ARCHITECTURE

North Sea: Landscapes of Coexistence
Transitional Territories Studio 2018-2019

Graduation Studio Architecture Report:
Grey Lines in the Sand
The Nomos of the North Sea; a parliamentary state of exception

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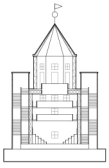

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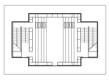

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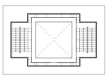

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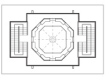

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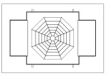

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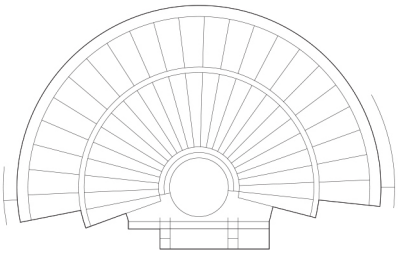

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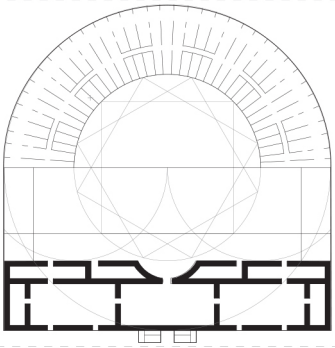

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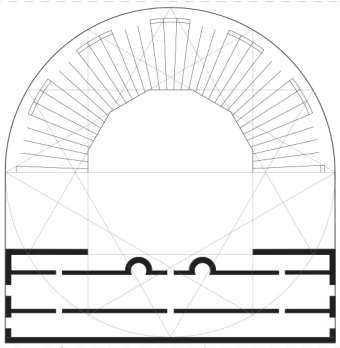

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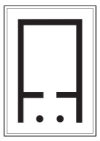

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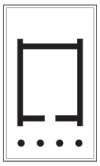

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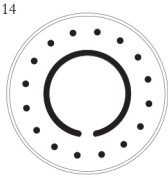

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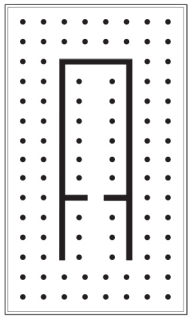

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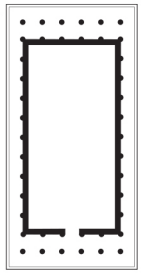

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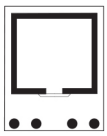

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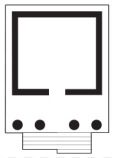

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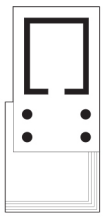

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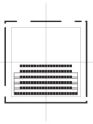

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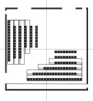

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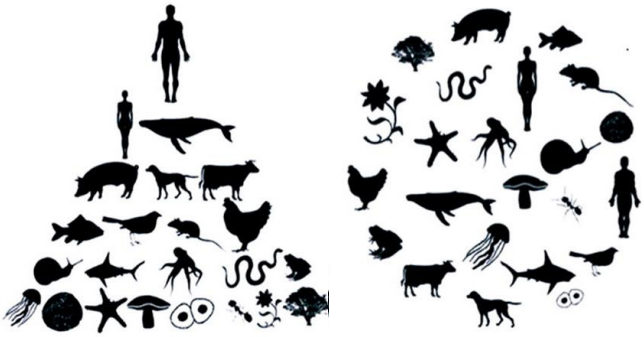
"There is no world, there are only islands"

- Jacques Derrida

Tombeau d'un roi maure | Alberto Savinio (1929)

EGO **ECO**



Means to rule over or means to be equal

Abstract

We now live in a time when it is now quicker, easier and more efficient to speak to one another, yet it doesn't always reflect on the fruitfulness in decision making and outcome of a conversation. Face to face conversation is one of the most effective means to converse and the North Sea is a space which needs to be part of the conversation. The research report found that North Sea is a one of the most dense urban seascapes in the world, with each nation taking a piece of the sea for the benefit of themselves rather than seeking to explore the notion of the North Sea as a common. One space; stronger, more resilient and profitable for those interacting with it, whether you are a fisherman or an energy company.

The architecture intervention has led to the notion of a space to gather those interacting in it, to put their nation status aside for the benefit of the North Sea. This space becomes a state of exception, where jurisdiction and sovereignty of one state no longer applies. The site is on Dogger Bank, a former land bridge it becomes a poetic reference to a past time when the United Kingdom was connected to the continental Europe. It is also one the shallowest points of the North Sea, making it physically possible to construct an island.

The design will seek for all nations to contribute to the island, building an aspect of the architecture, to create an emotional connection, so the space feel like theirs. The architecture is designed to be prefabricated and shipped across the North Sea, the island cannot follow typical building methods. The building construction is also dependant on the weather therefore the time to build the island can not follow a traditional schedule.

As a typology the building is a Parliament, but it is more than this. A hybrid building, it goes beyond the traditional parliament set up we know today. It seeks to look at conversation spaces; informal/formal as the main role to get attendees together and discuss matters on the North Sea. Every attendee would have to travel to the island and may find themselves delayed in leaving due to weather conditions. The attendees truly find themselves understanding the environment they are discussing and start to truly respect the environment they are discussing.

The design will question the idea of performance as part of the decision making process. Parliaments today can be very theatrical (United Kingdom). The stage in this concept is very import in the design, it questions its position, is it the main assembly room floor , the informal conversation spaces or is it the North Sea? A part of the performance is the audience, the design questions if it is those attending the parliament or is it audience those beyond, and everyone interacting in the space?

Finally, I ask those reading the book to ultimately question where you position yourself when making a decision, are you an *ego* (authoritarian, dualistic, self-destructive, imbalanced, power-seeking or *eco* (democratic, sustainable, balance, interdependent). And what would you do if you attended the parliament?

5 Key words: island, gathering, conversation, stage, fourth wall

1. A seat at the table

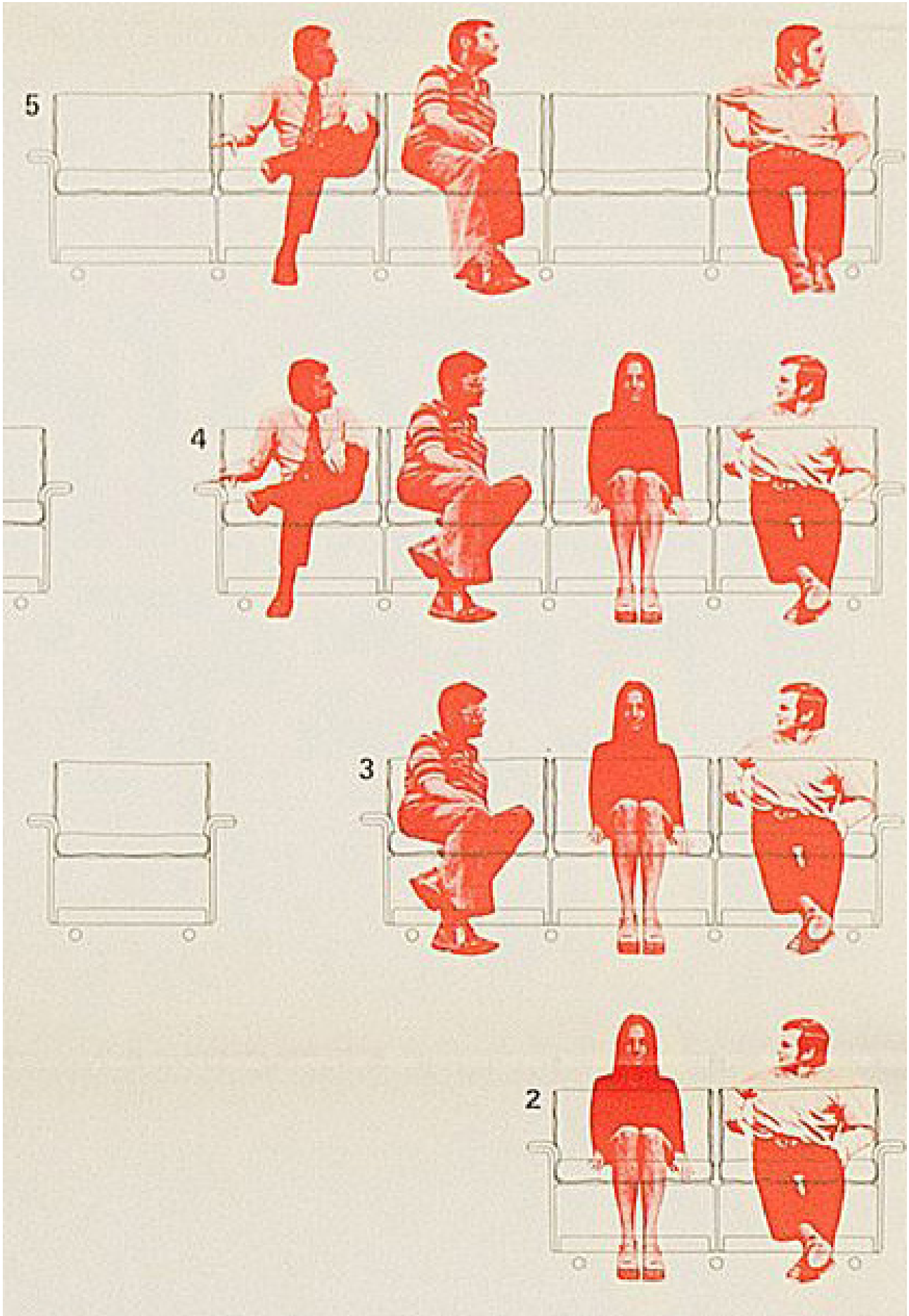
A Catalogue of Building Species

1. A seat at the table

1.0 Research Question

How do gather seven nations into one space to discuss matters on the North Sea?

A research study commenced on gathering spaces archetypes, present parliament spaces and new research into methods to gather people. Each time period is them compared using a scale plan comparison at 1:1000. The research becomes the foundation to finding the form of the design.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1.1. Archetypes: Theatre Temple, Arena

1.1.0 Precedents;

Marc-Antoine Laugier (1713-1769)
Elements of the primitive hut

Étienne Louis Boullée (1728-1799)
"Speaking architecture"

Claude Nicolas Ledoux (1736-1806)
"Tools and methods of Territorial Intelligence"

Jean Nicolas-Louis Durand (1760-1834)
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Aldo Rossi (1931-1997)
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1.2.1 Scale comparison

Marc Antoine Laugier | *Primitive Hut*

1.1.0 Precedent

Marc-Antoine Laugier (1713-1769)
Elements of the primitive hut

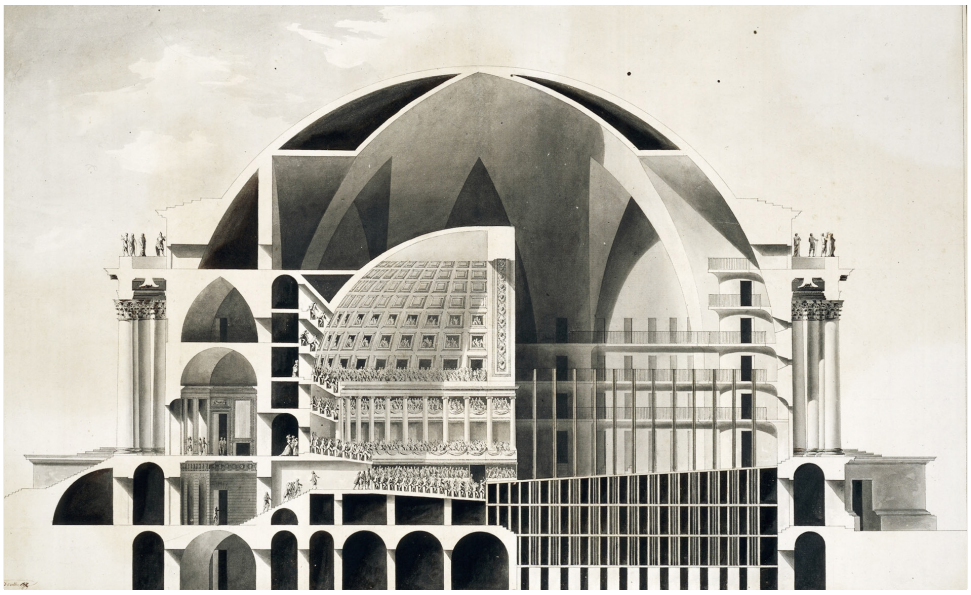
His effort is to define an "ideal" architecture evolving around his observations and suggestions regarding architectural elements. There are three orders: Doric, Ionic and Corinthian. His essay harks back to the very earliest days of humanity, he describes the shelter in which art should never depart from.

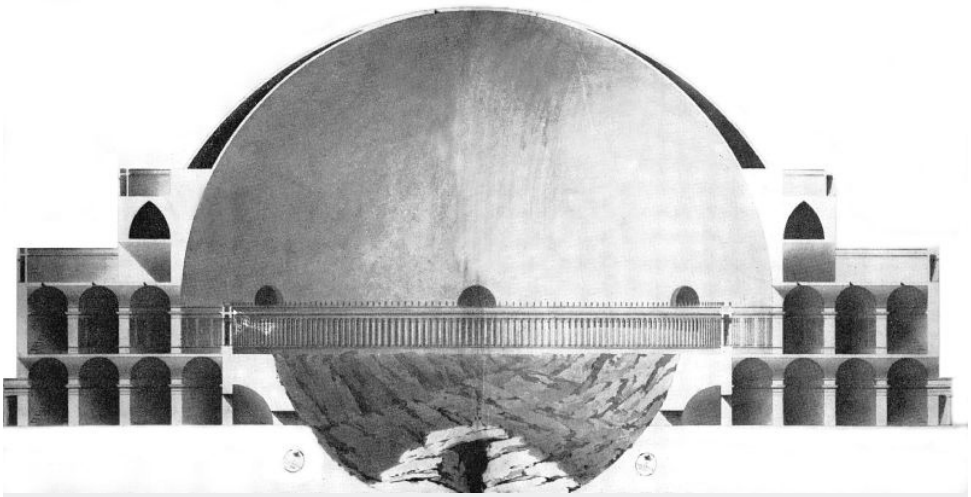
Primitive man and his hut
Man's life in pastoral, they want to find an enduring place without any guidance but only use their natural instincts. The act of making a shelter:
-Four branches (found on the ground)
-Binding the branches (by disposing a formal square - the foundation)
-Additional four branches are found and the binding process is repeated and raised above the foundations (roof)
-Mud and leaves in fill and cover the branches (act of enclosure, the walls and ceiling)
-The shelter is created, simple nature (following Vitruvius)

The rustic cabin ought to be regarded as the representation of human intellect in his cabin. The hut perfectly imitates nature:

1. Column (vertical pieces)
2. Entablement (horizontal pieces)
3. Pediment (roof appears as a fronton)

One of the problems of identifying only the three elements is the gap between the primitive hut and the contemporary building, to allow the whole discipline of architecture to be reformed on the basis of a single archetype.





Étienne Louis Boullée | *Selection of symbolic proposed projects*

1.1.0 Precedent

Étienne Louis Boullée (1728-1799)
"Speaking architecture"

Boullée's ideas about form, nature, and rationality were part of a tradition that has guided architects such as Vitruvius and Averlino who believed in the underlying power of pure forms, that such form when combined with an appropriate use of light triggers a deep emotional phenomenological reaction. Boullée's use of stereotomic forms as an expression of the immense, eternal and infinite natural world.

His knowledge involves a greater concern for purpose and the proper use of materials, instead of implying the imitation of a universal pattern. Where "*first and foremost, nature was seen as productive, as the source of knowledge and, through agriculture and mining, of wealth. Without its inexhaustible fecundity, there would have been no society of men, who derived their subsistence from it.*"
The work should be considered more on a conceptual and symbolic representation rather than the gravity-bounded phenomenological world reality we live in.

Architecture principles
Nature as a source of architecture - the value of nature, articulating his belief that the basic principles, which ideas are built on.

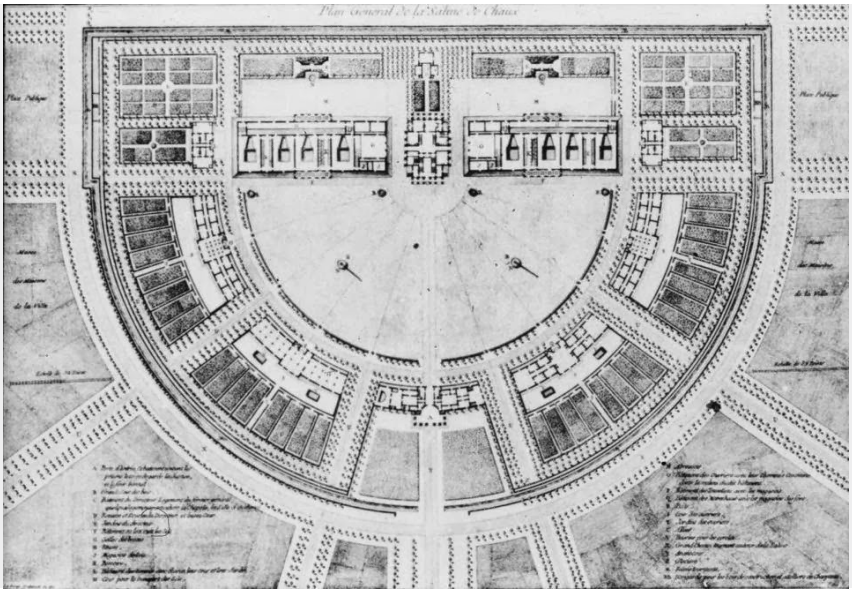
Symmetry - the image of order and clarity to convey beauty and perfection. Allowing the mind to seek understanding and comprehend the natural external condition.

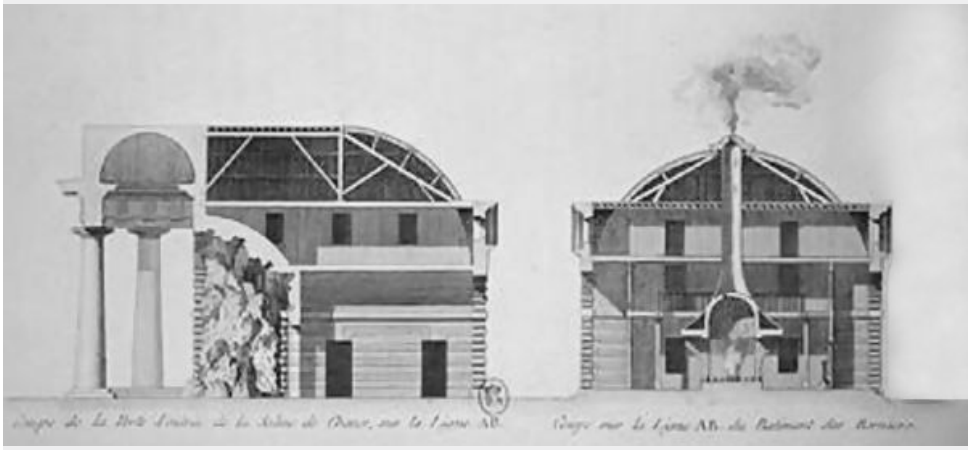
Proportion - derived from nature (function of beauty) using the rational correlation between simple geometry, nature and human perception.

Public or "common" - public building hold the capacity to produce meaning. Relating building typology to "Character" elaborated through his theory on *architecture parlante.* An architecture which seeks individual approaches to functional, programmatic and contextual problems at the concern of public welfare.

Top - Opéra au Carrousel (coupe sur la longueur du théâtre) (1781)

Bottom - Temple of Death (1795)





Claude Nicolas Ledoux | *Saltworks* (1775) Arc-et-Senans, Francea

1.1.0 Precedent

Claude Nicolas Ledoux (1736-1806)

"Tools and methods of Territorial Intelligence"

A visionary approach to economy, to its territory, to the interpersonal relations and to people's relations with this territory. It is not located near the salted water springs but next to the wood to act as a source of fuel, a flat, empty and clear field for imagination to be set free. The Saltworks acts as a border between rough nature and the emerging industrial civilisation through the entrance building (2). The cave symbolises (Italian style) the transition from the "natural condition" to that of a "city". Thus the entrance becomes a transitional ritual.

Key elements and approaches:
Doric columns - no base to give the illusion of emerging from the ground and the colonnade remaining visible from a distance.

Plan - represents a sundial; pure as the one of the sun during its journey and a functional distribution of public and private spaces

Ancient theatre - plan follows the ancient amphitheatre described by Vitruvius, represents the social and political ideal like the theatre of Besançon (the audience is equal before the show, each viewing the entire stage/room)

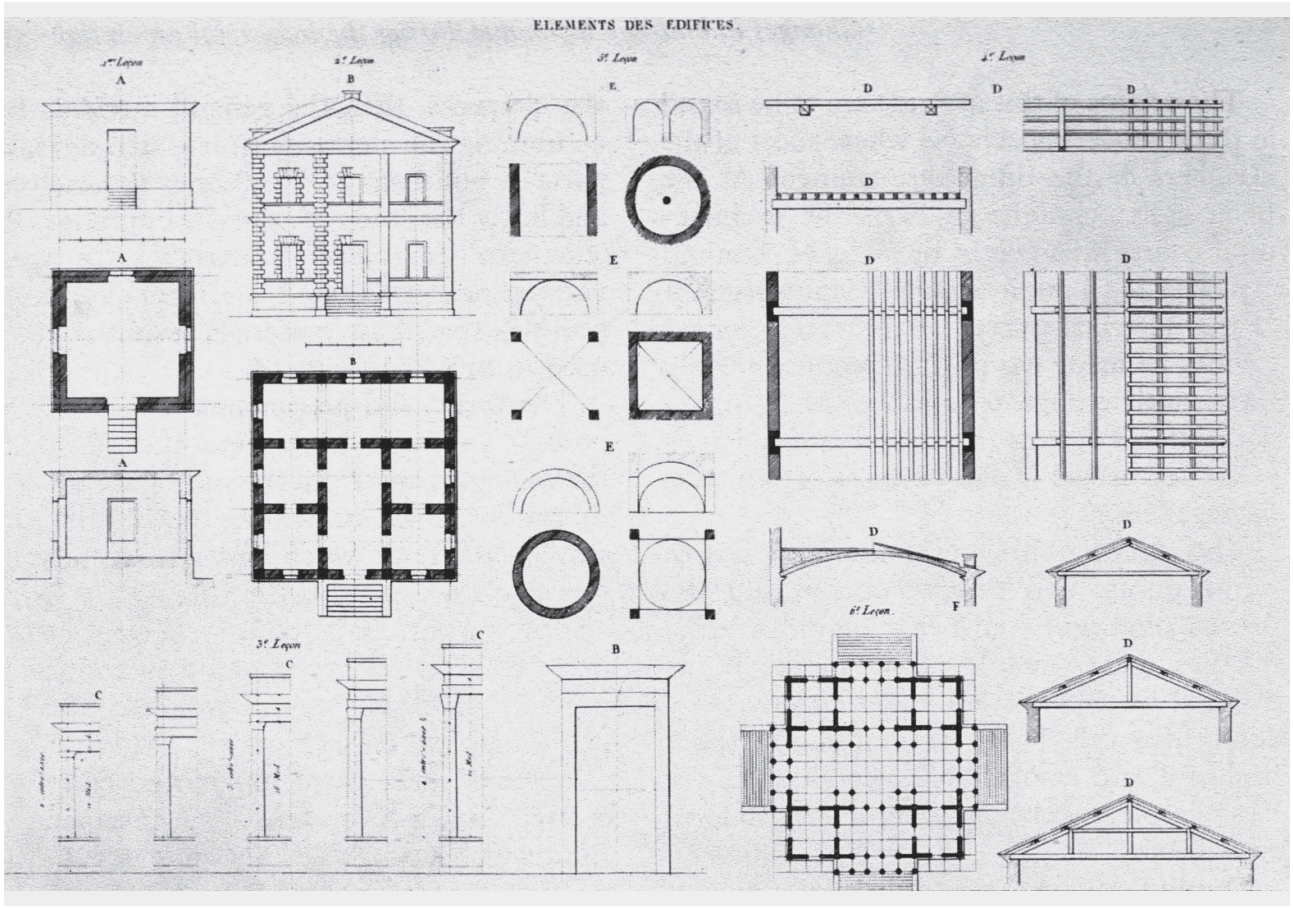
Centre - each understands its own place (role) and understands the whole (a transparent organisation). It introduces the idea of the network.

Temple (eye) - the eye represents power, exercised in the form of the Director's house, it is not an observation tower but a temple and the oculus of its eardrum, described by certain guides as the pyramid's eye (a symbolic function). Ledoux sees buildings are temples with social virtues.

Communitarian system - each building corresponds to each building trade has common places organised around a hearth, sharing harmoniously.

Top - Saltworks plan

Bottom - Entrance building to Saltworks


ELEMENTS DES EDIFICES.
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1.1.0 Precedent

Jean Nicolas-Louis Durand (1760-1834)
Précis on the lectures of architecture

Durand seeks the systematization of architectural knowledge and procedural differentiation. It first involves the **principles** that can be abstracted from building precedents and the second involves a generative method to further these principles in the design of buildings, utilizing the abstracted principles or deep structure. The second implies a rational process, the logic of type as a method; in other words, **typology**.

Durand sets out in his Précis is physical and this method can be seen more as a phylogenetic process. This is not to suggest that the method produces bio-mimetic architecture but that a building can be broken down to its irreducible part and be reconstructed again to a completely different building whilst bearing the imprints of that irreducible part. This serial process sets up an unbroken a link to its precedent and a link to the history of building types.

Systematisation - plans, elevations and sections
Showing the modular typology in which symmetry and simple geometrical forms prevailed. Reasoning (exclusion of physical concerns) defined architecture as a closed formal system subject to its own logical processes.

Origins refers to the utility of architecture whereby the context of Enlightenment culture which embraces the utility of private and public morality, all human ideas and judgements, even the most complex ultimately derive from sensations. From order, form and imitations of architecture throughout time.

Utility of architecture - making buildings useful for their intended use and minimising physical and financial effort in its completion. If there is an order in the world, it is no longer an order of structures, the structures that are classified by taxonomists. It is an order of the "operations" of nature, an order of processes that permit life and its endless renewal, an order of the forces that animate the living world and of the laws that govern them.

Aldo Rossi | *Teatro Del Mondo* (1980)

1.1.0 Precedent

Aldo Rossi (1931-1997)
Teatro Del Mondo (1980)

Constructed for the 1979-80 Venice Biennale, the Teatro del Mondo embodies Rossi's ideas about architecture but exceeds them in the imaginative solution he created, partly due to his infatuation with the theatre. As Rossi reiterated throughout his career that architecture provides a stage for life, with public spaces acting as backdrops for life's experiences, the theatre acts a metaphor for his beliefs. With neither theatre nor architecture existing without an event, Rossi focuses on the unexpected occurrences, the ever-changing meanings of a place due to ever-changing events. The theatre is not a place solely to watch performances but also a place to be watched, a place to observe and to be observed. This is accomplished on two levels, by placing the theatre as an object in the water and, on the inside, by placing the stage in the centre of the seats.

Spectators become part of the backdrop for the theatrical event, the city of Venice is drawn inside through window openings in the upper balconies. An uneasiness occurs as the people sitting in these areas are aware of the presence of boats and the visual rise and fall of the theatre on the water.

Characteristics
1. Usable space on precise even if not specified
2. The place as volume according to the shape of Venetian monuments
3. It is placed on water
4. A raft, a boat: the limit or boundary of the construction of Venice.

It is a structure which will grow because of its character of necessity. The theatre is stable yet temporary, a large piece of carpentry work just mashed in gold and stucco. It is seen as a way of designing that seeks fantasy only in reality. The theatre is extra temporal pedestal, suffering from the temporal gravitation of the historical present and the deformation of a reading.

1.1.0 Precedent

History of Eradication

From the beginning, Rossi focused his intentions on the city, believing that it was a reflection of the human condition. According to Rossi, "monuments" (examples of type within cities) are places where memories are stored and the history of architecture can be learned. In addition, Rossi's understood cities as theatres of human events. The Teatro del Mondo was a literal theatre that created events throughout the city with its movement. As a monument, the Teatro was able to recreate the interpretation of memories as it travelled through the city generating new backdrops for the theatre as it changed surroundings

The Teatro was an opportunity for Rossi to explore the use of contemporary design that could function within a historic context. Rossi was able to create such a building through the examination of historical and modern day references that are seen in the elements of the final building.

A contemporary, though ephemeral, building that was able to integrate and communicate with the historical context of the city of Venice. A floating pavilion, the Teatro del Mondo has specific connections with Shakespeare's Theatre of the World - *the Globe Theatre, London* - which allowed it to engage the audience through their close proximity to the stage allowing them to become one with the actors. It closely resembles Padua's anatomical theatre. The Teatro could be considered an iteration of the anatomical theatre type that centralized its design on the human figure. The structure resembles that of a lighthouse (an influence from his travels to the US, a beacon of light, seen and to be seen positioned on the boundary between land and water. The windows placed in locations that enabled the audience to always see its surrounding - the sea. The greatest influence was Venice, the materials chosen reflect the old foundations and constructed material of the city's wooden boats that have travelled through the city for hundreds of years - wood. The height reflects that of its context buildings. The blue zinc mirrors that of the sea and sky.

Skyline silhouette

Top - Brant Point Lighthouse (Maine, United States)

Middle - Sketch of Teatro del Mondo showing the similarities between itself and the lighthouses and homes of Maine

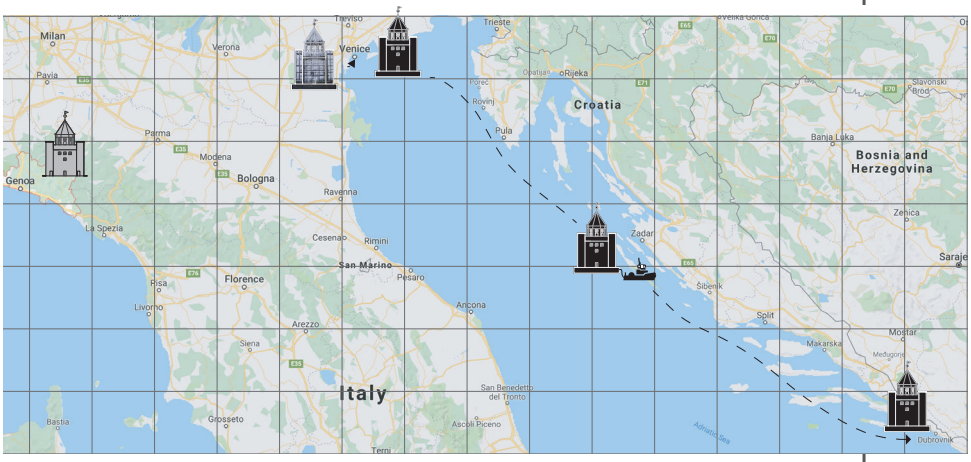
Bottom - The top spheres of the Teatro del Mondo and the Dogana da Mar

1. 1979
Assembled in Fusina Shipyard

2. 1979
Venice

3. 1980
Dubrovnik

4. 1981
Disassembled



5. 2004
Assembled in Genoa

0 50km

1.1.0 Precedent

The Eradication Expedition

Journey to, placement of and onward from Venice -

The theoretical approaches of Rossi are mainly based on the relationship between the architecture, the urban and the historical context, which it develops and the collective memory that underlies the citizens who use it.

The human experience includes day-by-day encounters with the built realm. People interact, function and live their lives within buildings that not only provide shelter, but also create an environment that influence an individual understanding the world around them.

1. 1979 - Constructed in Fusina Shipyard
Method:
-Steal beams welded to form a raft and the skeleton of the structure
-The main structure resembles a cuboid (9.5x9.5x11m)
-The roof resembles a octagon (6m height)
-Inside and out the structure is wood panels
-Terrace and roof is clad in zinc (to represent the sky and sea).
Collectively conceived by ephemeral architecture, a light structure that can be assembled and disassembled.

2. 11 November 1979 - tugboat pulls the pavilion through the main canals of Venice, it is docked at Punta della Dogana on the Grand Canal in front of Piazza San Marco for the 1980 Venice Biennale.

3. August 1980 - 12 days along a 400-mile route; lying on a barge, the Argentine, is dragged by two tugs, the Doge piloted by the commanders Bepi Zennaro and Danilo Pellegrini and the Nuevito piloted by Aldo Bullo and Pino Perini to Dubrovnik through the Adriatic Sea to Dubrovnik Theatre Film Festival.

4. 1981 - Teatro del Mondo is disassembled.

5. 2004 - Teatro del Mondo is reassembled in Genoa to celebrate Genoa European Culture Capital, on land.

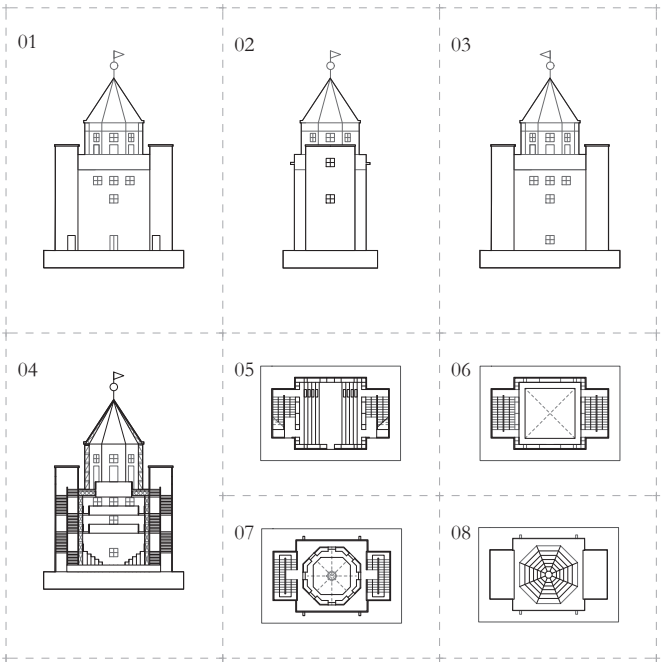
Top left - Teatro del Mondo constructed in Fusina Shipyard in 1979

Top right - Teatro de Mondo in front of Piazza San Marco 1980

Bottom right - Teatro de Mondo arriving in Dubrovnik in 1980

Bottom left - Teatro de Mondo in Genoa in 2004

01 Entrance elevation
02 Side elevation
03 Back elevation
04 Section
05 Ground floor - theatre
06 First floor - balcony
07 Third floor - terrace
08 Roof plan



Teatro Del Mondo |
Plan, section, elevation
Scale: 1:1000

N

0 10m

1.1.0 Precedent

Elements of Teatro del Mondo:

Primary structure (skeleton) - array of steel tubes to be easily mountable and dis-mountable.

Wood Structure - solid, strong material, linked to the architecture of the theatre and maritime buildings (lighthouses, the house of light that observes and is observed). Wooden planks cover the entire structure, like a carnival theatre dressed in a mask.

Roof - An octagonal drum, with an "attic" floor of the theatre, this is surrounded by a terrace

Barge - the structure rest on a barge (which allows the work to float).

Capacity - the main body can hold up to 400 people inside

Form - a prism, 2 symmetrically placed stairwells rise 2m above the central compartment

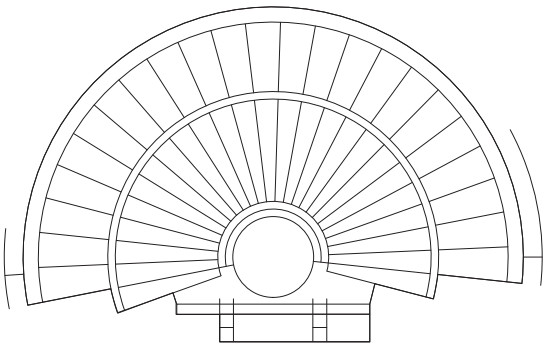
Theatre, an architectural object with a dual purpose/essence:
1. Function - accommodate a large audience, optimising the staging of the show by "actors". The height and technical rooms are proportionate to the spectators. Cutting edge technological and mechanical systems, materials and lighting are perfected for an excellent view of the show. **Form follows function.** Qualified from an aesthetic and experimental point of view or a poor example of "building" from a manual.

2. Soul of the theatre - a meta-space, the scene; theatre doors close, the armchair is seated in and the lights fade away. "Architecture ends and the world of imagination begins"

Object-theatre; architectural, metaspatic (spatial awareness) and ephemeral (transitional, existing briefly) . Born from the murky waters of the lagoon, the place of work constantly in motion, it gives the qualities of being timeless, limited, evanescent, indefinite . To test time and space, **the temporal threshold**, objects of the historical present.

09 Theatre at Epidaurus
10 Greek Theatre (According to Vitruvius)
11 Roman Theatre (According to Vitruvius)

09



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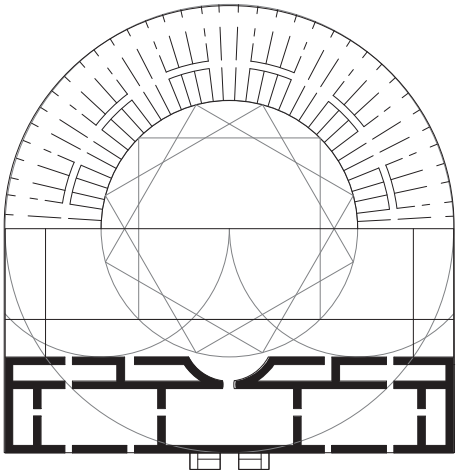

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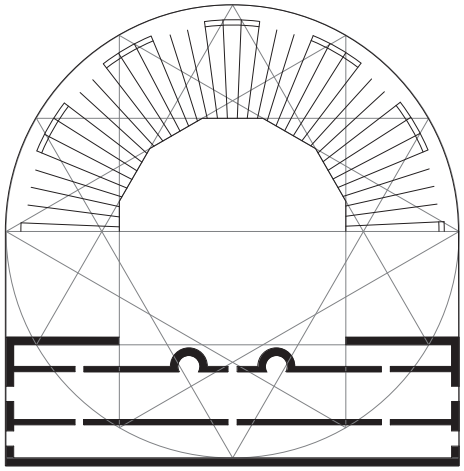

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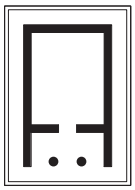

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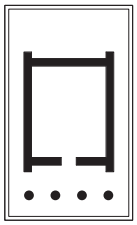

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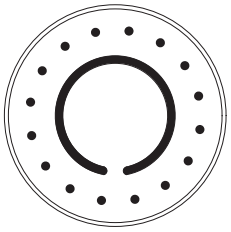


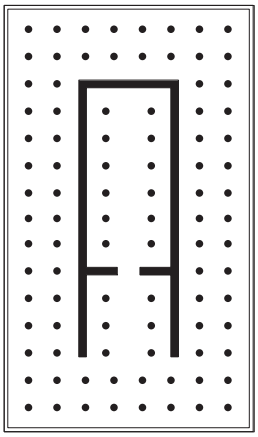
Past Archetype: Theatre, Temple, Arena
Plan
Scale: 1:1000

N

0 10m

Greek Temple
12 Temple in antis
15. Tetrastyle Amphiprostyle
14 Tholos
15. Hexastyle Pseudoperipteral
16 Oktastyle Dipteral

15



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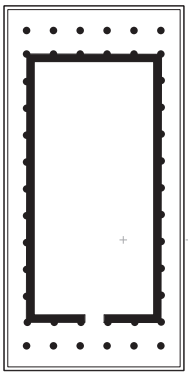

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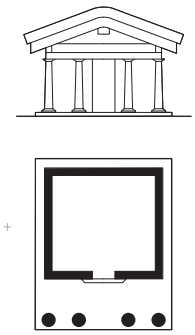

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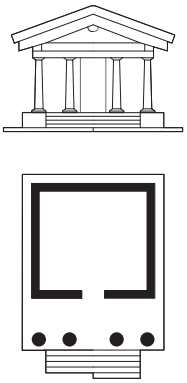

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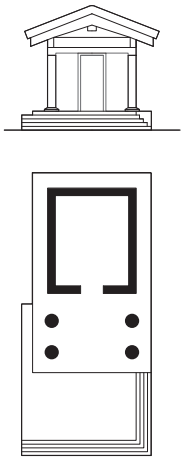

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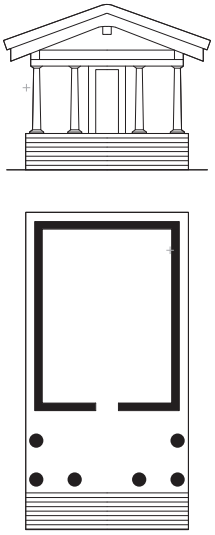
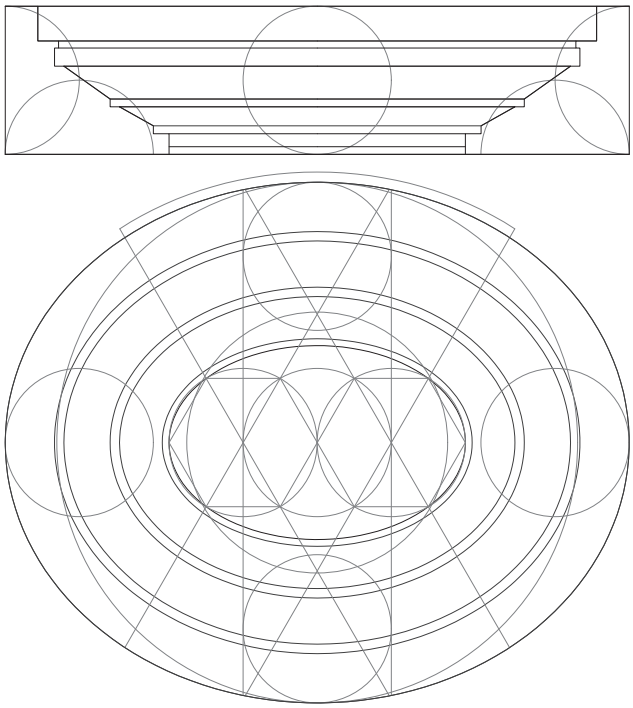


Roman Arena
21 Plan and section of Roman Colosseum

21

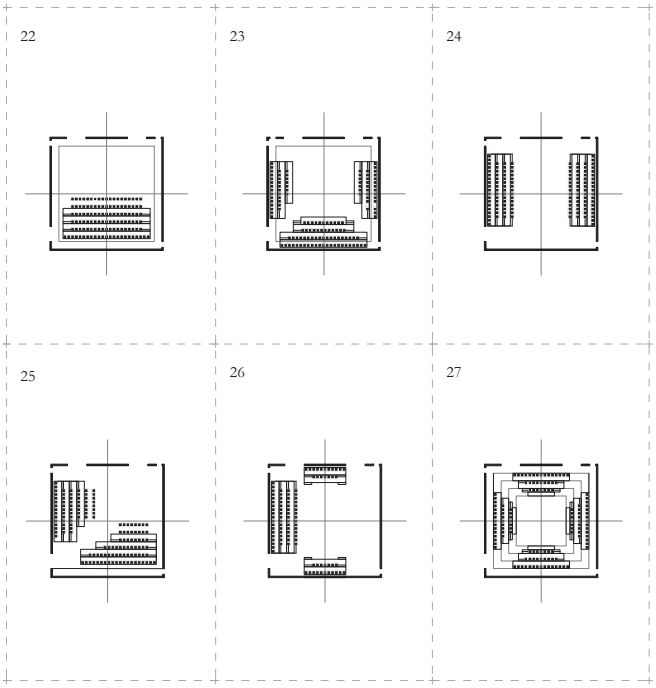


Past Archetype: Theatre, Temple, Arena
Plan
Scale: 1:1000

N

0 10m

Modern Arena
22 End Stage
23 3/2 Thrust
24 Stadium Seating
25 Arena
26 Recital



"Progressive eradication of the disciplines of architecture itself. It is a story of mutation from things that once was once heavy and hefty, with the meaning of their making to a world of skins and screens"

- Rem Koolhaas

1.2 Present Type: The seven parliament's of the North Sea

1.2.0 Precedents;

Venice Biennale 2014
Elements of Architecture, Rem Koolhaas

New World Summit 2014-
Stateless State, Brussels
After Europe, Athens
New World Embassy: Rojava, Norway

Venice Biennale 2018
Belgium Pavilion
British Pavilion

Parliament by XML
Democracy index

1.2.1 Scale comparison

of miniature shrine
pillar
torana garland
upper fillet & fascia
same plate
lower fillet & fascia
pillar
plate
1959

1.2.0 Precedent

Venice Biennale 2014

Elements of Architecture, Rem Koolhaas

Fundamentals was an exhibition that describes the evolution of architecture through its **"15 essential elements"**: floor, wall, ceiling, roof, door, window, façade, balcony, corridor, fireplace, toilet, stair, escalator, elevator and ramp.

The exhibition is a **progressive eradication of the disciplines of architecture** itself. It is a story of mutation from things that once was once heavy and hefty, with the meaning of their making to a world of skins and screens, flimsy surfaces made of "smart" with the slippery magic of technology. Presenting the question; is architecture today little more than cardboard?

Today, plastered walls of a room have been chipped away to reveal layers of Venetian brickwork, placed in front of which projects the veneer of a new gallery wall, the perfect surface held on metal brackets - a superficial token for all to see. Koolhaas sees, "our influence has been reduced to a territory that is just 2cm thick". The exhibition devotes a room to each element and the pavilion becomes an extended cabinet of curiosities (in reference to John Sloane) brimming with archives of salvaged fragments and full scale reconstructions.

Elements of architecture focuses on the fragments of the rich and complex architectural collage, excavating the micro-narratives of building details. The result is no single history, but rather the web of origins, contaminations, similarities, and differences in architectural evolution, including the influence of technological advances, climactic adaptation, political calculation, economic contexts, regulatory requirements, and new digital regimes.

Top - Toilet room

Bottom - Door room

1

2

3

1.2.0 Precedent

New World Summit 2014-

The New World Summits, 'alternative parliaments' for stateless organizations are being prepared; Representatives from regions and organisations are offered a temporary platform for debate and dialogue.

1. Stateless State | Brussels (2014)
The central question to the fourth summit, entitled Stateless State, was to what extent the concept of the state is still capable of representing and protecting a peoples' right to self-determination in the 21st century.

2. After Europe | Athens (2016)
This project starts with the current European crises and takes the form of an artistic campaign to support progressive, emancipatory, and autonomist movements all over the European continent to explore the possibility to establish a new trans-democratic union. Both Staal's New World Summit and New Unions, aim to contribute to the imaginary of an age after Europe.

3. New World Embassy | Norway (2016)
The space is represented, through cultural means, the ideals of "stateless democracy" as developed by the Democratic Self-Administration of Rojava

1.2.0 Precedent

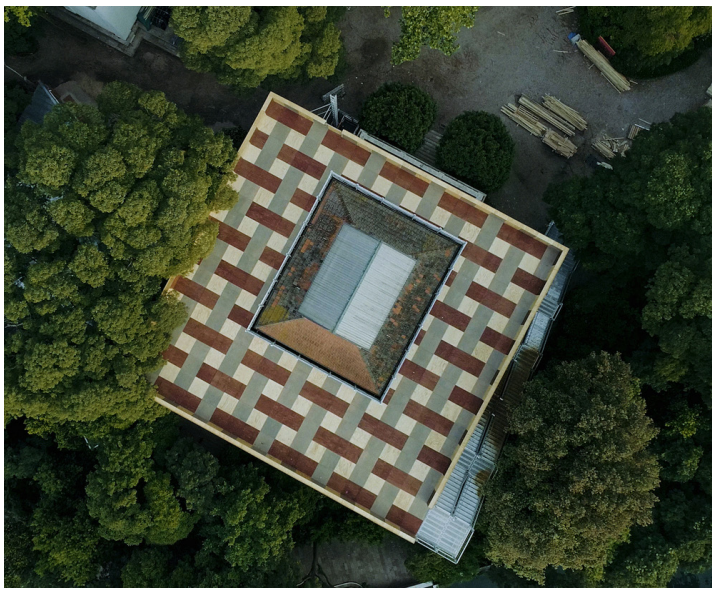
Belgium Venice Biennale Pavilion 2018

The pavilion is being used as a **forum for debate** about the future of Europe, in a bid to prevent the continent becoming further divided.

For the duration of the Venice Architecture Biennale, visitors are invited to take a seat within the bright blue **amphitheatre** that fills the building and consider the various issues facing the European Union – not only Brexit, but also the rising nationalism in countries including as Greece and Italy.

The round, tiered seating fills all the rooms of the pavilion, creating a space that references the agoras of Ancient Greece. It is painted in the same ultramarine blue colour as the flag of the European Union.

Visitors are asked to remove their shoes before climbing up onto the structure, via a doorway at the entrance to the space.



1.2.0 Precedent

British Venice Biennale Pavilion 2018

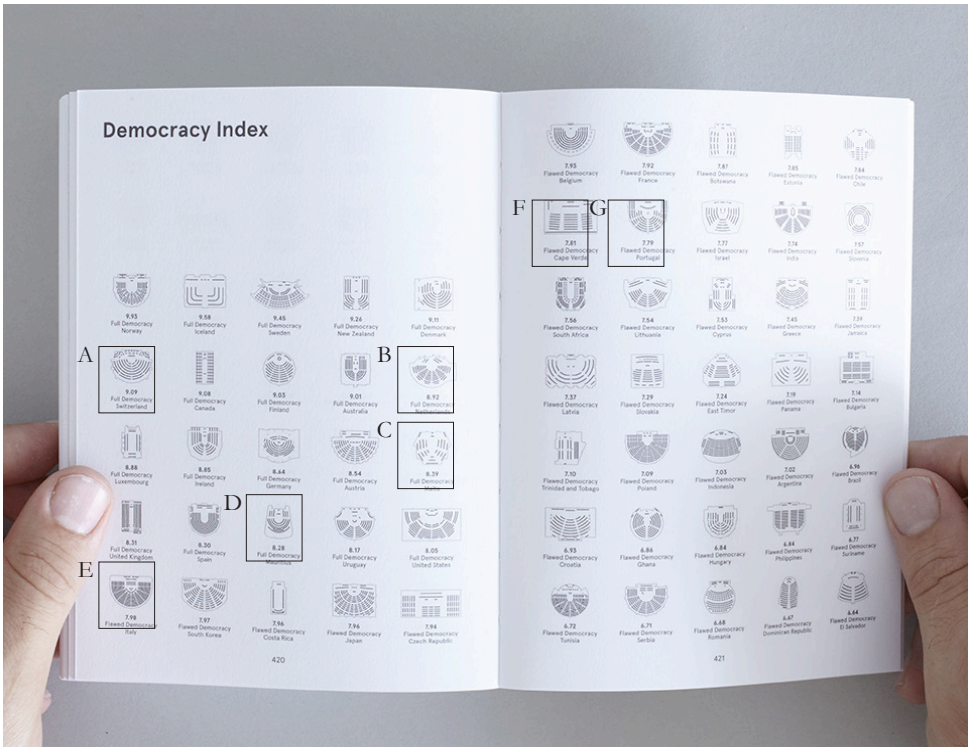
Caruso St. John to Transform the British Pavilion Into a Politically Charged Meeting Space. By being elevated, the public space offers views of Venice and a unique place for both **meeting** and **reflecting** on ones position and view's on life.

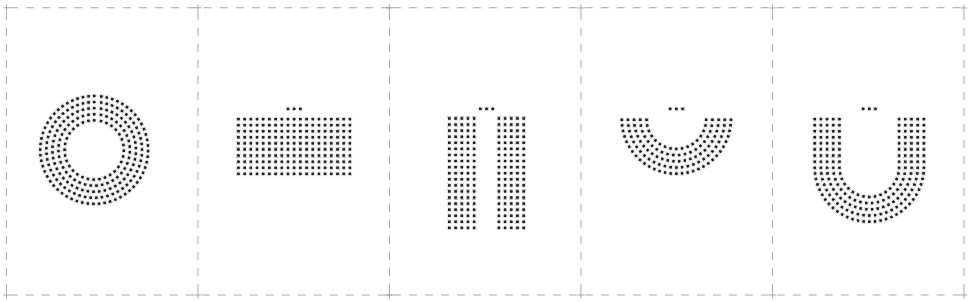
Exposed to the elements, the platform consists of a wooden floor supported by a skeletal scaffold structure, suggesting reconstruction or abandonment, while peeking through the centre of the elevated wooden platform is the original building's tiled roof. The roof becomes a literal symbol of the exhibition title, the historic building displayed as an island within the space, acting as a focal point for various events to occur around.

The interior further develops these meanings with all of the white-walled rooms left completely bare, which allows the building itself to exhibit the many themes of the pavilion: **refuge, exile, sanctuary, Brexit, isolation, colonialism, and climate change.**

7 North Sea countries

A Norway
B Denmark
C Netherlands
D Germany
E United Kingdom
F Belgium
G France





"Circle" "Classroom" "Opposite Benches" "Semicircle" "Horseshoe"

1.2.0 Precedent

Parliament, XML

The book explores the double-sided relationship between architecture and politics by documenting and comparing the plenary halls of the parliaments of all 193 United Nations member states.

By comparing settings between East and West, North and South, democratic and authoritarian regimes, Parliament addresses the plenary hall of parliaments as more than mere ornamental, symbolic representation of national values. The book rethinks the role of architecture in shaping political culture and the future of our societies. Early 2016, XML in collaboration with Jurgen Bey realized a new interior for the European Council in Brussels, as part of the Dutch Presidency of the European Union.

1. “Circle”
A rarer type only nine parliaments in the world meet in this setting. Inspired by the Icelandic Althing of the 8th century, the reintroduction of the circle as a political space can be attributed primarily to the German architect Günther Behnisch, who in the 1980s introduced a radical new circular design for the plenary chamber for the West German parliament in Bonn. In postwar Germany, the circle was intended to represent democratic equality.

2. “Classroom”
This layout is favoured by non-democratic, authoritarian or communist regimes. It transfers the way ideas might flow between a single professor and an entire class. The classroom, where members of parliament sit in regimented rows focused on a single speaker in the hall. This typology is particularly common in countries with a low rank on the Economist’s Democracy Index. For instance, the parliaments of Russia, China and North Korea all meet in a classroom setting, where they can be lectured by the leader.

3. “Opposite Benches”
The layout is most useful for heated debates between two distinct parties. The setting of two sides that confront each other provokes a more heated debate than the single body that is created in the semicircular setting of most continental parliaments. Because of its historical ties with Britain, the typology of opposing benches is also found in Commonwealth countries.

4. “Semicircle”
The majority of the world’s parliament assembly halls follow the “semicircle” layout, it goes back to classical antiquity. It affords more people a decent view, creating a stronger sense of egalitarianism among its members. Democracies often meet and operate in this layout. The Greek semi-circle assemblies had been accessible to all its citizens in a direct democracy, in the newly formed European nation states the architecture was used to foster consensus among a group of representative elites.

5. “Horseshoe”
The layout is something of a hybrid of the “opposing benches” and “semicircle” typologies. There are two physical arrangements here: Tête-à-tête confrontation and side-by-side alignment.

1.2.1 Scale comparison

28 Belgium (1823)
29 France (1837)
30 Denmark (1849)
31 Norway (1866)
32 United Kingdom (1876)
33 Germany (1894, 1999)
34 Netherlands (1992)

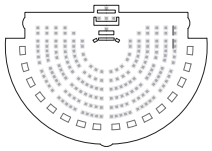
**Arranged in constructed timeline*

Present types: The Parliaments of the North Sea
Plan
Scale: 1:1000

N

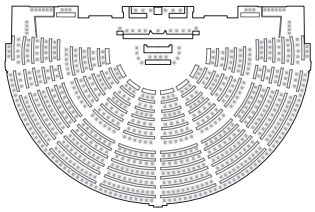
0 10m

28



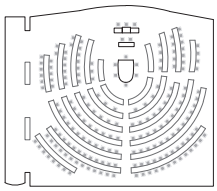
150 seats

29



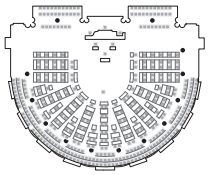
577 seats

30



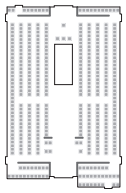
179 seats

31



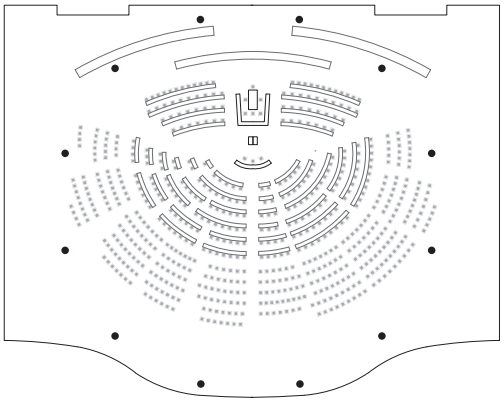
169 seats

32



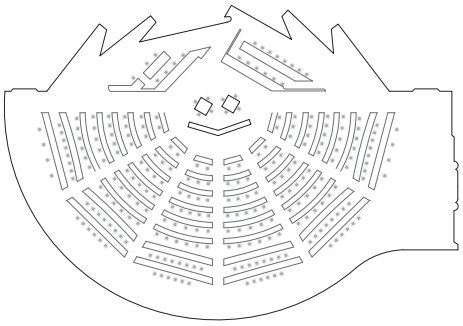
427 seats

33



709 seats

34



150 seats

"The conversation cannot happen in one space but the conversation determines the space"

- Martine Verweij, North Sea Energy Lab

1.3 Future spaces: The six claims on the North Sea

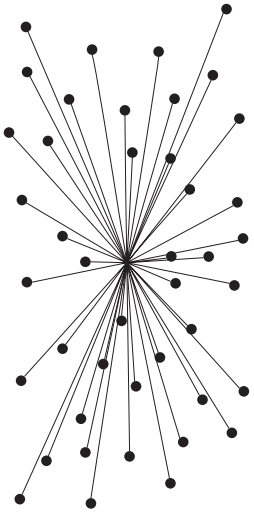
1.3.0 Research into new conversation spaces;

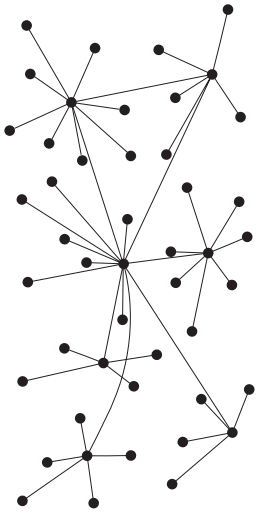
Actor-Network Theory (ANT)
Stakeholders : Planning : Relationship

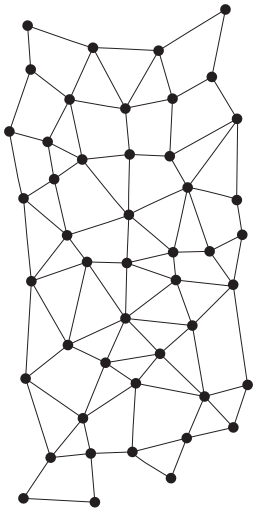
North Sea Energy Lab
Sensing : Creating : Presenting

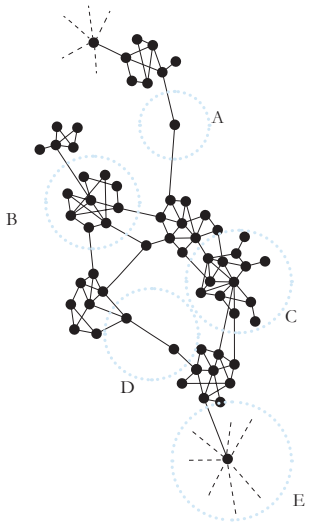
1.3.1 Six claims profile

1.3.2 Scale comparison








A
B
C
D
E

1.3.0 Research into new conversation spaces

Actors
Those (human or non-human) elements in a given context that shape action, while pursing their own interest

Actants
Human and non-human (thus perhaps it is better to about actants)

Networks
The alignments of actors with each other through processes of translation of their interest towards a common interest

A - Betweenness - a critical link between other nodes

B - Closure - building trust within a cluster

C - Closeness - how easily a node can make connections

D - Brokerface - connecting clusters

E - Degree - number of connections

Top left - Centralised
Top right - Decentralised

Bottom left - Distributed
Bottom right - Anatomy of a social network

*Notes taken from Actor-Network Theory lecture by Luuk Boelens on 13th February 2019, TU Delft..

Actor-Network Theory (ANT)
Stakeholders : Planning : Relationship

The implication for spatial studies
Space consist of heterogeneous (overlapping) assemblages, they are never pre-given assemblages only assemblages in formation, both stabilised and non-stabilised.

Actor-network assemblages are in principle scale-less, objects, morphology and a system - they too have agency (rules/laws). There are no matters of fact, only matters of concern (one picture can not represent the full complexity of the matter). We need to deal with matters of concern more than facts.

Using ANT as an art of conversation takes place in four moments of translation;
1. **Problematisation** - Everyone needs to know about the problem
2. **Interessement** - Every actor needs to be interested in the problem
3. **Enrolment** - One main speaker speaks for them
4. **Mobilisation of Allies** - Different actors enter the conversation but have a different role in the network
**(Based on the study by Callon 1986, Domestication of the scallops and fishermen in St. Brieuc Bay)*

From looking at the diagrams (left) the understanding sees the network as an equal network (human, non-human etc...). Networks can morph into an array of sub-systems (conversations), a method to better utilise each actors assets and resources. All seeking to achieve a better or improved efficiency. However, this "relational geography" always has a hierarchy at the beginning rather than being completely equal, as someone needs to start the network, start the conversation.

To translate to the North Sea, an array of stakeholders need to be unidentified for the conversation, a subject matter needs to be identified, subsequently relationship will be formed.

1.3.0 Research into new conversation spaces

North Sea Energy Lab

Sensing : Creating : Presenting

Design Principle:
1. Get the whole system in the room.
2. Start with a picture of the whole.
3. Work from common good - not from what is not agreed upon
4. Stimulate self-organisation - Not to control the who system but allow people to act on their own.

The North Sea Energy Lab is a social lab - complex societal issue, they can make a difference in a larger group, even the problem is wicked and complex. There are 190 stakeholders participating in a programme of 2 years. They seek to change the way we develop programme as the current system is soon going to halt. There are going to be limits to growth and we need to anticipate that now than meet it in the future. We need to be open to signals. First will be the ecological boundaries; fish industry is under threat or wind park development in the North Sea. The techniques used in fishing means they are not allowed to fish in the wind parks.

The Game

Putting the current system on the table using unconventional objects as means to initiate the conversation and to reflect on the current status. By using different stakeholders for the conversation, the exercise enables and encourages conversations which typically would not take place. Trying to represent the real situation and the different networks in the whole system highlighting the different issues, borders and limits which will arise in the future. Each stakeholder places an object on the table, they consider; the object to represent the industry (objective), The conversation that "actor" is having in the network, the role that industry plays (spatial order) and the relationship of that industry with other industries (position and orientation). Each object is placed one at a time. The Transitional Territories studio played the game, the results are shown overleaf. Different stakeholders playing the game will have a different result.

The game materialises the stakeholders, enacting a performance. Method is applied by theatre makers, asking audience members, we are asked to look at the relationship of man with nature, it is an indirect way to understand different perspectives in the network. It introduces new agents to the system which are not typically considered as effecting the system. A lot of subtle information emerges through the relationships of the objects chosen and placed, it is playful and less formal, enables more trust to emerge. Allows you to uncover layers of reality quickly and openly, which would not (typically) happen in a formal meeting.

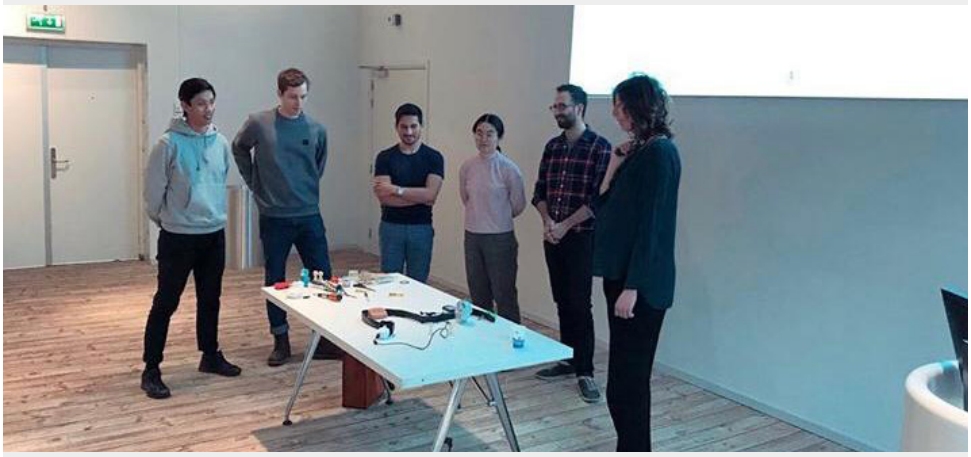
Questions during the game;

Why choose this object to represent that stakeholder?

Why put that object there and not somewhere else? A

Are the objects facing each other or are they far away?

"Learning journeys" are site visits, stakeholders enter each others realms, to sense the others reality, to have an informal conversation about their **business**, **hopes** and **worries**. Most don't see their perspectives to be taken into consideration at high level conversations but see their role as something to stop or prevent a



1.3.0 Research into new conversation spaces

proposal happening than presenting an alternative reality for the common good. The game enables sectors to co-create their own future using tools like; vision statement and conversation. Informal moments, encourage different conversations to be brought to the table? Asking, what is the bigger problem?

When to do this?
1. Complex issue, many different actors involved
2. Flow of information is enormous and constant
3. Actors (in response) constantly change their attitude and approach
4. Future is emerging (what needs to be done has never been done before

Sectors can co-create their own future using tools like; vision statement. Informal moments, going to the beach, where people want to commit to? What results to they bring to the table? Asking what is the bigger problem.

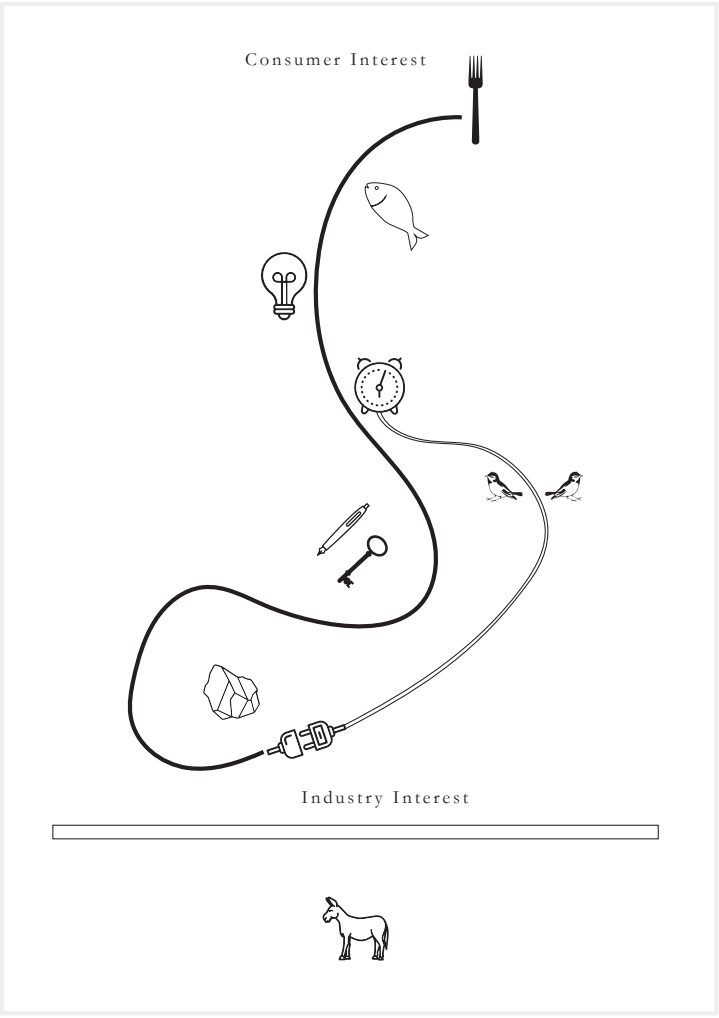
To enter the problem; the stakeholder which it effects is required but also new team members; designers who can introduce new methods. This "game" is a low tech solution for the interaction of stakeholders (high tech - VR simulation). Different spaces and different work form can be used at a certain moment.

Challenge on a EU scale, how to convert from a national level to a EU level is getting all the stakeholder into one space.

Lessons learned
1. The process and the content are important.
2. Crowded policy arena: a "soft innovation space" needs to aware of the network.
3. This approach is not for everyone, loss of control can happen.
4. Soft results matter most, tangible results important to understand how industries collaborate in hierarchical systems, working in a more equal way is a challenge.

Four types of results:
1. The whole systems becomes aware of the "whole issue" the importance of an integral development of the North Sea (ecology, energy, food, ownership etc..)
2. Reinforced trust and relationship can sense but not measure (especially representatives of fisheries with other actions)
3. Concrete pilot multi-use
4. Personal leadership - acts that "stand for" the issue and show vulnerability and willingness to co-create a future.

*Photograph and motes taken from North Sea Energy Lab lecture by Martine Verweij on 13th February 2019, TU Delft.


Consumer Interest
Industry Interest

1.3.0 Research into new conversation spaces

01

Key - Represents the Ministry of economic affairs because they enable aspects to happen, without their support it is impossible to happen.

02

Pen - Represents the Ministry of Finance - oil industry - department, a tool that enables oil depletion.

03

Rock - Represents the seabed bedrock, this enables the production of wind turbines, positioned below the Ministry of Finance (a hierarchy).

04

Fish - Represents the ecology, opportunities are created for the ecology through wind farm production. But, there are conflicts in the system and flows of interaction with in the chain; birds alter their movements with the positioning of wind farms, seen in the strange orientation of object.

05

Bike inner tube - Represents the private oil industries an oil based product, an industry which has infiltrated network in a multifaceted way, corrupting, influencing and dictating many sectors.

06

Fork - Represents the energy sector end consumer, whom they provides for, renewable or non-renewable.

07

Light bulb - Represents the decision makers, they influence the interest (demand), how much is provided (supply), what sectors will flourish or close down. They mediate and negotiate between the ecology and money stakeholders in the network.

08

Clock - Represents time pressures actors have, it can prevent opportunities or an integral approach from occurring.

09

Donkey - Represent the flora and fauna effected by human actions, currently do not have a strong advocate (voice) for nature's interest in the North Sea. Activists and NGO's advocate nature reserves but not certain animals of endangerment. Their are conflicts to nature's interest in different developments programmes e.g. wind parks impact bird life expectancy in migration periods.

10

2 birds - Represent the local human communities (coastal and inland) each have different opinions and approaches to development schemes e.g. those who live inland want wind park in the North Sea than in their view, they have a "not in my back yard" attitude
.

11

Plug and wire - Represent a consumer feedback loop, consumer plug into the industry interest. The line represents the consumer group which feeds information to governmental decision makers, it represents public interest (supposedly). A competing oil line (06) intertwines, NL government encourages consumers to switch energy companies to promote a healthier energy market rather than an unhealthy monopoly environment.

Energy

Renewable energy production - wind, solar, algae, tidal

Main stakeholders (actors)
Government
NGO's
Offshore wind developers (private or public limited companies)

Objectives
Long term offshore grid planning is required, combining wind power in-feed, interconnection and potential sector coupling and storage; characterised by an internationally coordinated roll-out of the North Sea Infrastructure.

Creating an open dialogue between stakeholders in order to move forward.

To meet the Paris Agreement 2045; an offshore wind capacity of 230GW form all North Sea countries (of this 180GW should be deployed to the North Sea , 50GW in the Baltic, Irish and Atlantic Sea - estimate is based on a 50% reduction in total energy demand by 2045 in total energy demand by 2045, full de-carbonisation of electricity generation and an electrification level of 45%).

Shared infrastructure; hybrid projects and clustering options.

One of more artificial island hubs surrounded by wind farms - the electricity generated would be delivered from the turbines to the island using AC connections, and the island connected to the shore by a DC line, (has the capacity and ability to extend to several countries [an inter-connector] ensuring maximum leverage of the investment.

Continuously monitoring the electricity supply and maintaining the equilibrium between supply and demand.

Further investment in current and future infrastructure.

Meeting spaces
Human
Formal meeting rooms; presentation and communication rooms with audiovisual equipment

Reference
TenneT (wind power company)
energinet.dk
Holding Ltd
National Grid
Forewind consortium
DONG Energy
Other wind farm developer/operators

1.3.1 Six claims profile

Ecology

Historical geography, generally physical landscapes
Marine ecological system; food chain (web) non-human to human - for the benefit of non-human

Meeting spaces
Human
Informal spaces amongst the fishermen, pub, park, breakaway spaces

Formal spaces; break-away spaces, board rooms

Non-human
Unknown to the human mind

Reference
Marine Policy
Objectives of fisheries management
Noordzeeeloket

Main stakeholders (actors)
Fishing groups
Ports
Governments
Non-human
Environmental groups
Scientific advisors

Objectives
Protect, conserve available and accessible living marine aquatic resources and to provide for rational exploitation on a sustainable basis to ensure the stock is depleted.

Maintain employment for fishers and biodiversity in the North Sea food web.

Efficiency; socio-economic objectives, maximising money incomes generated from the fishery, improving safety and labour conditions of fishers. The employment can extend to the local coastal communities which depend on the fishing industry.

Creating ideal conditions amongst the non-human species by monitoring the levels of non-human and developing no fishing zones.

The fishing policy for the North Sea is European policy - Common Fisheries Policy (start 2015), fishermen on the North Sea comply with the EU regulations and is governed by the Dutch regulations e.g. fishermen need to register their boats or fishing is not permitted in wind farm zones or inside a zone of 500m of a drilling platform and certain areas of Natura 2000 areas.

Extractivism

Non-renewable energy production (oil and gas)

Main stakeholders (actors)
Government
Public limited companies (PLC)
Private companies

Meeting spaces
Human
Formal meeting rooms; presentation and communication rooms with audiovisual equipment

On the oil platform (site visit)

Reference
Scottish North Sea oil plan
British Petroleum (BP)

Objectives
Maximise the recovery of reserves through a focus on industry-led innovation, enhancing the skills base and supply chain growth ensuring the that the level of environmental risks associated with these activities are regulated.

An industry which delivers high-level risk management across all its operations and that it is especially vigilant in more testing current and future environments.

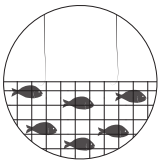
Continued technical development of enhanced oil recovery and exploration and the associated seismic activity carried out according to the principles of the Best Available Technique (BAT) and Best Environmental Practice approach.

Where possible, to work with emerging sectors to transfer the experience, skills and knowledge built in the oil and gas industry to allow other sectors to benefit and reduce their environmental impact.

Re-use or removal of decommissioned assists from the seabed adhering to relevant regulatory processes.

Storage of the energy should utilise the minimum space needed for activity and should take into account environmental and socio-economic constraints.

1.3.1 Six claims profile



Protein

The production; fish, shellfish, algae farming
Fishery aspects - for the benefit of human

Meeting spaces
Human
Informal spaces amongst the fishermen; pub, unorthodox conversation space - playground, team building environments

On the farms (site visit)

Reference
Marine Policy,
Objectives of fisheries management
Noordzeeeloket

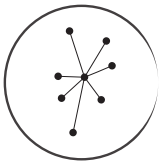
Main stakeholders (actors)
Fishing groups
Ports
Governments
Trade fishing industry; wholesalers
Environmental groups
Scientific advisors

Objectives
Generating a reasonable income, maintaining employment for fishers and their communities depend on the fishing industry.

Conflicts arise between fishermen; towed and fixed gears, different nationalities, commercial fishers and recreational fishers, industrial operators and environmentalist groups.

Self-interest; industrial fishery has an economic objective (profit, employment and taxation) wish to conserve a traditional occupation and cultural heritage, considered important for the nation and its position against other fishery nations. Concerns arise surrounding the rights to fish (activity and capacity).

Fishing is not permitted in wind farm zones or inside a zone of



Logistics

The realm of travel and distribution of cables (tangible objects)

Main stakeholders (actors)
Shipping companies
Governments
Ports
Data network companies
Energy cable companies

Objectives
To mediate in a democratic manner between all the claims. Logistics is a complex claim impacted by decisions from the other claims.

Ensuring effective, safe and efficient handling of shipping traffic.

Taking responsibility for nautical and maritime safety and order in the area.

Promoting the development, construction, management and operation of the port area.

Operating both nationally and internationally, working in an enhanced position of the port and industrial complex for the long and short term.

Meeting spaces
Human
Formal spaces: corporate event spaces, cartography (map) room

Informal spaces: democratic spaces, open spaces with unorthodox furniture to get multiple claims to have a conversation

Reference
North Sea Port

1.3.1 Six claims profile

Migration

The flow of human/non-human

Main stakeholders (actors)
EU/non EU citizens
Seven North Sea Countries parliaments
EU parliament members
All non-human species

Meeting spaces
Human
Formal spaces -EU parliament, board room

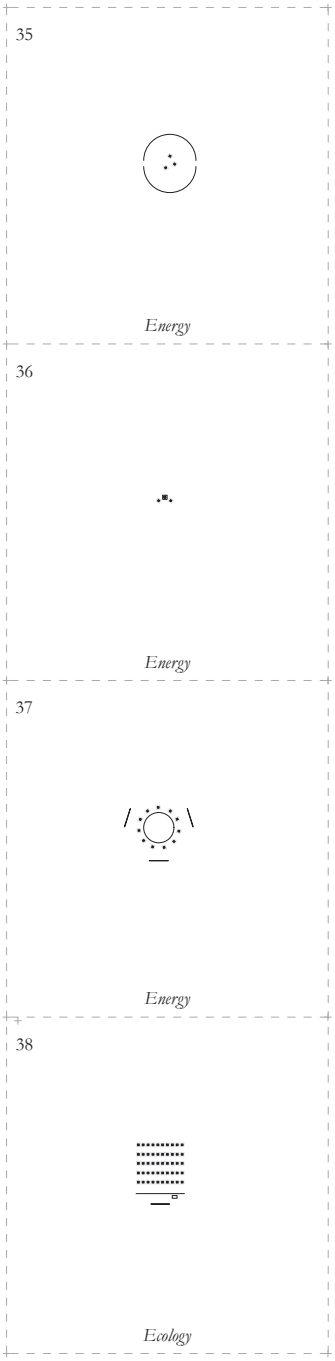
Non-human
Unknown to the human mind

Reference
EU migration policy

Objectives
Human
Following the EU migration policy; implemented control over external borders and migration flows, an act to reduced irregular arrivals

Non-human
Enable the natural flow of migration of species
Establishing non-fish zones to better control and manage the fish stocks

35 Virtual Reality (VR) room
36 “Boys club” room
37 Board room (medium)
38 Lecture room (scientist)
39 Research ponds
40 On a family-run fishing boat
41 On an oil platform
42 Board room (large)
43 On a sand dredger
44 Small square table
45 In a living room/sofa
46 Around a dining room table
47 Closed meeting space
48 Taxis boat to other farms
49 Waiting room
50 Board room (small)
51 Dinning table (restaurant)
52 Informal sofa arrangement
53 On transport
54 Waiting room
55 Informal sleeping space
56 Interview room
57 Playground
58 In the North Sea (nonhuman)



Future Types: Six claims; speaking architecture
Plan
Scale: 1:1000

N

0 10m

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Ecology

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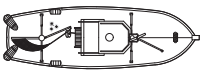

Ecology

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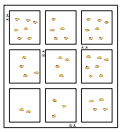

Protein

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Migration

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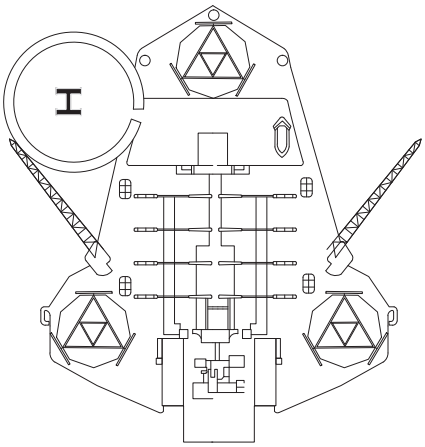

Extractivism

48

Protein

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Migration

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Logistics

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Migration

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Extractivism

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Protein

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Logistics

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Migration

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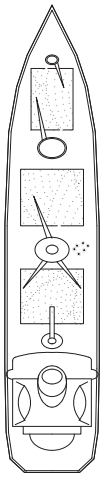

Extractivism

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Protein

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Logistics

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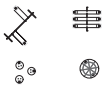

Migration

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Protein

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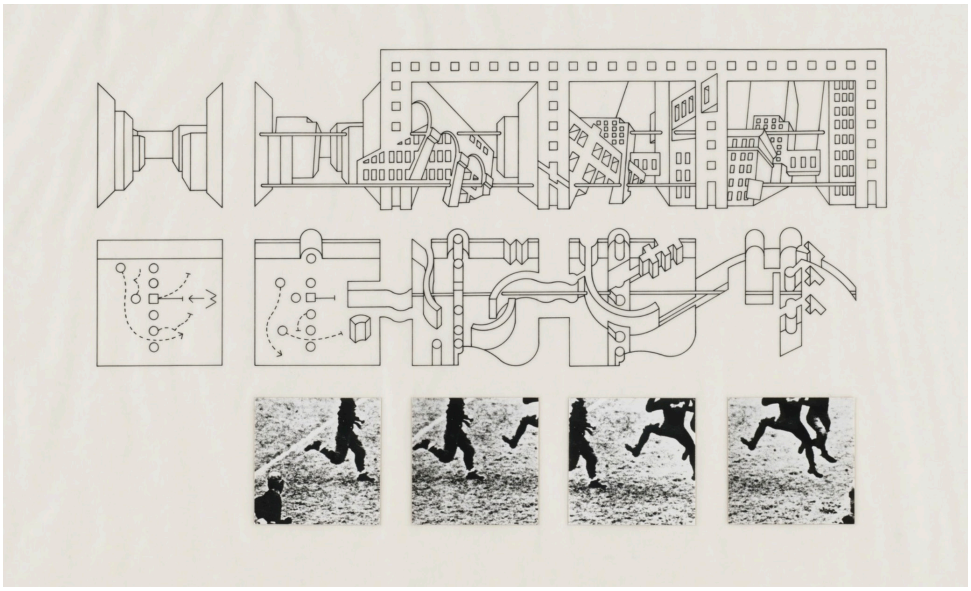
Logistics

58

Migration



"Architecture is not simply about space and forms, but also about event, action and what happens in that space"

— Bernard Tschumi, The Manhattan Project

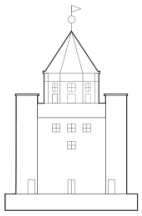
1.4 The art of conversation: Speaking architecture

1.4.0 The matrix

1.4.1 The stage

1.4.2 The fourth wall

01



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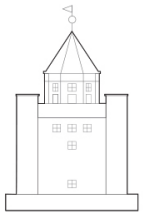

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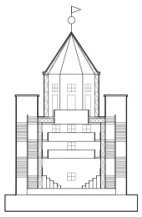

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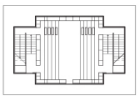

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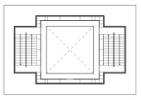

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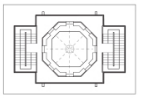

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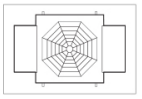

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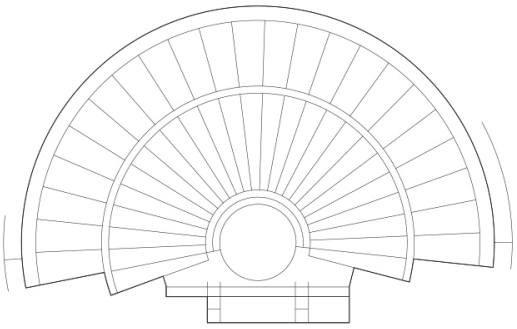

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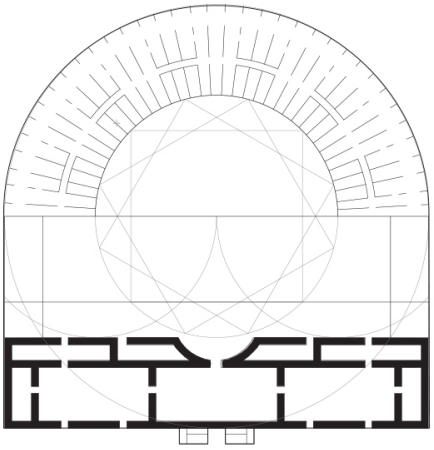

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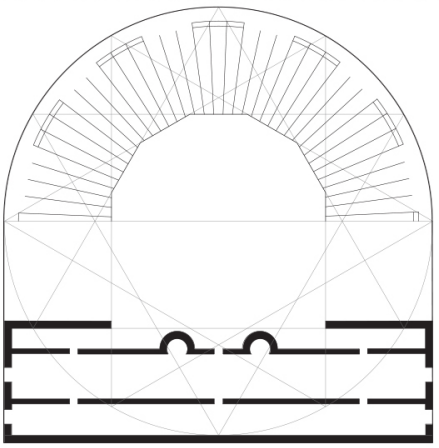

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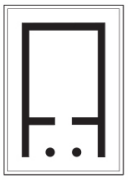

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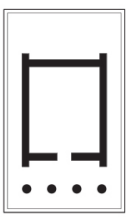

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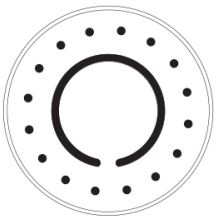

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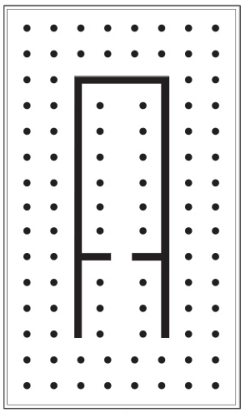

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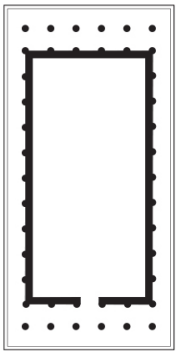

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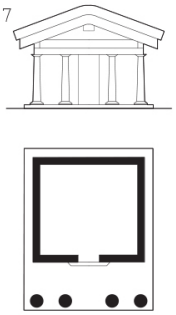

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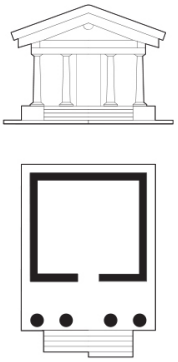

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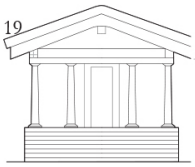

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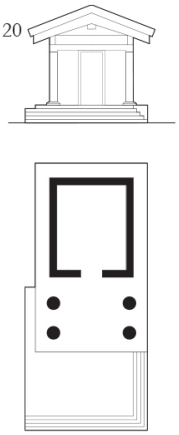

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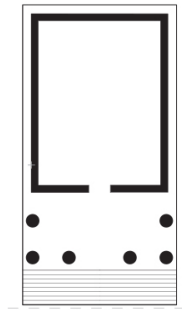

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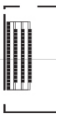

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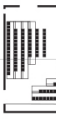

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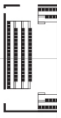

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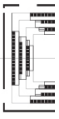

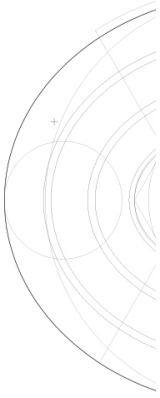

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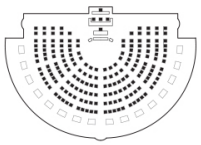

150 seats

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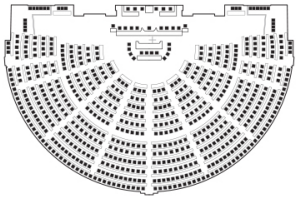

577 seats

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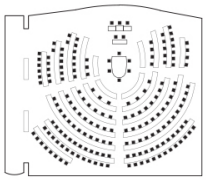

179 seats

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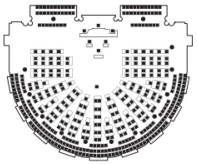

169 seats

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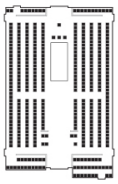

427 seats

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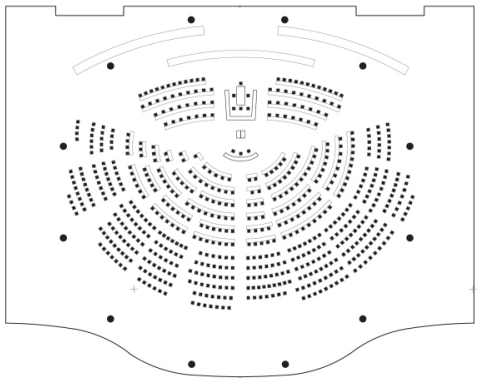

709 seats

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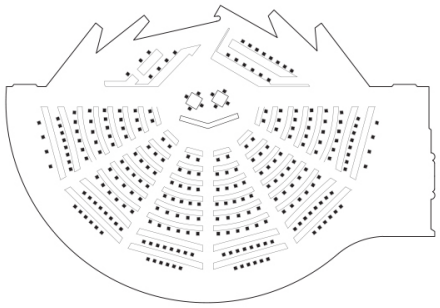


150 seats

35

Energy

36

Energy

37

Energy

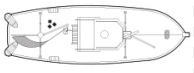
38

Ecology

39

Ecology

40



Ecology

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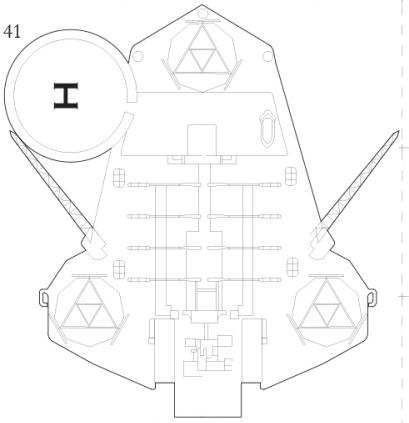
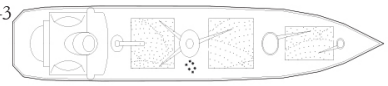


Extractivism

42

Extractivism

43



Extractivism

44

Protein

45

Protein

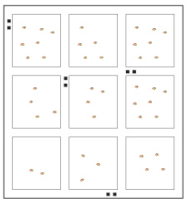
46

Protein

47

Protein

47



Protein

48

Logistics

49

Logistics

50

Logistics

51

Logistics

52

Migration

53

Migration

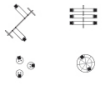
54

Migration

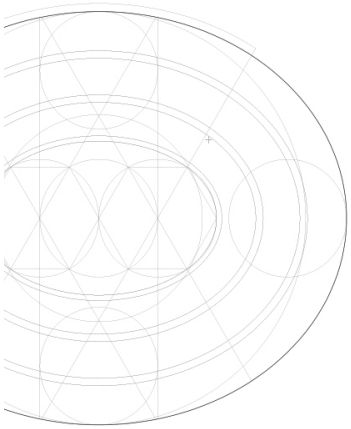
55

Migration

56



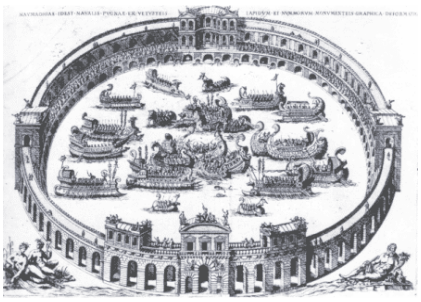
Migration



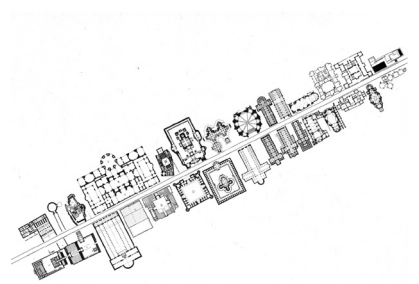
Scale 1:1000

0 | 10m |

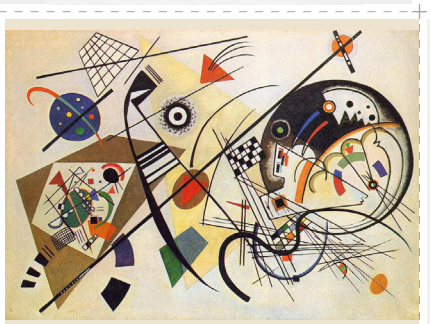
The Array



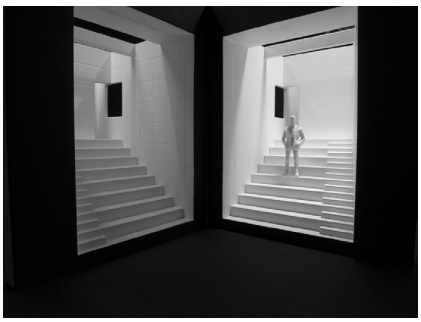
The Archipelago



Position & Orientation



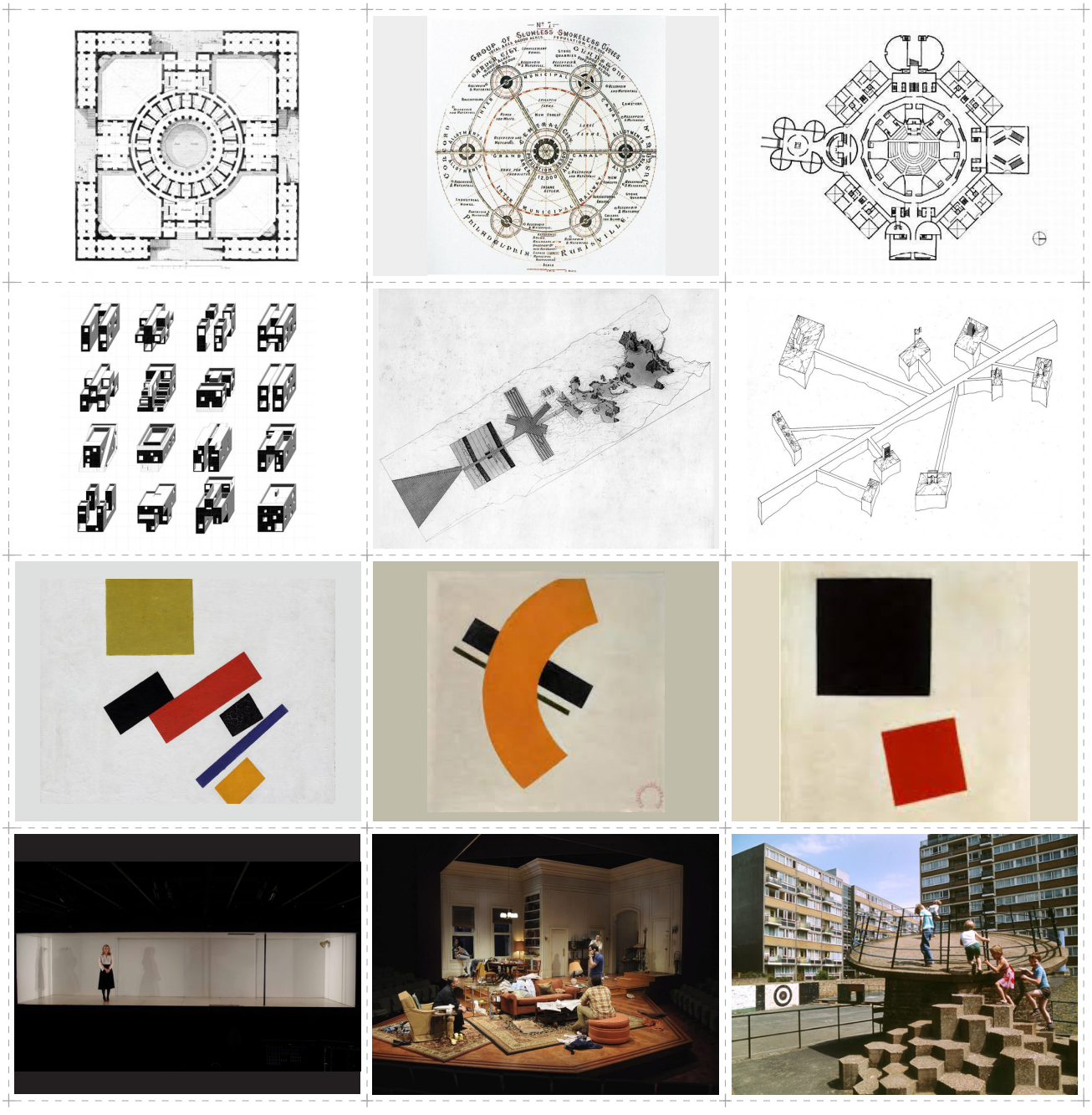
Speaking Architecture

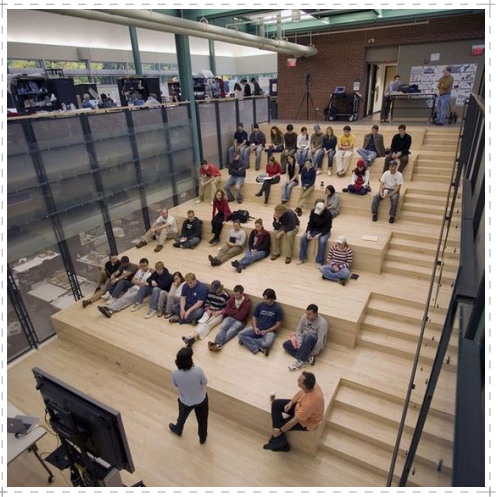


Stonehenge, UK, 3001 BC
Roman Naumachia, 46BC
La Chaux de Fonds, Claude Nicolas Ledoux, 1736-1806
Garden City, Ebenezer Howard, 1919
Dacca, Louis Kahn, 1975
Spa in Santa Cruz de la Palma_Canaries
Boulevard of the history of architecture, Hans Dieter Schaal
May Mind, Hans Dieter Schaal
Path going from a clinical and technical environment to a romantic environment, Hans Dieter Schaal
About the spatial experience of cities, Hans Dieter Schaal
Wassily Kandinsky
Kazimir Malevich

Kazimir Malevich
Kazimir Malevich
Ivan Klyun
Zeichnungen Collagen Objekte, Hans Dieter Schaal
Theater Chemnitz, Ein Maskenball
Scenography for Cleansed, Sarah Kane
The Odd Couple, Timothy Mackabee
Churchill Gardens, London, 1978. Photograph by John Donat.

1.4.0 The matrix

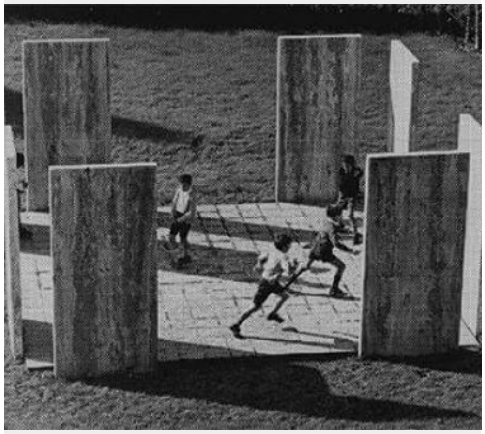




Sofa seating

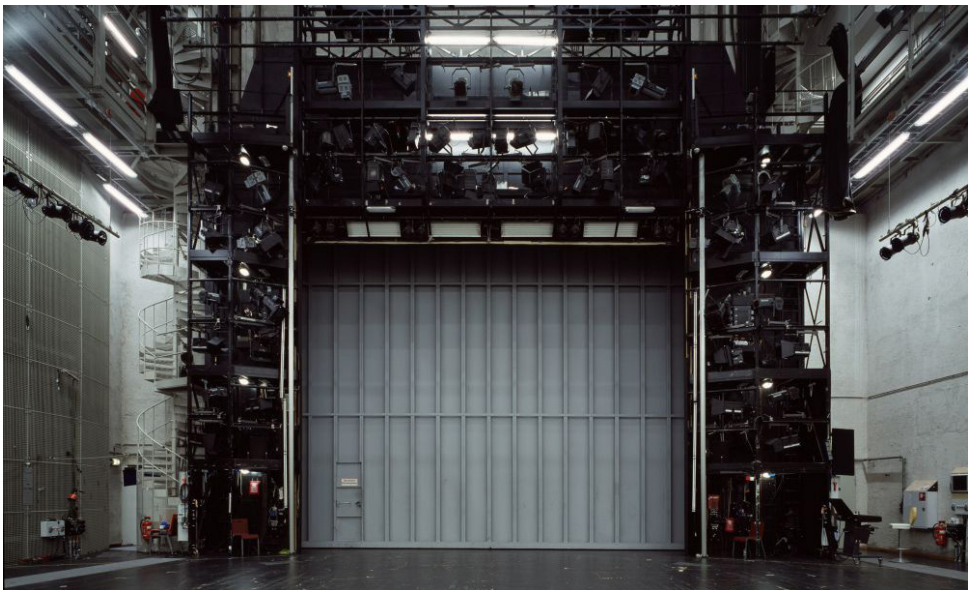
Stepped seating

1.4.1 The stage



Suspended seating

Active seating



"While we usually think of the theater from the perspective of the audience—and gaze upon the stage from a distance—this series turns our view on its head, bringing the camera to the other side, the inside, of the "Fourth Wall."

Photographs and text by Klaus Frahm

1.4.2 The Fourth Wall

Fourth Wall

The concept is usually attributed to the philosopher, critic and dramatist Denis Diderot, referring to the invisible plane separating stage and audience in the theatre.

"When you write or act think no more of the audience than if it had never existed. Image a huge wall across the front of the stage, separating you from the audience and behave exactly as if the curtain had never risen"
-Denis Diderot 1758

Typically the stage of the fourth wall was the house (theatre). The presence of the fourth wall is an established convention of modern realistic theatre, which has led some artists to draw direct attention to it for dramatic or comic effect when a boundary is "broken", when an actor or character addresses the audience directly.

Photographer Klaud Frahm explored this notion in a series of photograph of the backstage views of the theatre looking into the audience. For him "The Fourth Wall" is a concept in dramatic theory, often used by actors to signify the invisible stage wall where the audience is seated to view the play. The stage is classically perceived from the audience's perspective, where they are able to glimpse the action through a "window" into the set—"The Fourth Wall."

It is the camera's specific perspective, dissolving the traditional order, which questions the hierarchy of the stage and audience. For the French philosopher Lacan, an image is a gaze pointing outward, as the light-points send out rays to the viewer. In other words, the image looks at the onlooker.

Here, the space reserved for the audience becomes flat, like a postcard, and the real space of the theatre, the stage, is explored in many directions. The camera looks up, taking note of the scaffolding and lighting structures: the mechanics of the space. Thus, we become aware of a workspace hidden behind the red velvet curtain. The contrast between backstage machinery and the sea of velvet seats is exciting.

—Klaus Frahm

Top - Closed, Cuvillié Theatre, Munich, 2013, Photograph by Klaus Frahn

Bottom - Closed, Cuvillié Theatre, Munich, 2013, Photograph by Klaus Frahn

2. Programme

1. Programme

1.0 Making the island

1. The programme begins with the research of performance spaces and one of the most iconic forms, the Roman/Greek theatre. A premise many of the North Sea Parliaments use.

2. The programme is initially protected by a circle, a symbol for democracy and the begining of the harbour.

3. An opening in the circle allows attendees to enter.

4. The opening is extended to form an additional layer of protection against the elements when those enter the habour.

5. The harbour is connected to the harbout and an wave energy to power the building is placed north of island - to gather the most amount of wind.

6. The harbour elements are assembled, the parliament is ready for attendees to arrive.

1

2

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4

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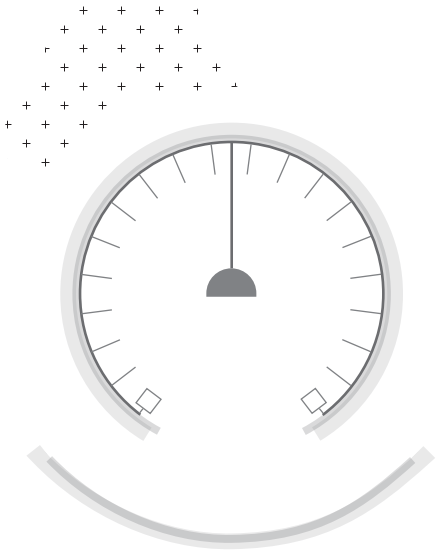
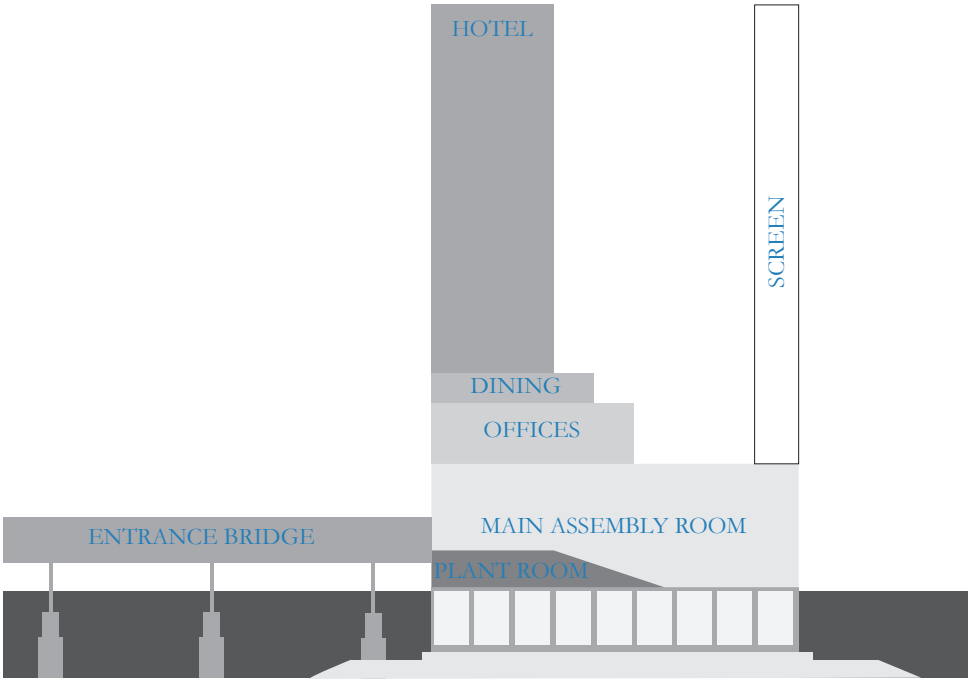
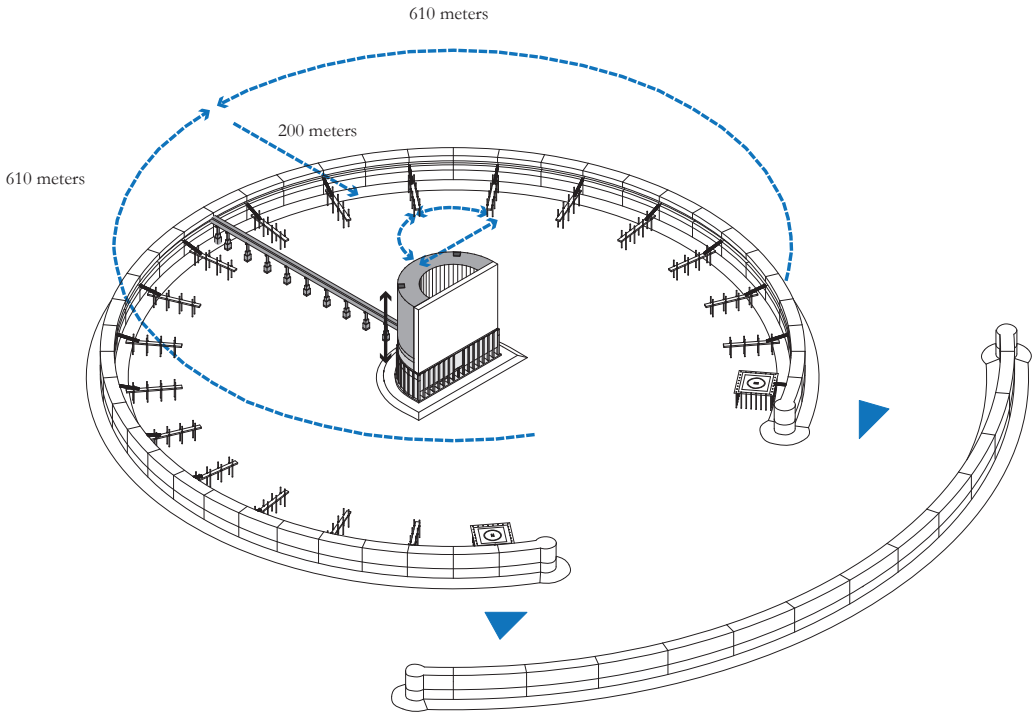
6





Programme

The form of the building is influenced by the function. Each function is stepped back from the previous. This is to depict the building's hybridism.



Lift circulation
Movement

Boat entrance

Circulation

Attendees enter the harbour at the south of the island

Docking they walk within the caisson box to the entrance bridge

The building has 2 main circulation cores (A) to facilitate each half of the building. The screen also as a connection between each end of the semi circle design and completing the loop.

3. Assemblage & Islandscape

3. Assemblage & Islandscape

3.0 Assemblage
The making of the architecture

The core concept of the project is to get nations to contribute to the island in an architectural way. The architecture is designed to be modular, to be easily assembled or disassembled depending on the need for the Parliament.

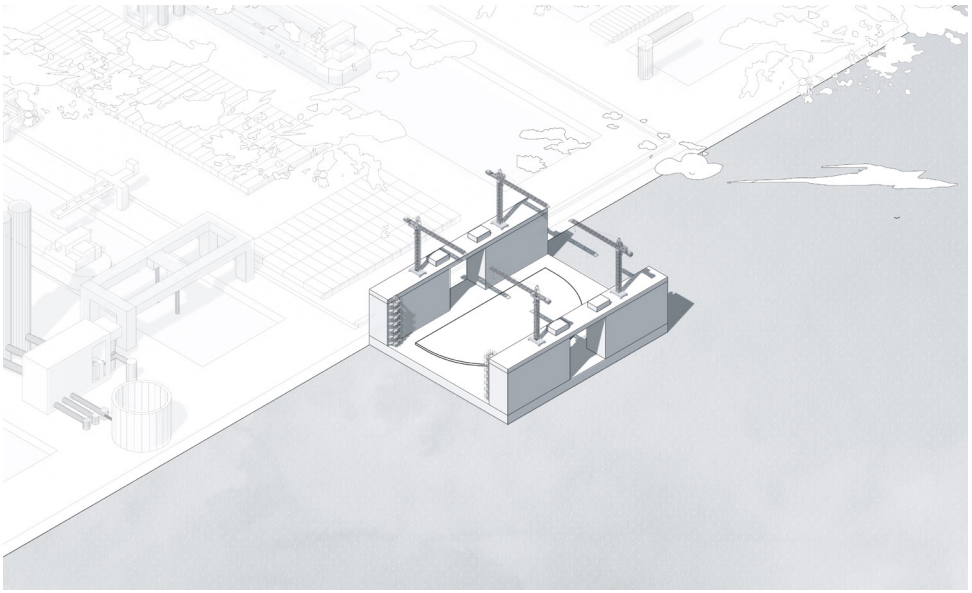
The core element of the architecture is the caisson box, it is built on a floating dock and is floated across to the site.

3.1 Islandscape
The making of the island, the arrival of the architecture and inhabitants

The island is built on the shallowest parts of Dogger Bank ~10 metres. GPS satellite makes the construction of the island possible. In the short term, the island construction process will be destructive on the island in the short term, but in the long term the new rock foundation will provide new habitats for the ecology.

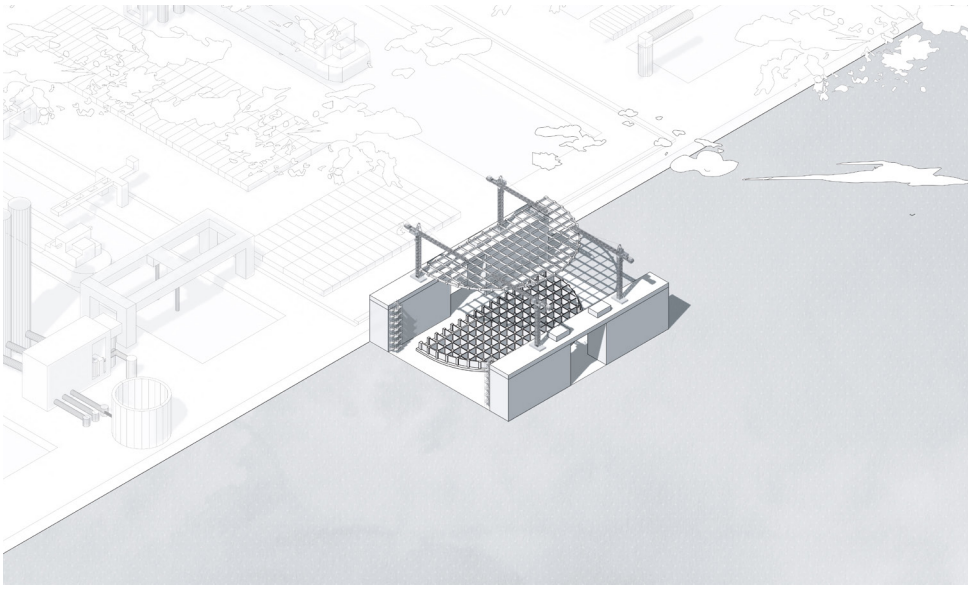
The architecture is composed of two structure systems, the caisson box acts as the inhabitable foundations for the steel structure above. The steel structure is composed of a borrowed structure from a disused gas holder from Oval, London.

1



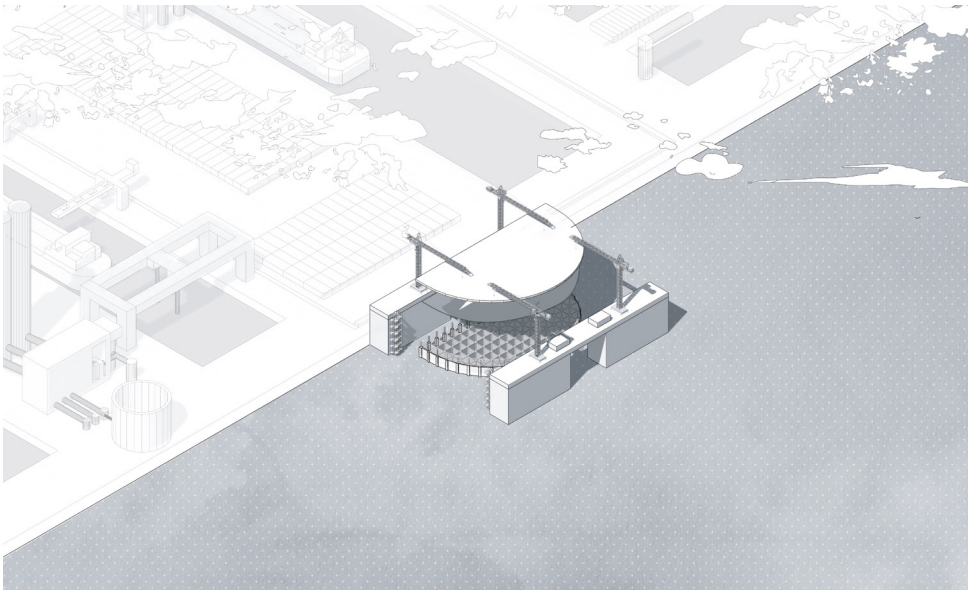
Connecting the floating dock to the harbour - *a raft with steel rods for the caisson box floor*

2



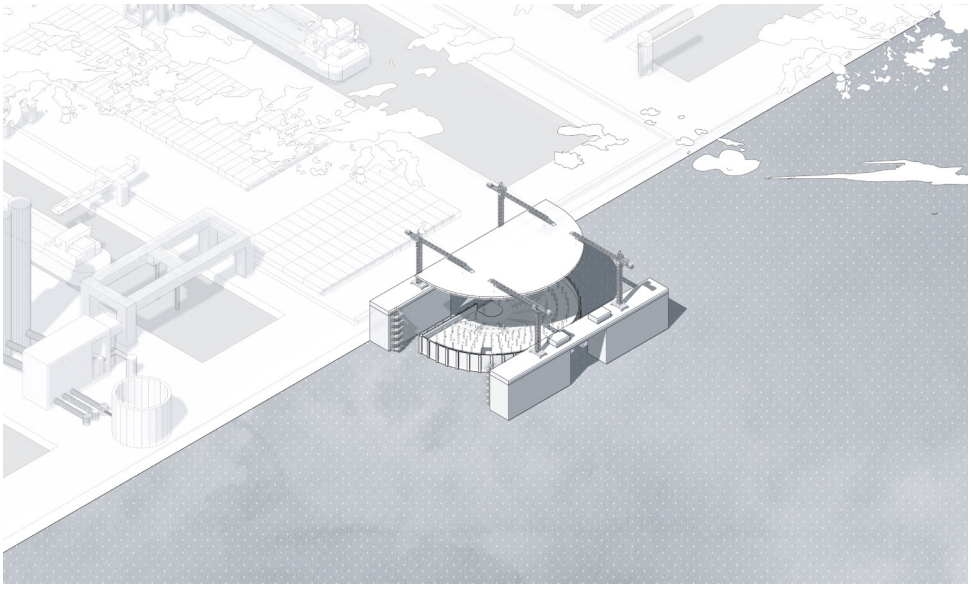
First ten metres - *wall are constructed using sliding form work under the weight of the box the dock is lowered*

3



The water foundations - *a concrete floor is added onto the caisson box onto the water compartment foundation*

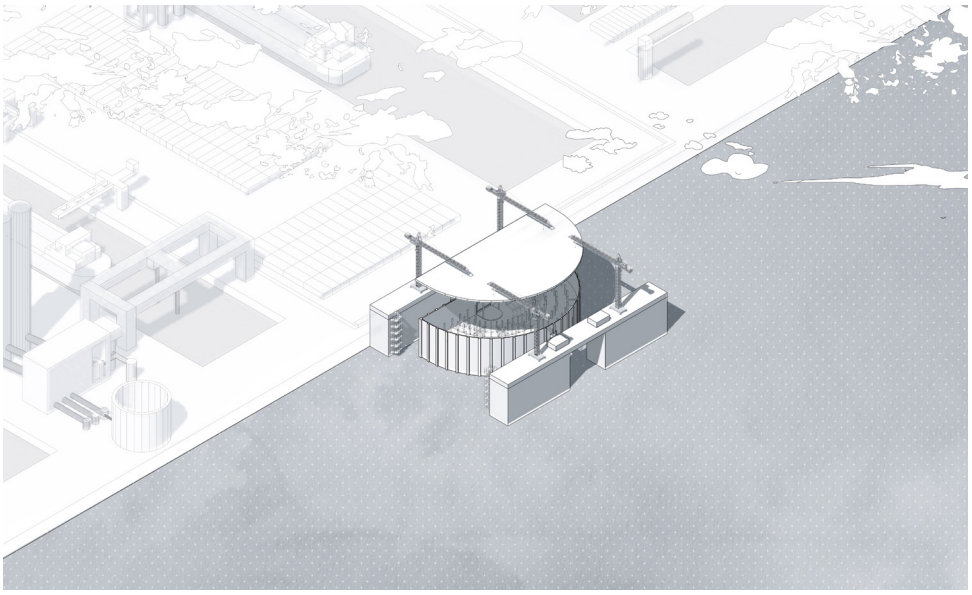
4



Assembling the assembly room - *the concrete assembly stair and columns are constructed**

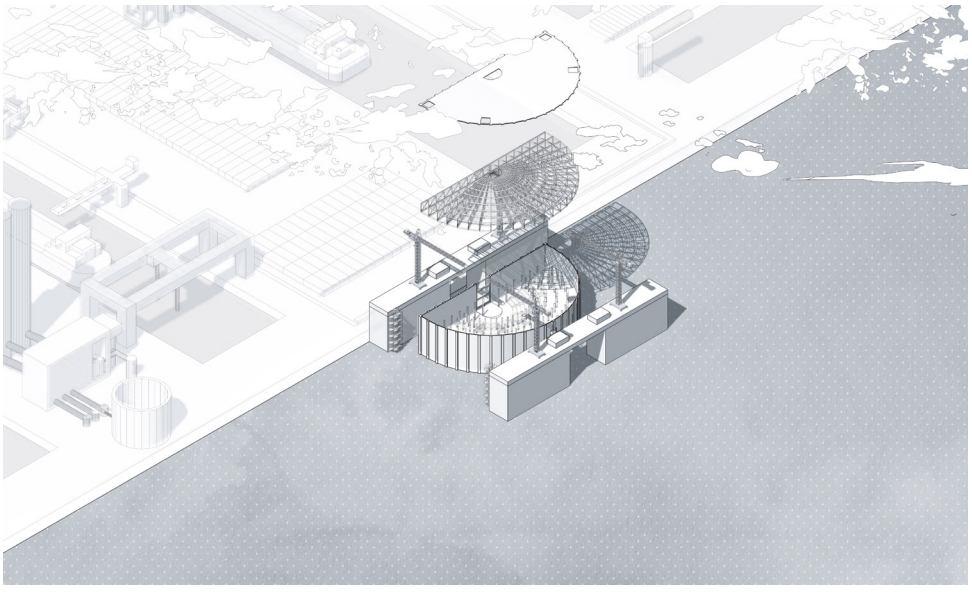
**Space to be additionally flooded for the journey if required and emptied once at the site.*

5



The Assembly Room - *Completion of the concrete load bearing structure*

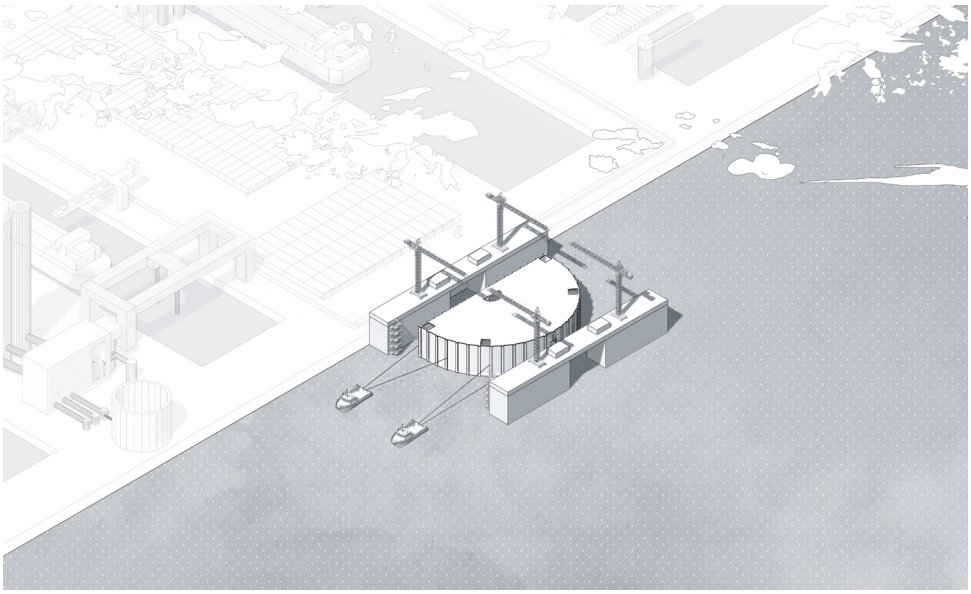
6



Floor - Ceiling - *the steel truss is lowered into the caisson box**

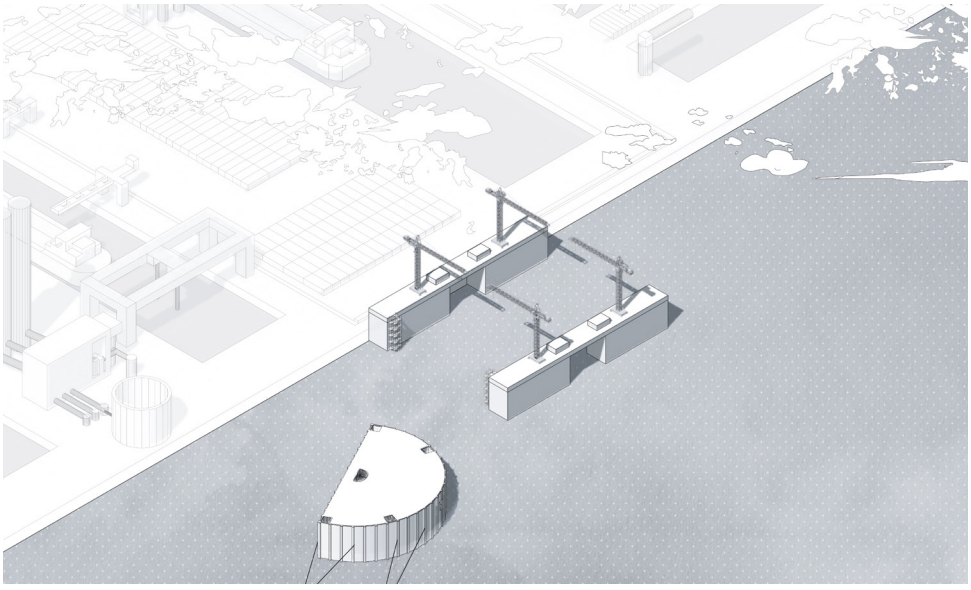
**Safer to add the truss to caisson box at the harbour but the additional weight may result in additional buoyancy aids required or additional water in the level of the assembly room to enable it to float*

7



The Assembly Room - *Completion of the concrete load bearing structure*

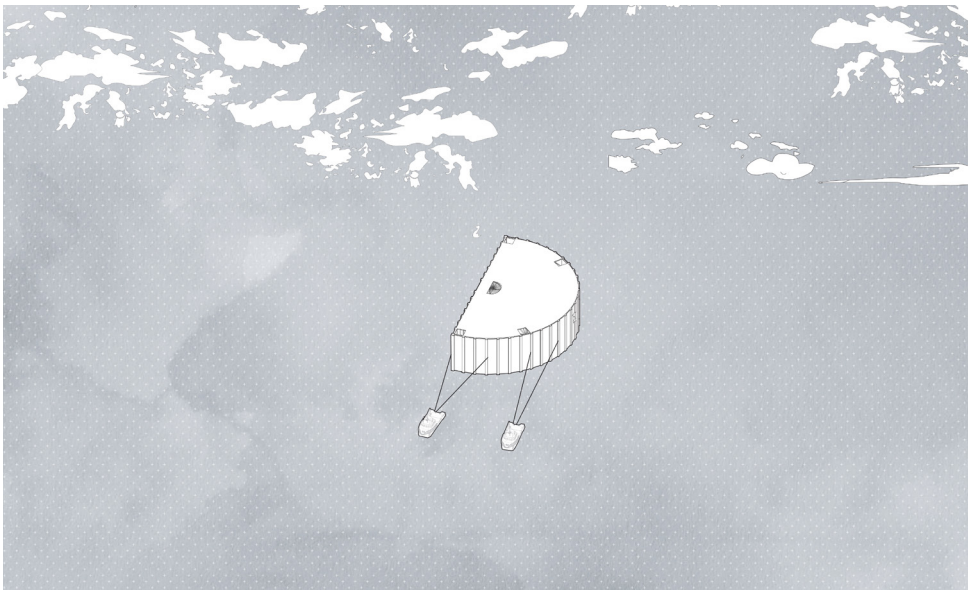
8



Floor - Ceiling - *the steel truss is lowered into the caisson box**

**Safer to add the truss to caisson box at the harbour but the additional weight may result in additional buoyancy aids required or additional water in the level of the assembly room to enable it to float*

9



The journey to Dogger Bank

10

Dogger Bank

11

Step 1 - Removal of old sand using GPS

12

Step 2 - New Sand is added using GPS

13

Step 3 -New rock foundation layer added using GPS

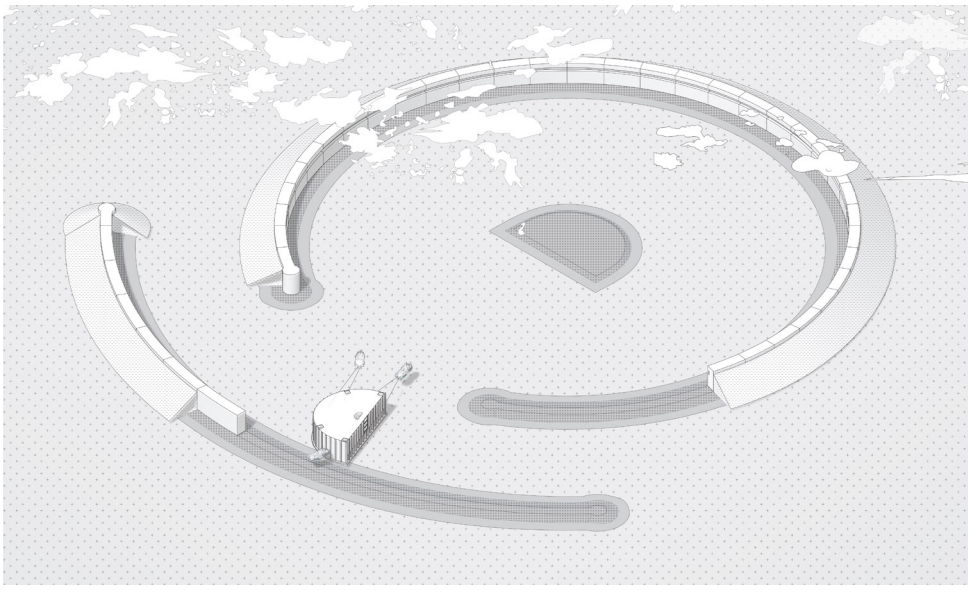
14

Step 4 - The rock foundation is “flattened” using robots guided by GPS

15

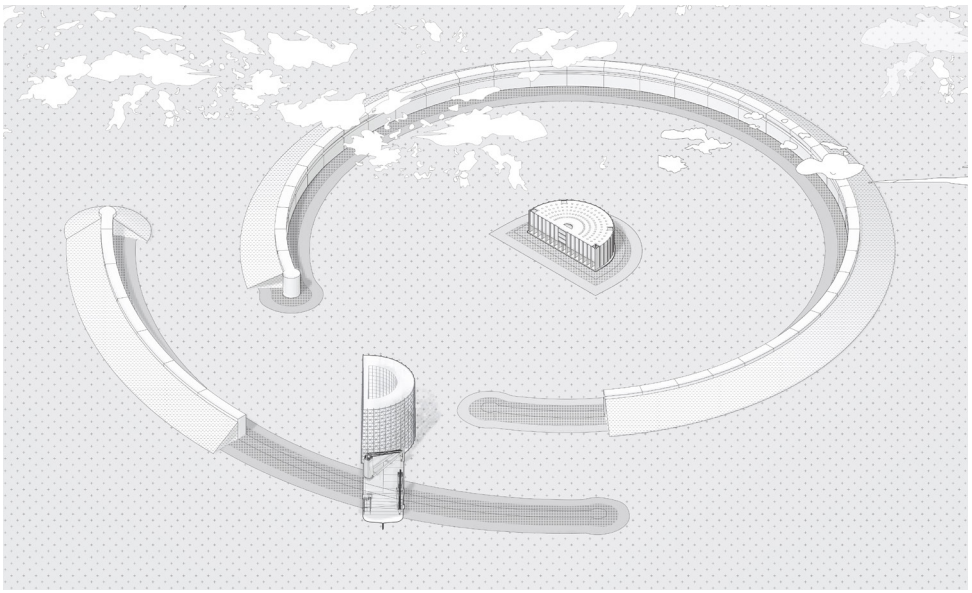
Step 5 - The Harbour, caisson box are arranged and recycled concrete protection ring is assembled

16



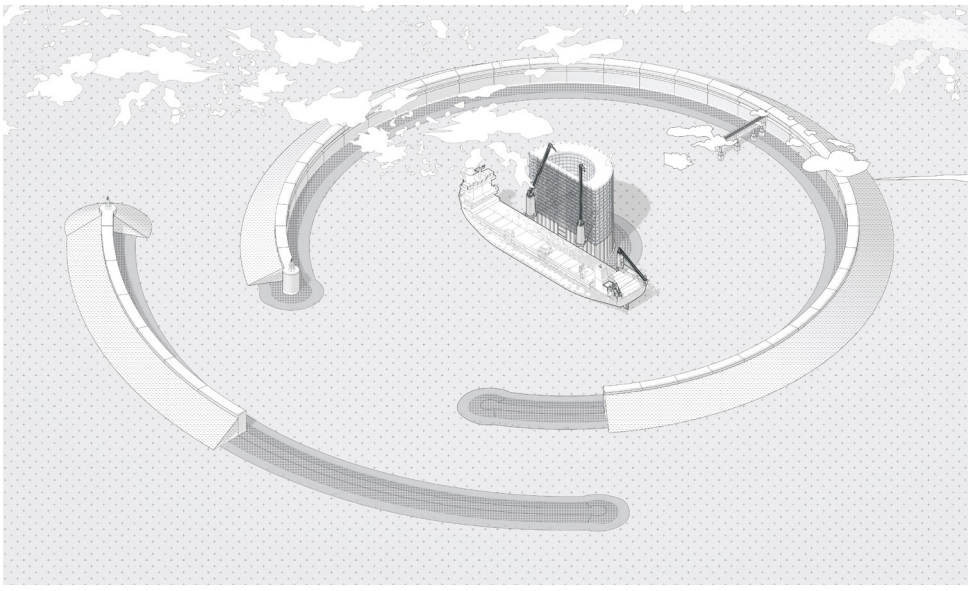
Step 6 - The caisson box arrives

17



Step 7 - The main caisson box is placed, the steels structure is brought by a heavy lift ship

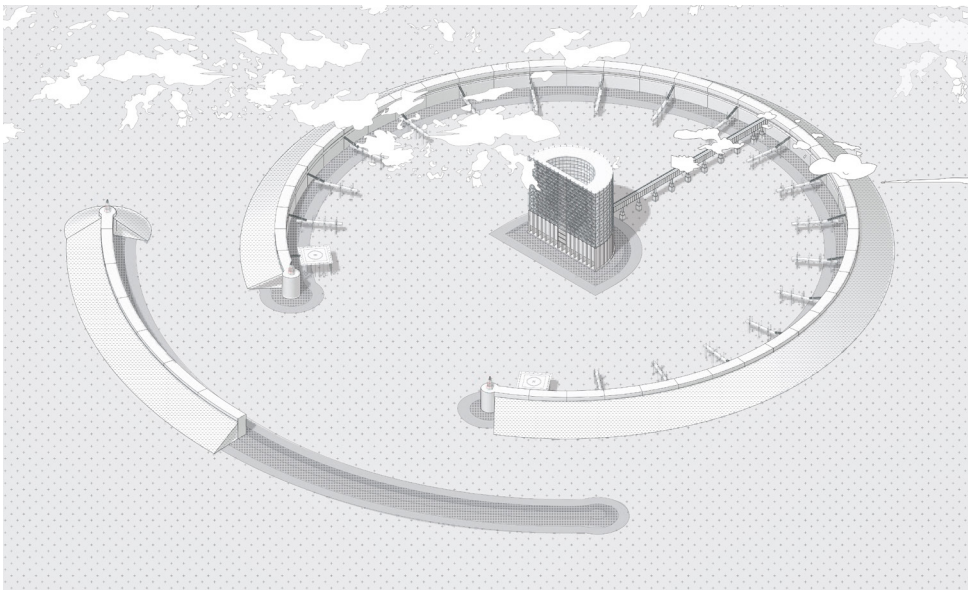
18



Step 8 - The steel structure is lifted onto the caisson box

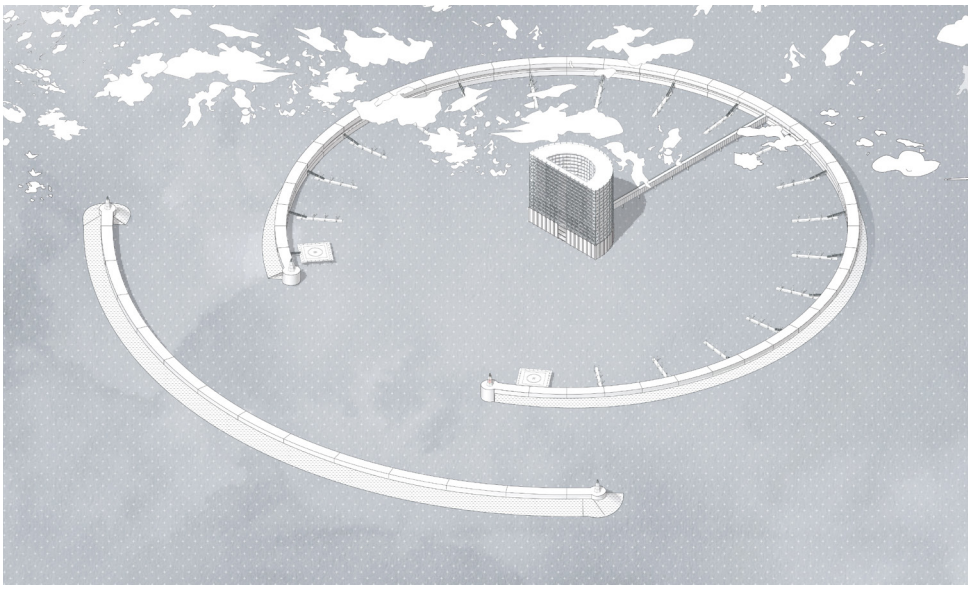
**Additional dredging maybe required for the heavy lift ship's route into the harbour*

18



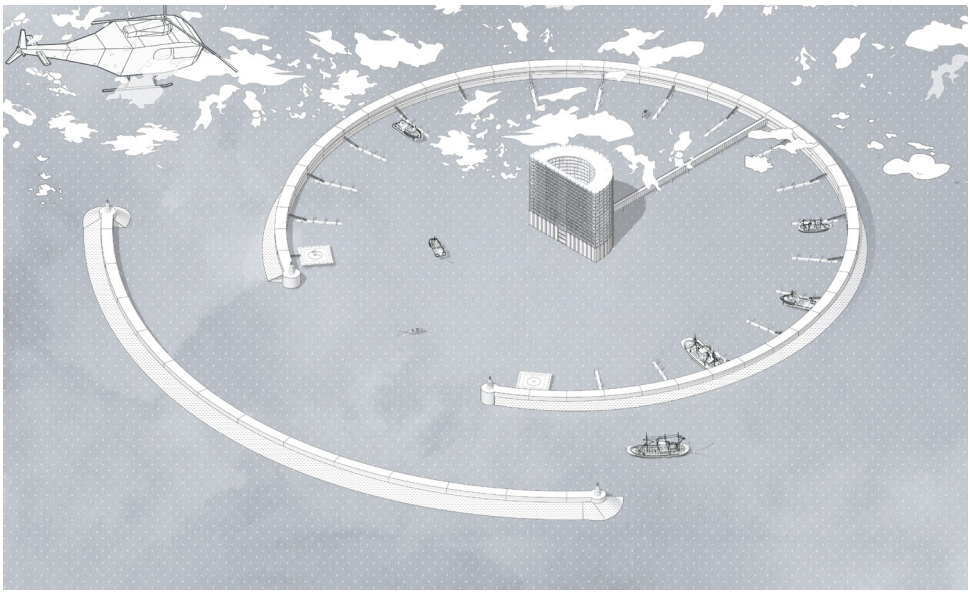
Step 9 - The harbour

19



Step 10 -The water

20



Step 11 - Arrival

4. Drawings

North Sea Parliament |
Site plan
Scale: 1.500@a1

N

0 100m

site plan
1:2000@a2

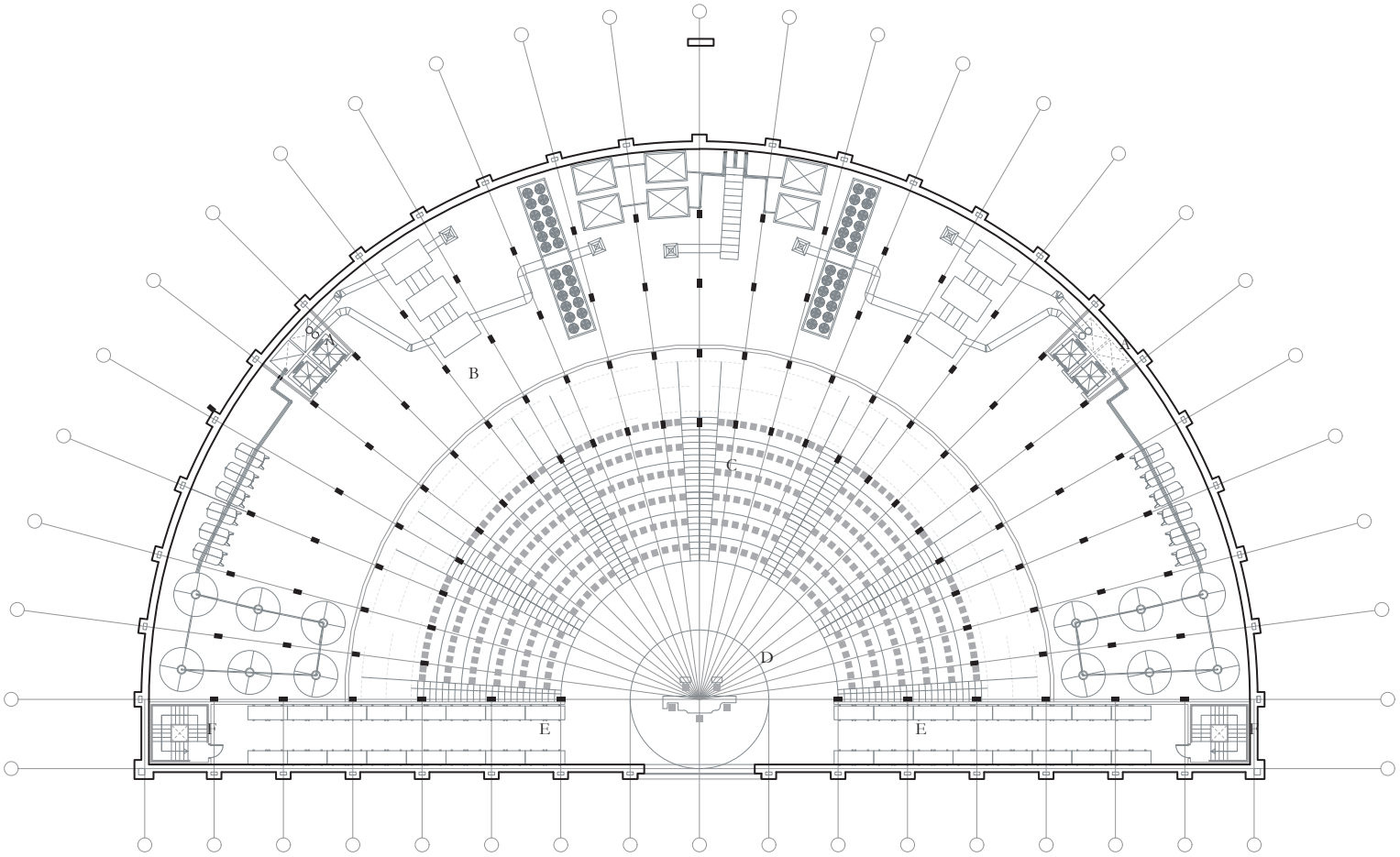
A - Core
B - Plant room
C - Kitchenette, eating zone
D -Assembly room
E- Backstage
F- Stairs

North Sea Parliament | Plan
0m Assembly room plan
Scale: 1.500@a4

N

0 5m

plan
1:500@a4



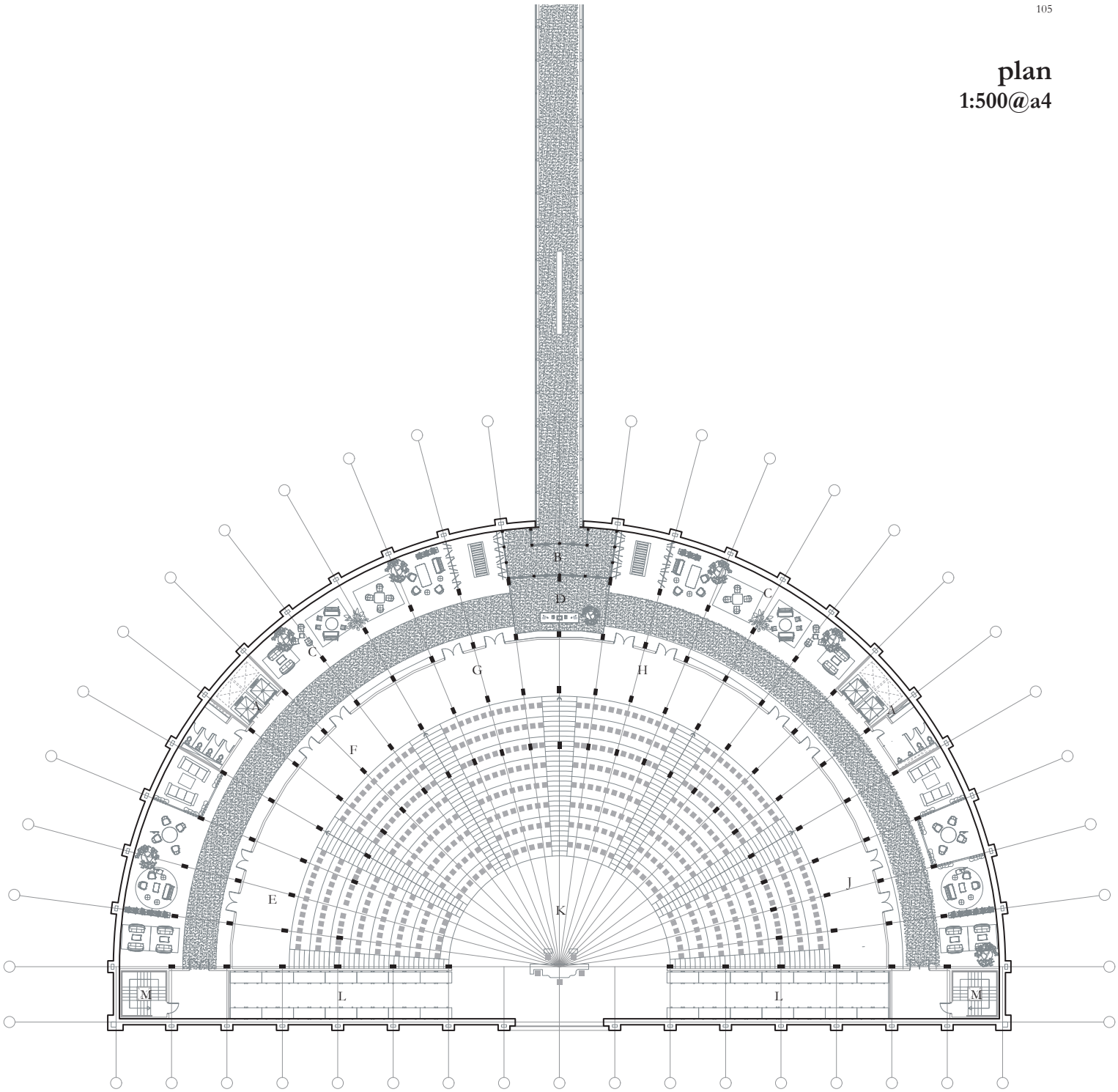
A - Core
B - Entrance lobby
C - amenity
D - Informal conversation corridor
E - Extractivism entrance and seating zone
F - Energy entrance and seating zone
G - Logistics entrance and seating zone
H - Ecology entrance and seating zone
I - Protein entrance and seating zone
J - Migration entrance and seating zone
K - Stage (?)
L - Back stage
M - Stairs

North Sea Parliament | Plan
+5m Entrance plan
Scale: 1.500@a4

N

0 5m

plan
1:500@a4



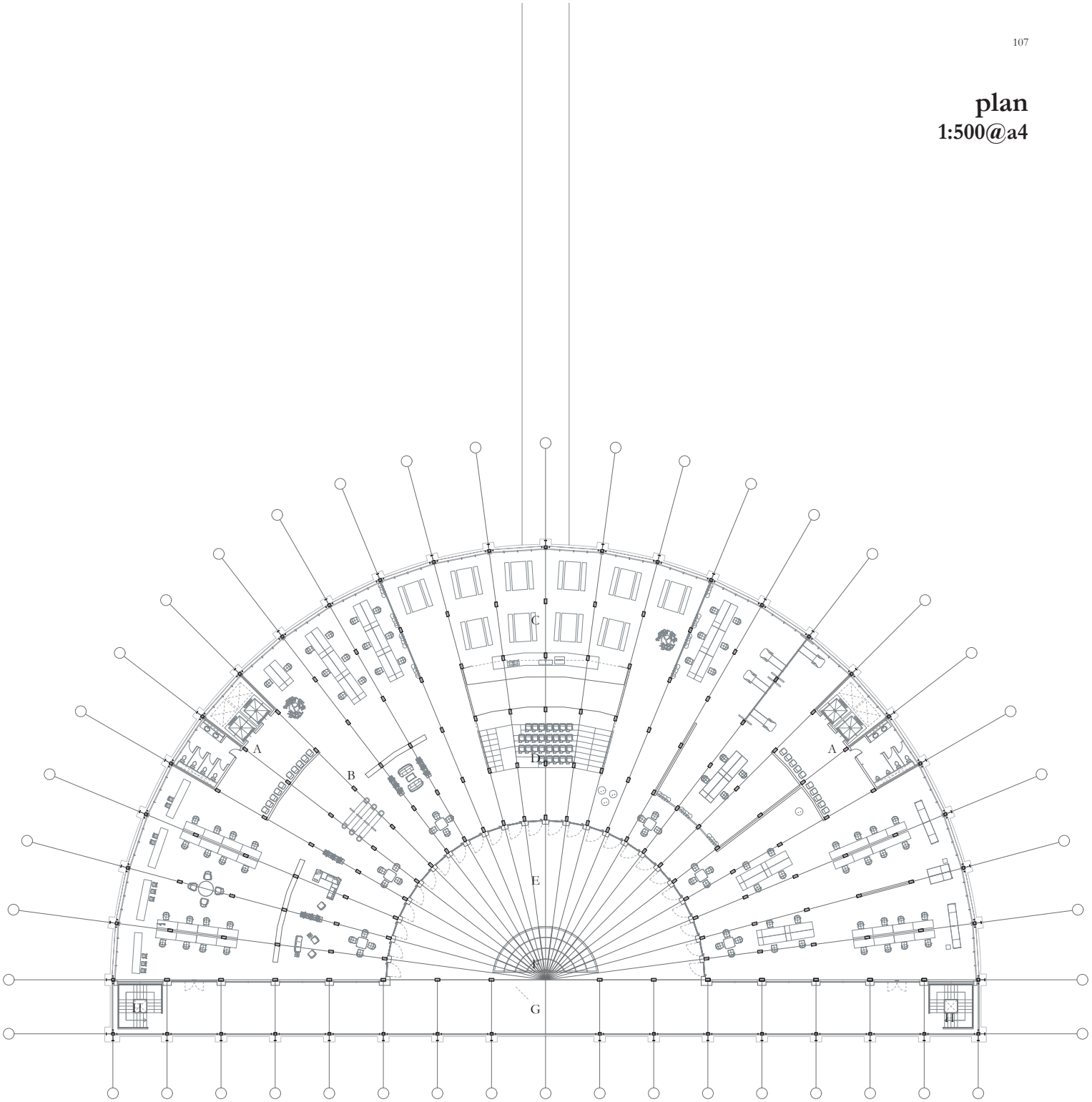
A - Core
B - Open plan work space shared amongst all claims
C - Kitchenette, eating zone
D -Stairs/mini performance stairs
E - Courtyard
G - Screen
H - Stairs

North Sea Parliament | Plan
Office plan | Open conversation spaces
Scale: 1.500@a4

N

0 5m

plan
1:500@a4



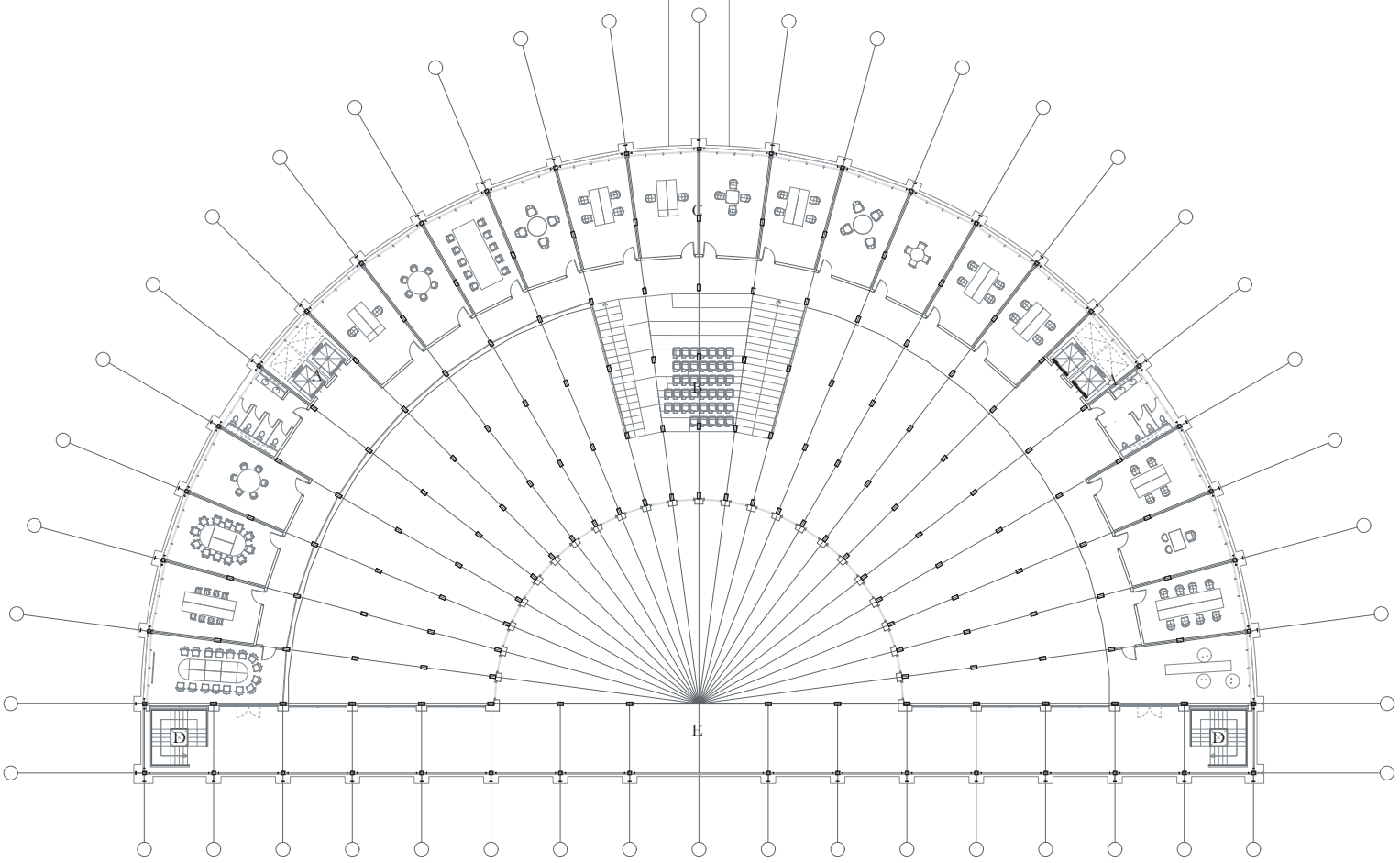
A - Core
B - Stairs/mini performance stairs
C - Closed conversation spaces for each of the claims
D - Stairs
E - Screen

North Sea Parliament | Plan
Office plan | Closed conversation spaces
Scale: 1.500@a4

N

0 5m

plan
1:500@a4



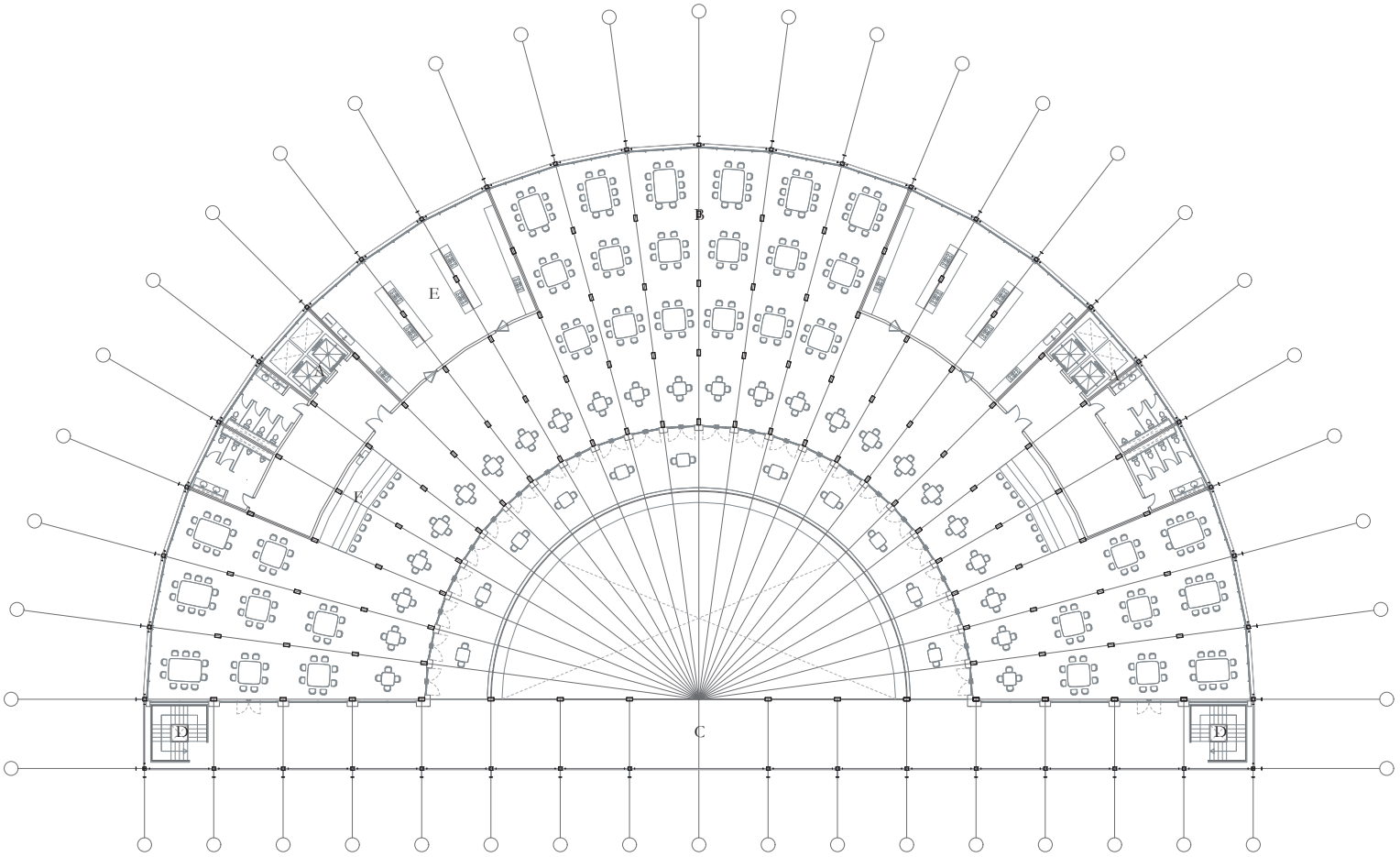
A - Core
B - Dining
C - Screen
D - Stairs
E - Kitchen
F - Bar

North Sea Parliament | Plan
Dining plan
Scale: 1.500@a4

N

0 5m

plan
1:500@a4



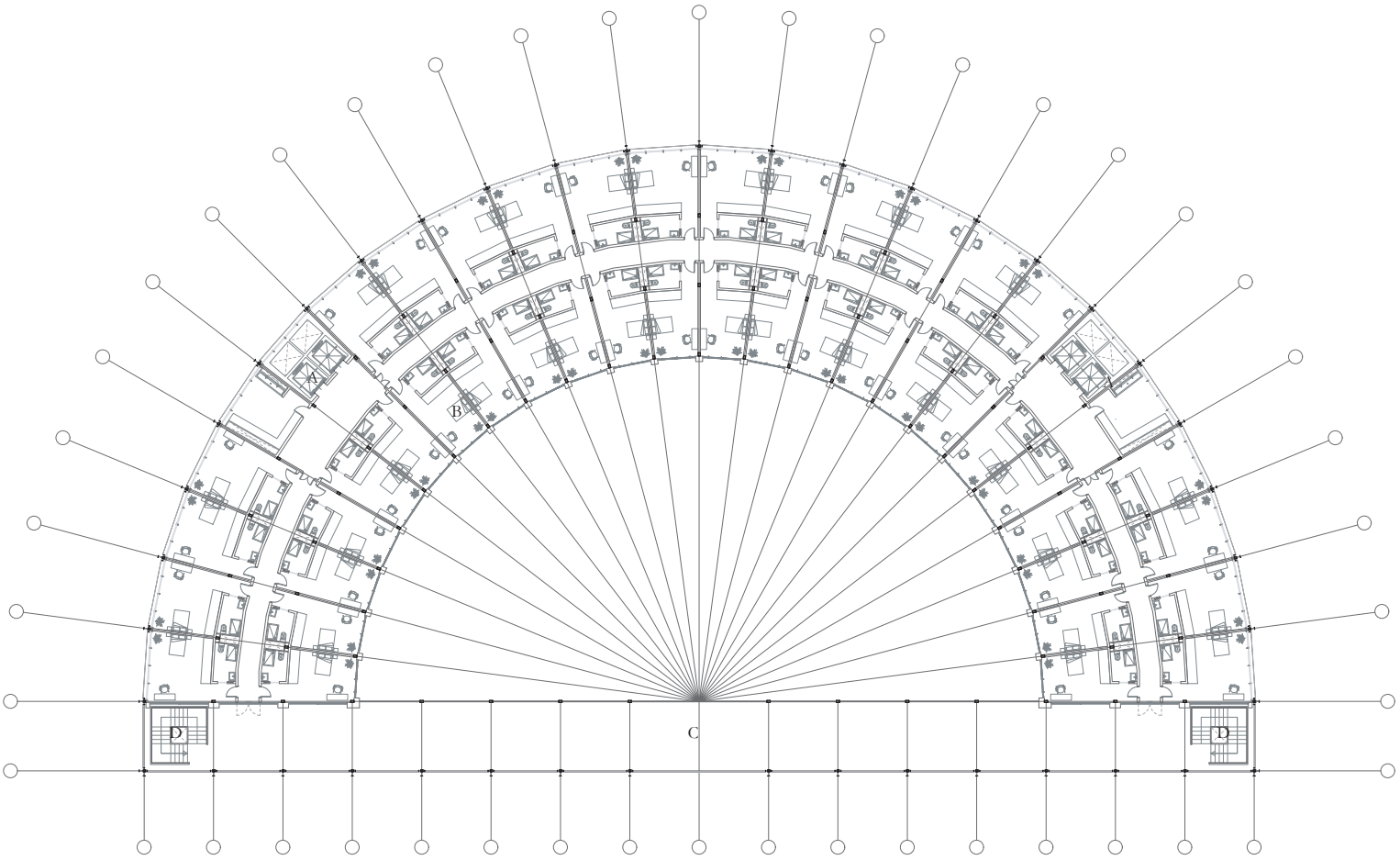
A - Core
B - Hotel rooms
C - Screen
D - Stairs

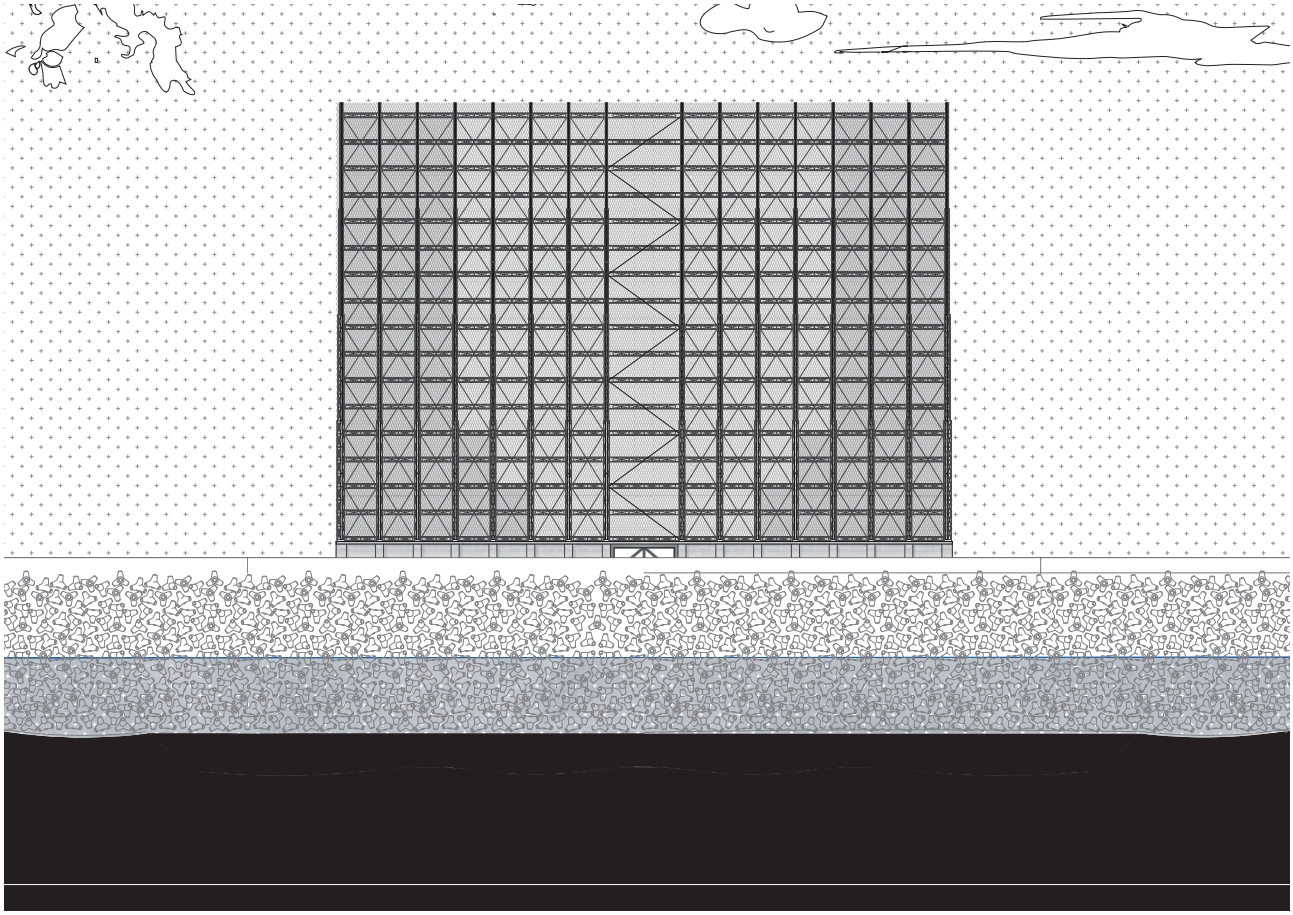
North Sea Parliament | Plan
Typical hotel plan
Scale: 1.500@a4

N

0 5m

plan
1:500@a4





North Sea Parliament

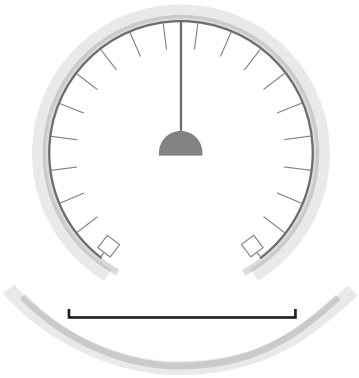
South elevation - before the breakwater

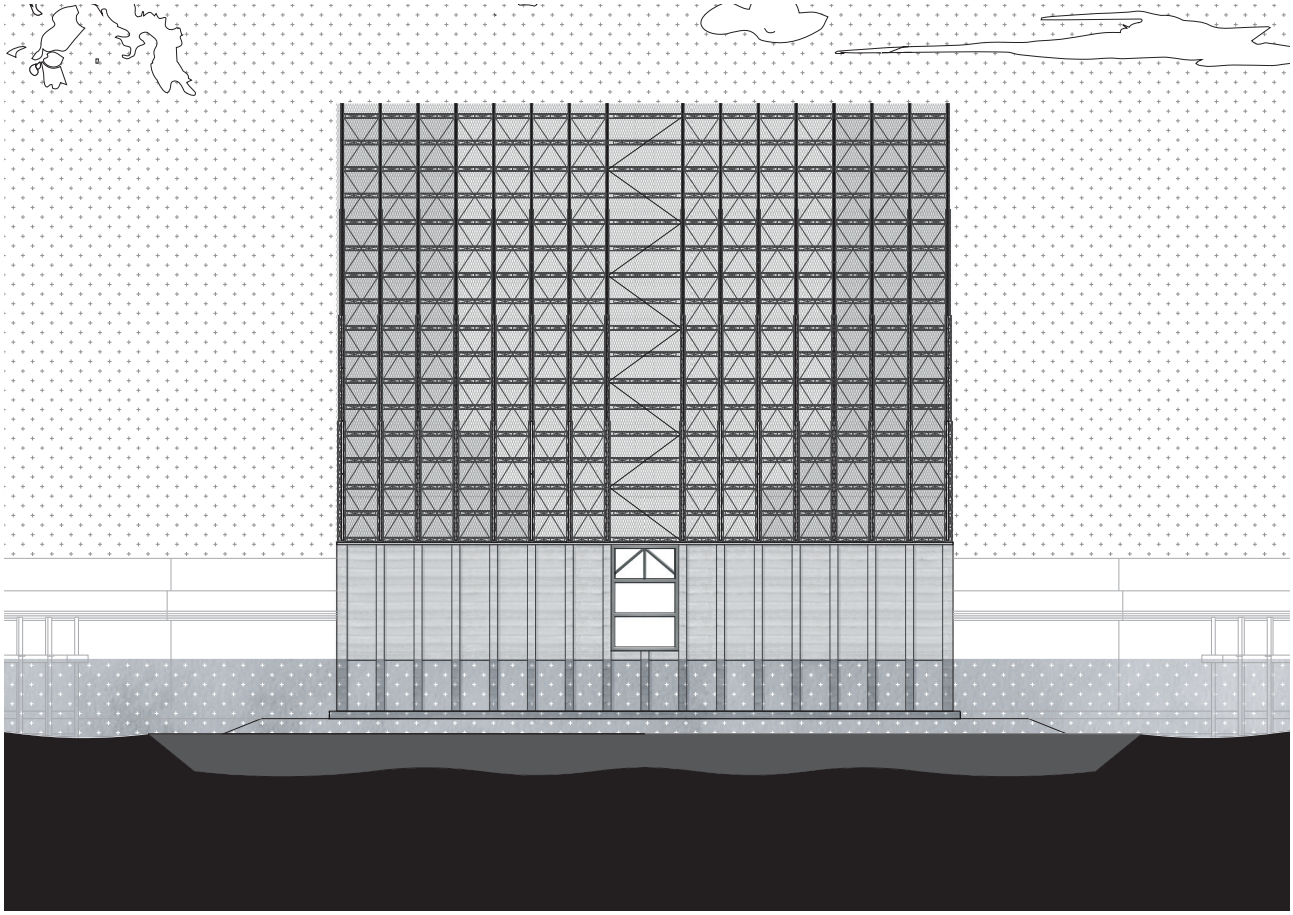
Scale: 1.500@a3

N

0 10m

elevation
1:500@a3

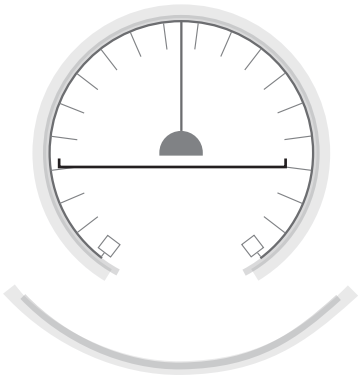


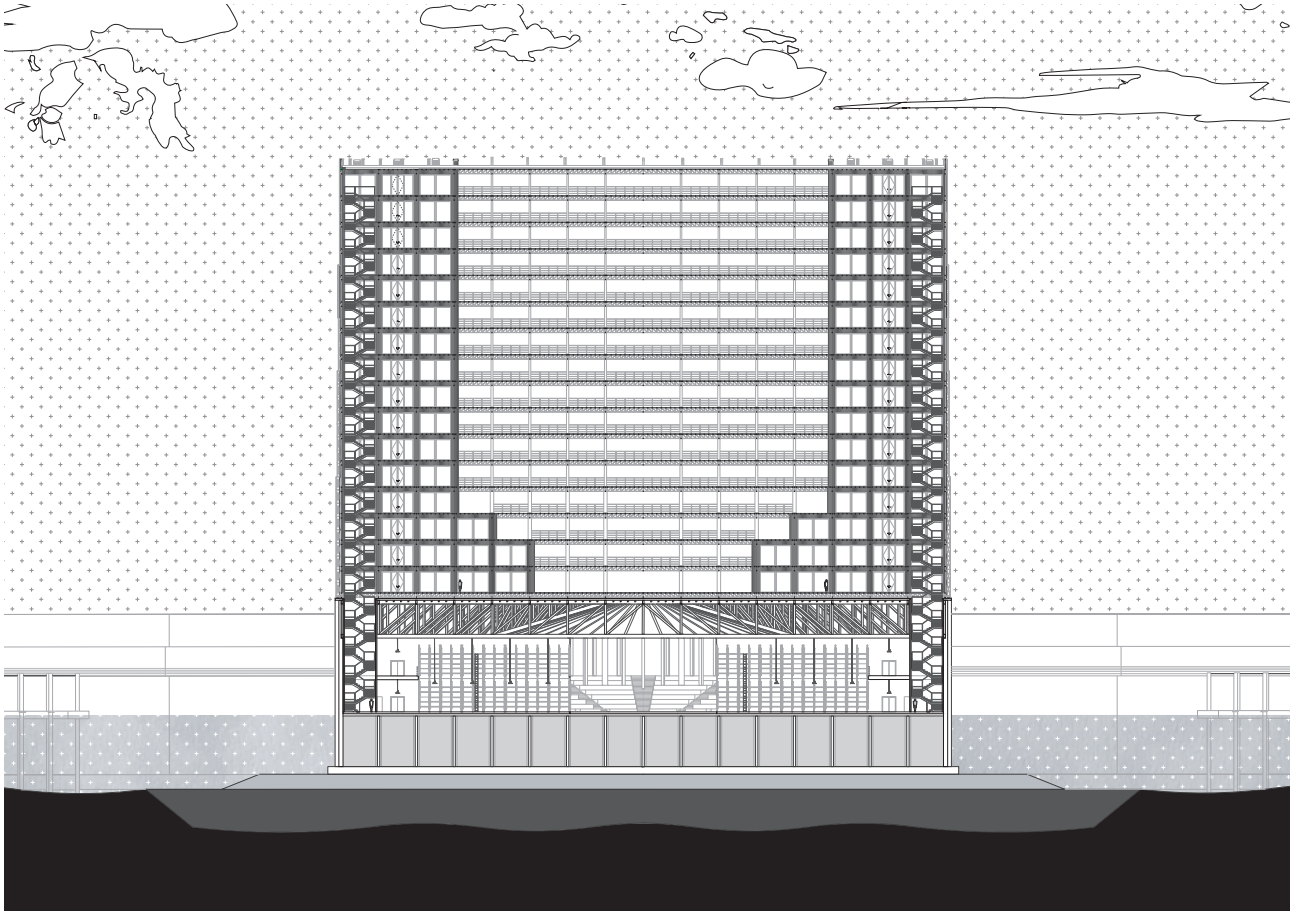


North Sea Parliament
South elevation - after the breakwater
Scale: 1.500@a3

N

0 10m



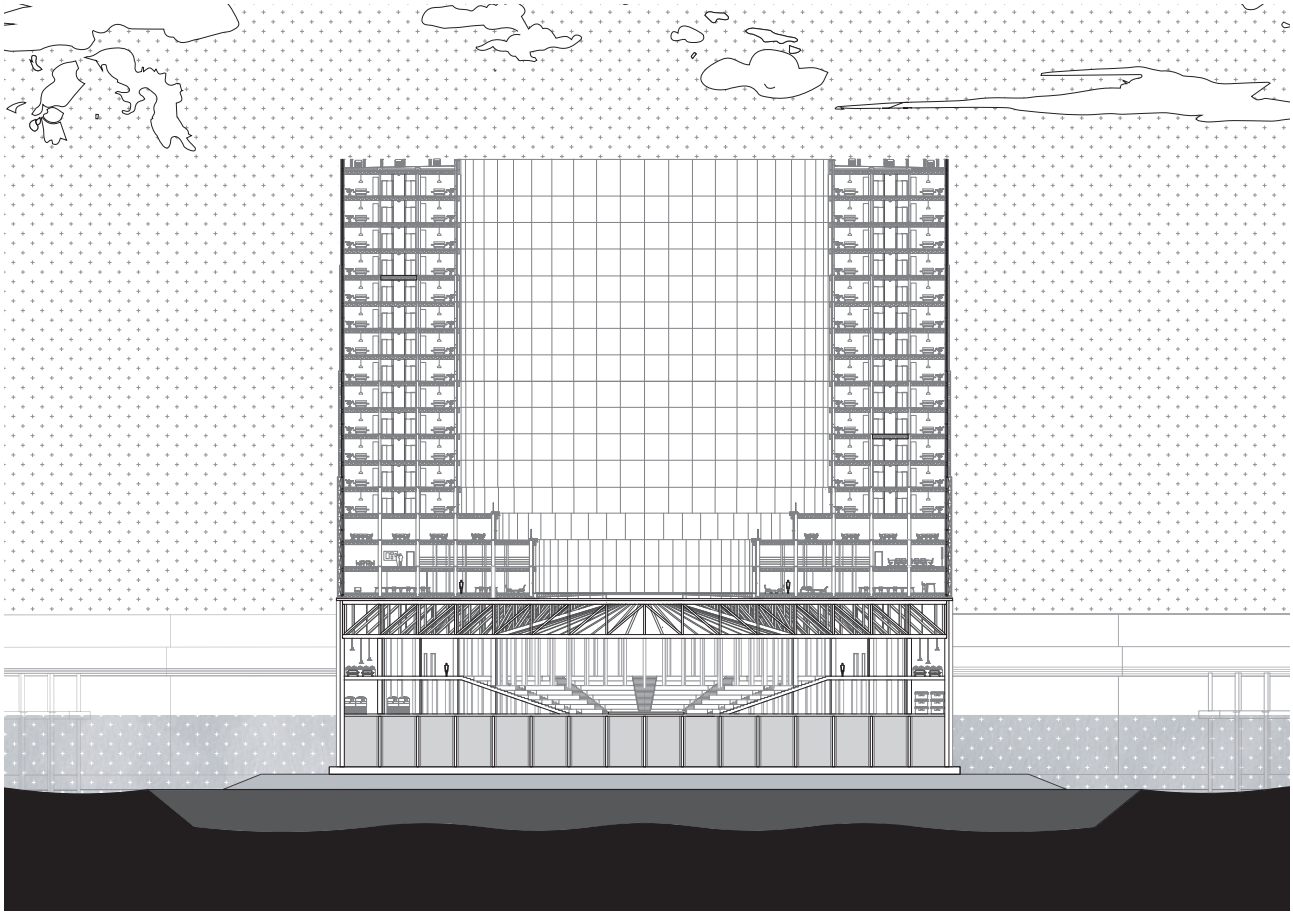


North Sea Parliament
South section - Fourth wall
Scale: 1.500@a3

N

0 10m

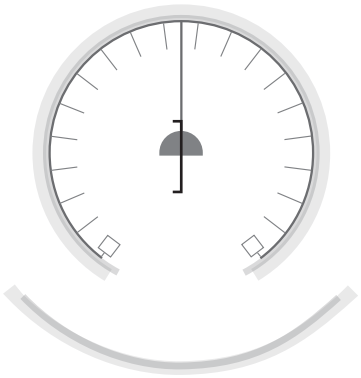
section
1:500@a3



North Sea Parliament
South section - Stage
Scale: 1.500@a3

N

0 10m

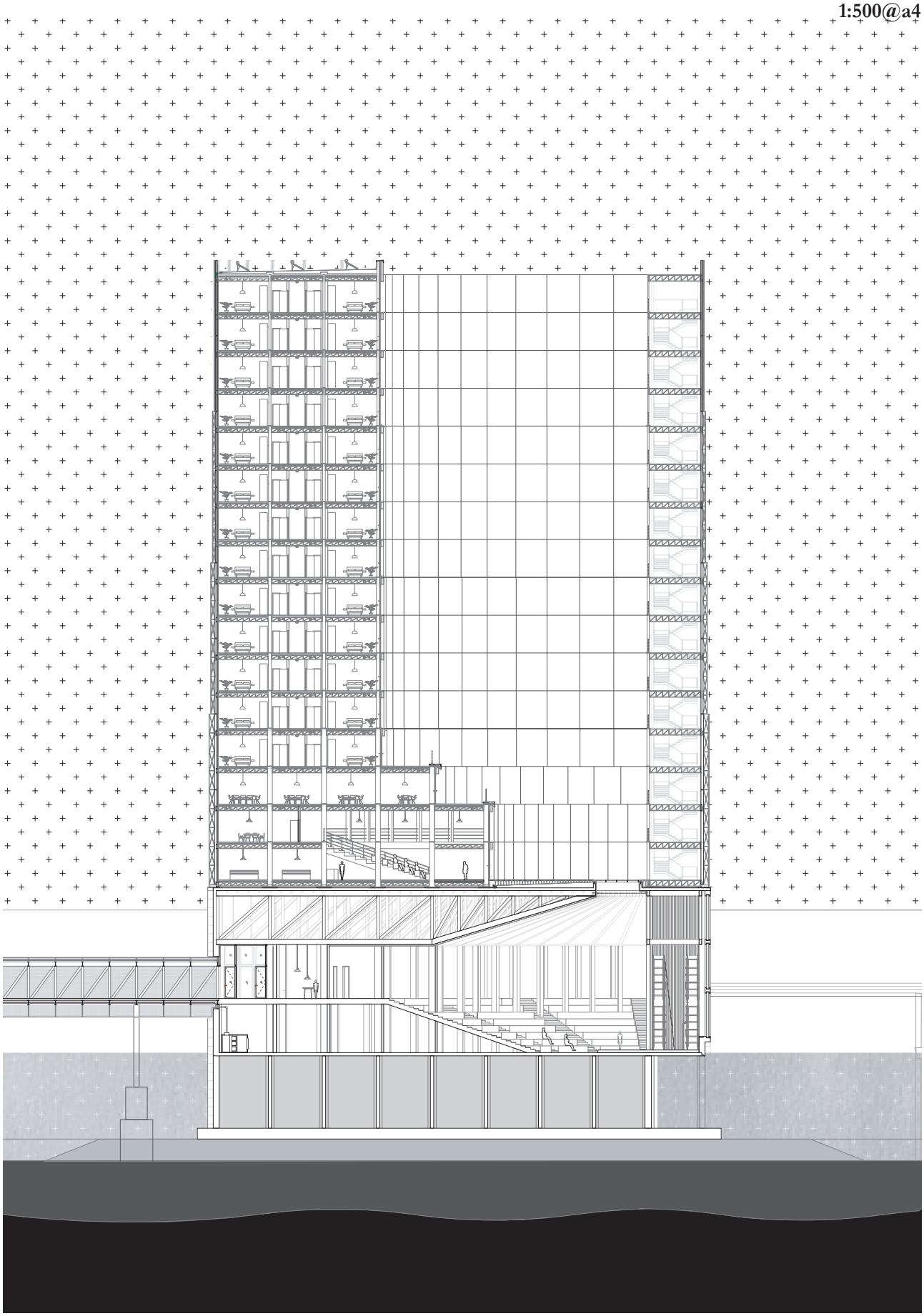


North Sea Parliament
East section
Scale: 1.500@a4

N

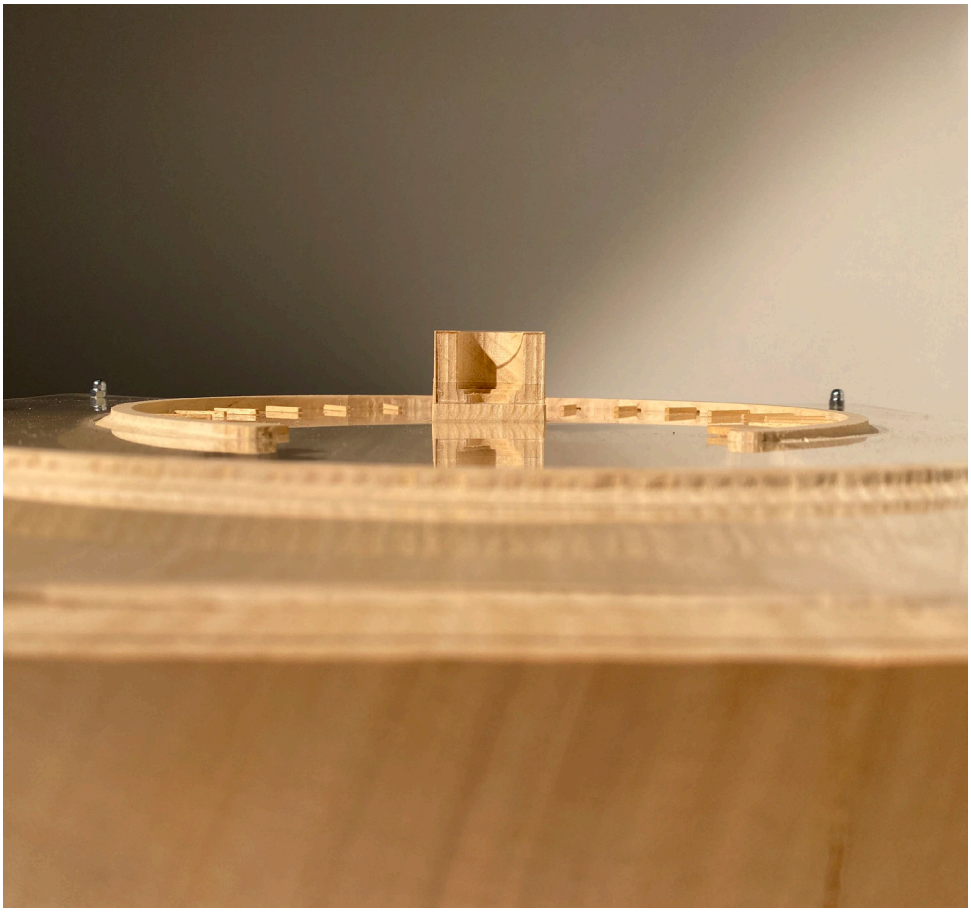
0 10m

section
1:500@a4



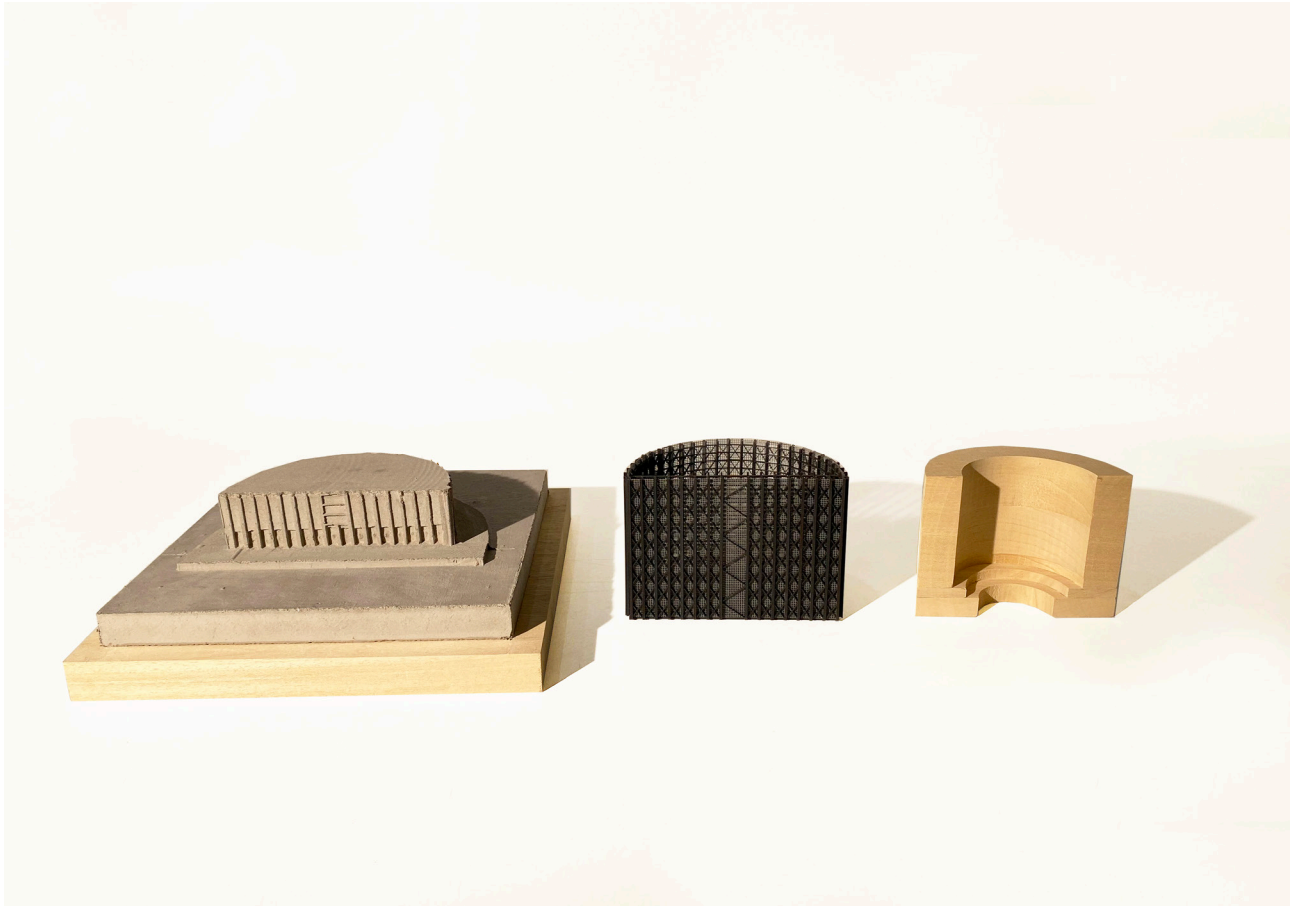
5. Visualisations

5.0 Model

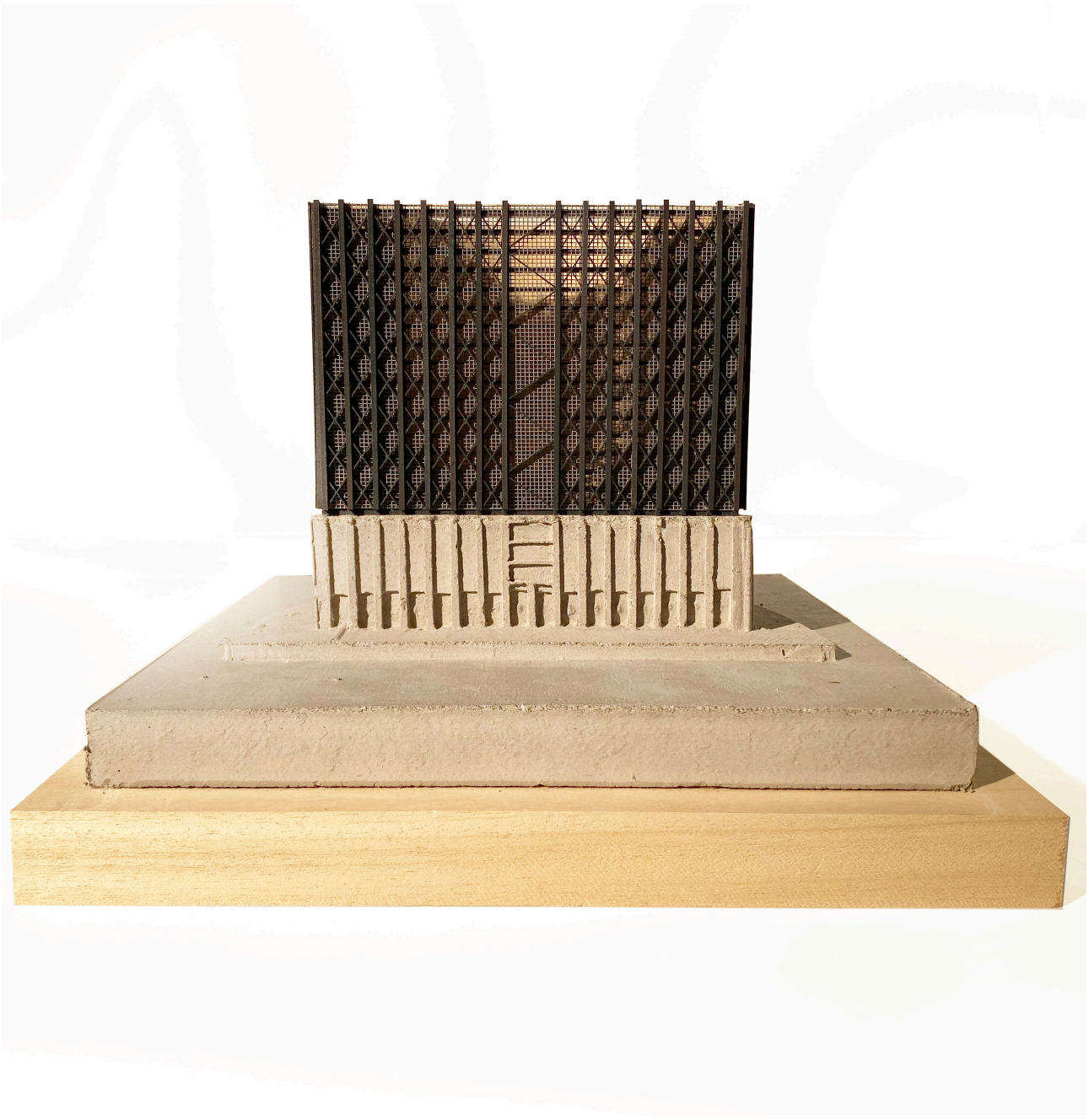


1:2000 Master plan model detail

1:2000 Master plan model



1:500 Assemblage model in parts



1:500 Assemblage model

5.1 Views : From nation to state of exception

A North Sea nation state harbour

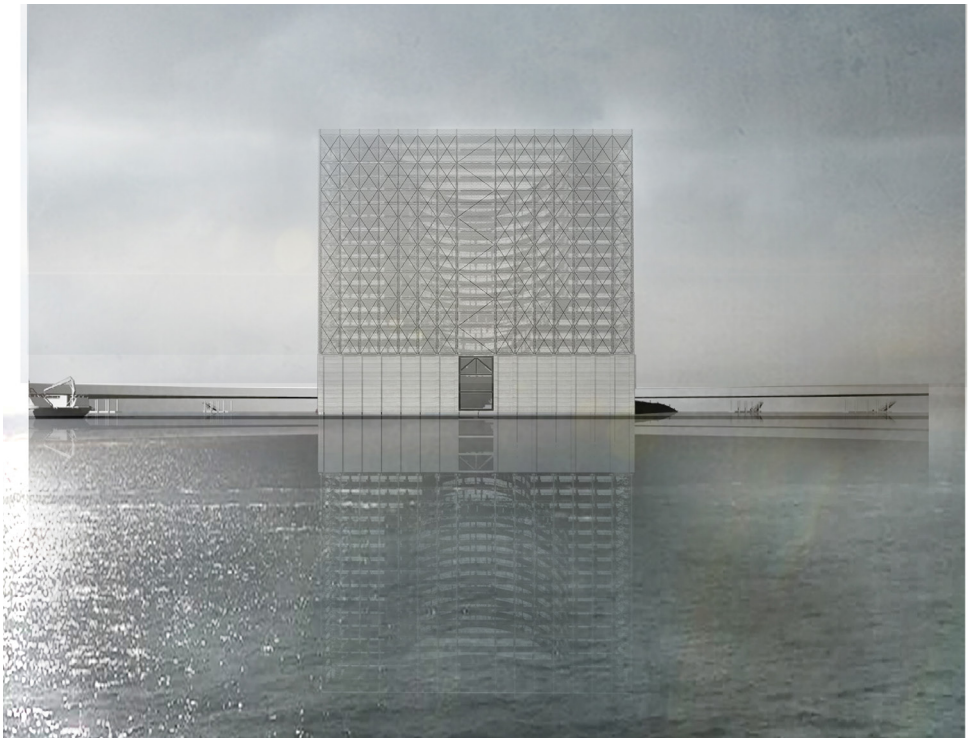
Leaving the nation state harbour

Leaving the a North Sea nation state territorial waters

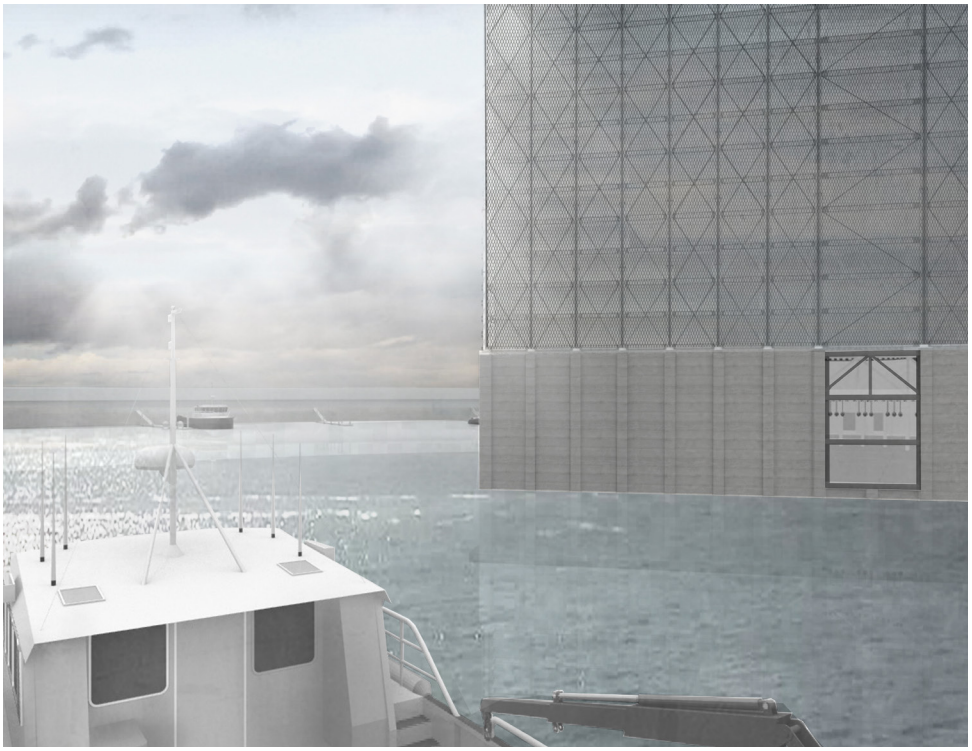
The disappearing North Sea nation state territorial waters

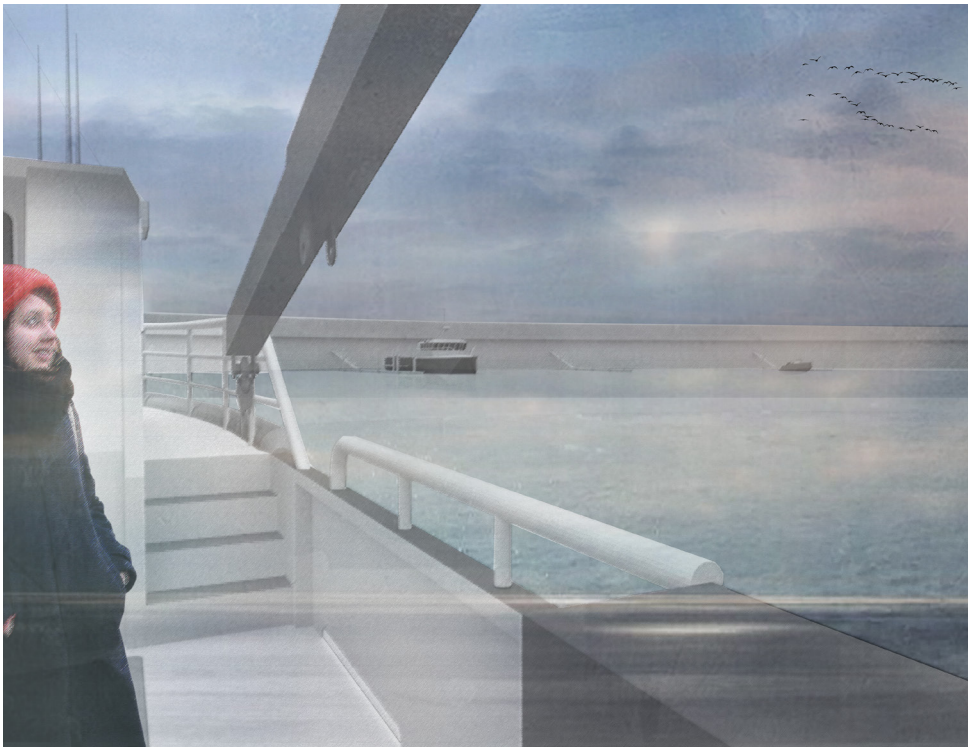
First viewing of the state of exception, the Parliament

Towards the harbour entrance

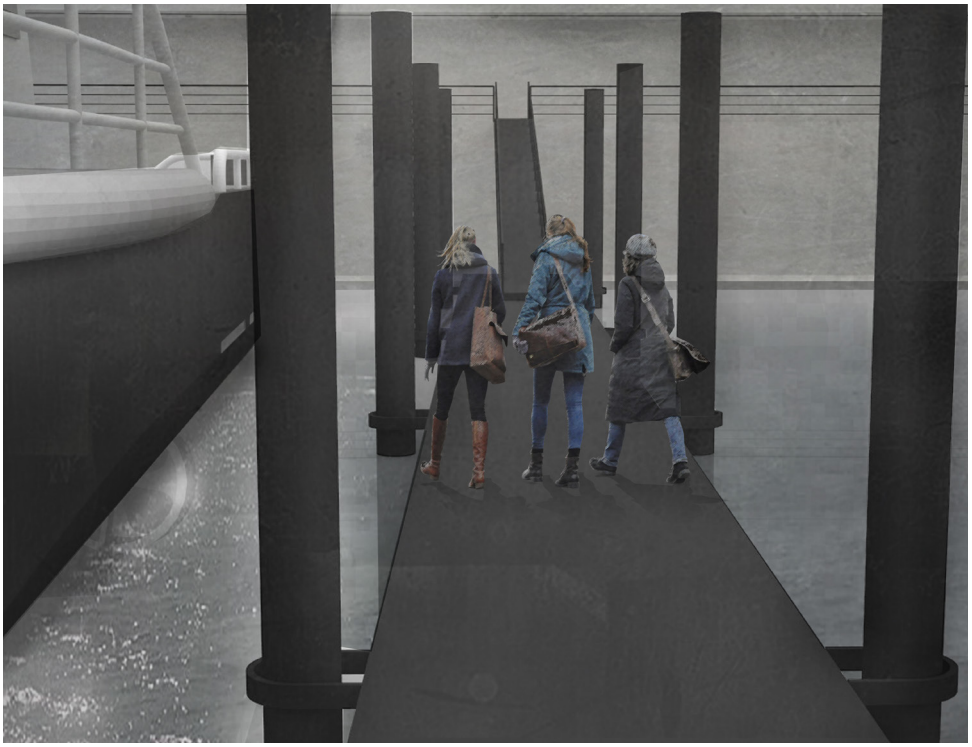


Entering the harbour, the screen, the front elevation

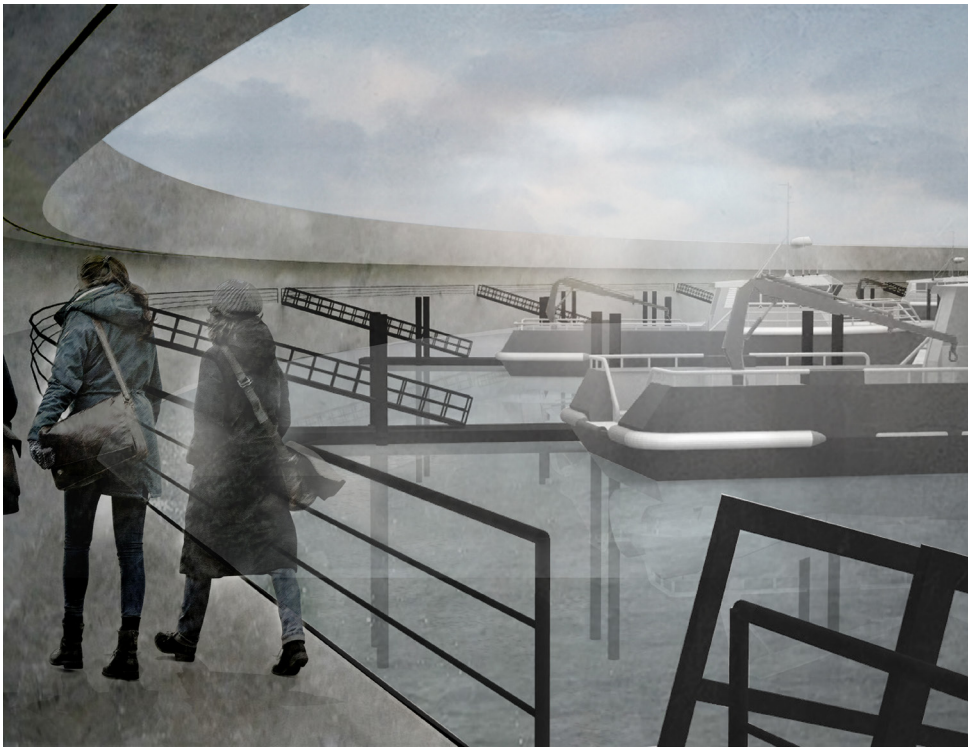




Looking back at the building

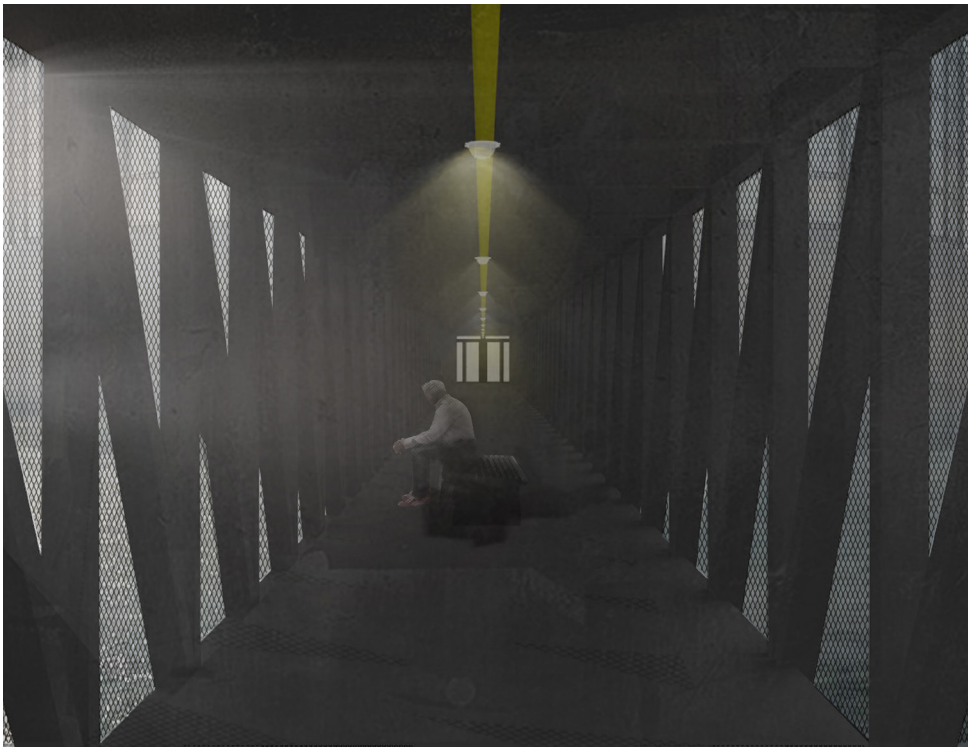


Docking in the harbour



Walking around the harbour caisson box edge

Seeing the bridge entrance



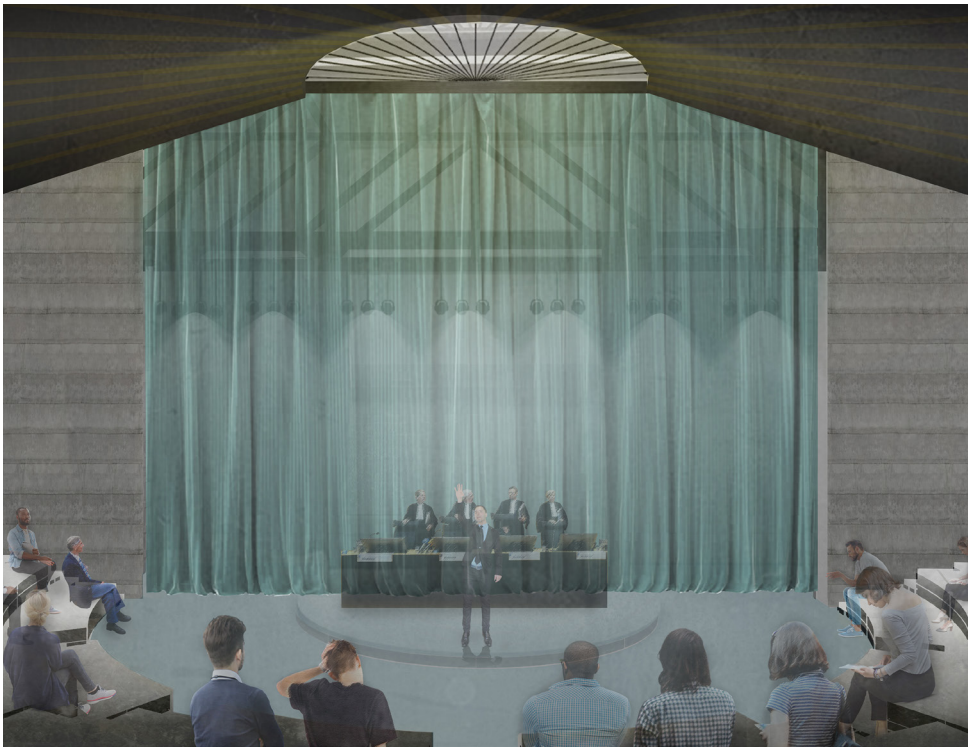
Walking through the bridge

Entrance foyer

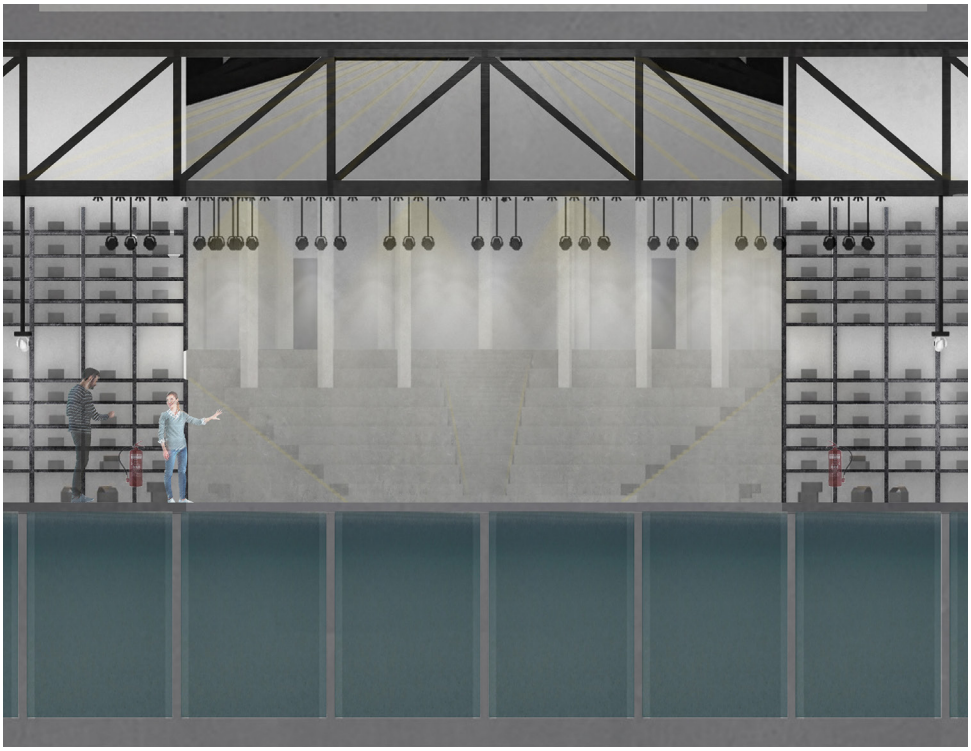
"The Street" main circulation corridor in the caisson boc

Waiting to enter the main assembly room

Looking out onto the North Sea, curtain open



Parliament in session, curtain closed



Informal conversation spaces, the open plan offices

Informal conversation spaces, the closed offices

Inner courtyard

6. Reflection

6.0 Reflective Essay
22.09.2019

TU Delft
Transitional Territories 2018-19
Fiona Thompson
4748735

The following paper is a reflection on my graduation project titled "Grey Lines in the Sand", it follows the master programme, architecture track, Transitional Territories studio theme; Landscapes of Co-Existence and has been developed through a research by design heuristic approach. The research and ultimately the design is developed as a result of ongoing feedback from mentors, literature review and cartography. A method to elaborate and examine the project's relationship to a wider framework and its potential transferability.

Research and design
The graduation project explores the notion of balance between nature and culture within the framework of the North Sea commons, and its wider territorial impact on the surrounding seven North Sea countries. The research examines the repercussions separate decision-makers in each Exclusive Economic Zone (EEZ) are having on the composition of the North Sea commons, altering its outlook for future generations. Pre-1992 the North Sea was largely undefined in jurisdiction and sovereignty, resulting in the composition of a "grey zone", blurring the rules and responsibility for those interacting in the space. In 1992, seven EEZ were established to give clarity in jurisdiction and sovereignty to each of the seven North Sea countries. At present, an unintended consequence of this decision has led to the North Sea developing into a realm of permission, profit and passage, whereby interests are no longer aligned with fellow nation states, conflicts are arising on a territorial scale, the "grey zone" is now here.

Taking the theme of the studio, the research framework is developed through a trans-scaler method; (a) territory - North Sea, (b) spatial - Dogger Bank, (c) tectonic - the island, the act of enclosing a state of exception and (d) typology - the architecture, the space for gathering, the North Sea Parliament. In a broad way, the linking theme between each scale is interaction; the performance in the way we gather, converse and decision make. A part of my research was to produce a catalogue of building species, it sought to analyse archetypes, present decision making spaces and seek future alternative ones. Its role was to consider different types of conversation spaces to maintain a sense of collectivity, productivity and sociability by promoting a stronger sense of ownership of the North Sea environment. The research shows that different meeting and conversation spaces are more appropriate than others, people need interaction, a space to gather, to feel a stronger sense of community, that they are a part of achieving something. As such, architects such as Simon Caspersen of Space10 believes "a good working environment stimulates productivity and face-to-face conversation sparks innovation (Hitti, 2019). In essence, the research is composed of two themes; the realm of conversation and the actors involved (the North Sea commons and the six claim's or departments of interaction - extraction, energy, ecology, logistics, migration and protein) and the assembling of these claims into different spaces of conversation, communication and decision-making.

The role of architecture will seek to congregate the different actors into one shared space, a state of exception on Dogger Bank, where no nation-state has jurisdiction or sovereignty, self-interest will transfer from the nation state to the interest of the territory and its six claims will compose the parties of the decision making.

Academic relationship
The graduation studio Transitional Territories: Landscape of Co-Existence approaches the architecture track with an interdisciplinary frame of mind - architecture, urbanism, landscape architecture and water management. Each track has the opportunity to benefit from the others specialised knowledge and approach to the brief. In the studio it was initially cultivated by a collective Atlas on "New Geographies" and future scenarios on the North Sea. This framed four projected altered natures; biotope, climate, flows and geology in response to climate change and the impact of a rising sea-level on the North Sea and its surrounding seven nations. The success of the Atlas was a result of the interaction between each disciplinary sharing and collaborating towards the final output.

Reflective Essay

My graduation project identifies with the studio's overall theme; "Landscapes of Co-Existence", analysing the point of concern at the territorial scale and seeking to find a realm for co-existence between the decision-makers at the heart of the North Sea, addressing their relationship between each of the claims (which will be composed transnationally) rather than the individual nation states. The North Sea is subject to dense marine activity (human and non-human) which is projected to radically alter within a climate change model of a 2-4 degree rise in water temperature and subsequent rise in sea level in the current century. The North Sea region is covered with thousands of inhabited coastal zones, with a large share of it in low-lying areas. These areas are very vulnerable to flooding and many of these inhabitants rely on the activity in and around the North Sea to sustain their daily lives. Communication and relationships are increasingly important in todays society, technology such as emails has enabled us to communicate faster with each other but hasn't enabled effective, innovative and creative solutions like a face-to-face conversation, which ultimately would have a greater positive impact on our built environment.

As an architecture track student at TU Delft we are encouraged to draw on the rich architecture culture and develop innovative building projects that use design to tackle technical, social and spatial challenges we encounter in our built environment, with a different focus from conceptual (research) to concrete (design) or from building to territorial scales. For the graduation studio and my project, the research becomes the link between the design and wider context.

Research methodology and scientific relevance
During my graduation project a number of research methods were implemented to address the different scales of concern. Cartography was imperative to analyse the territorial scale and envisage the impact different variables have on one another. It is an efficient tool to present different types of information in a consistent way. For the project, the North Sea commons was best analysed using maps and an image; either collage or an art reference helped to visualise it in the environment. Literature review in philosophy and geopolitics formalised and complemented this process. A method to discuss the relationship between the commons, cosmopolitan commons, borders and jurisdiction and sovereignty. All culminating to the core theme of the project; communication, conversation and the relationship between nature and culture, land and sea. The data collected on the North Sea informed the site location for the project, Dogger Bank. The former land bridge, it is a prevalent example of a civilisation lost to rising sea level, a land once perceived to be fertile, accessible to water, rich in food and flat – a utopia, a garden of Eden for the hunter gatherer. However, a series of unfortunate events; the storegga slide, isostatic subsidence and the earth warming by 1-2°C (warmer than today). The story of the Mesolithic people and their home now becomes a cautionary tale of the consequences of a rapidly rising sea level. Glacial melt forced the Mesolithic people out of their homes, like the fabled Atlantis, this island of the North Sea is now lost and was nearly forgotten by current civilisation. It's only evidence of its past life, was decayed artefacts and fossils of its people found by the fisherman that now fish above it. The impossibility of a site visit meant that I relied on data published by governments, private companies or universities as a method to image the human and non-human activity in this area.

However, with no rational context for the architecture to respond to a catalogue of building species relating to the culture of gathering, performance and conversation spaces was cultivated. A scaled comparison of plans of notable spaces in time, architectural precedents and new theories on "speaking architecture" analysed and attained information of a cultural context for me to design from, where my site context lacked. As a result, the project's architecture structurally responds to the site context but spatially responds to the cultural context.

Relevant relationships and transferability
The graduation project draws on two lines of research, the impact of climate change will have on the North Sea (human and non-human) and how space has the ability to promote conversation, decision making and innovative thinking to encourage the collective thinking rather than individual. In the eyes of today's society, the current prospects and approaches to addressing sea level rise has remained insufficient. Recently one of the most striking group of people in voicing their opinion and denying the situation is the protest amongst school children across the world. Initiated by a Swedish student,

Greta Thunberg, a fifteen-year-old who has been missing lessons every Friday (since September 2018) to protest outside the Swedish parliament against climate change. It has sparked response by others, in the UK a school walk-out strike in protest at the political inaction over the crisis was held on Friday 15th February 2019 (Matthew Taylor 2019). Young people aren't apathetic, but are passionate about their future and they see it is time for the decision-makers (politicians) to use their influence and power to change their approach. It is their future, and the actions of today will ultimately affect them more than those making them in the present. They are the ones actively communicating and congregating different nationals into one space, then why can't the adults reciprocate this notion?

The activities on the North Sea impact millions on people on a daily basis, the concern is how this may alter in the future when effects of climate change are no longer a projected scenario but a reality. We need to start to engage with our environment differently, awareness, conversation and the relationships between the spatial orders of the North Sea may help shift the outcome by introducing an alternative approach. Historically the role of a Parliament was to structure society around the relationship derived from the holding of land and dictate laws (1000), a general meaning of "an occasion for speaking" and to raise money (1200). Today, decisions are made miles away from the point of concern, a North Sea nation's parliament or the European Union parliament has little direct interaction with the space. The architectural aspect of the graduation project presents an image of an alternative future scenario to gather decision makers in such a way that they experience, react and learn from the environment they are deciding on. One could argue the extreme nature of the symbolic project in placing it in the sea then on land- which we traditionally have - translates to the severity to the point of concern. As such, the architectural response is therefore an appropriate one.

Ethical issues, dilemmas and potential application

There are four big ethical issues or dilemmas in my project, firstly the idea of loss of control politically or from territory each North Sea nation would have release. Man has always been known to territorialise the earth for the benefit of itself or its people (power). We typically do not like to release our authority or to share with other nations or people, we do not always see every individual equal (cosmopolitism). Second, the changing political relationship between the United Kingdom and European Union has become unpredictable recently, the parliament could have the potential to become a "sea-bridge" between these decision makers in the North Sea. Third, construction of an artificial island on an unpredictable territory (aside from an oil rig platform design) has not been done before and would be very costly, financially and in the amount of scarce resources needed to construct the island. This would not equate to a traditional land valuation, for example the Maasvlakte in Rotterdam cost €2.9 billion for its expansion built using the same material and has a predicted turnover of €676.9 million. Though considering this is only for the financial benefit of one country compared to the Parliament which would decide on the future of the North Sea which will benefit seven countries and the outcome of such decisions could translate to billions in deals and potential revenue for all countries. Lastly, the new island has the potential to alter its surrounding environment, changing current flows and may cause additional sand accumulation or degradation on different areas on the newly created island.

On an architectural scale application, the research into spaces in office design has become very relevant today, when we have the ability to work anywhere why choose to work in a designated space? Research has led to linking a good healthy work environment can lead to better results in decision making and productive work. The design investigates culturally specific design arrangements for each of the conversation spaces. A method to encourage attendants to come to the new island rather than congregate in their nations (which we do today).

The graduation project encourages its attendants to actively participate and engage in the performance of leaving their nation state and entering the North Sea Parliament (state of exception), to read and interpret this uncertain, unpredictable and irrational fluid, in a new and unorthodox manner. If not, our currently dry feet - on land - will soon be submerged, it has happened before and will happen again.

Reflective Paper

HITTI, N. 2019. “Get rid of the open-plan office” says Space10 co-founder Simon Caspersen. Dezeen.
MATTHEW TAYLOR, S. L., AMY WALKER, POPPY NOOR AND JON HENLEY. 2019. School pupils call for radical climate action in UK-wide strike. The Guardian

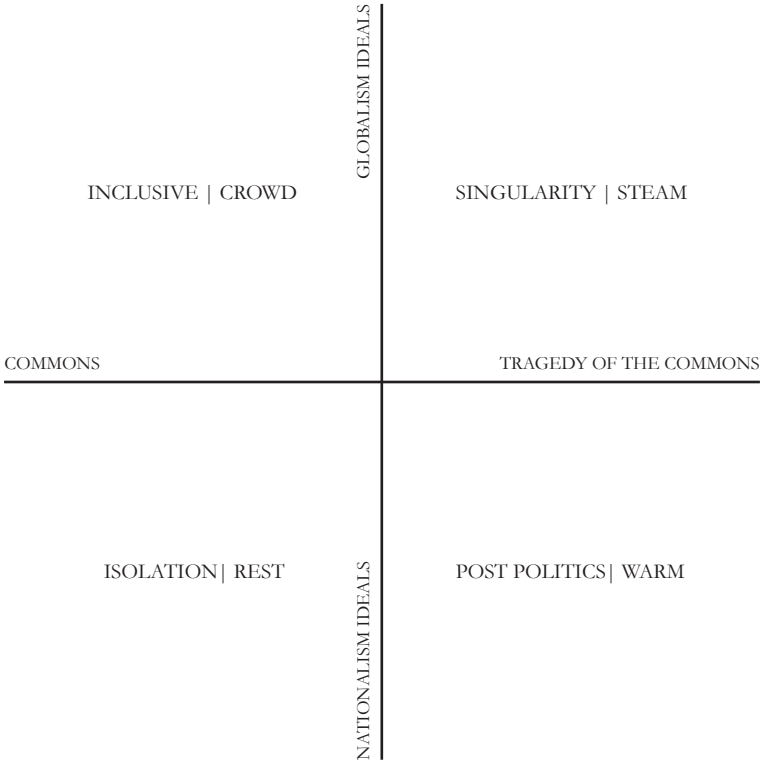
SCENARIO-BASED PLANNING

Scenario-based planning seeks to explore an alternative means of thinking; ethicopolitical relations beyond the tired and tantalising dichotomy set-up by the polis/cosmopolis. The aim of this exercise is to depict extreme scenarios of what might happen to the Parliament when considering a change in ideals (morals) of man when they interact with this environment.

Each quadrant amalgamates and expresses one word to describes each condition; singularity, post-politics, isolation and inclusive. The resulting image takes into considering current political, economic and social circumstances in play today. For example; *Brexit*, fishing, oil extraction and corporations ethos when culminating the image.

The two variables chosen to be tested reflect the survival or tragedy of the North Sea commons, the morals and judgement of man in their interaction with the flows of operation of the commons four layers (air, on the water, in the water and on the seabed). The axis diagram interprets the actors morals and judgment and constructs an extreme reality.

Reference:
Archibugi, D. (ed.) (2004) *Debating Cosmopolitics*, London and New York: Verso.
Derrida, J. and Roudinesco, E. (2004) *For What Tomorrow? A Dialogue,* California: Stanford University Press.
Held, D. and Patoma¨ki, H. (2005) *'Problems of Global Democracy: A Dialogue',* Paper Presented at the 'Ethics in World Politics: Cosmopolitanism and Beyond?' Workshop, University of Warwick, 24 May, 2005.
Vaughan-Williams, N. (2007) *'Beyond a Cosmopolitan Ideal',* International Politics 44: 107–124.

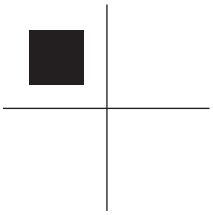

GLOBALISM IDEALS
INCLUSIVE | CROWD
SINGULARITY | STEAM
COMMONS
TRAGEDY OF THE COMMONS
ISOLATION| REST
POST POLITICS| WARM
NATIONALISM IDEALS

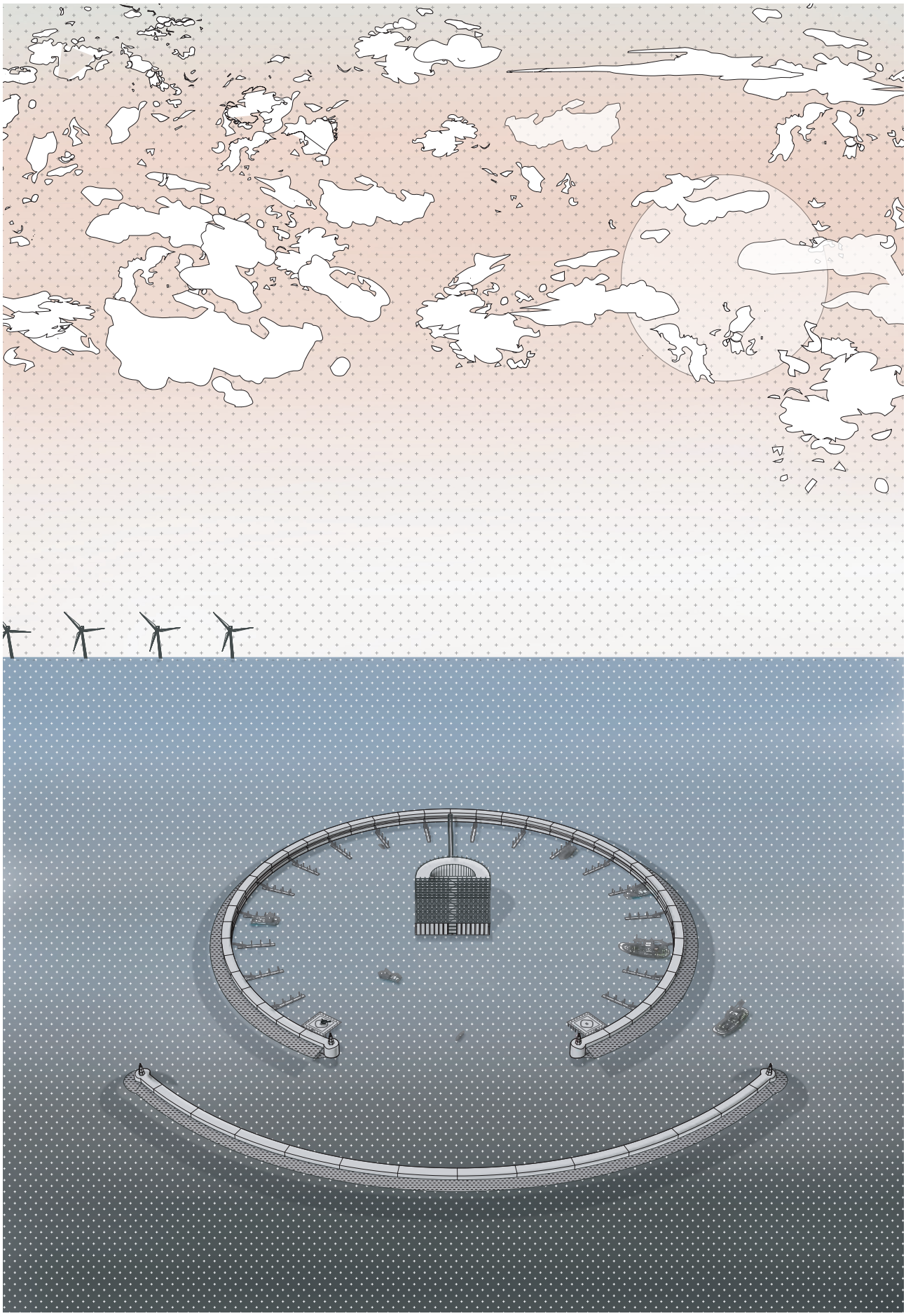
INCLUSIVE

+Globalism views
+Commons

Nature = Culture (equilibrium)

The parliament becomes a recognisable space and the North sea is seen as one common. Attendees respect that they need to travel to the parliament by boat. New renewable energy is encourage but still needs to take into consideration the ecological impact e.g. bird migration when considering wind farms.





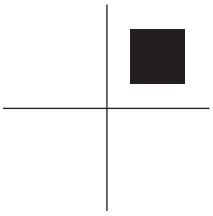
SINGULARITY

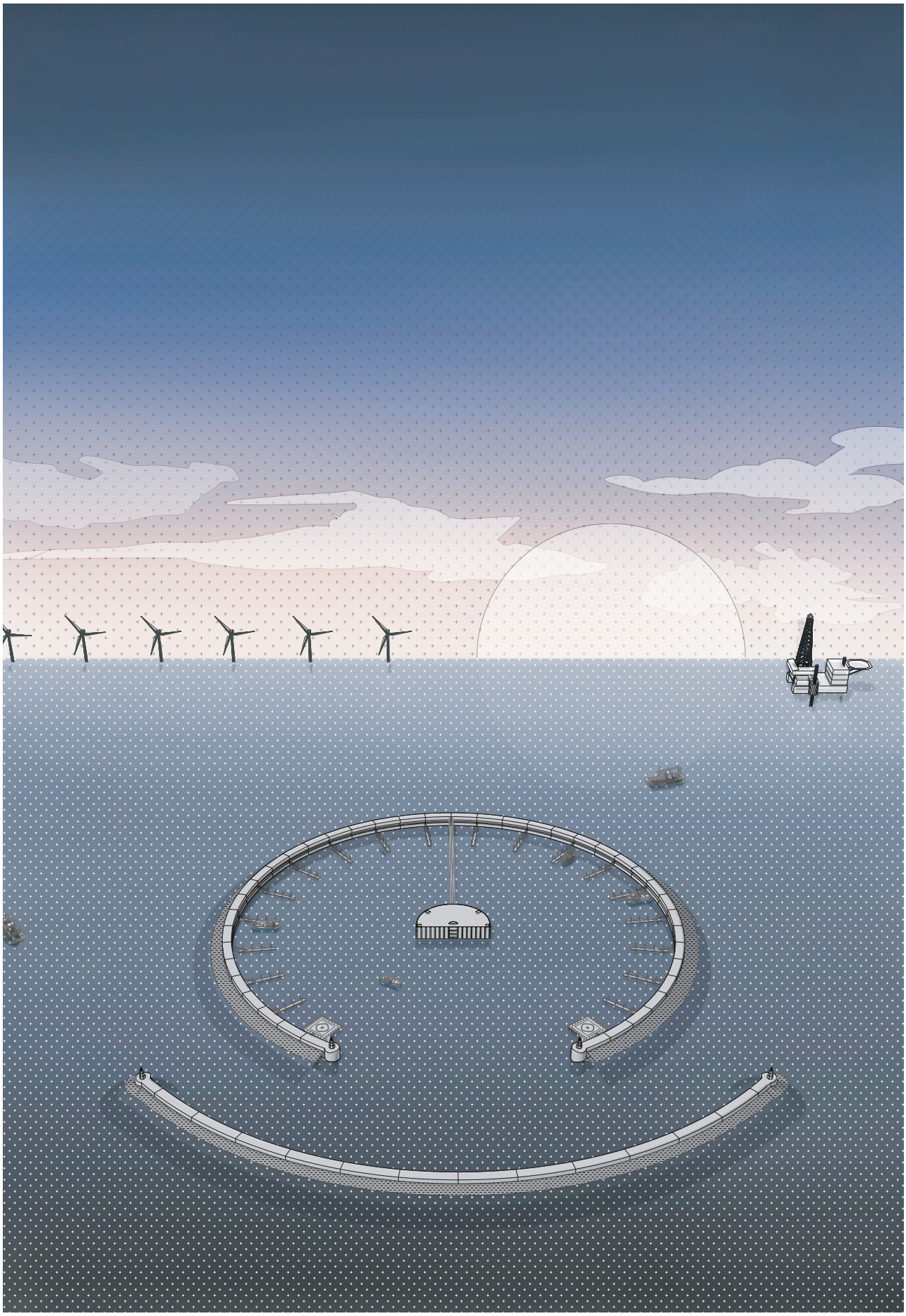
+Globalism views
+Tragedy of the commons

Culture | Nature (grey zone)

Conversation has only become a formal notion in the parliament, attendees only arrive for big decision making processes. Fewer attendees travel by boat but by helicopter because they value time and money over the environment.

The Parliament is still there but as a token, the nations/political parties no longer respect it as a space and only attend as a "favour" to the public, to show they think about the environment from time to time.





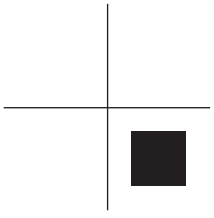
POST-POLITICS

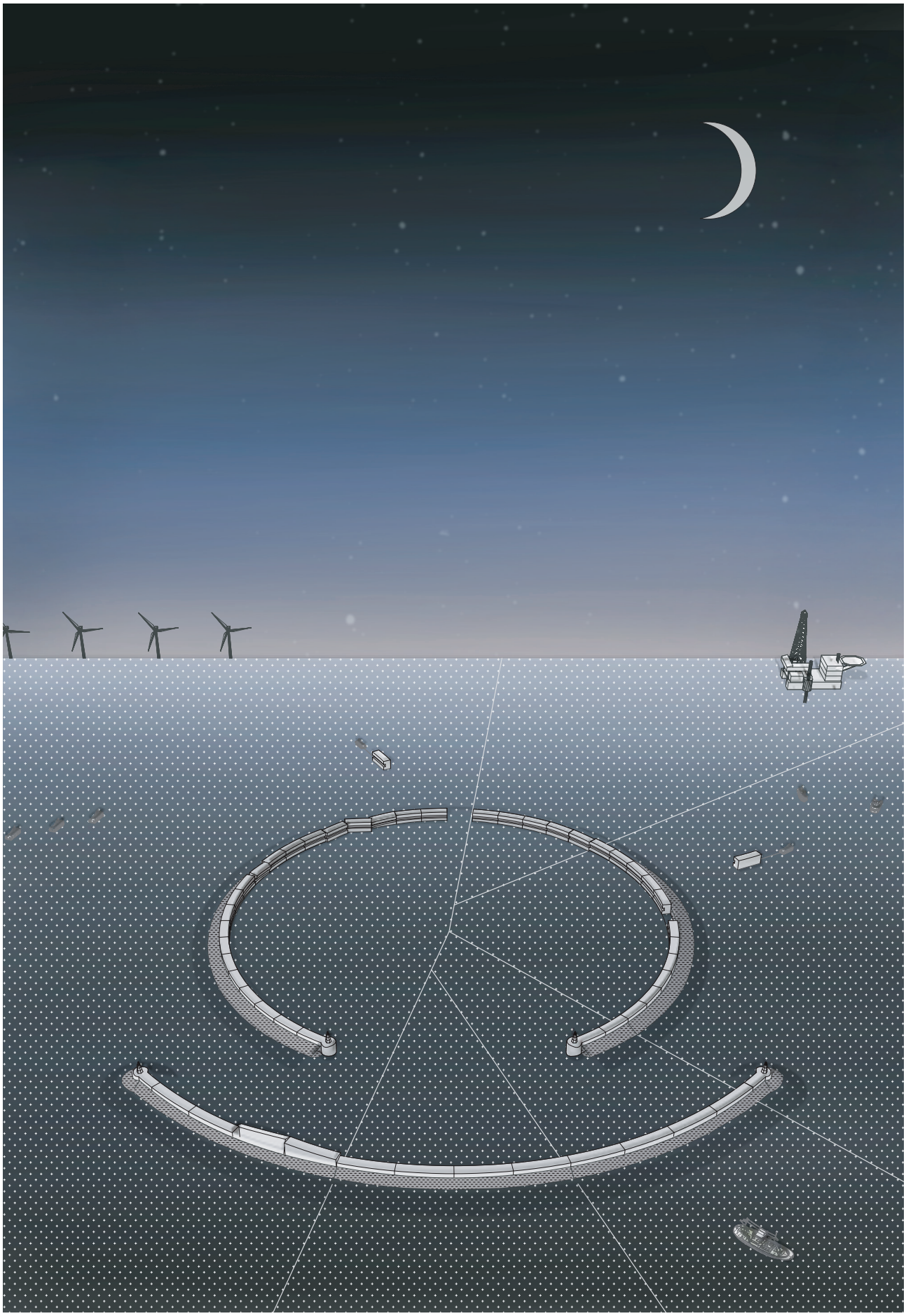
+Nationalism views
+Tragedy of the commons

Culture > Nature

The Parliament is no longer a recognisable space and conversation breaks down amongst nations. Each nation has reclaimed their "piece" of the assemblage architecture. Borders are clearly drawn, no longer to connect us but to demonstrate disconnection.

The parliament is now a ruin of the North Sea. The only ones still using the parliament is nature.



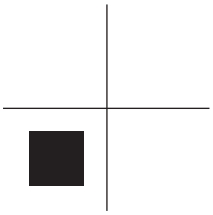


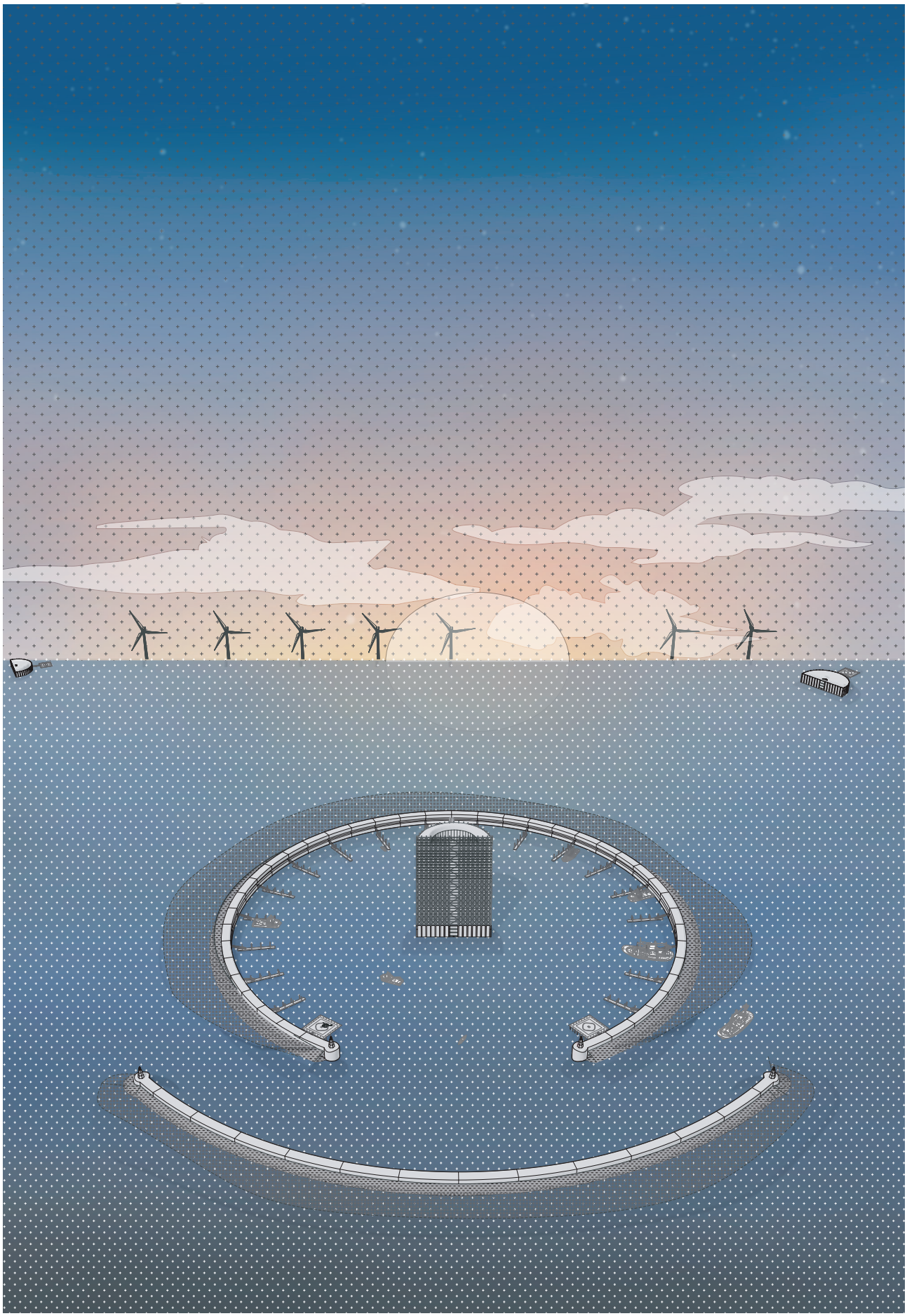
ISOLATION

+Nationalism views
+Commons

Nature > Culture

The North Sea Parliament becomes a state of exception, all matters on the North Sea is discussed here. The parliament has expanded to other satellite parliaments. Nations are no longer involves in the decision making

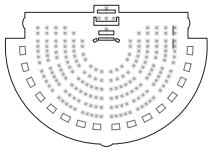




a Belgium (1823)
b France (1837)
c Denmark (1849)
d Norway (1866)
e United Kingdom (1876)
f Germany (1894, 1999)
g Netherlands (1992)
h North Sea Parliament (2019)
**Arranged in constructed timeline*

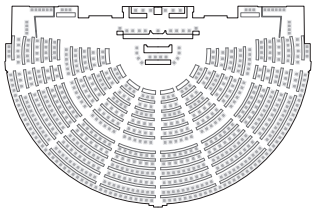
Scale 1:1000
0 10m

a



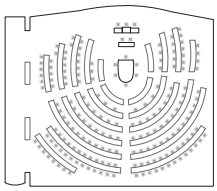
150 seats

b



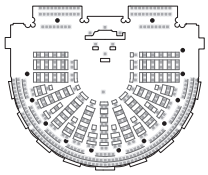
577 seats

c



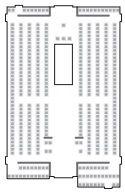
179 seats

d



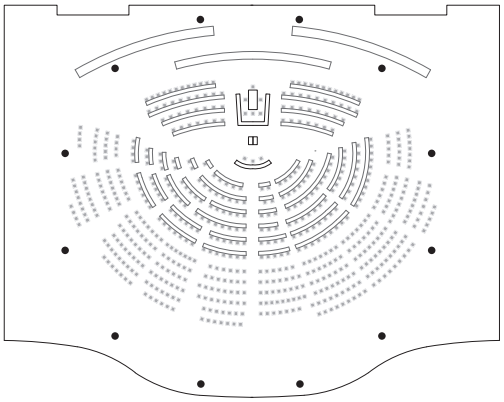
169 seats

e



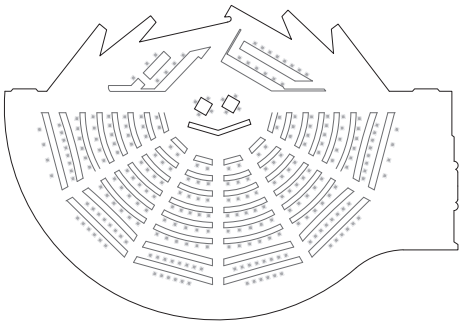
427 seats

f



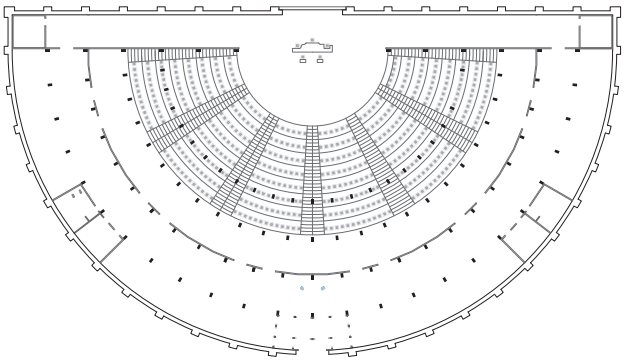
709 seats

g

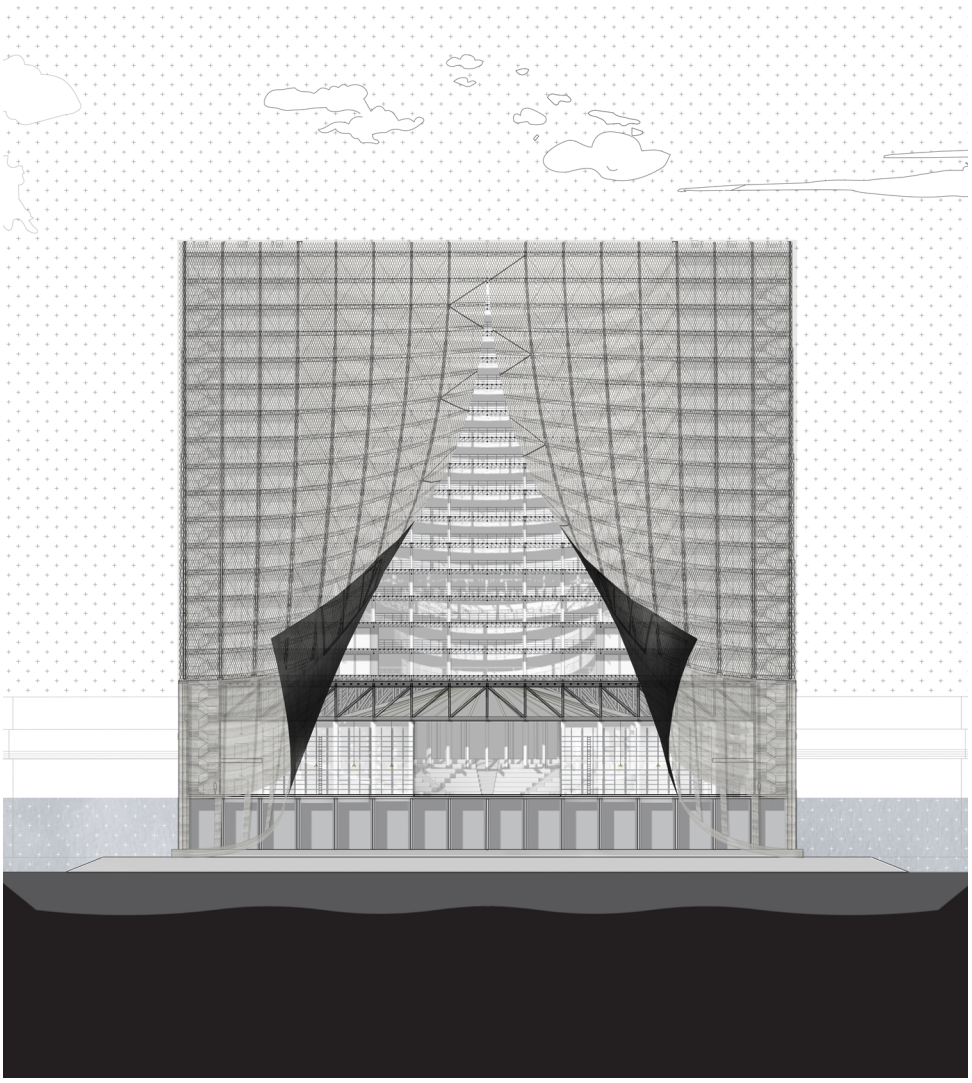


150 seats

h

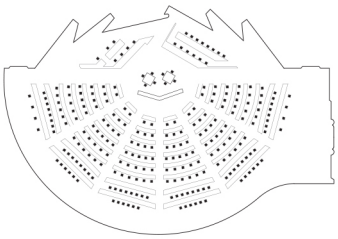


456 seats



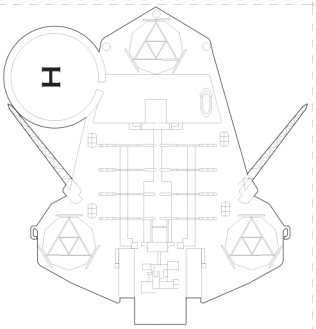
Behind the Curtain
The fourth wall curtain

28



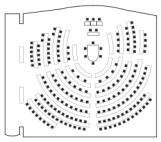
150 seats

41



Extractivism

29



179 seats

42

Extractivism

45

Protein

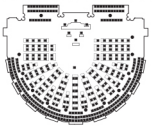
44

Protein

46

Protein

30



169 seats

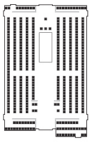
43

Extractivism

47

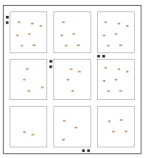
Protein

31



427 seats

48



Protein

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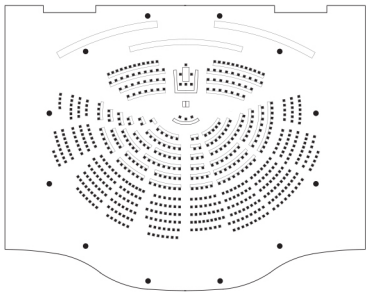


709 seats

49

Logistics

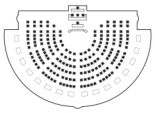
50

Logistics

33

577 seats

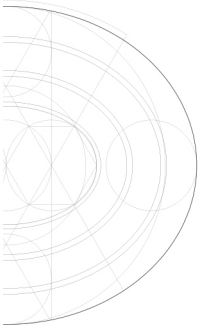
34



150 seats

51

Logistics



35

Energy

52

Logistics

36

Energy

53

Migration

37

Energy

54

Migration

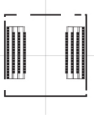
38

Ecology

55

Migration

24



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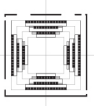
Ecology

56

Migration

27



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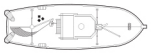

Ecology

57

Migration