The Sint Josephchurch in Amsterdam West

Revival of the heart of the neighbourhood

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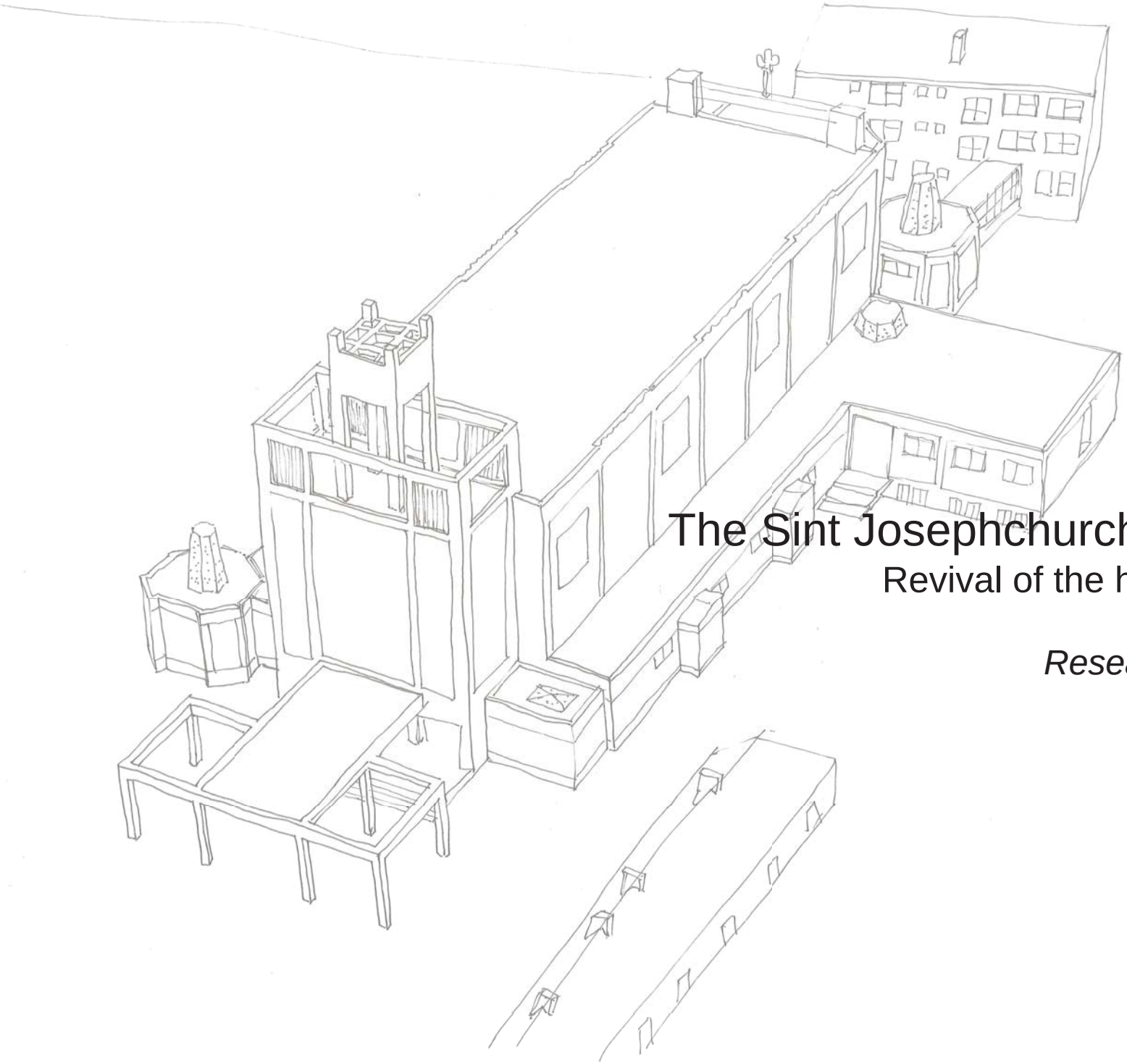

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Research - Redesign - Reflection

Preface

You have just started reading in the report of my graduation project ‘The Sint Josephchurch’. This report contains a review of the different periods I went through during my graduation year.

The structure of this report is as follows. It flows from research to redesign to reflection. The first part contains the research of the first quarter. In the second part this research leads to the first design ideas. The third part contains a research and design for the urban context. The fourth and last part shows the redesign and the reflection on the redesign and process. The four parts together give an overview of the research and redesign from last year.

Looking back at my graduation year I can truly say it was the best year of my time at the Faculty of Architecture. The Sint Josephchurch figured in my final assesment and, still after a year, I am fascinated by this building. It became the substantiation of my ability in the field of architecture and the built environment. I surprised myself with the results of the research and redesign. During the year, I challenged myself to go further and keep on developing the design. This quest was challenging but satisfying and I am very happy with the results.

I would like to thank my mentors Lidy Meijers and Frank Koopman. This year, everything fell in the right place and I never thought I was able to make a design like this with all its endless research. Thank you for the support and for the inspiration.

Jolien

Part 1 - Research P1

Part 2 - Research/Redesign P2

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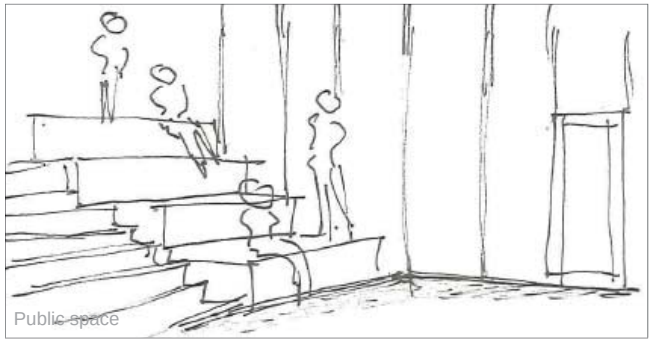
Part 1
Research

"*Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes in and around it, a sensitive container for the rhytm of footsteps on the floor, for the concentration of work, for the silence of sleep*."

Peter Zumthor - 'A way of looking at things' (1988), *Thinking Architecture,* 1999

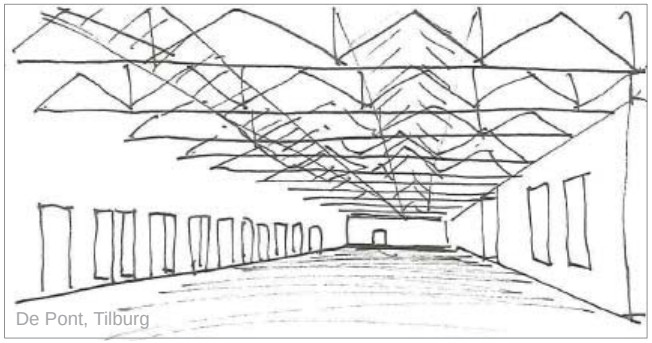
Introduction



Public space

Motivation for Architecture

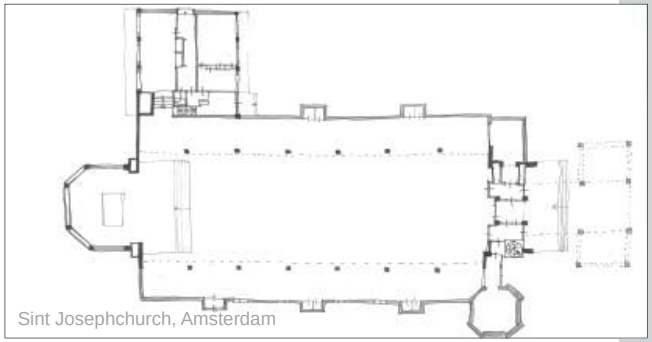
Altough I come from a creative family, I did not want to study Architecture at a young age. During my high school period I was searching for what my next step would be. I decided I wanted to do something technical but also social. Ordering guide after guide from every university, a list arose with different directions. First I had the idea to study Industrial Design or go to the Design Academy but when I entered the faculty of Architecture, I knew this was it. I wanted to design in a larger way, bigger projects with influence on more people. I never regretted the decision, I love the build environment. Everyday I can be surprised about the beautiful spaces I see around me. My personal interest is in public space and the use of it. A lot of buildings are beautiful but create a situation which is not approachable on the street level. Of course some things do not work out how they were ment to be but I think that in the end you do not only design for a client but for all the people which will encounter the building. The quote from Peter Zumthor on the first page suits me in my way of approaching architecture.



De Pont, Tilburg

Motivation for RMIT

The workfield of the architect is changing. The re-use of existing buildings is more and more becoming a standard. I think this will be a change in the total way of how building is approached. Architects will have to become the experts in how to deal with the existing. On one hand I think it is inappropriate to keep building all these square metres when around the corner there is enough available. I hope the ‘crisis’ will shed a new light on the use of the existing. On the other hand, I really love the use of buildings with a soul to create a new atmosphere. For example, museum the Pont in Tilburg is a beautiful example of a new function in an outdated building. Because of the shell of the factory, the museum has now an extra dimension which is unique. This kind of buildings are for me the most interesting. The history that they carry can be a great inspiration on the research and design process. I chose for RMIT because here I thought I would find an approach of architecture which suits me.

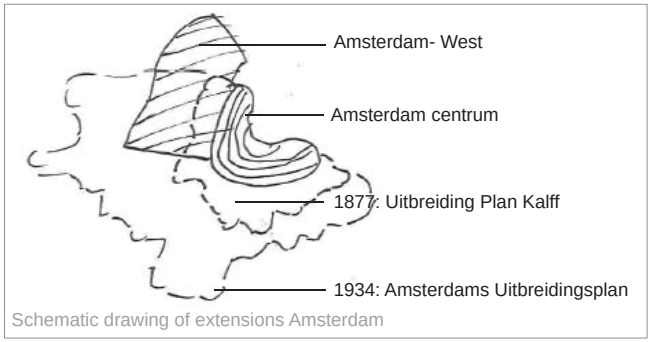


Sint Josephchurch, Amsterdam

Motivation for the Sint Josephchurch

For my history thesis I did research on the topic of primary schools. I compared three examples of re-use and transformation. I really like school-buildings because there are different users with also a really different age. Not only the children need to feel comfortable but also their parents and teachers. I compared a church, a monastery and a catholic school which were all transformed and renovated into multifunctional complexes. It were three beautiful examples of the re-use of buildings and they all had a strong influence on the pulic space, I explain them in chapter 7. These projects triggered my interest of schoolbuildings and especially of schoolbuildings in a monument. I would like to create a multifunctional building with the use of the Sint Josephchurch and the square around it. With the placing of new volumes or the use of the existing volumses on the square, a different space can be created. This building could have a positive influence on the public space around it and become a center of the district where people can come together.

De Pont, Tilburg, with work from Ai Wei Wei (www.designartnews.com)

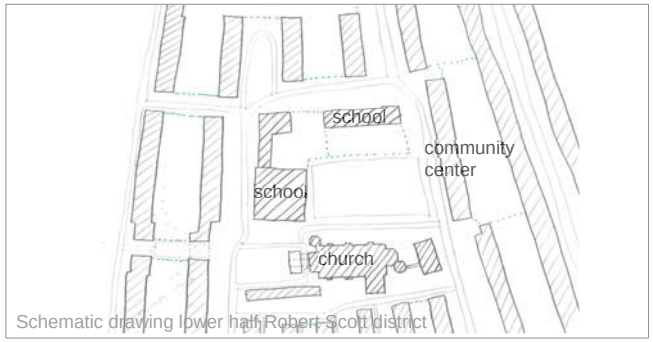


Schematic drawing of extensions Amsterdam

Amsterdam - West

In the 20th century, the main part of Amsterdam - West was build. The plan connected to an earlier expansion, named Plan Kalff from 1877. In this plan, Amsterdam enlarged for the first time. In 1934, a new part of Amsterdam was build. The architects were inspired by 'Het Nieuwe Bouwen' and tried to give every resident light, air and space. What they thought was important, was to keep working, living and recreation seperated but bound them by traffic[1], the plan was called the 'Amsterdam Uitbreidingsplan' (AUP). This resulted in row housing, seperated by green and oriented on the sun. It was a revolutionairy idea which had to be completed around 2000. Amsterdam - West was build in different periods, before and after the war[2]. This is visible in some areas in the density. Nowadays, Amsterdam-West has a lot of areas which need development. For example, Bos en Lommer is a so called 'Krachtwijk' and that means the government invested in the neighbourhood because of social, physical and economical problems[3].

1) 'Tussen Haarlemmerpoort en Halfweg'( ) page 44;
2) groeikaarten.pdf;
3) 'Krachtwijken met karakter', 2008



Schematic drawing lower half Robert Scott district

Robert Scott district

The Robert Scott neighbourhood is situated in Bos en Lommer. The area consists of a working area in the north and a living area in the south. The neighbourhood was mainly built after the war as a Roman Catholic enclave with a church as a centerpoint. The row housing is built in a north-south direction, it are all apartments. In between the houses are green gardens created altough they are not accesible for the residents. Because the area is surrounded by busy roads and water, it feels like a small island in the city. In the middle of the living area, a square is situated. Around this square two schools are located and a community center.
According to the residents, today the area needs redevelopment[4]. They feel unsafe and do not think it is a nice place to live[5]. There are a lot of social problems in the area and with some problems they feel they can maybe help eachother, like a language deficit of children. The square with the buildings around it could be a support for the area, which it isn't today.

4) Neighbourhoodprofile Robert Scott.
5) Expeditie Robert Scott; Op reis naar een mooie toekomst!, Vernieuwingsplan Robert Scottbuurt, october 2010


Drawing of entrance of Sint Josephchurch

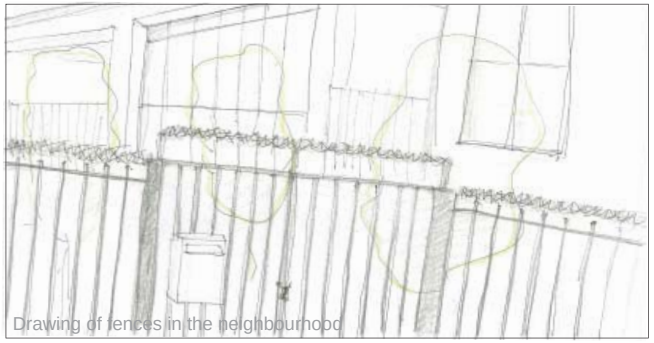
Sint Josephchurch and square

At the Erik de Roodestraat was the Sint Josephchurch built in 1952. It was designed by Gerard Holt who was inspired by the French brothers Perret[6]. Like them, he used reinforced concrete which was not common for churches. In 1996 the church stopped with their services and the churchgoers moved to another location. It was saved from demolition because of protests of the residents. They wanted to keep the communal function in the neighbourhood. A climb center moved in to the church and stayed there untill 2012[7]. At the moment, the church is in use by illegal refugees who can stay there untill the end of june 2013[8]. There is not a specified function for after this period.
At the square also two schools are located. One of the schools is turned into a 'brede school'[9]. A complex where the community center will also situate. The other school is taken by squatters.
The square with the functions around it has to fulfill the need of a heart of the district.

6) Architect G.H.M Holt (1904); sociale woningbouw, kerkbouw, theaterbouw (1983)
7) "Kerk is nu klimparadijs" (04-11-2008) Algemeen Dagblad
8) www.vluchtkerk.nl
9) Neighbourhoodprofile Robert Scott

Aims of the project


Drawing of garbage at the side Sint Josephchurch


Drawing of fences in the neighbourhood


Residents in Amsterdam-West

Problem statement

In 1952, the Sint Josephchurch was build as the center of the Robert Scott neighbourhood. Together with a primary school, a secondary school, a nursery school, and elderly houses. In the middle of the neighbourhood, a Roman Catholic heart was created around the square which could serve the whole family from birth untill death, with education, housing and religion.

In 2013, this heart has heartaches. The primary school is taken by squatters since 2010 and they aren't planning to leave[1]. The secondary school is closed with metal shutters and bars in front of the windows, apparently it is neccesary. The church is in use by refugees but has deferred maintenance. Through the whole neighbourhood, garbage is present and winds around the street. The best maintained parts of the neighbourhood are the 'communal' gardens, which are situated in between the building blocks but aren't accesible from the blocks itself. The residents have to walk around it and enter through a gate, if there is a key present. In this case, only the municipality of Amsterdam has a key for maintenance.
As said before, the residents aren't satisfied here[2]. They think that the neighbourhood is in bad condition and do not feel safe. In 2010, the 'Expedition Robert Scott' was started[3]. This is intended as a renewal plan for the neighbourhood. What is important for the ensemble is that the residents aren't happy with the appareance of the square. It is said that the shutters and bars are deterrent. During the day and evening, supervision is missing on the square because the functions are pointed outwards and not to the square.

Next to this, there is not an appropriate function found for the church and this will be an important one. It is the most notable building in this part of the neighbourhood and could function as a landmark.

The neighbourhood itself was built with the square as a Roman-Catholic center[4]. It started as a Dutch district but consists nowadays for almost the half out of 'nieuwe Amsterdammers'[5]. The residents feel they do not have a good relationship with eachother and are looking for a way to connect. The old primary school where the squatters live has nowadays a 'weggeefwinkel' and cultural nights are organized[6]. In the neighbourhood are events organized where the residents can meet. The church has now turned into a little community[7]. Residents come out to help them and teach Dutch. This is not a function ment for the neighbourhood but it is a place where different people meet and help eachother.

Taken this into account, the square should be transformed into the heart of the neighbourhood again where people can meet eachother. The functions chosen should be accesible for all the different residents and support daily activities, like school. It should have a positive influence on the district so the residents will be happier to live here.

1) http://schoolantarctica.wordpress.com/over/
2) Neighbourhoodprofile Robert Scott
3) Expeditie Robert Scott; Op reis naar een mooie toekomst!, Vernieuwingsplan Robert Scottbuurt, october 2010
4) Architect G.H.M Holt (1904); sociale woningbouw, kerkbouw, theaterbouw (1983)
5) Neighbourhoodprofile Robert Scott
6) http://wgwamundsenweg.wordpress.com/
7) www.vluchtkerk.nl

Picture of the Sint Josephchurch

Figure 3.1: Podium, Pniëlkerk, Amsterdam (www.kennisbankherbestemming.nu)

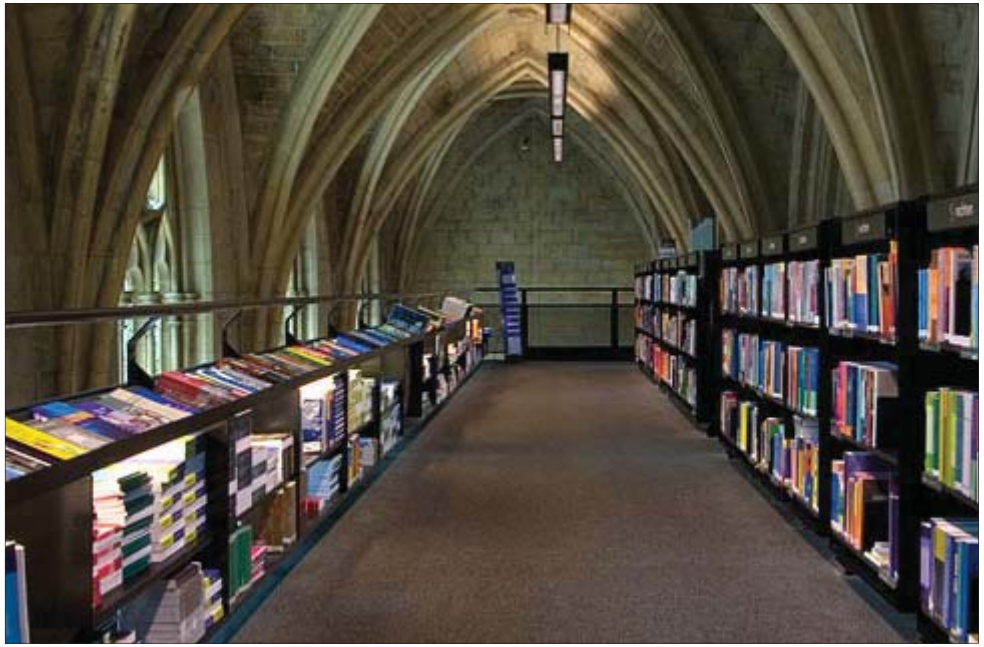


Figure 3.2: Bookshop, Dominicanenkerk, Maastricht (www.selexyz.nl)

Figure 3.3: Theater, Mariaweide, Venlo (www.kennisbankherbestemming.nu)

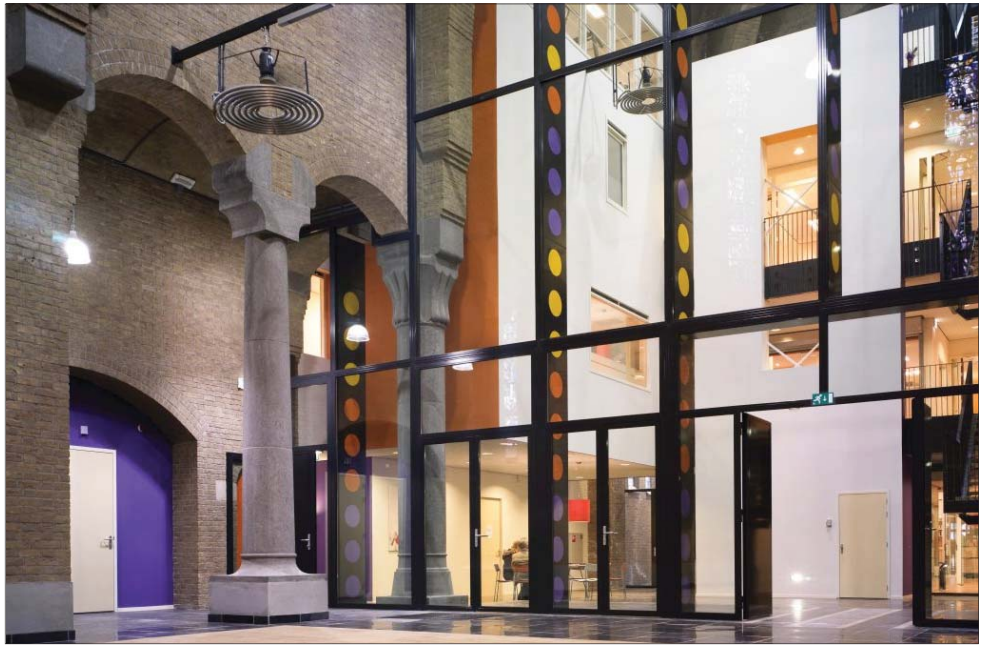


Figure 3.4: Healthcenter, Leonarduskerk, Helmond (kennisbankherbestemming.nu)

Re-design assignment

The redesign assignment is about developing a new idea for an intervention in an existing structure. Herefore, I will use an analysis of the object, context and details which will be about the past, present and future situation.

The subject is the Sint Josephchurch with the ensemble around the square. This is situated in the Robert Scott neighbourhood, a 'Krachtwijk', which lies in Amsterdam - West. The assignment is the re-design of the Sint Josephchurch and its ensemble so it improves the urban and social context. The re-design will cover scales from 1:10.000 to 1:5. It needs to be clear, well thought out and well applicable in this situation. The design should leave the church in its value but improve the current situation

Goal

As said, the square should be transformed into the heart of the neighbourhood again where people can meet eachother. My goal for this transformation is to create this heart again. The functions chosen should be accesible for all the different residents and support daily activities and it should have a positive influence on the district so the residents will be happier to live here.

I want to make a design which is a good compliment for the district and for the residents, is well thought out, can be a good example for other reuse assignments and which will take the full benefits of the church and its ensemble. I think this design should be part of a strategy for like five or ten years for improvement. Maybe I sound like an idealist but I want to improve the neighbourhood in such way the residents are very happy to live there, feel safe and concerned with the area. I want them to feel safe in their daily life without all the metal fences and bars.

Societal Relevance

The main character of this research is the Sint Josephchurch which is listed as a monument. In 1996 the church stopped with its services and the churchgoers moved to another location. Nowadays, this is happening more and more in the Netherlands, churches are shrinking and aggregated[1]. According to the CBS now is 72% of the Dutch not a member of the church against only 24% in 1955[2]. Therefore, a lot of churches and corresponding buildings are being abandoned. For example, in Noord-Brabant is the exodus expected of almost half of the churches[3]. A societal relevance of this project will be the new use of these kind of buildings, with a function which is suitable for the residents and the environment. A lot of churches and monasteries are listed so modification could be complicated. The search for an appropriate modification could form an example for similar projects.

Next to this, the societal relevance can be, of course, sought in the direct environment. The Robert Scott neighbourhood is a so called 'Krachtwijk' and a good intervention should be helpful for the area. The societal relevance is the improvement of the area in such way it is helpful for the residents.

1) http://vorige.nrc.nl/binnenland/article1708935.ece/www.stamos.nl
2) Godsdienstelijke veranderingen in Nederland, Verschuivingen in de binding met de kerken en de christelijke traditie, Sociaal Cultureel Planbureau, september 2006
3) Heilige huisjes? Verkenning naar de herbestemming van kerkgebouwen in Brabant

Scientific Relevance

The scientific relevance overlaps with the societal relevance. For centuries, churches were the center of the neighbourhood and of daily life, the same applies for the Sint Josephchurch. Of course, the daily life has changed so the churches are less needed. But in a lot of areas, there is still a need for a function for the church which is communal. This project could also be an example for the reuse of churches in 'Krachtwijken'. Like how to deal with the redevelopment of the area. In the pictures you see different churches which were redeveloped. The Dutch 'Rijksdienst' for Cultural Heritage made a document about the re-use of vacant churches where they are mainly talking about a new function and not only renovation[4]. What this project can mean for architecture is that it can function as an example for the re-use of a church which is a monument and has to function again as a center for the neighbourhood and daily life. It can be an addition to the body of knowledge about the re-use of churches, like the examples on the left page. This also counts for the body of knowledge of the concrete and the prefab elements. It could be an interesting addition for the handling of post-war concrete in (monumental) buildings.

4) Een toekomst voor kerken, Handreiking voor het herbestemmen van vrijkomende kerkgebouwen; Rijksdienst voor Cultureel erfgoed

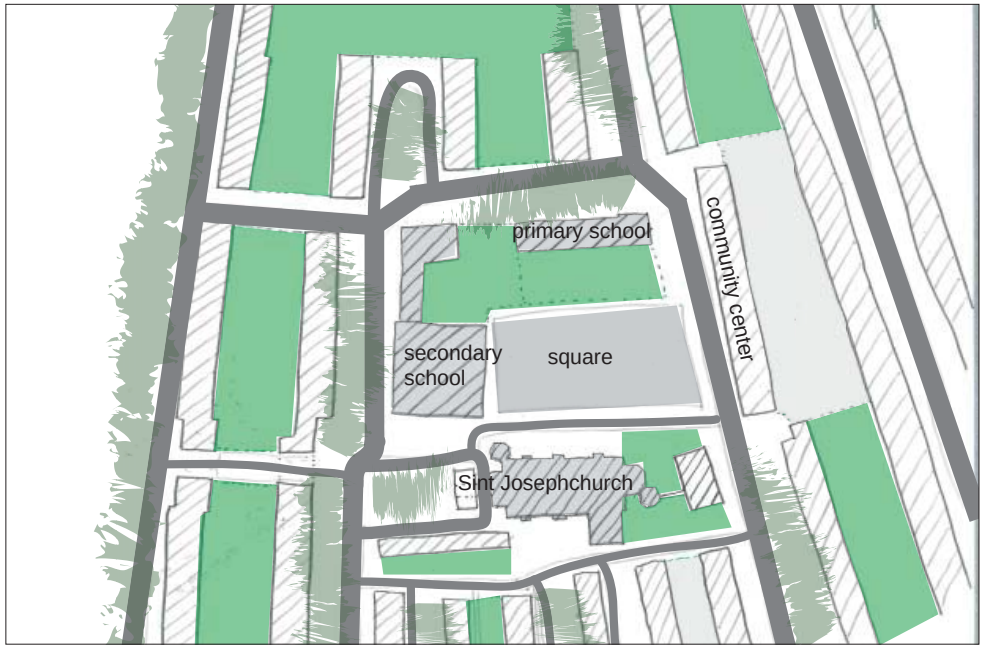


Figure 3.5: Sketch of Plan Robert Scott neighbourhood

Figure 3.6: Use of the church as a climbing center (archive Amsterdam)

Figure 3.7: Old use of the church: Service in the church (archive amsterdam)

Figure 3.8: Current use as a vluchtkerk (picture of Rien Pels van Rijcken)

Research questions

At this moment, the main research question is:

How can the Sint Josephchurch
and its ensemble be redeveloped,
and with which function,
so it is again the heart of the neighbourhood and
it will have a positive
influence on the area, spatially and socially?

This research question contains different elements. With ‘how’ I mean the design I will make and underlying arguments. The Sint Josephchurch and its ensemble will be the subject of the research because they form a cluster around the public square of the area. To re-create the heart, I think that all buildings should be taken into account, not only the church. With heart I mean the background and envelope as Zumthor was talking about (page 1). For me it is important that the redevelopment of the church and its ensemble will lead not only to a spatial improvement but also to a social. Considering all the problems in the area, it is important to work with functions that could amend the neighbourhood. Through the years the church had different functions (see pictures) and the search for a appropriate function will not be easy.

To divide the research in three different parts, sub-research questions are stated. These sub-questions are about the urban, architectural, technical and social context.

Past
U: What were the needs of the neighbourhood back then regarding the public space? In what time and mind was the neighbourhood build?
A: How was the transition of the building to the public space made? How was the ensemble designed and how did it develop in time?
T: How was the building made?
S: What was the structure of the neighbourhood when build? What was the function of the church and its ensemble? How did this develope in time? (see different functions on the pictures)

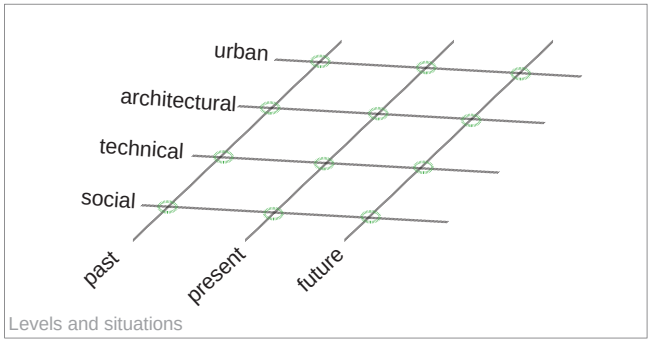
Present
U: What are the needs of the neighbourhood right now regarding the public space?
A: What is the transition of the building to the public space? Why is the building listed as a monument? What are special elements of the building?
T: What is the technical state of the building? What are special elements of the building in a technical way?
S: What is the structure of the neighbourhood nowadays? What is the relation of the Robert Scott neighbourhood with Amsterdam and West? What are the functions of the church and its ensemble?

Future
U: What is the urban plan for this neighbourhood in relation to Amsterdam(-West) and could I use this information in my redesign?
A: Are there future plans for the church and its ensemble and could I use this information in my redesign?
T: Could the building adapt to future transformations? Which parts need to be preserved?
S: What are the expectations for the neighbourhood for the future? What functions are needed in the neighbourhood? Could the Sint Josephchurch and its ensemble fulfill a role for neighbourhoods around the Robert Scott district?

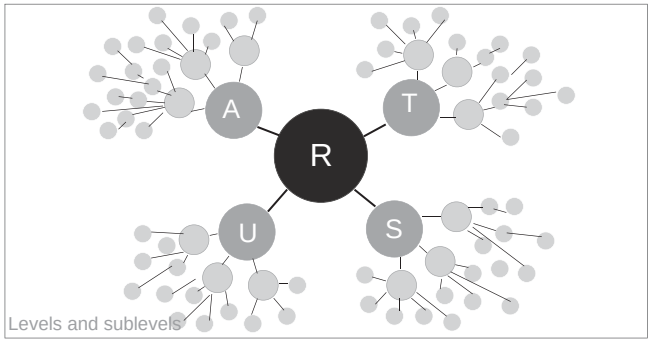
During the research, these questions are open for development of adjustment if needed. For the answers on this questions I will use the domains which will be explained in the next chapter.

In chapter 5 you find most of the answers on these research questions. This information will form the input for my redesign. The answers I found on the future-questions I will use as an inspiration. I want to answer the main research question with the redesign in the next period.

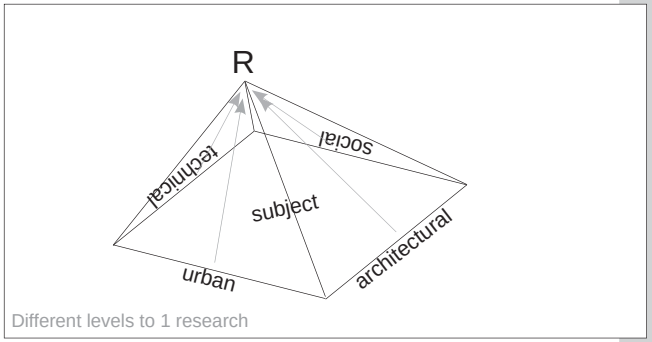
Approach of Research & Redesign



Levels and situations



Levels and sublevels



Different levels to 1 research

Research Method

For the research I will need to cover four different levels in three different situations. The four different levels are:

- urban level
- architectural level
- technical level
- social level

These levels will be researched in the past, present and future situation.
For the urban level, the three different situations in time will be mapped. The maps will cover different scales so coherence and connections will be visible. Next to this the maps will also show a more detailled level of the urban situation. I would like to know what the connection is with other neighbourhoods but also where the entrances are and the functions.

For the architectural level I will research the original drawings to find out how the building was designed. It is important for me to know how the design was intended. I will use the archive to find the originial drawings and search for articles about the building. They can tell what the thoughts were about the building back then and what was special about it in that time. For the present situation, the monumental rapport and my own investigation need to give the information. The monumental rapport will tell what is important about the building nowadays. Together with my own investigation I need to make a 'waardestelling' of the different parts of the building. What is important about the building and what is less important. Further I will investigate what the future plans are with the building and its surroundings. This could give extra information about what an appropriate function could be. It will be interesting to search for their arguments about a future development.

For the technical level I will research the construction, the detailling and materialisation and the installations. For this level it is more important what the current situation is because that is what will be the working situation. From the analysis it is possible, for a part, to decide what will be applicable in the future. It will also be possible to see what is needed, in terms of restoration or improving the building. It is interesting to know how the building was made and of what materials, this could also be a part of the waardestelling. For example, the Sint Josephchurch is partly made of reinforced concrete. Back then, this was very uncommon so it could be one of today's qualities.
For this research I will use the original drawings but also pictures of the original state. Further, it is important to make some calculations of the construction so I can try to say if the building can adapt future transformations.

The social level is about finding the right target for a new function. I need to find the needs from the residents and see if there is a function which could suit these needs. For me it is important to search for the diversity of the residents in age, income, lineage and education. But also, how did the neighbourhood once start and how did it evolve in time. What is the social structure of the neighbourhood and what are the expectations about this development. There are different rapports written about the structure of the neighbourhood and problems.

Picture of the construction Sint Josephchurch

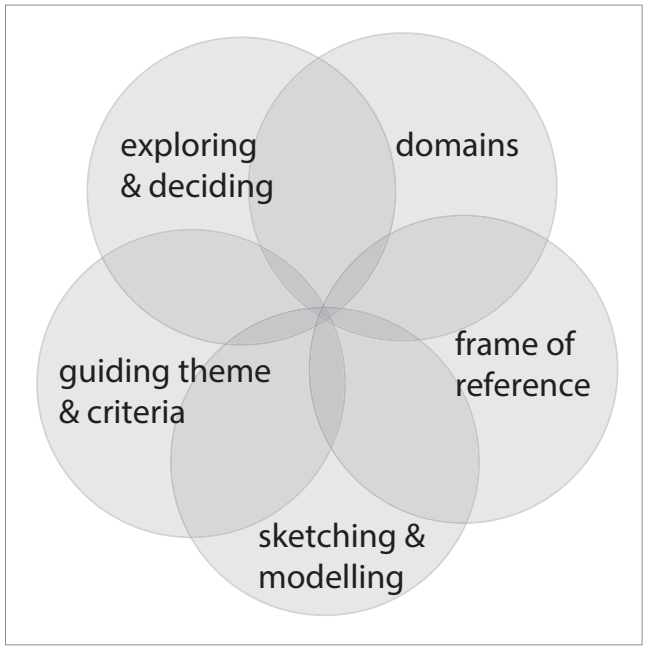


Figure 4.1: Generic elements

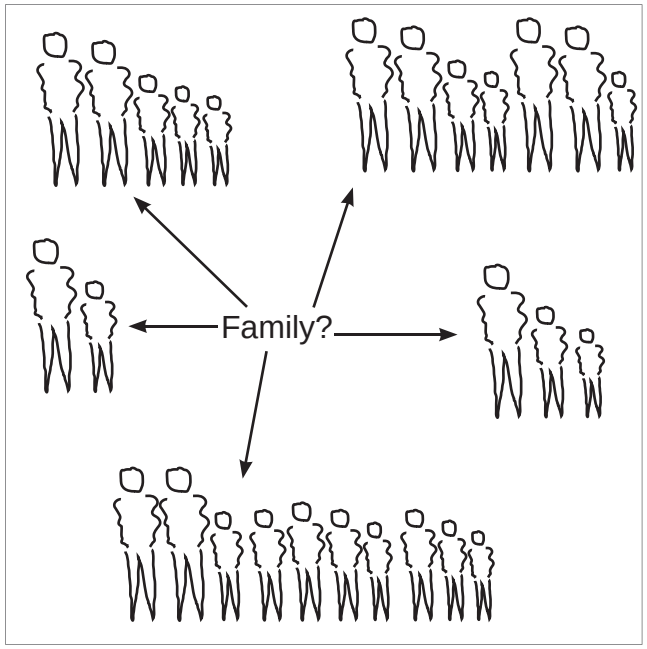


Figure 4.2: Concept ‘family’

These could be very interesting to take into account. The residents of the area did coöperate with these so I can also read their opinion. Next to this, it would be also interesting to interview a few residents about their opinion of the area.

So to list the sources I want to use:
- original drawings from archive
- maps
- old and new pictures
- articles
- books
- interviews
- Internet

Therefore I will use the archive, the library and the internet. From the library I will use different articles but also books about Amsterdam and the history. Amsterdam-West has made different rapports about the area and the buildings.

This research is a collection of information which I need to collect before and during the design. The first period is about analyzing and setting up a clear view of the existing structure which is the subject. After this analysis, during the design, I will research by designing. Therefore I will use an empirical research. Breen: ‘‘In empirical research the task is essentially to see if certain, previously determined, hypotheses are correct”[1]. So I will set an hypothese and research by making a design if this hypothese is true. For this designing I will also use modelling, which I will explain more in the next paragraph.

1) ‘Design driven Research’; Jack Breen, 2002, In: Ways to study and research urban, architectural and technical design

Re-design Method

My re-design will have the research as input. I would like to make a realistic design which could really be implied at the area. Thats why I want to use the research, the facts as I see them, for the decisions in my re-design.

One year ago I followed the course ‘van Gezel tot Meester’ at Elise van Dooren and Luc Willekens. In this course we learned a different approach of designing which was based on a research of Elise van Dooren. She found during her research that different elements of design proccesses were communal. This were elements that appeared in every design process, sometimes more or sometimes less, but they were present. She called this ‘generic elements’ and divided it into 5 parts[2], see figure 1.

Guiding theme and criteria
A guiding theme is the first generic element of a design process. This will be the ‘rack’ on which all decisions can be hung. The rack will be the main direction where you will search for answers and is always personal. You could have the same guiding theme as someone else but come up with a different design because of your own criteria.

Hertzberger says about this: “The eventual design is always an interpretation of the concept. Another designer would probably have made something else, as everyone has their own individual world of associations to throw at it”[3].

These associations are formed by your own criteria. If your concept is for example ‘family’, this will have a different association for a lot of people. My parents got divorced and I have one little brother and sister, that is my family. But for someone who has a father who has two wives, a family will be something different. This is maybe an extreme example but clearly shows how your own associations and criteria will be formed by the things you learn and experience when you grow up. Sometimes criteria are common, for example the criteria in the ‘Bouwbesluit’ but a lot of criteria are formed by yourself.

I would like to choose a guiding theme which is clear and where I can draw a diagram of. It is important for me that I can explain my concept with a drawing which is understandable for everybody.

Exploring and deciding
This element is about doing research and decide which way you are going. For example, the research is about what material to apply on the facade. You explore different materials and applications and in the end, make a decision.

The second part, of making a decision was always a harsh one for me. I always postponed the decision and this took me a lot of time. I learned in this course that your choices aren’t final and it could help you with the other decisions. I could always look back if the decision turned out to be a bad one. Also, if I make a decision, I can work further on other elements which will maybe raise also questions. This can help me to keep evolving but if I do not move forward, the design will not evolve enough.

2) ‘Making explicit in design education: generic elements in the design process’, Elise van Dooren, 2011
3) ‘Perceiving and conceiving’; Herman Hertzberger, 2002; In: Ways to study and research urban, architectural and technical design

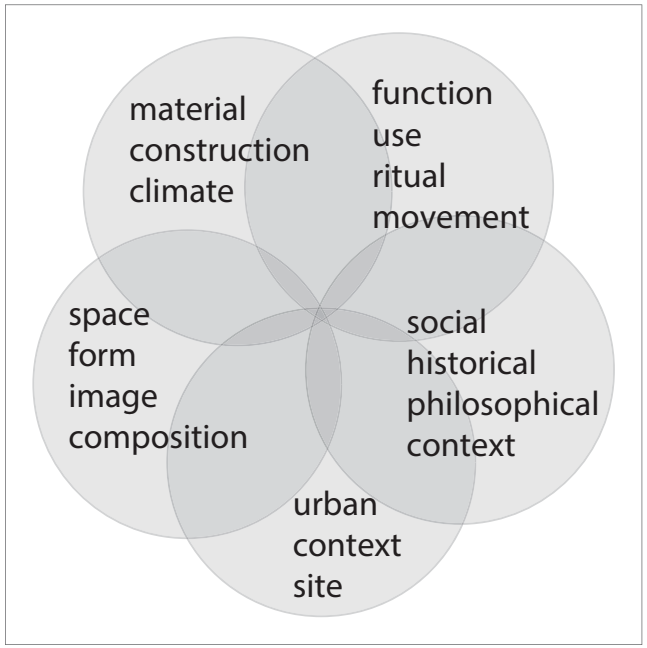


Figure 4.3: Domains

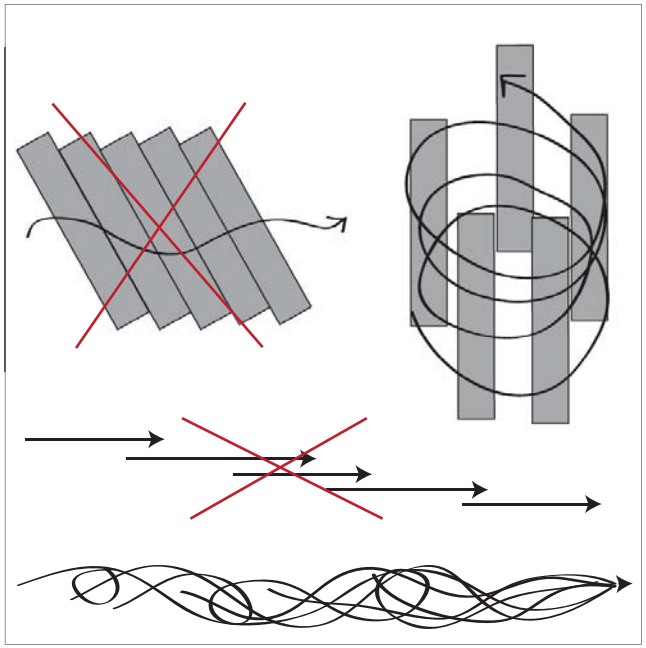


Figure 4.4: Use of generic elements

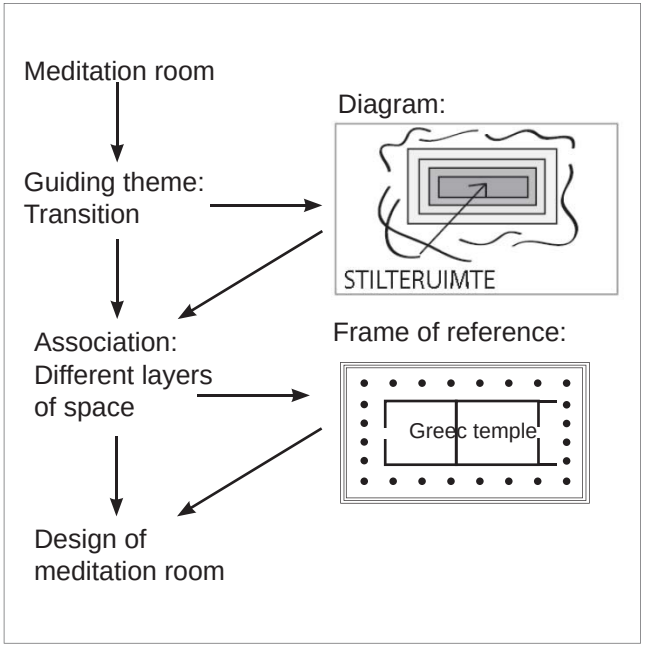


Figure 4.5: Frame of reference

Figure 4.6: Modelling

Domains
The domains are parts of the design which need to be explained and developed, figure 4.3. The domains are:

- space / form / image / composition
- urban / context / site
- social / historical / philosophical context
- function / use / ritual / movement
- material / construction / climate

The use of this elements was not total new for me. But what was really new was the way these elements were used. In earlier projects these domains were mostly used in a linear way, see figure 4.4. They were treated after eachother and often, already finished during the project. With this approach, all domains where treated, all the time. Of course can some parts stand still for a moment but the goal is an iterative proces.

Leupen says about this : "Een ontwerpproces is geen eenvoudig vertaalproces, het is eerder te beschouwen als een creatief proces waarbij de ontwerper een mogelijke formele uitwerking bedenkt, deze toetst aan de gestelde eisen, vervolgens de mogelijke oplossingen verwerpt of bijstelt om vervolgens opnieuw te toetsen etc. Het is een iteratief proces dat deels cyclisch, deels in diverse richtingen doorlopen wordt, waarbij het zich telkens verder verdiept" [4].

This is something where I am fully aware of now. For a long time I thought it had to be a linear process. I often did not have enough time at the end of a project to make a proper construction design. Now I see I need to take all this parts into account to make a good integrated design. These domains will I definitely use during the design process. If I get stuck on some part I could use this list to check if there are parts where I can work on or if something is missing.

Frame of reference
The frame of reference is something a student will develop through the years. Schön says: "Practitioners need to build up a 'library of the mind', each element of which contains a use of a theoretical perspective to make sense of a practice situation"[5]. This 'library of the mind' has also to do with you assocations and criteria. If for example, you need to design a meditation room and your guiding theme is transition, you could think about different layers in the building. For me at that moment I thought about a greec temple which is layered in different ways. This reference was therefore of influence on my design, see figure 4.5.

I do not have a big 'library' with names and year numbers. But I do have a lot of images in my mind and are capable of finding a reference which can be useful for my design.

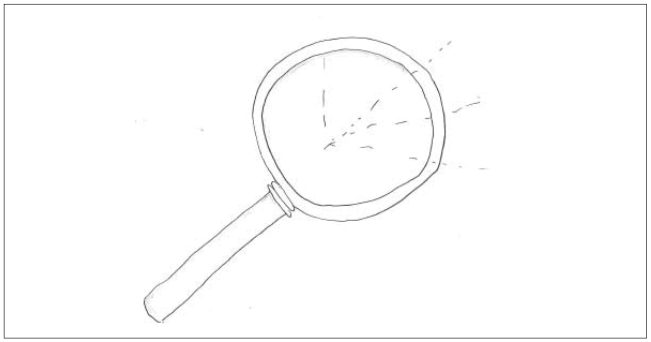
Language of sketching and modelling
Sketching and modelling are an important part of my design procces. I learned that I can often make a better decision if I really build my design. In figure 4.6 you see the development of a schematic design. I already knew I wanted this long row of cubics but the question was how they needed to be organised. During the modelling I found the solution and also that I needed bigger elements for the organization.

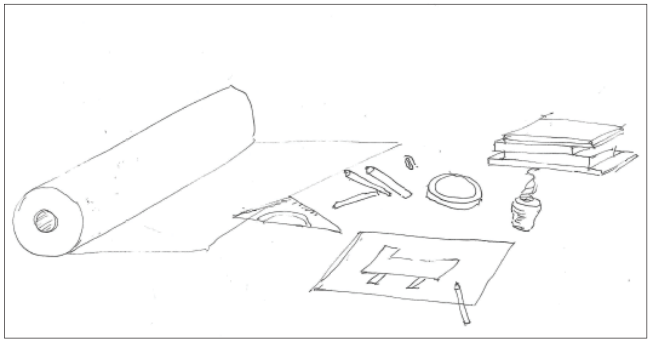
Use
For me the use of generic elements was a new way of approaching my design process but a very valuable one. In earlier projects I often had the feeling my project wasn't coherent enough. In this design project I want to use all this elements in a conscious way. During my design process I will keep a list with me where all these elements and the domains are written so I can remind myself of them.

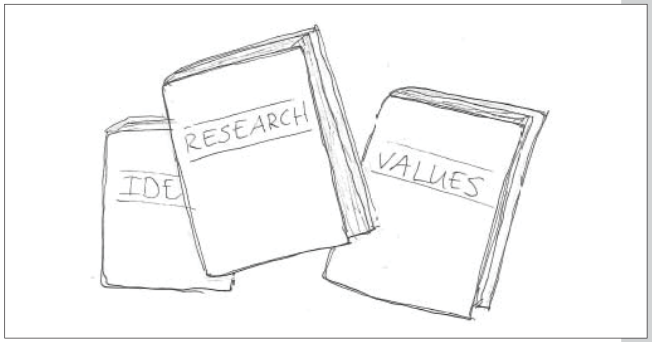
4) Ontwerp en analyse, Leupen, B. et al; 2007 Rotterdam

5) The design studio, an exploration of its traditions & potential; Schön, D.A., 1985, London

Research Results







Research Results

In this chapter I will present my research results. This research zooms in at four levels:

- urban level
- social level
- architectural level
- technical level

All these levels have a research question, as explained in chapter 3. Not all research questions of chapter 3 are answered as explicit as that they are stated. For each level, a main question is stated and answered. In the next period, my goal is to answer all subquestions but a lot of information is already in the researches that I have done.

After this research, a value assesment is shown wherein I will tell you what the most important values are, according to me. This value assesment is based on the four different levels. I will conclude with some ideas about the redevelopment of the area, the church and the ensemble. This ideas are shown with some sketches and they illustrate my first ideas for the redesign.

Stack of paper (www.ricohblog.nl)

Part 1: Urban analysis

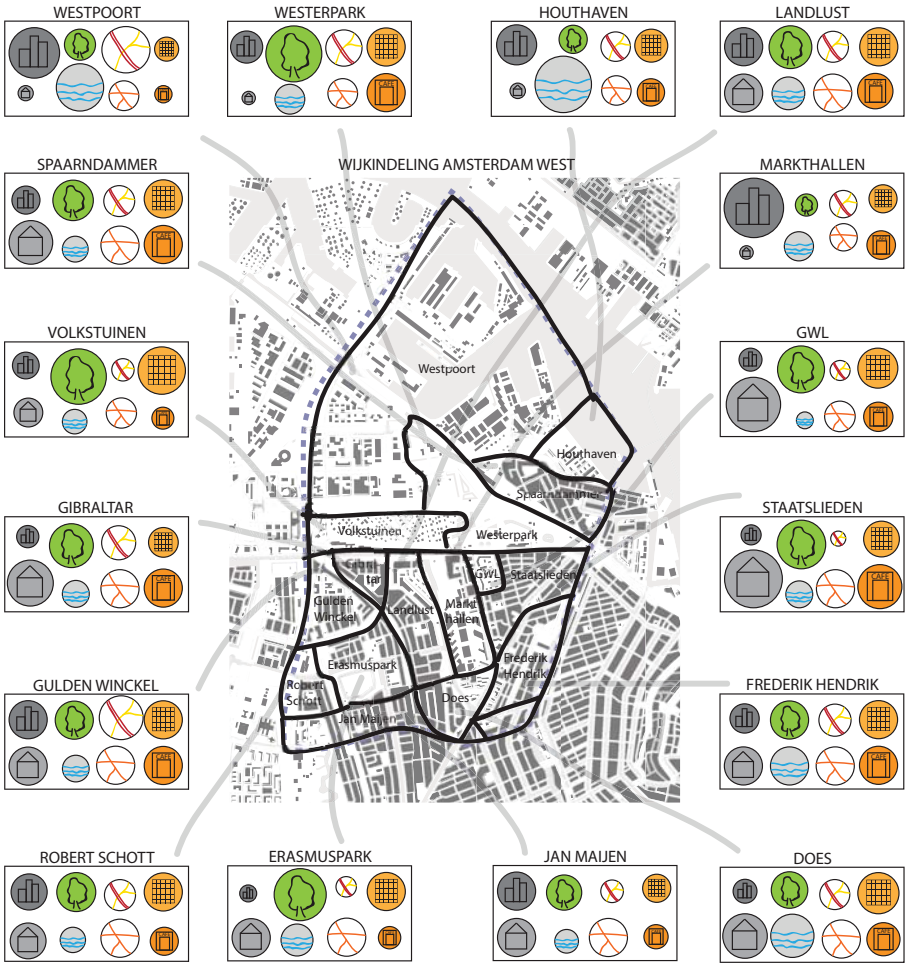


Figure 1.1: Scan of Amsterdam West

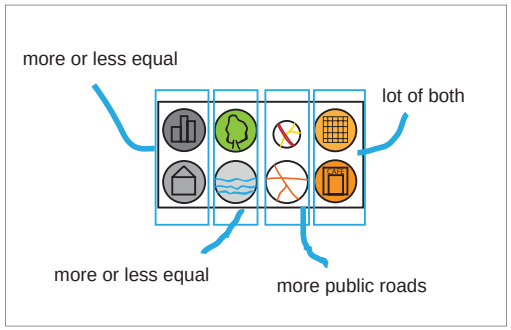


Figure 1.2: Requirements

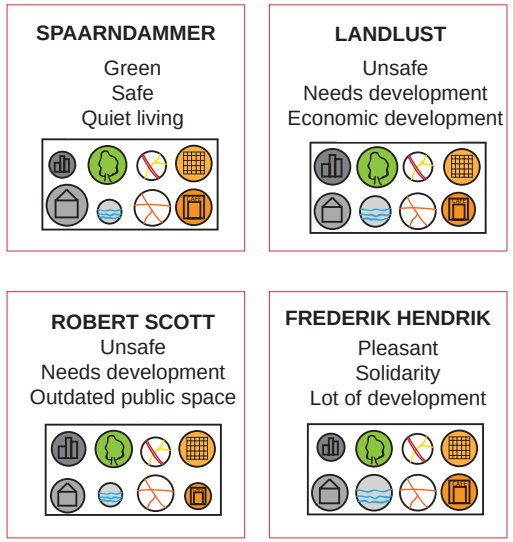


Figure 1.3: Chosen districts

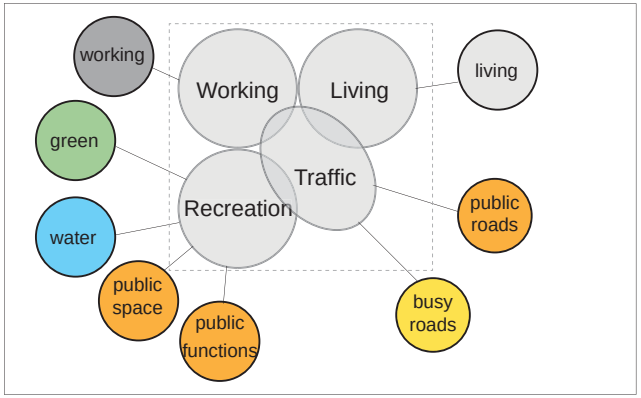


Figure 1.4: From AUP to different categories

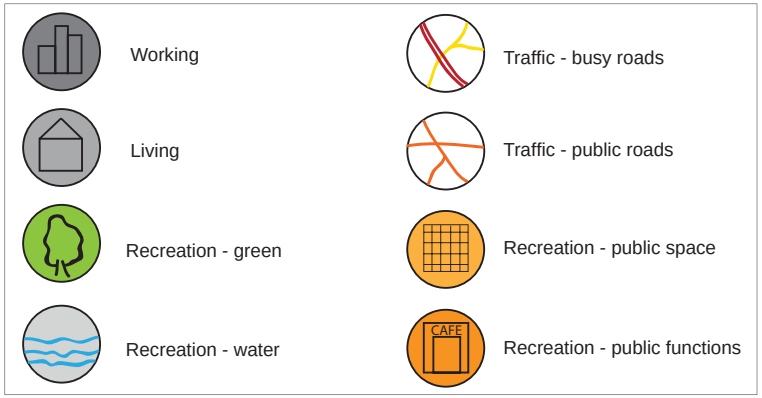


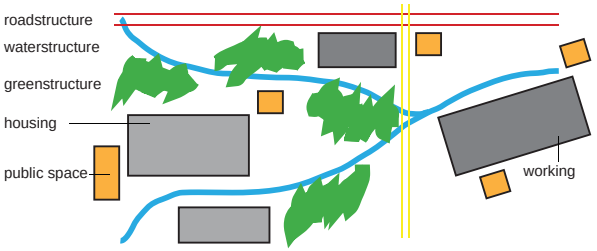
Figure 1.5: Categories of the scan

Urban analysis

My resarch question for the urban analysis is:

What were and are the needs of the districts Landlust, Spaarndammer and Robert Scott regarding the use of the public space?

First I will explain why I chose these three districts and how I made this choice. On the left you see a scan made of Amsterdam West. All different districts are evaluated on 8 points. These points are based on the Amsterdam Uitbreidingsplan. The motto back then was about keeping living, working and recreation seperated but joint by traffic[1]. So I made 4 categories which match this partition. Because my research question is about public space I added a division in the category of recreation and traffic (figure 1.4). The recreation category is split in 4 different points which are about public structure and public space[2]. According to Han Meyer (2006) there are two different categories public space. The first one is about public structure, the water, the roads and the greenstructure. The second one is about public space which you could consider as public points. Like public functions, squares and playgrounds. Schematically, it could look like this:



For the scan of Amsterdam West, the public structure is parted in water and green and the public space is parted in public space and public functions (figure 1.4). I searched for areas where working and living was more or less equal present (figure 1.2). The same applies for the recreation part. Because a few busy roads head their way trough Amsterdam West, I parted the category traffic also in public roads and busy traffic. This because a street can also be a public space for the residents of the districts.

After the scan, 4 districts stood out. This were Spaarndammer, Landlust, Robert Scott and Frederik Hendrik. All this districts found the requirements asked as in figure 1.2. Of these four, Spaarndammer, Robert Scott and Landlust are selected. Robert Scott and Landlust get a low grade from their residents, in contrast to the other two[3]. It is interesting to research these because if the residents are unsatisfied, they could hace a lot of 'needs' regarding the public space. Spaarndammer will be the 'good' opponent which I compare them with.

Sources:
1) Het Algemeen Uitbreidingsplan van Amsterdam; Rossem, van, V.; 1993; NAI Uitgevers
2) Het ontwerp van de openbare ruimte; 2006; Meyer, H;
3) Neighbourhoodprofiles Robert Scott, Landlust, Frederik Hendrik and Spaarndammer
For the scan www.maps.amsterdam.com, www.maps.google.com, groeikaarten.pdf and the presentation of the present situation

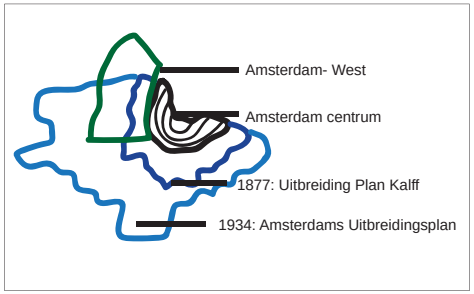


Figure 1.6: Amsterdam (-West)

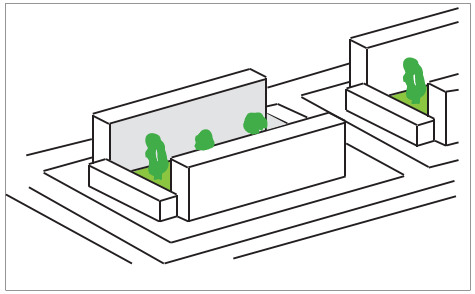


Figure 1.7: Row housing and communal gardens

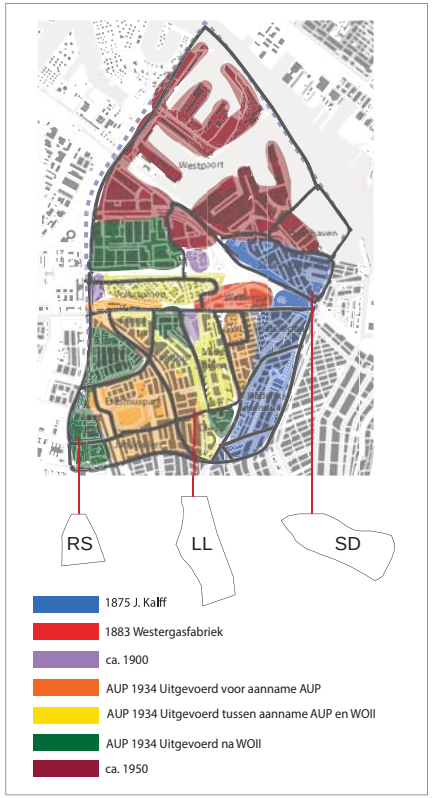


Figure 1.11: Amsterdam West through time

Figure 1.9: Plan Kalff (1875) (bronnenuitamsterdam.nl)

Figure 1.10: AUP (1934) (kaartenkamer Bouwkunde)

Figure 1.12: Robert Scott neighbourhood

Figure 1.13: Landlust neighbourhood

Figure 1.14: Spaarndammer neighbourhood

Past

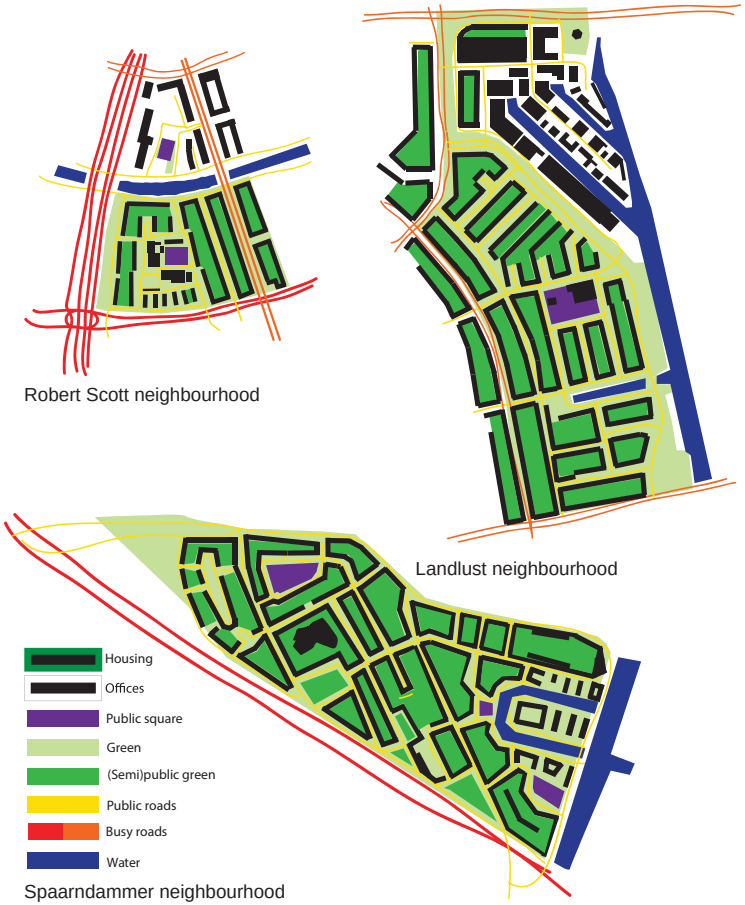
The three neighbourhoods were built in different time periods as seen in the figures on the left. In figure 1.6 you see the different parts of Amsterdam-West according to the time build. Spaarndammer was build during the completion of Plan Kalff from 1875 (figure 1.11). This was the first expansion of Amsterdam. Because of the Industrial Revolution, Amsterdam burst at its seams. There lived too much people in Amsterdam and the expectation was, it would get only worse. Therefore, a plan was made, Plan Kalff, for an expansion of Amsterdam. This plan was mainly build along existing ditches. It brought space but most important, a lot of housing[1].

The second big expansion was the Amsterdam Uitbreidingsplan (figure 1.10). This happened in 1934. The motto was: Light, air and space. According to the architects, everyone should have a good dwelling with enough daylight and space. So they experimented with row housing and communal gardens (figure 1.7). In the Robert Scottneighbourhood you see clearly that the rows are facing the same direction. It is build in two different time zones, before and after WOII. Landlust is build in three parts, which is clearly visible. As said before, the architects wanted to keep working, living and recreation seperated but bound them by traffic[2]. This is still visible and explained more at the next page.
Comparing Spaarndammer with Landlust and Robert Scott there is an important difference visible in the housing. In Spaarndammer, the buildings follow the existing structure of the polder which was already there. In Robert Scott and Landlust, this structure was overruled. A new structure for the buildings was made[3].
So, back to the research question:

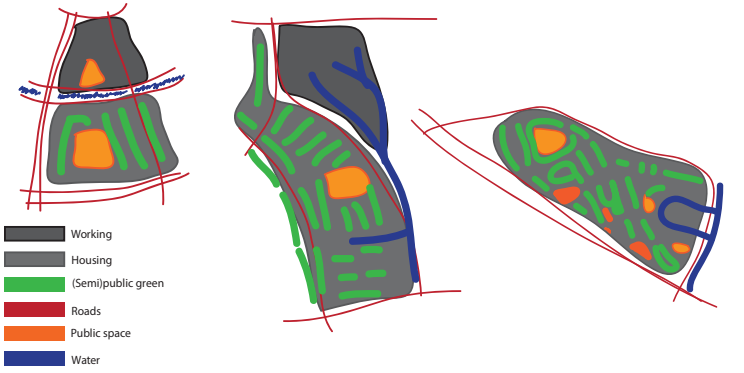
What were and are the needs of the districts
Landlust, Spaarndammer and Robert Scott
regarding the use of the public space?

With needs I mean, the elements residents need regarding the public space. These elements could be some functions for example but also, water, green or public squares. Next to this, the residents can have an opinion about how this should be carried out or changed. It could be that the current situation is not satisfying enough. Interesting for this research is to find out what they think they need in this situation. For the present situation, I can search for this needs in the neighbourhood profiles and other documents about the neighbourhoods[4].

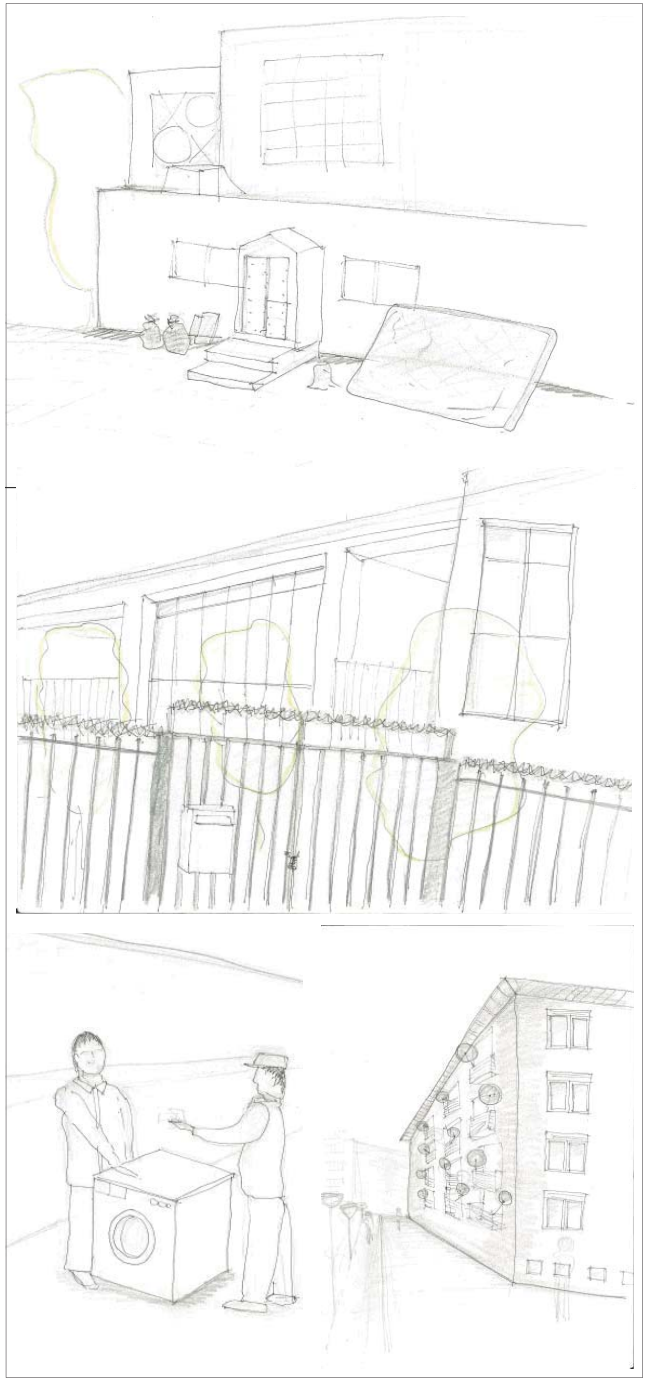
Sources:
1) Common analysis Past-Present-Future of Group Mixed Projects
2) Stadsontwikkeling van Amsterdam 1939-1967; Velde, van der, J.J.;1968; Scheltema en Holkema
3) Het Algemeen Uitbreidingsplan van Amsterdam; Rossem, van, V.; 1993; NAI Uitgevers
4) Neighbourhoodprofiles Spaarndammer, Landlust, Robert Scott; Amsterdam-West



1:15: Three neighbourhoods



1:16: Three neighbourhoods schematic



1:17: Sketches public space

Present

On the left you see the three different districts, all on the same scale. The influences of the Amsterdams Uitbreidingsplan are still very good visible. Robert Scott and Landlust have both a clear seperation between living and working. The upper half is full of offices and the lower half is almost only living. When you look at Spaarndammer you do not see a clear officepart of the neighbourhood. What they all have in common is that they are surrounded by busy roads but in the area itself, there are almost only public roads.

When you look at the public spaces, you see that Spaarndammer has a lot of public squares and green areas. Also, in this area are some green areas accesible that lay in between the houses. In the other neighbourhoods, these green areas are almost always locked and not accesible. Further, in Spaarndammer is a clear axe whereupon a lot of public functions are situated.This is a contrast with Robert Scott and Landlust where such a row of public functions is situated at an edge of the neighbourhood.

What is interesting is that Spaarndammer has circa 8000 residents. Landlust has 6500 residents and Robert Scott 3000. De density of the areas is as follows:
- Spaarndammer: 7995/337 km2 = 23,73 residents/km2
- Landlust: 6428/522 km2 = 12,31 residents/km2
- Robert Scott: 2995/196 km2 = 15,28 residents/km2

The density in Amsterdam is 47,88 residents/km2 so this is a big difference. In the center of Amsterdam live more people than in the se areas because of different housing types, but it is still a big difference.

In the sketches in figure 1.17 you see a few sketches of public spaces in Robert Scott and Landlust. In the first you see garbage on the street, which you see a lot in this neighbourhoods. The second drawing is of a fence, there are many fences present in this areas. What is also present, are the satellites. Most row houses consist of four or five floors with balconies. If you look along them, a lot of satellites are present. Further you see that many activities are happening on the streets. I stumbled on two men selling a washing machine to eachother on the middle of the street.

Sources:
1) Neighbourhoodprofiles Robert Scott, Landlust and Spaarndammer
Drawings made by Jolien de Jager

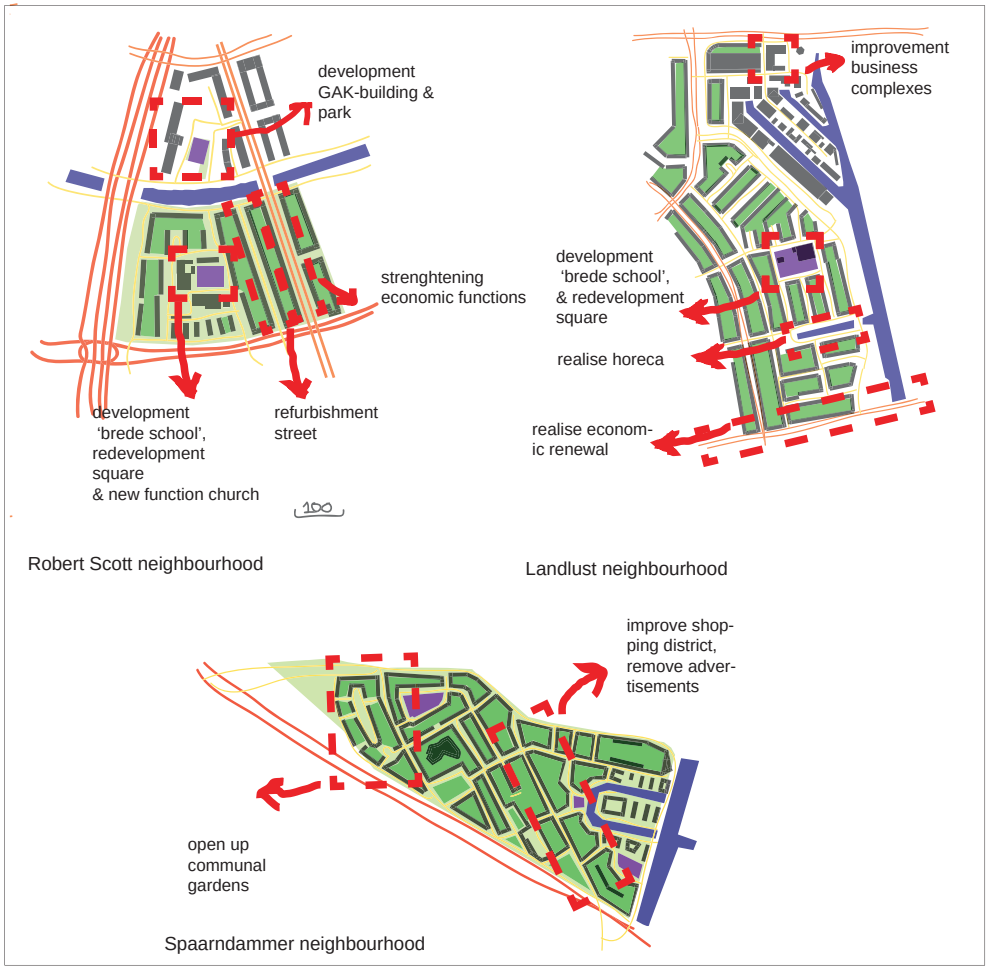


Figure 1.18: Future plans neighbourhoods

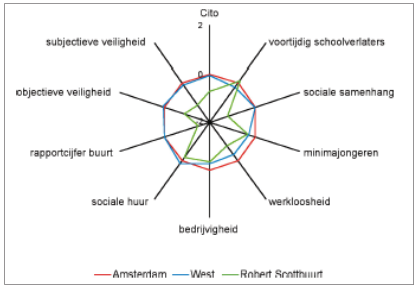


Figure 1.19: Robert Scott (neighbourhoodprofile)

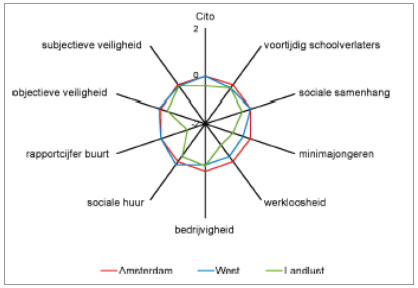


Figure 1.20: Landlust (neighbourhoodprofile)

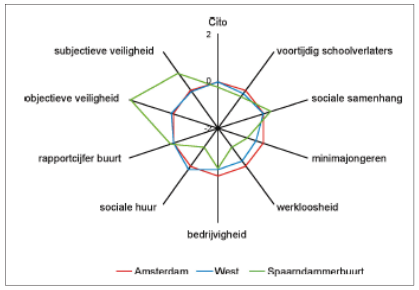


Figure 1.21: Spaarndammer (neighbourhoodprofile)

- More maintenance green
- Maintenance public space
- Small business in plint
- Safer traffic around square

Robert Scott neighbourhood

- More maintenance green
- Kitchen- and flowergardens
- Maintenance public space
- More camera's
- Realise economic renewal
- Safe bicycle paths

Landlust neighbourhood

- Maybe open up more communal gardens
- Improve air quality
- More bike racks
- Improving shopping district
- Safer bicycle paths
- Cleaner streets

Spaarndammer neighbourhood

Figure 1.22: Needs of the residents (neighbourhoodprofiles)

Future

The residents in Robert Scott and Landlust gave an insufficient grade for their neghbourhood. I would like to find out what is wrong and what the residents think they need. In figure 1.19,1.20 and 1.21 you see three diagrams about the neighbourhoods. They are compared with Amsterdam West and Amsterdam itself and you see clearly the first two score worse than Spaarndammer, the green line. The grade the people give to their neigbourhood is at Spaarndammer even higher than in Amsterdam[1].

If you look at the neighbourhoodprofiles, the 'bad' neighbourhoods have a lot in common (figure 1.18). They both want to develop a 'brede school' around a square in the districts. The brede school should fulfill a position that is really the heart of the neighbourhood. In this heart, a lot of activities will take place. It should function as a community center where people of all ages can come together and bond.

They also want to strenghtening their economic place by improving the two important streets in the plan. This by adding new public functions and renovate the street. In Spaarndammer they also want to improve the shopping district but by removing advertisements.

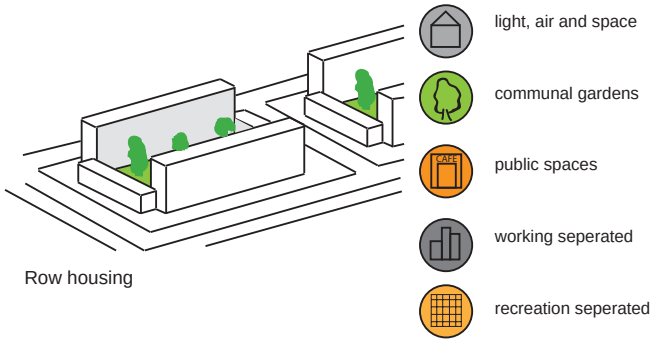
In both neighbourhoods, the people ask for more maintenance of the green and the public space. All three districts are green but the most green is hidden in the communal gardens. In Spaarndammer are already some of these gardens accesible and is the plan to open up more gardens.

In figure 1.22 the ´needs´ are combined. Altough all three neighbourhoods are situated near the water, the residents do not feel it needs maintenance or redevelopment. All other four categories of the public space are listed. If you compare the three neighbourhoods, you see that Robert Scott and Landlust want maintenance and economic development. Spaarndammer wants to improve the air quality and the shopping district. The most needs in this area are about improving instead of development. That is the main difference with Landlust and Robert Scott

Sources:
1) Neighbourhoodprofiles Robert Scott, Landlust and Spaarndammer; Amsterdam-West
2) www.maps.amsterdam.nl, www.maps.google.com

WERE LANDLUST / ROBERT SCOTT

Light, air and space - More housing
Living, working and recreation parted, connected by traffic
Communal gardens

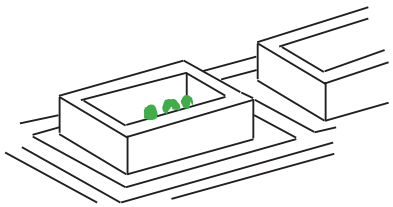


Row housing

light, air and space
communal gardens
public spaces
working seperated
recreation seperated

WERE SPAARNDAMMER

More housing
Closed blocks for housing
3 parks
Communal gardens



Block housing

space
communal gardens
public spaces
working mixed
recreation mixed

1:23: Were the needs

ARE LANDLUST	**ARE** ROBERT SCOTT	**ARE** SPAARNDAMMER
- Development businesscomplex	- Small business in plint	- Small business in plint
- Renovation housing	- Renovation housing - Redevelopment GAK-building	
- Maintenance/kitchen- and flowergardens	- Maintenance green	- Open up more communal gardens
- Realise horeca at waterside		
- More camera's	- Realise economic renewal	
- Safer bicycle paths	- Safer traffic around square school	- Safer cycling paths - Cleaner streets
- Maintenance public space - Redevelopment public square	- Maintenance public space - Redevelopment public square	- Improve air quality - More bike racks
- Development Brede School	- Development Brede School	- Improve shopping area

1:24: Are the needs

Conclusion

My research question was:

What were and are the needs of the districts
Landlust, Spaarndammer and Robert Scott
regarding the use of the public space?

After my research I can conclude that the needs where light, air and space in all three neighbourhoods. It was a motto the architects of the AUP came up with but it matches also with Plan Kalff. In that time, Amsterdam burst at its seams desperately needed more housing. The difference with the AUP is the structure of the neighbourhood. The AUP had a clear division between working, living and recreation. Row houses were used here instead of the block houses in Spaarndammer. The difference in the public space was that in Spaarndammer this was mixed with the other functions but in the other two seperated.

In figure 1.24 you see the three districts compared in a scheme. What you clearly see here is that Landlust and Robert Scott have a lot of same needs regarding the public space. What they have in common with Spaarndammer is need for safer traffic and the development of businesses in the neighbourhood. The squares in this neighbourhood already function well and have a positive influence on the area. Because in Spaarndammer the functions are more mixed, you could say that Robert Scott and Landlust both need this too. With the brede school, in the neighbourhoods could a more mixed area be created.

If you compare the three areas in the current situation, the Spaarndammer neighbourhood needs improvement of certain aspects but the rest need development and maintenance. It could be interesting to do a research on how the needs of the Robert Scott area are fullfilled in the Spaarndammer area. For future transformations, these solutions could be helpful by the redesign of the masterplan of the Robert Scott neighbourhood. In the rest of the analyzes I will focus on the Robert Scott because this area will be the subject of my redesign.

Sources: Neighbourhoodprofiles Landlust, Robert Scott and Spaarndammer
Het Algemeen Uitbreidingsplan van Amsterdam; Rossem, van, V.; 1993; NAI Uitgevers

Part 2: Social analysis

Social analysis

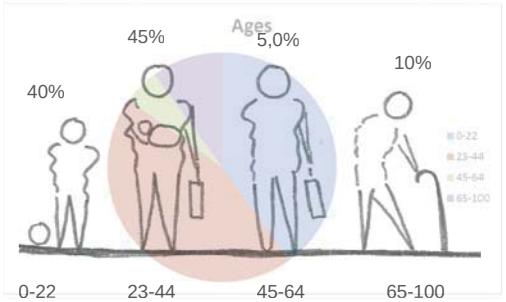


Figure 2.1: Ages in the Robert Scott neighbourhood 1952

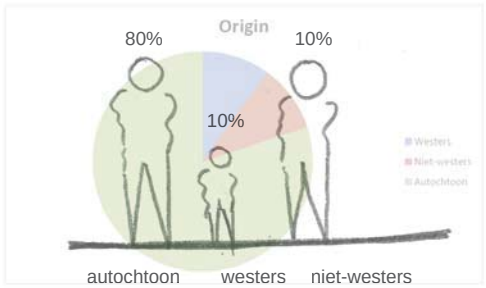


Figure 2.2: Origin in the Robert Scott neighbourhood 1952

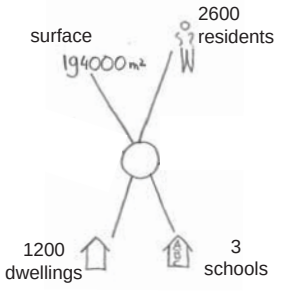


Figure 2.3: Different elements 1952

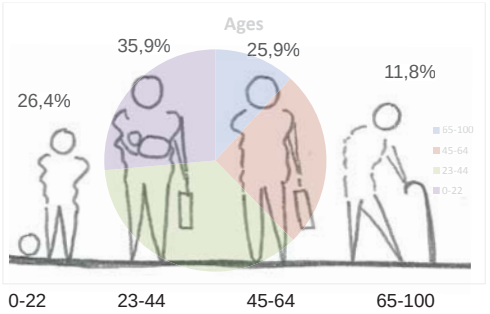


Figure 2.4: Ages in the Robert Scott neighbourhood 2012

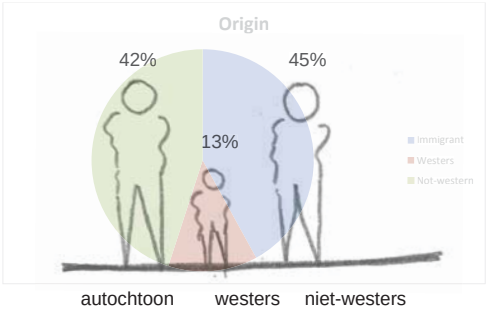


Figure 2.5: Origin in the Robert Scott neighbourhood 2012

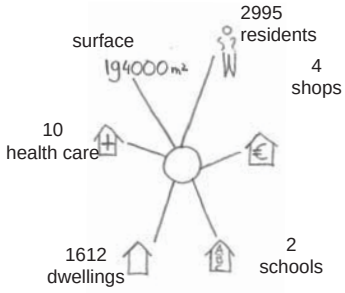


Figure 2.6: Different elements 2012

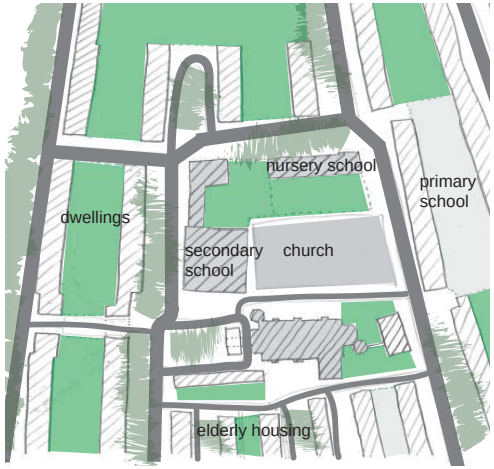


Figure 2.7: Buildings south Robert Scott[4]

List of buildings:
1. Sint Josephchurch (1952)
   G.H.M. Holt and K.P. Tholens
2. Monastery (1953)
   G.H.M. Holt
3. ROC, ULO school (1958-1960)
   A. Evers and G.J.M Sarlemijn
4. Nursery school (1959-1963)
   A. Evers and G.J.M Sarlemijn
5. Primary school (1954)
   K.P. Tholens en L. van Steen
   hardt Carré
6. Elderly housing (1950)
   G.H.M. Holt and K.P. Tholens

In this chapter, the social structure of the Robert Scott district will be explained. While working on the analysis I found out that I was searching for how the public space is used. Therefore, I need to know who the users are. While working on my thesisplan I decided to add an extra chapter about the social structure of the neighbourhood so it would get full attention.

The Robert Scott neighbourhood was mainly built in 1952. It was built as a Roman Catholic neighbourhood with a church in the middle. In this period a lot of people married which they deferred because of the WOII. Also a lot of children were born right after the war, a babyboom. In 1952, this stagnated. The houses in this neighbourhood were inhabited by young families which moved out of the older parts of Amsterdam. Therefore, a large part of the neighbourhood was young, under 44. In figure 2.1 and 2.2 are the age and origin shown of 1952. These figures are based on information from two sources but are a rough estimation[1,3].

In the south of the Robert Scott neighbourhood a square was made. Around this square a few buildings were built as a Roman Catholic enclave in the middle of the neighbourhood[3]. A nursery school, primary school and a secondary school were built. The main building at the square was the Robert Scott church, a Roman Catholic church. At the south of the church, elderly houses were built so the part of elderly was here larger than in other areas. As said, the neighbourhood was ment as a catholic neighbourhood and the schools were also catholic.

During the years, the composition of the area changed. Nowadays, only 42% is autochtoon. The neighbourhood is full of different origins but the main part is Turkish or Moroccan. Comparing to Amsterdam-West, Robert Scott is still a young and old neighbourhood. The groups of 23-44 and 45-64 are smaller than in Amsterdam-West. From the children 60% has learning difficulties and that is a lot (figure 2.4 and 2.5)[2,3]. The Robert Scott neighbourhood is a so called ‘Krachtwijk; which means the government will subisidize more on physical, social and economic levels because in this areas the problems are accumulated. The expectations for the grow of the residents is that the ages in the neighbourhood will shift to the middle because of aging of the neighbourhood. Also, the houses are more often habitated by people who live alone.

Sources:
1) Demografisch Eeuwboek Amsterdam; Ontwikkelingen tussen 1900 en 2000
2) Neighbourhood profile Robert Scott
3) Expeditie Robert Scott; Op reis naar een mooie toekomst!, Vernieuwingsplan Robert Scottbuurt, october 2010
4) Uitgangspunten monumentale waarden Robert Scottbuurt (concept 2009)

Part 3: Architectural analysis

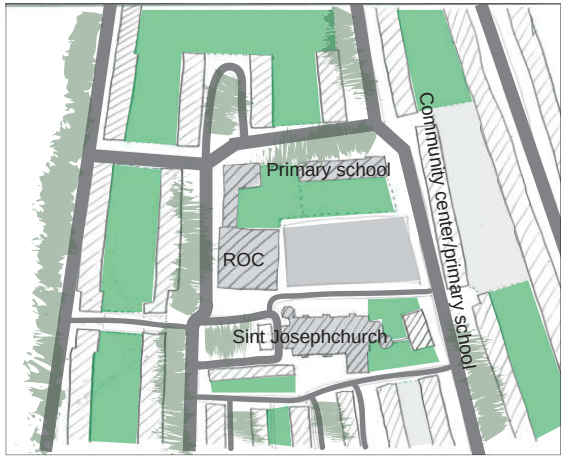


Figure 3.1: Situation Robert Scott Neighbourhood

Figure 3.7: Sint Josephchurch (1952)

Figure 3.2: G.H.M. Holt

Figure 3.3: K.P. Tholens

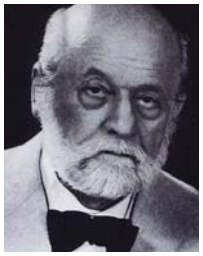


Figure 3.4: A. Perret

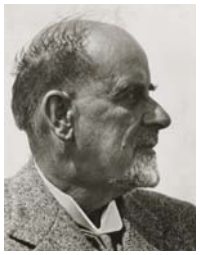


Figure 3.5: Karl Moser

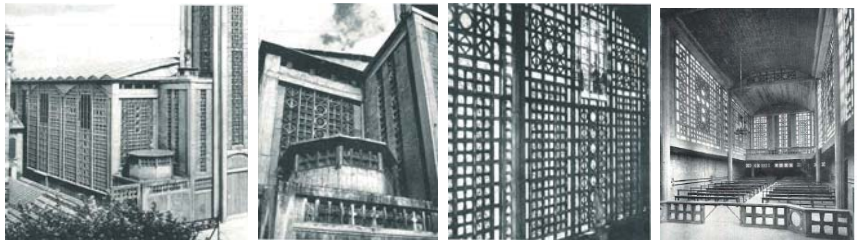


Figure 3.6: Notre Dame, La Raincy (1922)

Figure 3.8: St-Anthony church, Basel (1926) and Kunsthaus, Zurich (1917)

Figure 3.9: Secondary school/ROC (1958-1960)

Figure 3.10: Primary school/community center (1954)

Figure 3.11: Nursery school (1959-1963)

Architectural analysis

My resarch question for the architectural analysis is:

What is the transition
of the church and the ensemble
to the public space?

First let me explain more about the church and its context, also in a historical way (figure 3.1, 3.7, 3.9,3.10 and 3.11). As explained in last chapter, the church and the ensemble are built in the Robert Scott neighbourhood which is situated in Bos en Lommer. Gerard Holt[1] (figure 3.2) was involved with the design of Bos en Lommer, he designed row houses in the Akbarstraat (1949), elderly homes (1950) nearby the Sint Josephchurch (1950-1952) which he designed with K.P. Tholens (figure 3.3)[2].

Gerard Holt (1904-1988) grew up in Haarlem and was raised as a Roman Catholic but liberal and socialistic. This later exposed in his work and activities. He was involved with the church but always interested in what happened in the world and what was important at that moment. He studied architecture from 1924 at the Haarlemse School voor Bouwkunde en Versierende Kunstambachten. After this he worked at different offices. He was involved with De 8 en Opbouw and was a member of FORUM (1948-1955) and the Katholieke Weekblad (1946-1951). From 1930 he was an independent architect and a critic opponent of Delftse School and Bossche School. He was inspired by Het Nieuwe Bouwen which he mainly applied in his social housing designs. Through the years he worked together with A. Staal and B. Bijvoet and he built mainly social housing, churches and theatres.

For the design of the Sint Josephchurch in the Robert Scott neighbourhood, he was inspired by two people. The first was Auguste Perret because of the chapel of the monastery St.Symphorien at Vanves (1927), St. Therese at Marmigny (1932) and the Notre Dame at Le Raincy (1923), which is seen in figure 3.6[3]. Auguste Perret (1874-1954) was a French architect who was specialised in reinforced concrete[4]. Its said he learned Le Corbusier build with it. The first project where he applied reinforced concrete was the Casino in Saint-Malo (1899). His brother Gustave was also an architect and they worked often together. In his worked he mixed up neoclassicism with modern elements. Holt was inspired by him because of the use of reinforced concrete which he could use to build a less expensive building.
He was also inspired by Karl Moser, because of the St-Anthony church in Basel and the Kunsthaus in Zurich (figure 3.8)

Sources:
1) Architect G.H.M. Holt (1904): sociale woningbouw, kerken, theaters, Hildebrand P.G. de Boer, 1983, Van Gennep, Amsterdam
2) K.P. Tholens :Moderne architectuur - traditionele vormen, David Mulder, 2011, BONAS
3) Concrete; the vision of a new architecture; a study of Auguste Perret and his precursors, Peter Collins, 1959, Faber and Faber
4) De Westerse Architectuur: Een geschiedenis, David Watkin, 2001, SUN, p601-605;
Pictures of architects:
www.nai.nl / www.phaidon.com (pictures of exhibition of Karl Moser)

Design process

Figure 3.12: First design 1941

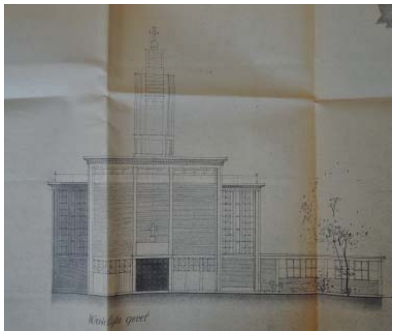


Figure 3.13: Design 1949 with large windows

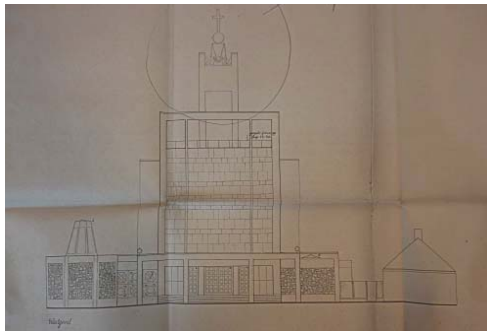


Figure 3.14: Final Design 1949

Figure 3.15: Limburgse natuursteen / concrete facade / concrete grind facade / brick inside / large windows / round windows in church

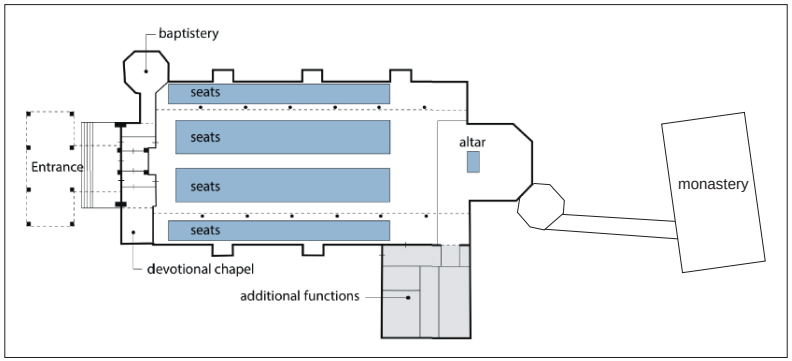


Figure 3.16: Groundfloor

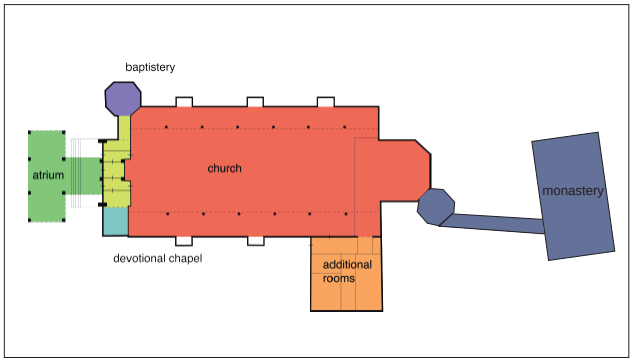


Figure 3.17: Spatial sequence

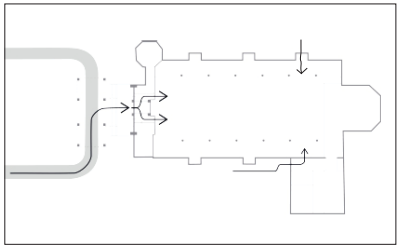


Figure 3.18: Approach

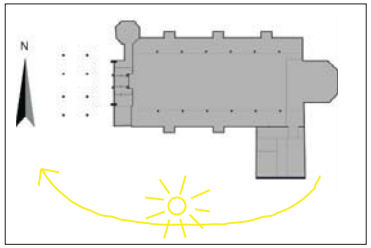


Figure 3.19: Orientation

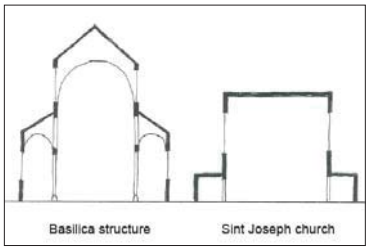


Figure 3.20: Structure

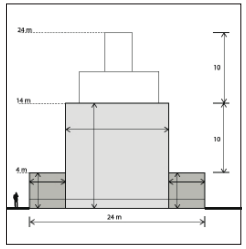


Figure 3.21: Measurements

In 1926, Karel Tholens already started with a design for the church but this assignment was cancelled[1]. Later in 1941 the plan was reinitiated and given to Gerard Holt. Tholens was a supporting factor in the design proces of Holt. This proces started in 1941 but ended only in 1950 because of World War II. In figure 9 and 10 you see the first design and the final design, which are very diverse. It started with a more classic design with a basilica and ended with a more modern and concrete design (figure 3.20). Through the years it developed from the one to the other because of new insights and a studytrip. In 1948 Holt made a studytrip to some works of Perret with the Lithurgische commissie and the contractor to convince them of this way of building[2]. As said, Perret builded in reinforced concrete and by applying this to the church, the costs could be lower.

The Lithurgische Commissie was convinced and accepted the design of Holt. It was remarkable for that time because most designs were much more classic. In 1949 Holt came up with almost the final design. In figure 3.13 and 3.14 you see the drawings of the church. The large windows of this design, a la Perret, are gone in the final design. The commissie wanted smaller windows because 'het grote glasoppervlak zou een gevaarlijke aantrekkingskracht op de Amsterdamse jeugd kunnen hebben'[2]. Another reason was that the church should have a more closed appearance. It should have an internal and external neutral and profane character and almost every profane function should be applicable. This resulted in a design with windows which were situated on almost eight meters high.

The final design was build of a reinforced concrete structure, Limburgse natuursteen and concrete slabs (figure 3.15). The interior was made of brick which was painted. Already in 1952 there was a lot of attention for the church. Discussions were about if you could build for the church in such modern way with these materials. Also the design was questioned, W. de Bruyn wrote in the 'Katholieke Bouwblad' that from his point of view, the building was too profane and wordly[2]. The design was very straight, a few round windowelements where the only curved elements in the building. A.J.J. van Rooy said that according to him, the building in many ways, modern was but in the same time, the church could be related to the past, through the form for example, so it had the qualities of a church[2].

In figure 3.16 and 3.17 the groundfloor and spatial sequence of the church are shown. It has a clear division of functions and build in a grid. The monastery is slightly turned because of the road next to it.

Sources:
1) K.P. Tholens:Moderne architectuur - traditionele vormen, David Mulder, 2011, BONAS
2) Architect G.H.M. Holt (1904): sociale woningbouw, kerken, theaters, Hildebrand P.G. de Boer, 1983, Van Gennep, Amsterdam
Archive Amsterdam for drawings
Pictures made by Jolien de Jager

Design

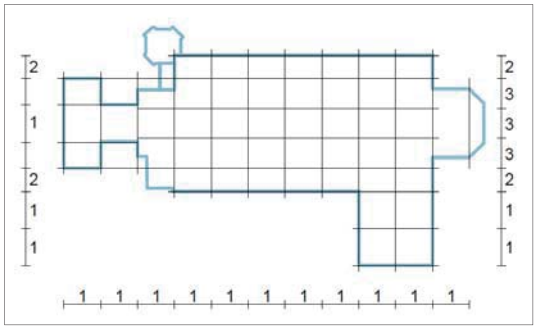


Figure 3.22: Grid

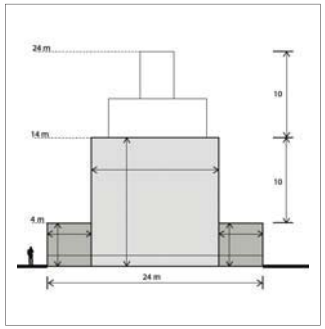


Figure 3.23: Measurements

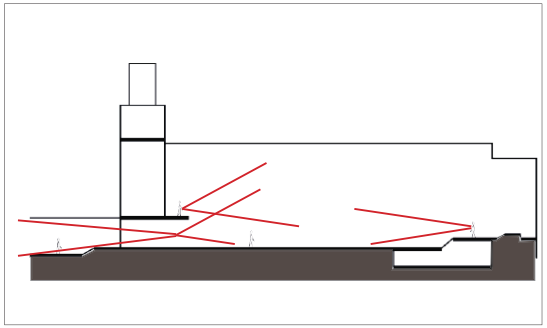
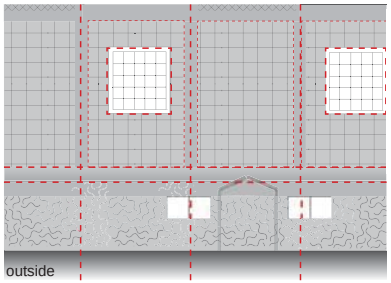


Figure 3.24: Floors



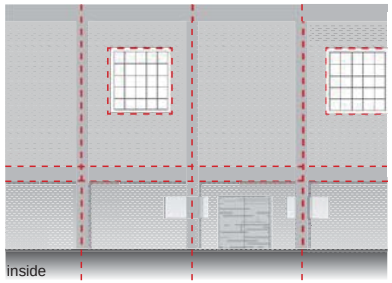


Figure 3.25: Rhythm in facade

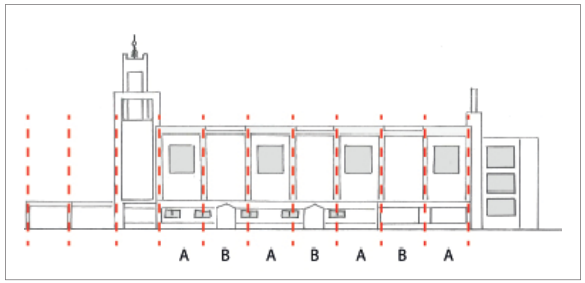


Figure 3.26: Repetition in facade

Figure 3.27: Colourscheme

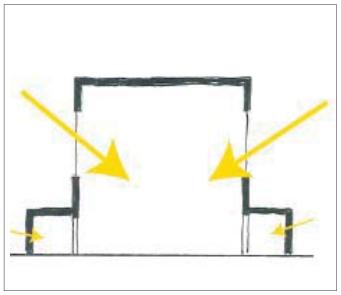


Figure 3.28: Acces of daylight

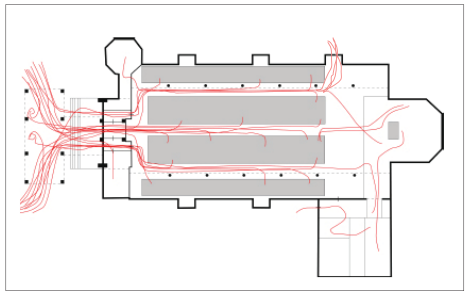


Figure 3.29: Movements

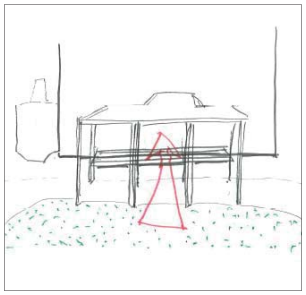


Figure 3.30: Main entrance

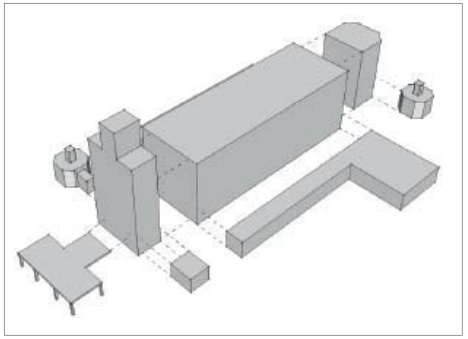


Figure 3.31: Masses

Figure 3.32: Decorative elements[4]

The design of the church is sober and very straight. Figure 3.22 shows the grid of the church, three sizes are repeated multiple times in the design. This grid and repetition is also visible in the facade on the outside and the inside (figure 3.25 and 3.26). The repetition and rhytm is visible through the use of different materials, seen on previous page. The colourscheme of the church consists mainly of warm grey and warm brown colours (figure 3.27). In the 'Bouwaanvraag' it is said that a pigment should be added to the concrete so the church would get a warmer appereance instead of the normal cold grey colour of the concrete[1]. The concrete is used in different forms in the church. Natural, with grit and in facade elements, there are many different applications. Holt used the material in different ways this gives the church a diverse appearance.

Figure 3.24 shows the height of the floors in section, the road from the entrance to the altar is diverging because of the stairs, opening up and than going higher up to the altar. The floor is slightly lower at the altar than at the entrance. This could be because of the sightlines to the altar but because it is only a few centimeter, it could also just be for cleaning the church. From the balcony, you have a clear view to the church and the altar.

In the design of the church is a lot of attention for the human scale. The main entrance creates a transition zone from the outside to the inside where the space opens up after the balcony. In figure 3.31, the different masses are shown. Except for the two octagons, all masses are orthogonal and rectangular. Because the additions aren't symmetric, they are more present. Every addition contains a different function and is designed in a different way.

In the straight design are different decorative elements used. The only round elements in the church are a few round windows which (used to be) filled with coloured glass (figure 3.32). Also on the ceiling of the aisles is some round decoration visible. The facade element B (3.26) has a zig-zag edge (3.32). The baptistery has a element on it which has small round glass rooflights in it. The tower of the church is, according to me, also ornamental. On top of the tower are some refined metal elements visible which give it a certain elegance.

Sources:
1) Bouwaanvraag Sint Josephchurch
2) Common analysis with Rien Pels Rijcken
3) Neighbourhood profile Robert Scott
4) Pictures taken by Jolien de Jager and Thijs Brienen

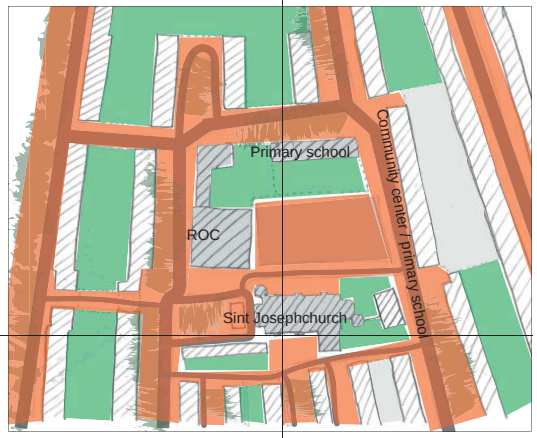


Figure 3.33: Public space in situation

Figure 3.35: 'Nolli' maps; buildings/accesible pulbic space

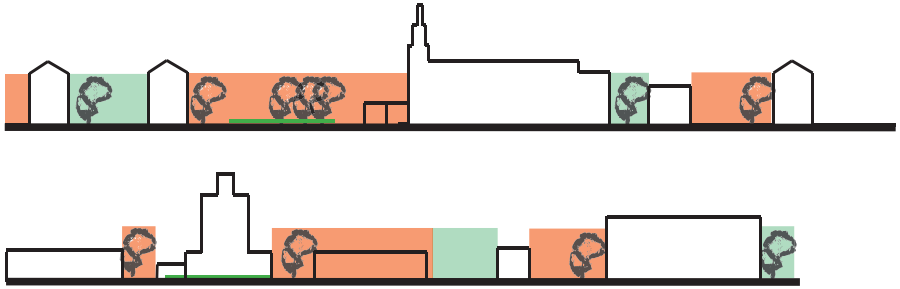


Figure 3.34: Sections

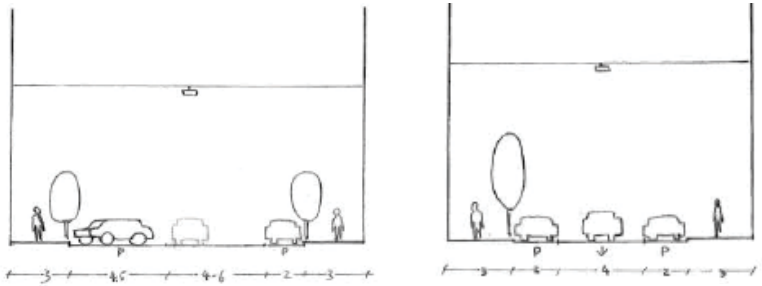


Figure 3.36: Streetprofiles Robert Scott (Charlene Wu)

Figure 3.37: Street in front of the nursery school

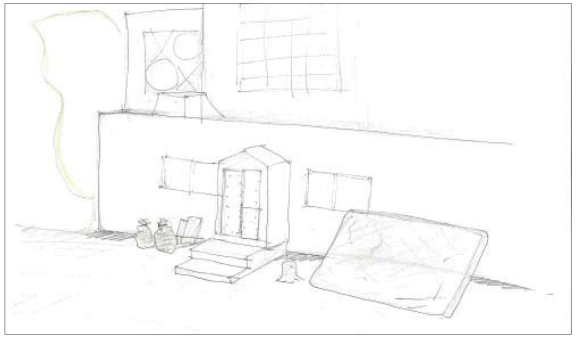


Figure 3.38: Garbage next to the church

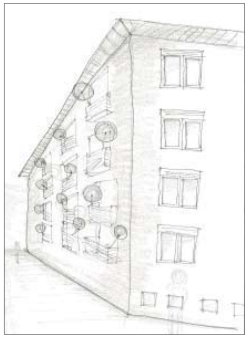


Figure 3.39: Satellites

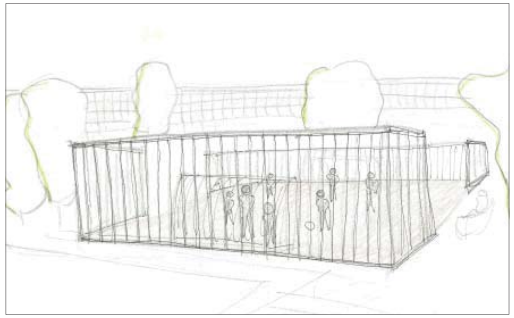


Figure 3.40: Playground

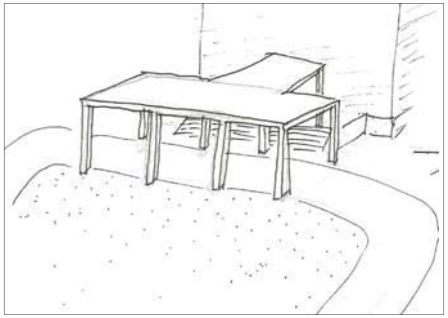


Figure 3.41: Main entrance church

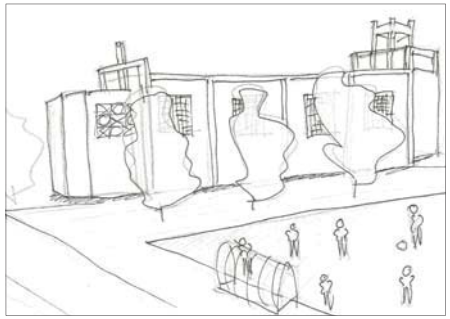


Figure 3.42: Playground next to church

Situation

In the urban analysis, I analysed the needs of the residents regarding the public space nowadays and when the area was constructed. For this architectural analysis I linked the research question also to the public space. The research question is:

What is the transition
of the church and the ensemble
to the public space?

In figure 3.33 the current situation is shown with the square in the middle. The public space is coloured, which is as you can see, mainly street. The green is closed of with fences. The communal gardens in between the row housing blocks aren't accesible. The residents need to walk around the whole block and access through a gate, if there is a key present. Mostly, nobody has a key, only the municipality. This is a pity because the gardens are well maintained. The other green parts are private gardens and not accesible for the residents. Figure 3.35 shows in the first picture the buildings (orange) and in the second picture the accesible public space (orange). There is a clear difference between these two options.

In figure 3.34 two sections are drawn. The only green which is also public space is the layer of grass in front of the church (figure 26). The rest of the public space is the square and the street. Figure 3.36 shows two different streetprofiles where you can see that the parking spots are along the street. In the figures after this, a few different public spaces are drawn. In figure 3.37 you see the nursery school with the street in front and a small layer of grass. Also the ROC has a small layer of grass around the building.

Two present aspects of the area are the garbage and the satellites. In the appearance of the public space, you see that a lot of elements are there to make it vandal-proof. For example, the playground has a big metal cage where children can play football. A positive aspect of the public space is that there are a lot of trees. At every street and at the square are the trees visible. It gives the public space a green appearance.

Sources:
Common analysis Past-Present-Future of Group Mixed Projects
Pictures taken by Jolien de Jager
Drawings made by Jolien de Jager
Figure 3.36 made by Charlene Wu

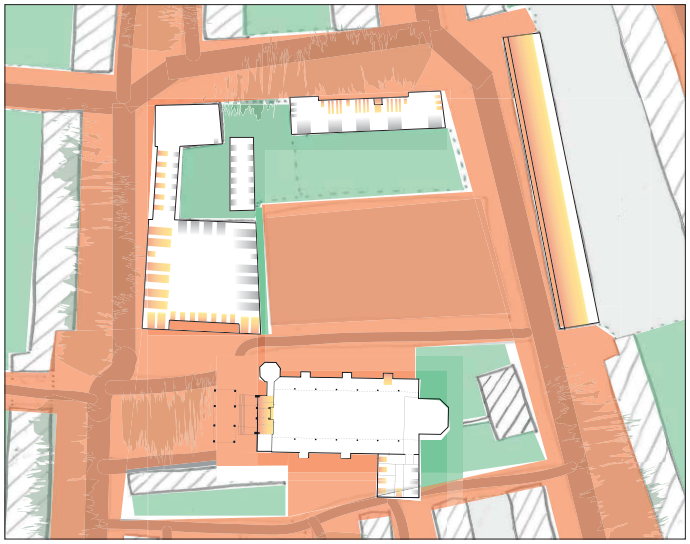


Figure 3.43: Access public space

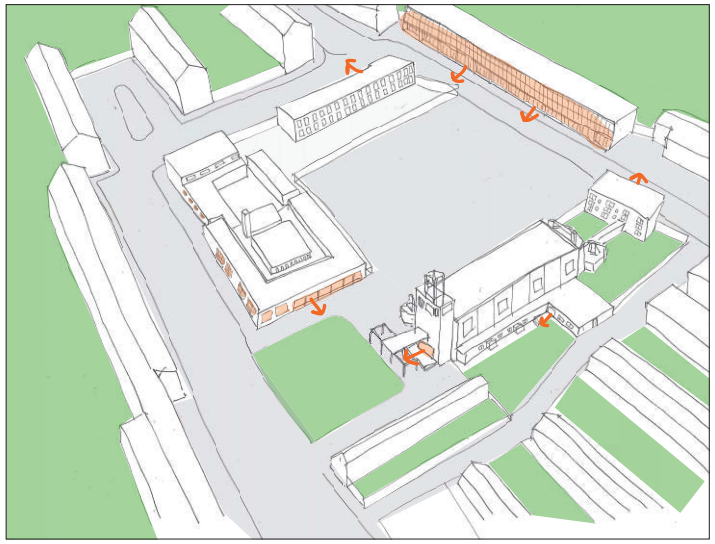


Figure 3.44: Access public space

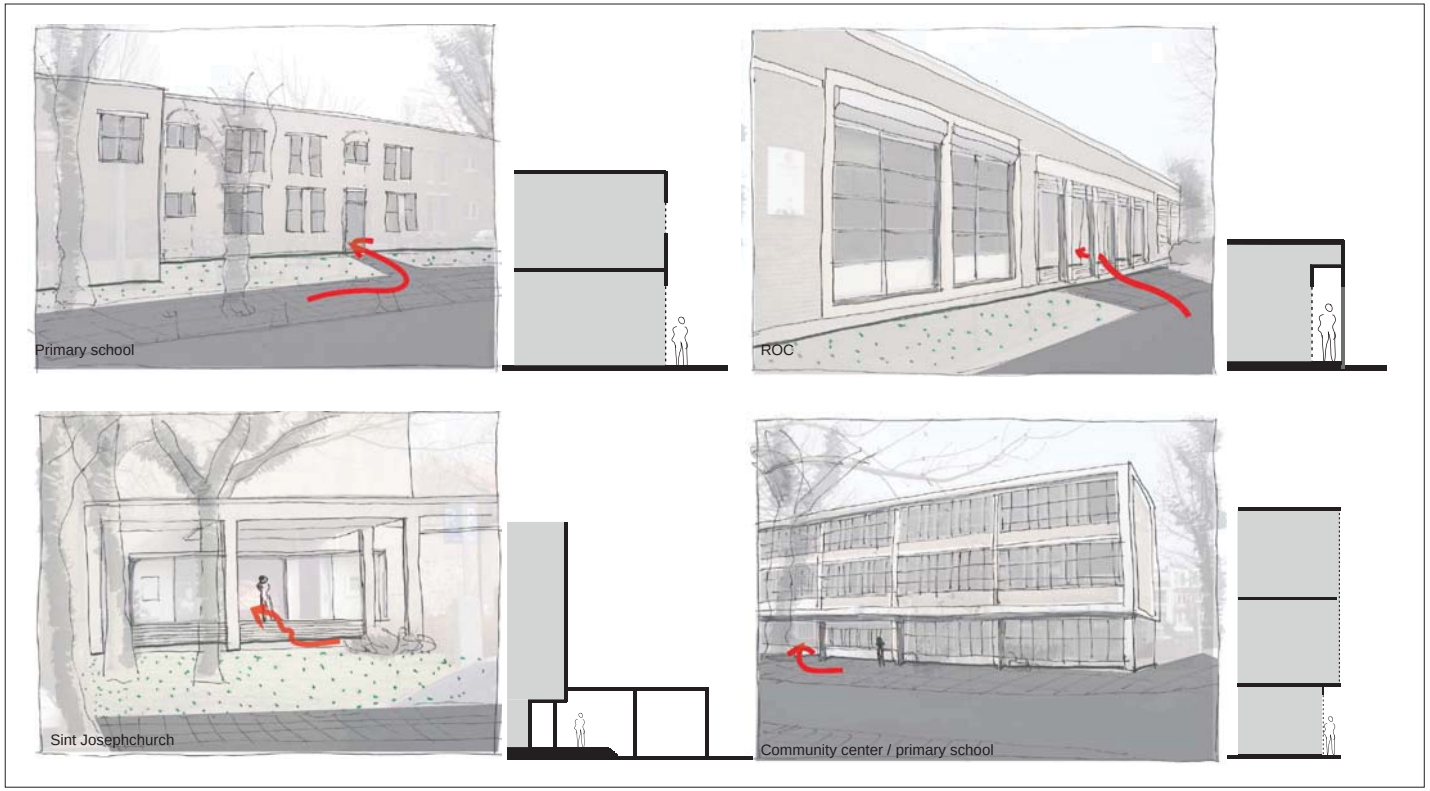


Figure 3.45: Accesses buildings public space

Access public space

Because my research question is about the transition of the buildings to the public space, I needed to know how the accesses were present. I decided to not only take the main accesses into account but also the windows. Because you can also look at the public space and therefore, have a connection with it. In figure 3.43 and figure 3.44 are the windows roughly drawn with the orange/yellow squares.

The streets have a connection with the public space through the windows but also through the accesses of the blocks, drawn in orange. The buildings around the ensemble have less windows and they are mainly pointed towards their private space. The windows in the church are too high to function as a window to look out.

What is remarkable is that the main accesses of the church and the ensemble are pointed outwards the square. As said, also the windows are pointed into another direction. In figure 3.44 the accesses are designated with the orange arrows and you can see that only the primary school at the other side of the street is pointed towards the public square. This is remarkable because the ensemble was designed to function around the square but it seems the relation is not clearly visible.

In figure 3.45 the accesses of the church and the ensemble are drawn. The ROC has a stair and an overhang before the entrance of the building. The entrance is made of brick and concrete columns where you walk through. The building itself is just one floor.
The church has a table construction in front of it which gives the entrance a human scale and a transition area. You walk a few steps on a stairs and then enter the building. The space diverges into the building at the access. The table construction is made of concrete with grit in it. The stairs are made of normal concrete.
The primary school has a small entrance which has a human scale because of the format of the building and the sizes of the openings. It is a closed building and has only two floors. Here the entrance is a door in a brown, brick facade.
The community center and the primary school at the other side of the street has also an overhang but a lot of windows. This is different in comparison with the other buildings.It is three floors but has a very open character. The entrance is situated in a glass facade and the doors are also made from glass.

In front of the church and the ROC is a small square. It was build as a stony square but is now a field of grass. This used to be the square of the church when in use. The square at the side was designed as a playground for all the schools around it but also for the neighbourhood, the schools had already their own courtyard (figure 3.1).

Sources: Drawings made by Jolien de Jager

Figure 33: Accesses in scale

Figure 34: Accesses ROC and church

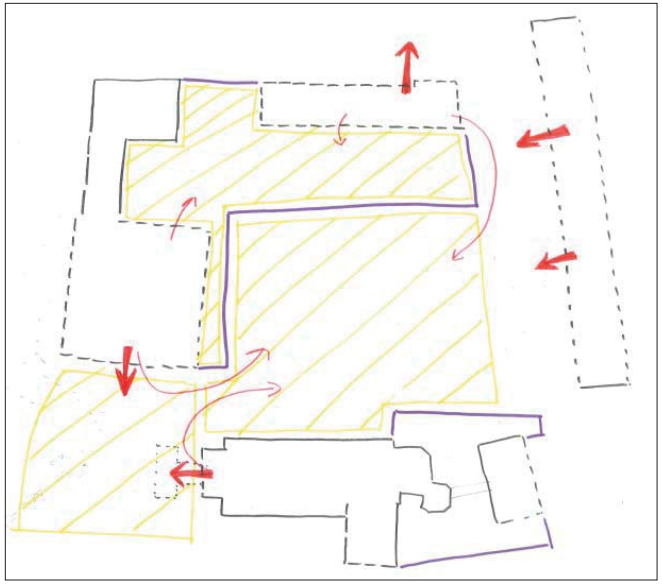


Figure 35: Main accesses

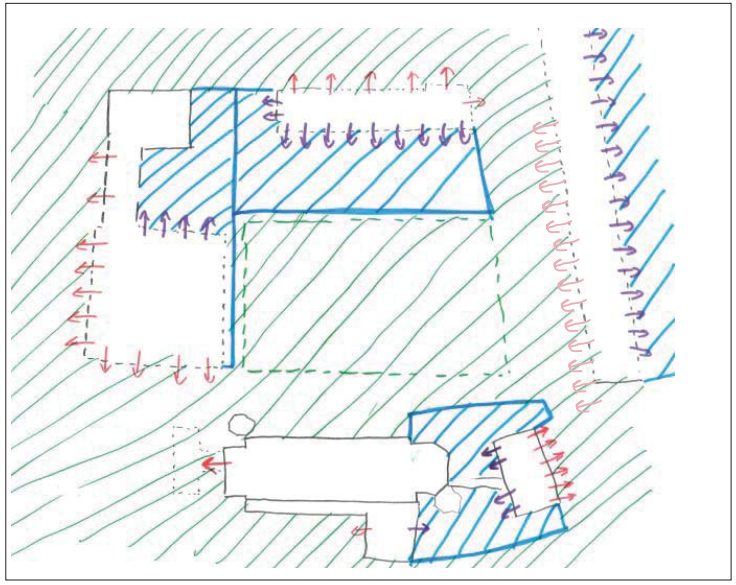


Figure 36: Relation public and private space

Conclusion

The research question was:

What is the transition
of the church and the ensemble
to the public space?

After the research I can conclude that the transition to the public space is pointed outwards towards the street and the field in front of the church. The church and ROC used to have a common square which is now only grass. The main square was designed as a playground besides the courtyards of the schools and still functions this way. In figure 36 the public and private space is drawn and the relation of the ensemble with it. As you can see, the building connect with the streets as public space.

In figure 33 is drawn how this transition is formed. The Sint Josephchurch, the ROC and the primary school do not have a lot windows where they connect with the public space. The entrances of the ROC an church however are designed in a way that there is a transition created, see figure 34. The church has a tableconstruction whereunder you walk before you walk on the stairs into the building. The ROC has a small overhang and also a stair. The primary school has an entrance which is small and modest which suits the building. Next to this, the primaryschool at the other side of the street has a very open facade and a very large connection with the street.

So, the transition at urban level of the church and the ensemble is pointed towards the street. They are build around the square but do not have a connection with it. The transition at building level has at the entrance a transitionzone which give all buildings a human scale. The relation through windows is small because the buildings do not have a lot of windows. Except for the primary school at the other side of the street, which has a big glazen facade. So the transition through the entrances is gradually but more short through the windows.

Sources: Drawings made by Jolien de Jager
Pictures taken by Jolien de Jager

Part 4: Technical analysis

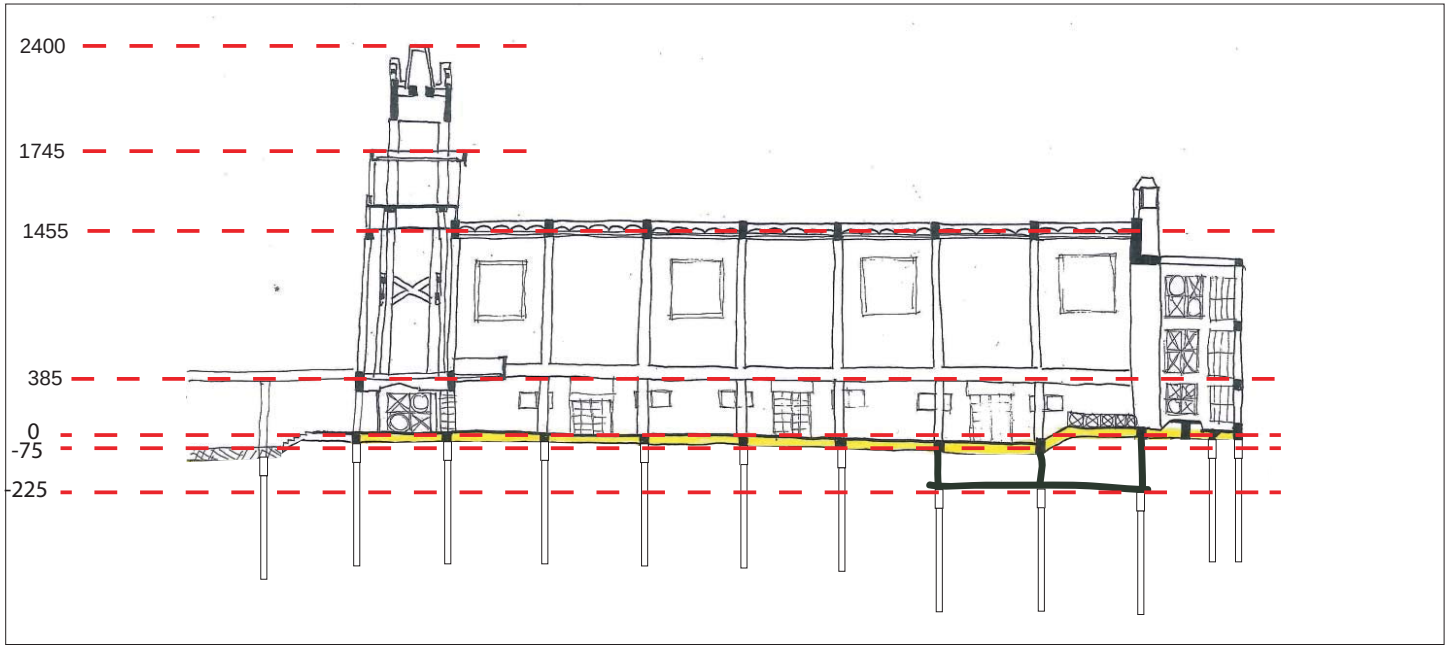


Figure 4.1: Foundation in longitudinal section

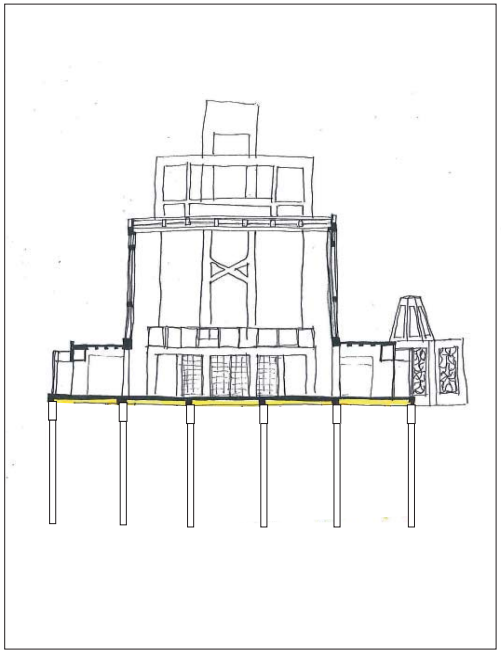


Figure 4.2: Foundation in cross section

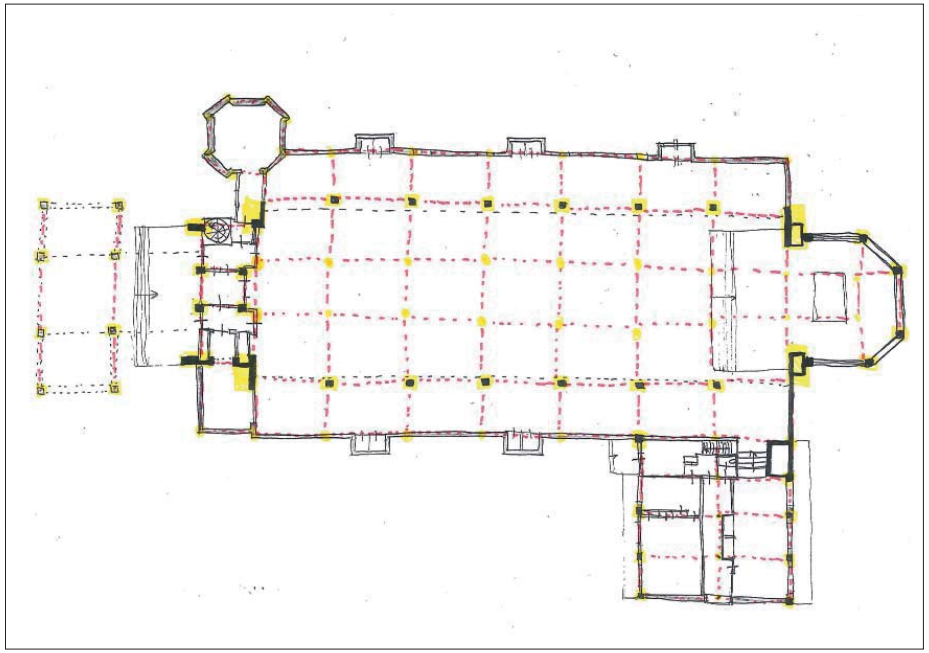


Figure 4.3: Foundation piles and beams in grid

Technical analysis

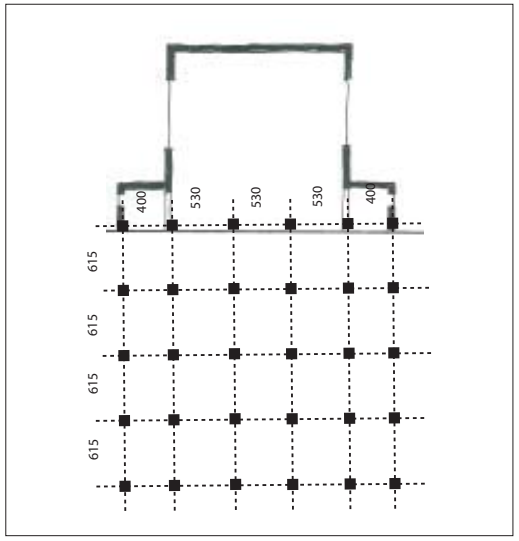
This part of the analysis is about the technical aspects of the Sint Josephchurch. For the analysis the question was:

What is the current state of the building and how was it made?

To find out how the building was made, I will analyse the drawings from the archive and the construction specifications. If the building will be transformed it is important to know what the current state is. Therefore, I will also compile the damages of the building.

First I will start with the foundation. The foundation piles are from concrete and piled in a grid, in the construction specifications is a length given of 12 meter[1]. In the drawings, they are numbered but we haven't found a list with these numbers. In the sections of the building, there is just one type of pile drawn. We are searching for a newer drawing, but if the drawing is correct, all piles could be the same. For future transformations, this could be interesting. The piles should then be able to carry the weight of the heaviest part of the building. Therefore, it is possible that the smaller parts can carry more weight than they do now.
The foundation beams form the lines in this grid, the red lines point out the location of the beams (figure 4.3). The ground floor is casted onto the beams.

Sources: 1) Bestek Sint Jozefkerk, 1950
Architect G.H.M. Holt (1904): sociale woningbouw, kerken, theaters, Hildebrand P.G. de Boer, 1983, Van Gennep, Amsterdam
Drawings used for sketches from Archive Amsterdam
Common analysis with Rien Pels Rijcken



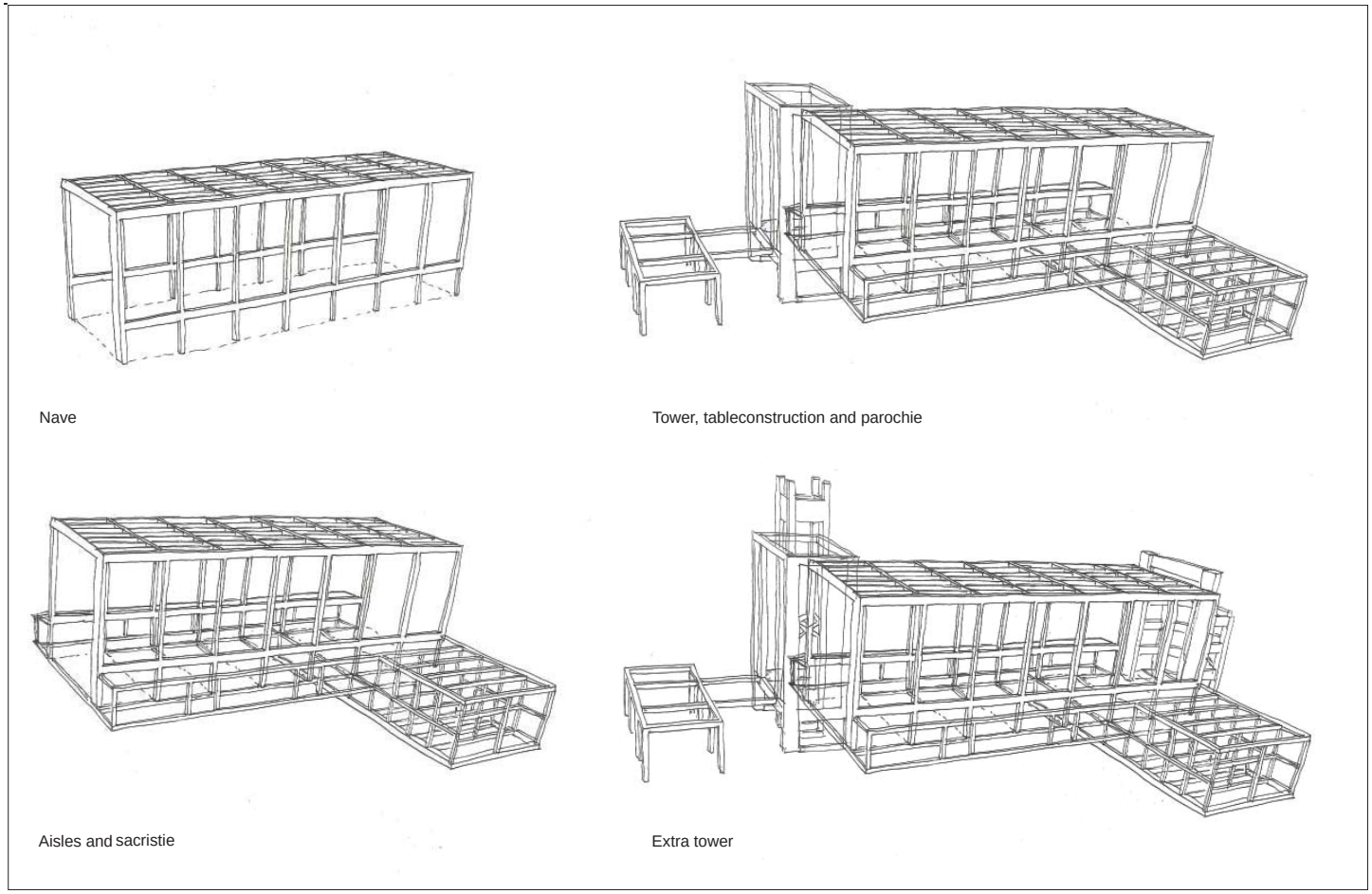


Figure 4.5: Skelet in steps

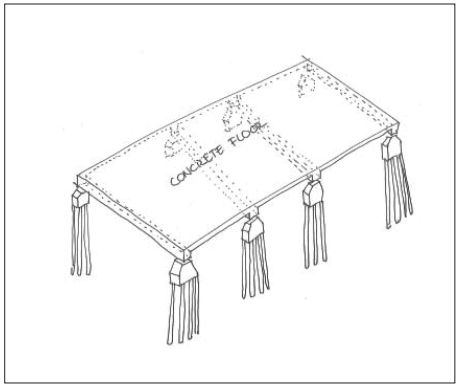


Figure 4.6: Concrete floor on foundation

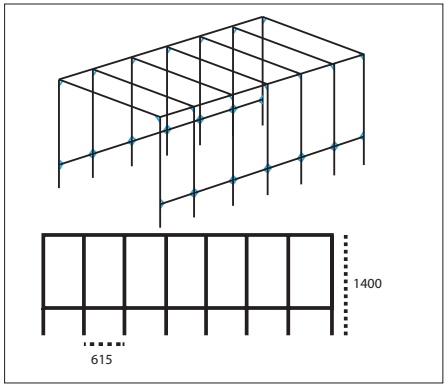


Figure 4.7: Main framework

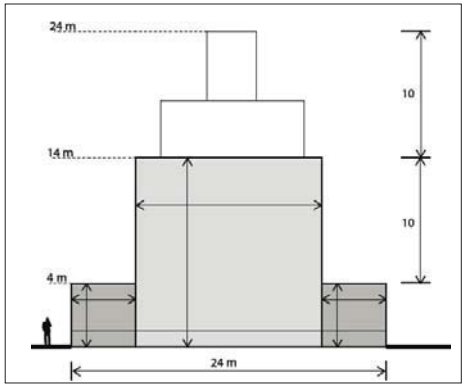


Figure 4.8: Sizes section

Skelet

The skelet consists of casted concrete. The nave of the church is made in situ. Because all corners are fixed, the construction is stiff (figure 4.7). The aisles and sacristie have a different scale but are connected to the nave. The roof of both aisles is also casted concrete, this part is therefore stable because it is connected to the nave. The ground floor of the church is made at work and connected to the foundation, the same as the two roofs of the aisles. These floors are both part of the horizontal stability, though we think that without these floors, the construction is also stable because of all the fixed corners.

The front tower of the skelet is connected to the nave. This part is also made at work and is stable because of the size of the construction and because it is fixed to the nave. The tableconstruction in front of the church is connected to this tower. This construction is made in situ with fixed corners. On top of this construction, two concrete slabs are attached. This tableconstruction is therefore stable.

The extra tower which stands in the larger tower, stands loose. We are not sure yet, we have to check this next time we visit the church but right now we think it stands free. In the archive drawings are, in the other tower, three floors drawn. It looks like the extra tower doesn't have a connection with these floors. If this is true, the extra tower stands loose indeed. The cross in the middle could be present for the buckling length ('kniklengte') and this could also be an indication for this hypothesis.

At the other side of the church is the altar added. This is a part with its own construction, connected to the main construction with a dilatation. We are not sure if this is a real dilatation or if it is fixed to the main construction. The connection of this part to the main construction fluctuates in a few drawings. This will also be discussed on page 46.

The size of the main columns in the ship is 50x50 cm. They are 14 meters long but are connected to a frame at 4 meter. So the longest part of this column is around 10 meter. Next week I will try to find out, what weight this column can carry and how it is charged right now. For future transformations, it could be interesting to know if the column can be charged in a different way.

Sources: Sources:Architect G.H.M. Holt (1904): sociale woningbouw, kerken, theaters, Hildebrand P.G. de Boer, 1983, Van Gennep, Amsterdam
Archive Amsterdam for drawings
Own drawings
Common analysis with Rien Pels Rijcken

Stability

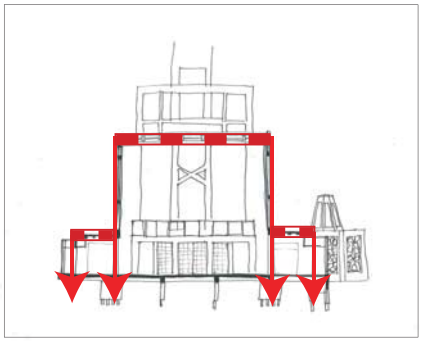


Figure 4.9: Main forces in cross section

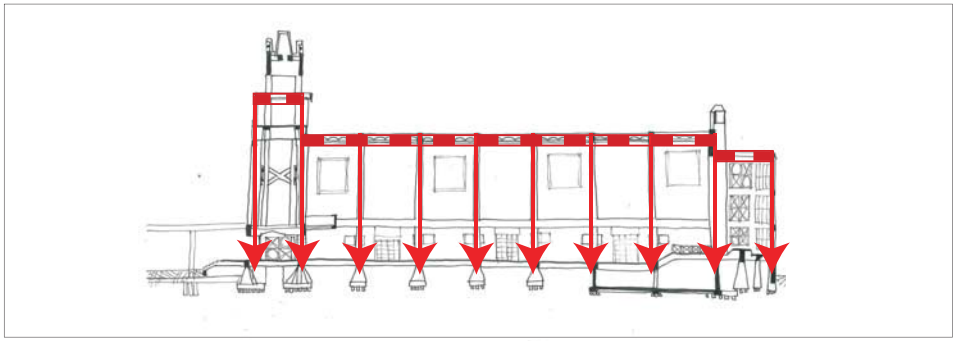


Figure 4.10: Main forces in longitudinal section

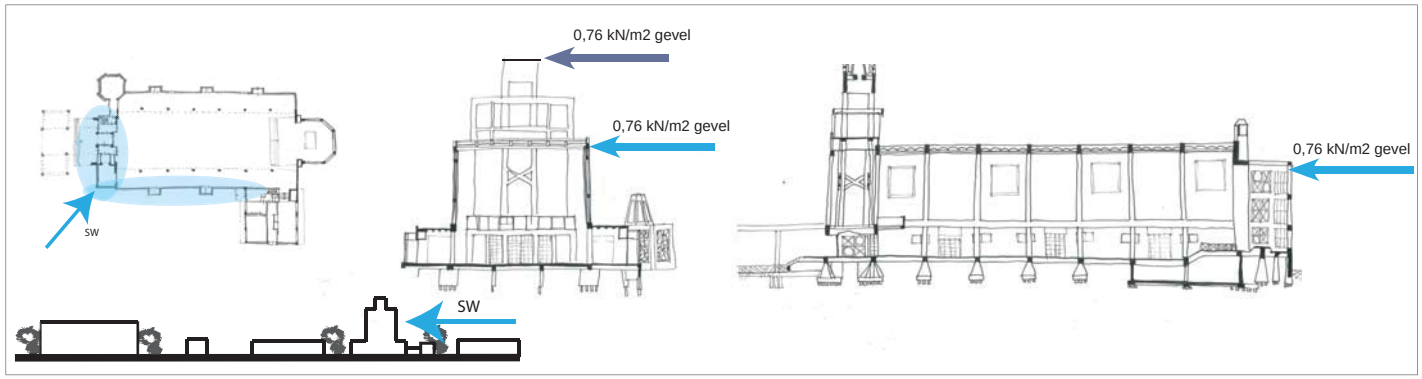


Figure 4.11: Wind forces

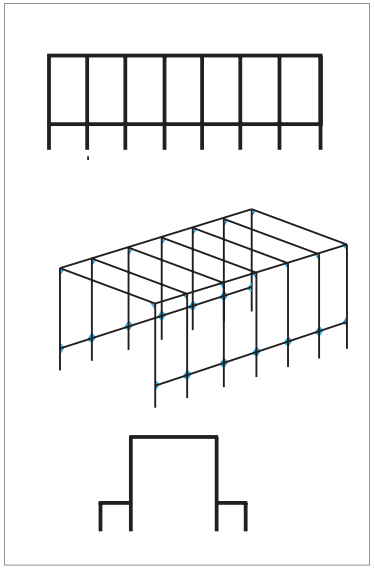


Figure 4.12: Deformation main loads

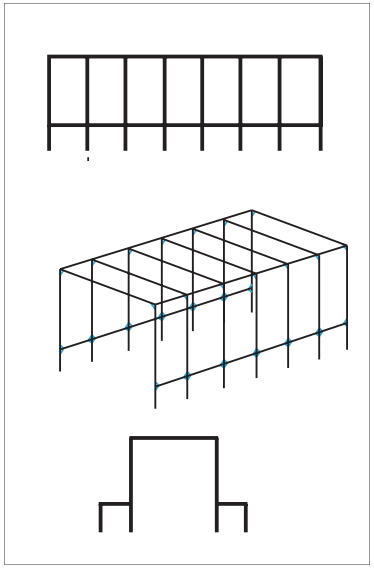


Figure 4.13: Deformation wind loads

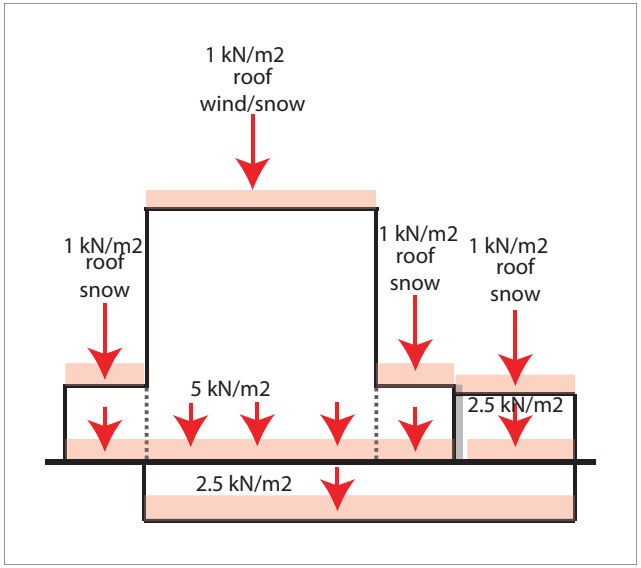


Figure 4.14: Main loads

As said, the construction has no hinges. Therefore, the forces on the construction can be easily lead away. In the drawings you see the main forces in the construction. These are caused by its own weight and the use of the building. In the schematic drawing in figure 4.14, the main forces are drawn. The nave of the church has around 1000 seats so this is the main charge there[1]. Because the church is place where a lot of people meet, I will use a variable load of 5 kN/m2. The sacristie is used by only a few people so here the variable load is 2,5 kN/m2. On top of the construction are the roof and the snow the main load, 1 kN/m2. In the basement are installations situated so this is the main load there, here I also use the variable load of 2,5 kN/m2. In the next period I would like to calculate the loads occuring on the construction elements, for example the main columns and the foundation piles.

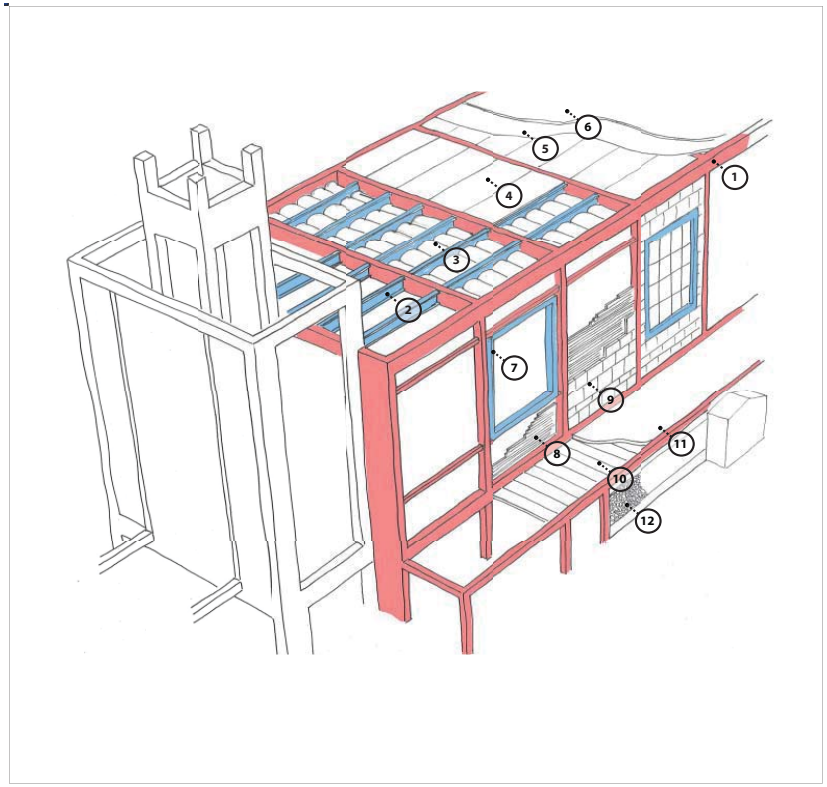
The wind forces are coming from south-west. On that side, the church is surrounded by housing blocks so the wind will not reach the lower part of the church, altough the church should be built for wind load from every direction (figure 4.11). The upper part however, is definitely reached by the wind. In the figure 4.11 the situation is showed and the angle of the wind. The side of the tower and the churches are mainly charged but these forces can be lead away to the foundation through the main construction (figure 4.11). The wind load is 0,76 kN per square metre facade[2].

In figure 4.12 and 4.13 are the deformations drawn of the main construction because of the different loads. The construction is stiff and the drawings are schematic so this won't really happen in this extreme way.

For future transformations, I think I can conclude that the construction is stiff enough for the wind load and the main loads. But in the next period, calculations should point out if the construction can only take the loads occuring. If it is possible to charge the construction more, an expansion of the church could maybe be connected to the main construction. If not, the possible expansion should have its own construction.

Sources:
1) Common analysis with Rien Pels Rijcken
2) Draagconstructies Basis; september 2007
Drawings made by Jolien de Jager
Original drawings from archive Amsterdam
Jellema 9 - Utiliteitsbouw
'Vuistregels' from Blackboard
'Vergeet-me-nietjes' from Blackboard, Mechanica

Building method & prefab elements



List of elements:
1. poured concrete
2. prefab concrete beams
3. 'bimsbeton' ceiling elements
4. 'bimsbeton' roof plates
5. cork (2,5 cm) insulation
6. roofing felt
7. prefab concrete windowframe
8. brick wall
9. 'bimsbeton' facade elements
10. 'bimsbeton' cassette elements
11. poured concrete
12. 'limburger breuksteen' natural stone

Figure 4.15: Building Method

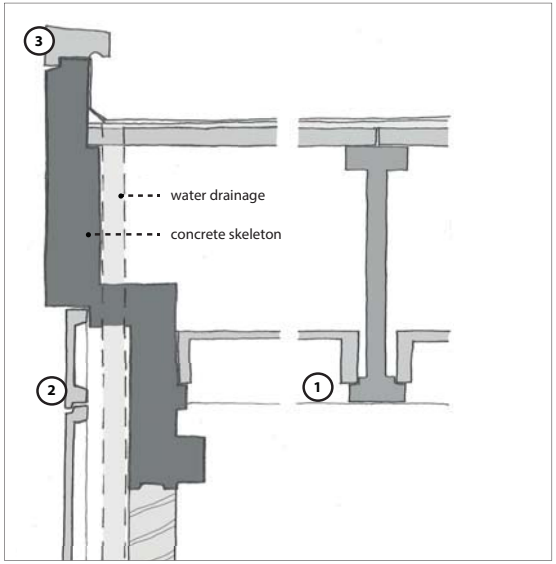


Figure 4.16: Detail of nave

1. ceiling, roof and beams

2. facade elements - 'bimsbeton'

3. Eaves - trilbeton

4. casette plates in ceiling aisles - 'bimsbeton'

5. window frames - trilbeton

Figure 4.17: Prefab elements

'The first step, after the foundation with concrete piles and basement were finished,was to make the concrete skelet (1). This part of the building was casted in timber. To smooth the corners, steel strips were placed at the corners of the timber. The rest was bush hammered (gebouchardeerd?) on the inside and washed out at the outside of the building.

The roof of the nave is made of prefabricated elements between the concrete skeleton beams. First prefabricated concrete beams where placed (2). Then the 'bimsbeton' arched ceiling elements where placed between the beams (3). On top of the beams 'bimsbeton' plates where placed (4). The roof was insulated by a layer of 2,5 cm cork (5) and on top three layers of roofing felt where placed. For the roof of the aisles 'bimsbeton' cassettes (10) where placed between the concrete skeleton, on top of this layer a casted layer of concrete was poured (11).

In the facade prefab window frames (7) are placed between casted beams. After this the inner facade was made of brick (8), in this brick layer anchors ware placed to support the outer layer which was made of 'bimsbeton' facade elements (9). Inside the cavity the rainwater drainage was placed. The outside layer of the aisles are made of 'limburger breuksteen' (12). ' (written by Rien Pels Rijcken[1])

In the church were different prefabricated elements used (figure 4.17). The roof beams were already mentioned on the last page but the ceiling elements are also prefabricated (1). They were made of 'bimsbeton', this is lightweight and has good insulation properties.

The facade elements of the higher part of the church are also from 'bimsbeton'. These elements are made as a tiles which were connected to the brick wall inside.

The eaves of the church are made of 'trilbeton', this is concrete with a very low porosity. The window frames in the parochie are also made of 'trilbeton' and prefabricated.

The cassettes in the ceiling of the aisles are made of 'bimsbeton' but painted white afterwards.

In figure 4.16 you see a detail of the nave of the church. A few elements are drawn here. The eave is connected to a concrete part slab which goes from inside to the outside. This element is connected to a brick wall whereupon the facade elements were connected through ancors. On the inside you see the ceiling elements in between the roof beams.

Sources: 1) Common analysis with Rien Pels Rijcken
Bestek Sint Josephchurch

Materialisation

On this page, the most common materials are showed.

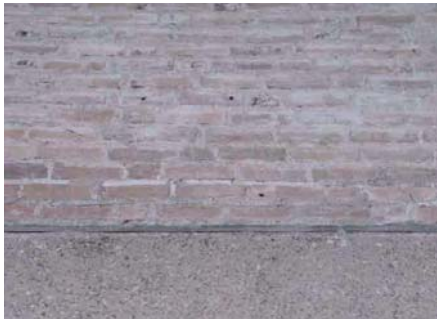
1. casted concrete
2. trilbeton (prefab)
3. bimsbeton (prefab)
4. brick (wildverband)
5. Limburger breuksteen
6. steel windows
7. floor tiles (terrazzo)
8. wooden window
9. wood interior

Sources: Common analysis with Rien Pels Rijcken

1.

2.

3.



4.

5.

6.

7.

8.

9.

Figure 4.18: Materialisation

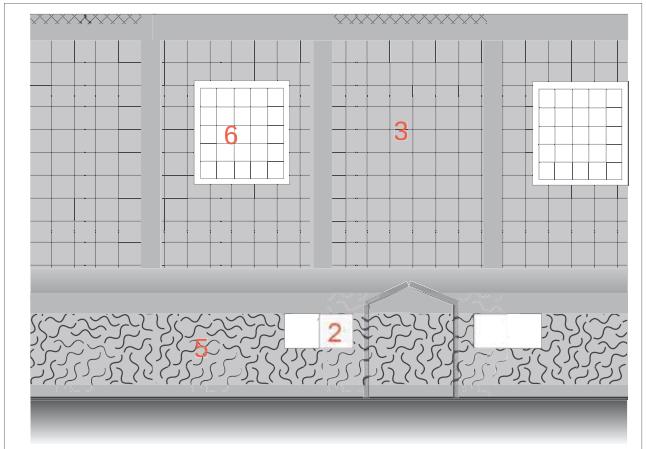


Figure 4.19: Schematic materialisation outside

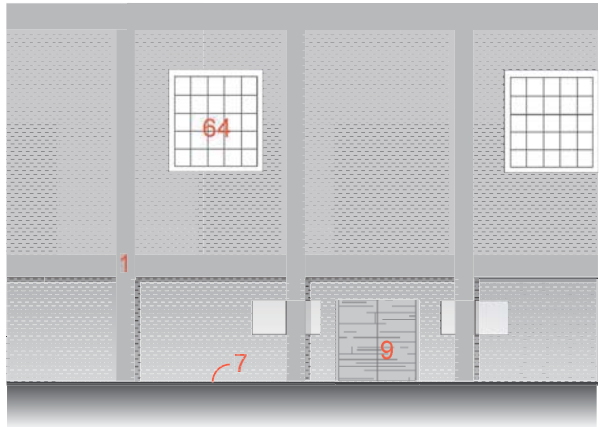


Figure 4.20: Schematic materialisation inside

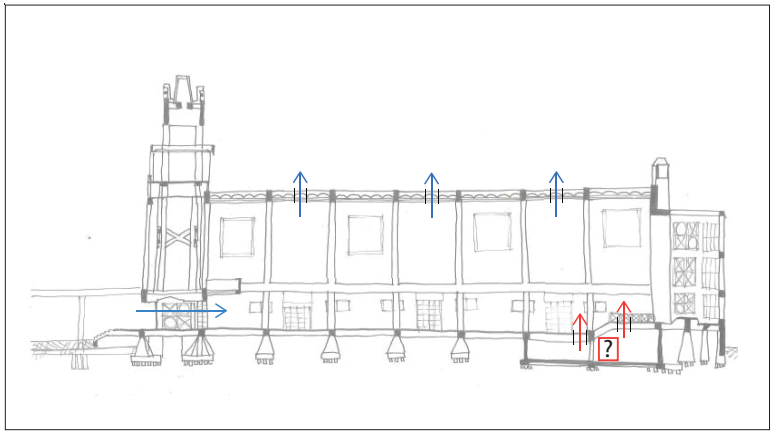


Figure 4.21: Ventilation and heating

Figure 4.22: Basement with heating unit

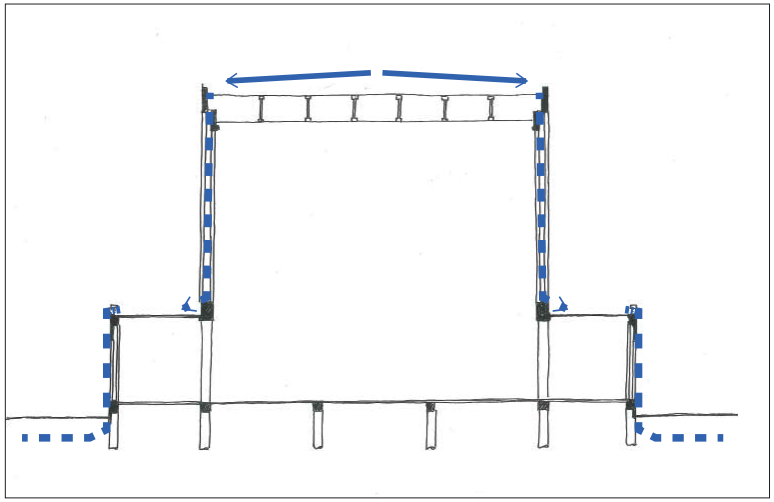


Figure 4.23: Water drainage

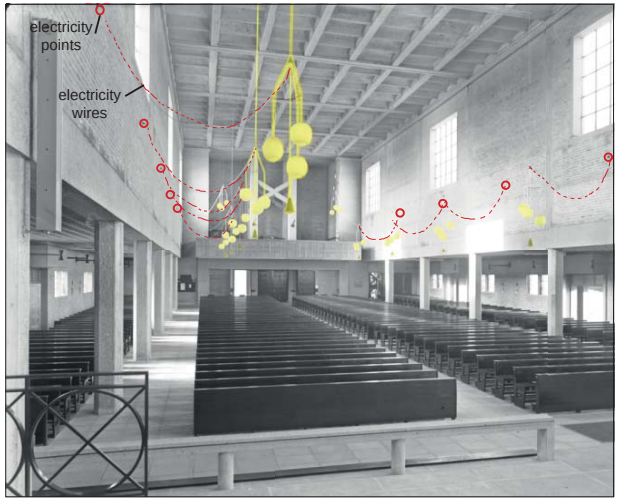


Figure 4.24: Electricity

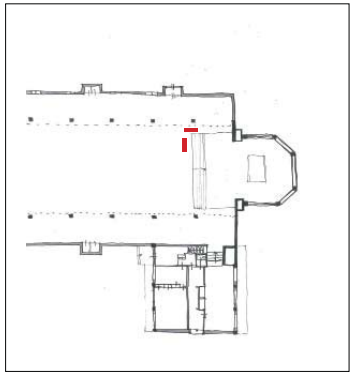


Figure 4.26: Gratings for heating

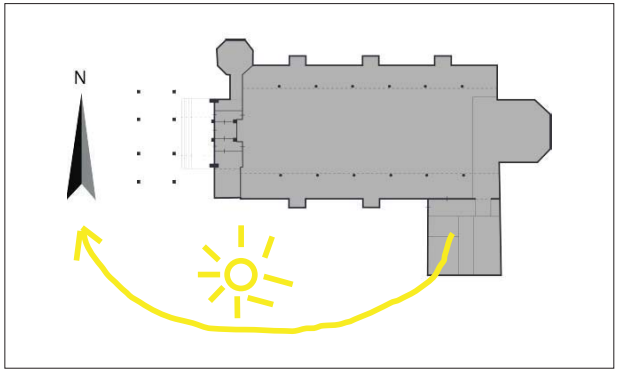


Figure 4.27: Orientation

Climate & installations

In the basement of the church is space for the installations. On the side of the basement is an entrance for the coals, which were used for heating. In the 'Bouwaanvraag' this space was described to be for coals, central heating unit, air treatment. But when it was built, there wasn't money for an organ. Therefore, I doubt if there was an installation for air-treatment.

That is why I think the ventilation has a natural supply and exhaust. The supply comes from the doors at the entrance of the building. If it heats up and rises, the air is exhausted by holes in the ceiling. On top of the roof six tubes are visible which are called, 'verglaasde schoorsteenpotten' (figure 4.25). These pots let the air out but didn't let the rain in.

The central heating unit in the basements heats the spaces of the part around the altar (figure 4.26). In the ground floor, different small grids are made.

The water drainage of the top roof goes trough drainage pipes in the cavity of the facade. the pipes have an outlet above the roof of the aisles. The rain water on top of the roof of the aisles is drained by drainage pipes at the outside of the facade which lead to the ground.

In the walls of the church are different electricity spots made. The church was lighted by hanging lamps powered from the facade by hanging cables, as you see in figure 4.24. At the ceiling of the aisles are light spots situated and a few skylights.

Further, the church is situated as in figure 4.27. The church has one long side which has sun all day. The windows in the church are not very large, you can see them also in figure 4.24. The heating of the church in the summer will be therefore marginal, also because of the use of all the stone materials.

In none of the drawings is insulation drawn. For future transformations this should probably be added. As said, the church will not heat up fast, but if the space is turned into an office for example, this could be a problem. Another problem is the probable mechanical ventilation and heating of the church. Right now, there is a heating unit present but this wasn't there during the time built. In a future situation, a solution should be sought for the channels and pipes of these mechanical systems.

Sources: Bouwaanvraag Sint Josephchurch
Common analysis with Rien Pels Rijcken
Picture 25: www.ginjaarkleiwaren.nl

Damages

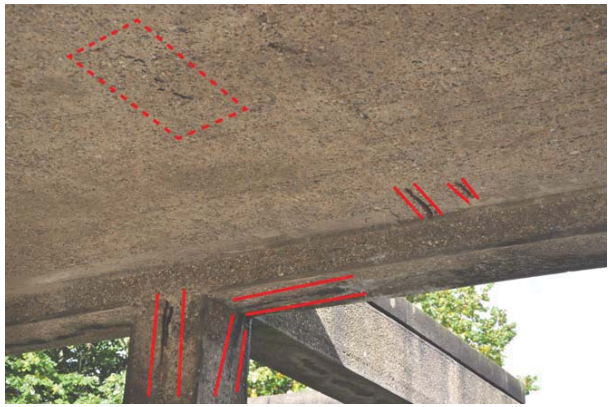
The building has different damages. In picture 1 of figure 4.28 the concrete degradation of the table construction is visible. Concrete degradation appears when the steel of the reinforcement starts to rust because water and oxygen can reach the material. The iron bars start to swell and they can push a layer of concrete off. In the picture you see the iron at some places. In picture 2, the concrete degradation is also visible. This is a part of a column of the outer facade.

Picture 3 shows the crack between the nave and the apse of the church. This crack is visible from the outside but also from the inside. In the original drawings, a dilatation was drawn on this place. Right now, the dilation is rather large but also has the same width from top to bottom so it looks like the apse didn't bent askew. We should find out if the altar was built with of without a dilatation because in some drawings, the altar is casted onto the main construction.

At the lower part of the building, there is also damage at the 'Limburger Breuksteen'. The joints in between are gone or damaged and this can cause water damage but also the stones can come off. These joints can be repaired by filling the joints with new cement.

The conclusion is that the concrete degradation and the crack are the most important damages. If the crack is totally a crack than it is really important to find out how this happened. If the crack is just the dilatation, the damage is less worse. The concrete degradation is an important damage because this means water came into the construction. The steel is rusting and will not stop from itself. The air or the water, which cause the rusting, should be taken out the construction but this isn't always easy.

Sources: Common analysis with Rien Pels Rijcken
Pictures from Rien Pels Rijcken and Thijs Brienen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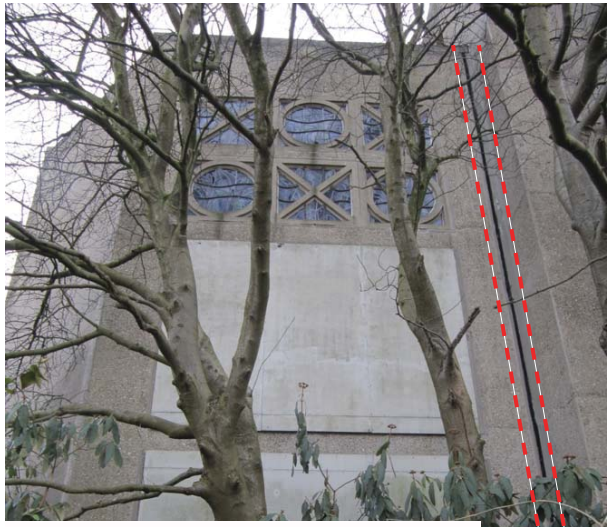
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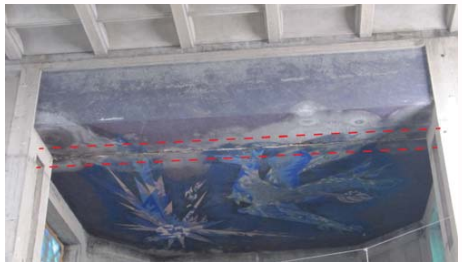
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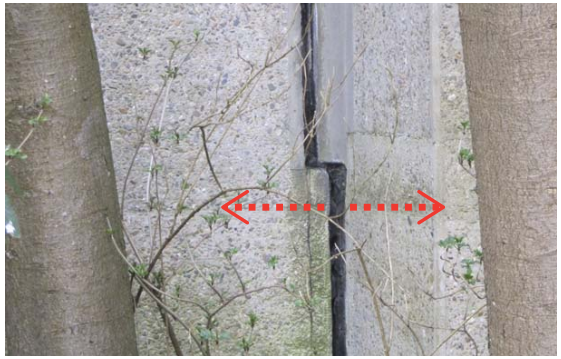
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4.

Figure 4.28: Damages church

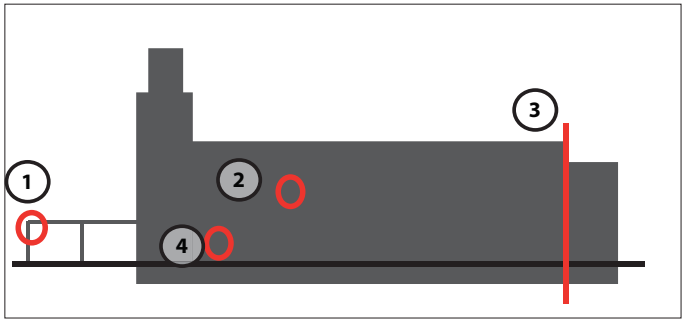
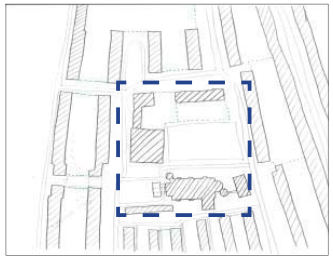


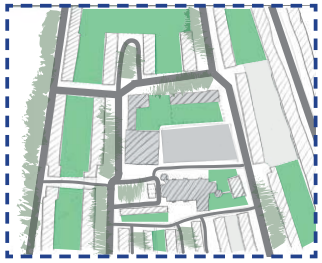
Figure 4.29: Place of amages church

Part 5: Value assesment

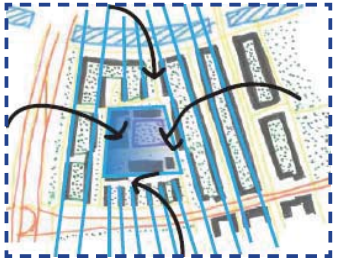
Urban



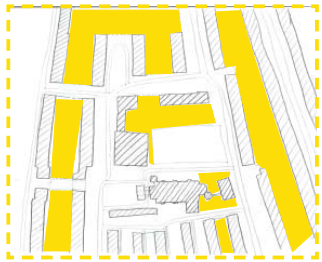
+ situation, center of neighbourhood



+ lot of green

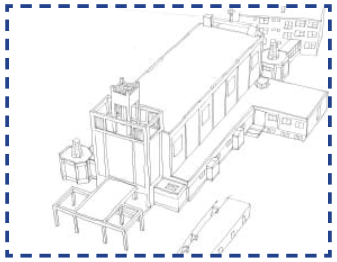


+ accessibility, small neighbourhood

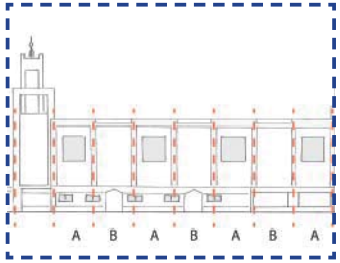


- private spaces

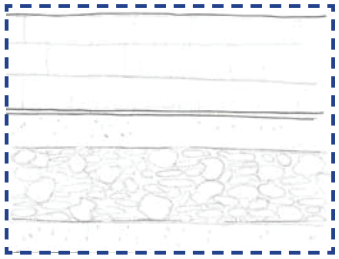
Architectural



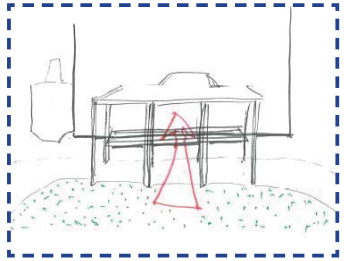
+ sober design



+ rhytm

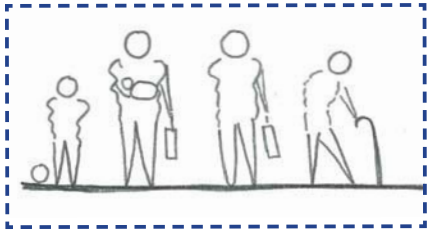


+ materialisation

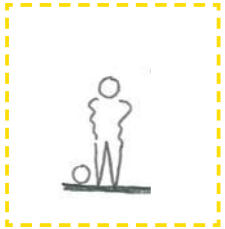


+ human scale

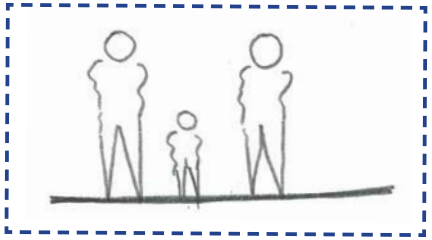
Social



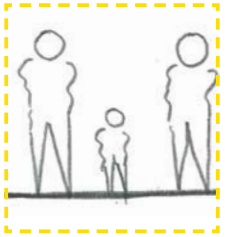
+ small neighbourhood, 3000 residents; want change



- 60% children learning difficulties

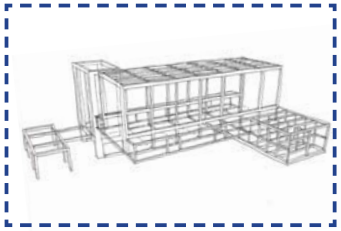


+ different origins

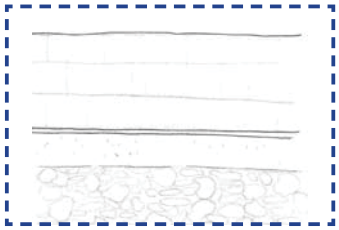


- are unsatisfied

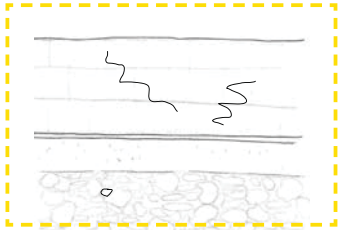
Technical



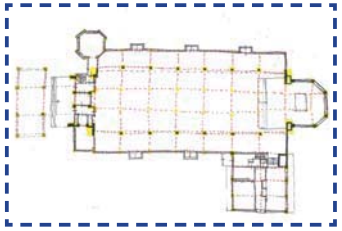
+ concrete



+ prefab elements



- damages



+ grid

Value assesment

In this chapter I will conclude with the values of the Sint Joseph-church and its ensemble according to me.

Urban

An important value of the important context is how the church and its ensemble are situated. They are situated in the middle of a small neighbourhood and positioned in a different way than the housing around them. Therefore they have a prominent place and this is a value. Next to this, the area is good accessible which is also a value. Around the square are too many private spaces. I think there are too many fences present which aren't accesible for the residents, so this is a bad value.

Architectural

For the architectural context, an important value is the design and the materialisation of the church. It is a sober design, in which I see a value, and based on an human scale. Through the whole design, the human scale is visible, from the entrance to the baptistery and the height of the aisles. The materialisation and the rythm are also an important value. They determine strongly the appearance of the church and contribute to the sober design.

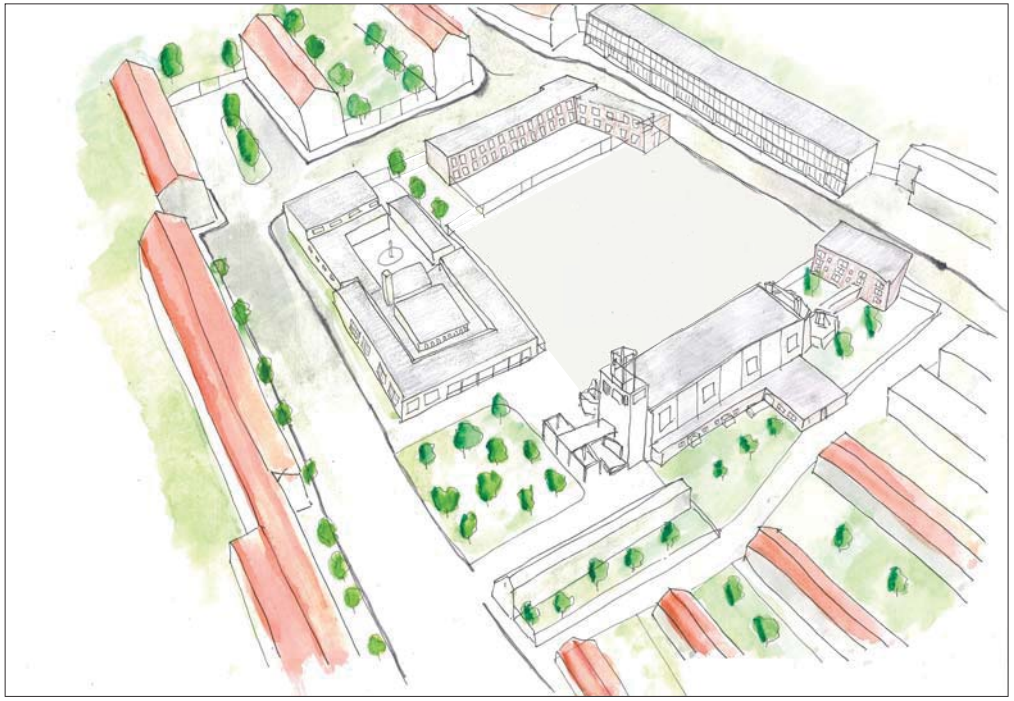
Social

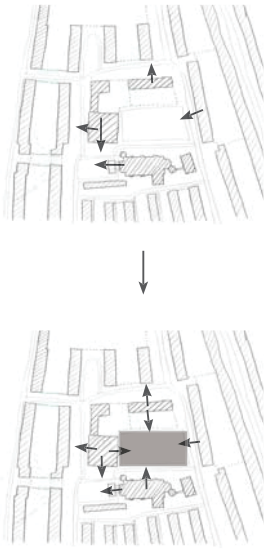
An important value of the social context is that the Robert Scott neighbourhood is a small neighbourhood. The area has residents from different countries, almost half of the residents is from outside the Netherlands. The residents want change in the neighbourhood regarding the public space and the buildings around the square, so this is also an important value. The other part of this value is that the residents are unhappy at the moment. The are unsatisfied about their neighbourhood and feel unsafe. Next to this, 60% of the children have learning difficulties and that is a lot.

Technical

For the technical context, an important value overlaps with the architectural values. The materialisation is here also an important value. The main part of the church is made of concrete, in different appearances, which is a value. A lot of prefab elements were used and this is remarkable for a church in that time. This prefab elements are also an important value. The structure is made in a certain grid, which match with the rhytm of the materialisation. This is also a value of the technical context.
The damages of the church are a bad value. In all three cases, it means water came into the construction and could cause more damage. This is an important value which is bad and needs to be solved.

Part 6: Sketches

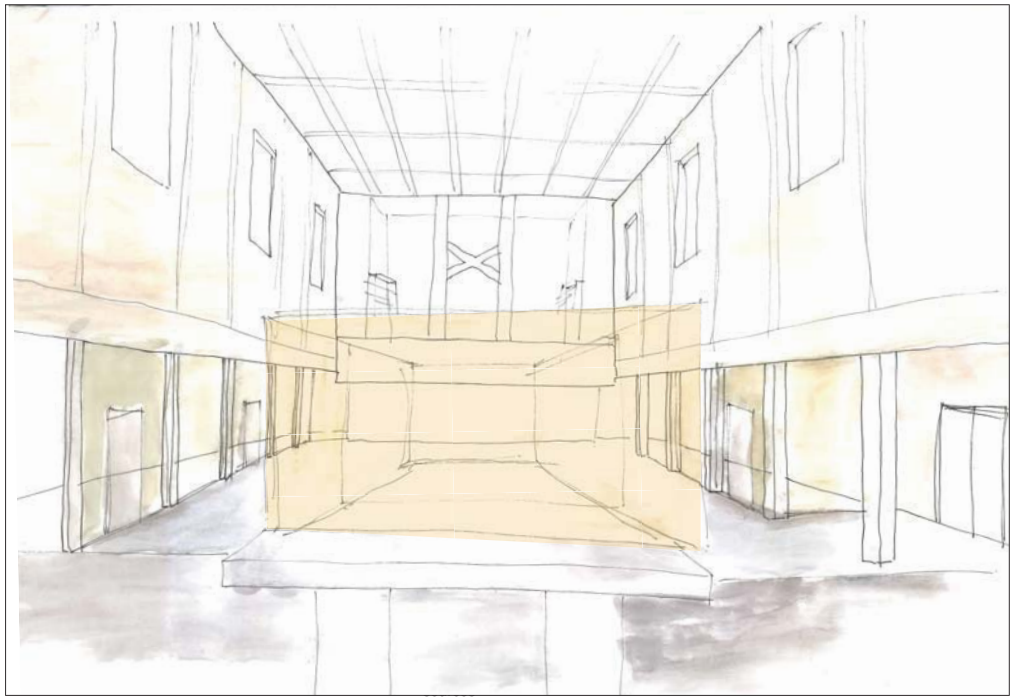




Sketches

On this page are three sketches shown. They illustrate my first ideas for the redesign. The first is a sketch of the church and the ensemble. I would like to open up the passage in between the two schools. Therefore, the square will be accesible from three sides. Also, the nursery school could be expanded so it embraces the square. The second sketch is a drawing from the church.The confession portals of the church could get a window which will bring in more daylight. This could also create a connection with the church and the main square. An option is to add skylights to the aisles where office space can be created.

I would like to create a multifunctional accommodation around the square. This is a place where different social organizations are involved. For example, a nursery and a primary school but also support before and after school. Next to this, a library and a community center could also be part of the multifunctional accommodation. I would like to create a situation where during the day the square and the buildings around it are used.



Part 2
Research / Redesign

“My type of architecture is about trying to improve
living conditions with architecture.”

Herman Hertzberger

ARE LANDLUST	**ARE** ROBERT SCOTT	**ARE** SPAARNDAMMER
- Development businesscomplex	- Small business in plint	- Small business in plint
- Renovation housing	- Renovation housing - Redevelopment GAK-building	
- Maintenance/kitchen- and flowergardens	- Maintenance green	- Open up more communal gardens
- Realise horeca at waterside		
- More camera's	- Realise economic renewal	
- Safer bicycle paths	- Safer traffic around square school	- Safer cycling paths - Cleaner streets
- Maintenance public space - Redevelopment public square	- Maintenance public space - Redevelopment public square	- Improve air quality - More bike racks
- Development Brede School	- Development Brede School	- Improve shopping area

Working

Living

Recreation - green

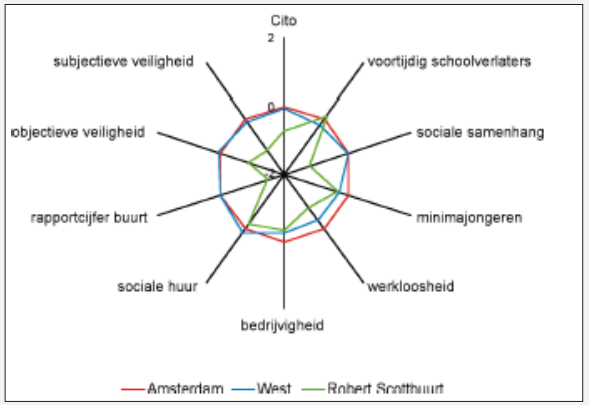
Recreation - water

Traffic - busy roads

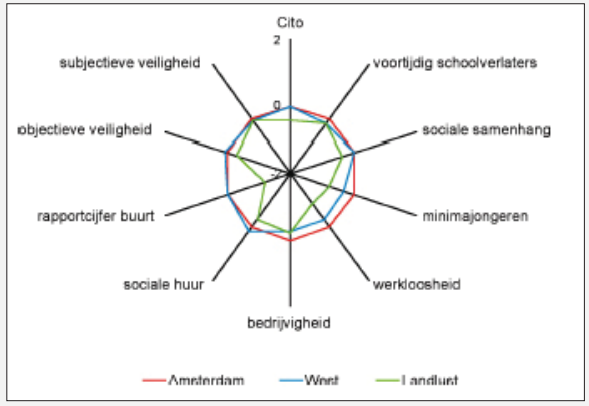
Traffic - public roads

Recreation - public space

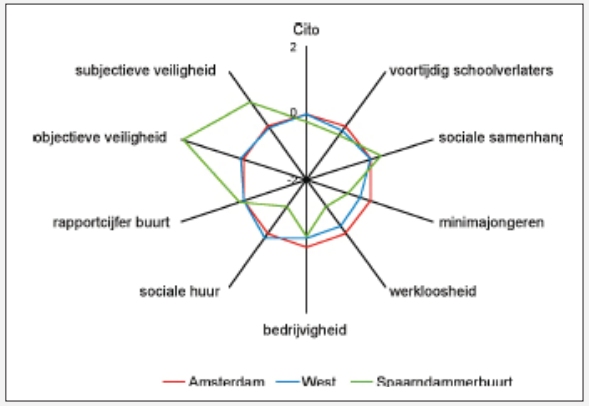
Recreation - public functions



Robert Scott (neighbourhoodprofile)



Landlust (neighbourhoodprofile)



Spaarndammer neighbourhoodprofile)

Introduction


Robert Schott


Landlust


Spaarndammer

Context
The Sint Josephchurch is located in the Robert Scott neighbourhood in Amsterdam West. What is special about Amsterdam according to me is the mix of persons and cultures and the attitude. Everything is possible in Amsterdam and everyone is welcome. The Robert Scott neighbourhood is a contrast of this, it is a small island in Amsterdam West. Surrounded by busy roads, the area is enclosed. Once built as a Roman Catholic enclave with a church in the middle and two schools, the area is now not so catholic anymore. The church is housed by refugees and one of the schools is sqatted. The area needs development and this heart with the church and the schools can be redeveloped. It triggers me that this small area has a large public space and several functions for the community. I want to redevelop this heart again.
For this redevelopment I did several researches on four levels with four research questions.

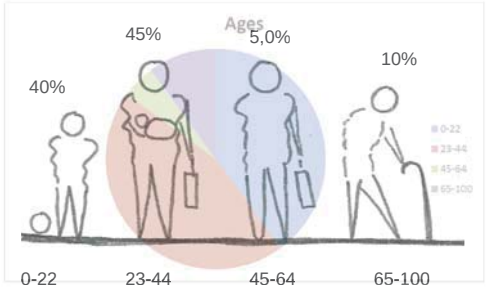
Urban analysis
My research question was:
What were and are the needs of the districts Landlust, Spaarndammer and Robert Scott regarding the use of the public space?

After my research I can conclude that the needs where light, air and space in all three neighbourhoods. It was a motto the architects of the AUP came up with but it matches also with Plan Kalff. In that time, Amsterdam burst at its seams desperately needed more housing. The difference with the AUP is the structure of the neighbourhood. The AUP had a clear division between working, living and recreation. Row houses were used here instead of the block houses in Spaarndammer. The difference in the public space was that in Spaarndammer this was mixed with the other functions but in the other two seperated.

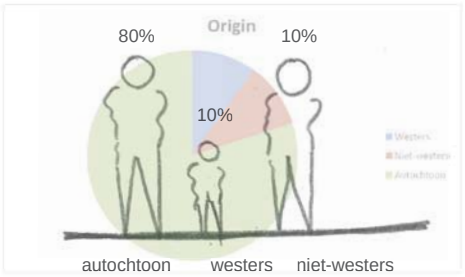
In the figure on the left you see the three districts compared in a scheme. What you clearly see here is that Landlust and Robert Scott have a lot of same needs regarding the public space. What they have in common with Spaarndammer is need for safer traffic and thedevelopment of businesses in the neighbourhood. The squares in this neighbourhood already function well and have a positive influence on the area. Because in Spaarndammer the functions are more mixed, you could say that Robert Scott and Landlust both need this too. With the brede school, in the neighbourhoods could a more mixed area be created. If you compare the three areas in the current situation, the Spaarndammer neighbourhood needs improvement of certain aspects but the rest need development and maintenance. It could be interesting to do a research on how the needs of the Robert Scott area are fullfi lled in the Spaarndammer area. For future transformations, these solutions could be helpful by the redesign of the masterplan of the Robert Scott neighbourhood. In the rest of the analyzes I will focus on the Robert Scott because this area will be the subject of my redesign.

Social analysis
The research question for the social analysis was:
What was and is the social structure of the Robert Scott neighbourhood?

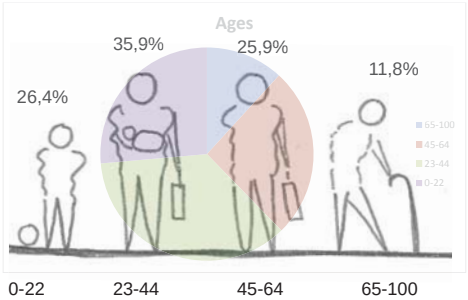
While working on the analysis I found out that I was searching for how the public space is used. Therefore, I need to know who the users are. While working on my thesisplan I decided to add an extra chapter about the social structure of the neighbourhood so it would get full attention. The Robert Scott neighbourhood was mainly built in 1952. It was built as a Roman Catholic neighbourhood with a church in the middle. In this period a lot of people married which they deferred because



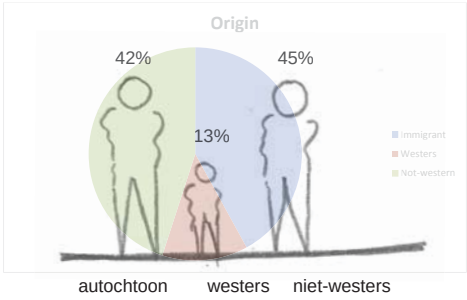
Ages in the Robert Scott neighbourhood 1952



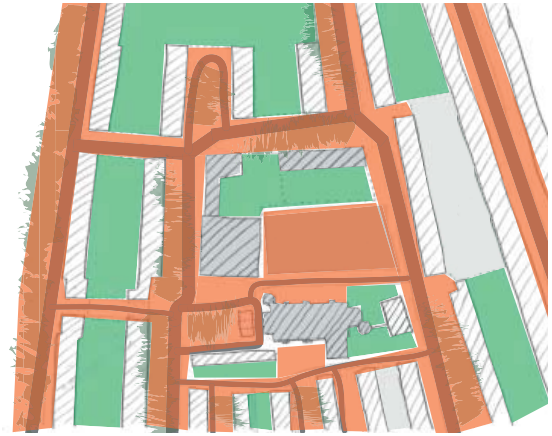
Origin in the Robert Scott neighbourhood 1952



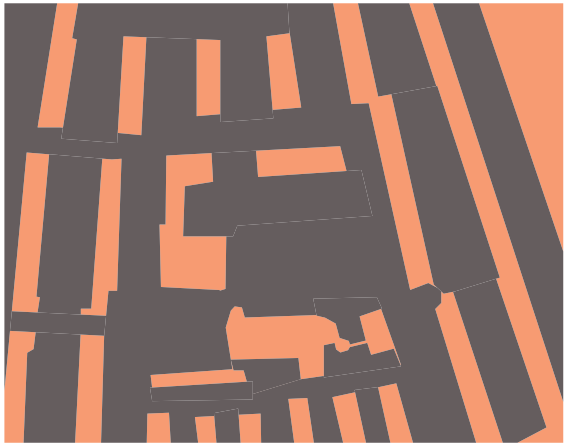
Ages in the Robert Scott neighbourhood 2012



Origin in the Robert Scott neighbourhood 2012

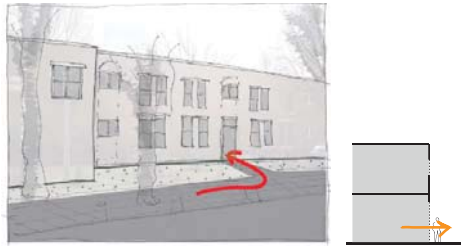


a lot of public space

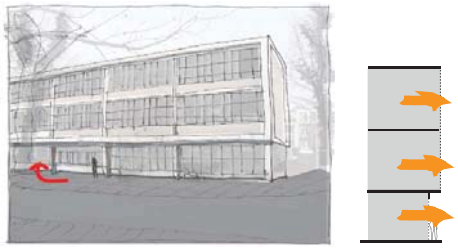


orange = built

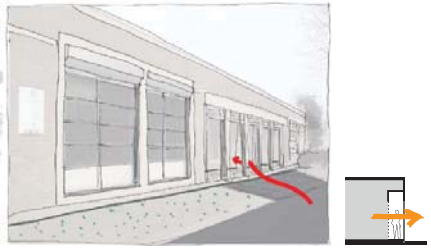
orange =accesible



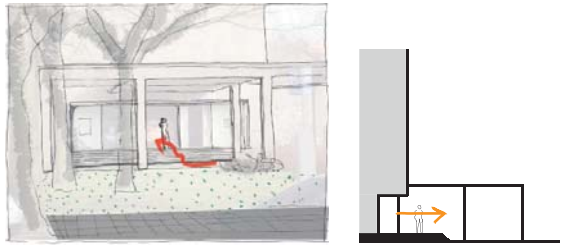
School



Basisschool



ROC



Sint Josephkerk

of the WOII. Also a lot of children were born right after the war, a babyboom. In 1952, this stagnated. The houses in this neighbourhood were inhabited by young families which moved out of the older parts of Amsterdam. Therefore, a large part of the neighbourhood was young, under 44.

In the figures on the left are the age and origin shown of 1952. These figures are based on information from two sources but are a rough estimation. In the south of the Robert Scott neighbourhood a square was made. Around this square a few buildings were built as a Roman Catholic enclave in the middle of the neighbourhood. A nursery school, primary school and a secondary school were built. The main building at the square was the Robert Scott church, a Roman Catholic church. At the south of the church, elderly houses were built so the part of elderly was here larger than in other areas. As said, the neighbourhood was ment as a catholic neighbourhoodand the schools were also catholic.

During the years, the composition of the area changed. Nowadays, only 42% is autochtoon. The neighbourhood is full of different origins but the main part is Turkish or Moroccan. Comparing to Amsterdam-West, Robert Scott is still a young and old neighbourhood. The groups of 23-44 and 45-64 are smaller than in Amsterdam-West. From the children 60% has learning diffi culties and that is a lot.

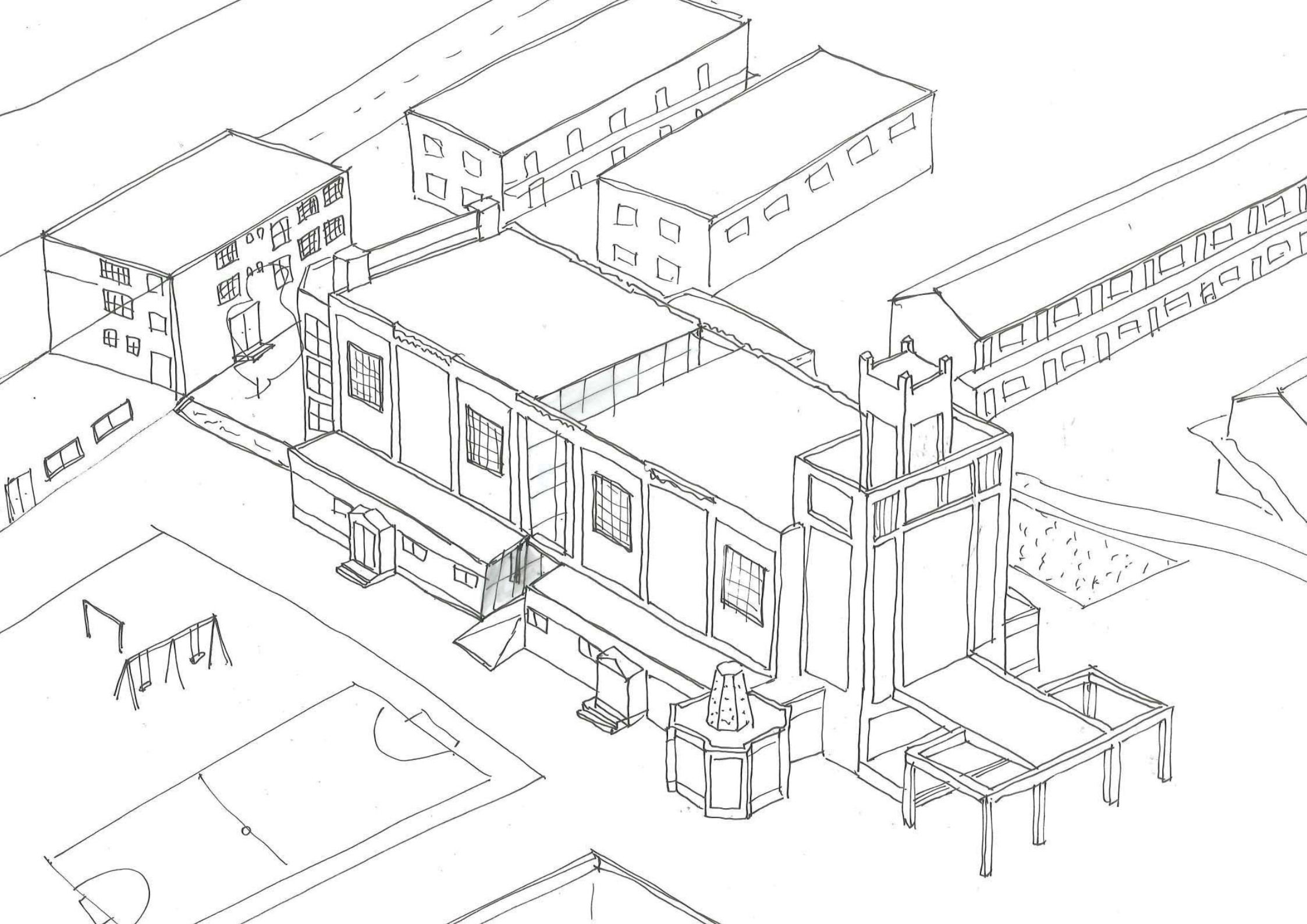
The Robert Scott neighbourhood is a so called ‘Krachtwijk; which means the government will subisidize more on physical, social and economic levels because in this areas the problems are accumulated. The expectatio ns for the grow of the residents is that the ages in the neighbourhood will shift to the middle because of aging of the neighbourhood. Also, the houses are more often habitated by people who live alone.

Architectural analysis
The research question was:
What is the transition of the church and the ensemble to the public space?

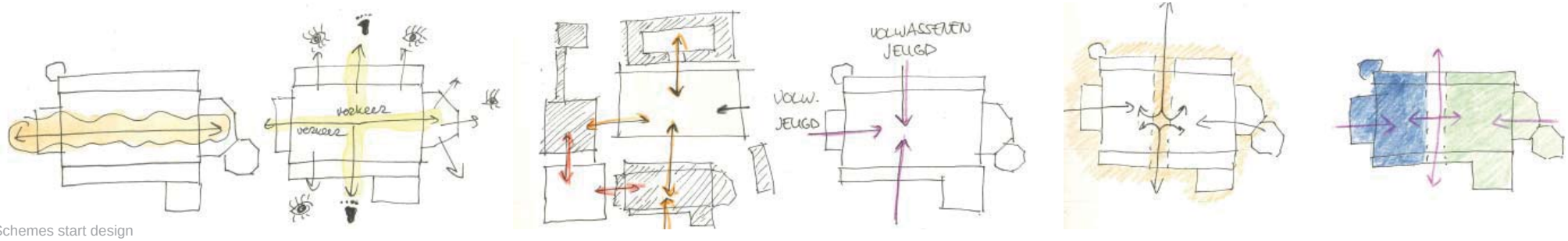
After the research I can conclude that the transition to the public space is pointed outwards towards the street and the fi eld in front of the church. The church and ROC used to have a common square which is now only grass. The main square was designed as a playground besides the courtyards of the schools and still functions this way. In the figure on the left the public and private space is drawn and the relation of the ensemble with it. As you can see, the building connect with the streets as public space. In the other figures is drawn how this transition is formed. The Sint Josephchurch, the ROC and the primary school do not have a lot windows where they connect with the public space. The entrances
of the ROC an church however are designed in a way that there is a transition created. The church has a tableconstruction whereunder you walk before you walk on the stairs into the building. The ROC has a small overhang and also a stair. The primary school has an entrance which is small and modest which suits the building. Next to this, the primaryschool at the other side of the street has a very open facade and a very large connection with the street. So, the transition at urban level of the church and the ensemble is pointed towards the street. They are build around the square but do not have a connection with it. The transition at building level has at the entrance a transitionzone which give all buildings a human scale. The relation through windows is small because the buildings do not have a lot of windows. Except for the primary school at the other side of the street, which has a big glazen facade. So the transition through the entrances is gradually but more short through the windows.

Technical analysis
The conclusion of the technical analysis is that it is a mainly concrete building. The main structure is from casted concrete and is stable from itself. The structure is filled with bricks and concrete elements. These elements are prefabricated which was special at that time. To make all this concrete more attractive it was coloured so it was more brownish than only grey.

Nowadays, the construction has some damages but is mainly reusable for a new function. The damages are mainly cracked joints and water damage. The church is not insulated and the windows are only from one layer glass. This will also be a point of improvement for the future design.



Redesign



Schemes start design

After the analyzes I made a list of conclusions of the analyzes and preconditions and starting points for the redesign.

Conclusions

- The residents want maintenance of the public space, more public functions and development of the square.
- The 3000 residents are unsatisfied, do not feel safe and 60% of the children has learning difficulties.
- The public space, or squares are not attractive or serving the built enviroment. They need to be redesigned.
- The church and the ensemble have a very small relationship with the square. There is a lot of public space and the transition to it is gradually and with human scale.
- The design of the church is sober, a clear composition. The materialisation is important, as is the rythm, the human scale and the position of the church.
- The building has some damages and technical issues but the structure and prefab elements are important values.

Preconditions

1. The new function of the church and the ensemble, should have a supporting function for the neighbourhood and be accesible for all the residents.
2. The re-design of the church and the ensemble, should have a positive influence on the context and create a nice and safe environment.
3. The position of the church and the ensemble, should be, again, the heart of the neighbourhood, a public place for meeting, enjoying and education.

Next to this, I made a list of starting points to make a funded start of my redesign. These starting points are also funded in my research. For the start of the design, I made schemes to clarify what was important for me, as seen above. Out of this schemes and with the analyzes I made a first design. In this first design a street was made in the middle of the church. This to divide the church into two parts but also make a connection from the elderly houses to the square. I wanted to conserve the high, open space of the church and used this intervention to split the space but at the same time, conserve it. The parting makes it also possible to have a separate climate system. The spaces can be treated differently depending on the function.

The program is a community center combined with a library. These two functions can overlap at some points and share space. The community center is ment for the neighbourhood but the library can function also as a place for people from other neighbourhoods. The pastorie is turned into a health care center and the sacristie is used for the officespaces.

For me, the definition of a community center is a place where social, cultural, educative and recreational activities find place. Here, the activities are organised by the people from the neighbourhood for eachother. The origin of the community center comes from London where Arnold Toybee (23 august 1852 – 9 march 1883) stated that every individu had the duty to serve mankind[1].

Originally, the library is a place where books are stored[2]. The word comes from the greec words biblion (book) and thèkè (repository). The oldest li-

1) http://nl.wikipedia.org/wiki/Buurthuis
2) http://retro.nrc.nl/W2/Lab/Profiel/Bibliotheken/historie.html

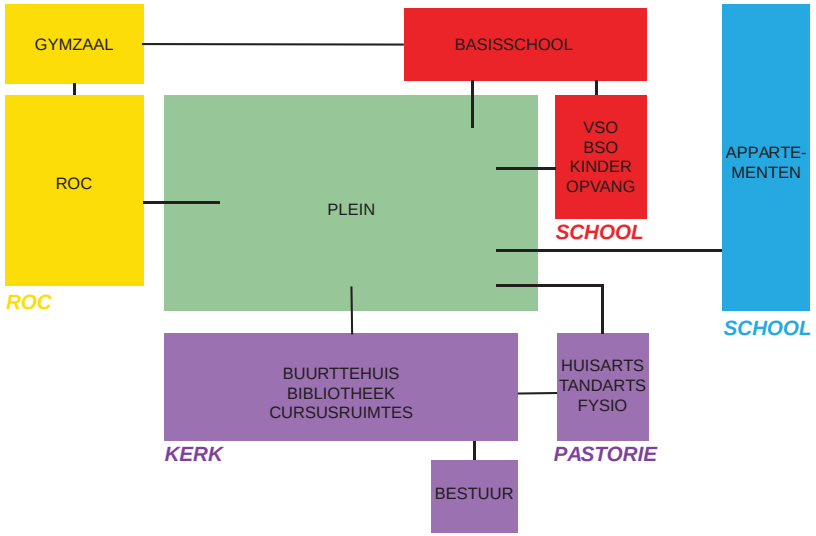


Figure: Program

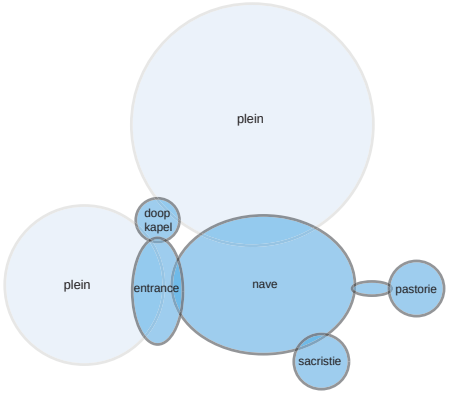
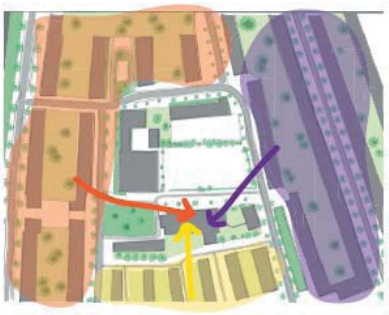


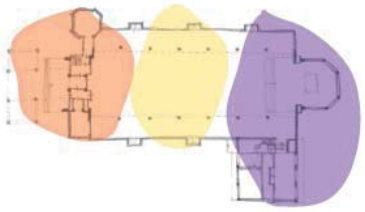
Figure: Recurring elements



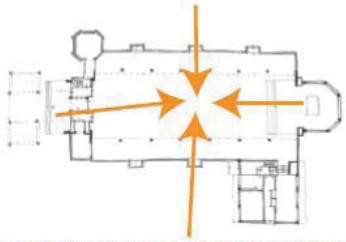
Different target groups

Accesibility / position

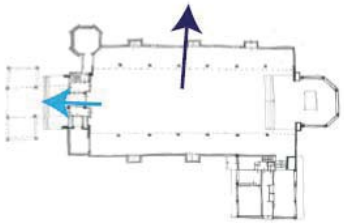
Relation on square



Different functions



Accesible from all sides / heart of the neighbourhood



Relations with other functions on the square

brary was one in Egypt in 2575 b.C.. The first public library in the Netherlands was the Gemeentebibliotheek in Rotterdam from 1907. It wasn't a public library like today, but it was already different from the closed libraries as before[3]. Today, a library is a place where information and culture media are stored in a physical and digital form. The building is more and more used to study and read and used less to borrow books. There are even initiatives to keep the closing libraries but in a different form. In Rotterdam, a library was closing but because of the residents and some sponsors, the reading room is still open[4]. They gathered a lot of old books and today the Leeszaal is used by the residents to read and study. The library in the Robert Scott neighbourhood will be a place where people can borrow books, but even more, can study, read and use the information and cultural media. This is a place for the neighbourhood and beyond, for example, just around the corner a studentflat is created[5]. These students could maybe also find a spot here in the library.

I would like to turn the Sint Josephchurch into a MFA and combine the program with the two schools that are already on the square. The neighbourhood is a 'Krachtwijk' and almost 60% of the children has learning difficulties. A MFA provides most of the times support for children in between 0-12. This could be health care or help with homework or daycare. The MFA could be used to support Next to this, functions like a community center or a dentist or a doctor could be added. It are all functions for the daily living so it can be used by the whole neighbourhood (currentMost of the functions are ment as 'wijkoverschrijdende' functions. For example, the schools and daycare are accesible, and probably big enough for children from other neighbourhoods. This means the neighbourhood needs to be well connected for bikers and pedestrians.

Architectural aspects

The three architectural aspects that are typical in the building are the human scale, the transition between inside and outside and the compoition. These aspects are, for me, the most important aspects where I want to work with. For the new function I would like to also take the transition between public and private and the contrast between old and new into account.

Organogram

A proposal for the organisation of the new functions is shown in figure 4. The church is the community center in the new situation. It will consist functions where people can meet eachother and for example follow a course. This will be the main function/space in the organization. In the sacristie will contain some ateliers where is room for creativity. The pastorie will be turned into a healthcenter where a doctor, dentist and a fysiotherapist will house or other healtcare functions. The old nursey school will function as a primary school and, also according to the Masterplan, will be expanded. This part can be used for the primary school but also for the VSO or BSO.

The ROC will be turned into a daycare and preschool. This building can also contain a consultatiebureau. The gymzaal is used by the primary school and the nursery school but can also be used for dancelessons from the community center. The ROC should stay or relocate in the area. It would be great if some functions could

At the other side of the street, a primary school is located.This school will be move onto the square and the building will be turned into appartments. This because I want to relocate the education functions onto the square, as it once was built.

Situation

In the Robert Schott neighbourhood is already a primary school located but this school will move onto the square. This also counts for the community center. The community center is a function for the neighbourhood itself.

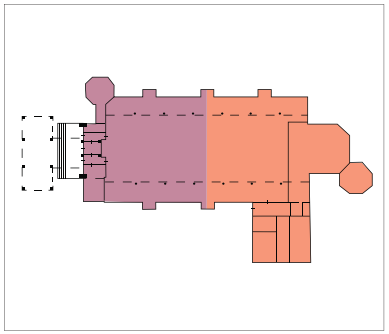
If you look at the 'wijkoverschrijdende' functions, there are already some functions present. In figure 5 are the other primary schools shown. In the areas around are some daycares for small children and after school care. At the Bos en Lommerplein and the Mercatorplein are two libraries present, but the one in the church could form a small dependance.

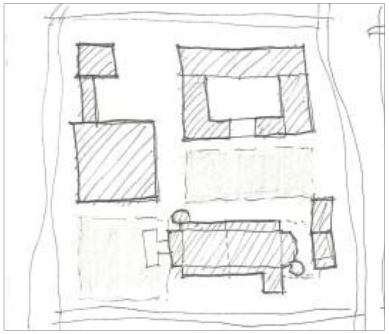
Around the area are some doctors and dentists located but only a few. I can't tell if there is need for more doctors or dentists. I could say that they could relocate to the Sint Josephsquare and form a healthcenter. The same for the dentists, as seen in figure 9.

The ROC at the Robert Scott square is a 'ROC op maat'. This means the students did not finished their VMBO and get education to finish a MBO 1 level. This ROC is one of the 2 in Amsterdam and I think this should be retained.

Therefore, it is possible that the yellow parts will be located in a new volume and the ROC will stay.

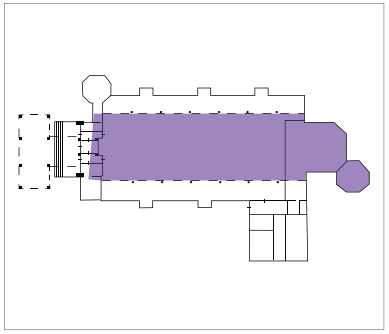
3) Openbare Bibliotheken; Een beknopte beleidsgeschiedenis; Huysmans, F.; 2012 (Bijzonder hoogleraar Bibliotheekwetenschap)
4) http://www.leeszaalrotterdamwest.nl/
5) http://www.de-studio.nl/

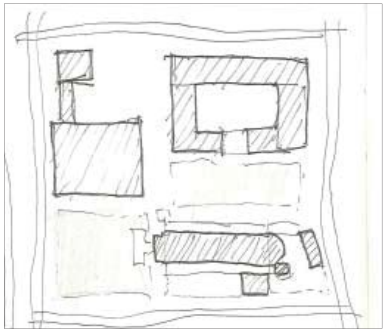




Variant 1 //
Partition church

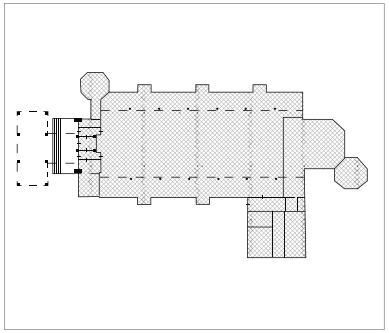
Leonardus church, Helmond,
SatijnPlus Architecten

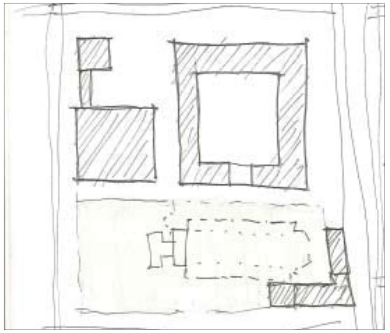




Variant 2 //
Nave as main space

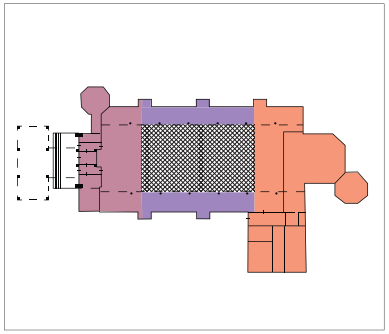
Townhall, Stockholm, Ragnar
Ostberg

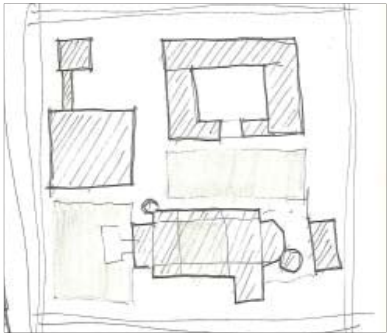




Variant 3 //
Church as square

Nikolaikirche, Hamburg

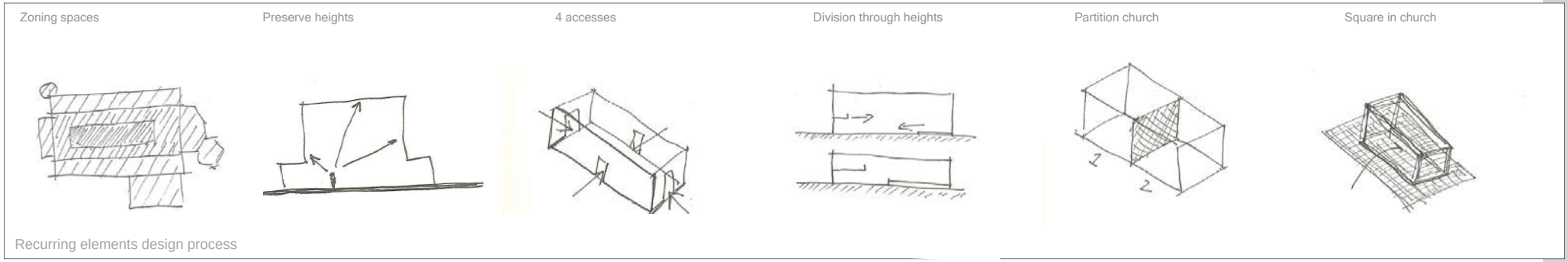




Variant 4 //
Blend in church

Huis van de Heuvel, Breda,
Atelier PRO

Redesign 2.0



Recurring elements design process

This first design was a start but needed more research. In the next step I made four variants which did meet the requirements but were all very different. The fourth variant, the blend or the supervariant, was the one which I will use the next semester to work with.

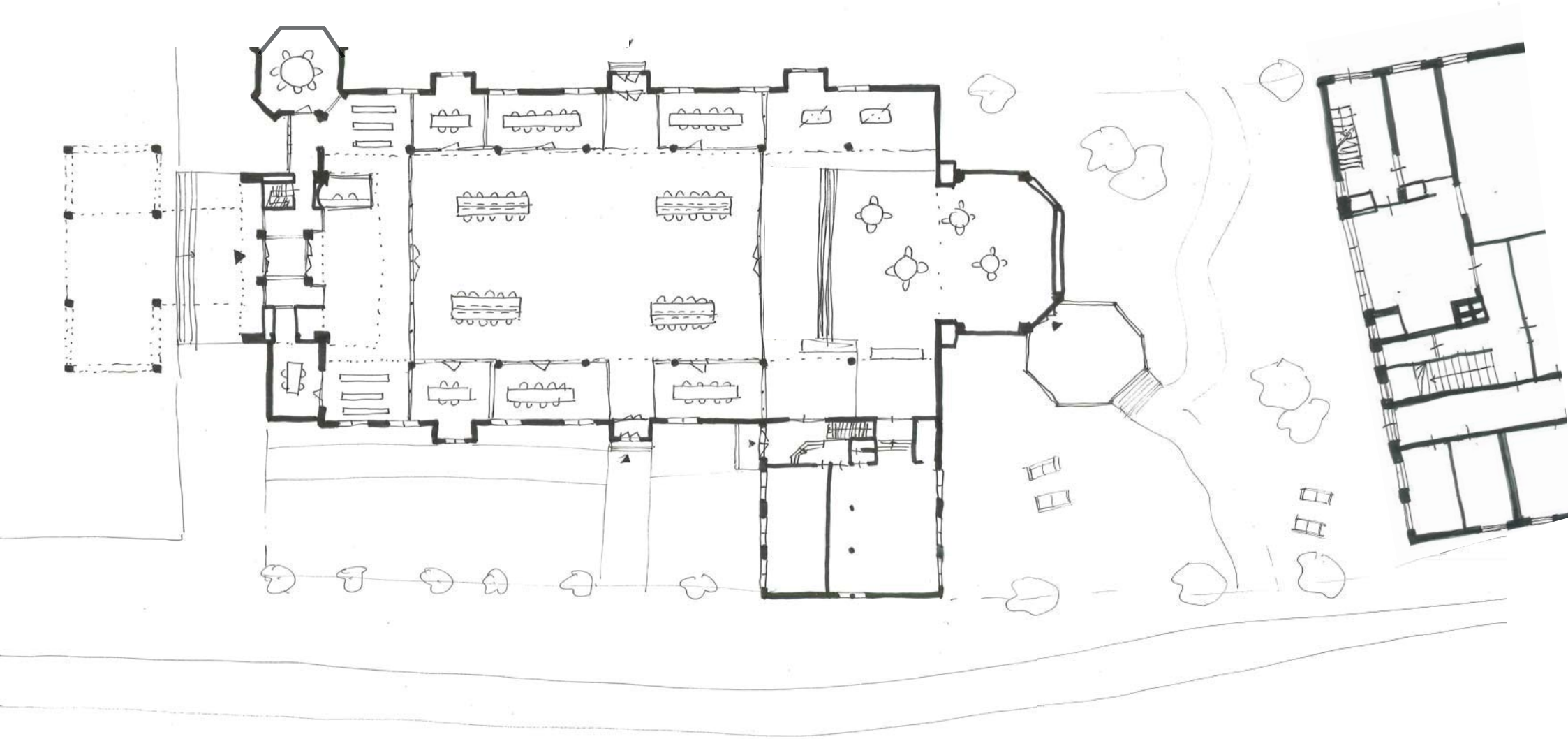
For this next step I first asked myself what the essence was of the design I made in first place. What were the most important recurring elements next to the preconditions and conclusions. This list was added to my starting points. After this I improved my first design and made three different variants to make a broad research.

For the first variant I improved the earlier idea. The street through the church was changed into a vertical separation in the nave. I changed it because in my opinion the first idea was too extreme. This solution fitted better with my preconditions and starting points. As a reference I used the Leonardus Church in Helmond. This is a church which is turned into a health care center. The center is divided in different parts through large, glazen walls. Therefore, the height and width of the church are still visible but a separation is made.

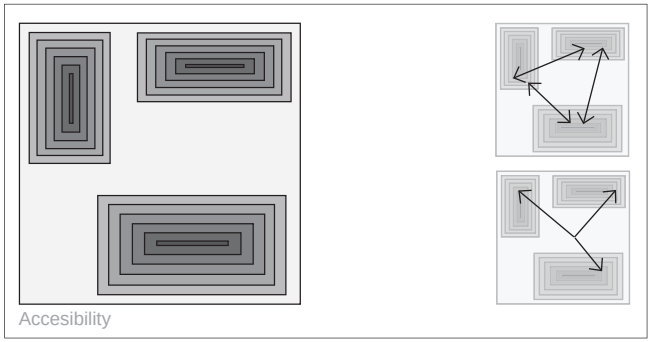
For the second variant, I used the nave as the main space. Because this is an important space for me in the church, I decided to emphasize the space by opening up the aisles. The aisles are the transition area from outside to the inside. I was inspired by the Townhall in Stockholm where the main space is the core of the building.

The third variant was a search for the maximum of public space achievable. Here, the church is transformed into only public space, into a square. Because the church is opened up and accesible from all sides, it is a place for everybody. I used the Nikolaikirche in Hamburg as a reference for this variant. This is a church which was bombed during WO II and never restored. Some parts of the church are still up but mostly it is damaged. The ground floor of the church is totally public space and built-in the modern environment.

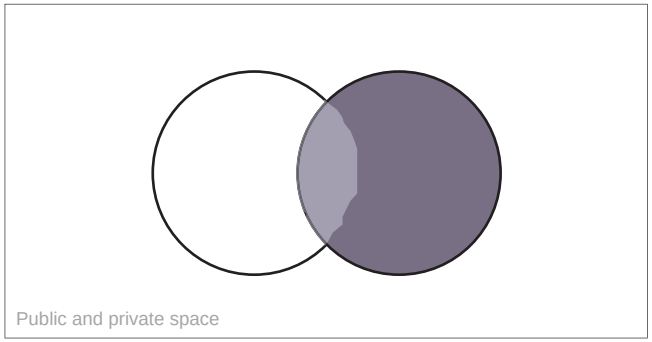
The fourth variant is a blend of earlier ideas. What I used from the other three are the vertical separation, the nave as the main space and the church as a square in the area. In the diagrams on the page on the left you can see the differences and similarities. In this variant is a large square made in the middle of the church. This is the core of the church and the place where all people will come together. This square is made by a vertical separation in the nave of the church. The aisles are closed so the building is seperated into different parts.



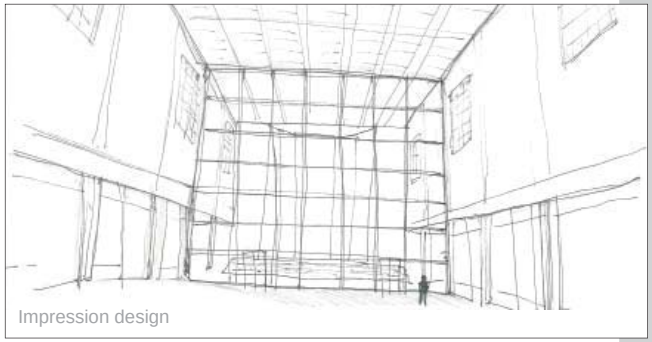
Concept Redesign



Accesibility



Public and private space



Impression design

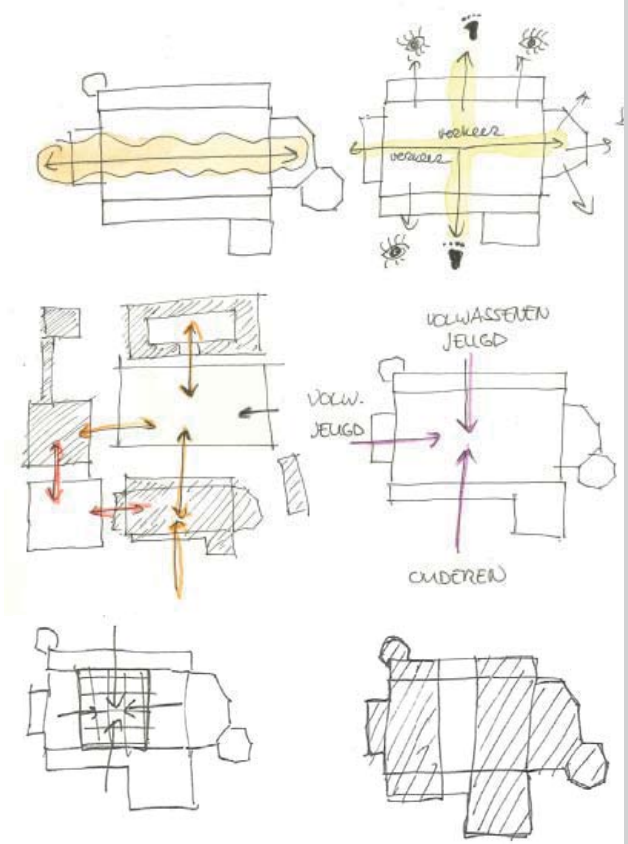
The concept of my design is accesibility. This theme will be used in different layers, from public to private and everything in between. What I think is important, is the difference between these layers and the distinction. Public space cannot exist without private space. The transitions in between these layers is something I would like to use in my design.

The main aim of this project is to connect the residents from the neighbourhood and give them a place to meet and enjoy. Therefore, I want to make a square in this neighbourhood center. This square will form the heart of the building and be a living room for the neigbourhood.

This place will be a spot where exterior will become interior. It will be public spot which can be used as a meeting place. The rest of the church will be turned into a community center and a library. The square will form the connection in between these two functions. On the left you see the floor plan of the church where the square is clearly the point of attention. The library is situated on the left and the community center on the right. Around the square are spaces situated which can be used to study or to give lessons in small groups. the community center will have a café which will find its place on the altar.

To emphasize the different character of these different spaces, a seperation will be made in the materialisation. For example, the square will be treated as an outdoors space, so the floor will be covered with paving stones and enlighted with lampposts. For the materialisation of the interior I would like to use wood as the main material. This is a material which has a warm appearance against all the concrete in the church.

With these different elements I would like to create in intervention which fits the neighbourhood, the church and the people who will use it.



Personal Position

Makeability with moderation

Workfield

The workfield of the architect is changing. The re-use of existing buildings is more and more becoming a standard. I think this will be a change in the total way of how building is approached. Architects will have to become the experts in how to deal with the existing. Aldo van Eyck once described the role of an architect as helping to provide someone with a roof, and this was not an easy task according to him[1]. As an architect today, you do not only provide a roof, but you should translate all the wishes of all these parties into a design. With the re-use of a building, not only the architect is involved but also the government, the local municipality, the planners and developers. In this essay I will explain my opinion about and position in this changing workfield. I will point out how I think we as architects should approach the building stock and the possibilities of it.

RMIT

My frame of reference is influenced by my involvement with RMIT. In RMIT we are searching for the right way to approach preservation and renewal in existing architecture. Jo Coenen says about this:

"*The primary objective is no longer to build the new but rather to add to the existing structure*[2]".

In his opinion most projects in the RMIT-field will involve existing structures such as building complexes, roads and entire landscapes. It is not only about the re-use of a building but also about the urban construction and landscape. This opinion suits me in my position in the RMIT-field. If a building is re-used, the building is always part of a structure. This structure can be a landscape or a city context. I think it is important a building is not only seen as an object but more as a situation.

In the research at RMIT, the building and the context is explored in the past, present and future situation. These different situations are researched on an urban, architectural and technical level. This analysis should give input for the re-design (figure 1). In my own research I added a social level, I will explain later why.

Approach architecture

My approach in architecture can be illustrated with this quote from Peter Zumthor:

"*Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes in and around it, a sensitive container for the rhytm of footsteps on the floor, for the concentration of work, for the silence of sleep*[3]".

My interest is in the use of the architecture, the life that is happening there. This could be a building but as said, also an urban structure or a landscape. What important is about my approach are the use and the users. Therefore, I added this social level in the analysis at RMIT.

Paul Meurs, professor of Restoration, states that in an analysis of an area, three components are important[4]. The first ones are the architectural objects, like the buildings. The second one is the structure, this means the structure of the area. For example, the roads, the water but also the height and the morphology of the area. The last one is an important part for me, these are the stories (figure 1).

The stories are important for me because I think these are often forgotten. For me this is the social side of a research. It is important to know why a building was built and for who. What where the dreams back then and what is realised? But also, what are the needs today and the wishes for the future?

These components combined, lead to my approach of research in RMIT (figure 2 and 3). The outcome of the research will form the input for my redesign. My approach in this redesign will come out of the neighbourhood. I am not

1) Oosterman, A; Planning Paradise
2) Coenen, J,; The art of blending
3) Zumthor, P.; Thinking Architecture
4) Meurs, P.; Lectures of Heritage Development

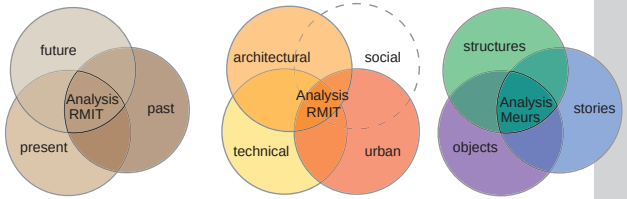


Figure 1: Components analysis RMIT and Paul Meurs

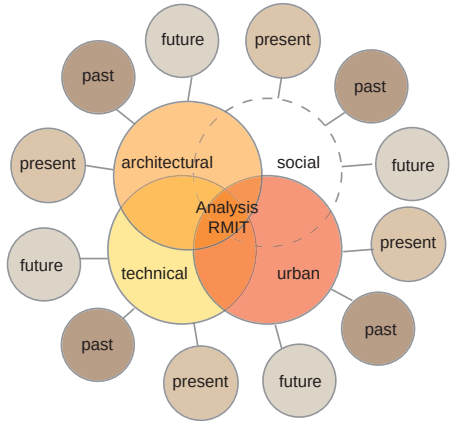


Figure 2: Approach analysis RMIT

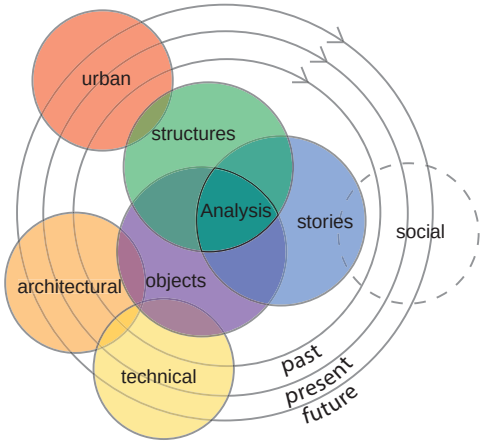


Figure 3: Approaches analyzes combined

searching for a solution which suits the building, but which suits the neighbourhood in the first place. This could sound like an 'open door' but I think this is really important. The needs of the residents of an area should be taken into account when reusing a building. Next to this, if an area is in a bad condition, physically and socially, the government should be able to create a renewal plan and carry this out.

This doesn't mean that I believe in the 'maakbaarheid' of the society, or social engineering. Justus Uitermark thinks that social engineering should be a joint process[5]. Not only the government but all parties, and especially the residents should be involved. I think this can only work with a bottom-up approach. I believe in 'maakbaarheid met mate'[6]. People will always find their own way in daily life, like they will always find the shortest route from A to B. I think that we as architects should support the activities of people and try to influence it, but not radically change it. This is also my opinion about the redevelopment of heritage. Wouter Vanstiphout says about this:

"It would be better if city planners would see the city not as feasible from scratch, but as a stubborn reality for which they develop tools so it can grow in all its complexity and stratification[7]."

Altough he is talking about city-planners, in my opinion this also counts for the architects with a re-use project. I think that you should start to preserve or renew at a small scale. The tools he mentions can be developed in cooperation with the residents. With a bottom-up approach from the residents, a solution should be found for this urban and architectural renewal. The tools could be for example a function or a strategy. It sounds like a contradiction, 'maakbaarheid' and bottom-up because originally the makeability came from the government. I think that we as architects are today the makers who can influence the society with input from the residents.

Object research

The object of my research for my graduation project is the Sint Josephchurch (figure 4). It is situated in the Robert Scott district in Bos en Lommer in Amsterdam West. The neighbourhood was built after the war with the idea of the Amsterdam Uitbreidingsplan[8]. It is characterized by the seperation between working and living, in north and south[9]. The area has a linear structure, emphasized by the row housing (figure 5).

Urban values

In the middle of the area, a square is situated. Around this square a few buildings are located (figure 6). The first one is the landmark of the area, the Sint Josephchurch. On the square are two schools located, a nursery school and a secondary school. At the other side of the street is a primary school situated. These schools were built around the church and the square as a roman catholic enclave[10] in the middle of the neighbourhood. It was built for the whole family, Sint Joseph is a patron for the households. An important value of the context is how the church and this ensemble are situated. They are situated in the middle of a small neighbourhood and positioned in a different way than the housing around them. Therefore they have a prominent place and this is a value.

Social values

Today, this area is a so called 'Krachtwijk'[11]. This means the government invests in the neighbourhood because of social, physical and economical problems. Almost sixty percent of the children has learning difficulties, which is a lot, this is a bad value. The Robert Scott neighbourhood is a small neighbourhood. The area has residents from different countries, almost half of the residents is from outside the Netherlands. The residents want change in the neighbourhood regarding the public space and the buildings around the square, so this is also an important positive value.

Architectural values

For the architectural context, an important value is the design and the materialisation of the church. It is a sober design, in which I see a value, and based on an human scale.

5) Uitermark, J.; *Disperse and Rule*
6) http://www.archined.nl/recensies/maakbaarheid-met-mate/
7) Vanstiphout, W; Maakbaarheid van Stad en Stedebouw
8) Rossem, van, V.; Het Algemeen Uitbreidingsplan van Amsterdam
9) Velde, van der, J.J.; Stadsontwikkeling van Amsterdam 1939-1967
10) Uitgangspunten monumentale waarden Robert Scottbuurt
11) 'Krachtwijken met karakter', 2008

Figure 4: Sint Josephchurch (1952) (archive Amsterdam)

Figure 5: Robert Scott District

Figure 6: Robert Scott square

Through the whole design, the human scale is visible, from the entrance to the baptistery and the height of the aisles. The materialisation and the rythm are also an important value. They determine strongly the appearance of the church and contribute to the sober design.

Technical values

For the technical context, an important value overlaps with the architectural values. The materialisation is here also an important value. The main part of the church is made of concrete, in different appearances, which is a value. A lot of prefab elements were used and this is remarkable for a church in that time. This prefab elements are also an important value. The structure is made in a certain grid, which match with the rhytm of the materialisation. This is a value of the technical context.

The damages of the church are a bad value. In all three cases, it means water came into the construction and could cause more damage. This is an important value which is harmful and needs to be solved.

Concluding, the most important positive values are the context, the situation of the building. The sober design of the church and the materialisation give the building its character but the thoughts behind the area make the story. The square, the church and the other buildings form a heart of this small neighbourhood but today need redevelopment.

Approach redesign

The next question of this essay is how to deal with these values in my redesign. My goal for this transformation is to create the heart of the neighbourhood again. I feel that the most important value of this project is the idea of the structure of the area, with the Roman Catholic heart.The functions chosen should be accesible for all the different residents and support daily activities and it should have a positive influence on the district.

I would like to develop a design and strategy for not only the church but the whole ensemble. I think I need to intervene in the objects but keep the structure and the stories.

Relevance

The main character of this research and redesign is the Sint Josephchurch which is listed as a monument. In 1996 the church stopped with its services and the churchgoers moved to another location. Nowadays, this is happening more and more in the Netherlands, churches are shrinking and aggregated[12]. According to the CBS now is 72% of the Dutch not a member of the church against only 24% in 1955[13]. Therefore, a lot of churches and corresponding buildings are being abandoned. For example, in Noord-Brabant is the exodus expected of almost half of the churches[14]. A societal relevance of this project will be the new use of these kind of buildings, with a function which is suitable for the residents and the environment. A lot of churches and monasteries are listed so modification could be complicated. The search for an appropriate modification could form an example for similar projects.

For centuries, churches were the center of the neighbourhood and of daily life, the same applies for the Sint Josephchurch. Of course, the daily life has changed so the churches are less needed. But in a lot of areas, there is still a need for a function for the church which is communal. The Dutch 'Rijksdienst' for Cultural Heritage made a document about the re-use of vacant churches where they are mainly talking about a new function and not only renovation[4]. What this project can mean for architecture is that it can function as an example for the re-use of a church which is a monument and has to function again as a center for the neighbourhood and daily life. There are already some beautiful examples, like Huis van de Heuvel in Breda of Podium Pniëlkerk in Amsterdam[16].

This project can be an addition to the body of knowledge about the re-use of churches, like the examples on the right. Because of my frame of reference, I want it to be a good example of the re-use of a church and the square with a bottom-up approach. I want to create the heart of the neighbourhood again and give the church and the ensemble a new life. With a redesign and a strategy I hope I can improve the daily life of the residents, makeability with moderation?

12) http://vorige.nrc.nl/binnenland/article1708935.ece/www.stamos.nl
13) Godsdienstelijke veranderingen in Nederland
14) Heilige huisjes?
15) Een toekomst voor kerken; Rijksdienst voor Cultureel erfgoed
16) Wederopstanding, rapportage over wederopbouwkerken

Figure 7: Huis van de Heuvel, Breda (Jolien de Jager)

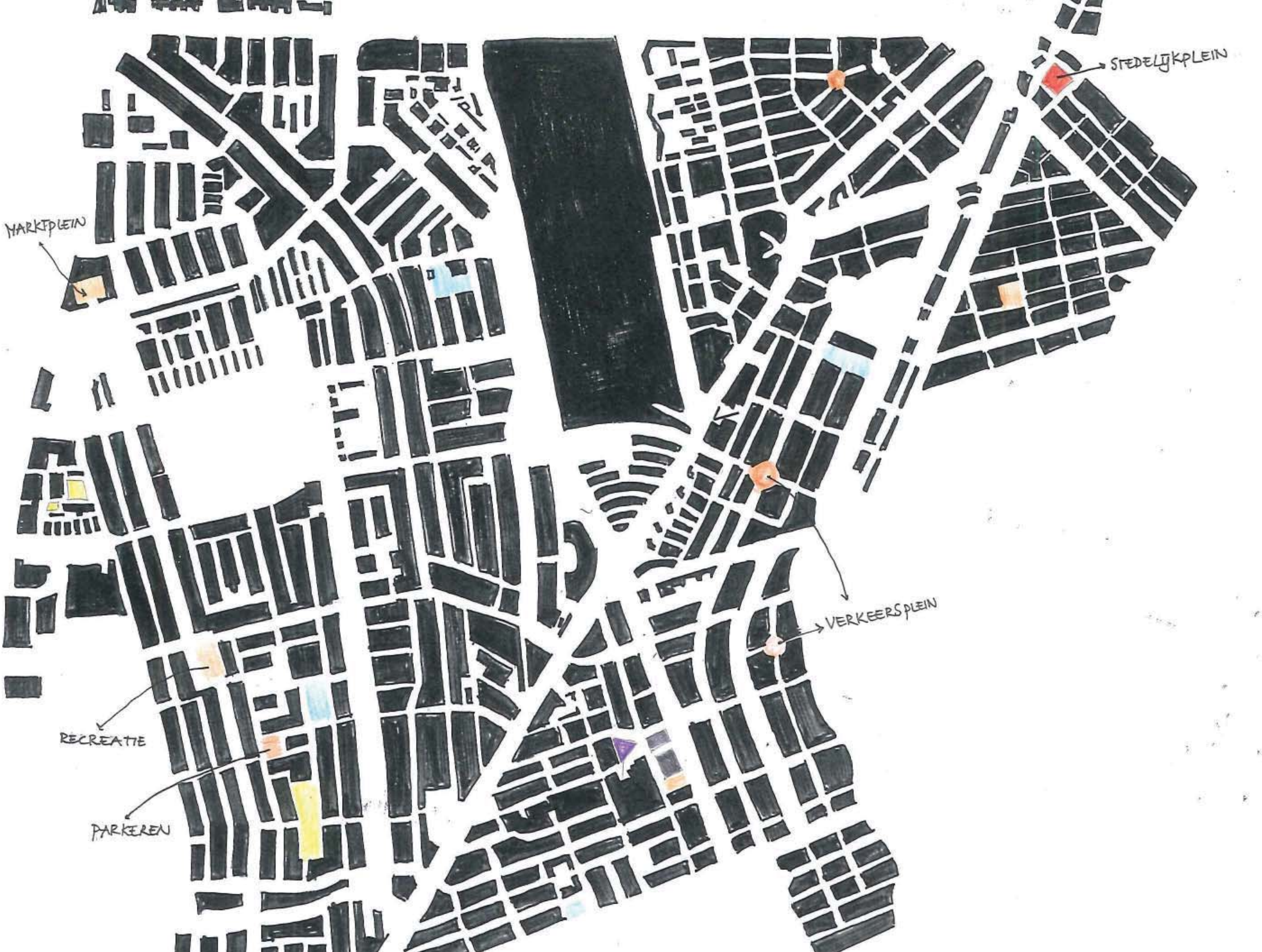
Figure 8: Podium Pniëlkerk, Amsterdam (kennisbankherbestemming.nu)

Figure 9: Healthcenter Leonarduskerk, Helmond (kennisbankherbestemming.nu)

Part 3
Beeldkwaliteitsplan

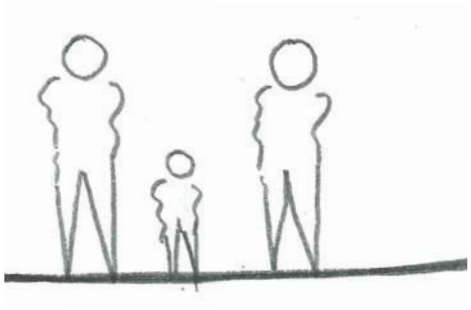
“.. Hij die slentert ziet pas Amsterdam..”

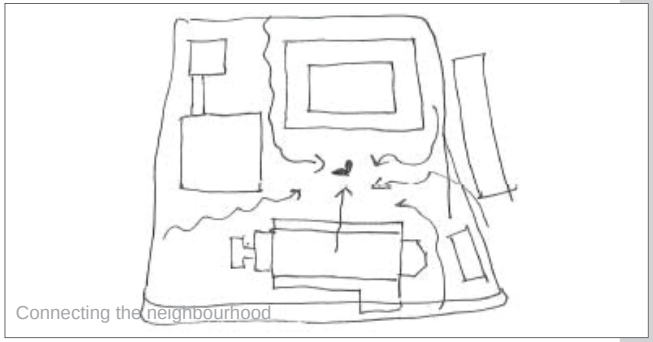
In: Amsterdam (hij die slentert);
Acda en de Munnik; 2012


STEDELIJKPLEIN
MARKTPLEIN
VERKEERSPLEIN
RECREATIE
PARKEREN

Introduction

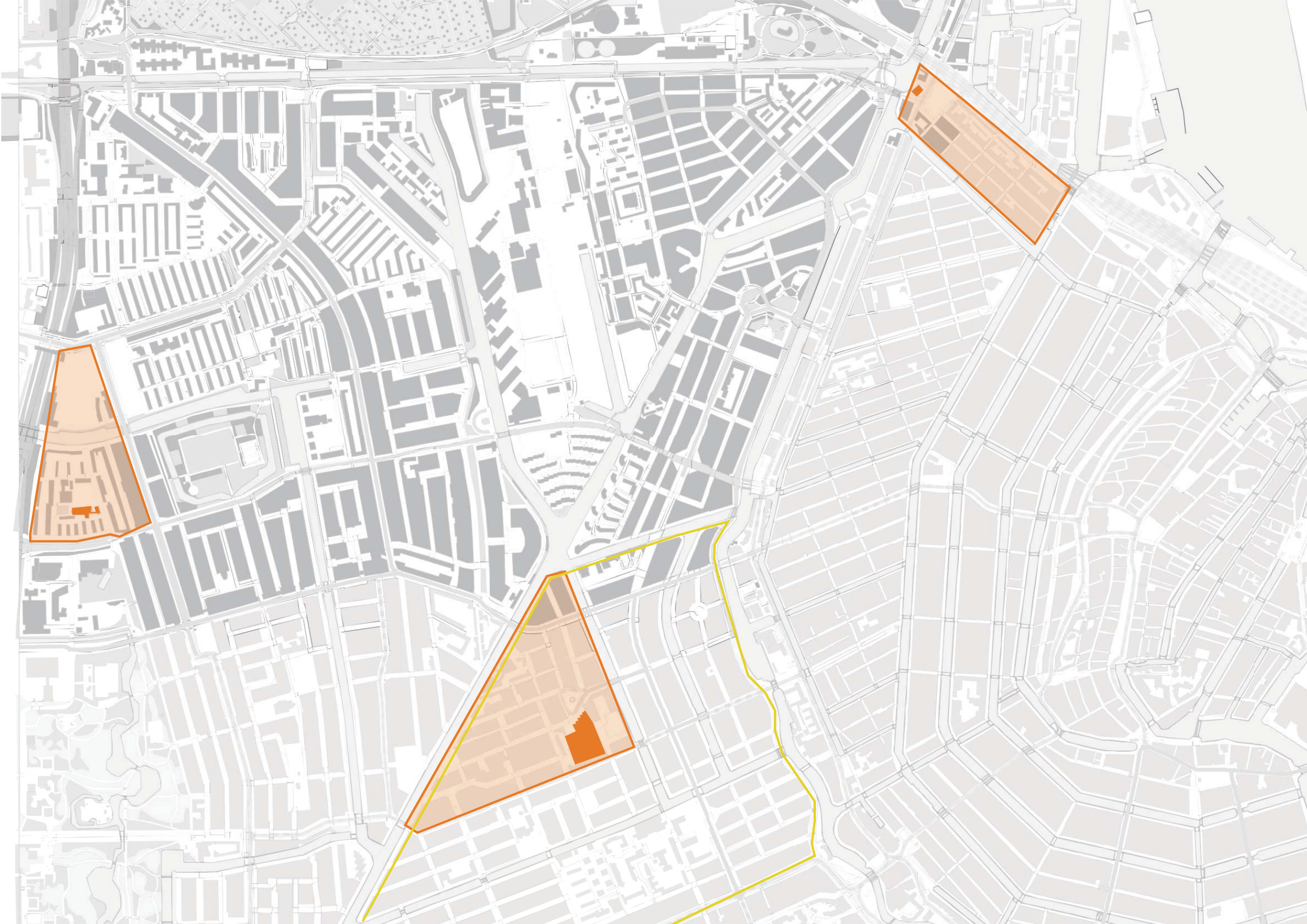
Residents



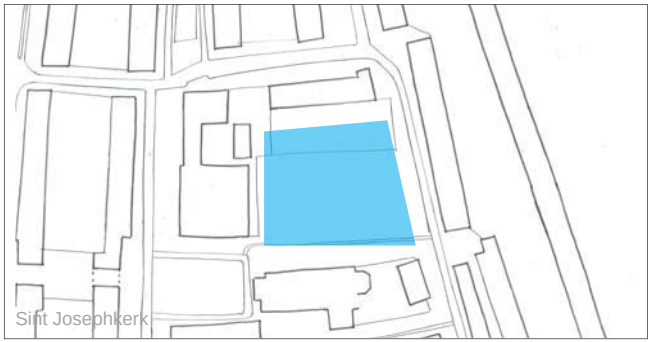


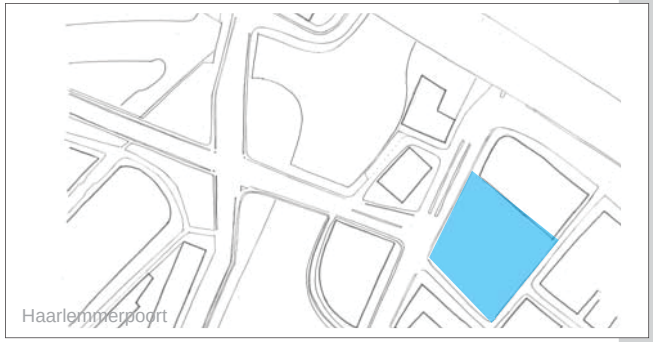
Connecting the neighbourhood

In my research and design process the context constantly played an important role. I knew the Sint Josephchurch was the main character in this project but for me, the whole area counts. So during this year I decided to make a quality plan for the Robert Scott neighbourhood. In this quality plan the research results are shown and improvement plans are given. This document starts with a research in squares as this is the most important public space in the neighbourhood. Out of this research a plan is made for the squares. After this, I will explain different small improvement plans which are, according to me, an improvement for the area and not difficult to realize. These plans consist of text and drawings about atmosphere, identity and image. Also the relation between the buildings and the public space is described. I will conclude with a set of architectonic guidelines for the area and inspirational images.



Urban research and design





For the urban design of the area, the Masterpland, we formed different groups in the studio. I formed a group with Sara Tijmensen and Maarten van Dam. We got together to make a plan for the three areas. We decided to search for a common component which we could use to connect the neighbourhoods.

We already knew that the neighbourhoods were situated far away from eachother so a direct connection was not a logic option. After some research we found out that the common elements were the squares. In every neighbourhood was a square present. The squares were also about the same size so a comparison was possible.

For our strategy, we used the Toolbox for the Vaillantlaan from Jo Coenen as an inspiration[1]. He developed a set of architectonic elements and guidelines which he used to make a design for a whole street. We wanted to use our conclusions from the analyses to develop such a toolbox for the three squares. This toolbox could even be applicable on all squares in Amsterdam-(West).

1) Jo Coenen en de Vaillantlaan; een nieuwe visie op stedebouw en stadsvernieuwing

First we started with a definition of what a square is according to us:

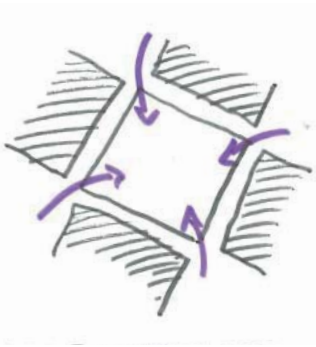
‘A square is an open space in the built environment, which is serving for the surrounding buildings, with a reach defined by its type. It is a place where different people can meet, have discussions and enjoy.’

Of course we have seen a lot of squares in our life but we couldn’t really say what a good square was or what important elements were of a square. We decided to analyse different squares to search for these elements. After a literature study[2,3] we made the table on the next page to define the squares. The definition is made of two parts, the typology and the type. In between these two parts different categories are made. For the research we collected different squares in different areas who cover these categories to have a broad range.

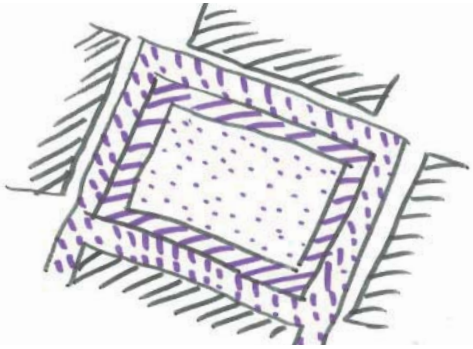
The conclusions of the analyses are the elements which should be taken into account with the design

2) De publieke waarde van pleinen; de ontwikkeling en toepassing van een sterrensysteem voor Rotterdamse pleinen
3) Drie pleinen in Amsterdam; Ontwerp en gebruik

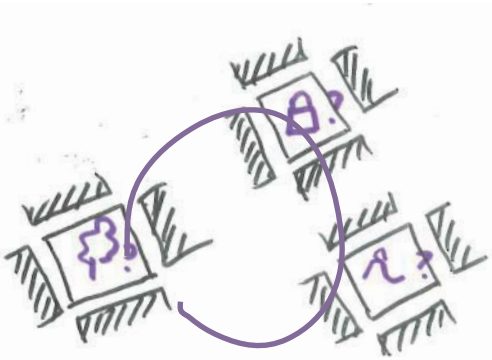
of the square. As a support, we developed a strategy for the spatial elements of the design, these will be shown after the conclusions. We want to connect the squares through the treatment of the areas and the squares. Next to a Masterplan, the toolbox can be used for the squares and this will form a connection in between the areas. In this chapterr I will show a design for the squares in the Robert Scott neighbourhood with the use of this Toolbox.



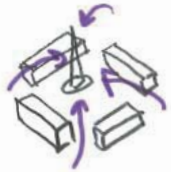
ACCESSIBILITY
accessible from all sides



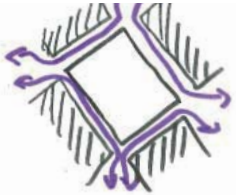
ZONING | MATERIALIZATION
materialisation follows function ->
zoning + contrast



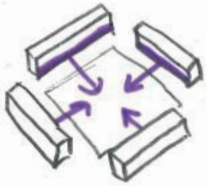
MIXED FUNCTION
a clear mixed function to attract different people.
clear function



VISIBILITY
recognition from other areas



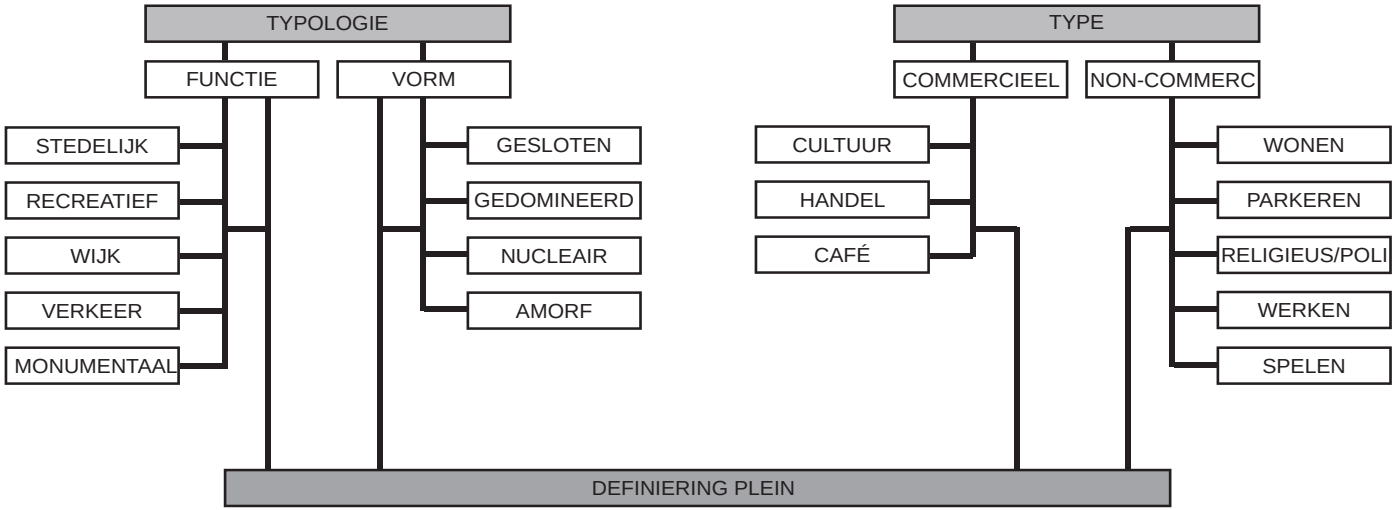
ENCLOSURE
enclosed by a road (not busy) or zone



RELATIONS
relation of functions in surrounding buildings with square

GREEN

PROPORTIONS
proportion of the square and the surrounding buildings



Here above the table is shown which we used to make a selection of different squares. The squares where in the Netherlands but also in other countries to collect all different approaches. On the left you see the most important elements of a square, according to us. The top three is about the accesibility, the materialisation and the function. We think a square must be accesible from all sides. With the use of different materials, a clear zoning can be made. We think that squares must have a clear mixed function so different target groups are welcome and can act on the square.
Further, a square must be visible as a square and enclosed by buildings or roads, but no busy roads. The building around the square must have a certain relation with it, like a cafe or a shop. The presence of green on the square is important, in the form of plants or trees. As last, we think the proportion of the square and the surrounding buildings is important.

To support these guidelines, we developed a toolbox, on the right, with different materials and elements which can be used with for the design of a square.





PRIMARY PAVEMENT


SECONDARY PAVEMENT


WASTEBINS


PLAYGROUND


DIFFERENTATION


BENCHES


FLOWER BOX


GREEN PERK


LAMPPOST


POLES


RUBBER TILES

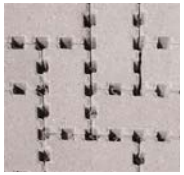

STONE AROUND TREES

Figure: Schematic image square

In the center of the Robert Scott neighbourhood is a square with a playground[4], see the figure on the right. In the Masterplandesign a new square was created in front of the church, as it was in 1952, also on the right. This means the new plan has two squares with different functions, a playground and a neighbourhood square. The toolbox is used to strengthen the design and link the squares and public space.

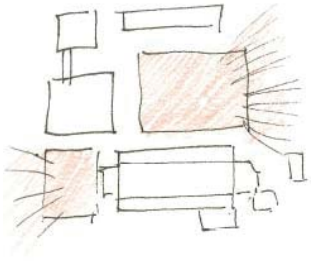
The passage in between the schools is opened up so the main square is accesible from all sides. I think that if the accesibility is improved, the square will be used more. According to van der Voordt it is important that the entries of the public space are easily accesible but also well-lighted and well maintained[5]. Because there are complaints about the public space[6], I will use these recommendations with the design of the area. These complaints are also about the fences in the area and the eyes that are missing on the square. Therefore, the fences will be removed so the residents have a direct connection with the surrounding buildings when they are on the square.

4) Urban analysis, Book 1
5) Planontwikkeling en plantoetsing; Sociaal veilig ontwerpen
6) Buurtprofiel Robert Scottbuurt, 2009

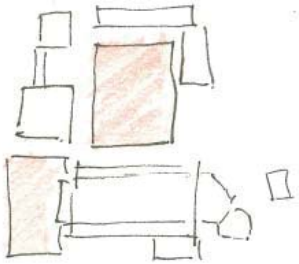
The main function of the main square is a playground. It is surrounded by schools who can use this during school breaks and of course the children in the neighbourhood. In front of the church is a square which will be used as a forecourt. The square will be paved again with respect for the trees. Therefore, this square will be open and accesible and contribute to the 'doorwaadbaarheid' van de omgeving. It is a place which forms the entrance to the community center and to the other square in the middle.
In between the church and the pastorie a garden is created. This garden is situated a bit higher than the surrounding to create a small boundary. The garden is public accesible but more private and quiet than the surroundings. It is a place where people can sit and relax and drink a cup of coffee on the terrace of the cafe in the church. Sightlines towards the square make it possible for parents to keep an eye on their children while they are playing there. Three different squares with their own functions and design but functioning with eachother.

Relation surrounding buildings

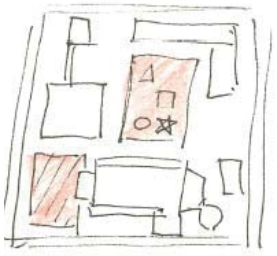
Forecourt - old and new blended



Two squares, not enclosed



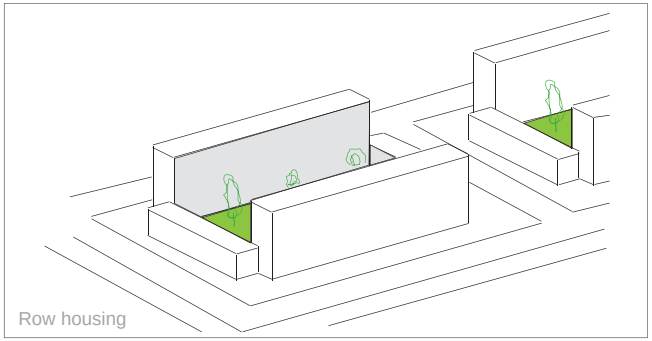
Enclosed squares

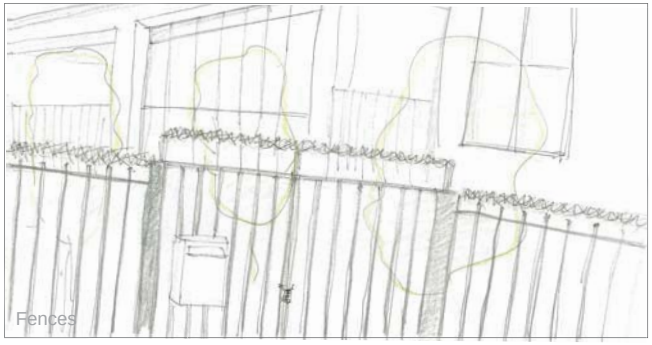


Two functions

Robert Scott neighbourhood

Beeldkwaliteitsplan


Row housing


Fences


Residents Robert Scott neighbourhood

Atmosphere, identity and character
When the Robert Scottneighbourhood was built, the residents were mostly young dutch families with young children. Today the area is multicultural with all different kinds of backgrounds but also different ages.

I think that the character of the area is green and open but at the same time, private. Altough the area has a lot of public space, it is surrounded by multiple fences and it is not maintained very well. Therefore, the public space is not attractive and not working well.

Relation buildings with environment
The Robert Scott neighbourhood was built right after WWII. The dwellings consist of row housing of five stories high. On the ground floor the storages are situated. This means that there is almost no interaction between the residents and the surrounding buildings. To solve this problem, it could be possible to create some dwellings on the ground floor or some stores. With this interference, interaction could be created between pedestrians and the residents. But this is a recommendation which will need another research, another time.

Another characteristic element of the Robert Scottneighbourhood is all the green. Walking through the streets, it is notable how much green is present. Unfortunately, the gardens in between the dwellings are not accesible for the residents. They are maintained and only accesible by the municipality. I think this is a pity but I do not think the gardens should be opened up. If nobody feels responsible for the gardens, nobody will maintain it. Therefore, I would like to start with a temporary acces during the day. A few residents could have the key from the gates of the gardens and open them from time to time. This will give the residents acces to the gardens and the possibility to enjoy the green. If this works, an option could be to open up the gardens in the future.

Architectonic guidelines
In the Masterplan, an extension is made at both schools at the square. The extension at the ROC is meant to use as an extra acces. Because the ROC is only open a few hours a day, it is not a very lively function on the square. With an extra acces at the back and a few changing rooms, the sports hall can be used after the ROC closed. This makes it possible to rent the space to parties who can use it as a sports hall during the evening for example.

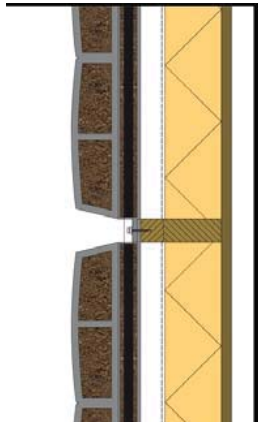
The extension of the school is made to create a facade at the square with stores on the ground floor and not dwellings. Right now, the school is taken by squatters who live there. During a few years, I would like to renovate and expand this school. I do not think it is possible to keep them there for free, because in the new building, somebody has got to pay the rent.

Green facades
The row houses in the area have ‘‘kopgevels’’ which have a closed appearance. With panels and insulation. an extra layer is created but this doesn’t look attractive.
I would like to create a few green facades in the neighbourhood to create a more pleasant atmosphere. I made a recommendation for three different green facades. The first is the type for the

7) Vernieuwingsplan; Expeditie Robert Scott

8) Conversation with squatters, datum


JAN VAN GALENSTRAAT



Als er voor schooltuinen geen ruimte is, zet je ze toch rechtop

Bouwkundestudent Charlie Minter bouwde een verticale tuin om stadskinderen te laten leren over voeding.

Door **Jarl van der Ploeg**

Impressie van de verticale moestuin. Volgende week vrijdag gaat de eerste open in Rotterdam.

Het leek een klassieke catch-22. Een onoplosbaar probleem. Om kinderen bewust te maken van hun voedsel is er scholing nodig. Scholing via schooltuintjes. Alleen is daar in drukbevolkte steden steeds minder ruimte voor. Een Delftse student bouwkunde kwam met een oplossing. Dit is hoe Charlie Minter (27) een verticale schooltuin bouwde.

Het begon een jaar geleden toen Minter deel uitmaakte van De Nationale Denktank; een door McKinsey georganiseerd initiatief met als hoofdthema 'verduurzaming van de voedselketen'. Een van de grootste problemen die de denkers daar constateerden, was het gebrek aan kennis onder stedelijke consumenten. En dan vooral onder stadskinderen.

'Er is een beroemd Engels onderzoek waarbij kinderen wordt gevraagd waar melk vandaan komt', zegt Minter. 'Zes op de tien kinderen zeiden: uit de fabriek. Ze konden de link met een koe niet maken.'

Een veelgehoorde oplossing voor die kenniskloof is stadslandbouw. Alleen kleven daar twee problemen aan. Ten eerste kan het nooit in de vraag voorzien en ten tweede is het lastig te combineren met de andere functies die in een stad thuishoren. 'De stad moet wel dichtbebouwd blijven', legt Minter uit, 'want natuurgebieden en boerenland opofferen voor vinexwijken met moestuinen is ook geen goed idee.'

'De vraag was dus als volgt: hoe kunnen we moes- en vooral schooltuinen bouwen, zonder er al te veel ruimte voor op te offeren?' Het antwoord klinkt even simpel als onmogelijk: dat kan op de gevels. 'Elk gebouw heeft ongebruikte muren', zegt Minter. 'Dus wat nou als wij die muren gebruiken voor schooltuinen?'

'We gebruiken alleen maar eetbare plantjes die ook in de winter groen zijn'

Makkelijker gezegd dan gedaan, want zomaar een bak met aarde tegen een muur aanzetten, werkt niet. Dus gebruikte bouwkundestudent Minter een soort schuimrubberen matras waar de wortels zichzelf in vast kunnen zetten. Achter de hele constructie zit een irrigatiesysteem dat de plantjes van water en voedsel moet voorzien.

Samen met de Stichting Move werd bovendien een lespakket ontwikkeld. Twee Rotterdamse basisscholen hebben les 1 – de voedseltest – inmiddels achter de rug. 'Vooral toen de kinderen hoorden wat ze bij les 2 en les 3 ging doen, werden ze echt enthousiast', vertelt Minter. Zo mogen de leerlingen de komende weken een ontwerp voor de muur maken. Waar komen welke plantjes? Sorteer je ze op kleur van de bloemetjes of op smaak van de kruiden? In les 3 gaan ze echt met hun handen in de aarde. 'Volgend jaar mei komen we terug met een chef-kok die van de oogst een feestmaal gaat maken', zegt Minter.

Dat wordt een feestmaal zonder broccoli, prei en winterpenen, 'want je moet toch een beetje kijken wat wel en wat niet op een muur kan groeien', legt Minter uit. 'Bovendien liggen de meeste schooltuinen in de winter braak, maar een braakliggende muur op het schoolplein ziet er niet uit. We hebben er dus voor gekozen om alleen maar eetbare plantjes te gebruiken die ook in de winter groen zijn. Denk aan: kruiden, aardbeien, blauwe bessen, maar ook aan onbekende gewassen zoals de patrijzenbes; een delicatesse in Scandinavië.'

Komend jaar probeert de inmiddels afgestudeerde Minter zijn constructie verder te ontwikkelen zodat meer scholen haar kunnen installeren. Via de website van zijn stichting natuuropjemuur.nl is de verticale moestuin bovendien te koop voor particulieren die graag hun buitenmuur willen opfleuren.

Deze week zijn de leerlingen van de twee Rotterdamse basisscholen bezig met het opstellen van hun oogstagenda. Volgende week vrijdag opent wethouder Hugo de Jonge (onderwijs) de eerste verticale moestuin. Waar? 'Het is puur toeval', bezweert Minter, maar de eerste verticale schooltuin staat straks op het schoolplein van openbare basisschool De Klimop.

entrance of the area. At the Jan van Galenstraat, you see six facades which are closed and unattractive. With the use of the ModuloGreen©[9] system, for example, a facade can be created which is a beautiful entrance to the area. This will cost time and money but I think it would be a good investment. If this is not possible, the second type can also be used.

The second type is a green facade which will take time. Here climbing plants will be grown from the ground along the facade. It will take a few years before the facades are overgrown but this system is cheap and easy to apply.

For the third type, I would like to use the system of Charlie Minter[10] which he developed to create schoolgardens. At the other side of the elderly dwellings these gardens can be made and maintained by the children from the elementary school. Together with the garden of the neighbourhood centre, this area can become a learning area for the children.

Inspirational images

Because these recommendations are about different elements of the neghbourhood, you will find here some inspirational images of the neighbourhood.

For the design of the Masterplan I read a few books on public space[11,12,13]. I used different elements from these books for the design of the area, like the opening of the passages, the different public functions and the lightning of the area.

9) Modulogreen, (www.mostertdewinter.nl)
10) 'Als er voor schooltuinen geen ruimte is, zet je ze toch rechtop'
11) Sociaal veilig ontwerpen
12) Cities for People
13) New City Spaces

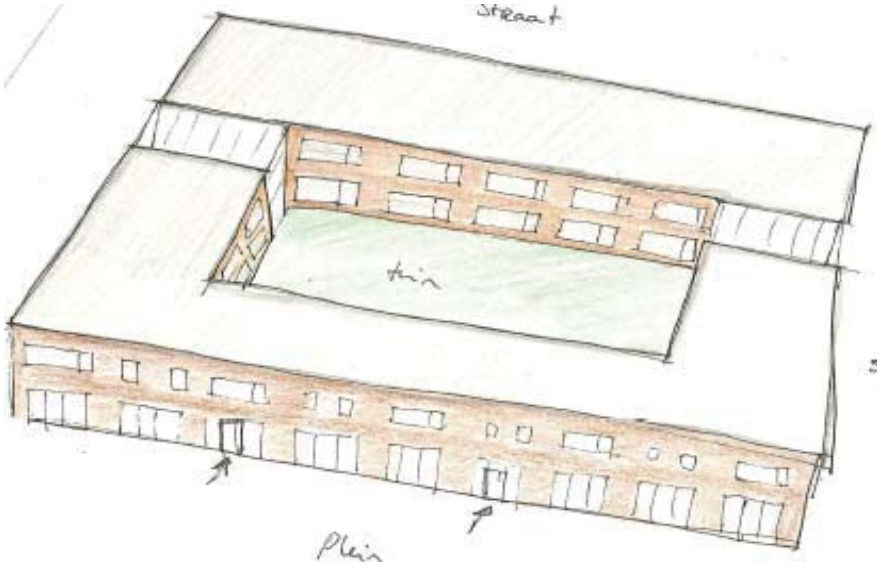


Figure: Schematic design extension school

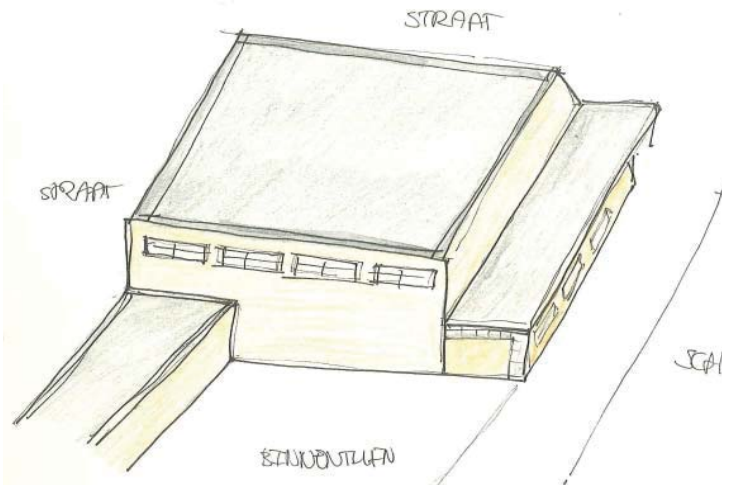


Figure: Schematic design extension ROC

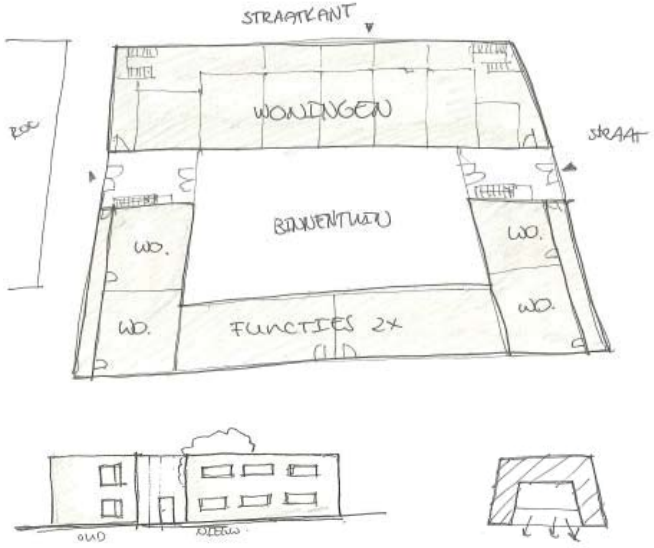


Figure: Schematic floorplan extension school

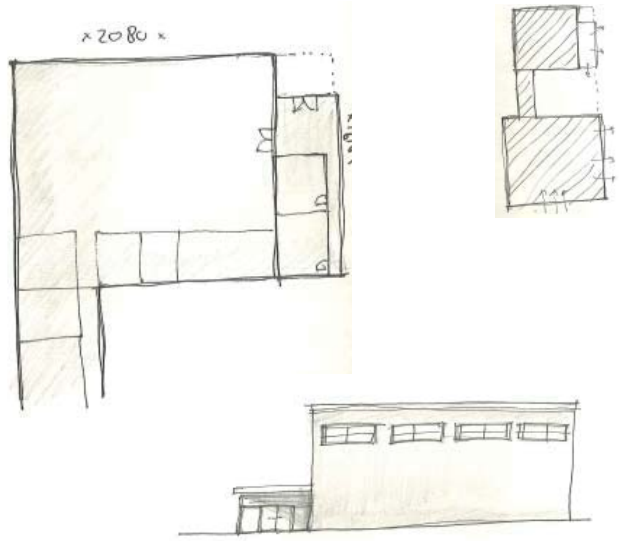


Figure: Schematic floorplan extension ROC

Figure: Use square in the morning / midday / evening

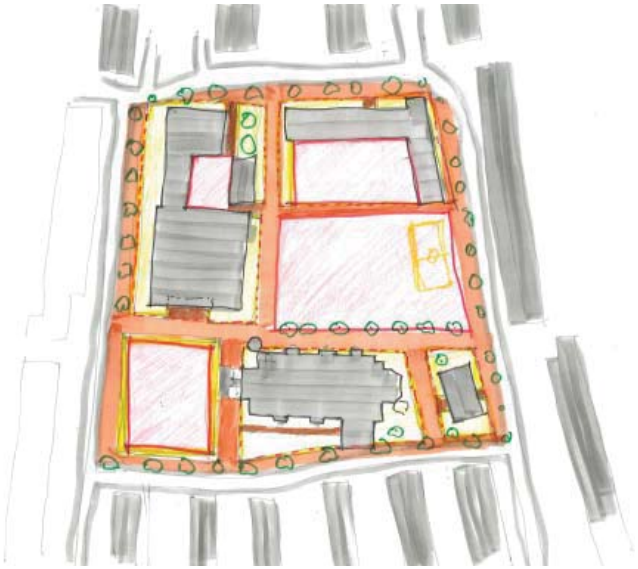


Figure: Schematic design square

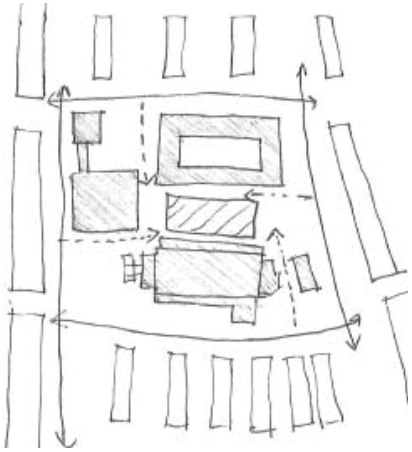


Figure: Sightlines

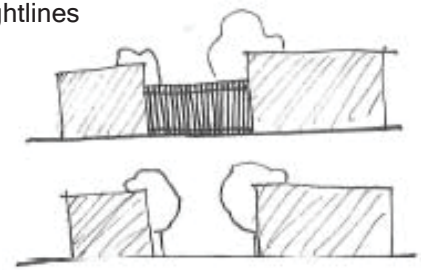


Figure: Removing fences

The pastorie will be turned into a health care center. The people of this commune can move to the schoolbuilding. With its extension it will have enough space for this people. In the middle of the block, a communal garden is created which can be used by the residents of the block.

On the left a schematic design is shown of the extension of the school. On the ground floor is room for two stores. The squatters already have a give-away-store and I would like to locate this on the square. The other store could be used for a bakery for example. In the extension is room for a kitchen with ovens so that will not be a problem.

The extension will connect to the old building with two glass entries. This will show the connection but also the difference between the two parts. The goal of the extension is to create a function on the square which is more public than the dwellings. These functions will be more open, accesible and need to create more liveliness on the square.
The other extension is the extension of the ROC. The ROC is only open a few hours a day and shuts down after this. In the corner of the square is the gym hall situated. This gym hall is used by the ROC but with this extension it can be used after these hours. It will contain two dressingrooms and its own entry. The ROC can be closed off from the other side so the school is not accesible. The space can be used by the community center or other people to give lessons during the evening or other hours. The community center can given dancing lessons for example, or yoga or elderly gym.

The goal of this extensions is to create more functions on the square. With this interference there should be more activity during the whole day so there will be more eyes on the square.

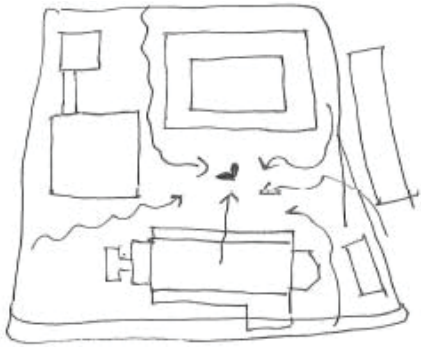
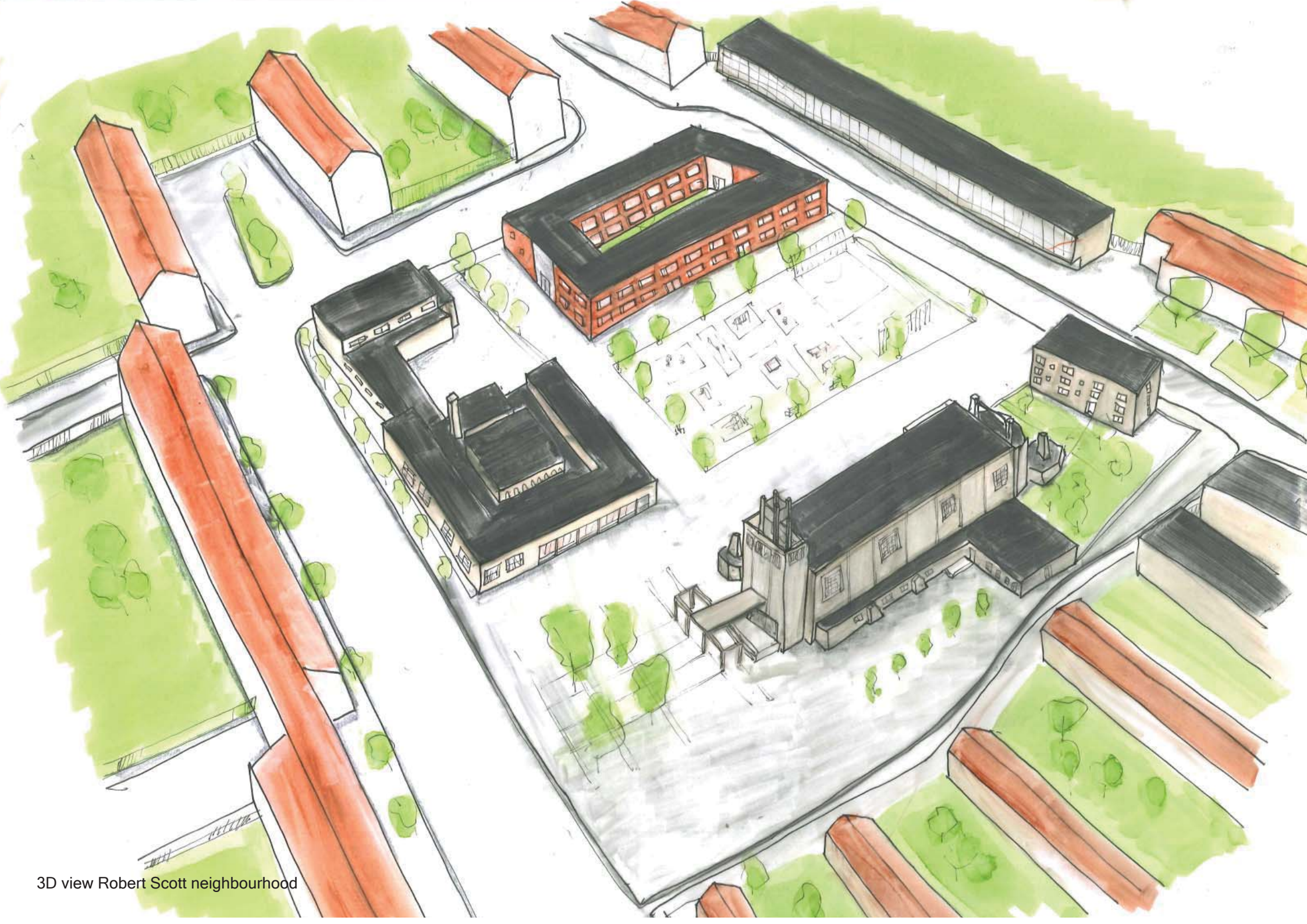
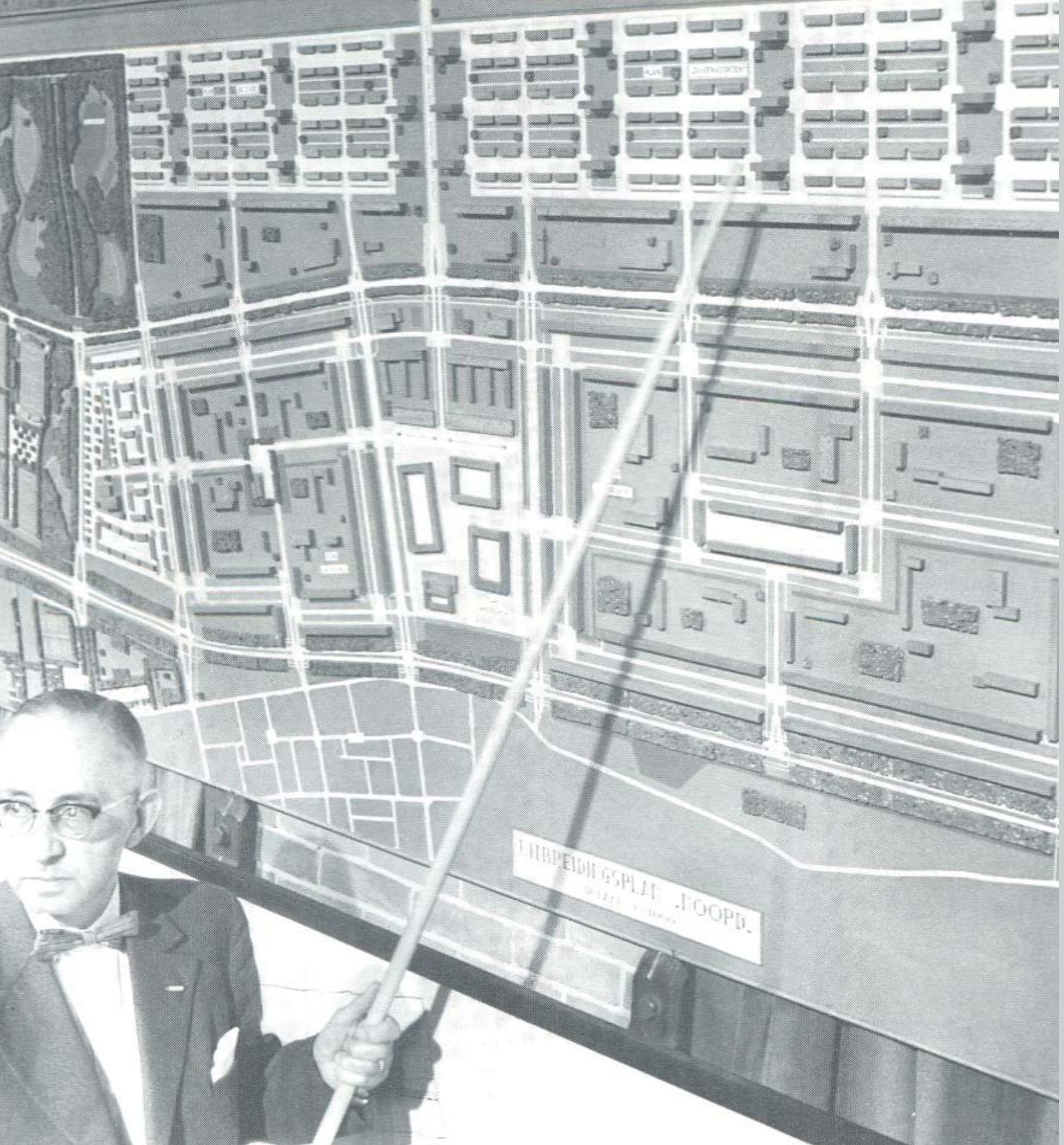


Figure: Routing to the square



3D view Robert Scott neighbourhood

2D view Robert Scott neighbourhood

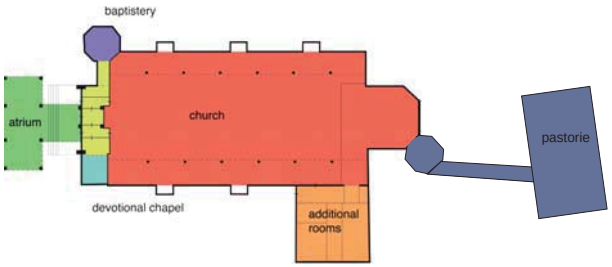


Part 4
Reflection

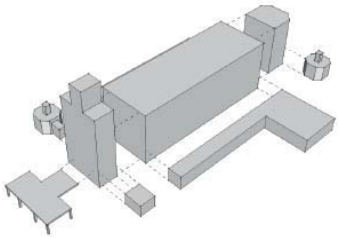
‘‘ A building is a city, a city is a building.’’

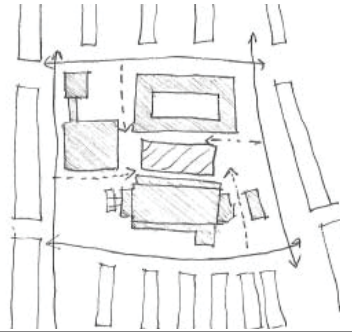
Aldo van Eyck

Introduction



Church and pastorie today

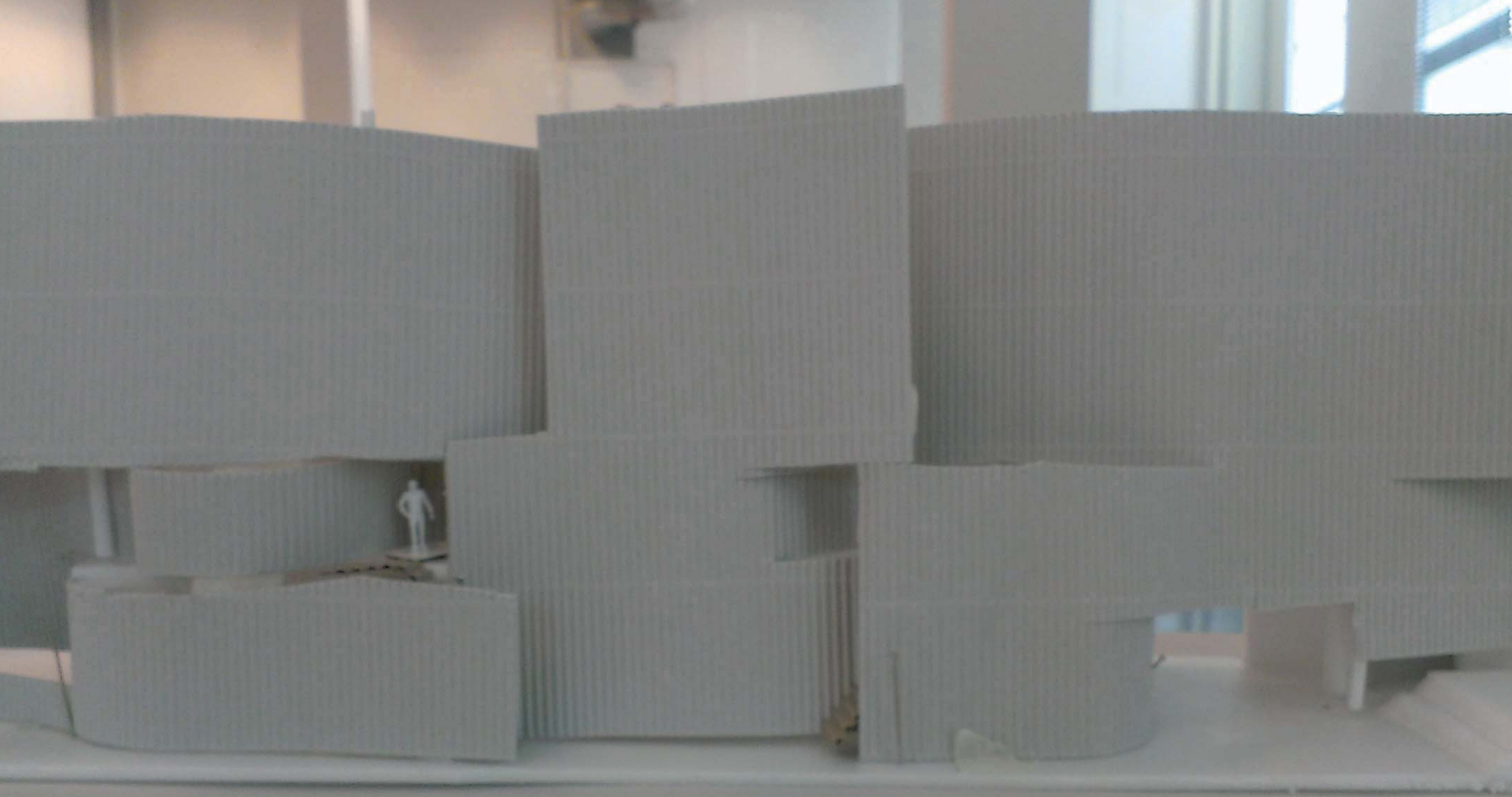

Clear building


Part ensemble

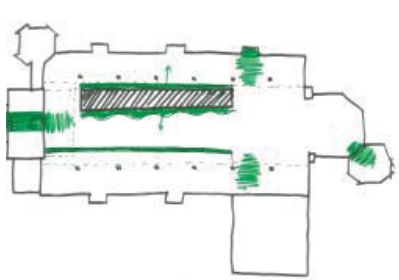
This chapter contains the redesign results and the reflection on the redesign and design process. It will start with the explanation of the redesign. In a few pages the most important elements will be described with accompyaning images.

After this, I will reflect on this redesign and the design process. I will conclude with a conclusion where I will give an answer to my research question.

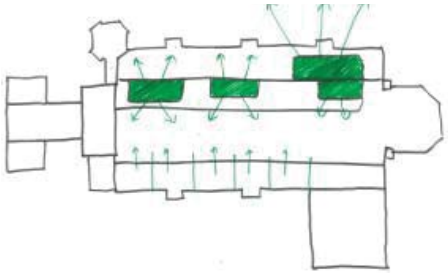
In short, the Sint Josephchurch, by Gerard Holt, is situated in the Robert Scottneighbourhood. It is part of an ensemble with two schools, one former school and a pastorie. In the neighbourhood live 3000 residents The church was built in 1952 and was used until 1990. Today it is a national ‘wederopbouwmonument’ because of the particular way of building and materialization. For the redesign the church plays the leading role. Next to this, the pastorie and the rest of the ensemble are taken into account for the urban plan.



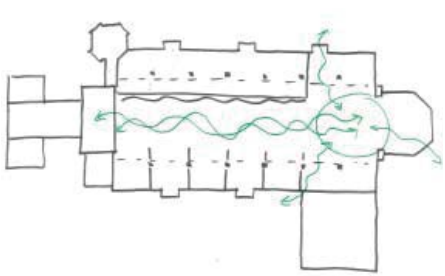
Redesign results



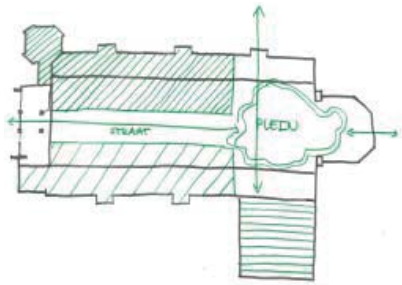
Transitions



Human scale through volumes / Interaction square outside



Movements



Typologie street and square

In this chapter I will describe and illustrate the redesign of the Sint Josephchurch. My aim was to recreate the heart of the Robert Scottneighourhood again and positively influence the neighbourhood, on the social and spatial context.

The Sint Josephchurch has been transformed in a community center. This center contains a library and a café as the two most important elements. Next to this there are different spaces to study and two course rooms. The pastorie is turned into a health center with a doctor, a dentist and a physiotherapist.

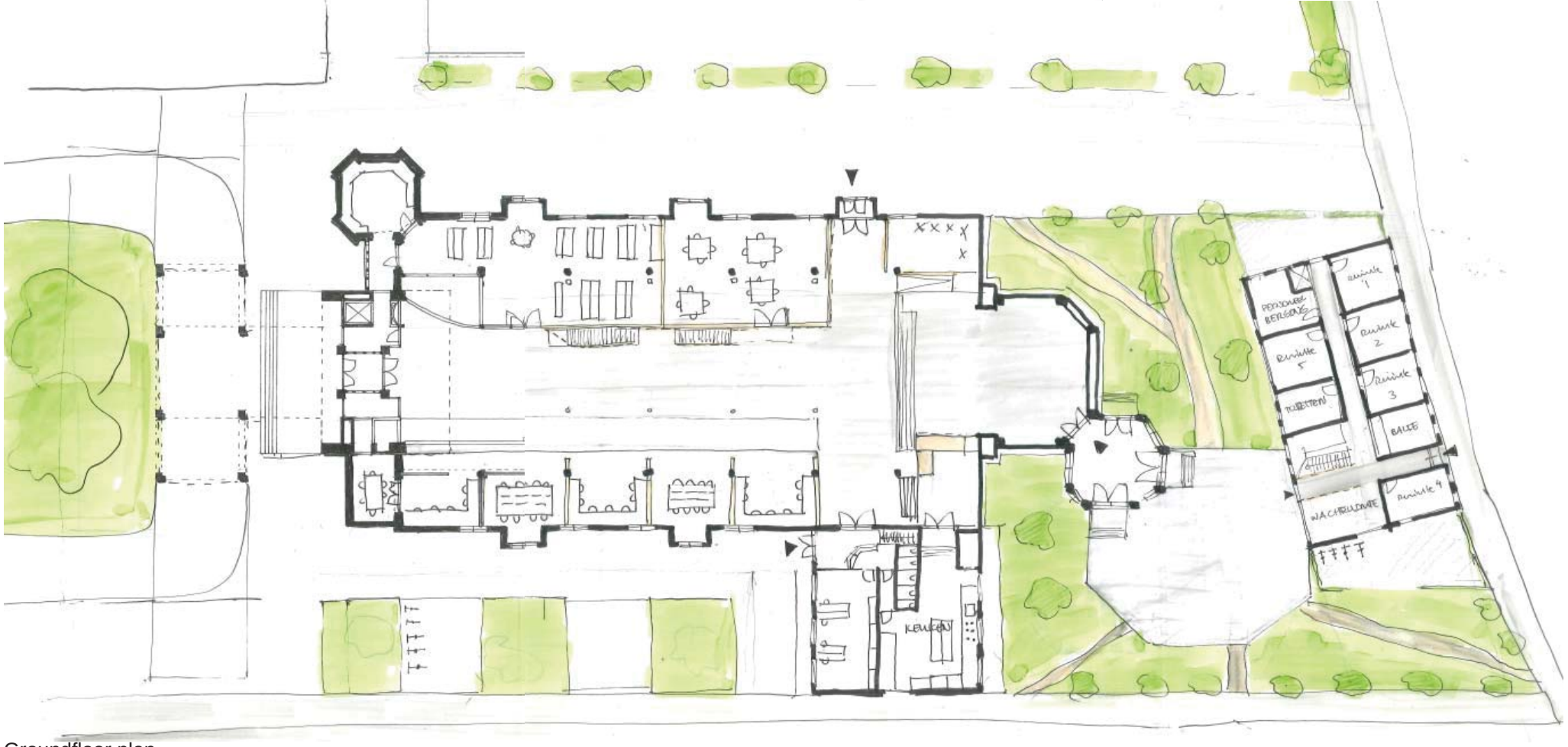
The main themes which are used in the redesign are transition, human scale and movement. These were themes which were used originally in the design of the church and which fascinated me from the start.

The different functions of the community center vary in accessibility, from public to private. In the design are transitions made from the public to the private functions and the other way around. These transitions are accentuated by the materialization and zoning. The human scale emerges in these transitions and in the intervention as a whole. A few volumes were added which gave the nave of the church more human scale without losing the quality of the height of the church. The theme movement is used in the routing, in the placement of the volumes and in the approach of the design of the intervention.

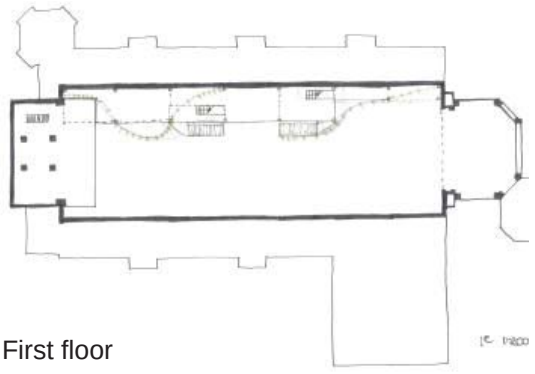
Because the community center needs to fulfill a communal function, the common area is important. In the design were two typologies used to emphasize this, the street and the square. I was inspired by the Burgerweeshuis from Aldo van Eyck where he approached the building as a small city, which is noticable in the materialization and structure of the building. In this design, in the length of the church, a street is created where the visitors have acces to different functions. At the end of the street, the square is situated. At the square is the café and acces to the garden. This square is the place in the church where people can meet. For the position of the accesses, the classical cross-shape is used. The building is accesible at four different points which are directed in four different directions, as can be seen at the top of the page at the right.

In the redesign, the relation with the environment is very important. The church has now a closed appearance and little to no connection with its environment. I think that to make the community center succesful, the church must be approachable and open so the residents feel invited to enter. To create more interaction with the square in the neighbourhood, the north side of the building is different from the south side. This because the north side is situated at the main square in the neighbourhood. Altough it looks different, it is designed as a whole which emerges in the routing and materialisation.

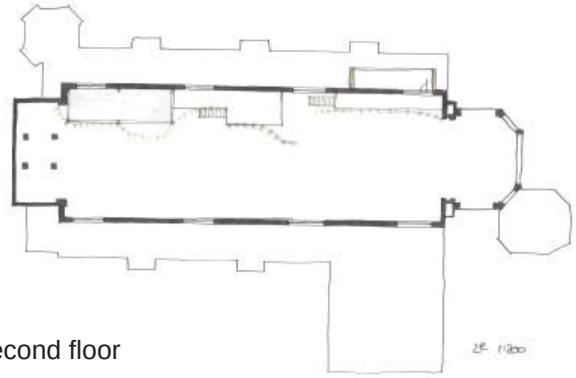
Together with the design of the church I made a plan for the neighbourhood. This because I feel this church was once designed as a part of the ensemble and should still be treated that way. This plan is explained at page 84. With this plan I tried to create an embedded plan, from function to architecture.



Groundfloor plan



First floor

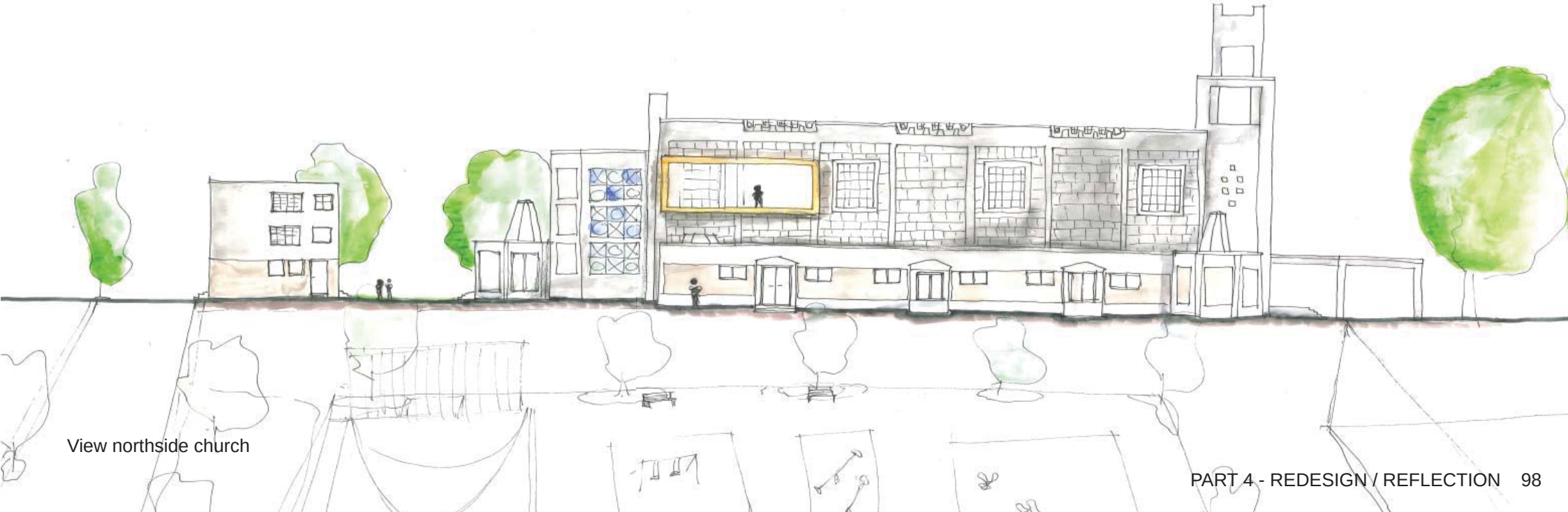


Second floor

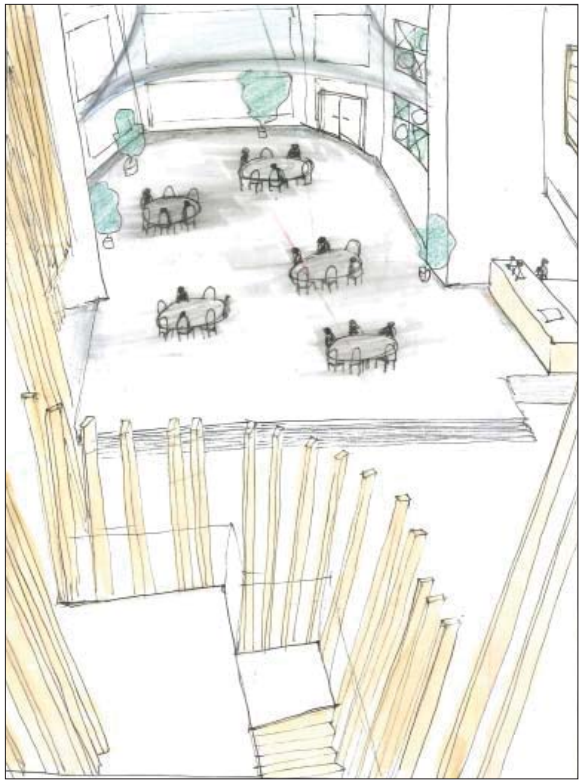
Cross section

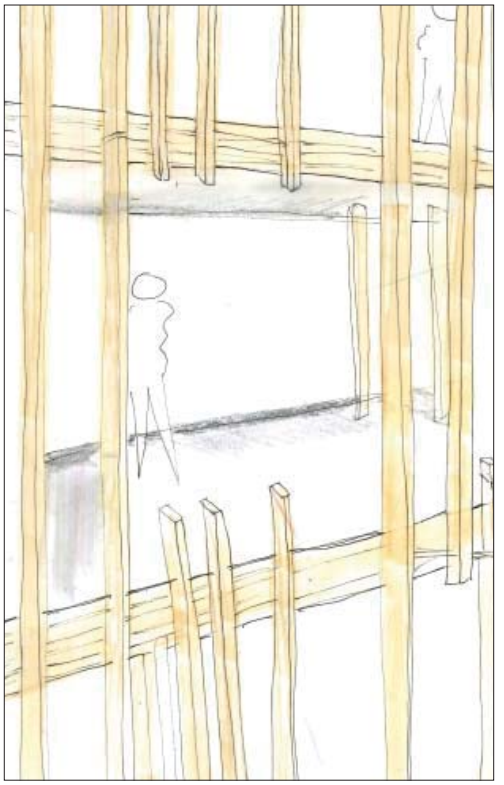
On the left you see the floorplans of the redesign. The street appears in the middle and leads to the square. On the northside the main intervention is visible. It converges and diverges at some points to indicate the entrances or stairs to the different functions. At the first and the second floor are spaces created to sit, study or read a book. Through the window, an intervention is made at the outside of the church to create more interaction with the main square. The volumes and floors are accessible through the stairs.
At the southside the study places are situated which are semi-private. In the sacristie the kitchen and the offices are drawn, as supporting functions. In the section it is clearly visible that the height and length of the church are used in the design. You can experience the height from different points in the church, from groundfloor to the second floor. Also in the volume on the outside from the church you can experience the height and look down on the public square.

Longitudinal section



View northside church





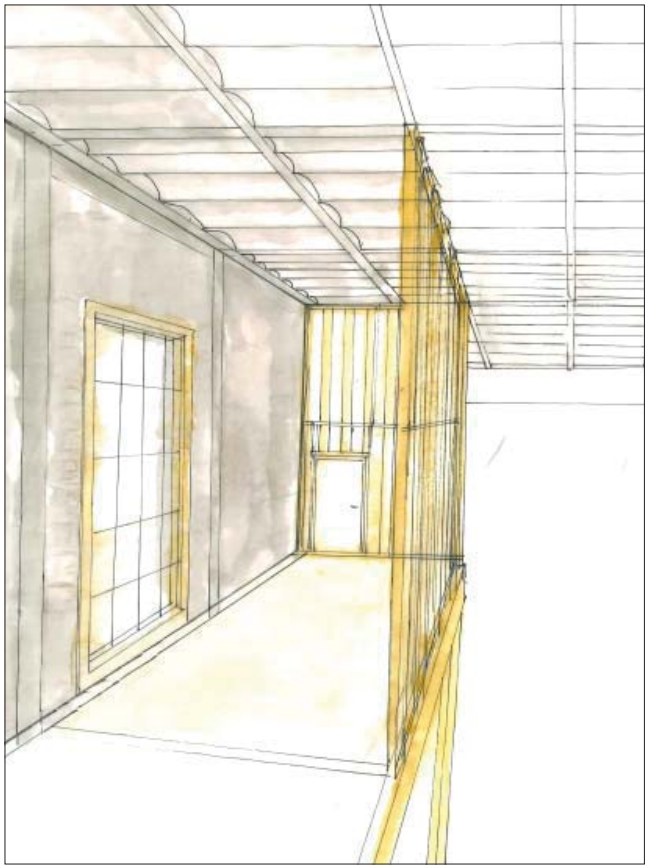

COMPUTERHOEK
STUDIEHOEK

In between the old and the new appear interesting spaces. The new wall embraces spaces around the old, which are open or closed. The wall moves forward and backward and open and closes at different points. I was inspired by the design of Klaus Block for the Sankt Marien Kirche in Müncheberg, shown on the right. He created a closed volume where the facade opens at some points so you can look inside. I was inspired because of the contrast and at the same time the merging of the old and the new design. With the different volumes and the wall, I designed an intervention in the church which contrasts with the church but also coincides with the heigth and human scale of it.

The wall creates also a street where it sways and attracts. It leads to the square but at the same time, attracts the attention because of the movement. In contrast to the reference, the wooden wall is vertical instead of horizontal. This to emphasize the height with the materialization and not only the length.

The study places at the other side of the street are semi-private. When you stand up, you can look over the partitions to eachother and the street. When you sit down, the space is more private and secluded. The study places are materialized in the same way as the wall and the volumes, to create a blend of the different interventions.

http://www.ak-brandenburg.de



Reflection Redesign

I started my graduation at RMIT because I am interested in the changing building task, the task of renovation and transformation. Jo Coenen says about this: ‘‘The primary objective is no longer to build the new, but to add to the existing structures.’’. In every RMIT project, there is a strong focus on research of and the recognizing and appreciating of the different qualities of these existing structures. With my redesign I tried to use the different qualities from the existing structures. I intend to include different structures on different scales, from the urban structures to the building structure. My research was thoroughly and formed the input for the decisions I made during the designprocess. The value assesment was leading and I tried to reinforce the strenghts of the church.

An important part of my research is the serie of model studies. This deepened my design because it was developed in all directions at the same time. Altough I made also a lot of sketches, I do not think the design would be at the point where it is right now if I had held on to my sketchbook.

The aim for the societal relevance of this design was it could function as an example for the re-use of churches and the improvement of the neighbourhood. In this redesign, the intervention differs from most transformations I have seen. To my opinion, with all respect, most designs use the open space to place a volume in the middle of the church an do not make a direct connection. In this design, the middle of the church is open and it connects directly to the existing building. The two constructions are connected side by side but with respect to the existing. I feel this is an interesting approach which could be an example for other projects. My approach for the improvement of the neighbourhood is suitable for this particulair area. It is a small neighbourhood which has a clear structure and a unique heart, with three schools and a church. Therefore, it was clear for me to see where interventions were suiting. My approach for this area is not directly an example for other neighbourhoods. However, I do feel that these kind of projects need an approach for the whole area, the whole structure. So not only a design for the building but taking the neighbourhood into account. Therefore this project could be an example, to connect the project with its context.

Another important part of my research and redesign is the social context. Already with the start of the analyzes, I added the social context so it would get my full attention. Herman Hertzberger: ‘Everything we make has to offer a helping hand to the people to let them become more intimate with their surroundings, with eachother, and with themselves; it has to do with making shoes that fit instead of pinch’[1]. This quote illustrates for me a way of approaching this design assignment. I was searching for a way to create different spaces, with their own character but combined in a clear design. According to me, the residents have now a good place to go to in the community center. It offers them a place to meet, to enjoy but also to study and to learn. You can position yourself in the zones that are more private or drink a cup of coffee at the bar in the café.

The wooden intervention brings warmth and life to the concrete church. The symbiosis of the old and the new in order to reinforce eachother was an important part of my design process. I think that with this design, the existing is respected but improved and that the intervention gives a new life to the Sint Josephchurch.

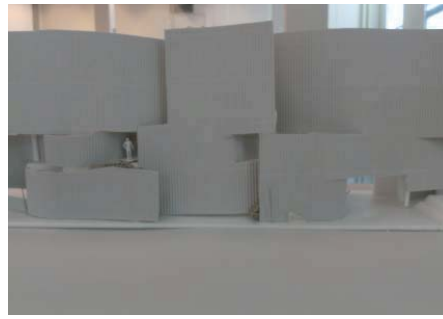
1) The Scope of Social Architecture

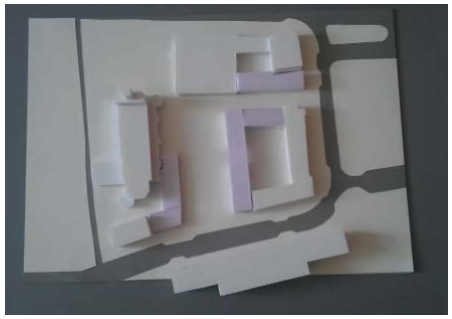
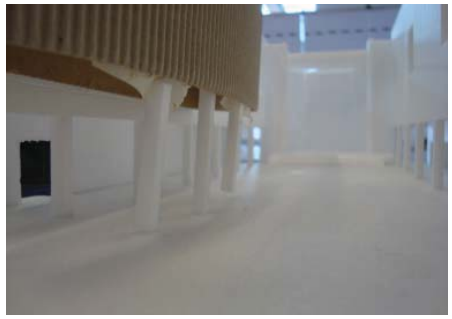


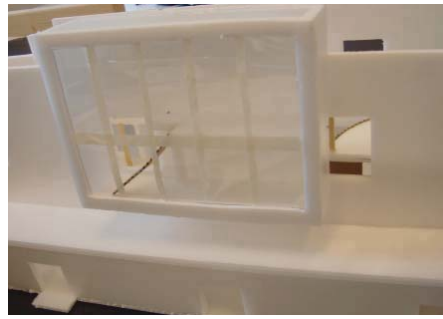




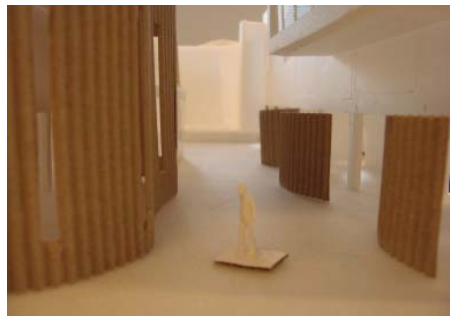
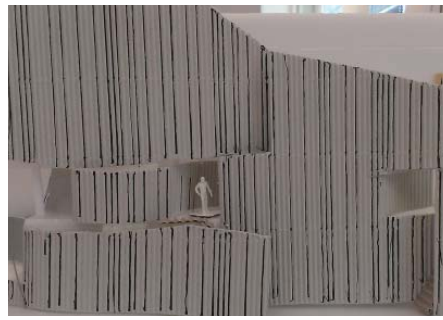


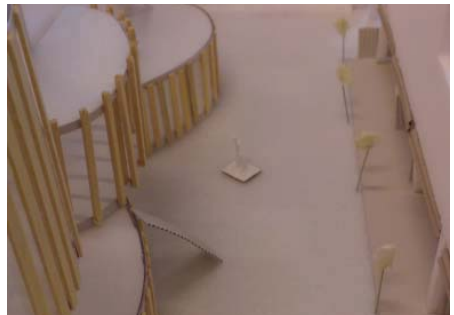












Reflection on process

Some of the most important steps process 2 4 5 7

In the graduation plan I wrote, page 22, I said I wanted to use different generic elements in my process, as stated by Elise van Dooren[2]. As a reflection on my process I will use these different elements to tell more about my process. I will also describe the eight most important steps in my design process.

Guiding theme and criteria
In earlier projects I noticed that it was very important for me to be able to make a scheme of my guiding theme or concept. My concept changed during this project from accesibility to layers to transition but it stayed the same scheme. This was important for me, the scheme helped me with some decisions but only the title changed. The criteria which accompanied this guiding theme were derived from mostly model studies. For a lot of design decisions I made a list of a few principles which came out of the research or these model-studies. For example, the place of the intervention in a vertical way, should be on the north because of the interaction with the square I wanted to create.

2) 'Making explicit in design education: generic elements in the design process', Elise van Dooren, 2011

Exploring and deciding
This generic element is about trial and error to keep moving forward. I was aware of my iteratively process this year, and wasn't afraid of making choices. In earlier projects I only tried to make the best decision but now, I knew I could go back and just learn as much as I could from these choices. For example, after my P2, I've pushed my earlier ideas aside to search for a greater challenge. I decided that I could return to these ideas but that I had to try another way.

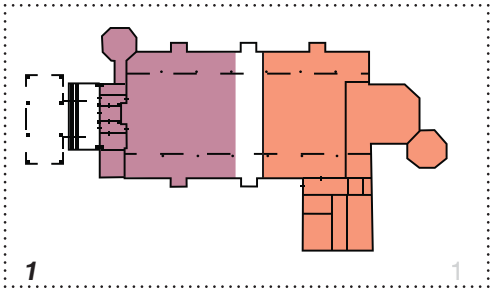
Domains
The different domains are:
- space / form / image / composition
- urban / context / site
- social / historical / philosophical context
- function / use / ritual / movement
- material / construction / climate

According to me, I used these different domains very well in my process. With multiple models at different scales, I switched from form to use to material and back to movement and context. I was aware of these different levels and scales and tried to use them all. For example, for the design of the volume on the outside of the church, I used the composition of the church but also the urban context and the movement from inside to outside.

Frame of Reference
My frame of reference increased during this project. I used a lot of different references, especially for the important design decisions. For these decisions I searched for examples to illustrate what my ideas where with this perticular step.

Language of sketching and modelling
The model table was my best friend this semester. I made a lot of models which all had their good and bad points. I think I have done justice to the word 'atelier'. It gave me a lot of insight in the church and helped me develop my design in 3D. Between the modelling I also made drawings like floorplans and sections but the model was my most important development. One day in the week, I left my computer at home and focussed fully on the models I was making. With photographs of this models I made sketches of the design and the different spaces in the building.

Not all the models did work like I wanted. Some of them were less succesfull but these also helped me in my process, because I could tell what I did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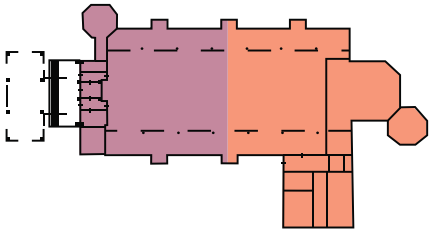
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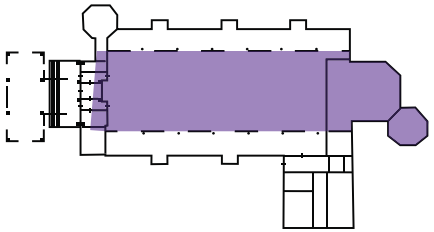
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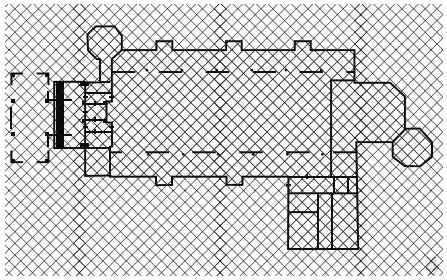
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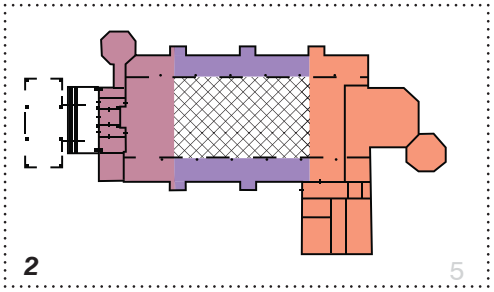
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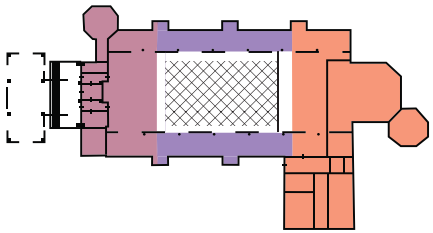
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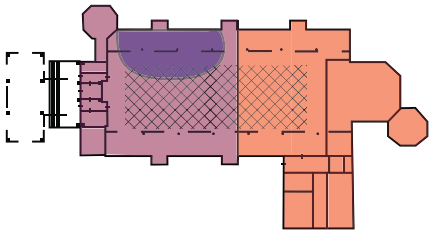
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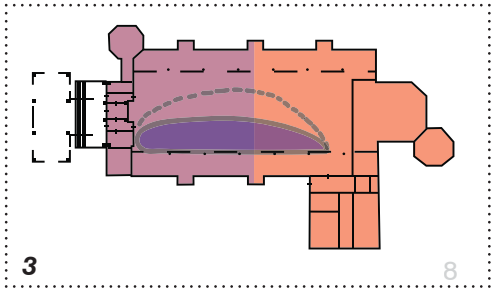
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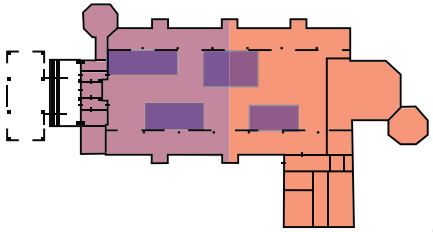
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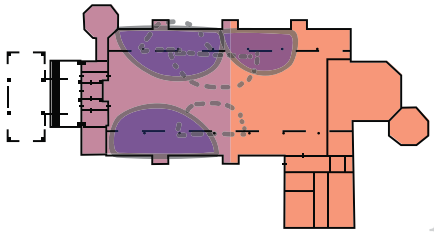
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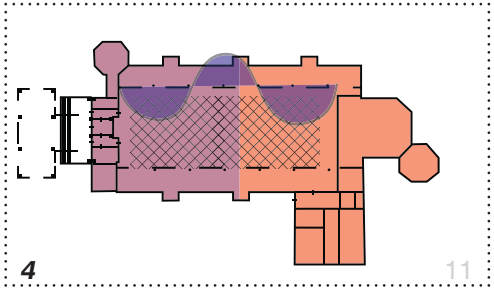
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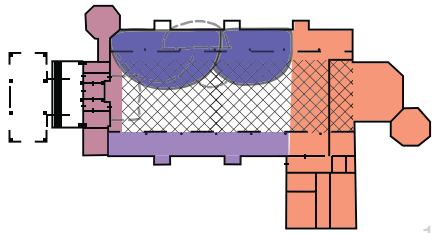
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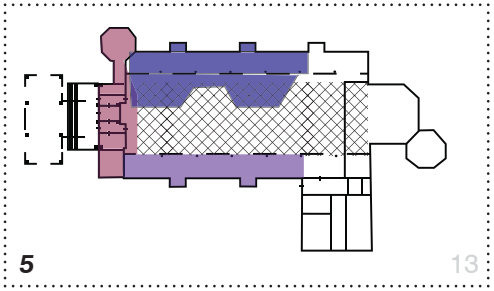
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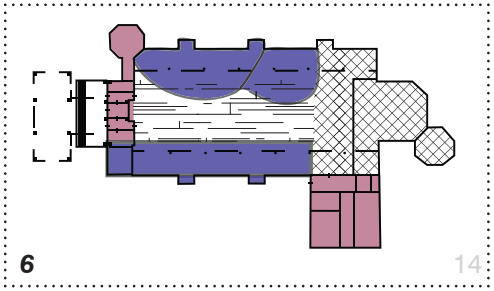
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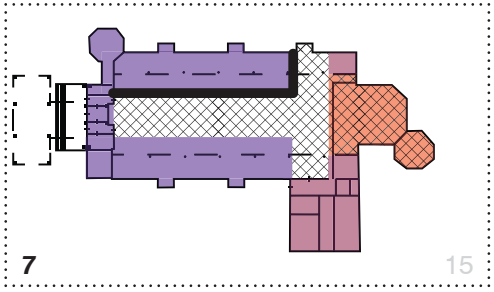
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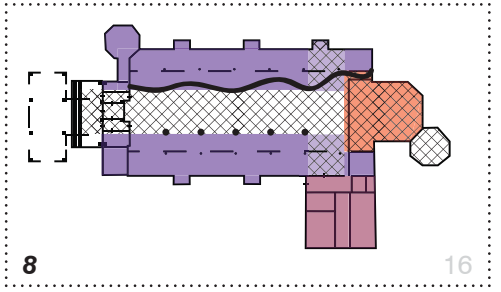
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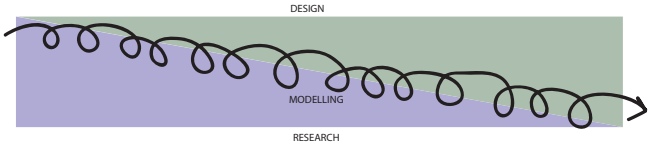
not want. For example, step 4 on page 108 was a step I had to make. Before I started modelling I already knew, this wasn't it but I had to do it to found out what was exactly the reason why it wasn't the right direction. I made the model with its own columns and found out that the columns were disturbing because they were too visible. With this, and other discoveries I made a list with starting points which gave direction to my design process. I was not afraid to make and show a model which was not good, I knew it would take a lot of steps to get to the final design, also missteps.

In the schemes on the left you see the eight most important steps in my design process marked, which were achieved by the use of modelling. On the next page, an overview is given.
The first scheme illustrates the design idea which I presented on my P2. In this design the church was seperated into two parts. At the retake I had to do, I presented the second scheme. Here a square is designed in the heart of the church. After the P2 presentation I got stuck in my design process. Altough I liked where I was going to, I knew this wasn't the best solution. What striked me most was that it wasn't challenging enough for me. After a while I got back to my starting points and value assesment. I made different schemes without the context of the church. This really showed what the essence of my ideas was, the square in the heart of the church.

I explored different examples of converted churches[3] to see what kind of solutions there were[4]. I found a reference which suited my ideas of designing in the church[5]. This Sankt Marien Church in Muncheburg was transformed to a library and cultural center with the use of a volume. This design had some elements which pointed out for me what I was missing in my own design. The two most important elements where the human scale and the experience of the church. In the original design was a lot of attention for the human scale but in my design I did almost nothing with it. Next to this, I wanted the visitors to experience the space and height of the church and in this design, you could only see it. So I decided to use movement, human scale and transition as my main architectonic themes. Therefore, I parked my design and started with a model research to found out what the preconditions should be for this volume or wall. It was an interesting research in which I switched constantly from my 1:200 neighbourhood model to my 1:100 church model and my design was schematic as scheme 3.
After this step, I continued with the idea of a volume or wall and made a lot of different variants. My attention here was for the design of the whole church and not only the northside. For the design of the volumes I used 'The Wall House' from John Hejduk as a reference[5]. The placement of the square on the altar and the use of the typologie of the street was an important step, which resulted in scheme 4.

The use of different volumes with different shapes on its own columns was too much for this church.

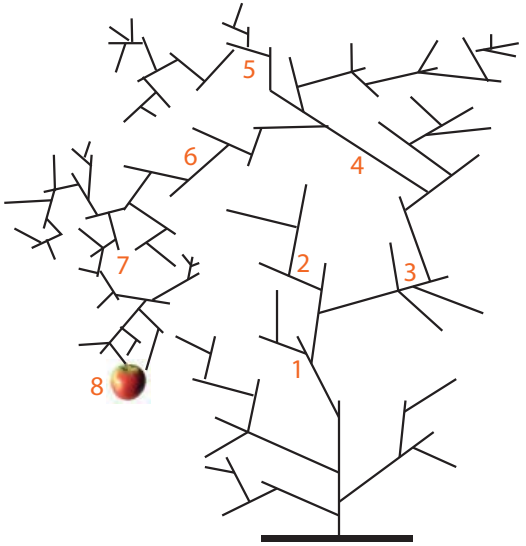
6) Magazine Architecture



Modelling as the connection between design and research

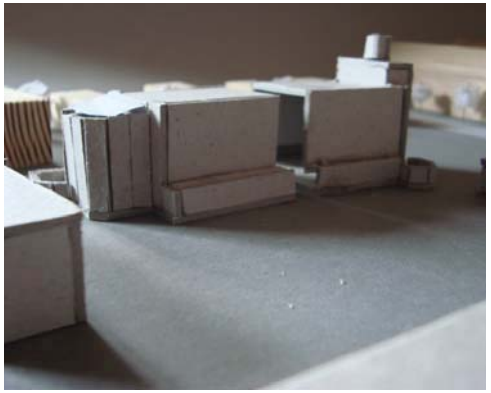
I turned the volums upside down in the model and saw where I was looking for, volumes without a visible construction, as in scheme 5. After this I developed volumes which were the same and stacked, like scheme 6. This design was too complicated for me, it wasn´t accesible and not easy to manufacture with only bend windows. I decided to make a design which was all straight to find out what was really important. Scheme 7 is the result of this research. I noticed that the ´movement´ was almost gone, In earlier designs, the 'movement' I was searching for, was integrated in the volumes. At some point I decided to split the volumes and the wall so I could use the wall to create the movement. This resulted in a more clear design as seen on scheme 8.
Every scheme was the result of different researches and ideas, illustrated in the decision tree.

The modelling formed the connection in between my research and design and played a very important role.



Decision tree design steps

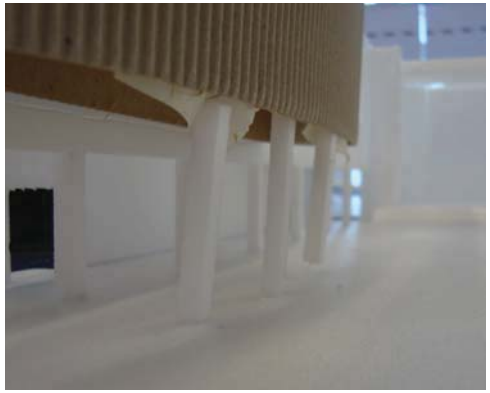
3) Converted Churches
4) Build-on - converted architecture and transformed buildings
5) www.klausblock.de/bauten/sub/muencheberg/muencheberg.html



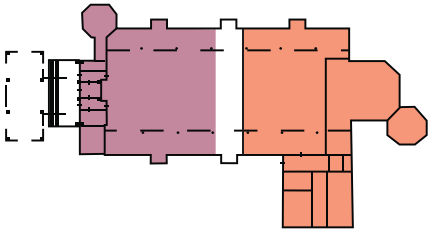
The connection

The glazen square

The first volume

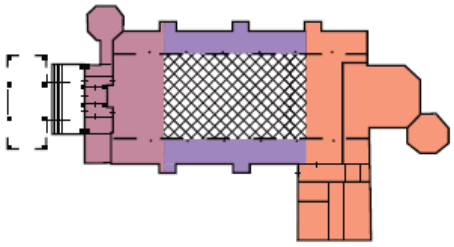


Range of volumes



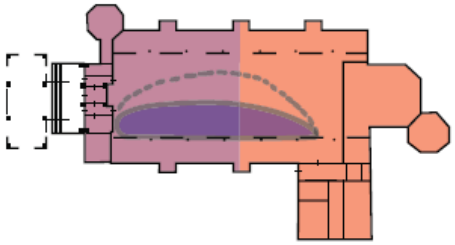
Positive:
- Division church into two spaces
- Accessibility spaces

Negative:
- Radical separation, too much



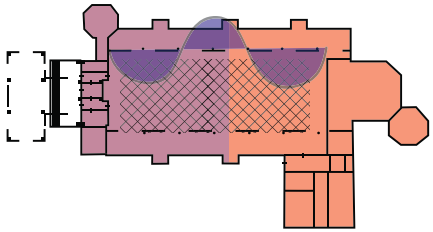
Positive:
- Division church in open spaces
- Sight lines through church because of glass
- Central open space

Negative:
- No use of heights
- No use of human scale
- No use of transitions



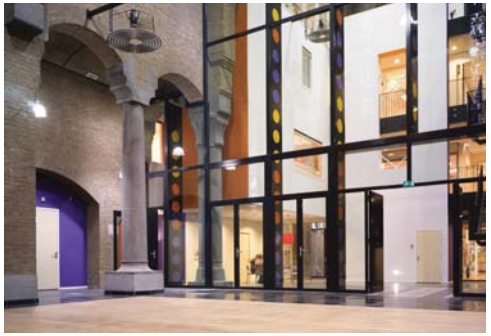
Positive:
- Use of heights, experience on different floors and heights
- Use of human scale and transitions

Negative:
- Intervention too big and too long
- Intervention is main character, not the space



Positive:
- Division in different volumes
- More human scale because of division

Negative:
- Extra columns in church
- Loss of unity in intervention



Leonarduschurch, Helmond - SATIJNplus Architecten

Faculty of Architecture, Delft - Fokkema & Partners Architecten

Huis van de Heuvel, Breda - Atelier PRO

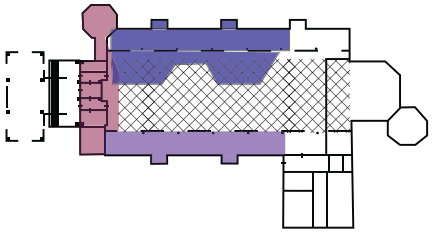
The Wall House, Groningen - John Hejduk

Moving volume

Moving volumes

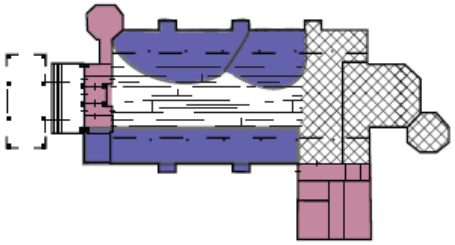
Straight design

The moving wall



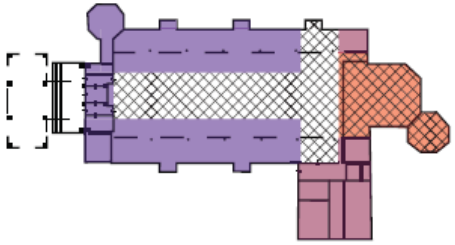
Positive:
- More unity through same material
- Tranquility in design but also movement
- No visible columns

Negative:
- Not enough clarity
- Disturbance because of different volumes



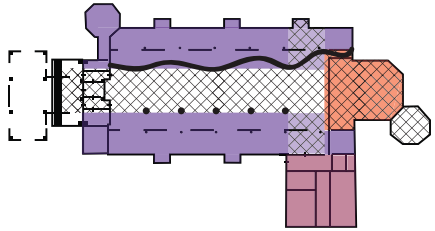
Positive:
- Same approach each volume

Negative:
- Too round, to exclusive
- Not easy to manufacture
- No connection in between volumes



Positive:
- Simplification design
- Manufacturable design
- Connection in between volumes
- Seperation between volumes and wall

Negative:
- Movement is not visible in all directions



Positive:
- Movement of the wall
- Human scale of the wall
- Transitions in the wall and volumes
- Strenghtening the qualities of the existing, height, structure and materialization
- Clear structure design

Sankt Marienchurch, Müncheberg - Klaus Block

Boekenberg, Spijkenisse - Winy Maas

Kaap Skil Museum, Texel - Mecanoo

Torre del Homenaje, Huescar - Antonio Jimenez Torrecillas

Conclusion

My research question was:

How can the Sint Josephchurch and its ensemble be redeveloped, and with which function, so it is again the heart of the neighbourhood and it will have a positive influence on the area, spatially and socially?

An answer to this question can be found in the redesign I made for the Sint Josephchurch and the Robert Scott neighbourhood. Because I embedded the design of the church in a broader plan, an urban plan, I influenced the area around the church to create a more pleasant neighbourhood. The accessibility and line of sights are improved which causes an open and vivid area. Next to this, I made a plan for the other buildings from the ensemble so the church and the ensemble can function as a whole.

At the beginning of this report I said I was inspired by Peter Zumthor[7], who said: "*Architecture has its own realm. It has a special physical relationship with life. I do not think of it primarily as either a message or a symbol, but as an envelope and background for life which goes in and around it, a sensitive container for the rhytm of footsteps on the floor, for the concentration of work, for the silence of sleep*."

With the intervention I made, I wanted to offer a background for life, for the different activities and for people of different ages. The residents felt unhappy and complained they did not know eachother. With the community center a place is provided for meeting, enjoying and education in the heart of the neighbourhood.

The schools around the church can use different rooms for homework lessons or go to the library with their students. In the library, everybody is welcome to read a book or listen to music. On the other side of the street are computercorners where people can do their homework or use the internet. Next to this, a few studyplaces are created to offer a place where you can pull back and study in peace. The artbalcony offers a place for creative lessons for all ages and when you go up further, there is another space for group lessons. In between these spaces, people move, meet and can find their own place. They can experience the church and search for a place to stay a while, they like. You can also step through the facade and go outside. On eight meter high you can have a talk or read a book and look out over the main square in the area. On this square, children will play and people will enter the church.

With the architectonic intervention, an inviting atmosphere is created. The human scale of the building and the intervention offer spaces where you feel comfortable. In between the wood and the concrete a center is created which forms, again, the heart of the neighbourhood and offers activity for all the residents.

7) 'A way of looking at things' (1988), *Thinking Architecture,* 1999

WIJKCENTRUM

JOSEPH PLEIN


hamlyn
GLASS DESIGN
daab
PLANDOCUMENTATIE kleine openbare gebouwen
Het ontwerpen van woningen
NAi Uitgevers
SUPERUSE
010
BOUWKUNST ZONDER ARCHITECTEN
EEN MONDIALE GIDS OVER VOLKSARCHITECTUUR
John May
Librero
EDO DIJKSTERHUIS (red.)
SLIMME STEDEN
ARCHITECTUUR ALS NOODZAAK – NEDERLANDSE ONTWERPEN VOOR DE TOEKOMST
NAi UITGEVERS / NAi
Herman van Bergeijk
W.M. Dudok
010
MATERIAL INDEX 2009
materia
KLEINE Ecohuizen | PETITES Maisons Écologiques | SMALL Eco-houses
Librero
KLEINE Lofts | PETITS Lofts | SMALL Lofts
Librero
RONCHAMP
LE CORBUSIER
TASCHEN
TADAO ANDO
TASCHEN
MIES VAN DER ROHE
TASCHEN
UNSTUDIO
TASCHEN
EERO SAARINEN
TASCHEN
GLORIA KOENIG
CHARLES & RAY EAMES
TASCHEN
H.P. BERLAGE
Italiaanse reisherinneringen
010
Duurzaam ontwikkelen... een wereldkans
Anne-Marie Rakhorst
DE WINST VAN DUURZAAM BOUWEN
Anne-Marie Rakhorst
ANTONI GAUDÍ · MARIA ANTONIETTA CRIPPA
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