

**Imprints of the Everyday:
Architecture for Incremental Interventions**

by

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Abstract

Urban erasure, as a result of tabula rasa redevelopments and the privatization of public spaces within London, are wiping out the idiosyncratic imprints of the city's inhabitants. Through unfolding the power of ephemeral urbanism, the thesis aims to reimagine alternative concepts of public space in which acts of civic participation can occur, in order to reclaim the city. The notions of the Static and Kinetic City, first conceived of by Mehrotra, serve as a fundamental framing device for this thesis. Intending to extend this theory beyond the adaptive reuse of existing elements, the thesis proposes a series of architectural interfaces to facilitate a unified urbanism, celebrating the strengths of both static and kinetic facets. Allocating space for the production of urban commons, these interfaces allow interventions to plug-in and morph, allowing the public to create an ever-changing fabric of indeterminacy, aiming to improve of the power of the urban experience.

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To Adam, for grounding me with your unwavering love, patience, and endless support. Thank you for being by my side throughout this journey.

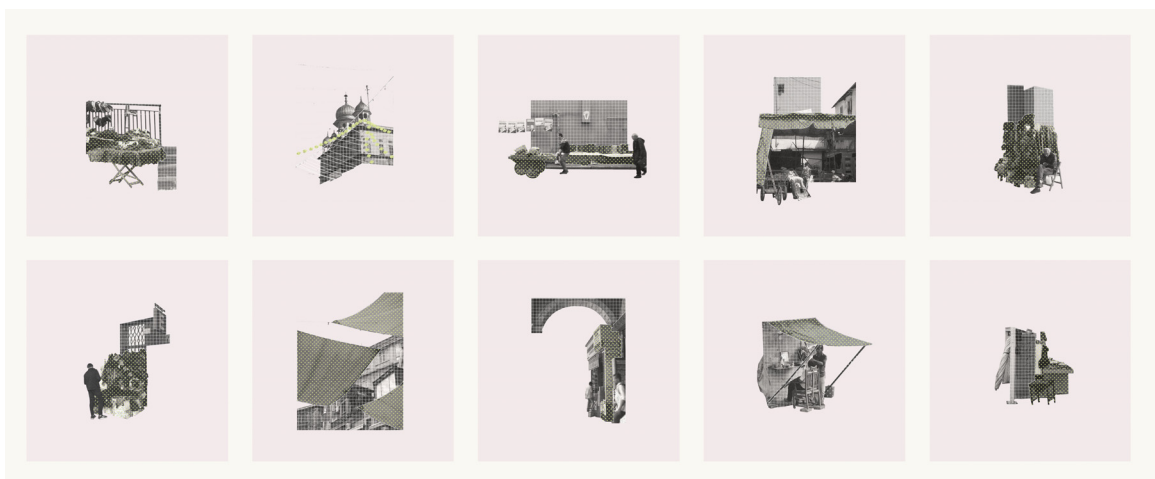
To my friends, for all the shared memories, laughs, and heartfelt conversations, thank you for being there for me.

And to the Dalhousie architecture community, thank you for all the inspiration and camaraderie throughout these memorable years.

Chapter 1: Introduction

Ephemeral urbanism enables a better understanding of the influence of people in shaping spaces in urban society. The kinetic city as a reading is a reaction to an urbanism found in post-liberalized economies around the world for the benefit of the few. More often than not, private capital chooses to build environments that are isolated from their context. These settings are designed to exist without the burdens of social citizenship ... The kinetic city is a home to an emergent population that is excluded from normative transnational networks of commerce and civil interaction. When these activities enter the interstices of the permanent there is an improvement of quality of life and of the power of the urban experience. The ephemeral enables 'action' as it has the power to transform and activate spaces. (Mehrotra and Vera 2017, 14)

The physical structure of cities has seen a notable shift – becoming more malleable and open to change. We are now seeing whole cities made in informal ways, unclear whether ephemeral or permanent, accompanied by increased global movement. These new levels of movement, whether driven by hope for a better life, fleeing natural disasters, political unrest, or in response to economic fluctuations, put new pressures on urban areas. Consequently, attributes such as flexibility, openness, and reversibility have become increasingly important for responding to such internal and external pressures. Mehrotra argues that “we have always



Ephemeral urbanism analysis diagrams looking at the interplay of the static and kinetic.

imagined permanence as a given condition, but we are now going to have to deal with the temporary in much more rigorous ways” (Mehrotra 2015, 67). These shifts consequently question the existing definition of urbanity, and how architects think of space, whether temporary or permanent.

Simultaneously, the proliferation of commodified, globally interchangeable urban environments can be seen worldwide, coined as the Smooth City by Boer (2017). Taking shape by way of tabula rasa neoliberal developments and the privatization of public spaces, these environments result in urban erasure by wiping out the idiosyncratic imprints of a city’s inhabitants. In this way, informal and ephemeral modes of city-making are not valued in comparison to their permanent counterparts. Within the Smooth City, it is almost impossible to leave one’s own traces. While indeed providing a clean and safe environment, this condition exacerbates

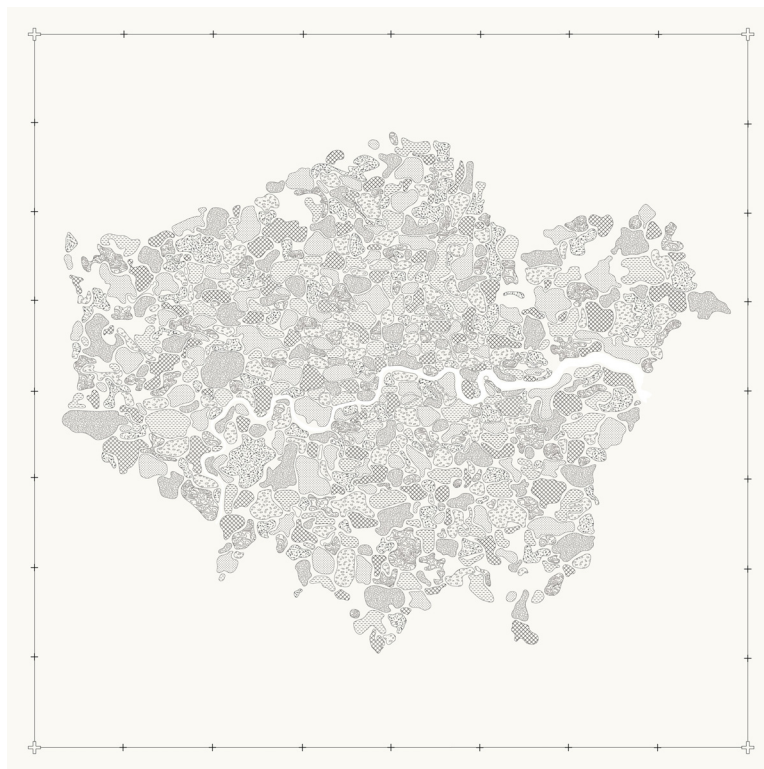


New Songdo City, South Korea. Conforming to a global standard of development: “a ‘city in a box’ that developer Stanley Gale plans to reproduce elsewhere in the world.” (Easterling 2014, 38)

fragmentation and commodification, catering primarily to dominant homogenous norms.

London as a city within this context is notable for its historic development as a city of villages, each with their own distinct characteristics that as a whole have created a dense and diverse urban landscape. This palimpsest of villages has then been added onto from a post-colonial context, layering different languages, values and backgrounds. This reality is then juxtaposed and slowly erased through the Smooth City, with privatized public spaces becoming increasingly prevalent throughout the city. This urban erasure causes a shortage both of production spaces and of living spaces.

As an alternative to 'total design' and 'total planning,' Rowe and Koetter propose the Collage City – a concept strongly



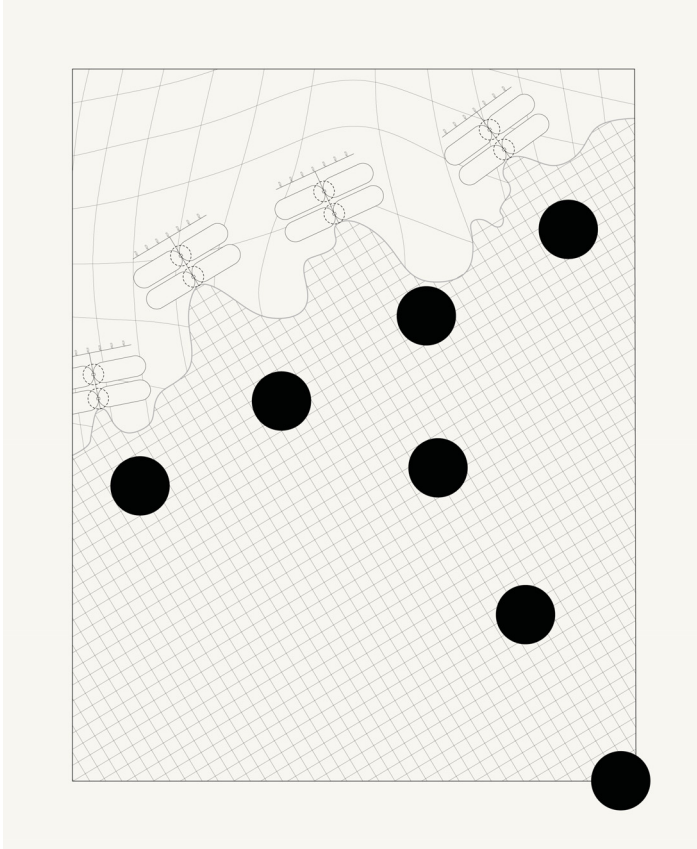
London as a city of villages. Source base map by Adam Towle, demonstrating the GLA divided into 770 communities as a testament to the "palimpsestic nature of London" and its diversity. (Cheshire & Uberti 2014, 38)

correlating with the symbiotic relationship between the Static City and Kinetic City, as coined by Mehrotra, and why this coexistence of urbanisms is essential. Rowe and Koetter discuss finding a balance between the planned and unplanned, and a compromise between scientific rationale and bricoleur architecture. *Collage City* discusses the failings of modernism, stating that while modern architecture claims to be humane, it “displays a wholly unacceptable and sterile scientific rigour.” These investigations into sterility and bricolage comment on the current proliferation of urban erasure, and the parallels between the bricoleur approach and the kinetic city become evident: “the rules of his game are always to make do with ‘whatever is at hand,’ that is to say with a set of tools and materials which is always finite and is also heterogeneous ... to be defined only by its potential use” (Rowe and Koetter 1978, 103).

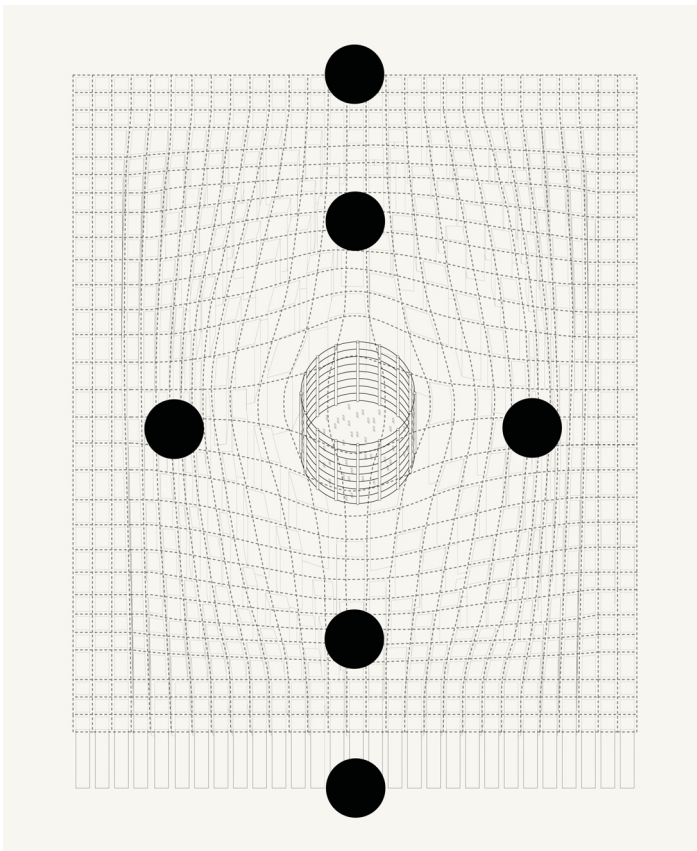
In response, the approach of the thesis can be understood through Crawford’s concept of Everyday Urbanism, seen when “local communities ... reclaim leftover spaces of the capitalist city for their own use [through familiarization], making spaces more inhabitable by trying to domesticate urban space” (Crawford and Baird 2008, 22). The research examines the relationship between a city’s physical structures and the temporal events that take place within them. What mechanisms enable the interventions that keep the landscape of the city alive?



An appropriated fence.
(Crawford and Baird, 2008)



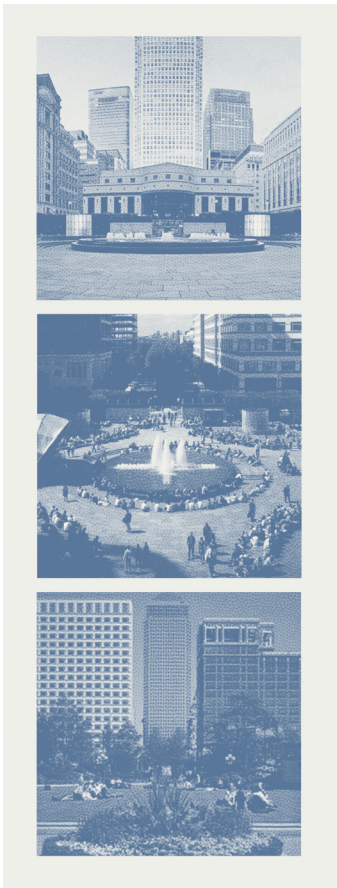
Urban gesture diagram:
The proliferation of urban erasure



Architecture for civic participation:
Providing formal legitimacy for
temporal interventions

Chapter 2:

Two Opposing Urbanisms



Privately Owned Public Space: Canary Wharf
Area: 9.3 acres
(Melayu 2008).

Auge (2008) argues that supermodernity creates non-places. Non-places being spaces which lack history, completion, and an organic social dimension. Places have the dexterity to work within and around history, creating complexity, while non-places have strict and narrow definitions – a clean slate is required. In Easterling’s *Extrastatecraft*, she furthers this distinction and notion of supermodernity by describing the “infrastructural matrix space in which buildings are suspended.” Easterling’s interpretation clarifies that this is not so much a physical infrastructure, but more comparable to an operating system for shaping the city. Key to this operating system are sub-systems such as politics, laws, econometrics and global standards. This translation of a set of values onto the built environment ultimately creates the non-places of transaction that Auge describes, where inhabitants become ‘users’ of commodified space.

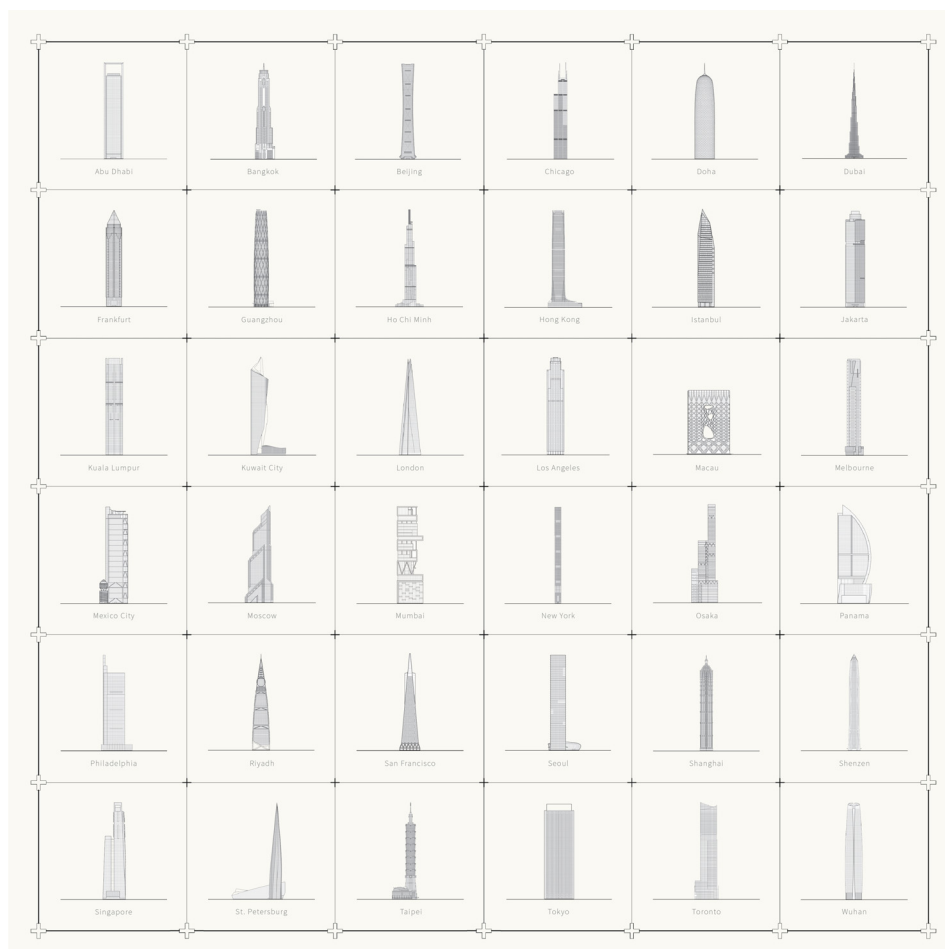
The Privatization of Public Spaces

The ways in which capital is used to finance urban development militates against the build-up of the complex urban fabric on which resilient cities depend. Canary Wharf in London is an example of such simplified slices of city. Money applied in this way makes cities work that little bit less well. They lose some of their diversity, they lose authenticity and a bit more of their extraordinary ability to reinvent and regenerate themselves. A city needs a form of organization that allows its citizens the maximum freedom to do whatever they want, without negatively impacting on others. (Sudjic 2017, 148)

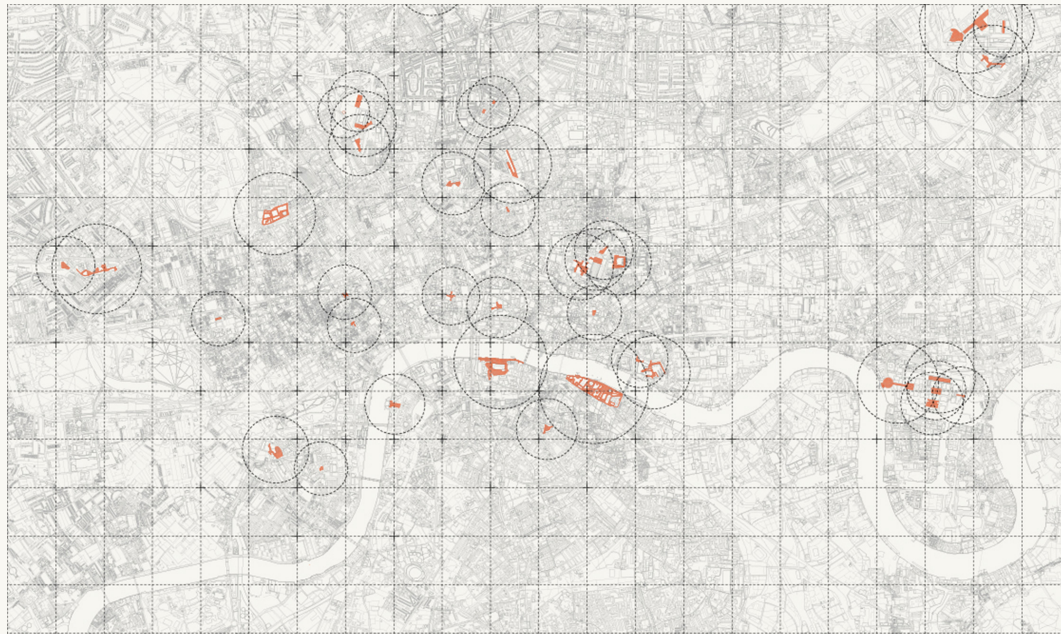
The privatization of public spaces is a growing phenomenon that can be seen increasingly throughout London. These are publicly accessible spaces which are privately owned by developers while having every appearance of forming part of

the public realm, seamlessly blending into their surroundings. There are critical implications to this fact. Public spaces are of social and political importance, and the owners of these spaces have the power to use legal tools such as the right to exclude or forbid political demonstrations.

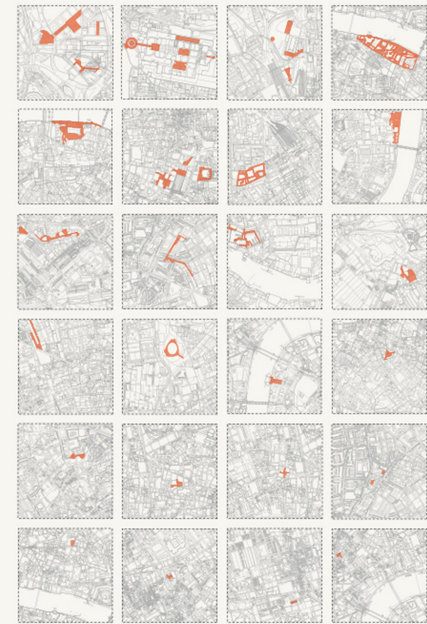
Broadgate is an 8-acre privately-owned public space in London which “makes its strictly limited view of what constitutes a city clear” (Sudjic 2017, 110), forbidding photography requests relating to religion, racism, politics, or any competitor of their landlord. True, democratic civic participation cannot occur in such spaces, which are one of many manifestations the static city. The thesis will be responding to these implications.



The global interchangeability and financialization of the Smooth City.



Map of London depicting privately owned public spaces. Data retrieved from: Guardian and GiGL, 2017.



Privately owned public spaces:
Locations isolated largest to smallest

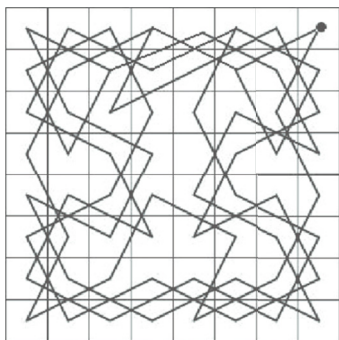
Neoliberal Theory

Boer describes the pervasive urban environments found in cities worldwide that feel “smooth, polished and perfect. All spaces seem to be scripted according to the dominant norms and are populated by a socially, culturally, and aesthetically homogenous crowd” (Boer 2017, 6). He argues that while the Smooth City does provide a safe, clean, and prosperous urban environment, it also notably functions as a “highly normative, controlling and oppressive environment. Here, it’s almost impossible to leave one’s own traces, or intervene according to one’s own ideas or desires” (Boer 2017, 6). Boer explains that the Smooth City consequently becomes a space of exceptional privilege and discusses “tabula rasa redevelopment plans” and urban sanitation as the “government’s efforts to ‘clean up’ the urban environment.” He states that the “key to the rise of the Smooth City is the growing hegemony of neoliberal urbanism over the last two decades, in which a central aspect is the dominance of profit-driven and private sector-led urban development” (Boer 2017, 8), leading to the commodification of the city and its spaces.

Sennett and Mehrotra

The Open and the Closed

In his essay, “The Open City,” Sennett compares two concepts: the open city and the closed city. The closed city, he argues, is characterized by the “overdetermination both of the city’s visual forms and its social functioning” (Sennett 2017, 98), leaving little room for adapting to unforeseen changes. As uses change, buildings need to be replaced. Open cities, on the other hand, are marked by dissonance rather than coherence, and characterized by “chance



Georgi Markov:
Random tours of a knight on
a chess-board starting from
a corner square. (Blanchard
et al. 2010, 6)

events, mutating forms, and elements which cannot be homogenized or are not interchangeable.” He outlines three ways in which an open city can be well designed: “creating ambiguous edges between parts of the city, contriving incomplete forms in buildings, and planning for unresolved narratives of development.” However, Sennett does not offer distinct examples within the built environment of what this may look like. His analysis is backed by comparisons to mathematical open systems, such as the patterns of chance studied by Georgi Markov.

The Static and the Kinetic

Mehrotra has also theorized that today’s cities include two facets, using the terms Static City and Kinetic City to describe them. The Static City, he argues, is comprised of more permanent materials such as steel and concrete, while the Kinetic City is more temporal in nature, using recycled materials to continually modify and reinvent itself, found in a constant state of flux.

In comparison to Sennett’s analysis, Mehrotra’s theory moves beyond the binary. He argues for the importance of engaging with both the static and the kinetic on equal terms:

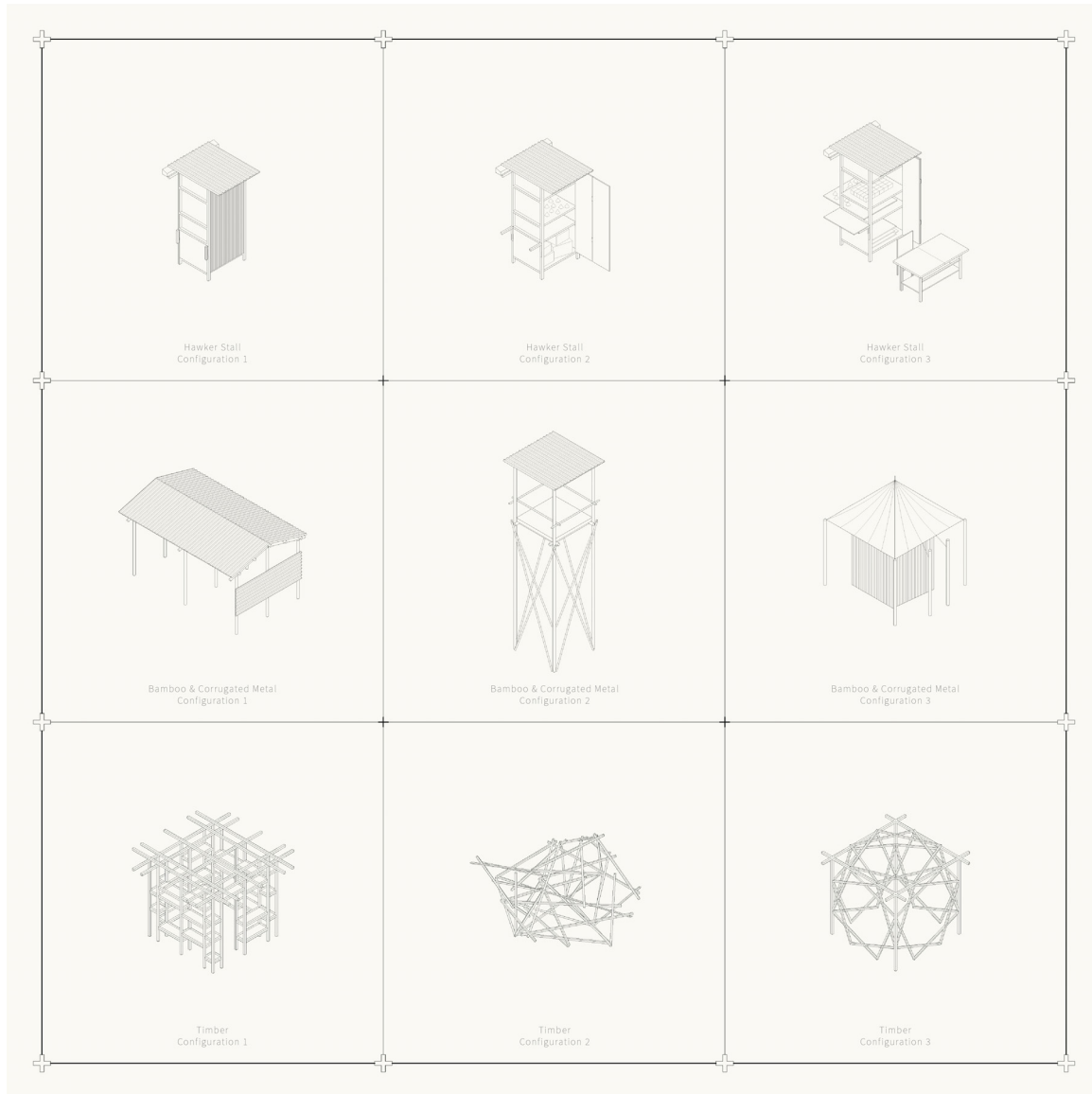
In order to unfold the potential of the temporary and acknowledge it as valid constituent within the discussion on urbanism, we must rigorously question its diverse modalities and its dialectic relation to the permanent. (Mehrotra and Vera 2017, 34)

In the afterward of Mehrotra’s *Ephemeral Urbanism* book, Ricky Burdett concludes:

The notions of the Static and Kinetic City conceived by Mehrotra have become a fundamental framing device in unpacking the flows of the contemporary city – as powerful as Louis Kahn’s served and servant spaces. (Mehrotra and Vera 2017, 346)



Diverse manifestations of the Kinetic City: A matrix of single elements that formalizes the informal and seeks to learn from it by understanding the various typologies, adaptations, and imprints of the everyday.



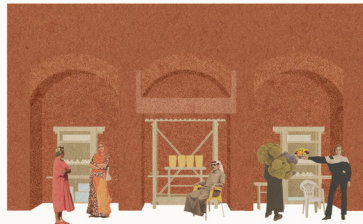
Recombinatory assembly, a key characteristic of the Kinetic City, allowing for greater design flexibility by reusing and reconfiguring a given set of materials.



Moving // Single



Building // Double



Inhabiting // Several



Engaging // Many

Collage showing the interaction between user groups with static and kinetic structures.

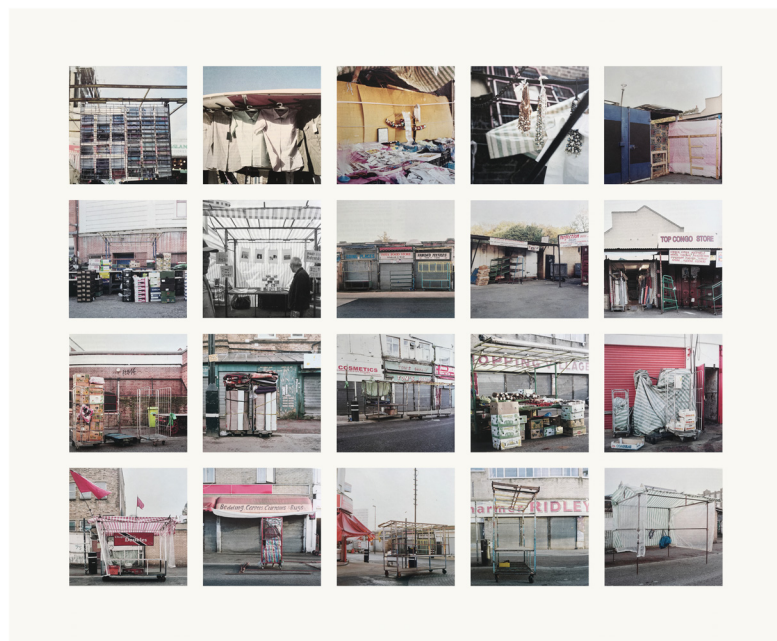
For these reasons, Mehrotra's research has been pivotal, arguing for the importance and coexistence of both. He offers examples of existing architecture which has been reinterpreted and transformed by the Kinetic City, demonstrating the resilience and capacity of buildings to accommodate new uses. The Victorian arcades in the old Fort Area of Mumbai demonstrate this conflict of intended use (mediating between the buildings and the street and protecting from weather) and current use (successfully reappropriated as bazaars, as seen on page 1).

The Open-Kinetic City

There is a more elastic, and thus weaker, expression of the urban condition, referred to as a 'Kinetic City.' This completely different observation of urbanity considers the city in a state of constant flux. This continuous, kinetic quality is characterized by physical transformations that shift the very fabric of the typical notions of accumulation and its relationship to development. Furthermore, the Kinetic City cannot be understood as a two-dimensional entity. Instead it is multi-faceted, a three-dimensional conglomeration of incremental development, perceived as if in motion. The Kinetic City is temporary in nature, dependent upon ephemeral conditions, and often built with recycled materials: plastic sheets, scrap



Ridley Road Market: The community. (Stoll 2019)



Ridley Road Market: The temporal structures. (Stoll 2019)

metal, canvas, and waste wood. These materials also enable modification and reinvention. Openness prevails over rigidity and flexibility is valued over rigour. It is a city that is premised on detachment. Sustainability relies more on the city's capacity to deconstruct, disassemble, reconfigure, and reverse previous iterations. (Mehrotra and Vera 2017, 11)

Repetition has everywhere defeated uniqueness, that the artificial and contrived have driven all spontaneity and naturalness from the field. (Lefebvre 1974, 75)

Case Study: Ridley Road Market, London

Ridley Road Market as a case study is a public space within London which demonstrates the urban characteristics of the Open-Kinetic City. Tamara Stoll's book is an homage to the very essence of market culture, to all the things which make markets such valuable aspects of urban life.

Apart from being a street market, it functions as an extended home to many, it is a place of community. Ridley Road has a richness that is typical for London and it has a richness that is typical of market culture and the politics of its day. For many people this was one of the first markets of its day where people could come and actually be themselves. It was basically a market place where those who were excluded could feel welcomed. It was not only the poor, but also minorities and others. It was a place which was there for them. (Stoll 2019, 7)

It is a place where people meet and interact, a place buzzing with conversations and growing friendships. The market is a unifying thing:

I'm saying sometimes to my son 'If you close your eyes, and you would stop in the middle of the market – which country would you think you're in?' It's impossible, isn't it? Everybody is bringing their own culture together. (Stoll 2019, 137)

Another community member comments, "What's British about this market? When you look at Britain's history, this is what it reflects." It is a country built by immigrants, initially coming from Commonwealth countries around the world; the diaspora:

My grandma used to say 'You don't have to go around the world. If you stand here long enough, the world will go past. (Stoll 2019, 204)

Perhaps the market can serve as a microcosm for the city as a whole; the palimpsest of a city of villages. The book concludes by discussing how Ridley Road Market is at risk, as the neighbourhood of Dalston is gentrifying and developing at alarming rates. Stoll amplifies local voices whose words ring true to what many researchers have demonstrated:

So much of modern life is sanitized and that's quite excluding; ... being hyper-capitalist ... it's a form of economic marginalization ... we're pushed to the sides. (Stoll 2019, 233)

Chapter 3:

Architecture of Streetscapes

The metropolis is a factory for the production of the common.
(Hardt and Negri 2011, 249)

Case Studies: Kinetic City Streetscapes

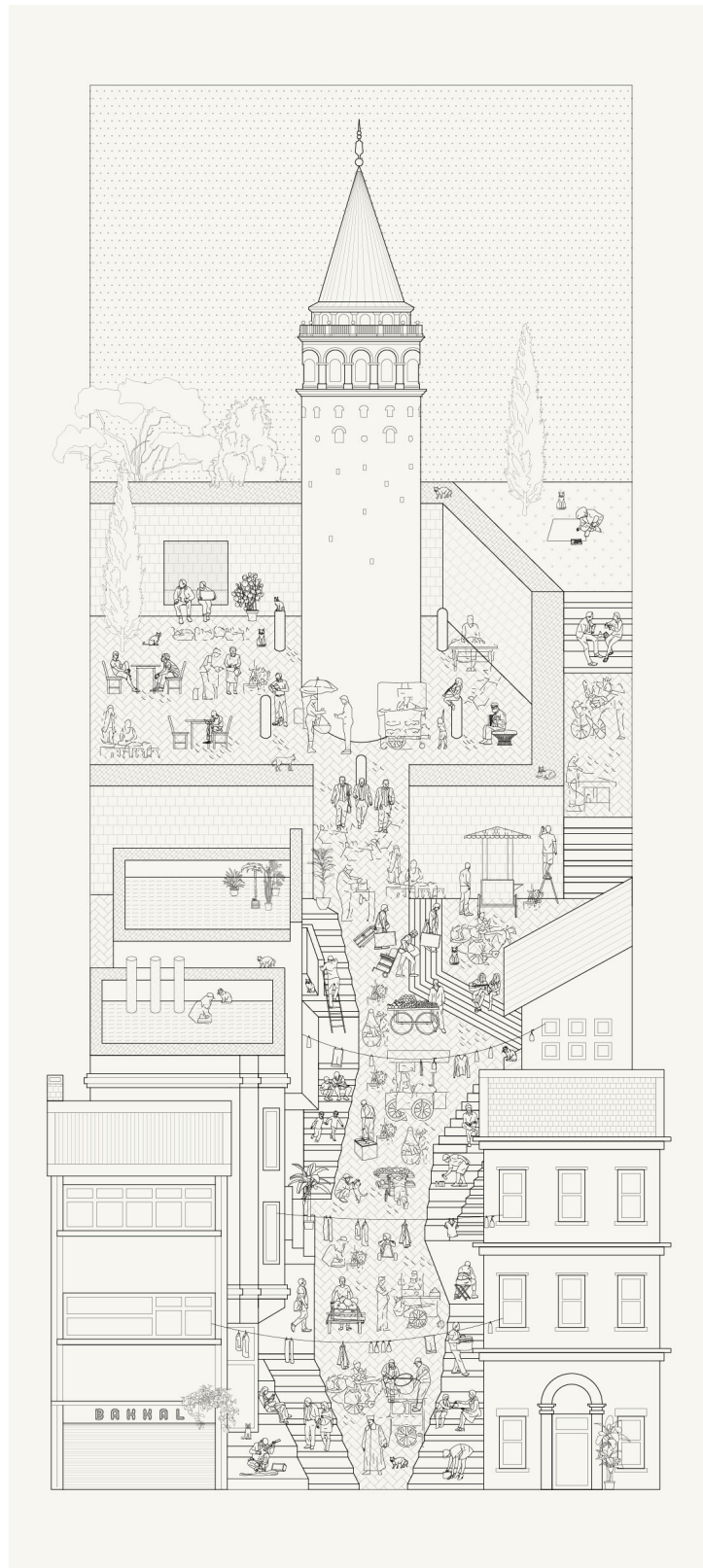
On-site research was conducted in 3 case study cities, Istanbul, Delhi, and Mumbai, that all demonstrate thriving examples of ephemeral urbanism at play. The research examined the relationship between a city's physical structures and the temporal events that take place within them. What mechanisms enable the interventions that keep the landscape of the city alive? The research sought examples of flexibility, openness, and reversibility.

Istanbul, Turkey

Istanbul is currently teetering between a reinvention of itself, by way of globalization and its roots of informal development (locally known as *gecekondu*).

The public's use of urban voids is largely improvised, yet lively and well-coordinated, with interventions often appearing along its steep steps and pathways through which inhabitants pass through and interact with the city.

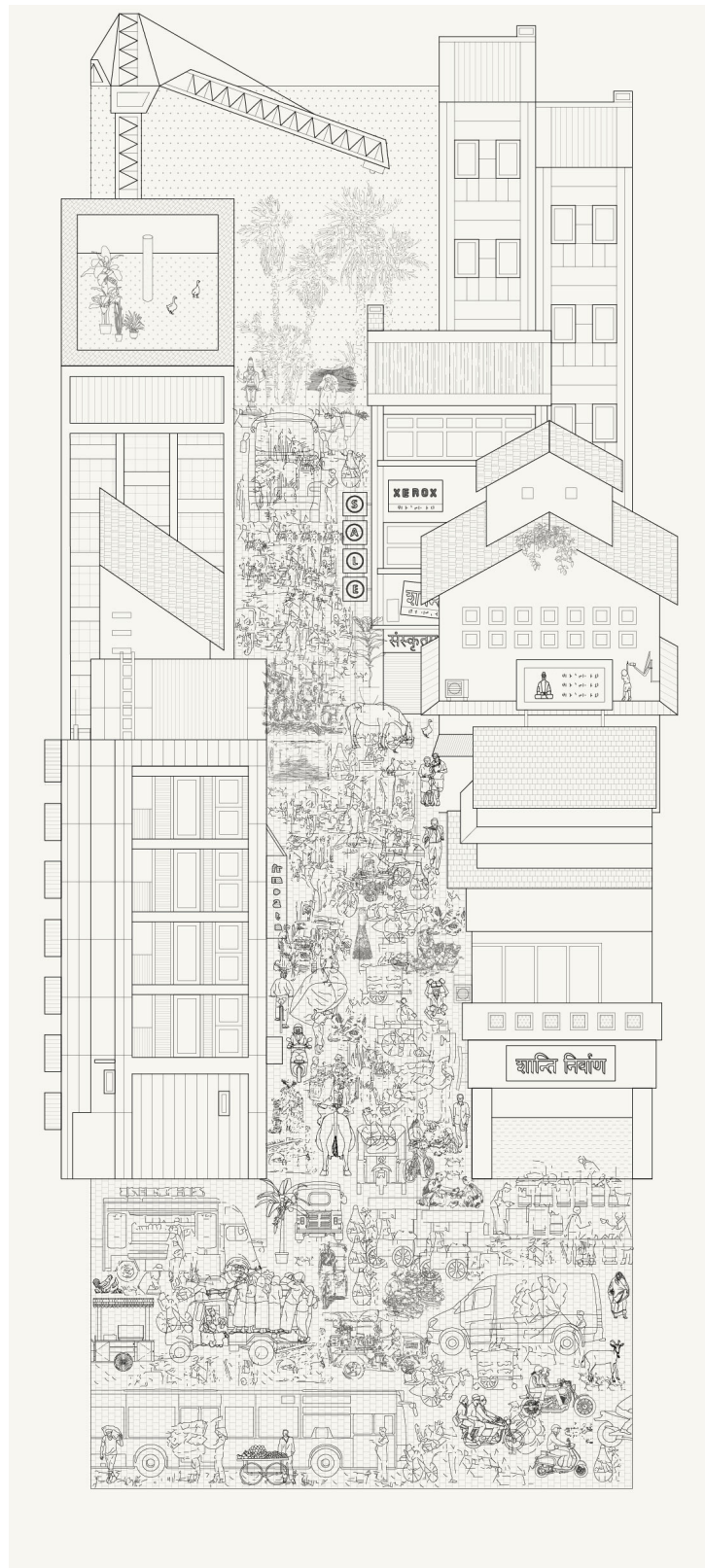
In Istanbul, the clearest examples were found demonstrating the connection between kinetic and static elements of the streetscapes, but fewer examples overall, which may be attributed to the Turkish government's role in shaping new development impacting the urban fabric. Land is quickly becoming increasingly commodified, privatized, and homogenized, another manifestation of the Smooth City.



Case study drawing exploring the coexistence of static and kinetic elements within the cityscape of Istanbul.



Case study drawing exploring the coexistence of static and kinetic elements within the cityscape of Delhi.



Case study drawing exploring the coexistence of static and kinetic elements within the cityscape of Mumbai

Delhi, India

From the three case study cities, Old Delhi has the densest centralized example of the kinetic city, taking over entire streetscapes of a compact area with distinct edges.

These are public spaces which have little to no formal spatial separation between the diverse activities and users that simultaneously occupy the streets. Traffic, pedestrians, street stalls, ephemeral structures, and animals all occupy the same weaving spaces.

Despite the apparent chaos, there is an informal order of practices that maintain an effective underlying functioning. The Indian concept of *jugaad*, the ingenious capacity for innovative problem-solving solutions, underpins the informal spatial ordering systems in such highly congested areas.

Mumbai, India

Mumbai is the fastest growing city in India, where the most examples of kinetic interventions throughout a larger part of the urban fabric were found. The opportunities and financial growth that can be found in Mumbai attract an estimated 44 new migrants per hour, swelling up the city at an unprecedented rate.

Research suggests that over 300,000 street vendors can be found Mumbai. Despite informality's role as a main driving force of the city's economy, just a few thousand merchants are licensed, while the rest are continually at risk of being removed by the police. In fact, even those with licenses are not exempt from this continual insecurity.

Mehrotra, who is based in Mumbai, argues: "The challenge in coping with the city's transformation is to recognize its opposing conditions as being simultaneously valid. The

existence of two worlds in the same space implies that we must accommodate and overlap varying uses, perceptions, and physical forms” (Burdett et al. 2011, 111).

Site: Petticoat Lane, London

The boundary is an edge where things end (a segregating dead-zone), and the border is an edge where different groups interact (a permeable zone of diversity). At borders, organisms become more interactive, due to the meeting of different species or physical conditions. Boundaries, on the other hand, are a guarded territory... Exclusionary – others must keep out, which means the edge itself is dead. So, we should want to build the border/membrane edge condition – which encourages interaction between groups that otherwise may not come into contact with one another. (Sennett 2017, 102)

The site that has been chosen represents an area of rich history within London that is currently in the throes of intense change due to the proximity of nearby private developments. It is an area in transition, chosen due to its location along an edge of two distinct urbanisms, as Sennett describes - the encroaching Smooth City, and the diverse community of Petticoat Lane. Nearby blocks are being bought up one by one, further contributing to urban erasure by privatizing public spaces.

In 2016, an in-depth study of Whitechapel was launched, the neighbourhood in which Petticoat Lane can be found, described as the inner fulcrum of London’s East End. The project has begun to document the experiences of the community. Local vendor and community member, Bilal Haq, laments: “Petticoat Lane is not what it used to be ... I hope somebody comes out and says, ‘Look, we want to keep some of that heritage.’ Look at that corner of Wentworth Street, there is a big restaurant chain. There was a small men’s wear shop. They’re all gone... For small people, you



Petticoat Lane, London

Petticoat Lane, London: Collage of current and historic photographs (London Picture Archive 1950).

got no room... they have taken all the properties" (Survey of London 2016).

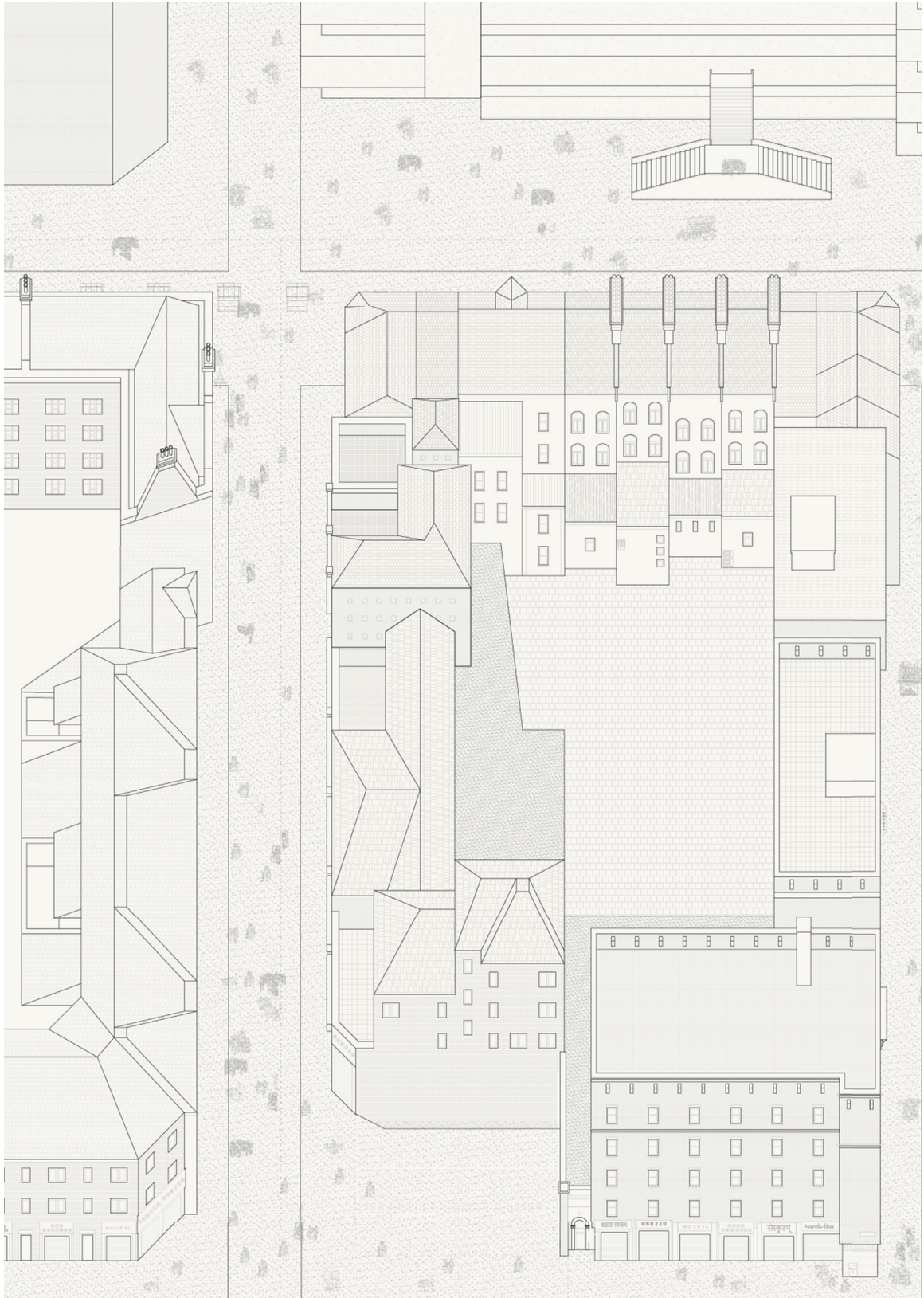
Taxonomy of the Everyday Block



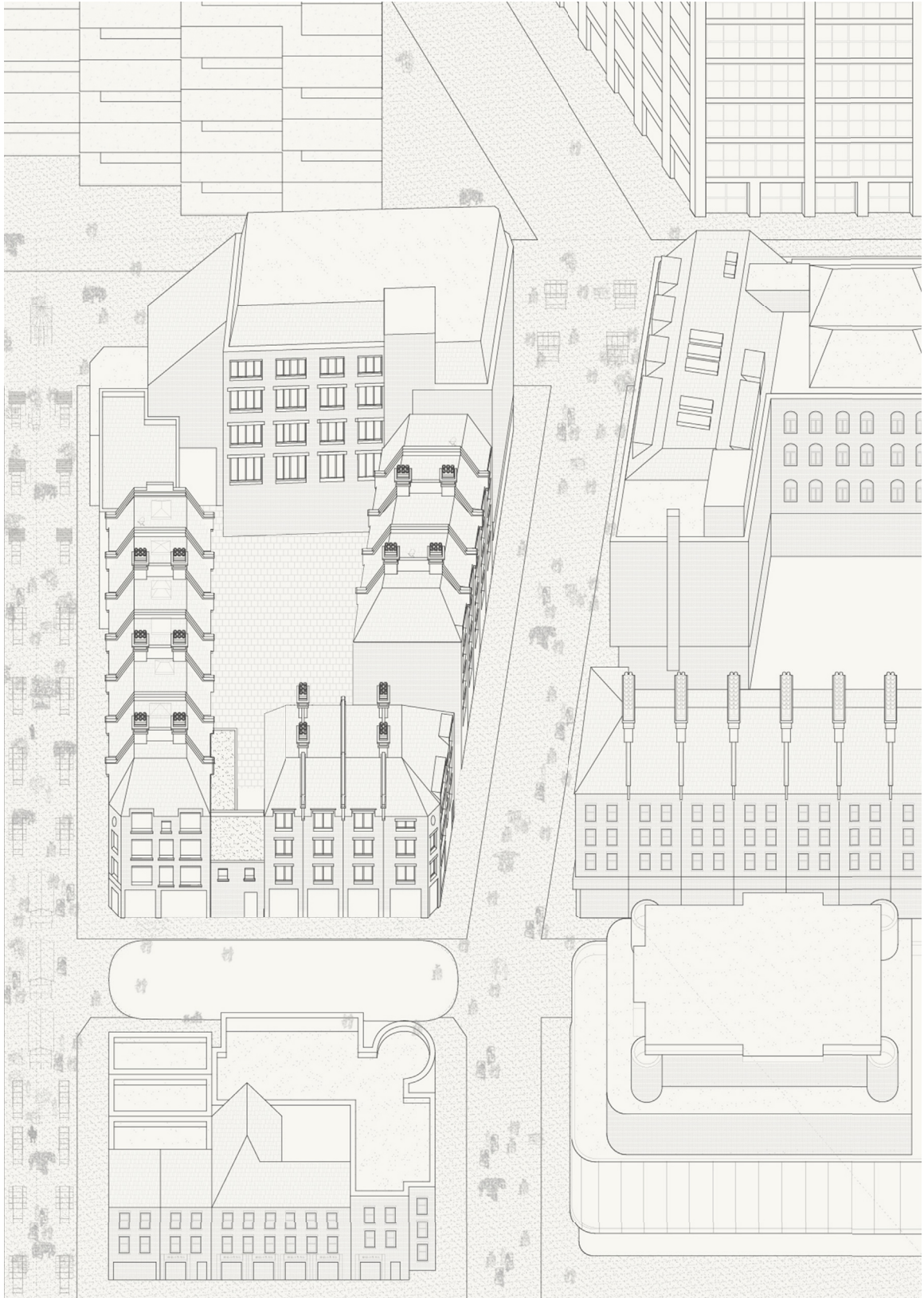
Leslie Martin's diagram of the block, depicting the area of the perimeter as equal to the area of the centre. (Martin 1972)

The immediate courtyard condition of the site is a typology found all throughout London, and in this regard, it is an ordinary block representing the everyday. Each block consists of 2 primary conditions: the perimeter, with shops located on the ground floor with housing above; and the courtyard, consistently seen as leftover, underutilized spaces that lack communal use.

In the 1972 essay, "The Grid as Generator: A New Theoretical Framework for the Use of Land in Cities," Leslie Martin demonstrates that utilizing the space within a courtyard can yield the same density as a tower at three times the height (Martin 1972). This framework will be revisited in Chapter 5 through the siting of the project.



Existing site axonometric: Taxonomy of the Everyday Block (1/2)



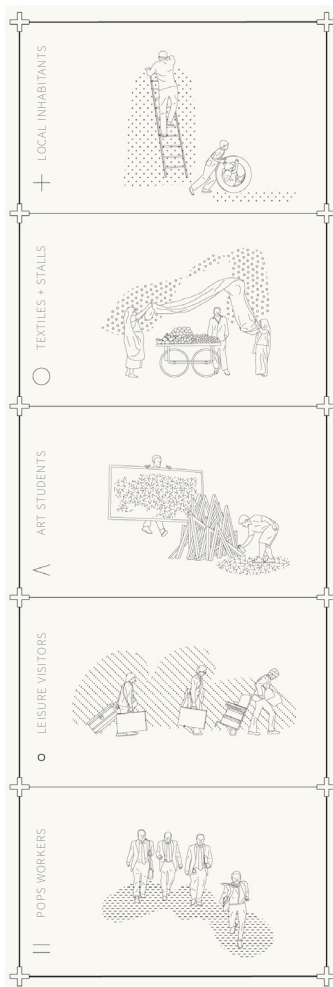
Existing site axonometric: Taxonomy of the Everyday Block (2/2)

Mosaic of Site Networks

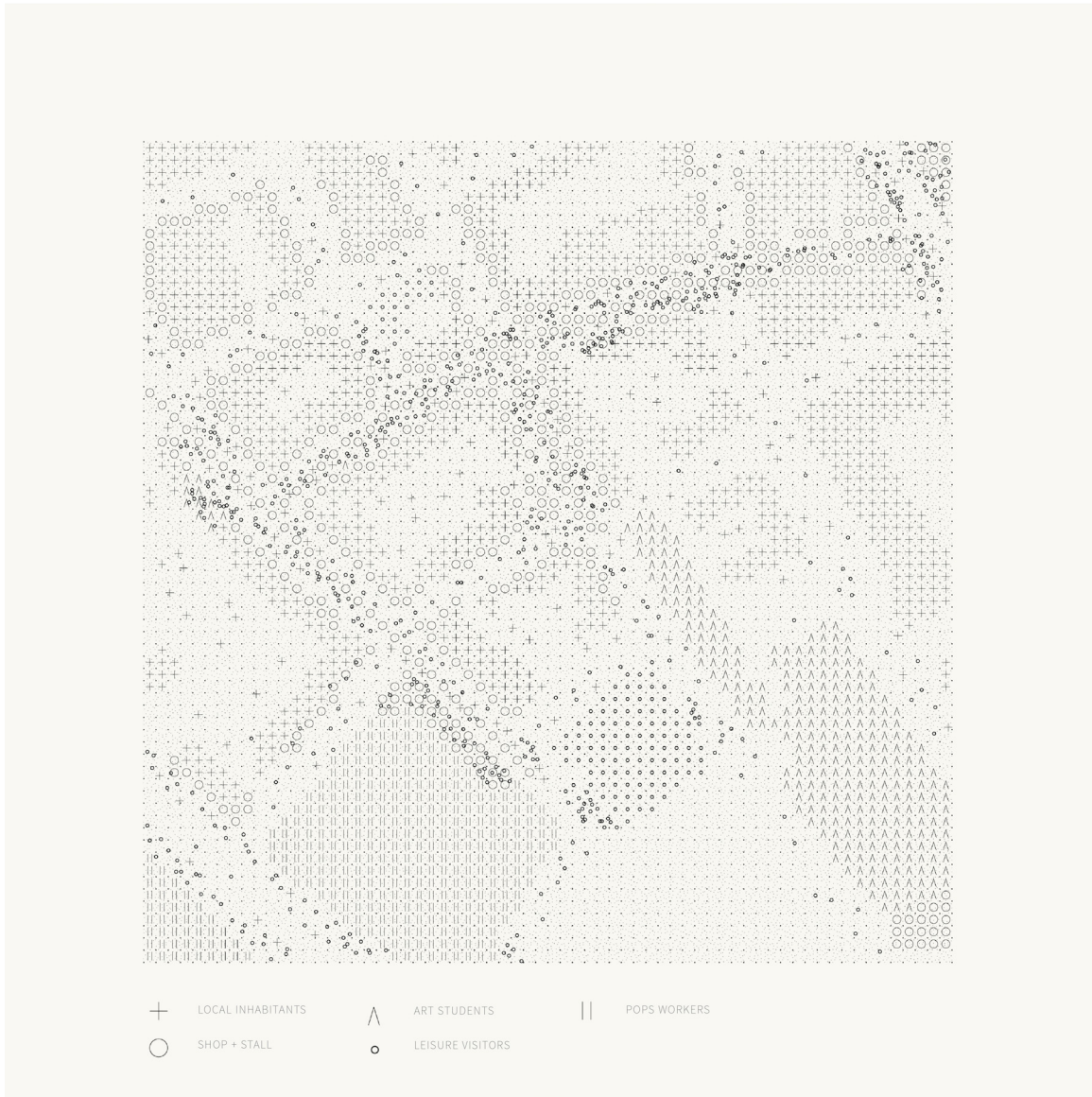
The urban commons as corollary of the encounters the city affords: it constantly brings together, or better: re-shuffles, the well-known and local with the unknown and foreign. (Borch 2016, 10)

Within the site, five user groups have been identified: local inhabitants, textile shop keepers and stall holders, art students, leisure visitors, and workers from the adjacent developments. These categories also operate intersectionally, with some community members fitting more than one group.

The local inhabitants can be seen to leave imprints of daily life throughout the site. The shops are primarily run by textile makers, serving the local multicultural Bengali, West African, and Indian communities. Temporal vendors can be seen setting up shop along the street market. The London Metropolitan University is around the corner, as a campus for art, architecture, and design students. The area also draws in visitors, either as tourists, staying at the nearby hotel, or Londoners, coming to the market. And finally, workers from the adjacent developments often pass through, whether for food, or on their way to the train station.



The site's five user groups.



Site map depicting the mosaic of user groups.

“Density and proximity are the intangible fibres that are woven into the fabric of the urban commons. Far from being a ‘pool’, the urban commons is seen here as the corollary of interactions in a dense network (Borch 2016, 12).

Matrix of Activities

The existing street market, Petticoat Lane, has been around since 1760. Characterized by its mobile and mutable nature through temporary structures, itinerant vendors, and informal functioning, it was once London's largest street market, with assemblages of up to 12,000 people at a time. Through examining historical archives, a matrix of activities has been identified, demonstrating a fair-like vitality.

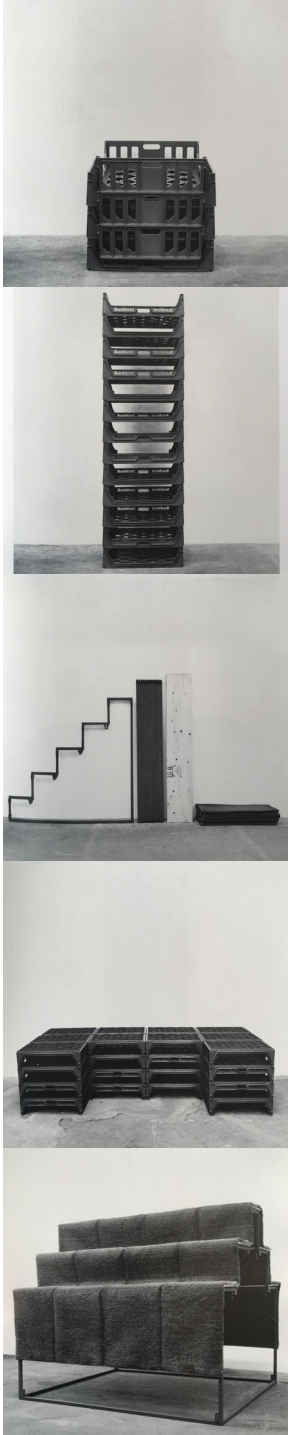


Matrix of historic activities, Petticoat Lane (London Picture Archive 1950).

The Kit of Parts Market

The site still contains remnants of the kinetic city through the market's temporal configurations. A set of existing components has been identified that make up the current system's kit-of-parts, and which will later be revisited through design. These include: steel box tubes, plywood sheets, metal clamps, s-hooks, rope, string lights, tarps, textiles, carts and crates.

These temporal components are one of many manifestations of ephemeral urbanism that can be found worldwide, identified by analysing the matrix of ephemeral urbanism imprints of the everyday.



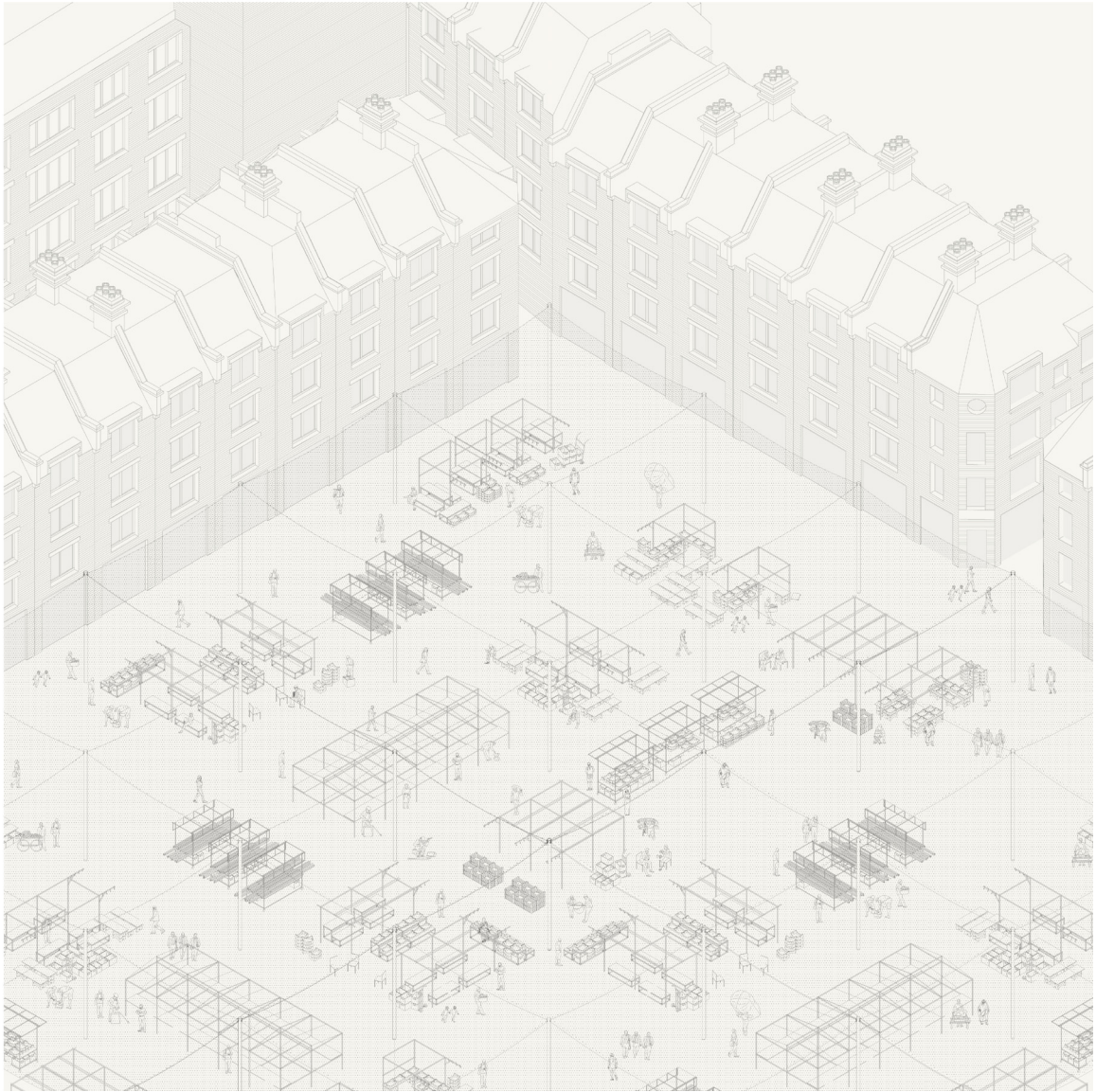
'Market' Exhibition: A conceptual dismantling. (Landy 1990)



'Appropriation 4', Michael Landy. (Tate 1990)



London's temporal street markets: A kit of parts



London's temporal street markets: Configurations

Temporal Typologies

A series of temporal typologies have been identified from the on-site research, demonstrating how occupants of urban villages can be seen to adapt their spaces of inhabitation over time. Clear adaptations were found, such as using bollards for eating street food, electric cables as clothes lines, posts to appendage goods for sale, or walls to support impromptu barber shops. The research archive is presented as a matrix of single elements, formalizing the informal.

The first typology – SURFACE – is often utilized for selling, eating, playing, and sitting.

The second typology – COVER – is often used as an impromptu roof or shading device.

The ATTACH typology demonstrates such temporal appendages onto existing elements such as the ground, walls, or columns.

The last typology – SUSPEND – is often utilized for celebrations, ad-hoc vendor set-ups, or daily activities such as laundry.

By examining three hybrid-typologies, a series of design translations have emerged.

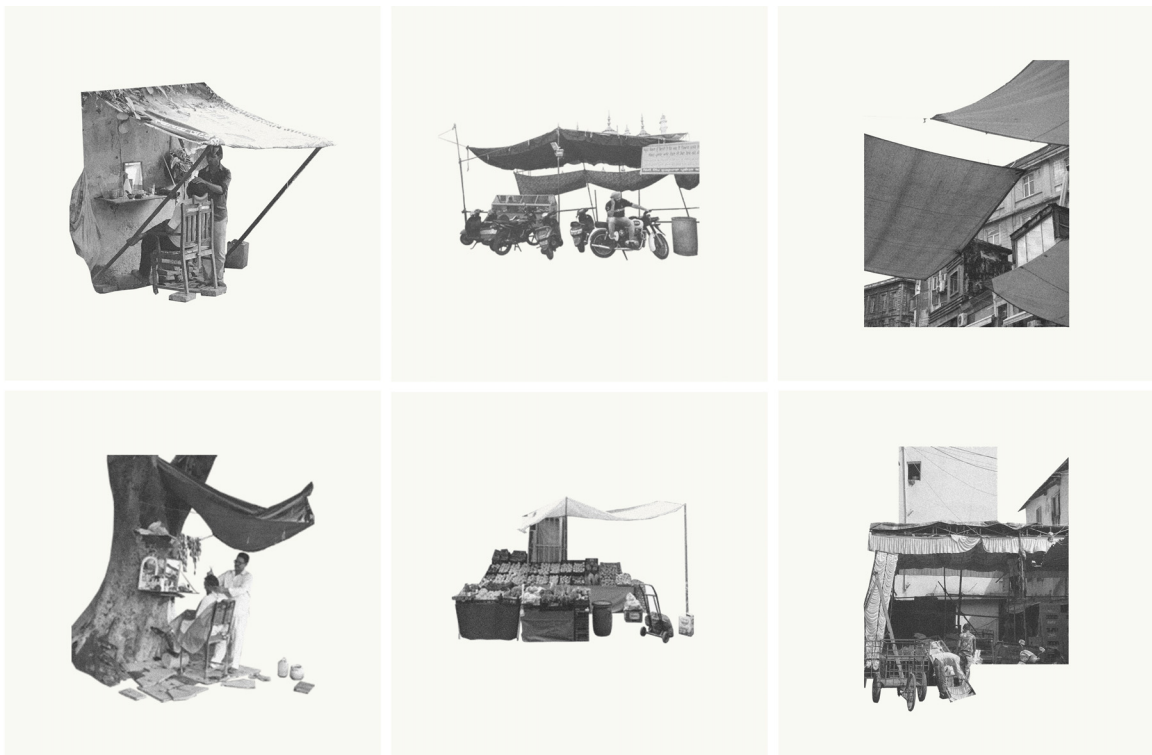
ATTACH-SURFACE: Seen through the project's cubby niches, utilized by itinerant vendors setting up shop, after which folding it back into the wall.

ATTACH-COVER: Seen through the design's kinetic roof systems and totem.

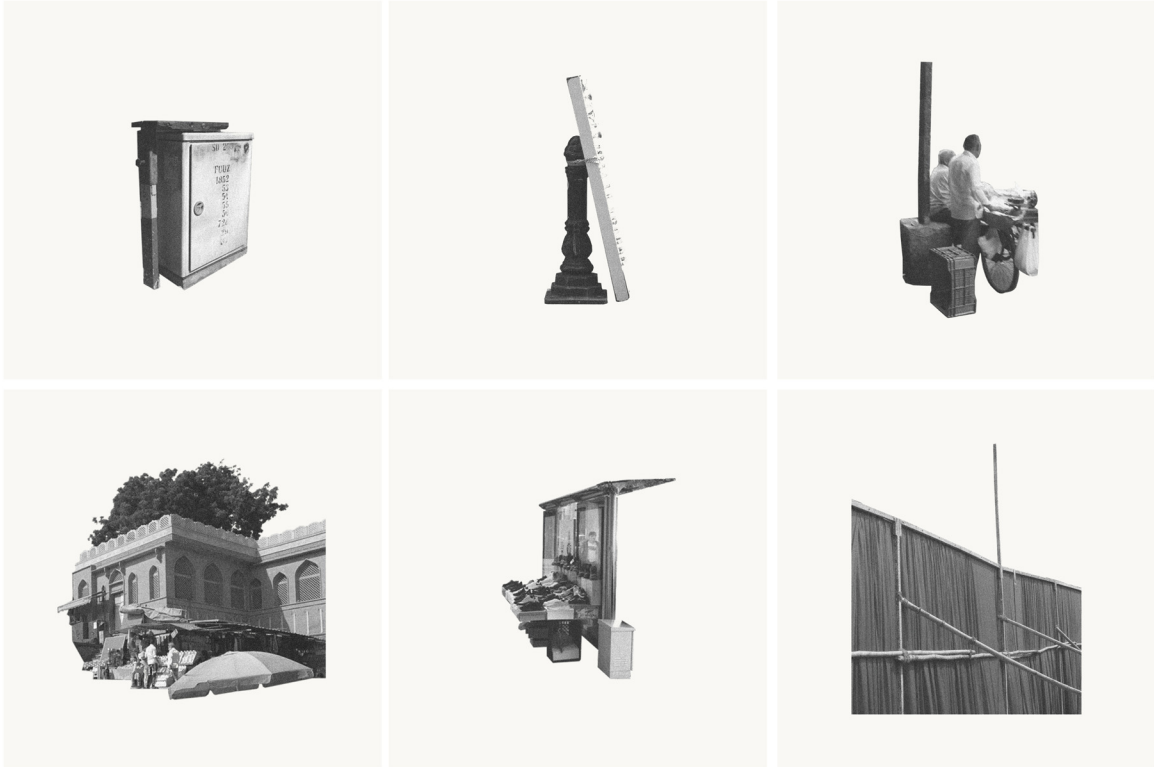
ATTACH-SUSPEND: Seen through interfaces such as the portal, utilized by local shops and craftspeople to display their textiles.



Temporal typology: Surface
Often used for selling, eating, playing, sitting.

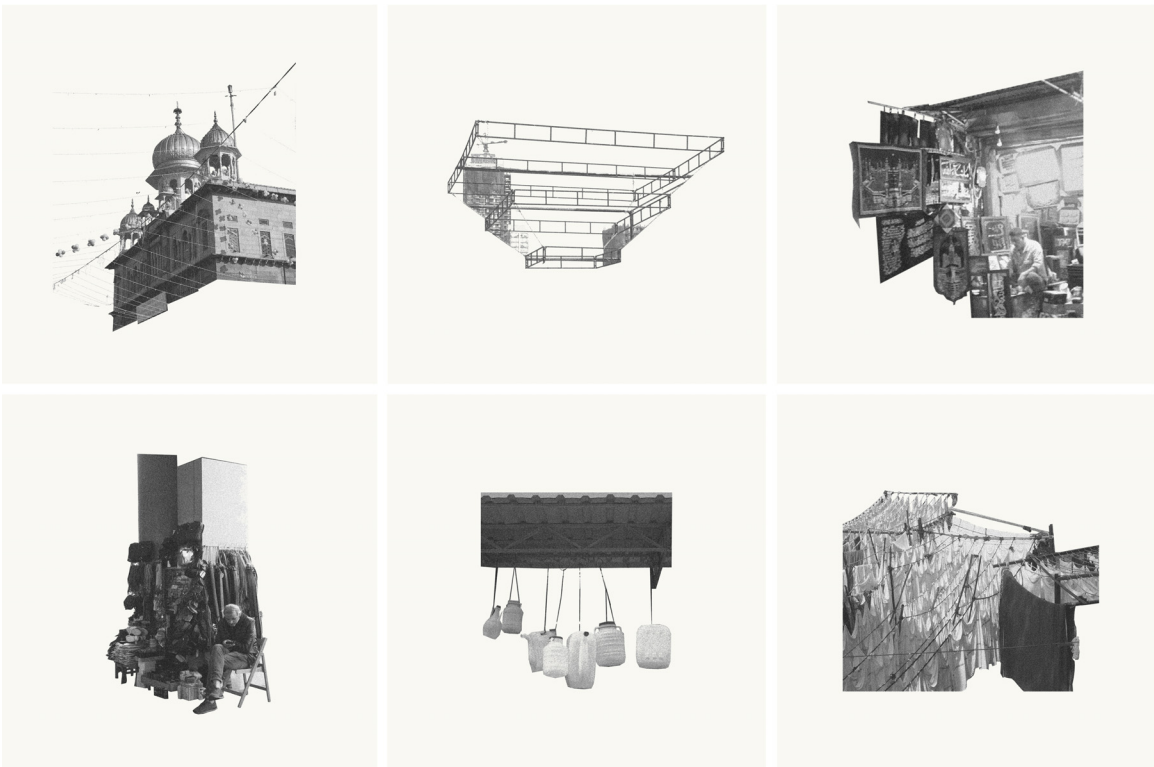


Temporal typology: Cover
Often used as an ad-hoc roof or shading device.



Temporal typology: Attach

Often seen as appendages onto the ground, wall, column, or bollard structures.

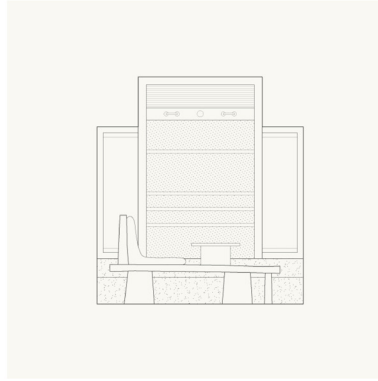


Temporal typology: Suspend

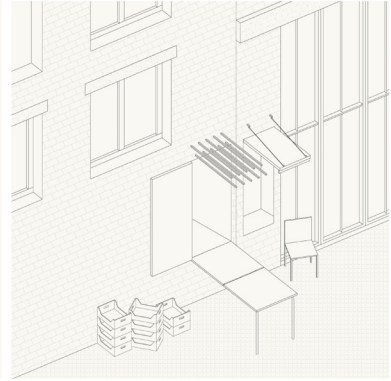
Often used for selling, washing, or celebrating



Attach-Surface:
Photograph



Attach-Surface:
Drawing



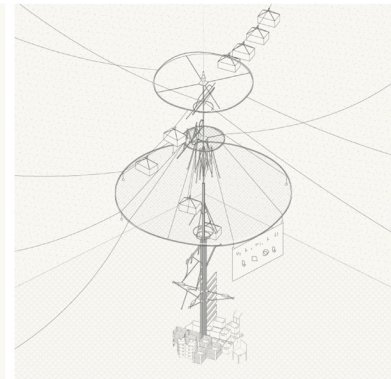
Attach-Surface:
Design Translation: Cubby



Attach-Cover:
Photograph



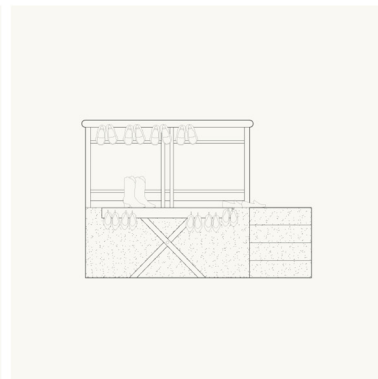
Attach-Cover:
Drawing



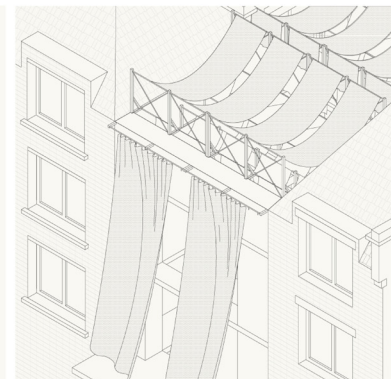
Attach-Cover:
Design Translation: Totem



Attach-Suspend:
Photograph



Attach-Suspend:
Drawing



Attach-Suspend:
Design Translation: Portal

Chapter 4: Research Analysis

Conditions of the Static and Kinetic

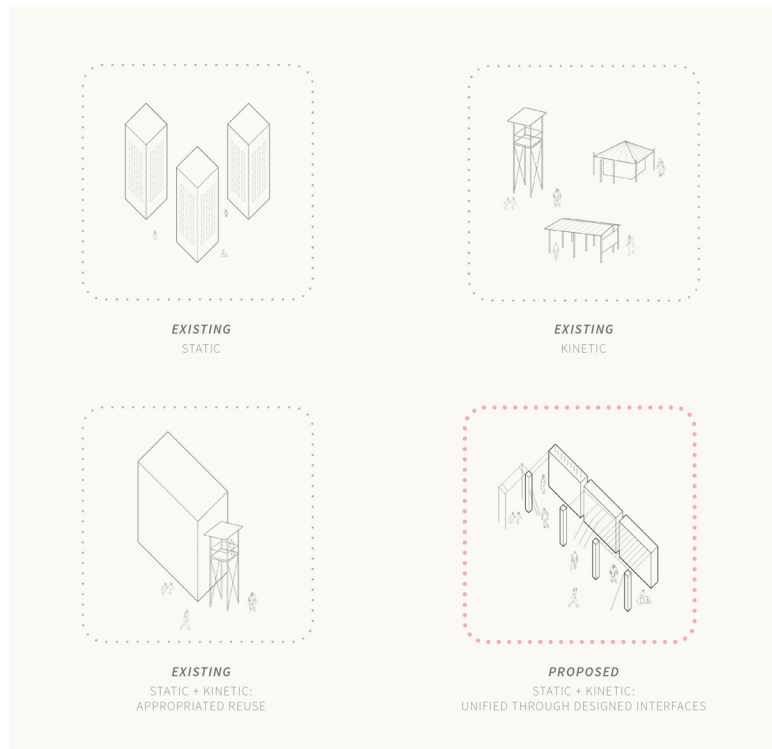
The notions of the Static and Kinetic City, first conceived of by Mehrotra, have become a fundamental framing device for this thesis. However, his analysis of the dialectic relationship of the two does not go beyond the adaptive reuse of existing elements. He does not extend this theory into the design of new architecture.

The thesis proposes a series of interfaces to facilitate a unified urbanism, celebrating the strengths of both. The focus of the project has not been to design temporal interventions, but to design various interfaces to accommodate for the kinetic through design.

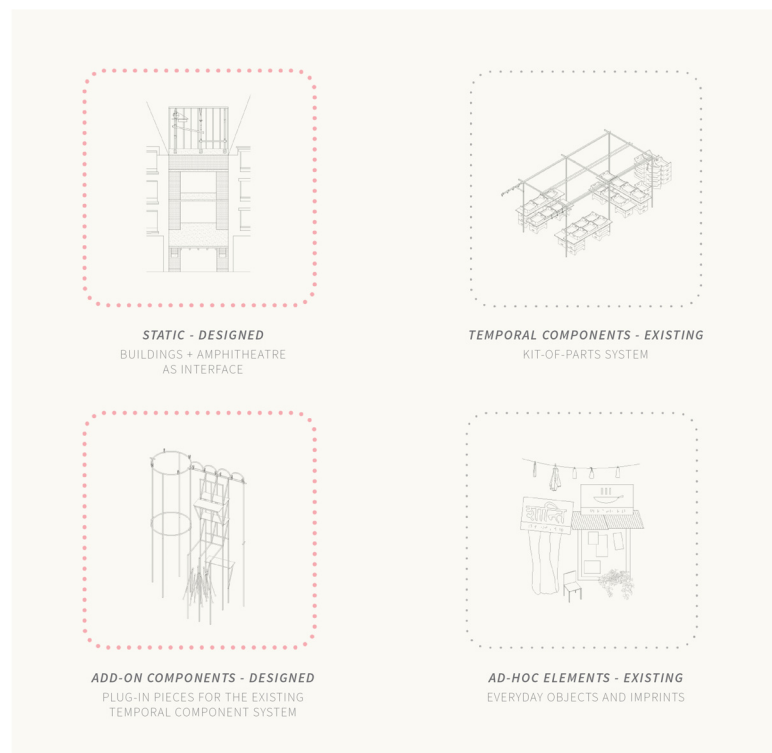
Material Categories

The project explores a variety of approaches to this interface between the static and kinetic, using the research into temporal typologies and the market kit-of-parts as starting point from which to understand the various kinetic manifestations that this interface will accommodate.

4 material categories make up the proposals: The static, through the designed buildings and amphitheater; the existing temporal component system, or the kit of parts market; designed add-on components, that plug into the existing temporal system (including kinetic arms, indeterminate columns, vessels, and the colonnade); and finally ad-hoc elements – the everyday objects and imprints found throughout the site.



The 4 conditions: existing and proposed



The 4 material categories of the project

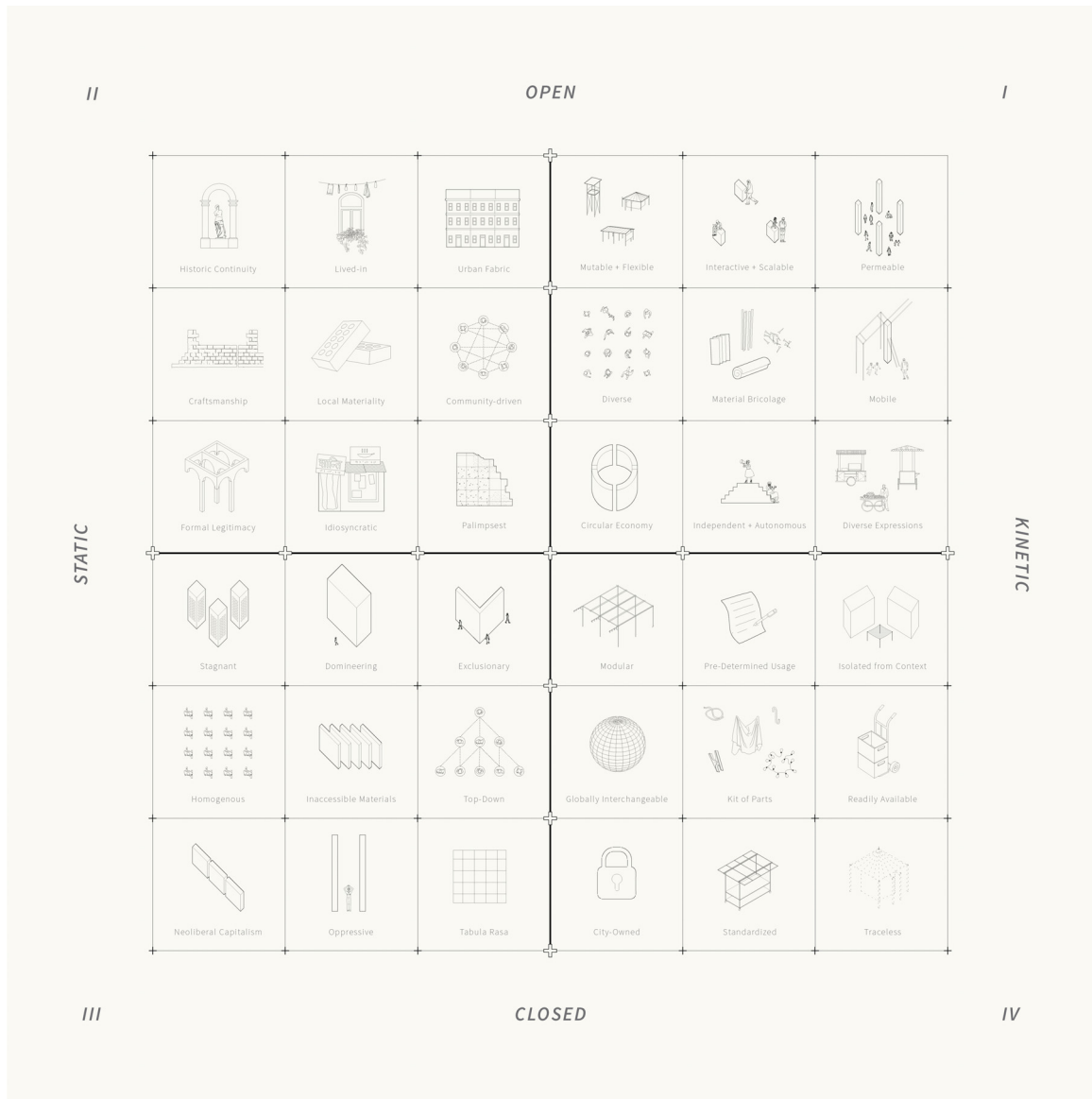
Design Framework Matrix: Project as Interface

A series of characteristics have been identified, occurring throughout both static and kinetic conditions, understood not as a binary but as a spectrum.

These conditions are further classified according to the open and closed urban conditions. The open consists of environments that are diverse, vernacular, public, and exhibit craft or idiosyncratic expressions. The closed can be seen as homogenous, globally interchangeable, privatized and standardized. Out of the framework matrix, 4 conditions emerge, seen in each quadrant: the open-kinetic; the open-static; the closed-static; and the closed-kinetic.

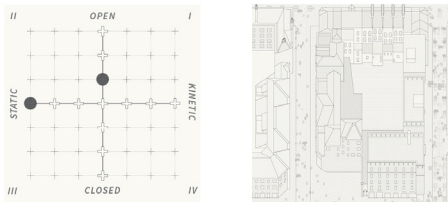
Each design proposal will be tested and interpreted through this framework. The design interventions operate within the spectrum of the top two quadrants: the Kinetic-Open and the Static-Open.

Each condition can be understood by revisiting the research. The matrix of everyday interventions fits under the open-kinetic classification – it is mobile, mutable, and diverse. The buildings comprising the everyday block would be open-static – utilizing local materials, expressing historic continuity and offering a place of community. The Smooth City fits under the closed-static category – made up of commodified, exclusionary, tabula-rasa redevelopments. And finally the existing kit-of-parts market would be closed-kinetic, mobile, modular, and standardized, with predetermined usage by the city.

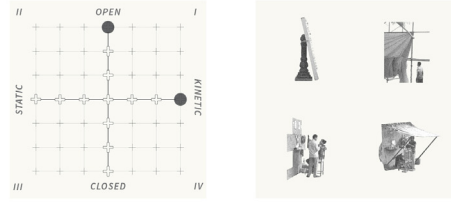


Design framework matrix

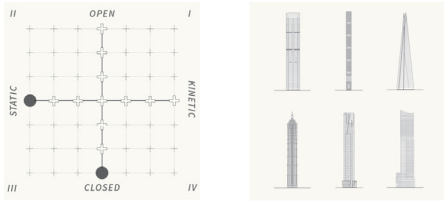
OPEN-STATIC EXAMPLE:
THE EVERYDAY BLOCK



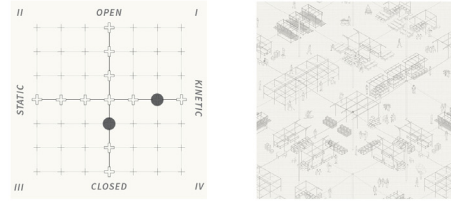
OPEN-KINETIC EXAMPLE:
EVERYDAY INTERVENTIONS



CLOSED-STATIC EXAMPLE:
THE SMOOTH CITY



CLOSED-KINETIC EXAMPLE:
THE KIT-OF-PARTS MARKET



Design framework matrix: Examples

Chapter 5: Design Responses

The Block

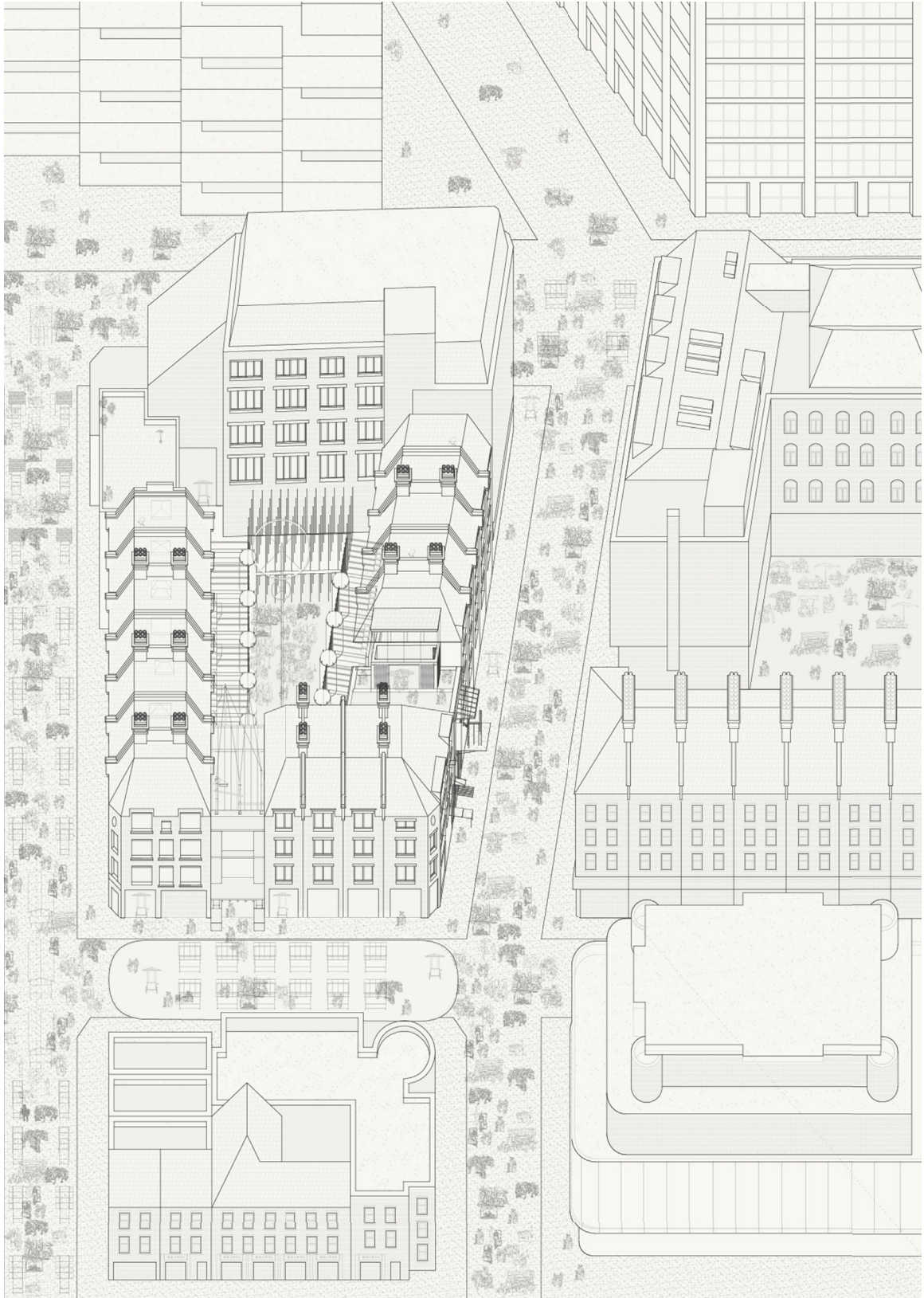
The project aims to create porosity along the block's perimeter and transform the leftover centre into an extension of the street, creating an urban room that gives public spaces of engagement back to the city.

By locating the project in the centre of a block, it confronts the public with the 'human condition' of the built environment through the surrounding scenes of domesticity, in juxtaposition to the closed monocultural condition. The idiosyncrasies of the block are brought to the surface.

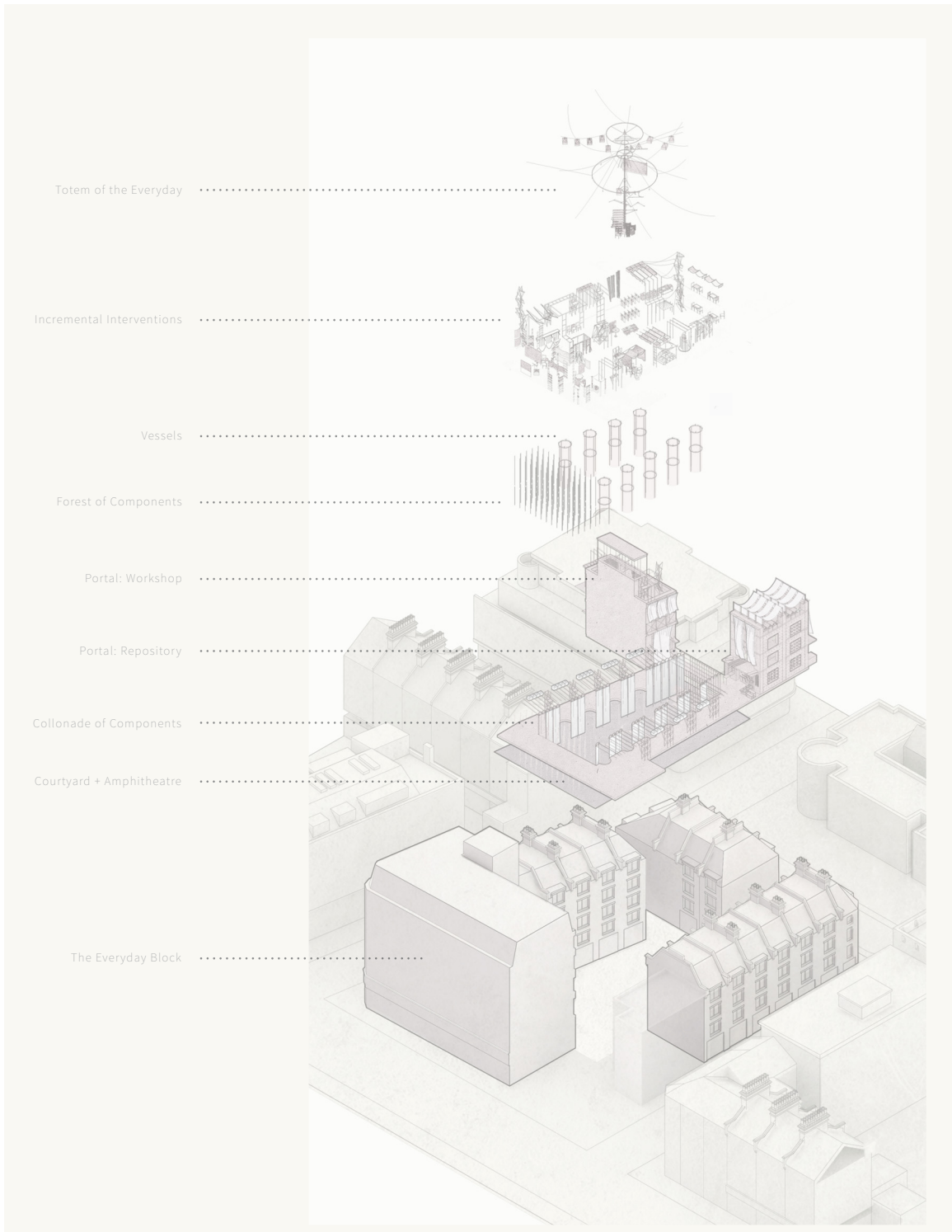
The block includes three key design moments. Two static portals – the first functioning as a space of production, and the second as a repository – are located around the block's perimeter, with the courtyard and amphitheatre located in the centre.



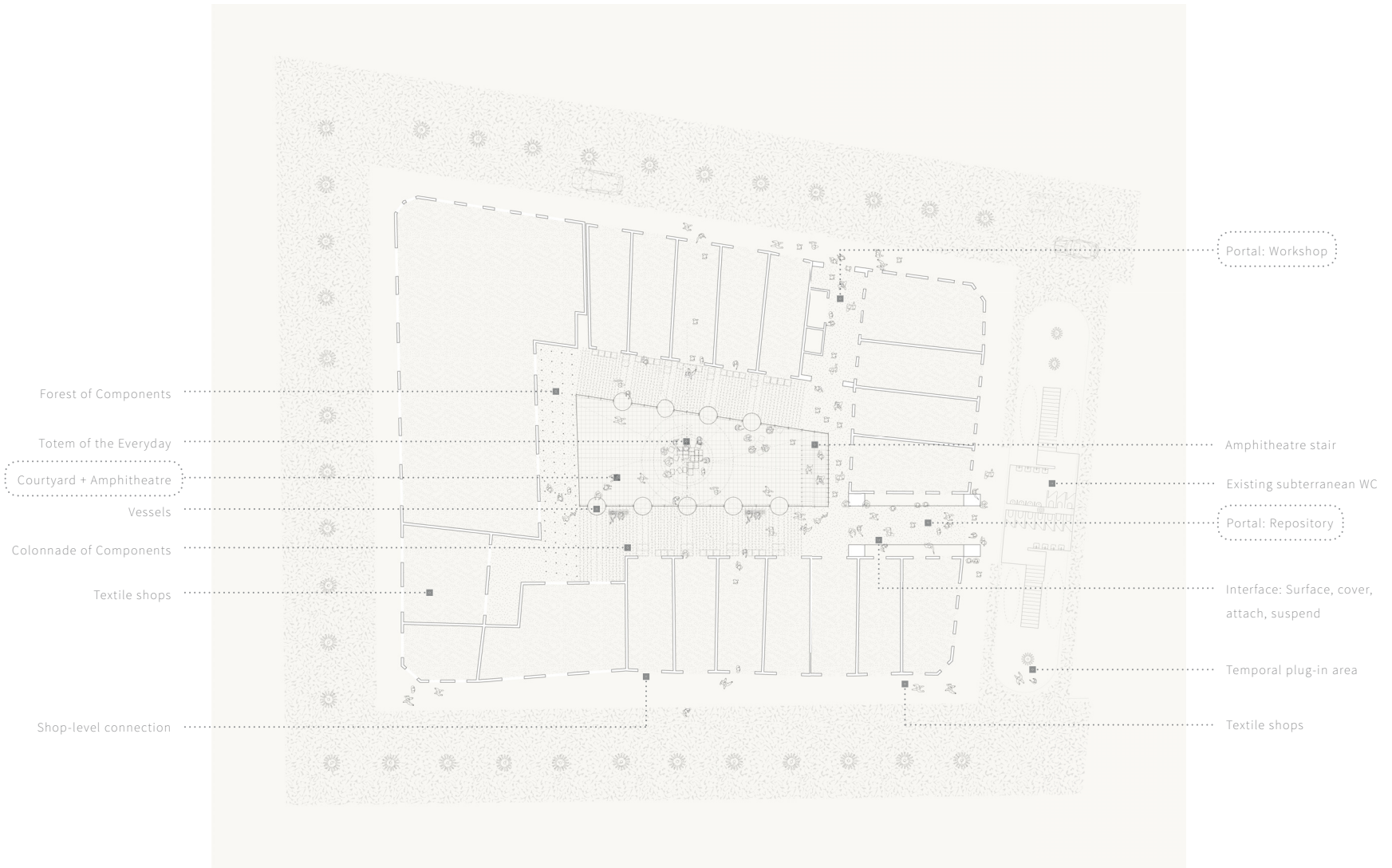
Proposed site axonometric: Taxonomy of the Everyday Block (1/2)



Proposed site axonometric: Taxonomy of the Everyday Block (2/2)



Exploded axonometric of the site's block, outlining the primary design components



Site: The Everyday Block. Ground Level Plan

The Perimeter

The perimeter portal designs serve as static architectural interfaces, utilizing the local material language of brick seen throughout the block and fitting in with the context. The inward-facing elevations can be seen to take on a more ad-hoc character, in response to the courtyard's specific uses.

Portal: Repository

The first portal functions as a repository. Using the temporal typologies as a framework, it allows for flexibility through reconfigurations of use.

Interventions play out through the façade's connective brickwork, and a temporal roof made from the nearby market's kit-of-parts can adjust to changing needs.

Installations can be suspended from the structure, functioning as an exhibition space for the local art students.

The portal can be seen as an architecture of shelves. A repository of the everyday holds space for the community to display objects and mementos of daily life, with neighbours partaking through their windows. Pegs can be added and rearranged by plugging into the perforated wall. Although classified as static, it exemplifies kinetic characteristics through its adaptability.

The portal can then be reconfigured and reappropriated to celebrate and serve the local textile craftspeople. The roof is reconfigured to display saris from the nearby shops, while also providing shade in the summer months. The repository can be similarly used by local rug makers and the art students, serving both an economic and social function. Helping local shops display their product, while

also exhibiting the craft and mosaic of patterns exemplifying the community's patchwork of cultures.

Portal: Workshop

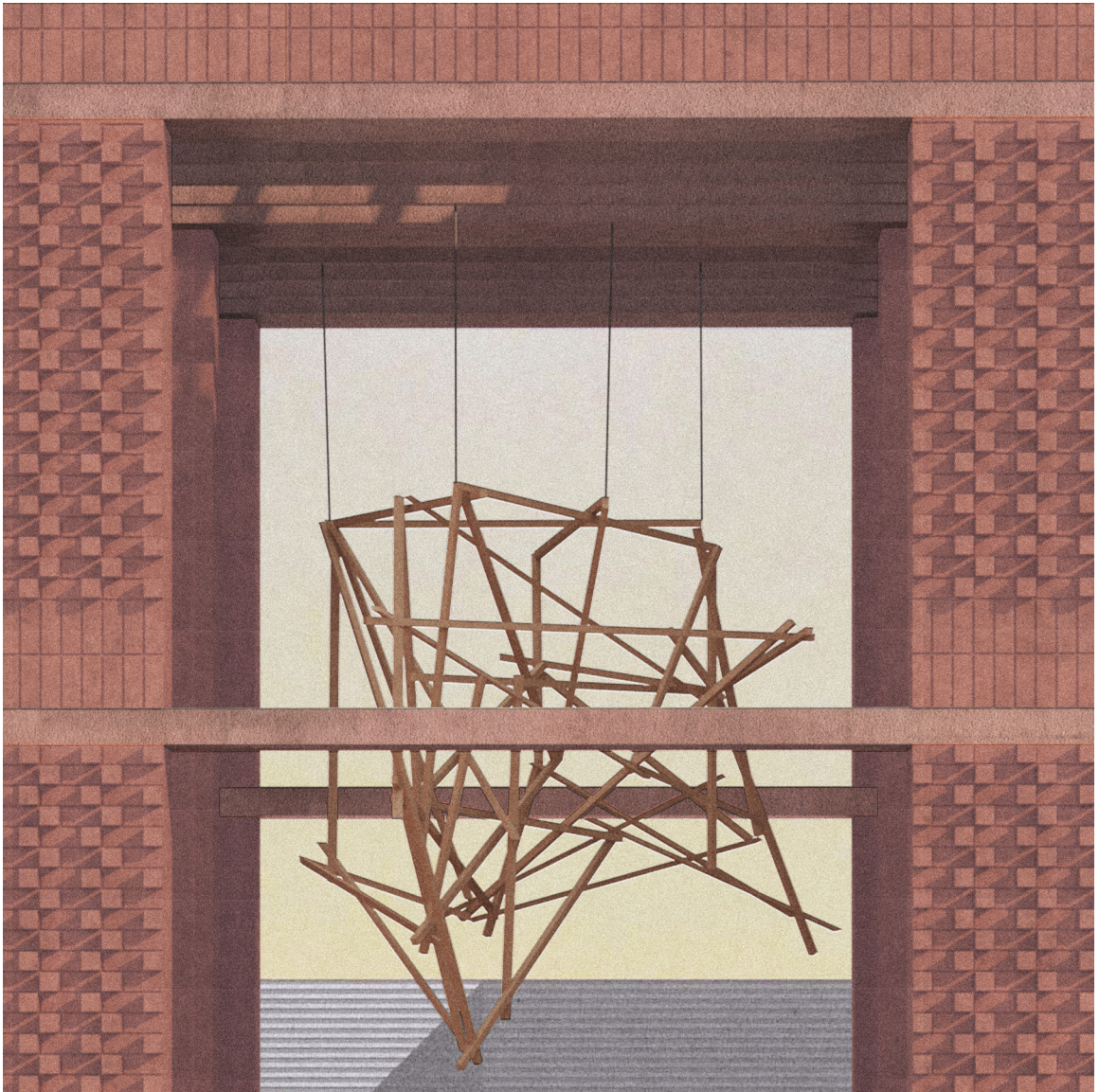
The second portal functions as a space of production. A workshop, featuring a masonry frame, holds within it dynamic architectural elements expressing compression and expansion.

The design explores ways in which the static can exemplify traits of the kinetic such as openness, reversibility, and flexibility. The building opens up and closes down via polycarbonate folding doors, a kinetic roof, and street vendor cubbies which fold out of the façade, reflecting the 'attach-surface' temporal typology. The cubbies could be used to set up shop for the day, or as a surface to work from, by those in the workshop space.

The public is able to use the workshop to prototype structures. Kit-of-parts components such as steel box tubes are combined with ad-hoc materials, and art students may experiment with sculptural add-ons. Structures are able protrude out of the ceiling or be hoisted down from the open façade. These interventions can then be seen to take form within the block's interior.



Repository portal facade



Repository portal facade detail



Portal: Repository of the Everyday



Portal: Repository of Local Textiles



Workshop Portal Facade - Closed



Workshop Portal Facade - Open



Workshop Portal - Interior View

The Courtyard

A series of 'first moves', in terms of a base layer of built fabric and infrastructure create a sense of place and purpose — followed by an incomplete city approach, which is more open to adaptation and appropriation. (Hill 2015, 10)

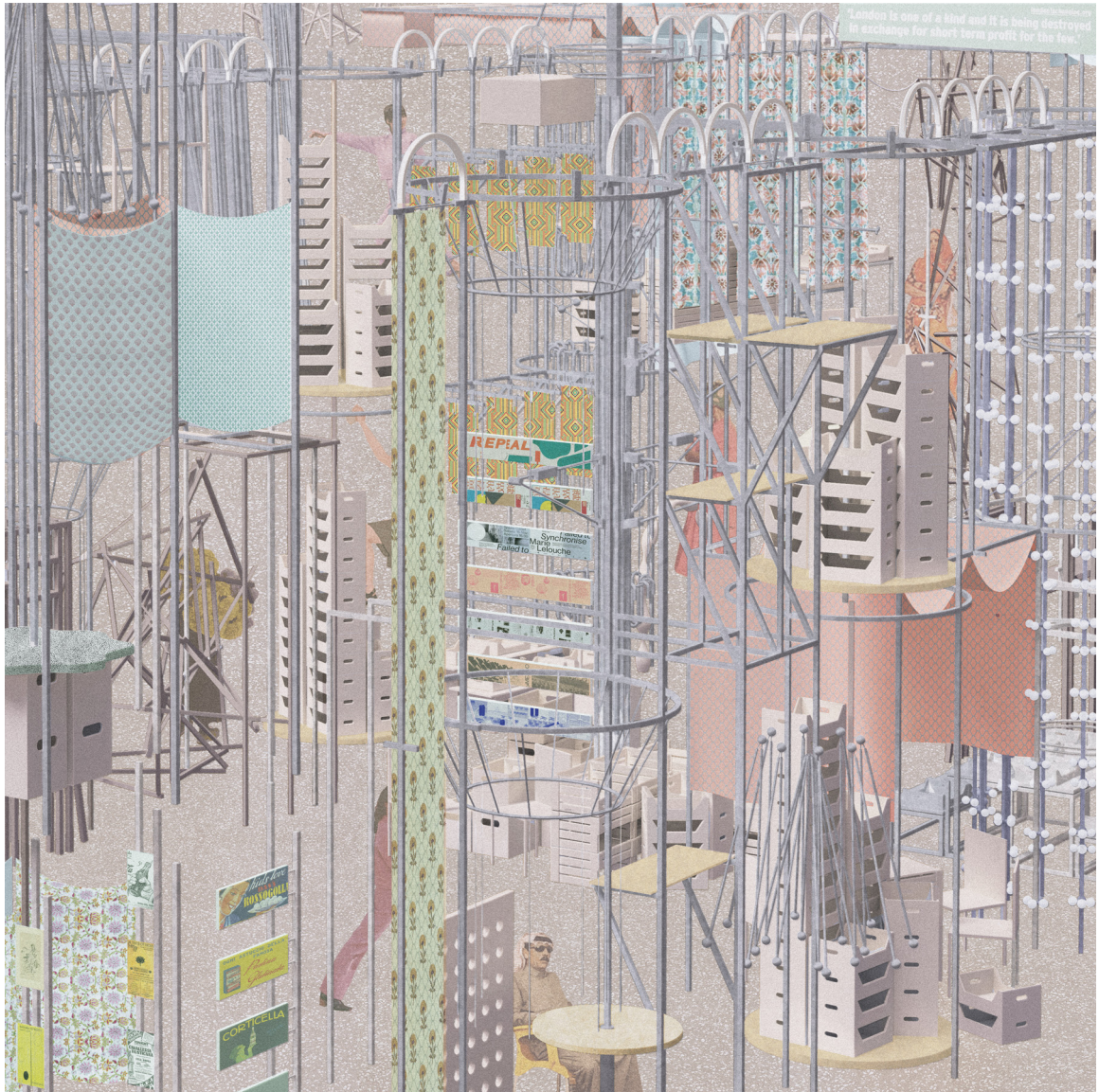
As one passes through the perimeter portals, into the courtyard, an imaginary, speculative world emerges. The kinetic city characteristic opens up to a variety of narratives of the urban imaginary, with this thesis exploring one of these potentialities.

Allocating space for the production of urban commons, these kinetic courtyard interfaces allow interventions to plug-in, adapt, and morph, allowing the public to create an ever-changing fabric of indeterminacy.

Throughout the interventions, a set of additive designed components can be found, which plug into the existing kit-of-parts, elevating the generic by providing additional uses such as kinetic arms, textile rings and incomplete column arches to encourage engagement.

The Forest of Components

The forest of components, utilizing the market's steel box tubes, reimagines them as a pavilion of community communications. Local craftspeople, shop keepers, residents, students and visitors alike can put up signage, billboards, adverts, notes to one another, recipes, or mementos. Crates and surfaces can attach to the components to create seating areas, and kinetic arms attach for textiles or shading devices to be suspended from.



The Courtyard of Incremental Interventions



The Forest of Components

The Colonnade of Components

Along the courtyard's perimeter is a colonnade of components. Serving as the interface zone between the ground-level shops along the perimeter, and the courtyard interventions below, the colonnade can accommodate both growth and disintegration. Components can be removed to open up the space, or additional elements can be attached. Shop keepers can spill out, displaying their goods throughout the colonnade, and local workers on their lunch break can appropriate the space to eat some street food along an appendaged surface. The vessels serve as material libraries, connecting the ground-level walkway with the amphitheater via light and material linkages.

The Moments of the Everyday

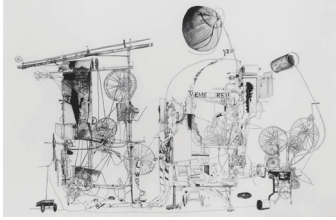
Within the amphitheater, everyday life can be seen to unfold – a malleable space in which a multitude of imprints can be seen left by varying user groups. A group of locals can come together for a game of cards, and temporal vendors can set up shop. Market components are seen stored within the vessels – steel box tubes attach in concentric circles, crates are stacked, and hooks suspended. Laundry, hanging over the space, can be seen alongside art students' sculptures.



The Colonnade of Components



The Moments of the Everyday

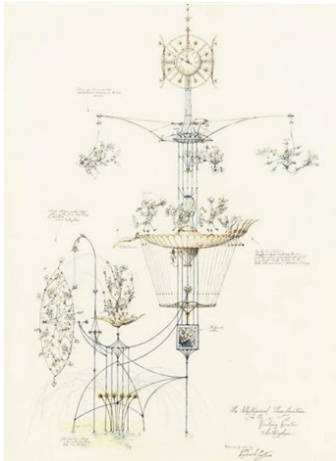


Michael Landy: Self-constructing Self-destroying Tinguely Machine. (Tate 2006)

The Totem of the Everyday

The totem of the everyday reimagines the kit-of-parts as an architecture of pulley mechanisms, connecting the surrounding homes to the amphitheater – pulling these scenes of daily life to the surface, both physically and symbolically.

It celebrates and accentuates the block's idiosyncratic moments in motion - hanging laundry out to dry, sharing ingredients amongst the neighbours, sending notes and flowers to one another.



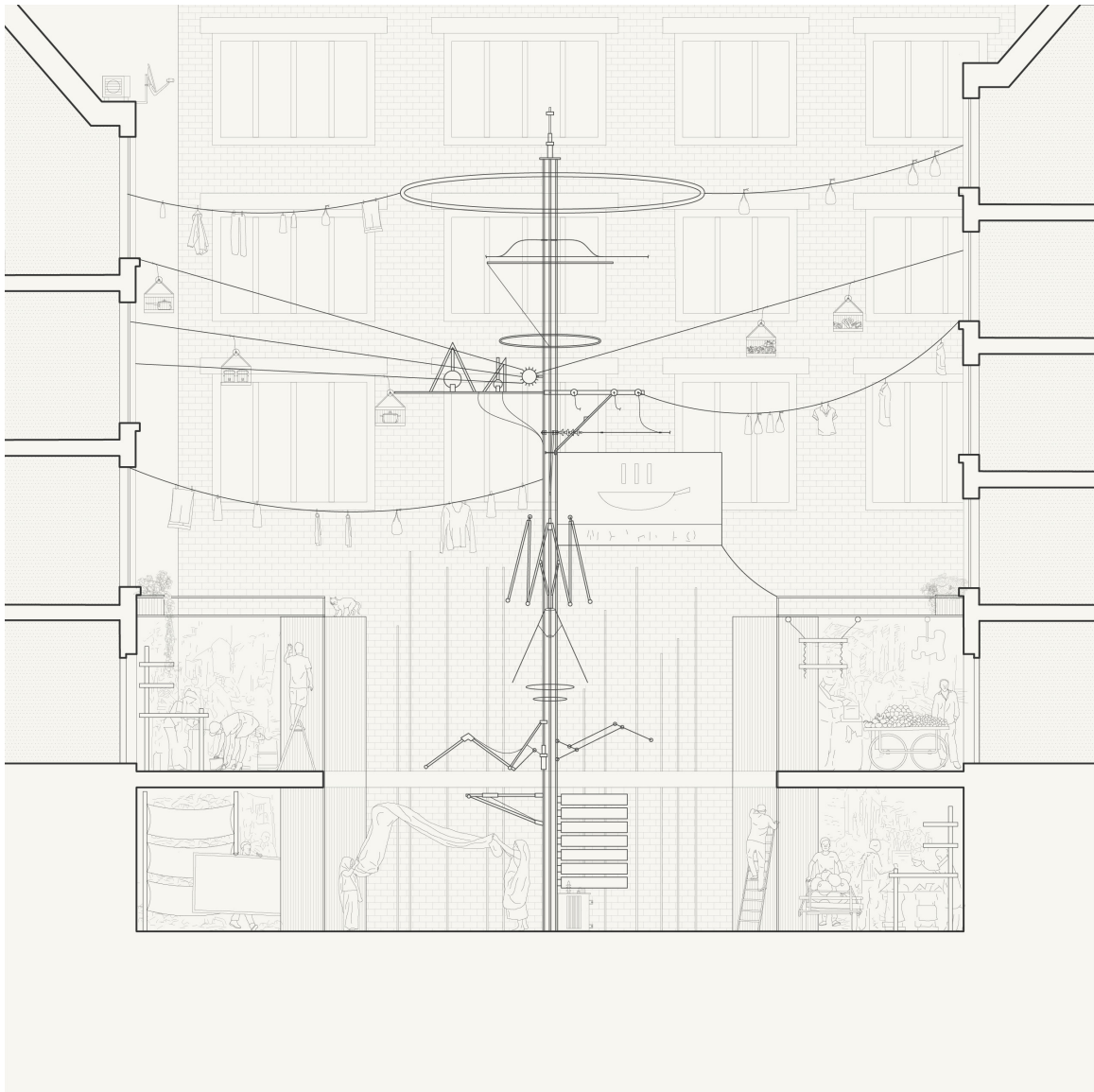
Rowland Emett: The Rhythmical Time Fountain. (Artnet 1973)

The Totem of Celebration

The totem of celebration, adjacent to the perimeter, further serves as an extension of the street enabling celebratory installations of ribbons, textiles, and floral arrangements. While the totem exemplifies the temporal typologies of suspend and attach, the morphing groundspace reflects the open-static condition. Local brick masons contribute a series of platforms and surfaces, demonstrating the material craftsmanship of the community.

The Communal Feast

As Lefebvre states, from the everyday arises the extraordinary. Within the courtyard, the totem can be used to accommodate for community gatherings, performances, or celebrations. Locals and visitors alike can come together for a shared meal around the totem. Neighbours may contribute family recipes, and food can be brought down via pulley systems. Components may be added to the totem to facilitate performances, and the local art students can contribute kinetic structural installations.



Courtyard section - Totem of the Everyday



Totem of Celebration



Totem of Celebration - Made and remade



The Totem of the Everyday: Communal Feast



The Static and Kinetic: Interfaces for Imprints of the Everyday

Chapter 6: Conclusion

By allocating for the symbiosis of both static and kinetic through architectural design, and reclaiming leftover spaces within the city, the urban landscape becomes a malleable place of engagement; made and remade. The thesis advocates for the importance of public space to allow for open-ended narratives to unfold.

Sited within an everyday block typology found throughout London, the static portals aim to create porosity along the block's perimeter, transforming the centre into a speculative kinetic landscape of public engagement. Ephemeral urbanism has the power to engage different spaces at different times, improving the quality of the urban experience by enabling action and transforming places.

By conducting on-site research to study ephemeral urbanism within dense streetscapes, strong linkages were found demonstrating the street used as an extension of the home. Domestic activities were often brought out into the public realm, leaving imprints on the urban landscape and altering it through ad-hoc adaptations, such as using electric cables as a clothesline or a stoop as a coffee table.

Through the siting of the project, the tension of a public space surrounded by scenes of domesticity aims to highlight the human condition of the built environment, bringing these scenes of daily life to the surface within the public domain, in response to the erasure of the Smooth City. As an approach to density within cities such as London, where public space is limited and rapidly diminishing due to neoliberal commodification and privatization, the siting of the project aims to reinterpret the underutilized courtyard

typology, giving it back to the city. This embeddedness of the site results in a layered bricolage, bringing together static, kinetic, and ad-hoc elements in unison while contributing to density.

The imprints of the block's everyday inhabitants become visible through the project's interfaces and interventions, reflecting the multiplicity of voices, backgrounds, needs, and scenarios, as a corrective to the proliferation of urban erasure throughout London. The thesis celebrates these moments and minutia, that add motion, ever changing specificity, and an element of surprise to the urban environment.

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