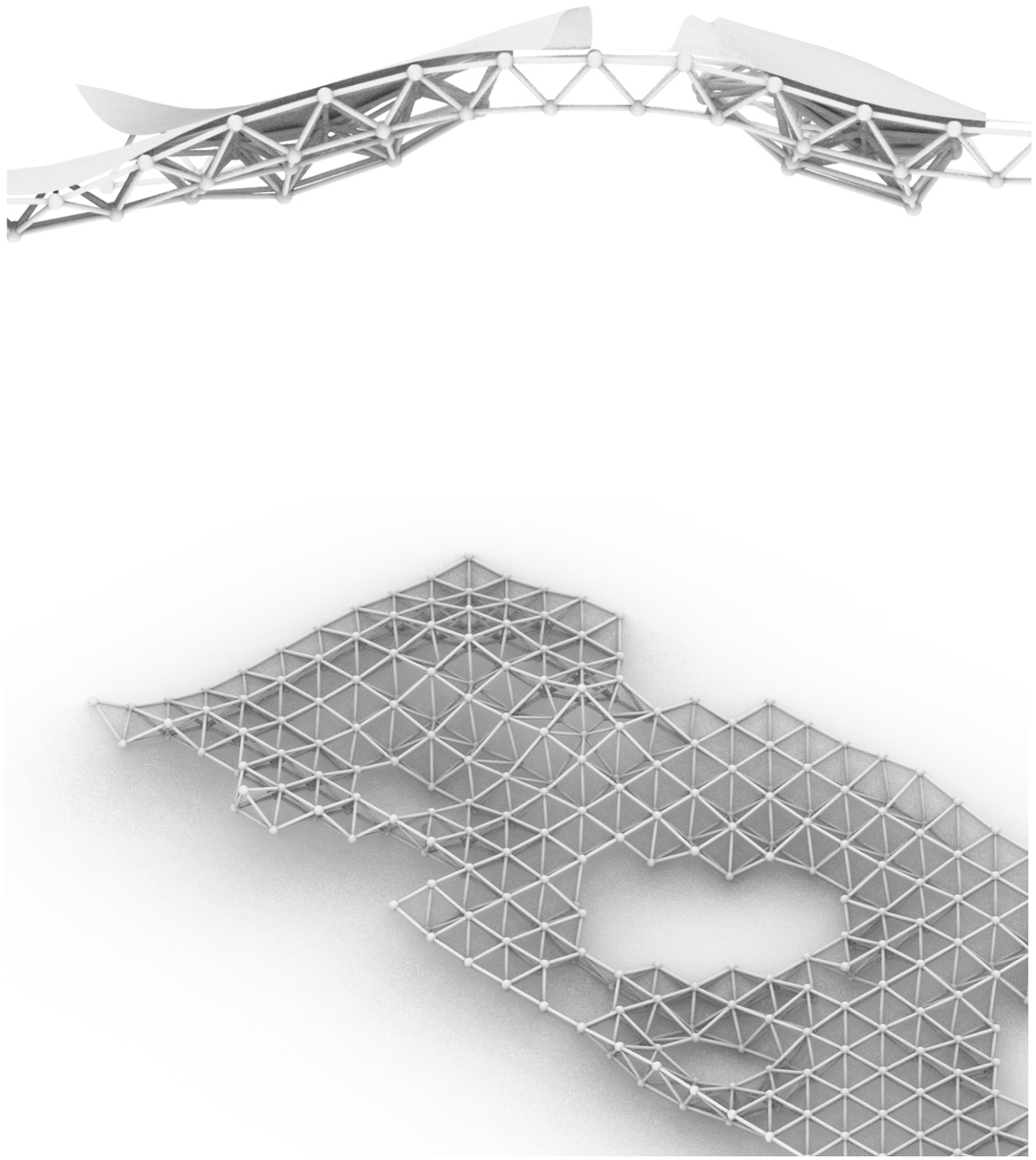


figure 7.3 Structure - elements

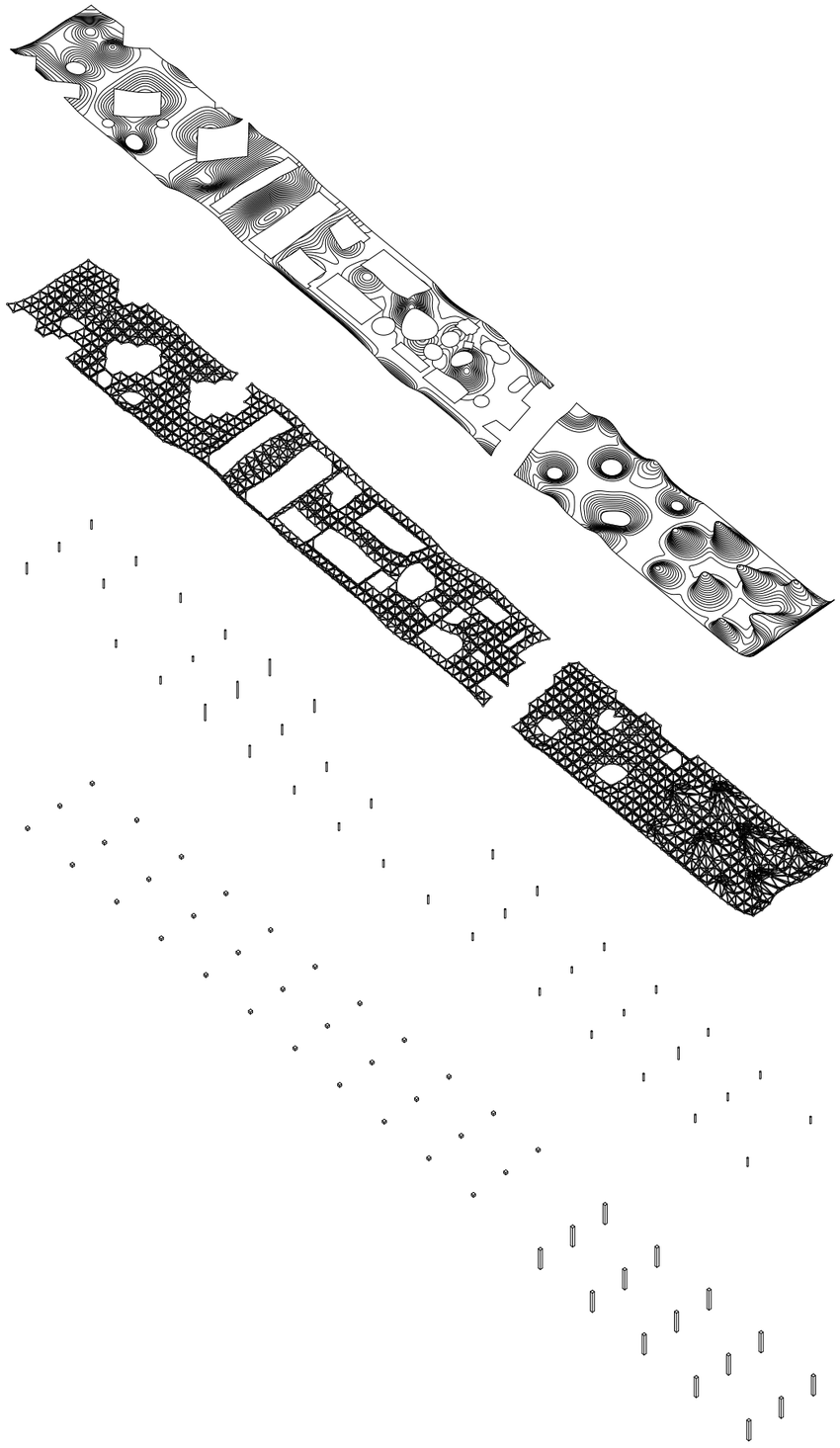
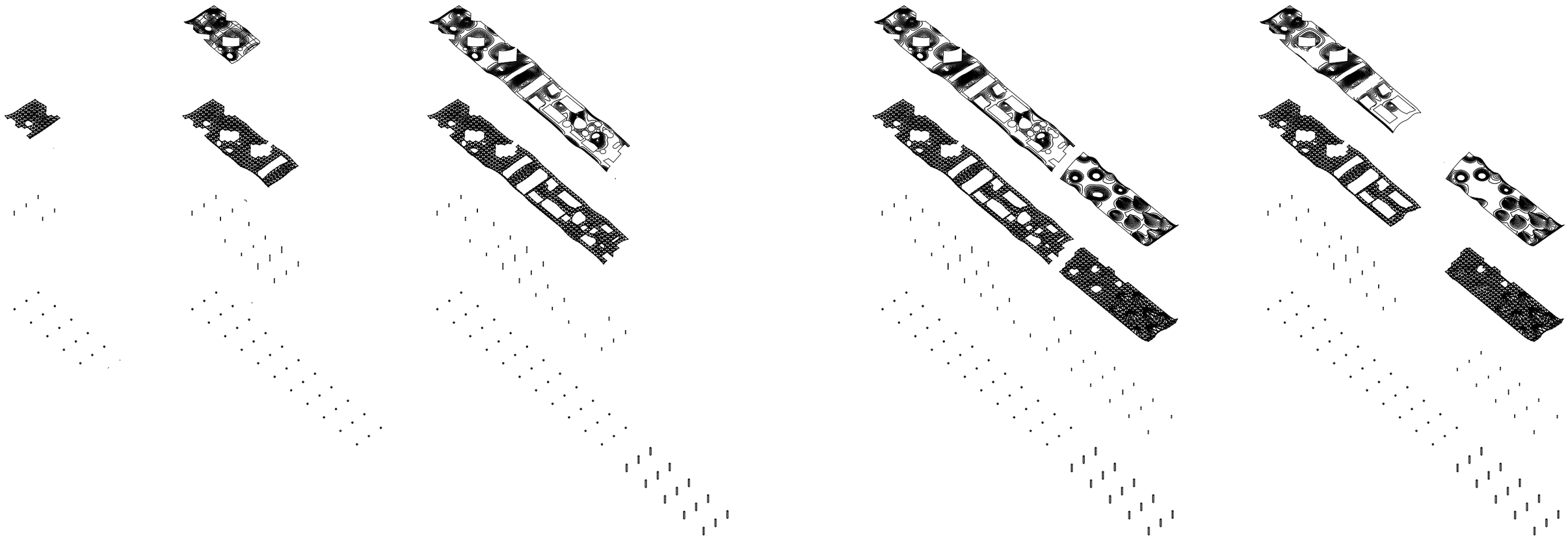


figure 7.4 Phases



Stage 1:
foundation - columns - space frame

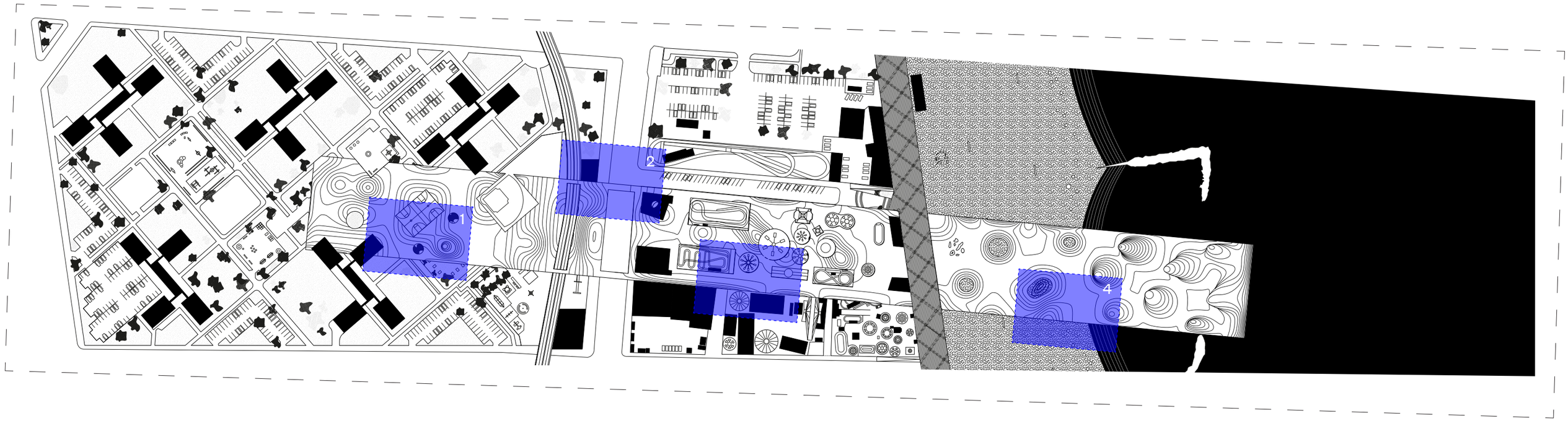
Stage 2:
roof layers in parts

Stage 3:
pile foundation in the ocean

Stage 4:
final arrangement

Stage 5:
removing / changing / adding

figure 7.5 Site plan



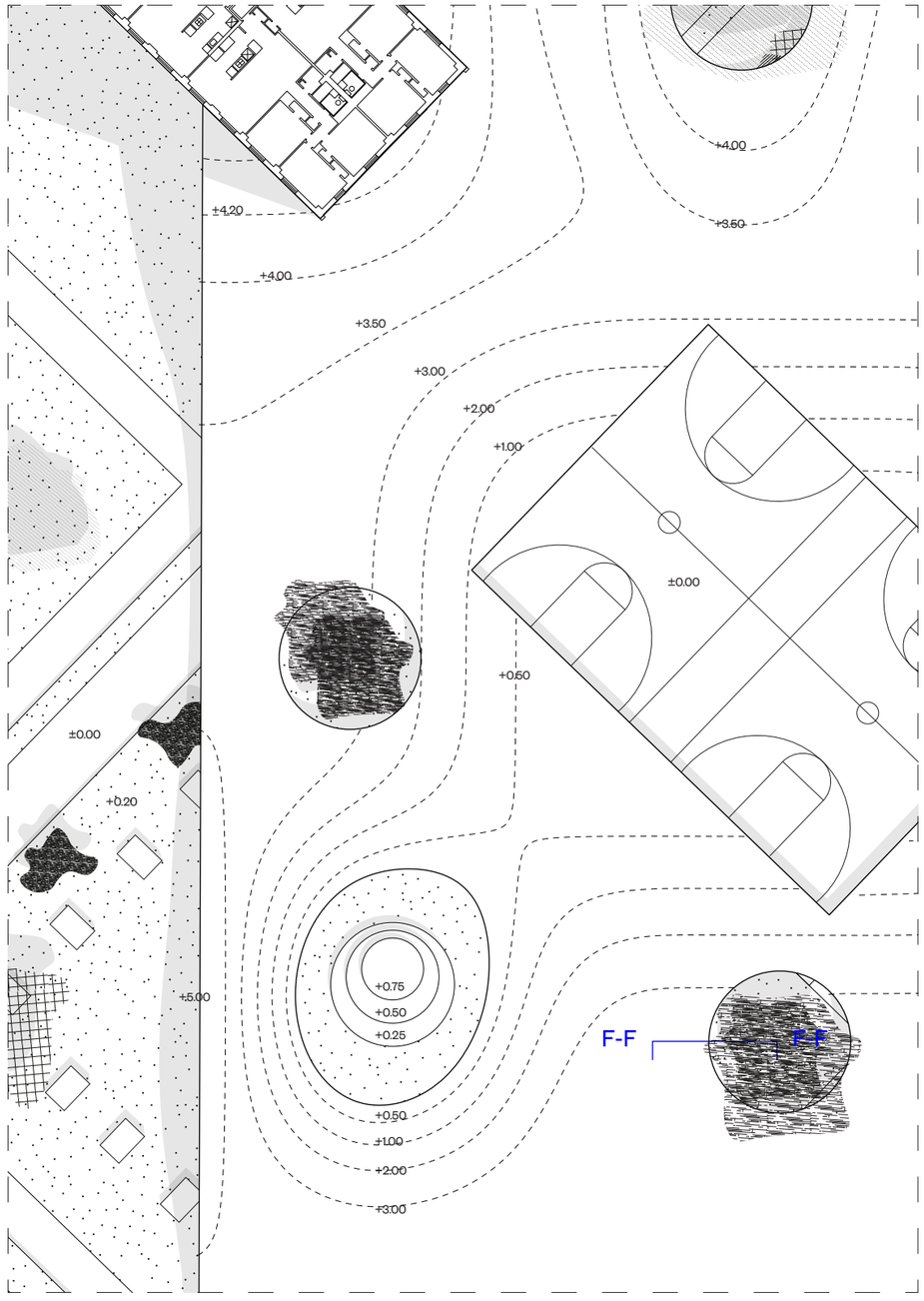


figure 7.6 Social housing
-floor plan 1, 1:200 downscaled 50%

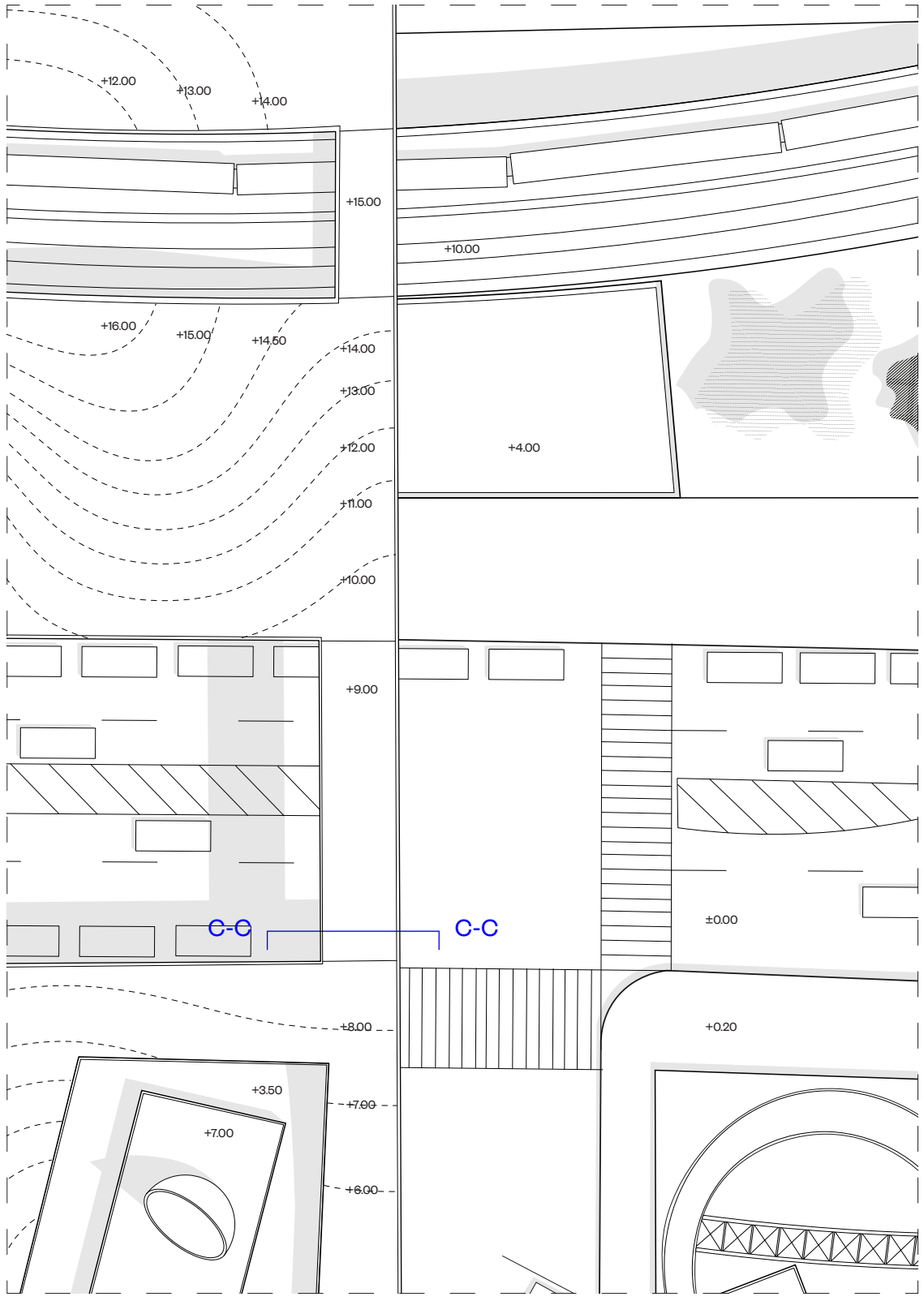


figure 7.7 Traffic
-floor plan 2, 1:200 downscaled 50%

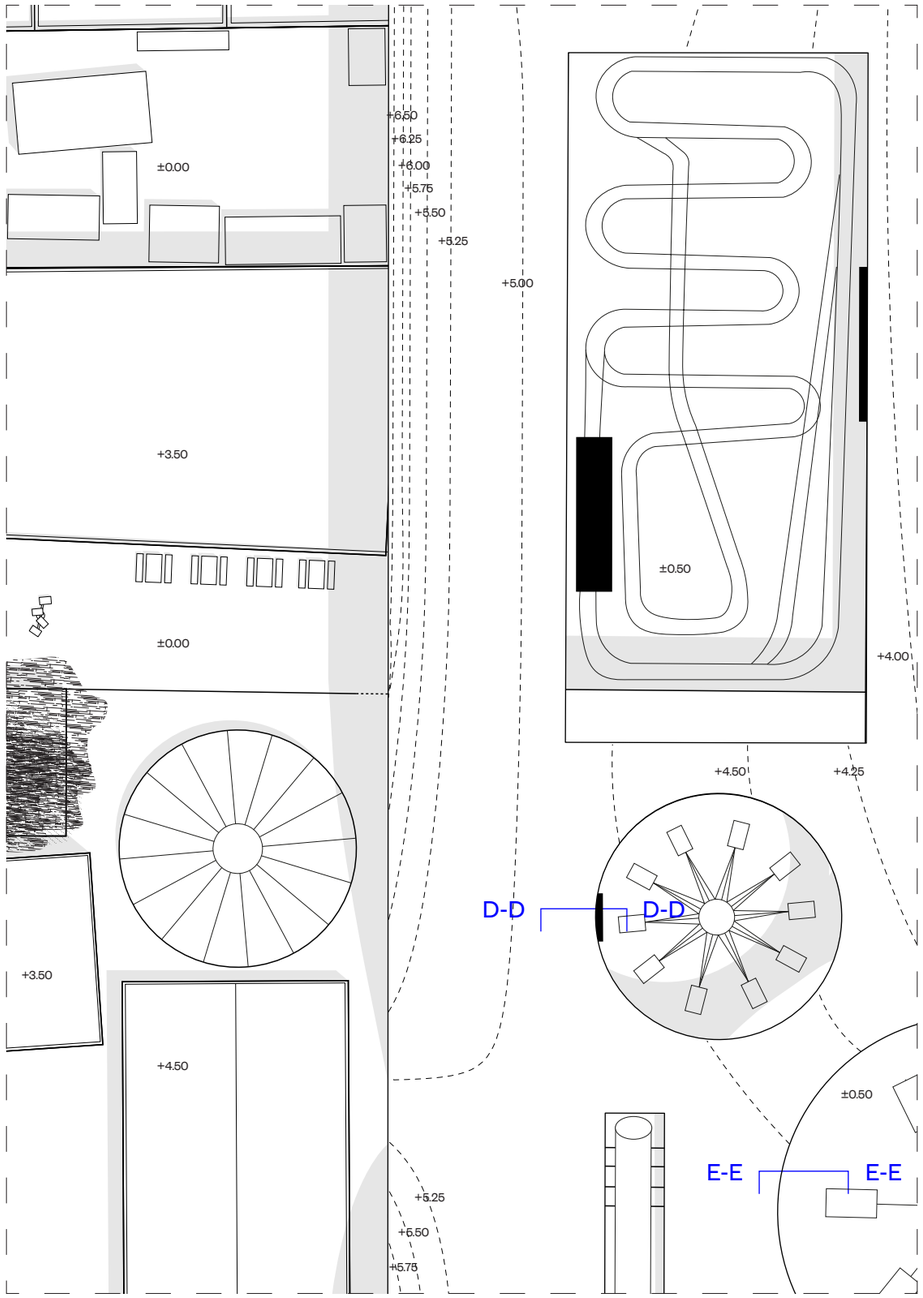


figure 7.8 Entertainment park
-floor plan 3, 1:200 downscaled 50%

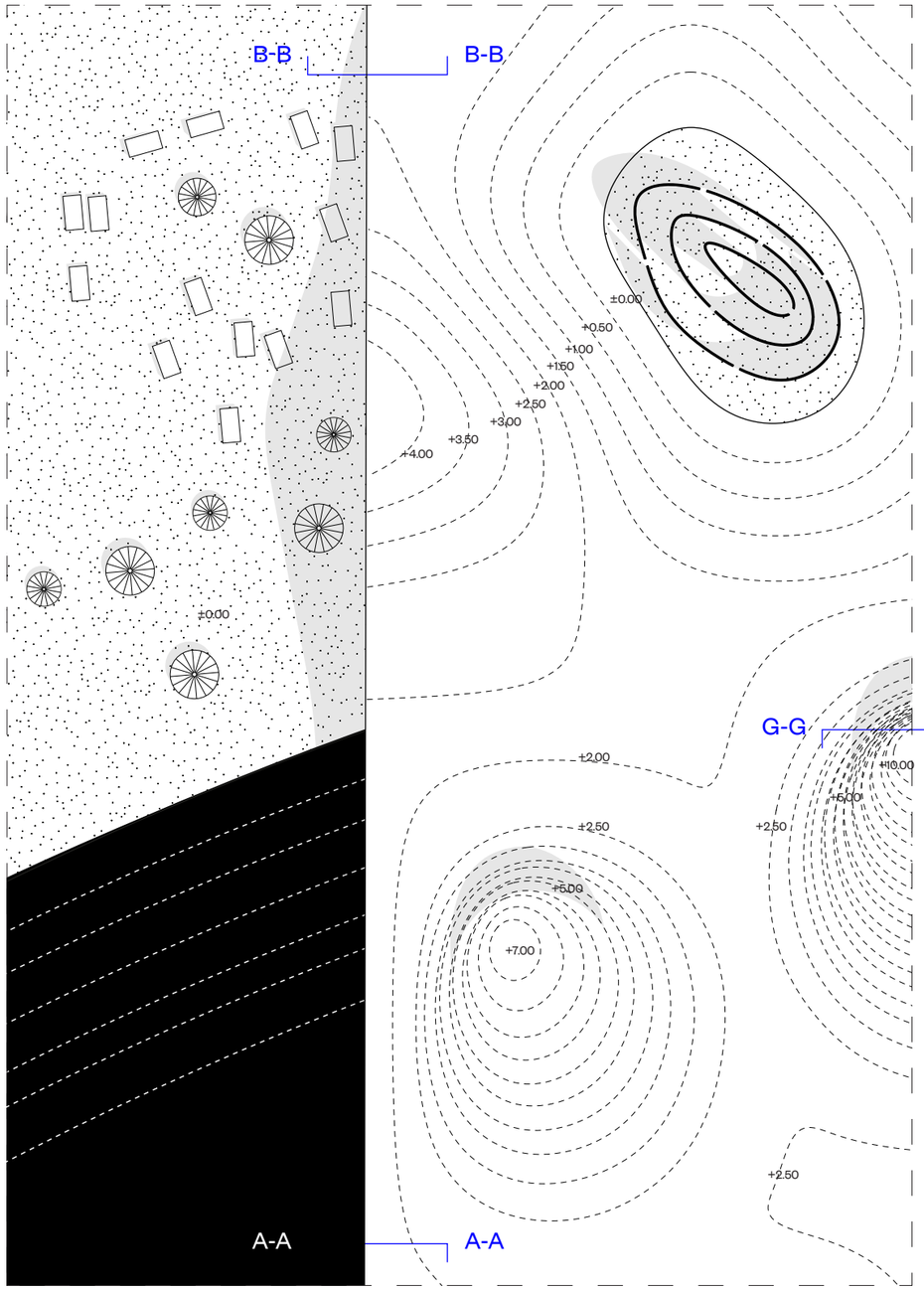


figure 7.9 Ocean and the beach
-floor plan 4, 1:200 downscaled 50%

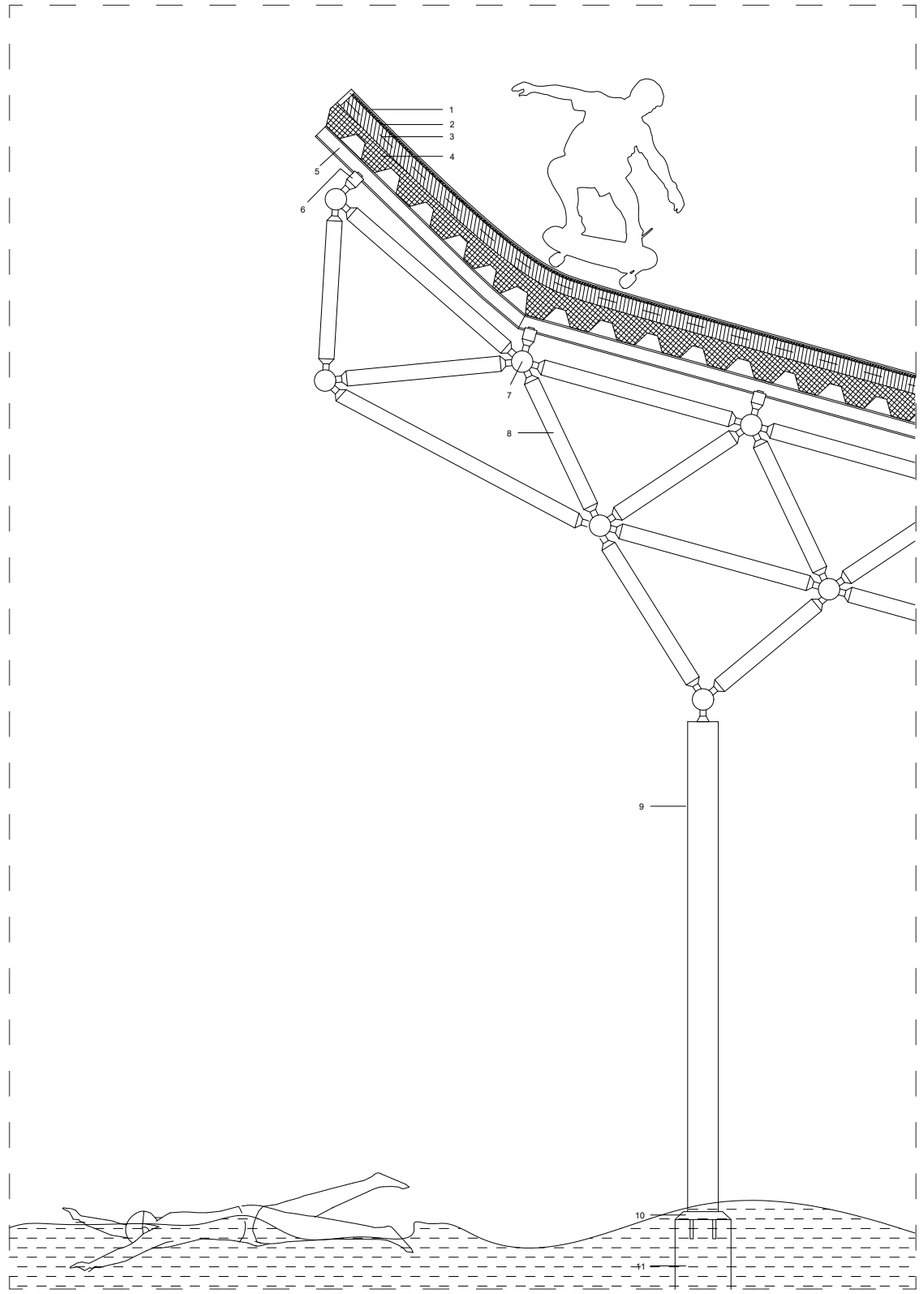


figure 7.10 Barrier
-section A-A, 1:20, downscaled 50%

1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. tube steel column
10. steel connector with steel plate bolted into foundation
11. pile foundation

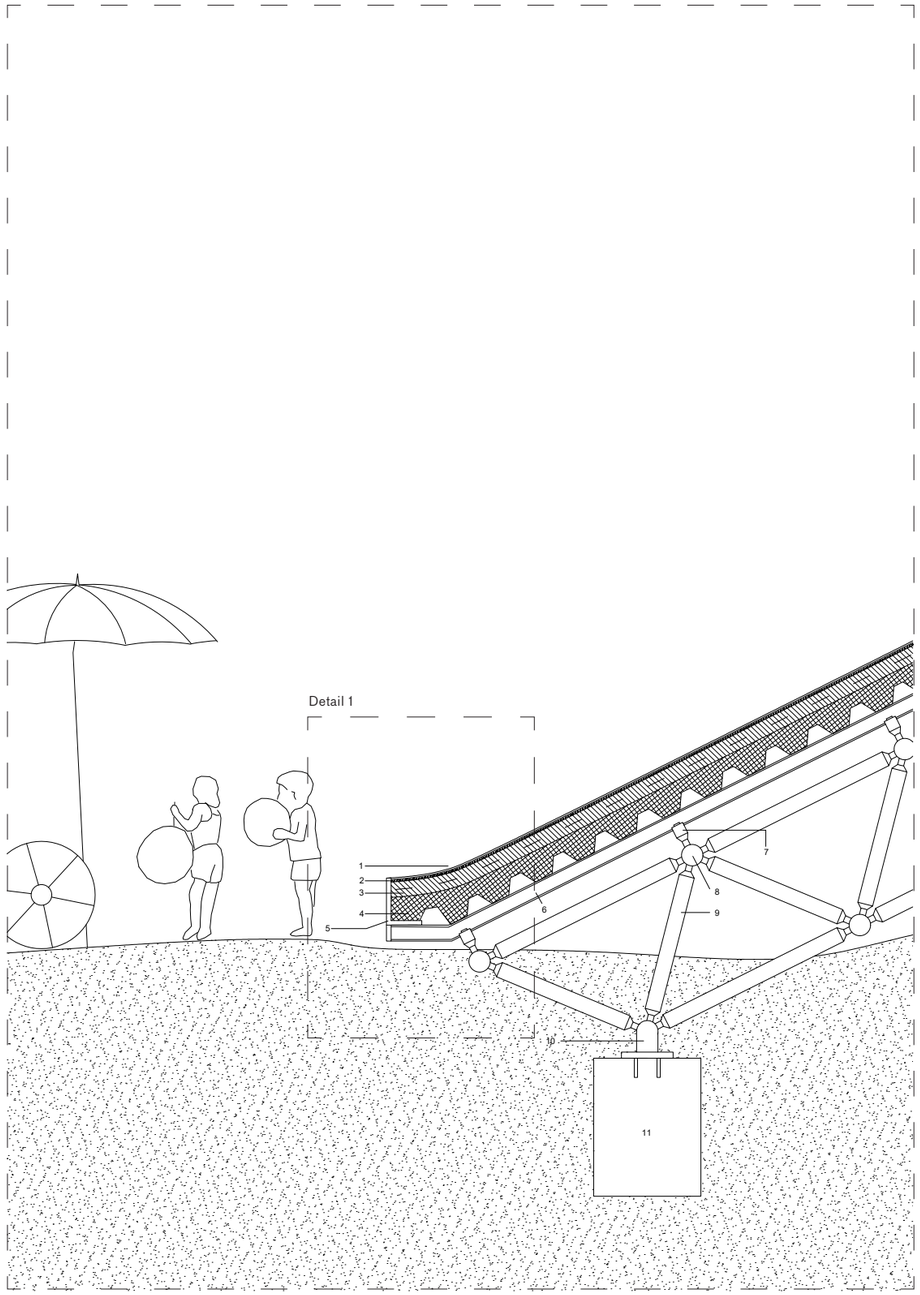


figure 7.11 Slope
-section B-B-1, 1:20, downscaled 50%

1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. L shaped steel profile
6. secondary L shaped steel structure
7. steel connector - nod
8. connecting joints of primary steel structure
9. main tubes of primary steel structure
10. steel connector with steel plate bolted into foundation
11. foundation, individual square footing

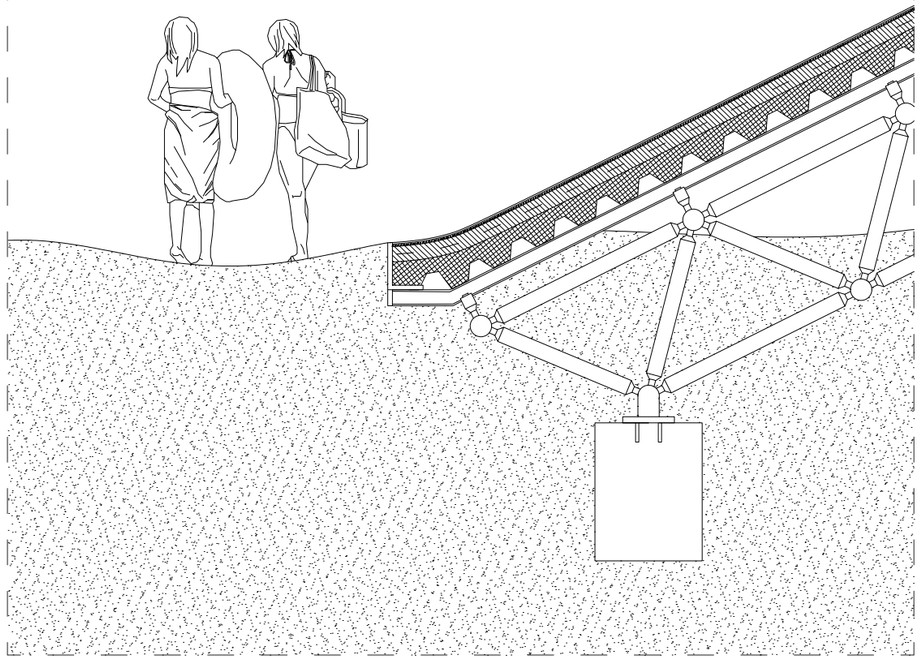


figure 7.12 Slope
-section B-B-2, 1:20, downscaled 50%

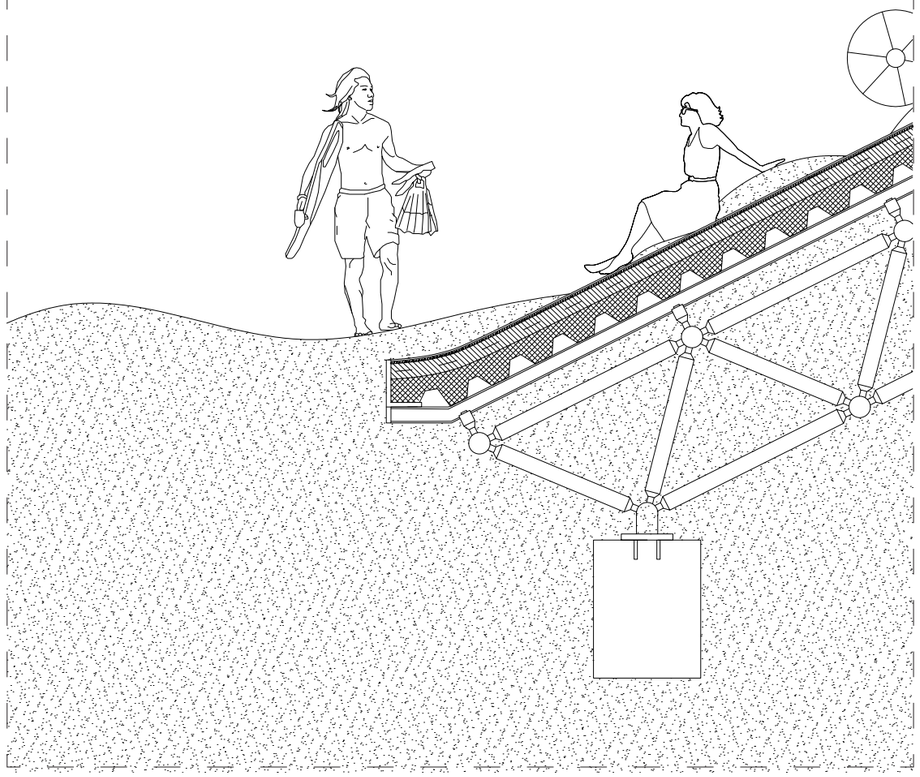


figure 7.13 Slope
-section B-B-3, 1:20, downscaled 50%

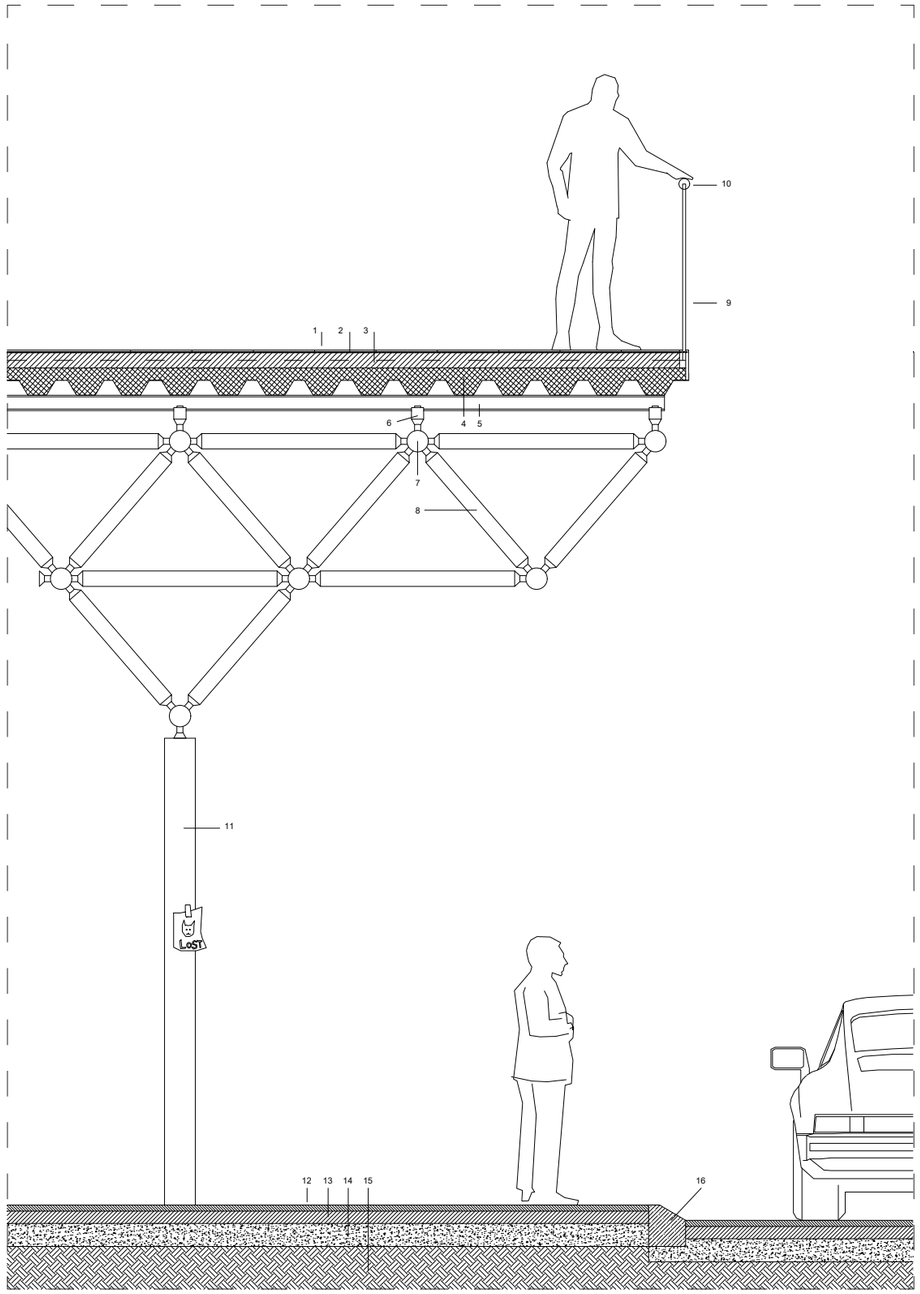
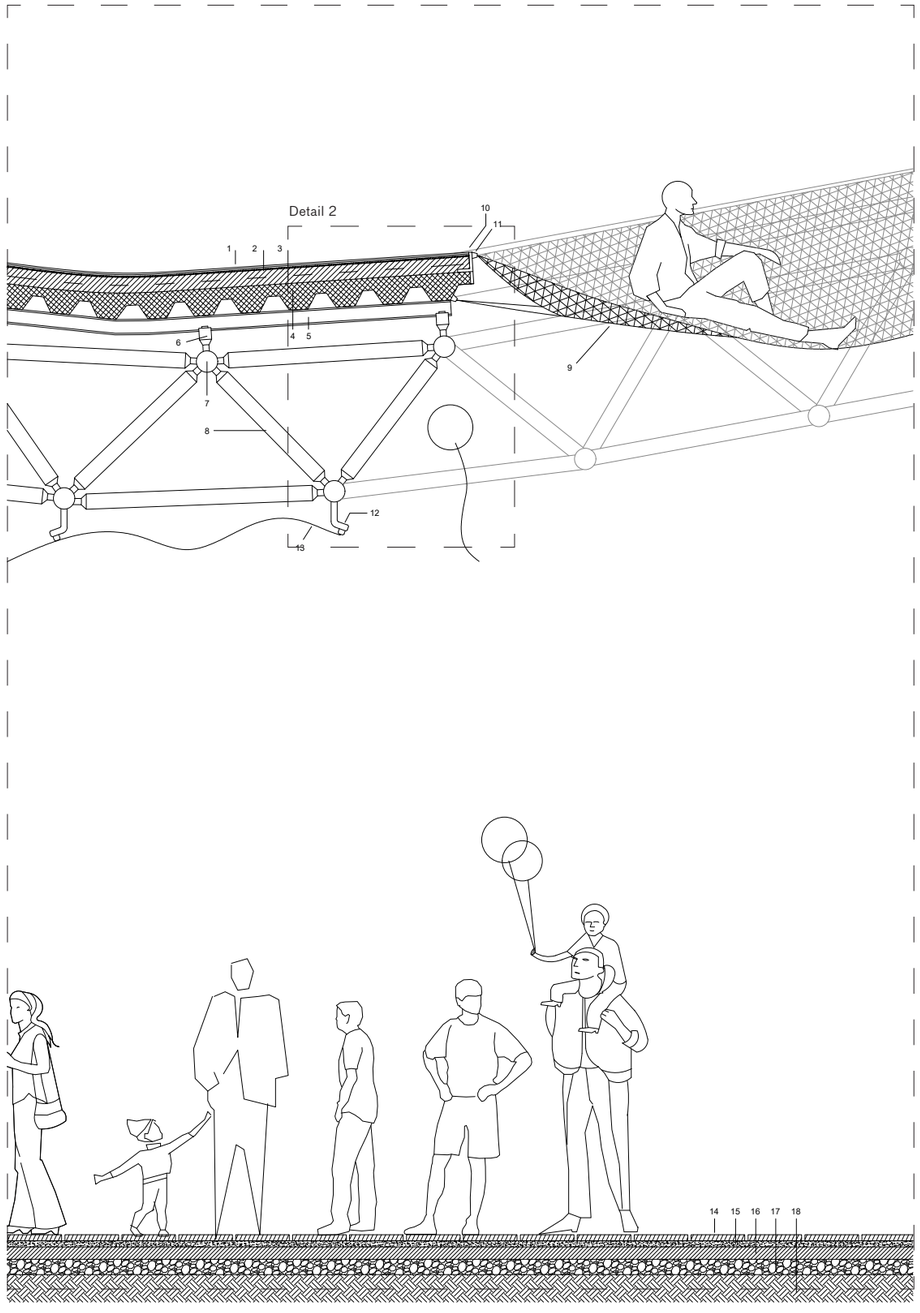


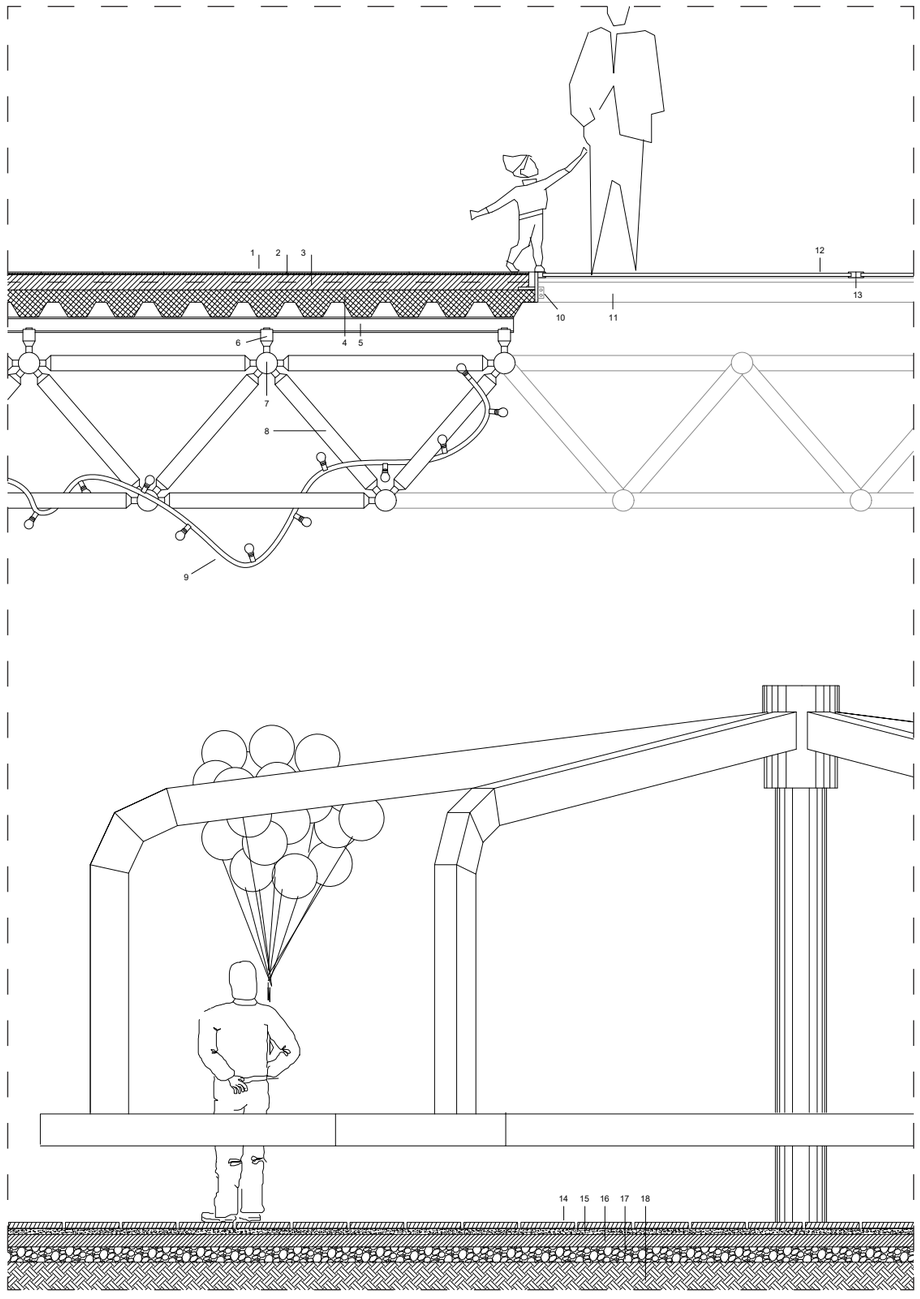
figure 7.14 Flat
-section C-C, 1:20, downscaled 50%

1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. glass fence
10. aluminium handrail
11. steel column I profile
12. poured concrete
13. smooth concrete in tilt 1,5%
14. bedding sand
15. existing soil sub-grade
16. concrete curb



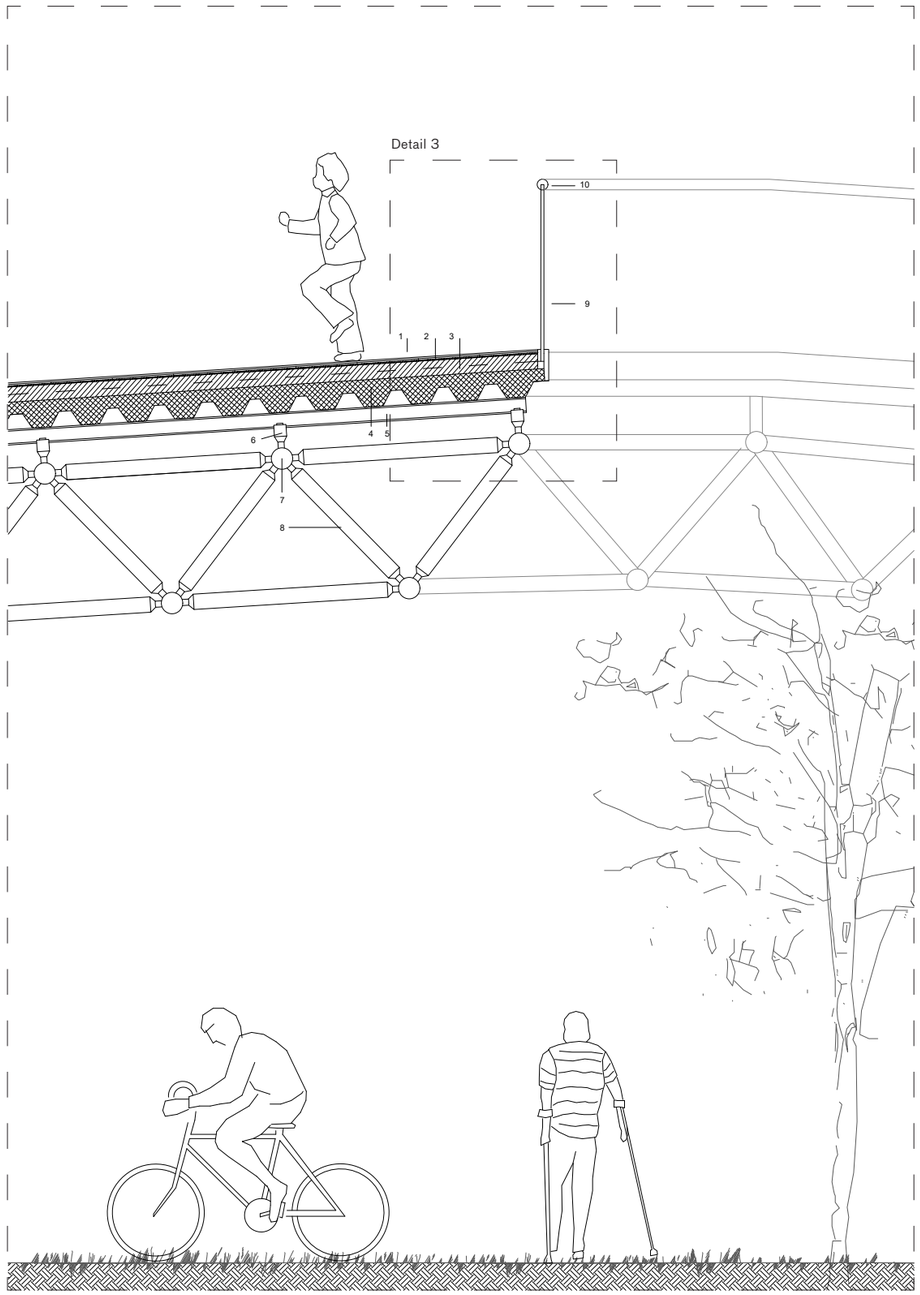
1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. net for sitting
10. L shaped steel profile
11. metal connector for the net
12. angled aluminium bracket
13. glass fibre fabric with silicone coating
14. concrete floor tiles
15. mortar bed
16. concrete slab
17. compact aggregate base
18. existing soil sub-grade

figure 7.15 Hole - net
-section D-D, 1:20, downscaled 50%



1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. LED string / rope lights
10. steel connecting plate
11. steel I profile supporting window structure
12. aluminium window frame
13. reinforced tripple walking glass
14. concrete floor tiles
15. mortar bed
16. concrete slab
17. compact aggregate base
18. existing soil sub-grade

figure 7.16 Hole - glass
-section E-E, 1:20, downscaled 50%



1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. glass fence
10. aluminium handrail

figure 7.17 Hole - fence
-section F-F, 1:20, downscaled 50%

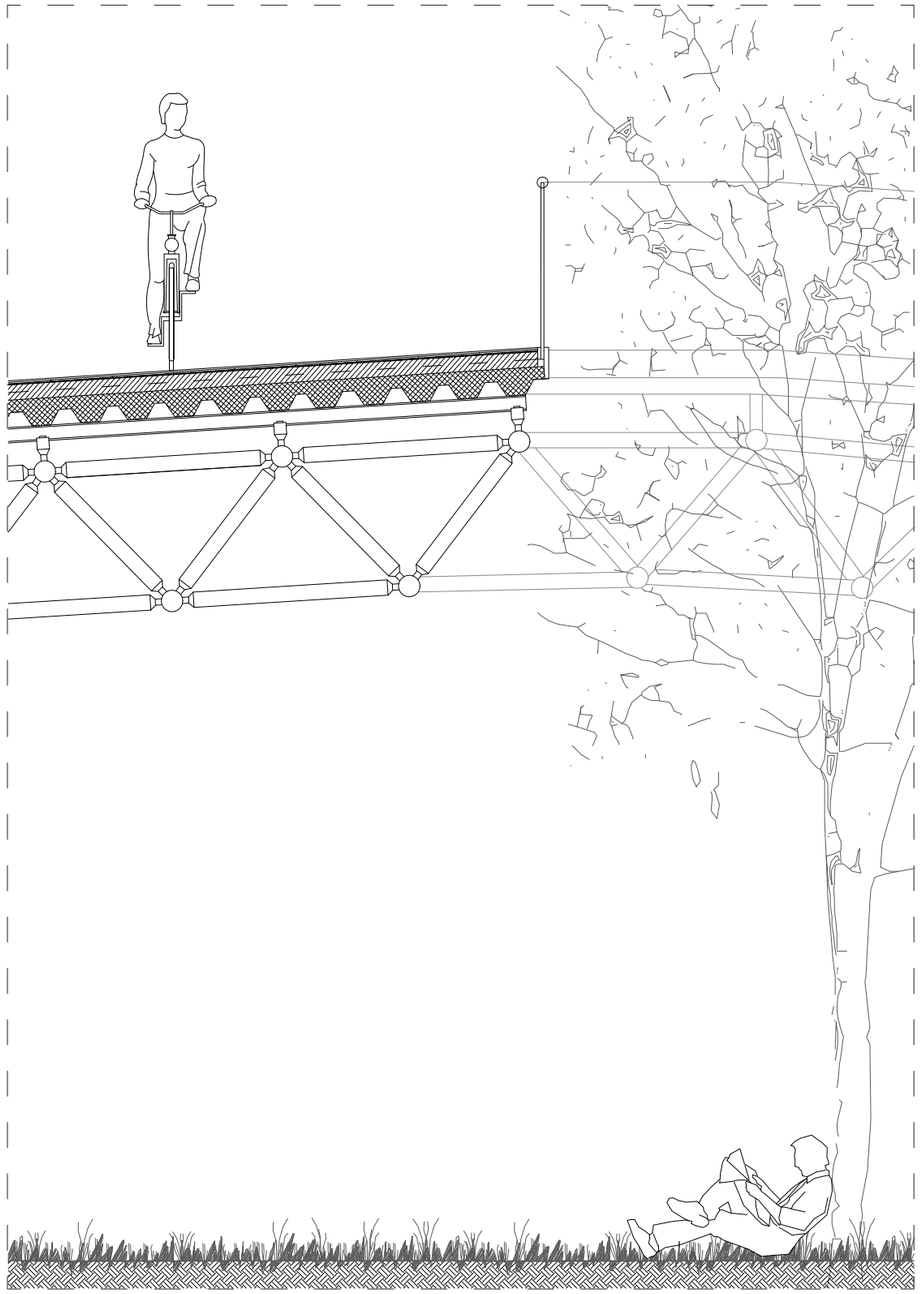


figure 7.18 Hole - fence
-section G-G-1, 1:20, downscaled 50%

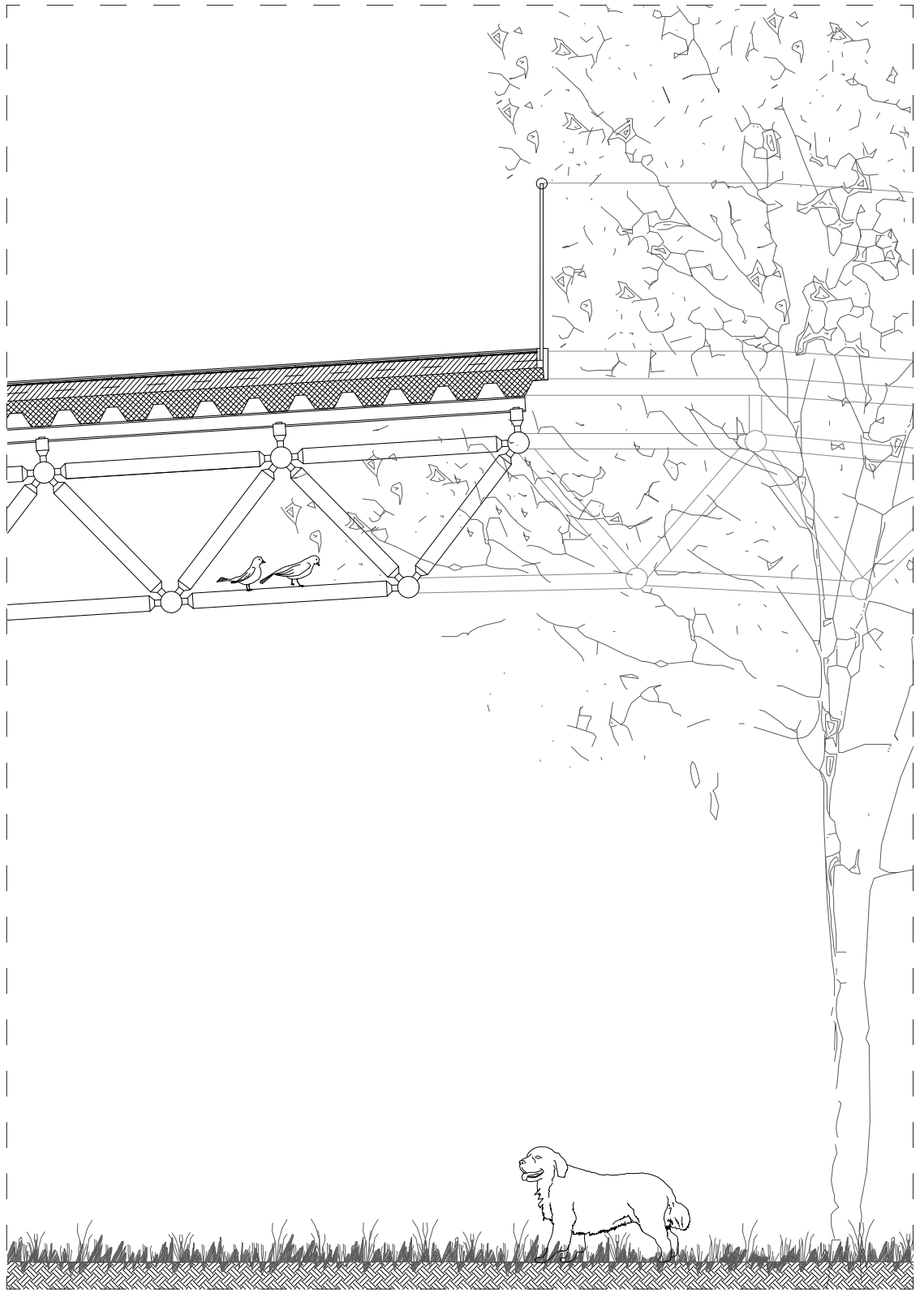


figure 7.19 Hole - fence
-section G-G-2, 1:20, downscaled 50%

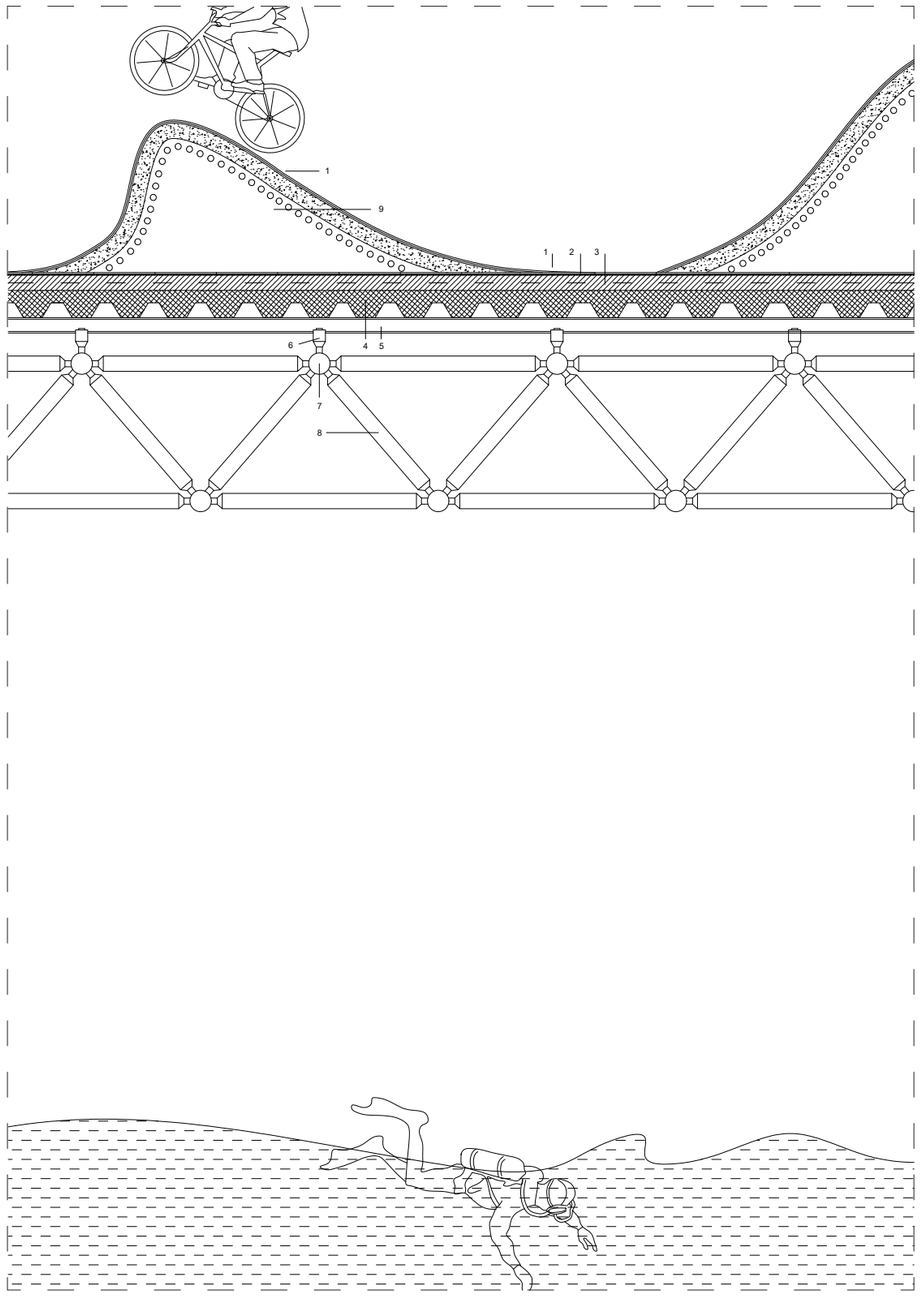


figure 7.20 Mountain
-section H-H, 1:20, downscaled 50%

1. rubber tiles made from recycled granulate
2. bitumen waterproof sheets
3. smooth concrete in tilt 1,5%
4. trapezoidal metal deck filled with reinforced concrete
5. secondary L shaped steel structure
6. steel connector - nod
7. connecting joints of primary steel structure
8. main tubes of primary steel structure
9. mound - rubber granulate covering, loose rubber granulates, gravel

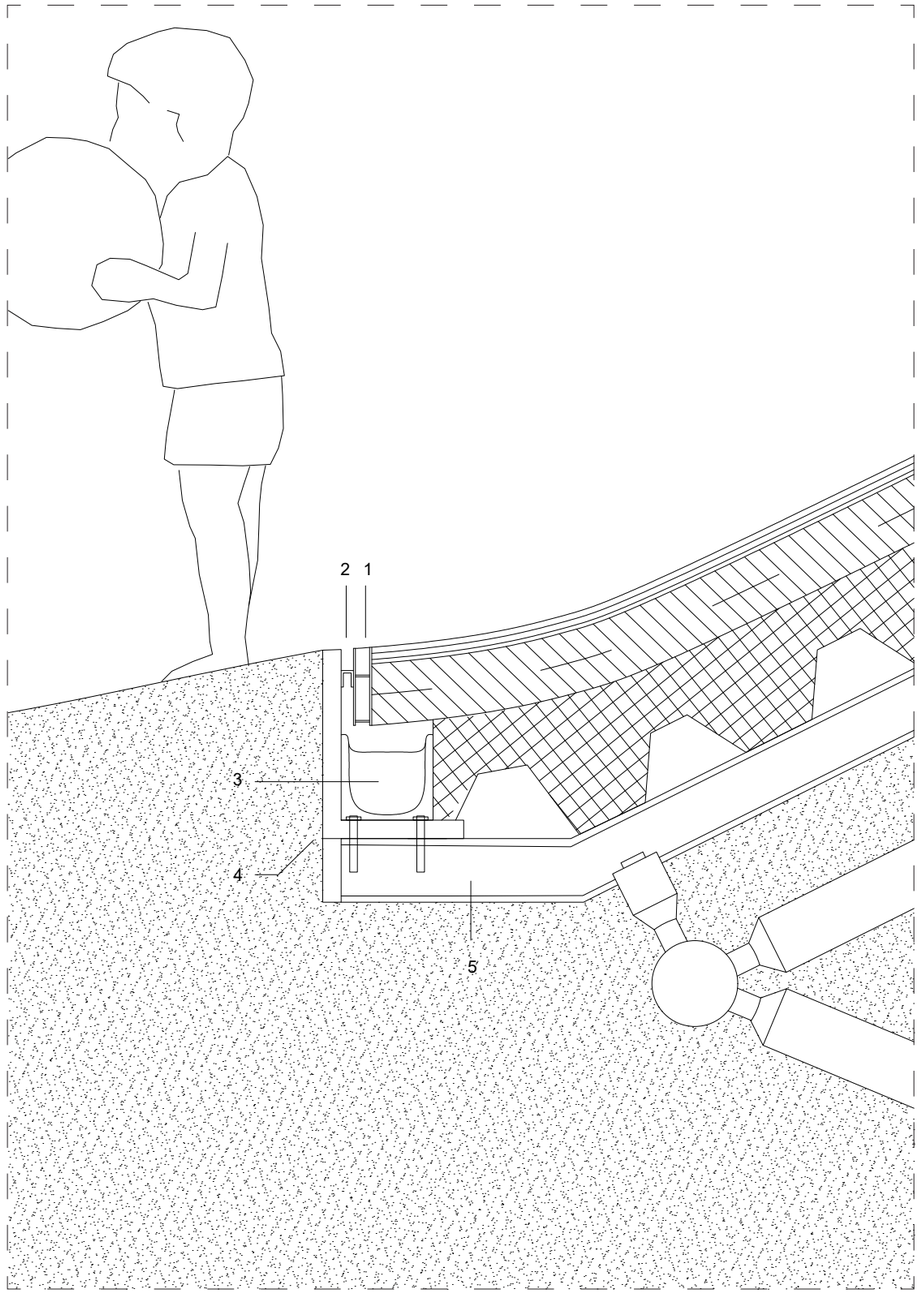


figure 7.21 Slope
- detail 1, 1:5, downscaled 50%

1. LED light
2. gutter
3. drain
4. L shaped steel profile protecting the floor layers
5. secondary L shaped steel structure

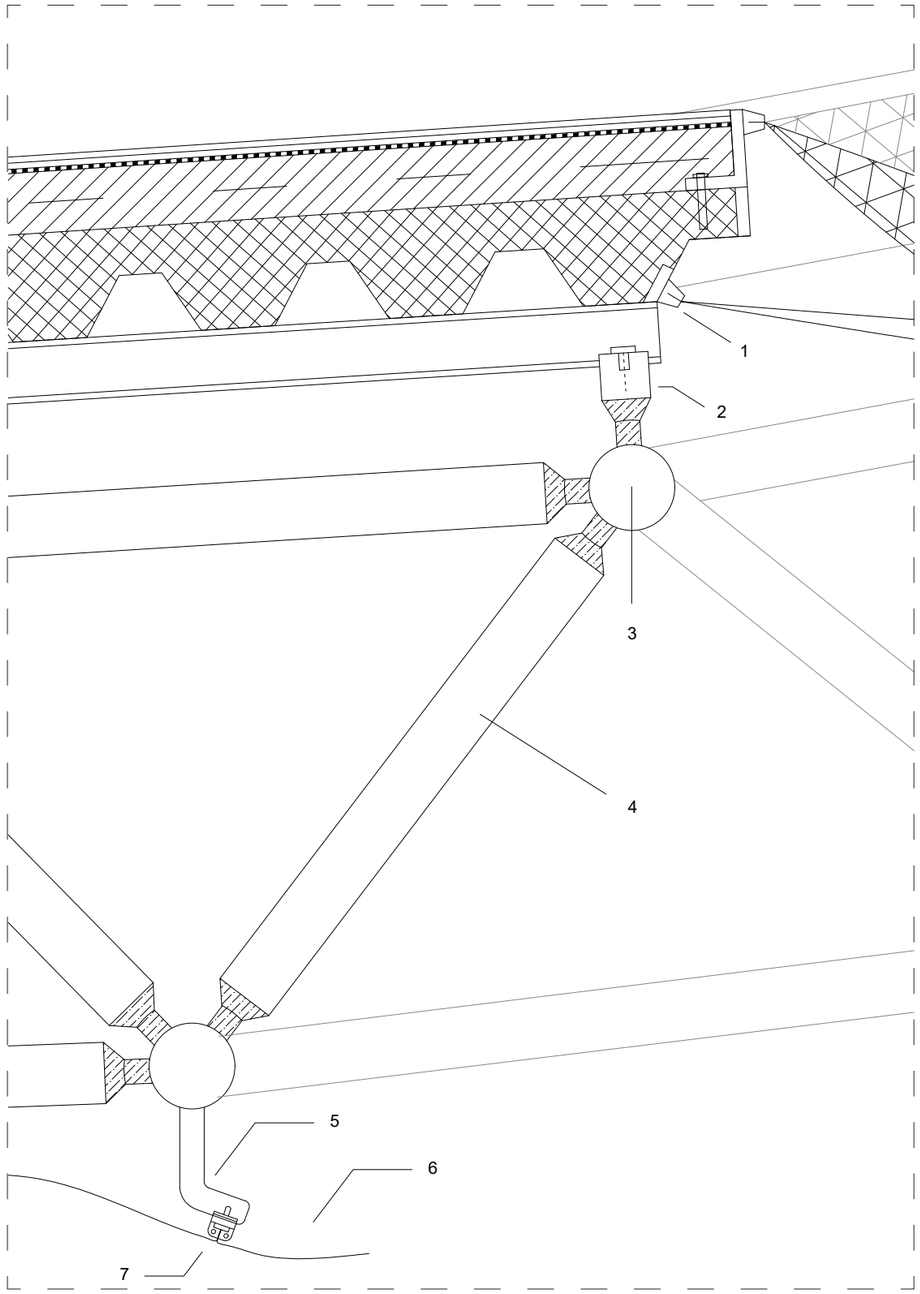


figure 7.22 Hole - net
- detail 2, 1:5, downscaled 50%

1. metal connector for the net
2. steel connector - nod
3. connecting joints of primary steel structure
4. main tubes of primary steel structure
5. angled aluminium bracket
6. keder rail clamp fixing
7. trapezoidal metal deck filled with reinforced concrete

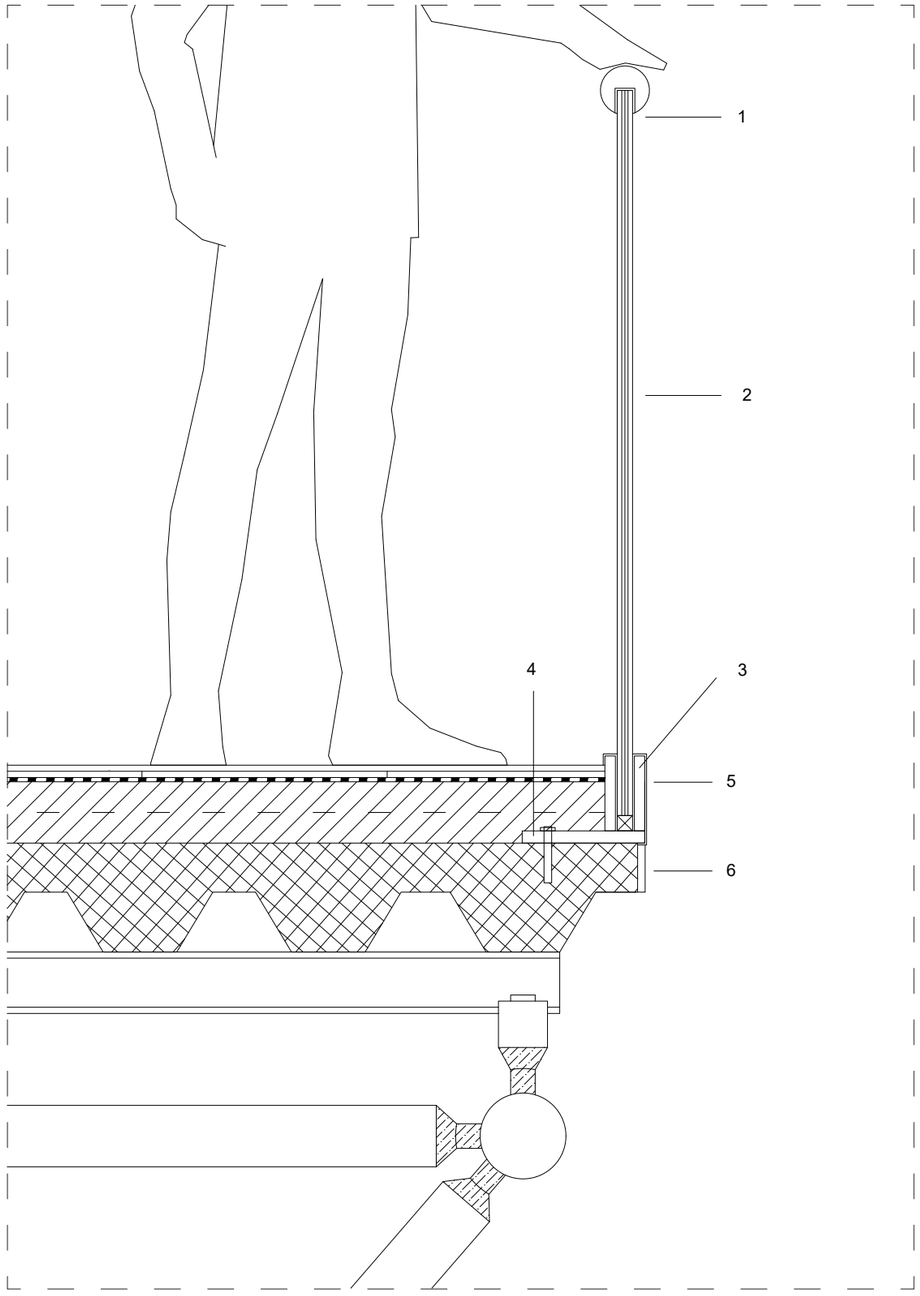


figure 7.23 Hole - fence
- detail 3, 1:5, downscaled 50%

1. 80 mm diameter stainless steel top rail silicone-fixed to glass
2. structural toughened and heat - soaked glass, held in base clamp
3. glass set in Arbocal to a minimum depth of 80 mm, then pointed with silicone sealant
4. continuous metal clamping system fixed to the slab using
5. stainless steel trim
6. plaster finish to slab

figure 8.1 Marker Maze

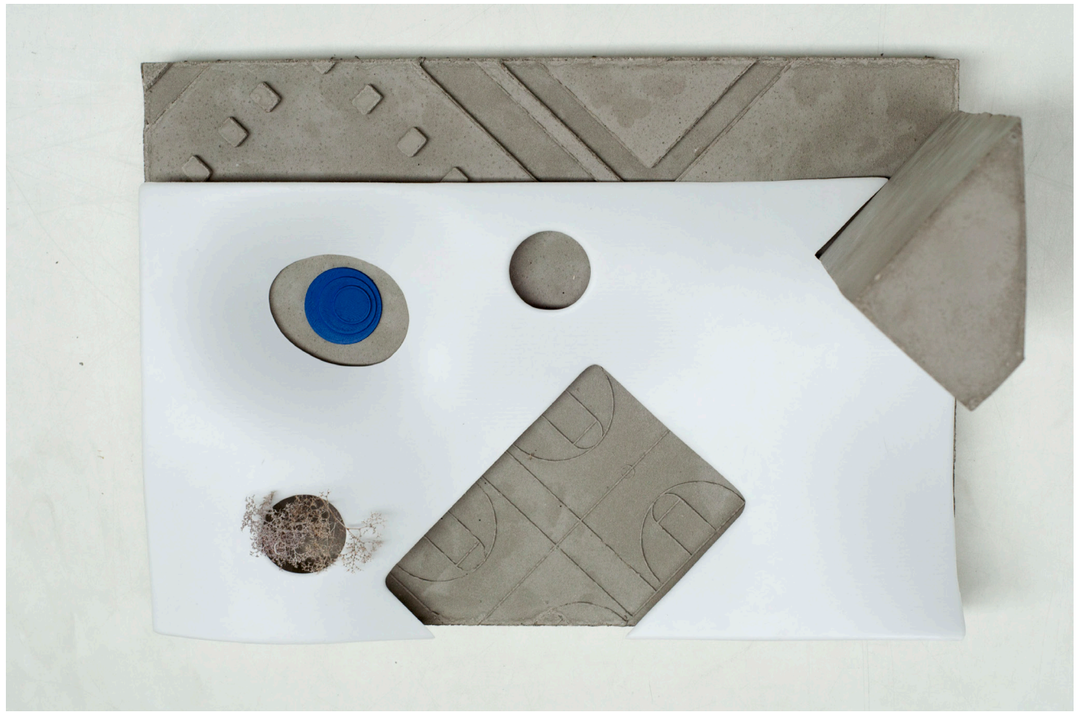
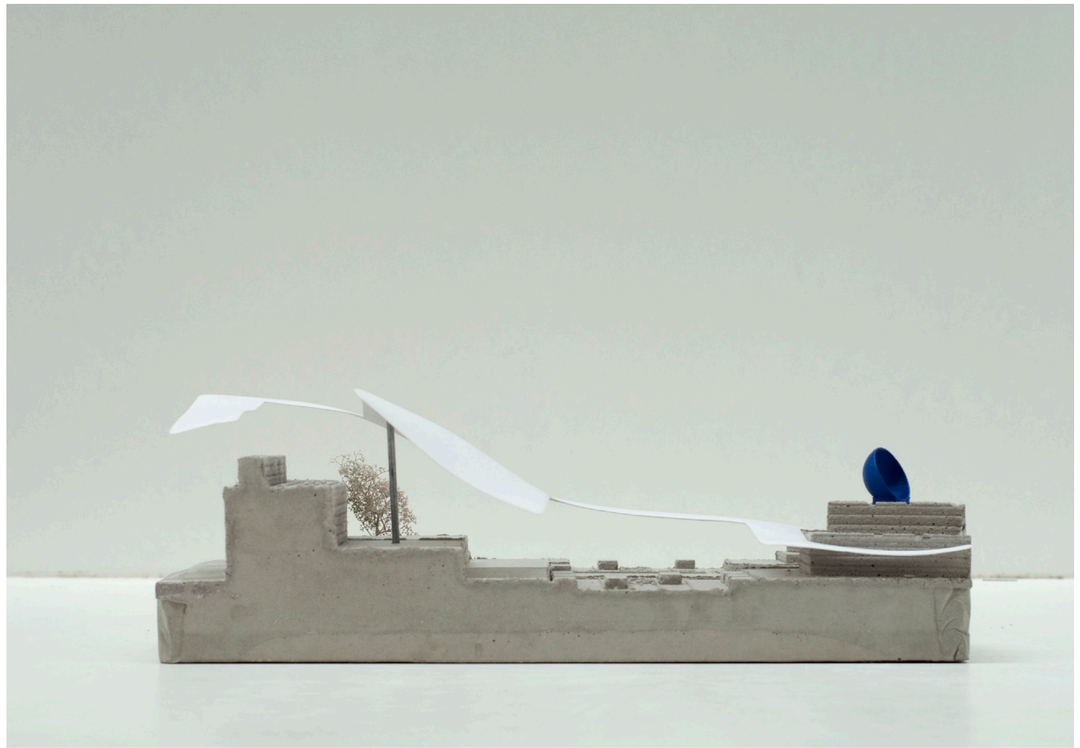


figure 8.2 and 8.3 Social housing



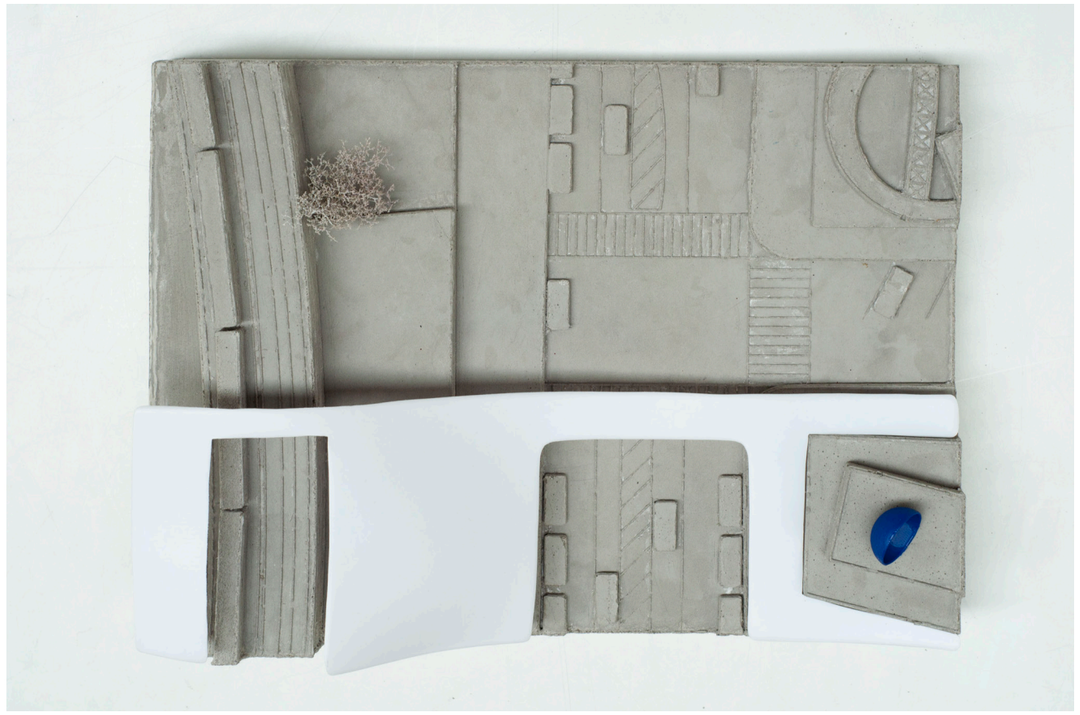


figure 8.4 and 8.5 Traffic

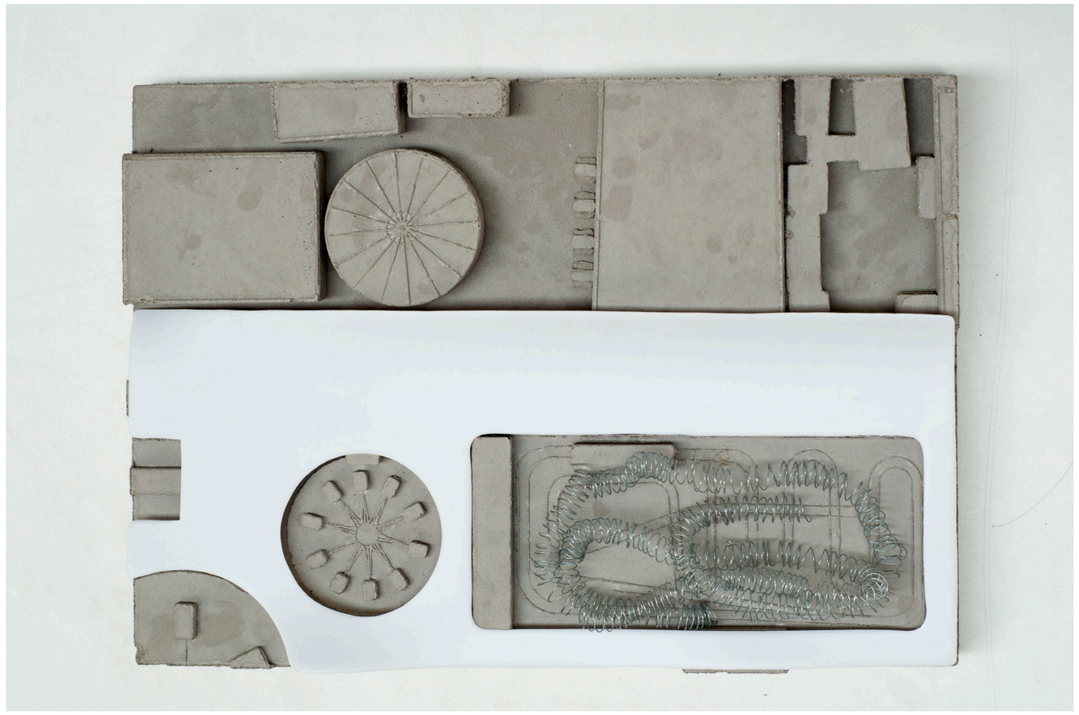


figure 8.6 and 8.7 Entertainment park

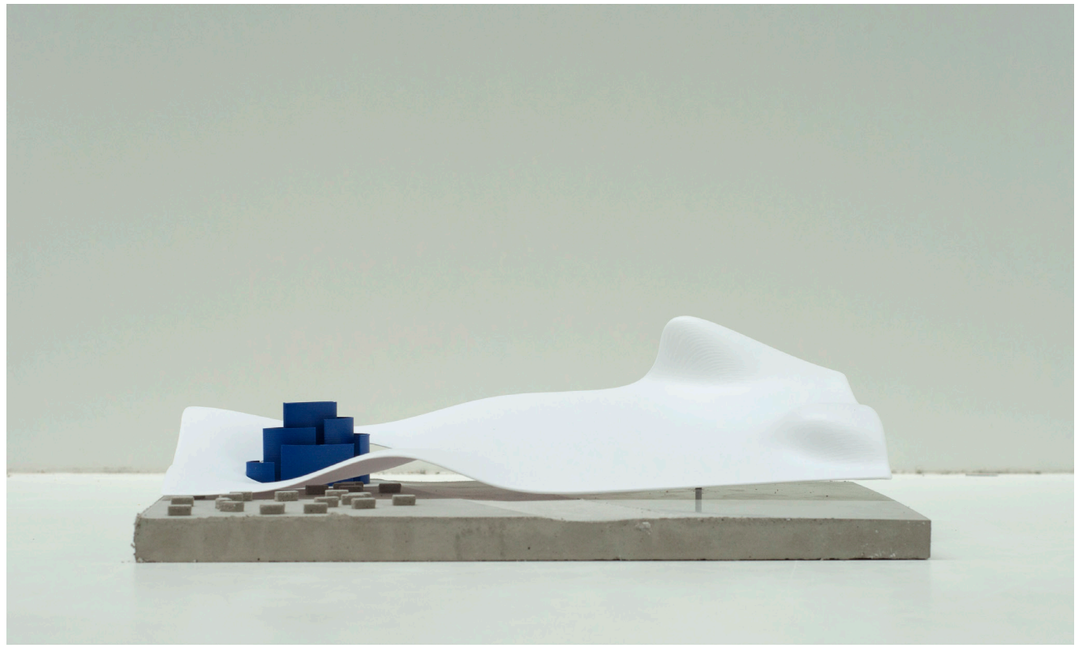
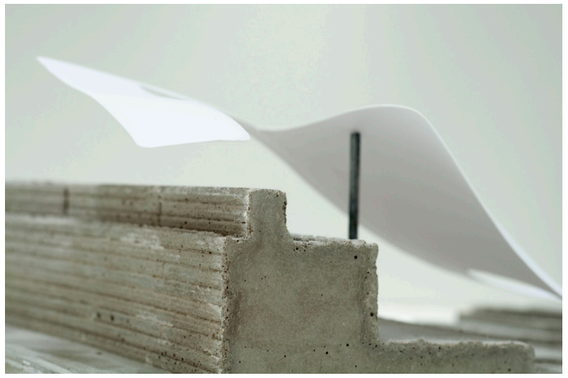


figure 8.8 and 8.9 Ocean



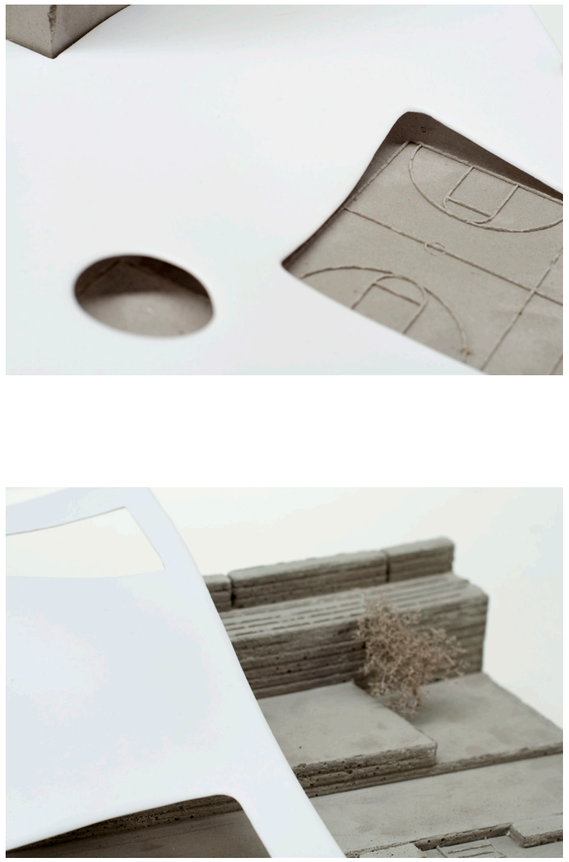
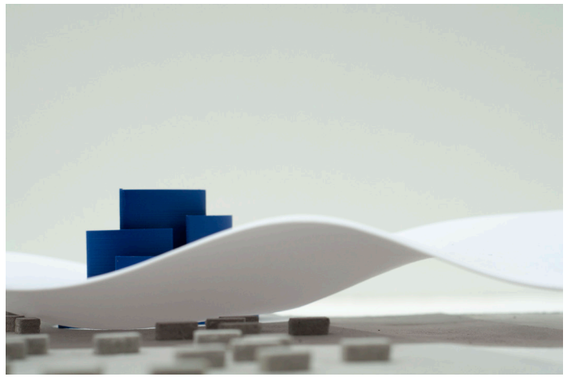
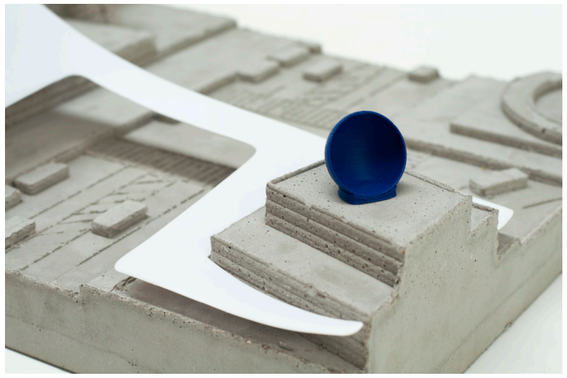
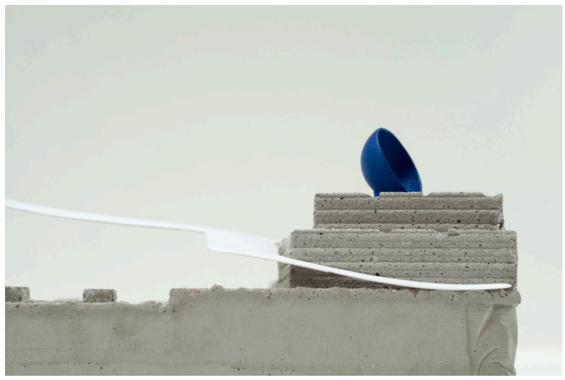


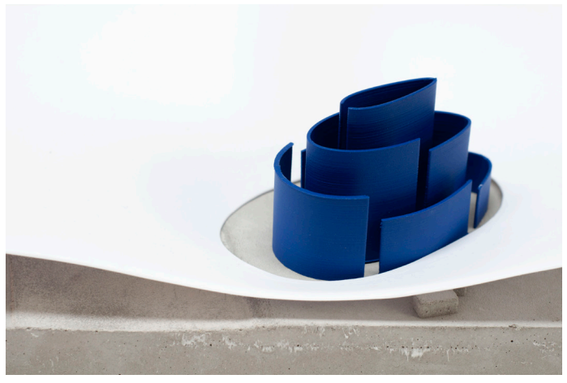
figure 8.10-8.12 Details

figure 8.13-8.15 Details









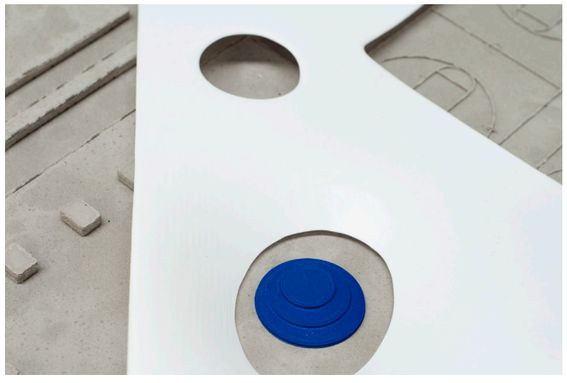


figure 8.16-8.18 Markers

figure 8.19-8.21 Markers

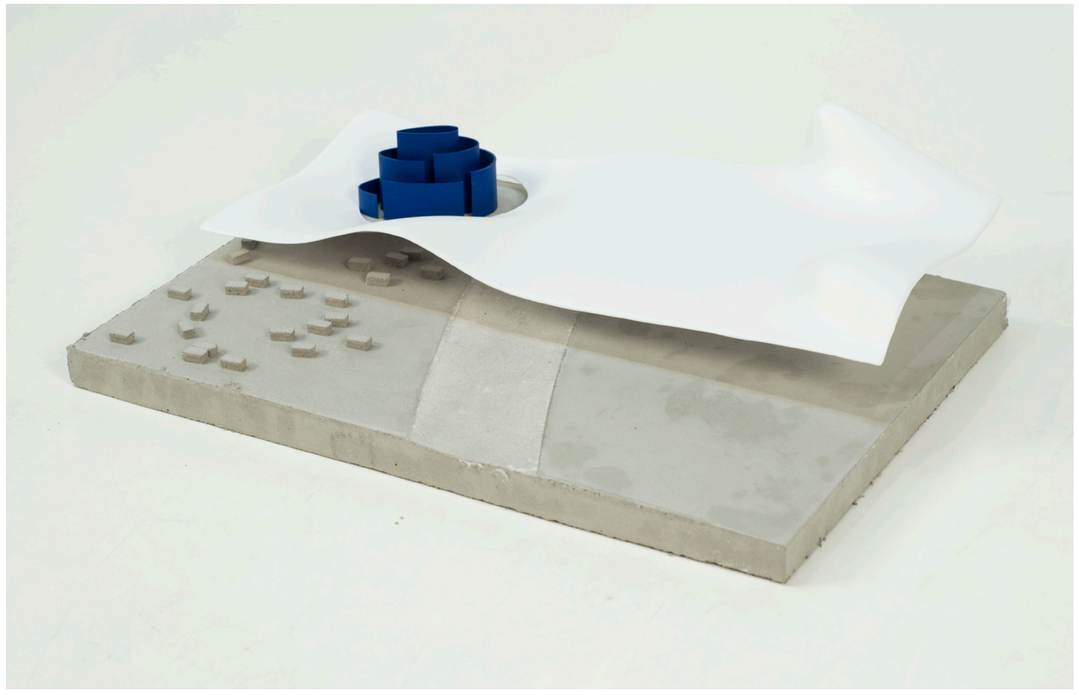


figure 8.22 Marker maze

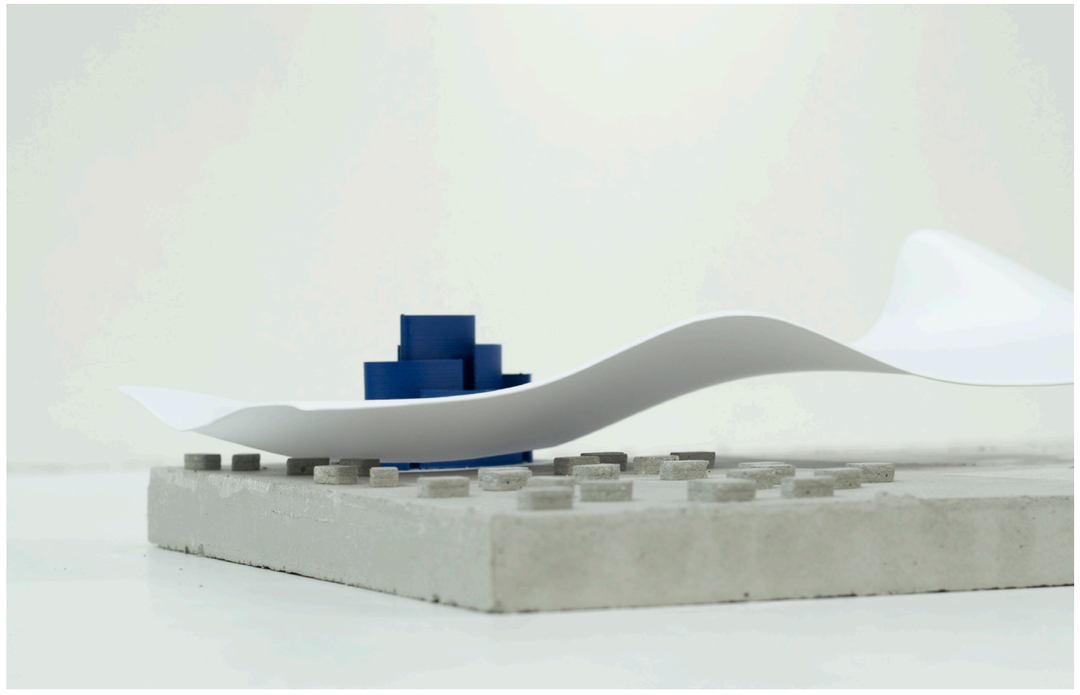


figure 8.23 Marker maze

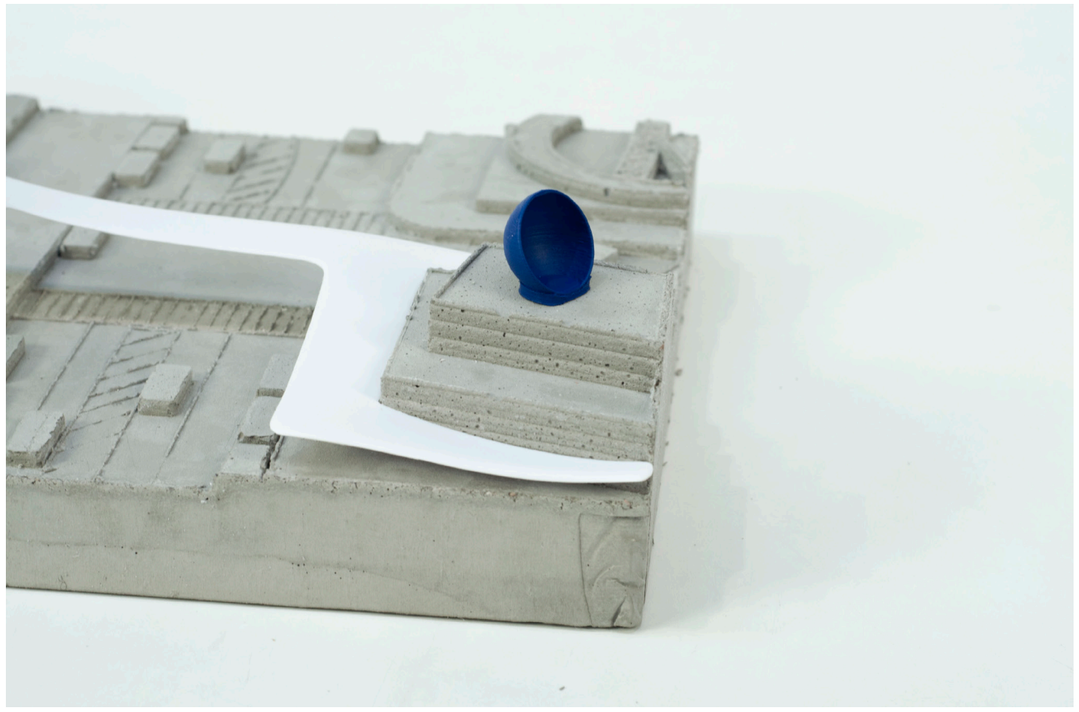


figure 8.24 Marker amplifier

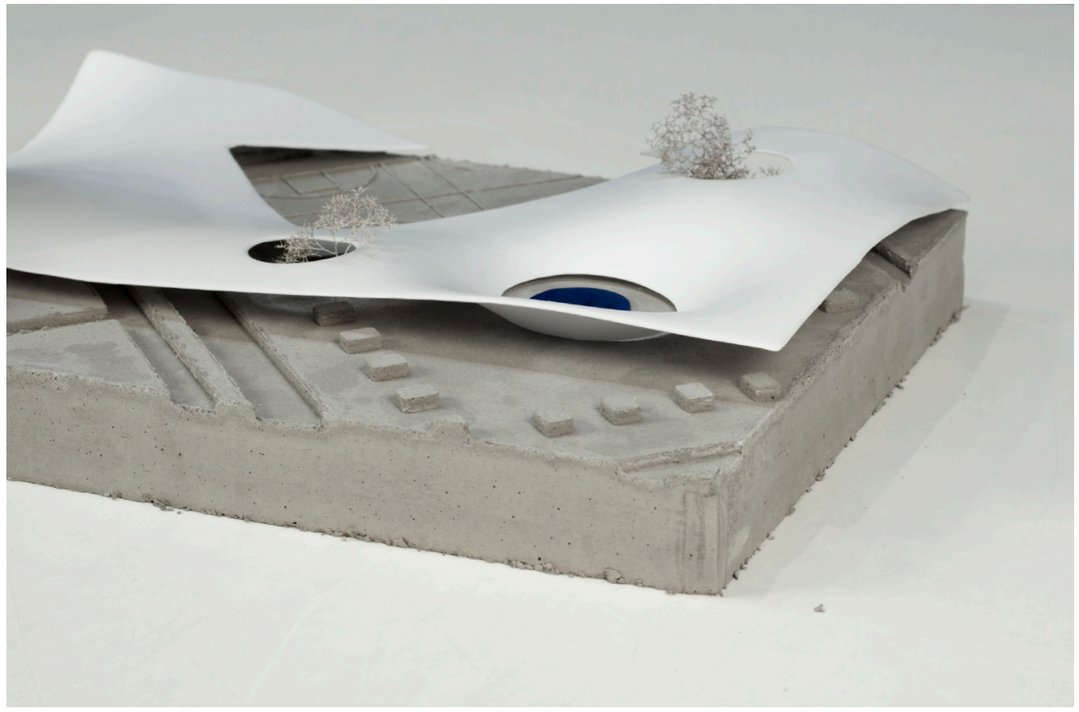


figure 8.25 Marker stage

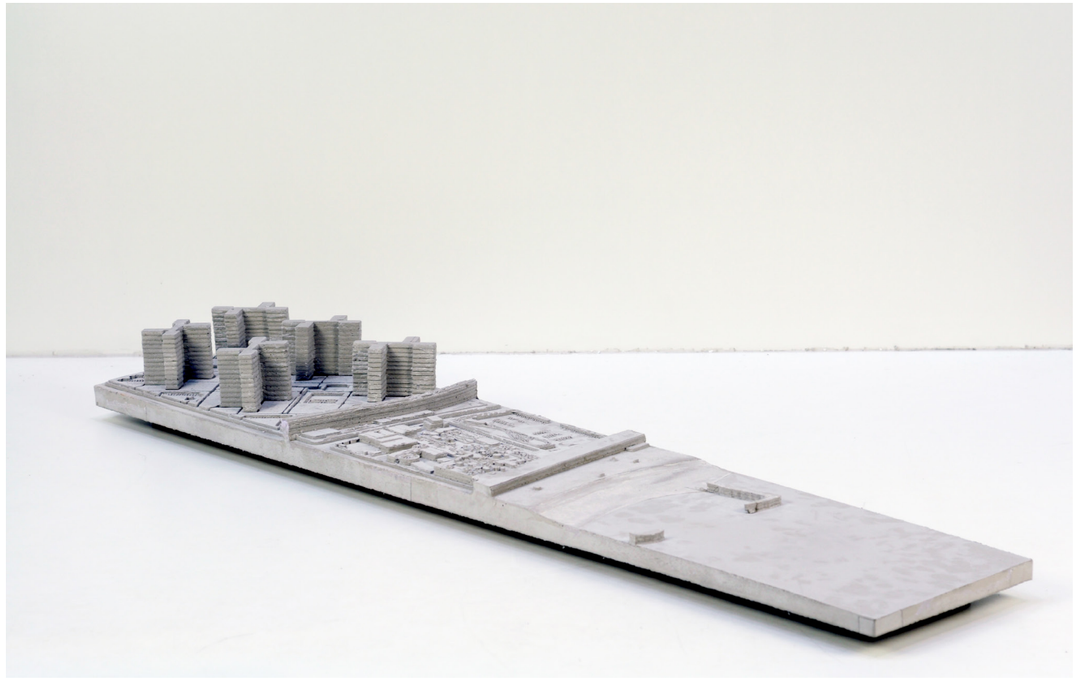


figure 8.26 Site before

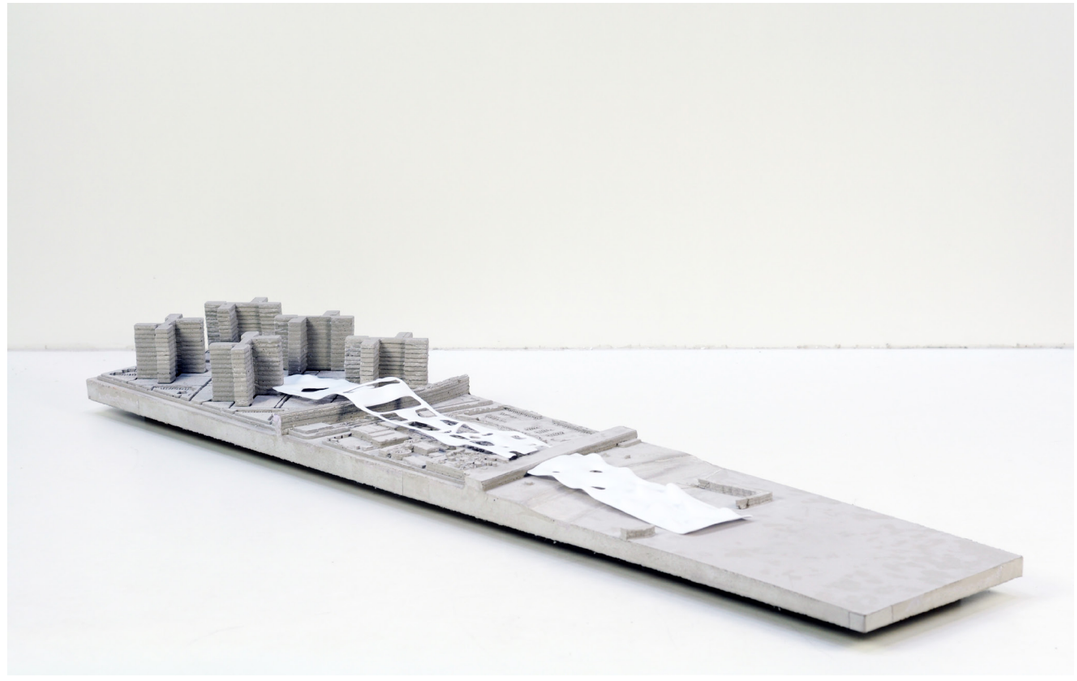


figure 8.27 Site after

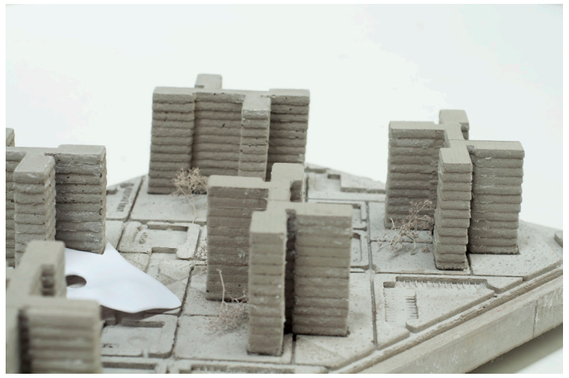


figure 8.28-8.30 Details

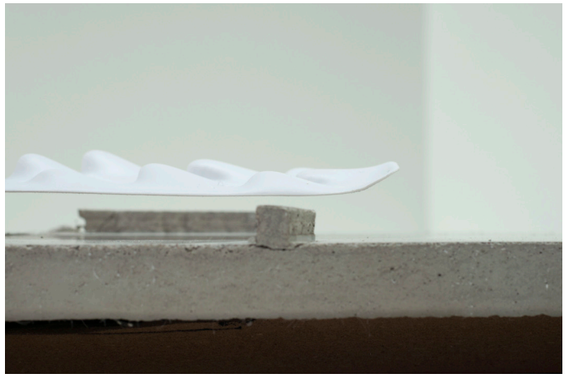


figure 8.31-8.33 Details

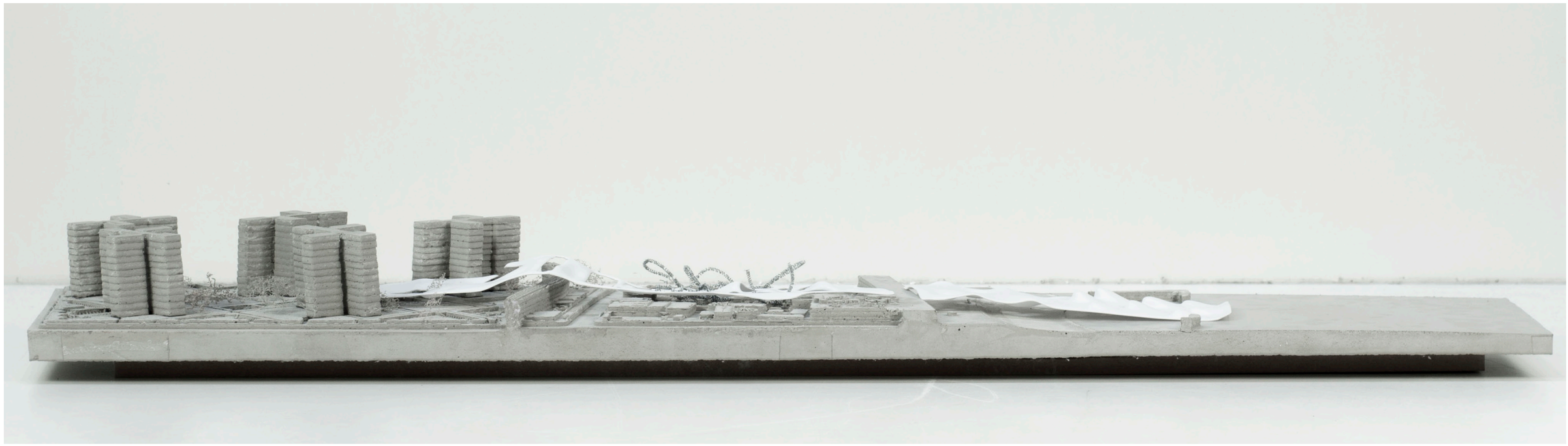


figure 8.34 Site after

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