

Popartifact

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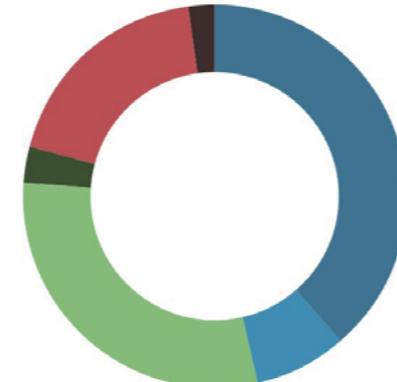


Research

THE HAGUE

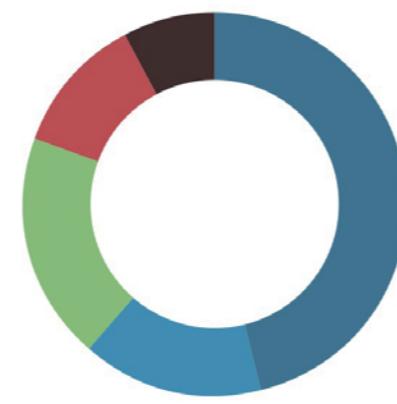
The situation in the Hague is as followed. Educational buildings are present largely in the first two scales, but not at the small scale. This means that there are a lot of educational buildings in the area, but not in the surroundings of the project location. The same situation goes for sports. In the large scale and medium scale, there are a lot of sports buildings. However, on the small scale, there is none. Overall, there are also quite a lot of religious buildings present through the scales. There are not so much community buildings on the large scale, but on the small scale is is present heavily.

■	educational	39
■	community	8
■	sports	30
■	cultural	3
■	religion	19
■	commercial	2

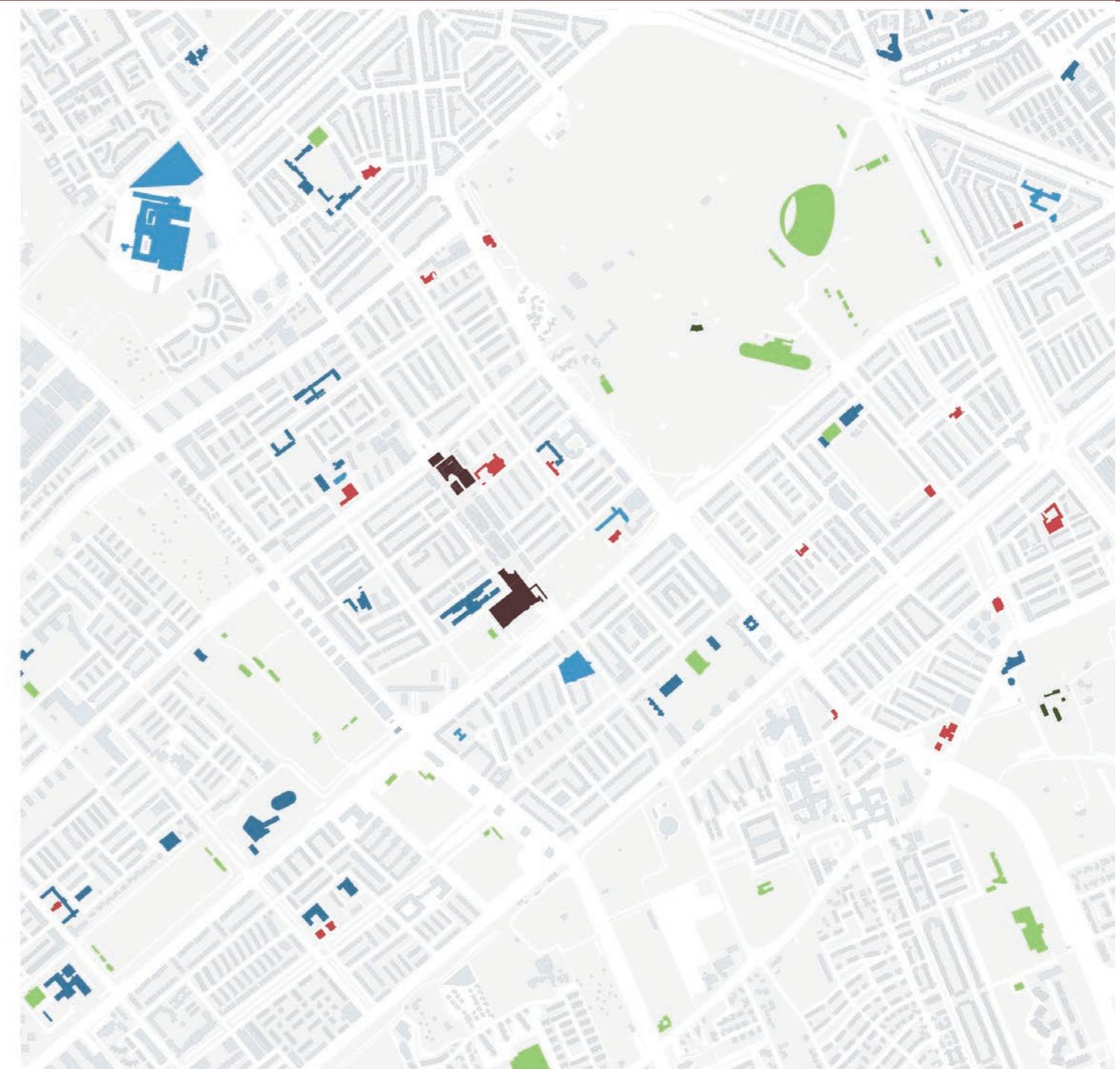


The case of the Hague is interesting. Apparently, it's near a commercial area and near a religious place. Also, there are lots of sport facilities in the area, but not on the small scale. This also goes for educational buildings. There is an opportunity to benefit for this gap in functions. Surrounded by lots of educational and sports buildings.

■	educational	12
■	community	4
■	sports	5
■	cultural	0
■	religion	3
■	commercial	2



■	educational	0
■	community	2
■	sports	0
■	cultural	0
■	religion	1
■	commercial	1



DEN HAAG

■	educational	39
■	community	8
■	sports	30
■	cultural	3
■	religion	19
■	commercial	2



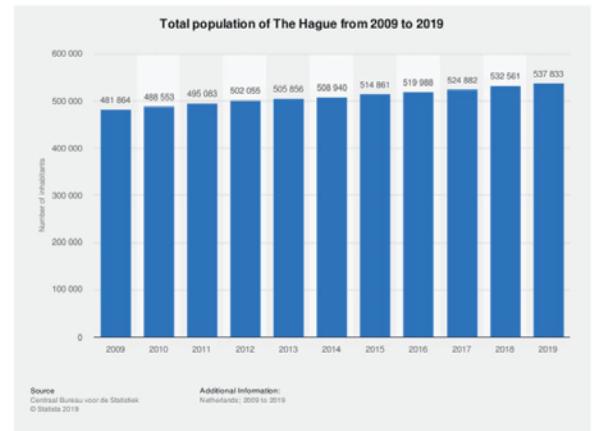
CONNECTION



Prioritising roads towards cycling

The Hague is trying hard to improve cycling. The municipality has invested into 5 new 'star-routes', upgraded under the current cycle plan. The city has upgraded 143km of cycle path surface from concrete tiles to smooth red asphalt from 2006 to 2018. The city has invested 13 million euro under the 2006-2018 plan, all to further improve and increase cycling. Roads around Melis Stokepark, such as Loevesteinlaan are main traffic roads but they are also equipped with these new cycle lanes which will improve a cycling and pedestrian approach.

(bicycledutch, 2018)



The Hague population rising faster than expected

The population of The Hague is expected to reach between 602,000 and 627,000 inhabitants by 2040, according to the population projection 2018. The latest population projection shows that The Hague's population grew over the last 5 years despite the economic crisis and a decrease in new housing development. The number of city inhabitants rose on average by 5,300 people per year over the last 5 years while the municipality projected an increase of 4,000 per year. This rise in population will mean an increase in both traffic density as well as the number of travellers requiring means of transportation.

(The Hague Online, 2018)

The Hague Municipal Office

As a result of the urban development plan for The Hague South West, the Escampdistrict of the city has experienced a wave of renewal over the past years. The main aim of this renewal of the district is to give the area a more varied and dynamic atmosphere. The construction of the Escamp Municipal District Office has resulted in an increase in traffic around the area.

(ArchDaily, 2012)



1

THE SITE IS CORNERED BY TWO HEAVILY USED ROADS, FUTURE PLANS HOWEVER WILL DECREASE CAR TRAFFIC ON THE SOUTHERN ROAD, WHILST INCREASING PUBLIC TRANSPORT AND BICYCLE FLOWS, THEREBY CHANGING THE WAYS TO APPROACH THE SITE.

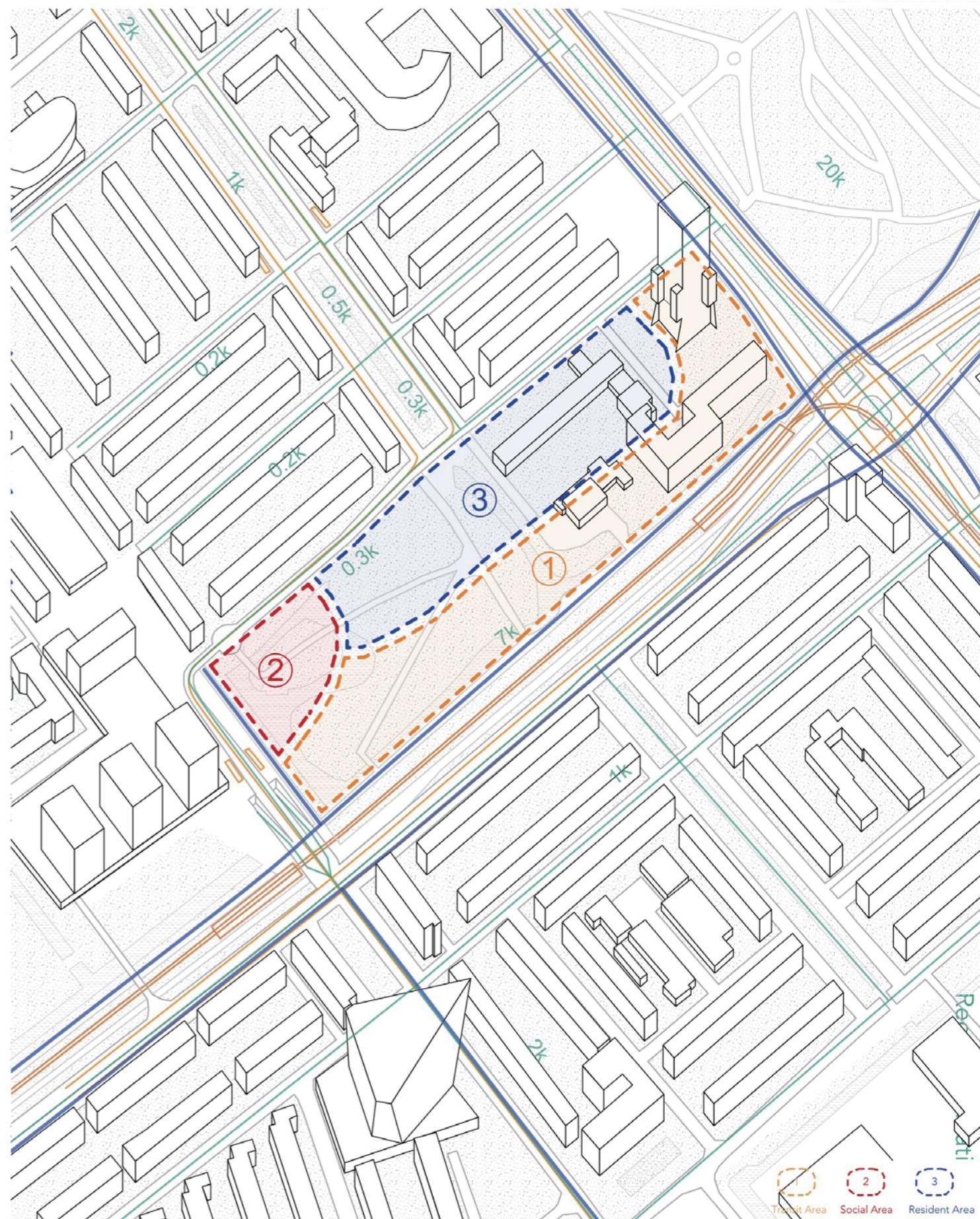
2

NEW INFRASTRUCTURE AND BUILDINGS THAT SURROUND MELIS STOKEPARK HAVE INFLUENCED THE USAGE OF THE SITE. THE CURRENT SITUATION IS MALEABLE AND WILL CONTINUE CHANGING WITH FURTHER DEVELOPMENTS SUCH AS THIS PROJECT, IT IS IMPORTANT TO CONSIDER THIS IN THE DESIGN.

3

THE RISE IN THE HAGUE'S POPULATION WILL REQUIRE EVEN MORE INVESTMENT INTO THE CURRENT NETWORK OF BOTH PRIVATE AND PUBLIC MEANS OF TRANSPORTATION.

Recommendations



PEOPLE



DESIGN SUGGESTIONS

Therefore, for the specific design of the two site in Copenhagen and The Hague, this survey will present some common suggestions and some different suggestions.

Common Suggestions

First of all, the music rehearsal room, sports venue, multi-purpose hall and staff office area are essential functions, which repondes to the popular low cultures in both cities, namely music, street art and sports.

Secondly, the influence of noise generated by the building itself during various activities on the surrounding residential area needs to be considered. Both sites are located in residential areas.

The design could include some empty wall or areas for people to improvise for the use or decoration. These parts could be designed as easily changed as people have new ideas of how to use it.

Different suggestions

The Zuidwest of The Hague has a strong multi-ethnic and multicultural background, so it is important to show the culture of many different countries in the design. The morgenstond community itself is a model of post-war residential areas for large-scale construction. Such a cityscape with multiple low-income residents makes the community itself less active. Therefore, how to design a building to make residents want to come here to carry out various activities and provide some jobs is very important. Designing with reference to the urban style of each country, and preparing different spaces according to different cultures and cultural activities, can enhance the community activity.

The public condenser designed for The Hague should not only aim for the people who lives in the morgenstond or Zuidwest, but the whole The Hague. Attract people outside the neighborhood is very improtant, through which, the public condenser could break down the cultural isolation of the area. The design could provide high quality workshop for verious skills including not only music, artwork, language but also actual living skills such as woodwork bicycle repairing and many others.

For Copenhagen Vesterbro, the indoor playground is not particularly important as the site itself is located around an outdoor playground. The design itself can provide a venue for professional indoor sports to meet the needs of people doing exercises.

In addition, the office space of outdoor playground can be integrated into the design. At the same time, experimental startup park functions can be considered, such as music classrooms, sports classrooms, etc. This will facilitate the Copenhagen people who want to start a business.

At the same time, because vesterbro itself has a lot of music festivals and other activities. A dedicated concert hall or performance hall can also be designed so that the building can accommodate different festival activities. The building itself can turn into different places according to time or floors, for example it is a community center during the day and a pub during the night.

POWER



High culture in The Hague Southwest
Jorren Verheesen

HIGH CULTURE IN THE HAGUE (SOUTHWEST)

Looking at the map of The Hague, and in particular Southwest, it immediately shows that there is an absence of higher cultural institutions in south west. These institutions are mainly positioned in the old city of The Hague. There has been an attempt to bring culture into the area by the introduction of an open-air theatre in the Zuiderpark, next to the project location.

WONINGBOUWFESTIVAL

As a celebration of the 200,000th building in The Hague, the woningbouwfestival was planned as a manifestation of works by great architects such as Steven Holl and Bernard Tschumi. But their expressionistic and deconstructive works, with costs up to 800.000 per unit, seemed not fit for The Hague Southwest (Roos, 1998). Afterwards, the project was expanded over more than just the original 8th 'urban villas', studios such as OMA, Mecanoo and MVRDV were able to design more fitting buildings.



High culture in The Hague Southwest
Jorren Verheesen

Manifesto

POPARTIFACT



Design
Brief

Functional Diagram



Process Documentation I

The site I chose was located in The Hague, based on the case of the Morgenstond in The Hague, and the design position will be explained. It is based on four research directions, namely city, connection, people and power. In the results of the eight groups' surveys, I will pick up the results I am interested in and use it as a starting point for the design position.

City

Morgenstond and the surrounding urban building types and layouts need to be taken into account. According to the group1 survey, there are three types of cities in the Zuidwest area, namely the Housing units on the west side, the Long building blocks in Morgenstond and the Closed building blocks on the east side. At the same time there are different functional partitions in the site: park, Church, snooker center and elongated housing. At the same time, urban greening in this area is very rich.

Connection

Group3 and group4 surveys show that the transportation center in The Hague is near the city center, and Morgenstond also provides public transportation and tram services in public transportation, and bicycle transportation is also convenient. Group3's research specifically pointed out that there is a sport cluster along the road on the south side of the site, and there is a commercial cluster along the road on the west side of the site. At the same time, future traffic planning will make the site more accessible.

People

The survey on people is done by group6 and group5 that I belong to. For the residents of Morgenstond, there are some key words that need special attention, namely low income, immigrants and the elderly. After the 2008 economic crisis, the economy of this region was in a very difficult state. Most of the cultural activities in The Hague are carried out in other regions.

Power

Not decided...

Position

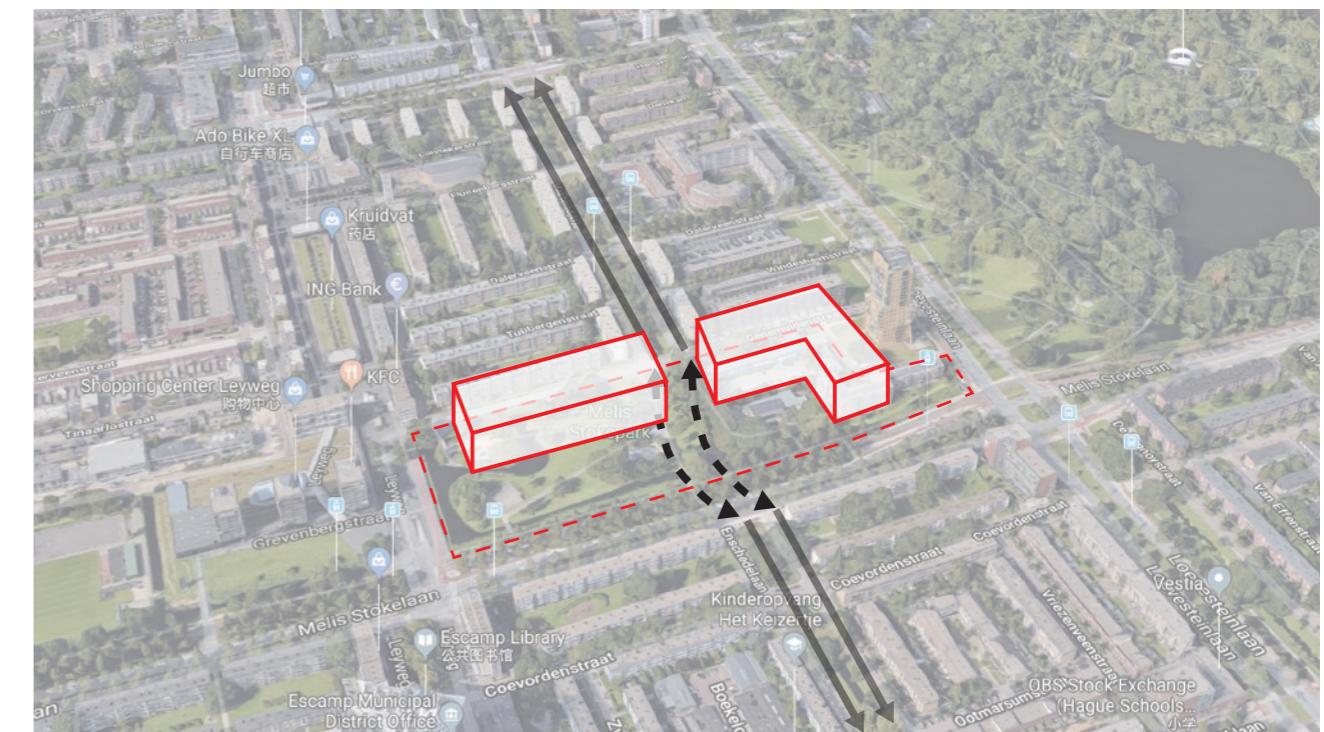
Combined with the above key elements, several points in the design position are gradually clear.

First of all, regarding the part of the city, the newly designed public building will integrate and retain some functional areas in the original site. For example, the original community center will be accommodated in the new building and the park will be retained. At the same time, because the design site is located in the area where the postwar architecture is concentrated, I decided to make the design style different from the surrounding environment.

Secondly, regarding the connection, the current design site interrupted a small range of north-south traffic, mainly bicycle and pedestrian traffic. Therefore, linking north-south traffic is one of the goals. At the same time, as the west side road is connected to the commercial cluster, the west side entrance will be added.

Then on the people side, the characteristics of multiple ethnic groups and cultures are the focus of design considerations. In the design, if possible, the characteristics of architectural culture in different countries such as Surname, Turkey and Morocco will be included to encourage immigrants to use the building. At the same time, regarding function, health and old age activities are the parts that need to be considered. In addition, a variety of cultural venues, including skill workshops, can be used to provide venues for events that encourage popular culture to provide employment.

Draft I



Subculture and Community center

Subculture

While exact definitions vary, the Oxford English Dictionary defines a subculture as "a cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture." As early as 1950, David Riesman distinguished between a majority, "which passively accepted commercially provided styles and meanings, and a 'subculture' which actively sought a minority style ... and interpreted it in accordance with subversive values". In his 1979 book *Subculture: The Meaning of Style*, Dick Hebdige argued that a subculture is a subversion to normalcy. He wrote that subcultures can be perceived as negative due to their nature of criticism to the dominant societal standard. Hebdige argued that subcultures bring together like-minded individuals who feel neglected by societal standards and allow them to develop a sense of identity.

Sociologists Gary Alan Fine and Sherryl Kleinman argued that their 1979 research showed that a subculture is a group that serves to motivate a potential member to adopt the artifacts, behaviors, norms, and values characteristic of the group.

Hippies

The Hippie Movement was an anti-cultural youth campaign launched in 1965 by the beatniks in the beat generation of the United States after World War II in San Francisco.

The hippies were affected by events such as the civil rights movement, the Vietnam War, and the JFK thorns. They began to live together in San Francisco. They fought against the war, advocated love and peace, promoted sexual liberation, and applied the hallucinogenic drugs represented by LSD. Spiritual exploration

In terms of music, this form of psychedelic rock was born and became mainstream music, and musicians began to explore the music itself and the complexity of recording. The greatest human music festivals such as the summer of love, isle of wright, woodstock, have appeared in this period.

A person who doesn't even have any knowledge of music can clearly feel that after 64/65 years, pop music sounds completely different.

In other words, without the hippie culture movement, there is no pop music that we listen today, nor Kubrick, Quentin, Luc Besson, Ang Lee, the Matrix, the Ghost in the Shell, the Twentieth century teenager.

Draft II

Position

The positioning of this design is a combination of subculture gathering places and community centers. Designed by means of **bottom up approach**.

The Subculture Center was established by the **Aight Foundation** to improve and enhance cultural activity and subculture development in the morgenstond region. It also provides venues for events held by public compressors.

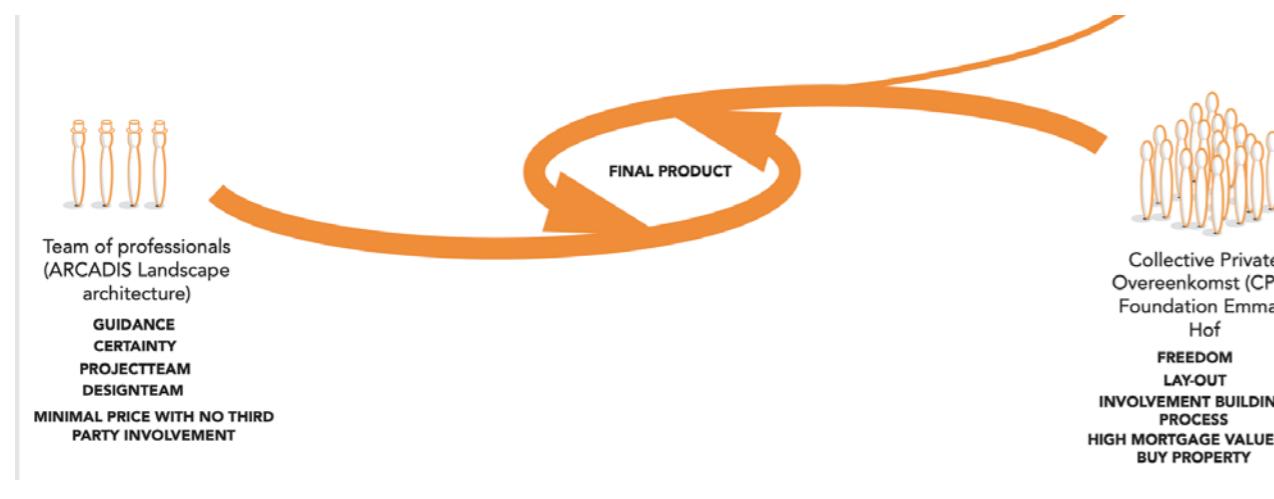
The community center part includes small entrepreneurial establishments, workshops and skills teaching. Their main function is to provide subculture lovers with the necessary knowledge and places to start a business. This part also has the basic function of a community center.

The main design of the subculture will reflect the characteristics of many subcultures, counter-mainstream, free spirit and so on. If possible, semi-demolition and retrofitting of existing buildings is the best option. At the same time, the community center will reflect the multi-ethnic cultural characteristics of the region and express their cultural characteristics and architectural characteristics.

The function in Subculture center

1. space for skateboard/bike/roller
2. space performance (for hiphop, music band) could be pub during the night

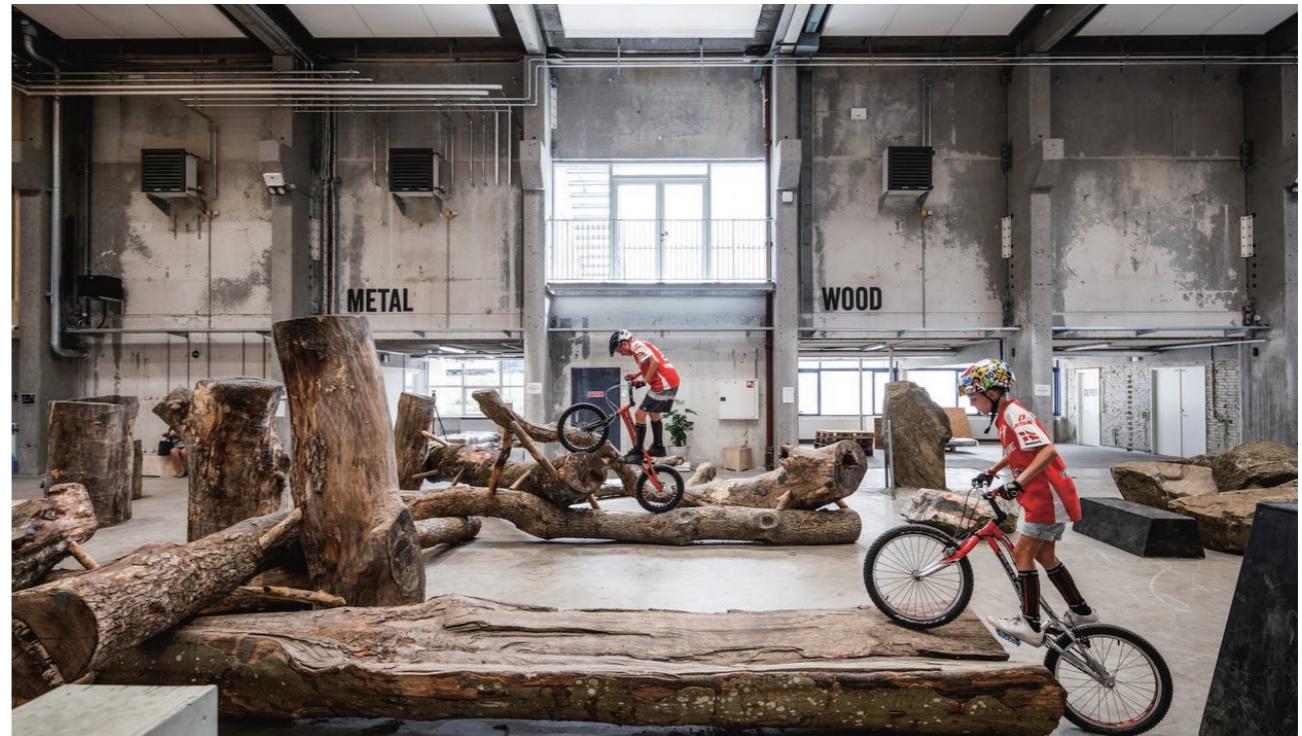
Role of these part: big spaces for certain sports and activities





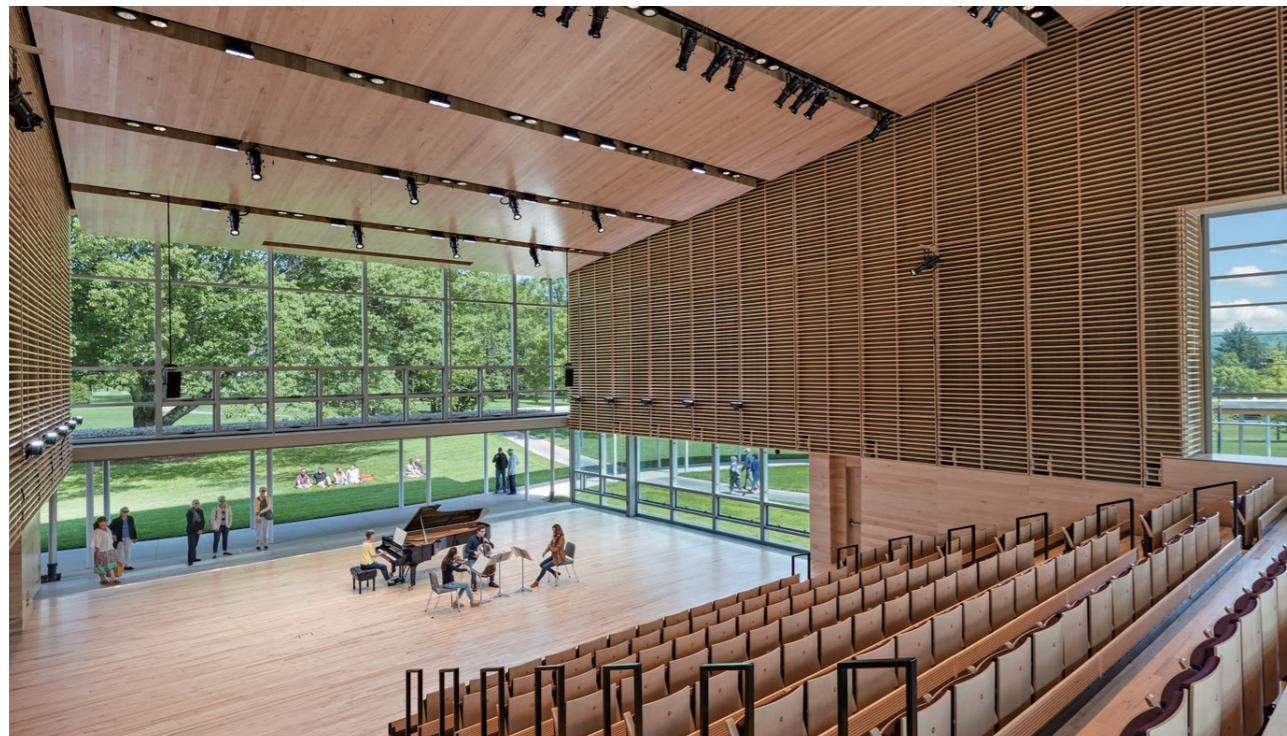
Space for music performance

Boston Symphony Orchestra's Linde Center Opens at Tanglewood



Space for skateboard, bike, and roller

Streetmekka Viborg / EFFEKT
Denmark



Space for music performance

Boston Symphony Orchestra's Linde Center Opens at Tanglewood



Space for skateboard, bike, and roller

Streetmekka Viborg / EFFEKT
Denmark

Draft II

The function in Community center

1. small satrt up spaces, for bars and shops and so on. (act as small performace try-out place for bands and stand-up comedy)
2. workshop for handmake subculture economy.(such as clothes making and others)
3. equipments space
4. workshop which provide skill
5. multifunctional space

Role of Community center: collection of function that needs smaller rooms

The function in Community center



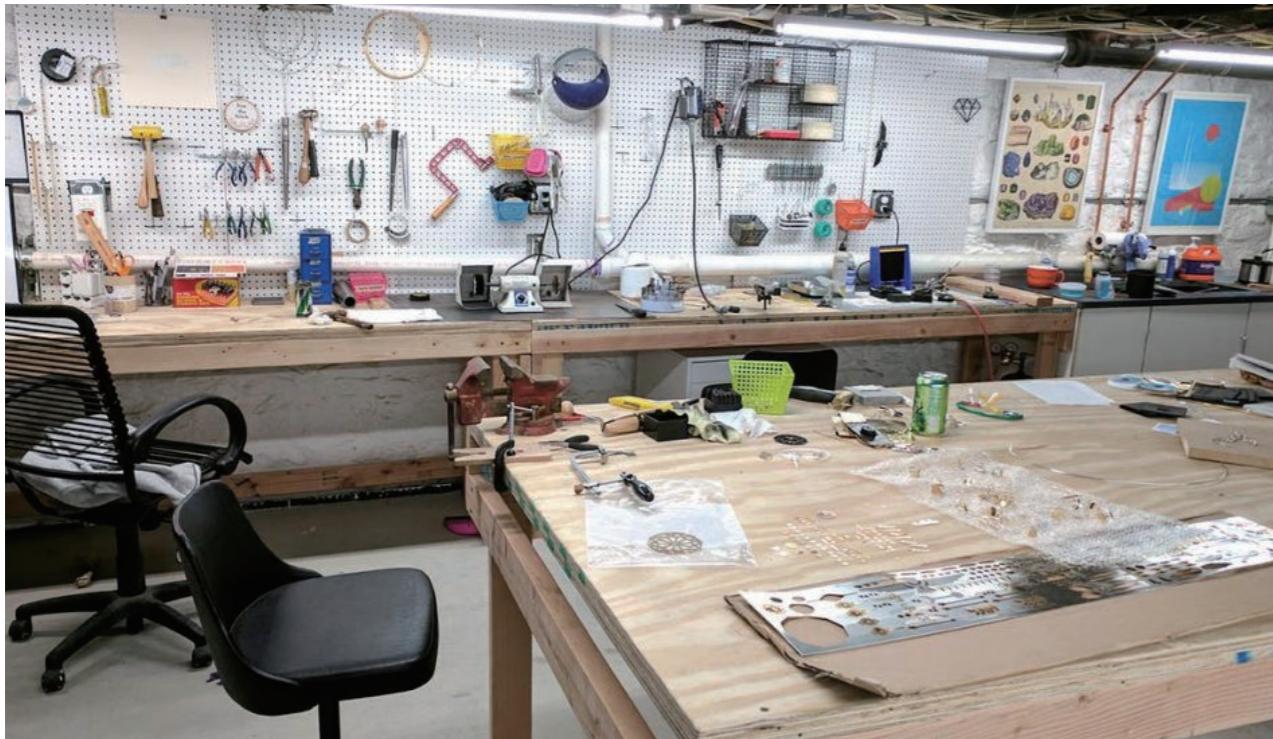
Bar for music band and stand-up comedy

from: <http://kcstimeout.com/uncategorized/evansvilleinbar/>



Bar for music band and stand-up comedy

from: <https://www.groupon.com/deals/the-comedy-bar>



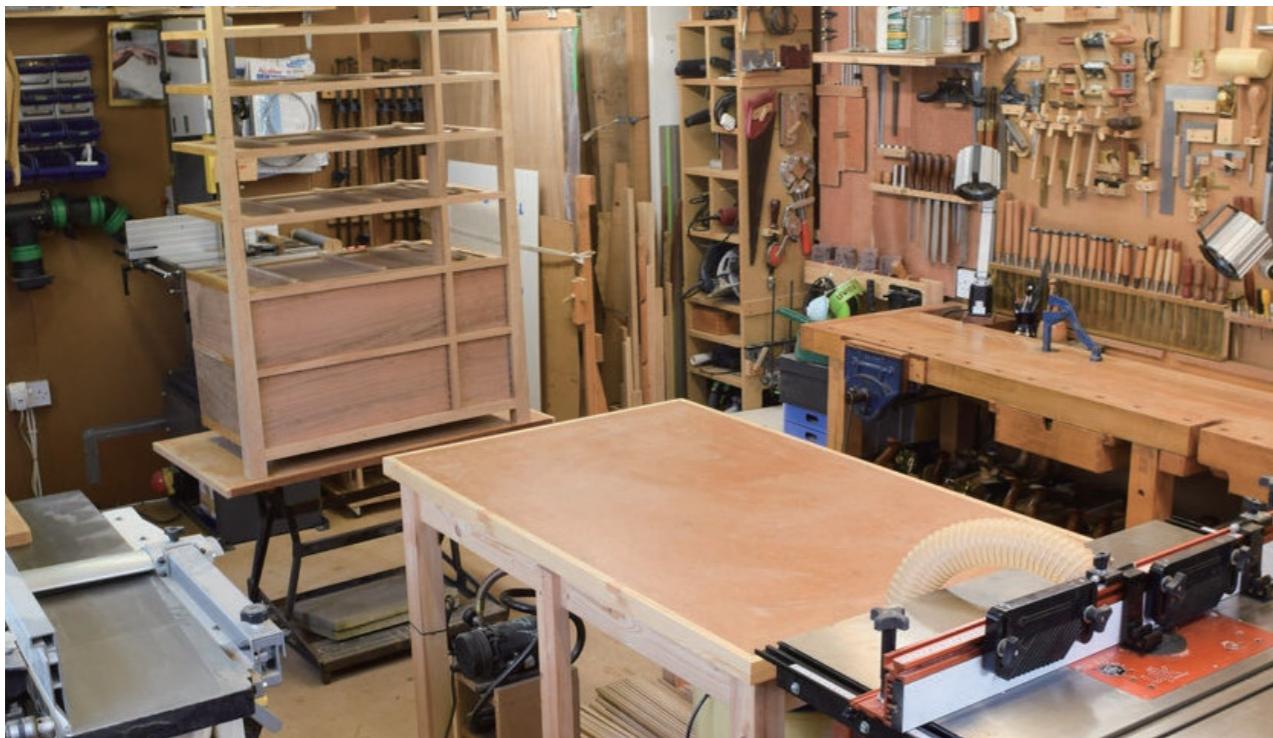
Space for workshop and skill sharing

from: <https://bradfrost.com/blog/post/the-workshop-and-the-storefront/>



Space for workshop and skill sharing

from: https://www.tripadvisor.ie/LocationPhotoDirectLink-g60786-d11747265-i225999896-The_Makers_Market_and_Workshops-Bradenton_Florida.html



Space for workshop and skill sharing

from: <https://knowledge.axminster.co.uk/10-top-tips-to-improve-workshop-efficiency/>

a subculture settlement, a hang out spot and a creative hub

In 1995, Sarah Thornton, drawing on Pierre Bourdieu, described "subcultural capital" as the cultural knowledge and commodities acquired by members of a subculture, raising their status and helping differentiate themselves from members of other groups. In 2007, Ken Gelder proposed to distinguish subcultures from countercultures based on the level of immersion in society. Gelder further proposed six key ways in which subcultures can be identified through their:

1. often negative relations to work (as 'idle', 'parasitic', at play or at leisure, etc.);
- 2, negative or ambivalent relation to class (since subcultures are not 'class-conscious' and don't conform to traditional class definitions);
- 3, association with territory (the 'street', the 'hood', the club, etc.), rather than property;
- 4, movement out of the home and into non-domestic forms of belonging (i.e. social groups other than the family);
- 5, stylistic ties to excess and exaggeration (with some exceptions);
- 6, refusal of the banalities of ordinary life and massification.

Hippies

The Hippie Movement was an anti-cultural youth campaign launched in 1965 by the beatniks in the beat generation of the United States after World War II in San Francisco.

The hippies were affected by events such as the civil rights movement, the Vietnam War, and the JFK thorns. They began to live together in San Francisco. They fought against the war, advocated love and peace, promoted sexual liberation, and applied the hallucinogenic drugs represented by LSD. Spiritual exploration

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Jobless

Terriory

Mixed Social Class

Recogniton of social group

Stylistic

refusal of ordinary life

In 1959, the New York City government decided to build a highway across the Bronx area of the immigrant settlement. This huge project will bring inconvenience and even confusion to the residents here for a long time, so some families with better economic conditions in the less affluent Bronx decided to move. In 1968, the New York City government again decided to build a large condominium on the northern edge of the Bronx, and other capable families also moved into the apartment. In less than a decade, the Bronx became a poor and ruined slum, and the past was thriving and gradually replaced by crime, drugs and unemployment.

In 1973, Jamaican immigrant Kool Herc, who lives in the streets of the Bronx West, often hosts "music parties" at home. He often plays jazz, R&B, and funk. Ska and soul music, compared with the popular American disco in the same period, Herc's music is closer to the real life of people in the slums, and his party is getting bigger and bigger. In the end, Herc decided to move the party outdoors, and created a unique use of two phonographs to repeat the wonderful breaks in the same album, keeping the party atmosphere at a climax. Since then, DJ Kool Herc's party has made a name for himself in the Bronx. Later, this technology was improved and innovated by Grandmaster Flash, and innovative technologies such as smashing and fast mixing were added. Devices such as joysticks and smoothing converters were added to make DJ officially become a learning. With DJ technology, The more complicated it is, the many DJs have no time to communicate with the audience, so they have developed a MC that is responsible for the active atmosphere. At a party, Kool Herc found a few young people who danced with special dances. They always waited until the music break appeared, and a series of dazzling, like acrobatic footsteps, suddenly stopped at the end of the break. Kool Herc was amazed and said that these young people were break boys, later referred to as B-boy.

Hippies & Hip Hop

1. Criticizing the values of the middle class
2. Social conflicts and problems that cannot be solved in the mainstream society
3. Different from urban life in the traditional sense
4. The wandering life of hippies and the underground culture of hip-hop have created their own cultural temperament and expression

Morgenstond

1. Low-income communities, high unemployment rate, high crime rate
2. The crime and low income of the residential community after the war, the cultural barrier between the immigrants and the local residents, the impact of the Middle East refugees on the universal values of Europe, and the trend of global political populization are social problems that are difficult to solve in a short time
3. Most of the cultural activities and entertainment venues in The Hague are concentrated in the downtown area, and the cultural life of morgenstond is relatively blank
4. Unlike the underground music venues of Liberty City in Copenhagen and Detroit, morgenstond does not show its unique cultural appearance. Similarly, the innovation of individual-centered business creation and cultural activities owned by Copenhagen has not been produced here

All these gives potential to Morgenstond of become a culture incubator, to promote the existing subculture and attract people from other parts of The Hague, the Netherlands and the whole world to come and join the subculture events. Meanwhile, during the cultural interact with those subcultures and the home culture of the immigrants and the visitors, there might be a new cultural trend.

The positioning of this design is a combination of subculture gathering places and community centers. Designed by means of **bottom up approach**.

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The project will also include small entrepreneurial establishments, workshops and skills teaching. Their main function is to provide subculture lovers with the necessary knowledge and places to start a business. This part also has the basic function of a community center.

The main design of the subculture will reflect the characteristics of many subcultures, counter-mainstream, free spirit and so on. At the same time, the community center will reflect the multi-ethnic cultural characteristics of the region and express their cultural characteristics and architectural characteristics.

Rather than a building, the project might be more similar to a village and a harbor that represents the meaning of connection, starting point and individual personality.

Users

Users need certain spaces



Parkour



Climbing



Skater

Users with certain equipments



Bands



Dancing



Clothes Design

Users outside to the subculture realm



DIY Drinks

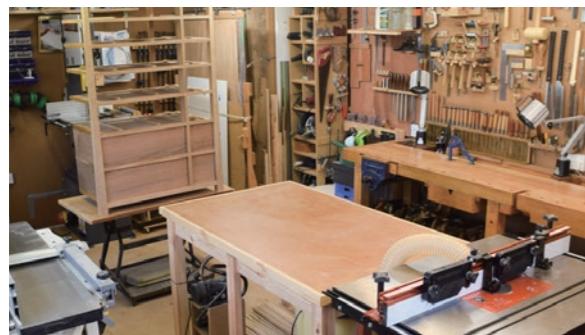


Daily users



Draft III

The functions



Space for workshop and skill sharing
from: <https://knowledge.axminster.co.uk/10-top-tips-to-improve-workshop-efficiency/>



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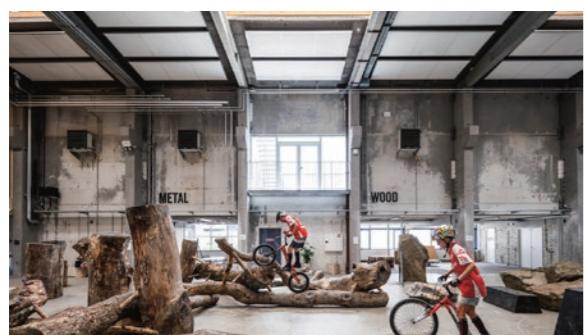
References for overall appearance



Entrance of Baby Baby bar (Vice Guide to Copenhagen)



Wonderland Christiania (Vice Guide to Copenhagen)



Space for skateboard, bike, and roller
Streetmekka Viborg / EFFEKT
Denmark



Grote Market, The Hague



Merida Factory Youth Movement / Selgas Cano

Social condenser

From Soviet constructivist theory, the social condenser is a spatial idea practiced in architecture. At the opening speech for the first OSA Group conference in 1928 Moisei Ginzburg claimed that "the principal objective of constructivism...is the definition of the Social Condenser of the age." The single building most associated with the idea is the Narkomfin Building in Moscow, begun in 1928 and finished in 1932.

Central to the idea of the social condenser is the premise that architecture has the ability to influence social behavior. The intention of the social condenser was to influence the design of public spaces, with a goal of breaking down perceived social hierarchies in an effort to create socially equitable spaces.

Approaches in creating the built form of a "social condenser" include the intentional overlapping and intersection of programs within a space through circulation. In this example, shared circulation nodes create collision zones of varied constituencies. The premise is that these areas of collision create the environment where there is potential to allow for otherwise disperse social communities to interact.

From the OMA book Content a social condenser is described as; "Programmatic layering upon vacant terrain to encourage dynamic coexistence of activities and to generate through their interference, unprecedented events."

Users

Social Group I: Subculture

Parkour, climbing, skater, DJ, clothes design, bands, dancing, street art

Social Group II: Immigrants & Native Dutch

Turkey, Morocco, Surname and local Dutch residents (Old, children, low income residents)

Social Group III: High Culture

New residents moves into the new housing projects(Children, young, middle age, higher income)

Programme

Social Group I: Subculture

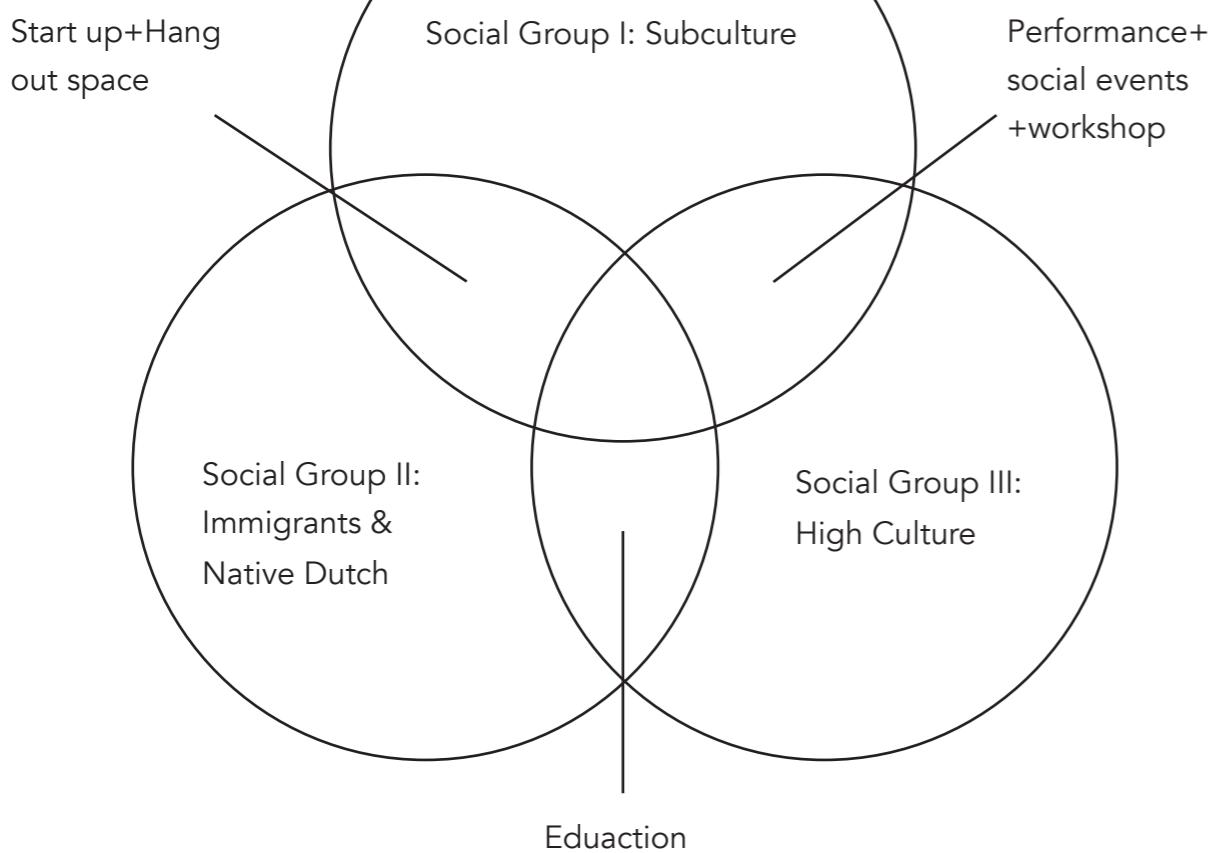
Open space for skate boarding, biking and so on.
Workshop for hand craft and design
Performance space
Start-up area

Social Group II: Immigrants & Native Dutch

Religious spaces for different religion
Gathering spaces for different cultural background
Exercise area
Children playground
Health function
Hang-out space

Social Group III: High Culture

Art Gallery
Library
Theatre for art preformance or art movie
Workshop for instrument



Position

The positioning of this design is a combination of subculture gathering places and multi-cultural community centers. Designed by means of **bottom up approach**.

The project was established by the **Aight Foundation** to improve and enhance cultural activity and subculture development in the morgenstond region. It also provides venues for events held by public compressors.

The subcultural part of the project will also include small entrepreneurial establishments, workshops and skills teaching. Their main function is to provide subculture lovers with the necessary knowledge and places to start a business.

In addition to subculture-related functions, the building will also contain and accommodate related functional spaces of other cultural groups and social groups. This mainly includes the space required by **residents of different cultural backgrounds**, the space required by **residents of different ages** and the spaces required by residents with different income. The relatively low income of residents and the higher income of future residents in the Morgenstond area will be taken into account.

The subculture space will serve as an open space such as the atrium, which will be the central element of the interior space of the building. Other types of space will be located on higher floors as spaces such as floating islands and platforms, with a semi-open connection to each other.

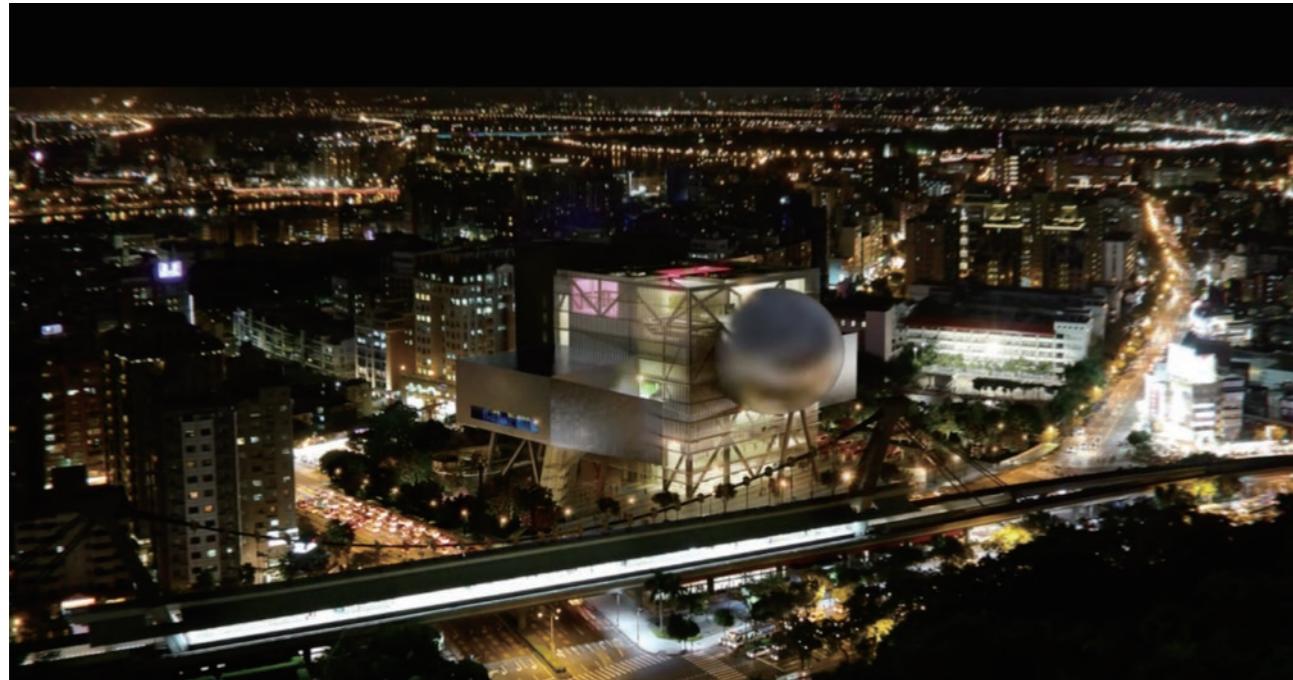
The goal of this design is to shape the social condenser into a collage of traditional city life and modern subcultures for the peoples of various regions in the city. It will attract local residents to use the building and promote communication and interaction between them. Maybe this will be an opportunity for the formation of regional identity. At the same time, residents of other parts of The Hague and cultural enthusiasts in other cities will visit and use the building.

Rather than a building, the project might be more similar to a village and a harbor compressed into a building, which represents the meaning of connection, starting point and individual personality.

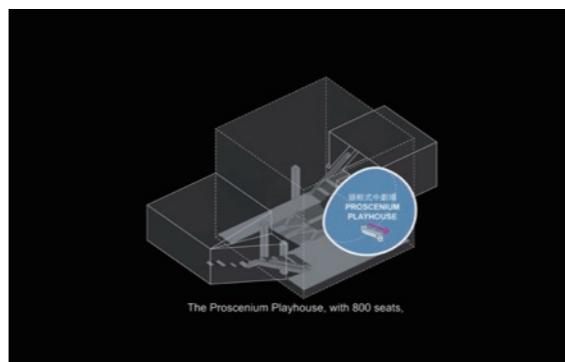
Draft IV

Case Study

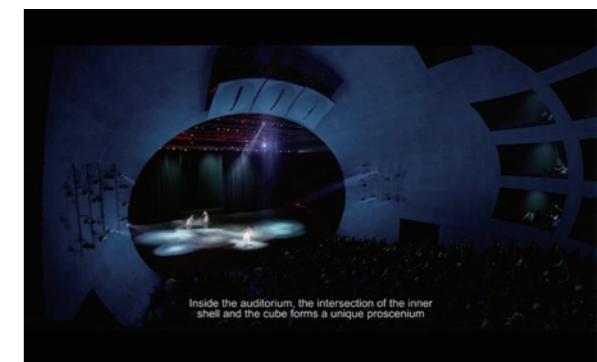
Taipei Performing Arts Center /OMA
2019
Taipei



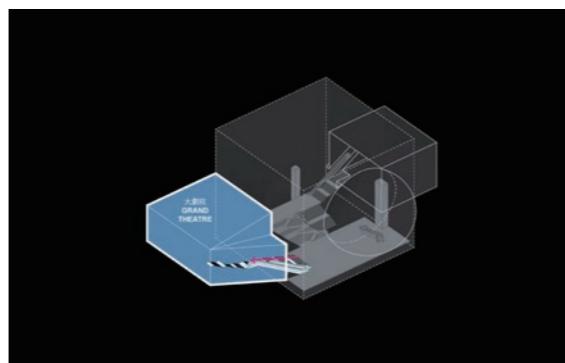
Nightview render



Proscenium playhouse



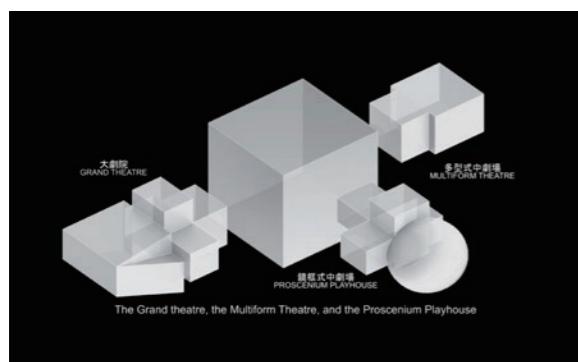
Inside the auditorium, the intersection of the inner shell and the cube forms a unique proscenium



Grand theatre



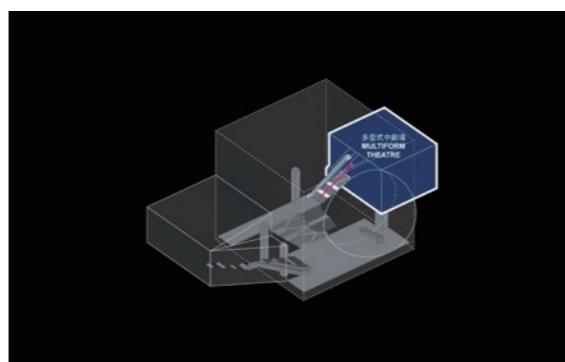
With its variable acoustics and flexible backstage and orchestra pit, the Grand theatre supports a range of performance



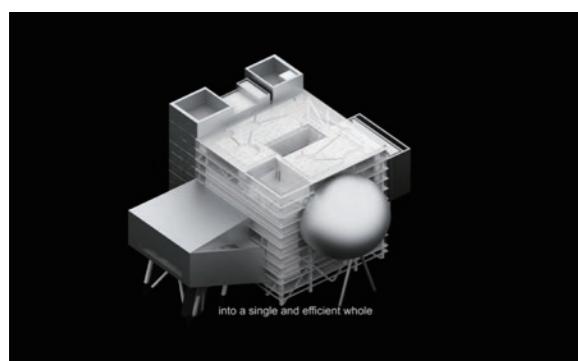
Three Main Theatres



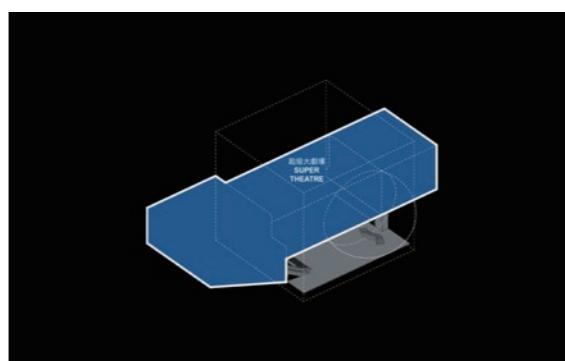
Compressed as one



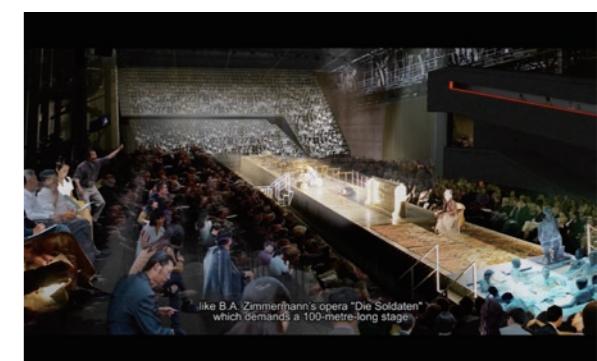
Multiform theatre



Architectural expression



Super Theatre



like B.A. Zimmermann's opera "Die Soldaten" which demands a 100-metre-long stage

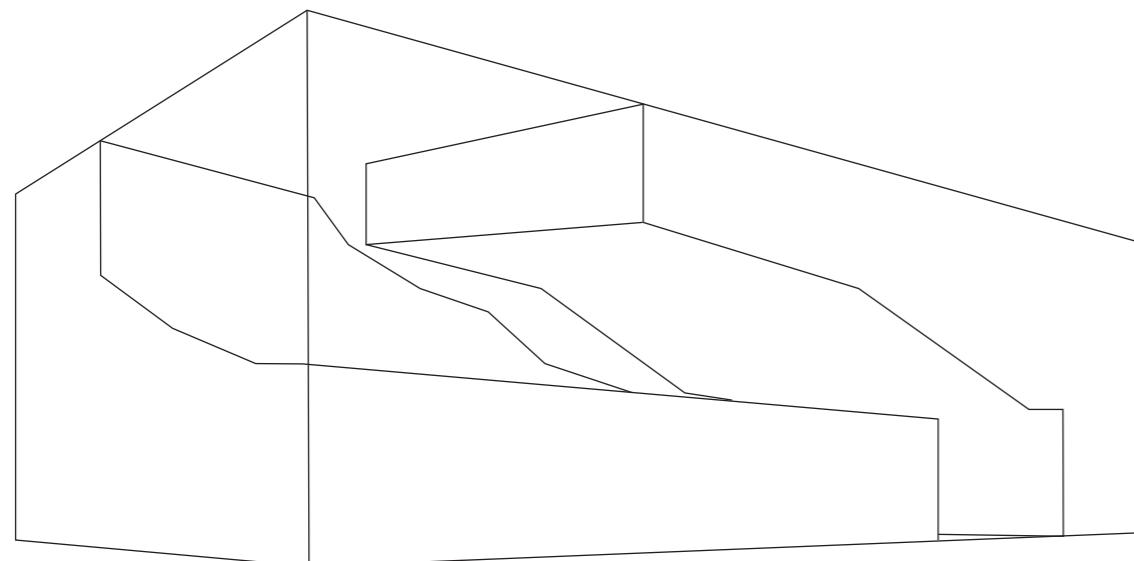
Social condenser

From Soviet constructivist theory, the social condenser is a spatial idea practiced in architecture. At the opening speech for the first OSA Group conference in 1928 Moisei Ginzburg claimed that "the principal objective of constructivism...is the definition of the Social Condenser of the age." The single building most associated with the idea is the Narkomfin Building in Moscow, begun in 1928 and finished in 1932.

Central to the idea of the social condenser is the premise that architecture has the ability to influence social behavior. The intention of the social condenser was to influence the design of public spaces, with a goal of breaking down perceived social hierarchies in an effort to create socially equitable spaces.

Approaches in creating the built form of a "social condenser" include the intentional overlapping and intersection of programs within a space through circulation. In this example, shared circulation nodes create collision zones of varied constituencies. The premise is that these areas of collision create the environment where there is potential to allow for otherwise disperse social communities to interact.

From the OMA book Content a social condenser is described as; "Programmatic layering upon vacant terrain to encourage dynamic coexistence of activities and to generate through their interference, unprecedented events."



Users

Social Group I: Popular culture and Lively activities

Parkour, climbing, skater, DJ, clothes design, dancing, street art

Social Group II: normal residents in Morgenstond

Turkey, Morocco, Surname and local Dutch residents (Old, children, low income residents)

Social Group III: High Culture and Quiet activities

Art gallery, library, Zen

Programme

Social Group I

Open space for skate boarding, biking and so on.
Workshop for hand craft and design
Performance space
Start-up area

Social Group II

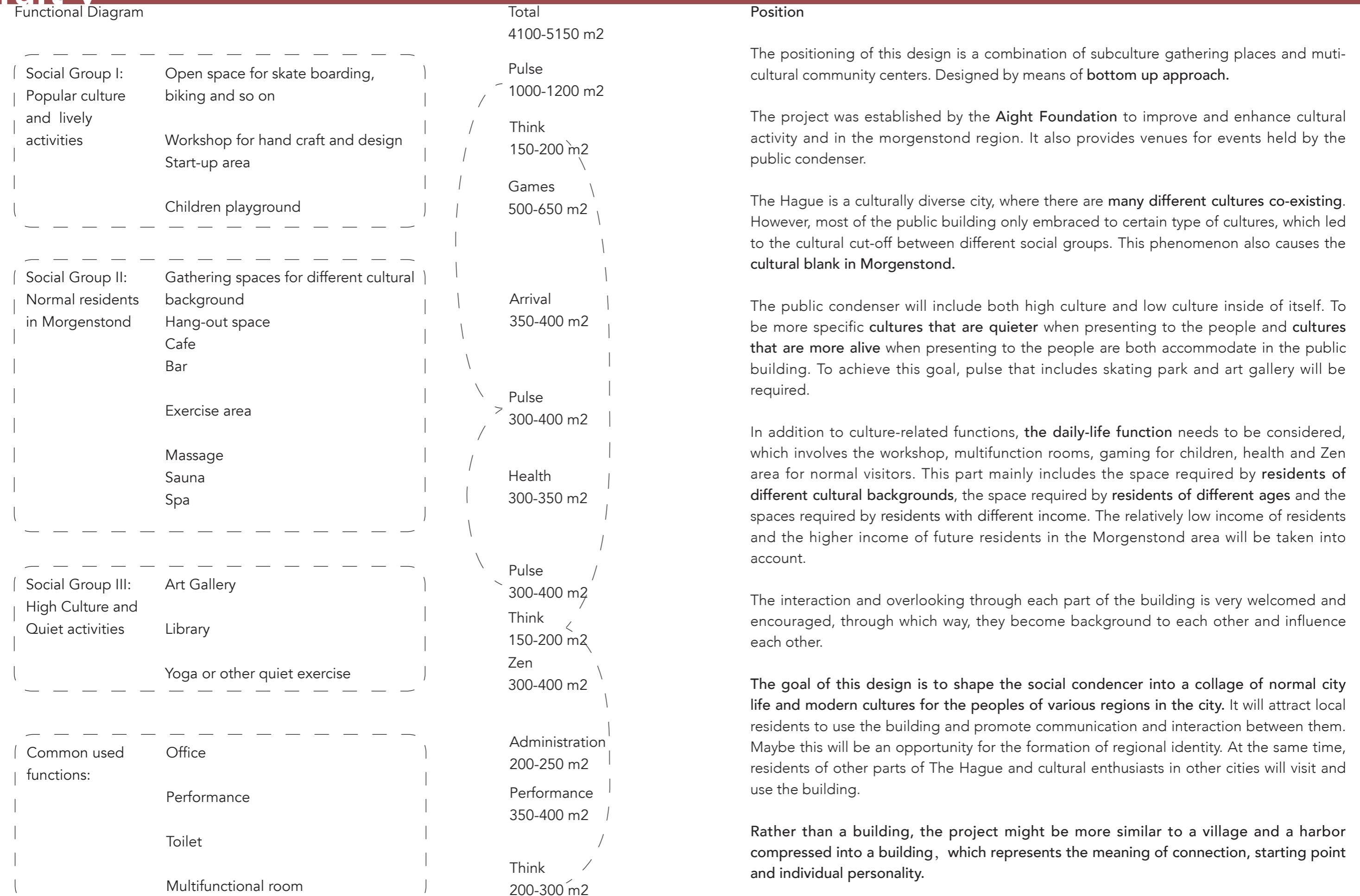
Gathering spaces for different cultural background
Exercise area
Children playground
Health function
Hang-out space
Spa

Social Group III

Art Gallery
Library
Zen area

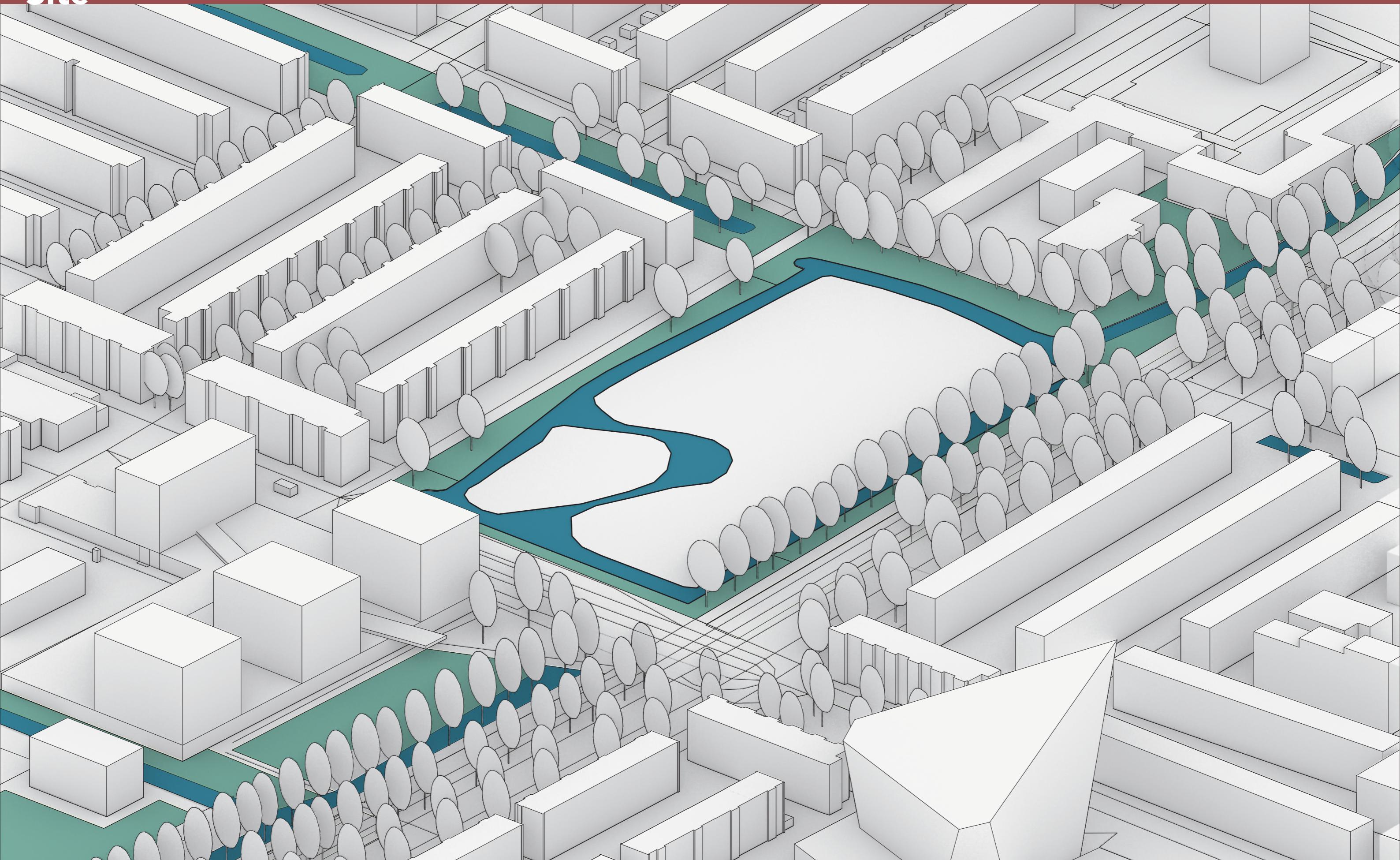
Draft V

Functional Diagram

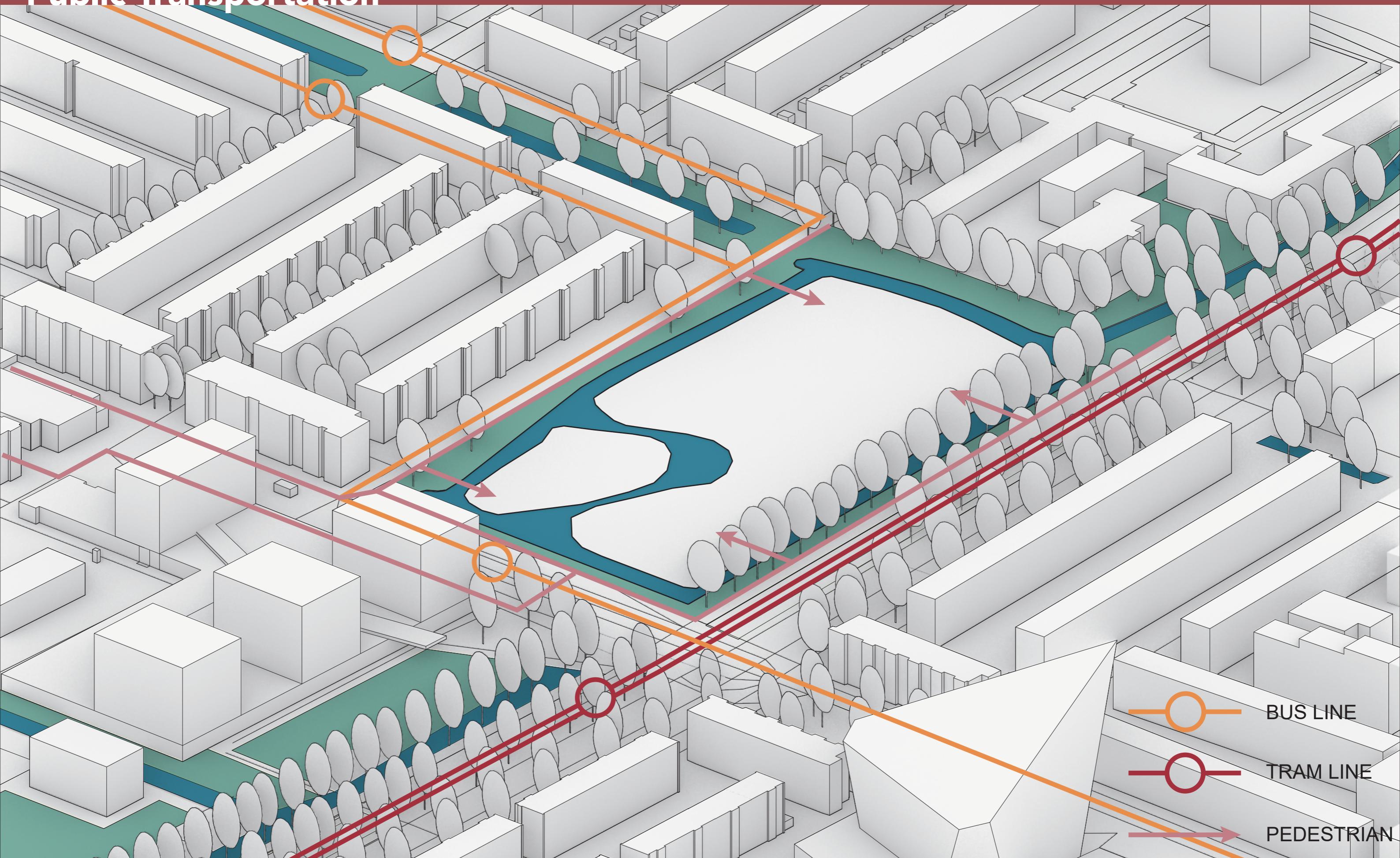


Site Analysis

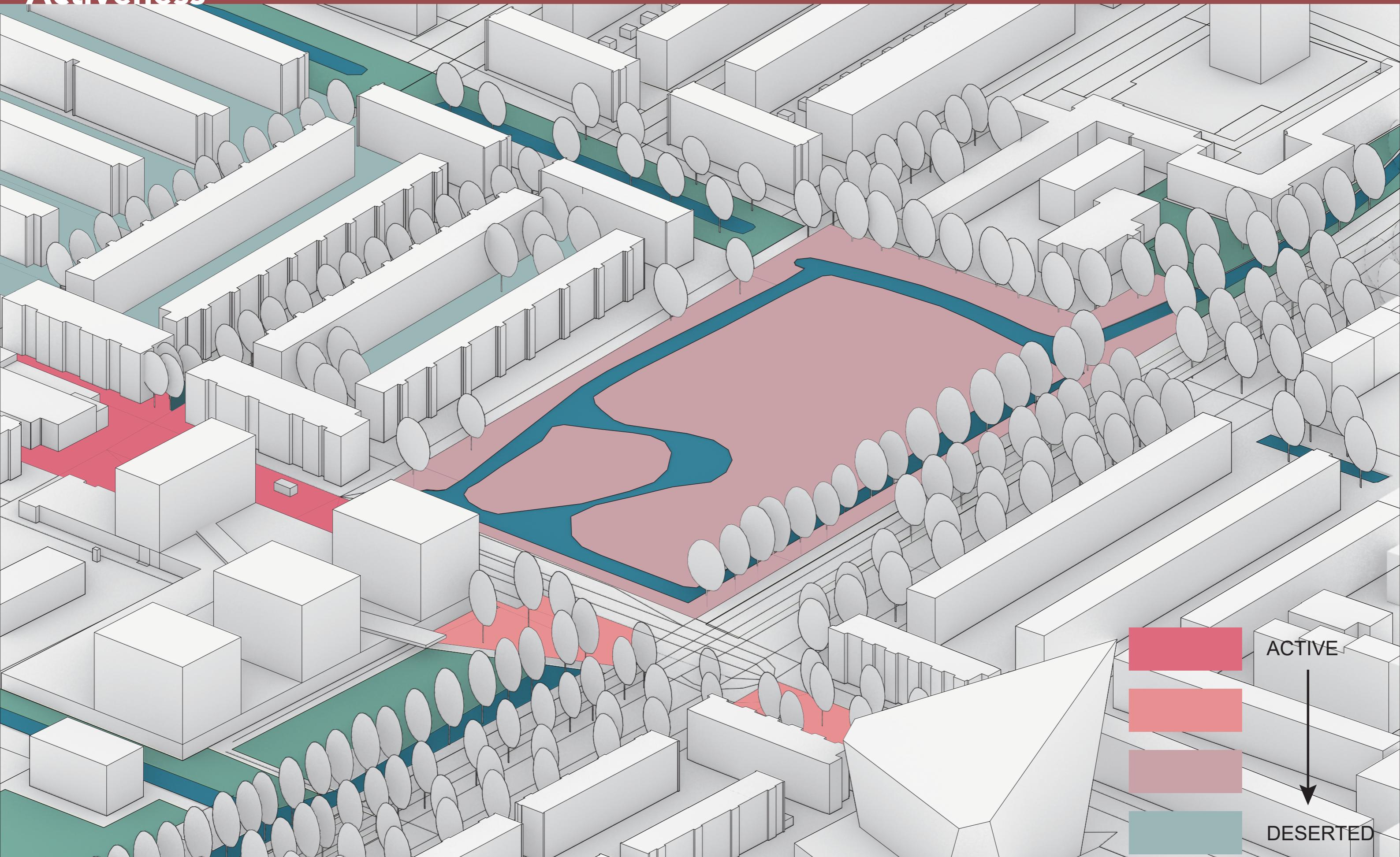
Site



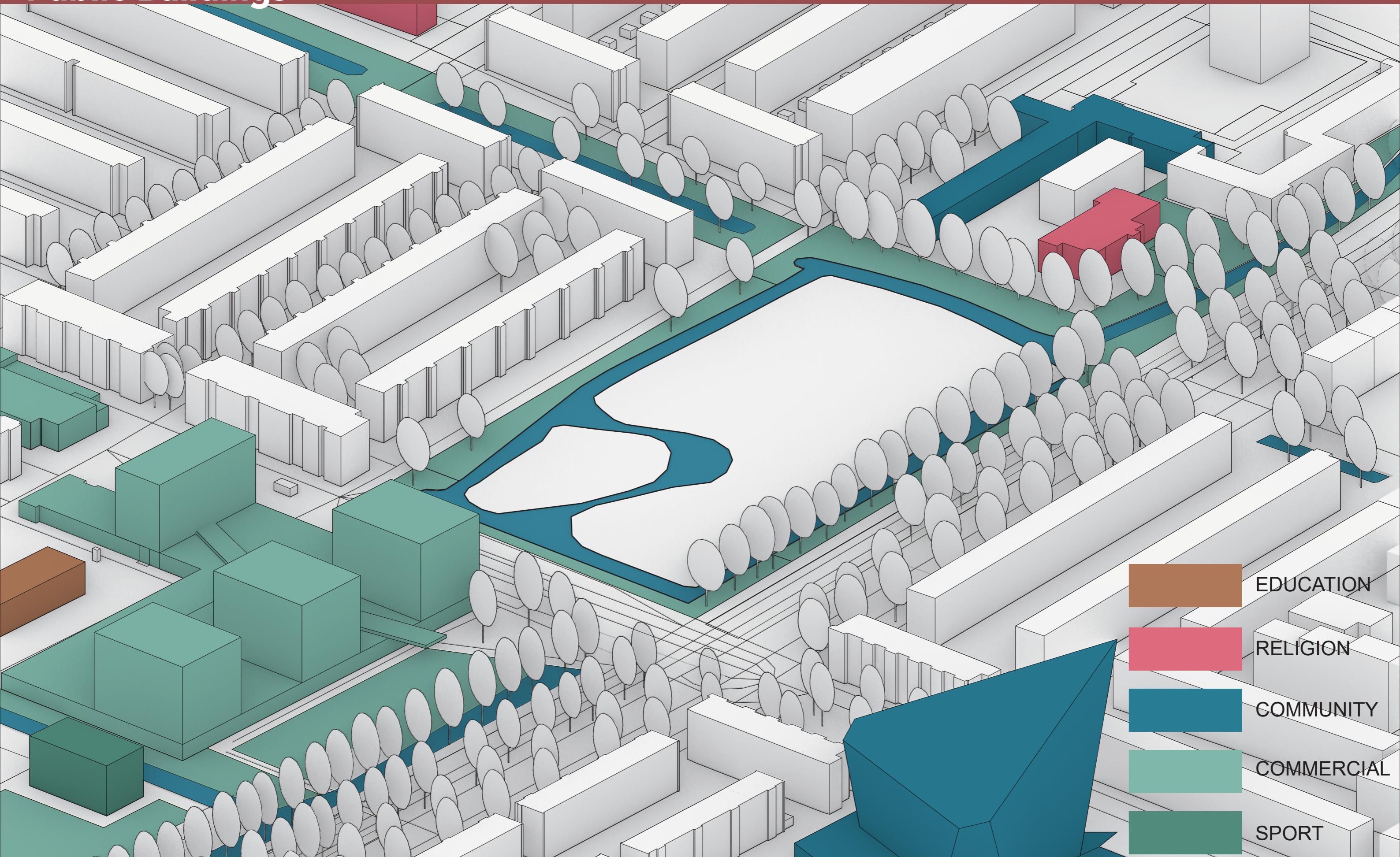
Public Transportation



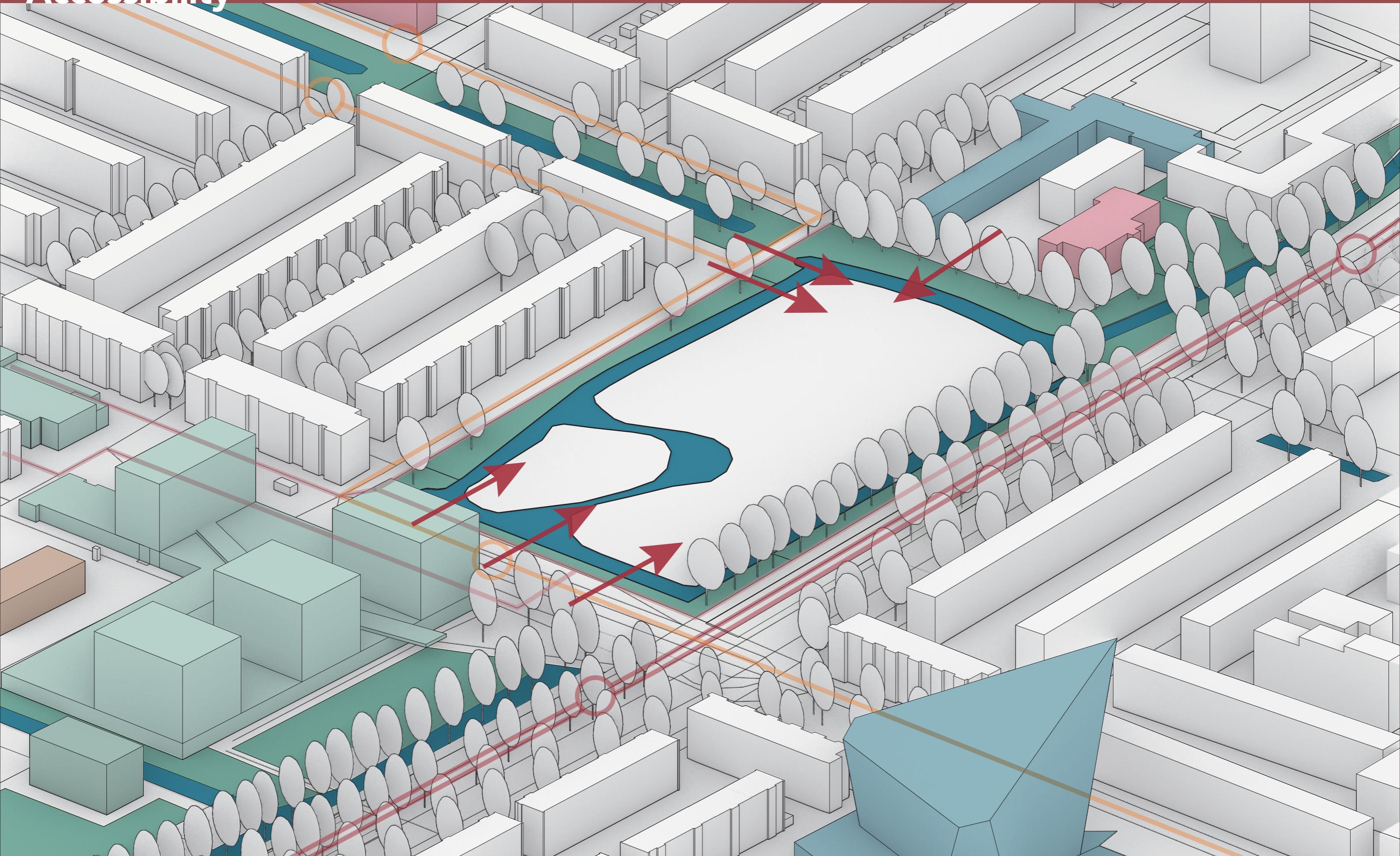
Activeness



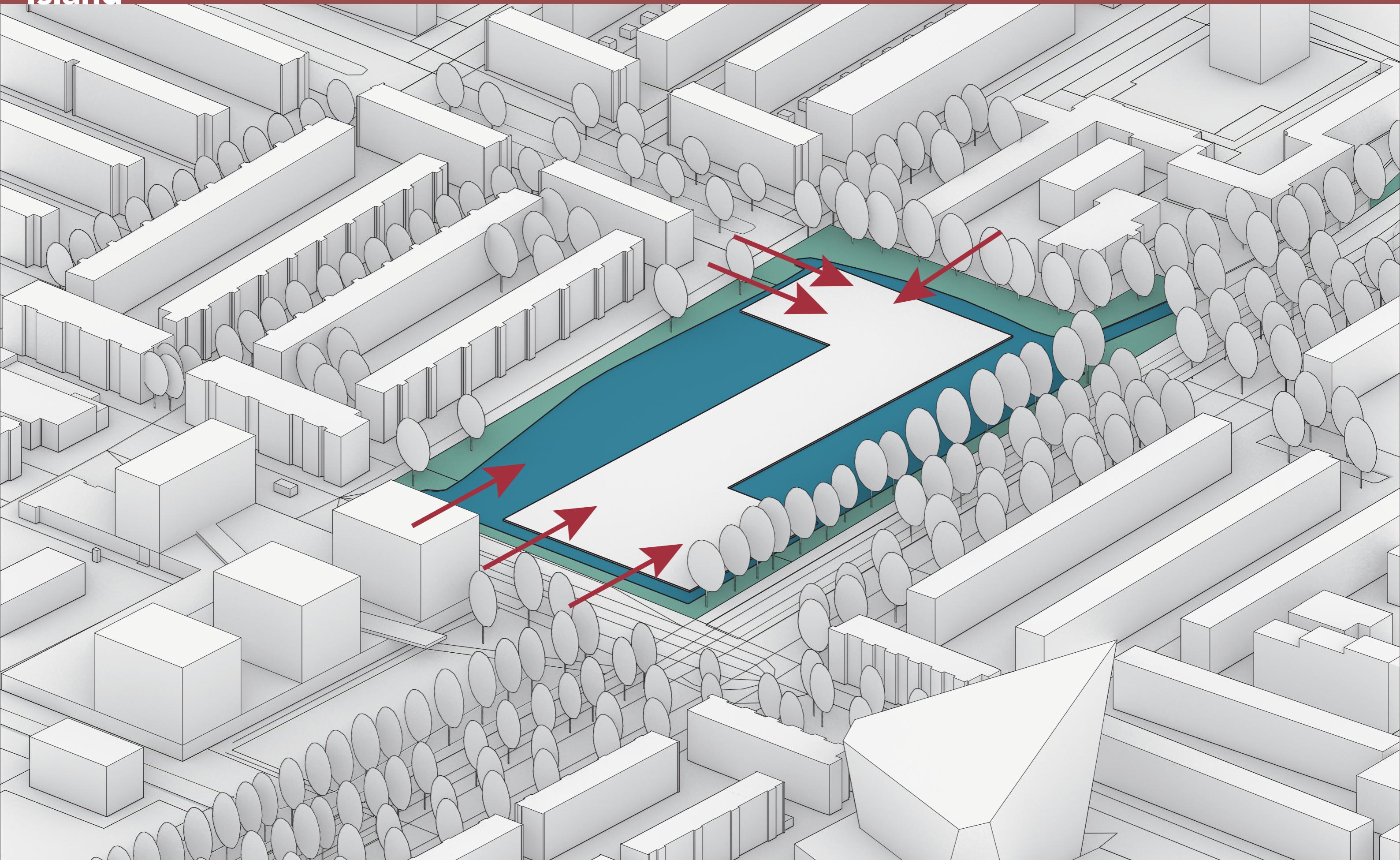
Public Buildings



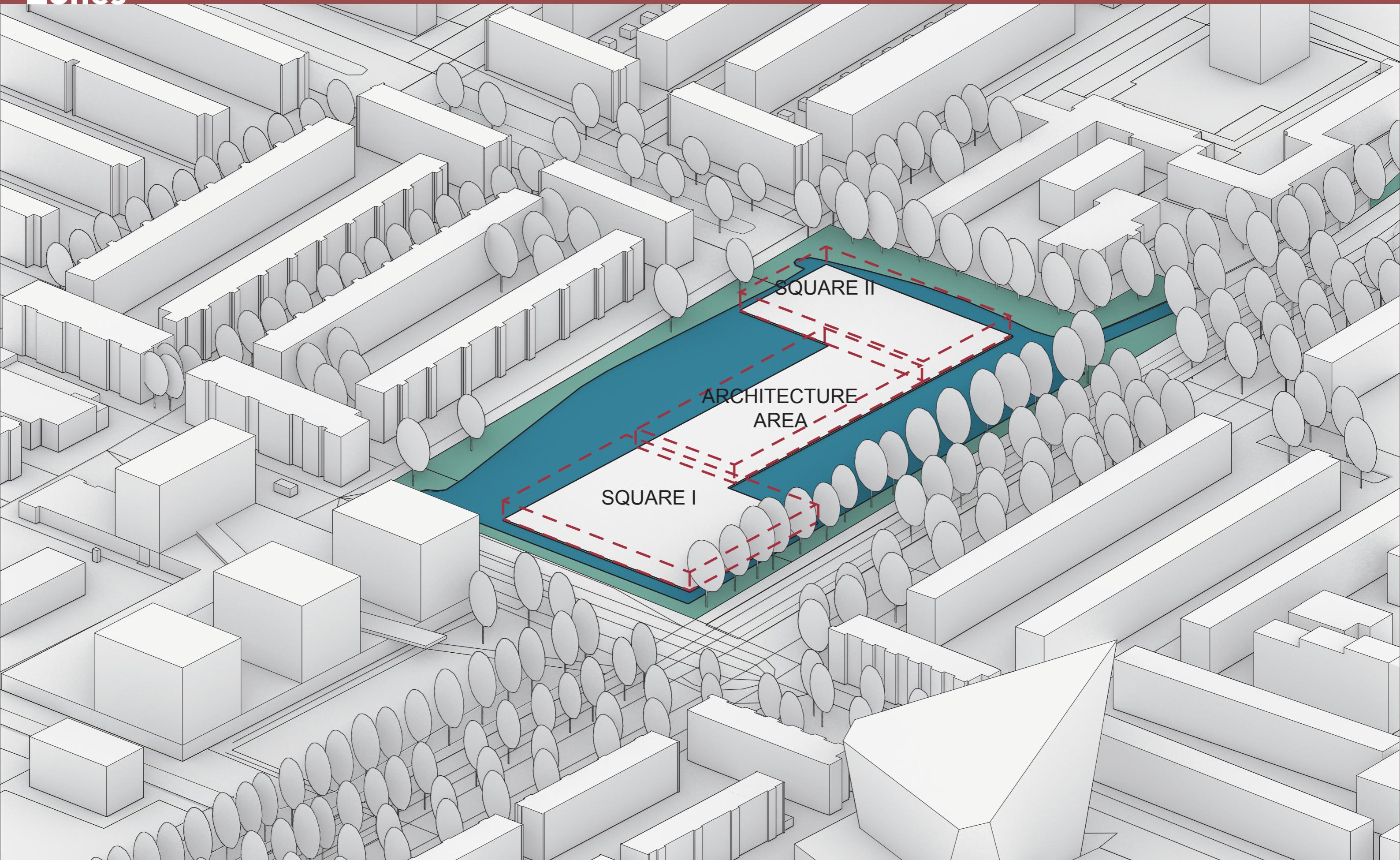
Accessibility



Island



Zones



Concept
Design

A large scale



A small scale



City as culture collage

from:<https://unsplash.com/s/photos/city-skyline>



architecture as culture collage

from:<https://www.aiany.org/membership/oculus-magazine/article/summer-2019/op-ed-architecture-for-a-multicultural-society/>

A small scale



Personal cultural preference

from:<https://www.nytimes.com/2019/10/07/learning/why-is-it-important-for-people-with-different-political-beliefs-to-talk-to-each-other.html>

A large scale



Collective cultural memory

from:<https://www.aiany.org/membership/oculus-magazine/article/summer-2019/op-ed-architecture-for-a-multicultural-society/>

Remembering remembering

Cultural memory as the things and the ways in which a culture remembers.

Memory is a performance. Memory is a workcreative workdoing or carrying out the act, the embodiment of retrieval.

Performing Memory in Art and Popular Culture

Edited by

Liedike Plate and Anneke Smelik

Whereas memory is embodied performance, it is fully mediated. Memory does not function in a vacuum but needs a medium to be trained, shared and transmitted.

Memory bridges the gap between the lived past and the imagined future.

While memory may start as an involuntary event, it can turn into an act of active remembrance, even into a practice of remembering the act of memory itself.

**It is no longer a matter of saying:
to create is to remember, but
rather, to remember is to create.**



Performing memory

Performance by its nature resists conclusions just as it resists the sort of definitions, boundaries, and limits so useful to traditional academic writing and academic structures.

Not only is memory shaped by media, but media are also shaped by memory. Media technologies structure our process of remembering, just as remembrance affects the way in which we make use of media devices.

Performing Memory in Art and Popular Culture

Edited by

Liedike Plate and Anneke Smelik

Memory does not function in a vacuum but needs a medium to be trained, shared and transmitted.

The performative in language refers to a situation in which by saying or in saying something we are doing something (Austin in Bial, 2007, p. 177; original emphasis).

It is in this very citationality that a window for change and agency can be opened, because every repetition implies the possibility of making a difference.

The notion of performance, then, can be understood as embodies behavior that privileges body over speech, presence over absence and praxis over product.



Denmark 2009

The notion of performance, then, can be understood as embodies behavior that privileges body over speech, presence over absence and praxis over product.



Encore, 2010

Memory and spatiality

As we have argued, the study of art and popular culture as performances of memory is one in which emphasis is on memory as a creative act, a process that takes place in the present and that is embodied, material and susceptible to inferences from its context of production. As such, it has clear spatial dimensions.

On the one hand, memory takes place in space it occurs in specific social contexts and cultural locations.

Performing Memory in Art and Popular Culture

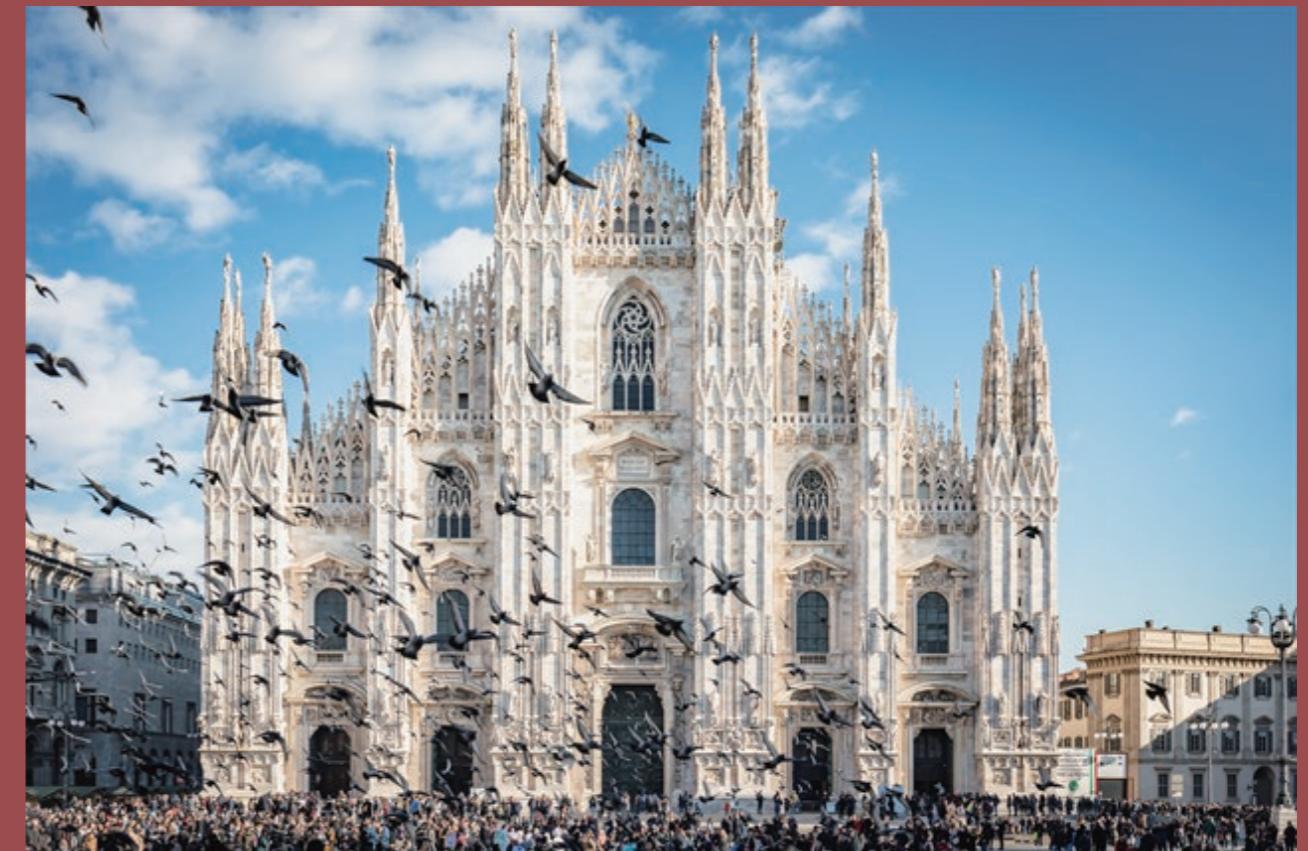
Edited by

Liedike Plate and Anneke Smelik

On the other hand, it is not just that the act of memory occurs in specific locations and needs therefore to be seen as a contingent, localised and embodied practice. Equally important are the ways in which space is produced by memory.

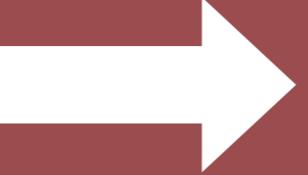
Thinking through the intimate bonds between space and memory, we are led to understand that, while performances of memory take place in space and thus are mediated by it, they are also productive of space and mediate our experience of it.

Architecture should be regarded as an actor that engages with other human actors in performances of memory.



DUOMO

It is no longer a matter of saying: to create is to remember, but rather, to remember is to create.



Creativity

The notion of performance, then, can be understood as embodies behavior that privileges body over speech, presence over absence and praxis over product.



Participation



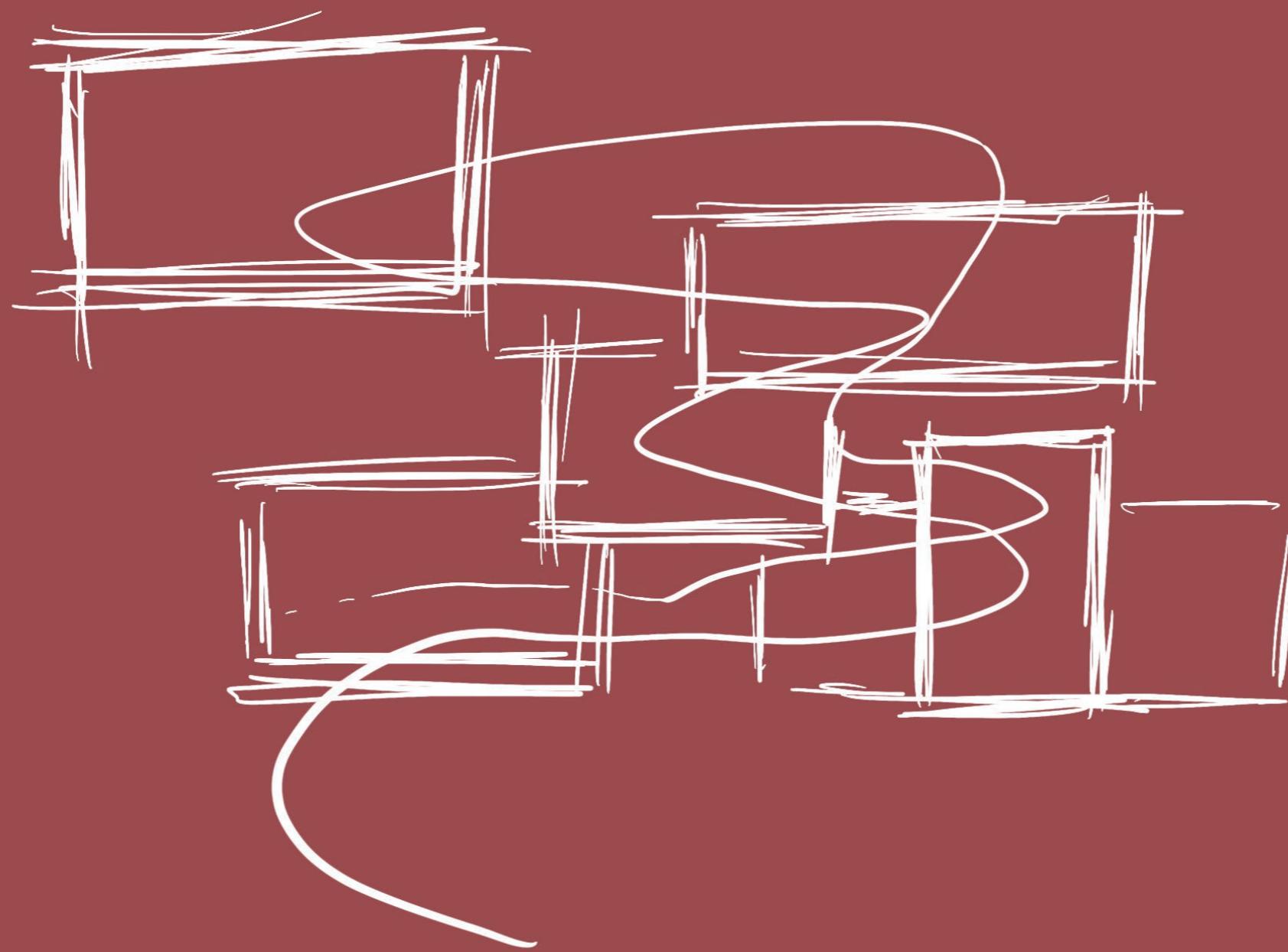
A design that offers multiple ways of using which brings balance to a variety of cultural events, such as pop culture, art, and daily life. Through the multi-cultural and multi-functional approach, the design participate in the forming new culture stream as an actor in the performance of cultural memory.

Architecture should be regarded as an actor that engages with other human actors in performances of memory.



Interaction

Concept Drawing I



Popular Culture

VS

'High' Art

Mass produced

Cannot be copied

Experienced mainly through participation

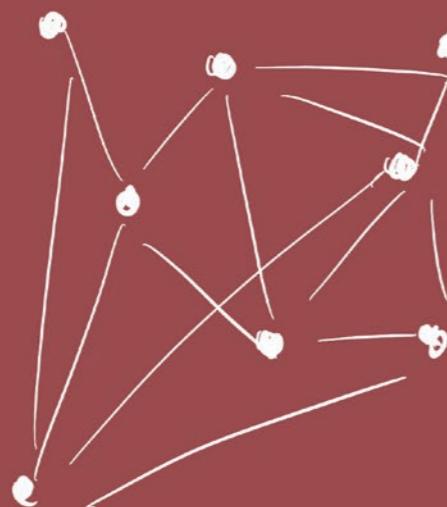
Experienced mainly through distanced contemplation

Creates distraction

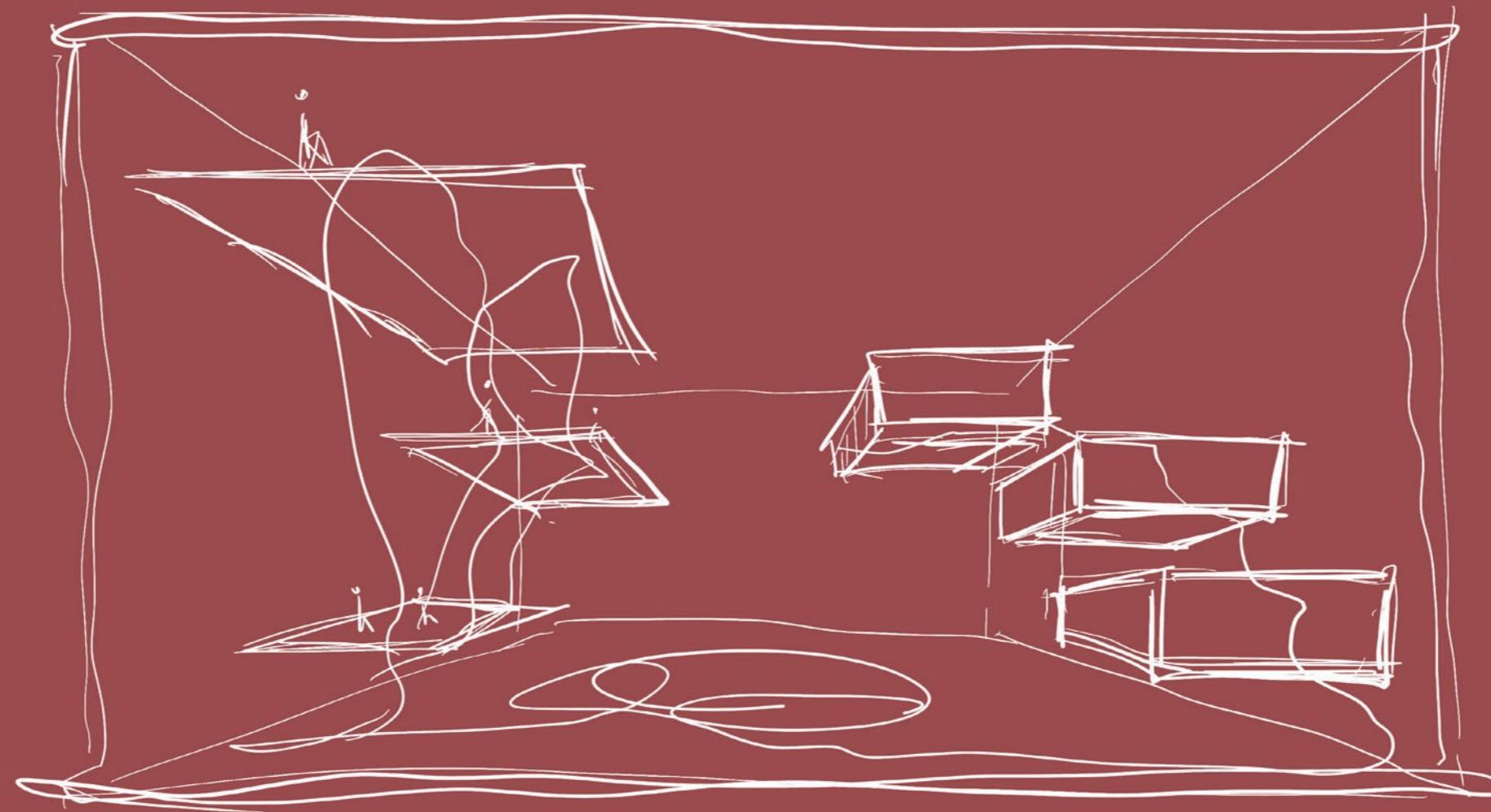
Requires focus

Audiences judges the work

Art work absorbs audiences



Concept Drawing II

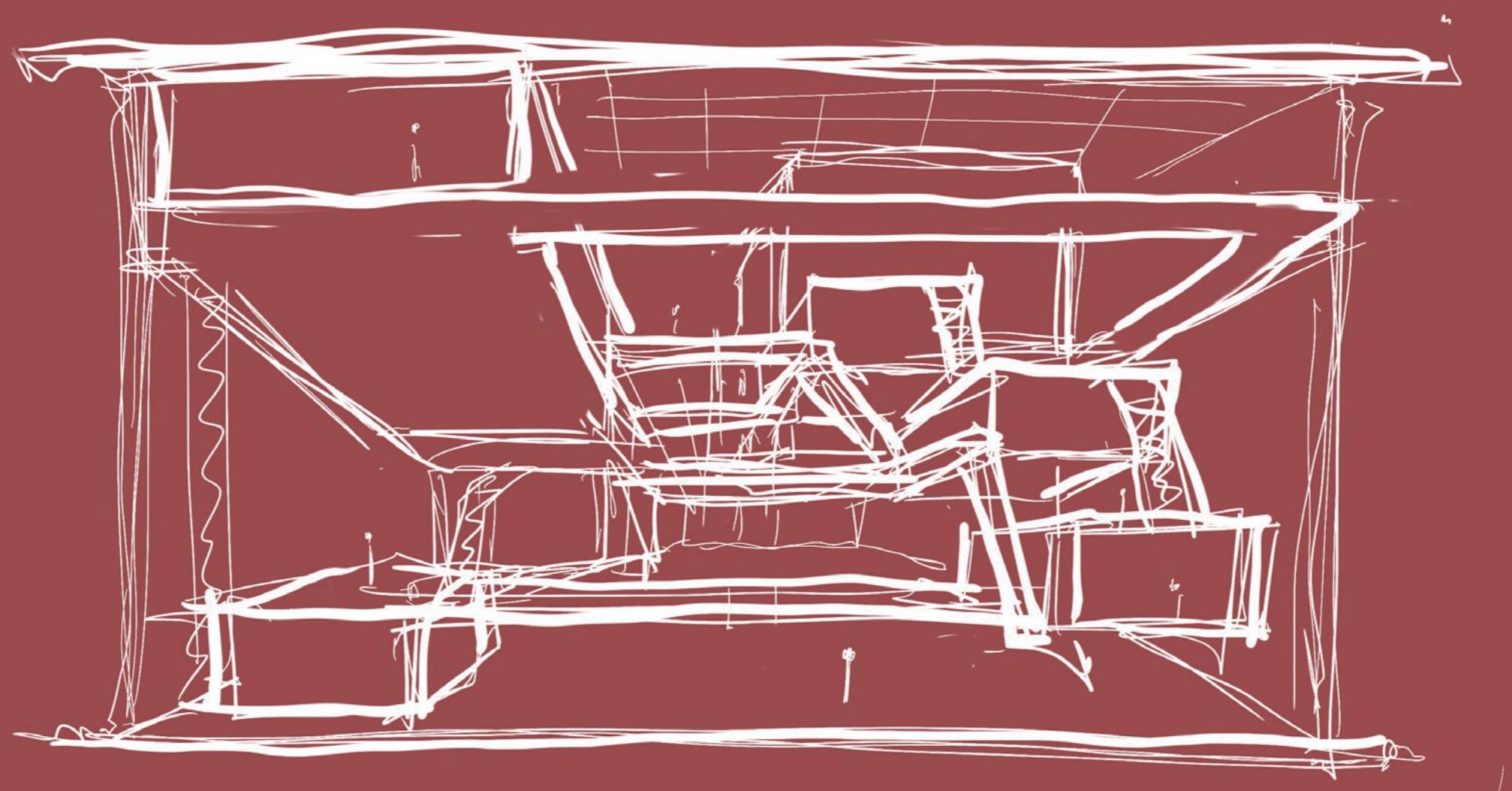


Performing Cultural Memory

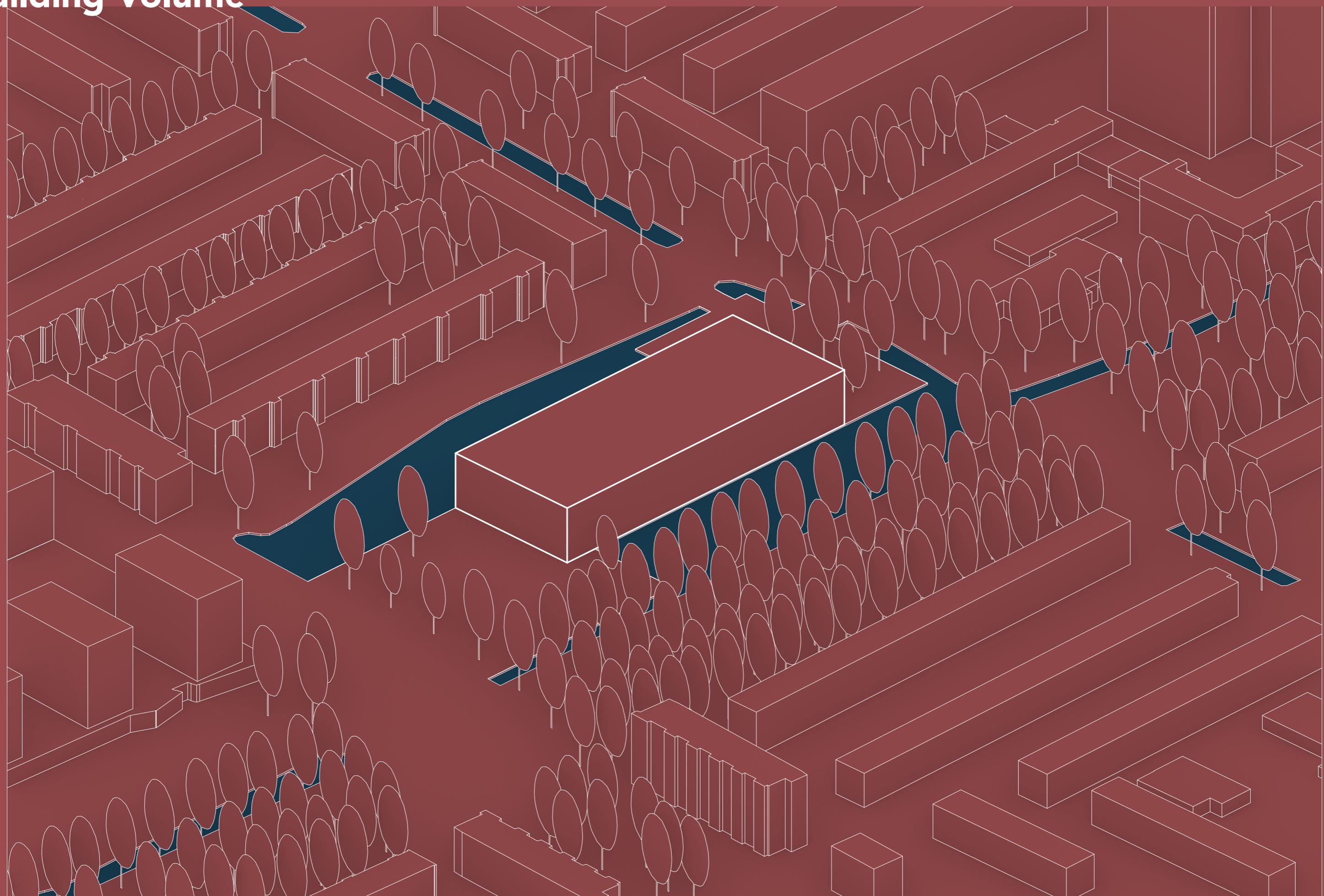
+

Multi-cultural Content

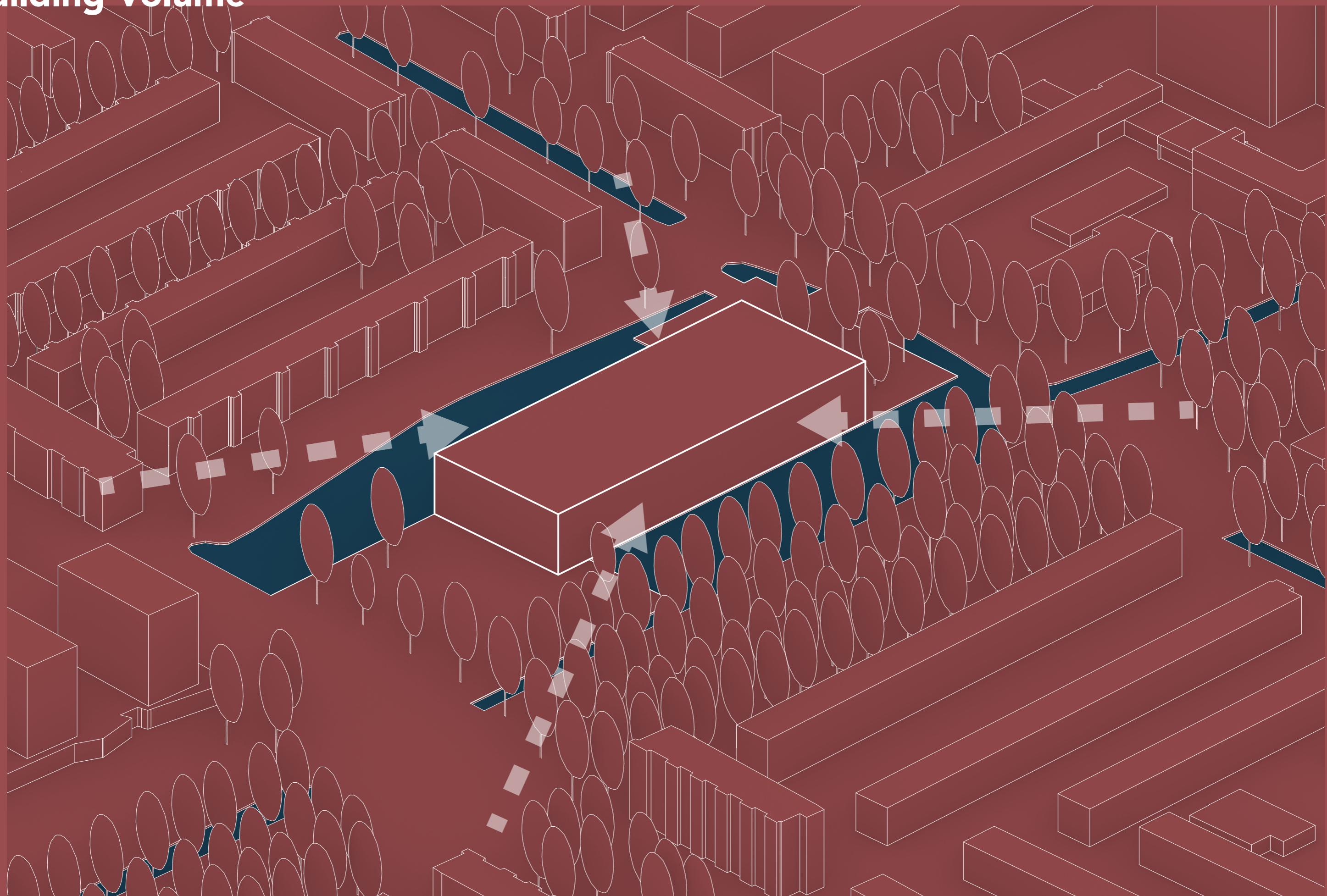
Concept Drawing III



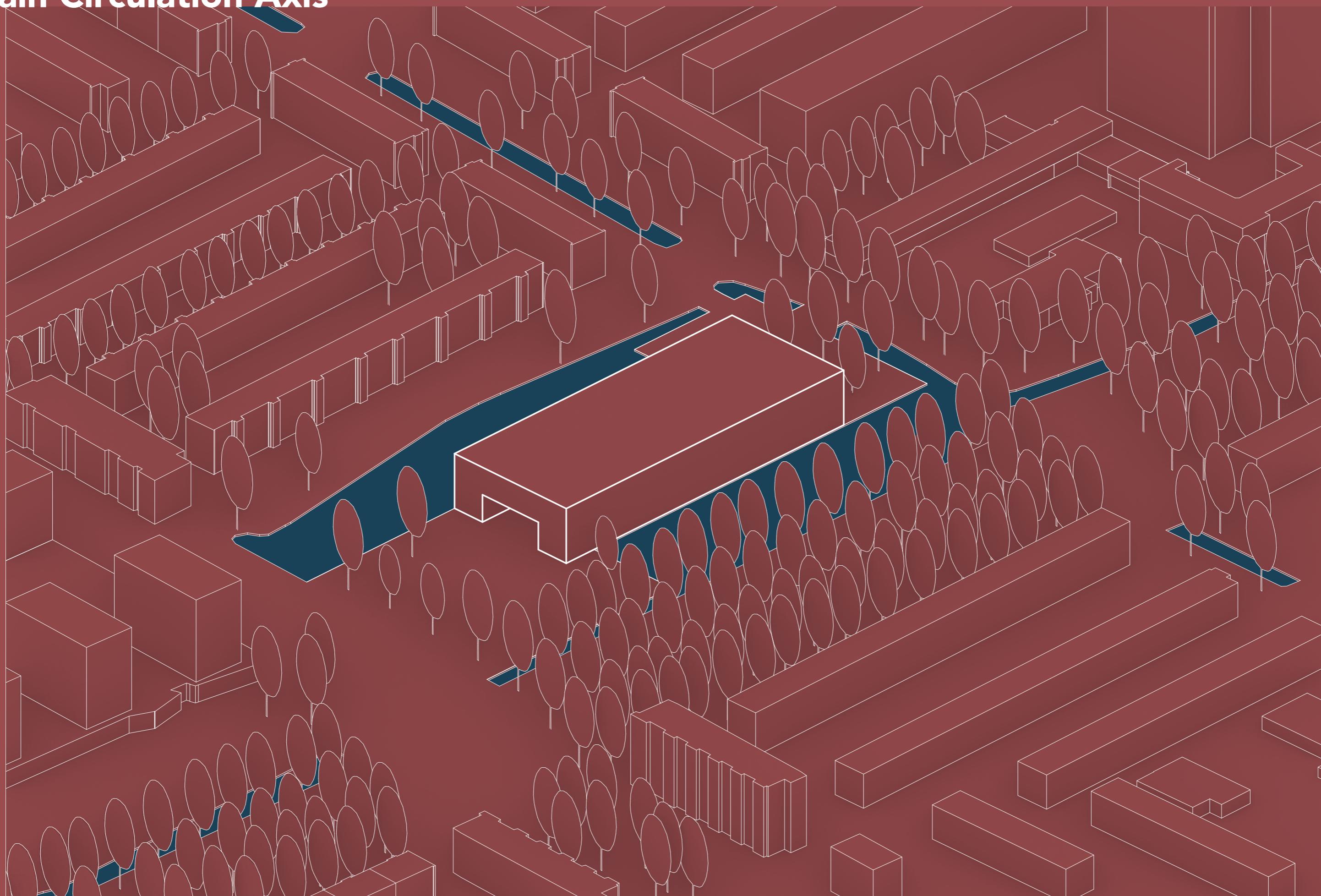
Building Volume



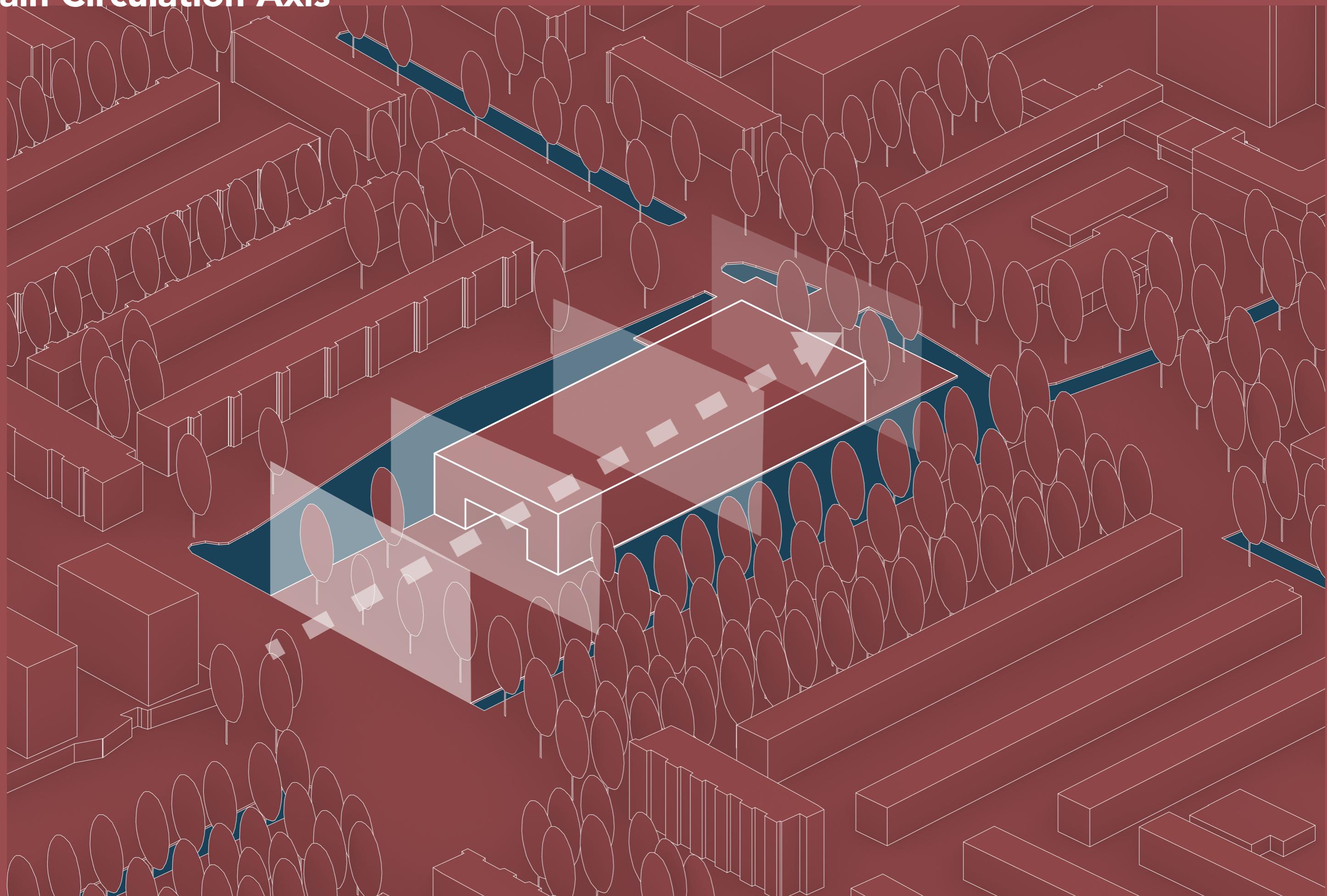
Building Volume



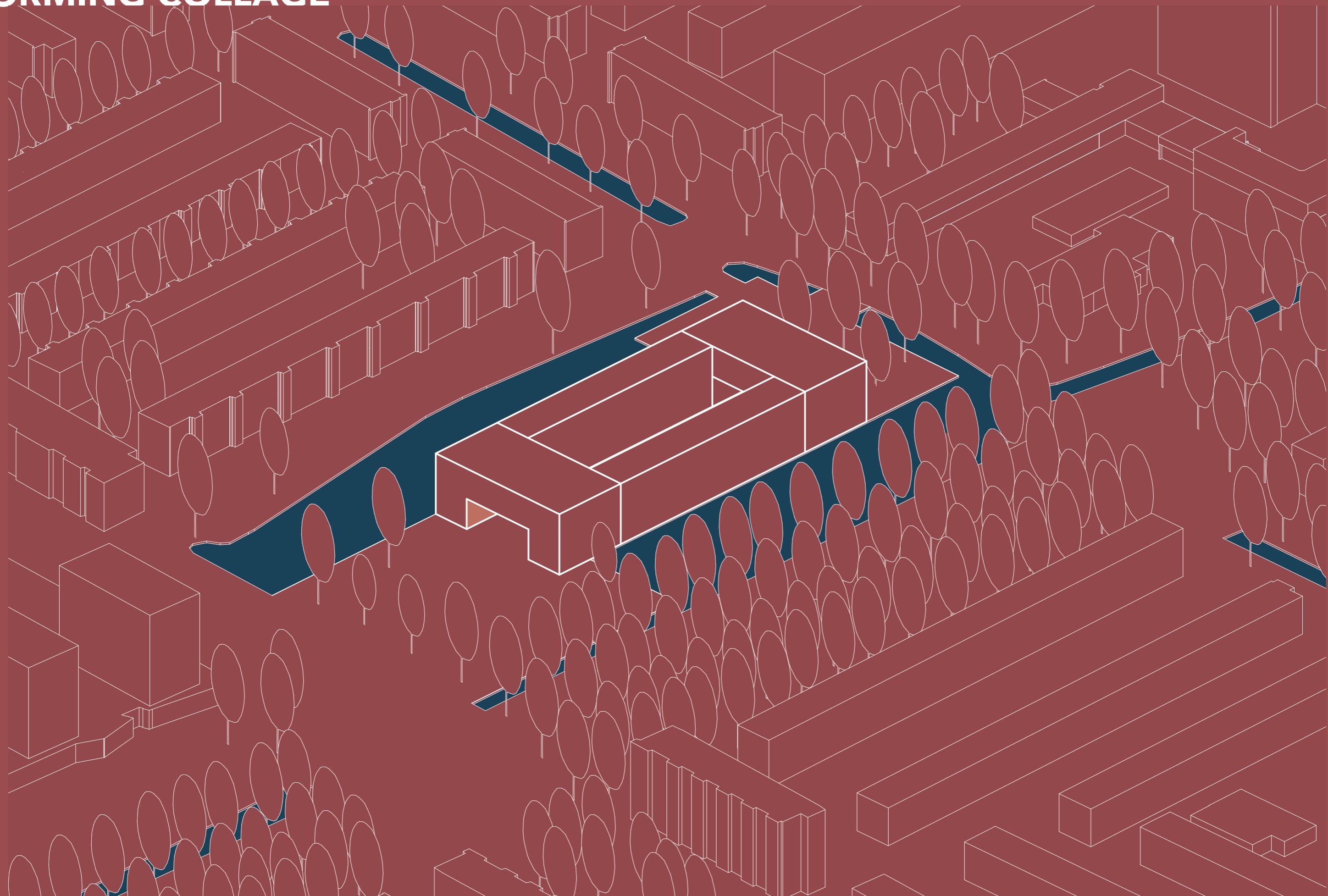
Main Circulation Axis



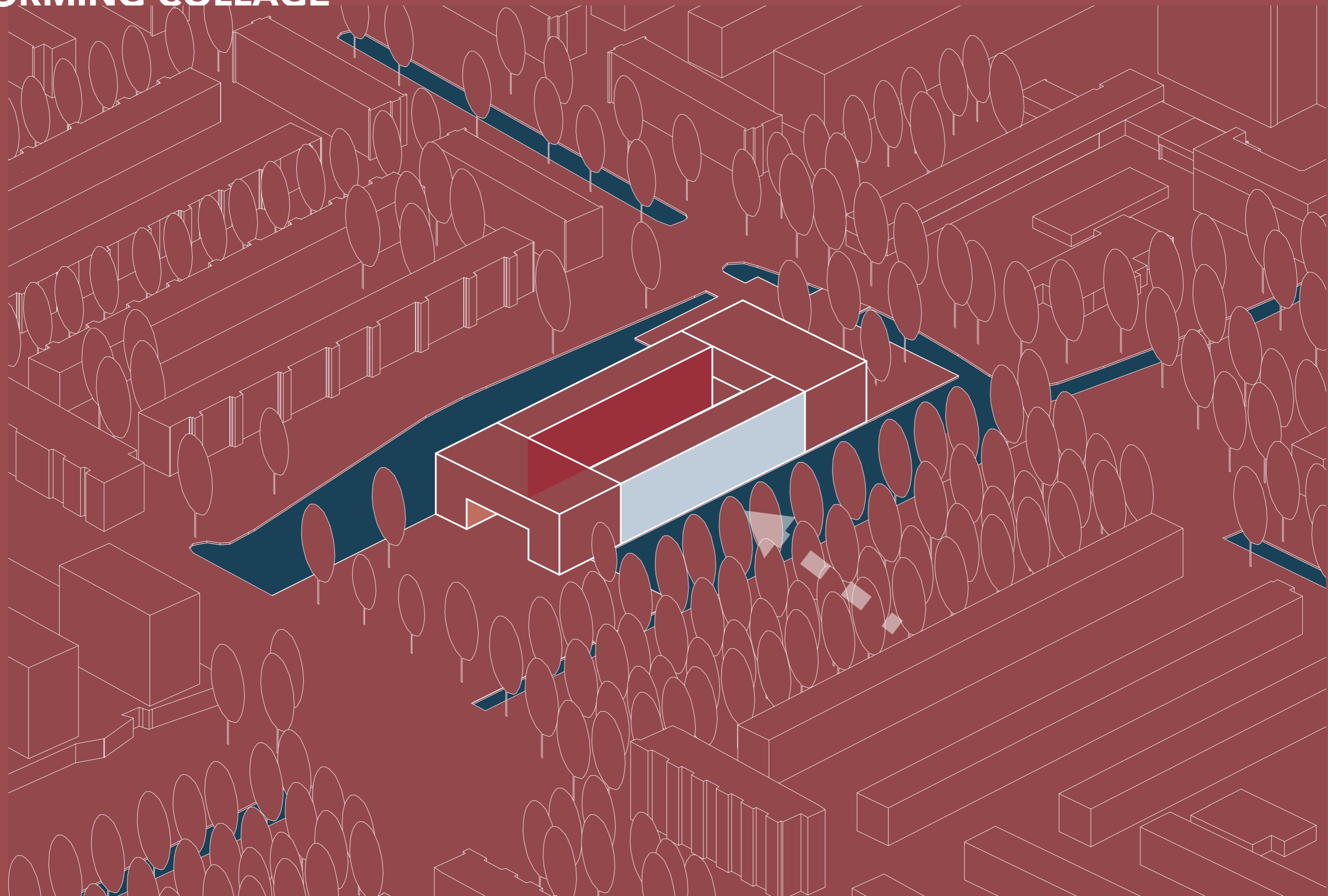
Main Circulation Axis



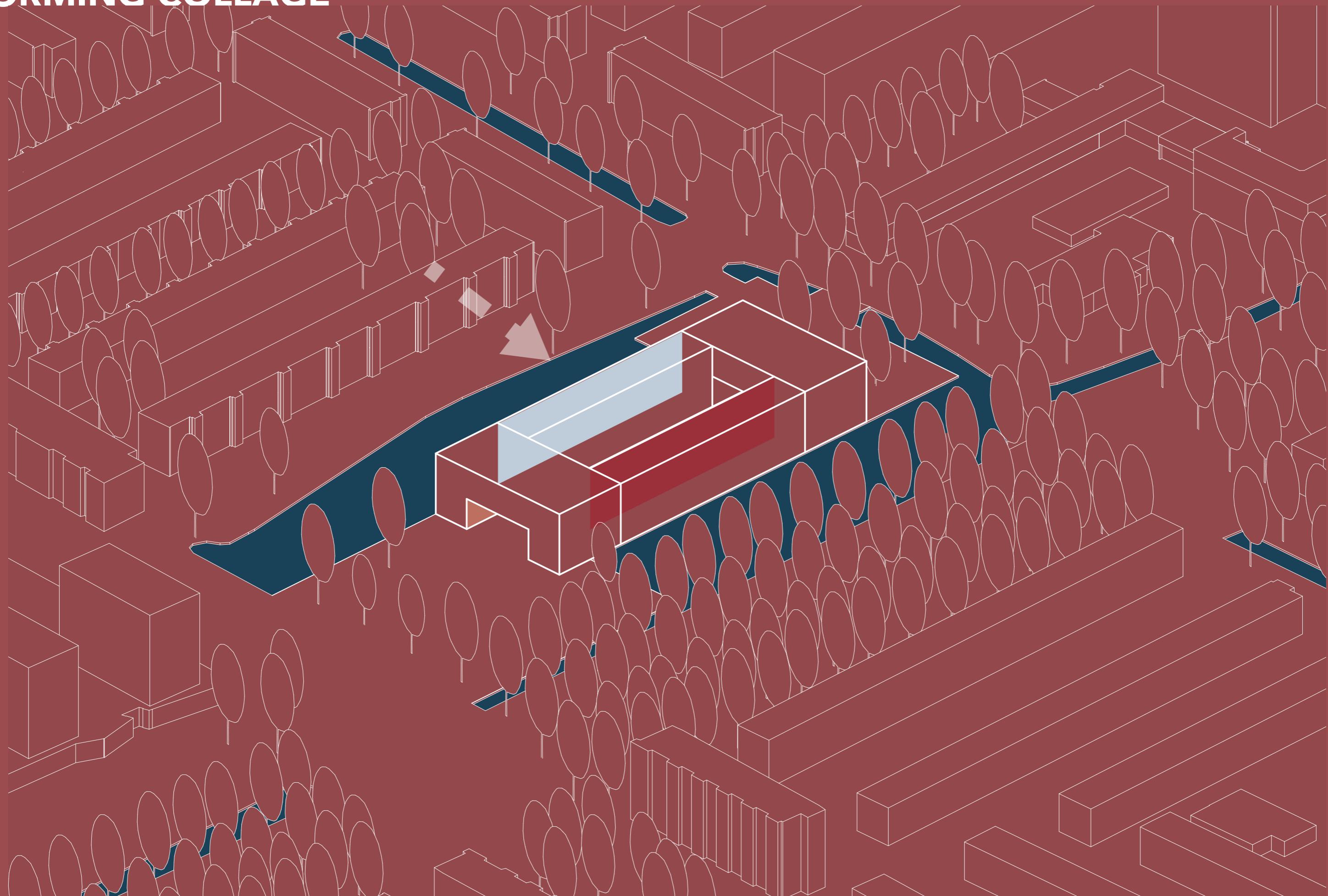
FORMING COLLAGE



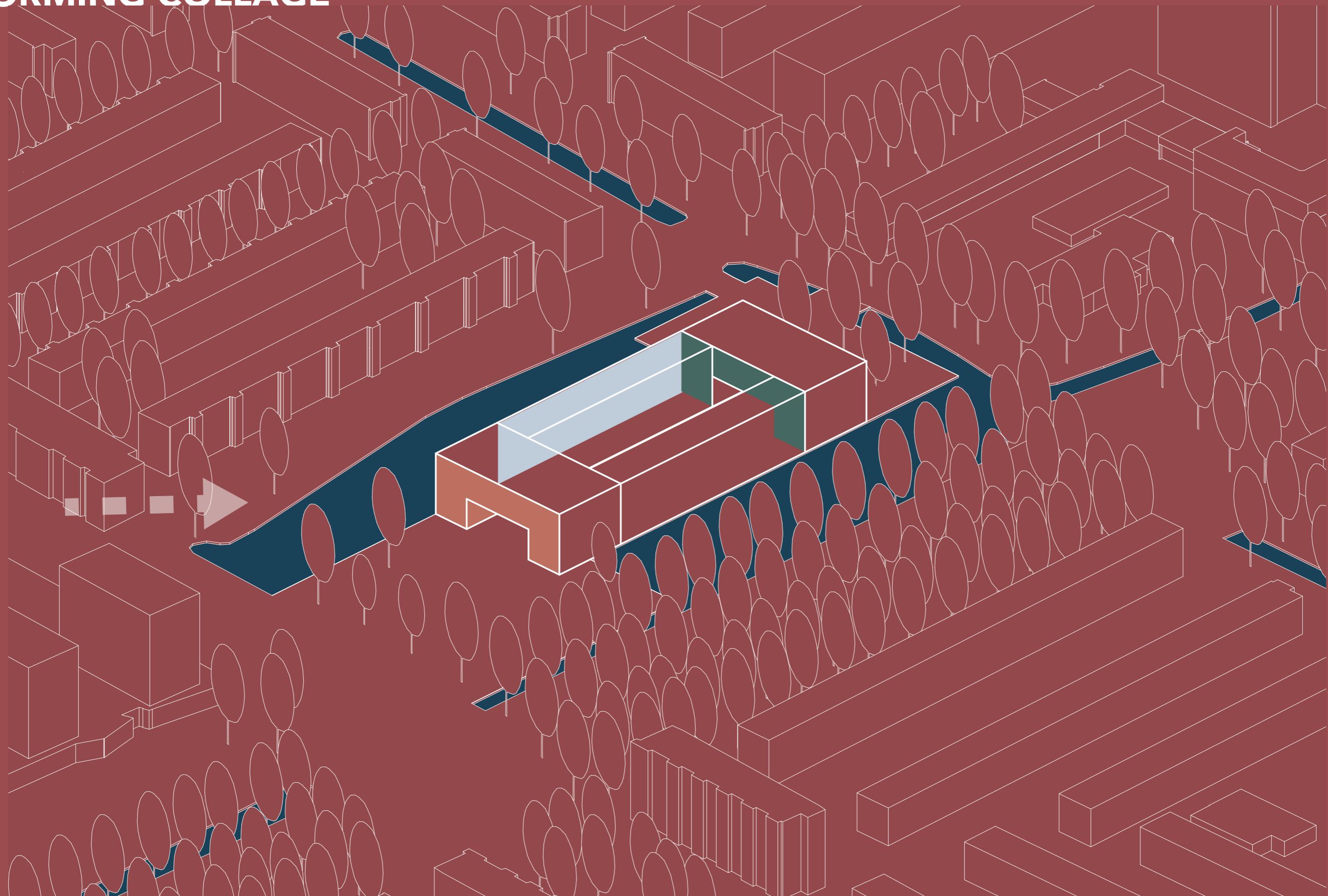
FORMING COLLAGE



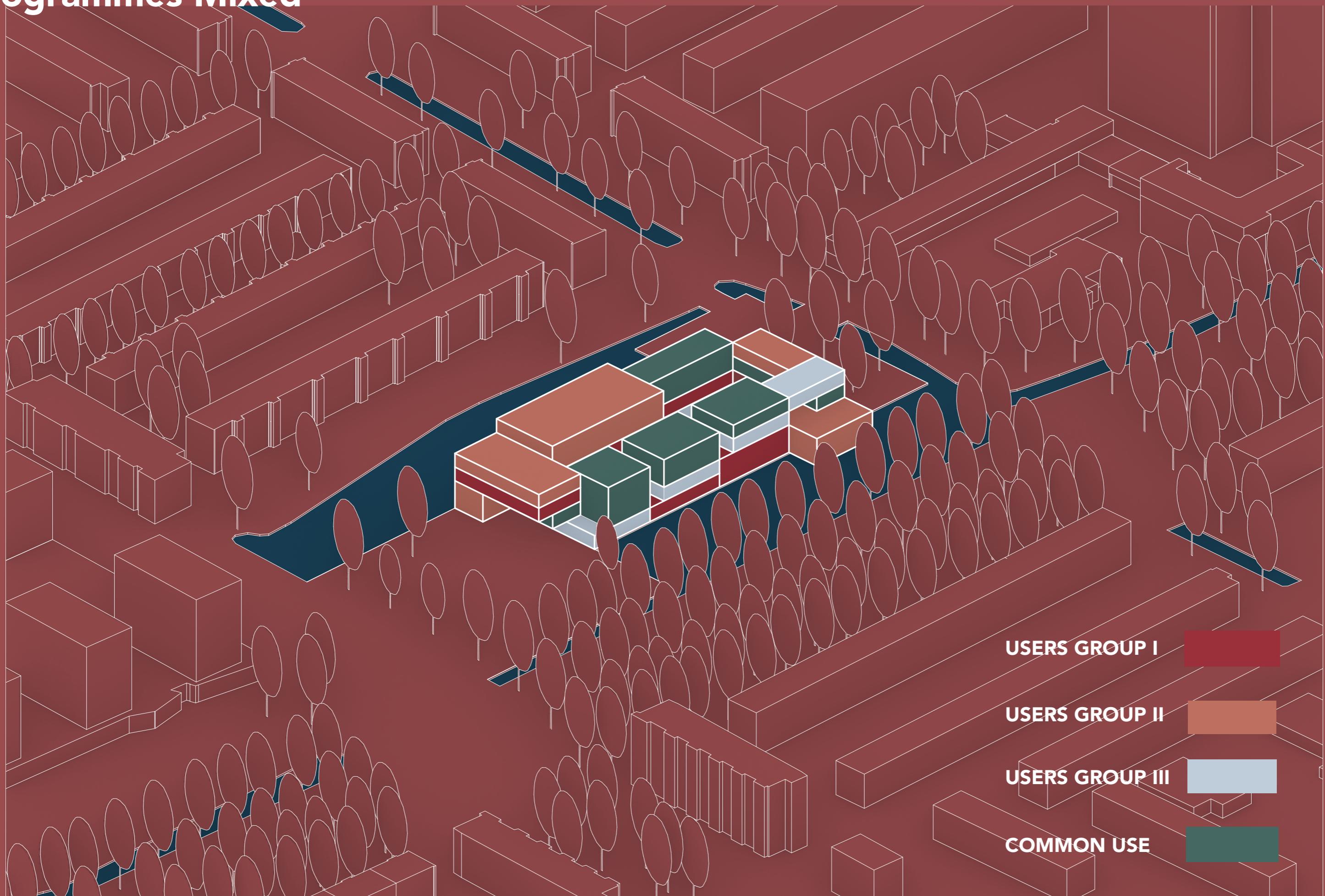
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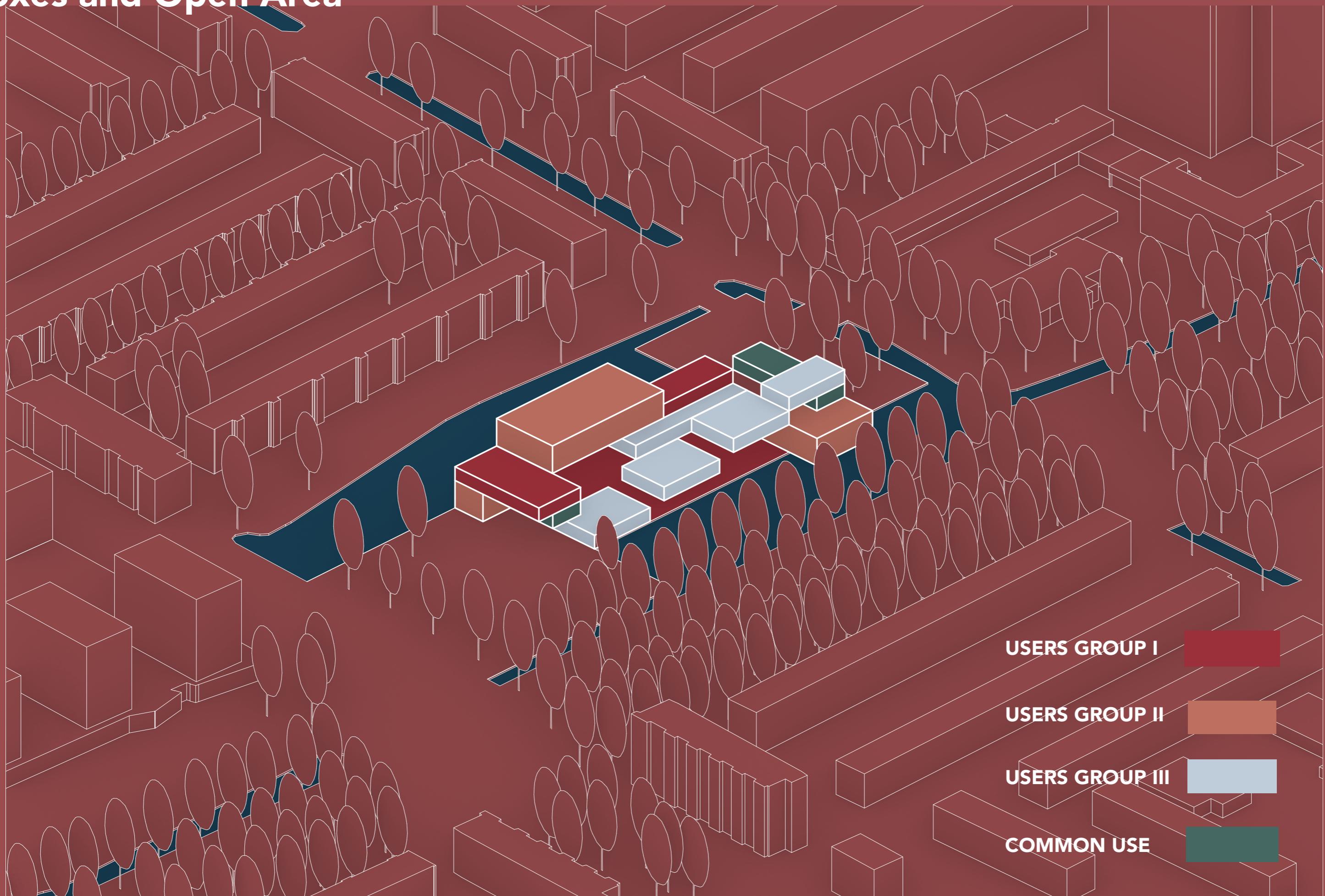
FORMING COLLAGE



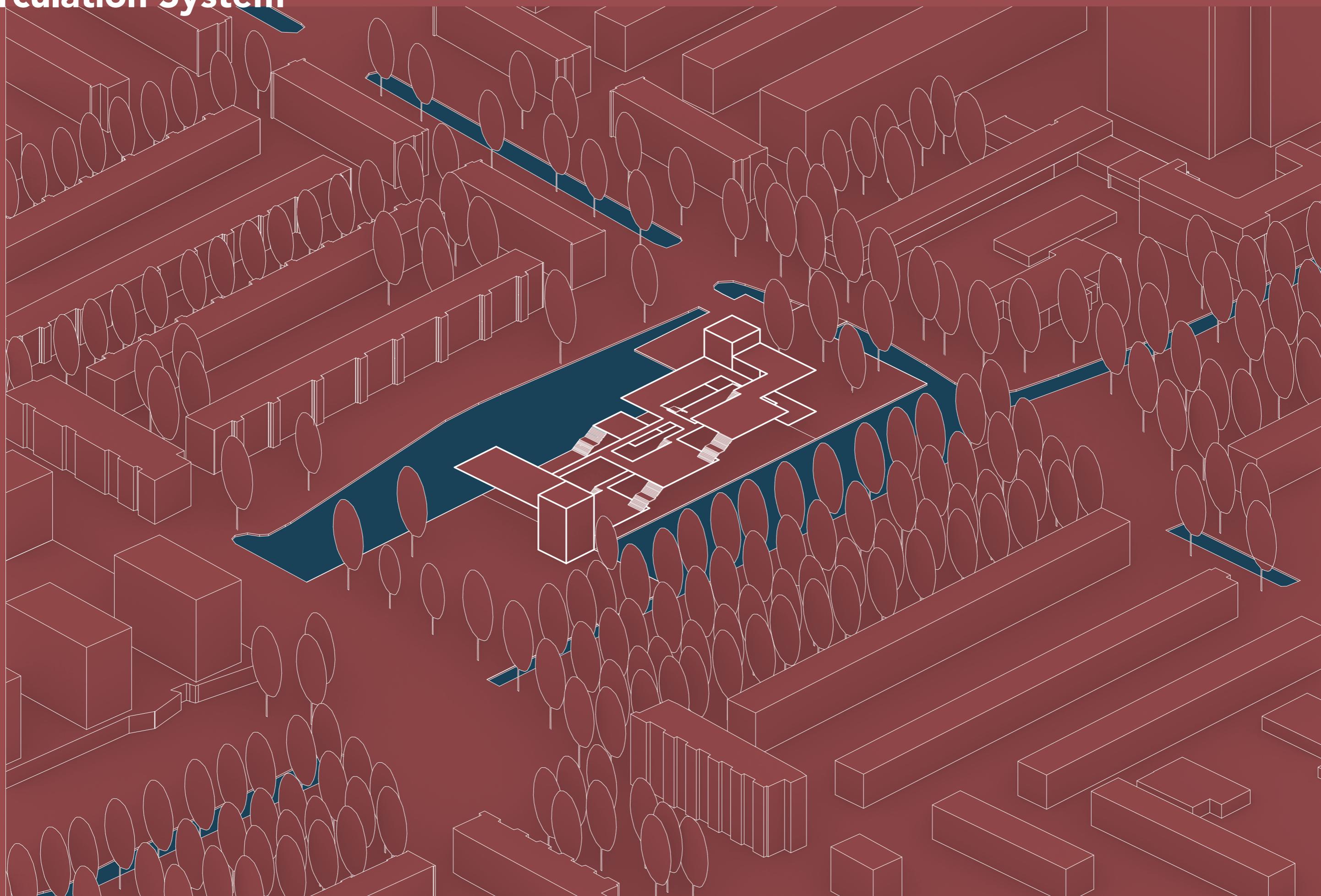
Programmes Mixed



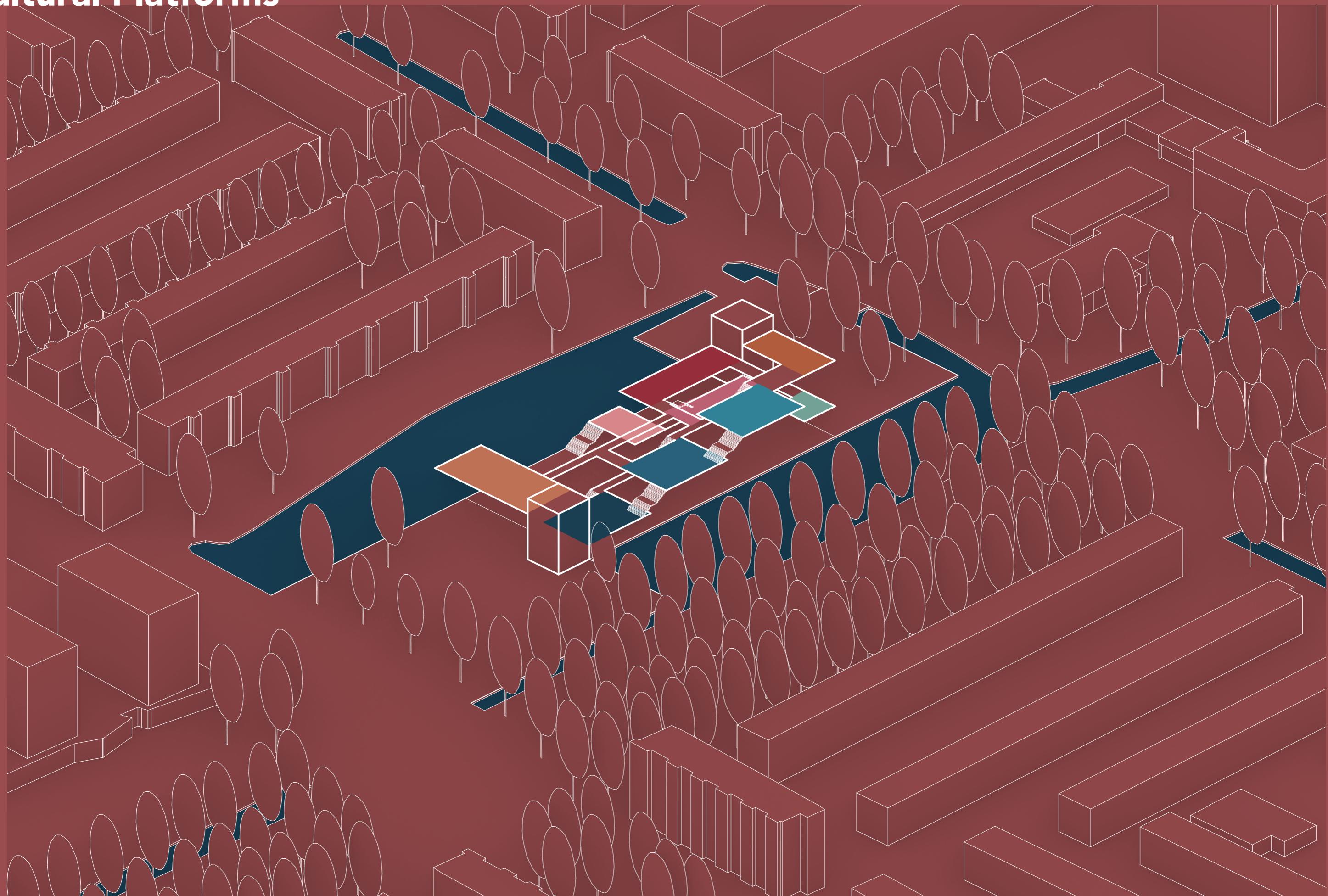
Boxes and Open Area



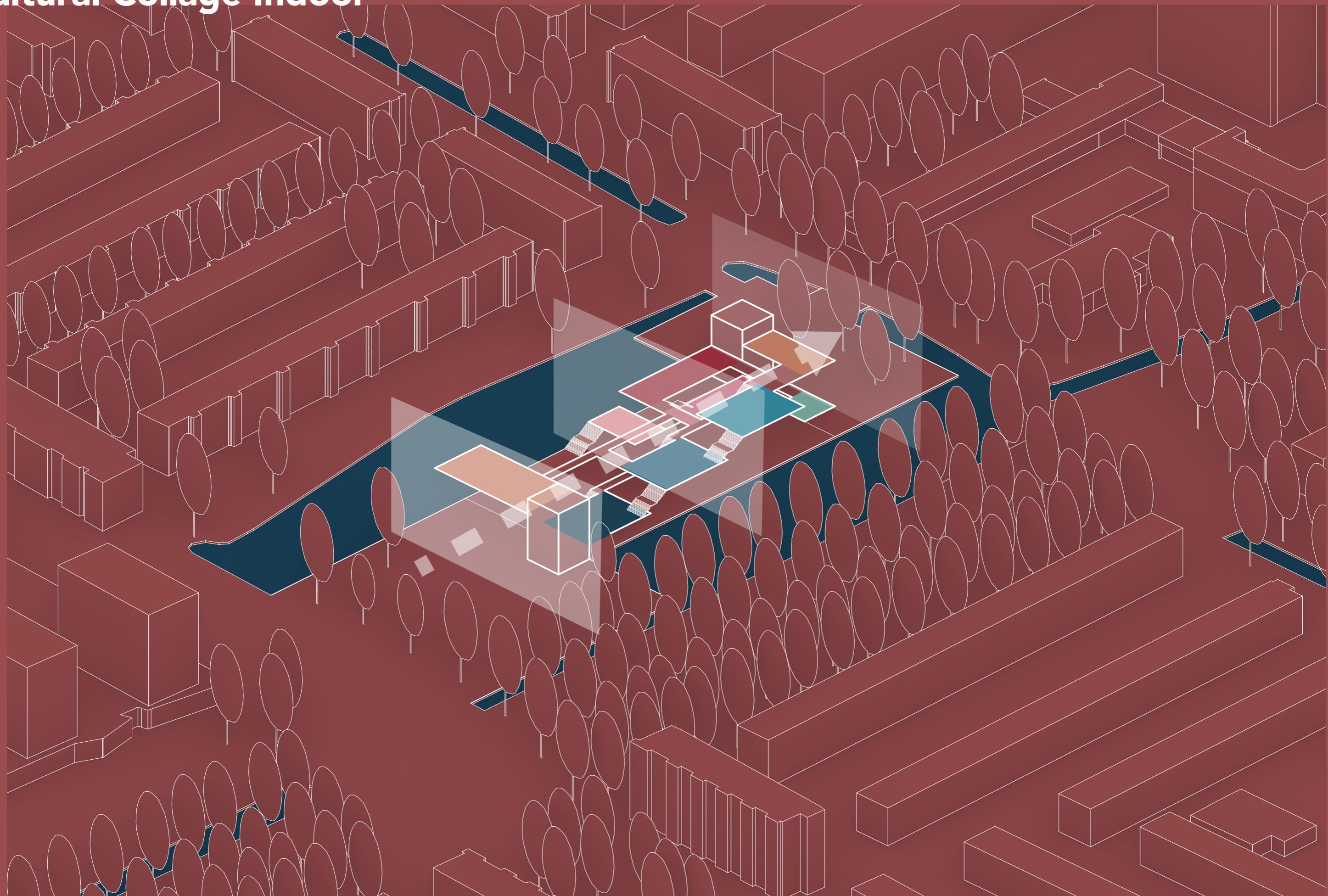
Circulation System



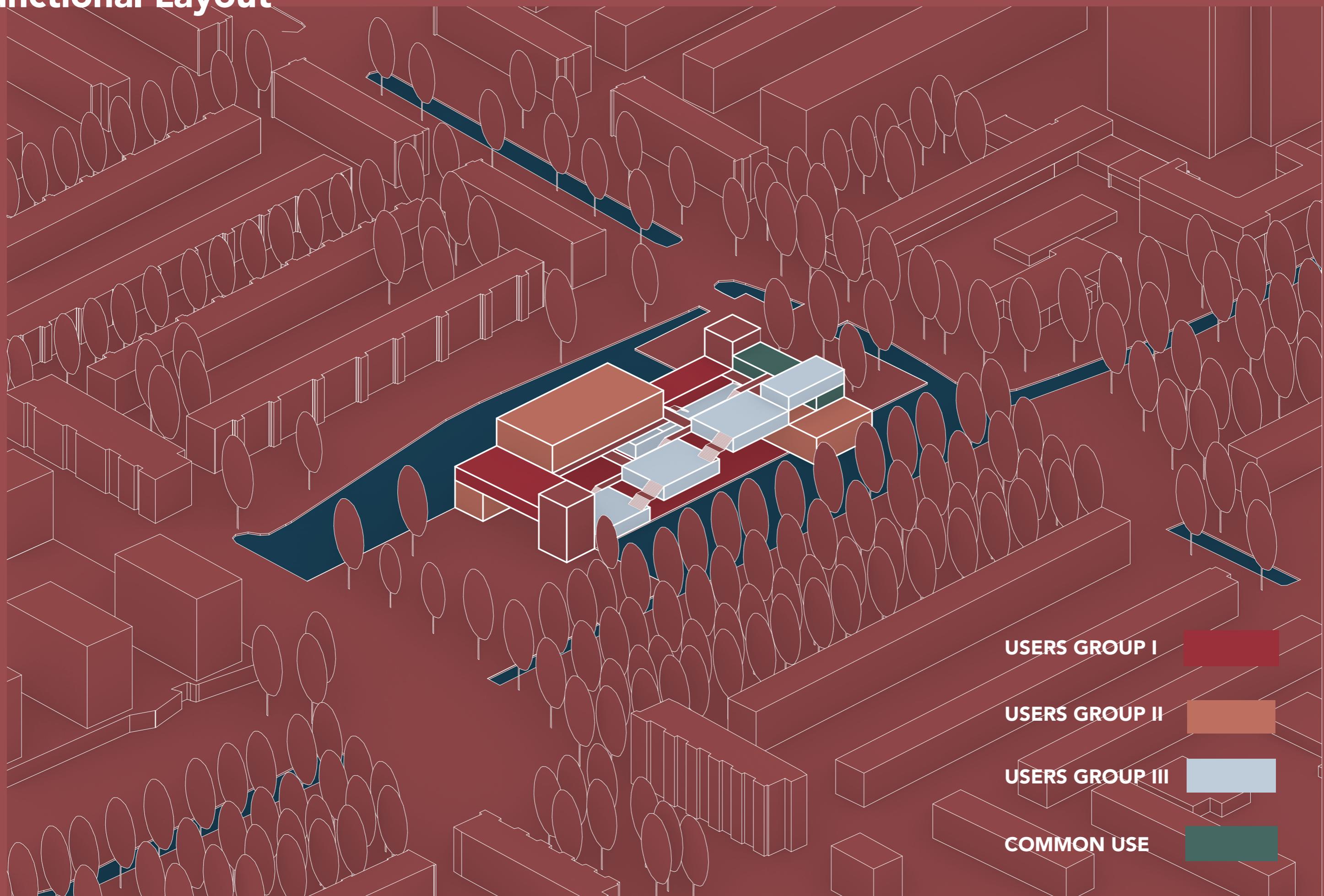
Cultural Platforms



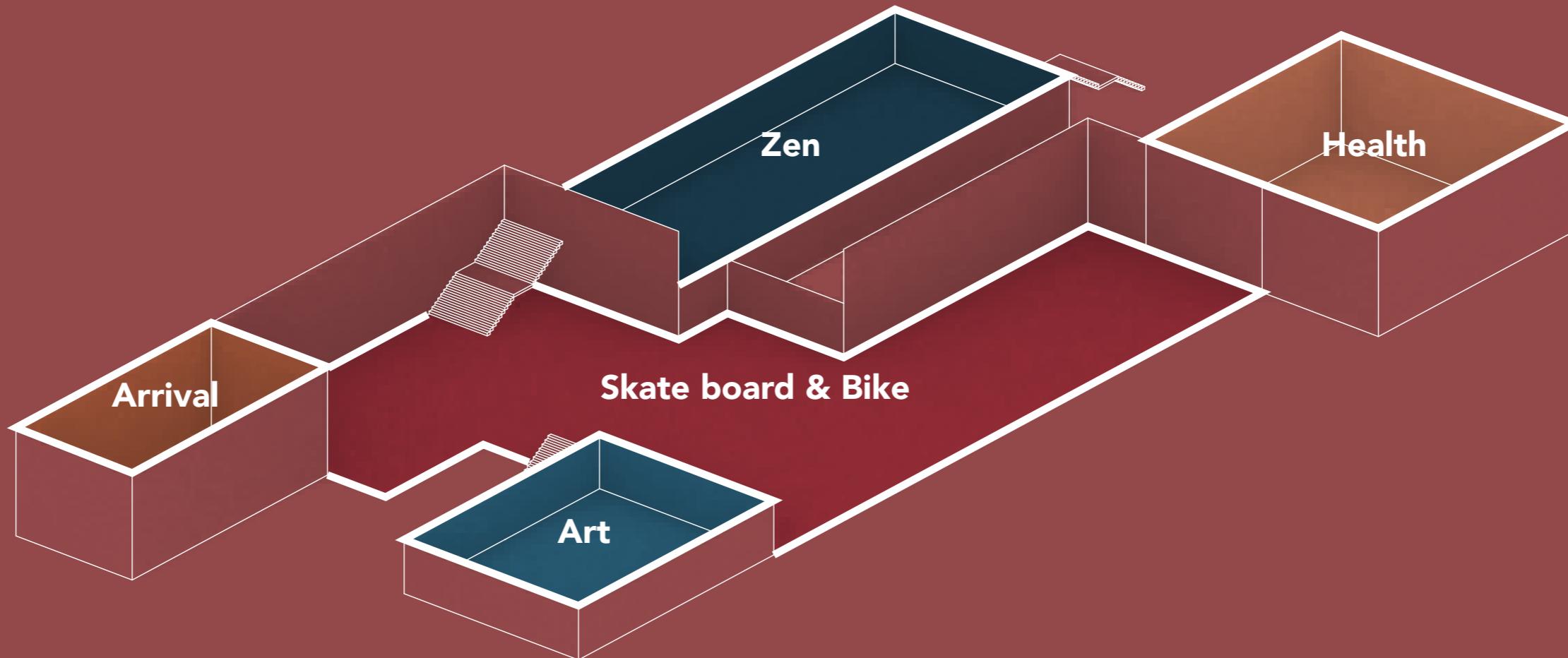
Cultural Collage Indoor



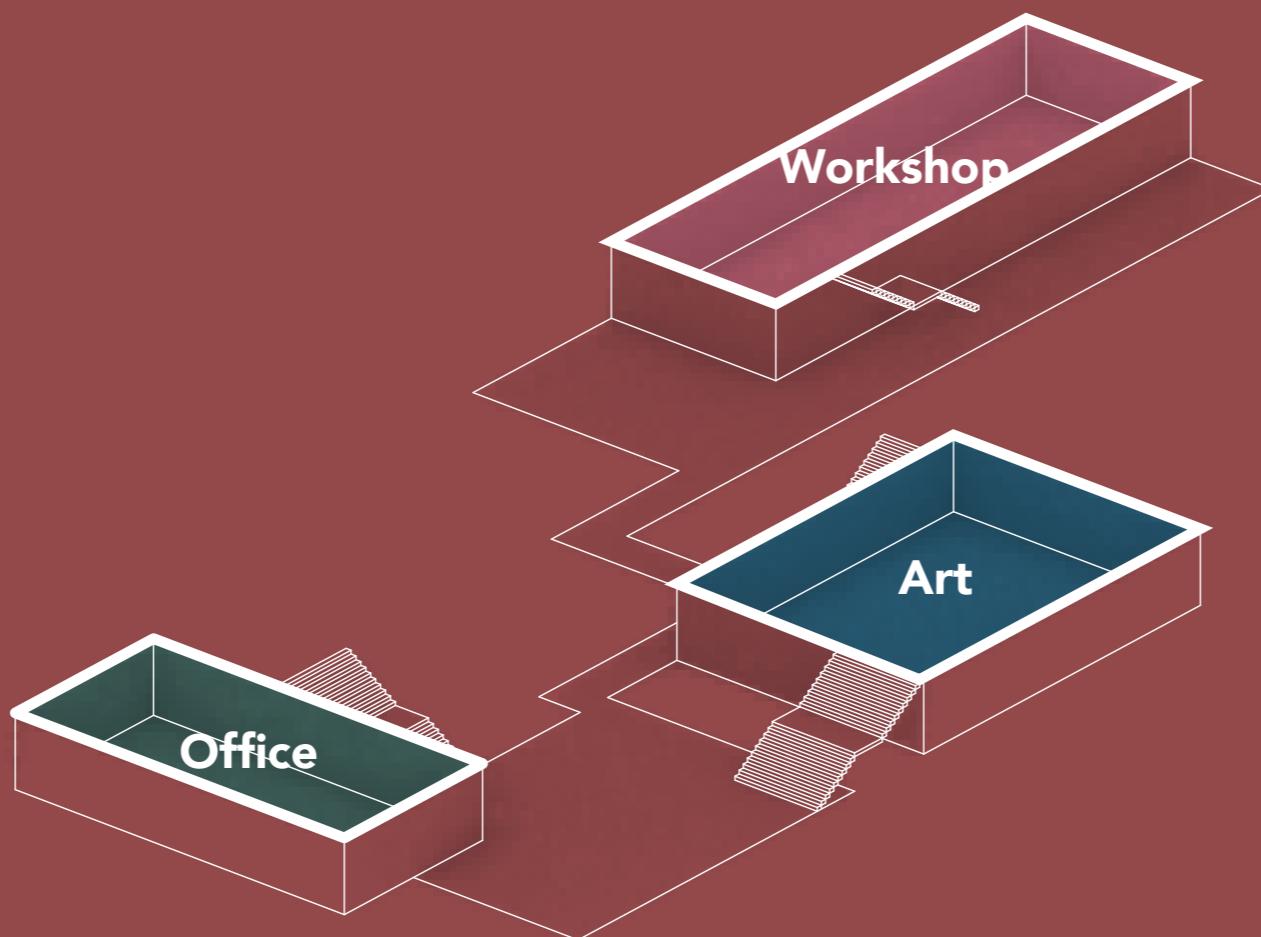
Functional Layout



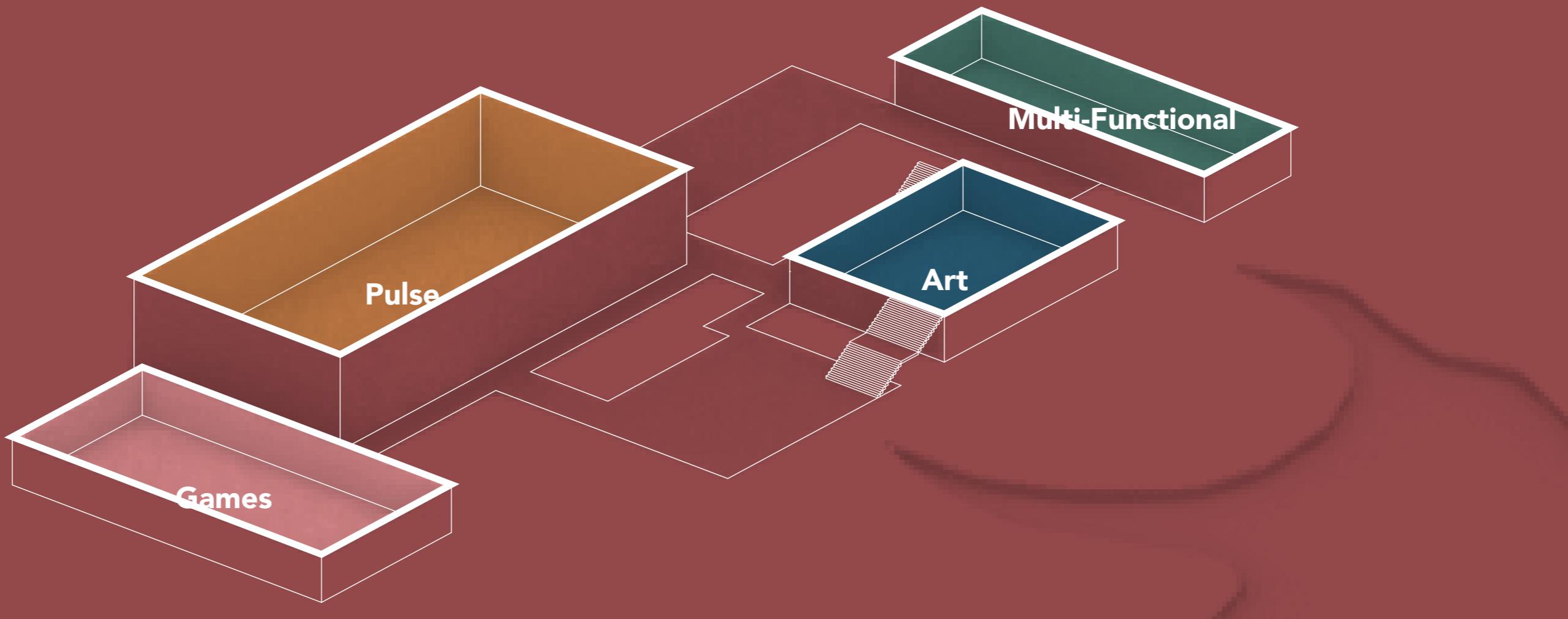
Ground Floor Programmes



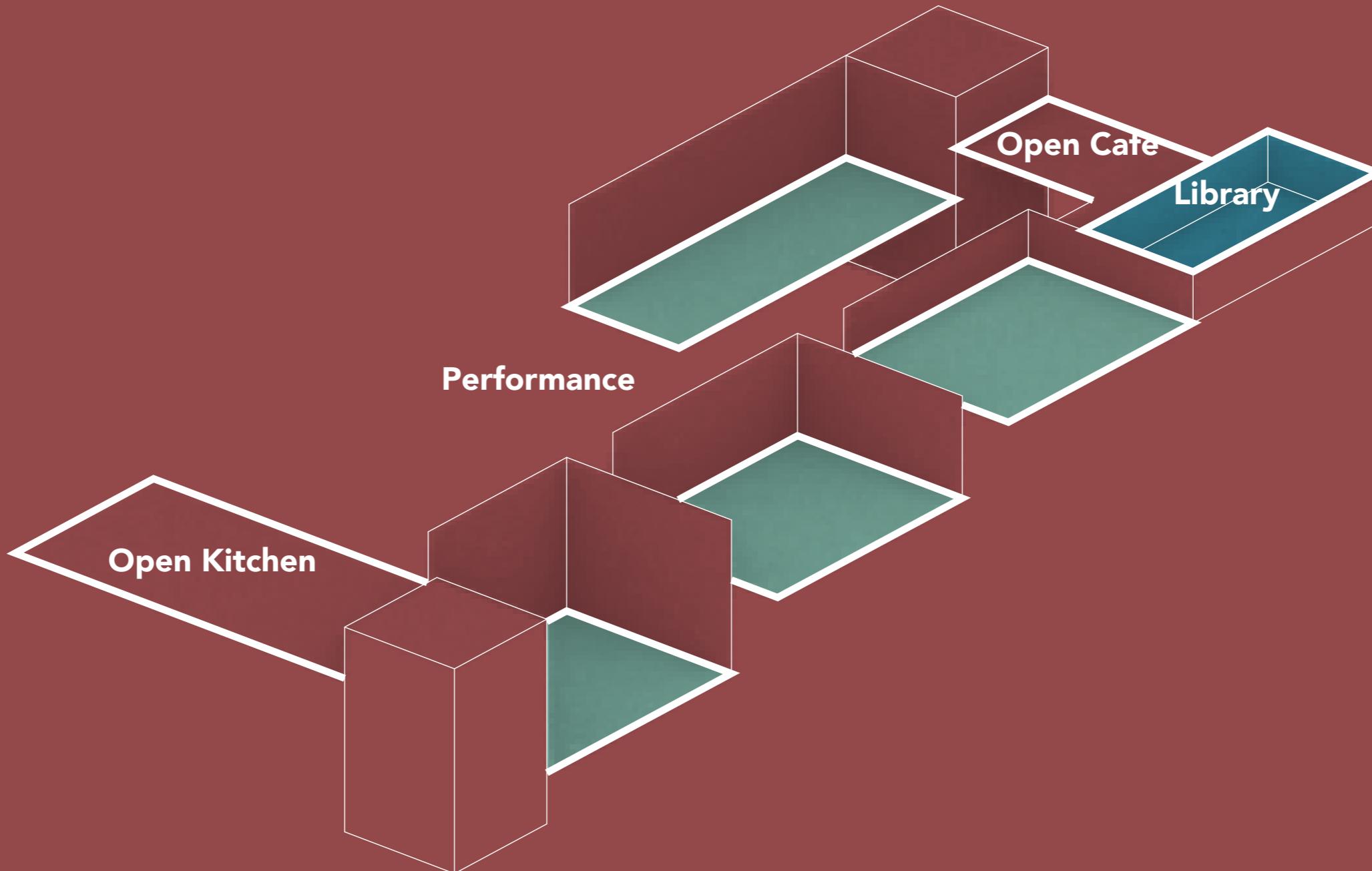
First Floor Programmes



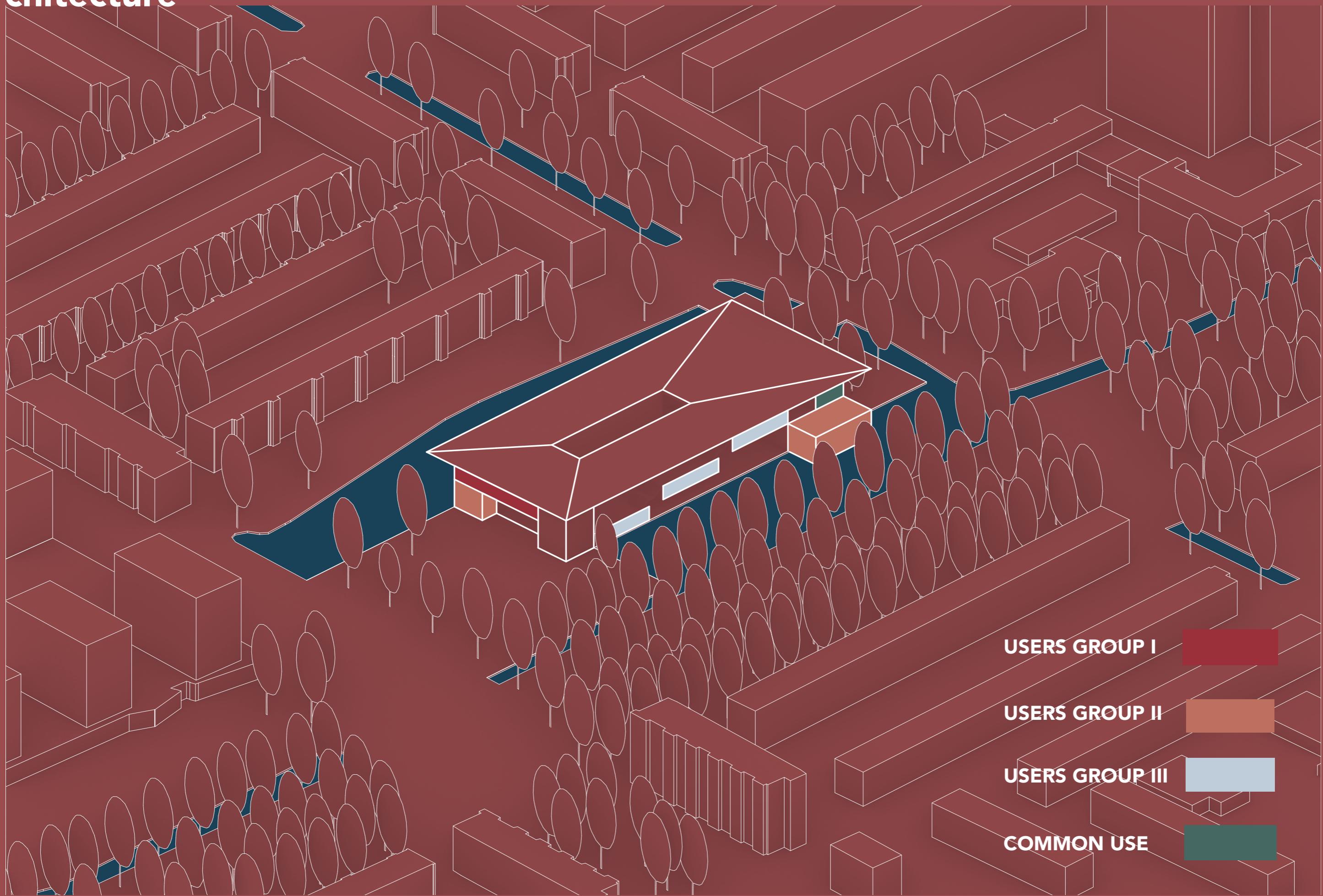
Second Floor Programmes



Third Floor Programmes



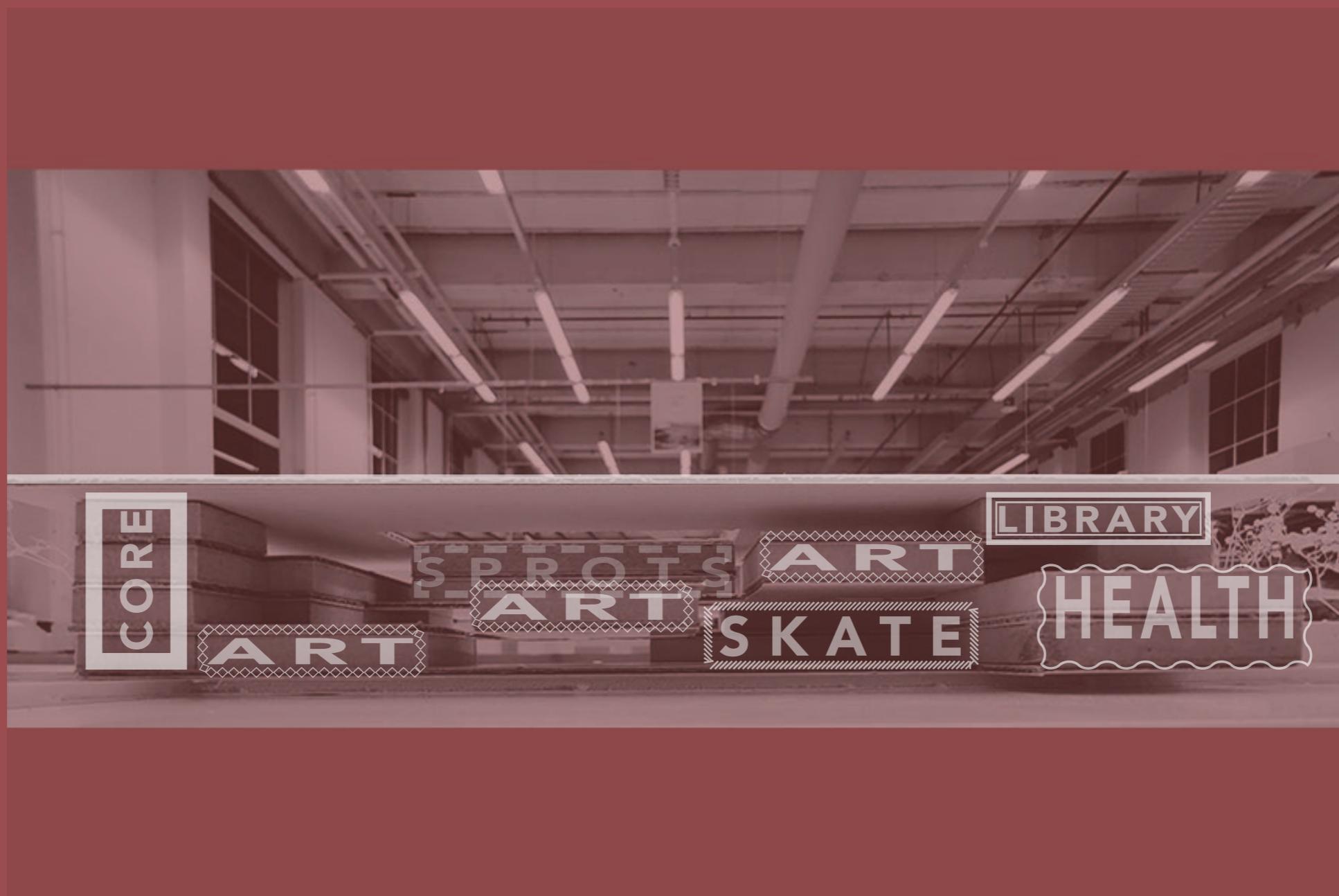
Architecture



Cultural Collage



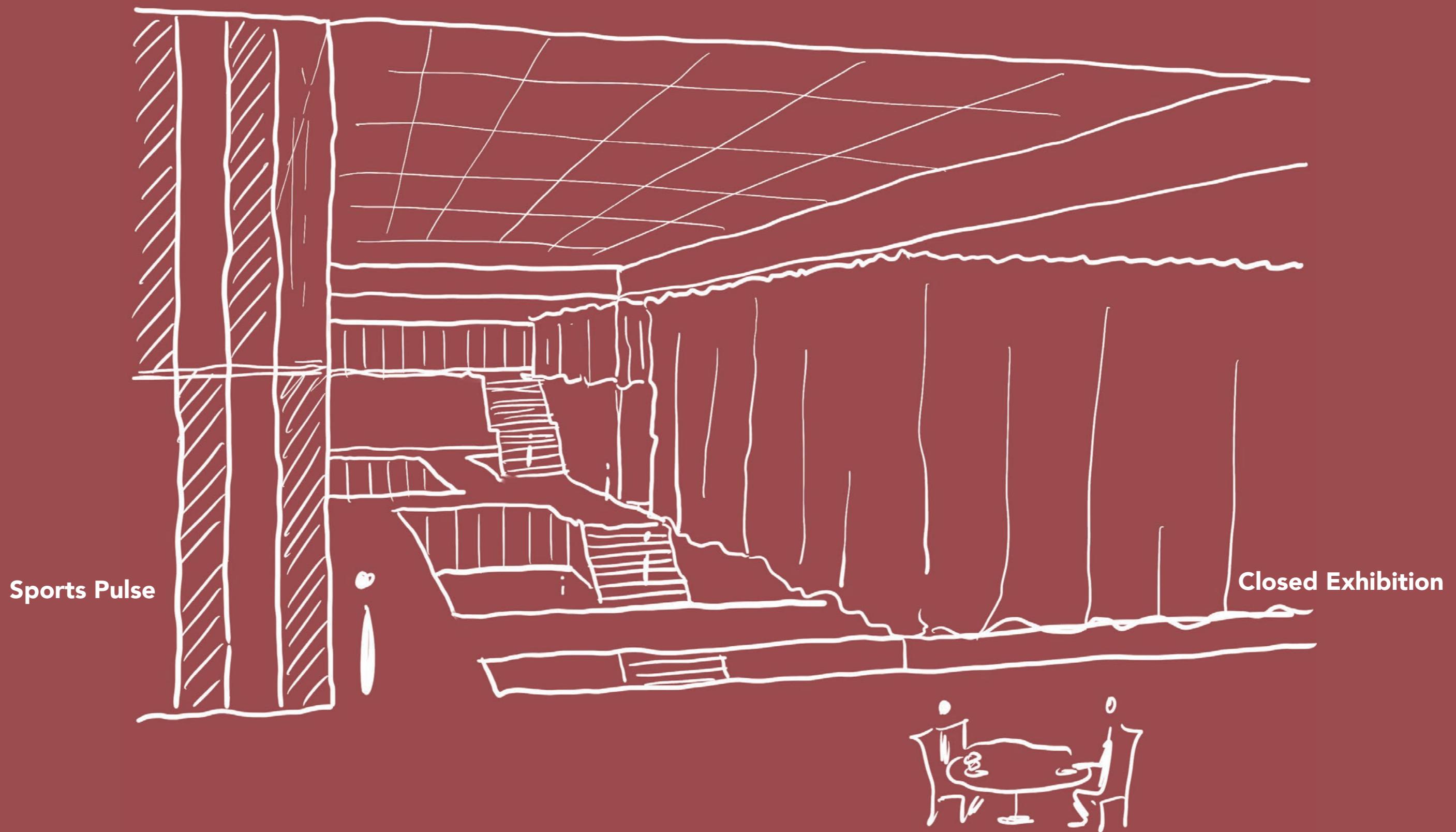
Cultural Collage



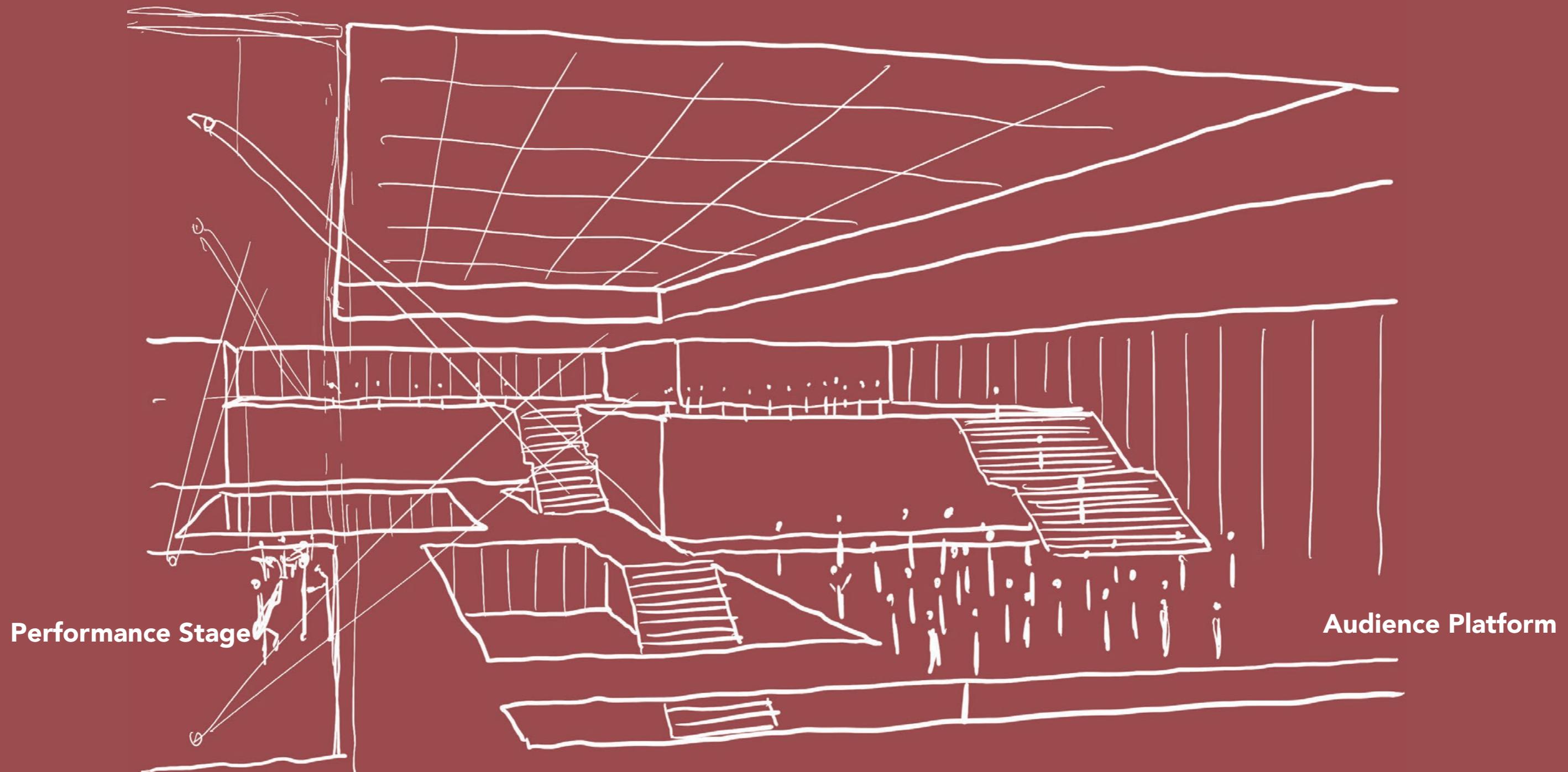
Normal Mode



Exhibition Mode



Concert Mode



Bibiograohy

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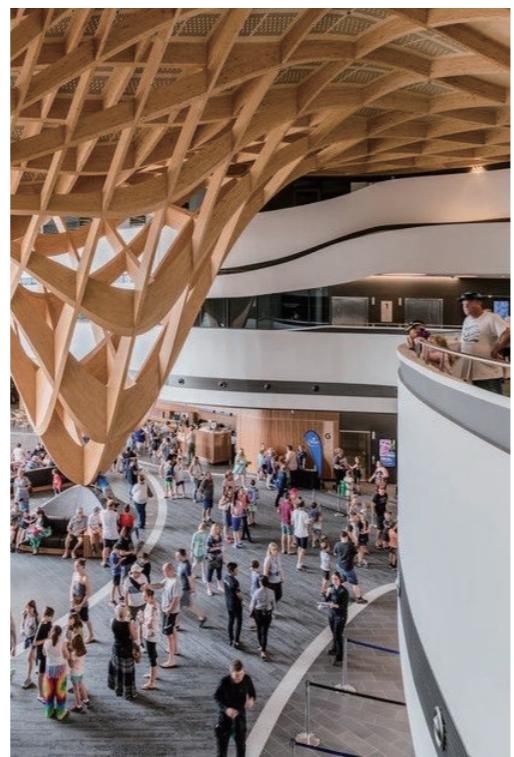
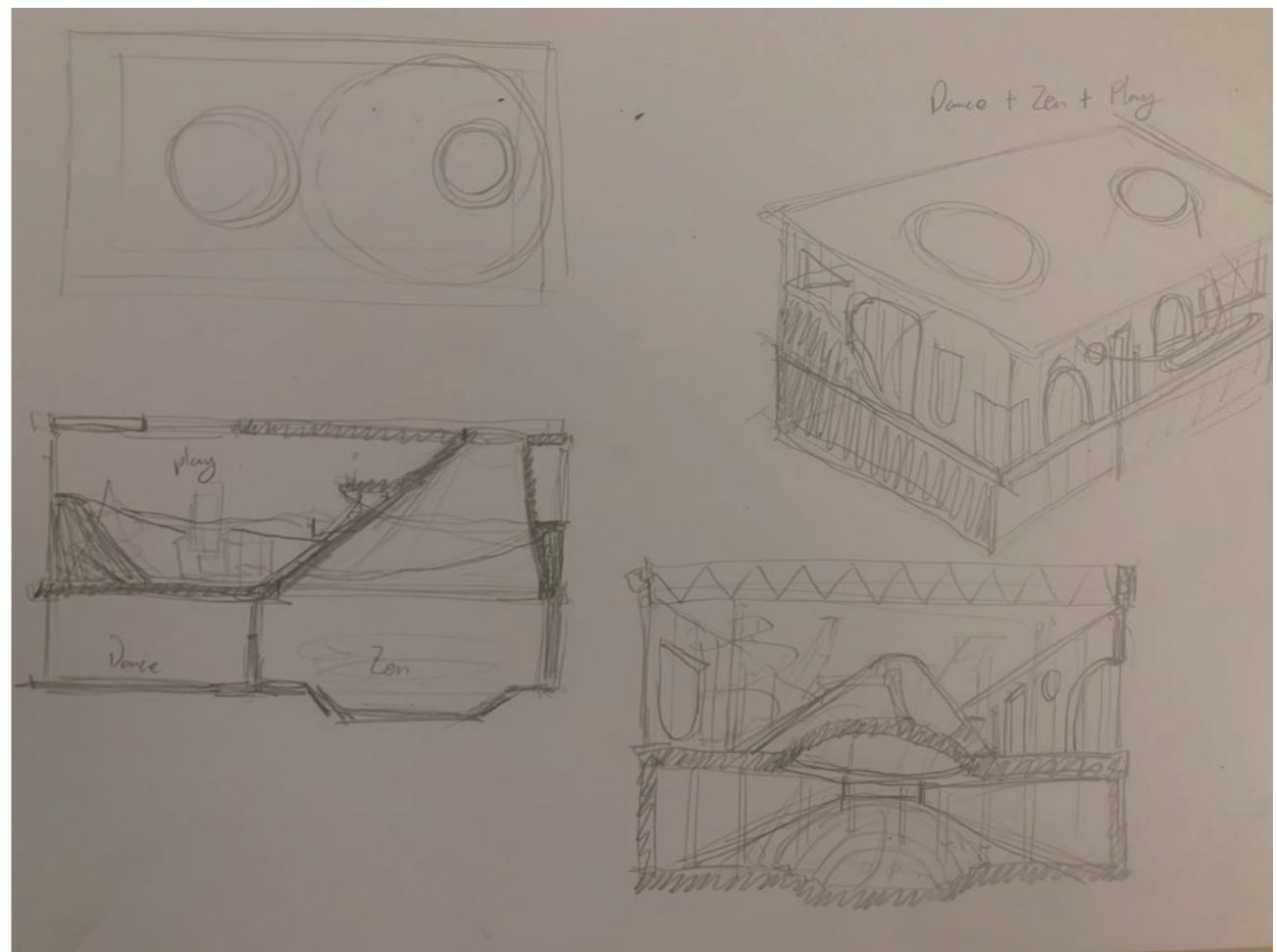
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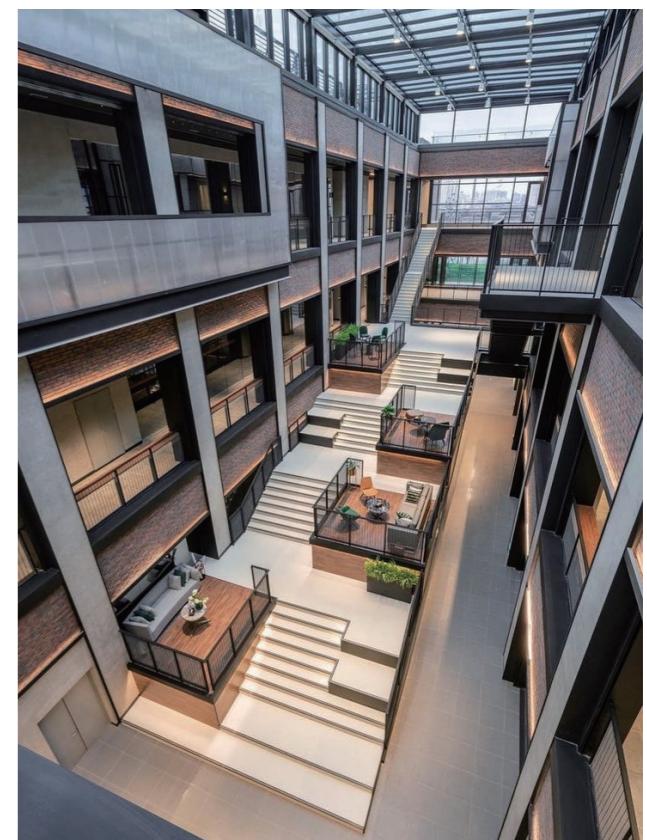
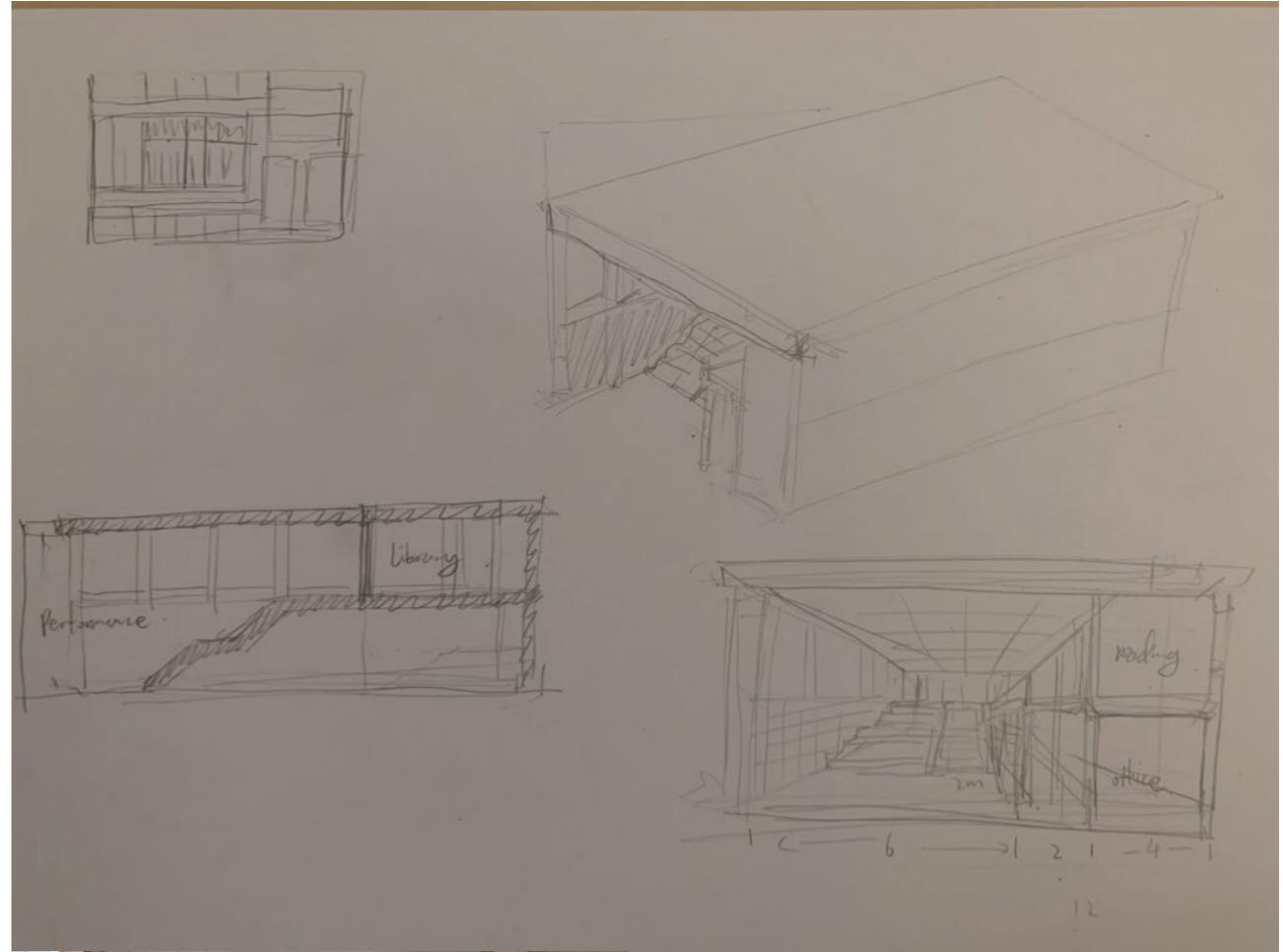
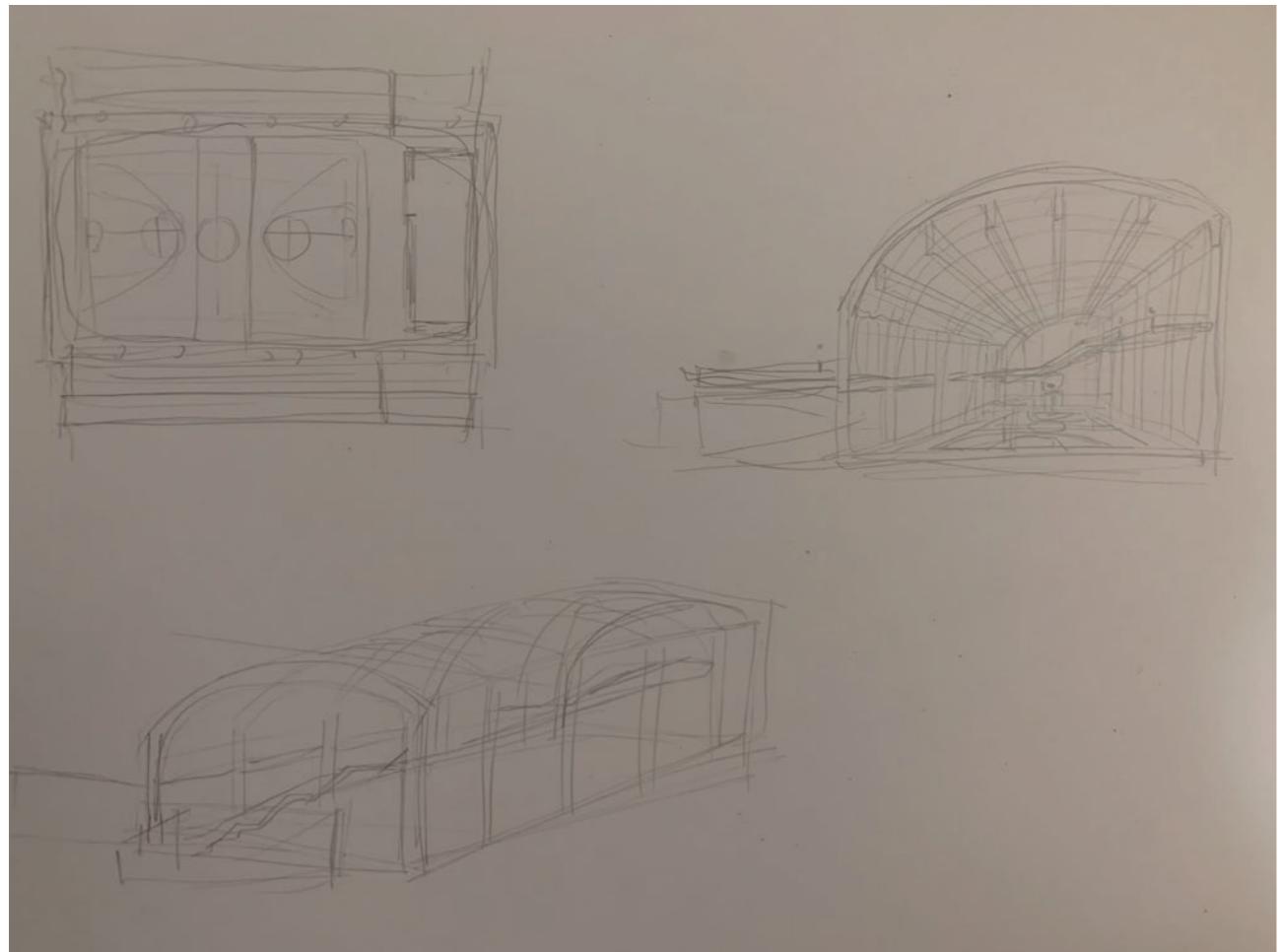
Shields, J. A. E. (2014). Collage and Architecture. In Online access with purchase: Askews (Architecture) (Single User Access). Retrieved from <http://public.eblib.com/choice/publicfullrecord.aspx?p=1588699>

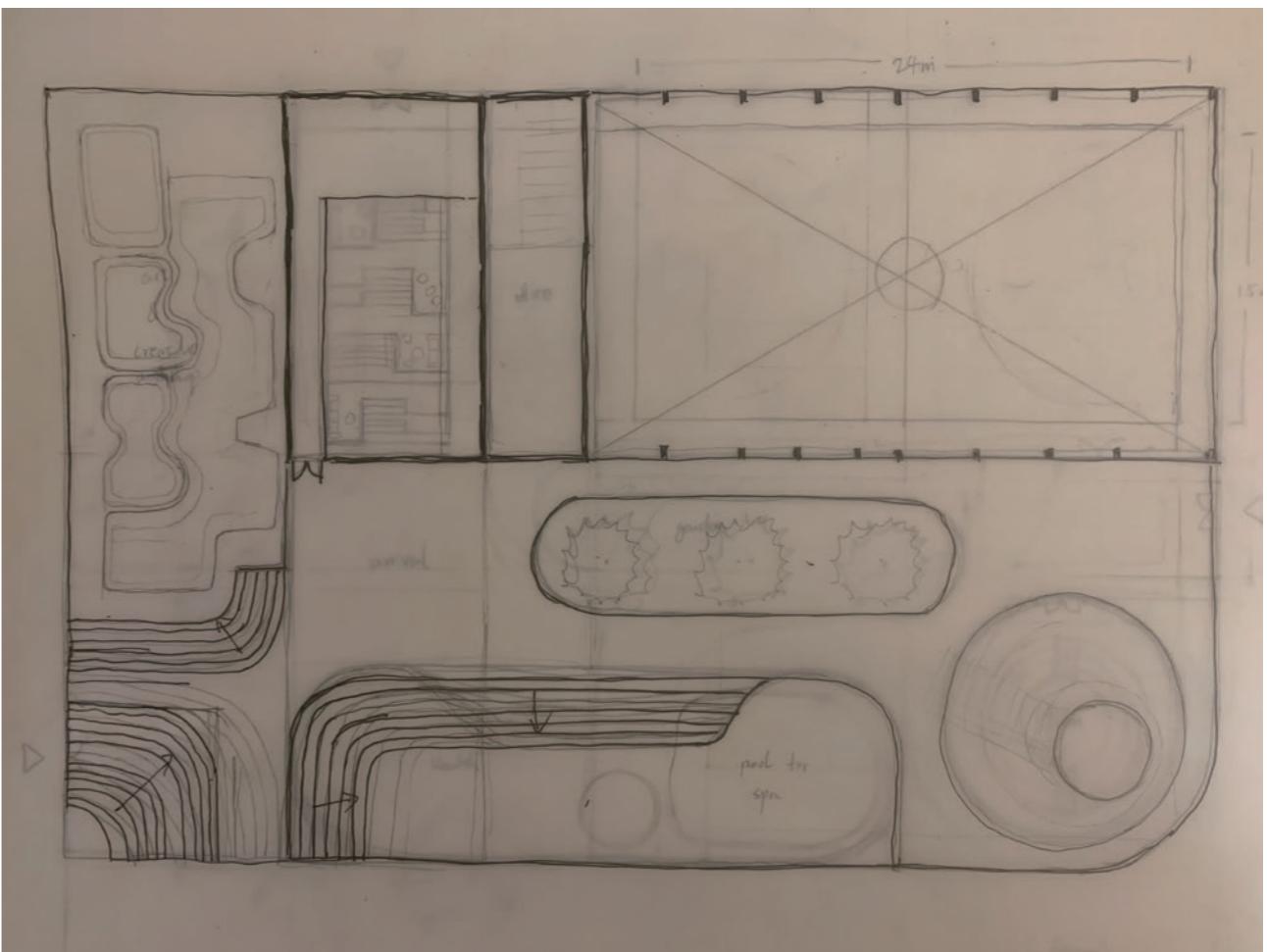
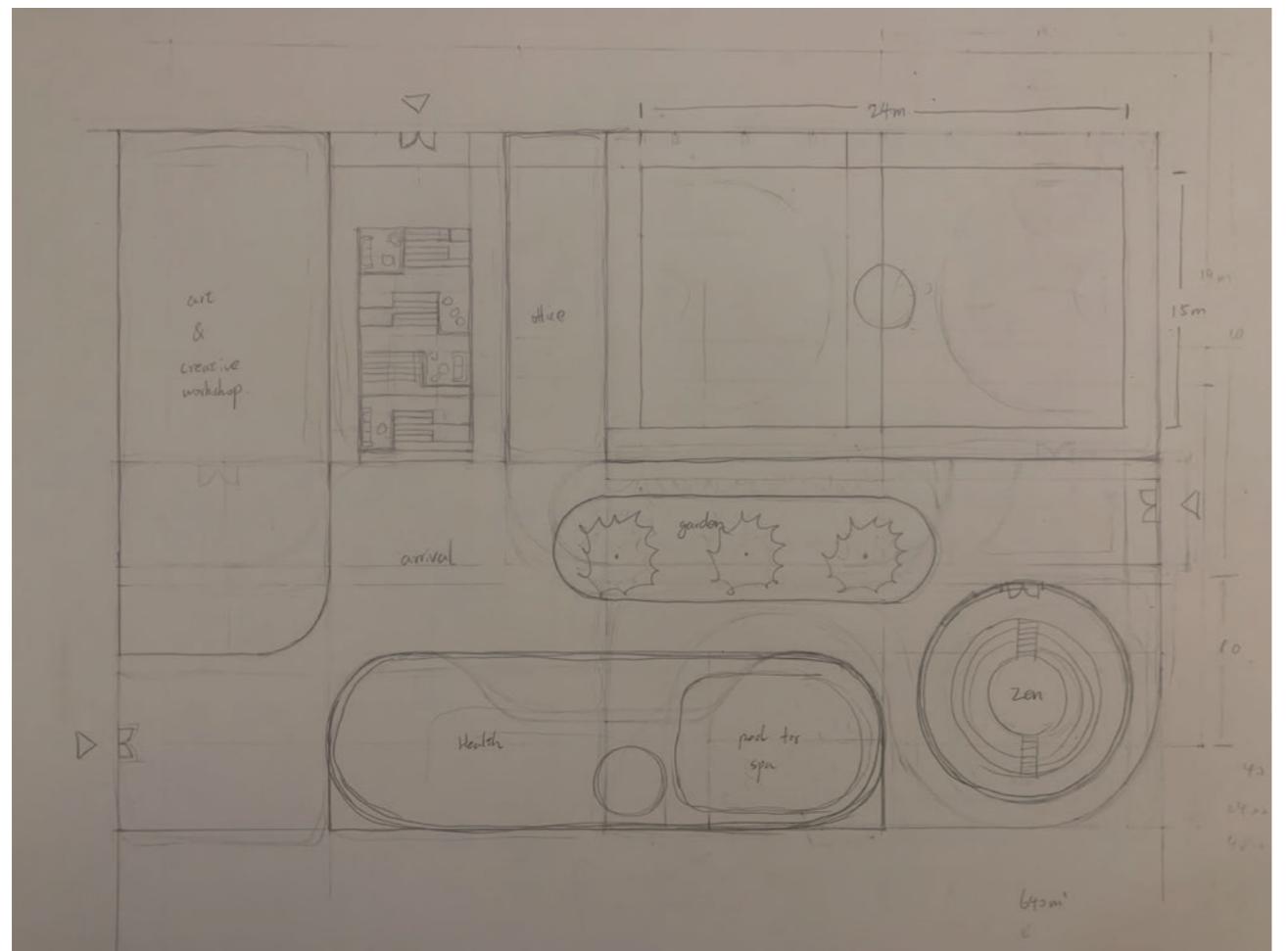
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Process Documentation II

Draft VI





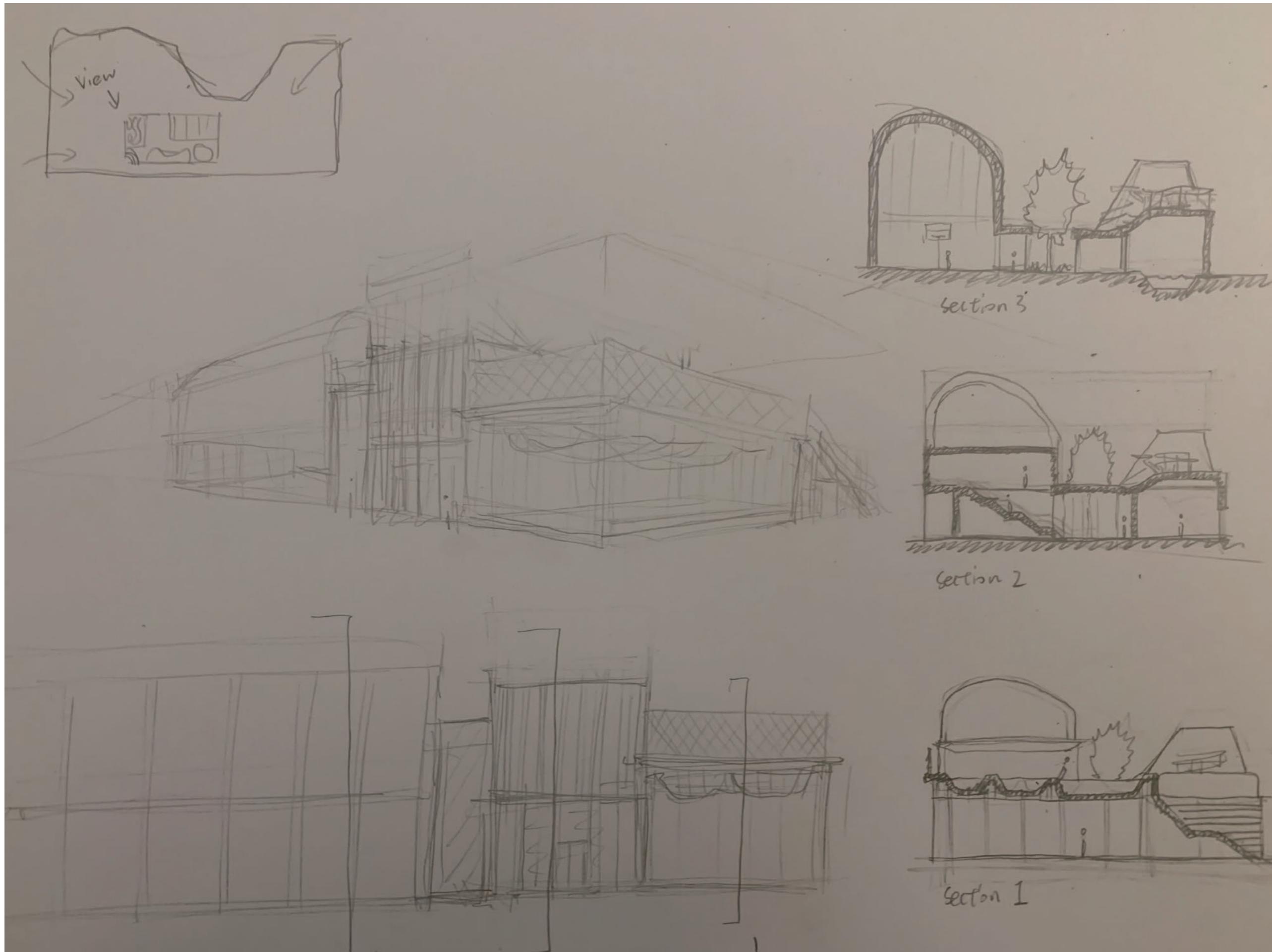


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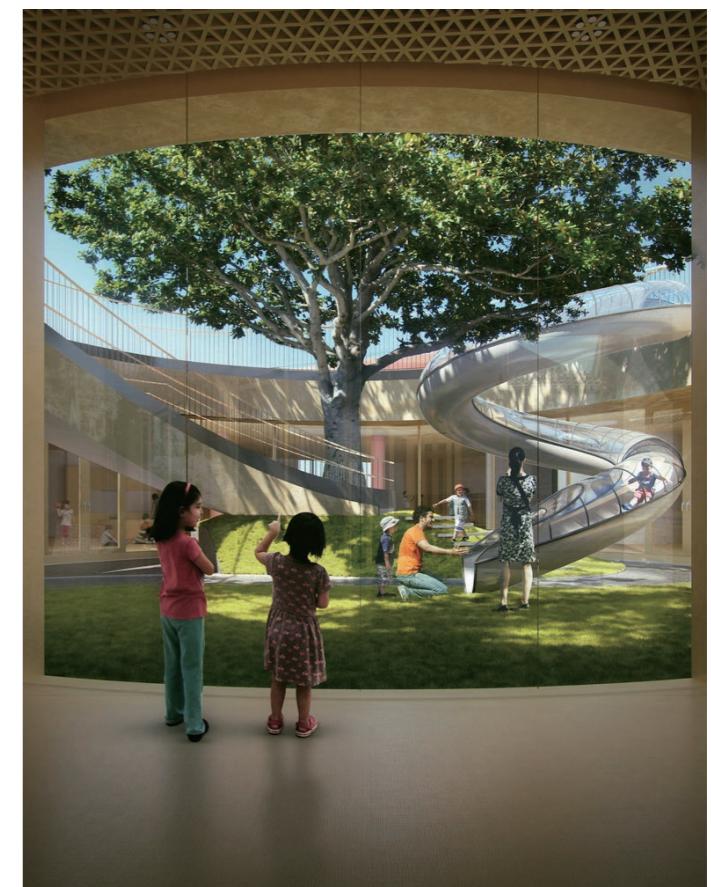
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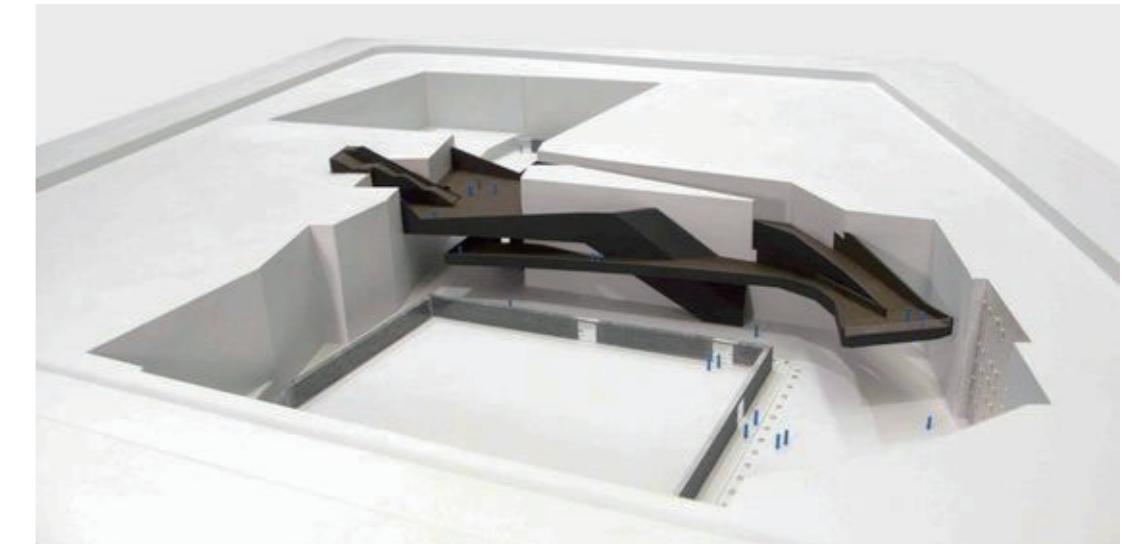
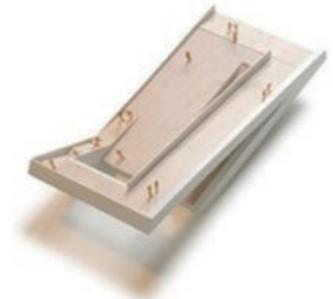
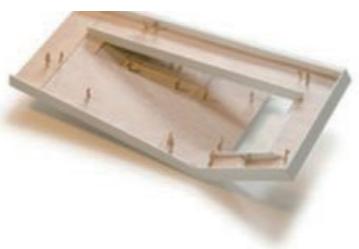




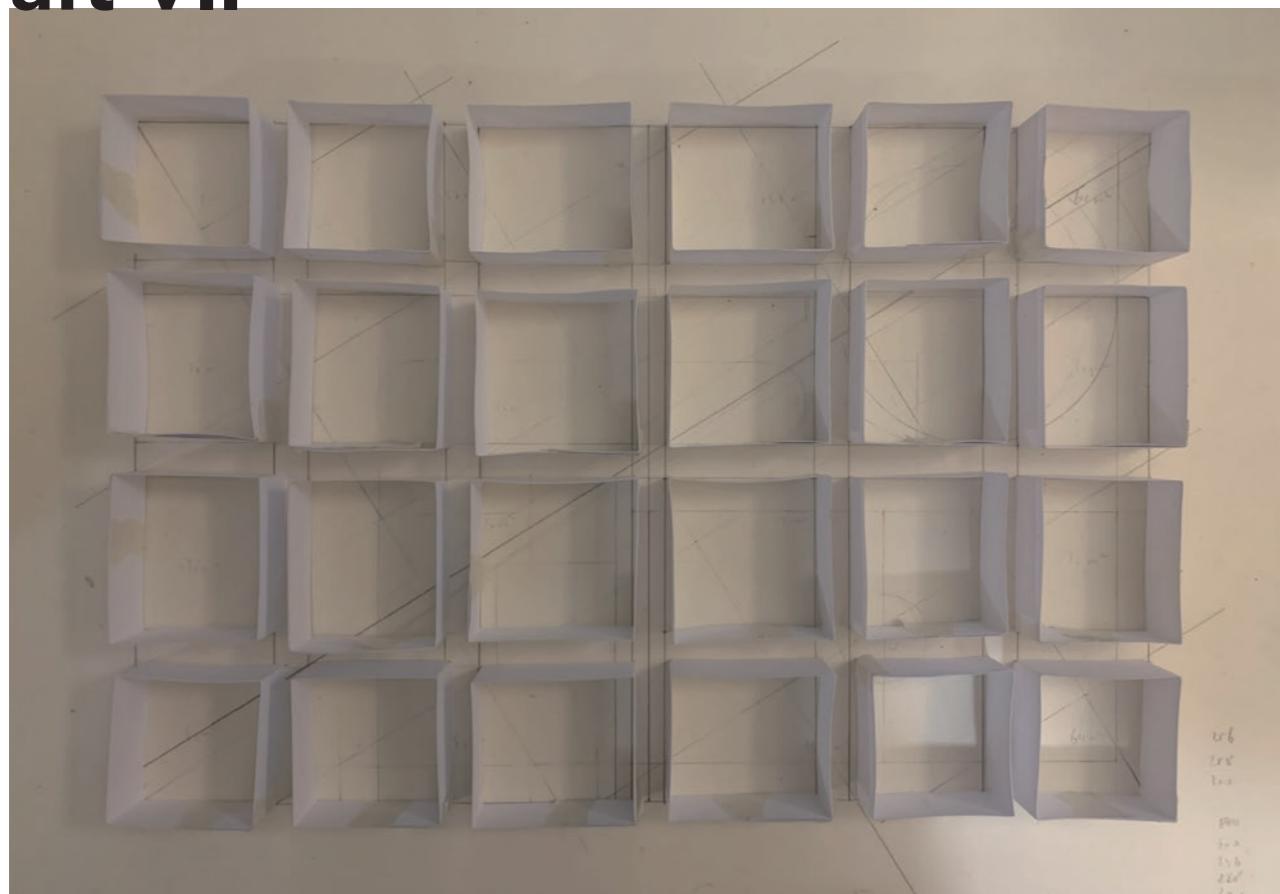


MAD Architects Begin Construction on Floating Kindergarten above Historic Beijing Courtyard

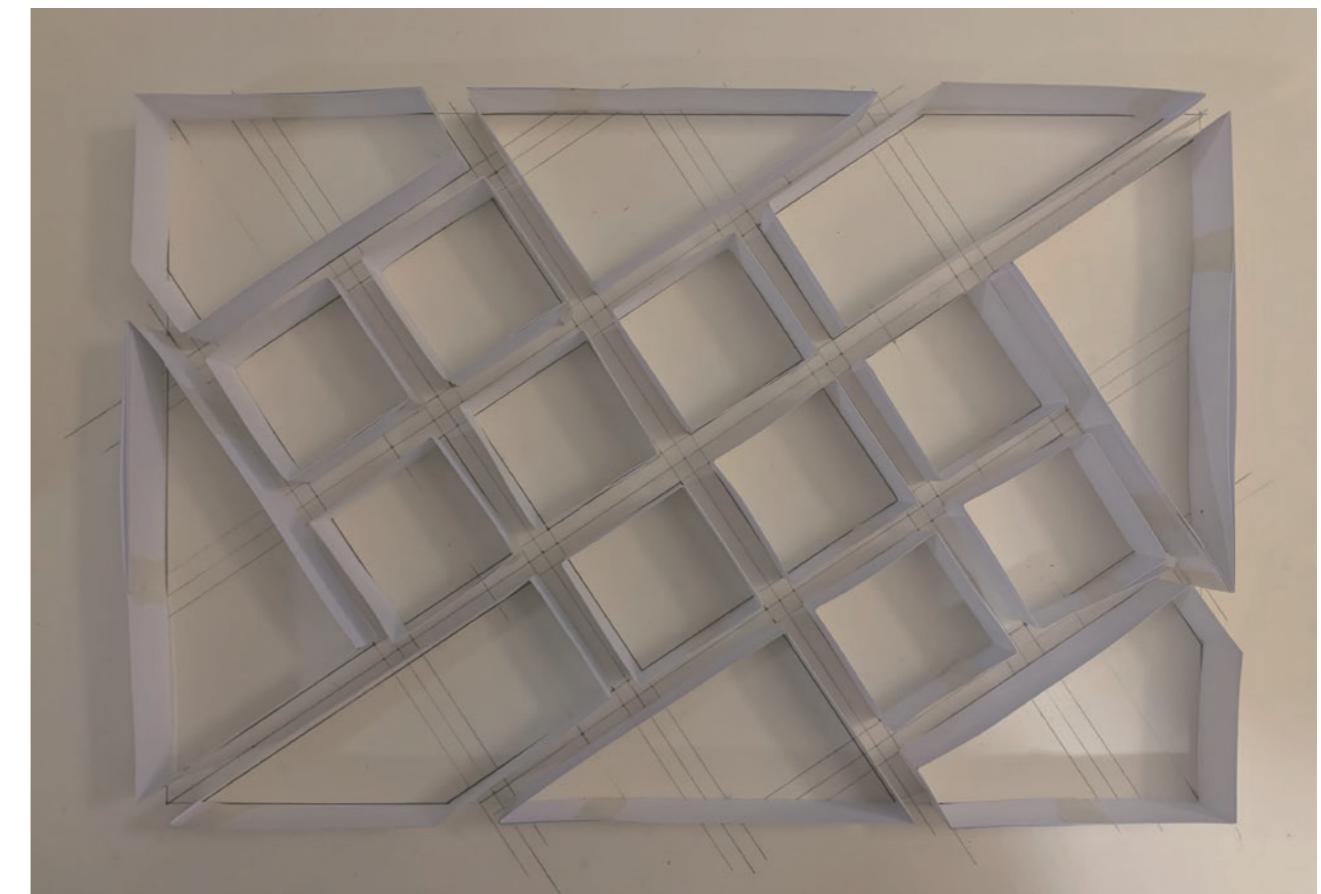




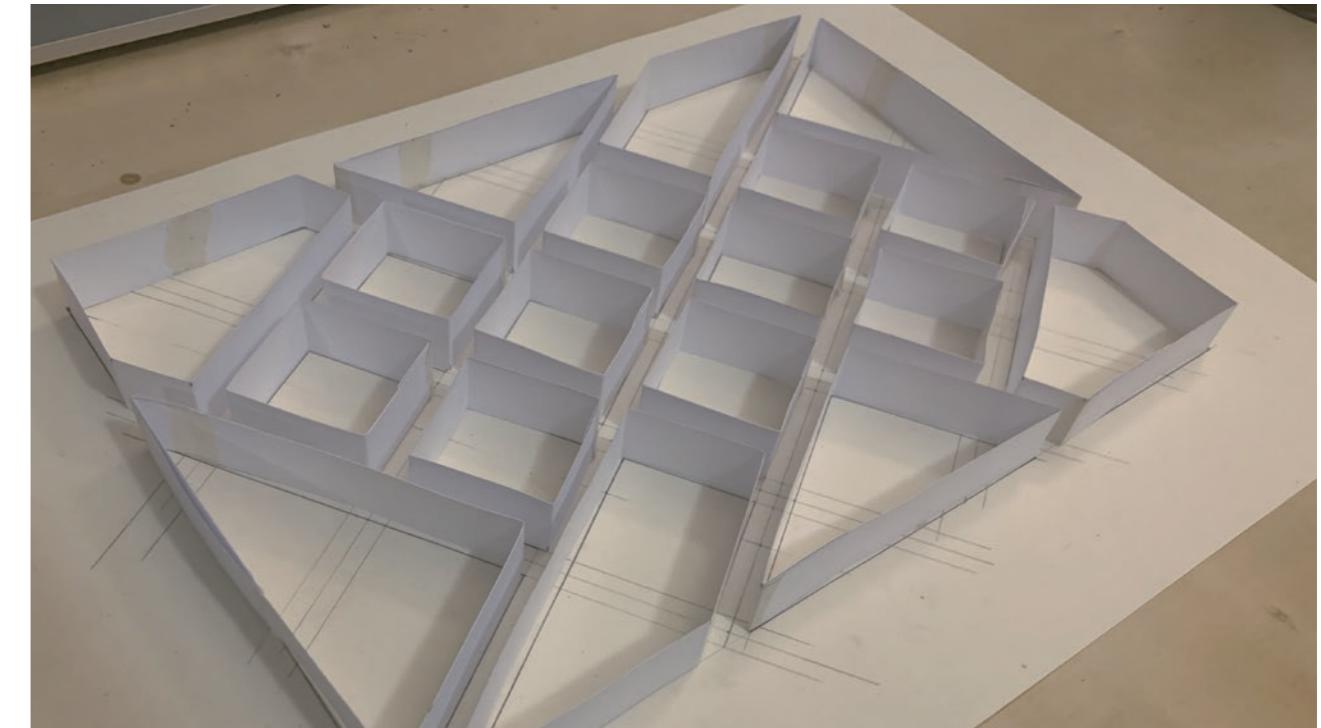
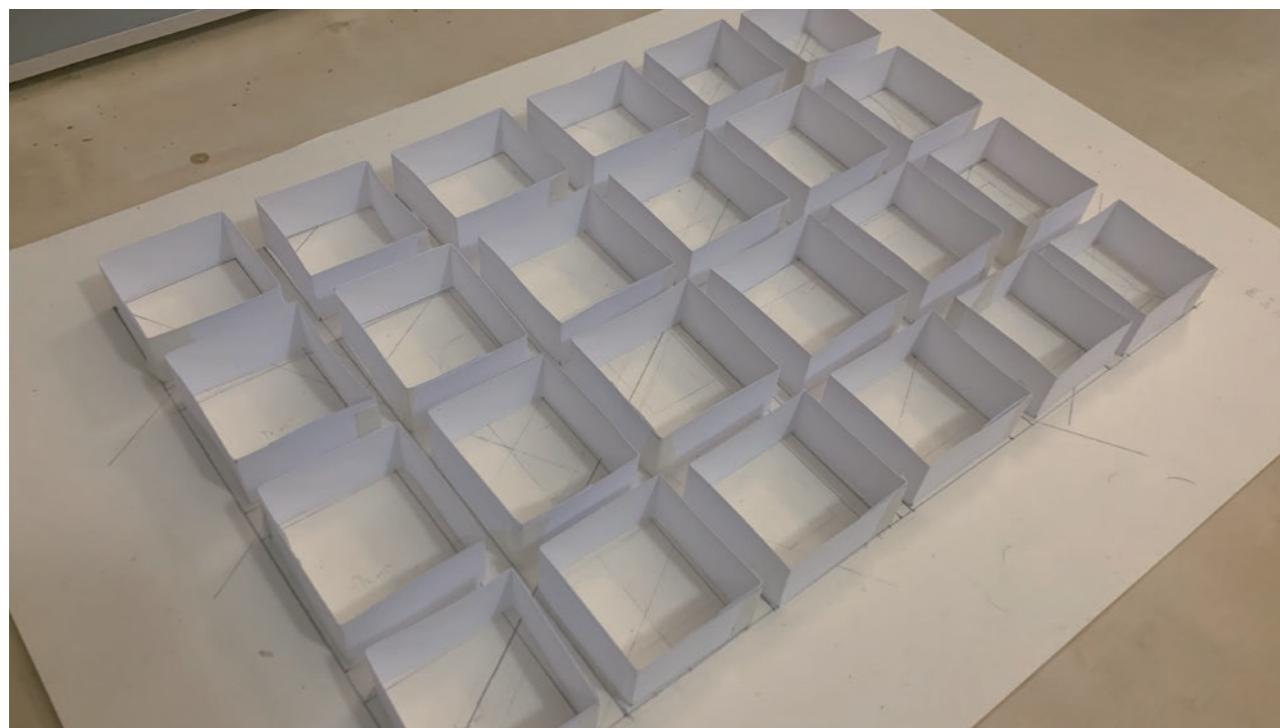
Draft VII



For this model, I tried to understand the scale of the building and room sizes. But building size is 40 meters by 60 meters square. Corridor is 2 meters wide. In this case the rooms are around 80 square meters.

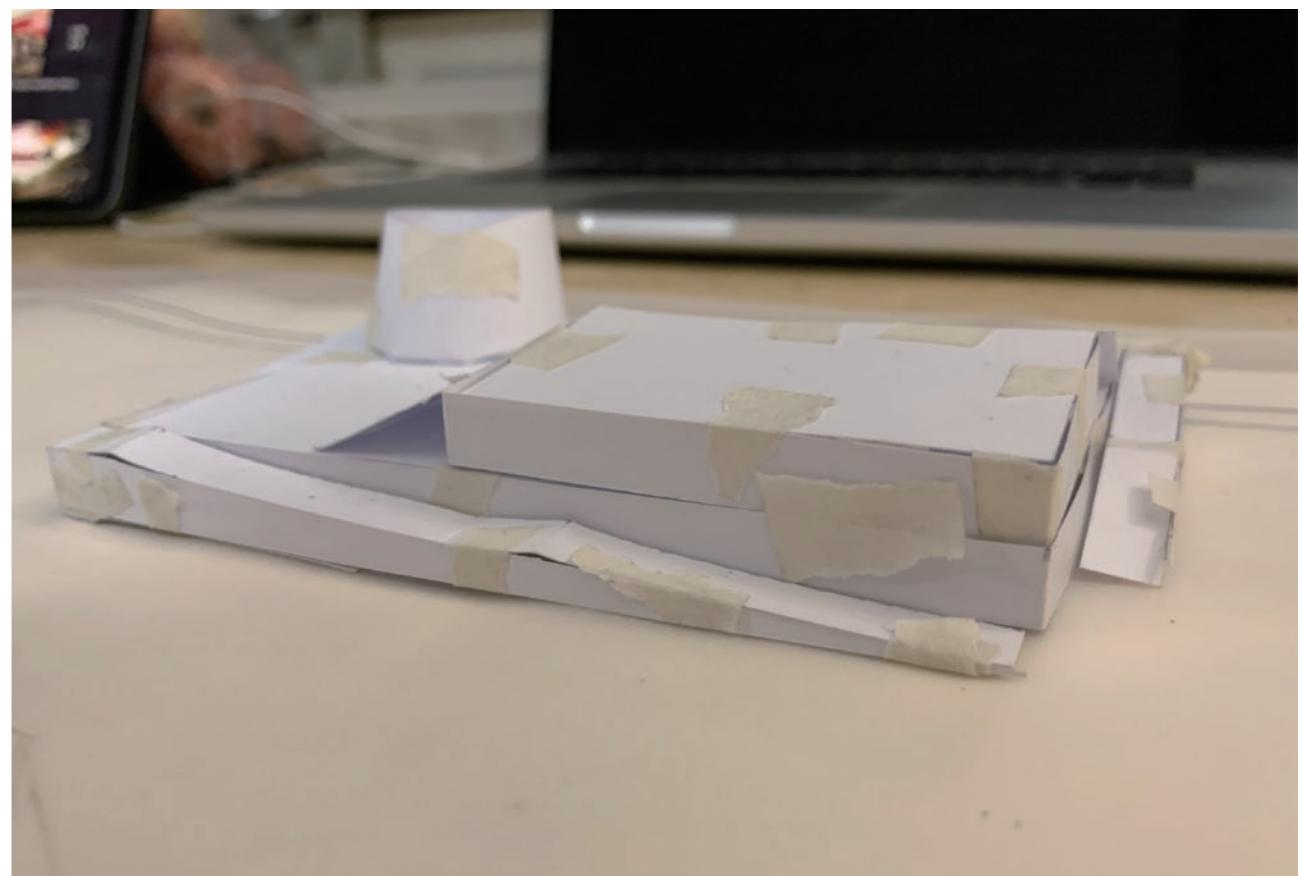
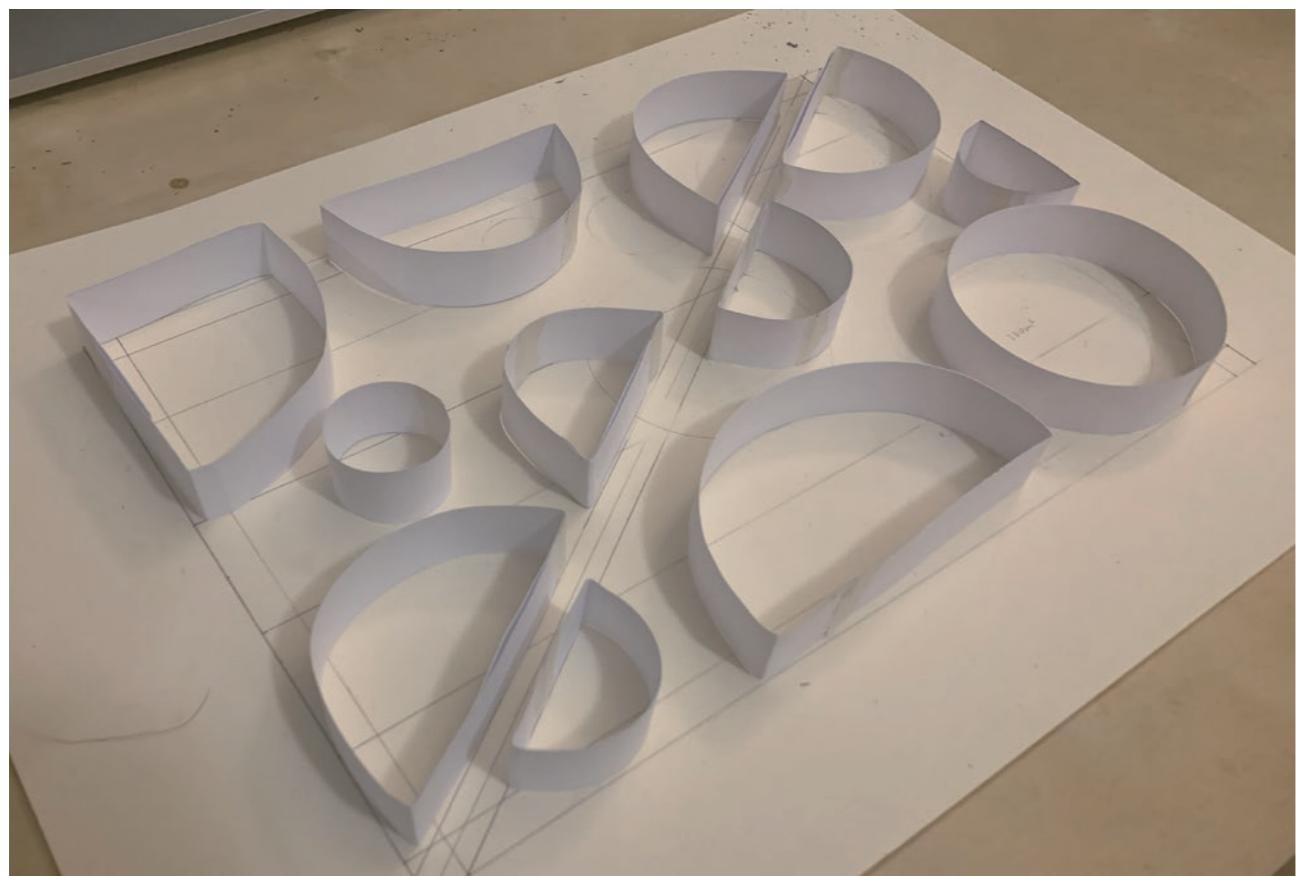
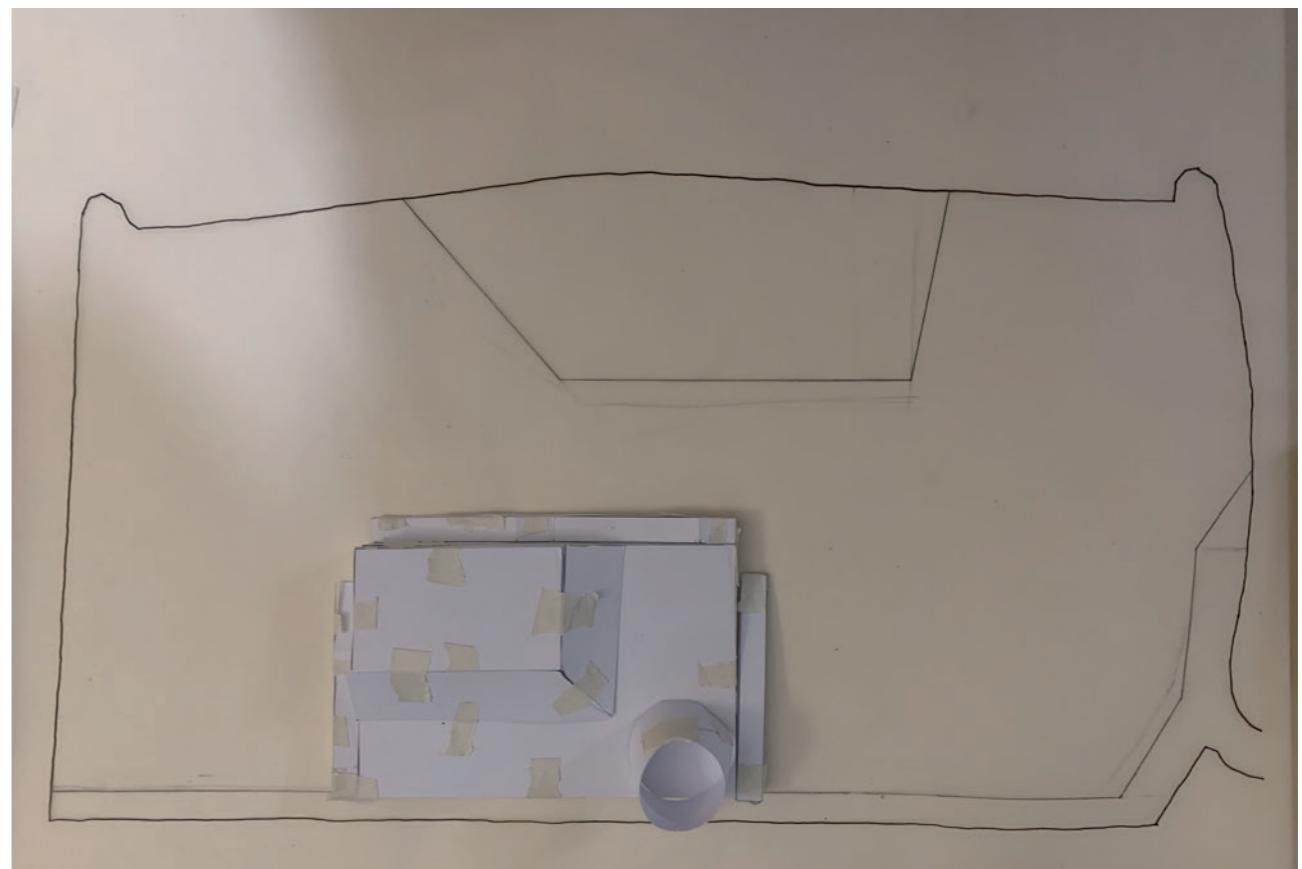


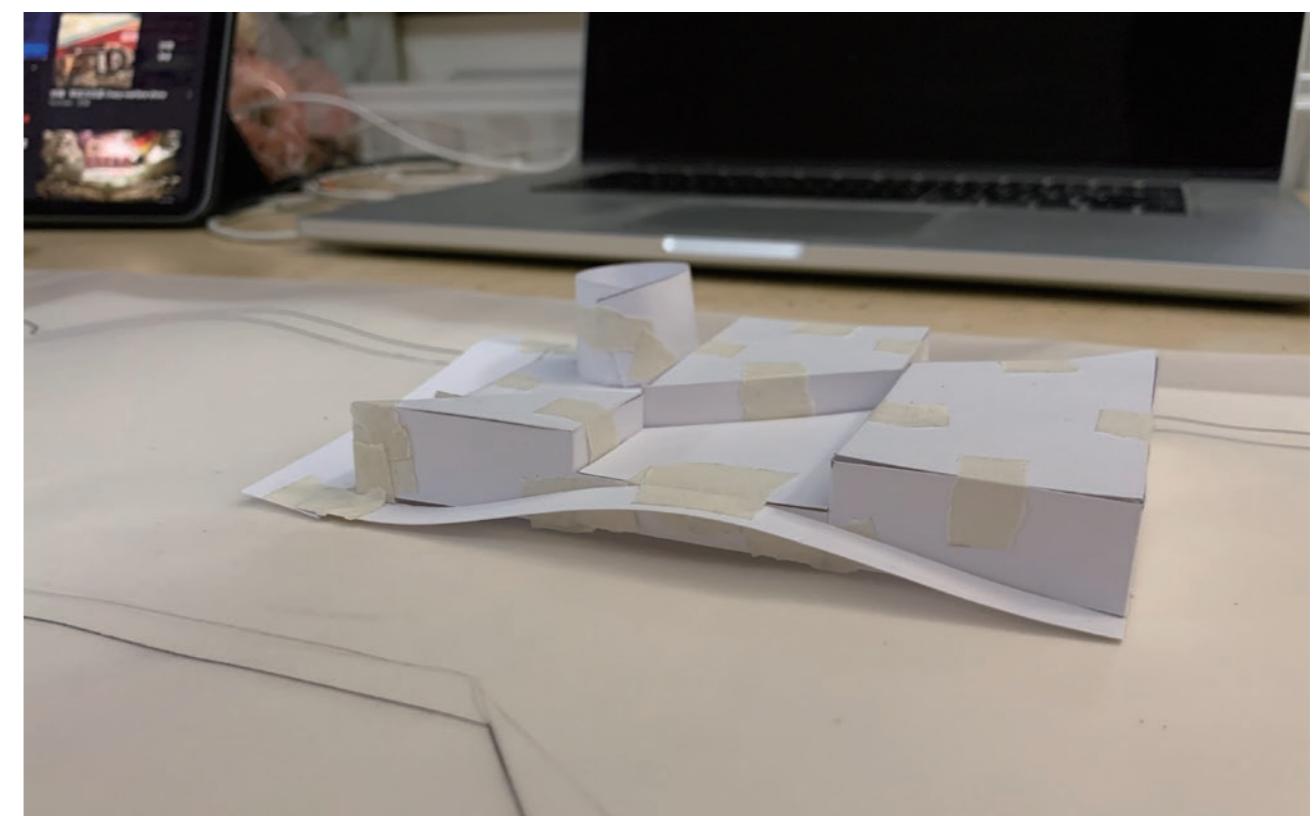
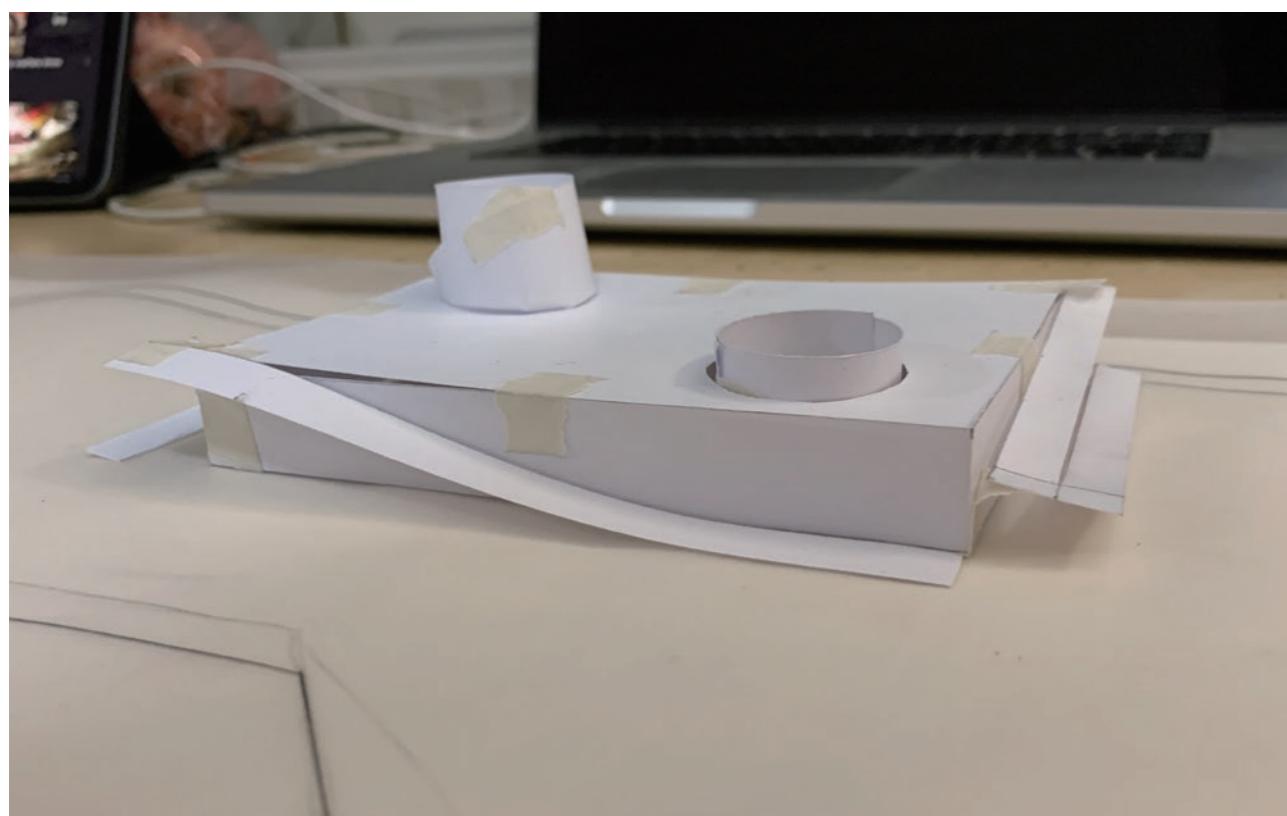
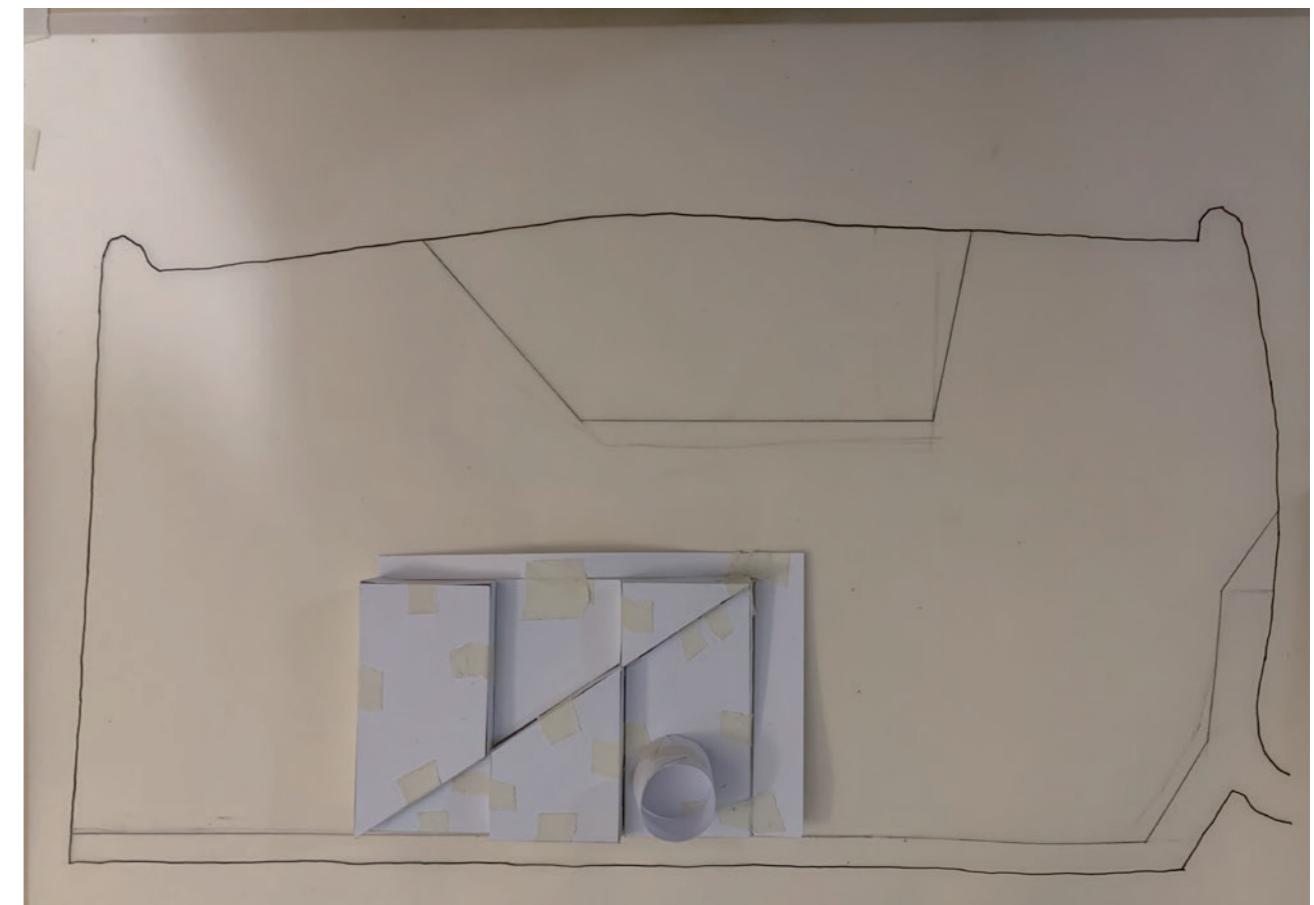
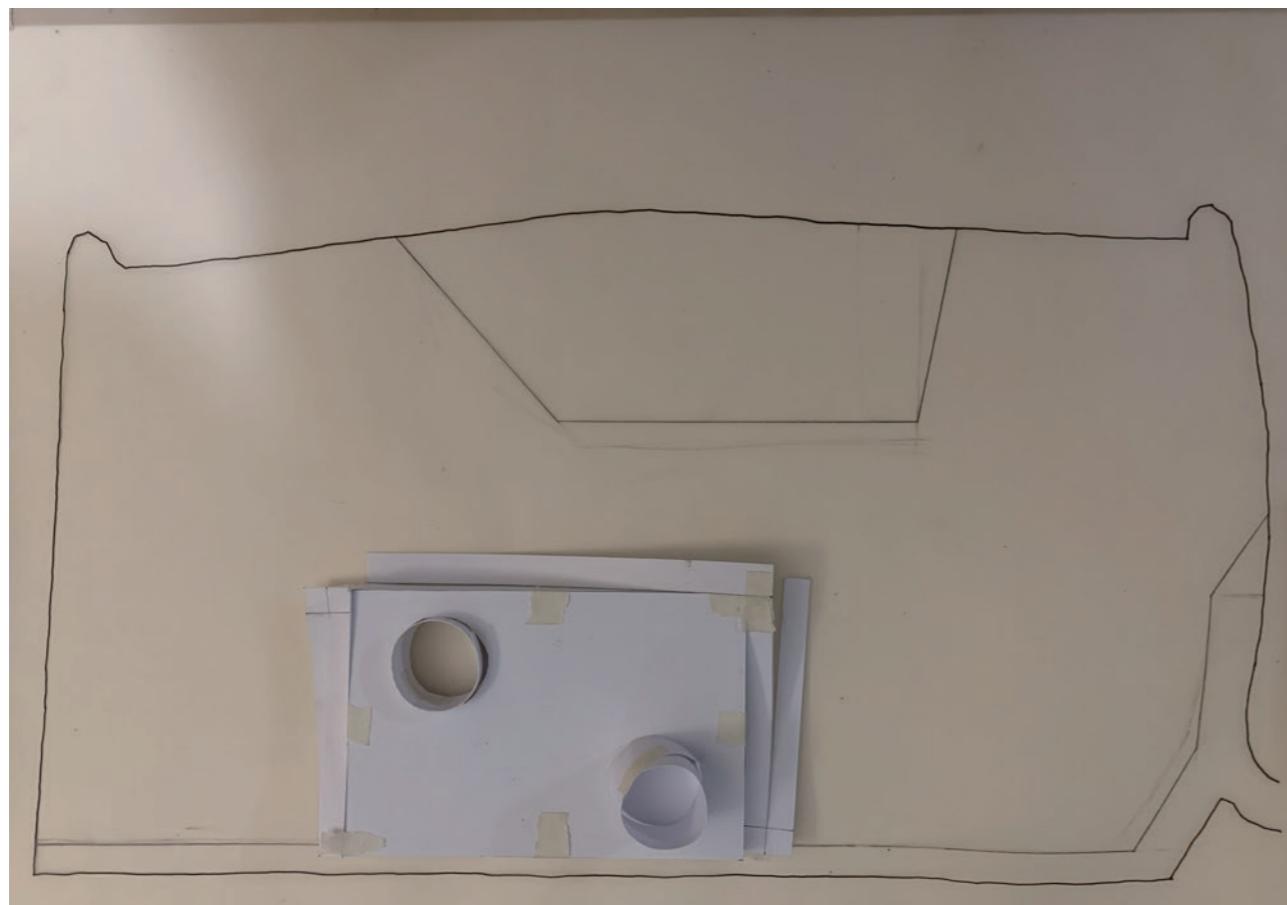
The organization of the rooms is changed according to the approach direction of the people. As a result, the rooms alongside the edge have to be bigger. This change offers more possibility.

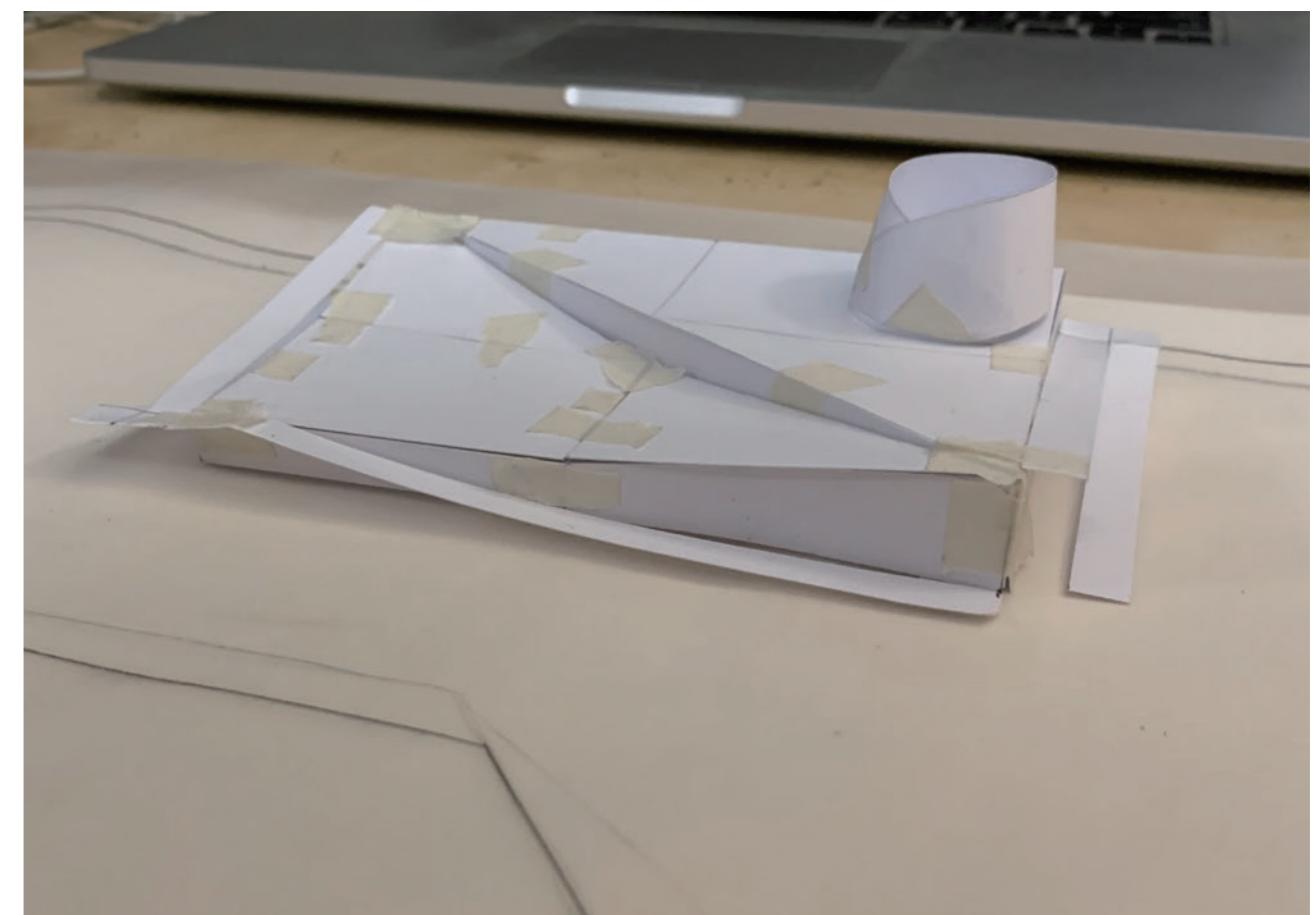
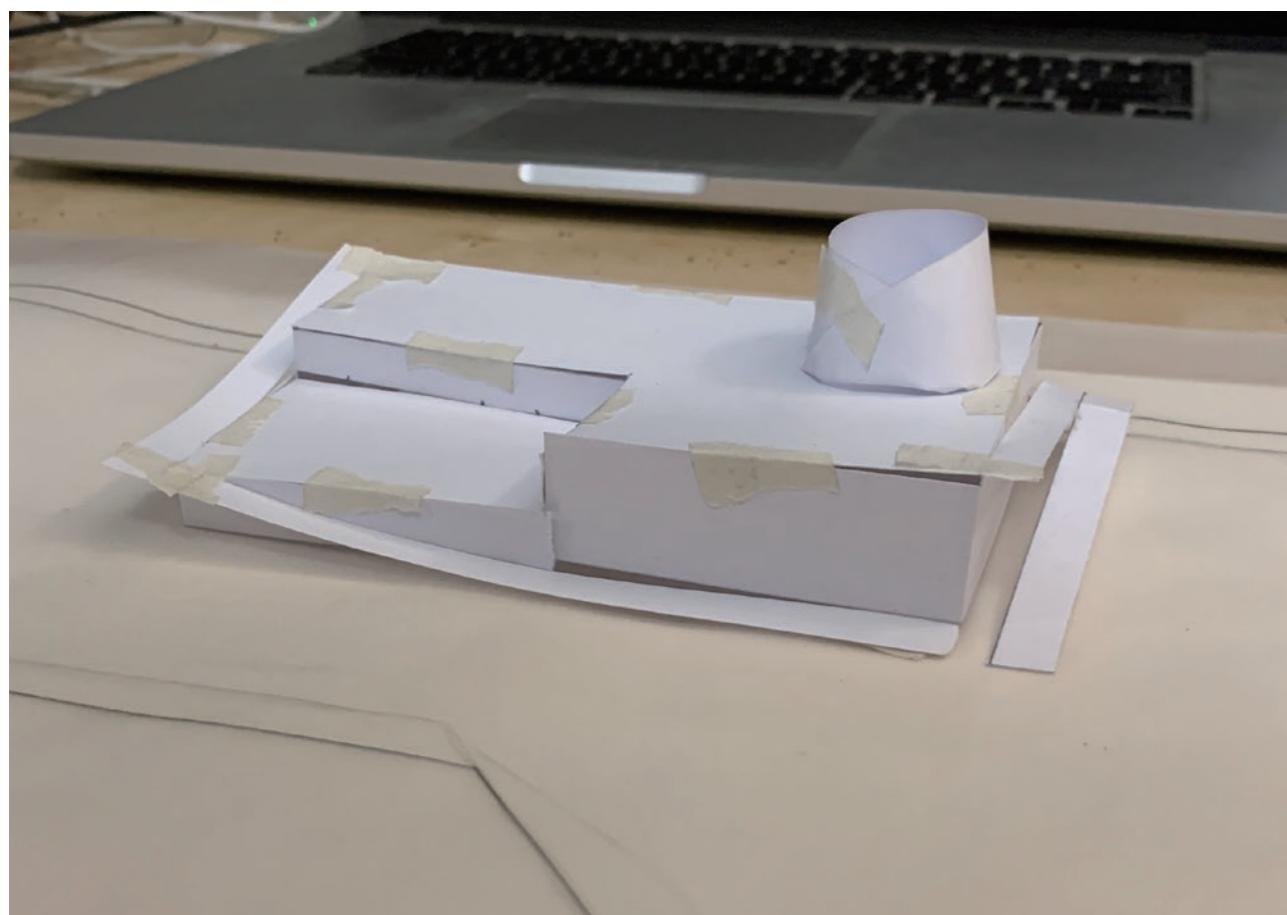
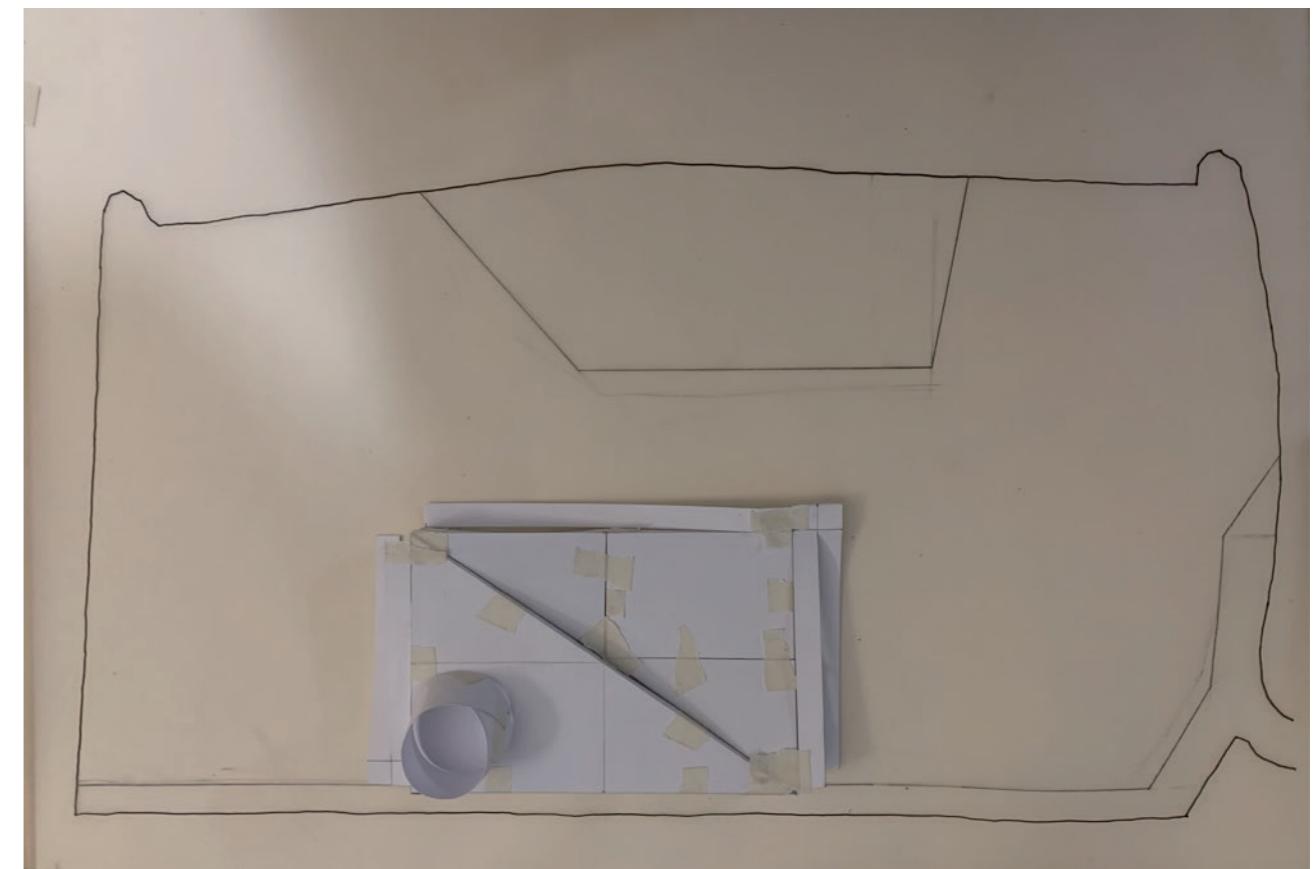
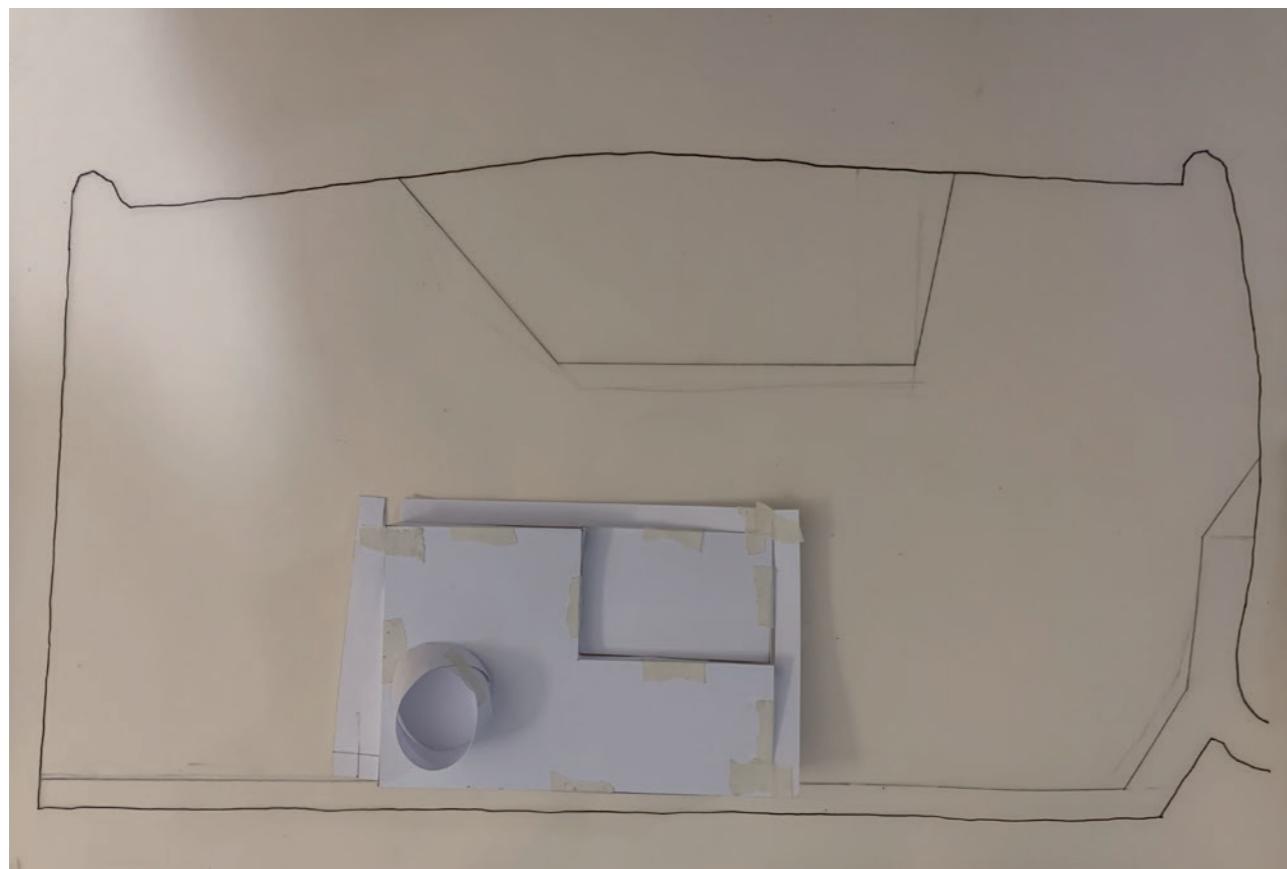


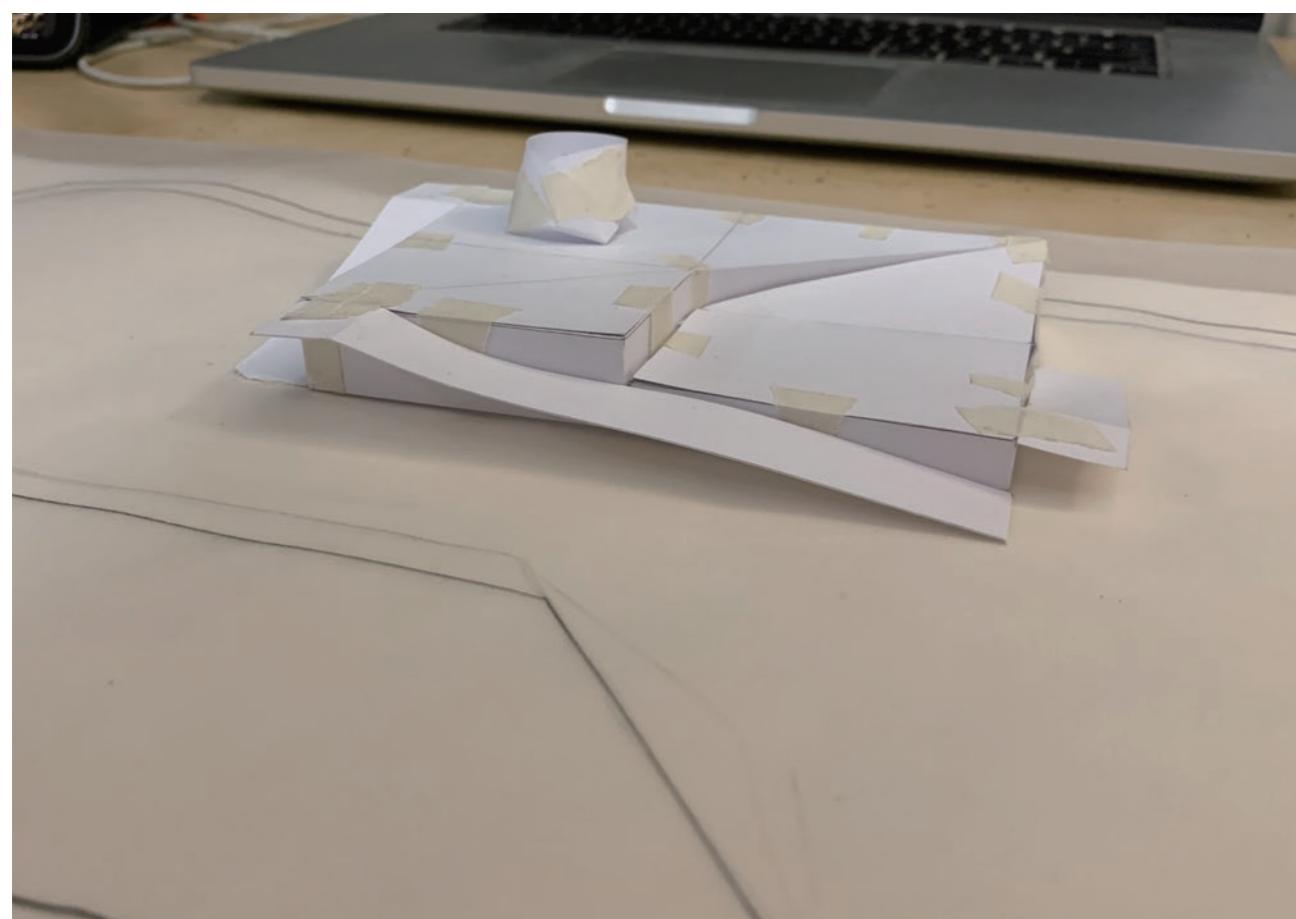
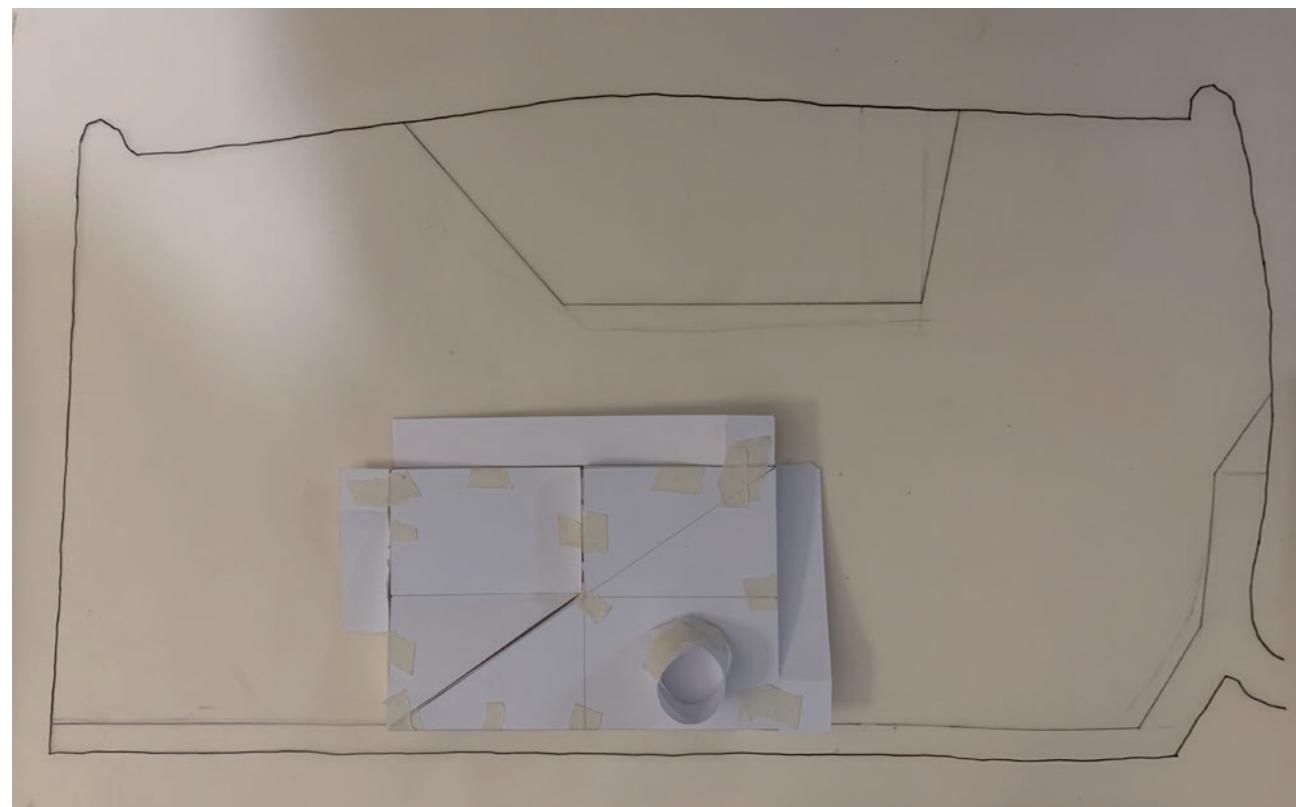


This is an attempt for a more free organization of the rooms.

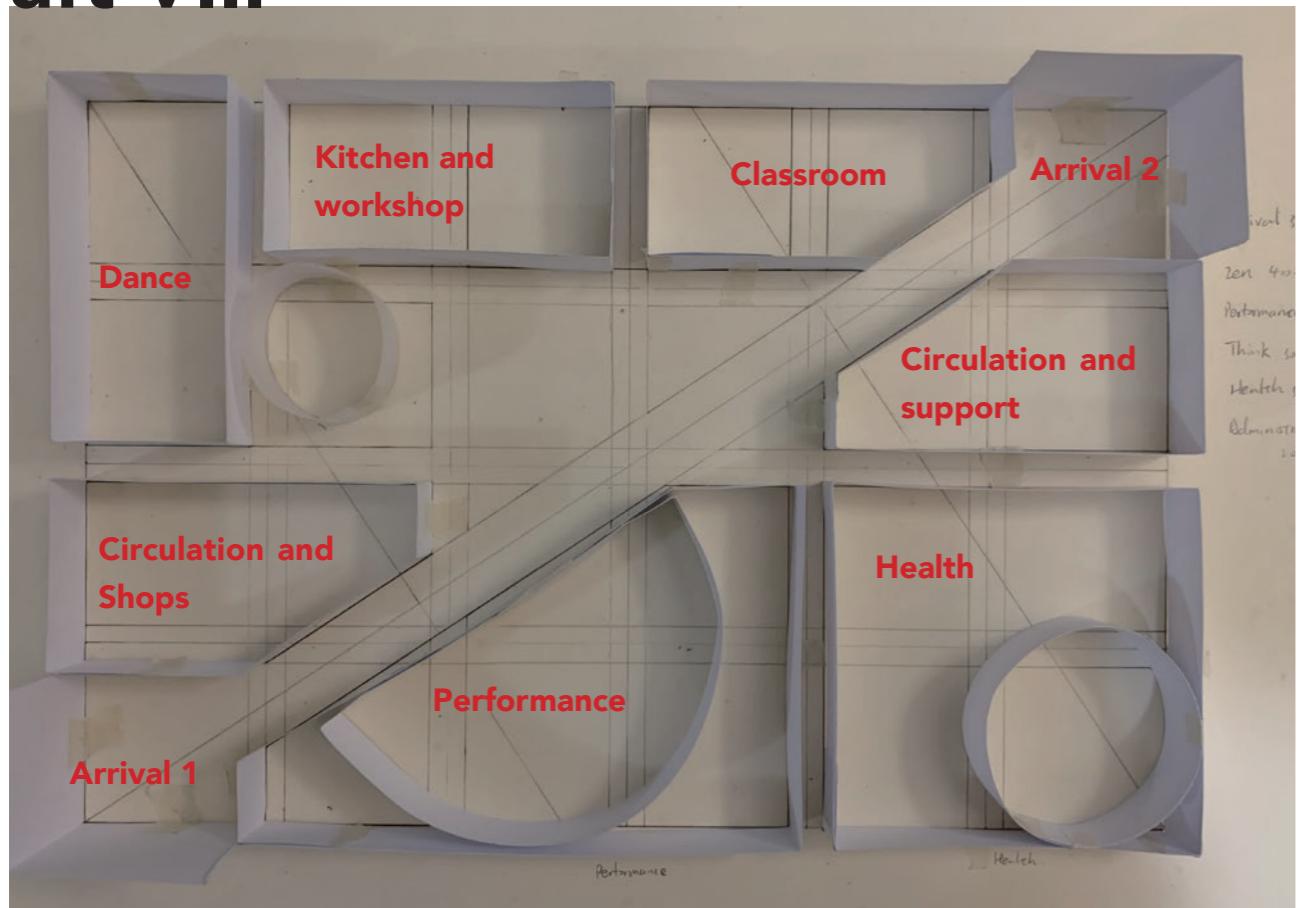






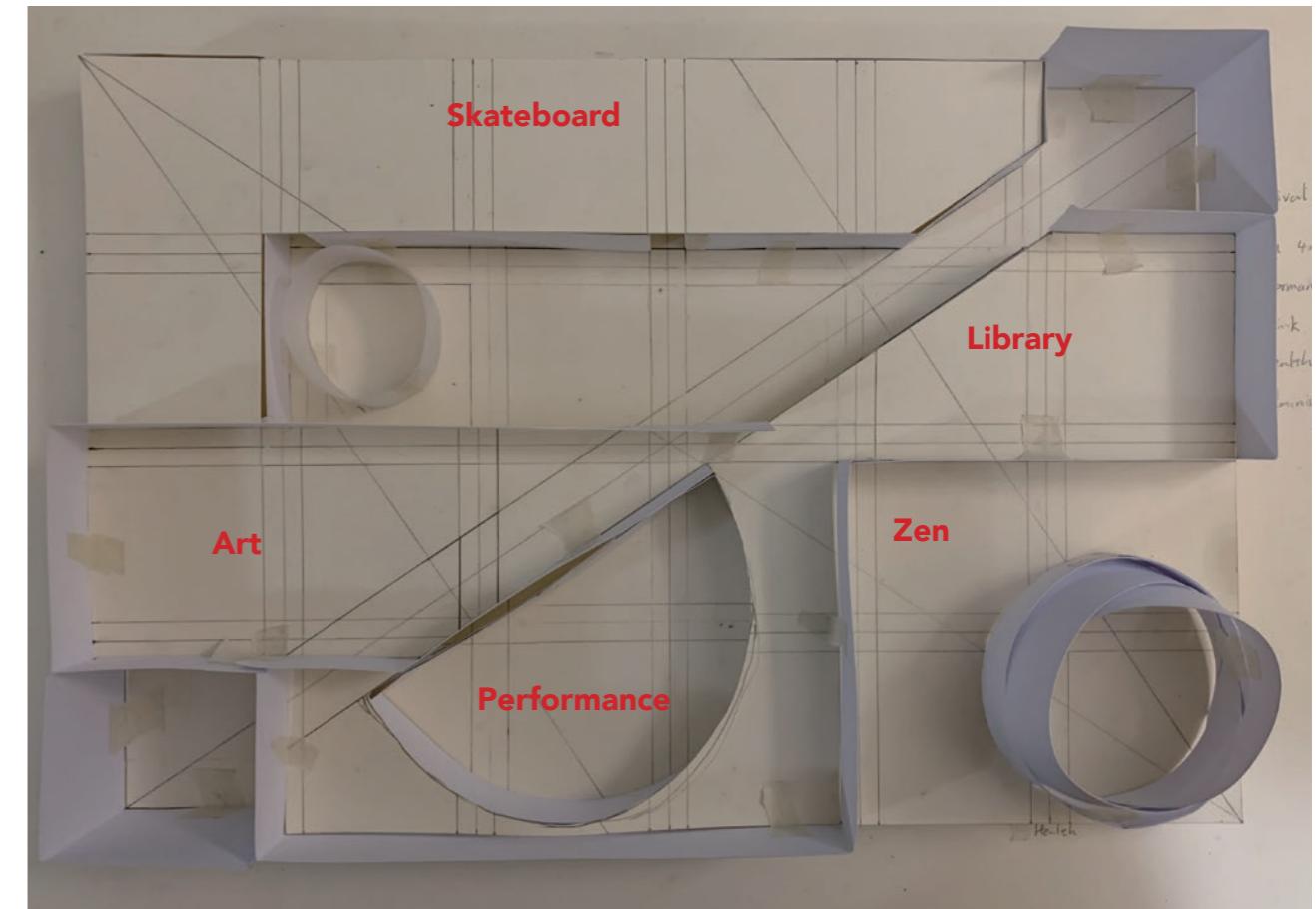


Draft VIII



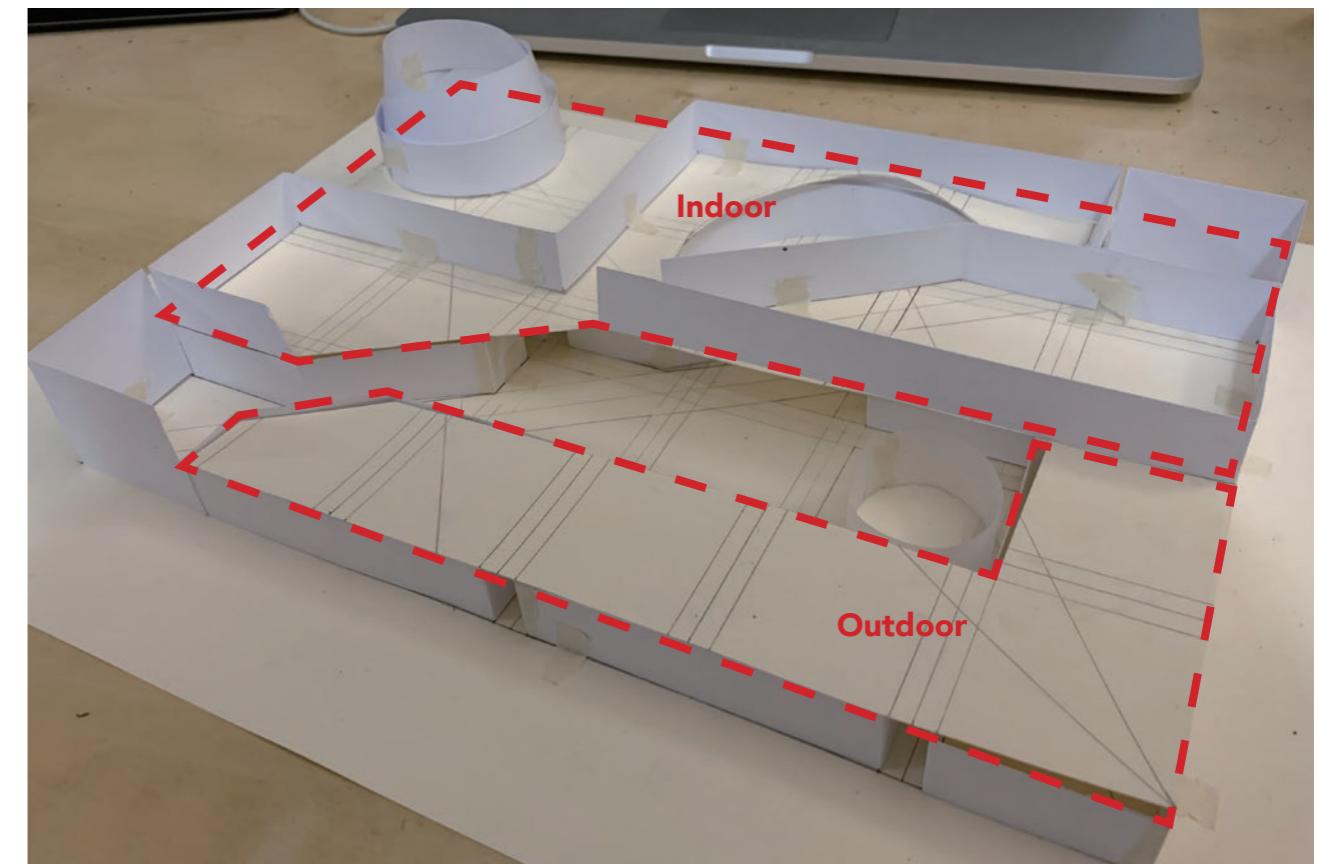
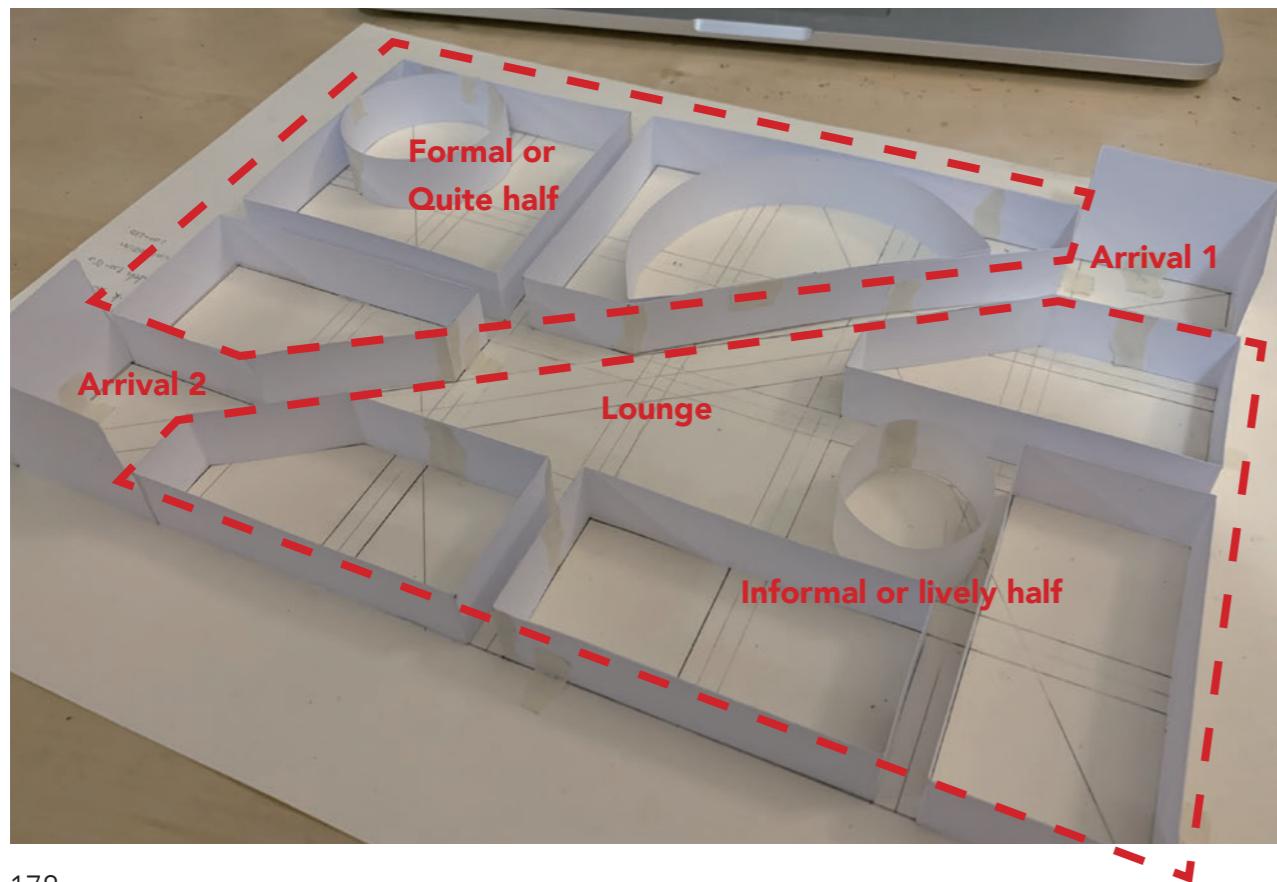
Ground Floor Plan

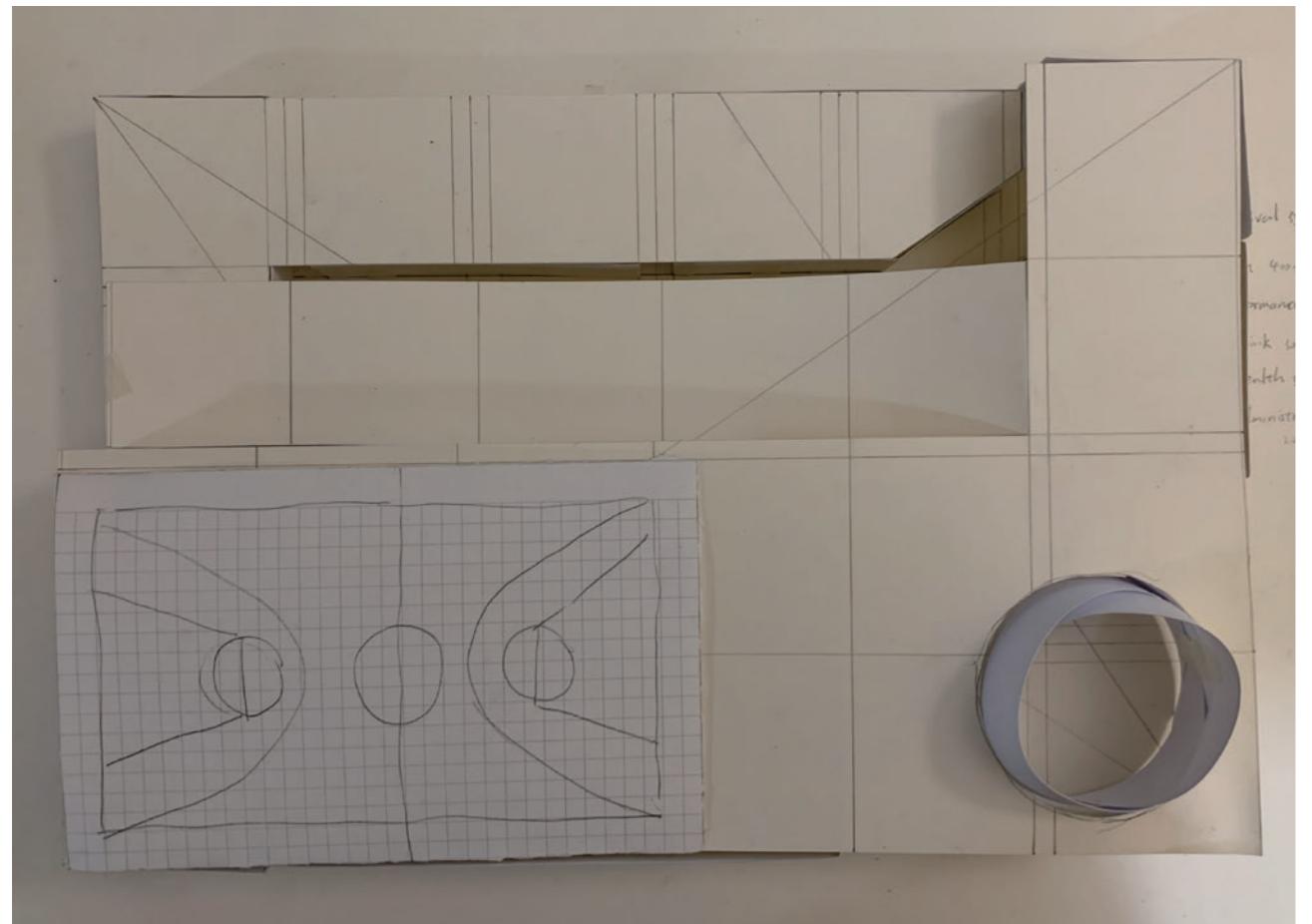
Functions are mainly designed to give easy access for old visitors.
But also offers chance for all user groups to meet.



First Floor Plan

Half of the floor is out door. The indoor and outdoor condition also determines the quite and lively condition.



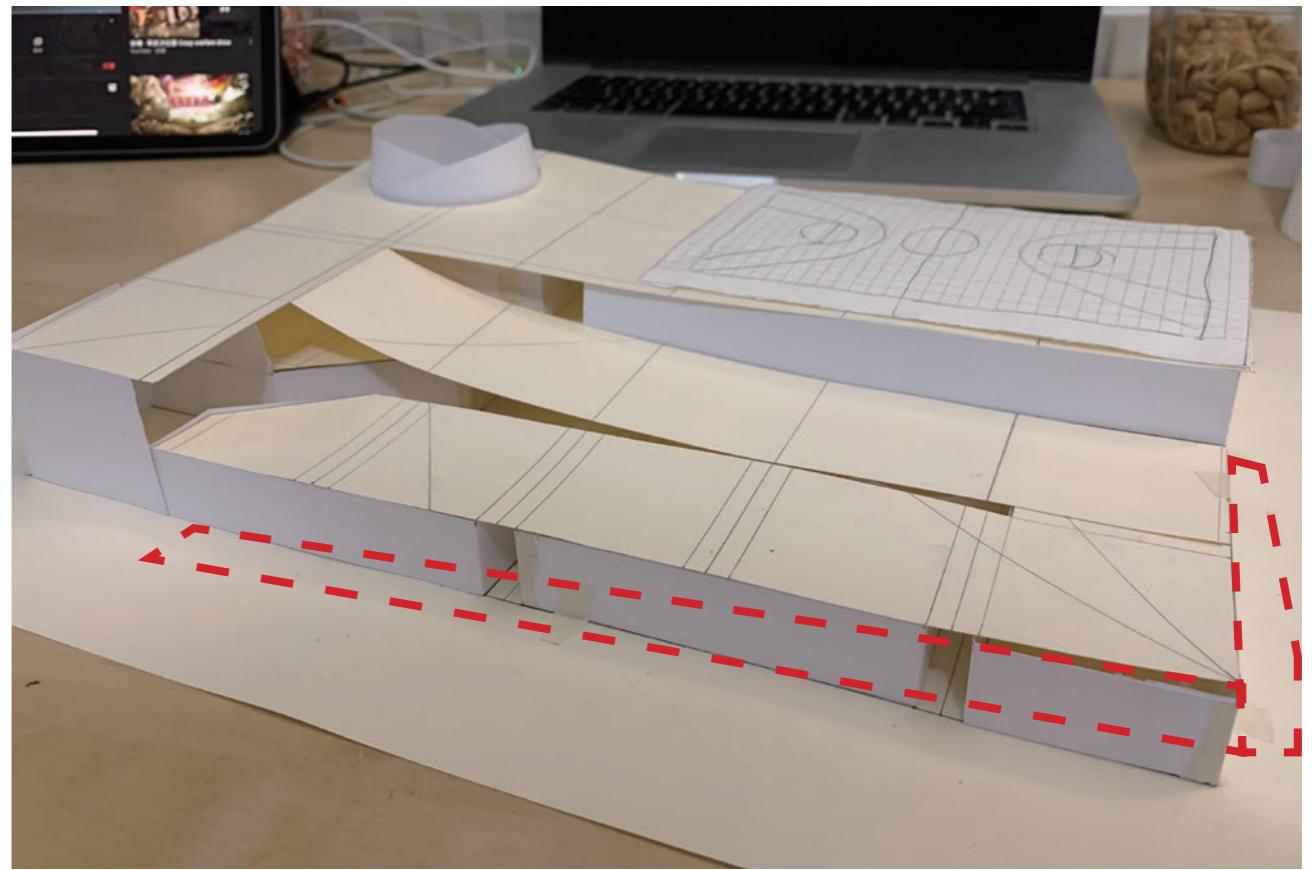


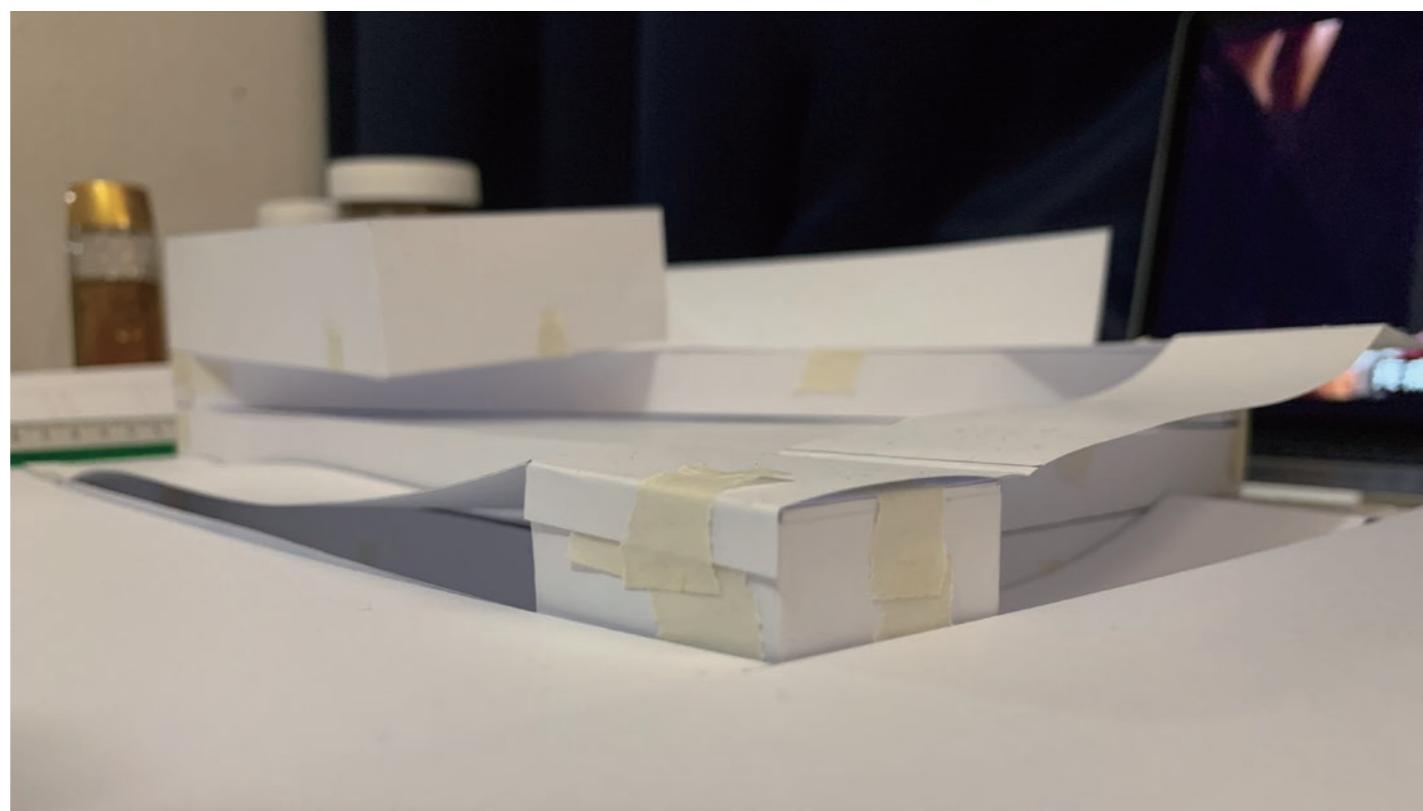
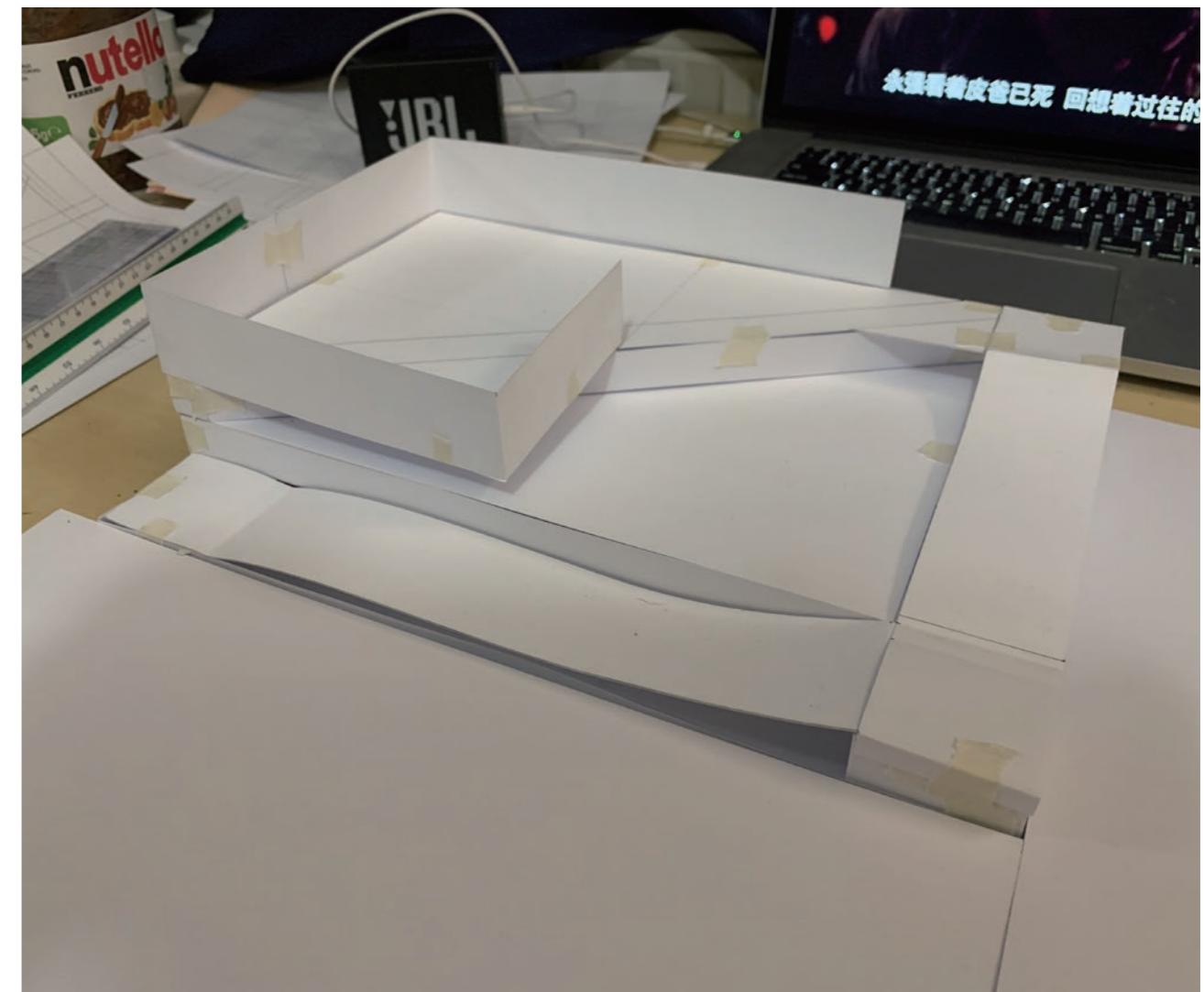
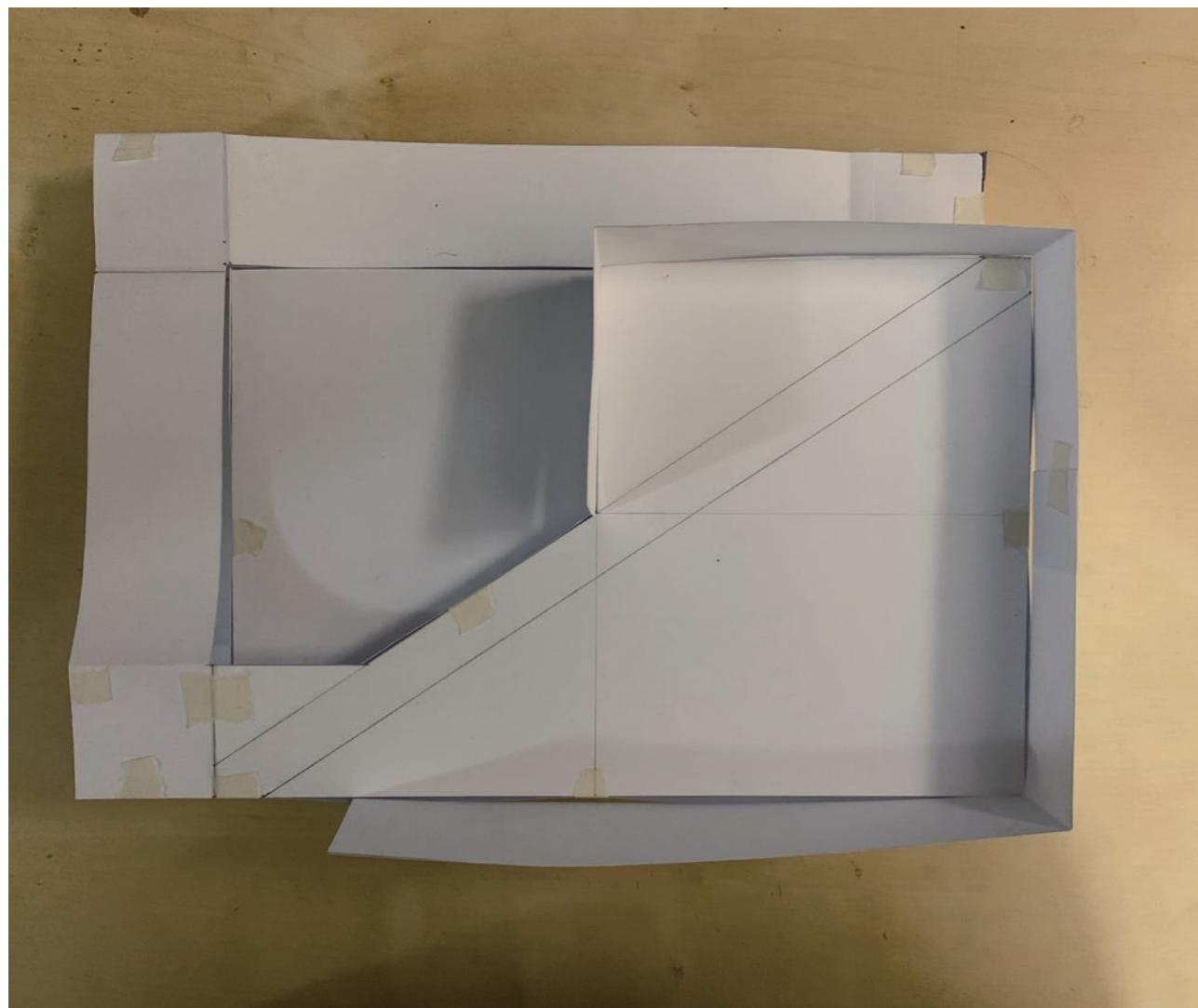
Second Floor

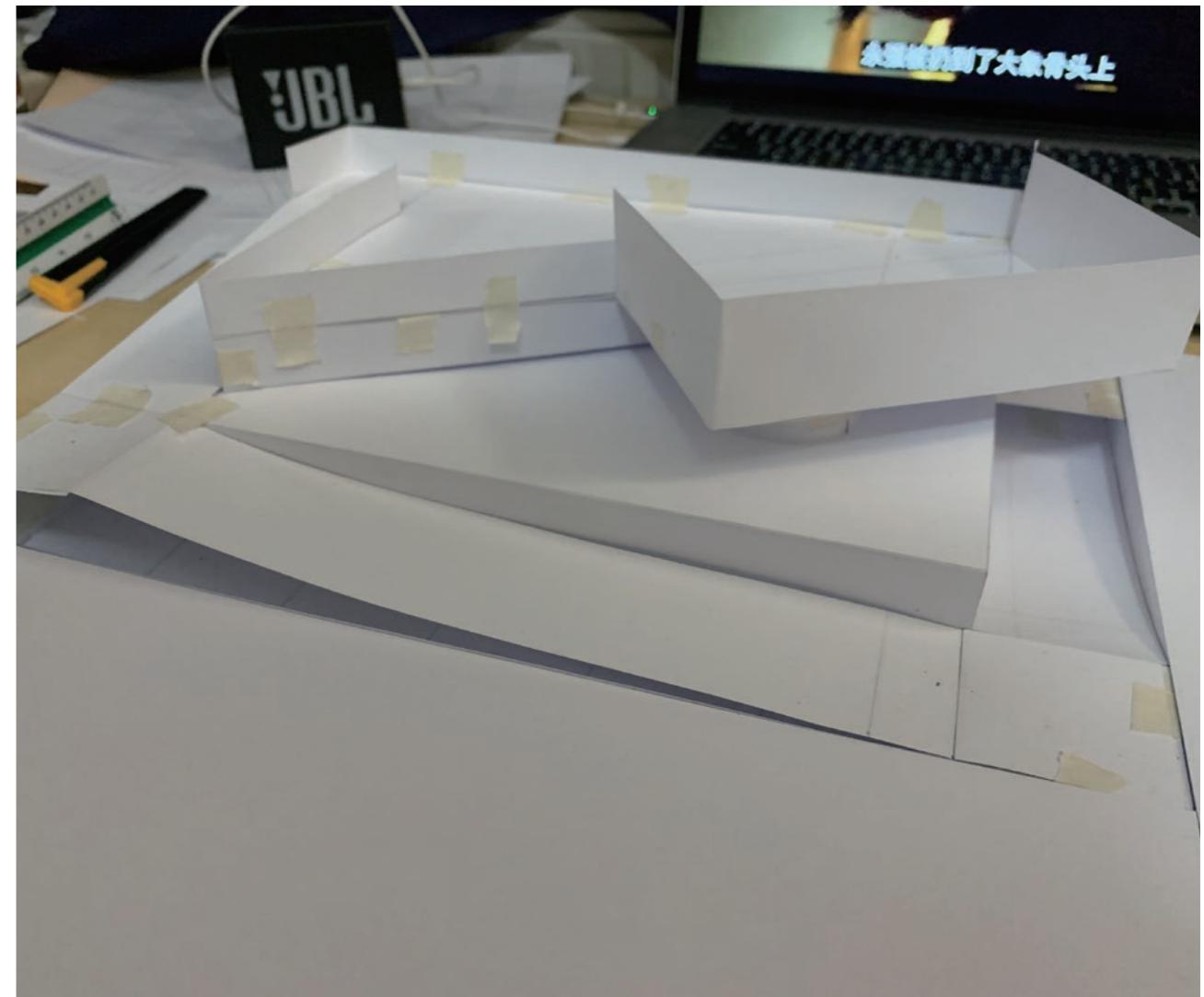
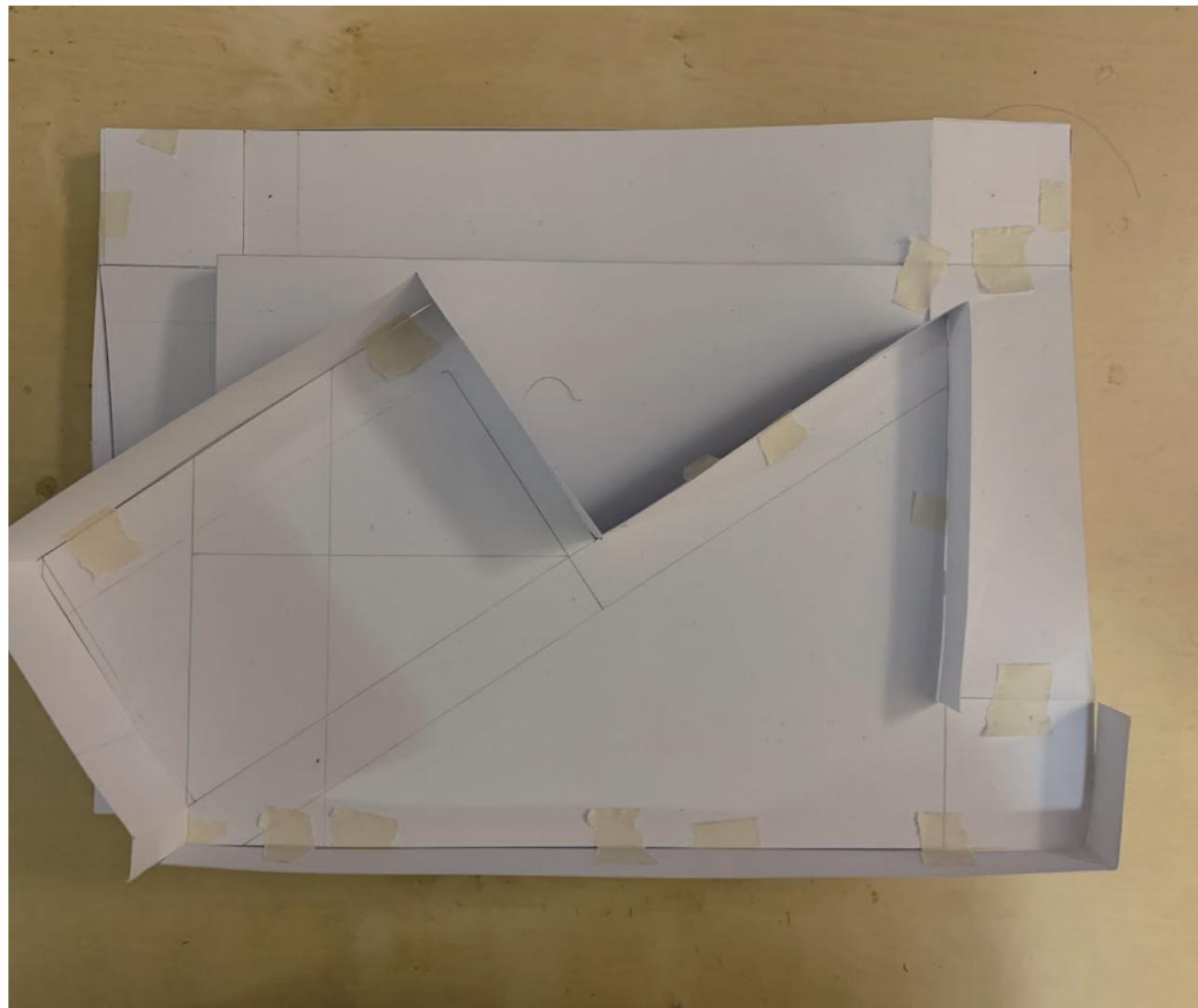
Rooftop Playground. It is formed by a basketball court, a children play space and the skateboard park at the first floor.

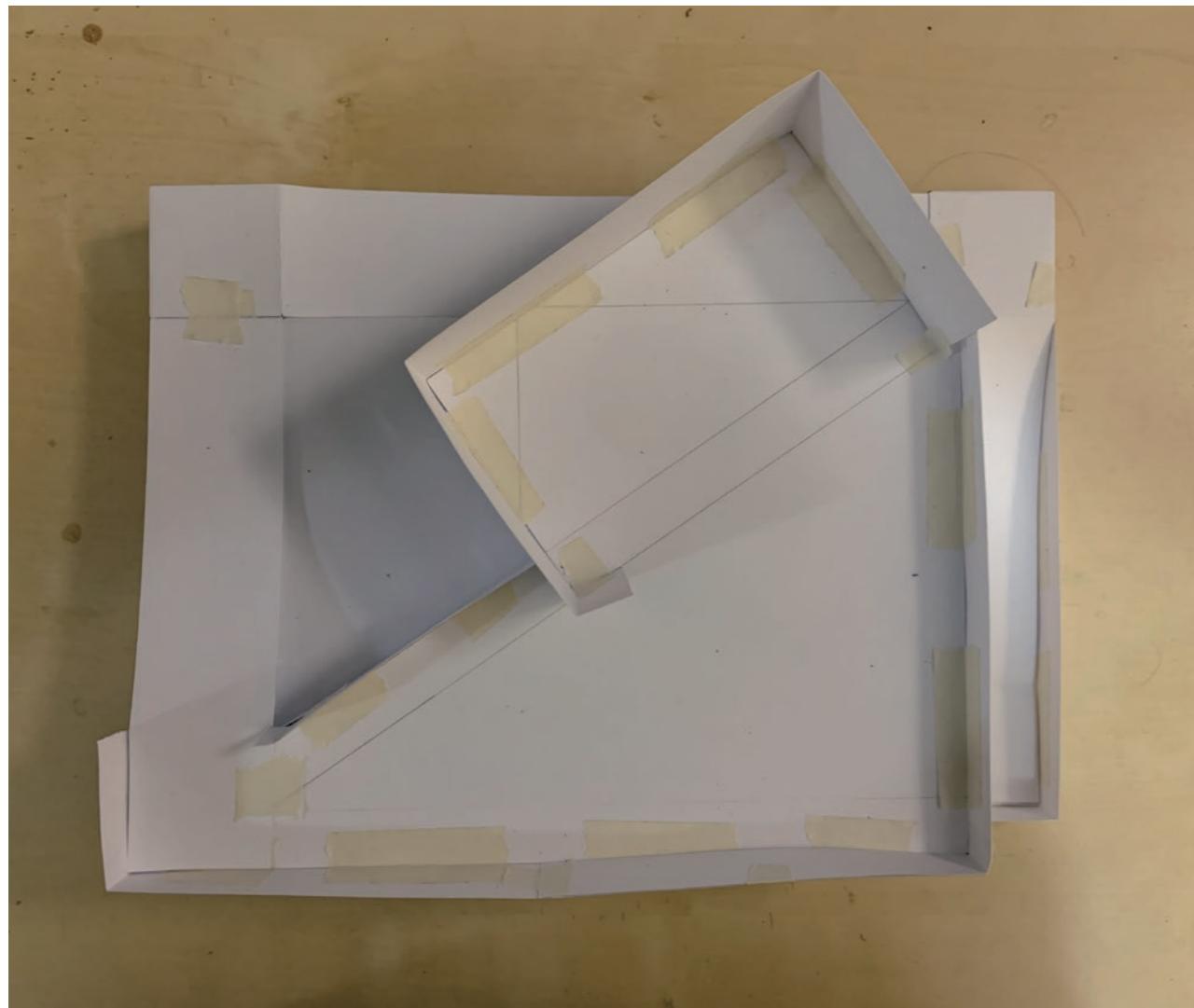
The ramp roof on top of the lounge space at ground floor, can easily guide visitors to go up and find the play ground and the basketball court.

However, the additional ramp that can guide the visitor to the first floor playground is not decided yet.

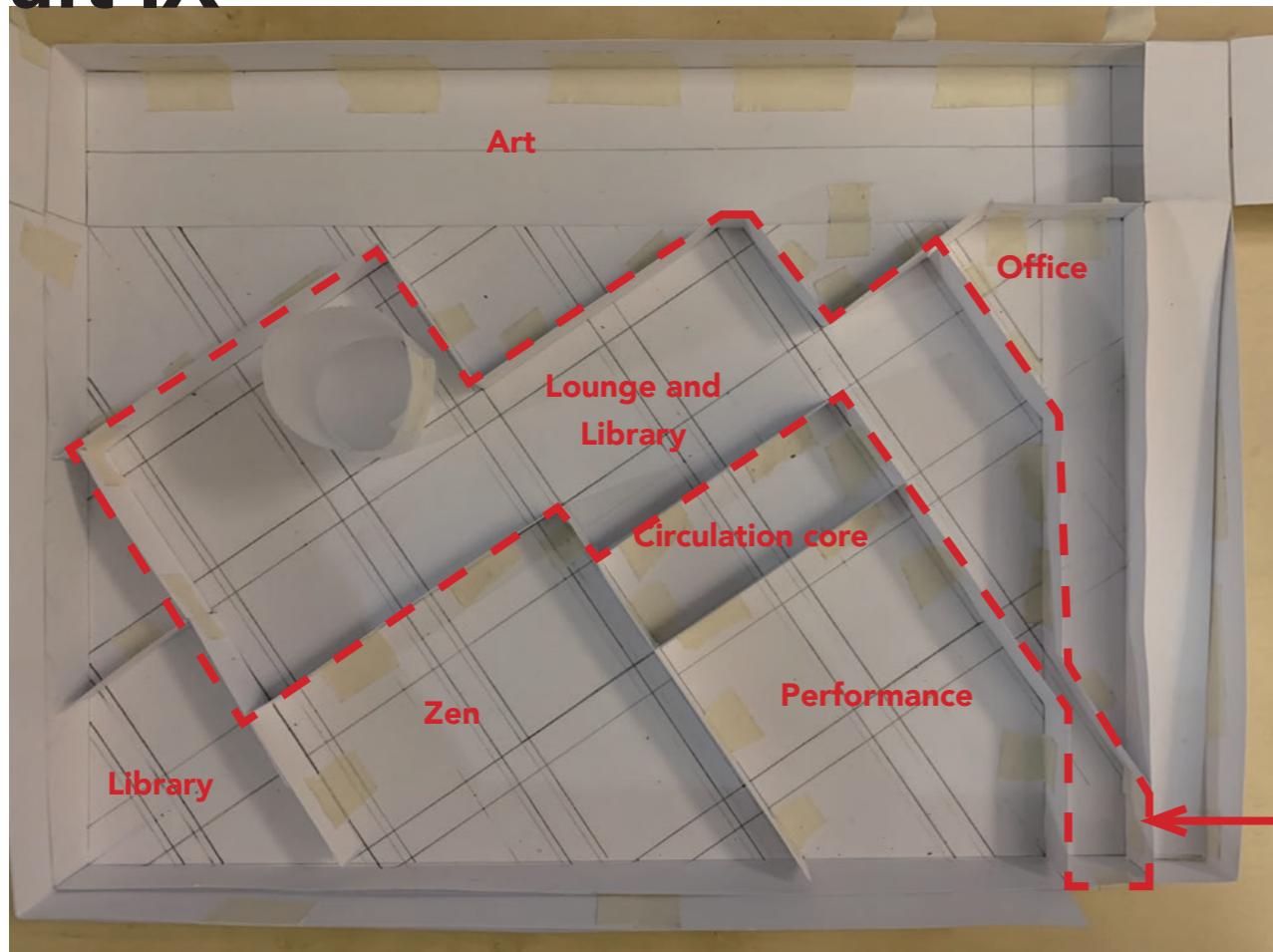




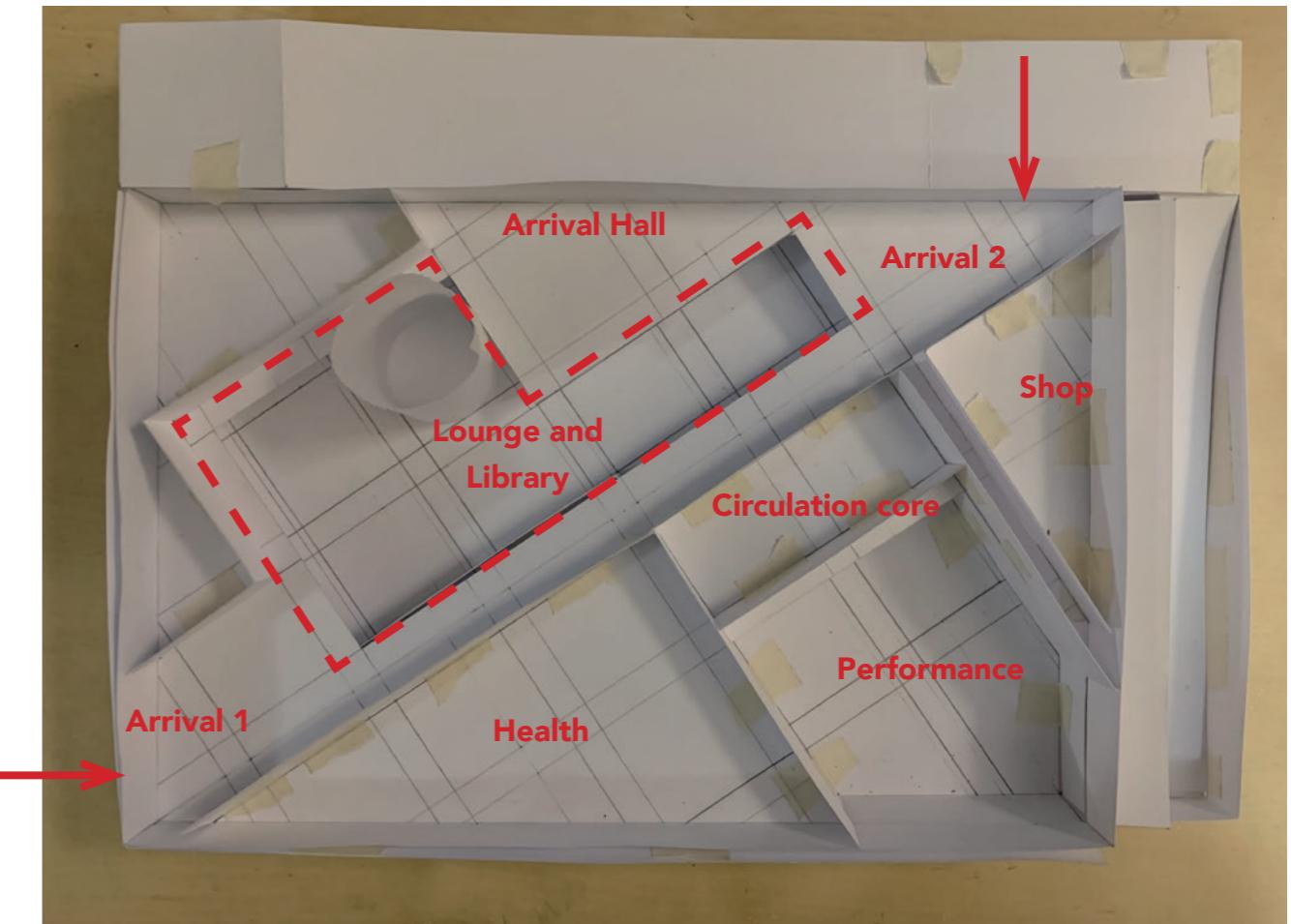




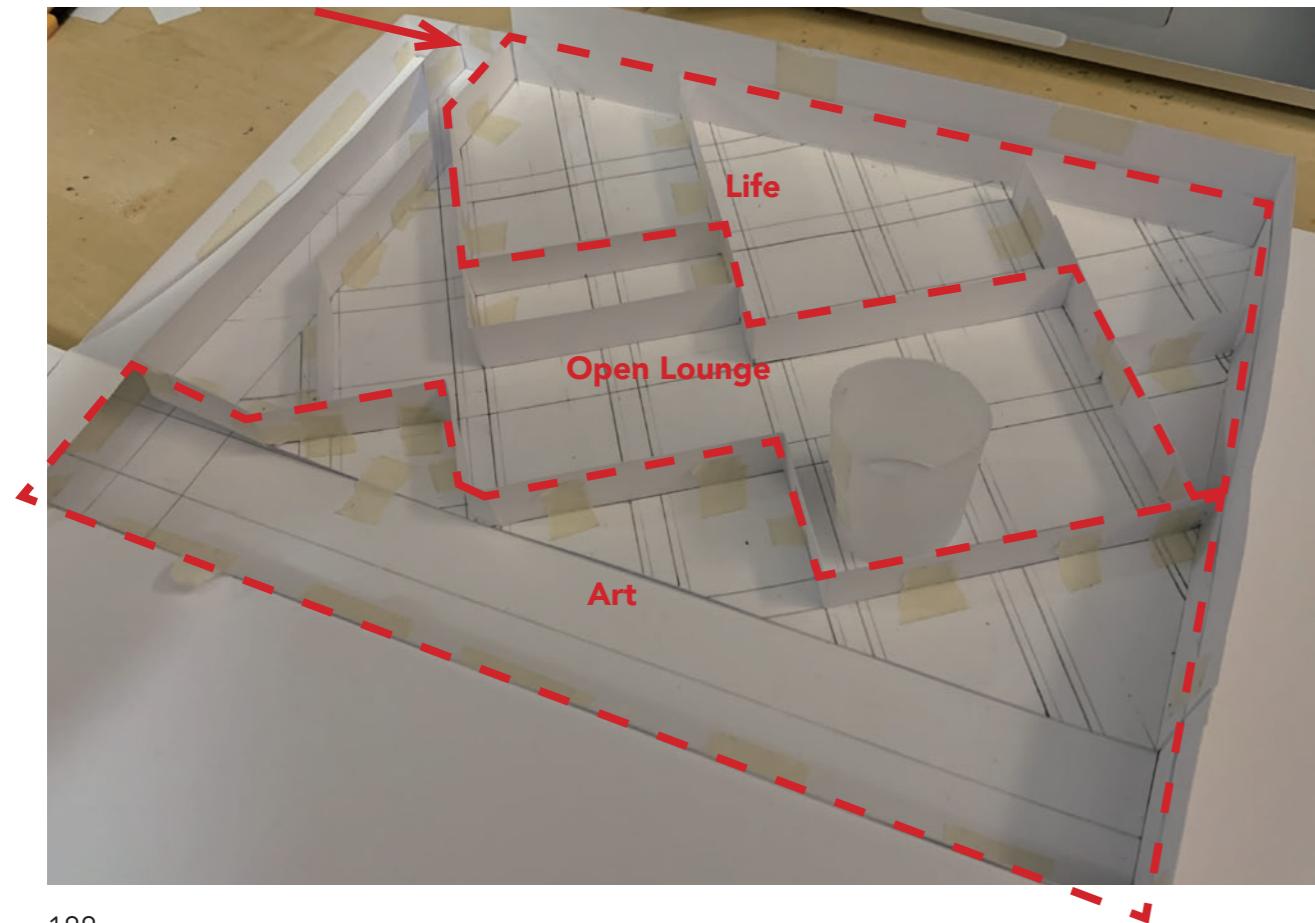
Draft IX



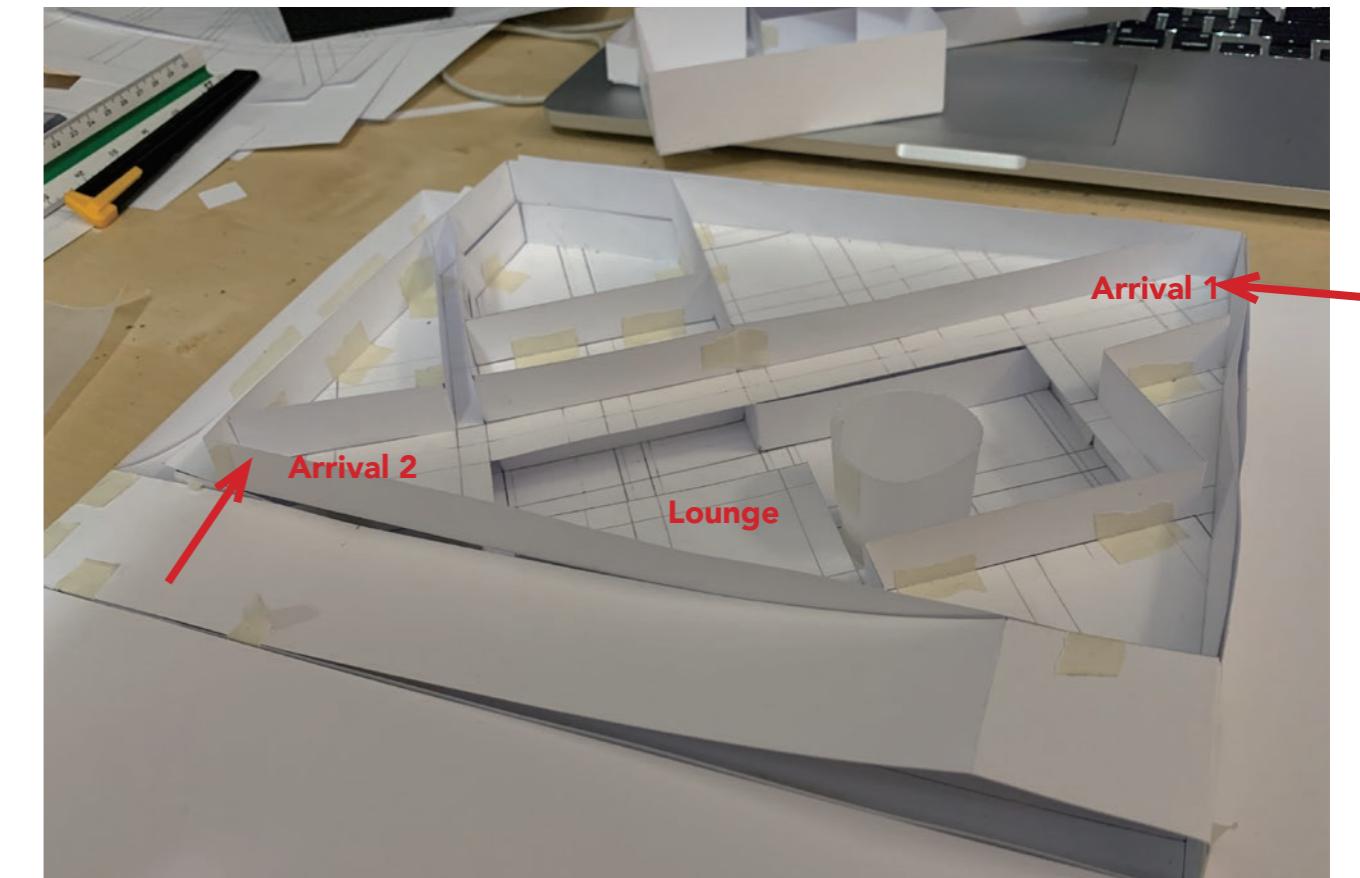
Basement level plan



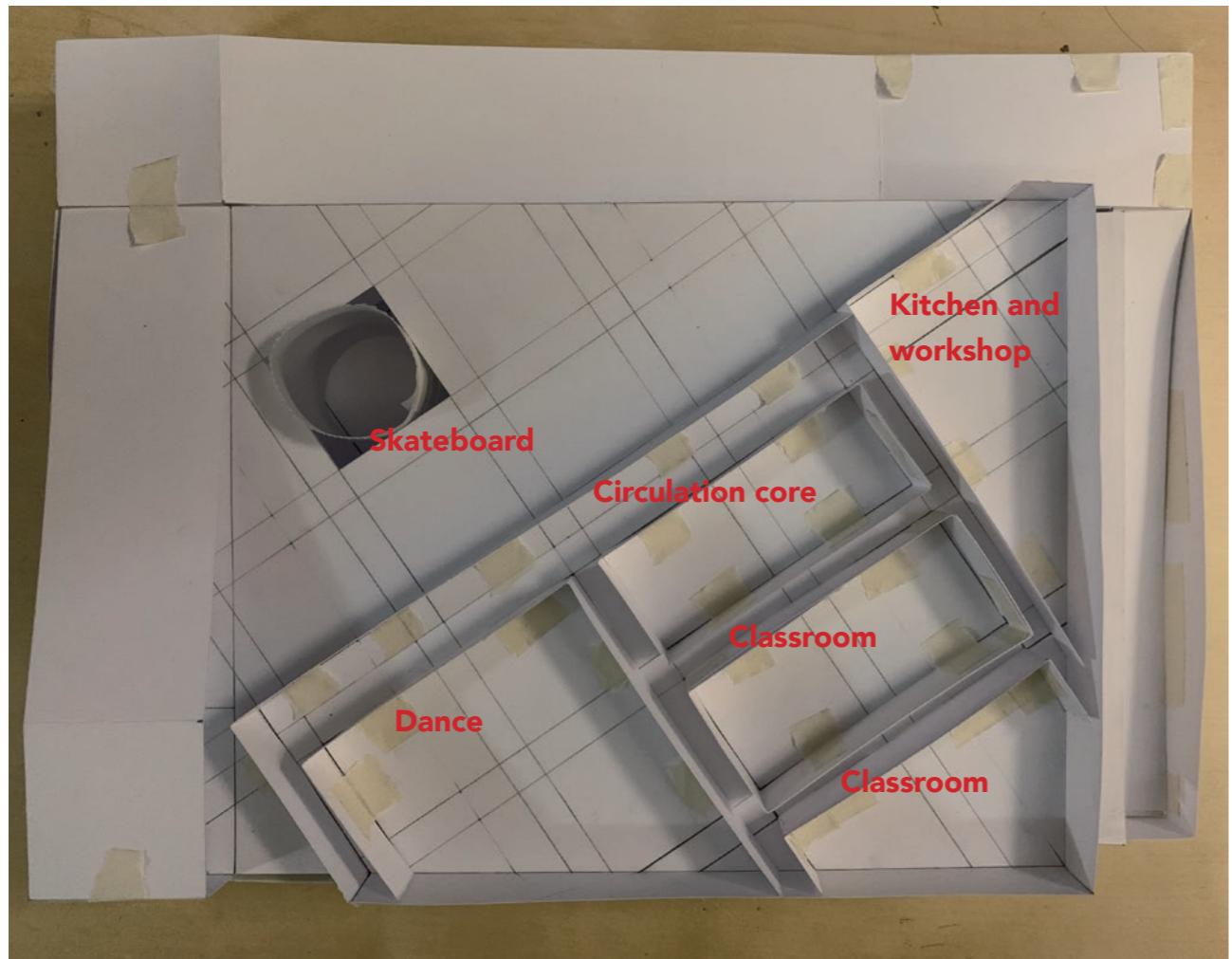
Ground Floor Plan



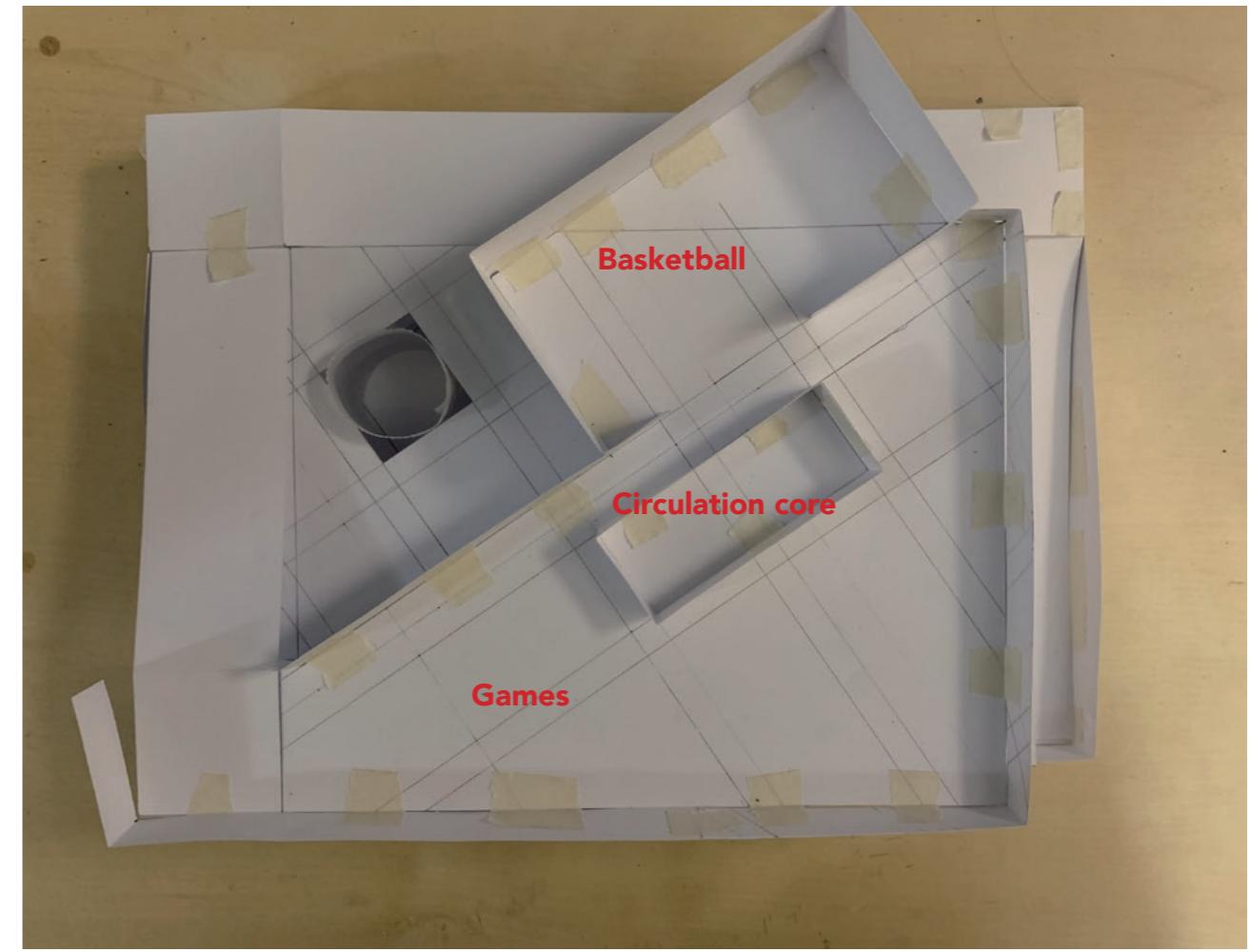
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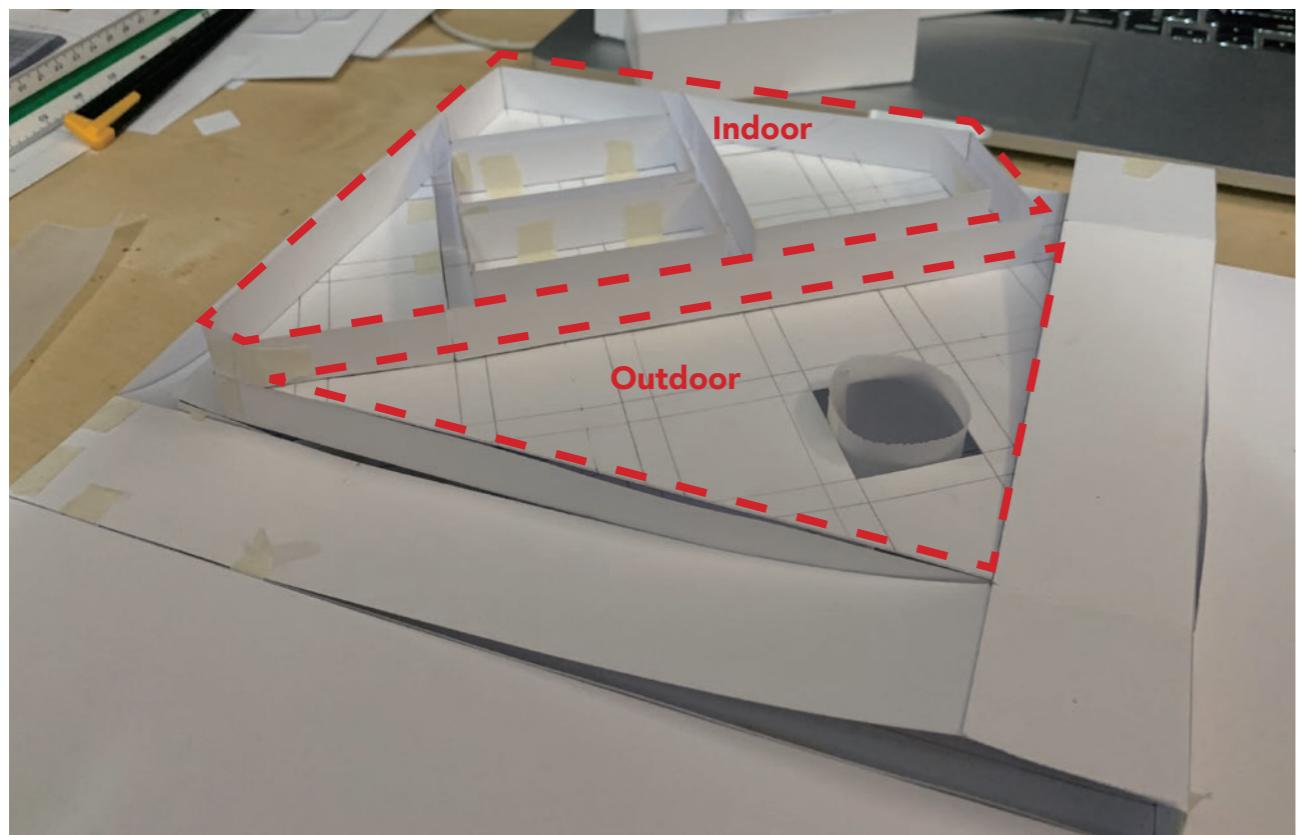
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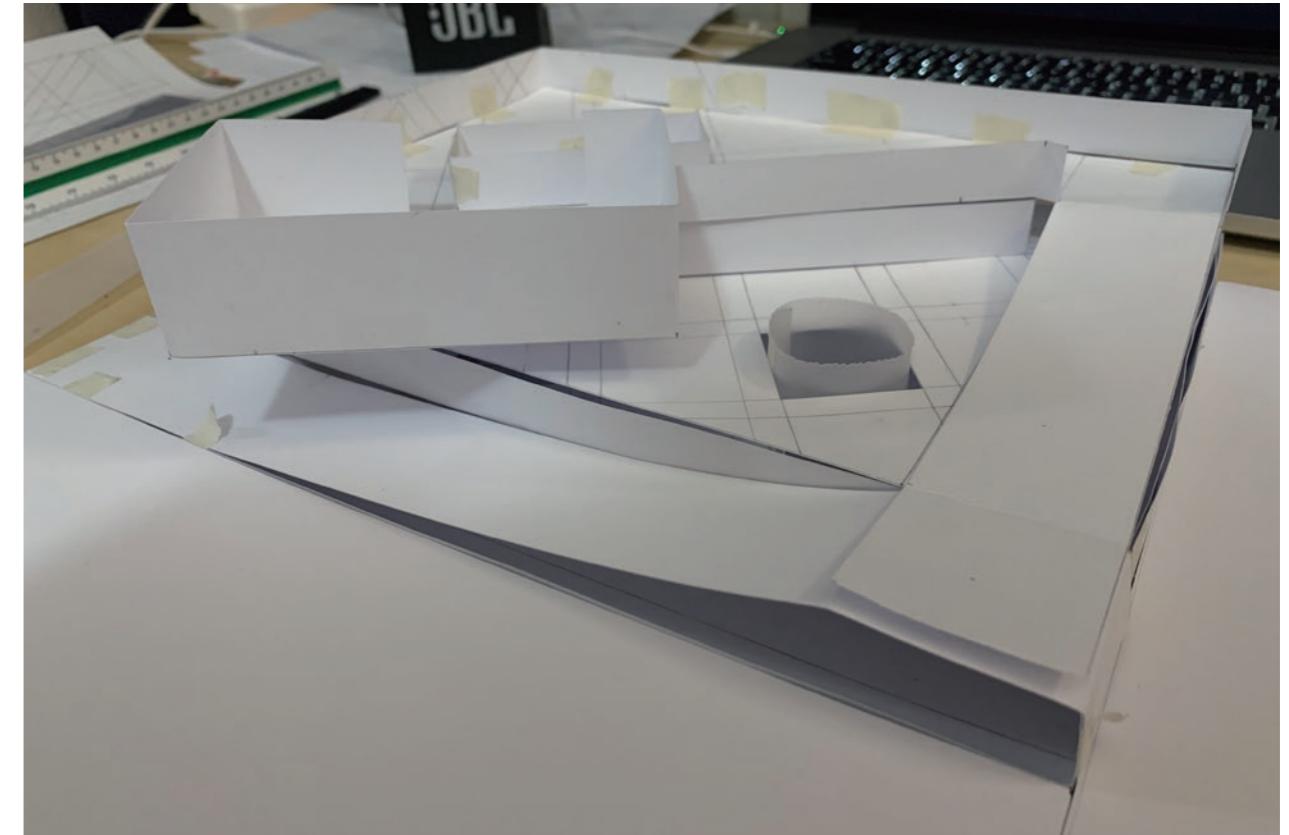
First Floor Plan



Roof Plan

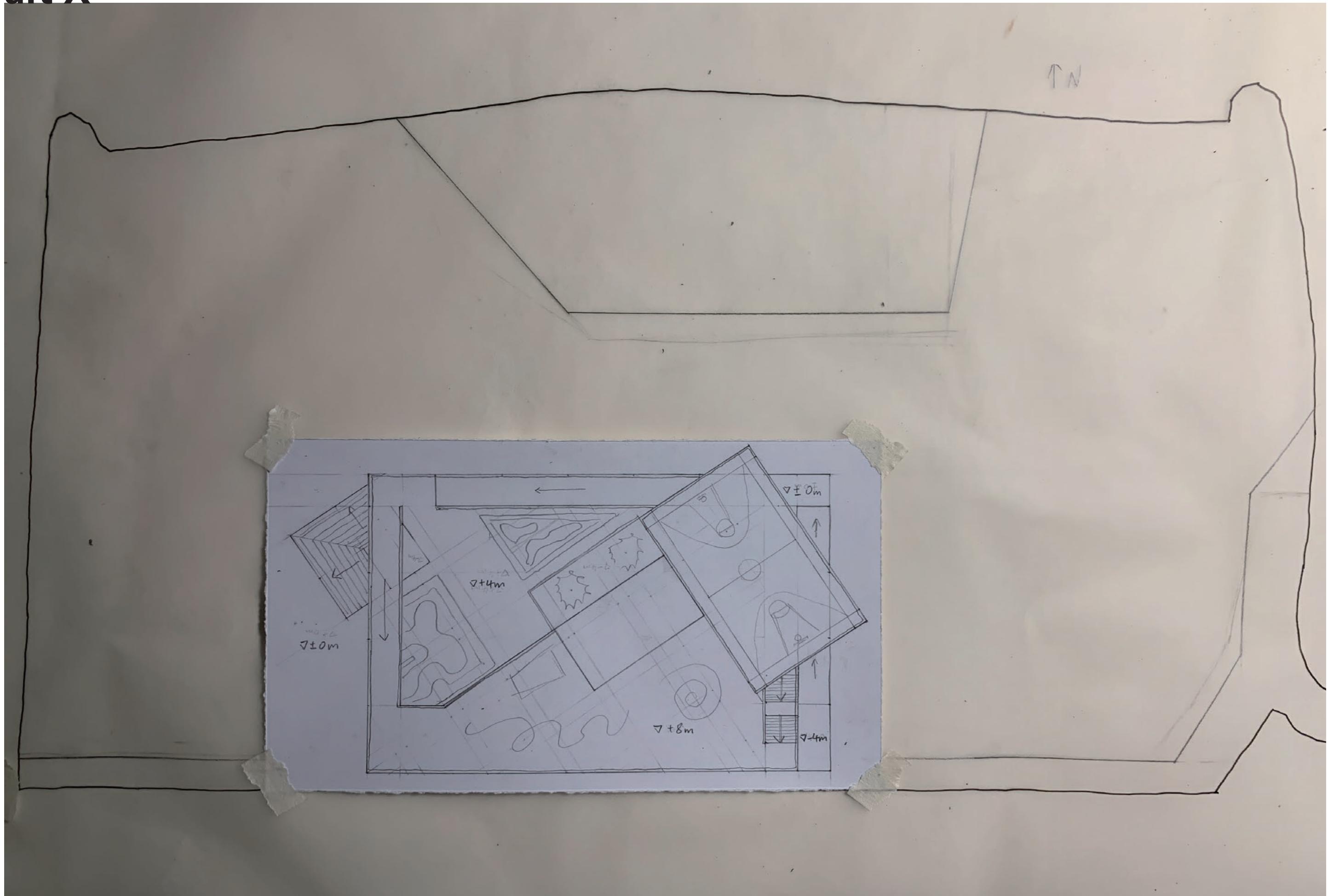


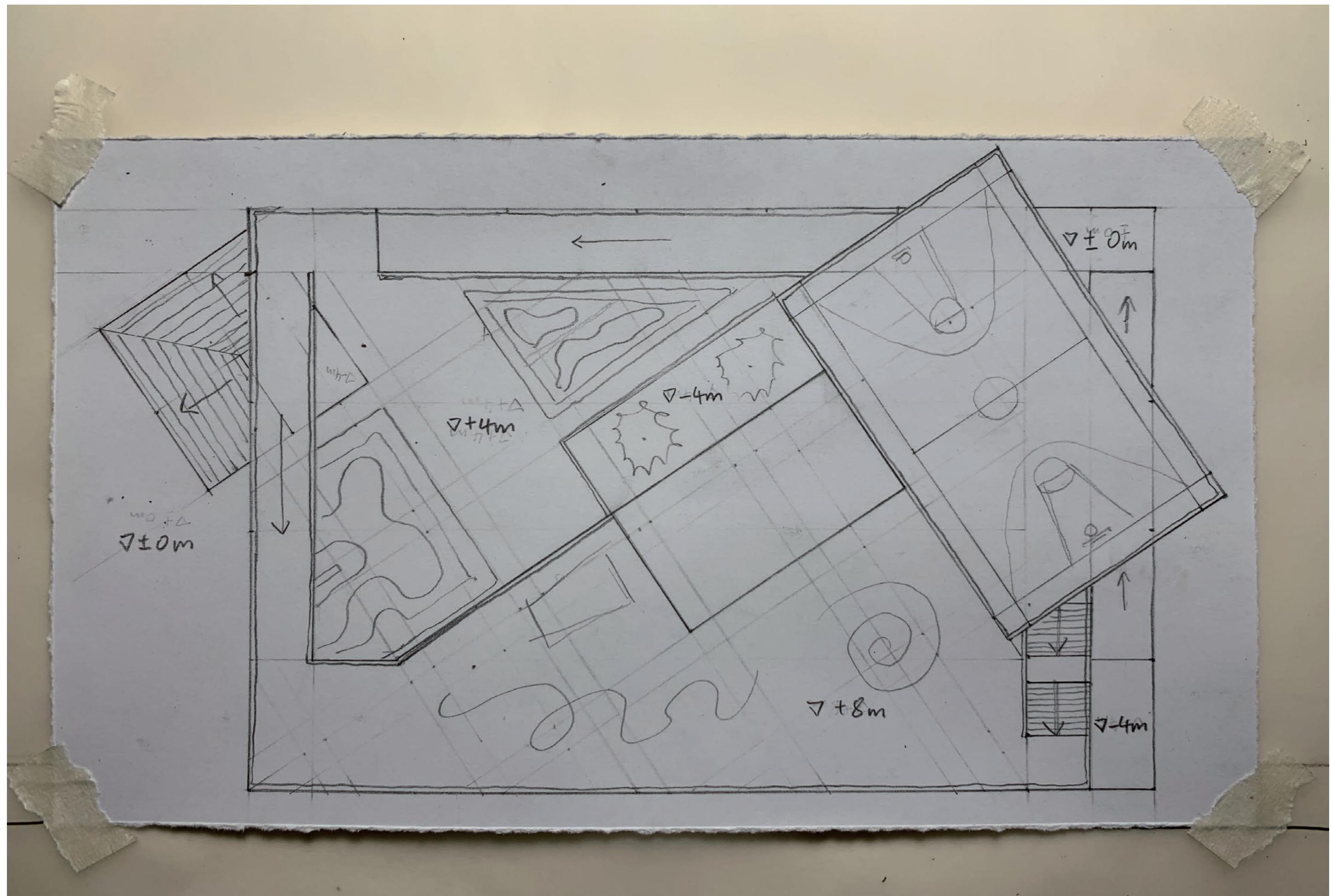
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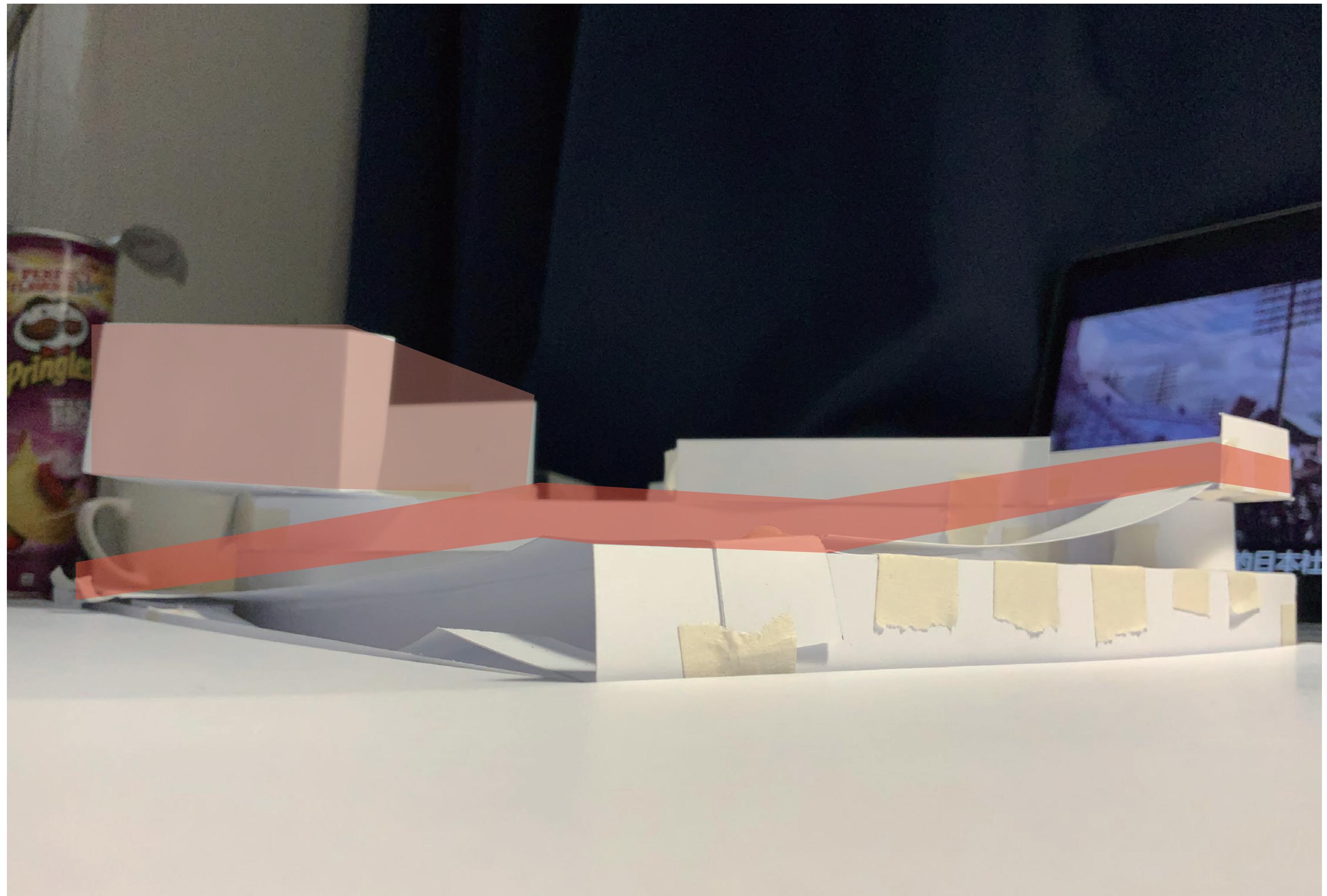


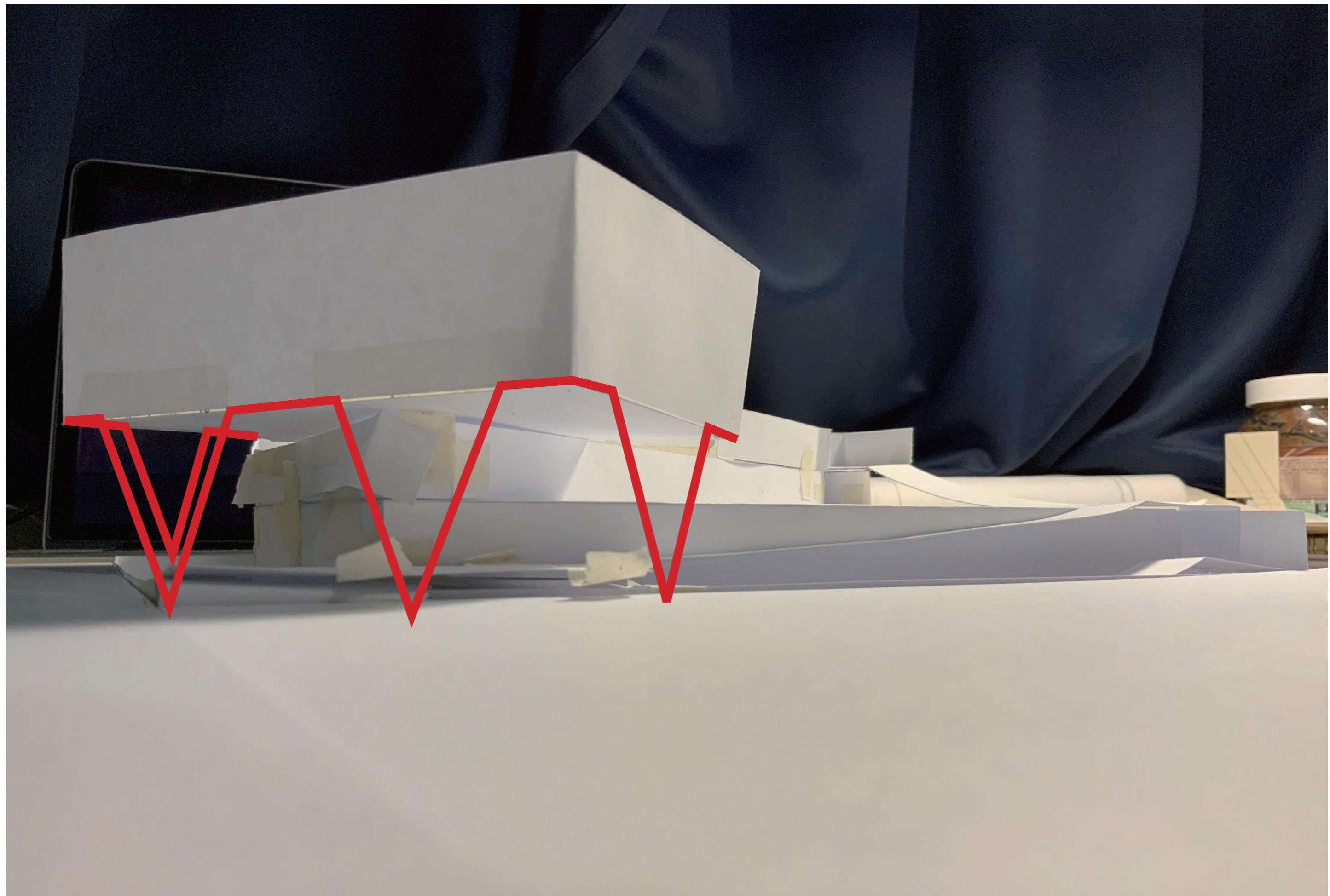
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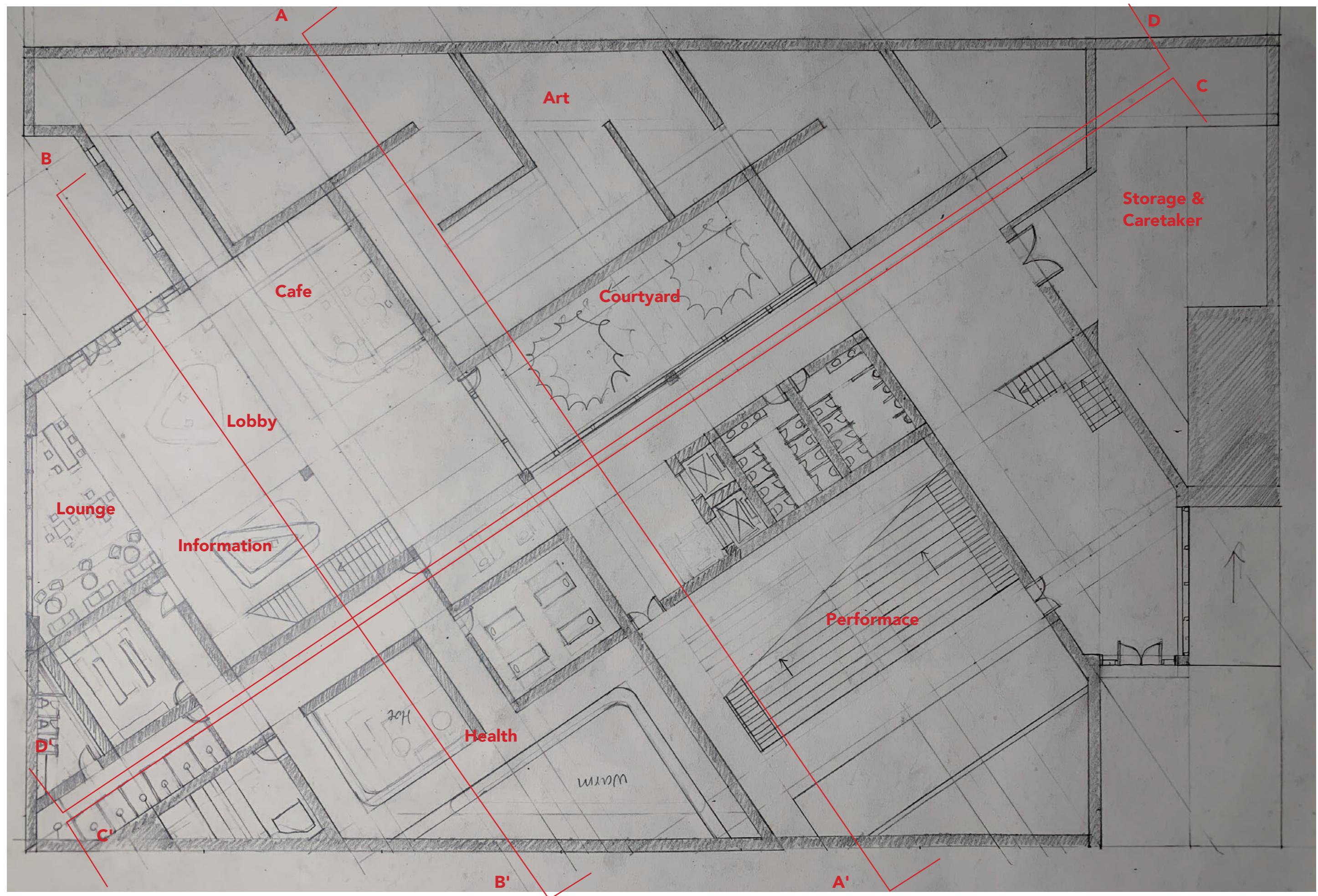
Draft X

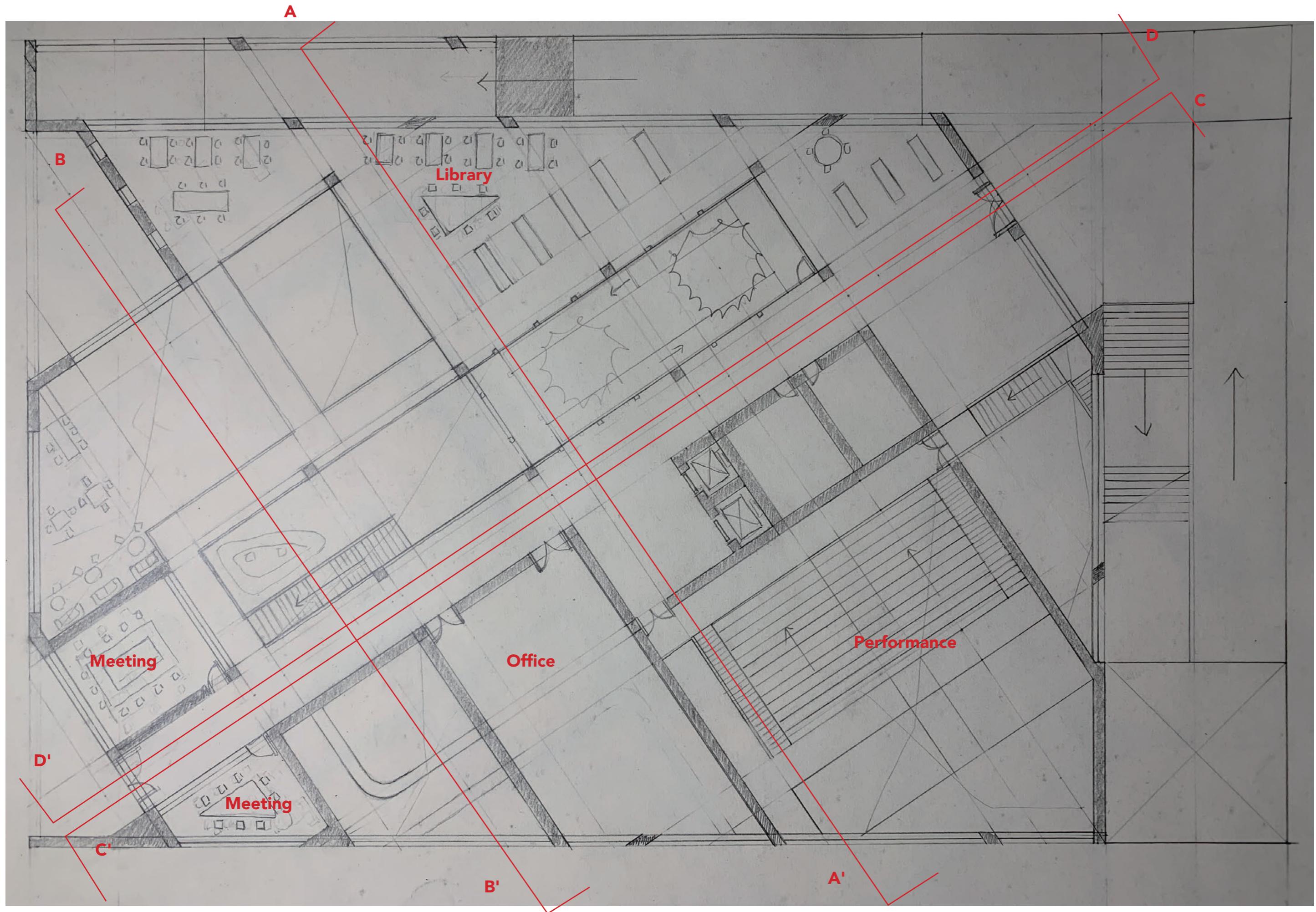


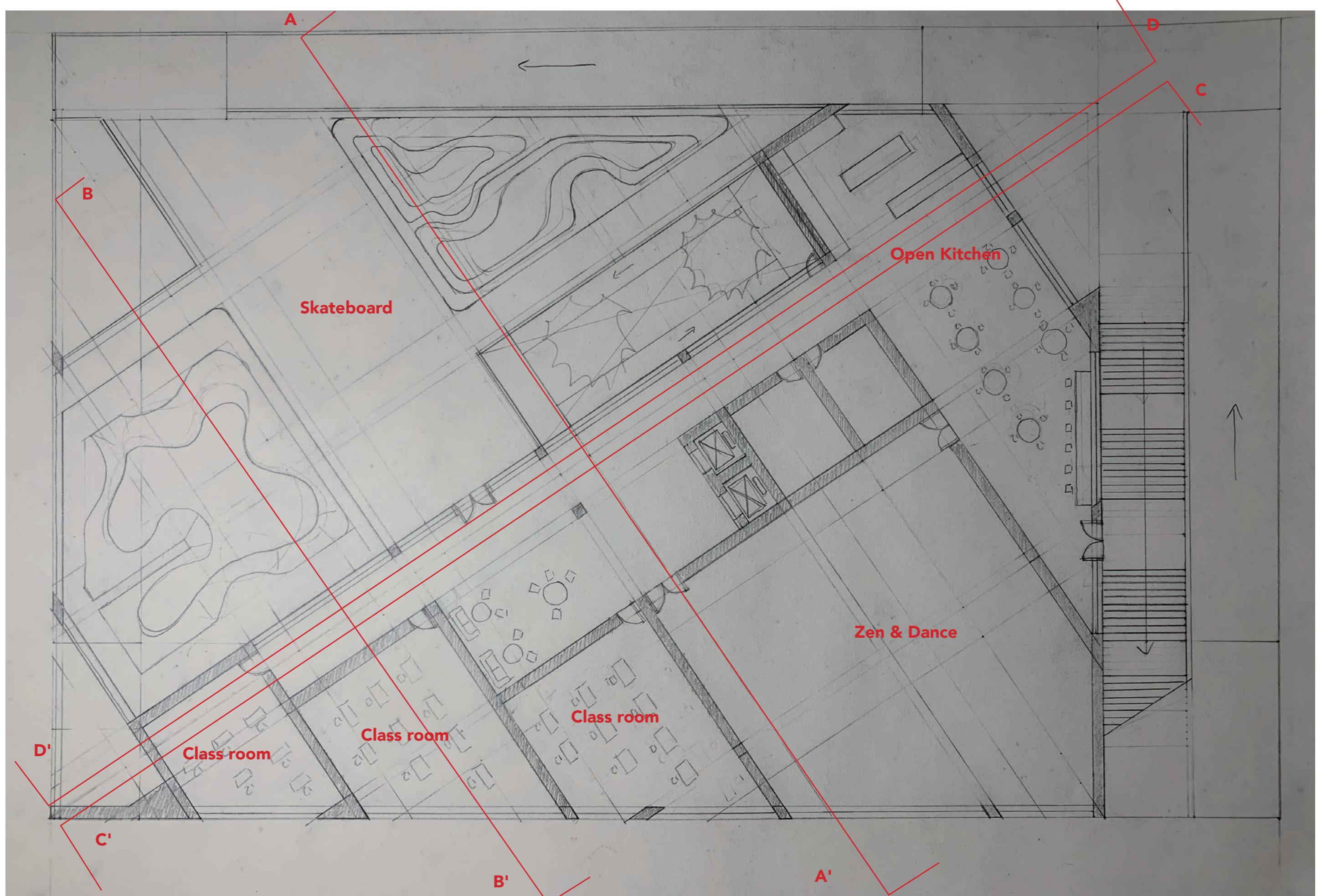


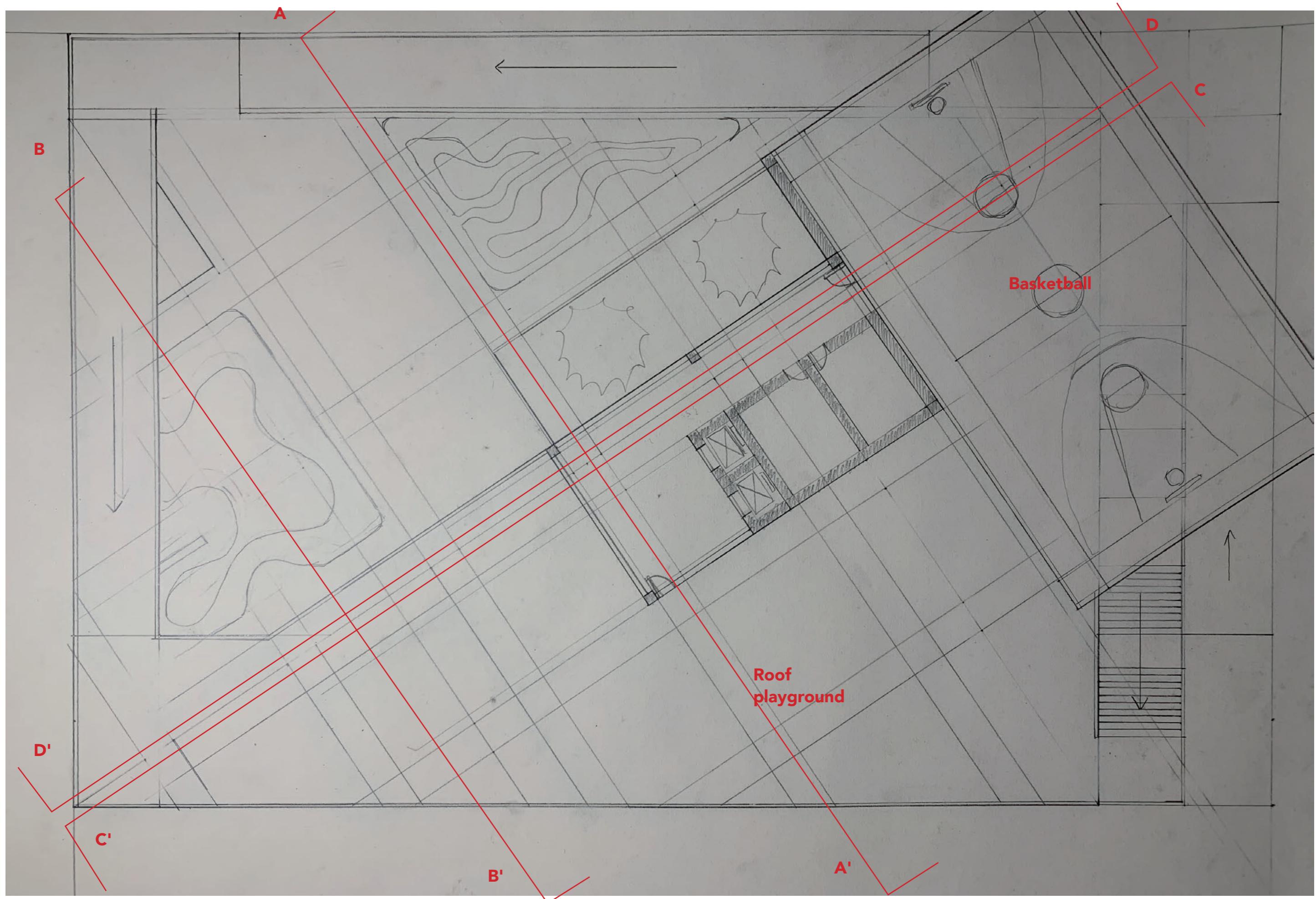


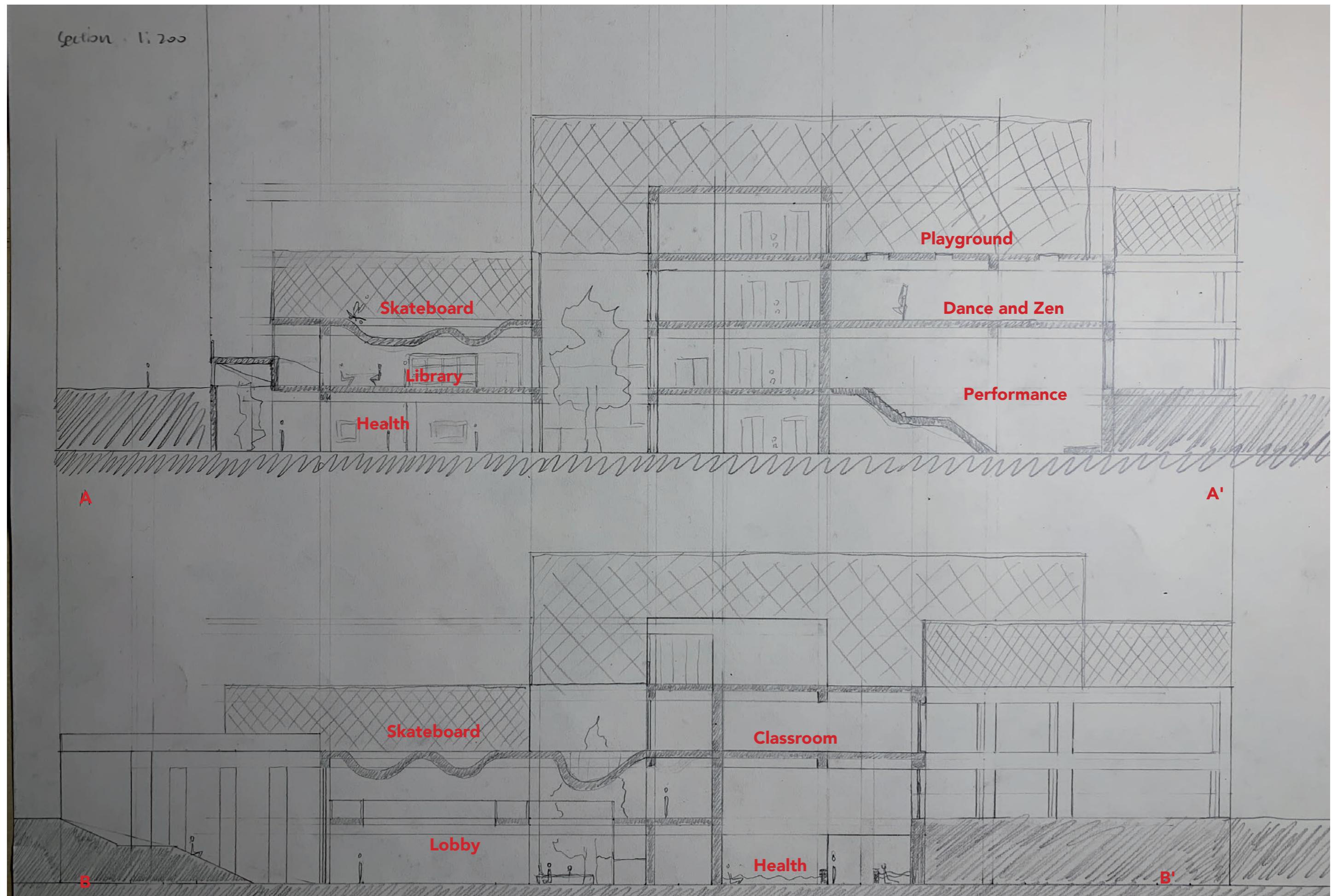


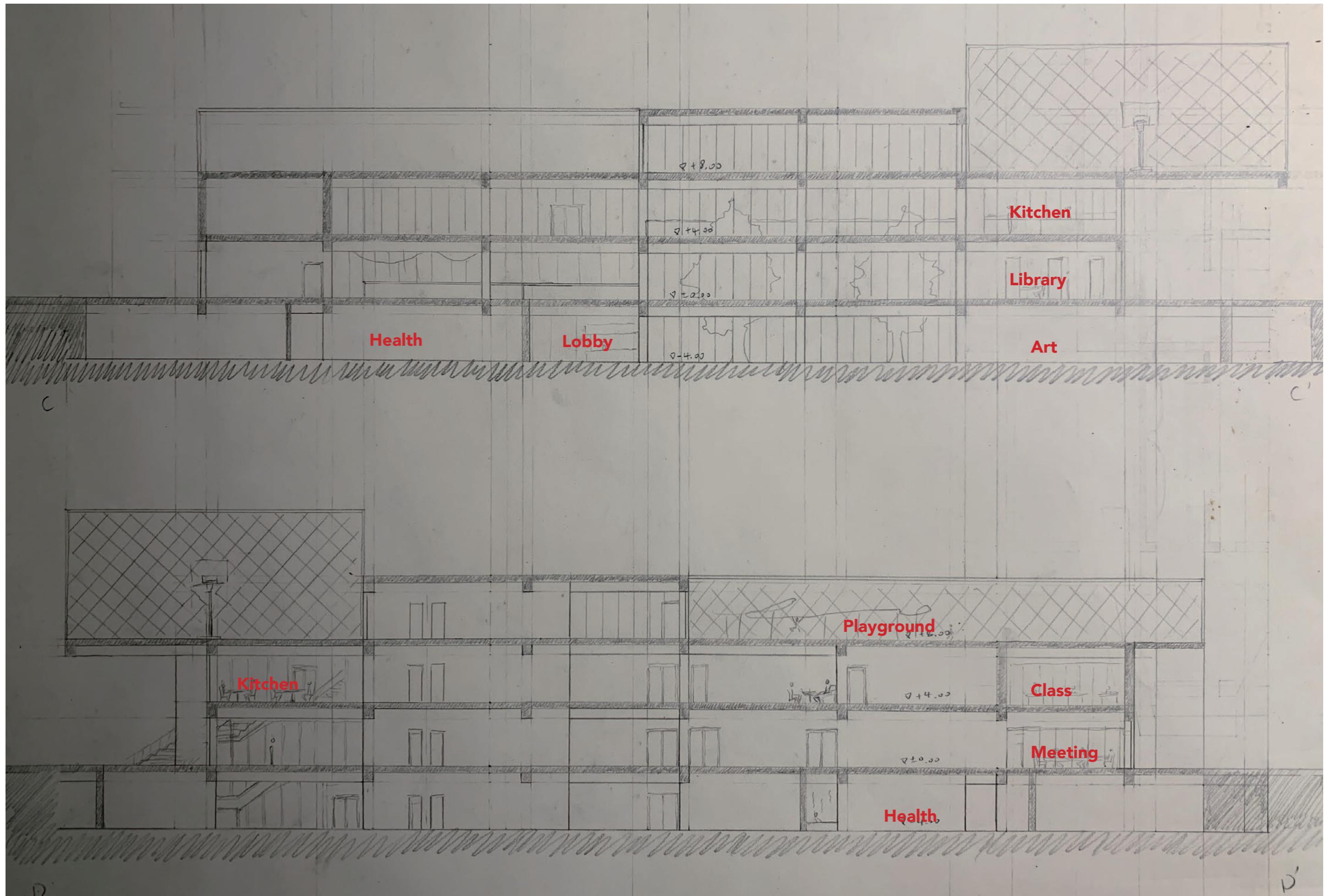


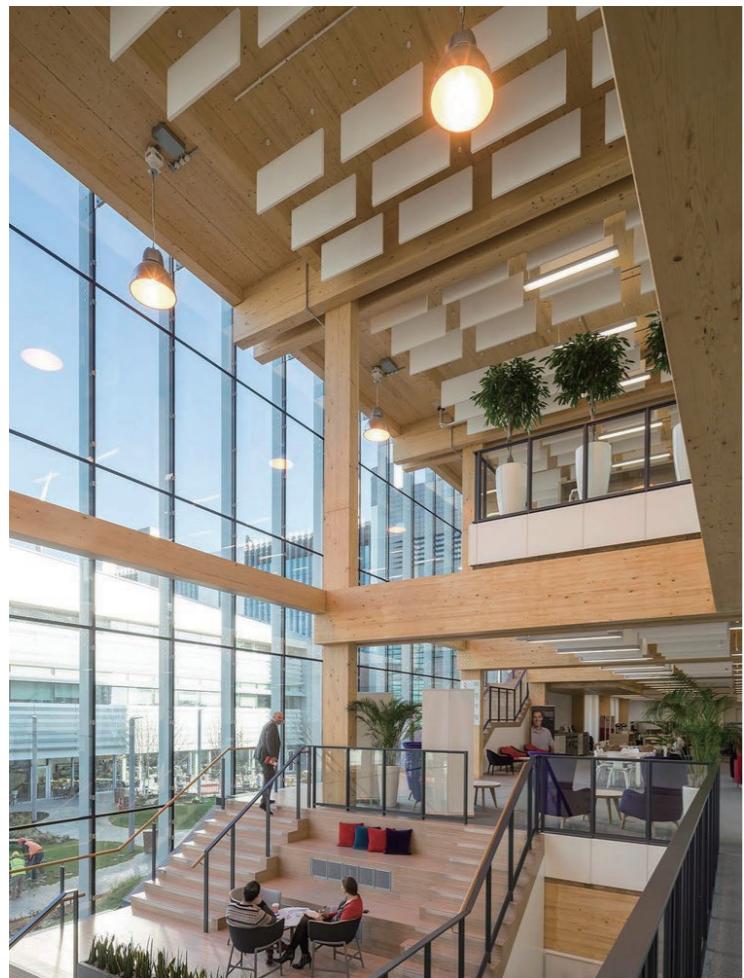












Believe in Better Building / Arup
Associates

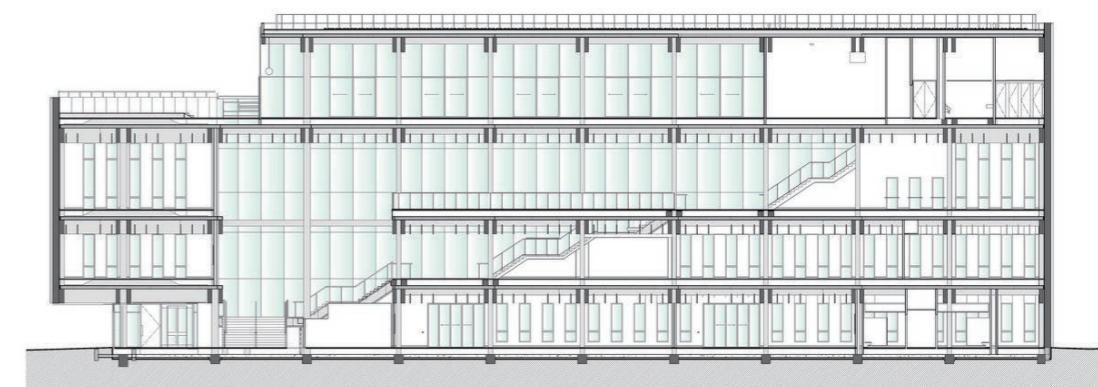
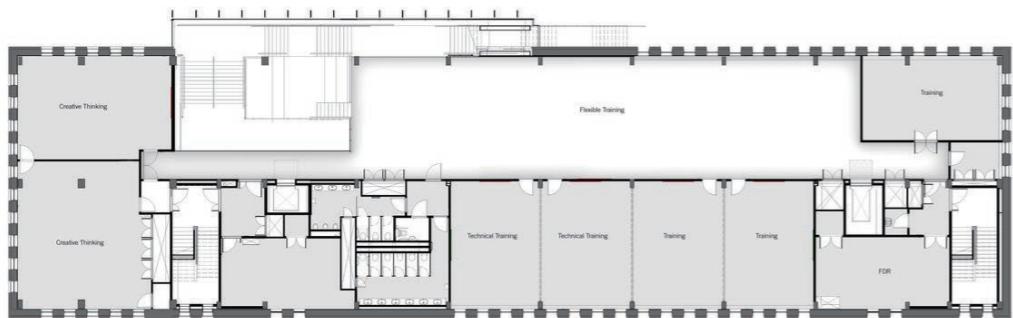
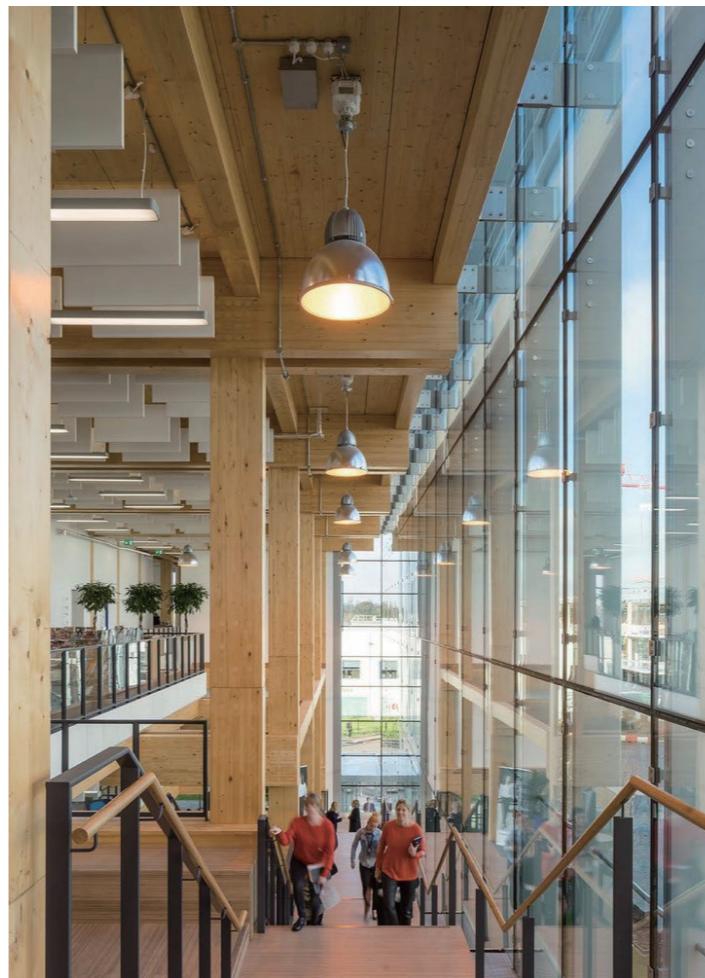
OTHER FACILITIES • ISLEWORTH,
UNITED KINGDOM

Architects: Arup Associates

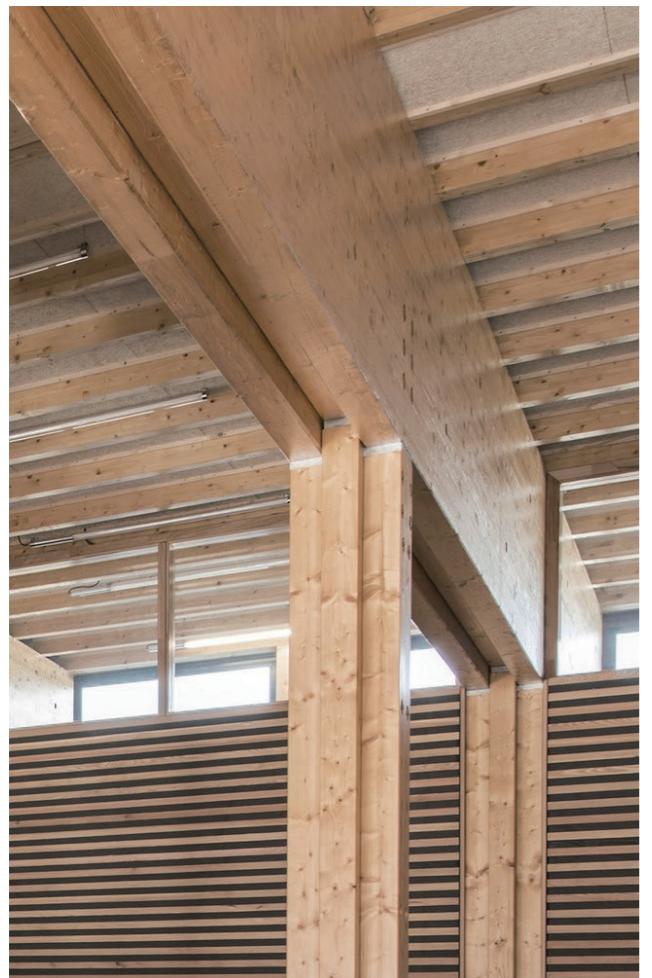
Area: 3850 m²

Year: 2014

photographs: Simon Kennedy







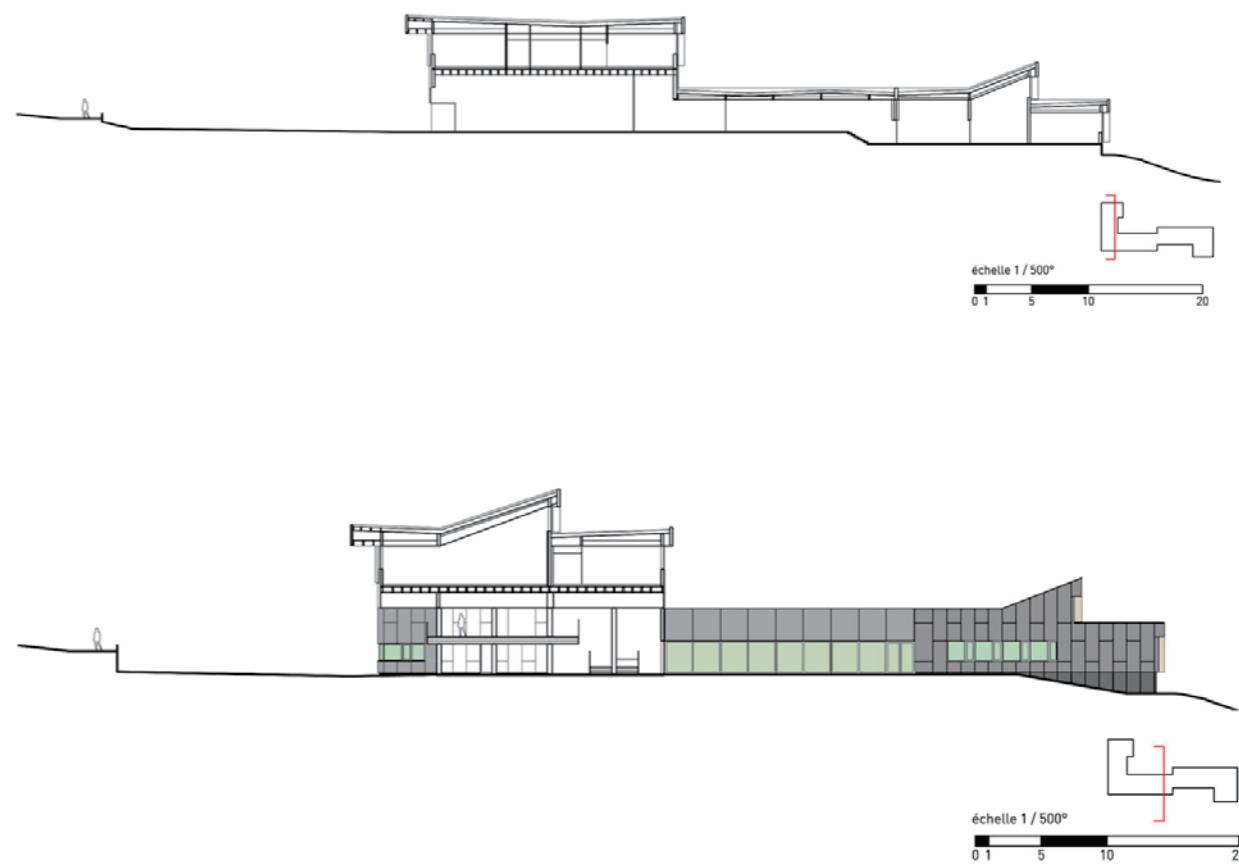
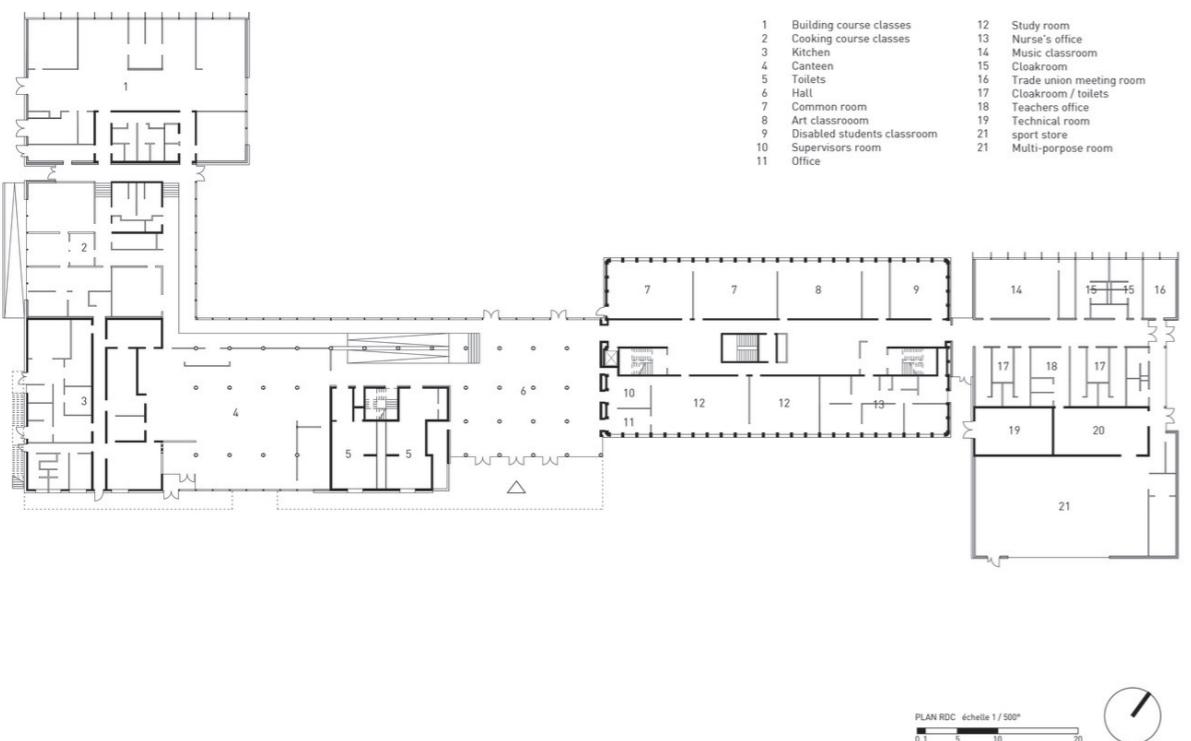
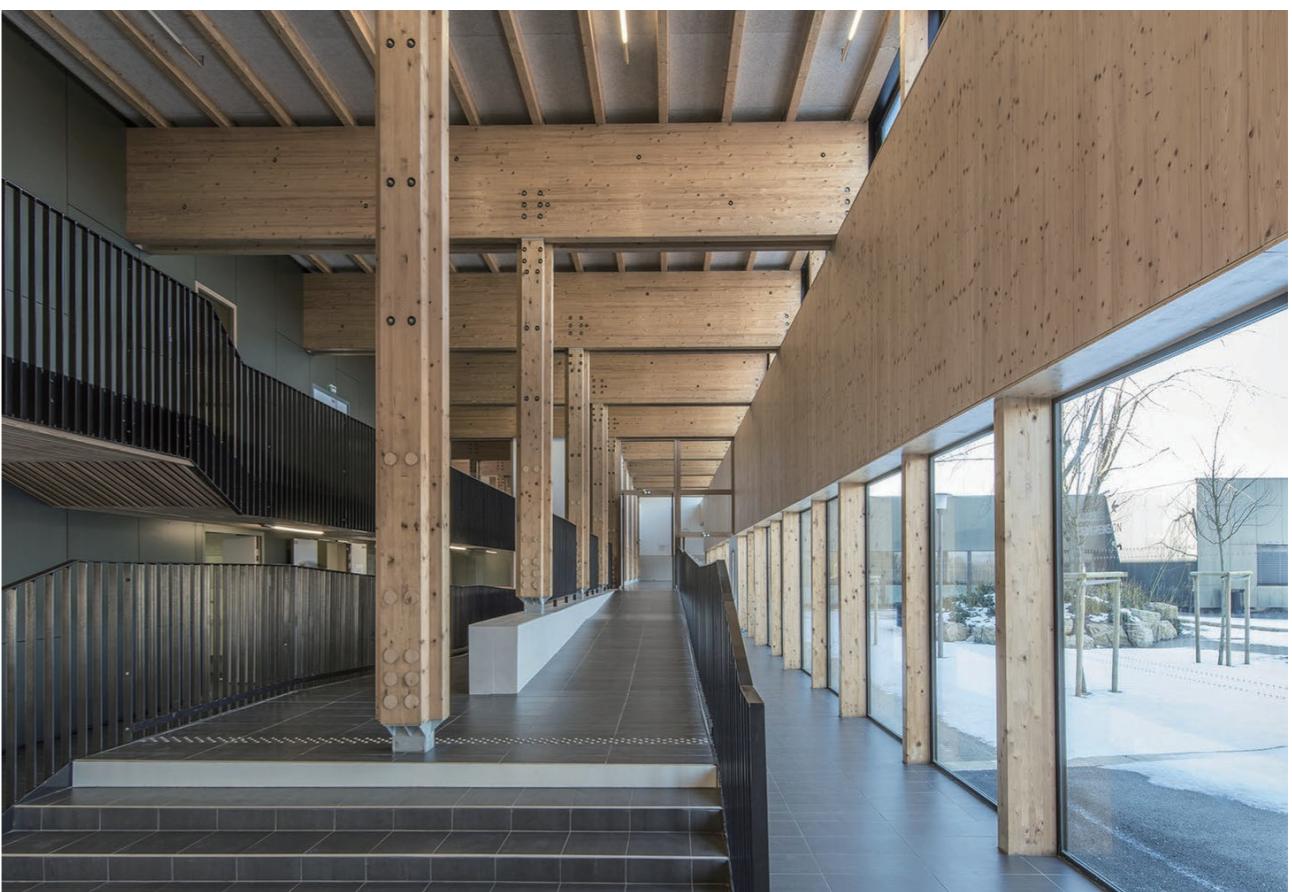
The Proudhon Secondary School
in Besançon / Tectoniques +
Architectures Adelfo Scaranello

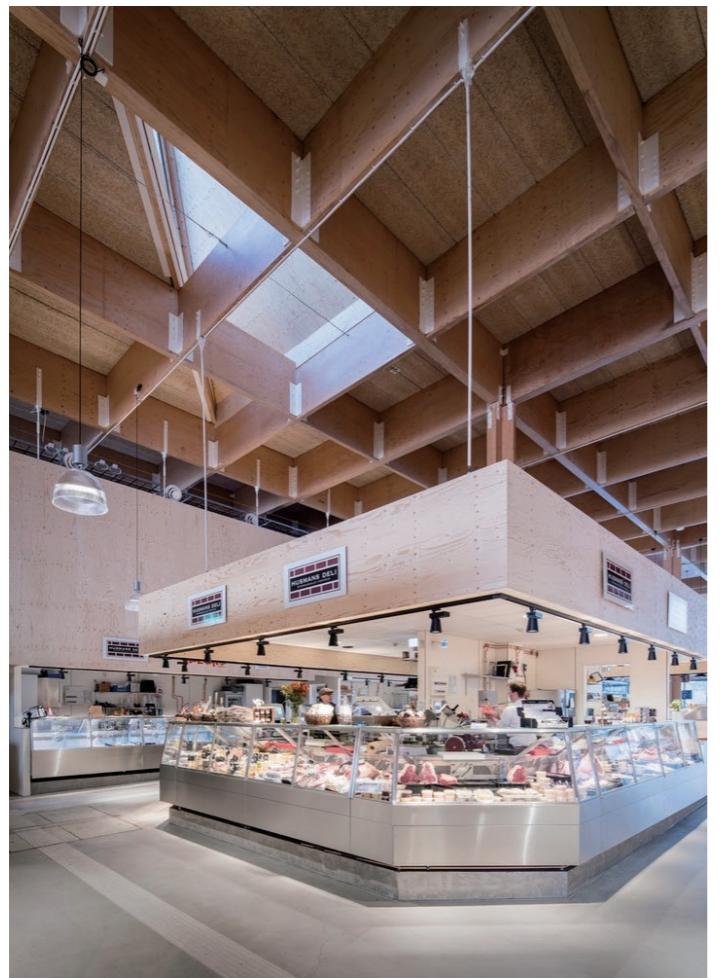
ELEMENTARY & MIDDLE SCHOOL,
RENOVATION, EXTENSION •
BESANÇON, FRANCE

Architects: Tectoniques, Architectures
Adelfo Scaranello

Area:

10116 m²





Östermalm's Temporary Market Hall /
Tengbom

MARKET • STOCKHOLM, SWEDEN

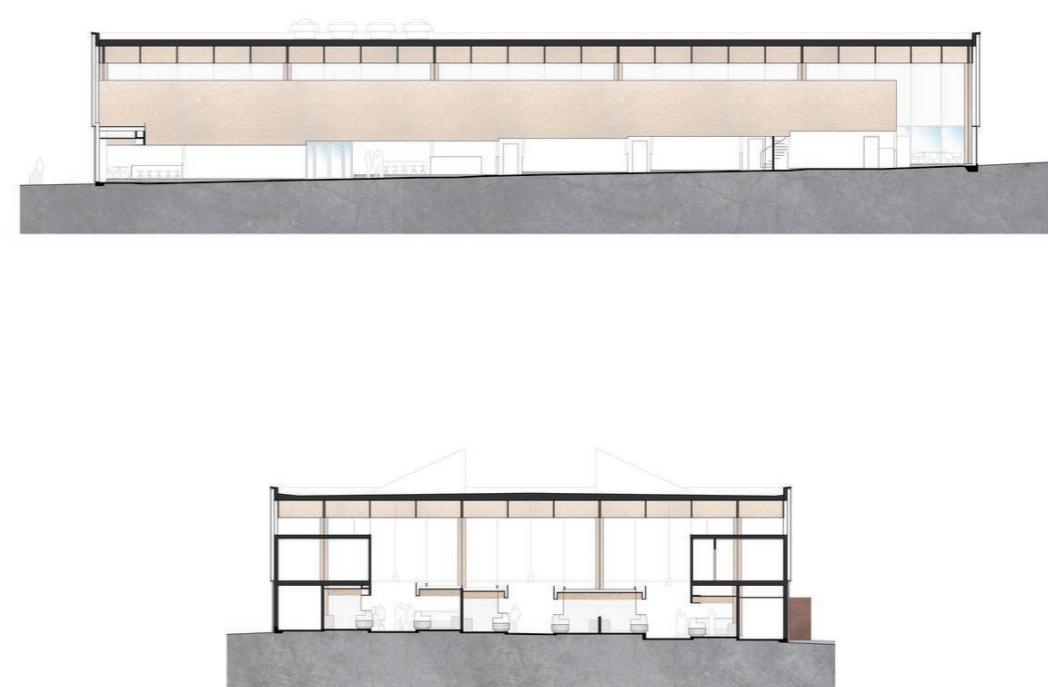
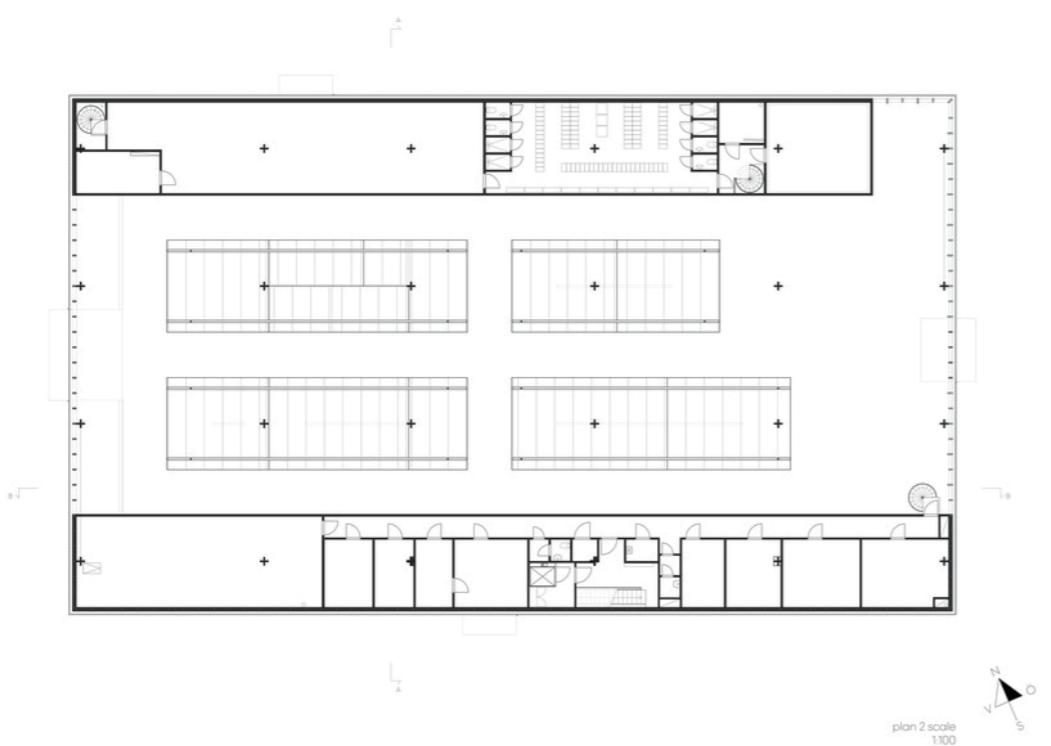
Architects: Tengbom

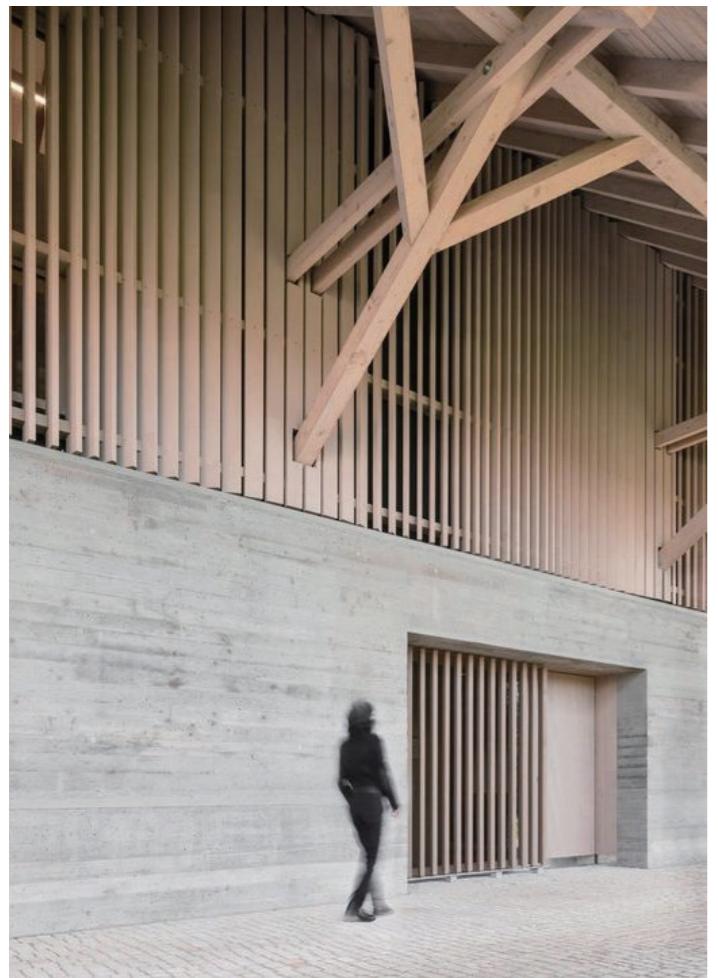
Area: 1970 m²

Year: 2016

Photographs: Felix Gerlach

Manufacturers: Scanlight

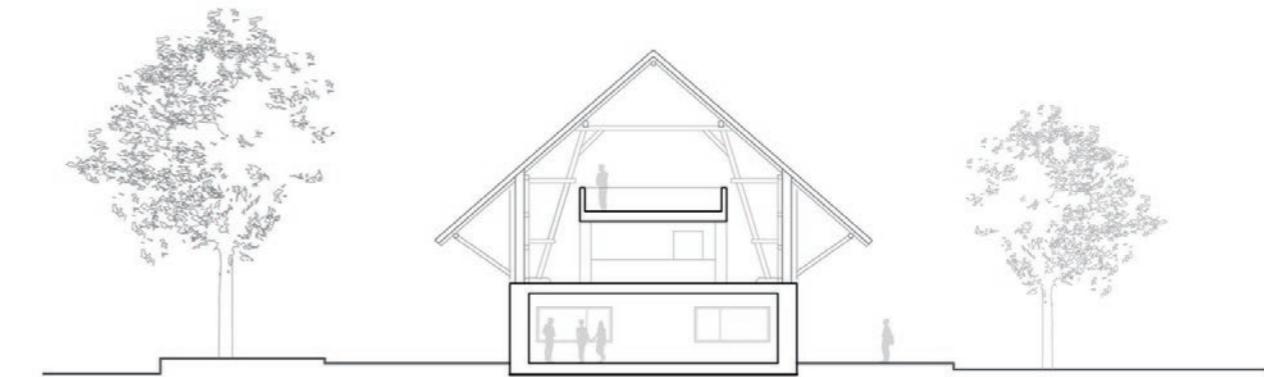
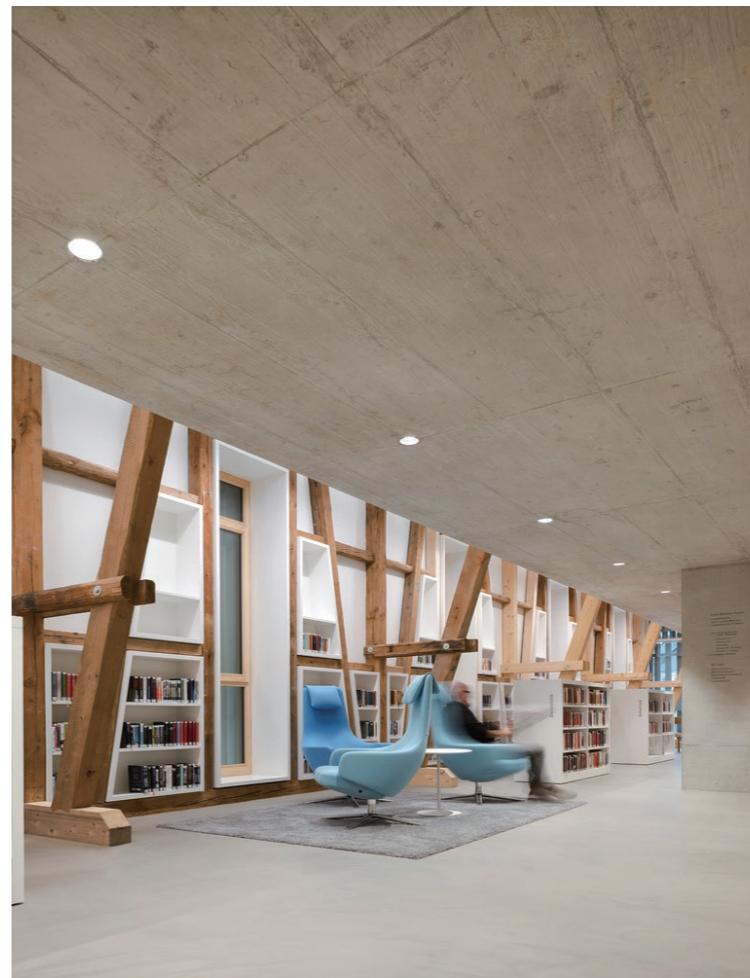




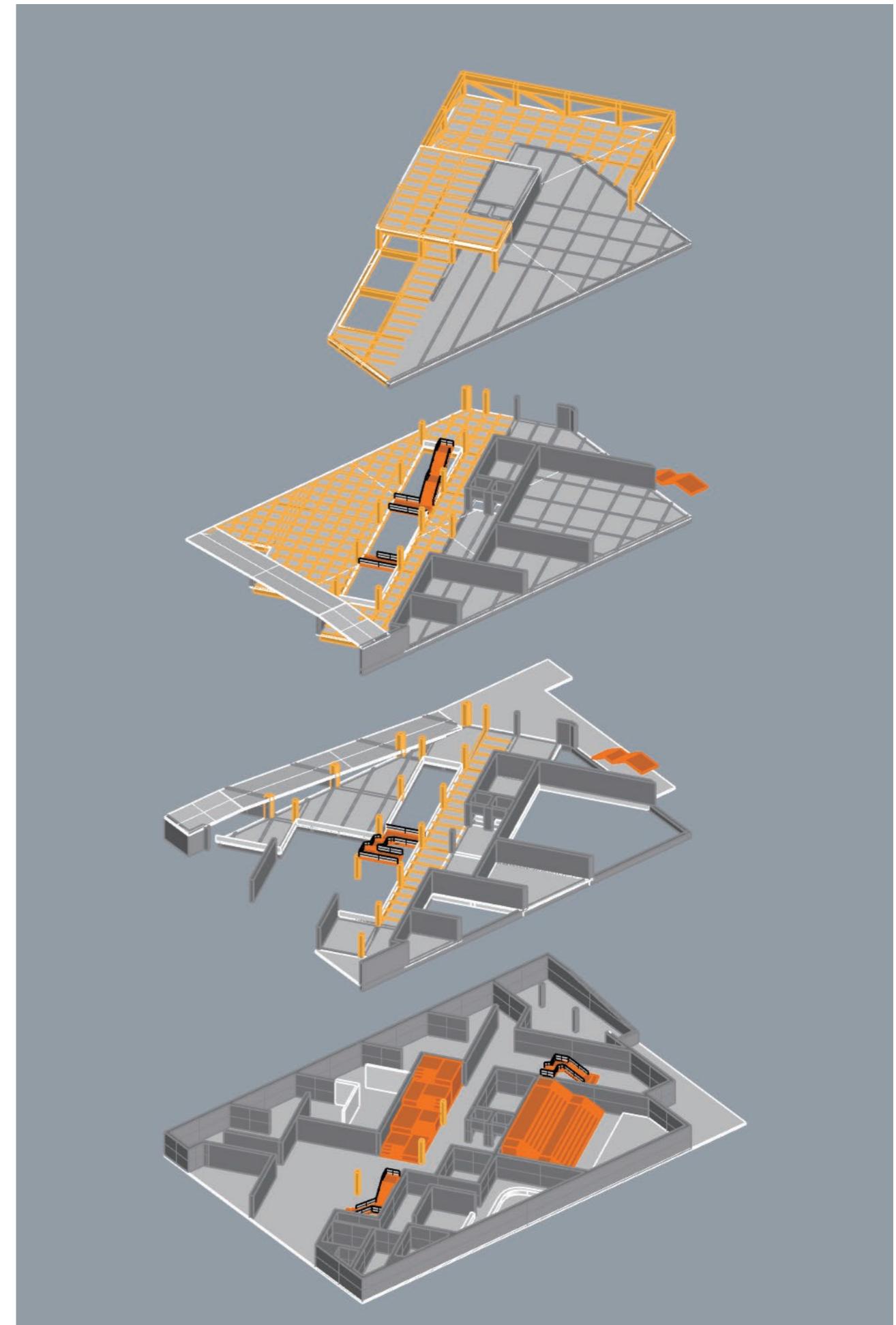
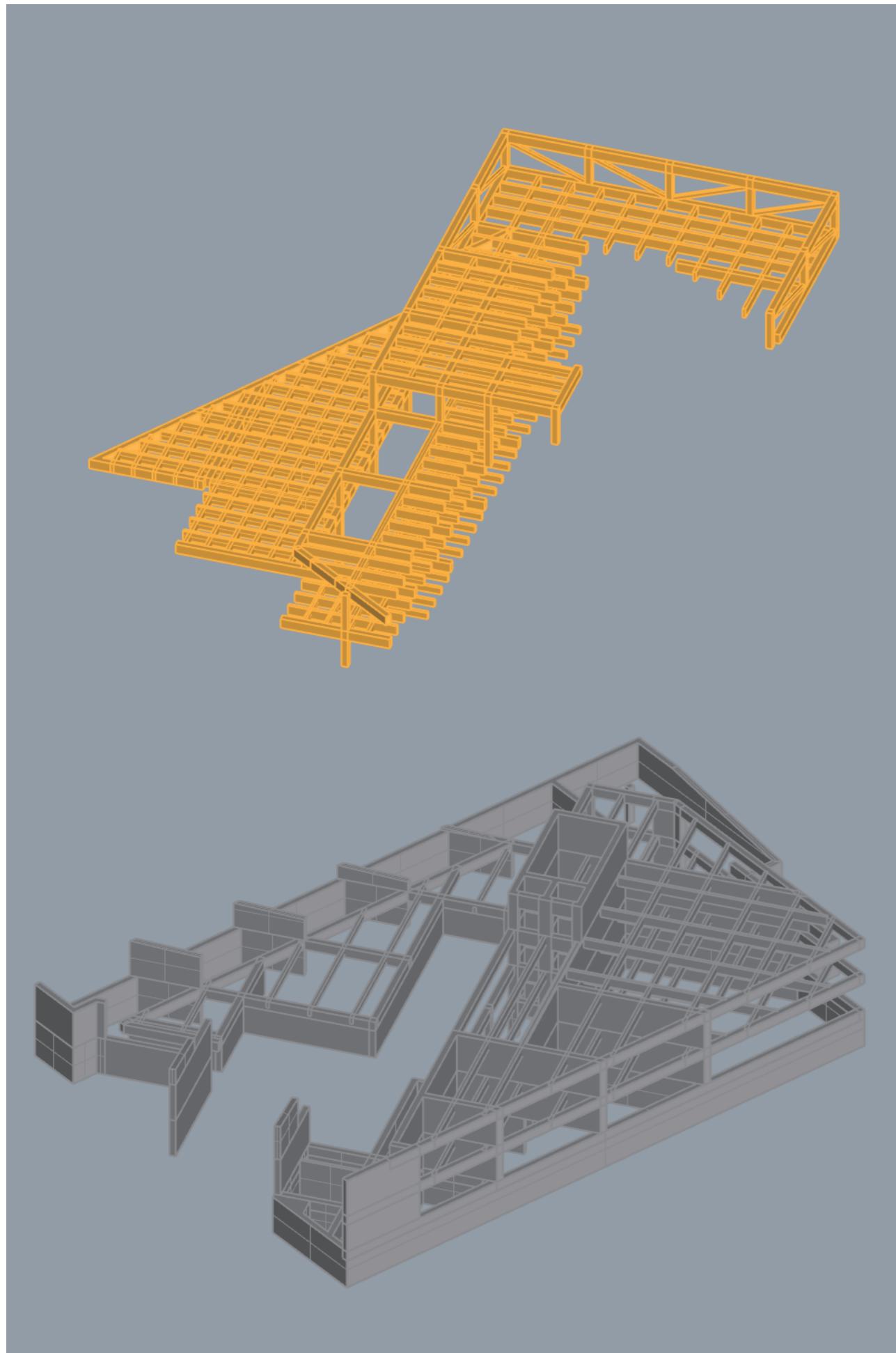
Library Kressbronn a. B. / Steimle
Architekten

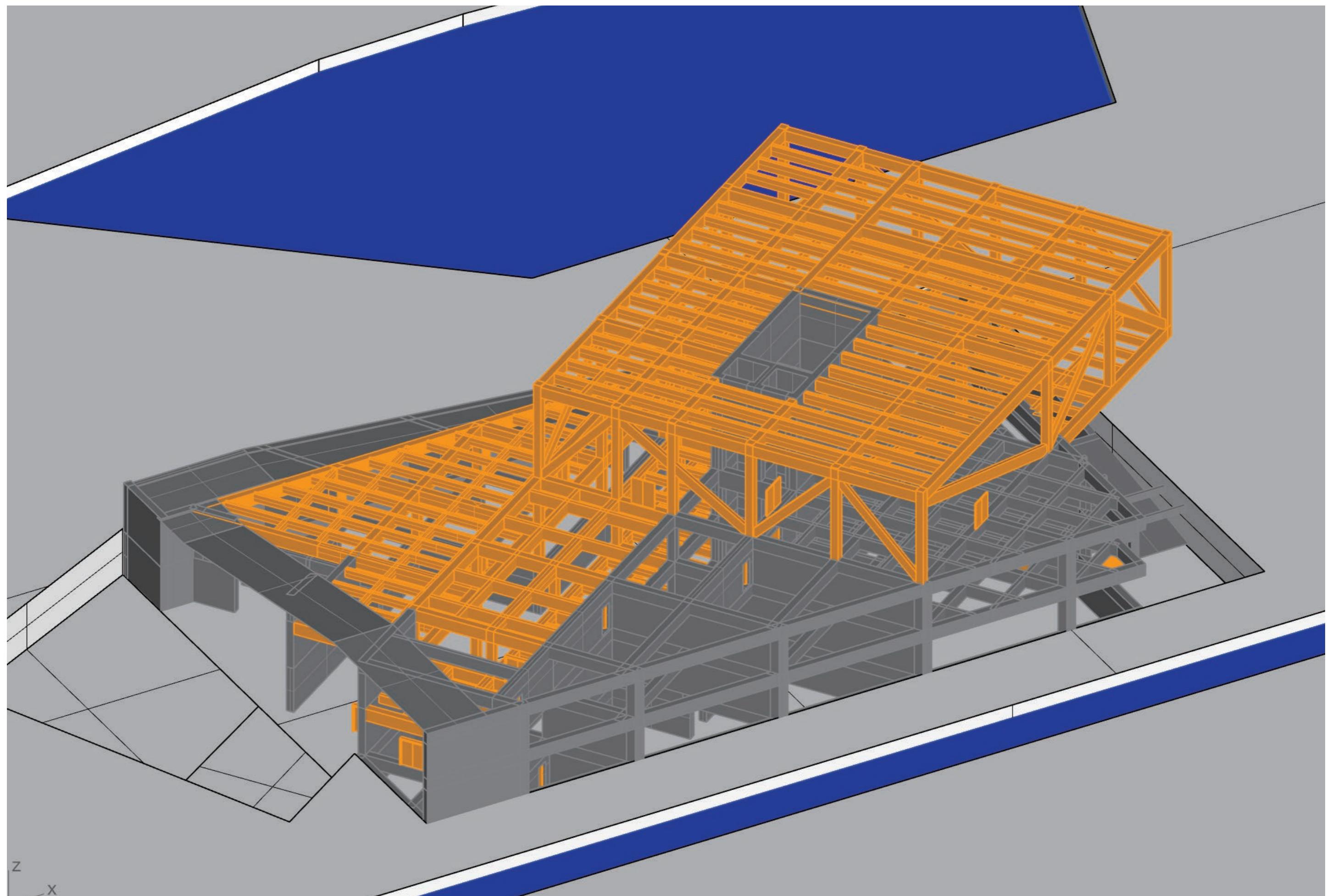
CULTURAL ARCHITECTURE •
KRESSBRONN, GERMANY

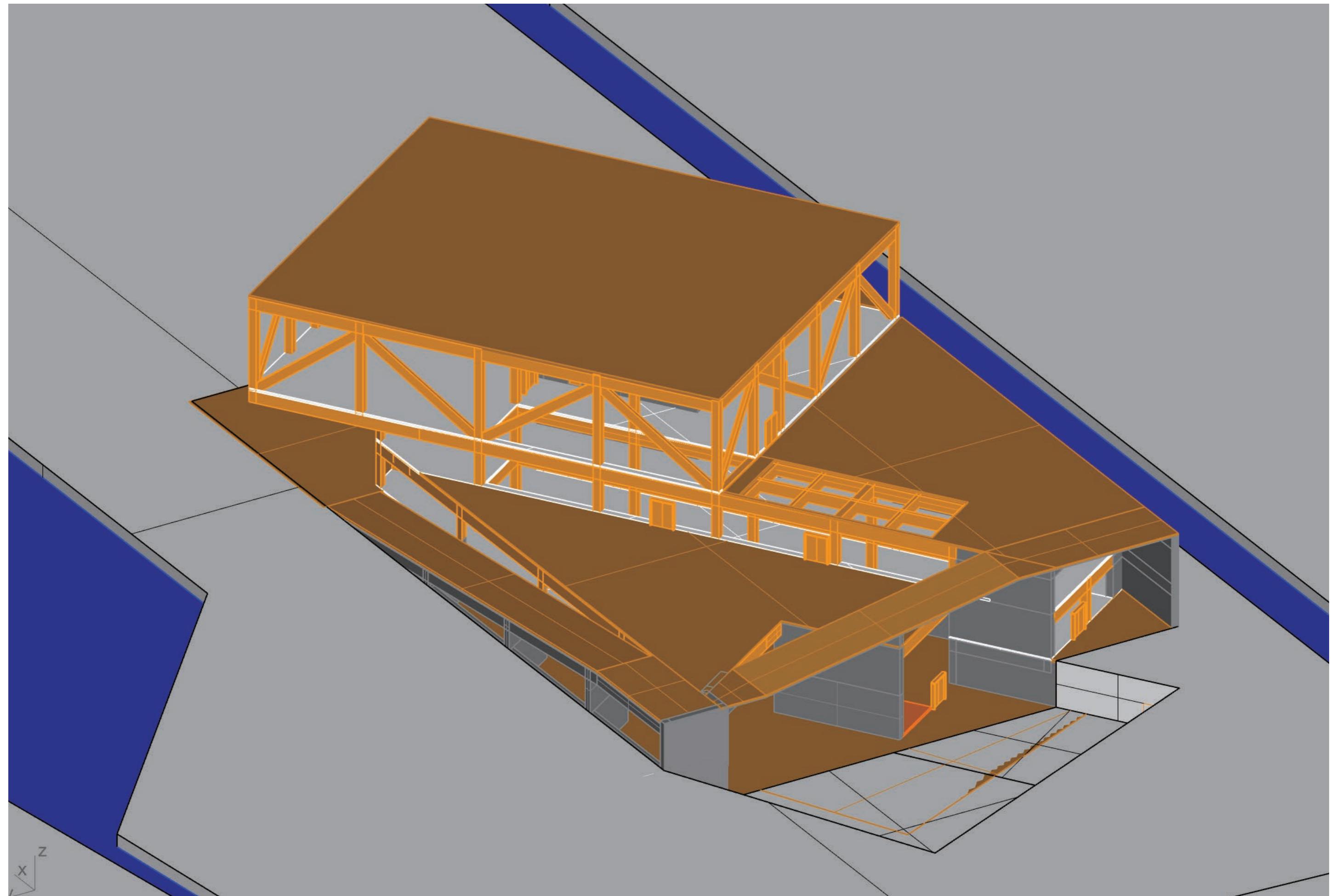
Architects: Steimle Architekten
Area: 860 m²
Year: 2018
Photographs: Brigida Gonzalez
Manufacturers: GIRA, Chemotechnik,
Liapor, SCHULZ SPEYER
Bibliothekstechnik AG, FSB Franz
Schneider Brakel, Häussermann

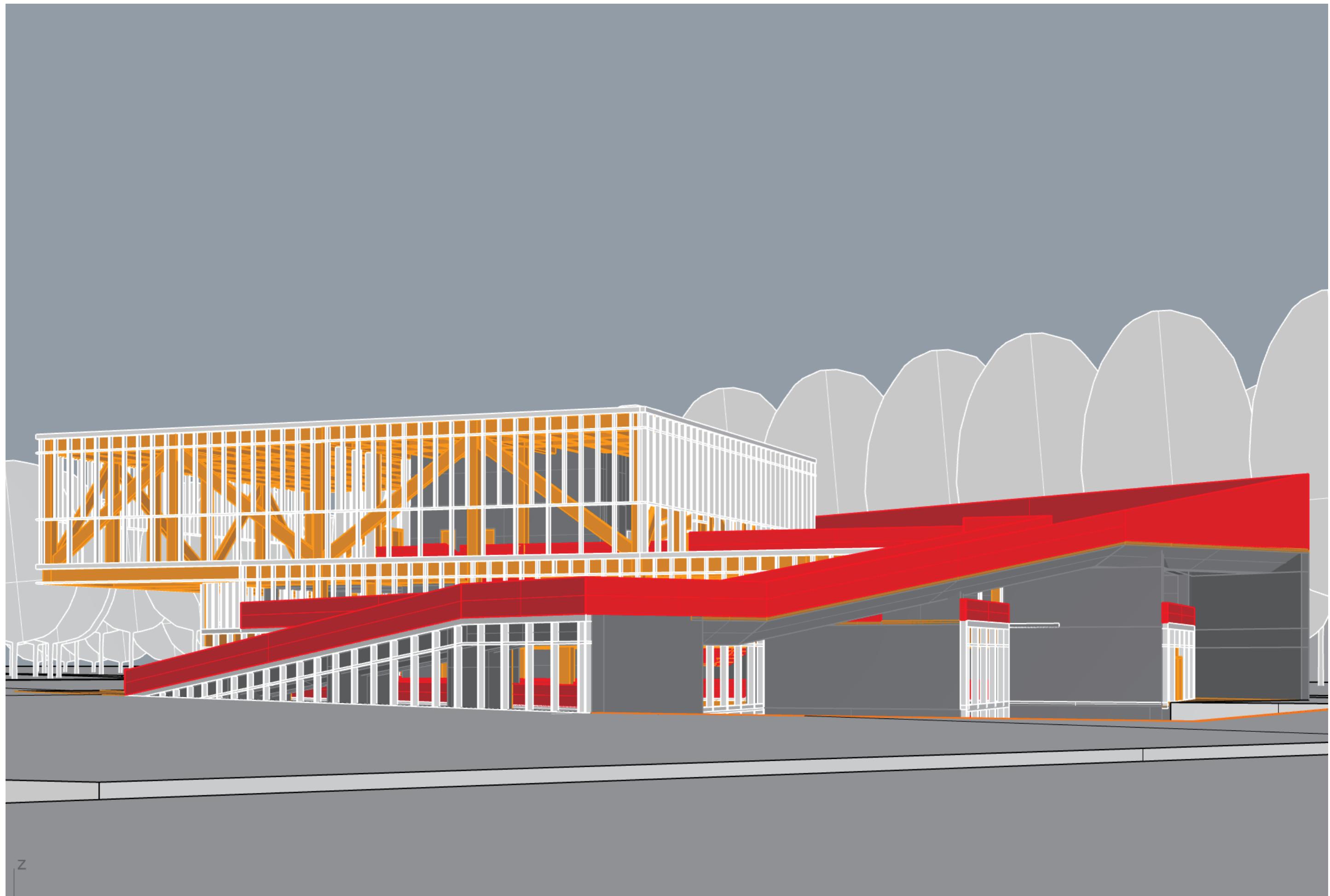


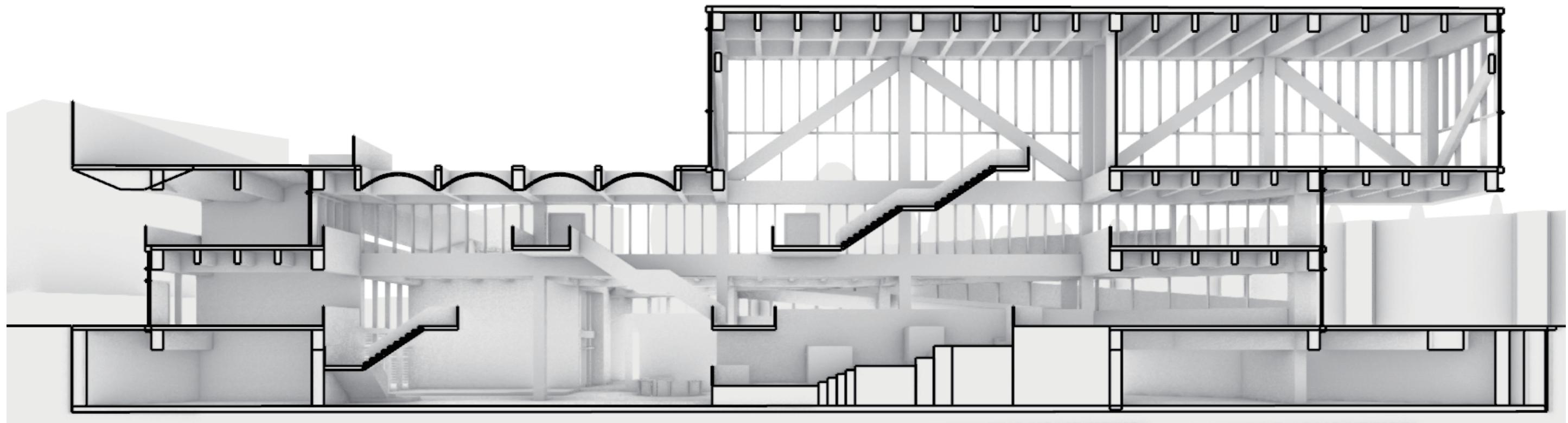
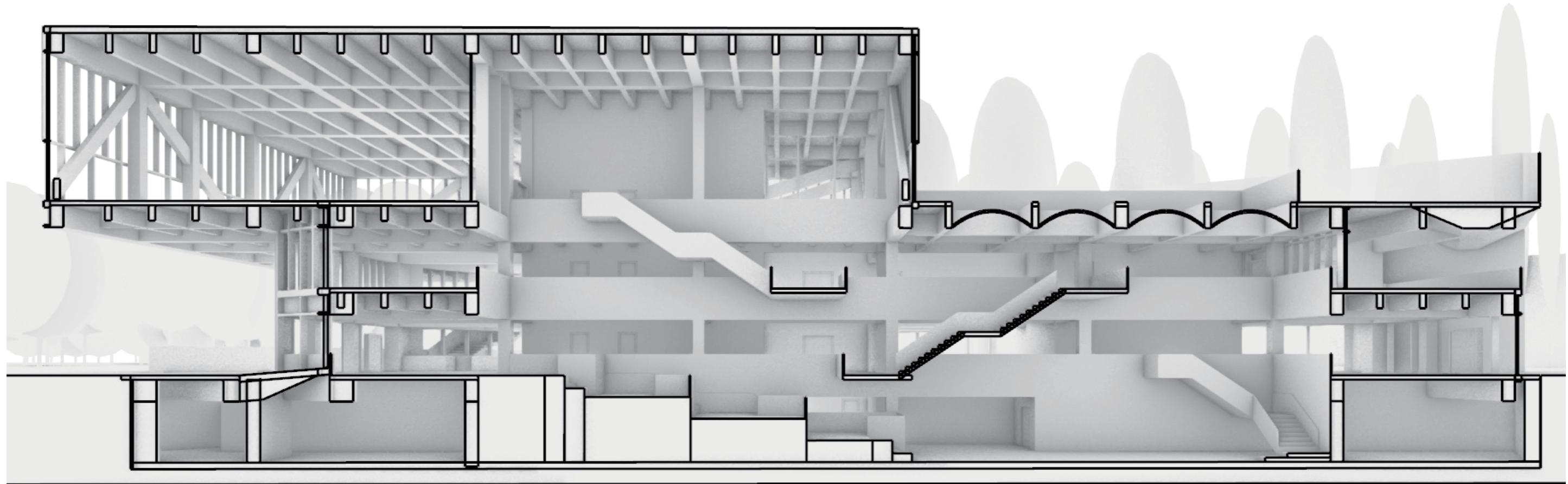
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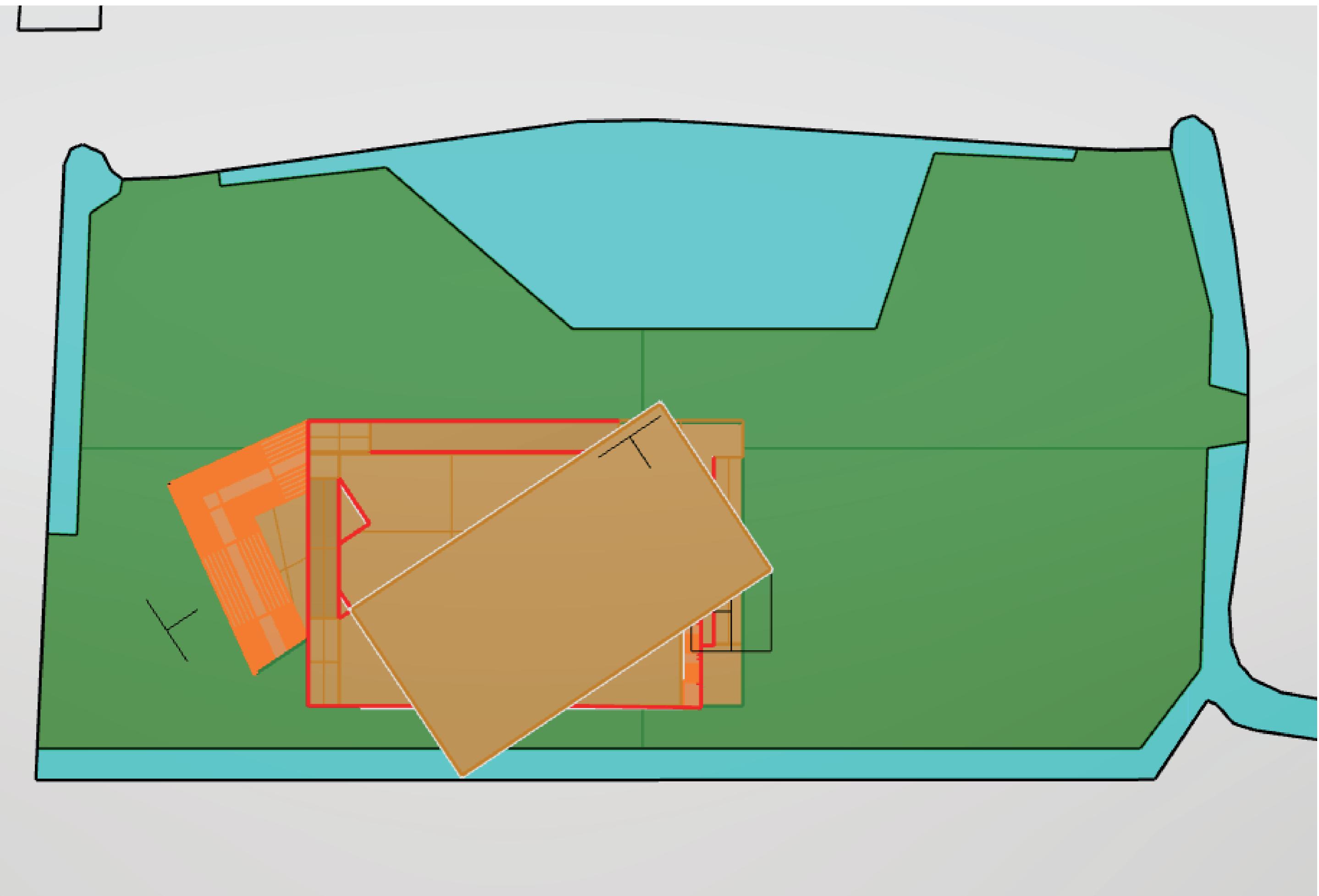


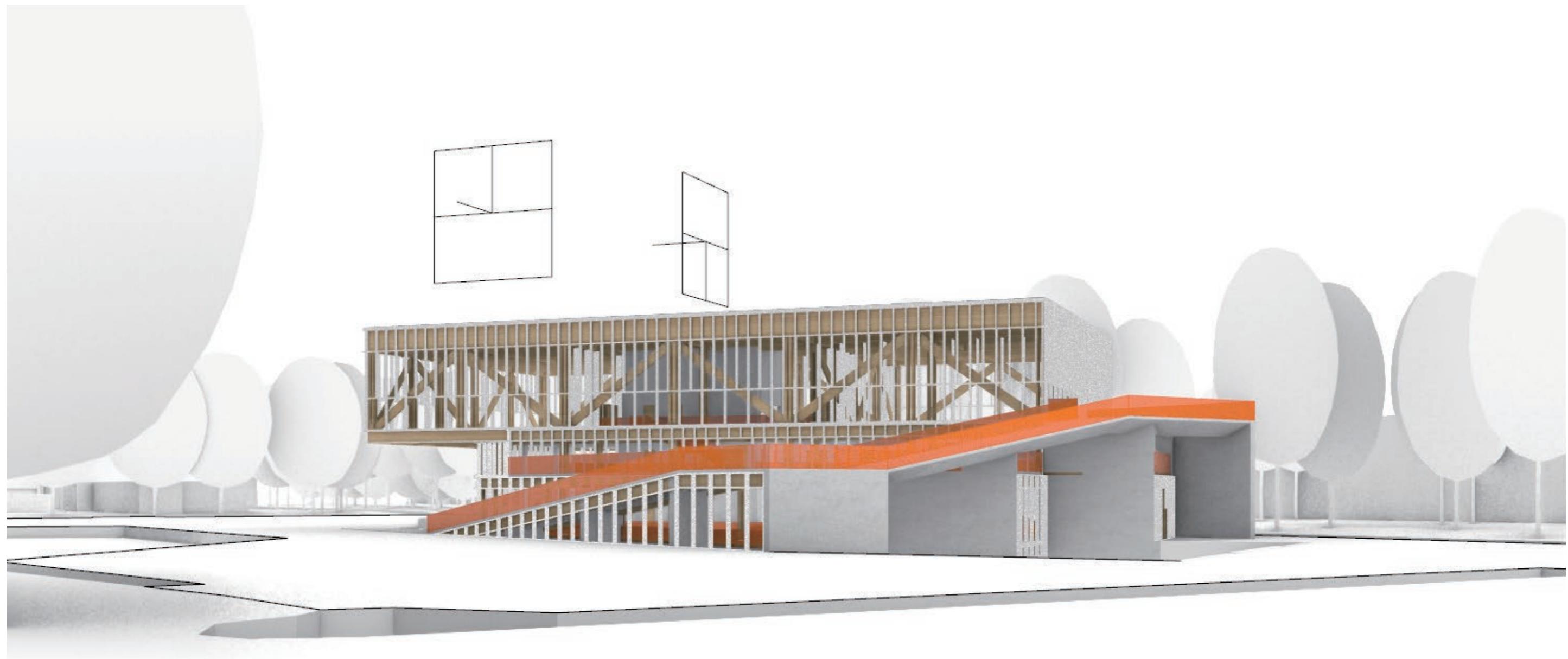


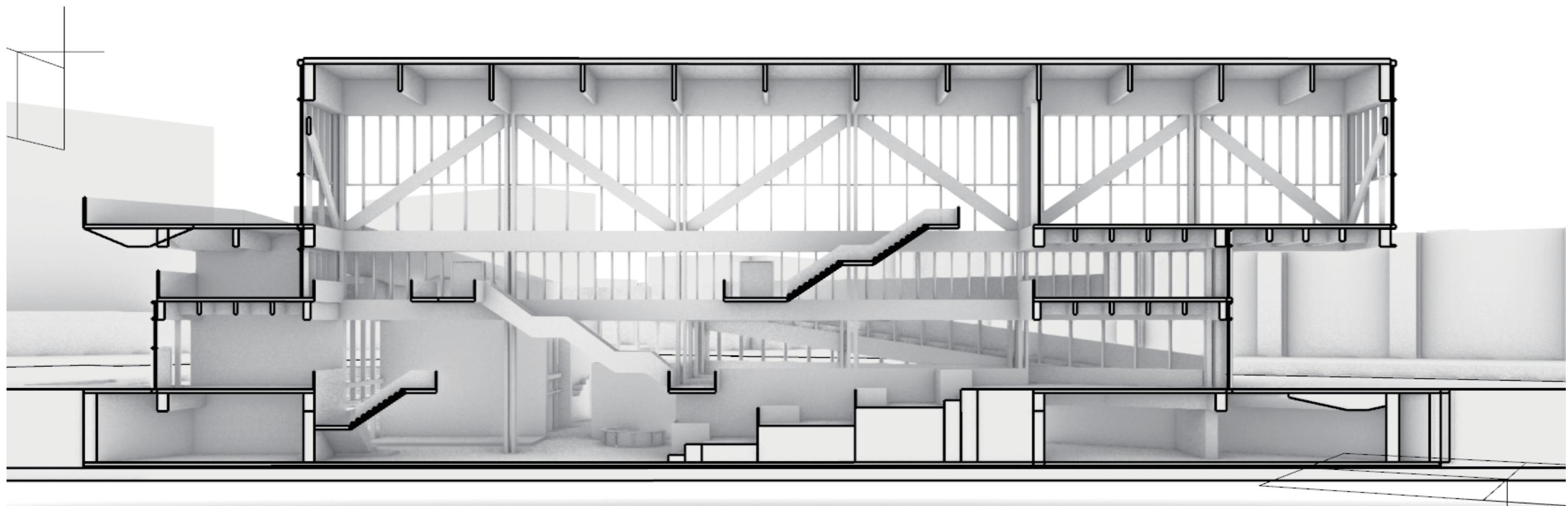


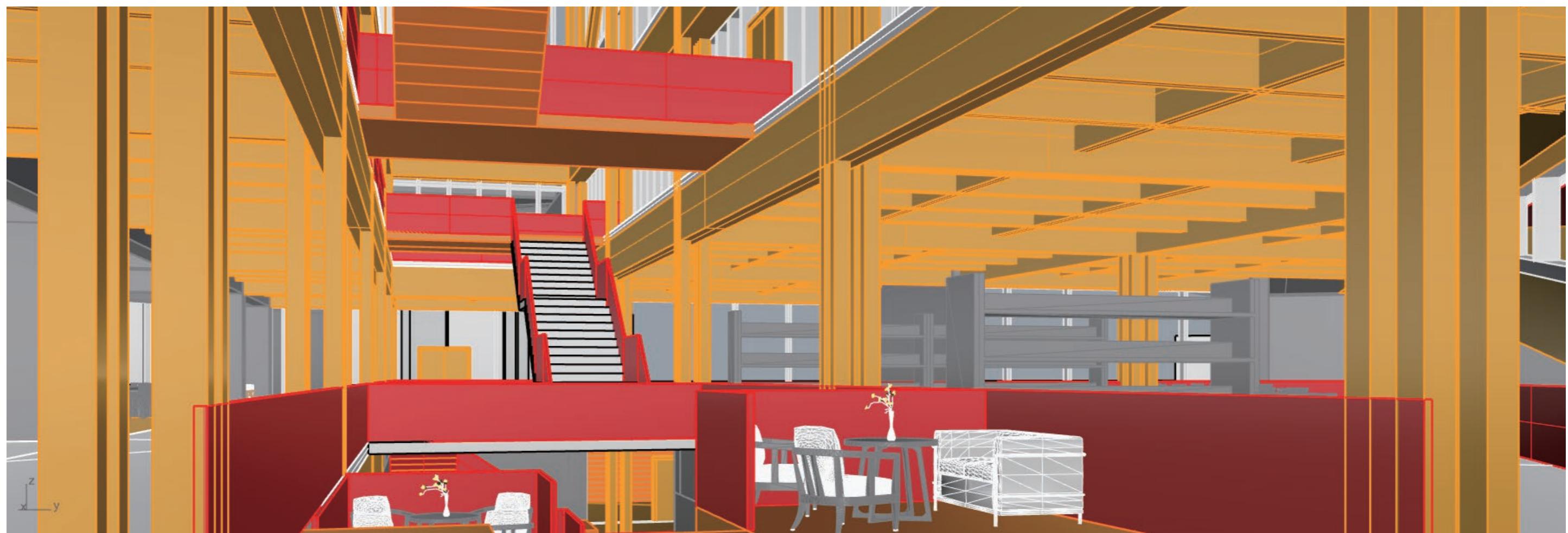




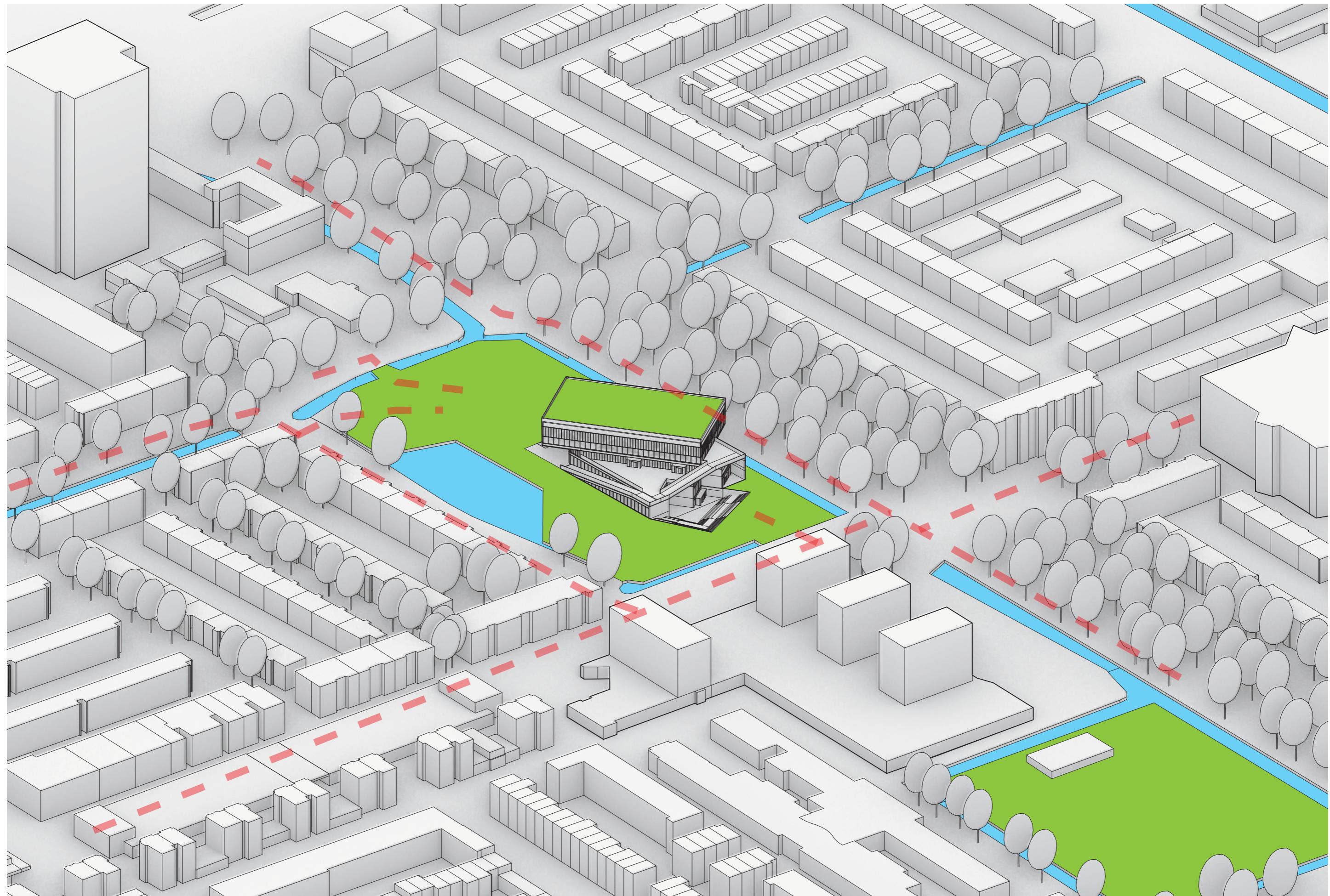






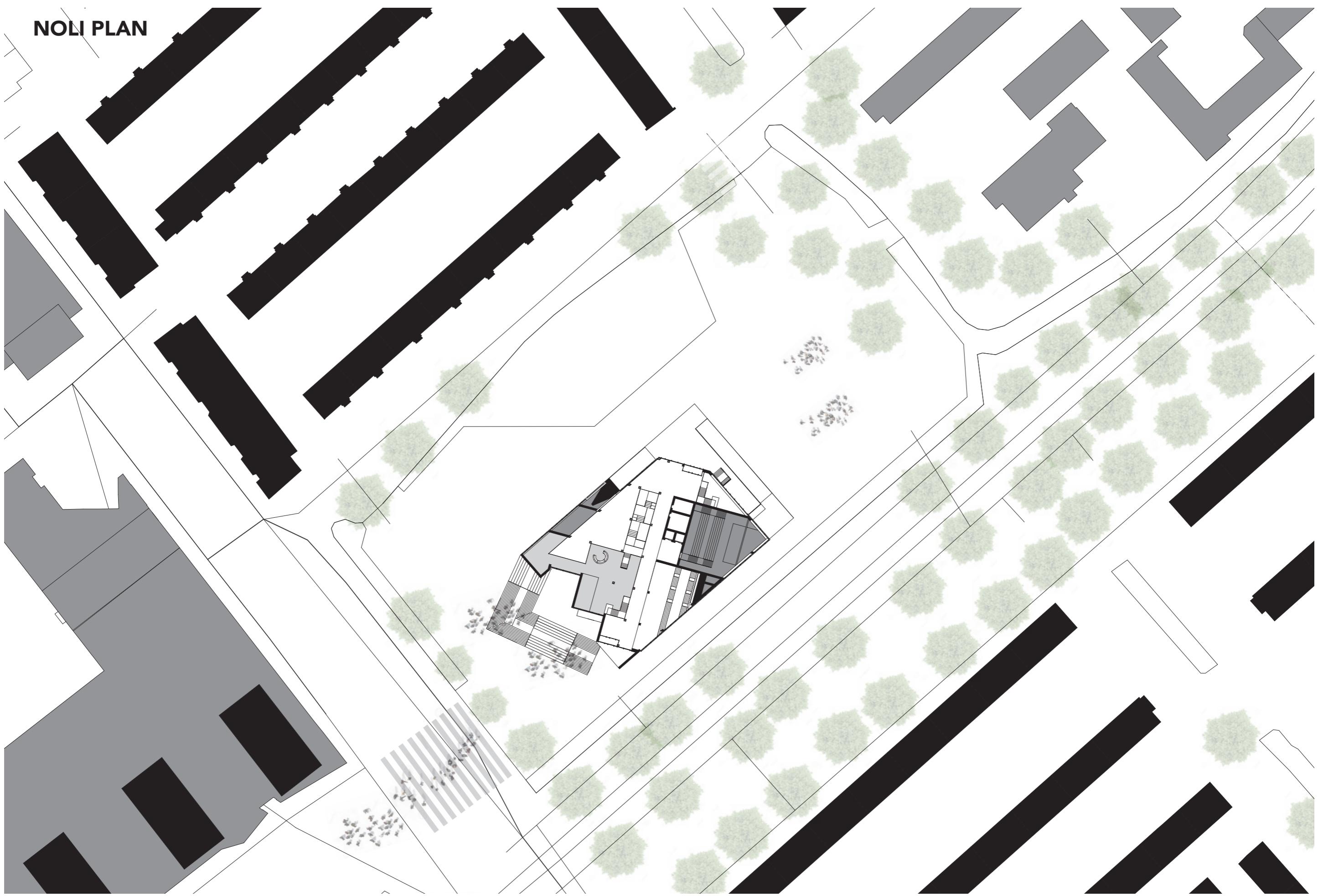


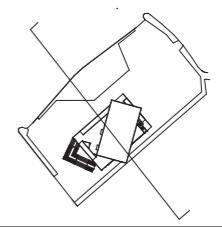
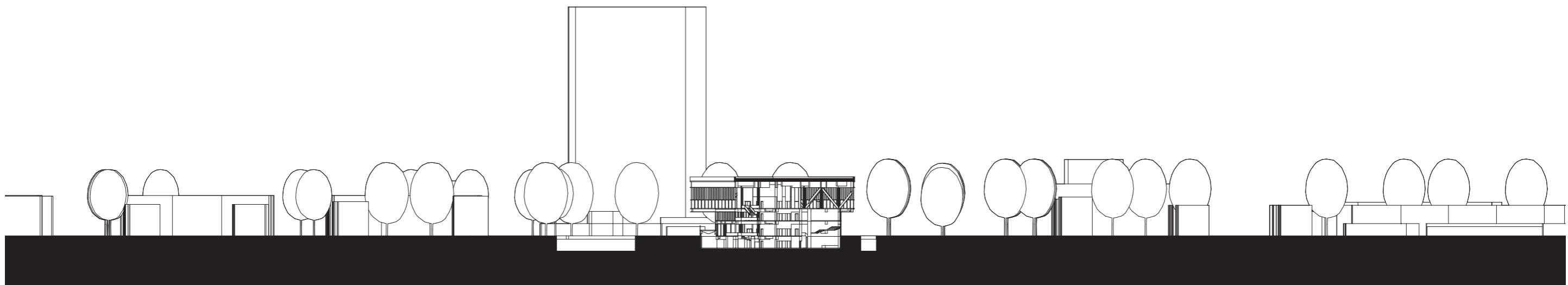
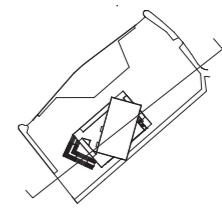
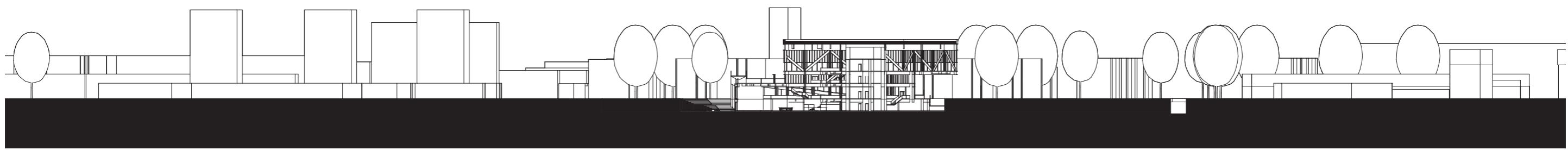
Final
Design



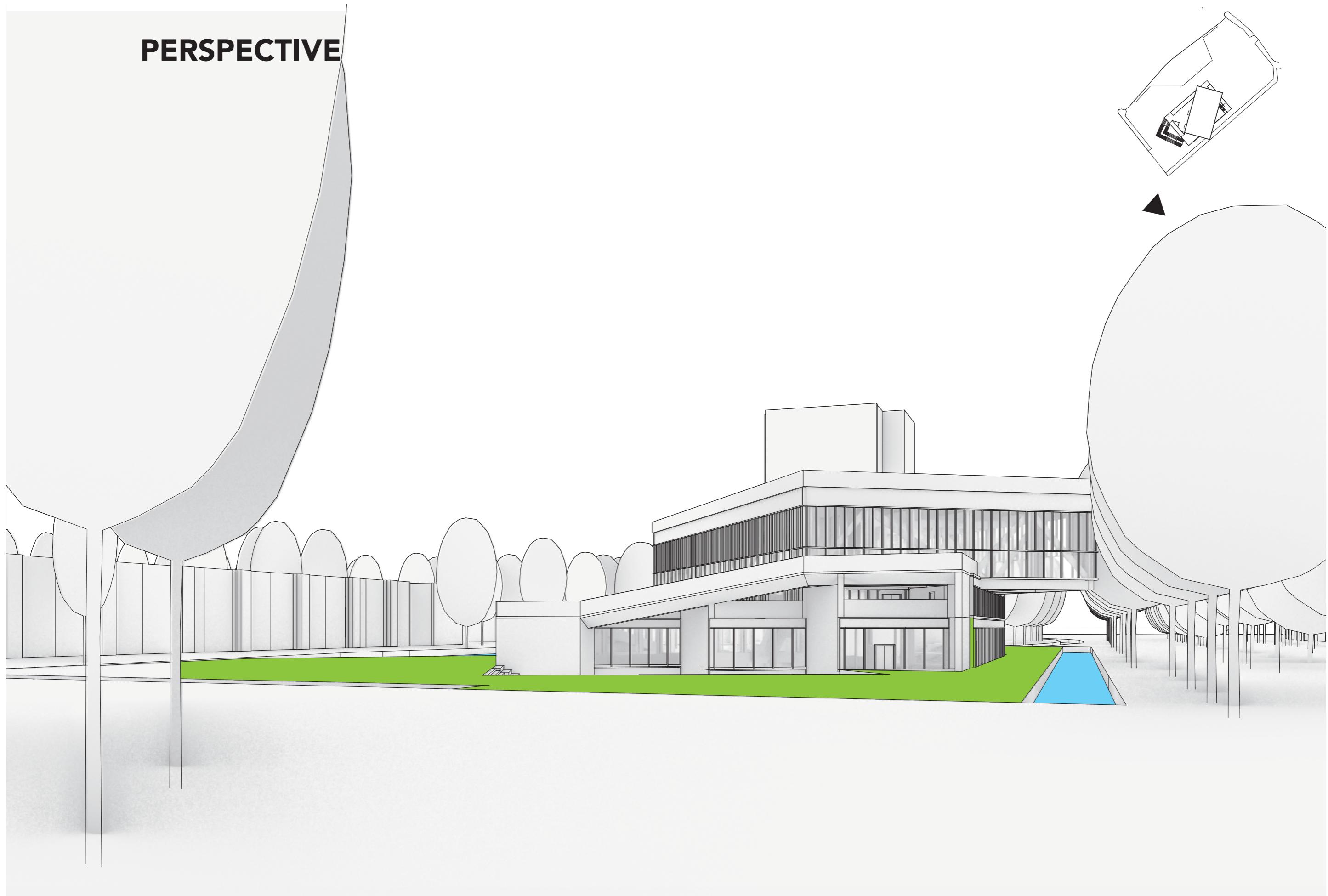
ROOF PLAN



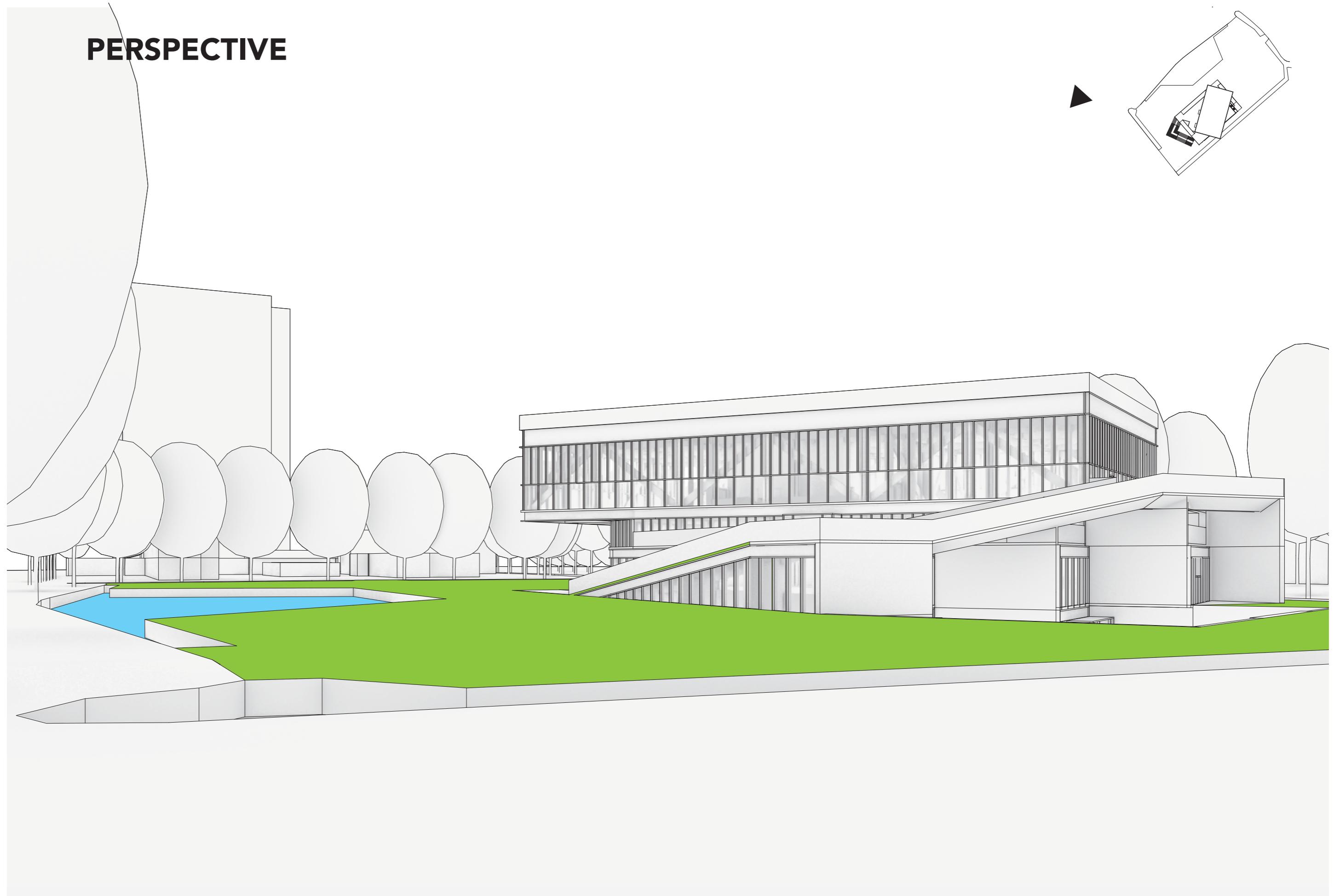




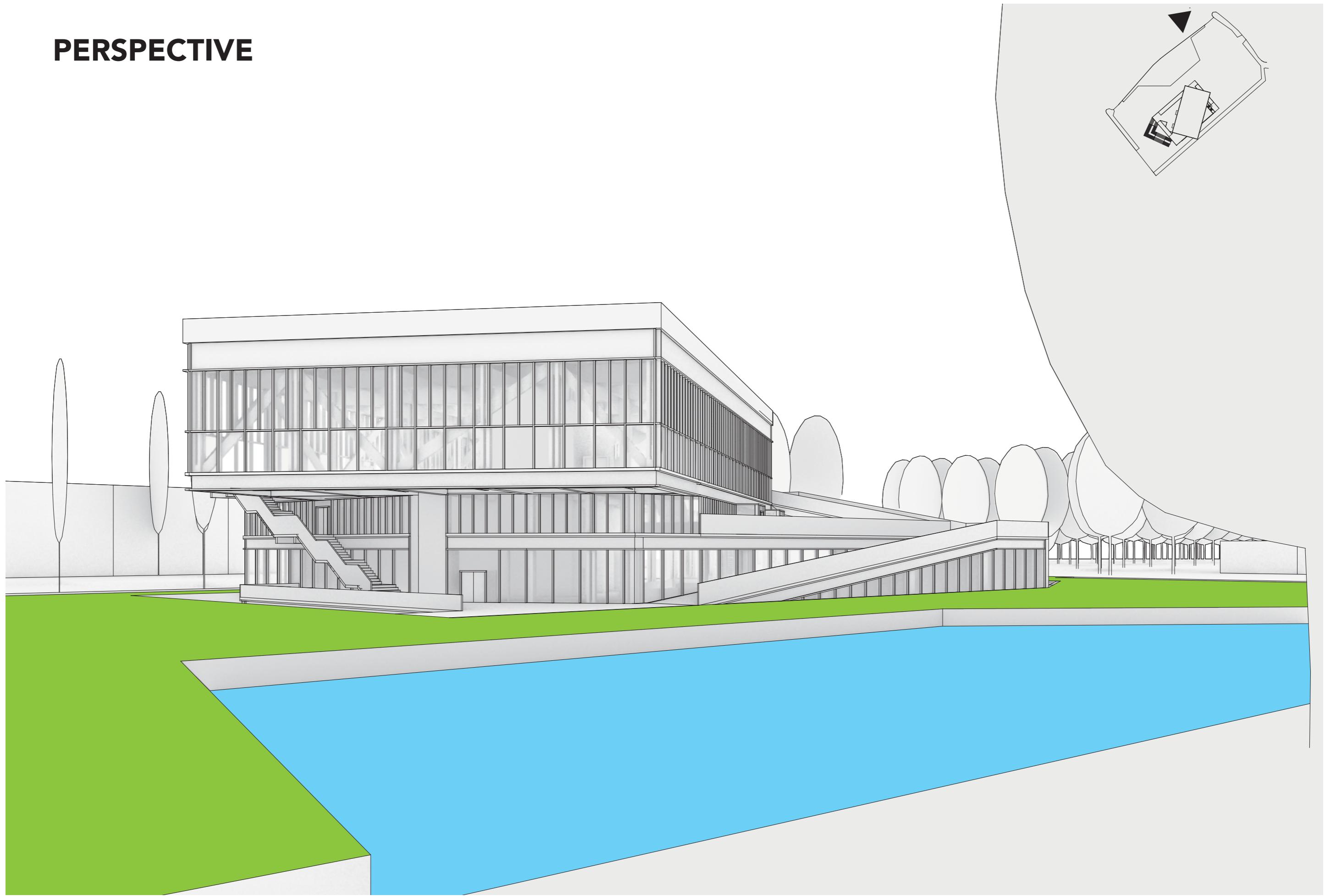
PERSPECTIVE



PERSPECTIVE

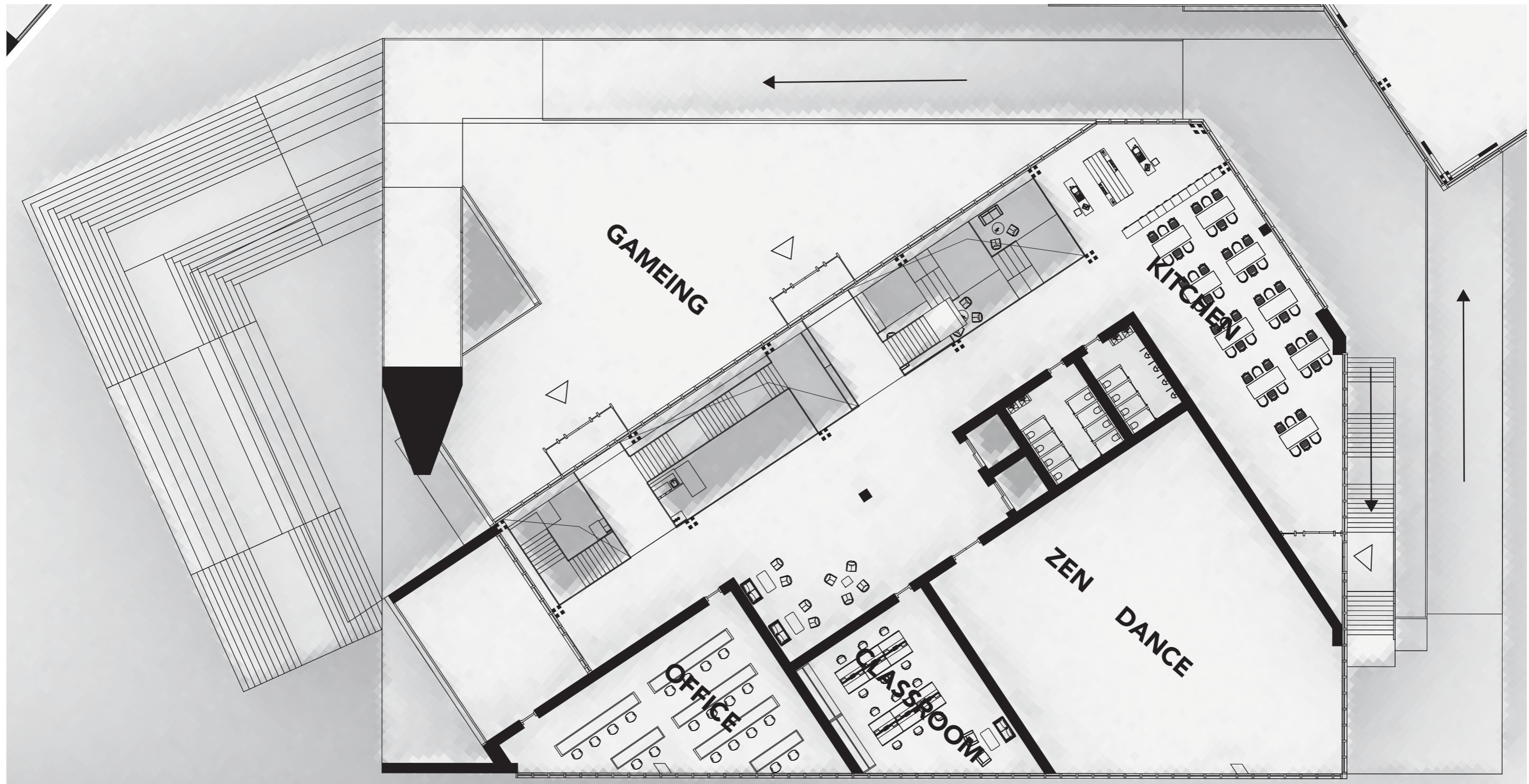


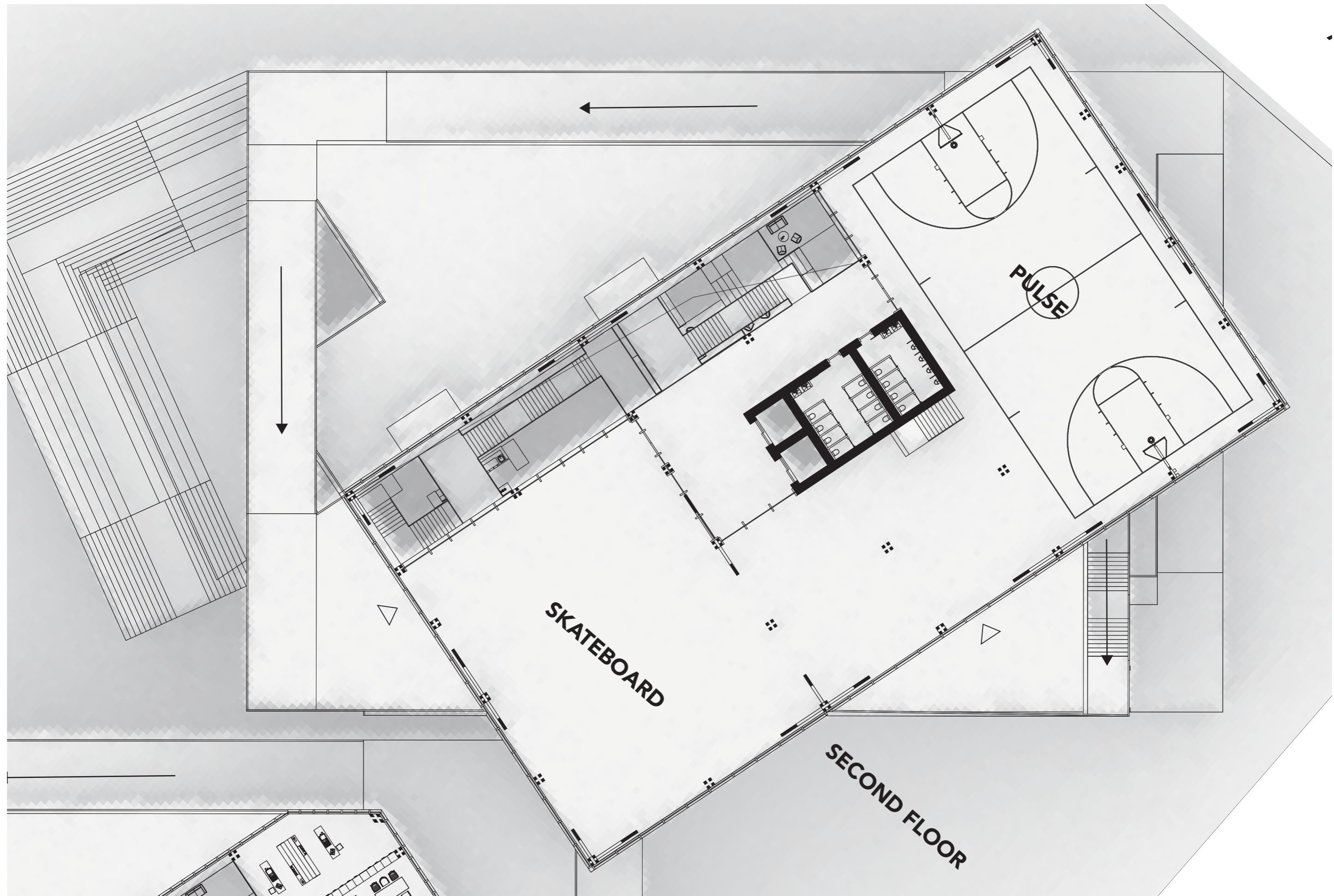
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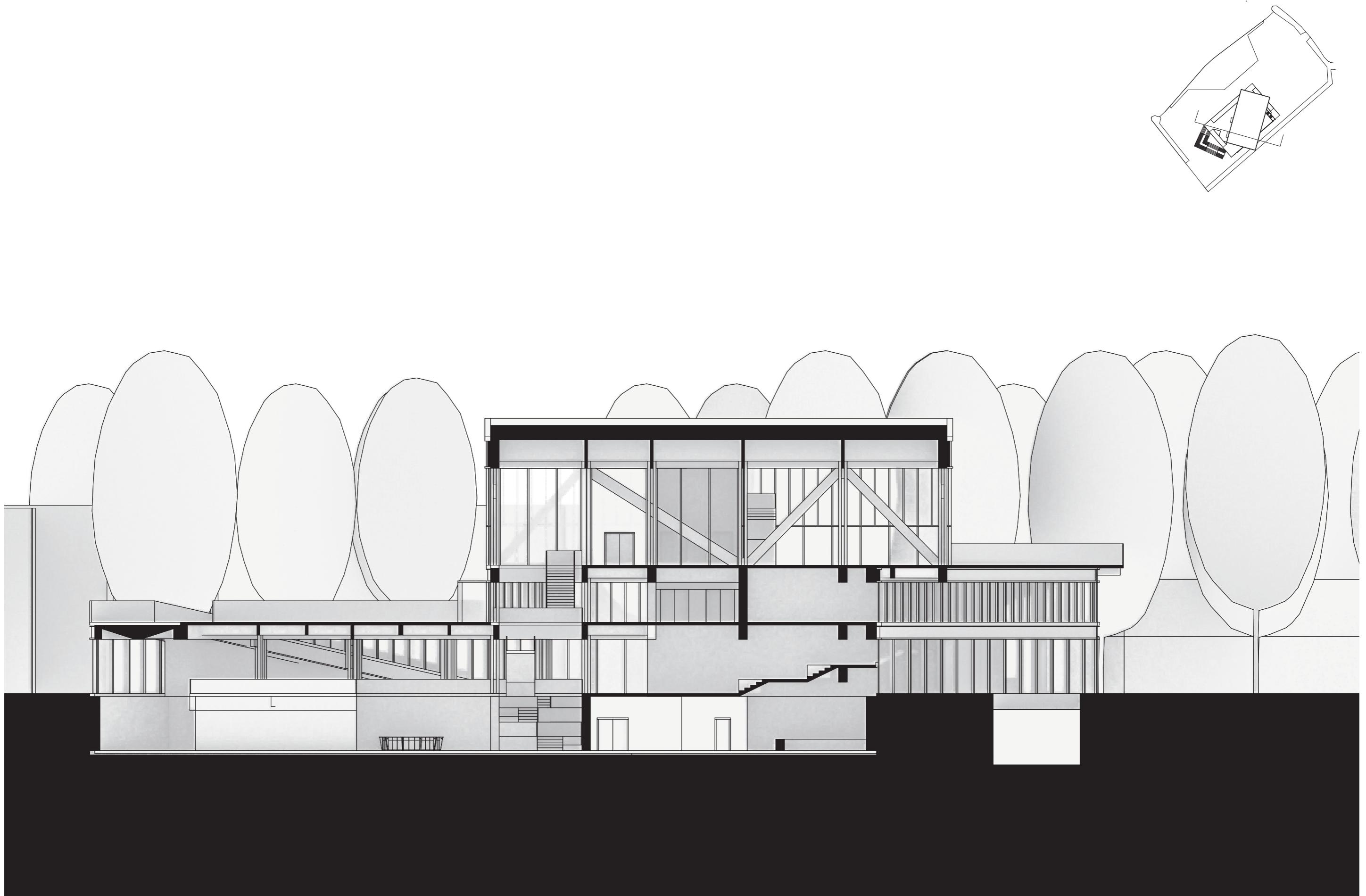


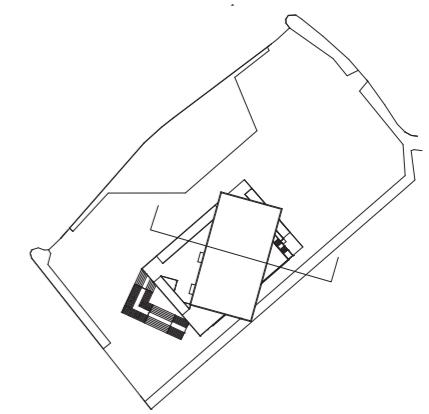
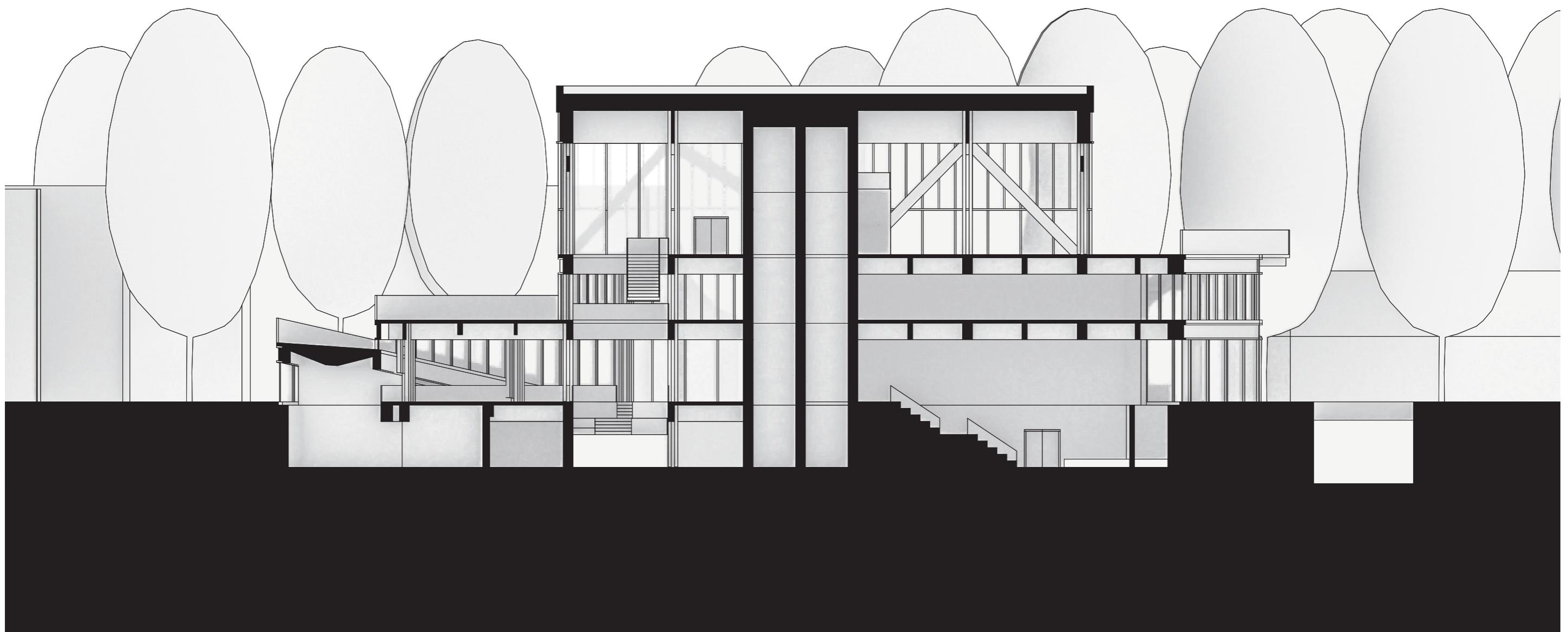


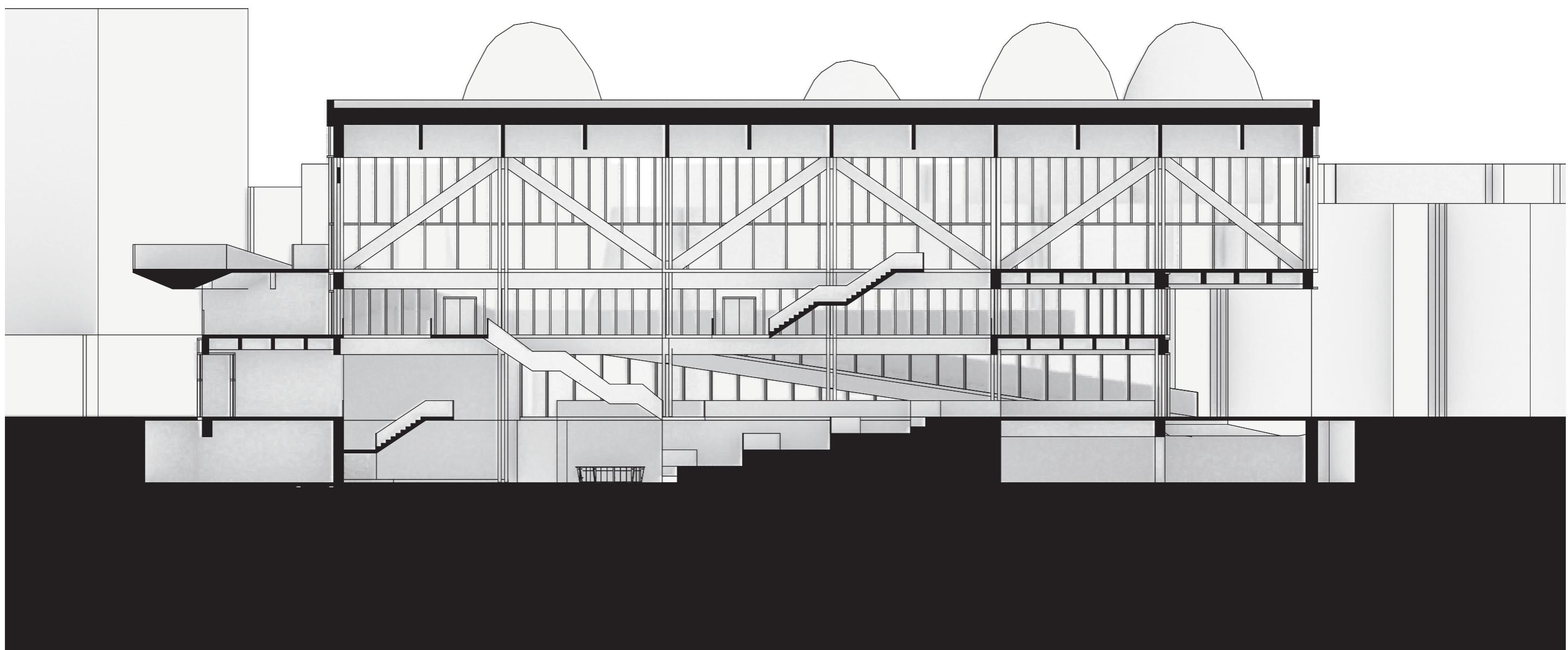


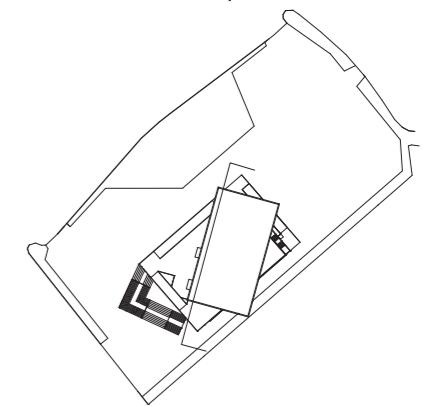
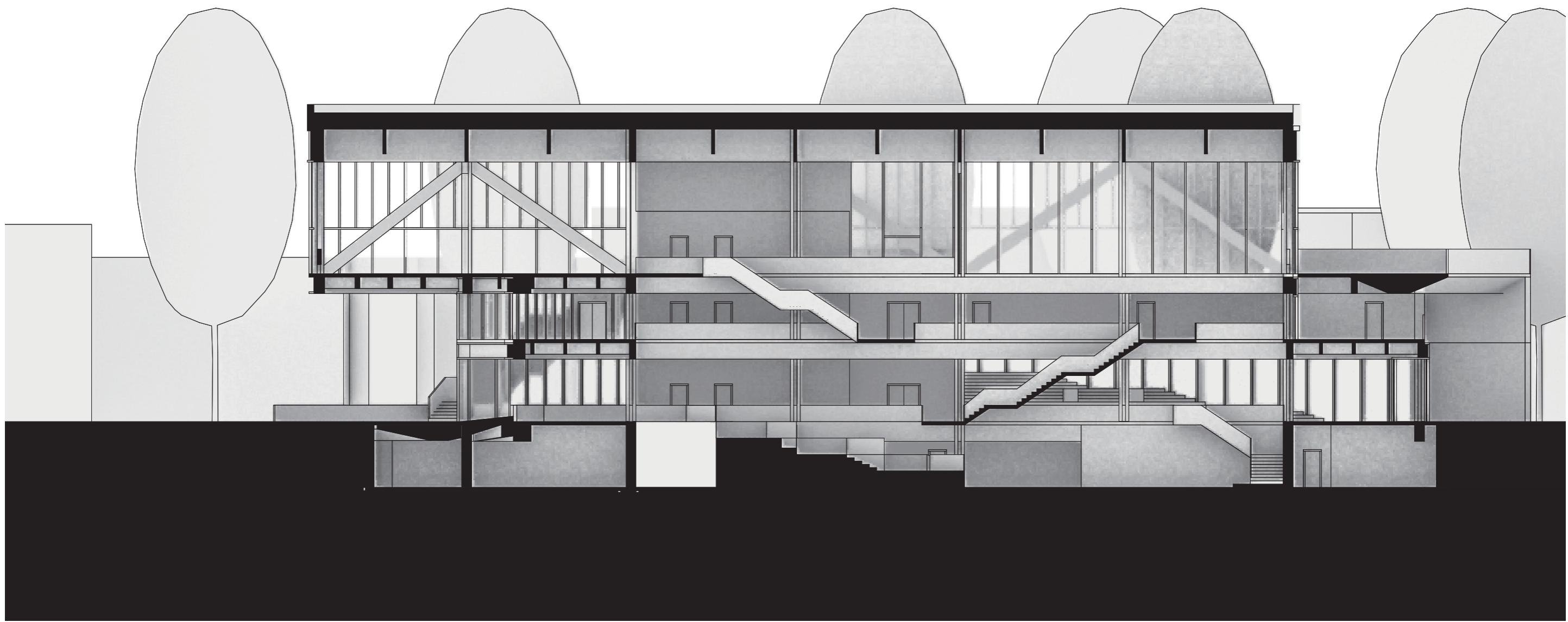


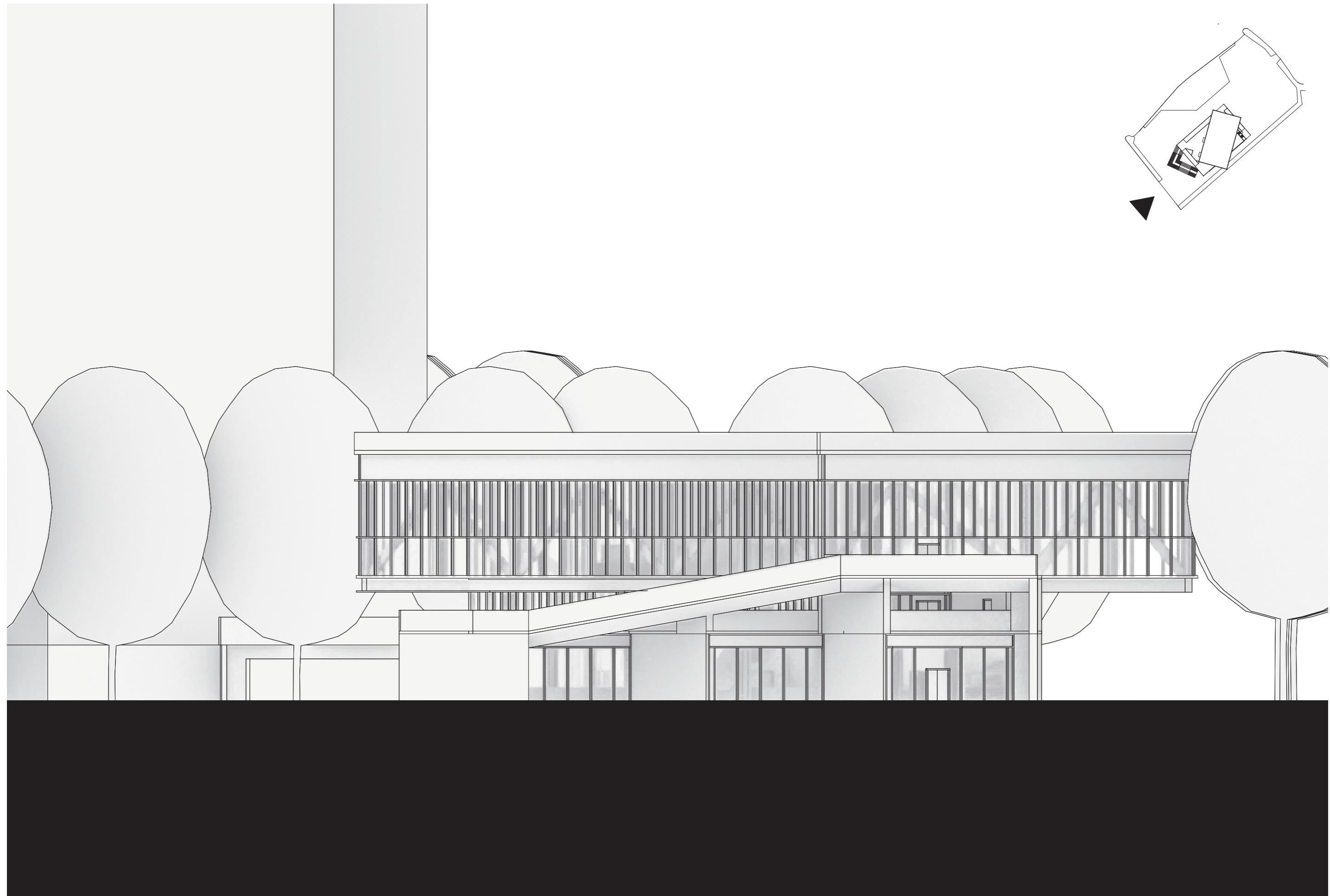


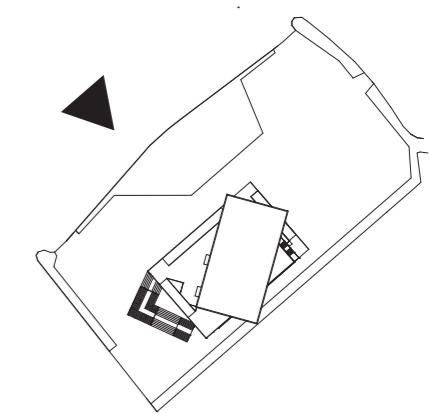
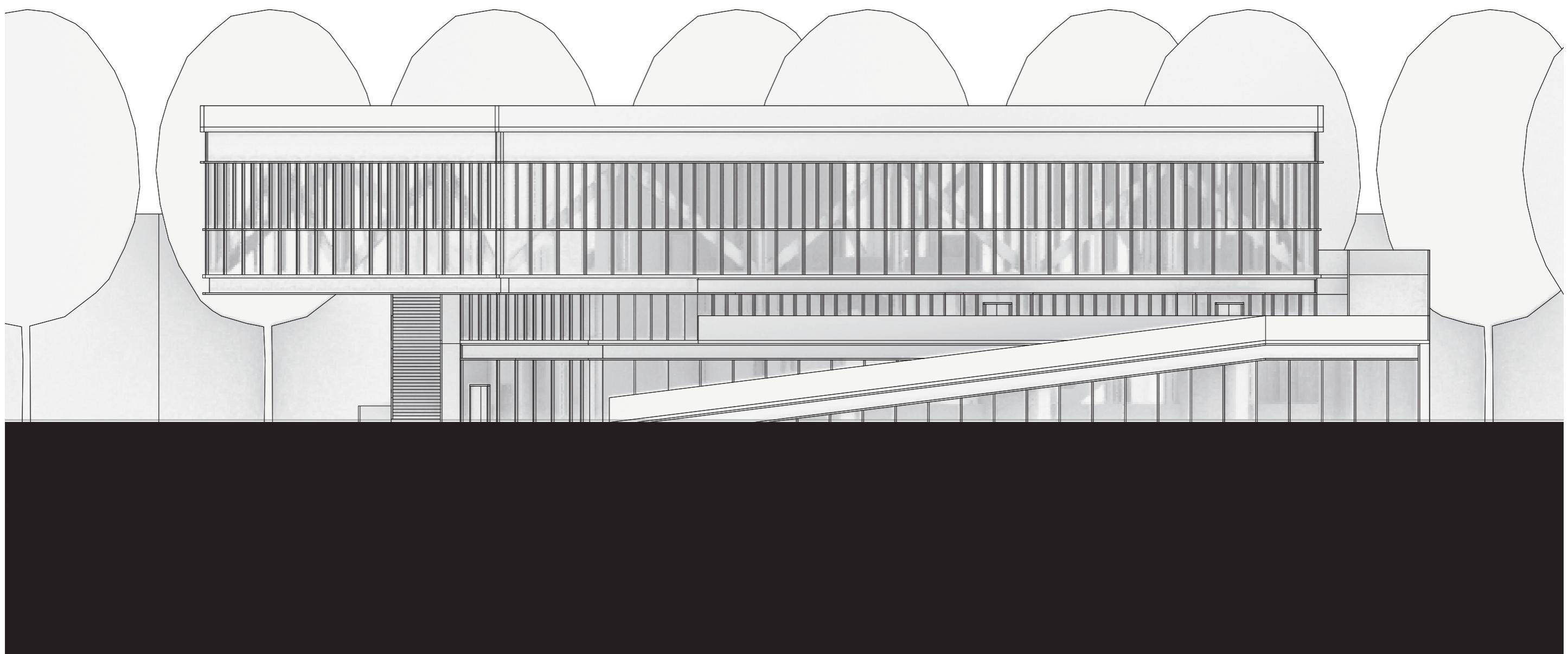


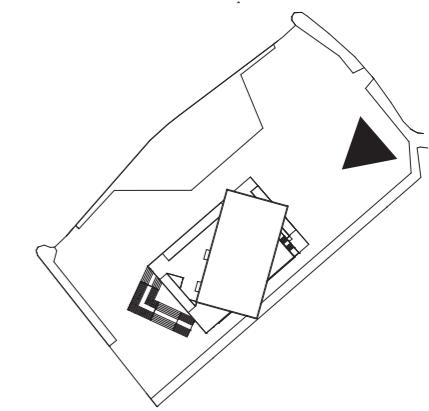
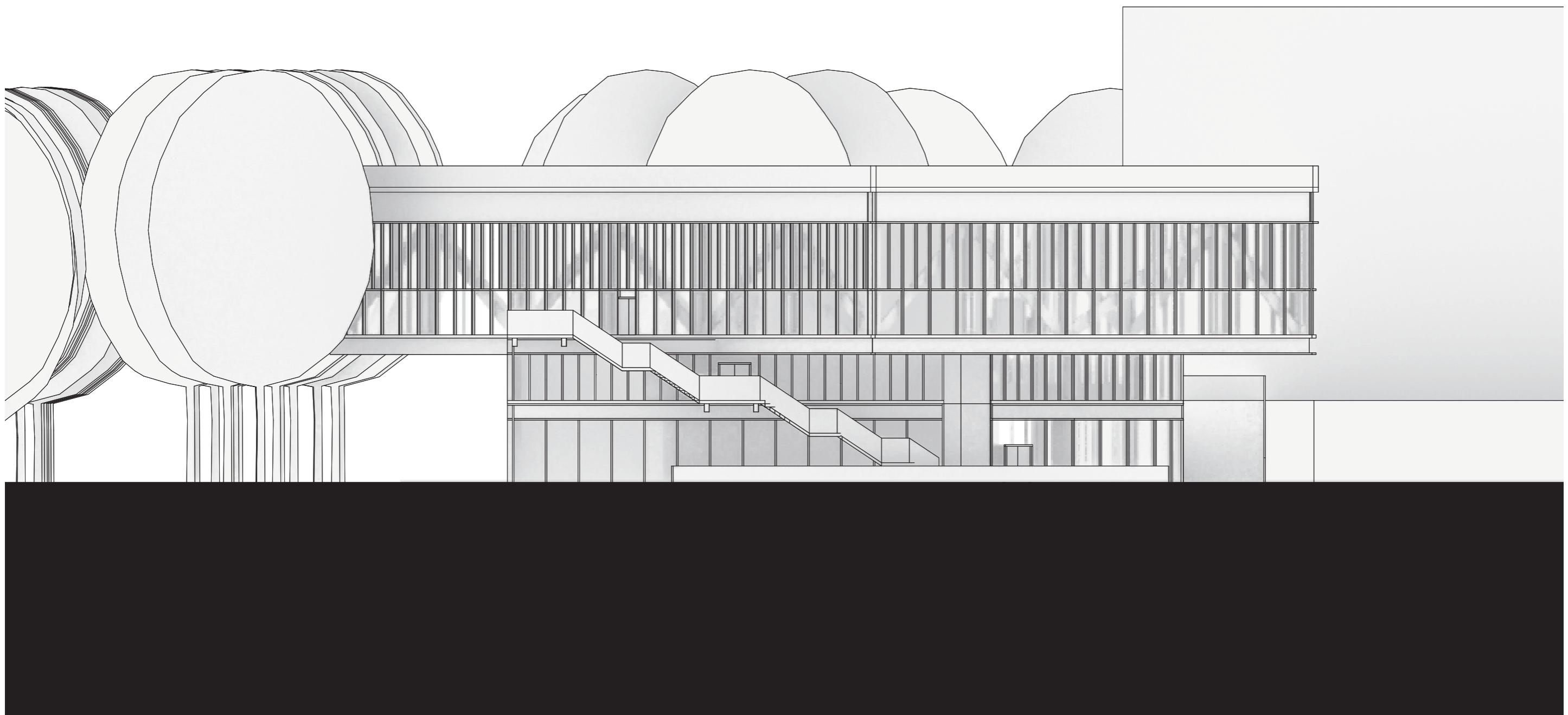


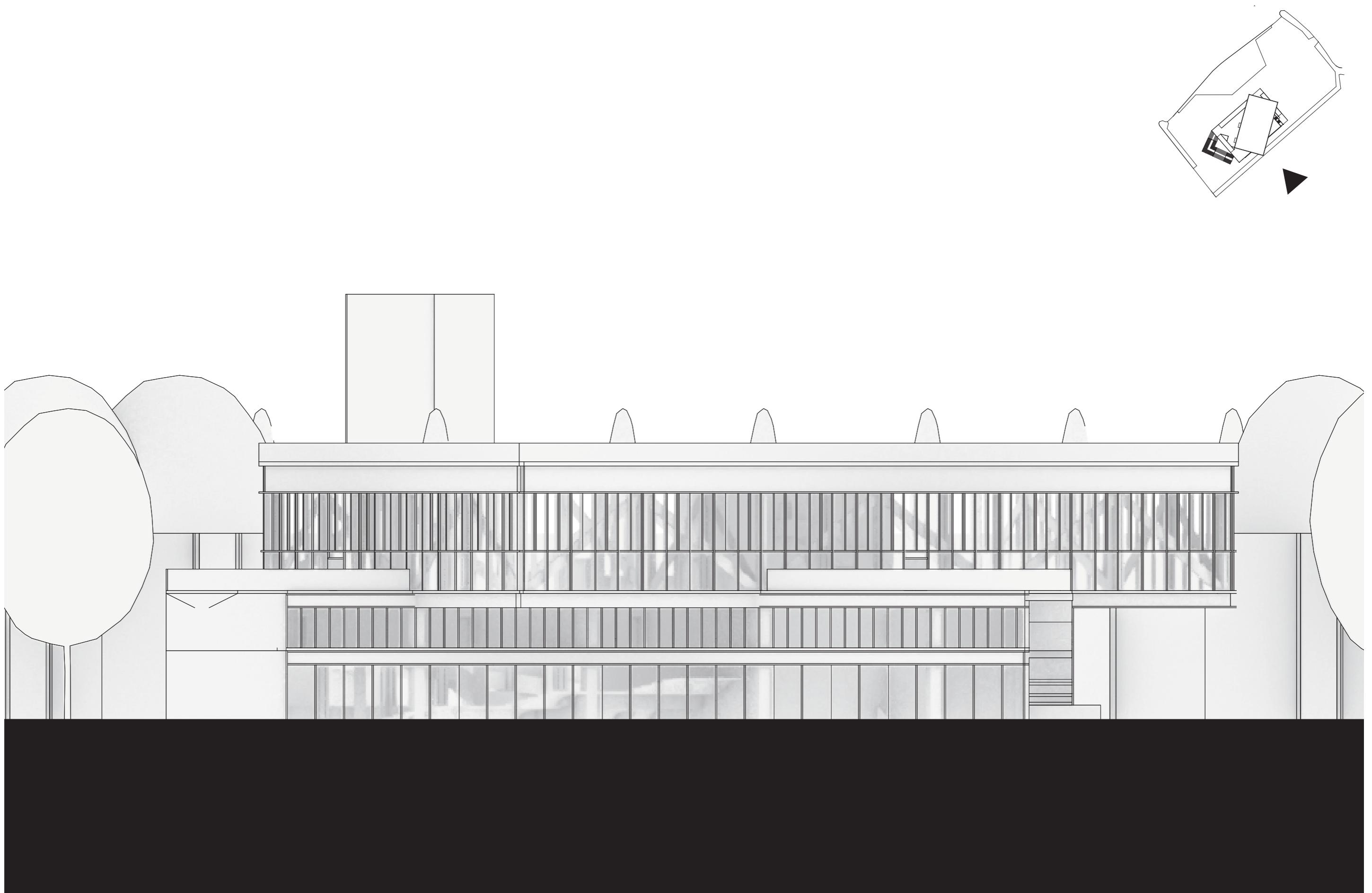






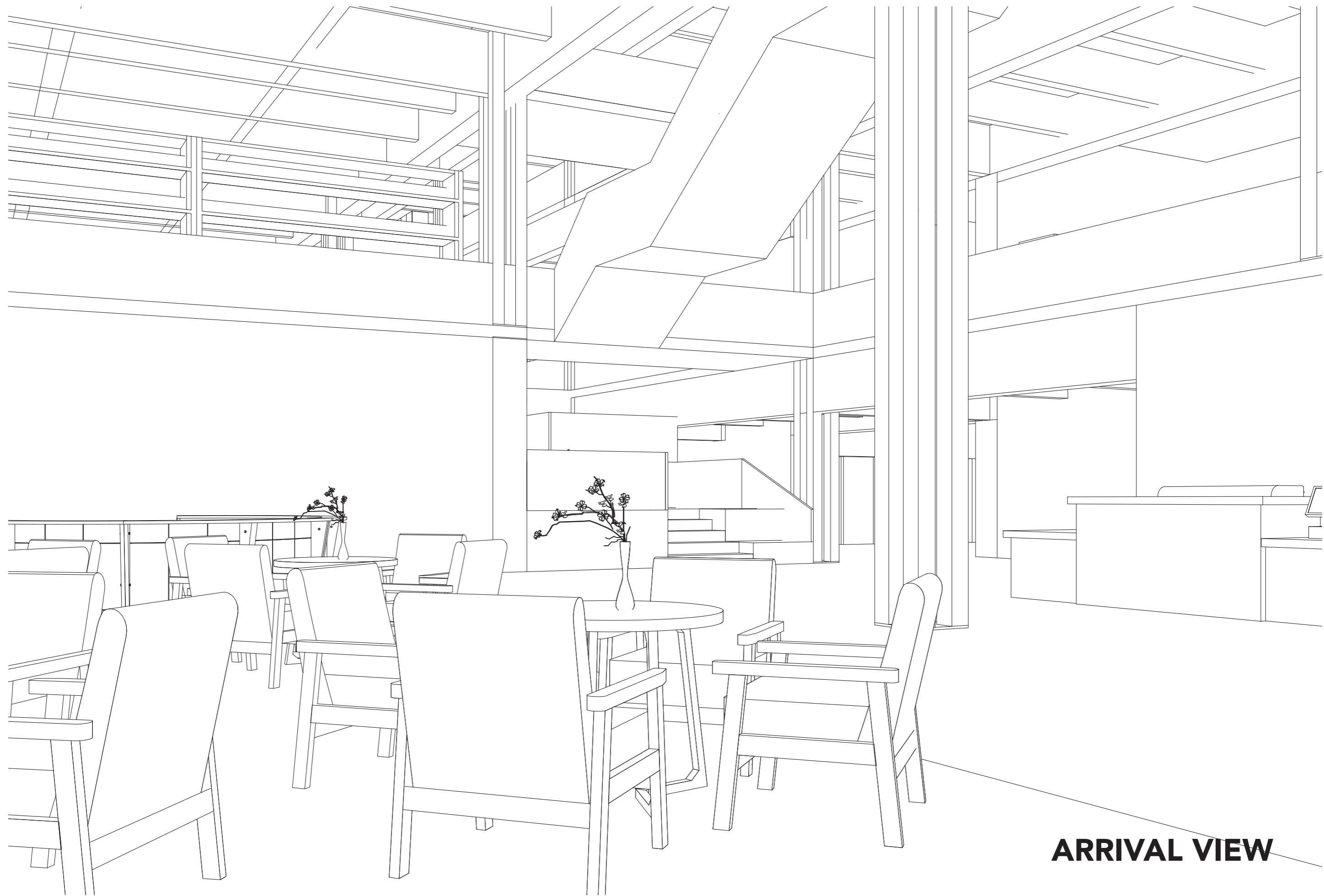




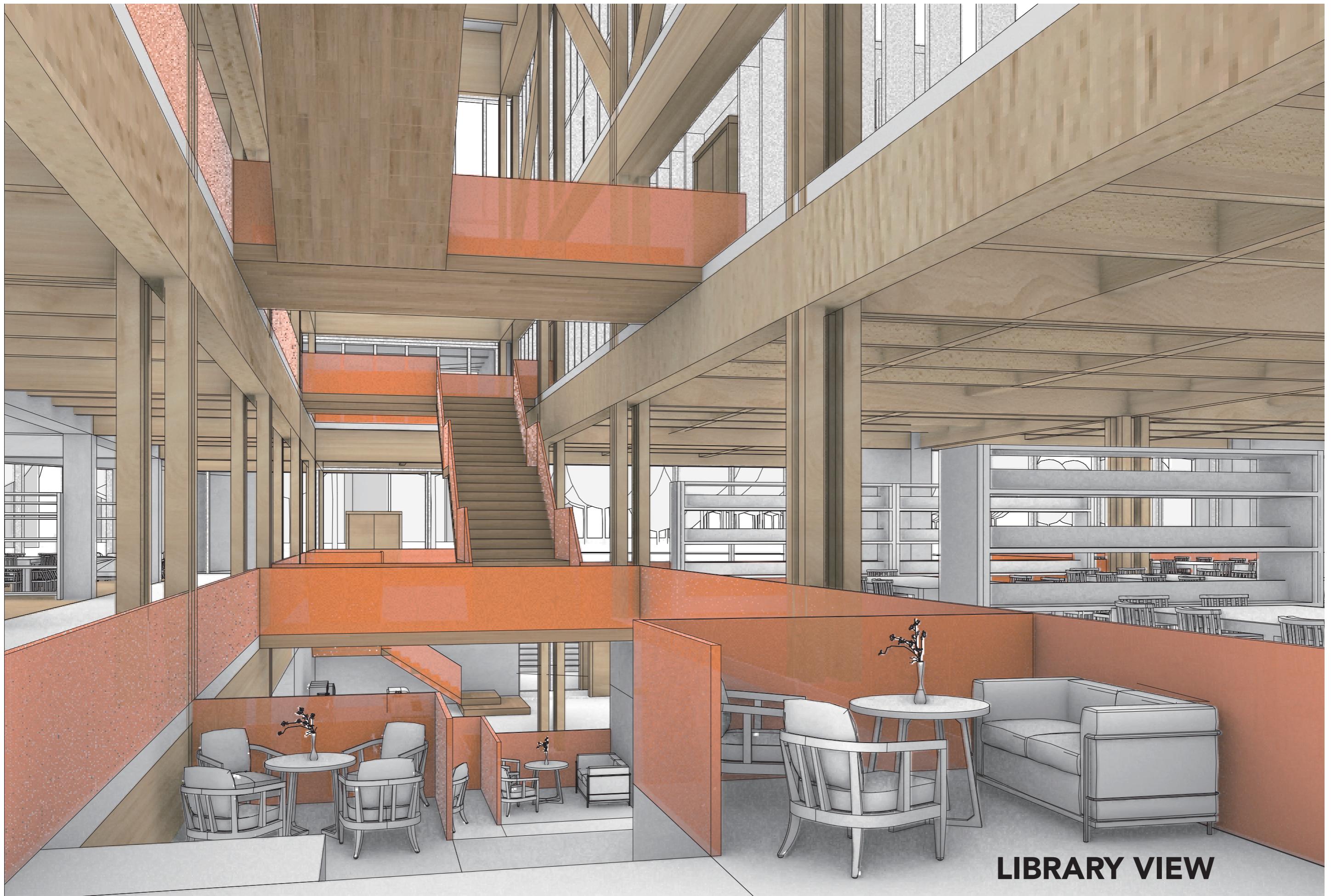




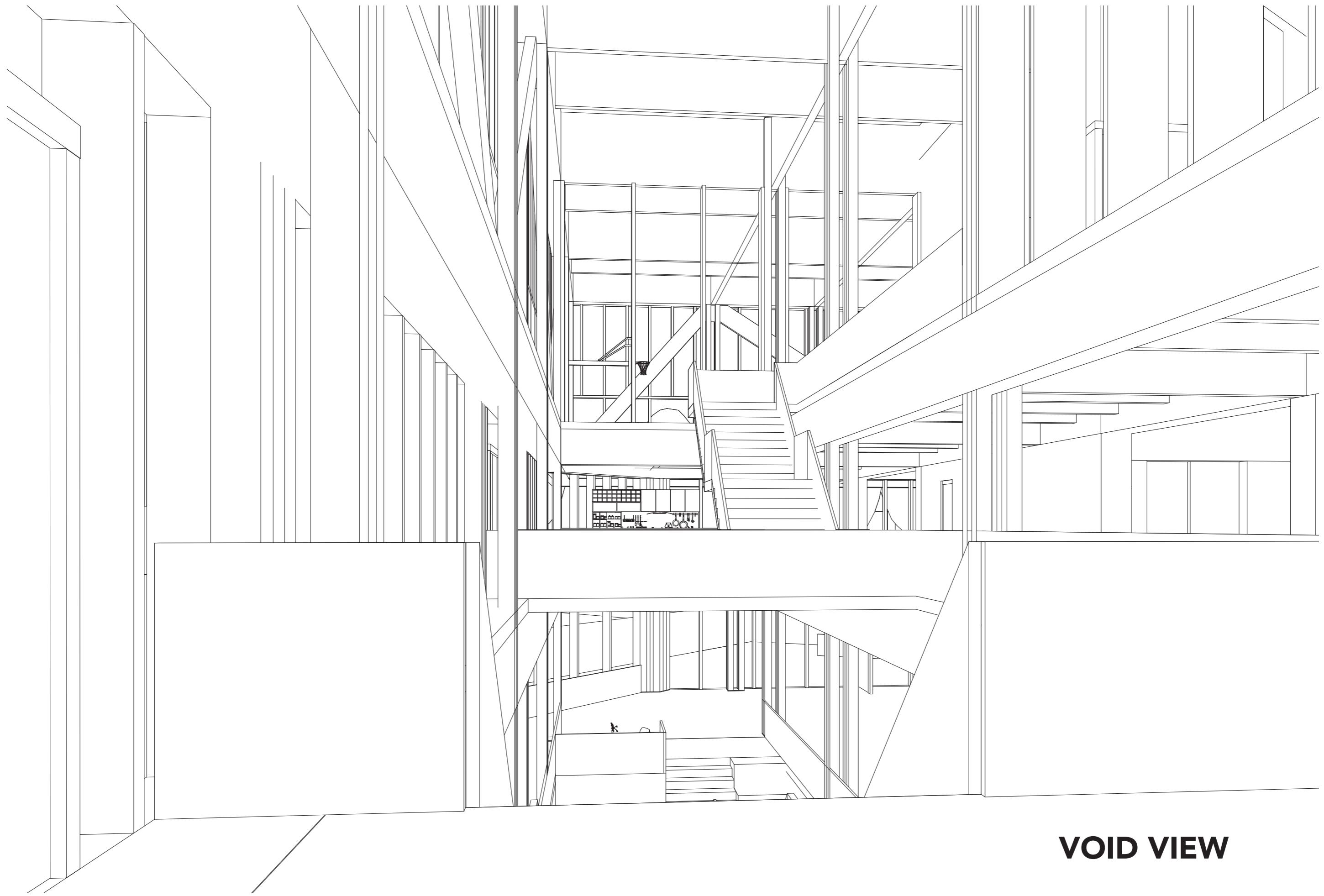
ARRIVAL VIEW



ARRIVAL VIEW



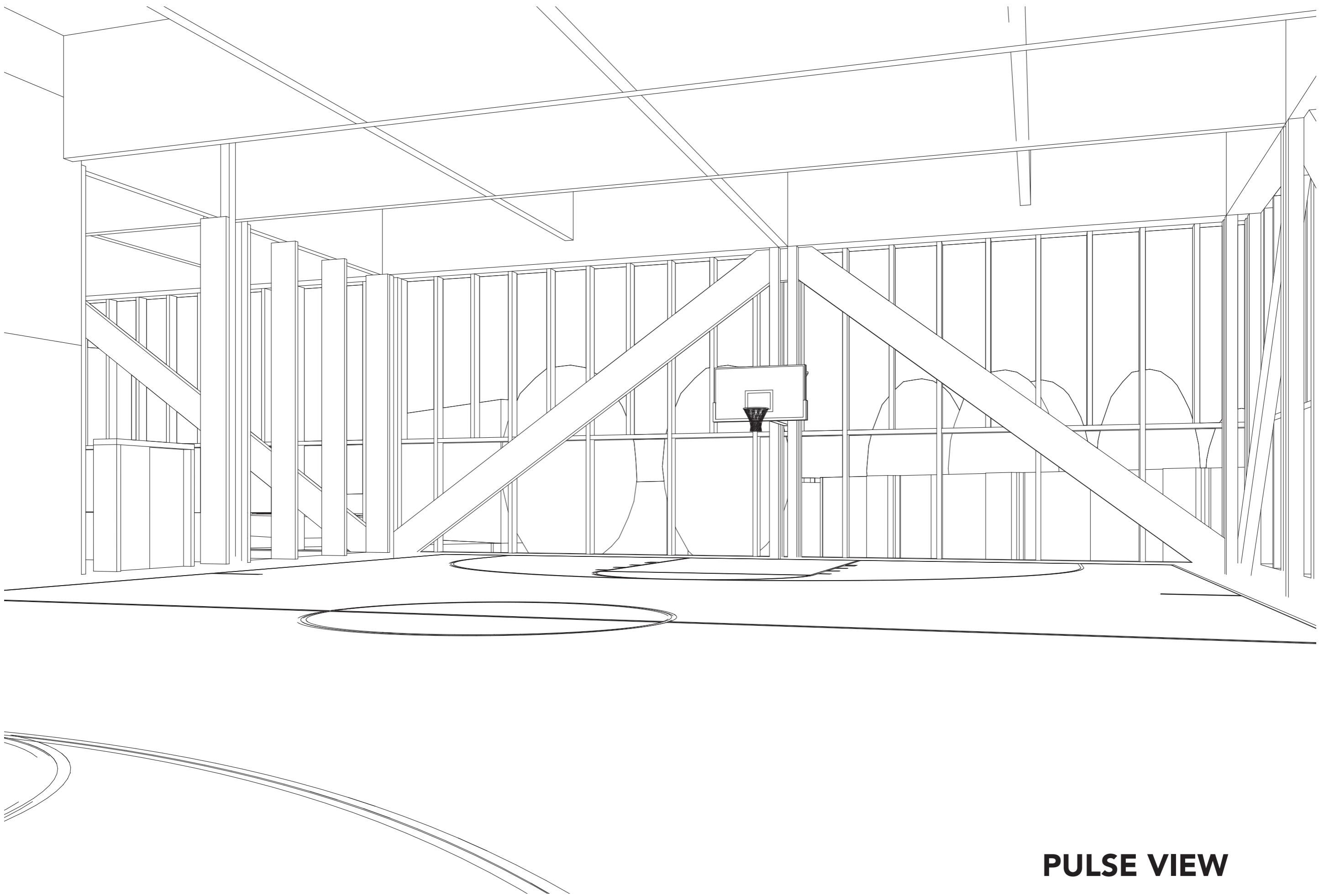
LIBRARY VIEW



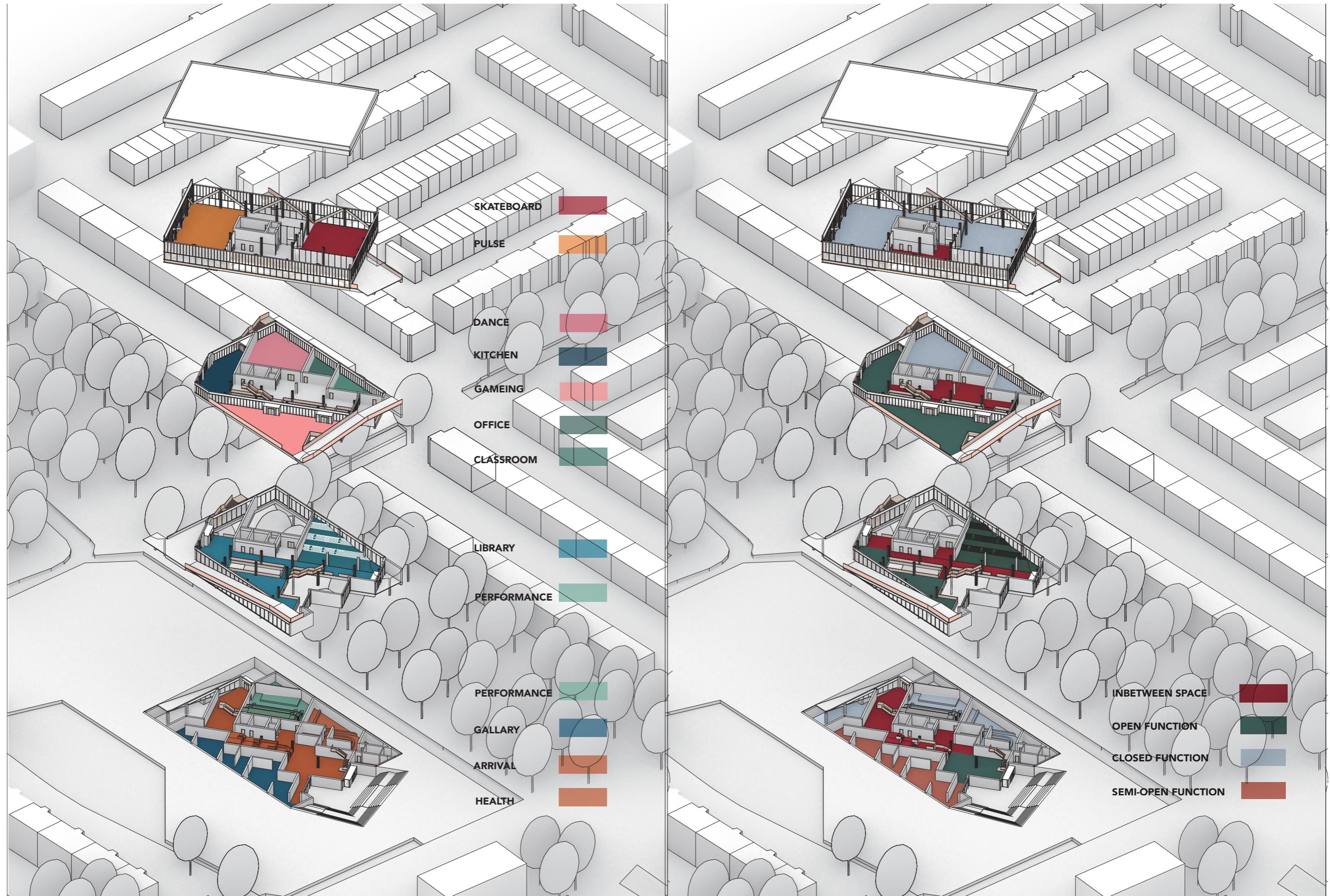
VOID VIEW

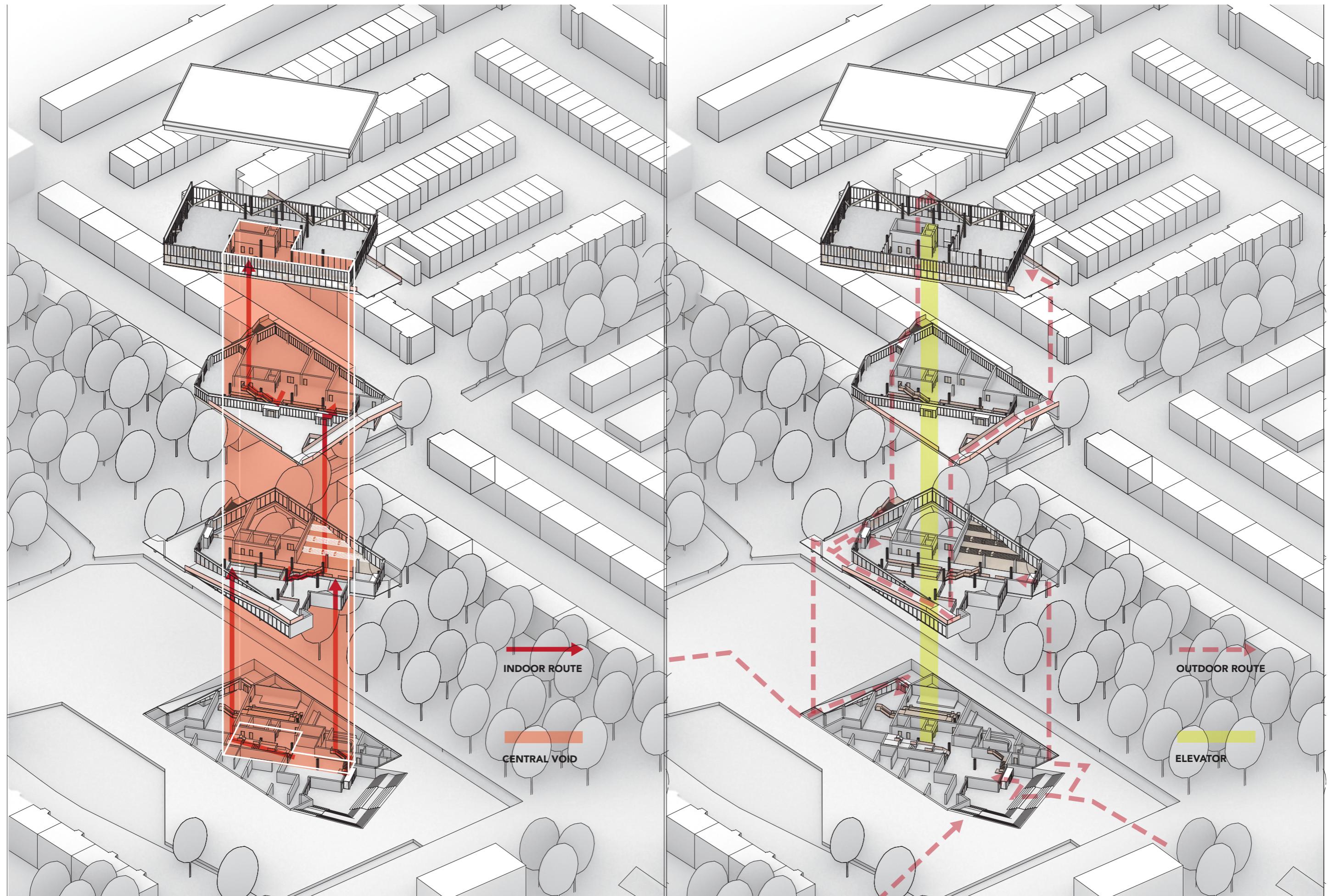


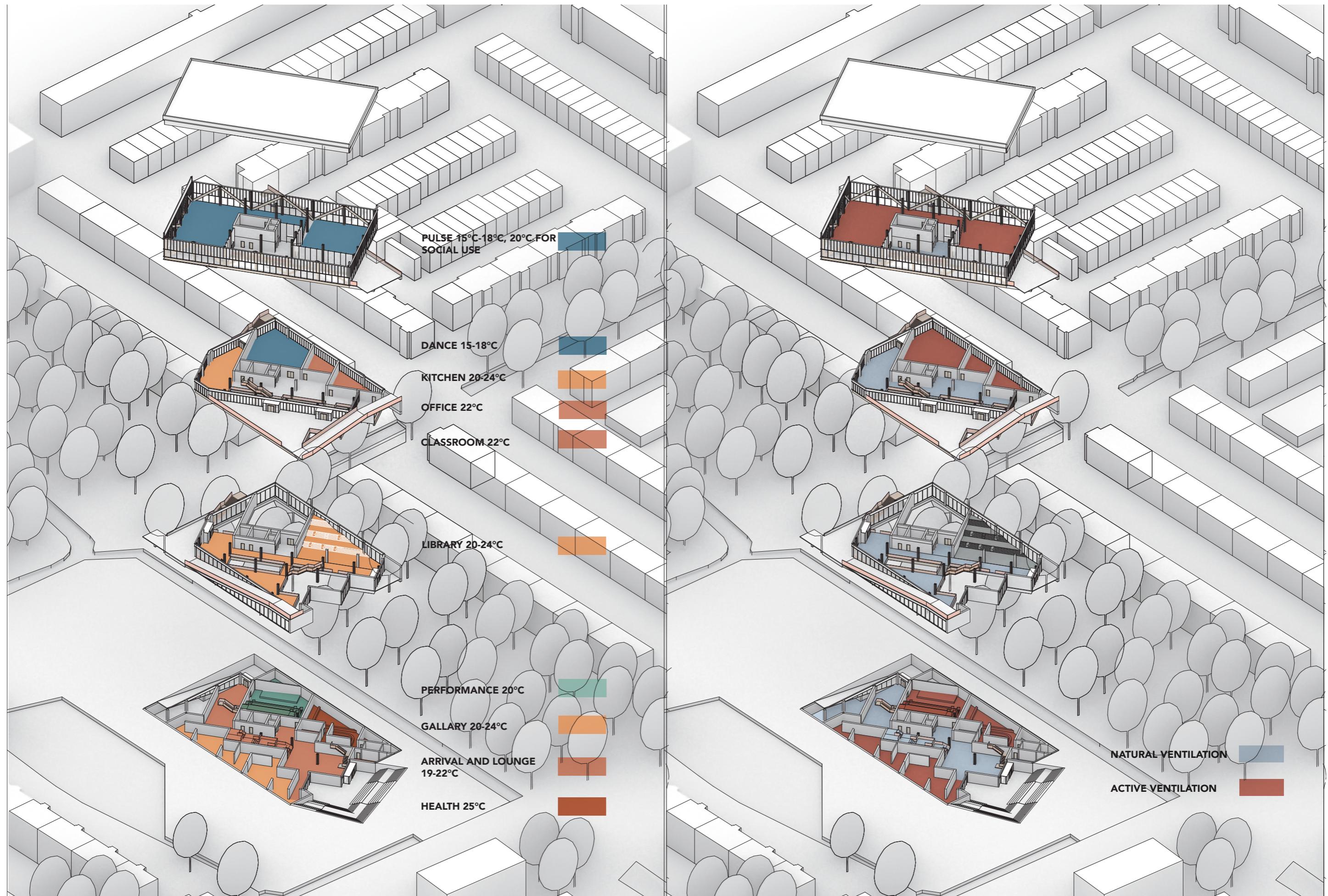
KITCHEN VIEW

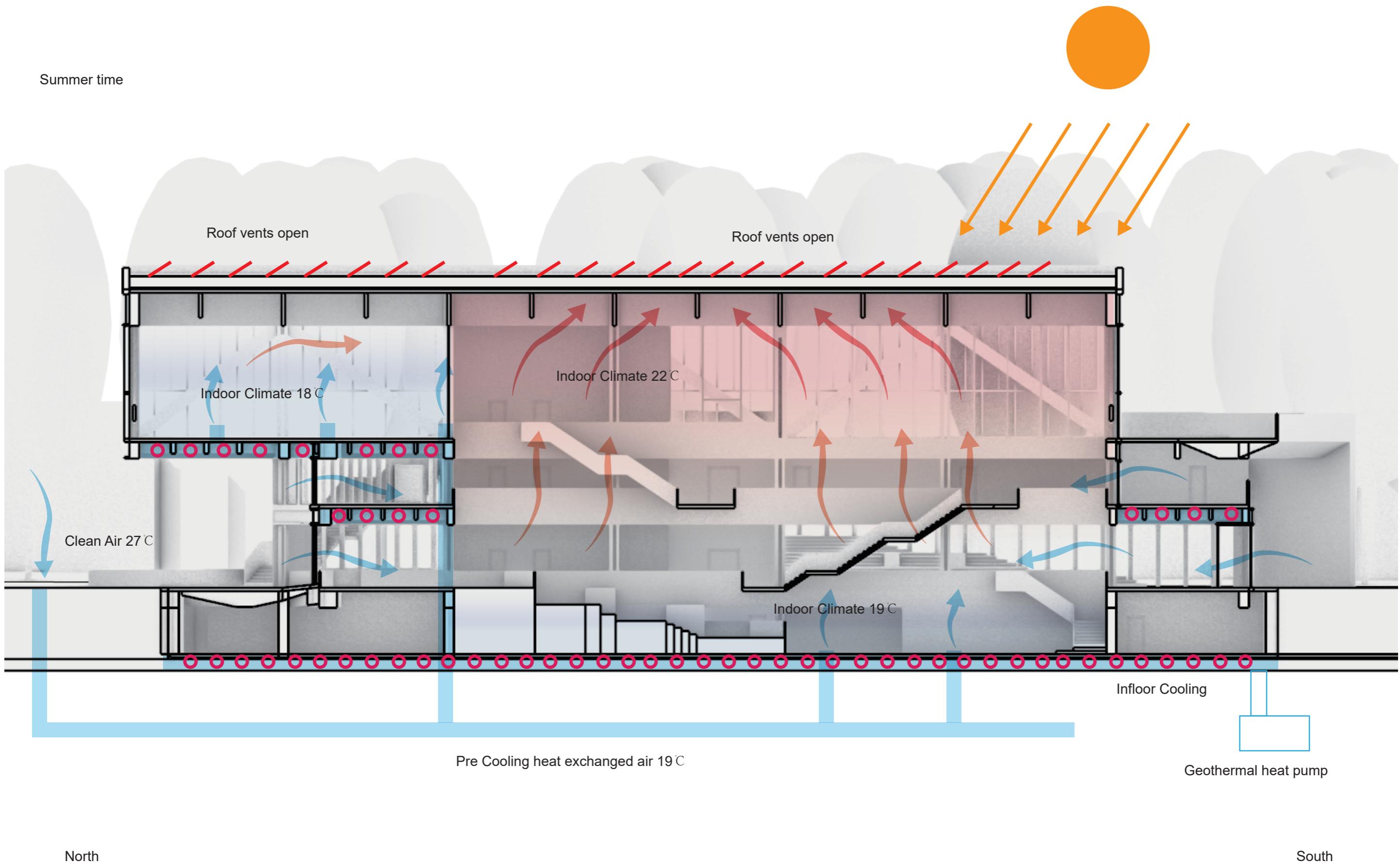


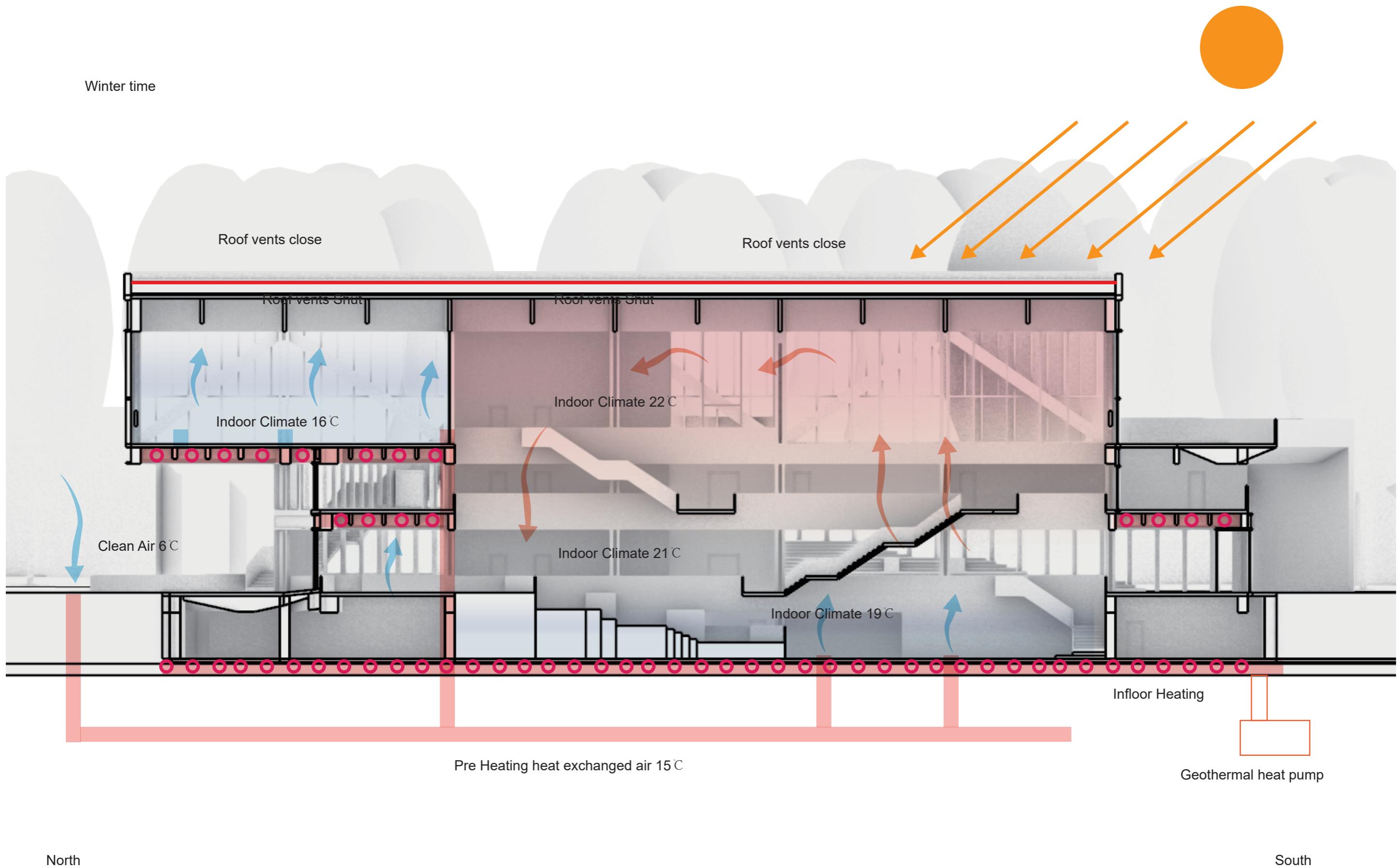
PULSE VIEW

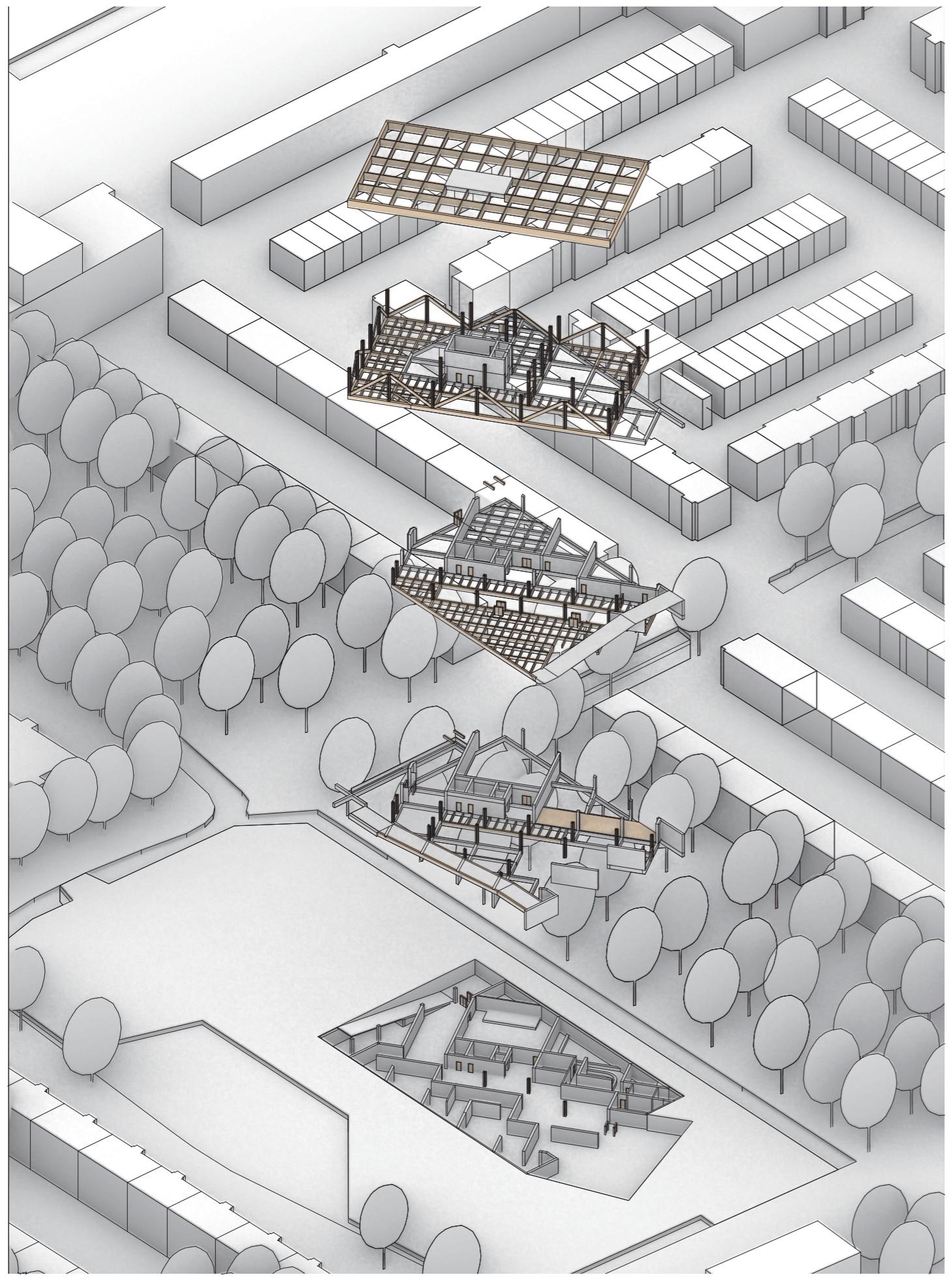


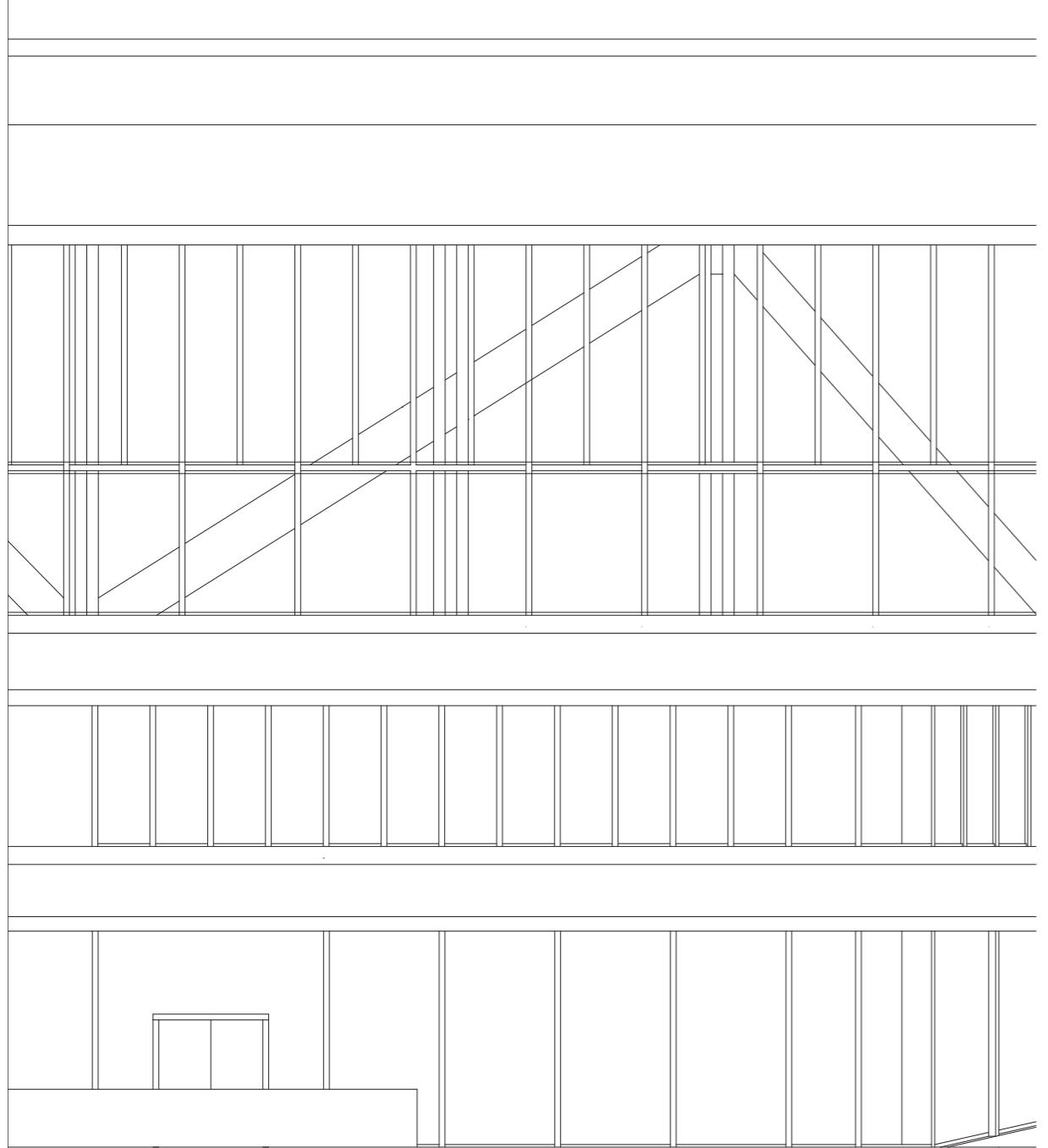








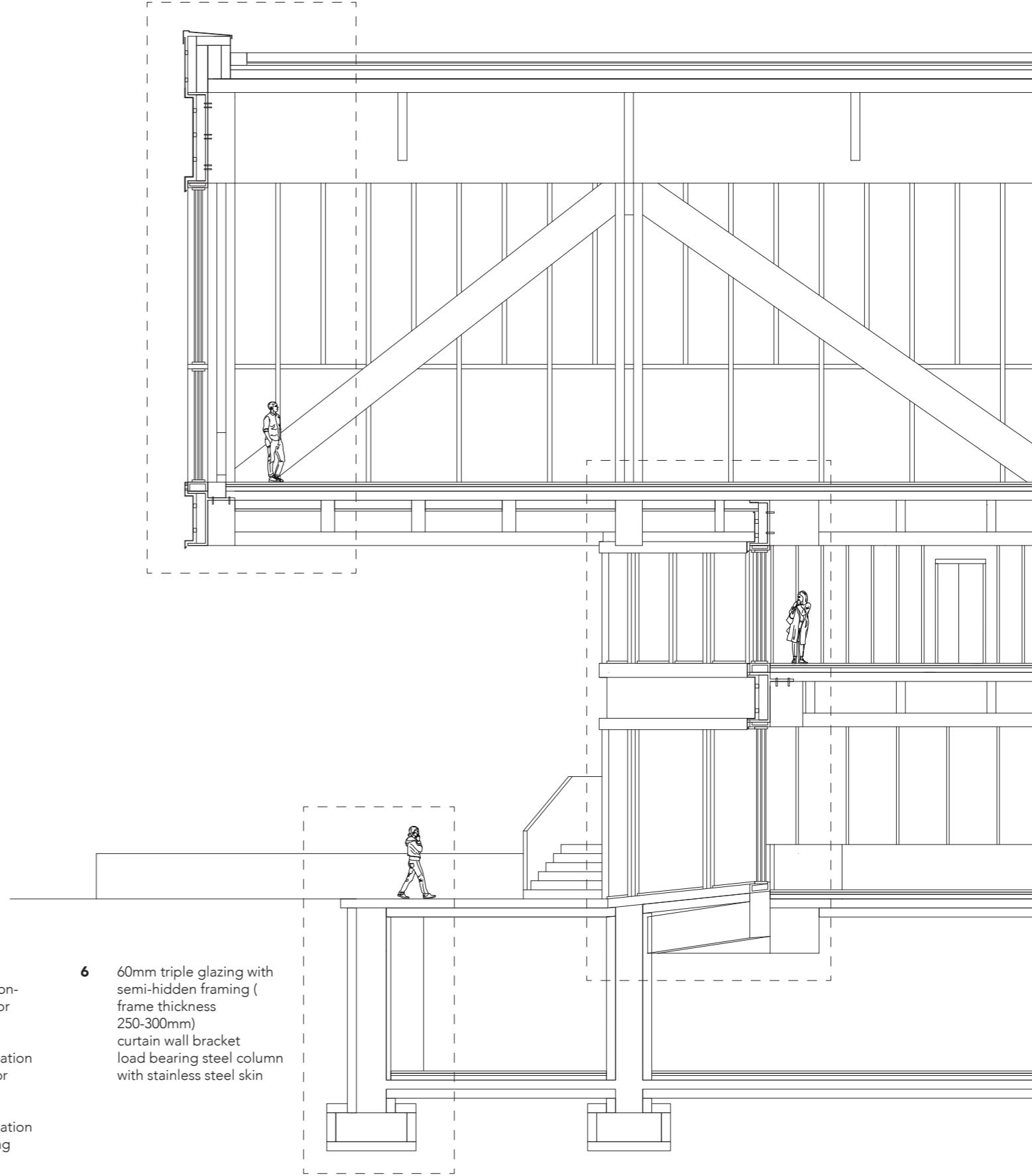


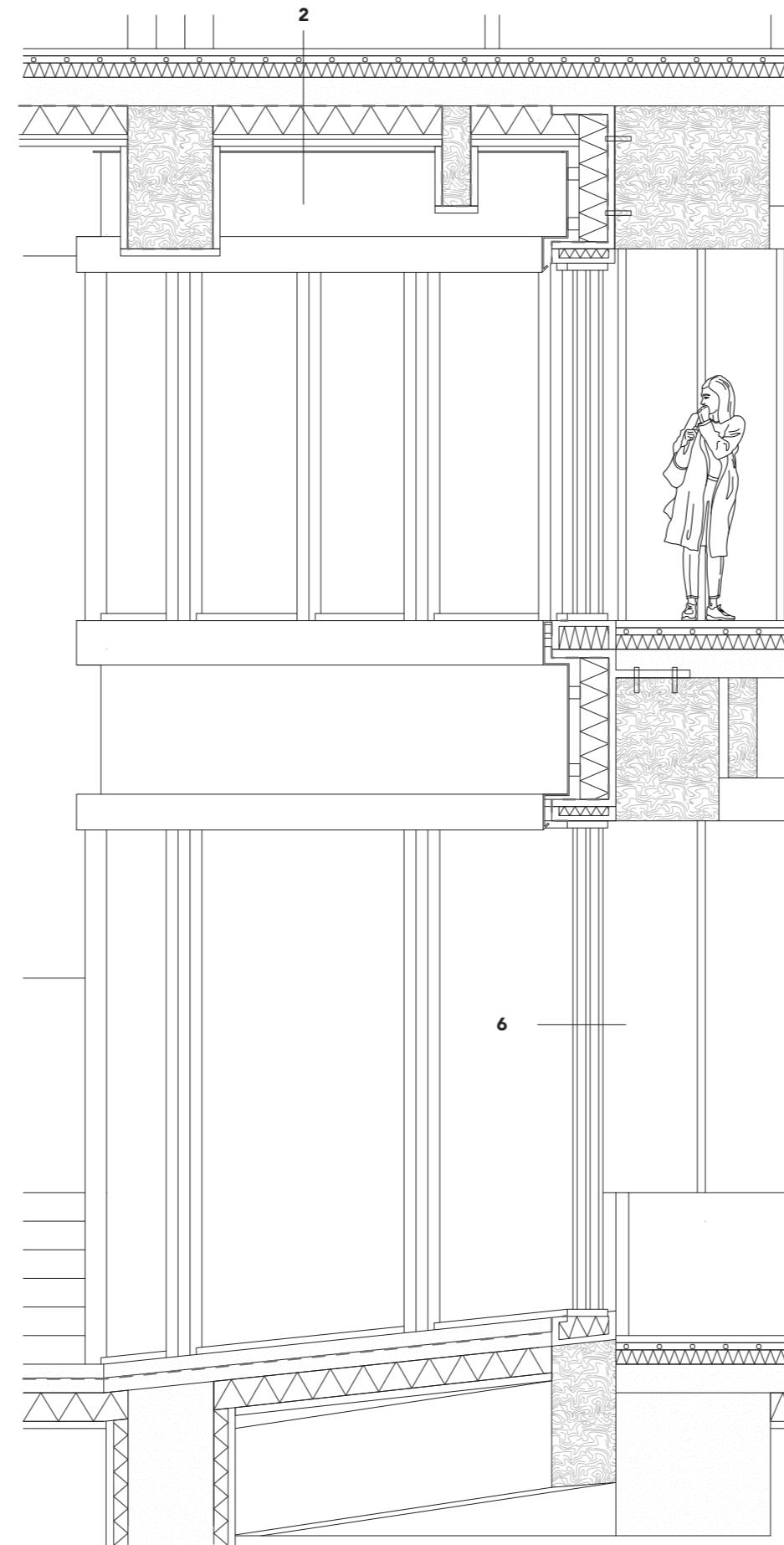
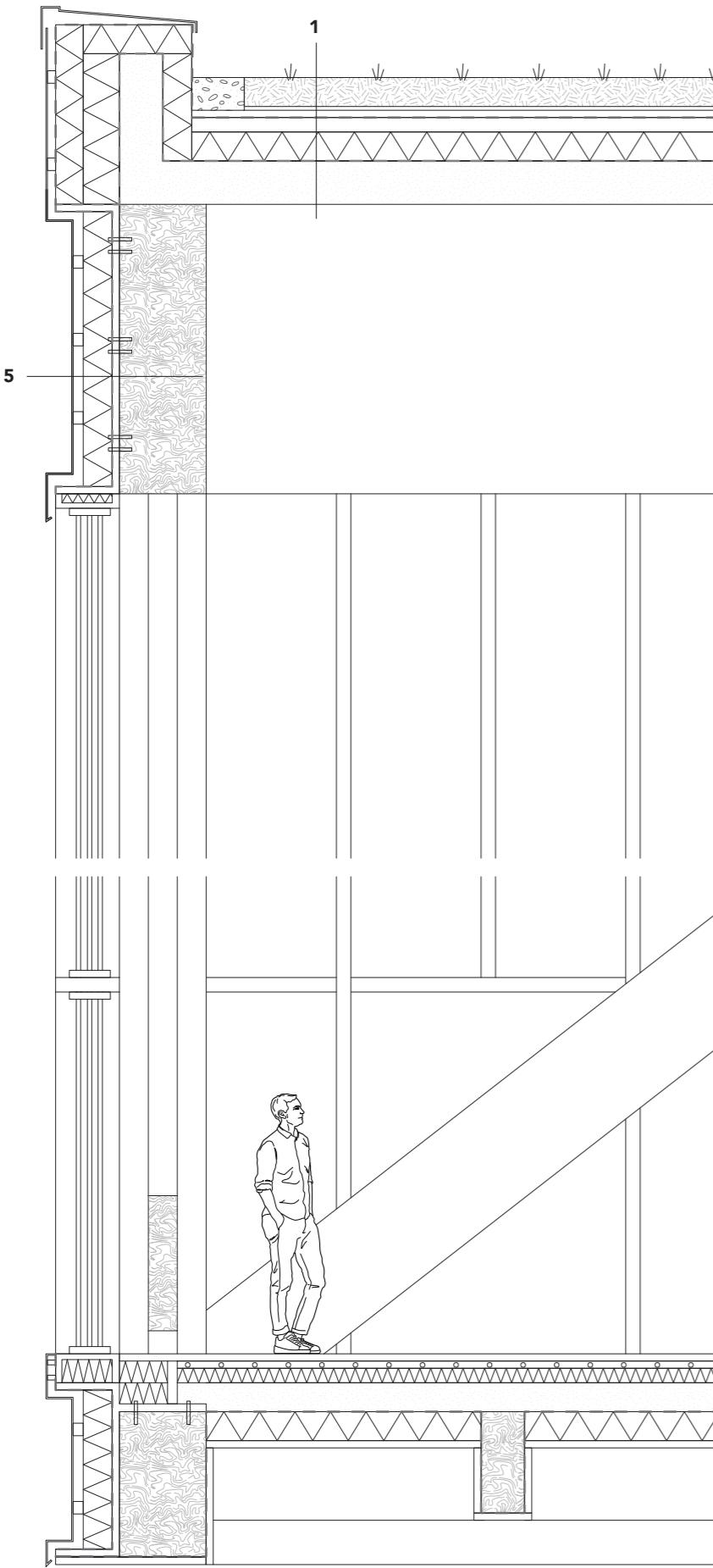


1 140mm mud;substrate
layer 40mm humidity
mat;drainage layer;
root-proof laayer; bitu-
men seal
water proofing mat
200mm thermal insulation
moisture insulation
200mm concrete floor
slab

5 5mm aluminum cladding
100mm air gap
200mm thermal insulation
water proof
10mm Steel holding unit
600mm timber side beam

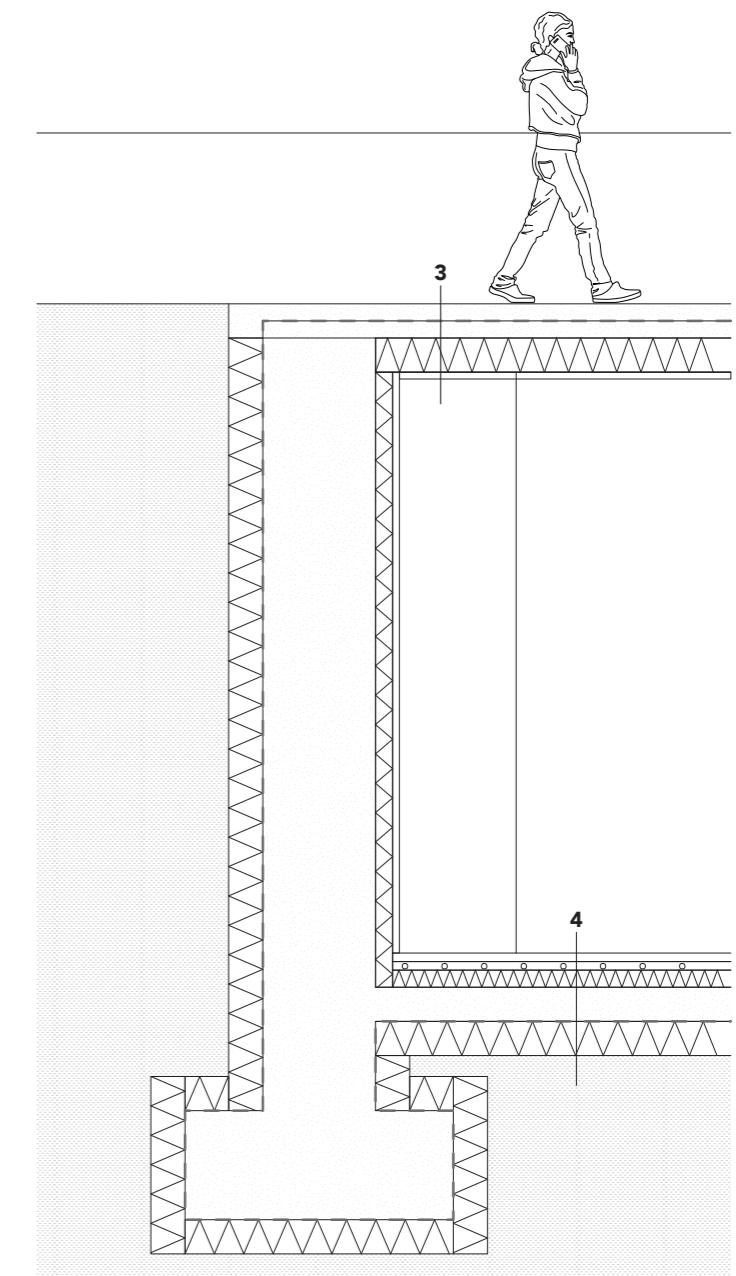
2 50mm floor finishing
50mm light weight con-
crete screed with floor
heating
moisture insolution
100mm thermal insulation
200mm concrete floor
slab
water proof
200mm thermal insulation
50mm timber finishing





3 100 mm reinforced concrete finishing
 water proof
 100mm concrete floor slab
 200mm thermal insolation
 100mm thermal insulation
 200mm concrete floor slab
 water proof
 200mm thermal insulation
 Earth

4 50mm floor finishing
 50mm light weight concrete screed with floor heating
 moisture insolation
 100mm thermal insulation
 200mm concrete floor slab
 water proof
 200mm thermal insulation
 Earth



Final Reflection

Reflection of graduation studio

The perspectives of contemporary architects on society are very different from those of a century ago. When the rise of modernist architecture, the functionality, and temporariness of architecture widely accepted and practiced has now mainly been replaced by the pursue of multifunctional and sustainable purposes. At the same time, architecture is facing the challenge of another social reality, that is, the continuous growth of the cultural diversity of contemporary society. During the beginning of the graduation studio site research, my colleague and I found out that in The Hague, there are more than half of the population are foreign immigrants. This fact shows us how divers the city culture of the Hague is and indicates that a cultural divers' public spaces is an actual need of the city.

For the past many centuries, architecture has been an expression of the values and traditions of mainstream culture, race, religion, and even company cultures within society. In the context of multiculturalism, most international cities contain various cultural architectures to celebrate different cultural activities. The city, when viewed as a whole, became a vast cultural collage. However, the attributes of architecture as the expression of mainstream values and culture are still preserved. Most buildings are still devoted to one or one type of cultural activity. Is there a possibility that the building itself becomes a cultural collage?

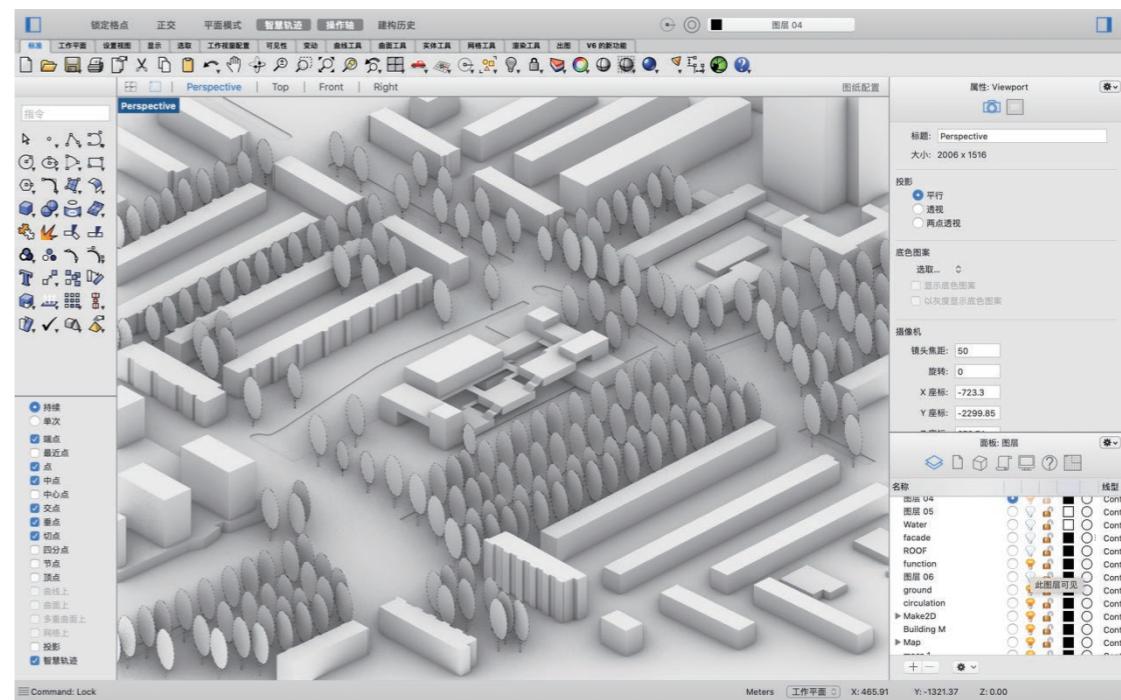
During further research, the city culture of the urban life is mainly divided into two sorts, namely high culture and low culture. However, during the study moved forward, I realized that these two collections of culture cannot cover the whole topic of the graduation studio. The multiplicity of my Public Condenser is the co-existing of different cultures that welcoming people with all ages and social background. To achieve this goal, the daily life culture also needs to be introduced into the Public Condenser. With all three cultural aspects contained, the Public Condenser is welcoming people with different cultural preferences, different purposes and different ages.

In order to achieve forming cultural collage, the graduation design with the theme of "Public Condenser" was regarded as a carrier and used to explore the design method of multicultural collage architecture. The design method of using architecture as a cultural collage intuitively expresses the large-scale spatial quality through small-scale space, that is, compressing the characteristics of the city as a cultural collage into the architecture. To achieve this, a kind of reverse thinking provides a possible solution, that is, designing a building that expresses a collective cultural memory, rather than a building that targets a specific culture. High and low culture will be both contained in this building at the same time, forming a multicultural collage with each other as the background, providing users with different cultural services with different

backgrounds.

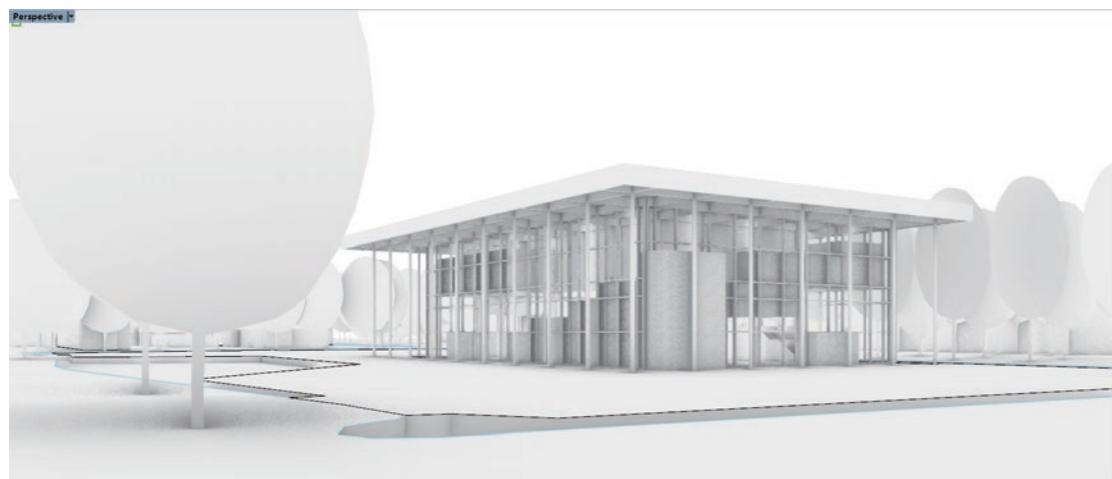
At the same time, architecture should not be used as the background of human society, but as an actor which could interacts with other human actors, in the performance of cultural memory. Memory is a performance. By its very nature, performance rejects conclusions, just as it rejects definitions, boundaries, and limits that are very useful for traditional academic writing and academic structure. Ambiguous spatial classification is therefore essential. Through changing spatial experiences and activities, visitors become cultural participants. Together with the Public Condenser, they became performers of cultural memory.

In the beginning of the design stage, the Public Condenser was located in the center of the park. In this position, all four façades will be seen as collages, and cultural activities are divided into small boxes that located at different area in the building. Using this method, the Public Building achieved to have many characteristics of FUN PALACE, that the building is part of the park as it is part of public realm in the area. The culture activities boxes act not only as closed boxes of certain activities. Their roofs are at the same time stages of the cultural performance.



However, the first approach is a kind of a utopia method. The central position of the Public Condenser took away the special quality of the park as a

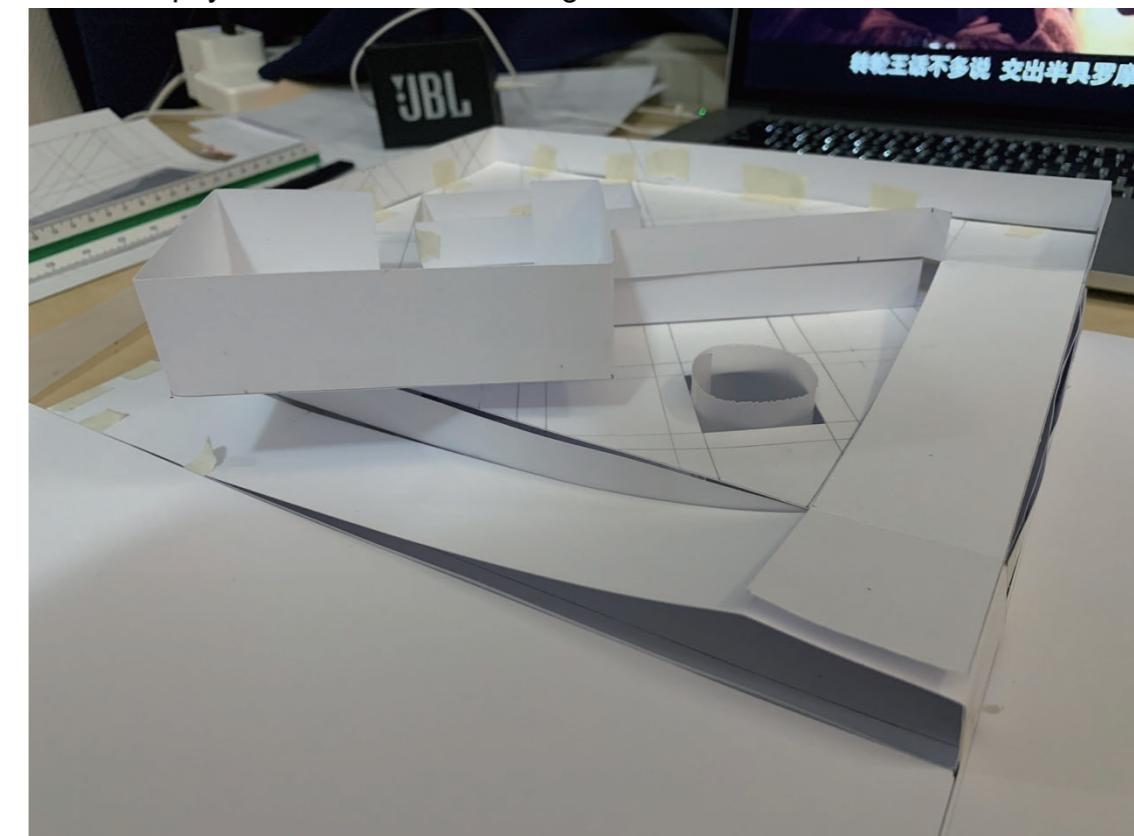
relaxing green area. And the fragmented cultural boxes might create more doubt than actual cultural performance. To solve the problems above, Public Condenser is moved to the corner of the park, through which gives back the role of the park. The internal organization of the Public Condenser is also changed. The landscape characteristic of the interior space quality has been kept during the cultural clusters are created to replace the fragmented boxes.



Unfortunately, the design went into a dead end. During the time between P2 and P3, communication between tutors and I become really difficult. The feedbacks of the project were becoming more negative at each time. As Paul once said, the Public Condenser now looks like a modernist institutional library, rather than a public relaxing space with bottom up design approach. I was stuck in trying to using cultural elements as a collage material. The sports hall is the largest space in the building, together with skateboarding park, they are dominating the spaces of the building. As a result, other programmes became add-ups. Cultural boxes are floating around the big empty spaces reserved for basketball court and skateboarding park. In some way, all the functions became background of the idea of cultural collage. It might end up as a collage that is readable but not accessible. The Condenser in this approach, turn out into a sculpture. It rejects people rather than welcome visiting. It requires contemplation rather than interaction.

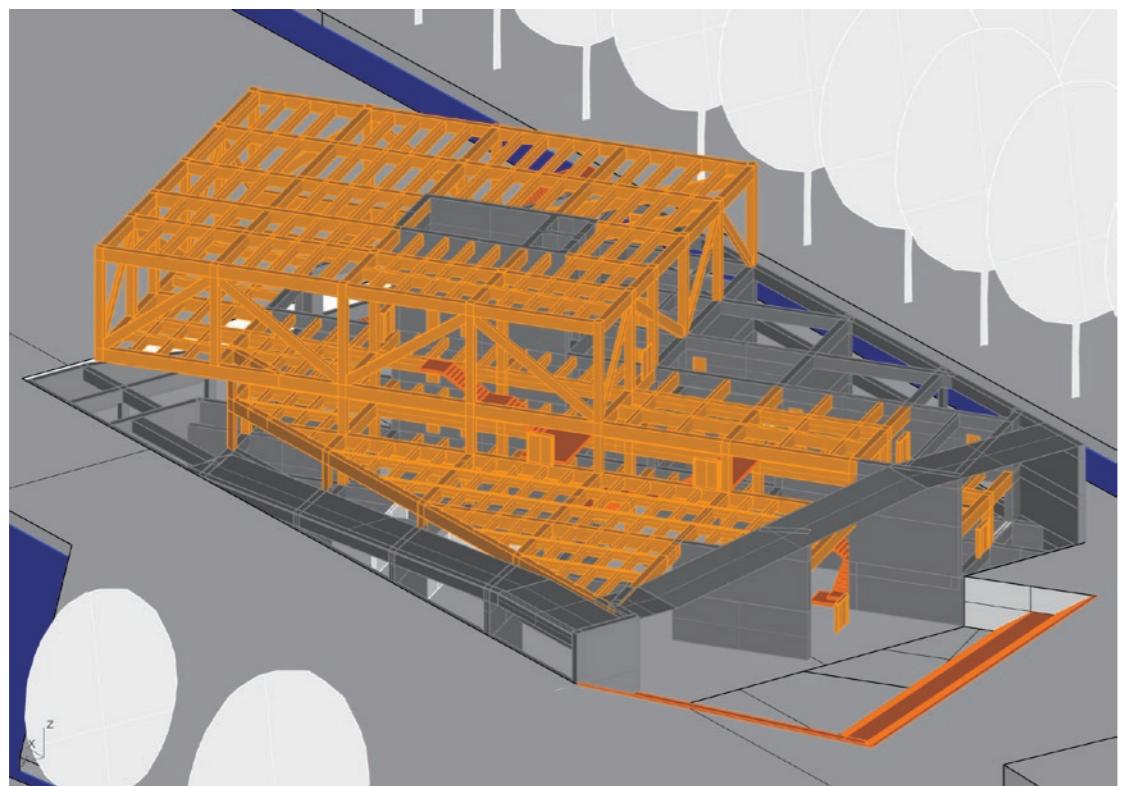
To get back on track to the topic of Public Consider and Multiplicity, the project was totally changed after P3. Many new approaches are used and new case

studies are found. With suggestions from Paul, Nathalie and Gilbert, I abounded the computer design method. Instead, paper model and hand drawings were introduced into the design method. The actual architectural design is totally changed. The biggest changes of the design method are the attitude towards to building and the environment. The previous approach put the Public Condenser in the focus point of the whole project. At the same time, the “collage” idea is put into the center position of the design position. The new approach thus in some aspect can be concludes as “withdraw”. The withdraw of the positioning of the building itself, and the withdraw of the fixed idea of collage. In the new proposal, Public Condenser is not the center part of the park, rather as a visual and functional background of the park. It now takes place alongside the edge which is near the main road. At the same time, the programmes now shares equal importance. The “collage” idea in the new Public Condenser is more an abstract expression of multicultural city life, rather the physical culture boxes collage.



For the first proposal, one of the critical feedbacks I received from all three tutors is that there is too much air inside the building. The reason why we had this problem is that the design approach is a big container with floating boxes. The giant shell thus is not a suitable way for a Public Condenser. In the new design, some qualities of landscape architecture are added into the design. At the first weeks of the new approach was developed, the internal circulation and external circulation is isolated. After several tutorials, I rethink about the

inside and the outside of the condenser. Nathalie and Paul suggest that the playful interaction between in and out, the combination of stairs, ramp and elevator system can not only make the circulation better, but also the inaction between programmes easier and more understandable. As the result of the redesign circulation system, a void is created. The void not only make the building layout more understandable, but also brings in the more lights and better climate solution.



In the aspect of building technology, Gilbert provides a lot of help. With his help and guidance, I decided to use the hybrid structure of concrete and timber. This approach is not only for sustainable goal, it also helps to create different atmosphere for various programmes. Timber for relaxing and concrete for focus. In the first draft of new proposal, there is a serious structural problem. The cantilever part on the top floor where bears the basketball court would collapse. To solve the structural problem, basketball court has to be turned into an indoor sports hall. However, after treating the top cantilever floor as a bigger box, it not only solves the structural problem but also brings better proportion to the building.



Architecture was used by people as a physical expression of mainstream values a century ago. On this basis, historical buildings such as pyramids, palaces, etc. were built. Modernist architects a hundred years ago put the building's functionality at the center of focus. Form follows function is the famous saying of that era. However, this graduation project is a fusion of two values. The public condenser I designed is an architectural expression of multicultural value, it is the epitome of urban life. Here, people can see art, popular culture and daily life, it is a collage of multiculturalism. But at the same time, as a community public building with a bottom-up design method, its functionality must be considered at the same time. This is also the biggest difficulty I have encountered. I once limited myself to the expression of values, and ignored practicality. So, after P3, I come up with a new proposal. Abandoning the way of looking at the design of the building from an overhead angle, I put myself in the building again and designed it as a user. As I mentioned in the previous survey, most urban buildings are restricted by typology. And the design I made tried to break through the imprisonment of typology by accommodating multiple cultures. However, how to combine the rich and diverse functions in an interesting and orderly manner in a building is a challenge. Designing from the user's perspective provides great help. The floor on which the function is placed is considered by the age of the user, and the specific location of the function in the floor is considered by the user's usage scenario. By combining value expression, pragmatism and bottom-up design methods, I tried to provide Morgenstond with a multi-cultural coexisting public living space where people of different ages, incomes and social backgrounds can communicate with each other.

