ATELIER-DWELLING / RESEARCH

IMPLEMENTING ART VENUES IN GENTRIFIED CITIES

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Master Thesis

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Implementing art venues in gentrified cities

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Cover [Photo] Atelier of Bogdan Pavlovic in La Ruche, Paris. Retrieved from private archive, taken in 2017

ABSTRACT

This research is prior to a design that has to deal with complexity on different urban and architectural scale levels. The whole project is motivated by voice of the citizens who fight the destructive monster called gentrification. The project proposes contra reaction against the culturally negative side effects of gentrification of the city centre of Amsterdam by preserving and intensifying the cities creative and artistic scenery.

The design of both the urban plan and the building are based on outcomes of the research. The topic of the research is fairly wide; it could be seen as two major topics.

The first section is based on an urban scale; via literature studies and case studies it examines how to implement a cultural venue in the city centre of Amsterdam underscoring the citizens' affinity with the project. This part of the research is an indispensable input for the urban design.

Secondly the research scopes down to a building scale. Via interviews and case studies the differences between a traditional dwelling and an atelier-dwelling are examined. Resulting in fundamental spatial elements that can only be found in an atelier-dwelling. This section of the research provides the motivation and the input for the dwelling typologies, social preferences and technical conditions in the following design.

ACKNOWLEDGEMENTS

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ART VENUE / RESEARCH QUESTIONS

URBAN RESEARCH QUESTION:

WHAT ARE THE DESIGN CHARACTERISTICS OF AN UR-BAN ART VENUE THAT INFLUENCES THE NEIGHBOUR-HOOD?

ARCHITECTURAL RESEARCH QUESTION:

WHAT SPATIAL ELEMENTS AND SOCIAL CONDITIONS DISTINGUISHES AN ATELIER-DWELLING FROM A TRA-DITIONAL DWELLING?

INTRODUCTION

This research forms the basis for design to examine complexity on different urban and architectural scales. The project proposes contra reaction against the culturally negative side effects of gentrification in the city centre of Amsterdam by preserving and intensifying the city's creative and artistic scene. According to Grodach, Foster, and Murdoch (2014), the arts generally have a stabilizing force on rapid growth and change in cities due to gentrification. To use the arts in the city centre of Amsterdam, this research first focusses on understanding of the role of the artist in gentrification. Second, the implementation of an art venue in the city network is examined. The research then focusses on architecture to understand how artists use their work spaces and how this can be combined with housing.

Urban Research Question:
What design characteristics of an urban art venue influence the neighbourhood?

Architectural Research Question:
What spatial elements and social conditions distinguish an atelier-dwelling from a traditional dwelling?

Gentrification is occurring and has occurred in prosperous cities globally. There is not wide documentation about what happens after a neighbourhood has been gentrified. Often, the creative class along with the original residents are flushed out of the gentrified neighbourhood, leaving only more affluent individuals. When gentrification continues throughout an entire city, only upper-class will remain in the city, leaving a uniform street culture (Florida, 2017). This is the case in the city centre of Amsterdam. This research examines the possibilities of returning artists to the gentrified city centre to create a more diverse street culture and healthier city centre.

When the term artist is used in this research, it refers to individuals that practice fine arts as their profession. The term here does not refer to the creative class that Florida (2002) discusses in his book 'The Rise of the Creative Class'. The chapter 'Culture Change through Arts' examines this topic further.

Annually, between 1,000 and 1,500 recent art graduates search for an atelier in the city of Amsterdam. Often, they are also looking for an affordable place to live. Moreover, there is a constant demand for rehearsal spaces for dance, theatre, and music (Bureau Broedplaatsen, 2016).

As discussed, this research focuses on a lasting solution for diversity in the street scene as housing for artists. The emphasis lies on a durable and permanent solution because the city of Amsterdam already houses many temporary projects of this kind. These projects provide working places for artists, but often focus on "improving" a neighbourhood. This project differs because the focus is on preventing the negative results of gentrification instead of beginning gentrification. There for the permanent character is essential for a durable effect of fine arts.
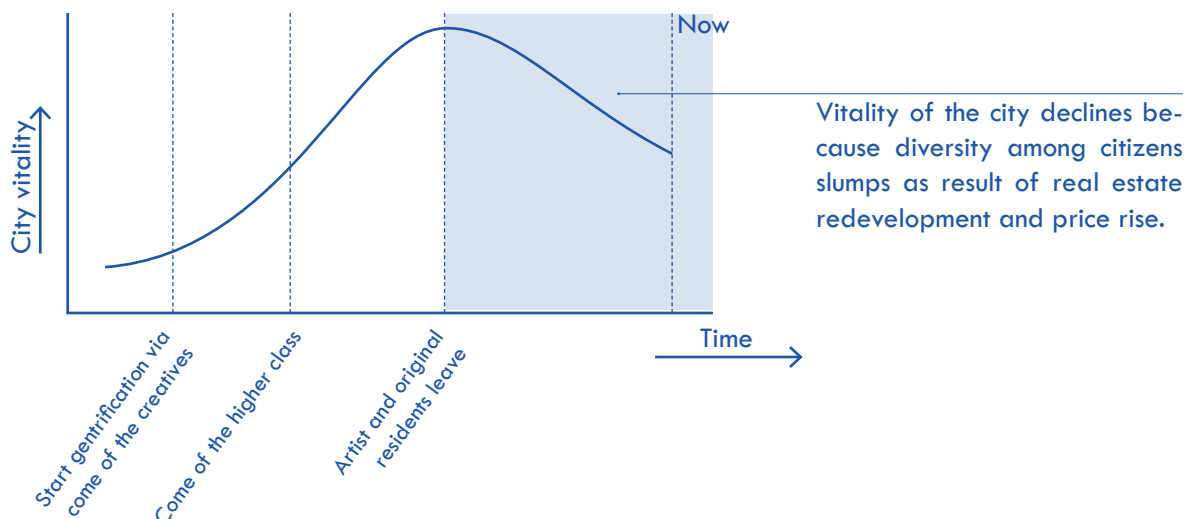

Figure 1 [Diagram] Gentrification process

Vitality of the city declines because diversity among citizens slumps as result of real estate redevelopment and price rise.

METHODOLOGY

The approach taken in this study is a mixed methodology based on data collected using case studies, interviews, a literature review, and by attending public discussions between artists, developers, and the municipality.

The research questions touch upon political, social, spatial, and scientific topics. Therefore, multiple methodologies are essential to finding suitable answers.

The first two sections of this research examine the political and social fields of the research question starting from the definitions of culture, art, and creativity. Cultural knowledge is applied on a perceivable scale—the city scale. After political and social fields are examined, tangible aspects of the questions—within the urban scale, building scale, and unit scale—are examined.

For the research, case studies provide insight into current ateliers and artist housing. Zomerdijk and Cité Montmartre are the best existing examples of buildings specifically designed for atelier-dwelling. Other projects have originated in buildings that were built for other purposes than atelier-dwellings but happened to suit this housing typology well.

Besides case studies, interviews helped in understanding the specific needs of an atelier from the point of view of artists, the end users. For this research, four fine artists were interviewed and I spoke to many artists when visiting atelier complexes.

Finally, lectures and discussions in Pakhuis De Zwijger provided information about the use and need for atelier-dwellings. The lectures and discussions are Herontwikkeling #15: Atelierruimte gezocht; Book presentation #41: The Workshop; Gebiedsontwikkeling #27: Sociaal ruimtelijk ontwerpen; Art At Work #4: Arts & Democracy; and The City as a Lab 4 - Art Residency.

DEFINING CULTURE AND THE ARTS

Art and culture encompass performance, visual, and fine art, as well as applied art, crafts, film, digital media, literature, and other creative activities. Looking only at the arts, Gaquin (2008) defines thirteen categories: acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music, singing, photography, production, and writing. Culture entails contemporary art, as well as the historical heritage of art and architecture. Culture also has an immaterial meaning concerning the intangible shared beliefs, values, and practices of a community (Houston, 2007).

Individuals' involvement in culture and art can be distinguished in formal and informal categories. Formal involvement includes theatre shows, sculptures, paintings, and buildings. Informal involvement includes festivals, celebrations, and informal cultural gatherings. Together, these interactions create the society's cultural assets—informal, tangible and intangible, professional and amateur, artistic and cultural activities. They are essential for a society's cultural vitality, sense of identity, and heritage. The spaces needed for formal activities are professional spaces such as theatres, museums, and galleries. Informal activities can also take place in less professional spaces, such as local gathering spaces, libraries, clubs, parks, and schools.

Houston (2007) categorises all participants of culture and art by varying levels of skill and engagement. Four types of participants can be distinguished: creators, consumers, supporters, and critics. The creator can be professional, but also a child acting in a school play. Consumers are the audience, and supporters and critics can be seen as one group, including foundations, parents, and journalists, among others. Some people create, while others listen, watch, teach, critique, or learn a cultural activity, art form, or expression. Some people are professional artists, designers, and inventors, while others engage informally in expressive activities or create innovative tools, relationships, or products. The field as a whole can be represented within a framework through four main aspects: degree of professionalism, type of product or activity, locations and spaces, and level of participation and involvement. Table 1 outlines these aspects.

The cultural sector is continually developing and changing. Because art and culture are intertwined with all forms of human activity and daily life, conceptualizing them requires a discriminative understanding of the roles played by different players and constituents. Of course, those roles are not necessarily fixed. A policy maker or planner may also be a creator or audience member; an arts non-profit organization can also be a community partner; and a municipality may be an arts funder, a partner with cultural organizations, and an employer of arts-based strategies to meet other goals.

If the problem this research is facing is urban, so is its solution. The way out of the problem of gentrification is more, not less, urbanism (Florida, 2017). And in this urbanism needs to be integrated in all its forms, of which the arts are one.
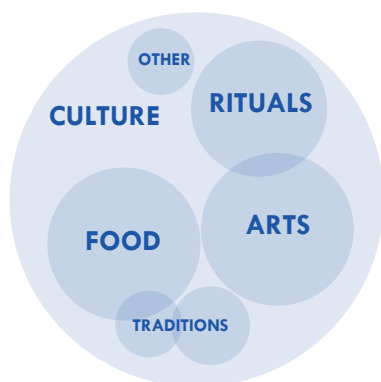

Figure 2 [Diagram] Arts are a part of culture

DIMENSIONS OF ARTS AND CULTURE

DEGREE OF PROFESSIONALISM

Professional or Formal	*Vocational or Informal*
Creator or producer is recognized as artist by peers, has received advanced training in the art form, makes at least a portion of his or her living through artwork, or is presented or exhibited by arts-specific venue	Creator or producer is engaged in project solely for purposes of expression (e.g. ethnic, religious, personal) and enjoyment

TYPE OF PRODUCT OF ACTIVITY

Tangible	*Intangible*
Painting, sculpture, monument, building, multimedia or other permanent or temporary physical work of art	Event, performance, or gathering (temporary activity); oral history or cultural expressions passed on from generation to generation

LOCATIONS AND SPACES

Specific-purpose venues	*Non-arts venues*
Museums, theatres, galleries, community art centres, music clubs, etc.	Schools, churches, parks, community centres, service organizations, libraries, public plaza, restaurants, bars, shops, businesses, homes, etc.

LEVEL OF PARTICIPATION AND INVOLVEMENT

Creator	*Consumer*
Creator (responsible for the creation of the artistic, cultural or creative expression)	Audience member, supporter or critic (indirectly involved or associated with the artistic or cultural activity)

CULTURE CHANGE THROUGH ARTS

An art venue is an area in an urban setting that houses multiple artistic and cultural activities, housing for artists, and welcomes consumers. The venue welcomes all individuals who are involved with art and culture. As the previous section explains, every person is somehow involved with culture, the difference lies in the level of engagement. To make an art venue function, it should appeal to all different levels of engagement. The aim of an art venue in a city centre is to create more diversity. In the gentrified city centre of Amsterdam, the gentrification process has wiped away an important part of the creative industry of the city. Jacobs (1961, 1970) explains that dense and economically diverse neighbourhoods are the healthiest. Currently, the economic and social diversity of Amsterdam is declining, particularly in the city centre. Research by Foster et al. (2016) suggests that the arts can stabilize racially and ethnically diverse neighbourhoods while maintaining or even increasing such diversity.

Artist now find locates on the edges of the city. So-called broedplaats are temporary by nature. A durable art venue should provide permanent housing, workspaces, and exhibition space for artists. Grodach et al. (2014) researched types of art in the gentrification process. He distinguishes between two categories: commercial art, including film, music, and design-based industries, and fine art, such as performing arts, museums, and art schools. The research shows that different types of art are associated with different forms of neighbourhood change. Commercial arts show the strongest association with a rapid gentrification process, while fine art is associated with the stable and slow-growth of a neighbourhood.

These findings would make it clear that fine art should be promoted by art venues if the aim is to create a durable and stable venue that influences a gentrified neighbourhood by bringing diversity and culture. Conversely, the findings of the research by Grodach et al. (2014) also show a negative correlation between fine art and gentrified neighbourhoods. A combination between commercial and fine arts in an art venue should create a balance. Here, the fine arts guarantee the long-term ambition of a stable and durable art venue, and commercial arts connect the venue to its current

social context.

A combination of fine and commercial arts also spreads the financial risk. In Amsterdam, many art venues already house affordable atelier dwellings in combination with commercial offices and/or bars. As a social institution, an art venue can generate income by exploitation to provide affordable atelier dwellings and programming (Bureau Broedplaatsen, 2016).

In summary, an art venue in the city centre of Amsterdam that changes the gentrified culture by creating a more diverse street culture should house both fine and commercial arts. The fine arts guarantee stable and durable diversity in the venue that is not easily influenced by young urban professionals in the gentrified area. At the same time, residents of gentrified areas should not be pushed out and should feel affinity with the venue. For this, commercial arts play a secondary social roll though economically, commercial arts together with cafés can help to guarantee financial stability.

It is important to underscore the difference between commercial arts and fine arts, especially when looking at workplaces or ateliers. Artists who practise fine arts mainly produce tangible art, such sculptures, paintings, or installations. The workspace they need has specific requirements. The following section examine these requirements in greater detail. Fine art artists are a category within the creative class, which broadly includes, as described by Florida (2004), scientists and engineers, university professors, poets and novelist, as well as the "thought leadership" of modern society: non-fiction writers, editors, cultural figures, think-tank researchers, analysts, and other opinion makers. Because these professions primarily work digitally, they do not specific workspace that meet certain requirements such as light, height, and accessibility. Whether they would prefer such spaces is of course a different topic.

In visits to art complexes for this research, an additional aspect besides workspace requirements became clear: there is a unique atmosphere among atelier complexes and other workspaces for fine art,

especially at locations that function well. When Grodach et al. (2014), Foster et al. (2016), Lowe (2000), and Phillips (2004) talk about the influence of art on changing a neighbourhood, or even an element of the culture, one of the factors that is responsible for this influence is the atmosphere. This atmosphere is defined by unrestrained freedom while working, resulting in a messy looking space that is always unique. This happens inside ateliers but is often also visible in communal (outside) spaces and at the entrances of buildings. This atmosphere is created by artists. It is the freedom and possibility to create such an atmosphere that compels artists to occupy an area.

To influence a neighbourhood, this atmosphere must be reflected in the surrounding area. Yet, the messy and thus chaotic appearance of spaces that expresses the atmosphere is in contrast to the framework set by the municipality of Amsterdam for urban development to create a neat cityscape.

Figure 3 [Photo] Street facade of Cité Montmartre aux Artistes

BRIEF HISTORY OF THE ATELIER COMPLEX

The atelier complex originated in Paris and still shares a common typology. Ateliers for sculptors are on the ground floor and there are studios for painters on the levels above. The most common dimensions of an atelier were 6¬–7 m wide, 12–13 m long, and about 4.5 m high. Light came in from the north via ceiling high windows that start at eye height, 1.70 m. In the back of the atelier, a loft was placed about 2 m above the floor. Underneath, the kitchen was situated. Ateliers were simple but effective boxes—high working space with strong light from the north, and a place to cook and sleep provided by the loft (Van Stralen & De Graaf, 1989).

Among artists in Amsterdam there already lived ideas for artist housing development. In Amsterdam, the first atelier-dwelling complex from 1934 is the Zomerdijkstraat, designed by Zanstra, Giesen, and Sijmons (Van Stralen & De Graaf, (1989); Van Riemsdijk, (2004)).

Figure 4 [Photo] Interior of Zomerdijkstraat; on the left the atelier area, on the right the living area

CONNECTING THE ART VENUE TO THE CITY

The aim of implementing an art venue in the city centre is to change the monotonous, gentrified street culture. This requires a shift in the city culture as the venue is supposed to directly affect the surrounding neighbourhoods. If an art venue is not well-connected socially and physically to surrounding neighbourhoods, citizens of these neighbourhoods may dislike the venue. Such a reaction is not the goal of the project. For neighbouring citizens to engage with the project, the art venue should connect to the city on different levels: socially, culturally, and spatially (Florida, 2002; Foster et al., 2016) The current section discusses aspects of these different levels (Figure 6).

This section examines public and residential domains (Figure 5). Professional, clustered, and private domains are discussed in the following section.

Culture
While art is an aspect of culture, for the venue to connect with the city, other aspects that form culture should also be considered. In a neighbourhood, culture includes food. In Amsterdam, many cultures and different backgrounds are reflected in food culture by a wide range of dish. In more gentrified neighbourhoods, restaurants scope down with variety and price range (Florida, 2017).
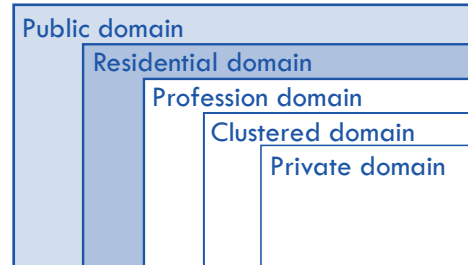
Figure 5 [Table] Research domains

Activities such as workshops, theatre shows, and seeing art are a primary reason for neighbours to visit an art venue. Such participation encourages engaging in and accepting the project. These activities can serve as urban anchors that have a significant impact on city centre redevelopment (Birch, Griffi, Johnson, & Stover, 2013).

The influence of different ethnicities in Amsterdam shows that the city welcomes all nationalities. This can be seen in the Superkilen project in Denmark by BIG Architects which is a sort of surrealist collection of global urban diversity that in fact reflects the true na-

CULTURE	Food	Workshops	Cultural influence	Heritage
SPATIAL	Connect to institutions	Street art	Connect to route	Define space
SOCIAL	Transparency	Public activities	Cafés	Place attachment

Figure 6 [Table] Connecting with the city

ture of the local neighbourhood—rather than perpetuating a petrified image of homogeneous Denmark (ArchDaily, 2012). This process can also work the other way, as Cameron and Coaffee (2006) describe in their research, wherein ethnic diversity attracts artists as it repels the conventional middle classes.

Heritage is the most tangible form of (historical) culture in the city. When possible, maintaining or reorientation can connect a project to the city (Ruijgrok, 2006).

Spatial
Connecting to existing networks of art schools and institutions. (Foster et al., 2016).

Connect to a route that is used for necessary activities. Necessary activities include those that are more or less compulsory—going to school or to work, shopping, waiting for a bus or a person, running errands, distributing mail, in other words, all activities in which those involved are to a greater or lesser degree required to participate. In general, everyday tasks and pastimes belong to this group. Among other activities, this includes the great majority of those that are related to walking, or in Amsterdam, also biking. These activities take place throughout the year, under nearly all conditions. Including necessary activities in the design of the art venue can help connect the venue to the city's network (Gehl, 2011, p. 11).

The public areas of the art venue are directly linked to the residents, as to the visitors, as to the passers-by for necessary activities. These are the places where optional and social activities can happen (Gehl, 2011, p. 11, 12). As Alexandre (1977, p. 311-313) describes, a town needs public squares. They are the largest, most public spaces that a town has. But, when they are too large, they may look and feel deserted. As such, public rooms should be between 14 m and 23 m, as shown in Figure 7.

It is typical for artist occupied areas that artists incorporate and develop mixed-use street level economic activities, creating quasi-public spaces and programming that encourages residents and visitors to develop

place attachment and social capital as they interact with others (Bailey, Miles, & Stark, 2004; Dowling, 2008; Foster, Grodach, & Murdoch III, 2016; Grodach, 2010; Lowe, 2000; Phillips, 2004).

Transparency, or showing what is happening in the
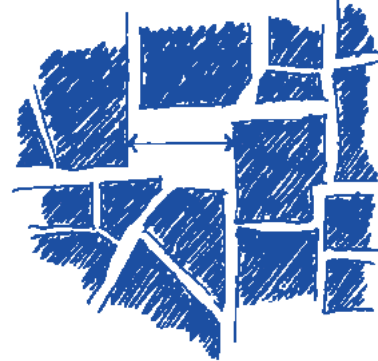
14m to 23m across

Figure 7 [Illustration] Retrieved from (Alexander, 1977, p. 313)

venue or complex, allows for an understanding of the venue or complex. Awareness of the artistic programme is the first step in creating connections with surrounding neighbourhoods. If someone does not know what is happening in a building, there is no reason for affection, let alone interaction (Birch, 2013).

Social
Contact and interaction make people familiar with each other. Therefore, social connections between the artistic residence of a venue or complex and the neighbourhood is important. This is not necessarily one-on-one interaction, but can also happen via activities with institutions in the programme, such as collaboration with citizens, local entrepreneurs, schools, corporation, social work, and the city, among other parties (Bureau Broedplaatsen, 2016).

Another way to invite people to a venue or complex is via public bars and cafés (Florida, 2004). Easily approachable bars and cafés are a popular meeting places in the city and can be seen in the street culture of Amsterdam. In these places, different levels of contact intensity occur (Gehl, 2011 p. 17), from the high-intensity contact, such as meetings with friends, to low-intensity contact or passive contact (seeing and

hearing).

Markusen and Gadwa (2010) found that the arts can enhance neighbourhood identity and place attachment by creating a sense of local distinction and ownership (Foster et al., 2016). Markusen and Gadwa do not explain how, but the terms local distinction and ownership provide a direction for the design of an art venue or complex.

Above many aspects of connections to a city have been discussed with a focus on the city network of Amsterdam. Examining social, spatial, and cultural spheres provides insight into aspects that need to be considered when designing an area that connects with the city around it. The scheme in Figure 6 provides a broad overview but is not fixed.

While most of the cases examined do not allow outsiders into the art complex or venue, an exception is La Ruche (see attachment for case studies). La Ruche is situated in the courtyard of a building block, but the gates are always open during the day. This makes the project transparent—people can see what is happening. The garden allows outsiders to stay for a while and enjoy the calmness between the working artists. This relaxed atmosphere provides an unforced opportunity for neighbours and artists to meet.

Figure 8 [Photo] Men talking in public space; picture from Gehl, 2011, p18

ARCHITECTURAL SCALE, UNITED ARTISTS

This section focusses on the architectural scale of an art venue or complex. Social relations among artists in a complex are important. These social relations can be categorised into three different scales, as shown in Figure 9.

The domain residential describes interactions among all residents from different disciplines and their shared urban spaces. The domain profession concerns the type of art that the artists practise. This section examines whether these professions should be mixed or whether they function more efficiently separately. The domain clusters concerns the relations among neighbouring residents as colleagues.
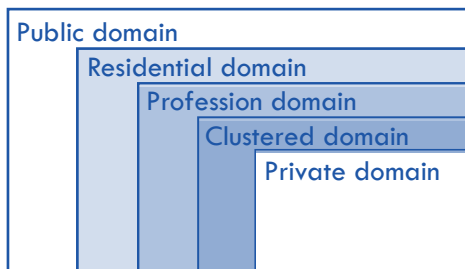

Figure 9 [Table] research domains

Cite Montmartre aux Artistes2 and the Ten Kate Paleis2 both have a shared garden that is accessible to residents. This is also the case in La Ruche2, though they differ in their gate policy—whether the gates are permanently open or closed to public. In the Zomerdijkstraat,2 a strip of green is claimed by the residents as their communal garden. This is a place where the residents meet during sunny days, though the level of contact varies. However, even passive contact in a communal space enhances the community feeling among residents (Gehl, 2011 p. 17).

Looking at the case studies, four urban typologies that house artistic venues can be identified: 1. Enclave; 2. Slabs; 3. Enclosed patios; and 4. Free-standing volumes
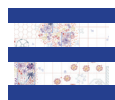
| LA RUCHE | ZOMERDIJKSTRAAT & CITÉ MONTMARTRE AUX ARTISTES | TEN KATE PALEIS & VILLA VASSILIEFF | WESTERGAS TERREIN & NDSM WERF |

Residents of the Zomerdijkstraat explained that their communal garden originally belonged to the municipality and the residents collectively claimed this space as a garden. While the gathering is positive, as a designer, one does not want residents to come into conflict with the municipality. This shows that the design of the Zomerdijkstraat lacked in facilitating a shared space.

In Cité Montmartre aux Artistes, the residents collectively organise open days and events in the space between the buildings. These narrow streets are designed to allow light into the buildings and provide access. Yet, the artists, who are also the residents, gave it an second function as a shared space. It appears to be in the nature of artists to think and act creatively and innovatively (Florida, 2002).

Grouping artists within the same profession has practical and social benefits. During an interview with Marije Gertenbach, painter, it became clear that working among others who practice the same profession helps in the process of creating and developing. For an architect, this does not mean designing a shared working space, but creating the possibility for interaction among artists of the same profession while working or in close proximity to their workspaces. This was supported by every artist that was interviewed for this research. They all acknowledged that no matter how perfect the atelier was, it can become isolating and lonely. Painter and sculptor Claire van Stolk explained that a communal space for people within the same profession would work great for many artists, but that it should be designed with a space that everyone needs or could use.
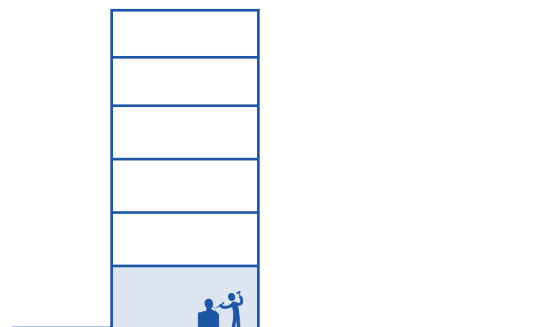

Figure 10 [Illustration]

1 List of *Spatial Requirements per Profession* can be found in the attachment
2 Case studies can be found in the attachment

As to whether artists from the same or different professions should be mixed, both Stolk and Gertenbach suggested that working with different professions would provide them with interesting perspectives. However, when considered isolated hours or difficult moments in creating, artists from the same profession understand one's struggles best, and therefore both agreed that it was better to have artists of a single profession working together.

In the case studies, there is a clear pattern of divided professions in the Zomerdijkstraat2 and the Cite Monmarte aux Artistes2. In these cases, the professions are divided per floor. Artists that work large, such as sculptors, are situated on the ground floor for transportation reasons. Artists that work smaller, such as painters, are situated in the floors above (see Figure 10). However, these case studies are all of buildings that are nearly a century old and do not have elevators.

Practically, clustering the same professions makes the complex more efficient. The list 'Spatial Requirements per Profession'1 show that requirements are specific and strongly differ among professions. The needs that can collectively be provided are ovens, storage, outside workspace, ventilation for toxic damps, and a sink for toxic waste.

The clustered domain can be the same as profession when a group has a maximum of twelve households (Alexander, 1977). In an art venue or complex, the community is likely to be over the maximum of 12 households, therefore clusters are important to promoting social contact among neighbours. The research of Alexander (1977) shows that people from 10 households can, in general, sit around a kitchen table, exchange news on the street or in the garden, and stay in touch with the whole group.

The case study of the Ten Kate Paleis is a clustered building of nine households. All households have their private atelier, kitchen, bedroom, and living room. Three households share the same sanitary facilities while the garden, storage, and staircase are used by all nine households. According to the residents, the most intensive contact is among the three households on the same floor that share the same hallway and sanitary facilities. The garden and bike storage are the most important places for contact with all households.

The other case studies do not specifically cluster groups of ateliers or dwellings. The large gallery in Cité Montmartre aux Artistes connects too many dwelling, which can result in residents that are estranged from each other. The circular staircase in La Ruche is positioned in a prime location for clustering, but the residents do not easily bond because their ateliers are isolated due to closed walls between the communal space and ateliers that prevent interaction and identification.

Interaction via visibility and accessibility between pri-

Figure 11 [Photo] La Ruche interior picture by Mon coin de Fracais
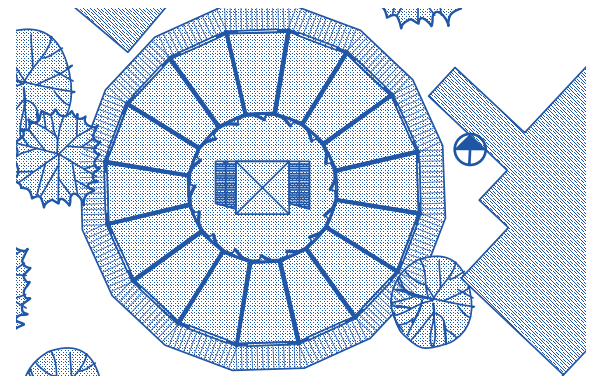

Figure 12 [Photo] La Ruche 1:500 First & Second Floor

vate units and the communal space are essential for a vital communal space. A communal space promotes the contact among the artists from the same profession, as discussed. For efficiency and social contact, the communal space can be linked to a second function: a kitchen, an atelier, an outdoor space, or a lounge space. It depends on the type of daily activity during which residents desire interactions with their neighbours. According to Florida (2017), clustering is also a key driver of economic growth, and it is absolutely critical that it is effectively harnessed to create the broadest possible economic and social benefits.

A clear difference between traditional housing and atelier-dwellings is the atelier, consequently the residents share a field of profession as artists. It can be beneficial to workflow when the architecture increases the possibility for residents to meet each other. Com-
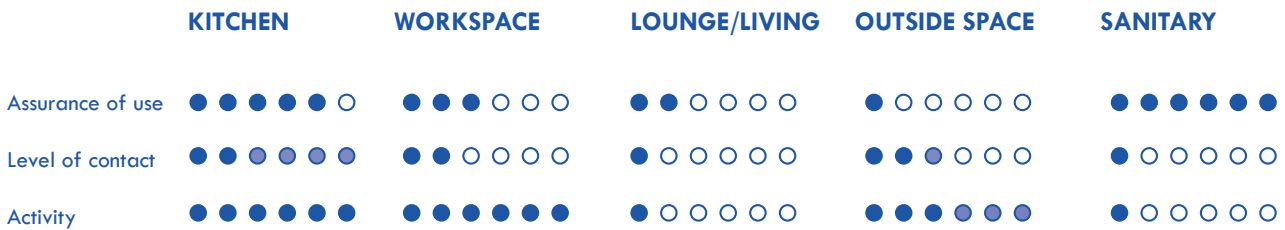
munal spaces effectively contribute to social contact among residents. Vital communal spaces in an atelier-dwelling include essential programmatic components such as a transport zone, kitchen, sanitary facilities, and others to assure the space is sued. Furthermore, transparency and exposure of artists' works and the possibility to personalise or individualize the communal space are fundamental.

	KITCHEN	WORKSPACE	LOUNGE/LIVING	OUTSIDE SPACE	SANITARY
Assurance of use	●●●●●○	●●●○○○	●●○○○○	●○○○○○	●●●●●●
Level of contact	●●●●●●	●●○○○○	●○○○○○	●●●○○○	●○○○○○
Activity	●●●●●●	●●●●●●	●○○○○○	●●●●●●	●○○○○○

Figure 13 [Table] Function and use

ARTISTS IN THEIR ATELIERS AND IN THEIR HOUSES

They private domain is about the combination between working and living. The working circumstances for fine artists are significant different from other professions such as designers or musicians. This chapter examines the space usage and the potentials and pitfalls of blending work and dwelling activities. And finally looks at specific practical requirements for ateliers for fine arts.

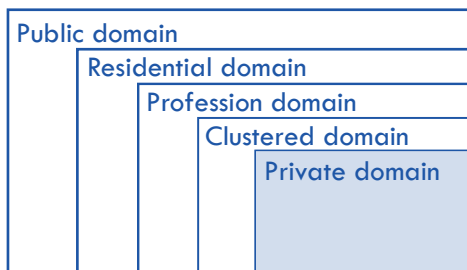| Public domain				
	Residential domain			
		Profession domain		
			Clustered domain	
				Private domain

Figure 14 [Table] Research domain

In an interview for this research Marije Gertenbach explains a daily scenario in her atelier-dwelling in the Zomerdijkstraat illustrated in the floor plans below. This is a daily schedule she tries to follow up. But she is also often away from home for visits to her gallery and meetings or for jobs on location; she can be abroad for month. In the floor plans below it becomes clear that Gertenbach hardly the living room uses. A big part of her day she spends in the atelier side. Eating is a very conscious moment in her daily live, Gertenbach explains that she easily forget to eat while working and that this also happens to her colleagues, because of that she tries to eat together and at set times.

The house is an atelier dwelling typology and is designed as two separate functions; the atelier and the dwelling. In practice is the use of both sides of the house a blend between private and working. There is a shift of private activities such as eating from the dwelling area to the atelier. Even for breaks, to take some distance from the work Gertenbach prefers to stay in the atelier, but in a more secluded area on the self build entresol (activities G, K).

Dwelling	Atelier	
	High space	Entresol (on and beneath)
Sleeping A	Eating C, F	Eating J
Cooking B, I	Workout D	Relaxing G, K
	Working E, H	

First Floor   Second Floor
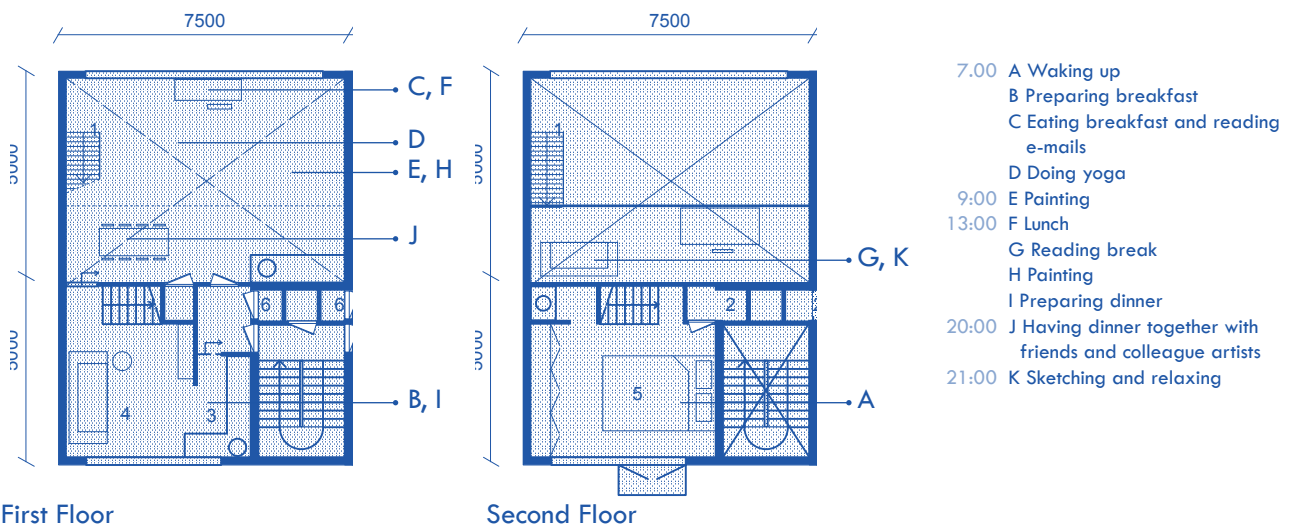
Figure 15 [plan] Atelier Marije Gertenbach

Plan atelier dwelling of Marijre Gertenbach in the Zomerdijkstraat

7.00 A Waking up
B Preparing breakfast
C Eating breakfast and reading e-mails
D Doing yoga
9:00 E Painting
13:00 F Lunch
G Reading break
H Painting
I Preparing dinner
20:00 J Having dinner together with friends and colleague artists
21:00 K Sketching and relaxing

Figure 16 [Photo] Atelier of Marije Gertenbach, Zomerdijkstraat

The blend of activities in Gertenbachs house is possible because she and her husband are the only one in the house. For a household with children the separation between working and living could be more important says Claire van Stolk in an other interview.

To conclude the combination of working and living does not always need a obvious separation. The family composition is a important factor in this division between working and living. The place where one eats, (which does not necessarily needs to be in the kitchen) is an important place for social contacts.

In the case study of the Ten Kate Paleis there is a open structure between working and living, but also between living and sleeping. Voids and walls placed in the middle of the rooms close direct virtual contact, yet the circulation goes through bedrooms together with the sound. There is one unit that is used only for work and that can be closed off. In the rest of the building the use of any space is hardly fixed.

Looking at both case studies differences between regular dwellings and fine artists residence become clear. The 'standard' dwelling has no atelier part. All activities related to the atelier can only happen in the atelier dwelling. However the results show that not only work related activities happen in the atelier, but also other activities. This blend of activities can be further developed in a more compact and open floor plan.

Yet there are three critical notes on the open floor plan. Firstly the ability to not be confronted with the work, to create some distance from the work. This sce-
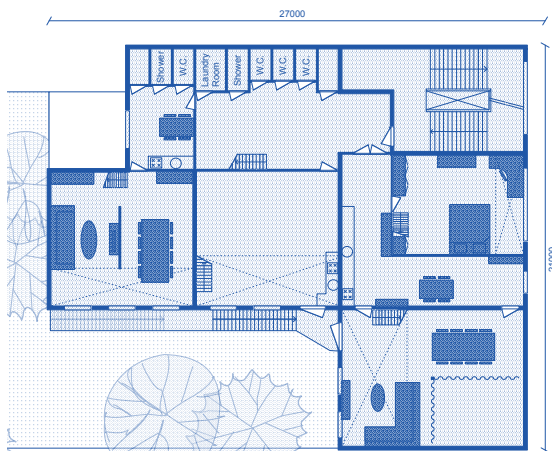
1:400
Figure 17 [Plan] First floor, Ten Kate Paleis
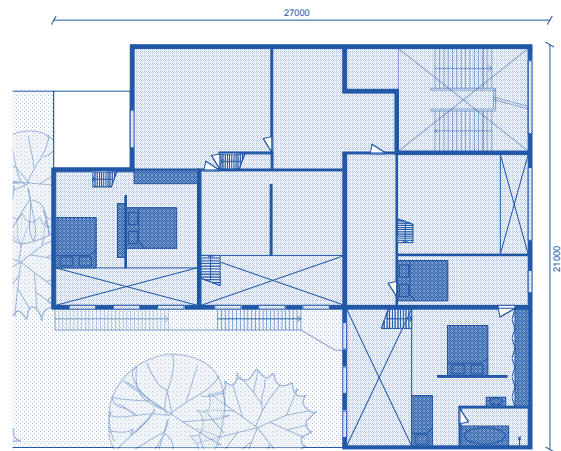
1:400
Figure 18 [Plan] First floor intermediate floors, Ten Kate Paleis

nario asks for visual barrier or composition without direct sight between the workspace and relaxing space. Secondly household with children need the ability to close the circulation between the work and living area safety reasons. Also relevant for households with children is a sound barrier between the work and living area. Finally the most practical issue; health. When working with toxics, paint or creating dust one needs a toxic free space. The kitchen and bedrooms need to be toxic free at any time. There for a separate climate system for both the workspace as the dwelling

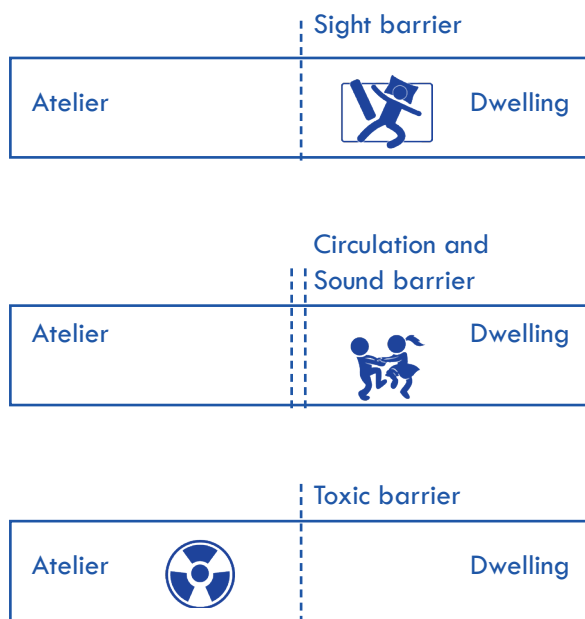| Height	Art pieces need enough space around them, also vertically.
Light	Height and light go hand in hand, the hight the space the higher the light can fall in. Generally for painting one prefers light from the North (in the northern hemisphere). For sculpting the preferences vary between direct and diffuse light.
Sight	Seeing the art pieces from a distance is important to see the whole piece. The bigger the art piece, the wider the distance needs to be.
Transport	Frequent transport of materials and art pieces, that can be very heavy or large. Transport between atelier, storage and load and unload place.
Ventilation	Separate climate systems for the atelier and dwelling. High ventilation capacity in the atelier to ventilate (toxic) damps and dust.
High power	Enough wall sockets, that can be used at the same time and a high power jack.
Sink for toxics	A separate sewer system that filters toxics to prevent poisoning of the ground and the regular sewer system.
Gas	A gas connection to connect a oven, especially for ceramics.
Storage	Storage for materials, and storage for art pieces. No light and no humidity is preferred for storing art pieces.
Smooth floor	No thresholds so heavy objects can be pushed around.
Easy to clean	The materials for the walls, floor and other fixed object should be easy to clean and need the resist extensive usage.

Figure 19 [Table] Barriers

is necessary.

Finally all technical requirements to an atelier also belong to specific requirements for artist housing. Technically there are some very persice requirements to ateliers. These differ per proffession, the list below is composed out of interviews, lectures, studying the case studies and literature from Stralen and Graaf (1989).

Coming back to the space usage Figure 13 shows the comparison between all four case studies in numbers. The table compares square meters and cubic meters, because the height in the atelier is considerable.

Figure 15 shows that the amount of cubic meters for the atelier is indeed higher than the surface. Polivalent space is the space that is used for both living and working. The table shows that the presence or the increase in size of polivalent space reduces the living space and increases the atelier or working space. Meaning that this polivalent space can house many dwelling related activities.

To conclude the atelier dwelling can be a workspace and a dwelling next to each other that share only the toilet, like in the Zomerdijkstraat. But looking at the actual space usage it becomes clear that the artists house some of their dwelling activities in the workspace. This is a unique combination that occurs only in atelier dwellings. Often this polivalent space is under a intermediate floor, and on the intermediate floor are the housing activities that are technically still in the workspace. Implementing this polivalent space in a design can help in efficiency. An important side effect of blending functions is to keep the ability to have barriers. The barriers can be distinguished in sight, circulation, sound and climate barriers.

Figure 20 [Photo] Polivalent space in Zomerdijkstraat

RESEARCH REPORT ON POLIVALENT SPACE

Research question
How does the percentage of polyvalent space influence the ratio of working space to living space an atelier-dwelling"?

Residents of an atelier-dwelling use the space for both living and working. In addition to working space and living space, however, one often finds polyvalent space in atelier-dwellings. This polyvalent space is utilised for activities related to both working and living. Multiple activities can take place in the polyvalent space, which can take some pressure off of the fixed spaces. A fixed space is exclusively used for working or living activities, not for a mixture of the two. This study examined the spatial effect of the percentage of polyvalent space on the fixed spaces. To compare all three types of spaces, the ratio of the two fixed-space categories (i.e., working and living space) was compared to the polyvalent space.

Hypothesis
The larger the percentage of polyvalent space (3), the higher the ratio of working space (2) to living space (1).

Method
To test the hypothesis, data analyses were conducted. The data reflected the number of square metres and cubic metres used for working or living activities in four cases. The cubic metre measurements were crucial because by its very nature and function, a working space requires a higher ceiling than a living space. All four case units provided both housing and working space for artists. However, only one of the cases, the Zomerdijsktraat, had been designed by architects to have completely separate living and working spaces with a clear boundary between them. Therefore, this design from 1934 was compared with how the resident artists actually use the space in 2017.

Data on the surface area and volume of the spaces used for working and living activities were compared with the dimensions of the polyvalent space. In the polyvalent space, both living and working activities take place. To validate the hypothesis, the results needed to demonstrate a constant ratio between the dimensions of all three spatial types (polyvalent space, living space, and working space). The size of the polyvalent space (3) needed to be positively correlated to the ratio of working space (2) to living space (1). In other words, as the polyvalent space (3) grew larger, the size difference between the living space (1) and working space (2) also needed to increase

The ratio was calculated as: [working space m3/living space m3]. The percentage of polyvalent space was computed as: [(Polyvalent space m3/total m3) *100]

Result
In all four cases, the polyvalent space was located at the border between the living and working spaces and was used for both purposes. The polyvalent space was always situated on the atelier or working space side of the border (figure 22). The larger the polyvalent space was, the more fluid the border region became. Figure 23 highlights a decrease in both living and working space between the year that the Zomerdijkstraat was designed (1934) and the present (2017). The declining size of the working space was attributable to the creation of polyvalent space in its stead. The manner in which the furniture was situated (Figure 20) and an interview with the occupant indicated that living space did not contain any polyvalent space. Therefore, the number of cubic metres dedicated to living space in the Zomerdijkstraat has decreased until the present.

In all cases with polyvalent space (3), the working space was the same size, or larger, than the living space. The Ten Kate Paleis had the largest volume of polyvalent space (3), while La Ruche featured the smallest volume of polyvalent space (3).

The blue line in Figure 22 indicates the percentage of total volume represented by polyvalent space. The Ten Kate Paleis had the highest percentage of polyvalent space and La Ruche had the lowest.

The red columns reflects the ratio of working-space volume to living-space volume. This ratio was the highest for La Ruche and the lowest for the Zomerdijkstraat (2017).

Conclusion

The hypothesis was incorrect because the data did not indicate a relationship between the percentage of polyvalent space (3) and the ratio of working space to living space. Thus, the percentage of polyvalent space (3) did not have a significant influence on the working space (3) and on the ratio of working space to living space (1).

However, Figure 21 illustrates that the presence of polyvalent space (regardless of its size) did increase the living-space-to-working-space ratio.

The placement of the furniture in the floor plans, as well as the interviews, made clear that the polyvalent space was primarily located in the atelier or working space. Hence, living activities took place in the working space, but the opposite was not true; the result was smaller working spaces. The result of smaller working spaces is caused by the polyvalent space, which occurs in what originally was working space (figure 23).

Limitations

This study only compared four case studies chosen from an urban planning and spatial perspective, and its goal was to provide sufficient information on all scales for the wider research project. For the purposes of this specific report, additional case studies centred on a single project, such as the Zomerdijkstraat, would yield more valid results with fewer confounding factors.

The data from the Parisian buildings (Cité Montmartre aux Artistes and La Ruche) were based on pictures and measurements extracted from Google Maps. These number could differ from reality.
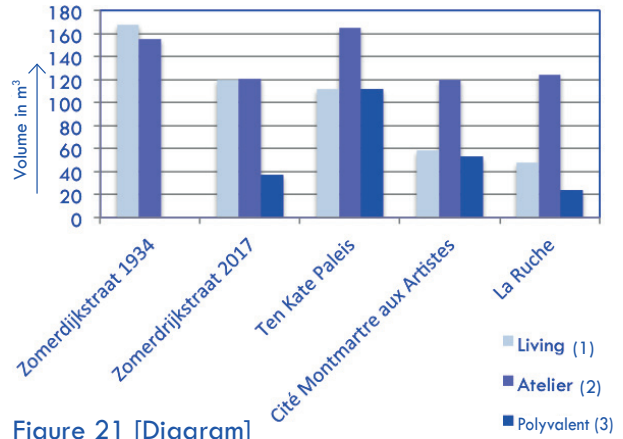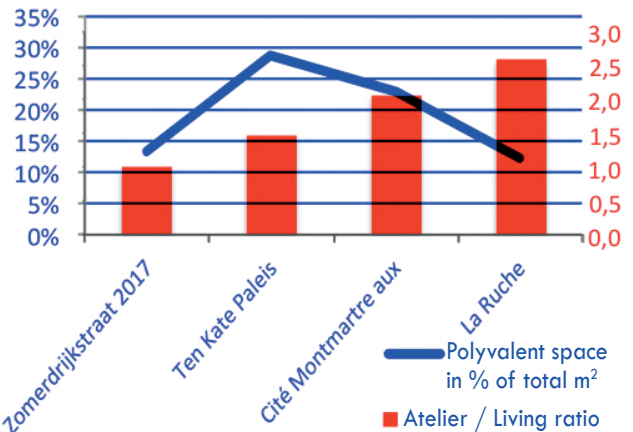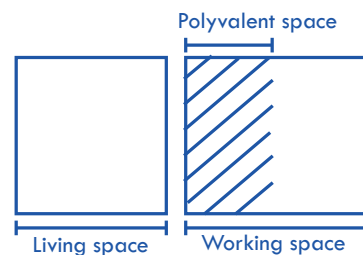
Figure 21 [Diagram]

Figure 22 [Diagram] Polyvalent space

Figure 23 The polyvalent space lays in the realm of the working space

ECONOMIC AND CULTURAL VALUES IN AMSTERDAM

This final section examines the financial potential benefits and difficulties in an art housing project in Amsterdam. There are two approaches: the first concerns the long-term values of the society, while the second focusses on short term solutions that fit the current economic system. Finally, the role of the urban developer and architect in both scenarios is explored.

Florida (2017) suggesting examining the value of space and real-estate development in cities with a new perspective. Franke (in a debate with Draaisma, J., Franke, S., Hendriks, M., Kloosterman, prof. dr. R.C., Leent van, M., Macic, T., Marijnissen, R., Mol, C., Rottenberg, F., Schipper de, J. (2017)) and Florida (2017) suggest that the citizens, developers, and the municipality currently allow economic returns to determine the use of space, and that we look too little at the social and cultural yield of space. This research does not elaborate further on how to change the way space in the city is valued, nor does the work of Pakhuis de Zwijger. The reason that the debate (Draaisma, et. all, 2017) did not elaborate on this future perspective was that 'we will not experience such a change anymore'.

When new values of space connect to city development, future cultural developments can be implemented on a wider scale (Cahier, 2009). In Paris, for example, the arts have always been highly important to city development. It is no surprise that one of the largest artist residence is based still there, namely Cité Montmartre aux Artistes. Large-scale projects like Cité Montmartre aux Artistes could also be developed in Amsterdam if culture and artistic development are more important to politics, making the city the new art city.

In 2015, a new law was put in place concerning housing for corporations. This new law, 'Woningwet 2015', has the unintentional side effect of making it difficult to preserve, let stand alone develop single ateliers in the Netherlands (Van der Steeg & Reijndorp, 2016). Nevertheless, this law does not apply to atelier-dwellings because they are housing and not a workspace. Therefore, combing ateliers and dwellings not only saves space and is cheaper than separating them, but

also sidesteps the law preventing the development of new ateliers (Draaisma, et. all, 2017).

In the short term, initiatives from the municipality should not be expected. While culture and art should important, the city cannot simply buy an authentic culture back when it has left the city (Beentjes & Van Gelder, 2017). However, a more likely scenario is a corporation between artists, the municipality, corporations, and investors in which an individual developer takes the initiative.

Artists could start their own corporation. In this case, artists would greater influence in fulfilling their work and living requirements and would be able to remain for an undetermined time. Here, individual parties should acquire buildings and building sites themselves, and not ask the municipality to donate or support a building or building site. Only then permanent housing development can be guaranteed. A building site can be leased for a long term (Langdurige pacht), the municipality of Amsterdam is well known system of developing.

Investors in this scenario will not gain much monetary profit, but will profit in terms of culture, art, and diversity in the city. Even in today's economically-based society, contributions to a liveable, healthy, and diverse city are valuable.

Van Leent, Pacemaker in public real estate, suggested in Draaisma et. al (2017) to start a fund and ask the citizens of Amsterdam to invest, as for the Paleis van Volksvleit. Van Leent says there are two reasons to believe this strategy has potential. First, the average household has €44,500 in savings, according to Kakebeeke (2015, May 15). Assuming that this is also the average in Amsterdam with 450,000 households, this is a total of €20 million. Only 1% provide 20 million Euros for investment. Second, the concern of investors in culture is realistic because culture creates value, as the OCW has shown through research (Bussemaker, 2013). Moreover, Florida (2002, 2017) acknowledges this value. This initiative could be a fund that could be invested in via individuals' banks, the Algemeen

Amsterdam Atelierfonds (Draaisma, et. al, 2017).

On the other hand, artists in Amsterdam say they do not have sufficient time to develop such a project and make a living as artists (Draaisma, et. al, 2017). Marijnissen (2017) rejects this argument with examples of initiatives from neighbouring countries, including Germany, where the citizens of Berlin are more active in politics and where it is just a view developers that corporate to develop whole areas such as the Holzmarkt (Urbancatalyst Studio, n.d.).

These different financial strategies result in different development scenarios. What does this mean for architects and urban planners involved in this issue? The first scenario entails the large development of a whole area or complex designed at once. The second scenario involves the building of smaller initiatives. This would have a greater influence across the city, creating a large number of smaller buildings which would also result in a more diverse street culture.

Second, high density is important. The case studies reflects two projects that were designed for artists and two projects that later became occupied by artists. The case studies show that the buildings designed specifically for artists have the highest density of atelier dwellings. This is because of efficiency in the use of space due to urban developers. Currently, artists are often housed in reorientation projects and while this can be a good solution, atelier dwellings could also be considered in new building projects as well.

CONCLUSION

Urban Research Question:
What design characteristics of an urban art venue influence the neighbourhood?

An urban art venue must first articulate its function and cultural role within the society. The desired atmosphere for such projects can be seen in other places. With architectural archetypes that define these places, the desired atmosphere can be created in new projects. The intended atmosphere is one that allows for freedom—freedom of speech, freedom of expression, and freedom of movement. In the last century, these places were often found in different configuration of vacant building, which groups of artists occupied and where they could do anything they wished without disturbing others. Well-suited locations for such activity are large-scale, vacant buildings, such as harbour buildings, warehouses, factories, schools, depots, and market halls. In large cities across the world, these types of vacant buildings became popular among artists. In every capital it is possible to find a cultural warehouse district that underwent transformation. These buildings

suit the needs of many artists: high ceilings with lots of light and relatively affordable. First, the avant-garde looked down on these buildings, but artists turned the tide and made them an influential aspect of their identity. Currently, such architecture has become profitable, resulting in unaffordable prices for artists. However, many artists still desire such places as they have become part of the genius loci of creative venues and still meet their spatial preferences. This can be seen in buildings specifically designed for artists that often contain architectural elements that refer to vacant industrial buildings.

Moreover, citizens who are not residents must feel engaged with the project on different levels. Accommodating public functions wherein citizens can be spectators or participants in the art venue creates a level of close, personal engagement. Broader engagement can be achieved via urban plans that integrate public routes and areas, and transparency regarding a building's functions.

Figure 24 [Photo]
Public patio at Villa Vassielieff where Picasso, Matisse, Gauguin, Van Gogh and many other came so socialise

Architectural Research Question:
What spatial elements and social conditions distinguish an atelier-dwelling from a traditional dwelling?

There are four spatial elements that are specific to atelier-dwellings: polyvalent spaces, some form of barriers between the atelier and the dwelling, social engagement, and exposure.

Polyvalent Space
Residents of an atelier-dwelling use the space for both living and working. In addition to working space and living space, however, one often finds polyvalent space in atelier-dwellings. This polyvalent space is used for activities related to both working and living. Multiple activities can take place in the polyvalent space and this can remove pressure from fixed spaces.

Boundaries and Barriers
Open floor plans tend to suit atelier-dwellings. There are three critical notes for open floor plans. First, it is necessary for artists to not always confronted with their work; to create some distance between themselves and the work. This requires a visual barrier or composition without direct sight between the workspace and relaxing space. Second, households with children need the ability to close the circulation between the work and living area for safety reasons. It is also relevant that households with children have a sound barrier between the work and living area. Finally, the most practical issue concerns health. When working with toxic materials, paint, or creating dust, it is necessary to also have a toxic-free space. The kitchen and bedrooms need to be toxic free at all times. As such, a separate climate system for both the workspace and the dwelling is necessary.

Social Engagement, Conditions, and Exposure
The obvious difference between traditional housing and atelier-dwellings is the atelier. Consequently, residents share a profession as artists. This can be beneficial to work when the architecture increases chances for residents to meet each other. Communal spaces contribute effectively to social engagement among residents. Vital communal spaces in an atelier-dwelling house essential programmatic components such as a transport zone, kitchen, sanitary facilities, and others to assure the space is used. Furthermore, transparency and exposure of artists' works and the possibility to personalise or individualize a communal space are fundamental.

Figure 25 [Photo]
Personalised corner in the public gallery of Cité Montmartre aux Artistes

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FINE ARTS

Profession	Work field
Audiovisual artist	3D
Sculptor	Autonomous
Conceptual artist	Conceptual
Cross-media artist	Documentary
Photographer	Movie
Glass artist	Installations
Graphic	Internet
Ceramist	Monumental
Performance artist	Public space
Painter	Performance
Illustrator	Strips / cartoons
Virtual artist	Video art
	Community Art

DESIGN & ARCHITECTURE

Profession	Work field	
Animation creator	3D design	Landscapes
Architect	Accessories	Furniture
Interior designer	Communication	Public space
Edelsmid	Confection	Product design
Graphical designer	Decors	Jewelery
Illustrator	Print	Strip / cartoons
Industrial designer	Movie	Textile
Light designer	Games	TV
Fashion designer	Buildings	Community Art
Spatial designer	Haute couture	
Textile artist	Interiors	
Theatre Designer	Internet	
Web designer	Costumes	

DANCE & THEATRE

Profession	Work field	
Actor	Cabaret	Mime
Circus / Varieté artist	Decor	Modern dance
Choreographer	Drama	Musical
Dancer	Entertainment	Music theater
Petty artist	Movie	Performing
Director	Folklore	Puppet Theater
Theater Maker	Contemporary ballet	Stand-up
	Youth	Street
	Classic ballet	Television
	Comedy	Theater
	Costume	Community Art
	Light	

MUSIC

Profession	**Work field**	
Arranger	Brass	Musical
Composer	Fanfare	Opera
Conductor	Film music	Old music
DJ	Harmony	Pop music
Musician	Modern music	Symphony
Producer	Jazz	Theatre
Singer / songwriter	Chamber music	Urban
Singer	Classical music	World music
	Light music	Community Art

OTHER

Profession	**Work field**	
Animator	Cartoons	Novel
Art director	Comedy	Movie
Closer	Documentary	TV
Filmmaker	Drama	Community Art
Librettist	Essay	
Literary author	Events	
Literary translator	Festivals	
Program maker	Movie	
Scenario writer	Youth	
Sound designer	Musical	
Poet	Music theater	
VJ	Opera	

TABLE OF SPATIAL REQUIREMENTS
PER PROFESSION

Art Realm	Requirements	Typology	Profession
Design	Darkened room Internet Digital based work Soundproof	Studio	Animation creator Audiovisual artist Virtual artist Web designer
	Day light Small to medium size work Printing Crafting	Design Atelier	Architect Cross-media artist Fashion designer Graphical designer Illustrator Interior designer Textile artist
	Day light Medium to large size work Transport of products	Hall	Conceptual artist Industrial designer Light designer Spatial designer Theatre Designer
Theatre	Mirror wall Bars Complete free space Soundproof Bounce-proof (construction) High ventilation	Dance room	Choreographer Dancer
	Soundproof Movable furniture Storage High ventilation Light adjustable	Rehearsal space	Actor Director Theatre Maker
Fine Arts	Oven connection (gas/electricity) Smooth and even floor Transport of products Storage Outside workspace	Sculpting Atelier	Ceramist Glass artist Sculptor
	High light from the north Ventilation for toxic damps Sink for toxics Storage High ceiling Width to take distance	Classical Atelier	Painter Photographer
		Gallary	All fine arts artists

TABLE OF SPACE USAGE
IN CASE STUDIES

	Living	Atelier	Non fixed	Shared	Total
Zomerdijkstraat	70 m²	37,5 m²			107,5 m²
	168 m³	155,3 m³			323,3 m³
Ten Kate Paleis	45 m²	55 m²	45 m²	50 m²	195 m²
	112 m³	165,0 m³	112 m³	125 m³	514 m³
Cité Montmartre aux Artistes	22 m²	24 m²	22 m²		68 m²
	52,8 m³	120,0 m³	53 m³		225,6 m³
La Ruche	20 m²	30 m²	10 m²		60 m²
	48 m³	124,2 m³	24 m³		196,2 m³

	Living	Atelier	Non fixed	Shared	Total
Zomerdijkstraat	65% m²	35% m²			100% m²
	52% m³	48% m³			100% m³
Ten Kate Paleis	23% m²	28% m²	23% m²	26% m²	100% m²
	22% m³	32% m³	22% m³	24% m³	100% m³
Cité Montmartre aux Artistes	32% m²	35% m²	32% m²		100% m²
	23% m³	53% m³	23% m³		100% m³
La Ruche	33% m²	50% m²	17% m²		100% m²
	24% m³	63% m³	12% m³		100% m³

Living space
Atelier
Polivalent space
Shared space

m² m³   m² m³   m² m³   m² m³

Zomerdijkstraat   Ten Kate Paleis   Cité Montmartre aux Artistes   La Ruche
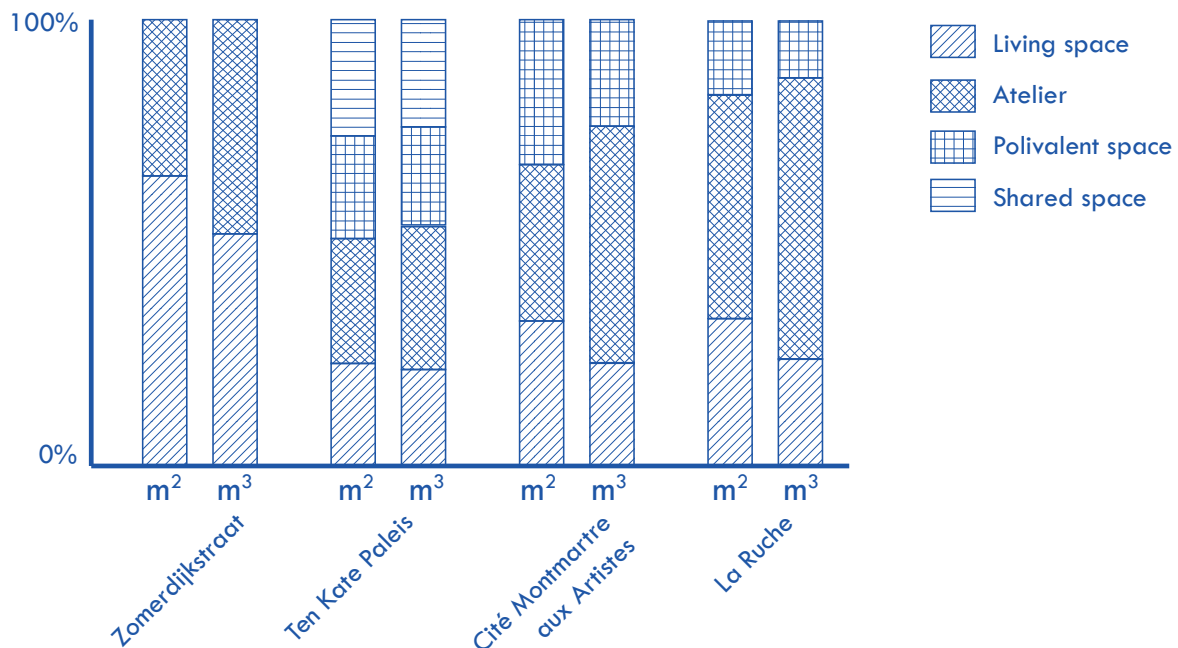
Figure 26 [Diagram] Space usage

The Zomerdijkstraat atelier residents is an initiative by the architects Piet Zanstra, Jan Giesen en Karel Sijmons, built in 1934. The building is designed for artist and houses 32 ateliers combined with a private atelier. Because is it completely designed for the artists it meets the requirements of the artists very well. The ateliers situated on the ground floor are for sculptors with their own entrance door. On the levels above are ateliers for painters, via their balconies, which are demountable, big arts pieces can be lifted down. This is now an somehow outdated solution, instead of an elevator.

The residents share a communal garden. Originally this is the ground of the municipality but the artists claimed the piece of ground and turned it into a communal garden. Marije Gertenbach explained in an interview for this research that besides the garden there is not much contact between the residence, which sometimes leads to lonely hours in their atelier.

The complex houses two typologies which both have a small and larger variant. The ateliers are situated on the north side of the building and have big windows to provide enough light. The big square in front of the ateliers allows enough light to come in and prevents fake reflecting light from opposite buildings.

Contact between residents	●●●○○○	
Interaction with neighbourhood	●○○○○○	
Meets artists requirements	●●●●●○	
Density (0,031 atelier/m^2)	●●●●●○	

Figure 28 [Table]

Figure 29 [Photo] Atlier of Marije Gertenbach

1:2000
Figure 27 [Plan] Communal Garden
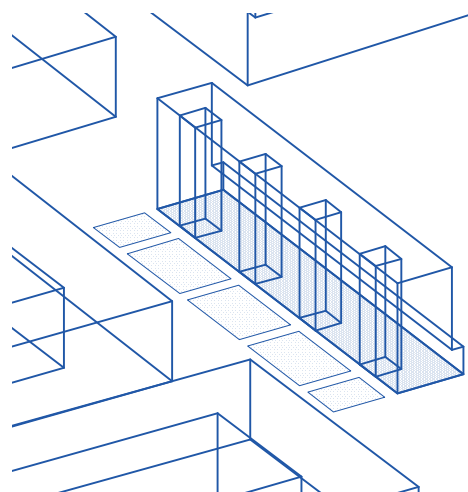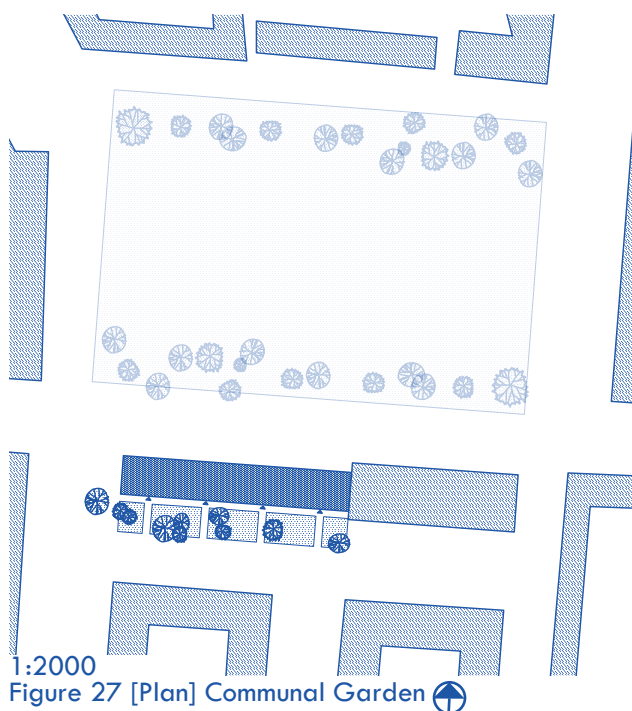
Figure 30 [Illustration] Four staircases allow access to all units
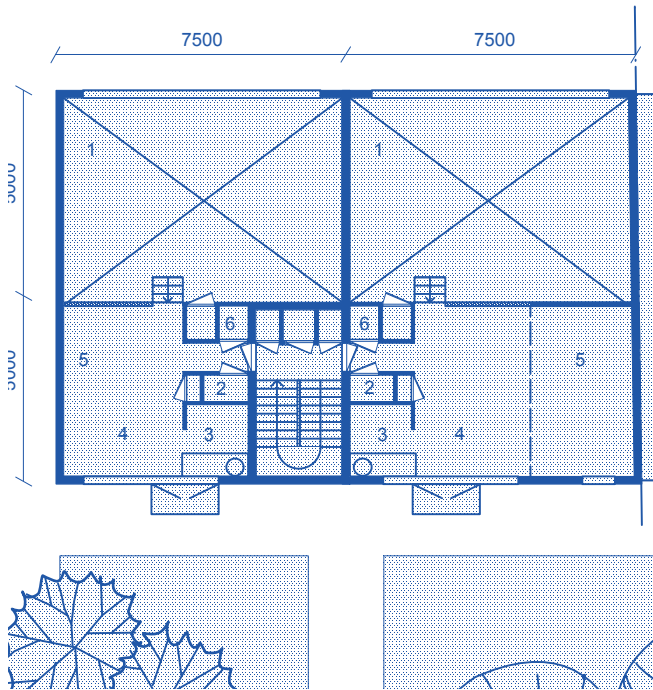
Figure 31 [Plan] single floor atelier flat
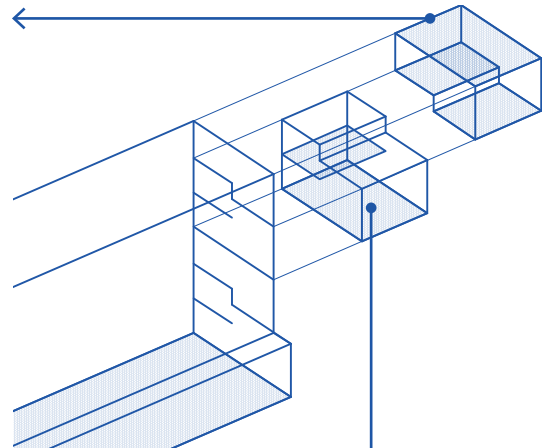
Figure 32 [Axonometry]

1 Atelier
2 Shower
3 Kitchen
4 Living area
5 Bedroom
6 Toilet
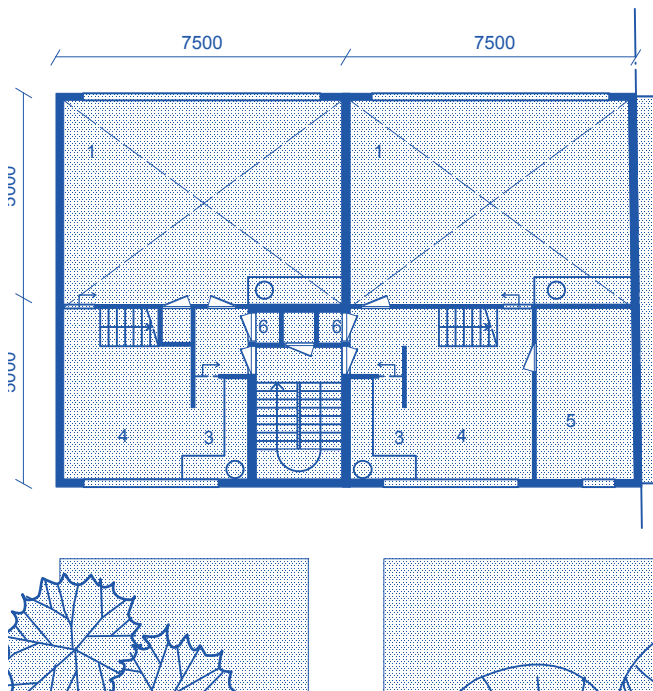
Figure 33 [Plan] double floor atelier flat
1st
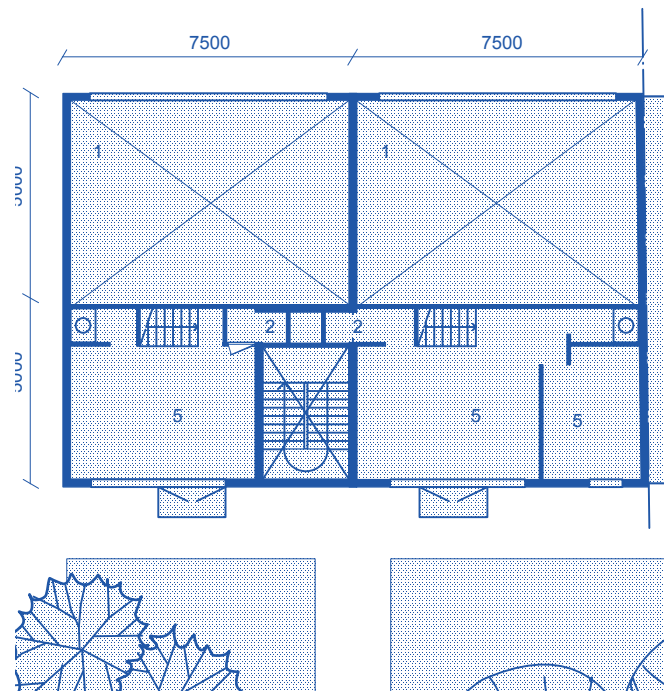
Figure 34 [Plan] double floor atelier flat
2nd

TEN KATE PALEIS
AMSTERDAM

Old school building, has been occupied by artists who lived in a community with shared facilities for the last four decades.

In total this building houses nine ateliers, which are combined with living. This didn't mean the building was always occupied with nine households. In the seventies a large community lived in the building. Where every one took care of each others children.

The building is build up out of three floors. Each floor houses three ateliers which share facilities as toilets and showers. Bedroom are placed in left over spaces and are sometimes open to each other or to other spaces.

All information retrieved from current residence and visit.

Contact between residents	● ● ● ● ● ●
Interaction with neighbourhood	● ○ ○ ○ ○ ○
Meets artists requirements	● ● ● ○ ○ ○
Density (0,021 atelier/m^2)	● ● ● ○ ○ ○
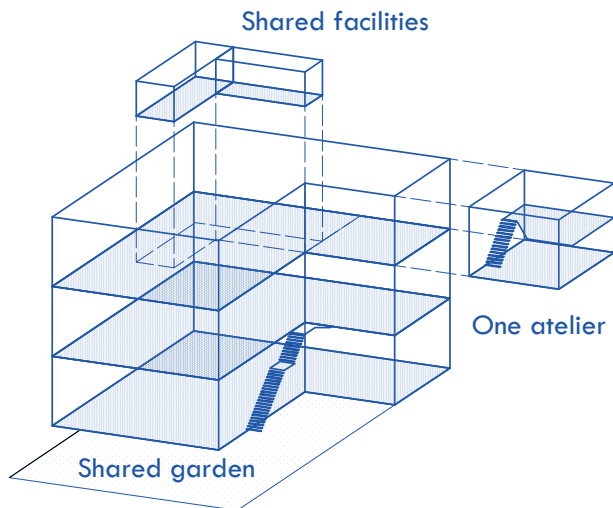
Figure 37

Figure 35 [Axonometry] Shared facilities
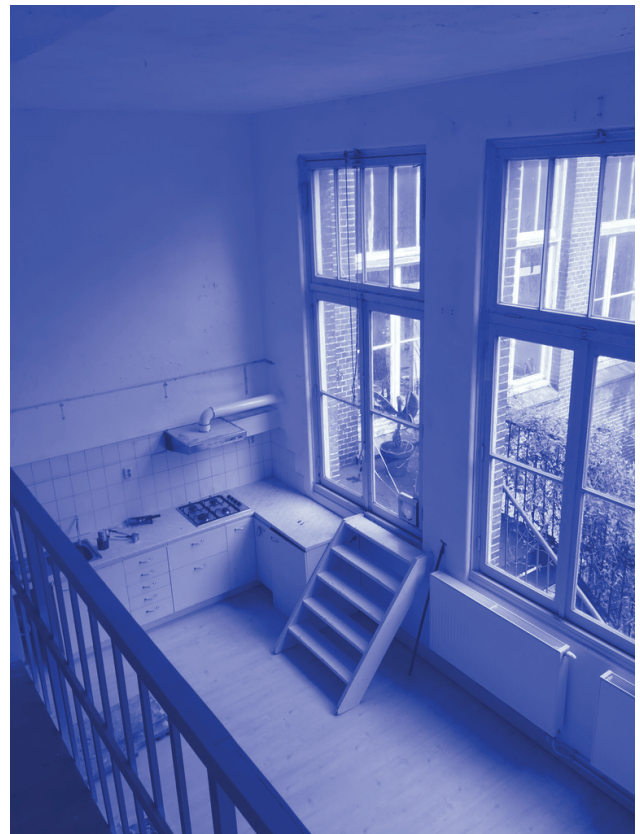
Figure 38 [Photo] Atelier

1:1000
Figure 36 [Plan]

Figure 39 [Photo] Atelier

Figure 40 [Photo] Shared garden/ outside workspace
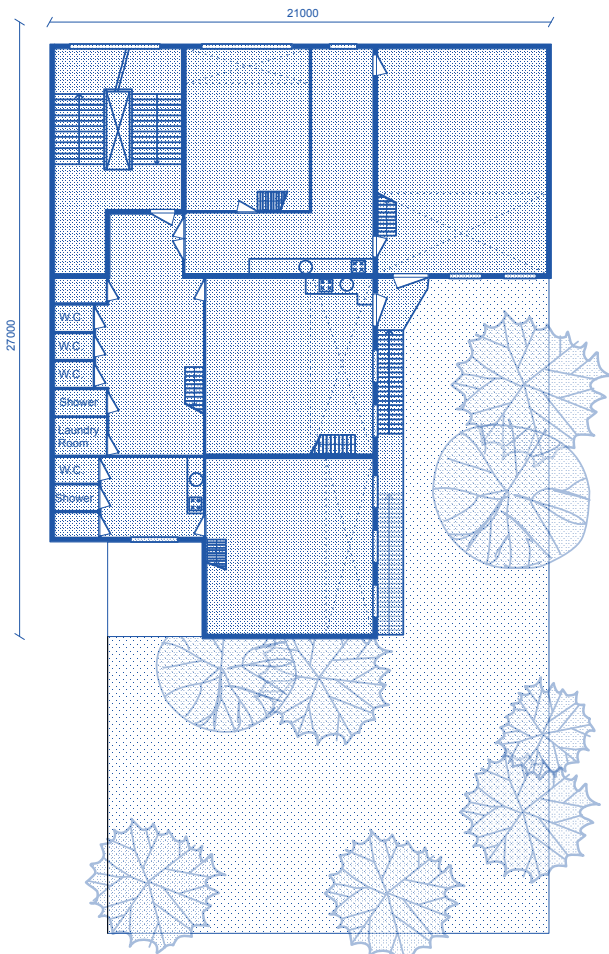
Figure 41 [Plan] Plan first floor
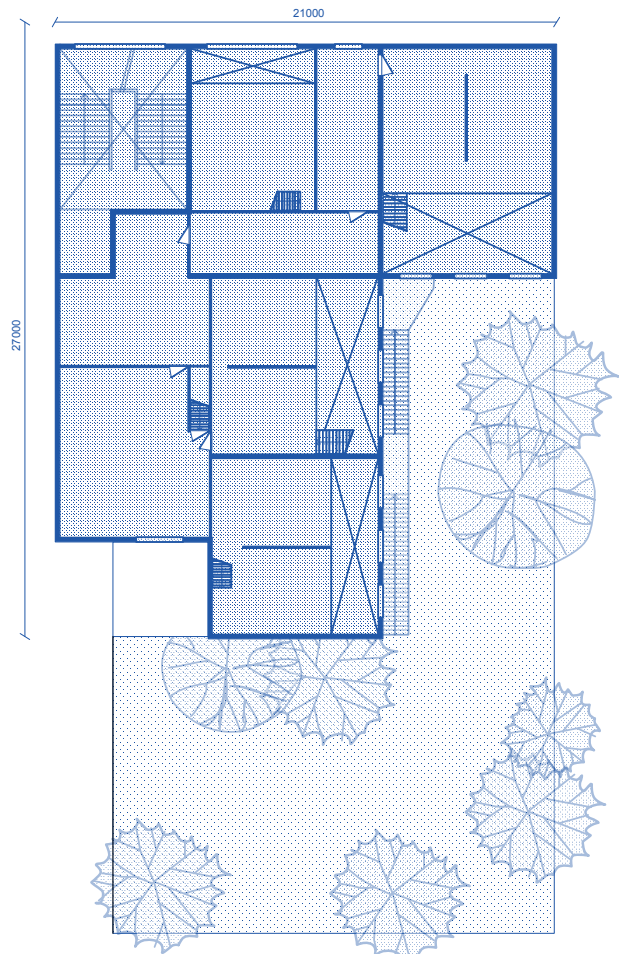
Figure 42 [Plan] Plan all added in between floors on first floor

CASE STUDY CITÉ MONTMARTRE AUX ARTISTES - PARIS

The Cité Montmarte aux Artistes is a project against the fast growing real estate developments in Montmarte in the beginning of the 20th century. The complex had to accommodate artists in workspace and living apace. Nowadays the complex houses 180 atelier-dwellings, which makes it the biggest artist housing complex Europe.

The complex consists of three buildings; a front building and two identical back buildings. A gallery on the south side is also used as private outdoor space. All ateliers are situated on the North side due to light preferences of the artists.

The complex is exclusively for residents, this results in a rather friendly atmosphere where every one greets their neighbours or even a lost architecture student like myself. On the other hand the hidden and introvert character of the complex keeps the neighbouring citizens from Paris outside, and leaves an alienated and exclusive impression to the pedestrians.

Contact between residents ● ● ● ● ● ●

Interaction with neighbourhood ● ○ ○ ○ ○ ○

Meets artists requirements ● ● ● ● ● ○

Density (0,040 atelier/m²) ● ● ● ● ● ●

Figure 43 [Photo] South side and North side difference

Figure 44 [Plan] 1:2000 Ground Floor

Figure 45 [Photo] Ground floor South side

Figure 46 [Photo] North side

Figure 47 [Photo] Entrez in his atelier with a double height, source; Atelier 138 societé

Figure 48 [Photo] 1:1000 Front facade

Figure 51[Photo] Personalised corner in the public gallery
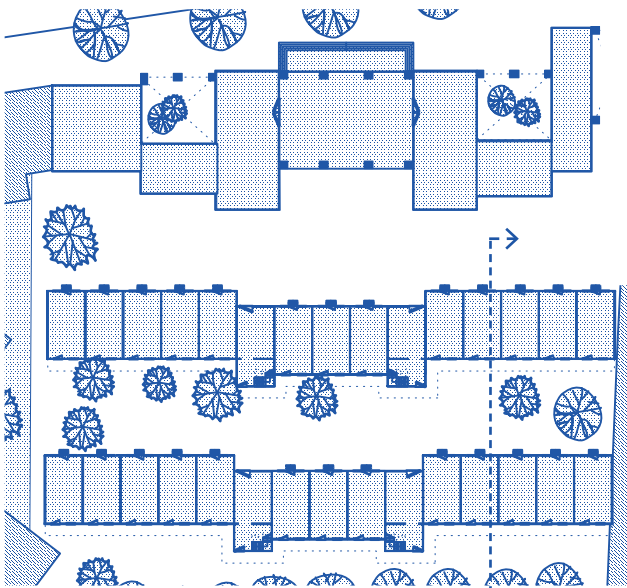
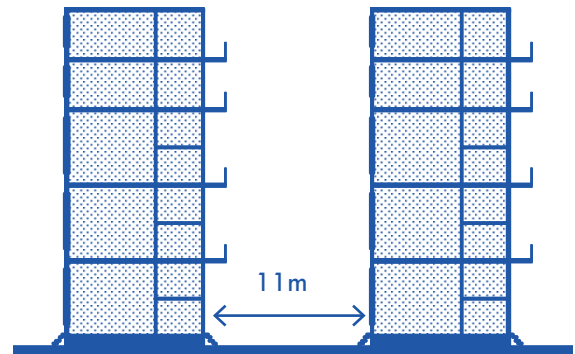Figure 49 [Plan] 1:1000 Ground Floor
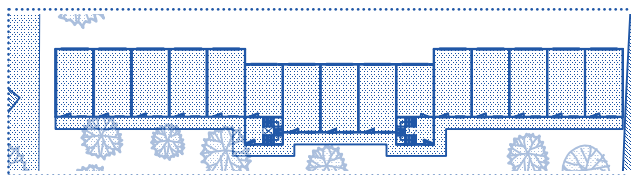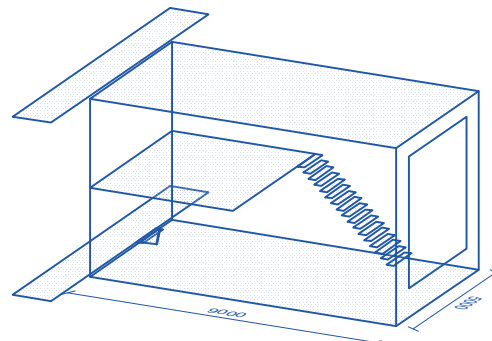

Figure 50 [Plan] 1:1000 Levels 1<

11m

Figure 52 [Section] 1:2000 Section

Figure 53 [Axonometry] One double heigh atelier

La Ruche is an artist's residence in the Montparnasse venue of Paris. Located in the "Passage Dantzig," La Ruche is an old three-storey circular structure from which the name derives. Originally a temporary building designed by Gustave Eiffel for use as a wine rotunda at the Great Exposition of 1900, the structure was dismantled and re-erected as low-cost studios for artists by Alfred Boucher (1850–1934), a sculptor, who wanted to help young artists by providing them with shared models and with an exhibition space open to all residents. Today, works by some of these desperately poor residents and their close friends sell well, even in the millions of dollars.

The circular structure houses 46 ateliers, which are not meant as dwellings, but some do live In there. Together with the surrounding buildings the complex houses 100 ateliers. The whole area can be closed of with gates, but during the day the doors are always open and neighbours (often also artists) like to enjoy the calmness of the garden and have a chat with the artists.

The circular shape provides very different light conditions per atelier. In the centre of the building there is one staircase for all the 46 ateliers which makes it very efficient, but the pie shape ateliers do not give much freedom to move around or choose different layouts. That is the reason why the residents gave to La Ruche the nickname 'parts de brie'.
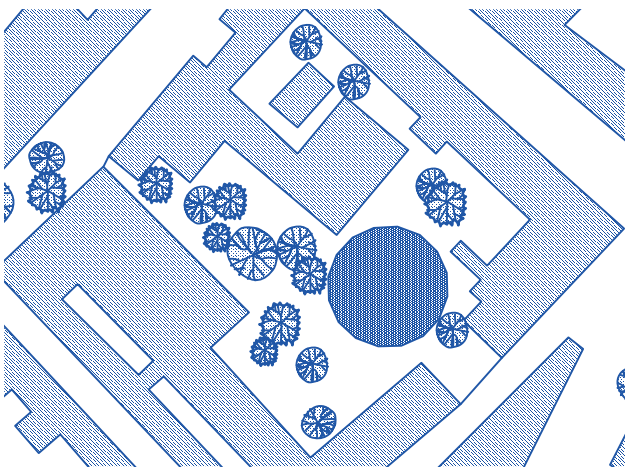
Contact between residents	● ● ● ● ○ ○
Interaction with neighbourhood	● ● ● ● ● ○
Meets artists requirements	● ● ● ○ ○ ○
Density (0,029 atelier/m^2)	● ● ● ● ○ ○

Figure 55 [Table]

Figure 56 [Photo] La Ruche ateliers, source: wordpress.com

Figure 54 [Plan] 1:1500 Ground Floor

Figure 57 [Photo] Street around La Ruche ateliers, source: Wice Blog

Figure 58 [Photo] Artist in his atelier on the first floor, source: Parisian Image

Figure 61 [Photo] Atelier of Jan Olsson on the ground floor, source: Wice Blog
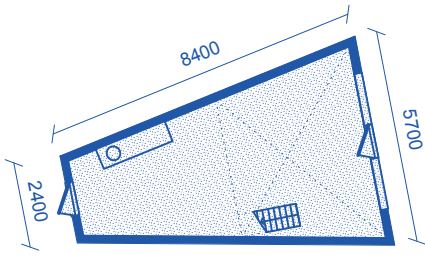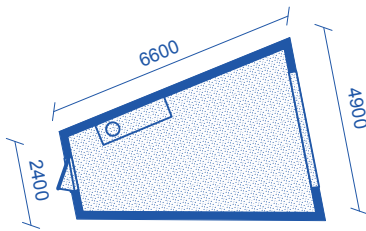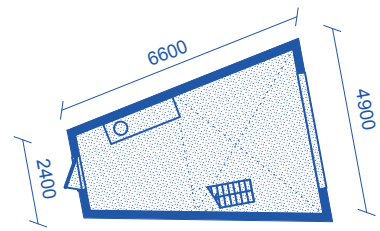
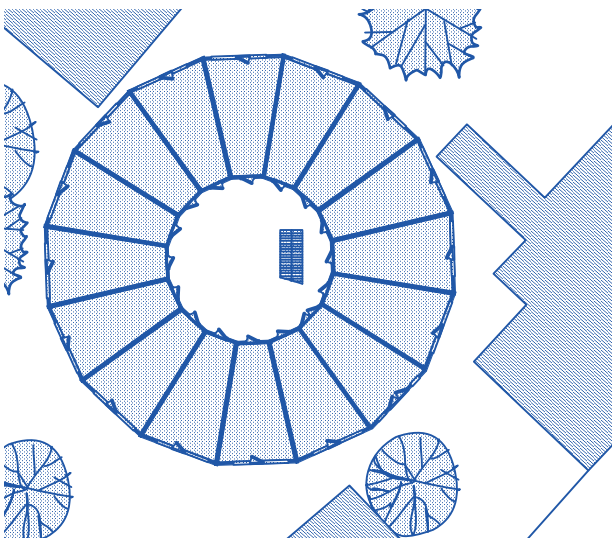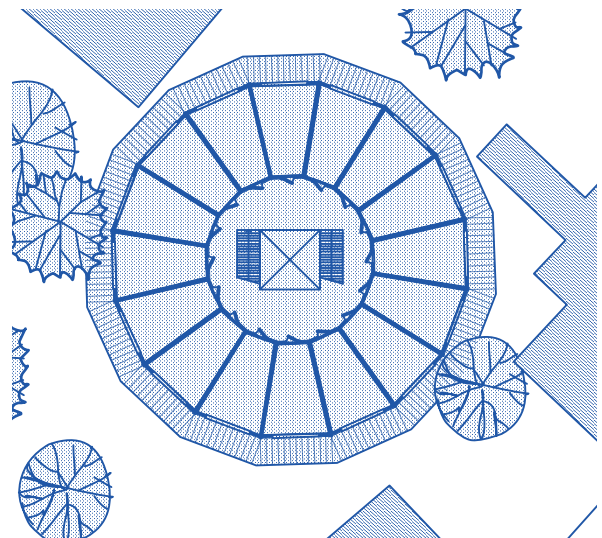

Figure 59 [Plan]
1:200 Ground Floor Atelier

First Floor Atelier

Second Floor Atelier

Figure 60 [Plan]
1:500 Ground Floor

1:500 First & Second Floor

Villa Vassilieff, a new cultural establishment owned by the City of Paris, re-opened its doors on February 2016 in the heart of Montparnasse, on the site of Marie Vassilieff's former studio. It is run by Bétonsalon — Center for art and research, which is thus opening its second site of activities. Villa Vassilieff is conceived as a place for working and living, where to stimulate the blossoming of ideas, encounters and the sharing of knowledge. Even though the current project is new, the place already has a rich cultural history; artists among Picasso, Matisse, Gauguin en Van Gogh used to meet up in the canteen at the site.

Villa Vassilieff is a green alley that leads to a small square where the bar used to be, but where now the gallery of Bétonsalon is situated. On both sides of this alley one sided unites are located. The functions in Villa Vassilieff vary between ateliers, dwellings or a combination of both. The project has units on the ground floor and on the first floor. Both are directly connected to the alley, the stairs which lead to the first floor are public accessible.

The project has a rather high dense GFI, which results in a intimate outdoor spaced which that is used intensely.
But the ratio of atelier/m^2 is rather low, this is due to the limited height of the project compared to the other case studies.
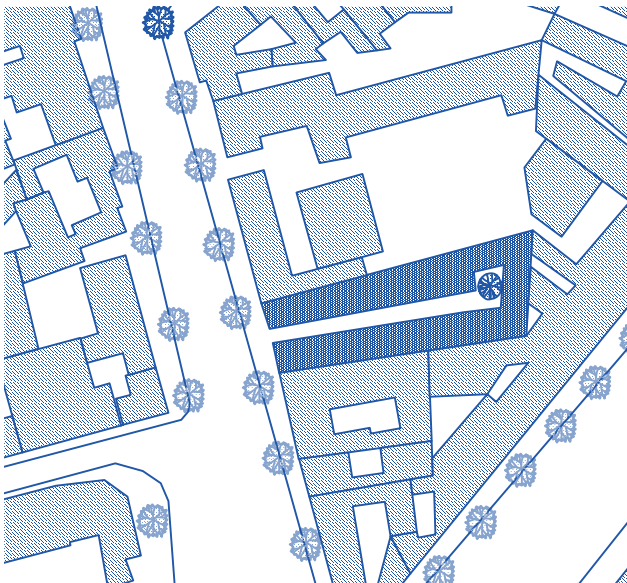
Contact between residents	●	●	●	●	●	○
Interaction with neighbourhood	●	●	●	●	●	○
Meets artists requirements	●	●	●	●	○	○
Density (0,026 atelier/m^2)	●	●	●	●	○	○

Figure 63 [Table]

Figure 64 [Photo] Hidden Villa Vassilieff entrance in the street scenery
Source: Google Maps

Figure 62 [Plan] 1:2000 Ground Floor

Figure 65 [Photo] Entrance gate to alley of Villa Vassilieff

Figure 66 [Photo] Ground floor unit and stairs to the first floor unit above

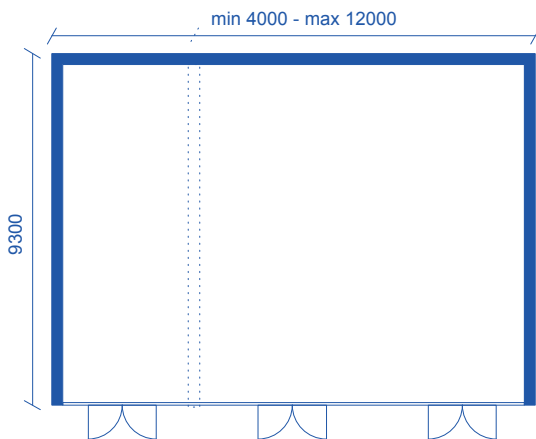Figure 69 [Photo] Square in the end of the alley where now the Bétonsalon is based

Figure 67 [Plan] 1:200 One side orientated unit in various widths and a constant depth

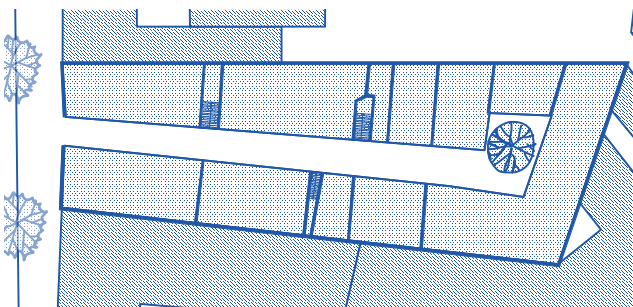Figure 70 [Photo] Square in the end of the alley where now the Bétonsalon is based
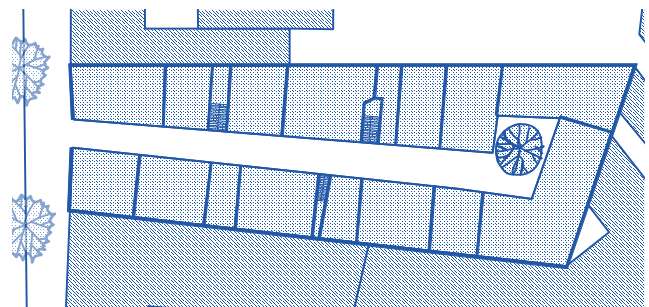

Figure 68 [Plan] 1:1000 Ground Floor

Figure 71 [Plan] 1:1000 First Floor

Babette van Faassen
TU Delft

ATELIER-DWELLING / RESEARCH

IMPLEMENTING ART VENUES IN GENTRIFIED CITIES

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