

POIESIS OF RESISTANCE THROUGH

PERFORMATIVE DISSIDENCE

&

POCKETS OF RESILIENCE

along a route as urban social
pilgrimage

P5 PRESENTATION
Erkan Mestan
4604229
Date: 17.01.2025

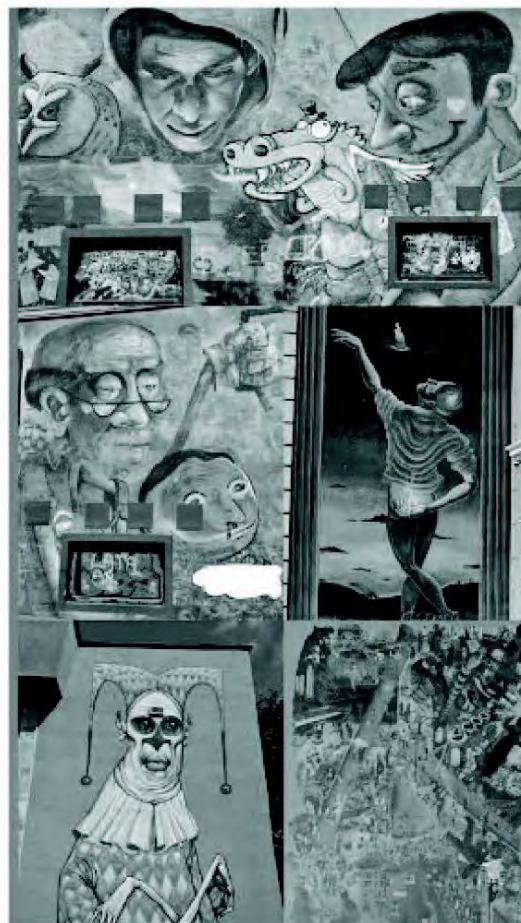


PRESENTATION CONTENT

- Topic progression
- Research
- Site research
- Concept development
- Design

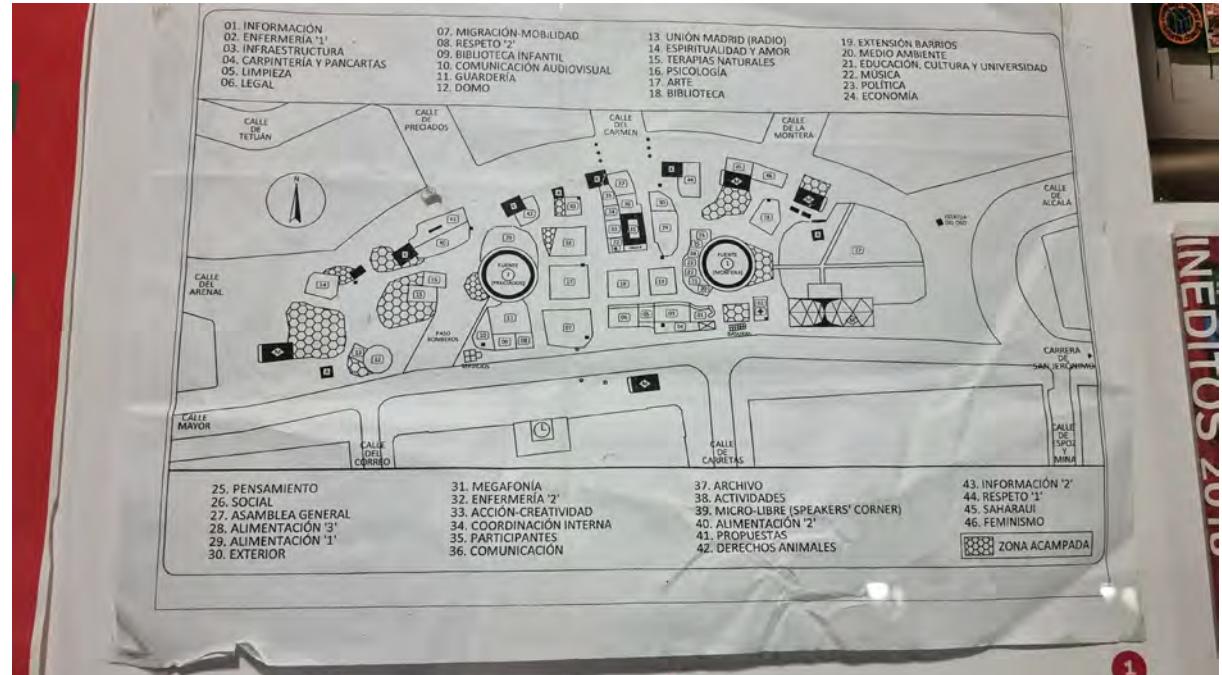
INTRO

INTRO



DIALOGUE THROUGH
DISSIDENT PRACTICES?

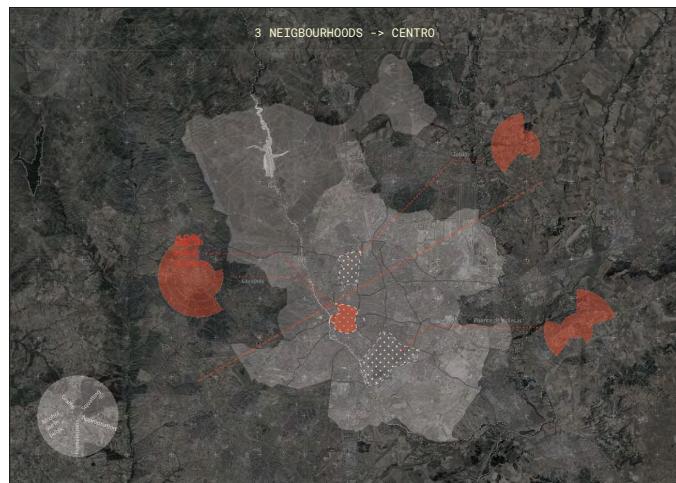
PROTEST ARCHITECTURE



Research question

How can architectural practices, focused on contested urban environments, draw from the dissident practices manifested in the built environment and thus foster resilience for the vulnerable communities?

POIESIS VS PILGRIMAGE



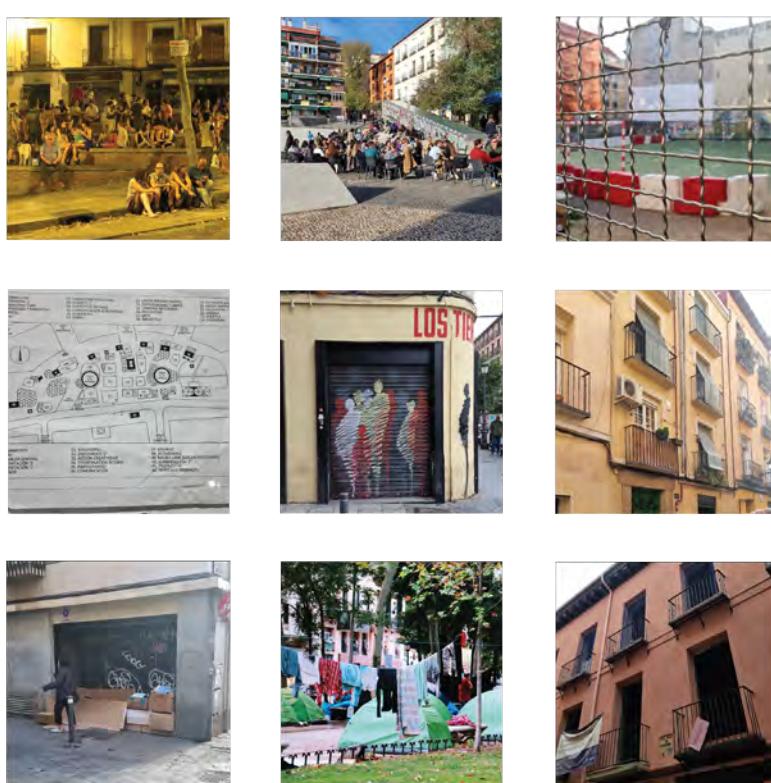


RESEARCH

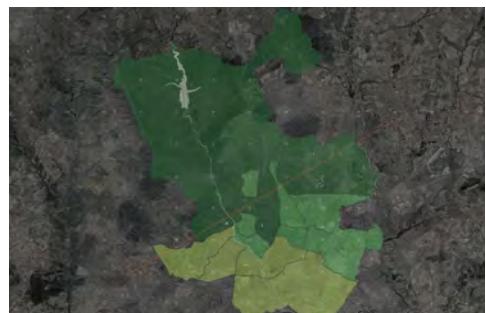
PRELIMINARY FINDINGS



DEGREE OF PERMANENCE



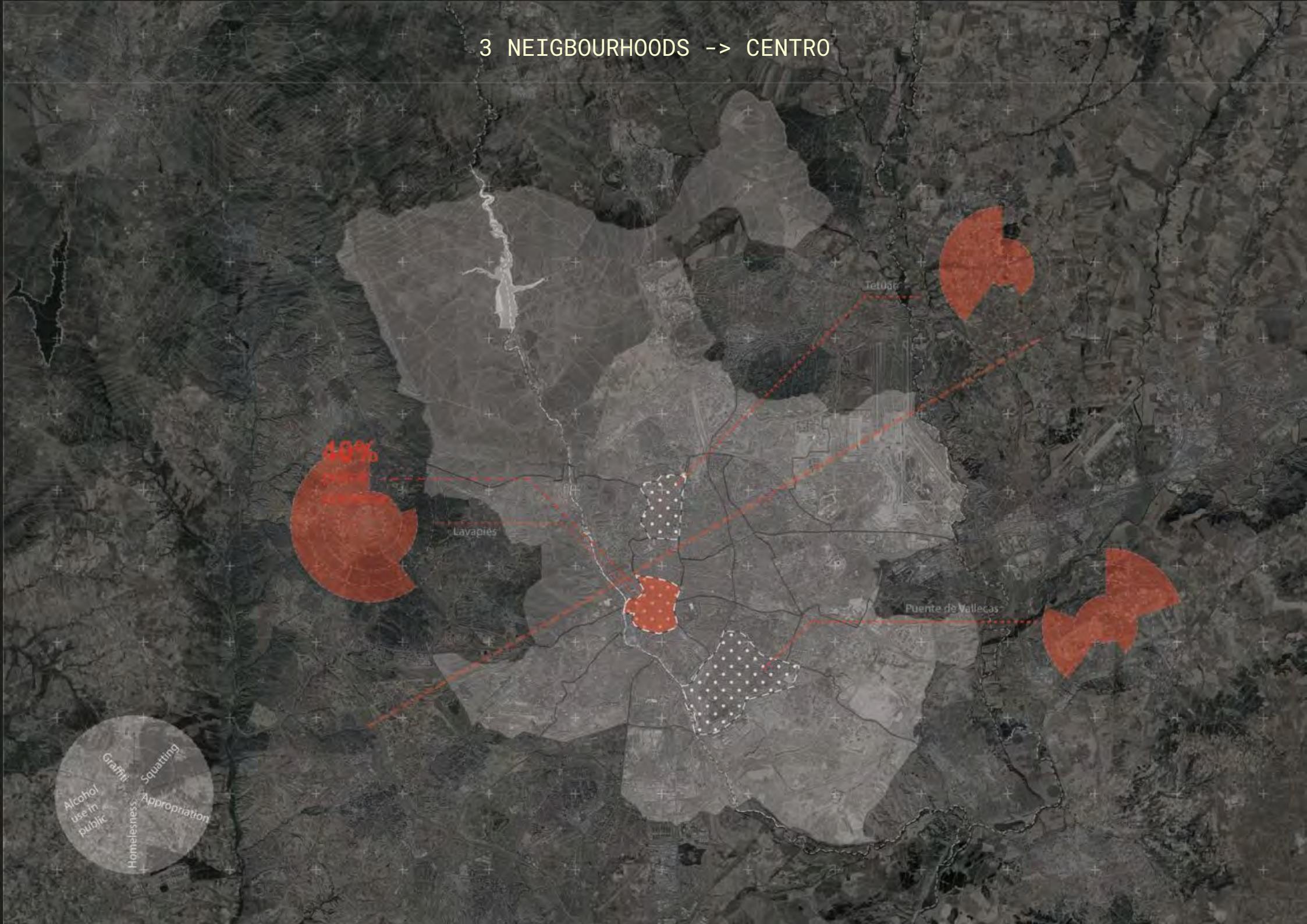
DEMOGRAPHIC DATA



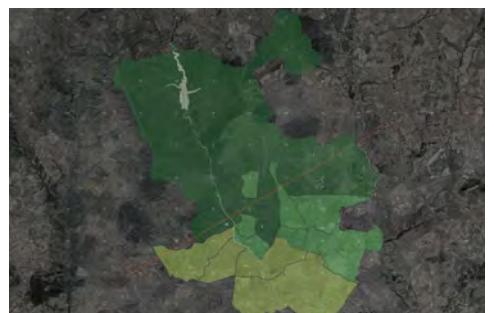
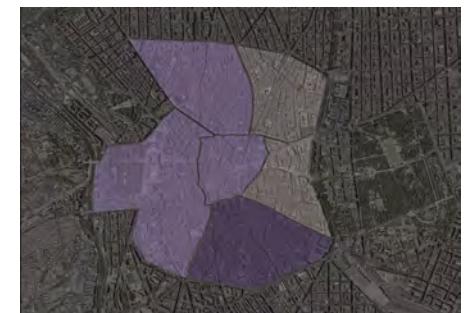
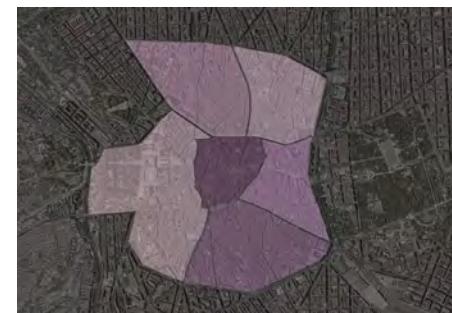
- Ethnic background
- Household income
- Unemployment

- Vulnerability index
- Gentrification
- Crime rates

3 NEIGHBOURHOODS --> CENTRO



DEMOGRAPHIC DATA



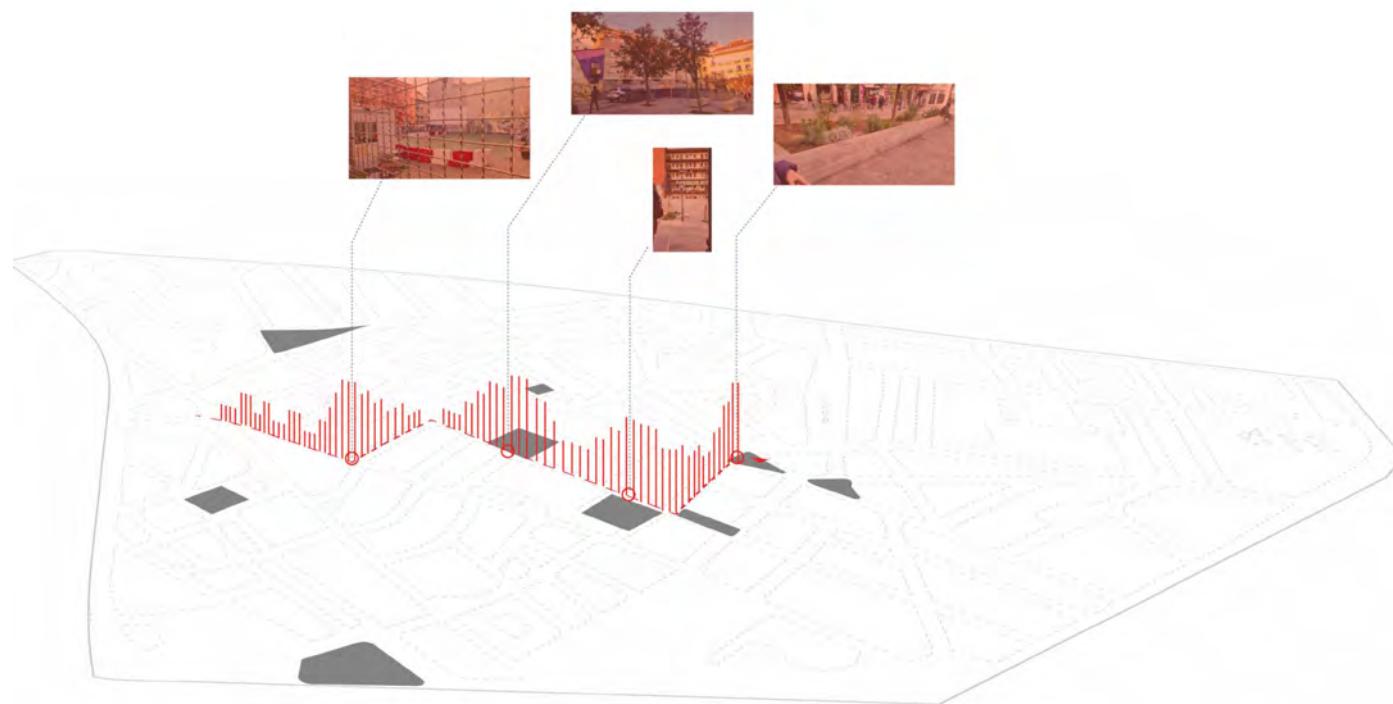
- Ethnic background
- Household income
- Unemployment

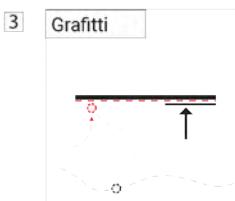
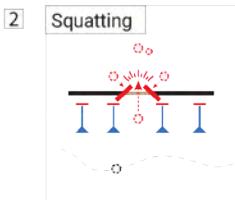
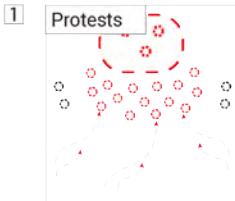
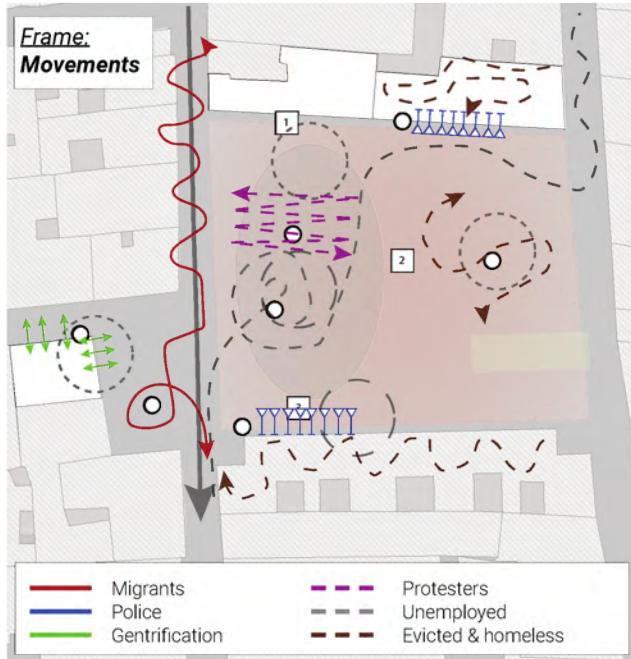
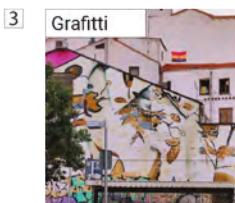
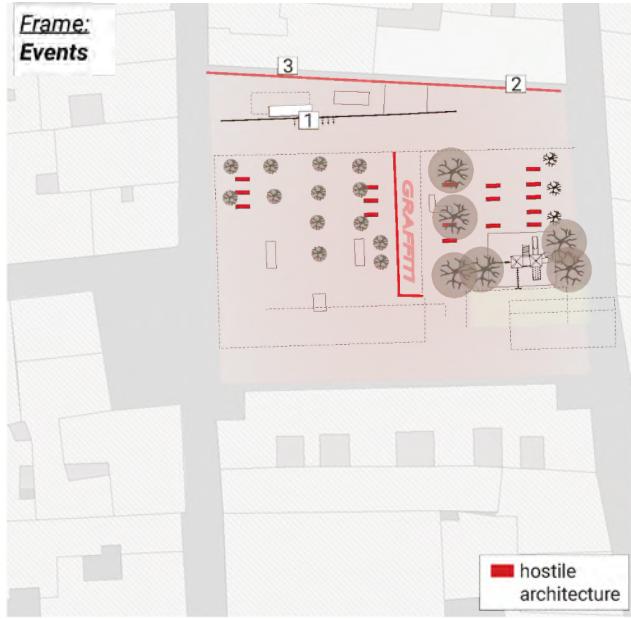
- Vulnerability index
- Gentrification
- Police presence

LAVAPÍES



WALKING INTERVIEW WITH A JOURNALIST





Frame: Materiality



The door – access, and owner rights

I am, the door, the one that allows and stops, the one that guards and the one that separates. I have a face on both sides, yet mysterious when looked at, not revealing what's on the other side, because that is my sole purpose, to keep worlds separate. My use is equal to contamination of both realms.

I sit still in the frame that was made for me, or hang... or maybe more like stuck, over time gradually warping and skewing because of the pressure around me. More so now, than when I used to fulfil my purpose. Yes, I, am not being used as often anymore, because one of my sides, the warmer one that I used to belong to, is gone. My purpose has been diminished, denied, gone a soft division to a hard one. My other face has been wiped clean, faded into the surrounding of painted bricks. I have been made subject to conflict, but whose conflict? I can't see, one side is dark and the other blindfolded.

Visitor: This square and its surroundings seem vibrant and full of activity. What makes this square so special?

Host: Plaza Nelson Mandela is one of the most politically charged squares in the area.

Visitor: Could you elaborate on that?

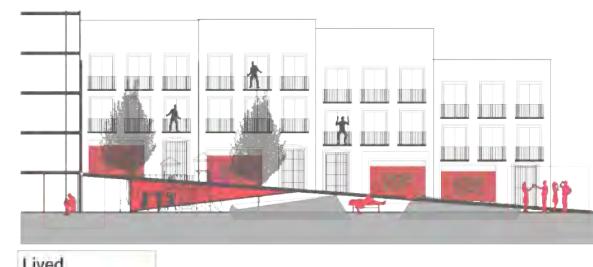
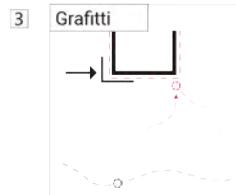
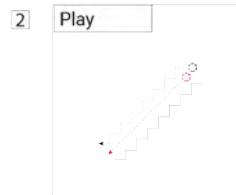
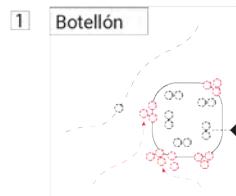
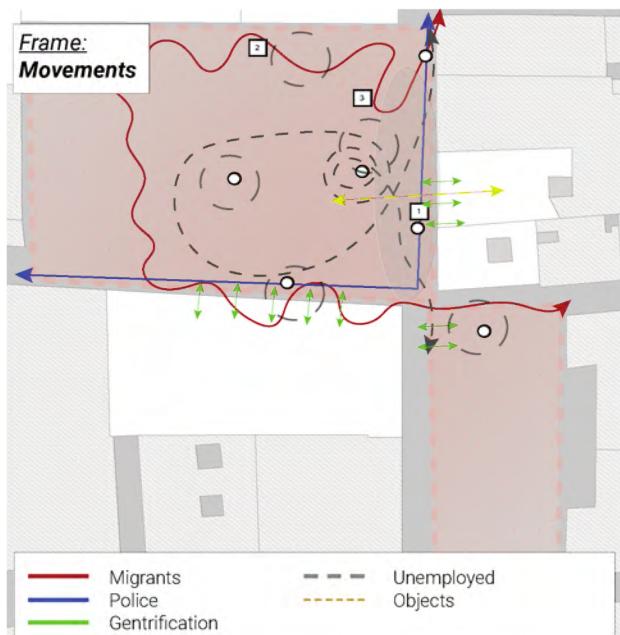
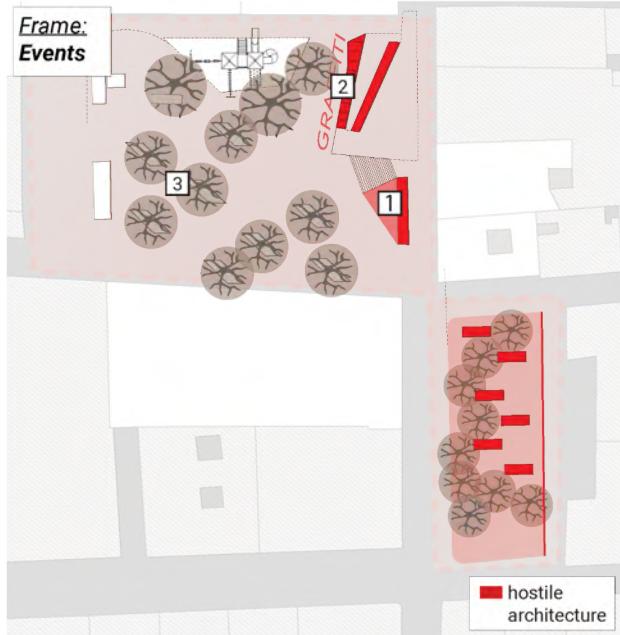
Host: Over the years, the square has been the epicenter of numerous uprisings and moments of opposition.

Visitor: Can you provide some examples?

Host: Certainly. The two buildings adjacent to the square have been occupied multiple times and have faced repeated evictions. The square itself has been a hub for raising awareness and hosting large gatherings addressing societal issues such as anti-eviction protests, anti-racism movements, police violence, gender and racial equality, affordable housing, and gentrification.

Visitor: Are there any other notable aspects of this square?

Host: Yes, the square has been redesigned with hostile architectural elements, like concrete benches, which seem aimed at discouraging protests and public gatherings.



Frame: Materiality



- Creakkk: Here we go again, another day ahead of us. Oh my what happened to you?

- I must've fallen down during the night. I have never felt the surface on which we stand like this before, it feels weird. It feels very rigid to my nature. All the things around us feel rigid, maybe we are the ones out of place here?

- You've had some time to think. They will arrive soon and arrange us to our positions, every day with a different bunch of you. Maybe that's our strength, that we can move freely within this rigid realm. Maybe we soften its roughness?

- If that is the case, why this choreography of momevent, folding and unfolding every morning and every night? Do we have an impact on this roughness, do we have control? Or are we the ones being controlled? Copies of one another, stacked on top of each other. Why is our use prevented at night? or are we being protected? What is our value?

- Calm down, maybe our ambiguity offers familiarity. We might look the same but we do contrast with this rigid realm around us offering freedom.

Host: So, this is the second square in Lavapiés that has served a similar function in community agency.

Visitor: Could you explain what makes this square special? What are the events that have taken place here?

Host: Certainly. This square is another melting pot of the diverse users of Lavapiés, but it is also a site of tension, especially when we consider the reasons behind its design choices.

Visitor: So who are the users, and what specific events have actually taken place here?

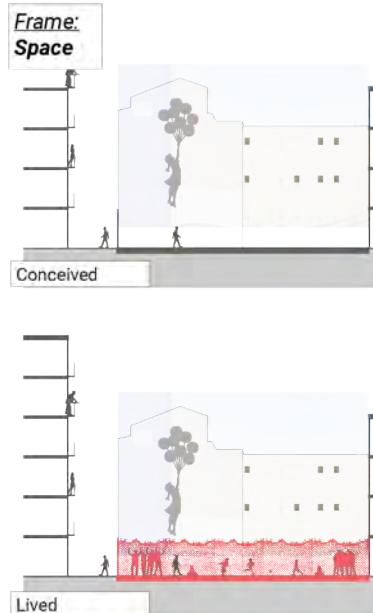
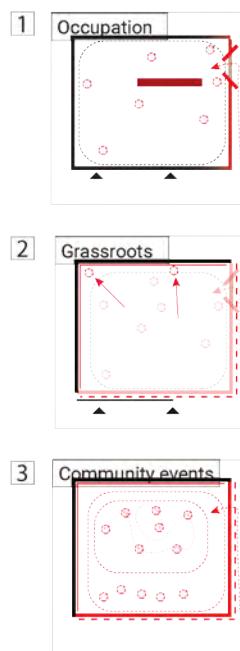
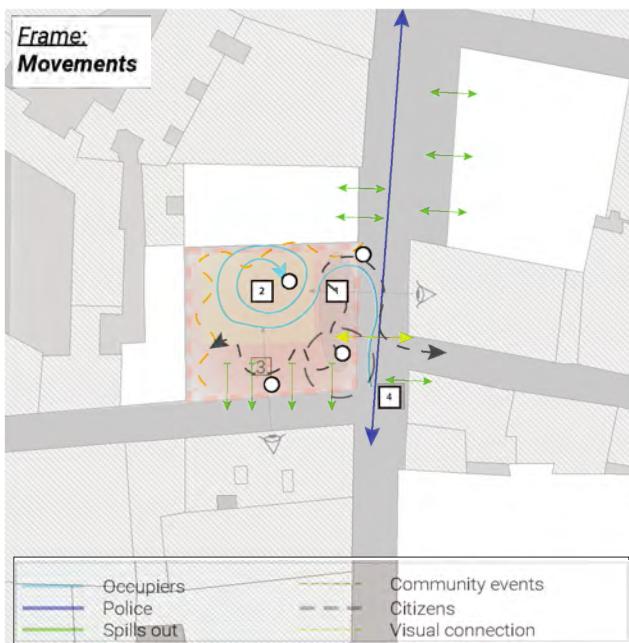
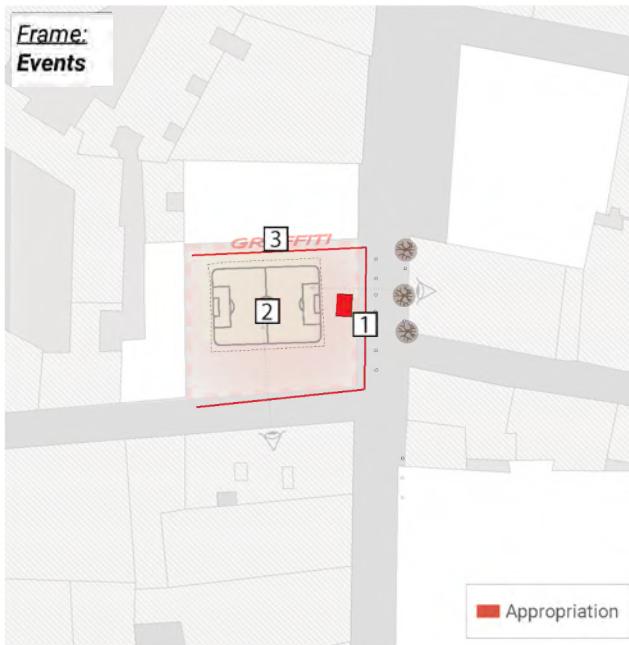
Host: Lately, it has become a focal point of gentrification and increased control, partly due to the hostile architectural design elements. It's also where cafés have become trendy spots for the middle class. Meanwhile, in the background, unemployed immigrants gather here to share struggles and experiences, creating a space where culture is actively exchanged.

Visitor: That dichotomy is compelling. So, would you say this square is politically charged as well?

Host: Certainly. It has been used for protests, marches, carnivalesque occurrences, and even as part of the infamous 15-M movement, which spilled into the squares of Lavapiés, including this one.

Visitor: Any other crucial details about this square?

Host: Perhaps the library, which was opened in the ruins of an old building. It embodies yet another dichotomy—seen by some as controlling, while others view it as emancipatory.



Frame: Materiality



Rattling anxious wire:
Oh that was scary, I feel like I am going to fall apart with each impact from the football. But I guess I was made to withstand those...Was that my core purpose or was I meant to separate and to keep both sides divided? But I don't entirely know, you can still see through me, as opposed to the walls around me.

In fact I stand in the place of an old one that used to be here, I can still feel its presence and weight contrasting my own.

I actually surround its now empty territory. But is it really empty? Maybe it is more full than it used to be... I surround this terrain where they come together and celebrate collective communal desires. They have nothing to hide...maybe that's why I was reinstated, to protect the others outside of this territory and allow them to look through me. They too get happy when they see the celebrations, maybe my purpose is more connecting than dividing after all...

I am a witness of the orderly chaos inside and the strictly ordered outside... Am I a divider of space and rules? Does my purpose change when the games are not being played, when they are not here, do I then govern the inside? Sometimes, I question whether I am more than a physical boundary, whether they recognize me or am I just a fence?

Host: This is one of the more fascinating 'squares' in the area—Dragones Lavapiés.

Visitor: What makes this square so interesting, and why is it relevant to the topic?

Host: This plot was taken over by the neighborhood's football club, Dragones Lavapiés, after the previous building was demolished.

Visitor: So, the users repurposed the plot for leisure activities?

Host: Exactly. Many in the community face economic and spatial scarcity, so this plot has become a vital gathering spot. It's a place not only for football but also for community celebrations and grassroots initiatives where people come together to support one another.

Visitor: Does someone else technically own this plot?

Host: That's precisely the issue—it challenges traditional notions of ownership. Empty plots like this can provide temporary relief when communities take agency. Over time, the municipality recognized this and issued a legal document permitting Dragones Lavapiés to use the space for their activities, though it's unclear whether this arrangement is temporary or permanent.

Host: Additionally, the graffiti revealed on the wall after the demolition has gained landmark status, preventing further construction on the site.

OBSERVATIONS FROM FIELD TRIP

DEGREE OF PERMANENCE





EMBAJADORES

CLUSTER 1

CLUSTERS OF CHOICE



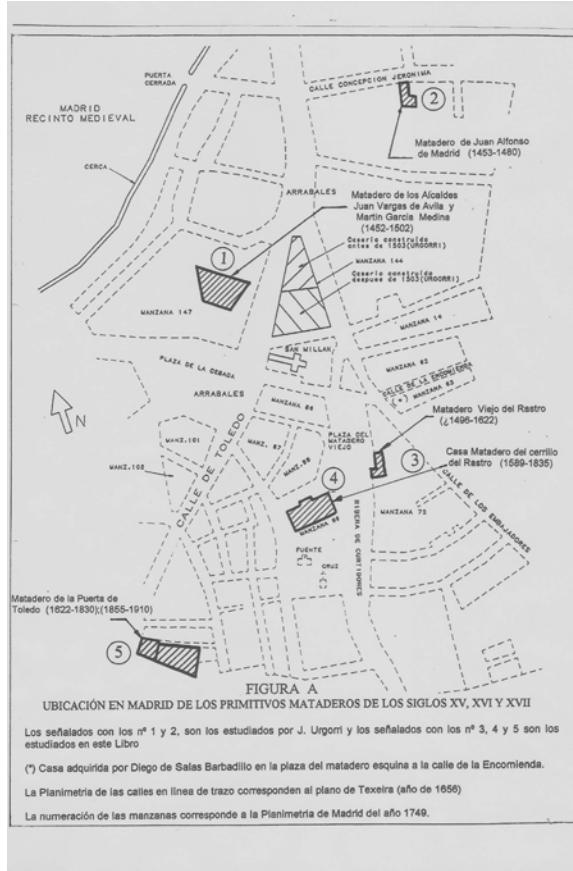
PROJECT SITE



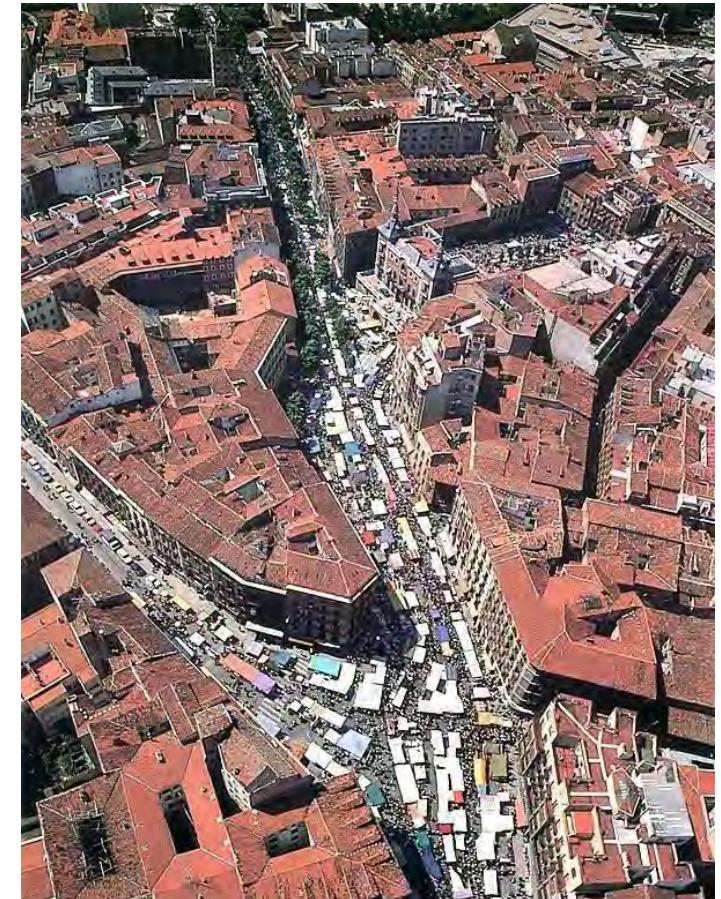
FUNCTIONS IN THE VICINITY



HISTORY OF SITE



EL RASTRO SUNDAY MARKET THEN VS NOW

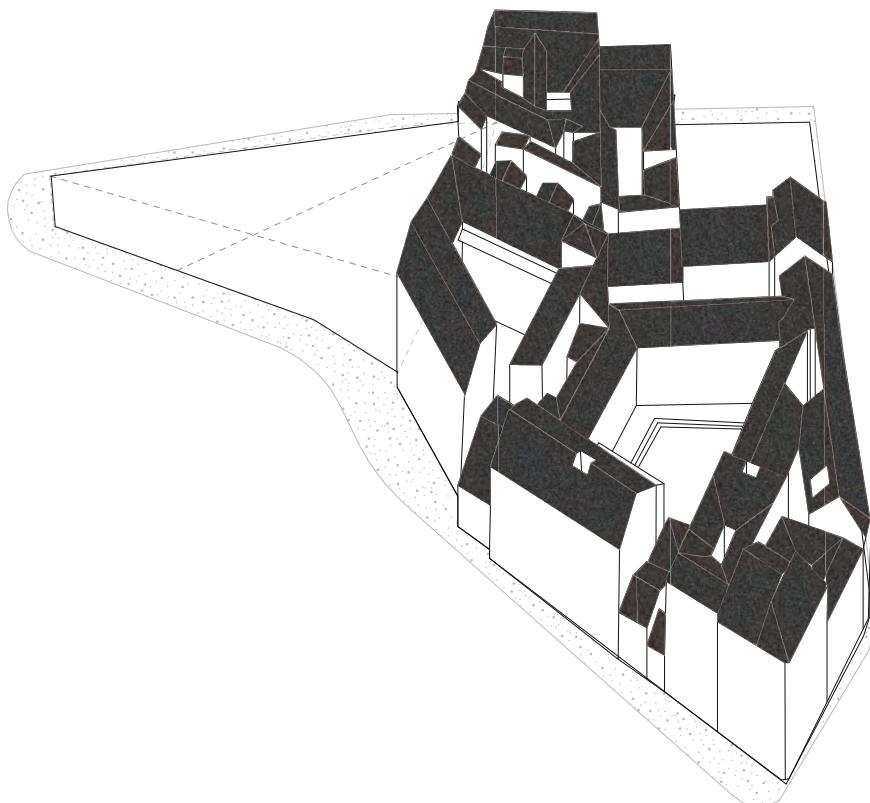


EL RASTRO SUNDAY MARKET CROWD

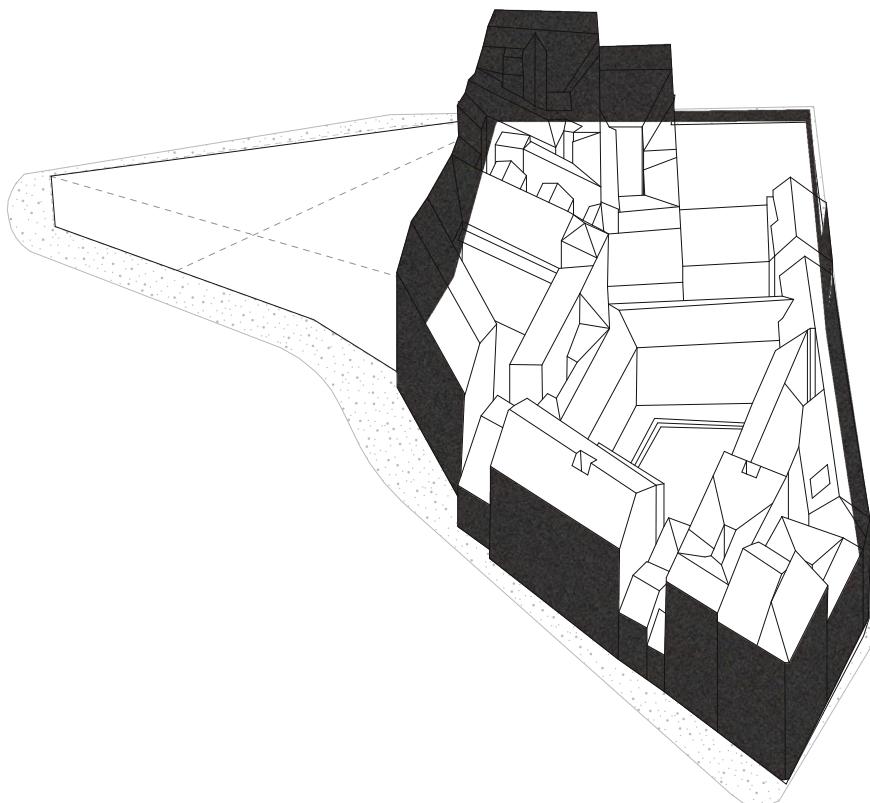


SITE ANALYSIS

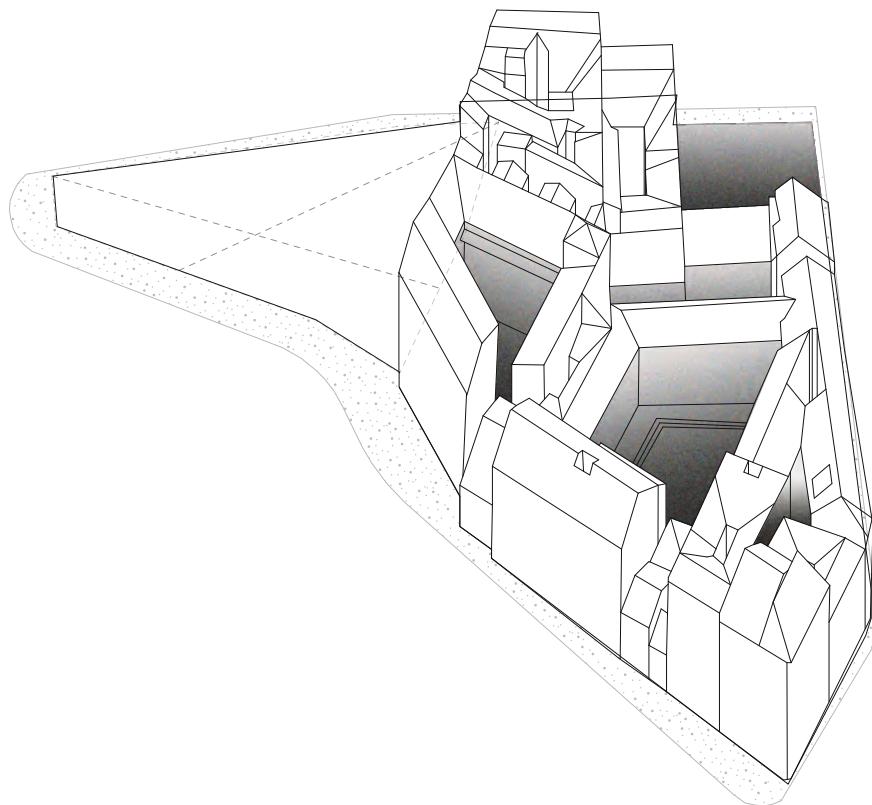
CORRALA TYPOLOGY



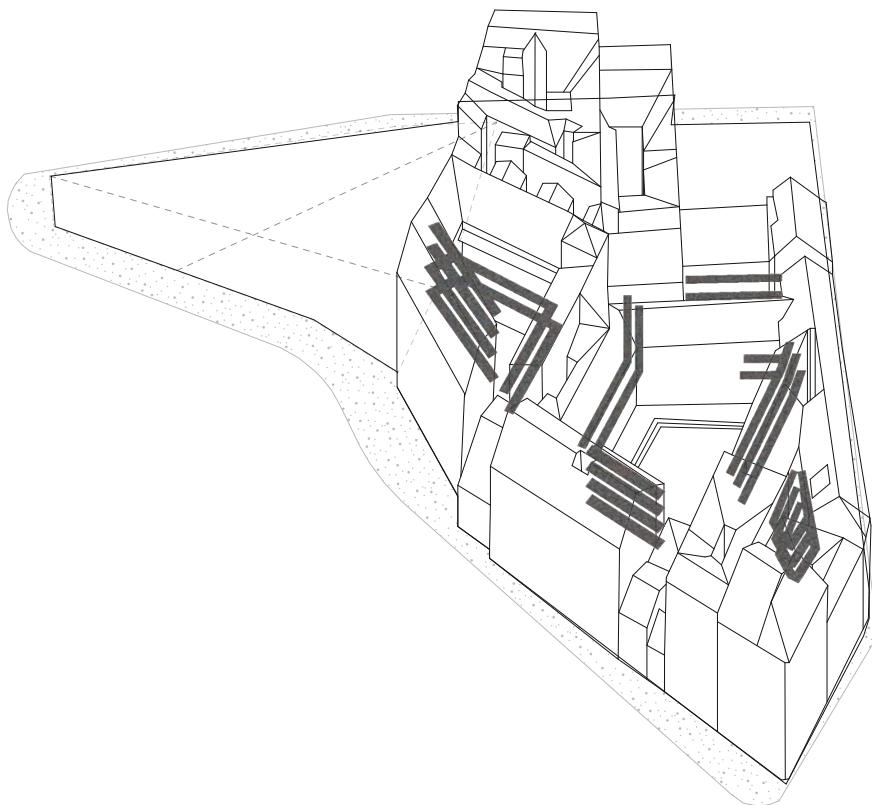
MEDINA-LIKE CONFIGURATION OUTER FACE



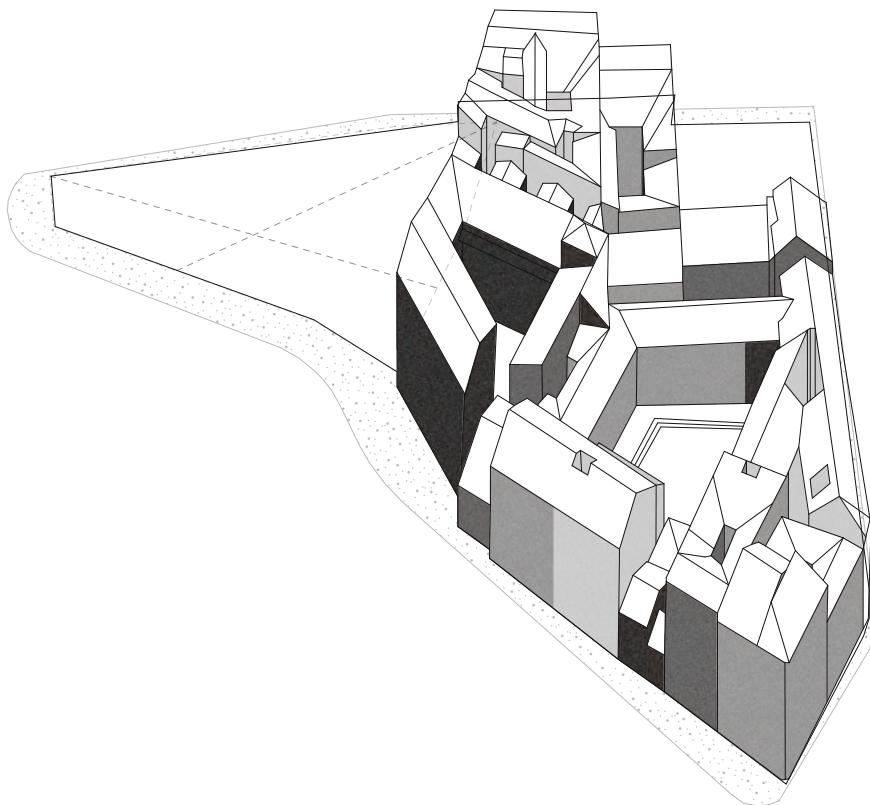
MEDINA-LIKE CONFIGURATION INNER COURTYARDS



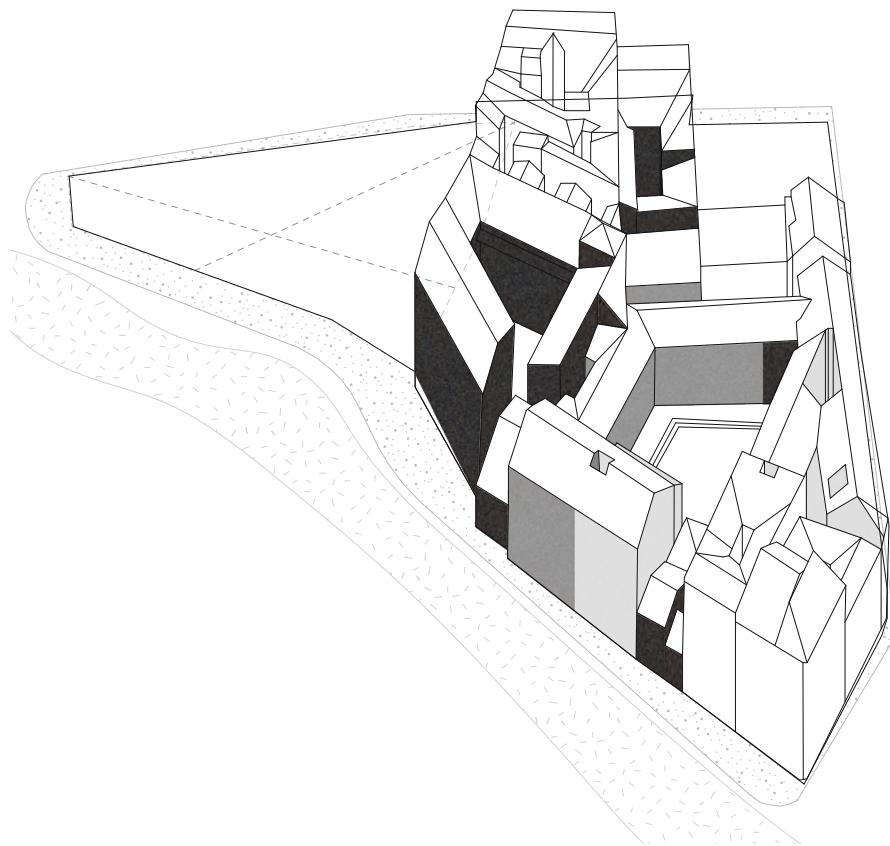
GALLERIES



MULTIPLE BUILDINGS

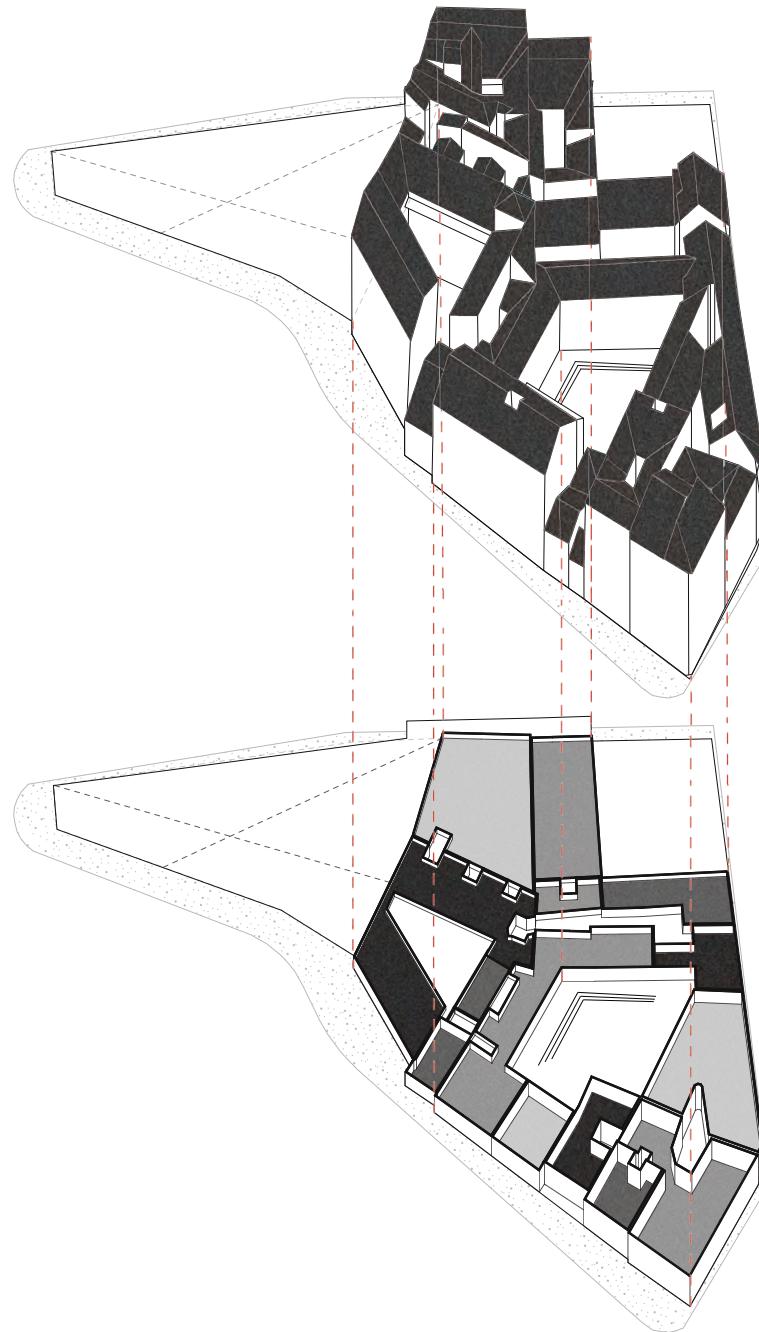


UNESCO HERITAGE STATUS

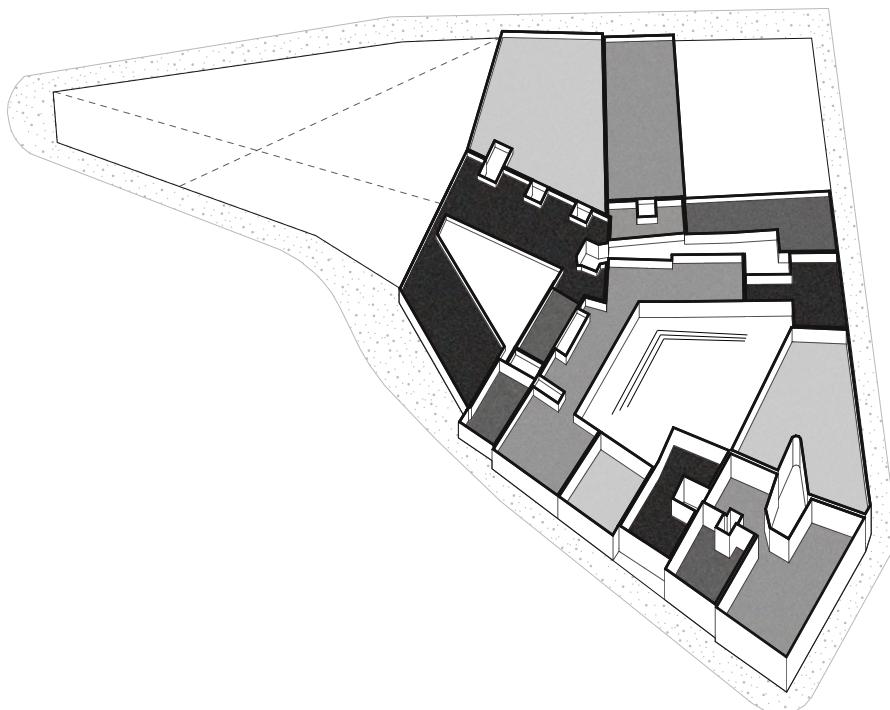


- High protection
- Level 1
- Level 2
- Unknown

FOCUS ON THE GROUND
FLOOR

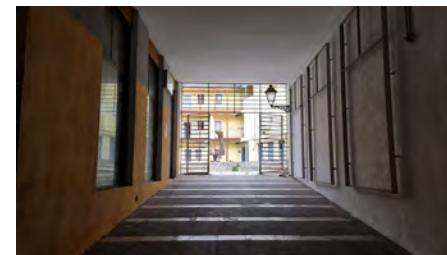
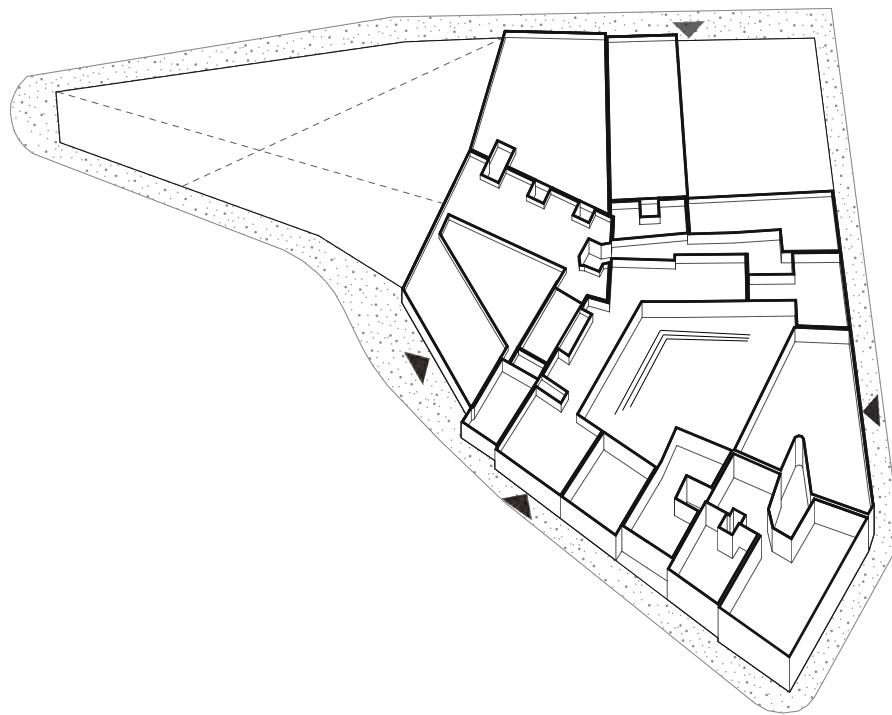


GROUND FLOOR

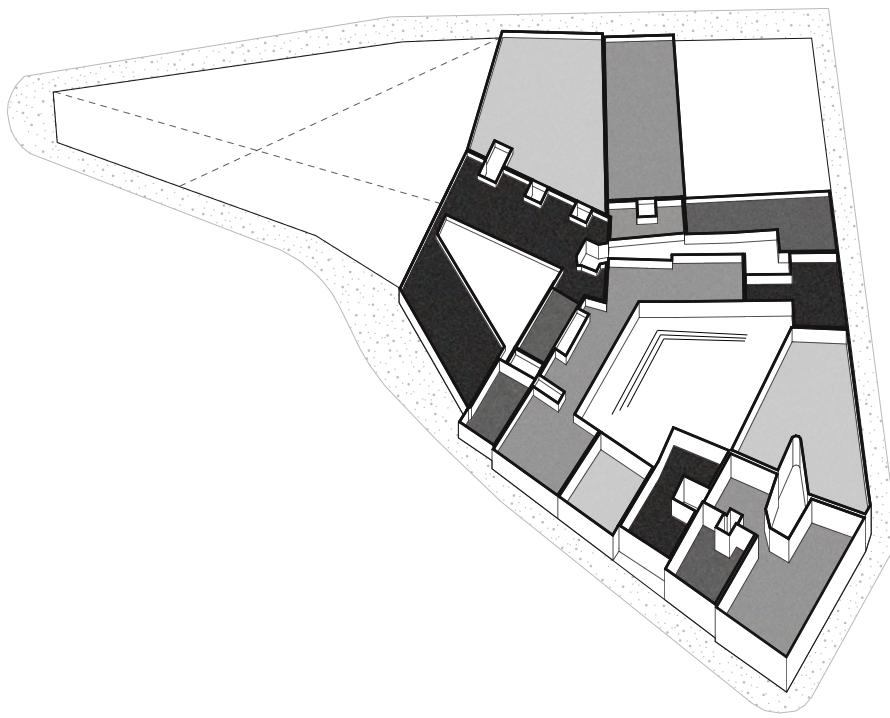




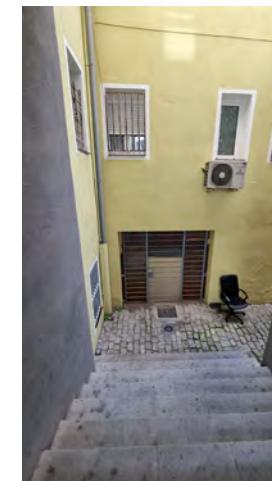
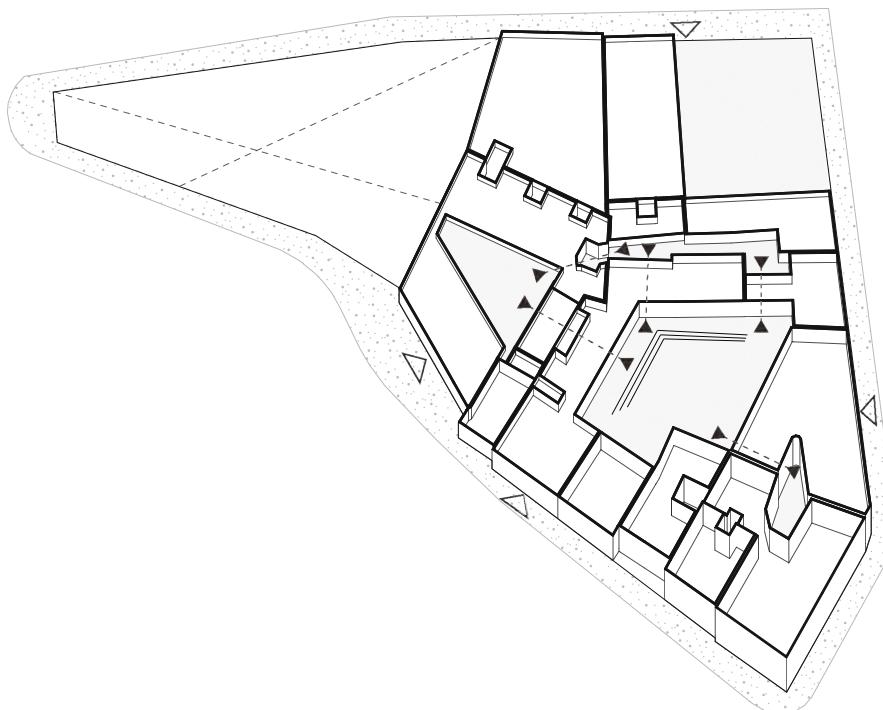
ENTRANCES



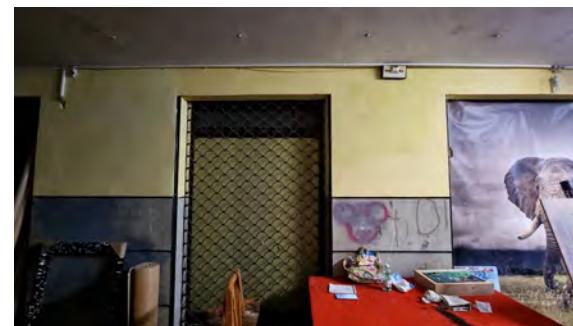
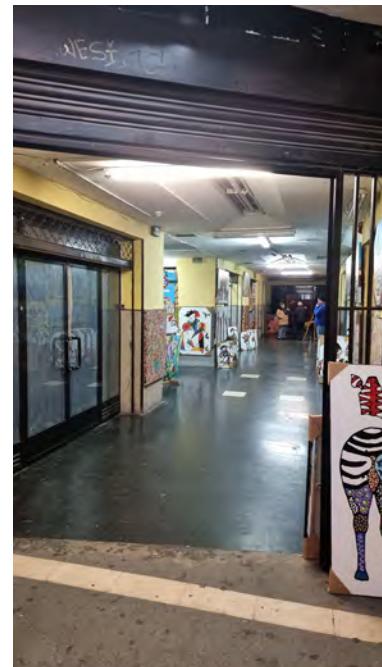
PUBLIC VS PRIVATE



ACCESS DENIED

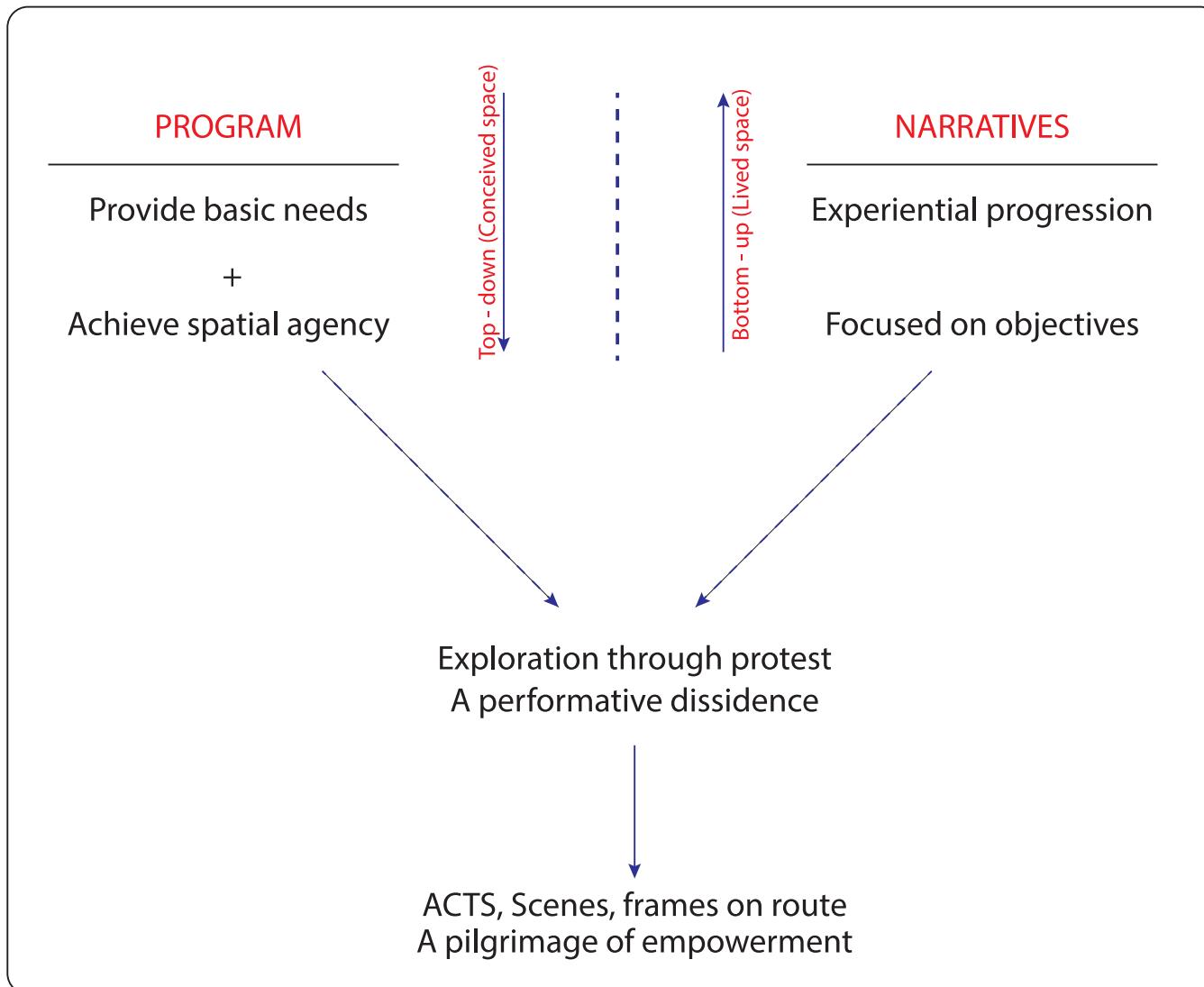


BASEMENT VACANT SHOPS

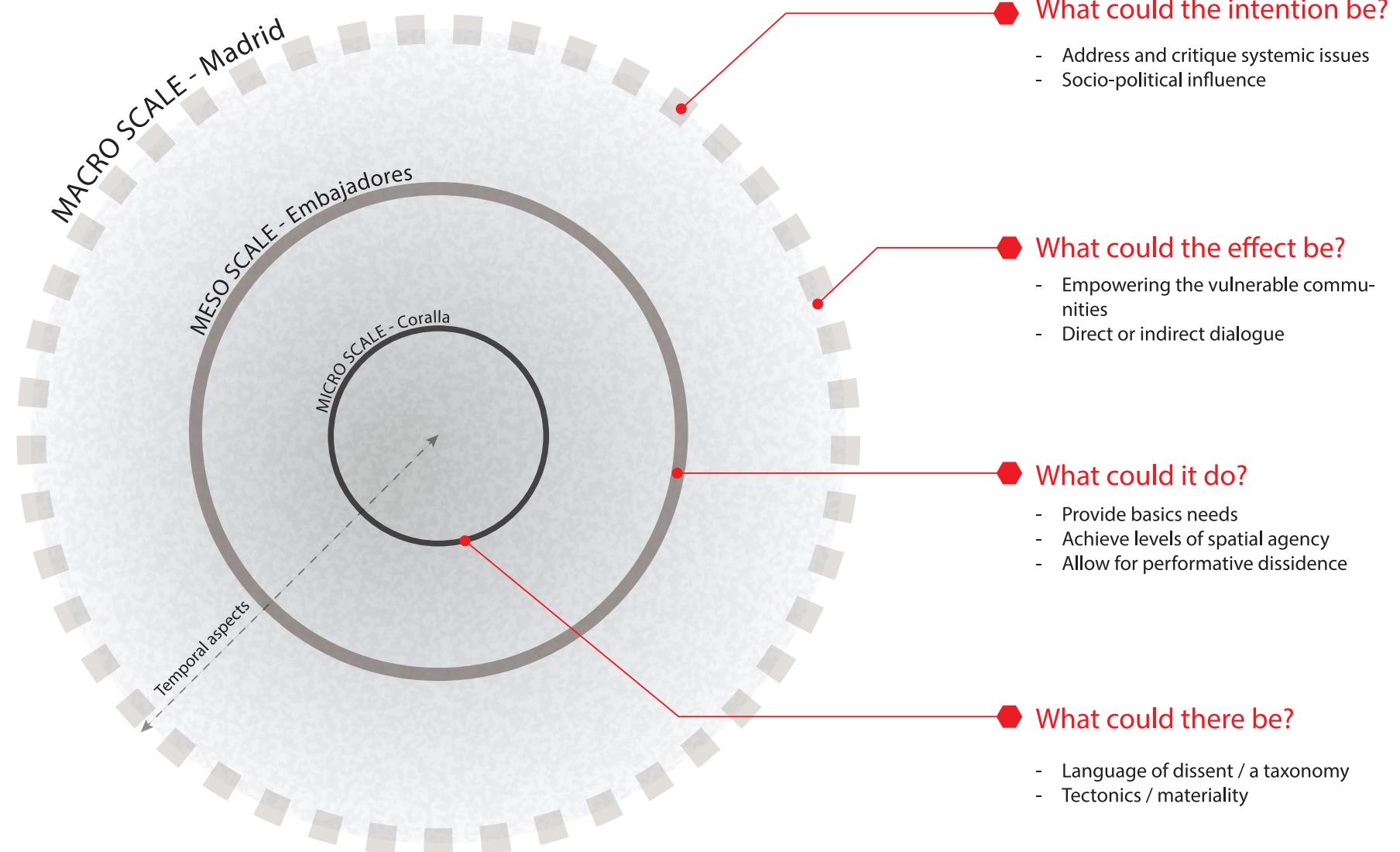


CONCEPT

2 FOLD OBJECTIVE



SCALE OF THE CONCEPT



WHAT IS?

MICROSCALE - Corrala

What allows it?

Materiality
Tectonics

Language of
dissent

Performative dissidence

- Temporal aspects

Geographical aspects

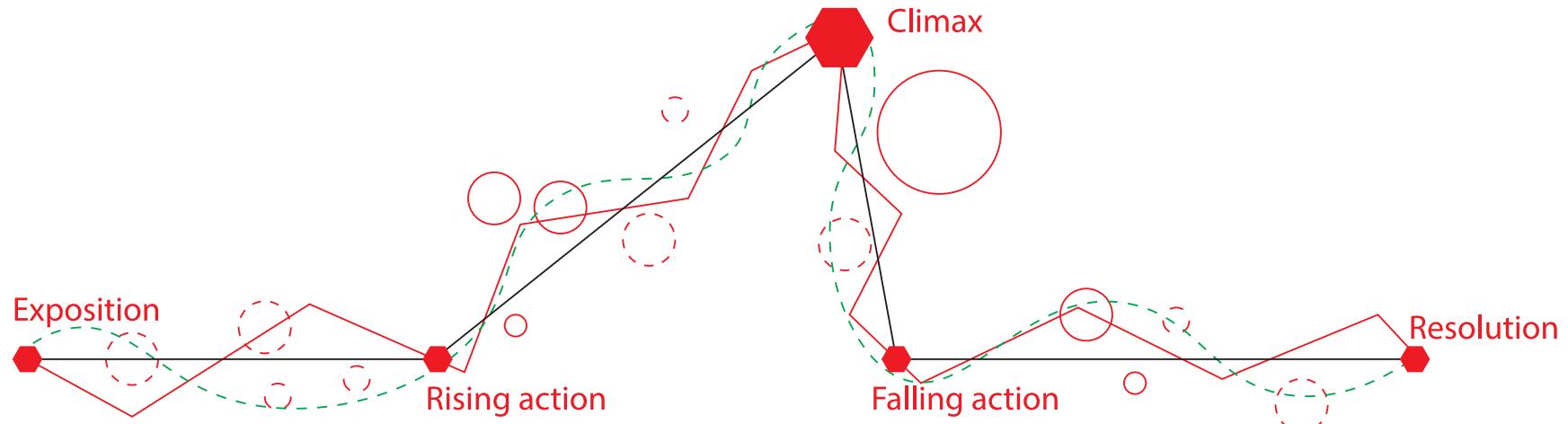
Spatial (re)configuration

What could it be?

The project will be an overarching one, considering geospatial aspects such as historic aspects and existing urban fabric and benefit from these while the materiality and tectonics are put in place that allow performative dissidence. It will become a repository of the language of dissent embodying the resistance and agency.

NARRATIVE

STORY ARC

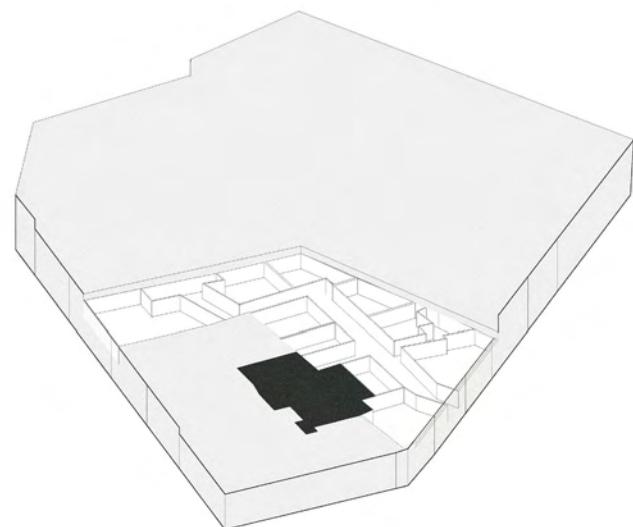
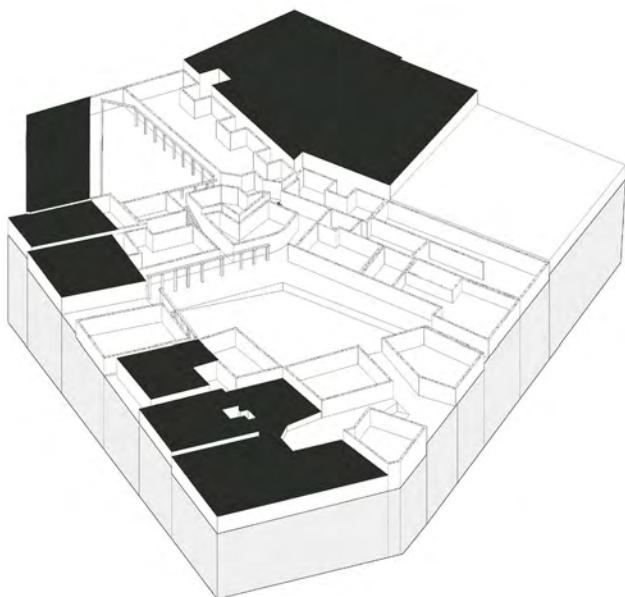


Main event: A performative protest / celebratory

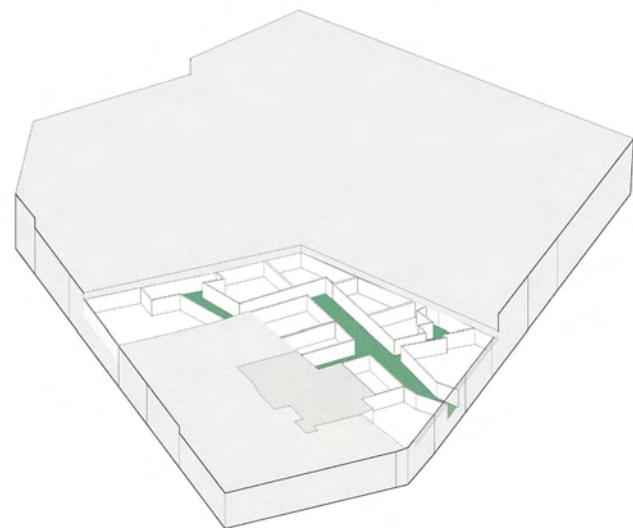
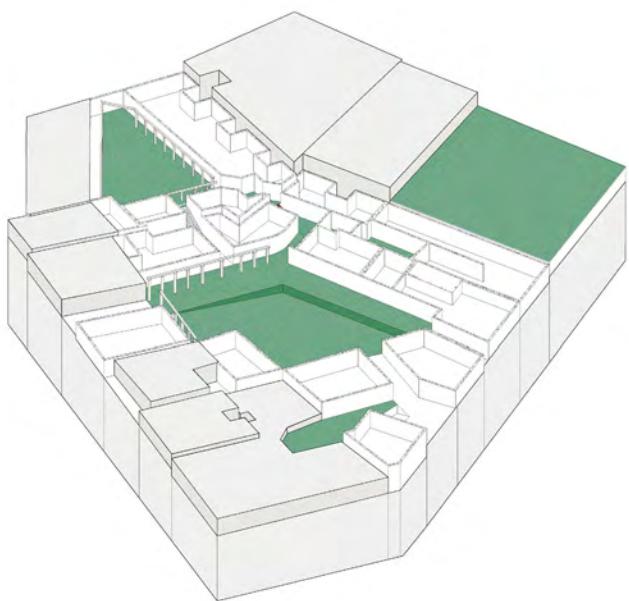
Programmatic functions

Scale of interventions

UNTOUCHED BUILDINGS / SPACES

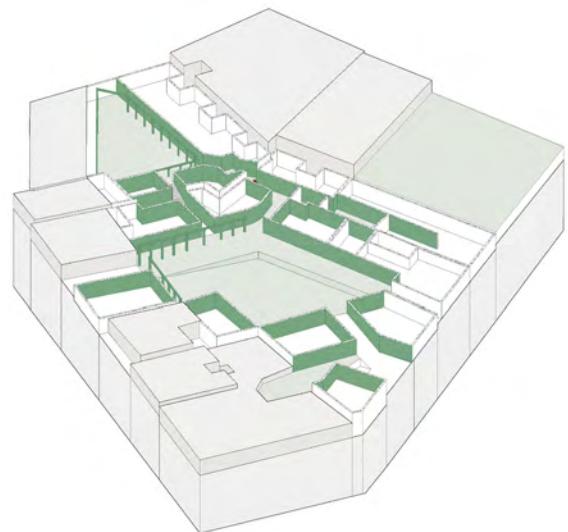


COURTYARDS AND CIRCULATION

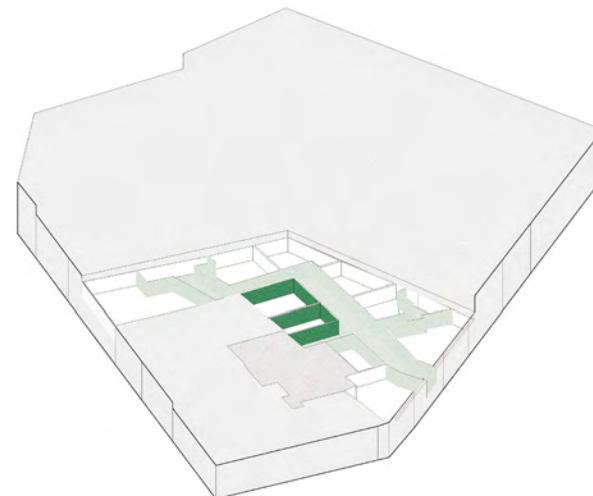
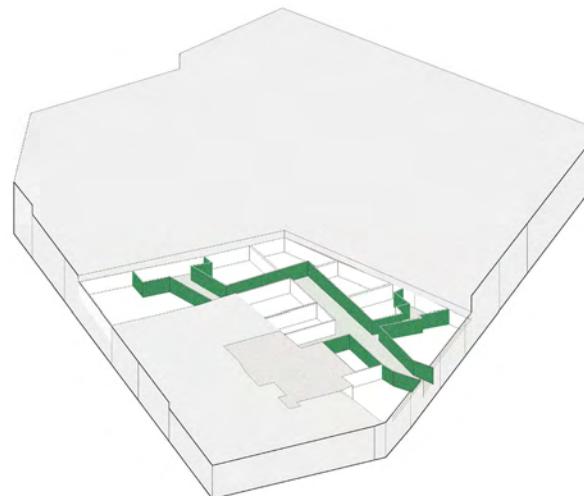
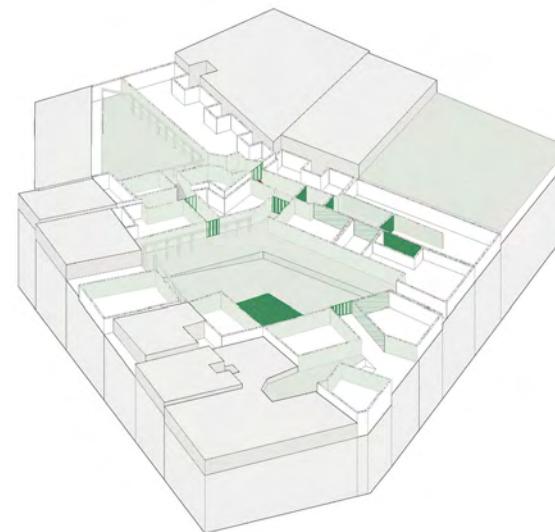


INTERVENTIONS

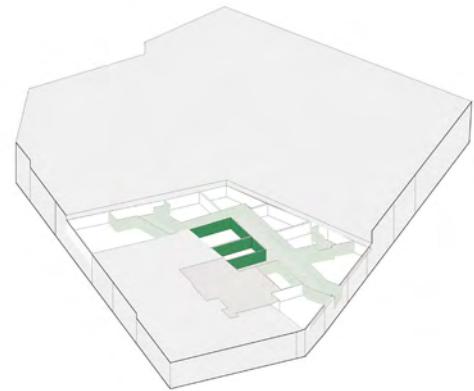
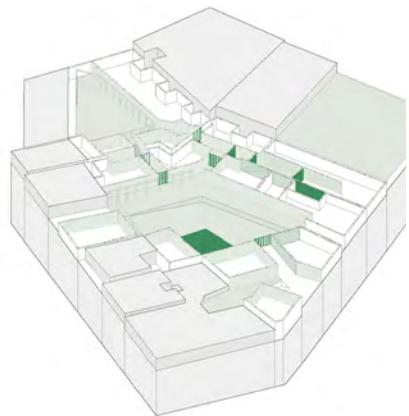
KEEP



REMOVE



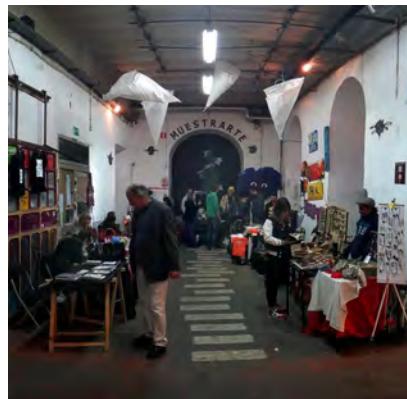
REMOVE



Walls and doors demolished to enable the intended flow

PRECEDENTS

La Tabacalera,
Embajadores, Madrid
Source: Flickr



Tribulete 7
Lavapies, Madrid
Source: Madrid No Frills



15M Movement
Plaza de Puerta, Sol Madrid
Source: Achitecture of Transgression



Sargfabrik
Vienna, Austria
Source: Unknown





The Joyful Apocalypse
Traumnovelle



Half - moon theatre
Studio Adam Caruso



The ceramics market
Tsuyoshi Kawata

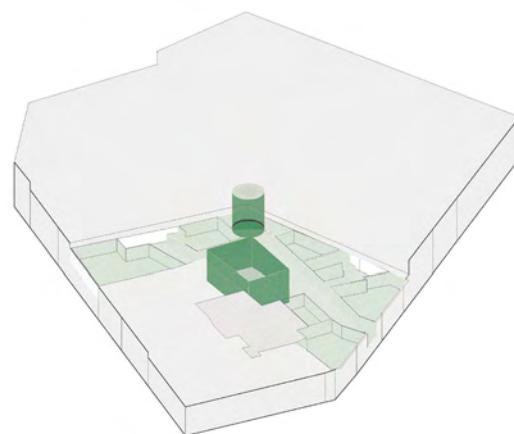
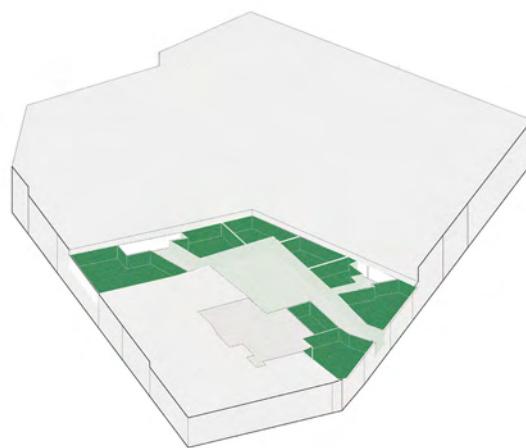
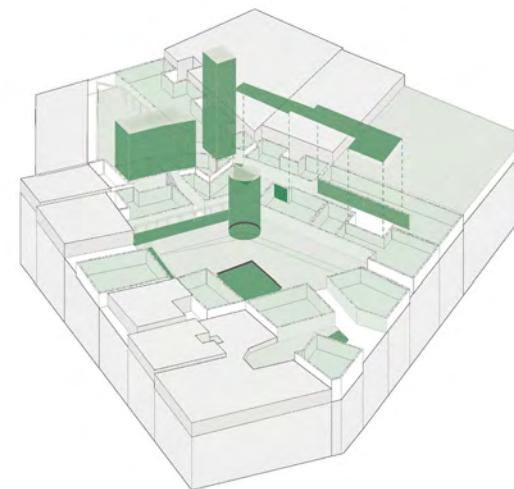
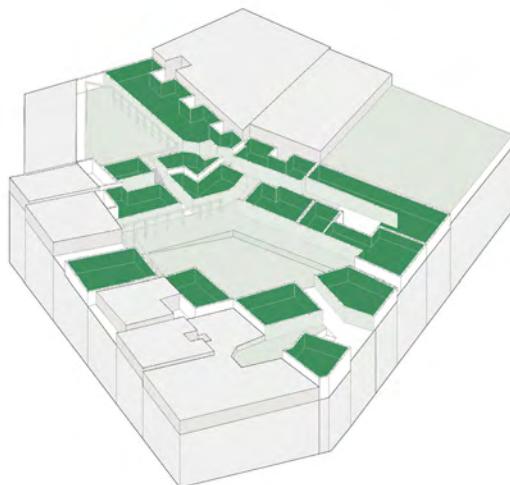


Lafayette Anticipations
OMA



Kitchen scene
The cook, the thief, his
wife and her lover

INTERVENTIONS - ADD

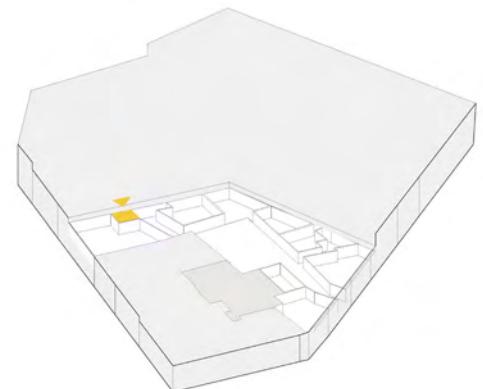
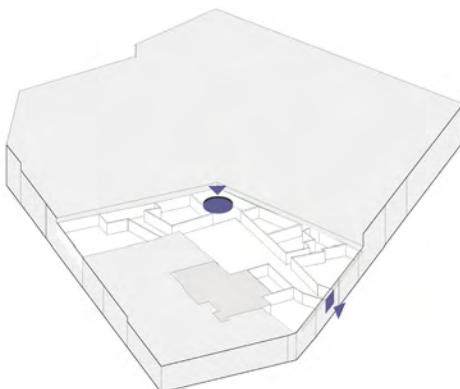
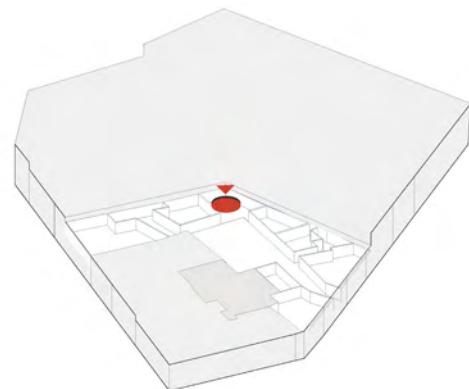
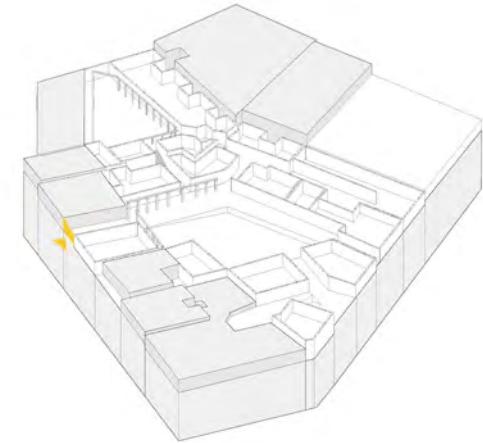
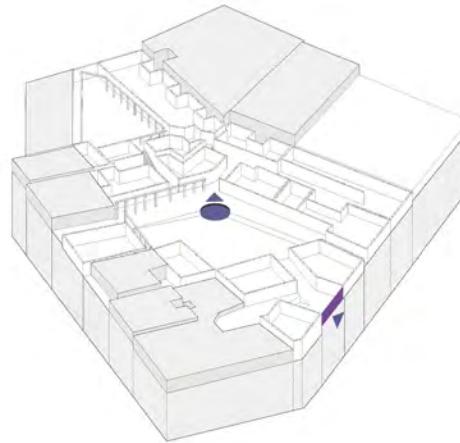
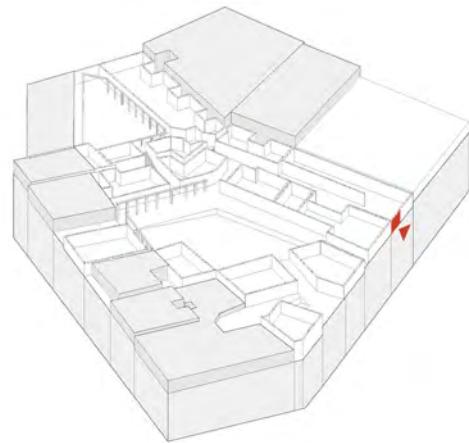


POCKETS - BASIC NEEDS

PERFORMATIVE STRUCTURE AND IMPROVEMENT OF FUNCTIONALITY OVERALL

3 TYPES OF MAIN USERS

Entrances



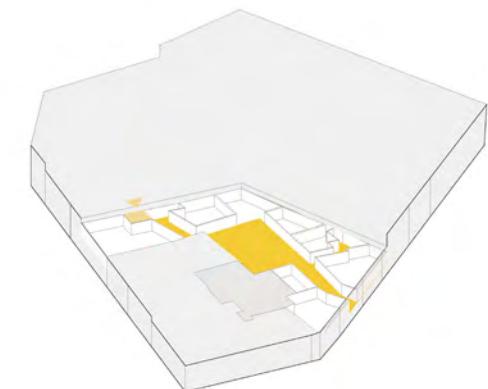
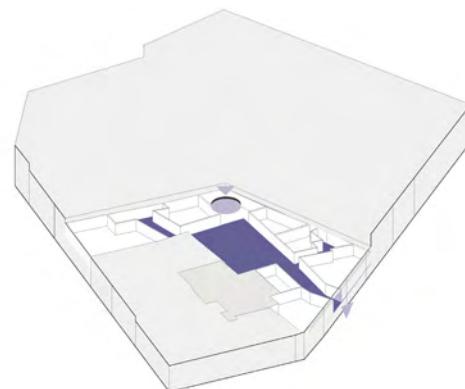
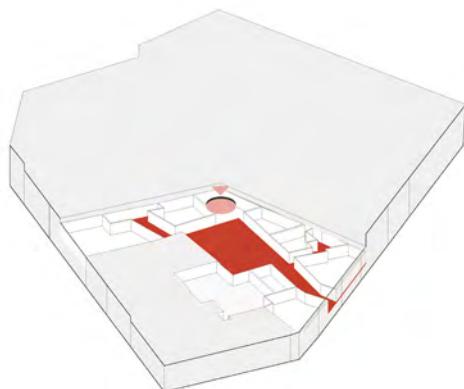
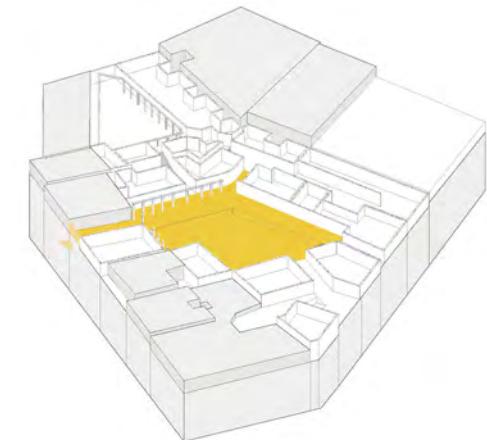
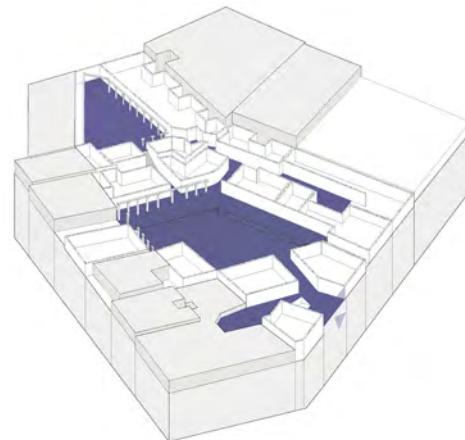
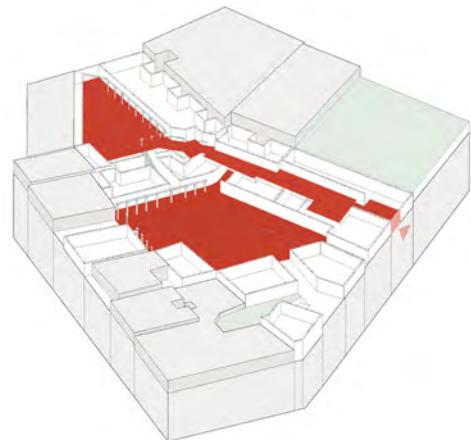
Vulnerable communities

Inhabitants

Visitors

3 TYPES OF MAIN USERS

Designated open areas



Vulnerable communities

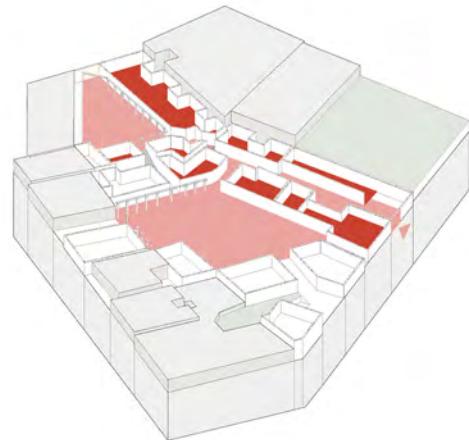
Inhabitants

Visitors

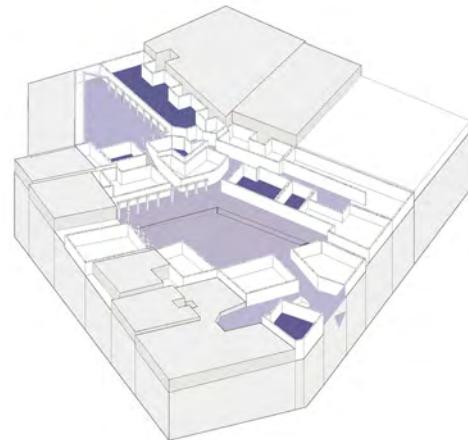
3 TYPES OF MAIN USERS

Functions

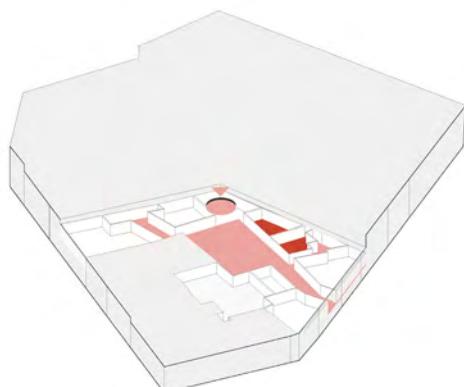
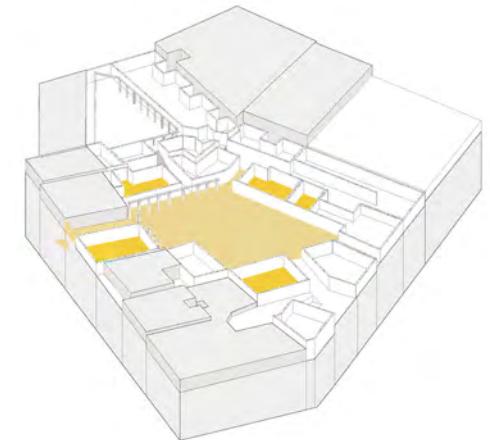
Vulnerable communities



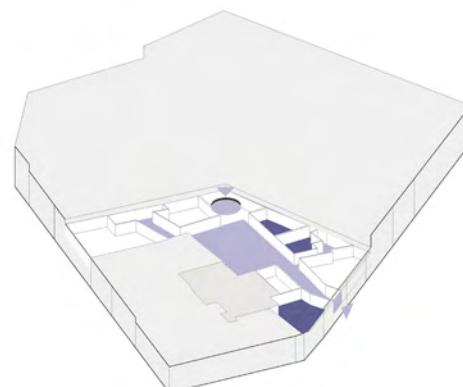
Inhabitants



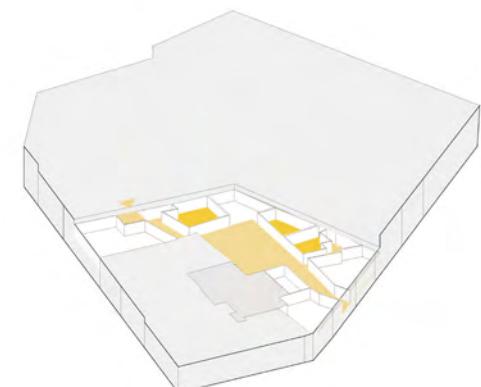
Visitors



- Community kitchen
- Micro theatre
- Social work office
- Spaces for rent (NGO's)
- Living room
- Workshops



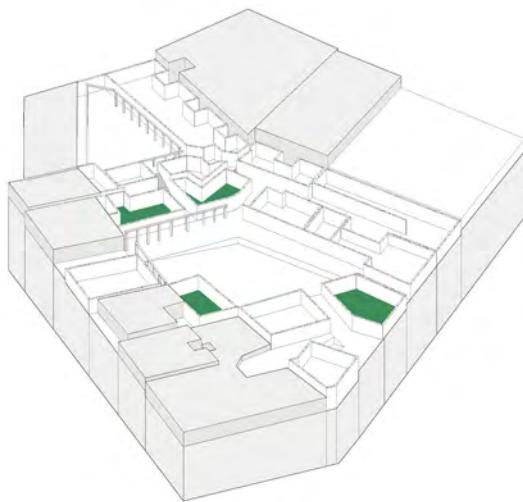
- Community kitchens
- Spaces for rent (NGO's)
- Living rooms
- Workshops



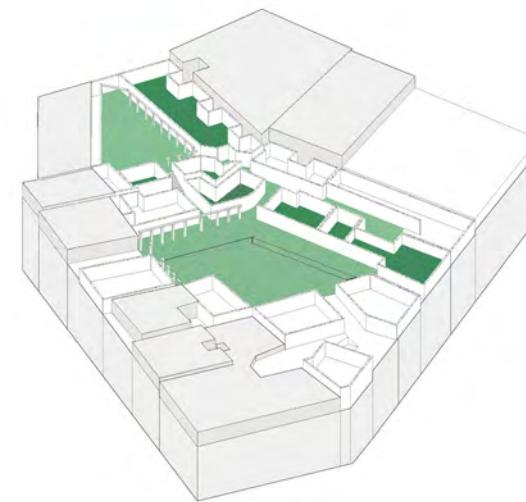
- Community kitchens
- Exhibition café
- Second hand shops
- Communication office
- Living rooms
- Workshops

3 TYPES OF MAIN USERS

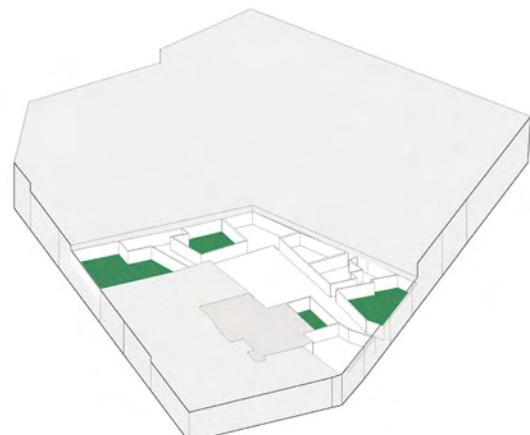
Operational functions and overlaps



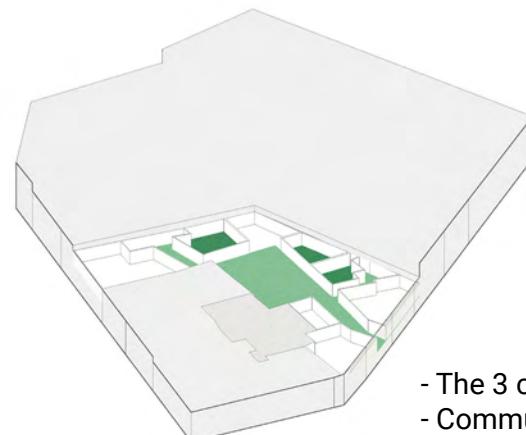
Overlapping functions



Overlapping functions

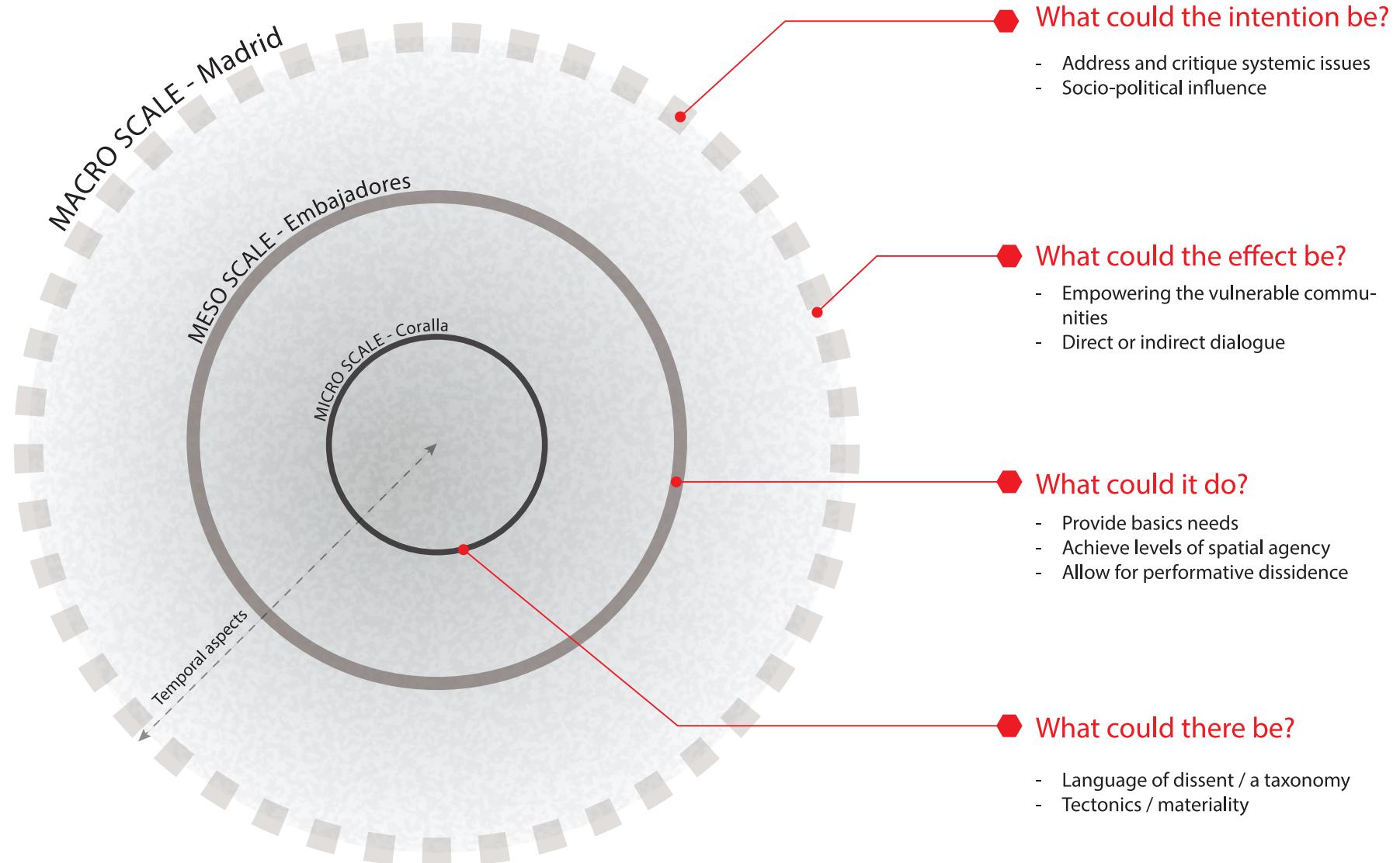


- Communication office
- Social work office
- Recording / printing studio
- Archive / storage
- Board office
- Workshop

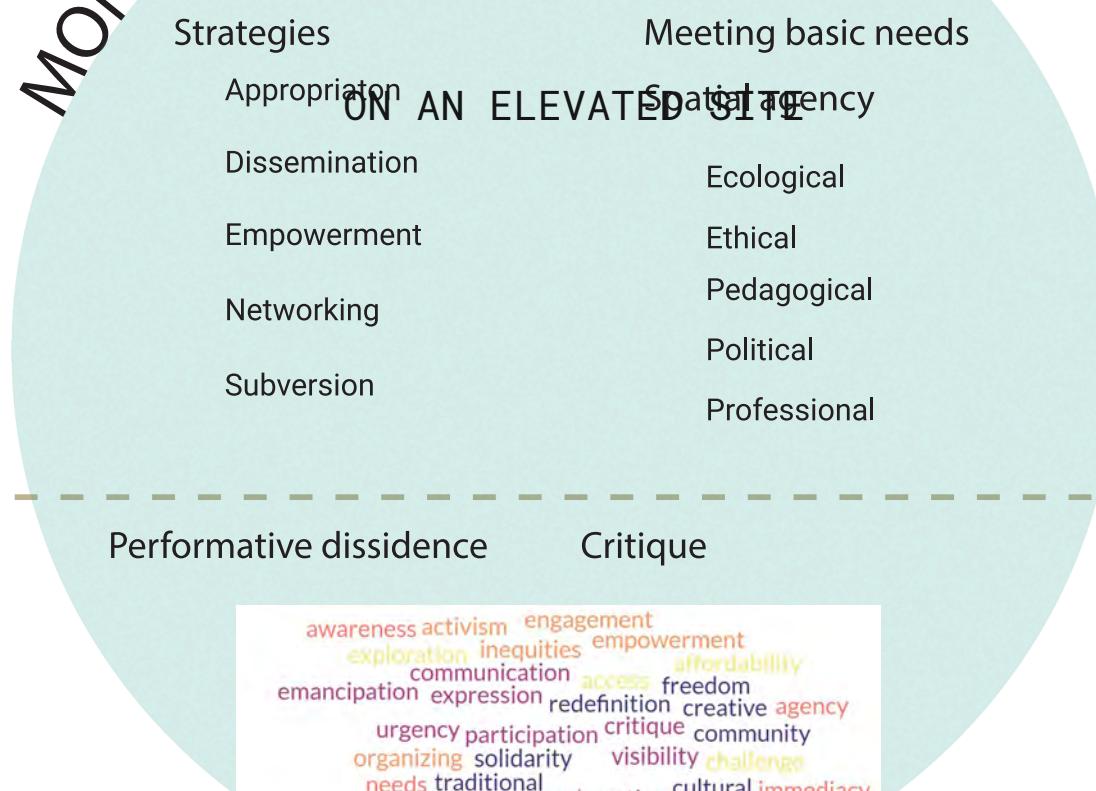


- The 3 courtyards
- Community kitchen
- Workshops
- Classrooms
- Social work offices
- Living room

PROJECT PRINCIPLE



MONO SCALE - Embajadores



Groups involved:

- Marginalized communities

- Unemployed, people with low income
- Immigrants, youth, lgbtqia+, women, elderly
- People with health conditions
- Immigrants, unemployed
- Homeless people, evicted people

- Authority

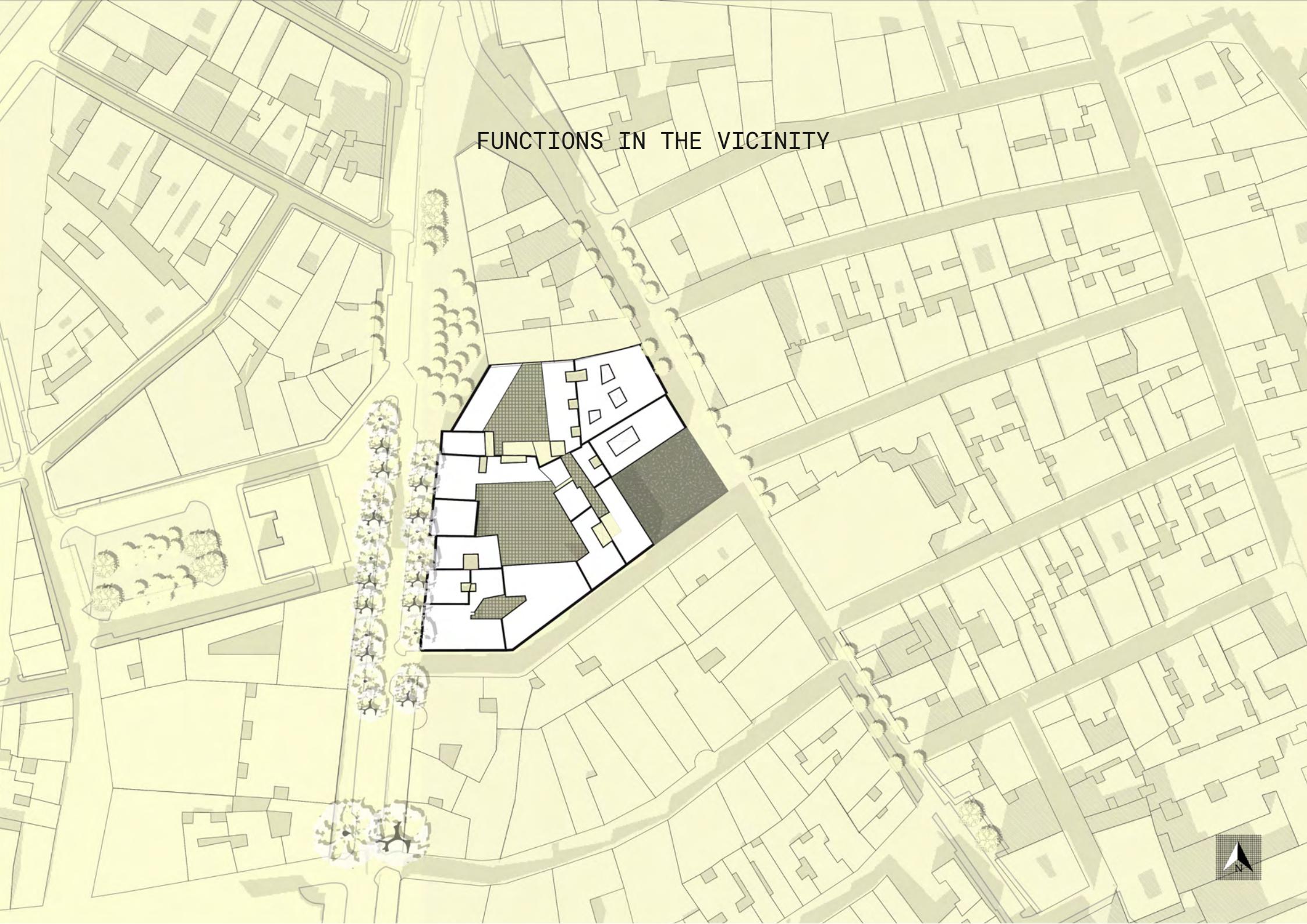
- Citizens

Events & Movements

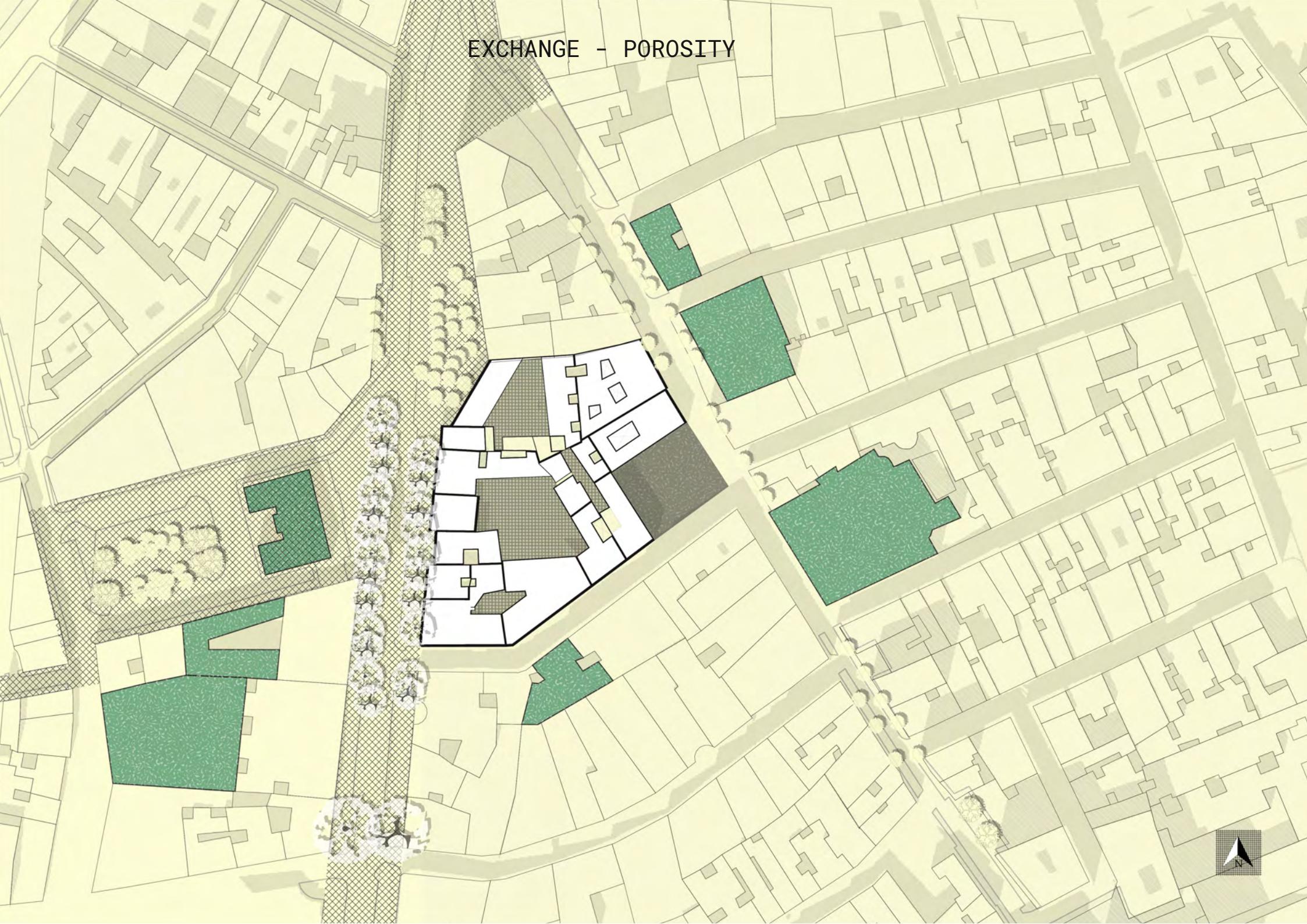
What could it do?

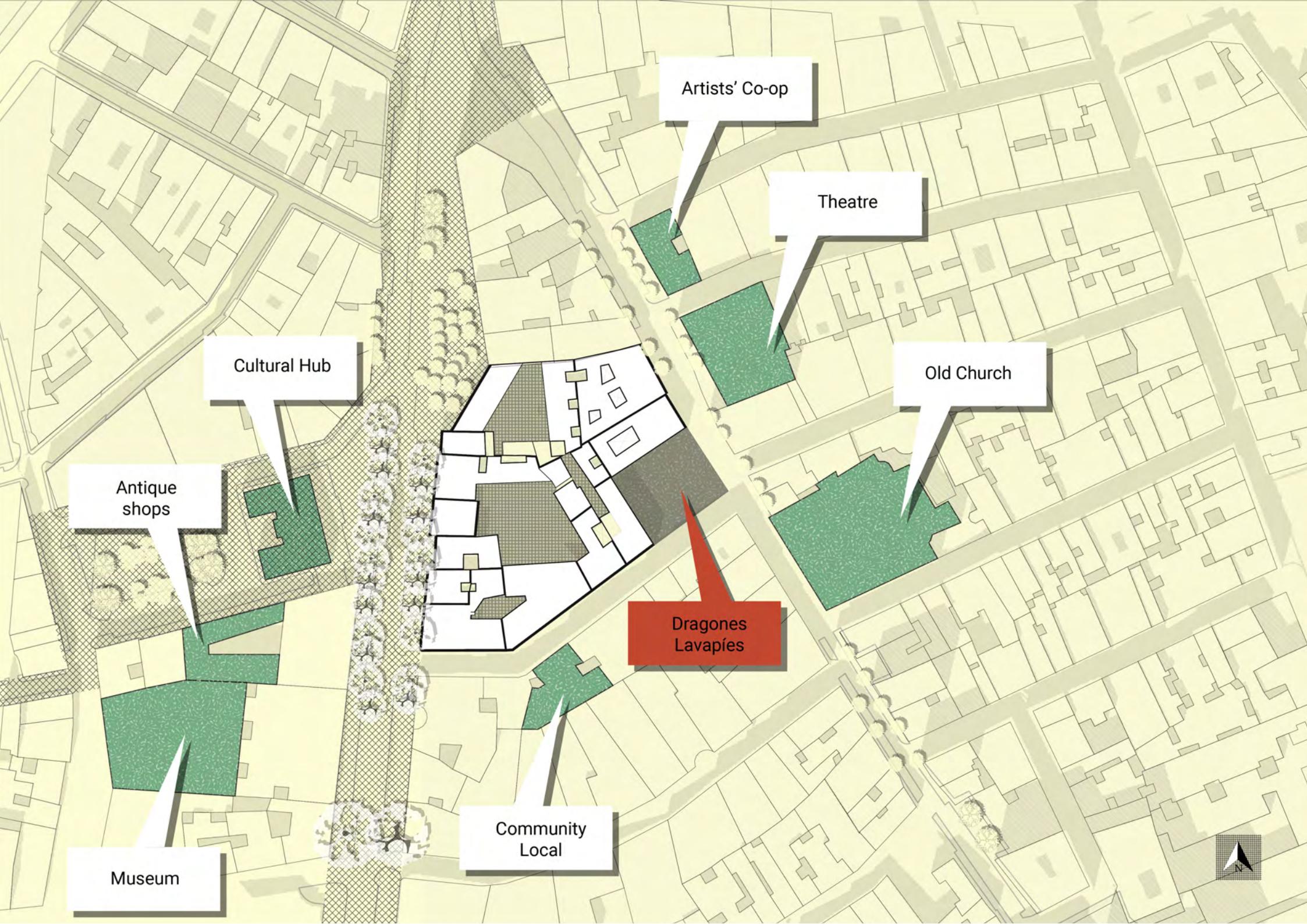
The project will have a dual functioning, on one hand it will meet in basic needs and it will create opportunities more streamlined to be accessed by the people of the neighbourhood, and on the other hand it would achieve a level of spatial agency that will ensure a bottom-up and self-organisatory functioning. It will do so by mimicing dissent strategies in a performative manner in every-critiqueing spirit.

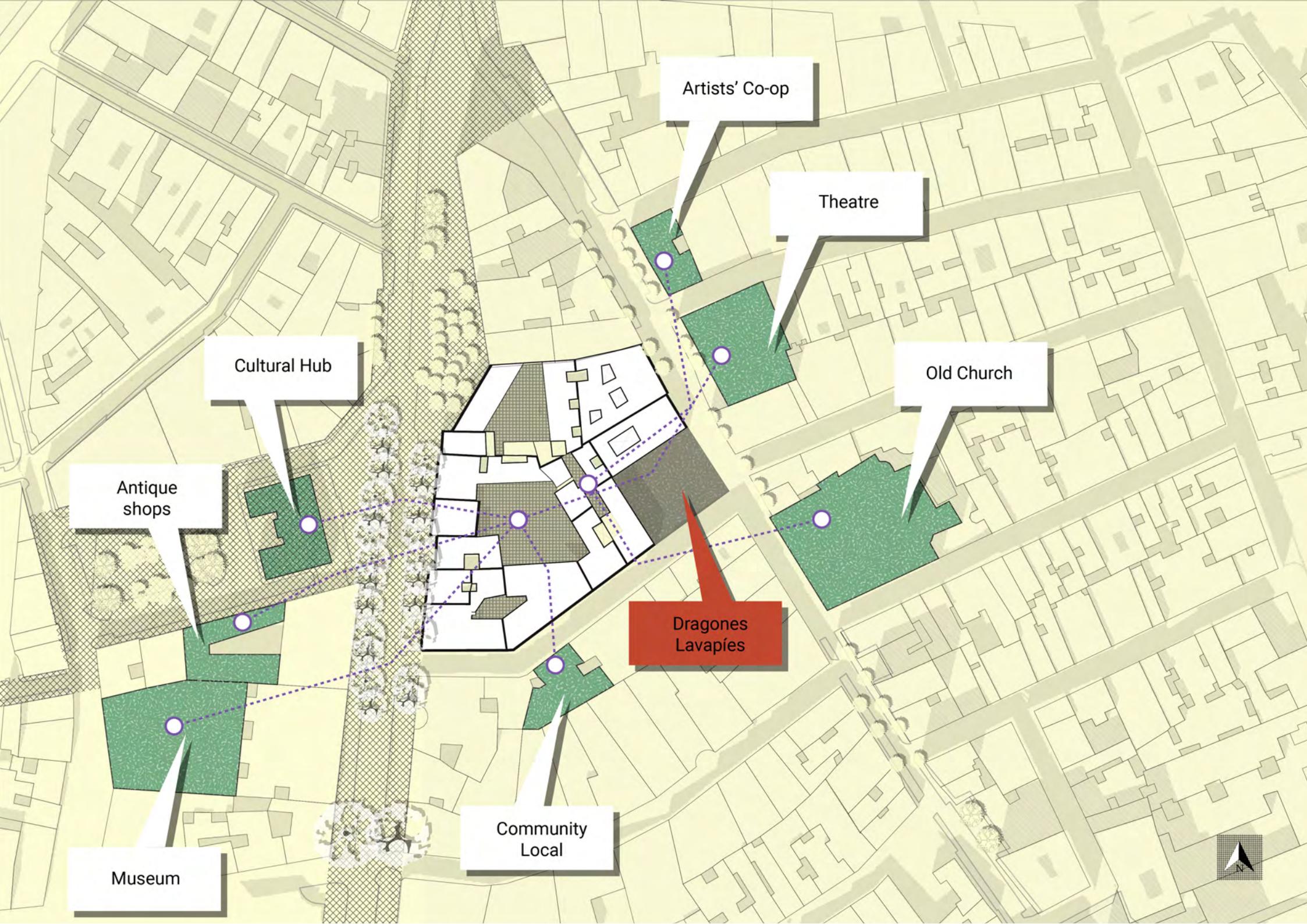
FUNCTIONS IN THE VICINITY



EXCHANGE - POROSITY







DESIGN OF CONDITIONS

FLOOR PLAN:
Ground floor



Scale 1:100



FLOOR PLAN:
Subterranean

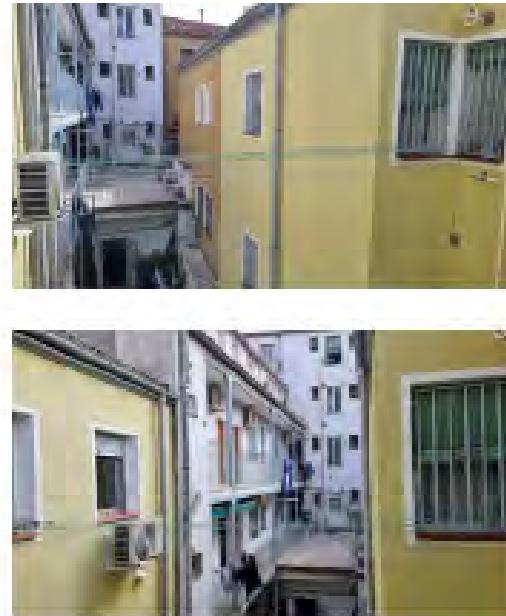


Scale 1:100



THE ALLEY

Rising action



FLOOR PLAN:
Ground floor



Scale 1:100



FLOOR PLAN:
The Alley

Social work office

Community kitchen

Front desk & waiting area

Spaces for rent
NGO's

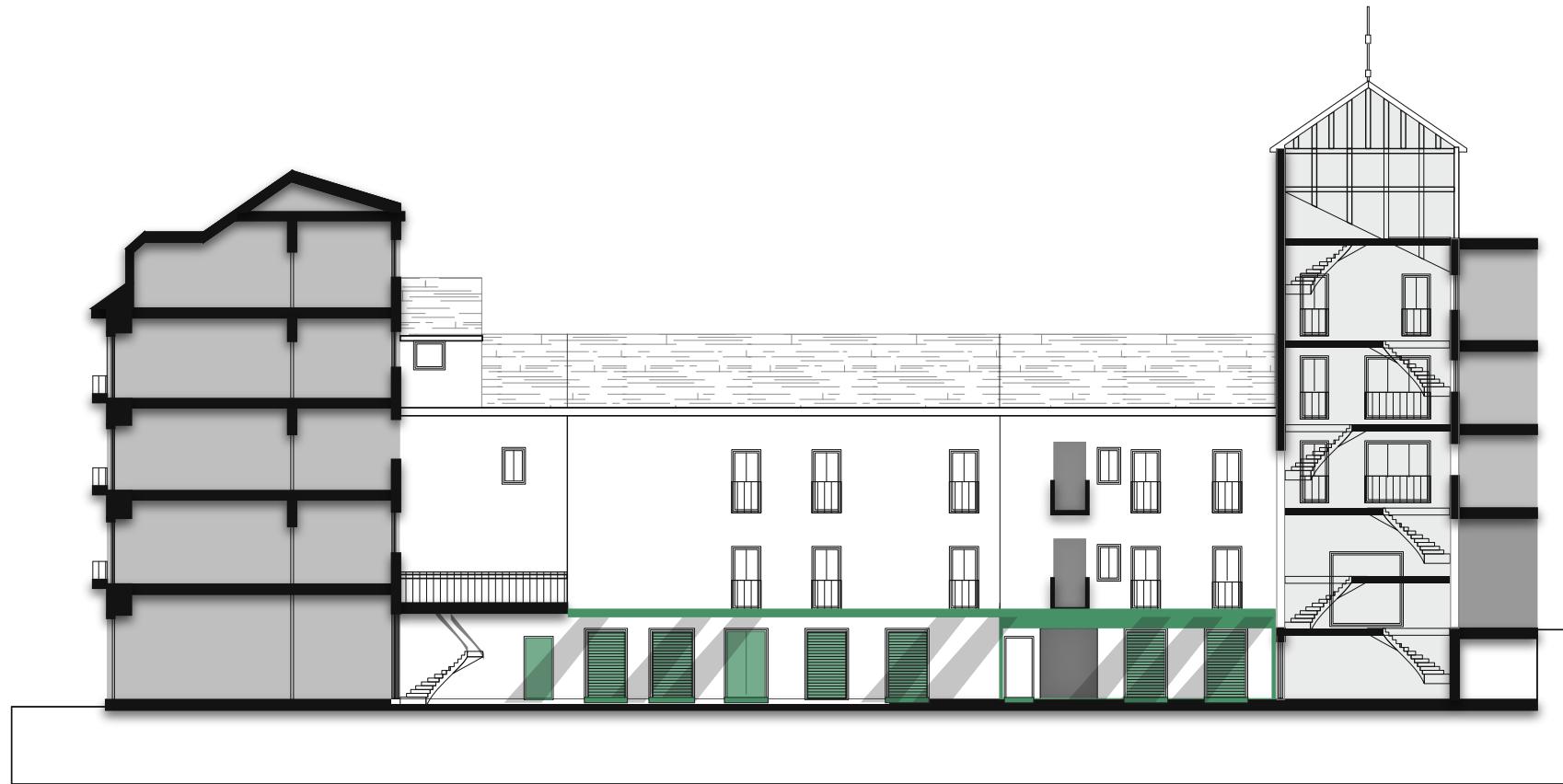
Micro theatre

Locker room

Scale 1:00



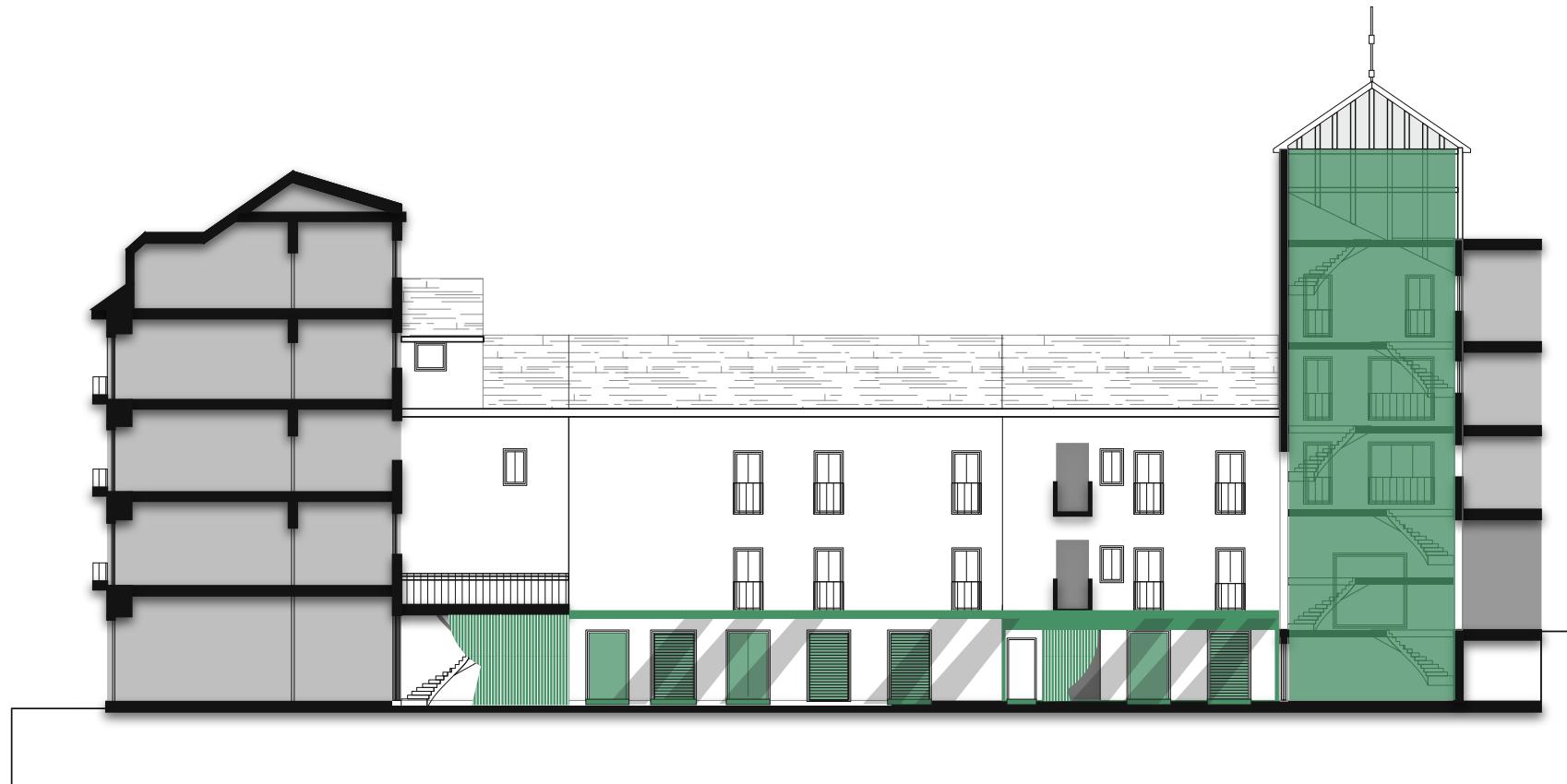
SECTION C-C



LOW ACTIVITY - USED BY INHABITANTS

Scale - 1:200

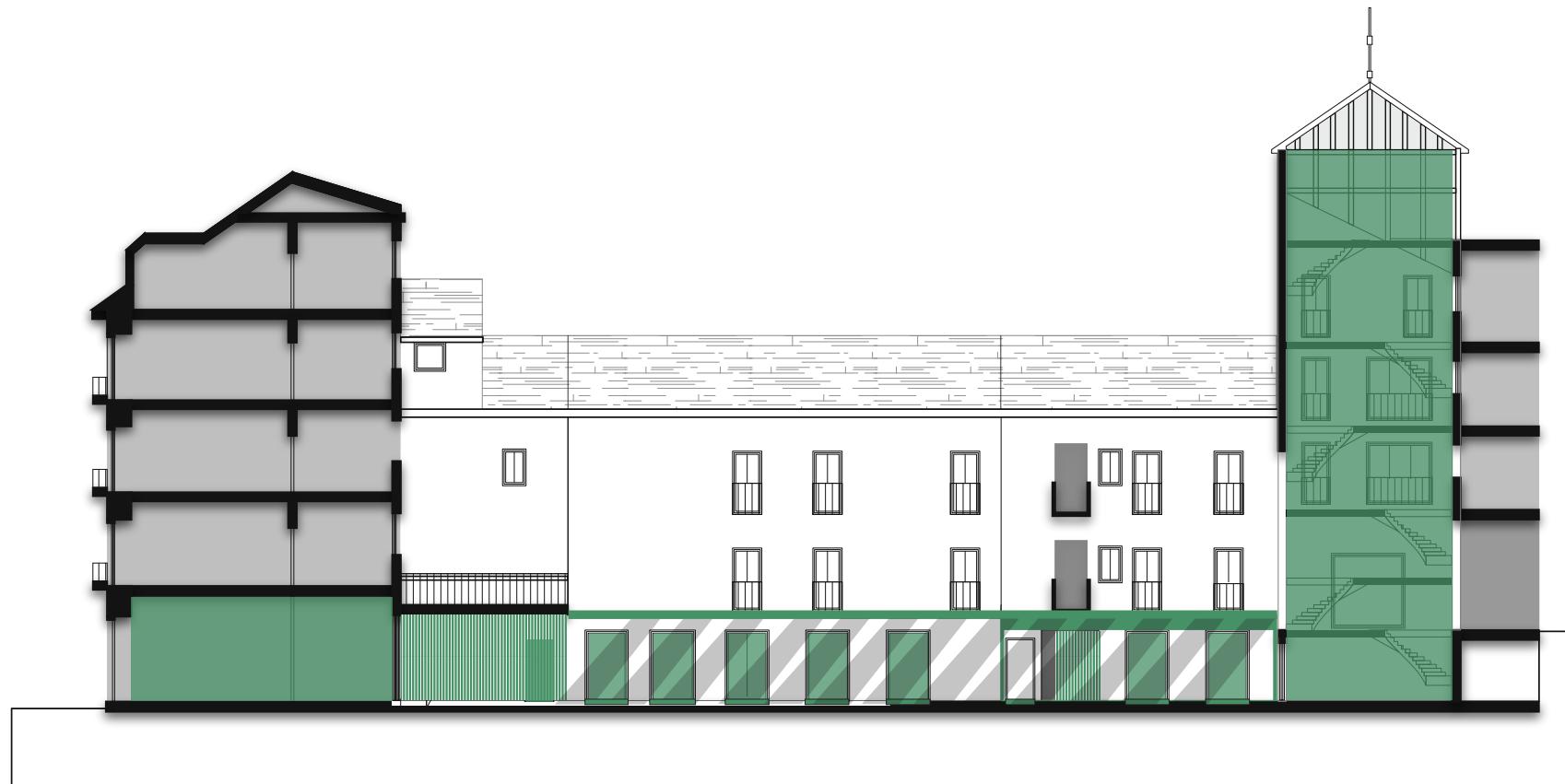
SECTION C-C



MEDIUM ACTIVITY - MIXED USED

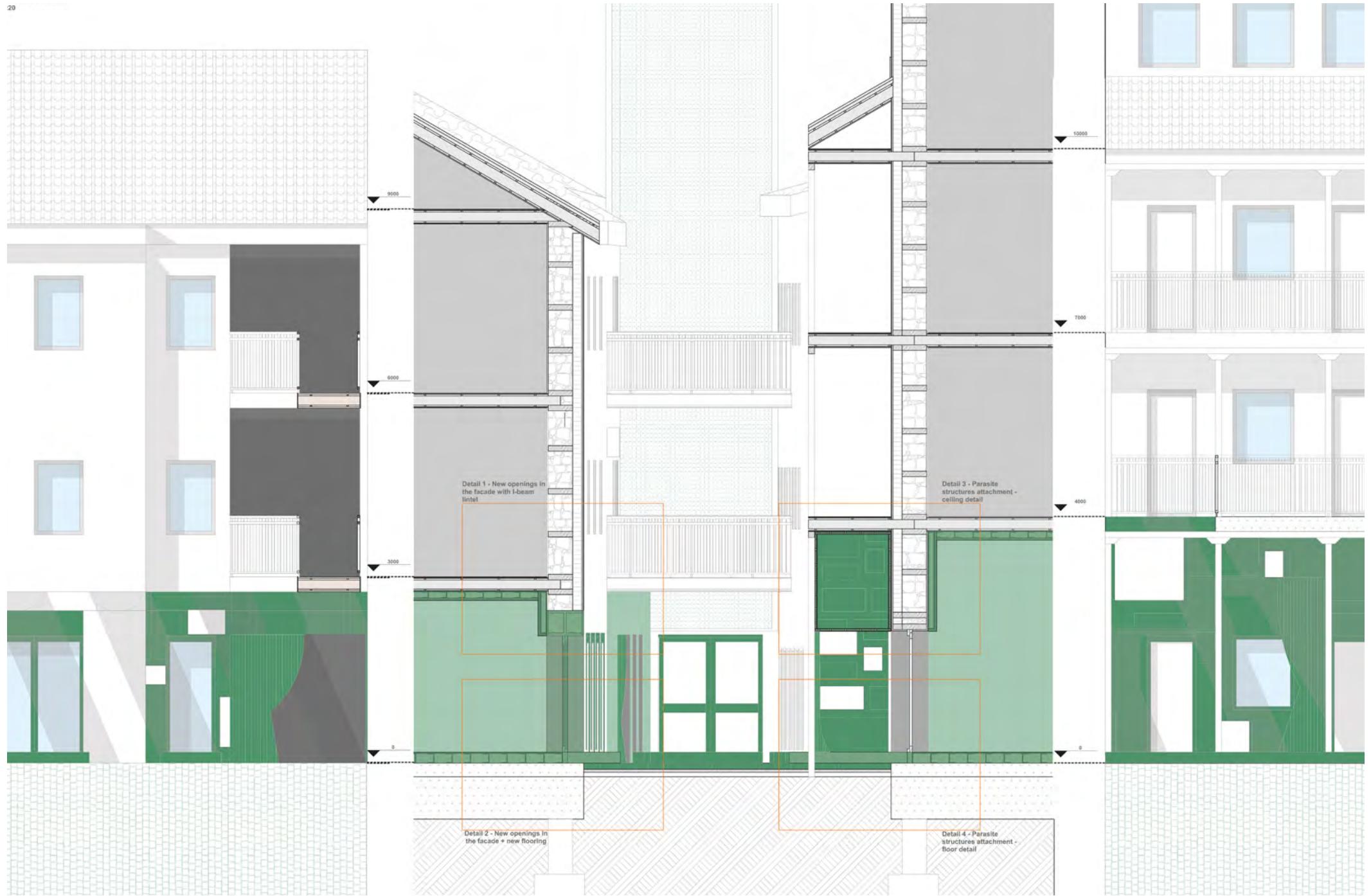
Scale - 1:200

SECTION C-C



HIGH ACTIVITY - EVENTS FOR VULNERABLE
COMMUNITIES

Scale - 1:200



DETAILS

The alley 1:10

Elements & build-up

[mm]

1. I-beam lintel	500x600
2. Welded metal frame	600x15
3. Insulation soft	250
4. Insulation aluminium panel	20
5. Aluminium door	100
6. Metal studs	120
7. Insulation	120
8. Timber board	20
9. Gypsum board	15/15
10. Wall finish to desire	N/A
11. I-beam lintel	660
12. Insulation	300
13. Insulation foamboard	30
14. Welded metal frame	20

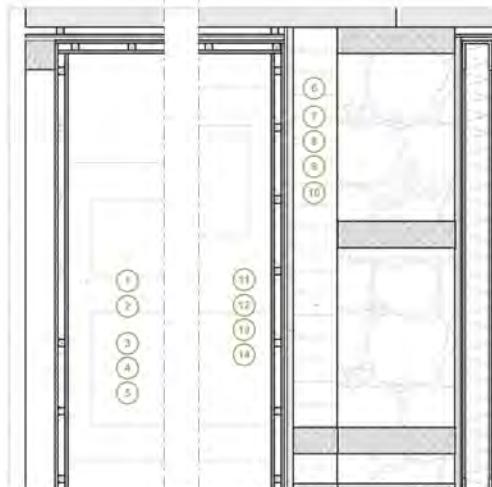


There are several new openings in the alley facade through the use of I-beam lintels and welded metal frame which is insulated and capped from both sides. In the spaces behind it, new metal stud floor/walls and ceiling are being placed namely because of added thermal and acoustic insulation and enables a personal desired finish without harming the existing interior.

Elements & build-up

[mm]

1. Timber parasite structure (Display)	Gallery width
2. Timber board	20
3. Timber cross-beams	50x50
4. Timber board	20
5. Finish to desire	N/A
6. Metal studs	120
7. Insulation	120
8. Timber board	20
9. Gypsum board	15/15
10. Finish to desire	N/A
11. Rubble wall	440
12. Brick wall	180
13. Earth/Soil	30
14. Plaster	10

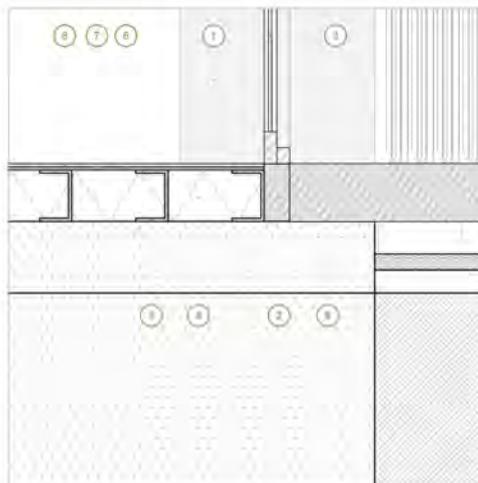


Timber parasite boxes with displays are placed under the gallery to have added functionality to the wall and seamless continuation of the alley. There are large punctures for windows and doors. The rooms behind it have the same principles as to the left detail.

Elements & build-up

[mm]

1. Welded metal frame	600
2. Timber block to bridge the gap	100
3. Aluminium door	100
4. Insulation	200
5. Metal studs	200
6. Timber board	20
7. Waterproof layer	-
8. Floor finish to desire	N/A
9. Timber block footstep	200

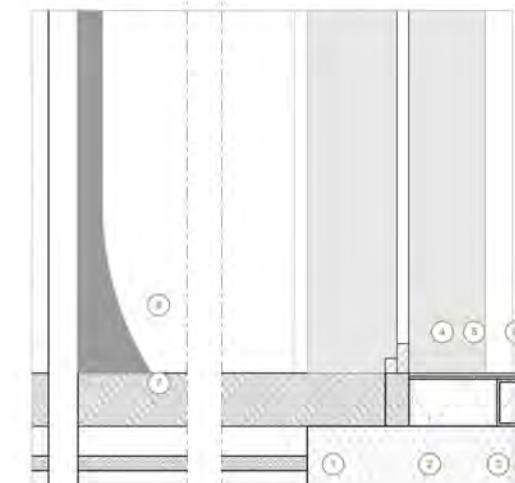


Metal stud floors are thicker to implement sufficient thermal but mostly acoustic insulation against vibrations and it flows over to a wooden footstep as a threshold.

Elements & build-up

[mm]

1. Timber block to bridge the gap	100
2. Insulation	200
3. Metal studs	200
4. Timber board	20
5. Waterproof layer	-
6. Finish to desire	N/A
7. Wooden block footstep	200
8. Curtain	N/A



The floor details is the same where the timber block footstep extends to the existing facade. The punctures can sometimes be closed by curtain depending on the intended use.

THE CIRCULATION TOWER

Rising action

FLOOR PLAN:
Ground floor



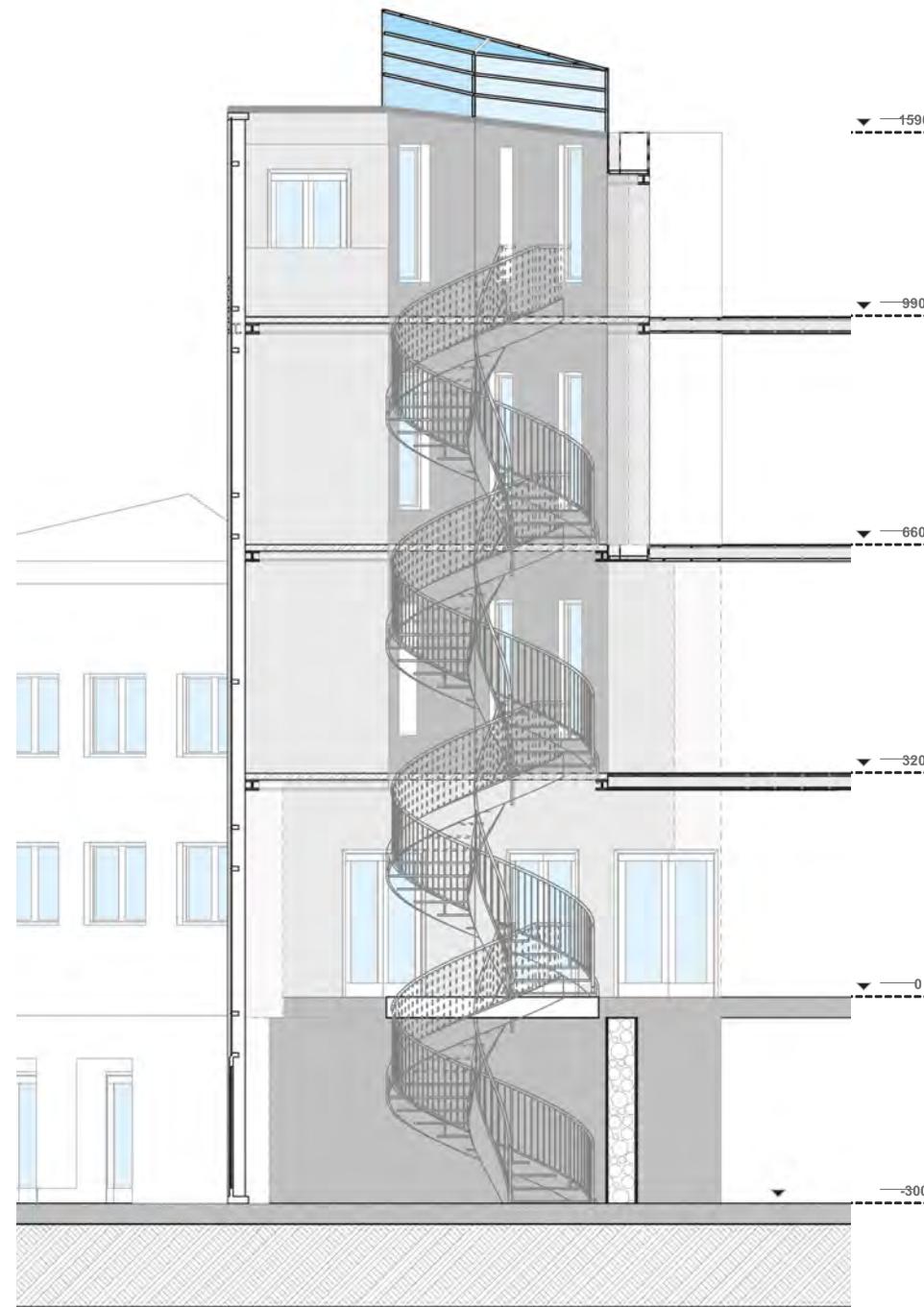
Scale 1:100



FLOOR PLAN:
The circulation tower



SECTION THE CIRCULATION TOWER



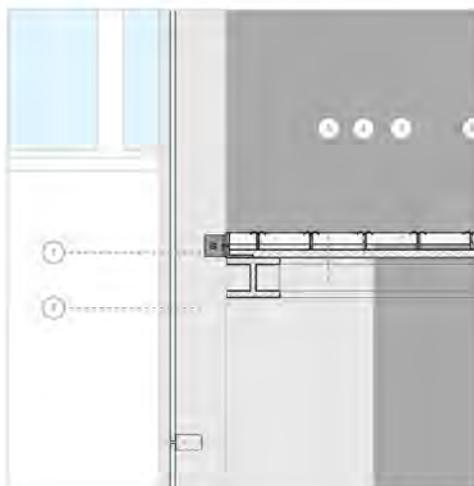
DETAILS

Circulation tower 1:10

Elements & build-up

[mm]

1. Curtain wall	250
2. Metal clamp to attach to beam	100x100
3. I-beam	150x200
4. Metal support beam / joists	30
5. Grating metal floor	40
6. Brackets	70



Detail - 01

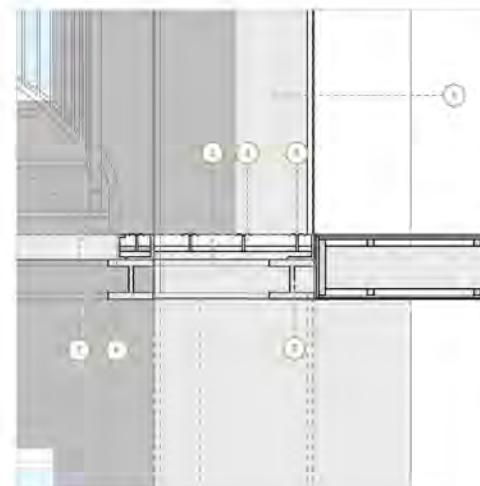
Curtain wall / perforated steel attachment
to grating flooring

The circulation tower has existing I-beams levitating. For the interventions these are supported by I-columns as load will be more because of the added elements. To the alley side it is divided from it by a curtain wall or a metal perforated mesh structure. On top of the I-beams a new grating metal flooring is placed.

Elements & build-up

[mm]

1. New opening to the gallery	150x200
2. I-beams to support opening	30
3. Metal support beams / joists	40
4. Grating metal flooring	70
5. Brackets	N/A
6. Metal corner stud	N/A
7. Grated metal stairs	-



Detail - 03

New passage and new gallery
floor attached to grating flooring

The same principles like the detail to the left. A new opening is being created in upper floors to improve circulation from the alley to the upper floors of the sanctuary. That happens through a grating metal staircase. New gallery floor is connected with this grating metal flooring.

Elements & build-up

[mm]

1. I-beam lintel	300x200
2. Welded metal frame	500
3. Curtain wall	250
4. Metal clamp to attach to concrete floor	100x100
5. Aluminium door	100



Detail - 02

New opening in the facade with curtain wall /
perforated steel on top

A new opening is being created from the direction of the alley towards the sanctuary that enters the basement of the tower. It is supported by an I-beam lintel and welded metal frame that connects to the curtain wall which has an aluminium door implemented in it.

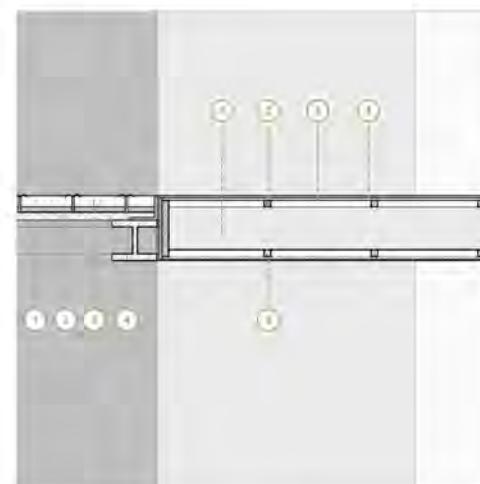
Elements & build-up

[mm]

1. I-beams	150x200
2. Metal support beams / joists	30
3. Grating metal flooring	40
4. Brackets	70

Gallery floor

1. Timber main beams	160
2. Timber cross-beams	50x50
3. Timber board on both sides	20
4. Floor finish to desire	N/A
5. Ceiling finish to desire	N/A



Detail - 04

New grating flooring attached to
existing gallery floor

The same principle of the grating metal flooring but here it connects to the existing gallery floor of timber beams.



0

1

THE SANCTUARY & THE BOARD QUARTER

Falling action

FLOOR PLAN:
Ground floor



Scale 1:100



FLOOR PLAN: The Sanctuary

Scale 1:100



Living room

Various workshop spaces

Various workshop spaces



FLOOR PLAN:
The Board quarter











THE MAIN COURTYARD
Climax





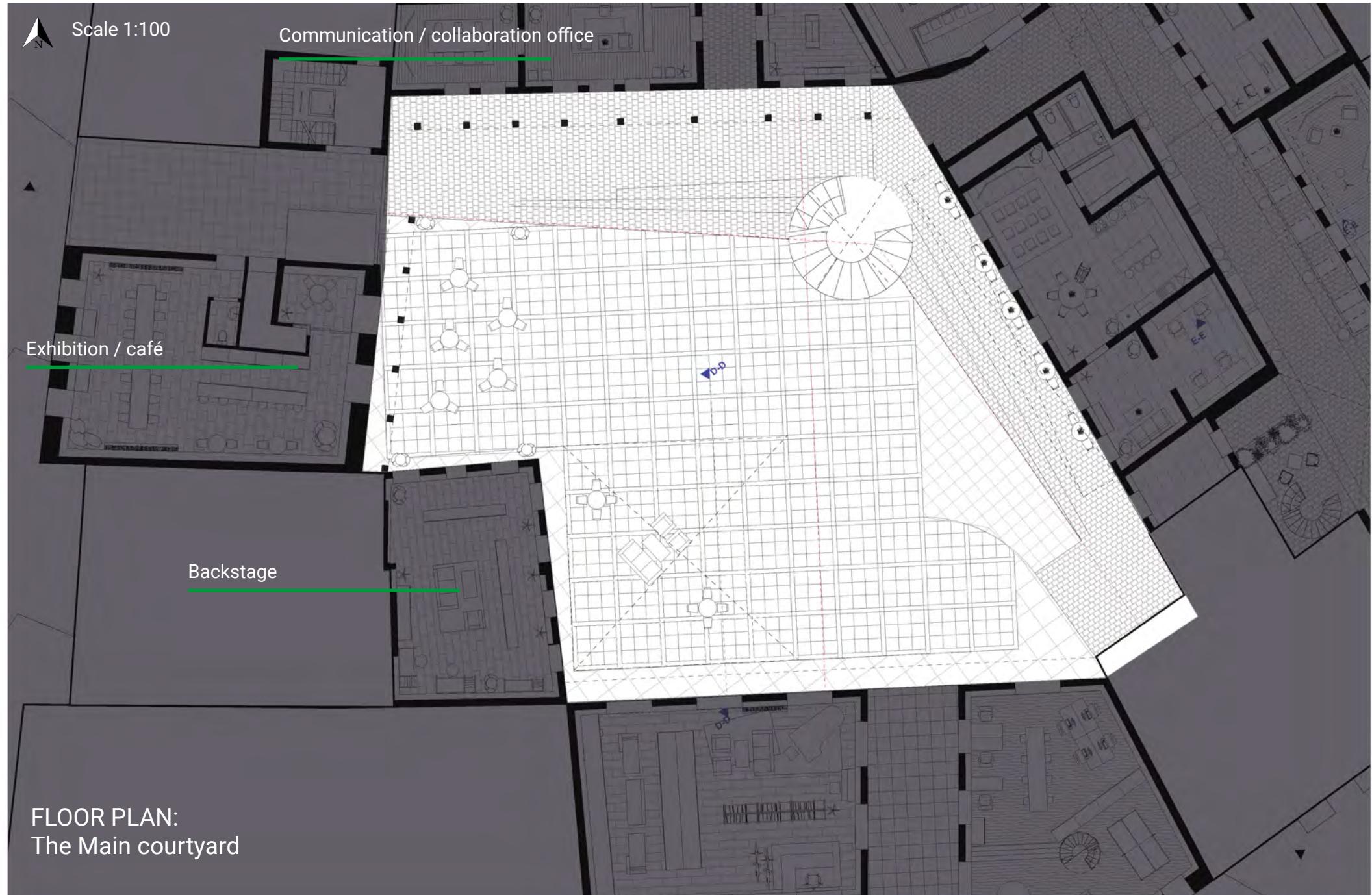
Scale 1:100

Communication / collaboration office

Exhibition / café

Backstage

FLOOR PLAN:
The Main courtyard





Scale 1:100







SECTION A-A



LOW ACTIVITY - DORMANT

Scale - 1:200

SECTION A-A



MEDIUM ACTIVITY - PERFORMANCE

Scale - 1:200

SECTION A-A



HIGH ACTIVITY - EXHIBITION / MARKET

Scale - 1:200

DETAILS

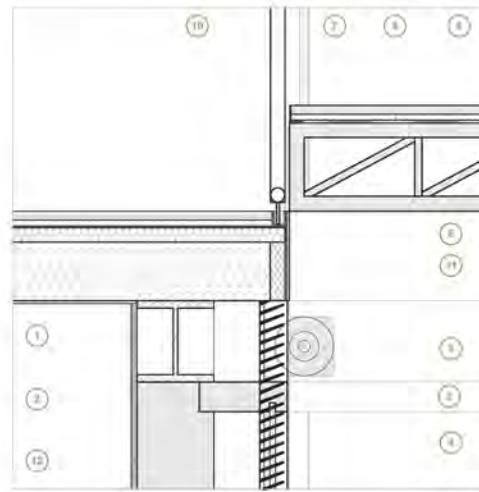
Stage courtyard 1:10

Elements & build-up	[mm]
1. Neoprene rubber	20
2. Metal studs for suspended ceiling	10
3. Aluminium rail system	100x100
4. Perforated aluminium ceiling	30-40
5. Aluminium balcony trim	20x300



Detail - 01
Balcony railing system - upper floors

The upper balcony floors are being used for attaching the board suspended through a rail system underneath the balcony floor. The bottom side is finished with perforated aluminium plate and neoprene rubber for acoustic insulation.

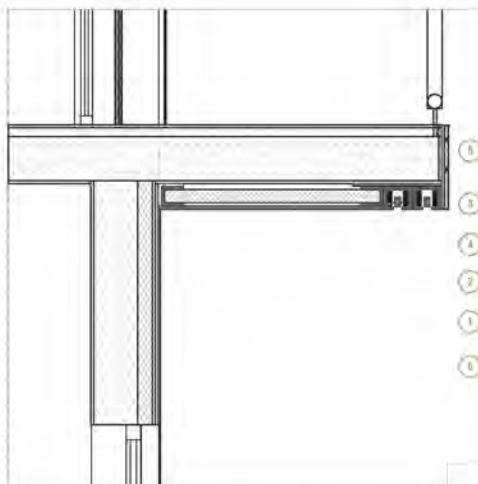


Detail - 03
Mobile stage platforms - stage

Elements & build-up	[mm]
1. I-beam to support the opening	300X300
2. I-column under the beams	300
3. Curtain wall	250
4. Rack with teeth	250
5. Pinion gear system	300X300
6. Metal frame truss deck	330
7. Waterproof layer	-
8. Cement/grout layer	20
9. Existing courtyard tiles	30
10. Ports to insert railing or columns	100X100
11. Insulated aluminium panel	120
12. Gypsum board	20

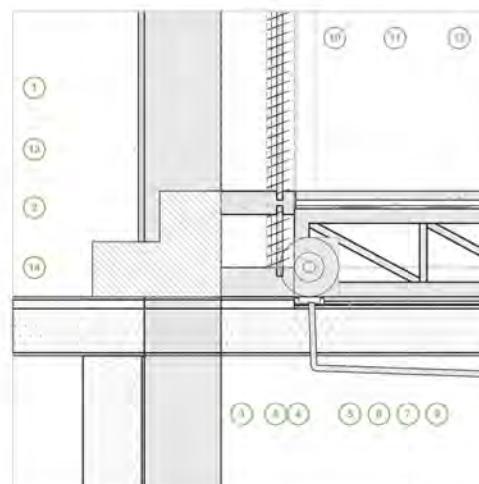
There are new vertically mobile stage platforms in the courtyard. The openings are supported through steel beams and columns and on the outside there is a seamless finish of curtain wall interrupted by rack and pinion system where the platforms are attached to. The platforms can raise above the courtyard as stage floor and there are ports on the floor to place railings or columns.

Elements & build-up	[mm]
1. Neoprene rubber	20
2. Metal studs for suspended ceiling	10
3. Aluminium double rail system	100x100 ²
4. Perforated aluminium ceiling	30-40
5. Aluminium balcony trim	20x300
6. Theatre/stage curtain	N/A



Detail - 02
Balcony railing system - Ground floor

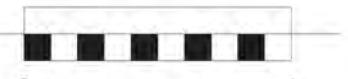
First floor balcony floor is being used for attaching the curtain/board on a double rail system suspended under the balcony floor. The balcony trims get a new aluminium plate to have a seamless balcony trim.



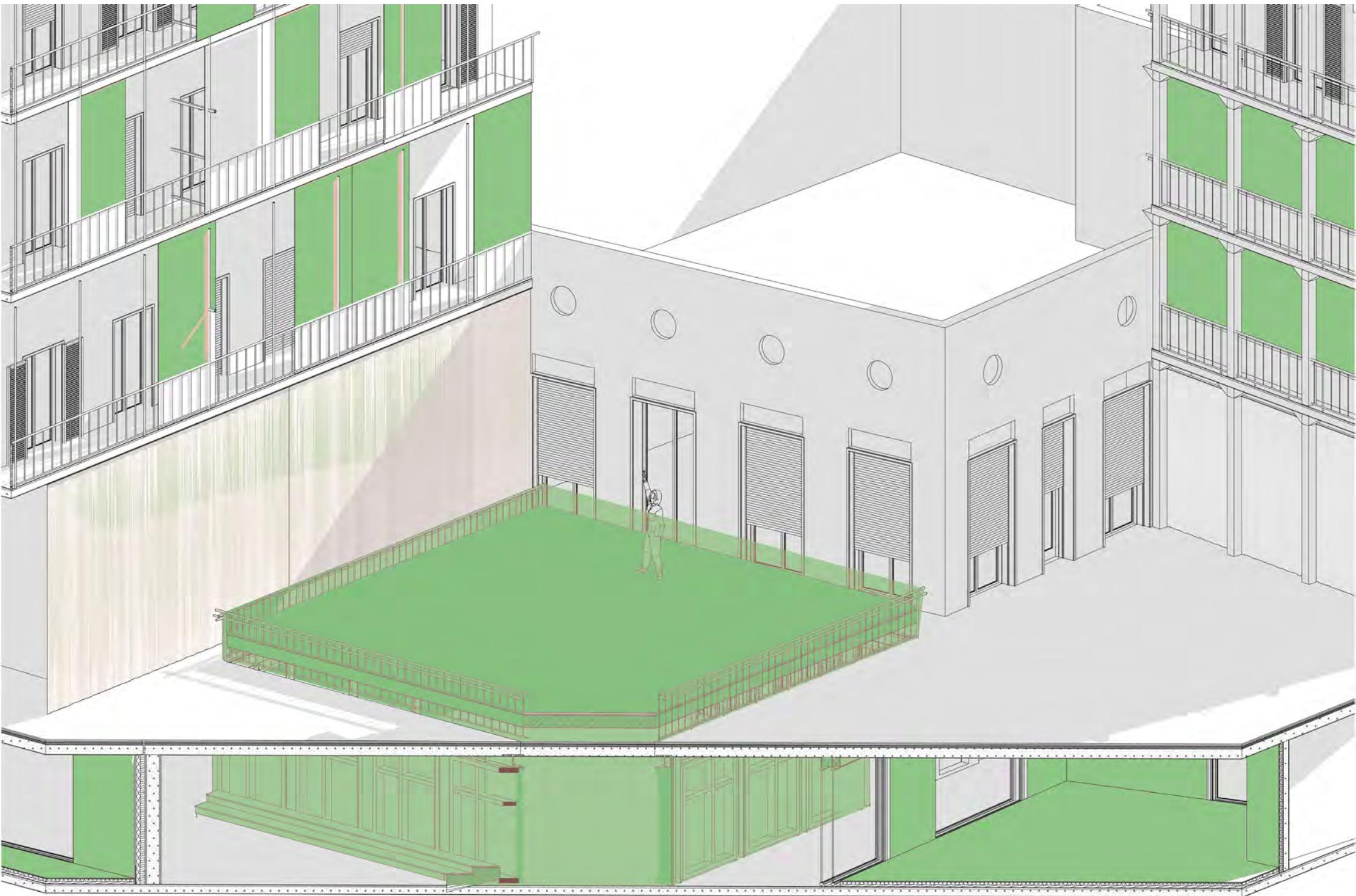
Detail - 04
Mobile stage platforms - lowered

Elements & build-up	[mm]
1. I-beam to support the opening	300X300
2. Curtain wall	250
3. Gutter/drain for (rain) water	200X50
4. Sloped levelling cement layer	30
5. Waterproof layer	-
6. Cement/grout layer	20
7. Tiles	30
8. Rack with teeth & pinion gear system	250 ^{-300²}
9. Metal frame truss deck	300
10. Waterproof layer	-
11. Cement/grout layer	20
12. Existing courtyard tiles	30
13. Gypsum board	20
14. Timber stairs to bridge elevation difference	N/A

When the platforms sink down to the basement it is slightly higher than the basement floor. To bridge the gap there are timber stairs in between the I-columns.



OUTRO



THANK YOU!