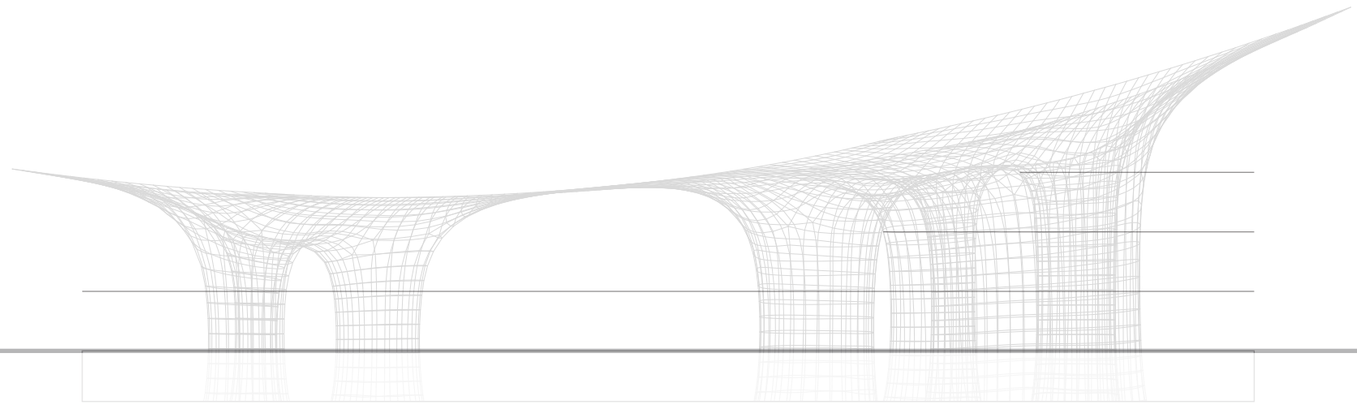
Get a room!

Sex & the Commons in Berlin



GRADUATION REPORT Public Building Graduation Studio, MSC3/4 2022-2023 **CHANTAL BESTEMAN**

A. GRADUATION PLAN

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Chantal Besteman
Student number	4679881

Studio		
Name / Theme	AR3AP100 Public Building Graduation Studio	
Main mentor	Stefan Witteman	Project Design (Architecture)
Second mentor	Ger Warries	Technical Building Design
Third mentor	Stefano Corbo	Architecture Theory
Argumentation of choice of the studio	The choice of the Graduation Studio Public Building came from a pre-existing interest. The goal for the graduation was to design a building where we as a society can question and explore our ideas about sex, desire and gender. Everyone has a conception of what sex is for them (domestic), which can differ from the other (foreign). The inability to accept the other's ideas about sex leads to sex being a decisive and polarising element in contemporary societies. In order to gain acceptance for and be inspired by the "other", architecture, and especially public buildings, can be the mediation between the domestic and the foreign. Public buildings can be catalysers for social change, improve social life and become an accelerator for the development of their surroundings. The studio's aim is to design a Public Condenser with a multifunctional program in order to accommodate many people with many different needs. It is a place where the domestic and the foreign come together, this connects seamlessly to the goal of bringing people with different backgrounds and sexual preferences together in a way that can learn from the "other" and gain more respect for each other's sexuality and boundaries.	

Graduation project	
Title of the graduation project	**Get a Room!** Sex and the Commons in Berlin
Goal	

Location:	Friedrichshain, Berlin, Germany
The posed problem,	Sex is a decisive and polarising element in contemporary societies, whether we look at the me-too movement or the reinforcement of anti-abortion laws we can see how political sex can be when it comes to self-realisation, individual will & education. Religions and patriarchal systems have ensured that sex is dominated by the standard heterosexual script and is used as a tool to suppress mainly women and queer people. Changing the standard heterosexual script requires a questioning of traditional sexual gender roles at the societal level, which ultimately responds to the need for social change. As a society, we need to redefine our common values about sex. Currently the debate about sex, desire and gender is mostly influenced by media and political platforms. Media and political platforms are very polarised and informed by top-down dynamics, while real change comes from within a community. We should have a physical place for the community to debate these matters. To speak openly about our sexuality can be completely healing and empowering. It can heal us collectively together, bringing up the taboos so we can support each other in this journey towards embracing our sexuality. The district Friedrichshain, within the bigger context of Berlin, is the perfect place to design a public condenser that accelerates the conversation about sexuality. Friedrichshain is an area that consists of a variety of contrasts; on one hand, Berlin has a very liberal attitude towards sex, there are public events that raise questions about sexuality, gender and identity, clubs where public sex is allowed, on the other hand, there are groups where these topics are never discussed or where certain sexuality is repressed. These different conceptions of what sexuality is and how to behave accordingly causes tension, at worst this translates into violence and non-consensual sexual behaviour. As a counteract, the public condenser will be an inclusive and diverse environment, representative of multiple instances and orientations. The whole community can come together and discuss these issues to better understand their own sexuality and that of the other.
research questions and	How can architecture be used to create an experience that disrupts normative coding of sex, desire and gender in the context of Berlin?
	To reach an answer of this question, the following topics need further research: 1) What are the normative codes and how are they embedded in architecture? 2) How does architecture complicit in maintaining that normative coding? 3) How does the atmosphere (size, organisation, acoustics, etc) of a space influences our ability to talk about sex? How can the five senses stimulate us to talk about sex?
design assignment in which these result.	
A new approach has to be investigated on how we, as a society, define our common values about sex. We should have a physical place for the community to debate these matters in order to better understand their own sexuality and that of the other. This means that in the first place, the goal of this project is to design a sexual education & experience centre in Friedrichshain, Berlin. Next to that, the focus will be on researching if, and how, can architecture be used to create an experience that disrupts normative coding of sex, desire and gender. The design location is situated in Friedrichshain. It is on the edge of a residential area. The site is located in between two parks; Wriezener Park and Comenius Platz. There is an opportunity to connect Wriezener Park to Comenius Platz. The public condenser will act as a connecting factor. The new public green space will be used to create a gradual transition from the urban fabric to the building, which will only be accessible to pedestrians and cyclists. The building will be placed on the sightlines of the main access roads and will be recognizable from a distance, as it should express that sex is a matter that can be discussed and deserves attention. The façade will translate the interesting moments of the interior to its exterior by playing with opacity, materialization and form. The park will be used to introduce the activities that will go on inside. There will be a water square to introduce the bathhouse. A terrace for the café and the event space is placed next to the already existing event venue so that they can reinforce each other, together they can host outside events during summer. Interactive installations, that trigger a multisensory experience, will be placed throughout the whole park and close to the main entrance an outdoor gallery will transition into the indoors. These and other program are connected to explore our sexuality on three different levels; our bodies, our brains & our relationships. To explore and to be comfortable with our bodies there will be a bathhouse, a dance/sports hall & an interactive gallery. The focus will be on the bodily experience of architecture and should trigger all the five senses. To educate our brains there will be an auditorium, a library and meeting rooms to give space to collectives. The auditorium can host lectures on sex education for the public, and together with the dance hall it can transform in a theatre as well. The library will have open-access shelves with a collection of books related to sex, desire and gender and should be a space where people can educate themselves through reading and discussion. To apply this knowledge to our	

relationships there will be consultation rooms for sex/relationship therapy and workshop spaces for group discussions and practises such as tantra and bondage.

The building will be a continuous sequence of moments of publicness and more individual experiences. There will be thresholds to retreat from the public eye for a moment when necessary. Multiple routings throughout the buildings will balance the dualism of collective and individual. Some will be the fast and/or private routes, and others will act as a public promenade.

Process

Method description

In order to reach this goal, several actions will take place to create enough input for the design assignment as well as to contribute to the broader discourse. To find an answer to the main research question ("How can architecture be used to create an experience that disrupts normative coding of sex, desire and gender in the context of Berlin?") literature research will be conducted on multi-sensory design theory and several case studies will be analysed on specific elements such as program, circulation, atmosphere, materialization and how they create an experience that disrupts normative coding of sex, desire and gender. This will form the theoretical framework of the project from which a "catalogue of spaces connected to program & atmosphere" can be constructed. This catalogue of spaces will provide general knowledge on what kind of forms, materials & acoustics can evoke what kind of experiences, which will be widely applicable within the field of architecture.

The research method "research by design" will be used to explore several possibilities on how to implement the theoretical findings directly into the design, as well as to get an understanding of the context. The research-by-design method will help to find more profound design solutions that are specific for the location and the studio's ambitions. This process began by examining the definition of a public condenser through a series of tasks concentrating on certain methods, like collages and diagrams. Simultaneously, extensive research on Berlin's history, culture, demography, politics and architecture, as well as a week-long excursion to Berlin, served to further determine the needs of the public in Friedrichshain. During this excursion several interviews with residents of Friedrichshain/Berlin where conducted, the method Participant Observation was used during visits to sex-positive clubs and the 24h Visionskultur festival, a 2 days event next to the chosen site for the Public Condenser, where a workshop on body-positivity and a talk on gender were attended in order to get a better understanding on Berlin's attitude towards sex, desire and gender. Three prospective sites were analysed through diagrams, drawings and 3D volumes studies, along with targeted readings and research on the main issue, how architecture can create an experience that disrupts normative coding of sex, desire and gender.

Besides this, research from Rutgers, a Dutch research centre for sexuality and sexual health was consulted to gain additional information on how people respond to discussing topics such as sex, desire and gender. Which setting/atmosphere, method (theatre, lectures, group discussions) and group composition different potential user-groups prefer. This resulted in the first sketches of diagrams, plans, sections and volumes studies on the chosen site. An interview with the head of marketing of Rouze (erotic storytelling platform) was held in order to get feedback and input on the schematic design and the findings were processed into the design.

After P2, more interviews with potential user-groups and sexuality professionals will be conducted in order to gain more insights on what the users' needs are and to get feedback on design proposals. The "catalogue of spaces connected to program & atmosphere" will be finalised and the conceptual design will evolve into a concrete building form and structure with distinct building technologies components that highlight its materiality, sustainability and urban ecology.

Down below, a global planning of the MSc 4 is described:

Week 3.1 - 3.7: Design Development
- Continuation of research on multi-sensory design, to serve as direct input for the design and to construct the "catalogue of spaces connected to program & atmosphere".
- Further exploration of the design from scales 1:500/200 to 1:100/50/5.

Week 3.8: P3 Presentation (Progress Review)
Week 3.9 – 4.3: Further Design Development
- More detailed and concrete design, technical aspects, models.
- Finishing both research and concept (vision, diagrams), preparation for P4.

Week 4.4 – 4.6: P4 Presentation
Week 4.7 – 4.8: Finalization
Week 4.9 – 5.1: P5 Final Presentation

Literature and general practical preference

The literature listed below will be used to gain knowledge to be able to answer the posed research questions.

1. Betsky, A. (1995). *Building Sex: Men, Women, Architecture, and the Construction of Sexuality.*
2. Cense, M., de Grouw, S. & Vermeulen, M. (2021). *Gewoon, het taboe eraf halen Wat leerlingen willen van seksuele vorming.* Rutgers.
3. Cense, M. & Oostrik, S. (2014*). Beat the Macho Onderzoeksrapport.* Rutgers.
4. Colomina, B. (1997). *Sexuality & Space* (Princeton Papers on Architecture) (4th edition). Princeton Architectural Press.
5. Döring, N., & Mohseni, M. R. (2022). *Der Gender Orgasm Gap. Ein kritischer Forschungsüberblick zu Geschlechterdifferenzen in der Orgasmus-Häufigkeit beim Heterosex.* Zeitschrift fur Sexualforschung (Stuttgart, Germany), 35(02), 73–87.
6. Liddicoat, S. (2017). *Architecture and the design of therapeutic environments: The case of self harm* [PhD thesis]. The University of Melbourne.
7. Liddicoat, S. (2015). *Exploring relations between body, communication and agency in therapeutic space*. The University of Melbourne.
8. Hosey, L. (2001). *Hidden Lines: Gender, Race, and the Body in Graphic Standards.* Journal of Architectural Education, 55:2, 101-112
9. Pallasmaa, J. (2005). *The Eyes Of The Skin: Architecture And The Senses* (2nd Revised edition). Wiley.
10. Rendell, J., Penner, B. & Borden, I. (2000). *Gender Space Architecture: An Interdisciplinary Introduction.* Routledge.
11. Spence, C. (2020). *Senses of place: architectural design for the multisensory mind*. Cogn. Research 5, 46.
12. The Funambulist 19 - *The Space of Ableism* (digital version)
13. Williams, R. J. (2013). *Sex and Buildings: Modern Architecture and the Sexual Revolution.* Reaktion Books.
14. Zumthor, P. (2006). *Atmospheres*. Birkhauser.

The following building, their specific program, circulation, atmosphere, materialization and how they create an experience that disrupts normative coding of sex, desire and gender are going to be further investigated:

1. The Victorian Pride Centre / BAU Brearley Architects and Urbanists + Grant Amon Architects (2021)
2. The Origin of Life Museum / Fenhom·URO (2021)
3. RISD Student Success Center / WORKac (2019)
4. Los Angeles LGBT Center - Anita May Rosenstein Campus / Leong Leong + Killefer Flammang Architects (2019)
5. We Hotel TOYA / Kengo Kuma and Associates (2018)
6. Ku.Be House of Culture in Movement / MVRDV + ADEPT (2016)
7. Löyly / Avanto Architects (2016)
8. The Media-Third-Place Library / Dominique Coulon & associés (2016)
9. The 'reversible destiny lofts mitaka' / shusaku arakawa + madeline gins (2005)
10. Jewish Museum Berlin / Daniel Libeskind (1999)
11. The Therme Vals / Peter Zumthor (1996)
12. Divisiable by 2 / John Whiteman (1988)
13. The Continental Baths (1968 – 1976)
14. Visiona 2 / Verner Panton (1970)
15. The House of the Future / Peter and Alison Smithson (1956)
16. Josephine Baker House / Adolf Loos (1928)
17. Moller House / Adolf Loos (1928)
18. Szechenyi Baths / Győző Czigler
19. The Baths of Caracalla (c. 212 – c. 537)
20. The Baths of Diocletian (c. 212 – c. 537)

Reflection

1. Relation between project, studio and master programme.

During my education at TU Delft I have designed a Public House in Amsterdam in the MSc1 Interiors Buildings Cities Studio and a social housing complex and urban plan in Dhaka, Bangladesh, in the MSc2 Global Housing Studio. Both projects where about the transitions between public and private, from the collective to the individual.
The Public House is the mediation between a collective public life and the private house of an individual. The project brought the intimate and informal into the public realm. With the social housing project, it was the other way around, namely how to include the collective into private concept of housing. This is important because women in Dhaka are otherwise often excluded from public life. Designing and researching at the border of public and private has challenged me to reframe the notion of how the commons are able support its public. With the focus of my

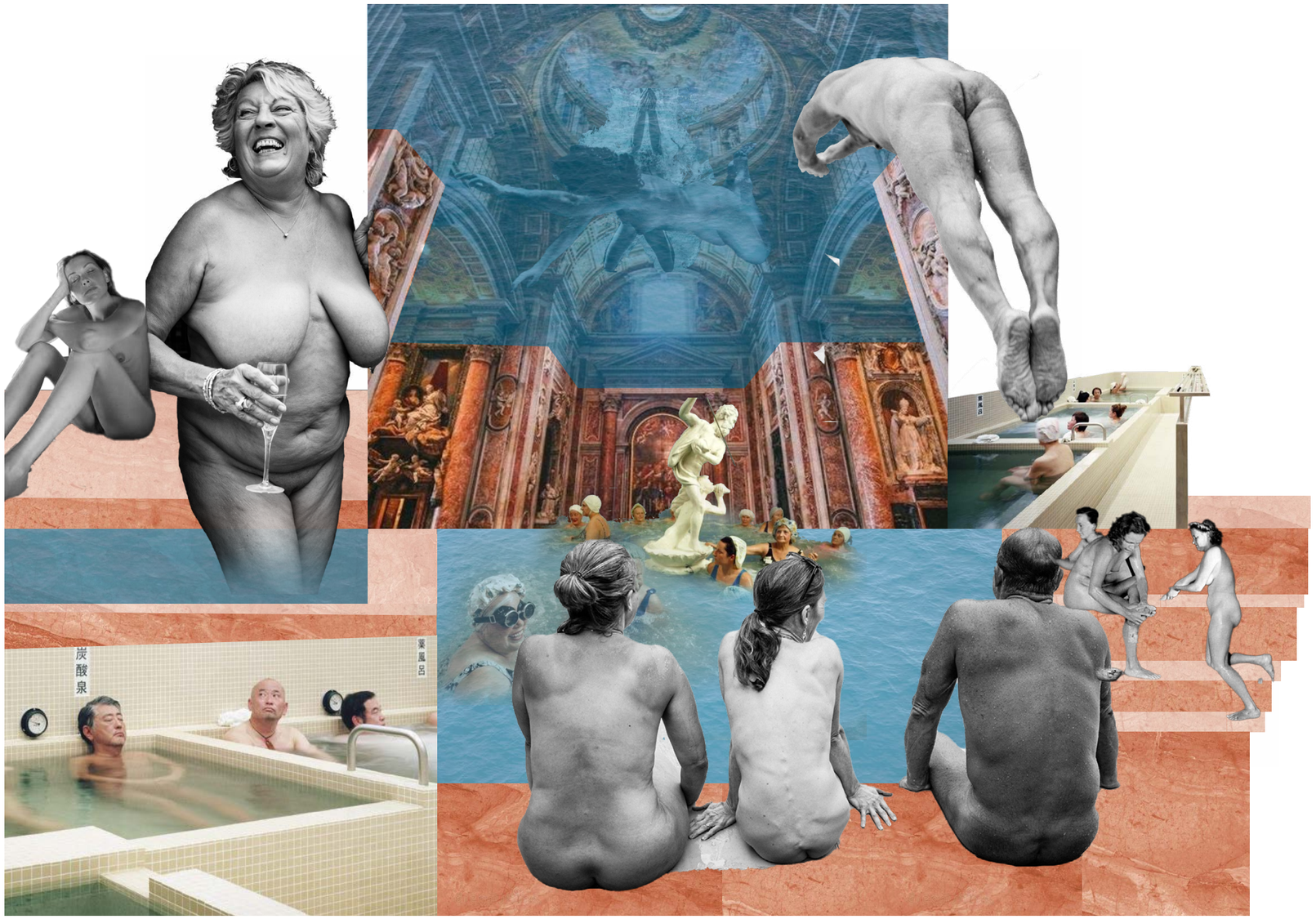
graduation project on sex, desire and gender, which are by many considered private matters, I am again challenging to bring intimate and informal topics to be explored and discussed by the public through a public condenser.

2. Relevance in the larger framework.

As a society we need to redefine the role played by sex in our interactions. Conception about sex, desire and gender are dominated by the standard heterosexual script, which mainly suppresses women and queer people. In order to change this normative coding requires a questioning of traditional sexual gender roles at the societal level, which ultimately responds to the need for social change. Architecture is a strong tool in regenerating social change, but also in maintaining no longer serving or even harmful standards. Therefore it is important to research how architecture complicit in maintaining normative coding and how architecture can create and experience that disrupts normative coding of sex, desire and gender
As architects, we need to rethink our disciplinary boundaries. The realm of Architecture has to expand and incorporate questions of sex in its theoretical and operative strategies. Through the connection of architecture to sex, desire and gender a new, interdisciplinary language can be created that can be used to find new architectural forms and principles.

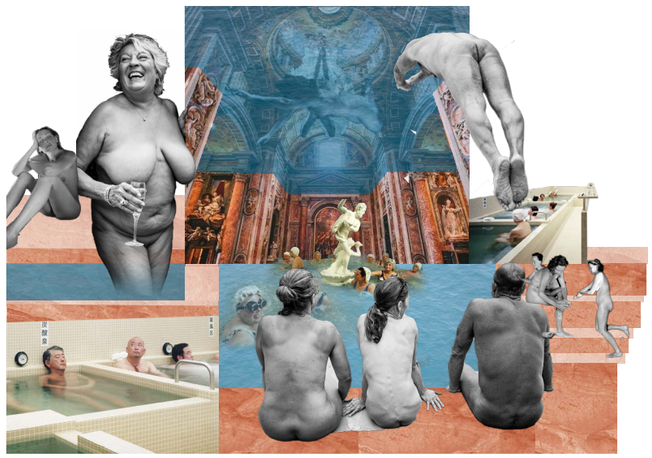
B. THEORY & DELINEATION RESEARCH

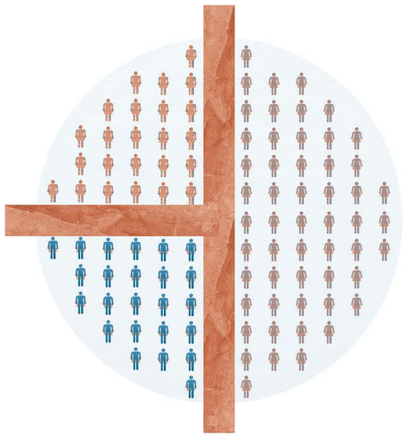
collage

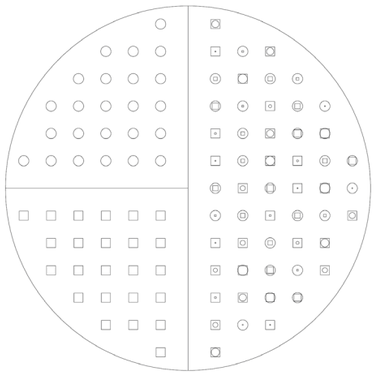


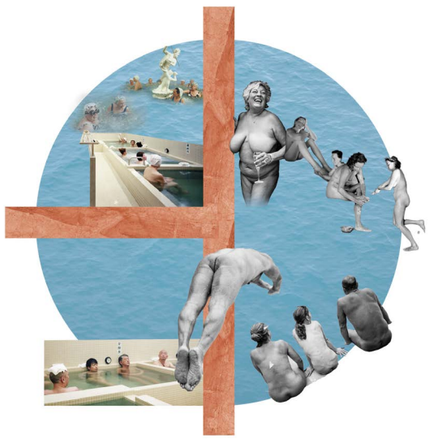
diagrams

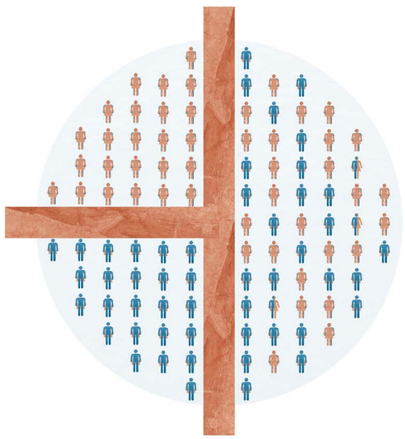
In regard to anwering the research question "How can architecture be used to create an experience that disrupts normative coding of sex, desire and gender in the context of Berlin?" it is important to be aware about gender biases. As sex is strongly connected to gender, the research should be inclusive and equal to all gender. **Equal does not mean gender neutral, architecture should be gender specific.** Gender neutral often sets man as the default. For example, the male body is widely used as the default for architectural dimensions.[7] From economic development, to healthcare, to education and public policy, we rely on numbers to allocate resources and make crucial decisions. But because so much data fails to take into account gender, because it treats men as the default and women as atypical, bias and discrimination are baked into our systems.[8]

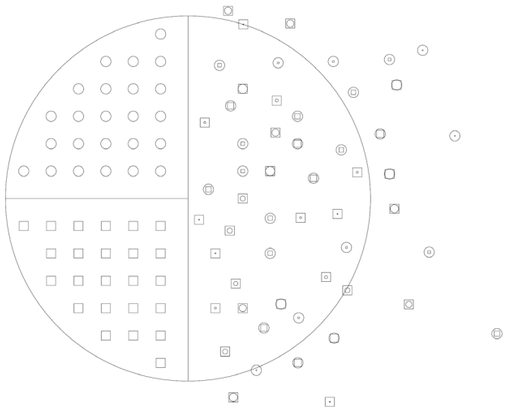












Architecture can relise physical bounderies between different genders. The questions about how to deal with sex and gender within architrcture are illustrated in the five diagrams above.

1. Should men and women be separated in a bathhouse or should they be mixed? 2. Does mixed mean gender neutral? 3. What does being mean to be a women or a men? 4.Who decides what it means to be women or to be men? 5.How can we be become free from the limitations of gender?

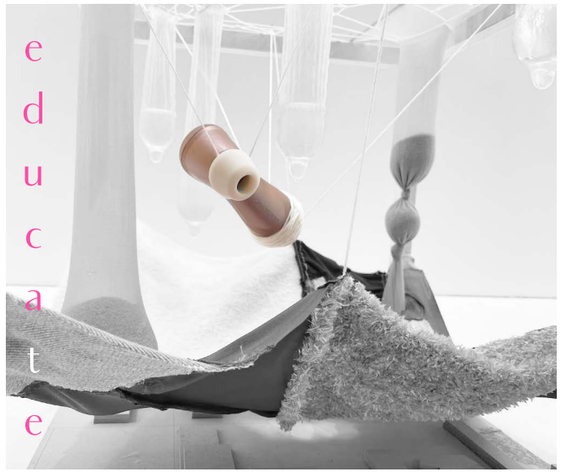
psycho-geographic map



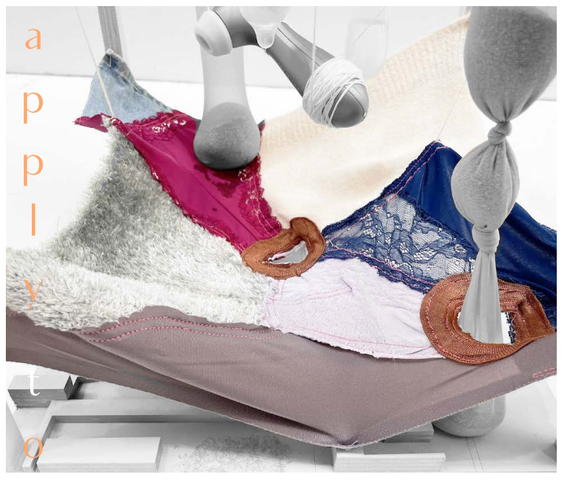
the concept model



our bodies



our brains



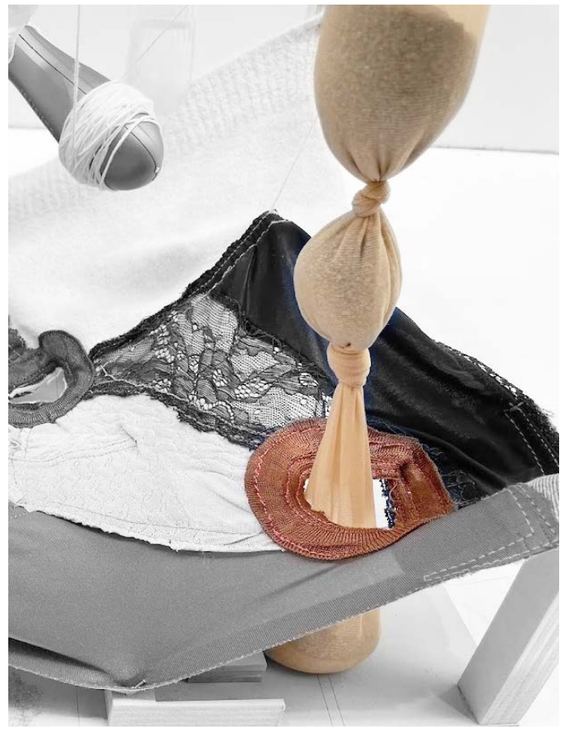
our relationships



The design for a public condenser will give the public tools to explore their sexuality. These tools are expressed in exploring their sexuality on three different levels; **our bodies, our brains & our relationships**. In order to have pleasurable sex we need to feel comfortable in our own bodies, we need to understand the body-mind connection that highly influences how we experience sex, and how we can apply this knowledge in our relationships with others. It should host different programs, different atmospheres and spaces for different people and subjects. **To explore** our bodies there will be a bathhouse, a dance hall & an interactive gallery. The focus will be on the bodily experience of architecture and should trigger all the five senses.[6] **To educate** our brains there will be an auditorium, a library and meeting rooms to give space to collectives. In order **to apply** this knowledge to our relationships there will be consult rooms and workshop spaces.



societal pressure



avoid & stop





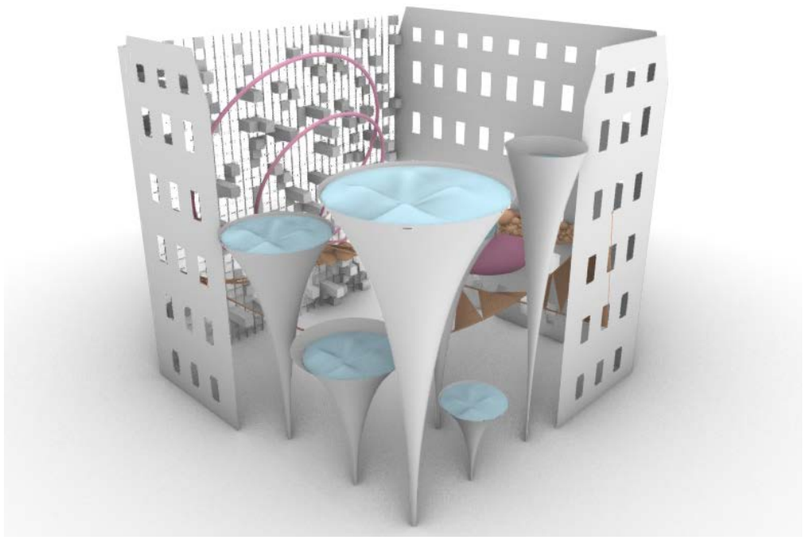






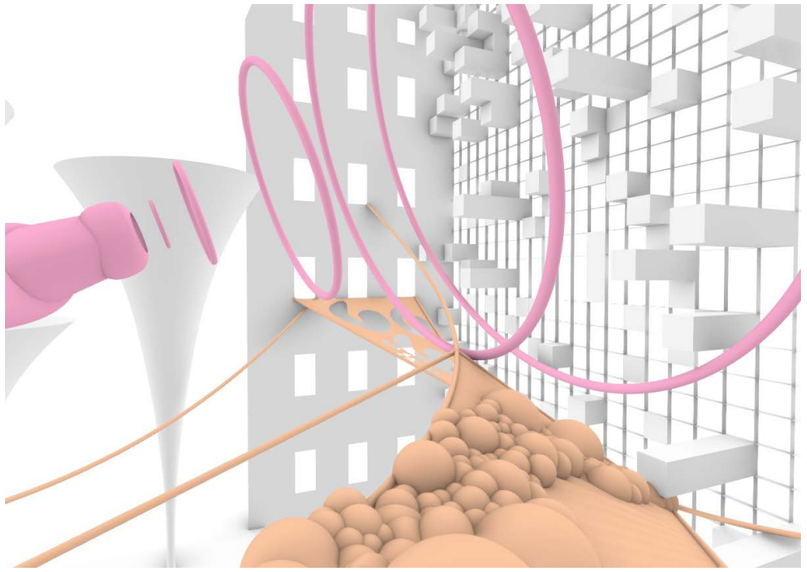
The concept model is a representation of the three levels; our bodies, our brains & our relationships. **Our bodies** is represented with a web of **condoms filled with water** as a symbol to the baths.
To represent **our brains**, the **Satisfyer** is dangling underneath the web. It represents knowledge-sharing, as the Satisfyer was never promoted through ads, but nor through mouth to mouth advertisement. Which illustrate the **power of knowledge sharing**, as it became a very popular item to have. It also raises the question of how technology influences our sexuality. Questions that could be discussed within the public condenser.
The final layer is the layer of **our relationships**. This layer is made of different **fabrics, to represent different groups of people & individuals**. The fabrics are stitch together, the stitches represent the relationships between these groups & individuals.
The **pressure of society causes tension on our relationship**, this is illustrated with the panty filled with sand, the ballast. The second panty has multiple knots to stop the sand, but it does not matter how many knots we will make, there will always be societal pressure that **suppresses groups of people & individuals**. So besides creating knots to stop, we need to avoid this pressure by **giving the community tools to create stronger & new relationships.** This is represented by the panty that goes through the hole in the network of fabrics.

the digital model



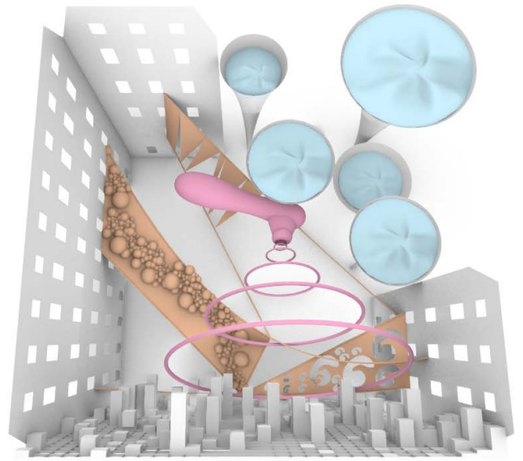
our bodies
+
park

Connect our bodies (baths) to the parks next to the site and to let nature become part of the architecture.



our brains
+
busy street

Use our brains to amplify a message as a counterpoint to the noise of the busy street adjacent to the site.



our relationships
+
neighbours

Connect our relationships to the neighbouring buildings as the building should bring the community together in order to strengthen the relationships from within.

C. DESIGN BRIEF

"PUBLIC CONDENSER"

the program

workshop spaces

consult rooms

RELATIONSHIP

library

meeting rooms

lecture hall

BRAIN

dance hall

gallery

bathhouse

BODY

event space

entrance

cafe



APPLY

EDUCATE

EXPLORE

the program

Entry:
entrance (200 m2)
event space (200 m2)
cafe (200 m2)

Body:
gallery (300 m2)
dance hall (150 m2)
sensory playground (100 m2)
bathhouse (1575 m2)
- change room (325 m2)
- resting space (150 m2)
- saunas (300 m2)
- baths (700 m2)
- check-in (100 m2)

Brain:
lecture hall (150 m2)
library (200 m2)
meeting rooms 250 m2)

Relationships:
consult rooms (80 m2)
waiting room (40 m2)
workshop spaces (400 m2)

Administration and Services:
office (150 m2)
toilets (80m2)
kitchen (80m2)
storage / tech space (250m2)

Total:
4005 m2

D. PROCESS DOCUMENTATION

the personas

the personas



the religious

Dilara (31), from Neukolln

She, a **Muslim woman**, is about to get married and is nervous about having sex for the first time. She loves the man, but worries about what she should or should not do. She is also daunted by what her imam has preached; ***"a woman is not allowed to refuse to sleep with her husband"***. She has never masturbated before, but wonders how to handle her own pleasure. Within her own community, she cannot talk about this, so she wants to talk to an independent sex therapist.



the queer

Chris (41), from Friedrichshain

He felt free from gender/gay stereotypes when comming to Berlin. ***"I can love man, but still be man."*** But really sturggled with that when he came out as gay. He wants to be an advocate and educator for **queer activism**, as he and his friends continue to be verbally & physically attacked. He works at Holzmarkt 25 & is a professional dancer where he preforms at Kitkat and Berghain, but also goes for leisure. He finds **Berlin life very intense** and wants more stability in a monagamous relationship, but finds it hard to find this in the gay scene he is involved in.



the youth

Noubia (15), from Friedrichshain

A teenage girl just starting to have sex. She has contracted **anal chlamydia**, because she extracted from porn that you should also have anal sex. With her parents and peers, she can not discuss the details of sex, so **porn is her only frame of reference**. Sex education at school also leaves much to be desired, this is only about the dangers of sex; how not to get pregnant, not to get an STI and not to become a victim of sexual violence. Talking about pleasure during sex is not discussed.



the disabled

Ruby (26), from Friedrichshain

She has a skin condition called hyperhidrosis which causes her to **sweat excessively** on her hands, feet and armpits. This condition made it difficult for her to form relationships, either with friends or a partner. **Due to shame, she did not dare to have physical contact** with those close to her. Currently, she has a girlfriend and is learning to accept and embrace her condition. Simultaneously, she became part of the **FLINTA* collective** and helps others to deal with shame, body image or any kind of personal struggles that dissolve out of heteronormative structures in workshops.



the hetero

Thomas (21), from Kreuzberg

He is so stuck in "the standard **heterosexual script**" that when his girlfriend suggests anal stimulation he refuses. ***"Anal penetration is only something for gay men"***. Nor does his girlfriend get much pleasure from sex, because for him oral sex is just foreplay, and penetration "real" sex. From vaginal penetration, she does not cum. This places tension on their relationship, which he struggles with.



the East Berliner

Ana (69), from Prenzlauer Berg

She often goes to the KIEZ sauna, but regrets that they are all **silent saunas** and that there are not that many young people. She likes to **socialise** and explain about why women had better sex in the old GDR. She has lived her first 36 years under **Communism** and often complains that the new free market hinders Berliners' ability to develop healthy amorous relationships. ***"After my divorce, I had my job and my salary, and I didn't need a man to support me. I could do as I pleased."***

the program + personas



the religious



the youth



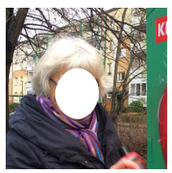
the hetero guy



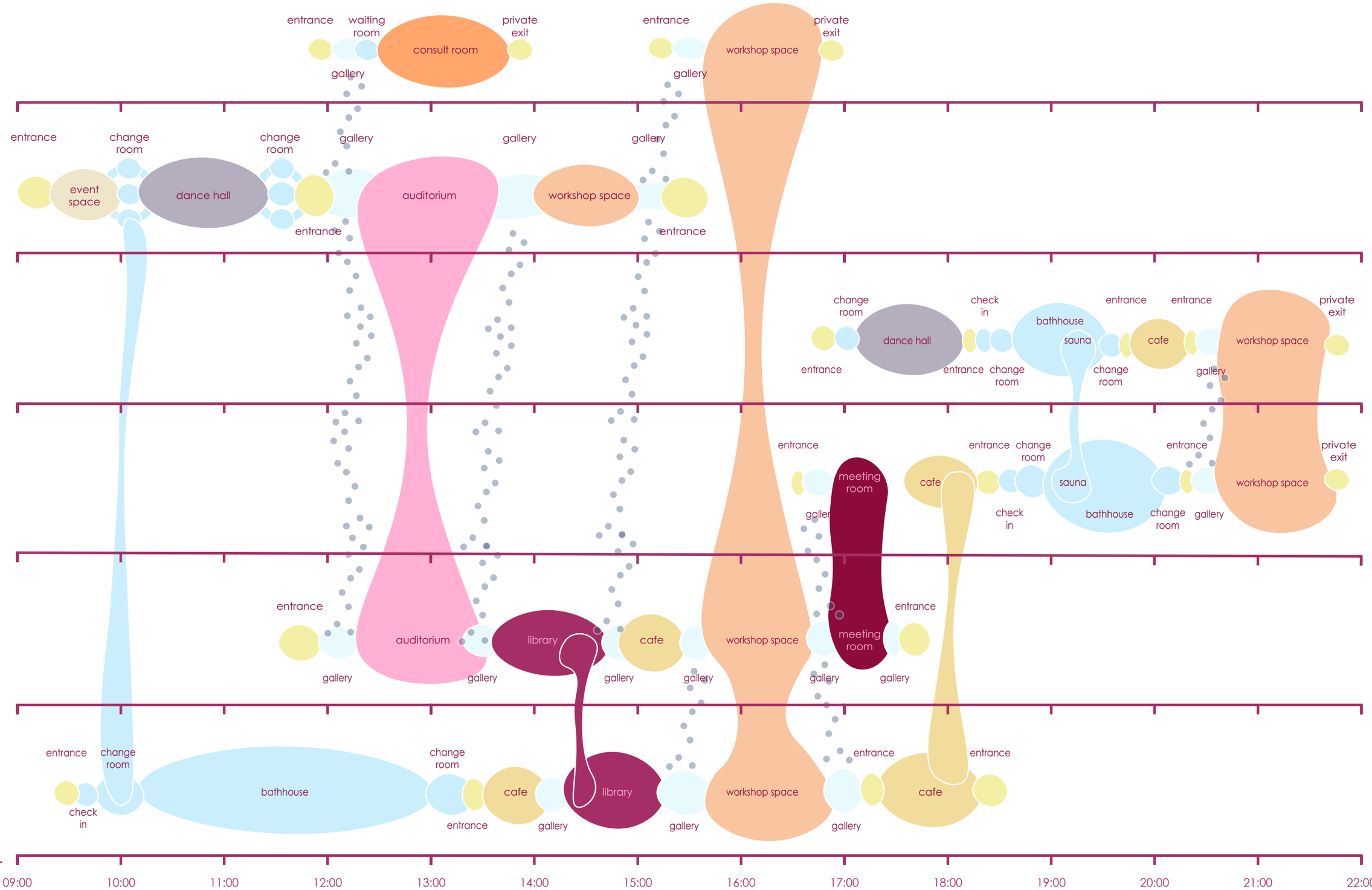
the queer



the disabled



the East Berliner



the religious



Dilara (31), from Neukolln

She, a **Muslim woman**, is about to get married and is nervous about having sex for the first time. She loves the man, but worries about what she should or should not do. She is also daunted by what her imam has preached; ***"a woman is not allowed to refuse to sleep with her husband"***. She has never masturbated before, but wonders how to handle her own pleasure. Within her own community, she cannot talk about this, so she wants to talk to an independent sex therapist.

the religious

This persona is based on an article by the Deutsche Welle.[11] In 2015, an imam in Neukoln preached that women should not refuse sex with their husbands. This an example of how religion can create oppression. Since the example occurred in the Neukoln district, the persona also comes from this neighbourhood. This as an illustration that the building can also be accessible to a wider public within the context of Berlin.

data

54% of the population in Karl-Marx-Allee Sud is between the age of 25 and 55.[9]

Within in Karl-Marx-Allee Sud 8.3 % of the people is from the Arab Staes and 5.5% is from Turkey.[9] Islam is by far the largest religion within these countries.

Percentage of people who are religious:

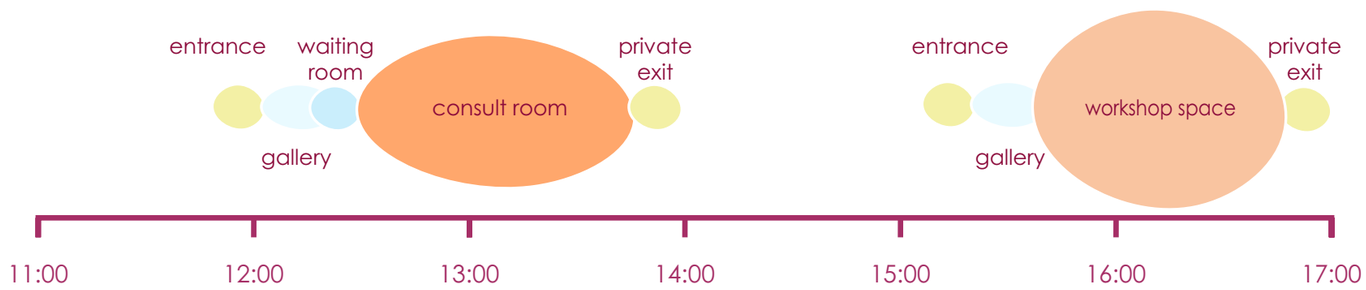
Friedrichshain-Kreuzberg: 26 % [10]

Neukoln: 62 % [10]

potential scenario

entrance - goes to the counter, made an appointment online with a sex therapist and needs to find the consult waiting room
gallery - needs to go through the artworks to get to the top of the building and find the consult area
waiting room - wait for her therapist
consult room - tells the therapist her story, advises her to go to one of the meetings for a group of women who are sharing stories about their sexuality and the issues they are facing. She can talk with like-minded people and share their concerns and knowledge.
private exit - leaves the building through the private & fast exit

entrance - enters the building at a later time to follow the workshop
gallery - circulation space to come to the workshop space
workshop space - in the workshop she meets two other persona's; Ruby who hosts the workshop & Ana.
private exit - leaves the building through the private & fast exit



the youth



Noubia (15), from Friedrichshain

A teenage girl just starting to have sex. She has contracted **anal chlamydia**, because she extracted from porn that you should also have anal sex. With her parents and peers, she can not discuss the details of sex, so **porn is her only frame of reference**. Sex education at school also leaves much to be desired, this is only about the dangers of sex; how not to get pregnant, not to get an STI and not to become a victim of sexual violence. Talking about pleasure during sex is not discussed.

the youth

This persona is based on an article by the Volkskrant.[12] A health worker explained that an increasing number of girls are contracting anal chlamydia and gives pornification as a possible explanation for this. The article also indicates the importance of elaborate sex education for young people. The public condenser can play a role in this by organising school visits. Kids could get various workshops and lectures within the building by professional sex educators. Such a school visit is visualised into a possible scenario.

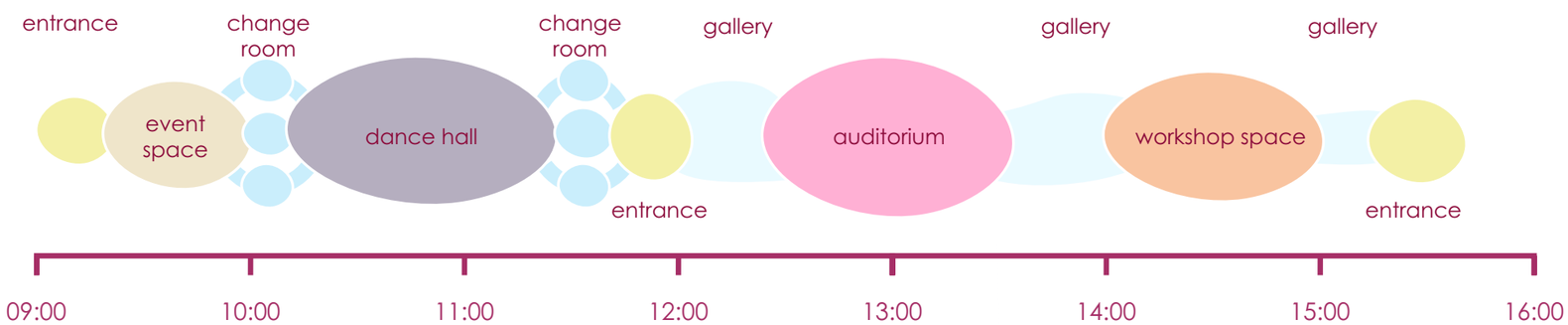
data

6.1% of the population in Karl-Marx-Allee Sud is between the age of 6 and 18.[9]

Amount of Schools within Karl-Marx-Allee Sud: [9]
- Primary school: 2
- Gymnasium: 2
- School with a special educational focus: 1
- Integrated Secondary School: 1

potential scenario

entrance - hang up their jackets
event space - they get an introduction about what they are going to do that day
Change rooms - change to active wear
dance hall - they get a workshop where they need to different movements, here it is important that the notice what they feel in their body and explain to the rest of the class
change rooms - shower & change back to normal clothes
entrance - meet in the lobby space to wait for each other
gallery - meanwhile they are waiting for their peers they can explore the building, by following the artworks that are spread along the circulation space
auditorium - they get a lecture about sex by a professional sex-educator
workshop space - in a more specific setting they have to do new exercises related to sex education
gallery - when they are done they can explore and play in the circulation space with artworks again, this route will end at the entrance
entrance - grab their jackets & leave the building



the hetero



Thomas (21), from Kreuzberg

He is so stuck in "the standard **heterosexual script**" that when his girlfriend suggests anal stimulation he refuses. ***"Anal penetration is only something for gay men"***. Nor does his girlfriend get much pleasure from sex, because for him oral sex is just foreplay, and penetration "real" sex. From vaginal penetration, she does not cum. This places tension on their relationship, which he struggles with.

the hetero

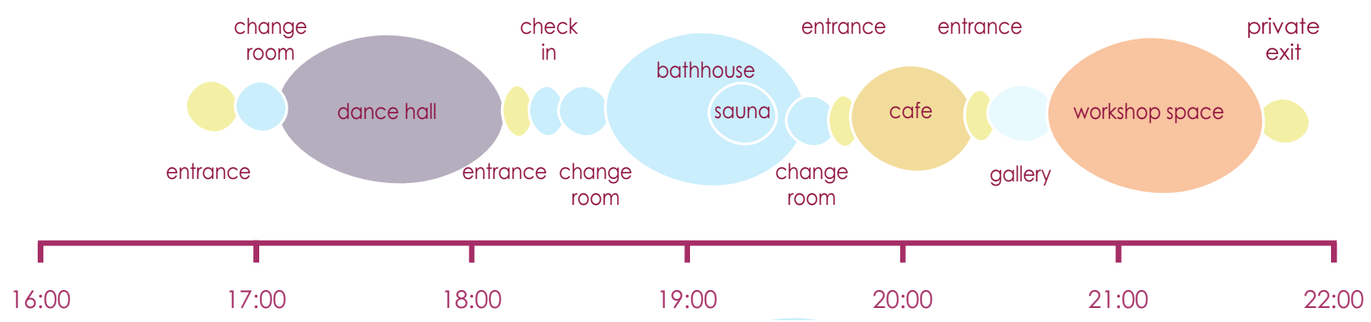
The profile of this persona is based on the interview with a young men from Kreuzberg. The interview took place at a neighbourhood festival, named 24h Visionskultur Festival, in Wriezener Park. The festival was a celebration of music, art and cultural exchange. The specific details about his sexlife are fictional. The reference to the standard heterosexual script is based on the outcomes of the rereach of Doring & Rohangis Mohseni about the gender orgasm gap.[13] The specific issue of anal stimulation in connection to heteronormative behavior is explaind in the research of Branfman, J., Stiritz, S., & Anderson, E. about homohysteria around anal eroticism.[14]

data

8% of the population in Karl-Marx-Allee Sud is between the age of 18 and 25.[9]

potential scenario

entrance - enters the building
Change rooms - change to active wear with his friends
dance hall - here to have his weekly fight sports training.
Entrance - goes to check-in
check-in bathhouse - getting a towel
change rooms - undress with his friends and gets clean before going to the sauna
sauna - they have a discussion about anal sex for guys, another persona Chris overhears this conversation & tells them to go his workshop about how to get rid of heterosexual scripts and how this can help to have more pleasurable sex.
change room - showers after sauna and get normal clothes on
cafe - have a beer and a meal with buddies
gallery - needs to go through the artworks to get to the top of the building and find the workshop space
workshop space - he agreed to Chris his sugestion and joins the group discussion about heterosexual scripts & pleasure
private exit - leaves the building through the private & fast exit



the queer



Chris (41), from Friedrichshain

He felt free from gender/gay stereotypes when comming to Berlin. ***"I can love man, but still be man."*** But really sturggled with that when he came out as gay. He wants to be an advocate and educator for **queer activism**, as he and his friends continue to be verbally & physically attacked. He works at Holzmarkt 25 & is a professional dancer where he preforms at Kitkat and Berghain, but also goes for leisure. He finds **Berlin life very intense** and wants more stability in a monagamous relationship, but finds it hard to find this in the gay scene he is involved in.

the queer

This persona is based on the interview with Chris that took place at Holzmarkt 25 where he was working in a wine bar. This persona is non-fictional. He is included to one of the six personas as there is a large queer scene in Friedrichshain. That Karl-Marx-Allee Sud is the home to the Berghain illustrates that there is a very liberal attitude towards queerness. Although clubs like Berghain create safe spaces for queer people, Chris' interview reveals that outside these safe spaces, he does not always feel safe and that queer people need to deal with verbal & physical attacks.

data

54% of the population in Karl-Marx-Allee Sud is between the age of 25 and 55.[9]

potential scenario

entrance - enters the building
gallery - needs to go through the artworks to get to the top of the building and find the meeting room
meeting room - meets with his collective, the persona Ruby is part of the collective
gallery - circulation space
cafe - goes here to have a meal, get in a conversation with the persona Ana
entrance - to go to the check-in
check-in bathhouse - getting a towel
change rooms - undress and takes a shower
sauna - he overhears a converstion of a few young men having a discussion about anal sex for guys. He tells them to go his workshop about how to get rid of heterosexual scripts and how this can help to have more pleasurable sex.
change room - takes a shower and get dressed
entrance - circulation space
gallery - needs to go through the artworks to get to the top of the building and find the workshop space
workshop space - he hosts a group discussion about heterosexual scripts & pleasure, here he meet the persona Thomas again.
private exit - leaves the building through the private & fast exit

the disabled



Ruby (26), from Friedrichshain

She has a skin condition called hyperhidrosis which causes her to **sweat excessively** on her hands, feet and armpits. This condition made it difficult for her to form relationships, either with friends or a partner. **Due to shame, she did not dare to have physical contact** with those close to her. Currently, she has a girlfriend and is learning to accept and embrace her condition. Simultaneously, she became part of the **FLINTA* collective** and helps others to deal with shame, body image or any kind of personal struggles that dissolve out of heteronormative structures in workshops.

the disabled

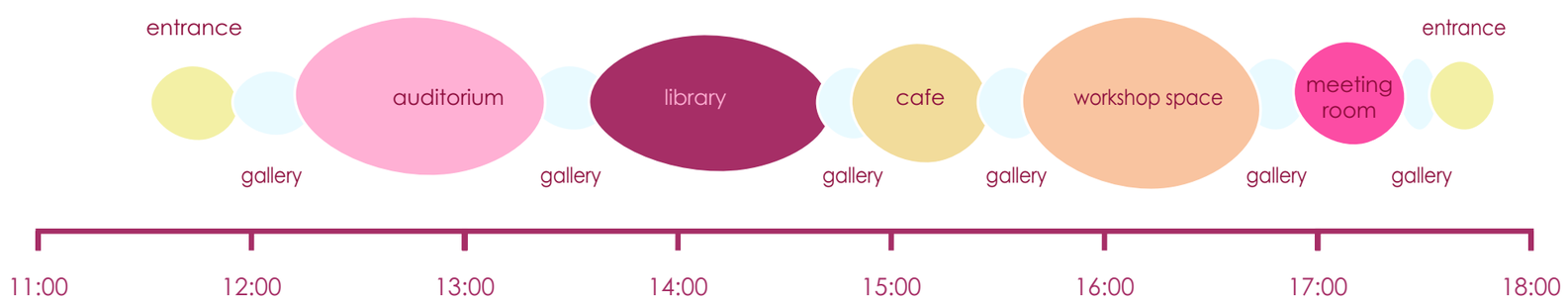
This persona is based on the interview with Ruby that took place at a neighbourhood festival, named 24h Visionskultur Festival, in Wriezener Park. She gave the workshop; the comfortable body. During this workshop, she talked about her personal struggles with her sexuality caused by having a condition. Through her openness, she made it possible for all participants to also talk about their vulnerabilities/disabilities. This persona is non-fictional. Her persona is included to one of the six personas as when it comes to sexuality, disabilities are often ignored or at least not addressed.

data

54% of the population in Karl-Marx-Allee Sud is between the age of 25 and 55.[9]

potential scenario

entrance - enters the building & talks to one of the employees
gallery - circulation space to come to the auditorium
auditorium - gives sex education to the class of the persona Noubia
gallery - circulation space
library - visits the library to do some readings on a specific topic which she finds in the archive. She meets the persona Ana and share their knowledge. They will later she eachother again at her workshop.
gallery - circulation space
cafe - has dinner with her collective
gallery - circulation space to come to the workshop space
workshop space - gives her workshop "the comfortable body", personas Ana & Dilara participate in this workshop.
gallery - she has a conversation with one of her participants after the workshop and after she goes to one of the meeting rooms
meeting room - meets with her collective, the persona Chris is part of the collective
gallery - circulation space
entrance - leaves the building



the East Berliner



Ana (69), from Prenzlauer Berg

She often goes to the KIEZ sauna, but regrets that they are all **silent saunas** and that there are not that many young people. She likes to **socialise** and explain about why women had better sex in the old GDR. She has lived her first 36 years under **Communism** and often complains that the new free market hinders Berliners' ability to develop healthy amorous relationships. ***"After my divorce, I had my job and my salary, and I didn't need a man to support me. I could do as I pleased."***

the East Berliner

This persona is based on a interview in a article of the New York Times written by Ghodsee.[15] Here she adresses the issue that life and sex under the communist regime was better for women. Karl-Marx-Allee Sud was divided in East & West Berlin by the wall, so there is still a generation living in this area that grew up under the former-sovjet union. As over 10 procent from Karl-Marx-Allee Sud population has a former-sovjet union origin it is important to include these perspectives. This persona is included to illustrate the differences between generations and how the political division influenced peoples personal sex life.

data

15.4% of the population in Karl-Marx-Allee Sud is above the age of 65.[9]

10.9% of the population in Karl-Marx-Allee Sud is from the former Sovjet Union.[9]

potential scenario

entrance - enters the building and goes to the check-in
check-in bathhouse - getting a towel
change room - undress and takes a shower, meets the girls of the school visit
bathhouse - goes into multiple baths and saunas
change room - takes a shower and get dressed
entrance - circulation space to go to the cafe
cafe - drinks a cup of tea
gallery - needs to go through the artworks to get to the library
library - comes here to read about "Why Women Had Better Sex Under Socialism" and gets into a conversation with the persona Ruby
gallery - explores the artworks within the gallery
workshop space - goes to Ruby's workshop "the comfortable body", persona Dilara also participates in this workshop.
gallery - circulation space
entrance - circulation space
cafe - goes here to have a meal, get in a conversation with the persona Chris
entrance - leaves the building

site analysis

program analysis



Residential
Businesses & industry
School
Mixed - use
Entertainment venue
Police & fire service

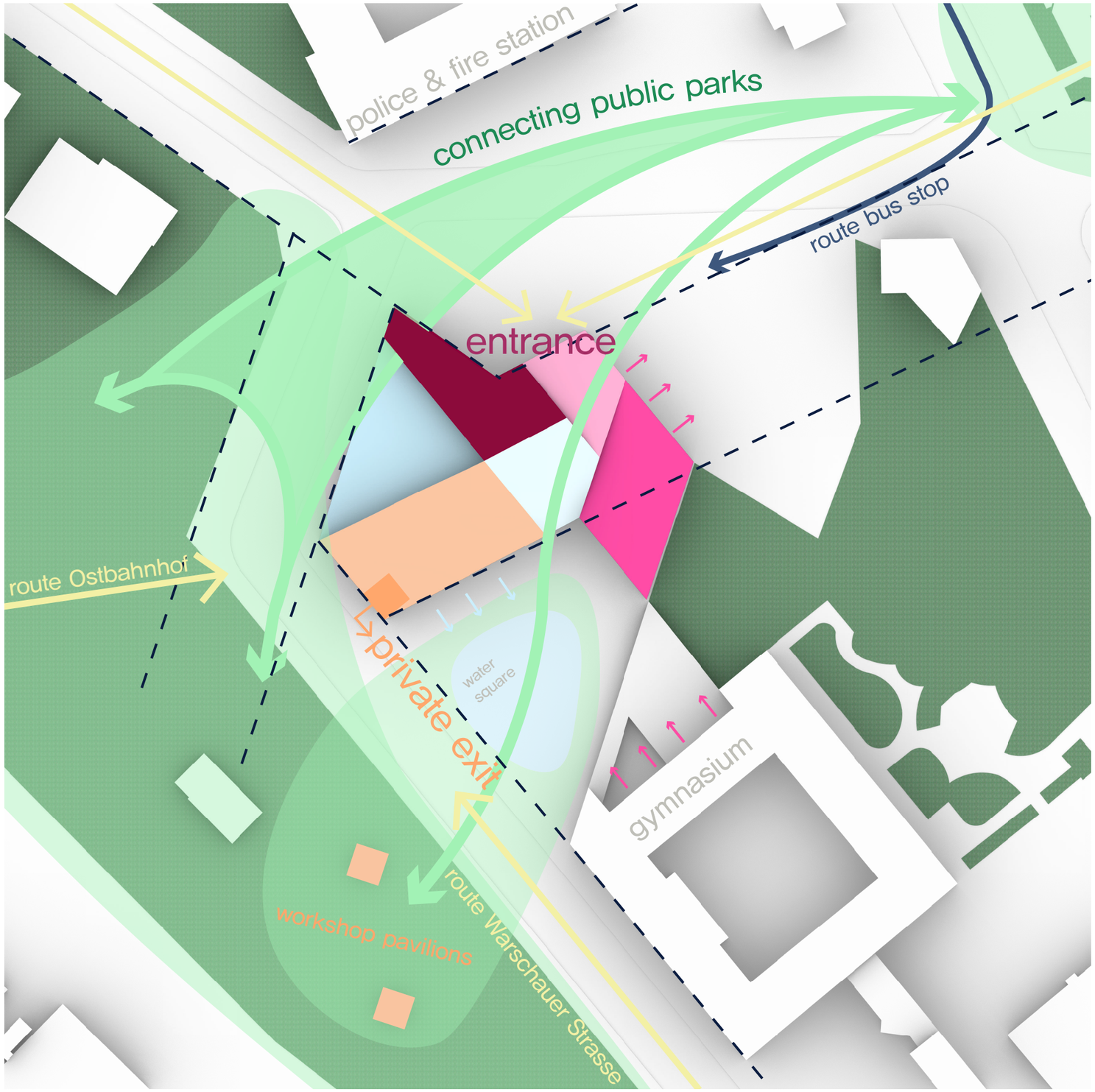
public transport + public green analysis

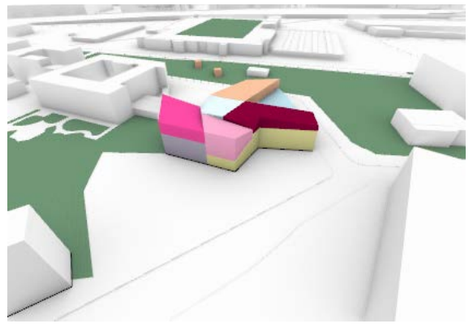


Train Station

Bus stop

Tram stop







SWOT Analysis:

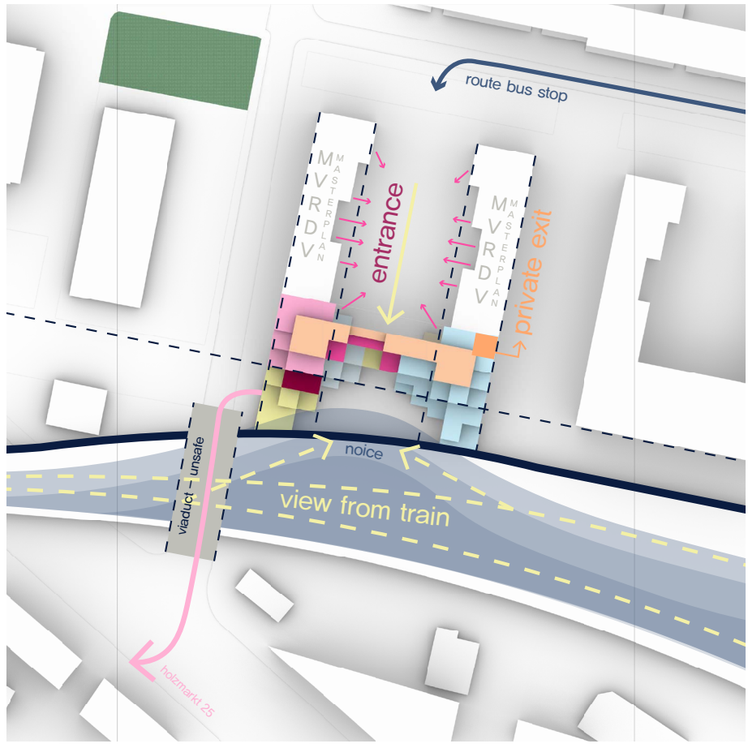
S:
- Very accessible by car
- Close to residential area
- Close to public accesible green spaces
- Accessible by public transport

W:
- Much demolition required
- Competition in the area (KIEZ Sauna)

O:
- Upgrade the wriezener park
- Connect program with Berghain and school
- To make it also a vibrant place during the week

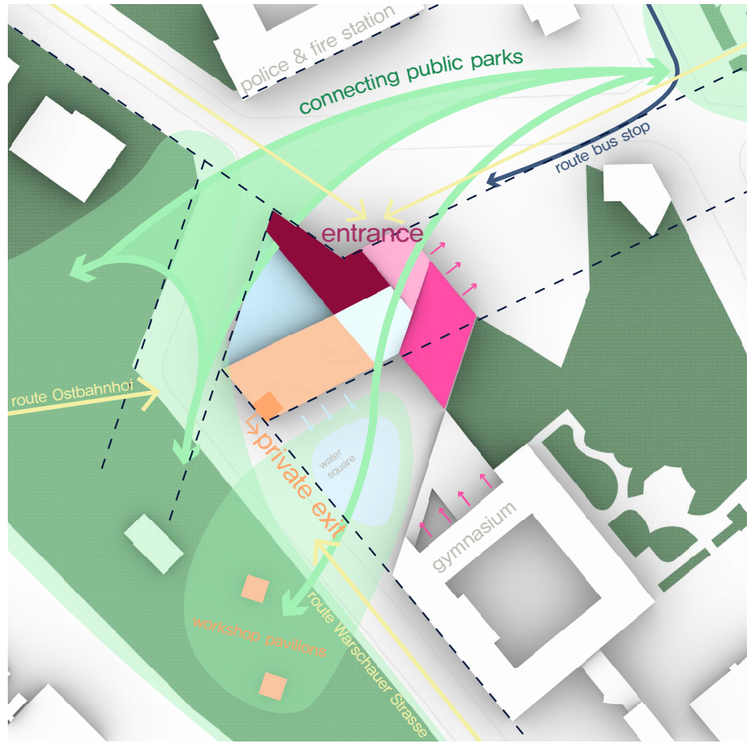
T:
- Homeless people
- Tourism of Berghain

the site comparison



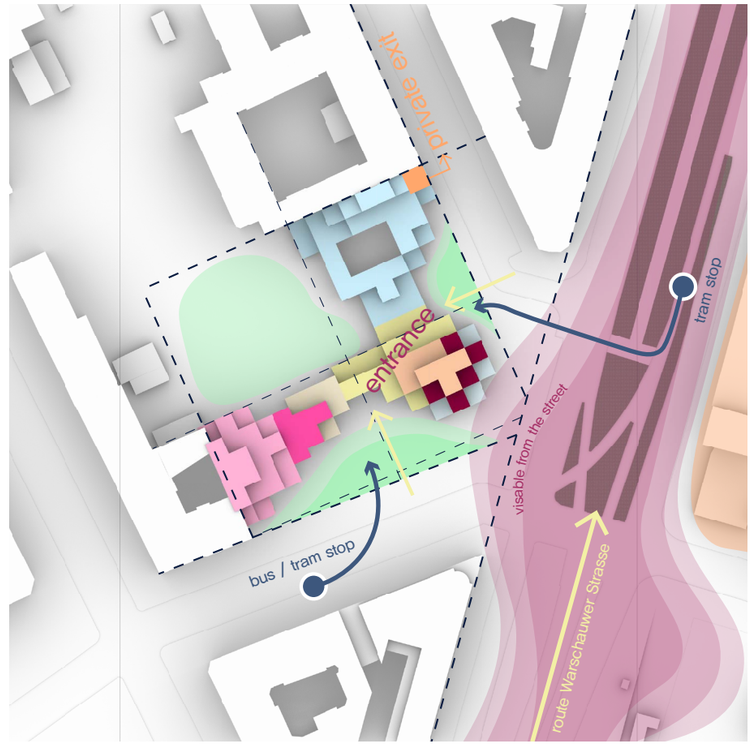
site 1
Lange Strasse

Site 1 is next to the train track that leads to Ostbahnhof station. The building would be visible from within the trains, it has the potential to be this landmark visible and accessible for the rest of the city of Berlin. The downside of this site is that it is inconvenienced by the noise of the train track. Another issue is safety. To make it accessible for everyone, safety is an important factor for people visiting the building. The neighboring flat that is covering the northside of the site has no entrances facing our sites. The new MVRDV plot could provide more social control, but there will still be the 6 meter high train track that is dividing the site from the other side of the neighborhood. The viaduct is right next to the site, and these are experienced as unsafe places within the city.



site 2
Rudersdorfer Str. 65-70

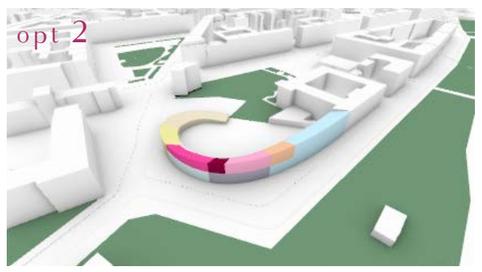
Site 2 is located in between Berghain and the gymnasium. Compared to sites 2 & 3, this location is not on a busy traffic route, therefore you don't really experience noise pollution. At the moment, the site is a kind of no man's land; it is on the edge of a residential area, but industry only starts on the other side of Wriezener park. This park is full of homeless people during the week. On weekends, that park comes alive a bit more by visitors of the Berghain club. There is a opportunity of connecting Wriezener park to Comeniusplatz, a small park/playground in the middle of a residential block that is much used by the neighbourhood. The public condenser could act as a connecting factor. This public green space can also be used to create a gradual transition from the urban network to the building, thereby simultaneously ensuring the privacy of visitors.

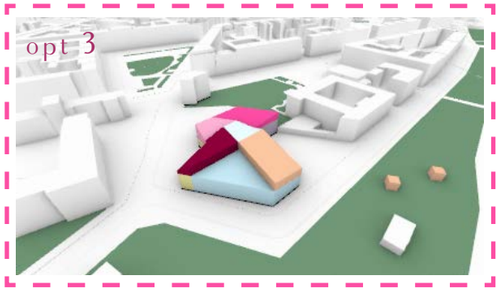


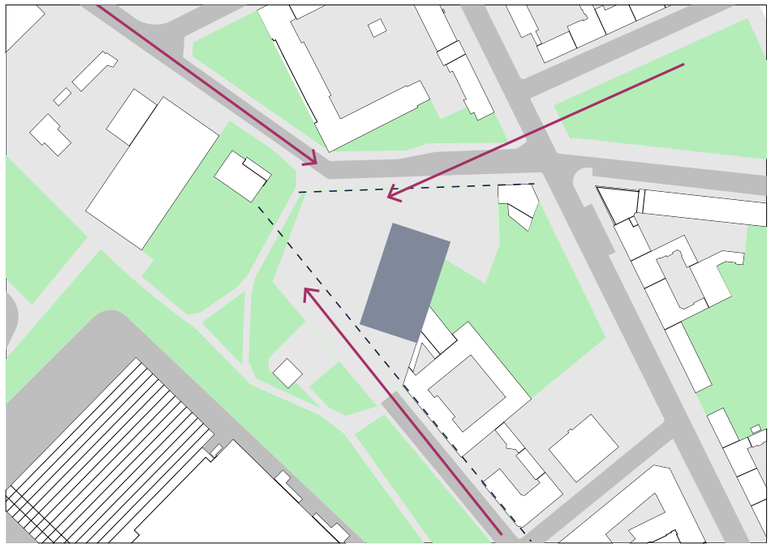
site 3
Revaler Str. 2

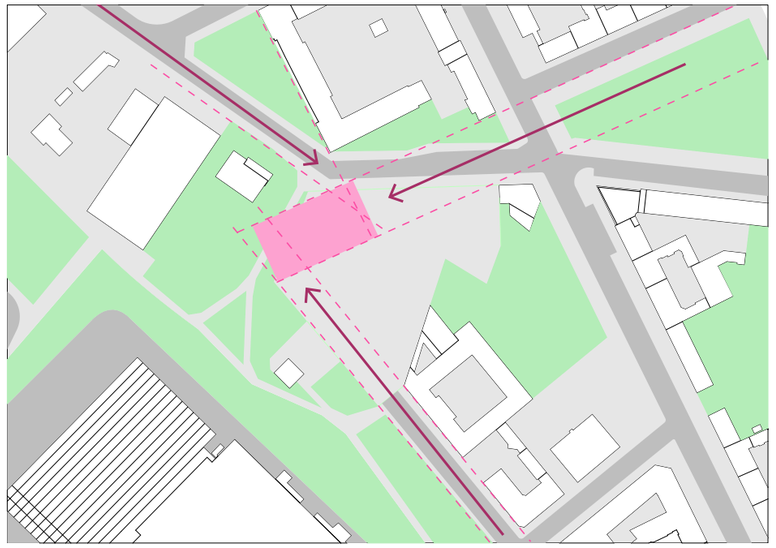
Site 3 is next to the busy Warschauer Strasse. Warschauer Strasse is a major traffic route within the area. The site is very well accessible by public transport as Warschauer Strasse station is very close, there is also a tram and bus stop right next to the site. This also ensures that people accidentally come across the building and visit it at some point. On the other hand, there is a chance of it becoming more of a tourist attraction than a building for the community, as this location is next to the busy centre of KIEZ which is also very popular among tourists. In addition, the privacy of visitors is also difficult to ensure as it is located in such a busy area. At this location, it is difficult to create a transition from the city to the building. The facade will be close to the street.









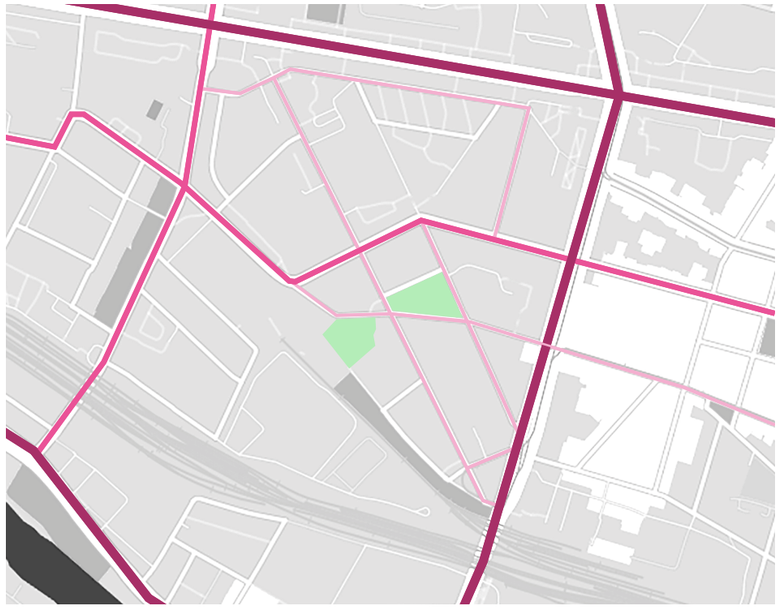








Main routes car

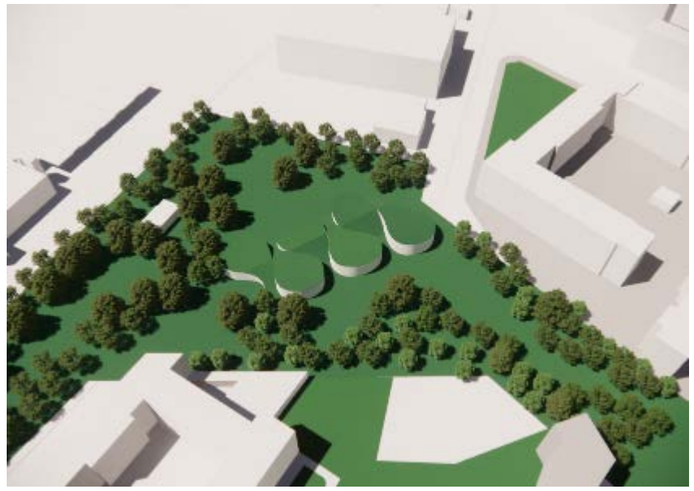


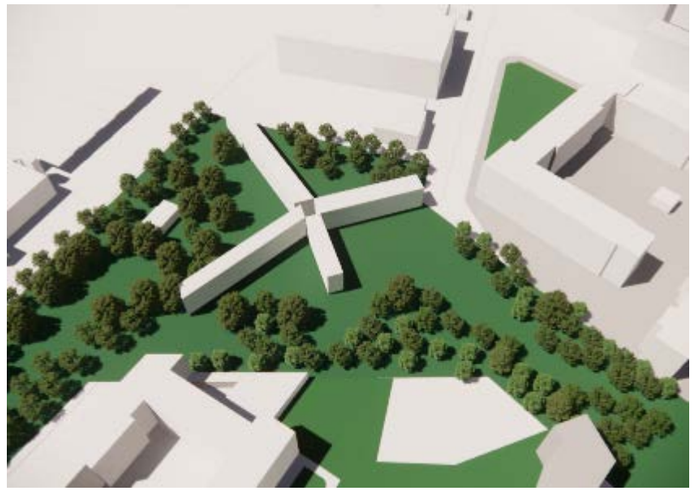




Public transport stops

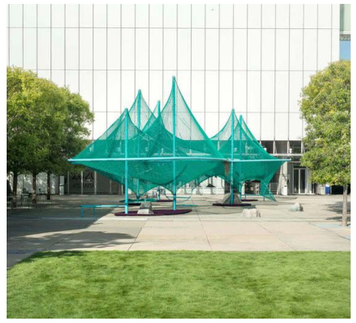




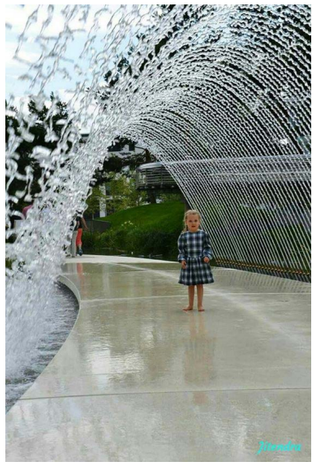















play & water
zone
event
zone







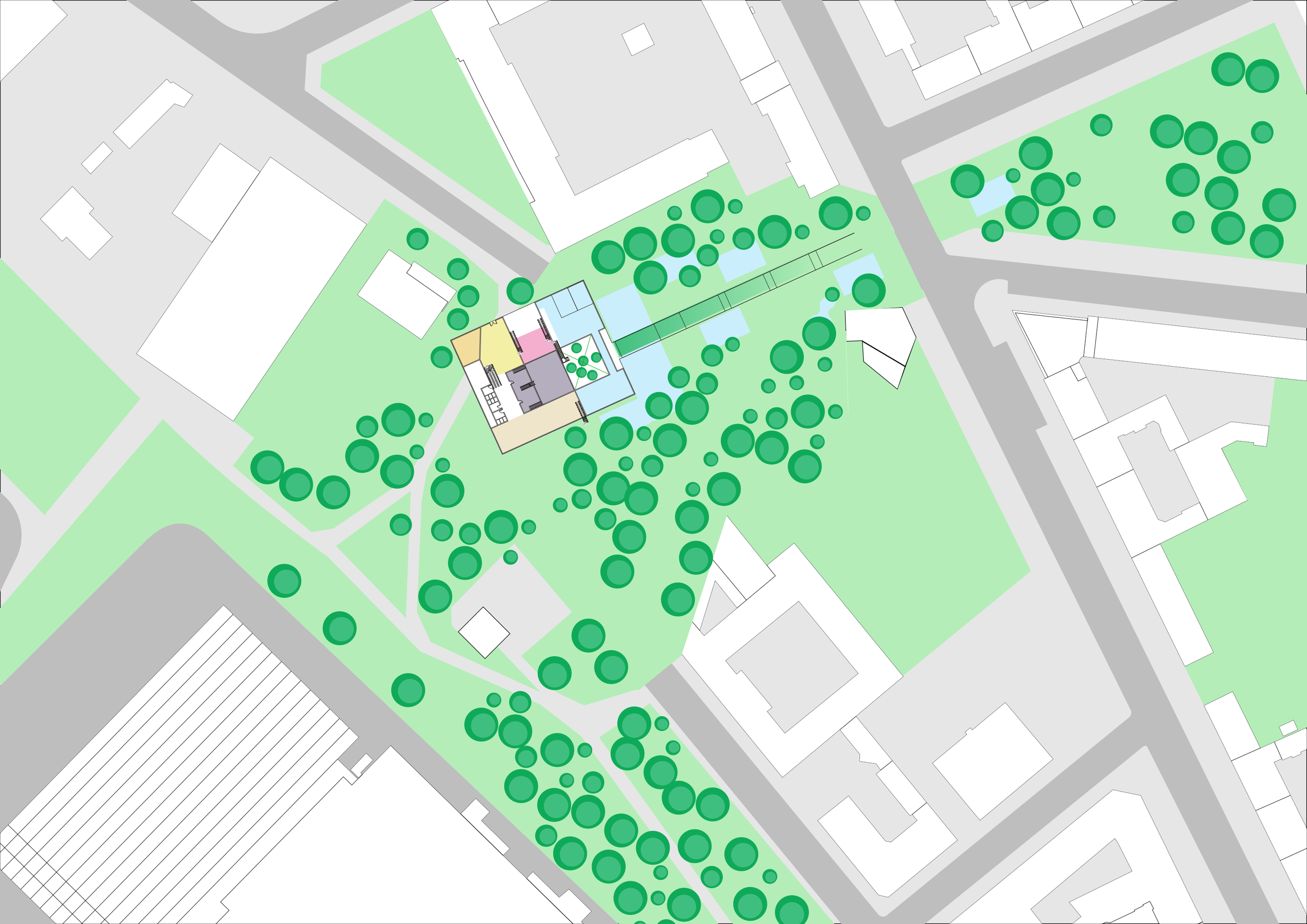


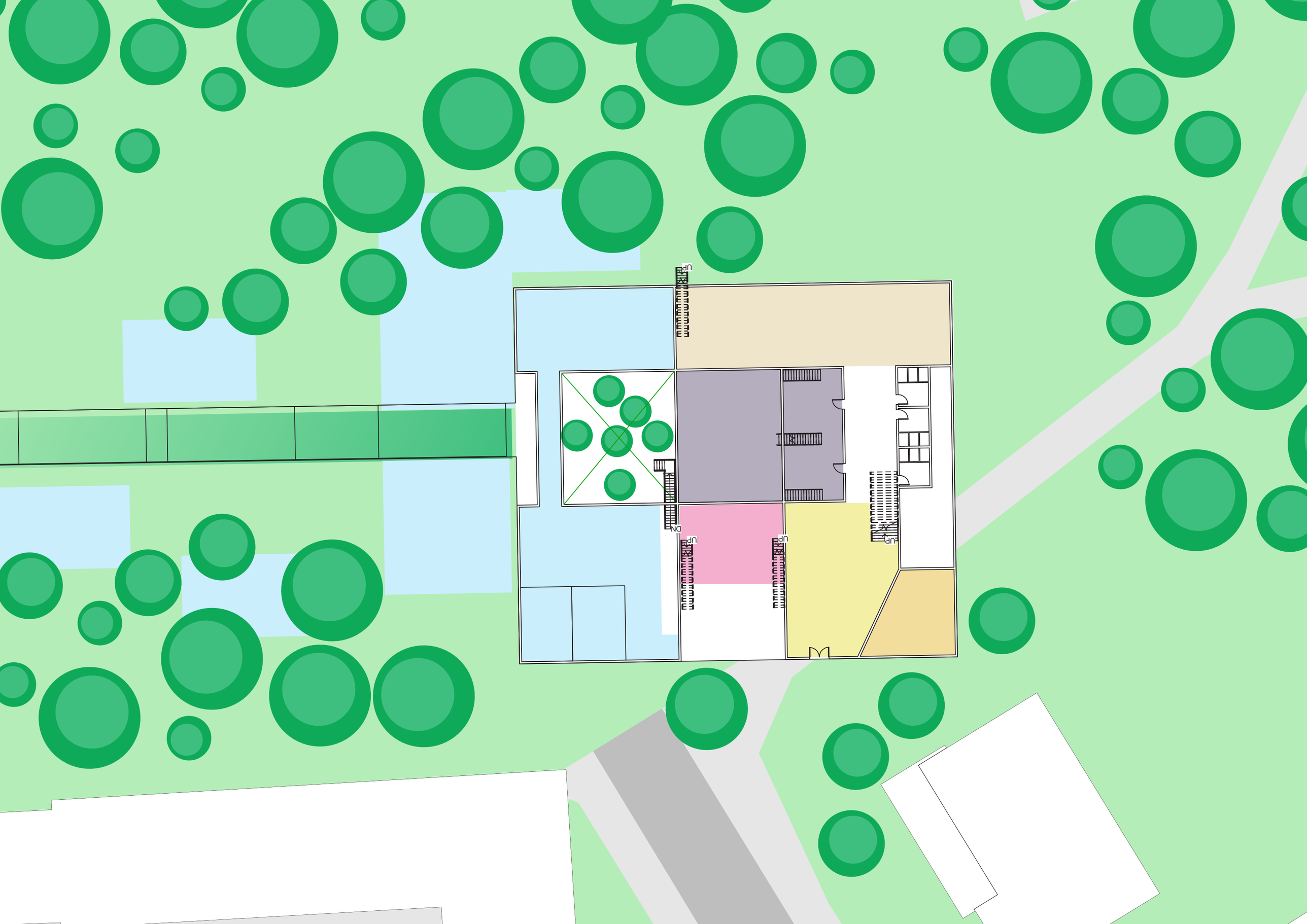











UP
DN
UP
UP
DN
UP
UP

design principles

principles

How does the atmosphere of a space influences our ability to talk about sex?



How does the **atmosphere** of a space influences our ability to talk about sex?

How can the **five senses** stimulate us to talk about sex?

What role does **anonymity** play in the conversation about sex in Friendrichshain and how can an architect translate this into architectural choices?

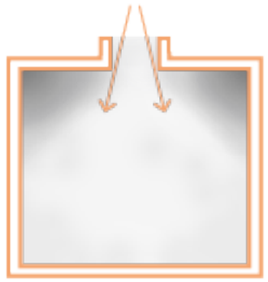
our relationships



the cocoon



views to green



skylight for privacy

our brains



the auditorium



to amplify activism



billboard to the neighbourhood

our bodies



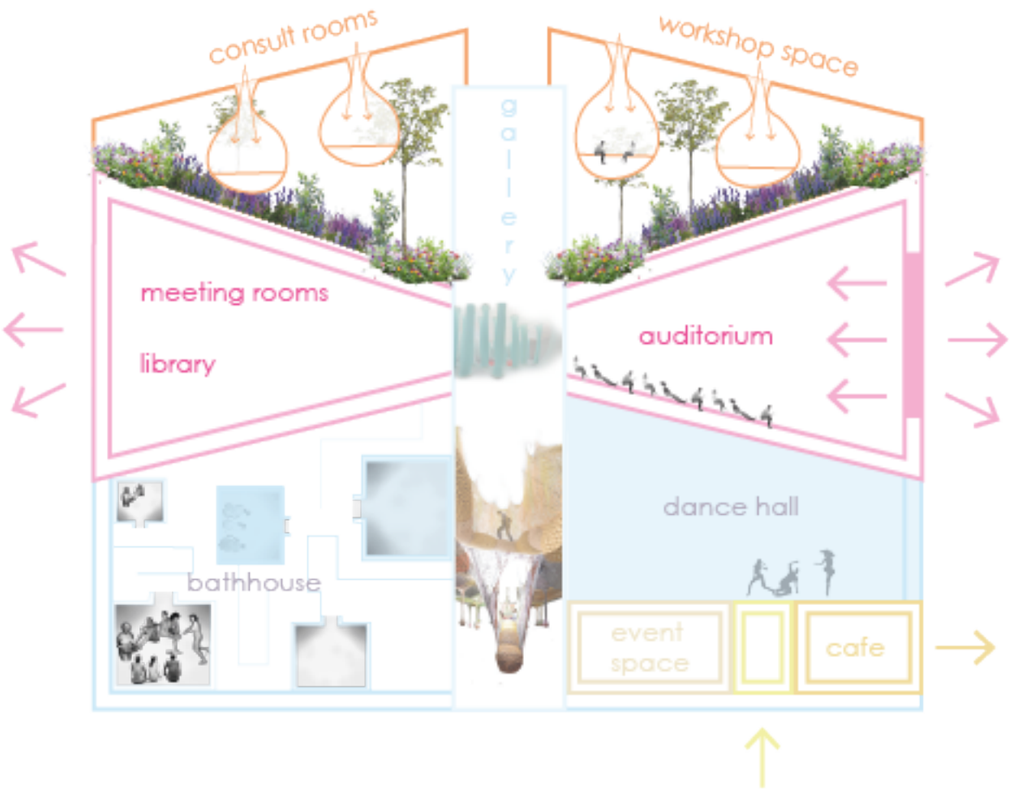
the labyrinth



social treshhold



visibility of the body



bathhouse entrance

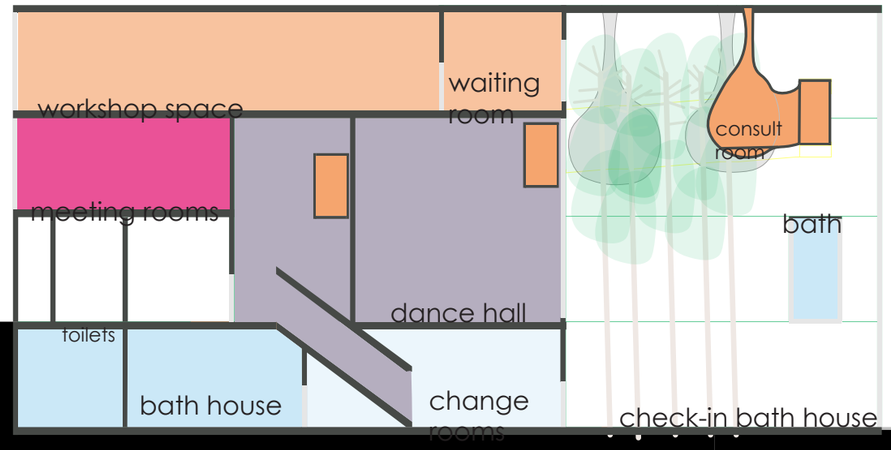






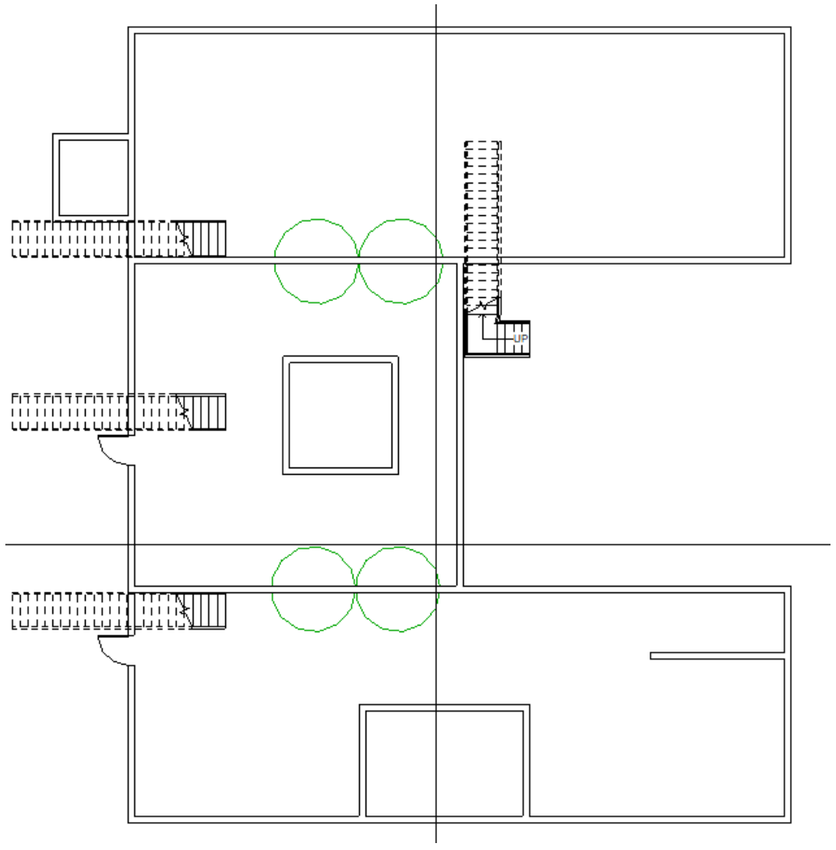


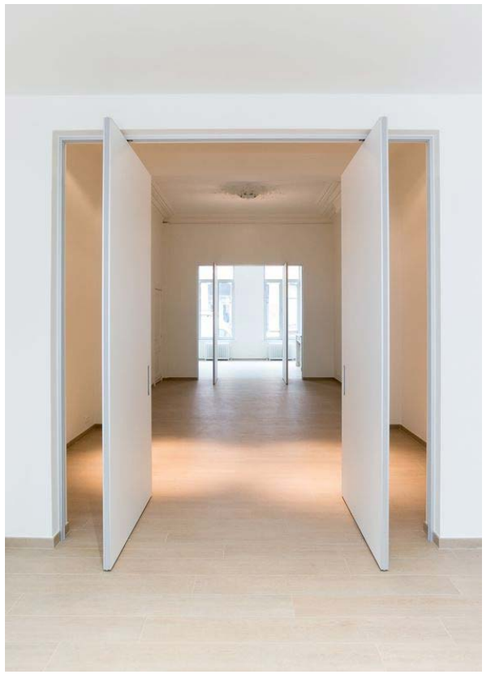




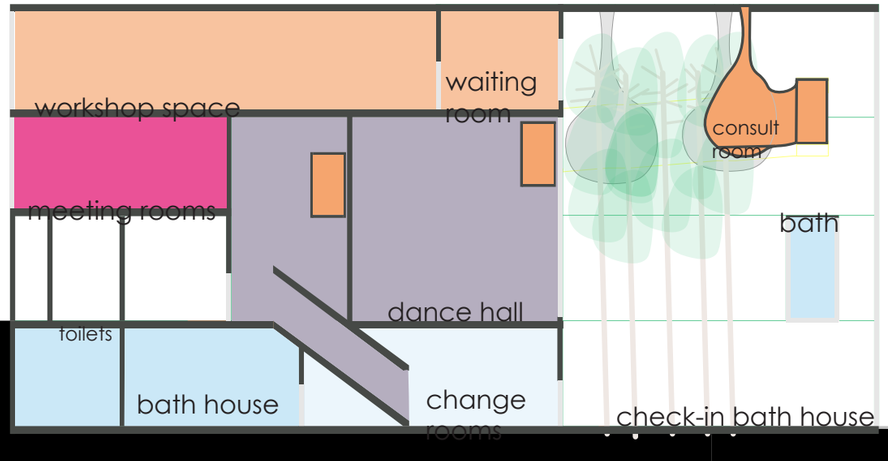


change rooms

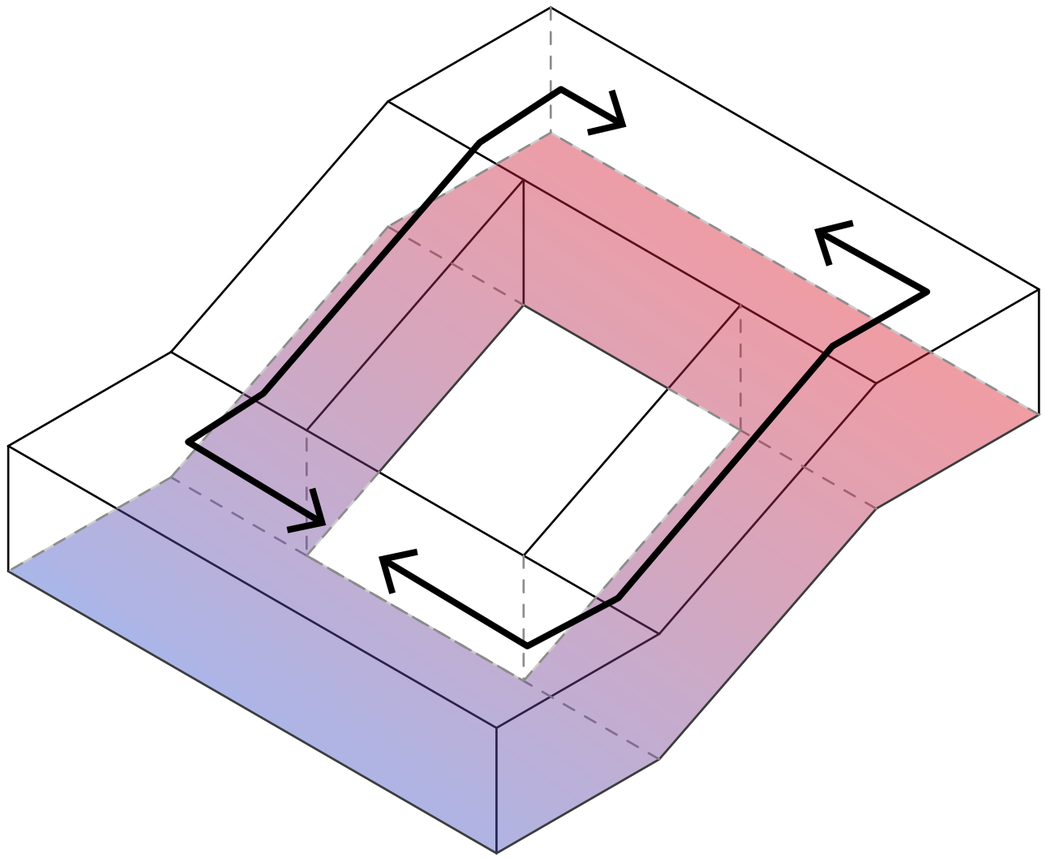


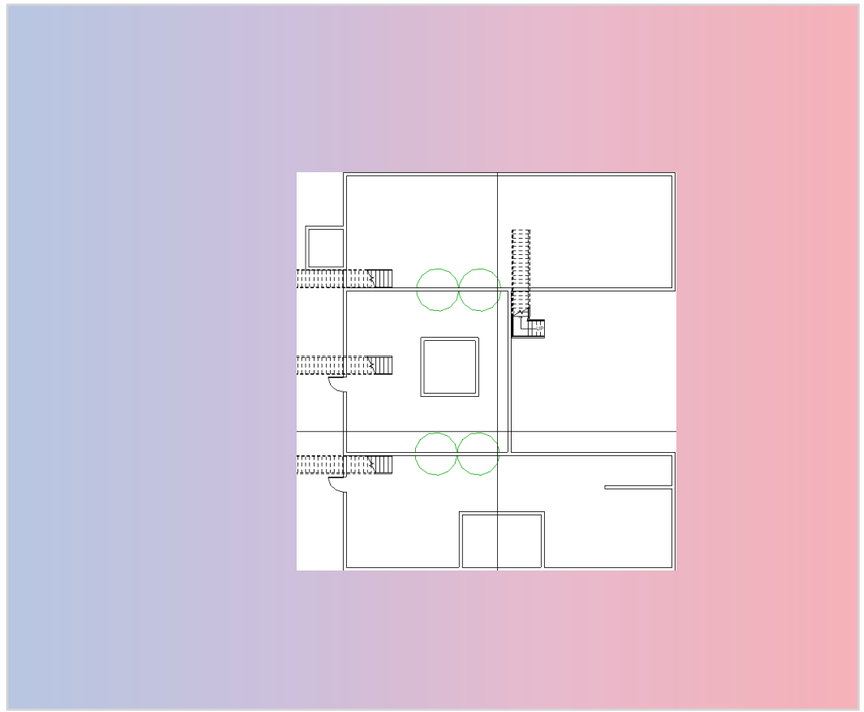


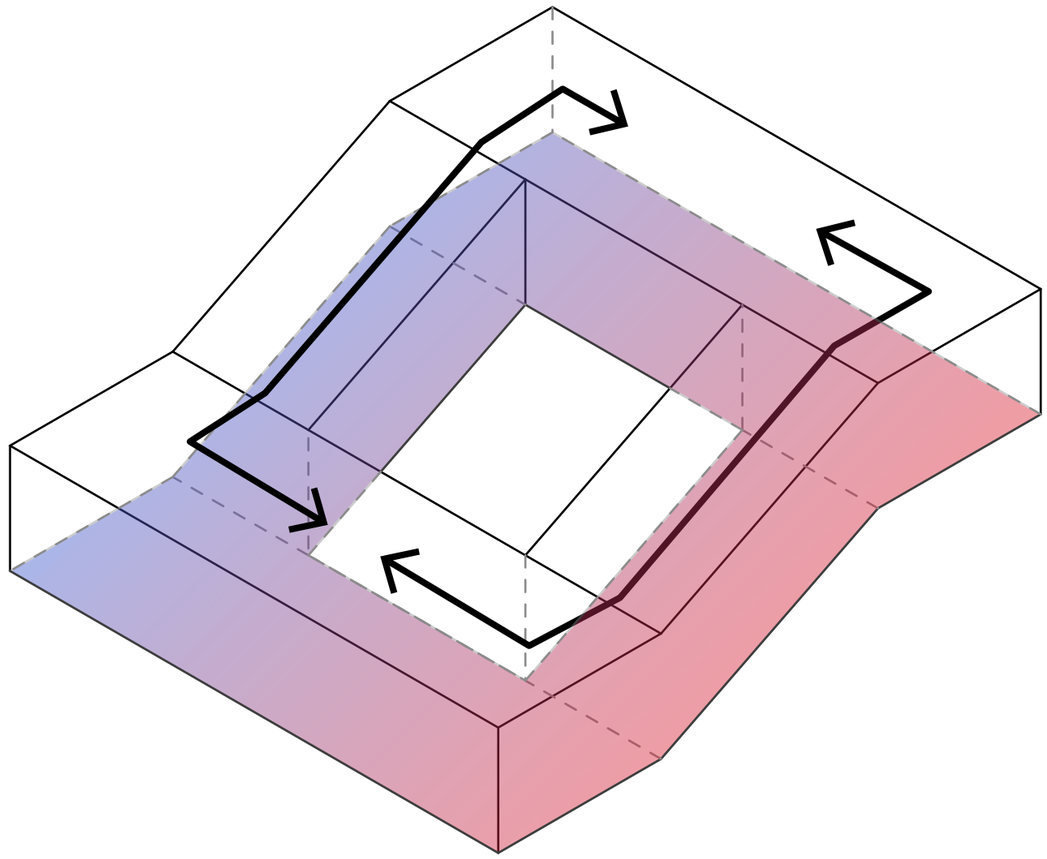


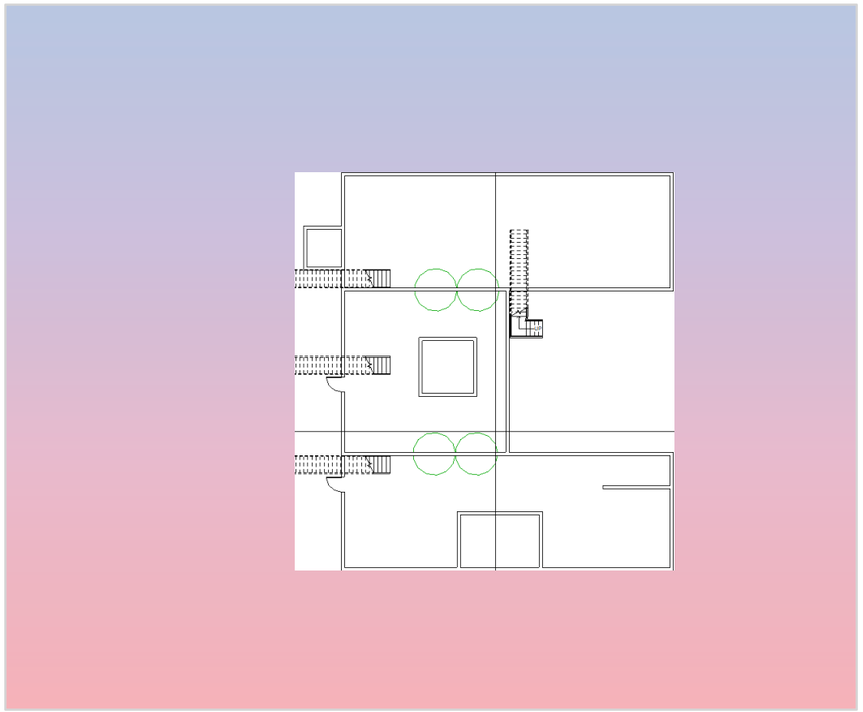


bathhouse circulation

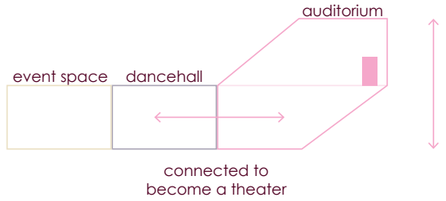




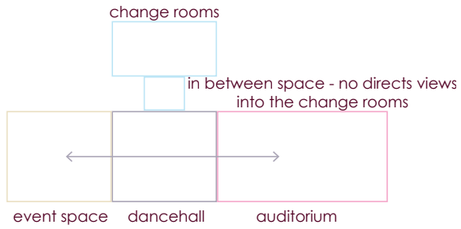




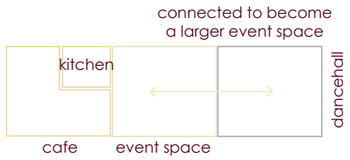
auditorium



dance hall

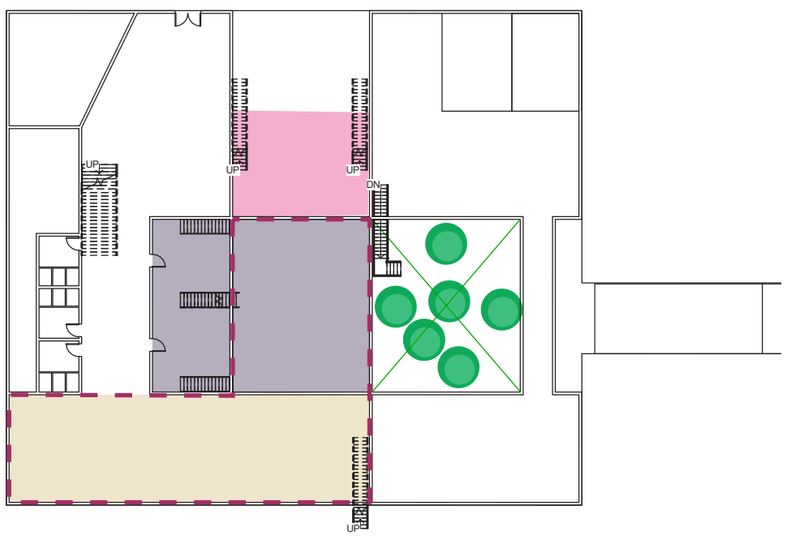


event space

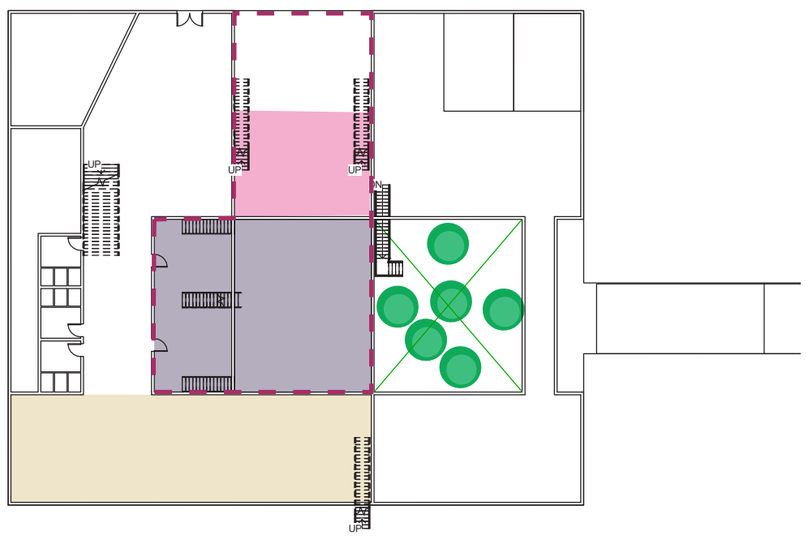




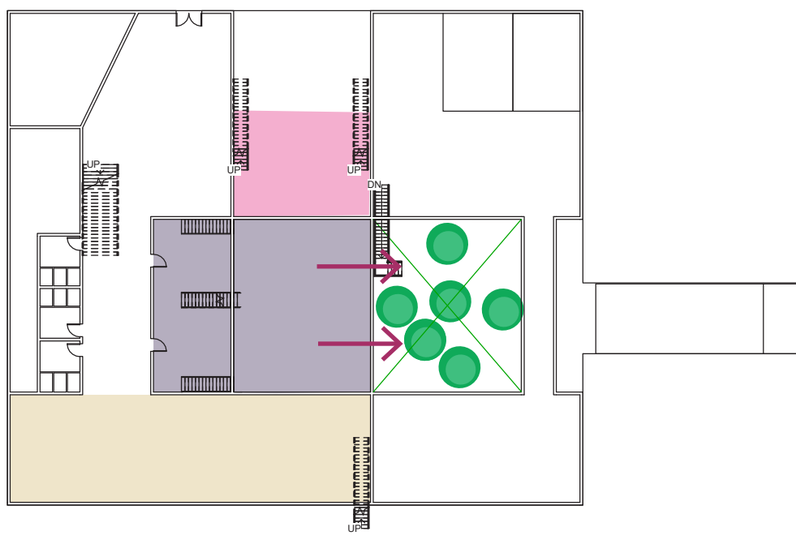




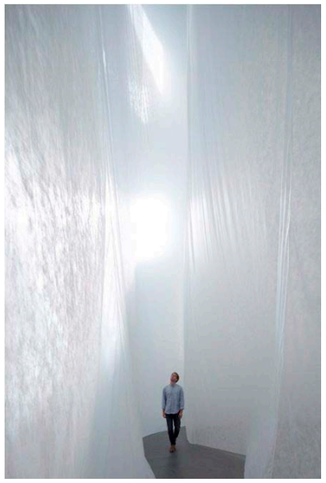
big event



theater

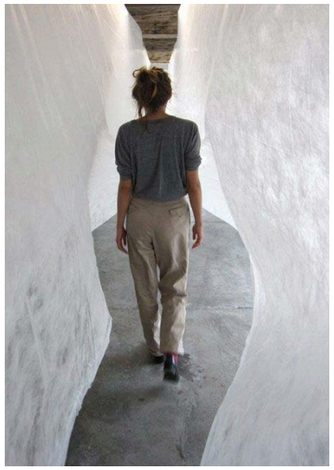


connection to bath house
garden

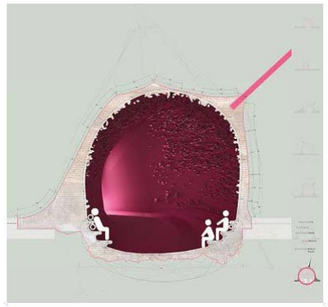


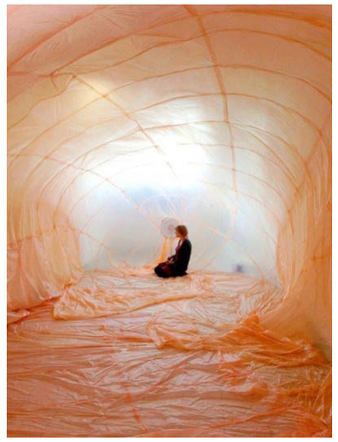






consult rooms



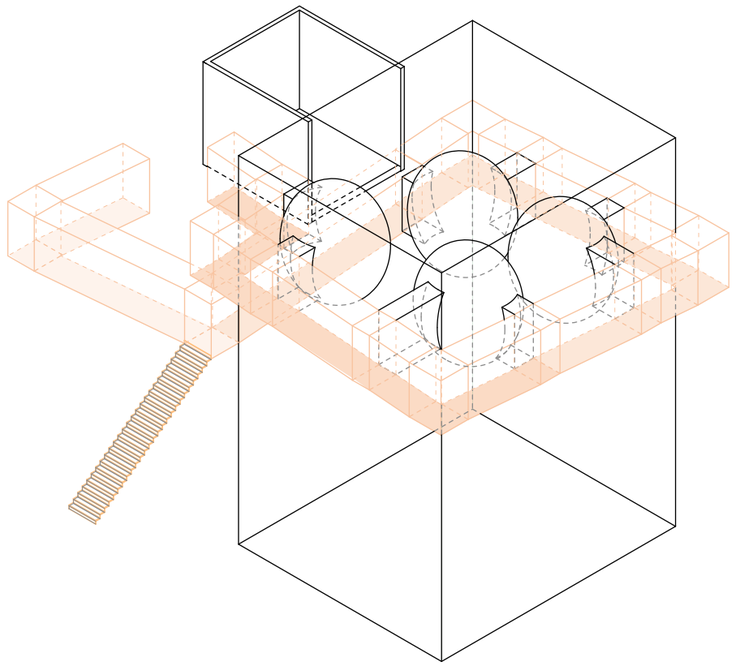


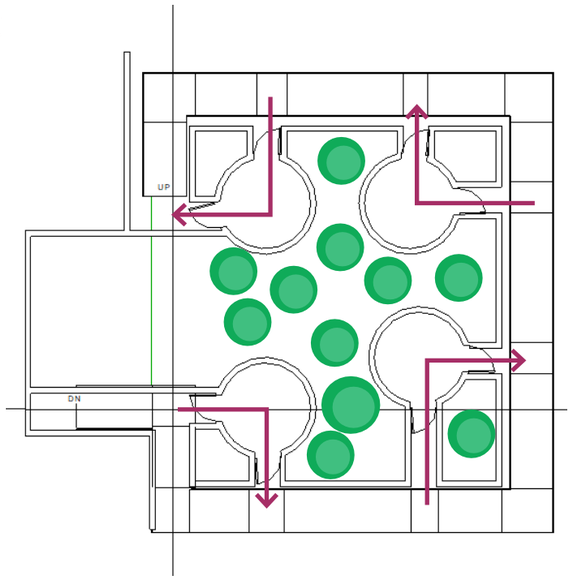


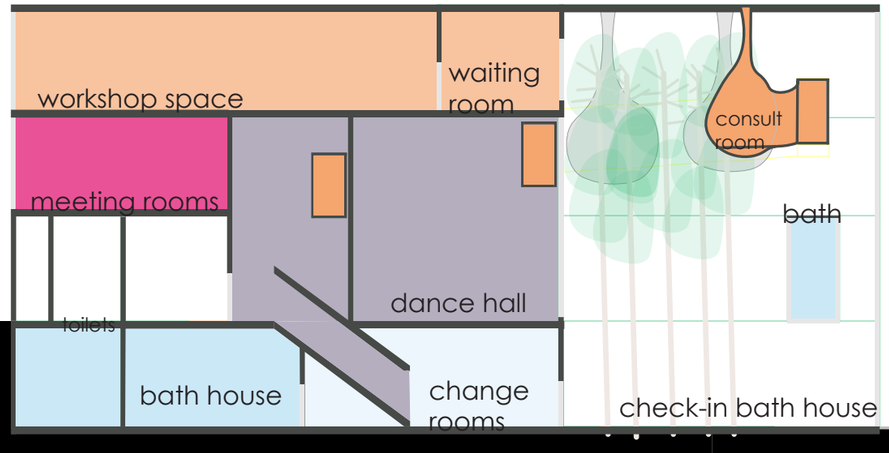


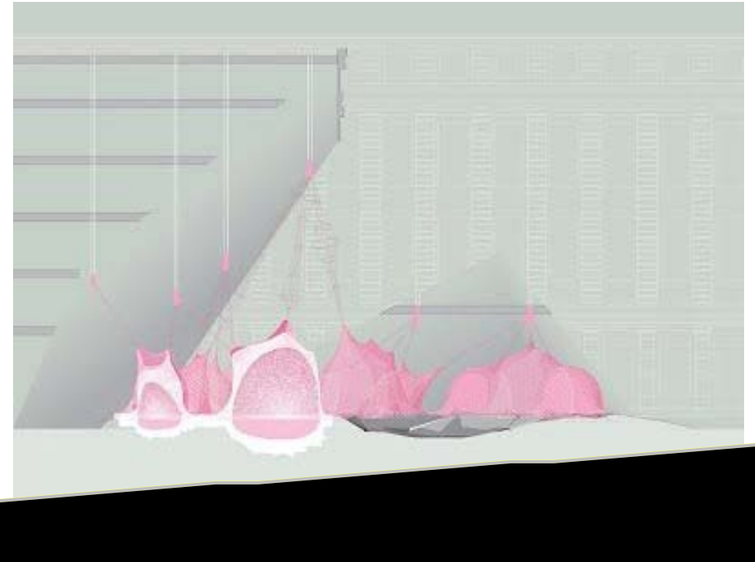


circulation consult



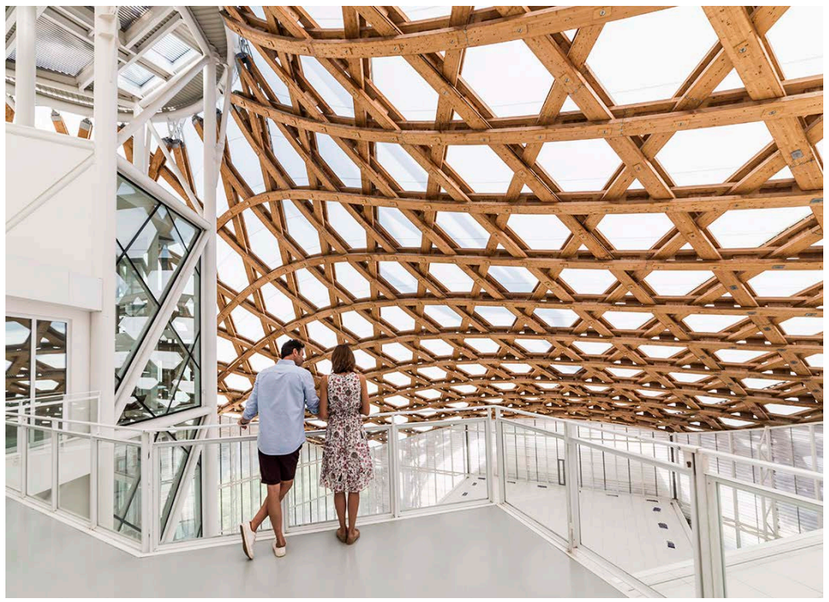


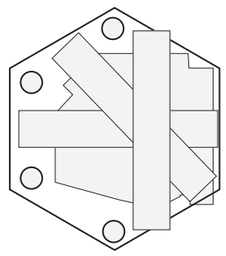




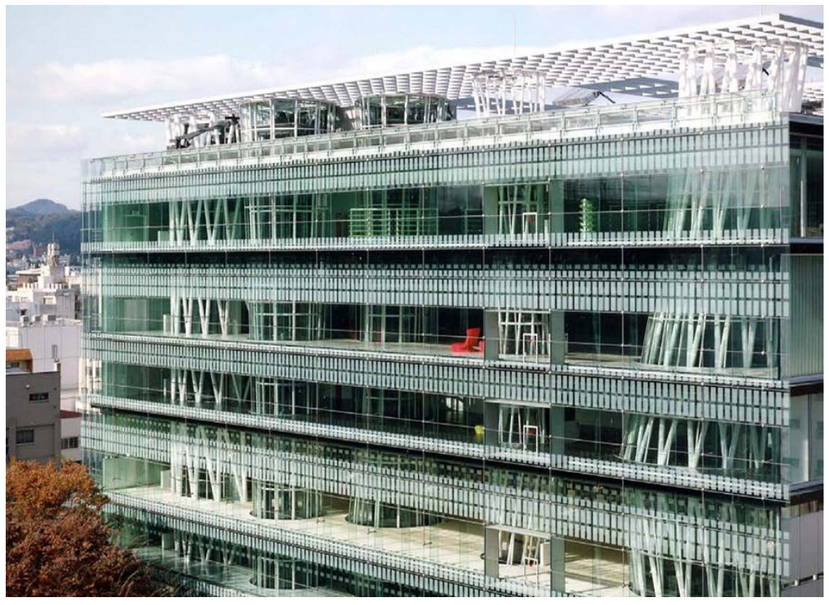
design precedents



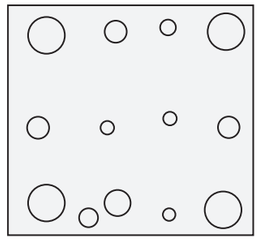




Centre Pompidou-Metz by Shigeru Ban



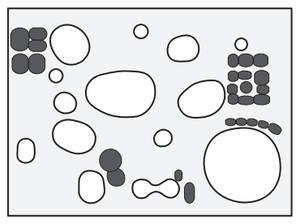




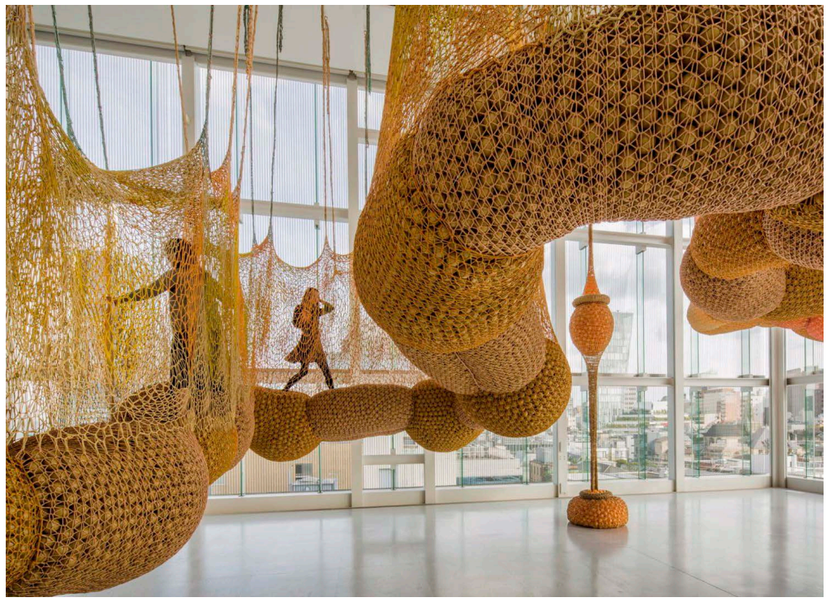
Sendai Mediatheque by Toyo Ito







Rolex Learning Center by Sanaa

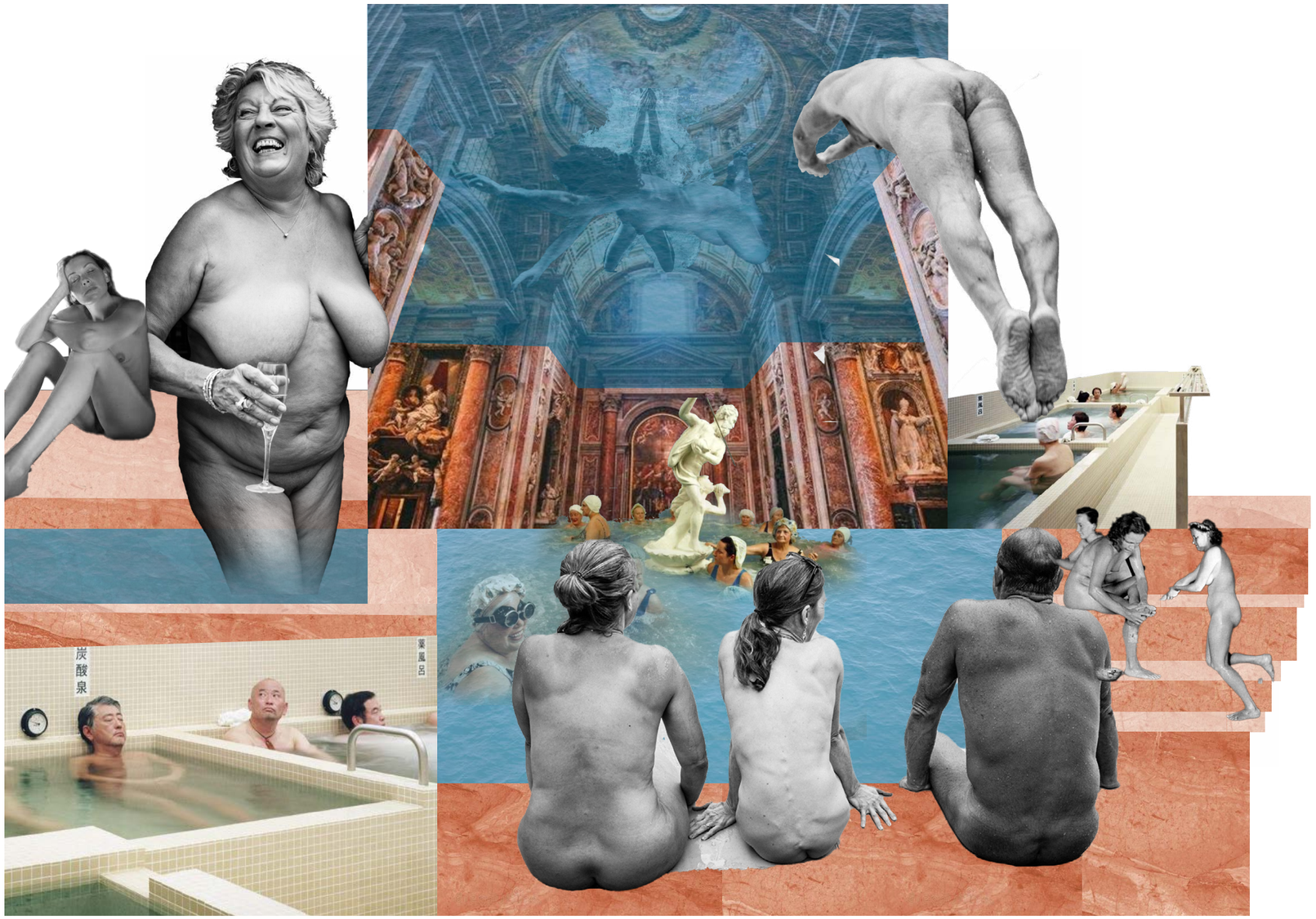




Multi Sensory Art Installations by Ernesto Neto

E. P2

Get a room!



Sex & the Commons in Berlin

the problem

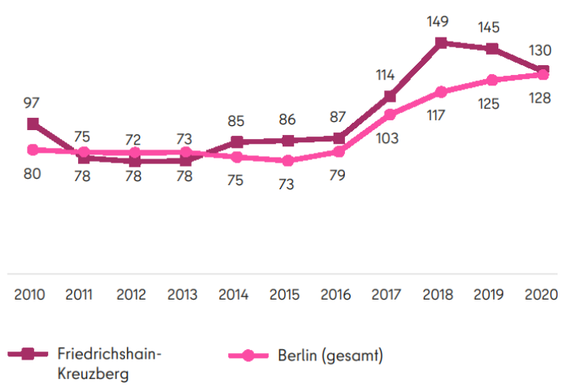
Sex & the commons, how are they related? Sex is a decisive and **polarizing** element in contemporary societies, whether we look at the me-too movement or the reinforcement of anti-abortion laws we can see how **political** sex can be when it comes to self-realization, individual will & education. Religions and patriarchal systems have ensured that sex is dominated by the standard heterosexual script and is used as a tool to suppress mainly women and queer people. Changing the standard heterosexual script requires a questioning of traditional sexual gender roles at the societal level, which ultimately responds to the need for social change [1]. As a society, we need to redefine our common values about sex. The current platform; media & politics, is very polarised and is a very top-down method, while real change comes from within a community. We should have a physical place for the community to debate these matters. **To speak openly** about our sexuality can be completely healing and empowering. It can **heal us collectively together**, bringing up the taboos so we can support each other in this journey towards embracing our sexuality. The new urban lounge is the ideal place to start the conversation about our sexuality.

the problem



sexual crimes

The number of **sexual crimes** in Karl-Marx-Allee-Süd is twice as high as the rest of the district and Berlin.[2] The number of registered sexual offences has doubled since 2017, this was also the year when the me-too movement started1. This shows the importance of public discussion about the matter of sex and consent.





sex is politicised & suppressed

Sex is politicised, sex is suppressed. Conservatives in Germanies parlement protested against a primer about gender and sex for kindergarten educators. The primer was made to help educators to answer questions about issues such as transgender individuals or non-traditional families and gender roles. Representatives of Berlin's conservative CDU and far-right populist Alternative for Germany (AfD) parties officially protested in Berlin's governing Senate.[3]





orgasm gap

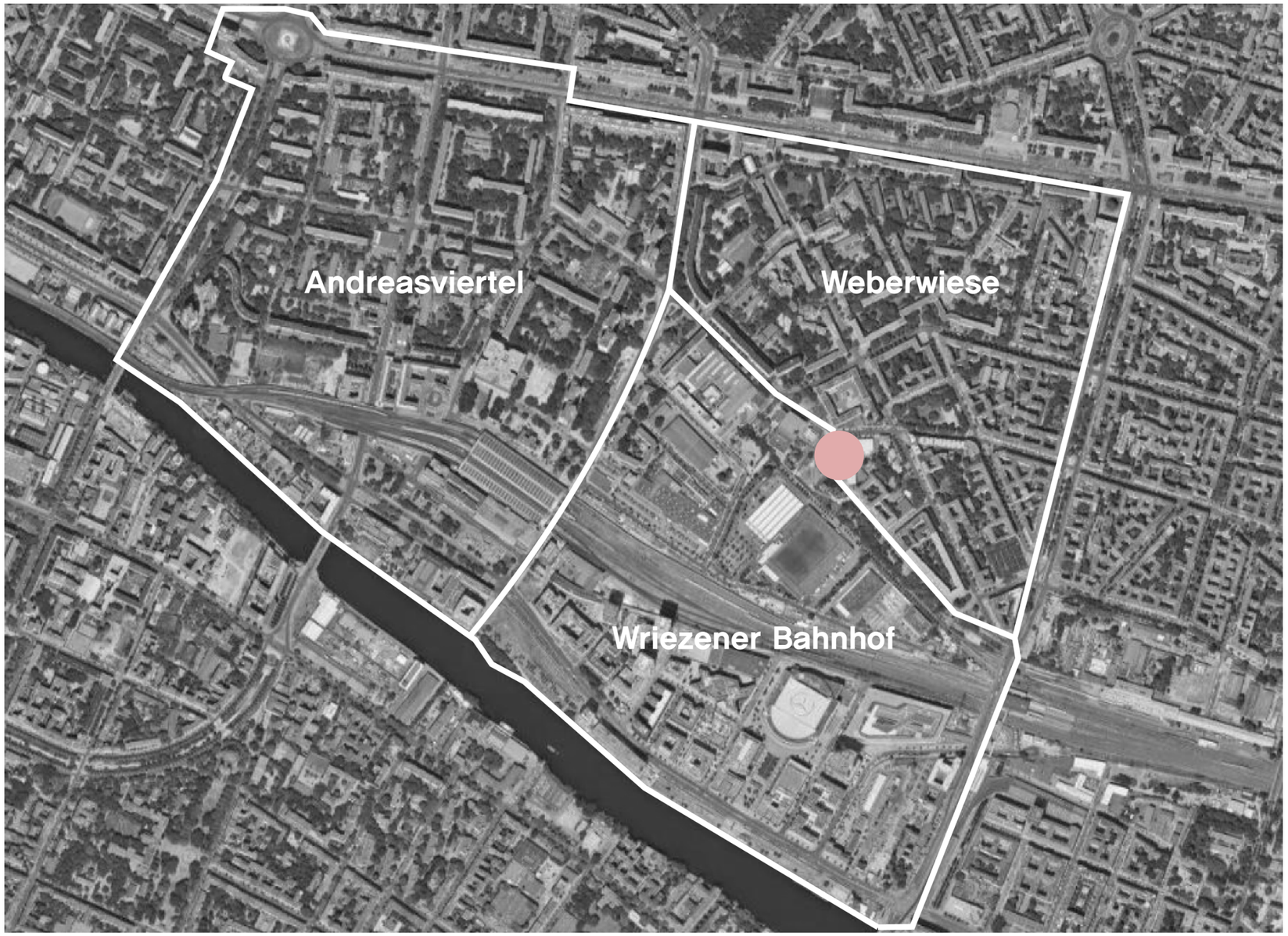
Studies conducted in Germany from the the mid-nineteen-eighties reported, among other intriguing findings, that **eighty per cent of East German women always experienced orgasm during sex, compared to sixty-three per cent of women in West Germany**. This illustrates that the experience of sex of people with the same ethnically and culturally identical background can be influenced by political division.[4] Also more recent studies show that there is a notable orgasm gap between heterosexual men and women in frequency of orgasm during sex within Western culture. Heterosexual men were most likely to say they usually-always orgasmed when sexually intimate (95%), followed by gay men (89%), bisexual men (88%), lesbian women (86%), bisexual women (66%), and heterosexual women (65%).[5]




How can architecture be used to create an experience that disrupts normative coding of sex, desire and gender in the context of Berlin?

the context

the context



The district Friedrichsain, within the bigger context of Berlin, is the perfect place to design a public condenser that excellerates the conversation about sexuality and that addresses the problems above. The district Friendrichshain is an area that consists of a variety of contrasts. As about 44% of the entire district population **immigrated** to Germany, it hosts a wide variety of different people, with **different social, economic, political & religious backgrounds**. These different backgrounds influence people's conception of what sexuality is and how to behave accordingly. These **conceptions about what sex is** suppose to be causes tension, at worst this translates into violence and non-consensual sexual behavior. As a counteract, the public condenser will be an inclusive and diverse environment, representative of multiple instances and orientations. **The whole community can come together and discuss these issues to better understand their own sexuality and that of the other.** It is important because by doing so, it makes it possible for sex to be pleasurable for everyone.

psycho-geographic map



colorful - colorless
vibrant - lifeless
night - day
public - private
sex - sexless

the site













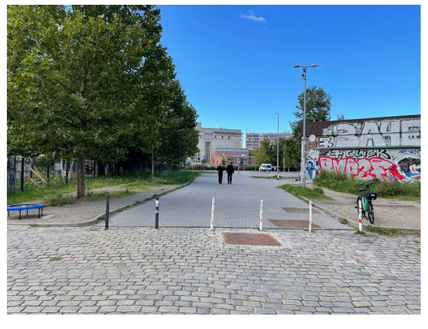














the urban strategy





connecting parks



magnet



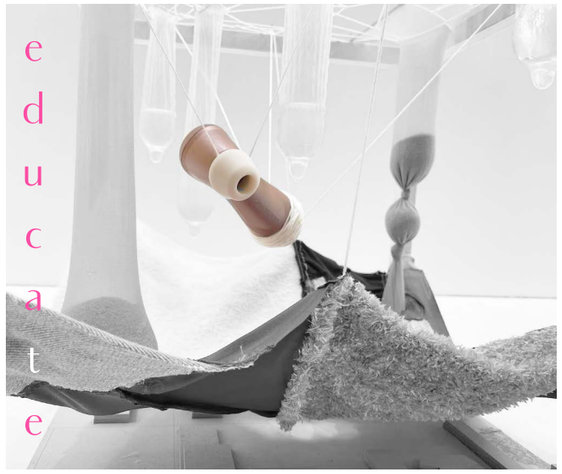
amplify existing

building concept

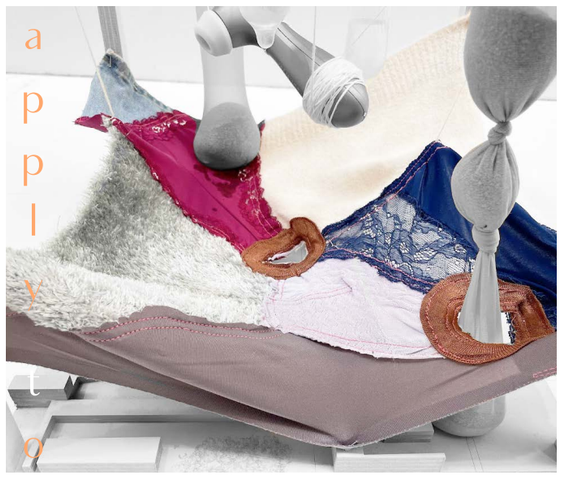
the concept



our bodies



our brains

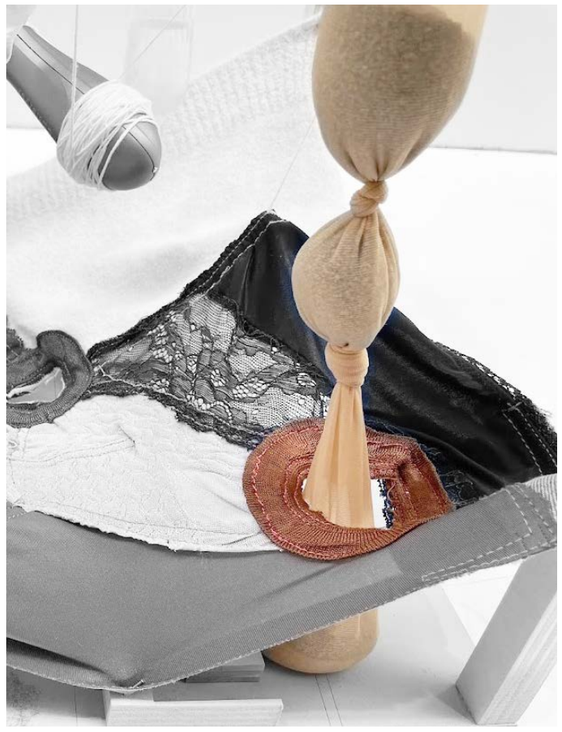


our relationships





societal pressure



avoid & stop

the program

workshop spaces

consult rooms

RELATIONSHIP

library

meeting rooms

lecture hall

BRAIN

dance hall

gallery

bathhouse

BODY

event space

entrance

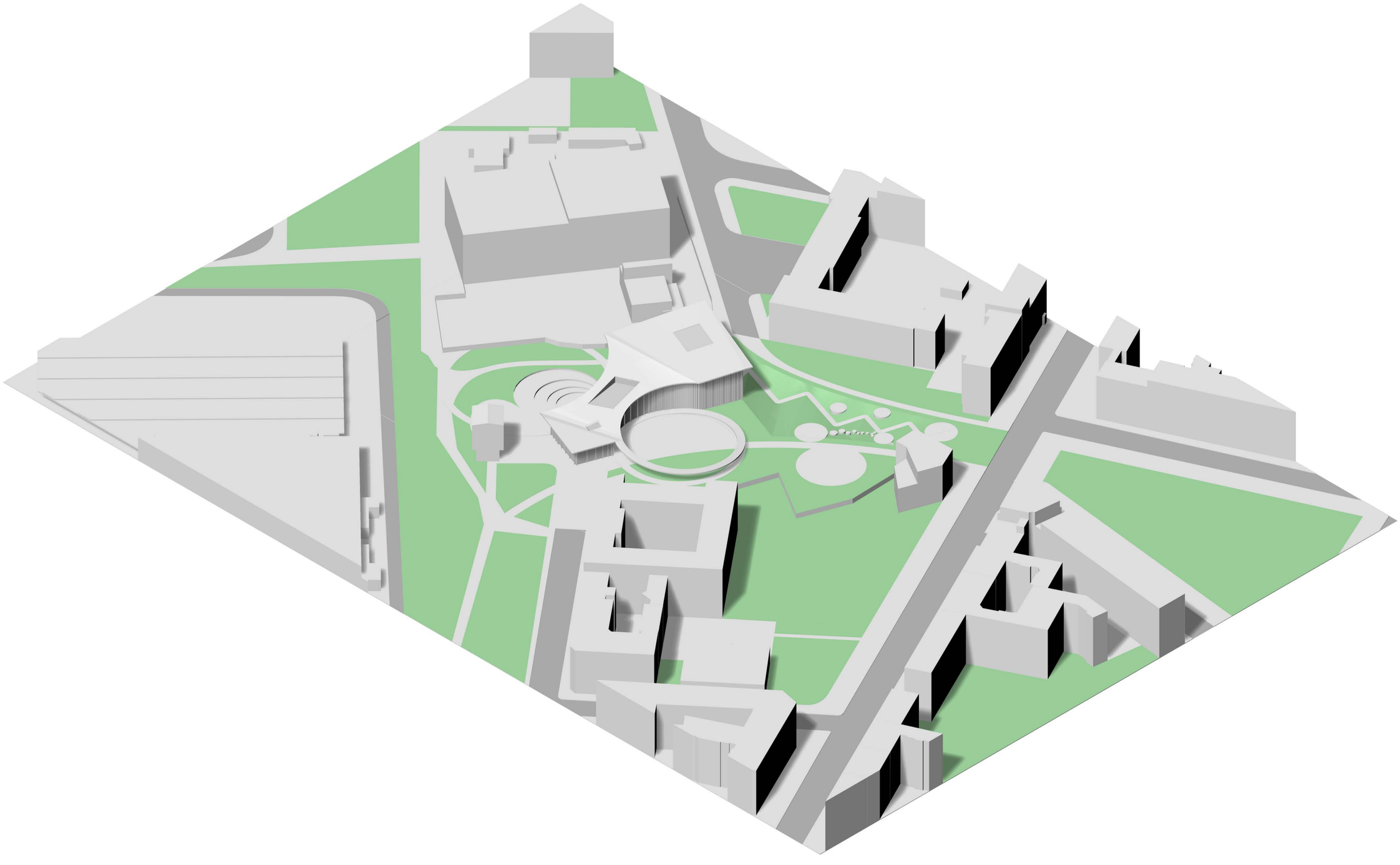
cafe



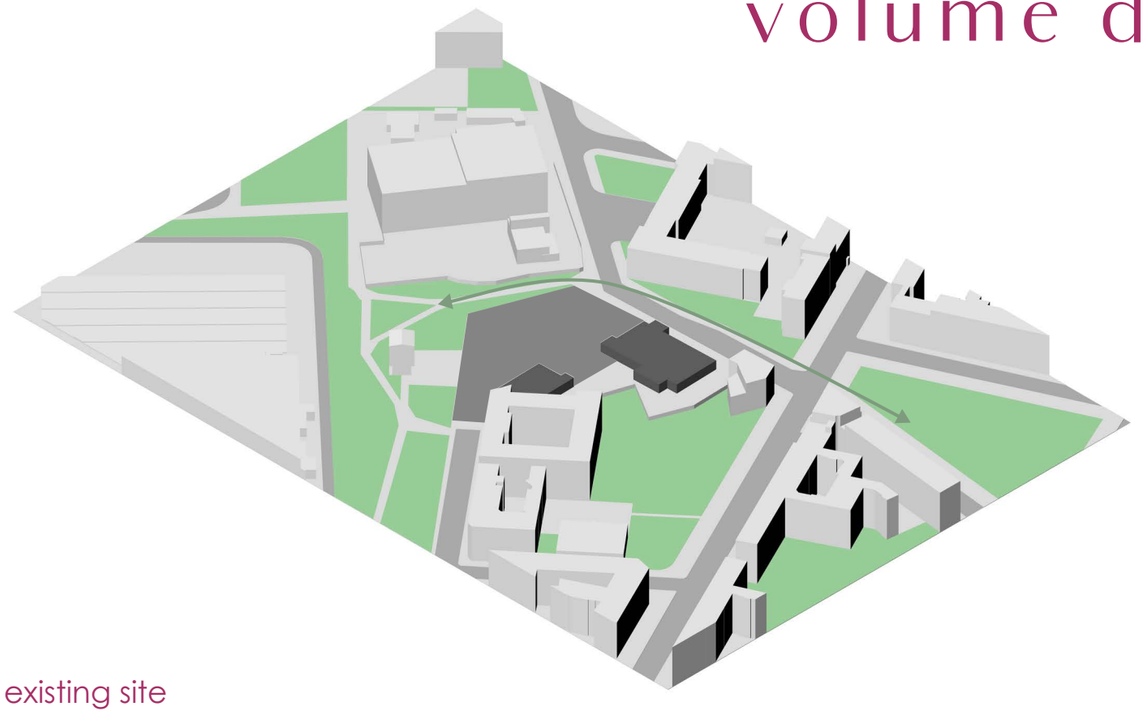
APPLY

EDUCATE

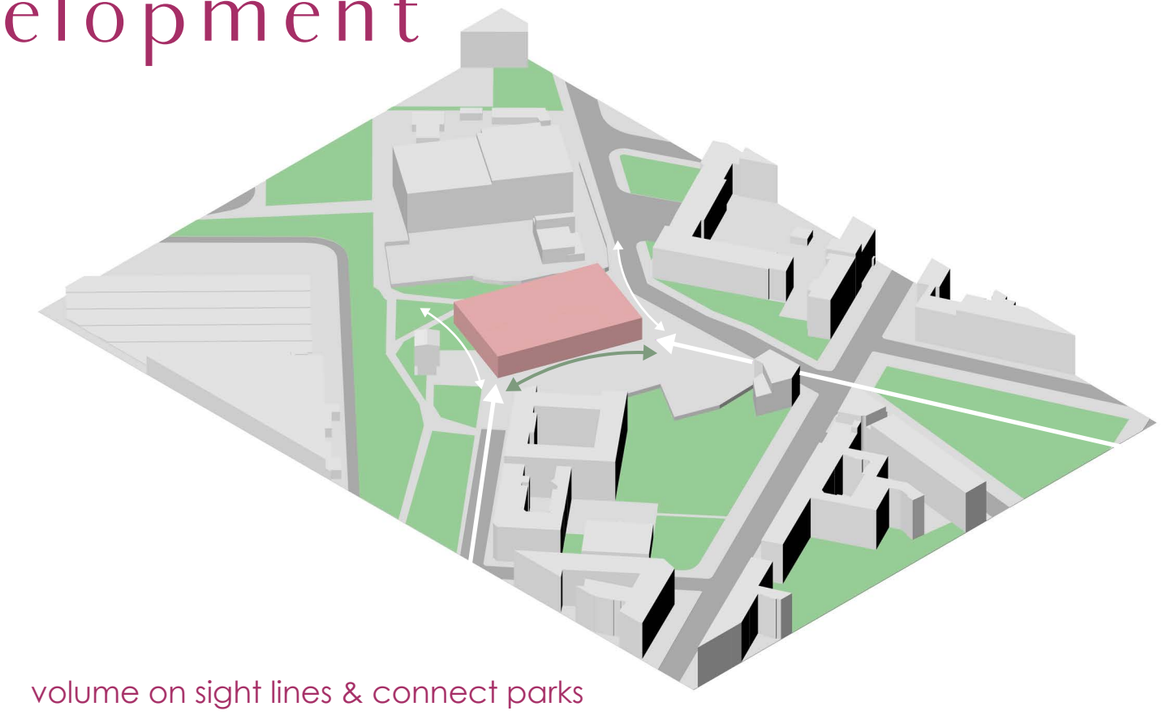
EXPLORE



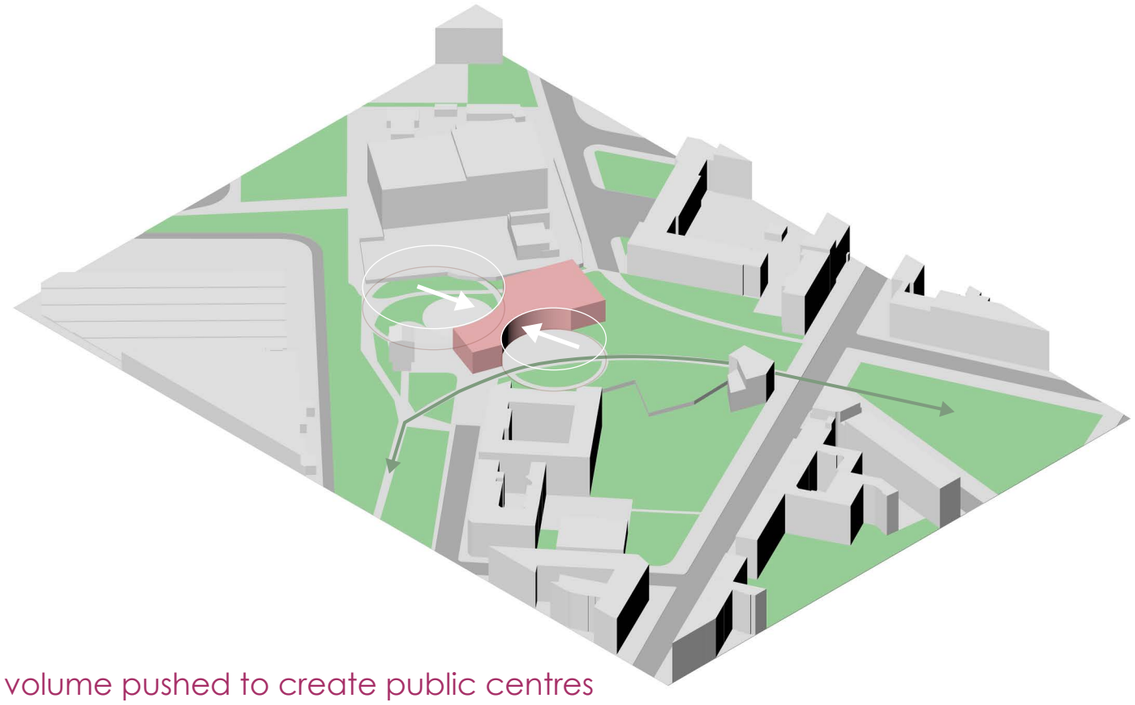
volume development



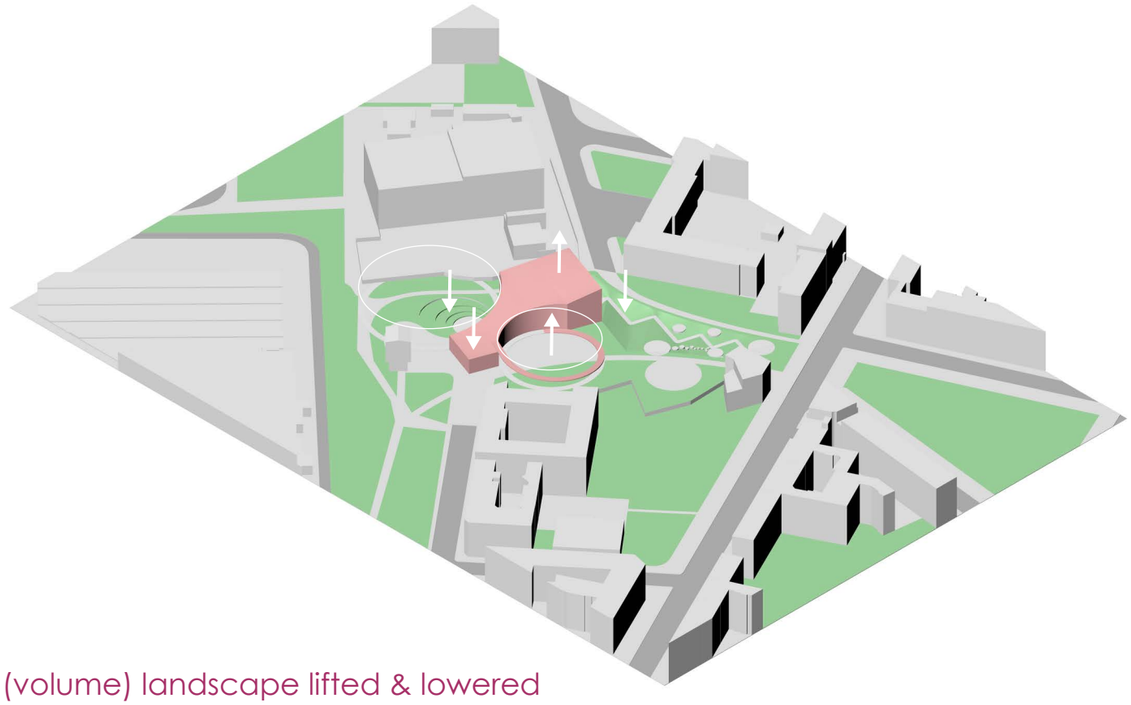
existing site



volume on sight lines & connect parks



volume pushed to create public centres



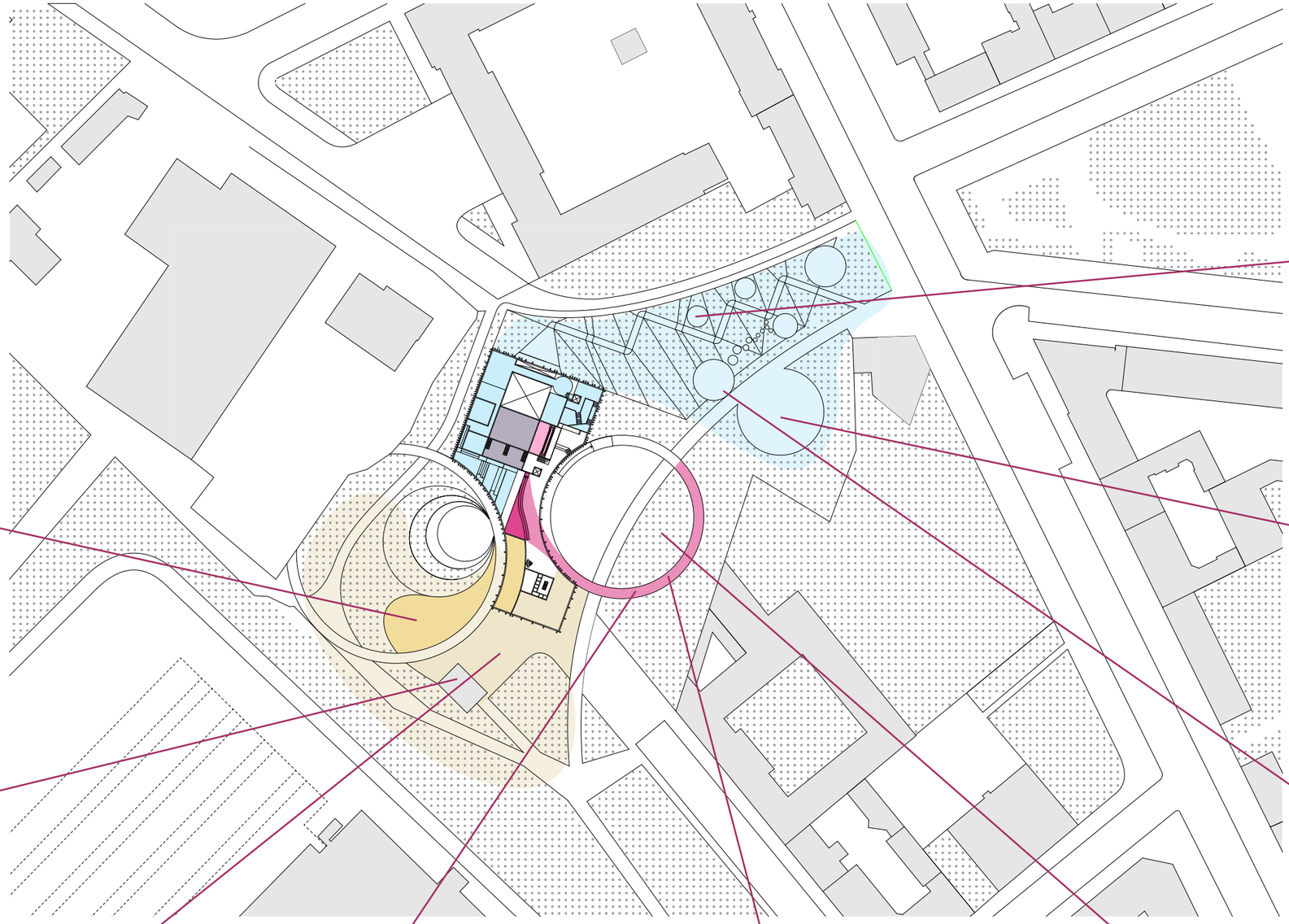
(volume) landscape lifted & lowered

the landscape strategy









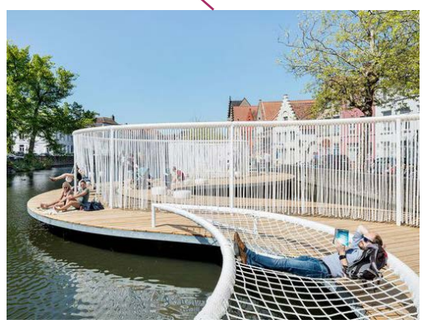








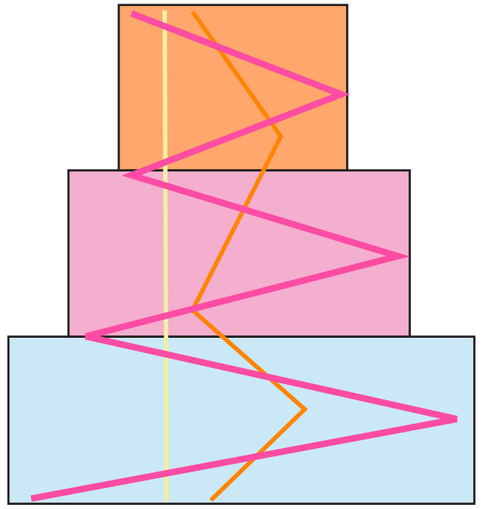




the four pillars

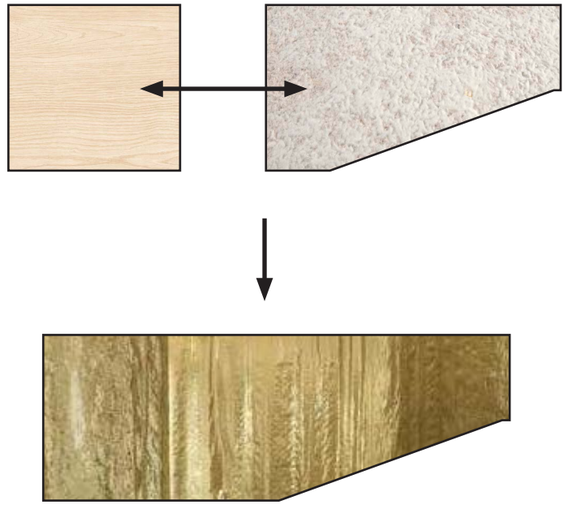
Multiplicity

accelerates the conversation and awarness about sexuality by hosting a great variety of activities to attract different people and provide them with different type of experiences through multiple routings.



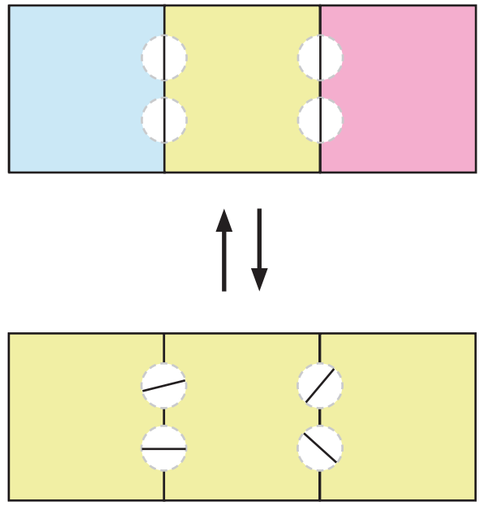
Hybridity

spaces with two seperate function can be merged to accommodate a new type of activity. In this way, the building can be used throughout the entire day and by multiple types of people.



Resilience

norms and values about sex, desire and gender will always be envolving, so parts of the building can be adjusted to the needs and norms of a specific group or timeperiod. This will create a inclusive environment where prevailing norms are always challenged and not defined by architecture.



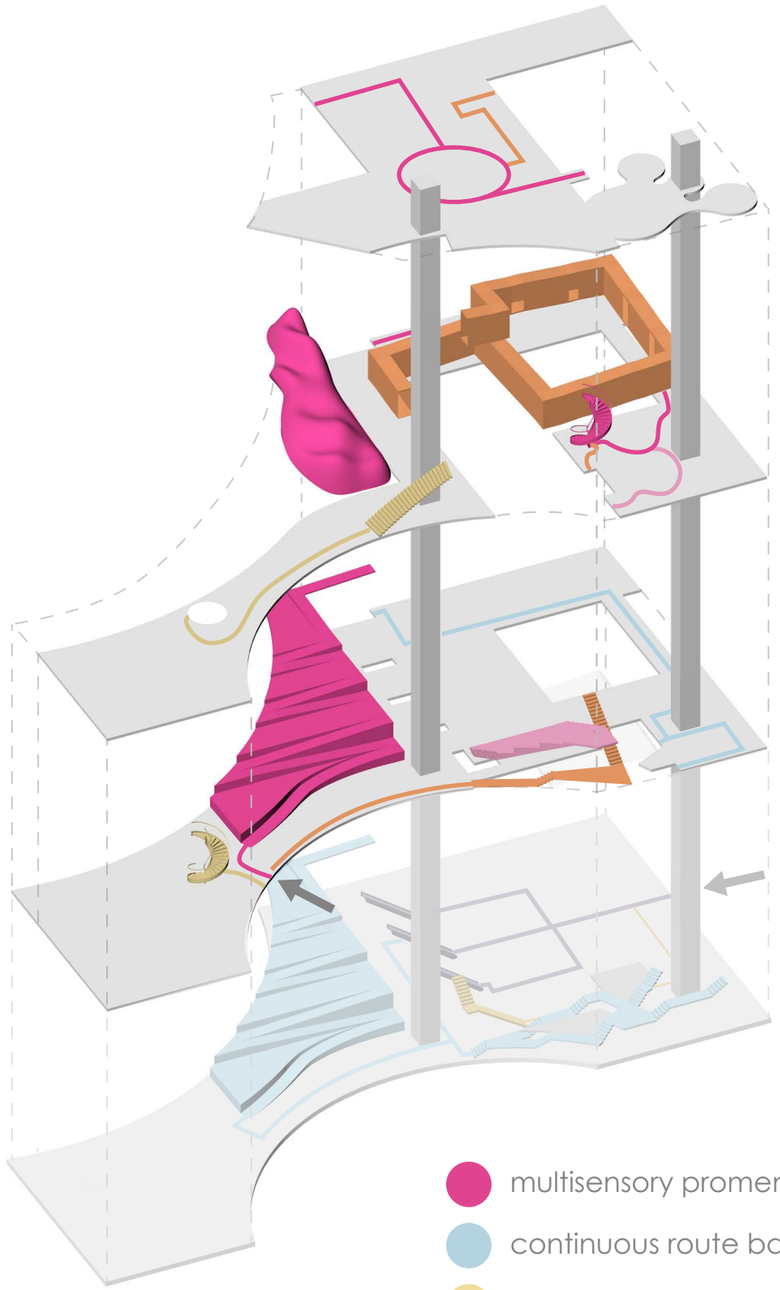
Sustainability

Bio-based materials will be used to create a multisensory experience. This new type of building material is used to show that these types of materials can bring a new dimension to the experience of architecture that is not only focused on the visual. Their special textures, fragances and acoustics are used to experience the spaces with your whole body and mind.





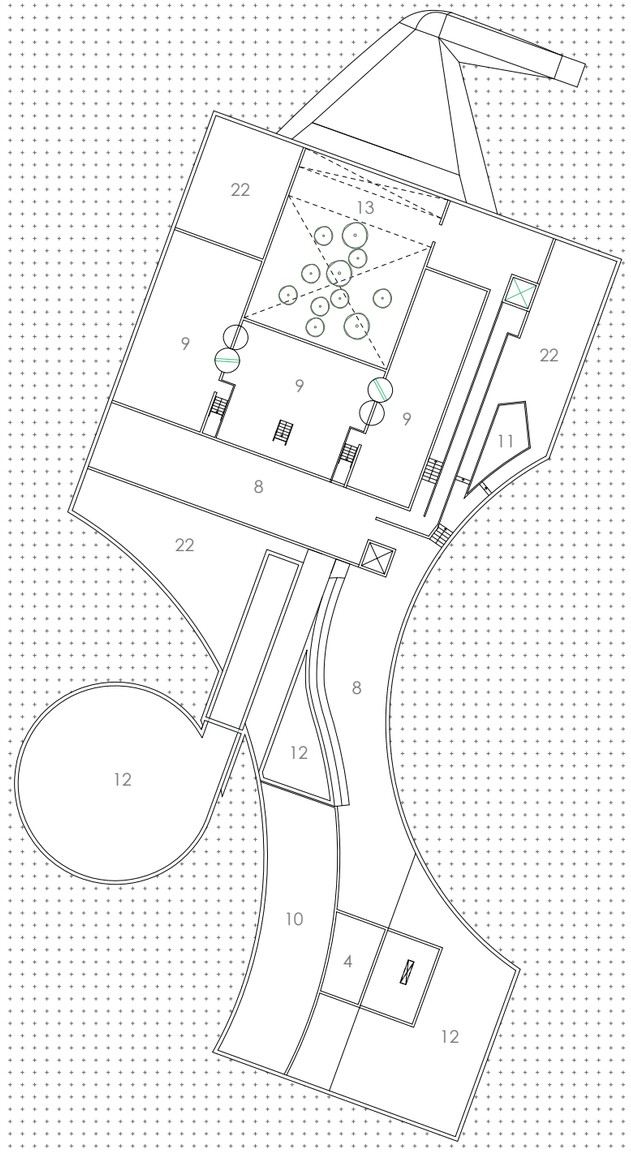
the routes


2
1
0
-1
multisensory promenade
continuous route bathhouse
fast route
self-conscious route

floorplans

1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. bathhouse
9. change room
10. resting space
11. sauna
12. bath
13. check-in bathhouse
14. library
15. meeting room
16. sensory playground
17. consult room
18. waiting room
19. workshop space
20. office
21. rooftop terrace
22. storage / tech space

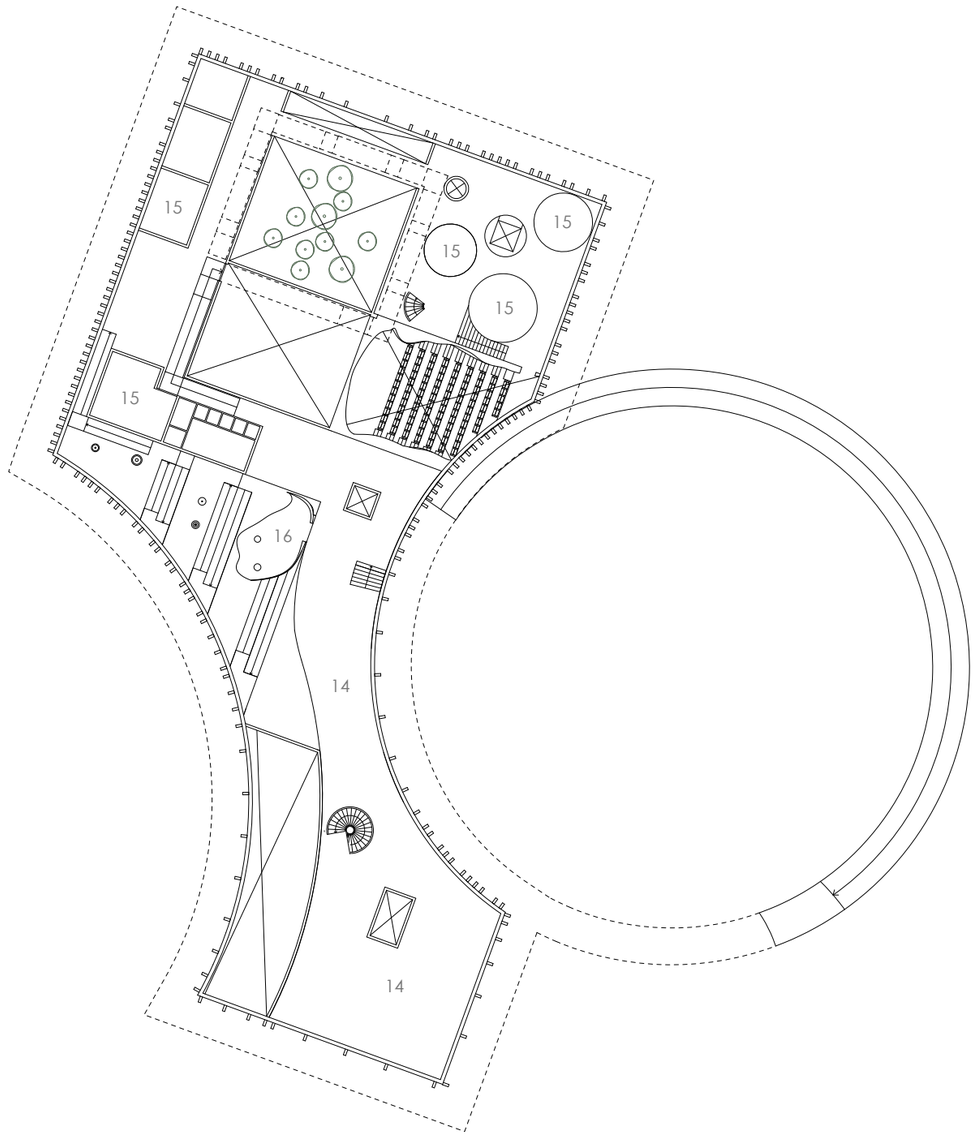
ground floor
1:500



1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. bathhouse
9. change room
10. resting space
11. sauna
12. bath
13. check-in bathhouse
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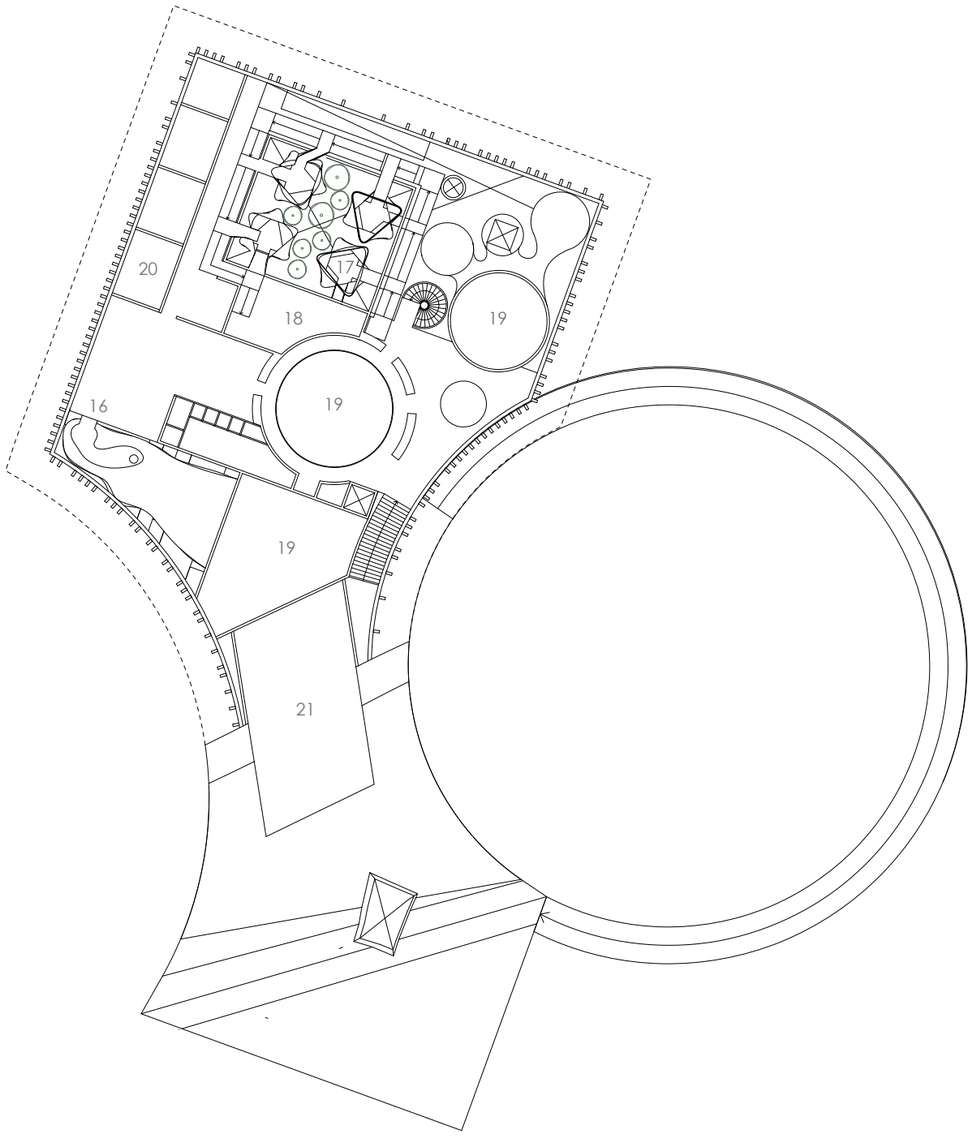
floor -1

1:500



1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. bathhouse
9. change room
10. resting space
11. sauna
12. bath
13. check-in bathhouse
14. library
15. meeting room
16. sensory playground
17. consult room
18. waiting room
19. workshop space
20. office
21. rooftop terrace
22. storage / tech space

floor 1
1:500

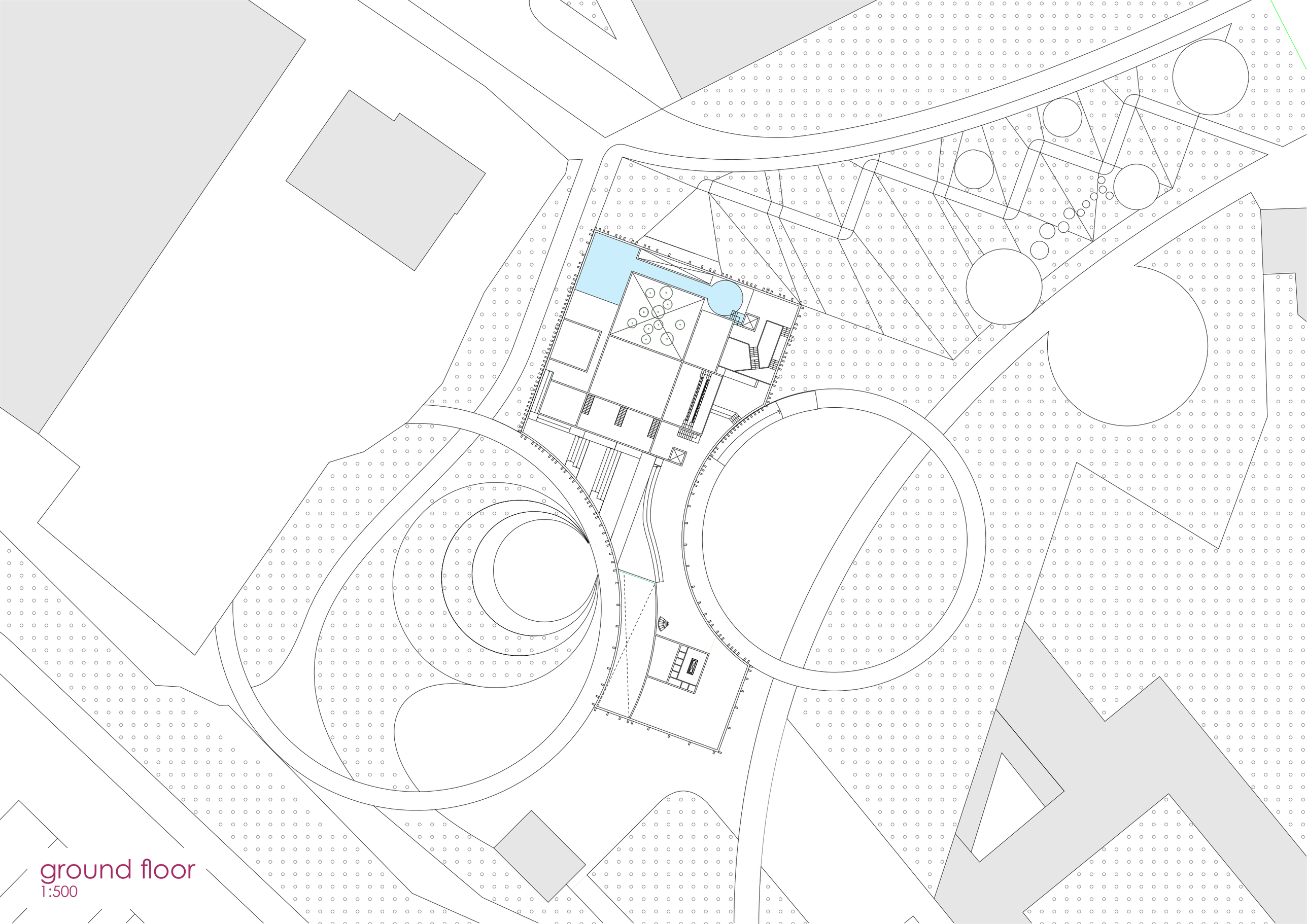


1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. bathhouse
9. change room
10. resting space
11. sauna
12. bath
13. check-in bathhouse
14. library
15. meeting room
16. sensory playground
17. consult room
18. waiting room
19. workshop space
20. office
21. rooftop terrace
22. storage / tech space

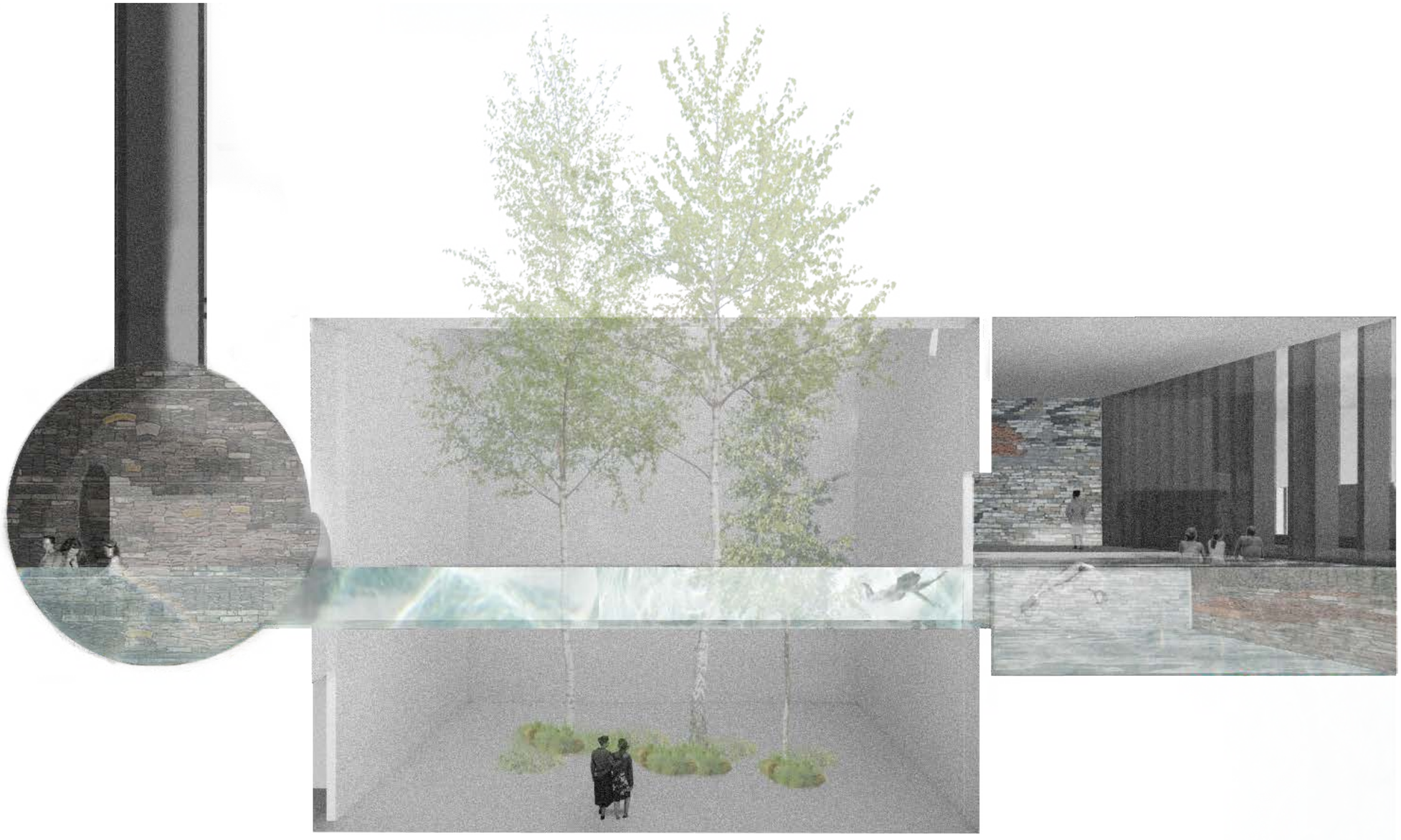
floor 2

1:500

catalogue of spaces



ground floor
1:500

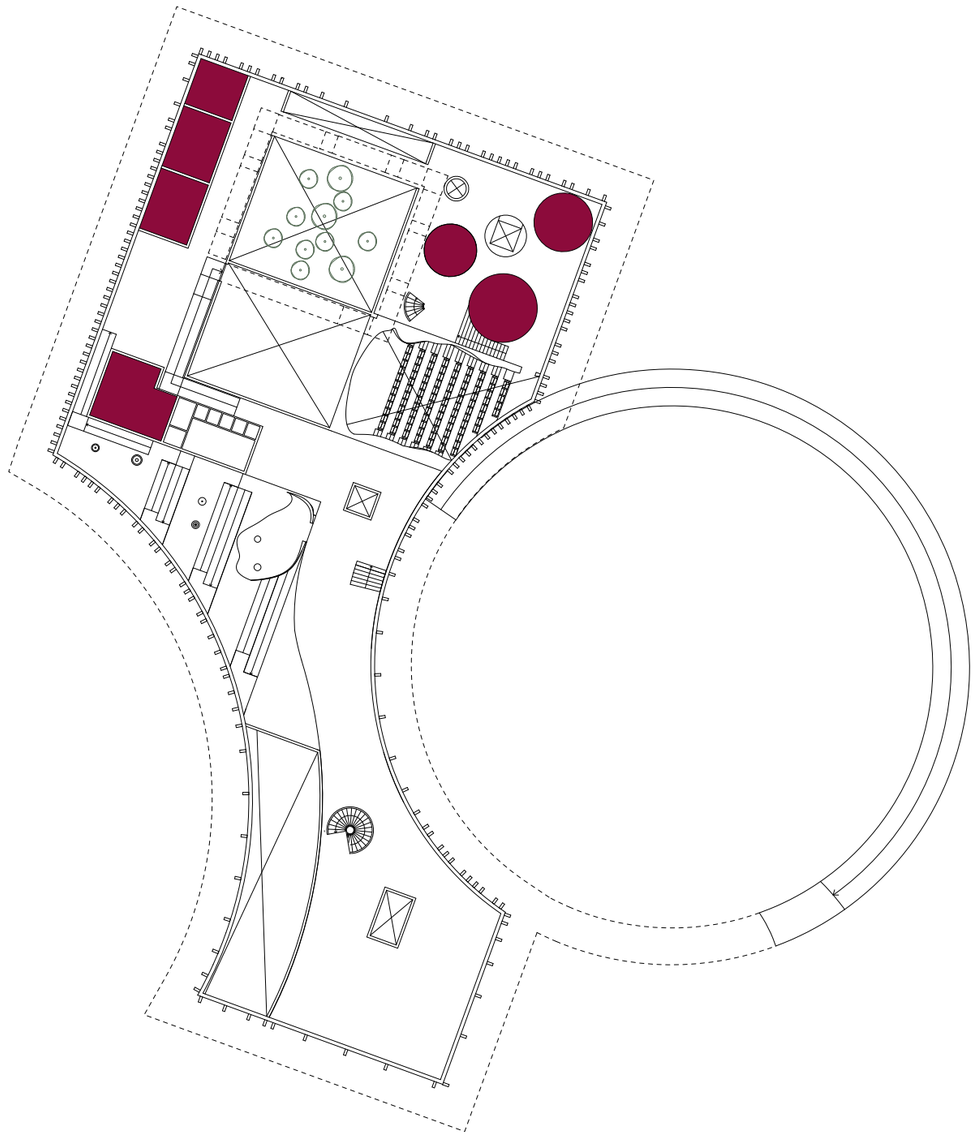


bathhouse

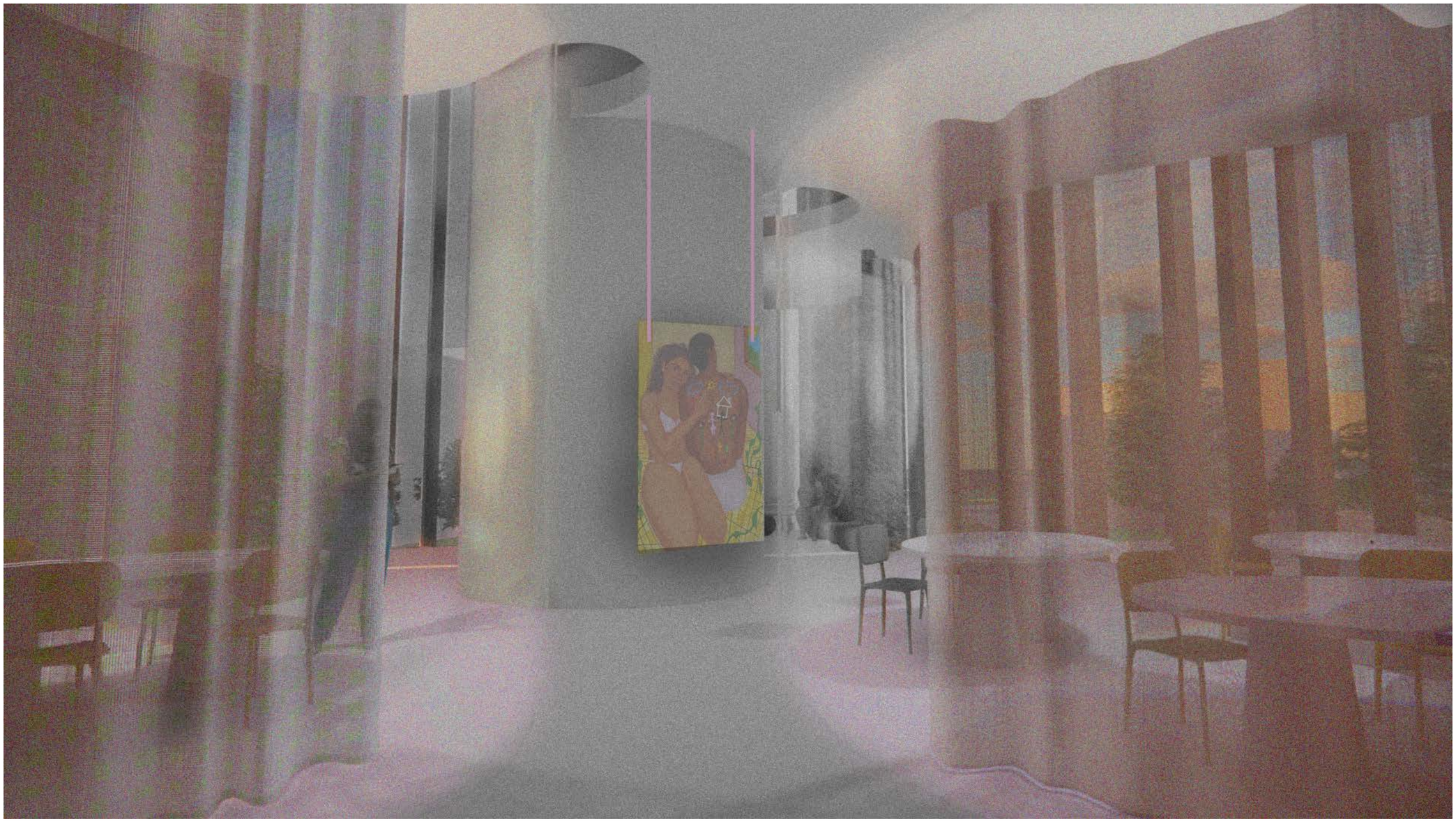
ground floor



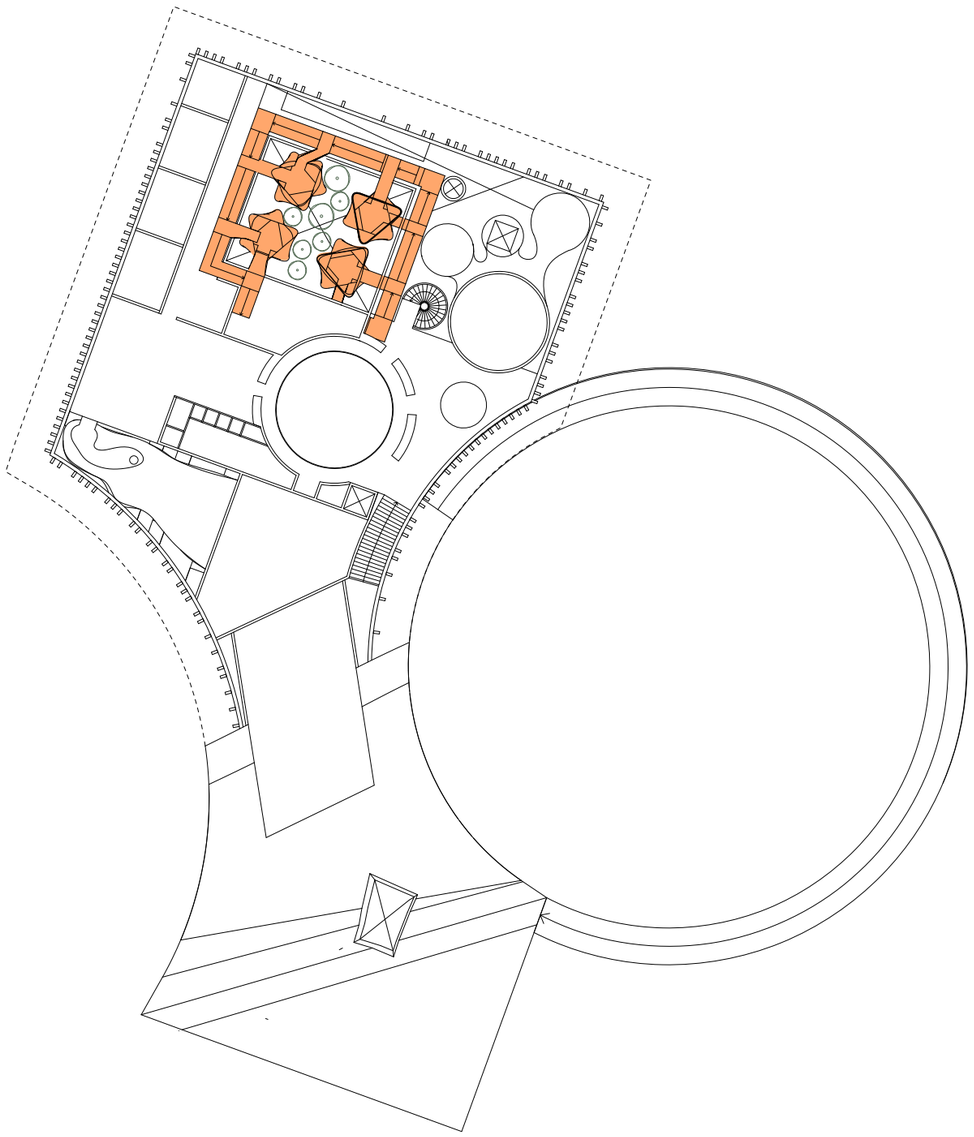
theater



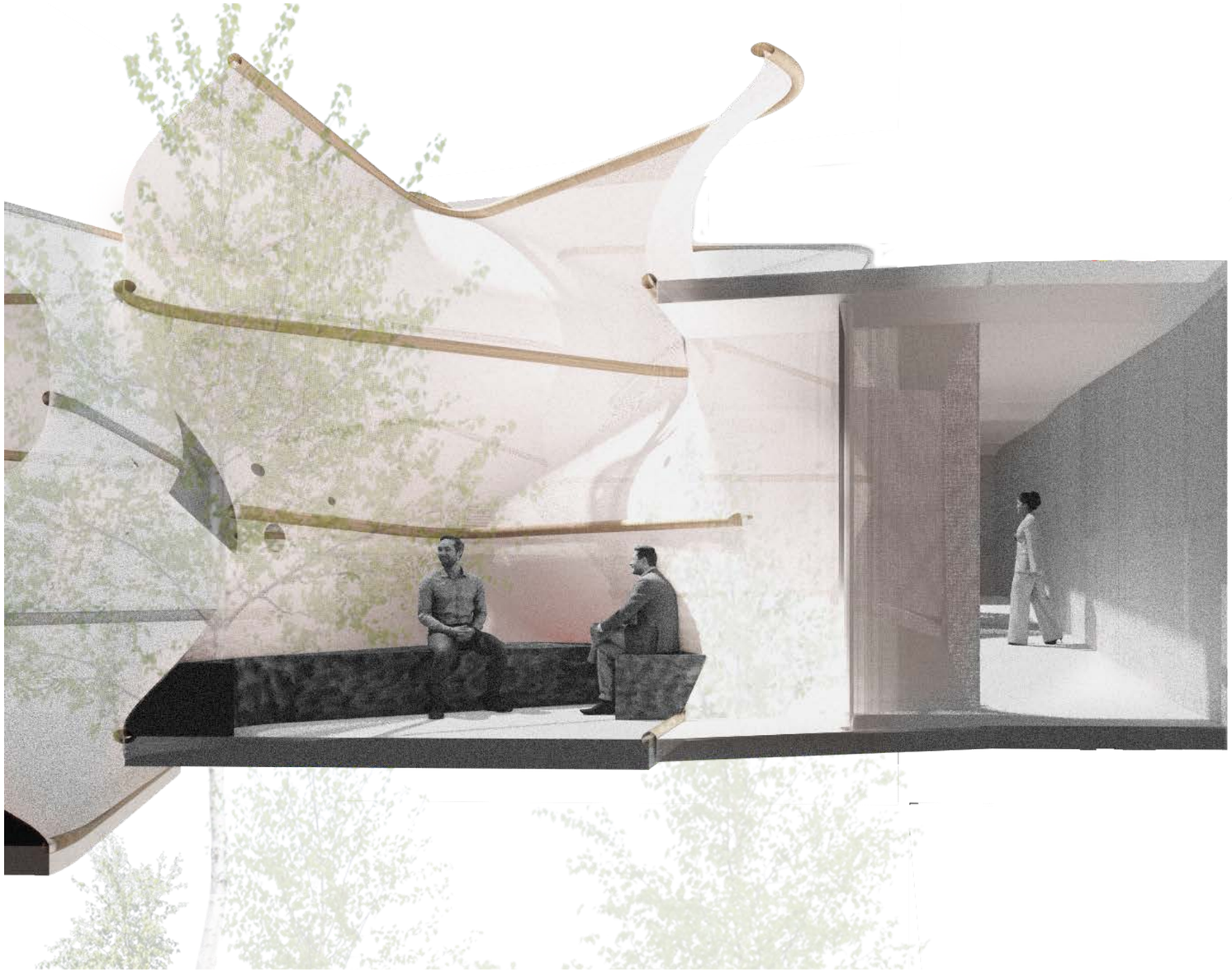
floor 1



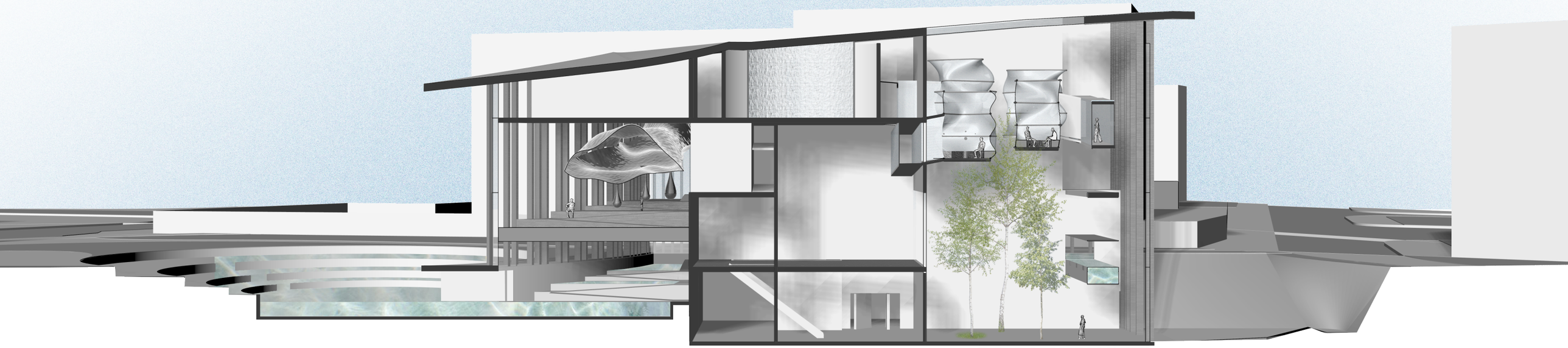
meeting landscape



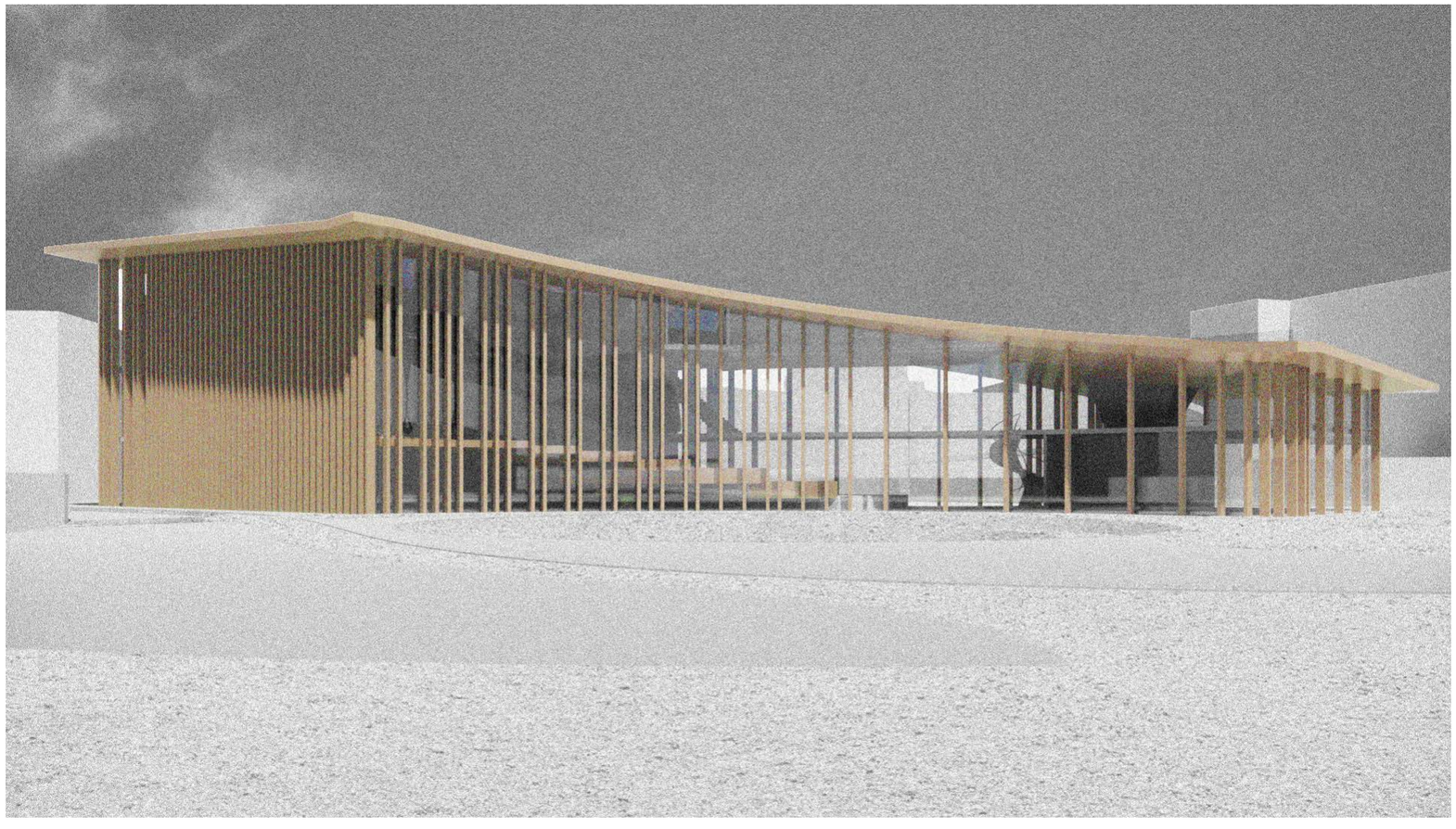
floor 2



consult room



the facade





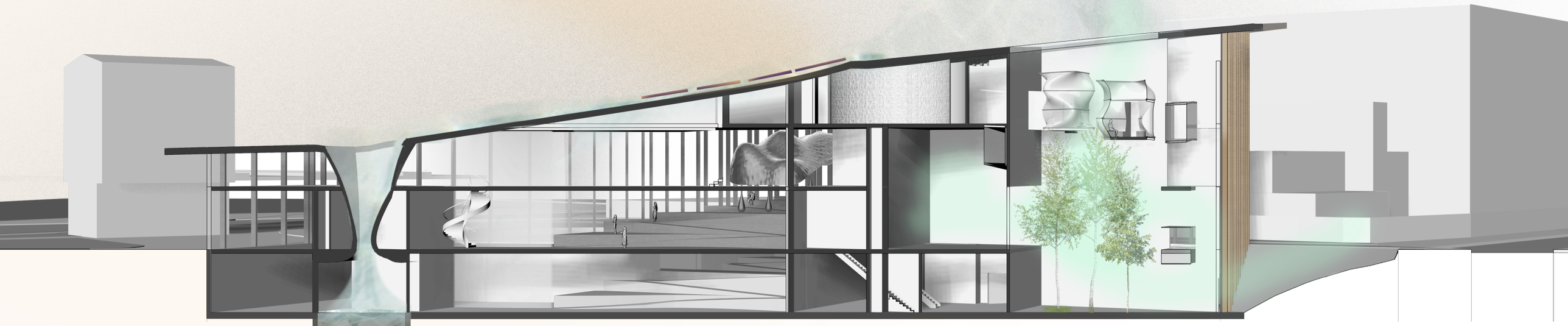


solar energy

The building will use natueral resources. The roof is southfacing and has the opportunity the host 1200 m2 of solar panels.

wood facade

using biobased facade materials



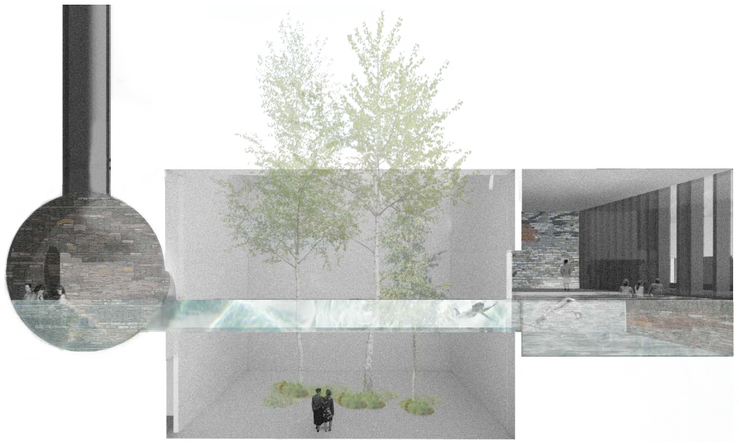
collecting and filtering water

An opening in the lower side roof will collect all the rainwater. Plants and filters will asure that the water can we reused within the building and on the watersquares. The opening will simultaniously be a light shaft to provide daylight to the bathhouse.

filtering air

The trees and plants in the indoor garden will filter the air and create a comfortable indoor sphere.

sustainable materials





Recycle materials of
demolished buildings on the site



Ningbo History Museum |
Amateur Architecture Studio

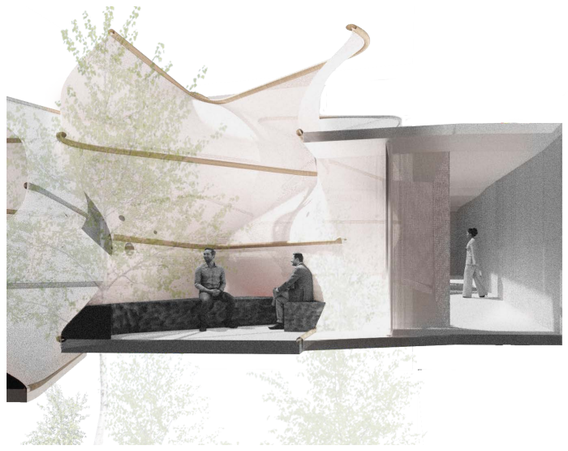




Repurpose of survival blankets of
the fire station next to the site

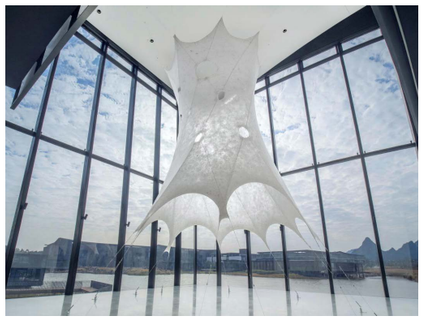


Retail Interior | Derek Lam
New York | SANAA

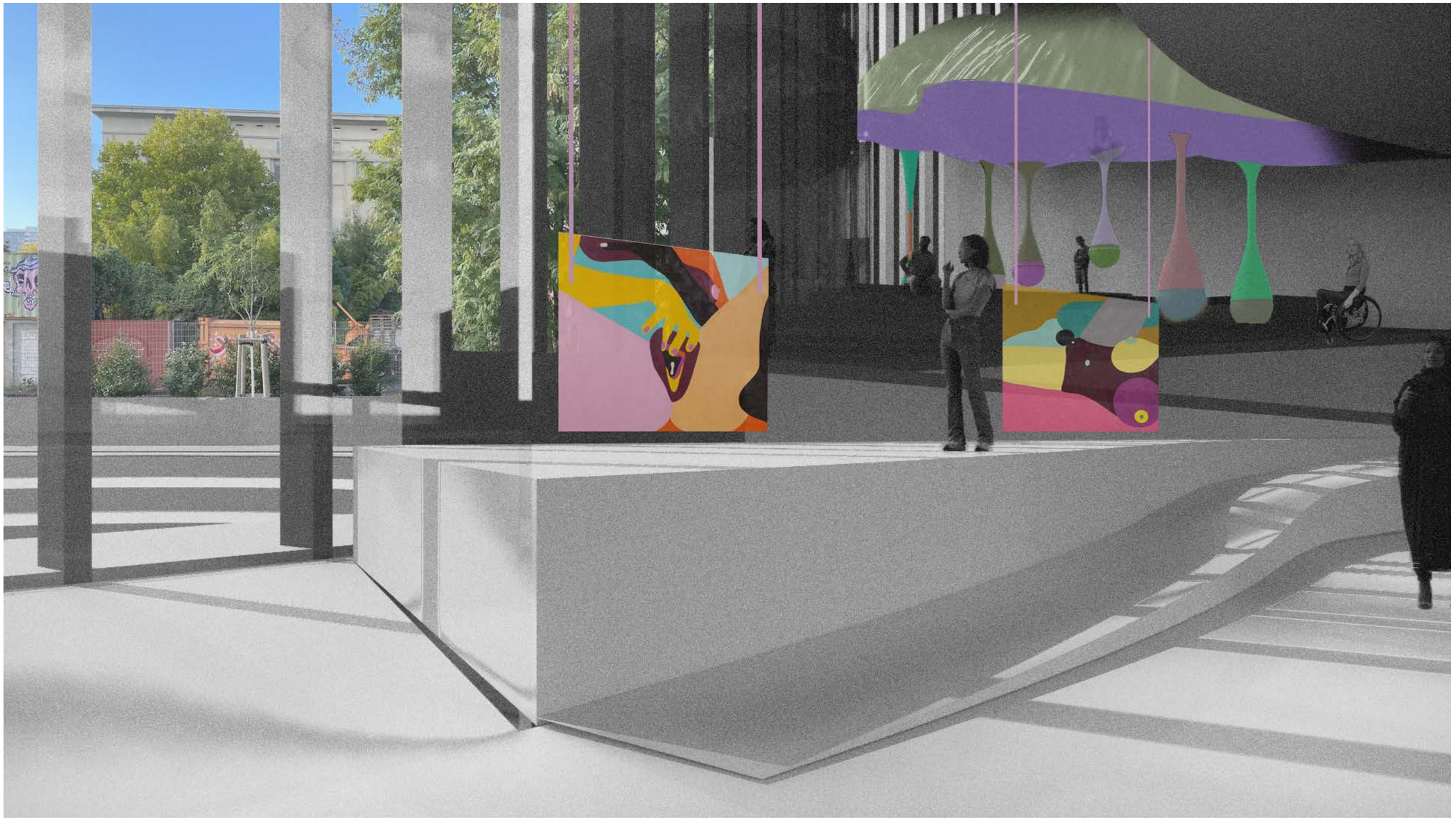




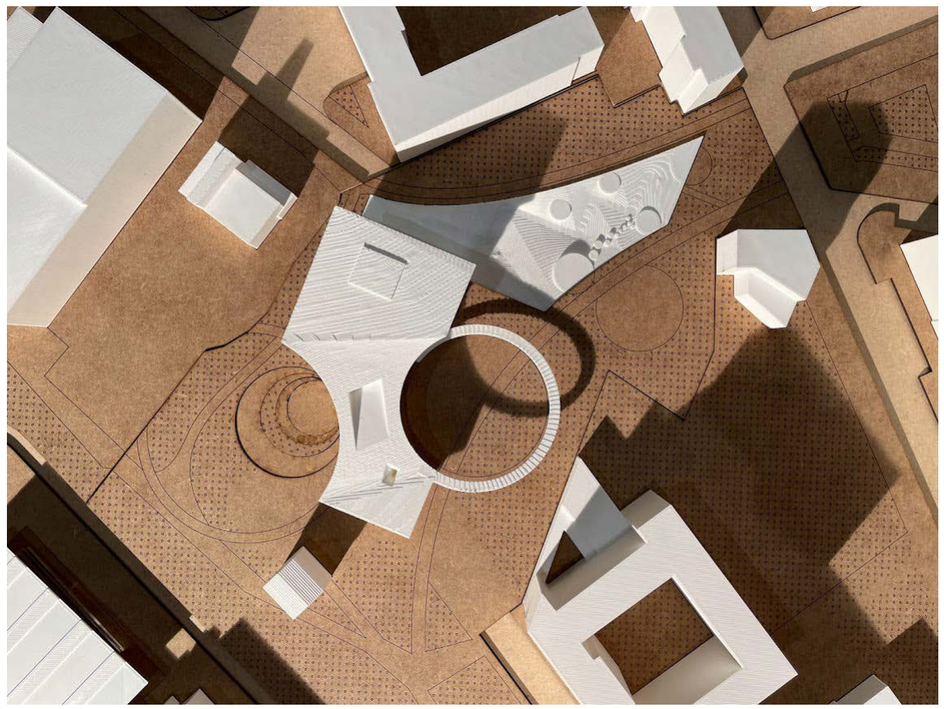
Use of bio-based materials for
interior spaces

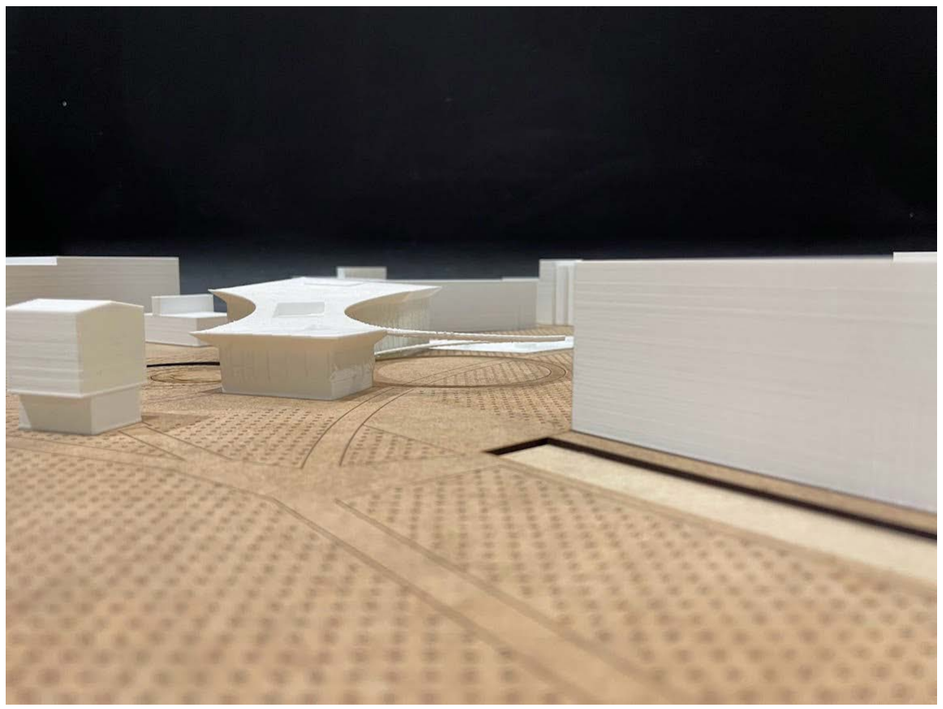


Silk Pavilion | Neri Oxman



site model

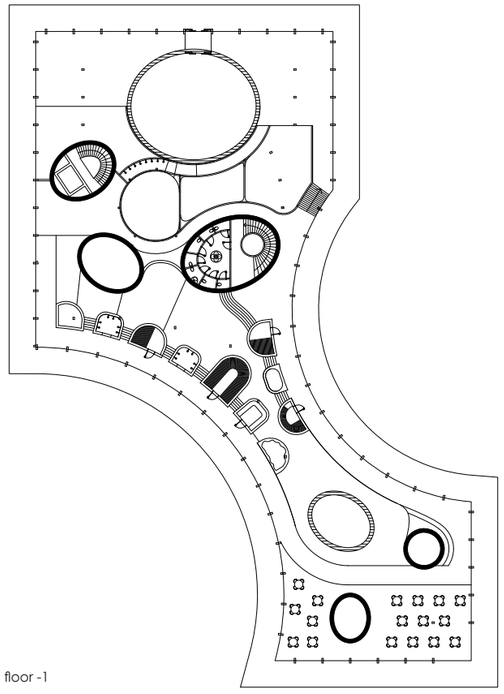




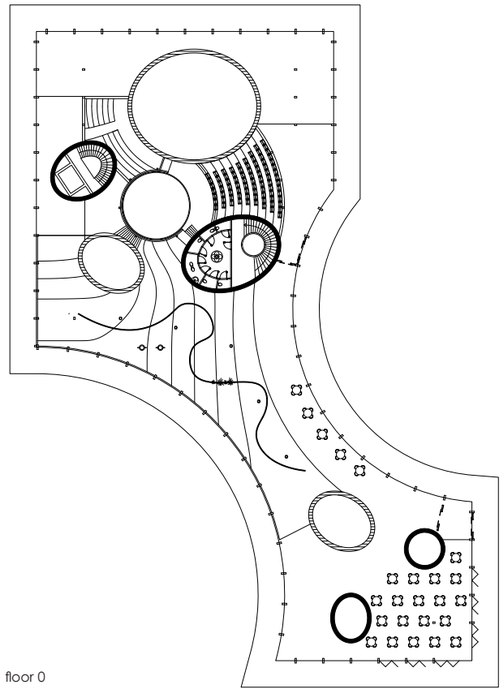




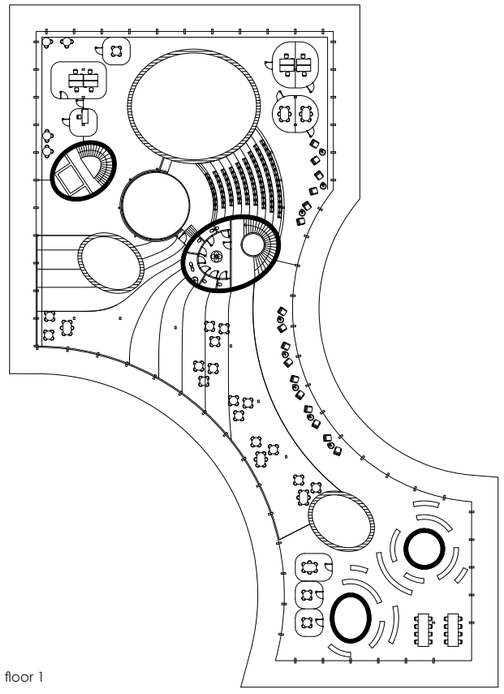
F. P3



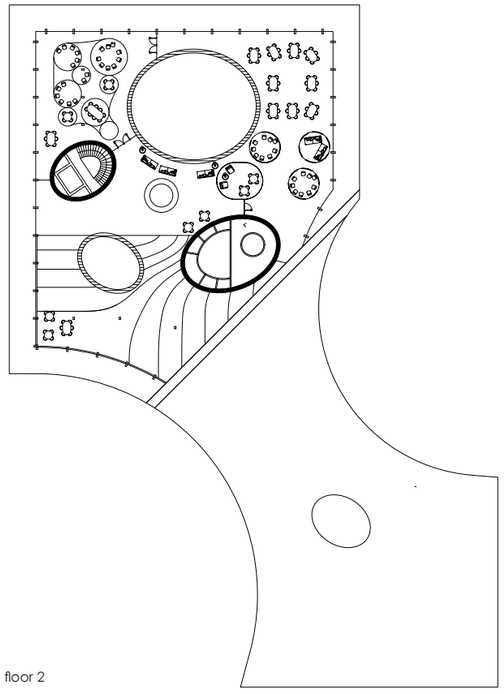
floor -1



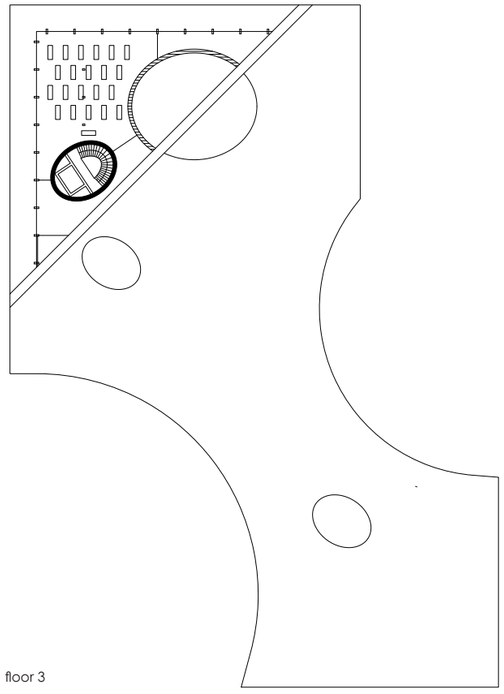
floor 0



floor 1



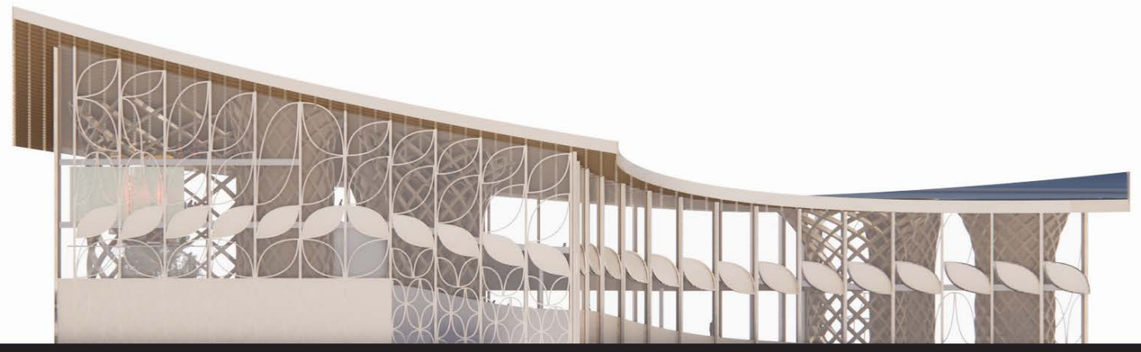
floor 2



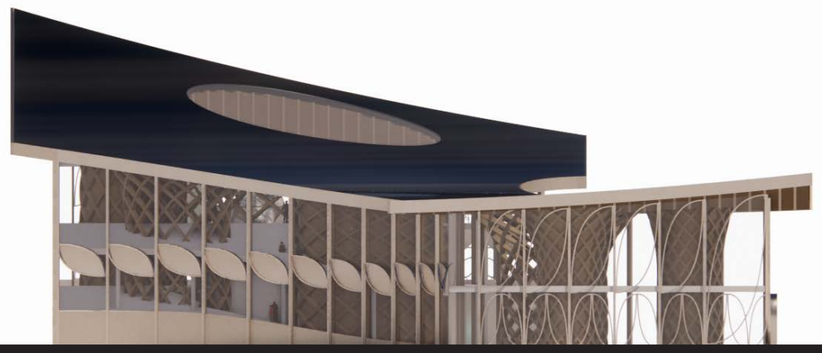
floor 3



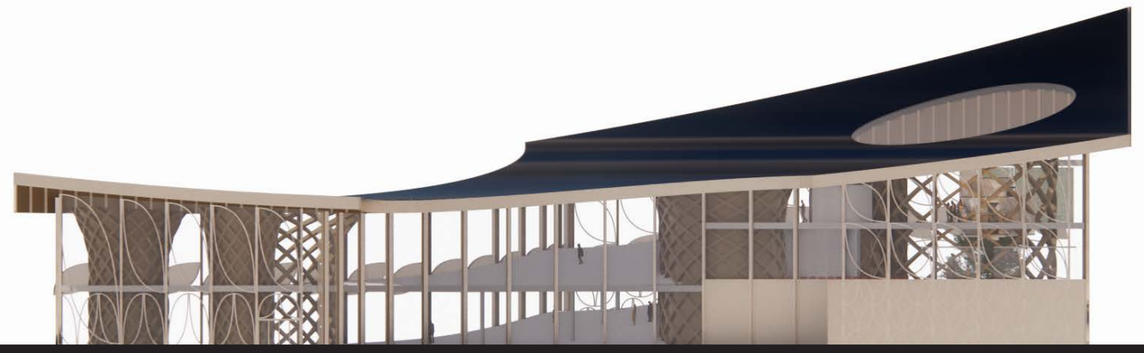
North Facade



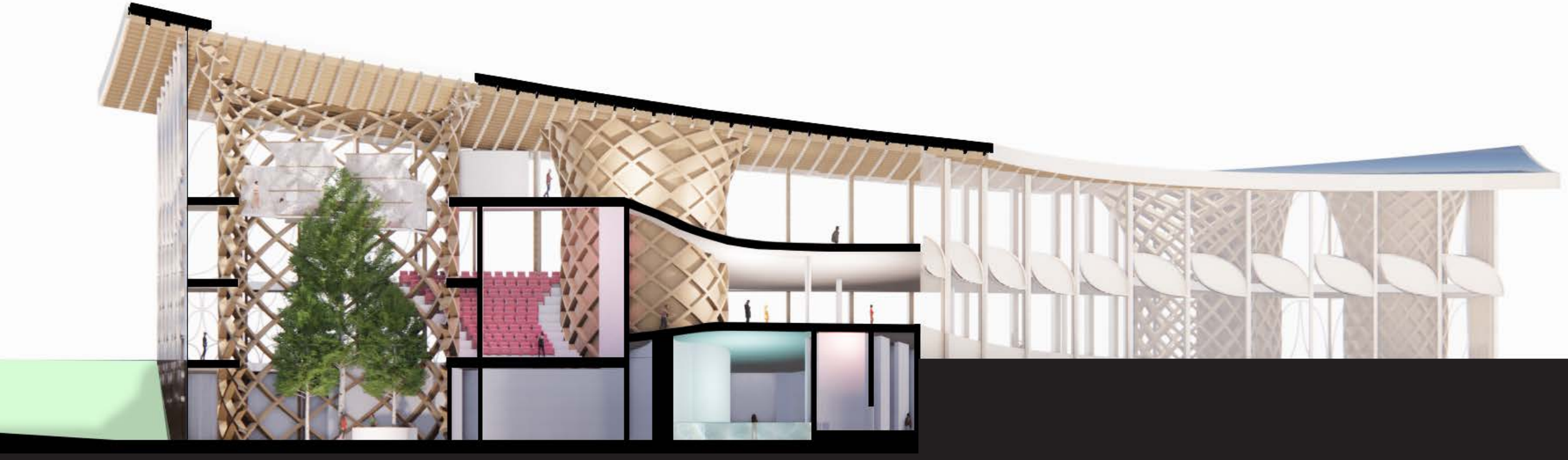
West Facade



South Facade



East Facade



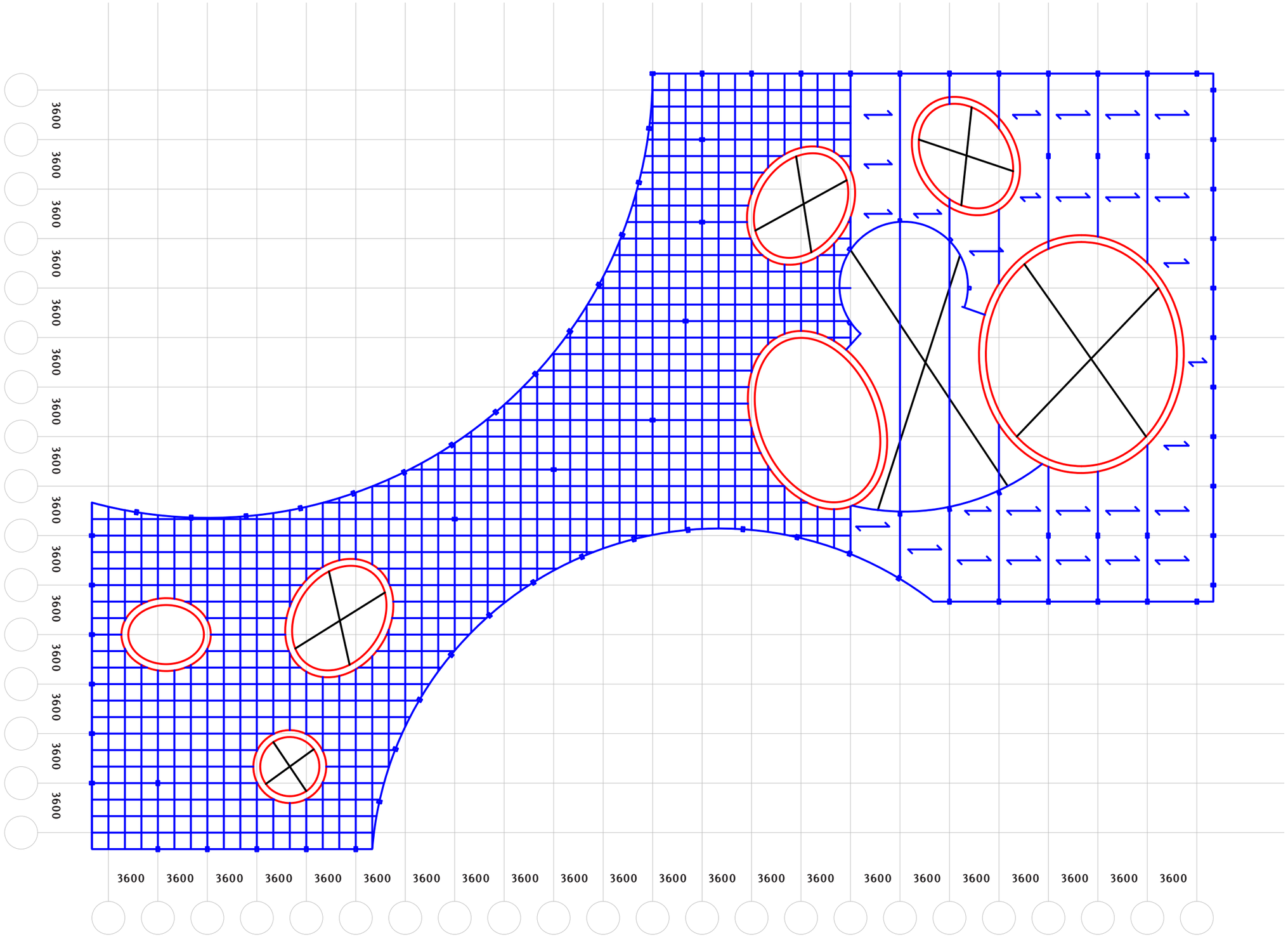


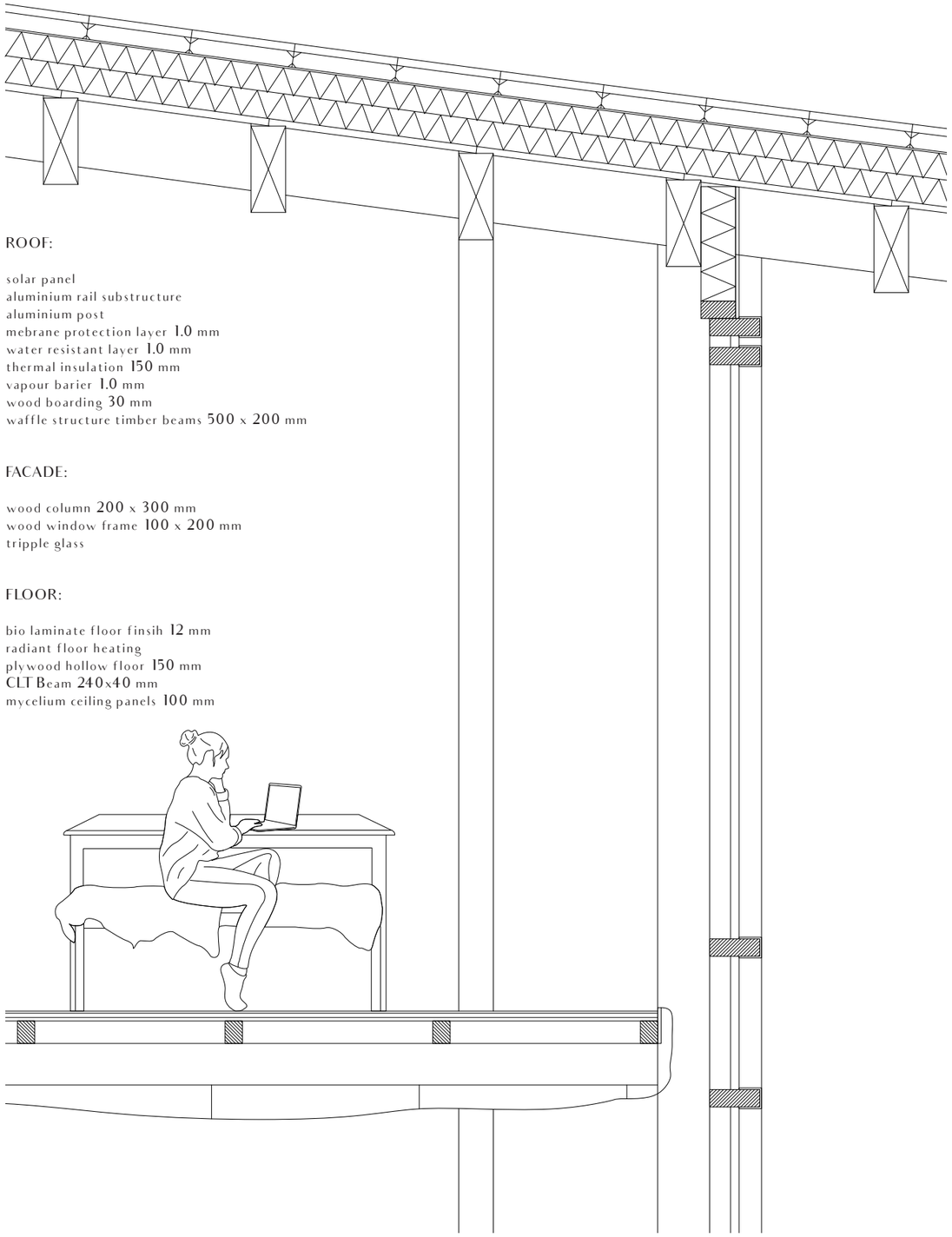









3600
3600
3600



ROOF:

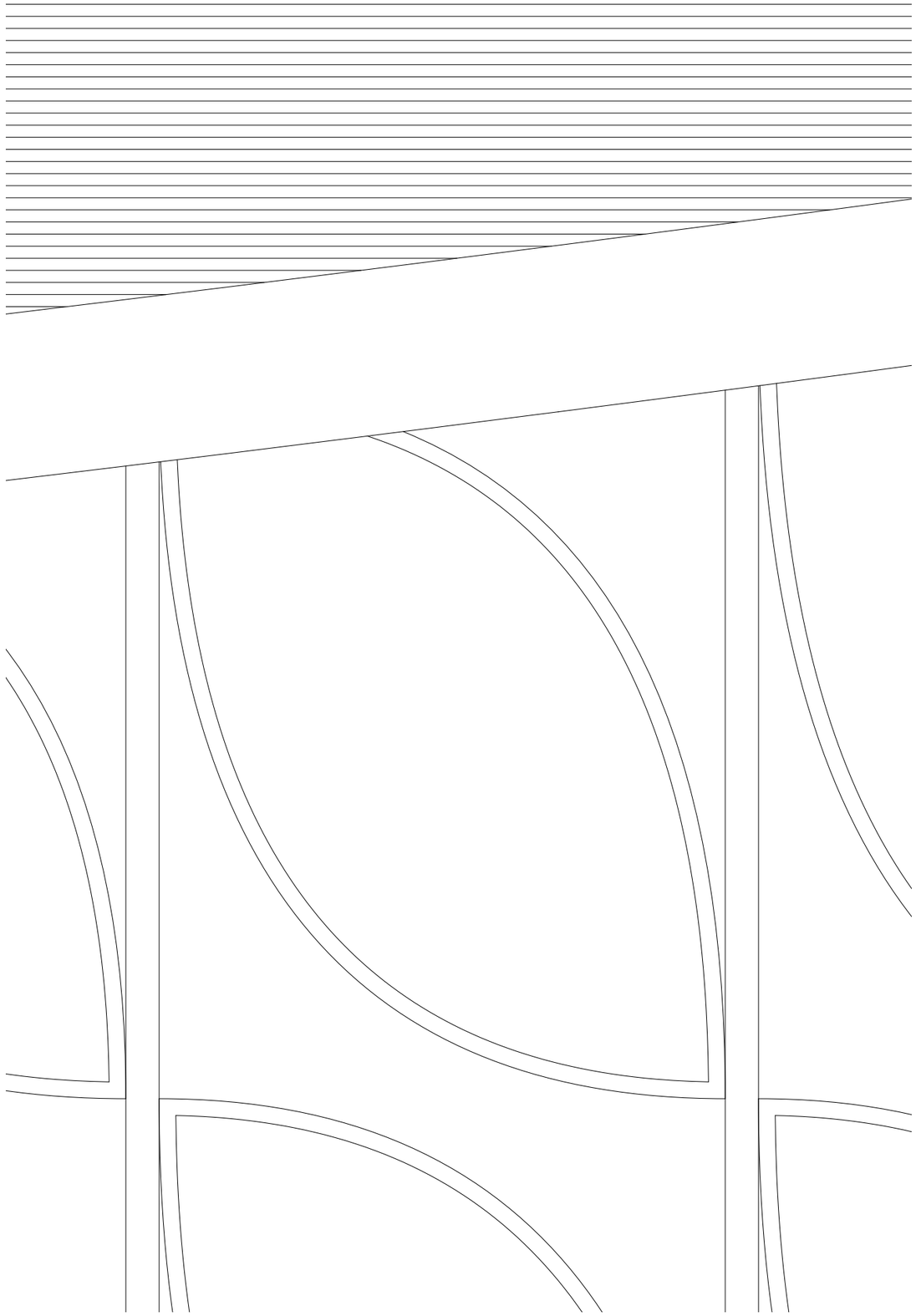
solar panel
aluminium rail substructure
aluminium post
mebrane protection layer 1.0 mm
water resistant layer 1.0 mm
thermal insulation 150 mm
vapour barier 1.0 mm
wood boarding 30 mm
waffle structure timber beams 500 x 200 mm

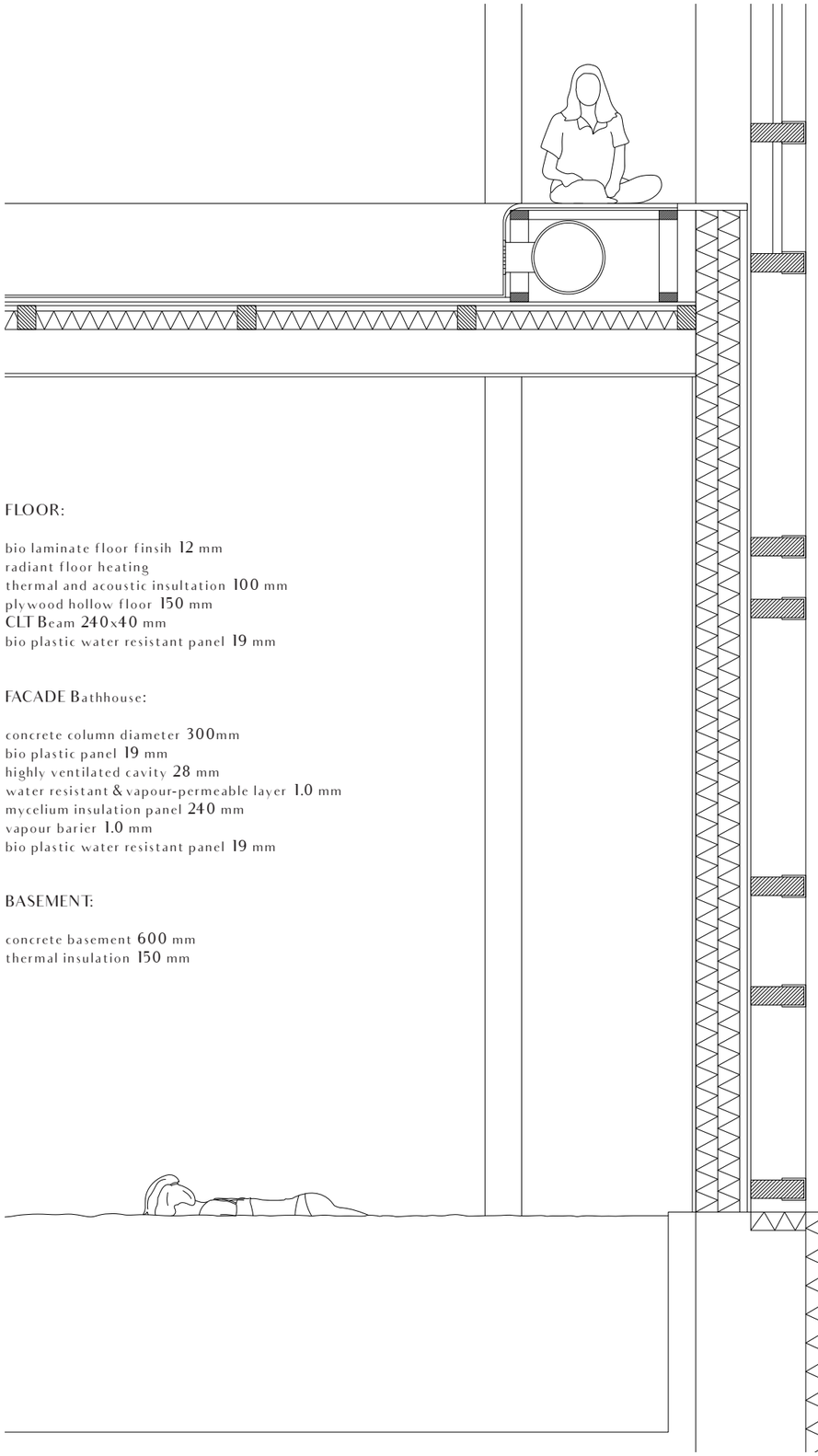
FACADE:

wood column 200 x 300 mm
wood window frame 100 x 200 mm
tripple glass

FLOOR:

bio laminate floor finsih 12 mm
radiant floor heating
plywood hollow floor 150 mm
CLT Beam 240x40 mm
mycelium ceiling panels 100 mm





FLOOR:

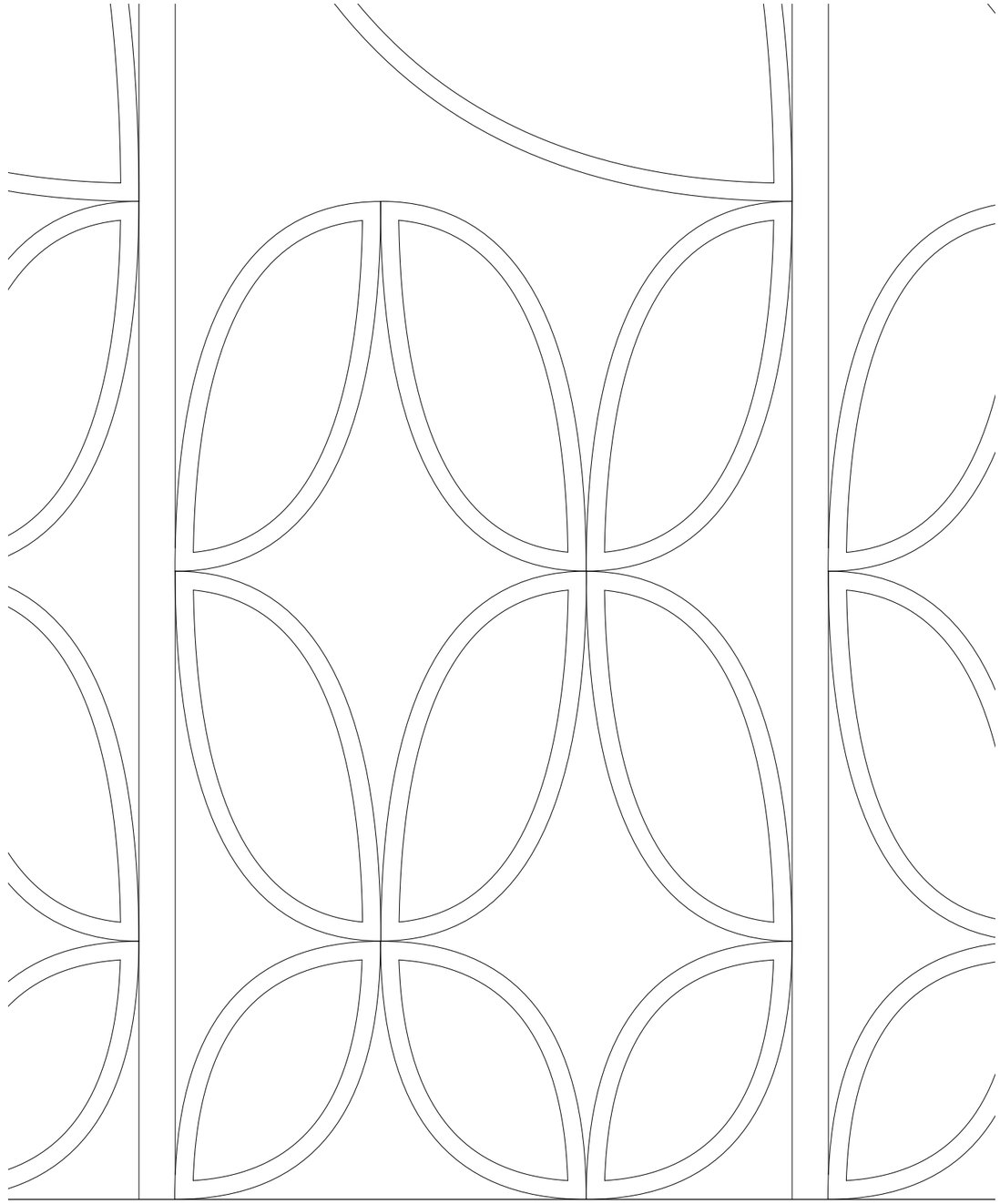
bio laminate floor finsih 12 mm
radiant floor heating
thermal and acoustic insultation 100 mm
plywood hollow floor 150 mm
CLT Beam 240x40 mm
bio plastic water resistant panel 19 mm

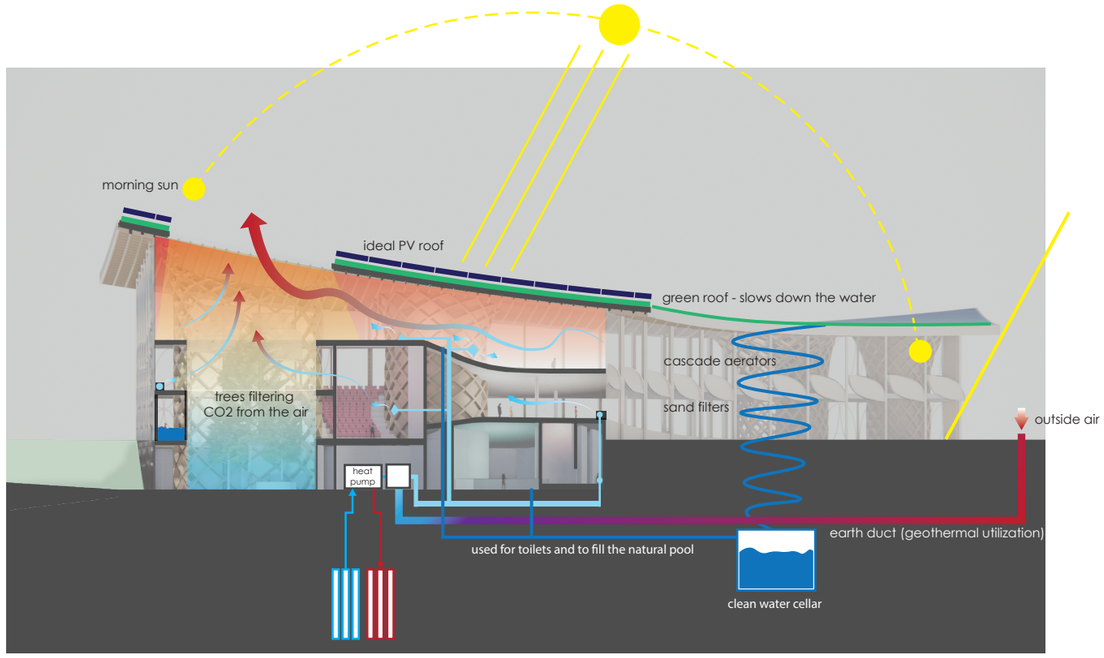
FACADE Bathhouse:

concrete column diameter 300mm
bio plastic panel 19 mm
highly ventilated cavity 28 mm
water resistant & vapour-permeable layer 1.0 mm
mycelium insulation panel 240 mm
vapour barier 1.0 mm
bio plastic water resistant panel 19 mm

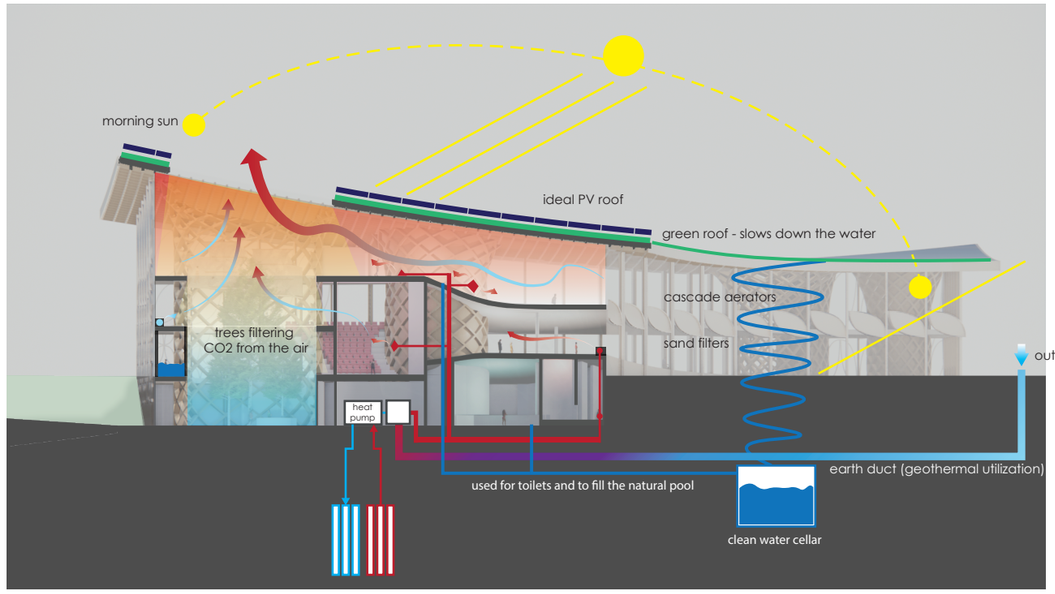
BASEMENT:

concrete basement 600 mm
thermal insulation 150 mm





Summer

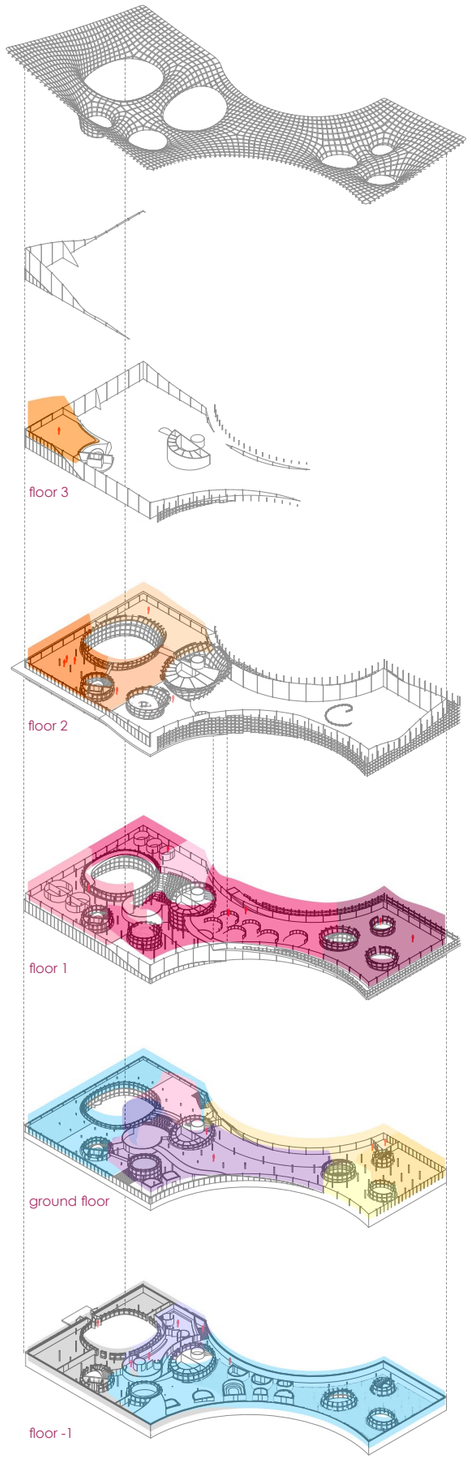


Winter

G. FINAL DESIGN

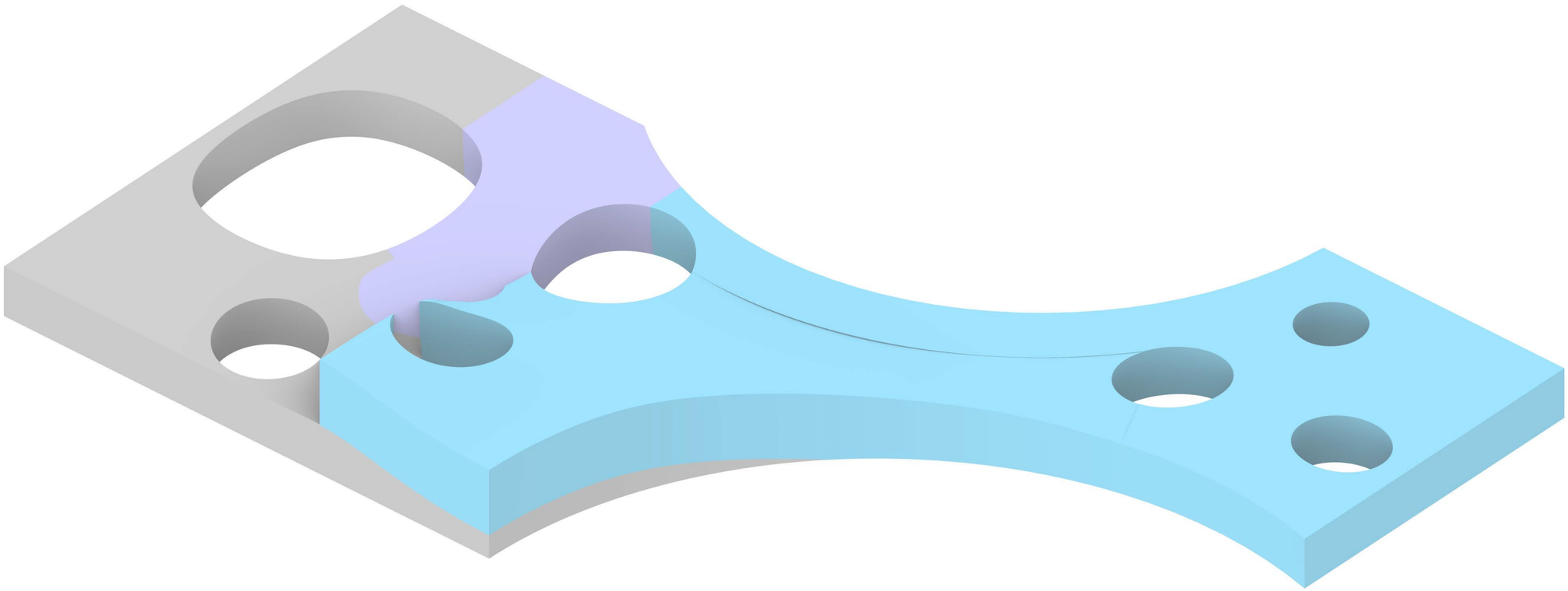
Design Brief

design brief



- workshop space 3: sensual & spiritual
- workshop space 2: soft & initimite
- workshop space 1: open & playful
- coffee corner / desk workshops
- office
- meeting area
- lecture hall (lobby)
- reading room
- cafe
- event space
- entrance
- dance hall
- gallery
- bath house
- change rooms
- storage / tech space

explore our bodies

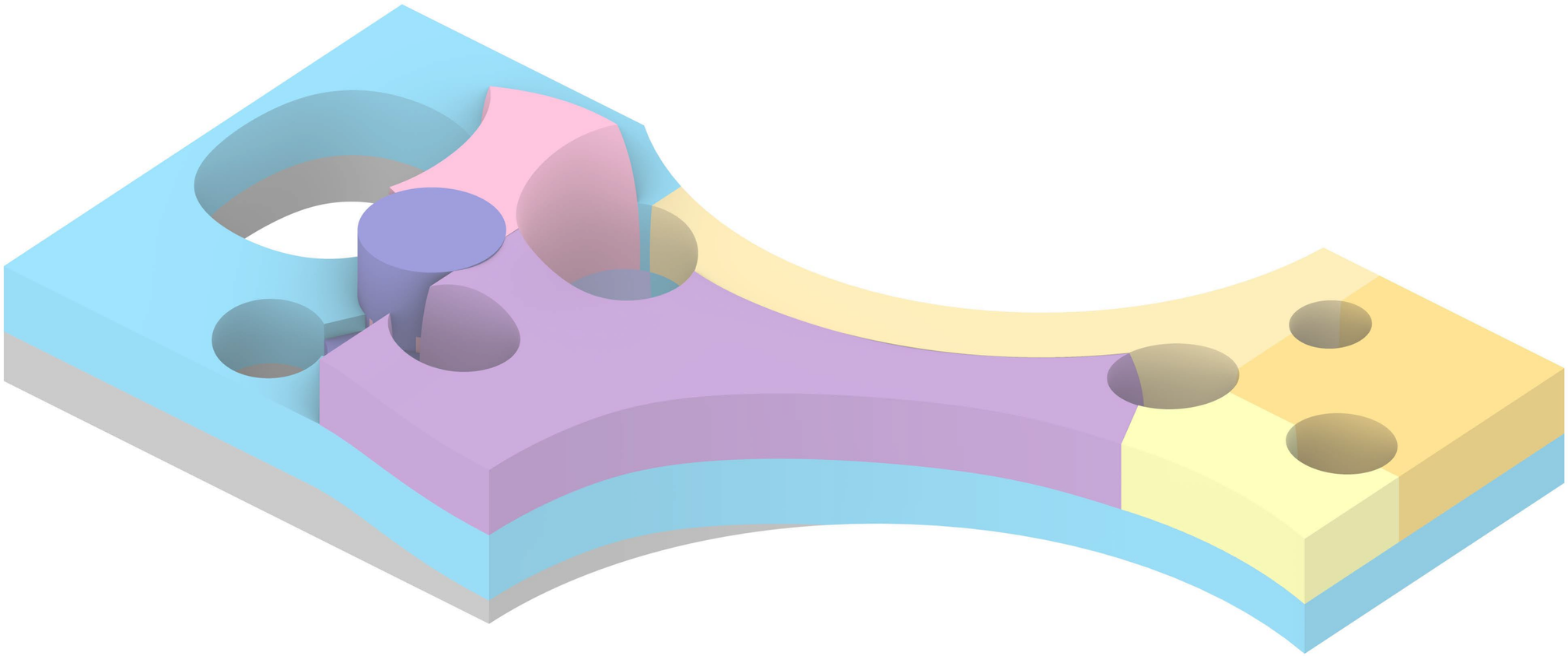


bath house

change rooms

storage / tech space

public



cafe

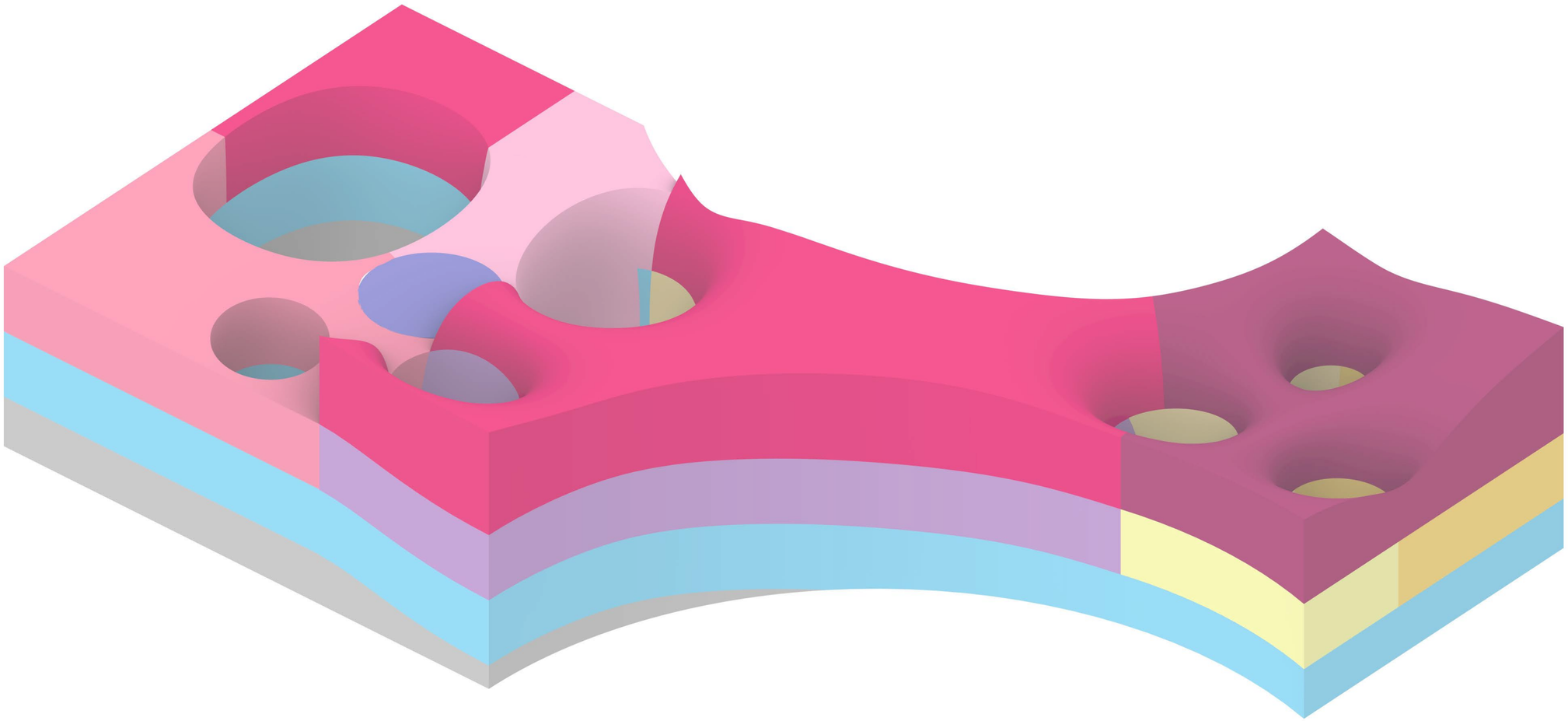
event space

entrance

dance hall

gallery

educate our brains



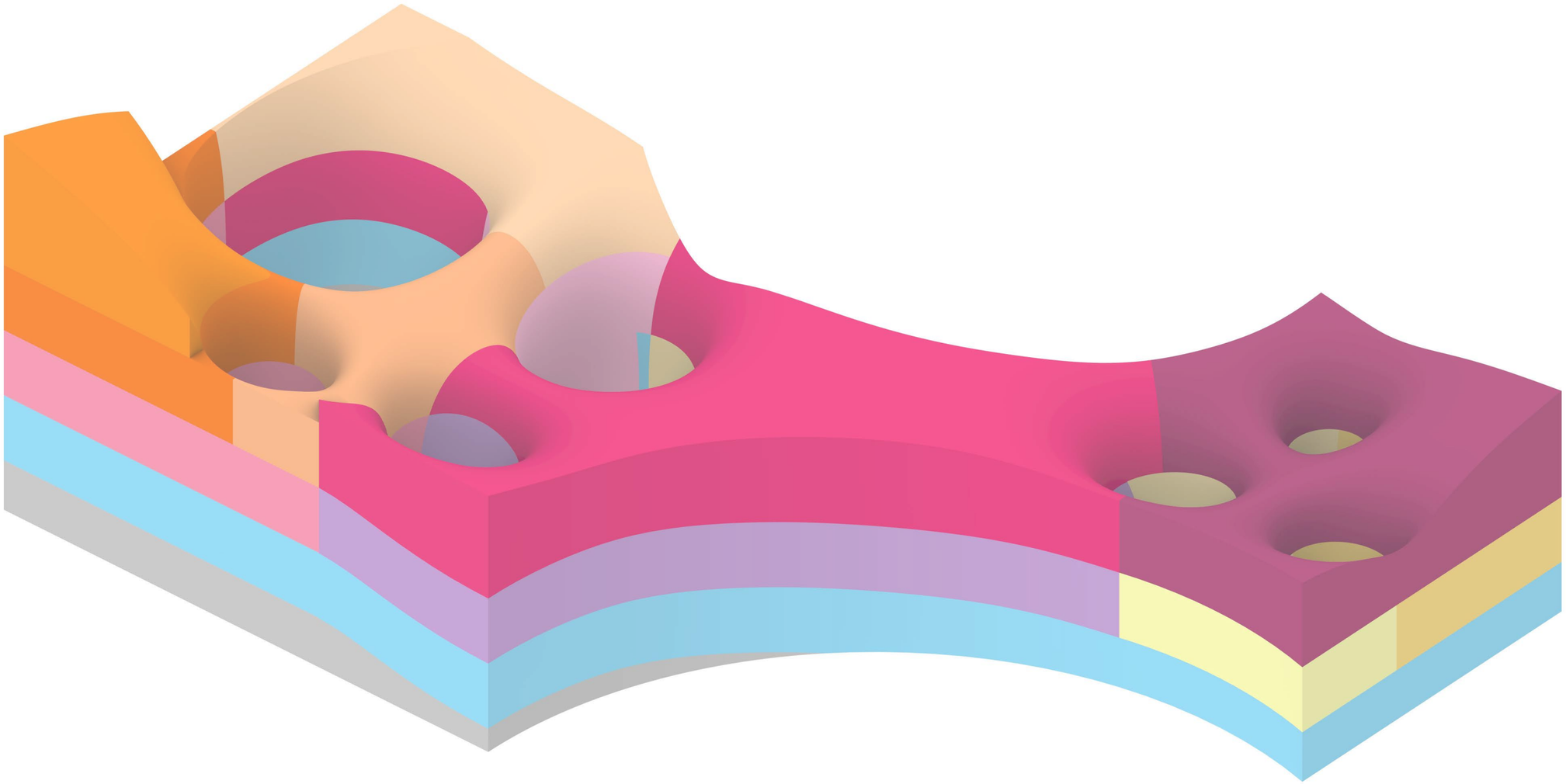
office

meeting area

lecture hall (lobby)

reading room

apply to our relationships



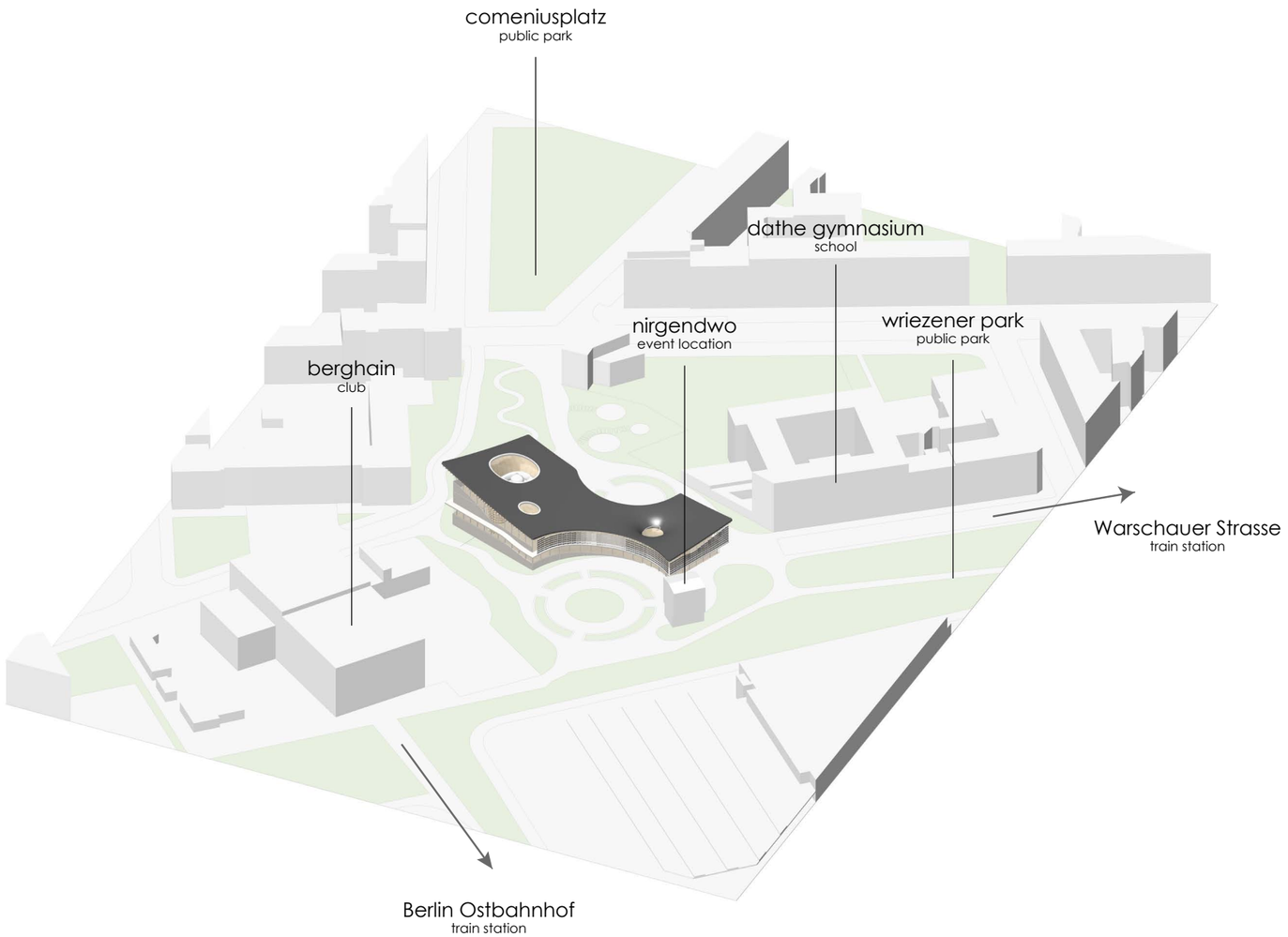
workshop space 3: sensual & spiritual

workshop space 2: soft & initimite

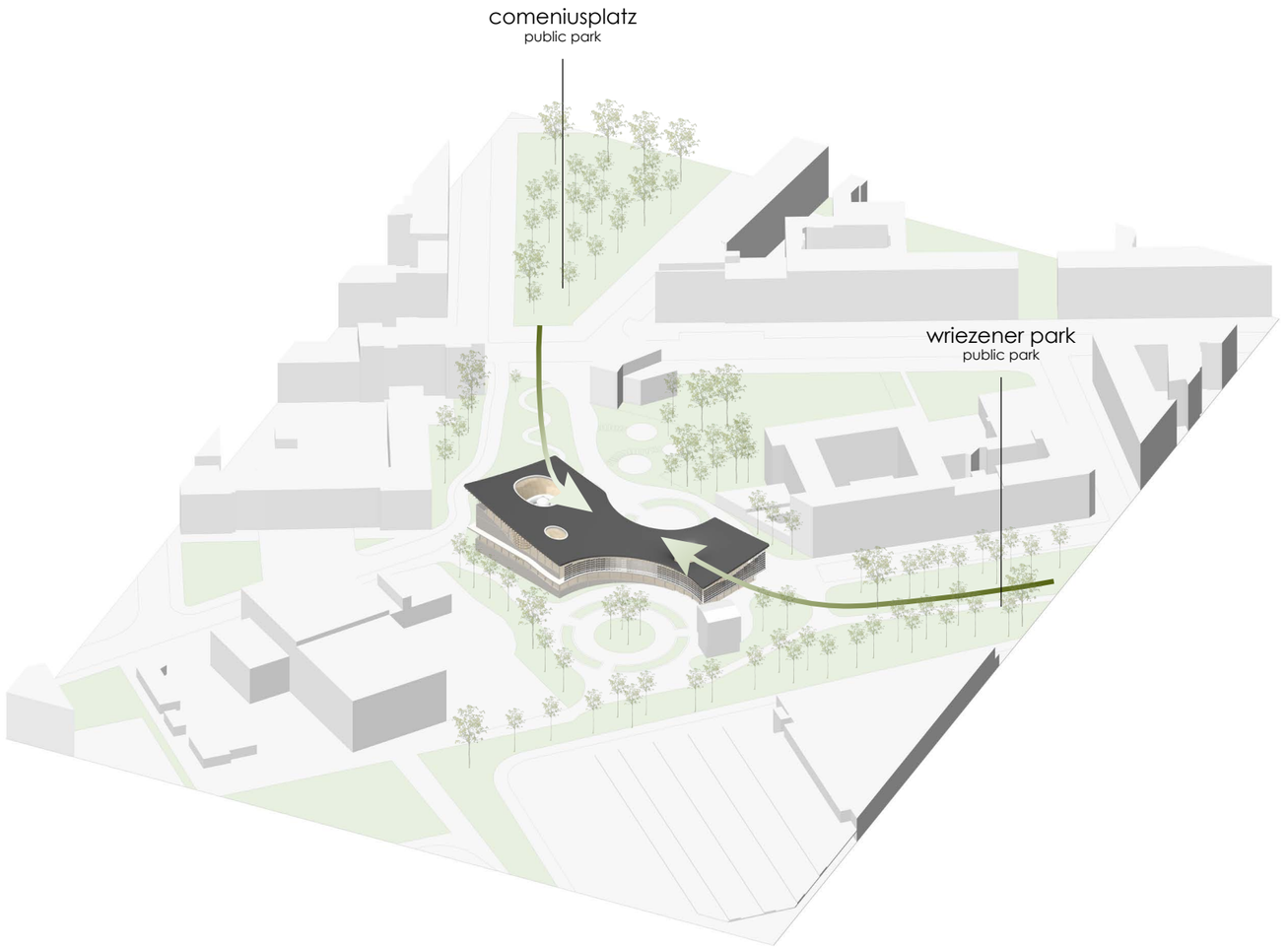
workshop space 1: open & playful

coffee corner / desk workshops

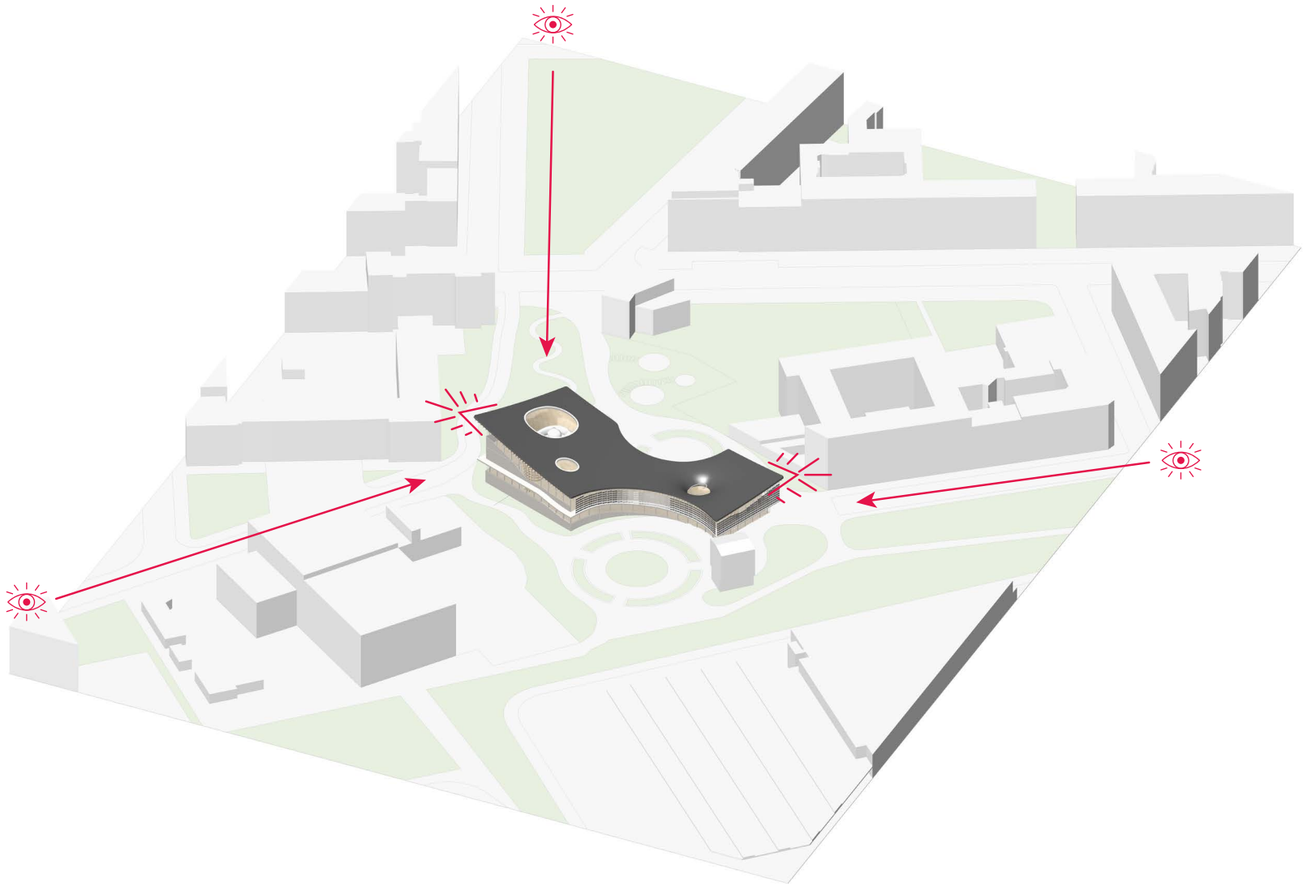
Urban & Landscape



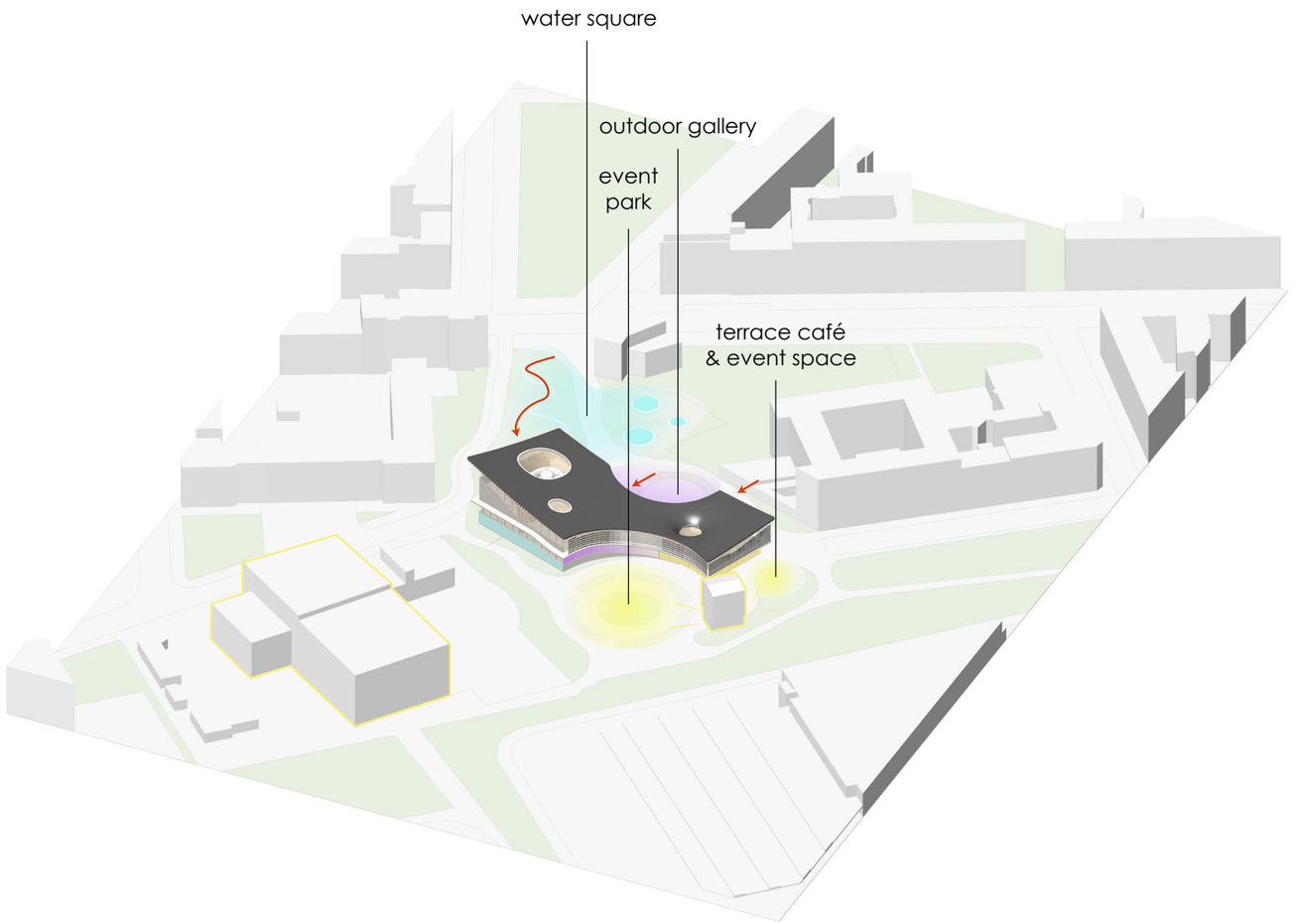
The building is located in an interesting site. Ostbahnhof and Warschauer Strasse train stations are a 10-minute walk away. World-famous club Berghain and event venue Nigendwo are adjacent buildings. Places where sex is celebrated, but behind exclusive doors. In constrast with this is the residential area with a school on the east side of the site. The building is placed at the intersection, with the intention of connecting them.



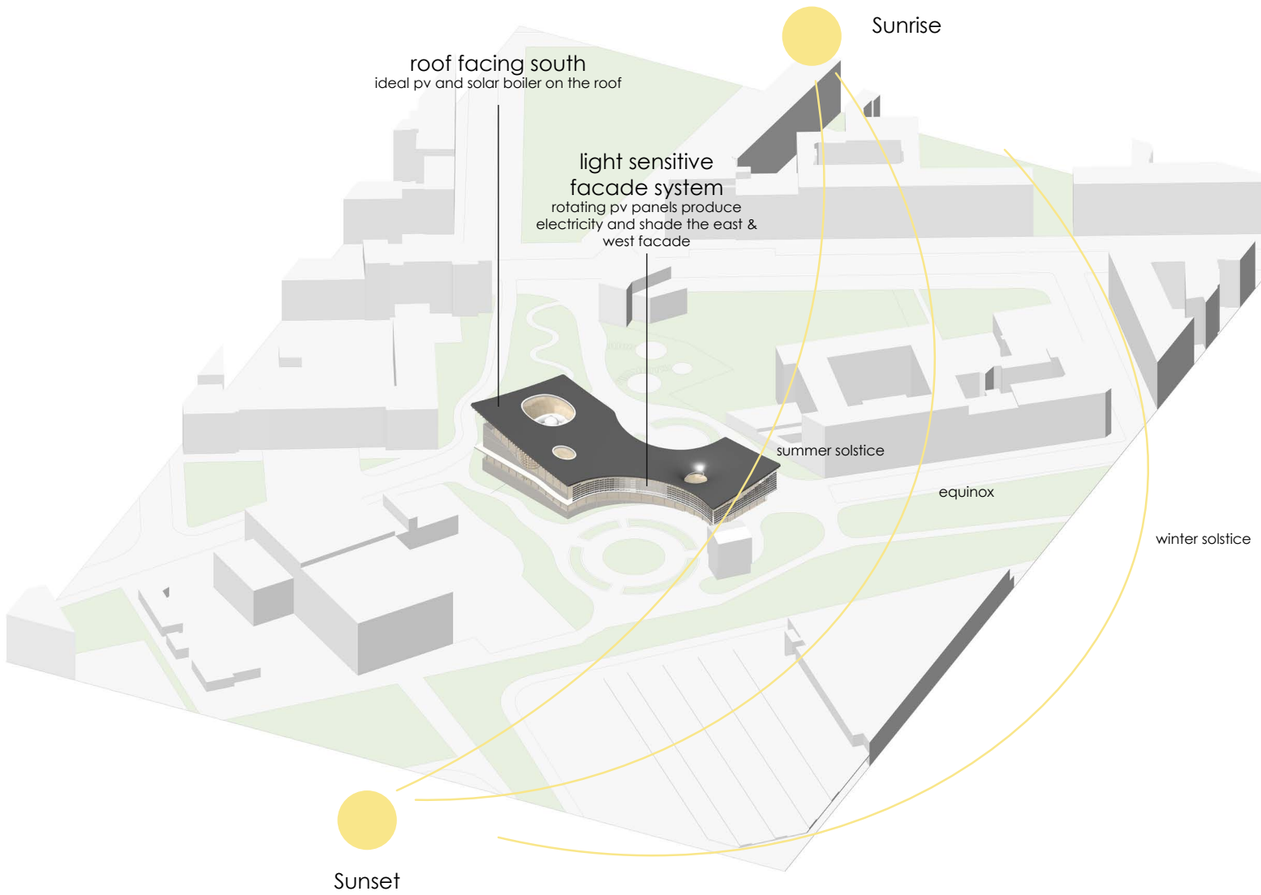
The site is located in between two parks; Wriezener Park and Comenius Platz. There is an opportunity to connect Wriezener Park to Comenius Platz. The public condenser will act as a connecting factor. The new public green space will be used to create a gradual transition from the urban fabric to the building, which will only be accessible to pedestrians and cyclists.



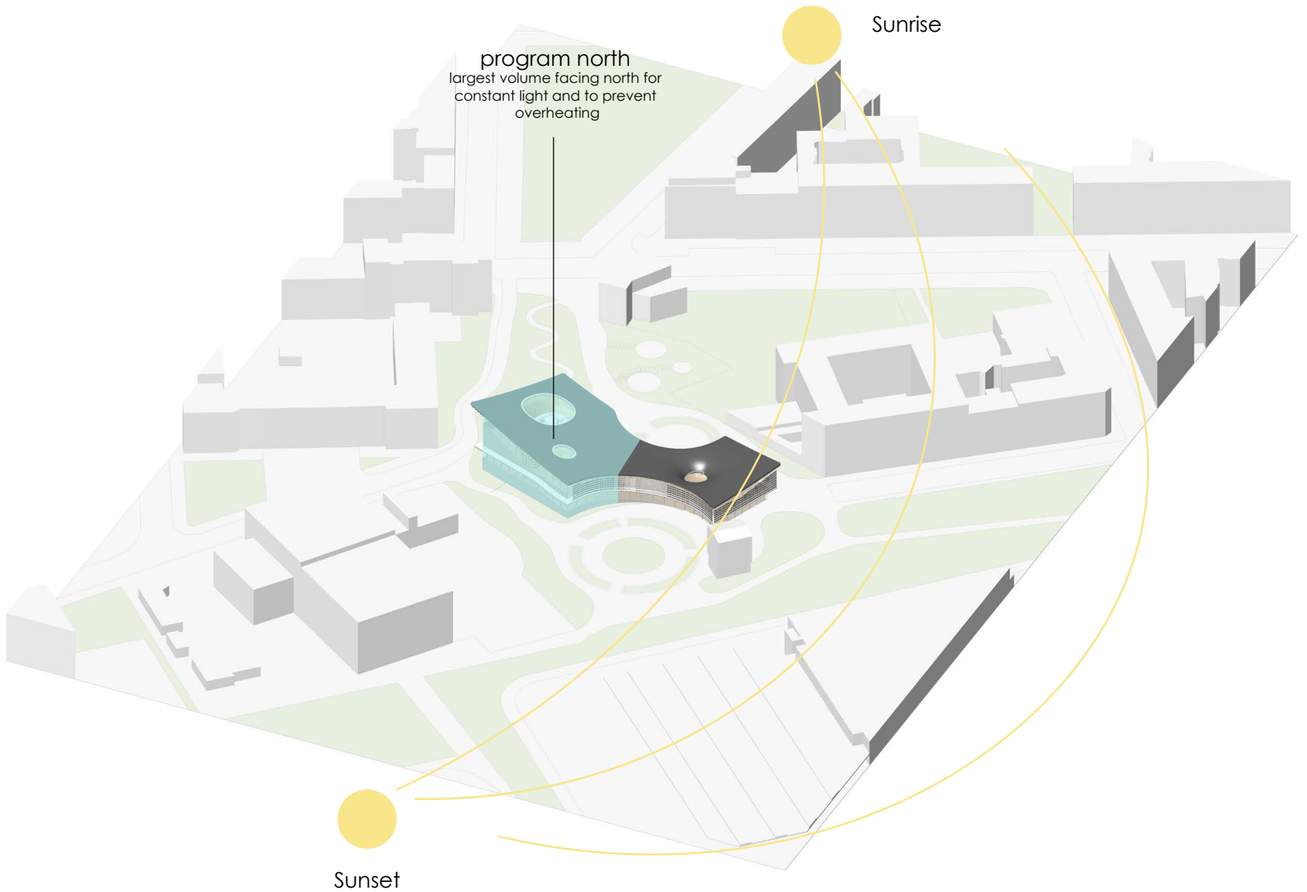
The building is placed on the sightlines of the main access roads and will be recognizable from a distance, as it expresses that sex is a matter that can be discussed and deserves attention.



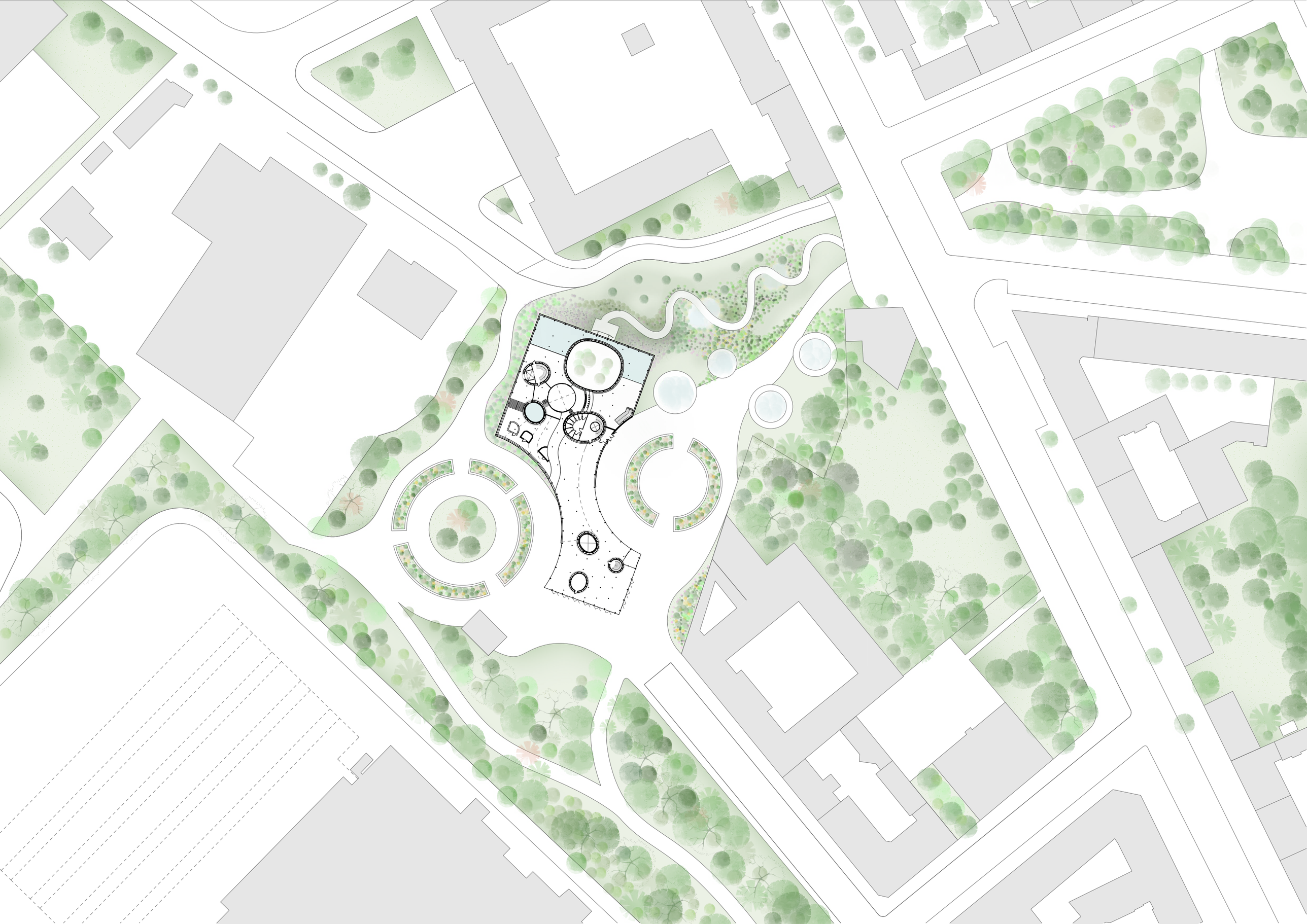
The park introduces the activities that will go on inside. There is a water square to introduce the bathhouse. A terrace for the café and the event space is placed next to the already existing event venue so that they can reinforce each other, together they can host outside events during summer. Interactive installations, that trigger a multisensory experience are placade at the main entrance where outdoor gallery will transition into the indoors.



Volume and form are adapted to the surroundings. The roof faces south to capture as much sun as possible for the PV panels and solar boiler that provide power and hot water to the building. At the same time, the roof has an overhang providing shade on the facade. As this is not sufficient everywhere, a light-sensitive facade system is installed on the sun-exposed facades.



The most volume is on the north side. The areas where people spend long periods of time and organised activities take place are placed on the north. In these spaces is a more constant temperature and diffused sunlight provides the rooms with a consistent level of comfort. As a result, the surface area of the sun-exposed façade is proportionally small, which reduces the need for cooling.



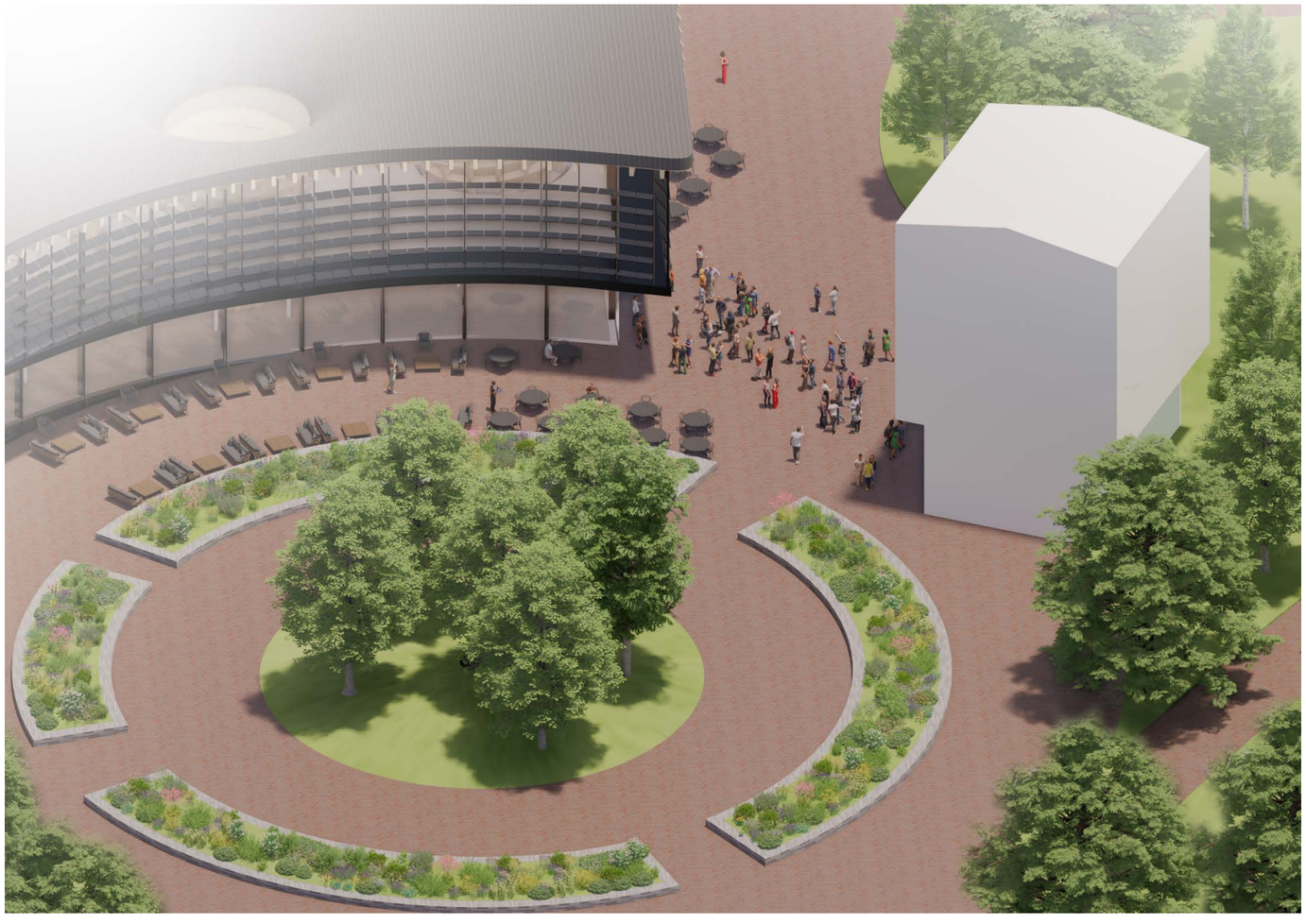
water square



outdoor gallery



event area



Building Design

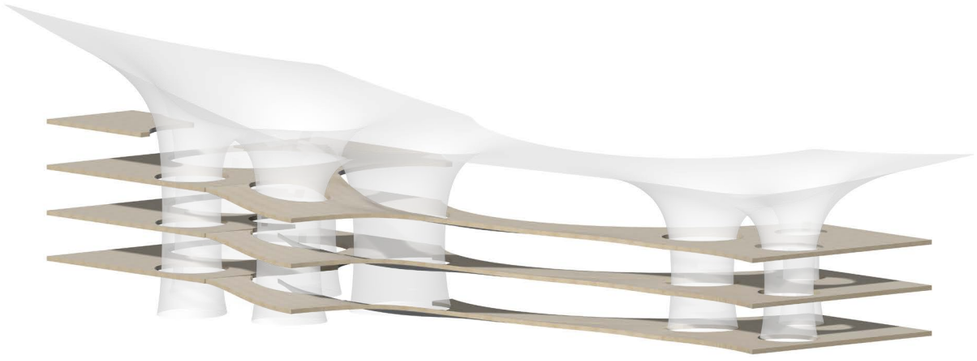
building diagrams



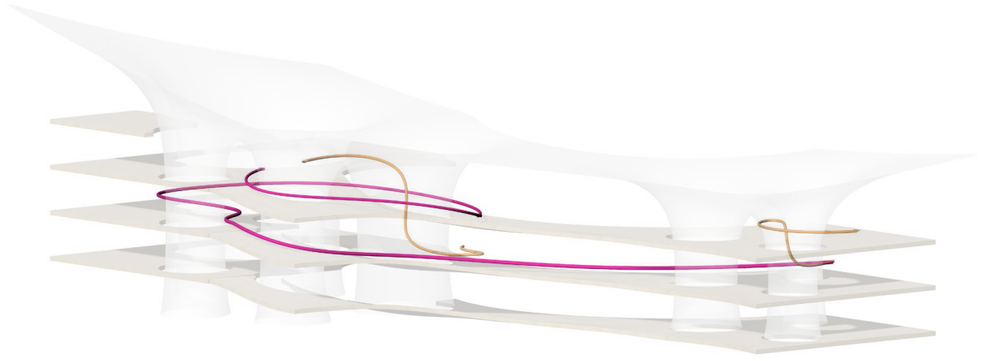
overarching forest structure



multi sensory trees



open landscape



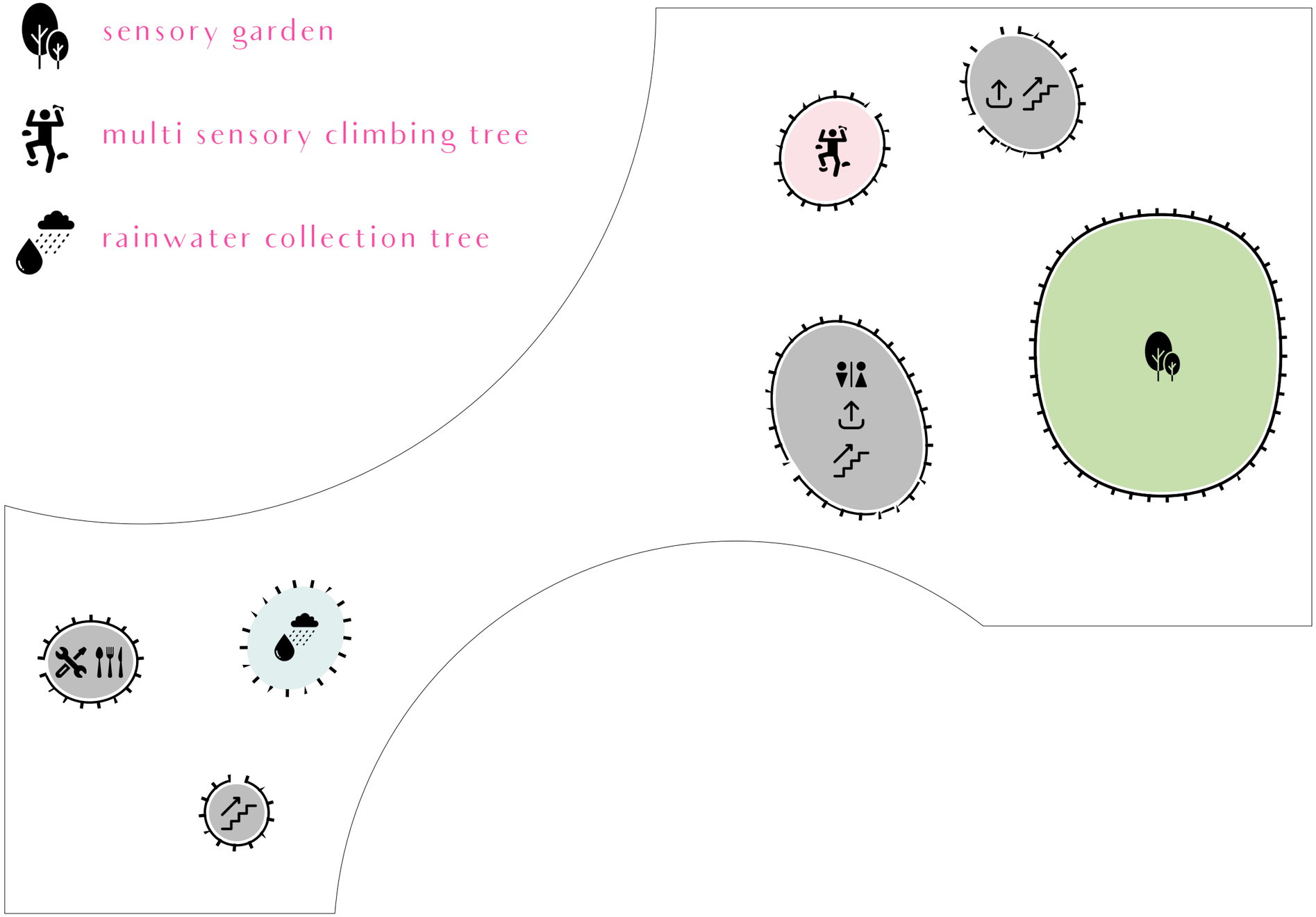
diverse types of routes

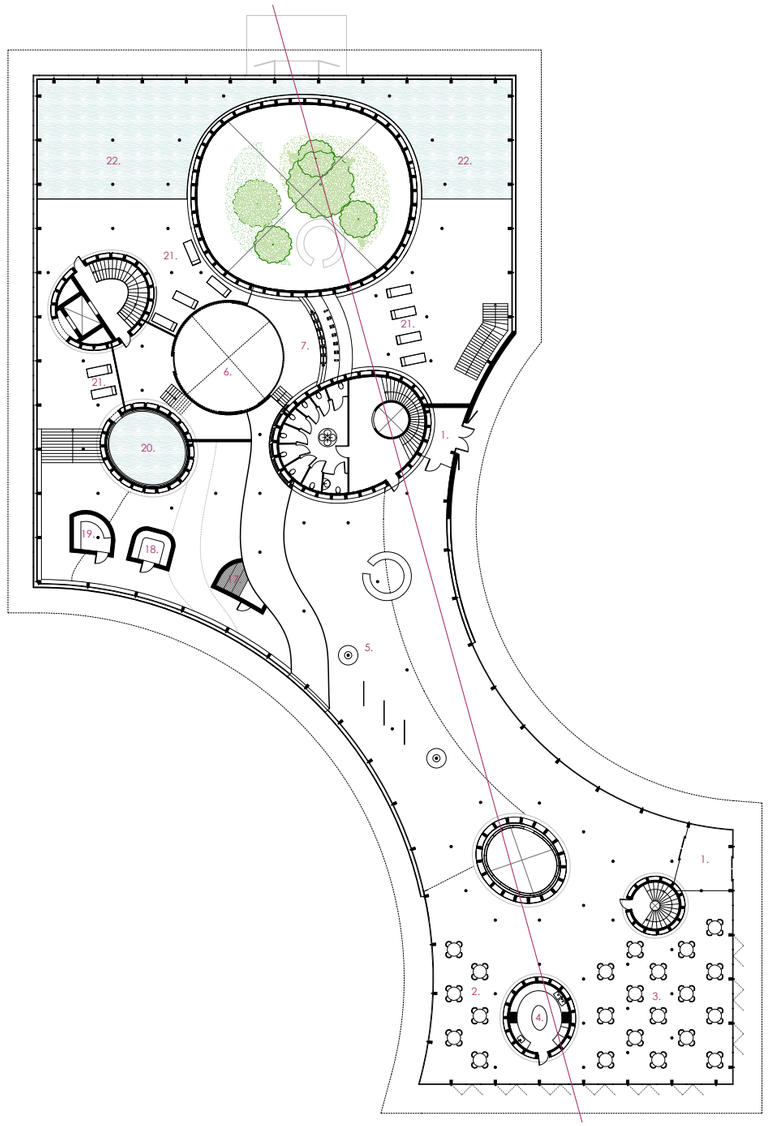
the trees

sensory garden

multi sensory climbing tree

rainwater collection tree





groundfloor

1:200 N

1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall

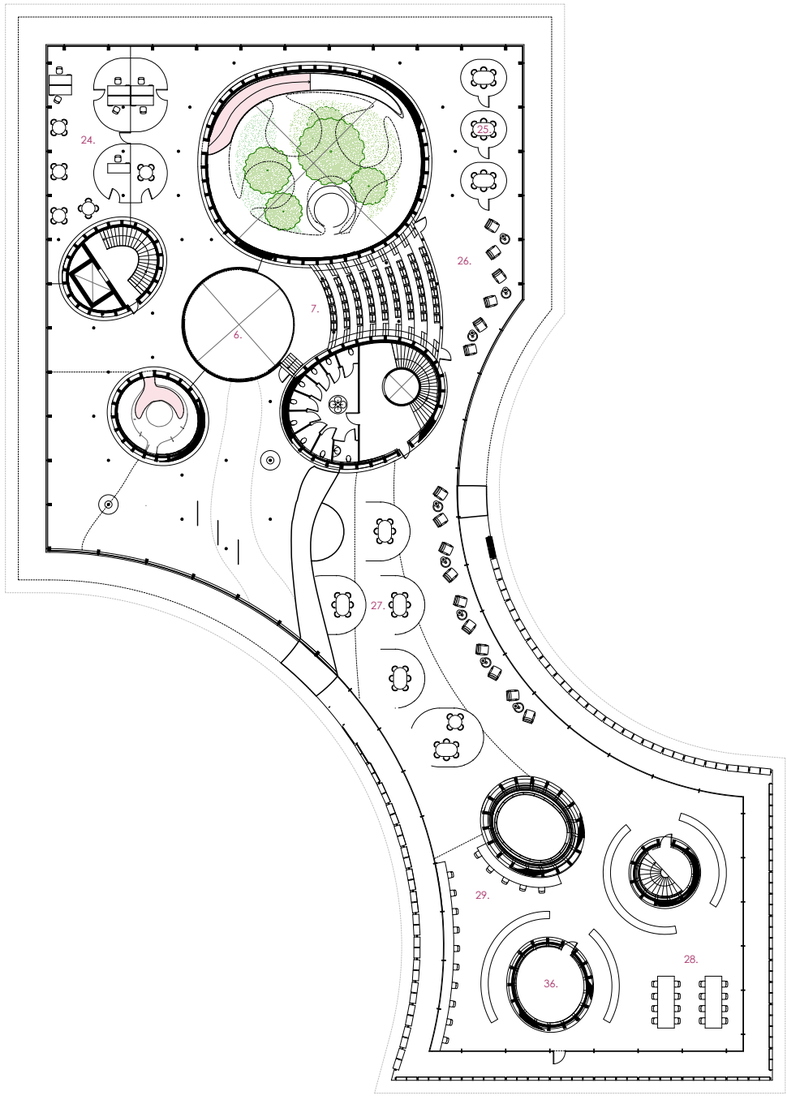
7. lecture hall
8. change room
9. social bath 32 °C
10. labyrinth bath 32 °C
11. herbal sauna 70 °C
12. finisch sauna 80 °C

13. infra red sauna 50-60 °C
14. cold bath 12 °C
15. hot showers
16. salt stone sauna 60 °C
17. extreme hot sauna 90 °C
18. music sauna 60 °C

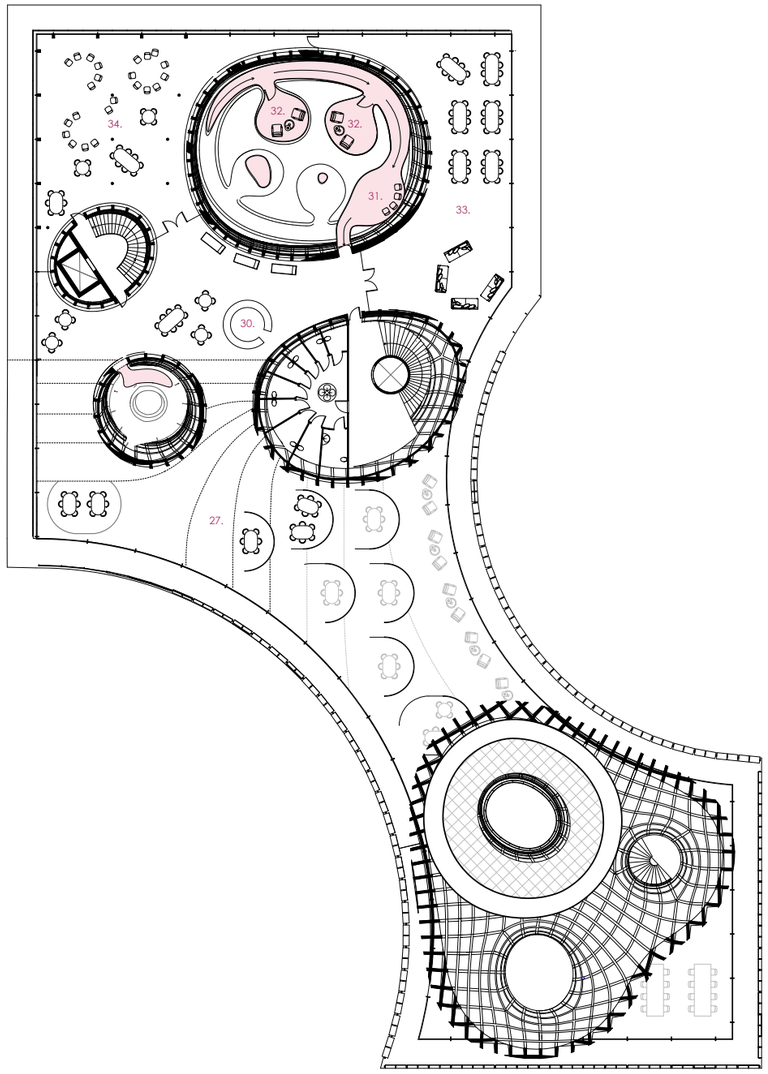
19. steam room 45 °C
20. sky bath 36 °C
21. resting space
22. grand swimming pool 32 °C
23. check-in bathhouse
24. office

25. meeting rooms
26. lobby lecture hall
27. meeting landscape
28. reading room
29. individual work spots
30. coffee corner / desk workshops

31. waiting room
32. consult room
33. workshop space 1: open & playful
34. workshop space 2: soft & initimite
35. workshop space 3: sensual & spiritual
36. storage / tech space
37. water reservoir

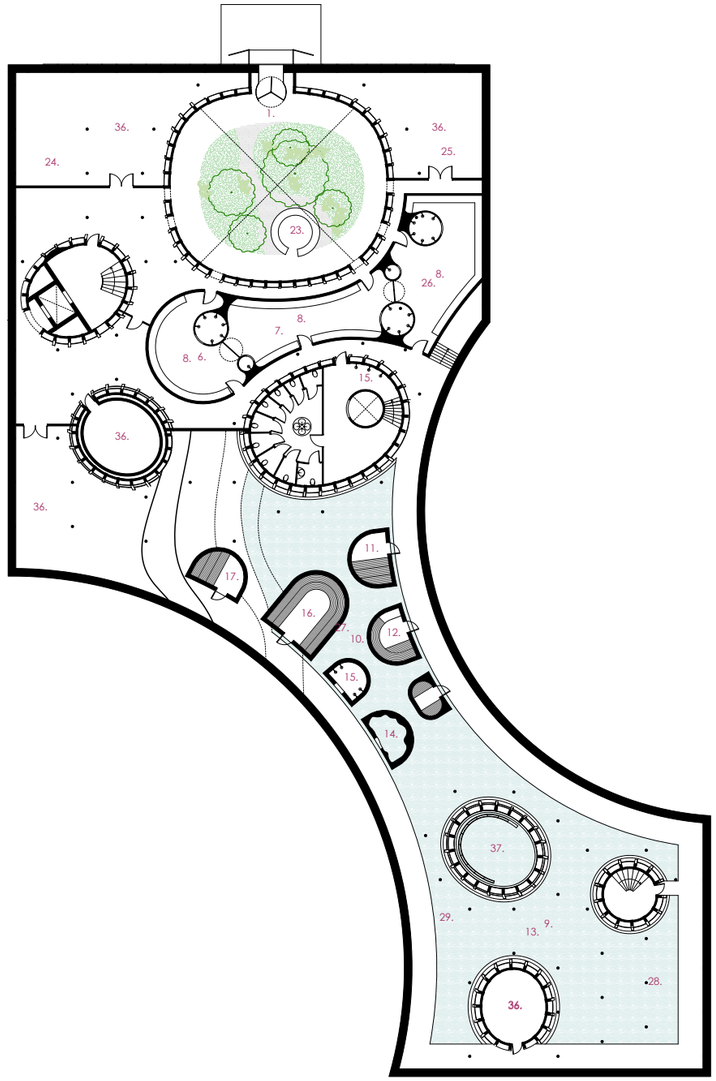


floor 1 1:500 N



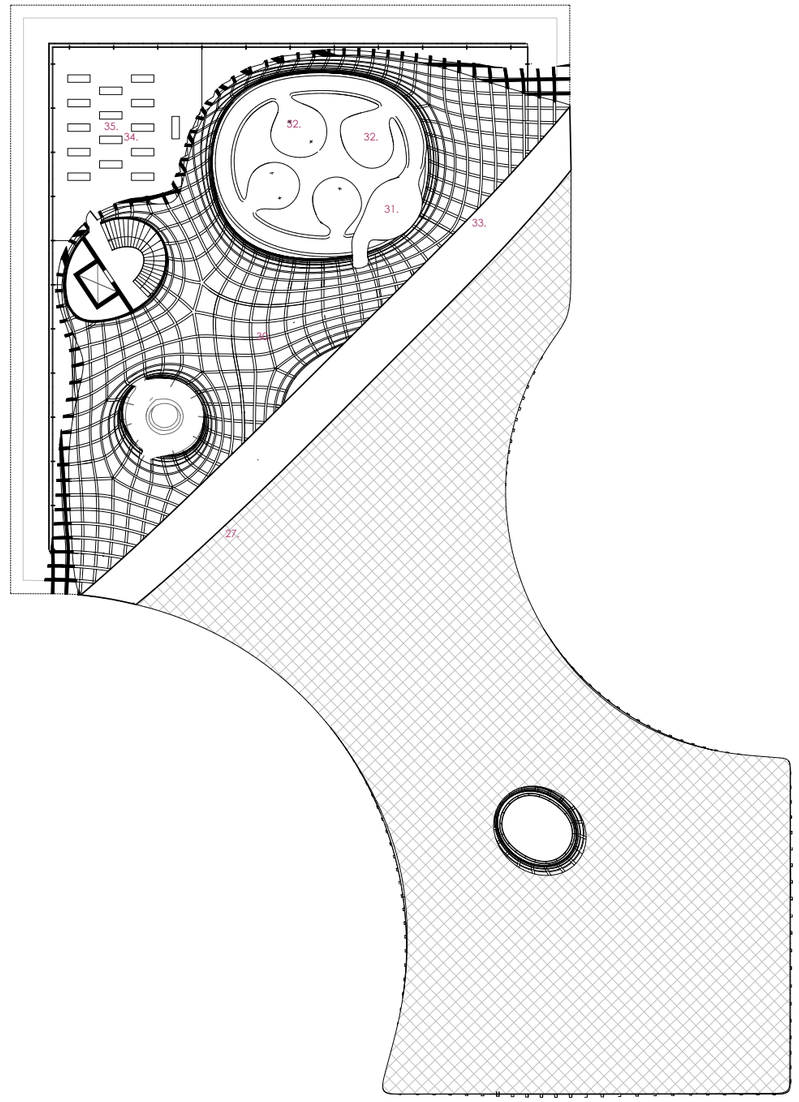
floor 2 1:500 N

1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. change room
9. social bath 32 °C
10. labyrinth bath 32 °C
11. herbal sauna 70 °C
12. finisch sauna 80 °C
13. infra red sauna 50-60 °C
14. cold bath 12 °C
15. hot showers
16. salt stone sauna 60 °C
17. extreme hot sauna 90 °C
18. music sauna 60 °C
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25. meeting rooms
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30. coffee corner / desk workshops
31. waiting room
32. consult room
33. workshop space 1: open & playful
34. workshop space 2: soft & initimite
35. workshop space 3: sensual & spiritual
36. storage / tech space
37. water reservoir



floor -1

1:500 N

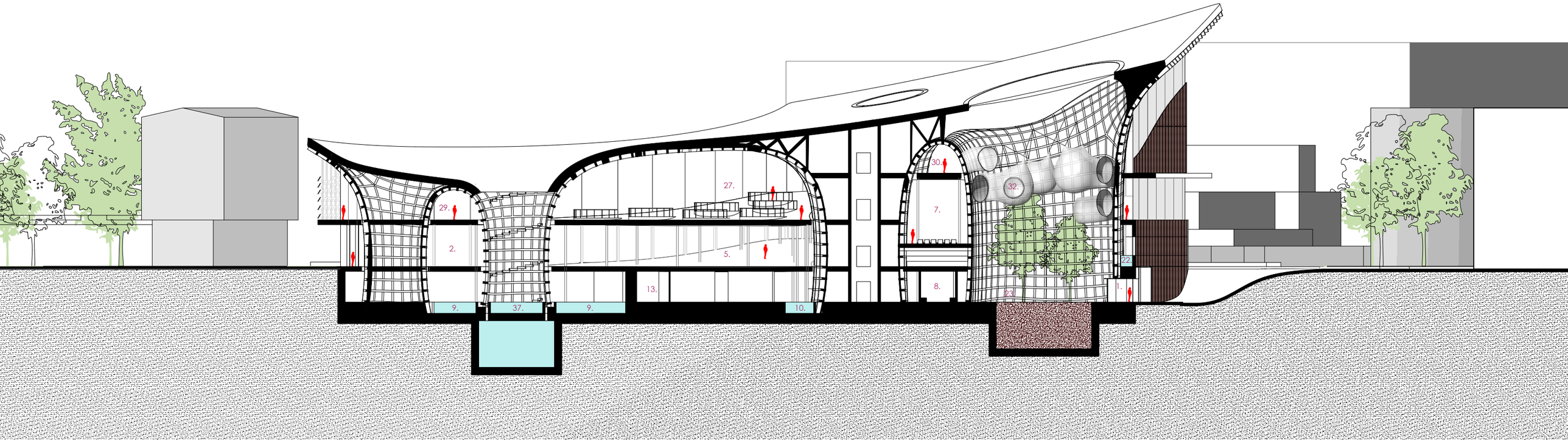


floor 3

1:500 N

1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall
7. lecture hall
8. change room
9. social bath 32 °C
10. labyrinth bath 32 °C
11. herbal sauna 70 °C
12. finisch sauna 80 °C
13. infra red sauna 50-60 °C
14. cold bath 12 °C
15. hot showers
16. salt stone sauna 60 °C
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30. coffee corner / desk workshops
31. waiting room
32. consult room
33. workshop space 1: open & playful
34. workshop space 2: soft & initimite
35. workshop space 3: sensual & spiritual
36. storage / tech space
37. water reservoir

section AA



1. entrance
2. event space
3. cafe
4. kitchen
5. gallery
6. dance hall

7. lecture hall
8. change room
9. social bath 32 °C
10. labyrinth bath 32 °C
11. herbal sauna 70 °C
12. finisch sauna 80 °C

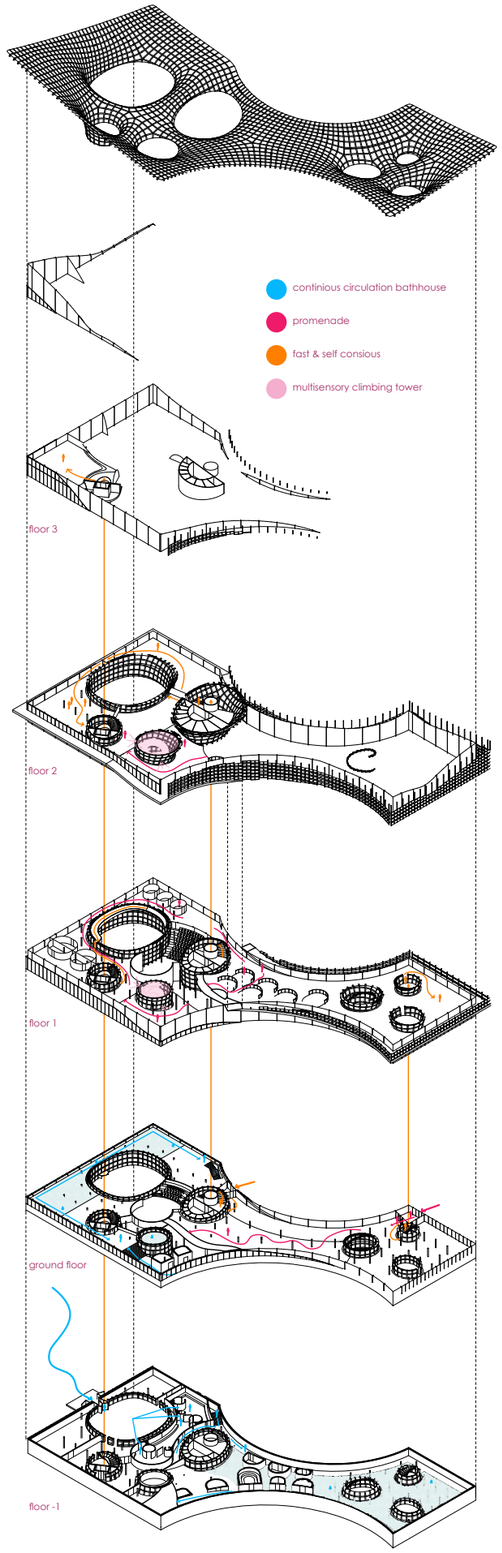
13. infra red sauna 50-60 °C
14. cold bath 12 °C
15. hot showers
16. salt stone sauna 60 °C
17. extreme hot sauna 90 °C
18. music sauna 60 °C

19. steam room 45 °C
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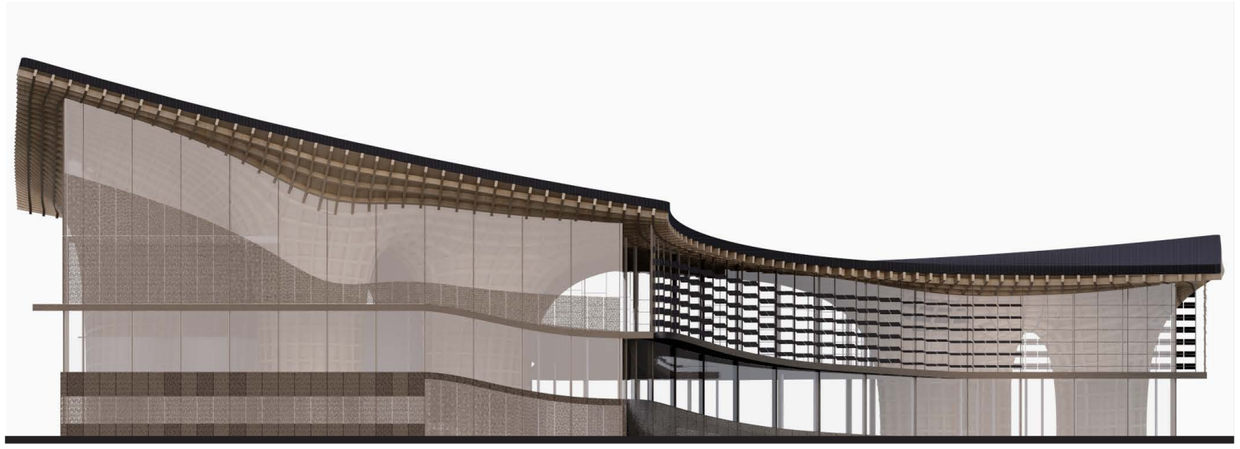
31. waiting room
32. consult room
33. workshop space 1: open & playful
34. workshop space 2: soft & initimite
35. workshop space 3: sensual & spiritual
36. storage / tech space
37. water reservoir

the routes


continious circulation bathhouse
promenade
fast & self consious
multisensory climbing tower
floor 3
floor 2
floor 1
ground floor
floor -1

Technical Elaboration

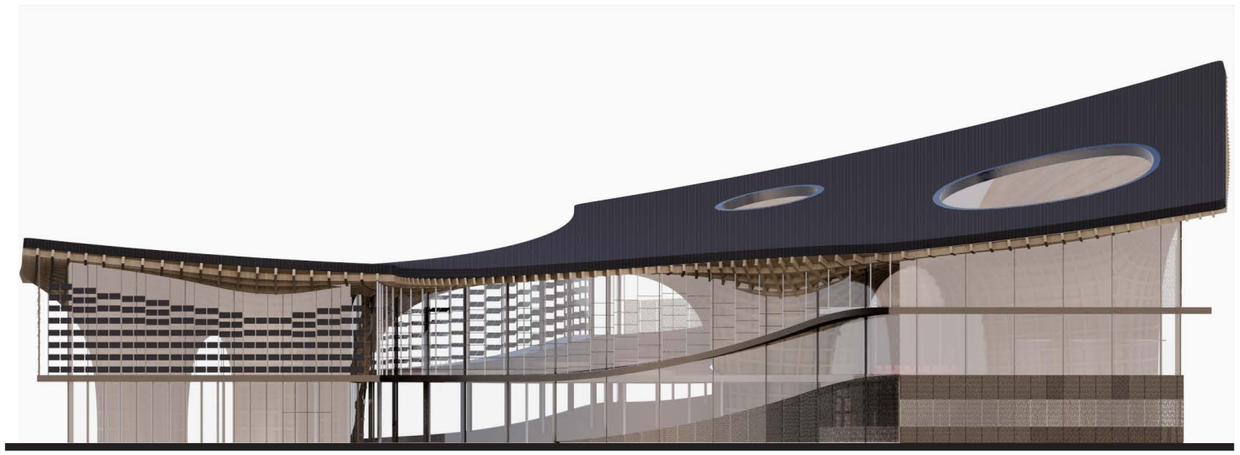
the facades



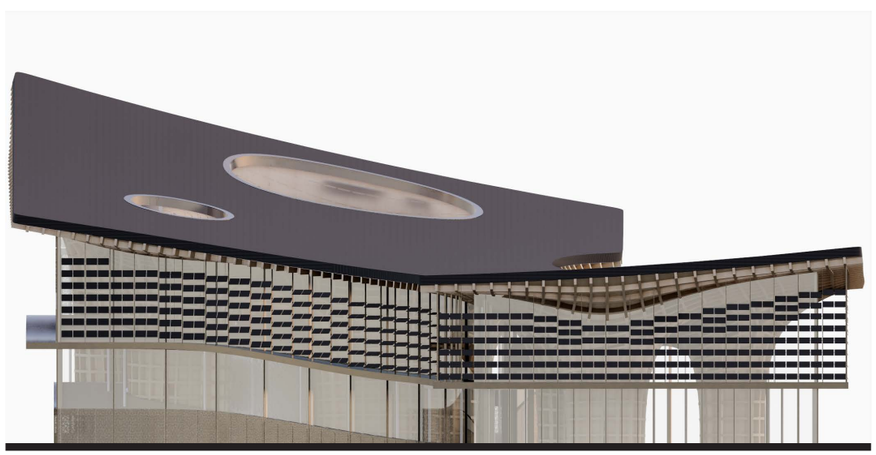
north west facade



north east facade



south east facade



south west facade

facade concept

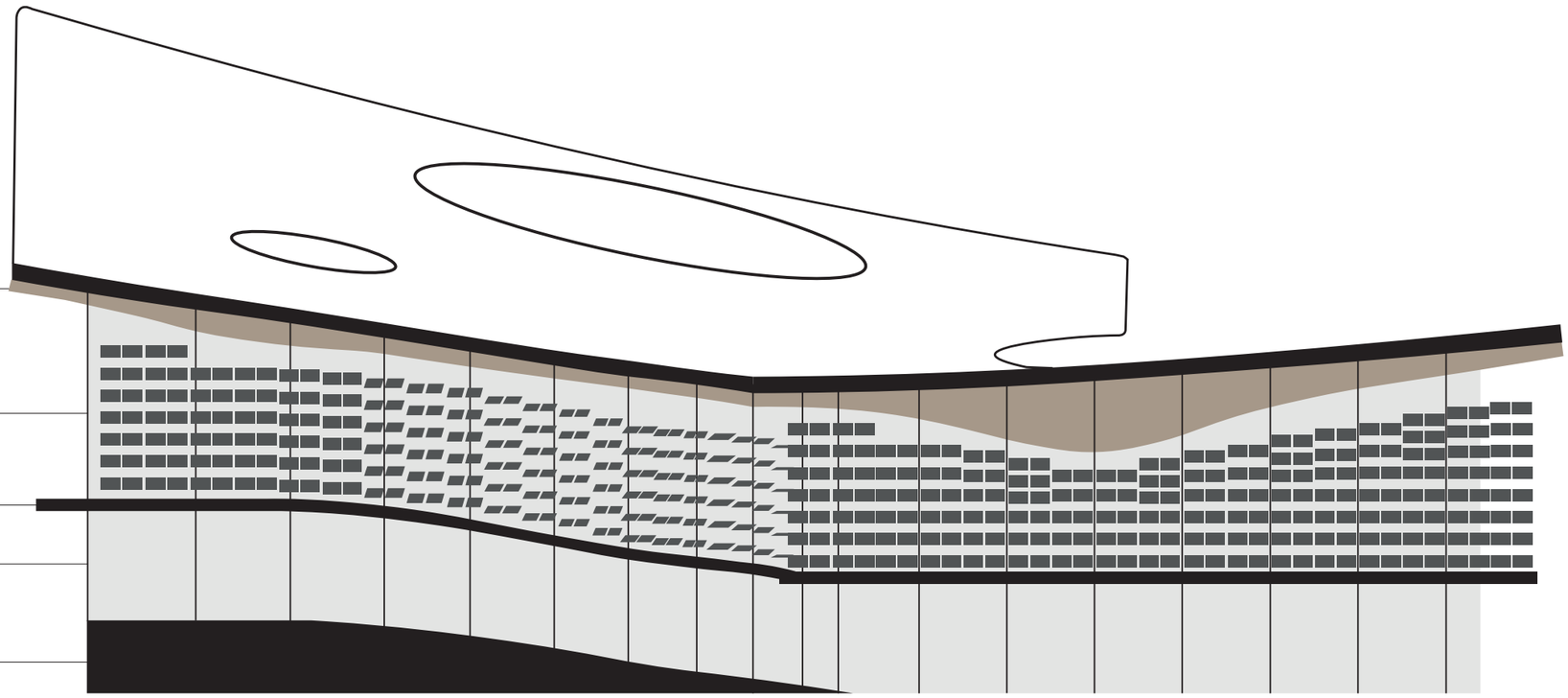
3.6 m overhang for sunshading
timber roof floating on facade

light sensitive solar facade system
education - semi public

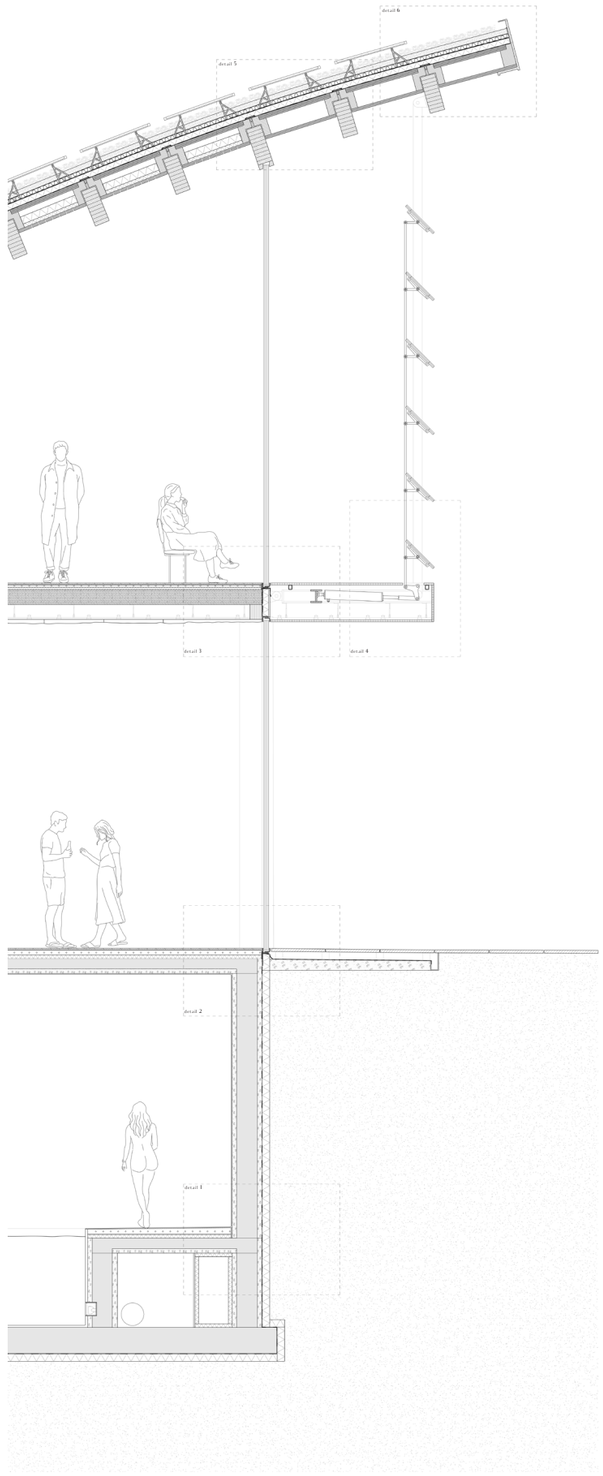
2.4 m overhang for sunshading

open glass plint - public

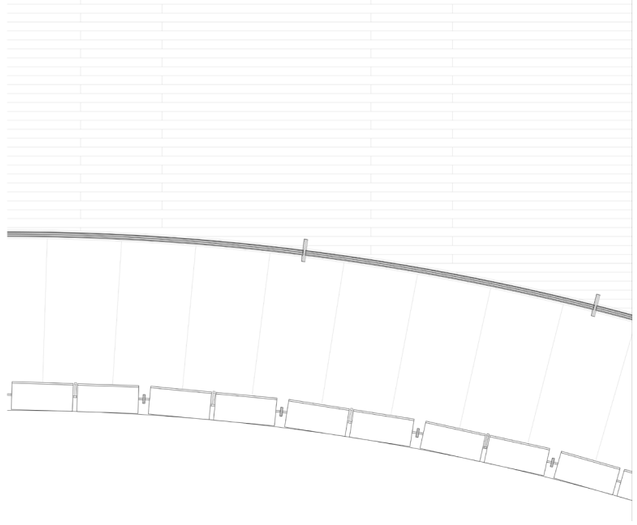
perforated aluminium panels
bath house - private



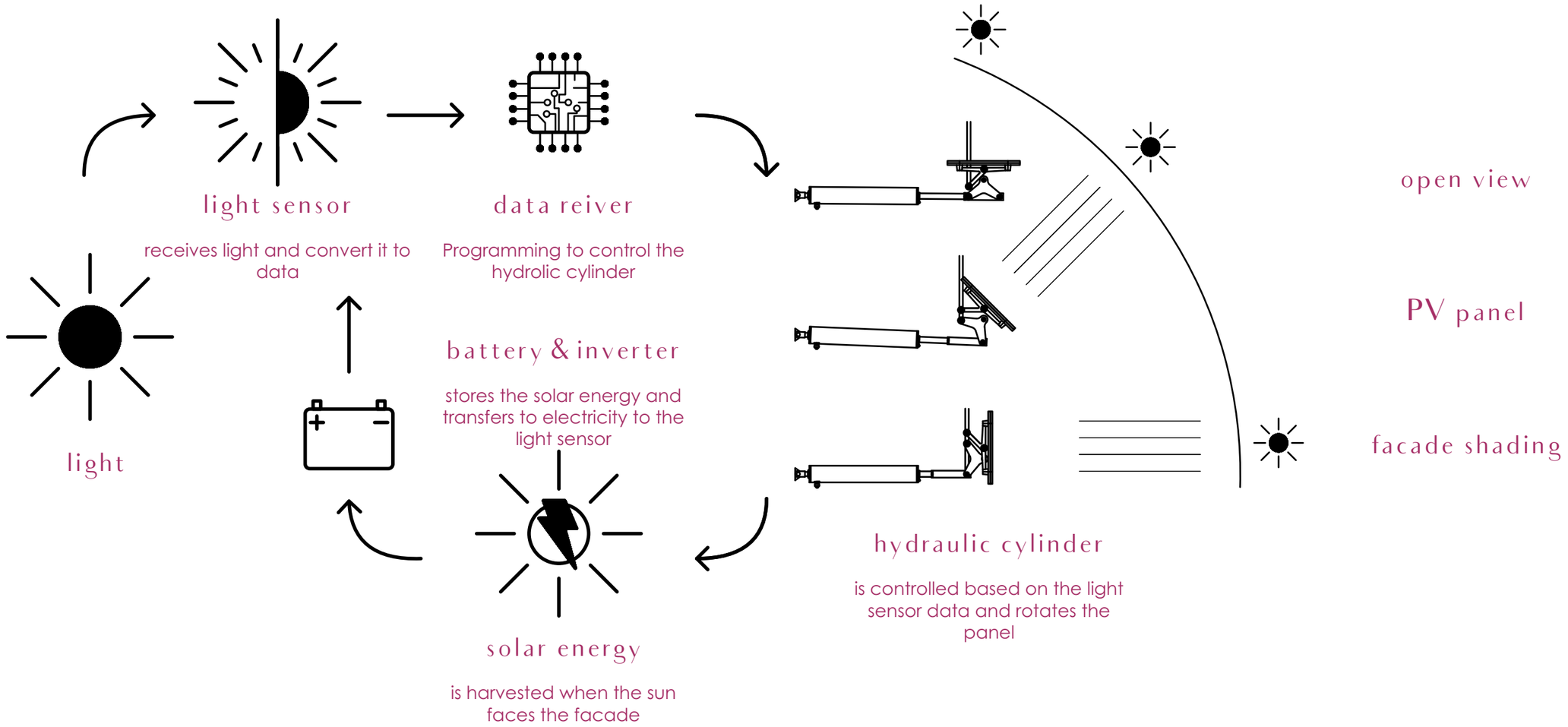
facade detail







facade solar system



light

light sensor

receives light and convert it to data

data reiver

Programming to control the hydrolic cylinder

battery & inverter

stores the solar energy and transfers to electricity to the light sensor

solar energy

is harvested when the sun faces the facade

hydraulic cylinder

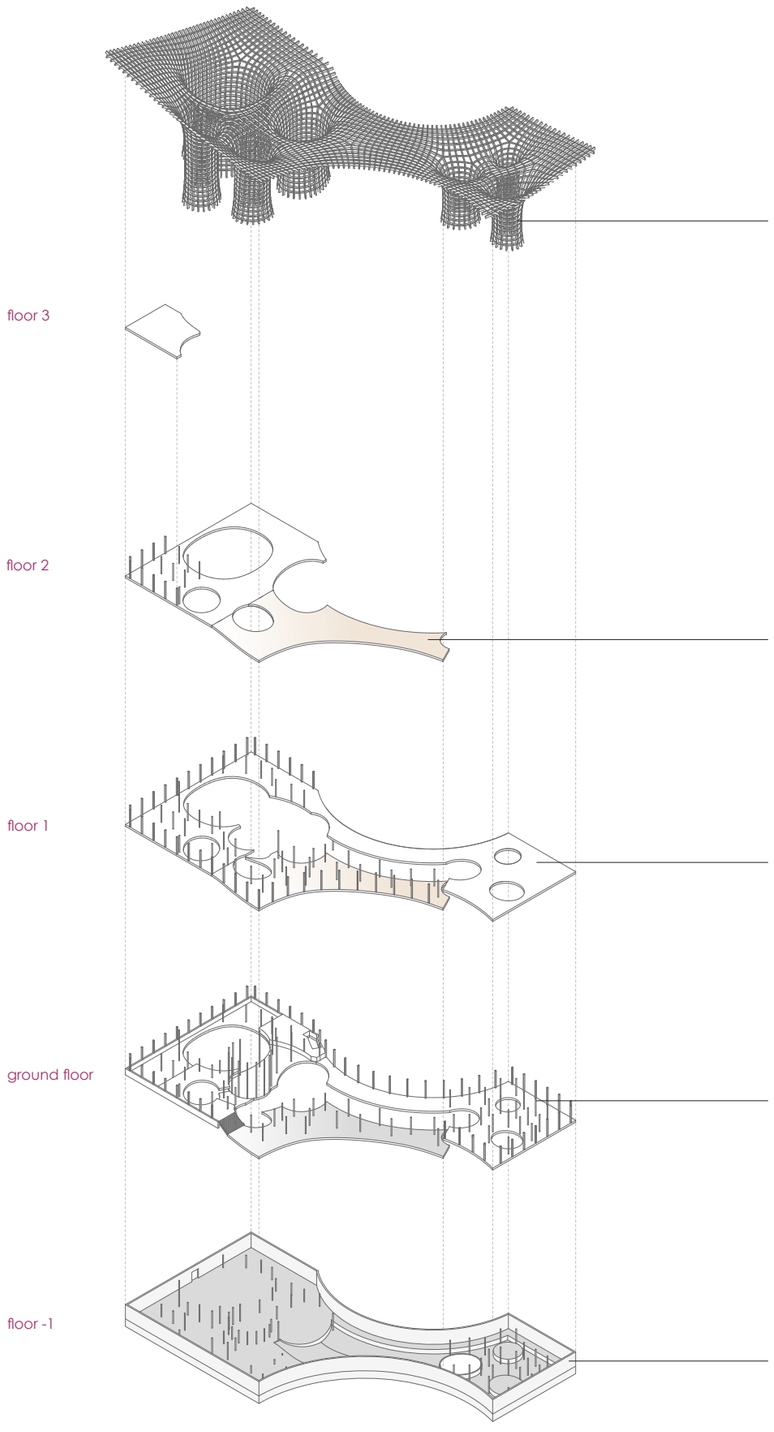
is controlled based on the light sensor data and rotates the panel

open view

PV panel

facade shading

the structure



double-curved timber shell construction

timber waffle structure

cross laminated timber floors supported by wooden

steel colums

concrete basement

CLIMATE DIAGRAM

sloping roof
Rainwater falling on the same roof is drained to the lowest tree where it seeps down in a spiral and is filtered to provide fresh water for the baths in the bathhouse.

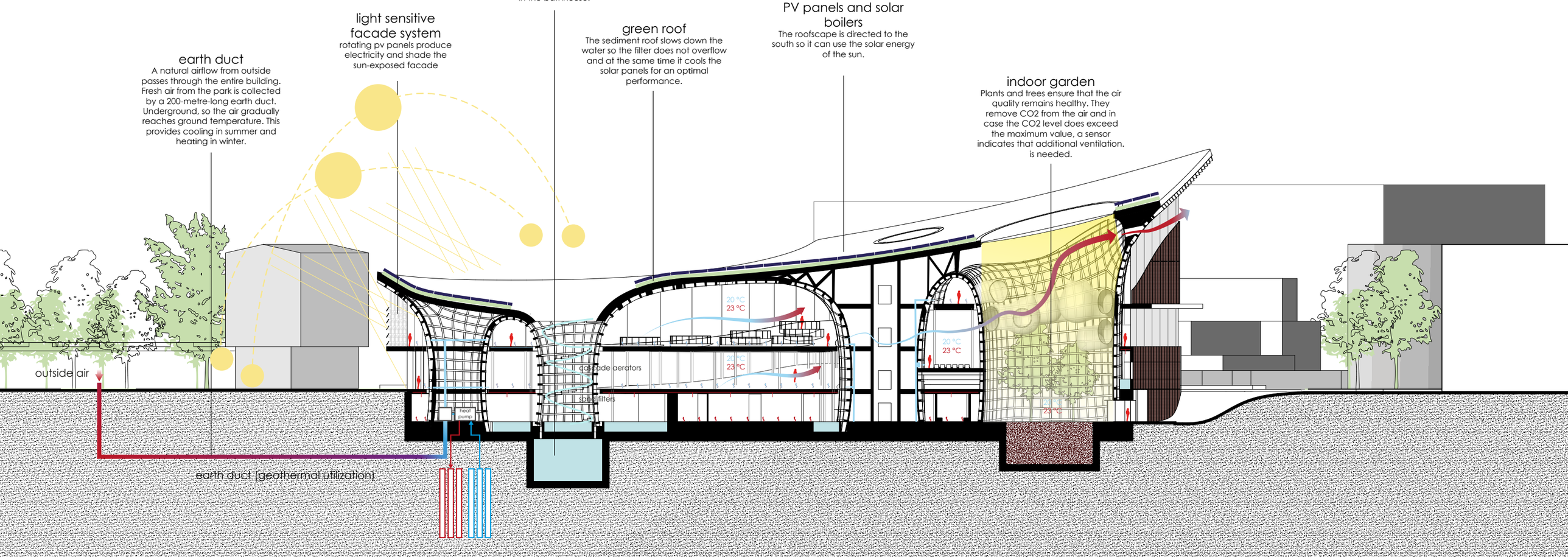
earth duct
A natural airflow from outside passes through the entire building. Fresh air from the park is collected by a 200-metre-long earth duct. Underground, so the air gradually reaches ground temperature. This provides cooling in summer and heating in winter.

light sensitive facade system
rotating pv panels produce electricity and shade the sun-exposed facade

green roof
The sediment roof slows down the water so the filter does not overflow and at the same time it cools the solar panels for an optimal performance.

PV panels and solar boilers
The roofscape is directed to the south so it can use the solar energy of the sun.

indoor garden
Plants and trees ensure that the air quality remains healthy. They remove CO2 from the air and in case the CO2 level does exceed the maximum value, a sensor indicates that additional ventilation. is needed.



Visualisations

entrance from Comenius Platz

bath house entrance

bath house

Warschauer Strasse entrance

event area

gallery

meeting space

staircase

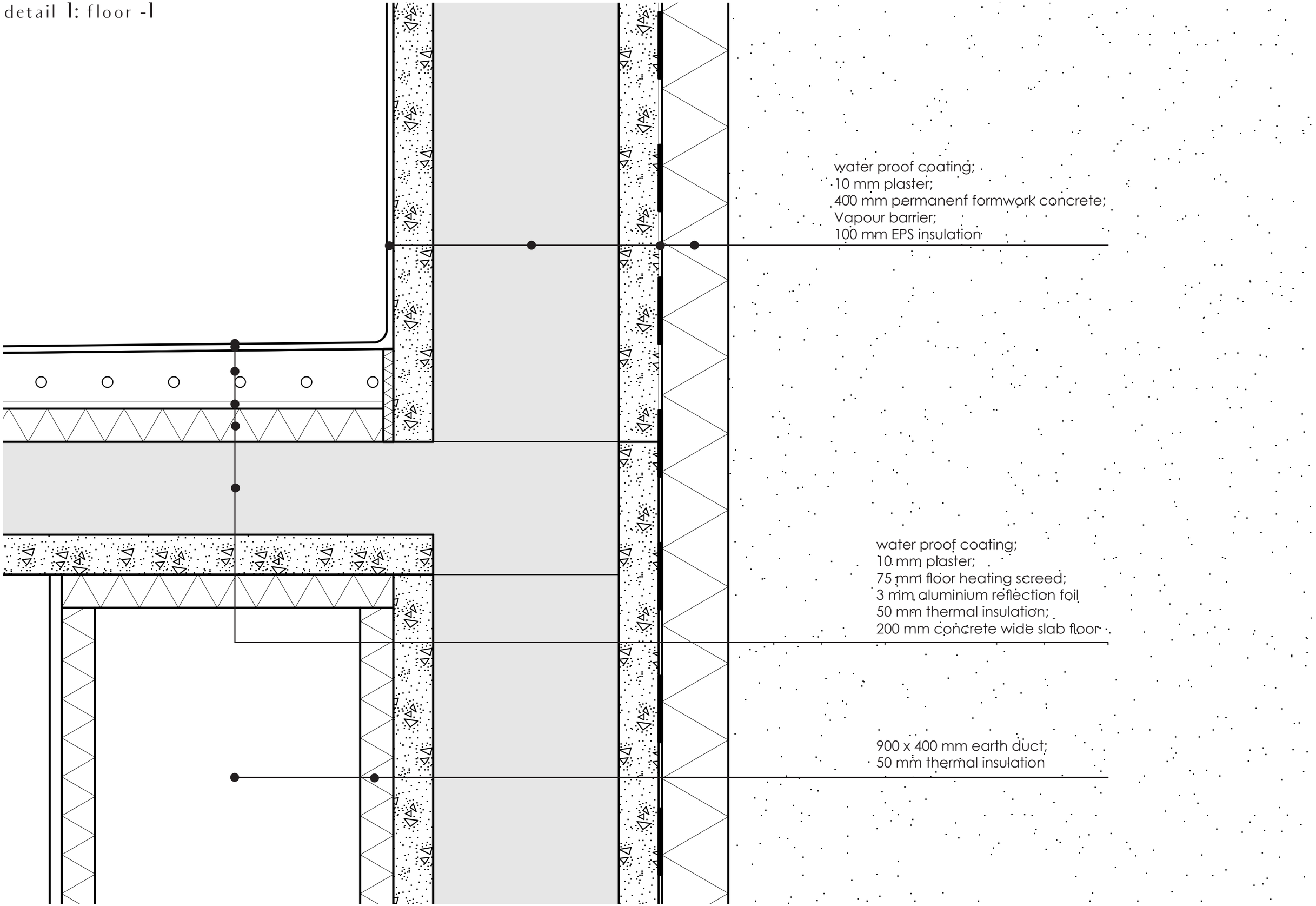


workshop coffee corner

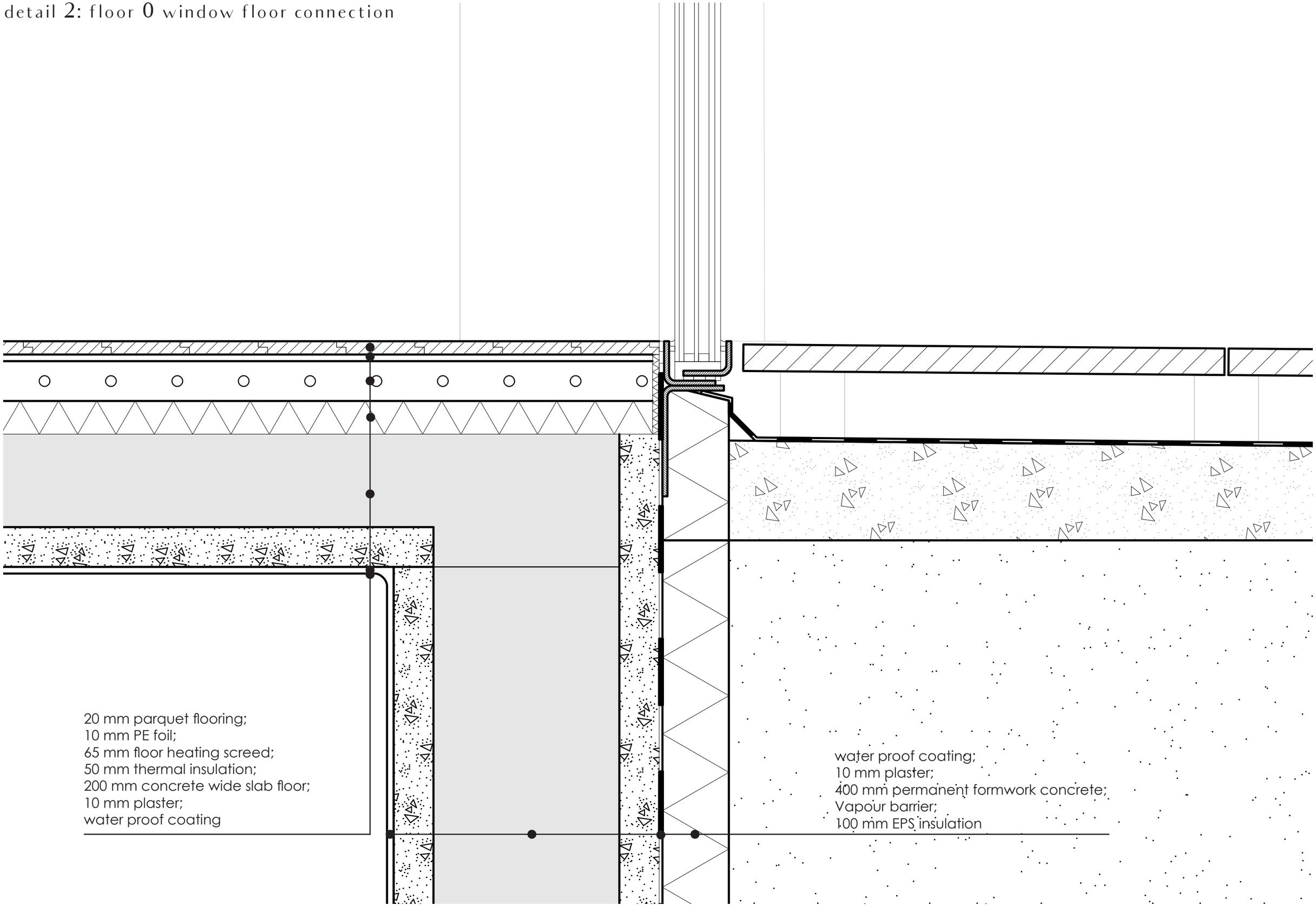
orkshop space spiritual and sensual

1:5 details

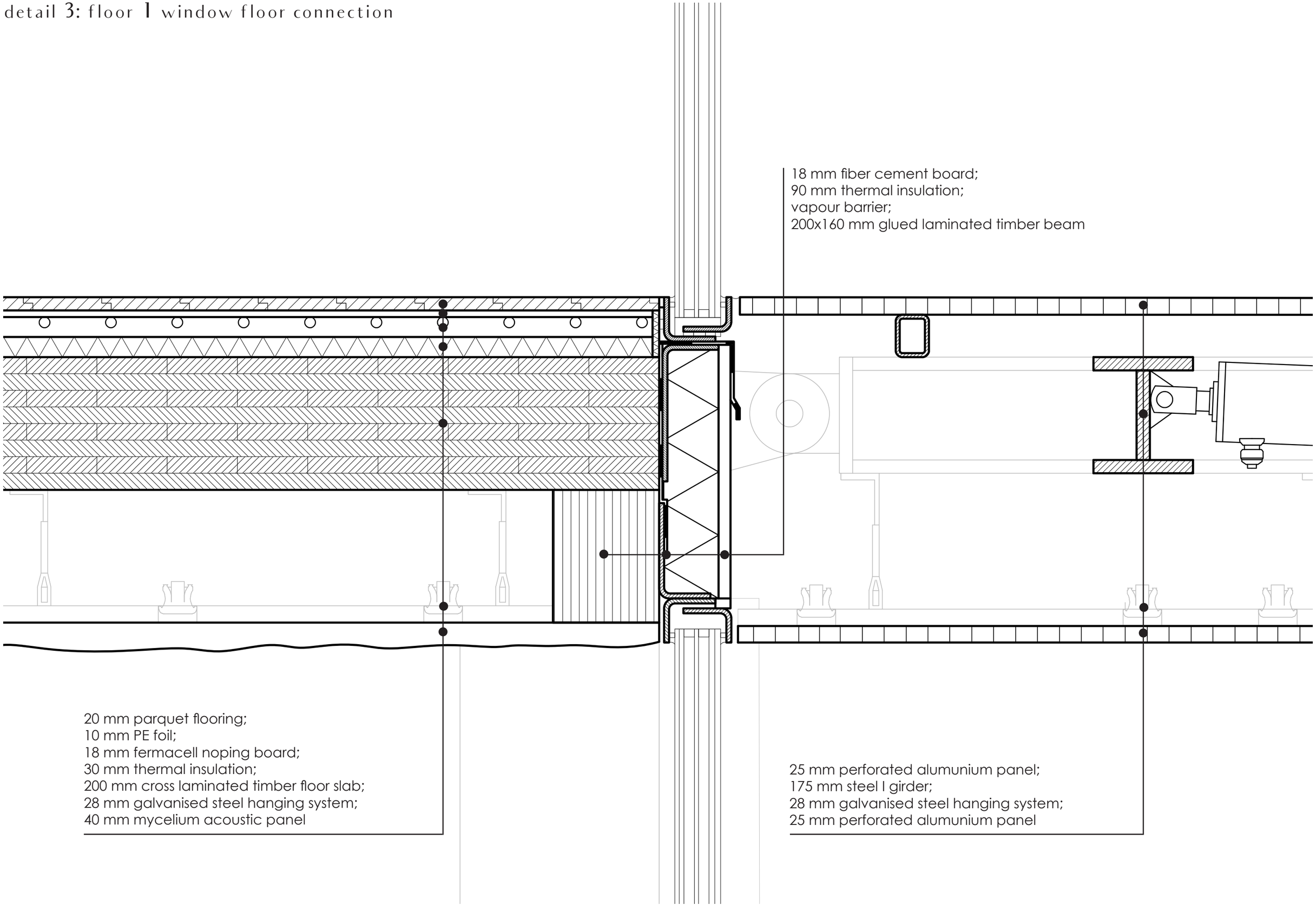
detail 1: floor -1



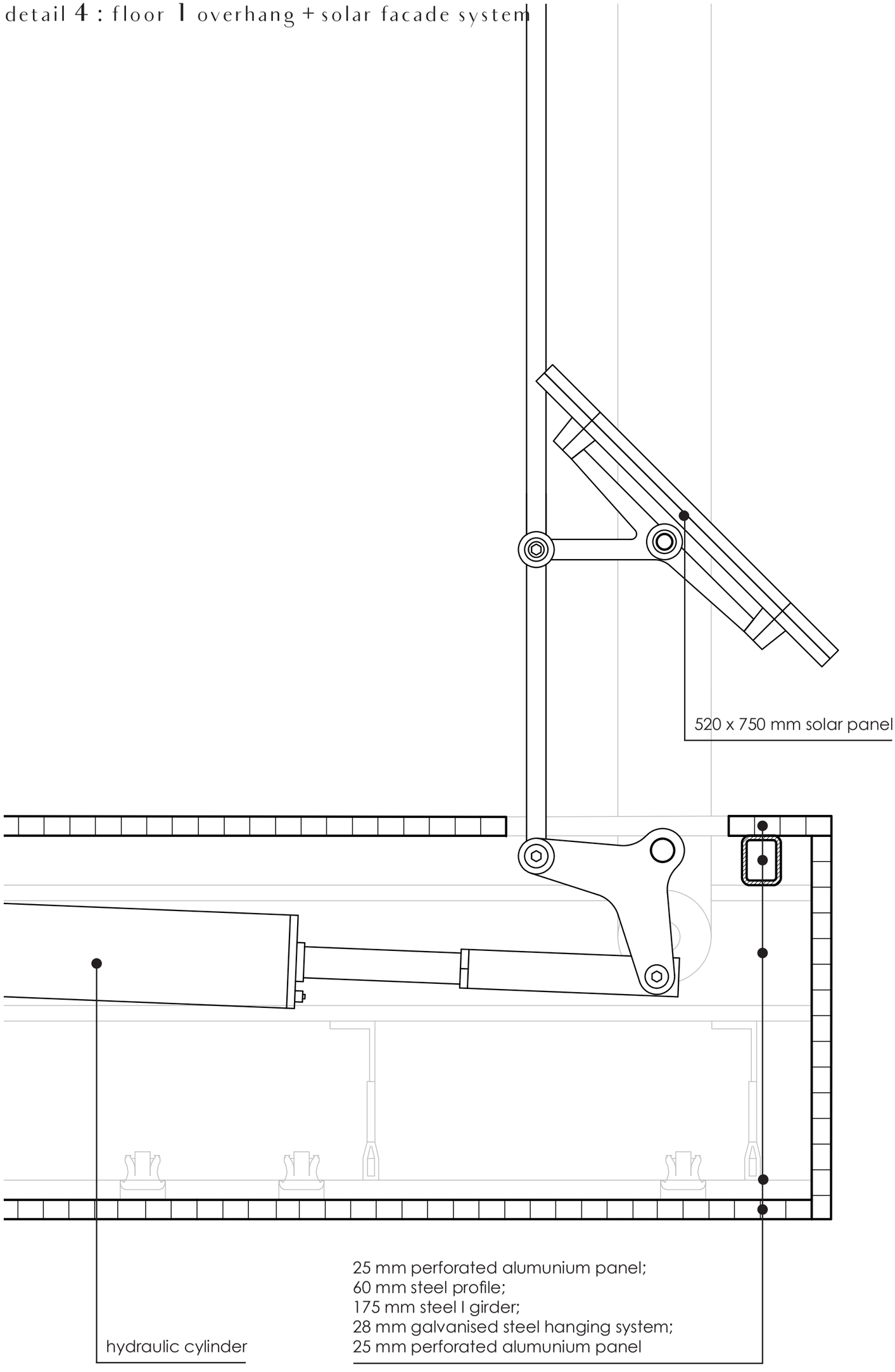
detail 2: floor 0 window floor connection



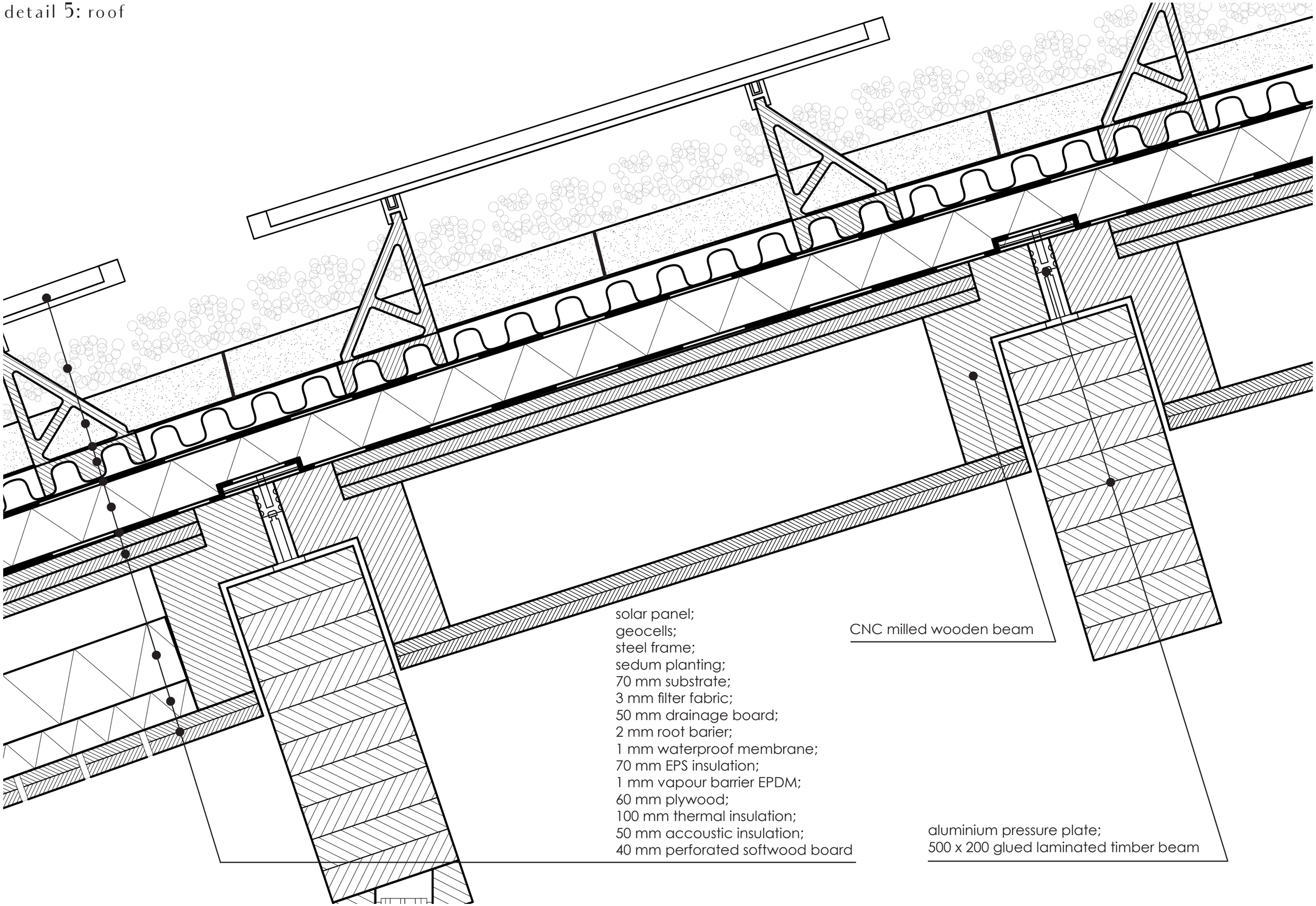
detail 3: floor 1 window floor connection



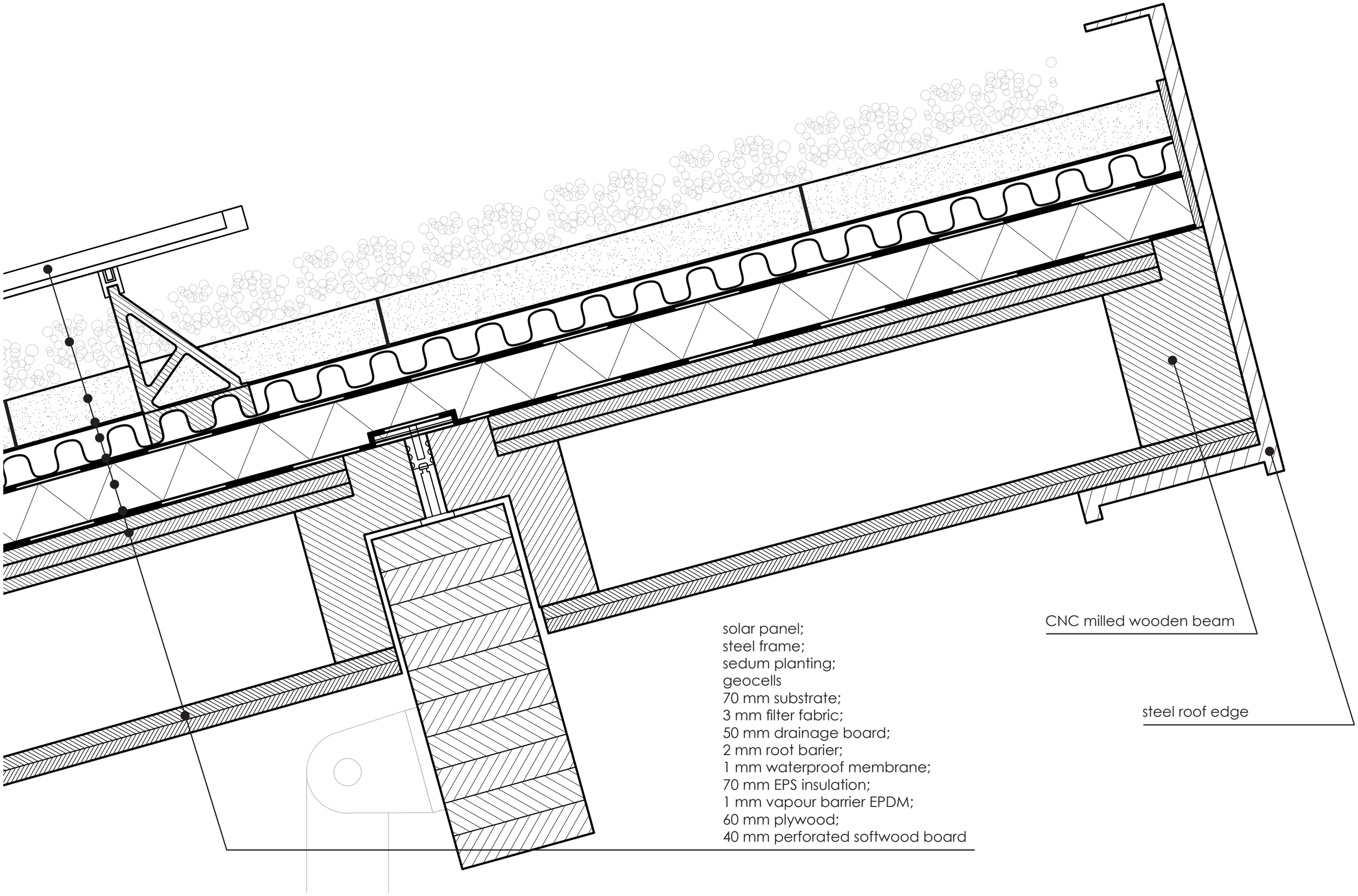
detail 4 : floor 1 overhang + solar facade system



detail 5: roof



detail 6: roof edge



physical models

1:500 model



1:500 model



1:100 model



1:100 model



1:100 model



1:100 model



1:100 model



H. REFLECTION

1. Relation between project, studio and master programme

During my education at TU Delft I have designed a Public House in Amsterdam in the MSc1 Interiors Buildings Cities Studio and a social housing complex and urban plan in Dhaka, Bangladesh, in the MSc2 Global Housing Studio. Both projects where about the transitions between public and private, from the collective to the individual. The Public House is the mediation between a collective public life and the private house of an individual. The project brought the intimate and informal into the public realm. With the social housing project, it was the other way around, namely how to include the collective into private concept of housing. This is important because women in Dhaka are otherwise often excluded from public life. Designing and researching at the border of public and private has challenged me to reframe the notion of how the commons are able support its public. With the focus of my graduation project on sex, desire and gender, which are by many considered private matters, I am again challenging to bring intimate and informal topics to be explored and discussed by the public through a public condenser.

2. Relation between research and design

The choice of the Graduation Studio Public Building came from a pre-existing interest. The goal for the graduation was to design a building where we as a society can question and explore our ideas about sex, desire and gender. Everyone has a conception of what sex is for them (domestic), which can differ from the other (foreign). The inability to accept the other's ideas about sex leads to sex being a decisive and polarising element in contemporary societies. In order to gain acceptance for
and be inspired by the "other", architecture, and especially public buildings, can be the mediation between the domestic and the foreign. Public buildings can be catalysers for social change, improve social life and become an accelerator for the development of their surroundings. The studio's aim is to design a Public Condenser with a multifunctional program in order to accommodate many people with many different needs. It is a place where the domestic and the foreign come together, this connects seamlessly to the goal of bringing people with different backgrounds and sexual preferences together in a way that can learn from the "other" and gain more respect for each other's sexuality and boundaries.

I started my research by examining the definition of a public condenser through a series of tasks concentrating on certain methods, like collages and diagrams. Simultaneously, extensive research on Berlin's history, culture, demography, politics and architecture, as well as a week-long excursion to Berlin, served to further determine the needs of the public in Friedrichshain. During this excursion several interviews with residents of Friedrichshain/Berlin where conducted, the method Participant Observation was used during visits to sex-positive clubs and the 24h Visionskultur festival, a 2 days event next to the chosen site for the Public Condenser, where a workshop on body-positivity and a talk on gender were attended in order to get a better understanding on Berlin's perceptions towards sex, desire and gender.

Berlin, a city known for its vibrant culture and diverse population, presents a fascinating paradox when it comes to attitudes towards sexuality. It is a place where progressive and conservative ideologies coexist, generating an intriguing juxtaposition that demands exploration. In this context, the concept of designing a building that could simultaneously resonate with both conservative and liberal-thinking Berliners becomes a captivating proposition. Such a structure could serve as a catalyst for dialogue, fostering understanding and bridging the gap between disparate viewpoints on sexuality. Furthermore, I found that the unique character of Berlin's gay club scene, that is characterized by its freedom and extremity, adds another layer of complexity to this narrative. Despite this apparent acceptance within certain spaces, the reality of discrimination and violence faced by the LGBTQ+ community outside these safe havens called for urgent attention. Therefore, I thought this was the ideal place to design a building that aims to expose contrasts surrounding sex, gender, and desire while uniting individuals with diverse perceptions on sexuality.

I have analysed three prospective sites through diagrams, drawings and 3D volumes studies, along with targeted readings and research on the main issue, how architecture can create an experience that disrupts normative coding of sex, desire and gender. Besides this, research from Rutgers, a Dutch research centre for sexuality and sexual health was consulted to gain additional information on how people respond to discussing topics such as sex, desire and gender. Which setting/atmosphere, method (theatre, lectures, group discussions) and group composition different potential user groups
prefer. This resulted in the first sketches of diagrams, plans, sections and volumes studies on the chosen site. An interview with the head of marketing of Rouze (erotic storytelling platform) was held in order to get feedback and input on the schematic design and the findings were processed into the design.

Throughout my design process, I delved into the exploration of contrasts between different groups of people, aiming to create a building that challenges the taboo around sexuality. To inform my design, I conducted interviews in Berlin, studied scientific papers, and analyzed articles addressing these issues. From this research, I identified six personas representing various groups within society.

With a clear target group in mind, I developed a design brief based on three themes that suffer from design shortcomings. These themes revolve around exploring sexuality on three levels: our bodies, our brains, and our relationships. To facilitate the exploration of our bodies, I envisioned incorporating a bathhouse, a dance/sports hall, and an interactive gallery. The focus of these spaces would be on the embodied experience of architecture, stimulating all five senses. To educate our brains, I proposed an auditorium, a library, and meeting rooms for collective discussions. The auditorium could also double as a theater for public sex education lectures, complemented by an open-access library featuring books on sex, desire, and gender. Lastly, to apply this knowledge to our relationships, consultation rooms for sex/relationship therapy and workshop spaces for group discussions and practices like tantra and bondage would be included.

My ambition with this building was to break the taboo around sexuality, offering a unique space that combined various activities not found elsewhere. Existing public spaces related to sexuality, such as STI clinics or red-light districts, are either businesslike and aloof or perceived as vulgar. I wanted to create a building where people could truly feel at home, challenging the status quo. While some might prefer privacy, I also recognized the importance of showcasing sexual freedom and making a bold statement. Striking a balance between hiddenness and visibility became a significant challenge for me.

To address these challenges and meet the diverse needs of different groups, I recognized the necessity of different routes within the building. I envisioned a continuous sequence of moments, providing both public and individual experiences. Thresholds would allow individuals to retreat from the public eye when needed. By incorporating multiple routings throughout the building, I aimed to balance the dualism of collective and individual experiences, offering both fast and private routes as well as a public promenade.

As I tested various spatial arrangements, I found inspiration in the research-by-design approach. Reflecting on my design options and incorporating feedback, I sought to create a coherent architectural composition. Each of the three themes was guided by specific design principles, drawing inspiration from reference projects, art, and nature. By weaving together these diverse influences, I aimed to establish a harmonious and engaging atmosphere within each space.

While progressing through the design process, I encountered feedback that guided me towards enhancing architectural coherence and considering the building's context. The juxtaposition of the taboo around sex and the need for sex-positivity and pride presented an ongoing challenge. Finding a middle ground that celebrated sexuality without overwhelming or alienating individuals became my next objective. Furthermore, I focused on addressing the concept of multiplicity, drawing from Nathalie de Vries's definition in her interviews.

Seeking to enhance architectural unity, I decided to create separation between the served and servant spaces. The servant spaces were stacked on top of each other, forming the cores that housed all the utilities. Through 3D modeling in Rhino, I initially conceived three cores supporting a large sloping roof, which I believed would not only provide a natural aesthetic but also offer sustainability advantages. . Feedback prompted me to ensure the inclusion of branches, further enhancing the symbolism of the trees. Architecture, construction, and sustainability were intricately intertwined from the beginning, and I dedicated substantial time and effort to designing a timber grid shell structure. Despite being new to computational design methods, I sought guidance from construction consultants, tutorials, fellow students, and MVRDV NEXT. Eventually, I succeeded in creating a stunning organic grid shell structure.

I referred to the cores as trees, which allowed the remaining floor plans to have a sense of freedom. In this phase, I explored various reference projects, finding particular inspiration in Toyo Ito's Sendai Mediatheque and Sanaa's Rolex Learning Centre. Toyo Ito's vision of creating spaces that mimic the freedom of nature resonated with me, as I aimed to design a public condenser where individuals could explore and discuss their sexuality freely, adapting to their unique paths and preferences [1]. Nishizawa's idea of aligning architecture with human movement further reinforced the concept of an open plan that flowed seamlessly, transforming from one space to another [2]. This approach accommodated the diverse activities outlined in the brief, promoting hybrid spaces that embraced multiplicity and resilience over time.

Moving into the technical elaboration phase, I researched the use of bio-based materials wherever possible, aligning with my ambition from the outset. I explored how these materials would influence the atmosphere of the spaces and simultaneously tested different facades using Rhino modeling to ensure their compatibility with my design concept. Certain principles emerged during this process, such as the need for privacy in the bathhouse area at the bottom layer, an open and transparent ground floor, and a balance between privacy and transparency in the upper functions. The roof/core structure was designed separately, independent of the rest of the building, as reflected in the final design of the facade where the top layer of the facade is made of glass so the tree structure is floating above the building. The separation of the roof and facade structures allowed the trees to retain their permanent character, while the floors and facade could be modified if necessary without affecting the core structure.

Throughout this journey, I relied heavily on research-by-design methodologies. Testing and iterating various design options became integral to my process, allowing me to reflect, refine, and expand upon my ideas. Inspiration flowed from reference projects, art, and the beauty of nature itself. These diverse influences guided me as I crafted design principles for each theme, ensuring coherence and purpose within the spaces I envisioned.

In retrospect, I can confidently say that my research and design process was fulfilling. The feedback from my teachers provided valuable insights, guiding me through the intricate interplay of design and research. Stefan's feedback contributed to the architectural design aspect, Ger's input helped refine the technical aspects, and engaging in theoretical discussions with Stefano broadened my perspective. This iterative process ensured that my design continued to evolve, resulting in a cohesive and thought-provoking architectural solution.

3. Value of working method and transferability of project results

I believe it helped me a lot that I chose my thesis studio with the intention of giving an answer to the problem that unfortunately we still not achieved sexual freedom and acceptance. There are still a lot of contrasts in perceptions around sex, gender and desire. Sex is politicised, used to oppress people, sexual violence is still commonplace and still men and women are not equal when it comes to pleasure and autonomy around sex. Rather than searching for a problem that might not truly be a problem, I had a clear objective in mind to design a public condenser that is an inclusive and diverse environment, representative of multiple

and orientations. A place where the whole community can come together and discuss these issues to better understand their own sexuality and that of the other.

By combining architectural research with insights from other fields, my project gained significant value and showcased its broader societal relevance. Incorporating interviews, social studies papers, theoretical frameworks from architecture, and architectural references allowed me to construct a comprehensive framework that addressed my research question. Throughout my designs, a consistent thread is the holistic approach that acknowledges the interconnectedness of all elements. This philosophy is exemplified by the studio's ambition to use the research-by-design method. Design cannot exist in isolation from research, and research cannot progress without the input derived from design.

I believe I successfully applied the research-by-design method. Having a detailed 3D model from the beginning enabled me to test all my ideas and directly see the results. However, in hindsight, I recognize the need for better documentation of my design choices. Better documentation would have provided a clearer overview of the design process and facilitated the transfer of my findings to future researchers. Many of my explorations and decisions were captured within the 3D model, which, although useful, is not the ideal way to disseminate information within the field. If given the opportunity to start anew, I would strive to visualize my design choices using diagrams that effectively articulate my guiding principles.

4. Relevance in the larger framework

As a society we need to redefine the role played by sex in our interactions. Conception about sex, desire and gender are dominated by the standard heterosexual script, which mainly suppresses women and queer people. In order to change this normative coding requires a questioning of traditional sexual gender roles at the societal level, which ultimately responds to the need for social change. Architecture is a strong tool in regenerating social change, but also in maintaining no longer serving or even harmful standards. Therefore it is important to research how architecture complicit in maintaining normative coding and how architecture can create and experience that disrupts normative coding of sex, desire and gender As architects, we need to rethink our disciplinary boundaries. The realm of Architecture has to expand and incorporate questions of sex in its theoretical and operative strategies. With my research and design proposal I have made the connection of architecture to sex, desire and gender from which a new, interdisciplinary language can be created that can be used to find new architectural forms and principles.

Notes:

1. Belogolovsky, V. (2021). *Toyo Ito wants people to be able to behave as freely as animals behave in nature*. www.stirworld.com. https://www.stirworld.com/think-columns-toyo-ito-wants-people-to-be-able-to-behave-as-freely-as-animals-behave-in-nature

2. Vadot, C. (2022). *Video: Stroll the Hills of SANAA's Engineering Miracle, the Rolex Learning Center*. Journal. https://architizer.com/blog/inspiration/stories/video-rolex-learning-center-by-sanaa/

notes

1. Döring, N., & Mohseni, M. R. (2022). *Der Gender Orgasm Gap. Ein kritischer Forschungsüberblick zu Geschlechterdifferenzen in der Orgasmus-Häufigkeit beim Heterosex.* Zeitschrift fur Sexualforschung (Stuttgart, Germany), 35(02), 73–87.

2. Berliner Forum Gewaltprävention (BFG). (2022). *Berliner Monitoring Gewaltdelinquenz 2021 Teil I: Erscheinungsformen von Gewalt in Berlin.*

3. Chase, J. (2018, February 27). *Berlin row about sex ed guide for kindergarten teachers.* dw.com. https://www.dw.com/en/berlin-row-over-sex-education-guide-for-kindergarten-teachers/a-42759631

4. Ghodsee, K. R. (2020). *Why Women Have Better Sex Under Socialism: And Other Arguments for Economic Independence* (Reprint). Bold Type Books.

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