The Place

<VITALIZING> PLACELESS CULTURES in POST-COLONIAL LONDON by COMMENSALITY

Design Booklet

Ali Fatih Cebeci
S005047161

Architectural Design Crossovers Graduation Studio
Heterogenous City London

Mentors:
Agnes van der Meij-Jelke Fokkinga-Alper Semih Alkan

Design Booklet

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I would like to use this moment to express my sincere gratitude to my mentors, Agnes van der Meij, Jelke Fokkinga, and Alper Semih Alkan for their continuous support, their patience, and motivation. I am grateful for their input and challenging thoughts during this process.

It is impossible to extend enough appreciation to my family, who gave me the encouragement and resources I needed through this journey. I would not be able to come so far without them, hence I am forever grateful.

Besides my mentors and family I would like to thank all my friends who have been there for me virtually and physically through the ups and downs of the ride.

It has been an exceptional journey.

II

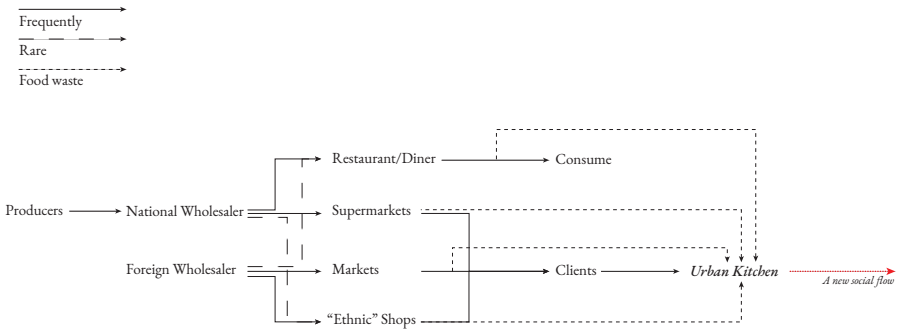
Introduction_Intervention

Freedom of Kitchen

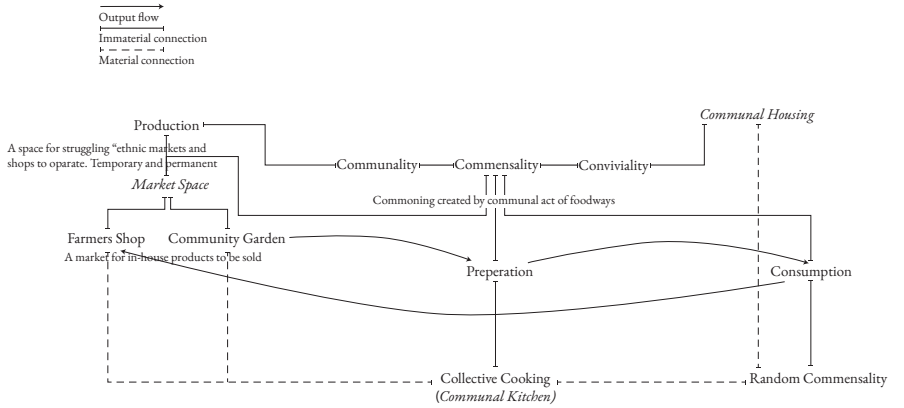
A collage work on <De-colonising> the imprisoned function of production of culture in the domestic interior as a kitchen by interpreting of the kitchen as a place of production of togetherness rather than a space of sole production of food

Self Production of Place

Design as a patchwork of memories and belonging. Self-production of the place with a piece of everyone creating the bigger picture of community.



"with foodstuffs from all over the world, the kitchen is the end of the route for global logistics and production chains."
<Julia von Mende>
<Anthropocene Kitchen>

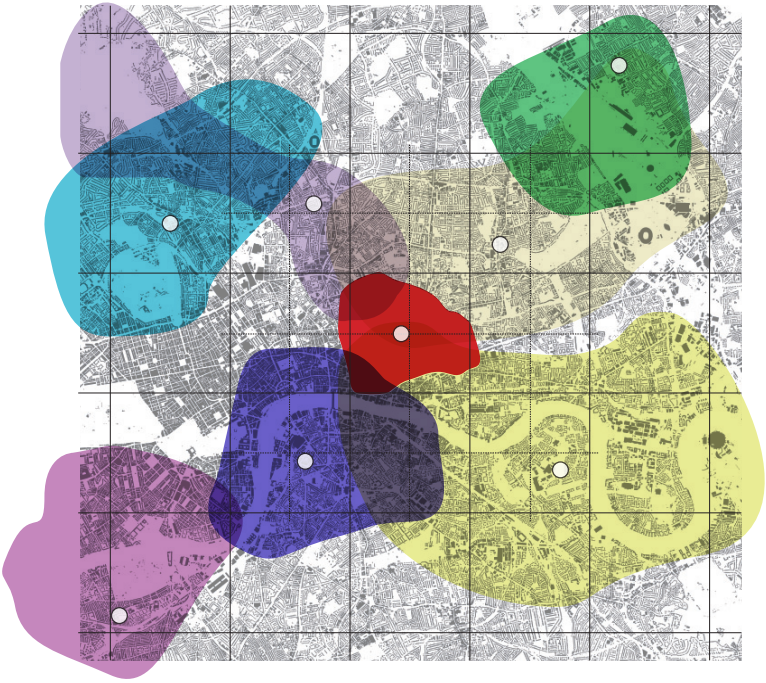


Locating the urban kitchen

This diagram simply explains the general food and goods flow in the city of London for different entities. The project itself locates at the end of most urban good flows while acting as the beginning point of some social and cultural flows in the city.

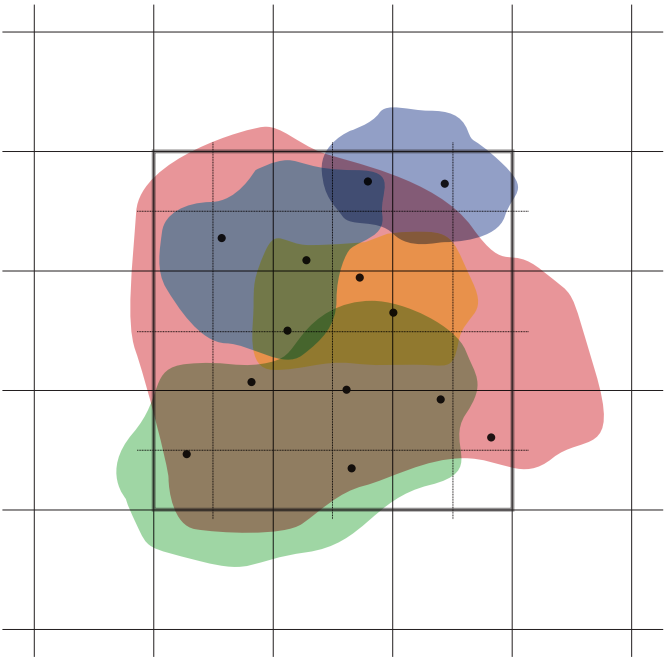
Interconnectivity in the design

The idea of the design contains several different but connected functions. They are connected in different ways. While some connect with material flows whole design in connected with various circulation patterns. Some main or secondary functions may even connect on an imaginary realm.



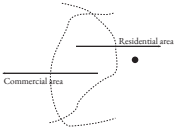
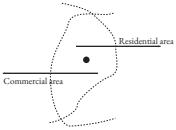
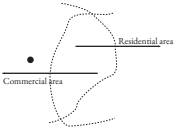
Network of Belonging-London

Design, with analogy to ethnoscapes is a network point prototype of what is proposed to be network of buildings in the city of London.The project acts as an integral part of a mechanism in the urban structure, blending in the neighbourhood narratives.



Network of Belonging-The Place

While the design aims to be network point on the city scale, it hosts different functions to bring people together in different temporalities, rendering each individual a network point when together in the smaller scale.

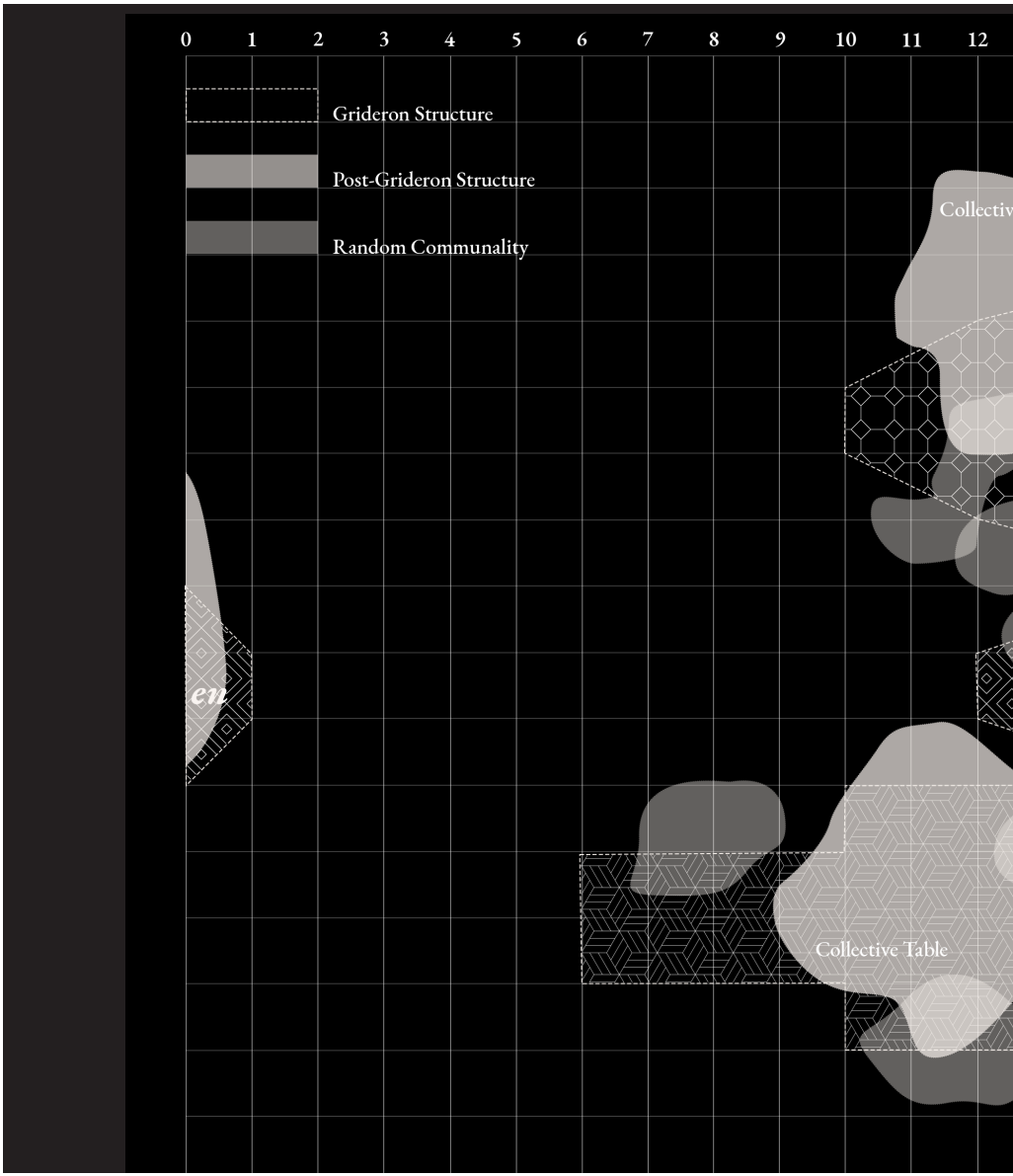
			*Geography*
Communality	**Commensality**	**Conviviality**	
Production of Place	Production of Place Construction of Space	Construction of Space	*Structure*
Collective Housing	Communal Kitchen *Urban Dining Room*	Market	*Spatial Agency*
Residents	Community	Neighbourhood	*Scale*
Togetherness in Privacy	Togetherness in Common	Togetherness in Public	*Mode of Production*
Timber	Timber/ Memoribilia	Timber	*Materiality*
Unused	Unbuilt *Urban Farm*	Vacant *Unused*	*Site Condition*
	Local Community(ies) *Locals community groups* *Families/Guests* *Neighbourhood schools* *Brixton Neibgbourhood Forum* *Cooking schools* *Mazi Mas London*	Commercial Actors *Lambeth Borough Council* *Brixton Market Shops* *Neighbourhood Enterpreneurs*	*Actors*

Intervention Matrix

The intervention matrix summerises the steps the project proposal for the architectural intervention on the site. It demonstrates how different scales and spatial agencies will be used in order to complete the intervention. It shows how different steps of togetherness evolves into architectural programs with different spatial agencies.

Spatial-Social temporality

Design offers several different structures activating togetherness in various temporalities to achieve the fluidity with a routine needed for togetherness.



13
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24
24
Farming
Workshop
e Seating
Community Gardens
Cooking Workshop
Open Stage
Outdoor Cooking
Commensal Kitch
Communal
Cooking
Market
Farmers Markets

Brixton as Site

Brixton is highly characterized by the diasporic communities that settled in the area in mid 20th century. It is culturally affected by this migration and locates a congested point in the stain map with several different stains intersecting. Although for some, Brixton still carries the cultural reflection on the physical realm, due to the recent development projects and touristification of the culture in the area, residents' connection with the neighborhood, and sense of belonging are slowly demolishing in the imaginary realm.

Source: Testa, Andrew. 2020. Https://Www.Nytimes.Com/2020/07/06/World/Europe/Brixton-LondonEviction-Grocer-Nour.Html. Image.

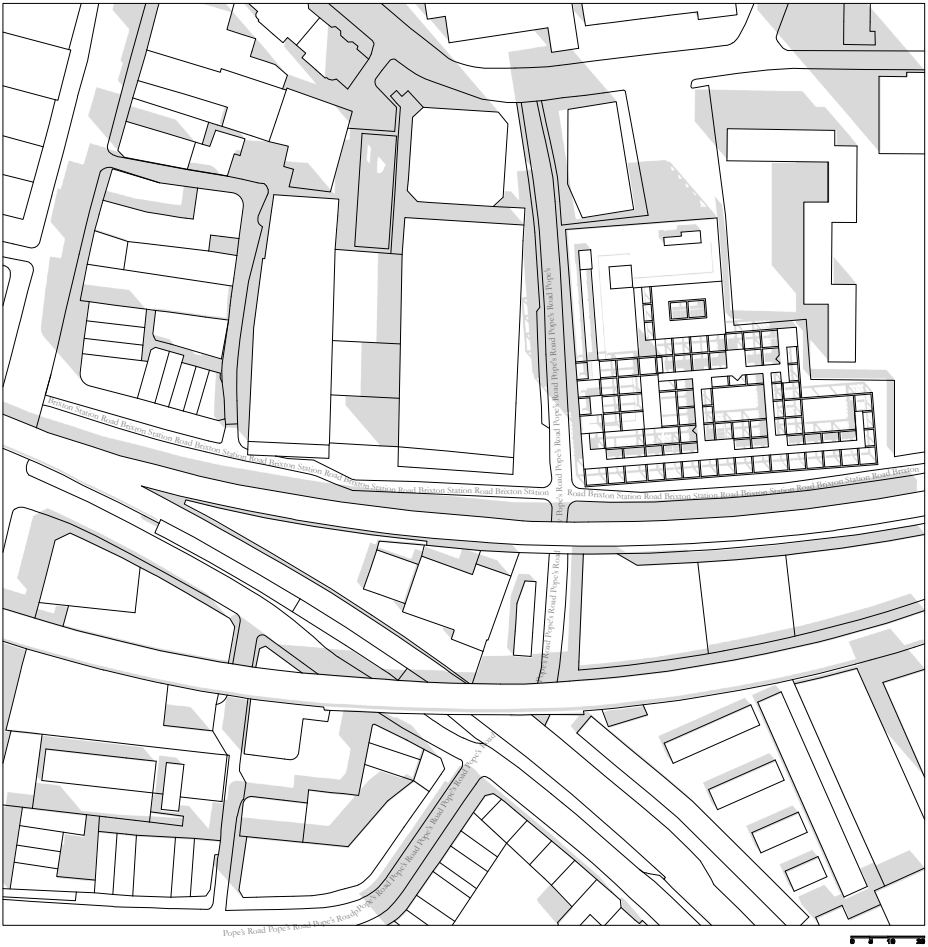
Source: Santos, Ricardo. 2021. Image. https://tribunemag.co.uk/2021/10/the-battle-for-brixton.

AT

Hidden Communities

EXCAVATING PLACELESS CULTURES in POST-COLONIAL LONDON by COMMENSALITY

Page 21:
Image by author: Pope's road
Brixton

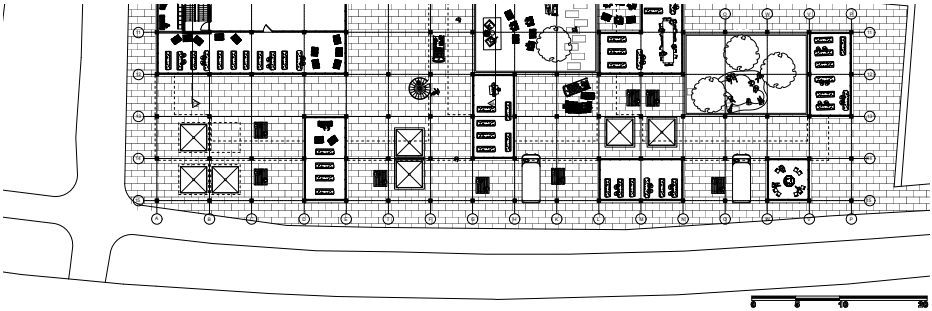

Brixton Station Road Brixton Station Road Brixton Station Road

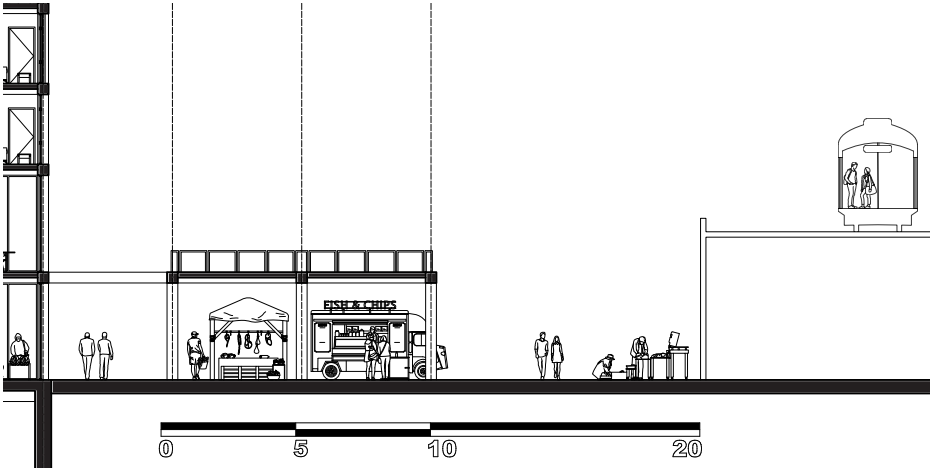
SENEGALE
FOOD
FUJIFILM
PHOTO
PRINT
SERVICES

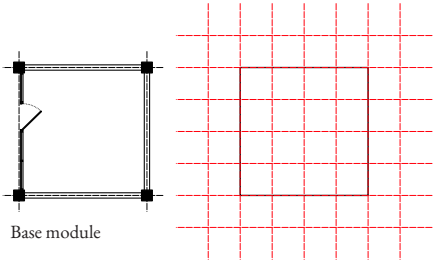
Page 23:
Image by author: Brixton Station Road

Approach

The Brixton Station road and Pope's road host many spots for local business. These Streets are highly used by the locals and create the heart of the neighborhood. The pedestrian part of the Brixton Station Road is stretched on the south side of the design. This shopping street is accompanied by spaces for temporary daily market tents and cars on the south side of the design. This increases the circulation of the design while providing more space for local businesses to grow.





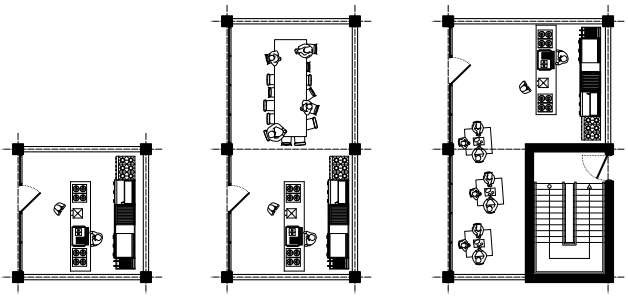


Base module

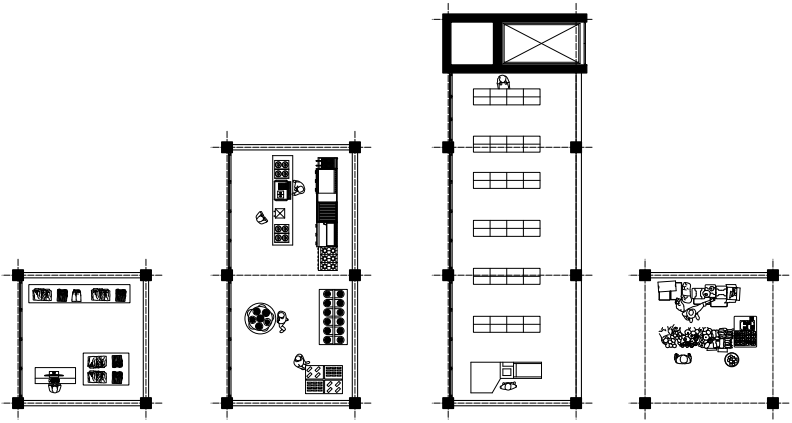
Modular Program

The Place works on a modular strategy to be able to host many different functions with various spatial needs hence different parts of the design adapt to different spatial grids on the same structural grid. The module derives from a 1.2m to 1.2 m grid. On the plinth, it works on a 4.8m to 4.8 m base module with exceptions for bigger spans to host more people. The structural grid follows the base module size of the residential floors on overlapping parts of the building due to structural stability.

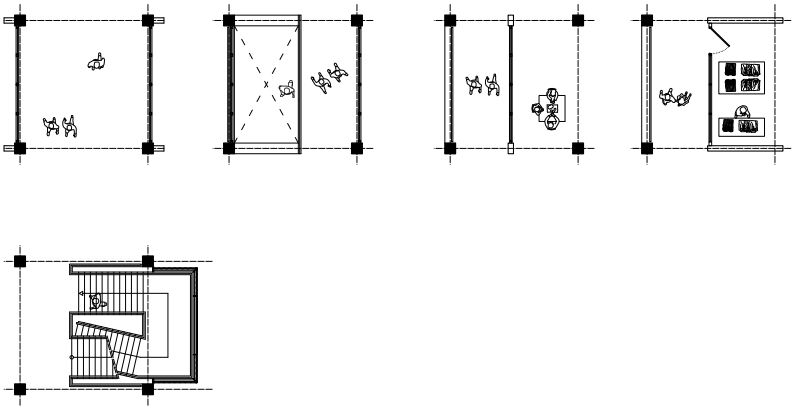
See page 49 for residential modular program



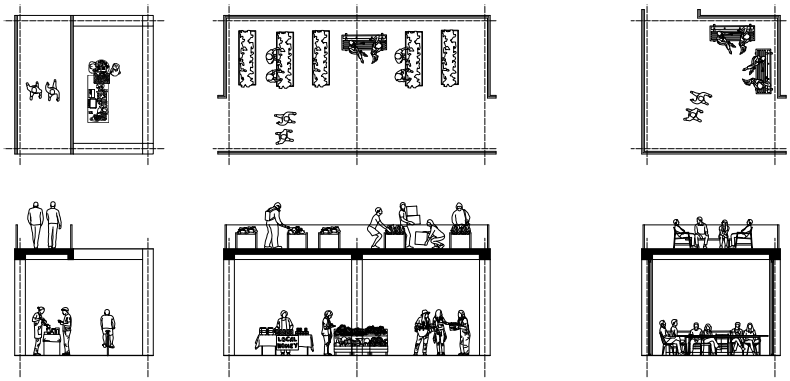
Outer layer modules-Market

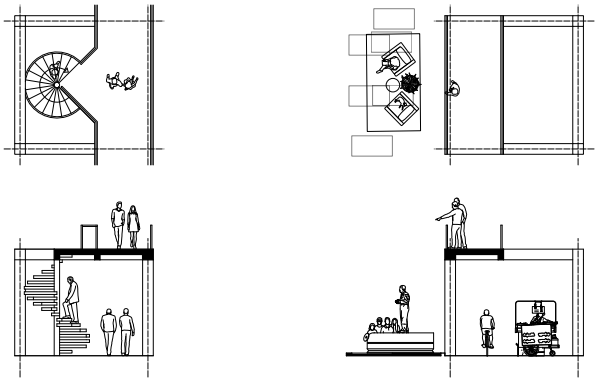


Inner layer modules-Market

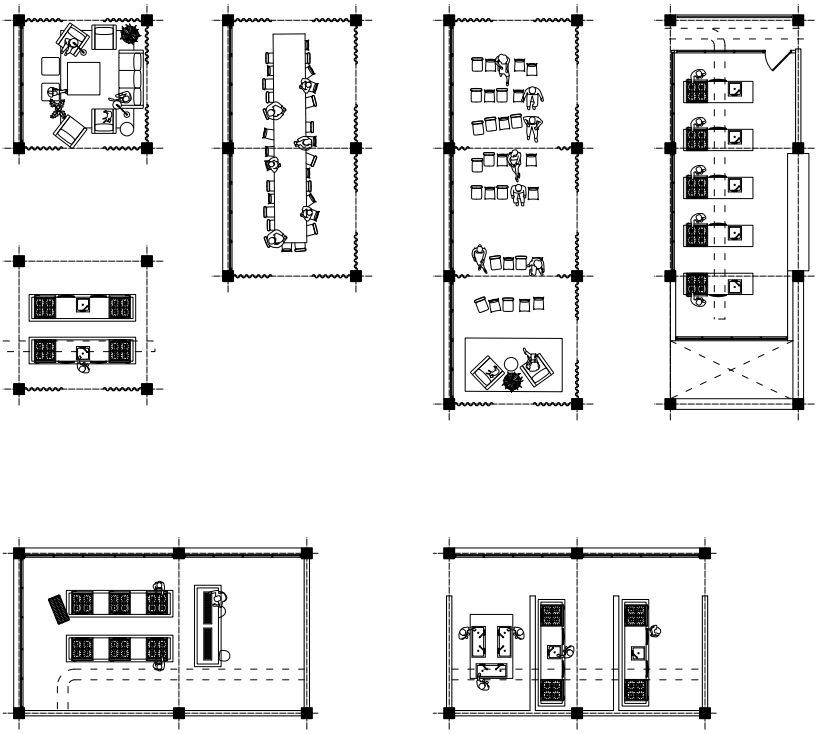


Circulation modules

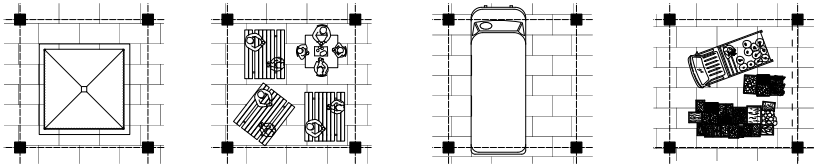




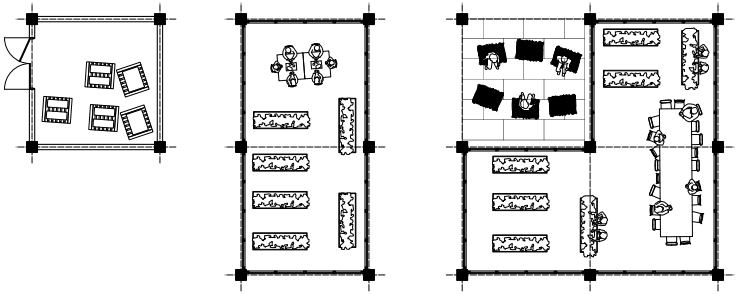
Pathway Circulation modules-Market Square

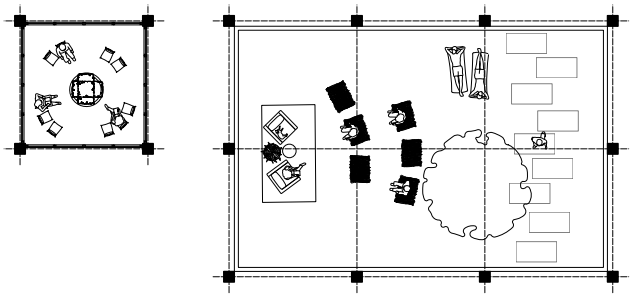


Commensality modules

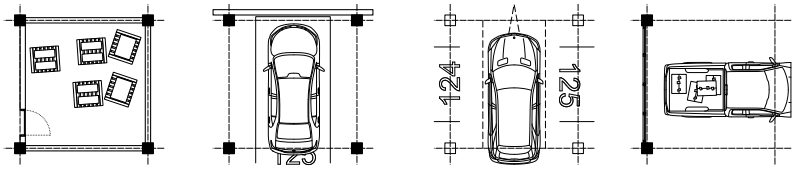


Market Square modules





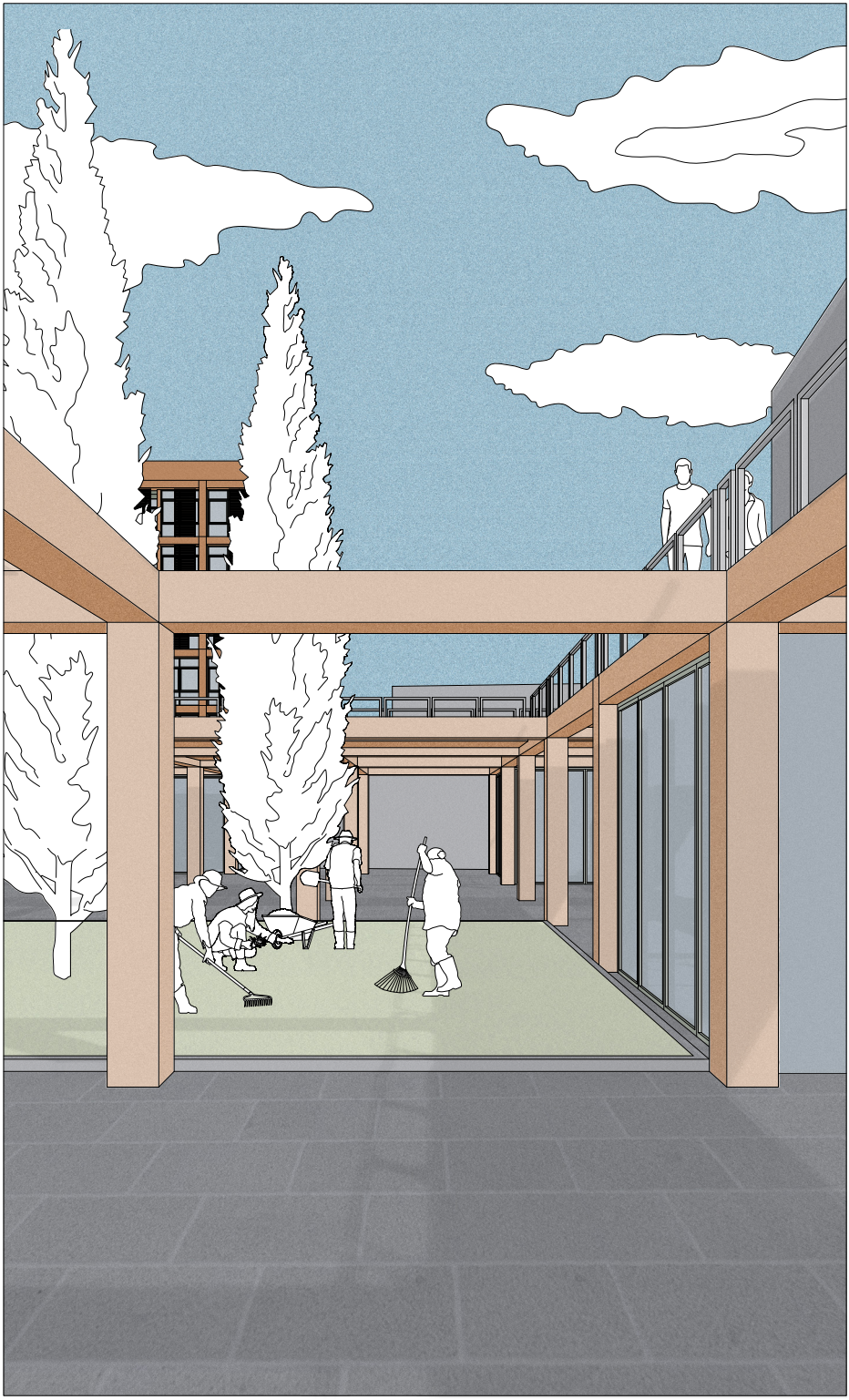
Community Garden modules



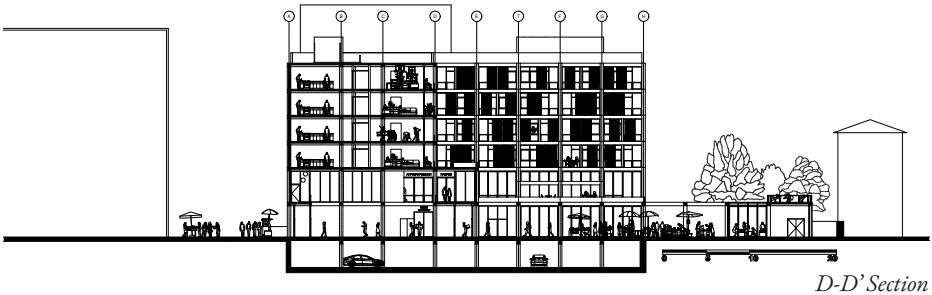
Car park modules

Page 31:
Image by author:
Market square-
Community Garden view

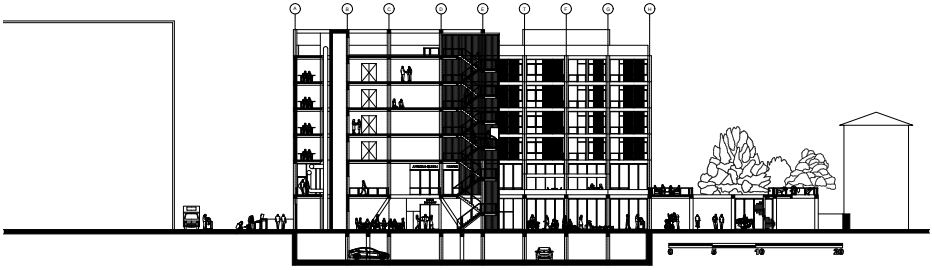
Ground Floor Plan



Page 31:
Image by author: Main entrance view



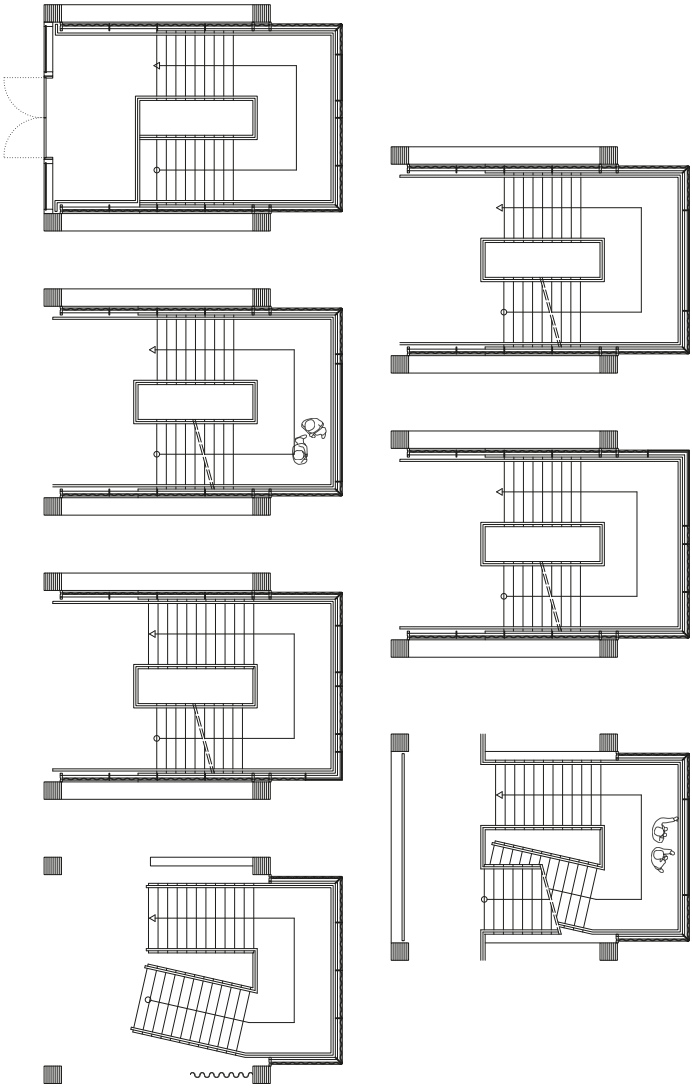
D-D' Section



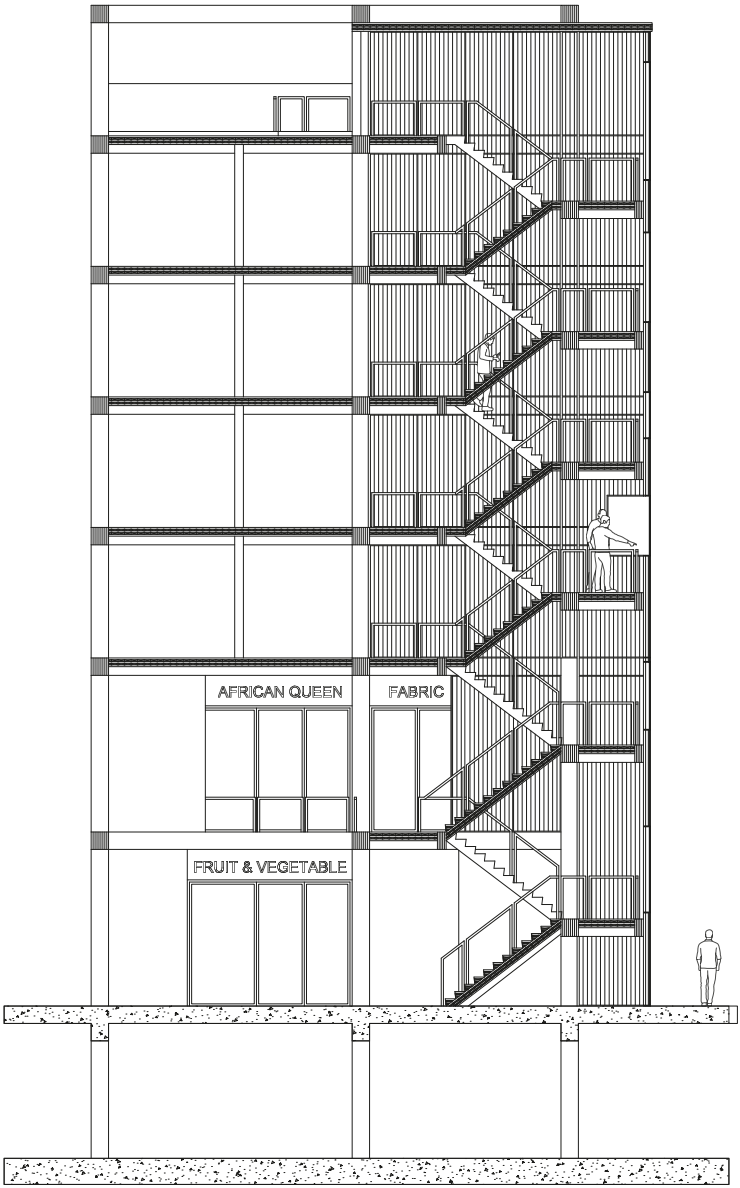
E-E' Section

Main Staircase

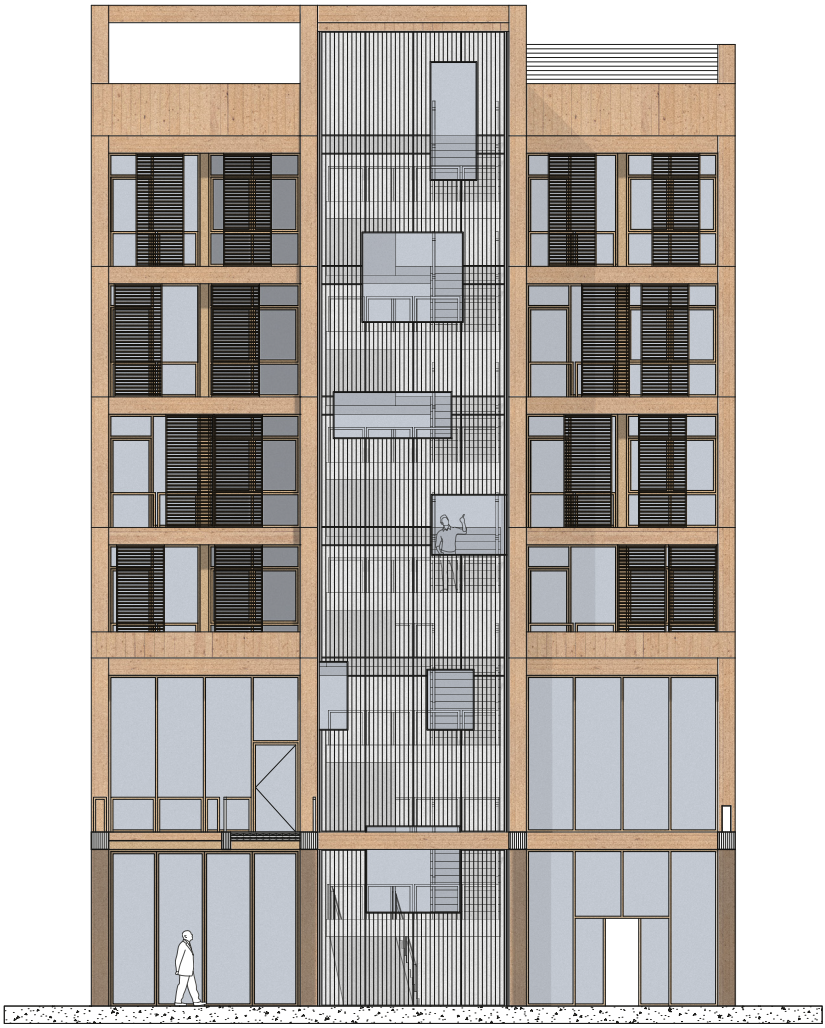
The main staircase is the most important part of the design. It is the key connection structure between all 3 layers of the design, communality,commensality, and conviviality. It is located next to the main entrance and it connects all the floors of the design including the residential floors. Due to the importance it carries, it is highlighted in the design in various ways. It is an exception in the modular strategy as it is strecthing out of the module.



Floor plans

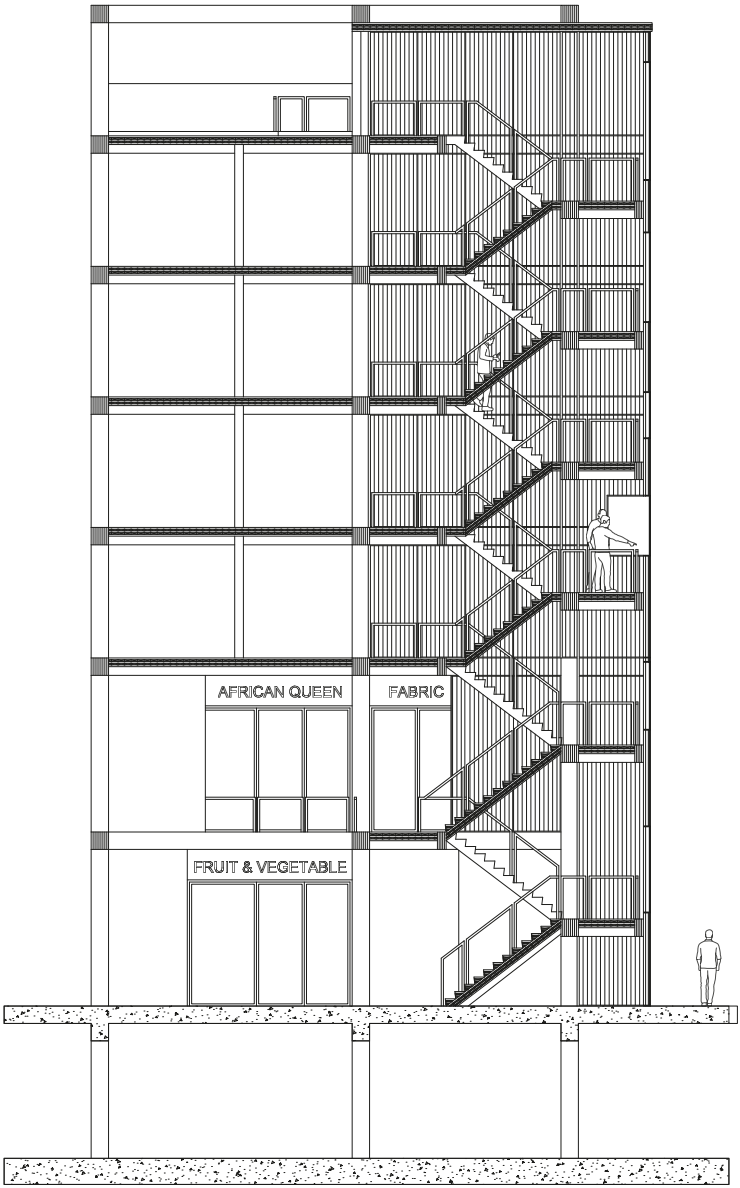


Partial Section

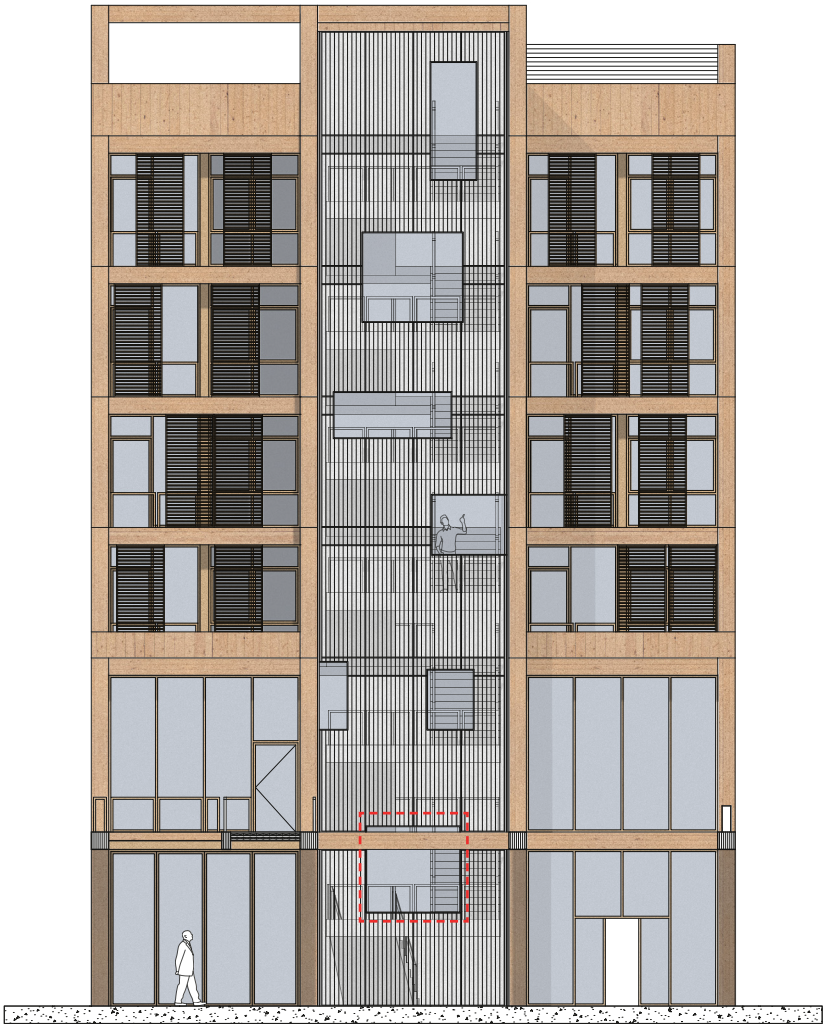


Elevation

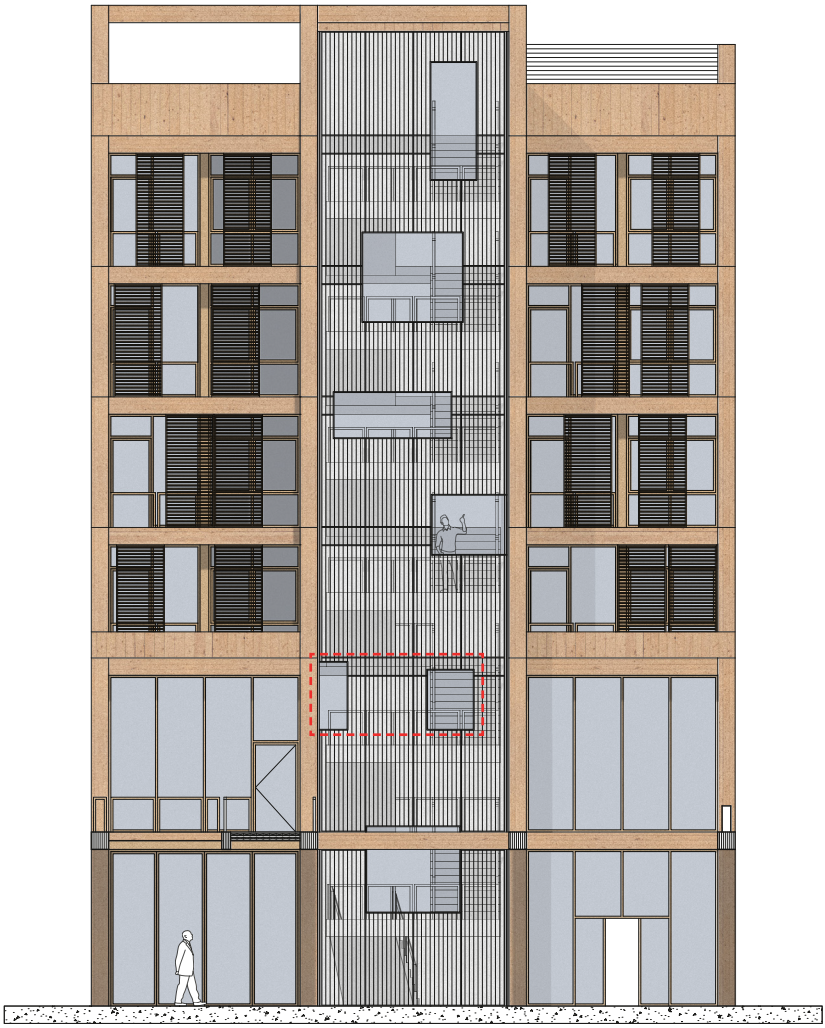
The main staircase is also highlighted in the materiality and the facade design. It is covered with wavy polycarbonate translucent sheets. This provides an overview of the inside from the outside and creates a visual connection between the outside and inside. Irregularly placed transparent openings aim to create view and stories on the circulation path of the staircase. They create places of encounters.



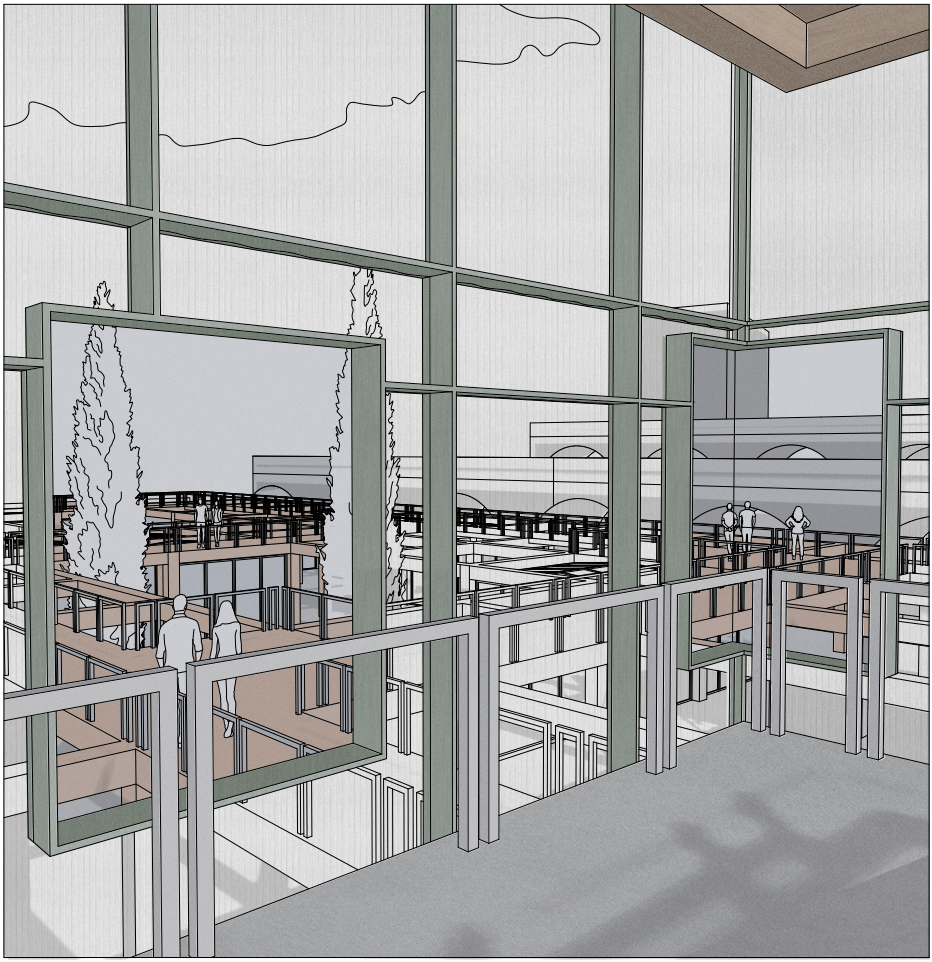
Partial Section

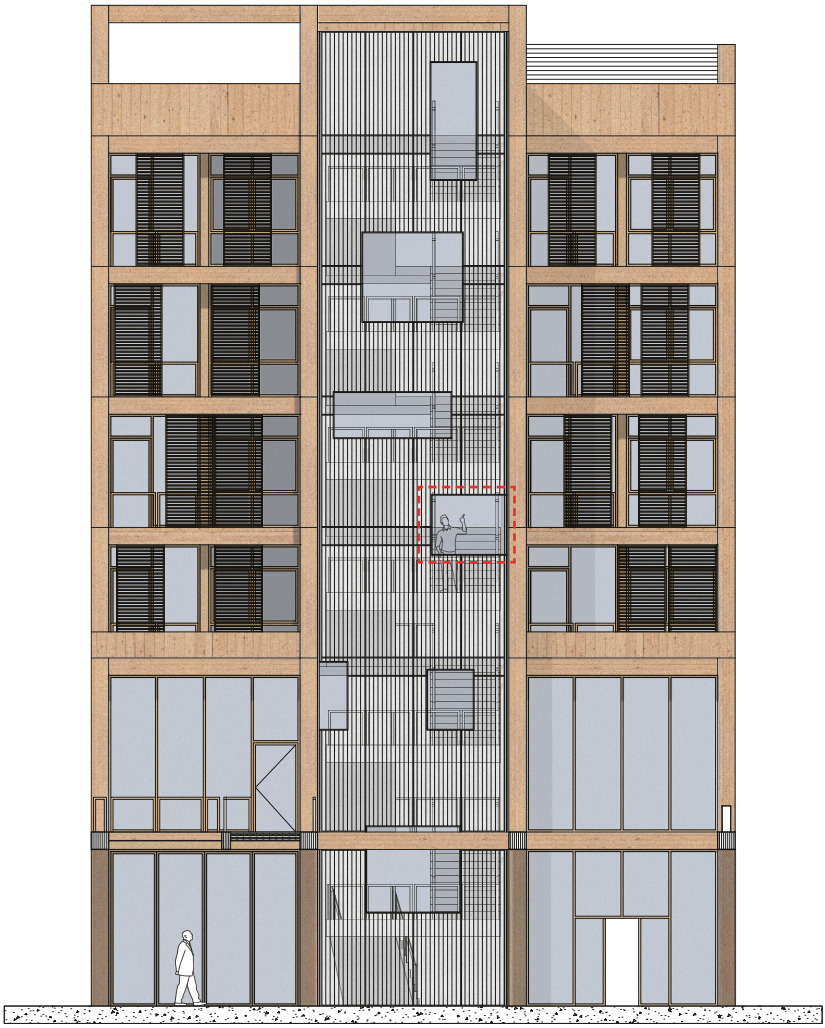


Elevation



Elevation





Elevation

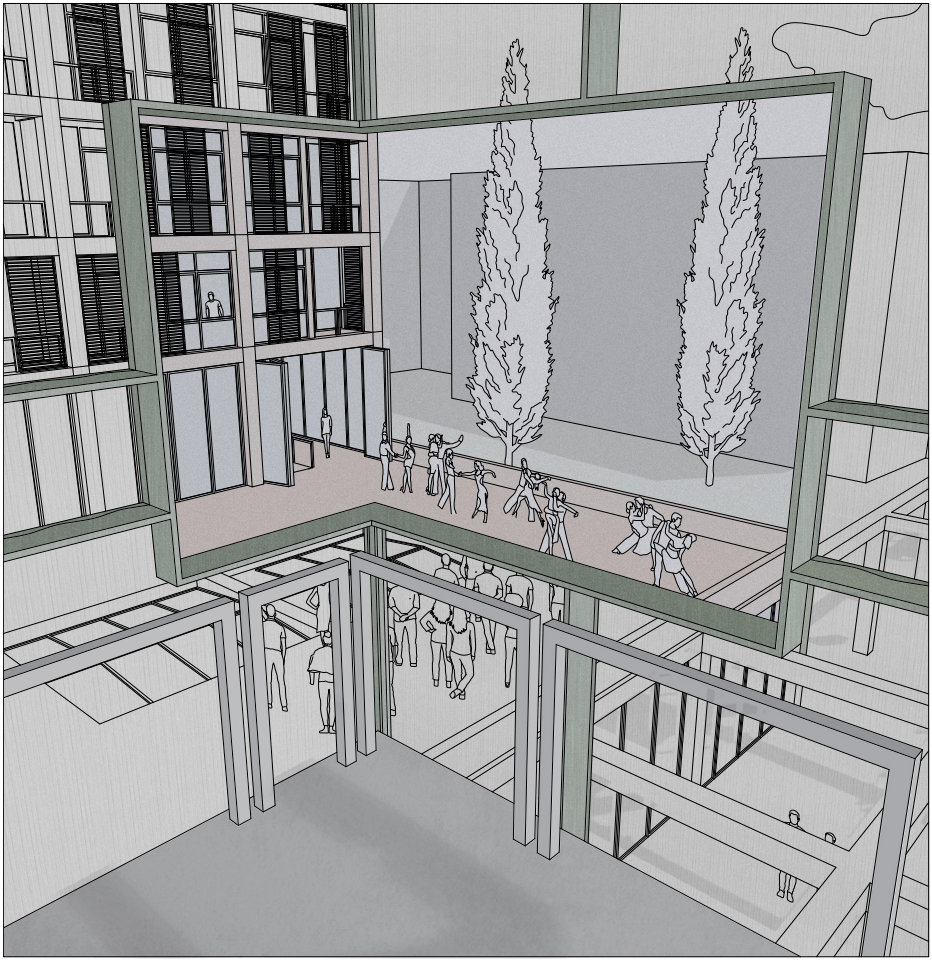
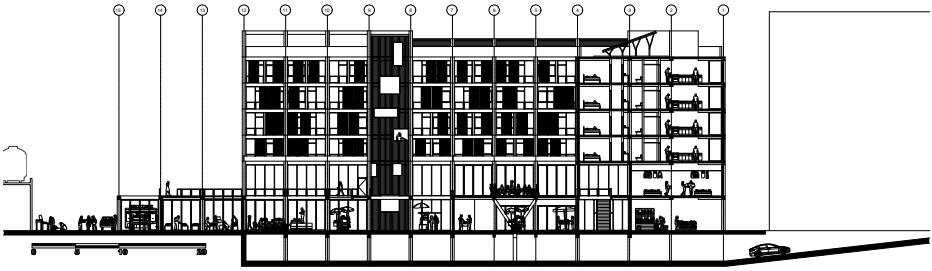


Image by author

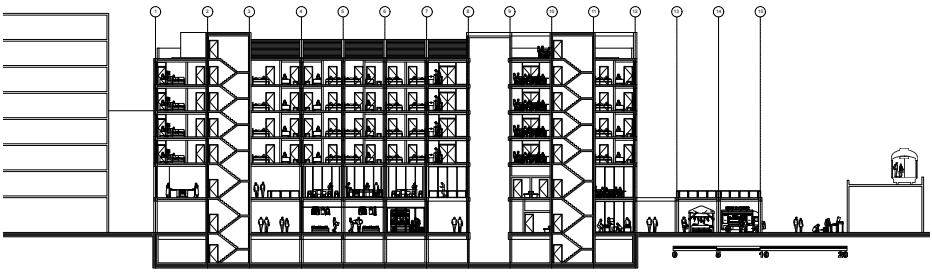
Second Floor Plan



F-F' Section

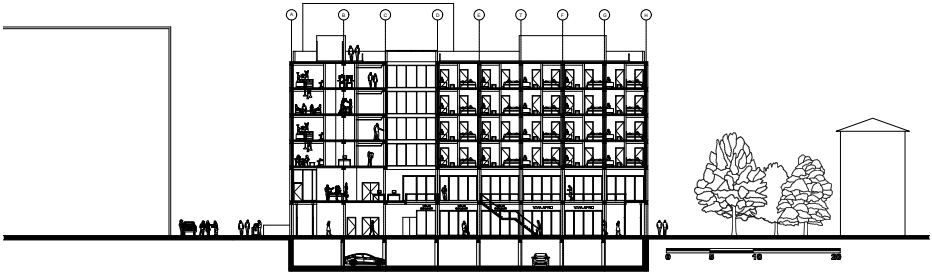
The Pathway

The pathway above the market square works for the circulation of the building. It offers a second layer for encounters and pushes people to discover more leading toward the inside of the project aiming for togetherness. It also functions as a shading apparatus for the temporary market in some parts of the square.



C-C' Section

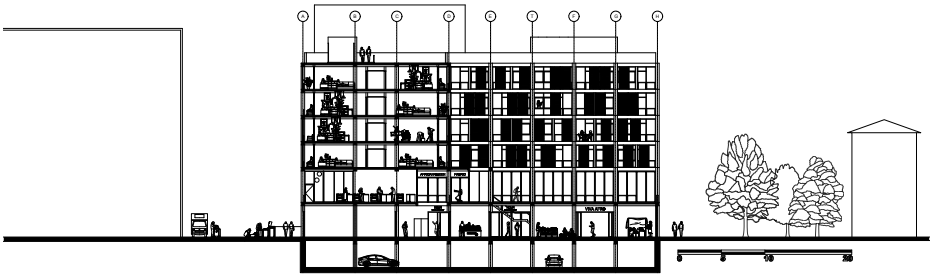
Page 47:
Image by author:
Kitchen As a Spectacle,
Cooking School view



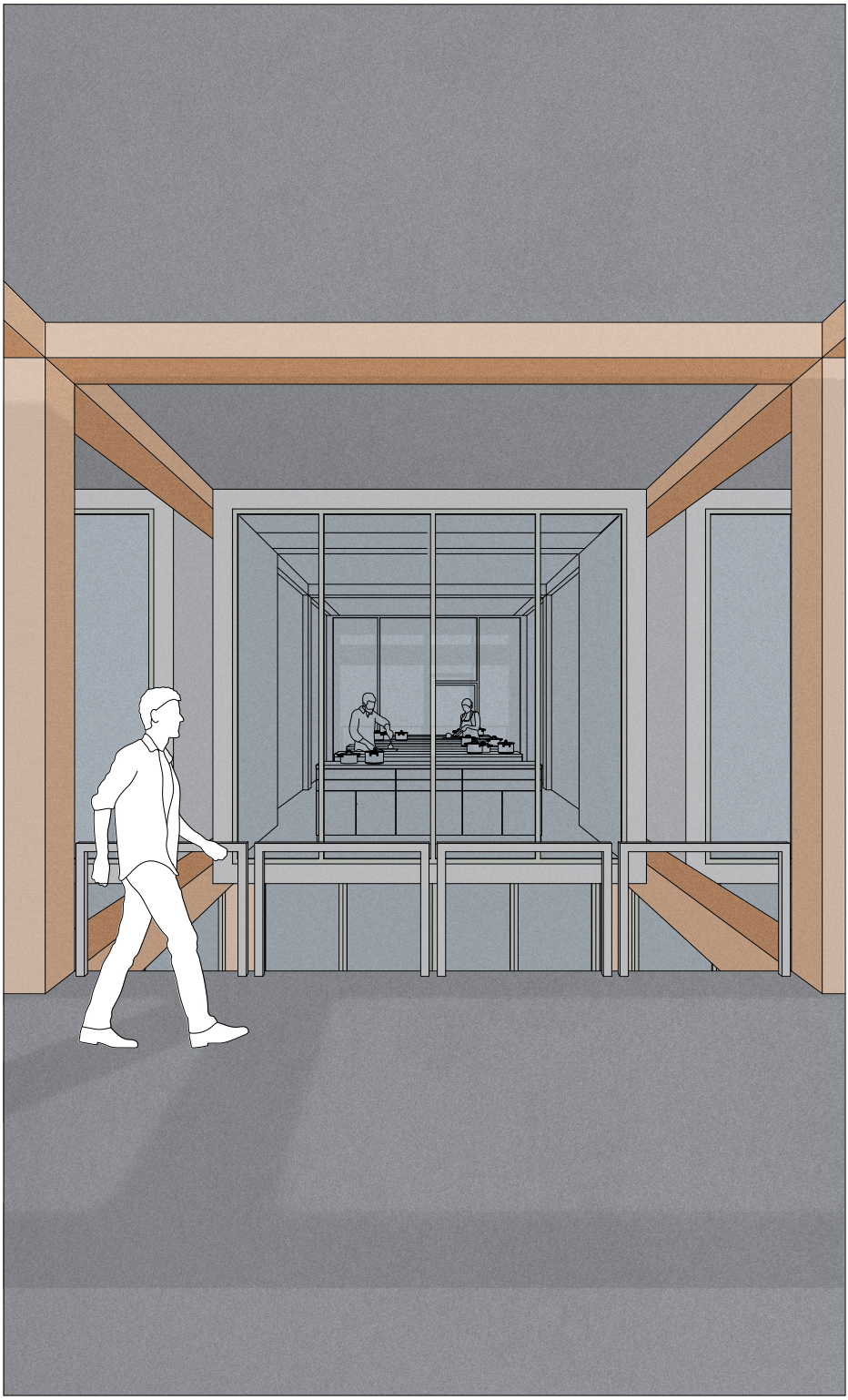
B-B' Section

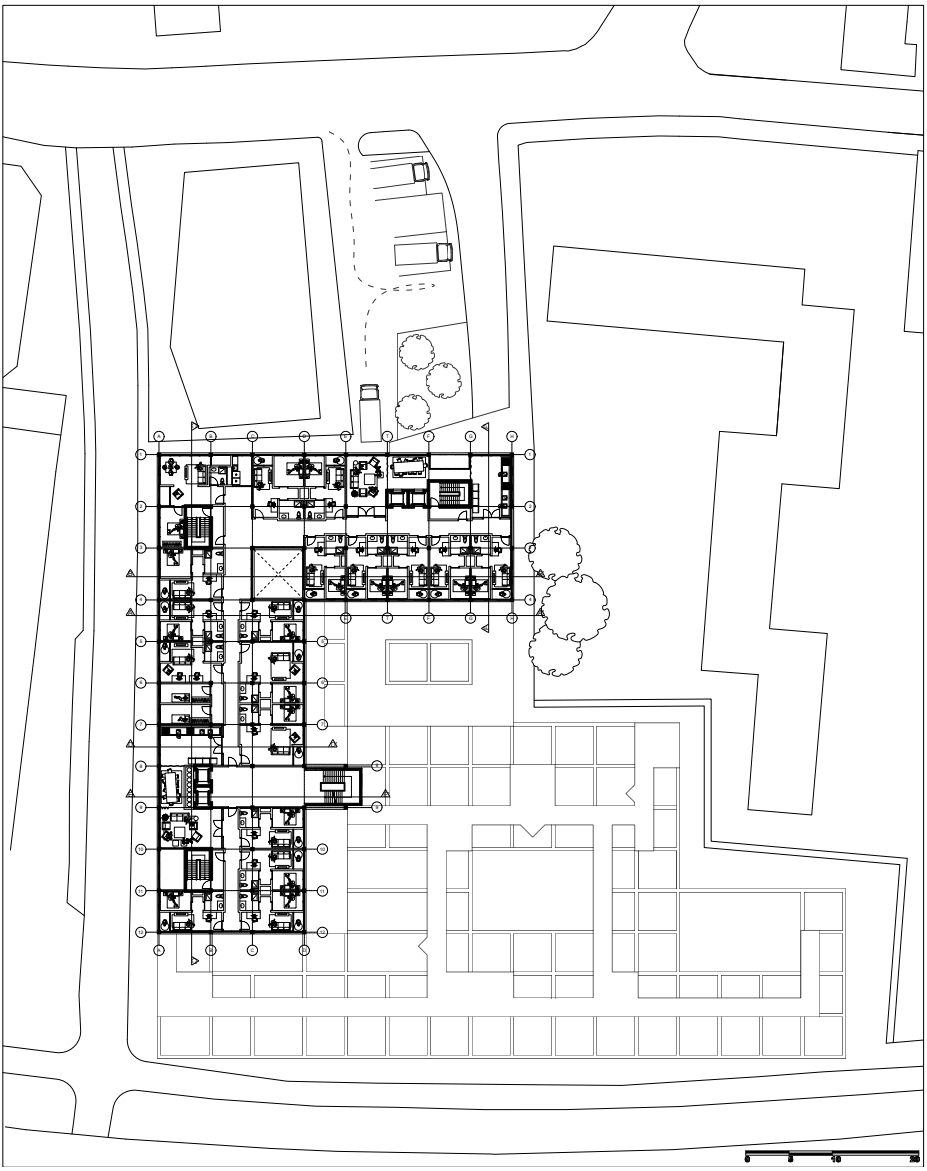
The Pathway

The pathway connects to the main structure from two points but it does not end when connects. It also continues inside the building as the back of the house and front of the house circulation paths.

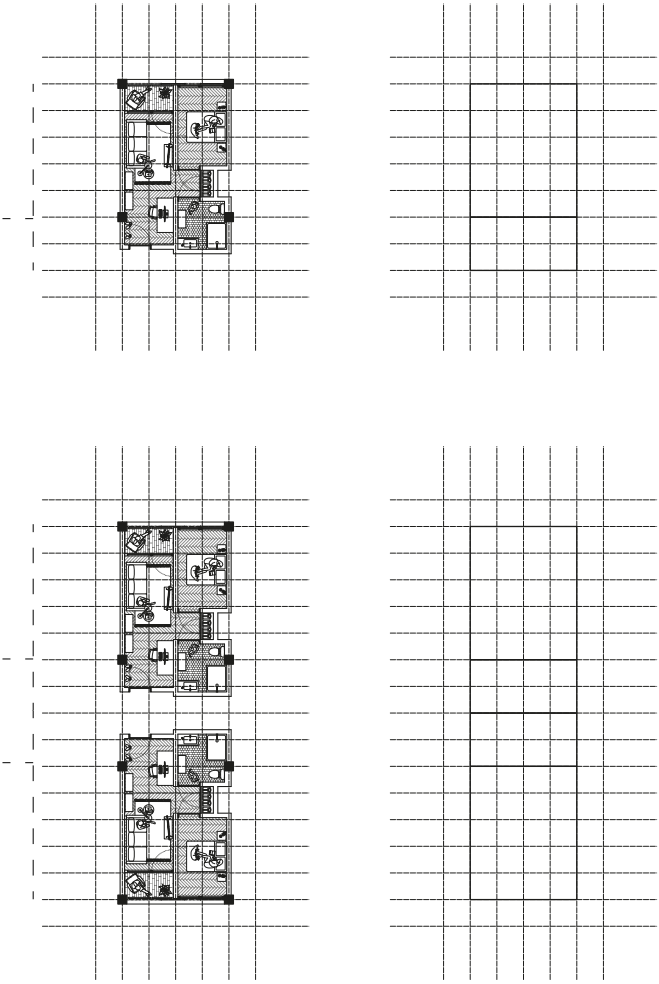


A-A' Section





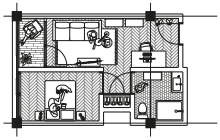
Typical Residential Floor Plan

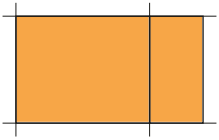


Base module

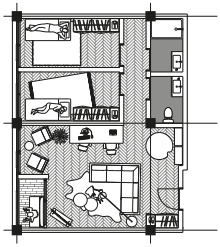
Residential Modular Program

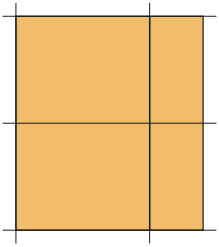
The Residential floor uses the modular grid according to maximize use of space in the apartments. A base module is made out of 6m+4.8m+6m x 4.8m wide grid. When divided in two it creates a module of an apartment width and an interior corridor. The half of the base modules can be stacked together to create bigger apartments, shared kitchens and living rooms and circulation units.



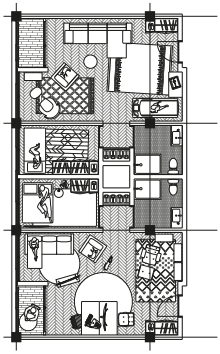


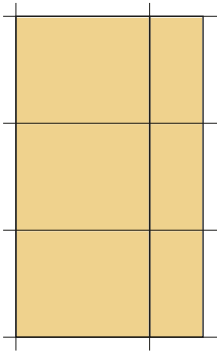
Single Apartment



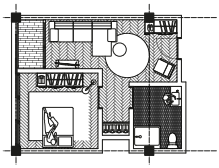


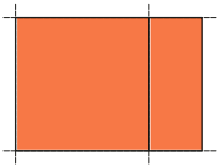
Shared Aparment



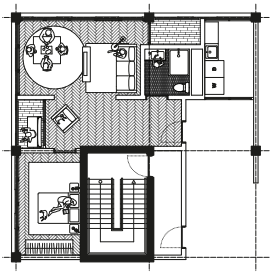


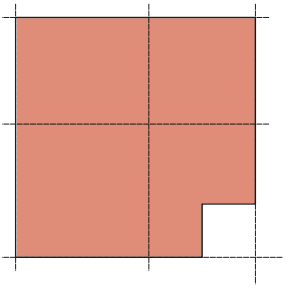
Double apartment



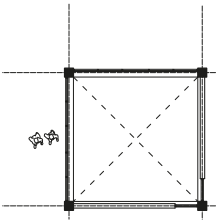


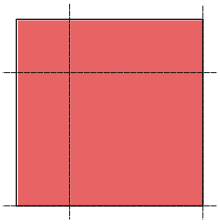
Irregular Module



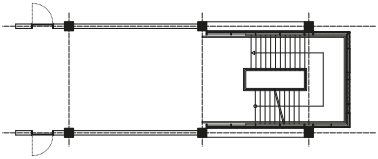


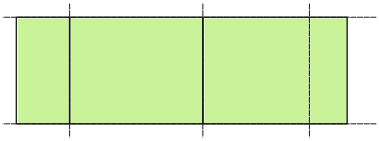
Corner Module



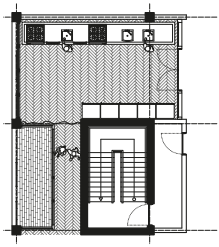


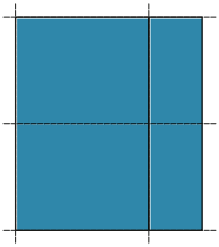
Atrium



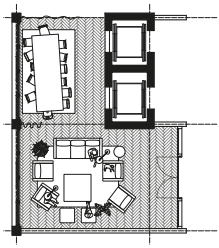


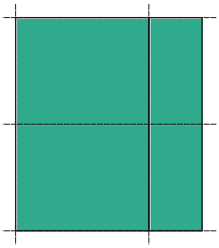
Circulation unit





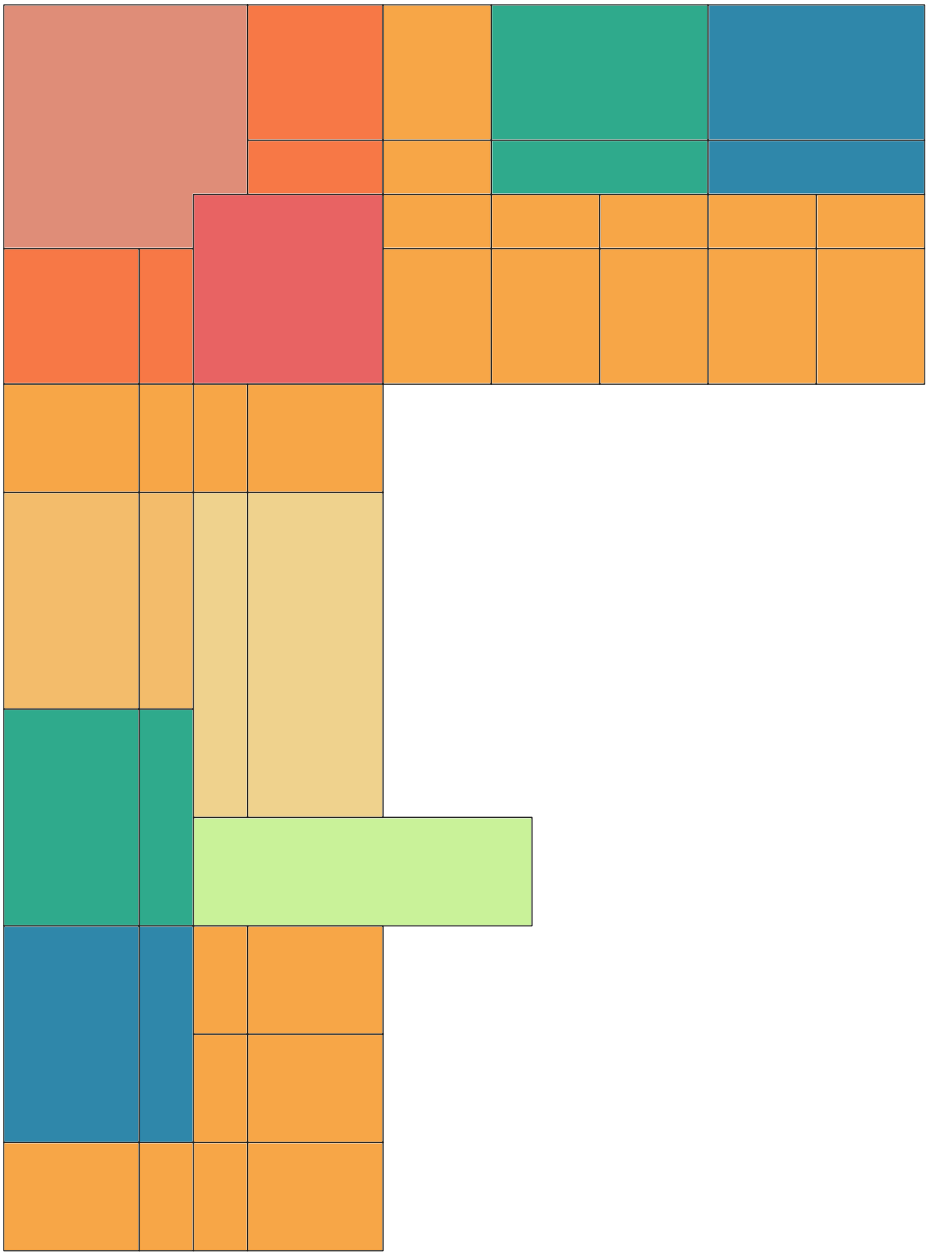
Shared Kitchen unit



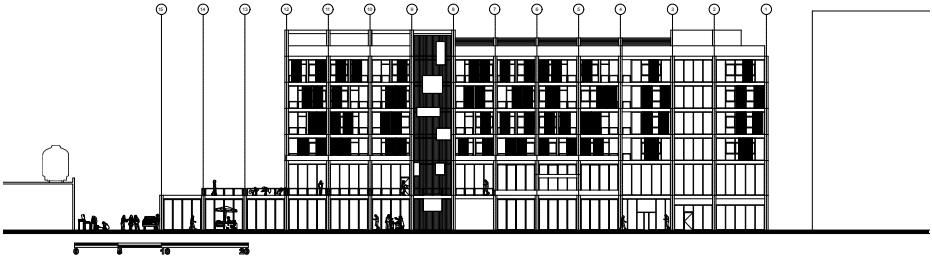


Shared Livingroom Unit

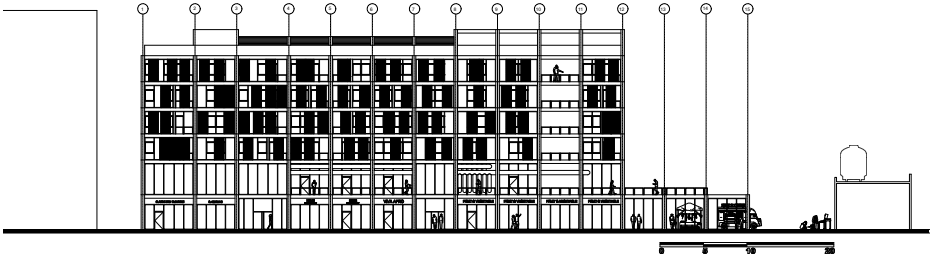
Residential Floor Module Layout



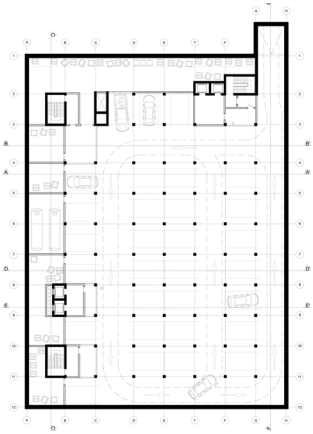
Rooftop Floor Plan



East Elevation



West Elevation



Carpark Floor Plan

PW

Hidden Communities

EXCAVATING PLACELESS CULTURES in POST-COLONIAL LONDON by COMMENSALITY

People Walks

The foundation of The Place is to bring people together with the functional program it holds. Three layers of the design, communality, commensality, and conviviality offer various types of togetherness with the spaces it offers. With the aim of togetherness, the connectivity between the three layers of the design gains importance for their connection to the people hence the circulation paths in the design become places of unexpected gatherings. These unexpected gatherings increase an individual's sense of belonging to the surrounding.

In this section, the circulation routes of 5 imaginary personalities using the design for different functions and spaces are layered to demonstrate the intersections of different people through their circulation and use of space. It shows both the communal and public togetherness through the gatherings in different spaces.

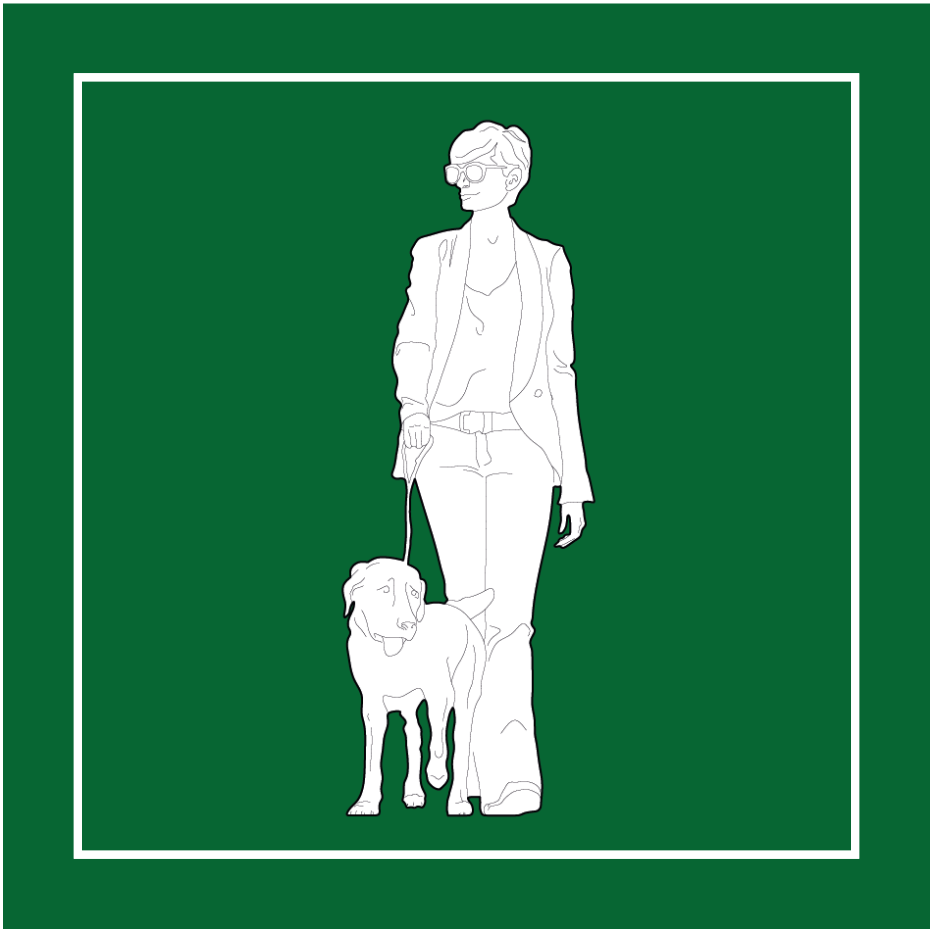
-Volunteer of The Place
-2nd Generation immigrant
-Volunteers at the communal kitchen

-Worker in The Place
-Shop Owner in the market
-Uses rentable kitchens for her business

-Volunteer/Worker in The Place
-Community Farmer
-Takes care of the Community gardens

-Resident of The Place
-27 years old
-Lives with her dog

-Resident of The Place
-University Student
-Lives with a room mate



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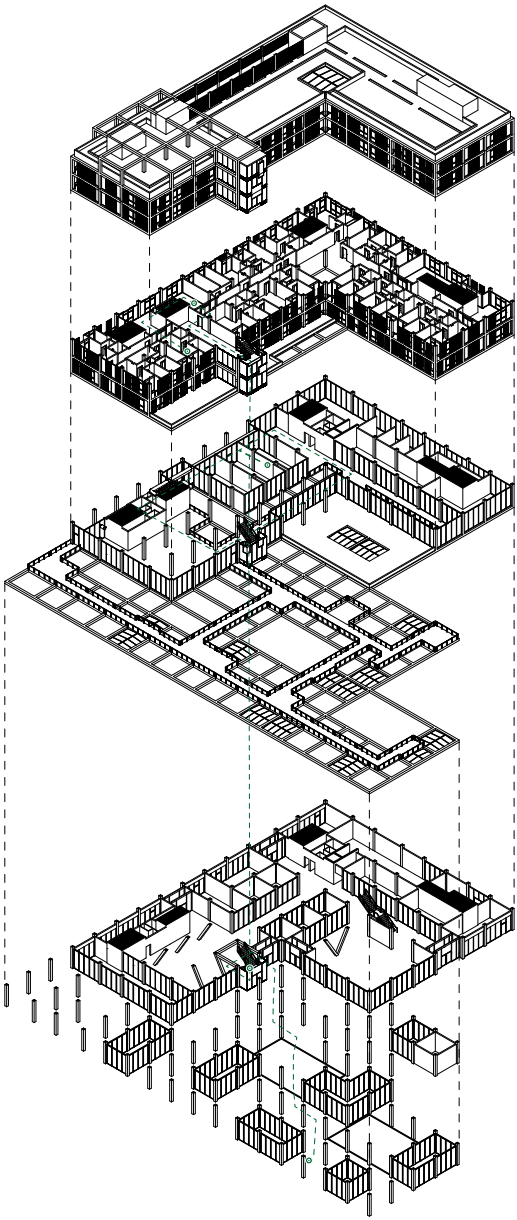
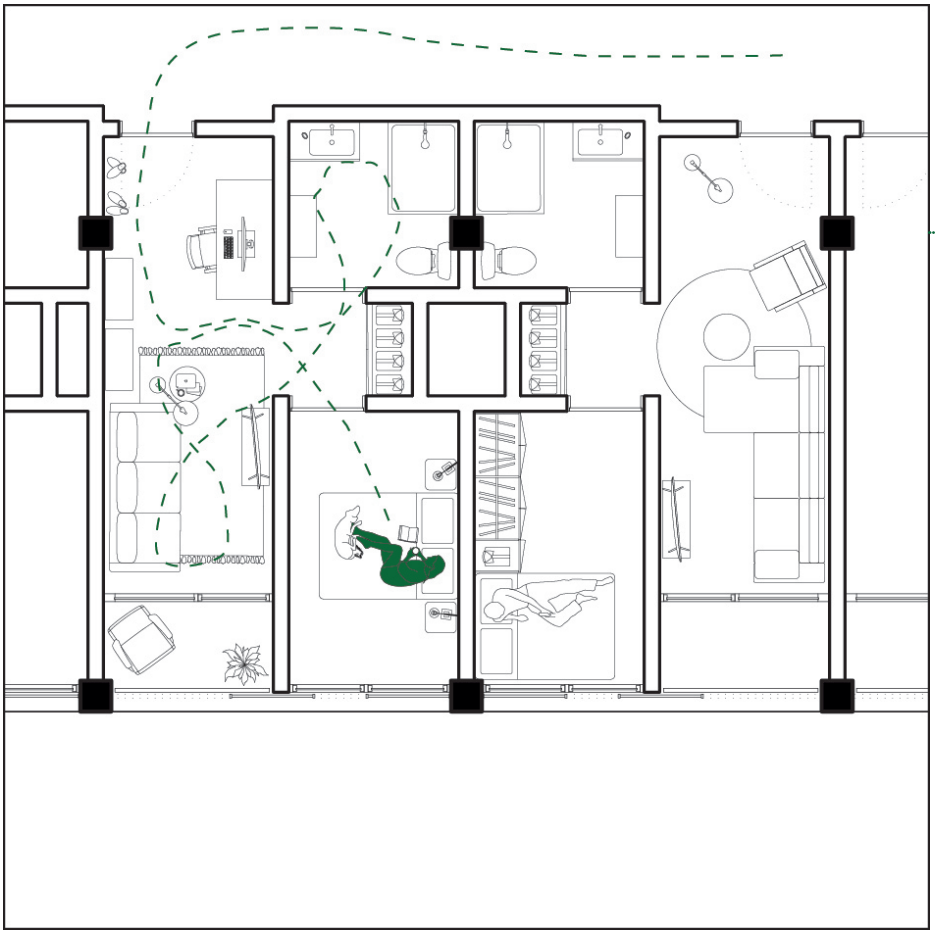
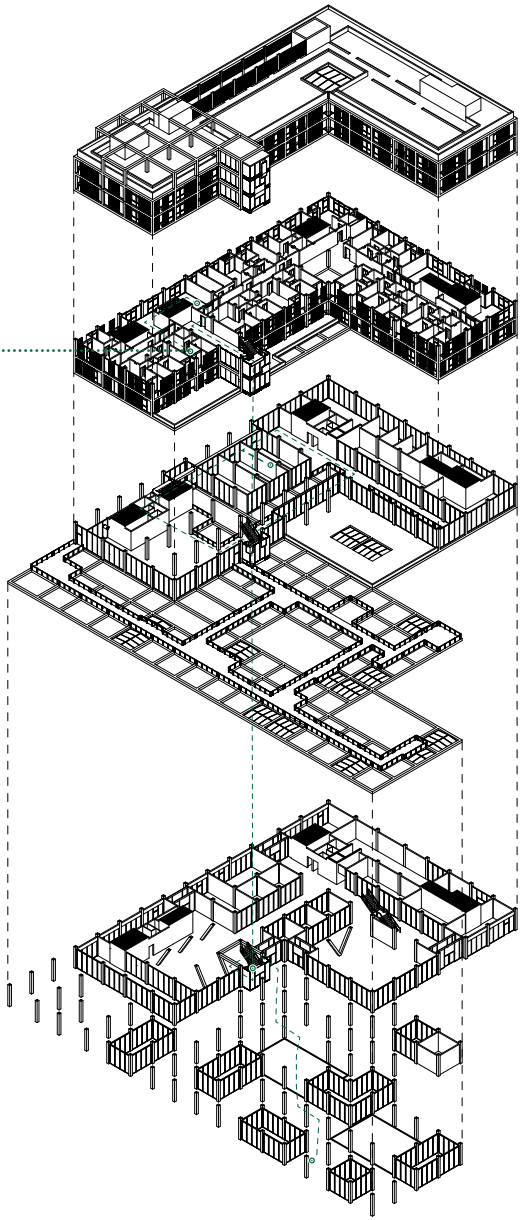
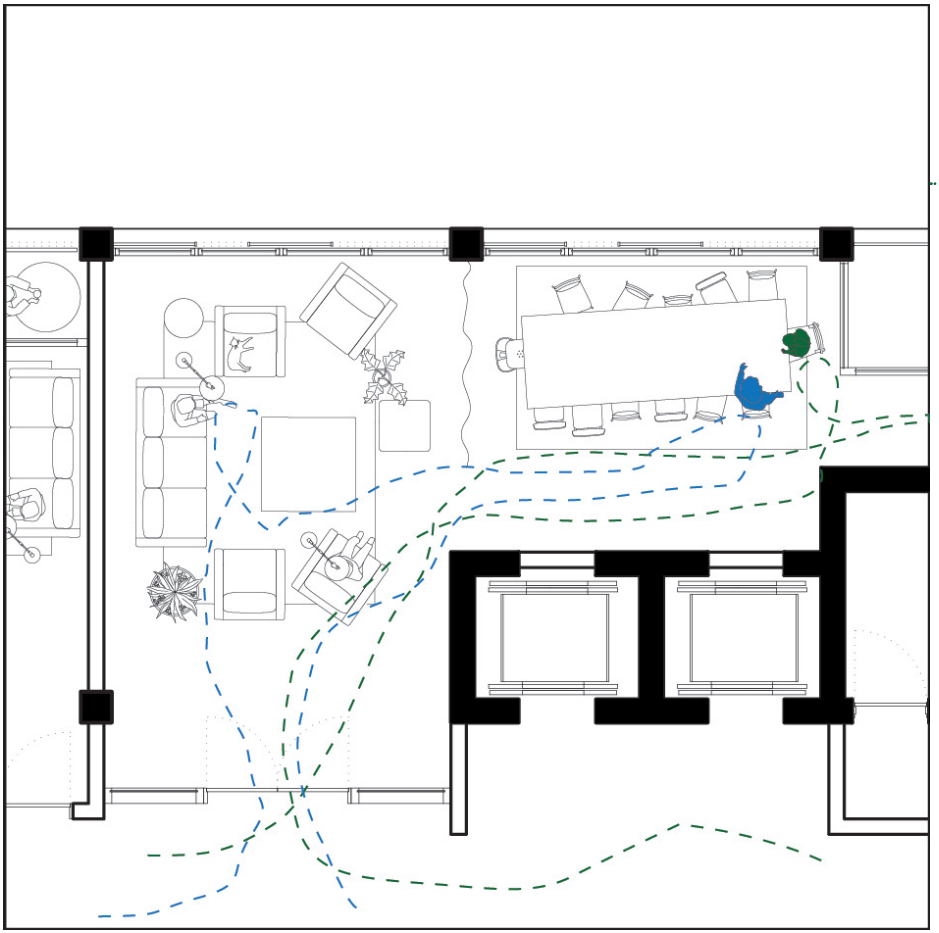
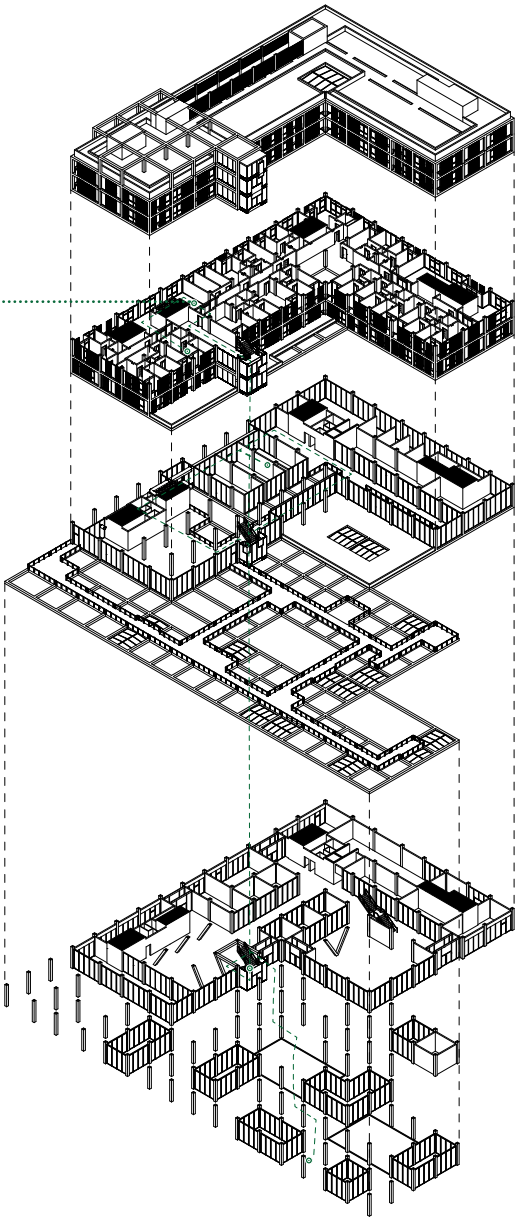
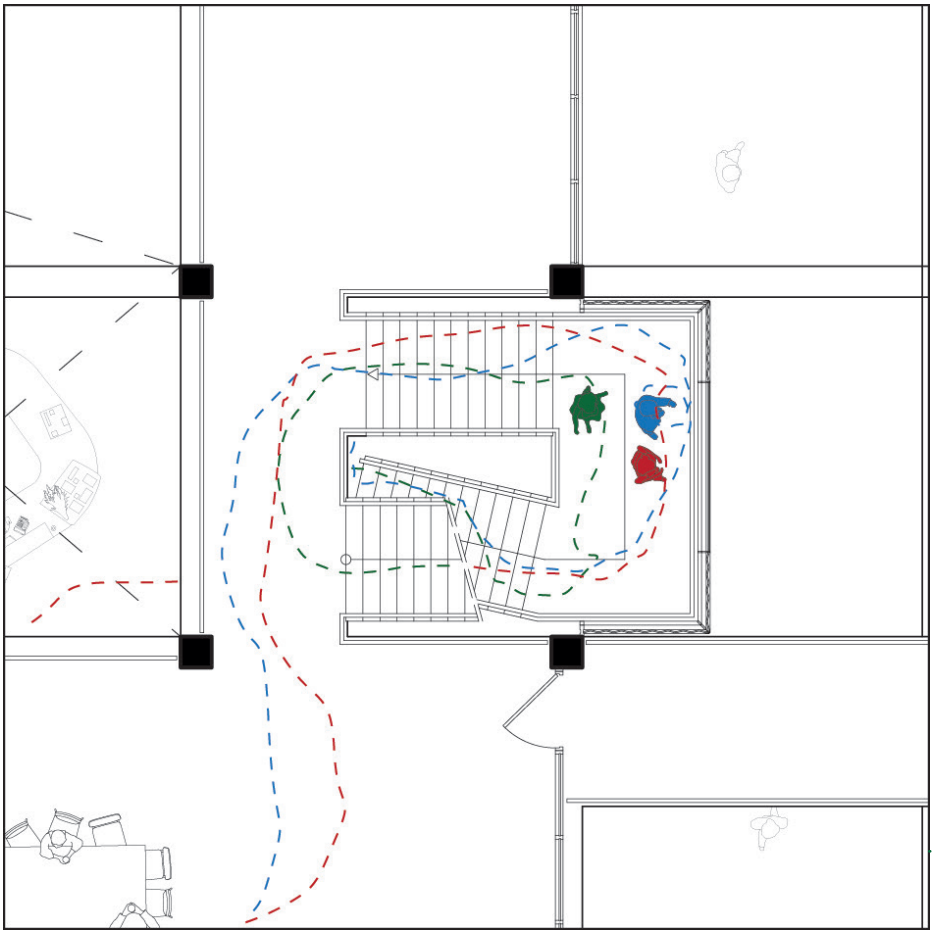


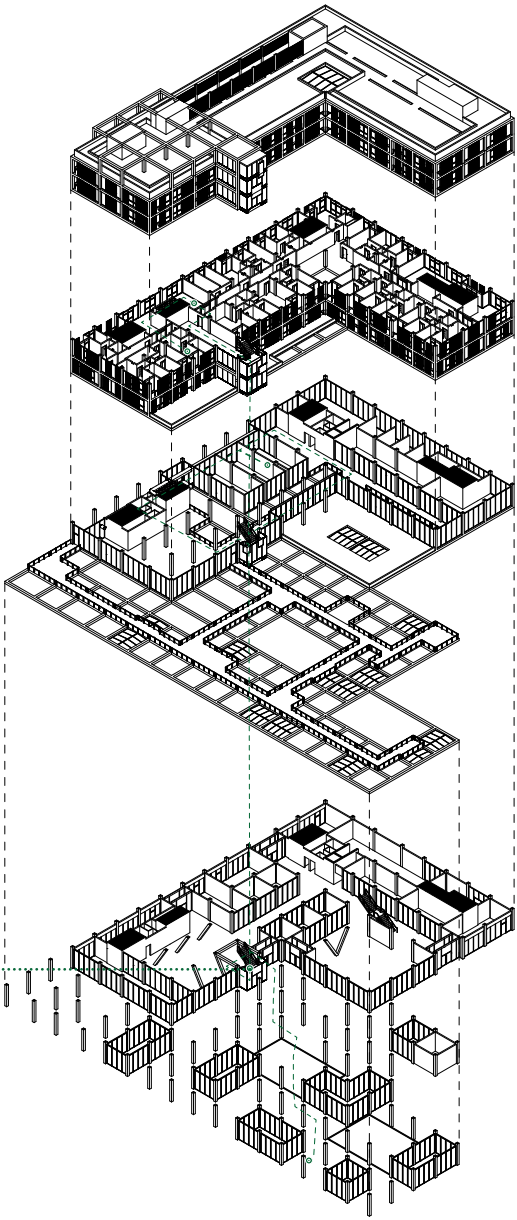


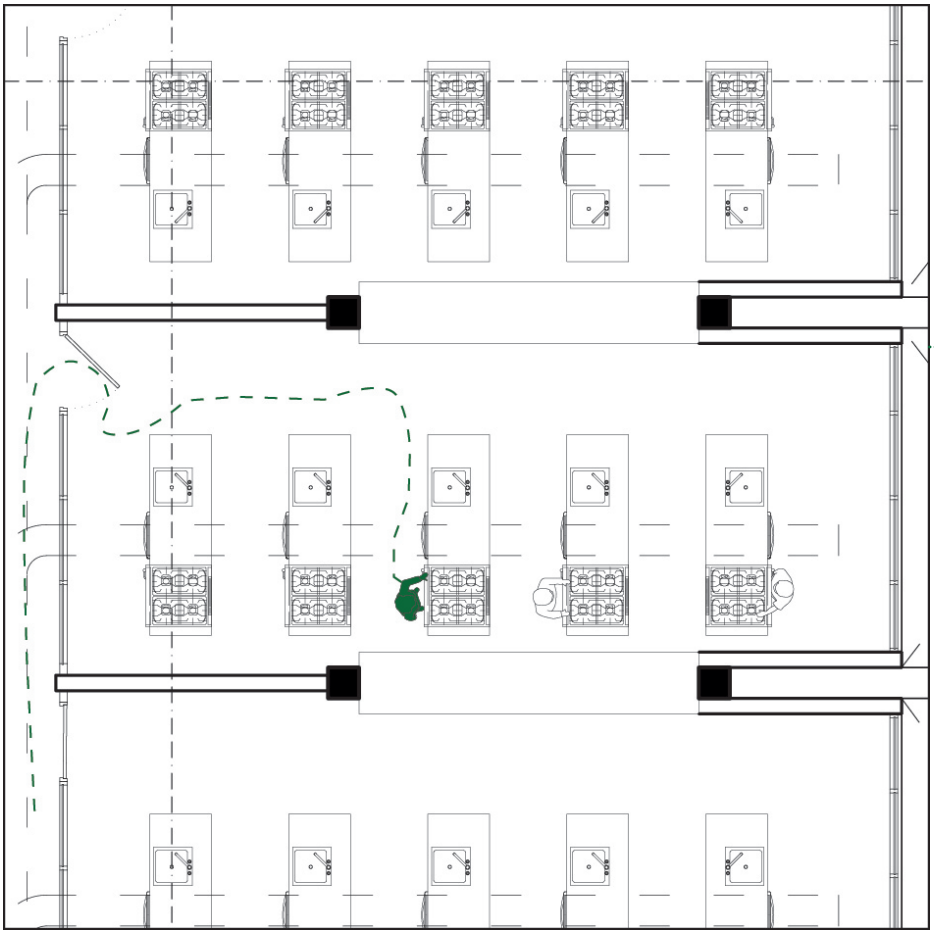


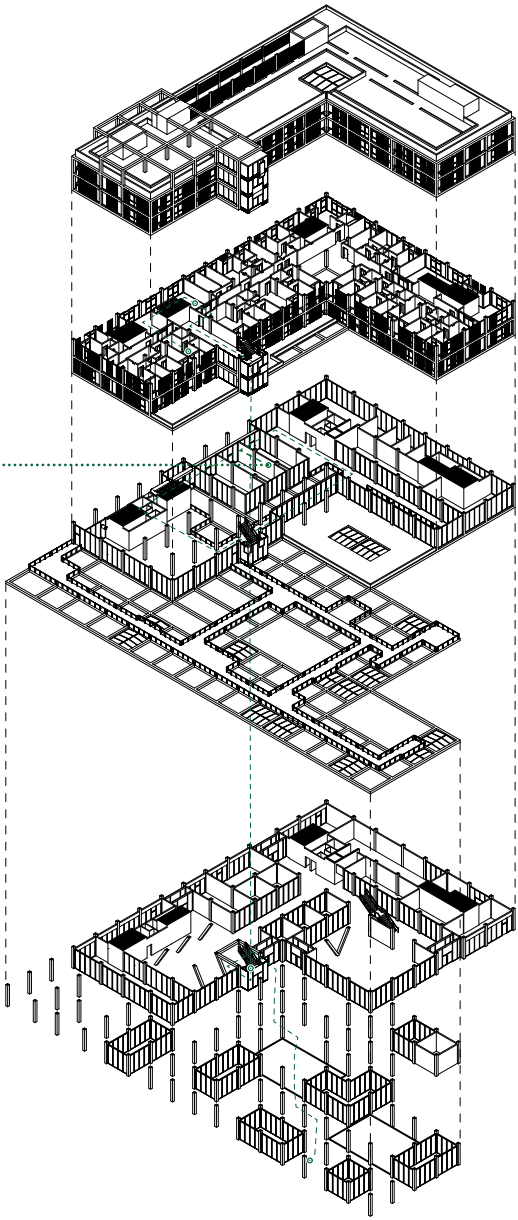


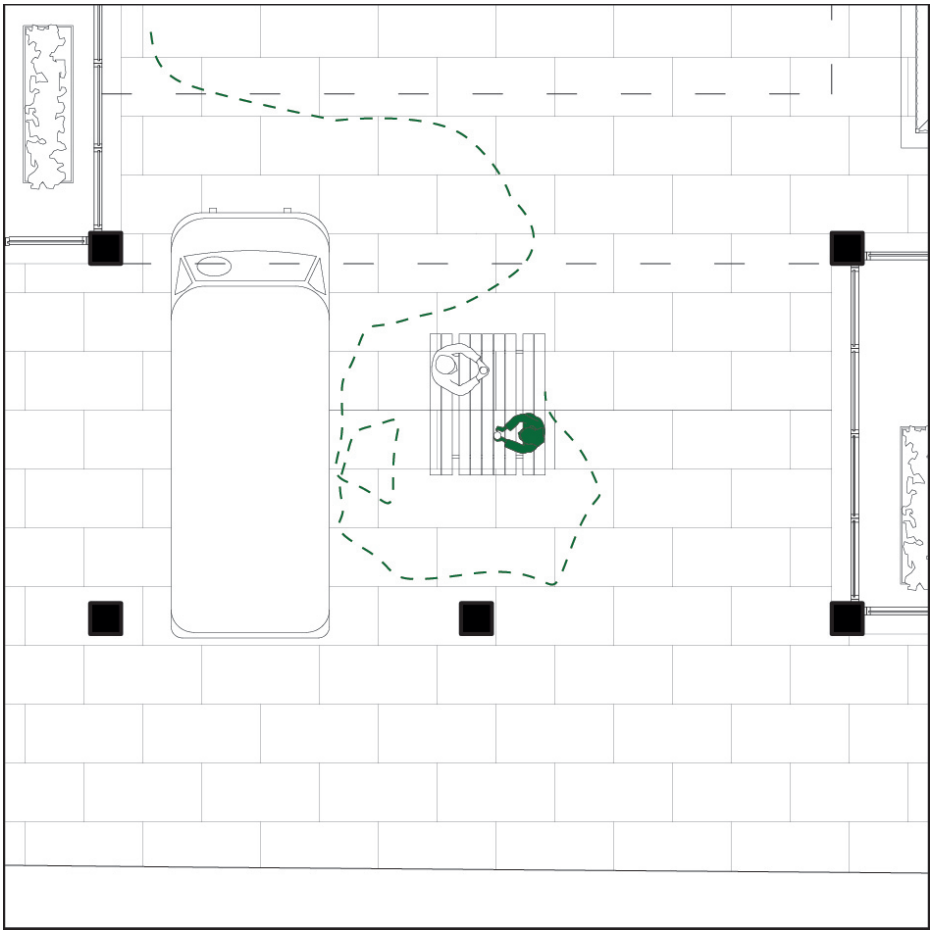


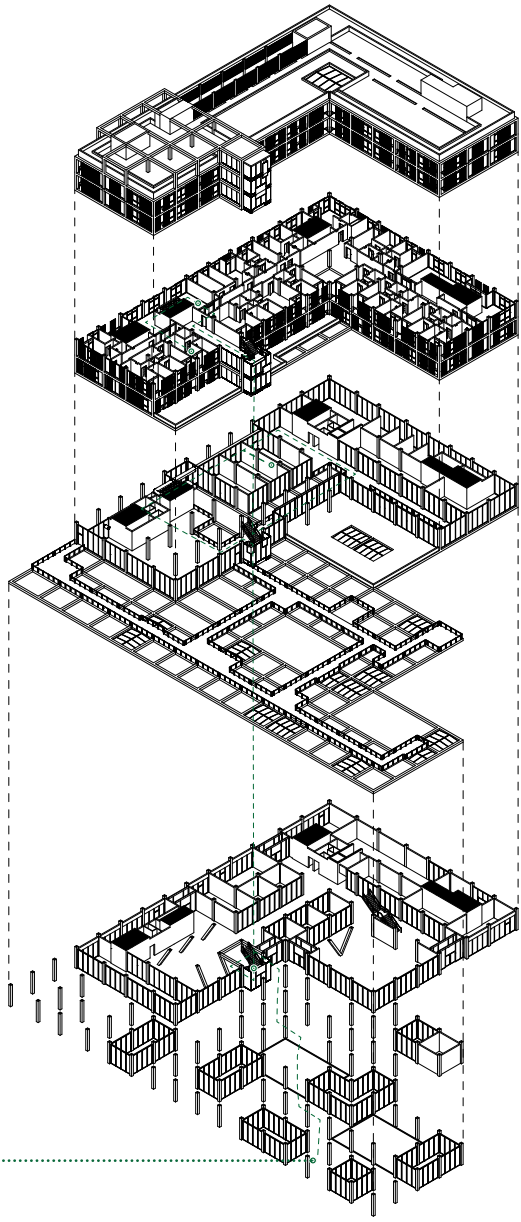


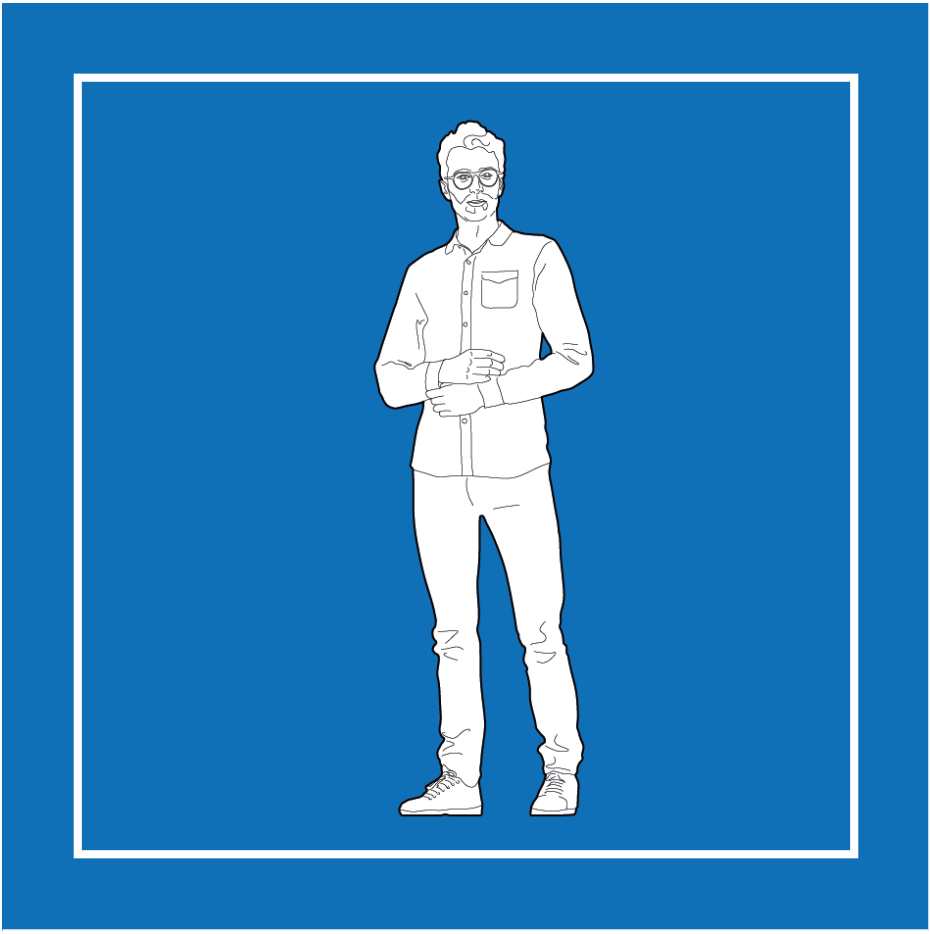




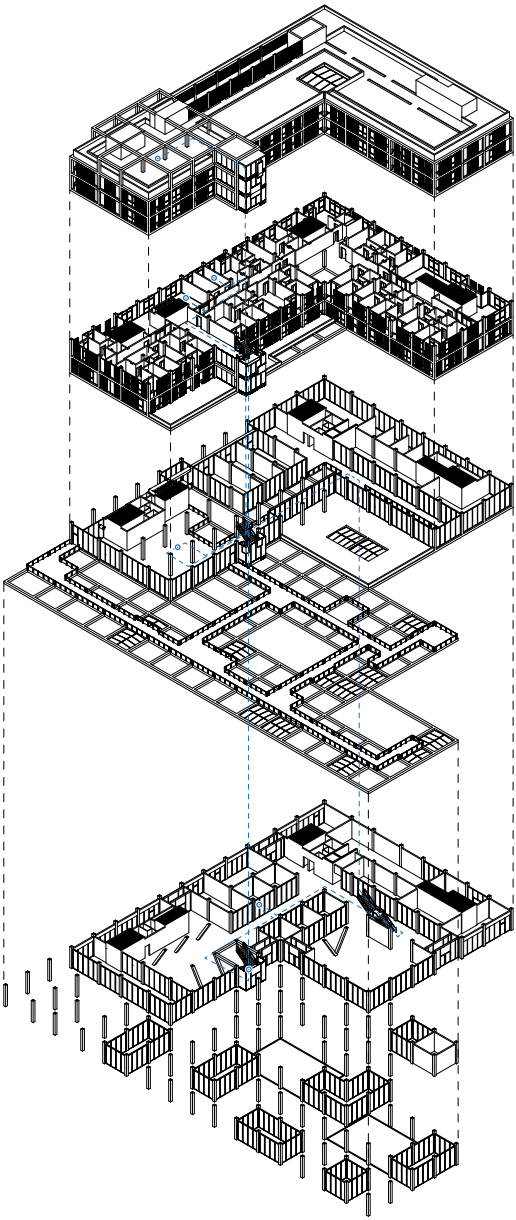


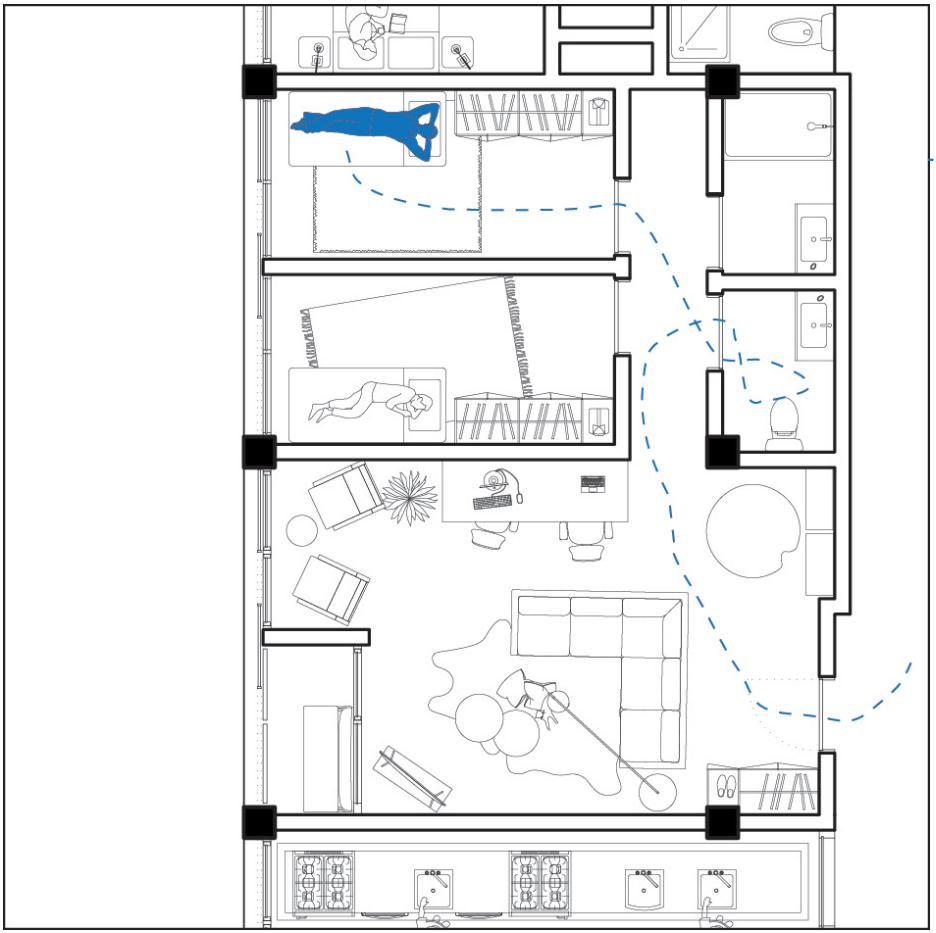


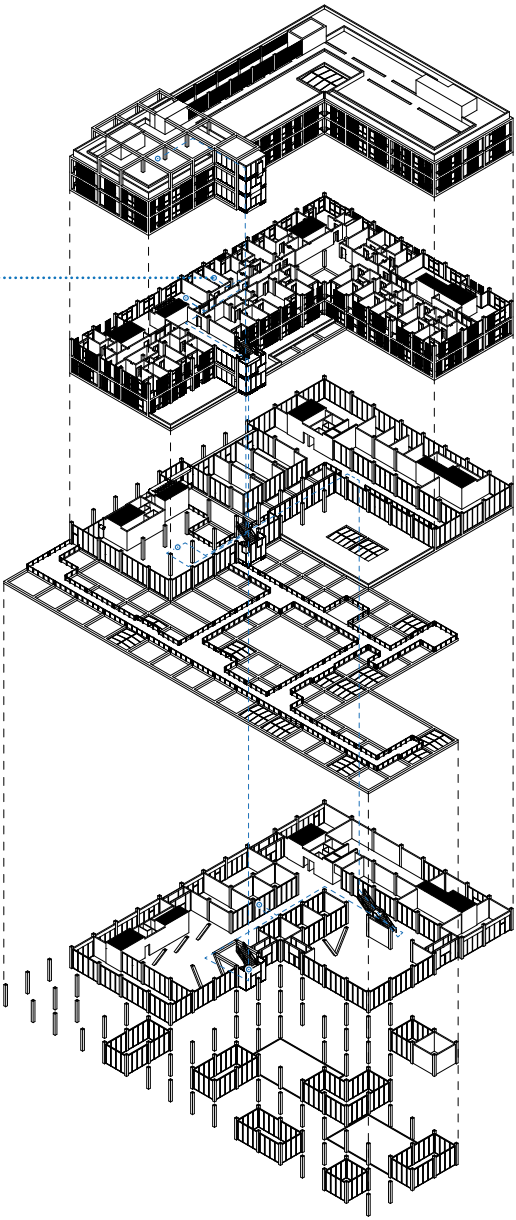


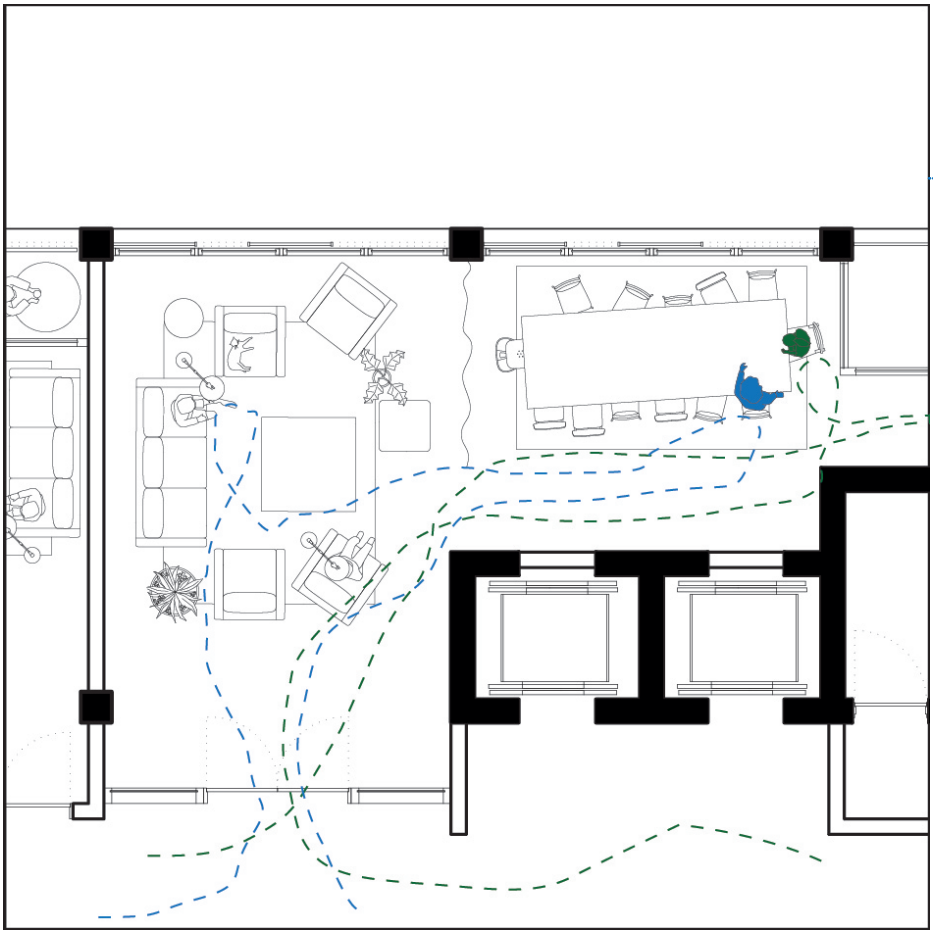


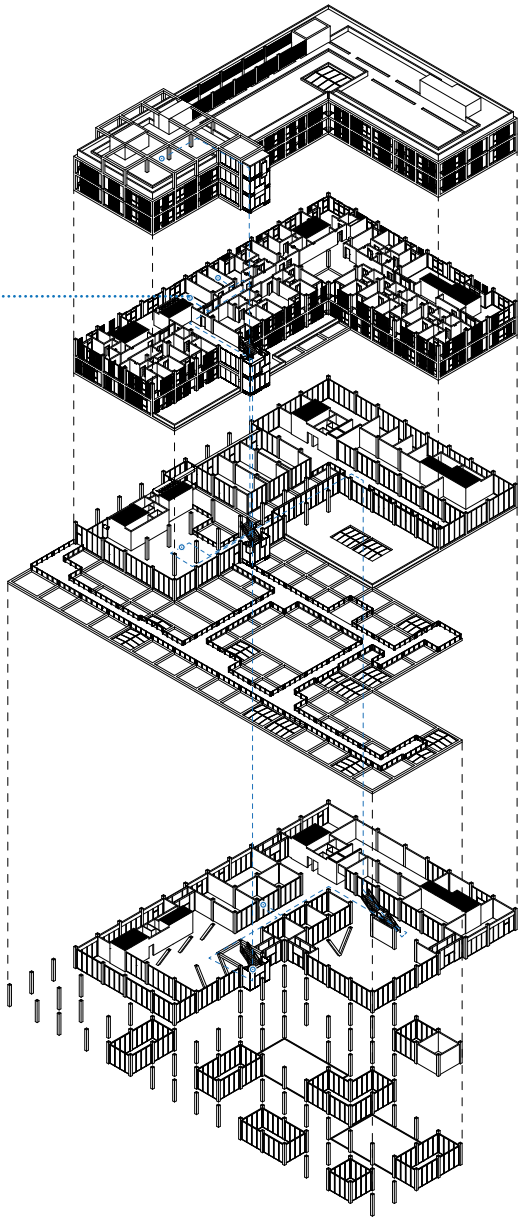
-Resident of The Place
-University Student
-Lives with a room mate

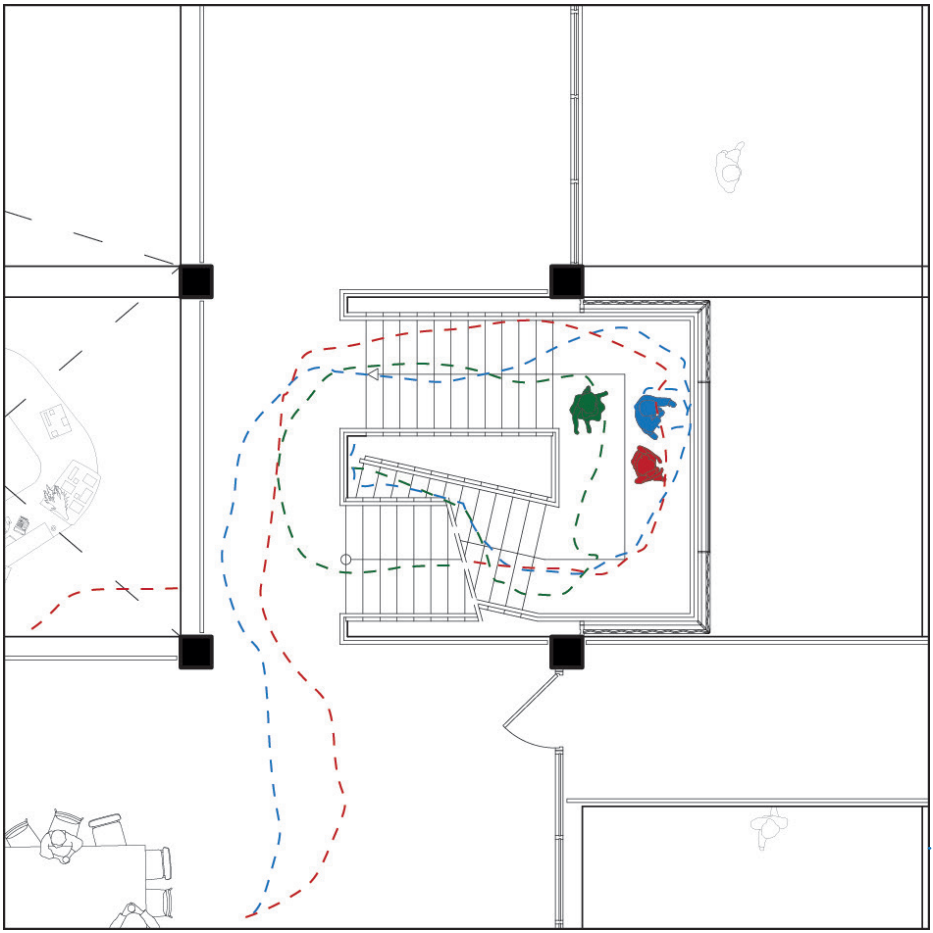


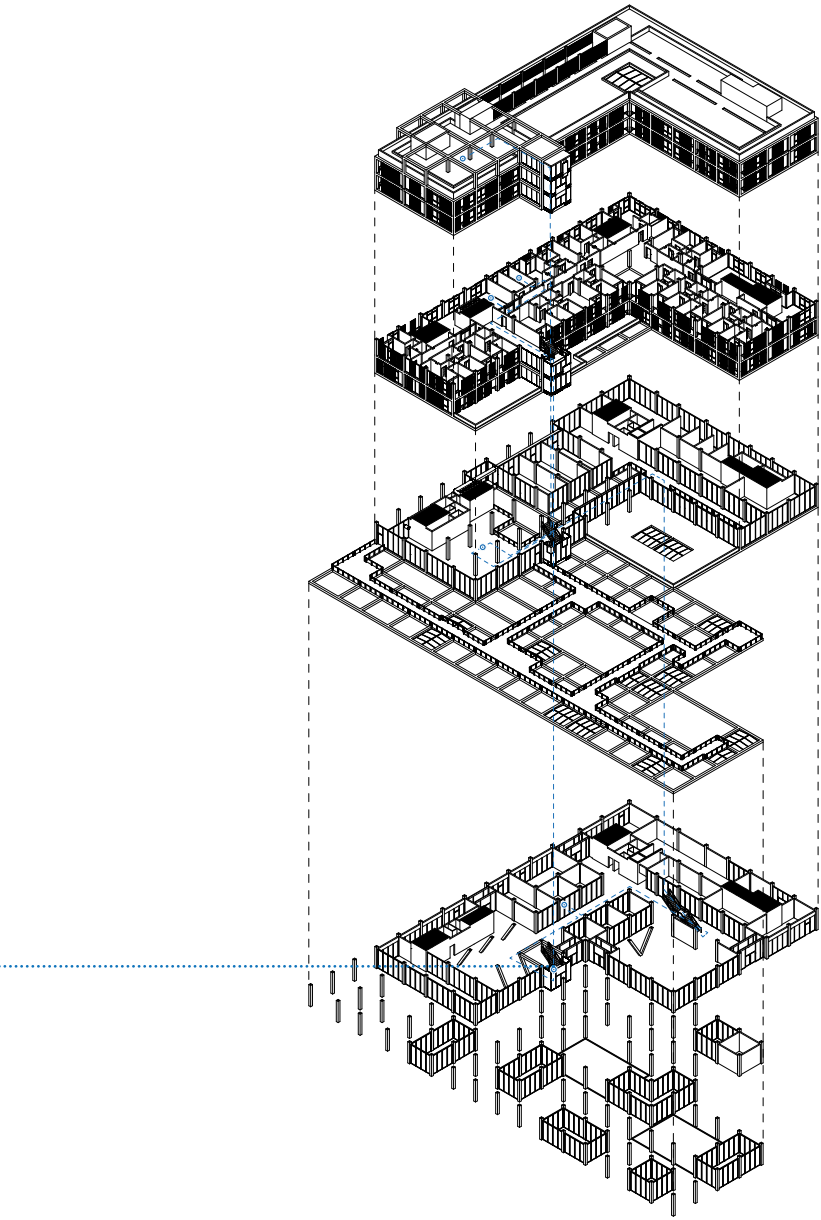


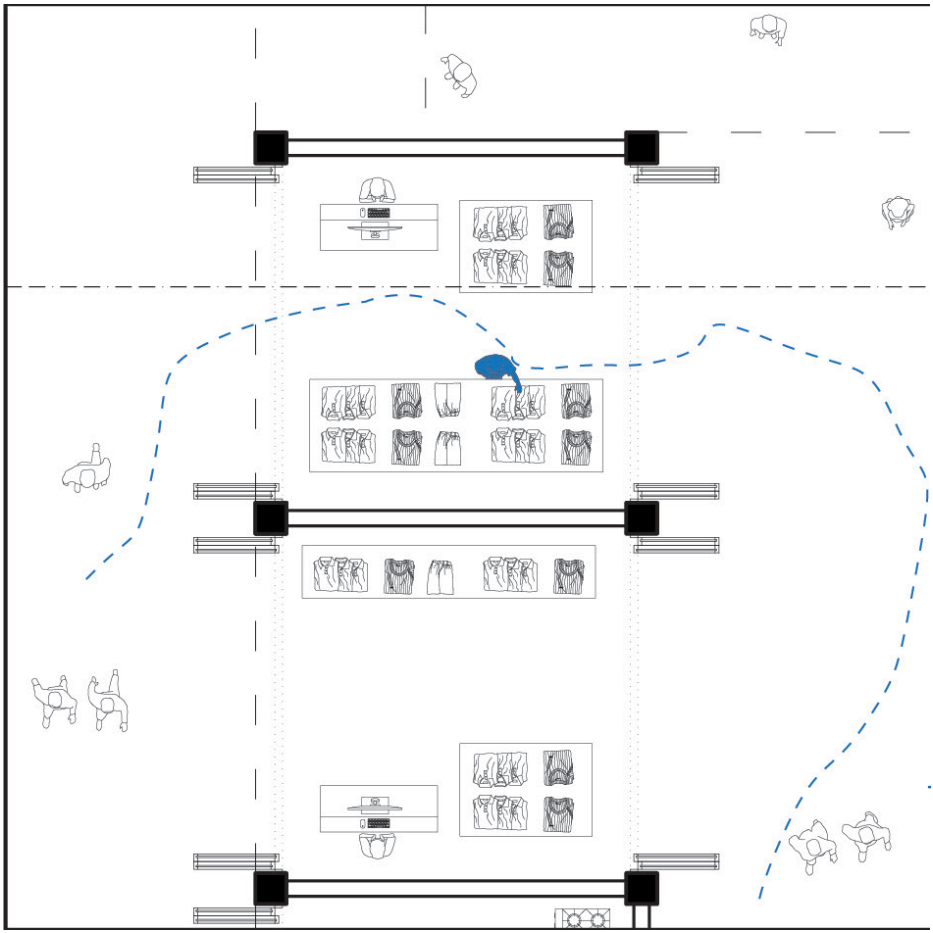


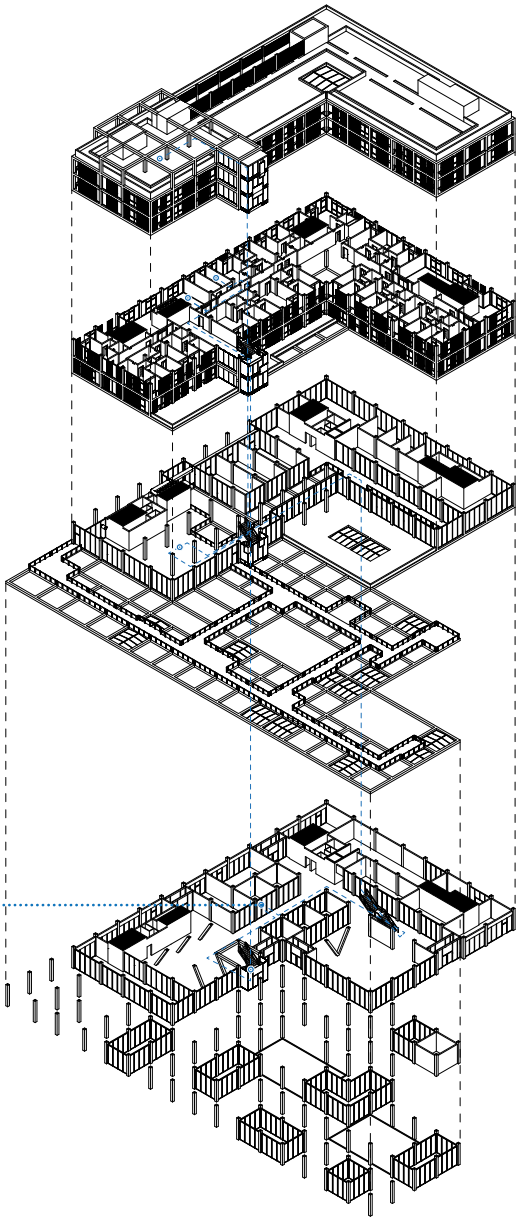


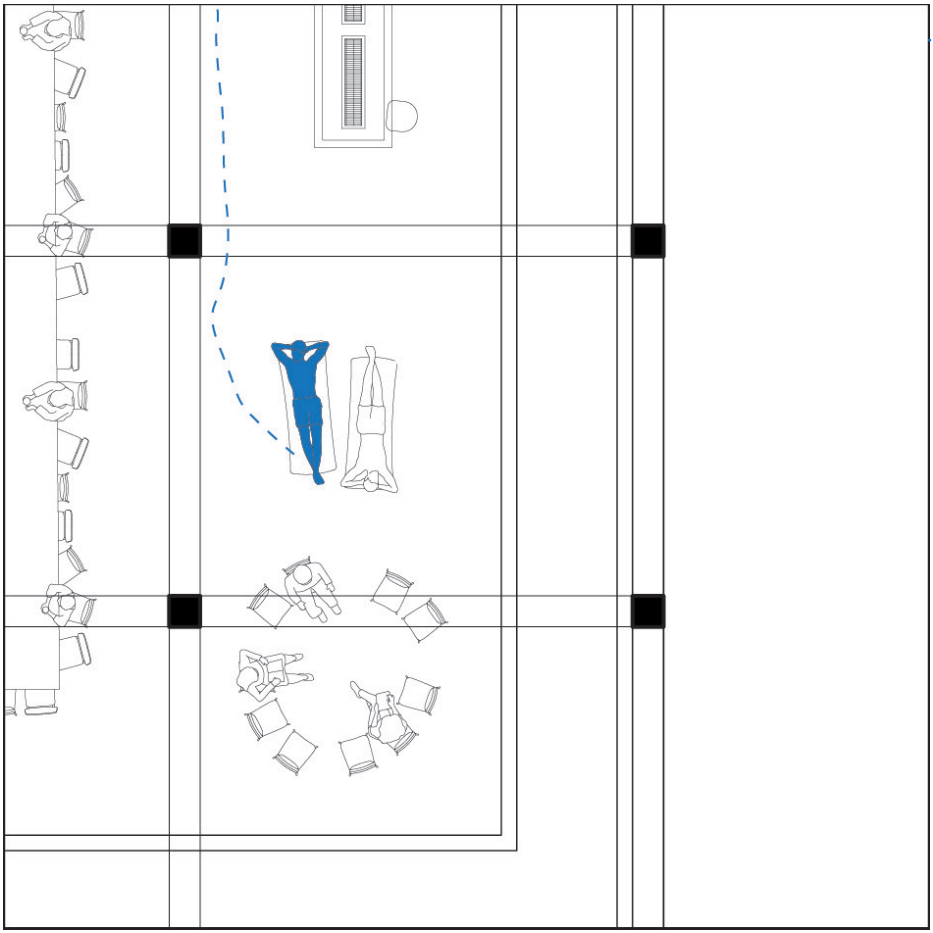


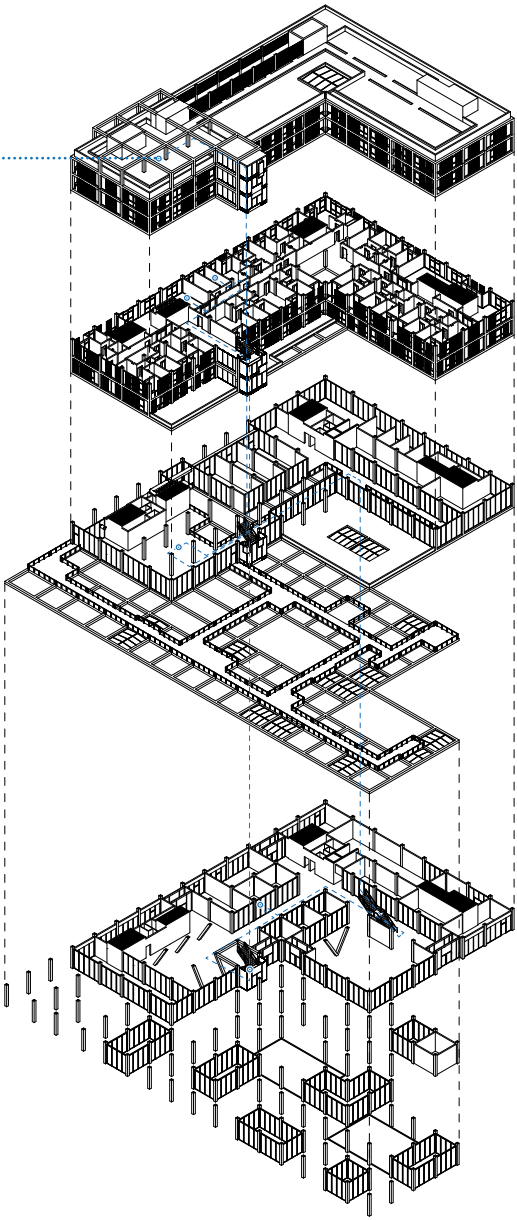


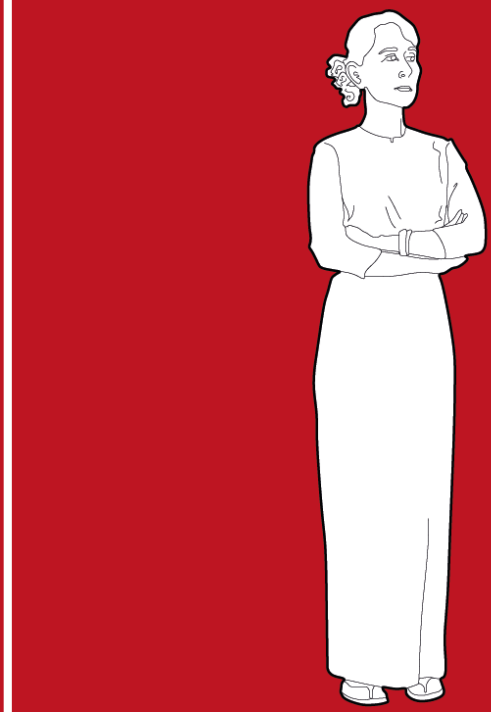












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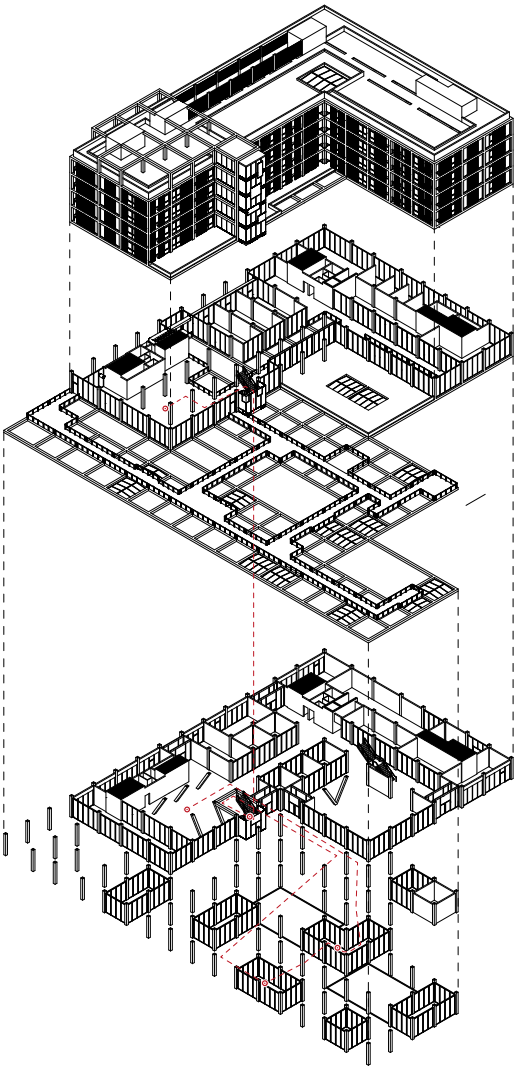
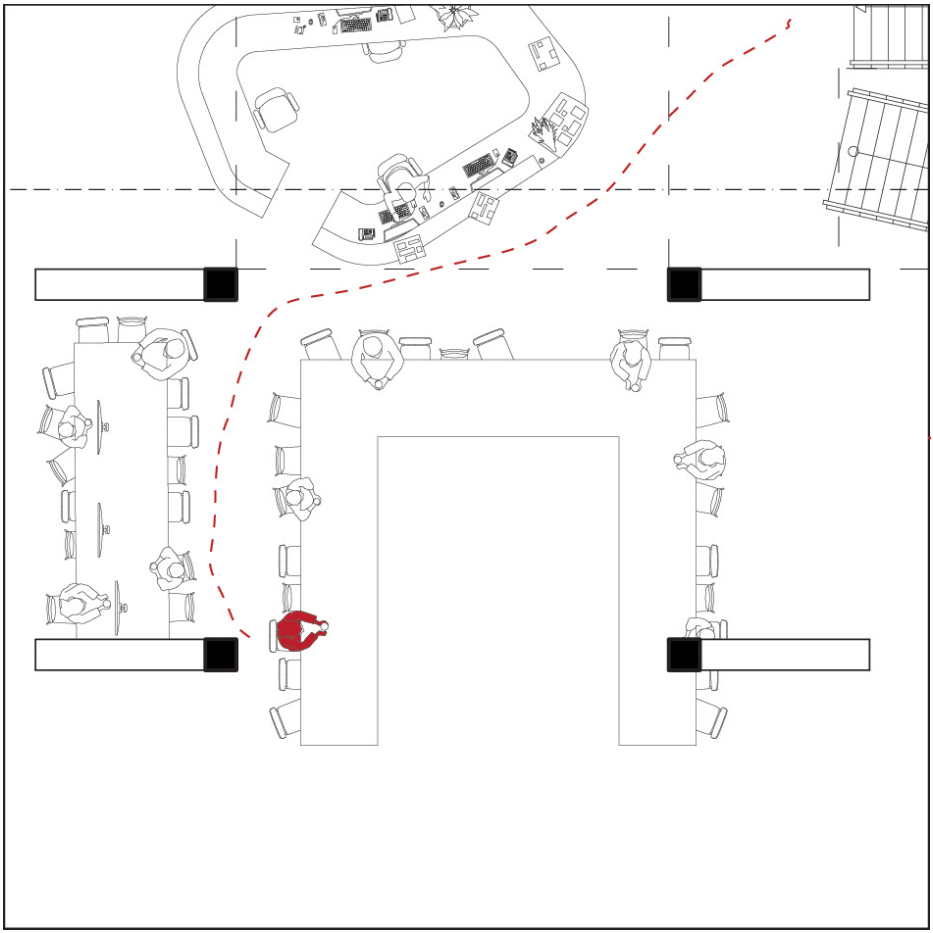
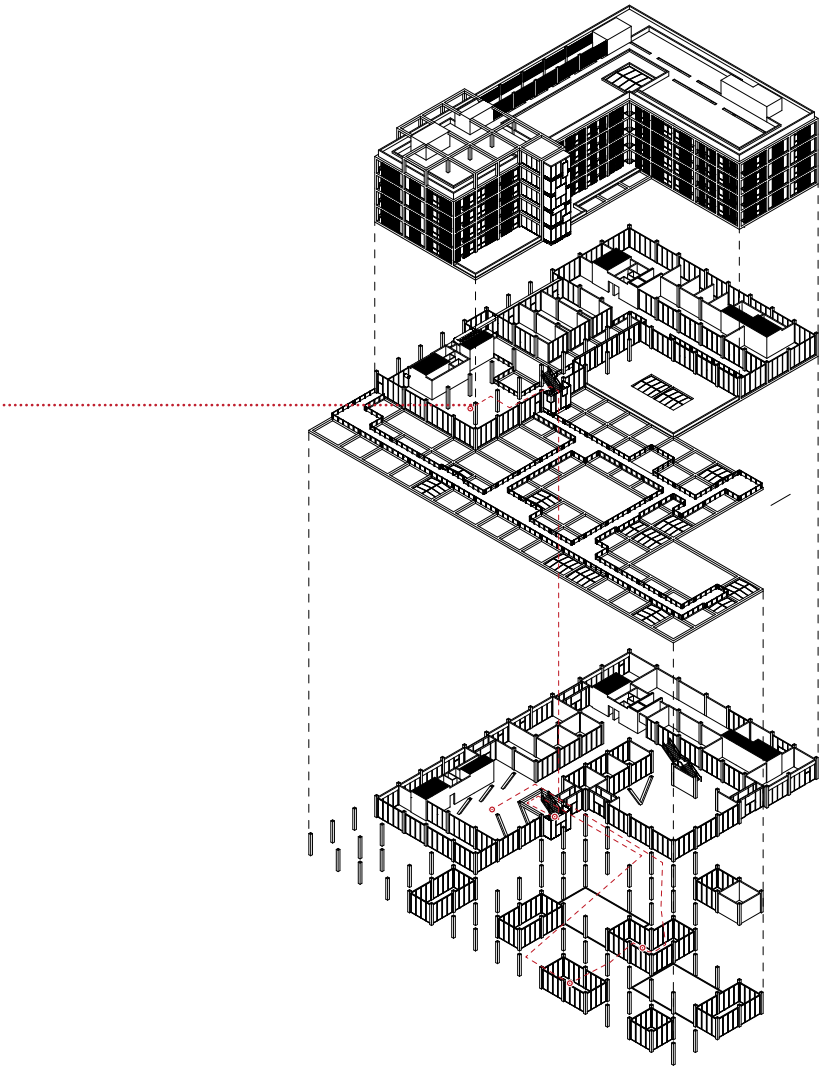
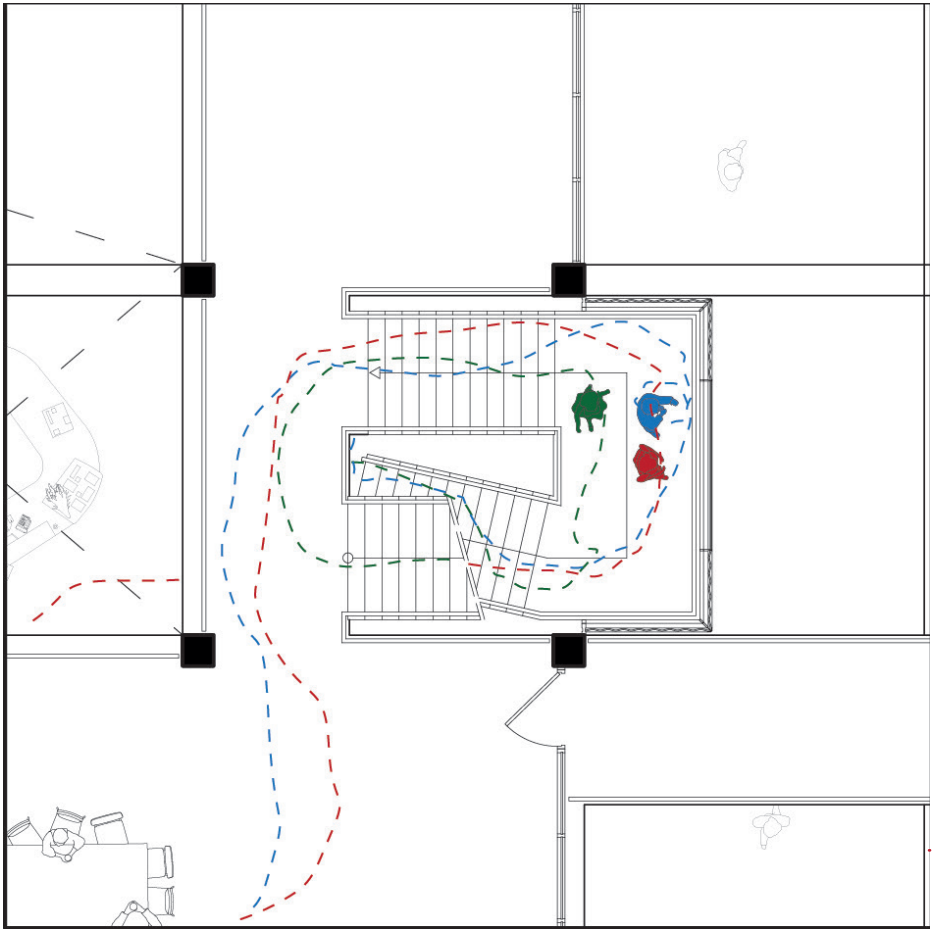
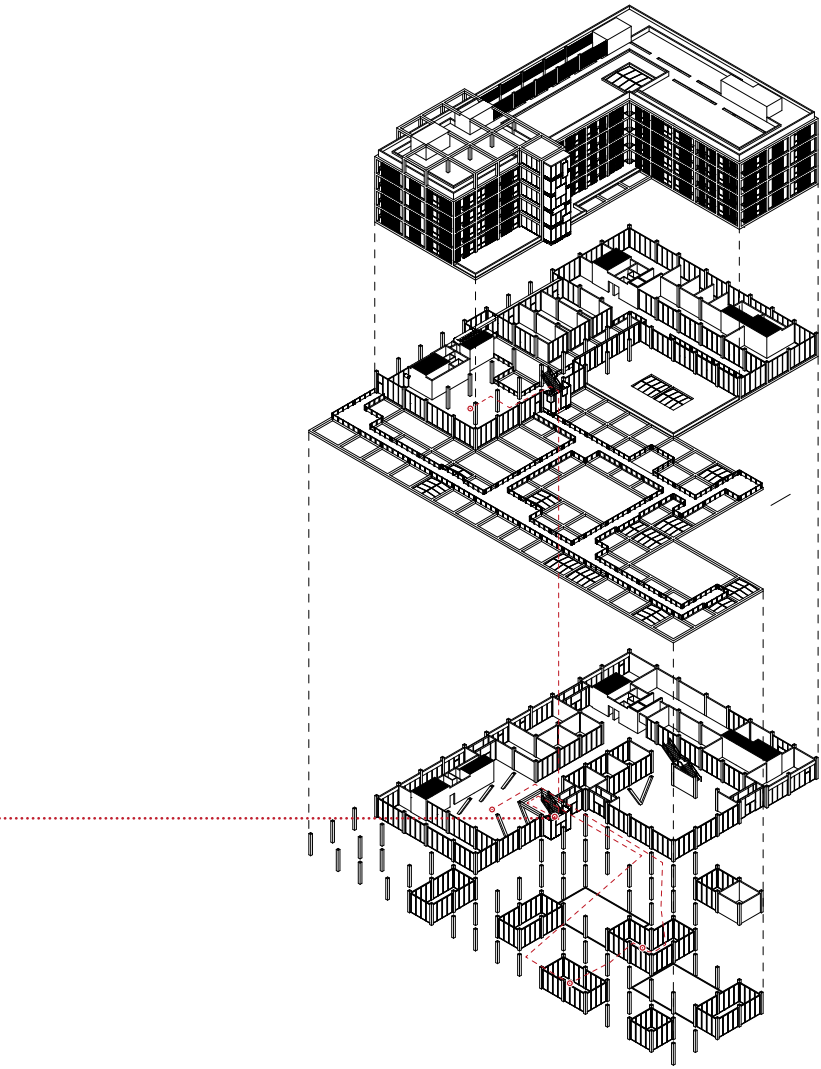
-Volunteers at the communal kitchen

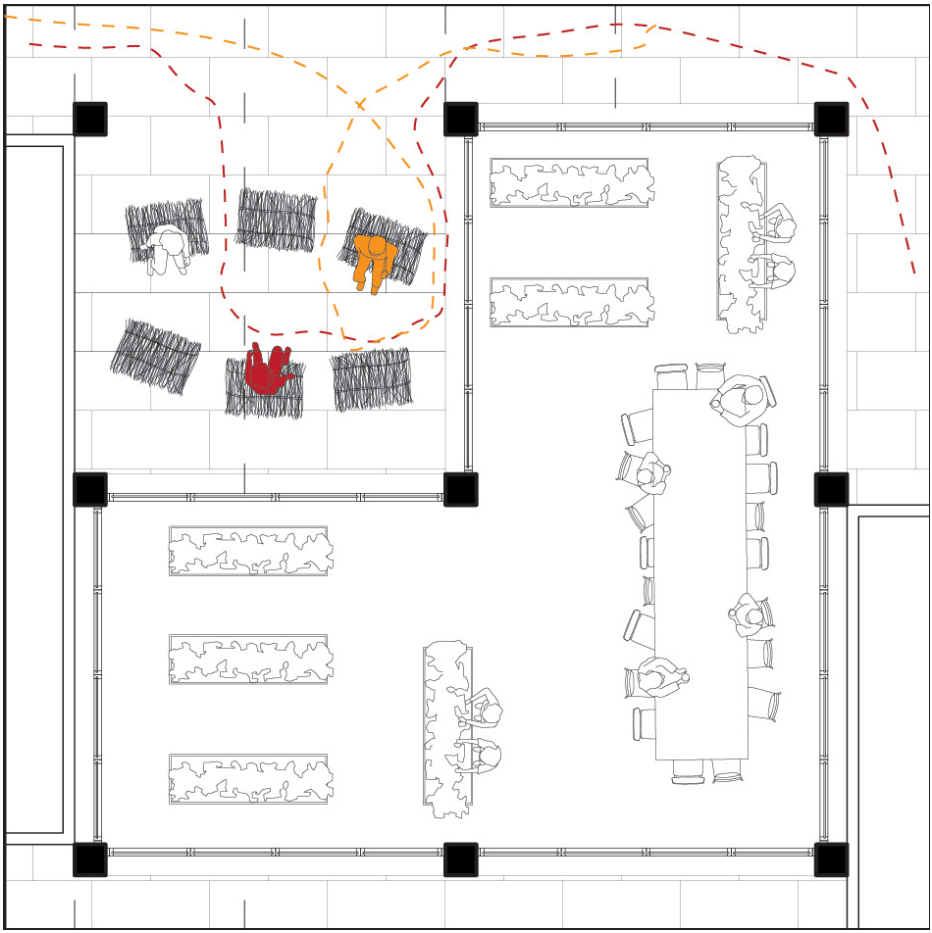


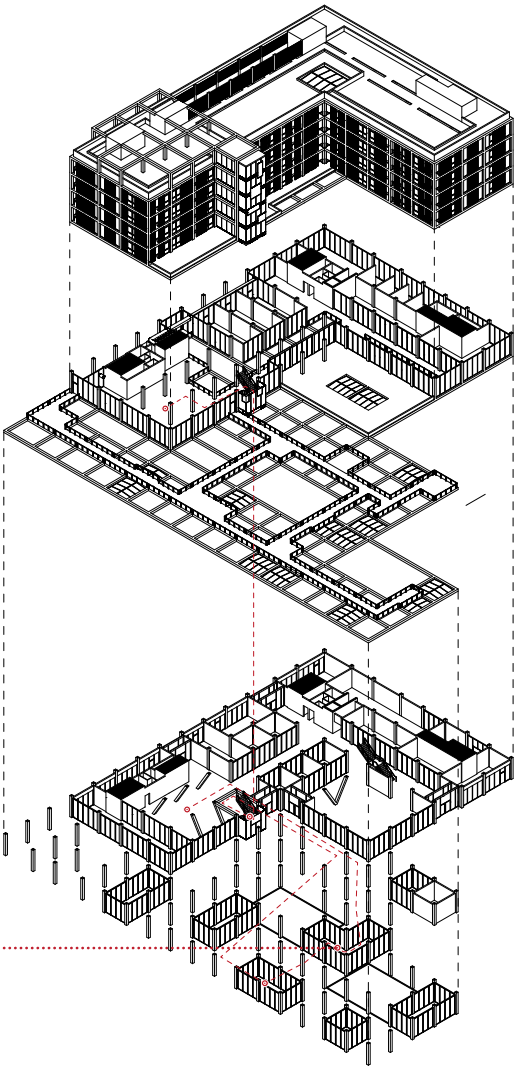


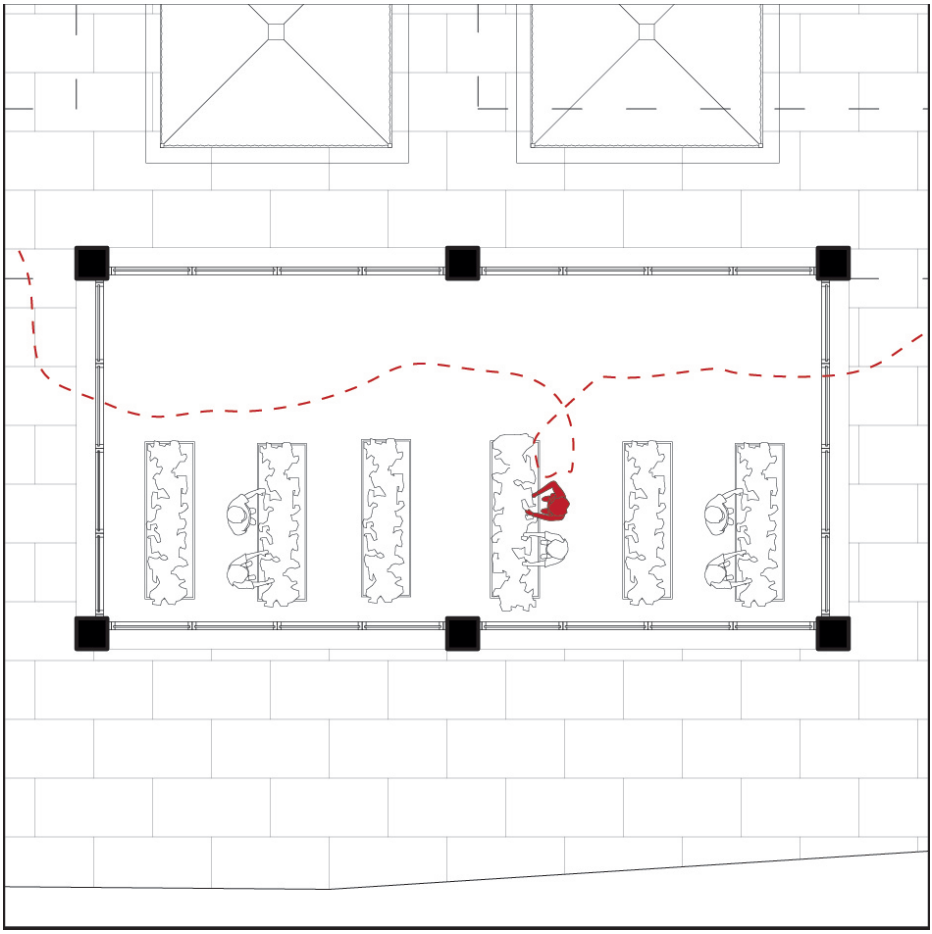


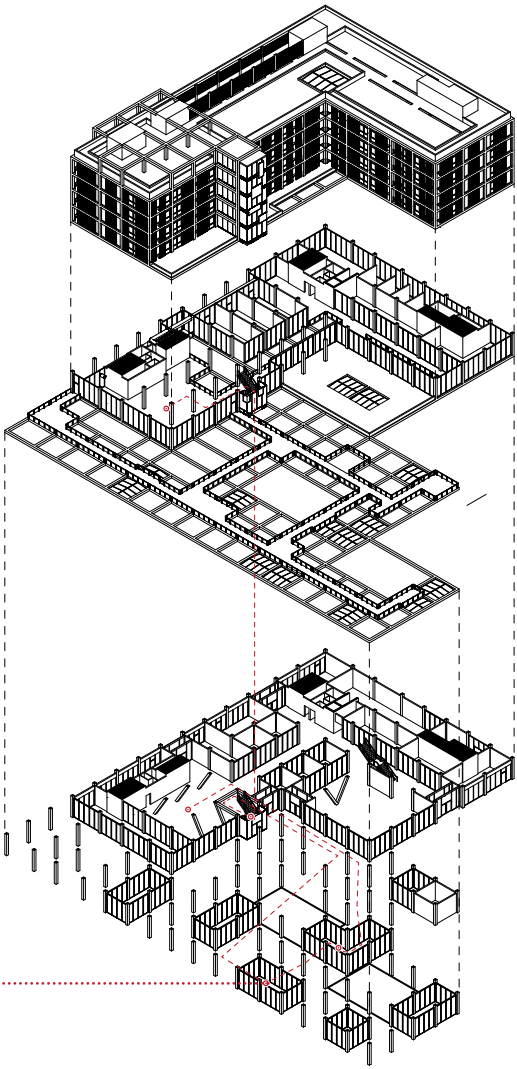


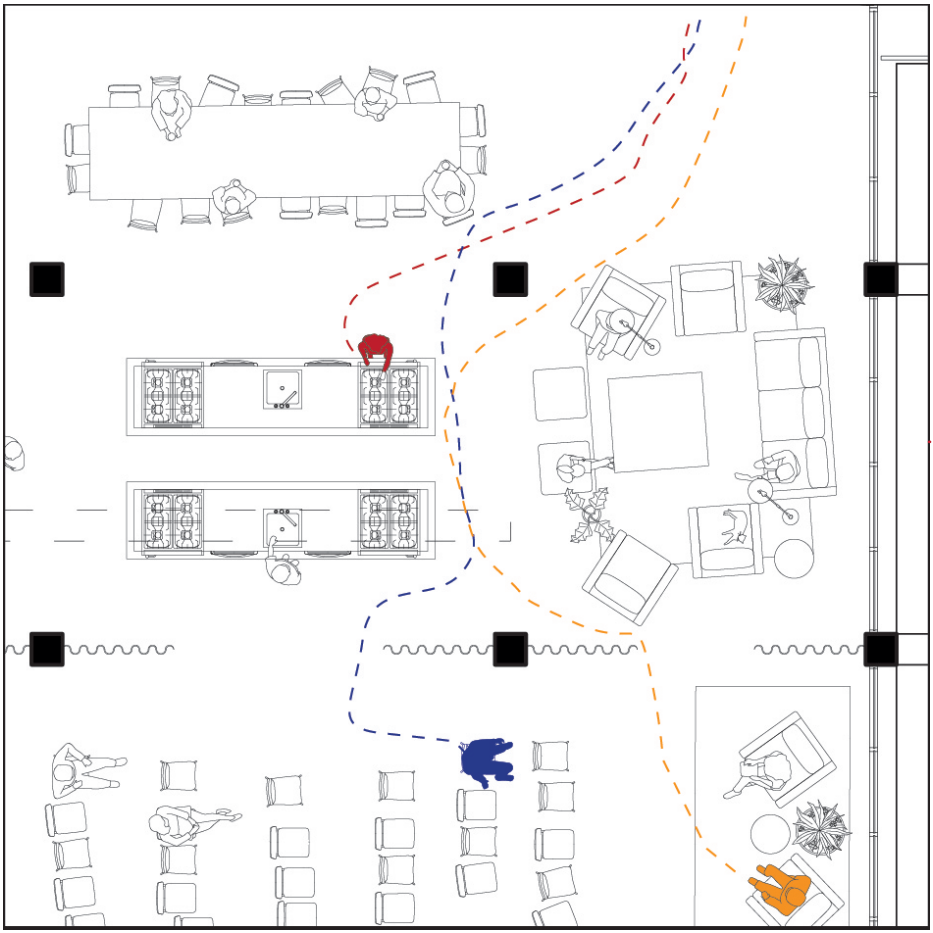


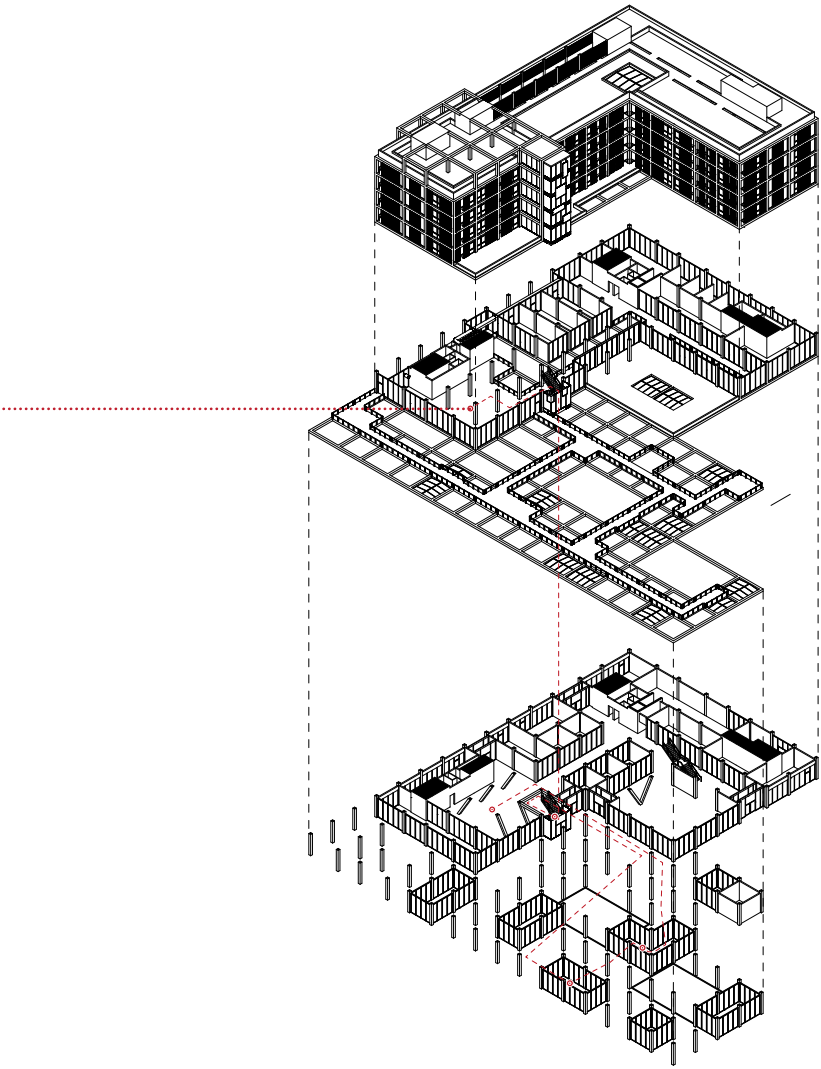


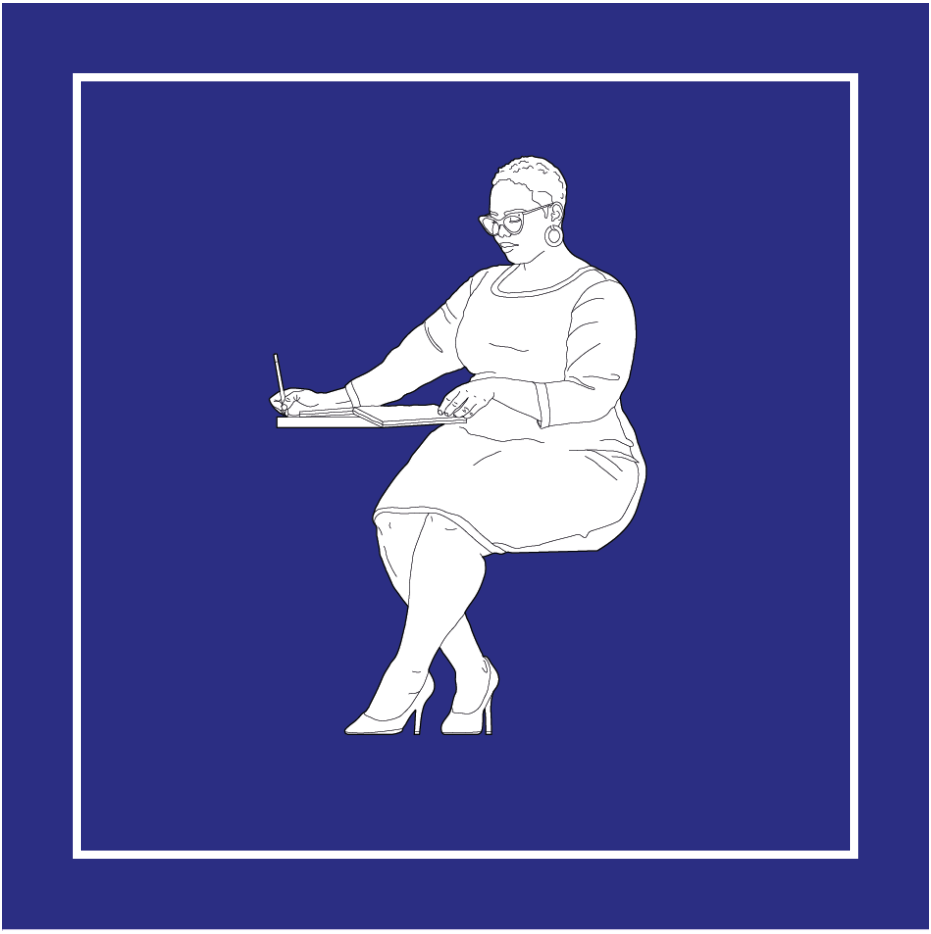




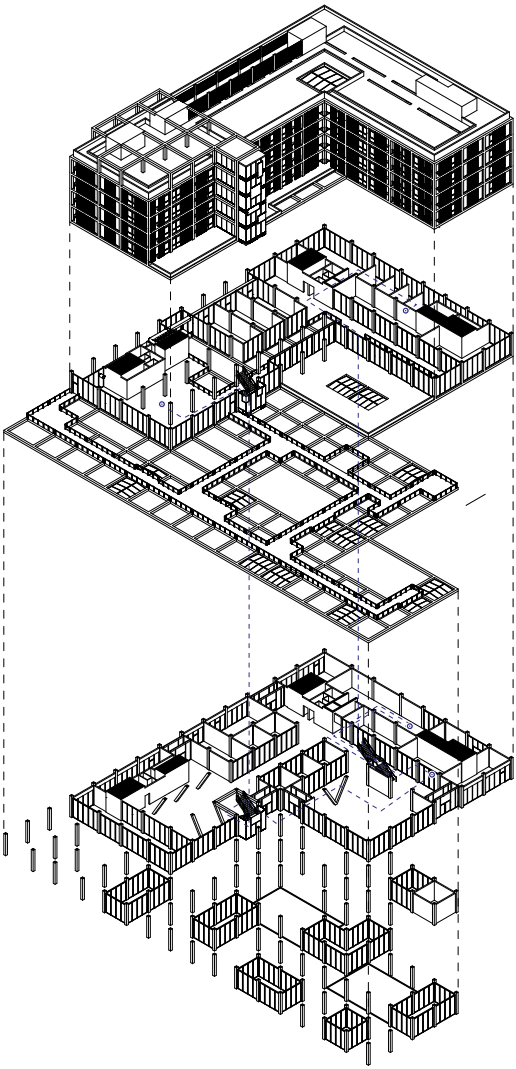


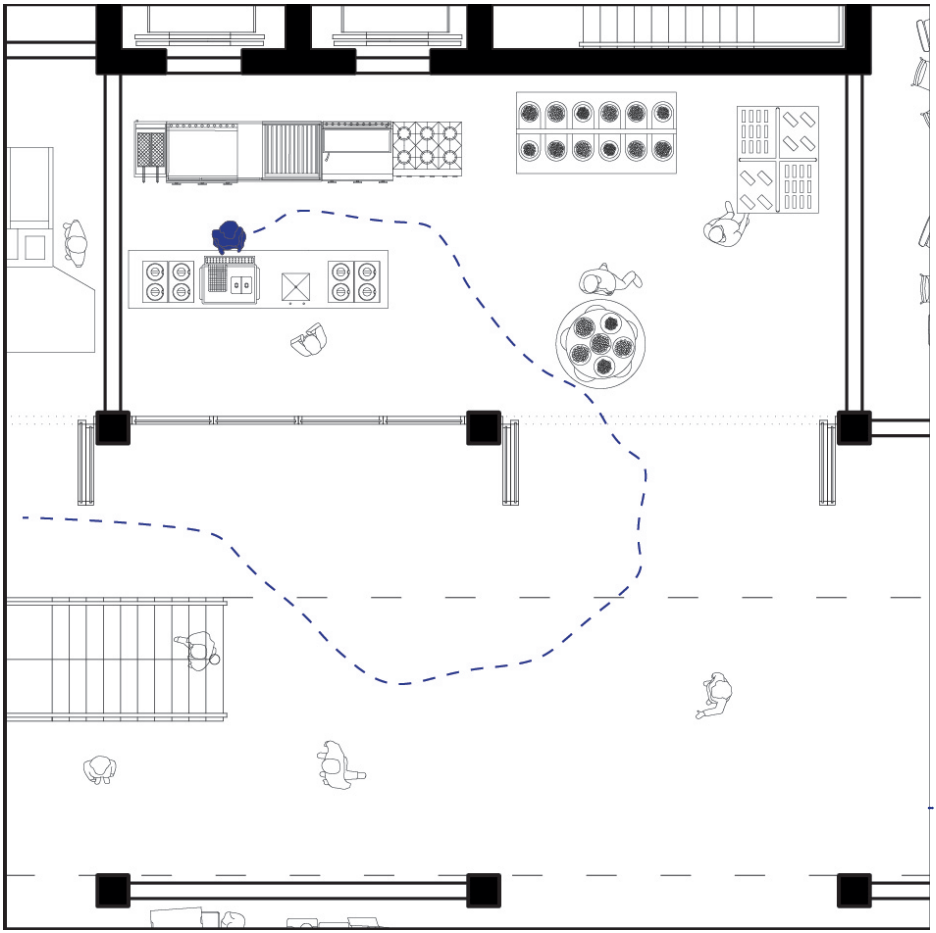


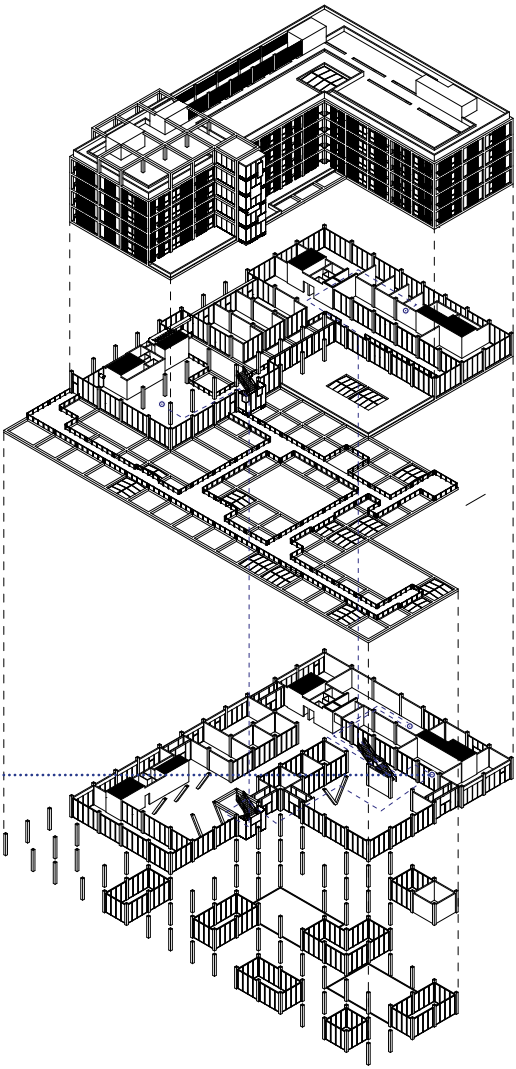


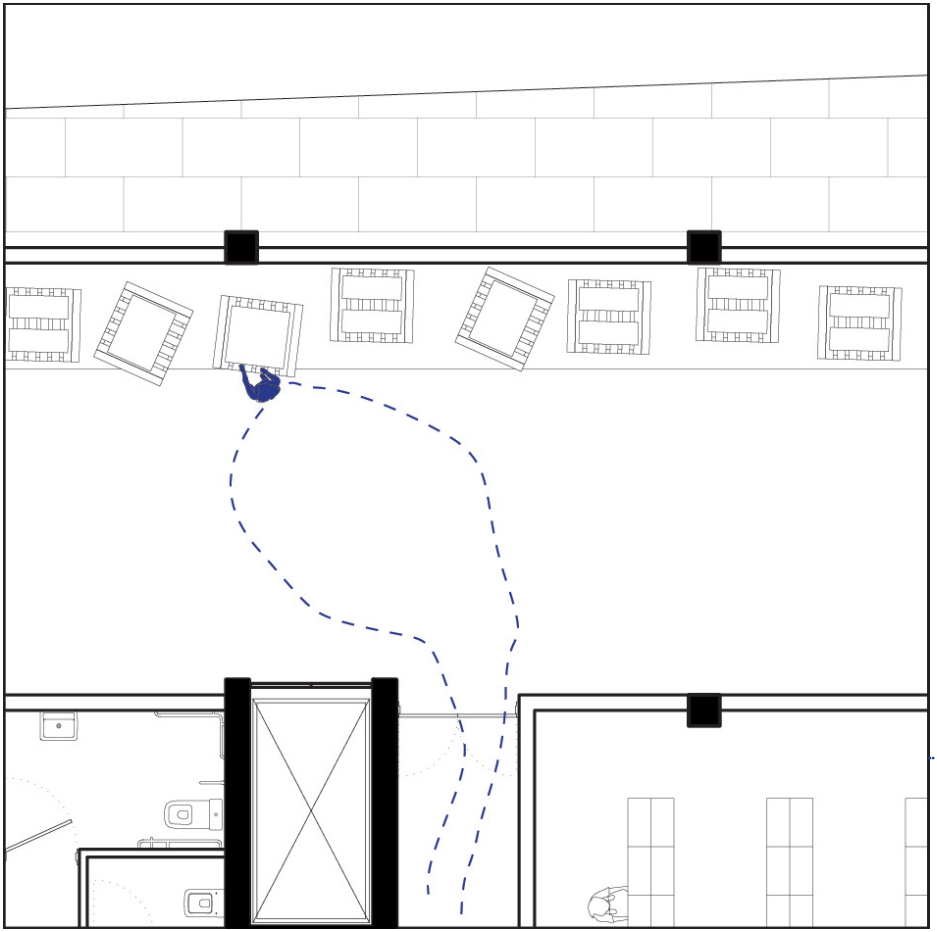


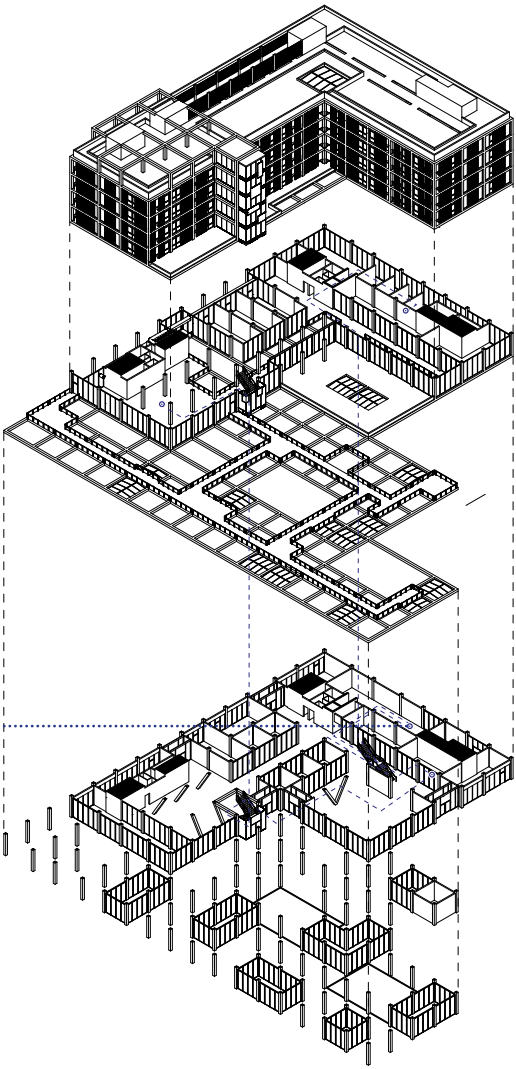
-Worker in The Place
-Shop Owner in the market
-Uses rentable kitchens for her business

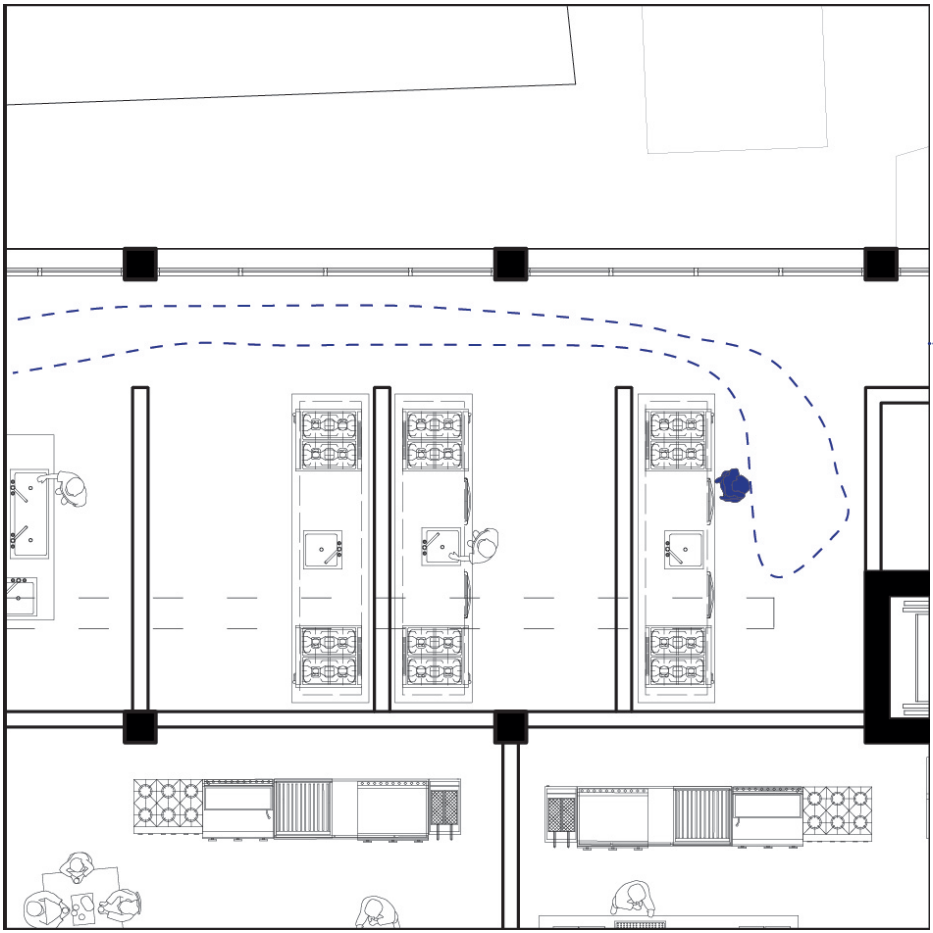


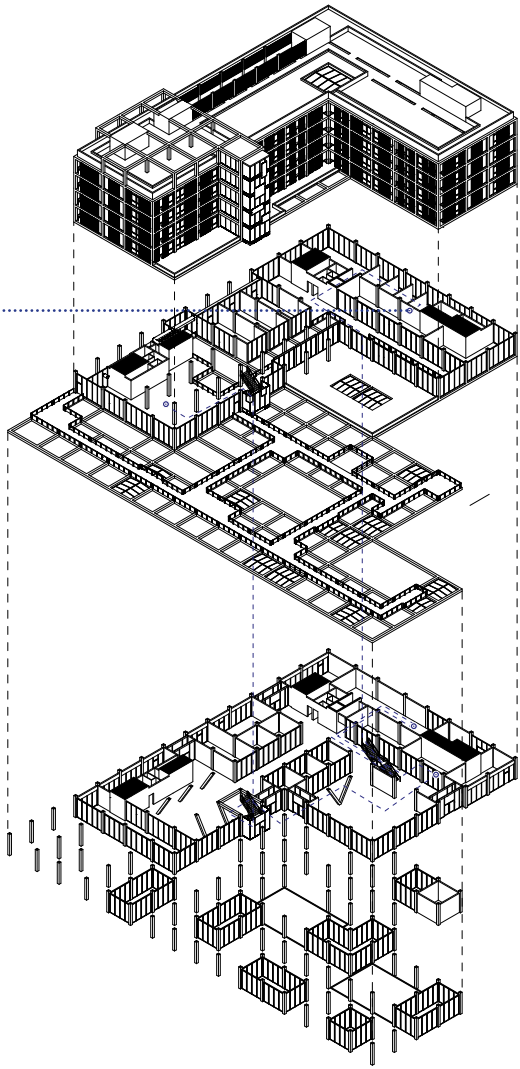


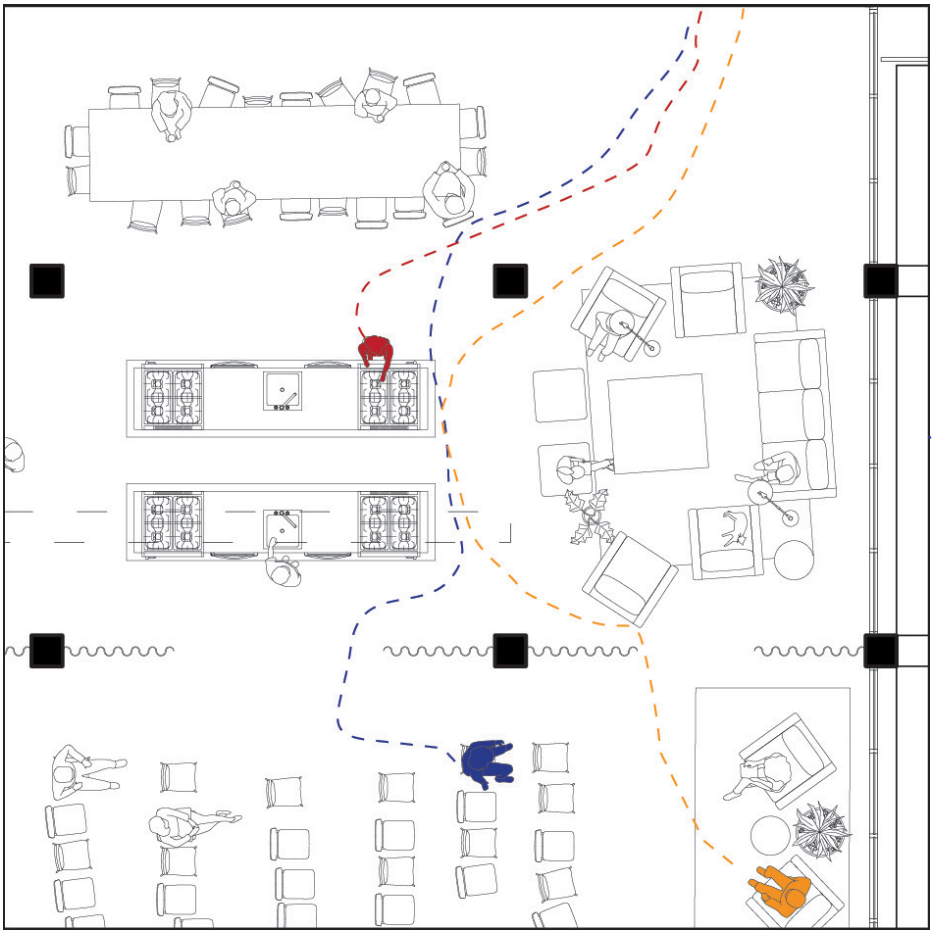


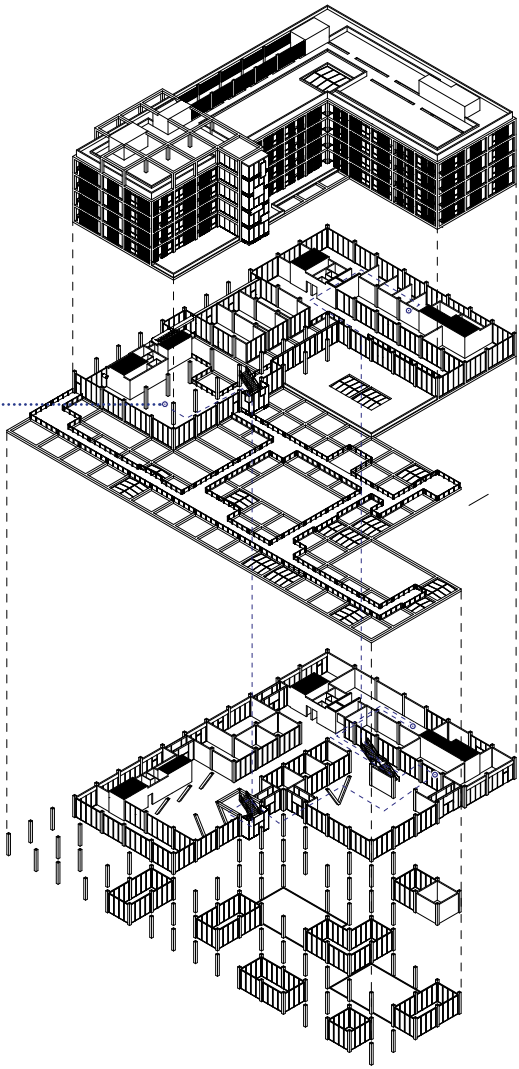




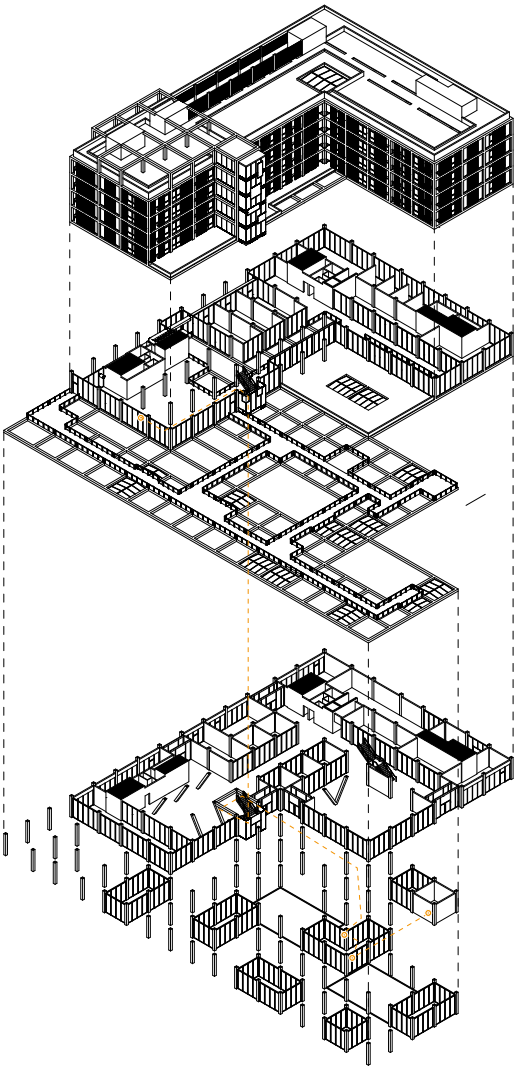


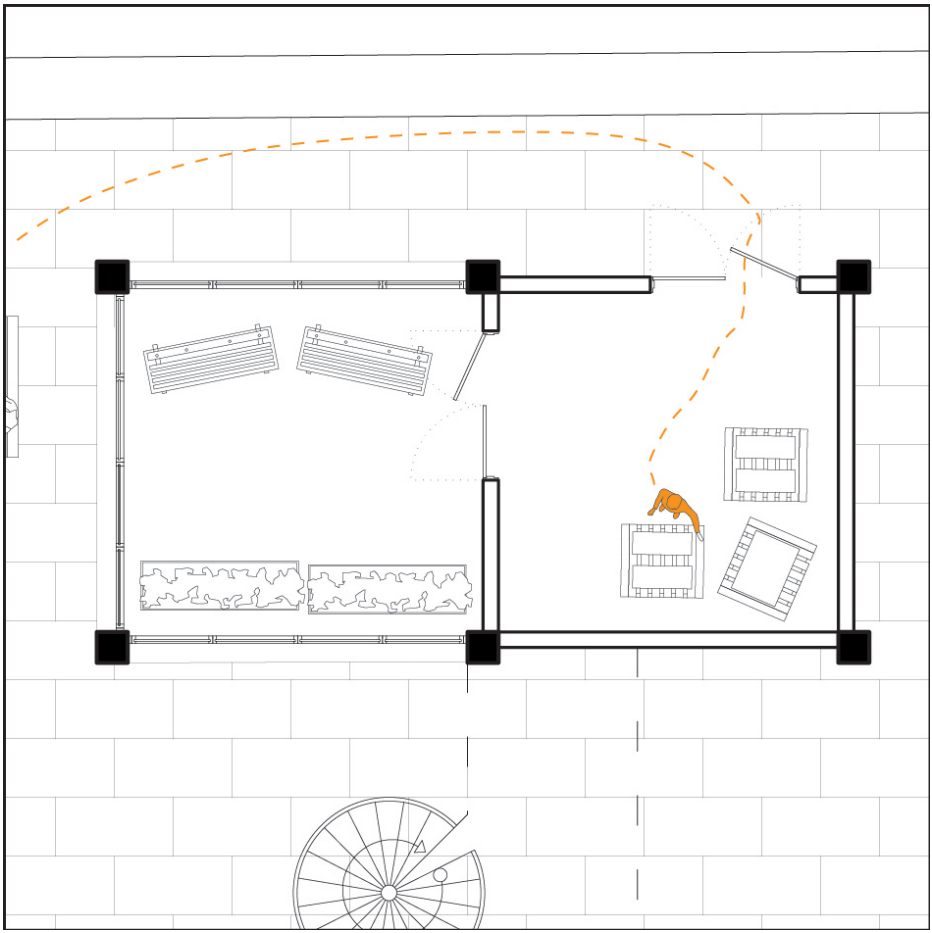


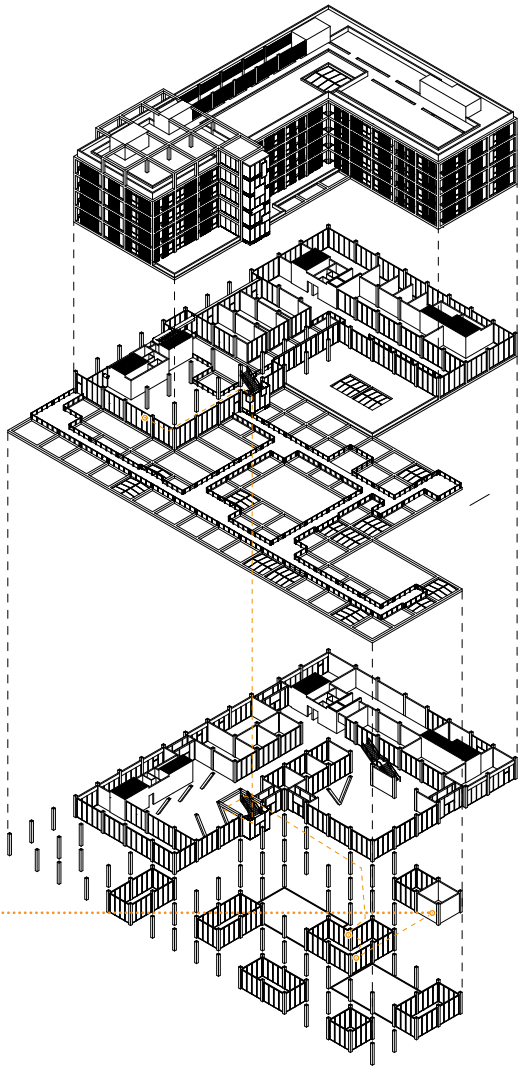


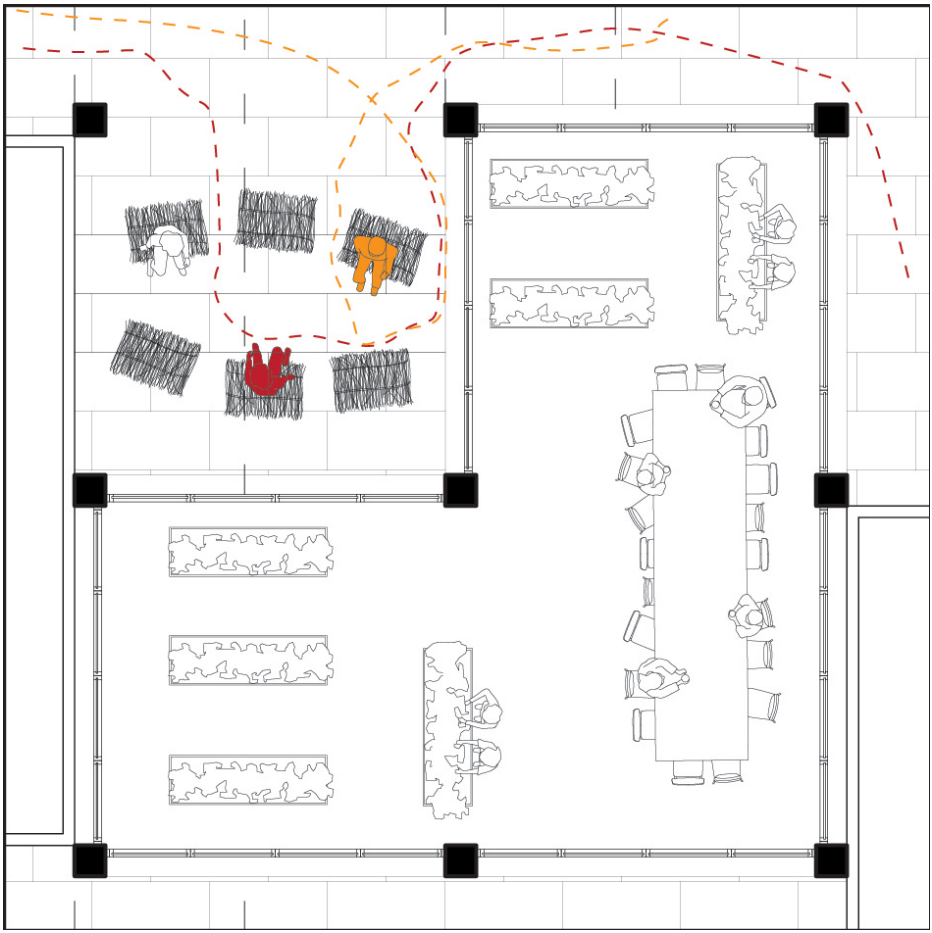


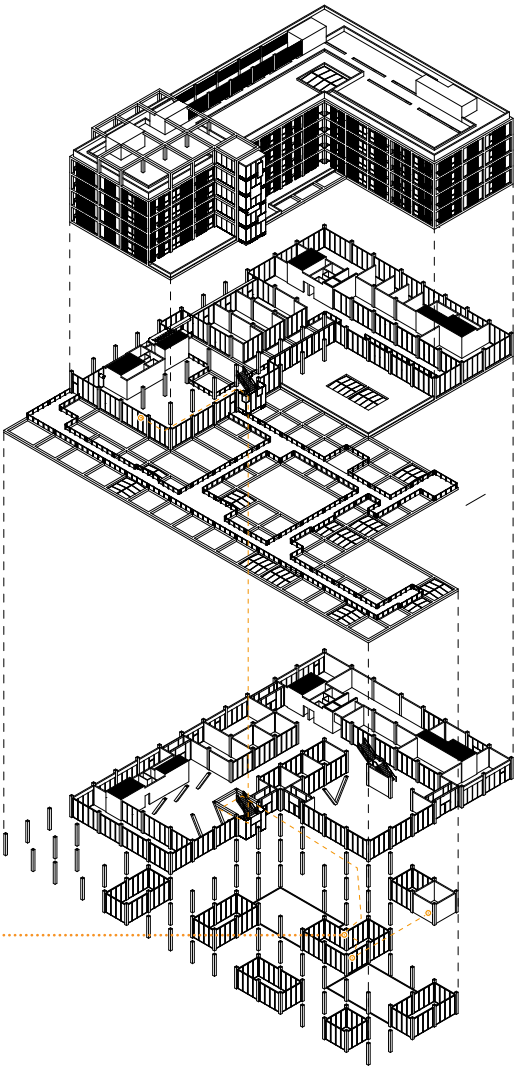
-Volunteer/Worker in The Place
-Community Farmer
-Takes care of the Community gardens

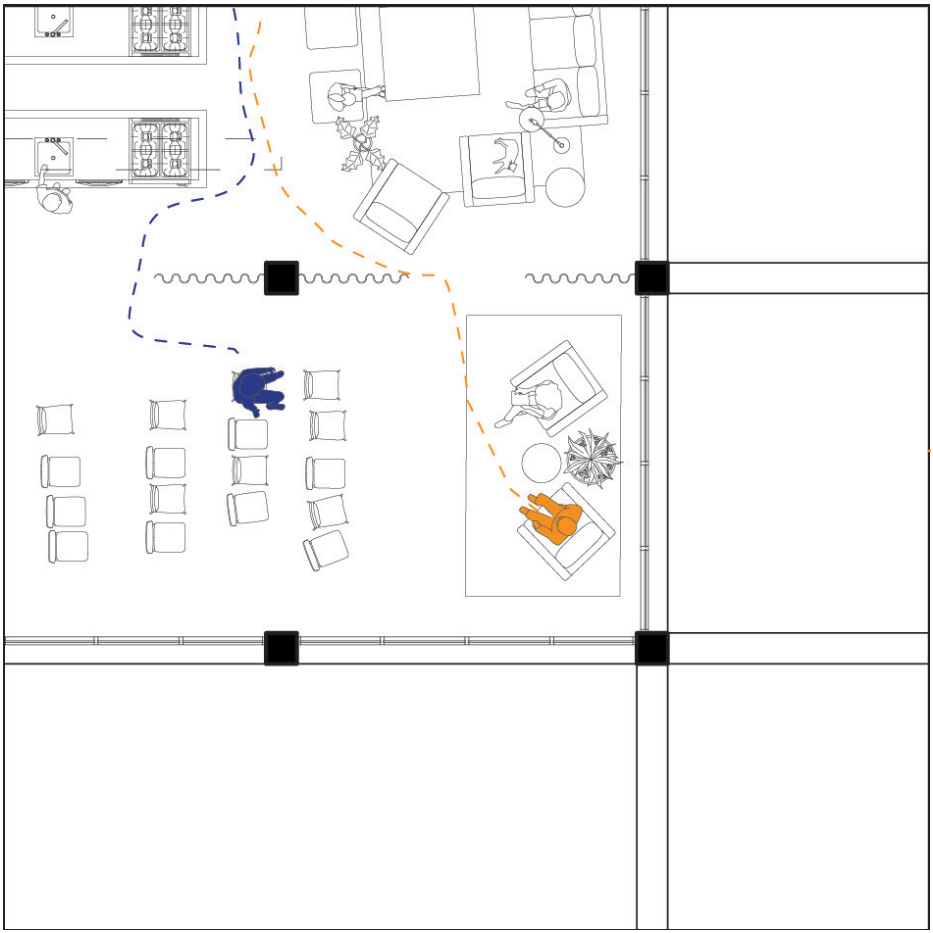


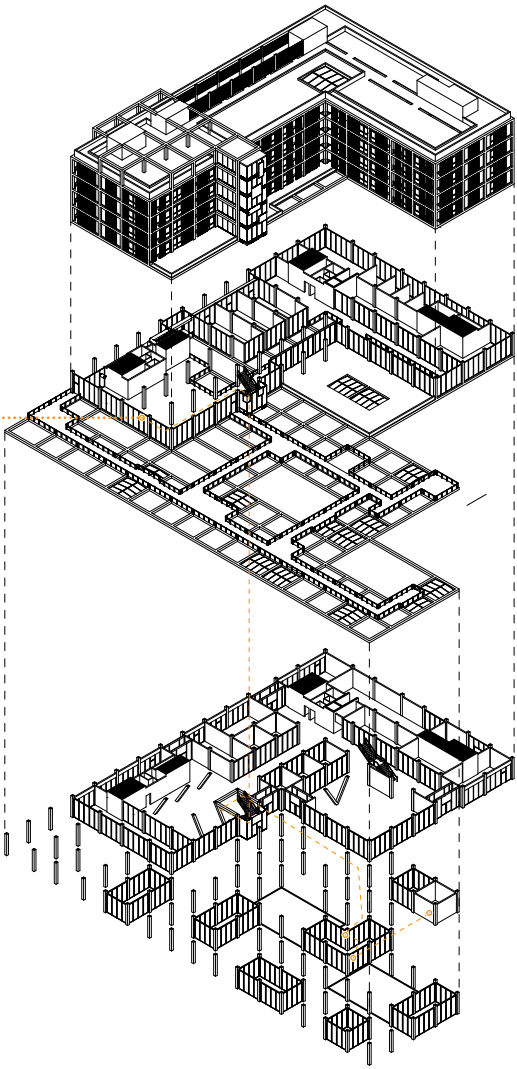










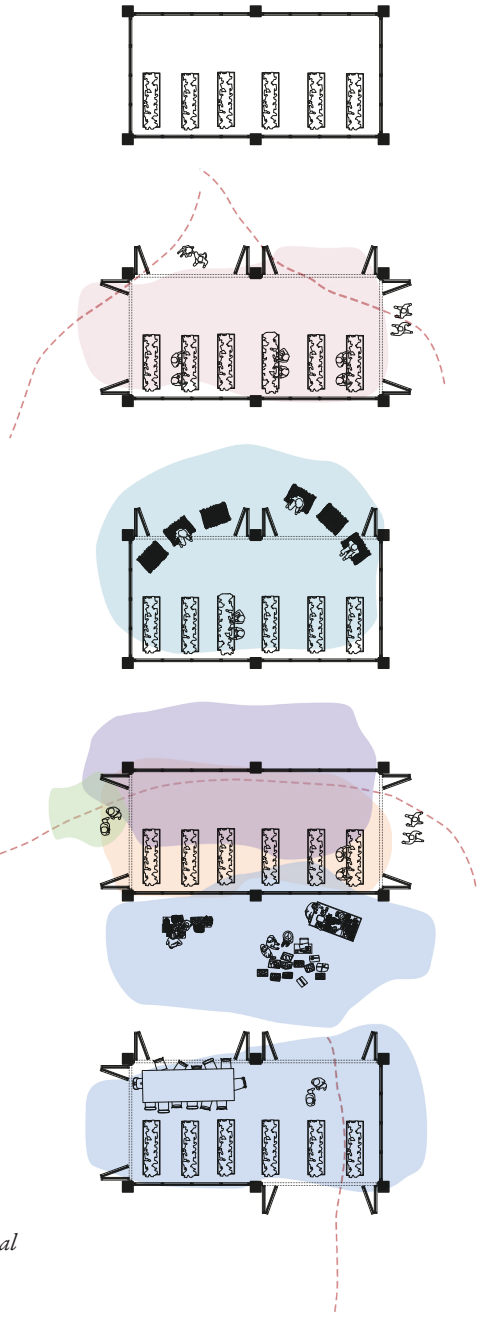


TT

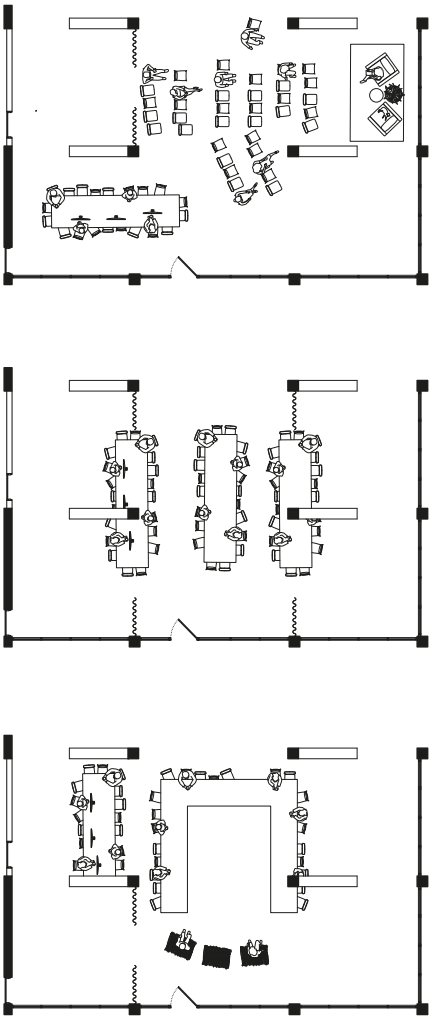
Tectonic Temporality

Vitalizing Placeless Cultures in Post-Colonial London by Commensality

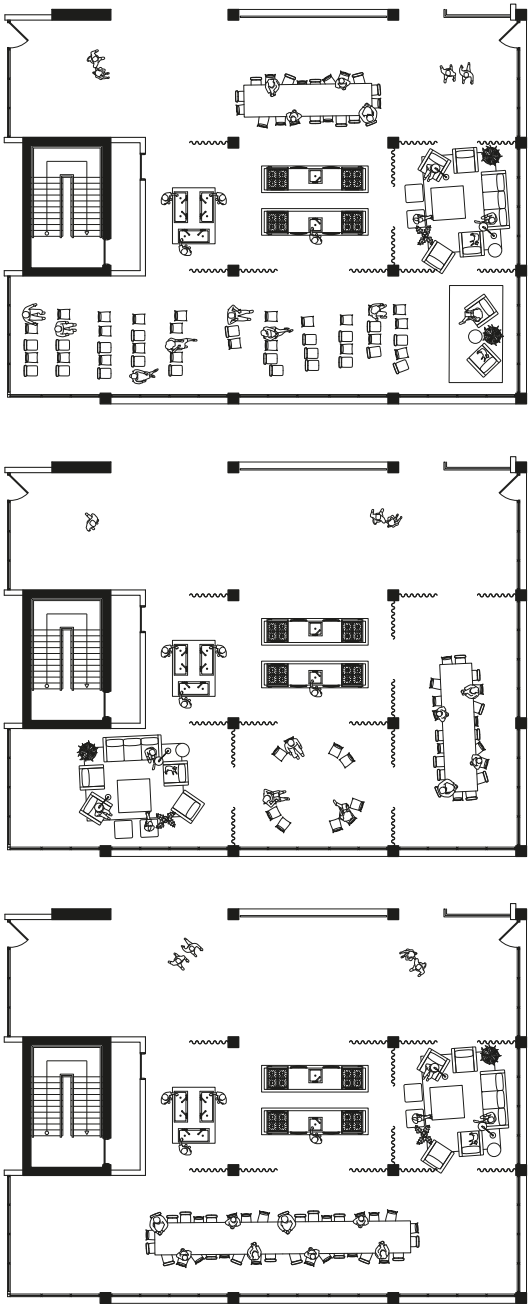
The design works on various temporalities. Every function that pushes for togetherness creates small temporary stains. Consequently, each layer in the design and even each different function within each layer carries their own temporality and stain. They work and change according to these temporalities and create different connections. This allows the project to be a living organism having different stains in different temporalities.



Temporality of a typical Community Garden



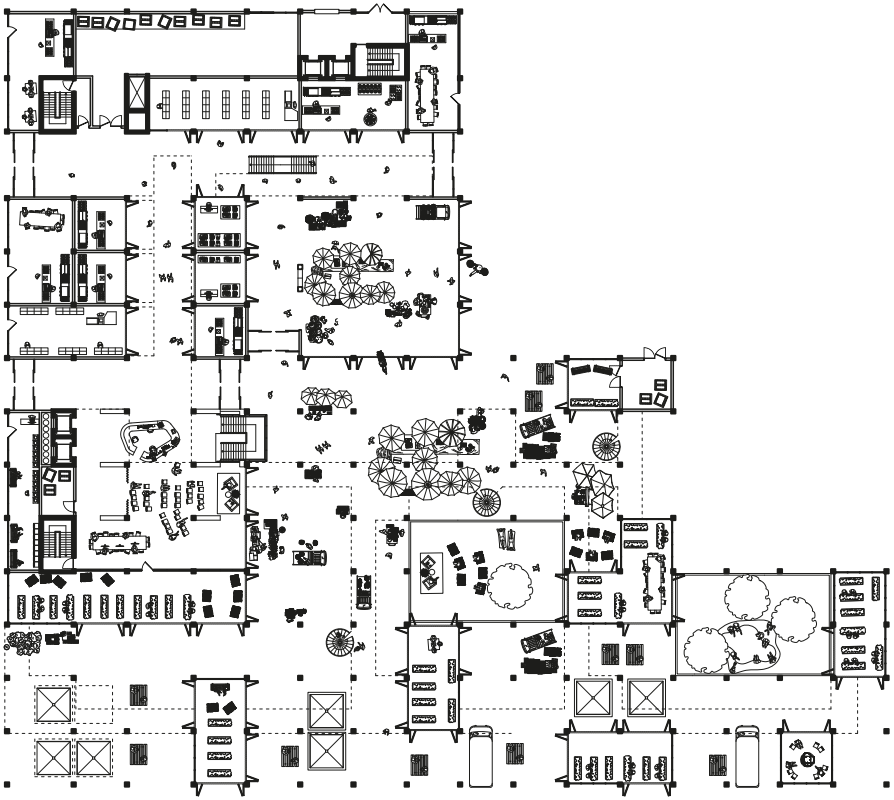
Public key room and work space



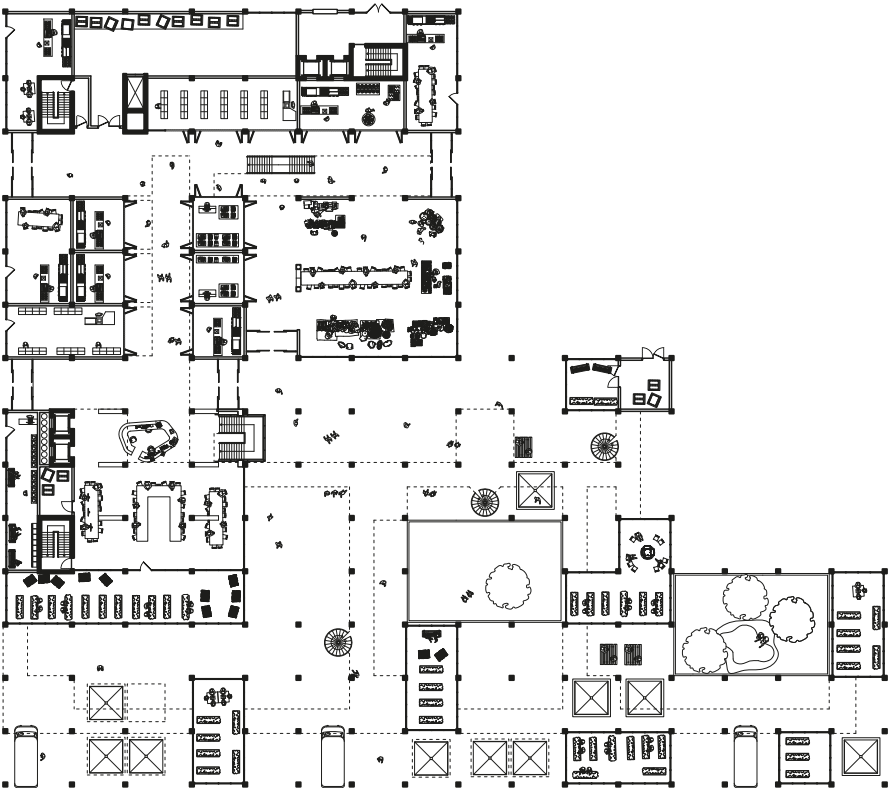
Communal kitchen and living room

Market Sprawl

The façade of the building on the ground floor can be fully opened when the conditions allow, to diminish the border in between different temporalities of the layer of communality and encourages the sprawl of the market from outside to inside and the other way around.

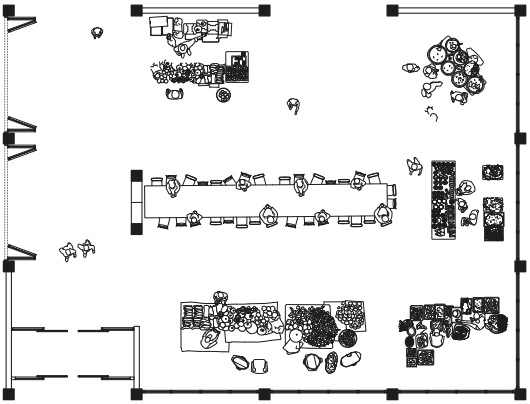


Summer conditions

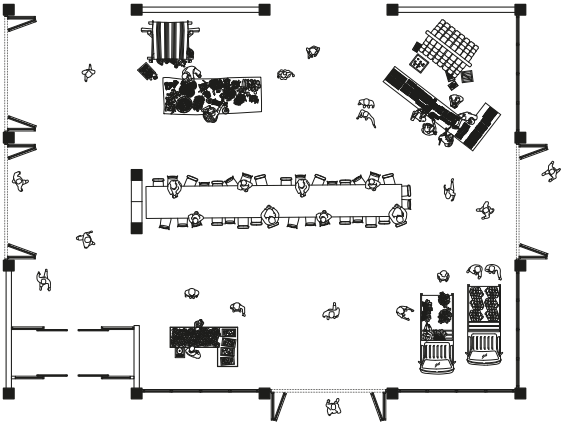


Winter Conditions

Self-built temporary market

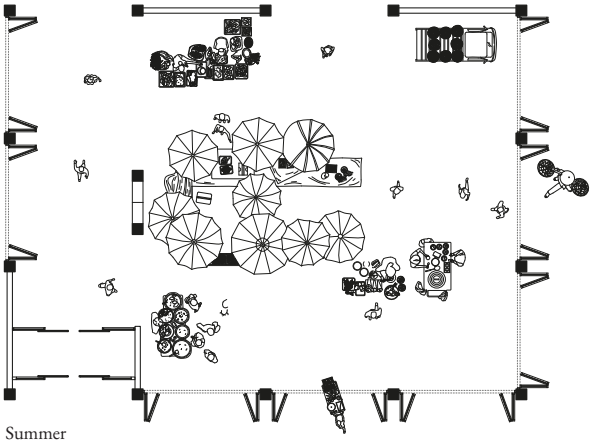


Winter

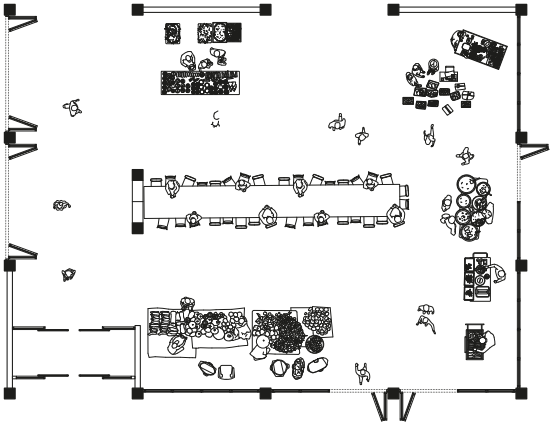


Spring

0 1 5



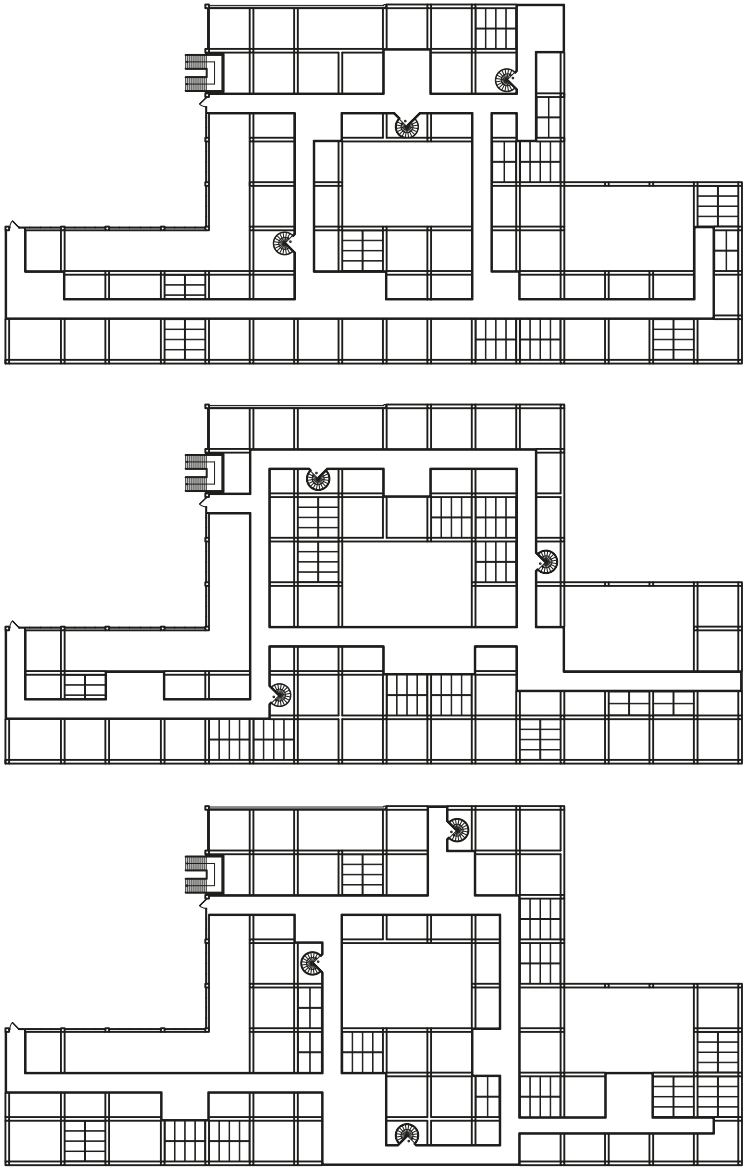
Summer

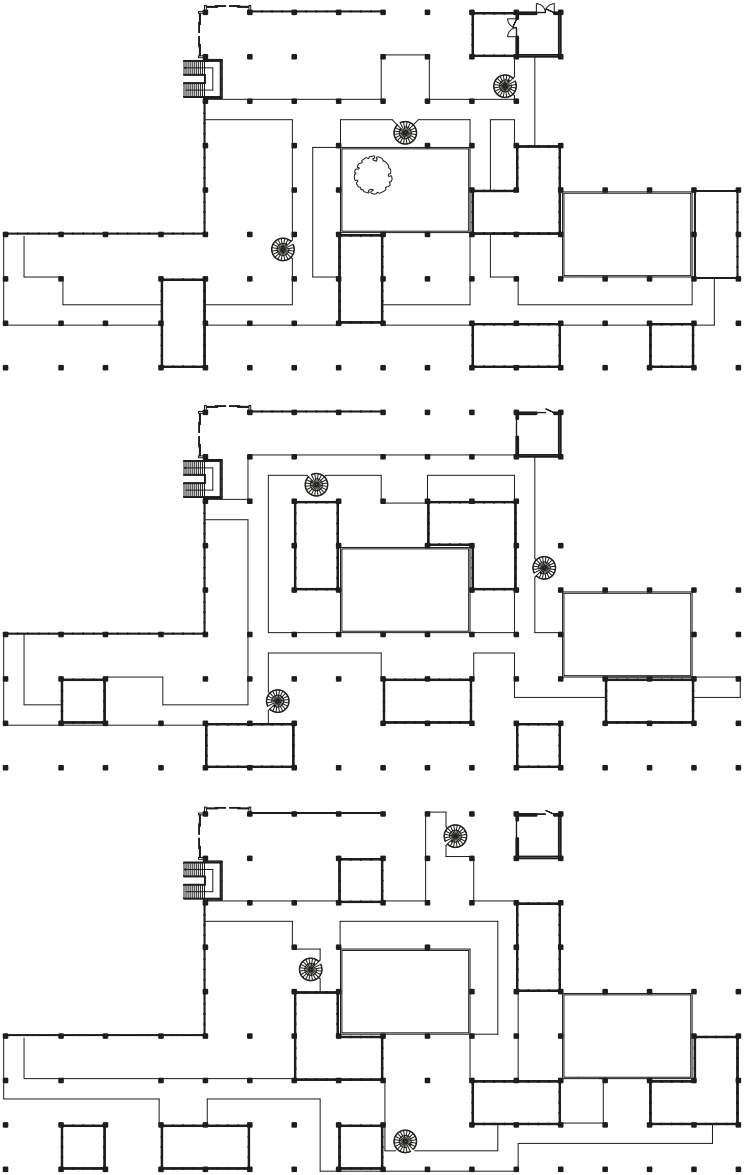


Fall

The Pathways and the community Gardens are designed to be removed and changed in form and location within the market square according to the needs of the people and the use of space.

Market Square
Longterm Temporality

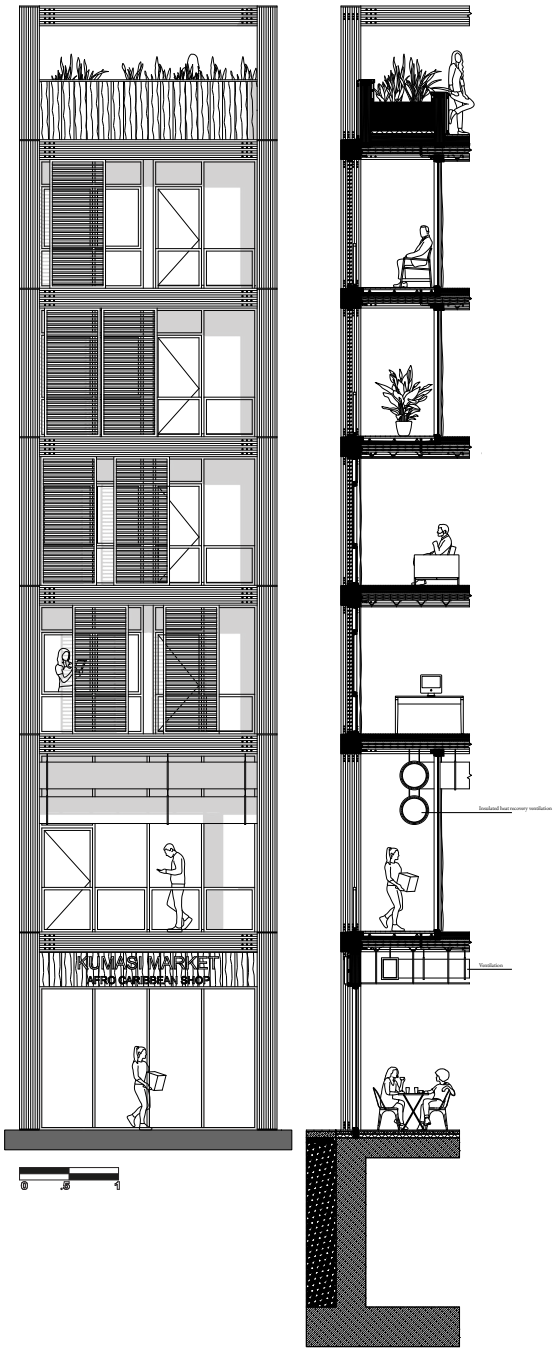




ST

Structural Tectonics

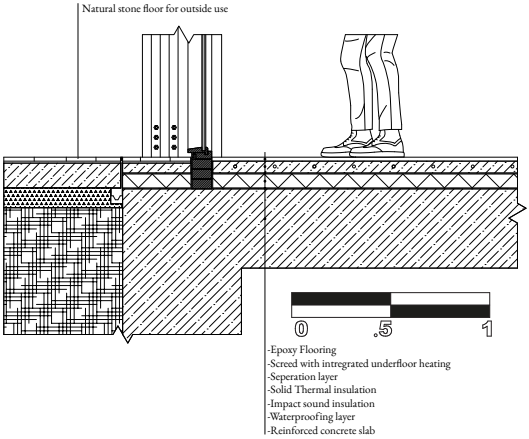
Vitalizing Placeless Cultures in Post-Colonial London by Commensality



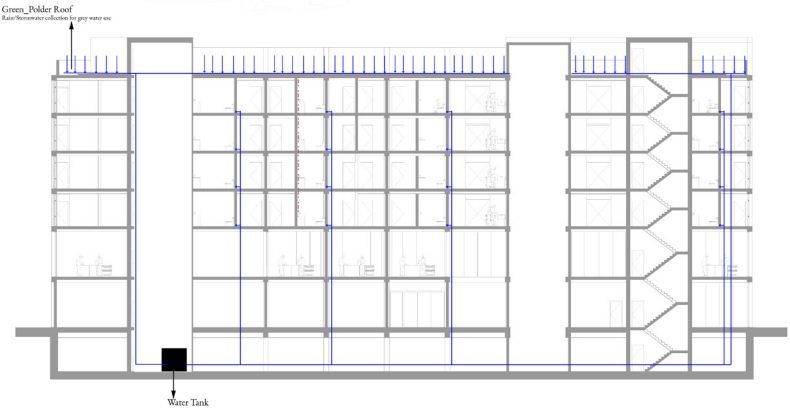
Detail Section-Elevation

Structure

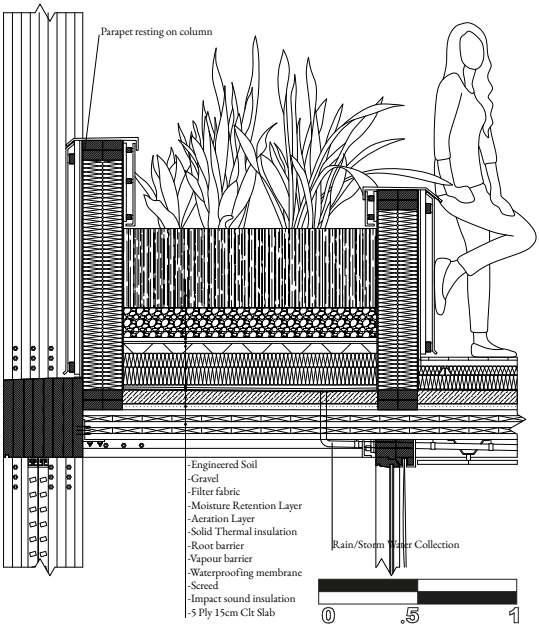
The building is made out of timber structure with a concrete foundation and concrete circulation cores for stability. The columns and beams are made out of Glue laminated timber while the floor slabs are 15cm thick, 5ply cross laminated timber.



Ground Detail

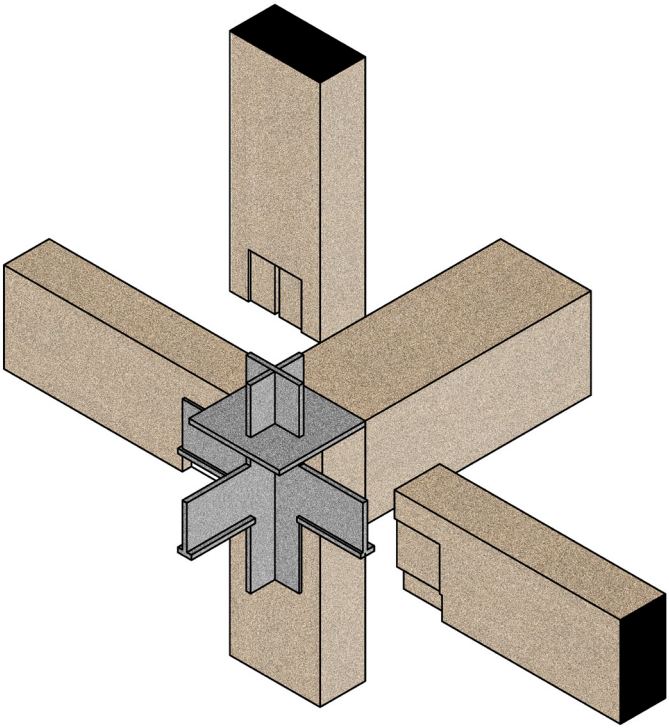


Rain water Collection



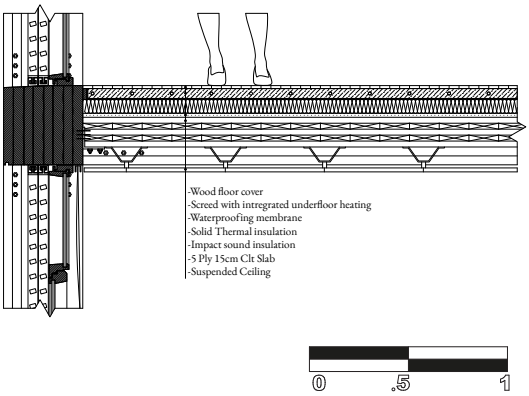
Roof Detail

The green non-walkable perimeter of the roof is designed to collect and filter rain water in order to be used in the residential units as grey water.



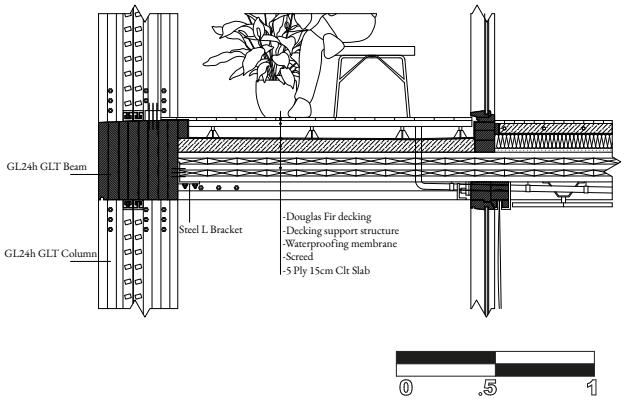
Column/Beam
Connection Apparatus

The timber structure is connected with prefabricated steel connections.



Typical Floor Detail

Solar Shade Panel



Typical Floor Detail

Floor slabs are connected to the load-bearing structure from the inside to use the space more efficiently. Floor slabs sit on <L> brackets which are connected to the side of the beams. This creates a flush finish between the floor and the level of the beam. This way the width of the beam creates a layer on the facade and adds to the layered texture of the facade.

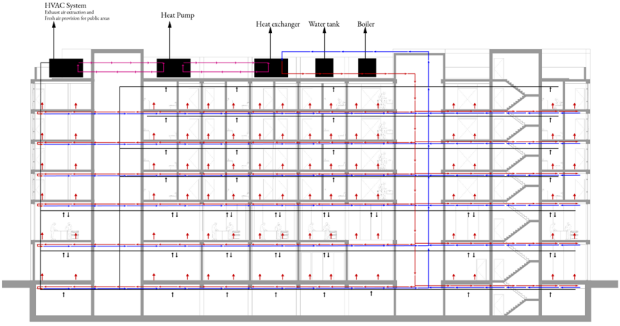
Climate

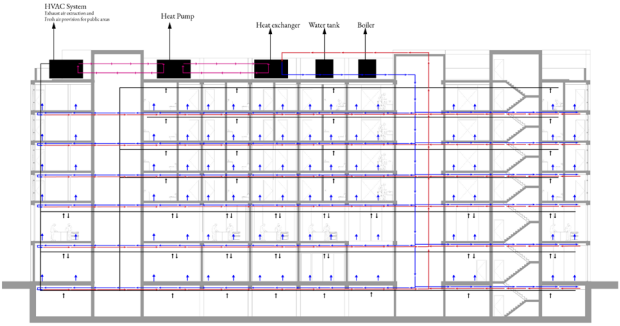
The Place utilizes different natural and mechanical climatization systems to achieve a comfort level inside the building. The atrium of the residential floors is covered with a oparable glass roof which can be opened in summer to create natural air flow.

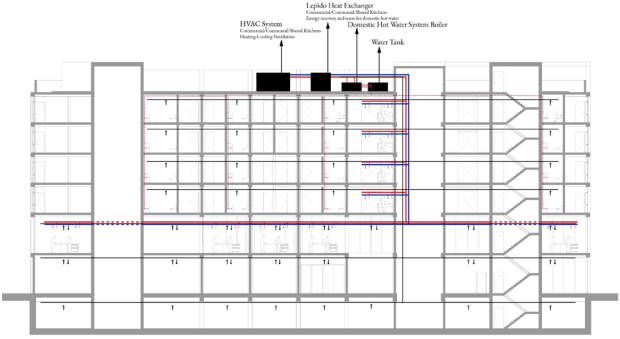
The Place is heated and cooled through low tempterature underfloor heating. Heat recovery systems are used in the building to lower the energy use to achieve the necessary temperatuers in the system.

A special Heat exchanger used in the exhaust air pipes of the kitchen spaces to recover to energy that is in the warm air that comes from the kitchens. This energy is then used to heat up the hot water tank of the building. This system can be used year round.

Natural Ventilation Scheme







Mechanical
Climatization Diagrams

PC

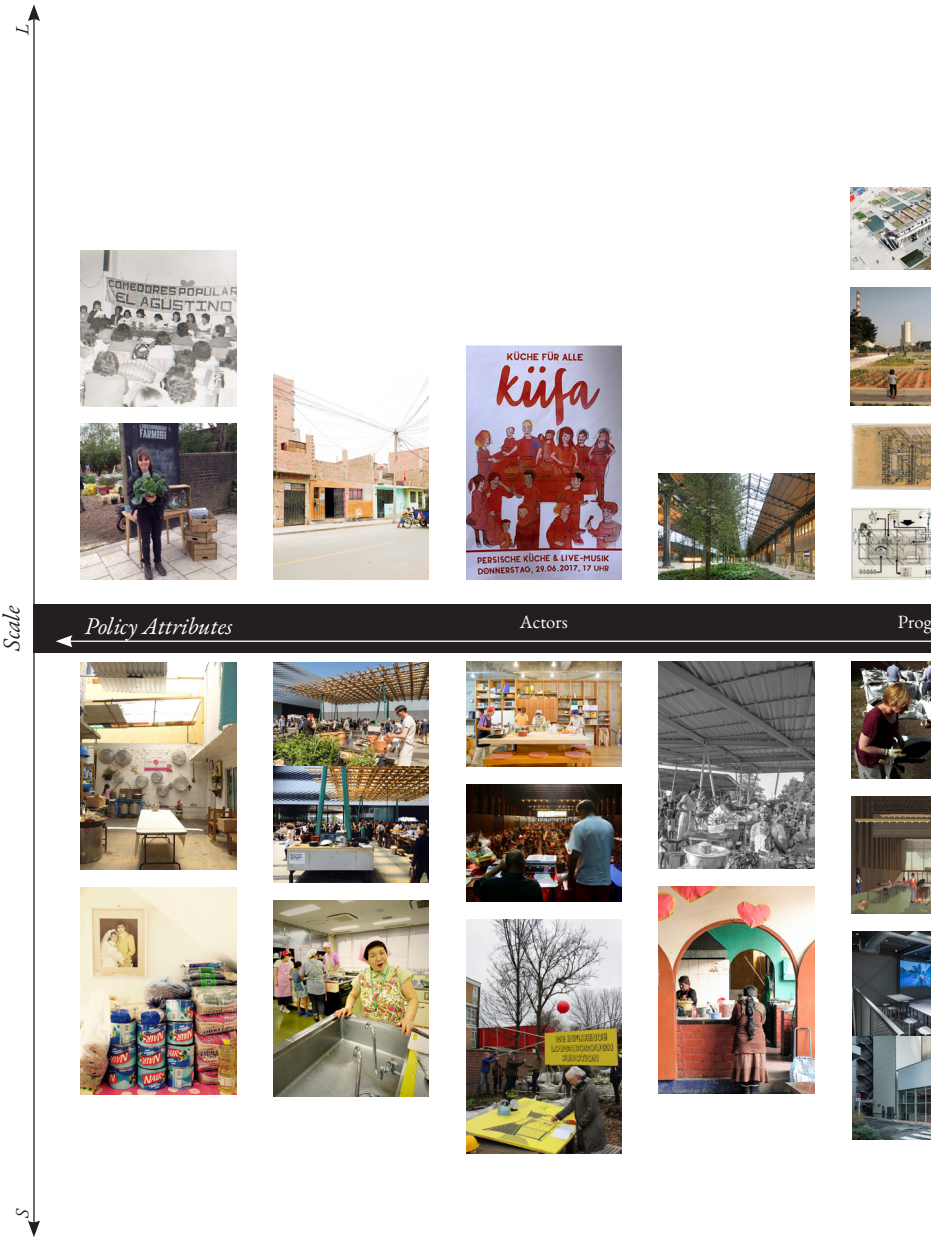
Hidden Communities
EXCAVATING PLACELESS CULTURES in POST-COLONIAL LONDON by COMMENSALITY

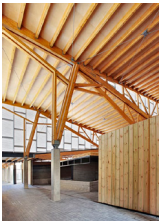
Precedents Catalogue

This catalogue aims to gather all the influencing projects, drawings, policies, ideas, hypotheses, realised and unrealised world views, historical events and writings in the process of the project design and research. They are categorised into several different subtopics. Although sometimes some precedents are related to one subtopic, most precedents touch upon several different subtopics in the way they are imagined or realized. The precedents are not always a reference as a whole. On the contrary, most precedents have smaller details or fragments that influence the design or the research in different ways. Therefore to understand the framework of the influence of the precedents, it is crucial to have a bigger picture view as well as deeper investigations.

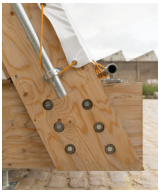
Atmosphere

Source:Zegarra, Gabriela Aquije. 2021. "Kitchen Aid: Care Through Collective Cookery". Www-Architectural-Review-Com.Tudelft.Idm.Oclc.Org. https://www-architectural-review-com.tudelft.idm.oclc.org/essays/kitchen-aid-care-through-collective-cookery.


L
Scale
S
Policy Attributes
Actors
Prog
COMEDORES POPULAR
EL AGUSTINO
KÜCHE FÜR ALLE
küfa
PERSISCHE KÜCHE & LIVE-MUSIK
DONNERSTAG, 29.06.2017, 17 UHR



ram Materiality *Atmospherical Qualities*



"KüfA ('Küche für Alle', or 'Kitchen for everyone') is a bottom-up commensal movement: it organises events to cook and share food at no, or minimal, cost, where people gather around the table and strengthen bonds with the local community. Introduced in Germany by left-wing groups in the 1980s and still operating today, these events are nested in diverse self-organised urban infrastructures, both in Dessau-Rosslau and Berlin. Formerly known as VoKü ('Volxküche', or 'people's kitchen'), the movement was renamed following the fall of the Berlin Wall in 1989 when the capital became a hub for migrants, and 'Volk', meaning 'the people of the land', failed to encompass the diversity of its participants."

<Gabriela Aquije Zegarra>

In Berlin they are mostly hosted in long lasting squatted buildings, transforming the function of cooking and eating together in to radical activity to provide a social discourse.

Source:
Zegarra, Gabriela Aquije. 2021. "Kitchen Aid: Care Through Collective Cookery". Www-Architectural-Review-Com. Tudelft.Idm.Oclc.Org. https://www-architectural-review-com.tudelft.idm.oclc.org/essays/kitchen-aid-care-through-collective-cookery.

Policy
Program
Actors

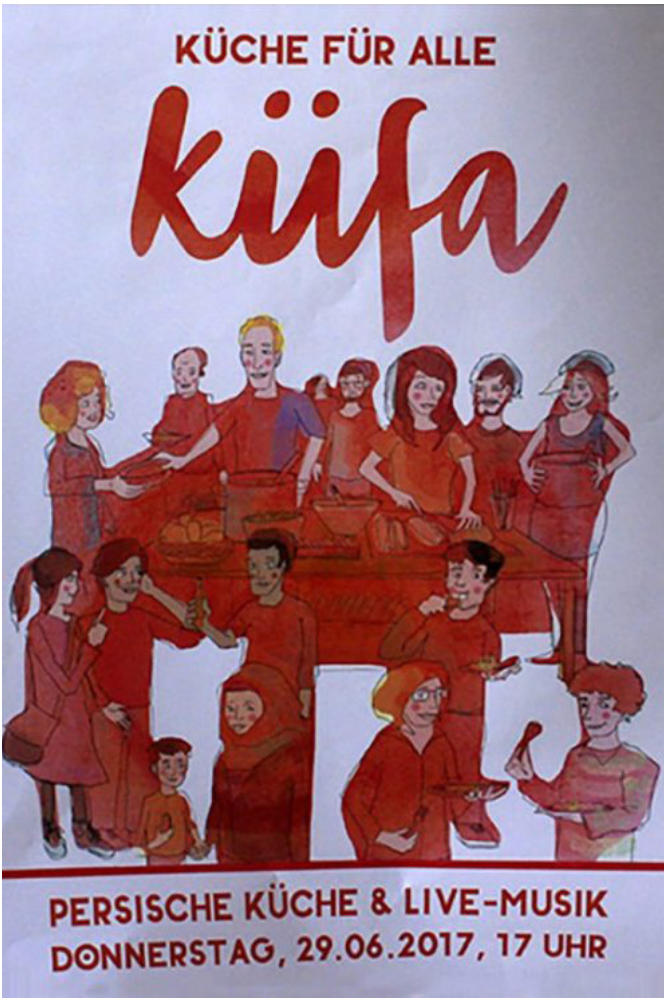


Image:
Born of the squatter scene of the early 1980s, KüfA reaches out to all communities and cuisines. Advertised here is a Persian cooking night

"During construction, children from the neighborhood began to play in and appropriate the space, many of which were spending hours at a time in the site. A group of elderly women noticed that, as their parents would work late, the children were eating poorly, and decided to start cooking for them. Currently, they meet every Monday, Wednesday, and Friday to cook dinner for around thirty children. Many adults have since joined the dining ritual, making the children's kitchen a space for the entire neighborhood. Some residents even grow food on their balconies to use in the kitchen. Collective participation allows for low-cost meals to be provided to everyone."

<Anna Puigjaner>

Policy
Mode of production
Atmosphere

Source:Puigjaner, Anna. 2017. “Kitchen Stories”. E-Flux. Com. https://www.e-flux.com/architecture/future-public/151948/kitchen-stories/.

"Care Yoshikawa is not the only collective kitchen for children in Japan. Popularly called Kodomo Kitchens, there are around 500 kitchens operating in a similar manner around the country. And while the phenomenon is quite new, it is growing fast."

<Anna Puigjaner>

Although cultural infrastructures of communal cooking and eating mostly work in a neighbourhood scale they can create a network of infrastructures connecting different parts of the city nation or even on the international scale. While the smaller scale units can create a sense of belonging to the location the network itself can celebrate the heterogenity of the society as a whole

Policy

Source:
Puigjaner, Anna. 2017. "Kitchen Stories". E-Flux. Com. https://www.e-flux.com/architecture/future-public/151948/kitchen-stories/.

"The system is simple: any citizen with a room larger than thirty square meters in their home can apply to use their house as a community kitchen. If accepted into the program, the city will install an industrial kitchen, supply all kinds of cookware for volume cooking, and deliver various non-perishable foods like rice or beans on a bi-weekly or monthly rhythm. The people responsible for each kitchen, in turn, are expected to cook for their community and offer a daily lunch menu in their home"

"The community dining room becomes an extension of the adjacent houses; the collective kitchen replaces or complements private kitchens that have otherwise ceased to be regularly used."

"The influence of community kitchens extends well beyond the house in which it is located, and when looking at the map of these collective dining rooms, it is evident that their impact goes far beyond their specific neighborhoods. The city is full of these spaces, that together act as an urban network of collective participation."

<Anna Puigjaner>

This half governmental and half public project demonstrates how governments can collaborate with public to increase the neighbourhood quality and social bonds of the community. This policy of shared responsibilities increases the public participation and creates significant impacts with limited resources.

Comedor Comunitario
(Community Dining Room)

Policy
Atmosphere

Image: Comedores Populares meeting in Lima.

Source:Puigjaner, Anna. 2017. "Kitchen Stories". E-Flux. Com. https://www.e-flux.com/architecture/future-public/151948/kitchen-stories/.

Comedor Comunitario
(Community Dining Room)

Atmospshere

Image: Comedor Comunitario in Mexico City by Anna Puigjaner

Source:Puigjaner, Anna. 2017. “Kitchen Stories”. E-Flux. Com. https://www.e-flux.com/architecture/future-public/151948/kitchen-stories/.

Comedor Comunitario
(Community Dining Room)

Atmospshere

Image: Comedor Comunitario in Mexico City by Anna Puigjaner

Source:Puigjaner, Anna. 2017. “Kitchen Stories”. E-Flux. Com. https://www.e-flux.com/architecture/future-public/151948/kitchen-stories/.

Comedor Comunitario
(Community Dining Room)

Policy
Atmospshere

Image:Comedor Popular Jesus de Nazaret Vizona, Lima by Anna Puigjaner

Source:Puigjaner, Anna. 2019. “Bringing The Kitchen Out Of The House”. E-Flux. Com. https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/.

Comedor Comunitario
(Community Dining Room)

Policy
Atmospshere

Image:Comedor Popular Forjemos la Alegria, Lima by Anna Puigjaner

Source:Puigjaner, Anna. 2019. "Bringing The Kitchen Out Of The House". E-Flux. Com. https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/.

Comedor Comunitario
(Community Dining Room)

Policy
Atmospshere

Image: Comedor Popular Forjemos la Alegria, Lima by Anna Puigjaner

Source:Puigjaner, Anna. 2019. “Bringing The Kitchen Out Of The House”. E-Flux. Com. https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/.

Comedor Comunitario
(Community Dining Room)

Policy
Atmospshere

Image:Comedor Popular in a private house in the Neighborhood of El Agustino, Lima by Anna Puigjaner

Source:Puigjaner, Anna. 2019. “Bringing The Kitchen Out Of The House”. E-Flux. Com. https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/.

Comedor Comunitario
(Community Dining Room)

Atmospshere

Source:Puigjaner, Anna. 2019. “Bringing The Kitchen Out Of The House”. E-Flux. Com. https://www.e-flux.com/architecture/overgrowth/221624/bringing-the-kitchen-out-of-the-house/.

51N4e
Bourbouze & Graindorge
Alvéole Saint-Nazaire

Materiality
Program

Communal eating in a flexible space that is converted from a sub-marine depot.

Source:Divisare. 2020. 51N4E , Bourbouze & Graindorge, Filip Dujardin, Philippe Ruault · Alvéole Saint-Nazaire. [online] Available at: <https://divisare.com/projects/432599-51n4e-bourbouze-graindorge-filip-dujardin-philippe-ruault-alveole-saint-nazaire>

51N4e
Bourbouze &
Graindorge
Alvéole Saint-Nazaire

Materiality
Program

Production of place in a flexible space

Source:Divisare. 2020. 51N4E , Bourbouze & Graindorge, Filip Dujardin, Philippe Ruault · Alvéole Saint-Nazaire. [online] Available at: <https://divisare.com/projects/432599-51n4e-bourbouze-graindorge-filip-dujardin-philippe-ruault-alveole-saint-nazaire>

Schemata architects design Kitchen Studios Suiba is a rental kitchen, which anyone can hire for a period to be used in various different particapatory activities for example, big dinner gatherings and cooking together or companies customer experience tours. The kicthen is accompanied with a studio where differentsactivities can take place such like lectures, presentations or workshops.

Site Interaction
Program
Mode of Production

Source:"Kitchen Studio SUIBA / Schemata Architects" 13 Mar 2019. ArchDaily. Accessed 5 Jan 2022. <https://www.archdaily.com/913015/kitchen-studio-suiba-schemata-architects> ISSN 0719-8884

Loughborough Junction Farm is a community built organisation. As the part of the Loughborough Junction Action Group it is built after the group decided to create a place to bring the people of the neighbourhood together. It is built by donations and with the help of the local authorities. Farm carries out farming sessions where anyone from the community can join, learn about farming and do hands-on work while getting to know their community. When it is harvesting time everyone joining the session gets as much as they want and take home. The surplus ingridients are used in the farm cafe to produce organic low cost meals. It is not the farm itself as production which brings people together but the action of doing something, initiating an activity acts as an incubator producing the commoning practice of the farm. Farm has started on a piece of unused, abandoned land which on paper belongs to the council. The community of the farm grew bigger in time and they have built several self-built tiny structures on the site for different functions. The farm has become such an important factor of the neighbourhood, the borough council decided to include the farm in the development project of the site. The site is now under construction and will be completed in spring 2022. Along with the Loughborough Junction Farm the new building on the site will accommodate another inicitiave called “Mission Kitchen” which provides short or long term kitchens to rent for local enterpreneurs.

Loughborough
Junction Action
Group
Urban Farm

Policy
Program
Site
Mode of Production
Atmosphere
Actors

Source:
Loughboroughjunction.org. 2013. Loughborough Junction Action Group | The Loughborough Junction Action Group was founded by residents with the common goal of improving the quality of life in Loughborough Junction. | Loughborough Junction Action Group. Available at: <https://loughboroughjunction.org>

Loughborough Junction Action Group Urban Farm

Mode of production
Actors

Source:
Loughboroughjunction.org. 2013. Loughborough Junction Action Group | The Loughborough Junction Action Group was founded by residents with the common goal of improving the quality of life in Loughborough Junction. | Loughborough Junction Action Group. Available at: <https://loughboroughjunction.org>

Loughborough
Junction Action
Group
Urban Farm

Mode of production
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Source:
Loughboroughjunction.org. 2013. Loughborough Junction Action Group | The Loughborough Junction Action Group was founded by residents with the common goal of improving the quality of life in Loughborough Junction. | Loughborough Junction Action Group. Available at: <https://loughboroughjunction.org>

A continuation of an experimental artist hub project in Thailand. The commesality part of it first took an experimental try at art basel before being transported to Thailand.

“It goes further than the narrow idea of function but an idealogy.”
“We do not do this to cater to people. It is not a service It is more like a workshop. We make things for ourselves and whoever is around can come and help.”

<Nikolaus Hirsch>

<<Kitchen as a place>>
<<Cooking as a process>>
<<Food as a result>>

Do We Dream Under the Same Sky

Program composition
Mode of Production

Image Source:The Museum of Modern Art. 2013. Cedric Price. Fun Palace for Joan Littlewood Project, Stratford East, London, England (Perspective). 1959–1961 | MoMA. [online] Available at: <https://www.moma.org/collection/works/842>

Do We Dream Under the Same Sky

Program composition
Mode of Production

Image Source:The Museum of Modern Art. 2013. Cedric Price. Fun Palace for Joan Littlewood Project, Stratford East, London, England (Perspective). 1959–1961 | MoMA. [online] Available at: <https://www.moma.org/collection/works/842>

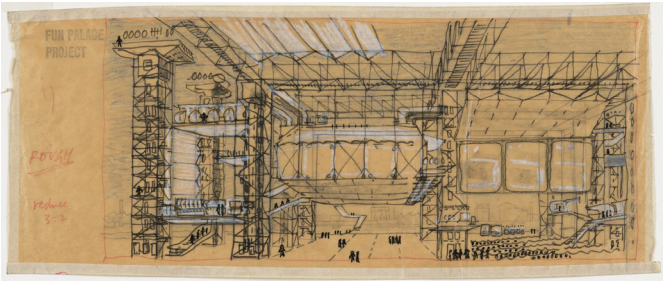
The famous project Fun Palace can be described as a labaratory of fun. Although it is best know for the challanging technological innovations Fun Palace also proposes a social idea. It hosts various functions in various sizes and temporalities and Price believes the juxtoposition of diverse functions is the key to achieve new social spaces and functions. He explains the projects as a place everyone can do what they want to do.

"Choose what you want to do ... dance, talk or be lifted up to where you can see how other people make things work. Sit out over space with a drink and tune in to what's happening elsewhere in the city. Try starting a riot or beginning a painting – or just lie back and stare at the sky"

<Cedric Price>

Cedric Price
Fun Palace

Program composition
Mode of Production



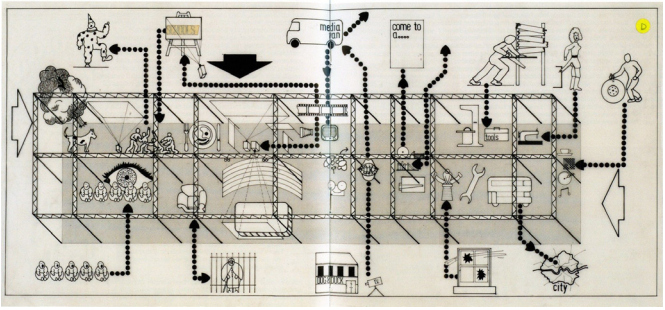


Image Source:The Museum of Modern Art. 2013. Cedric Price. Fun Palace for Joan Littlewood Project, Stratford East, London, England (Perspective). 1959–1961 | MoMA. [online] Available at: <https://www.moma.org/collection/works/842>

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