

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examcommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Haruka Maeda
Student number	5402484

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

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

humanity to develop intellectually and culturally, humans must always maintain the spirit of "play" (Huizanga, 1938).

Even after decades, the hectic environment based on productivity is one of the concerns of living in the city in general with higher exposure to stressful incidents. When compared to people who live in a rural area, the metropolitans are often connected with greater chances of having most mental health issues. According to data, residents of the city are subjected to nearly 40% greater risk of depression, a 20% higher risk of anxiety, and a doubled chance of schizophrenia, as well as increased loneliness and isolation (Peen et al, 2010). Defining this aspect as the main problem, the music marvel must contribute to releasing this tension in the city. What kind of intervention can be introduced as a stress releasing playground with music?

Currently, there are numerous studies involving the positive impact of music, demonstrating the ability to convey and provoke one's emotions (Juslin, 2019). They show that musical encounters can evoke great feelings, releasing neurotransmitters like dopamine, which is associated with pleasurable sensations (McGilchrist, 2011). As people's emotions shift listening to music, it also has an influence on their behavior (Meng, 2018). Hence, it is safe to defend that music can certainly assist to relieve this stress, either individually or for a public event.

According to McClellan (1991), because music increases unconscious mind activity and reduces cognitive thought processes, it can bring these long-forgotten memories to consciousness. Here, it is important to point out that many studies show that nearly 95% of brain activity happens unconsciously. The unconscious mind is a large, mainly unexplored realm underneath the conscious mind's surface level. It is the storage of long-forgotten memories, emotions, fears (such as traumas), and sensations that impact our everyday behaviors, as well as emotional reactions, ideas, and habits (McClellan, 1991, p.150). Music is one of the tools that connects both states of mind.

Recent discoveries show that our brain seeks to maintain consciousness to a minimum, rather than desiring increased consciousness, because that way the body consumes less energy (Solms, 2018). Therefore the autopilot mode of the brain shapes who we are and how we act. The unconscious domain is the true mastermind that solves issues and assures

	<p>our existence (Solms, 2018). Both must work together in harmony to have a clear and healthy mental condition. Today, there are many other studies that defend the possibility to “train” the unconscious to heal traumas and change habits to reach a better conscious mind.</p> <p>Surrealism is one of the most well-known creative movements that advocates the unconscious mind’s power. According to Pinder (2020), “Surrealists emphasized imagination, desire, dreams, eroticism, and the unconscious in their efforts to release the marvelous possibilities that lie dormant or suppressed within everyday life and space.” Their principle lies in releasing the endless possibilities (imagination) that are dormant or suppressed within a labor-based society.</p> <p>As Marina Abramovic states (2015), the only way to change consciousness and to change the world around is by starting on the individual mindset. It is about what happens on a personal level and reflecting yourself to the environment. For these reasons, it is important for this urban intervention to evoke different emotions, perceptions, and shifting through different states of mind. The experience will be a journey to shift perspectives and mindset.</p>
<p>research questions and</p>	<p>If music is the medium (software) that reaches the unconscious domain, what should the architecture (hardware) that envelop it look like? How to create an urban playground that “feeds” the circumstances to change consciousness and perception? What kind of architectural elements enhance such spatial experiences?</p>
<p>design assignment in which these result.</p>	<p>The Music Marvel will be a playground that aims for a temporary suspension of production against the contemporary high demand society (Marzot,2021). The project will consist of a multi-functional venue with possibility to implement mixed reality (AR, VR and projections) and spaces developed through the materialization of the liminal scope between the two states of mind through different sensorial elements and events. The spatial experience will be a journey between consciousness. This must not only induce joy but also negative sensations such as frustration and even certain paranoia (“paranoia” as in Dali’s interpretation of entering a mental state that allowed oneself to free from reality to be more creative), so that ultimately the visitor can have a</p>

broader vision and achieve peace to understand oneself and serenity.

Process

Method description

In order to design such an experience, the case studies and the studies of the impact of music to different states of mind will be investigated. The case studies will refer mainly to the works of artists, architects and philosophers who created a physical space that emphasized the subconscious condition. The first step is to better understand the ideology underlying the development of the projects, creative and experimental components, based on the historical context. Then, their failure will also be analyzed in order to decipher what +a is needed (technological implementation such as robotics, AI and VR) if the project was to be conceived today. Did the utopian city such as New Babylon by Constantine fail simply due to the lack of adequate technology in the 1960's? Or was the concept too far ahead of its time to be accepted by society?

The two states of mind will be studied through a combination of literary and documentary analysis. The two distinctive analyses will then be merged to explore ways to intertwine both the hardware and the software to discover what kind of architecture and music can enhance the spiritual journey.

The French psychoanalyst Jaques Lacan stated that the gap between the image based thinking (imaginary) and the matrix of language (symbolic) lead to unconscious thoughts (Hendrix & Holm, 2017). This statement can be compared to the famous manifesto "Les mots et les images" by surrealist artist Renée Magritte, where he addresses many aspects of the relationship between words, pictures, and reality. This reflection can be translated into spatial elements by creating situations that don't follow the daily logic.

Influenced by surrealists, are the Situationist International (SI) which were an intellectual group made of artists and political theorists in the 1960's. Situationist ideology was an attempt to bring together a wide range of academic disciplines into a current and complete criticism of advanced capitalism in the mid-twentieth century (Plant, 1992). One of their group leaders was Guy Debord, a french philosopher who coined the term psychogeography. According to him it was about a way of exploring the urban environment unconsciously through playfulness: "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." (Debord, 1955). Also in the same group was the Dutch artist Constant Nieuwenhuys, who is known for conceptualizing New Babylon from 1954 to 1974, which was an utopian city where humanity thrived: a future city in which property is cooperatively owned, work is totally automated, and employment is replaced with a wandering life of creative play. New Babylon is populated by homo ludens, who, free of work, will not be required to create art because he may be creative in his daily activities. (De Zegheer, 1999).

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

Literature and general practical preference

Literature

Ayan, S. (2018, December 19). The Brain's Autopilot Mechanism Steers Consciousness. *Scientific American*.
<https://www.scientificamerican.com/article/the-brains-autopilot-mechanism-steers-consciousness/>

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

Debord, G. (1955). Situationist International Online. Situationist International Online.
<https://www.cddc.vt.edu/sionline/presitu/geography.html>

Hendrix, J. S. (2006). *Architecture and Psychoanalysis: Peter Eisenman and Jacques Lacan*. Peter Lang Inc., International Academic Publishers.

Hendrix, J. S., & Holm, L. E. (2016). *Architecture and the Unconscious*. Taylor & Francis.

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

Johnston, A. (2018, July 10). *Jacques Lacan* (*Stanford Encyclopedia of Philosophy*). Stanford Encyclopedia of Philosophy. <https://plato.stanford.edu/entries/lacan/>

McClellan, R. (2000). *The Healing Forces of Music: History, Theory, and Practice* (Illustrated ed.). iUniverse.

Meng, Q. (2018). Influence of Music on the Behaviors of Crowd in Urban Open Public Spaces. *Frontiers*. <https://www.frontiersin.org/articles/10.3389/fpsyg.2018.00596/full>

Mical, T. (2004b). *Surrealism and Architecture* (1st ed.). Routledge.

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

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

Peen, J., Schoevers, R. A., Beekman, A. T., & Dekker, J. (2010). The current status of urban-rural differences in psychiatric disorders. *Acta Psychiatrica Scandinavica*, 121(2), 84-93.
<https://doi.org/10.1111/j.1600-0447.2009.01438.x>

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

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

Case Studies

New babylon - Constant nieuwenhuis
The Plug-in City- Archigram/Peter Cook
Maison de verre- Bernard Bijvoet/Louis Dalbet
Endless House- Frederick Kiesler
Archives of psychogeographic maps - Guy Debord
Marina Abramovic Institute- OMA
Fondazione Prada- OMA
Performing art center at World trade center- REX
Les mots et les images- Renée Magritte
L schema- Jacques Lacan
Jewish Museum Berlin- Daniel Libeskind

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Reflection

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