

Modification of architectural spaces for musical performances. K-pop since third generation CDMX

DOI: <https://doi.org/10.17230/map.v13.i23.09>

Mónica Estrada González

Instituto Politécnico Nacional, México- Egresada
moestrada.g20@gmail.com

Abstract

The present article explains the concept of multifunctionality resulting from the architectural modification of spaces for musical performances, taking as case study the South Korean cultural industry and music genre, K-pop, in the socio-cultural field. The definitions of the aforementioned concepts are discussed in order to bring them together and explain them in the context of architecture, as well as explaining the development of K-pop in Mexico City. Likewise, the evolution of musical performances in the city and the organisations in charge of them over time are mentioned.

On the other hand, the characteristics and distinctions of the K-pop genre and the development of its performance activities and events are discussed. In addition, the opinions of individuals and experts related to both case studies are considered, with the purpose of complementing the technical information and combining it into new knowledge. Also, the qualities and indicators of the architectural modification that can be oriented towards the creation of multifunctional spaces (venues) with the possible influence of the aforementioned cultural industry, are mentioned.

Keywords

Multifunctionality, Architectural modification, Multifunctional architecture, K-pop, Cultural industry•.

Resumen

El presente artículo explica el concepto de multifuncionalidad resultado de la modificación arquitectónica en espacios para la realización de espectáculos musicales, tomando como caso de estudio la industria cultural y género musical surcoreano, K-pop, en el rubro socio-cultural. Se abordan las definiciones de los conceptos antes mencionado con la finalidad de conjuntarlos y explicarlos en el ámbito de la arquitectura, así como la explicación del desarrollo del K-pop en la Ciudad de México. De igual manera, se menciona el desarrollo de los espectáculos musicales en la ciudad y las organizaciones encargadas de estos a lo largo del tiempo.

Por otra parte, se plantean las características y distinciones del género K-pop y el desenvolvimiento en las ejecuciones de sus actividades y sus espectáculos. Adicionalmente, se toman en cuenta opiniones de individuos y expertos relacionados a ambos casos de estudio, con el objetivo de complementar la información técnica y conjuntarla en nuevo conocimiento. Así mismo, se mencionan aquellas cualidades e indicadores de la modificación arquitectónica que pueden dirigirse hacia la creación de espacios (recintos) multifuncionales con la posible influencia de la industria cultural ya citada.

Palabras clave

Multifuncionalidad, Modificación arquitectónica, Arquitectura multifuncional, K-pop, Industria cultural

Introduction

Buildings focused on music concerts are designed with guidelines and regulations (building laws) according to the location where they are to be built. However, sometimes they do not consider future growth. There are also venues that have been designed for other purposes and they are sometimes modified to focus on music events.

Music sceneries have been had, some modifications in their designs according to satisfy the artist demands for their presentations and because of the maintenance. There exist others that, contrary, keep their original design and still being great icons in the industry. Interventions to these spaces are generally for maintenance and conservation.

Over the years and with the need of having a greater public reach, K-pop groups demand places with greater capacity and in general of large dimensions to bring shows that generate visual impact and movements, both visual and physical, since most of them have movable stages, changing scenography, pyrotechnics and lights.

With the technological innovation existing nowadays, it is possible that the shows have bigger production and more visual impact, that requires spaces able to carry on those changes of scenography and stages and maintain the security and good development of the artist. Without forgetting the great capacity of the place for those who want to enjoy the whole show. Nowadays, these modifications have given rise to the concept of multifunction, allowing some venues that have been intervened to adopt this concept. In addition, there are other venues that have been built under this concept.

Over the years, the evolution of these places was marked mainly by social and cultural changes according to the time and its requirements. Nowadays, and with technological advances, proffers can be achieved not only with the needs of an auditorium, but also multifunctional spaces, with multiple forms hosting different events. Acoustic and mechanical engineering, animation, lighting systems and other important subjects give rise to a technological advance covering the design of futuristic venues.

Architectural Modification and Multifunctionality

Humans come up with the idea of always changing the space according to what it's needed at that moment, although sometimes these modifications are also due to the "whim" of the people, to specific tastes or to questions of adaptability of the space to cultural, economic, and social changes, among others. Speaking of architectural modification, it is about architectural space, as both subjects are intimately related. There cannot be a modification if there is no space in which to adapt the modification.

The architectural space created concretises its existence with the experience of human habitation. Being in a place means being in dialogue with that space, it means interacting with it even if we are not moving. The experience of the architectural space is the constant relationship between the human being that inhabits that space and all its environment, objects that surround it, and the stimuli that these generate, we talk about sensations, perceptions, images but this experience or interaction with the space is not only physical. (Cabas, 2019)

Space is related to the comprehension of the people who use it. It is a main part of the experience of architecture, thus giving the inhabitants different perceptions, feelings and sensations and these perceptions change according with the space and how the humans are located in there. It is important to emphasise that an important part of this is the creation of new uses and adaptations that allow for a renovation and innovation of the existing space. Working in building renovation and refurbishment is a field that has gained more attention over the years, and could be considered one of the main fields of activity for architects at the moment. (Souza, 2021)

Thanks to the technology that exists today, architectural modification is nowadays a more frequent practice in existing buildings. Changing not only its original design but also the uses for which it was originally intended. Architectural modification is the action of transforming space through composition, to give a new purpose and use to the existing architectural space according to the needs of the inhabitants.

The precise synchronisation of the music, with the dancers and the colour projections, gives rise to the materialisation of an overall immersive kinetic space, a virtual architecture that can be simultaneously fluid or rigid, that can expand or contract, bend or twist in response to, or exert an influence on the performers. (De Blas Gómez, 2010, p. 94)

Functionality is a very important element as it helps to determine a role for a common object within a space focusing on the purpose of the inhabitant. Multifunctionality is described as the possibility of carrying out one or more activities at the same time and space. (Perez Llanccaya, 2021)

The importance of multifunctionality in architecture, in general way, has to do with the capacity of uses in space, as well as with the best use of space. However, it should also be mentioned that this importance depends on the criteria of each specialist.

The most recent architectural trends and styles have favoured multifunctional architecture. By incorporating the characteristics of each trend with the ideas of classical architects and the technology that has emerged over the years, this multifunctionality is reflected in the use of space and its general functions.

Multifunctional architecture is based on the current need to transform scenarios into complex units that respond to multifunctionality, where the acquisition of goods and

services in the same place becomes the pillar of the project. (Criollo Alzate, Fino Vela, Montoya Ariza, & Reyes Moreno, 2019)

Multifunctional architecture, therefore, facilitates the transformation of spaces to achieve their multifunctionality. In this way, a single building can meet the needs of different users.

Multifunctional buildings and spaces will achieve great prominence in the coming decades of the 21st century by bringing together everything that human beings demand in their community or environment. (Reyes, 2013)

K-pop industry in Mexico City (CDMX) and its performances

The beginning of K-pop as a musical genre date back to the 90s and early 2000s. It arises mainly to expand the music industry and create a genre of South Korea. The South Korean people sought to gain popularity in the national and international market, as well as innovate within the music industry, patenting what today we know as one of the strongest genres within this industry.

The term "cultural industries" was coined by Adorno and Horkheimer (1998) to refer to the amalgam of different sectors such as information, entertainment, art, technology, education, labour, economics, and politics that produce, distribute and market cultural goods, turning them into standardised and mass-produced merchandise. Therefore, this merchandise is economic, political, and ideological, as it seeks to reproduce the same system. (Flores Hernández, 2021)

The K-pop is internally divided by generations, each being identified by major changes and innovations that are applied as time goes by. Likewise, the groups, that arise in each generation are born with the standards that identify their temporality and, in turn, are adapted to the following generations.

The First Generation, commonly called "The Beginning of Idol", spans from 1996 to 2002 approximately. The first pioneering groups emerged, such as HOT (1996), SECHSKIES (1997), SES (1997), FINKL (1998), 1TYM (1998), GOD (1999) and soloists such as BOA (2000), that started this new genre. (Lee, 2021). However, these artists still retained their musical roots in hip-hop.

The Second Generation, also called "The establishment of the system", spans from 2003 to 2008 approximately. With groups such as Super Junior (2005), Big Bang (2006), Wonder Girls (2007), SNSD (2007), Kara (2007) and SHINee (2008) the globalization of the kpop genre begins. (Lee, 2021)

During these years is when this musical genre is popularized internationally and with this, it is created what is popularly called as "fandom" that represents these clubs of

fans of groups and/or soloists and that play an important role within the industry.

The third generation, commonly called "Korean Wave (한류)", spans from 2009 to 2013. The globalization of the K-pop genre gives rise to cultural exchange, showing customs and language around the world. Groups such as BEAST (2009), 2NE1 (2009), f(x) (2009), SISTAR (2010), EXO (2011), PSY (2012) and BTS (방탄소년단) (2013) popularize K-pop worldwide and grow the international market. (Lee, 2021)

The Korean Wave (Hallyu, in Korean) refers to the massive increase in international visibility of Korean culture since the late 1990s, especially in East Asia. From there, Hallyu spread to the Middle East, Latin America, as well as parts of the United States and Europe. The "Korean Wave" consists mainly of two elements: television dramas or K-drama and pop music or K-pop, although some of them also include film and other cultural forms, as part of the phenomenon. (Arias Franco, 2020)

Fans in Mexico wanted to attract the attention of Korean artists and entertainment industries, they wanted K-pop in Mexico and to achieve this, they started asking for concerts from the companies of Korean groups. They made campaigns to make the genre visible in open television, TV Azteca was the first to notice them in 2011. (Flores Hernández, 2021)

Not only did music become popular in the country, but it is also important to mention that so-called dramas formed an important part of this cultural exchange. The K-dramas (한국드라마) arrived in Mexico in 2002 and were broadcast on various television channels. The OST (Original Soundtrack) of them attracted the attention of viewers, as several artists are part of these K-pop groups and thanks to these programs is how this musical genre gained more popularity. With the popularity of the Korean culture in Mexico City and the opportunities of the National Culture Program, in 2012 the Korean Culture Center was inaugurated.

The first K-pop concert in Mexico City was soloist Xia Junsu, who performed at the Blackberry Auditorium with her "1st World tour concert TARANTALLEGRA" on September 6, 2012. But it was until 2013 when K-pop was inaugurated in Mexico, as it welcomed groups such as U-KISS, MBLAQ, Super Junior, among others.

In 2014 took place the "Music Bank in Mexico" where groups such as EXO-K, BEAST, B.A.P, BTS, INFINITE, Ailee and Girls Day were presented. In 2017 the KCON MEXICO presented, on two dates, BTS, Eric Nam, EXID and NCT 127 (the first day) and Astro, Infinite H, Monsta X and Red Velvet (the second). However, Super Junior, KARD and Monsta X are the groups that have visited our country the most. (Flores Hernández, 2021)

Continuing with the count, the fourth generation: "Fusion Music", spans from 2014 to 2018. The K-pop genre begins to integrate different musical genres into its scene and with this reach more international ears and "charts"¹. Groups such as GOT7 (2014), Red Velvet (2014), Mamamoo (2014), Seventeen (2015), Monsta X (2015), Twice (2015), NCT (2016), Black Pink (2016) and Stray Kids (2018) emerge under this concept of musical fusion and encourage their predecessors (groups of previous generations) to expand its field within the industry. (Lee, 2021)

The fifth generation, K-Pop: the power of fandom², began in 2019 and continues today. The term fandom, although used since the beginning of the K-pop genre, becomes more important this generation as they become more relevant within the industry, participating in the success and globalisation of groups and soloists. Groups such as Tomorrow x Together (2019), Itzy (2019), Aespa (2020), Enhypen (2020) and solo artists such as Kang Daniel (강다니엘) (2019) and Somi (소미) (2019) are born. (Lee, 2021)

In the early 2020s, a strange disease emerges in a city in the Republic of China and begins to spread around the world. Due to this global pandemic, several sectors were affected, among them the entire music industry. Consequently, world tours were cancelled, new music releases were postponed, and venues were closed with no opportunity for concerts to be performed.

Cultural industries in the digital age are increasingly seeking to harness the participation of their users and customers. (Hesmondhalgh, 2010). As the author mentions, for cultural industries, communication between, in this case, K-pop artists and fans is an important part of their shows as they rely on the opinion and perspective of the fans.

K-pop has its own identity to which elements can be added or subtracted, because being a global phenomenon that has been around for years, it cannot remain static and indifferent to what is happening around it. In fact, it incorporates new elements to its identity, such as sounds, aesthetics, and language. The elements that constitute K-pop and each group or singer can be understood as part of the text or message that has structures and mechanisms that lead us towards the transmission of a "precise" reading. (Flores Hernández, 2021)

K-pop shows therefore present characteristics of the musical genre, as well as integration, communication, and exchange with the fans. K-pop concerts are a high-impact practice, as it involves not only the artists and their performances but also the entire stage design, stage and music management, staff members, technicians, among others. The use of technology in K-pop is something that

1 The term "chart" refers to the popularity charts of music broadcasting organisations, such as Billboard, Rolling Stone, MTV, Spotify, among others. Some of these have their own awards or are of great importance for nominations for the Grammy Awards.

2 The term "fandom" refers to the fans and/or Fanclubs of groups and solo artists.

should be mentioned as this is one of the most important characteristics of these concerts. Props and accessories are what make K-pop concerts different from other music genres.

K-pop performances are dynamic as they involve a big deal of additional elements that allow the audience to enjoy and be part of the performance. In addition, these activities also allow for a closer interaction of the artists with their audience compared to other music genres.

One of the characteristic elements of these shows is the use of "light sticks". These are a very essential part of K-POP artists' staging and are a big hit with fans - every artist or group has their own! K-POP fans have made the concert experience unique and create a sea of colour with their idols' famous light sticks. (Ticketmaster, 2020)

The lightstick has a very important function within the K-pop industry, as it not only represents the fandoms and artists, but it is also a unique accessory used in the performances, being part of the atmosphere inside the venue where the concert takes place.

K-pop concerts are truly amazing. Unlike other concerts where you can only see the light from smartphones (or nothingness itself in the audience) at K-pop shows you look up into the audience and you can clearly see an even, shimmering sea. As incredible as their performances are, the audience was not going to be left out. The concept of K-pop in general involves the idea that the fan is just as important as the idol. For the idol to generate that connection with the fan is to create loyalty. The lightstick is one of those complements to the loyalty, the bonding, the connection. (Farias, 2018)

Talking about the connection between the audience, the artists, performances, and the venue, in a more technical way; an easy and accessible way is needed to achieve this interaction and to create different atmospheres according to the changes of ambience, related to the staging and rhythm of the songs.

In Korea, technology is part of their daily life, culture, and global pride. And when it comes to concerts, it is not going to be left behind either. Some of the lightsticks include vibration when turned on. That usually indicates that they can be controlled by Bluetooth remote control. With the remote control (which only the concert production has) the flashing frequency and even the colour of the light sticks can be changed. If a ballad section is coming up the atmosphere of the concert may require a slow flashing. If it's a more intense moment the flickering frequency becomes faster and the colour warmer - it's really something unique to K-pop concerts! (Farias, 2018)

When the COVID 19 pandemic hit, the music industry was hit hard, including K-pop, which for a while had to put its activities on hold. Consequently, concerts went through three main phases caused by the development and progression of the disease.

The first phase refers to the suspension of presentations. There was an uncertain outlook and little information on

the progress of these activities. In addition, companies and artists were beginning to consider changes to their tours and performances. The second phase is the rescheduling of performances. While the pandemic is progressing, so is the knowledge about this new virus and it is then that the artists decide to announce the suspension, but with a possible rescheduling of activities. There is still hope for a resumption of activities soon. Finally, the third phase is the cancellation of concerts. According to the indefinite pandemic, agencies, artists and others decided to cancel shows, due to uncertainty about the progress and end of the global pandemic.

As mentioned above, the K-pop music industry is characterised by its ability to adapt and continue to innovate its own identity. This is reflected in the search for opportunities to continue sharing its culture, its performances, and its artists. One of these adaptations is the opening of a new way of performing shows or virtual concerts (ON-LINE).

Online concerts offered a way to connect artists with their audiences through screens around the stage. The COVID-19 vaccination helped several sectors to reactivate their activities in person. Concerts were no exception, as after a long time and multiple online concerts, the doors were finally open to face-to-face audiences. However, they had to adapt to the demands of the government to prevent further transmission of the virus. Such as reduced audience size continued use of face masks, and/or similar measures.

While concerts are slowly returning to their regular performances with in-person audiences, reopened venues and increasing seating capacity, it is important to mention that all the technology acquired during the virtual concerts would not be wasted.

Because of what was learned during the digital time of these performances and the vast global reach of these performances, it was to be expected that the practice of Livestreaming concerts even in person would continue. A new opportunity to preserve the global connectivity provided by virtual concerts would be the so-called: LIVEPLAY, which are simultaneous livestreaming of in-person concerts in other venues adapted to receive in-person audiences to offer the concert broadcast (see Figure 1).

Figure 1 K-pop concert developments resulting from the pandemic by COVID-19

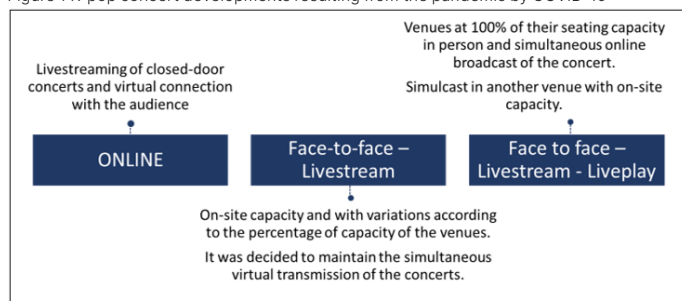


Image by author.

Globalisation plays a significant role in the opening of music events, as it enables cultural exchange between regions, countries, and the world, thus forming cultural industries that develop in Mexico and the city. The exchange of culture and traditions between South Korea and Mexico has been going on since the 2000's, however, it took about 10 years for this industry, led by K-pop and K-dramas (Korean dramas), to gain relevance in the capital's public.

Multifunctionality, architectural technology and cultural industry

Reyes' (2013) mentions that multifunctional architecture "has to do with the development of spaces that integrate several functions at the same time, but it is not limited to this alone, but creates projects that adapt to the space in which they are inserted". On their part, and complementing, Criollo, Fino, Montoya and Reyes (2019), mention that multifunctional architecture "...is based on the current need to transform scenarios into complex units that respond to multifunctionality, where the acquisition of goods and services in the same place becomes the pillar of the project."

Taking both definitions, it can be said that an existing space can then be adapted to be integrated into the multifunctional architecture. Therefore, architectural modification can be mentioned to achieve such multifunctionality.

Architectural modification then goes hand in hand with multifunctionality, since, as the above definitions mention, both seek the best use of space. Thus, an existing space can seek and achieve multifunctionality through architectural modification, and it is the architects' job to do this and to carry it out in the best possible way, responsibly and safely.

On the other hand, within the music industry in general, elements that can be dismantled may be required, such as stages, part of the scenography, among others, to support the multifunctionality of the space. Having said this, another concept could be considered, which is: Ephemeral architecture.

Ephemeral architecture is that which responds to the needs of a specific moment, without the need to remain in time. This temporality allows the projects to have more freedom in design, having the capacity to alter the space that surrounds them in a specific way (Consuegra, 2018).

It is this temporality that allows this concept to be considered as part of the architectural modification and its multifunctionality, as it complements the flexibility and adaptability of the space.

Cultural industries influence not only society but also various practices, one of which is architecture. K-pop has become more and more popular over the years, as this industry has a wide range of activities; K-pop concerts are distinguished by their spectacles, but it is important to consider the opinion of the society interested in this industry.

Consequences of the culture industry on architectural multifunctionality

The cultural construction must be analysed in explanatory terms. When it comes to K-pop, it has its own referents that characterise it. These also vary according to the society in which it develops, time and space.

South Korea's relations abroad were consolidated through the productions of the cultural industries, with an emphasis on music (K-pop) and television (K-dramas). This gave international visibility to the work of a solid music industry with highly westernised, immediately successful proposals, but sung by Koreans in their own language. (Arias Franco, 2020)

This promotes interest in the country, South Korea, as a cultural product, drawing attention to its language, customs, lifestyle, gastronomy and other aspects. Likewise, K-pop allows its consumers to construct imaginaries in which, new language and codes that identify and differentiate them are marked. Thanks to the Korean Wave, activities related to the entertainment industries have increased, one of them being concerts.

Consumption makes it possible to recognise the growth of the Korean cultural industry with the presence of K-pop in different spheres of the sociability of its fans, who increase their interactions through the flow of capital, such as attendance at this type of event and the purchase of products and services that enhance their prestige. (Arias Franco, 2020) K-pop has a unique genre identity with distinct characteristics. Based on data obtained from various research instruments, like surveys, here are 10 main characteristics that represent this industry and are related to its expression:

1. Language (Korean)
2. Recognisable rhythms
3. Mixing musical and dance styles
4. Fashion and makeup
5. Visuals
6. Choreography, coordination and synchronisation
7. Dynamism
8. Complexity in its presentations
9. Diverse and marked concepts.
10. Idol Concept

K-pop is also well known for its unique talent production system. Starting with trainees as young as the age of nine, Korean talent agencies provide rigorous instruction in dance, voice, and—since they target overseas markets—foreign languages (Shim, 2017). In this way, K-pop is supported by a strong entertainment industry made up of well-known agencies in Korea, with a strong focus on image and visuals. (Arias Franco, 2020)

These days, K-pop is characterized as a “global hybrid” of genres including pop, rock, hip-hop, R&B, and electronic

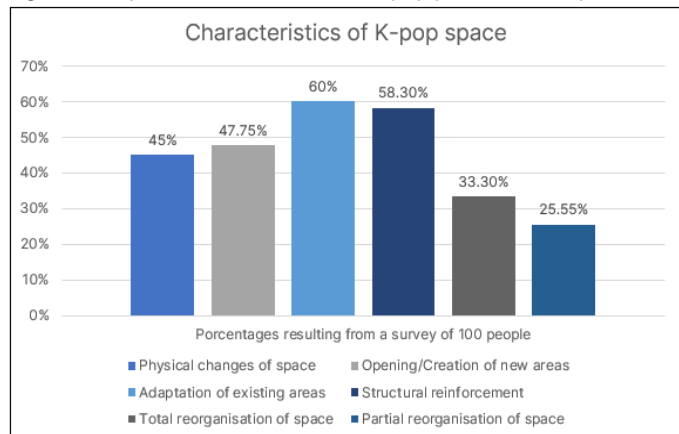
music, and it also places a strong emphasis on visual performance (Shim, 2017). The music making of K-pop is different from the conventional method. First, a performer is found, and then the songwriter/producer optimizes the music for the performer. In this system, songwriters often double as producers who develop musical trends and engage in the singers' musical activities. Thus, songwriting, arrangement, recording and mixing, and post-production are all integrated into a production collective or team (Shin, 2017).

What Arias, Shin and Shim mentioned refers to the characteristics of K-pop. These reflections are complemented with the previous information, which helps to get a broader picture of what is required by these artists. Consequently, and referring to architectural space, these requirements, then, entail a series of characteristics that the spaces where the performances take place should have, as a function of good practice. Based on the data collected, 10 characteristics of the space are as follows:

1. Large (big) size
2. Attractive
3. High-tech
4. Movement
5. Complex
6. Efficient
7. Equipped
8. Comfortable
9. Good visibility
10. Safety

Having mentioned the characteristics as requirements of the space where K-pop shows take place, then, it is clear that an existing space can be modified, so, because of the same survey, there are six interventions (see Figure 2) to be considered in the adaptation of an architectural space. Those with the highest relevance are Adaptation of existing areas and Structural reinforcement, followed by Opening/Creation of new areas and Physical changes to space, and finally partial and total Reorganisation of space.

Figure 2 Graphic of interventions for K-pop performance space



Having named the characteristics of the K-pop cultural industry and its space, and the possible interventions to the place for the good execution of the performances, it can be assumed that a venue that hosts musical events can also be a participant in other more diverse acts. Therefore, the architectural modification could be influenced by the various exchanges that the K-pop music and culture industry offers.

Returning to the concept of architectural modification, 35 Mexican architects and engineers were asked about the characteristics of this type of intervention. seven primary characteristics were obtained (see Figure 3), the Space renovation being the most relevant, followed by the Advantage of the space, Innovation and Improvement (referring to the space and environment), the Technologies addition, Changes in its use, Uses and/or services addition and Maintenance.

Taking the opinion of the mentioned professionals into account, a space can be adapted to different functions, considering important aspects such as its size, the diversity of activities, achieving a good balance between them, the possibility of sectioning the space according to its uses, its flexibility, and planning.

Figure 3 Architectural modification characteristics graph.

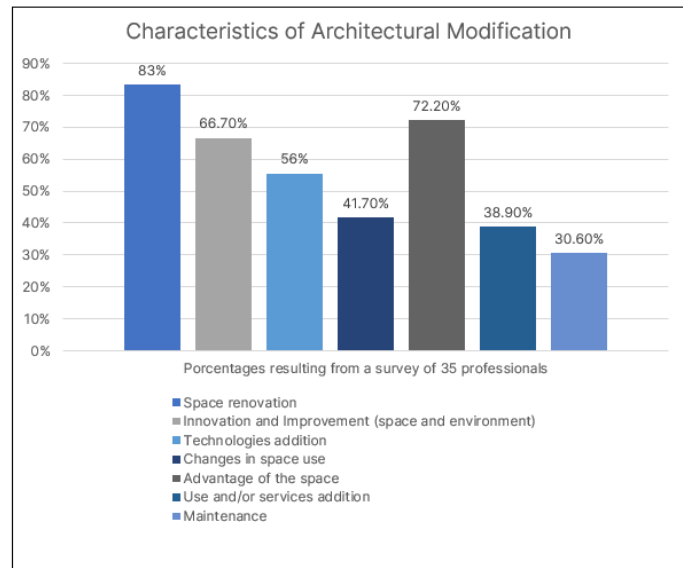


Image by author. Case survey results

Thus, the socio-cultural exchange also plays an important role in this modification of spaces. The social and cultural aspect is one of the primary criterium in the architectural design process, since with this it is possible to contribute to latest trends, as well as ideologies, and various elements can be adopted and adapted. It is thanks to globalization that this socio-cultural exchange is carried out on a larger scale.

As in the previous section, six possible interventions in the space were obtained, thanks to the participation of

the 35 professionals, the same results were obtained, but with a slight variation in their relevance (see Figure 4). The most important are still the Adaptation of existing areas and Structural reinforcement, however, the following are the Physical changes and the Partial reorganisation of space; having then at the end the Opening/Creation of new areas and Total reorganisation of space.

Figure 4 Graphic of interventions in the architectural modification

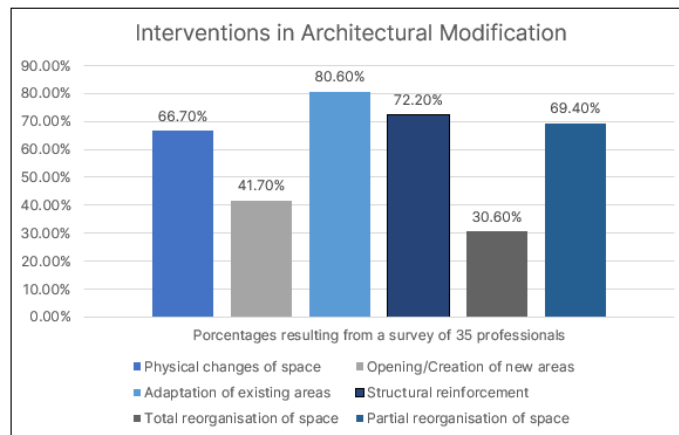


Image by author. Case survey results

Multifunctional architecture has already been discussed, however, currently, this type of architecture is little oriented to large-scale constructions.

Thanks to the participation of professional engineers and architects, there are various opinions about multifunctionality, such as that this is "a space that can be adapted (with ease and low cost) to any type of use", "making something have multiple functions without changing completely its bases", "the flexibility that the space should have to respond different needs", "the ability to achieve more than one purpose and satisfy various needs."

, as they say.

Analysing the previous opinions, two key concepts can be noticed, flexibility and ability; both have been mentioned as part of the definitions in previous chapters. Then, it can be assumed that the architectural modification has the multifunctionality of the space as the objective.

Speaking now of K-pop performances, this industry, musical and cultural, in its very essence is multifunctional, starting from its characteristics, its consumers, its activities and even its presentations because this is not encapsulated only in the question of music.

Starting with the concept of the Idol, which refers to the members of the groups and the soloists of this genre. Hyunjoon Shin (2017) mentions that "a successful idol works not only as a singer-cum-dancer, but also as an actor in film and drama, TV talk show host, radio DJ, and salesperson in ads. It looks as though a one-source multi-use, a popular

concept in managerial sciences, has been invented just by K-pop idols.”

The Idol maintains a multifunctionality factor in its being, that is reflected in the activities he carries out inside and outside the industry. So, K-pop also maintains a variety of functions. At the beginning, it can be mentioned that it encompasses different arts, such as music (in its melodies and voices), dance (in its choreography and mix of styles) and visual elements used in its presentations and other activities.

Then, if the K-pop industry is multifunctional in nature, it is possible to assume that in its quest for development, shows, exhibition and distribution, it will opt for spaces, that are capable of hosting different events.

Some activities of this industry, in addition to concerts, are the chronological exhibitions of the groups, meetings with fans and autograph signings, events in celebration of new record material, events for birthday celebrations, among others.

Some leading agencies in Korea, such as SM Entertainment, JYP Entertainment, and HYBE Levels (see Figure 6) have opted for museums where they exhibit their artists, their timeline, and their achievements, in addition to other exhibitions.

HYBE Insight is one of these agencies, where groups like BTS, Tomorrow x Together, Seventeen, and others are exhibited, as well as exhibitions on their music and sound. These museums, most of the time, are within the same building as the company.

Visiting and observing South Korean society also allows to understand the processes and development of these kinds of performances. However, it is also important to mention that the K-pop culture industry has a certain relevance in events for various purposes. Examples include inviting artists to cultural promotion exhibitions, health events, student festivals, among others.

Regarding the concerts, and returning to the concept of Ephemeral Architecture, the multifunctionality of K-pop allows the spaces and venues, where these performances take place to set up spaces that complement the main show. There are spaces such as official merchandise sales modules (with options for physical sales and pick-up of merchandise purchased online), sponsor modules with activities for fans (where some give away small souvenirs), information modules about the city and other related events, to name but a few.

During this research there was the opportunity to travel to South Korea and witness one of the modalities mentioned above and explained in Figure 1 of a K-pop performance, the Liveplay of the BTS concert Yet to Come in Busan. This liveplay took place at the Busan Port International Passenger Terminal Outdoor Parking Lot on 15 October 2022

The entrance to the show was framed by access doors alluding to the event. The stage for this concert consisted of a structure supporting a main central screen and two smaller secondary screens on either side and the seating at the front divided by sectors marked by letters and numbered seats.

Experiencing this modality of concerts allows to observe several of the aspects mentioned above, such as the adaptability of the spaces (in this particular case, adapting a port to a performance stage), the multifunctionality of the genre (such as allowing the simultaneous transmission and connectivity of the stages, as well as the props) and the use of ephemeral architecture (with the modules and the stage itself).

The use of technologies, such as screen projection, sound projection, lights and stage props (which changed and synchronised with those used in the in-person concert held simultaneously at the Busan Asiad Stadium), among other aspects, were and are fundamental in the execution of the K-pop performances, as well as in the spaces where they take place.

Conclusions

Since the beginning, human beings have sought ways of adapting their environment to suit their needs and desires. Nowadays, this practice also focuses on the creation of new spaces and the intervention of existing ones with the aim of extending or modifying their original function.

Architectural modification takes as a basis the steps of architectural design, such as composition and planning, in its execution, but adding the observation and use of the original space with the aim of recovering, reusing, and/or updating it. It is therefore referred to as multifunctionality.

Multifunctionality, in its dictionary definition, refers to "something" that has multiple functions. However, this concept is mostly applied to other sectors. This does not mean that architecture is exempt from adopting this definition. Multifunctional architecture exists and is becoming increasingly popular and common, as society seeks the possibility of carrying out different activities in the same space. So, the option of taking spaces that originally served a purpose but were later forgotten becomes viable, allowing us to recover and repurpose them with new uses. .

K-pop, like other music genres, had a basic theme; shows in diverse venues, with in-person audiences and the use of technology and props on stage, not to mention connectivity between attendees (fans) and performers. However, with the advent of the global pandemic of COVID-19 in 2020, this industry, like others, was affected. With an uncertain future due to the development of the disease that brought with it the cancellation of tours and in-person events, K-pop sought to innovate and adapt, and that is how online concerts came about.

With virtual audiences (achieved in a video call format), the performances were held in closed venues and health regulations in a Livestream format. This allowed K-pop culture to reach a larger international audience and, thanks to virtuality, increase its coverage. Once the disease began to be controlled, the face-to-face concerts gradually returned to

the usual, with capacity at varying percentages of assistants, according to health regulations.

The technology and innovation acquired would not be wasted. The Livestream format allowed those in-person events to be streamed online, thus preserving the international virtual capacity, in addition to the on-site capacity again. Moreover, a new format would be adopted, the Live play, which consists of a livestream of the face-to-face concert, but in a separate venue and with in-person attendance. This is when the flexibility of a space and its ability to adapt takes on greater relevance, as K-pop practices allow for multiple practices in addition to their performances.

The aforementioned is part of a technological culture that is observed globally, which became especially evident during the global pandemic. Technological innovation enabled the economy, socio-cultural exchanges, jobs, and entertainment, among other things, to adapt and continue functioning. Technological culture is a topic that could be addressed in future research, focusing on the musical field—primarily K-pop—as well as the architectural field and its use in multifunctional spaces.

It could seem that the concepts of architectural modification and multifunctionality are independent, however, they are quite related. Multifunctionality can result from architectural modification, just as architectural modification can search for and achieve multifunctionality of a space. Just as there are venues that in their essence are multifunctional, it is also important to notice those that were and are intervened in the search to extend their lifespan and host different events.

Perceiving and observing the societies and groups related to the K-pop culture industry in Mexico City became a fundamental practice in this research. However, the complementation with the experiences from their place of origin plays an important role, as it provides information that emerged in this Asian country and that is gradually being adopted in Mexican society.

The trip to South Korea, the home country of K-pop, allowed to add relevant data to the research, such as complementing the requirements of the artists, observing the development of the performances in their different formats, as well as the development of other diverse events that, although they are currently observed in the Mexican capital, do not have the same magnitude and execution.

It was also possible to examine the multifunctionality of the K-pop industry, as it is a constant practice in the everyday life of Korean society. In addition, it was possible to visualise the relevance of the different activities of the genre for different purposes, such as cultural expos, popular fairs, or cultural promotions, just to name a few.

K-pop, in general, allows the exchange of different aspects, one of them being socio-cultural. In turn, it is characterised by its language, coordination and visuals, the complexity of its dances, fashion and the mixture of musical and dance styles. The performances of this cultural industry and musical genre

have also characteristics that represents its essence. Thus, the space in which they take place requires important aspects to be fulfilled for their good execution.

K-pop, being in essence multifunctional, is noted as a complex practice with distinguishing characteristics. In this way, this industry and this genre become relevant when talking about modifications to the space for the fulfilment of its requirements in performances and other activities.

The multifunctionality resulting from architectural modifications, in conjunction with concepts such as ephemeral architecture, and its practices, is supported and inspired by the complexity and requirements of artists, and the multifunctional cultural industry of K-. This allows for the creation of multifunctional spaces (venues), that can host a variety of events in addition to the musical performances.

An architectural space is lived, experienced and observed by local and sometimes external societies. Globalization has facilitated the exchange of knowledge about other cultures and societies, leading to the adoption of similar practices. As a result, spaces change and adapt.

References

- Arias Franco, E. (2020). CONSTRUCCIÓN SOCIAL DE LAS EMOCIONES Y PRÁCTICAS DE CONSUMO EN JÓVENES INTEGRANTES DE FANDOMS DE K-POP EN LA CIUDAD DE MÉXICO. In O. Domínguez Prieto, *Imaginario transcultural. Culturas urbanas juveniles de Asia Oriental y su influencia en México* (pp. 75-85). Mexico City: Palabra de Clío.
- Cabas, M. (2019). ESPACIO ARQUITECTÓNICO COMO CONCEPTO FENOMENOLÓGICO. *Universidad de la Costa-CUC. Working Paper 2019*, 1-15.
- Consuegra, J. (2018, July 05). *¿Qué es la Arquitectura Efímera?* Retrieved from Reto KÖMMERLING: <https://retokommerling.com/arquitectura-efimera/>
- Criollo Alzate, N. D., Fino Vela, Y. P., Montoya Ariza, N., & Reyes Moreno, N. (2019). *LA MULTIFUNCIONALIDAD COMO EXTENSIÓN DE LA CIUDAD*. Bogotá: UNIVERSIDAD PILOTO DE COLOMBIA.
- De Blas Gómez, F. (2010). *Música, color y arquitectura*. Buenos Aires: Nobuko.
- Farias, M. (2018). *¿Qué es un lightstick para un fan del Kpop?* Obtenido de XIAHPOP: <https://xiahpop.com/que-es-un-lightstick-kpop/#:~:text=El%20lightstick%3A%20complemento%20y%20conexi%C3%B3n,de%20debate%20incluso%20entre%20dise%C3%B1adores.>
- Flores Hernández, E. A. (2021). *Una mirada a los fans: El impacto del K-pop en el proceso de construcción en la identidad en seguidores de la Ciudad de México*. Ciudad de México: Universidad Autónoma Metropolitana.
- Hesmondhalgh, D. (2010). User-generated content, free labour and the cultural industries. *Ephemera articles*, 267-284.
- Lee, H. (2021, Junio 11). *Escuela de Kpop: de HOT a BTS*. Seul, Corea del Sur.
- Perez Llanccaya, Y. (2021). *Estudio de la arquitectura multifuncional como estrategia*. Lima: Universidad César Vallejo.
- Reyes, F. (2013). *QUE ES LA Arquitectura Multifuncional*. Puebla: Universidad de Oriente México.
- Shim, D. (2017). Hybridity, Korean Wave, and Asian media. In K. Iwabuchi, E. Tsai, & C. Berry, *Routledge Handbook of East Asian Popular Culture* (pp. 34-44). London and New York: Routledge.
- Shin, H. (2017). K-pop, the sound of subaltern cosmopolitanism? In K. Iwabuchi, E. Tsai, & C. Berry, *Routledge Handbook of East Asian Popular Culture* (pp. 116-122). London and New York: Routledge.

- Souza, E. (2021, Marzo 31). *Antes y después de remodelaciones: Cambios en los planos arquitectónicos*. Retrieved from ArchDaily México: <https://www.archdaily.mx/mx/947840/antes-y-despues-de-remodelaciones-cambios-en-los-planos-arquitectonicos>
- Ticketmaster. (2020, January 20). LIGHTSTICKS: *el elemento clave de los conciertos K-POP*. Retrieved from Ticketmaster Blog: <https://blog.ticketmaster.es/post/lightsticks-el-elemento-clave-de-los-conciertos-k-pop-26508/>