



**TECHNISCHE
UNIVERSITÄT
WIEN**
Vienna | Austria

Diplomarbeit

‘Visionary arts and contemporary architecture of psychedelic
trance festivals used in public space in Warsaw’

ausgeführt zum Zwecke der Erlangung des akademischen Grades
eines Diplom-Ingenieurs/Diplom Ingenieurin
unter der Leitung von

Christine Hohenbüchler, Univ.Prof. Mag.art.

E264 Institut für Kunst und Gestaltung

Eingereicht an der Technischen Universität Wien
Fakultät für Architektur und Raumplanung

von

Vanja Alibasic

Matr. Nr. 00828879

Wien, am

Thanks to my supervisors, for giving right directions and infinite support during the process.

To all my friends and student colleagues, thanks for input and valuable comments.

To my family and boyfriend, very profound gratitude for providing me continuous encouragement and support.

Thanks to every known and unknown person that took part in research and gave significant contribution.

Without all of you, this accomplishment would not be possible..

For my mum...

Remarks

In the following text, names of respondents of questionnaires and interviews are not mentioned. Research was done anonymously and participants preferred to not to stand out.

Abstract

Present work deals with topic of utopian worlds and all structural and sociological layers of their existence. In the same time, it is dealing with urban area and its current issues. Special focus is on interaction between psychedelic trance festival methods (built structures and social activities) and participants. Except it, using the technique of psychedelic trance festivals, it has been developed a project in urban area of Warsaw.

Die vorliegende Arbeit beschäftigt sich mit dem Thema utopischer Welten und all ihren strukturellen und soziologischen Ebenen. Gleichzeitig wird der urbane Raum mit seinen aktuellen Schwierigkeiten durchleuchtet. Ein besonderer Fokus wird auf das Zusammenspiel zwischen den Methoden von Psychedelic Trance Festivals (gebaute Strukturen und soziale Aktivitäten) und deren Besuchern gelegt. Daraus wurde, mit Hilfe der Technik besagter Festivals, ein Projekt in einem bestimmten urbanen Raum in Warschau entwickelt.

Table of content

Introduction.....	6
1. Psychedelic culture – history and background of the movement.....	8
2. Festivals.....	16
Roots, significance.....	16
Religious festivals.....	16
Music & arts festivals.....	20
Modern music & culture festivals.....	20
Psychedelic trance festivals.....	22
Psychedelic music and power of dance.....	23
Drugs use connected to psychedelic scene.....	27
Influences.....	28
Shamanism in psychedelic trance festivals.....	30
Location.....	32
Voluntary work.....	39
‘Freaks’ in the society, welcomed at the psychedelic trance gatherings.....	40
Parents and kids at the psychedelic trance festivals.....	42
Festival performers.....	48
Reviving of senses.....	50
Installations, contemporary architecture, deco art.....	54
String art.....	56
Lycra art and objects.....	60
Shade canopies and stage art.....	61
UV Backdrops.....	65
Constructions.....	69
Ecological and environmental aspects.....	75
Recycling art and sculptures.....	78
Video-Mapping.....	82
Psychedelic culture in Poland.....	85
3. Urban research about Warsaw.....	91
Legends and historical footprints.....	91
Warsaw now-general information.....	94
Architecture and urbanism of Warsaw.....	97
Research in Warsaw with inhabitants.....	105
Utopias. Reality.....	106
4. Project.....	108
References.....	128
Table of figures.....	133

Introduction

Entering the sphere of psychedelic festivals and its possible cohesion with urban structure came out from my personal experience by attending few of them three years ago. This visionary art and music festivals with strongly developed spiritual technology, house their main idea through psychedelic praxis and aesthetic. UV colors, alien insignia, symbols, geometric mandala patterns, visual arts, shelters, dance, yoga, workshops, incenses, food are just part of the whole psychological experience. Described atmosphere, which involves all the senses and the ecological principles of these social events, encourage the visitors to escape the fast-paced everyday life and to harmonize with nature. These festivals have their roots in the world famous hippie movement in Goa. Over the years they have evolved and spread on all continents. However, the scene is quite unknown to the wider public and it functions like a utopian world in remote, natural, and pilgrimage locations.

This counter-culture built a lot of layers in their gatherings, making the visitors experience not just revolved around the dance floor, but giving a chance to meet sustainability, spirituality and art

in a conscious way. One of the main differences between these psytrance gatherings and other festivals is that the whole organization is based mostly on volunteering and the corporate sponsors are not dominating the atmosphere. Selling alcohol business is playing insignificant role, being replaced with Chai shops that serve healthy organic products. Visual effects and decorations are made in a way to embrace the idea of reconnecting with nature and yourself. Practically, everyone being engaged supports “hippie ideals” such as freedom, gay rights, no racism, no sexism, freedom of expression and cetera.

Main direction of the project idea is to understand the tools of the psychedelic festivals as an example of the interactive architecture. Next is to adopt it to the architectural design and to impact the public space in Warsaw with similar effect. Why Warsaw?

Warsaw is a city that had turbulent history, raised and fell down a lot of times. Very often it is compared with a phoenix rising from the ashes. The eclectic mixture of rebuilt architecture from before II World War, socialist realism style, and very mod-

ern architecture leaves at the first sight chaotic impression and appears cobbled and destitute. But looking deeper, it is a large city with tragic history, complex present and development potential. The aim of this thesis is to point out the problem in usage of public space and to develop solutions using the overall psychedelic concept.

This final paper includes four stages: study about psychedelic culture and its roots; voluntary work and research on psychedelic trance festivals in Poland, Lithuania and Portugal; investigation about Warsaw and the usage of its public space; development of a project in public space based on collected knowledge.

First part deals with the history of psychedelic culture, hippie movement, roots of festivities and celebrations, connection with religion and group cohesiveness.

Second part describes the aesthetical and socio-ecological aspects of psychedelic musical events. In order to obtain the necessary theoretical knowledge, voluntary work at festivals was determined. Festivals included in research that

occur in summer 2016th are : Dharma (Poland), Goa Dupa (Poland), Yaga (Lithuania) and Boom (Portugal). The objectives include participation in the construction and decoration, the questioning of the participants. Therefore, it is presented the approach of the idea of psychedelic trance festivals and its technologies.

The research in Warsaw shows the history, the social aspects and the present problems in the usage of public space. It is supported by the Research Institute of the University of Social and Human Sciences and the University of Fine Arts (IBPP). The research includes online surveys, interviews and questionnaires with inhabitants too.

The last part of the paper presents summed up result of previous observations. Findings of the technical, social and aesthetic aspects of the mentioned events together with needs of citizens of Warsaw are summarized and formed in a shape of a contemporary interactive project.

1. Psychedelic culture – history and background of the movement

“The psychedelic movement helped people move beyond the act of viewing art into a deeper experience of it,”

“Art is no longer something just to be admired. It’s something to consume and to feel.”

ARE YOU EXPERIENCED?: HOW PSYCHOLOGICAL CONSCIOUSNESS TRANSFORMED MODERN ART – KEN JOHNSON

Psychedelic culture developed primarily as a manifest of the individuals, then as group movement against everything ‘outside’ that was breaking aspiration of acting, behaving, dressing, eating, and living. This kind of manifest was secondary outcome from economic and political situation in the period between 60’s and 70’s, which followed a specific genre and style of music that produced assertive ‘subculture’. Since the subculture brings together like-minded individuals that are neglected with social standards, it allows them to create their own identity, measured and interpreted in accordance of subversive values. By their nature of criticism to the main society standards, subcultures are very often perceived as negative and cause ‘public moral panics’¹. Regarding 60’s, assassination of John F. Kennedy in 1963 was a kind of a sign against war, violence and political state. Furthermore, America’s inclusion in Vietnam War was a strong beginning point when young students, intellectuals, even prominent artists started to protest, reject the authority and embrace the hippie movement. Word

“Hippie” derives from word “Hipsters”, beatniks¹, who were followers of the Beat Generation that promoted nonconformist philosophy, principles and values. Their movement started similar as Wandervogel² organized by young adults protesting and endorsing love and peace. Very fast they came to massive, where by 1965 they became in USA an established social group.

Comparable counter culture developments had happened in Germany in the vicinity of 1896 and 1908. Known as Wandervogel (“migrating bird”), the young faction emerged as a countercultural response to the urbanization that was at the time happening in Germany. Wandervogel youth restricted conventional German values and types

¹ The name Beatnik was invented by Herb Caen of the San Francisco Chronicle for members of the Beat generation (period of the American literature after the Second World War) that is based on two words- ‘beat’ – being used, raw, nakedness of mind and ‘Sputnik’ – Soviet Union satellite launched few months before.

² Youth movement, that developed in 1896 in Steglitz (now Berlin), in a phase of progressive industrialization stimulated by the ideals of romanticism, succeeded to loose from narrow demands of the school and society environment and develop their own free way of life.

of stimulation. They rather underlined novice music and singing, artistic dress, and group excursions including climbing, hiking and outdoors living. They were a back-to-the-earth era who longed for the basic, inadequate, back-to-nature otherworldly existence of their precursors. Later, the Wandervogel followers moved to the United States where they in West Coast zone and southern California started wellbeing sustenance stores. Over some time, more and more Americans adjusted the beliefs and practices of the Wandervogel followers. Inspired by one of the followers of Wandervogel, Robert Bootzin, songwriter Eden Abhez wrote a hit song called "Nature boy" that helped raising well-being awareness, practicing yoga, and consuming of natural sustenance all through the United States.

love and sexual liberation, refused middle class values. They believed in eco-friendly environmental habits and vegetarianism, promoted humanistic ideology of a personal freedom. Deeply believing that psychedelic drugs are expanding their consciousness, hippies highly increased the usage of marijuana and LSD. They tended to avoid hard chemical drugs, considering them as harmful and addictive.

Purchasing clothes on flea markets or second-hand shops, wearing colorful tie-dyed t-shirts, jewelry, beads or flowers around head, ragged trousers and walking in sandals or barefoot was as well one of the results of their aversion to conventional society. Women were walking braless, occasionally shirtless, no make-up and men with long hair,



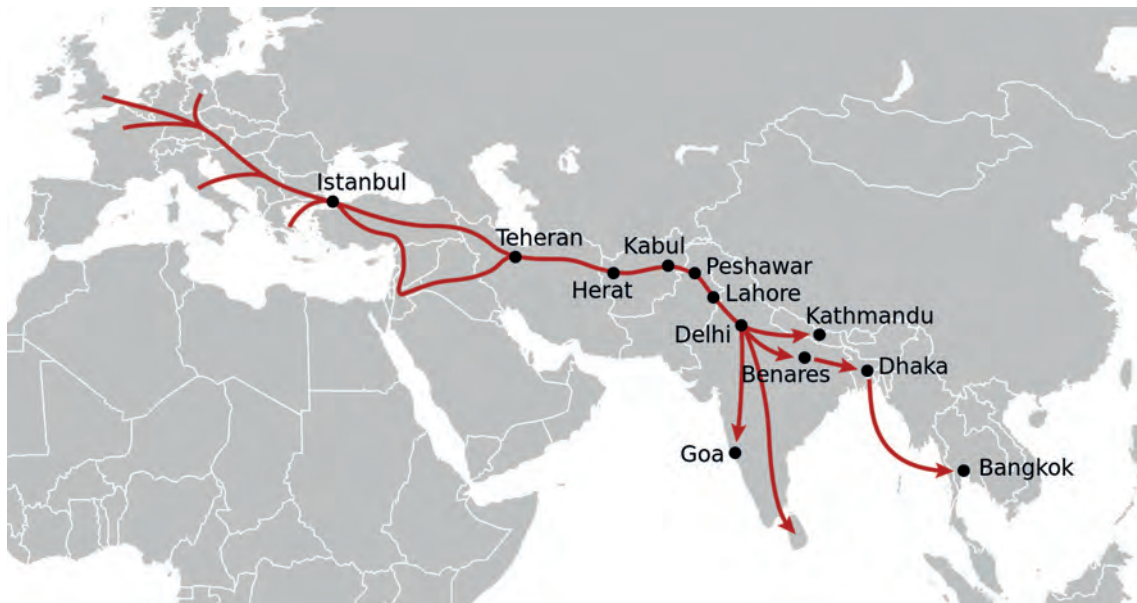
Picture 1.1 Young pacifist, Jane Rose Kasmir places a flower in a barrel of soldier's gun. Pentagon march, October, 1967, © "La Jeune Fille a la Fleur", Marc Riboud, Source: Sarah Luna Dear

Hippies believed that mainstream culture was dominant, inseparably impaired, corrupted, controlling and craved to be replaced with Utopian society. Society that embraced eastern philosophy, rejected wars and nuclear weapons, espoused

beard and mustaches. They created their own culture, own "religion", beliefs, that were unconditionally contradictory to "straight" and "square" moral principles of society. Everywhere were hanging anti-war posters and the "Make love, not war" stayed



Picture 1.2 Satchidananda Saraswati, an Indian religious teacher, delivered the opening ceremony invocation at Woodstock. 14 August 1969



Picture 1.3 – "Hippie Trail"

as main slogan of the movement. Peace symbol became the official logo. Volkswagen van painted with colorful illustrations was official mechanism of group transportation that gave them freedom to quickly move from one to another action at given time. Hitchhiking was as well one of the arts of traveling, as a way of supporting social connections, trust and freedom between people.

The hippie ideology spread worldwide in every kind of art, where it could find its own expression. Music was fused by folk, rock, blues and psychedelic rock, getting another frequency of sound and dimension of understanding the world around (f.e. Beatles with their colorful and hallucinogenic song hit, after movie, "Yellow Submarine"³ and Pink Floyd with live concert and new psychedelic sound

of echo recorded in empty amphitheater Pompeii ⁱⁱⁱ). Literature, dramatic arts and movies were manifested with subjects of natural and simple style of living, recklessness of logic, spiritual seeking and other unknown themes till then.^{iv}

Except fashion, visual arts and design protested conventions and consolidated new themes and motifs, including the new way of media into the fine art form. Pop Art, Minimalism, Conceptual art, Fluxus, Arte Povera, Performance art, Land art and Feminist art with their creators – Andy Warhol, Donald Judd, Sol LeWitt, Yoko Ono, Michelangelo Pistoletto, Chris Burden, Robert Smithson and Judy Chicago continued as well after their life to influence modern art.^v



Picture 1.5: Full moon parties, 70s, Goa

³ In the lyrics, mentioned *Lucy in the Sky of Diamonds* refers to LSD substance



Picture 1.4. Goa hippies

In the time of 1970's, hippies slowly started to wander to more pilgrimage destinations that could offer them the highlight of their ideology – salvation and nirvana. Considering how open for other cultures it was and which economic turmoil the country was passing, with all the tropical beauty and spiritual atmosphere it had, Goa as a destination was an amazing choice, both for hippies and parochial Indian government. European hippies were starting from London or other bigger cities; Canadians and Americans were crossing Atlantic Ocean; Australians and New Zealanders who had very strong backpacking tradition were taking part too. All together were gathering and taking the “Hippie Trail”. By vans, cars, public transport, hitch-hiking and even motorcycles, adventurous travelers were passing through Istanbul, Tehran, Herat, Kabul, Peshawar, Lahore and Delhi. From there some were heading to Kathmandu, some to Bangkok and the biggest group concluded their journey in Goa (Picture 1.3).^{vi}

Depending from the motivation, travelers were seeking for their answers differently. Some of them went deeper in a sense of spiritual enlightenment, run for a while from their rigid conventional society lifestyle and went back. Some saw profit opportunities and consumed drugs. Most of them explored routes and wanted to freely live in community, go back to old cultures & beliefs, and enjoy the music and beauty of Indian beaches.

This former Portuguese colony, that became Indian state just decade before, presented paradise for all the open-minded people, bohemians, weirdos, hippies and freaks around the world. At the beginnings, they were gathering around fire and smoking marijuana. They were selling, exchanging or buying things on legendary flea market at Anjuna beach, walking scantily clad (Picture 1.4), wild party, enjoying a lot of drugs, freedom and lack of rules.

Later, Full Moon parties substitute simple fire gatherings, that were happening since the mid- 70s (Picture 1.5) . In Goas abandoned beaches far away from first villages, boosted jam bands were playing concerts all- night long (Picture 1.6). Slowly electronic music begun to be part of those parties and finally evolved into Goa Trance. As the music got new inherent possibilities with electronic sounds, further in 90s, Goa Trance developed into psychedelic trance (in further text, very often called “psytrance”) and a lot of other expansive sub-genres. The mass was growing and attracted bigger amount of young people from all over the world. Since it started to be world famous place for addicts and lovers of techno music, it brought a lot of problems, like increase of death cases from overdose. Goans, being anxious about safety of their families, protested, until the authorities took measures and banned parties and any loud noises after 10 P.M.

There are different opinions and critics about hippie movement in Goa, because expansion of drugs brought riots between inhabitants, but au contraire, it powerfully stimulated tourist industry development and gradually fulfilled character of the large sea resort.^{vii} Some of the freaks went back to their original countries and some stayed living their hippie life forever. Others moved in calmer spiritual places in India.

Goa experience in 70's and later, incarnated in a numerous psychedelic trance parties, festivals and gatherings that manifest till nowadays around the globe. Millions of people from everywhere gather together to conduct themselves with an awareness of human symbiosis with non-human nature, to connect with like-minded individuals, to reach exodus of their body through dance and reach peace in their mind and soul.



Picture 1.6: Goa parties in 70's

Even though in periods when media was not that available as now, fight against conventional and conservative system through art, fashion, performance, love, drugs, travels, gatherings managed to shake worldwide consciousness of humans. To stand against the war, violence and strict values, to put freedom of choice in a foreground, to step away from the material world, to interrogate nature of their beings, to worship sexuality and feminism were just few of the results of peaceful and innocent flower generation.

For people who rejected to live in urban areas and to practice standard materialistic lifestyle, nowadays, is commonly used term "nomad". Far away from city crowd, they plant their organic gardens, taking from the land minimal amounts that are necessary to survive. They practice yoga and meditation, live without electricity, phones, popular social media or any of other possible "new age ego poisons ". Having a different vision of the world, they spread their knowledge through workshops, teaching others to live life in a simple, minimalistic way, taken out of the city bustle and hustle.

2. Festivals

Roots, significance

Since the dawn of the human race, people were celebrating for different reasons. Talking about public celebrations, popularly known as festivals, they were usually centering some of the local and characteristic aspects of religion and tradition of communities. Going back to Nevruz⁴, Aoi Matsuri⁵, Saturnalia⁶ which are considered as one of oldest festivals on the planet, they all have the same and unique offer as all festivals in the New age. They are creating a sense of belonging to a group, contributing to group cohesiveness.

Among numerous and different types of festival, counting the cause of their existence, the most important grouping is made between religious, music & arts, food & drink, seasonal and harvest festivals. In further text, focus will be on religious and music& arts festivals, because of their significance for the research paper.

4 One of the oldest festivals, which date back almost 5000 years. It is celebrated among Turkish people for the day when they left Egenekon.

5 Festival in Japan which has roots in 6th century, after many storms that made life very tough for people, started as a method to keep Kamo gods happy, who are known as weather keepers.

6 In the time of ancient Rome, Saturnalia was the seven-days festival of giving honor to deity Saturn. It was celebrated by sacrificing animals, then exchanging presents and ignoring the Roman social norms. These were the days when gambling was permitted and masters were serving their slaves.

Religious festivals

Religious festivals are celebrations in honor of God or gods, mostly followed by fasting. In ancient Rome, during Republican and Imperial times, Roman religious life was one of the important marks on Roman calendar. While the religious rituals were performed, public business was suspended, agricultural tasks were not permitted and even those who would be caught heedless working, had to pay a fine. Cicero said that people who were free should not engage in lawsuits and quarrels, and slaves should get a break from their labors.^{viii}



Picture 2.1. Nicolas Poussin- Bacchanal before a Statue of Pan, 1631-1633

In ancient Greece, four times a year was held celebration of Dionysus, God of wine, ritual madness, fertility, theatre and religious ecstasy. The most great was in City of Dionysia, where in the end of March/beginning of April, citizens from all over Greece were gathering and singing, dancing till the state of madness. They would dress up in satyrs,



Picture 2.2.: Parvati, Brahma and Saraswati

sacrifice animals and drink enormous amounts of wine.

Based on these elements, Roman festival of Bacchus, God of wine, ecstasy and freedom, Bacchanalia (Picture 2.1.), was, as Livy⁷ described 200 years after, scandalous colorful secret event with madly rites, wine consuming and sexual games between all social classes.⁸ The most common and important celebrations among Catholics are Christmas, birth of Jesus Christ, and Easter, day when he resurrected on the third day of his crucifixion. Although there are different customs and traditions in whole world, Christmas is known as a family gathering celebration, gift-giving, prevalence of candles and tables colorful from various homemade dishes. Specially decorated Easter eggs are given out to celebrate Easter.

In Buddhist community, there are a lot of holy days, but in the night of full moon in May happens the

most significant celebration, when Buddhist from all over the world celebrate the birth, enlightenment and Buddha's death. On "Buddha Day", people go to monastery, bring food for monks, take the Five Precepts and listen to a Dharma talk. After, they give food to the poor to make merit. In the evening they listen Buddha's teachings and meditate. Most of the festivals in Hinduism are religious and can celebrate harvest or the birth of the gods or some heroes, dedicated to Shiva and Parvati, Vishnu and Lakshmi and Brahma and Saraswati (Picture 2.2)⁸.^x

There is an ancient festival, called Diwali (the "festival of lights"), which takes place after summer harvest. Except being the most important celebration in Hinduism, it is one of the happiest, the most colorful and spiritual festival. Although, the festival

⁸ Shiva as a destroyer/ transformer, together with Vishnu as a preserver and Brahma as creator forms trinity of the supreme God in Hinduism, called Trimurti. Parvati is a Hindu goddess of fertility, love and devotion, Lakshmi of wealth, fortune and prosperity and Saraswati of knowledge, music, arts, wisdom and learning.

⁷ Titus Livius (64 or 59 BC – AD 17), Roman historian.



Picture 2.3. Rangoli painted on the street during Diwali festival



Picture 2.4. Diwali lights



Picture 2.5. Diwali lighting, Pune (India), 2013

was mentioned in Sanskrit scriptures in second half of 1st millennium AD , there are beliefs that it has roots in much earlier era. Day before the start of celebration, people clean and decorate their homes, prepare their best clothes, which they will wear on Diwali night. It is as well time for gift-giving, where Hindus buy for families from candies and clothes to expensive gifts such as golden jewelry or even cars. Women and young girls make creative mandala patterns (“rangoli”)(Picture 2.3.) around the home and boys with adults prepare lights and fireworks (“patakhe”). To entertain the youngest, parents and elders tell stories about legends, myths and battles how good defeat the evil or how the light overcome the darkness. Despite the fact that Hindus, Sikhs, Jains and partly Buddhists are celebrating Diwali to mark different events in the history or legends and myths, they all have the same spiritual significance, how hope defeat despair, knowledge overcome the ignorance, good won the evil and light triumphed the shadow.^{xi} Comparing to Diwali, there is Hanukkah celebration in Jewish religion, that has also been called “Festival of lights”, but has different practiced customs. Religiously, it is a minor holiday in Judaism and it tends to stay more based on customs, rather than Yiddish law.

Jewish celebrations are invariably based on religious traditions, but they have strongly developed social and community - based aspect too. The Sabbath⁹ and other holidays in calendar are occasion to gather family and friends, where participation of children are almost always way to carry out customs and rituals. Festive meal is one of the main part of Jewish celebration and referring to the symbol of the day, they prepare featuring special food. Encouraging self- evaluation through prayers and poems, so called Selichot¹⁰, Jewish celebration Rosh Hashanah maintain to make believer to look backwards and see the toward coming year as a better, happier. In Islam, the most important celebrations are Eid al- Adha¹¹ and Eid al- Fitr¹². Although the tradition and the celebration of them is different, the main aim is to bring closer

9 In Judaism, day for resting, that lasts from sunset on Friday until nightfall on the following Saturday.

10 From the Hebrew word for ‘forgiveness’.

11 Eid al- Adha is a “Festival of Sacrifice”, where one of the main traditions is that Muslims which can afford it, sacrifice their best domestic animals and share it in three parts : one for family, second for relatives and friends and third part is for the poor ones.

12 Eid al- Fitr is a “Festival of breaking of the fast” and it marks the end of the holy month of fasting, Ramadan, when Muslims abstain from consuming food, drinks ,having fights, lying or engaging in any sexual relations.

to Muslims values like empathy, charity, patience, steadfastness, humbleness. As some savants interpreted, fasting is a way to exalt the spiritual over the physical realm and a way to teach Muslim to stay away from all the fake desires and pleasures that society provides.^{xii}

Festive, coming since the pagan times, Noc Kupaly (eng. Kupala night) is being celebrated on the shortest night in the year, 21st to 22nd of June (in Poland). Unable to be eradicated, it was assimilated to the feast of Christian rituals. It was primarily dedicated to the elements of water and fire that have purifying power. The feast of fire, water, sun and moon, fertility, joy and love, is commonly celebrated in the areas inhabited by Slavic people, but also in a similar manner in the areas inhabited by the Baltic, German and Celtic people. It is common for young women to lay candle-covered flower wreaths in rivers and read their own future with their drifting in the water (Picture 2.6.). Another custom is the jumping of young couples over a camp fire, dancing around it and at midnight going together holding hands in the water. In those periods before, this was the only night when unmarried couples had freedom to be together, go in the forest, and enjoy without witnesses and judgments.



Picture 2.6. Young women laying candle-covered flower wreaths

Music & arts festivals

Music & arts festivals could be immediately divided in a lot of subcategories, but main feature of all of them is to show culture or intellectual and creative achievements through performances or events. Mostly, they are going on in a cycle and very often (specifically music festivals) for practical reasons, take place in summer.

Roots of nowadays music festivals reaches ancient times, 6th century in Greece. Early origins say that Pythian games were 5-days festival, where rich Greeks were having music competitions. Slowly, year by year after, events as those were appearing and expanding around rest of the Europe, afterwards in whole world.^{xiii}

Modern music & culture festivals

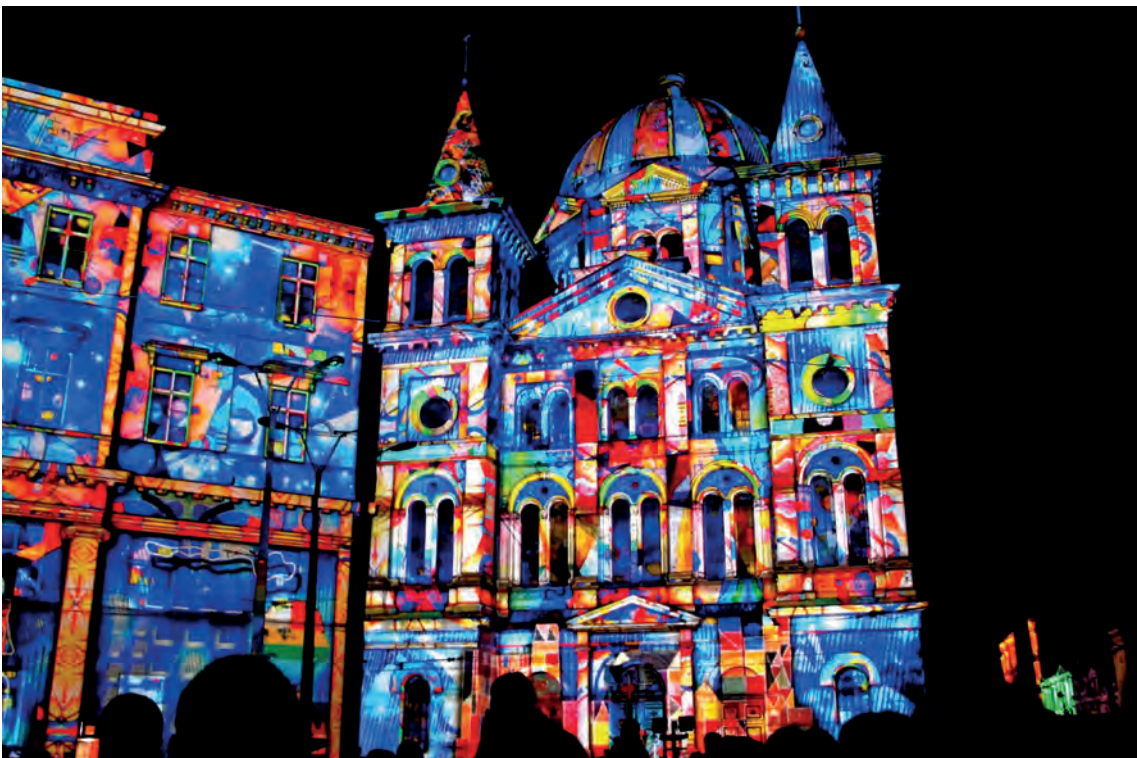
Nowadays, music festival is a set of events that are distinguished from everyday concerts by their location and design. They are characterized by their social significance, their size and their musical diversity. Festivals today are often hosting high number of visitors and can last longer period of time. They are usually oriented towards a specific musical direction or interest group and can be an integral part of youth cultures.^{xiv}

The dawning of the music festivals in the West happened with New Port Jazz Festival in 1952. where performed big names as Nina Simone, Ella Fitzgerald, Frank Sinatra, Louis Armstrong... In 1959, Bob Dylan played a controversies role by playing a rock and roll set and since that moment, music scene revolutionized.

Later on appeared Monterey Pop Festival as a first rock festival. Following was Woodstock , that is often seen as a linchpin in the festival's history.^{xv}



*Picture 2.7. Temple of Transition by the International Arts Megacrew ;
Burning man, Nevada (USA), 2015*



Picture 2.8.: Light Move Festival in Lodz, Poland; 2014

Fascinated with counterculture of hippies, organizers wanted to create 3 days of love, peace and music. The event took place on a dairy farm in Bethel, New York and was strongly advertised in medias, showing rapid rise of a counterculture. Although many found it as very exciting and tempting, others were associating it just with drugs use, which were basically spread everywhere around.

Afterwards appeared festivals that were even more visited than Woodstock. Some of names were Isle of Wight, Glastonbury, Burning Man (Picture 2.7.), Austin's South by Southwest and cetera.

Expansion of music & arts festivals happened in moment of appearing electronic music. Although before, attending a festival could afford just elite groups, with time, they started to be opened for lower classes. With this fact and massive appearing of festivals, they slowly started transition to mainstream culture. The essence of music festivals to celebrate art, freedom and life became a very hard mission, constantly interrupted with mainstream ideals.

Fact that festivals nowadays can be held indoors and outdoors, gives them as well different character. Indoor ones can optically renew the space and outdoors can use the existing structure as a part of ambient. Considering acoustics, there is a big difference between venues of music festivals. Outdoor ones require more weather protection, meaning higher investments in equipment and more durable and secure constructions. Every type of open-air festival or gathering can be regarded as a temporary spatial project that for a short period gives surrounding a new mask (Picture 2.8.).

Psychedelic trance festivals

Beatnik's and hippies, counterculture, manifest against political and economic state, Goa travels, living out of societies, celebrating life, conducting with nature... Religious festivals aiming to gather families, bringing values like empathy, charity, steadfastness, humbleness, different traditions, colorful paintings, customs, rituals, city decorations, lights, beauty of group or family belonging... Musical and art festivals, open air gatherings as a possible temporary spatial project, electronic music... All together brings us to subject of psychedelic trance festivals.

‘What characterizes a regular music festival from a transformational festival¹³, or TF, is the presence of seminars, workshops, drum circles, religious ceremonies appropriated from indigenous traditions, installation art, yoga, and an ethos of community-building, self-realization, healthy-living, and creative expressionism’^{xvi}

Through music, different visual and contemporary art, performances and workshops, psychedelic trance festivals aim to provide participants everything elaborated in previous chapters. Development that psytrance festivals till nowadays reached was achieved by individuals. They were traveling from their “home” locations and mentally from normative state of mind, being embraced with freedom of movement and given multiplicity of aesthetics.

¹³ *Transformational festivals beside their chief exhibits of musical and psychedelic amusement integrate spiritual practices such as yoga, meditation and ecstatic dance (Andrew Johner, 2015)*

As Lachman was saying, transpersonal state of mind is ancient and this “Universal” or “Gaian” heritage to which humans belong, has been forgotten or being disposed from. Just through appropriate technique and discipline it could be returned back.^{xvii}

Psychedelic trance festivals constitute a wide range of technics that are designed to facilitate liberation and living in harmony, both itself and its surrounding.

Psychedelic trance festivals are non-permanent and liminal. It is a space that assembles and re-assembles after. It is a space that serves the time between everyday life before attending the festival and after coming back. This time with all the tools used in the process are building the bridge between the temporary and permanent elements of social space.

In psytrance festivals electronic sound media, psychoactive combination of art forms and communication media are assembled and purposed in a way to maintain independence of individuals.^{xviii}

Many of events that have roots in Goa parties, with time built diverse styles, but psytrance scene developed in so called psy-culture. It is a culture based on an assemblage of psychedelic practices that when cooperated with each other, builds the transitional environment.

Discipline and technics used in psychedelic festivals, together with multiplicity of visuals and aesthetics will be in further text presented through personal research, visiting, volunteering and observing.

Psychedelic music and power of dance

Specific sound of Goa trance and it's all following subgenres were one of the first initiations of developing unconditional event atmosphere.

‘The Psychedelic Trance scene breathes the essence of psychedelic culture and its fifth element is music, essentially the heady electronic sounds that draw this peculiar music style. Psychedelic Trance is not just music, is a whole movement based on holistic and hedonistic philosophies and in individual and collective expansion of the man and the world. ‘xix

Music on psychedelic trance events with its fast tempo and energetic beat, personally observed, tend to build hypnotic and intense feeling. First experience for more than half of respondents (54% of 168 participants - 92) in research conducted in festival season 2016 was too intense and seemed unfriendly.

Still, being attracted to the whole idea of psychedelic events, they sought to understand the impulsion of psychedelic music. After attending few events or festivals, 98 % of 92 respondents felt like “experiencing a shared state of body transcendence” and 2% never understood the beat of psychedelic trance, but found themselves enjoying other parts of festival (Chart I)

First experience and contact with psychedelic trance

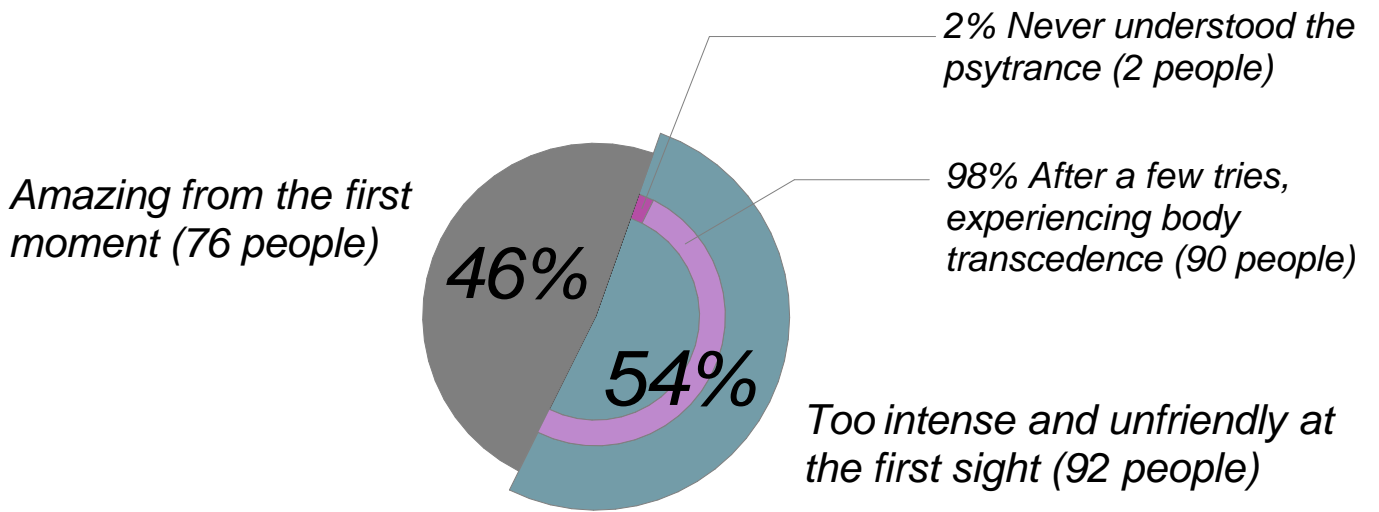
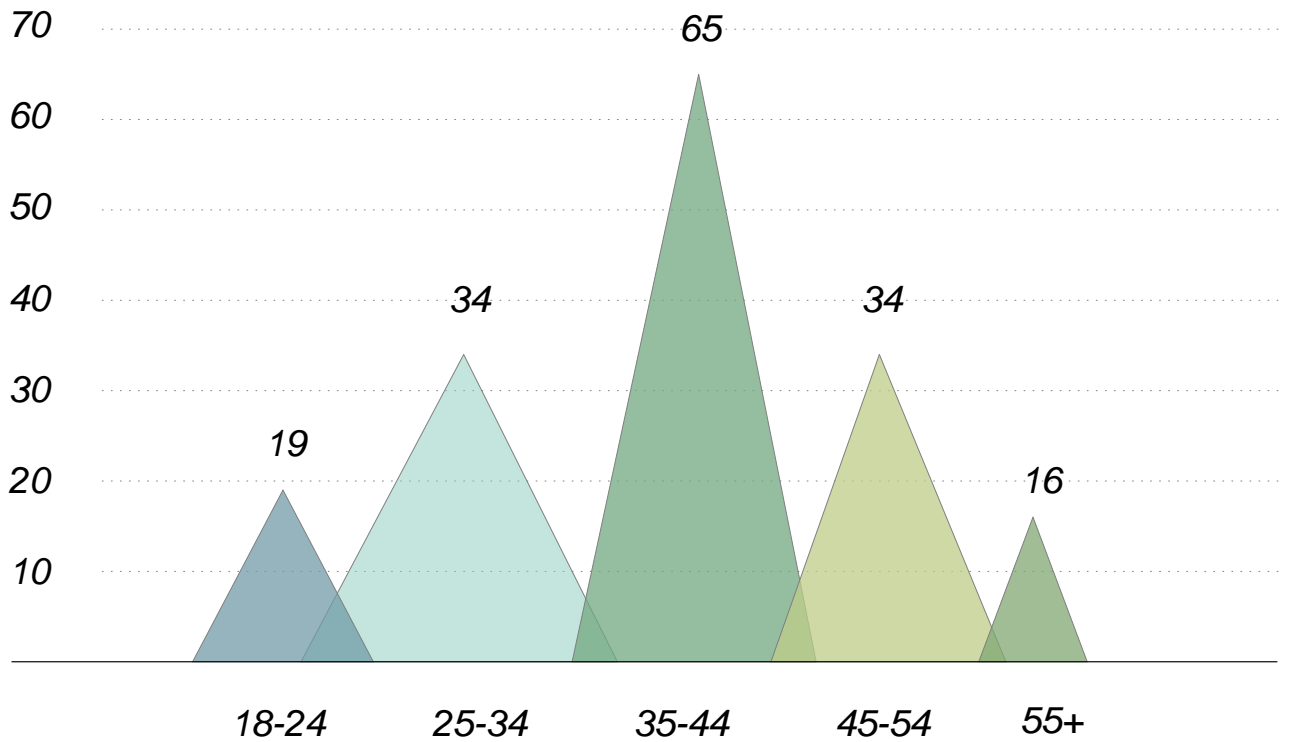


Chart I : First experience and contact with psychedelic trance festivals (Research conducted at psychedelic trance festivals)



Number of visitors of psychedelic trance festivals defined by age*

Chart II : Age groups of visitors of psychedelic trance festival (Research conducted at psychedelic trance festivals)

Attendance at psychedelic trance festivals*

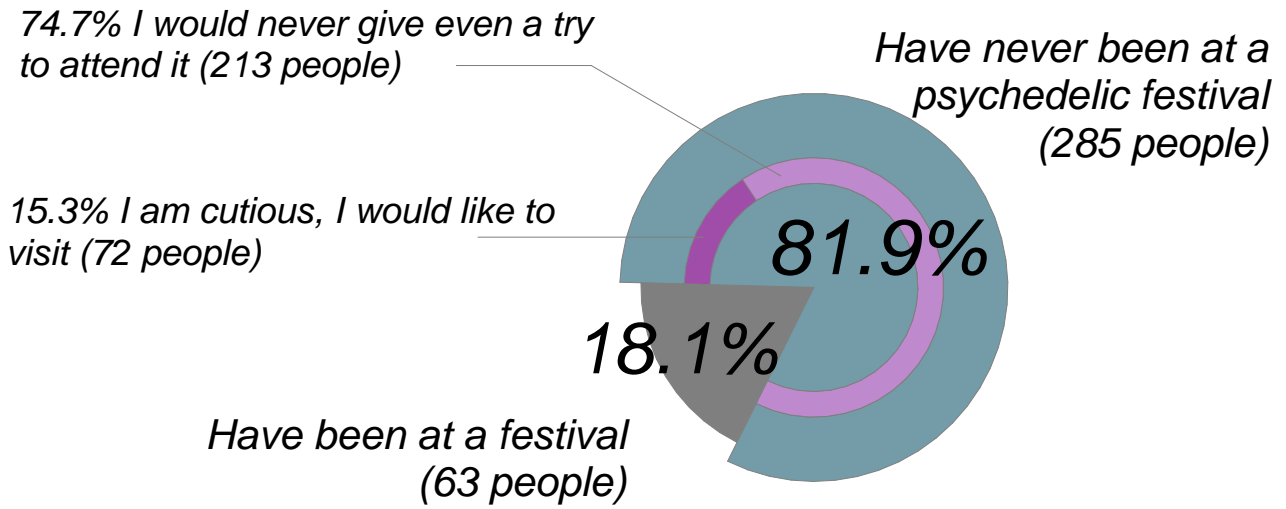
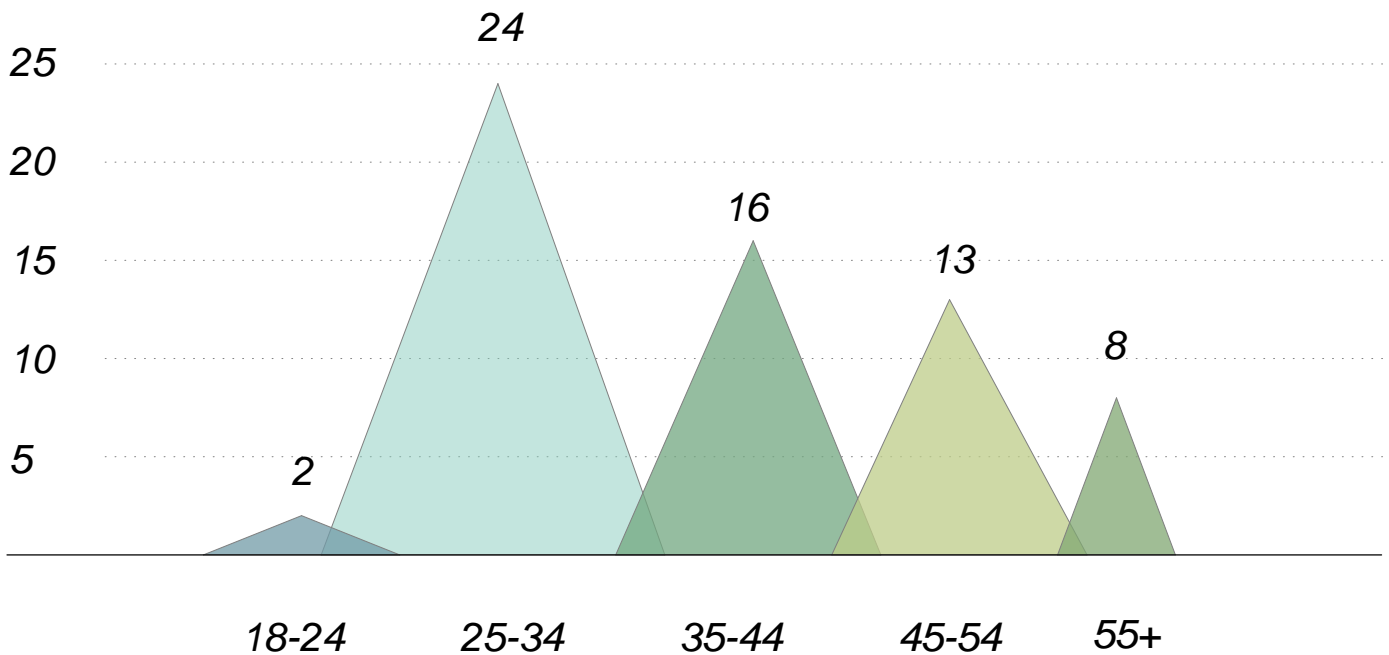


Chart III : Attendance at psychedelic trance festivals (Research conducted in urban area of Warsaw)



Number of visitors of psychedelic trance festivals defined by age*

Chart IV: Age groups of visitors of psychedelic trance festival (Research conducted in urban area of Warsaw)

Instead, from the 348 respondents from the research in Warsaw, 81.9% (285 people) have never been to psychedelic event and 74.7 % (213 people) of them would not even give a try to it. Reason of not giving a try to experiencing a psychedelic festival was mostly that in their opinion, music is too aggressive. There is as well belief based on Goa times that just under hard drugs is possible to enter such an event. Rest of respondents (15, 3 % - 72 people) heard from others their experience or they have seen photos from events. It seemed interesting for them and would like to give it a try (Chart III)

From those ones that went to psychedelic festivals, which are 18.1 % (63 people) from total amount of respondents, interesting fact was that there was more respondents older than 55 (12,6 % - 8 people) than the ones who are aged between 18-24 (3,5% - 2 people). The most numerous group of visitors of festival were respondents aged between 25-34 (38%- 24 people), than group of the ones aged between 35-44 (25.3%- 16 people) and the ones aged between 45-54 (20.6%- 13 people) (Chart IV).

90.4% (57 people) of the visitors of psychedelic festival confirmed the statement of passing through specific body transcendence and the rest (8.6% - 6 people) called it a new, but not something amazing.

Similar to shamanic dancing rituals, participants were experiencing hypnotic power and need for ecstatic dance to release their body tensions. In Global Tribe, St John Graham was explaining the dance as a main reason of existence of this movement :

'...a movement whose chief cause is dance, whose raison d'être is dancing, and whose primary vehicle is the dance floor, a sensual, salubrious and soulful drop-zone for expatriates, cultural fugitives and antinomians...'^{xx}

In book Embracing Restlessness: Cultural Musicology interest of the authors was primarily in the exploration of human intellectual possibilities that allows them to experience the world in physical, social or discursive way through music. In chapter It Slaps and it Embraces, On Psytrance, Immersion, and potential Facets of Transductive Cultural Musicology, Eva-Maria Alexandra van Straaten described :

'Dancing the night away on psytrance apparently allows for a submerging into its psychedelic and flowing sounds. During interviews with psytrance participants, such accounts were usually accompanied by the interviewee closing the eyes, spreading the arms and moving them in a particular flowing motion, all in an attempt to mediate this sense of being-in-sound to me.' ^{xxi}

These both statements put dance to psychedelic trance on a pedestal of its existence, as an extensional tool for achieving body release and being completely merged with music.

Believed in shamanism, dance is a universal language that connects the soul to the universe. Psychedelic trance scene is a manifestation of this connection. Depending from the festival and the organizers idea, dance can be included in different areas. Very often, visitors can enjoy dance



Picture 2.9. Workshop of an African dance at Boom festival, Portugal, 2016

performances from artists around the world and the following day they are invited to experiment it themselves during a morning workshop. Some of important ones to mention are : Sufi Dervish dance, where with repetitive spins, dancer would be capable to achieve 'Oneness'¹⁴ and to abandon personal desires; African dance (Picture 2.9.) that uses polyrhythm and total body articulation, very participative, that teaches social and communal awareness; Flamenco, originally coming from the region of Andalusia in Spain, that awakes fire and passionate nature; Contemporary dance , developed in mid-twentieth century and initially influenced by modern dance , jazz and ballet that is considered to some extent disordered, but relies on strong stories and sophisticated techniques...

Drug use connected to psychedelic scene

Common problem, slightly mentioned before is that mostly in society is believed that psychedelic trance festivals are made just for people who consistently abuse drugs. Reasons for this kind of attitude are lying exactly in the roots of nowadays psychedelic festivals – in hippie times. Rebellion of hippies in every sense – clothing, music, dreadlocks, vegetarianism, gatherings, travels and everything that was contrary of economic a political system. Together with expansion of drugs, it left a strong impression on world. To everyone considered different and having some of the obvious similarities with hippies - was very often given a label of drugs abuser.

Good examples for it are people with dreadlocks. During the research at festivals, from 168 respondents, 23, 08 % (40 people) had or have had dreadlocks and 95% (38 people) of them had problems in their normal daily life. They were being or offended or not seriously understood or bullied. Depending from the place where they were living (country side/town/city), for some of them

¹⁴ Word used very often at the festivals, aiming to promote group cohesiveness as very important part of the structure.

it happened just few times in life, for some very often. Instead, completely opposite to this result, respondents in Warsaw did not consider it as a “drug user label”, but mostly as a trend. From 348 respondents, 59, 7 % (208 people) said that they or like or absolutely don't consider that dreadlocks are wearing just drug addicts. 29, 3 % (102 people) said that they didn't have contact with people with dreadlocks and they don't have any opinion about it. Rest 11% (38 people) said they wouldn't offer a job to a person with dreadlocks, since ‘no one serious wears them’¹⁵.

This opposite results might define the fact how judgment of specific groups can be different, depending of the previous interaction with them. In these research, respondents in Warsaw did not show strong refusal to subjected group, although they can be seen very often on the street.

Coming back to the subject of drugs use, respondents at the festival announced that psychedelics are similarly available as in urban areas. The fact that at psytrance festivals is openly spoken about them makes the scene seem as a paradise for psychedelic drug abusers. In Goa trance are often used voice samples from movies, connected with subjects like drugs, dreams, time travel, spirituality, etc., which affects the general perception of the movement too.

Influences

Referring to the previous articles, in psychedelic culture there are several strong influences that built its unique scene.

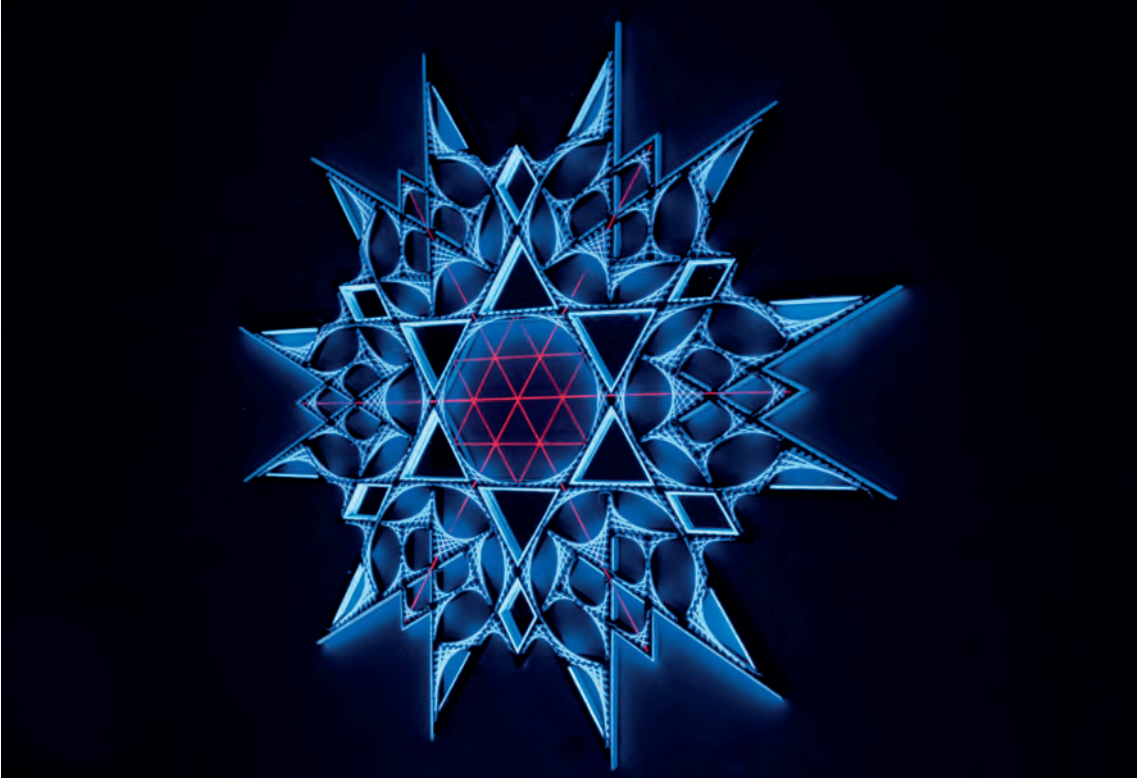
First, influence of religion implied on bringing closer values like empathy, charity, patience, steadfastness, humbleness, encouraging self- evaluation and partly contributing to the group cohesiveness. Strong impact had as well Hinduism and Buddhism (see pictures 2.10. and 2.11.). Hippie travelers in 60's and 70's were adopting celebrations and customs, bringing them back to their home countries and including in their everyday life. Colors, lights, shapes were partly taken from religious ceremonies mentioned in chapter ‘Religious festivals’, which after developed in its own unique way.

Second, group cohesiveness as feeling of belonging to a group came out moreover as rebellion to the government in hippie times and has been taken through since the first psychedelic trance event. From the same aspect, transpired the feeling of common work, where collective goal was without financial contributions, nowadays called - voluntary work.

Third, it was as well influenced by the part of religious celebrations that supported group workshops or handcraft of local customs (e.g. workshops of singing local ancient songs, making traditional jewelry, workshops of Slavic dances, presenting local traditions of painting ornaments...).

Forth, decorations and shade canopies as a part of scenography were in Goa used as a sun protection. Depending where and when the psychedelic events and festivals were taking place, they were

¹⁵ Explanation that was repetitively given on question: ‘Why you wouldn't trust to a person with dreadlocks?’



Picture 2.10. Mandala pattern made with string art, used as a decoration;



Picture 2.11. Cover of an album of Goa trance artist

shaped in a diverse, but still similar way. Technology and medias made their own step into transformational process of psychedelic trance festivals. It was bringing closer the ideas and experience from parts of planet not explored by each participant. This is how psychedelic trance festivals all around the world started to go in the same direction, having a common aim and structure, but developing and embracing ideas from different inspirations. To underline, festivals did not literally came out from religion. They do have strong influences like ceremonies, visual art and basic aim in religion, but still, their roots lye in hippie movement.

Shamanism in psychedelic trance festivals

The term shaman has been used randomly around the world, as a healer, sorcerer or a magician. Although Shamanism refers in the narrow sense to the traditional ethnic religions of the Siberian cultural region (Nenzen, Yakut, Altaier, Buryat, Ewenken, also European seeds, among others), there are thousands of ethnic groups that have shamans and shamanic traditions found in America, Asia, Africa, Oceania and Europe.. All of them vary from each other, so for a better delimitation, these religions are often called “classical shamanism” or “Siberian animism”^{xxii}.

Siberian shamans and various ghost-spirits of other ethnicities - also commonly referred to as shamans - have had or are, in many traditional worldviews, supposed to influence the powers of the world beyond. In order to restore the “cosmic harmony” between the human world and the spirit world in crises that seem insoluble, they used their abilities predominantly for the benefit of the community. In this broad sense shamanism is a series

of focus of certain phenomena “between religion and healing ritual”.

Shamanic practices are the oldest cartography of the sacred and spiritual world known to human race. They are archaic practices, monotheism, where the soul travels to the realms of supernatural beings. They have been contributing to the surfacing of many ideas about the cosmos, heaven and hell and were then appropriated by many other religions.

As planet Earth is being transformed by human action, there is an ancient shaman practice that it is being awakened every day. Furthermore, in shamanism, there is a strong ecological vision, believed that everything around has life and identity. This mutual interdependency is an advanced ecological position, where everything has a spirit / essence / consciousness. It is a preface in the perspective of Earth as the largest living organism with numerous smaller organisms acting in correlation.

In the early years of the 20th century prehistoric cave painting were discovered in the South of France which led to speculation on the semi-human and the semi-animal figures that were considered to represent Shamans. In the 1960s Lommel popularized this theory in his book *Shamanism: The beginnings of Art*.¹⁶

Nowadays, shamanic culture is one of the greatest inspirations for the planetary movement of visionary and psychedelic arts.

In the visual art, embodiment of shaman can appear in shape of sculpture, made by natural materials (Picture 2.12.), video mapping, UV paintings

¹⁶ *Andreas Lommel was a German ethnologist that in his book 'Shamanism: The beginnings of Art' represented working practices of shamans and their animal- human world charged with spirits, oriented to soul and mind growth.*

on textiles, etc.... But the concept of the shamanic vision used in psychedelic trance festivals is not shown just through evident presentation of a shaman. Preserving the ancestral knowledge

ing or the given structure is always a concept for psychedelic trance festival."Boom Festival 2016 as a main concept in decorations and program had shamanism. During eight days of festival, in



Picture 2.12. Shaman sculpture at Boom festival, Idanha a Nova, Portugal, 2016

that has survived several cultural mutations and stood firm preventing it from being contaminated by consumer culture is indeed included in main concept of each sequence at the festival. Idea of reuniting with nature and finding ideas for decorating and shaping the festival in the surroundings of the venue can be as well assigned to reawakening shamanic vision. At Dharma festival, 2016th , one of the creators said : "Embracing the energy of nature and following the directions of surround-

conscious or unconscious way, following the shamanic visions, it was triggering chain reaction in transformational energy of critical mass of open minds and free spirits brought there.^{xxiii}

Ecological vision of reawaking land and respecting nature as it is part of our body strongly influenced sustainability idea on psychedelic festivals. In the chapter 'Ecological and environmental aspects' will be detailed discussed about these visions.

Location

Location of psychedelic trance festivals are almost always pilgrimage destinations. They are spiritual and energetic locations like deep forests, beaches, lakes or at the river side, where process of bounding the nature and human in one can be fully supported. Although the natural locations are being a big part of harmonizing and revitalizing the human energy, parties are often made in cities. In underground clubs or even ruins, UV lights and decorations are bringing livable atmosphere to raw and somber structures. Nevertheless, natural environment is the most common choice for psychedelic trance festivals.

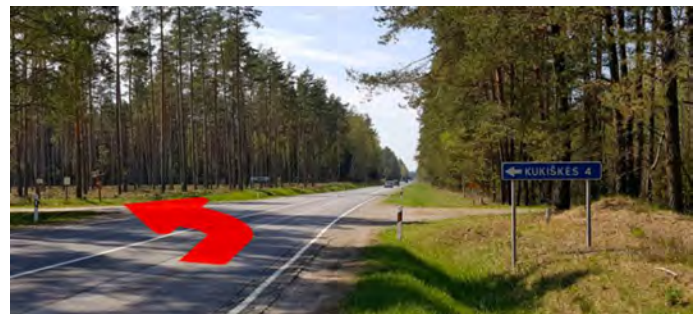
One of the important facts about location for making a psychedelic festival is that is chosen for its specific character. This can be or shape of terrain or structure and color of a ground or species grown at the place or something else that makes the location even more individual than others. The atmosphere of the festival can be highly defined by place of the venue.

Nearly all organizers of psytrance festivals that took part in research, agreed to the fact that finding a proper location is first and the most important step, which defines almost every direction of the festival. While the other type of festivals, connect their settling on some specific place mainly with administrative and bureaucracy facts, psychedelic trance festivals deal with much more layers. The ownership of the land is very important fact for every type of open air gatherings, but it doesn't determine the choice of organizer. The venue should, as said before, have an energetic power of nature that makes the atmosphere at the festival mystic, relieved, organic, pure, peaceful, spiritual, etc.... It has to be accessible, but still not visibly connected to main roads, high ways, and cities.

Yaga festival takes place every year in Dzukijas woods in Lithuania. Getting to the venue is explained to participants just with few pictures where to turn, by traveling from Kaunas or Vilnius (Picture 2.13.). By not making specific signs on the roads how to get there, it is consciously or unconsciously determined that the visitors will be or locals or specific group of people who are interested in the psychedelic festivals vision and familiar from the past with the venue.

If the location is naturally gifted by water source, as it was on Yaga festival, that except the easier providing of hygienic facilities, can offer participants the taste of clean and fresh spring water.

Local farming is as well very important for determining the location, because the aim of sustainability is not based just on recycling, but on supporting the local economy too. Most of the psytrance festivals try to promote the local products and include local farmers to sell their goods.

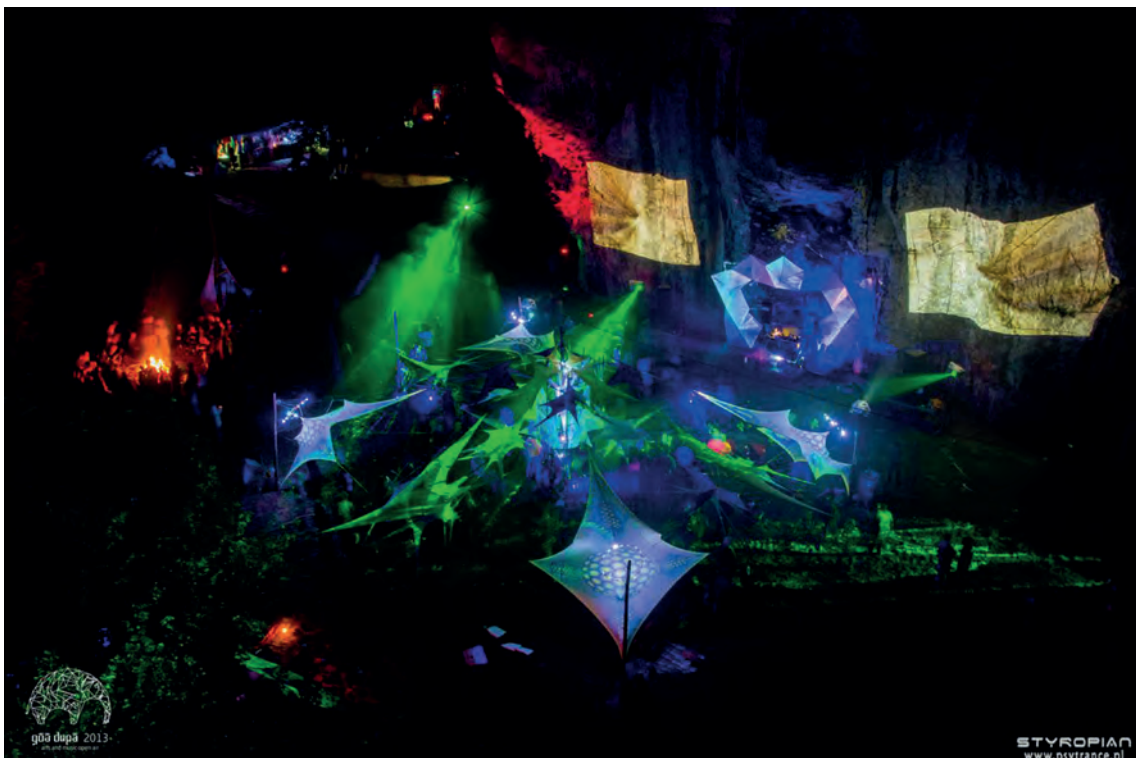


Picture 2.13. One of the rear explanation how to get to the venue from Vilnius on the homepage of Yaga gathering

Visuals and built structures at the festivals are always in bound with natural atmosphere around. The concepts consistently rely on finding idea in surrounding and through different ancient and modern tools, organizers and deco teams are bringing the message to audience. Some of the locations can have very unique and specific configuration that the decorations serve as an augment of the place.



Picture 2.14.: Decoration of main stage being an extension of a cave in the boulder in previous location of Goa Dupa Festival, Poland, 2013;



Picture 2.14.: Decoration of main stage being an extension of a cave in the boulder in previous location of Goa Dupa Festival, Poland, 2013;

On the previous location of Goa Dupa festival in Poland, the decoration together with surrounding was building an atmosphere of dance floor under temple of nature (Picture 2.14.)¹⁷. New location of Goa Dupa festival was in mountains in Poland, which was considered as a hippie escape place in 70's, so the place for itself had very significant history. The main stage was built at

and alternative stage together with camp area on the side of the lagoon. The beaches and the sand where this festival is held are considered as the most beautiful ones on the Polish coast, yet the least populated in the high touristic seasons. Reason for it, as some of the participants said, is that it is too far away, just at the border with Russia and all the tourist highlights are hap-



Picture 2.15.: Main stage on Goa Dupa festival, Poland 2016 at the top of the hill in the mountains;

the top of the hill, so by dancing there, participants could watch shapes of terrain from above, feeling the freedom even more intensively (Picture 2.15.).

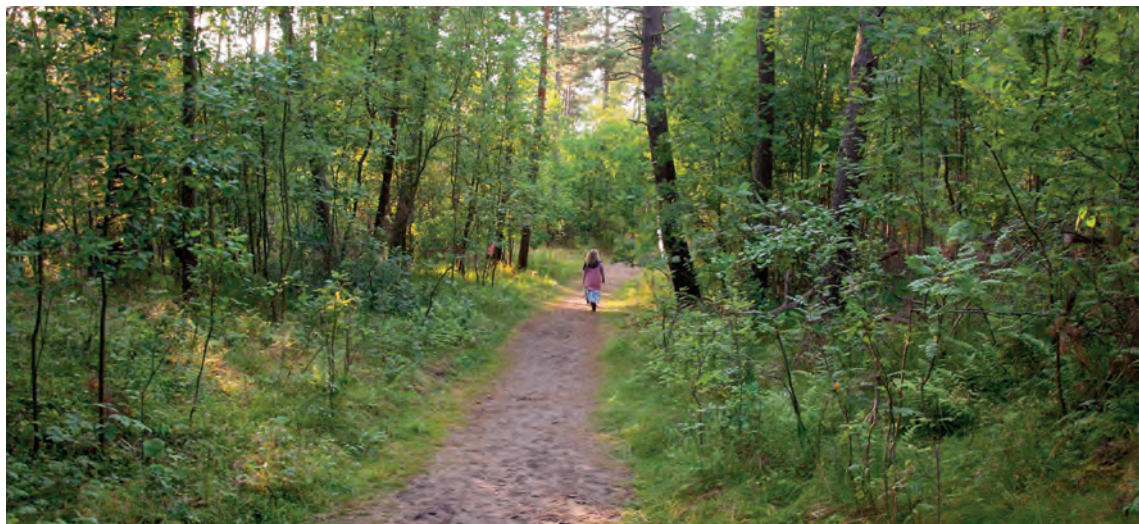
The location of Dharma Festival since 2016th is located on the Vistula Spit (Picture 2.16.), a peninsular stretch of the land, between waters of Vistula Lagoon and Baltic Sea. The festival is held on both sides, with main stage on the sea coast

pening 15 km before the venue of the festival. Between the two coasts, where participants go from one to another stage, is 6-minute long path through dense forest. For the organizers and deco teams was the most challenging to adopt the decorations and structure to this natural resort. Except the beautiful shapes of nature given there, that is always challenging to rise to another level with decorations, the natural force of wind was constantly ruining the concept of the stage on the beach. Followed by the shapes of terrain and waves, longitudinally UV colored textiles were blocking the strong wind coming from the Baltic

¹⁷ Participants of the Goa Dupa festival in Poland, 2016, were giving an example of previous location as 'sacred connection between trance and nature'. They pointed to the stage art and shade canopies at the dance floor how it perfectly bounded with massive nature around.



Picture 2.16. Vistula peninsula seen from the sky



Picture 2.17.



Picture 2.17.



Picture 2.17.: Location of Dharma festival by order : Front part of the festival – side of alternative stage with camping zone; Path through forest between two stages; Exit from the forest to the coast; View of the stage from the point of arrival to the coast; Dance floor at the dusk on the coast; Dance floor at the sunrise on the coast;

sea, so the whole structure of shade canopy over the main stage was almost collapsing in the days of preparation. Modifying the concept and making the decorations even more light, with numerous cuts in the textile, the whole structure was able to stand strikes of the wind and visionary extend the beauty of the participants views.

The location of this festival was by respondents defined as the biggest stimulant to their cosmic relief, that together with music, art and visuals had another dimension of freedom and peace.

As explained, for choosing the right location for psychedelic trance festival, few requirements have to be accomplished. Certainly, further organization is important step in making good and valuable festival, but with choosing the right location, chain reaction of settling all visions of psychedelic trance festival can be started.

Voluntary work

One of the first and obvious differences between other festivals and psychedelic trance ones is that they are organized without sponsors and commercial art, but with big support of voluntary work.



Picture 2.18.. Eco Team at Boom festival, Portugal, 2016

Volunteering at these festivals is not a career – it is a lifestyle that many young and adult people follow by giving a hand in creating the unique atmosphere. While creating the prototype of an alternative future, they meet new people from all around the world and become a part of an international

network of switched-on people¹⁸. This experience opens new perspectives and goes far beyond the scope of the usual paid jobs.

Volunteering is included from the first step of organizing, then in the part of building, through whole festival facilitating the process and at the end bringing everything back in its previous form. Depending of the expanse of festival, the time of volunteering before the actual events can even exceed one month¹⁹. During the festival, as well divided in shifts, volunteers contribute in kitchen work; elaborate to and assist visitors to maintain a clean and desirable waste infrastructure (Picture 2.18.); ^{xxiv} facilitate by different workshops or take care for the specific points like Kosmicare²⁰.

¹⁸ The sense of switched on mentioned in Wikipedia is "to be enlightened or introduced to something new". Since of often use of respondents at festivals, this phrase found its place in describing the benefits of volunteering there.

¹⁹ For Boom festival in Portugal, 2016, volunteers included in constructions work were coming in shifts up to two months earlier.

²⁰ Kosmicare is a collaborative project between several entities such as Boom Festival, Universidade Católica do Porto and the governmental institution SICAD for risk minimization and harm reduction by taking drugs.

'Freaks' in the society, welcomed at the psychedelic trance gatherings

Beside the fact that psychedelic festivals are 'dance temples' for releasing accumulated feelings, they are also there to enable the performance of those, whose other personas in urban societies are named freaks²¹. Enigmatic to society, regarding the morality, rules of dressing, gender, and embodiment, freaks are obvious part of 'cosmic carnival' at psychedelic trance festivals. By behavior or different visions, drifting between marginal sites, they usually find their space and acceptance exactly there.

saw, from 285 respondents that have never been on a psychedelic trance event, 29,8 % (85 people, in further text called 'group B') agreed to the statement that their life in city except the benefits of accessibility, is suffering from social and political system. They were not naming themselves freaks, but they were in unison with the fact of having different, partly contradictor lifestyle to society where they live.

This fact connects the state of mind of two groups of respondents: group A and group B. Both of those groups are living in urban areas, not knowing each other, but commonly refuse the system



Picture 2.19.

From the 168 respondents at festival research, 33, 9 % (57 people, in further text called 'group A'), defined themselves as 'freaks' from the side of views in life and refusing the capitalistic societies. Interesting fact is that during the research in War-

that imposes the lifestyle and moral principles. The difference is that the group A found their acceptance in psychedelic trance gatherings and group B never heard about places and events like that.

As the path of psychedelic trance culture was from the beginning contradictory with its vision of love and peace, it is reasonable that it developed a secure ground for all of those ones whose art

²¹ Excluding an older usage that refers to physical abnormality, word 'freak' appeared in the period of hippie counter-culture. Many teens and adults, refusing the 'American way of life', with strikingly unusual appearance or behavior, defined themselves 'freaks'



Picture 2.19. : Some of the outfits at Boom festival 2016, Portugal

of living and understanding of universe is different than standards set by society.

Walking around psychedelic trance festivals, it is seen everywhere freedom of presenting through different outfits (Picture 2.19.). By research, from 168 respondents, 90,4% (152 people) said that they enjoy the freedom of walking ‘however’ around and not being judged for it. 88,8% (135 people) answered that they especially brought with them some outfits that they like and most of them would never wear it on the streets in their home places. Rest of the respondents, 8,6% (14 people), said that they don’t care about their own outfits, but enjoy to see around them from fairy tales to circus clothes.

Except having a freedom of exposing themselves in every kind of outfits, sometimes even walking around nude, participants have opportunity to share their ideas of life and not be judged for it. Respondents from the group A that named themselves ‘freaks’, claimed that their acceptance at psychedelic trance festivals are not just that they are welcomed as they are, but that they are having an open space to share their ideas. Each of the psychedelic trance festivals in process of organizing, except from musicians, takes the applications for : art installations, paintings (brought finished or made at the place), flea markets, food vendors & chai shops, performances (street & stage), volunteering, workshops, lectures, NGO’s, kids area workshops, therapies... As respondents of group A defined, being included in any part of psychedelic trance festival, or as an performer or a viewer, everyone have absolute acceptance and freedom of being themselves. Faraway from socially imposed standards, they can be active participants in learning and sharing their visions, ideas and projects.

Parents and kids at the psychedelic trance festivals

Talking about acceptance and inclusion, one group of visitors is by the lack of accommodated conditions on other than psychedelic trance festivals, almost always excluded from participation – Parents with kids.

The idea of making a safe and comfortable space for families and young ones, reaches the beginnings of Goa trance movement. On one hand, there were a lot of couples that went for hippie trail with their kids and on the other, many of the children were born during those travels and parties in 80’s & 90’s in Goa. Some of those kids were DJ-ing back then and have stayed in psytrance culture as active participants (Picture 2.20.)^{xxv}.

As a natural consequence of that and together with vision of family gathering, kids area started to slowly be regular part of psytrance festivals. Through diverse program and game, new generations have chance to bound with nature, what is missing in their “urban childhood”.



Picture 2.20.: Goa Jonas, playing in a party in Goa in the 90’s as a kid;

Some psychedelic trance festivals provide camping area especially for the families with young children or like on Boom festival, they recommend them to settle in the part called 'Low Noise Camping'. Useful products for kids like ear protectors, handmade toys or organic toiletries can be bought at the place. There are special programs and places prepared for them: dance, art, theatre and cinema workshops, various playgrounds plus plenty of activities and games, so that kids stay at the festival is fulfilled with joy, happiness and useful knowledge about different topics.

From 168 respondents, 36,9 % (62 people) visited psychedelic trance festival with their own children or were in a company of friends who brought their kids there. Each of them agreed to the fact that psychedelic trance festival is a safe place to bring a kid. Except the safe environment, kids can through game and numerous workshops learn about topics that are not usually offered in kindergartens and schools: permaculture, creative recycling, making toys... 40,4 % (68 people) have never visited psychedelic trance festival in accompany of children, but agreed that they would have safe environment there. 17,8 % (30 people) said that they would take their kids just on some of psytrance festivals, since not all of them are organized good for the young ones. Just 4,7 % (8 people) said that they would not ever take kids there, cause they want to experience the festival without feeling of responsibility for anyone. During the conversation about their strict opinion, these respondents explained that they have enough of responsibility in their everyday life, so they want to take this time as rebalancing themselves or just to enjoy and party with friends.

Kids areas at the festivals are not considered as babysitting places, but as place with fulfilled program where kids can together play, learn and create.

Inclusion of kids in a creative and interesting, but still safe way gives this art of festivals another significant perspective in creating an alternative way of thinking for future generations. Nowadays, there are some of music festivals like reggae ones, that are in the regular program of concerts including as well programs for kids, yoga, environment... The idea of multilayered festivals for every age spread around the world, but the concept of psychedelic festivals has to stay still distinguished from others. Their roots, history, significance, perspective, every kind of art and aim keeps them far away from the other modern music festivals.



Picture 2.21: Kids at Boom festival , 2016



Picture 2.22: Children at Boom, 2016



Picture 2.23 : Children at Yaga Festival,



Picture 2.24: Kids at psytrance festival



Picture 2.24: Kids at psytrance festival

Festival performers

Performance art is made as fusion of alien dimension with reality, where the offbeat dressed performers tremble through the dancing crowd. Urban street artists, post-apocalyptic circus troupes, jugglers and fire artists with hallucinatory skills raise with their performance the freedom-carnival atmosphere. In Boom festival, the performance art concept is based on reviving innocent and blissful state of mind that people usually had as they were children, when the circus was coming to town.^{xxvi}

From 168 respondents, 25 % (42 people) said that performance art offered at these festivals helps the

effect of extending the reality and ‘reviving buried child imagination’. 22,6% (38 people) thought that performers go together with other participants as one piece, creating common picture of cosmic carnival. They claimed that very often they cannot recognize who is a performer, who just a visitor. This statement leads again to previously discussed chapter – freaks, which approve the freedom of everyone to present themselves in extraordinary outward show. Rest of the respondents, 52,4 % (88 people) thought that the performance art does not open a creative side in them, but it makes the atmosphere more psychedelic and unreal, supporting the specific state of mind reached just at these festivals.



Picture 2.25: Performers at Boom festivals



Picture 2.25: Performers at Boom festivals



Picture 2.25: Performers at Boom festivals

Reviving of senses

After a detailed research with participants and organizers of four psychedelic trance festivals, appeared a result that gave curious significance to defining psychedelic ambient (at festivals, between participants, called “psybient”). The capital reason that this community’s inhabitants easily switch off their everyday stressful state of mind is an arousal of all senses. In the first questionnaire, subjective opinion of effects on senses was not included, but since of repetitively being mentioned in box ‘Other’, focus was conveyed to it.

From 168 participants in research at the psychedelic trance festivals, 52 % (88 participants) felt like there is an additional answer missing and they wrote particularly their subjective opinion in box ‘Others’. From specific answers, 84% (74 participants) connected their amazement for psychedelic ambient with a process of giving their

senses joy and penetration for developing them. Rest 16 % (14 participants), which is 8 % of total amount of participants, based their answers on usage of psychedelic drugs and their availability. The ones that didn’t write additional answer in box ‘Others’, 48% , agree that the psychedelic experience is a unified assortment of tools like music, art, workshops, community, gathering, ecology, nature and plenty others assist journey above everyday psychical state .

Hearing is being stimulated by a lot of different noises- first of all trance music with its hypnotical beat, second by sounds of nature. Wind, water, steps on different surfaces, rain, leafs are just few of natural sounds that is very hard to distinguish in the urban area (Picture 2.26.). Hearing them, people start to feel calmness. Sound of drums that is very often used in live performances is well known as an endorphin stimulator and moves people to work more together.

Sight sense is commonly in urban area lost while receiving too much information. People are hardly being able to focus just on one thing, so the revival of it is made by putting attention just on same point. At the festival, during the day, participants have chance to have rest from grey and often heavy colors of the city by being surrounded with nature and relaxing shades of it. (Picture 2.27. and 2.28.)By night, in various choices of decorations and colors, the experience of each of them is highly detailed that the observer finds himself curiously watching one thing for a certain period of time. One of the participants declared that decorations and visual art never looks the same and repetitive, because even making one step on the side, they seem completely different.

Smell of nature is stimulated first through fresh air, then through other smells of nature: wood, grass, river, sand and stone that participants can fully enjoy on psytrance festivals. Incenses and smell of various, very often, vegan and Indian food cooked there, gives additional joy to the sense of smell.

There is a lot of chai shops selling vegan, vegetar-

ian, Indian, Chinese, Iranian or local dishes where sense of taste is being aroused. The food that is being sold there is mostly from the local areas, organic and farmed without using of chemicals. Comparing with urban area where products are mostly processed, the sense of taste at the psychedelic festivals reactivates more quickly than usual. In previous part of describing locations of psytrance festivals, it was mentioned that it can happen that the place is gifted by drinkable natural water source. Drinking water from a natural spring is something that participants cannot experience in the urban areas, which makes the sense of taste even more stimulated.

Touch is mostly through a lot of group classes being revived. Encouraged to experiment with different practices, ancient and contemporary, participants are spontaneously being pulled in direct contact with others. Giving a hand to a complete stranger and through specific ways, guided by experienced practitioners and being focus on energy exchange is an extraordinary reminder of importance of the most forgotten sense (Picture 2.29. and 2.30.).

Subjective evaluation of reasons for specificity of psybient

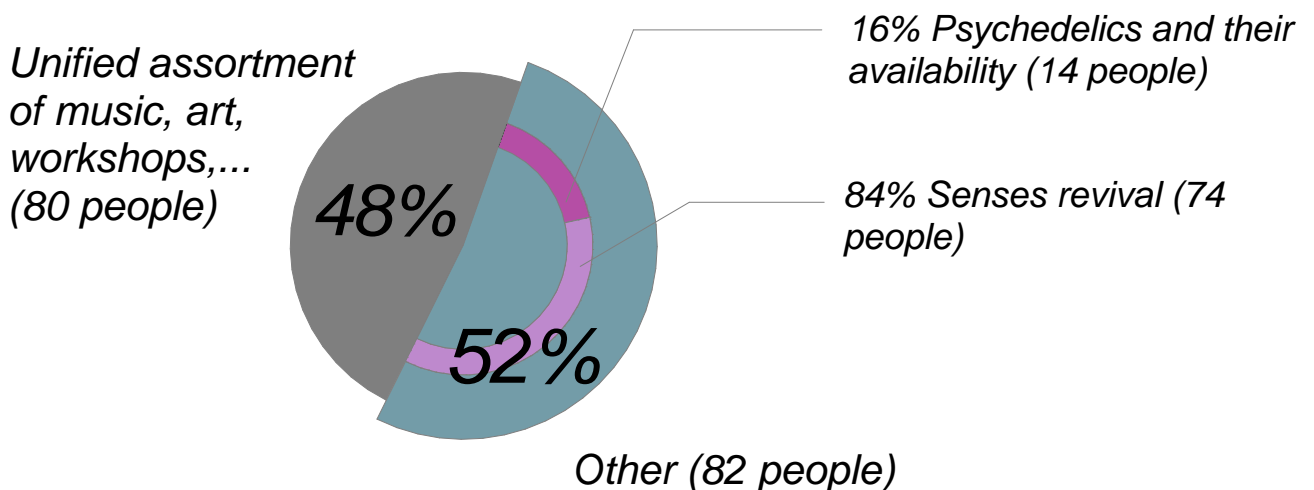


Chart 5. Research conducted at psytrance festivals



Picture 2.26: Morning at Gaia festival in Lithuania,2013



Picture 2.27. Natural surrounding of Shankra festival in Switzerland where visitors can treat their all senses



Picture 2.28. Visitors of Lost theory festival in Spain relaxing during the day at the fresh water pools, 2015



Picture 2.29. Group practice at Samsara Festival, Hungary, 2016



Picture 2.30. Couple playing on the hay ground at main stage at Shankra festival, 2016

Installations, contemporary architecture, deco art

The design of psytrance festivals allures people that admire ancient traditions, totem cults, unity of nature, Hinduism, cosmic understanding of the world, spiritual and similar groups. But mainly, they are made for individual experience of every participant. For everyone that needs harmony and peace, going far away from the accustomed life.

Visually arts and contemporary architecture of psychedelic trance festivals opens the doors of human perception far and widens the view of aspects of our reality, which are normally hidden behind the gray haze of everyday life. In order to catapult visitors into this aesthetic-surreal parallel universe, media such as painting, sculpture, land art or video are used everywhere on the site. They make for the participants travel through the festival as a journey into an extraterrestrial world of curious beauty.

The decoration by itself started to appear as accompanying objects on Goa parties just as a sun protection and additionally as a space for applying artistic ideas. Since of a massive use of psychedelic drugs, in an attempt to deepen the visual experience, slowly the colors on textiles evolved in more vivid until they didn't become UV glow colors. They were stimulants for voyage through various states of mind. With technology progress, those visuals started to be designed digital, so their layout was getting more specified shapes. Visual arts with time became one of the most important elements of surreal dimension and experience of psychedelic trance festivals.

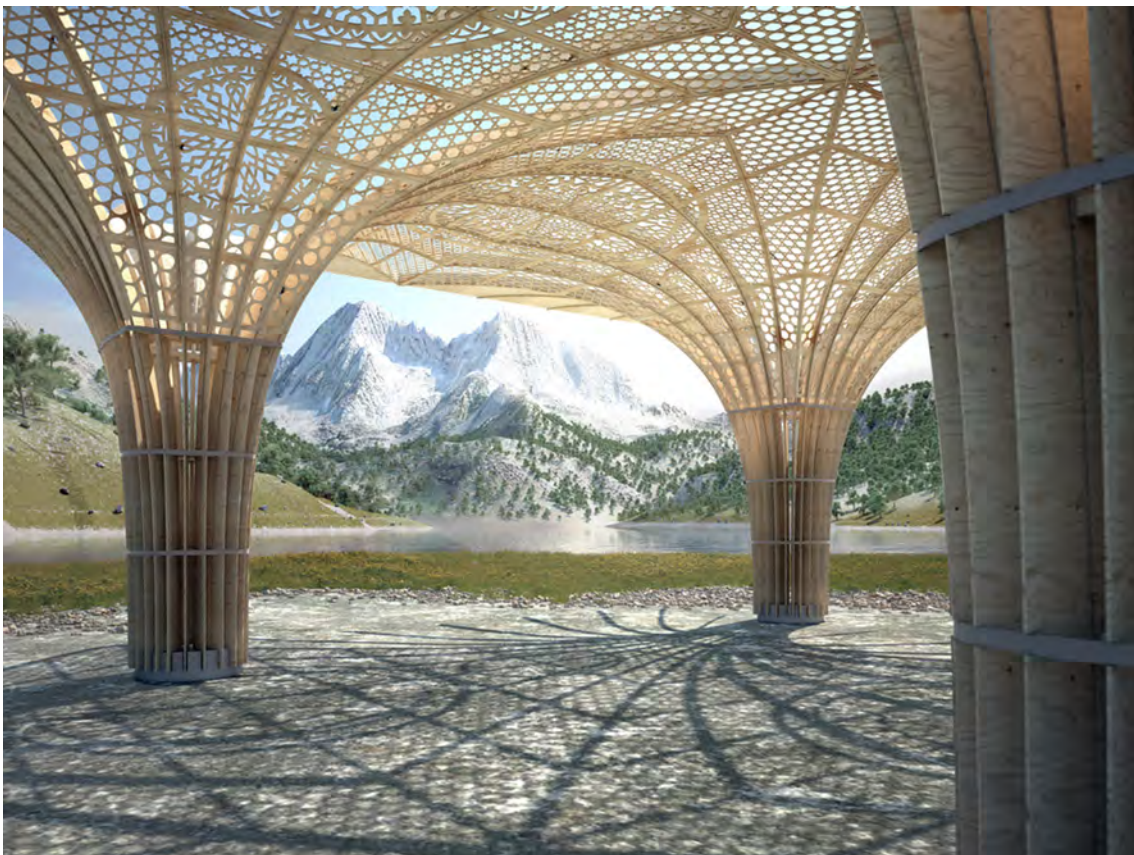
Example where sacred architecture meets technology and gives an amazing combination of visual and contemporary art of psychedelic trance festivals with nature is main stage construction at Lost Theory festival in Spain, 2016 (Picture 2.31.)

Hylemo a London creative agency and architecture studio has created a huge dance floor canopy that scales up the designs of past installations that takes on a new form with “The Lost Temple” which was providing cover for up to 3000 people for a psytrance festival “Lost Theory” in Spain from 22 – 29 August, 2016. “The design comes from a continued study of the geometry of sacred architecture; this artwork has been inspired by forms of medieval rib vaulting. We have digitalized these geometric forms and manipulated them into parametric models to design a contemporary structure that achieves the same objective,” the studio explained.^{xxvii}

“On the dance floor, visual art, including vid-

eo projection but also fluoro and “string kaleidoscope” art, is designed to work in conjunction with music to affect altered states of mind and body. The multi-mediated assemblage and interactivity of the dance floor illustrates that any sensory media can be recognized as visionary art; and that any art, including music, that has been inspired by transpersonal experience, and which in turn incites the imagination, should be considered under same rubric.”

Pushing the limits of designing in combination with futuristic technology, projections and laser mapping, visuals reached the unseen dimensions. Although they could always fuse with each other, there is an unofficial division between them that



Picture 2.31. Dance floor shade canopy design by Hylemo a London, Lost Theory festival, Spain, 2016;

deco-teams distinguished by function, materials or technical tools used.

String art

Exact origins of string art are not defined because proves lead on one hand to China, on another to Mexico. Anyhow, it is an ancient art technic used for decoration. At the end of 19th century, 'Curve

versatile art mediums - enjoys something of an un-acknowledged art historical pedigree, having featured prominently in the work of many influential artists like Marcel Duchamp, Henry Moore, Naum Gabo (Picture 2.32.) or Barbara Hepworth.

There are few methods of forming shapes but the most used ones are : Bèzier curves, Spirelli and 3d string art. Geographically, string art images are



Picture 2.32.: Naum Gabo's *Linear Construction in Space No.2*, 1957-8

stich' technic was invented by Mary Everest Boole with an idea to make mathematical concepts more usable for children.^{xxix}

String is one of the humblest yet possibly most

fundamentally differentiated between the Far East (China), the American continent and Europe. While in China predominantly silk threads are processed into miniatures, the Huichol Indians in Mexico, for example, resort to relatively coarse and strong

cotton threads. In Europe, however, art, silk and mercerized cotton yarns are used. String art images often look very colorful and expressive.

In psytrance decorations, string art is used as much in 2D art work, that much as a space defining objects method. The threads can be instantly UV or afterwards colored. Depending of position, idea and concept of embellishing, flat one can be used as a part of constructed shape (Picture 2.33). The best examples of string art decorations used on festivals is when the simplicity of a thread seizes open natural space in a contemporary, architectural defined object (Picture 2.34. and 2.35.).

Benefits like simple texture, low cost and possibility to be used in various forms, gives string as art possibility to be used in a lot of sequences of psytrance festival. From imitating the most perfect animal-made product – spider net and through the ‘dressing up’ of trees or binding and tying things, till the complicated constructions, string art presents wide implementation in psychedelic trance festivals. With easy maneuvers, even visitors, conduct themselves in creation of space with string art. In the camp areas, very often, for the reason of recognizing their place of stay, visitors make simple or more complicated string shapes, which they enlighten with UV lamps (Picture 2.36.).



Picture 2.33.. String art decoration of stage at Mystika Festival in Slovakia, 2010



Picture 2.34.. Division of space made through string art at Yaga gathering, Lithuania, 2013



Picture 2.35. Tunnel made from string art at Goa Dupa festival, 2016

Since the strings constructions are usually build from smaller pieces, after the festival, they are being divided and reused for another gathering. If not, they are cut and reused for another purpose.

27,3% of respondents at festival (46 people) said that the 2D string art seem as the only visual art that could be learned and made by participants, cause it is based on geometry and has exact rules. Some of them already had tried and made few pieces. Other visual arts seemed for them impossible to be created and made without having wide knowledge and years of experience in the field of creating decorations for the festivals. 48,8 % (82 people) would like to try to do bigger constructions like stages using both, lycra and string art. Very few respondents already took part in volunteering in pre-con-

structing the festival, but most of them just admire the end product of decorators and volunteers. Last group of 23,1% (40 people) of respondents reply that they don't see themselves at all creating decorations. They come to festivals particularly to engage themselves with music or community. Interesting point of research about being curious and willing to try to take a role of string artist was that 42 respondents of 46 mentioned previously were from Poland. This fact can be explained that the most often art used for decorations seen at psychedelic trance festivals, gatherings and parties in Poland was string art decoration. In chapter Psychedelic culture in Poland will be furthermore discussed about engagement of Polish people in this alternative subculture.



Picture 2.36. Camp area at Yaga festival, simply decorated with strings; 2015



Picture 2.37.: String art in shape of water lilies at Lost Theory festival, 2011

Lycra art and objects

Materials as lycra opened a new dimension of forming the space at psytrance gatherings. First, the technical properties of lycra allow the material to stretch and tie to wire, not forming any crease. It can stretch up to 600 % , still being able to recover in original shape.^{xxx}

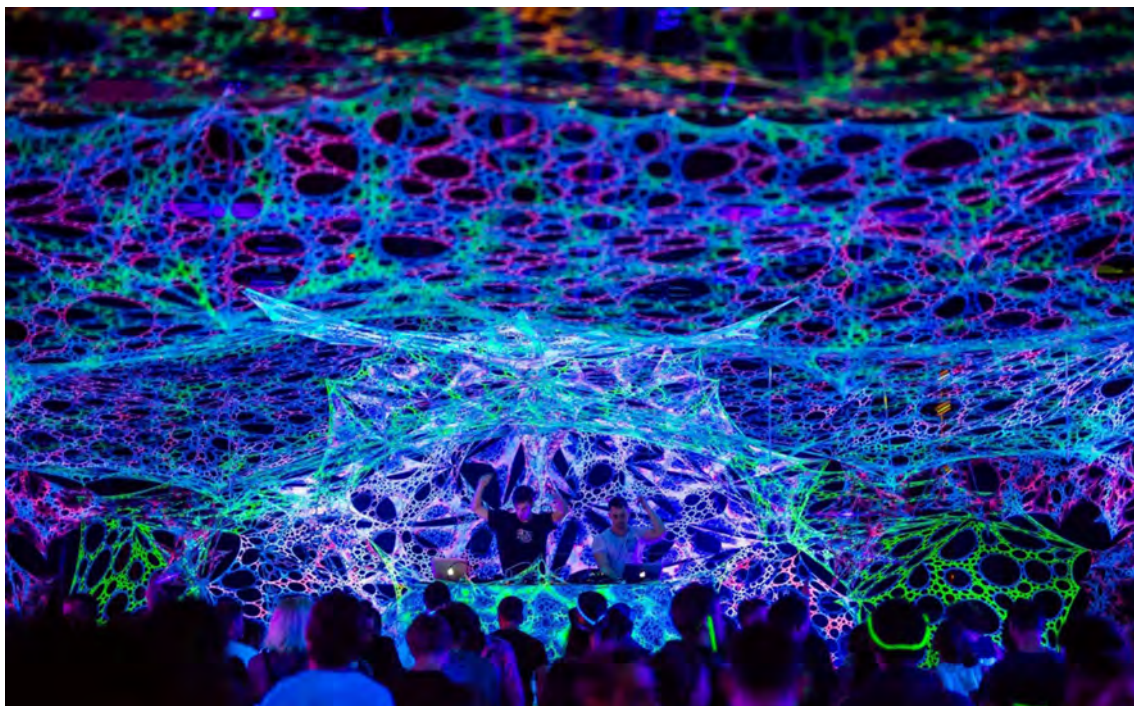
The material is slightly see-through, so when used as a shade canopy, it doesn't block the sunshine completely, but it gives a natural feeling of being protected from sunburn. Very often, during the research, respondents described it as a 'feeling of standing under a tree'. The shape of lycra pieces can be variously cut and formed into shade canopies, free decorations or paintings.

Geometrical shapes and patterns are the most

used ones for singular pieces, but combined together, they build organic contemporary objects. Combined with different media and technics, lycra objects penetrate optical impression of parallel dimension.

Disadvantage of lycra is that is non-ecological and polyurethane material and doesn't fit exactly to the ecological idea of these festivals, but to compensate this fact, it is reused often, shaped in diverse forms of visual arts. One of the festivals that refuses use of lycra as a shade canopy is Gaia in Lithuania, claiming that it doesn't support ecological spirit of their gathering²².

²² One of the creators of Gaia festival, during a short interview, said that from the side of organizers, lycra is never used, but participants sometimes bring some small pieces that they use in decorating their camp area.



Picture 2.38. Organic shape of ceiling made by BioLuminEscence for Trenchtown festival, Netherlands, 2016;

Shade canopies and stage art

Shade canopies are the biggest obvious and attractive piece of contemporary art made at psychedelic trance festivals. They are mostly made from lycra, but recently, as the eco-awareness is stronger connected to the whole idea of psychedelic trance festivals, creators try to substitute them with more natural materials. They are used for covering the stages, dance floors, playgrounds, yoga zones... These fabric installations are free standing structures utilizing wooden constructions that through various shapes create feeling of being in a temple²³.

Visually stunning and functional shade installation are used as a hangout space as well in the period when festival program has an intermission. The space works differently, depending on the dynamics of users.

²³ By participants of festivals, spaces under these structures were called temples. Some of the festivals named those areas as temples, like Boom in Portugal that the space under the main stage identifies as 'Dance Temple'.

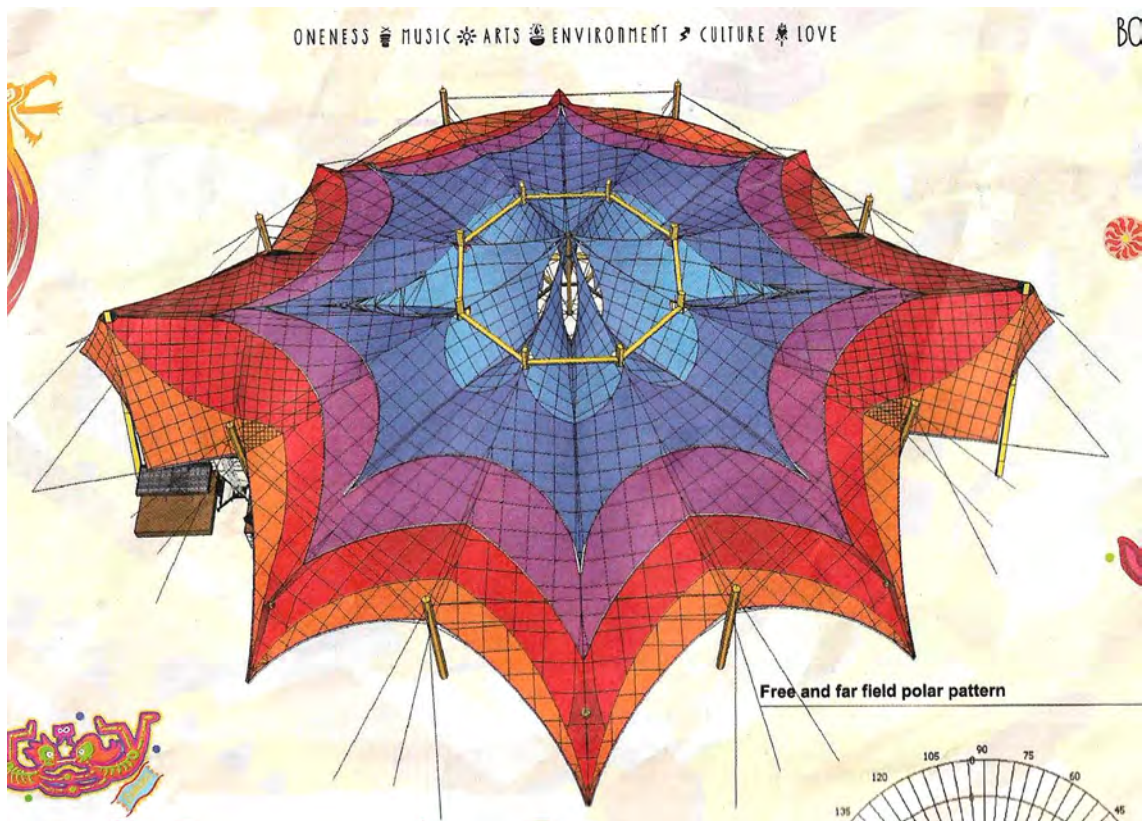
This 'architecture of air' is a one of the best visual tools in a process of surrendering to the transcending powers of frequency and rhythm. In case of chill out spaces, effect of the shade canopies combined with other visual arts encourage participants in self-regeneration and journey through their states of consciousness. This statement came out from research point that happened exactly under the previously mentioned constructions. In this part of research took part 57 people, from who 42 attended more than 3 psychedelic trance festivals. 32 respondents (in further text called Group 1) took part in research in the moment of being under the constructions used for relaxing, various practices with body and mind like yoga and meditation. Other 25 (in further text called Group 2) were in more dynamic movements under the stage constructions. In group 1, respondents were asked to focus for a while on the structures, lying on the ground and first brainstorming about thoughts connected to the shapes and colors that they see above them. Second part was as well brainstorming, but about personal feelings connected to experience under these structures. Third part was in a form of a conversation about

outcomes of previous two exercises and respondents were asked to explain how the structure affects their feelings and state of mind. Outcome of the group 1 was that after spending a while under the shade canopies, the shapes of the structure, alone or together with practices taken there builds feeling of being safe. These places by structures and geometrical shapes reminded them mostly on sacred temples.

In group 2, respondents were asked just after having a trance dance experience to describe their prevailing feelings and which motives in surrounding affected their current state of mind. Feeling of freedom was the most common answer. It was triggered by trance music, transmitted through their body with dance, powered with energy of surrounding and highly penetrated with visual effect of the temple where they were.

This part of the research was done in addition to the standard questionnaires and interviews that respondents took part in. It came out as additional part, because of previously showed amazement of respondents with stage art and the shade canopy structures. It has been conducted mostly at the last visited festival, Boom, which counts high number of these constructions. Apart from the 48,8 % (82 people) that stated to have interest to try to do big constructions like stages²⁴, other 51,2 % (86 people) agreed that visual effects made under shade canopies and dance temples are remarkable. Those results together with additional research above described, brings us to conclusion that visitors except the admiration to these structures as objects in the nature, approved its positive influence on state of mind.

²⁴ Part of the research explained in chapter 'String art', answering the question: 'Which visual art, decoration or structure you see yourself being interested and capable to make?'



Picture 2.39. Construction of 'Alchemy Circle' stage at Boom festival, 2016 Picture



Picture 2.40. Shade canopies on a main dance floor, Yaga Gathering, 2014,



Picture 2.41 .Shade canopies for chill out zone at Boom festival, Portugal, 2012



Picture 2.42. Stage art with inspiration of a dragon from Chinese traditions at Boom festival, Portugal, 2012



Picture 2.43. Stage art at GoaDupa festival 2013, Poland

UV Backdrops

By definition, backdrop is a painted cloth hung at the back of the theatre stage as part of the scenery.^{xxxii}

Backdrops as a psychedelic decoration appeared even at parties in Goa. They were psychedelic paintings made on materials and hanged around without specific order. They were as in back of the stage, that much in front of the people. With time and use of UV colors in decorations, backdrops got more vivid and the effect got stronger. Nowadays, depending on the use for indoor or outdoor events, materials can be: cottons, polyesters, poly/cotton blends or even vinyl.^{xxxiii}

Canvas is used often too, but mostly for the exhibition needs, like on picture 2.44. They can be painted or digitally printed. Subjects are coming from various inspirations, but they all have obvious influence of psychedelic art movement.

Backdrops don't have unified shape, but depending how materials are cut, most of them have rect-

angular form. With this fact, psychedelic paintings in comparison with other visual art and contemporary architecture around them seem like 'trapped' in same shape. In reality actually appears that backdrop artists achieve feeling of never repeated shape. Since backdrop materials are black and the UV colors that are used for painting are glowing, attention of the viewer is completely focused on psychedelic shapes and messages appeared on them. That is how the actual borders of material are mostly not noticed.

There are a lot of factors that can affect how the UV painted images show up under UV lighting. These factors include: substrate fabric, undercoat, brand of paint used, number of coats of paint, the type of UV light fixture being used, distance and angle from the light source to the backdrop. Some fabrics react differently to UV painting and lighting or sometimes big distance of UV lights can reduce the sharpness and desired vividness.^{xxxiii}



Picture 2.44. UV paintings made on canvas in M.O.V.A. at Boom, 2016

On edition of Boom festival 2006, appeared a new space called M.O.V.A., Museum of Visionary Art. Because of long-lasting tradition of live paintings, workshops and exhibitions, organizers went step forward with introducing to the

participants visionary art gallery. Till now, it has grown organically into a precious collection of styles like Digital Fusionism, Sacred Geometry, Visionary Psytrance Decoration Art...^{xxxiv}



Picture 2.45. Backdrops at chill out zone, Vortex Open Source festival, South Africa, 2014



Picture 2.46. 'God is a DJ' made by J Löff, Belgium

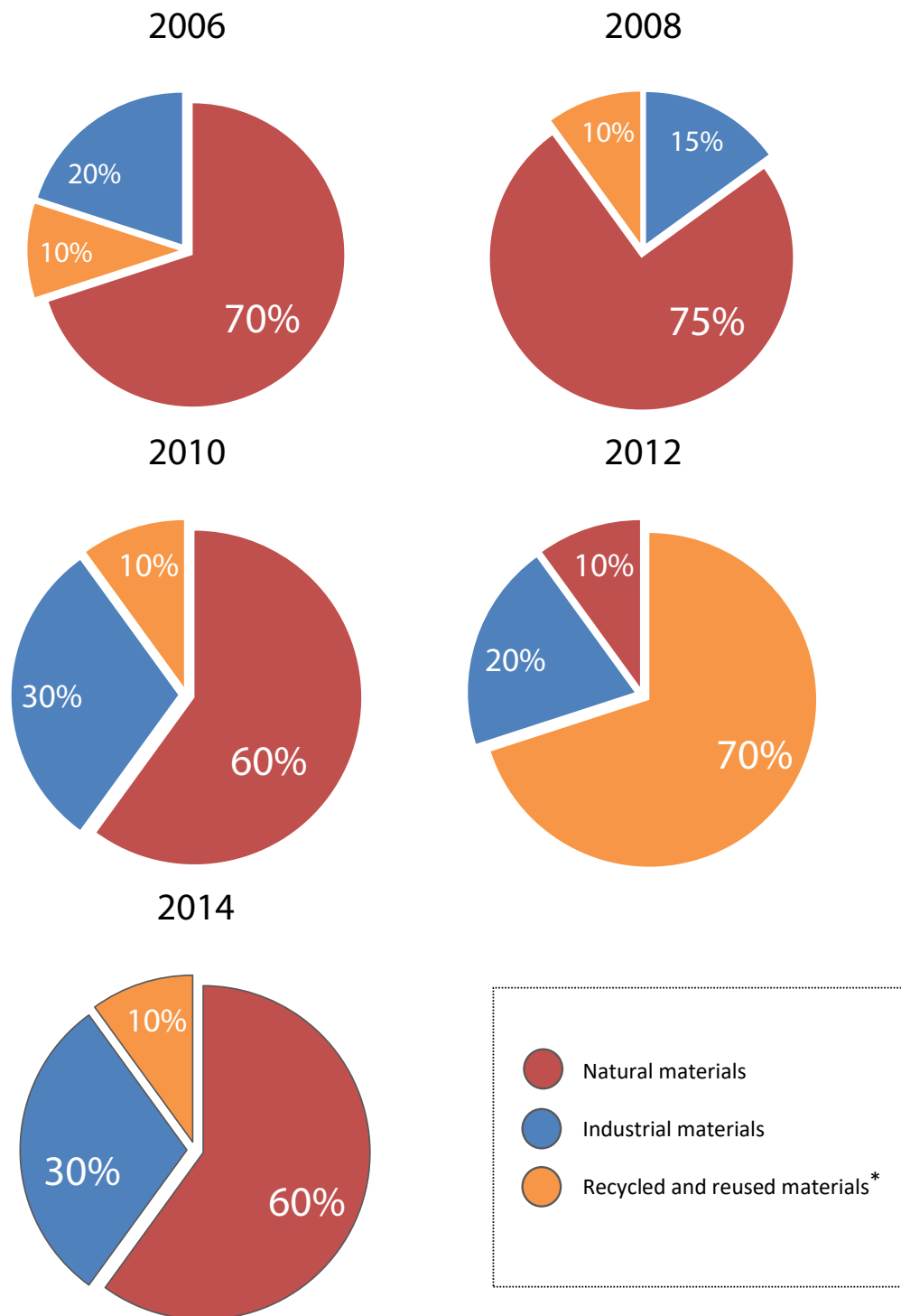


Picture 2.47. Backdrop made by author during the research period of festivals,2016

Constructions

After the first psychedelic trance festival Karahana in Israel in 1997, soon appeared Boom in Portugal and Solipse in Hungary (later renamed in Ozora). These and other greater gatherings were bringing each year bigger and bigger critical mass of open minds and free spirits, which gave rise to

development of festival constructions. Mainly, the constructions had to be enlarged and year after year, were not possible to be built without previous planning. Following the ecological aspect, materials used once, were reused or recycled. On picture 2.48. is shown percentage of bio-construction usage in last 10 years at Boom festival in Portugal.



* including natural materials from previous editions

Picture 2.48. Bio- construction – organic materials for Boom build



Picture 2.49. Construction over stage made from hay, Gaia gathering, Lithuania



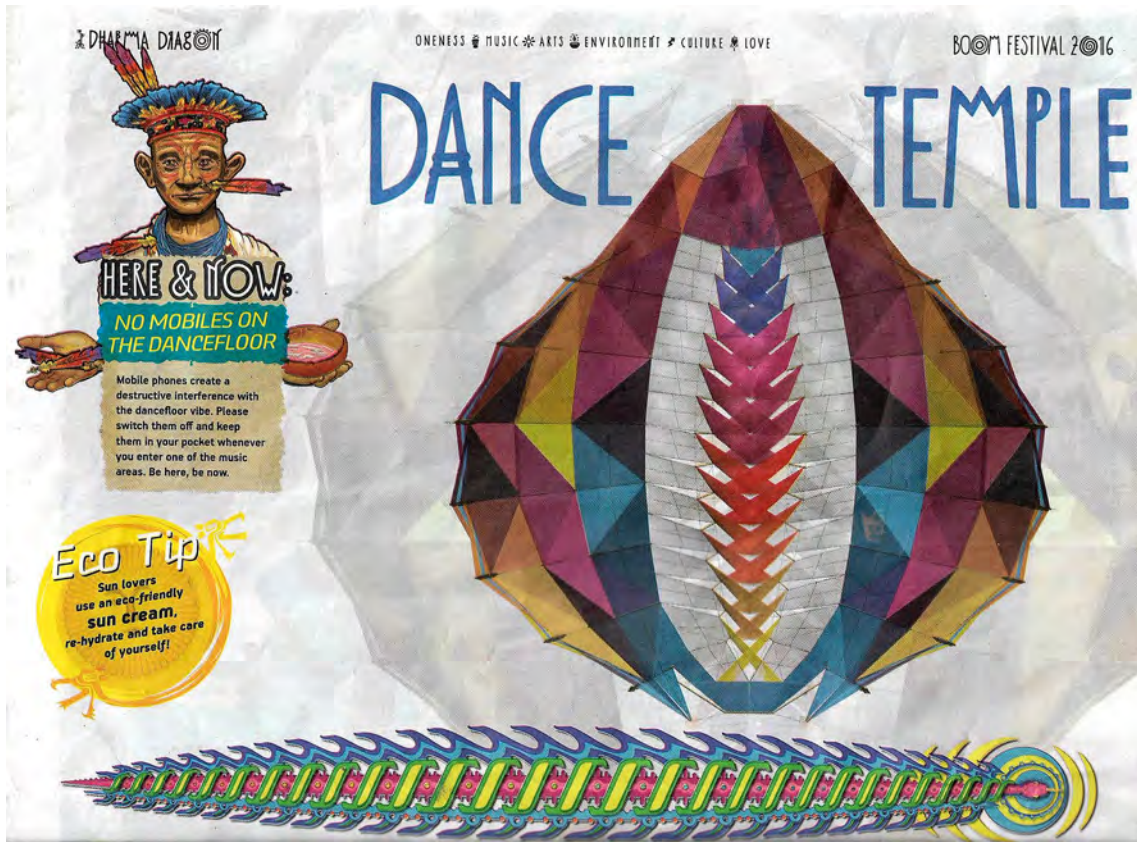
Picture 2.50. Info stand built with second hand containers and upcycled wood at Boom festival, Portugal, 2016

Depending of the amount of expected participants, constructions may appear in different scales. Some of the festivals rather provide their participants detailed forms, than big seizure objects. Their visions create deeply engaging experience by combining architecture, nature, art and sound.^{xxxv} Anyhow, the sizes of objects are covering the needs of participants.

In necessity to explore form that can resonate with community and natural surroundings, creators use tensile structures. Tensile structures are constructions which load bearing capacity is achieved through tension stress, but can be supported with bending or compression elements. In psytrance festivals, they are used for roofs/shade canopies, since they economically span large distances. With these structures is also possible to shape shade canopies in different free-forms and still keep them functional and safe. The principal of tensile structures is taken always,

but not every festival has a need to use large structures. Fewer visitors require smaller canopies, meaning that structure components don't have to be prefabricated. In those cases, materials like wood or stone can be found on the place of happening.

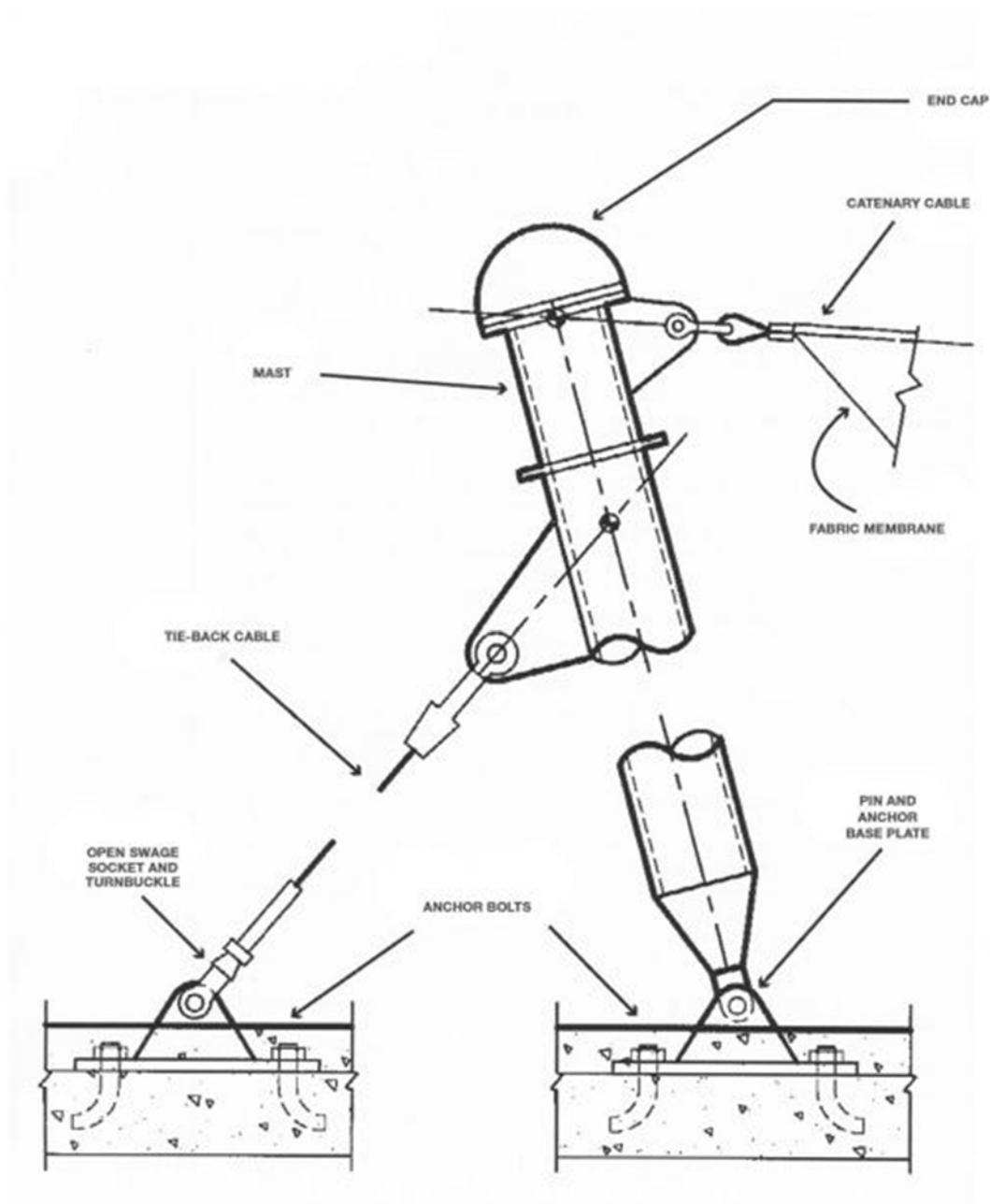
In order to understand the variations, two festivals with different amount of visitors will be shown. Boom festival in Idahna-a-Nova in Portugal reached 2016 50000 visitors. The festival takes place in summer, when temperature rises till 45 °C. Despite the fact that venue is at the lake, shade canopies have to be made to protect most of the visitors while dancing, relaxing or having drink and a meal. In the Dance temple, on the roof structures are even installed showers that are constantly refreshing dancers while 'trancing through their mind'. The construction of it fabrics, contains masts, base plates, membrane plates, catenary cables and tie downs (Picture 2.51.)



Picture 2.51. Construction of 'Dance Temple' stage at Boom festival, 2016

To form and support this complex shape, fabric structure required compression components – masts. Connection between the structure and the ground is made through base plates that are welded to the bottom of masts and concrete pedestal. ‘Links’ between fabric membrane and masts are membrane plates that are made to accept catenary cables and pin connections. Catenary cables

are placed along the fabric boundaries, stretching it from mast to mast. They are ‘hidden’ in the edge pocket of the fabrics and connected with membrane plates. Tie downs are attached to top of the masts and through turnbuckles in the ground (Picture 2.52.).



Picture 2.52.: Tensile structure components

Goa Dupa festival, that takes place in Polish mountains, Bieszczady Nature Park, happens as well in summer period. The temperature is never reaching the levels that visitors feel uncomfortable and the number of visitors is around 2000. Considering these facts, shade canopies are created in smaller scales and don't require additional tools for refreshing the dancing mass. Constructions are

based on tensile structure, but none of the components is prefabricated. Except catenary cables and fabrics, all components used for constructing are created from materials found in surrounding. Masts from wood bole are positioned deep in the ground and secured with stones. All fabrics are tied or sewed with cables instead of having a membrane plate (Picture 2.53.)



Picture 2.53



Picture 2.53.: Concept model of a shade canopy; Process of making it realistic

Ecological and environmental aspects

'Hippies started the ecology movement.'^{xxxvi}

Years ago, in the times of beginnings of Goa trance, apart from its uniqueness with specific melodies, ethnic influences and imagery related search for infinite divine of body and soul, psychedelic trance scene had something more uncommon. The relationship of these festivals and nature was something noticeable even when eco-awareness was not at the level as nowadays. Recycling wasn't properly done in those times, but nevertheless, with natural locations and idea of going back to the roots of existence, the seed was planted. People were staying in nature after the event finishes and trying to 'leave no trace'.

Somewhere in nineties, this ecological attitude got lost, since the events moved indoors. It started to be just a short release of urban life and tensions, doors to a dream dimension, but not something that could be carried out in rest of visitor daily life habits. Appearance of Boom festival in Portugal, brought back the connection between festivals and nature. Eco-awareness and sustainability engaged strongly in the main concept of psychedelic trance festival orbit.

The organizers started to support eco-idea strongly by giving respect to the land that they occupied and they made first important step - separating the litter. Compost toilets started to be used, but the food containers were still not compostable.

In near past, some organizers started to even make membership, rather than purchase tick-

ets,²⁵. Aim of a membership was very obvious eco-friendly step – inviting visitors to participate in whole process, not just to attend. This process did not include just the psytrance gathering, but the bundle of events in a sense of learning, having a knowledge exchange and some gardening workshops. Vision of the festival, in this case, speaking about S.U.N., embodied celebrations of cycles in nature like Spring fest or Moon fest and started to include locals to participate. Promoting the local products and selling them during the events was one more layer in building the broad ecosystem of that region.^{xxxvii}

At Boom festival 2016, 80% of all suppliers were national and 41% of those were local. To all food vendors was given a list of local suppliers and nearby organic farmers. The remaining

commercial measurements, organizers decided to restrict the numbers of participants. This action gave chance to people that they even more engage to the land, to sustainable community in the process of making fire places, common kitchens, vegetable gardens... From supporting of psytrance community, slowly the whole idea developed into supporting local communities.

Except the distributed program at the festivals, participants could receive in gently manner information about ecological principles or for the system of donations for different sectors or using compost toilets. Depending of the festivals and natural surroundings, they were also encouraged or to use biodegradable soaps or even not to use them at all (Picture 2.54.).



Picture 2.54. One of the ecological rules at Yaga Gathering, Lithuania, 2015

percentage was food by suppliers, who are not eco-certified, but local, and delivered the goods personally to food vendors.

In evolving of the idea of sustainability and keeping the size of festivals in 'healthy' and not too com-

²⁵ In 2015, festival S.U.N. at Csobankapuszta in Hungary started to use membership as a way of promoting local products and engaging local people to take a part in building the festival.

Big festivals like Boom as well made ticket reduction, but still, in 2016th, the number of participants reached more than 30 000. Everywhere around were hanging messages of keeping the nature as it was on arrival day.

After several years of tenacious research (merging Boom technologies and knowledge with Eco-centro IPEC, an evolutionary scientific approach

with partnerships with universities, DIY and DIT enthusiasts, Humus Sapiens, CompostEra, the Joe Jenkins approach, microbiology, and the specific characteristics of human dynamics at festivals), Boom has developed a unique composting toilet system for festivals. ^{xxxviii} In 2006th, Boom festival with introducing of 20 compost toilets to the visitors, seemed like a radical idea. In 2016th, organizers invested in building 348 compost toilets and with it has risen global awareness

to the benefits of this technology (Picture 2.55.) Liminality of psychedelic trance festival was and will be present, but the sustainable community continues to develop. Putting seed in everyone who consciously finds himself in a gathering like this, is a wide step in developing eco-principles outside of festival places.



Picture 2.55. Compost toilets at Boom festival, Portugal; Source: Boom infoguide

Recycling art and sculptures

One more strong ecological footprint that can be seen on every psytrance festival is recycling art. Old, destroyed and wasted materials are reshaped in beautiful sculptures.

From car dross to old containers, from sharp to soft edges, sculptures are made from every accessible material that lost or didn't find its function. These recycled artworks featured around the area give a mark to the atmosphere of surreal town and boosts the participants visual experience. Natural materials from surrounding are used for forming the sculptures too. Depending from which material is rich the festival area, different forms are created.

Wandering through the venue is like entering a carefully arranged open air art gallery, where pieces of art await behind every corner.

Art at psychedelic trance festivals has the power to trigger all kinds of emotions and stimulate critical thoughts too. Because of it, many of the art installations and sculptures at the festival have an educational aspect, where they aim to provoke self-reflection and give attention to alternative views on life. Some pieces work in interaction with people, others are for viewing delight. Most of them make participants to feel things, or think through, or both.

In each edition, as mentioned in previous chapters, different themes are implemented. They build kind of framework and storylines for all

structures created at the place. From alchemy, elements of life, the feminine, shamanism to sacred geometry themes, the art and design of the festivals has main starting point for gaining inspiration and guiding line to see it through. In research, 83% (122 people) answered that they are impressed with the recycled art works at the festival and it inspires them to think about self-making recycling pieces for everyday use. Still, in their opinion, these projects would not be very effective in the urban area. 12,9% (19 people) consider this art is part of 'psymuseum' that belongs just to the festival art, not to the city area. They think that projects are very interesting, but created just for the surreal dimensions that would not be properly perceived in the urban areas. 4,1 % (7 people) said that those projects are fine, but not effective as the stage art. Mostly, they perceive it as not interactive as the other visual art and contemporary architecture at the place.

Interesting fact is that 73 % (254 people) of respondents in Warsaw, by seeing picture 2.56 said it is very curious piece of art and the fact that is made from old car dross, makes them think deeper about waste. 18,6 % (65 people) didn't like particular object from the picture, but thought that this kind of art can be very useful in the city area. Just 8,4 % (29 people) never saw this kind of art on the streets and are not sure would it make any sense to create it. So, observing both answers, can be said that curiosity of respondents in the city, allows them to open for new projects and ideas in open space, but as well that people in city are considered from the 'psypeople' pretty closed for recycling art.



Picture 2.56. Sculpture of Earth made from old car dross, Boom festival, Portugal, 2016



Picture 2.57. Totem made from old plastic bottles and metal cans that were with wind blowing producing sounds in front of the Nataraj Dance stage; Boom festival, Portugal, 2016



Picture 2.58: Faces made from clay in surrounding, Goa Dupa Festival, Poland, 2015



Picture 2.59. Kinetic sculpture made by Patrice Hubert, Boom Festival, 2014, ^{xxxix}



Picture 2.60. Recycled paper and iron shaped in human faces sculptures, Boom festival, Portugal, 2012

Video- Mapping

'...the DJ transmits sound information that allows him to manipulate the audience, as the intensity of the dance and the degrees of alienation directly associate. The same happens in the case of the VJ who through optical effects of his visual projections and alteration of reality with video mapping technology stimulates the activity of imagination.'^{xI}

In a manner to transform different objects into a display surface, video-mapping as a projection technology is used by artists at psytrance events and festivals.

Video mapping appeared in psytrance together with development of technology and presents one of stimulants for participants in traveling into transcendence state of mind. Although multimedia is not one of the shamanic instruments, it can facilitate access to imaginary

worlds and emotionally expand altered states of consciousness, which is primary intention of shamanic rituals.^{xII}

Guillaume Alatak and VJ Fa qir from 'Oskar & Gaspar' collective of video artists are working for Boom festival since the 2012. To create their contents, they need to see built structure. Since the structures at Boom (and other psytrance festivals) appear short before and disappear after the festivals, it makes for them making video projections possible just at the venue. When they see the structure being assembled, the whole spirit and design of the main idea is easier to feel. They develop the concept that deepens the whole artistic idea of the festival and bring hypnagogic atmosphere to it.^{xIII}

Highly distorted and surreal visuals allow participants to tap into the various means of previously created concepts. On question which kind of video – mapping performances enriches the most psytrance, respondents were decisively choosing

all three offered answers: mappings on the structures, on the nature and the ones that are moving through the masses. As they explained, each of them is breaking the boundaries of human perception and widening the imagination, which is interrupted in the city.



Picture 2.61. Shaman – mapping on the bushes at Boom festival, 2016



Picture 2.62.: "The Boom Shaman" by Daniel Popper with projection mapping by Wayne Ellis 43^{xliii}



Picture 2.63 : Main stage during day and night, called Swamp, at Momento Demento Festival in Croatia, 2016

for communistic regime: propaganda, and finding new enemies to blame.

As Kamil Sipowicz in his book *Hipisi w PRL-u* said, the main enemy of the communistic party was always Catholic Church. But in this period some circles of ideologists, philosophers, intellectualists and artists who supported socialistic ideas, started to criticize government for their current politics.

xiv

Counterculture and political revolt was in the same time appearing in many places around Europe and 1968 was marked as a year of historical rebellions like in Czechoslovakia and in France. In PRL, in March 1968, student demonstrations were brutally suppressed by police forces. In the same period, first hippies started to appear on the streets of Polish cities. And revolution was drawn on their faces. Provocative look: long hair and colourful clothes made out of them an easy target for the regime. Hippies became a symbol of Western counterculture that was trying to destroy socialism from the inside. Heavy persecutions towards them started. Despite the physical violence and wide discrimination in medias towards hippies, the movement was constantly growing, and

Psychedelic culture in Poland

First hippies appeared in PRL ²⁶ in the same year as in San Francisco, in 1967. At the beginning, there were just few small groups of people in Warsaw, Krakow and Wroclaw and afterwards in Lodz, Poznan, Katowice and Tricity²⁷.

At the end of 60's, PRL passed through a big crisis that came after short period of economic stabilization. The politics of then current government that went in debts from Western Germany and USA brought to high rise of prices, which led into public demonstrations. Loans that were used for building industrial objects like: mines, oil refineries and others, increased number of workers, but heavily neglected food production and products for everyday use. Response of government was typical

26 In the period under Communist control, 1952 - 1990, Poland was officially named Polish People's Republic (pol. *Polska Rzeczpospolita Ludowa*, PRL)

27 Tricity (pol. *Trójmiasto*) is a metropolitan area at the Polish seaside, consisting of three cities : Gdansk, Gdynia and Sopot.



Picture 2.64.: First hippie commune in Warsaw



Picture 2.64.: 1968.: Hippie gathering in Czestochowa, 1972

gaining respect in artistic circles for their uncompromising attitude.

How hippie period influenced the society in Poland, one of the famous hippies, Janusz Sławomirski, called *Dziki*²⁸, explained important facts. First of all that there was more than few thousands of active hippies in Poland who propagated new ideas. This was a chance for all those people who felt different to find others similar to them. It was a “relief valve” for them. People had chance for individual development and could build alternative

societies with others. It made a fruitful ground for intellectuals, for literature, music and theater. What the most important was, that it brought elements like fantasy, spontaneity and relax to gray haze of Polish reality. The ideology didn't came to throne of country, because in totalitarian system it was not possible, but it strongly widen the consciousness of generations.^{xiv} Hippie movement stayed as a state of mind and during years after, the alternative groups kept on organizing small events and gatherings. In last years, number of participants grew, which can be on one hand connected with two social layers. One can be dissatisfaction in nowadays politics and the other progress of cities that brought stress and fast life style.

28 In English translation, name *Dziki* means “The wild one”

Although among all psychedelic scenes in Europe, Polish one is not the most developed, it is still transforming rapidly and presenting their participants new concepts. When saying “not the most developed”, it is being referred just to amount of psytrance parties, gatherings and festivals that are much less than in countries like Germany or Portugal. While discussing with different organizers in Poland, came out that they care first of all for quality of the whole cosmic atmosphere and opening space for new visions for participants, rather than expanding it in massive parties. Some of them were actually raised in the time of hippies, so they have strong base for creating alternative reality.

Psychedelic trance events and festivals in Poland are being up to date with all new music equipment, bringing DJ's from everywhere, but as well giving chance for all newcomers in psytrance musical world. In workshops and everywhere at the venue is promoted ecological awareness and co-existence with the nature. Decorations are vivid, organic and shaped as a “nature temple”.

Voluntary experience in Polish festivals included research with participants, organizers and deco teams. Taking part in developing the concepts, building the structures and decorations, observing the process from different roles was as well part of it. The main aim of volunteering was to understand how psychedelic festivals affect participants and what/how can some of the positive impacts be transmitted to structures made in urban area. Period spent in active participation brought a lot of knowledge and conclusions about social behaviors in Polish and other psy gatherings. Furthermore, qualitative questionnaires with participants open wide range of new subjects like: accep-

tance, spirituality, coexistence, dance in architecture, ecological building, recycling...

From the beginning, organizers and deco teams were opened for cooperation and contribution in this research, so the whole process was easier to carry out. The research and volunteering was started on the places of happening usually few weeks before the actual events. In this period was seen how the concept and idea were embodied in structures. Every concept was developed by deco teams in spending few weeks earlier on the venue and searching in surrounding inspirations. Those inspirations were followed by a message that should be sent, which was usually connected to bounding yourself with nature and releasing from the urban society stress. One of the designers said that his travel through the pre-festival inspirations is same important as his own experience of the built structure and atmosphere after.

Fact that Polish psychedelic gatherings are taking place from the mountains to the seaside, affects the concepts and usage of different materials from surrounding. In the year when research took place, concept on the festival on seaside was based on traveling through four basic elements: air, fire, water and earth. Surrounded with water, the participants were invited to dive into sounds through air, to light the fire inside of them and between each other, to worship the earth with dancing and singing.

Because of the weather circumstances at the Baltic Sea, stage on the beach had to contain materials that are not stopping the wind circulation. In the same time, wooden columns that keep the structure had to be strong and deep anchored in the ground. In mountains, where the weather is in summer very sunny, bigger pieces of materials are required as a roof top. The land is rich with clay, so most of the sculptures are made from it. At en-

trance of the festivals, participants received portable ashtrays and a trash bag that when given back full with litter, was rewarded with a small present. The showers were built from natural materials and somewhere already were started to be used compost toilets. Volunteers were arriving from everywhere, taking part in constructions, kitchen work or environment care.

What mostly affected the research and main project to go in specific direction was the unique atmosphere. Surrounded with wild nature, open-minded people and psychedelic sounds coming from everywhere, people can forget urban hustle and bustle. Bare-foot walking visitors jumping on tractor from a local farmer that offers a ride on the festival. Tents that serve more as storage space for things than a bedroom and plenty of people sleeping under the sky. People spend 24 h "trancing" on different stages and then after deep sleep on one of the hammocks, participate in workshops of dances, massages or go to lectures and meditation. Somewhere uphill, somewhere on the flat ground, paths between stages start to blur and merge in one beautiful forest scenery. Very often, people stay there lying for hours, listening to the sounds of nature. These are places where lives the feeling of not needing anything, but being capable to do everything.

Everyone says that they will come back next year.

Polish psytrance gatherings are not changing the system or setting up new cultural order. They are learning from others and implementing ideas with their goods. Festivals grow with a natural flow and

gives wide range of inspirations.

Discussing for numerous times with participants of festivals about what makes the psychedelic scene in Poland specific in comparison to others, brought as well some interesting conclusions. Mainly, they don't see psytrance scene much different than others, since it is developing both, with western influences and in its own way. Differences are in the circumstances producing the need for leaving the everyday life and common characteristics of Poles. They claim that rebellion and need for freedom through Polish history was psychological supporter of hippie movement. After that period, whenever the economic, political and social state would interfere with creativity of Poles, they would find their own alternative realities. They would fight against the system and build space for expressing themselves. Instead, western countries that have maybe more visitors than in Polish psychedelic trance festivals do not develop from the need of societies, but of following progress of music industry. So they all give similar atmosphere, but have distinctive background, so they attract different groups of people. Those groups of people in Polish psytrance festivals might not know all the names of DJs and VJs, but come there to interact with sounds, colors, nature and society. Nowadays, psychedelic trance scene offers them space they need.



Picture 2.65. Crossroad sign at Goa Dupa festival where cars cannot enter

3. Urban research about Warsaw

Legends and historical footprints

An old legend says that once many, many years, two mermaids, who lived in the depths of the sea, swam to the shores of Baltic. One of them decided to swim further, to Kattegat and Skagerrak (Danish straits), and today it can be seen sitting on a wall at the entrance to the port of Copenhagen. Another mermaid swam to the coast of Gdansk and then continued upstream, following the stream of river Vistula. Probably, just at the plinth of today's Old Town, she emerged from the water on the sandy shore to rest, but since she liked the ambience, she decided that it stay for a while there. The old fishermen, who lived there, noticed that, whenever they go for fishing, someone or something was raising the waves of Vistula and so ruffled their stretched nets. Although she was releasing their already caught fish, hearing the divine melody and seeing a beautiful mermaid, completely melted their hearts. Every evening, she was entertaining with her magic songs, until one day, when a rich merchant, decided to steel her. Fascinated by her melody, immediately he made plans how to gain wealth, to catch her, show her at fairs and earn lots of money. He closed a small mermaid in a wooden box and kept away from any source of water. Mermaid was desperately crying night after night.

One young man, a fisherman's son, heard crying siren, and with help of friends, managed one night to release her. In gratitude, a mermaid promised to people who saved her life, that, whenever they need help, she will come to protect them ... And so, according to legend, Warsaw has received its guardian, mermaid armed with shield and sword, that proudly flaunts the city's coat of arms.

When it comes to name, there are few legends how it was established, but the most probable is that it came from possessive form of the name Warsz (nickname for popular old Polish names Warcisław, Wrocisław). Warsz as a representative of family Rawów (Rawicz) in thirteenth century was proclaimed as a prince and therefore the village where he was at the time, changed its name to Warszewa.^{xvii} Till the fifteenth century, since of Polish language ontogenesis, name Warszewa was changed into Warszawa.

Warsaw (Warszawa) as a city was established in distant 1374, on a plateau above the Vistula River, a few kilometers north of Ujazdów, downtown of the city. During 1413, the capital of Masovian Voivodship moved from Cres (Czresk) to Warsaw. Next year, Warsaw, thanks to its exceptional position, rapidly developed and become a leading city of the whole country. In 1596, after a fire in the royal castle Wawel in Cracow, King Sigismund III Vasa

(Zygmunt III Waza), moved the former permanent royal seat from Krakow to Warsaw, which helped the city additionally to rise and develop. Just because of that, this king is one of the least famous historical figures among the residents of Krakow, but, for the residents of Warsaw, he is one of the most popular and beloved.

Between 1655 and 1658, Warsaw was three times conquered and looted by invading and belligerently forces of Sweden and Transylvania. At that time, almost all the fruits of the earlier development of the city were destroyed, a huge amount of cultural assets were stolen (various works of art, books, paintings, tapestries ...). King Jan III Sobieski (Jan III Sobieski) by breaking the Turkish siege of Vienna in 1683 introduced the Poles triumph on the world stage as rescuers of Christianity. Warsaw, the capital of this heroic nation, regained its former economic and cultural glory.

The period between 1764 and 1772 can be called a "second golden age" of Warsaw, during the reign of the last Polish king Stanislaw II August (Stanislaw August Poniatowski). The city spread quite a lot territorially, got a modern urban organization, and became the unique political, cultural, economic and industrial center of the country and the capital of the whole Polish Enlightenment. In 1791, Polish Parliament (Sejm Rzeczypospolitej Polskiej, Sejm) adopted a democratic constitution (the first in Europe and second in the world after the United States). The long-awaited document that gave the inhabitants civil rights, united the city into one administrative unit, unified judicial powers and gave broader rights to local authorities. On 21st of April that year, the new statute entered into the city's books, and since 1991, the City Day is celebrated on the mentioned day.

In 1795, Poland, as a country, disappeared from the map of Europe for the next 123 years, its ter-

ritory was divided between Russia, Prussia and Austria. Area of Mazovia (Mazowia, Mazovje) with Warsaw, fell under Prussian part and Warsaw got the status of center of the province. In 1806, Napoleon's army occupied the city, and in 1815, after the Congress in Vienna, Warsaw became the capital of the Kingdom of Poland, one quasi-state, a part of Russia. Armed Forces of the city have repeatedly tried to resist the rule of Russia, but without success. After one of the rebellions, the Kingdom of Poland completely lost autonomy, and begun to be in the Russian Empire a vassal country. Many novels of Russian classics in 19th century mention noblemen who travel by train between Warsaw and Moscow (f.e. "The Idiot" from Fyodor Mikhailovich Dostoyevsky, published in 1869), linking two major cities of a mighty empire. It took until 1918, when Poland regained independence and Warsaw became the capital of the Second Republic.

During World War II, compared to all other Polish cities, Warsaw suffered huge losses, both, citizens and the cultural and historical monuments. Since 1939, when Germany invaded Poland, Warsaw, as it had already been a tradition of the city, when they found themselves under foreign rule, shortly thereafter, became a center of resistance. It became also a major center that secretly guided cultural and academic life. The uprising in the Jewish ghetto in 1943, year ended in complete destruction of the region, with around half a million people. The uprising in Warsaw took the full 63 days, during 1944. After the collapse of the Uprising, residents of the city were captured and taken to the camps, and the Germans began systematic destruction of the city. Flamethrowers burned building after building, street after street, with the intention that not even a single construction remains intact. Nothing was spared - churches, palaces, museums, libraries were all destroyed to the ground. This was especially eerily shown in mov-

ie “The Pianist” by Roman Polanski, which was filmed based on the book of pianist of the polish radio, Vladislav Spielmann (Wladyslaw Szpilman). 700,000 citizens of Warsaw were killed, what was in that period half of its population. 85% of buildings were destroyed and none of the cities in

Eastern Europe survived such destruction, except perhaps, the Belarusian capital, Minsk, who suffered a similar fate. Only few Jews, from pre-war population that was nearly 500,000, survived the occupation and massacres in the camps of death.



Picture 3.1. Warsaw, Old Town, 1945

Warsaw now- general information

Warsaw is the largest Polish city in terms of population (1 748 916 inhabitants from 30th of June, 2016^{xlvii}) and the area (517.24 km² including the Vistula). It is located along the central flow of the Vistula in the middle of Mazovian Lowland, about 350 km from the Carpathians and the Baltic Sea. It is the only European capital lying in the immediate vicinity of the national park (Kampinos National Park).

The city lies on both sides of the Vistula river and is slightly elongated along its banks (extends to approx. 30 km to the north-south and approx. 28 km in the east-west direction). Within the city is 28 km of the river. The width of the Vistula ranges from 1000 m in the south to 600 m in the north, narrowing in the middle section near the bridge Silesian-Dabrowski to 350 m⁴⁸. ^{xlviii}

The left-bank part of Warsaw is mostly located on the Plains of Warsaw (the highest point geodesic to the intersection of street Norwid and Nakielska - 115.7 m above sea level. The remaining part of the city lies in the valley of the Vistula River and the Wołomińska valley (partially eastern districts), and in the Valley of Warsaw (partially northern districts). The lowest point of the Warsaw is a Vistula river on the border with Jablonna (75.6 m above sea level).

In the city there are several hills artificially constructed, including Hill of the Warsaw Uprising (height of 121.0 meters above sea level), Hill Szczęśliwiczka (height of 152.0 meters above sea level - the highest point of altitude in Warsaw), Kopa Cwila (height of 108 m above sea-level) and some landfills. Warsaw is located in the transition zone from the sub-tropical to the continental climate. The annual average temperature is 8.5 ° C. The coldest month is January with an average temperature of -1.9 ° C and the warmest is July with 19 ° C.^{xlix}

The sum of the annual rainfall does not exceed 550 mm. A thick snow layer is not a rarity in the winter months, and the water surfaces in the parks, including parts of Vistula sometimes freeze. The growing season in Warsaw ranges from 200 to 210 days a year.²⁹ Warsaw is mostly under the influence of masses of polar air-sea (about 60% of the days in a year), and polar-continental (about 30% of days in a year). In Warsaw, there is a clear indication of the impact of a large urban area on the climate and it manifests itself through higher average temperature in the city center and more frequent rain. There is as well noticeable decreasing of wind speed in the center, since there is greater roughness of the surfaces.^l

Due to the high content of aerosol and air pollutants increased the cloudiness and deteriorated the transparency of the air, which lead to reduction of direct sunlight and raise of scattered radiation. Sunshine in Warsaw is approx. 1,600 hours / year, or 4,5hours a day

The population of Warsaw is about 4.5% of the population of the whole country and the population increases slightly, but steadily. The biggest break in demographical development was Second World War, but in less than 10 years, number of inhabitants doubled. Registration restrictions in plan made in 1950-1955, caused development of suburbs and in further liberalization of those restrictions, population in city again grew rapidly in 70's. From the city's population, 45.94% (790 436) are men, 54.06% (929 962) – women.^{lii}

²⁹ Growing season is part of the year, where plants can naturally grow under weather conditions of some area.

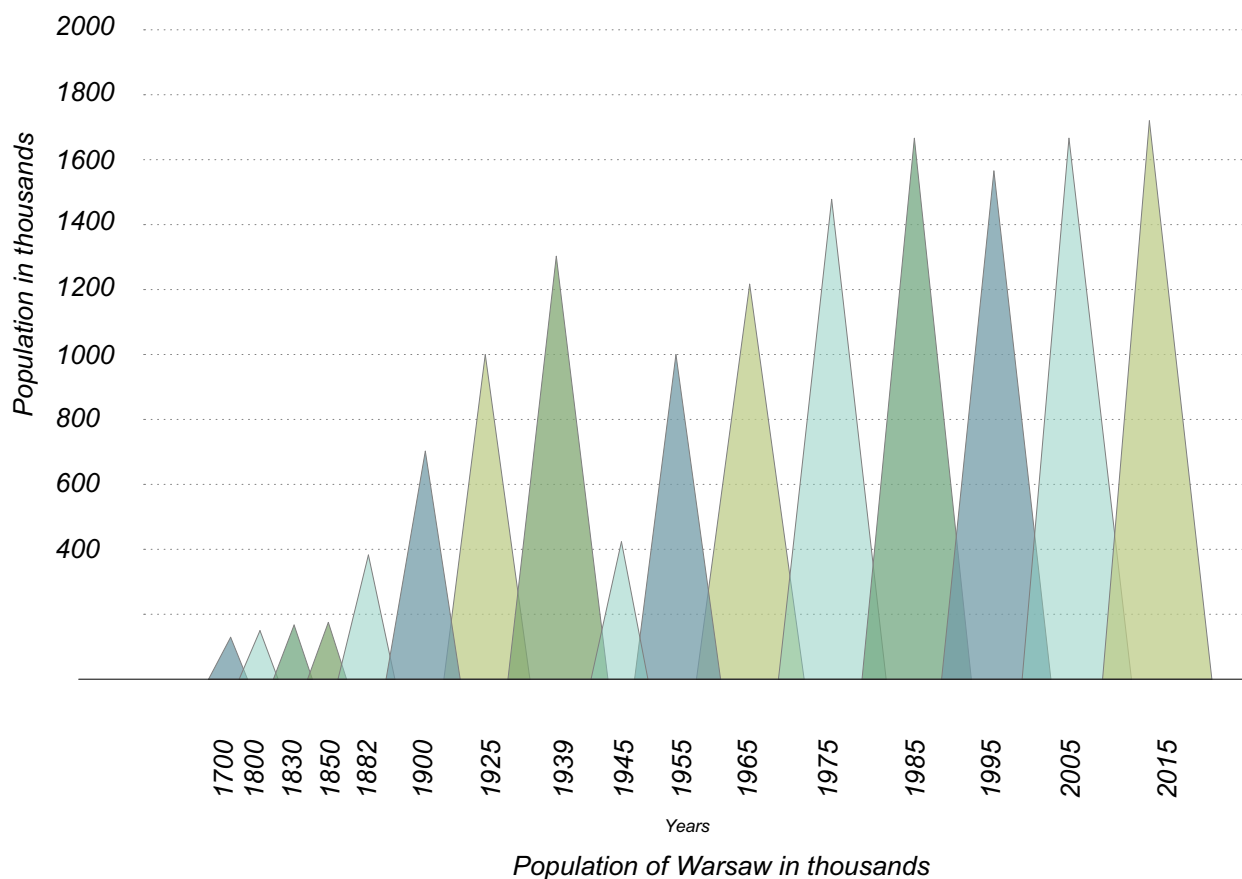


Chart 6. increase of population in Poland in last three centuries ⁱⁱⁱ

A large part of the actual inhabitants of the population is unregistered and the estimated total population of people that sleep over in the city is approximately 1.91-1.96 million people.^{iv} Also, according to estimations by the Office of Masovian Regional Planning from the 2014 population of Warsaw it was higher by 118-221 thousand than the official data in registers. Moreover, many people travel to work daily to Warsaw, so the population residing within the city limits during

the day is estimated at 2.41-2.46 million.^{iv}

Since 2002, in accordance with the Warsaw Law, the capital city of Warsaw is a municipality and it's divided into 18 districts (administrative units). Each of the districts has its own district council that has function of constituting, controlling and managing schools and urban property within their respective areas.



Picture 3.2. Administrative division of Warsaw on districts

Warsaw is an important scientific, cultural, political and economic centre. It is home, among others, of the President, the Sejm and Senate, the Council of Ministers and the Polish National Bank. It is also seat of the Frontex agency responsible for the security of the external borders of the European Union and the Office for Democratic Institutions and Human Rights.

After Lviv in Ukraine, Warsaw is second city to be awarded with the Silver Cross of the Order of Military Virtue War, as well as the Order of Grunwald Cross, First Class and Warsaw Cross of the Uprising.

In 2010, the think tank Globalization and World Cities (GaWC), made a research of relationships between cities of the world in the context of globalization and declared Warsaw as a global metropolis.^{lvi}

Architecture and urbanism of Warsaw

According to many urban planners in Warsaw today there is urban disorder and the dictatorship of developers.^{lvii}

During the period of political transformation in 1989, Warsaw came up with too general and archaic spatial planning plans from 1982-1983 (the General Plan of Warsaw of 1982, the General Plan of Śródmieście, 1983), ignoring the essential aspects of the political transformation, especially the issue of property rights and local self-government. Also another general plan of spatial development of the city, adopted in 1992, was not quite accurate. Except Śródmieście, whose mayor in that period was urban planner Jan Rutkiewicz, none of the Warsaw districts had taken the opportunity to establish more detailed development plan.

In the 1990s it became quite common to believe that development plans were one of the tools of enslavement derived from the previous system, and that the invisible hand of the market should be ruled by space.^{lviii}

Value of the land, especially in central districts, increased rapidly after the transition into “free market” economy. It created big pressure on the investors and developers to fulfill empty terrains – post-industrial (in Wola district) or preserved and green areas (Pole Mokotowskie / Picture 3.3., areas near Kabacki forest, Kamionowski Lake, etc.)



Picture 3.3 , Park Pole Mokotowskie taking 73 ha^{lix} of city surface

In 1994, the political system in Warsaw changed and districts got broad amount of autonomy. In this way, unfortunately, the capital authorities have lost the possibility to create a consistent spatial policy. The situation improved after 2003, when Warsaw became once again one municipality.

For many years the authorities of the largest Warsaw municipality Center did not adopt new detailed urban plans, despite the fact that various development concepts were evolving (the international competition for the concept of development of the Warsaw Central Area - the Palace of Culture and Science in 1992, the architectural

workshops - Warsaw of our dreams) and long-term plans were carried out (e.g. in the Prague Port area). In turn, the municipality of surrounding neighborhoods of Center often adopted poor quality plans, e.g. imprecise plan of social or transport infrastructure (Białoleka, Błonia Wilanowskie). It all led to the formation of chaotic buildings, sometimes even incompatible with the previously adopted plans or guidelines (e.g. the height of Telekomunikacja Polska tower at Moniuszki Street / Picture 3.4. and shopping mall Złote Tarasy/ Picture 3.5.).



Picture 3.4. Telekomunikacja Polska tower at Moniuszki Street



Picture 3.5.. Złoty Tarasy shopping mall on the left side in a contrary to communistic Palace of culture on the right side; 2016

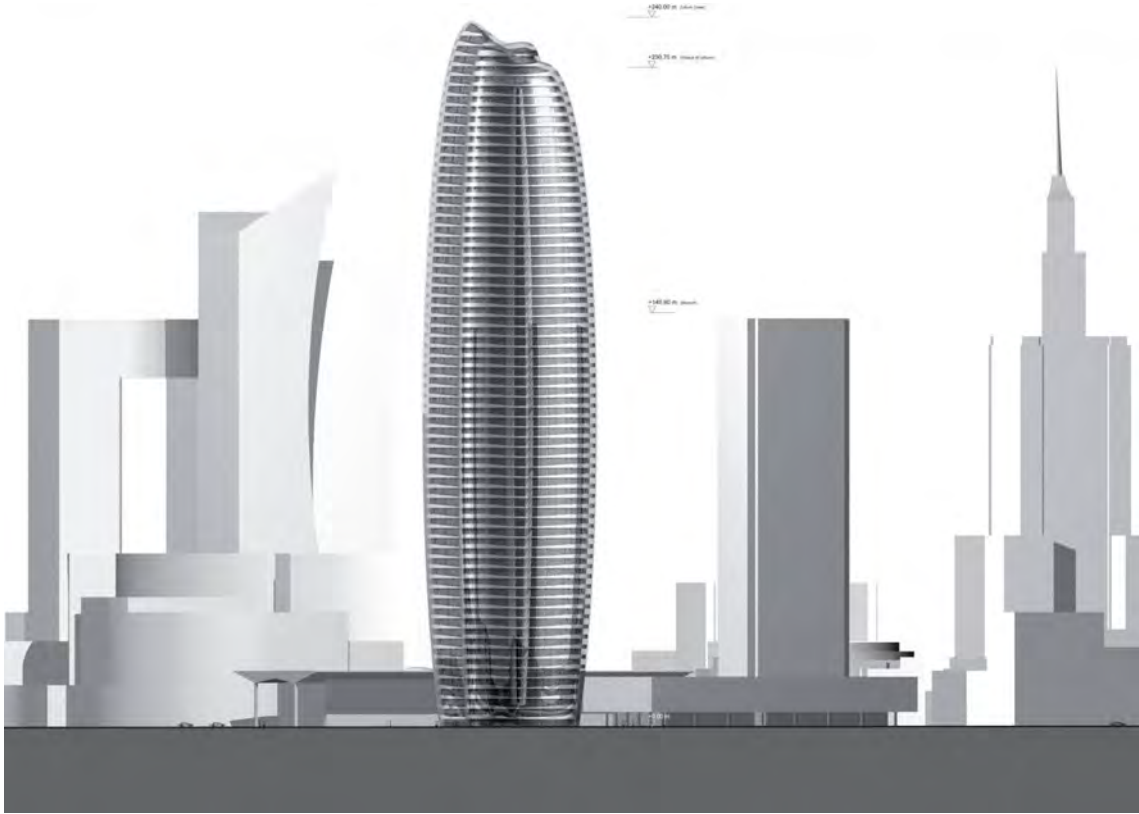
In the center of Warsaw, many high-rise buildings were built, strongly believed to be the manifestation of the city's prosperity and high ambitions. However, many urban planners believe that high altitude is not a symbol of European city, but more of a typical Asian one.^{ix} Warsaw contains buildings higher than e.g. in Amsterdam or Vienna. More and more often, developers want to demolish buildings that are dozen years old so that they can build larger and higher buildings on their place. The high rise buildings in Warsaw do not arise according to plan as in London and Frankfurt, but spontaneously, based on developers wishes, violating the principles of urban composition and contrary to the principle of good neighborhood. They cause disharmony (Skyscraper Telekomunikacja Polska at Mونیuszki Street that is rotated in base /Picture 3.4., skyscrapers in the historic area of Grzybowski

square/ Picture 3.6., designed, but still not built - Liliium Tower from Zaha Hadid /Picture 3.7. in the neighborhood of much lower Marriott hotel, housing estate in building of Złota 44, project of Daniel Libeskind/ Picture 3.8.) and negatively influence the skyline of Warsaw /Picture 3.9.) . The views described in the guidebooks of the city as an attractive tourist place are as well obscured (e.g. elevation of the Unii Lubelskiej Square raising over Belvedere, viewed from Łazienki Park /Picture 3.10.). Due to the disruption of the view of the Old Town there is a danger of deregistration from the list of UNESCO World Heritage (for the unacceptable interference in the historic landscape like it happened in Dresden in 2009³⁰).^{ixi}

³⁰ Elbe Valley in Dresden was removed from the UNESCO World Cultural and Natural Heritage List in response to the construction of a bridge that, according to the United Nations agency, undermines the „outstanding universal values” of the landscape.



Picture 3.6.: Historical view of Grzybowski Square ruined by built high-rise buildings, 2016



Picture 3.7. Plan of Lillium Tower, Zaha Hadid



Picture 3.8.: Złota 44, housing estate, project of Daniel Libeskind



Picture 3.9. Warsaw skyline



Picture 3.10. View of Belvedere castle from Lazienki park disturbed by high-rise building

Both, investors in the housing estates and the city authorities in legal acts and implemented projects do not often provide sufficient social and transport infrastructure - streets, schools, kindergartens, health care facilities and cultural facilities whose deprivation is more obvious in the faster growing parts of the city. Particularly bright examples are the Miasteczko Wilanów housing estate, which has been devoid of commercial and educational facilities and roads, and Żoliborz Południe too for a long time. In conducted research about satisfaction of public places, criticized are lack of underground parking in the center, construction of subway stations next to crossroads instead of underneath them and excessive advertising. Some districts (Białoleka, Rembertów, Wawer, Wesoła and Wilanów) have very little communal land, yet the city authorities do not buy land early enough to secure the public interest. This leads to prolonging of the development of the plans and to opening an opportunity for claimants to purchase attractive land.

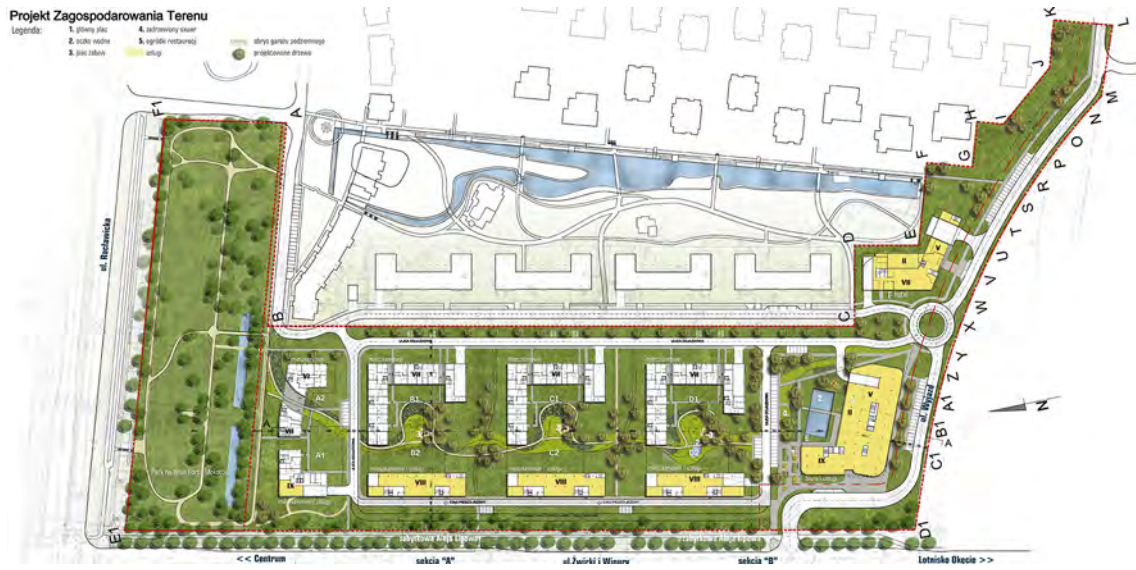
Recently many housing estates have been built in Warsaw, in a form of “private towns”, which are criticized as unfriendly, creating divisions and disintegrating communities, such as Marina Mokotów (Picture 3.11. and 3.12.) .^{lxii}

In 2006, a study of spatial planning conditions and directions was adopted in Warsaw, covering the

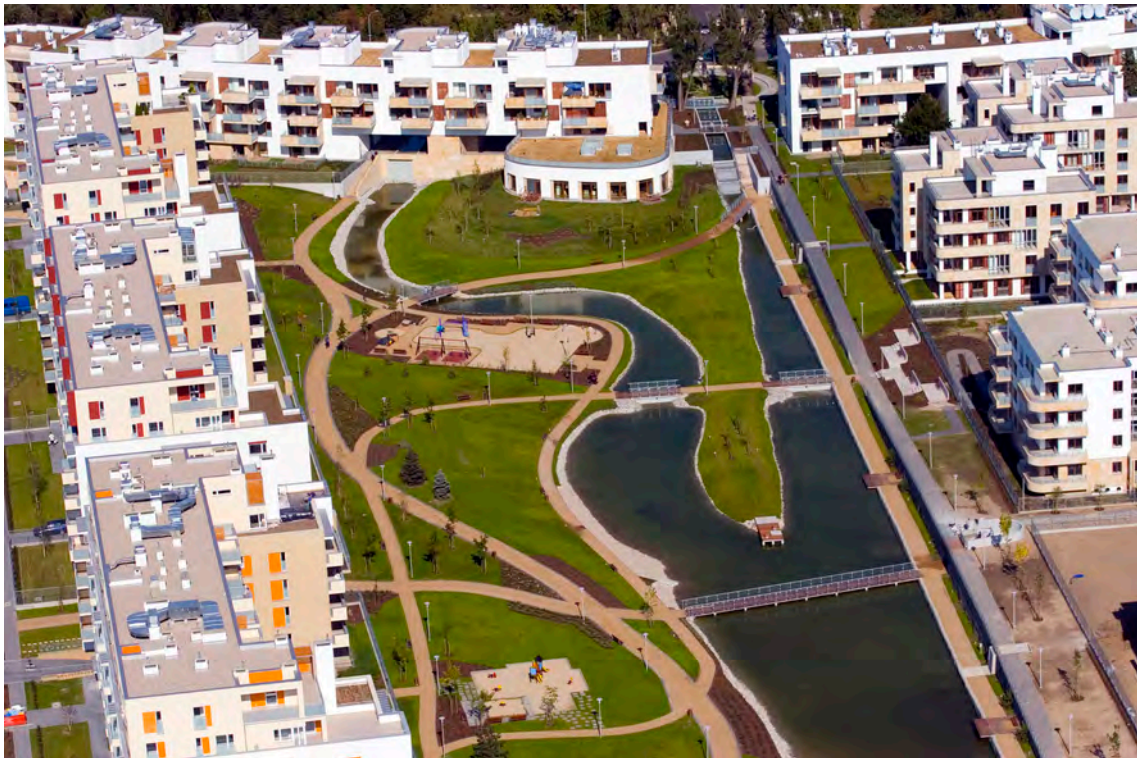
entire city, and constituting a guideline for elaborated local plans. It is widely believed that local spatial development plans are lacking in the city. According to some urban planners, the works on the plans are delayed, where mainly the “hunters” of land claims earn.^{lxiii} In important areas (historical squares of Warsaw , cultural Parks of Wilanowski and Warsaw Fortress) planning is not initiated due to the pressure of business developers.^{lxiv}

In 2016 the current plans covered 36% of the city’s area, which is a significant part of the investment potential, after deducting forests, landscaped green spaces, communication areas, waters, etc.^{lxv} However, some plans, especially those dating back to the 1990s, are inaccurate. Also the records of the study, e.g. concerning the rules of the location and its allowed buildings altitude, proved to be insufficient.^{lxvi}

Urban chaos contributes continuously to changes in regulations and excessive use of wrong solutions instead of spatial planning. In places where the plan is missing, decisions are made on the development conditions, but do not take into consideration the broader contexts and needs of roads, services, green and recreational surfaces. Sometimes it happens that the decision of building conditions is incompatible with the study and project being developed parallel (e.g. in the area of South Żoliborz).^{lxvii}



Picture 3.11. Plan of Marina Mokotów as a small town, divided by fence from the surrounding



Picture 3.12. Marina Mokotów as a small town, divided by fence from the surrounding; © Monika Palczewska Grimes

Research in Warsaw with inhabitants

Research in Warsaw started in June 2016th and finished in September 2017th. In this research was involved in first stage 116 participants, in second 348. First part was conducted through online questionnaire that served to set the directions of research. Through open- and close-ended, multiple choice and paired comparison questions, participants were asked to answer about their gender, age, whereabouts in Warsaw, reason of stay, way of usage of public space, improvement ideas and their perception of the idea of psychedelic trance festivals.

Counting the greater numbers of results, 69,8% of respondents were between 25-34 years old, 61,2% were females, 81% had academic degree and 76,7% have Polish nationality. By having opportunity to choose multiple answers on answering which neighborhoods they use mostly, Srod-miescie (52,6%) and Mokotow (31%) were the most often responds.

The way of using urban area in those neighborhoods were mostly by passing everyday on the way to work, using parks for relaxing or playgrounds with their children. Respondents very often declared as using public space as spending time in researching them (69,8%) and being curious what new is happening (54,3%). These responses were contradictory to the fact that in further questions, part of respondents (19,8%) declared as being too busy with their own life to conduct themselves in research and development of city or that they are not interested in it (14,7 %). Still, majority (29,3%) said that they are taking part in development of the urban surrounding and others (37,1%) would like to, but they don't know how.

When asked about supporting the contemporary projects of artist in the city, 47,4% (55 people) approved the benefits of having them, but 30,2% (35 people) don't have too much information about these kind of art objects.

Colors that they connect with perception of urban space of Warsaw are mostly grey (62,1%), green (47,4%) and white (16,4%). When asked about steps of improvement of physical structure, the most often (69%) chosen answer was "Creating more space for relaxing in the most hectic parts". Furthermore, the same answer was one of the most chosen steps for improving social life in their neighborhoods.

Following the previous results, second stage of the research was based in area of Mokotów. This is the biggest neighborhood in Warsaw, that among all functional areas, contains head-quarter of the biggest leading corporations in Europe. By inhabitants, specifically this part of Mokotów is called "Mordor", alluding on social and psychological slavery of corpo- life. Next 348 respondents that took part in research were interviewed among the street Domaniewska that presents an urban cohesion of residential peaceful life and business hectic place. The common questionnaire that they all fulfilled was concerning the problems in that particular part, which resulted as defining an exact location of the project. They were as well asked to tell about their experience or knowledge about psychedelic trance festivals, prejudice and acceptance of the whole movement. Rest of the research was based on structured interviews where the mentioned questions were more detailed and specified.

Utopia vs. Reality

Alternative reality of psytrance festivals that is being built far away from the dusty urban streets is for someone vision of the future, for someone utopian world hidden from reality. Psychedelic trance festivals don't offer solutions for everyday problems and don't change lives of participants. What they do, is that with all "magical tools" used on the festivals, they inspire people to think. To think about their lives, habits, behavior. To give them space to feel comfortable with themselves. To unite with their own and surrounding nature.

On the opposite side, in real world, specifically talking about Poland, inhabitants live and develop towards future, but with lack of continuity in social structures. Philosopher, Germanist and political scientist, Marek Cichocki, meant by it, that Poles could with continuous form of life find themselves. This creates unusual social dynamic and mobility, which despite achieving great results, leads to chaos. By his opinion, second element characterizing Poles, is escapism. Things should be peaceful and nice. Poles would just simply like to run away to a quiet place outside of city, to escape into their privacy. ^{lxviii}

Marek Beylin, journalist and publicist, defines architecture of Warsaw beyond the reach of everyday social imagination. There is a huge gap between the citizen and what is symbolized with architecture. For bringing the urban architecture closer to citizens, it is needed to repair and build a vision of "the public". Something what could bring people together. ^{lxix}

Architecture of Warsaw in coming century will be reflection of new consciousness of inhabitants, as Michał Borowski, Polish architect and art historian says. Warsaw will be ecological, economical, beautiful and functional city, built by mindful peo-

ple. Although even for himself, those words seem as utopian, but there are no big obstacles standing in front of the new generations. ^{lxx}

By Maciej Czeredys, Polish architect and urbanist, architecture, the fact that should not be forgotten, is an applied peace of art that supposed to be used. So, Warsaw needs big investments, but as well small ones, personal experiments that come from inhabitants and their needs. Those projects should interfere with space and open for people new experiences, conditions for better and more comfortable life. It is time to fulfill the city with diversity, not created by the media, but with every day needs of citizens. ^{lxxi}

The research about history and political situations that befell the Varsovians is one of the important evidences of rising from ashes. When it was impossible to believe that Warsaw will exist ever again, inhabitants gathered and built it again. When the situation would get worse, they protest and fight against the imposed social values. They like to escape from reality, but they always come back. They don't have continuity in life paths, but they continuously develop. They search for ideas around, but they use their own tools. Their architecture is a mirror of turbulence they passed through, but their mind is curious about new possible visions, improvements and solutions.

During 16 months of research in Warsaw, as mentioned in previous chapter, followed by results of questionnaires and interviews with inhabitants, it is determined location. Piece of public land, situated in the most modern part of the city that has been used as a passage, was dirty, dark and unsafe place. Between the residential buildings, 5 minutes walking from the corporation's neighborhood, was a needle in the eye of users. They needed a path that is safe, interesting and lightened, place where they can make a short break out of hustle

and bustle of “corpo-life”. Some of them needed something interesting, but not a big attraction that can ruin the privacy of residential neighborhood. They all agreed for something fresh and calming. Each respondent on the spoken area reacted curiously, while mentioned the small contemporary architecture solution for the spoken problematic. Some asked about details, some were in a hurry. The ones that wanted to hear more, wandered when it will be done, so they can try it out. Some wrote on paper or smartphone word “psychedelic trance festivals” to read more and get closer with the topic. Curiosity was everywhere.

Question that was appearing through whole research from side of respondents was “How to bring the psychedelic trance festivals to city and connect them to urban lifestyle?”. Obviously, the whole structure and idea of psychedelic trance festivals cannot be moved in a city, because their existence is deeply bounded with pilgrimage destinations. Psytrance festival as an existing ideology of pacifism is staying alive for years because of multiple factors, from which ones, very important is “being far away from the urban reality”. What can be used - is the approach to people. All factors that psytrance festivals include to make space closer, friendly and interactive to participants can be adjusted to urban life.

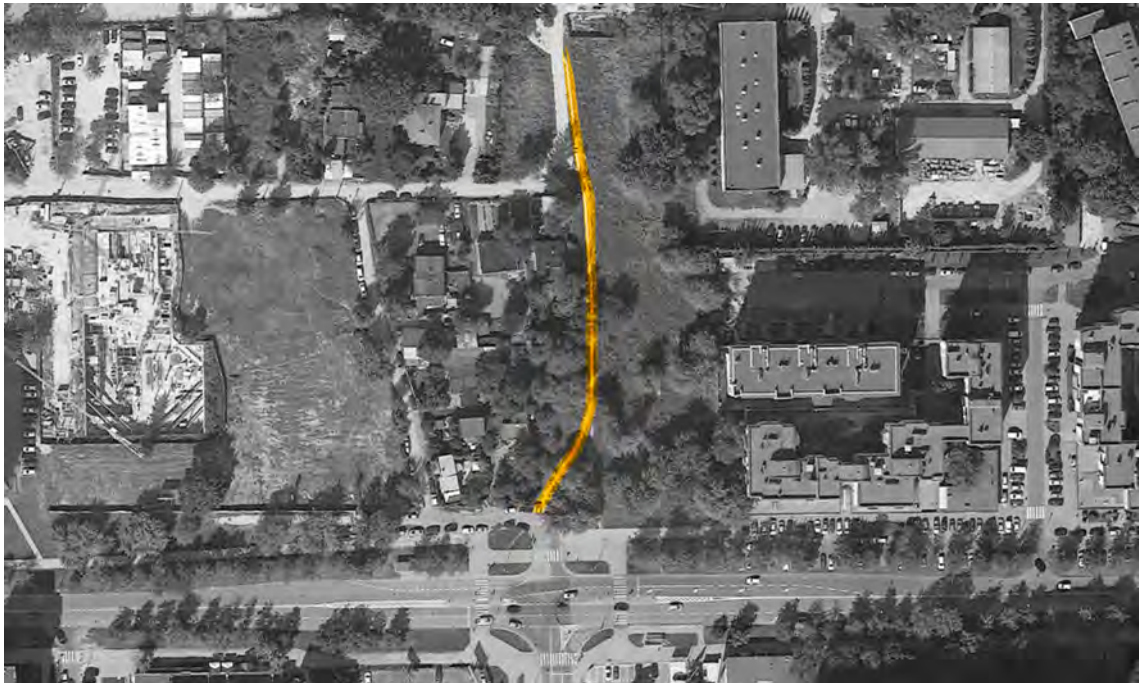
Using tools of psybient, can be bridged the gap between inhabitants needs and live chaotic structure. It can be played with organic shapes created by movement of people, follow the paths, enlighten them with vivid colors; offer them peace that they seek for. The location of the project can follow the shapes of surroundings, but still offer some new lines of the structure. It can be place that passerby’s just walkthrough and feel intrigued by the presence of it or place where they stay for a moment to disconnect from reality. This effects can be reached with tackling the senses, the

same as it is done at psychedelic trance festivals. What at the end this space start to be is not a psybient or an urban furnishing of unused path, but a” micro ambient” that emanated from needs of inhabitants and psychedelic trance practice.

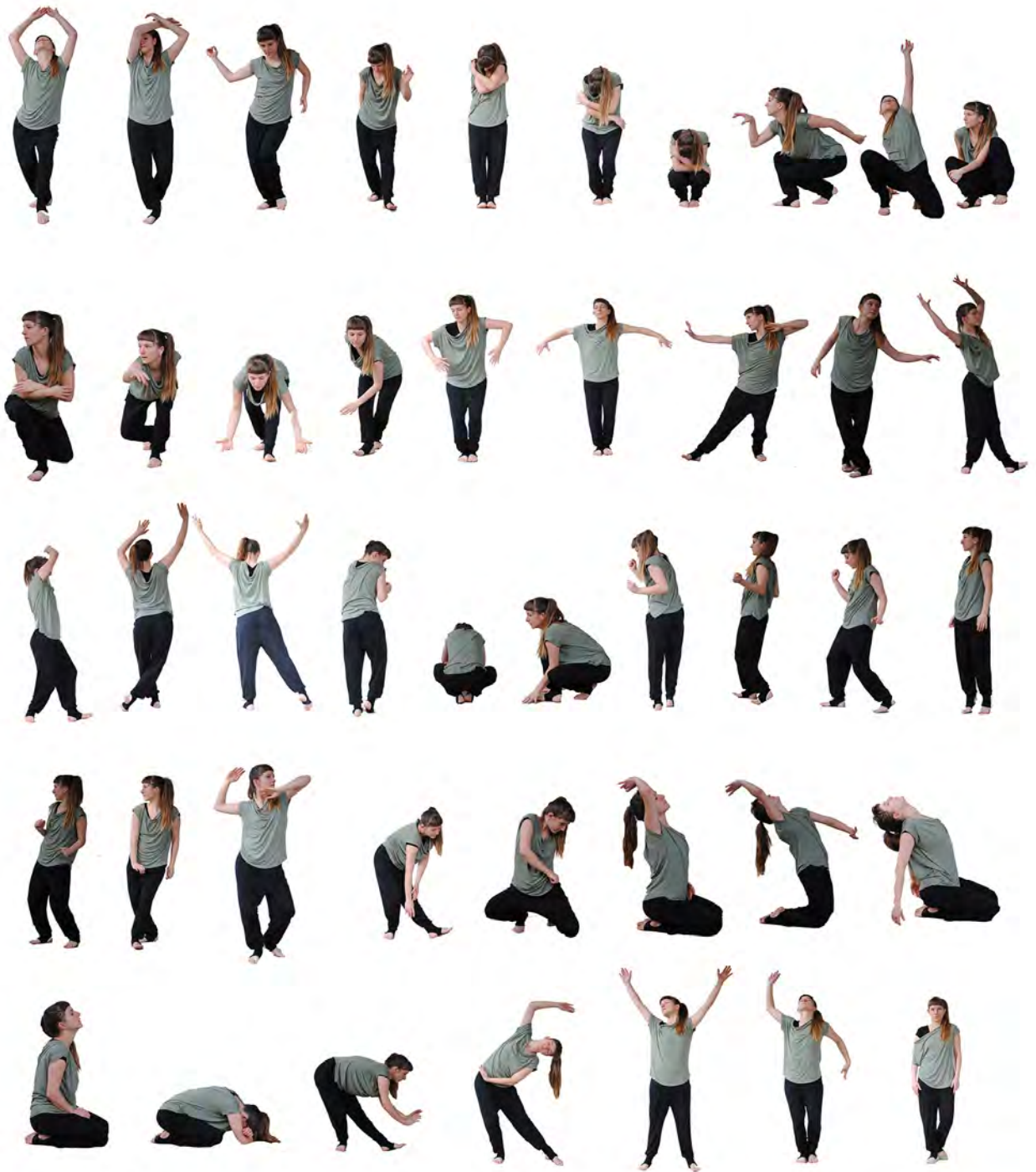
4. Project

Taking experience of psychedelic trance festivals, it has been developed concept. Through specific movement, 'tunnel' was shaped. This movement was result of filming the author while dancing through whole path at given place. Where the dance required change, the frames of 'tunnel' rotated. The movement went peacefully, yet changing shapes and directions very often. Form was moulded with strings, stretched between rectangle frames. To make it light during the day and

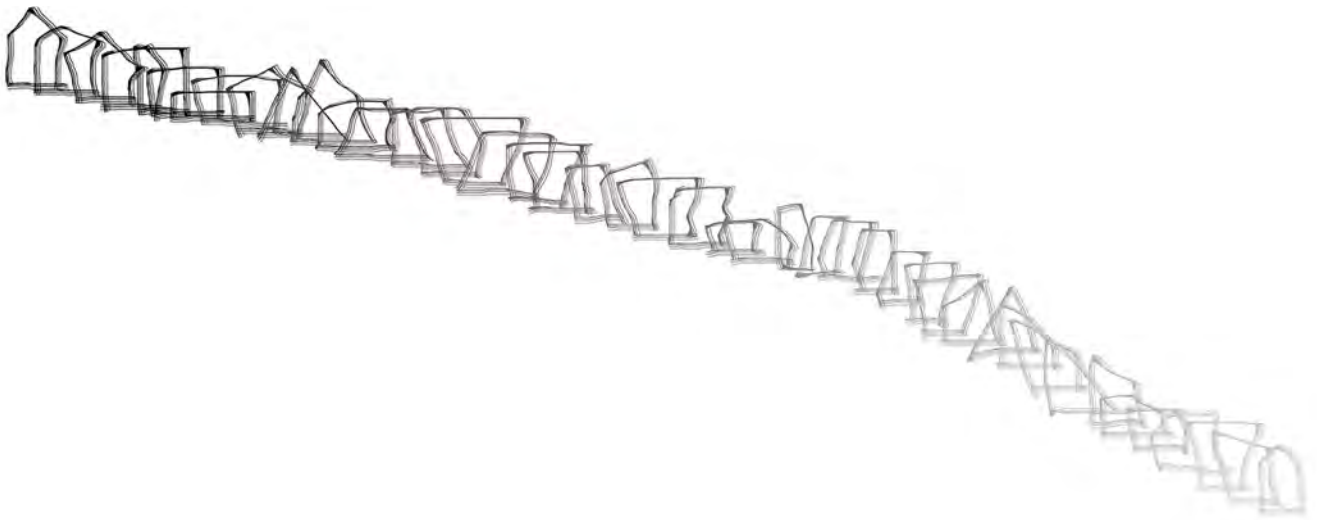
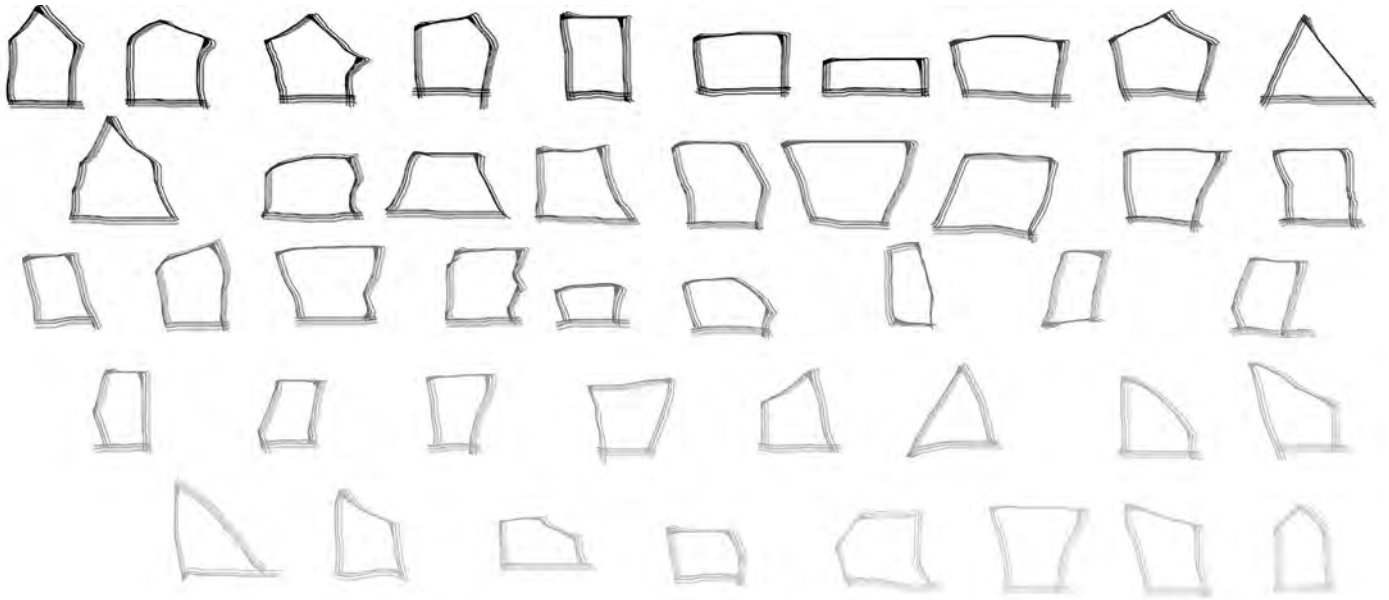
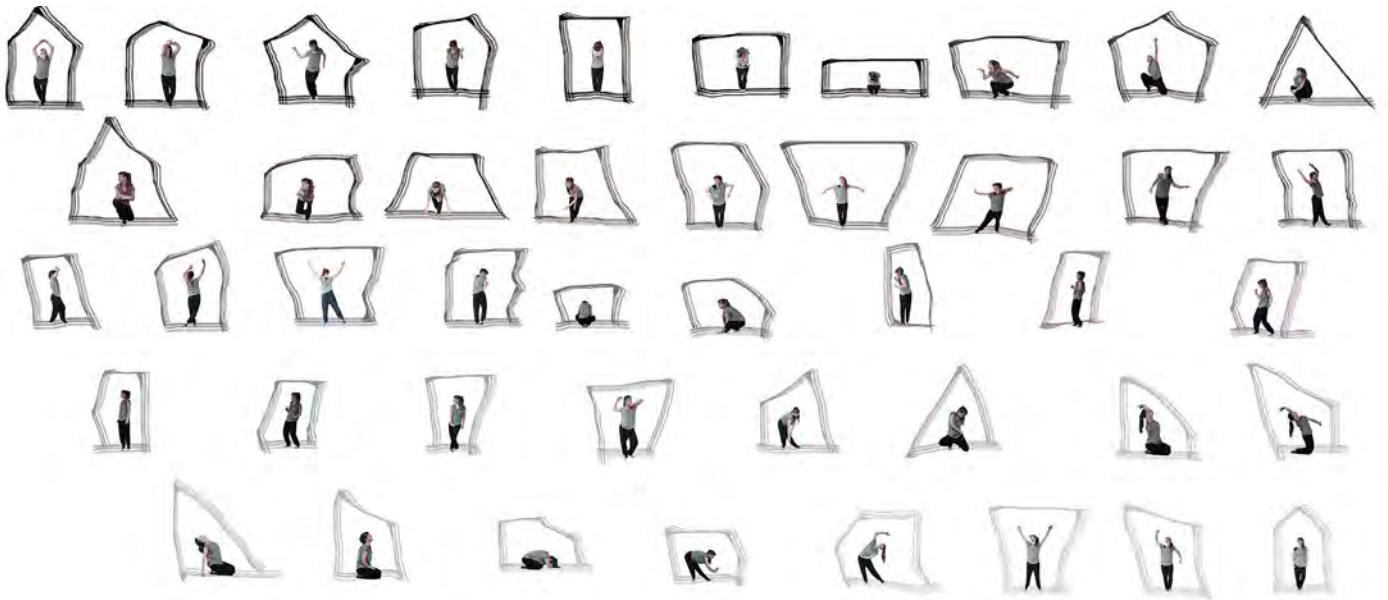
intensively illuminating in the night, it has been chosen UV white colour for strings. Views from the sides do not indicate on the exact shape of the tunnel, but on a rectangular structure. Connection of strings from one to another frame, created space for sitting, resting, having a break from everyday obligations. The shape of the tunnel is by passing through it, making the feeling of 'being excluded' more intensive.



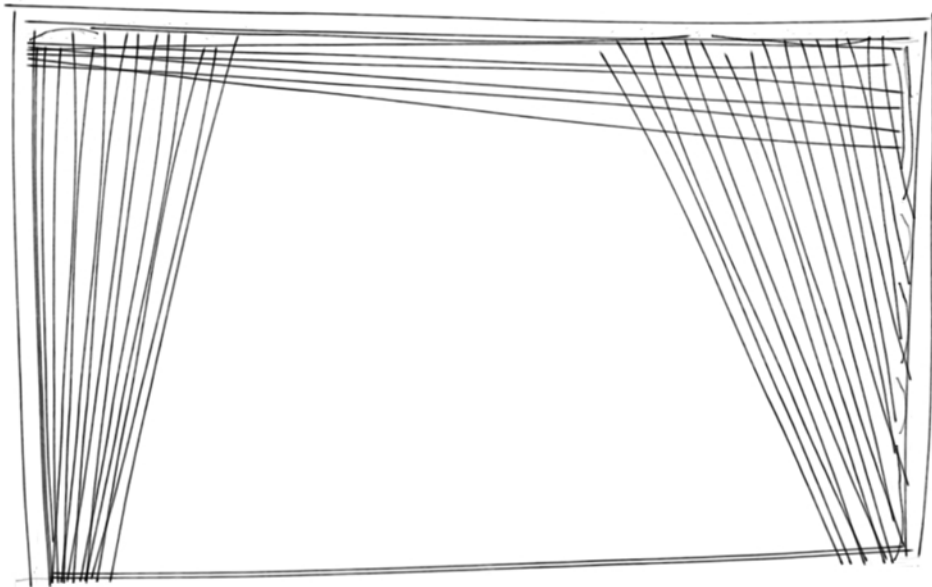
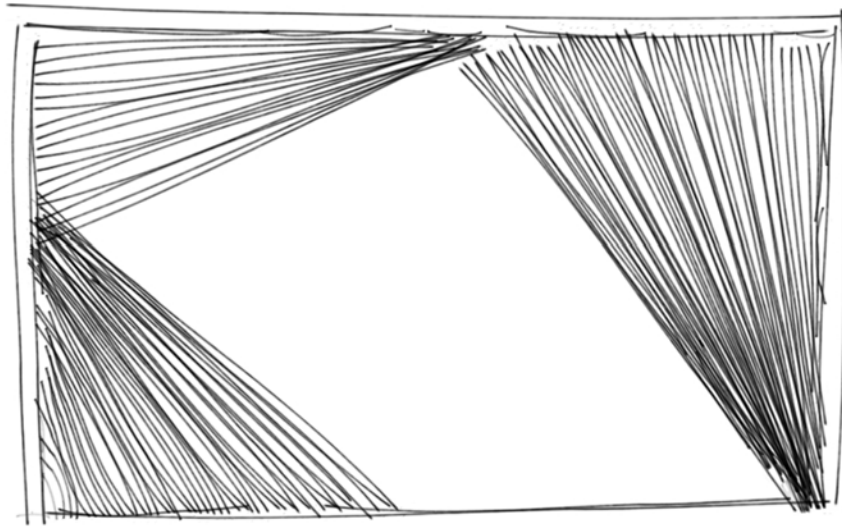
Attachment 1. Location of the project

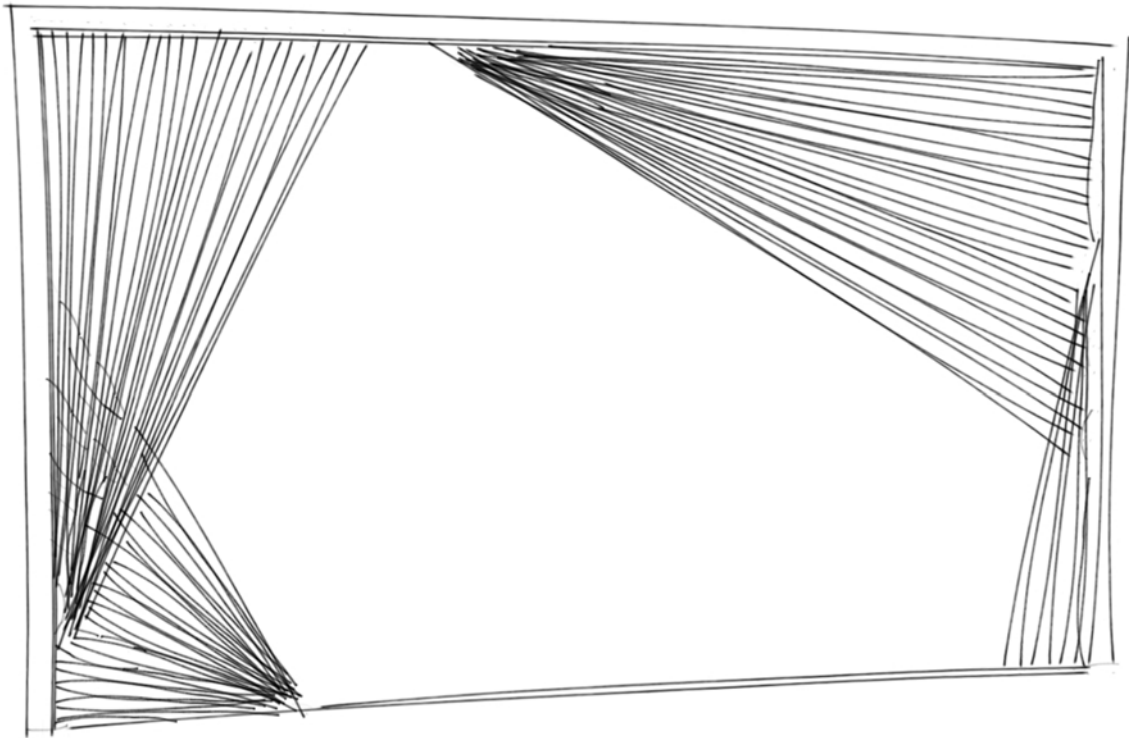
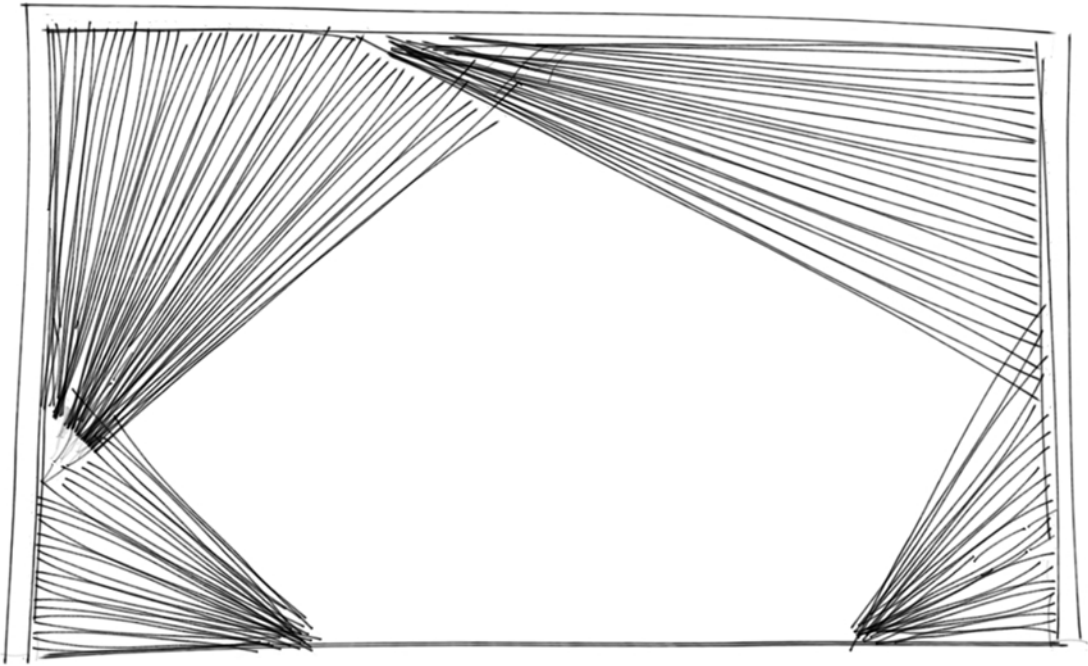


Attachment 2. Body movement

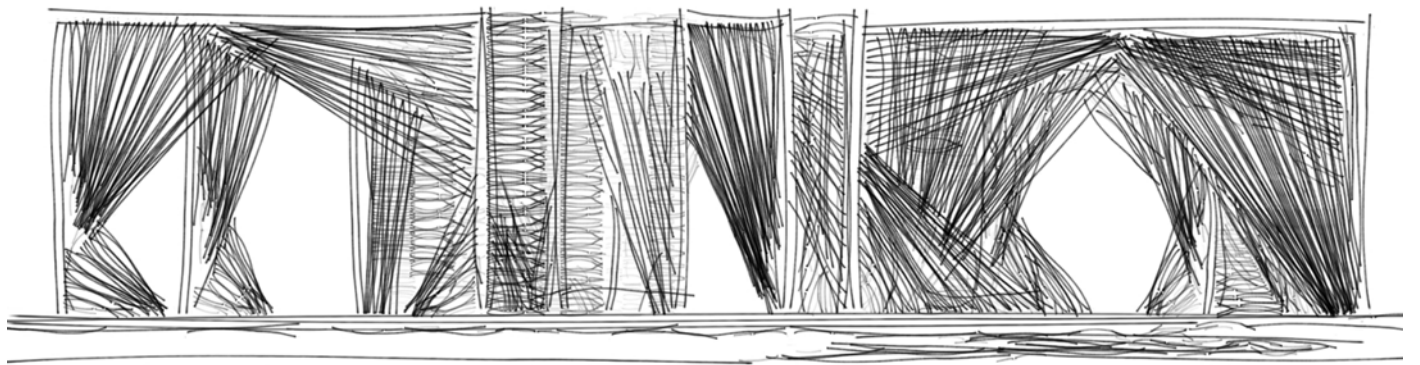
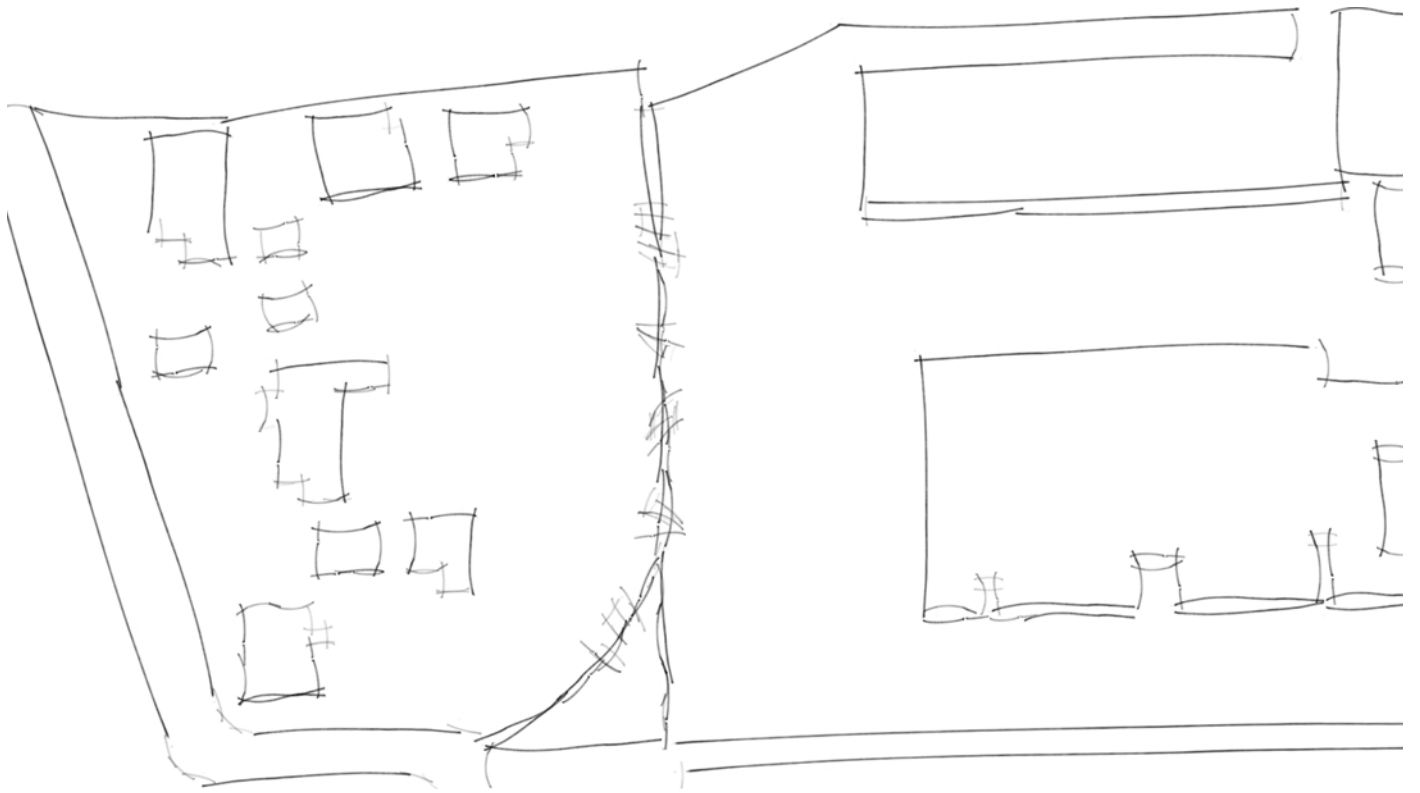


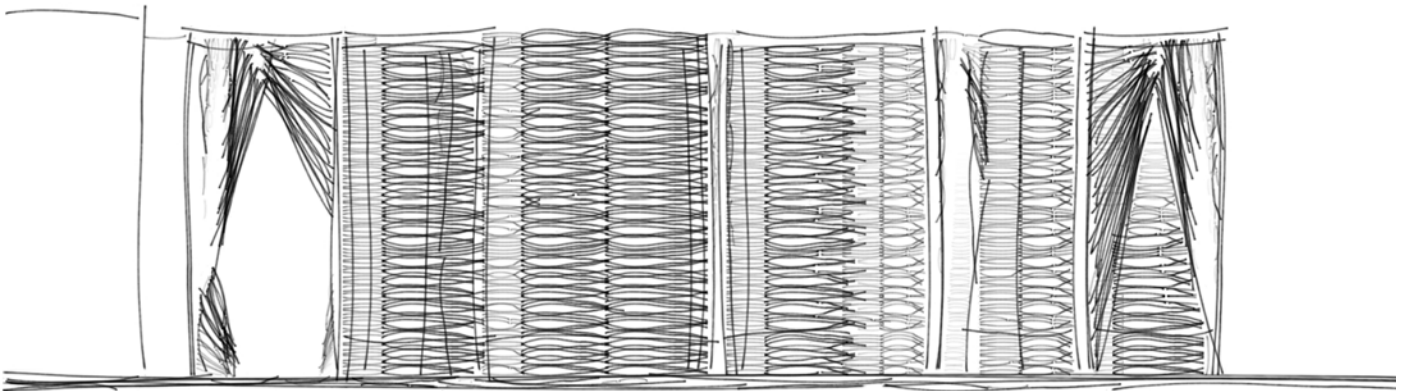
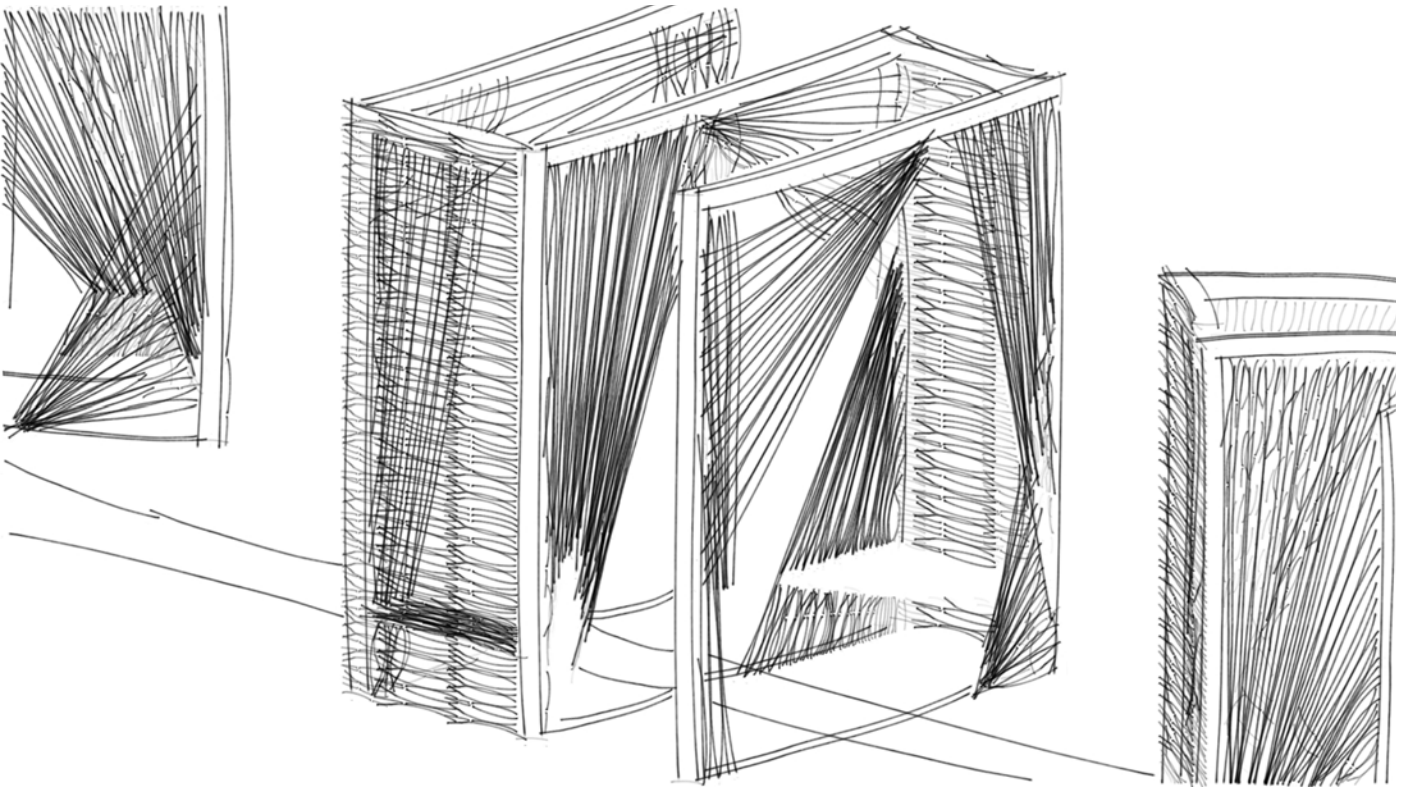
Attachment 3. Body movement shaped into tunnel



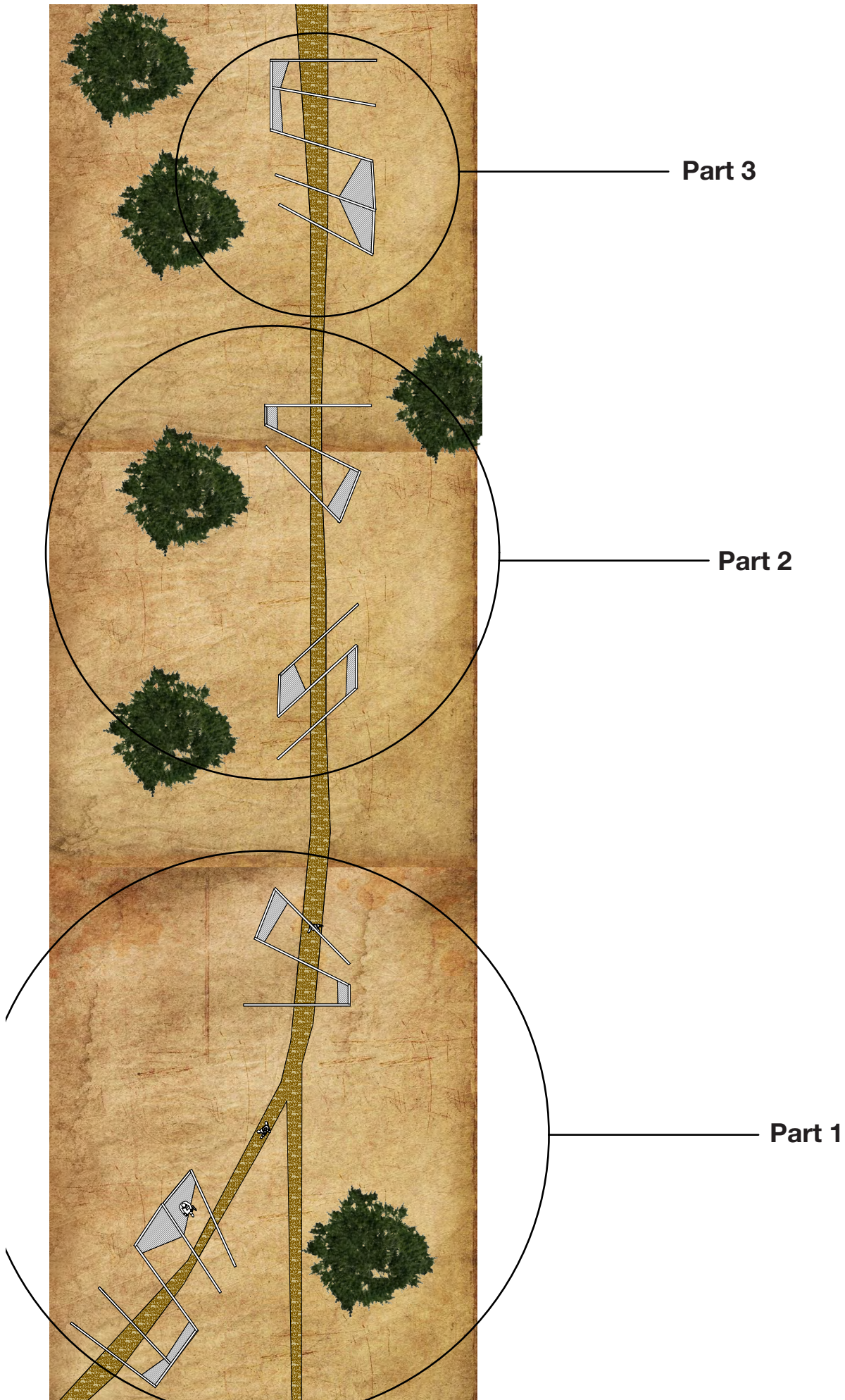


Attachment 4. Shaping of the tunnel with stretching the strings

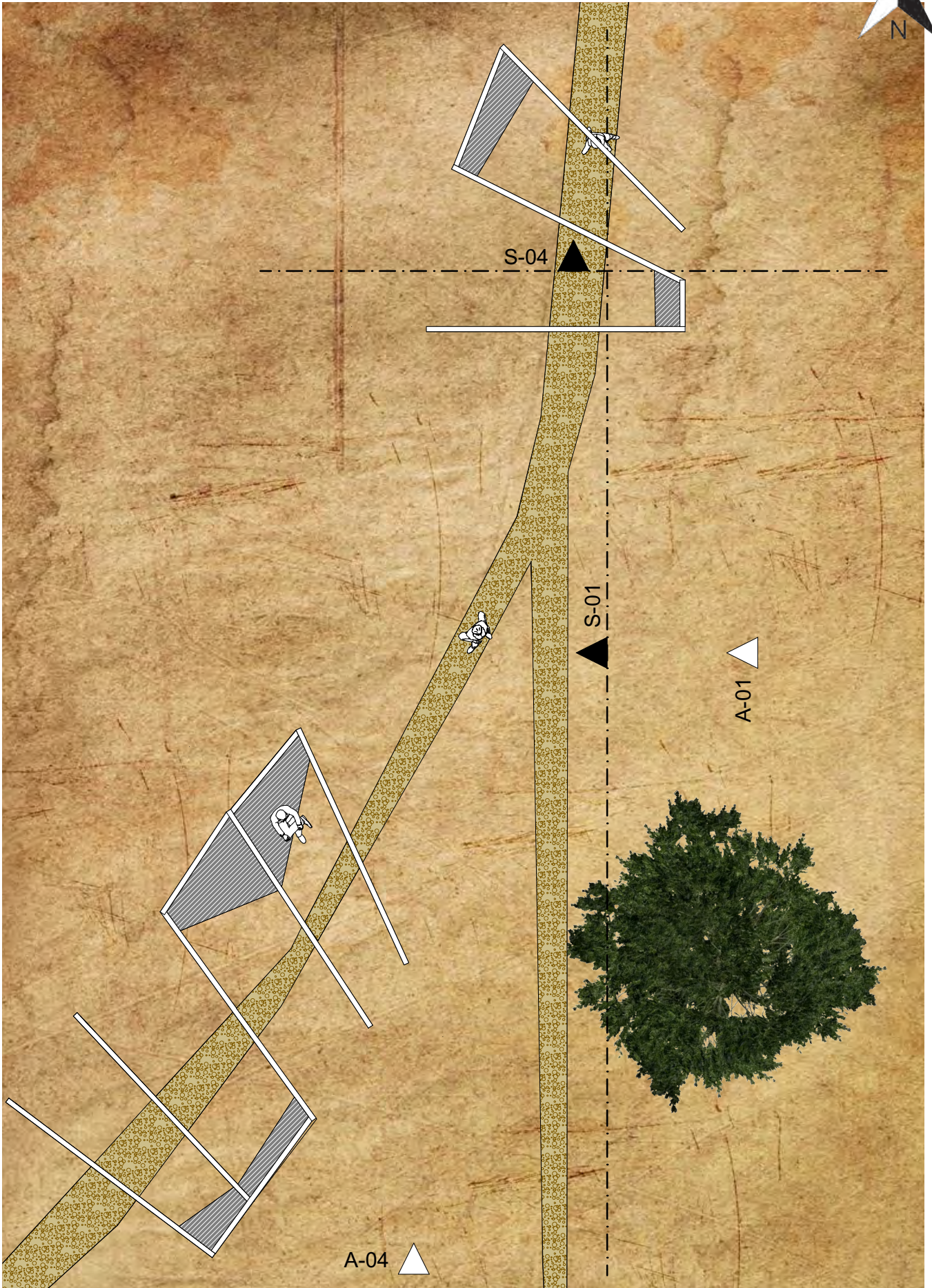




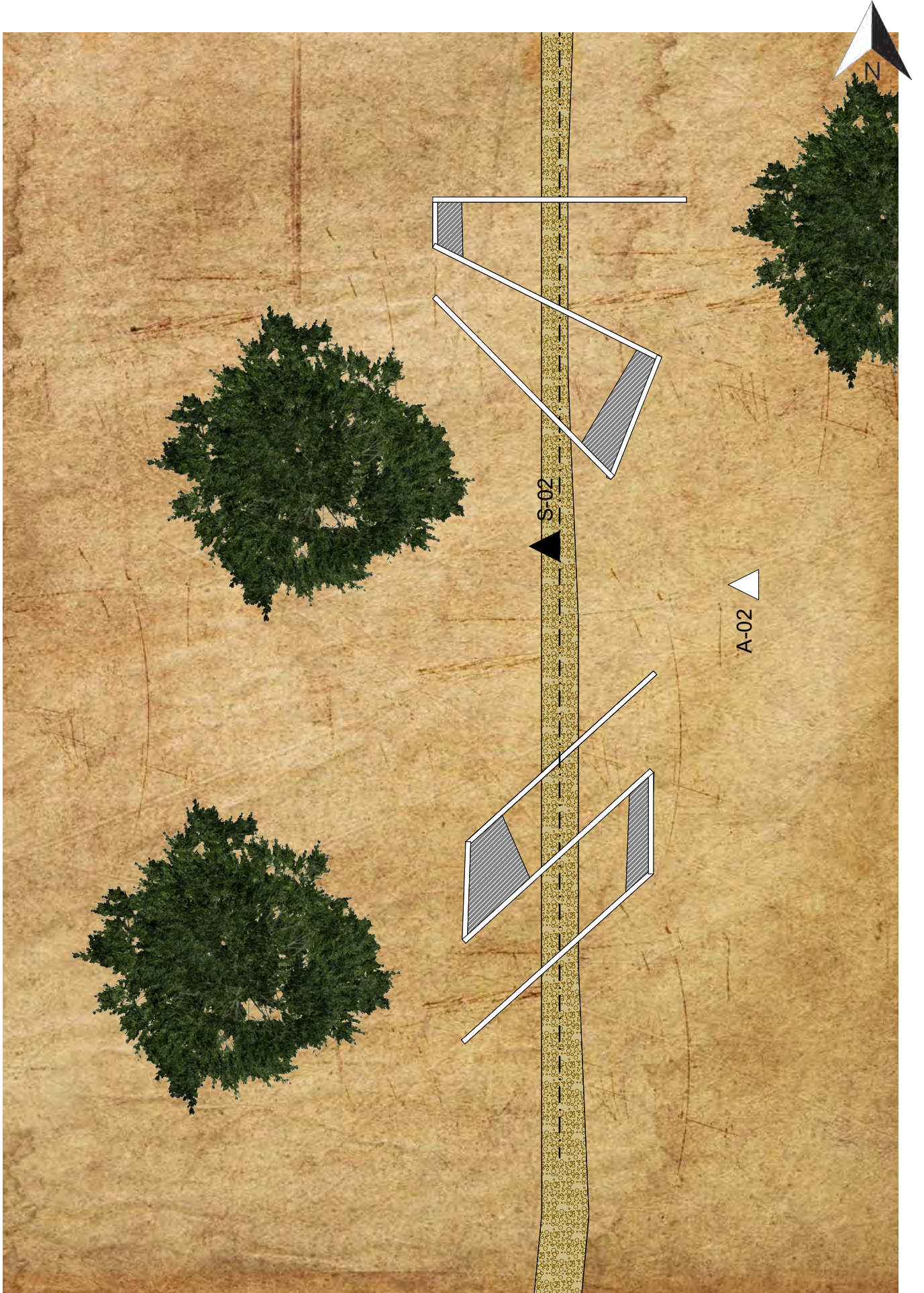
Attachment 5. Shaping of the tunnel and places to relax with stretching the strings

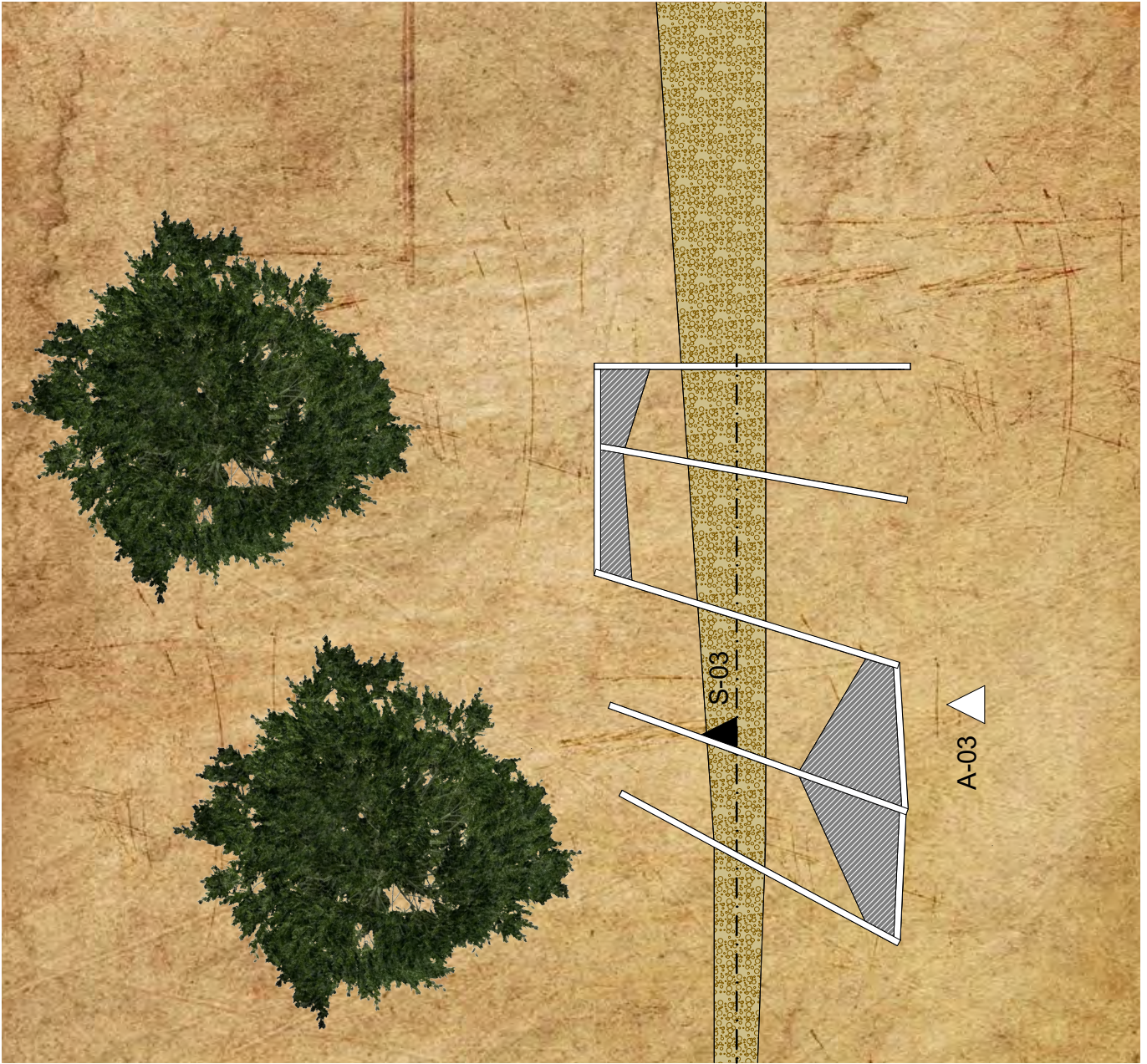


Attachment 6. Ground floor plan 1:250



Attachment 7. Ground floor plan - Part 1 1:100





Attachment 9. Ground floor plan - Part 3 1:100



S-01

Section

1:100

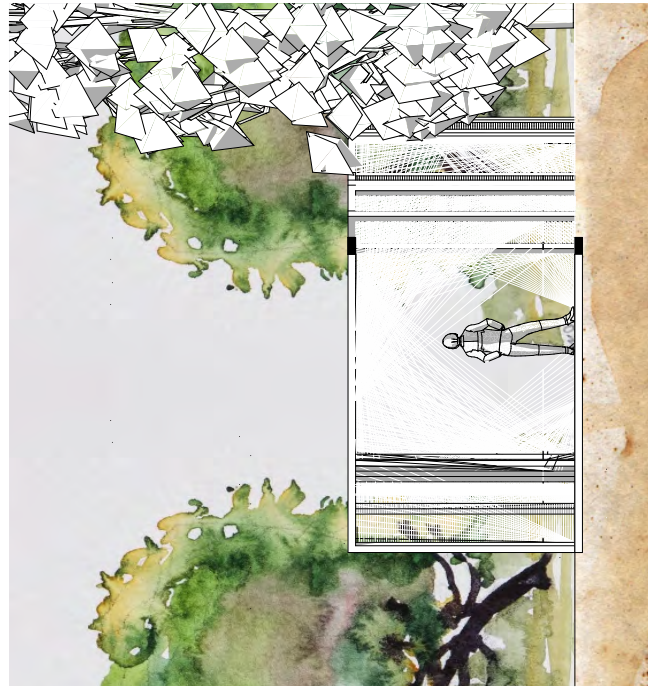


1:100

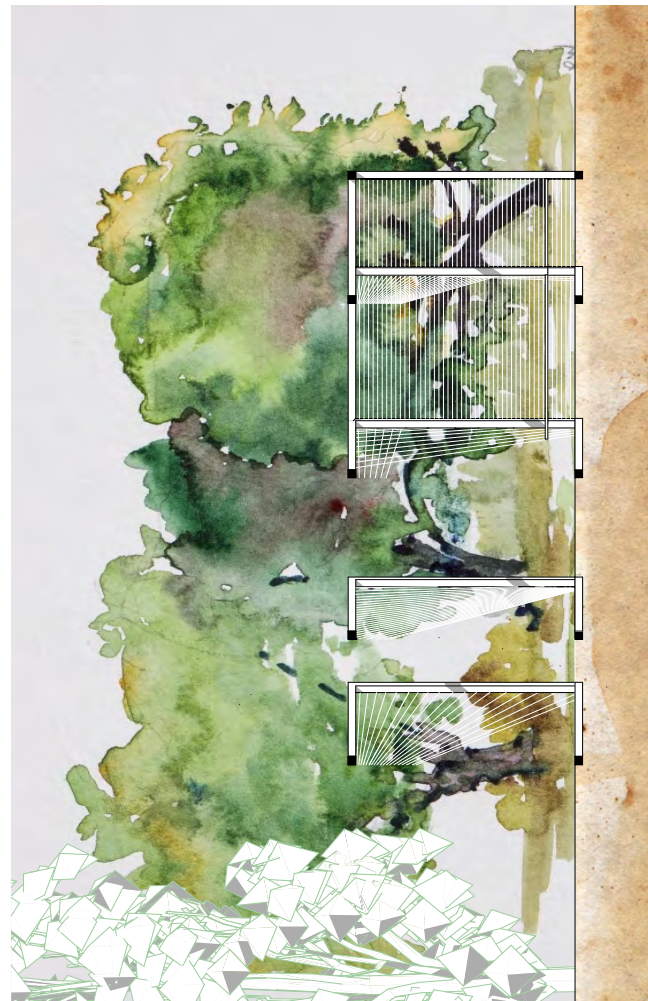
Section

S-02

Attachment 11 Section S-02 1:100



S-04 Schnitt 1:100

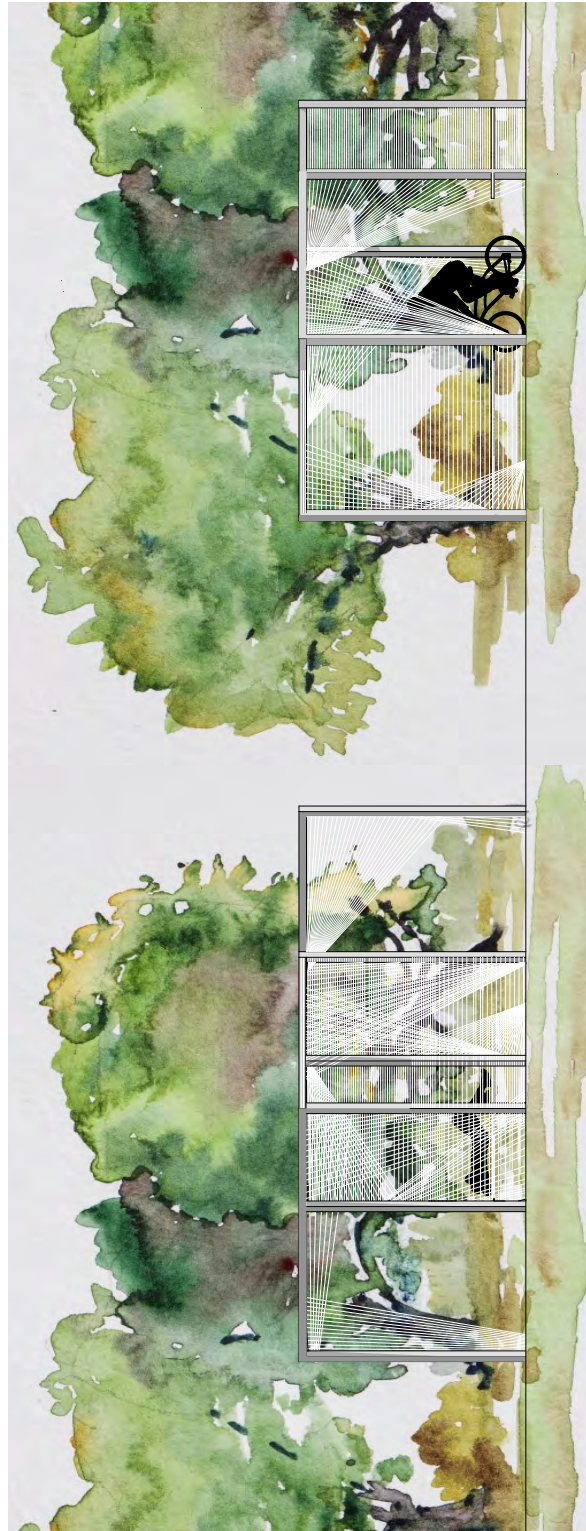


S-03 Section 1:100



A-01 View 1:100

Attachment 13 View A-01 1:100



1:100

View

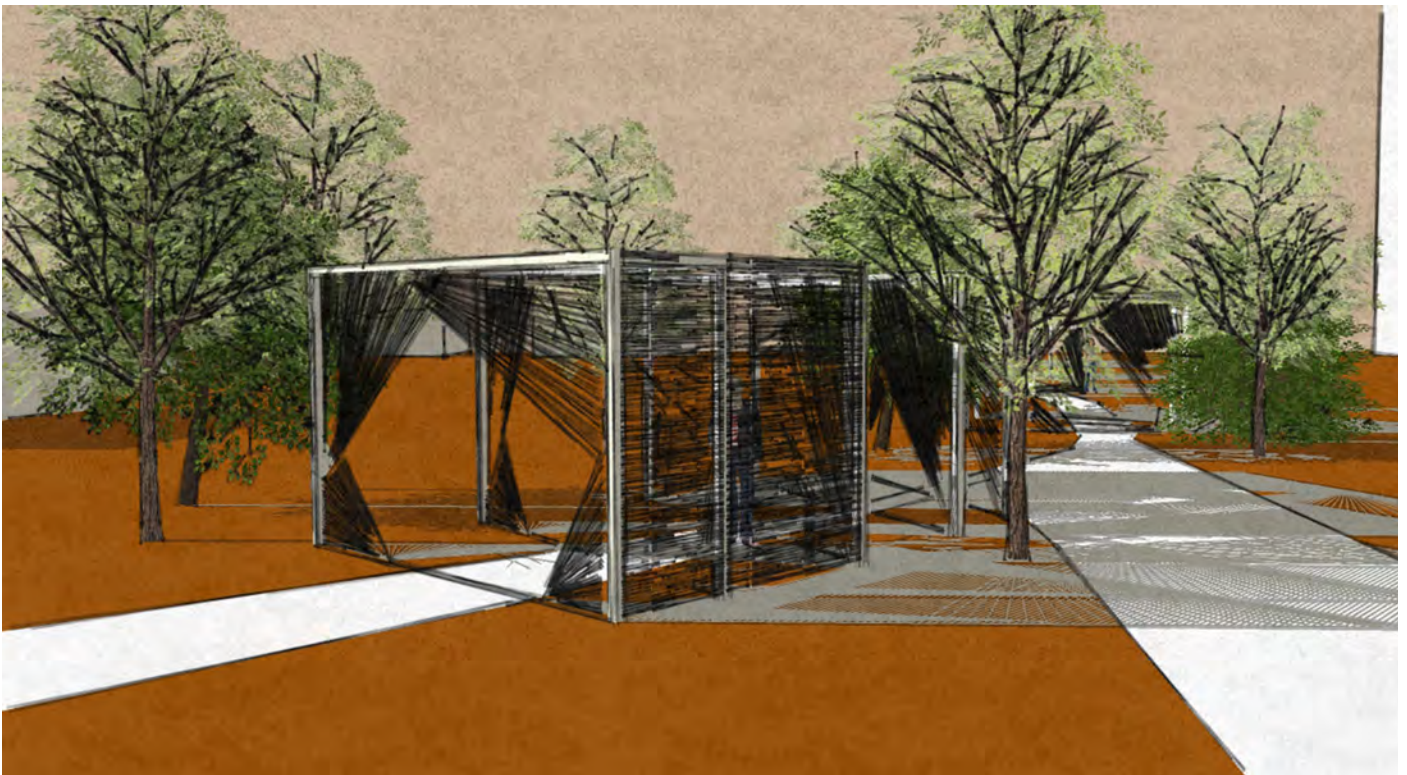
A-02

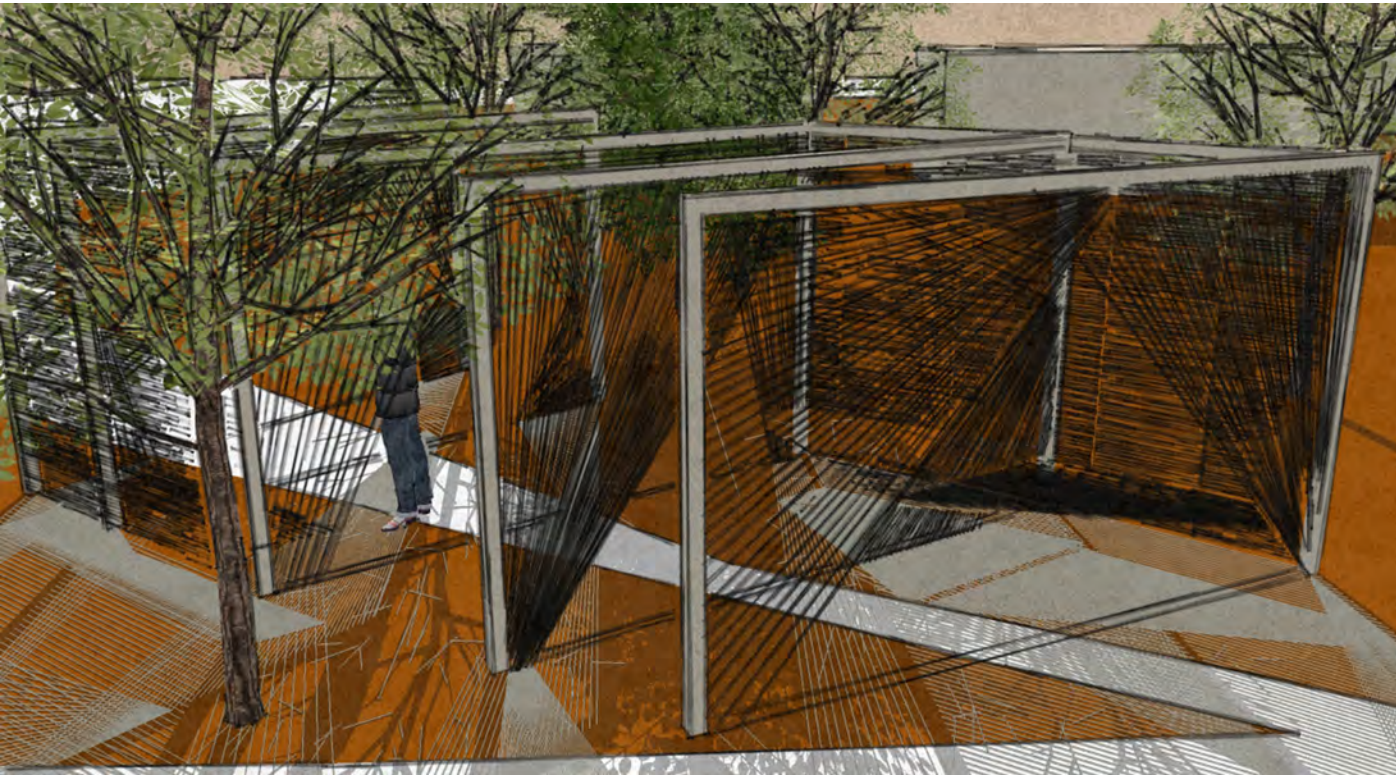
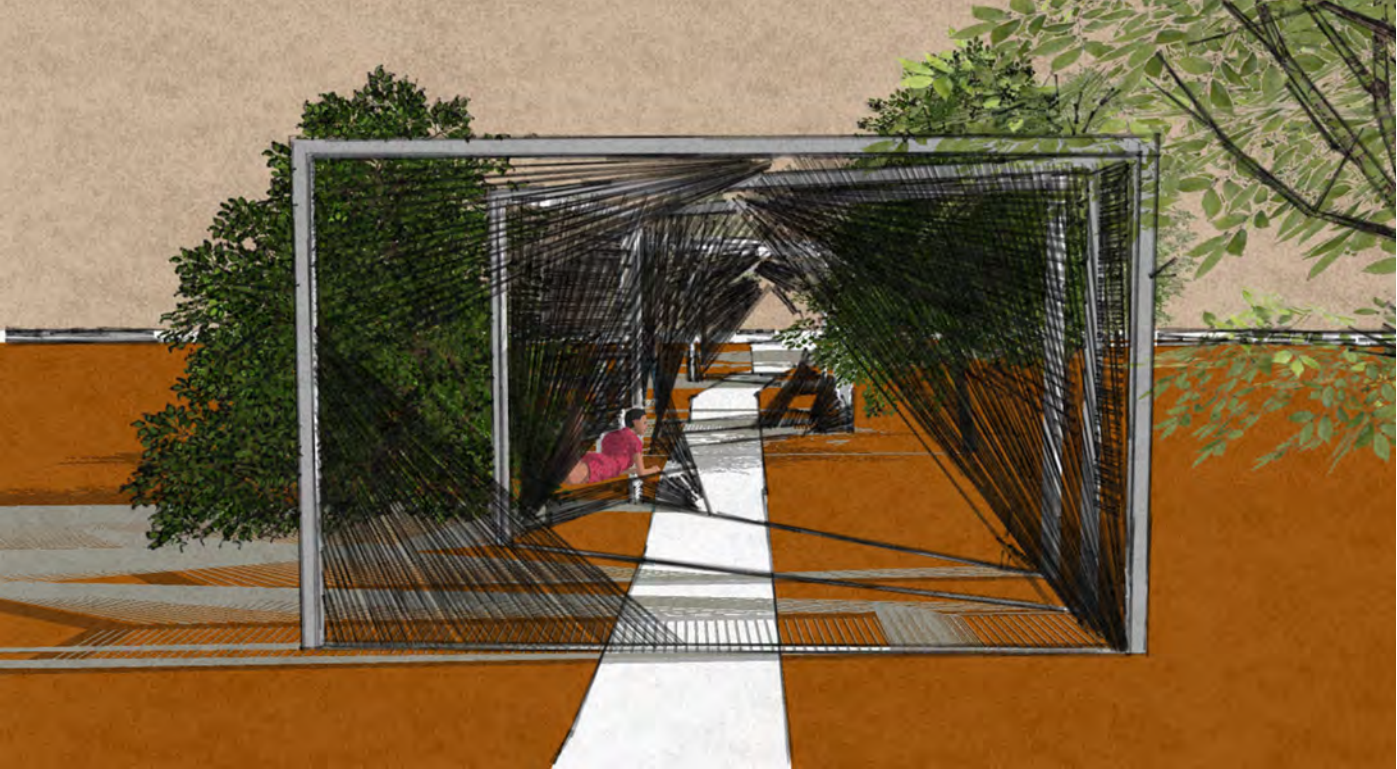


A-03 View 1:100



A-04 View 1:100





Attachment 16. Visualisations

References

- I. Dick Hedbige: Subculture : The meaning of style , 1979 (edition 2002), P. 58 (online version: <http://www.erikclabaugh.com/wp-content/uploads/2014/08/181899847-Subculture.pdf>)
- II. <https://www.youtube.com/watch?v=vefJAtG-ZKI>
- III. http://www.dailymotion.com/video/xc1v9_pink-floyd-live-at-pompeii_music
- IV. See https://en.wikipedia.org/wiki/List_of_books_and_publications_related_to_the_hippie_subculture and https://en.wikipedia.org/wiki/List_of_films_related_to_the_hippie_subculture
- V. See <https://www.artsy.net/article/artsy-editorial-iconic-artists-and-movements-of-the-1960s> (15.06.2016.) and <https://www.artsy.net/article/artsy-editorial-the-most-iconic-artists-of-the-1970s> (15.06.2016.)
- VI. See <http://www.richardgregory.org.uk/history/hippie-trail.htm> (20.06.2017.)
- VII. See <https://www.thegoavilla.com/goa/info/hippies-in-go.html> (20.06.2017)
- VIII. Cicero : De legibus 2.29, as citted by Scullard, Festivals and Ceremonies of the Roman Republic, P. 39
- IX. See https://ipfs.io/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP-1mXWo6uco/wiki/Roman_festivals.html#cite_ref-22 (25.06.2016)
- X. Amulya Mohapatra; Bijaya Mohapatra : Hinduism: Analytical Study; 1993, P. 18
- XI. Carol Plum – Ucci : Celebrate Diwali; 2007, P. 74
- XII. Gerard Wiegers : Encyclopedia of Islam and the Muslim world; 2004, P. 600 (online version : https://archive.org/stream/EncyclopediaOfIslamAndTheMuslimWorld_411/EncyclopediaOfIslamAndTheMuslimWorld2volumes_editedByRichardC.martin2004ByMacmillan#page/n0/mode/2up)
- XIII. See <http://thelala.com/history-music-festivals/> (25.12.2016.)

- XIV. F.A . Brockhaus Wiesbaden: Der Musik-Brockhaus. 1982, P. 177–179.
- XV. Katja Wittenstein, Folkert Koopmans: Von Musikern, Machern & Mobiltelefonen. 40 Jahre Open Air Geschichte. 2007, P. 13.
- XVI. Emília Simão , Armando Malheiro da Silva and Sérgio Tenreiro de Magalhães : Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture, 2015. P. 59, row 23-25
- XVII. Gary Lachman : A secret history of consciousness, 2003
- XVIII. St John Graham : Global Tribe : Tecnology, Spirituality & Psytrance, 2012.; P. 7
- XIX. Emília Simão , Armando Malheiro da Silva and Sérgio Tenreiro de Magalhães : Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture, 2015. P. 110, row 15-18
- XX. St John Graham : Global Tribe : Tecnology, Spirituality & Psytrance, 2012.; P. 5, row 15-18
- XXI. Birgit Abels : Embracing Restlessness: Cultural Musicology, 2016, P. 24, row 3-7
- XXII. Valentina Gorbatcheva; Federova, Martina : Die Völker des Hohen Nordens. Kunst und Kultur Sibiriens. Parkstone Press, New York 2000, P.181
- XXIII. Taken from the Boom Festival newspapers, provided on the place of happening August, 2016.
- XXIV. See <http://www.psy-fi.nl/volunteers> (02.02.2017.)
- XXV. See <http://trancentral.tv/2017/07/psytrance-kids-next-generation/> (15.08.2017)
- XXVI. See <https://www.boomfestival.org/boom2018/program/performers/> (15.09.2017.)
- XXVII. See <http://www.thirst4beats.com/the-largest-demountable-canopy-ever-constructed-for-a-festival-will-appear-at-psytrance-lost-theory-event-next-month/> (06.02.2017.)

- XXVIII. St John Graham : Global Tribe : Tecnology, Spirituality & Psytrance, 2012.; P. 180, row 13-19
- XXIX. See <https://www.agnesscott.edu/lriddle/women/boole.htm> (08.02.2017.)
- XXX. See <http://pubs.acs.org/cen/whatstuff/stuff/7707scitek4.html> (09.02.2017.)
- XXXI. See <https://www.merriam-webster.com/dictionary/backdrop> (11.02.2017.)
- XXXII. See <https://sewwhatinc.com/blog/2016/12/27/backdrops-and-more-what-are-the-benefits-of-digital-printing-vs-hand-painting/> (11.02.2017.)
- XXXIII. See <https://sewwhatinc.com/blog/2013/10/18/understanding-the-effects-of-uv-painting-on-scenic-backdrops/> (11.02.2017.)
- XXXIV. Taken from the Boom Festival newspapers, provided on the place of happening August, 2016.
- XXXV. Taken from the Boom Festival newspapers, provided on the place of happening August, 2016
- XXXVI. Timothy Leary : Chaos and Cyber culture, 1994, p. 53 (online version: http://mindcontrol-research.net/wp-content/uploads/2016/12/6_ii_leary-timothy_chaosandcyberculture_roninpublications_1994.pdf)
- XXXVII. Taken from S.U.N. festival guide, 2017
- XXXVIII. Taken from the Boom Festival newspapers, provided on the place of happening August, 2016
- XXXIX. See <https://www.youtube.com/watch?v=Tgc1Knp4yUY> (15.10.2017.)
- XL. Emília Simão , Armando Malheiro da Silva and Sérgio Tenreiro de Magalhães : Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture, 2015. P. 98, row 16-18
- XLI. Emília Simão , Armando Malheiro da Silva and Sérgio Tenreiro de Magalhães : Exploring Psychedelic Trance and Electronic Dance Music in Modern Culture, 2015. P.99
- XLII. See <https://www.youtube.com/watch?v=paMA1PSepoM> (25.10.2017.)

- XLIII. See https://www.youtube.com/watch?v=_zqbX2ORgZs (16.10.2017.)
- XLIV. Kamil Sipowicz : Hipisi w PRL-u, 2008, P. 80
- XLV. Kamil Sipowicz : Hipisi w PRL-u, 2008, P. 206
- XLVI. Aleksander Gieysztor, Janusz Durko : Warszawa. Jej dzieje i kultura, 1980. P. 25
- XLVII. By official demographic base GUS (see <http://demografia.stat.gov.pl/bazademografia/Tables.aspx>) (16.06.2016.)
- XLVIII. Wydawnictwo Naukowe PWN : Wielka Encyklopedia PWN. Tom 28. 2005, P. 569-573
- XLIX. See <http://www.pogodynka.pl/polska/daneklimatyczne/> (15.09.2016.)
- L. Krzysztof Błażejczyk: Miejska wyspa ciepła w Warszawie. Warszawa: Wydawnictwo Akademickie Sedno, 2014, P. 40–43
- LI. Maria Stopa-Boryczka, Jerzy Boryczka, Jolanta Wawer, Magdalena Dobrowolska, Michał Osowiec, Elżbieta Błażek, Jan Skrzypczuk : XXIV. The climate of Warsaw and its suburbs, 2010, P. 280 (online version: http://py.wgsr.uw.edu.pl/uploads/f_biblioteka/Atlas/Atlas24.pdf)
- LII. See <http://www.um.warszawa.pl/o-warszawie/warszawa-w-liczbach/ludnosc> (15.09.2016.)
- LIII. See <http://warszawa.stat.gov.pl/publikacje-i-foldery/> (15.09.2016.)
- LIV. See http://www.cefmr.pan.pl/docs/cefmr_wp_2007-02.pdf P.68
- LV. See http://www.cefmr.pan.pl/docs/cefmr_wp_2007-02.pdf P.68
- LVI. See <http://www.lboro.ac.uk/gawc/world2010t.html> (15.09.2016.)
- LVII. See http://warszawa.wyborcza.pl/warszawa/1,54420,13026639,W_Warszawie_szaleje_choroba_wscieklych_deweloperow.html?disableRedirects=true (16.09.2016.)
- LVIII. Grzegorz Burczek : Planów sto a pusto. Krótka historia polityki przestrzennej Warszawy 1989-2008; 2008, P. 43

- LIX. See <http://zielona.um.warszawa.pl/tereny-zielone/parki/pole-mokotowskie> (17.09.2016.)
- LX. See <http://zw.com.pl/artukul/568312-Architekci--stolica-to-Azja.html> (17.09.2016.)
- LXI. Grzegorz Burczek : Planów sto a pusto. Krótka historia polityki przestrzennej Warszawy 1989-2008; 2008, P. 43
- LXII. See <https://imokotow.pl/artukul/odgradzone-od-miasta/236400> (25.12.2017.)
- LXIII. See http://warszawa.wyborcza.pl/warszawa/1,54420,13134262,Plany_sie_nie_oplacaja__Rosnie_nam_pokraczna_Warszawa.html (25.01.2017.)
- LXIV. Grzegorz Burczek : Planów sto a pusto. Krótka historia polityki przestrzennej Warszawy 1989-2008; 2008, P. 43
- LXV. See <http://www.architektura.um.warszawa.pl/plany> (17.09.2016.)
- LXVI. http://warszawa.wyborcza.pl/warszawa/1,34896,13039725,Burzymurki_pna_sie_w_gore__W_centrum_wciaz_bezholowie.html (18.09.2016.)
- LXVII. Grzegorz Burczek : Planów sto a pusto. Krótka historia polityki przestrzennej Warszawy 1989-2008; 2008, P. 43
- LXVIII. Fundacja Bęc Zmiana : Coś, które nadchodzi. Architektura XXI wieku, 2011, P. 340
- LXIX. Fundacja Bęc Zmiana : Coś, które nadchodzi. Architektura XXI wieku, 2011, P. 336
- LXX. Fundacja Bęc Zmiana : Coś, które nadchodzi. Architektura XXI wieku, 2011, P. 268-269
- LXXI. Fundacja Bęc Zmiana : Coś, które nadchodzi. Architektura XXI wieku, 2011, P. 270 Table of figures:

Table of figures

Chapter 1. Psychedelic culture – history and background of the movement

Picture 1.1. <http://sarahlunadear.blogspot.co.uk/2012/09/40-greatest-photos-taken.html> (15.06.2016.)

Picture 1.2. <http://all-that-is-interesting.com/woodstock-photos#5> , © Mark Goff (15.06.2016.)

Picture 1.3. https://es.wikipedia.org/wiki/Sendero_Hippie#/media/File:Hippie_trail.svg (17.06.2016.)

Picture 1.4. <https://www.tripoto.com/trip/goa-hippies-in-1970s-565d42b0c1536> (19.06.2016)

Picture 1.5. <http://www.global-gallivanting.com/nightlife-ingoa-the-best-clubs-and-parties-in-go-a-india/> © Last fm

Picture 1.6. <https://www.tripoto.com/trip/goa-hippies-in-1970s-565d42b0c1536> (19.06.2016)

Chapter 2. Festivals

Picture 2.1. https://commons.wikimedia.org/wiki/File:Nicolas_Poussin_-_Bacchanal_before_a_Statue_of_Pan_-_WGA18284.jpg (25.06.2016.)

Picture 2.2. <https://detechter.com/origin-and-existence-of-devi-saraswati/> (12.05.2017.)

Picture 2.3. <http://homemakeover.in/how-to-make-rangoli/> , © Yashashri Chaudhari (27.06.2016.)

Picture 2.4. <https://www.montclareschool.org/let-there-be-lights/> ©Ravi Kaushik (20.12.2016.)

Picture 2.5. https://en.wikipedia.org/wiki/Diwali#/media/File:Aakash_Kandils_Diwali_lighting_Pune_India_2013.jpg , © Aakash Kandils (20.12.2016.)

Picture 2.6. <http://www.zielarka.com.pl/tajemnice-zielarki/noc-kupaly> (21.12.2016.)

Picture 2.7. <https://www.dezeen.com/2015/08/30/nk-guy-documents-16-years-creating-destroying-burning-man-temporary-city-artworks/> (23.12.2016.), © N K Guy/
Taschen

Picture 2.8. <http://baedekerlodz.blogspot.com/2014/10/light-move-festival-odz-2014.html> (25.12.2016)

Picture 2.9. <https://www.boomfestival.org/boom2018/program/nataraj-dance-stage/> (02.11.2017.)

Picture 2.10. <https://www.etsy.com/listing/501951339/deer-dx-string-art-12-mirrors-sacred> (30.12.2016.)

Picture 2.11. <https://soundcloud.com/psydjclayton/clayton-buddha-nation-hypnocoustics-tracks-mix-psy-trance> (30.12.2016.)

Picture 2.12. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jakob-kolar/> (31.01.2017.) , ©Jakob Kolar

Picture 2.13. <http://yaga.lt/how-to-get-there/> (26.06.2016.)

Picture 2.14. https://pl-pl.facebook.com/pg/goadupa/photos/?ref=page_internal (27.06.2016.), ©Styropian

Picture 2.15. https://pl-pl.facebook.com/pg/goadupa/photos/?ref=page_internal (27.06.2016.), ©Styropian

Picture 2.16. <http://www.pgt.pl/przekop-mierzei-wislanej-juz-od-2016-r> (27.06.2016.), ©www.elblag.net

Picture 2.17. <http://www.dharma-festival.org/dharma-festival-2016/> (31.01.2017.)

Picture 2.18. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jakob-kolar/> (31.01.2017.) , ©Jakob Kolar

Picture 2.19. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jan-hromadko/> (31.01.2017.) ©Jan Hromadko

Picture 2.20. <http://trancentral.tv/2017/07/psytrance-kids-next-generation/> (15.08.2017.)

Picture 2.21. <https://www.boomfestival.org/boom2018/gallery/2016/boom-festival-2016-by-rafaela-alves/> (02.02.2017.) ©Rafaela Alves

Picture 2.22. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-tomas-vieira/> ©Tomas Veira (02.02.2017.)

Picture 2.23 <http://yaga.lt/history/foto-goodlife-photography-4/> (03.02.2017.) © Good-life photography

Picture 2.24. <http://trancentral.tv/2017/07/psytrance-kids-next-generation/> (15.08.2017.)

Picture 2.25. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jan-hromadko/> (31.01.2017.) ©Jan Hromadko

Picture 2.26. <http://www.gaia.lt/gallery> (04.02.2017.)

Picture 2.27. https://shankrafestival.ch/album.php?year=2016&id=8&pic=gallery/2016/AntjeSchley/IMG_8540%20s.jpg (05.02.2017.) © Antje Schley

Picture 2.28. <http://www.losttheoryfestival.com/gallery2015/?album=1&gallery=1> (05.02.2017.)

Picture 2.29. http://samsarafestival.eu/?page_id=359 (05.02.2017.)

Picture 2.30. https://shankrafestival.ch/album.php?year=2016&id=8&pic=gallery/2016/AntjeSchley/IMG_8540%20s.jpg (05.02.2017.) © Antje Schley

Picture 2.31. <http://www.thirst4beats.com/the-largest-demountable-canopy-ever-constructed-for-a-festival-will-appear-at-psytrance-lost-theory-event-next-month/> (06.02.2017.)

Picture 2.32. <http://adammemory.blogspot.com/p/naum-gabo.html> (08.02.2017.)

Picture 2.33. <https://www.facebook.com/omicrondecorations/photos/a.432898878143.217019.121395483143/432899323143/?type=3&theater> (08.02.2017.)

Picture 2.34. <http://yaga.lt/history/foto-paulius-burksaitis-2/> (10.02.2017) © Paulius

Burksaitis

Picture 2.35. Vanja Alibasic (22.07.2016.)

Picture 2.36. <http://yaga.lt/history/foto-goodlife-photography-4/> (03.02.2017.) © Goodlife photography

Picture 2.37. <http://www.losttheoryfestival.com/gallery2011/?album=1&gallery=1> (05.02.2017.)

Picture 2.38. <http://www.csxlab.org/events.html> (30.12.2016.)

Picture 2.39. Boom official newspapers at the festival 2016, P. 22

Picture 2.40. <http://yaga.lt/history/foto-goodlife-photography-3/> (10.02.2017.) © Goodlife photography

Picture 2.41. <https://www.pinterest.at/pin/539235755353392776/> (10.02.2017.)

Picture 2.42. <https://www.boomfestival.org/boom2018/gallery/2012/gallery-14493/> (10.02.2017.) ©Jakob Kolar

Picture 2.43. <http://lindalemons.blogspot.com/2015/08/moje-zycie-w-swiatach-uv.html> (11.02.2017.)

Picture 2.44. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-ca-s'est-passe-pres-de-chez-vous/> (12.02.2017.) © Ca S'est Passé Près de Chez Vous'

Picture 2.45 <https://vortextranceadventures.co.za/open-source-gallery/> (12.02.2017.) © Aumega - Julian Graham

Picture 2.46. <https://jlof.deviantart.com/art/God-is-a-DJ-again-50700311> (12.02.2017.)

Picture 2.47. Vanja Alibasic (18.07.2016.)

Picture 2.48. Boom official newspapers at the festival 2016, P.4

Picture 2.49. <http://www.gaia.lt/gallery> (04.02.2017.)

Picture 2.50. . <https://www.boomfestival.org/boom2018/gallery/2012/gallery-14493/>

(10.02.2017.) ©Jakob Kolar

Picture 2.51. Boom official newspapers at the festival 2016, P. 16-17

Picture 2.52. <https://www.pinterest.se/pin/429671620680745841/> (17.11.2017.)

Picture 2.53. https://pl-pl.facebook.com/pg/goadupa/photos/?ref=page_internal (27.06.2016.), ©Styropian

Picture 2.54. <http://yaga.lt/history/foto-tibet-sun/> (10.02.2017.) ©Tibet Sun

Picture 2.55. Boom official newspapers at the festival 2016, P. 4

Picture 2.56. <https://www.boomfestival.org/boom2018/gallery/2016/boom-festival-2016-by-free-rubens/> (11.02.2017.) ©Rubens Ben

Picture 2.57. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jan-hromadko/> (31.01.2017.) ©Jan Hromadko

Picture 2.58. https://pl-pl.facebook.com/pg/goadupa/photos/?ref=page_internal (27.06.2016.), ©Styropian

Picture 2.59. <https://www.boomfestival.org/boom2018/gallery/2014/boom-festival-2014-stamp-photo/> (11.02.2017.) ©Stamp Photo

Picture 2.60. <https://www.boomfestival.org/boom2018/gallery/2012/gallery-14493/> (11.02.2017.)

Picture 2.61. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jan-hromadko/> (31.01.2017.) ©Jan Hromadko

Picture 2.62. <https://www.boomfestival.org/boom2018/gallery/2016/boom-2016-by-jakob-kolar/> (31.01.2017.) , ©Jakob Kolar

Picture 2.63. https://www.facebook.com/pg/momento.demento.psytrance/photos/?ref=page_internal (15.02.2017.)

Picture 2.64. Kamil Sipowicz : Hipisi w PRL-u, P.116 and P.123

Picture 2.65. <http://aktivist.pl/goadupa-festival-zapomnij-o-wielkomijskim-zgielku-urokach-cywilizacji/> (14.09.2017.)

Chapter 3. Urban research about Warsaw

Picture 3.1. https://en.wikipedia.org/wiki/Warsaw#/media/File:Warsaw_Old_Town_1945.jpg (15.06.2016.)

Picture 3.2. <http://expatsguide.pl/node/14> (15.09.2016.) © Marcin Floryan

Picture 3.3. <https://nowawarszawa.pl/w-kwietniu-konsultacje-na-temat-przyszlosci-pola-mokotowskiego/> (15.06.2016.)

Picture 3.4. <http://pkrajewski.pl/archiw/2014/01/warszawa-tpsa-moniuszki/> (17.09.2016.) © Piotr Krajewski

Picture 3.5. https://valdosta-sa.terradotta.com/index.cfm?FuseAction=Programs.View-Program&Program_ID=32130 (25.10.2017.) © Piotr Smoliński

Picture 3.6. <http://warszawa.eska.pl/newsy/plac-grzybowski/34845> (20.09.2016.)
© Radek Bednarski

Picture 3.7. <http://www.zaha-hadid.com/architecture/lilium-tower/> (20.11.2016.)

Picture 3.8. https://www.revolvy.com/main/index.php?s=Z%C5%82ote%20Tarysy&item_type=topic (20.11.2016.) © Andrzej Otrębski

Picture 3.9. <http://maciejmargas.com/warszawa-z-lotu-ptaka-czesc-1/> (21.11.2016.)
©Maciej Margas

Picture 3.10. <https://kulturaliberalna.pl/2013/08/26/poniedzialek-z-miasta-falkowski-pryszcz-na-twarzy-prezydenta/belweder/> (22.11.2016.)

Picture 3.11. <http://warszawa.wyborcza.pl/warszawa/51,34862,19358735.html?i=1> (25.01.2017.)

Picture 3.12. <https://www.apaka.com.pl/pl/projekty/osiedle-mieszkaniowe-marina-mokotow> (25.01.2017.) © Monika Palczewska Grimes

