OFF

POLITECNICO DI MILANO
School of Design

Master of Interior and Spacial Design
Academic Year 2017/2018

SOUNDSCAPE

——A Cyberpunk-Style Music Community

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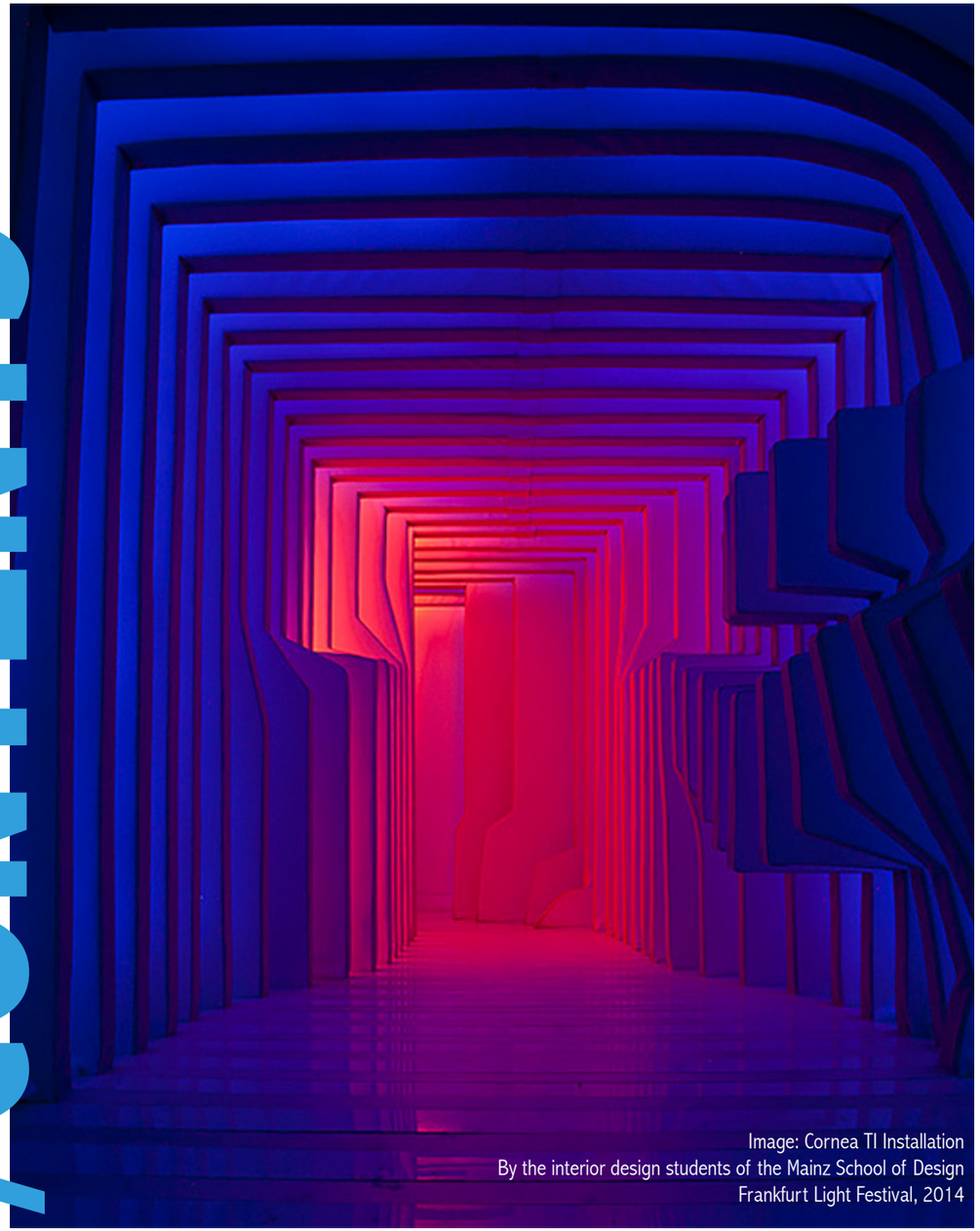

Image: Cornea TI Installation
By the interior design students of the Mainz School of Design
Frankfurt Light Festival, 2014

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/ABSTRACT

In the previous project VILLA ARCONATI, with VIBRATION as a concept, we tried to create a “vibrating space” that turned VILLA itself into a source of vibration. So based on this starting point, our project SOUNDSCAPE was born, a place of music that brought together the classical and trembling “sound source” of young people, composers, musicians and music lovers and fans.

For the project I am going to develop, borgo, the musician incubator, I try to turn it into a collision body in this sound source, on the one hand, the collision between classical and futuristic, and on the other hand, the collision between the oriental and western styles. I will use the elements of cyberpunk art to create a gathering place for such a musician.

Nel precedente progetto VILLA ARCONATI, con VIBRATION come concept, abbiamo provato a creare uno "spazio vibrante" che ha trasformato VILLA in una fonte di vibrazione. Così, partendo da questo punto di partenza, è nato il nostro progetto SOUNDSCAPE, un luogo di musica che ha riunito la "sorgente sonora" classica e tremante di giovani, compositori, musicisti, appassionati di musica e fan.

Per il progetto che sto per sviluppare, borgo, l'incubatore di musicisti, cerco di trasformarlo in un corpo di collisione in questa sorgente sonora, da un lato, la collisione tra classico e futuristico, e dall'altro, la collisione tra gli stili orientali e occidentali. Userò gli elementi dell'arte cyberpunk per creare un luogo di ritrovo per un tale musicista.

/01
INTRODUCTION

Basic introduction of “Cyberpunk”

Cyberpunk, as a kind of subculture, which is very popular in the field of conceptual design for games and movies, shows great imaginations for future world and high-tech society. In addition, it is a widely accepted fact that everything is going to be more artificial and people seems to strongly rely on machines or high-tech devices in the near future, though it is likely to be in novel. Therefore, the style “high-tech and low life” becomes popular and easy to be assumed and described for conceptual artists.

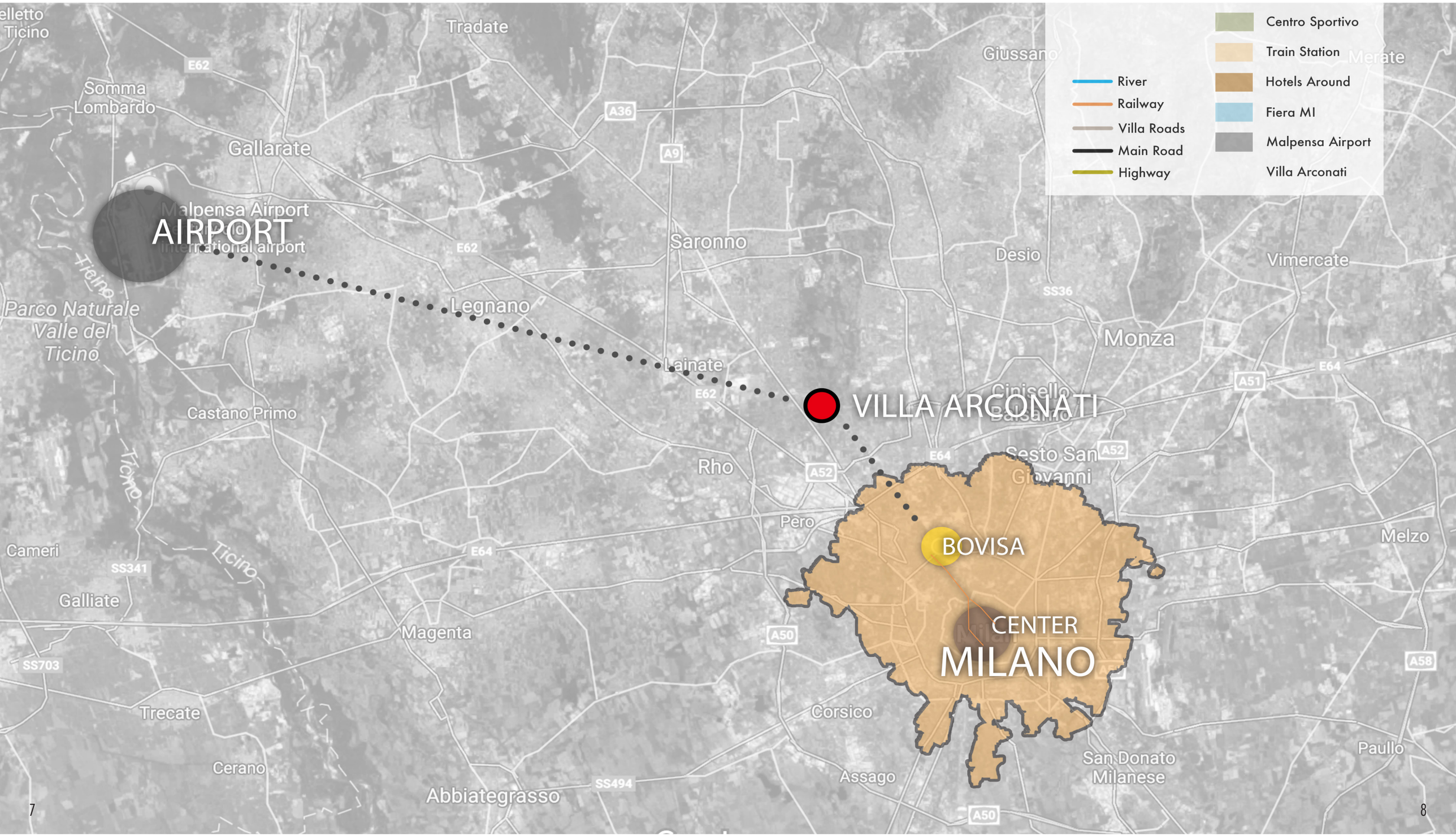
Although cyberpunk is just a so-called conceptual style, the birth of any conceptual style stems from the understanding, extraction, and imagination of the world, or a certain part of the world. This subculture style is based on a fast-growing, highly competitive environment in Tokyo, Hong Kong. It covers not only novels, games, movies, but also music and other fields.

/02

CONTEXT OF VILLA ARCONATI

The villa, as an important site in northern Milan, shows great potential as a cultural reconstruction centre. For this palace with a similar environment and shape as Versailles and a Wlong history, we decided to make it a center for sound and vibration of culture.

Image: Tunnel 2 - Gunda Förster
Archive / Random post / RSS
Powered by Tumblr - Quite Big theme by George Dunkley, 2015


AIRPORT
Malpensa Airport
VILLA ARCONATI
BOVISA
CENTER
MILANO
River
Railway
Villa Roads
Main Road
Highway
Centro Sportivo
Train Station
Hotels Around
Fiera MI
Malpensa Airport
Villa Arconati
Tradate
Somma Lombardo
Gallarate
Saronno
Legnano
Lainate
Rho
Pero
Giussano
Desio
Monza
Vimercate
Cinisello Balsamo
Sesto San Giovanni
Melzo
Paullo
San Donato Milanese
Corsico
Assago
Castano Primo
Cerano
Trecate
Galliate
Cameri
Magenta
Abbiategrasso
Parco Naturale Valle del Ticino
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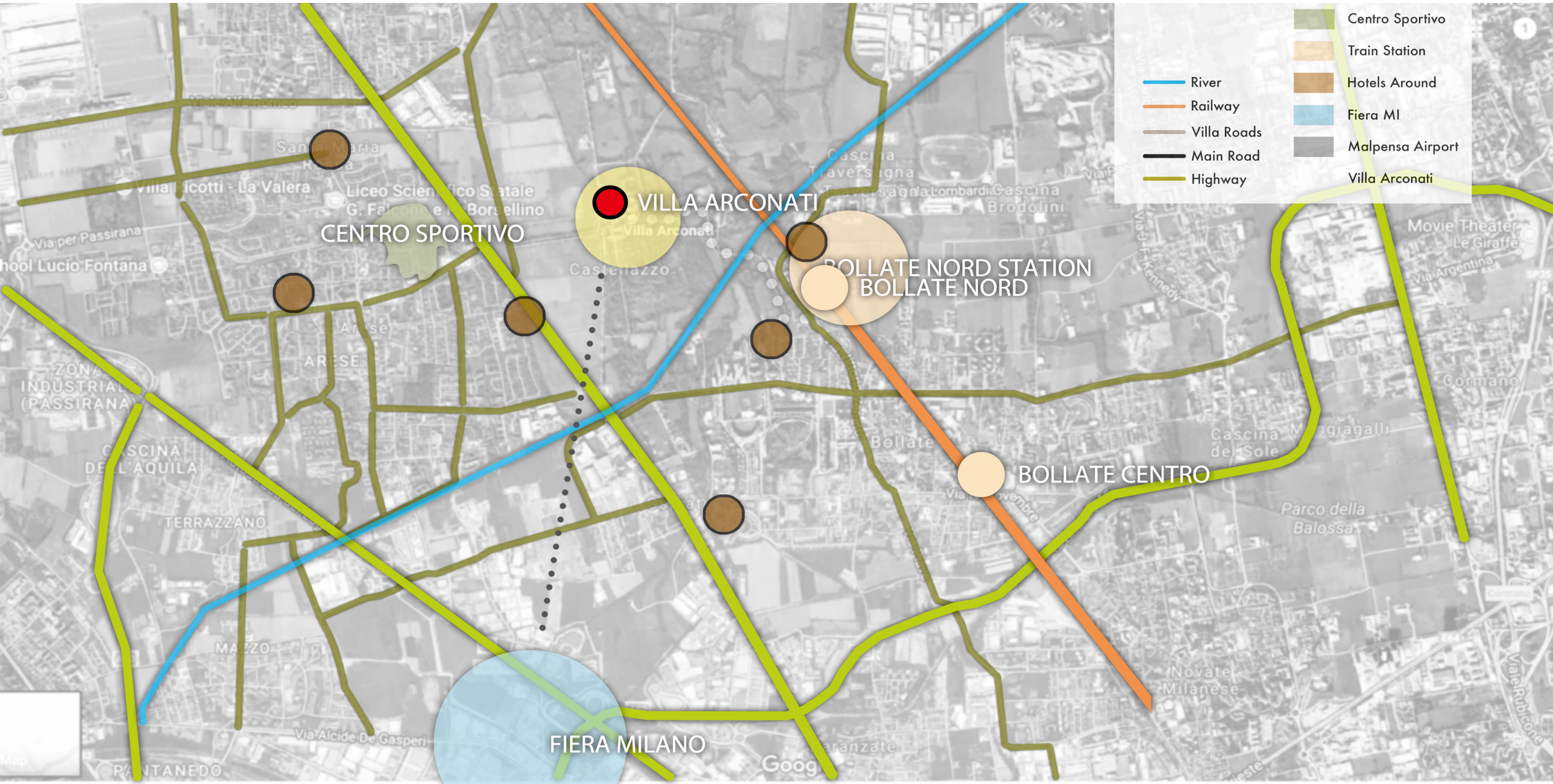
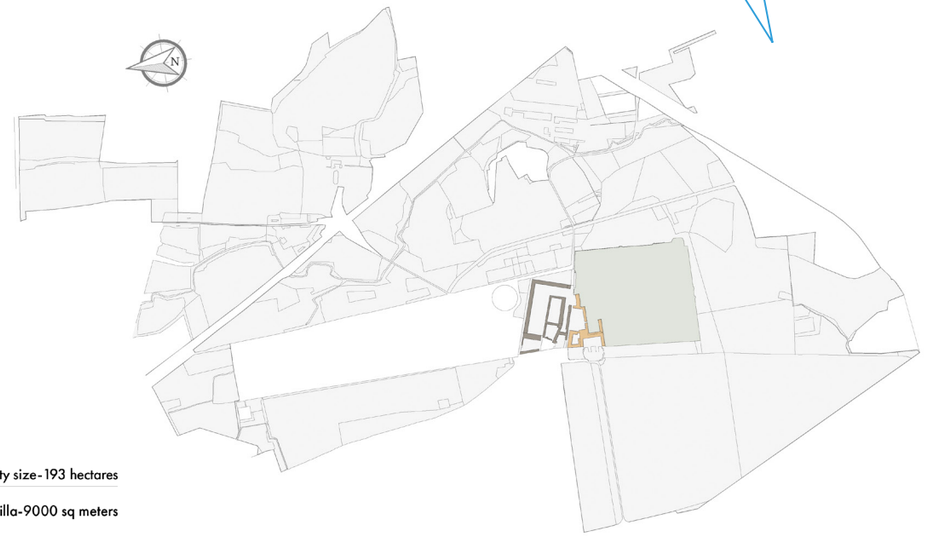
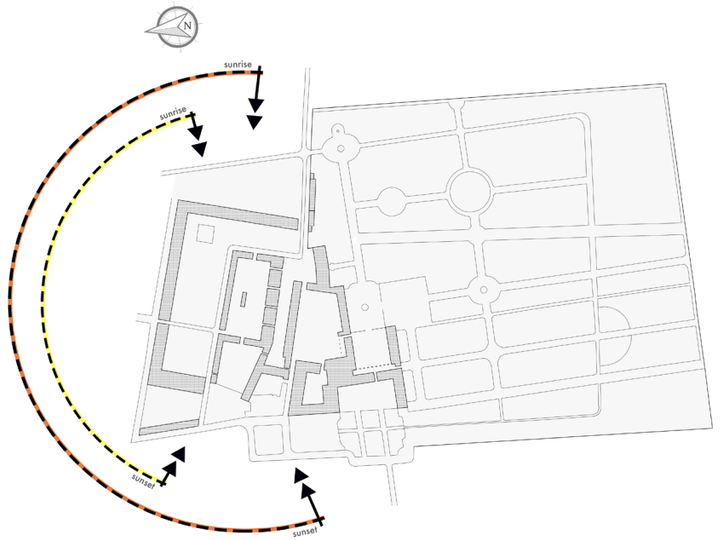


VILLA ARCONATI is located in the north of Milan, surrounded by a railway and several roads. With a convenient transportation, people could get there both by car and public transportation.

/LAND ANALYSIS

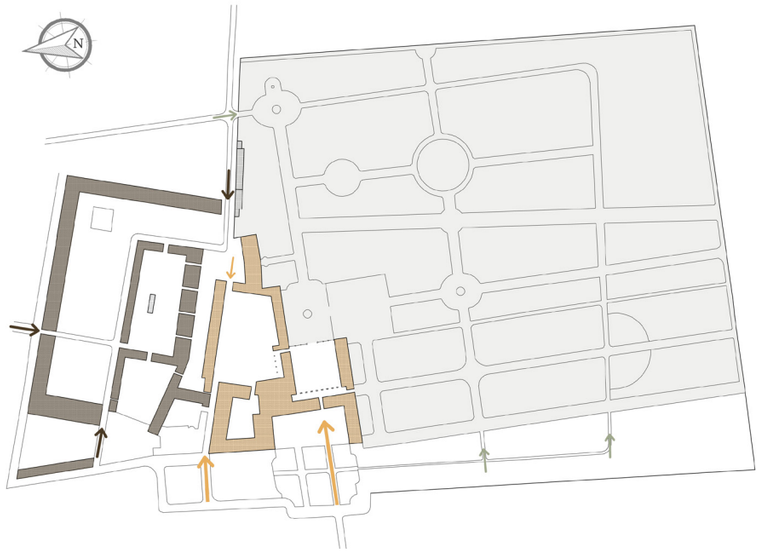




The entire territory has 178.4 hectares, of which the villa itself occupies about 9,000 square meters, borgo occupies 15,000 square meters, and the garden has 12 hectares.

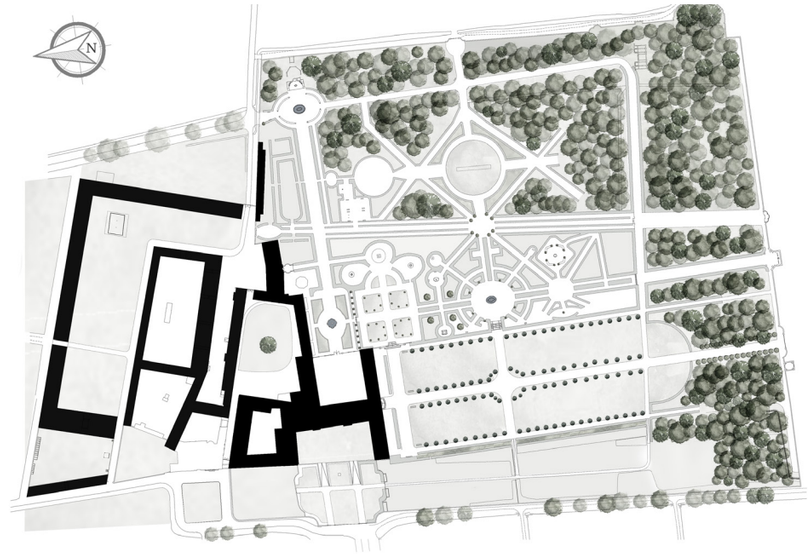
The villa has a vast territory with potential, and there are few shelters around the building, with plenty of sunshine and a wide view. At sunset, the light and shadow are obvious, and the space has a strong stereoscopic effect and contrast.

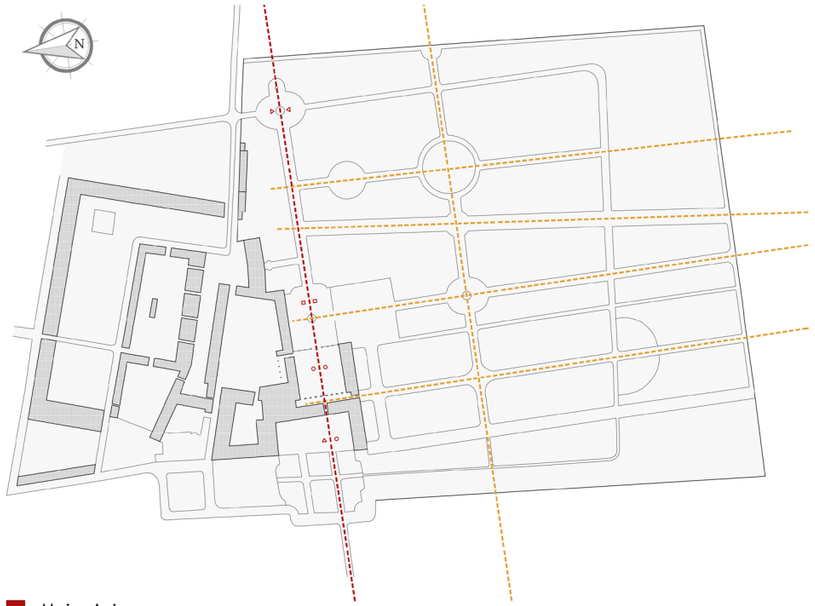
2.2 LAND ANALYSIS

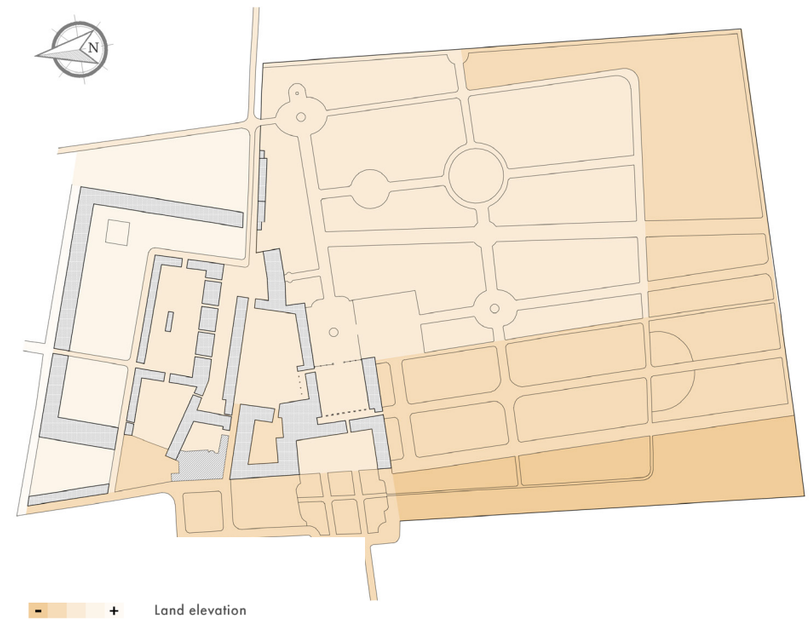


The main entrance to the villa is from west to east and can be seen in the yellow part of the diagram. In the vicinity of the territory, there are several small entrances for people to enter the venue from all directions. Generally, the main entrance to the villa is closed.

The villa with its classic style has a layout similar to the Palace of Versailles, the main axis is relatively clear, and the landscape layout is axisymmetric and geometric.

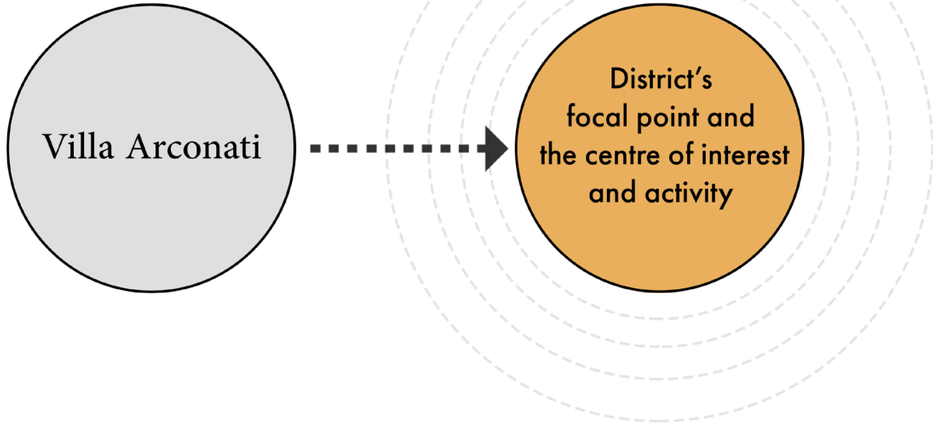


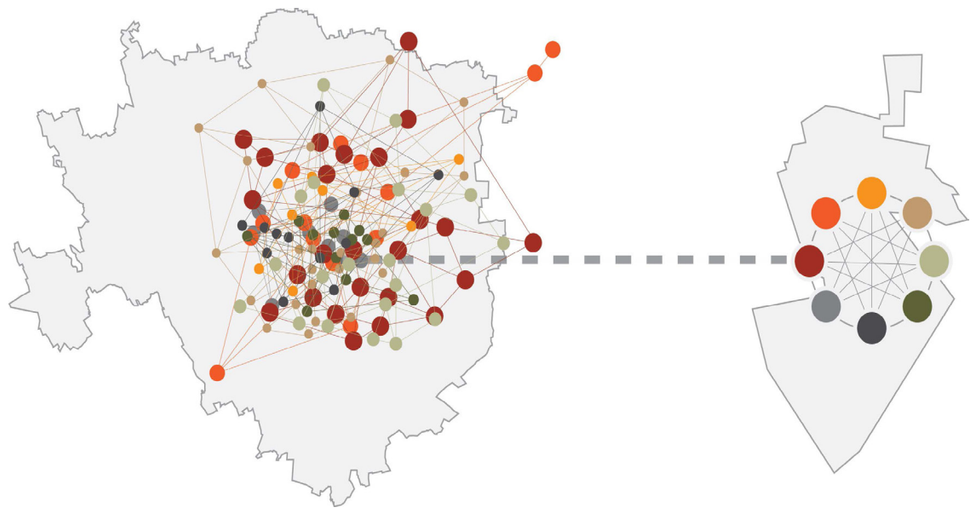


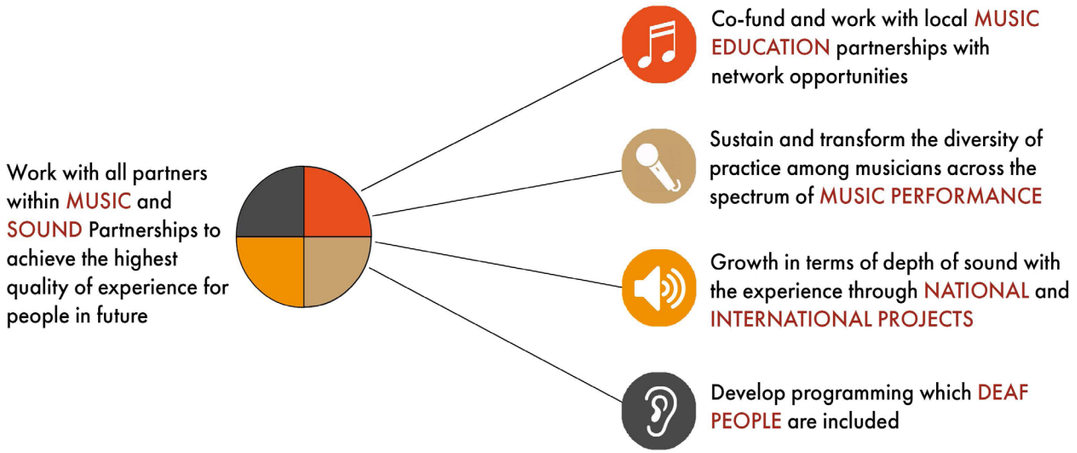


As can be seen from the first analysis chart, there are many trees around the villa, and fewer trees in the garden and building area.Meanwhile, the greening methods mostly rely on low vegetation. And the building is complex in shape and encloses multiple courtyards.

The second analysis shows the elevation of the villa, from north to south, from building to courtyard gradually changing from high to low. However, due to the compensation of greening, the overall height is uniform from the side.





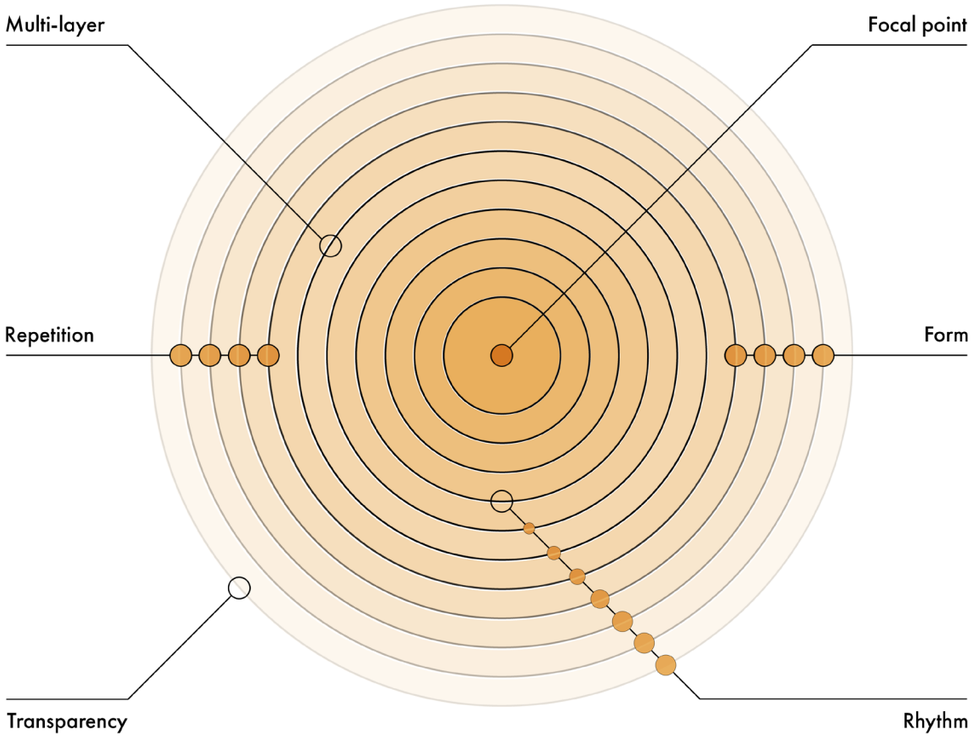


As mentioned earlier, as an important site, based on good geographical location and cultural preservation, VILLA ARCONATI has a strong potential to become a cultural center.

In the studio of last semester, we used "vibration" as a concept, using villa as a vibration source, which is both the source of time and the source of cultural communication. And based on this concept, after eliminating many conventional choices, we believe that the development of a music center is a good choice for the development of this land.

So our strategy is to connect Villa and Milan and find professional music partners from a commercial city like Milan, to make them settle in, to inject vitality into villa arconati so that making this land special and achieving the highest quality of music experience.

2.3 CONCEPT ANALYSIS



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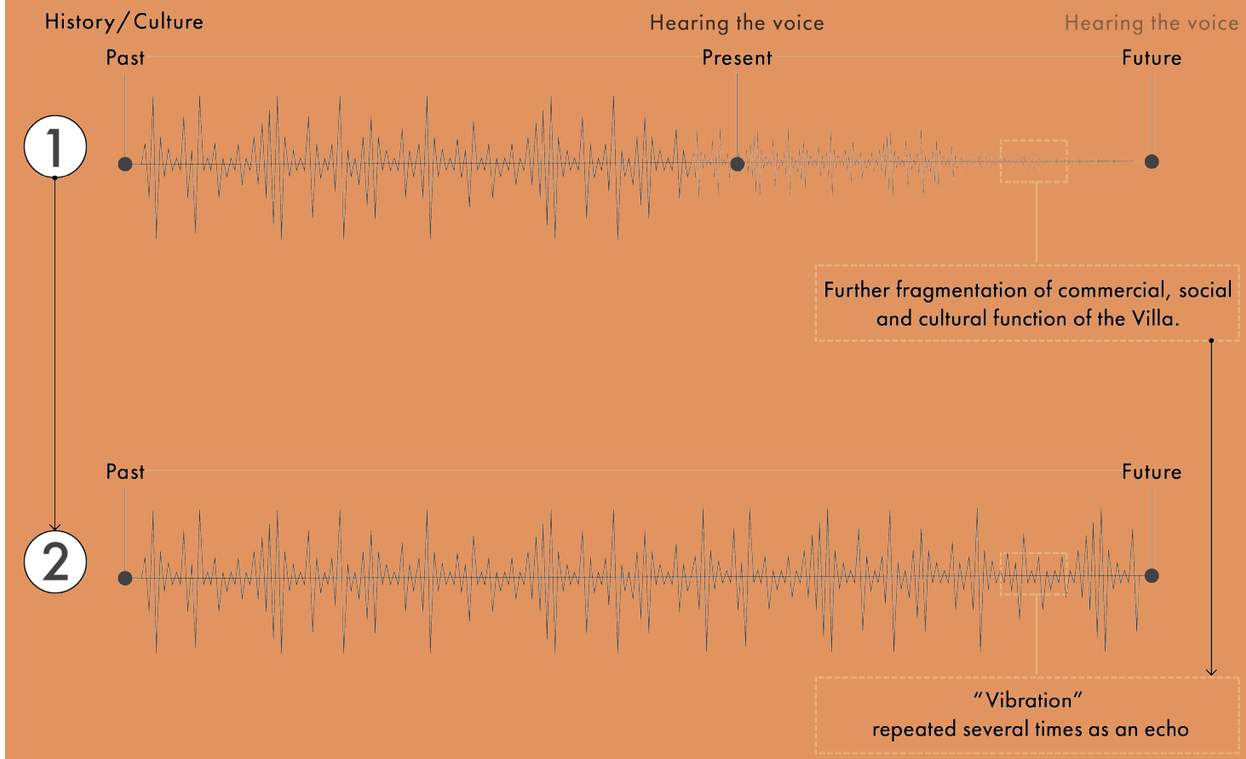
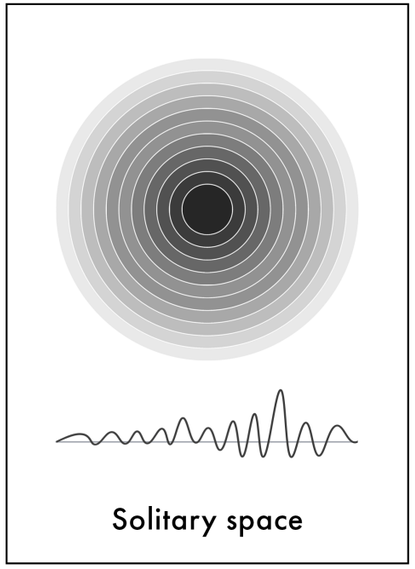
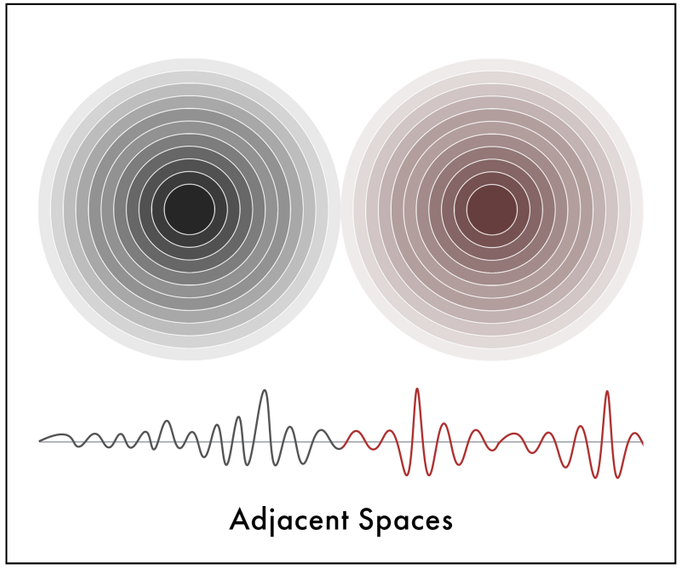
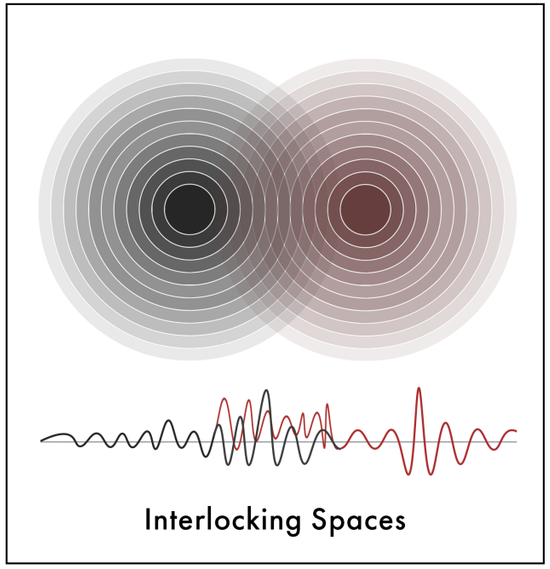
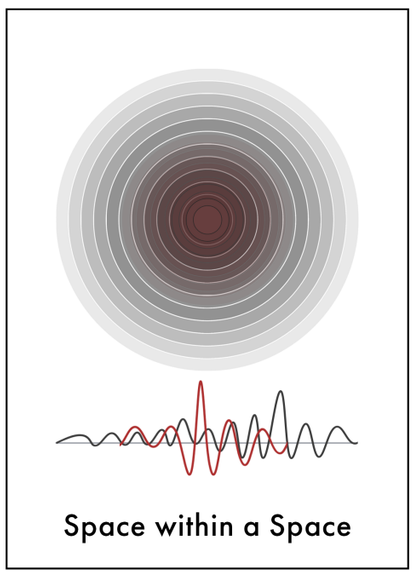
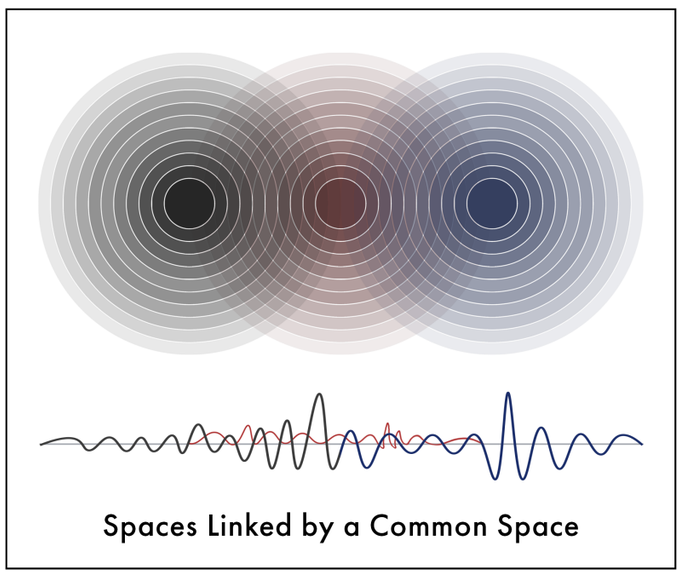


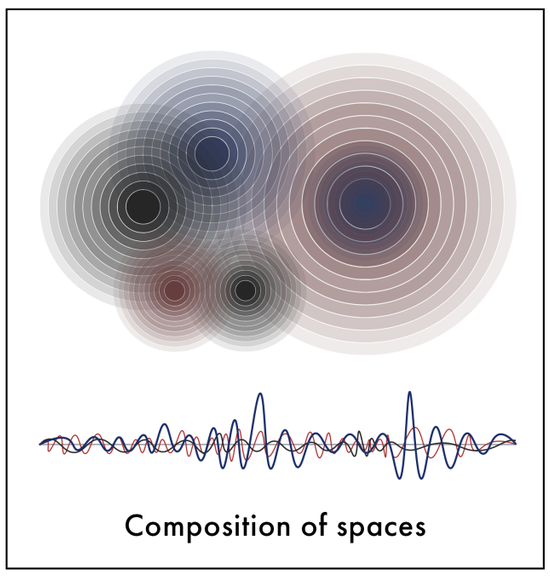






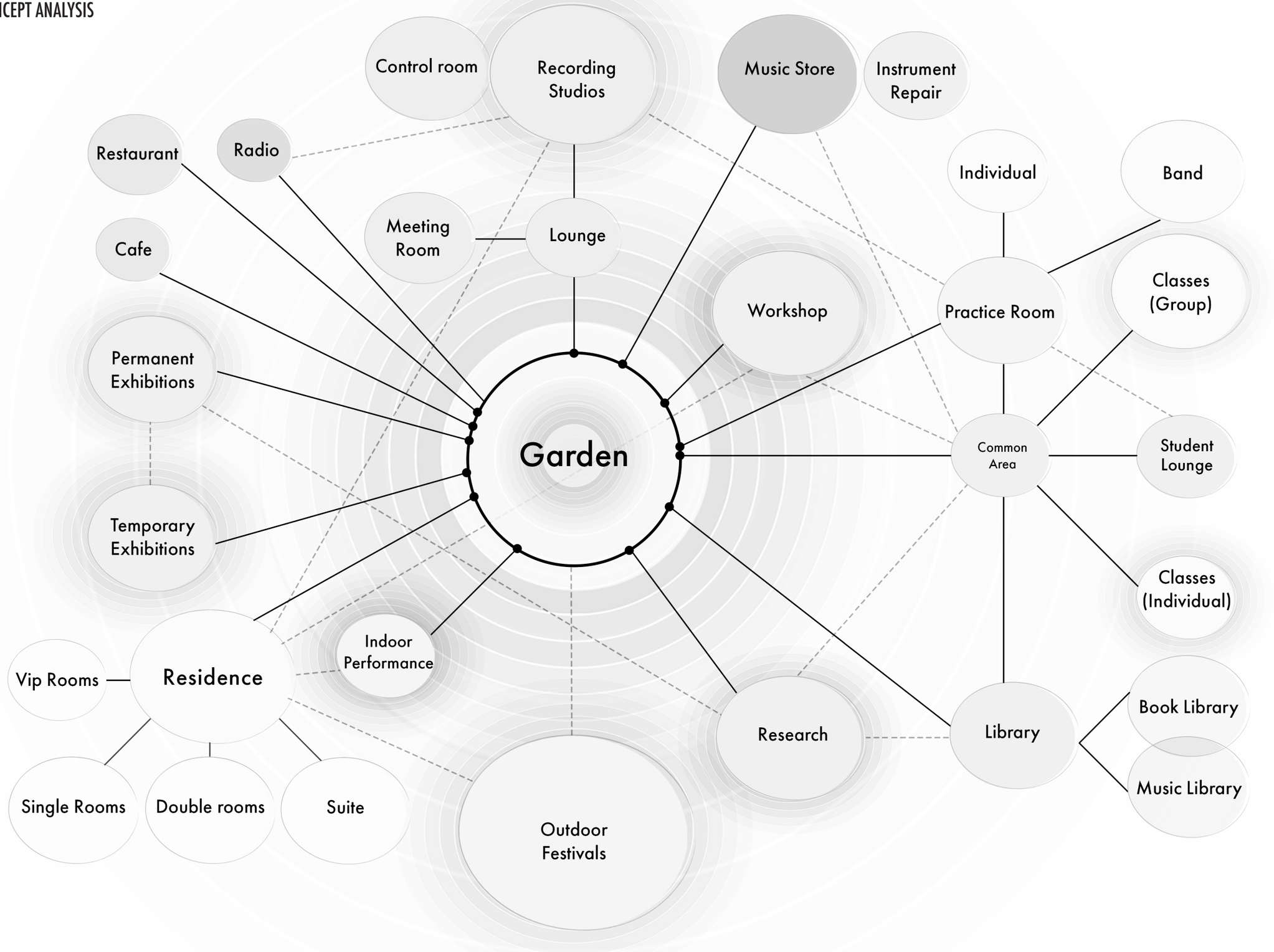






As can be seen from the chart, we transform the space into a vibration source to analyze the possibilities between various spatial forms.

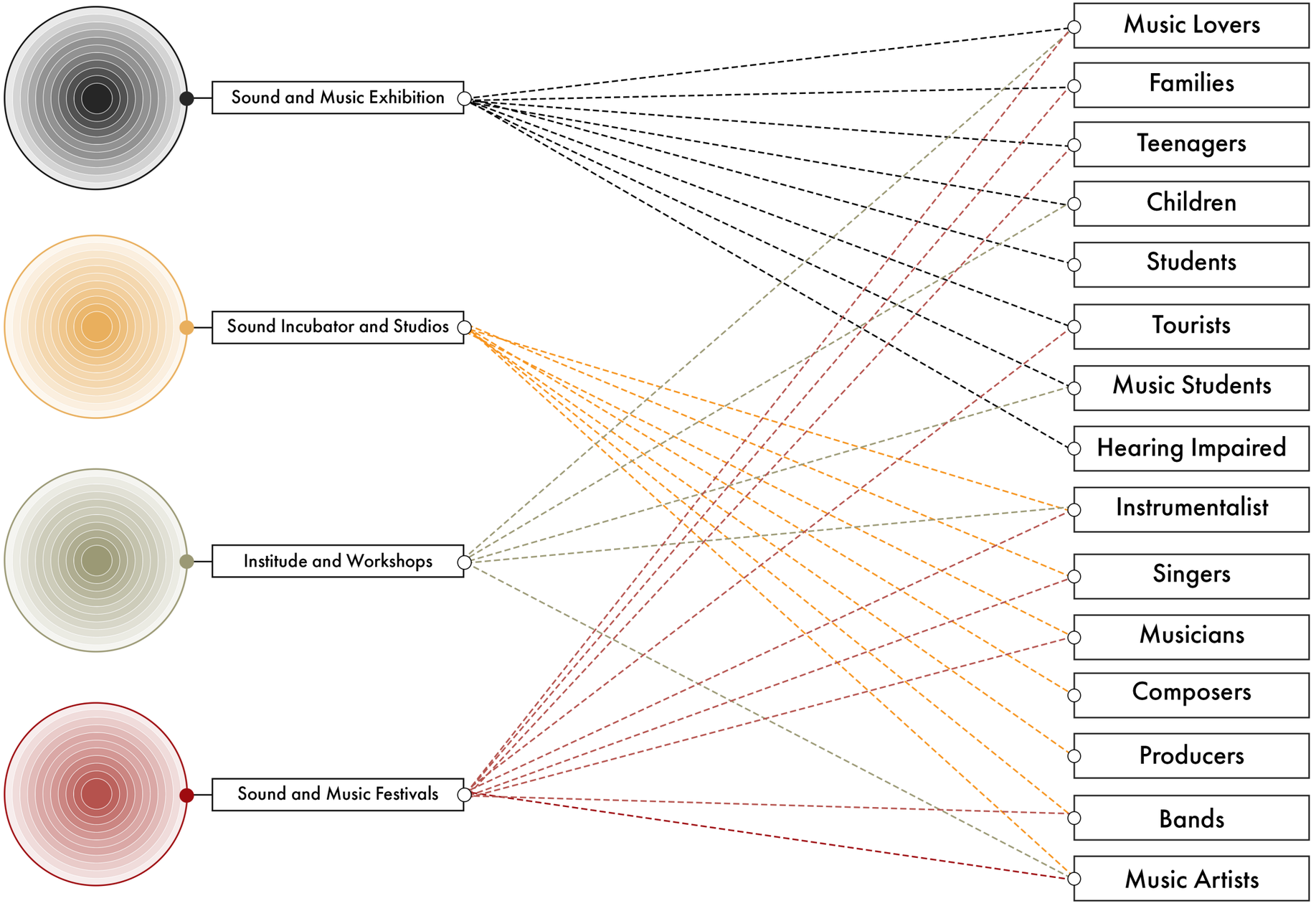
The separate space and the adjacent space connect the vibrations.The crossed vibration sources not only create intersections between the corrugations of the facade, but we can also see that there are countless new points in the plane graphics. This logic gives the designer countless possibilities in layout.



Through the brainstorming, we started the imagination of this music land with the villa and garden as the core. In the conception, our venue contains the following types of space:

-Exhibition space
-Research space
-studio
-Performance space
-Educational space
-Commercial space

Through these basic spaces, we refine and connect all possible related spaces to conceive all possibilities.



Finally, by summarizing all the conceived spaces, we divide this music land into four parts:

-Sound and music exhibition
-Sound incubator and studio
-institutions and workshops
-Music performances and music festivals

As shown on the left, they are targeted at different groups of people.

/03
THE STLYE UNDER STUDY:
CYBERPUNK

Image: Railway bridge
By Gabor Jonas on 500px, 2015

"

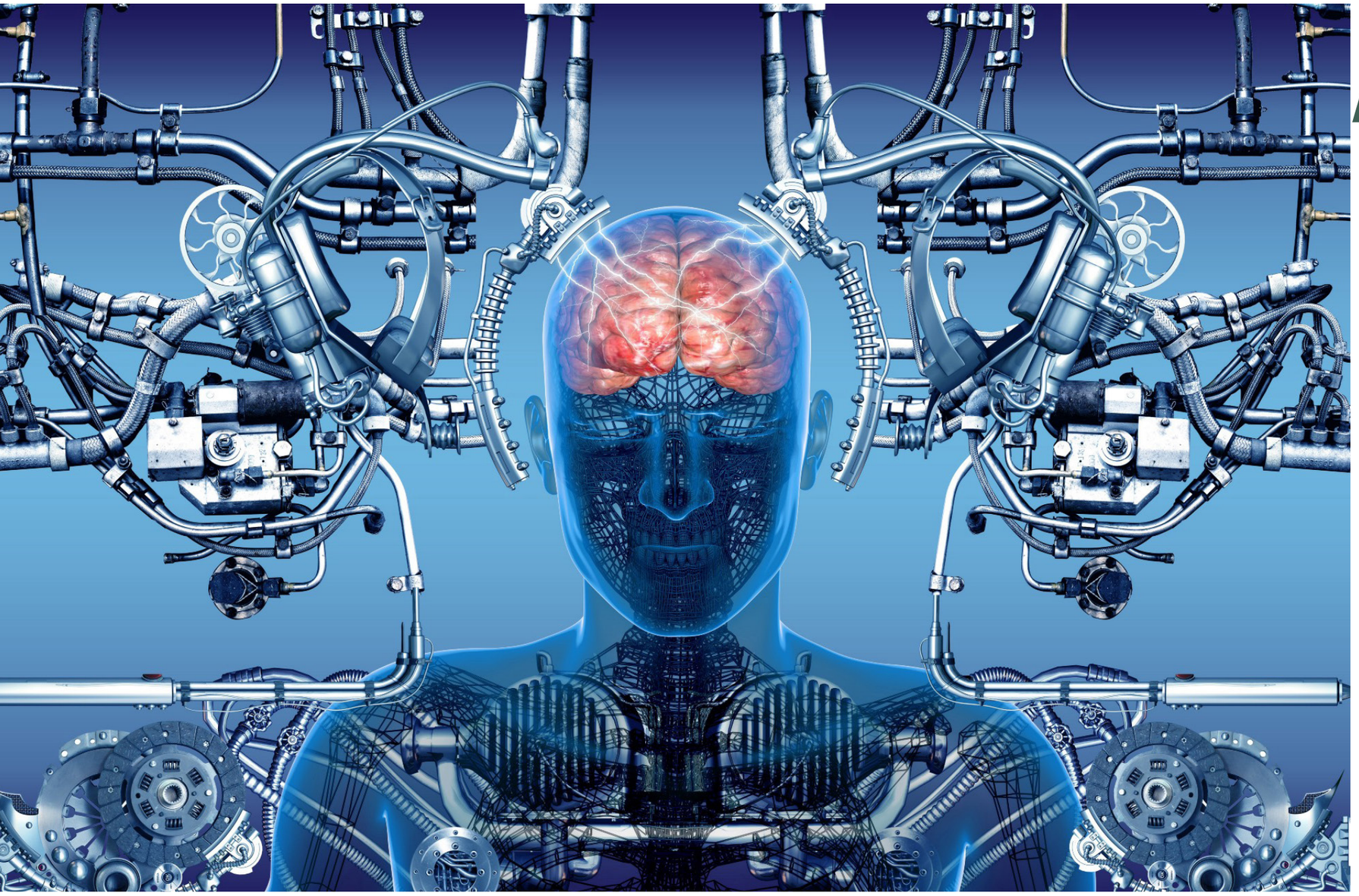
LITERATURE ABOUT AN IMAGINARY SOCIETY CONTROLLED BY COMPUTERS

—— CAMBRIDGE DICTIONARY

A GENRE OF SCIENCE FICTION SET IN A LAWLESS SUBCULTURE OF AN OPPRESSIVE SOCIETY DOMINATED BY COMPUTER TECHNOLOGY.

—— OXFORD DICTIONARY

"



/EMERGENCE OF CYBERPUNK

-CYBER(CYBERNETIC)

The cybernetic originated from cybernetic, originally proposed by Norbert Wiener in 1948, "Control Theory - Science in Control and Communication in Animals and Machines", widely used in information science researching. Punk is a punk culture that originated from rock music in the 1960s and spread rapidly in society. The future society under the cyberpunk works breaks people's illusions about the future of science and technology, and is replaced by a chaotic scene of spiritual absurdity and technological crime. The pessimistic color and strong anti-utopian culture contained in cyberpunk make it not only sought after by the art world, but also break through the literary form of science fiction and develop in many fields, becoming an indispensable part of subculture. .

In the science fiction "Nervous Rover", William Gippson made a core definition of cyberpunk: "high technology, low life."

-PUNK

The concept of Punk came from punk music, which was popular in 1970s.
This first Punk band " The Ramones" made its mark in punk music and eventually became the mainstay of the punk music wave in the Lower East Side of New York in the 1970s.
The use of the term “punk” in culture is derived from Punk Rock. Punk rock was formed in the UK and the United States in the mid of late 70s. In the face of the hip-hop movement that was gradually being marketized at the time, punk presented its dissatisfaction with the government and mainstream culture with its direct, extreme and angry attitude. Therefore, punk particularly emphasizes the spirit of resistance and independence in many rock music styles. Punka culture also clearly highlights two themes, namely “anti-power spirit” and “DIY spirit”.

Image: The Ramones in the alley behind CBGB
Photography by Danny Fields, 1977

WILLIAM FORD GIBSON AND HIS NEUROMANCER

The work that really created Cyberpunk as a literary genre is William Gibson's "Neuromancer", which was published in 1984 and won three major awards in the 1985 science fiction world: Rain Fruit Award, Nebula Award, and Philip Dick Award. The advent of this book, the connection of network numbers and science fiction, can be said to be formed in the context of the rapid development of a series of new sciences (cybernetics, information theory, computer/network, biological genetic engineering, etc.). Through the imagination of the future society, it explores the impact that the development of new technology may bring to society and human beings. While affirming that technological development promotes human progress, it also shows the hidden dangers of technology flooding. Anti-Utopia color.

In this work, there is no clear description of the age, Gibson mentioned in an interview with Discovery magazine reporter Marion Long, who believes that the plot in the novel occurred around 2035.
In the world of fiction, there have been nuclear wars and terrible plagues. The natural environment is extremely harsh. Some ordinary animals are extinct. Even if the cloning technology does not help, the horses are made into specimens. At the same time, with the disappearance of human-machine differences, the computer network has flourished and become one of the basic components of social life. People can freely move between reality and virtual. The network denim uses a thing called "Cyberdeck" to connect its brain to the network, thus forming a computer network image space in the brain, called "cyberspace." In the cyberspace, the online world is as real as the real space people feel, but it is generated by computers, so it is more beautiful and unpredictable. Human beings can freely move between virtual and reality, can invade the mysterious world of the network, and enjoy the different life experiences brought about by advanced technology.

Therefore, it can be said that in the book William Gibson discusses the relationship between human beings, artificial intelligence, networks and machines, and at the same time tells a few deeper discussions through the shaping of characters and stories: First, based on the development and merger of technology.
The social dimension of construction; the second is the impact of cyberspace on human subconsciousness and the implicit ideology. Not only that, but he also assumed some forms of humanity in the post-human era in the novel: the body of labor, the body that is suppressed, the body that is marked, and the body that is disappearing.
All the information points to the oppression and threats to human beings caused by the development of networks and technology. This also explains why many of the works since then, including literature, film and games, why human development itself is ultimately threatening humanity itself.

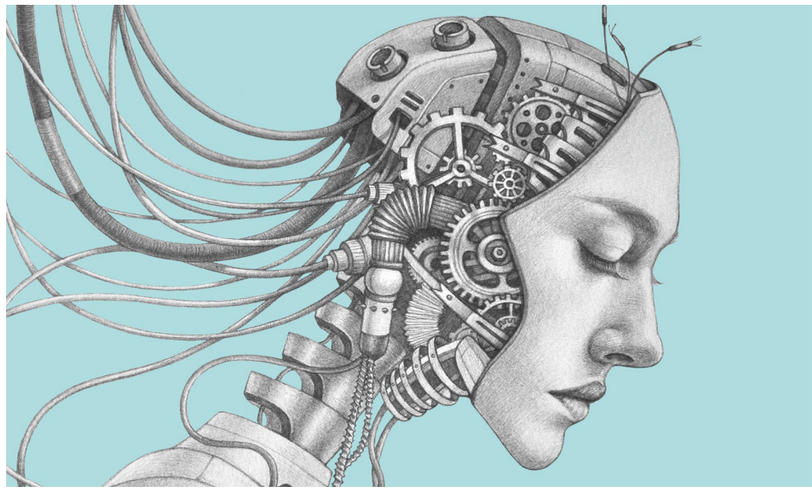


Image: Neuromancer
By William Gibson, 1984

STEAMPUNK

When it comes to the origin of cyberpunk, it is necessary to mention a similar term - steampunk. The biggest difference between the two concepts is that Steampunk describes history, while Cyberpunk describes the future.

Steampunk is one of the branches of fantasy novels and mystery novels that dominated the 1980s and early 1990s. Simply put, steampunk seeks to make the modern technological experience human by reviving the neglected technologies and design elements of the past few centuries, especially the Victorian British era, but the main elements are science fiction or fantasy (eg A work of fantasy technology invention or real technology development). Steampunk envisions a future that relies on other sustainable fuels rather than relying on oil, such as using wood to transport, heat and create art, and it plans the future by thinking about the past. In the process, steampunk fanatics are creating a new aesthetic that affects fashion, design and literature.

Steampunk is usually associated with cyberpunk and has the same rebellious theme, but it is an independent sport, although the two have a great influence on each other. The characteristics of cyberpunk dystopia are usually manifested in: highly centralized or completely anarchic, material civilization, but social decay, the gap between rich and poor is serious, human order collapses or is on the verge of collapse. The focus of the story is often on the description of the awakened people represented by the protagonist trying to save human social order and human emotions. Apart from the different stages of development and the level of technological development, the main difference between the two is that steampunk's anti-utopian tendency is not obvious to Cyberpunk, or even completely lack of dystopian tendencies.

Image: Steampunk clothes
By Honesdale Steampunk, 2017

Image: Cyberpunk DeliDaPersy
By XINGHANG HU, 2016

/VISUAL CHARACTERISTICS OF CYBERPUNK

- MAIN ELEMENTS AND AESTHETIC FEATURES

The emergence of each cultural genre must be accompanied by a number of visual feedback, cyberpunk is no exception, or cyberpunk is more important is the feedback on the visual performance.

As mentioned earlier, in the science fiction "Nervous Rover", William Gippson has a core definition of cyberpunk: "high technology, low life." Cyberpunk was originally an abstract description of the writer's writings, but its unique social structure and the imagination space given to people made cyberpunk unique in the field of visual art.

Cyberpunk mainly focuses on hackers, virtual digital spaces, networks, mechanized bodies, high-tech weapons, etc., but in this overhead background, the virtual world of numbers is not as beautiful as our world has imagined. The living environment is very dilapidated, the bustling streets are lifeless, and the rebellious, cold and metallic dark aesthetics have become the main features of the cyber world. It can be seen that cyberpunk also has the traditional "two-sided" characteristics of punk style.

The visual style we explored is not limited to those described in books such as Neuro Surfers. Based on a large number of different art forms of exploration, the main elements and aesthetic features of cyberpunk can be summarized as follows:

1. Collision and fusion of Eastern and Western cultures

In the cyberpunk worldview setting, the traditional elements of the East will appear in the visual abruptness. For example, in the sci-fi work Ghost in the Shell, a large number of oriental patterns, Chinese Buddha, and Qinglong Baihu Street will be used as prototypes.

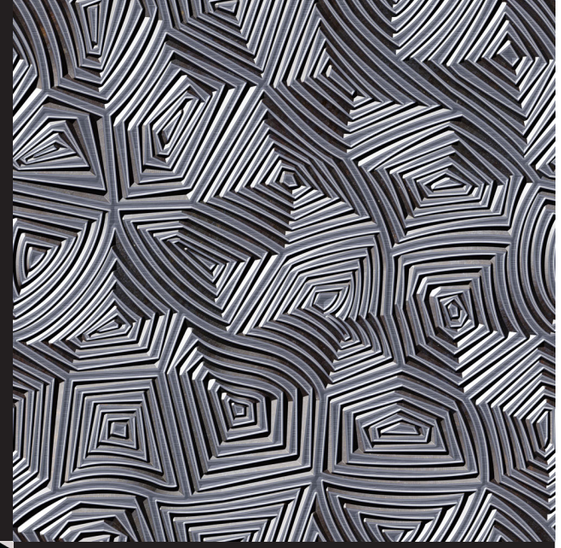
Designed performance team; a large number of Chinese and Japanese; oriental architecture highlighted in a city full of technology; neon lights and billboards unique to the east; women wearing cheongsam and kimono; a large number of people in the daily crowd Yellow races, etc.; people of different races use different fighting systems to fight; different styles of weapons compete in the ring and so on.

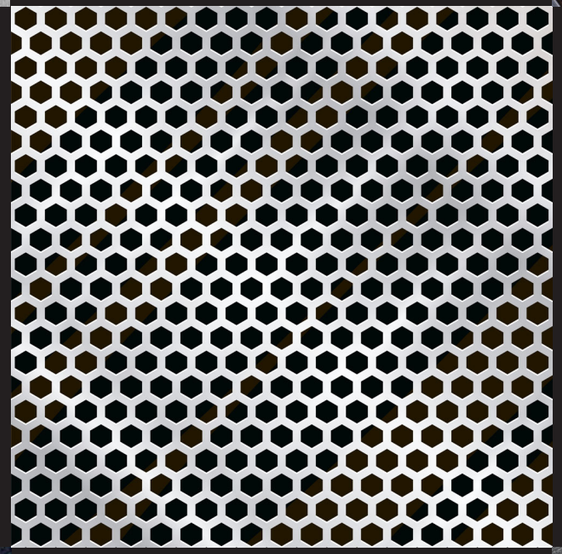
2. The combination of high-tech elements and the underlying living elements

In cyberpunk-style works of art, skyscrapers, cables, computers, bionics, and weapons are very common elements. They symbolize the advancement of technology for the level of common facilities in human society, the so-called "scientific sense of technology." At the same time, the shadows of dark corners, alleys, damp streets and idle walkers often appear as backgrounds in many works, such as the "Blade Runner" series, the film "Ghost in the Shell", etc. The back of the high-tech society.

3. The use of volume differences

The third feature is the use of volume contrast. This contrast not only occurs between objects such as architecture, machines and people, but also involves projections, height differences, depths, lengths, etc., in order to strengthen the loneliness of human beings in a world of Sheyang. Helpless.





- MATERIALS & STRUCTURES

Since the cyberpunk's background is still in the urban context, most of the structures and materials are made of concrete, cement and steel. The silver-gray material is matched with matt and reflective features to make the overall tone look even colder. At the same time, the repeated arrangement of scaffolding and iron mesh creates texture and awe, which add to the mysterious color of cyberpunk.

- LIGHTINGS & GRAPHICS

In terms of lighting and images, based on the combination of urban impressions and future technology, neon lights and billboards have become the object of preference for artists. Cities with strong elements of these two elements, led by Hong Kong and Tokyo, are favored.

SPOT LIGHT SOURCE

As a non-typical light source, neon lights are not as strong as sunlight, searchlights, but because of the flexible form and color, give the city of night unlimited possibilities. With black as the background, with the color change of the lamp, the visual features of the night city are highlighted, thus enhancing the marginality of the story in the back corner.

At the same time, in addition to the neon lights, another light source body, architectural lighting, has become one of the cyberpunk style light sources. Generally speaking, even during the day, the daylight will not be sufficient, and it will be obscured by dark clouds and fog or tall buildings. At night, almost all the lights inside the building light up, and these mottled high-rises form the background of the city. As shown in The Nervous Rover, the scenes are mostly from metropolitan cities in the United States, such as New York.

BILLBOARD

In English with Japanese and Chinese advertisements as the background, in the story of the protagonist for the Westerners, the loneliness of being in a foreign land is added. This is the strategy of the film Ghost in the Shell. At the same time, the high flexibility of the text, combined with the color given by the neon lights, will highlight the existence of the "city". It provides a strong support for the "scientific sense of science and technology".

Image: Blade Runner 2049
By Denis Villeneuve, 2017

Image: Blade Runner 2049
By Denis Villeneuve, 2017

/CASE STUDY

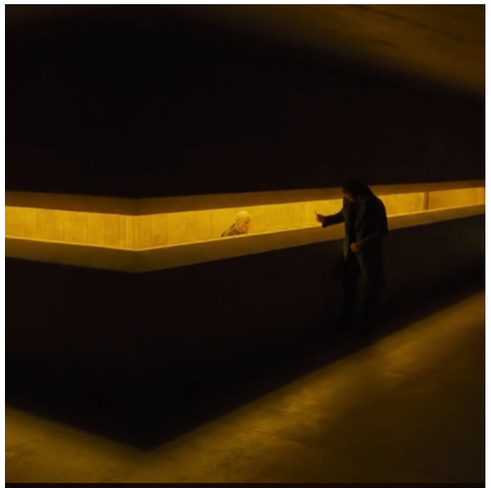
-FILM "BLADE RUNNER"SERIES
-JOHN HEJDUK AND HIS CONCEPTUAL ARCHITECTURE
-LEBBEUS WOODS

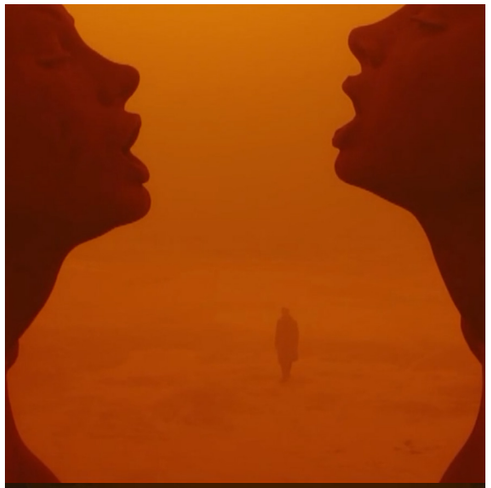
Image: Blade Runner 2049
By Denis Villeneuve, 2017

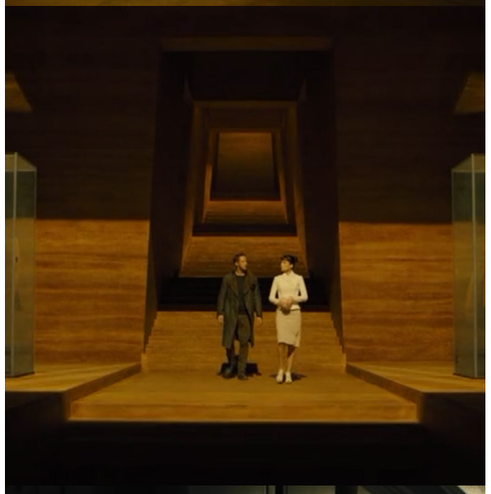
Blade Runner, directed by Ridley Scott, pioneered a type of film that was later classified as "cyberpunk". Why do you say this, because the Blade Runner was released in 1982, and the cyberpunk-defined work "Neural Wanderer" was released in 1984, so many of the space descriptions of "Nervous Rover" may be affected. Inspired by "The Blade Runner".

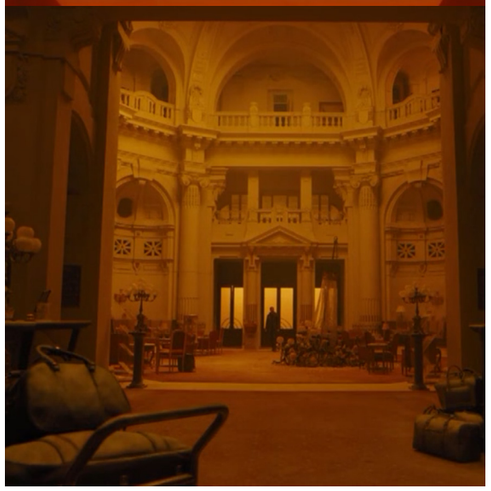
From the screenshots, you can see some of the characteristics of the city image of the Blade Runner movie:

The story takes place in Los Angeles in 2019. The city not only incorporates a lot of imaginative elements of future technology such as giant complexes, cantilever structures, and the like. The architecture of the high-tech style also adds to the details of the oriental elements that can be seen in the real world, such as the famous billboards in Tokyo and Hong Kong, as well as Chinese and Japanese. At the same time, the use of repeated graphics and linear elements makes the picture saturated and full of tension.









THE BLADE RUNNER 2049

In this year's sequel, "The Blade Runner 2049," directed by Dennis Villeneuve, more architectural elements and more pioneering elements are accommodated. For example, the dome and repeating structure similar to the Pantheon can be seen in the above picture, similar to the interior design of the concrete and light guide of Tadao Ando, and the introduction of the neoclassical interior style and sail arch. This reflects the diversity of cyberpunk, meaning that it is not simply a repetitive use of a certain series of elements, but can be combined with classical and avant-garde and accepted by people.

In the last picture, if there is no background of light and story atmosphere, and the atmosphere is replaced by a sunny afternoon, we can think of this picture as the original facade of a modernist building, such as Louisk. Building entrance. This in turn illustrates the impact of light and ambience on cyberpunk, and it also has implications for my subsequent designs.

JOHN HEJDUK AND HIS CONCEPTUAL ARCHITECTURE

VICTIMS: 67 SPACES FOR 67 OCCUPATIONS

Hejduk, one of the five-members of New York, the dean of the Cooper Union, once wrote such a book, VICTIMS. This book can be said to be a collection of conceptual designs in which he created 67 occupations, or 67 spatial types, and then gave them new definitions or short stories, and then designed them one by one.Although there is no real building completion, the design of each small space is worth pondering. These buildings seem to have nothing to do with cyberpunk, but actually show a new attitude towards design — a form of design that, based on story logic rather than function, inspires my approach to the plaza.

1 Horticulturist
2 Gardener
3 Roscwoman
4 Metalman
5 Park Attendant
6 Inhabitants
7 Drawbridge Man
8 Trolley Man
9 Mechanic
10 Operator
II C ildren JJ
12 Children SP
13 Children SB
14 Children S
15 Children MGR
16 Children SP2
17 Children SS
18 Children PT
19 Physician
20 Nurse
21 Optometrist
22 Painter
23 Musician
24 Poem
25 Soloist
26 Musicians
27 Dancer
28 Librarian
29 Typesetter
30 Poem
31 Mask Repairman
32 Watch Repairman
33 Paper Restorer
34 Carpenter
35 Plumber
36 Shoe Repairman
37 Cloth man
38 Crochet Lady
39 Shade Woman
40 Security
4r Researcher
42 Identity Card Man
43 Stampman
44 Accountant
45 Keeper of the Records
46 Giver of the Keys
47 Taker of the Keys
48 Iceman
49 Fireman
50 Zoologist
51 Butterfly Collector
52 Catfish
53 Peacock
54 People
55 Child
56 Judge
57 Room for Thought
58 Room of the Innocent
59 Room for Those Who Looked the Other Way
60 Passengers
6r Toll Taker - Toll Taker II
62 Time Keeper
63 The Dead
64 The Travellers
65 The Exiles
66 The Disappeared
67 The Application

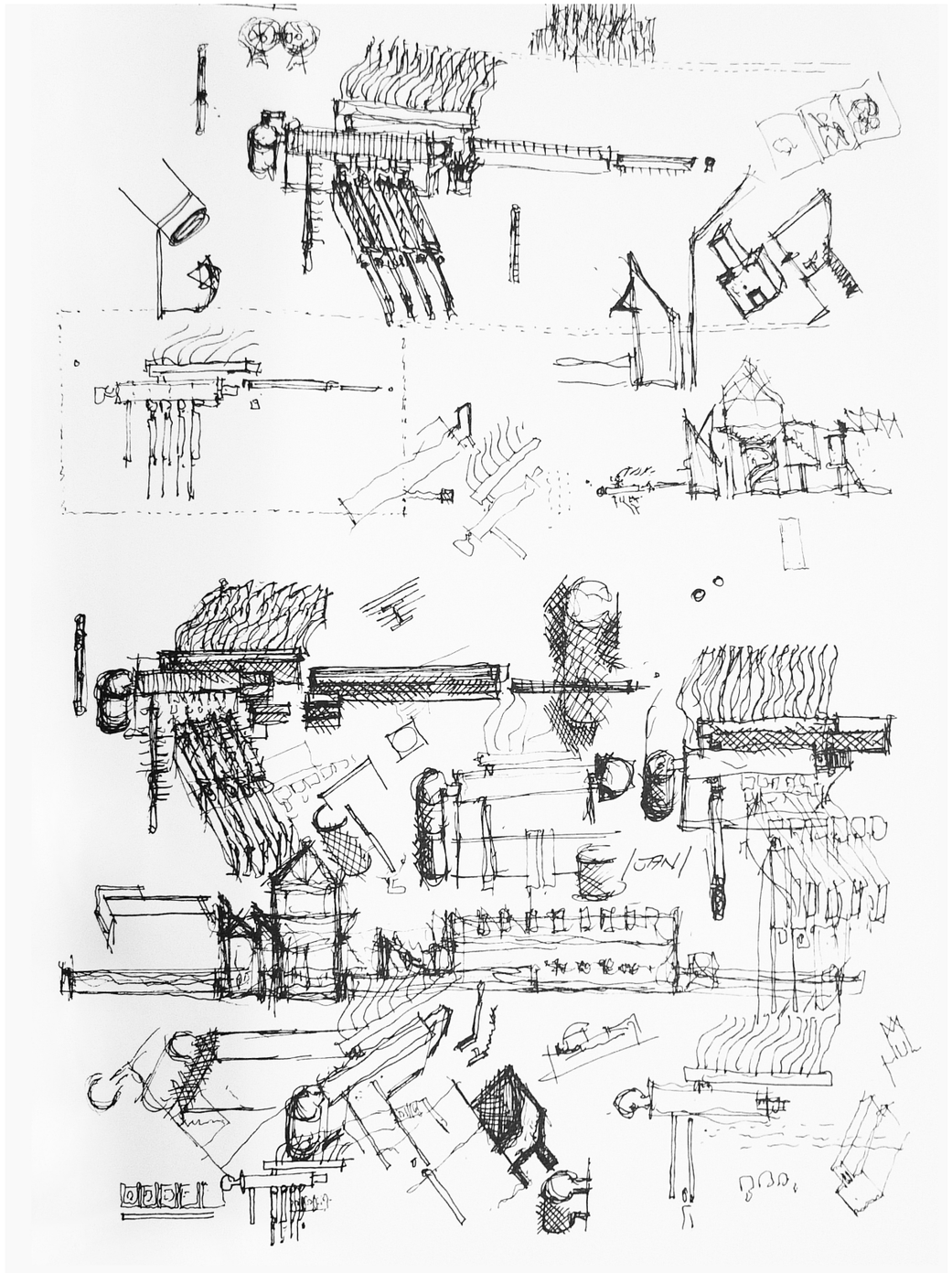
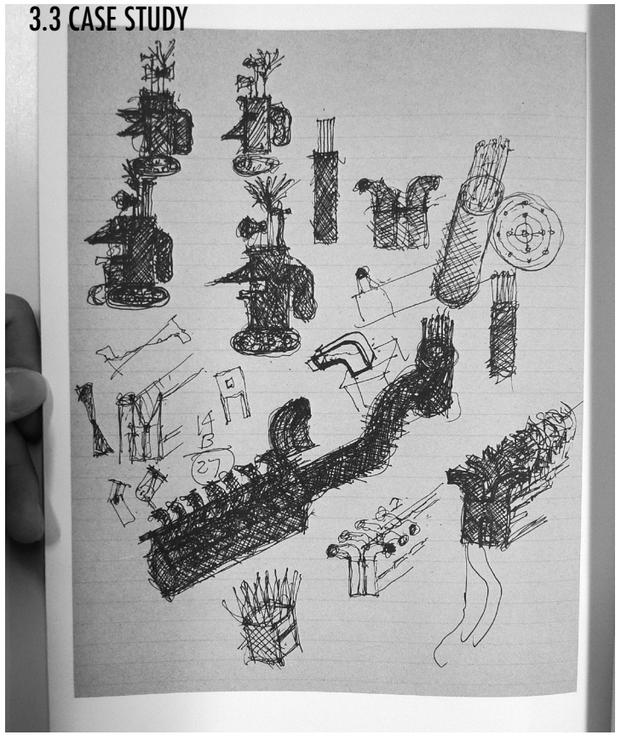
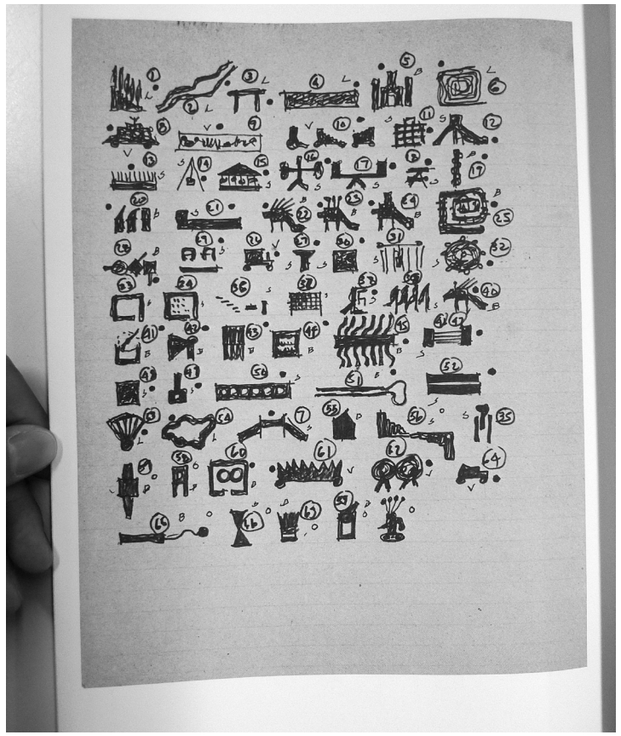
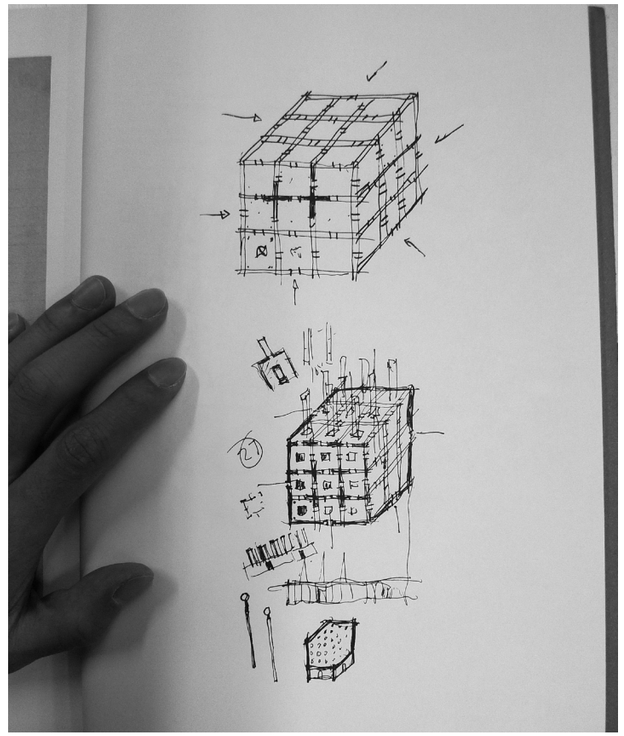
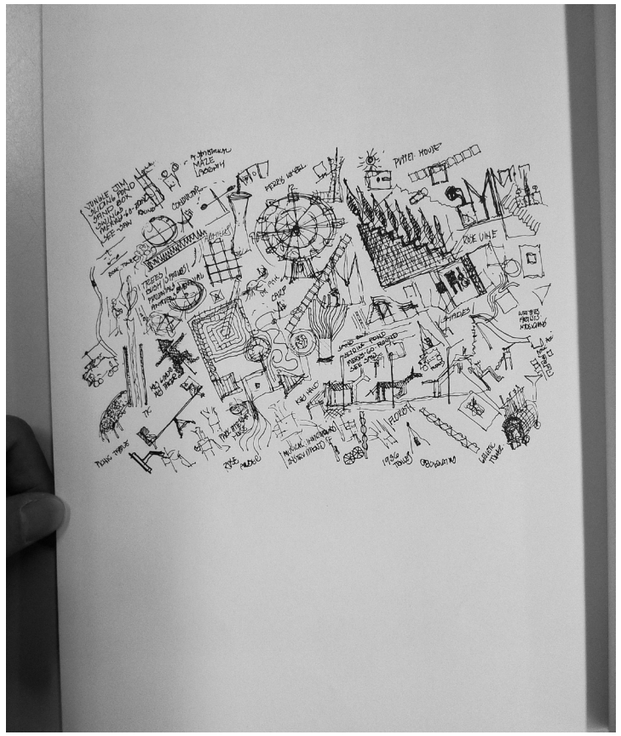


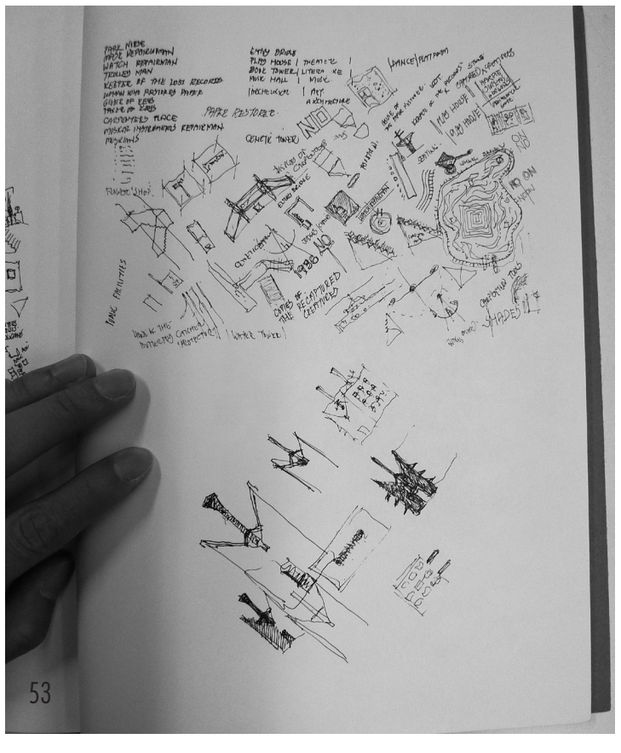
Image: VICTIMS
Photo By XI YUCHEN

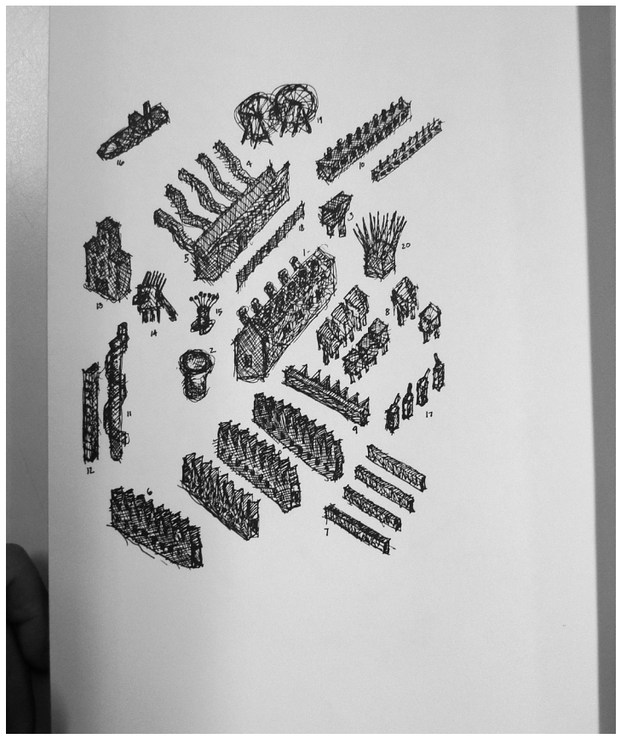


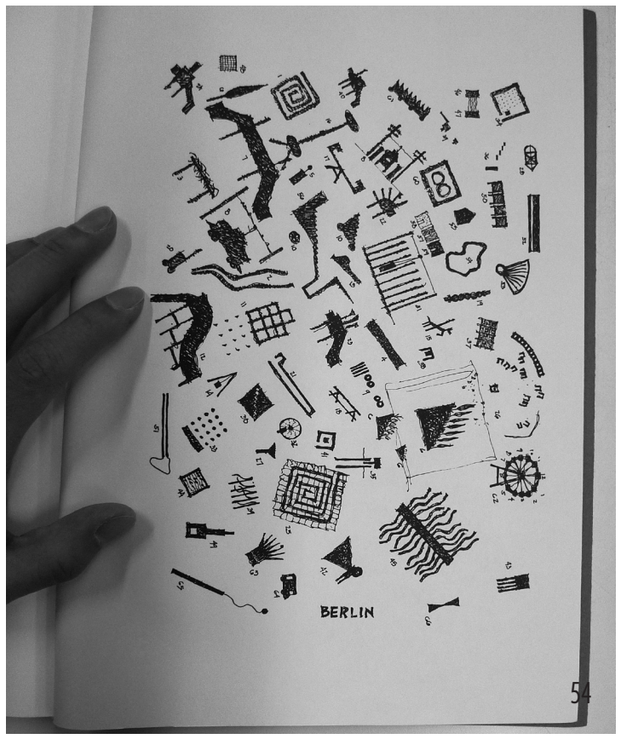


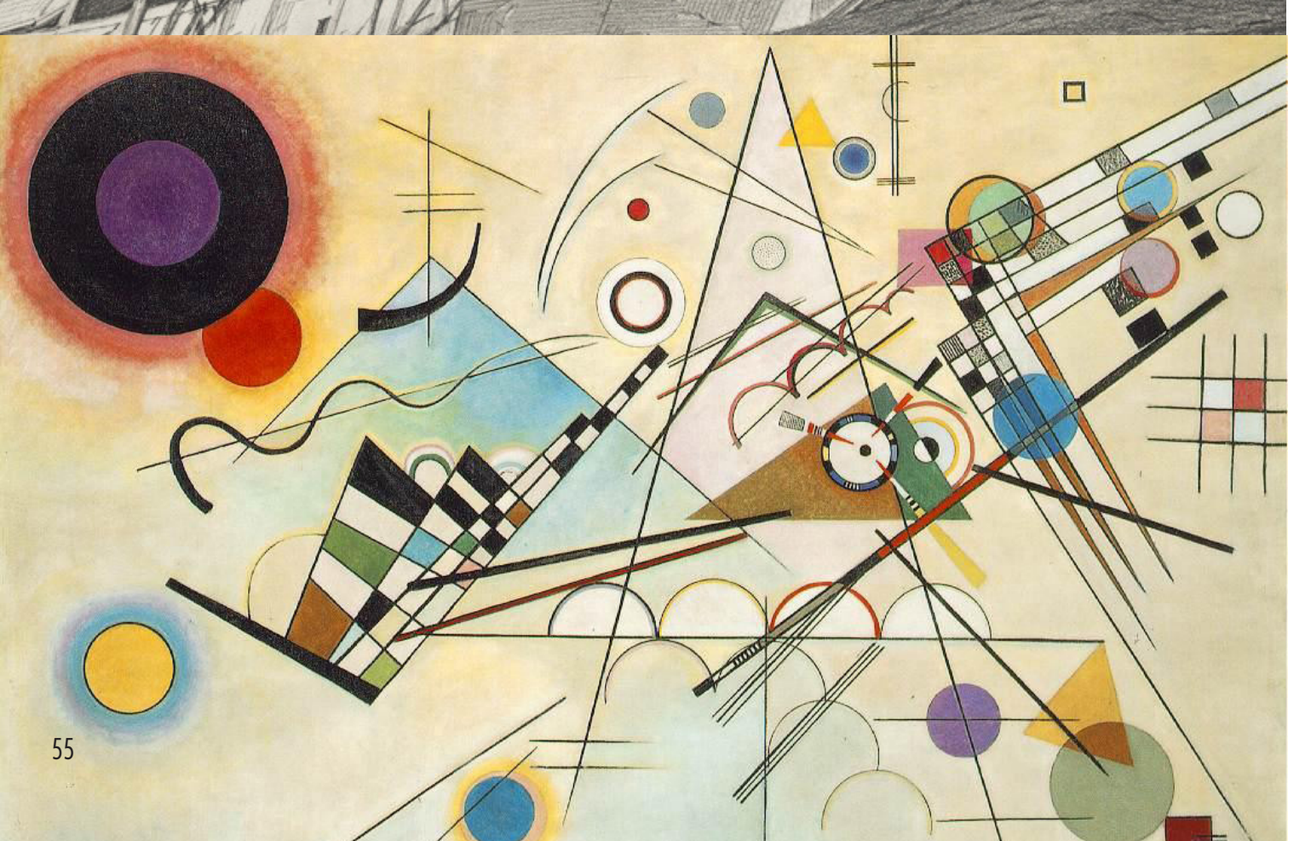









BERLIN



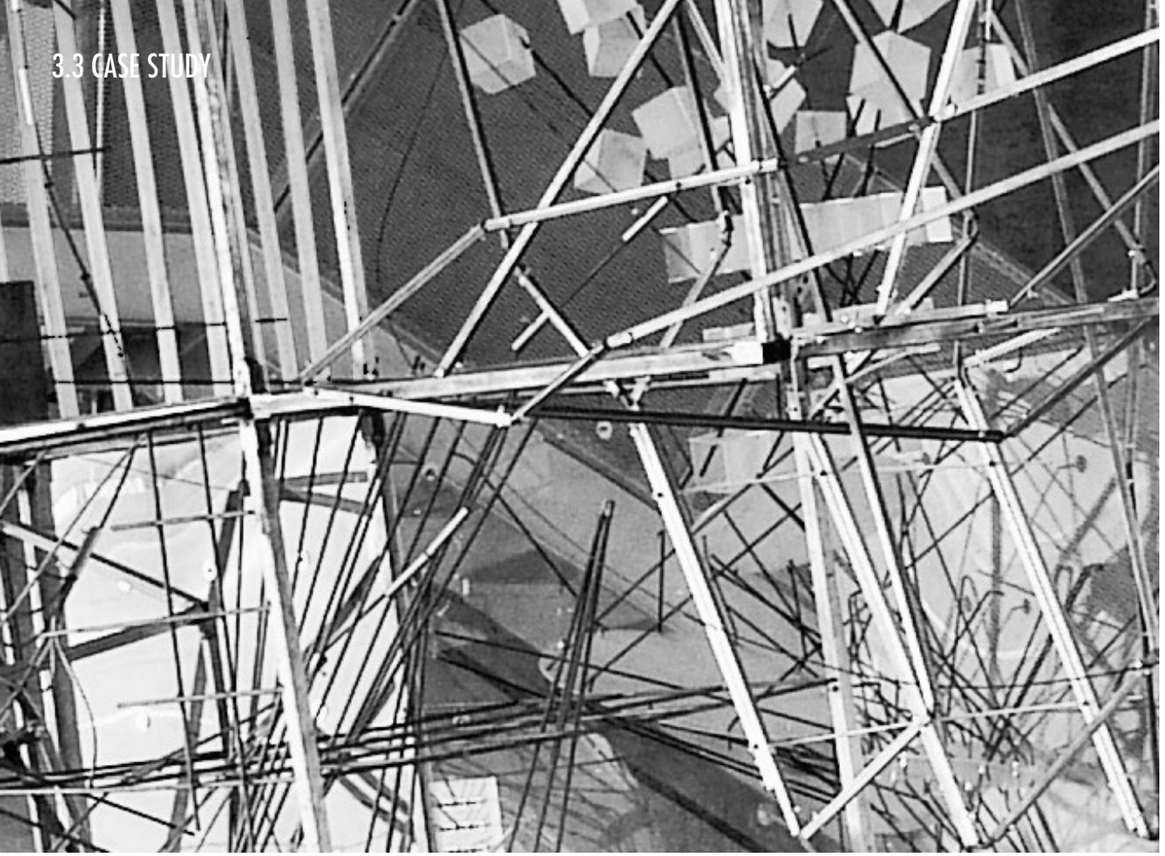
LEBBEUS WOODS

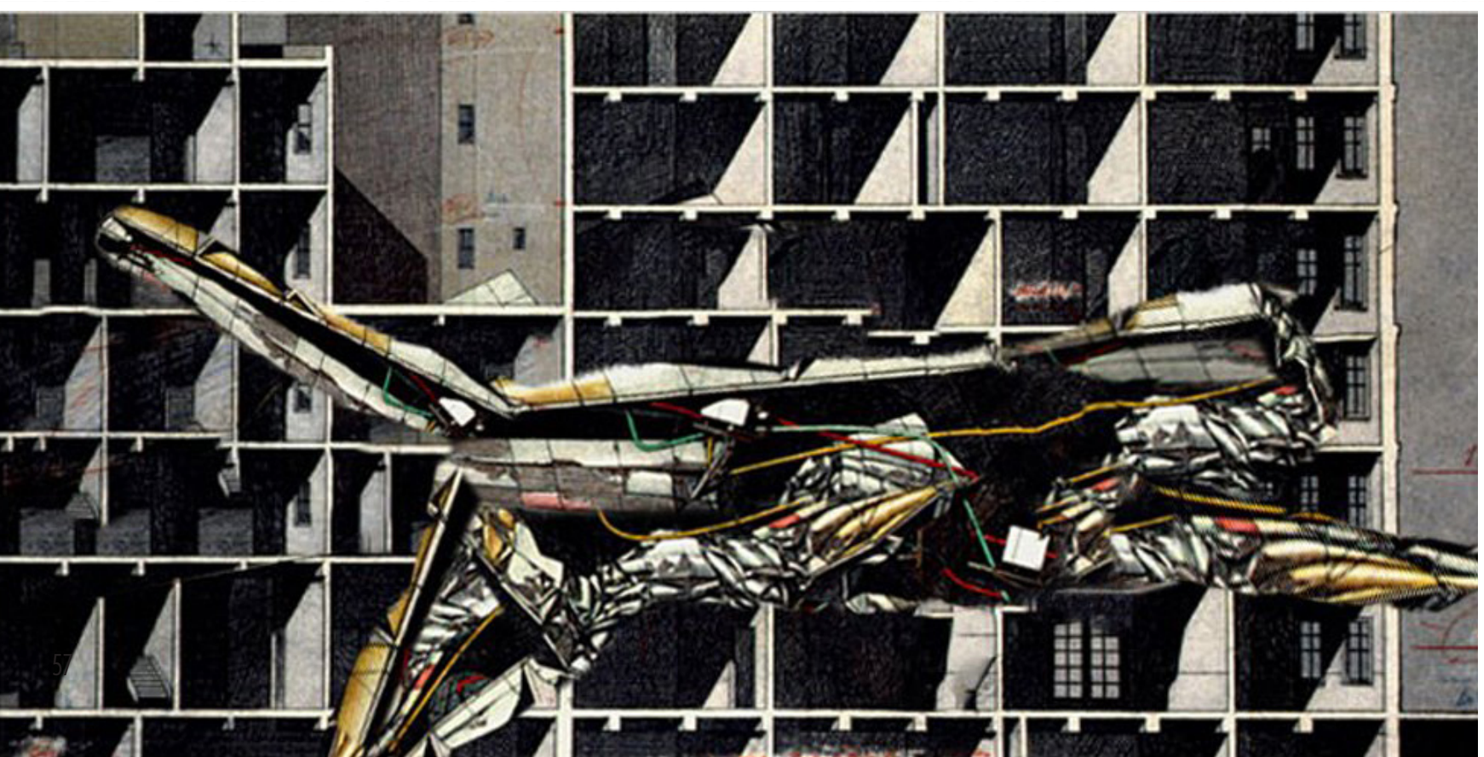
Lebbeus Woods (May 31, 1940 – October 30, 2012) is an American architect who is known for breaking traditional architectural styles. It can be seen from the case picture that his style is biased towards urban-based fantasy and distorted structure. In his career, he has done conceptual space design for Twelve Monkeys and Alien 3.

For his architectural sketches, I think there are several features:
1.Organic form
His architectural form is usually not a regular geometry. As mentioned above, Haiduk, and other architects such as Peter Eisenman, who is also a New York five-person group, many designs are based on geometrical repetition. Lebbeus woods are used to breaking the traditional geometric form, using elements such as curved surfaces and entangled pipes to make the building resemble an "organism."

2. Structure of growth and radiation
The second feature after making full use of the curved surface and organic form is growth and radiation. The connection to the ground, such as the connection to the ground at the outer edge of the building, and the connection between the various groups of structures make his building appear to be growing on this land or original object.

3. Massive use of linear elements
When it comes to growth, you will inevitably need to use linear elements. The connection between most buildings and shapes in LEBBEUS WOODS's paintings is through linear elements such as pipes, wire, steel structures, cables, which I think is similar to Mondrian and Kandinsky at point and face. The balance between face and face is very similar. It can also be called the addition of detail and texture in painting.



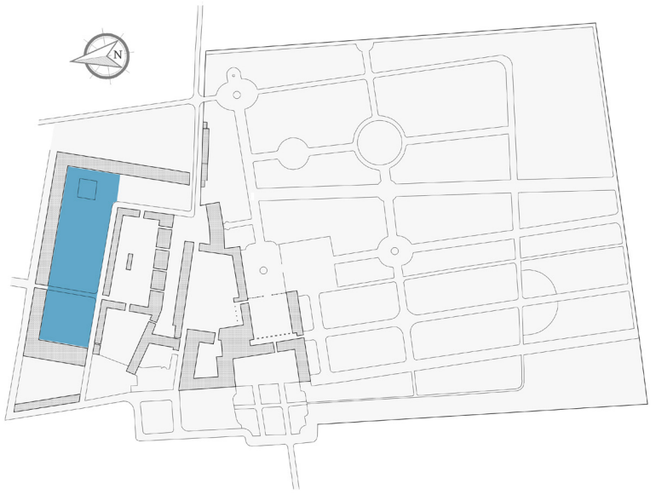


/04

PROJECT: THE SCHEME OF BARNYARD

/BARNYARD OF SOUND INCUBATORS AND STUDIOS

(A COMMUNITY PLAZA OF MUSICIANS)



There are three reasons for choosing this place as a site for design:
First of all, it is the edge of the whole villa, and the encirclement of borgo and barns makes the space more independent, making it a more open.

Secondly, although it is the edge, the venue is not far from the center of the villa, which is convenient for interaction with the surrounding area.

Third, the space of barns is applied to studios and incubators. It is a space where musicians and artists gather. In such a creative place, the square must be bright to meet the positioning of the surrounding space.

MOODBOARD//

4.2 PLAN OF BARNYARD

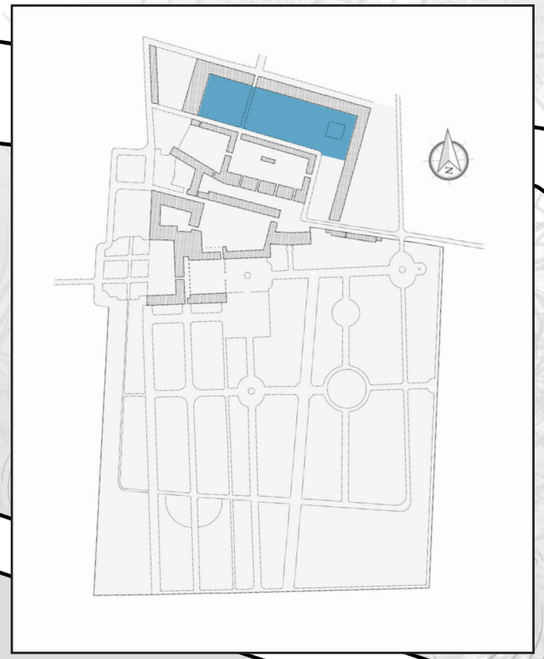
BARNS

BARNS

BARNS

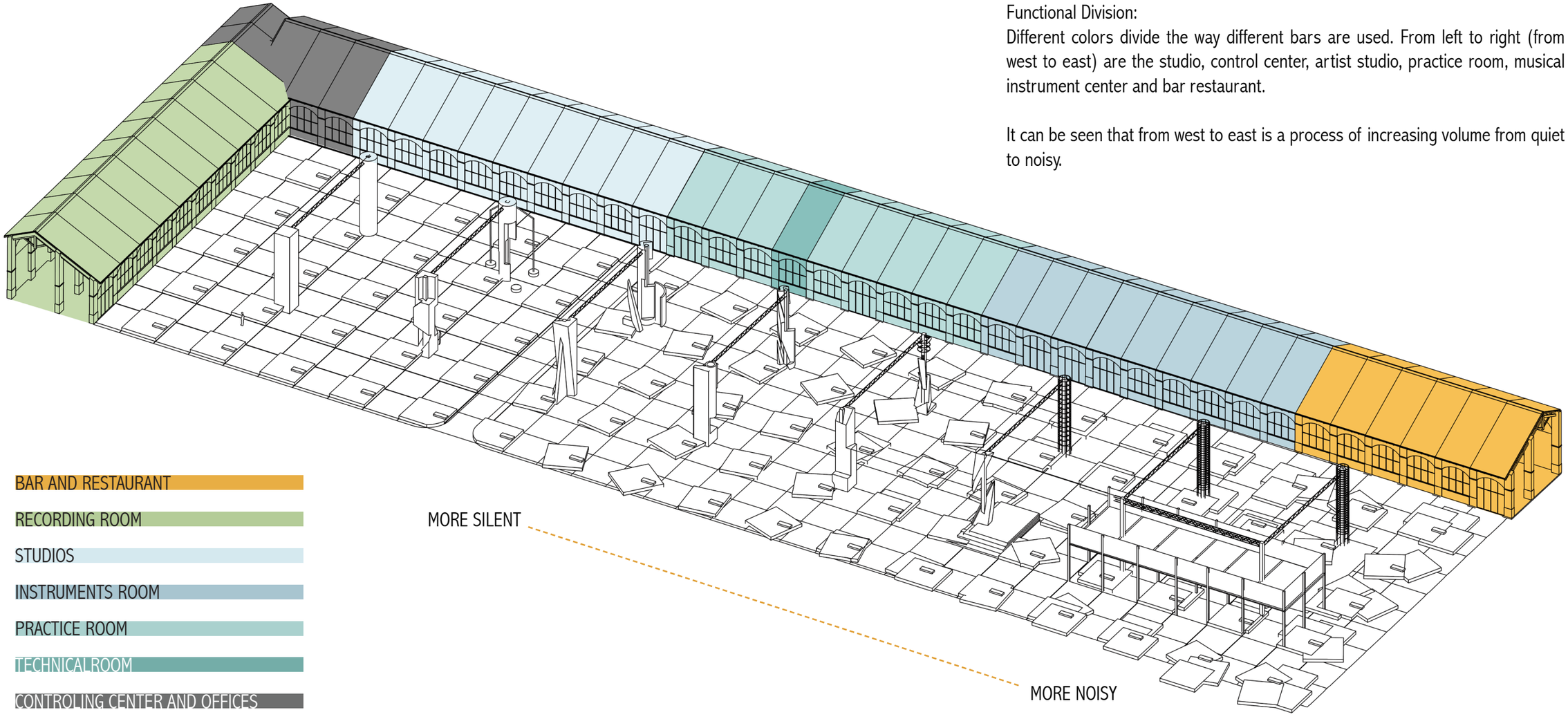
BARNS

BORGO



//PLAN//

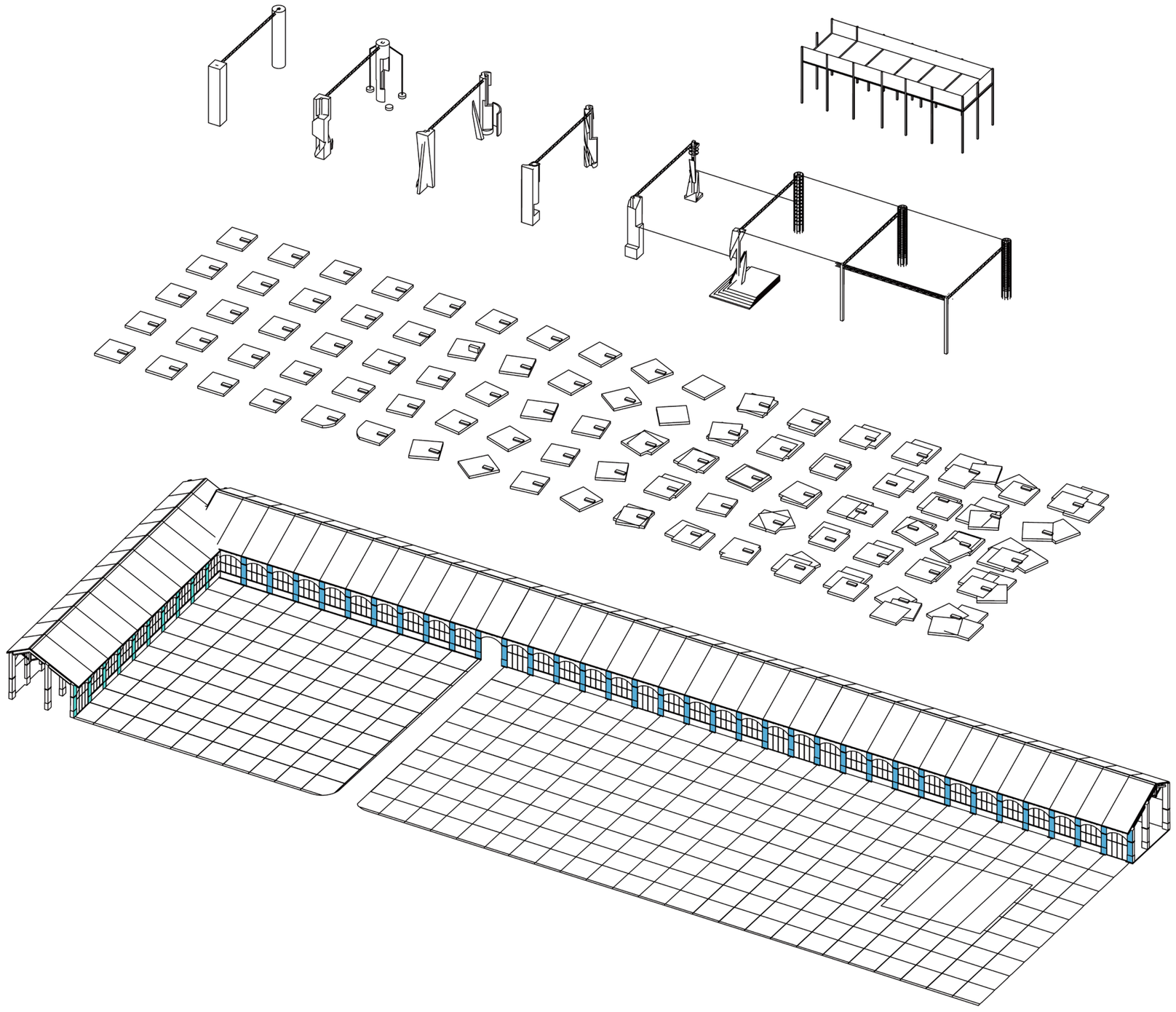
4.3 ISOMETRIC & EXPLODED DIAGRAM



Functional Division:
Different colors divide the way different bars are used. From left to right (from west to east) are the studio, control center, artist studio, practice room, musical instrument center and bar restaurant.

It can be seen that from west to east is a process of increasing volume from quiet to noisy.

4.3 ISOMETRIC & EXPLODED DIAGRAM

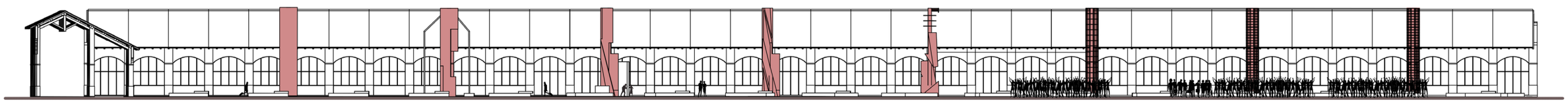


The columns are the core and soul of the site. They all use a basic steel column as the axis, on which the metal mesh expansion form is installed. In the square, these columns are not only the visual center, but also serve as the structural support and the layout of the base. The trusses formed between them can be installed with lighting and audio equipment and the columns are made of mesh and can hang various other equipment. The change from the west to the east of the column stems from changes in several basic characteristics.

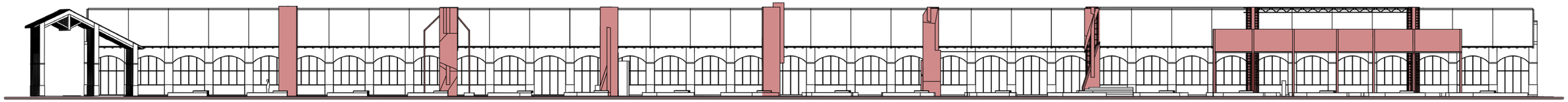
These cubes are extracted from the grid that has been formed on the substrate and further designed into a undulating and swaying platform. The change from west to east is due to the spread of vibration.

On the ground floor, the first step I made was to form a grid by joining the columns of the barns. This step stems from our previous control of the shape of the vibration, through intersections, forming intersections, which in turn increases more possibilities of further design.

4.4 SECTIONS



SECTION A - A'



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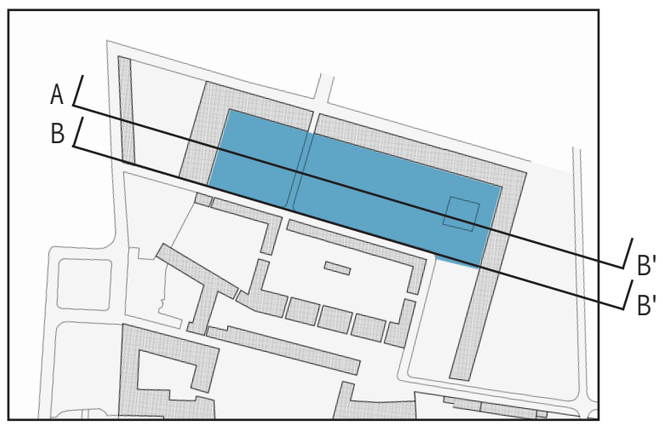
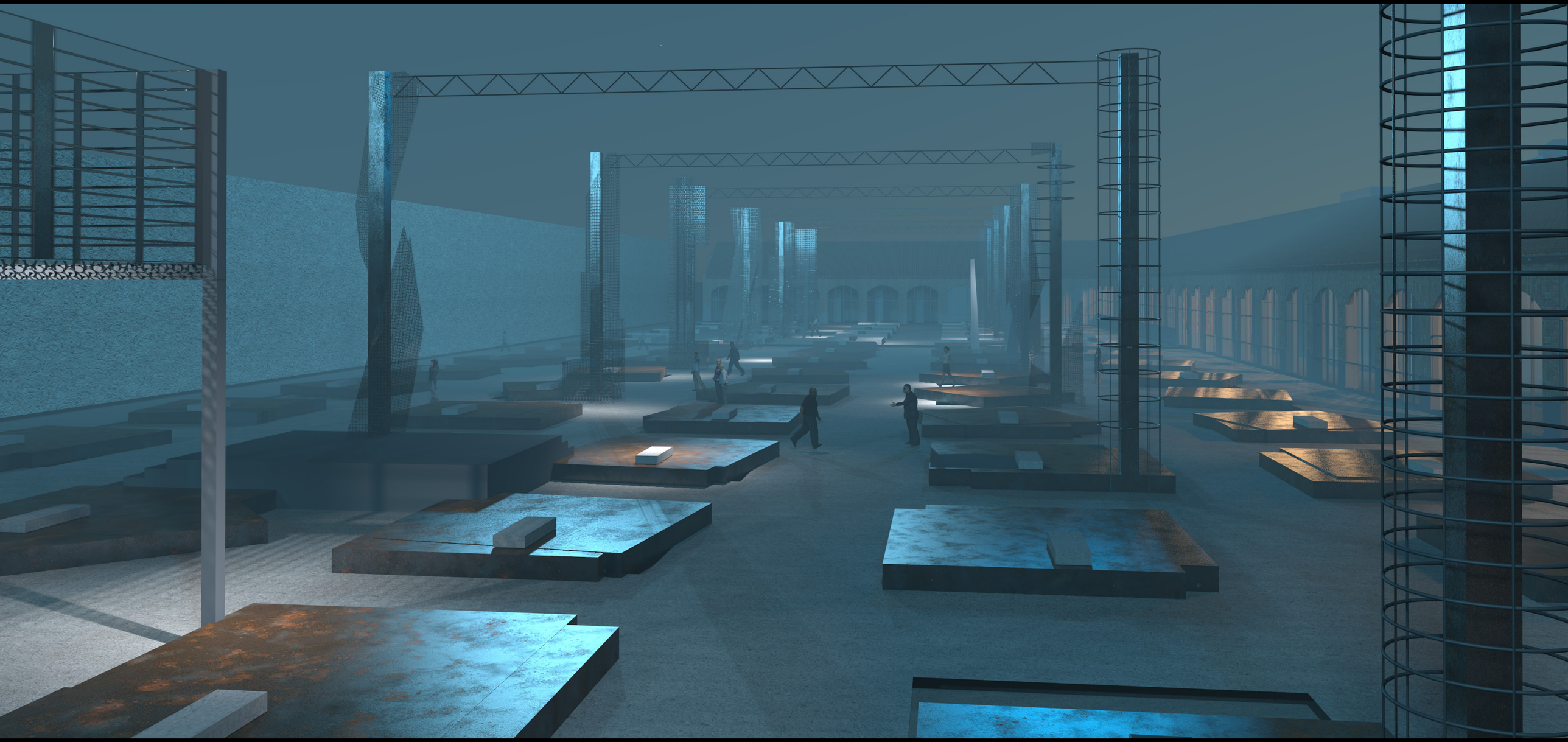
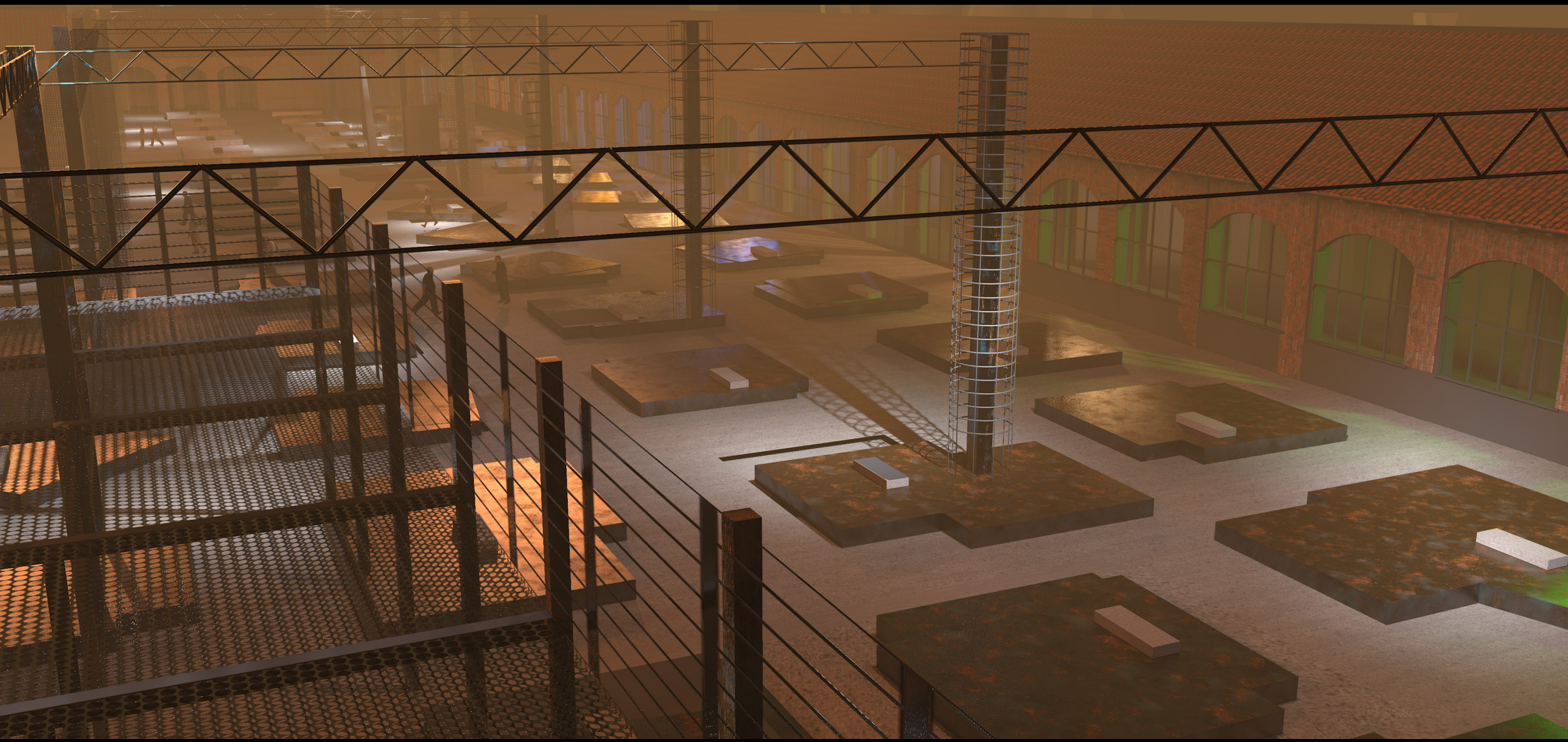


In order to make this area both closed and open, without breaking the overall tone of the villa, I set all the columns to a uniform height of 10 meters, the same height as the barns. The person standing in the villa would not see the inside of this barnyard, only heard the sound coming. When they find out about this place, when they walk into this space, they will feel a completely different shock experience. The texture of the metal, the diffuse lighting, the active atmosphere and the desire to create will all come to them.

4.5 RENDERINGS



4.5 RENDERINGS



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