

The realms of UNconscious- ness

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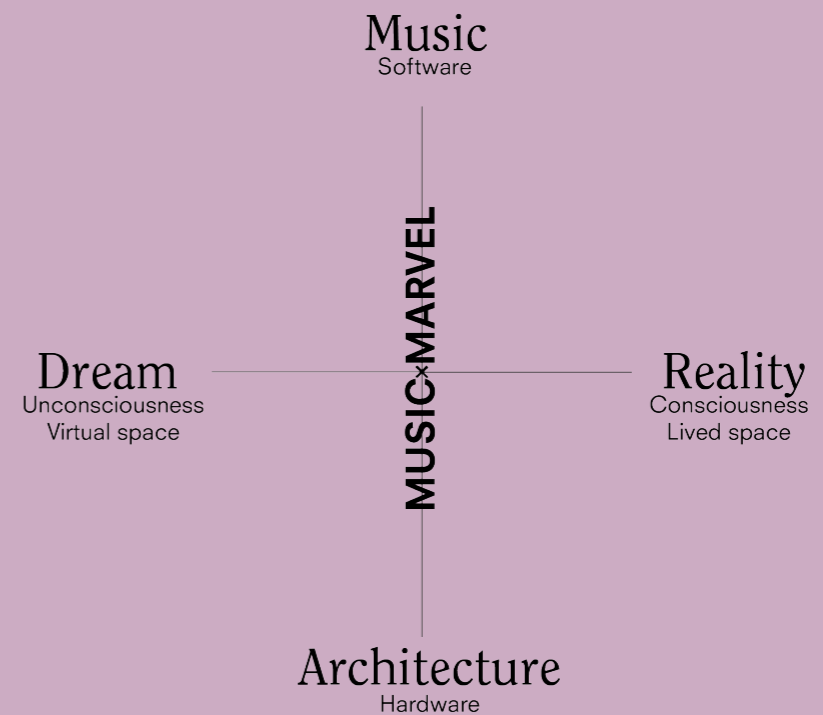
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“I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality” (Breton,1924, p.14)

Music evokes and shifts emotion. The spectators can go on a spiritual journey just by listening. The architecture that contains the music must be a mechanical symphony able to follow and sustain that energy flow. Therefore, a musical venue must be a merging local of emotional and functional structures that sparks metaphysical and aesthetic experiences.

The research will be conducted around the intersection of four pillars: the music, the architecture, the dream and the reality. The core topics, music and architecture can be classified as software and hardware. The dream and the reality are the subtopics referring to the artistic movement surrealism which highlighted the role of unconsciousness (dream) in achieving a condition of freedom and creativity. The realm of unconsciousness is a vital term in this study, as music is regarded to be one of the mediums that reaches that state of mind and has a healing power.



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

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

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). Thus, it is critical to take care of the unconscious mind first in order to relieve the tension of everyday stress. Music is one of the tools that connects the unconscious state of mind to consciousness.

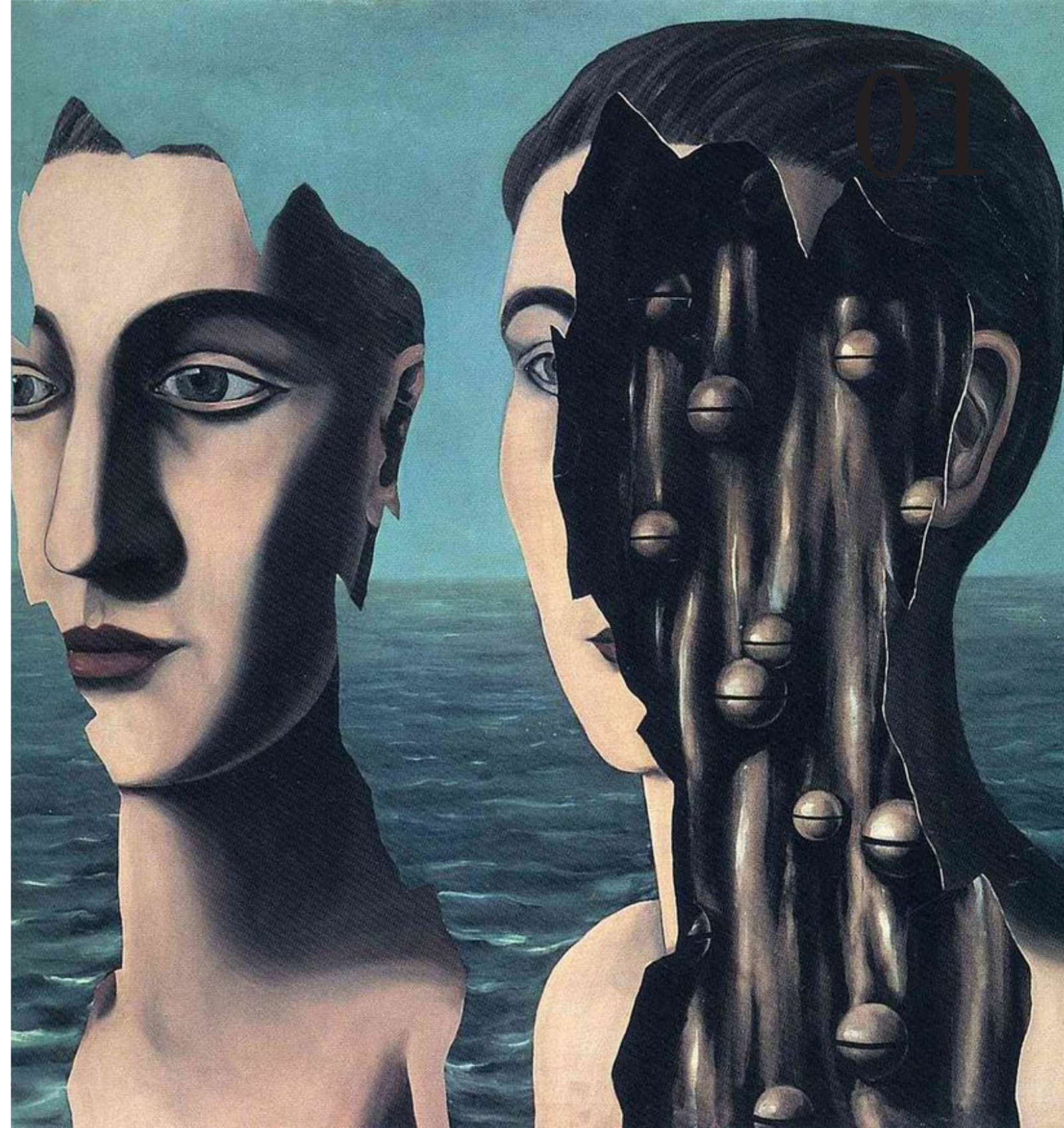


Figure 0. René Magritte. The Double Secret, 1927. (Source: Thought Co, 2020).

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

According to Mark Solms (2018), a researcher at the University of Cape Town in South Africa, in opposition to renowned philosopher who studied the unconscious mind Sigmund Freud, claims that 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. He also defends that 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 our existence (Solms, 2018). Therefore, the unconscious and the conscious state of mind must work together in harmony to have a clear and healthy mental condition. Today, there are many other studies apart from Freud's psychoanalysis regarding this aspect, that defends the possibility to "train" the mind to heal traumas and change habits to reach a better conscious mind.

If music is the software that reaches the unconscious realm, what should the architecture (hardware) that envelop it look like? How can a constantly shifting mind

be materialized? How to create a powerful yet ephemeral structure that flows through the city like one's emotion?

In order to conceive such energy flow to a physical space, artistic movements involving tangible artefacts that have honoured unconsciousness will be studied. 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.

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). Homo Ludens is a term that was introduced by the Dutch historian Johan Huizanga, in which he defends the importance of keeping the playful mind and acts for the development

of culture and society. As Huizinga (1938) states, in the current society, humans have become the Homo faber (man the maker), as productivity became the essence of the civilized world since the industrial revolution. However, for him, for humanity to develop intellectually and culturally, humans must always maintain the spirit of "play". He emphasizes the significance of how "play" (although he describes that not all activities of play is actually a play element) is one of the requirements and prerequisites for the creation of culture, and thus, societal development.

The above mentioned works will serve as the case studies in order to develop the materialization of the Music Marvel which will be the liminal space of different states of mind.



Figure 1. Ground Plan of New Babylon over The Hague, by Constant Nieuwenhuys, 1964 (Source: NY Times, 2016).



Figure 5. New Babylon-Amsterdam by Constant Nieuwenhuys, 1964 (Source: Stitching Constant, 2018).



Figure 2. Endless house by Frederick Kiesler, 1950-1960 (Source: Archdaily, 2018).



Figure 3. New Babylon by Constant Nieuwenhuys, 1961 (Source: Hetnieuweinstituut, 2018).

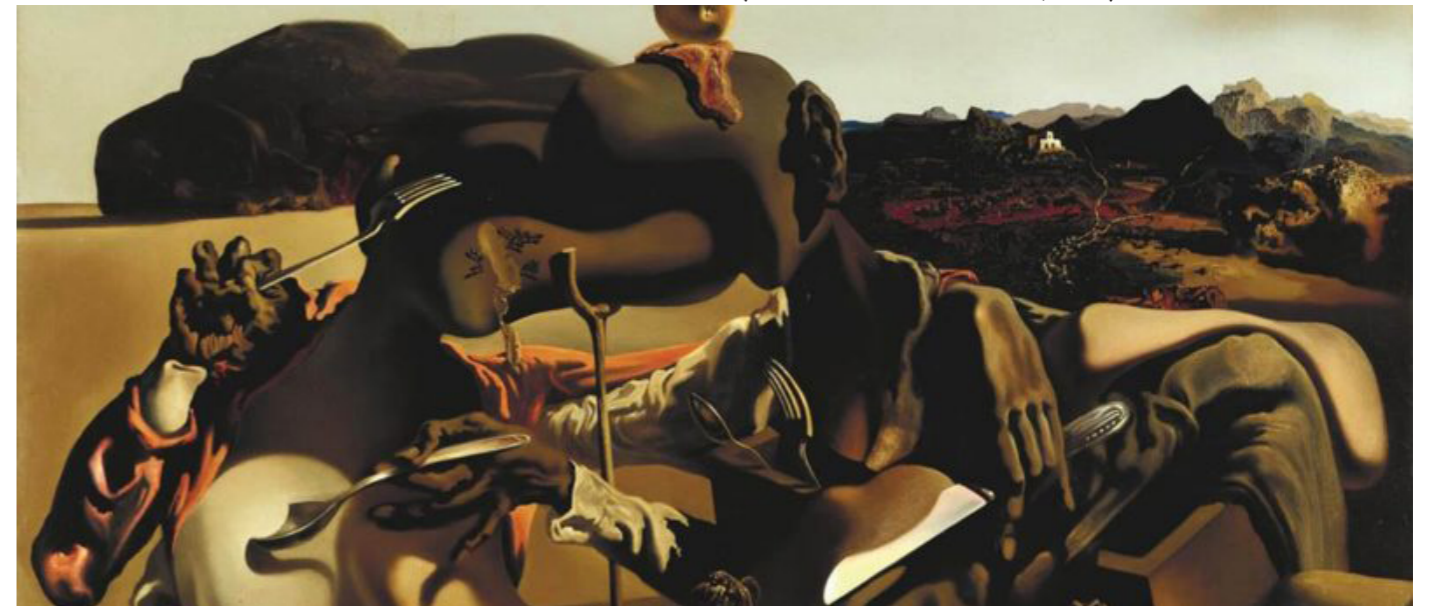
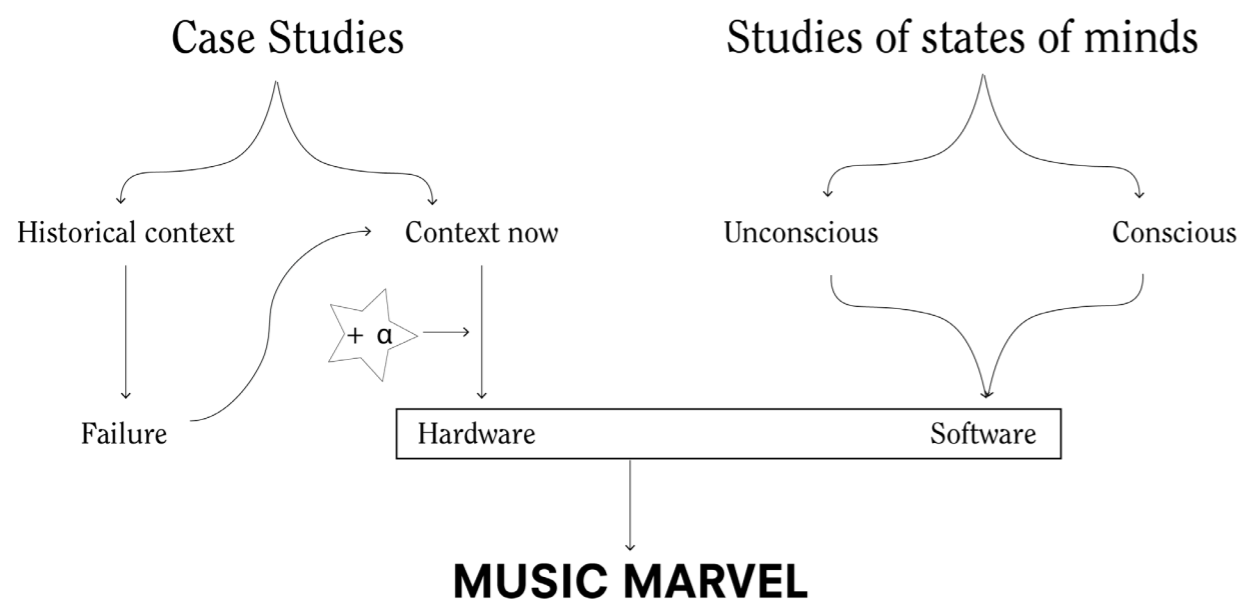


Figure 4. Autumnal Cannibalism by Salvador Dalí, 1936 (Source: The collector, 2020).



The study will be based on two domains: the case studies and the studies of the two states of mind. The case studies will refer mainly to the works mentioned on the previous page where artists and philosophers 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 $+ \alpha$ 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 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 can enhance the power of music over one's mind.

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

Creating an elastic space that is surreal, where dream and reality meets to evoke homo ludens under the the realms of unconsciousness.



Figure 5. Constant's New Babylon, 1959-1974
(Source: Medium, 2017).

As stated earlier, this public architecture must serve the people to make their urban life better. The music can be one of the antidotes to soothe the negative impact of living in the city. Creating an elastic space that is surreal, where dream and reality meets to evoke homo ludens under the the realms of unconsciousness. A space where the architecture follows the activities and not the other way around. Where music may genuinely help as part of the treatment to reduce stress in our fast-paced culture. An environment where the dream, thus the freedom (as defended by surrealists) is conquered shamelessly without oppression. Briefly listing the possibilities of infrastructure which involves music, apart from a musical venue, some other facilities are also taken into consideration: therapeutic space , sound museum for new interactive experiences, spaces where avant garde artists can express and thrive freely, a place where anyone can become the performer.

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

As Huizinga states in his book *Homo Ludens*, it is essential for humanity to maintain the play element for the development of society. As a result, the Music Marvel initiative may benefit society by adding a layer of that playfulness to the urban environment. More than just playfulness, it will be a place where music will be boosted to reach the guests' unconscious thoughts and assist them escape the stresses of everyday life.

The structure will serve both as cultural hub and an artefact, with the goal of assisting in qualifying the city by inspiring discussions that go beyond the architecture but as a vehicle and instrument for change. A mental curating center through music. 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 research can be an experimental ground where music as art is embedded naturally in the city being accessible to anybody.

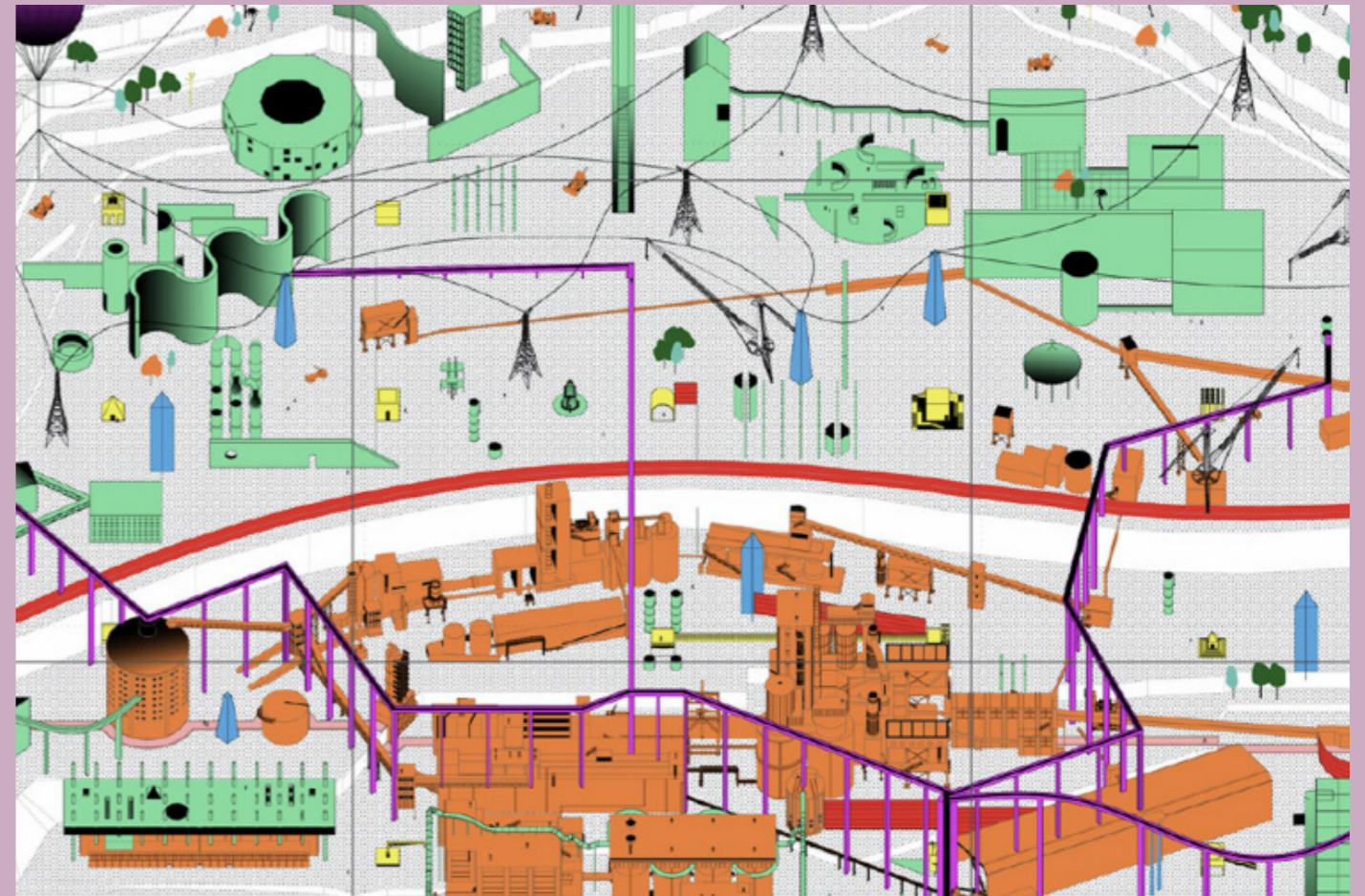


Figure 6. CIVITAS LUDENS – The evolution of Megastructure, 1959-1974
(Source: Koozarch, 2019).

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