

MASTER

Border(e)scape : shopping(e)scape

recovering the shopping mall from its abuse by hegemonic capitalism and consumerism

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BORDER(E)SCAPE:

SHOPPING(E)SCAPE

RECOVERING THE SHOPPING MALL FROM ITS ABUSE BY
HEGEMONIC CAPITALISM AND CONSUMERISM

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Border (E)scape

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PREFACE

This report is the result of my graduation project at the Technische Universiteit Eindhoven, for my master program "Architecture, Building and Planning". The reported project is made throughout the graduation atelier 'Border(e)scape', conducted during the period between September 2013 and August 2014

I would like to thank my tutors, Gijs and Mark, for guiding me through my graduation project. I am very grateful for their help and supervision during my project. I also want to thank Arjan van Suylekom for his advice and assist. My gratitude goes to our graduation group 'The Borderscape', for the many cheerful moments throughout the semester. Finally I would like to thank my family, especially my wife, for their faith in me and in my project.

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INTRODUCTION

The hegemony changed the value of living in a drastic way. The impact of consequences are made in a broad scale of habitation. The hegemonic design, which is based on the everyday life, forces to standardise and globalise the outcome of the design. This results in minimal expectations and diversity in the quality of living in the urban spaces. People living in such society, inevitably, are heavily conditioned by the monopolising spaces, market, media, advertisements and even the education system. This is in fact a totalitarian control of the public discourse, resulting in the contamination of behaviour, tastes, and significantly, desire. People have no escape from this monopolised spectacle. Without spaces designated as anti-hegemony, claims of freedom can be easily overlooked. The transformation is intended to demonstrate architecture should be empowered to speak up for people. The border(e)scape provides space, which should be capable of addressing the consequences the hegemony causes. This way the border(e)scape is not only an escape from the urban world but it also provides the value of identity for the habitants and the location.

This report is sectioned into three chapters. The first part contains the research approach of the hegemonic problem and anti-hegemonic solution. The research addresses the theoretical and location analysis. Subsequently in the second chapter the design will be explained. And finally the report will be ended by a conclusion.

THE RESEARCH



Fig 1. Central Park- NewYork

ANTI-HEGEMONY

Hegemony is basically the term used to describe any kind of domination. It became very popular in 19th century but it's older than that, the word has been actually taken from Greeks, they used it to describe the relation of Athens to other cities. So, hegemony is basically a relation of the so called superior to inferior, of strong to weak. And architecture has been a device to exhibit it ever since man started living in settlements. Since the 19th century it has been used especially to describe the predominance of one state over the other. By extension hegemony is used to describe "great power" policies aimed at establishing such predominance, a use close to one of the meanings of imperialism.

In the citadel the new mark of the city is obvious: a change of scale, deliberately meant to awe and overpower the beholder. Though the mass of the inhabitants might be poorly fed and overworked, no expense was spared to create temples and palaces whose sheer bulk and upward thrust would dominate the rest of the city, The heavy walls of hard-baked clay or solid stone would give to the ephemeral offices of state the assurance of stability and security, of unrelenting power and unshakable authority. What we now call 'monumental architecture' is first of all the expression of power, and power exhibits itself in the assembly of costly building materials and of all the resources of art.
(Mumford 1961)

For many architects, the usual discussion about space and power has to do with the organization of architectural space to facilitate vision or surveillance. Yet this connection between architecture and power is a part of the much larger entanglement between power and the control of space. That is, buildings are only a portion of the way that power operates spatially, since power extends to scales both smaller and far larger. At the smaller scale, power controls human bodies through spatial strategies of segregation (that is, making certain bodies invisible or keeping them physically separated) marginalization exile imprisonment and banishment. But of course these same strategies are extended out to the scale of architecture cities, landscapes, and even nations. At the scale of a building, architecture can reinforce these strategies with segregation added to the many roles a single building must serve. Among the most damaging and difficult to reverse exercises of spatial power however are those that operate at very large scales. In particular the processes of colonialism and globalization have enormous impacts on the way space is controlled allocated and inhabited within their spheres of influence - they use all the spatial strategies at their disposal to do this. The power of the forces at work at this scale are so enormous that individuals have little leverage to defy them or the attitudes of superiority, cultural disdain and racism that often accompany them. A sense of inevitability and helplessness accompanies such vast reorganizations of space. Such an exercise of power robs people of the ability to act on their own behalf in political, economic, cultural and spatial terms. This denial of agency is both a brutal outcome of repressive power and the seed of effective resistance to it.¹

Analysing the consequences of the hegemonic impact on three different scales brought some very interesting conclusions and examples to daylight. The anti-hegemonic statement doesn't necessarily need to be a fight or a break. The design can function parallel to the existing hegemonic architecture. Where the hegemonic design principle relies on globalization and uniformity, the anti-hegemonic sole purpose is to focus on the identity of the entity. The entity, in this case, the city, the building and the person, formulates in extensive manners the outcome of the design. The important, and in the same time tough, task is to incorporate the existing identity with the new form. This can be done by analysing the morphology and collective memory of the elements. The expectancy of the new design should not be constrained to be a decorative display, but it is obligated to provide (emotional) expression to the form itself.



Fig 2. City Branding



Fig 3. Decorating a historical building, Paris



Fig 4. Global Identity

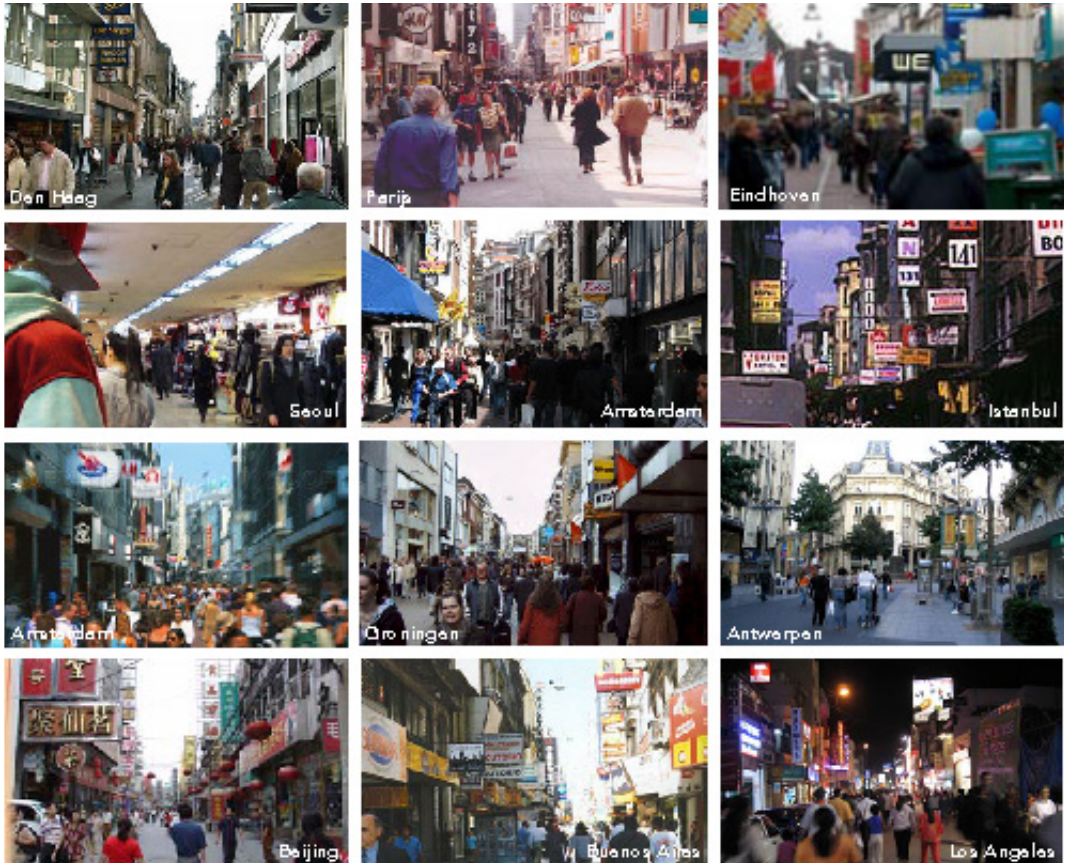


Fig 5. Global uniformity

THE (UNI)FORMED SHOPPING MALL

2. Harmsen, Anne. Hultsch, Gabriele. Meijerink, Rookje. Grouls, Piet. Identiteit en architectuur; p.27

'in detail specified parts of the design, such as the locations of lobbies and elevators, the various architects came to the same solutions.'
(Philipp Oswald & Bettina Vismann)

Buildings nowadays are products and they are developed from market research.² as with industrial products, there is a certain equivalence of supply, economic causes and tight building regulations, rules and directives have led to standard solutions. The individual and the individual house are part of a larger whole, the 'uberragende Gemeinsamer'; the unified standards and the resulting lack of individual features should this 'overall commonality' to be properly reinforced. This is completely the opposite of the current assumptions about personalization. Even the individual characters covered in buildings are, like industrial products, mainly readable from the "package" that encloses the standardised product, the façade. This 'branding' of building has a very negative impact on the freedom of the society. On one side, the pursuit of global companies to use the city as a showcase for brands to standardise the appearance and structure of the urban environment. This uniform city is globally recognizable by the endless repetition of identical brand experiences; street spaces of different cities increasingly resemble each other. The brand focused environment perception is an abstract entity that usually has no relation to its geographical location - a non-place. A place characterised by its identity, has its relationship with the environment and its history, so a space without identity defines, which is not related to the environment or history, itself as a non-place. The French ethnologist and anthropologist Marc Augé suggests that people spend an increasing portion of their time in areas, which lack meaning in the classic anthropological sense. In non-places real human interaction is limited, security is no longer offered by social control, but through camera and paid surveillance. Such places are mostly found in the area of mobility and mass. The most addressable building which covers this negative point is the shopping mall. The shopping mall has been turned into a global machine which influences and manipulates individuals to follow the horde.

3. Baldauf, Anette. The Gruen Effect
4. Victor Gruen. An Autobiography of Victor Gruen.

Victor Gruen

Victor Gruen was one of the most influential architects of the twentieth century: He is regarded as the father of the shopping mall.³ How fundamentally his concept would change the world was something that not even this immigrant from Vienna, who was noted for thinking big, could have foreseen. In the nineteen fifties, Gruen built large-scale “shopping towns” in the suburban sprawl of the United States. Based on the model of European city centres they were not only to facilitate shopping but also to strengthen social ties in the isolated suburbia with a mix of commercial and social spaces. However, in the context of an increasingly consumption- and speculation-driven economy the polyfunctional shopping centre turned into a gigantic sales machine, which had a formative impact on the development of cities all around the globe. Thus, in architecture, the Gruen Effect describes the maelstrom introduced by seductively designed sales spaces that makes us give up purposeful shopping and get lost in the shopping experience. Since the principles of the shopping mall have little by little been transferred to downtown areas, today this phenomenon produces the city as the place of commercialism, the staging of lifestyle, distinction and event; it outlines the creation of a type of downtown, which serves the gods of consumer culture and defines consumption as the prime principle of urban planning.

“All measures I proposed encountered open resistance on the part of the municipal authorities. The planning bureaucracy consisted of specialists, who were unable to think universally and who suffered from ‘car neurosis’”⁴, Gruen wrote in his unpublished autobiography. In the mid-seventies he proposed to turn the entire city centre into a mixed use, car-free zone and though the plan was rejected, the city transformed Kärntnerstraße and Graben into a pedestrian zone, which, over the years, turned into an exclusive shoppingscape. At the same time the first European shopping mall was built on the outskirts of the city of Vienna. Thus Gruen had to face up to the irony of his life: While he had tried to transfer the old European city centre to US-American suburbia, the shopping mall had advanced into European cities and threatened to destroy his model of urban life. Gruen emphasised for the rest of his life that real estate firms had hijacked his concept of the “shopping town” and reduced it to a mere “sales machine”. He “denied paternity once and for all” and refused to “pay alimonies for these bastard projects”.



Fig 6. Victor Gruen

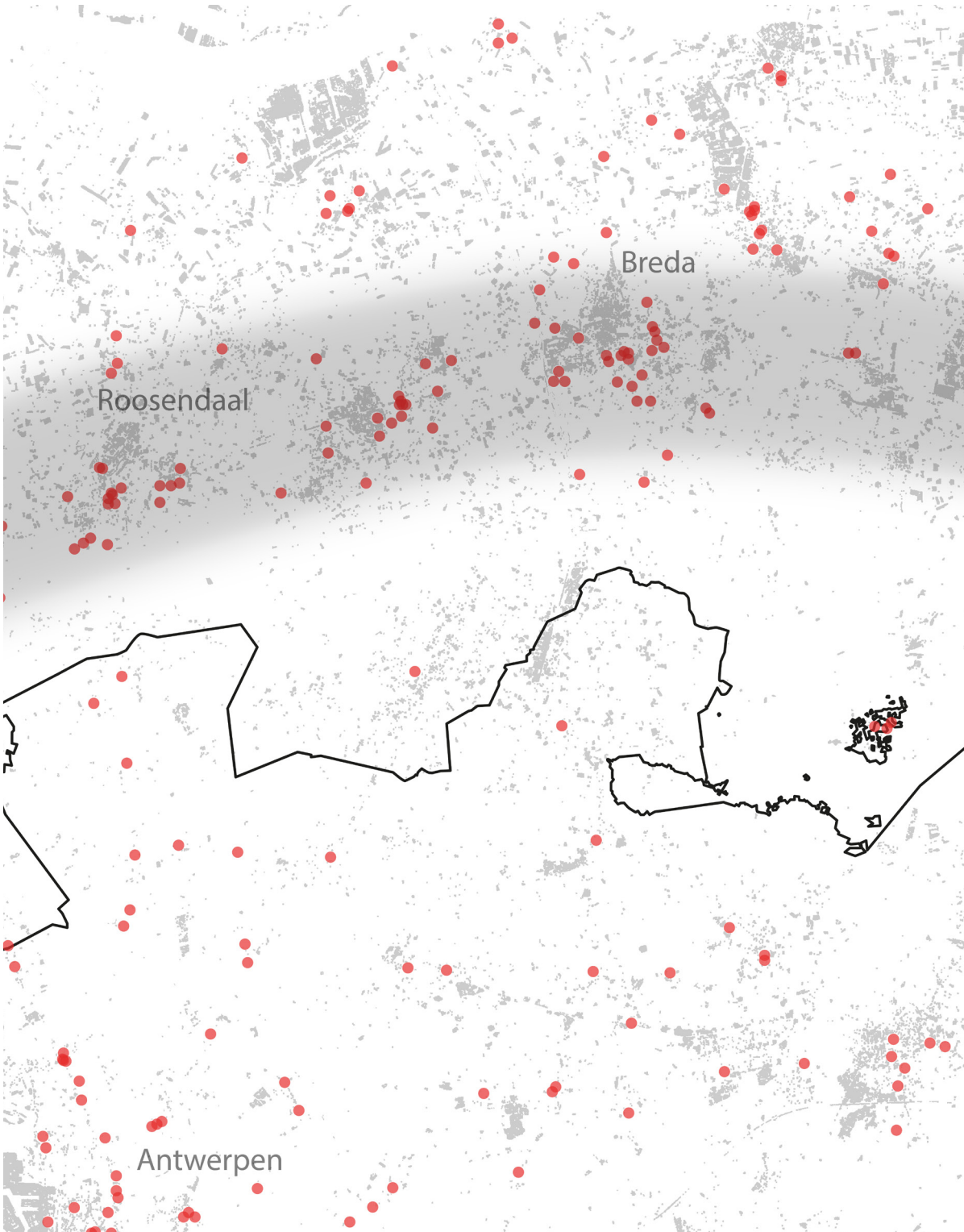


Fig 7. The first mall: Southdale Shopping Centre in Edina, Minnesota after its opening in 1956

ROUTE OF DECEPTION

To this day the capitalistic and consumerist abuse of Gruen is still leaving its marks. Like many other countries Netherlands has created shoppingscapes all over the land. These uniform structures successfully manipulate people into buying commercial product to fulfil their artificial needs. The expanding of this phenomenon makes it only harder to escape from this compulsion. Even the border doesn't give an opportunity to break loose. To the contrary, the borderland of the Netherlands and its neighbour countries, Belgium and Germany, enhances the need to shop. Economic and political regulation changes the value of any product. In some cases in such a drastic way, people are crossing borders for the sake of a bargain. This delusion, a first world problem, which not only manipulates the people itself, but it also changes the borderscape in a hegemonic way.

The dense shoppingscapes of the Dutch side creates a belt of hegemonic shopping malls. The Belgium side of the border is more sporadic. This results in a more widely accessible shopping area. But the downside is the Belgian residences are more likely to cross the border in favour of commercial branded shopping areas. The commercialisation together with the gaining use of mobility is the main cause of the spread of this hegemonic route of deception. These routes were not only created to manipulate the Belgian visitors but it also formed an urban decor, which reflected some form of power (hegemony).



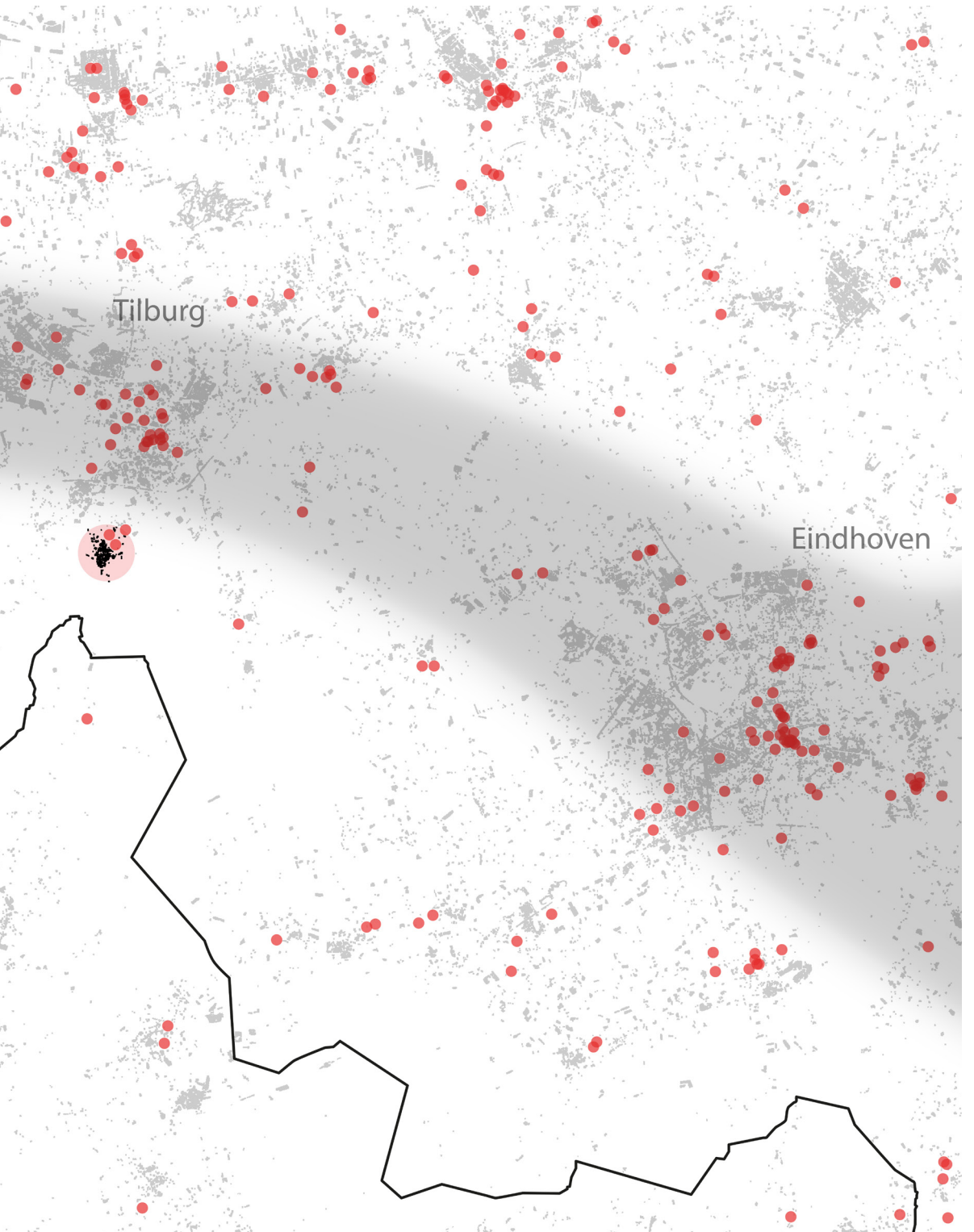


Fig 8. Shopping belt

Cities in the globalised economy are competing to attract tourists, highly skilled workers and investors. Therefore cities must develop apparent attractive identity against each other; to project its positive characteristics. City marketing is operating in every city in the Netherlands and in Europe. But here too there lays the risk that too much is looked at others and much of the same concepts, schedules and repetition of successful formulas are used. One example is the popular idea to decorate the city with landmarks from known star architects. Famous names do minimise the financial risks, but also bring recognition along with it. Because all the cities do have more or less the same kind of 'collections', this process leads on the contrary to more uniformity. Cities have long been key sites for specialisation of power projects, whether political, religious or economic. Multiple instances capture this fact. We can find these specialisations in the structures and infrastructures for control and management functions of past colonial empires and of current global firms and markets.

The road from Belgium to Tilburg consists of a variety of these hegemonic buildings. From large business centres to tall apartment complexes. All these buildings are strategically placed, in such a way not only local people are influenced by its appearance, but also visitors are exposed to the branded decor. These strategic places exceed their habitat on heavily visited areas. Places like Goirle are an abomination to these strategic allure of Tilburg. So you would think Goirle is not in any danger of the hegemonic deformation of the city. Although Tilburg didn't put any afford in standardising Goirle, Goirle choose the wrong path itself. Unfortunately they tried to brand itself, but failed into attracting foreign (visitors). This is mainly due to the double-faced hegemonic impact. Not only does the hegemonic principle imply on the portrayal of power; but it is also mainly based on a global and standardised outcome. This result in a small city, which forms unintentionally a resemblance with the nearby larger city. While Tilburg has the availability of larger resources, it will have the ability to grand more time and money on commercialising itself. So it will automatically gain more visitors in favour of Goirle. Thus Goirle failed in the trend of branding the city. But there is still hope. Goirle could face the hegemonic transformation, by making a statement to its failures. Creating an anti-hegemonic route, which will form a rebellion against the route of deception, the hegemony has caused.

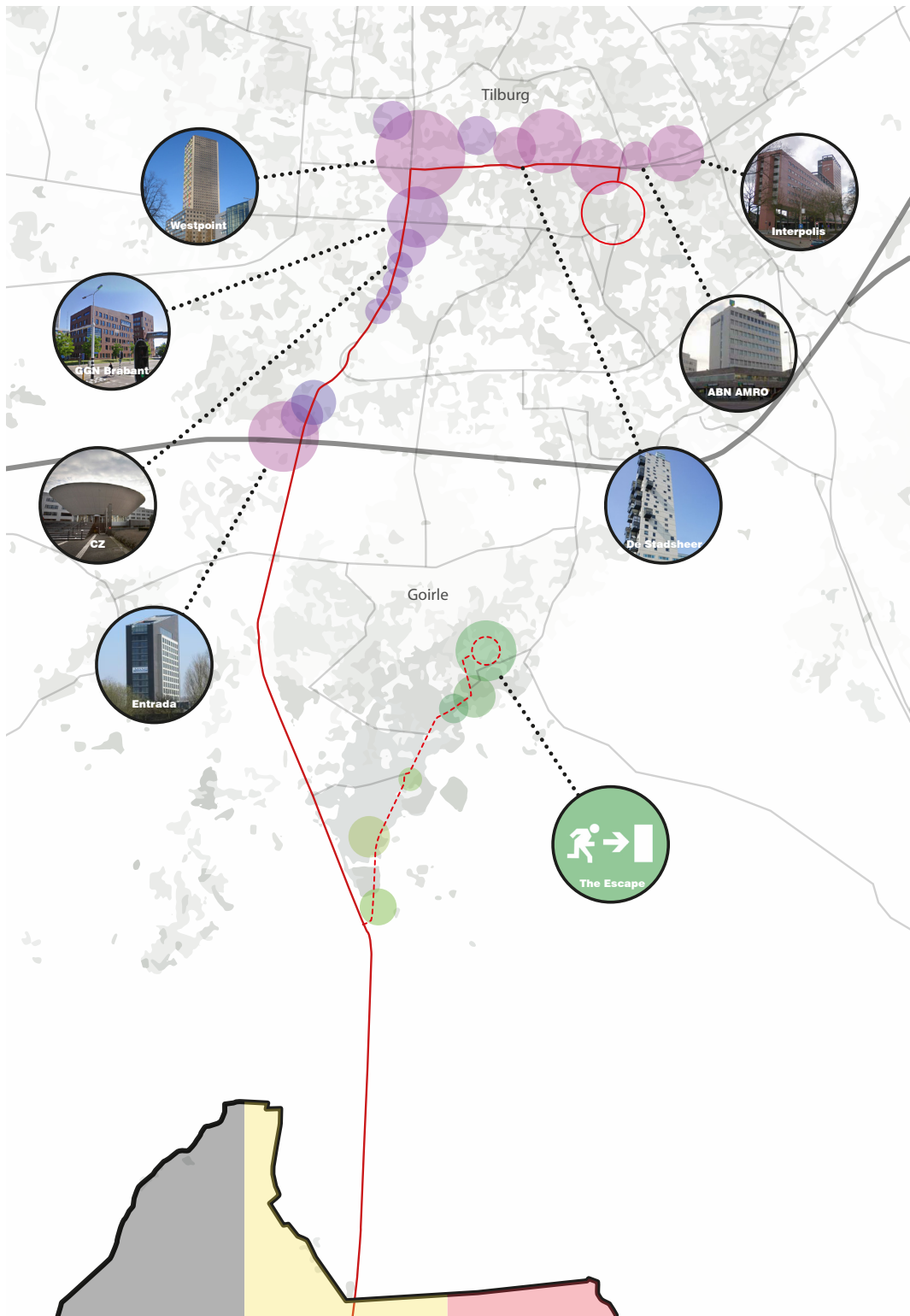


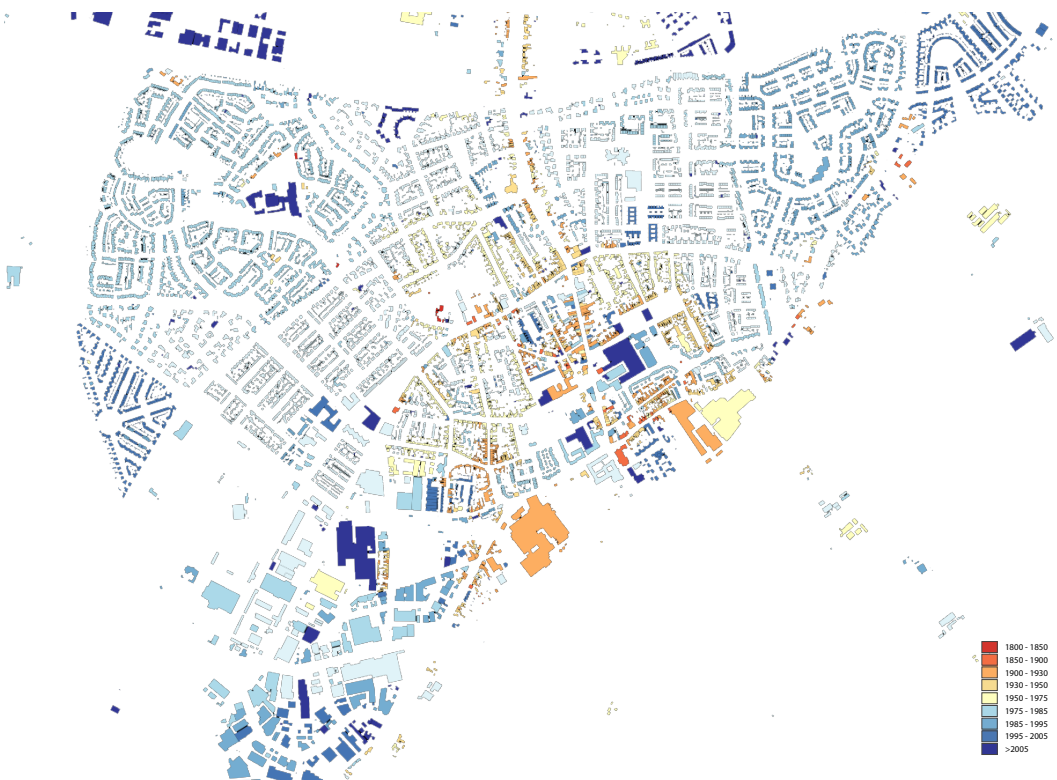
Fig 9 . Route of Deception & Route of Escape

FIGHT THE POWER

Prior on being two separate cities, Goirle and Tilburg were once one single town. By 1795 there were the first intentions on separating both places. In 1803 these plans were executed and Tilburg and Goirle became independent towns. The 'gemeentelijke herindeling' by 1 January 1997 Goirle initially would join Tilburg. After intense protests Goirle stated independent and even expanded with a core named 'Riel'. Formerly a part of the town Alphen en Riel.

The following map (Fig 10) shows in general in which year the buildings within Goirle are build. The map reveals some very interesting facts about the city. The city can be divided into four different sections. The central, historical, part of Goirle connects the newly build dwelling areas on the eastern and western side. The southern part is reserved for industrial complexes and buildings. The expansion of Goirle is clearly visible due to the largely blue coloured areas. These post Second World War buildings covers almost three quarter of the city. So we can say conclude that Goirle is quite a modern city. This clear observation

Fig 10. Expansion of Goirle by time



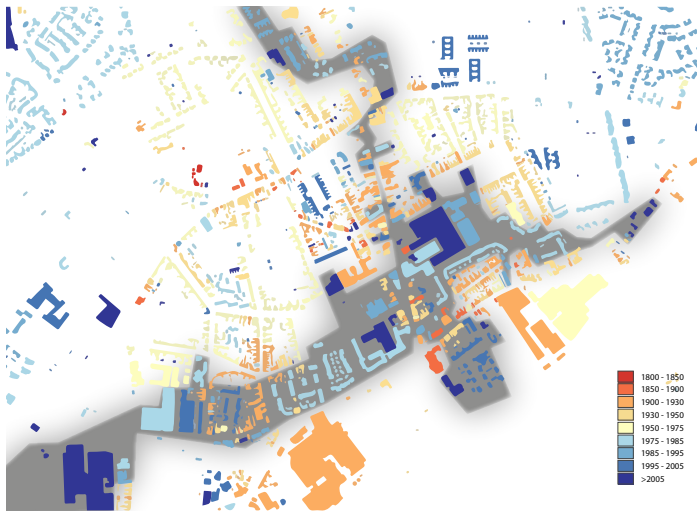


Fig 11. Goirle: Spread of hegemonic city centre by time

is in hegemonic sensed not the real problem. The real problem can be found at the historical part of Goirle. Well former historical part of Goirle, if the reconstruction continues to break down the city. The central 'Tilburgse straat' is the oldest street of the city; it is also an important hub. In bygone days the street was mainly used for dwelling and commercial purposes. But if we take a closer look at the centre of Goirle we can see that more and more historical building are demolished and are replaced by hegemonic buildings. The government itself constructed these buildings. So the government uses its power to move families from the city centre to the newly build residential areas. This hegemonic power advances in the new buildings. The transformation of the city begins at the very heart of the city and expands like a disease it spreads to the rest of the city. This hegemonic action creates a new haven of commercial and political grounds. Precisely at this location the contrast is at its uppermost. The anti-hegemonic object should attack the power at its heart and therefore fight against this hegemonic power at its strongest point.

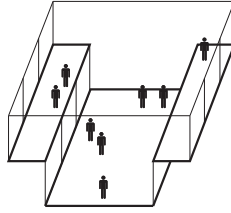
Anti-Hegemonic Transformation

At the heart of the city centre the hegemonic design reflects its power on different aspects. People living in such society, inevitably, are heavily conditioned by the monopolising spaces, market, media, advertisements and even the education system. This is in fact a totalitarian control of the public discourse, resulting in the contamination of behaviour, tastes, and significantly, desire. People have no escape from this monopolised spectacle. Without spaces designated as anti-hegemony, the claims of social freedom can be easily overlooked. The transformation is intended to demonstrate architecture should be empowered to speak up for people.

Consumption

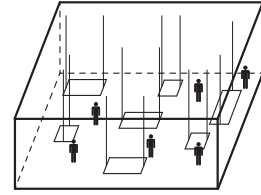


Hegemonic



- confined space
- affect consumer
- attract consumer

Anti-Hegemonic



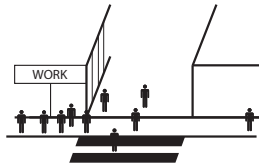
- flexible space
- free and alternative consumption
- floating interior

The conventional shopping malls are designed as confined space to affect consumer's behaviour. Shopping windows create shiny borders to attract customers. Expensive tiles to create a high-end branding decorate the floors. Therefore just a roof is created with floating interior to imply free and alternative consumption. This way the product is been properly showcased and the attention of the consumer is not affected by the construction of the shopping mall.

Personal Life

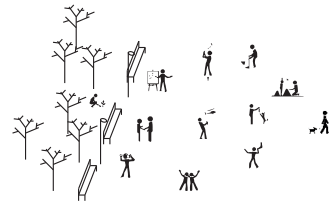


Hegemonic



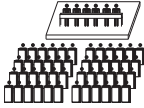
- 'puppet'
- generic
- routine
- self-evident

Anti-Hegemonic

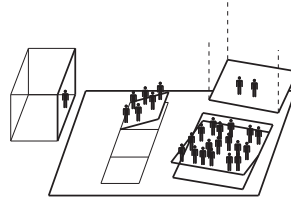


- freedom
- divers
- unprecedented
- personal desires

Everyday life is central to the reproduction of capitalism insofar as it is saturated by the routinised, repetitive, familiar daily practices that make up the everyday in all spheres of life: work, leisure, politics, language, family life, cultural production. Everyday life refers to what we take for granted, what seems self-evident ("that's how it is") and inevitable ("it can't be any different"), irrespective of whether we like it or not. As by the anti-hegemony the user determines their actions by its personal desires.

Hegemonic

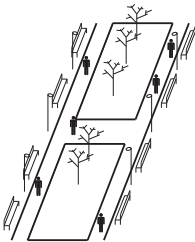
- defined space
- hierarchy
- base layout
- strict

Anti-Hegemonic

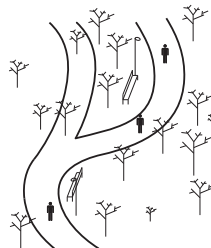
- flexible space
- diversity
- different forms

Expression

The only debate place for public is located in the town hall. However the debate activity is constrained by the defined space and interior. Therefore a new debate and forum spaces are designed by different constructions, which provide flexibility to achieve the degree of immediacy of change, so to facilitate different forms of exchange in ideas, information and intelligence.

Hegemonic

- artificial
- designated spaces
- designed structure

Anti-Hegemonic

- natural form
- minimal interference

Nature

The government/developer used to entertain and attract customers by constructing artificial gardens in the public and semi-public spaces. Every object and every piece of nature has a designated space. These planned structures determine the path of the visitor. Therefore nature in urban spaces shouldn't follow strict urban autonomic forms. Introducing complete natural landscape with minimal human interference.

FAILED SHOPPING-MALL

The city centre of Goirle became a victim of hegemonic architecture. The old city centre hegemonised itself into creating an out of proportion shopping mall. This mall lacks, in contrary to the old buildings nearby, from identity and unity. The absence of identity constructs the shopping mall in a very generic complex. A complex that does not distinguish itself from other shopping malls. The superior shopping centre in the neighbouring city Tilburg attracts people from the region. Even habitants avoid the local area. This results in a non-profitable shopping complex. These highly capitalised shopping mall's business model are dependable on cash flow from visitors. The shortfall of visitors creates a shortage in revenue witch again results in a chain reaction of a dysfunctional shopping complex; empty stores, empty public squares, unused spaces.

Identity and Unity

One other absence of the shopping mall is its lack of identity and unity. Like Jan Gehl Laments refers to the car-centric planning that's defined cities for decades and is fast waning in popularity:

... "It's the "Brasilia Syndrome," he said, referring to the capital of Brazil, which was built from a master plan in the late '50s. "It looked fantastic from a airplane, but at ground level, it was shit." Gehl said much the same thing about Dubai, where he felt as if he were at an exhibition of perfume bottles."

Gehl called the authors of these developments "birdshit architects," because they are "planning from high above and dropping their things down." Building towers, he said, makes "a collection of towers.

So unity of the shopping complex should not be taken in sense that you lump it all together. Unity in the sense that it should consist of opposite ends that compliment or disapprove one another. There should be tolerance and freedom, there should be movement, and there should be change and dynamism. It is not unity in the sense that it is static, but in creation in balance. Therefore unity is really the balance of opposite ends. It is important to cope with the existing design and corporate the new element with the current situation. This gives the opportunity to not only provide for a harmonious unit, but could also serve for a unique identity.



Fig 12. Shopping mall 'De Hovel', Goirle



Fig 13. Central shopping street



Fig 14. Facade = Decor



Fig 15. Entrance shopping mall



Fig 16. Unused shopping space



Fig 17. Unused shopping space



Fig 18. Unused public garden



Fig 19. Semi-private garden



Fig 20. Empty store

THE DESIGN

THE METAPHORICAL PLANT

To change the existing complex with an anti-hegemonic transformation it is important to give the building its own identity. There is a need for an individual story within a concrete jungle. The image of a weed gave me the idea to see the transformation as a plant within an urban environment. This led to the concept of the *metaphorical plant*. The plant attaches itself like a parasite on the existing buildings. The organic shaped parasite is, like a real plant, segmented in different sections, *root, stem, branch and flower*. Each segment contributes in changing the hegemonic outcome. The *root* of the plant is the beginning of the parasite. It is the most fragile part of the whole. But nevertheless it gives the convenience to attach to the existing building. It will also function as an entry to the stem. The *stem* is in reality the new square. This new square is not a conventional square. It isn't implemented with any standard interior. The root and stem divide the square into multiple leaf shaped forms. From the stem we reach the branch. The *branch* is the buffer between the private apartments and public shopping mall. And finally we have the flower. The *flower* is the end station between the newly formed parasite and the existing shopping mall. The space between the flowers is filled in by the anti-hegemonic shopping mall. The new shopping mall should be able to form a back-to-back contrast with the hegemonic shopping mall. The flower itself is a passage. The passage gives the ability to connect visitors from the central axe with the parasite itself. It creates a transitional space between the hegemonic and anti-hegemonic spaces.



Fig 21. Weed within an urban environment



Fig 22. The metaphorical plant 1:400

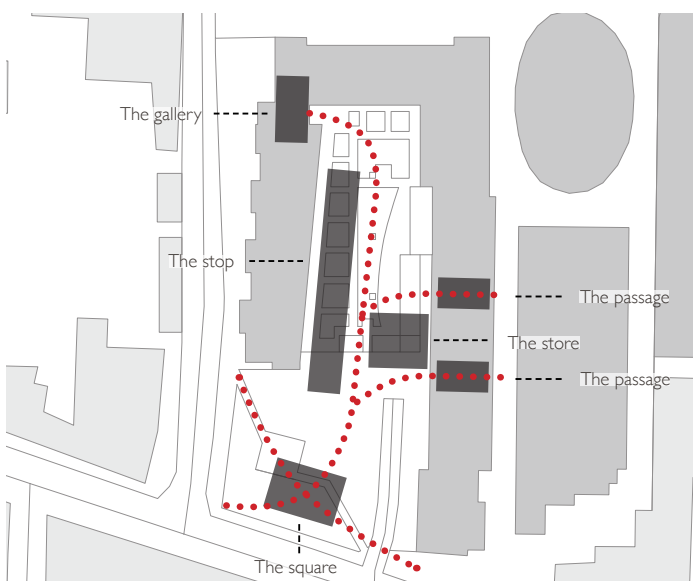
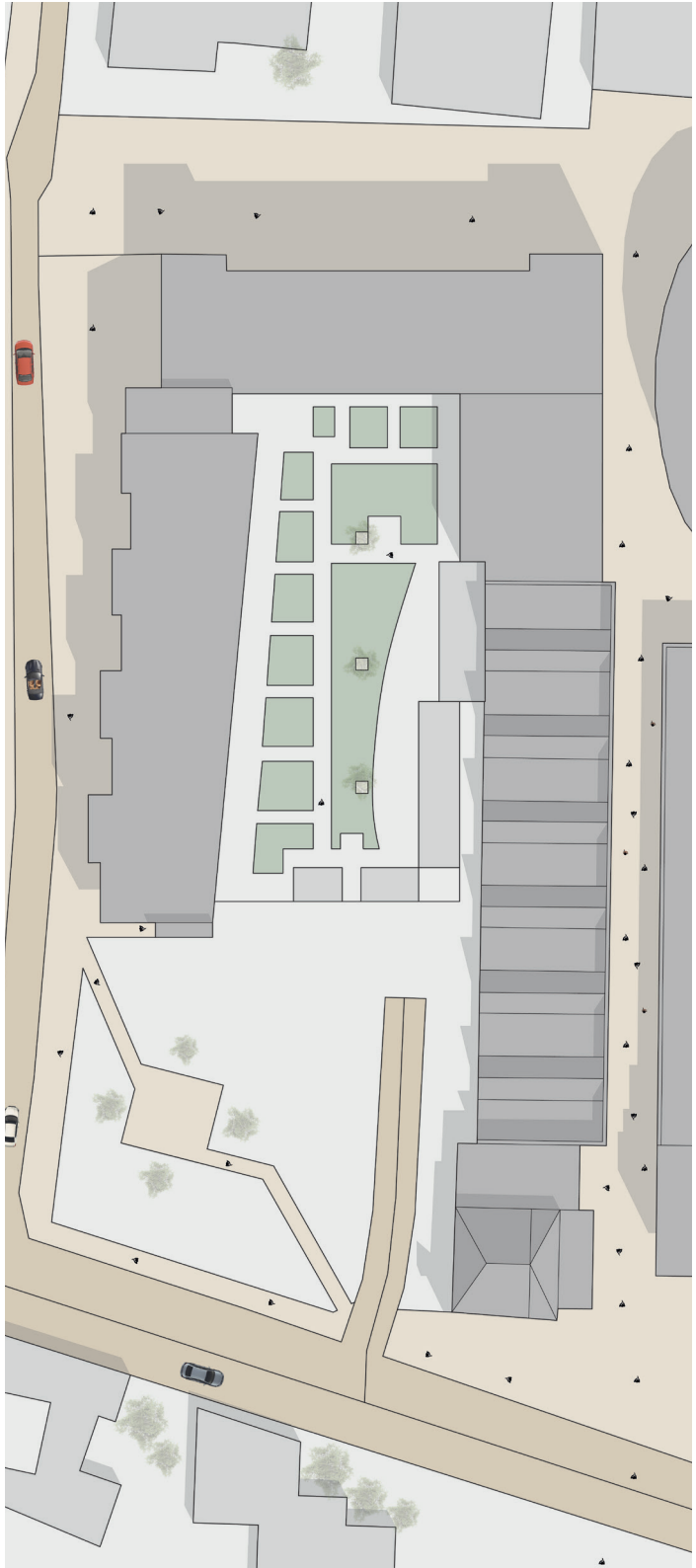


Fig 23. Function diagram 1:200







-  Shopping complex
-  Building
-  Pavement
-  Public pavement
-  Public road
-  Vegetation

Fig 24. Existing Situation 1:250

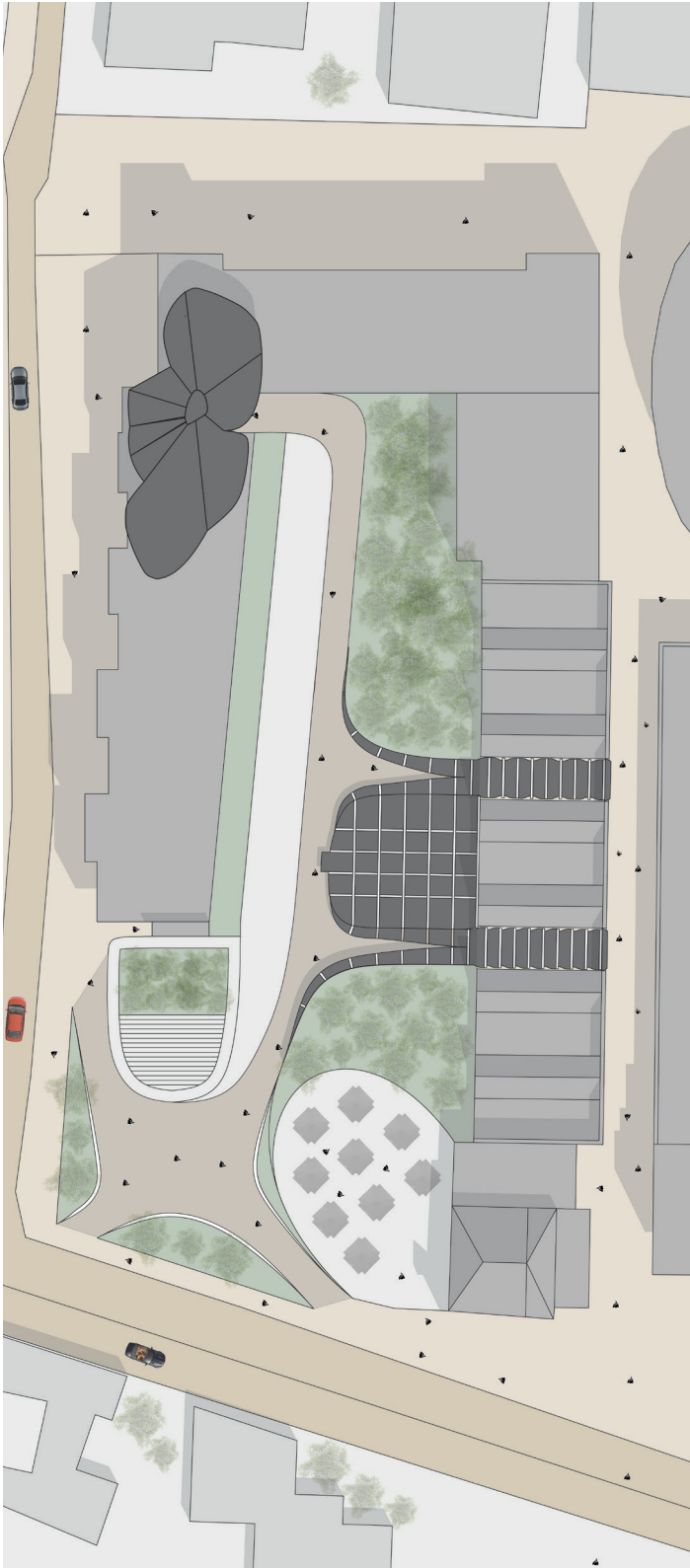


Fig 25. New Situation 1:250

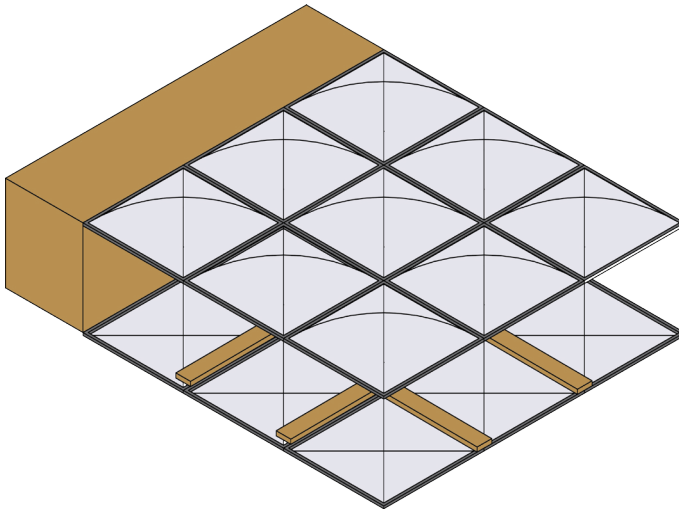


Fig 27. Constructural model

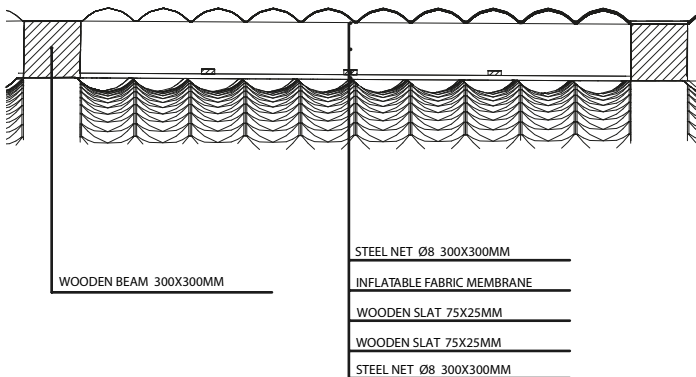


Fig 28. Constructural detail 1:20

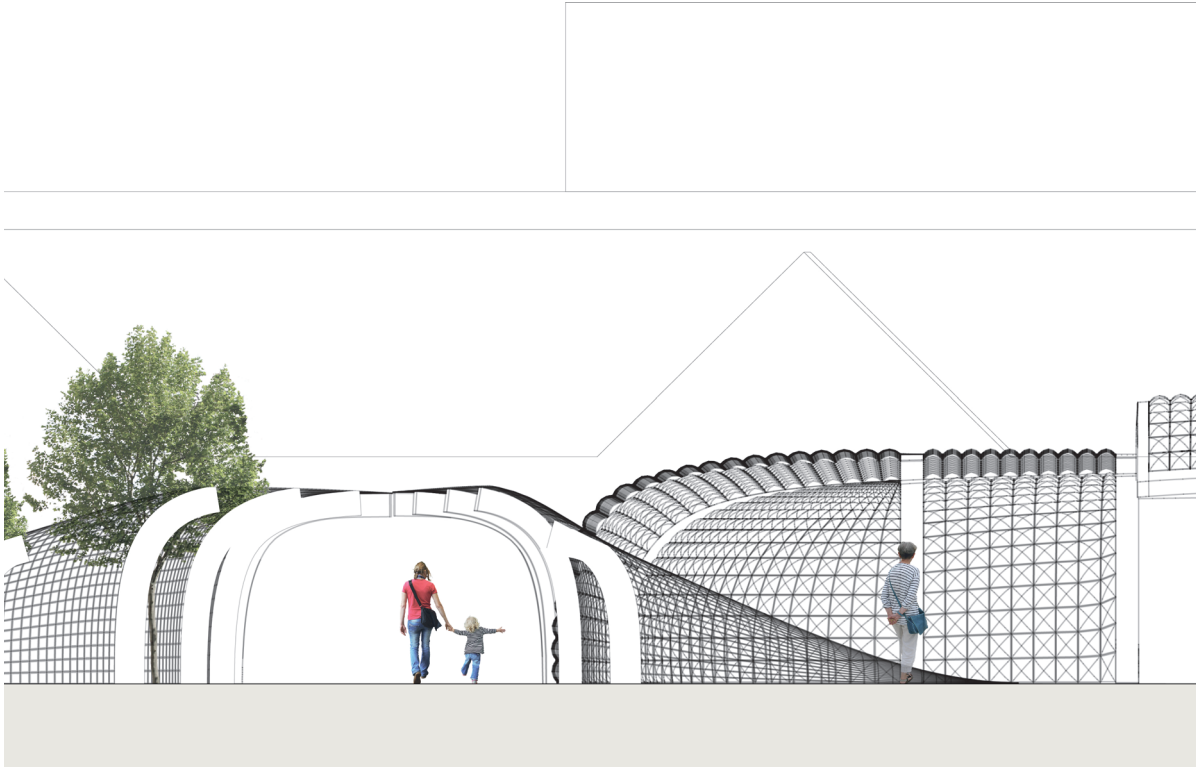
Construction

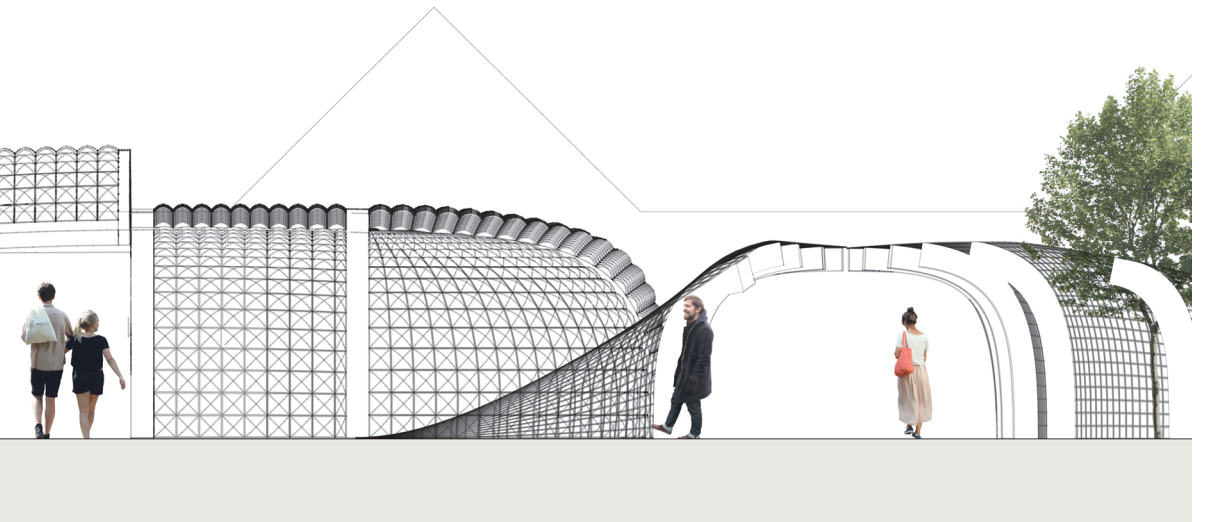
Like the function of the store, the construction of the shop should be able to reflect the anti-capitalistic and anti-global view. Like the products in the mall itself, the entire construction of the mall should be made of exchanged materials. In this case recycled materials. These materials are in any way not prefabricated or standardised. The main structure of the shop consists of wooden beams. These beams form the basis of the characteristic facade. The inside and at the same time the outside of the facade are covered with steel nets. These nets are not only aesthetically important, but it is essentially more functional. The inner steel nets can be used as a network of connections points, used for the floating interior. Between these two steel nets there is fitted with an inflated fabric membrane. This fabric membrane functions as a thermo logical barrier. The membrane, together with the steel nets, creates a characteristic facade.





The Store: Front View

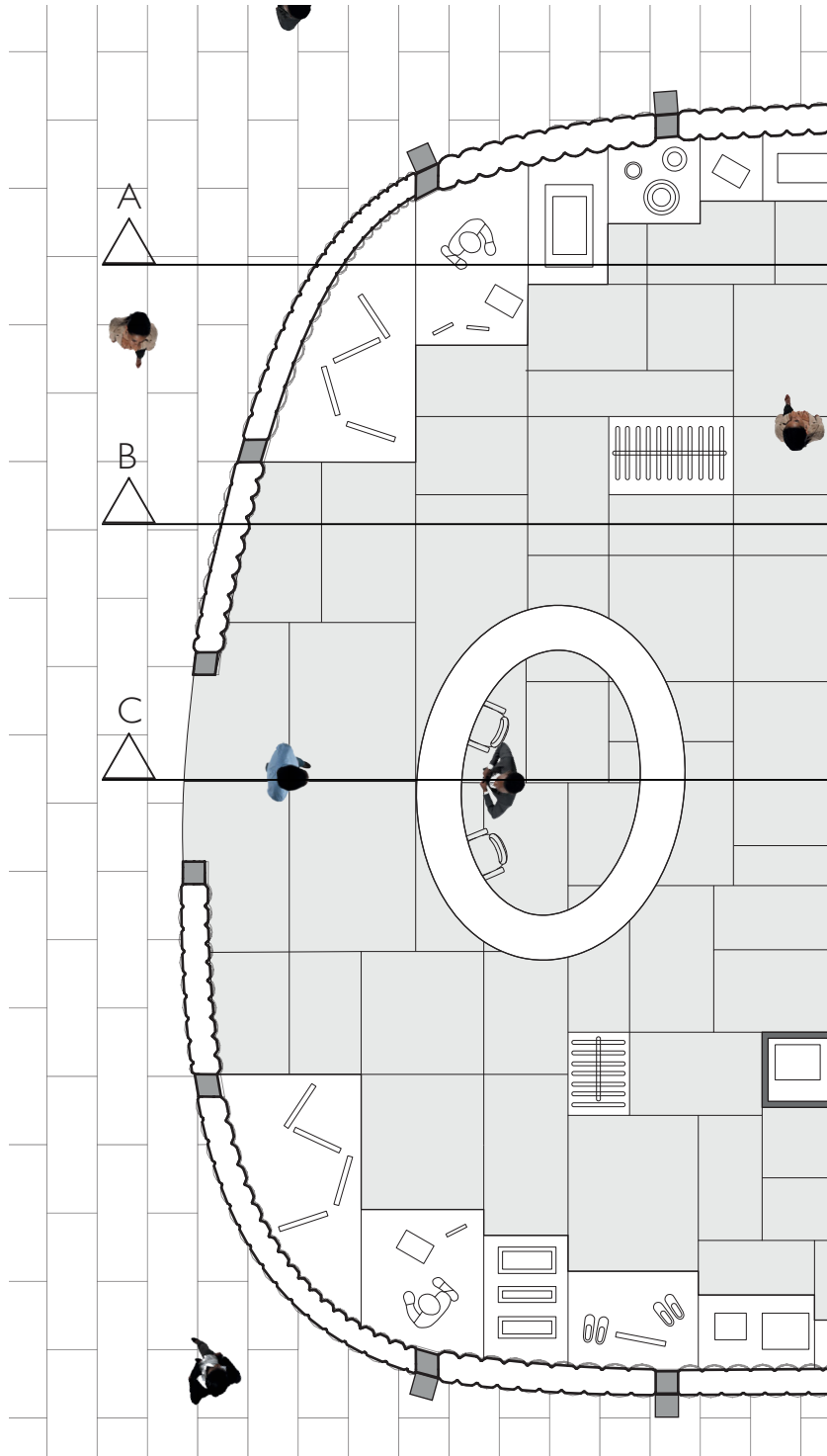


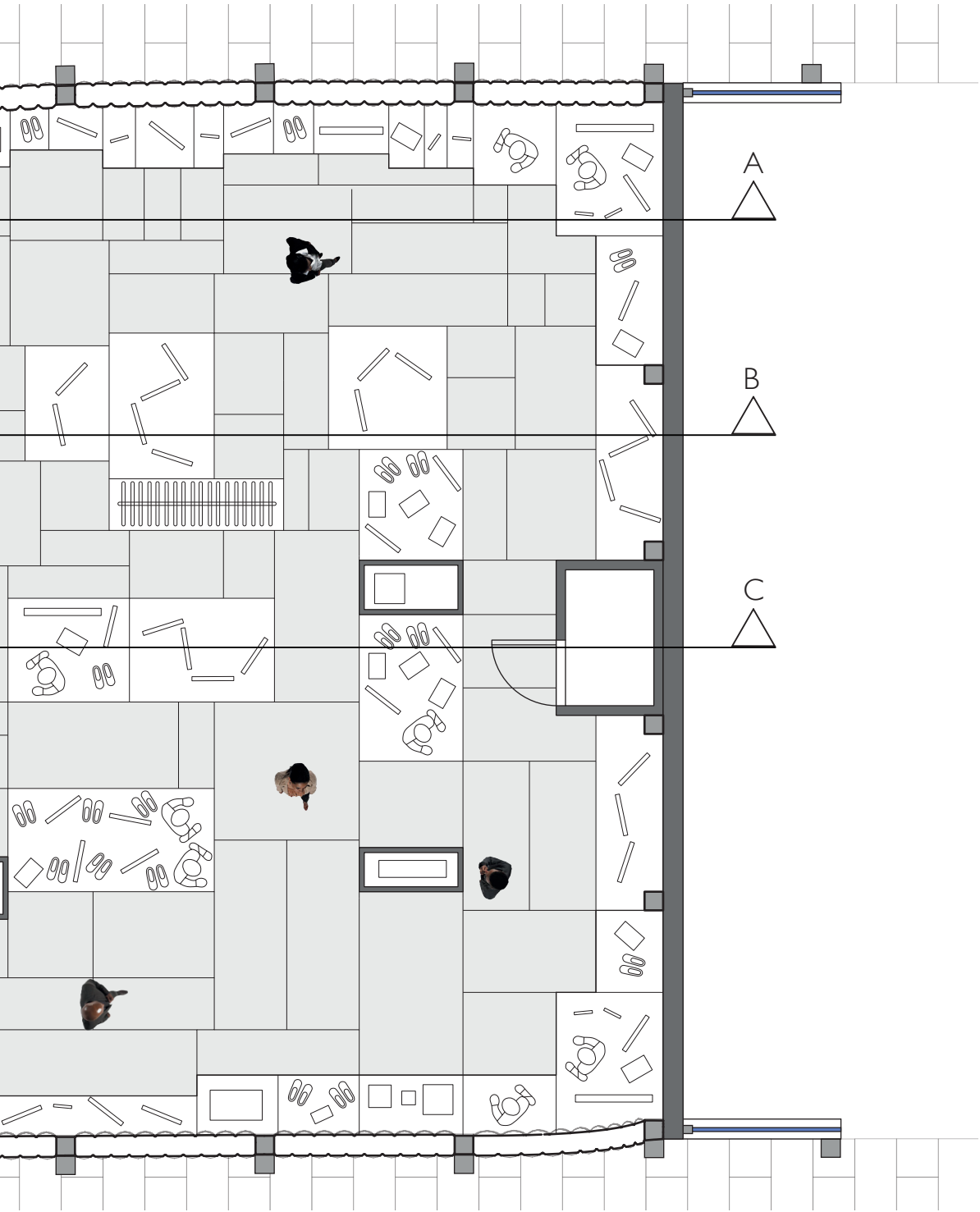


Front View 1:100

The Store: Floor Plan

In a hegemonic store the consumer is intentionally disorientated. We call this the 'Gruen Effect'. This carefully structured maze of interior design has one, and one purpose only, to deceive people into buying more products. The disorientation of the consumer as a result misleads people from their main purpose. The visitors are guided through the capitalistic store with minimal choice in direction. The interior of the anti-hegemonic store is based on freedom and flexibility (input) of the visitor and the owner. The floor plan of the store is sectioned into three linear parts. The central part contains little islands. These islands are used to minimize interference with the visitors. People can walk freely in any direction they desire. The centre interior is mainly used for exhibiting used/new clothing. Another element which takes part in the central section of the store is the helpdesk. This is the first element the visitors come in contact with. Because the store has a unique business model, there will be always workers who can explain and assist. This helpdesk has an oval shape, in contour of the overall design. This has been done to maximise the walking comfort, by entering and exploring of the store. The upper and lower part of the store are been completely used for displaying heavier items.

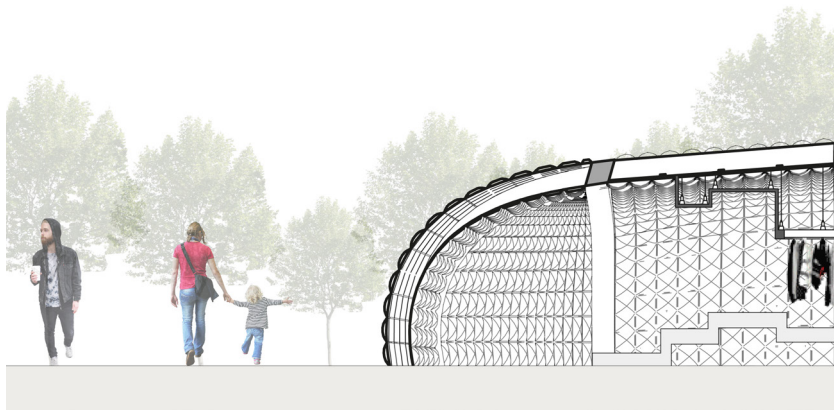


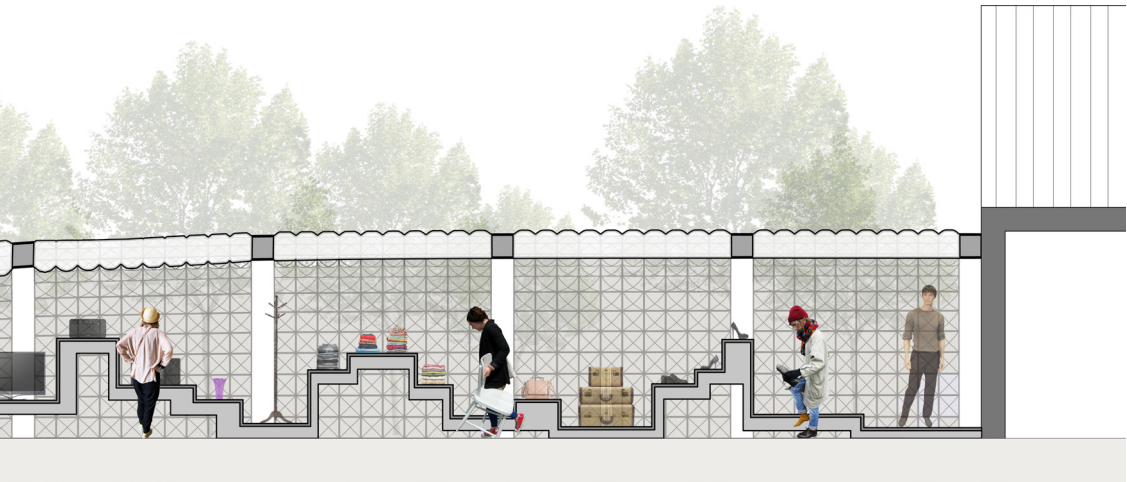


Floor plan 1:100

The Store: Section

Like the floor plan the sections of the store is based on freedom and flexibility. This is achieved by using lightweight materials. These materials are demountable so change can be made effortlessly. The eclectic shape of the interior is made in reaction to the 'maze' of a standard shop. This eclecticism also provides openness to the general store. The visitors are unable to walk freely from section to section. The open interior also avoids to block the view. This creates a clean and open interior. Section A-A and section C-C are the parts near the facade. These wooden interior construction are designed to display heavier items. Section B-B is constructed by metal frames to create a large, singular 'clothes hanger'. Steel wires are able to connect the internal steel net (facade) with the hanger.





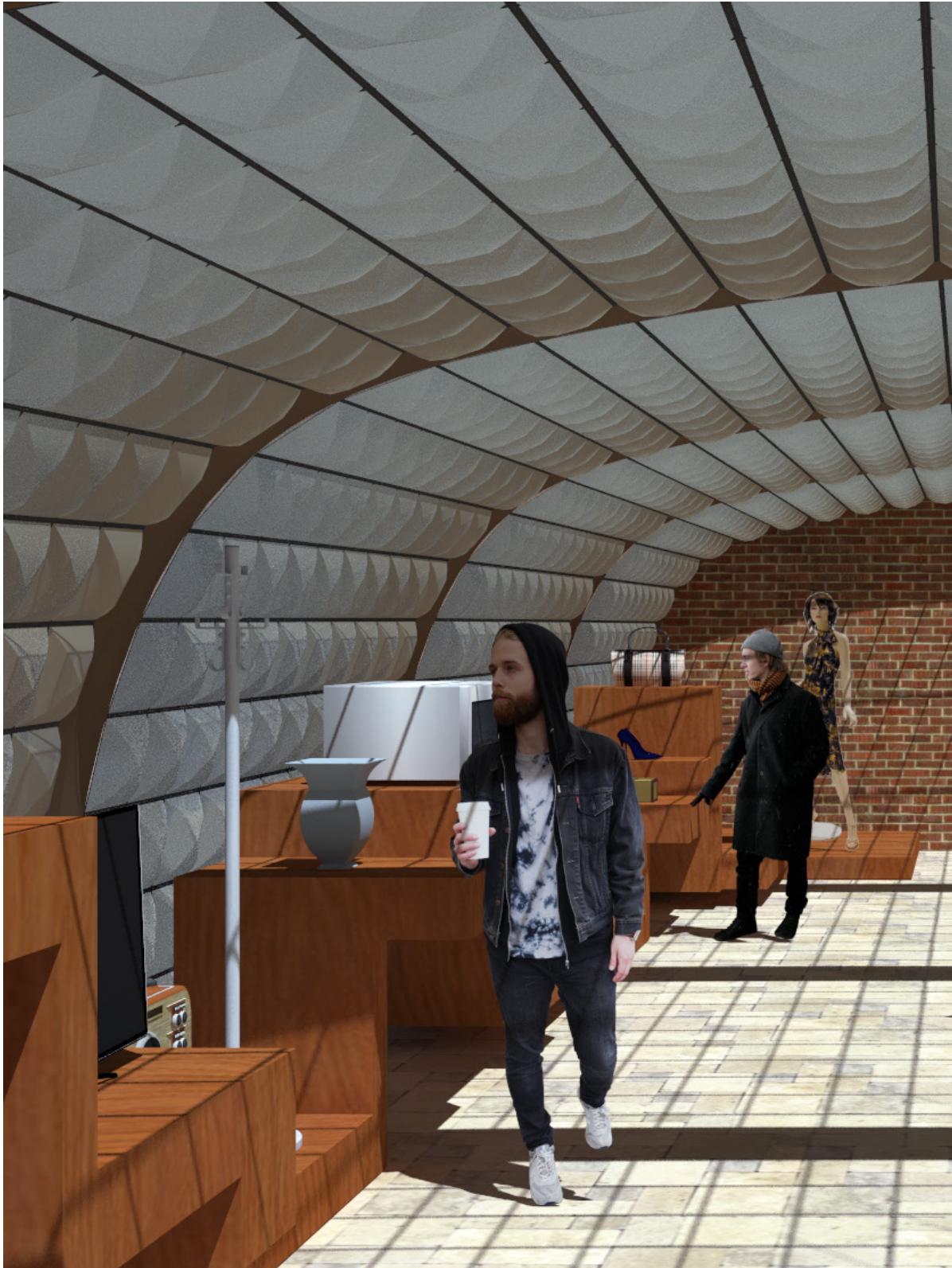
Section A-A 1:100



Section B-B 1:100



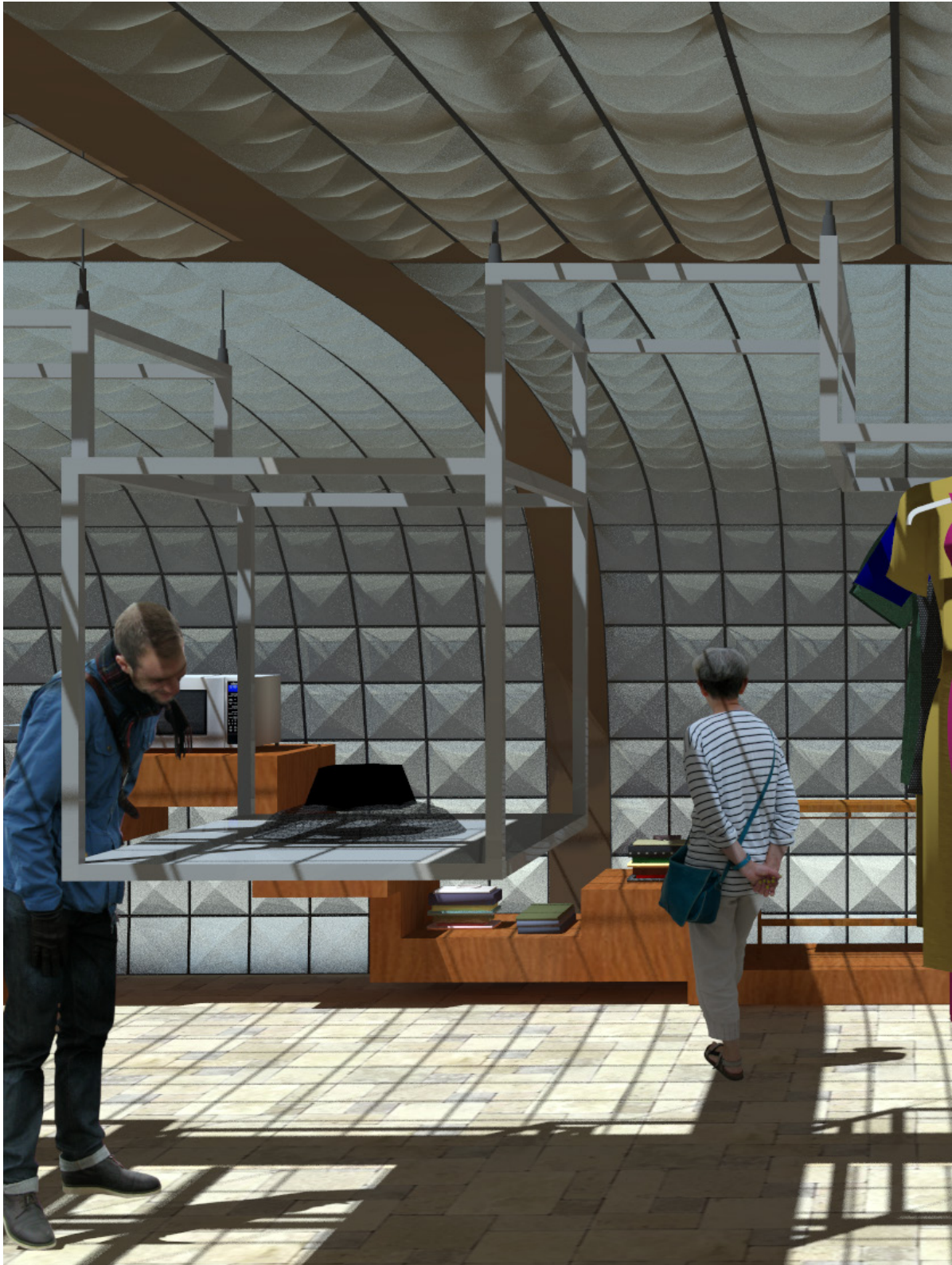
Section C-C 1:100







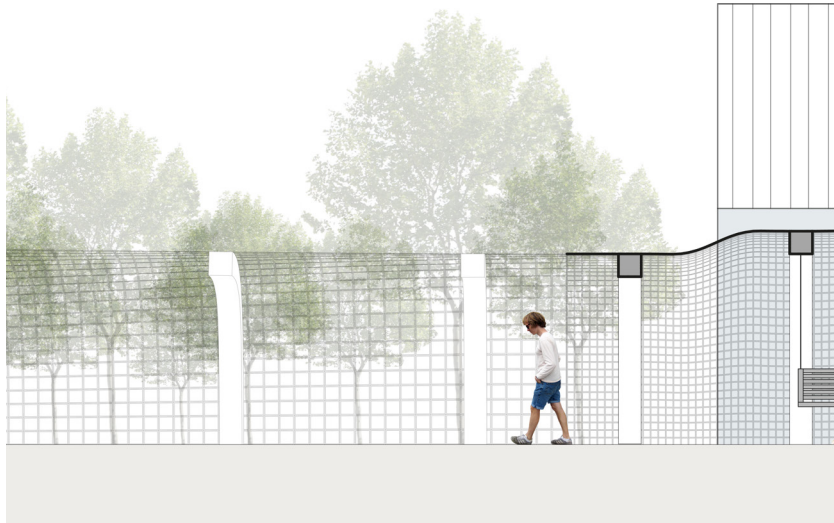
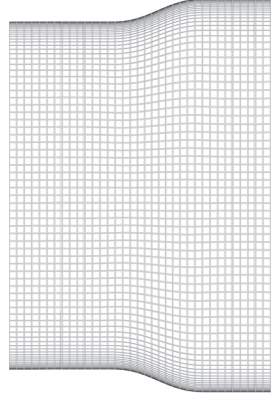


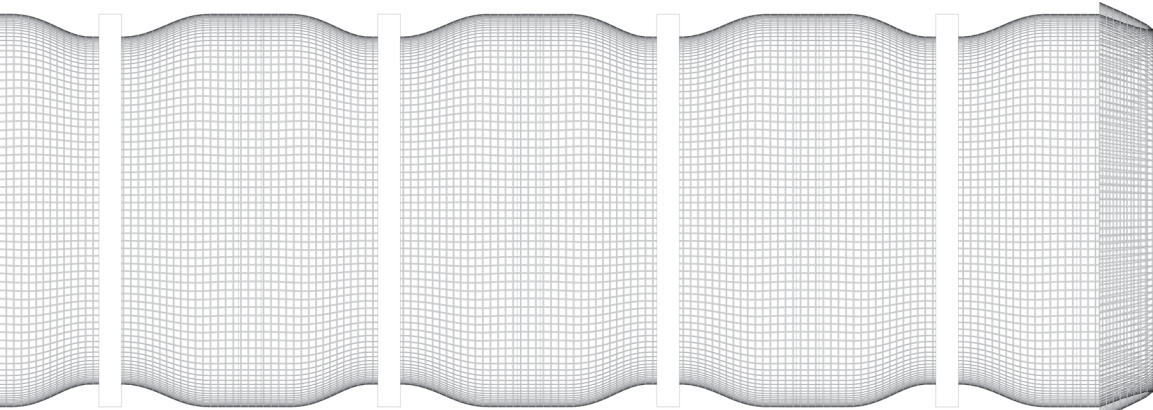




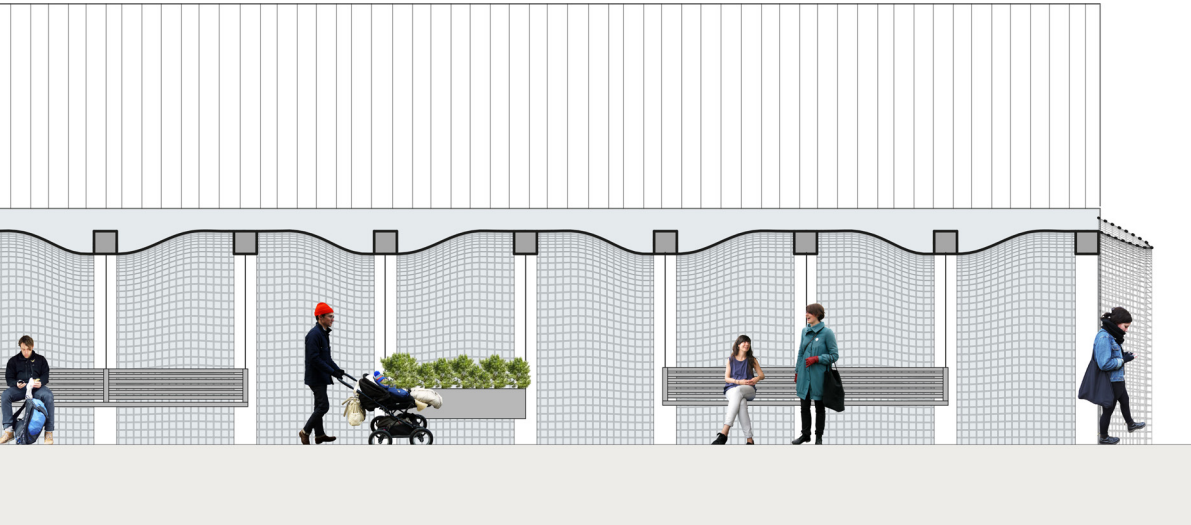
The Passage

The anti-hegemonic store and the existing shopping street are connected by two passages. These passages form a buffer between the two zones. The passages are the end station of the metaphorical plant. They emphasises the disapproval of the hegemonic shopping complex. This is been done by the captivity of the steel nets. At the shopping street the gaps of the net are the smallest. The criticism is even taken a step further by mocking the customers of the hegemonic stores. The walls parallel to the passage are replaced by glass windows. The glass window together with the steel net of the passage creates a 'human zoo'. The captivity of the hegemonic 'puppets' are observed by the conscious anti-hegemonic visitors.





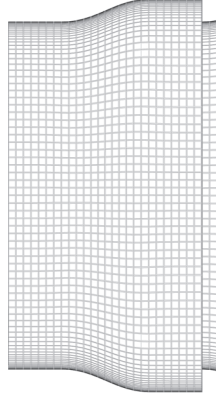
Northern Passage - Top view 1:100

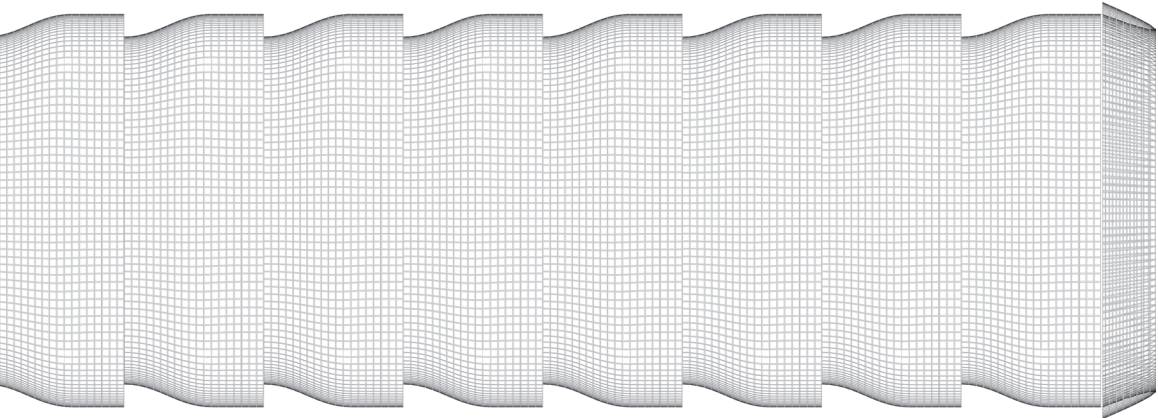


Northern Passage - Section 1:100

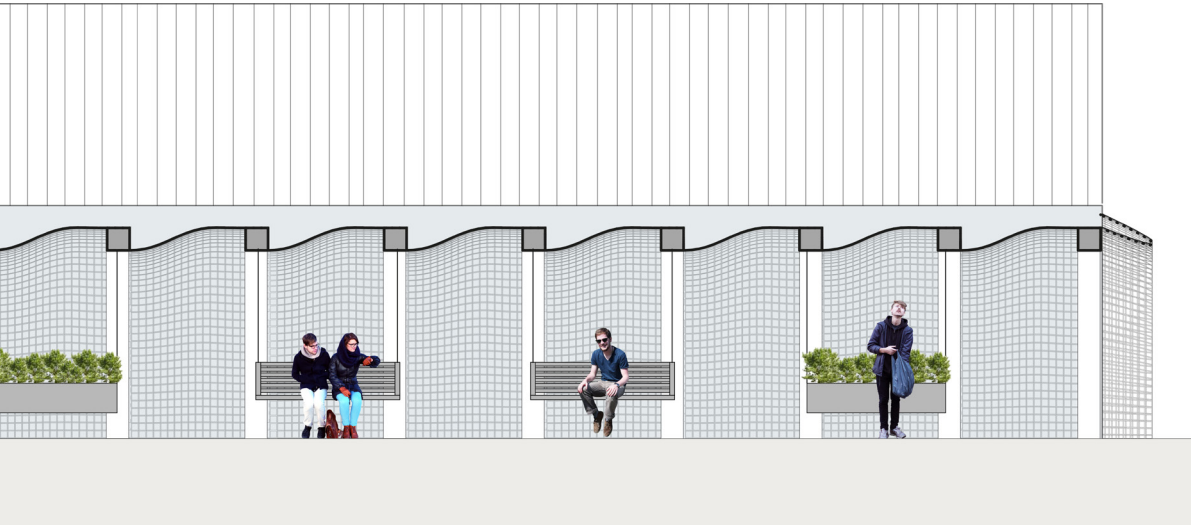
The Passage

As different as the passages may look, the base construction is identical. The wooden beams of the passage form the general dimension. Simply by weaving the steel net with a different method, distinctive models can be made. This low tech solution lies in the same line as the metaphorical plant itself.



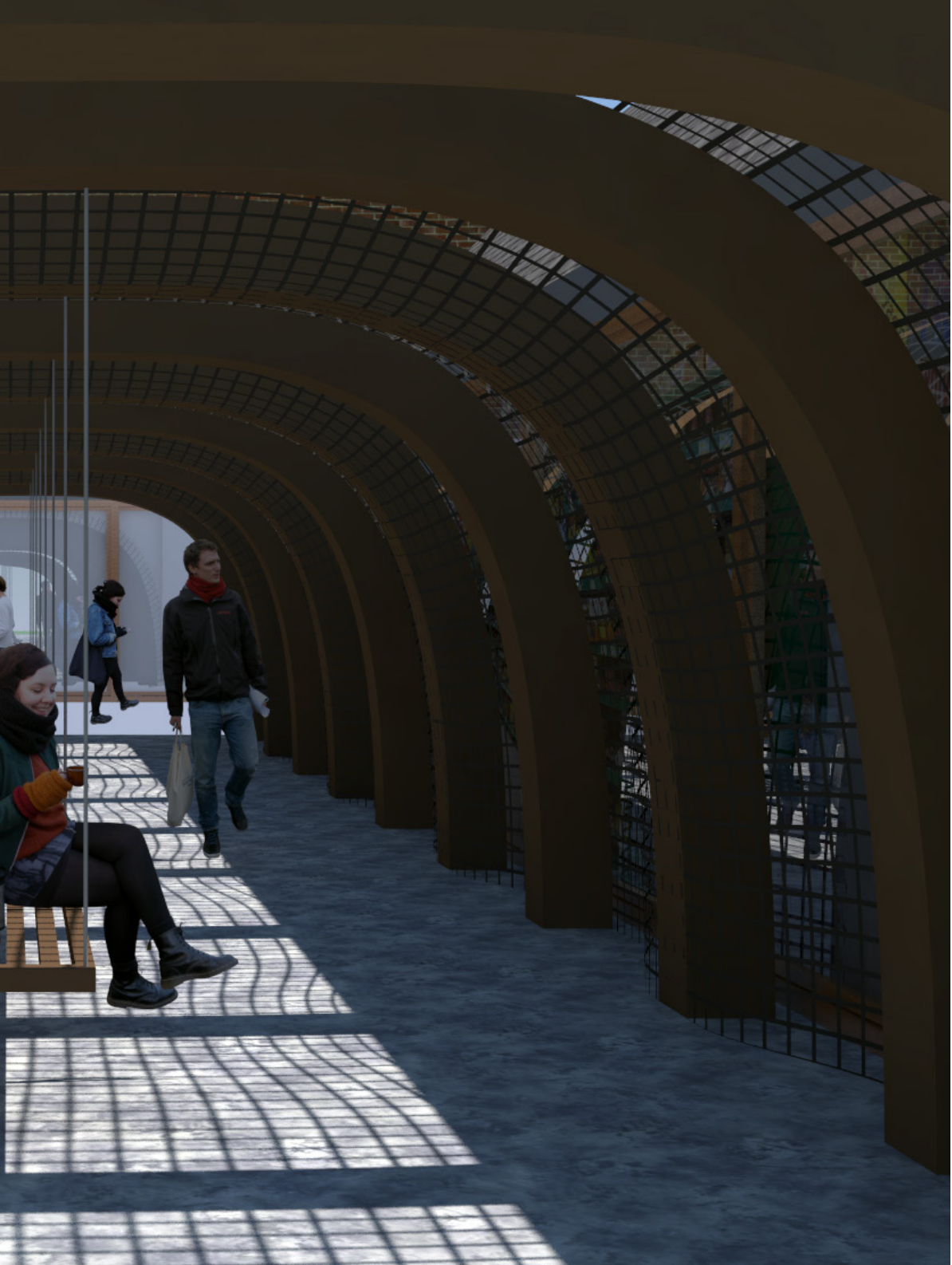


Southern Passage - Top view 1:100



Southern Passage - Section 1:100









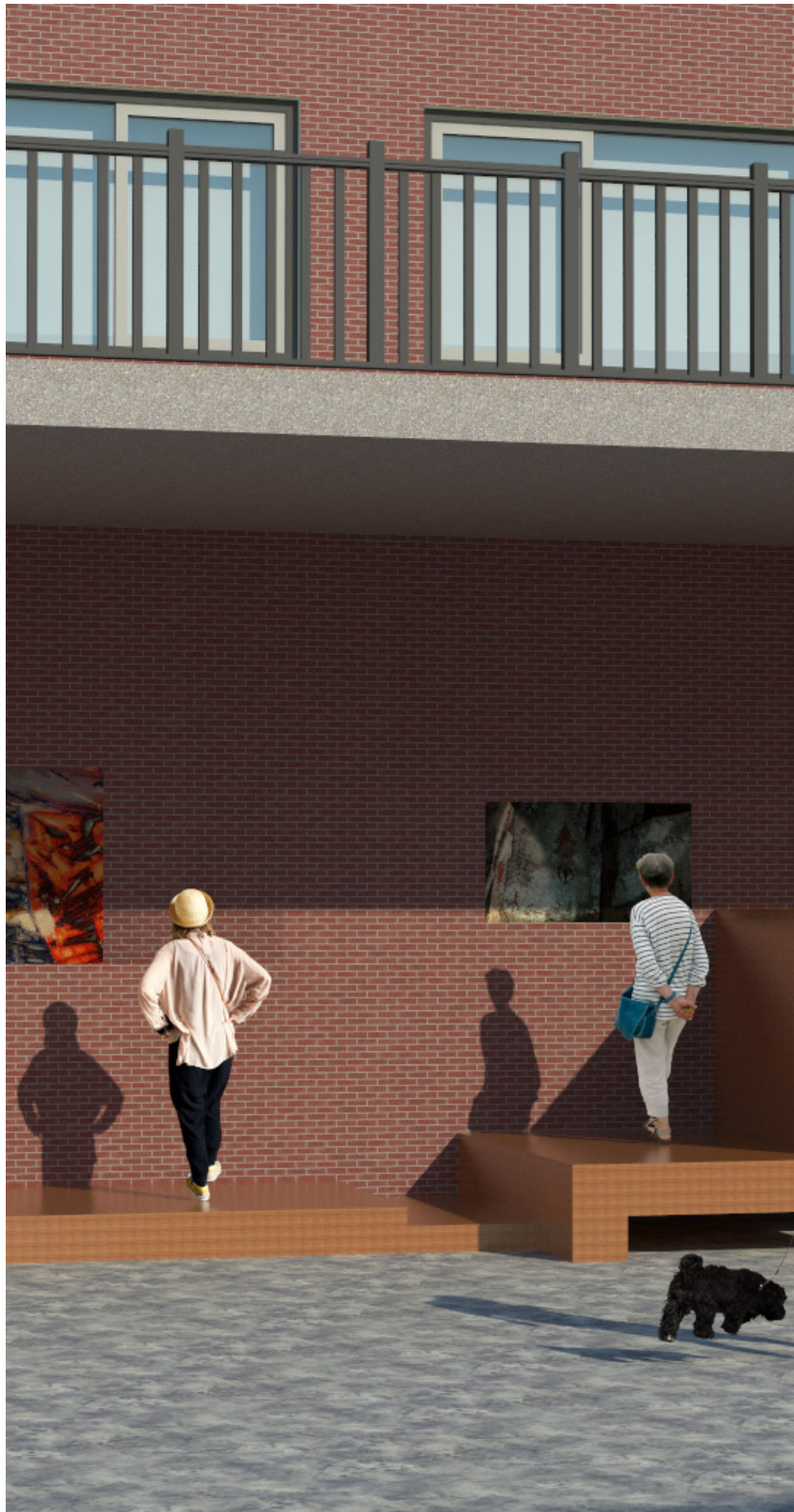
The Stop

The stop is situated between the existing apartment building and the anti-hegemonic store. This long zone will provide space to rehabilitate from the capitalistic hegemony. Like the interior of the store the construction of the stop is made by wooden elements. The same eclectic movement will not only provide an open structure but it will stimulate change. Change as in different usages of the stop itself. This anti-hegemonic function provides blank space, that can be filled in by visitors, to stimulate visitors. No explanatory elements. Just a playground to fulfil your own desires. People can use the space to their own liking.

The stop has in this case a polysomic meaning:

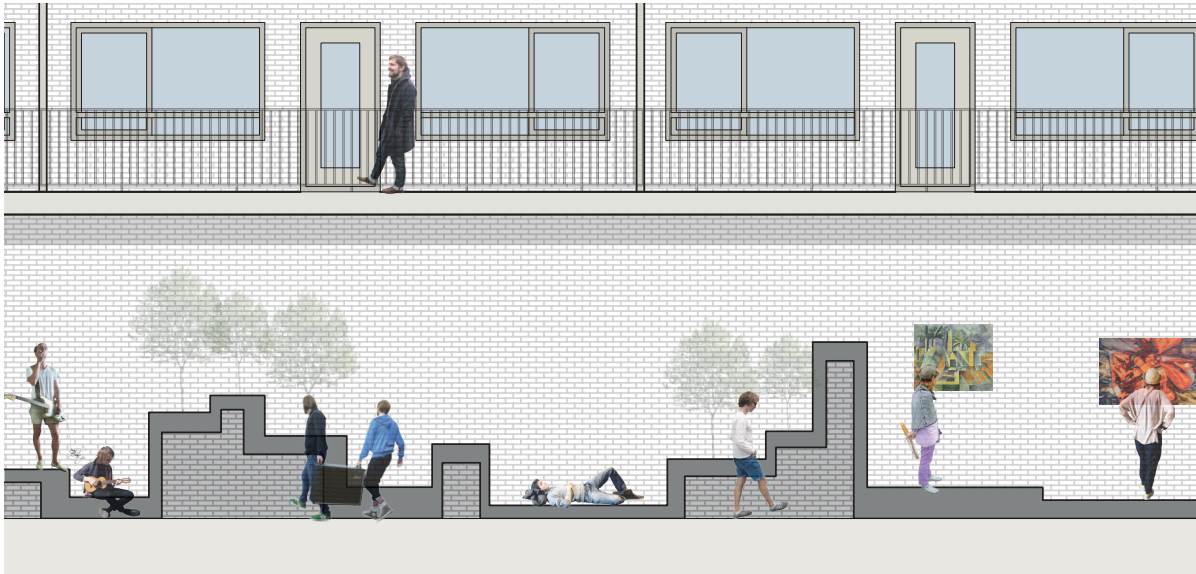
1. To halt the motion or progress
2. To defeat

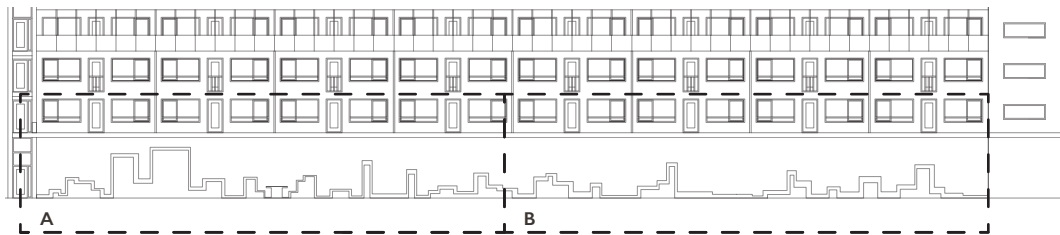
The stop will not only be a halting place, it will also provide change to the everyday life. You can create your own set of rules. Instead of following them, you are able to write your own 'diary'. No guidelines, but instinct. 'The Stop' will give the opportunity to end this cycle. To take time to reflect on the everyday life and to create your own daily life.





The Stop: Front View

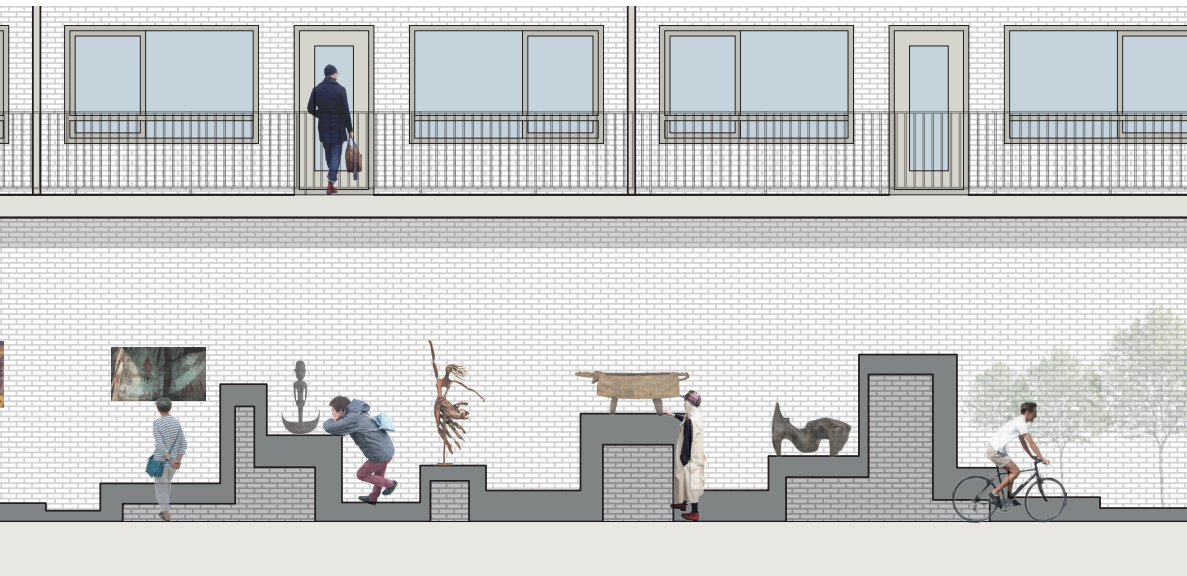




Front view 1:500



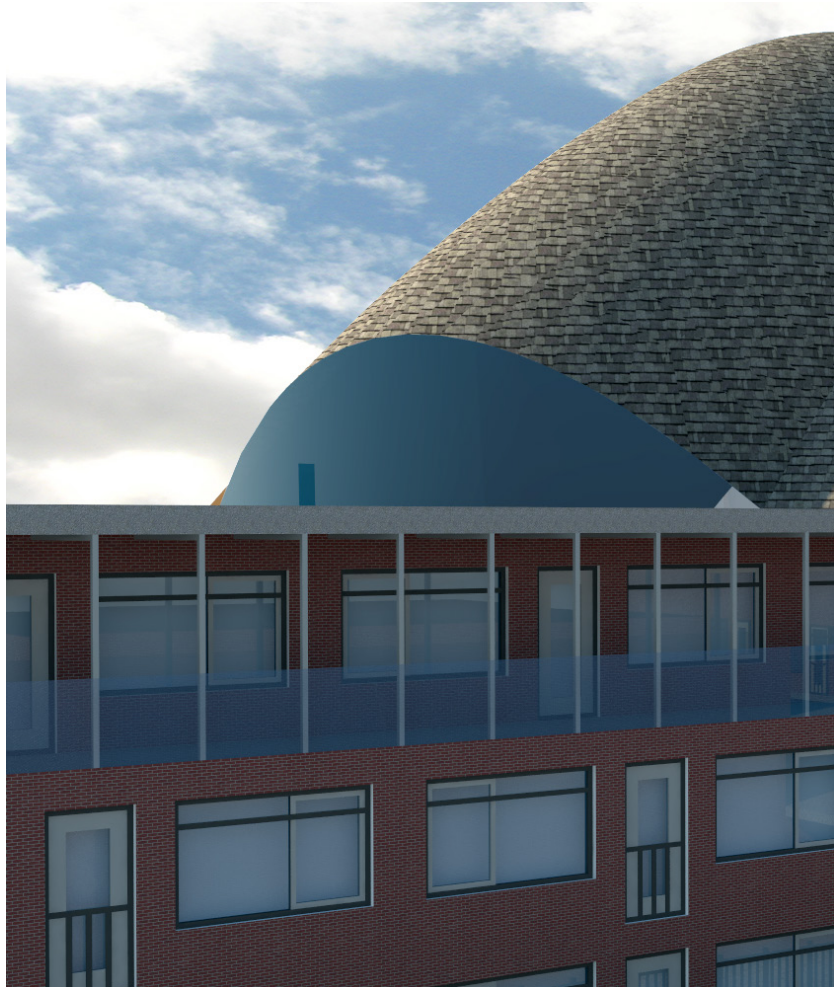
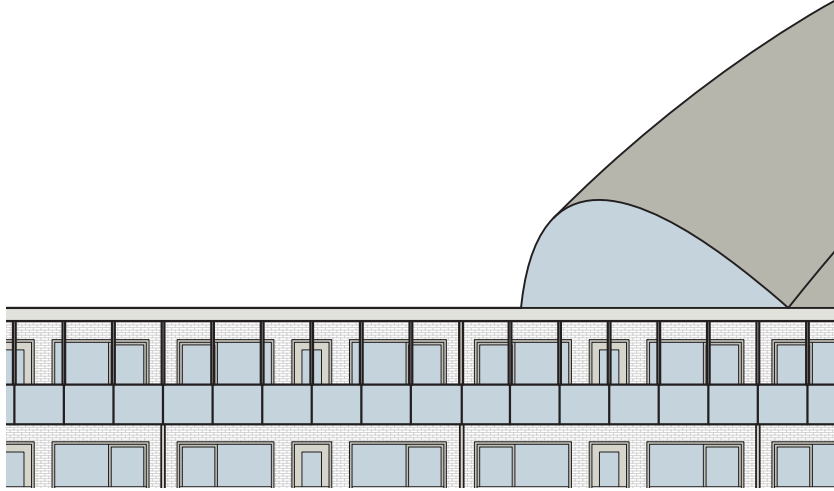
Front view A 1:100

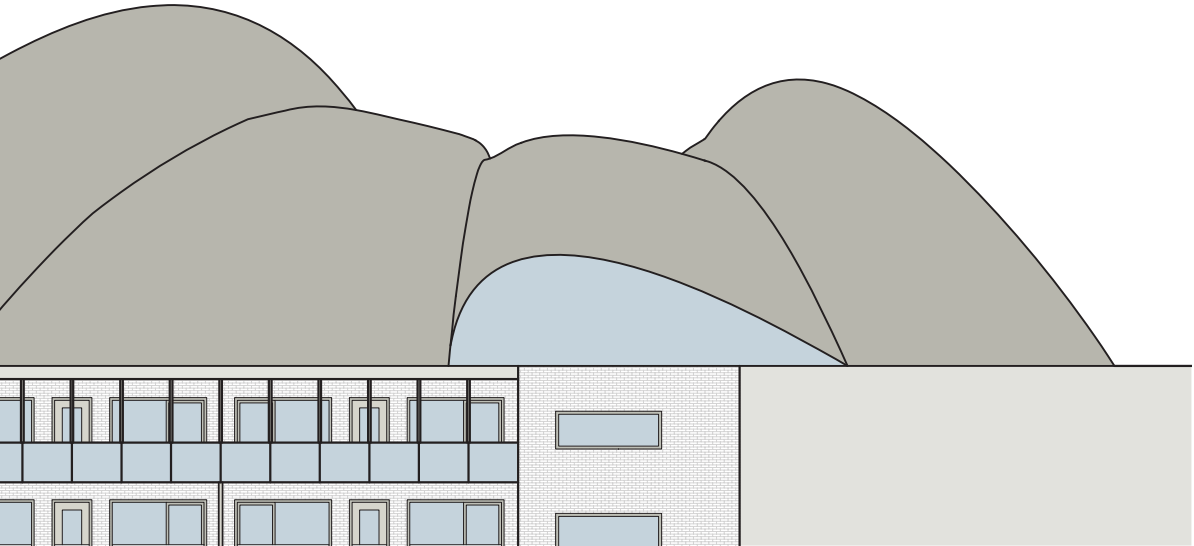


Front view B 1:100

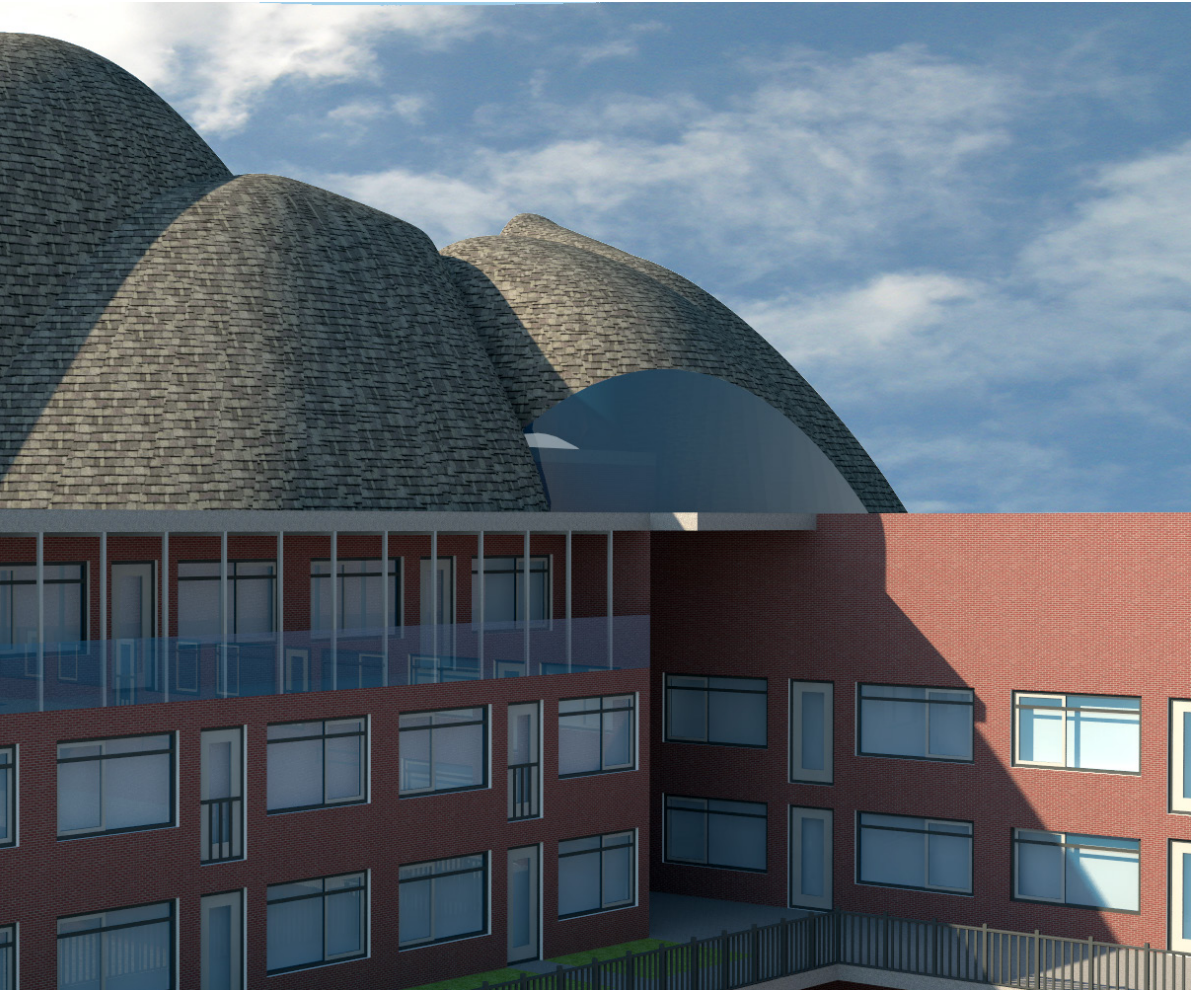
The Gallery

The gallery is the second parasite within the metaphorical plant. This parasite is strategically placed on the rooftop on the existing apartment building. The gallery becomes the first element the visitors come in contact with, due the fact the route of the main road is leading to the large parking space begin the complex. The flower shaped gallery becomes a landmark within the area. And it will attract people by its anti-hegemonic design language. The parasite is placed on top of the existing stairwell. This has to beneficial result. There connection between the gallery on the street level will be easily made. Second the contractual forces added to the overall dimension can be transported by reinforcing the stairwell. The lack of open ateliers within Goirle is solved by creating this public building. On top the design element houses different kinds of art. The anti-hegemonic design elements, part of the gallery itself, are also showcased by adding large openings. These openings are placed throughout the building so the city Goirle can be viewed from a higher level. This will also be an interesting attraction.





Front view 1:100



CONCLUSION

CONCLUSION

“The most dangerous ideas are not those that challenge the status quo. The most dangerous ideas are those so embedded in the status quo, so wrapped in a cloud of inevitability, that we forget they are ideas at all.”
(Jacob M. Appel, Phoning Home)

‘Freedom’ as attainable it may sound, is not fully obtainable. It may look like you are in full control of your life, then again *hegemony* can be the actual force of the decisive factor. Prescribed set of rules. A *guide* that will regulate classes into creating a vision of freedom. It conditions us to be slaves. The minute we abandon our inquisitive nature, we cede our consciences to the whims of tyrants.⁵ We are capable of better. We owe it to ourselves and each other to create better opportunities that enhance human potential. To break from the ordinary is not an easy task. Hegemony’s main power comes from its *following*. As Gramsci describes in his magnum opus, ‘Quaderni del Carcere’ (Prison Notebooks),

“Hegemony is not something that can just be imposed from above by means of physical actions or threats. Hegemony is only possible when the subordinate classes consent spontaneously to a (cultural) hegemony which they see as advantageous and accept as common sense.”

The break from hegemony we should use the same tactics Gramsci formulated from hegemony itself. It is important not to force the user into changing their habit. To give the people the *option* to choose will cause immediate attention of the visitors. If the presented option is attractive enough to change old habits, success will be achievable. Regarding the shopping(e)scape there were also multiple options in transforming the existing shopping complex. The complex could be, for a part, be demolished and presented by an anti-hegemonic shopping experience. But this method would fright the users into avoiding the complex completely. Instead the design is based on a concept derived from Rossi’s *autonomous architecture*. By creating a place with its own unique character and identity (qv ‘the parasite’), but formed from and within the existing design elements. Rossi suggests to see the city as a place formed by politics. From this standpoint, only an analysis of architecture could reveal the city’s immanent separateness. Rossi proposed architecture instead of image as a way to go beyond a thin perceptual-psychological

6. Aureli, *The Project of Autonomy*, p. 64

7. Frampton, *Modern Architecture: A Critical History*, p. 16

reading of the city. "While taking empirical evidence, the individuality of the urban fact, as his point of departure, Rossi insisted that the architectural study of the city should emphasise both the geographic continuities that functioned as structuring elements within the city and the historical discontinuities that characterised the city's evolution."⁶ By doing so not only does Rossi criticised the hegemonic urban plan, but he also tried to cope with the same urban failures of the city. These faults could be excluded by referencing to the collective memory. This way the research of the urban morphology is closely related to the term *genius loci*. Opposite to the modern technology and global developments, creating a place with *its own unique character, history and identity*. Rossi's philosophical view of the analogue city can be used to detach from the (new) urban development and concentrate on the (root) identity of the urban form itself.

The anti-hegemonic parasite doesn't necessary need to be a fight or a break. The new design can function parallel to the existing hegemonic architecture. Where the hegemonic design principle relies on globalization and uniformity, the anti-hegemonic sole purpose is to focus on the *identity of the entity*. The entity, in this case; the city, the building and the person, formulates in extensive manners the outcome of the design. The important, and in the same time tough, task is to incorporate the existing identity with the new form. This can be done by analysing the morphology and collective memory of the elements. The expectancy of the new design should not be constrained to be a decorative display, but it is obligated to provide (emotional) expression to the form itself.

"Stories are compasses and architecture, we navigate by them, we build our sanctuaries and our prisons out of them, and to be without a story is to be lost in the vastness of a world that spreads in all directions like arctic tundra or sea ice."

(Rebecca Solnit, The Faraway Nearby)

Today the practice of architecture seems to be increasingly polarised between, on the one hand, a so-called "high-tech" approach predicated exclusively upon production and, on the other, the provision of a "compensatory facade" to cover up the harsh realities of this universal system.⁷ Despite the critical importance of topography and light, the primary principle of architectural autonomy resides in the *tectonic* rather than the scenography: that is to say, this autonomy is embodied in the revealed ligaments of the construction and in the way in which the syntactical form of the structure explicitly resists the action of gravity.

“Tektonik” referred not just to the activity of making the materially requisite construction ... but rather to the activity that raises this construction to an art form The functionally adequate form must be adapted so as to give expression to its function. The sense of bearing provided by the entasis of Greek columns became the touchstone of this concept of Tektonik.⁸

The materialization choice (cradle to cradle) of the parasite is not only imported from the anti-capitalistic point of view, but it will also bring identity to the design. The clearly visible beams, the translucent facade, the steel frames, are all part of the tectonically experience of the facade. It becomes indefinitely a border between spaces, but rather a *transitional space* between functions. The new facade doesn't deject people from interacting the constructional elements. The construction becomes part of the anti-hegemonic exposure. Where the existing shopping centre is based on a decor like facade, the design elements of the metaphorical plant are personal. In a degree where the architectural elements are reflecting the autonomous identity of the new complex. This new identity also forms a rejection to the monopolised constructional elements. Standardised, pre-fabricated building materials are avoided. Instead, local and available materials are used to build the new resistance.

*Change your life! Otherwise its complete disclosure
will demonstrate to you, sooner or later, what you failed
to do during the time of portents!*
(Peter Sloterdijk)

The hegemonic shopping experience, based on the everyday life, forces to standardise and globalise the outcome of the design. People living in such society, inevitably, are heavily conditioned by the monopolising spaces, market, media, advertisements and even the education system. This is in fact a totalitarian control of the public discourse, resulting in the contamination of behaviour, tastes, and significantly, desire. People have no escape from this monopolised spectacle. Without spaces designated as anti-hegemony, claims of freedom can be easily overlooked. By creating the anti-hegemonic shopping(e)scape visitors are presented with another option. A *break* from the ordinary. An option which form alternative to the existing elements of the hegemonic shopping mall, primarily a manipulative shopping machine. The newly build parasite breaks this intention, provides space and functions to *rehabilitate* from this capitalistic hegemony, and above all, speaks up for the people.

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IMAGES

Fig 1. http://farm6.static.flickr.com/5246/5345306352_c4d37185ea_z.jpg

Fig 2. <http://www.yabber.nl/blog/wp-content/uploads/2010/01/citybranding.jpg>

Fig 3. <http://photos1.blogger.com/img/241/3707/400/McDonaldsStLazarre2.jpg>

Fig 4. <http://philoforchange.files.wordpress.com/2013/06/hist1.jpg%3F-w%3D930>

Fig 5. Harmsen, Anne. Hultsch, Gabriele. Meijerink, Rookje. Grouls, Piet. Identiteit en architectuur. Architecten van Mourik. 2007. p.28

Fig 6. <http://stadtgalerieschwaz.at/img/bilder/artikel-120-1-mittel.jpg>

Fig 7. <http://also.kottke.org/misc/images/southdale-mall.jpg>

Fig 8. Deniz, Eren. Shopping Belt. 2014

Fig 9. Deniz, Eren. Route of Deception. 2014

Fig 10. Deniz, Eren. Expansion of Goirle by time. 2014

Fig 11. Deniz, Eren. Goirle: Spread of hegemonic city centre by time. 2014

Fig 12. Bing Maps

Fig 13. Deniz, Eren. Central shopping street. 2014

Fig 14. Deniz, Eren. Facade = Decor. 2014

Fig 15. Deniz, Eren. Entrance shopping mall. 2014

Fig 16. Deniz, Eren. Unused shopping space. 2014

Fig 17. Deniz, Eren. Unused shopping space. 2014

Fig 18. Deniz, Eren. Unused public garden. 2014

Fig 19. http://www.foreco.nl/media/205x158/1727-img_1314_1.jpg

Fig 20. http://www.goirlesbelang.nl/content/7833/news/clnt/3509969_1_.org.jpg

Fig 21. <http://www.vesuvius.it/wp-content/uploads/2011/05/Urban-Nature-610x41811.jpg>

Fig 22. Deniz, Eren. The metaphorical plant. 2014

Fig 23. Deniz, Eren. Function diagram. 2014

Fig 24. Deniz, Eren. Existing Situation. 2014

Fig 25. Deniz, Eren. New Situation. 2014

Fig 26. Deniz, Eren. Steel net: freedom and captivity. 2014

Fig 27. Deniz, Eren. Constructural model. 2014

Fig 28. Deniz, Eren. Constructural detail. 2014