

Making visible | | Visible making



providing agency for dissipated residents

Research & Design Booklet

Just de Bruin

Architectural Design Crossovers

Keywords:

gentrification, postmodernistic consumerism,
fragmentation, Open city, self-building, , concurrence,
representation, agency, belonging

Making visible |
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The past year and a half has been my own Sturm und Drang. The graduation process is one to remember. Exploring the relationship between architecture and the social realm has been a difficult road. For, it questioned the influence of architecture itself. However, in the end, it has influenced my thoughts and positioning within the architectural discourse, into a strong fundament for me to continue, into the adventure of practicing architecture. Thanks to the help of others I finally managed to bring it to a good end.

Firstly, I would like to thank my mentors Johan, Jelke, and Roberto for their guidance, patience, and effort to help me even outside the regular curriculum.

Secondly, a shout out to Anna, Madelyn, Elisa, and others, for giving me the insight into their daily life and perceptions of the borough of Hackney.

Lastly, my friends and family, for their patience and help in the final stages of graduation. I guess patience is the keyword of my graduation project, and it has paid off!

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AR3DC100
Architectural Design Crossovers
Heterogeneous City - London

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* Sonder

The realization that each random passerby is living a life as vivid and complex as your own – populated with their own ambitions, friends, routines, worries and inherited craziness—an epic story that continues invisibly around you like an anthill sprawling deep underground, with elaborate passageways to thousands of other lives that you'll never know existed, in which you might appear only once, as an extra sipping coffee in the background, as a blur of traffic passing on the highway, as a lighted window at dusk!¹



Figure 3: *Daily life on the street - evoking thoughts of sonder.*

Figure 3:
Ed van der Elsken, *Zuid - Molukkers*, 1970, Photography,
Nederlands Fotomuseum.
<https://www.nederlandsfotomuseum.nl/tentoonstelling/bekijk-het-nederlands-fotomuseum-thuis-uitgelicht-ed-van-der-elsken/>.

The rationale behind my curiosity is best described by the following word: *sonder*. I often have this feeling, especially when walking around crowded places in the city, where I start to fantasize about the passerby whose lives have endless possibilities but remain hidden from the observer. Could the mundane-looking businesswoman blow off steam in an obscure fetishist erotic club? Or could the rough hooligan type have a softer side, by knitting together with his grandmother on a Sunday afternoon?

These unknown lives reflect upon the entanglement of the heterogeneous city. We only thoroughly know our personal perception of the street, neighborhood, and city. However, the city facilitates all these personal lives. This causes a fascination for the complexity of diversity.

1. "Sonder," The Dictionary of Obscure Sorrows, July 22, 2012, <https://www.dictionaryofobscuresorrows.com/post/23536922667/sonder>.

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Architecture of concurrence

Towards Resilience,
by negotiation.



Introduction

1. Pnina Avidar, Klaske Havik, Bart Wigger, "Editorial," *Gentrification. Flows and Counter-Flows*. OASE, no. 73: 1, <https://www.oasejournal.nl/en/Issues/73/GentrificationAnOverview>.

2. Avidar, Havik and Bart Wigger, "Editorial," 3.

3. Stefan Metaal, "Gentrification, an Overview," *Gentrification. Flows and Counter-Flows*. OASE, no. 73: 7-28, <https://www.oasejournal.nl/en/Issues/73/GentrificationAnOverview>.

The term gentrification is conceived by Ruth Glass in the 1960s, in his description of the process of physical and social transformation in different areas in London.¹

This controversial subject has widely been studied and discussed throughout the years. On the one hand, gentrification evokes revitalization in impoverished neighbourhoods, generated originally through bottom-up processes and eagerly adopted as an instrument in top-down urban

planning. On the other hand, this process is feared for its dissipation of the lower-class tenants from their neighbourhood.²

So is gentrification an opportunity for social-economic growth, or is it a physical manifestation of the growing gap between rich and poor? Stefan Metaal provides in the further section a more objective overview on the process itself, as well as its consequences.³

4. Metaal, "Gentrification an overview",

The process of gentrification can be identified by three different phases (see figure 1): The artistic phase, the Mixed phase, and the fashionable phase.

During the artistic phase alternative young people, artists, and creative professionals appear. The vacant and impoverished buildings offer low pricing and therefore

create opportunities to shape one's own environment with little means.⁴

Following this influx is the mixed phase. These new people are considered as a socially and culturally conscious middle class. They opt for the city for its heterogeneity and cultural amenities. Although this class is involved with the local area and cons-

cious of the locals, they already bring more wealth into the neighbourhood.

Therefore, the original inhabitants are now confronted by rising rents and become vulnerable to exclusion.⁵

The Fashionable phase is often depicted as the ultimate consequence of the process. A new group of wealthy residents moves in. They care less

about the heterogeneity in the area and are more invested in the high status that comes with the location. The real estate has now become too expensive for the original inhabitants, as well as the other previous newcomers.

The result is a static and homogeneous environment, unavailable to other social classes.⁶

5. Metaal, "Gentrification an overview",

6. Metaal, "Gentrification an overview",

Artistic phase			
State of buildings	Improvisation in dilapidated working-class housing, lofts in old factories	Mixed phase	Partly renovated, urban regeneration colourful façades
Facilities	Action committees and galleries among cafés and retail outlets past their prime	Fashionable phase	Over-restoration, historicising new-builds, Penthouses
Characteristics of existing population	Working class, mixed, economically disadvantaged	New cafés and restaurants, galleries, small theatres, new shops, coffee and take-out business	Diminishing: expensive delis, fashion houses, law firms
Characteristics of influx	Alternative young people, creative professionals, students	Coalition of original and new urbanites	Cultural and economic elite
		Cultural middle class, immigrants	Little influx, residency duration goes up

Figure 6: Three phases of gentrification

Figure 6:
Three phases of gentrification, Table, in Stefan Metaal, Gentrification an overview, *Flows and Counter-Flows*, OASE (Rotterdam, NAI Uitgevers, 2007), 10-11.

7. Metaal, "Gentrification an overview",

8. Metaal, "Gentrification an overview",

However, this description is very generalized, it has been exaggerated to identify trends. Gentrification is associated with a total transformation but this is often not the case. Each instance has different consequences for different groups. Moreover, there is a variety of underlying causes, imposed by different authors. (figure 2).⁷

The focus of this essay lies on the Consumption environment, for it implies the change in culture and its implications on the physical environment. Central in this variant is the rise of a particular lifestyle. The public space becomes a decor against which people give shape to their social identity with certain forms of consumer behavior.⁸

This cultural change creates different realities wherein the individual, through a tremendous amount of choices, can meticulously stage their own identity. The end stage of the gentrification: the homogenization developed in the fashionable stage, is a negative consequence of this.

According to Salweski, we strive for an overdetermined urban environment that can encapsulate a certain identity.⁹ This creates enclaves whose connection to the bigger scheme of the city diminishes.

The tendency to provide for an overdetermined and presumably static condition conflicts with the idea of the city as an "open society". According to Sennett the urban experience with its complex and uncertain character is a stimulus for the development of an adult perspective essential to face unexpected situations and encounter difference.¹⁰

9. Christian Salweski, "Spaces for Coexistence - Urban Design and the open city," in *Open City: Designing Coexistence*, (Amsterdam: SUN, 2009), 147-156.

10. Pablo Sendra and Richard Sennett, *Designing Disorder: Experiments and Disruptions in the City* (London: Verso, 2020), 38.

Figure 7: Theories on gentrification and their consequences

Perspective	Driving force	Variants
Supply side	Change in land price and housing market	Rent gap (Smith) Value gap (Hamnett)
Demand side	Rise of new groups in the city	Emancipation (Fava) Cultural middle class (Ley) Small households (Musterd)
Production environment	Rise of new economic sector	Financial centres (Sassen) Creative city (Florida)
Consumption environment	Cultural change with focus on entertainment	Postmodern consumerism (Featherstone)

Figure 7:
Theories on gentrification and their consequences, Table, in Stefan Metaal, Gentrification an overview, *Flows and Counter-Flows*, OASE (Rotterdam, NAI Uitgevers, 2007), 16.

We maneuver towards sites of contradiction without conflict or negotiation where the maintenance of separate lifestyles is prioritized above integration. A direction not suitable for the transitional city, which leads to polarization between different classes.

The scope of this research essay is the sociological aspect of the built environment. Wherein differences and social problems in London will be explored in relation to the production of architecture. Intrigued by the yet-to-be-determined (un)productive realm of uncertainty and complexity the following research question arises:

1. How can architecture become a medium of negotiation for cultivating the acceptance of transitions and differences?

The methodology of this research is threefold: literature review, selective mapping, and a survey.

In the first chapter of this research, the literature review supported by precedents provides a theoretical framework for the reciprocal relationship between space and the social dimensions within. While at the same time, considering the production of architecture and its implications regarding the complexity of the social.

In order to challenge the notion of architecture as a medium for negotiation it is important to extract a condition within London where conflict resides. The second chapter provides

via the use of selective mapping an exploration towards a site of interest. Moreover, the survey examines differences in experience and therefore reflects on the theoretical approach in the first chapter. As well as, showing certain characteristics and tensions of Hackney, the borough in London that manifests as the place of inquiry.

In the last chapter, a literature review further elaborates on an approach towards producing an environment in which through participation the narrative concerning transitions and differences embraces this uncertainty.

Chapter 1.

Spatial relations & architectural representation

Chapter 2.

Coexistence & Tensions

Chapter 3.

Making visible - Visible making.

Conclusion

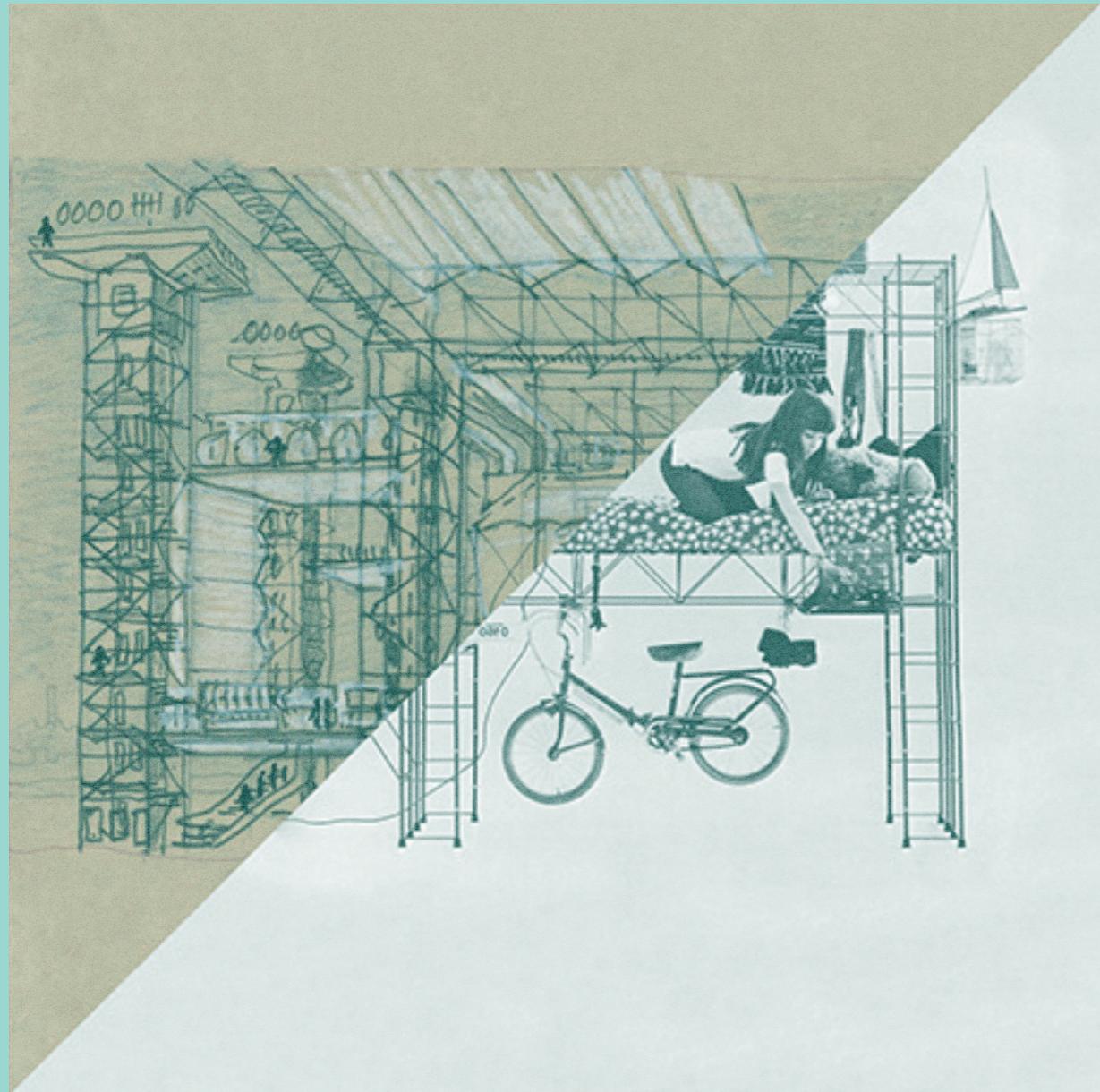
1.1 How can a static production of architecture represent the ambivalence of the social?

1.2 Where is a possible site of conflict and juxtaposition in London?

1.3 What are the possibilities for developing concurrence?

1. How can architecture become a medium of negotiation for cultivating the acceptance of transitions and differences?

Spatial relations &



Architectural representation

spatial configuration and the social within

There is this dynamic and reciprocal aspect between humans and architecture. Our environment influences our behavior while the life within determines our perception of the environment itself.

Moreover, the built environment is constantly changing, both in the cycle of everyday life and through gradual transformation and evolution over the years.

Doreen Massey relates to space as inseparable from the social. Space is not a dead flat surface to travel across,

but it is a representation of a million stories. Space is a construction of the relations and the connections we have with each other.¹¹

A concrete example of this is the comparison of Robin Evans in *Figures, Doors and Passages*. He states that in the time of the painter Rafaël, during the sixteenth century, Italian society had a great affinity for company, proximity, and incident. Both within paintings and in writings the focus lies in the dynamics of relationships.¹²

11. Nigel Warburton, "Doreen Massey on space," *Social Science bites*, February 1, 2013, <https://www.socialsciencespace.com/2013/02/podcastdoreen-massey-on-space/>.

12. Robin Evans, "Figures, Doors and Passages," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 57-62.

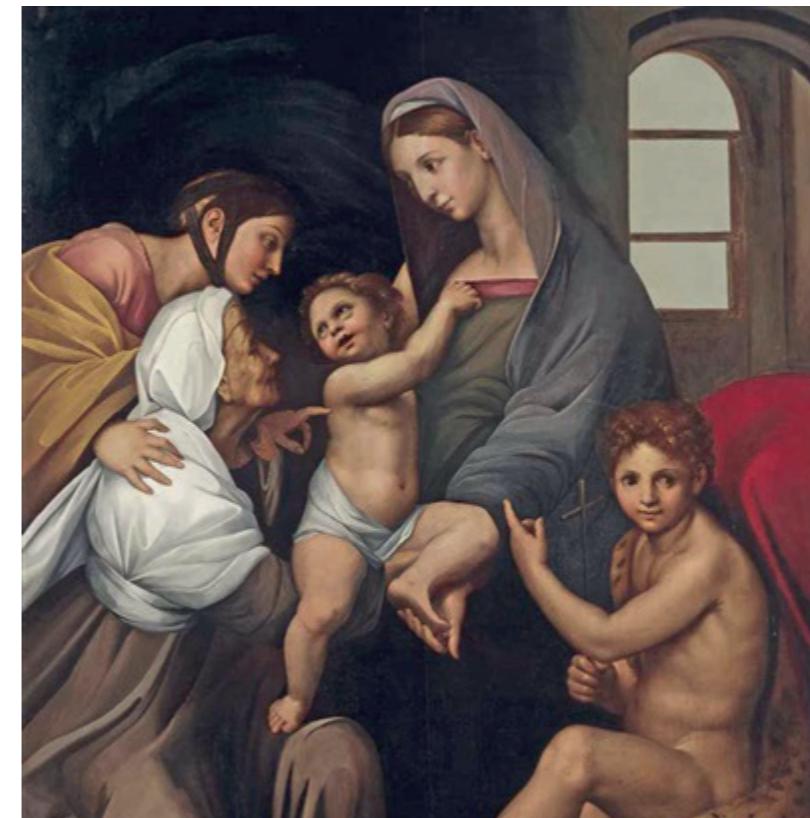


Figure 9: *fascination for human relationships reflected in a painting of Rafaël*.

The difference in paintings compared to the previous era is explicit in the dynamics of the pictured personas. The gestures and postures are very dramatic, focusing on human affairs.

Figure 9:
Raphael, *Madonna dell'Impannata*, painting, Artnet, April 13, 2022, http://www.artnet.com/artists/raphael/madonna-dell-impannata-8pQ2tSSI_gdj-4tEmB4mh7g2.

13. Robin Evans, "Figures, Doors and Passages," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), 57-62.

This was also reflected in the architecture: the lack of hierarchy and the related consistent connectivity between the different spaces reinforced the incidental nature of everyday life.¹³

In seventeenth-century England, a time in which the divide between classes became commonplace, the passage

formed a system of partition. The access to adjacent rooms was orientated towards the corridor. As a consequence, the connection between the rooms gave way to separation by the hallway. No longer was it necessary to pass a sequence of rooms, the passages accommodated a direct connection toward the destination.

This change of configuration in the floor plan reduced the incidental communication. This enhanced the hierarchy, not only in the architecture but as well in relationships. Different paths could be designed for both the servant and the served.¹⁴

Both examples show the relations between architecture and the life within, and how the creation of space is intertwined with the way of living. The carefully placed sequence of functions and the thresholds in between are ways an architect can influence social conditions.

14. Robin Evans, "Figures, Doors and Passages," in *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997), pp. 70-78.

Figure 10: *Hierarchy of rooms: Palazzo Antonini*

The lack of a hierarchy of the rooms is ambivalent through a continuous configuration.

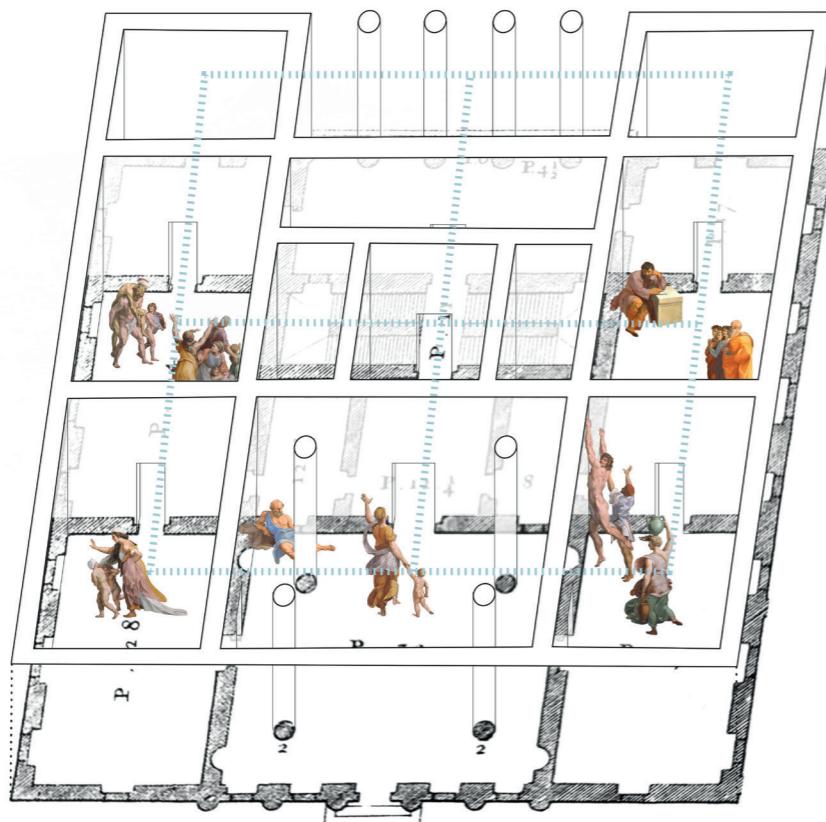


Figure 10:
Collage of configuration in
Palazzo Antonini, an 16th
century Italian villa, image by
author (2023)



Figure 11 *Hierarchy of rooms: Coleshill*

The usage of passages provides for hierarchy in the design. Different paths are designed for both the servant and the served.

Figure 11:
Collage of configuration in
Coleshill, an 19th century estate
in England, image by author
(2023)

multiplicity of space.

15. Doreen Massey, "The Life in Space," in *For Space* (Los Angeles, California: SAGE, 2005), pp. 55-61.

Although the previously mentioned examples provide an insight into the mechanisms of designing the social, they imply their ways in a static condition, while space performs in different ways.

Massey states, space as a representation of history/life/the real world, overtakes time. It shows a fragment in time as reality, therefore it pushes temporal becoming towards the background. Therefore, according to Massey, such a representation is subjective.¹⁵ This subjectivity is fundamental to spatial perception.

We relate to space from our experience. Through time we develop familiarity with the spaces inhabited in our lives. Moreover, through memory, emotions become attached to space. This is what Yi Fu Tuan calls the transformation from space to place.¹⁶ He sees space as fluid and changeable, while place is a pause, a moment in time. To clarify this subjectivity Tuan elaborates on the case of the West End in Boston.

When the West End as a whole was threatened with demolition, the inhabitants reacted in different ways. Some

felt sure that while the entire district was coming down, their street would be spared. While others went to protest to save the neighbourhood. The difference between these groups and their actions was derived from their experience. The protesters were mainly intellectuals and artist, their careers and creative interests separated them from their neighbours psychologically. Their experience of the environment gave them the ability to form the concept of the West End as a neighborhood. While the perspective of

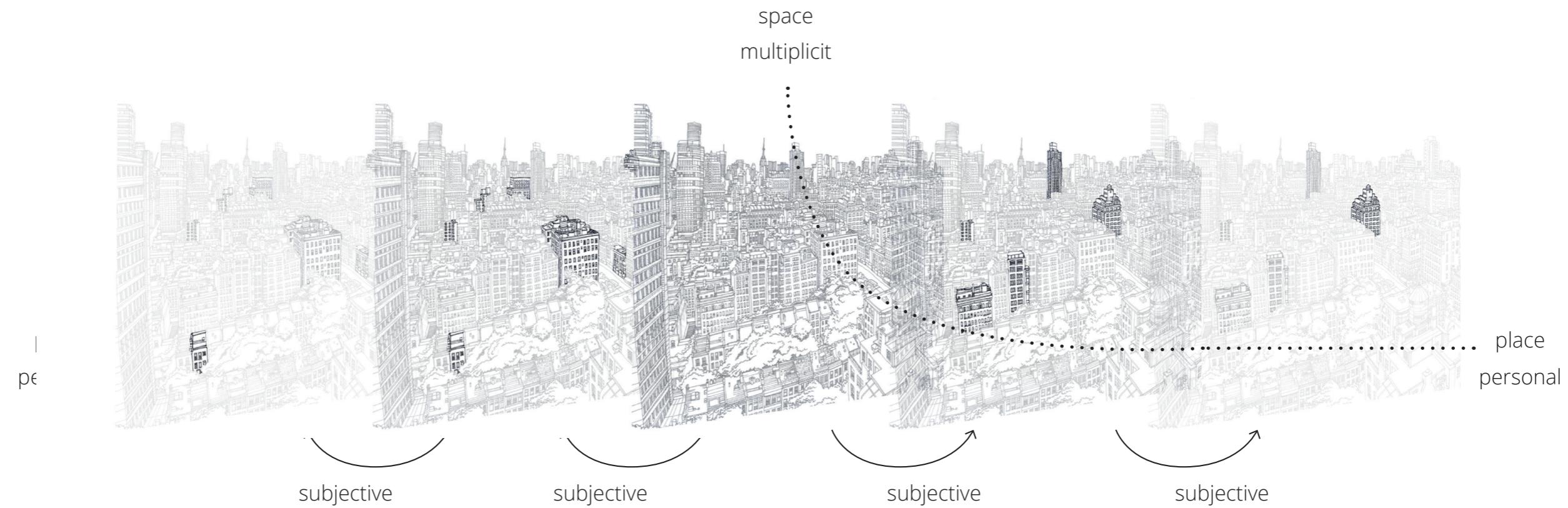
the more common West Ender was only related to their own street and to the stores they frequented.¹⁷

So as shown with the case study of the West End, all individuals will form different perceptions of a given space. This makes it subjective and causes multiple realities to exist at the same time through the lens of different individuals with personal experiences. According to Massey the notion of different realities, different stories happening simultaneously in space, makes space the dimension of multiplicity.¹⁸

17. Yi-Fu Tuan, "Spaciousness and Crowding," in *Space and Place: The Perspective of Experience* (Minneapolis, MN: University of Minnesota Press, 2011), 59.

18. Nigel Warburton, "Doreen Massey on Space," Social Science Space, January 4, 2022, <https://www.socialsciencespace.com/2013/02/podcastdoreen-massey-on-space/>.

Figure 12: Diagram multiplicity of space, image by author (2023)



dealing with uncertainty

19. Mark Michaeli. "Utopia Re-read - Notes on the regeneration of the City: Redevelopment or Replacement? Open city or Utopia?", in *Open City: Designing Coexistence*, 2009, 147-156.

20. Daniel Baird, "Ebenezer Howard's Garden City Concept," Smart Cities Dive, accessed April 1, 2023, <https://www.smartcitiesdive.com/ex/sustainablecitiescollective/ebenezer-howards-garden-city-concept/9045/>.

21. Sarahcma, "A Critique of Howard's Garden City Movement," zoning the garden state, October 4, 2016, <https://zoningthegardenstate.wordpress.com/2016/10/04/a-critique-of-howards-garden-city-movement/>.

The multiplicity and subjectivity evoke an ambivalent meaning in relation to space. This ambivalence of space creates complications with the representation of architecture, as it becomes difficult to understand where architecture ends and our inherent experience begins. Therefore, it might be interesting to look into the production of architecture in search of answers.

In order to frame the relationship between architecture and the ambivalence of space two opposite views with complementary precedents are investigated

Utopia - The garden city

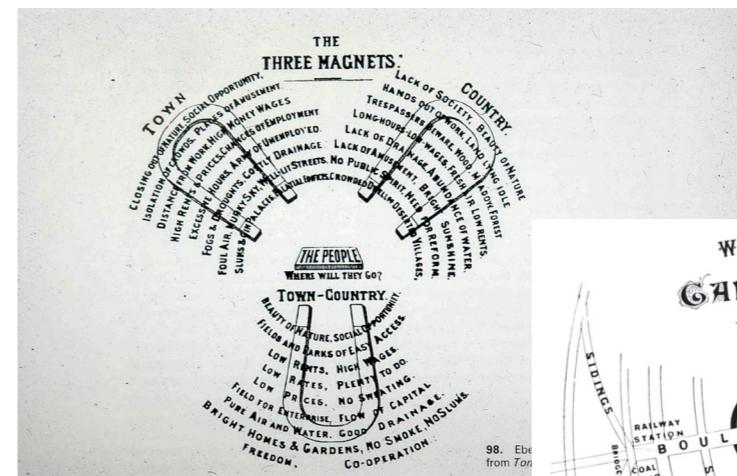
Utopia is described by Michaeli as a spatial context in which it is both a physical form and the representation of the community, not only the basis of a society but its product as

well.¹⁹ This scenario is criticized by Michaeli as unfeasible, for Utopia can only exist in one set of circumstances and point in time. It defies transitions, which are inevitable over the course of time.

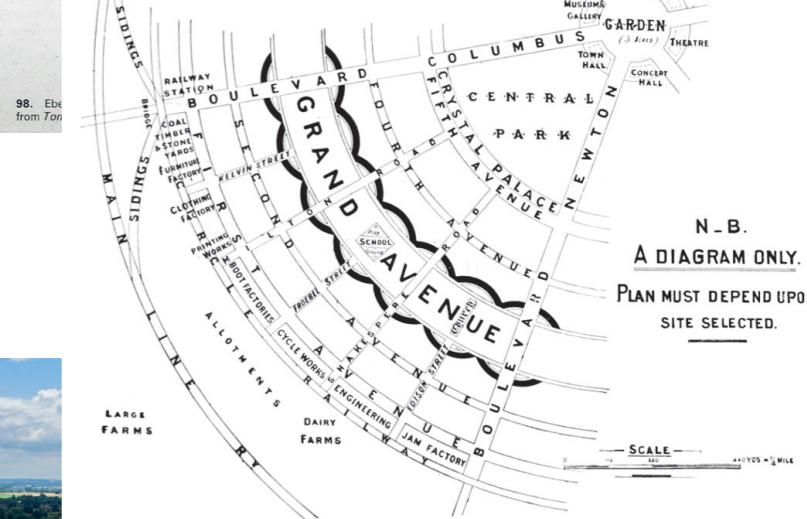
A project that is inspired by this ideal is Ebenezer Howard's the garden city movement. He envisioned the utopic ideal of the garden city whereas the overall goal was to combine the traditional countryside with the traditional town.²⁰

Moreover, Howard wanted them to be self-sufficient and autonomous towns. However, his revolutionary plan for decentralization and cooperative socialism ended after the creation of just two cities, after they did not end up how he had envisioned them to be.²¹

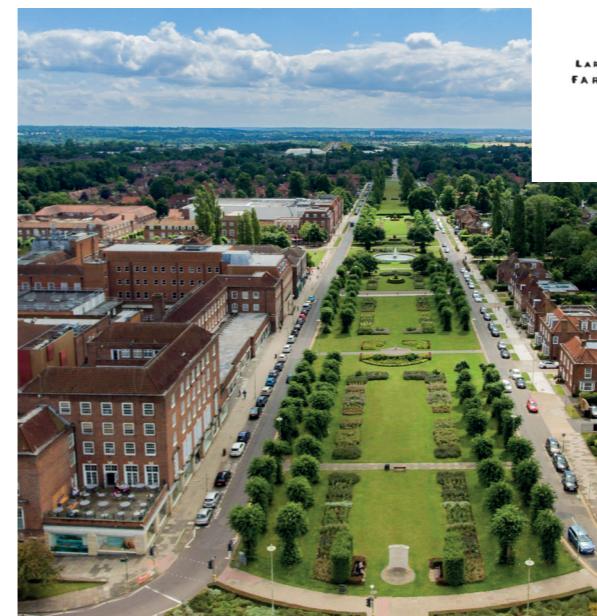
Precisely as Michaeli thought would happen.



13



14



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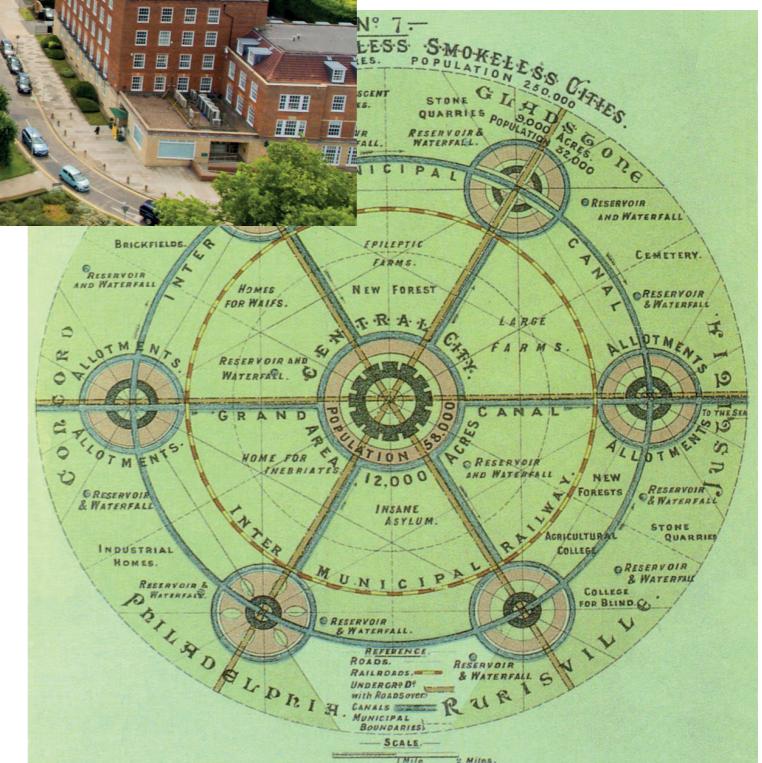


Figure 13: Collage representing the garden city

images are referenced in Figures according to number

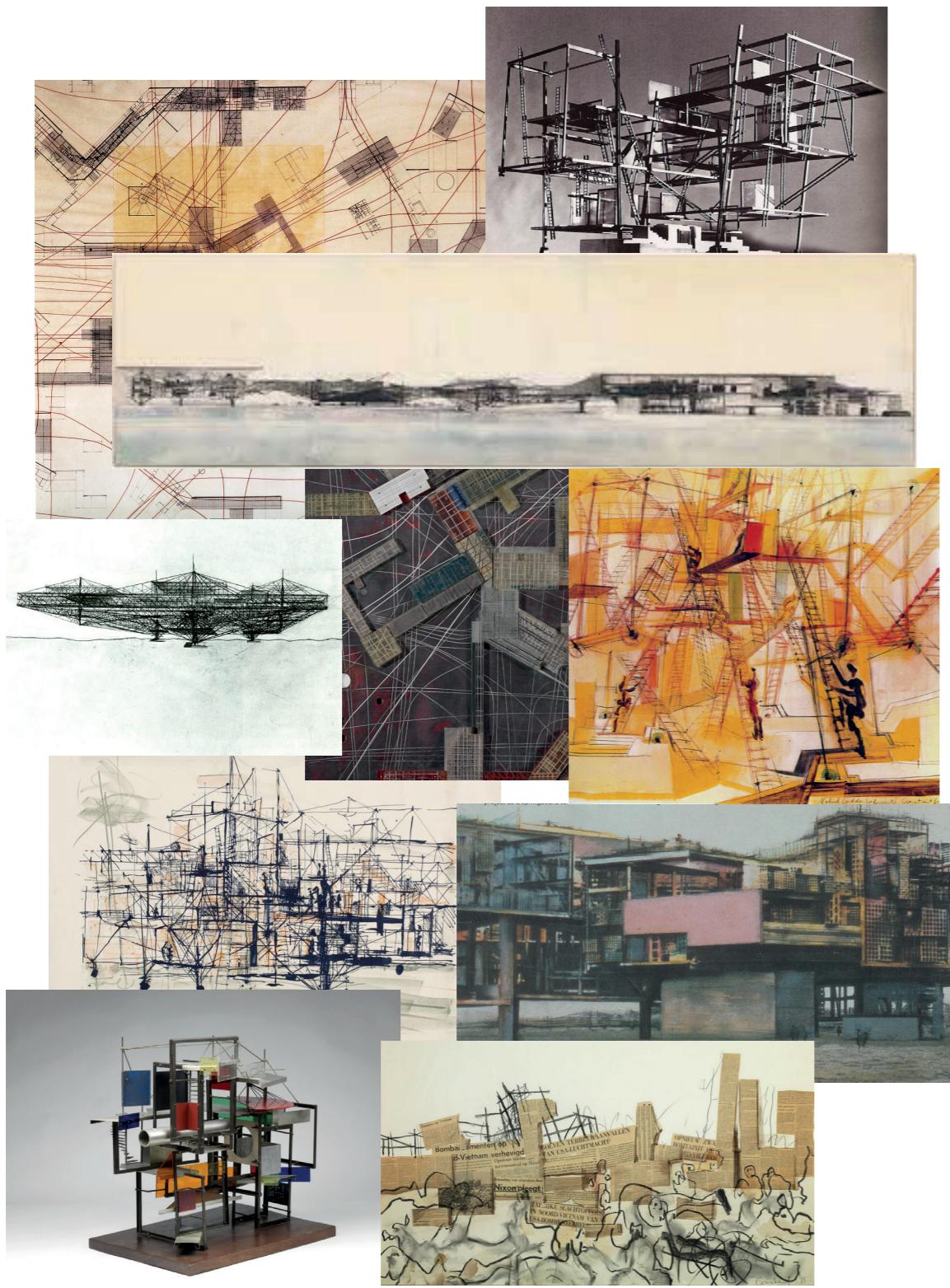


Figure 17: Collage representing New Babylon

Figure 17:
Constant Nieuwenhuys, *New Babylon*, 1956-1974, Different media, in
The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond, by Catherine de Zegher, and Mark Wigley (Cambridge, Massachusetts: MIT Press, 2001).

The open city - New Babylon

"Open city" constitutes the efforts by architects and urban designers to translate the ideals of an "open society" — a society with a tolerant and inclusive government, where diverse groups develop flexible mechanisms for resolving inevitable differences — into physical spaces. It refers to places where people of different backgrounds can coexist. The open city functions as a continuous developing experiment, evolving through trial and error. Open to constant change.²²

The extreme representation of "the open city" is New Babylon by Constant Nieuwenhuys. Constant designed mega-structures, lifted far above the existing world of city and landscape, which with moveable walls, stairs,

and bridges would form his permanent and continuously changing play space. The city would no longer have ownership, everyone was free to use and change the space. New Babylon was a delirium of public space.²³

However, Nieuwenhuys found problems with representing his idea. As soon as he produced drawings (plans) he encountered a contradiction in the representation. The logical representation would be to just show the structure, but then this representation lacks the ability to showcase the possibilities. On the other hand, speculating about development by the users themselves would undermine the essence of this project, namely its openness.

A heavy multimedia barrage was his attempt to represent New Babylon.²⁴

22. Nancy Levinson, "Curating the Open City," *Places*, September 1, 2009, <https://placesjournal.org/article/curating-the-open-city/?cn-reloaded=1>.

23. Mark Wigley, "Paper, Scissors, Blur," in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond* (Cambridge, Massachusetts: MIT Press, 2001), pp. 27-52, 29.

23. Mark Wigley, "Paper, Scissors, Blur," in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond* (Cambridge, Massachusetts: MIT Press, 2001), pp. 27-52, 52.

25. Sarahcma, "A Critique of Howard's Garden City Movement," zoning the garden state, October 4, 2016, <https://zoningthegardenstate.wordpress.com/2016/10/04/a-critique-of-howards-garden-city-movement/>.

Although both projects have an anarchist approach to their vision of future society, their method differs vastly.

The garden city envisioned a society in all layers, from the organization of the country to the design and layout of the townscape. The over-determinacy of this plan failed to cope with the indeterminacy of transitions and the ambivalence of space. What followed was the collapse of the desired social structures in these towns leaning on the communal.²⁵

New Babylon on the other hand is by means of its openness able to cope

with different circumstances. However, this openness resulted in problems in terms of representation. A whole life's work of drawings with different mediums could only touch upon representing how the work could function. So both overdetermination and indeterminacy have problems with sustaining a representation of the transformative and multiplicit social realm within the built environment.

According to Salewski contemporary architecture is a logical consequence of the more "utopian way" of producing in the form of modernism. It was

an urbanistic approach, on a large scale, to carry out a certain idealism on the city and the network within. However, the uncertainty of the social domain made these projects a failure. The built environment did not meet the demands and requirements of real life.²⁶

In reaction to modernism, post-modernism shifted towards the smaller scale. For, the overall complexity of the city can be reduced to a seemingly controllable level, where specific identities can be created, and this over-determinacy works. At least for the project itself, whereas the connection to the overall scheme

of the city is heavily reduced in favour of control.

As mentioned before in the introduction, a negative outcome of gentrification is the homogenization of the built environment. The search for identity has impacted architecture in a sense that, the production is focused on creating overdetermined environments which cater a certain identity to specific user groups.²⁷

As a result, these enclaves become socially exclusive, a characteristic already identified in the introduction as a cause of segregation and polarisation in cities.

26. Christian Salewski, "Spaces for Coexistence - Urban Design and the open city," in *Open City: Designing Coexistence*, (Amsterdam: SUN, 2009), 147-156.

27. Christian Salewski, "Spaces for Coexistence - Urban Design and the open city," in *Open City: Designing Coexistence*, (Amsterdam: SUN, 2009), 147-156.

Figure 18: Le Corbusier's Ville Radieuse - a totalitarian plan for society.

The holistic planning of modernism focused on improving connectivity, and living conditions, available for all. Diversity and the human scale were made redundant. Controlling the environment on such a scale, created issues in the form of identity, recognisability and social security.

Figure 18:
Le Corbusier, *Ville Radieuse*, Drawing, Archdaily, August 11, 2013, <https://www.archdaily.com/411878/ad-classics-ville-radieuse-le-corbusier>.

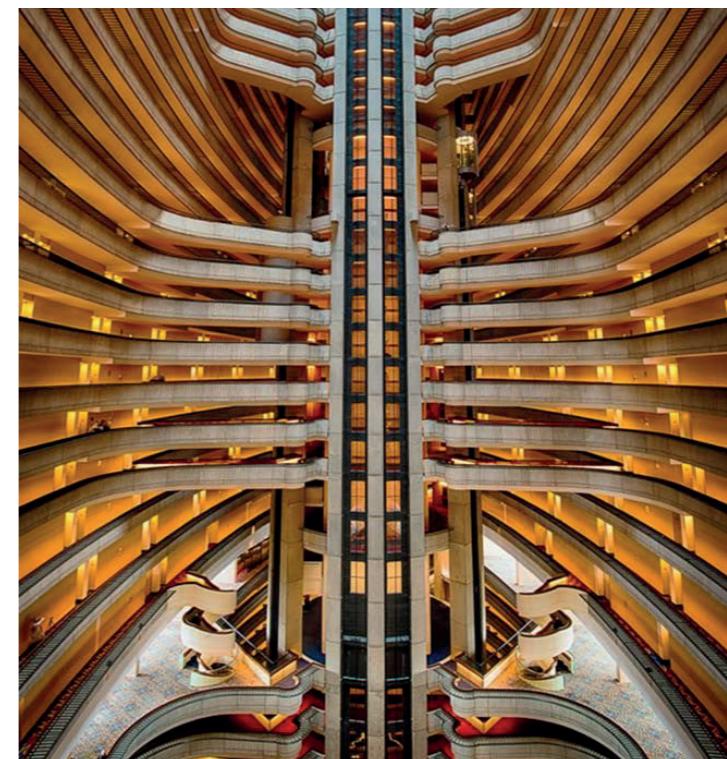
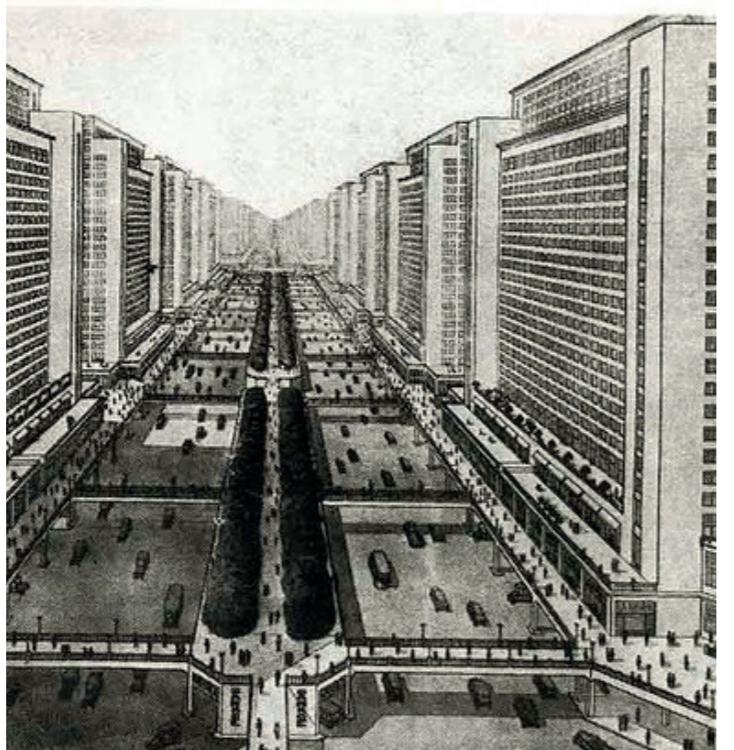


Figure 19: Marriott marquis, John Portman - postmodernism: in control over the smaller scale.

The marriott marquis is an example of the post-modernistic ways. On the inside a beautiful setting is created an grand hart of the hotel. However, this project is completely focused on preserving this condition. The interior is closed off from its surroundings.

Figure 19:
Marriott Marquis, Photograph, The Georgia trust for historic preservation, April 10, 2018, <https://www.georgiatrust.org/tours-events/attachment/atlanta-marriott-marquis-2016/>.

Coexistence & tensions



Mapping contrasting groups.

In the first section of this chapter selective mapping is used to mark a site of interest. Via gradually shifting from the scale of the city towards more specific areas within the borough, by the use of different parameters.

In the second part, the use of a survey confronts the theoretical approach from the previous chapter. As well as providing an insight into the peculiarities of the chosen context.

Through the mapping of deprived and gentrified areas

sites of tensions are exposed, namely those places where both deprived people live while at the same time, gentrification takes place. The juxtaposition of these areas can result in a more direct perception of the characteristics gentrification entails.

Hackney is one of the boroughs that shows the most promising results. This borough forms a patchwork of both Gentrified and deprived areas (see figure 18).

Figure 21: *Deprivation in London*, map: edited by author

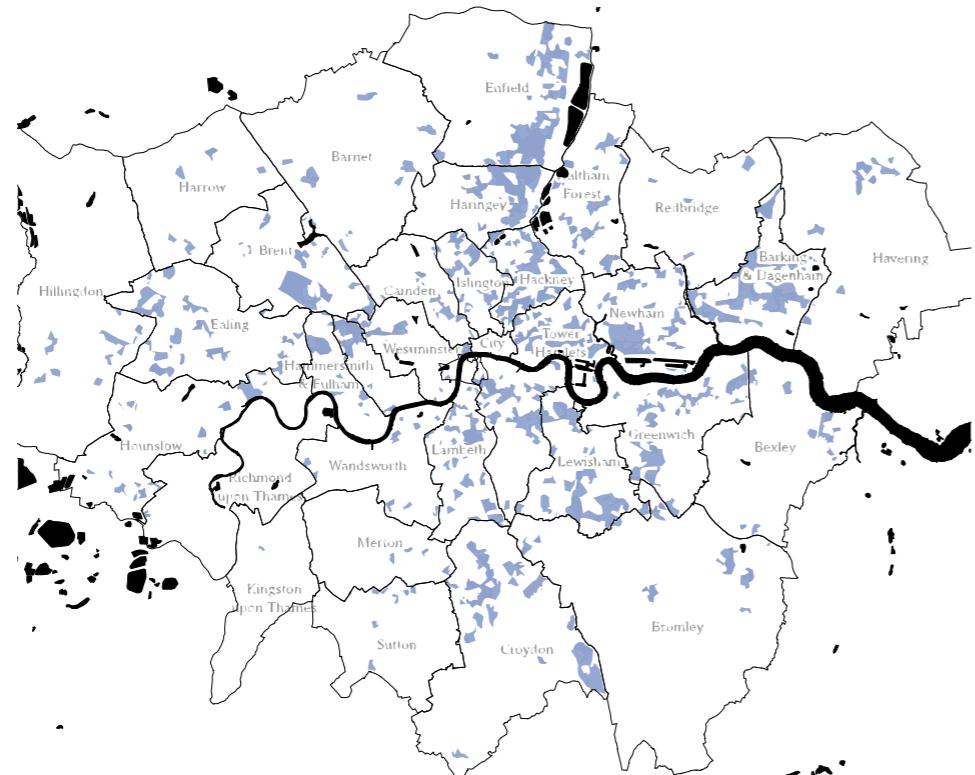


Figure 18:
English Index of Multiple Deprivation 2019 (rebased for London), Trust for London, <https://www.trustforlondon.org.uk/data/index-multiple-deprivation-2019-rebased-london/>.

Figure 22: *Gentrification in London*, map: edited by author

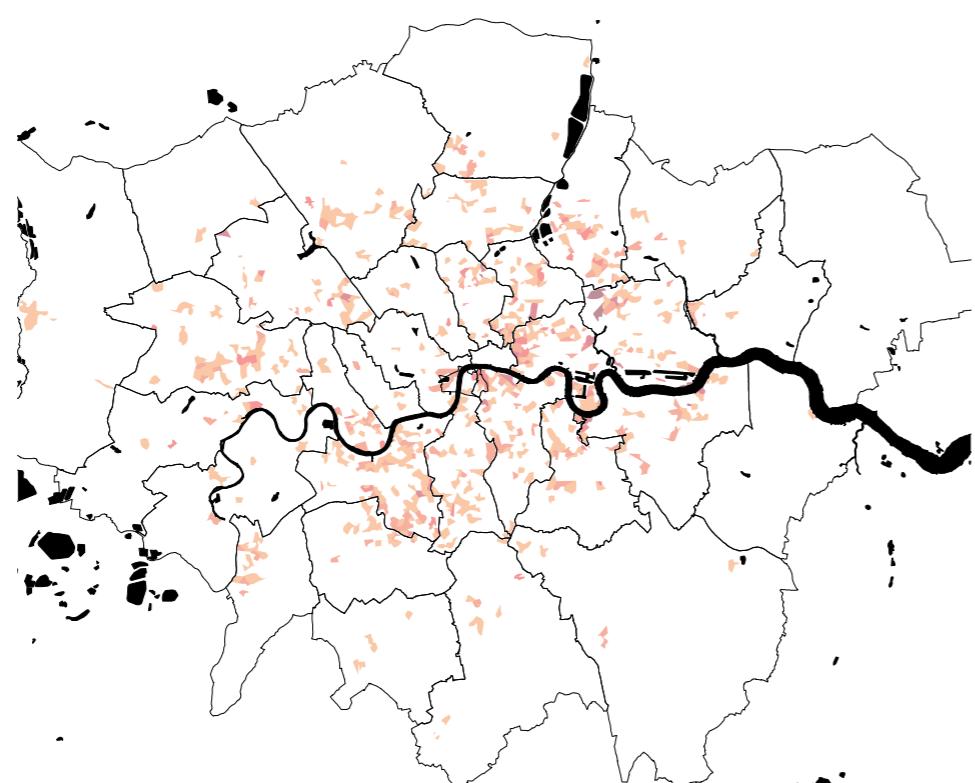
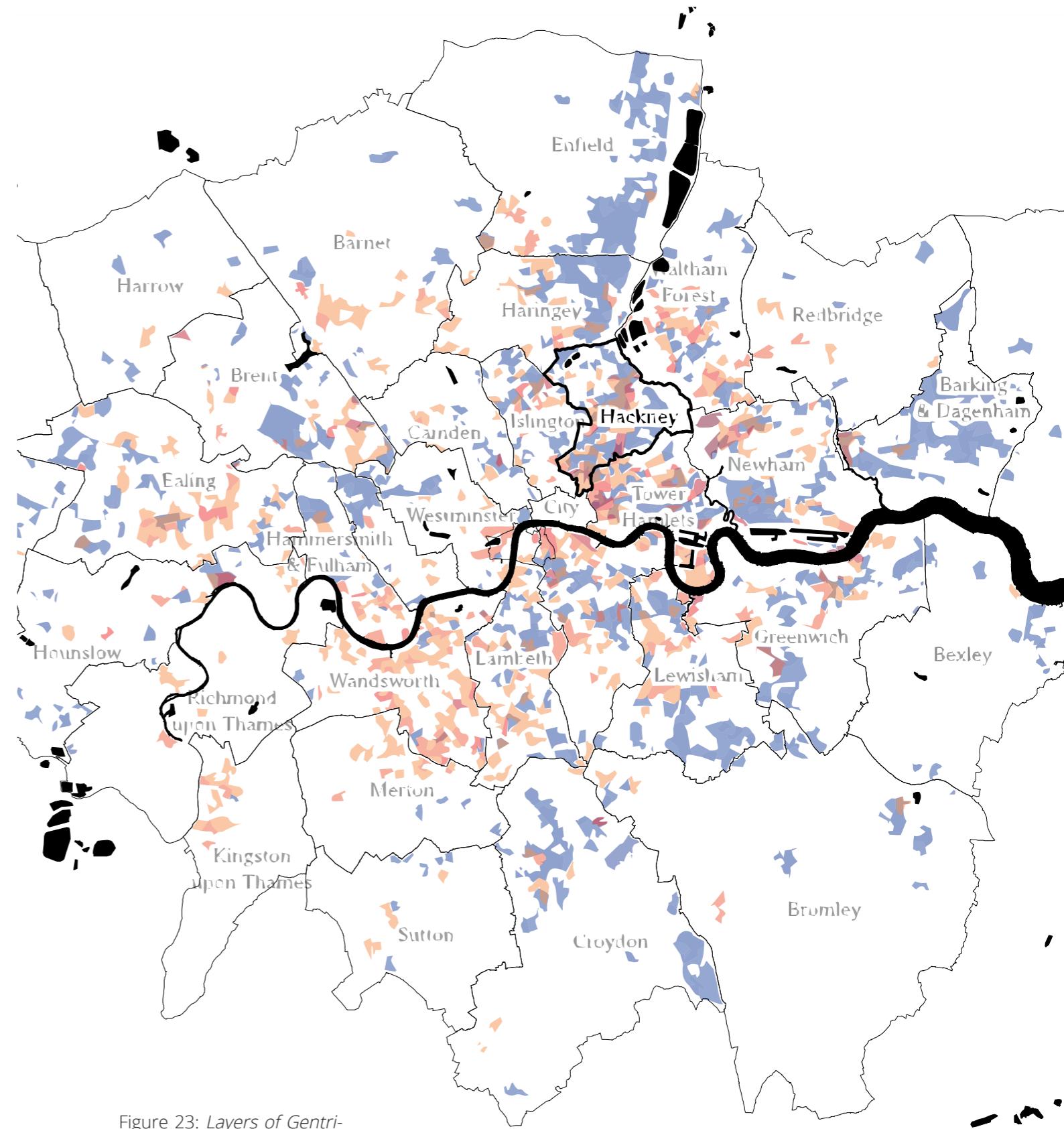


Figure 19:
Gentrification Index for Small Areas in London (2010-16), Trust for London, <https://www.trustforlondon.org.uk/data/gentrification-across-london/>.

Figure 23: *Layers of Gentrification and deprivation in London*, map, source: Trust of London, edited by author.



28. Regeneration, London borough of Hackney, September 22, 2022, <https://hackney.gov.uk/regeneration>.

29. Nia Minoli, Anthropology of architecture, 2022, <https://www.anthropologyofarchitecture.com/newbuild-gentrification-on-social-inequality-in-the-regeneration-of-the-woodberry-down-estate/>.

To identify places of juxtaposition within Hackney more specific layers are implemented, for the previous map portrays both the gentrification and the deprivation within Hackney too broadly.

To narrow it down areas of new development²⁸ are

added on top of the aspect of gentrification, for these new transitions within the borough are mostly associated with the influx of new social classes. There has been little effort to maintain and preserve housing and places of importance, for the original inhabitants.²⁹



Gentrification areas
development plans 2010 onwards...

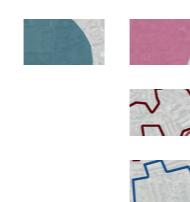
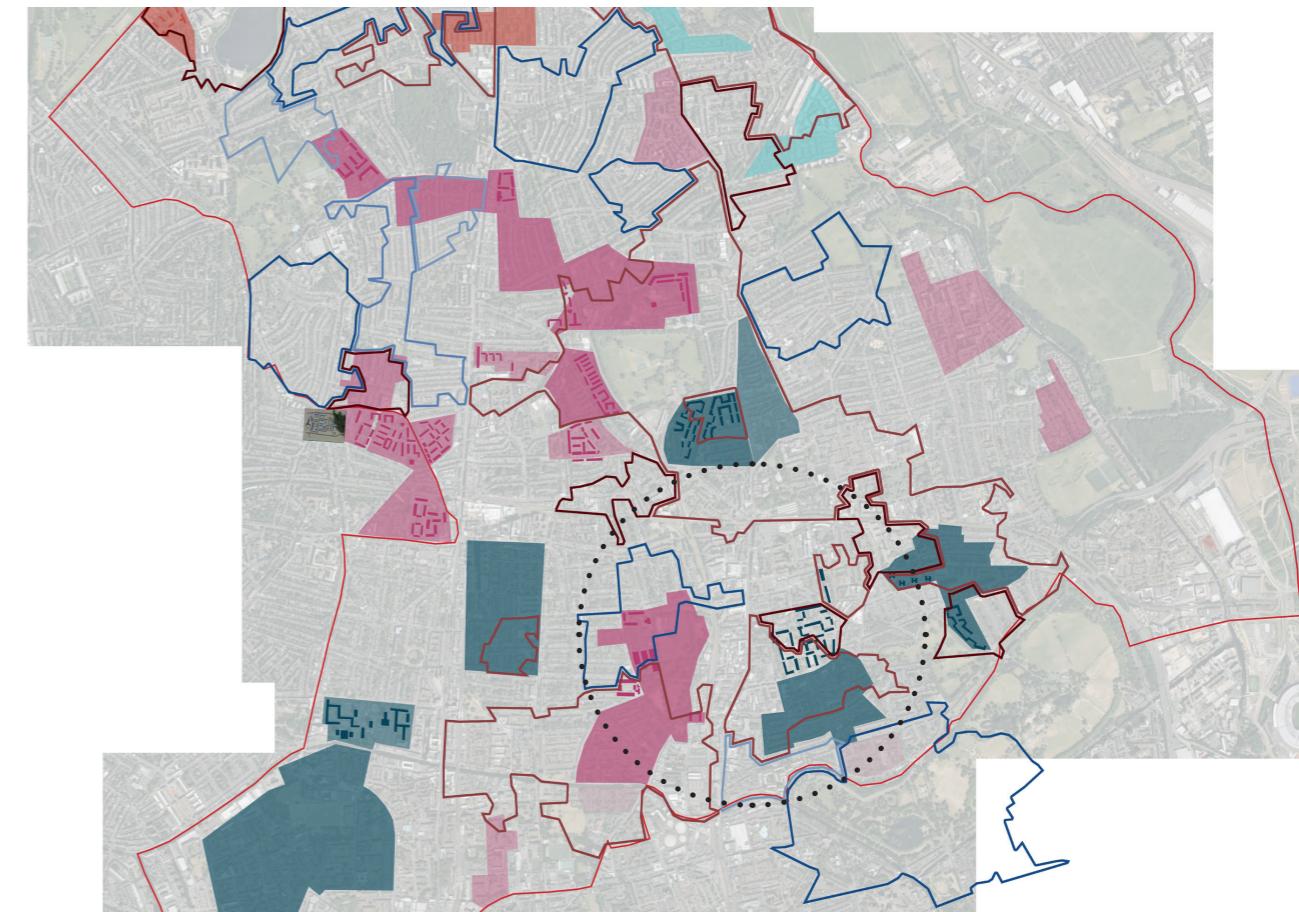
Figure 24: Gentrification and transitions in Hackney, map, created by author

For deprivation, the drill map is added. Drill rap is a form of music popular among young people mainly from deprived areas and is strongly related to crime in London. The artists have the tendency to associate their territories with their music and show this in their music videos. Therefore, it becomes possible to trace the places of these rap

groups.³⁰ This gives a more precise indication of where the less affluent classes reside.

The area of London fields inhabits the most possibilities of tension. As seen in the encircled area the territories of both the deprived population and the upper-class overlap.

29. Xammnemwan7, Drill Map of London, 2020, Reddit, https://www.reddit.com/r/ukdrill/comments/gjqeye/drill_map_of_london_google_my_maps/.



Drill rap territories
high deprivation area
low deprivation area

Figure 25: Drill rap territories and deprivation in Hackney, map, created by author

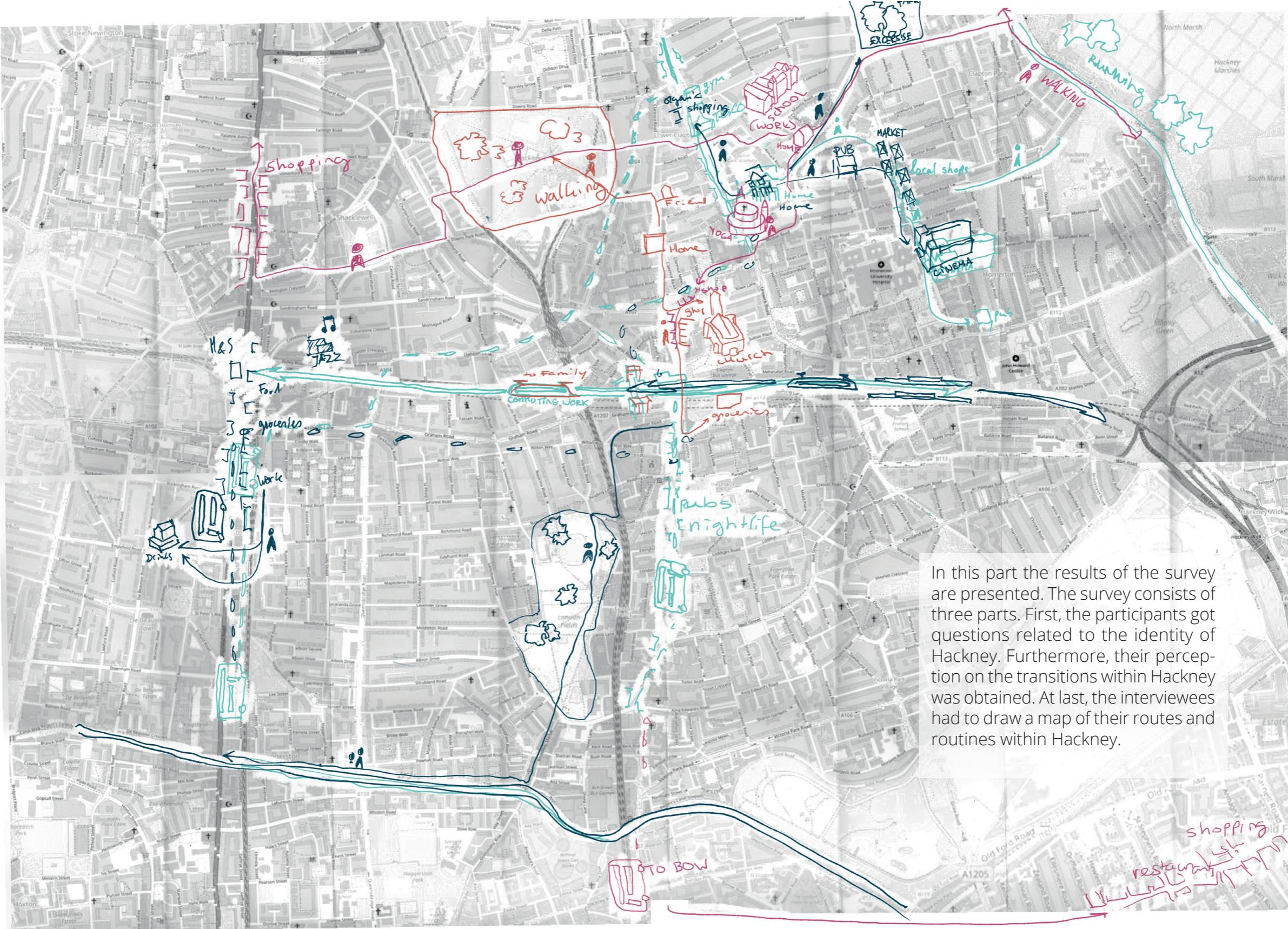


Figure 26: Routes & routines - a collection of four different residents, map, created by author

 Anna	 Elisa
 Madelyn	 Josef

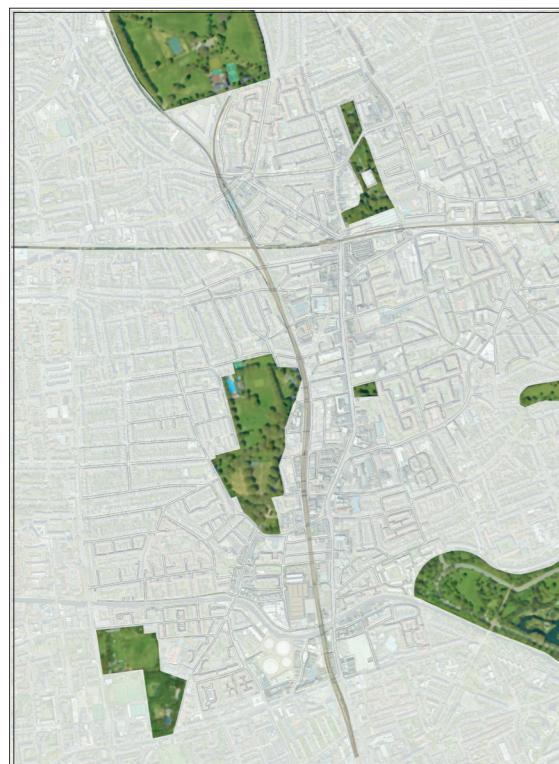


Figure 27: Parks in Hackney, created by author

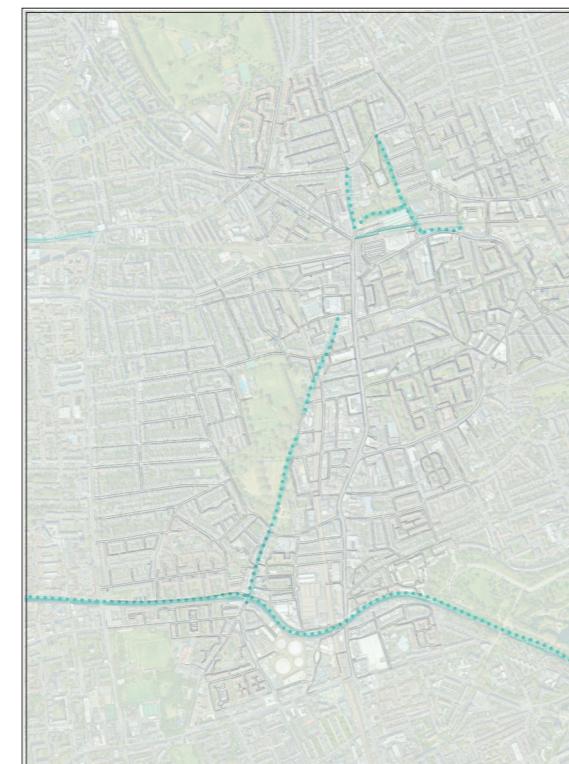


Figure 28: Pedestrian routes, created by author

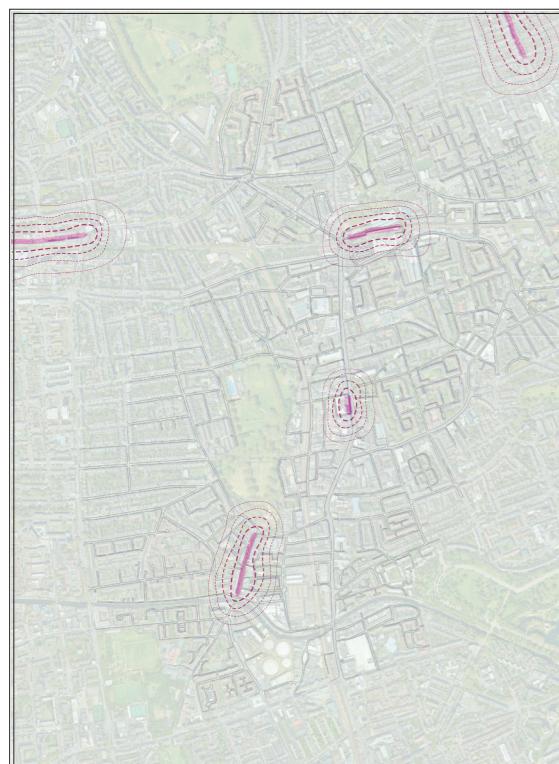


Figure 29: Markets, created by author

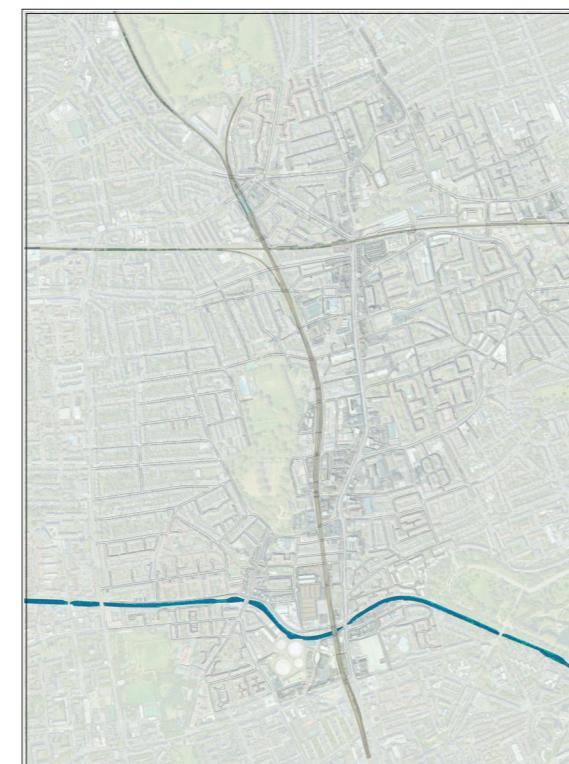


Figure 30: Canals, created by author

Identity of Hackney

Asked about identity, three aspects emerged: Hackney has many parks to offer, markets play an important role, and through the routing along the various parks and canals, the walkability within Hackney stands out from the rest of London. This fact implies a high affinity with street life and is also confirmed by several interviewees. The routes through the neighbourhood are places of considerable diversity.

Diversity is also evident in the buildings. The borough is perceived as incoherent. Or to quote, Elisa, one of the interviewees: "Higgledy-piggledy". From quiet to crowded, from large-scale estates to small Victorian rowhouses, around every corner is a different atmosphere.

This results in spaces often overlooked, surrounded like a wall by their surroundings. These excluded spaces offer precisely the space for creating one's world. And were precisely the reason why creative people thrived within Hackney.

The fact that hard-to-access places function in this capacity is made clear by

Sennett. He states that the medieval wall functioned in multiple ways. Although they are primarily there for protection, sealing off, they also served for informal development. Houses were built on both sides, black markets took place here: it offered place for misfits.³⁰ So, porosity is not defined by the edge itself but by the conditions it stands in. As Sennett makes a clear distinction between boundaries and borders: "The boundary is an edge where things end; the border is an edge where different groups interact. The boundary establishes closure, whereas the border functions more like a medieval wall."³¹

However, as shown in Figure 21, people from different backgrounds reside in different places. Moreover, certain places such as the London Fields Park, and Broadway Market are avoided by the less affluent classes. Conversely, the upper classes are not to be found at Ridley Road market and the estates. Thus, resulting in difference of experience in the borough of Hackney.

30. Pablo Sendra and Richard Sennett, *Designing Disorder: Experiments and Disruptions in the City* (London: Verso, 2020), 28.

31. Pablo Sendra and Richard Sennett, *Designing Disorder: Experiments and Disruptions in the City* (London: Verso, 2020), 29.



Although Hackney is very mixed both in cultural- and social background, integration is a futile thought. This disconnect evokes certain antagonisms. A concrete example of this is the Ridley Road market. For decades this has been the place for the residents to shop for groceries, as well as various other items such as clothing. It is a very multicultural market, with a great variety of products from all over the world. The essence of what makes this market so embedded in the lives of long-term residents is the pricing. Especially considering the fact that forty-eight percent of the children in Hackney live in poverty. Hence, the Ridley Road market is one of the most important sources of food for the less affluent.

Unfortunately, because of the influx of middle- and upper classes, the amount of visitors is declining, for these new groups do not take over this habit of going to Ridley Road. Therefore, the existence of the Ridley Road market is under threat.

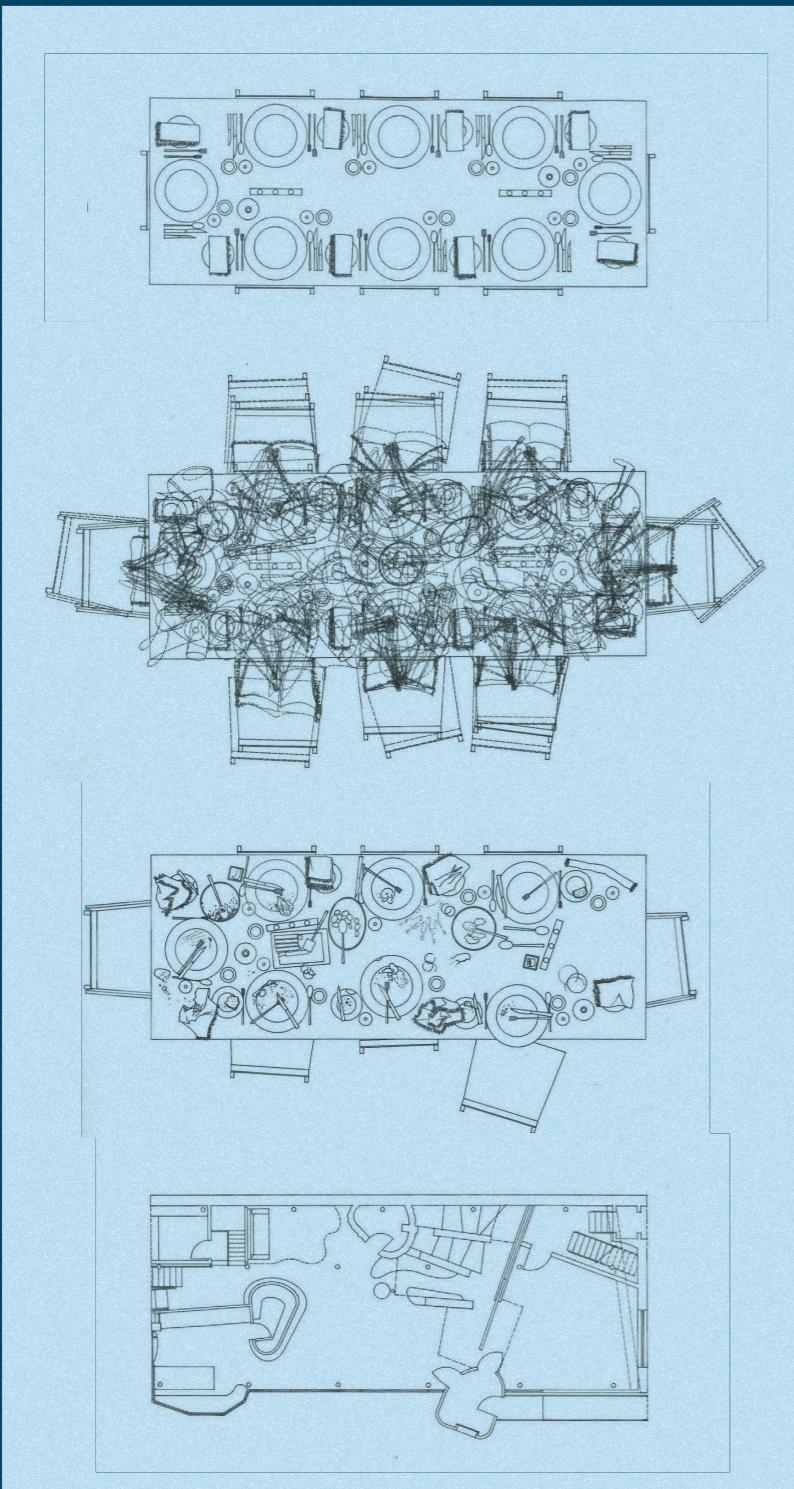
Moreover, the creative class, the ones who insinuated the transition by gentrification in Hackney cannot maintain their position. The rising rents make it more difficult to still reside in Hackney.

So both the rising costs and the transitions of functions in the borough, create a threat to the original inhabitants. For, either they have no choice but to move, or in the case of one staying, public space will belong less and less to them.

Through its success, the neighbourhood is changing. The state of incoherent buildings ensures that slowly the borders turn into boundaries, creating enclaves only available to a certain type of people.

However, there are possibilities. Life in Hackney happens on the street, and the general view on this is that despite the differences there is a fragile layer of acceptance towards the other.

Figure 31: *Incoherence and Diversity of Hackney*, created by author



Building concurrence

heterogeneity or archipelago

So far is established that postmodern consumerism and the related contemporary architecture elicit a pursuit for control over the ambivalence of space. This tendency is very productive on the grounds of providing attractive spaces for their specific user groups. However, as is shown in chapter two, the problem with these spaces is their exclusive nature. Which, in turn, brings tensions to the outsiders, the long-term residents.

Sennett pleads for the city as an open and flexible system, for the creation of a democratic space as a tactile experience. Here he emphasizes the interaction of strangers because he sees this as a core value for mature civic participation: how people can feel connected to unfamiliar others in both a physical and social manner.³²

32. Pablo Sendra and Richard Sennett, *Designing Disorder: Experiments and Disruptions in the City* (London: Verso, 2020), 31.

33. Christian Salewski, "Spaces for Coexistence - Urban Design and the open city," in *Open City: Designing Coexistence*, (Amsterdam: SUN, 2009), 147-156.

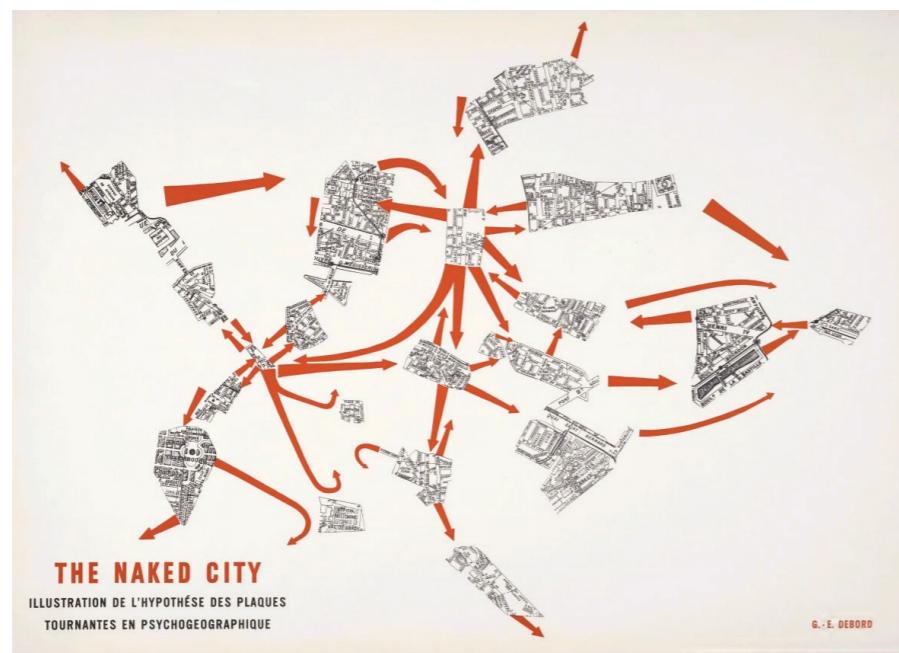
However, this openness is again problematic on a representative level. As the New Babylon case study showed. Finding the balance between openness and control is therefore important. After all, the negative connotation that postmodernism has been given so far does not fully encapsulates. The rhetoric on urban enclaves has so far described it as the erosion of connection in the cityscape.

Nevertheless, Salewski acknowledges that it is the scale and nature of urban islands that determine whether they are open or closed. Porosity and accessibility are determined by physical and social factors. The city as a conglomeration of islands can be both a rich and diverse habitat and an archipelago of disconnected enclaves.³³

Figure 33: *Diversity of the city - pscychogeographic topography of Paris*.

This map presents different units of ambiance. Specific locations derived from experiencing the urban fabric. It shows how different locations, are simultaneously experienced as a place in themselves and part of a whole: the city.

Figure 33:
Guy Debord, *The Naked City*, Illustration, Are.na, 1957, <https://www.are.na/block/11109568>



In search of reflection

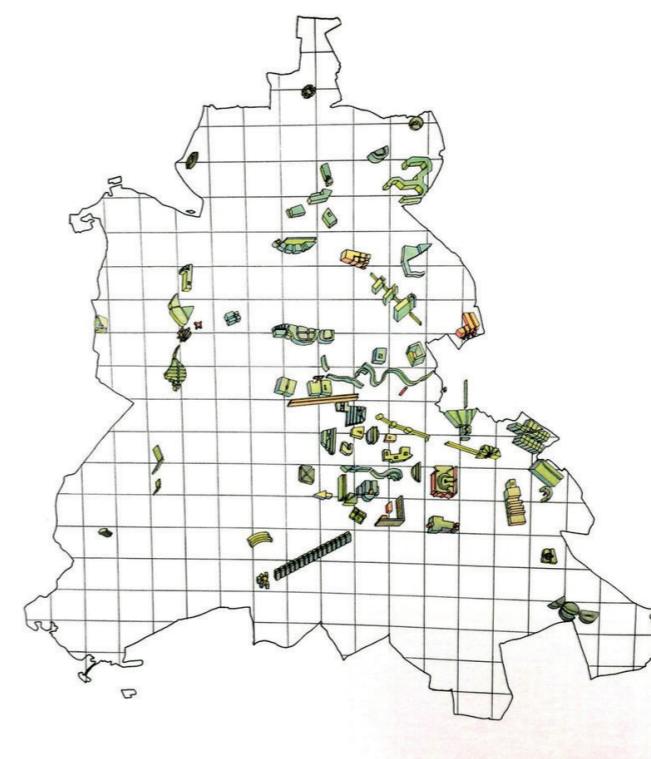
Even the search for identity in the culture of postmodern consumption is not subject to a one-sided view of negativity. In theory, this contemporary search for identity can break down boundaries. People are less bounded by the influence of their immediate environment and coherent norms. Collective spaces used to be formed based on proximity, or broader identity concepts such as religion,

gender, or nationality. Today, it is based more on mutual interest, what Reijendorp calls the parochial domain.³⁴

However, in reality, people are still limited by their environment. The choices they make and the interests they have cannot be separated by their cultural background and their social network, as seen throughout the survey.

34 Arnold Reijendorp, "The City as Performance," POA Series, filmed December 30, 2010, video of lecture, 37:35, <https://www.youtube.com/watch?v=S-6C3r8NcTxQ&t=731s>.

Figure 34: *Disconnected enclaves - explicit architecture without concern for the cityscape*



The map of enclaves represents the city within the city. the highly individual identity of certain places reinforces the collective urban fabric by simply being unique. However, in the contemporary city where this is the norm, this form causes the opposite: Disconnected enclaves

Figure 34:
Piet Riemann and Oswald Mathias Uengers, *The City in the City*, Illustration, Present Pictures, 1977, <https://plmosley.tumblr.com/post/115798107429/peter-riemann-with-oswald-mathias-engers-cities>

35. Stephen Graham, "The Forgotten, the Background, the Frozen in Place?," in *Disrupted Cities: When Infrastructure Fails* (New York: Routledge, 2010), pp. 6-9, 6.

People are confined by the safety of their familiar environment, and to break this down the principle of disruption might become interesting. Graham shows insight on how certain services in our everyday life are taken for granted, such as electricity, water, and health. This is because the infrastructure remains hidden. Only through disruption in such a commodity people are con-

fronted with the fact there is a complex system behind those services.³⁵ If there is a distance between service and user, we can truly reflect upon it. The same can be said about the parochial domain, there is a need to create a distance towards the direct social domains. To perceive and reflect upon the exclusive environments that are created.

According to Santiago

Cirugeda is self-building a reflectional tool. Participants in Recetas Urbanas' building projects in any case often feel they are operating at the edges of their everyday habits and fixed routines. In smaller or bigger 'edge' experiences participants are confronted with their own subject and with the limits of their subjectivity and at that moment decide whether or not to shift those limits. Recetas Urbanas construct and stage such experiential architecture and the collective does so precisely at the moment

when they start working on a building site together with citizens or local communities. The point is that micro-relational edge experiences- which often lead to anecdotes- are less trivial than they appear at first glance. The exceptional anecdotal experience pushes ordinary people to the edge of their own way of living or the way they are being lived.³⁶ This leads to at least self-reflection and sometimes even to a smaller or bigger life change.



Figure 35: *Self-building as a form of reflection.*

Figure 35:
Recetas Urbanas, *Proceso de autoconstrucción de los aularios "Tretzevents"*, Photograph, Arquitectura y Diseño, 2013, https://www.arquitecturaydiseno.es/arquitectura/veinte-anos-recetas-urbanas_2039.

So, in order to disrupt the safety of our regular life to accomplish a more sustainable perception towards the construction of the public domain, the act of self-building is an outcome. Building as a reflective tool shifts the focus towards the immediate physical context. Therefore,

has the potential to create a more diverse public domain. Not only in terms of architecture but also in aspects of the social realm. Forging a connection based on this parochial domain, where interaction between different social groups inside Hackney will become possible.

36. Santiago Cirugeda et al., *Usted está aquí: Recetas Urbanas 2018* (Madrid: Ediciones Asimétricas, 2019).

Conclusion



There is this dynamic and reciprocal aspect between the social and architecture. Our environment influences our behaviour while the life within determines our perception of the environment itself. Doreen Massey relates to space as inseparable. Space is not a dead flat surface to travel across, but it is a representation of a million stories. Space is a construction of the relations and the connections we have with each other. This phenomenon is highly subjective for if we relate to space through our experience, all individuals will form a different relation to this space.

So the conception of space and place is already ambiguous. Is it possible for architecture to represent this aspect? Moreover, can the production of architecture be understood as a self-reliant body, or is it subject to the capricious influences of the subjectivity of space and therefore the individual?

The complications posed by modernism and the garden city show that representation on a larger scale is impossible. On a smaller scale, there

are possibilities for influence. In particular, thresholds and relationships, in the form of the juxtaposition of functions, determine the social within them (Evans: Figures, Doors, Passages). Therefore, these postmodernist tendencies are a logical consequence of the pursuit of control. However, overdetermination in the contemporary forms of architecture results in enclaves. And the inability to integrate with sites/actors outside of the comfort of our own created lifestyle.

The taken interviews in Hackney confirm the theory of the ambivalence of space as well as the inability to integrate. Different people from different backgrounds are going to different places. The mixing of different backgrounds is very scarce even though the borough of Hackney is very multicultural. This can be related to the ability to afford a certain lifestyle. However, there underlies a sense of non-belonging as well. People deliberately avoid areas where another social class prevails. Such as the Broadway market (lower classes), and the estates (higher classes).

The influx is changing the streetscape, and the affordability of housing as well as groceries provides a threat. Both the lower social classes, as the artist that catalysed the gentrification are subject to these problems.

The disjointed nature of the borough magnifies the possibilities of seclusion. This fragmentation initially provided opportunities for experimentation, a certain liberty that attracted creatives. However, the neighbourhood has changed, and the borders turned into boundaries. Which led to this divide of classes in certain places.

The strong character of the thresholds amplifies. But, the social factor determines exclusion.

The social, the contemporary form of identity via postmodernist consumerism, creates the above implications. Howe-

ver, there are also possibilities. Reijndorp argues that collective spaces today are based on common interests. Something he calls the parochial domain.

From the search for common interests, the enterprise of self-building becomes an answer. Especially as the concept of self-building is a reflective tool. Something that creates the necessary distance for people to become aware that there is more to their environment other than their own perception based on one's search for identity.

Moreover, the concept of self-construction implies a certain openness, which Sennett argues is necessary for the democratisation of public space. However, this poses problems in terms of representation. Consequently, the project must be approached based on the two foundations that have emerged from this research: thresholds and the juxtaposition of functions.

Therefore, finding a suitable location is an important part of this process. A bus depot near Hackney Central offers particular starting points. This place is at the crossroads of the different worlds taking place within the borough. This offers an opportunity to make the borough's problems visible while connecting with the different classes that reside in the context of this area.

At the same time, as is more common in Hackney, this place is partially closed off from its surroundings. This

allows for an interplay of open and closed thresholds, so that careful progression and seclusion can be designed, to meticulously control a certain hierarchy of self-build where overlap occurs. This creates a parochial domain where self-reflection prevails. Where people are aware of the other and can address the problems of gentrification. Thus, it becomes a parochial domain of concurrence.

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Appendix

Figure 1: *Mental map of May*

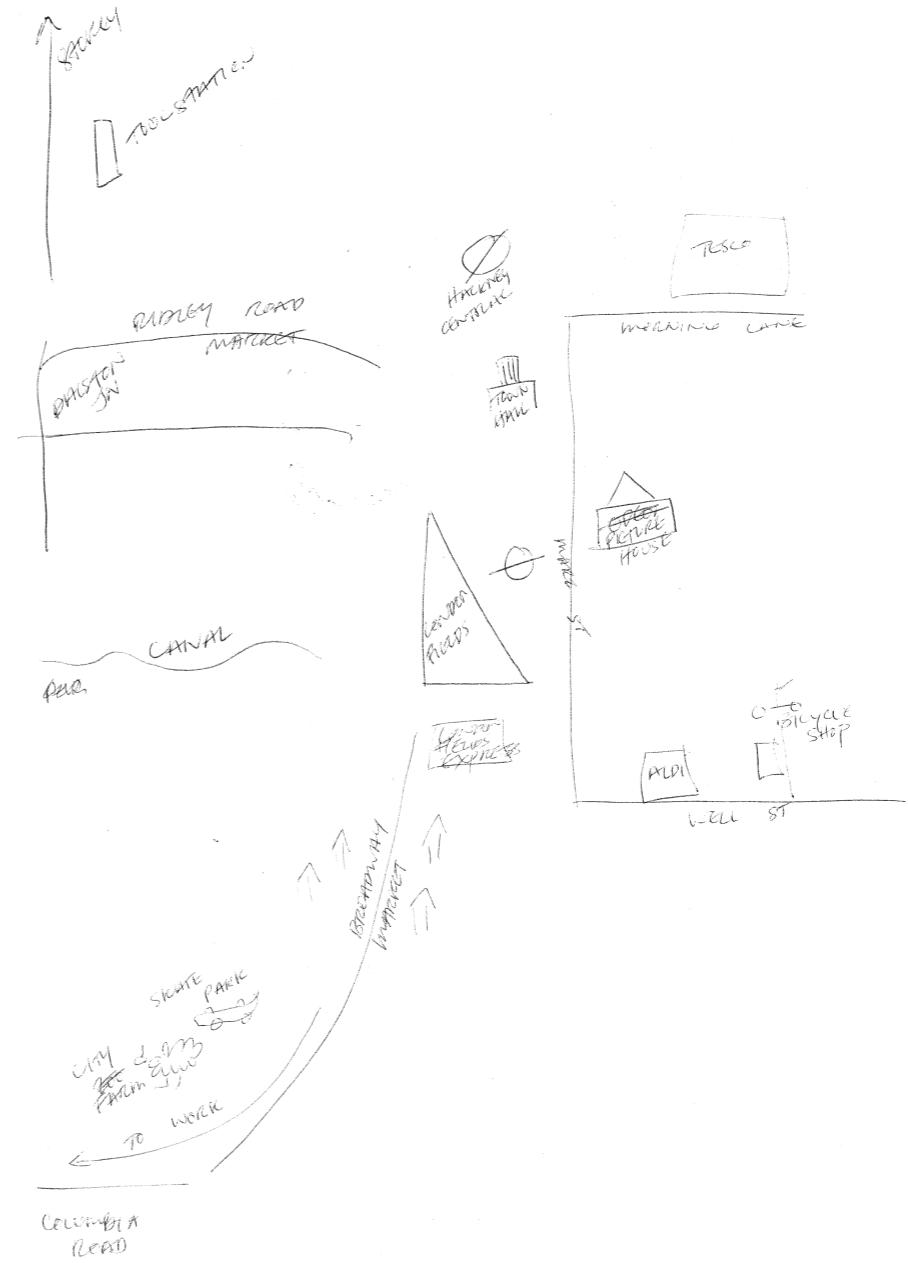


Figure 1: *Mental map of John*

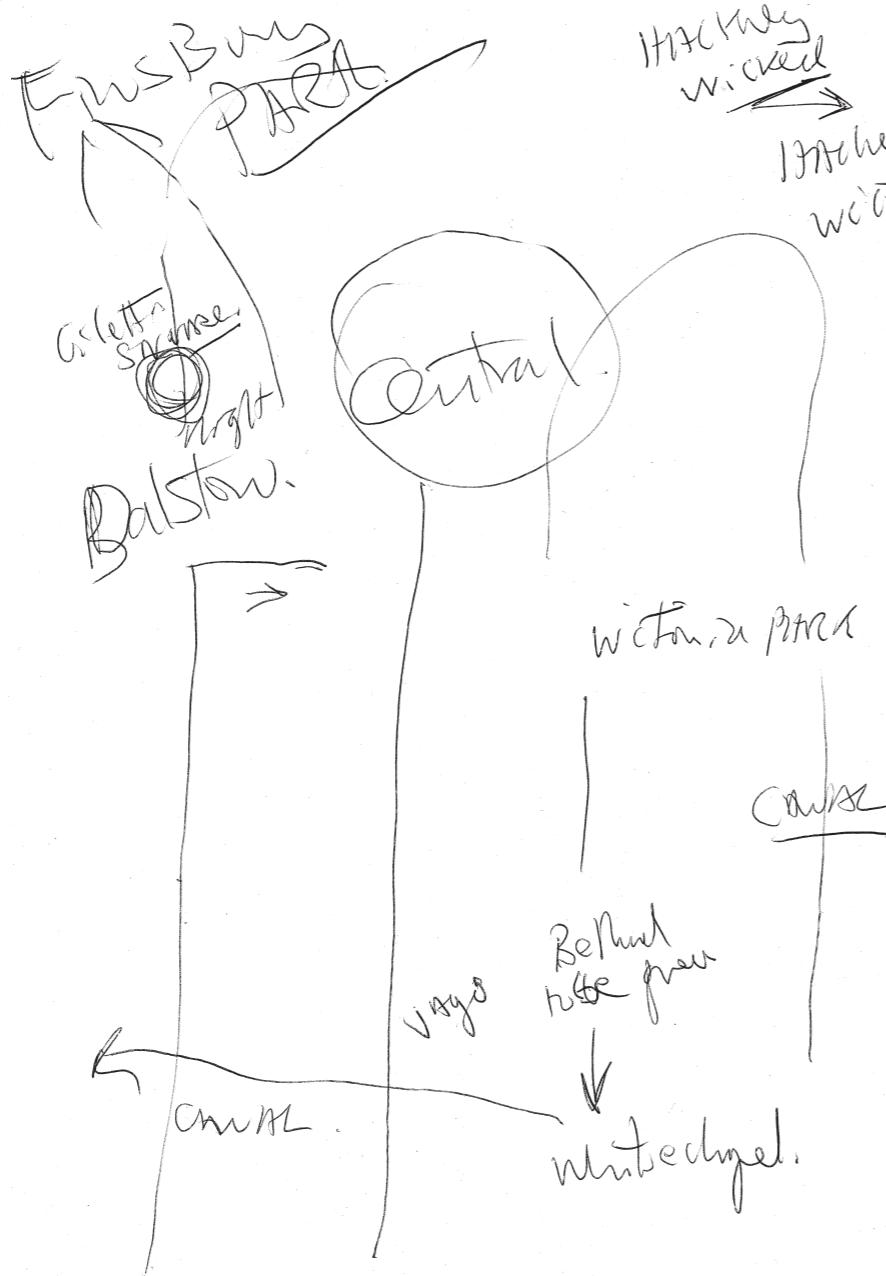


Figure 1: *Mental map of Anna*

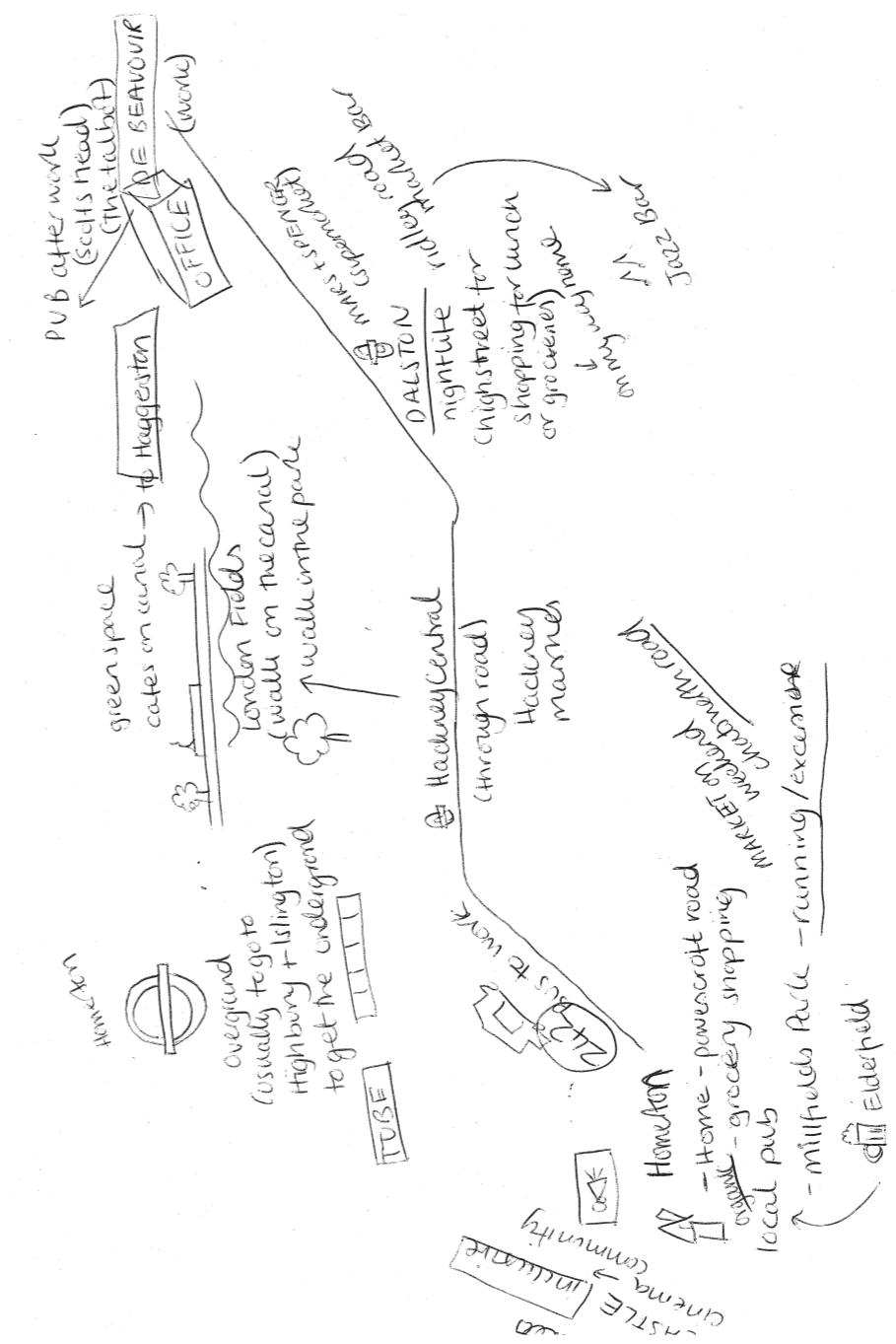
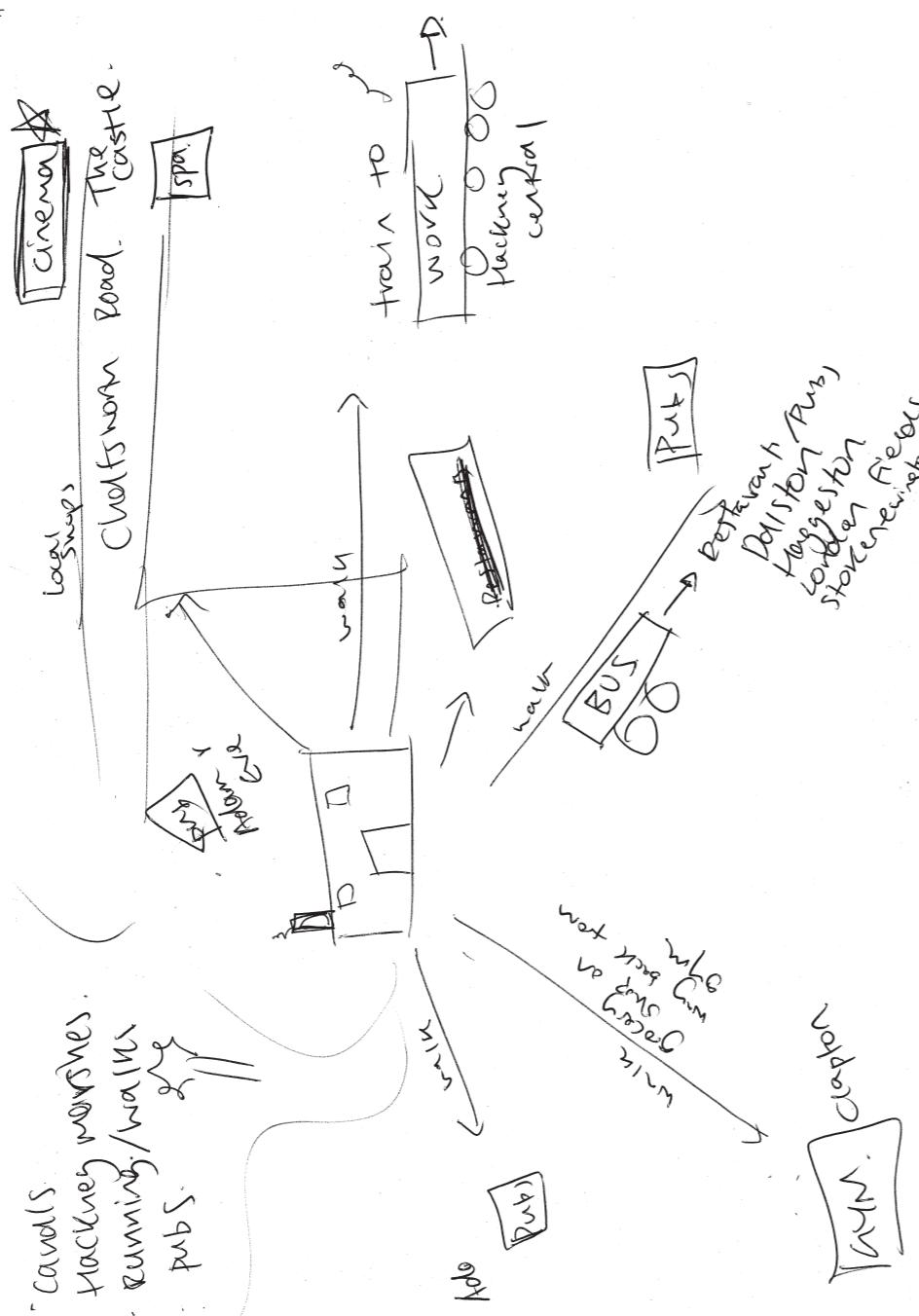


Figure 1: Mental map of Madelyn



May, 30 years old, lives in Hackney for two years

Interview 1: May

What has changed in Hackney?

Hackney used to be dodgy 10 years ago. You hear the stories about how dangerous it used to be. But I live here now for a couple of years and feel quite safe. Broadway market was the starting point of the gentrification, as soon as that area became trendy people started going towards east London. Also, the clubs and nightlife changed the area around Dalston (east-Hackney).

Is there a sense of community in Hackney?

There are a lot of different demographics in Hackney. However, there is no mix. But I should point out that it's a bit excessive to call Hackney segregated.

How would you describe the identity of Hackney (name places in specific)?

Ridley Road Market is the place that can be identified as Hackney. Here you can truly experience the diversity Hackney has to offer. However, the place is dying out.

What causes this?

The new people in this area are not willing to shop at Ridley Road. And there are a lot of newcomers. This is because gentrification is managed in the wrong way, Hackney could have a lot of potential if managed responsibly.

Does this imply only the new hip and trendy will profit?

The Older establishments such as pubs and local shops are still visited. I guess they will profit from this gentrification. These are also the places where there is more of a mix of people.

Interview 2: *John***John, 50 years old, never lived in Hackney**

John has visited Hackney since he was a teenager, through friends he knows from the theatre. They have moved, but he always likes to walk through Hackney.

What has changed in Hackney?

Hackney has changed a lot. There used to be a lot of crime. People have become nostalgic about the past, while criminal gangs shouldn't be romanticized. There are now more whiter ethnicities in the area, this definitely has changed criminality for the better.

Change never is equal, you have got winners and losers. Some people will profit, and others will be displaced (both literally and figuratively).

There is a division between those who go to Ridley Road market and Broadway market. I remember that Broadway (market) began as a cozy market full of little bookshops, it turned into a very expensive market specialized in food. Those bookshops are now gone as well.

Ridley Road is also going down the drain. See, markets have a very important place in London. The working class lived practically on the streets of 19th-century London, even despite the weather. Therefore, the market was very commonplace and very important. And different areas had different markets with different characters.

Is there a sense of community in Hackney?

I have never lived here, so I have no information for you about that topic.

How would you describe the identity of Hackney (name places in specific)?

Hackney carnival was like a big deal for the identity of Hackney. Since Covid it has stopped for a while, I hope it will come back. Hackney Carnival is in competition with Notting Hill Carnival, which started this trend in London. It began as an act of demonstration against discrimination in Notting Hill. Now it has become a big festivity and celebration of multicultural London. Hackney is there now for a while and it is big!

From a personal perspective is Hackney Wick, and therefore the Hackney Wicked festival very important to John. Unfortunately Hackney Wicked ceased to exist, and Hackney Wick isn't what it used to be: an anarchistic cultural hub, full of artists. I remember, this one time it was so crowded during Hackney Wicked that a part of the festival decided to put the music in a car and started to move. We ended up on the streets with a big crowd, a Bus tried to maneuver away from the crowd and in its desperation got stuck underneath a bridge.

Furthermore, backstreet pubs and music venues are important but are fading away. Hackney is also very confusing, I never know where I am. However, I will always find my way out again. The parks but mainly the canals are helping with my navigation.

Interview 3: *Madelyn and Anna*

**Madelyn 26 years old and Anna 35 years old,
both live in Hackney for a year and a half**

What has changed in Hackney?

Anna: I live here since Covid so I cannot say what has changed.
Madelyn: The same for me.

Is there a sense of community in Hackney?

Madelyn: There is no sense of community in my surroundings, I am part of the gentrified influx of people. There are pockets of communities in the older enclaves. But I am not part of it.

You do get a sense of it, do these communities become visible?

Madelyn: Seeing people on the streets on the weekend, outside shops, people putting their chairs down. They stop on the road to have a conversation with someone in front of a shop or restaurant. These are the type of hints. It is a certain type of restaurant though, Caribbean restaurants where people come together, hang out, drink.

Anna: You can tell who are east-Londoners, and who are just there for a couple of years, who are fresh meat.

Madelyn: it is a melting pot, however, there is a big divide between groups.

Anna: Because of the pub culture in London, the spots where you can see a mixture of people inside the old pubs. A mix of locals, and those who come from other parts of London for the vibe in Hackney.

How would you describe the identity of Hackney?

Madelyn: it is a trendy new area, a lot of music, going out culture. Anna: A lot of fashion people come here. It can be a bit up itself. Showy offy place. Seen and be seen. One of the reasons I wanted to move here is because It is very vibrant. There is so much going on. It is considered to be a cool place to live, people can be too self-aware about it.

Madelyn: it definitely has its reasons to be considered as a trendy

area. Great bars, and a great music scene.

Anna: density is important. In other areas, there is maybe one pub to go to. Madelyn: It has a good mix of being residential as well as having these vibrant parts. It has got it all.

Which places do you affiliate with Hackney?

Anna: Chatsworth Road. Hackney Central is too intense. The same goes for the Broadway market, Dalston can be quite intense as well. This is a little bit more removed, more residential. On the weekend there is a great food market, people selling stuff. All around is residential. It is a sort of high street. Always busy, but not too busy. Chatsworth Road was the pull.

Madelyn: same for me.

Madelyn: The canals!

Anna: pedestrianized streets. People are walking in the middle of the road. This is very rare in London, but quite typical for Hackney.

Madelyn: hackney house bouts, on the canal. Hackney area has quite a lot of markets.

Final remarks?

Madelyn: my version of community is the feeling of exploring the area with my group of close friends. Who have previously been spread out across London, but are now finally within proximity again.

Anna: I feel guilty about being part of gentrification, you don't like to think you are a part of it.

Interview 4: Josef

Josef, 66 years old, lives in Hackney for twenty years*What has changed in Hackney?*

There used to be a market on Clarence road. And there are a lot of new people, the community is changing. However, for the better. Criminality is on the downside. But I must warn you of the Somalian youth around the corner. They are nothing but trouble. Furthermore, there used to be a Hackney police station, but now it is becoming an Islamic school.

Is there a sense of community in Hackney?

The church I attend is very close. They also do a lot to help people in poverty.

How would you describe the identity of Hackney (name places in specific)?

About the identity, he is not sure. But Josef is very proud of the church and Ridley Road Market. People from over Leeds and Manchester would come to Ridley Road (calls it Kingsland Road Market).

Elisa, 57 years old, lives in Hackney for 30+ years*What has changed in Hackney?*

Hackney had a lot of change, it was first in the countryside outside of London before it became a part of London. Hackney started as an affluent neighbourhood and then became associated with poverty. During the second world war Hackney was bombed, and with the reconstruction, the low-rise was replaced with estates. In the '70s and '80s it was run down, it was poor, and crime associated. Around the corner is Clapton Road which had the nickname: Murder Mile. Between the estates is still a good housing stock of old Victorian houses. These are now being bought by middle and upper-class white people. It is Notting Hill all over again.

Gentrification affected the high streets. Hackney still has small high streets, and the amenities change to reflect the community that they are in. It has changed into bakeries and coffee shops. The only part that has not changed is the Ridley Road market. It is like you left the country and came into a bazaar. A big diversity of people.

I heard the Ridley Road market is under threat of existence, will this become a problem?

Yes, we have been asked to bring in food (Elisa is a teacher in Hackney) and parents of wealthier children are bringing in food on Friday and poorer parents are there to collect some food. The poorer people will never get into specialty shops and coffee shops. If you go in for a coffee and a piece of cake you pay 12 pounds which is a crazy sum of money for people that have to collect food that is basically free, because their budget is so low.

Is there a sense of community in Hackney?

42% of the children in Hackney live in poverty. The social-economic situation affects different racial groups differently. In things like giving through charitable events, there is a sense of caring, however, there is no such thing as mixing between socio-economic groups. It is in that way segregated. Moreover, it is also

Interview 5: Elisa

racially segregated. This area in particular (Clapton). Because of the mosque, there is a strong Islamic connection in the community. In a sense, its existence is a good thing, because it stops it from being totally colonized by middle-upper class people. Because it has a strong culture of pushing back.

There is no genuine mixing of communities. Although you walk by each other.

There are a lot of problems with youth criminality in black communities, what causes this?

Ridley Road Market is the place that can be identified as Hackney. Here you can truly experience the diversity Hackney has to offer. However, the place is dying out.

What causes this?

Well, there is of course a difference in upbringing. Children of the middle class are more protected. Children from poor families do not have the space or the care at home, so they linger outside. The kids are on the streets. In the estates, you can get more easily caught up in the drugs world.

Teaching children you have to watch your words, for example: do not talk about gardens, a lot of children do not have a garden. Same thing about holidays. Some people go abroad, others spend their time hanging in front of their homes.

How would you describe the identity of Hackney?

The first thing is diversity. In relation to people, it is a very diverse borough. It is a little village put together, higgledy-piggledy, meaning disorderly. Hackney is an extremely green borough. And an exciting borough to live in, with so many different identities, and lives manifesting. Lots of migration: someone like you, or from Sierra Leone, Bangladesh in mere seconds. Different languages are spoken all the time.

Are there any places in specific?

Around Clapton and Mare Street, these are the places that reflect this diversity. The areas surrounding Victoria Park are where the gentrification is completed much more thoroughly.

Broadway market is white hipster orientated. You can call it the

epicenter of Hackney. I feel very alienated at the Broadway market.

Ridley Road is fascinating and you can see all the world. It has its roots during the first period of globalization. People are selling and buying from their culture, you can literally see what is nestled together. Fabrics, food, hairstyles, and hair products from all around the world.

Describing her routes and routines in Hackney

Her home is centered in Clapton, and Millfield School is where she works, and is down the road. She goes a lot down Lower Clapton and Mare Street for shopping, the narrow way further up North Mare Street. Towards Hackney Central is the point of stopping at Mare Street. Occasionally going to Bowe going out of Hackney. She goes to Stoke Newington, about 20 min walk, at least once a week.

Elisa likes to walk in the marshes and walks through the marshes to the Olympic Park. You can walk almost anywhere going through parks or canals. Sometimes she even walks to the north to Tottenham and the big water reservoirs. The Round Chapel is her place for yoga. London Fields is slightly off, she does not like to go there. The same goes for the Broadway market.

Elisa: Even sport even is quite segregated. Marathons are mostly for white classes. Across the marshes, people who play football can be separated into black and white teams.

Stoke Newington has a swimming pool, mostly for the gentrified white middle classes. In Clapton, you have the Kingshall Leisure Center, a beautiful old Victorian swimming pool. But it is left to run down more because it is not used by the same group of people. They do not have the same voice. It should be preserved. In the 40's the swimming pool could be covered and turned into a dance floor.

There are obviously really positive things, I mixed parented myself. And you see really good friendships between different backgrounds. The change comes from individual people and not the system. Even if the colonization brings its own difficulties for other communities, there still is a thing that people have a right to be there, and we should enjoy that. People come here to Hackney because they also think diversity can improve their life.



AP

Architecture of concurrency.

Towards Resilience, through transitions by negotiation.

Research plan

05 juni 2022

Just de Bruin
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Architectural Design Crossovers

Johan van Lierop
Jelke Fokkinga
Roberto Cavallo

Keywords

Open city, fragmentation, temporality, disruption, conflict, mediation

introduction

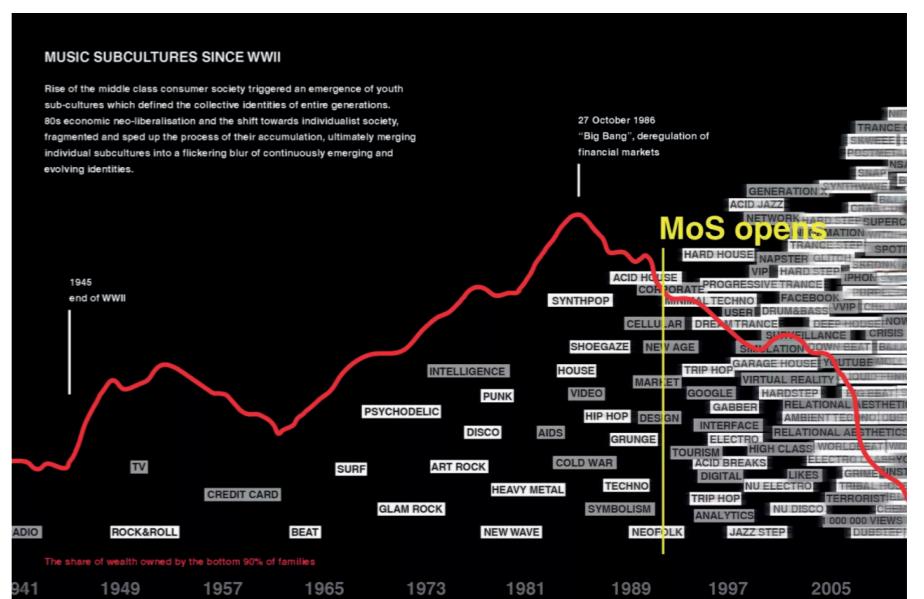
1. Salewski, Christian. "Spaces for Coexistence - Urban Design and the open city." in *Open City: Designing Coexistence*, 2009, 147-156.

Since the second world war western countries transformed from uniformal societies towards a pluralistic one. Cohesive norms and identity concepts such as nationality, religion, or gender lost their influence, while society became increasingly individualistic. The self-construction of identity or lifestyle of individuals or groups through popular culture, fashion, leisure activities and the living environment set the tone for the past decades. 1 The rising wealth of the middle paved the way for mass consumption, and through the use of marketing this was translated into the search for identity into consumption choices.

This transformation manifested itself in the urban environment as well. Which creates a fragmented reality wherein the individual through a tremendous amount of choices can meticulously stage their own identity. This construction of identity reduces our interdependency with our direct environment. Resulting in decline of social cohesion between groups of different backgrounds.

Fascination:

The narrative of present-day society is the inability to integrate with sites/actors outside of the comfort of our own created lifestyle.



problem statement

Gentrification.

Cities are a consumption environment, due to their high density they are the breeding ground for production in all sorts of forms. Cities therefore thrive during periods of growing consumerism. For their high demand they create sites for the experimental: "opportunities for the survival and expansion of urbanity in various guises in the form of varied supply of amenities and the maintenance of public culture."¹

Nowadays cities indeed thrive under the circumstances of high consumerism. Through the process of Gentrification, urban neighborhoods are upgraded physically, socially and economically through a flow of the middle- and upper-class towards the city.

However, Gentrification can become a victim of its own success. Homogenization is said to take place in the form of Disneyfication (fake, safe, politically correct formula entertainment) as a result of advancing commercialization.¹

Homogenization is the result of identity as a consumption choice. We strive for a static and overdetermined urban environment for it gives us the control over a certain identity. This creates enclaves, that function as urban islands whose connection to the city evaporates.³

Moreover, it makes this production of the static highly profitable as well, for keeping the environment in the same state will provide for future demand. This generates a shift from housing as a basic need towards housing as an investment.

Resulting in closed off environments unavailable to the more fragile marginalized poor classes of the city. Enabling further polarization.

We tend to have this idea of the static while in its essence the city is always exposed to change. Blinded by the plasticity of the physical we are less and less able to coop with uncertainty. While according to Sennett the urban experience and its complexity and uncertainty is necessary to develop an adult identity that prepares people to face unexpected situations and encounter difference.⁴

*"Civil society emerges as individuals become less self-involved and more socially engaged."*⁴

We maneuver towards sites of contradiction without conflict or negotiation were the maintenance of separate lifestyles is prioritized above integration. A tendency not suitable for the inevitable change within a city.

1. Metaal, S. "Gentrification, an Overview." in Gentrification. Flows and Counter-Flows, OASE, 2007, 7-28. Retrieved from <https://www.oasejournal.nl/en/Issues/73/GentrificationAnOverview>

2. Avidar, P., Havik, K., & Wigger, B. "Editorial." in Gentrification: Flows and Counter-Flows. Gentrification. Flows and Counter-Flows, OASE, 2007, 1-6. Retrieved from <https://oase-journal.nl/en/Issues/73/Editorial>

3. Salewski, Christian. "Spaces for Coexistence - Urban Design and the open city." in Open City: Designing Coexistence, 2009, 147-156.

4. Sendra, Pablo, Richard Sennett, and Leo Hollis. 2020. Designing Disorder : Experiments and Disruptions in the City. London ; New York: Verso.

playground of children in the 1909, illustrative for coping with uncertainties.

"Children playing on iron pole playground equipment at Trinity Play Park." n.d. Accessed November 1, 2021. <https://dallaslibrary2.org/dallashistory/photogallery/images/parks/pa87-1-19-59-210-10.jpg>.



research questions

This research tries to bridge between architecture and the socio-logical aspect of the build environment. Through the lens of space, the ground of conflict and negotiation will be explored. Intrigued by the (un)productive realm of uncertainties and difference the following question arises:

1. How can architecture become a medium of negotiation for cultivating the acceptance of transitory difference?

In doing so, the following sub-questions are expected to provide the necessary steps to support a strong positioning:

1.1 How can a static production of architecture represent the ambivalence of space?

1.2 Where are possible sites of conflict and exclusion in London?

1.3 What are the possibilities for developing concurrence and cooperation?

theoretical framework

1. Christiaanse, Kees, and Nancy Levinson. 2009. "Curating the Open City: An Interview with Kees Christiaanse." *Places Journal*, no. 2009 (September). <https://doi.org/10.22269/090917>.

2. Sendra, Pablo, Richard Sennett, and Leo Hollis. 2020. *Designing Disorder : Experiments and Disruptions in the City*. London ; New York: Verso.

3. Tuan, Yi-Fu. 1977. *Space and Place: The Perspective of Experience*. Minneapolis, Mn: University Of Minnesota Press.

4. Evans, Robin. 1997. "Figures, Doors and Passages." in *Translations from Drawing to Building*. 55-92.

5. Evans, Robin. 1997. "Towards Anarchitecture." in *Translations from Drawing to Building*. 11-34.

6. Reijndorp, Arnold. "The City as Performance." *POA Series*. Lecture. Accessed June 3, 2022. <https://www.youtube.com/watch?v=S6C3r8NcTx-Q&t=2460s>.

7. Sendra, Pablo, Richard Sennett, and Leo Hollis. 2020. *Designing Disorder : Experiments and Disruptions in the City*. London ; New York: Verso.

Spatial relations & architectural representation

Kees Christiaanse calls "the Open city" a society where diverse groups develop flexible mechanisms for resolving inevitable differences — into physical spaces.¹

Sennett² strongly relates to this ideal of the "Open city" and strives for the implementation of indeterminacy in the design of the urban environment to generate the flexibility for change. However, this indicates that architecture itself should be passive and minimalistic so that it remains a neutral field for integration.

This fascination for a neutral ground relates to our perception of space. Space and Place from Yi-Fu Tuan³ provides the notion of experience and how we construct reality through it. The architectural object can become a symbol through familiarization. At the same time in *For space*, Massey reflects on the ambivalence of space. Space relates to the social, thus it is subjective, multiplicity, and temporal. This imprint we can create of space becomes difficult as soon as the built environment is over-determined for a specific purpose. We therefore cannot create our own reality, this is what Sennett aims at with his goal for indeterminacy.

However, the essays of Evans^{4 and 5} show through examples the impact the architectural object, in fact, can have on our perception of space and the social relations within.

So, the search for architecture as a representation of space is to determine the idiosyncrasies of the reciprocal relation between the architectural object and the social.

possibilities for concurrence

Arnold Reijndorp⁶ has made two distinctive observations about the social life in the city. The first is an overview of the history of the boulevards in Paris, and how they developed a heterogeneous cityscape in the first place. This relates to the concepts described by Sennett⁷, of borders: it is an edge where different groups interact. The second is the parochial domain: the fact that the communal is not any more place-bound, but instead is found in places of common ground. This relates to our inability to be confronted by the outsider, for we can be safe in our separate parochial domains. However, Reijndorp⁶ does not only see this as a threat but also as an opportunity. Both the concept of the border as the parochial domain have two sides, they have the opportunity to integrate as well as to segregate. A potential can be found through a thorough examination.

theoretical framework

8. Graham, Stephen. 2010. *Disrupted Cities : When Infrastructure Fails*. New York: Routledge.

9. Sharr, Adam. 2010. *Heidegger for Architects*. London: Routledge.

10. Attout, Alice, and Santiago Cirugeda. 2018. *Usted está aquí: Recetas Urbanas*. Madrid: Ediciones Asimétricas.

11. Kotier, Philip, and Gerald Zaltman. 1996. "Social Marketing: An Approach to Planned Social Change." *Social Marketing Quarterly*, 7-20.

Graham⁸ provides a framework for the notion of disruption, which creates moments of contemplation in the usually "hidden" infrastructure. Therefore, generating a perspective upon relations that seem to be unmodifiable, questioning their (un)flexibility. In the sense of architecture and spatial relations we are too ingrained to the matter for our ability to reflect, and possibly change our attitude towards the already established environment. So it is fruitful to search for the qualities of disruption, the potentiality of distancing.

Another interesting notion is that of self-building. It has the ability to inflict a deeper meaning for the architecture towards its actors. Heidegger⁹ shows how the relationship between building and dwelling is intertwined and condemns the fact this relationship stopped existing through professionalism in contemporary society. Moreover, Santiago¹⁰ promotes the concept of the anecdote via self-building. The anecdote is a small act and relates to the incidental, something worthy to share. However, the shimmering impact of this is not to be underestimated for the development of experience, and therefore the perception of space.

The last perspective on creating common ground is actually the most obvious one. How to create a fundament for a directing towards a common goal is propaganda, or phrased differently: social marketing. It is difficult to get people out of the comfort of their own social world, therefore Kotier and Zaltman¹¹ can provide some insights into persuasion.

methodology and methods

Showcase of Hackney.

To give insight into the tensions between groups within London, the research starts with the use of mappings of disparities and gentrification. For deeper investigation, the preference goes to an area where the flux of the upper class is juxtaposed to deprived locations. Hackney is the borough in contemporary London with the most contrast and therefore probably the area with the most tension between different social layers. This tension will be researched through mapping and collage of borders and boundaries, through observations made while walking through the borough.

methodology and methods

Tension of representation

The fact that this first layer of mapping is based upon one's own observations, has to do with the other theme: architecture and representation. By explicitly withholding information, different maps will be created through an expanded amount of experience of the borough. Therefore, reflecting on prejudice and the subjectivity within the perception of space.

So, the first mapping will be made out of observation. The second one is about transitions. By researching the change in the neighborhood a better understanding will be found of the creation of these tensions. What is replaced by what?

The third mapping is derived from different perspectives. Through interviews with different people from a variety of backgrounds, a distinction will be made on the perception of the neighborhood through diverse sets of eyes.

Theoretical approach

The first part of the theory: spatial relations & architectural representation is less used for providing a framework and more effectively used to provoke questions. It is specifically related to the ambiguity of space and how to deal with the multi-relational aspect. This is directly used for providing answers in the design approach.

The second part of the theory is a response to the provocations of the theory developed in the first part. It is a search for solutions and to cope with indeterminacy and transitions. Thus it is intrinsically linked to the design agenda and can be seen as in the middle of being a theoretical framework and a design approach.

Case studies.

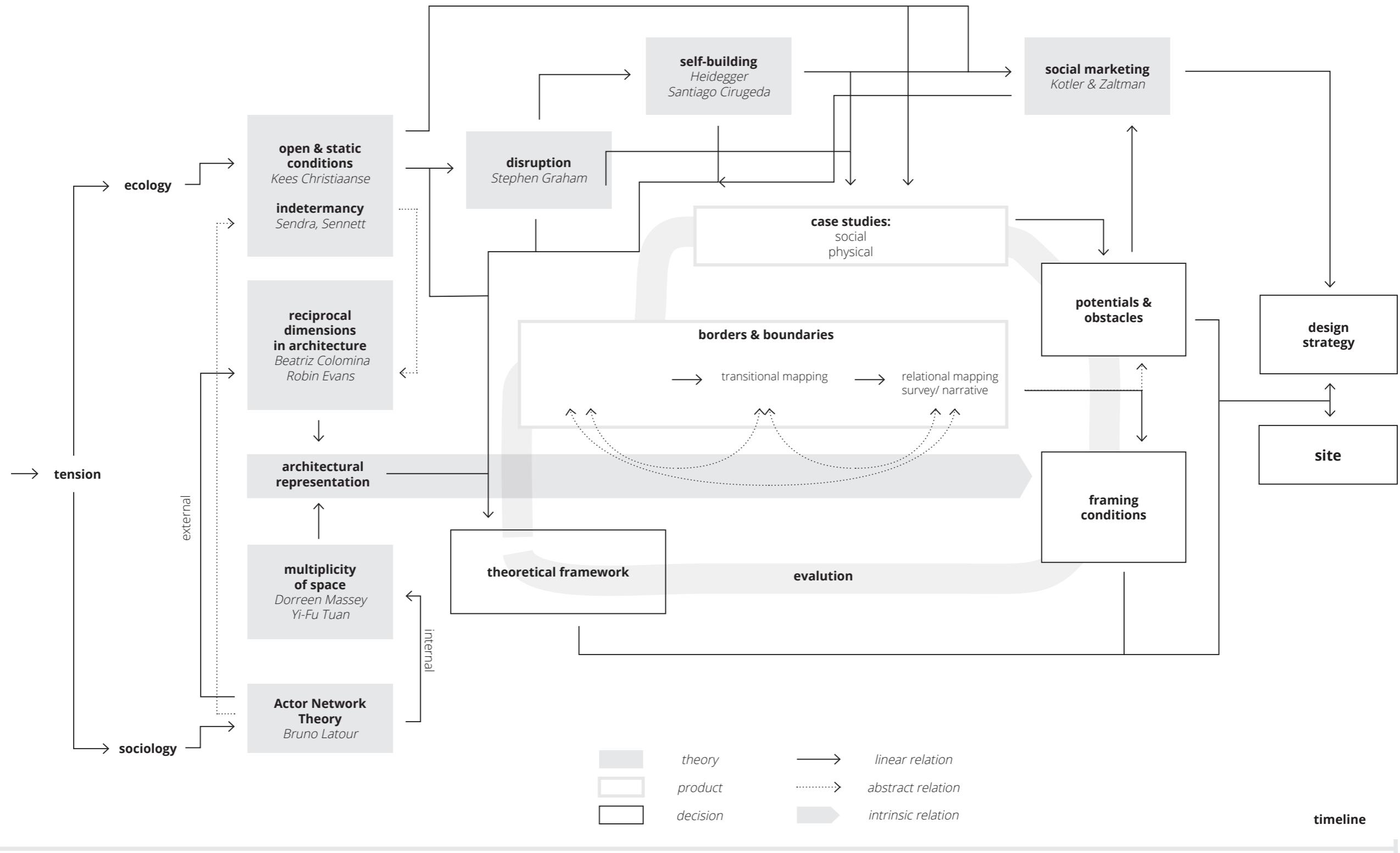
The difficulty in questioning our perception of space and the representation of architecture is an overwhelming level of abstraction. So, what is the relevance of the research if there are no possibilities of translation? Thus, is the use of case studies and precedents very important.

As mentioned in the previous paragraph, in the second part of the theory -possibilities of concurrence- is this segment linked to the eventual design. So the precedents are used for the framework of the design.

relevance

The issues and tensions provoked by gentrification are not only related to the city of London. The research can be relevant for other cities.

The most productive ground is the search for architecture as a medium for negotiation. How to co-op with different perspectives and conflicts. Can it be possible to invent an architecture for negotiation? Or can the designer himself never distance himself enough towards the site and its actors. And how will reproduction influence the interpretation upon the architectural object? The difficulty in this research lies in the realm of temporalities, and the integration of different perspectives. These are issues architecture in general is exposed to. However, within this project it is confronted with the extreme.



annotated bibliography

Attout, Alice, and Santiago Cirugeda. *Usted está aquí: Recetas Urbanas 2018.* Madrid: Ediciones Asimétricas, 2018.

Cirugeda describes in his books the most important buildings and projects that he made. The main message that is derived from this book is how powerful self-building can be. Through concrete participation, a potent mechanism comes to light. The power of the anecdote. By already forming stories and experiences within the process of the building, the connection with the building becomes more resilient.

Colomina, Beatriz. 1988. Review of Introduction: On Architecture, Production and Reproduction. *Architecture Production and Reproduction* 2: 6-23.

Colomina describes the relationship between architecture and reproduction. Reproduction acts as a mirror reflects the self, thereby constructing a translation and producing a different meaning towards the original. Thereby showing the ambiguous relation between architecture and its interpretation. What constitutes the meaning, is it the object itself or our perception of it?

Evans, Robin. "Figures, Doors and Passages." Essay. In *Translations from Drawing to Building*, 55-92. Cambridge, Mass: The MIT Press, 1997.

Evans reflects on architectural plans and the social relations and hierarchies of that time. Through his analysis of architecture, paintings, and text from the same timeframe he unravels the connections between architecture, representation, and human interaction.

Evans, Robin. "Towards Anarchitecture." Essay. In *Translation from Drawing to Building and Other Essays*, 11-34. Cambridge, Massachusetts: MIT Press, 1997.

Evans writes about the interferences of architecture in our lives. Through objects (and therefore architecture) we expand the possibilities we have as human beings. They have a big influence on the system which we call society.

2. Latour, Bruno. 2005. *Reassembling the Social : An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press.

annotated bibliography

Graham, Stephen. 2010. *Disrupted Cities When Infrastructure Fails*. Routledge.

This book describes the peculiar situation of disruption. It explores how this phenomenon uncovers the "hidden" infrastructures and the political relations that accumulated into the failure of certain systems.

Kotier, Philip, and Gerald Zaltman. "Social Marketing: An Approach to Planned Social Change." *Social Marketing Quarterly* 3, no. 3-4 (1996): 7-20. <https://doi.org/10.1080/15245004.1996.9960973>.

Achieving behavioral change is a very difficult task, for nobody wants to be told what to do. Even if the message is obvious the right thing to do. So social marketing is an uncertain endeavor. Kotier and Zaltman, examine through case studies the pitfalls of social marketing, thereby creating a framework for successful approaches.

Latour, Bruno. 2005. *Reassembling the Social : An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press.

Bruno Latour challenges the way we label the 'social' or 'society'. "We are as actors always 'inside the domain of the social world. Therefore, it becomes difficult to maintain objectivity, even for the social scientists."² This labeling tries to imply an essence in processes to form them as social. Whereas Latour tries to be more objective by looking at the social as relationships between humans and non-humans (objects). These connections become eventually the essence of a certain entity. It can form a productive ground for architecture as a medium for social processes, by examining the relations between object (architecture) and actors not as a separate whole but as mutually influencing each other.

Massey, Doreen. *For Space*. Los Angeles, California: SAGE, 2015.

Our sense of space is hugely important, for our understanding of the world. Space is the dimension of the social: how we coexist in temporal timeframes with each other. This is a continuously shifting process. Massey reflects on how space can be a material, concrete, but also abstract at the same time.

annotated bibliography

Rieniets, Tim, Jennifer Sigler, and Kees Christiaanse. 2009. *Open City : Designing Coexistence*. Amsterdam: Sun.

This journal examines the ideal of the "Open city". Through different essays it becomes more tangible how this notion exists in the contemporary city. Key findings are conclusions that this matter is both a temporal situation, a balancing act between the closed and the open, and fragmented: the open city is never fully realized, however in every environment there seem to be cracks of potential.

Sendra, Pablo, Richard Sennett, and Leo Hollis. 2020. *Designing Disorder : Experiments and Disruptions in the City*. London ; New York: Verso.

Sennett proposes that cities should be a democratic space. Not in a political form, but as a tactile experience. Through the use of porosity of territory, incomplete form, and nonlinear development it focuses more on participation. It shows a certain tension between the development of architecture and the forms of usage. And how disruption can dismantle overdetermined spaces in the urban environment. A strong starting point for the case studies on disruption.

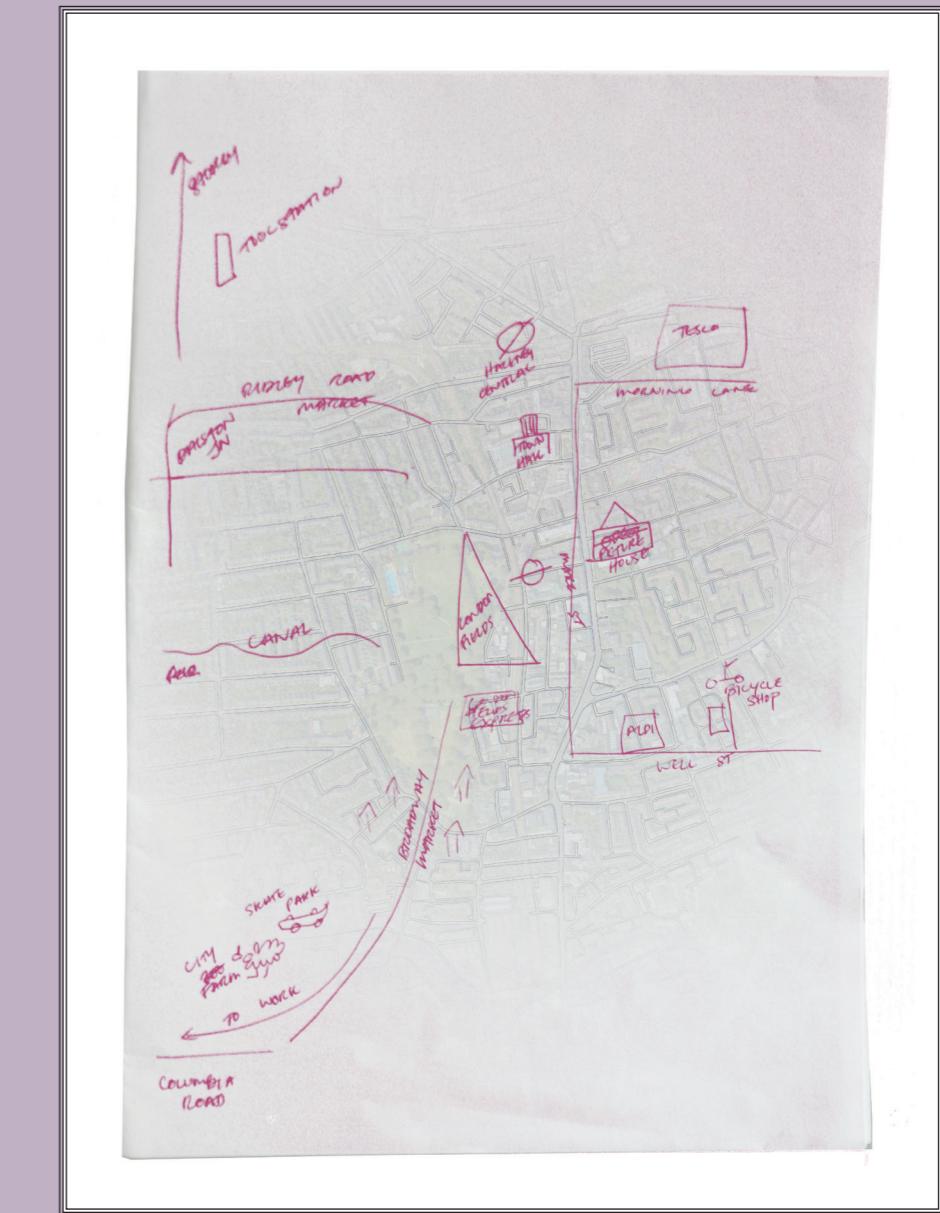
Sharr, Adam. *Heidegger for Architects*. London: Routledge, 2010.

Heidegger philosophizes about the relation between building and dwelling, and how this relationship has eroded through time. Dwelling (the social) is dependent upon building (the organization: architecture), moreover, the building is also dependent on dwelling: the design is delivered through the intentions of the end-user. However, this mutual influence is non-existent in contemporary architecture for the distance between the two concepts has been expanded too far.

Tuan, Yi-Fu. 1977. *Space and Place: The Perspective of Experience*. Minneapolis, Mn: University Of Minnesota Press.

Experience is the way humans construct their reality. Familiarization with the environment results into the shaping of the rather more undifened space towards the place. We attach values and therefore create identity towards architectural objects. This demonstrates the superimposition of our own experience in the form of memory over architecture. This implies a more inward approach towards reproduction and architecture.

IDENTITY & PERSPECTIVES



in Hackney



Parks



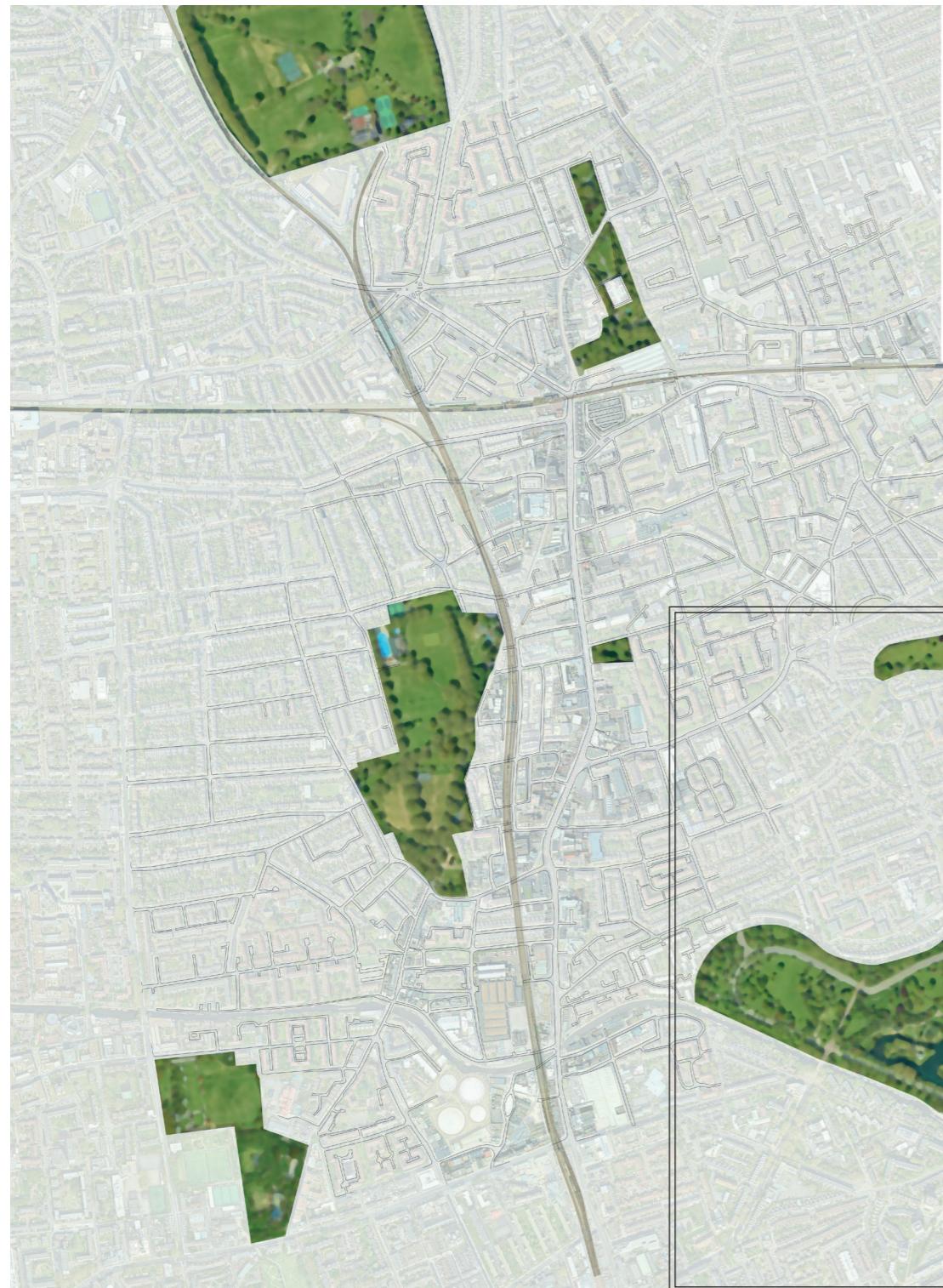
London Fields



Caroline and Neil, *London Fields*, Photograph, CK travels, November 16, 2022, <https://www.cktravels.com/london-fields-broadway-market-guide/>.

The characteristic feature of London Fields is the open field in the centre of the park. This is surrounded by several areas, most of which are filled in as places to play sports, such as: tennis, a swimming pool and outdoor gym. Because of the open aspect, recreation varies quite a bit. People walk, enjoy the weather or play sports on the field such as cricket.

London Fields



Victoria Park



Victoria park, Photograph, PetsPyjamas, November 16, 2022, <https://www.petspyjamas.com/pet-neighbourhood/venue/victoria-park-e3-5tb/>.



Caroline and Neil, Victoria Park Chinese Pagoda, Photograph, CKtravels, November 16, 2022, <https://www.cktravels.com/victoria-park-village-london/>.

Victoria Park

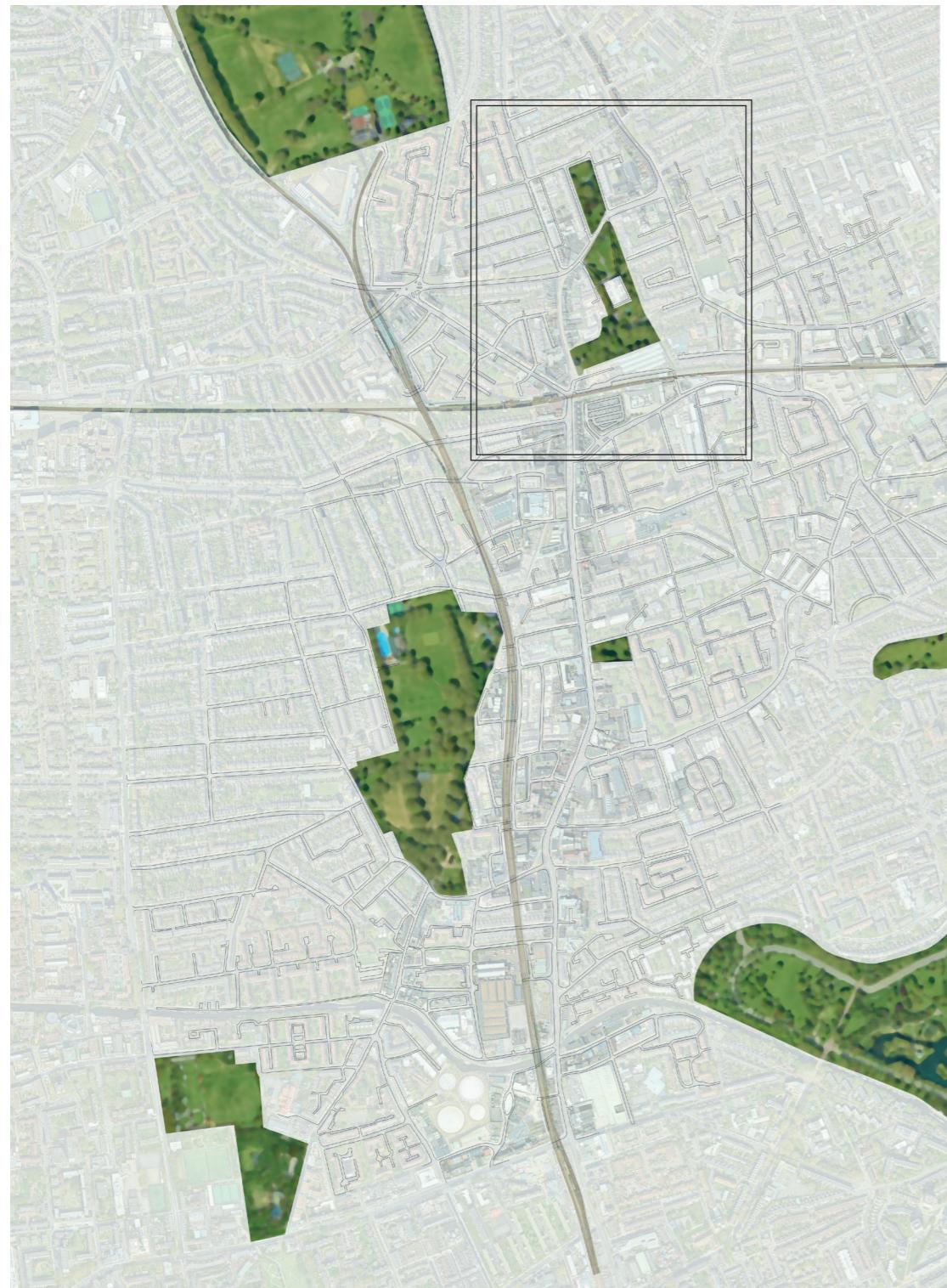


Photograph, Hire a pitch, November 16, 2022, <https://hireapitch.com/Victoria-Park-Hackney-Cricket>.

Victoria park is the oldest and biggest park within Hackney. As a result of the scale of this park there is a huge variety of area's. There are open fields used to play cricket, a landscaped english garden, even a lake. It therefore accommodates many different functions. Both in usage as in symbolism. Victoria park has been central to outdoor activity in east-London. So, it has been a place of importance not only for the surrounding neighborhoods but on the scale of the city itself. This manifest itself through the political gatherings that take place, as well as the many festivals this park has seen throughout the years.

Victoria Park

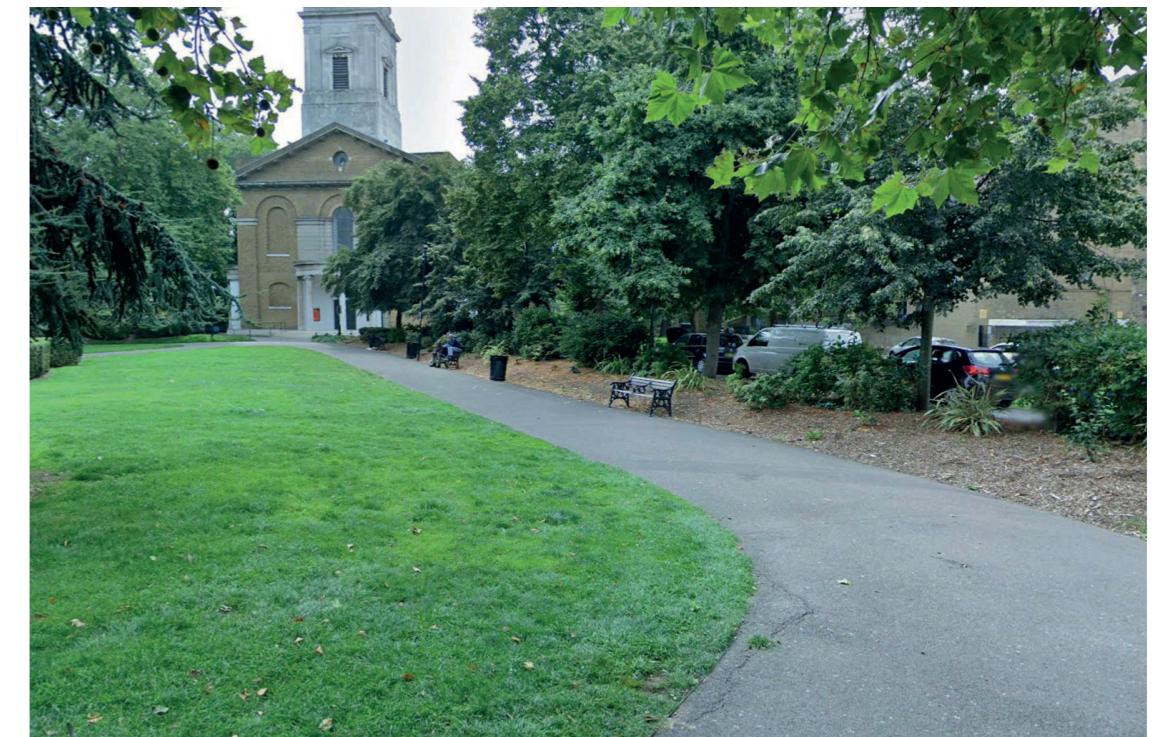
Victoria Park



Churchyard gardens



Rob Cartwright, *Gravestones in the churchyard gardens*, Photograph, Rob Cartwright photography, November 16, 2022, <https://robcartwrightphotography.wordpress.com/2012/07/30/population-density-thursday-28-june-365-360-day-340/>.



Google earth, *Churchyard gardens*, Photograph, Google, November 16, 2022.

Churchyard gardens



Image by author.

Churchyard gardens

The St John at Hackney churchyard gardens is defined by its intimacy. As a result of its fragmented nature. The church itself divides the park in two, and furthermore the different areas are fenced off either by walls or vegetation. Also the height difference disrupts the line of sight. Therefore, the areas differ tremendously by usage and actors. On the northern part it is more open and people are using the benches on the side, with no activity in the middle. Adjacent to the church on the south there is a children's play area occupied by families. Surrounding these areas is a more vegetated environment mainly used as a through route.

Churchyard gardens



Hackney downs



Julian Mason, *Hackney Downs park*, Photograph, Flickr, November 16, 2022, <https://www.flickr.com/photos/bunchandduke/3512747813>.

Hackney Downs shares a lot of its characteristics with London Fields. As an open field used for sports, surrounded by greenery and other sports functions. There is a tennis court, a basketball court, athletics track and people play cricket.

Hackney downs



Canals



Google earth, *Regent's canal*, Photograph, Google, November 16, 2022.



Google earth, *Regent's canal by the Gas holder*, Photograph, Google, November 16, 2022.

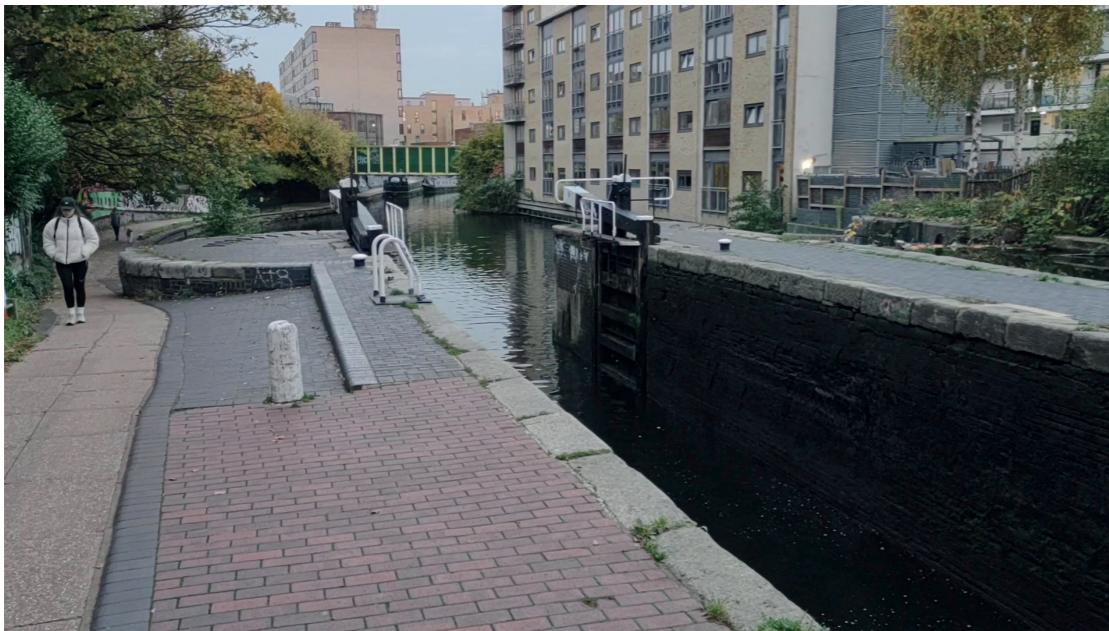


Image by author.

Hackney is often associated with rivers and canals. Relative to other boroughs in London, Hackney has a lot of water trails to offer. Distinctive is the fact that the canals do not cross through Hackney but rather run along the edges of the district. The association of Hackney and water is not that the district itself contains as much, but that the routing to Hackney can mostly be walked along the canals. Therefore, navigating towards and from Hackney is related to the canals and rivers.

Regent's Row

Andrews Road



Markets



Ridley Road Market



Tam Winter, *Ridley Road Market tour*, Photograph, Timeout, November 16, 2022, <https://www.timeout.com/london/things-to-do/ridley-road-market-tour>.



Julian Mason, *Hackney Downs park*, Photograph, Flickr, November 16, 2022, <https://www.flickr.com/photos/bunchandduke/3512747813>.

Ridley Road Market



streetfood Ridley Road, Photograph, Hackney, November 16, 2022,
<https://news.hackney.gov.uk/update-on-ridley-road-market/>.

Ridley Road Market

Ridley Road Market is one of the most vibrant in East London, on account of the various ethnicities offering a unique combination of international flavours from around the world. The range of products is as diverse as the blend of cultures that resides the market. From the regular groceries like fruit and vegetables to clothing, household goods and even streetfood.

Ridley Road market plays an important role for the lives of the more deprived classes within Hackney. For, the low prices the products have to offer. The market is open from monday to saturday. On the end of the afternoon when the market closes, the area becomes very messy and desolate. As a result of the mono-functionality of Ridley Road market.

Ridley Road Market



Broadway Market



Shutterstock, *Broadway Market*, Photograph, Secret London, November 16, 2022, <https://secretldn.com/broadway-market-hackney/>.



Market, Photograph, *Broadway Market*, November 16, 2022, <https://broadwaymarket.co.uk/gallery/market/>



Nick Levine, *Broadway Market*, Photograph, Time out, November 16, 2022, <https://www.timeout.com/london/shopping/broadway-market-1>.

Broadway market is a place for specialist, high-quality food, vintage clothing, independent boutiques and street food. The market itself is only open on Saturdays. The rest of the week the street has a lot to offer in the form of trendy boutiques, bakery's, cafés and restaurants. The overall pricing is on the high end which often happens to fashionable high-quality markets in London.

Broadway Market

Broadway Market



Bohemia place Market



Black-owned Market, Photograph, Bohemia Place Market, November 16, 2022, <https://bohemiplacemarket.com/welcome>.

Bohemia place market is a market event. They organize differently themed markets. Such as: a christmas market, black-owned marked, wasted chic market ect. The regularity of these markets is seasonal: in spring/summer, two or three weekends a month are devoted to a particular market. In winter they organize the christmas market. These markets are mainly themed around a certain social agenda being: the promotion of goods and products from the more disadvantaged classes in Hackney, vegan and organically produced food, and the use of recycled and/or upcycled products as a means of lower prices and sustainability.

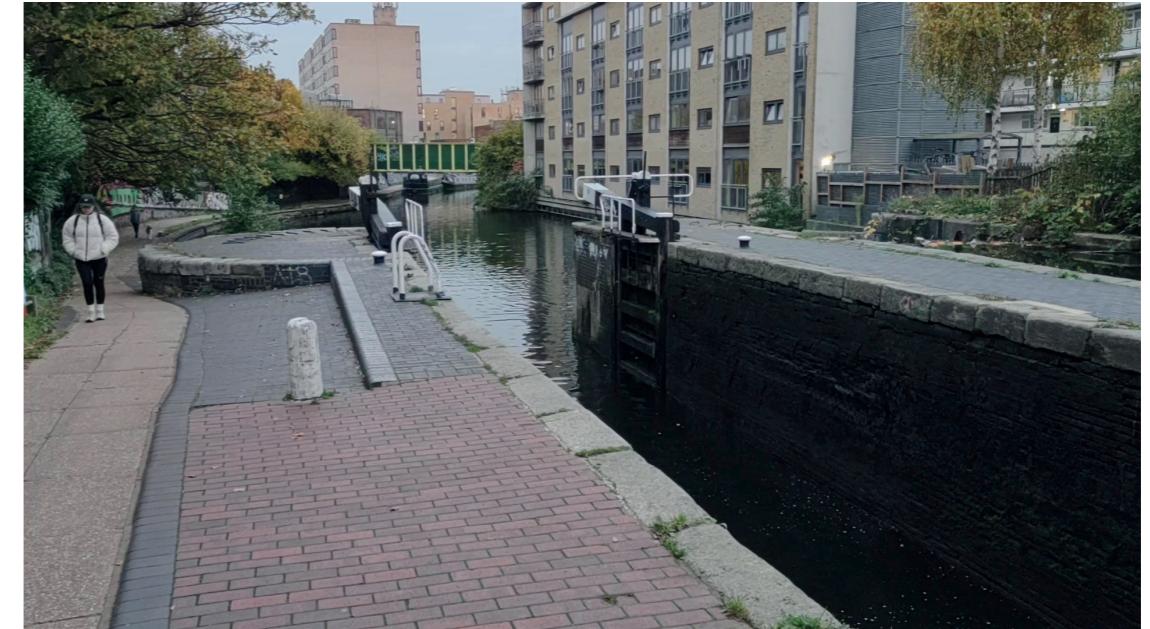
Bohemia place Market



Pedestrian



Anna Highfield, *London Fields Forever*, Photograph, My London, November 16, 2022, <https://www.mylondon.news/whats-on/whats-on-news/gallery/market-hackney-street-its-like-20299535ke/3512747813>.

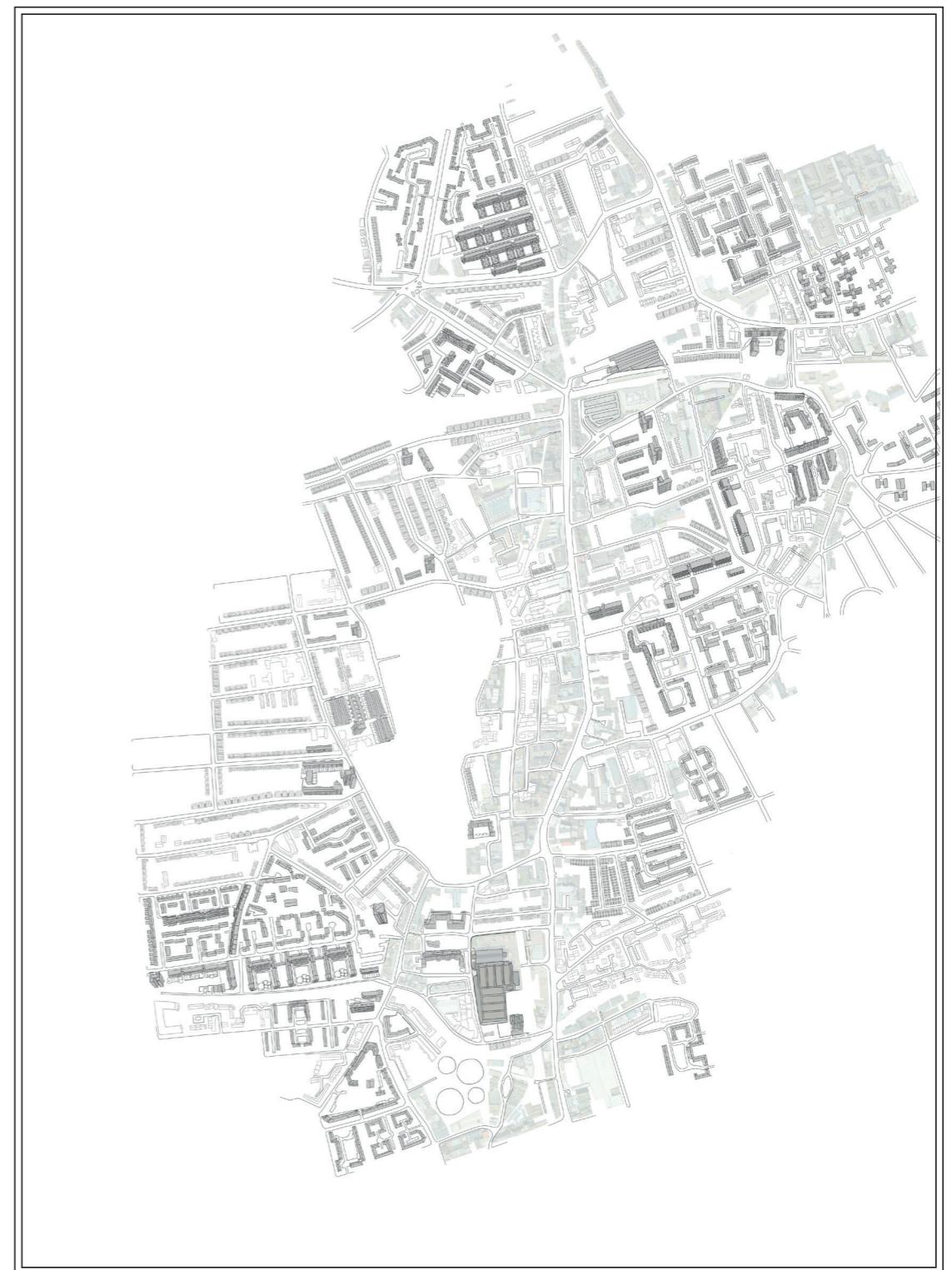


Regent's canal, image by author

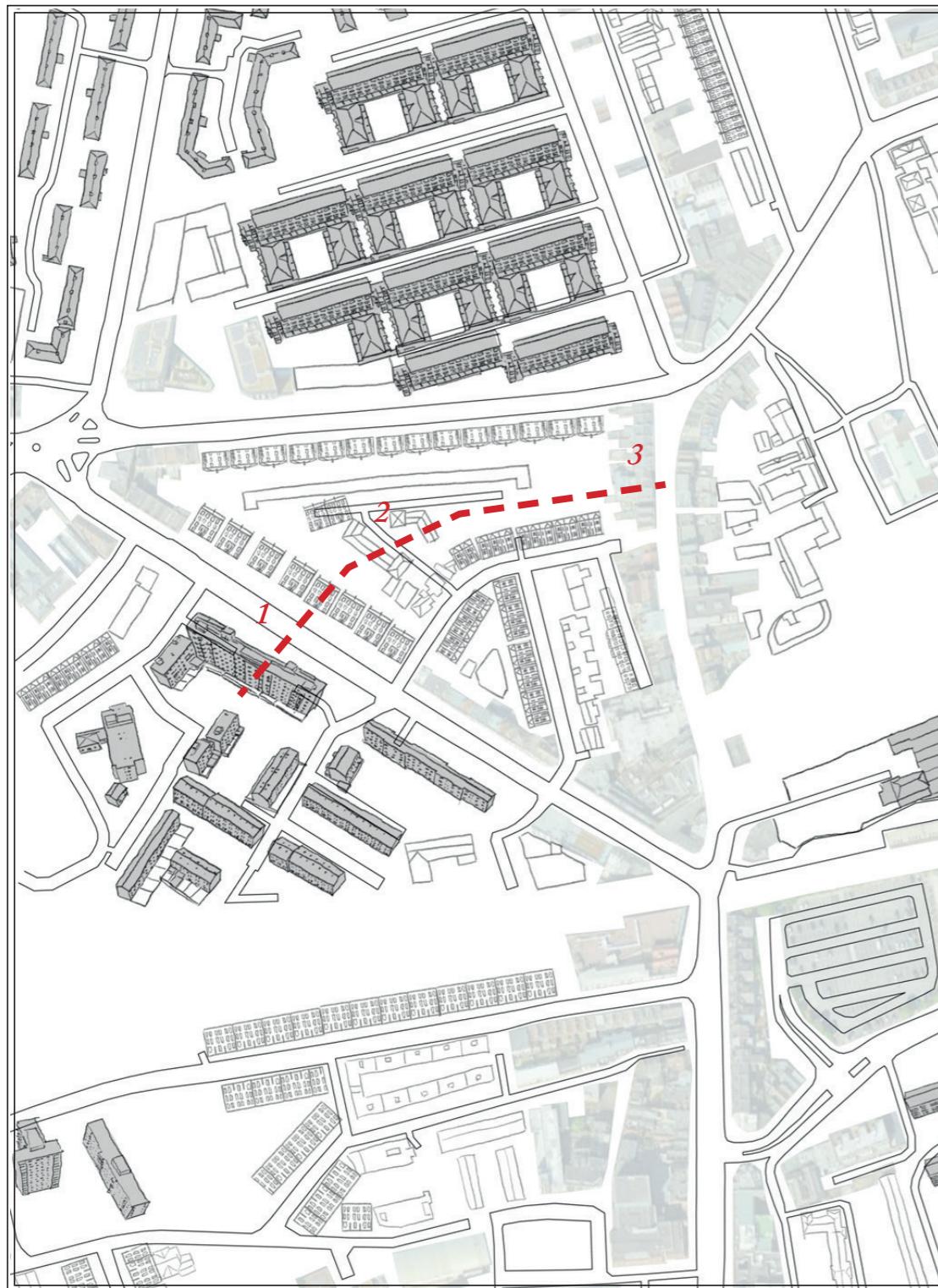


Mare Street, image by author

Another peculiarity associated with the identity of Hackney is mentioned: walking. The amount of parks and canals have a big impact on the identity of Hackney. Furthermore, they offer pleasing routes to walk around in the borough. Moreover, certain areas mainly associated with shopping areas (such as markets) are pedestrian orientated. In these places car usage is undermined or even prohibited. This is highly unusual for a borough in London.



Incoherence



Google earth, *Regent's canal by the Gas holder*, Photograph, Google, November 16, 2022.



Google earth, *Regent's canal by the Gas holder*, Photograph, Google, November 16, 2022.

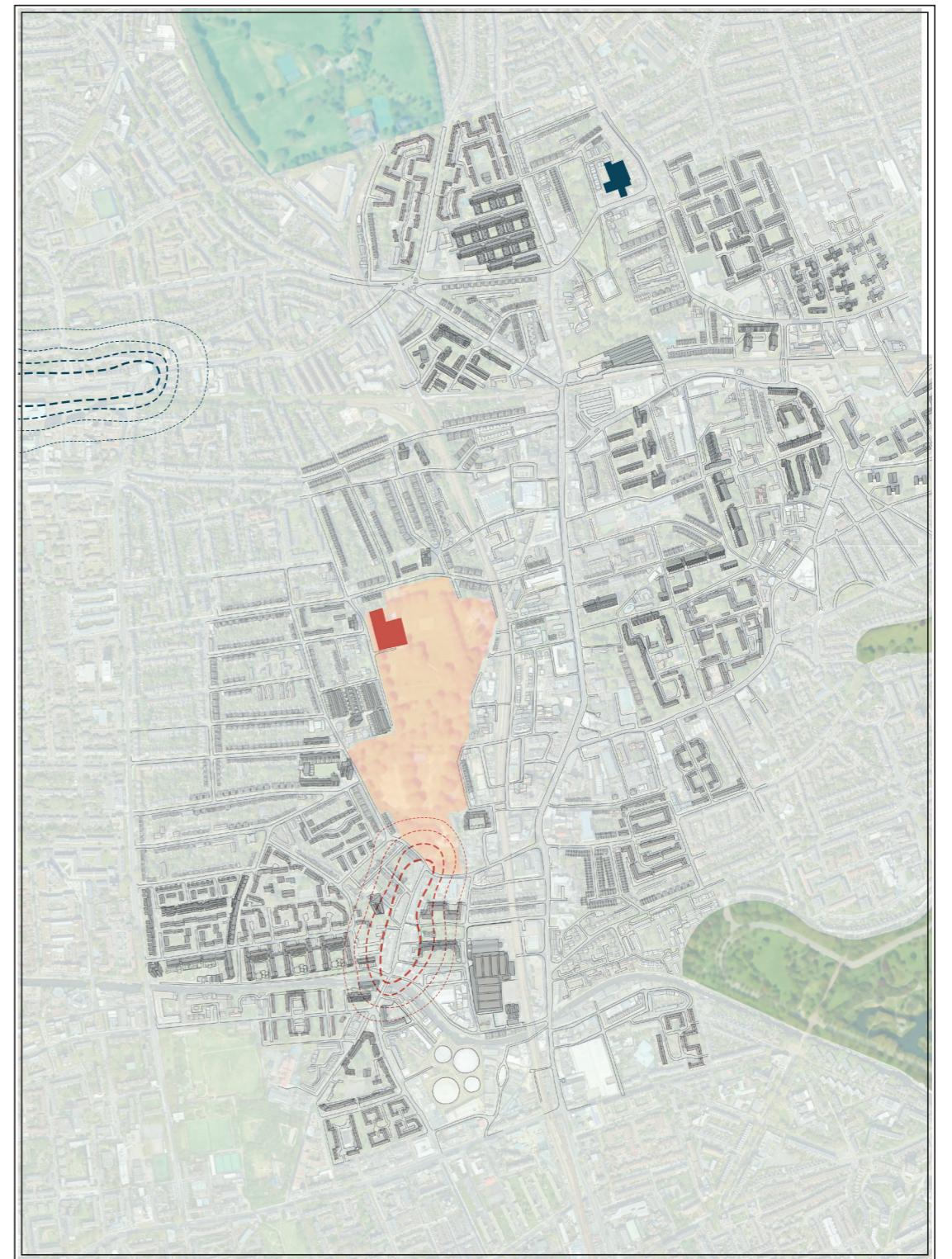
fragments of a housing block



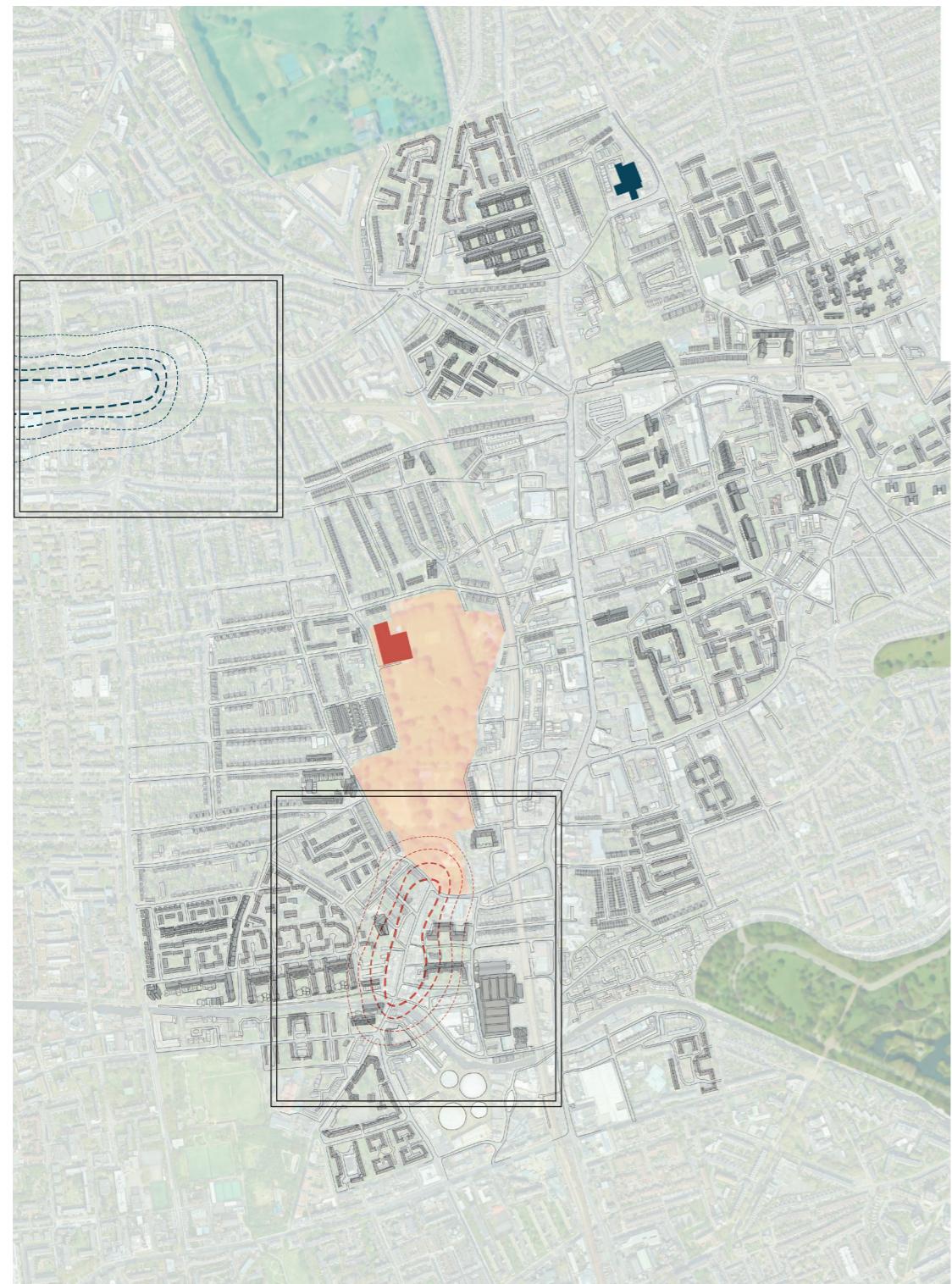
Google earth, Regent's canal by the Gas holder, Photograph, Google, November 16, 2022.

The architecture in Hackney is seen as very diverse and mixed. Moreover, it becomes very disorderly a continuous patchwork of various forms and identities. Or in the words of one of the interviewees: "Higgledy-piggledy". This has been confirmed by one of the other participants who does not reside in the area: he could not make sense of how he should navigate through the neighborhood. His orientation is saved by the routing across the parks and alongside the canals.

This cross section shows the different environments adjacent to each other. In just one housing block four different atmospheres are perceived. In the first photo two typologies are visible on each side of the street: the old English row-houses and an apartment flat as a part of an estate. Whilst in the second photo is taken from the street into a courtyard with low-rise social housing. The last photo is taken in Mare street, a shopping area, where in this part it consists out of Victorian aged row-housing. This section is diverse in the public space, the typologies and the social-economic layers.



Differences



Markets

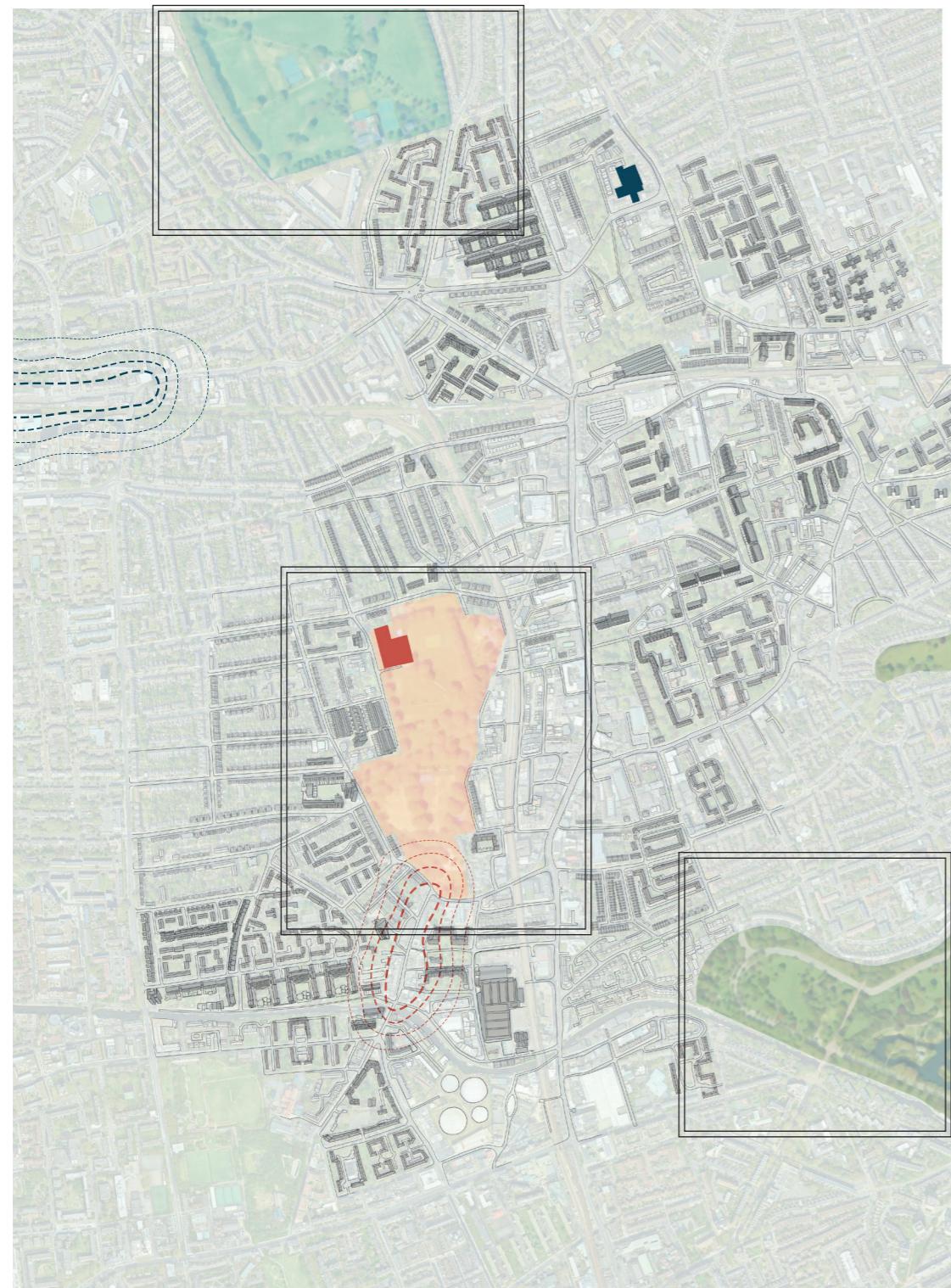
The diversity in Hackney is not only present in the architecture but also in the demographics of the population. There is a wide variety of social classes and ethnicities in the borough. However, they do not mix and this is the most apparent at activities in the public realm. Such as the markets and the parks. They have become manifestations of the change that has impacted Hackney.

Ridley Road Market

As is mentioned before, Ridley Road provides for the lower social classes in their grocery shopping. Unfortunately due to the rising rent, decaying state of the infrastructure and the declining group of visitors (due to the displacement of the long-term residents) the market is under threat. The influx of the new residents do not fill in the gap that's left of the relocated former customers.

Broadway Market

The trendy area of Broadway market is seen as the epicenter of gentrification in Hackney. Through the growing recognition of Broadway market as a vibrant place, more upper-class people took the leap towards east-London. So, what began as a tiny market surrounded by cozy little bookshops has turned into an overpriced market for people who are more looking after the trendiness of the place. The long-term residents, mainly persons of color, avoid this place and feel uncomfortable.



Parks

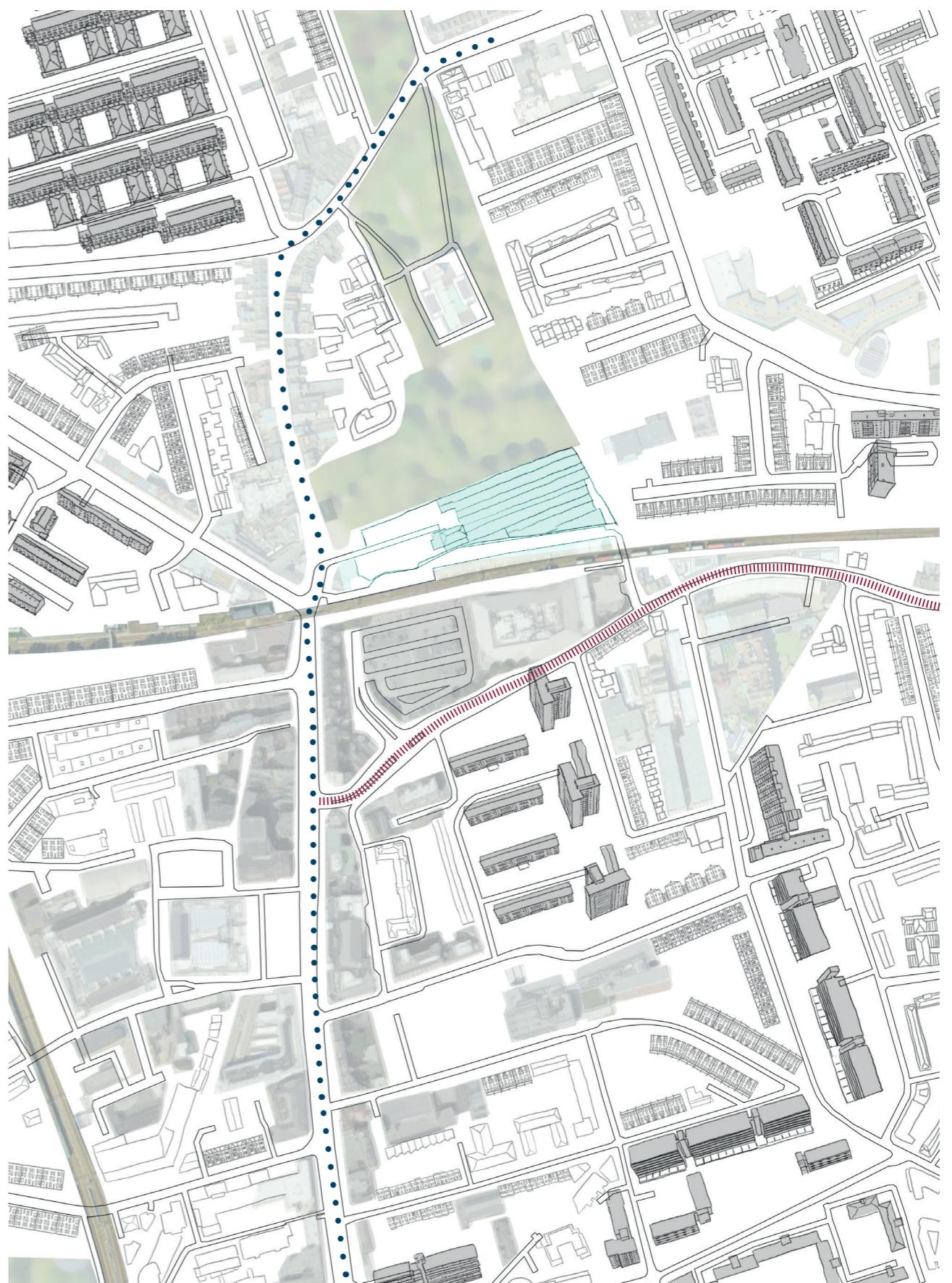
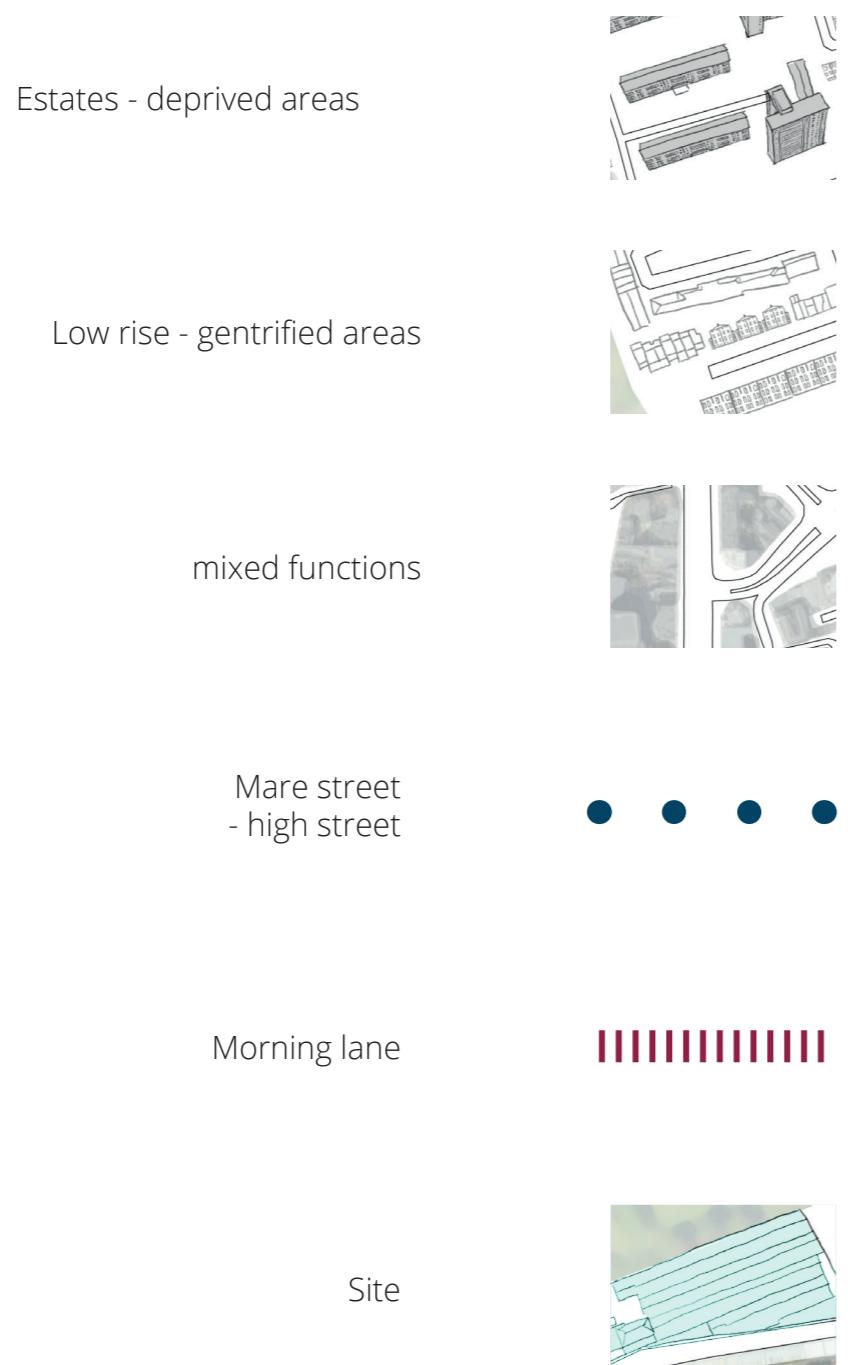
Victoria park

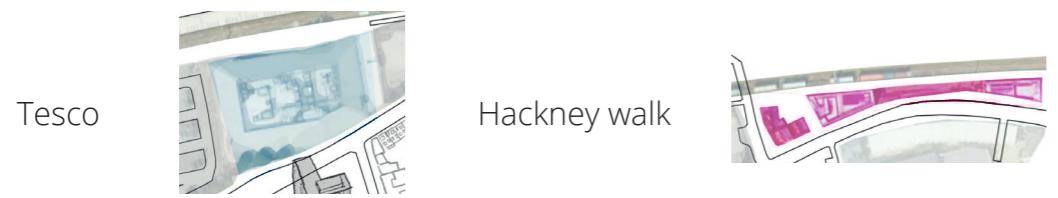
As the biggest park with a more central place in the city it is less visited by local people. It is nowadays more visited by tourists, and people from outside of the area. The local people that still do reside in this park are their either for sports, events or from the adjacent neighborhood. Mostly older upper-class families since the area north surrounding Victoria park is more in the end phase of gentrification.

London Fields & Hackney Downs

London Fields and Hackney Downs are very comparable in their usage and form. However, the context and therefore, the users are different. London Fields is adjacent to Borough Market and the southern part of Mare street, which are areas mainly used by the new middle-class residents. Hackney Downs is further away from the hectic bourgeoisie, and surrounded by social housing estates. Hence, the users are from various backgrounds and lower income classes.

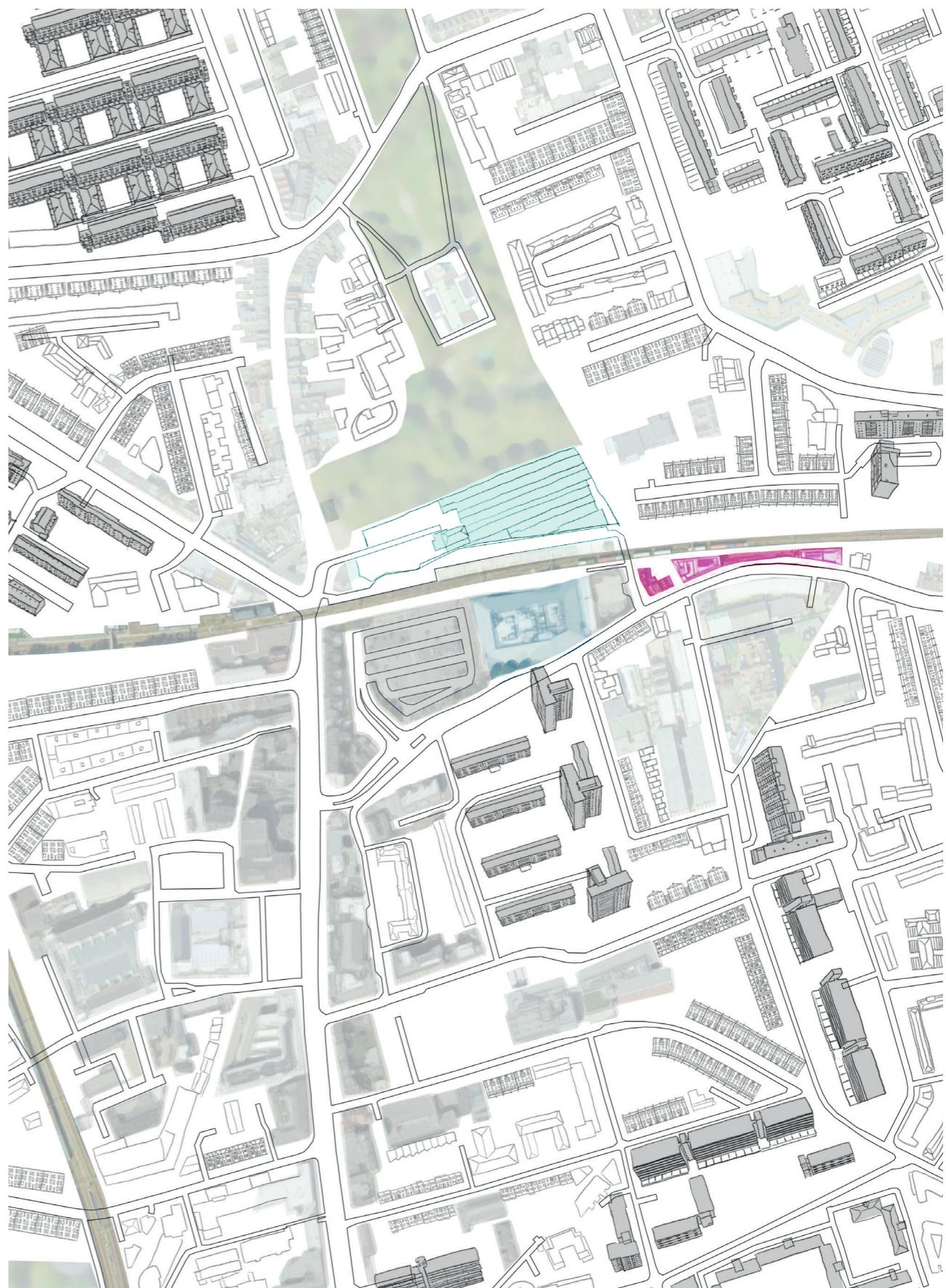
Site exploration

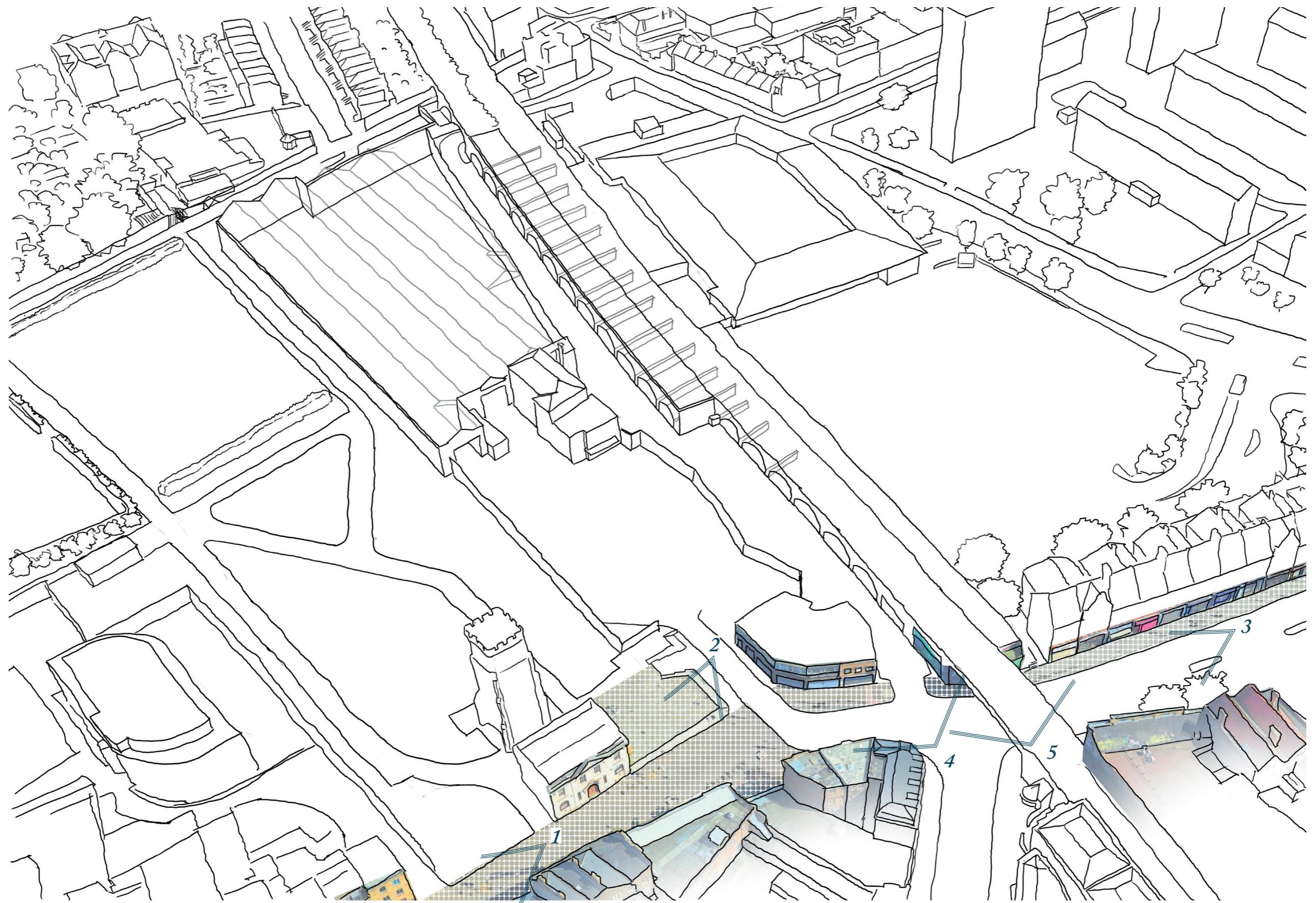




For who is Morning Lane?

There is a lot going on these days about possible plans for the tesco site. The same developer of the Hackney walk is planning to build more high-end housing mixed with luxury shops. The Tesco is an important place for many tenants in Hackney. Moreover, Hackney walk's neighbouring ambitious project, a high-end fashion area, has already failed miserably. Almost every retail space is empty.







Picture 1 - Mare street, image by author



Picture 2 - Mare street, image by author



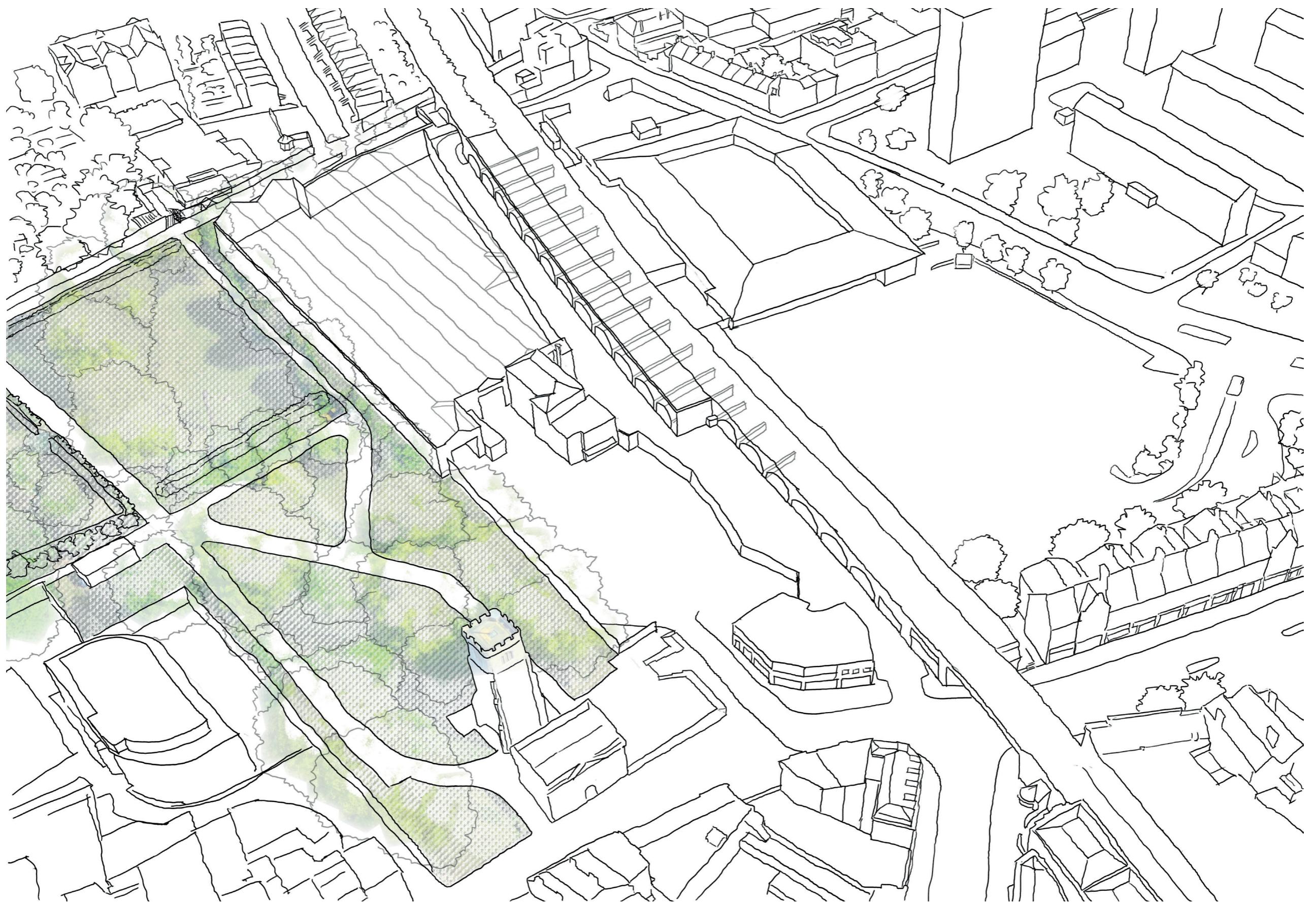
Google earth, Picture 3 - Mare Street, Photograph, Google, November 16, 2022.



Picture 4 - Mare Street, image by author



Picture 5 - Mare Street, image by author





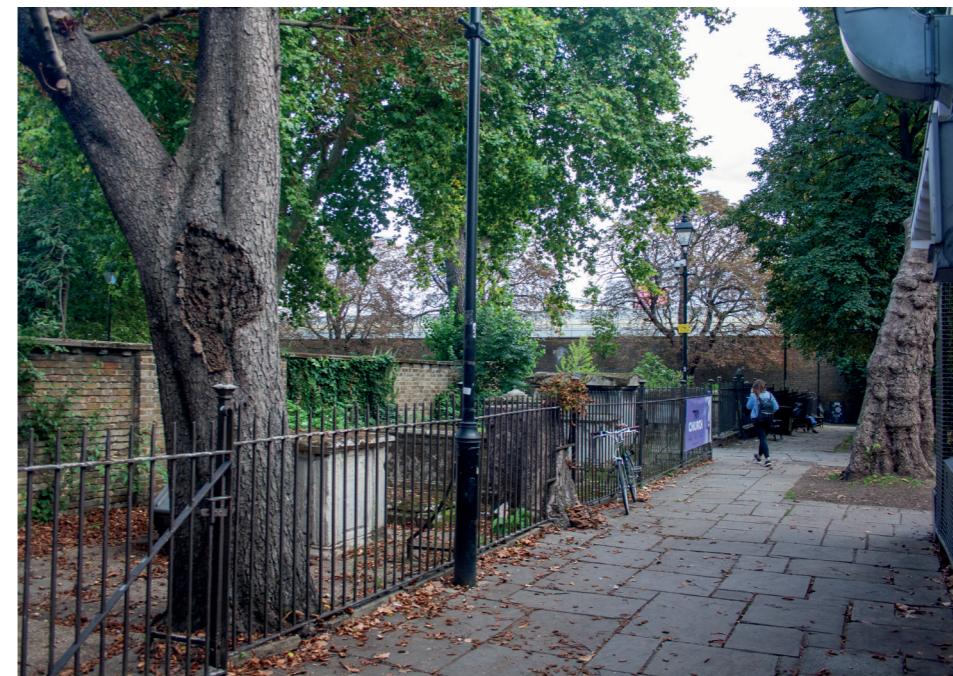
Picture 1 - Churchyard gardens, image by author



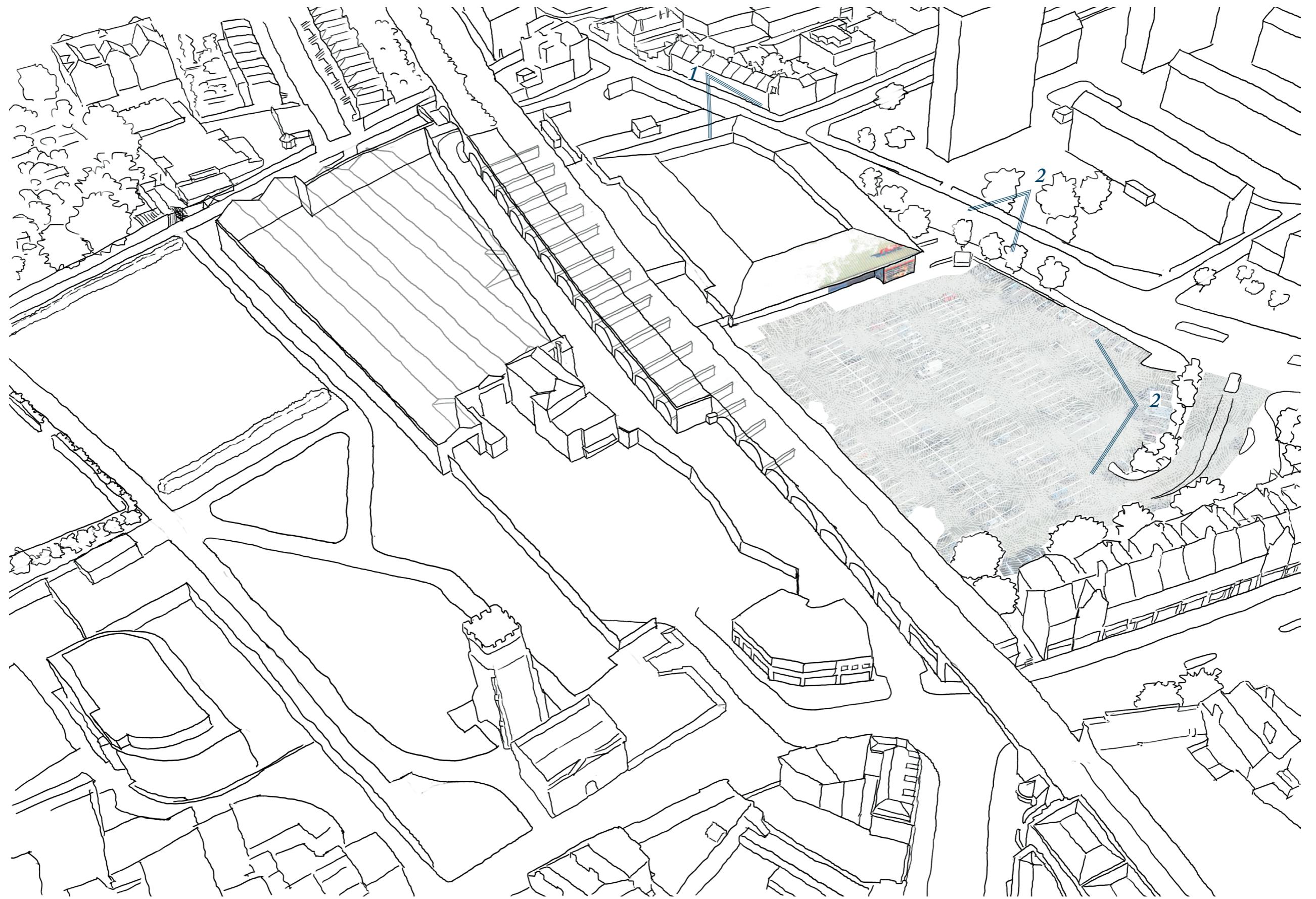
Picture 2 - Churchyard gardens, image by author



Picture 3 - Churchyard gardens, image by author



Picture 4 - Churchyard gardens, image by author





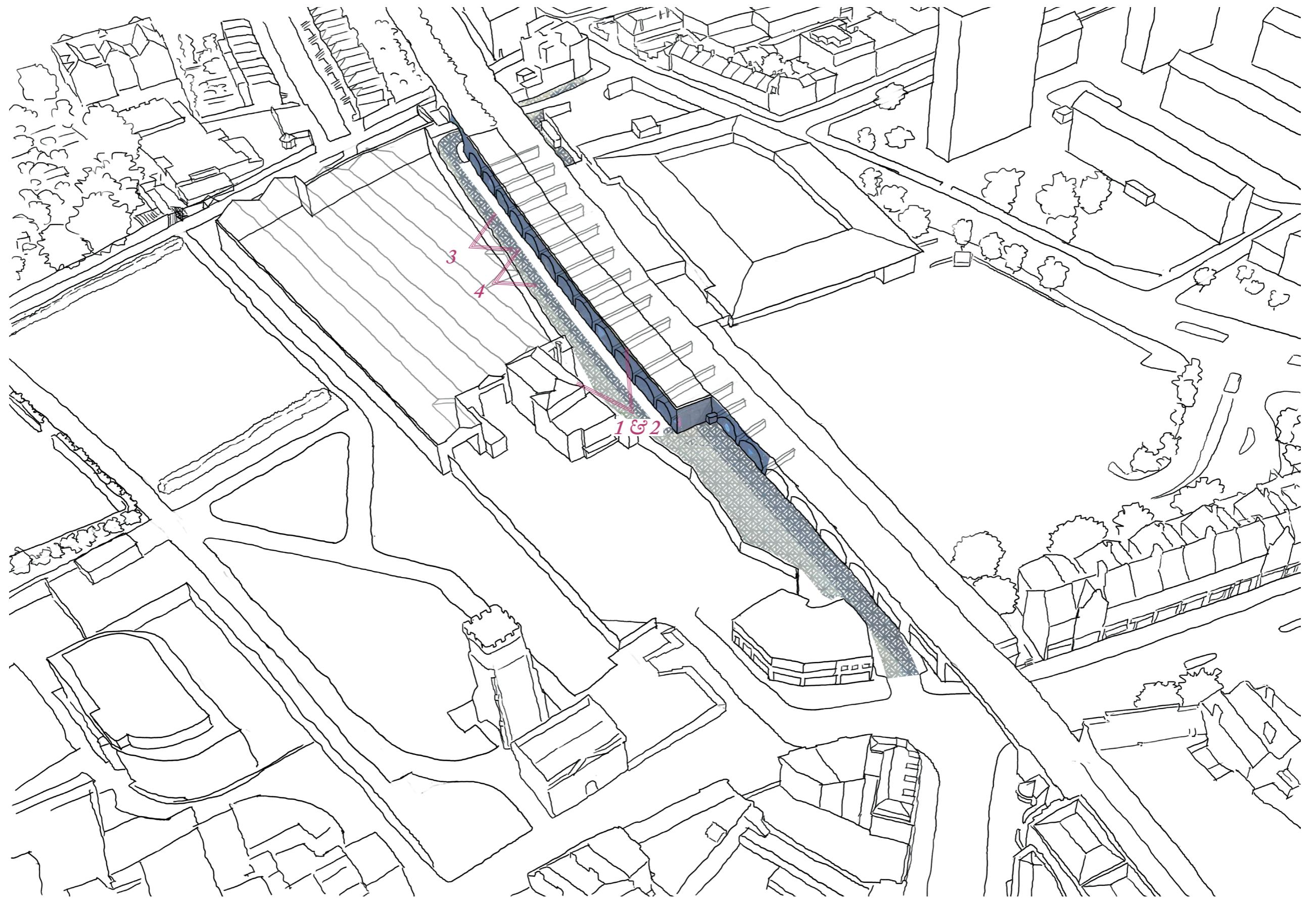
Picture 1 - Tesco, image by author



Picture 2 - Tesco, image by author



Panorama - Tesco, image by author





Picture 1 Anna Highfield, *Bohemia place market*, Photograph, Bohemia Place Market, November 16, 2022, <https://bohemiacplacemarket.com/welcome20299535ke/3512747813>.

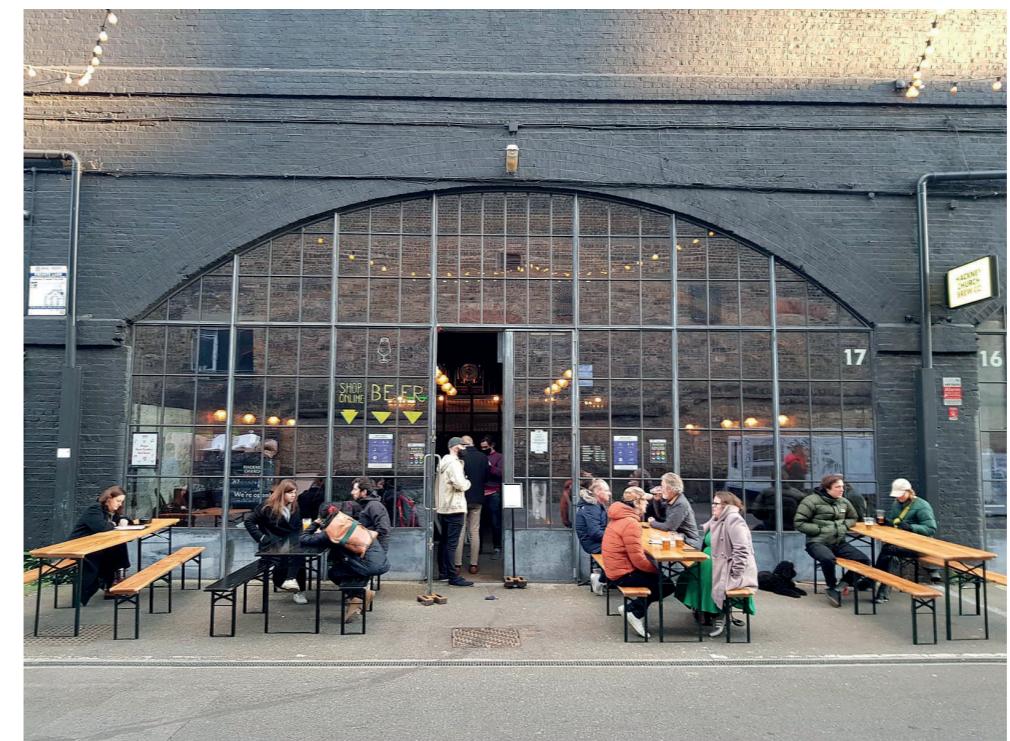


Picture 2- Bohemia place, image by author



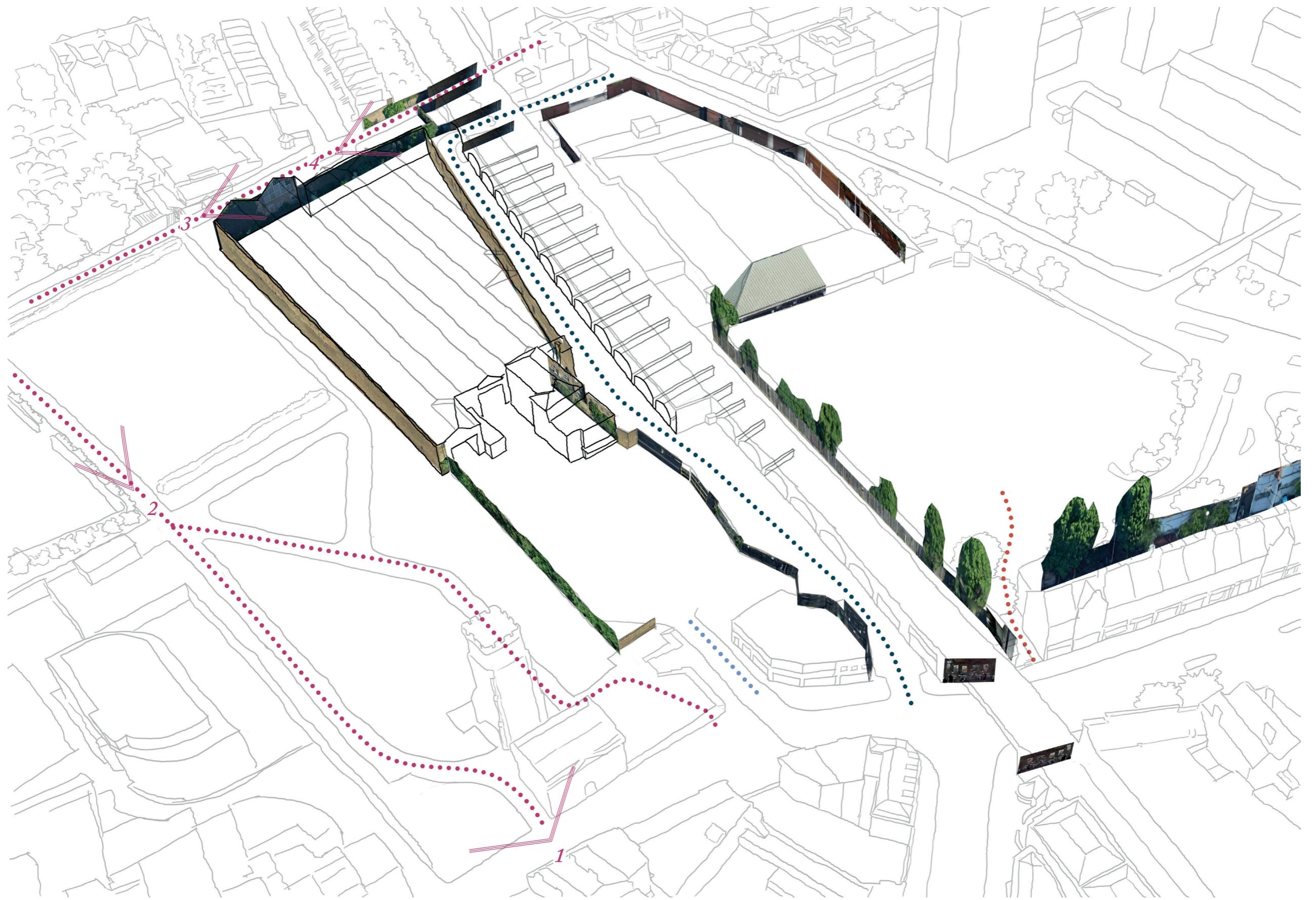
Picture 3

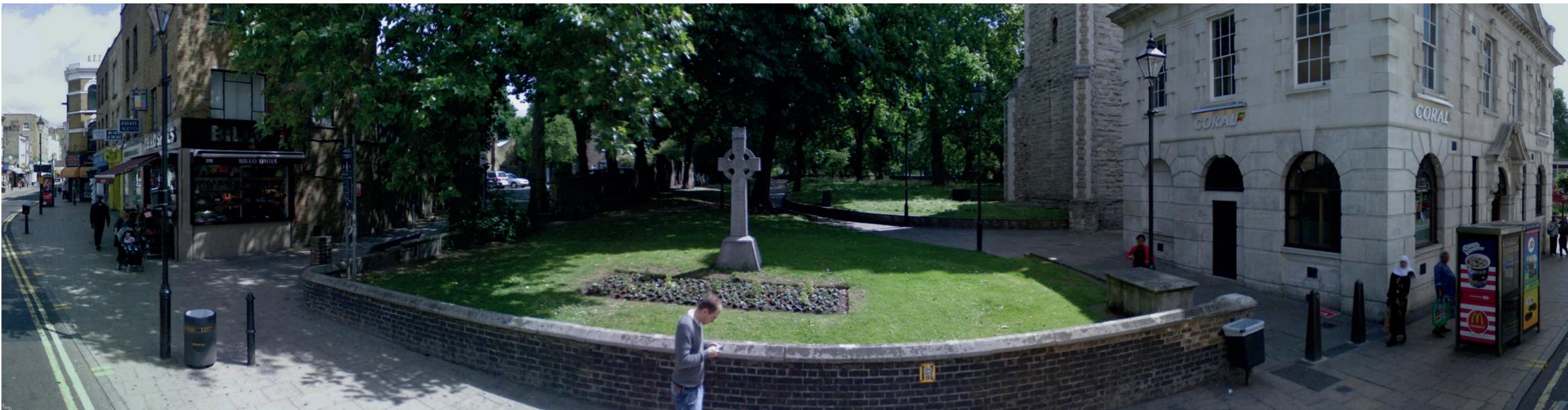
The experiment, Photograph, Verdant, November 16, 2022, <https://verdantbrewing.co/pages/the-experiment-london>



Picture 4

Hackney Church Brew Co., Photograph, Twitter, November 16, 2022, <https://twitter.com/hackneychurchbc/status/1382765374836465671>.





Google earth, Picture 1- Park entrance Mare street, Photograph, Google, November 16, 2022.



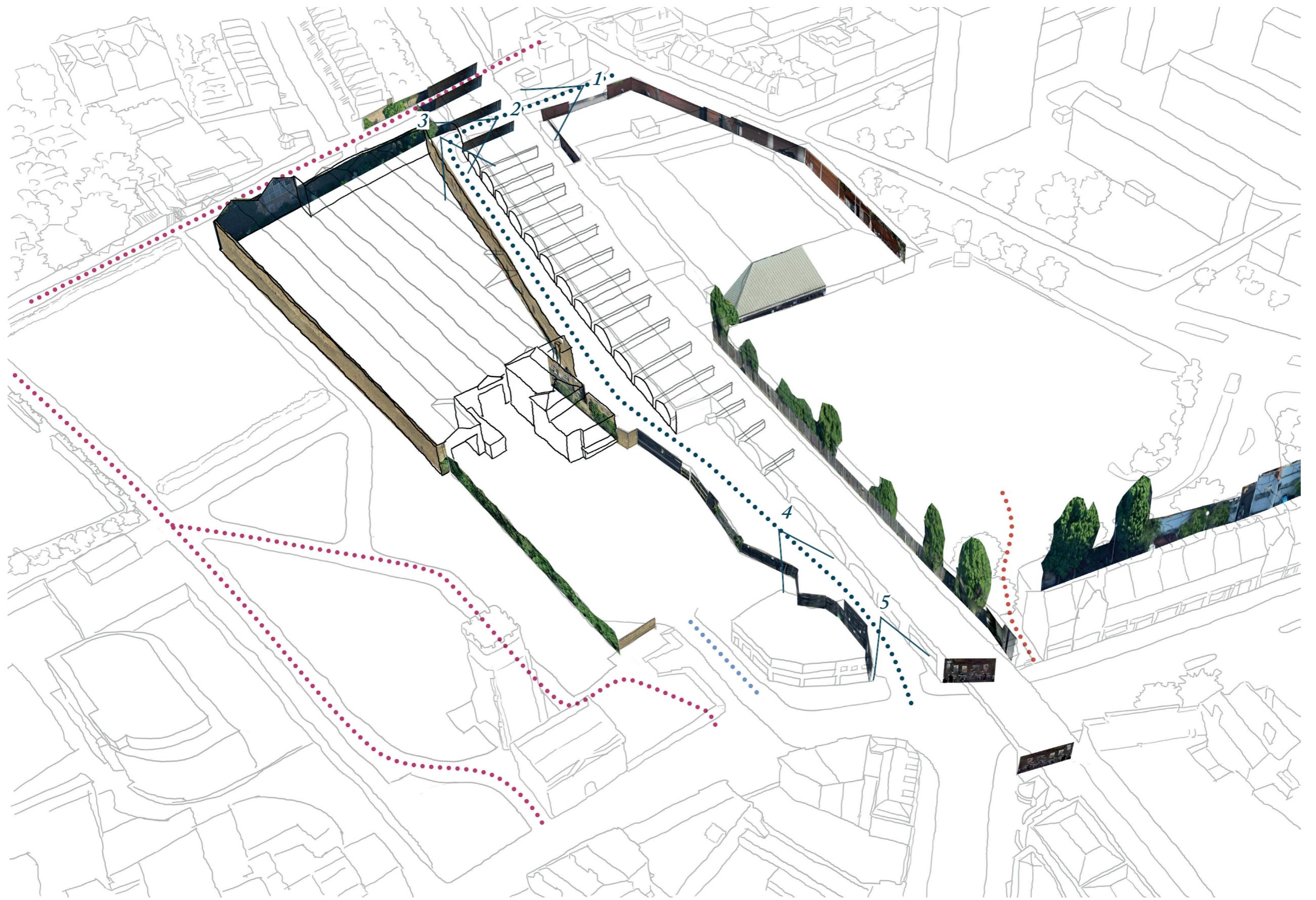
Picture 2 - Park routing, made by author



Picture3 - Park entrance from distance, made by author



Picture 4 - Park entrance below railway, made by author





Picture 1 - Bohemia place east entrance, made by author



Picture 3 - Bohemia place east entrance, made by author



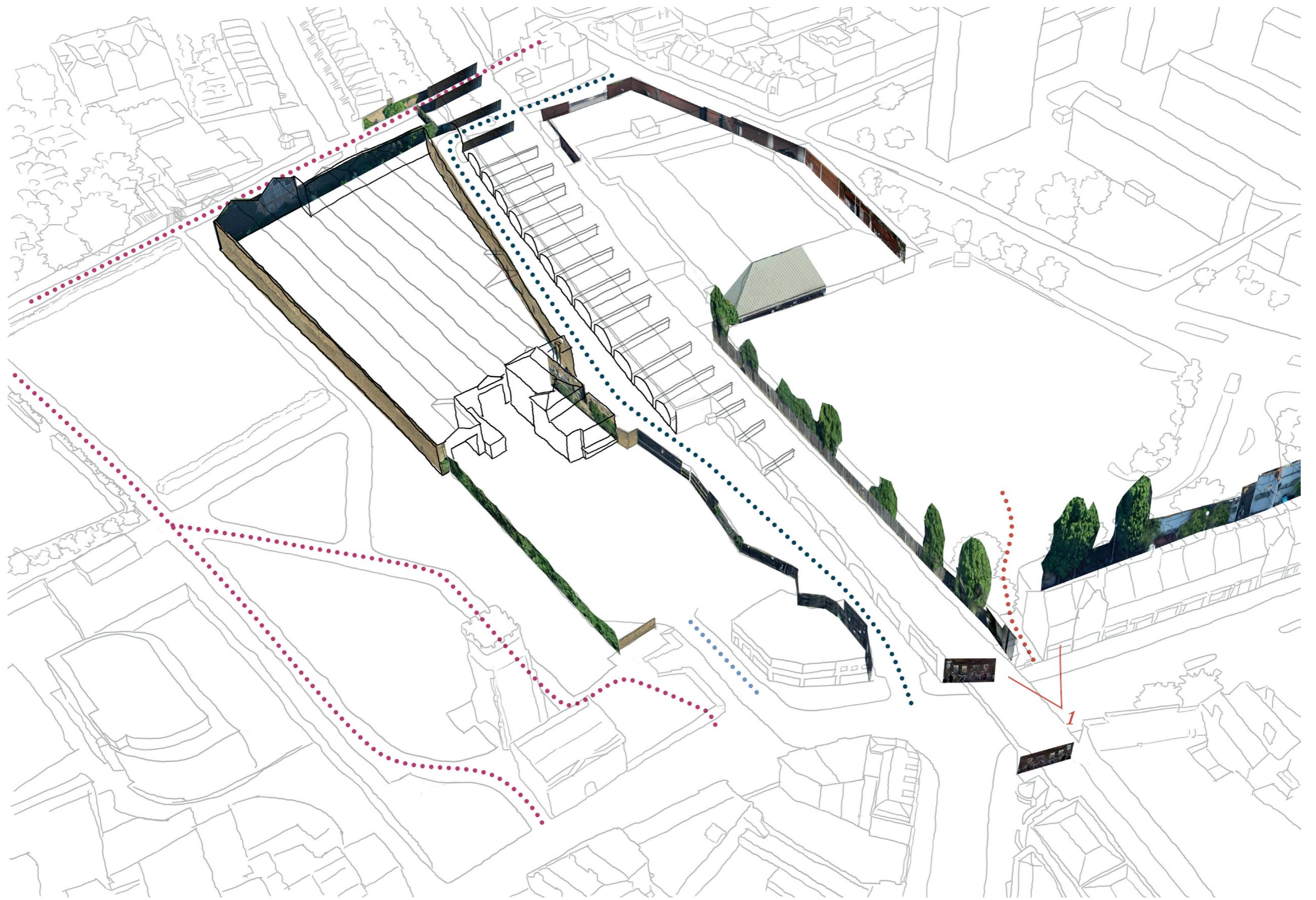
Picture 2 - Bohemia place east entrance, made by author



Picture 4 - Bohemia place west entrance, made by author

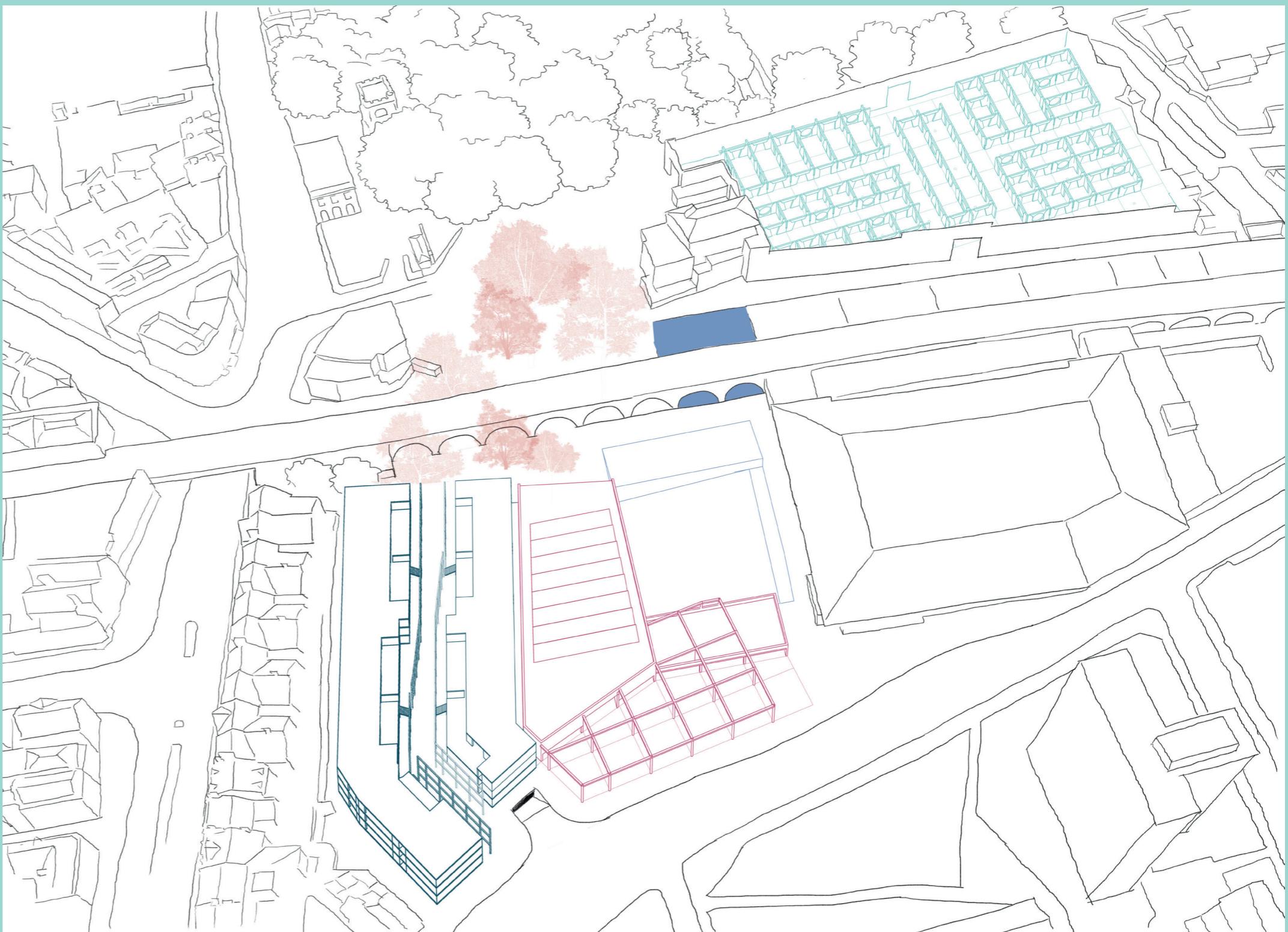


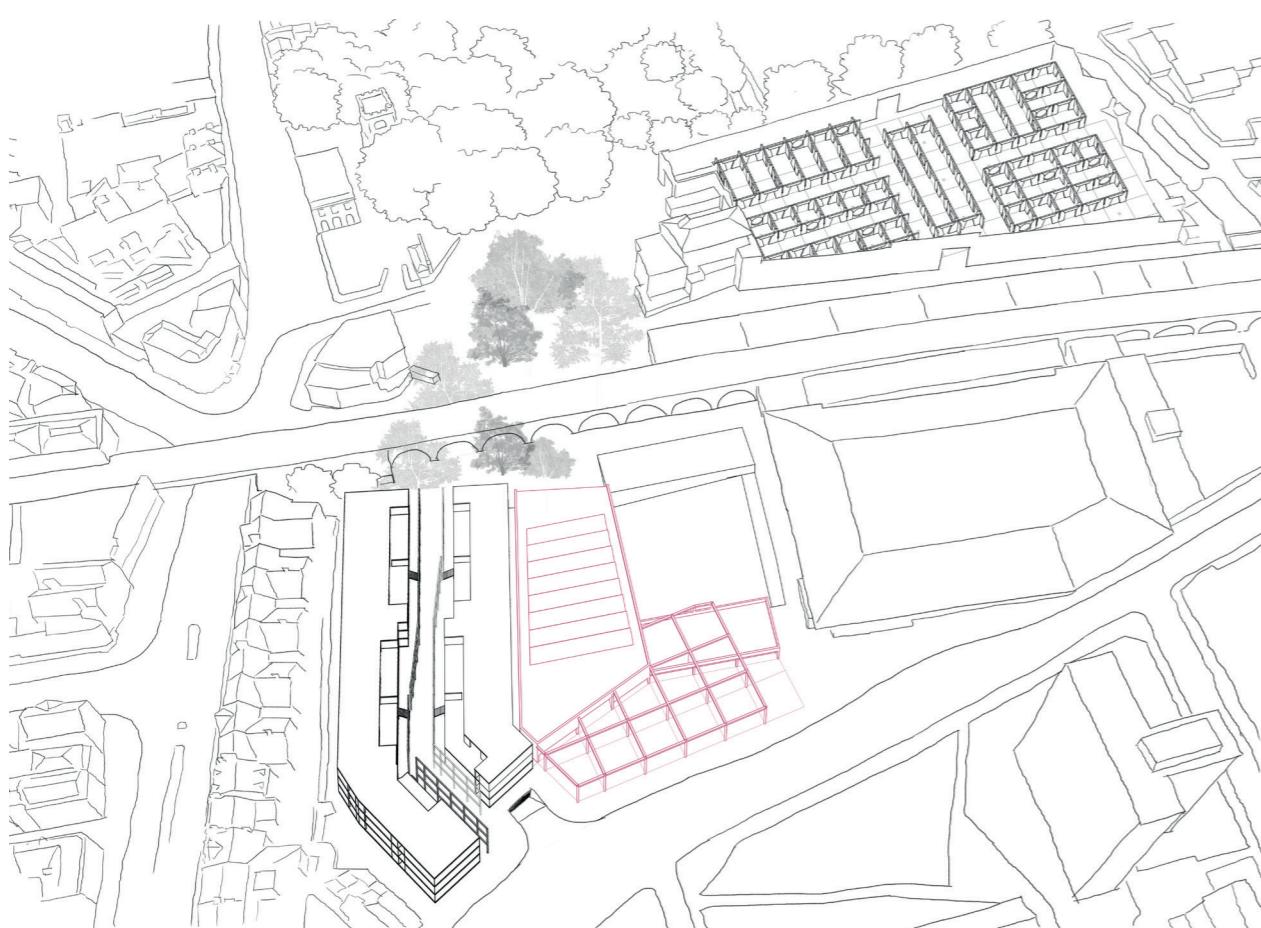
Picture 5 - Bohemia place west entrance, made by author



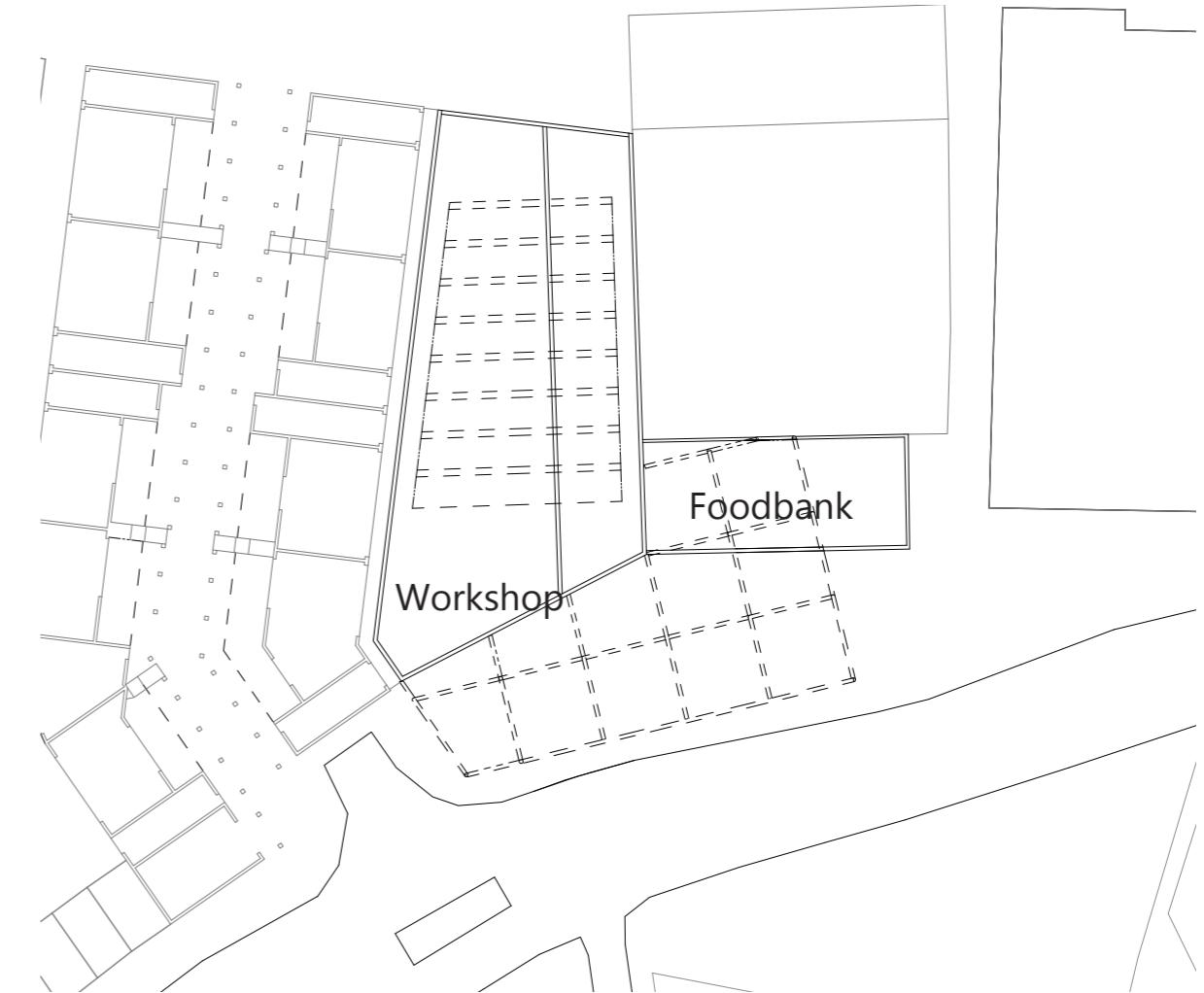


Picture 1 - Crossing towards the Tesco from Mare street, made by author

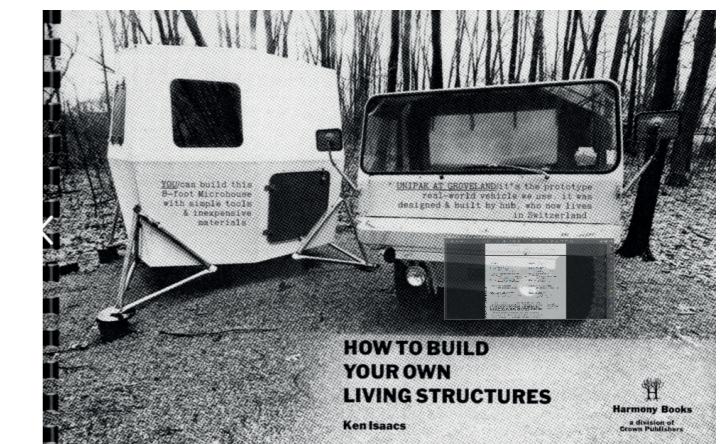




Making & food

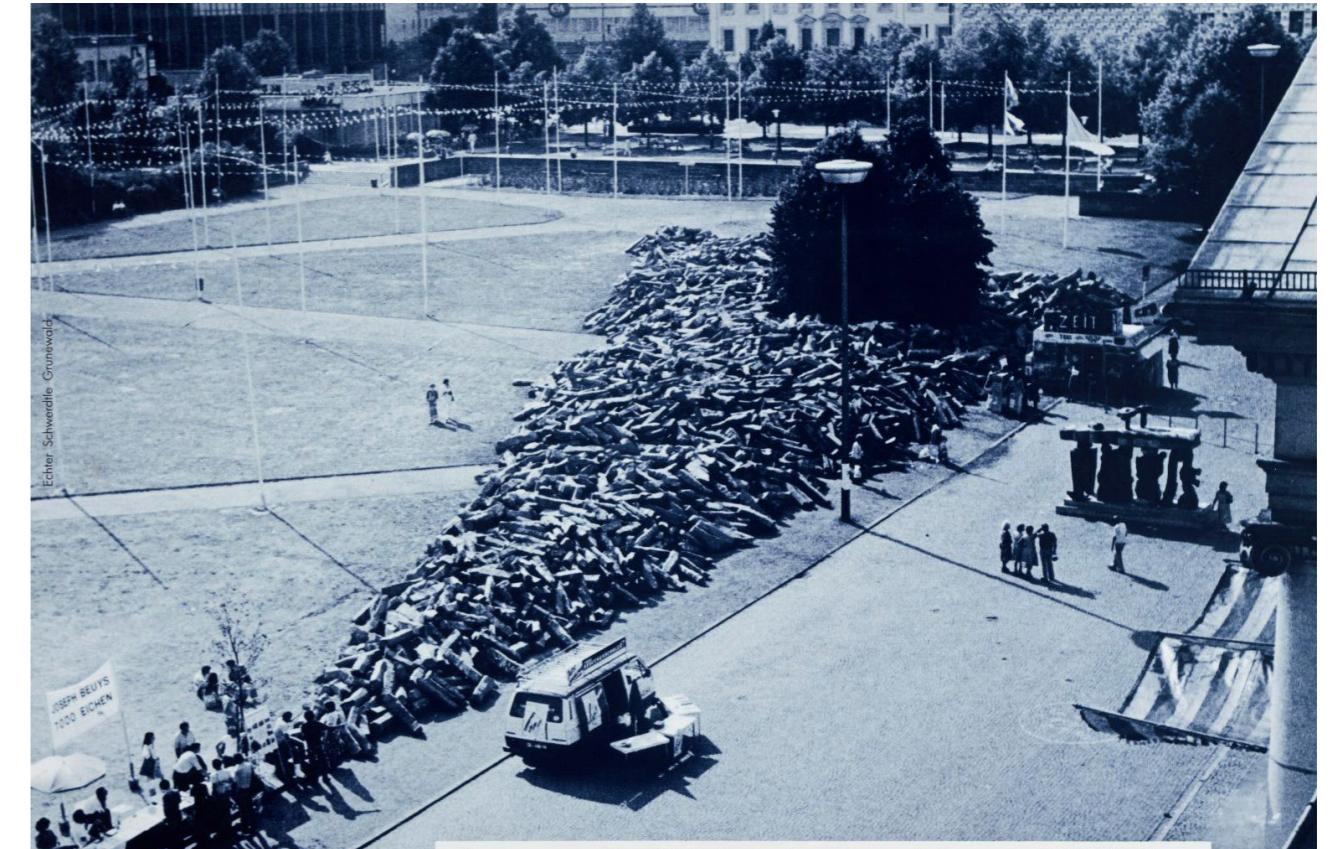
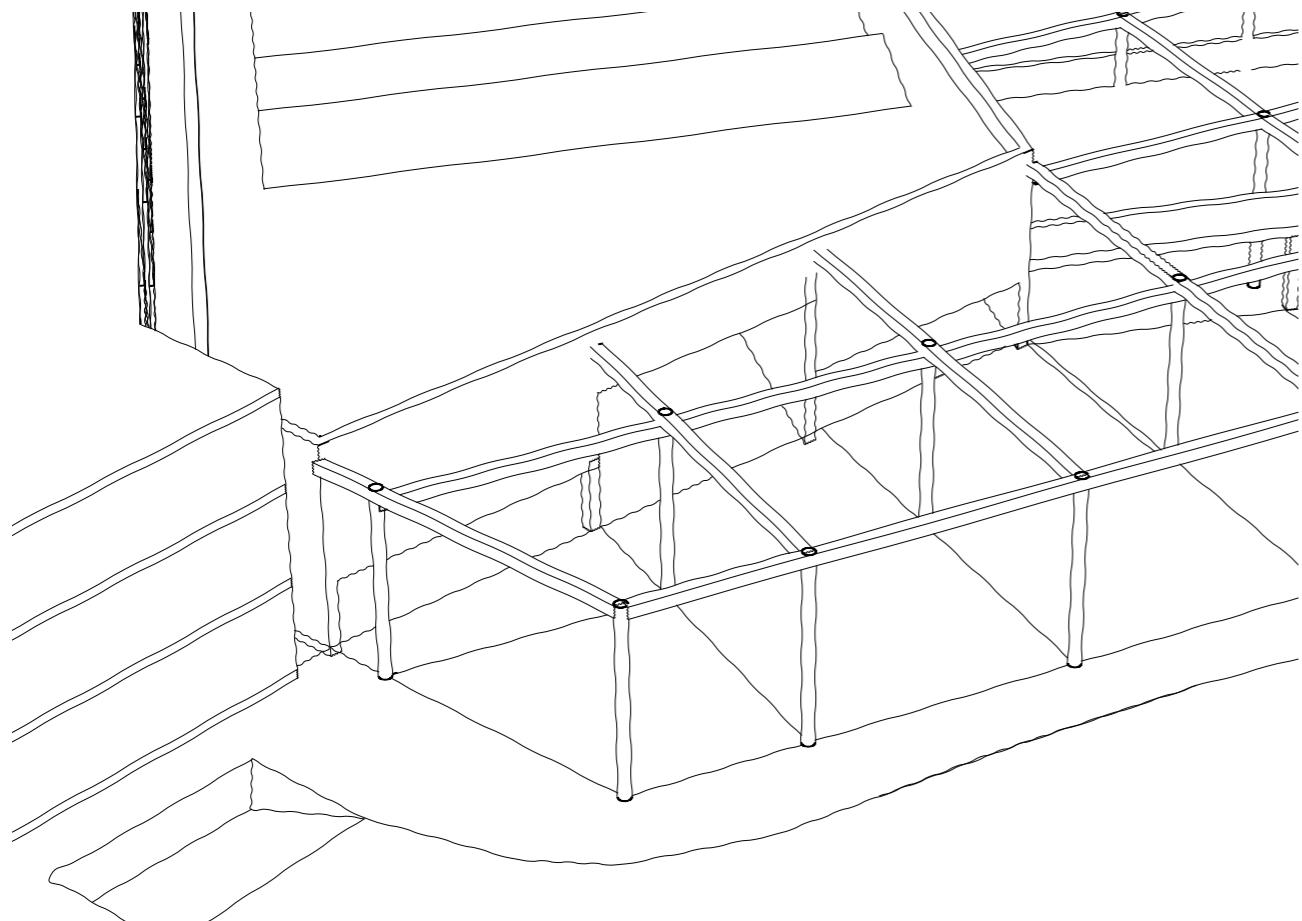


Enzo Mari



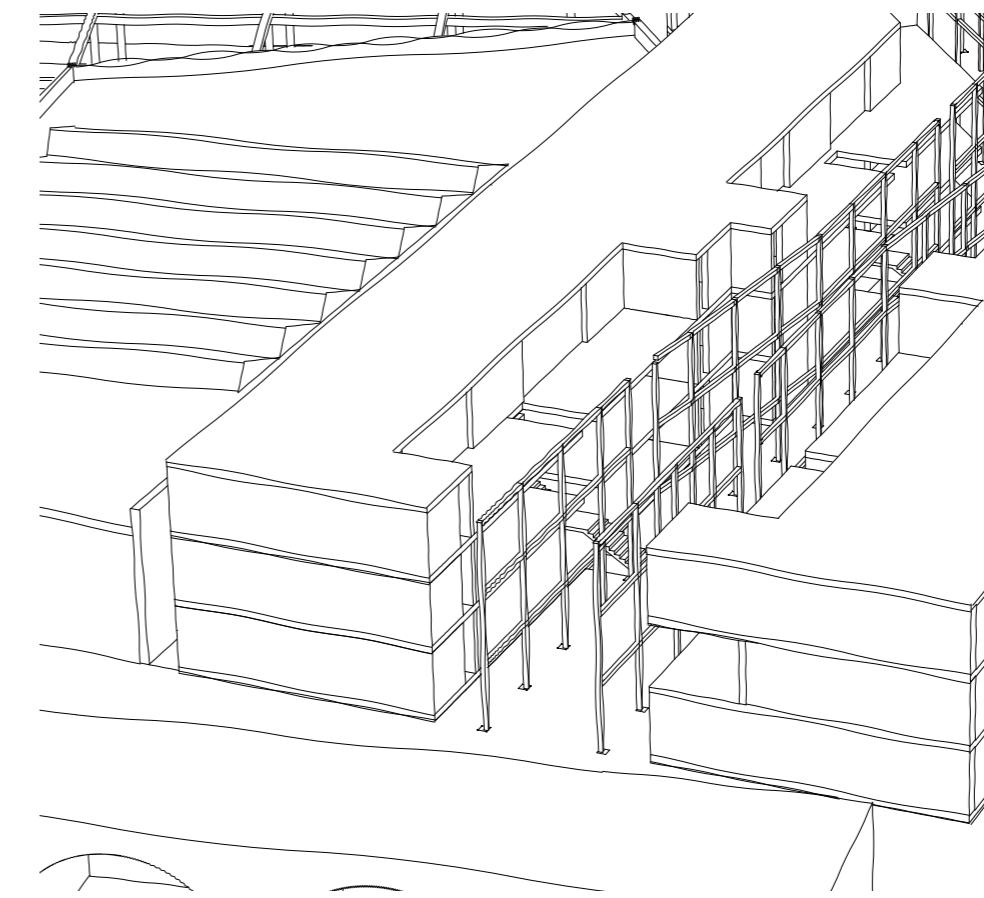
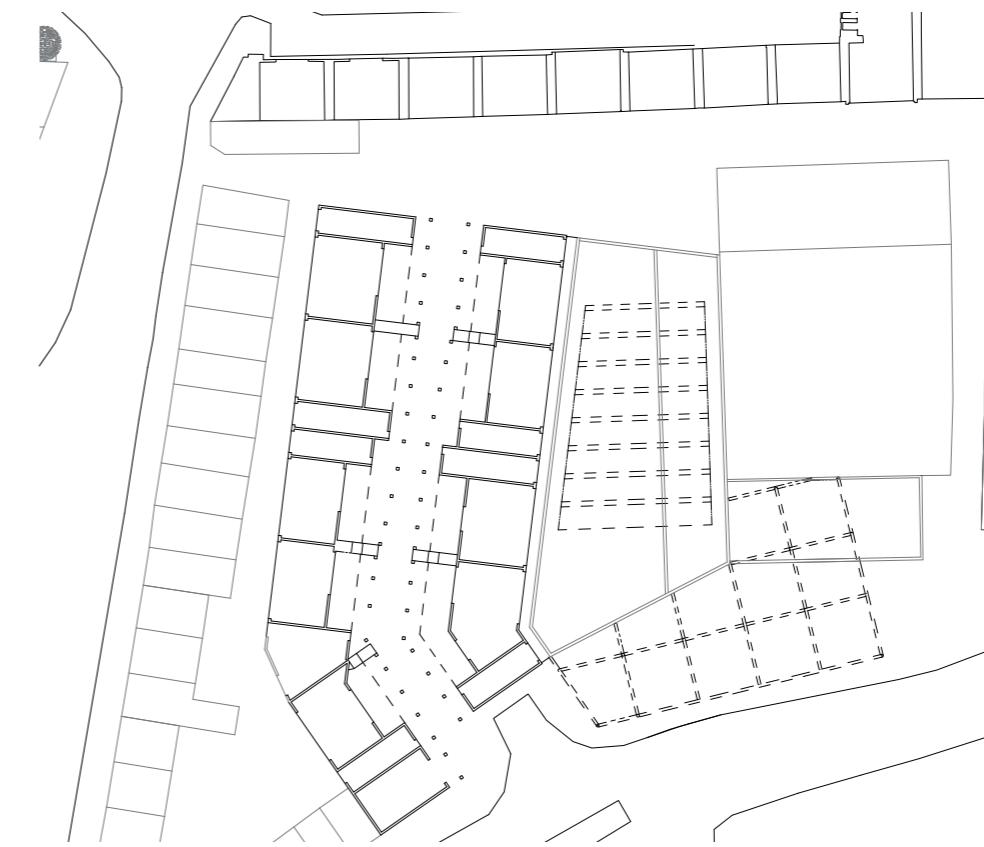
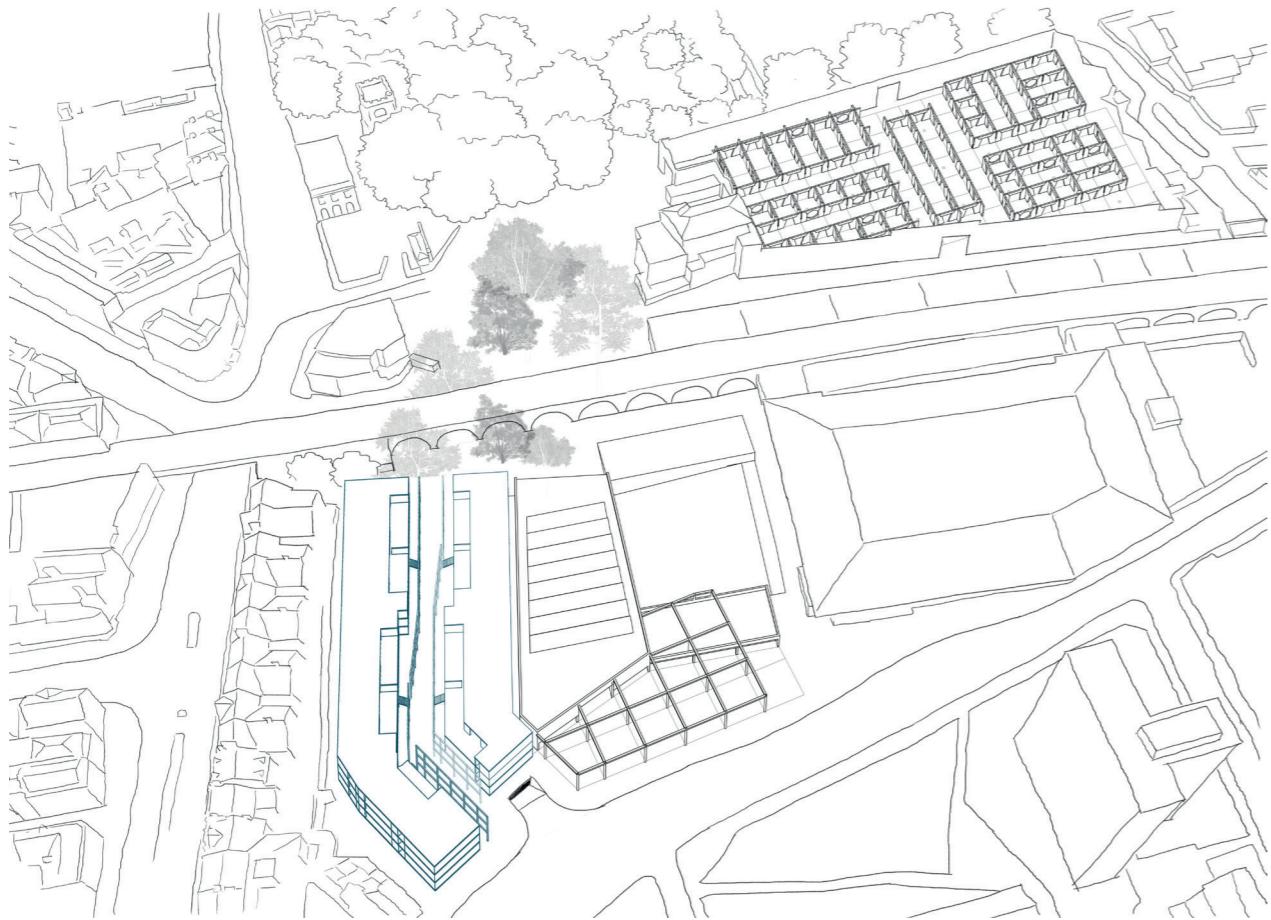
Ken Isaacs

the face of the project

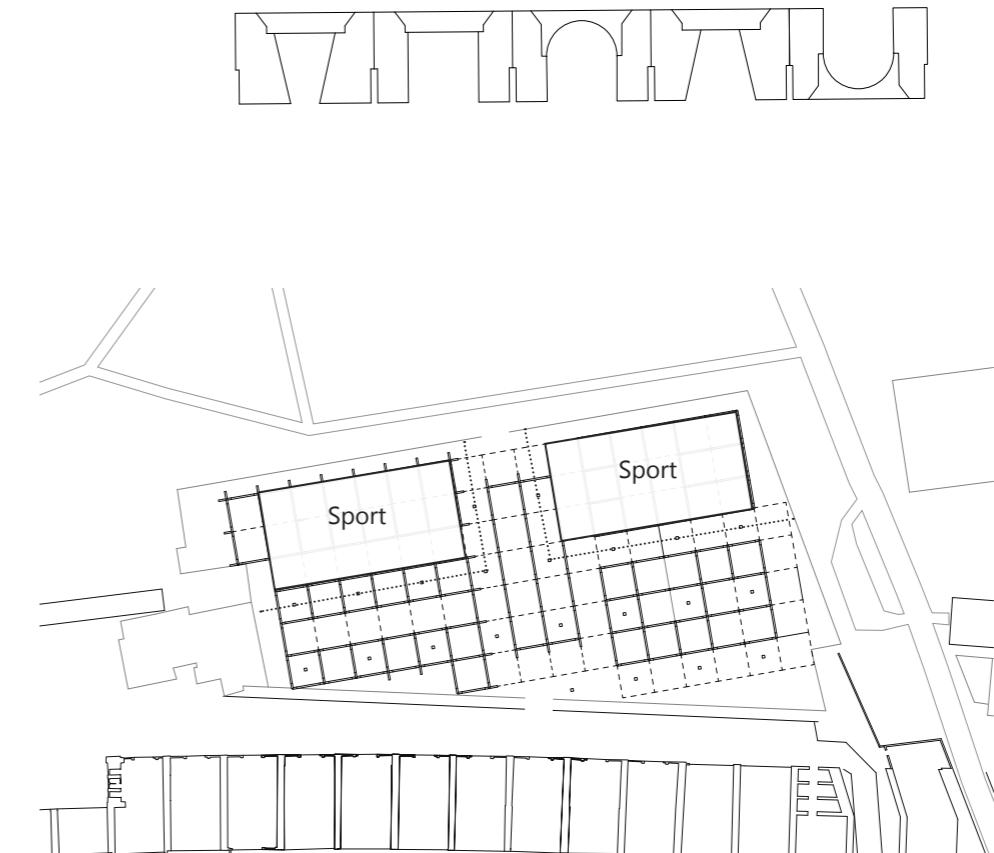
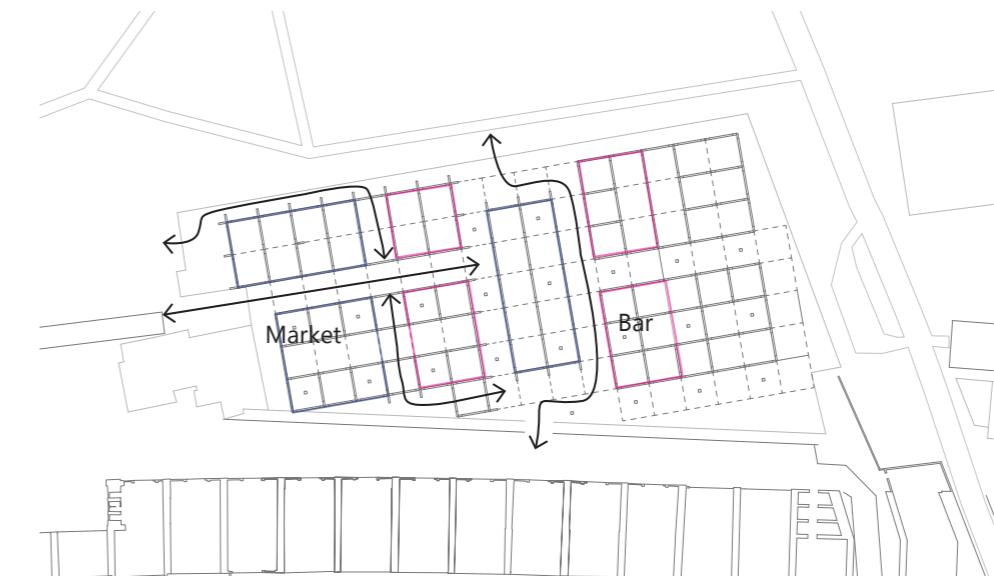
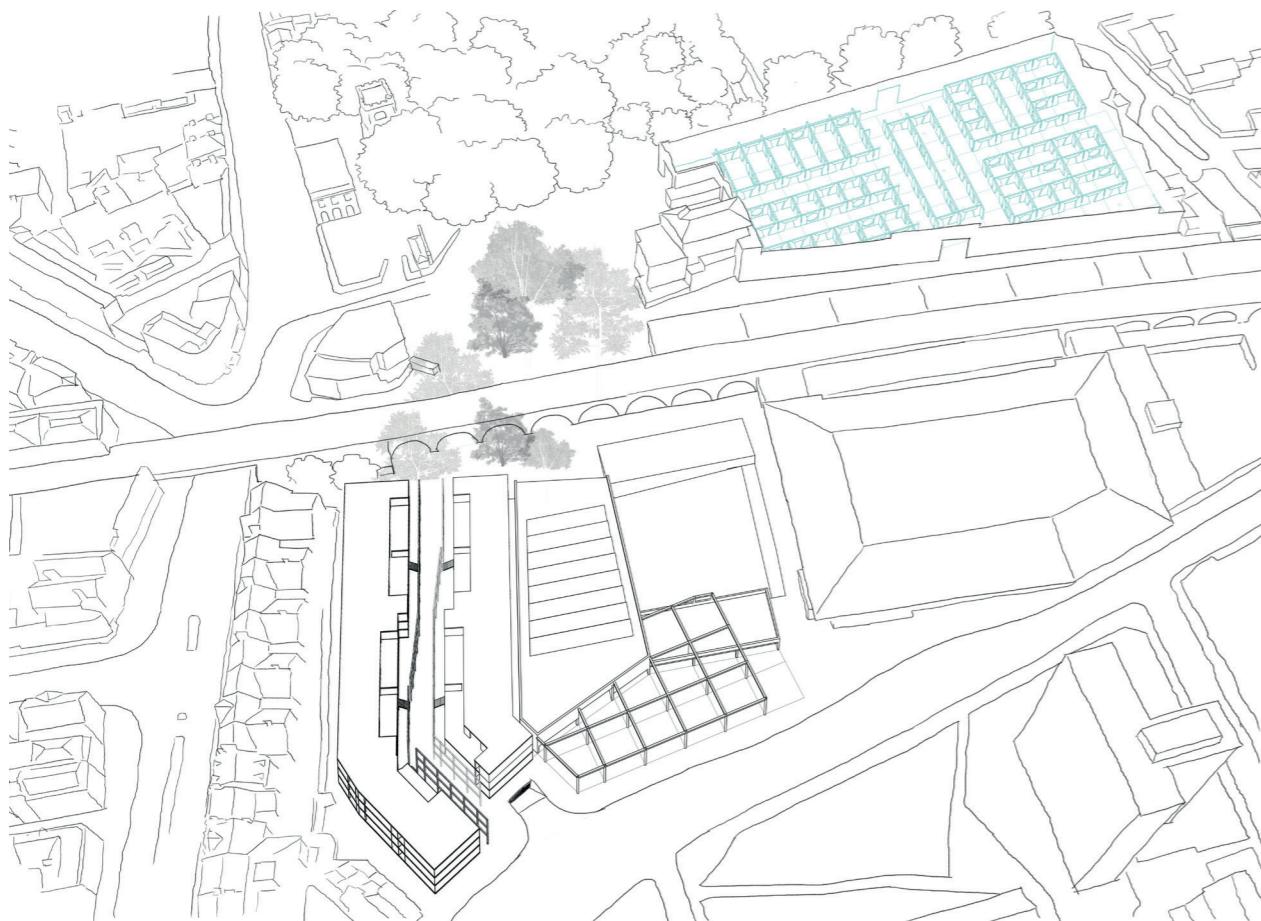


Joseph Beuys - 7000 oak trees

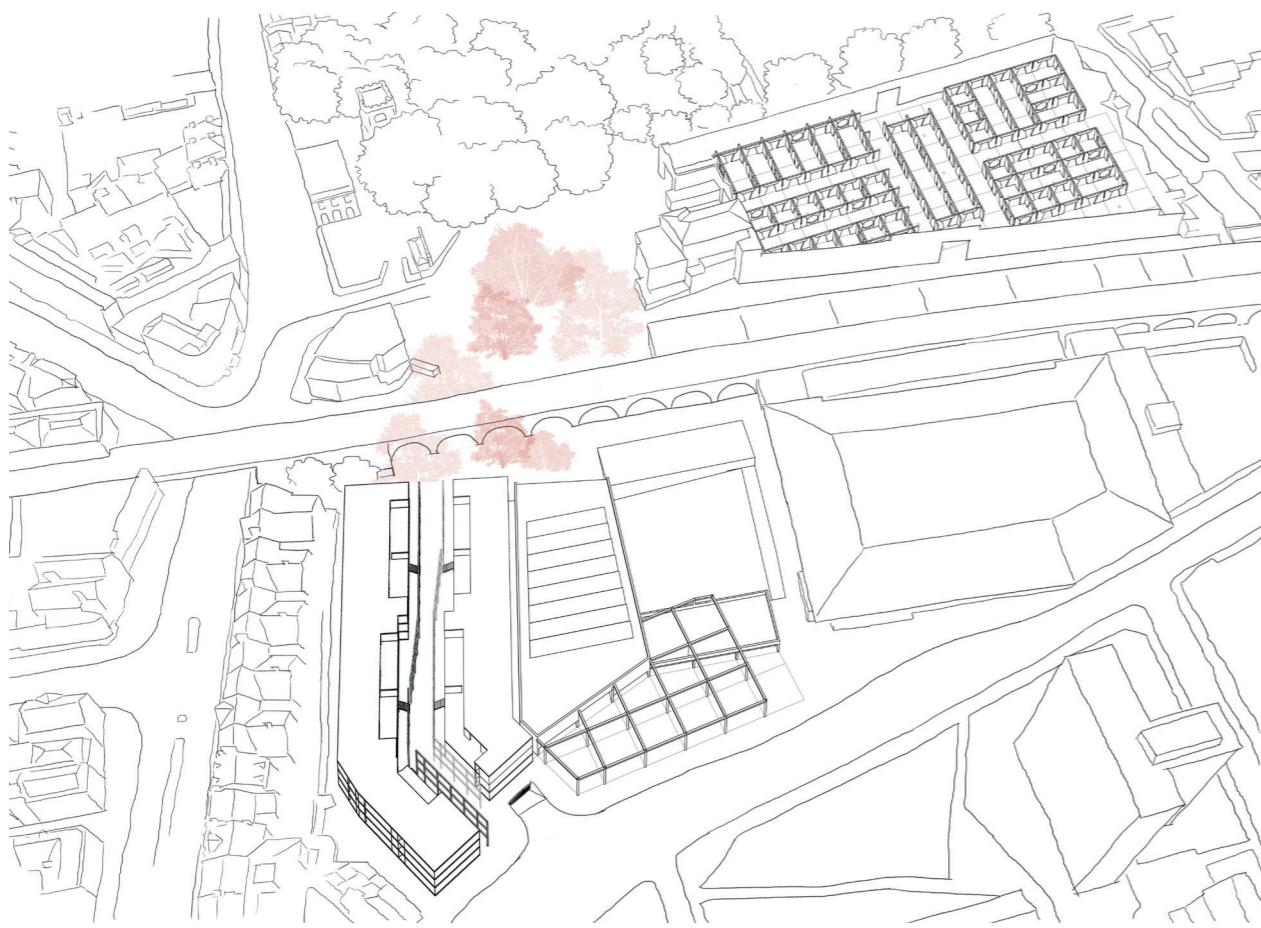
**extension and
proximity**



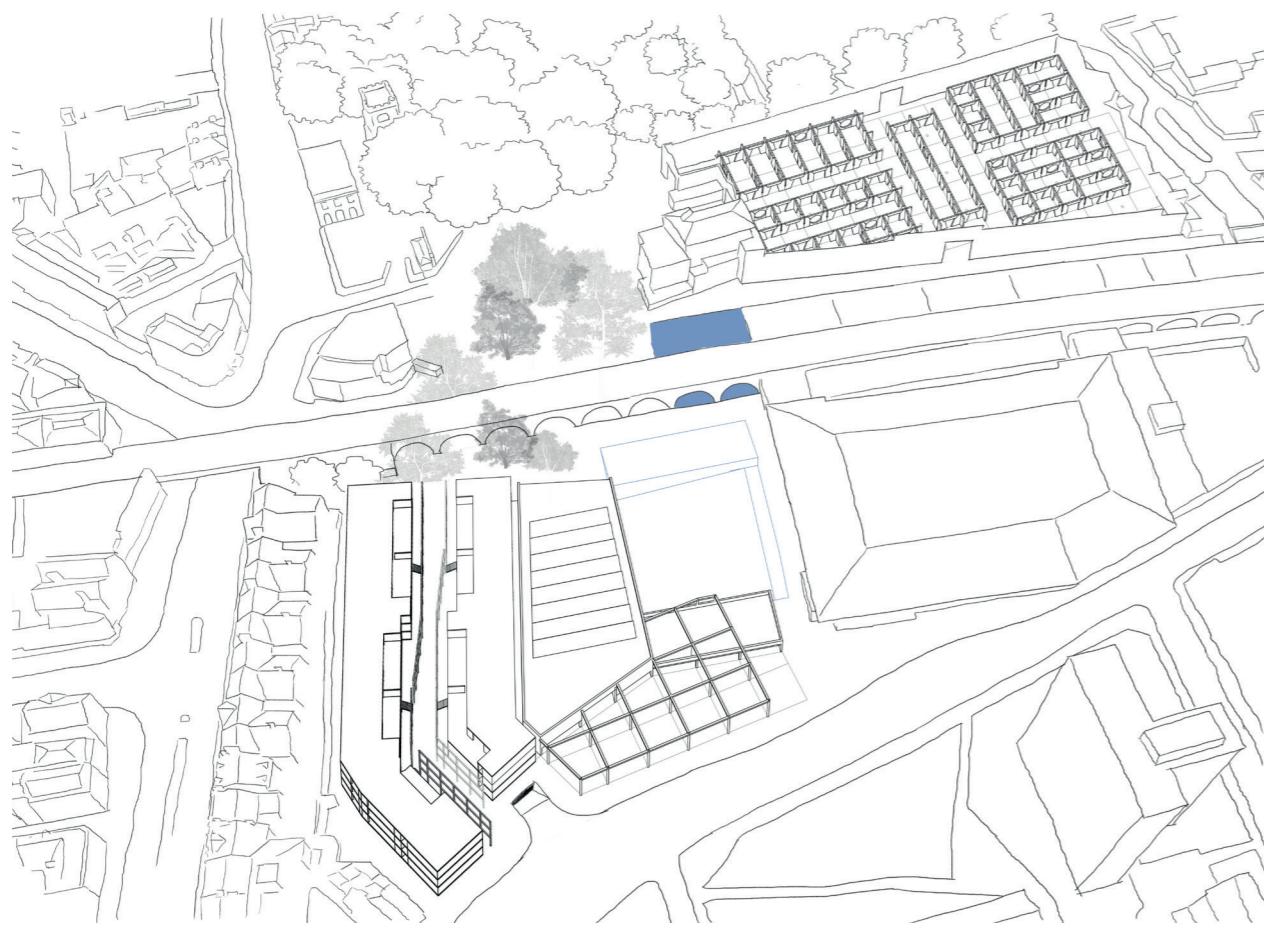
layering of functions



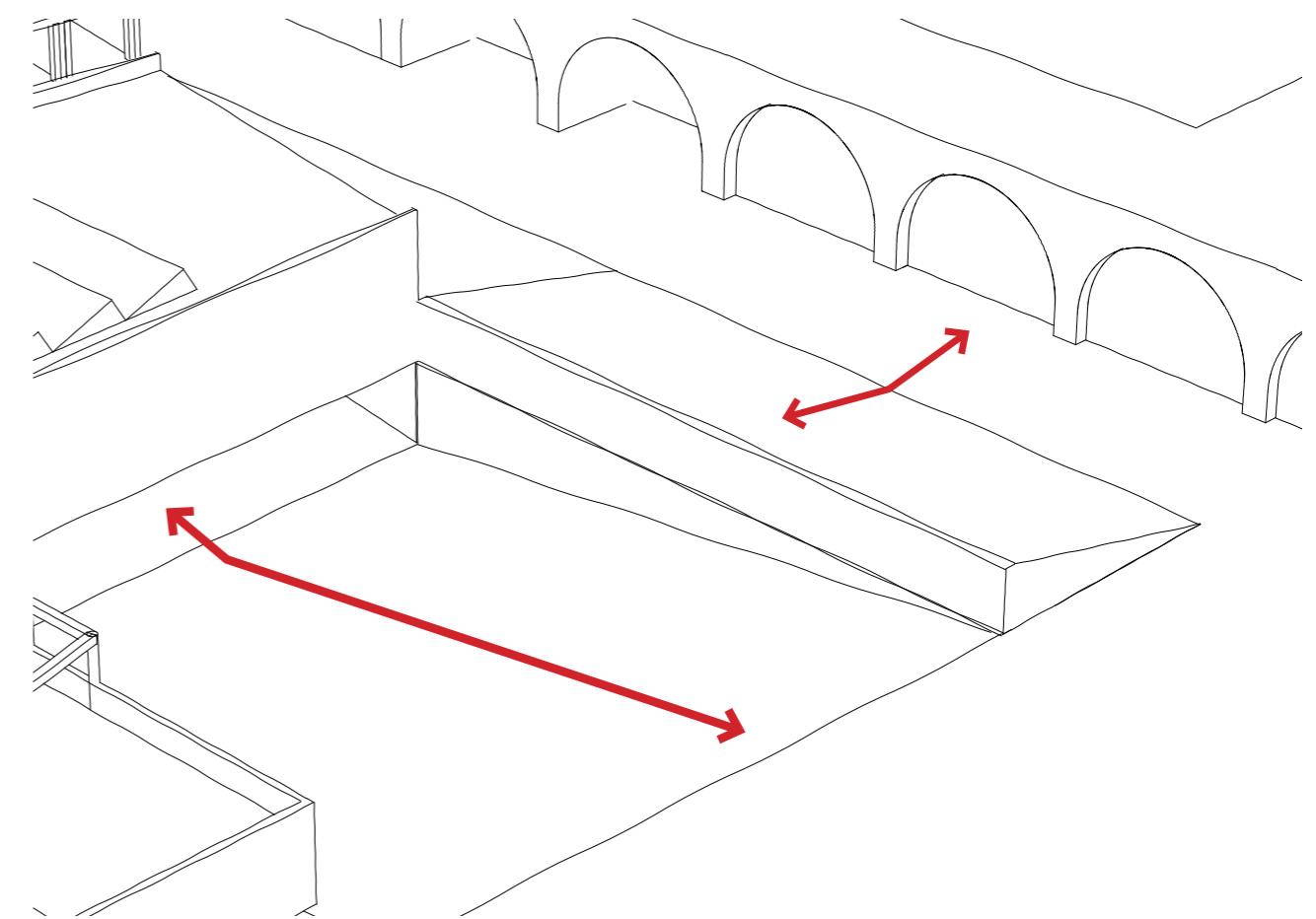
sculpture as incentive



Parc de la Villette - Bernard Tschumi



radical openness



Reflection.



gentrification

This research aimed to unravel the processes behind gentrification, for it has both uplifting qualities and the ability to exclude. The forces behind gentrification are diverse, and most problems caused by gentrification are of a political nature. Although the global housing crisis affected by this phenomenon is directly related to the built environment, the ability of architectural discourse to tackle this problem remains unclear. The most promising approach concerning architecture is the contemporary postmodernist

consumption culture. For, culture or the social realm is perceived as a topic of influence from an architectural perspective. The biggest pitfall from this sociological perspective is the inability to integrate with sites/actors outside of the comfort of our own created lifestyle. For, in order to truly tackle the problems of gentrification it needs to be more personal for those who are the cause of certain tensions inflicted by this phenomenon. While this disconnect makes it impossible.

spatial relations & architectural representation

Through the lens of spatial ambiguity, I explored two different case studies about over- and underdetermination in architectural projects. It shows the (lack of) control an architect can use in his architectural project. And, how difficult it becomes for an architectural idea to become a representation of the social realm, especially on a bigger scale. The post-modernist way of thinking within the architectural discourse is therefore a logical consequence. However, regarding gentrification,

the effect of a high degree of control on a small scale becomes the reduction of power in the public space for the lesser affluent social classes. Resulting in less confrontation between different social classes and a decrease in flux and cooperation. Therefore as architects, we should strive for more openness. However, openness means less influence as an architect. And especially from a client perspective, this idea is difficult to sell. So, there is a need for precedents to advocate for these principles.

Showcase of Hackney

The mapping and interviewing gave me the ability to see Hackney, a borough in London subject to gentrification, from multiple perspectives. It allowed me to reveal the subjectivity of space in general, and showcase the differences and tensions in specific about Hackney. From this exploration, the program was formed, the original idea was to create a place with disruptive qualities that can place people out of their regular social context,

into a parochial domain of concurrence. Where the reflective abilities of disruption could have an impact on their way of living and the consumption culture in general.

Therefore the site became very important for including the different classes. Two plots on each side of the railway adjacent to Morning Lane provided enough tension. For it is located at the intersection of contrasting areas where different social classes reside.

Building concurrence

The mechanisms of self-building formed an interesting perspective. I intended to use it as a vehicle of self-reflection, to open up boundaries between different social classes. To promote this and still achieve a degree of influence as the designer, I intended to create a variety of functions related to different demographics, where at the thresholds was space for self-building and overlap. A strategy in which architectural representation of openness and self-building could be more realistic.

Nevertheless, the program remained inconclusive.

And through design became apparent that the project still was too speculative. The idea of self-building asks for participation, and for those involved to invest (at least) energy and time. So, people need to have the incentive to become interested. For those negatively affected by gentrification, the incentive is apparent because it has the potential to improve their environment. For the higher social classes, it remains difficult to estimate a certain approach for participation. As they are the ones satisfied with the current situation in Hackney.

Figure 9: Painting of Le Fresnoy - architecture as an event.

Le Fresnoy is an example on how expanding practice outside of its institution can have a reciprocal beneficial outcome.



Figure 1:
Bernard Tschumi, *Le Fresnoy Art Center*, painting, Behance, July 8, 2017, <https://www.behance.net/gallery/54580927/LeFresnoy-Art-Center-Drawings>.

Making visible | Visible making

From the surveys in Hackney, there was a realization that the situation for some social groups is more pressing than foreseen. Moreover, I needed to shift the direction toward user groups that will have the incentive for participation. Namely: the creatives, who were the starting point of gentrification are now pushed out as well; and the lower social classes living in the estates. The public realm is in transition in Hackney and is at the expense of this group, the youth in Hackney in specific.

The eventual goal is providing space to build ownership and agency. So the marginalized groups will have the capacity to claim back parts of the public space of which they have become displaced. To achieve this the project should function as an "architectural event" as is happening in Le Fresnoy of Bernard Tschumi.¹ The functionality in this interdisciplinary art and audiovisual research center, is the disappearance of relational boundaries. The knowledge in this center is

there to be shared and implemented in practice, in order to not become an ivory tower to a select few.

This results in a maker district as a social breeding ground.

To connect the makers (or The following actors are involved:

- small creative businesses:
In their multitude, a lot of different specializations can influence each other.

- formal creative bureaus:
specialized in technical difficulties of building such as construction.

- Industrial waste shop:
recycling and making cheap materials available.

- Social instances, such as Build up, and Hackney social:
Who already invested in promoting resilience for the locals through the implementation of self-building.

- The lower social classes:
learning ways of making, for implementation at their own homes or in the public realm

1:
Bernard Tschumi et al., *Le Fresnoy: Architecture in/Between* (New York: Monacelli Press, 1999), 21-22.

By centralizing the performance of making, both by the creative individuals and by the broader marginalized group, the act becomes more visible to other social classes in Hackney. Creating a porous system through a more ambiguous approach between private and public will enhance this visibility. For, in the end, the value creation of individuals

in public or collective spaces is the reason certain areas in the city become gentrified. So, in the bigger scheme of the city individual creation is already recognized as having inherent value. However, there is a need to protect this value, and making people aware through explicit display, has this potential. As seen in the 7000 oaks.

implications and considerations

The main issue with this research and design approach is representation. Although the focus lies more on the implementation of the maker's district as a node, the eventual outcome is still by the means of self-building. Which is an act not proposed by the architect, and therefore the design remains speculative. An activistic approach focused on the preservation of certain identities could have been a more concrete resolution. Especially, since the scope turned more toward the marginalized social groups within Hackney. However, in this research, a more objective approach regarding gentrification was preferred, since it also has very positive aspects.

On the subject of feasibility, I have tried to make it as realistic as possible. As a site, a bus depot abandoned in the near future will be used. The already existing structure remains for cost reduction. And the implementation of added structures has been focused on cost-effective building as well. However, considering the high prices of contemporary materials, workforce as well as costs of heavy machinery, it is questionable if such a social enterprise is feasible for investment.

Figure 2: *7000 Eichen*
- creating awareness through explicit display.

Visibly promoting social engagement. Beuys wanted to plant trees in the city of Kassel as a social art project. Accompanying each of the 7,000 trees with a basalt stone, and placing it in a square, made the process identifiable. And the scale of the project apparent, despite the fact that it would be spread all over the city.

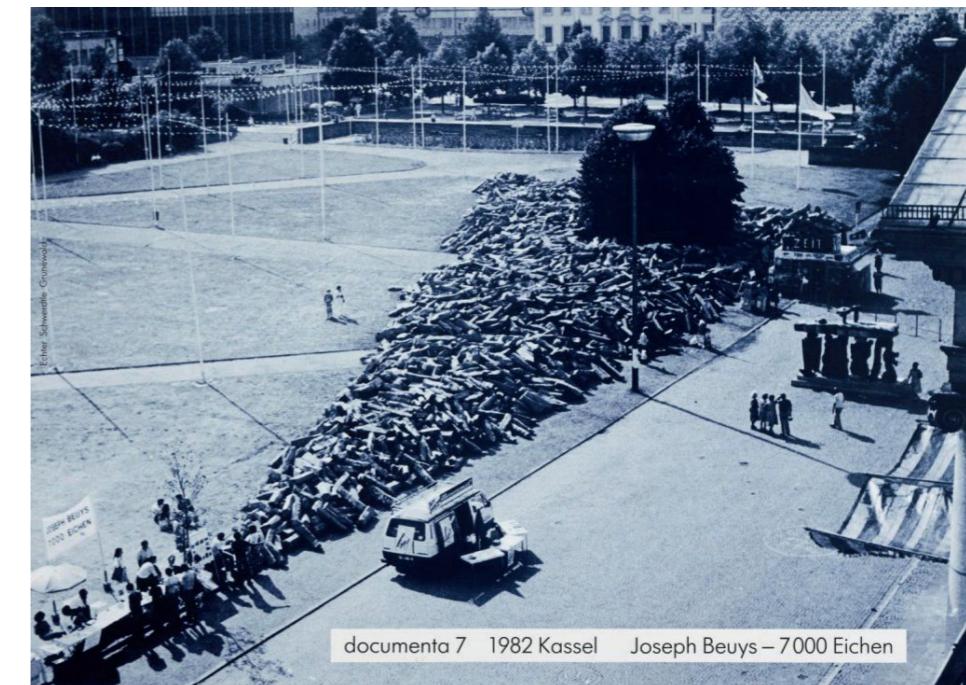


Figure 2:
Joseph Beuys, *7000 Eichen*, Photograph, AWA, 1982, <https://www.awatrees.com/2019/12/06/joseph-beuys-the-art-of-arboriculture/>.

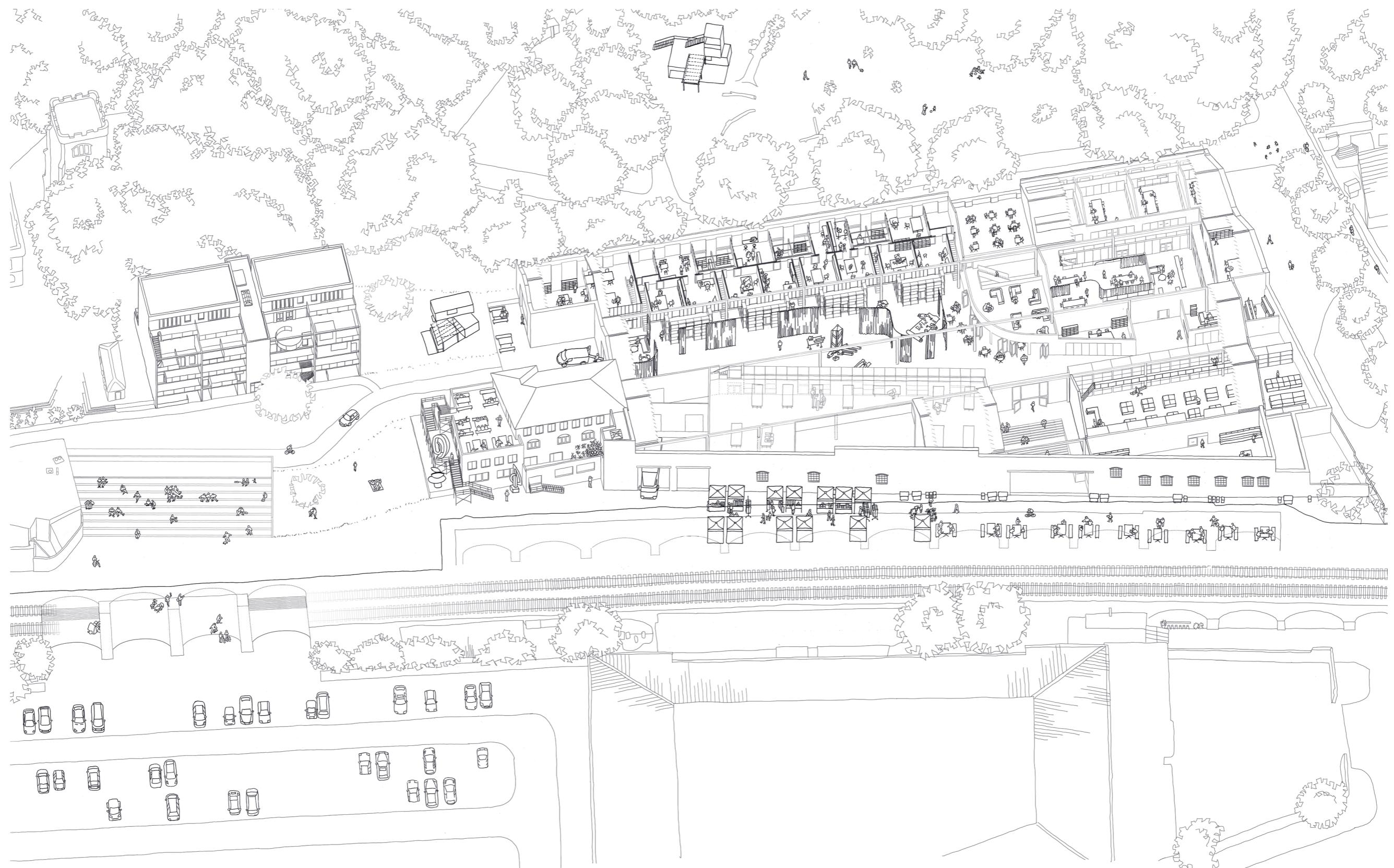
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2. Beuys, Joseph. *7000 Eichen*, 1982, Photography, AWA. <https://www.awatrees.com/2019/12/06/joseph-beuys-the-art-of-arboriculture/>.



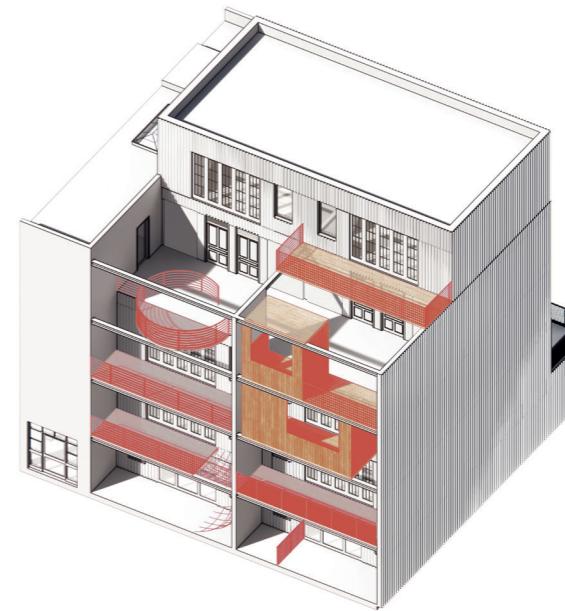


Ways of making



To repair

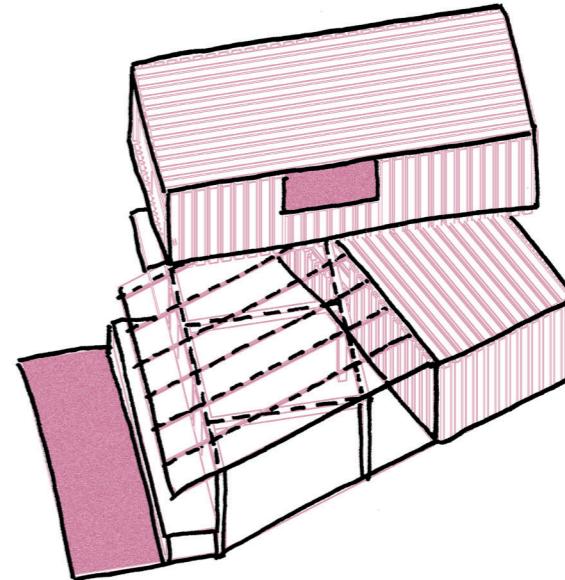
Ways of making



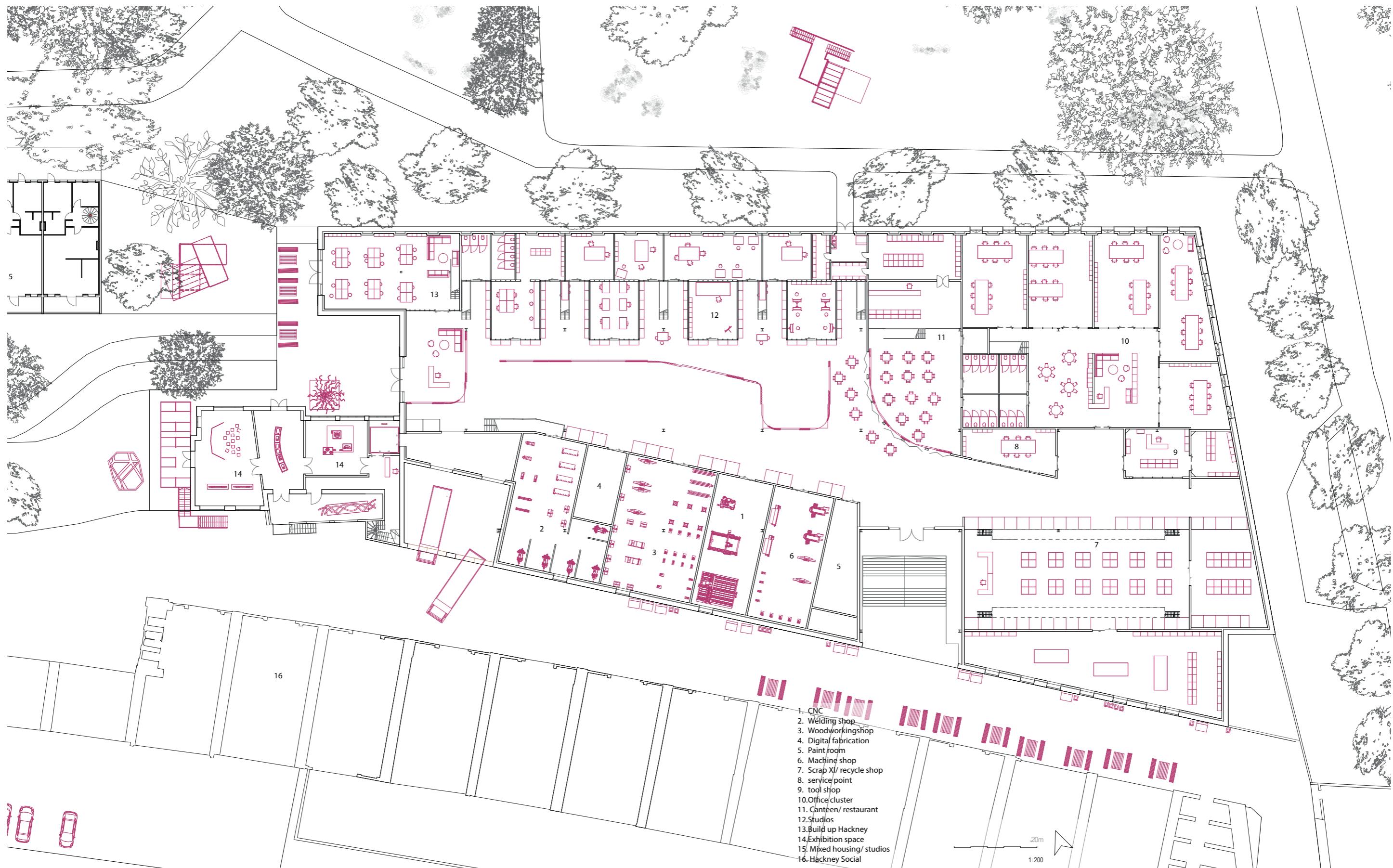
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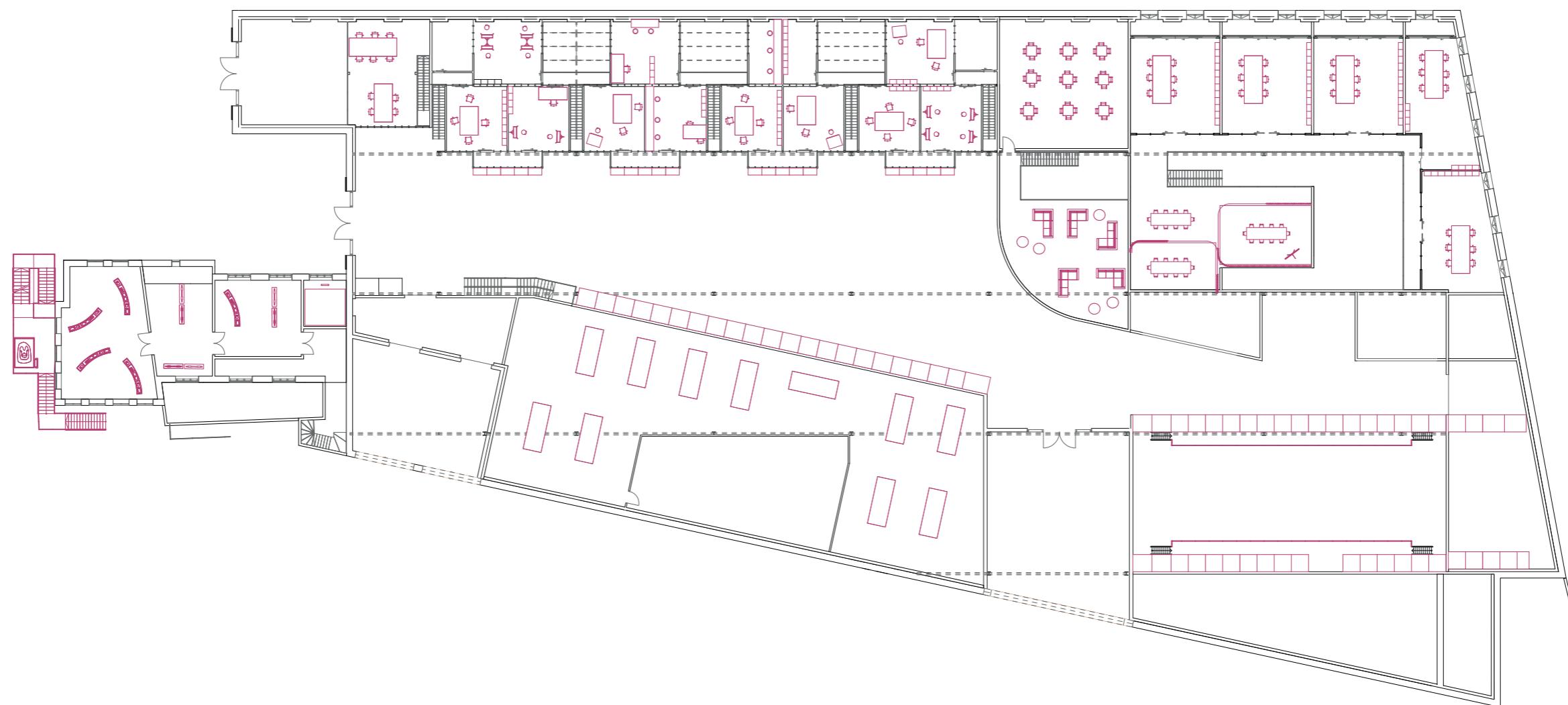


Furniture

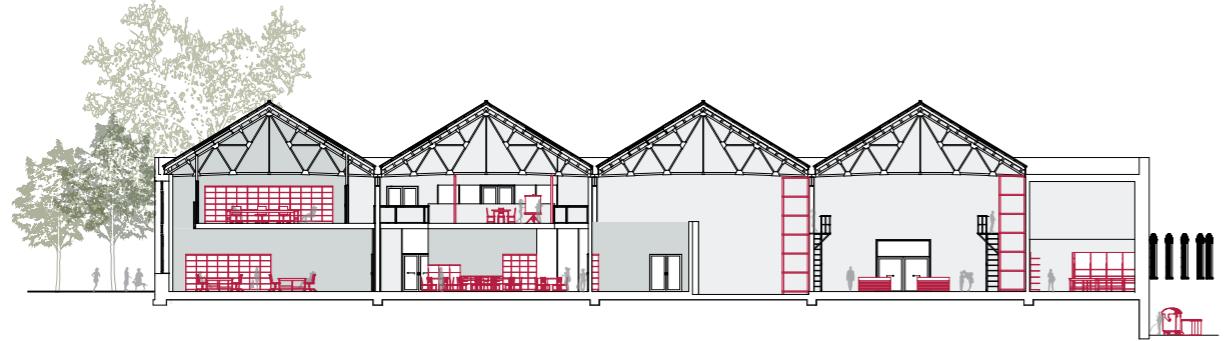


Folly's





sections

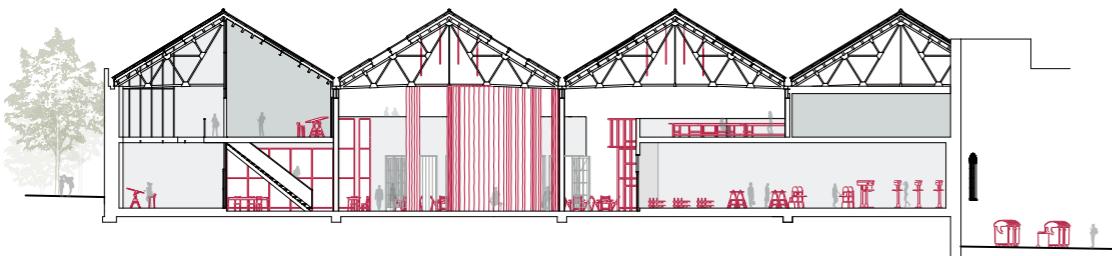


Office space | Recycling shop

elevations



West elevation | from park to parking lot



Studios | Makers hall | Workshops



South elevation part 1: Housing | Exhibition space

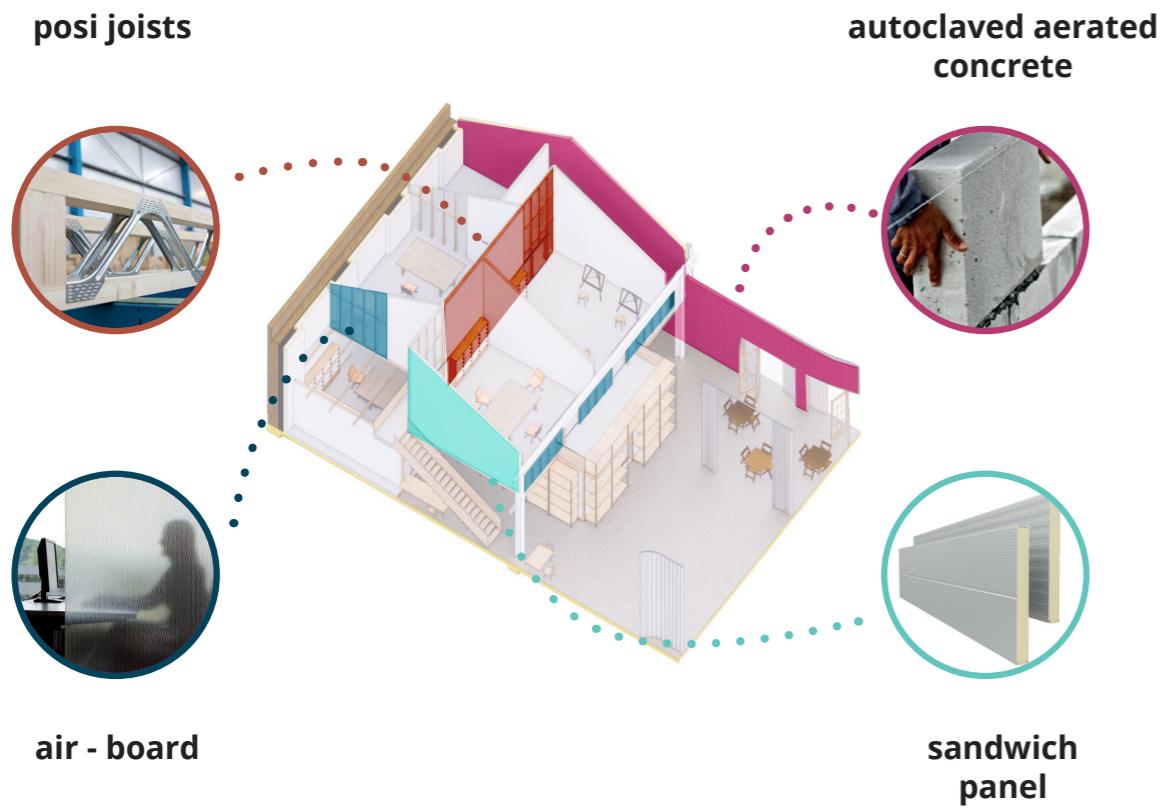


Bohemia place | Entrance | Canteen

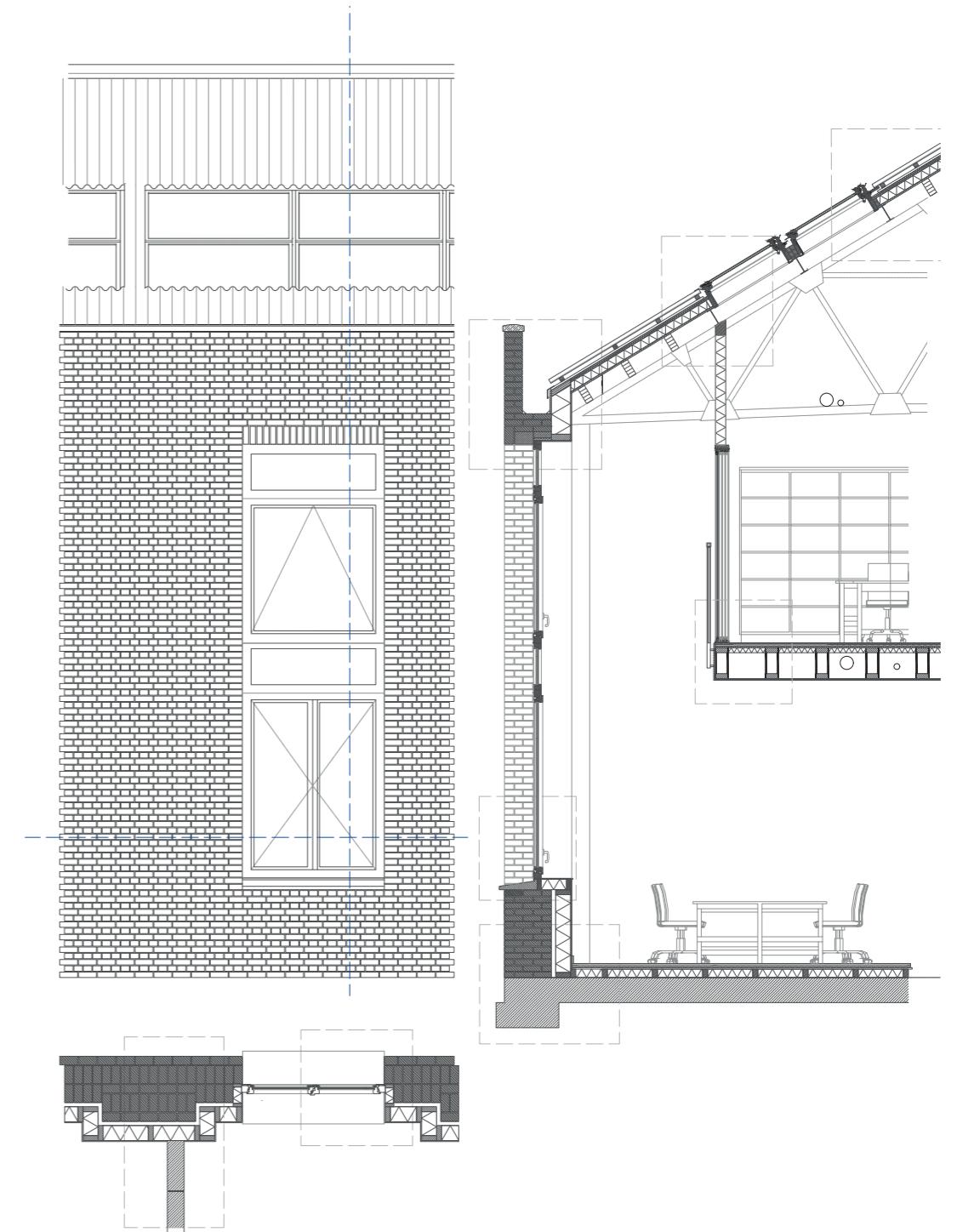


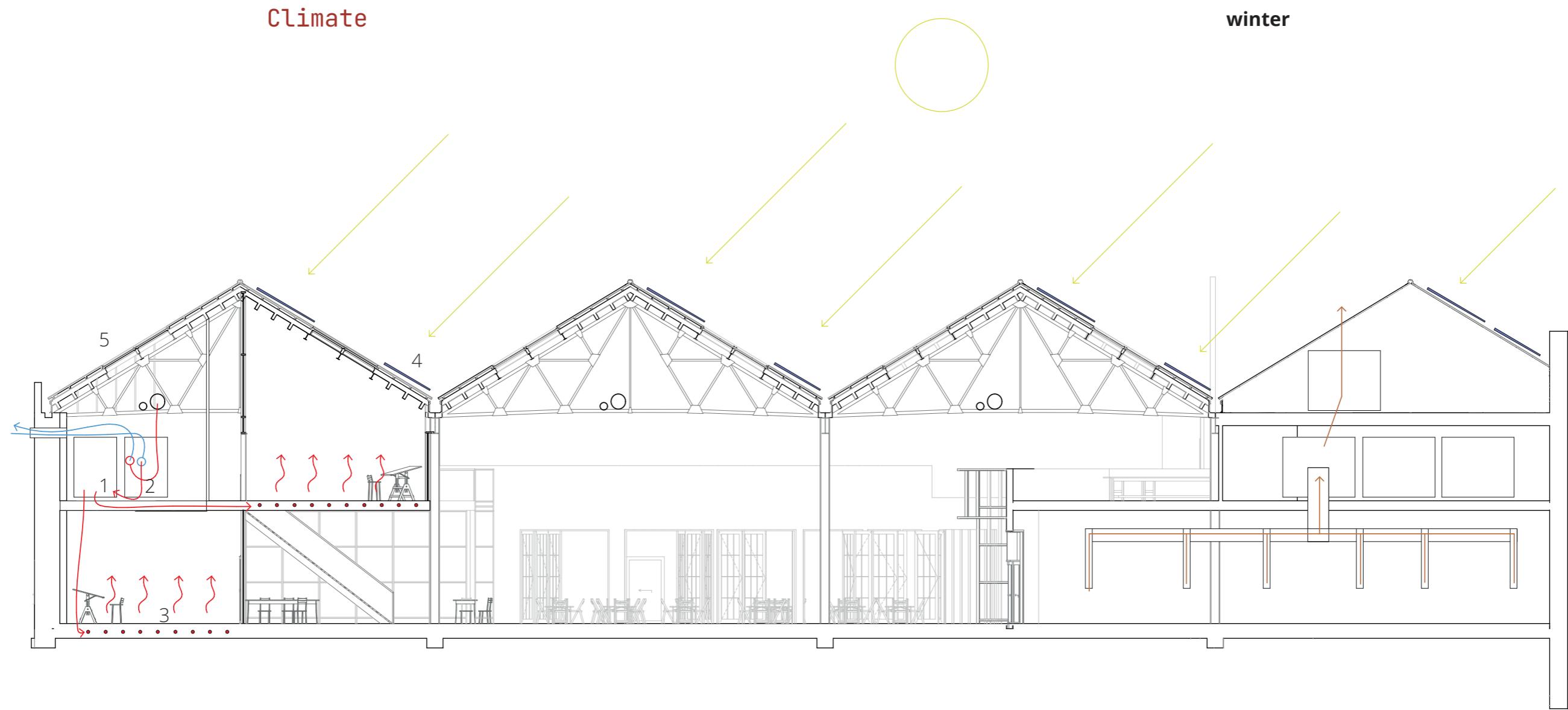
South elevation part 2: Loading dock | Entrance

Materials

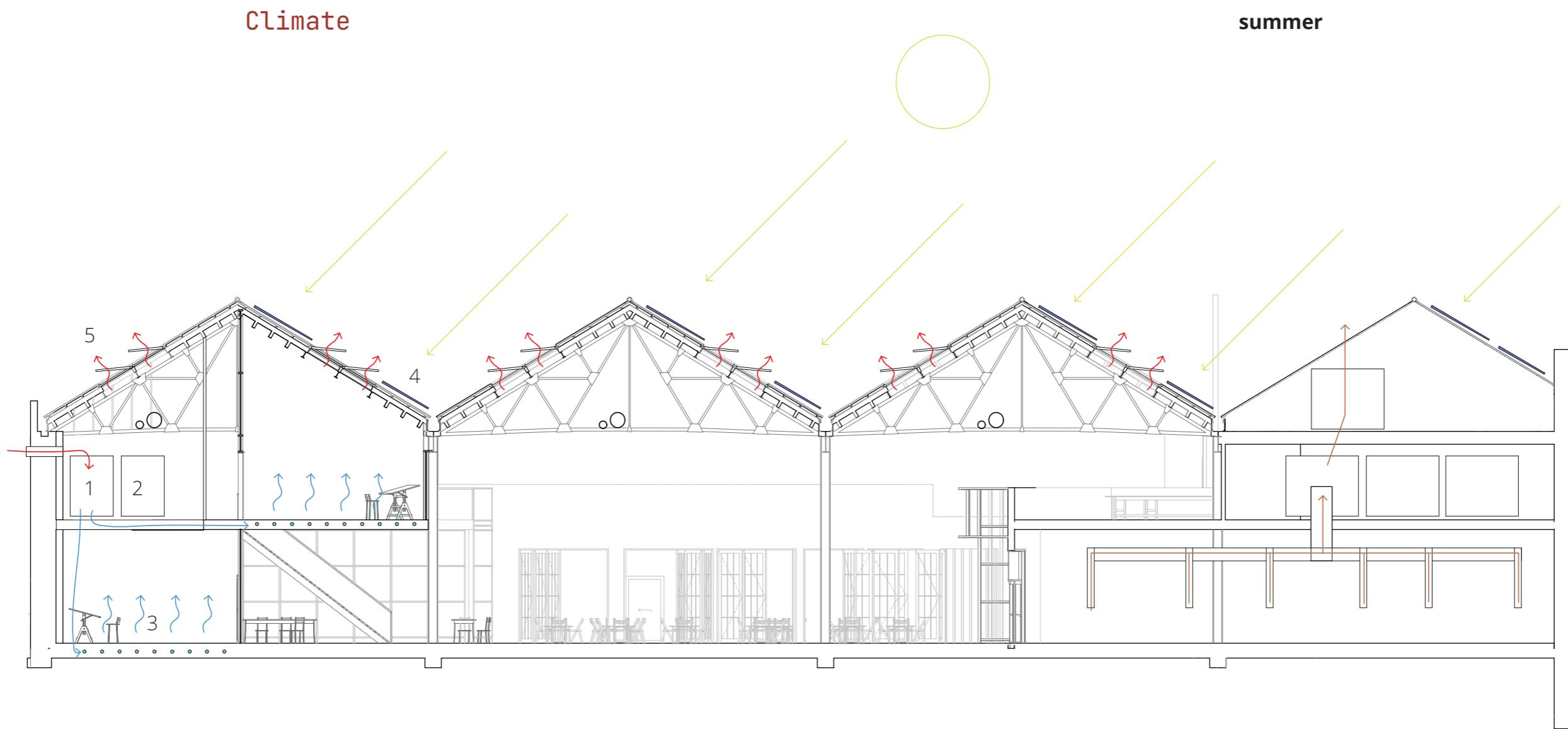


Section Facade





- 1 heat pump
- 2 heat recovery installation
- 3 heating/cooling
- 4 solar panels
- 5 natural ventilation



- 1 heat pump
- 2 heat recovery installation
- 3 heating/cooling
- 4 solar panels
- 5 natural ventilation



**Makers Hall -
empty**



Exhibition space



open stage



entrance Bohemia place



Entrance Canteen



Scrap XL - recycling shop



Open storage wall - throughout the building



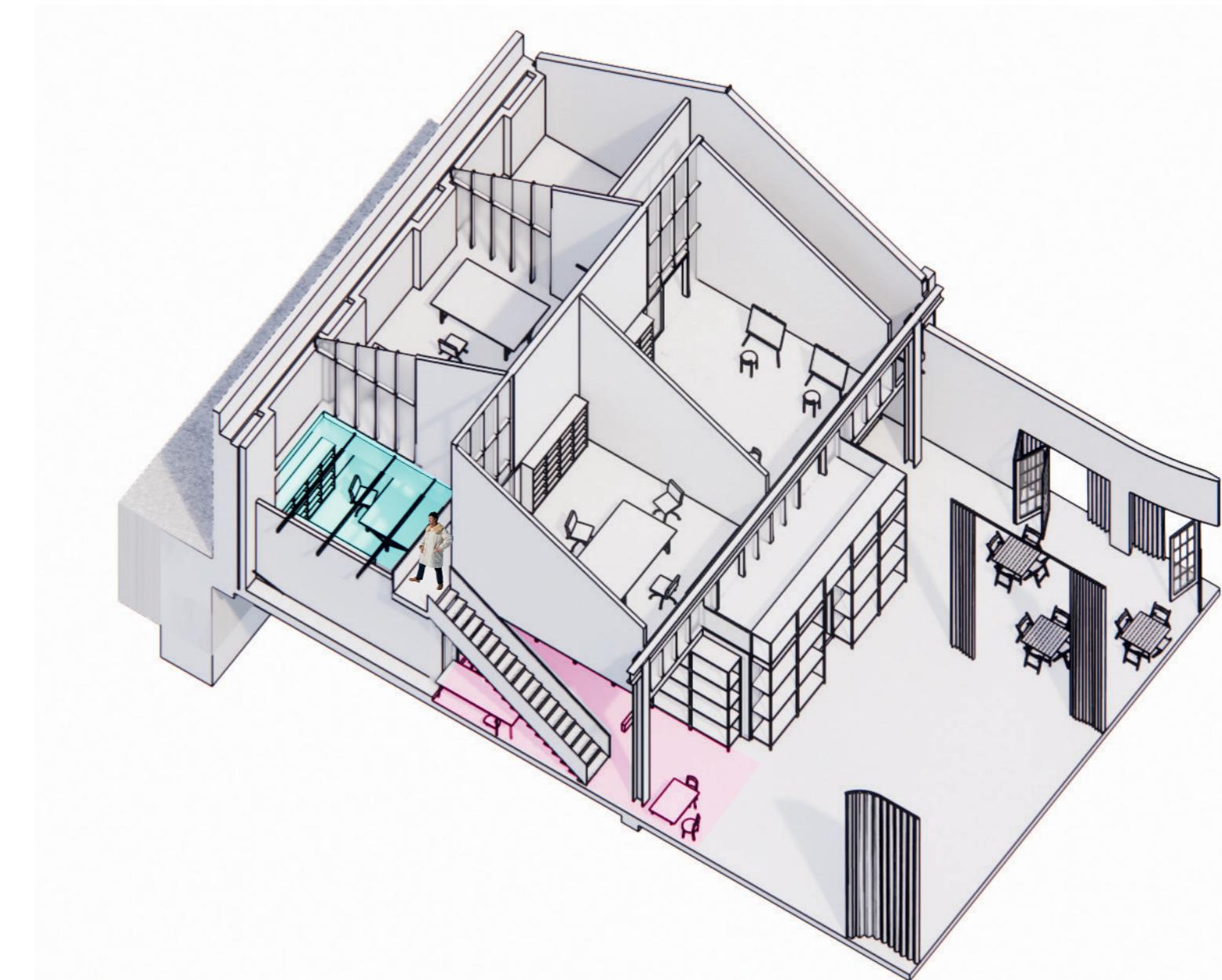
Office space



Threshold - studios



Gallery - studios



3Dsection - studios