Personal Journal for the City Hotel design

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AMSTERDAM: PLANNING & DISRUPTIONS

Urban history of collective living

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To share the educational resouces

I

AMSTERDAM: PLANNING & DISRUPTIONS

Urban history of collective living

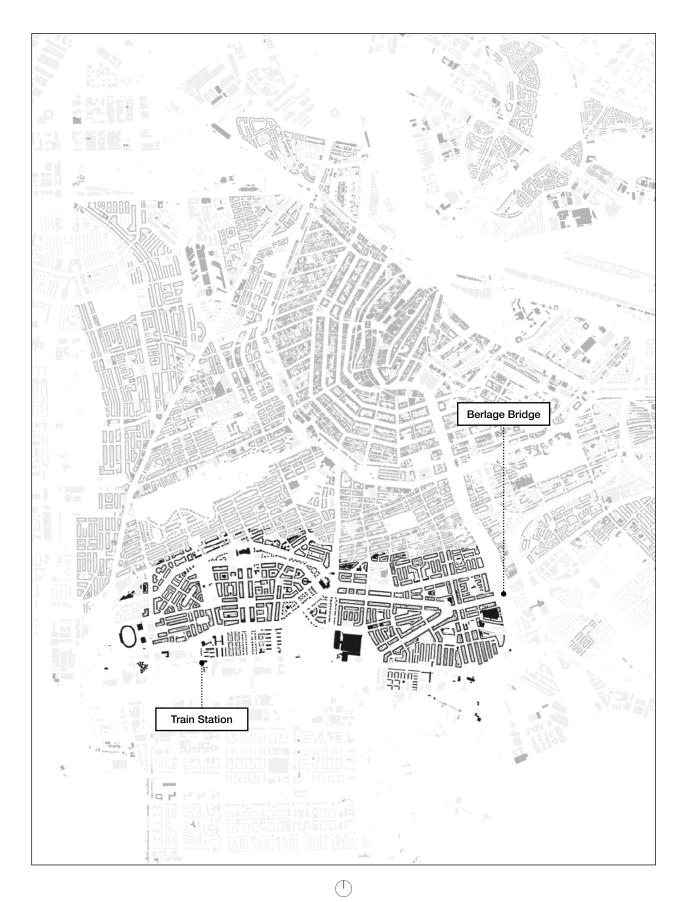


Fig. 1 The Map of Amsterdam Highlighted Plan Zuid

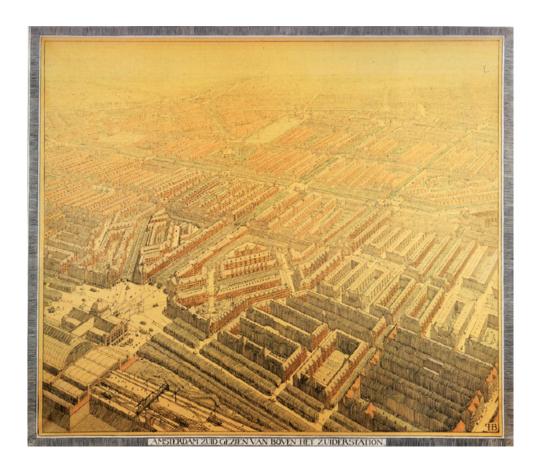


Fig. 2 H. P. Berlage, aerial view of the project for south Amsterdam, 1915 Gemeente Amsterdam Stadsarchief

Plan Zuid

Berlage's secondary version of Plan-Zuid was approved by the municipality in 1917. The plan contains grand avenues, squares, and various dwelling types.

Two main axes which start from two new entrances to the city dominate the plan zuid: a new train station (Fig. 2) at the Southern border of the plan and the Berlage bridge, crossing the Amstel, in the East. These two symmetrical axes accentuate a kind of monumentality and impose a different

order, instead of ring form in the old city center, to the new urban construction. The continuous facade of the residential block, which also differs from previous independent canal houses, brings a picturesque attribute to the city.

In this area, many buildings with curved brick decoration can be sorted into Amsterdam School. Among them, the most striking one is De Dageraad social housing, which has significance both on the aspect of architecture and social policy.

De Dageraad

As a remarkable housing complex, De Dageraad is not only an assemble of houses and shops, but also a witness for both the Amsterdam School and the Dutch labor movement. This social housing complex is part of H.P. Berlage's Plan Zuid. The architects of it are two exponents, Michel de Klerk and Piet Kramer.

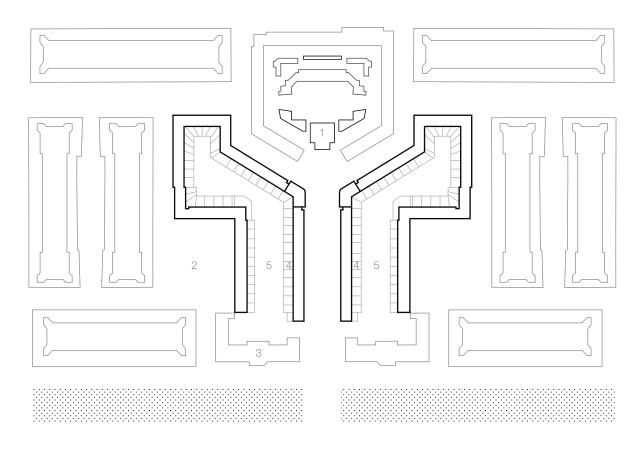
Between 1919 and 1923, the housing district was built to the north of Amstelkanaal, where originally planned was an area for an academic hospital. Six different housing associations built 1600 dwellings on a 30-acre site, and De Dageraad was one of those associations. They commissioned Klerk and Kramer to design 294 houses and 6

shops. The construction finished between 1926 and 1931. (Casciato, 1996) The housing complex consists of two linear buildings on the two sides of the Y-shaped main street. At the end parts of each building are primary schools for workers' children. Two housing blocks with other residences adjacent enclose two squares. A library for residents locates at the end of the central axis, which has a bell to remind labors to read some books.

The tenants, as members of the association, were collectively responsible. The residents' association committees would keep the behavior fo the occupants in check. These committees also organized social activities for children and adults. (Roegholt & Ton, 2018)



Fig. 3 Aerial View of De Dageraad KLM fototechnische dienst (1935, Amsterdam)



- library
- 2 square
- 3 school
- 4 private garden
- place for the housing association



Fig. 4 Master Plan of the Neighborhood 1:3000



Fig. 5 De Dageraad Housing Development, the shop at the corner Retrieved from artandarchitecture.org.uk (Tim Benton, 1918 - 1923, Amsterdam)

De Dageraad was a worker cooperative at first in 1901. The cooperative grew rapidly, and they opened numerous shops in Amsterdam. In De Dageraad estate, six shops on the ground floor were set to earn the profit.

As the Housing Act requirement, every household was to have its own toilet, which would be connected to the main water supply and place in a separate room. A family would have multiple rooms so sleeping, cooking, and doing laundry could be separated. There wasn't a shower yet (Fig. 7). Residents could take a shower at the municipal bathhouse on Diamantstraat. (Roegholt & Ton, 2018)

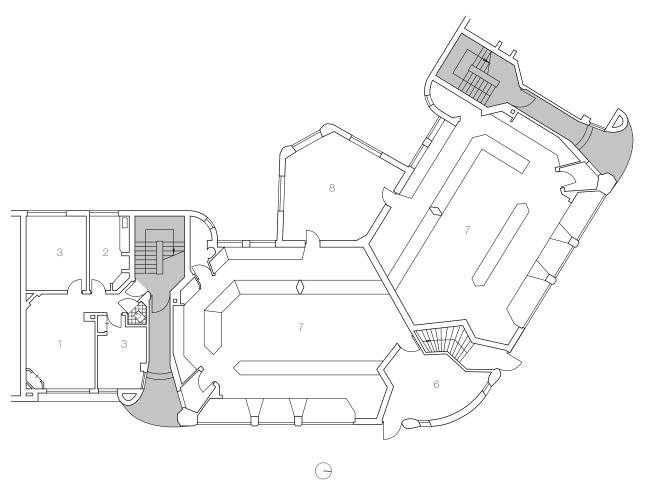
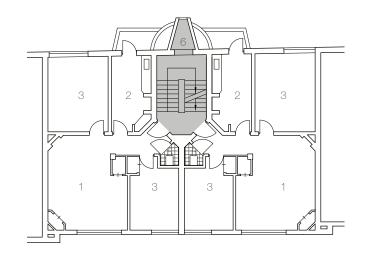


Fig. 6 Ground Floor Plan of the shop at the corner and residencial rooms 1:200



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Fig. 7 Typical 2nd Floor Room Plan 1:200

- 2 kitchen
- 3 bedroom
- 4 bathroom
- 5 toilet
- 6 storage
- 7 shop
- 8 office

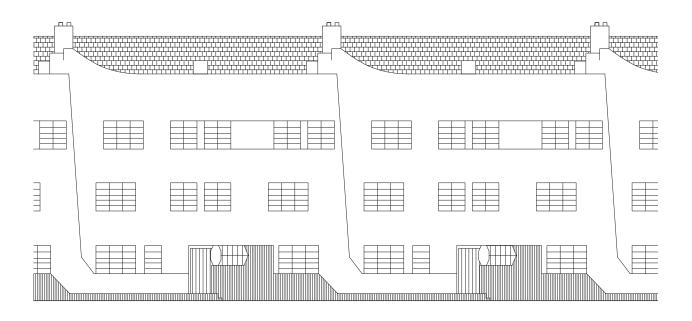


Fig. 8 Facade of the building along Pieter Lodewijk Takstraat 1:200

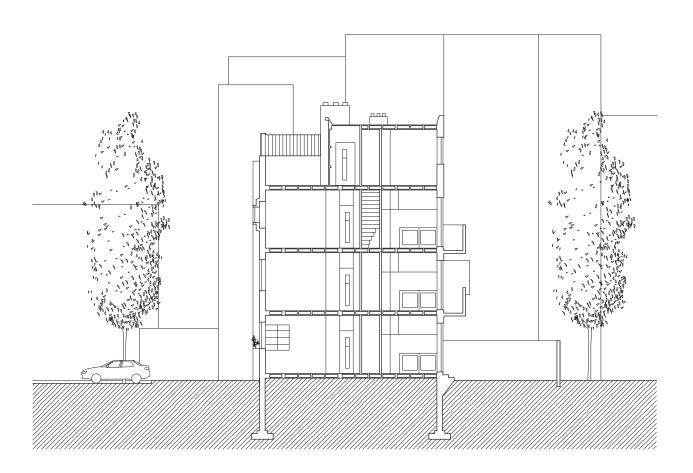


Fig. 9 Section of the building on Pieter Lodewijk Takstraat 1:200



Fig. 10 Ornament on the Facade Amsterdam City Archives collection (Ino Roël, 1992, Amsterdam)

The neighborhood was to be three stories high instead of four, which was common practice in Amsterdam. This created a kind of intimacy. Many houses were given flower boxes on the ground floor that carry on into the inclined brick walls that mark the border of the properties. Raindrop pipes were hidden behind the wall to keep the continuity of the facade. The organic form on the outside makes the building appear to wave.

Klerk and Kramer showed great fondness of the crafts. Five different brick reappeared in different shapes. (Fig. 10) The red roof tiles were both waterproof and decorative. Toothed lead edges were used on parapets. Wood was mainly used for the window frames, front doors, stairwells, and coal-sheds. All these dedicated details make such worker-class housing have a higher quality and provide a decent lifestyle.

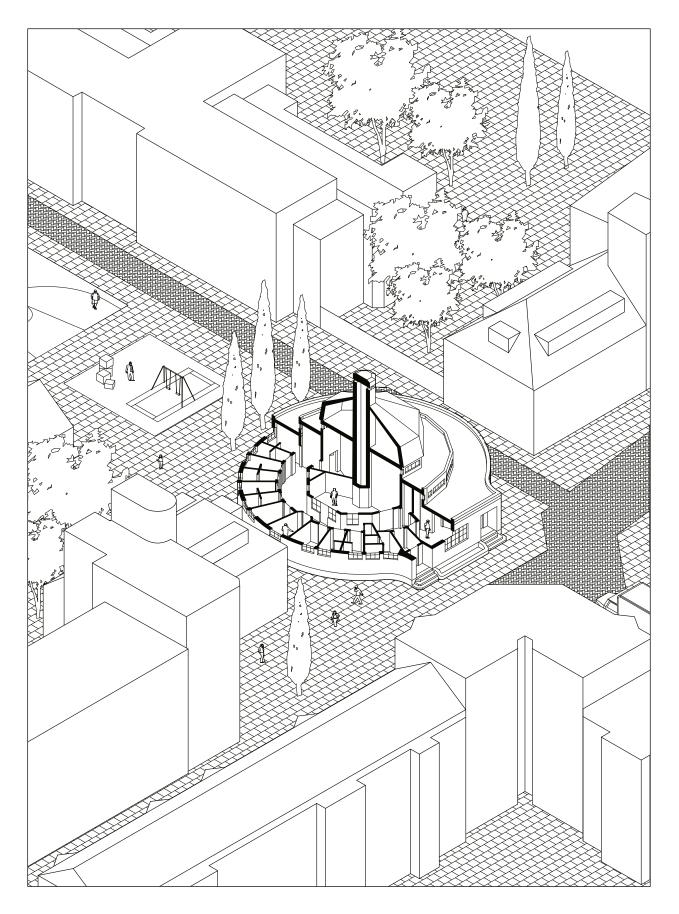


Fig. 11 Isometric Section of the Bathhouse

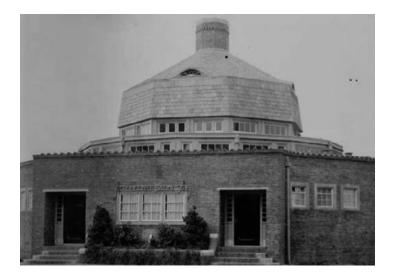




Fig. 12 The Exterior and Interior of the Bathhouse Het Schip Museum (Amsterdam, 1926)

The Public Bathhouse in Diamantbuurt

In the early 20th century, socialism developed in the Netherlands inspired a notion for collective living. One notable idea was to build public facilities, including libraries, schools, and bathhouses, that provide services to the whole community.

Until the late 19th century, the common folks were allowed to use private bathhouses. The Housing Act implemented in 1901 improved people's living conditions a lot, especially on the hygiene aspect. It asked every housing to have an independent toilet, but the bathroom was still not affordable for most people. Given to increasing requirement for

a healthy life, the Dutch municipality decided to build several bathhouses.

The Public Bathhouse in Diamantbuurt was designed by A.J. Westerman in the Amsterdam School style in 1926. It contains 8 showers and 2 bathtubs separately for men and women. This chapel-liked building is located in the heart area of the district, along with a playground and basketball court. Its central symmetry imposes a classical order to this bathhouse, which enhances its attribute to the public. The government abandoned the bathhouse at the end of the 1980s, and it has no new function till nowadays.

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II

HOTELS: TYPOLOGIES & PRECEDENTS

Case Study of Hotel Types

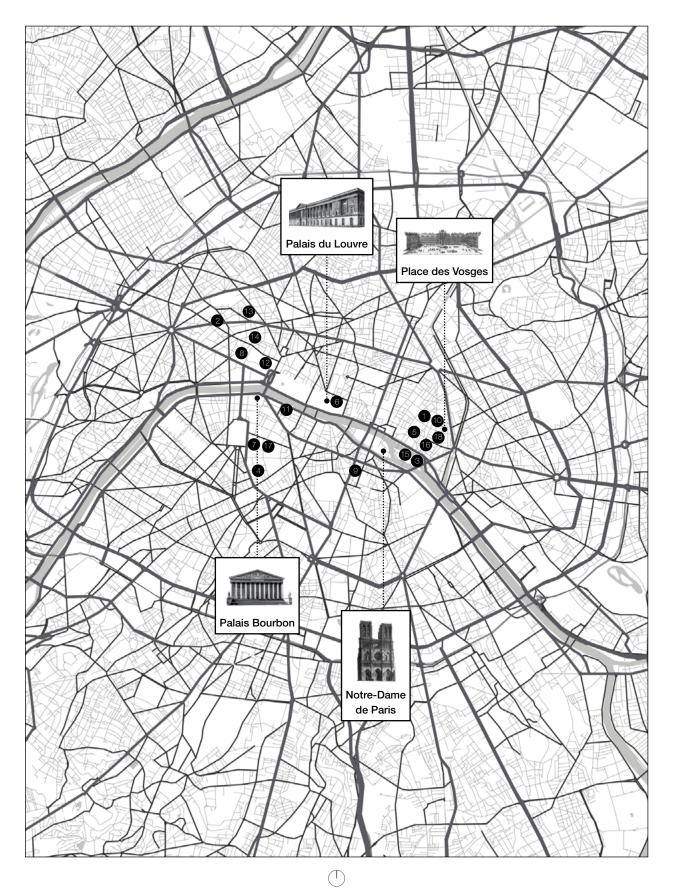


Fig. 13 Distrubutrion of Hôtel Particulier in Paris 1:75000

1	Hôtel de Soubise
2	Hôtel Salomon de Rothschild
3	Hôtel Lambert
4	Hôtel Matignon
5	Hôtel de Sens
6	Hôtel de Rambouillet
7	Hôtel Biron
8	Hôtel d'Evreux
9	Hôtel de Cluny
10	Hôtel Carnavalet
11	Hôtel de Salm
12	Hôtel Grimod de La Reynière
13	Hôtel Jacquemart-André
14	Hôtel de Marigny
15	Hôtel de Lauzun
16	Hôtel de Beauvais
17	Hôtel de Boisgelin
18	Hôtel de Sully

Hôtel Particulier

Hôtel Particulier is a kind of private mansion that appeared in France since the medieval age. In French, 'hôtel' indicates the house for nobility while 'Palais' refers to the royal palace. To make difference with a commercial hotel, the word 'particulier', which means private, was added in the 19th century.

In comparison with Château, a kind of rural manor houses, most of Hôtel Particulier locates in the city center. Some of them are near to Place des Vosges, where the royal palace was; and others are quite close to architectures of power, such as Palais Bourbon, the common house of France. This geographic distribution reveals its usage—for the elite class to establish their own social network.

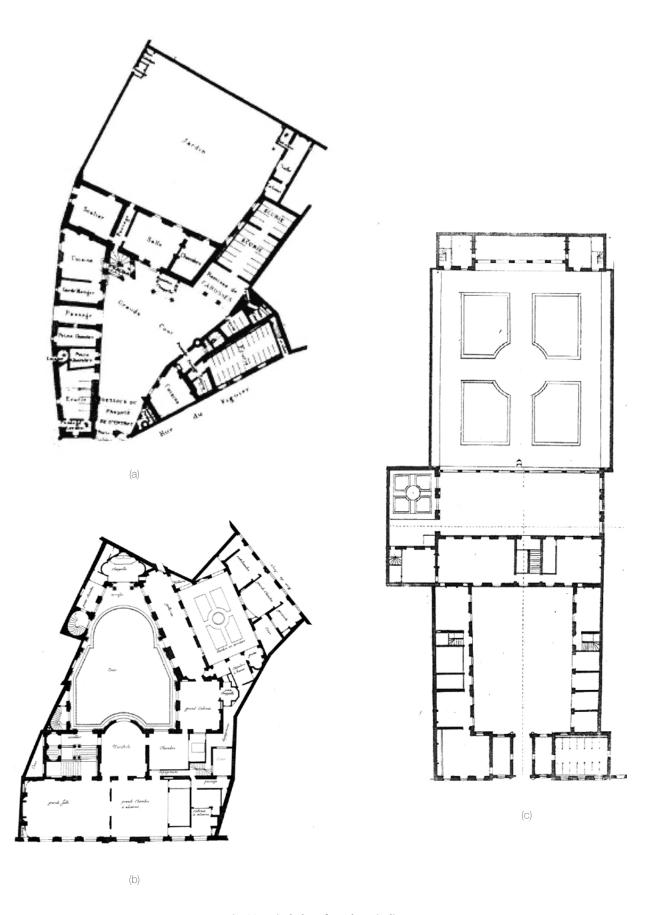


Fig. 14 Typical Plan of Hotel Particulier (a) Hôtel de Sens; (b) Hôtel de Beauvais; (c) Hôtel de Sully

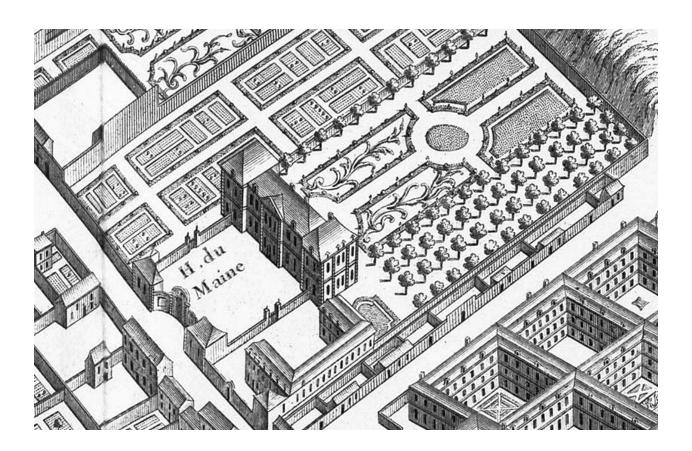


Fig. 15 Isometric drawing of Hôtel de Biron From the Turgot map of Paris (1734 - 1736)

For the need for social activity, Hôtel Particulier has to become a semi-public architectural typology. It consists of the houses, the entrance court, and the garden. They are all designed to be aligned with a symmetrical axis in order to have the formality, which shows its invitation to the noble guests.

Some mansions are located on an irregular site,

like Hôtel de Beauvais. In such cases, the courtyard always keeps symmetrical and be a directive role for the whole design. In comparison with the public courtyard, the garden is more of a private role in Hôtel Particulier. It is located in the rear part of the building, and sometimes will be set on the first floor to be separated.



Fig. 16 The Courtyard of Hôtel de Sully Photograph (jean-louis Zimmermann, 2011, Paris)

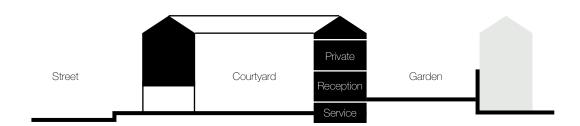


Fig. 18 Diagram of Typical Spatial Sequence



Fig. 17 The Garden of Hôtel de Sully Photograph (Michael Chretinat, 2014, Paris)

The 'void figures', courtyard and garden, also mediate in their relationships between an idealized form of culture and of nature. The courtyard of Hôtel Particulier originates from cour d'honneur, which were used for French palaces as a formal entrance plaza. And the garden has a link to paradise in the context of Catholic or Islamic religion.

Visitors to the mansion will experience them in a specific sequence. First, a solemn and luxury facade on the street side shows the owner's power and wealth. After going through a low vestibule, a spacious courtyard welcomes them. Then, they will climb up a delicate grand stair to the main hall on the first floor to start their banquet.

This building type is so resilient that today, even though they are no longer private residences, they have been transformed into commercial hotels, courthouses, museums, or apartments.

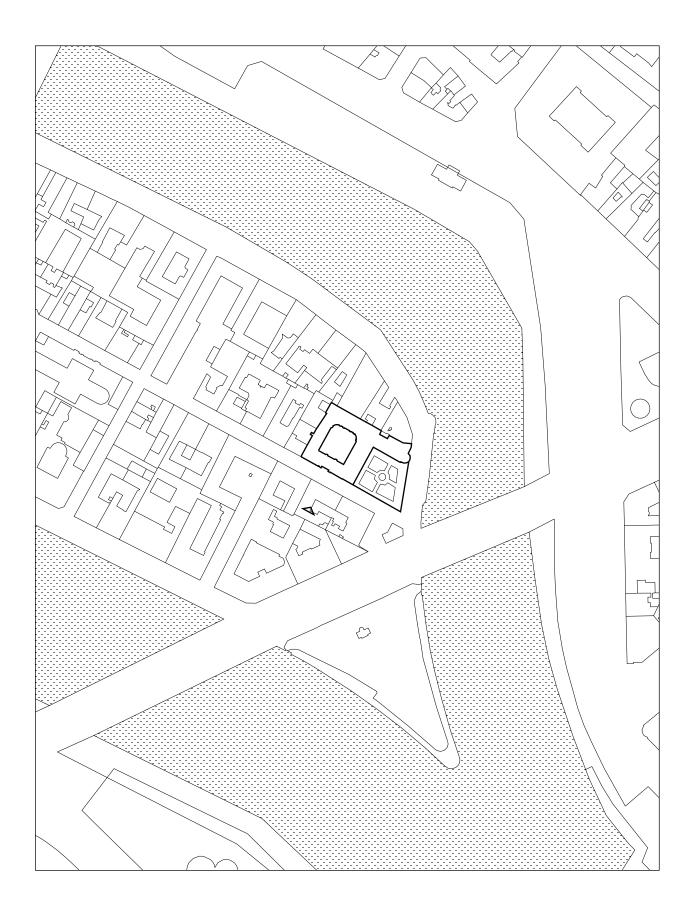


Fig. 19 Site Plan of the Hôtel Lambert 1:2000

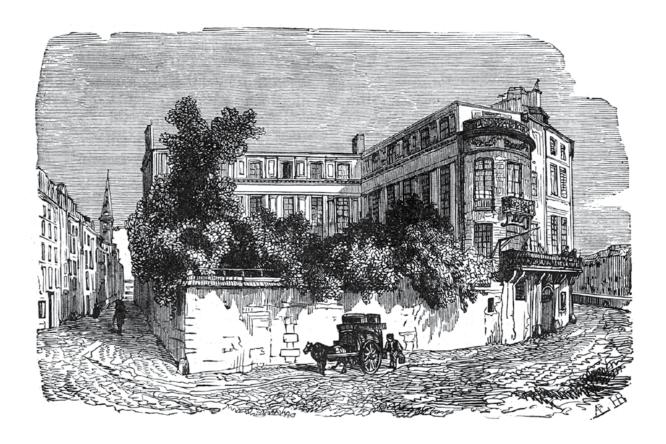


Fig. 20 The Hôtel Lambert wharf view from the book "Paris through the centuries" (TomeIII, 1878)

The Hôtel Lambert, on the eastern tip of the Île Saint-Louis, was designed by Louis Le Vau. At first, it was a private mansion for a financier. In 1843, it turned to a political salon by a Polish prince, Adam Jerzy Czartoryski. Then, in the 20th and 21st centuries, it was divided in to several luxury apartments. (Anthony, 1970)

The Hôtel Lambert set its entrance along the south narrow alley instead of facing the river. Since its site has a longer width than the depth, the Hôtel Lambert has to fold its long circulation, which creates various turns and multiple layer of spatial experiences.

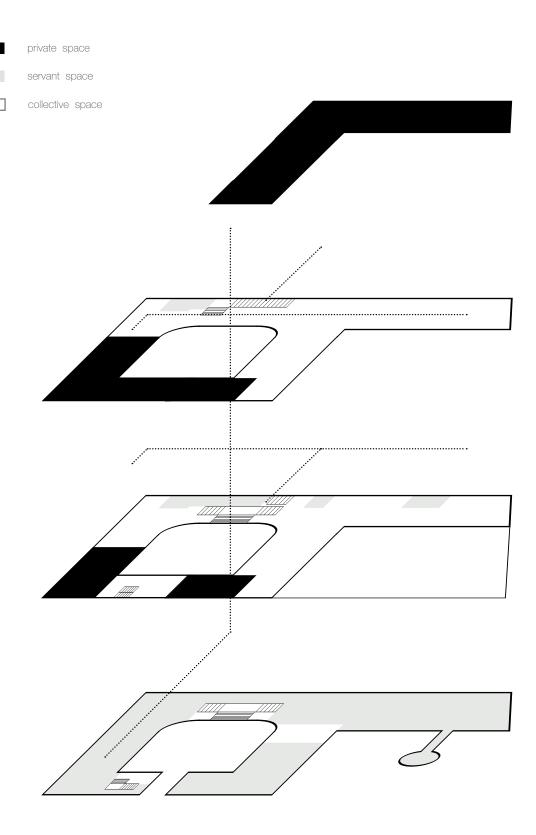


Fig. 21 The Function Of Each Floor



Fig. 22 Ariel view of the Hôtel Lambert (Alexandre Serebriakoff)

On the ground floor, there is the servant area including rooms for servants, a horse stable, and a kitchen. The guests access the main hall by the grand stair in the central part of the inner facade. The south portion of the west side of the first floor contains several bedrooms, while the rest of the floor is public space, including a library and main hall. The second floor has a similar layout, and the penthouse on the top floor is all private space.

The total building area of the Hôtel Lambert is approximately 3200 m^2 . The servant space has an area of 900 m^2 , which occupies about 28% building area. The 600 m^2 private part occupies about 19% building area. The public space which has the largest portion occupies about 1700 m^2 , with about 53% building area.

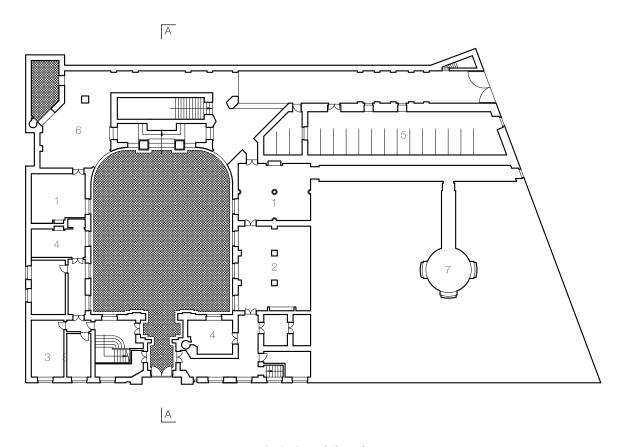
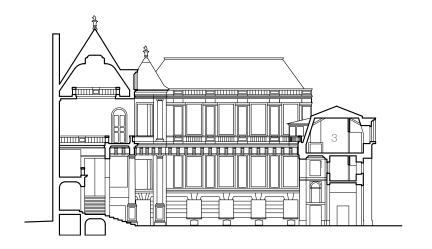


Fig. 23 Ground Floor Plan 1:400



- 1 living
- 2 kitchen
- 3 bedroom
- 4 office
- 5 stable
- 6 storage
- 7 warmhouse fro plants in winter

Fig. 24 AA Section 1:400

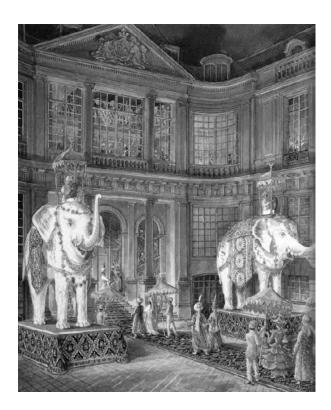




Fig. 25 Scene of the Oriental Ball in 1969 (Alexandre Serebriakoff)

The entrance courtyard of the Hôtel Lambert is 15 meters wide and 18 meters long. From the outer street, the visitor will go through the door on the main facade and an incremental porch, then reach this slate paved yard. Facing the luxury grand stair and other baroque decorations, everyone will feel as to be invited into this building.

The grand stair connected with the courtyard expands the void part into the interior space.

In this semi-outdoor space, dramatic events elongated from the outside can happen under the well-decorated ceiling.

On the ground floor, there is the servant area including rooms for servants, a horse stable, and a kitchen. It has an area of 860 m2, which occupies about 27% of the total 3200 m2 floor area.

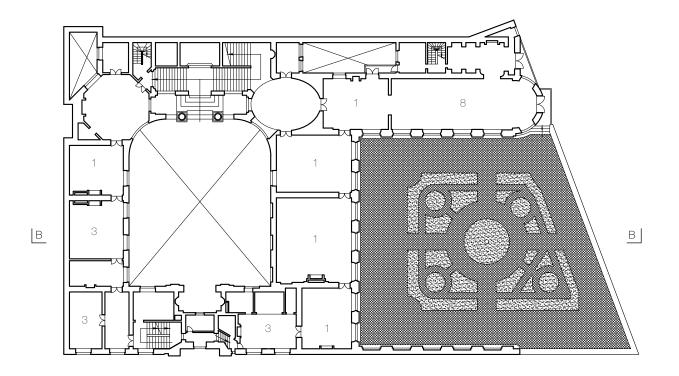


Fig. 26 First Floor Plan 1:400

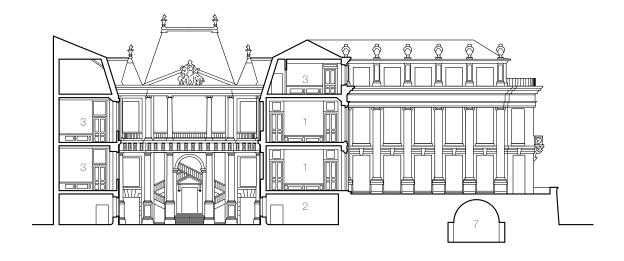


Fig. 27 BB Section 1:400

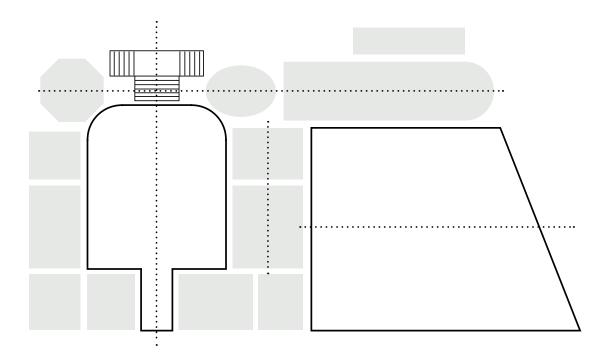


Fig. 28 Axis of Symmetry in the Plan

- living
- 2 kitchen
- 3 bedroom
- 4 office
- 5 stable

6

- storage
- warmhouse fro plants in winter
- 8 library/gallery

Main public spaces, including halls, the courtyard, the garden, and the gallery, are all in symmetry form, which gives the space a public attribute. Some walls, like the east wall of the courtyard or the south wall of the garden, use blind windows to keep the space looking same on the both sides.

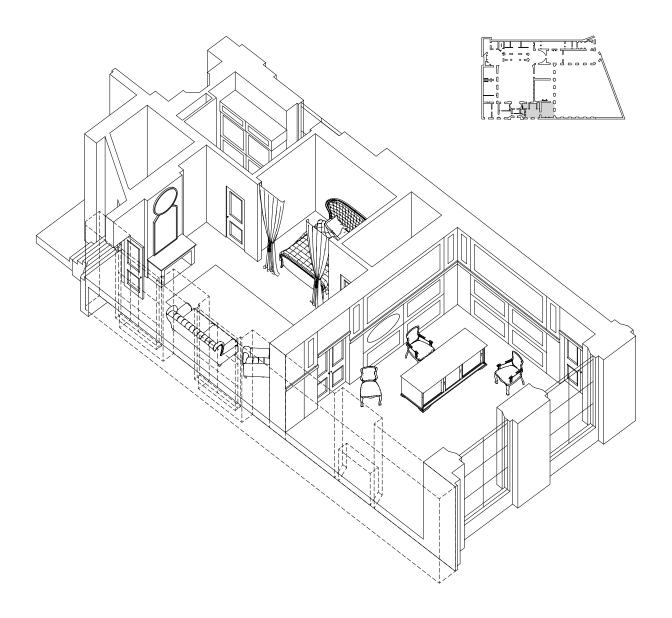


Fig. 29 Isometric of Interior

The symmetry attribute is displayed not only in exterior but also in interior space. Almost every room has a fireplace at the central position of a wall, as a core place of a room. Cabinets in the house are used for achievement. They are connected to bedrooms as a kind of anteroom. The bed in the bedroom will be put in a niche to be more private.



Fig. 30 A Bedroom in the Hôtel Lambert (Antyki d'Raculi)

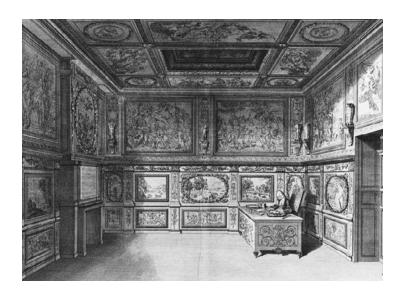


Fig. 31 Cabinet de l'Amour at the Hôtel Lambert (Bernard Picart)

III

Doughnut Economy: Interviews & Models

Individual Design Catalyst

Gaasperdam Groen Gas

Anne Stijkel, one of the members of Amsterdam Donut Coalition, focuses mainly on social projects in relation to renewable energy since the 1990s. She runs the COCARTOS foundation started in 2006, also called International Institute for Inclusive Science, which aims to engage with other corporations to establish a self-conscious and sustainable society.

One of her projects we are interested in is the Gaasperdam Groen Gas that intends to renovate the Gaasperdam housing in southeastern Amsterdam with gas supply from green sources. The first step of this project, called Quick Fit, is to renovate old 1980s housing with hybrid heat pump, low-tech insulations and solar panels. Then, in the second step called Green Gas, they plan to provide gas to this area by the decomposition of human excreta instead of the original method with numerous carbon footprint.

Interview with Anne Stijkel

Q: What is the motivation for you to start the foundation? And in the first few projects, what do you feel is the most important experience for the later operation?

A: In 1996, we wanted to establish a common ground for scientists to share their spirit of science. One of the beginning projects is "Adopt the cow now". The idea was to let people in the city invest in farmers' solar panels for 250 euros, in return they can get six coupons to buy agricultural products. Farmers are happy to have these clients, and you are happy to consume organic food, which is harvested in a climate-neutral way. In the end, 2000 consumers contributed half a million euro. During this project, we felt that the most important thing is trust.

Q: The project of green gas made out of excrement seems to be a new and not really world-wide spread idea. What was the inspiration for it? And is the local condition fit for the renovation?

A: We want to build a circular economy, and we found that waste can be a source of green gas. The founder of this green gas area working already 12 years on the idea. Tubes are already in the ground which connects to one big 15km tube. And some communities already have the digesters for the decomposition of excrement.

Q: This renovation is good for the local and global environment. What is the government's attitude toward this project? And how about other people? A: Half staff in the government is excited about this idea, they estimated that it needs 5 years for implementing the project. And the carbon footprint produced by the decomposition will not be counted in, because it is like the respiration of organisms. The other officials are not happy with it, since they can tax on the process of waste. If we use waste for green gas, they will lose this tax revenue, though owners of restaurants will be glad to pay less money to the government.

Q: How to motivate local residents to participate in this project? And what difficulties did you meet during communication with the locals?

A: We use an abandoned school building, which is going to be demolished in 5 years. Some lectures or courses are held to promote our idea. There are 33,000 inhabitants in the Gaasperdam area and only 500 people know what the project is about. We still need 4 extra years to educate the community. People from different cultures or different generations have their own ideas on how not to waste their products. Language is also a big barrier because some parts of the community lack education. Though it takes a lot of effort to convince people to make things better, the best way to educate people is still from the inside – residents. It takes time, but the change is visible in the community.

Q: What benefits could your foundation get? And how about the other companies?

A: The government invested 150,000 euros for this project. For now, they also pay salaries for us and they are more efficient than any other companies. In other words, you can say that we are hired by the government. Woon, the housing association that works for the public good, gets paid by the government too. The association has its own philosophy for business, but they start to understand this sustainable idea. Bareau, the technology provider, wants to get involved in the Amsterdam projects to enter the local market. The water supply and process company, called Waternet, does not want to get involved, because they lost money in a previous simile project.

Q: A lot of housing needs to be renovated, so is there a place for architects to get involved in this project?

A: There are no architects involved now. Only engineers, 5 people who know how to install

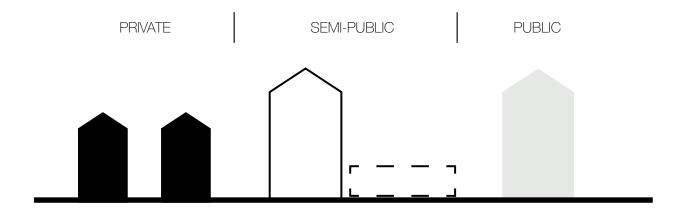
equipment, work on the project now. The hardest part of this renovation procedure is renovating – implementing new technologies to the existing buildings. Existing houses from the 1980s which are going to be renovated would be beautiful if the architect could take part in.

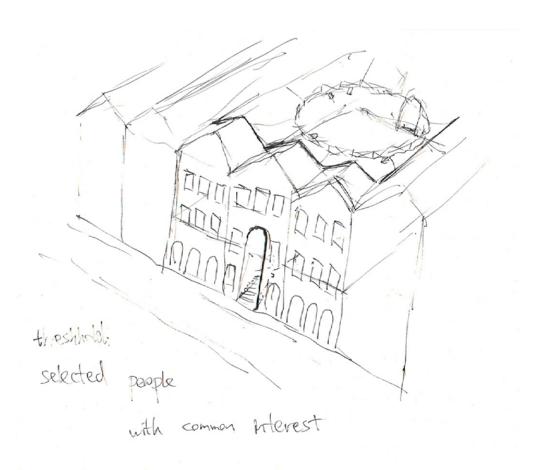
Conclusion

Amsterdam's sustainable development is growing by implementing the doughnut economy, among which one of the important indicators is green energy. To thrive within its natural habitat, the polluted electricity source has been gradually replaced by solar panels and wind turbines. In the Gaasperdam Groen Gas project, Anne Stijkel and her group focus on the green energy aspect. The difficulty in the project was not the technical part, but the communication and cooperation with people from different groups. The public will not be in a position to consider the use of sustainable energy spontaneously, hence the core of the matter is finding the right profit motive. Although there is plenty of housing that needs to be renovated, the agency of architects is still waiting for us to explore.



Conflict between Locals and Tourists Removal of 'I amsterdam' sign Protest against the construction of new hotel

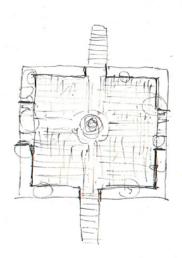


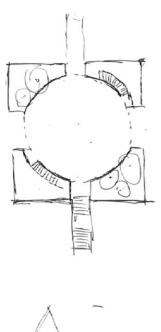


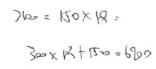
A public

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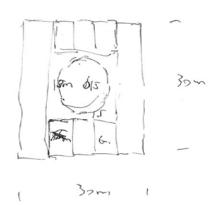
container of events

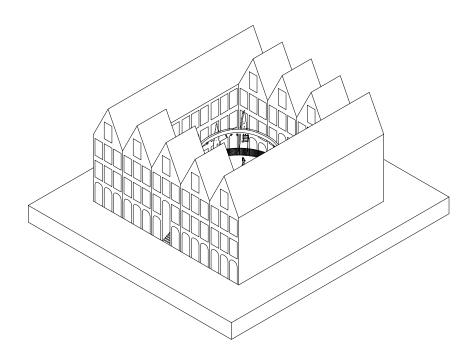


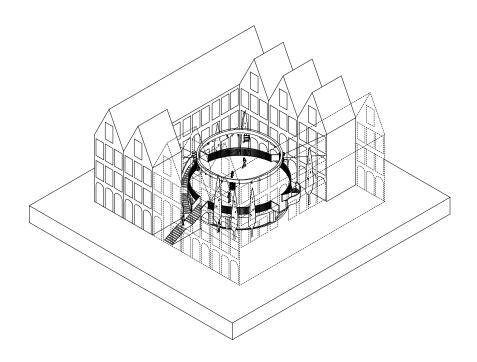


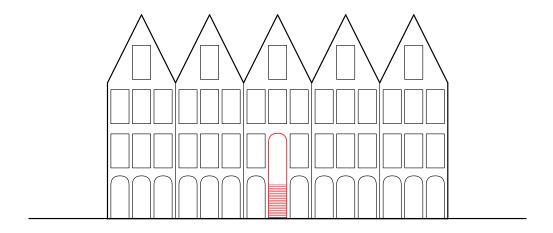




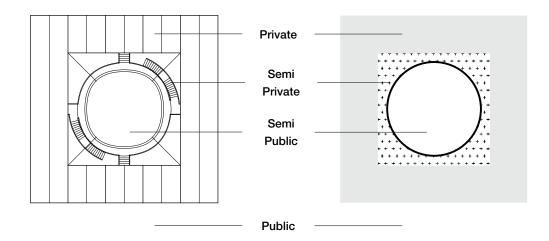


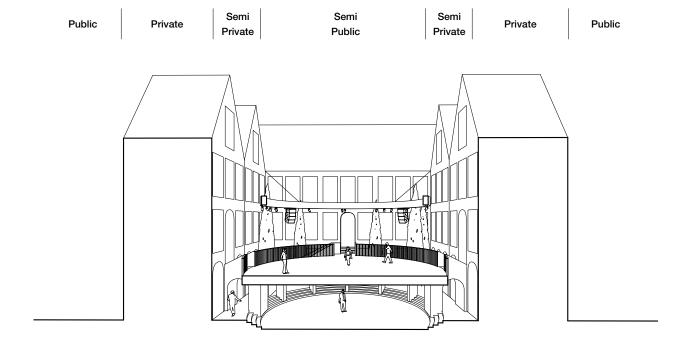






private public





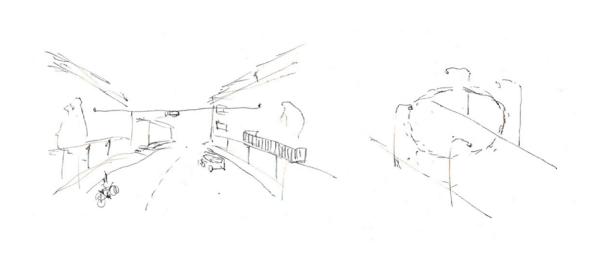


BMW Guggenheim Lab

- Designed by Atelier Bow-wow
 - Provide a basic framwork
- A container for various events



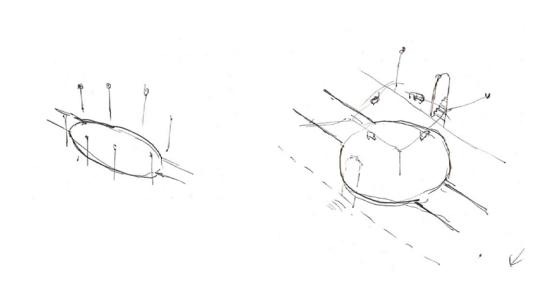
Cinema on the Street, A bustling road occupied by vehicles in daytime turned into a public space in the night Vienna, Austria

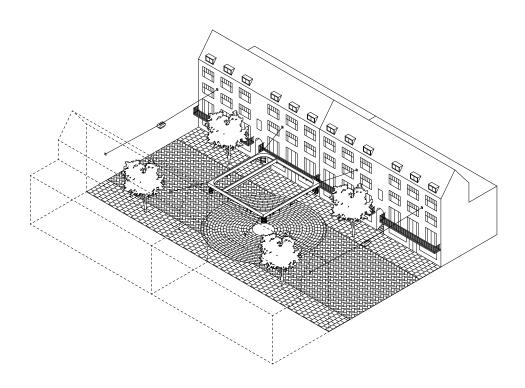


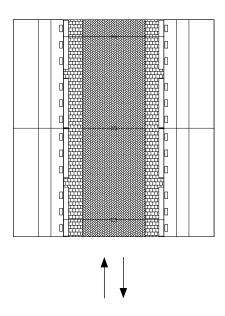


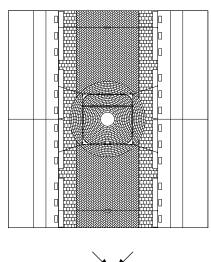
Cable Streetlight, Existing infrastructures can be renovated into new spatial elements

Maastraat, Amsterdam, NL

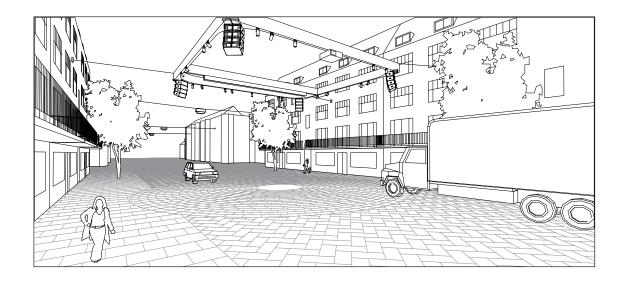


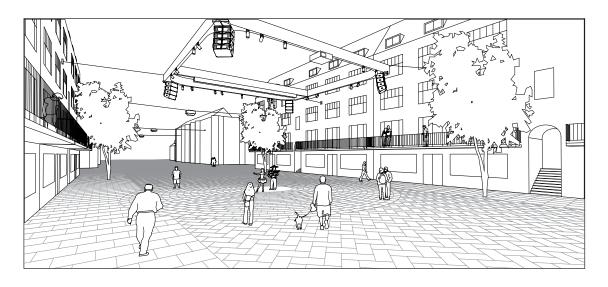


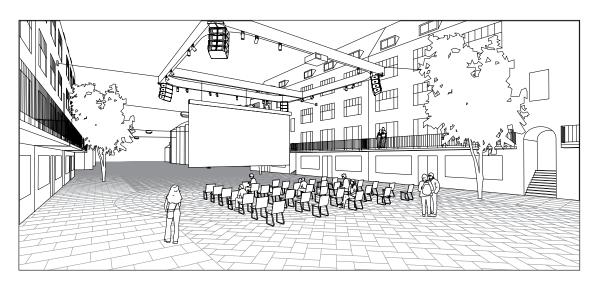


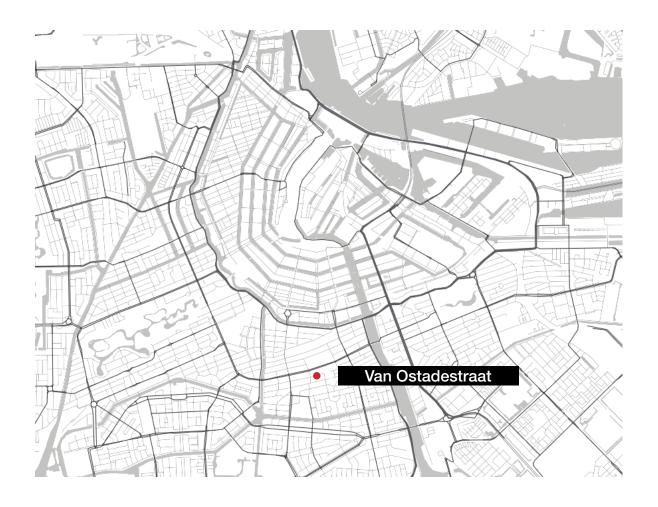


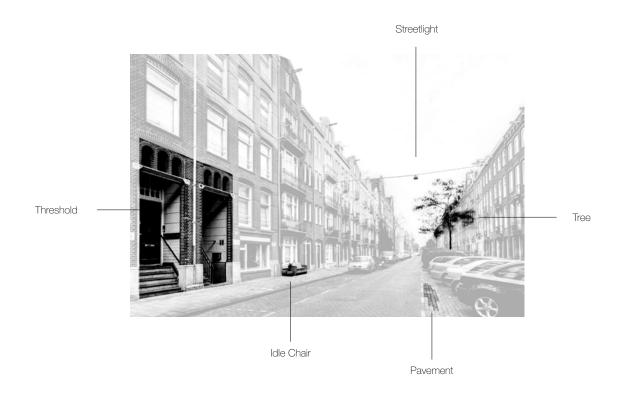


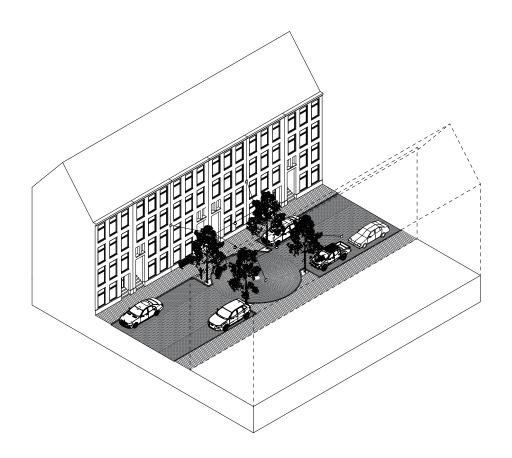


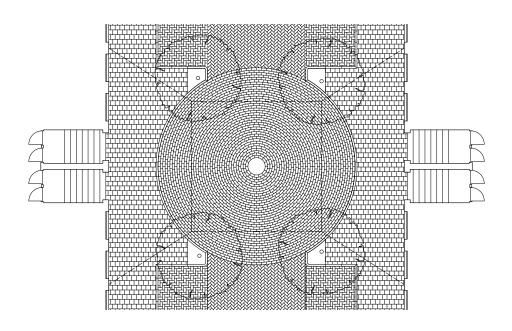














Repurposing Urban Infrastructures

After 2018, there is a growing tension between Amsterdam residents and the local tourism industry. The street should be returned to locals instead of tourists. I chose Van Ostadestraat as the design site. After studying the elements and infrastructures on the street, including residence thresholds, idle chairs on the side of the road, the suspended streetlight, the trees, and the pavement, I proposed to repurpose and rearrange them to form

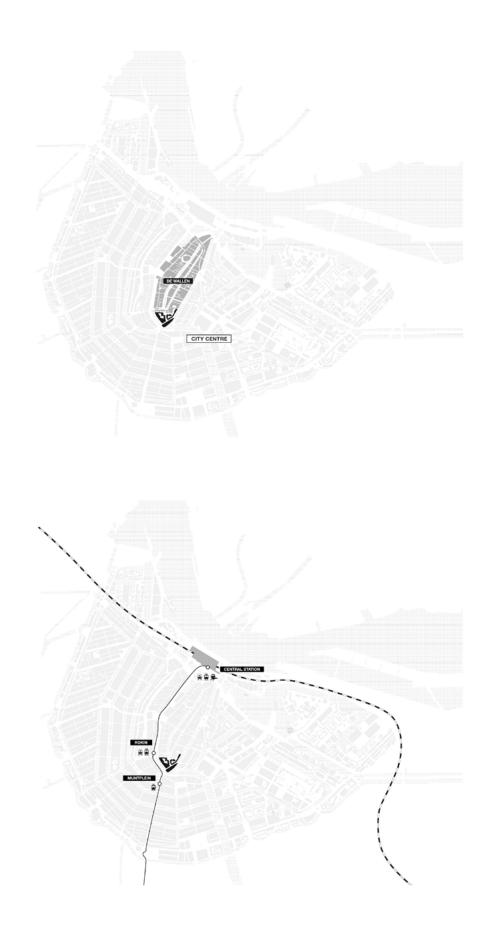
a public space for residents. The lower streetlight can intensify the lightness on the ground to define a place with the new circular pavement. Four trees enclose the space and prevent light from interfering with the surrounding residential buildings. People can use chairs on the site or bring theirs from home. This design revealed how minimal operations can architects design to establish a dialogue between the city and its residents.

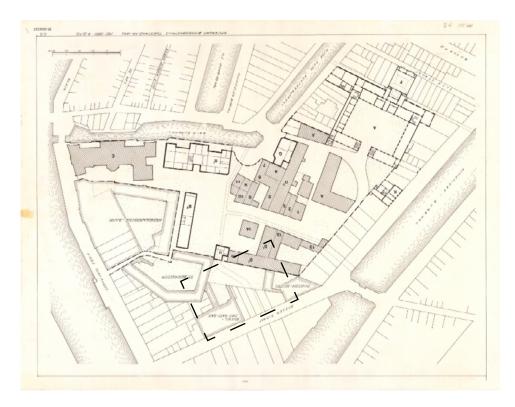
IV

Site:

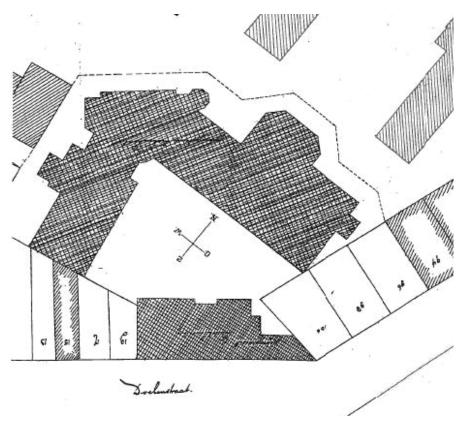
History & Situation

Analysis for the Design





The site in 1870



Tweede Chirurgische Kliniek, 1897



Hotel des Pays Bas



The demolition of Hotel des Pays Bas

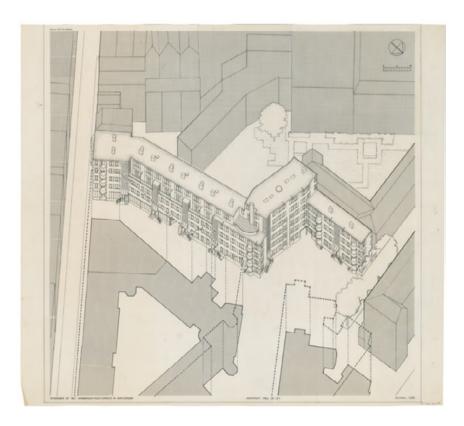


The intersection of Nieuwe Doelenstraat and Binnengasthuisstraat

The History of the Site

This area used to be a shooting range for the training of local civic guards. It turned into a hospital complex in 1897, including a surgical clinic and a nurse house in the southern part. It is going to be the library of the university now.

Next to the hospital, there is Hotel des Pays Bas. A luxury commercial hotel. It was demolished later.



Binnengasthuisstraat 94-162 view



The building with a open corner

The History of the Site

Then this corner became the site for the design. On the corner, you can see graffiti of Rembrandt who used to live here and a dutch musician Herman Brood. The artists wanted to achieve more crossover between new and old art with their work.

After the demolition of the old hotel, there formed a new street to reach the Nieuwe Doelenstraat.

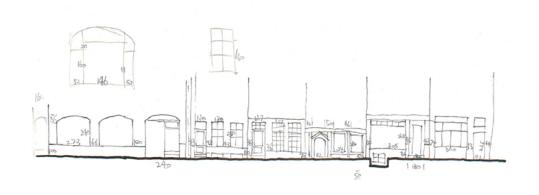
And a new residence complex was built here.

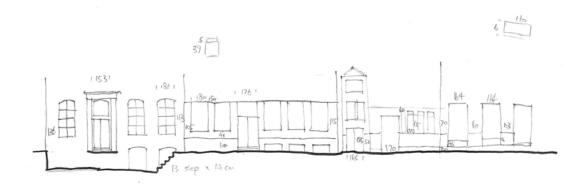
In contrast to the monument building, this new residence doesn't have a formal facade. Instead, it has a continuous facade to connect the new street and the old one. Its open corner, where it has no columns, enhances this character.

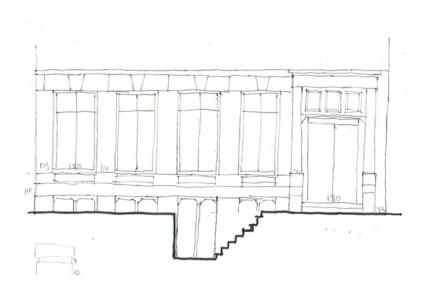


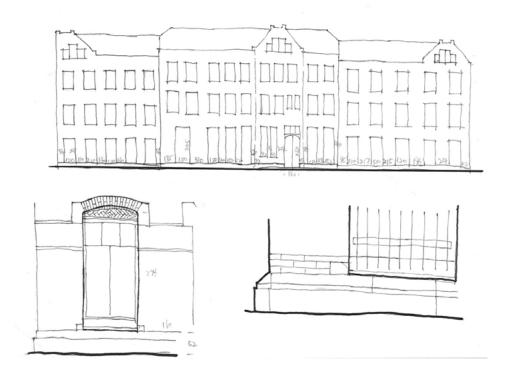


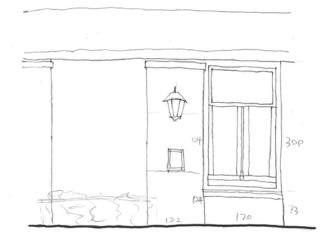




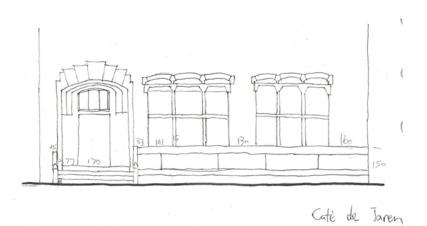


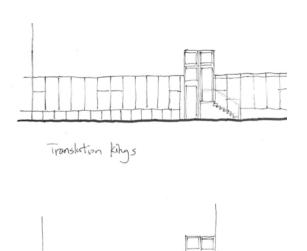


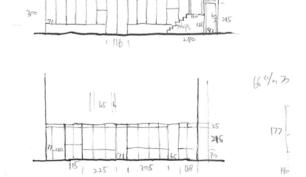


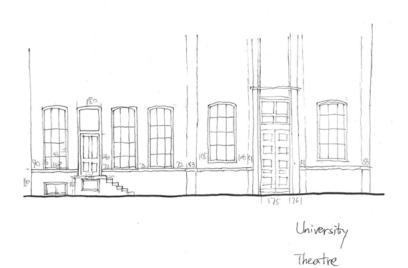


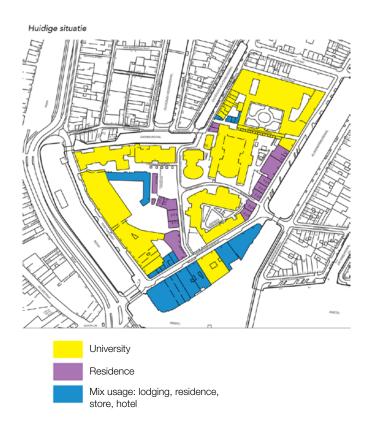
Mt Obelen Hotel

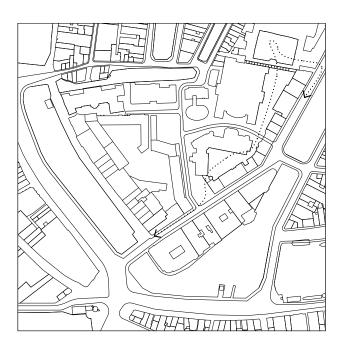












Potencial Circulation



1:500 site model

V

Design:

City Hotel

To share the educational resouces



Closed Institution
Isolated from the city

Research Questions

The hotel, which functions mainly as a temporary residence, also has public parts like bars or restaurants that can serve the city. This building type has the potential to be an ideal intermediate for the citizens and the urban environment they live in, so I intend to use this architectural type to explore the way of contemporary collective living.

I chose the vacant place at the intersection of Nieuwe Doelenstraat and Binnengasthuisstraat (Fig. 1) as my design site, which is located in the southern periphery of the old Amsterdam center. This area used to be a shooting range for local civic guards, then it turned into a hospital complex and now most of it is occupied by the University of Amsterdam (UvA) while the rest by the local communities. Dutch painter Rembrandt lived in a rented house which is Café de Jaren now and created his world-famous Night Watch for civic guards. The building next to the café is the university theatre of the UvA for theatre science and performance majors.

Program

Total 1400m² Public 40% 560m² Garden Studios Private 40% 560m² Servant &Circulation 20% 280m²

Target People

Exchange Scholars
International Students
Invited Performers

The history of the site and the current facilities foster a cultural atmosphere, but the present situation has no opportunity to share it with the communities and the city. According to The Amsterdam City Portrait created by Doughnut Economics Action Lab, one of the most urgent targets of Amsterdam for the wellbeing of its residents is to establish connectivity. 13% of Amsterdammers over 19 still feel severely lonely today and there is still a lack of art and cultural activities for low-income households. The UvA campus which is scattered in Amsterdam city center has top educational re-

sources, while in the meantime, it is not accessible for most citizens. Therefore, I propose a hotel accommodated for invited international students and scholars of the UvA, which has a lecture hall to hold public events and several studios to share the educational resources of the university for surrounding communities. This hotel will become a hub to connect different groups of people with the city.



Area: 1980m² **FSI:** 4.3 **GSI:** 100%



Area: 1695m² **FSI:** 3.5 **GSI:** 100%



Area: 1310m² **FSI:** 2.5 **GSI:** 100%

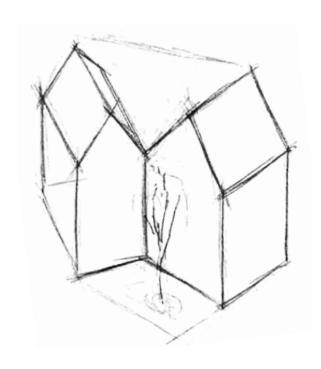


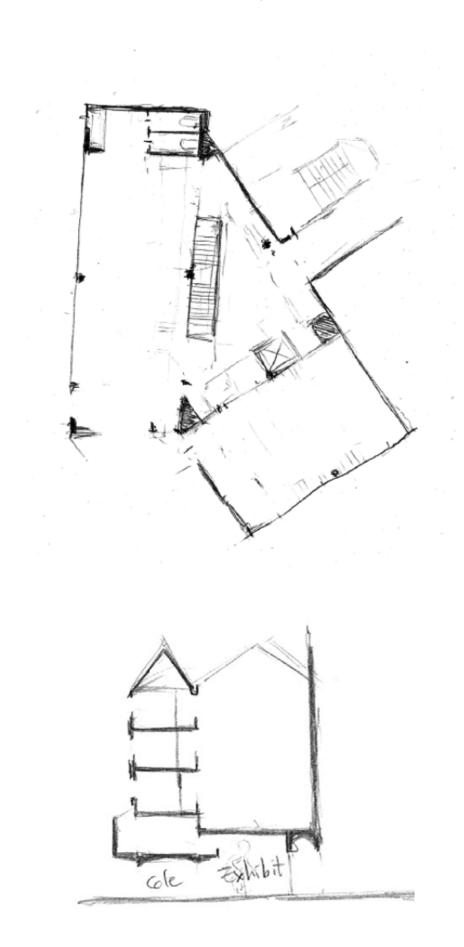
Area: 1585m² **FSI:** 3.2 **GSI:** 85%

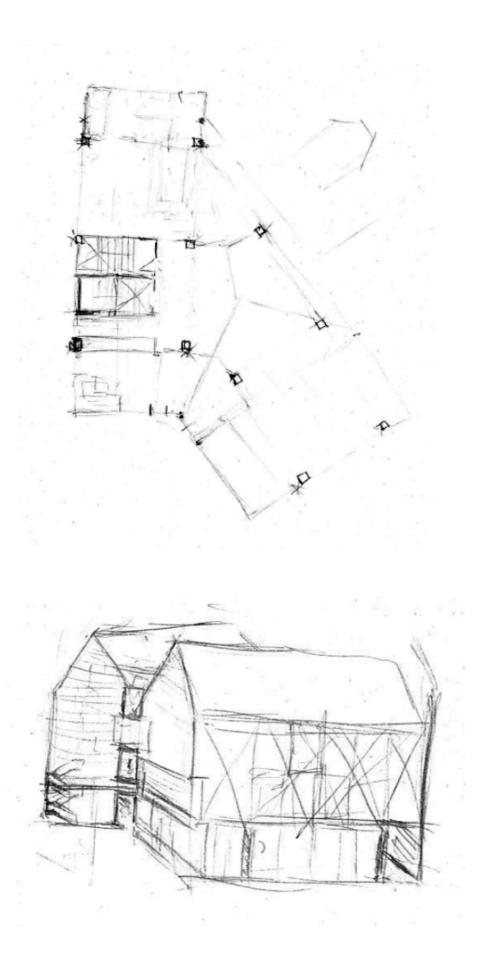


Area: 1325m² **FSI:** 2.5 **GSI:** 72%



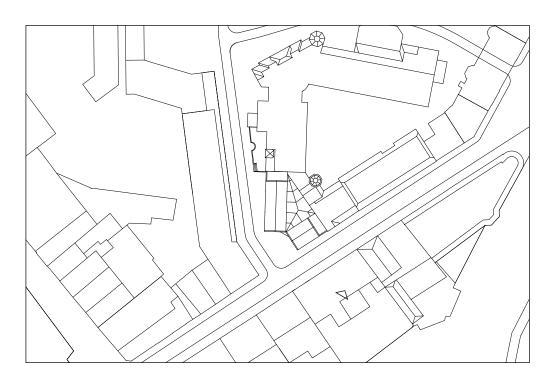








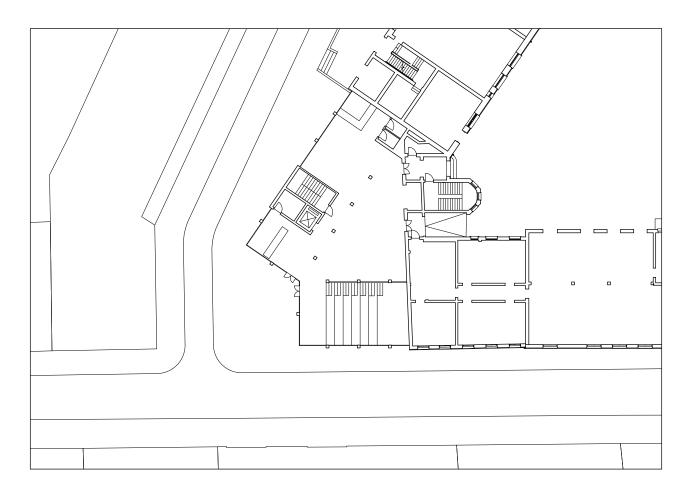
Isometric View



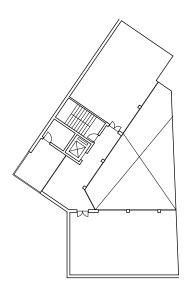
Site Plan 1:1000

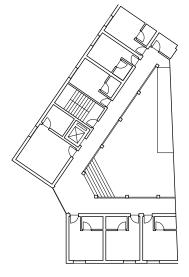


Street View



Ground Floor Plan 1:200

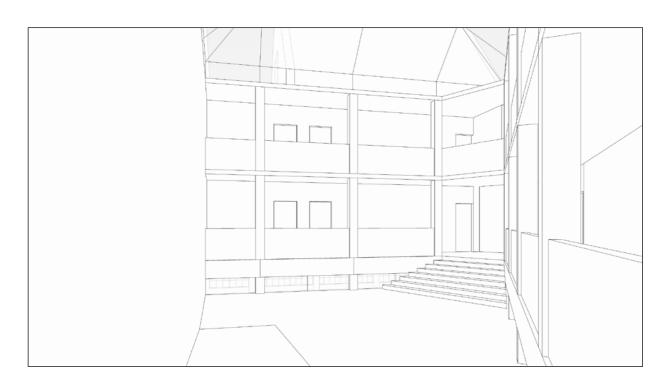




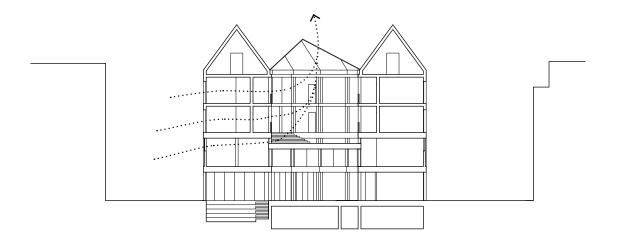
First Floor Plan 1:400

Second Floor Plan 1:200

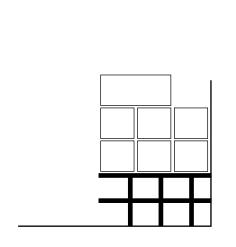


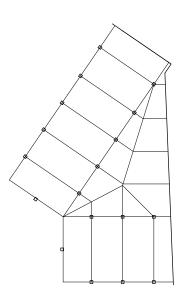






Climate Strategy

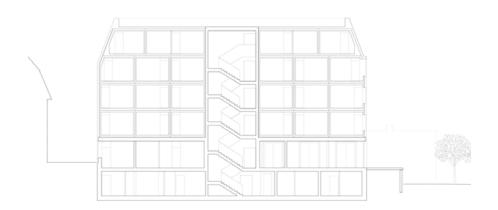




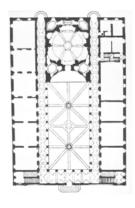
Structure Section

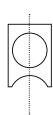
Structure Plan



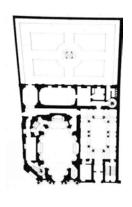


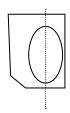
 $Hotel\ Bauhofstrasse\ /\ VON\ M$





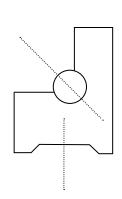
Chiesa di Sant'Ivo alla Sapienza Francesco Borromini

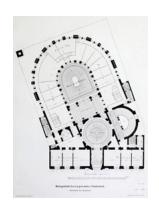


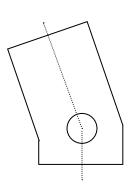


San Carlo alle Quatro Fontane Francesco Borromini



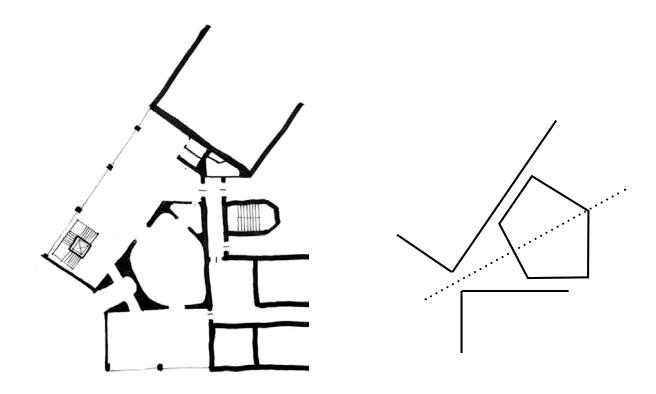


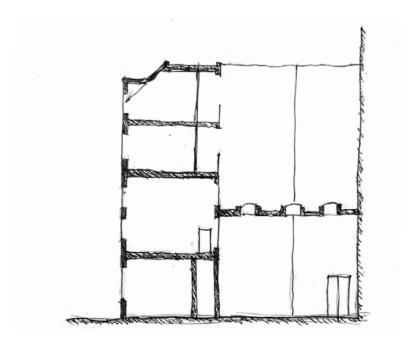




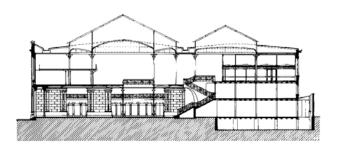
Hôtel Camondo René Sergent

Lander Bank Otto Wagner

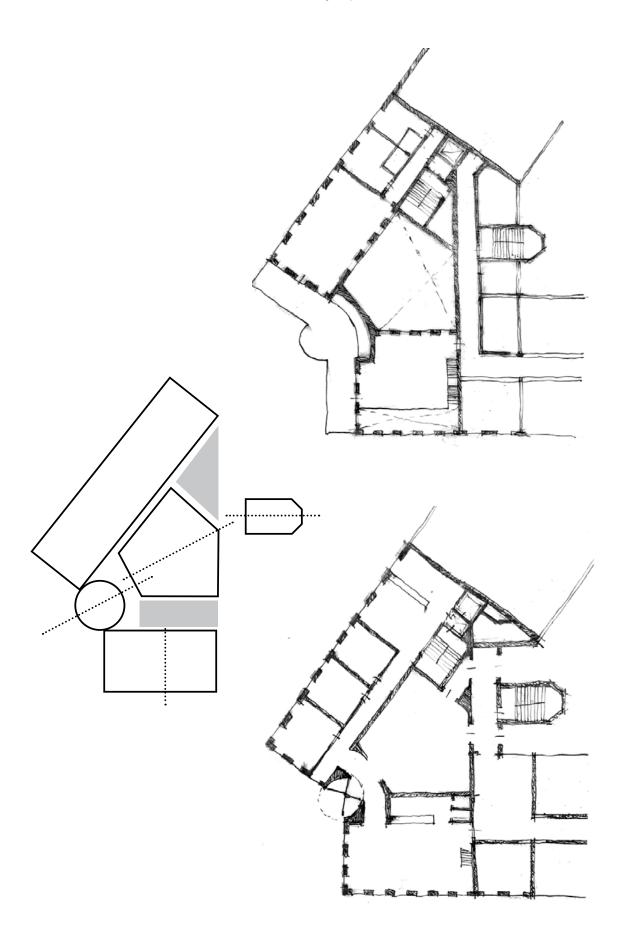






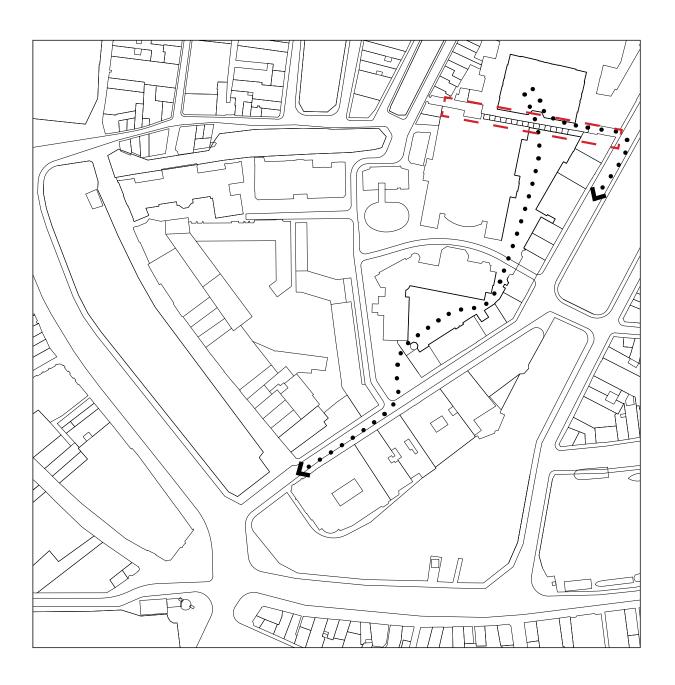


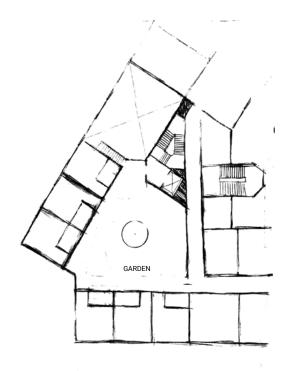
Belgian Comic Strip Center Victor Horta



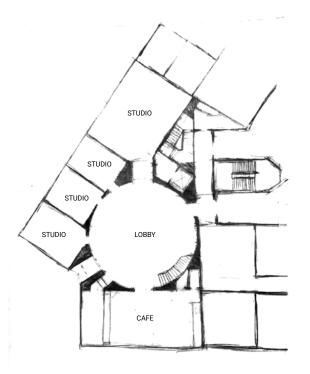


Oudemanhuispoort

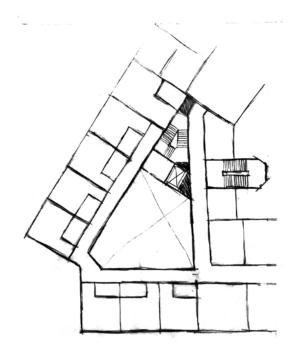




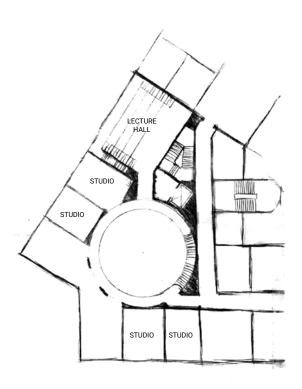
2nd Floor Plan



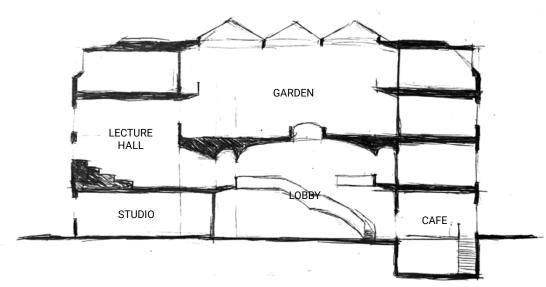
Ground Floor Plan



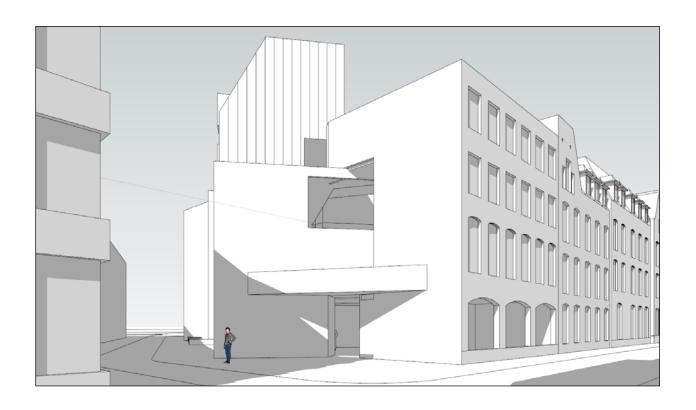
3rd Floor Plan

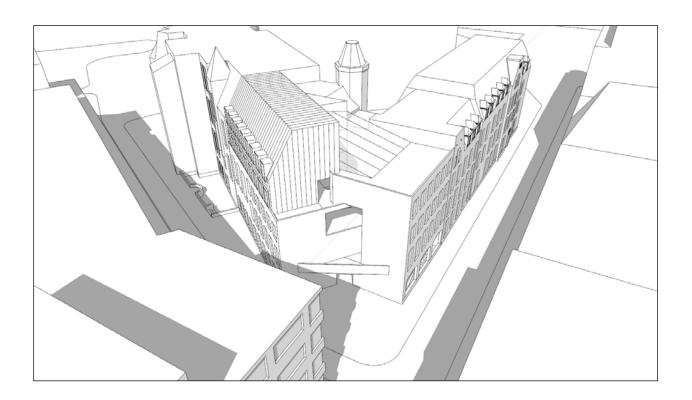


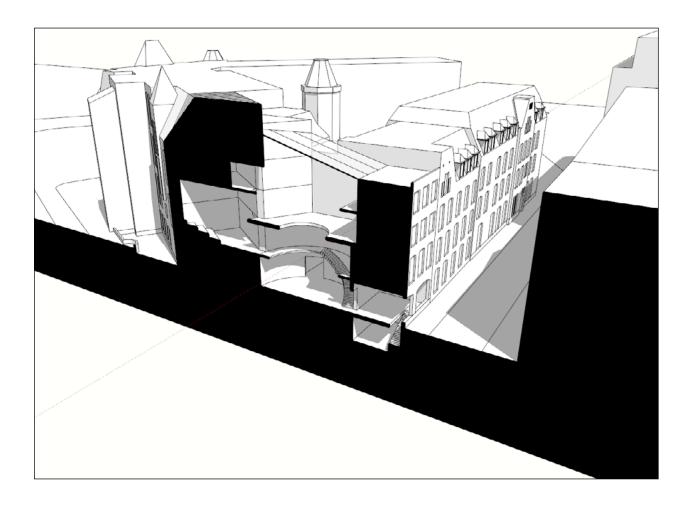
1st Floor Plan

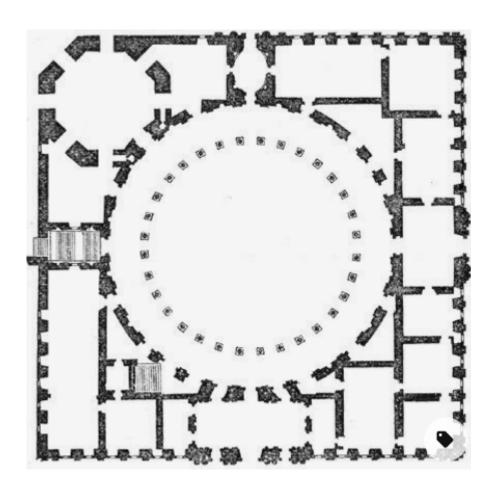


Section

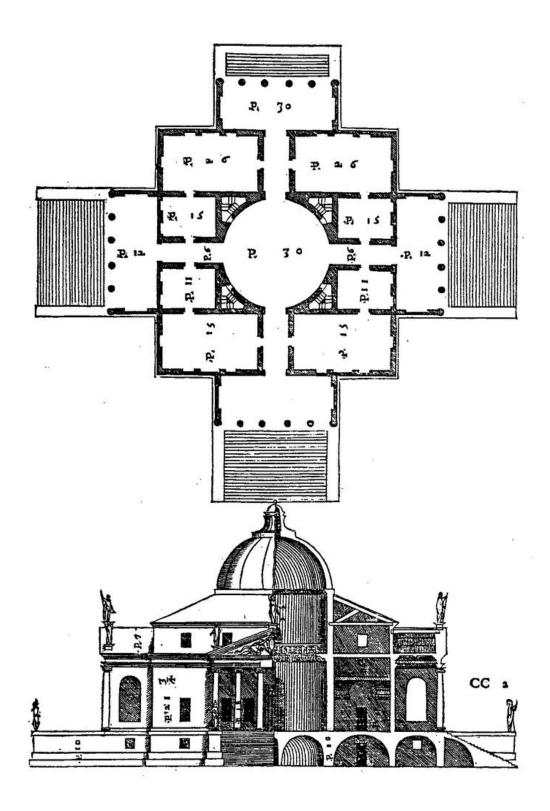




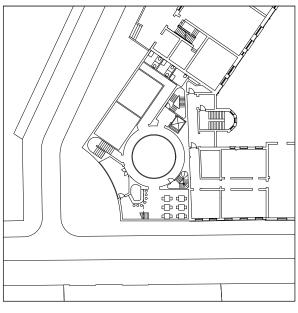


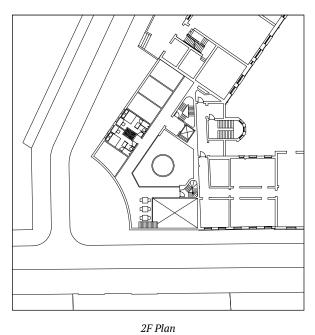


Palace of Charles V

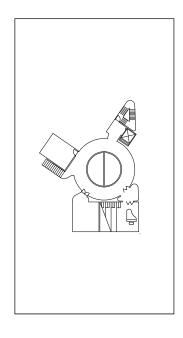


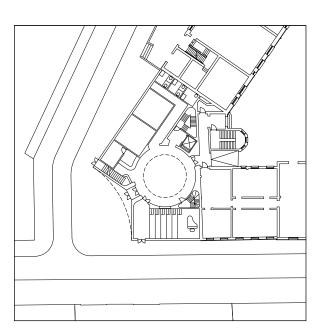
Villa Capra "La Rotonda"



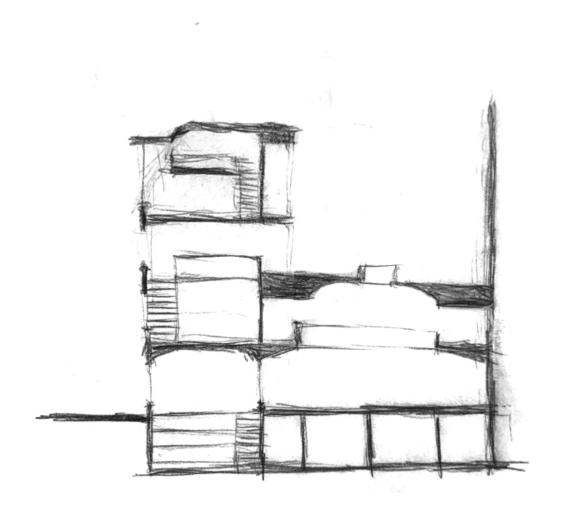


1F Plan



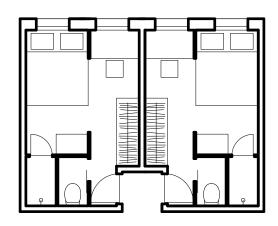


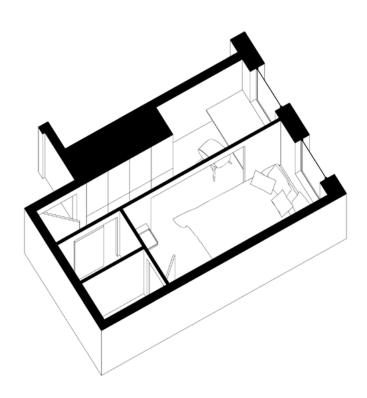
Basement Plan GF Plaan

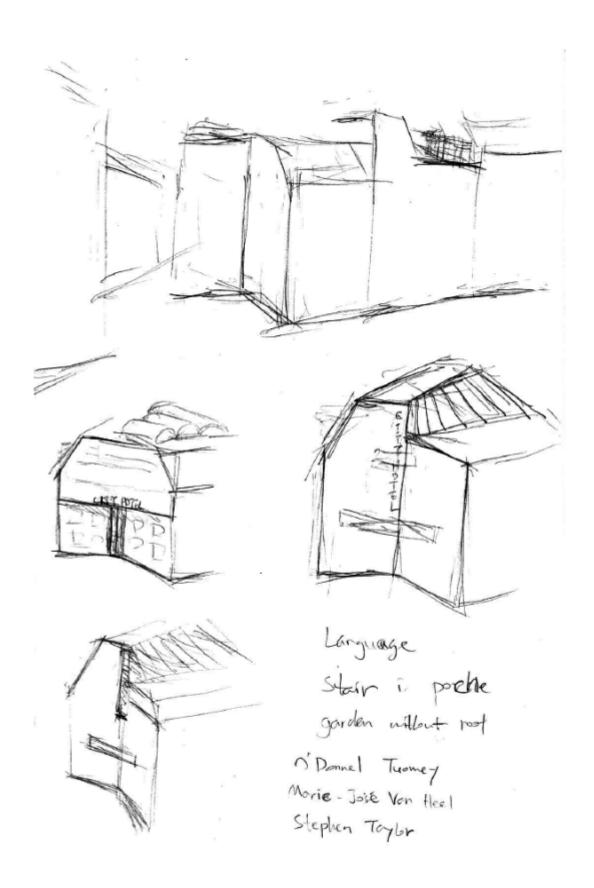




Gradation of Privacy



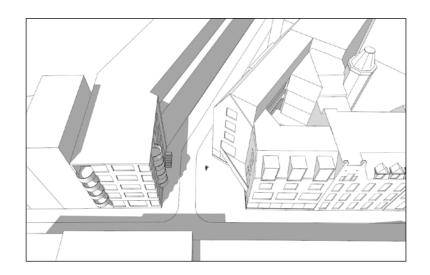


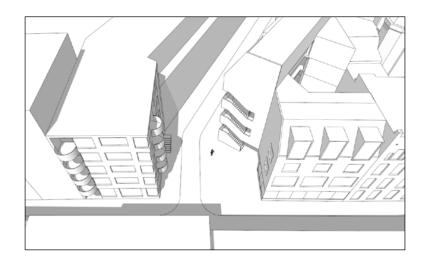


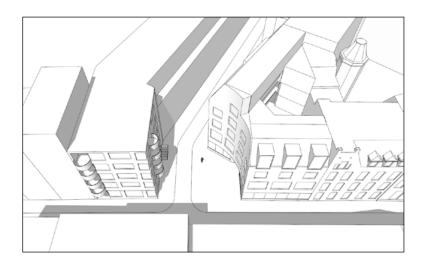














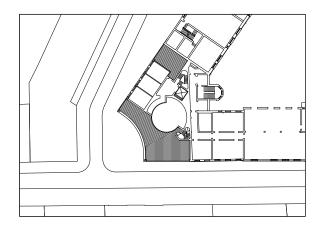


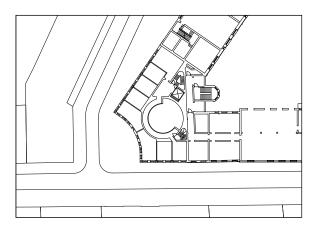
The Circle CZWG

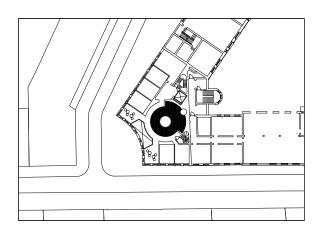


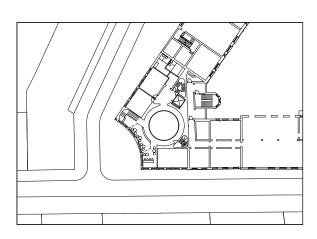


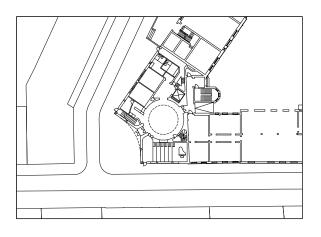


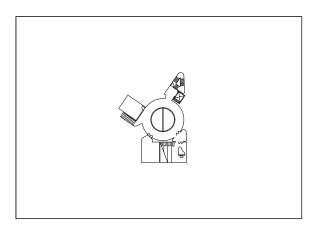












4F 122m²

- Roof Garden
- Residential Room * 3

3F 244m²

- Residential Room * 8

2F 230m²

- Roof Garden
- Residential Room * 5
- Public Area

1F 256m²

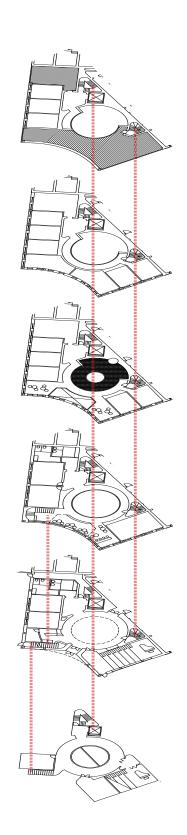
- Cafe
- Classroom * 3
- Toilet

GF 290m²

- Lobby
- Reception
- Lecture Hall
- Classroom * 2
- Toilet

BF

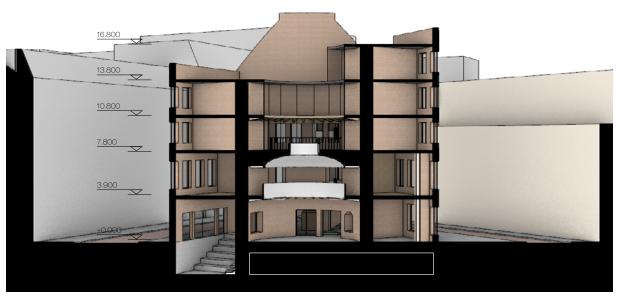
- Mechanical
- Storage
- Laundry



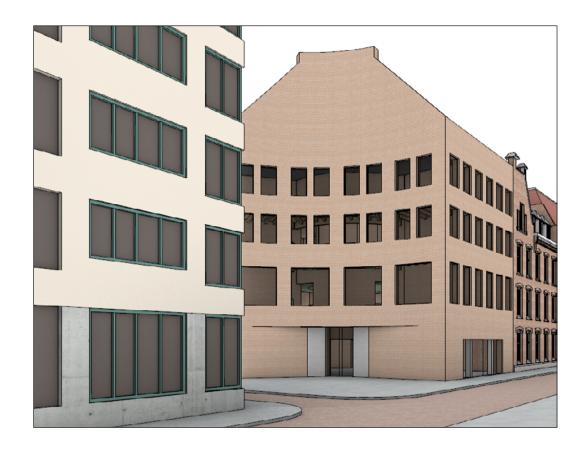


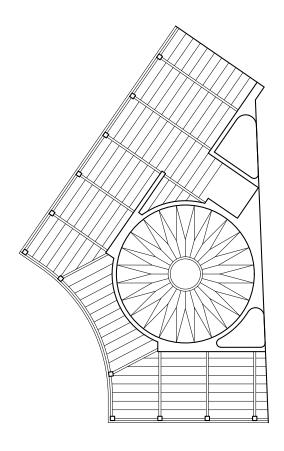


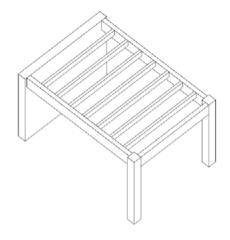


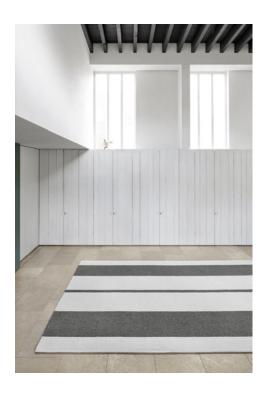












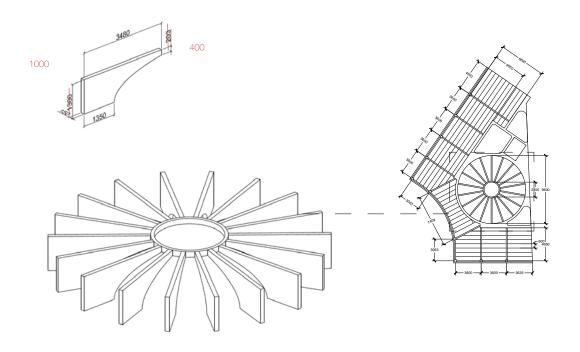


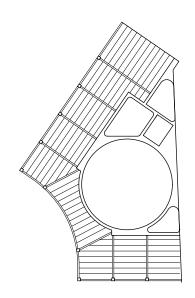
Corner House Marie-José Van Hee

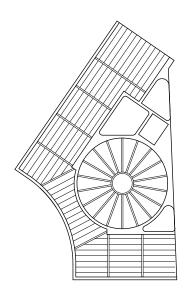


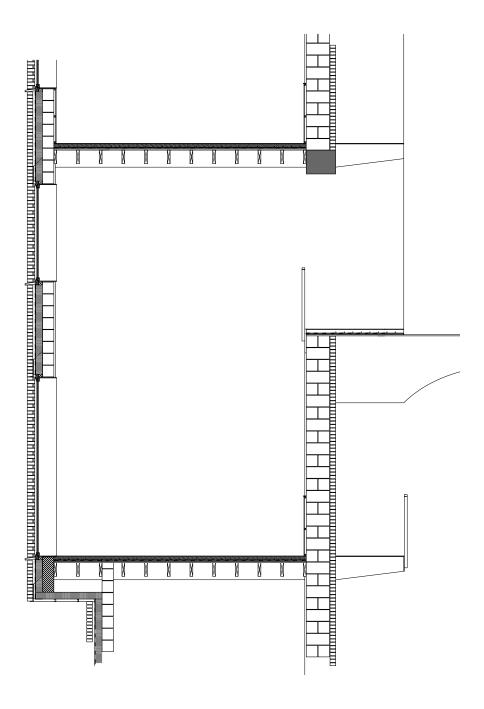


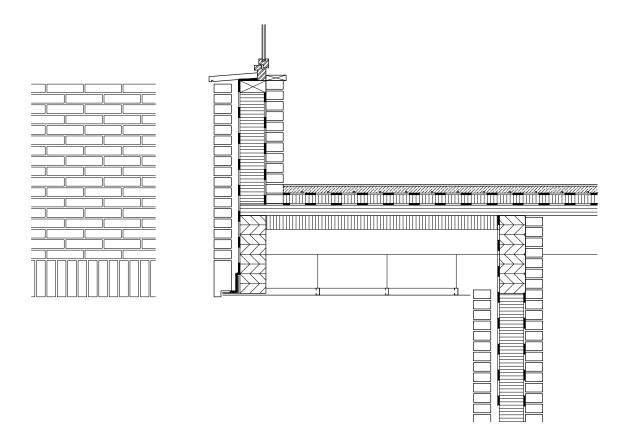
Sands end arts and community centre, London Mæ Architects

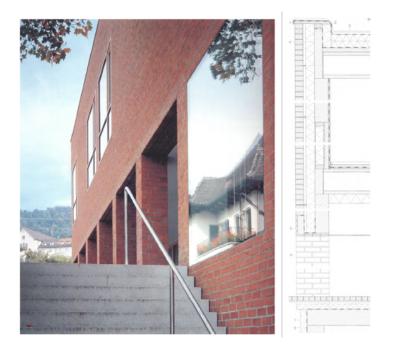


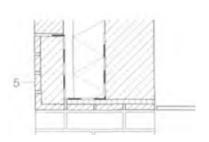










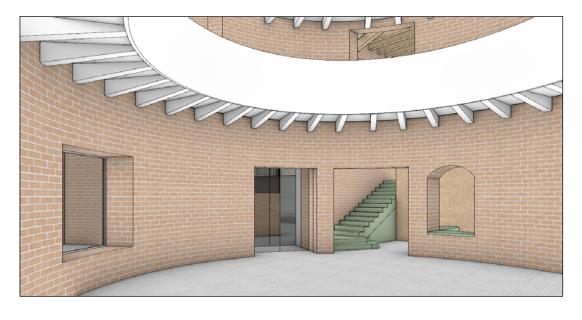


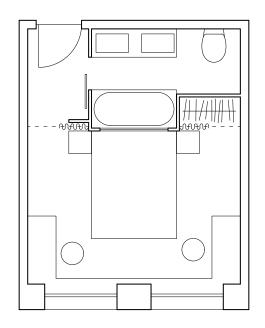
5 - Lintel, precast concrete, clad in 25 mm brick slips

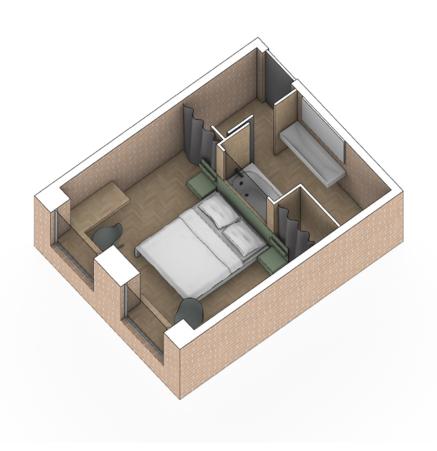
Community centre in Lochau, Austria Baumschlager & Eberle

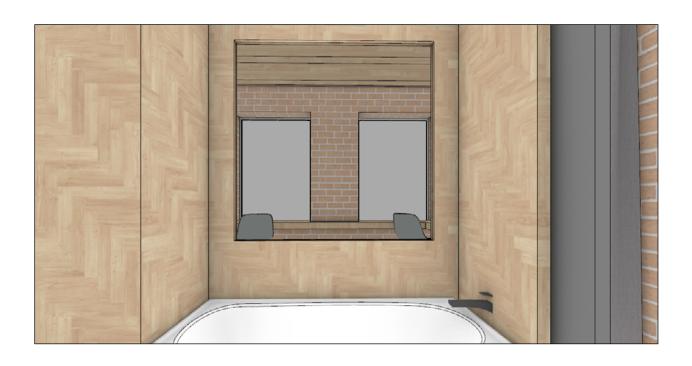


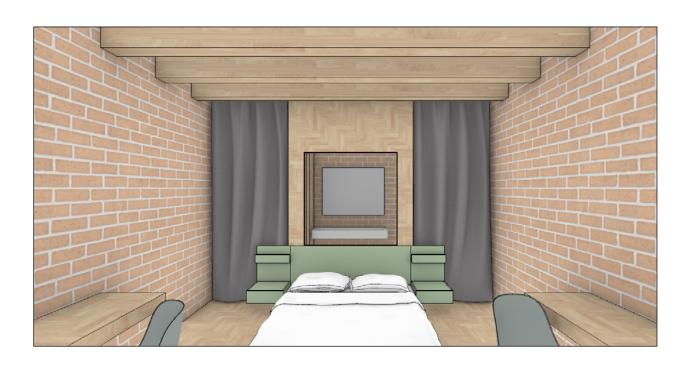


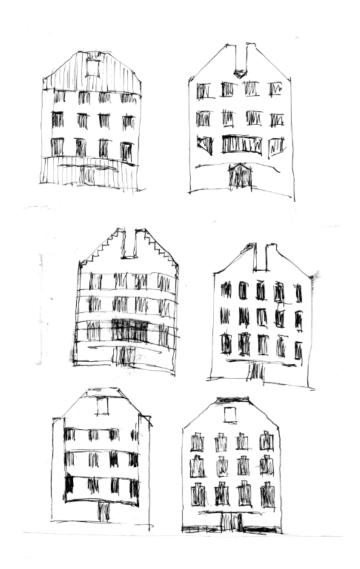


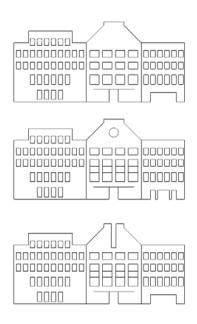


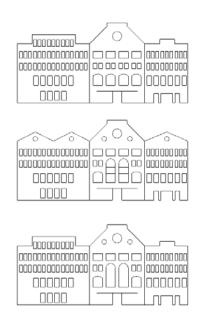
























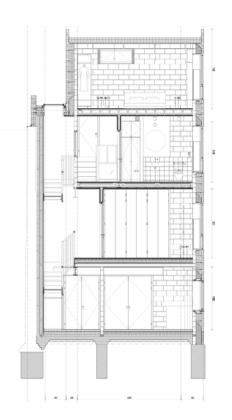






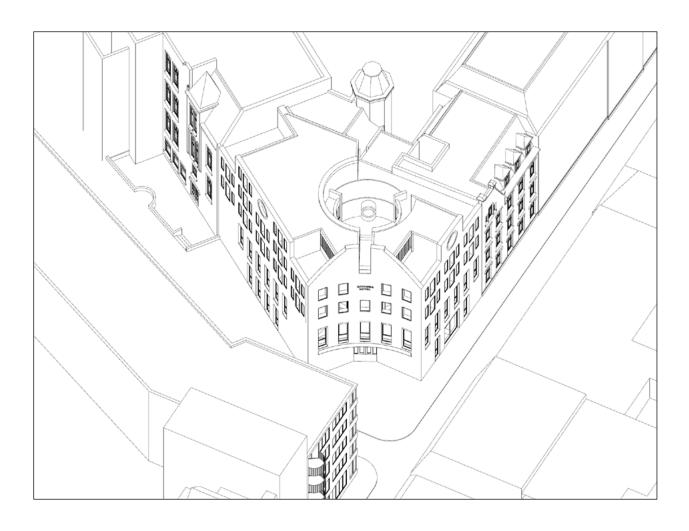


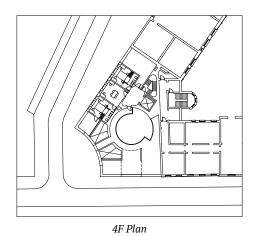


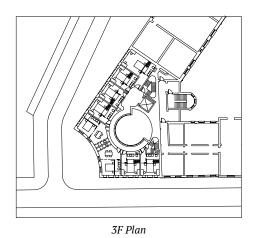


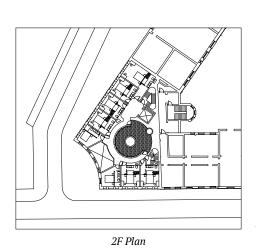
House on the Park 6a Architects

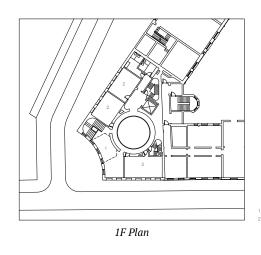


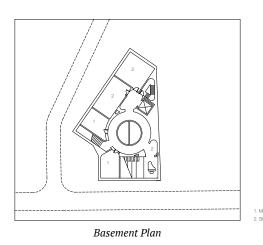


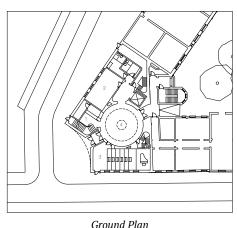




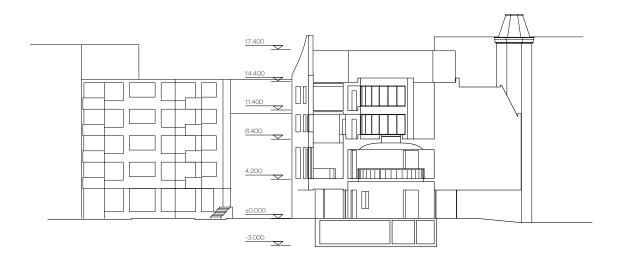




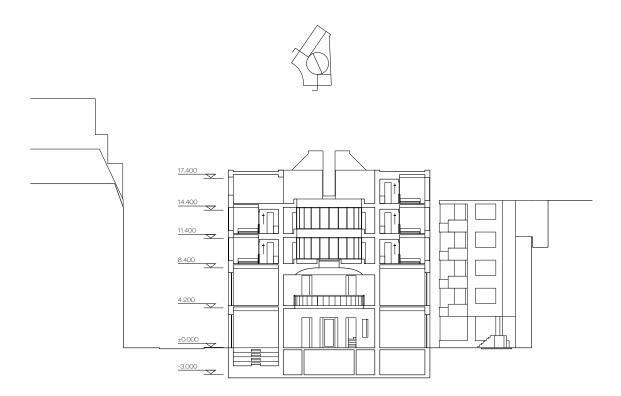




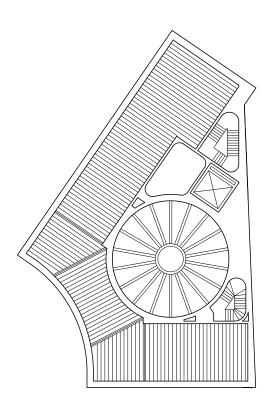


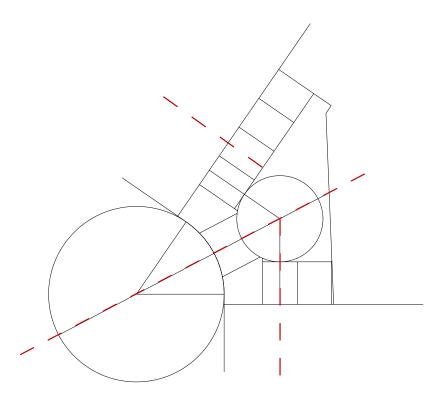


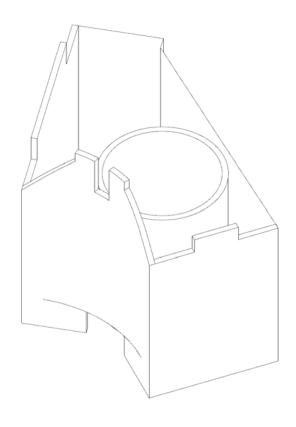
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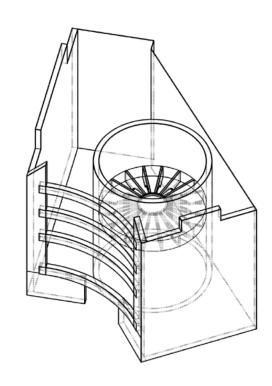


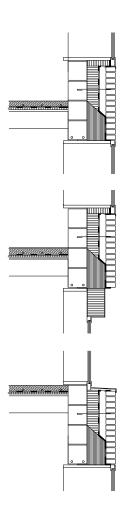
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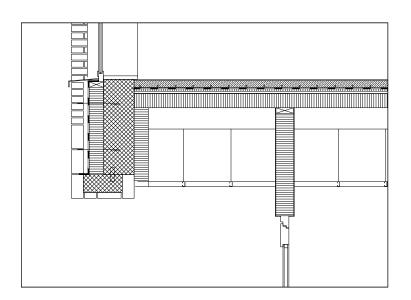


















Forum Museumsinsel David Chipperfield



Peek & Cloppenburg Flagship Store David Chipperfield

 $Balance\ between\ Figure\ /\ Abstraction$





New Art Gallery Walsall Caruso St. John

Cladding, Shell & Lining















