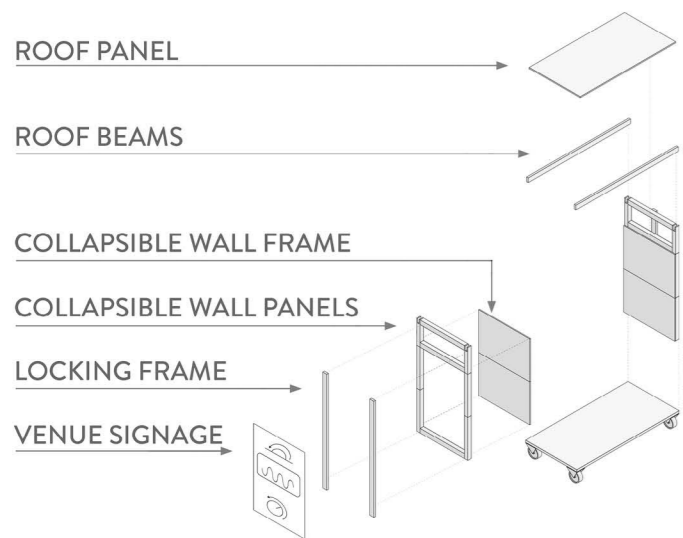




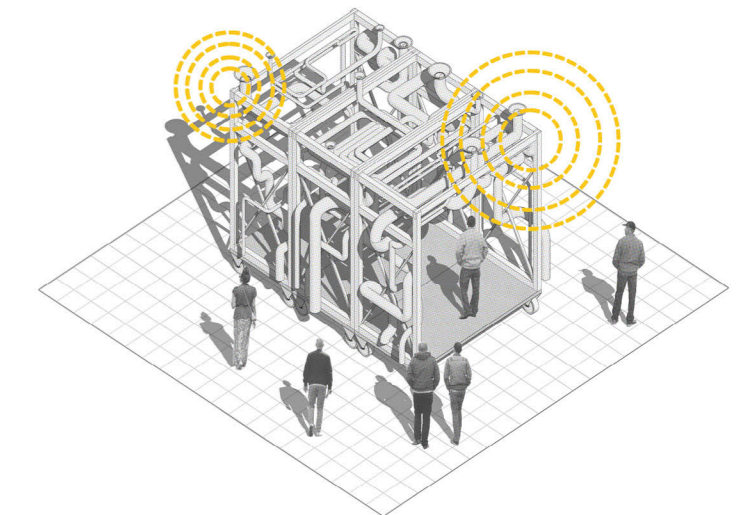
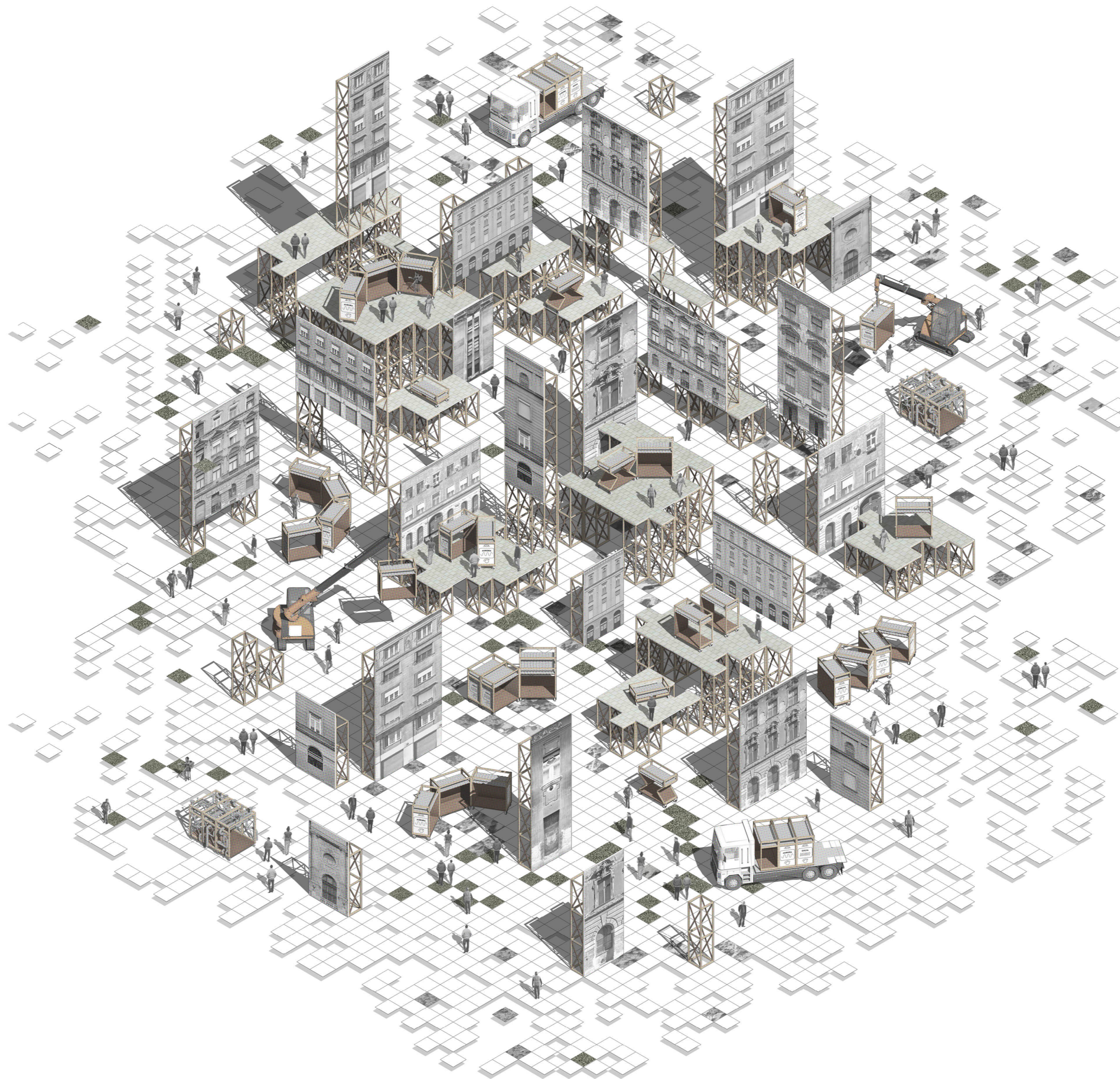
PERFORMANCE



COLLAPSIBILITY



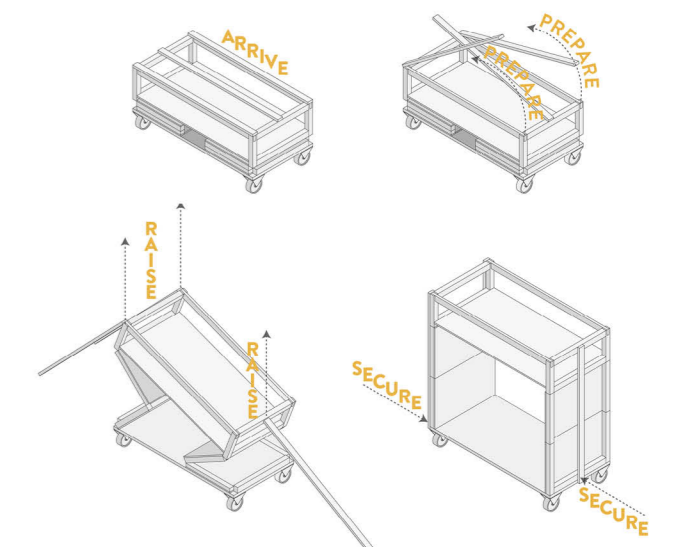
KIT OF PARTS



INTERACTIVE SOUNDSCAPE



STREET FURNITURE



EASE OF TRANSPORT

Alternative music venues in Budapest allow marginalised groups to express themselves politically and socially, whilst providing a space for NGO's to operate effectively away from the stigmatisation experienced throughout the city.

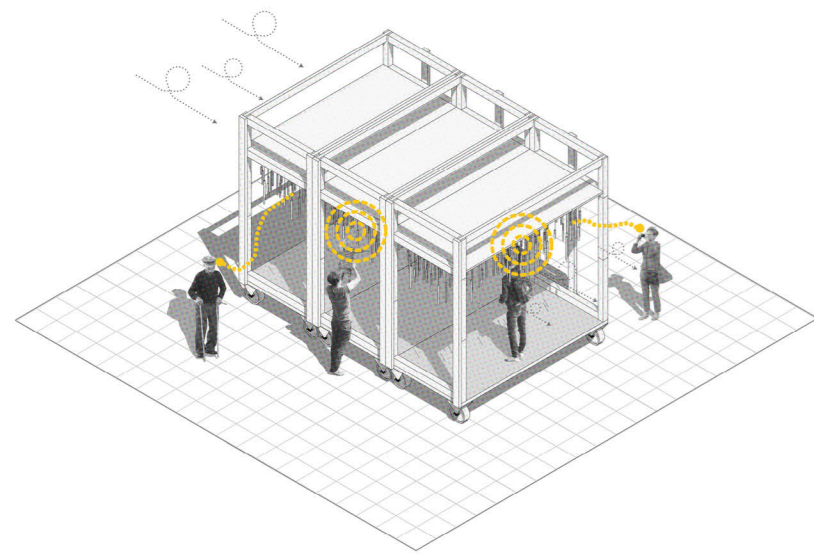
The current illiberal regime in Hungary seeks to weaken these crucial institutions, both directly through venue closures or restrictions, and indirectly via negative press and propaganda. Gentrification enforced on these progressive areas only exacerbates these issues, pushing venues out of the districts they are most effective in. The Coronavirus pandemic now threatens

the existence of these independent, free-thinking outlets. Musical Ecosystems in Budapest has proposed that these essential initiatives need urgent help. Analysis of existing venue infrastructures indicate that event spaces require a greater urban presence to improve outreach and strengthen their image within the city. The proposal would provide mobile space extensions and make use of the abundant derelict buildings found in the Magdolna quarter.

This versatile module would firstly facilitate easy storage and transportation of music equipment around the city, providing opportunity for spontaneous musical concerts. It would

provide an adaptable and transformative structure, acting as a bandstand for performances, or workshop arrangements for inclusive events within the community. Thirdly, it would serve as an interactive urban soundscape to advertise venue spaces.

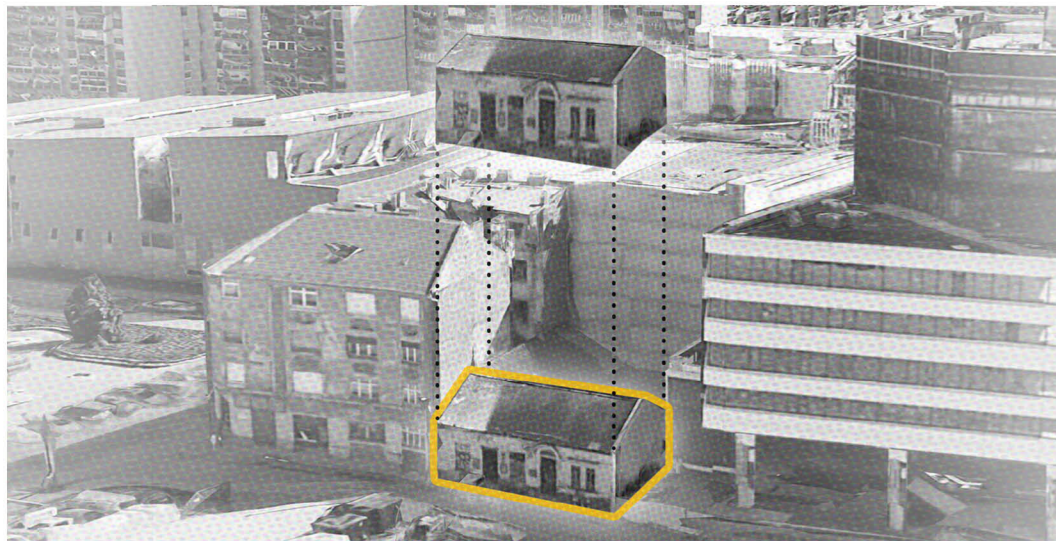
These mobile musical ecosystems would enrich the soundscape of Budapest's public spaces and enable vulnerable independent music venues to develop their urban presence. Advertising their diverse musical scheduling to the city encourages marginalised groups to immerse themselves in music, through spectating, performing or learning.



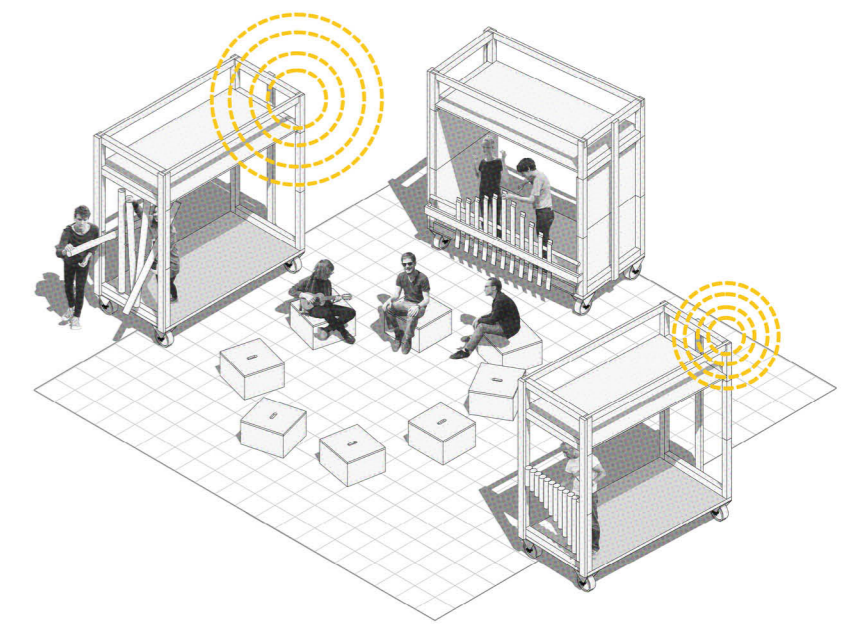
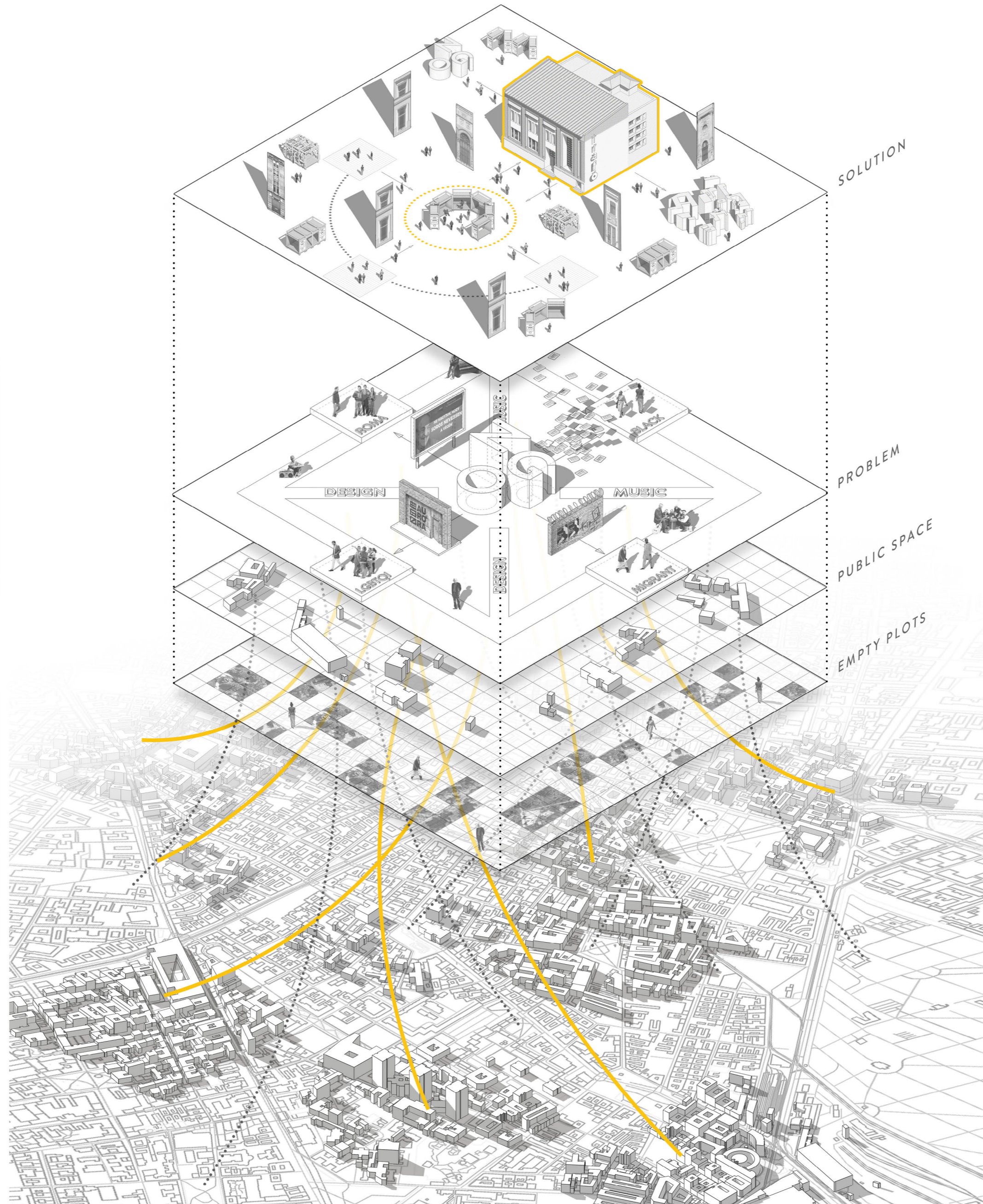
WINDCHIME



RAIN PIPES



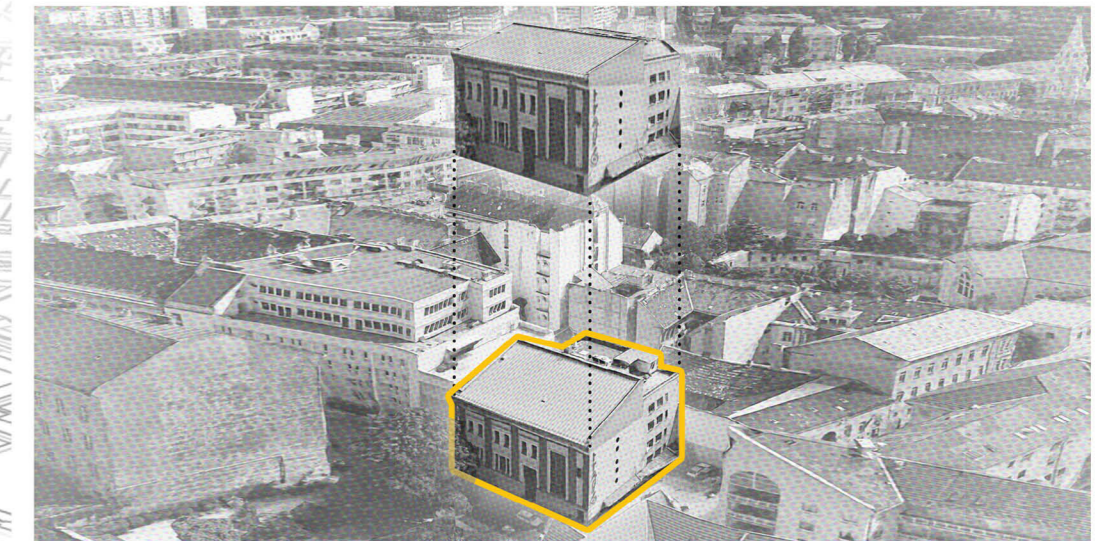
GOLYA



INTERACTIVE WORKSHOP



XYLOPHONE



TRAF0

- REPUTATION** Very active social media presence with a facebook page that post daily with over 20,000 followers.
- OPERATION TIME** 1600-2300
- FUNCTIONALITY** Offices; Catering; Film Night; Music Events; Winter Pavillion; Childrens Day Care and a courtyard.
- PROMOTION** Daily advertisements on Facebook.
- COMMUNITY FOCUS** Frequent workshops and discussions related to social justice and civil engagement for low-income and vulnerable group.
- CREATIVE OUTPUT** Several shows a week featuring Hungarian Folk, Jazz and Indie Rock.
- PUBLIC TRANSPORT** Tramline runs at least one every 10 mins; Bus runs at least once every 20 minutes usually multiple times an hour.
- POLICIES AND REGULATIONS** Due to being a centre for NGOs it is frequently targeted by the Government.
- PUBLIC SPACE** Outside community garden.

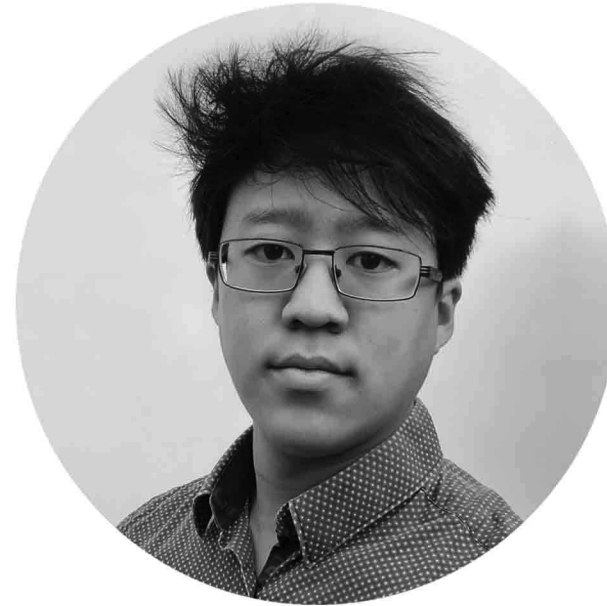
- REPUTATION** Very active social media presence with a facebook page that post daily with over 35,000 followers.
- OPERATION TIME** Weekdays: 16h-20h, Main hall performance days: 16h-22h, Studio and club performance on days: 16h-20h30
- FUNCTIONALITY** Art Exhibition spaces, Theatre spaces and a cafe.
- PROMOTION** Daily advertisements on Facebook and website.
- COMMUNITY FOCUS** It is a dedicated mediation venue for social issues, a value and context platform, a generator of new ideas and productions.
- CREATIVE OUTPUT** Art Exhibitions, Music and Experimental Theatre.
- PUBLIC TRANSPORT** Nearby metro stations have trains running multiple times an hour until midnight.
- POLICIES AND REGULATIONS**
- PUBLIC SPACE** Lacks quality outdoor space.

2nd P R I Z E



CALLUM SKINNER

[United Kingdom]



JIA-HAO YANG

[United Kingdom]



STANLEY SMITH

[United Kingdom]

General overview about academic background, professional experience and current research:

We are three students from the Master of Architecture at the University of Liverpool. We did not know each other before school started in October and, due to the current coronavirus restrictions, we have yet to meet in person. But forced distance has not prevented us from forging a communal vision. On the contrary, it has enabled us to strengthen our commitments for a more just urban condition. We believe that design should play a crucial role in the empowerment of marginalized people. More specifically, we see musical ecosystems as critical platforms for oppressed groups to assert their right to use

What kind of projects have you been recently working on (architecture, urban planning, small-big scale, public-privat)?

Our project aims to reverse the marginalization of deprived groups by mobilizing music as a social (and spatial) infrastructure of empowerment. We used the city of Budapest as a testing ground, exploring the geographies of exclusion endured by Romani people. While neoliberal trends eliminate racialized minorities from the city center, Romani people deploy underground music to emplace insurgent practices of resistance. Our project wants to facilitate such practices by proposing both ephemeral interventions and more permanent transformations of the built environment. These spatial arrangements can activate tactical opportunities for solidarity and encounter in the city.

What do you think is the role of architects and designers in the process of transformation of contemporary cities?

Architects become often complicit in producing exclusionary urbanisms, they may design spaces that are purposely hostile to vulnerable groups, or they may end up perpetuating inequalities as they seek to mediate between conflicting interests. While we are fully aware that design alone cannot resolve injustice, we believe that architects should embrace their social and political responsibilities, putting their expertise at the service of marginalized subjects. Theorists and practitioners of architecture should work with underrepresented groups, supporting their spatial practices of insurgency and resistance.

How effective do you think Tactical Urbanism projects are in improving public spaces?

While we refuse simplistic views of tactical urbanisms as one-size-fits-all solutions to urban inequalities, we believe that seemingly minimal interventions can help counter dominant strategies of exclusion. Urban fabrics are often scattered with underused public spaces that could instead enhance vibrant appropriations. Music itself can serve as a critical framework for these appropriations. Our proposal focuses on enriching the urban soundscape just as much as it seeks to create an encompassing spatial experience. In the context of the Covid-19 pandemic, we propose outdoor, flexible infrastructures that facilitate encounters among diverse groups by activating new possibilities to sense and live in the city.