

Huni

MUSIC PARK

in Lapu-Lapu City, Cebu

BACKGROUND

Metropolitan Cebu has been expanding to cater both the industrial and cultural fields. For many years, Cebu has been known for its rich culture and creativity. The United Nations Educational Scientific and Cultural Organization has even dubbed Cebu a "Creative City" which boasts products from the fields of furniture, crafts, and fashion (UNESCO, 2019). This aligns with the Mega Cebu 2050 goal of creating a, "vibrant equitable, sustainable, and competitive environment that embraces Cebu's creativity and its cultural, historical, and natural resources" (UCA, 2013)

However, as promising as it is for the local creative class, recent efforts have focused more on the design and technological fields. There is limited talk about the rich but untapped local music scene (Lachica, 2019). In Metro Cebu, there are few existing locations where musicians can develop and exhibit their craft. Music education and creative spaces are also often privatized and difficult to access (Miel, 2020).

This struggle was further emphasized by the COVID-19 pandemic. Professional musicians and music networks struggle to restructure their careers and monetize their craft (Lino, 2020). The effects of the pandemic with the already precarious lifestyle of the musical career endanger the vital livelihoods of local musical artists. With this, the call for a new form of creative space has emerged. Open spaces have become essential and public accessibility is strengthened by the desire to be more empathetic to our peers and environment.

THEORETICAL FRAMEWORK



PRESENT CONDITIONS ANALYSIS (PCA)

Metropolitan Cebu
Metropolitan Cebu is composed of 7 cities and 6 municipalities, each playing its own role and specializing in its own industry. The largest work areas are located in Cebu City, Mandaue City, and Lapu-Lapu City.

Lapu-Lapu City
As the "Queen" in the metropolitan chess board, Lapu-Lapu City acts as Metro Cebu's gateway to local and international audiences.

Site Selection
The chosen site is located within one of the city's largest commercial zones. It is situated near commercial establishments and major transportation developments. It will be easily accessible by locals and international visitors. The Metro Matrix shows how the placement of the project will not disrupt the ongoing flow of its surroundings.



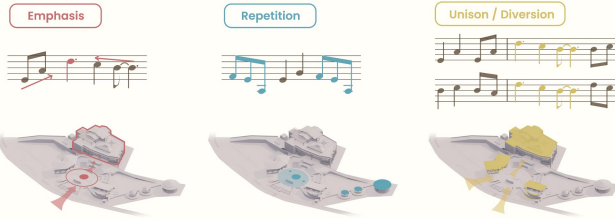
DESIGN AGENDA

In order for Metro Cebu to expand the reach of its creative class and develop its music industry, it must provide accessible public spaces where local musical artists can practice their craft.

The project aims to reconfigure the local Cebu music scene by introducing a hybrid creative development that adapts to the new normal and provides an avenue for local musical artists to produce and perform their craft.

DESIGN FORM TRANSLATION

"A song in the form of architecture"



DESIGN APPROACH

"Huni" is a Cebuano term that means "melody". In music, a melody is a sequence of notes often sung to convey the main message of the piece. "Huni" inspires the overall design of the park architecturally, socially, and environmentally.

"Music and Architecture as a story"

- Scenic Storytelling**
 - Design Form
 - Color Music
 - Architectural Accents
- Participative Environments**
 - Blurred boundaries between performer and audience
- Spatial Porosity**
 - Porous indoor and outdoor spaces

FINISHES & ACCENTS

Materials

Colors

The accent colors are inspired by the concept of Color Music which explains how colors represent musical sequences and emotion. These elevate interior user experience as they are enclosed in the musical space.

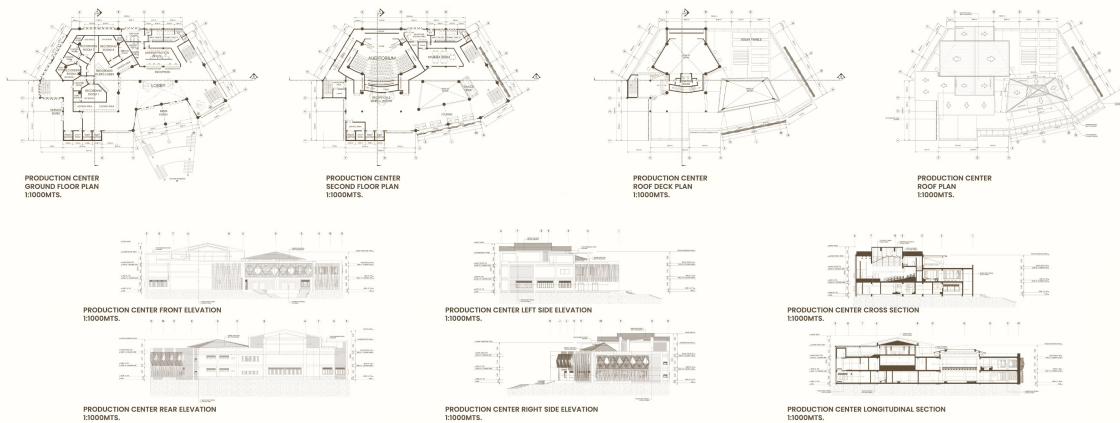
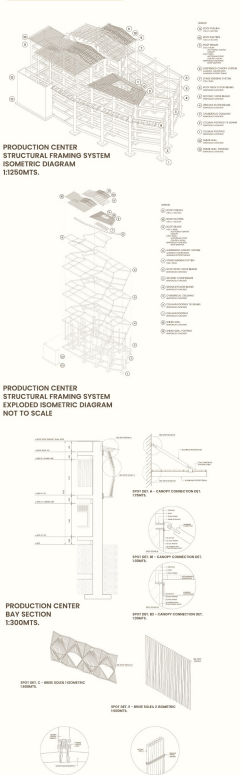
Color	Color Music Meaning	Experiential Translation
Blue	Calm tempo and flowing musical lines	Flow of thought and creativity
Red	Exciting and sensational sound	Exciting purchases and conversations
Yellow	Expansive feeling and sound quality	Expansion of knowledge and experience

Accent Pieces

The accents are supplemented by their visual motifs. These motifs were derived from the three themes of the project's message.

Storytelling Environment Music	Subject Local Emphasis	Events Sea Repetition

STRUCTURAL SYSTEM

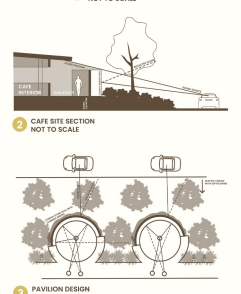


SITE DEVELOPMENT PLAN

1:750 MTS.



ACOUSTICAL CONSIDERATIONS



4 PRODUCTION CENTER INTERIOR ACOUSTICS

Space	Use/s	Ideal RT	CpRT	AcRT	Remarks
Auditorium, Seminars, Classroom performances		0.4-0.8	0.74	0.85	Lower than CpRT for live music. Possible for use and addition of audio effects
Typical Band Recording Room		0.4-0.8	0.38	0.51	Higher than CpRT to achieve better RT audio quality
Typical Vocal Recording Room		0.2-0.4	0.17	0.24	Higher than CpRT to achieve better RT audio quality

Space	Material used
Roofing	Unpolished Stone (Occupied 70% Unpolished Stone (empty) 30%)
Roofing	Coated or concrete
Auditorium	Wood panel
Wall	Acoustic Fiberglass 50k Acoustic Panel
Wooden Driveway Access Panel	Acoustic Acoustic Mesh Panels
Wooden Composite Wood Panel	Wooden Composite Wood Panel
Open Area and Stage	Polyurethane foam insulations
Carving	Wood panel
Room	Wooden Driveway Access Panel
Recording Room	Polyurethane foam insulations
Drum Room	Wooden Driveway Access Panel
Wooden Driveway Access Panel	Wooden Driveway Access Panel
Polyurethane foam insulations	Polyurethane foam insulations

*Acoustic foam is used for sound absorption and sound control.