

Selyplejecenter

Fabrice Meyer - 443I286



2019 - 2020

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Graduation Report

Public Building / Graduation studio Public Condenser:
The Hague-Copenhagen

Main mentor: Henk Bultstra
Second Mentor: Jelke Fokkinga

2019 - 2020

This is the Graduation report booklet for the Public Building Graduation studio: Public condenser. In this studio, the students have to create a public condenser building, either in Den Haag or Copenhagen. This public condenser can have an additional overarching theme, which should be established due to research (and should preferably be relevant to the situation). Within this public condenser the theme of multiplicity should also be addressed. Furthermore, the design brief needed to be created individually by the students themselves, so that the brief could connect with the chosen overarching theme for the public condenser.

This booklet is the graduation report for the P4 presentation. It contains the graduation plan, the manifesto (which was created for the course running parallel to this one), it contains the own design brief, the performed research, the design journal and the final products so far. Because of the amount of subjects and contents, a critical selection of the work is showcased. Therefore, not all the work done up until this point is contained in the booklet.

The booklet is created according to the layout provided by the tutors. The only change I have introduced in this, is that the research part (DI) does not contain all the research as stated by the tutors. Some of the research for the manifesto (B) and the design brief (C) is included in the respective chapters, since it makes the choices more clear. Therefore, I have repositioned some of the research.

Within this Booklet, black pages are used. These pages signify 2 things. They can showcase that a certain chapter has ended, and they can showcase a summary of the most important things said before. For instance, in order to showcase which is the last manifesto, the explanatory text of the last manifesto is placed on a black page, in order to signify it more clearly as the last update done to the manifesto.

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In this chapter, the Graduation Plan sent to the main tutor as well as to the board of examiners is included. It is based completely on the most recent form that was available on the site of the TU Delft.

Even though there was initially no place to write the reflection, I added this part to the form myself, inspired by the graduation manual for the faculty, which states that every graduation manual at least has a small text in it reflecting on the different relations between the course, the master track and the overarching study direction.

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Fabrice Michel Meyer
Student number	4431286
Telephone number	06 38450701
Private e-mail address	F.M.Meyer@student.tudelft.nl

Studio		
Name / Theme	Public Building / Graduation studio Public Condenser: The Hague-Copenhagen	
Main mentor	Henk Bultstra	Architecture
Second mentor	Jelke Fokkinga	Building Technology
Argumentation of choice of the studio	<p>During my previous master course, Heritage and Architecture, I chose to design a multifunctional public intervention inside an old church building. Intrigued by the complexity and the interaction of functions in this previous course, I chose Public Building as my graduation studio to expand my knowledge on the topic and develop my designing abilities further.</p> <p>On top of that, having successfully completed Dwelling as well as Heritage studios, Public Building is yet another way to broaden my horizon, whilst simultaneously working on a different scale and complexity level.</p>	

Graduation project	
Title of the graduation project	Selvplejecenter (Self-care center)
Goal	
Location:	Skydebanehaven, Vesterbro, Copenhagen
The posed problem,	<p>As analysed by the Nordic Medico-Statistical Committee (2017), the death rates of Danish people are clearly higher than the death rates of people in other Nordic countries. The same analysis also showcases that people in Denmark smoke more, purchase more alcohol and have a shorter life expectancy than citizens of other Nordic countries.</p> <p>That Denmark has had a lacking progress in longevity relative to some other Nordic and western countries, has been the case for about 50 years. As Vallgård (2001) notes, this has prompted the</p>

	Danish government to actively intervene in order to try and increase the awareness for healthy living (as also analysed by the "People" research group of this course). The lifestyle of the Danish people is the most important factor for this healthy living, according to the Danish Ministry of Health (Sundheds Aeldreministeriet, 2002).
research questions and	<p>How can architecture contribute to both mental health and physical health?</p> <p>Initially, there also seems to be a certain tension in the chosen thematic. One would expect that rooms with a function to increase physical health are very active, buzzing and sometimes noisy. Rooms which aim to increase mental health are expected to be much more introvert. Therefore another research question is: how can this tension be addressed within the public condenser?</p> <p>How can architecture create spaces (on the site) that add to mental and physical health, whilst simultaneously addressing the unique features of the site?</p> <p>And how can these spaces (and the public condenser) be connected in such a way that they form a logical relationship with the existing spaces of the neighbourhood (as analyzed by the Connection research group)?</p>
design assignment in which these result.	<p>In the public condenser project, I interpret this healthy living as mental and physical health. Therefore, I aim to contribute to both aspects. The Selvplejecenter should be a building where people can come to take care of their mental and physical health. The public condenser therefore not only contains programs which can improve the physical fitness and diet of the users, but also programs which can improve the knowledge and focus of the users.</p> <p>Furthermore, the public condenser should be a building which shapes the outdoor space in such a way that interaction between people, and interaction with nature are promoted (as analysed by the "City" research group of this course).</p> <p>Lastly, the intervention should keep the function and integrity of the currently present playground intact, given the importance of the playground within the region (as analysed by the "Power" research group of this course). This is not to say that the present situation cannot be subverted in order to create something new which still keeps the importance of the existing playground.</p>
<p>[This should be formulated in such a way that the graduation project can answer these questions. The definition of the problem has to be significant to a clearly defined area of research and design.]</p>	

Process
<p>Method description</p> <p>To answer the research questions, the research will go into the topic of stratification within architecture. Hereby, stratification is seen as a tool which provides clarity and structure to a building, rather than a tool to divide people. The choice of layering the program can address the tension within the theme on an architectural level.</p> <p>To analyse how stratification can be used as a tool to solve some of the design issues, both literature and case study research will be done. The focus with this research is the usage of stratification as a positive tool within architecture.</p>
<p>Literature and general practical preference</p> <p>I intend to consult (at least):</p> <ul style="list-style-type: none"> - Complexity and contradiction in architecture, R. Venturi (with emphasis on chapter 3 'Ambiguity' and chapter 6 'Accommodation and the limitation of Order: The conventional Element') - Carlo Scarpa: Layers, A. Schultz - A recursive network architecture, J. Touch, YS. Wang, V. Pingali - How to study public life, Jan Gehl and Birgitte Svarre (with emphasis on chapter 5 'How they did it: Research Notes' and chapter 6 'Public life studies in practice') - The routledge handbook of planning for health and well-being, Hugh Barton et al. (with emphasis on chapter 11 'Mental well-being and the influence of place') - Strategies for sustainable architecture, Paola Sassi (emphasis on chapter 3 'Health and Well-being')
<p>Reflection</p> <ol style="list-style-type: none"> 1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)? 2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

The built environment is a reflection of everyday experience that is translated into an appropriate interpretation for the current society. There are exceptions to this, where the architecture transcends the current society, yet these examples are scarce. Most buildings are an appropriate framework for the people of a society to live out the current habits. These habits form how lives and identities are lived (Ballantyne, 2005).

Because of this connection between the built environment and society, architecture needs to be continuously evolving and changing in an ever changing society.

The Public condenser building, as is the studio topic, is a currently relevant building. Due to changes in society, the public condenser building is becoming more and more important, acting as a hub to bring people together and promote social interaction.

Within this social function, the public condenser building can also react to a relevant overarching topic (in my case A healthy mind in a healthy body). This topic is, similar to the nature of architecture, ever changing and evolving due to changes in society.

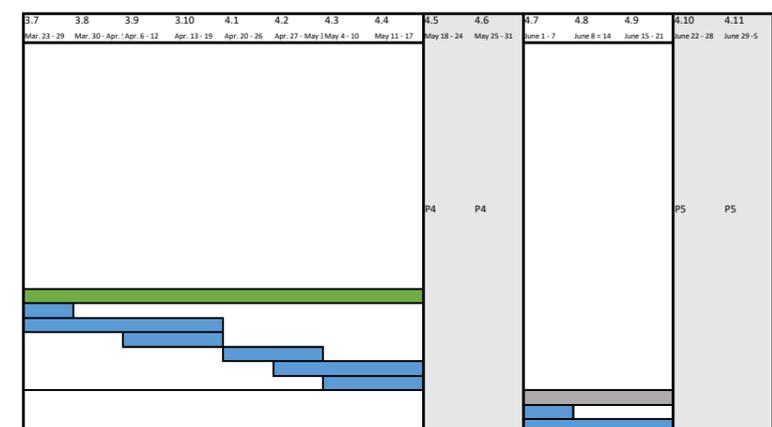
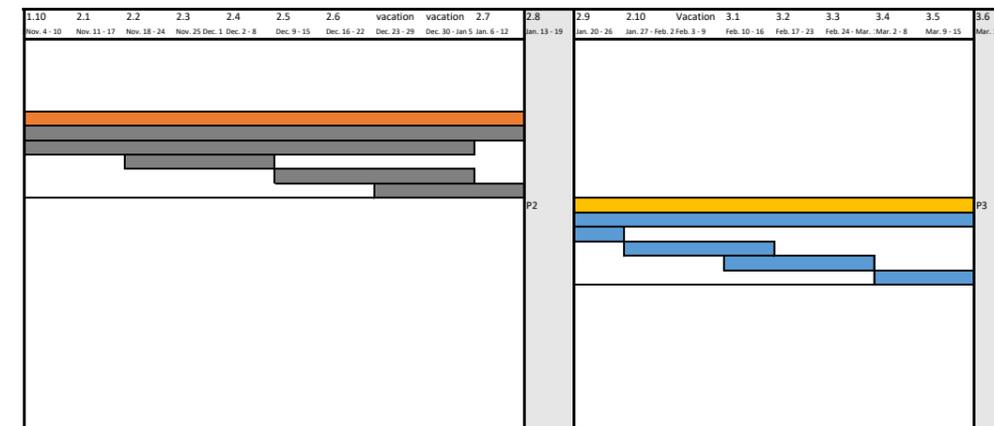
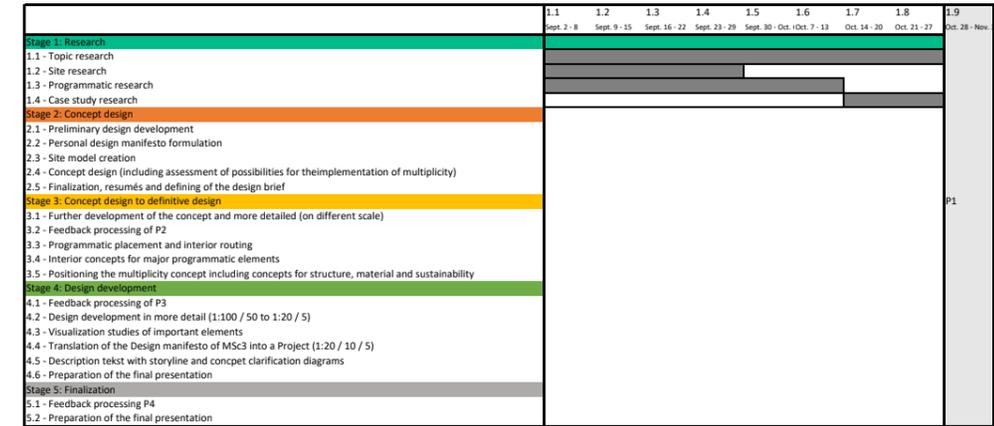
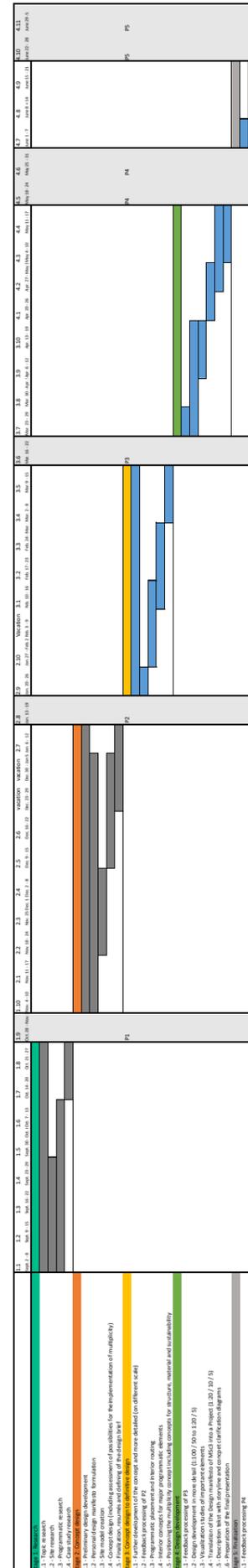
Therefore, one could see this graduation studio as a relevant interpretation of society, wherein the personal overarching topic acts as the habits that people are interested in living out currently. The Master track Public Building gives (like the other master tracks) handholds to interpret and react to the current state of society.

All master tracks together (AUBS) enable us to interpret society as a team, and create a built environment which reflects this society and reacts to its needs.

In the larger framework, this graduation projects adds to the base of available knowledge about the specific building, a public condenser. This building form becomes more and more important, and it is therefore relevant to gather information about these types of building.

On top of that, the graduation project can serve as a case study on how one can react to pressing issues. One of these issues is multiplicity, which is another key issue of this graduation project.

All in all, this graduation project adds to the available knowledge on several levels. Hopefully the graduation project also showcases a new and/or interesting way to react to some of the issues.



The main goals I want to achieve are the creation of the design, in the timeframe that I have provided on the previous page. Yet, I also have more general goals that I want to achieve with the design, concerning the final product of the design.

The main goal I want to achieve by the end of the course is having create a building that is able to successfully achieve my chosen overarching theme, of actively helping people live the lifestyle of “a healthy mind in a healthy body”.

On top of that, I want to have created this design is such a way that my ideas about multiplicity are well integrated into the design. Less singularity in use and transformability. But I especially want to have created such a good addition to the neighbourhood (on a cultural level) that the building (complex) gains resilience. That people would naturally think about how to re-use the building instead of demolish it once its lifetime is over.

I am also looking to create a building which is, in a sense, in harmony with its context. With this I mean that the building complex works with the site on a way that seems natural, in a sense as if the complex has always been on the site or was always supposed to be on the site.

Lastly, as a personal goal (not directly connected to the design), I am aiming to finish this course with a grade which would allow me to graduate Cum Laude. I have graduated my bachelor with Cum Laude, and am currently also in a position where this would be possible.

The Design Manifesto chapter includes the development of the designmanifesto, as well as the latest manifesto to date. This development of the manifesto also showcases the manifestos created before the choice of a specific site was made.

Each manifesto will be showcased, along with a short description of the manifesto. This description will introduce the ideas behind the manifesto, as well as what the manifesto tries to showcase with the different parts.

The development of the manifesto-series is also discussed next to each individual design manifesto. Therefore it is possible to see how the manifesto developed, and what the key triggers were for the different developments and changes made in the manifesto.

The design manifesto with the black page is the final manifesto. On the black page there is also included a short explanation of the design manifesto itself.

Design manifesto Copenhagen Untitled



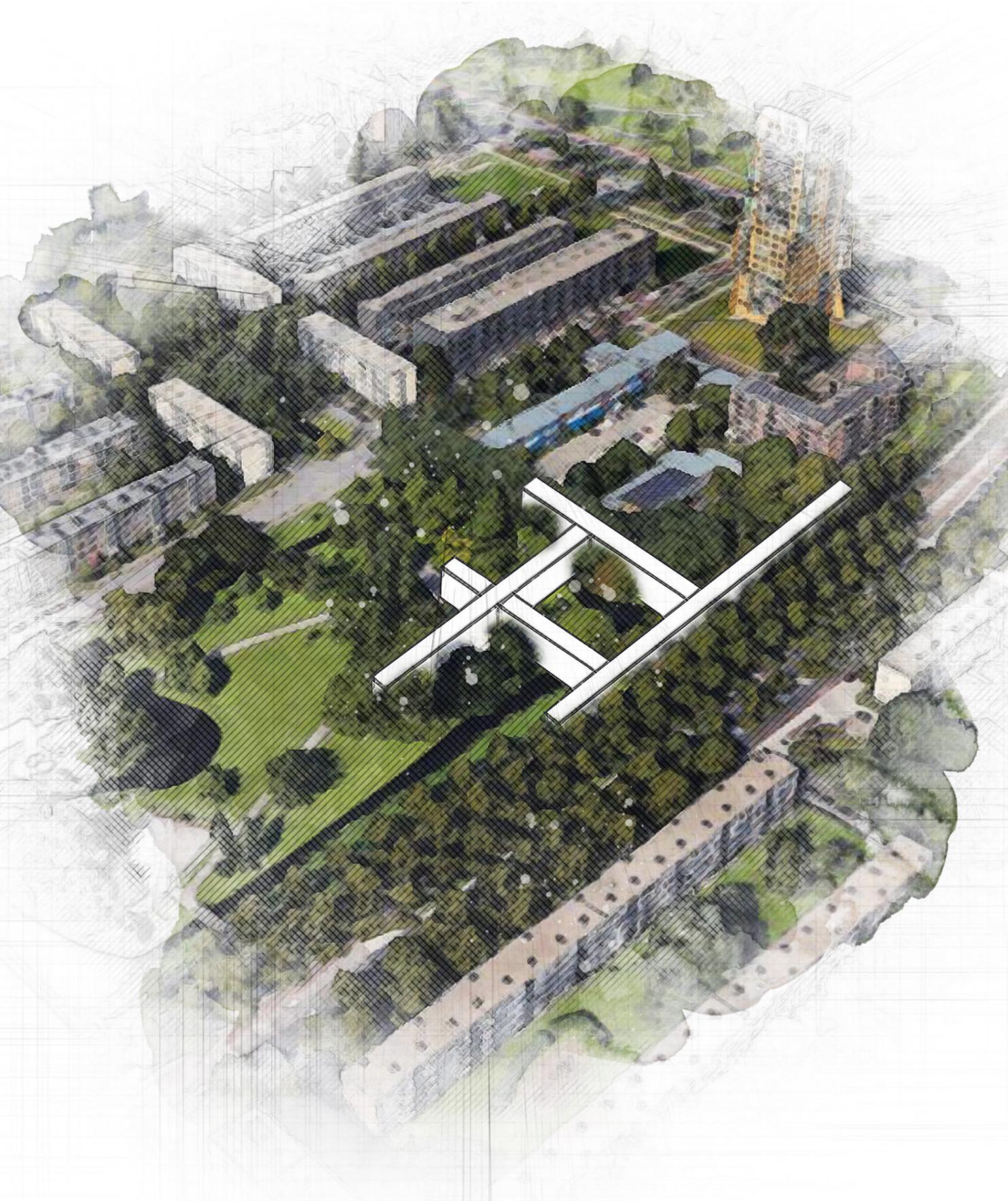
Please note that this manifesto was created as a group manifesto. Even though there was deliberation between the group members, this manifesto represents all of our communal ideas about the site in Copenhagen.

This initial design manifesto for the site in Copenhagen was triggered by the “designed” nature of the city. During the visit to Copenhagen, we found it quite outstanding that most of the entire city was designed into the smallest detail. On top of this, the site was currently mainly designed for a singular group of people: children.

This is also what is addressed in this design manifesto. The collage showcases the “designed” nature of the city, as well as the agegroup it is designed for. On top of this, the manifesto addresses some different innovations of the design of the city, as a meandering connection and a way to change the standard way of viewing a facade. These elements can also be part of the design of the site.

Design manifesto The Hague

“Space Cather”



The initial Design manifesto for The Hague consisted of two parts. Both the Space Catcher, and Space Catchers manifesto should be seen separately from each other. They both showcase a very similar idea, expressed in a different way. The reason for the creation of two manifesto's was to see how the impact of the manifesto would change, depending on the way it was showcased.

The Space Catcher manifesto was triggered by the relative “emptiness” of the site in The Hague. Upon visiting, the site felt like it had an overabundance of space which was not very well defined. There were merely 2 of 3 well defined spaces on the site, and the rest of the space simply felt like it was residual space.

The idea of the Space Catcher manifesto was to define this residual space with the use of the structure of the building. In this, the building could surround and divide the space of the site to allow a stronger programmatic division in order to further the usage of the space.

In this manifesto, the interaction between building and site is also very important and prevalent. In the case of the Space Catcher manifesto, the structure is superimposed on the site (in the style of the manifesto of Rem Koolhaas “Exodus”, London¹). This is done to further accentuate the act of superimposition.

Design manifesto The Hague “Space Catchers”



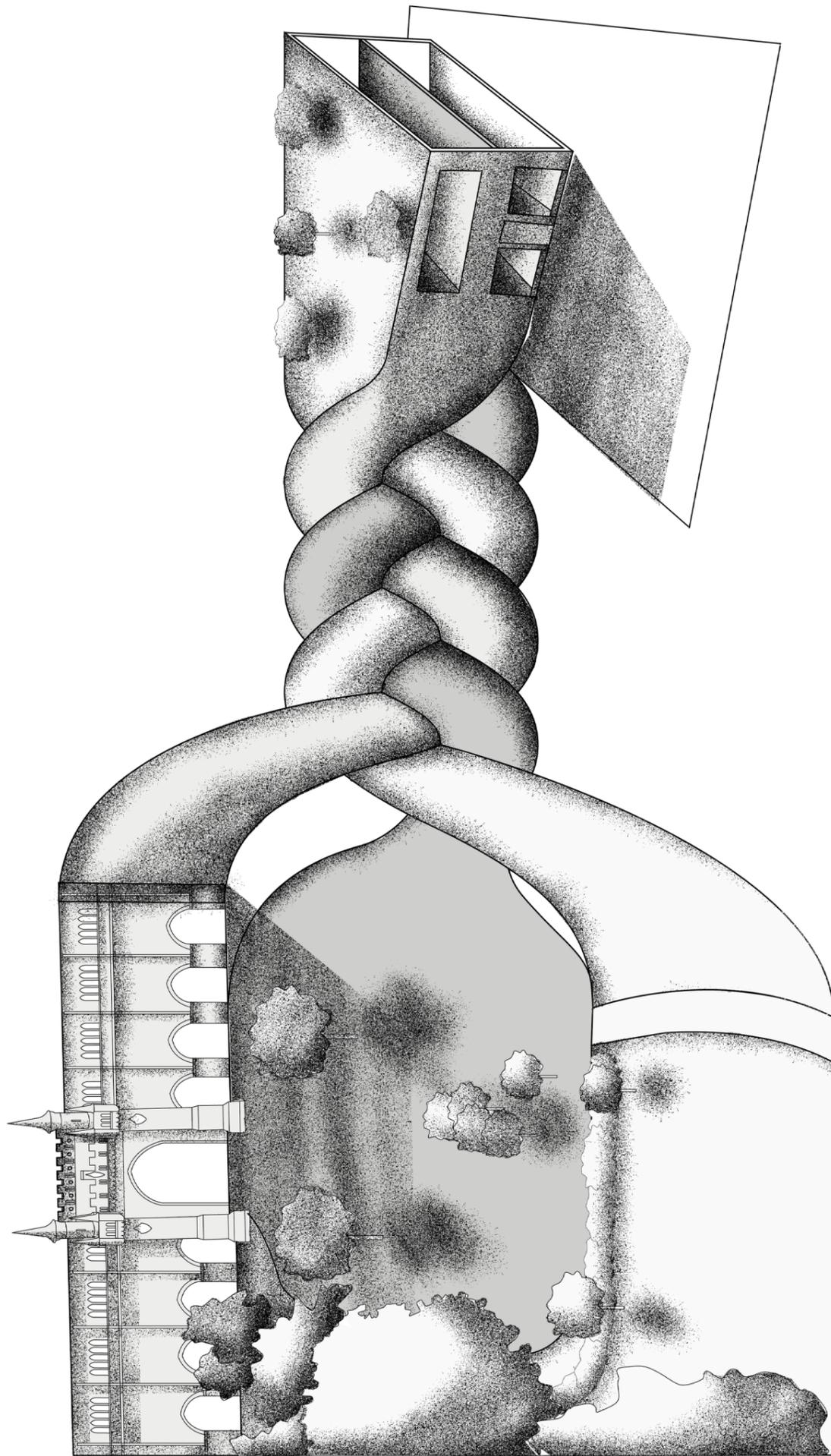
The Space Catchers manifesto is another way of visualising the ideas showcased in the Space Catcher manifesto. The basic principle of the manifesto is the same: the creation and defining of spaces using architecture.

Yet, the focus of this manifesto is slightly different from its counterpart. Where the Space Catcher manifesto focusses on the idea of the superimposition of architecture on the landscape, this manifesto focusses much more on the spaces that are created with this intervention. The Space Catchers manifesto focusses on the idea of framing and creating “unique” spaces that have an unexpected relation with the site.

In order to showcase this relation, the Space Catchers manifesto is created by superimposing existing buildings onto the site, instead of an anonymous volume. By using this technique, the unexpected spaces that are created in these projects can be focussed on, instead of the shape of the interventions themselves.

Interweaving of layers

Fabrice Meyer - 4431286



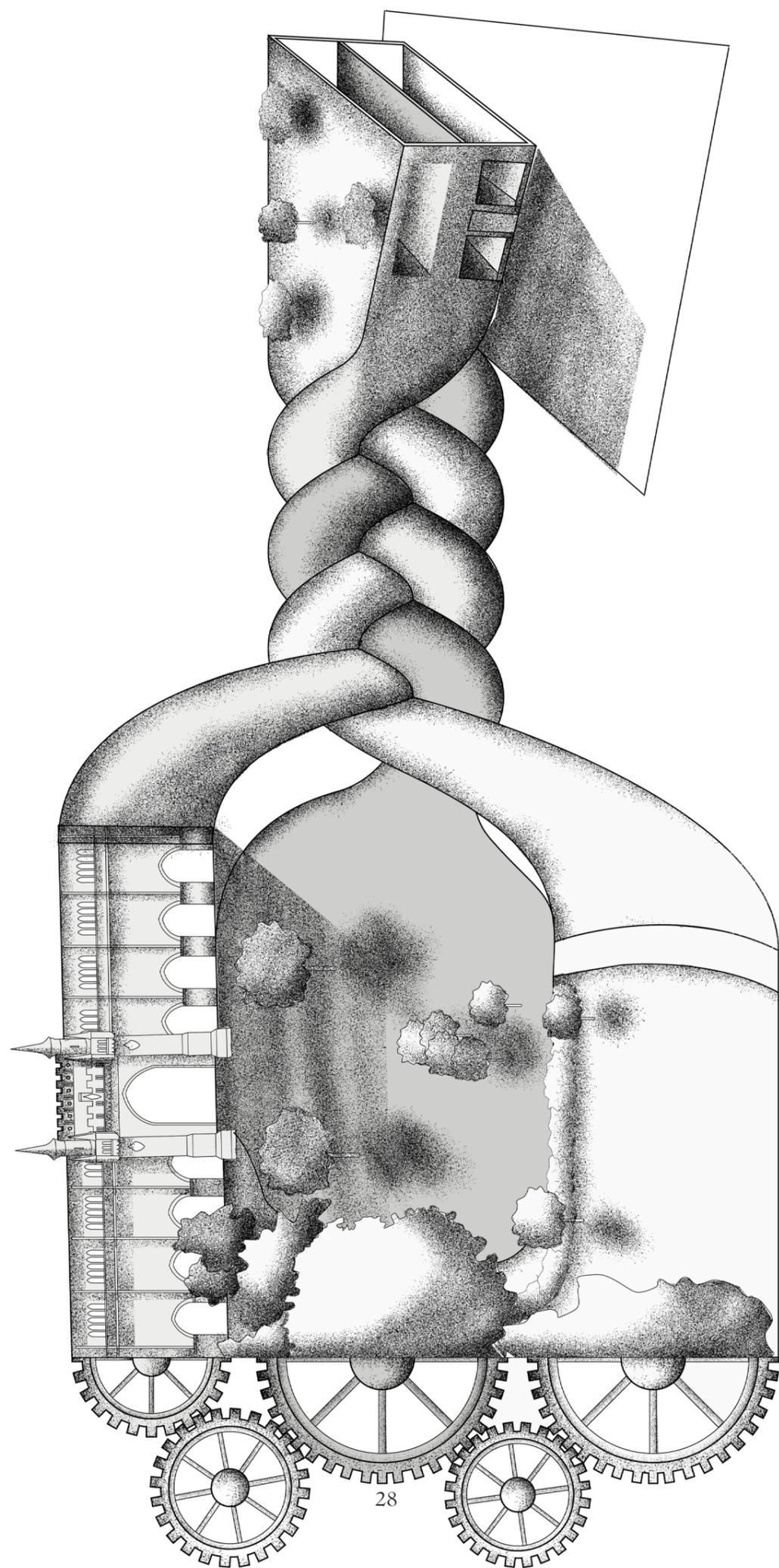
This design manifesto was triggered by the previously created design manifesto for Copenhagen. Especially the idea to change the usage of the facade, coupled with the functionality of the wall was inspiring for this manifesto. The main idea of this manifesto is the usage of different layers of the site, in order to create a building that is inseparably connected to the specific site.

Hereby, the final project that is created will be a project similar to projects like the APM building by BIG², or the Super Market Sanya Lake Park building by NL architects³, where the line between architecture and landscape architecture is blurred. The building hereby forms a sort of hybrid that influences both architecture, as well as landscape architecture (and a bit of urban design).

This Interweaving of layers manifesto is created by a self-made drawing. This drawing is in the style of a sort of pop-culture drawing, as was the case for the manifestos created by archigram like The Walking City⁴. The reason for this way of showcasing the manifesto is because the possibilities of a drawing are almost endless. There is no limitation of used pictures or found shapes. By self drawing this manifesto (rather than creating a collage), it was possible to showcase the principle of interweaving layers very clearly.

Interweaving of layers

Fabrice Meyer - 4431286



Continuing on the manifesto of interweaving of layers, the idea was to strengthen the message of the image, whilst adding another layer of meaning into the manifesto. The added cogs (on the left of the building) symbolise the interworkings between the different layers. They showcase that all layers work together in order to create the specific site (in this case of the Skydebanehaven).

Simultaneously, the cogs showcase the idea of the interconnectedness of the layers of the site. This sets the manifesto apart from idea's as used by BIG and NL architects. Both firms usually discriminate a couple of elements from the site. Then they add these elements up and change them, and eventually place them back into the site.

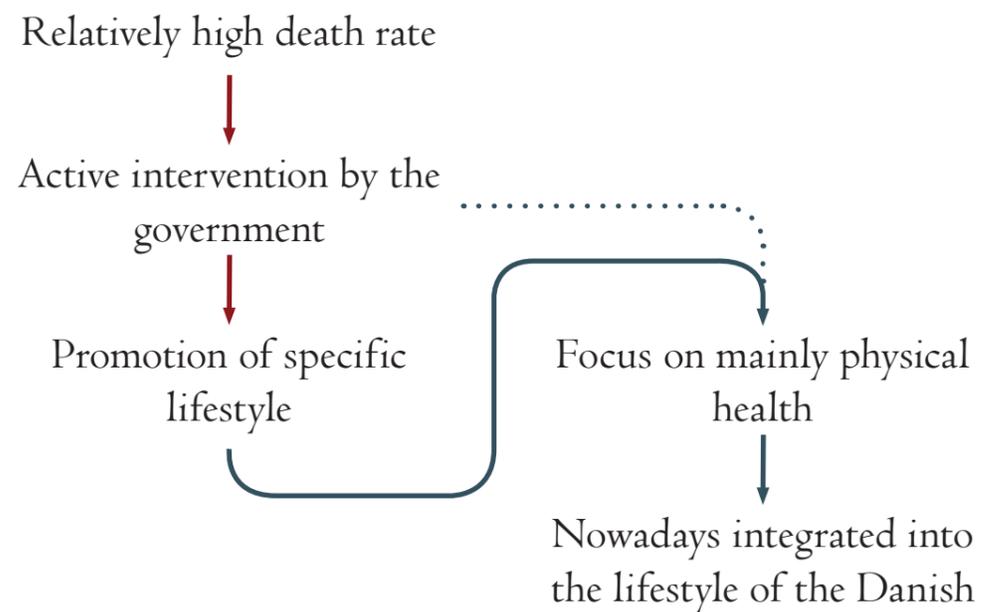
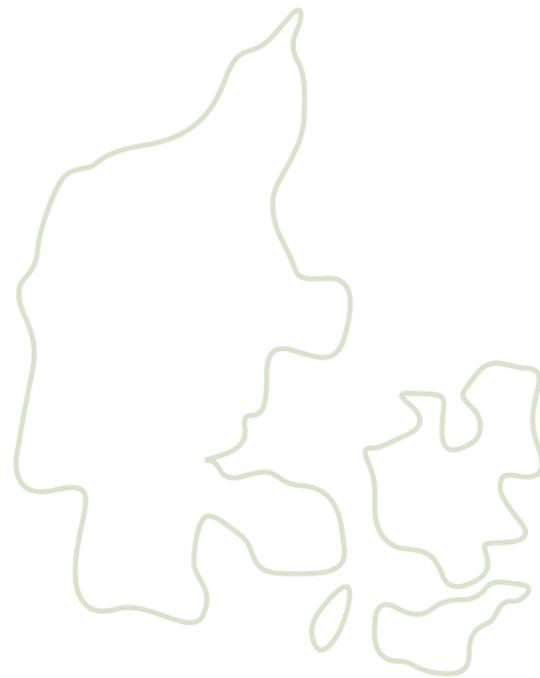
Yet, this design manifesto emphasizes the complexity of the site itself. If one were to take a layer out of its context and then change it, the entire site would not work together anymore. In a sense, the manifesto reaches back to a written manifesto by Robert Venturi⁵, in which he argues to embrace the complexity of the site. By embracing the complexity of the site, and therefore trying to change and interweave the layers without discriminating them from their other layers, the created project can also seamlessly embrace the complexity of the site.

Therefore, this design manifesto is much more a manifesto about a way of designing and treating the existing site, than a manifesto that focusses on which elements to use from the site.

Part of the assignment of this Public Building Graduation studio is the creation of the Design Brief. The starting point was a design brief of a public condenser, which has 3.400 to 4.400 m² program. This program was further divided into 8 categories: Arrival, Games, Pulse, Zen, Performance, Think, Health, Administration (and car park facilities).

In order to discuss the personalised design brief, it is important to firstly discuss the general topic chosen for my Public Condenser. Therefore, this specific part of the research is included in this chapter (instead of in chapter D 1). After this thematic analysis, the actual personalised design brief is given.

Thematic research



As analysed by the Nordic Medico-Statistical Committee (2017), the death rates of Danish people are relatively higher than the death rate of people in other Nordic countries. The same analysis also showcases that people in Denmark smoke more, purchase more alcohol and have a shorter life expectancy than citizens of other Nordic countries.

That Denmark has had a lacking progress in longevity relative to other Nordic and western countries, has been the case for about 50 years. This has not gone unnoticed. As Vallgård (2001) notes, this has prompted the Danish government to actively intervene in order to try and increase the awareness for healthy living. The lifestyle of the Danish people is the most important factor for this healthy living, according to the Danish Ministry of Health (Sundheds Aeldreministeriet, 2002).

In the report of the Danish Ministry of Health (Sundheds Aeldreministeriet, 2002) the government address clear goals in order to promote, and with that change, the lifestyle of the Danish people. There is a focus in this on physical health. The Danish government also strongly focusses on the idea that this “healthy life” is something that has to be achieved together. With this, they refer not only to a relationship between the government and the people, but also to a communal effort of the citizens.

Because of this active intervention of the government, the health of the Danish people has strongly improved. The health of the Danish people, as indicated by the OECD Better Life index (2020), is currently rated at a 7,9. With this grade, which includes life expectancy as well as “self-reported health”, Denmark ranks at place 19. This is 7 places lower than the Netherlands, yet still a respectable grading.

Yet, the intervention of the government has lead to the fact that “healthy living” has become a part of the common lifestyle of the Danish people, as noted by the Research group 5 (2019).

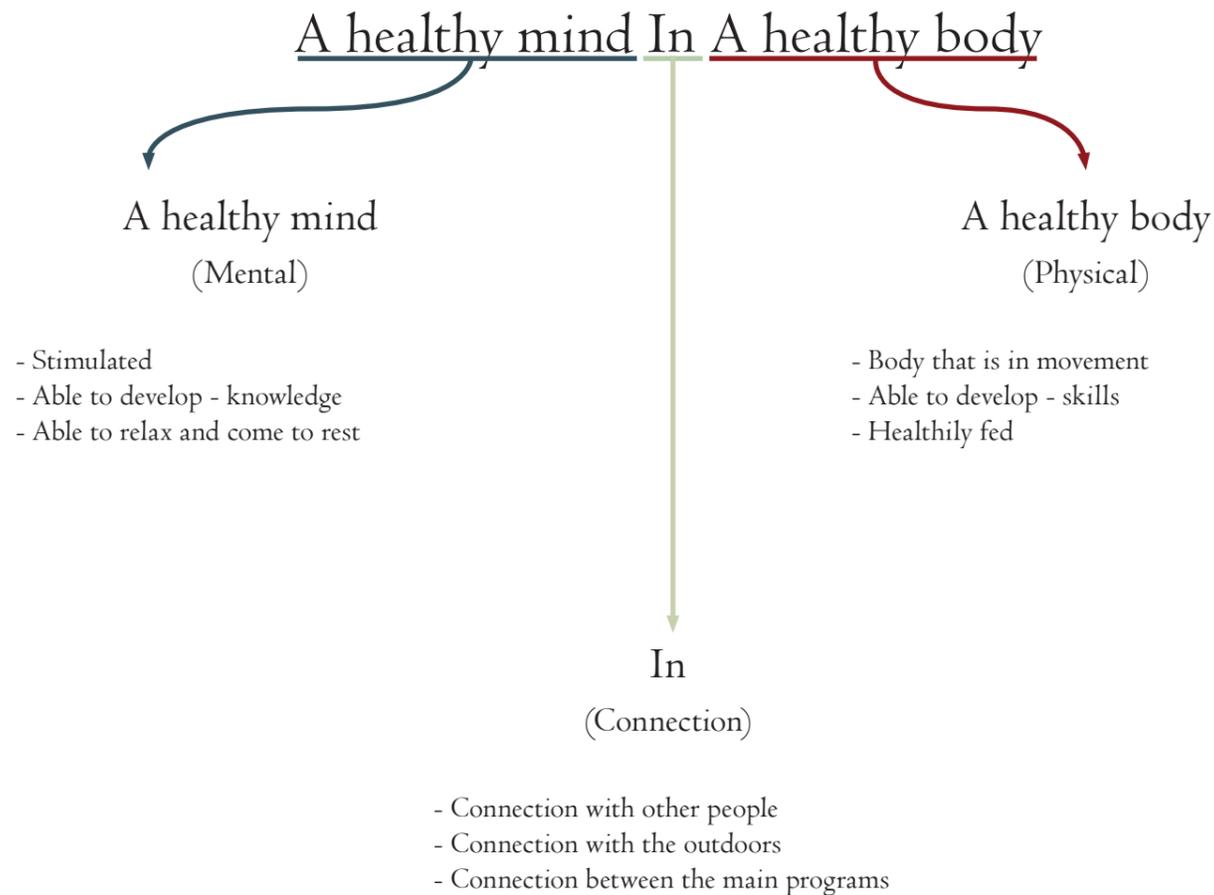
Oecdbetterlifeindex.org. (2020). OECD Better Life Index. Accessed on 03 January, 2020. From: <http://www.oecdbetterlifeindex.org/topics/health/>

Research group 5. (2019). *People*. Not officially published: part of the PI.

Nordic Medico-Statistical Committee. (2017). *Helsestatistik for de nordiske lande*. København: NOMESCO.

Sundhedsministeriet. (2002). *Sund hele livet*. Sundhedsministeriet. Accessed on 22 November, 2019. From: <http://www.sum.dk/Aktuelt/Publikationer/~media/F7BABB17699E42B4A11623E137D73D0C.ashx>

Vallgård, S. (December 01, 2001). *Governing people's lives*. European Journal of Public Health, 11, 4, 386-392.



This focus on healthy living is also the focus of my personal public condenser. As seen before, it is a very relevant topic which is part of the lifestyle of the Danish people, which the government promotes and which Denmark thinks is important and still should/could be improved. It is also a subject that should be achieved together, and is therefore very well suited to a public condenser. On top of that, in a public condenser it is possible to let the people using the building/complex inspire others in order to make it a more effective building in terms of promoting the healthy lifestyle.

Even though the Danish government is very active in the promotion of this healthy lifestyle, the report of the Danish Ministry of Health (Sundheds Aeldreministeriet, 2002) showcases that there is a very strong focus on the physical health of the people. Mental health is only mentioned once in the entire report, and concerns only the absence or prevention of mental sickness.

Yet, there is scientific evidence that a good mental health in terms of capacity, and a good physical health can stimulate each other. For instance as showcased in the research of Esteban-Cornejo, et al. (2014), there is a scientific correlation between the cardiovascular capacity of children and their respective academical performance. Meaning, that children that were 'fitter' or more physically active were generally able to perform better in academical cognitive tasks.

Since this research is only one of many, an evenly divided focus on physical and mental health (in terms of a stimulated and active mind) is used in my personal public condenser project. Therefore, the chosen overarching theme for the public condenser is "A healthy mind in a healthy body".

Even though the "in" part in this theme is necessary for a grammatically structural sentence, I think it is also integral to the idea itself. It showcases a connection, which is important outside of grammatical terminology. It showcases the necessary connection in order to inspire other people using the public condenser project (as previously discussed). It also showcases the connection with the connection between the programs which can stimulate each other, as seen previously.

Lastly, it stands for the connection with the outdoors. This connection, as again noted by research group 5 (2019), is another crucial part of the way of living for Danish people.

Esteban-Cornejo, I., Tejero-González, C. M., Martínez-Gómez, D., del-Campo, J., González-Galo, A., Padilla-Moledo, C., Sallis, J. F., ... Veiga, O. L. (2014). Independent and Combined Influence of the Components of Physical Fitness on Academic Performance in Youth. *The Journal of Pediatrics*, 165, 2, 306.

Research group 5. (2019). *People*. Not officially published: part of the PI.

Sundhedsministeriet. (2002). *Sund hele livet*. Sundhedsministeriet. Accessed on 22 November, 2019. From: <http://www.sum.dk/Aktuelt/Publikationer/~media/F7BABB17699E42B4A11623E137D73D0C.ashx>

Personal design brief

I. A healthy mind

I.1	Exposition room	325 m ²
	I.1.1 Exposition storage	50 m ²
I.2	Library	650 m ²
	I.2.1 Study Rooms	80 m ²
I.3	Multifunctional gym room	225 m ²
	I.3.1 Changing room	60 m ²
	I.3.2 Storage room	25 m ²
I.4	Technical room	60 m ²
I.5	Sanitation room	50 m ²
I.6	Outdoor auditorium	600 m ²
		+ 1525 m ²

2. A healthy body

2.1	Entrance hall	100 m ²
2.2	Multifunctional gym room	450 m ²
	2.2.1 Storage room	25 m ²
	2.2.2 Changing room	100 m ²
	2.2.3 Tribune	100 m ²
2.3	Multifunctional gym rooms (Multiple layouts/sizes possible)	150 m ²
	2.3.1 Changing room	60 m ²
	2.3.2 Storage	60 m ²
2.4	Gym	500 m ²
	2.4.1 Changing room	60 m ²
2.5	Technical room	30 m ²
2.6	Sanitation room	50 m ²
2.7	Restaurant/café	150 m ²
	2.7.1 Kitchen	75 m ²
2.7	Outdoor bike parking	75 m ² + 1985 m ²

$$5025 \text{ m}^2 \text{ Total Program} + 850 \text{ m}^2 \text{ Total Circulation space} = 5875 \text{ m}^2 \text{ Gross area}$$

3. Supporting functions

3.1	Entrance hall	200 m ²
	3.1.1 Ticket counter	20 m ²
3.2	Pharmacy	250 m ²
	3.2.1 Staff room	75 m ²
3.3	Meeting space	80 m ²
3.4	Clinics (doctor's practice)	350 m ²
	3.4.1 Sanitation room	40 m ²
3.5	Administration	350 m ²
	3.5.1 Sanitation room	40 m ²
3.6	Technical room	50 m ²
3.7	Sanitation room	60 m ²
3.8	Outdoor bike parking	75 m ²
		+ 1515 m ²

N.B.
500 m² of the circulation space can be used as a Sunday market and additional play space

The chapter of the process documentation contains the individual research book, as well as the design journal. Therefore, this chapter is further divided into sub-chapters.

The individual research sub-chapter focusses on the site and thematic research performed for this design assignment. It contains the research conclusions from PI that were used and applied in the design. It hereby also reflects on the 4 main research themes that were covered in the period leading up to PI.

The used case-studies that were part of PI are also included in this part of the research.

The design journal sub-chapter focusses on the progress of the design on a weekly basis. In order to give a critical and concise overview of the advancements, not everything that is done in these weeks is showcased. Merely the most important advancements per week, as well as the general focus of the design progress of that week are showcased in this sub-chapter.

I. A healthy mind

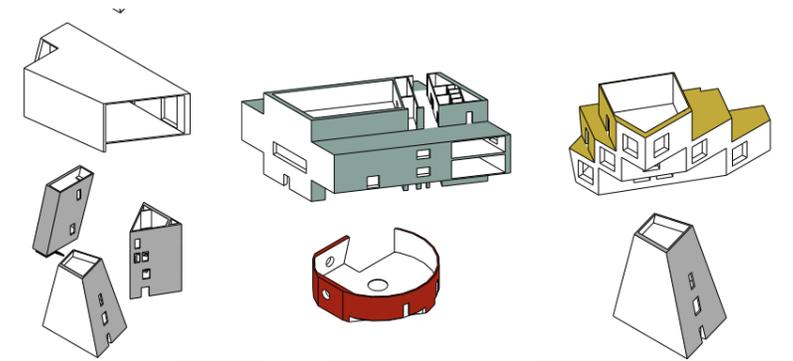
2. A healthy body

3. Supporting functions

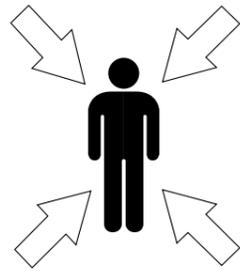
Three-way split of the program

MVRDV
KU.BE

Images from: Group I
PI Case Study

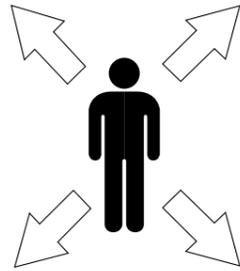


I. A healthy mind



- More introverted functions
- Usually require or prefer more silence/concentration

2. A healthy body



- More extroverted functions
- Usually require or prefer more group activities, which rely less on silence/concentration

3. Supporting functions

- Program that supports (and facilitates) the working of the other programs



Healthcare
(pharmacy, doctors rooms, etc.)

Three-way split of the program

As established in the personalised design brief, there are 2 main parts of the program for my personal public condenser. The Healthy mind part of the program, and the Healthy body part of the program. Both parts of the program have very specific goals and (because of the different functions) different conditions to work. The Healthy mind part consists of more introvert functions, which rely more on contemplation and concentration. The Healthy body part consists of more extrovert functions, which rely more on physical activity and teamwork/groupwork.

This difference in conditions for functions to work was also an important starting point for the KUBE design by MVRDV. These different prerequisites were used in order to separate the different functions, in order to be able to design spaces that allow the program to work optimally.

In a similar fashion, this inspired the split of the two parts of the program in this public condenser project.

In order to make the functions work together, there are also supporting functions in this public condenser. These are mainly functions as administration, which are necessary for all the different parties to make the complex work.

Yet, more importantly, in order to allow the people to develop themselves further mentally and physically, the supporting functions are also healthcare oriented. Being physically and mentally healthy is a prerequisite in order to develop oneself further. So in order to get to that point, the supporting functions building allows people to fix what is broken or not all right with/in them.

I. A healthy mind

2. A healthy body

3. Supporting functions

Three-way split of the program

Steven Holl Architects
Shanghai cultural complex

Images from: dezeen.com
Retrieved 4 January 2020



The addition of the third part of the three-way split of the program was mainly inspired by a recently announced cultural center by Steven Holl Architects. In this project they combine a cultural center with a healthcare center in order to attempt to create a successful public condenser that focuses not only on the cultural aspects.

Even though it was not an inspiration for the design, the architects also decided to separate both functions by placing them in separate clusters, while combining both again via a landscape intervention.

The program of this project consists of a pharmacy, medical consultation and examination rooms, an education centre and a nursery. This program is placed alongside a library and an exhibition room (among others).

This project covers much of the program that is used in my own design, yet it neglects the healthy body part of my overarching theme. For the other functions it is a great inspiration though.

OMA
School of Science and Sports, Brighton

Images from: dezeen.com
Retrieved 15 December 2019



I. A healthy mind

2. A healthy body

3. Supporting functions

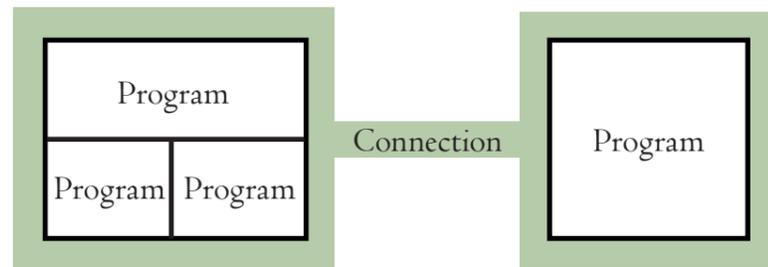
Three-way split of the program



This design of OMA combines the ideas of physical fitness with mental fitness. Different sports facilities for different activities, are combined with the idea of learning within the same building. Even though OMA has decided to combine both parts of the program into a singular building, to me it is more about the idea of combining the physical and the mental.

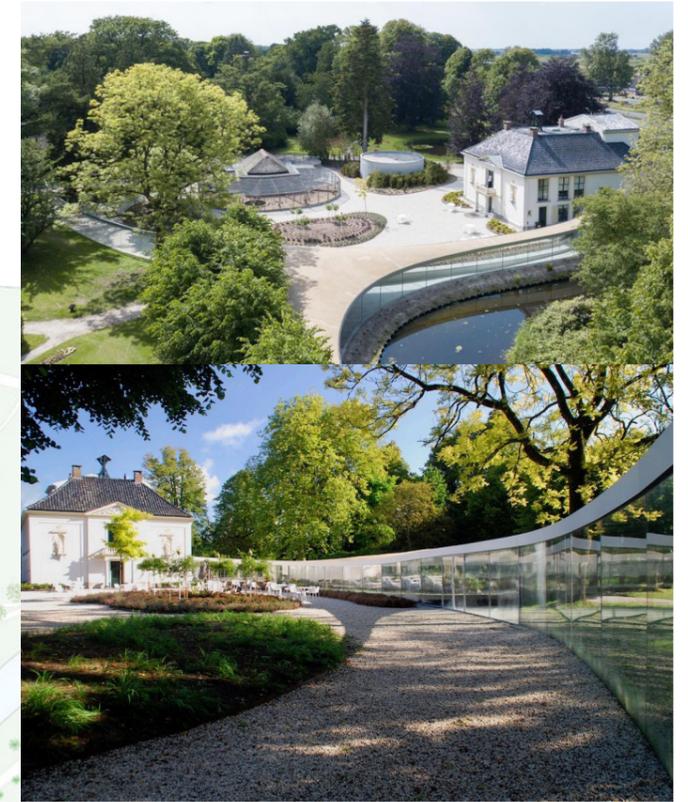
In a sense, OMA is catering to both the development of a healthy mind, as well as to the development of a healthy body within this building. Even though the program does not take in account the medical side of the design, it is a very inspiring building program wise.

A healthy mind In A healthy body



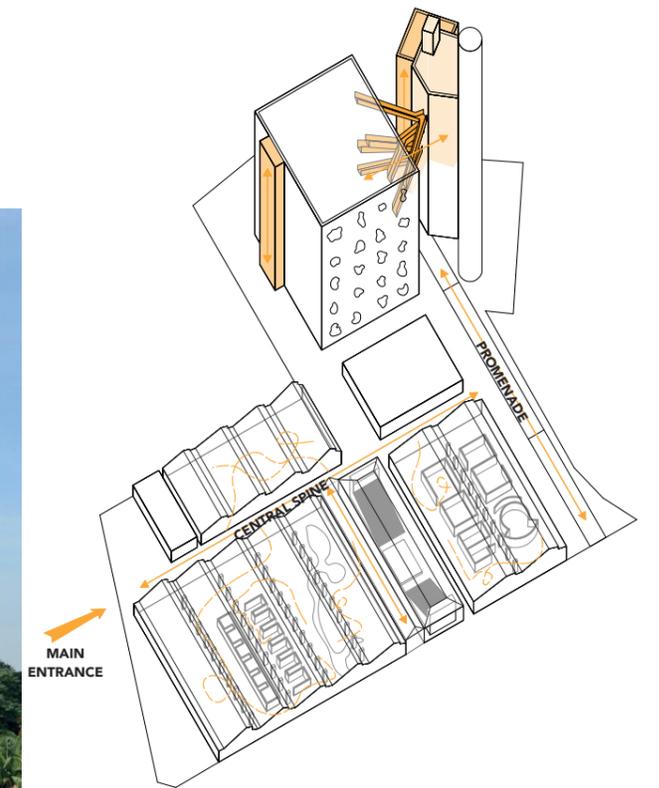
Studio Maks
Vijversburg

Images from: studiomaks.nl
Retrieved 4 December 2019



Lina Bo Bardi
SESC Pompéia

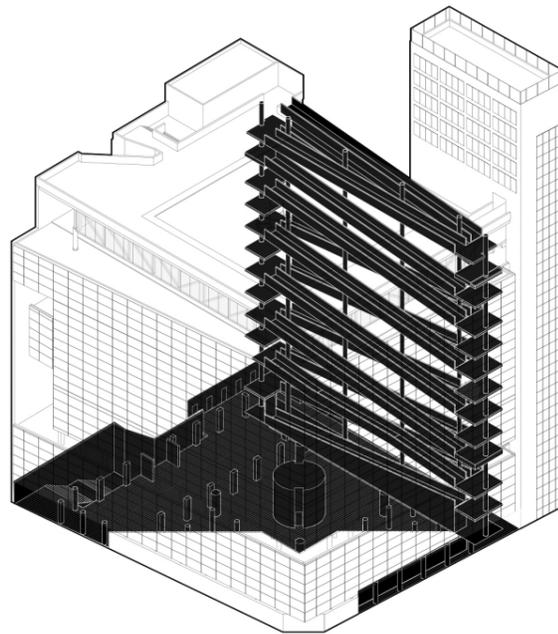
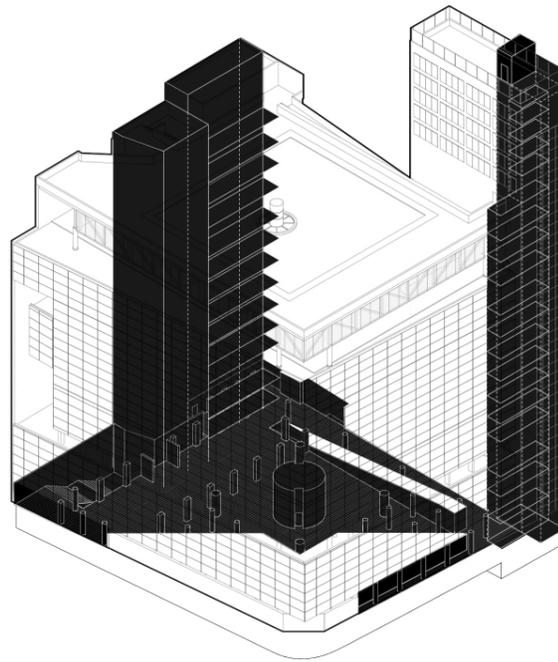
Images from: Group 5
PI Case Study



axonometry indicating the circulation in the complex
(exterior and interior circulation)

MMBB Arquitetos, Paulo Mendes da Rocha
SESC De Maio

Images from: Group 2
PI Case Study

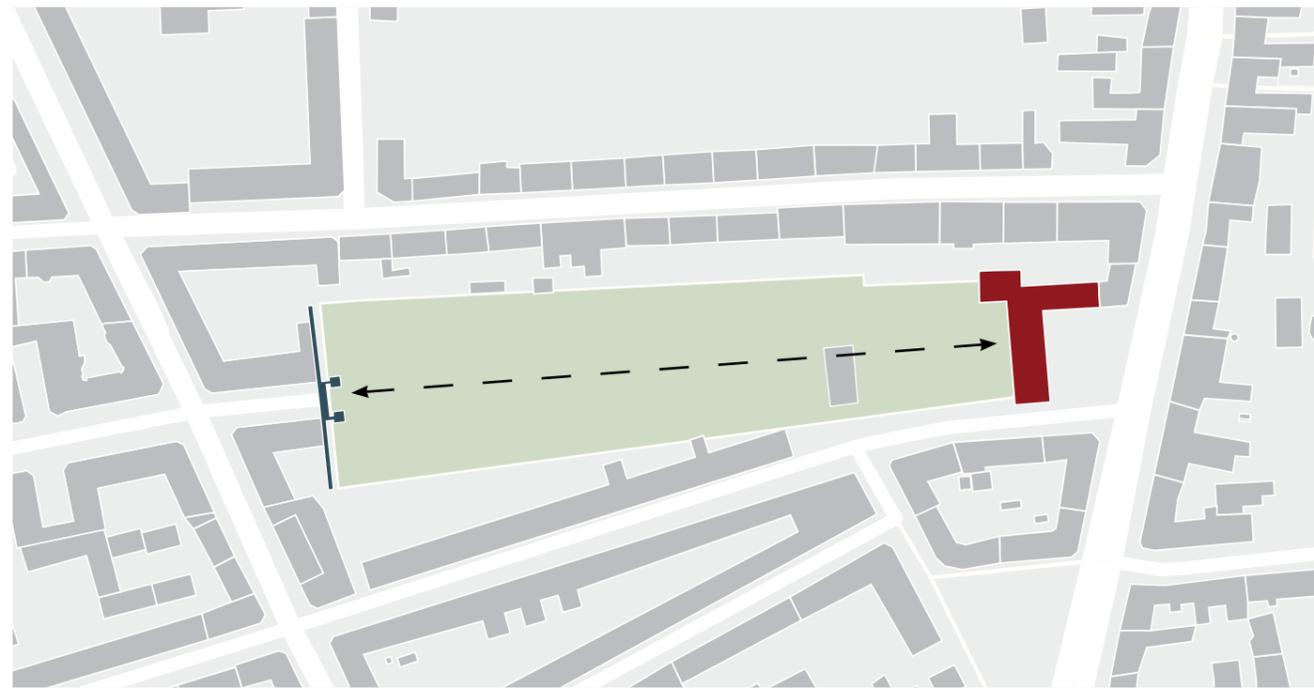


Since the “in” part of the overarching concept is treated as an integral part of the concept, the idea was to treat it similarly in the actual design to reflect this choice. As taken from the first two provided case studies, the idea is to make the “in” part of the building a component which has the right to stand on itself. By giving the connection part such an important role in the design, it also needs its own logic and rulesets in order to fulfill its function properly. On top of that, it needs to have a certain clarity (which it should also emit), in order to be recognised as its own entity.

This logic was based on a view of multiplicity, as showcased by the case study presented by group 2 during the PI presentations. In the SESC project De Maio, the architects used cores of circulation. By using specific cores of circulation, the rest of the floors have much more freedom for hosting program.

Similarly, in the project I am creating, the connections should be all in a single element. Since this element also needs to connect different clusters, it would be interesting to use the connection component to wrap around the different functions. In this way, it is possible to create an element that can connect all of the program, regardless of how the clusters are divided and placed on the specific site.

In this way, it would also be possible to shape the site with the way that the connection element is placed in the actual site.



- Historical entrance to the Skydebanehaven
- Currently non-active historical entrance to the Skydebanehaven
- ↔ Historical important axes

Map from: Group 2
P I - research



Map from: Group 2
P I - research



In the Skydebanehaven, there are two very important elements that make the site work from a historical perspective. The first is the “club building” of the Skydebanehaven, which was historically the first building in the vicinity. This building was the most original entrance to the site, which was used as a directional urban intervention. The direction of this building dictated the direction of the marksmanship from the Skydebanehaven (which was perpendicular to the building).

The second historically important building is the Wall of the Skydebanehaven. This wall was created in order to be able to continue the marksmanship on the Skydebanehaven even after other buildings were built near the site. Supposedly, it was meant to stop stray bullets from hitting people.

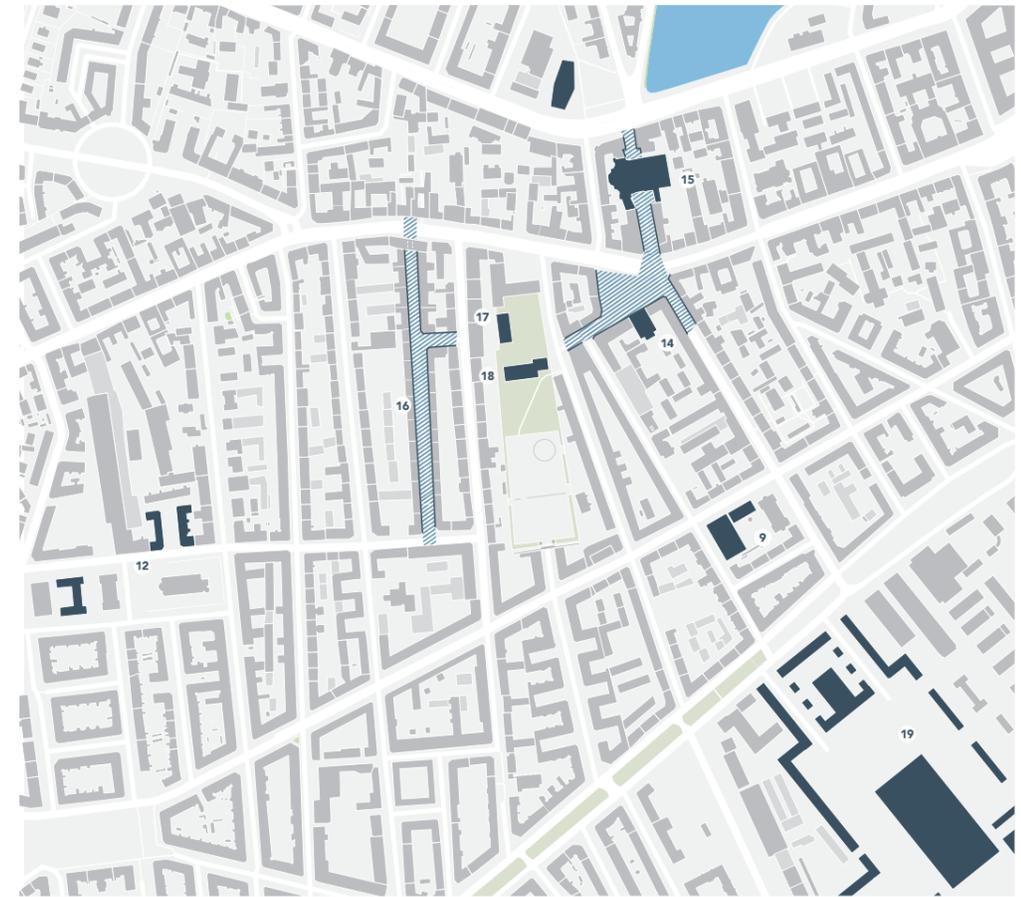
It is also a very important (and distinct) entrance to the site. Currently, it is the only entrance that is still in use.

In order to frame the Skydebanehaven again, it is important to also create a new second entrance to the site. Simultaneously, the axes that the Wall creates (by its positioning and its symmetry) is an important aspect to keep in mind in the creation of this new second entrance, since it will be the new reaction with the historical element.



- Buildings that currently block the historical Skydebanehaven
- - Historical frame of the Skydebanehaven

Map from: Group 2
P I - research



Map from: Group 2
P I - research



As noted by both City research groups, Copenhagen has kept on expanding and densifying for quite some time. And since the marksmanship on the Skydebanehaven was discontinued, this site has had a couple of additional buildings placed upon it. These additional buildings currently block the relationship between both old gates of the Skydebanehaven, whilst not creating a new gate. This means that the previously important axes (which is still very much present in the site) currently ends in nothing on the North site that is interesting or that interacts in some way or the other with this axes.

In the design, in order to react to this important axes, it is important for the design to claim a prominent spot on the North side of the site. Especially since the ambition is also to create a new “gate” building to the site from the North. In order to make this work, it will be necessary to demolish some of the buildings that were built later on the Skydebanehaven.

By doing this, the design can also simultaneously interact with both historical gates to the site, whilst acting as a new gate on its own.

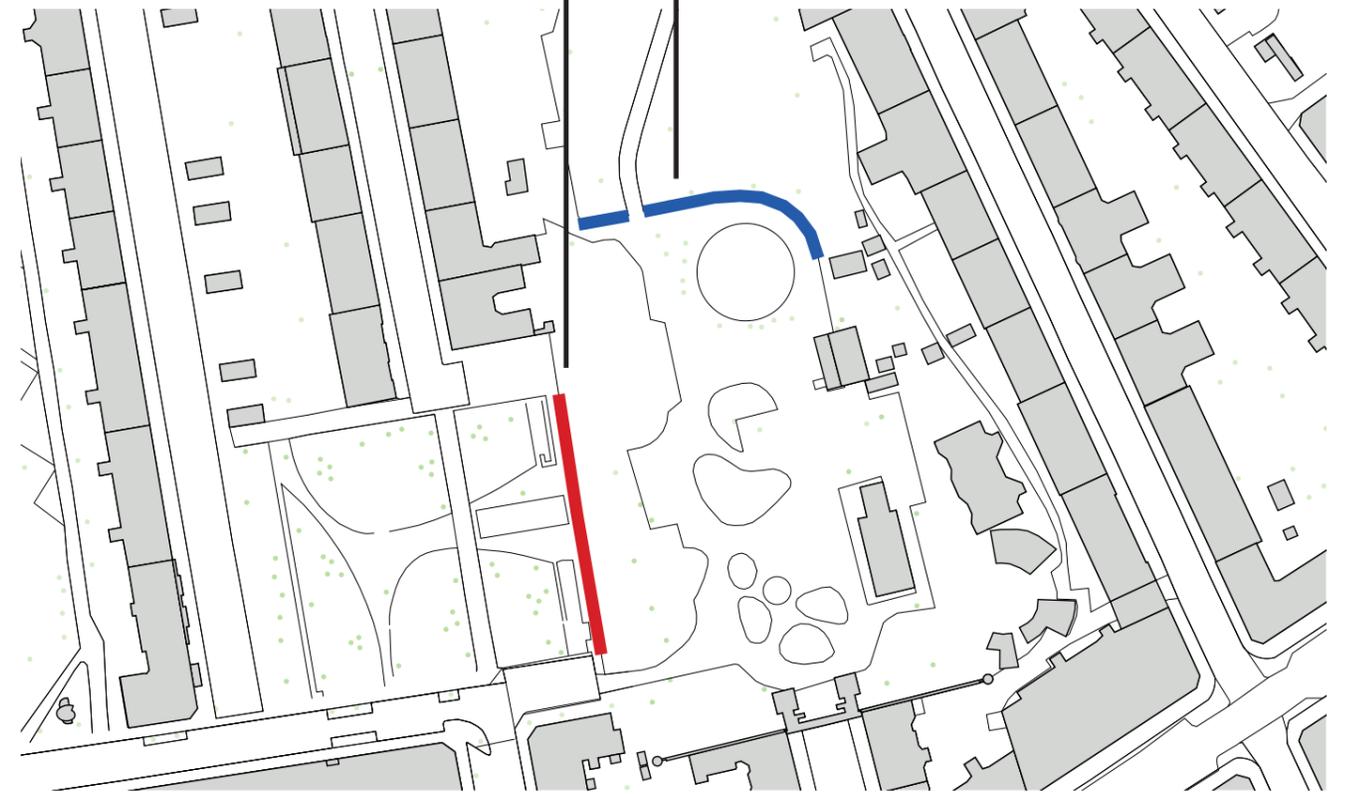


- Historical framing of the Skydebanehaven
- Less prominent historical framing of the Skydebanehaven

Hard border
Height difference and fence



Soft border
Plants and trees





In order to place the buildings on the Skydebanehaven, it is interesting to note that the Skydebanehaven was at one point a sort of courtyard block, before the park to the West of the Skydebanehaven was created in the late 20th century.

A couple of buildings were historically demolished, in order to create a bigger Skydebanehaven. Yet, when being in the Skydebanehaven, the division between both parks is so big, that it does not feel as an enlargement to the Skydebanehaven at all. This is not only due to a separating wall/gate and height difference, but also due to the complete difference in character between both parks.

Therefore, it is not negatively affecting the Skydebanehaven or the other park by placing a building back in this historical row. As long as the separation remains permeable, nothing changes in terms of the experience of the connectedness of the two parks.

In placing the new Northern gate, whilst still keeping the historical one there is also a historical place where it would be logical to place a building. Historically, there was a small building (presumably a shooting cabin/tent) slightly further south of the Northern gate. This building had a respectable distance to the old Northern gate, whilst also being as far North as possible without losing the buildings on the eastern street next to it (which was never extended higher). This could be a logical place in order to place the new gate to the Skydebanehaven.

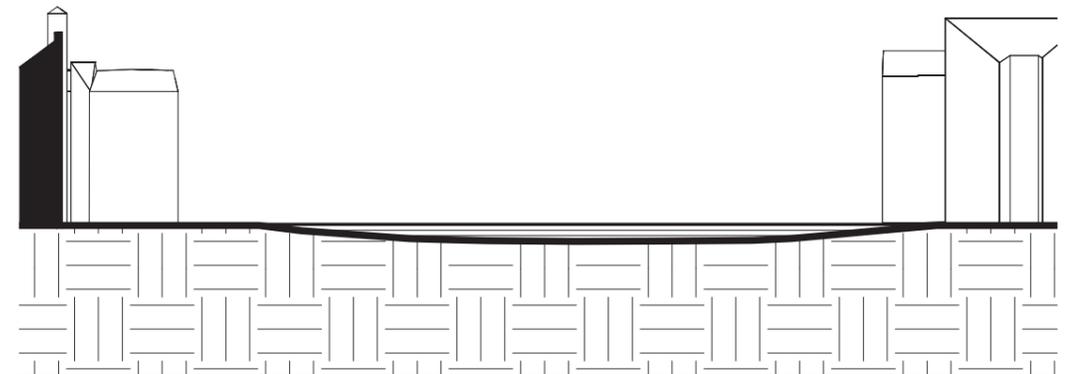
The placement of the specific clusters is also based on this principle. The healthcare building is a building which probably desires a more introverted character and less showcasing the people that come there. Therefore, I have chosen to place this building in line with the historical framework of the site on the West, next to the tranquil park.

The gate building in turn would be the most visited building, since people will go through it to come to the park as well as to use the building. Therefore, the healthy body building was chosen to become the new gate building.

The last building, the healthy mind building, would need to connect both buildings. Therefore it needed to be inbetween both functions. It is chosen to use this building to create the new border of the different characters of the Skydebanehaven itself. In doing so (and placing the functions underground), it was possible to still keep the introverted character of this cluster.



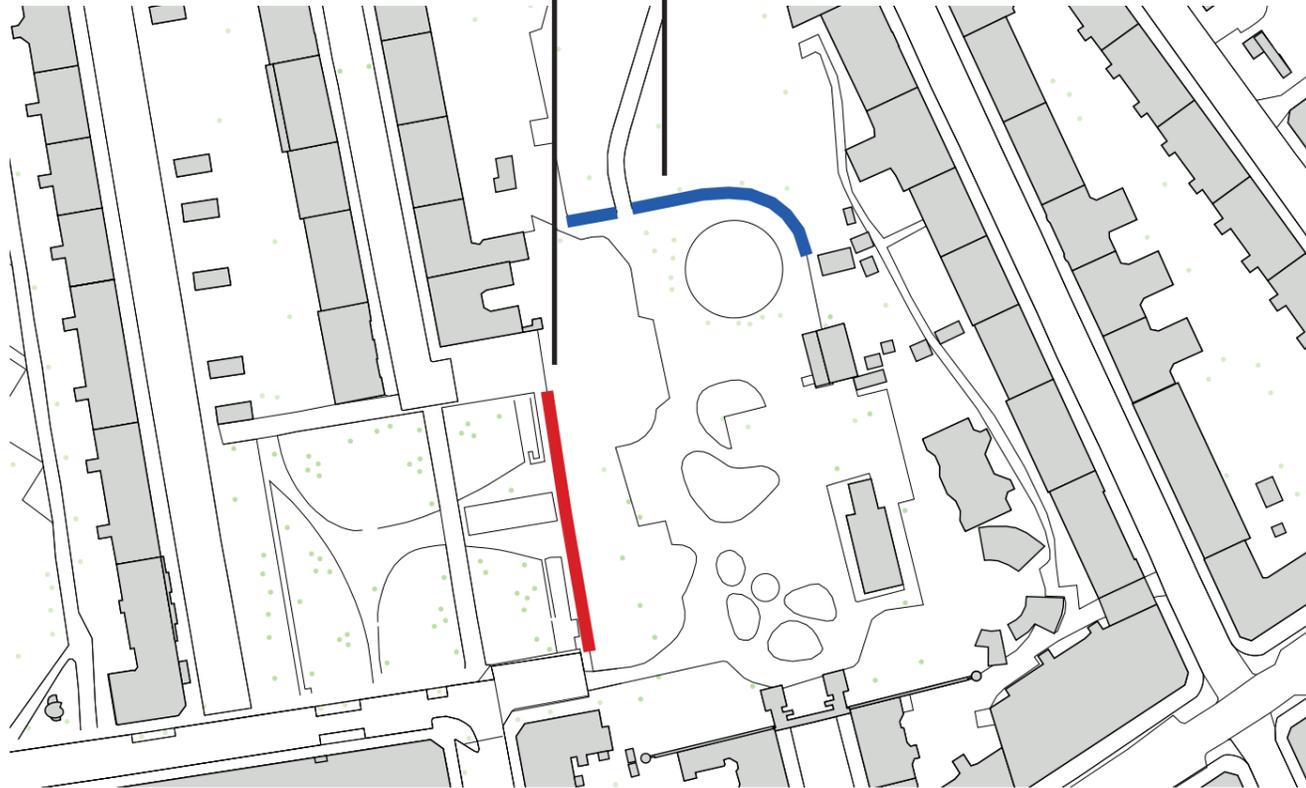
■ Ground height (up to 2 meters difference in the deepest point)



Hard border
Height difference and fence



Soft border
Plants and trees



As discussed previously, there is a height difference between the Skydebanehaven and the Otto Krabbes plaz. This height difference is quite remarkable, and goes up to two meters on its lowest point.

Rather than ignoring the height difference, or evening it out in the design, I think that it is a characteristic feature of the Skydebanehaven and that it could/should be used in the design itself.

In the design, this height difference can be used by deepening it out to a floor height, and therefore placing one or multiple functions “under ground level”, whilst actually using the natural sloping tendency of the site itself. In order to use this feature properly, more of the site has to be excavated. Still, it is a recognisable part of the Skydebanehaven which would then only be further accentuated.

NORD Architects
Sports center, Copenhagen

Images from: dezeen.com
Retrieved 14 December 2019



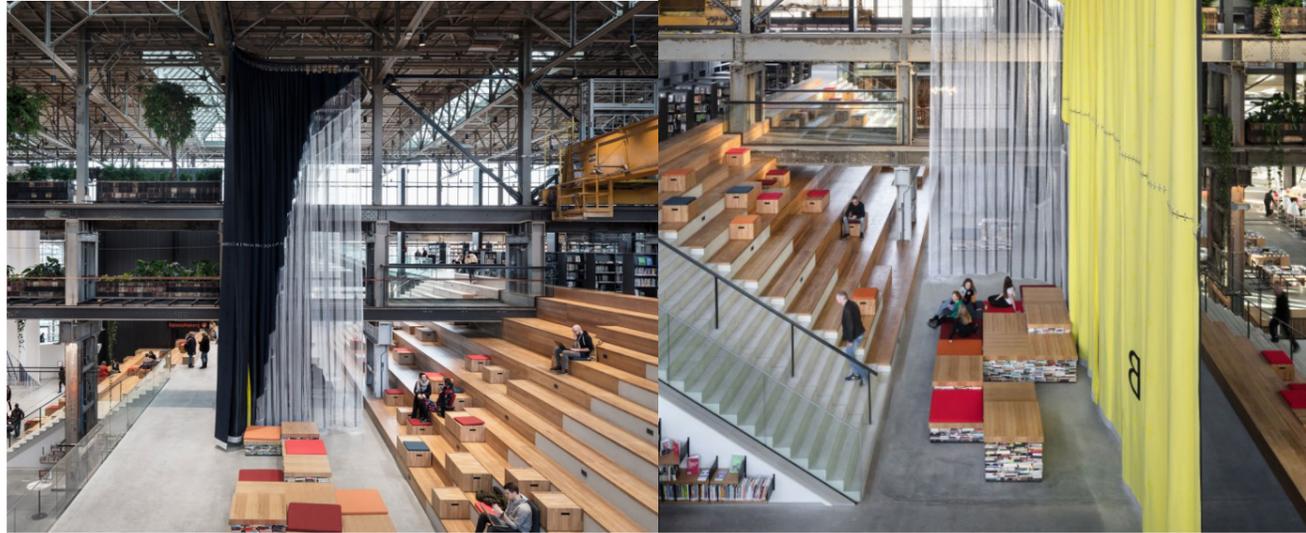
Multiplicity

Less singularity in function

One way of creating multiplicity in architecture is creating a building that focusses on a multiplicity in the functions that it provides. This is the case for the sports center created by NORD Architects in Copenhagen. Even though it is a relatively modest building (for the neighbourhood it is in) it offers a great variety of sports functions to its users. On top of this, it also offers rooms that can be used for different sports, increasing the uses (and multiplicity) of the rooms themselves.

Braaksma & Roos architecten + Civic Architects,
Mecanoo Architects, Inside Outside
Lochal

Images from: Group 3
PI Case Study

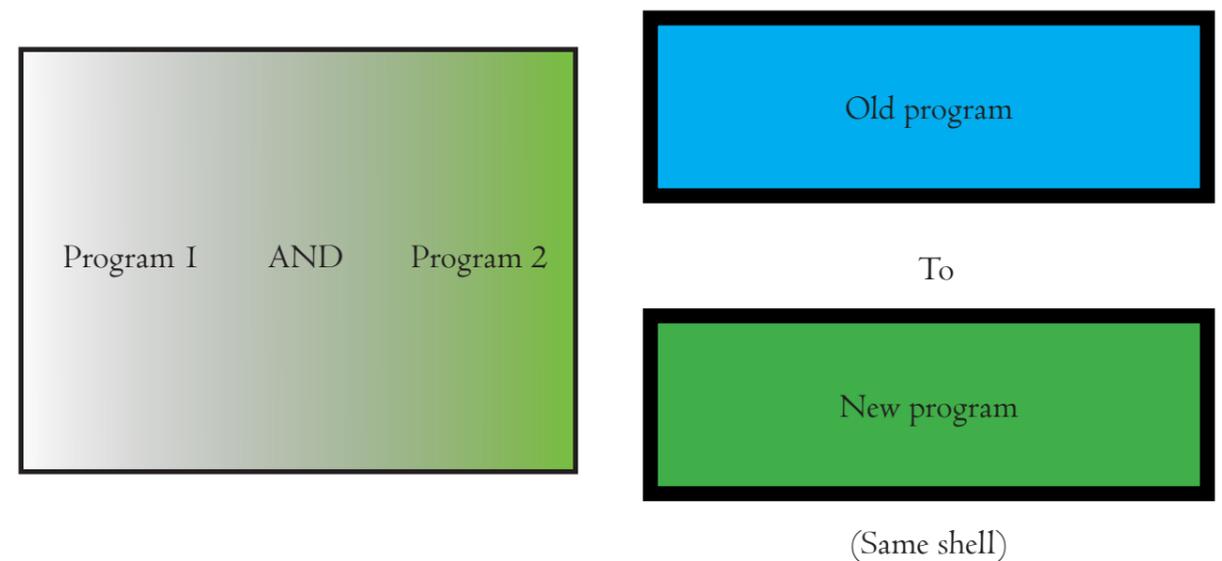


Transformable

A very (actively) transformable project is the Lochal in Tilburg. The program in this project can quite literally be transformed in minutes by the usage of big curtains within the hall. Yet, transformation can also be seen in a different sense. Transformation can also be seen in from the idea that the rooms of a building can be re-used for something else if the current function would not be necessary anymore. The lochal, being a former locomotive building yard, is the perfect example for this, by being able to completely be reused in this current (new) form.

The main two ways to incorporate multiplicity into the design are to me creating less singularity and more transformability. Both parts are connected in a way, but where less singularity focusses more on the idea that more functions can be offered now, more transformability goes more into the idea of being able to change the building after it is no longer in use for the current functions.

This has also to do with making the building of such great value that it is less likely to be demolished, and more likely to be reused after its lifespan. Even though I very much try to achieve this with my own design as well, it is very difficult to prove wether this is achieved. Only time could tell. Therefore my focus goes to the other two main functinos.



City

Connection

People

Power

As the last part of this sub-chapter, I will explicitly describe what I have used from all the different research groups in the current design. Even though I have mentioned and showcased this already throughout this book, it is convenient to have the core ideas taken from each group collected on one page.

In this comprehensive summary, only the main points will be mentioned, and the used case studies will not be named. This choice is made in order to keep the overview comprehensive and concise.

City

Most of my site-research has been based on research performed by both city groups. This includes most of the historical research, as well as the present day research. Therefore, the city group research was used to place the current design in its context.

Connection

Coupled with the city group, the site research performed was also based on the research performed by both connection groups. Especially the placement of the buildings, and the second gate and entrance to the site were largely inspired by the research performed by these two groups.

People

My overarching theme for this public condenser has been based on, and inspired by, research performed by the people group. Even though I have done most of the research about the specific topic myself, the people group was the initial inspiration for the creation of my public condenser.

Power

The most important aspect taken from the research of the power groups is the importance of the Skydebanehaven in relation with the other parks of Vesterbro. This has also led to the wish to keep the “play character” of the southern part of the Skydebanehaven in tact, and not create a design which is placed on top of this character, completely changing the way the Skydebanehaven works.

8 November 2019

General positioning

For the general design, my idea is to create a public condenser that focusses on the principle: “a healthy mind in a healthy body”. Apart from bringing people from all age groups and walks of life together in this public condenser, these people should also be stimulated and inspired to live healthily.

This dichotomy in function and aim of the public condenser, will also function as the main overarching organisational principle of the building. This does not mean that there will not be a further division and smaller principles in order to organize the separate functions. The overarching organisational principle (of a healthy mind in a healthy body) will simply act as the main organisational principle of the building.

In order to stimulate people to truly live this lifestyle, it is important for the users of the condenser to be motivated and inspired by the other users. Therefore, not only the opportunities to meet other people will play a key role in the design (like suggested in the brief), but also the visual connections between the different functions will be important in order to promote the different functions of the building to the users.

As mentioned before, the idea of the public condenser is also to bring people from different age groups and different walks of life together in the building. In the Skydebanehaven, there is already a lot of program for the younger kids, yet barely any program for the other age groups. Therefore, the main idea of the building is to keep the program for the children in tact as much as possible, whilst adding program for all the other age groups to the site.

In order to do this, the main idea currently is to lift up (part of) the playground on the roof of the new building. Hereby the playground for the children is not lost, whilst it is simultaneously possible to add new functionality to the site.

First idea's about the actual program

The usual functions of the building, as the administration and arrival functions, are a necessity for the building to work, and will therefore obviously be incorporated into the design. The café of the arrival zone will most likely be on the façade of the building, serving the building as well as the people using the playground. Therefore the old café (and shed) can be taken away from the current playground.

As a special program, I am currently thinking about creating a functional program, rather than a simple hallway in the building. Much like has been done in the case study that I analysed (Ku.Be).

I am also thinking about creating space for a Saturday market inside this functional circulation, in order to advocate this healthy body idea, whilst simultaneously giving people extra chances to meet up.

The 4 main themes

City

On the city scale, I will create a design that promotes social contact. The pointers given by Sophie, about the identified aspects of Jan Gehl, will be of great importance in the creation of the design. The idea will be to create a building that works with as many of these pointers as possible.

Later on in the design, in the materialisation, I will create a building that fits into the existing context whilst having a new and own appearance. This will be done by applying the elements that I have researched, and creating a visual style that responds to the existing DNA, whilst having its own unique appearance.

Connection

From connection, I will keep in mind the different parts that the Skydebanehaven consists of. I will try to connect both of these different parts of the site with the building, whilst simultaneously reacting to the North South connection that Ronald showcased in his conclusions.

Secondly, I will use the idea that the Skydebanehaven is perceived as a secluded courtyard to my advantage. The main idea, as presented in the connection presentation, of the Skydebanehaven kind of being a surprise in the environment, can be also expressed in the building. In my opinion this secluded and surprising character offers the opportunity for a more unconventional shape of the building.

People

As rightfully mentioned in the people group, people (in Copenhagen) constantly get older. This also means that there will be a shift in the user group of the Skydebanehaven. In order to accommodate this shift, I will create a building which can provide activities for all age groups. This will not only ensure that people from all age groups can meet in the public condenser, but it will also mean that people can always come back to this public condenser, and always find something to do and be inspired to do new things.

The second thing I will take with me into the personal design is the mentioned core beliefs of the lifestyle of the Danish people: connection to nature & family relations. In the public building I will try to facilitate both.

Power

The power theme to me was most interesting, in the way Mr. Lee mentioned it after the presentation. The influencing of people's behaviour via the soft power (in the case of a building) is a very interesting and useful concept. I will need to apply this concept in my building in order to get the people to actually live the healthy mind in a healthy body lifestyle.

Also, the addition of both high and low culture, as well as the opposition of the gentrification of the neighbourhood will be important aspects I will stay aware of during the further individual design.

For the first tutoring after PI, the main focus was on the preliminary conclusions that were drawn from PI and how I first thought of using the main themes in the actual design.

This focus also was about the general positioning, where the idea of “a healthy mind in a healthy body” was first considered as the overarching theme of the design.

People group:

The people in the Neighbourhood of the Skydebanehaven:

- Are generally physically less fit
 - Overweight
 - Not engaged in fitness activities
- Are generally less mentally fit
 - Low(er) educated

Esteban-Cornejo, I., Tejero-González, C. M., Martínez-Gómez, D., del-Campo, J., González-Galo, A., Padilla-Moledo, C., Sallis, J.F., ... Veiga, O.L. (2014). Independent and Combined Influence of the Components of Physical Fitness on Academic Performance in Youth. *The Journal of Pediatrics*, 165, 2, 306.

"The main findings of the present study were that cardiorespiration capacity and motor ability, both independently and combined, were related to academic performance in youths independent of potential confounders, including fatness." (p.5)

Inspiration
&
Relevance

Scientific relevance
&
Validation

A healthy mind in a healthy body

A healthy mind (Mental)

Although it is obvious that a mind is about the mental state of people, I define a healthy mind, as a mind that is stimulated and able to develop. This stimulation can come in any form, as long as there is an active focus on using the mind.

The development of the mind is any stimulation of the mind, with an active focus on the development of mental skills and knowledge. Education being the most notable.

Yet, the relaxation of the mind is also a very important part, in order to keep the stimulation and development of the mind possible.

A healthy body (Physical)

The body obviously concerns a physical part of the human. I personally interpret a healthy body, as a body that is in movement. This movement can either be a playful movement, or a dedicated movement (like a workout).

On top of this, a healthy body is a well fed body. Well fed in this case does not necessarily mean "full", but much more healthily fed. This means a diet that consists of generally accepted healthy nutrients.

Lastly, a healthy body is an uninjured body. This means no sickness, no (heavy) (surface) wounds, and preferably no bodily inconveniences (as cramps or other pains).

In (Connection)

I interpret the "in" part of the overarching idea as a connection. Not only does it function as a literal connection of the words of the idea, it also signifies the importance of the connection aspect of the design in general.

As stated by the People and Power groups, the most important parts for the Danish culture are defined by 2 types of connection. The connection between family, and the connection with the outdoors.

Yet, this connection also continues in the connection between the main programs. As well as a more site specific connection, for instance between the different parts of the Skydebanehaven, as discussed by the connection groups.

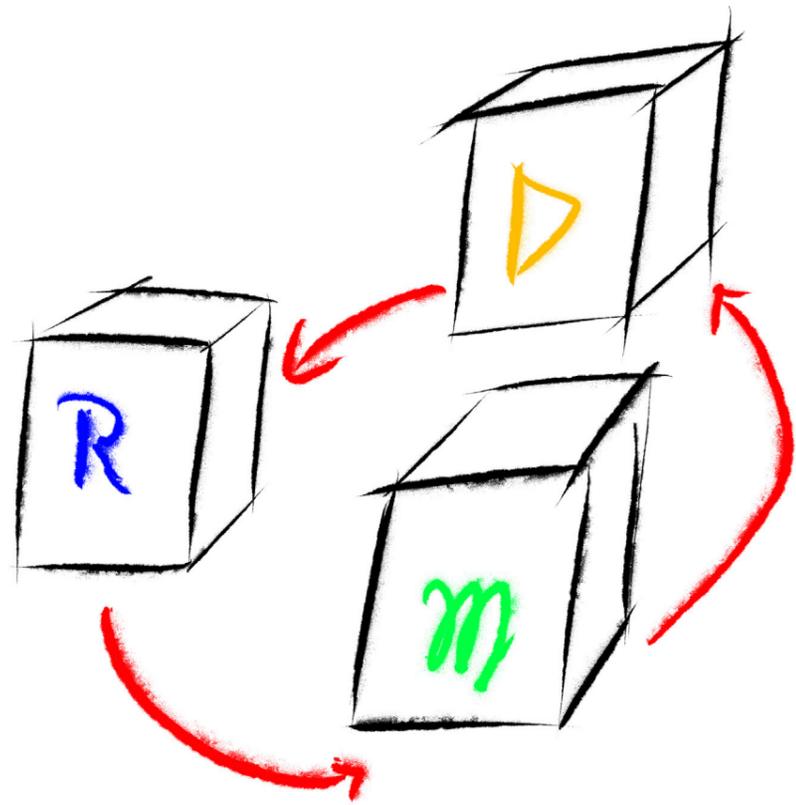
Program implications

1. A healthy mind-program suggests a focus on mental program, which seems to be most in line with the Zen, Performance and Think program, provided in the brief
2. A healthy mind-program also suggests a stronger focus on learning program than seems to be in the brief
3. A healthy body-program suggests a focus on physical program, which seems to be most in line with the Games, Pulse and Health program, provided in the brief
4. A healthy body-program also suggests a focus on food, which is not truly addressed within the brief
5. Connection-program suggests a focus on (outdoor)Games program, provided in the brief

&

Design implications

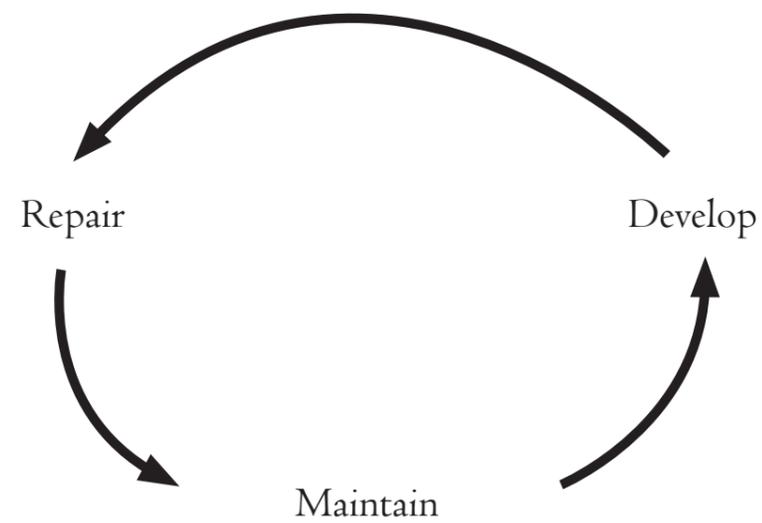
1. The main split in two parts of the design, could suggest the same split in the given program. This split could take multiple forms and arrangements.
2. The notion of connection suggest a prominent interaction between outside and inside, as well as a connection between the parts of the Skydebanehaven.
3. The notion of connection suggests an interaction between the different programs, either visually, physically, or both
4. The notion of connection suggest a certain reaction to the existing context of the site, in an attempt to react to use the existing infrastructure network



The second tutoring was mainly focussed on developing the main theme further. This also entailed the idea of devoting seperate programs to each part of the overarching theme, which was developed further.

On top of this, program and design implications were assigned to the different parts of the research. In order to see where this could lead, different ideas were sketched out as a sort of brainstorming to determine in which direction the design should proceed.

Also, the idea for the repair, maintain and develop cycle for the program was first introduced in this phaze.



22 November 2019

General

- Arrival - 500 m²
- Administration - 250 m²

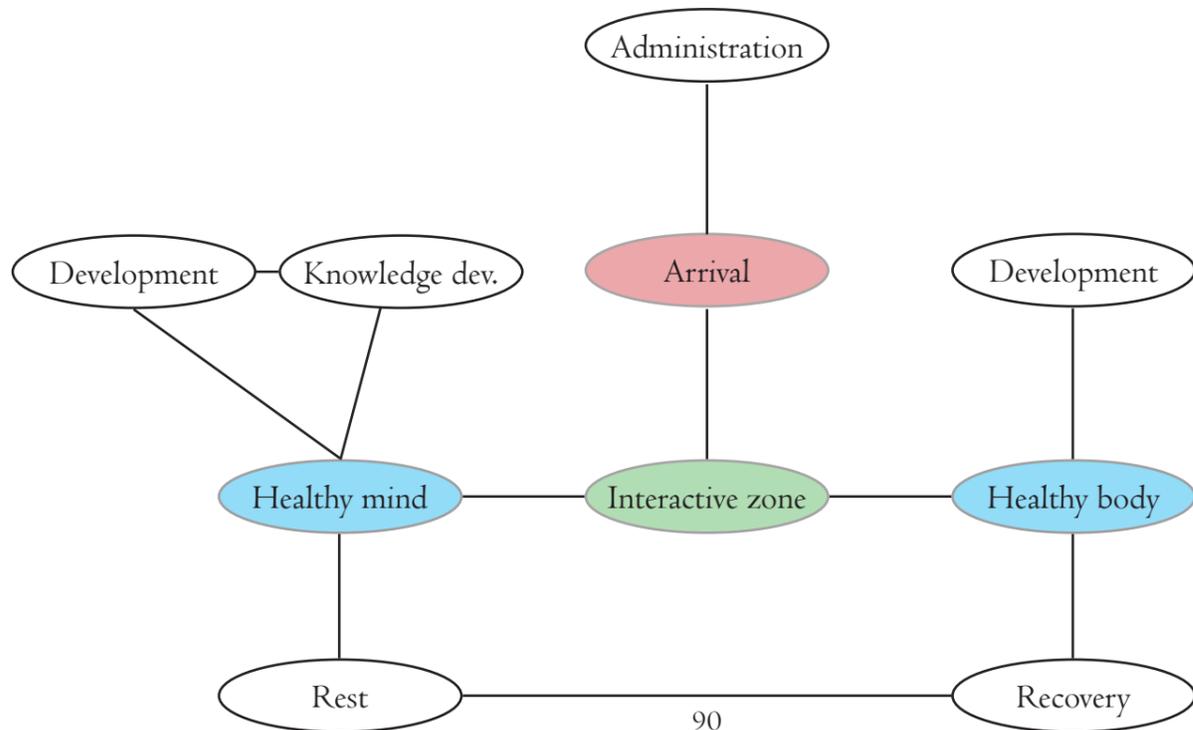
Healthy Body

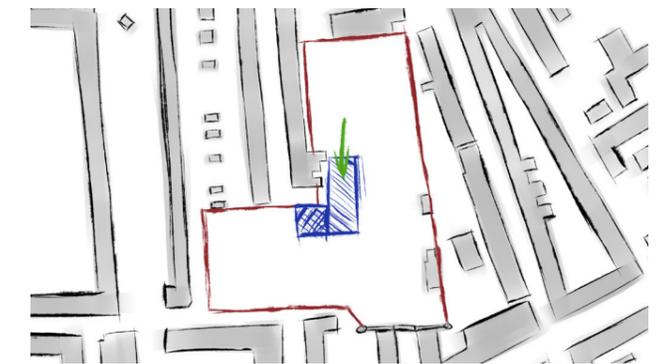
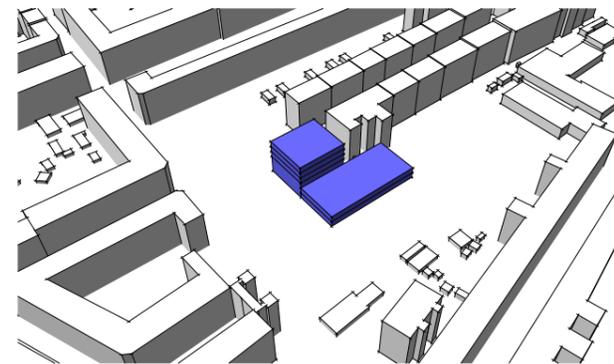
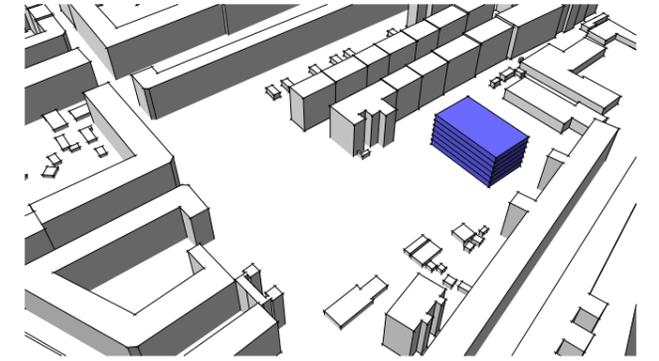
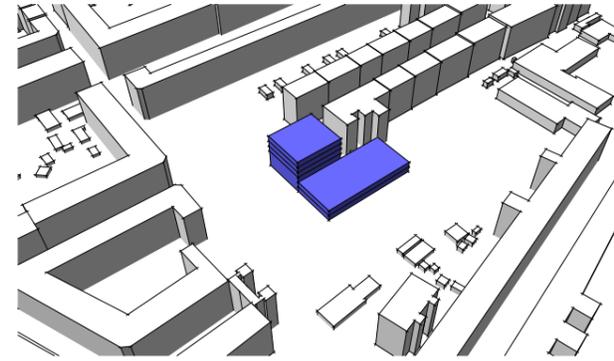
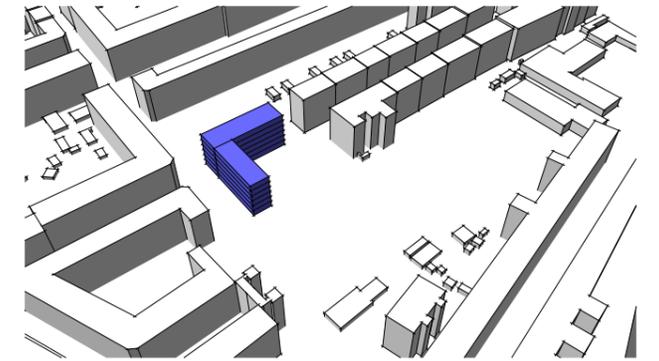
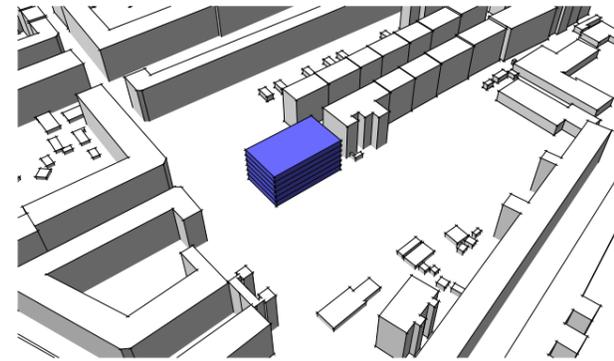
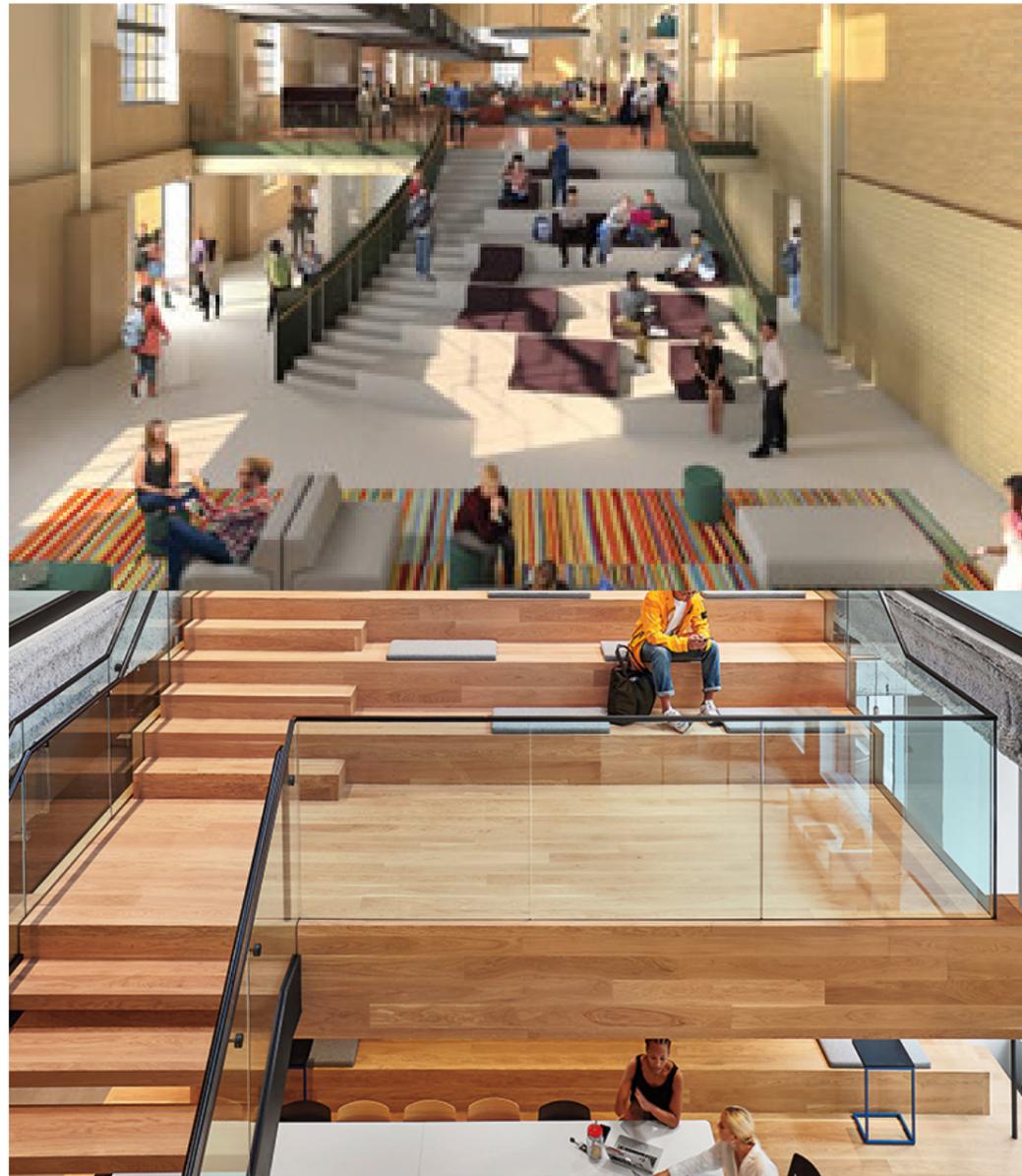
- Saturday market - 500/1000 m² - N.B. Program only needed on Saturdays, multifunctional big space in the building which otherwise focusses provides space for different other activities
- Development zone - 1000 m² - Focussed on fitness and training
- Recovery zone - 300 m² - Focussed on wellness
- Interactive zone - 500/1000 m² - Focussed on a playful interaction (link between the other zones?)

Healthy Mind

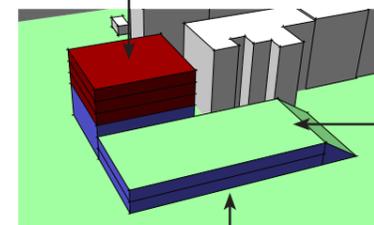
- Rest zones - 500 m² - Focussed on activities to relax the mind, like meditation and Tai Chi
- Development zones - 350 m² - Focussed on cultural development
- Knowledge development zones - 350 m² - Focussed on functions of learning, like a library or a mediatheque

4250 m² Total



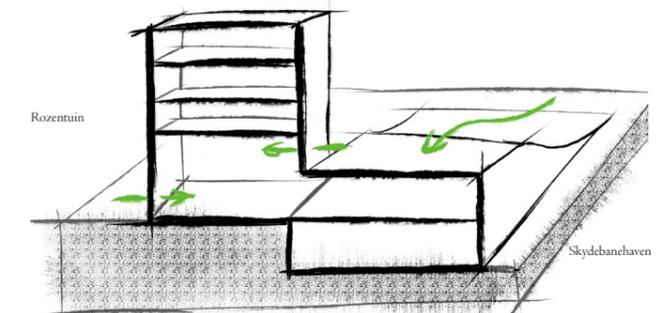


More administrative functions

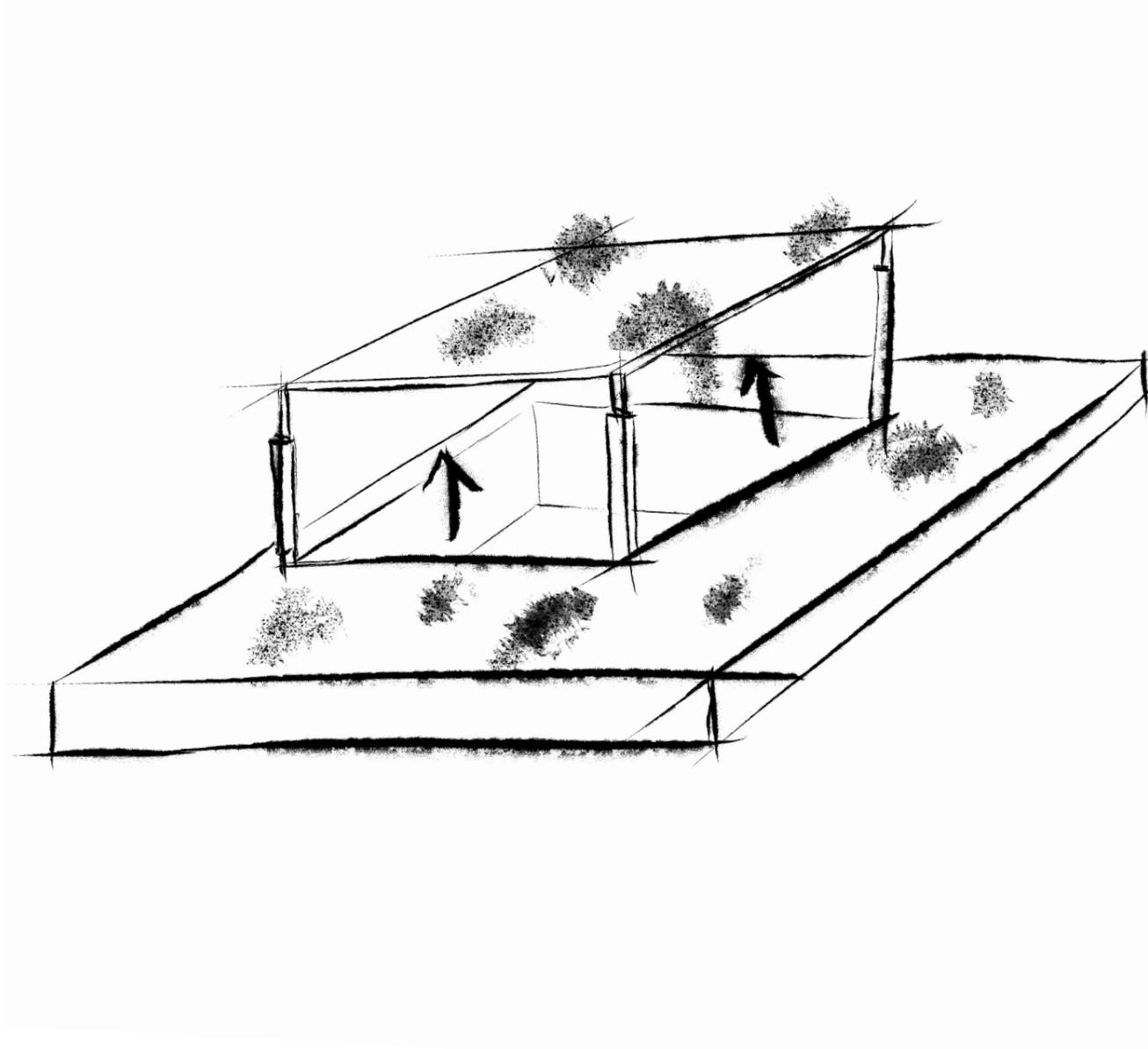


Letting the program continue on the roof of the building, to reintroduce the lost program by building the building

Functions about the design intent



Design Strategy (Manifesto sketch)



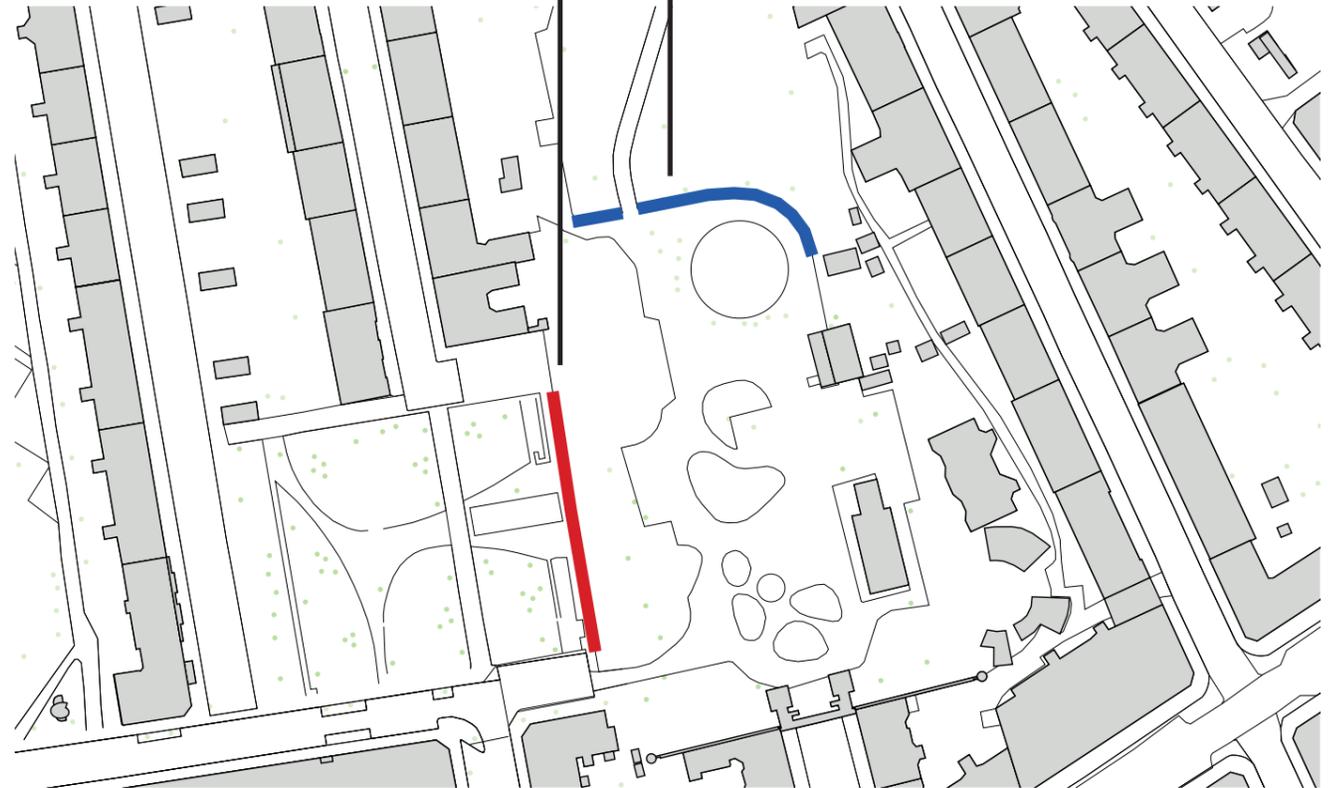
For the third tutoring, the focus was on creating a first draft of the actual program. With this program, the connections of how the program could work together was also an important part.

Furthermore, first reference projects were gathered in order to give an idea about where the design could be headed.

The search with massing studies was continued, and a first draft of the manifesto was also created in this week for the design.



Hard border
Height difference and fence



Soft border
Plants and trees



Inner funnel

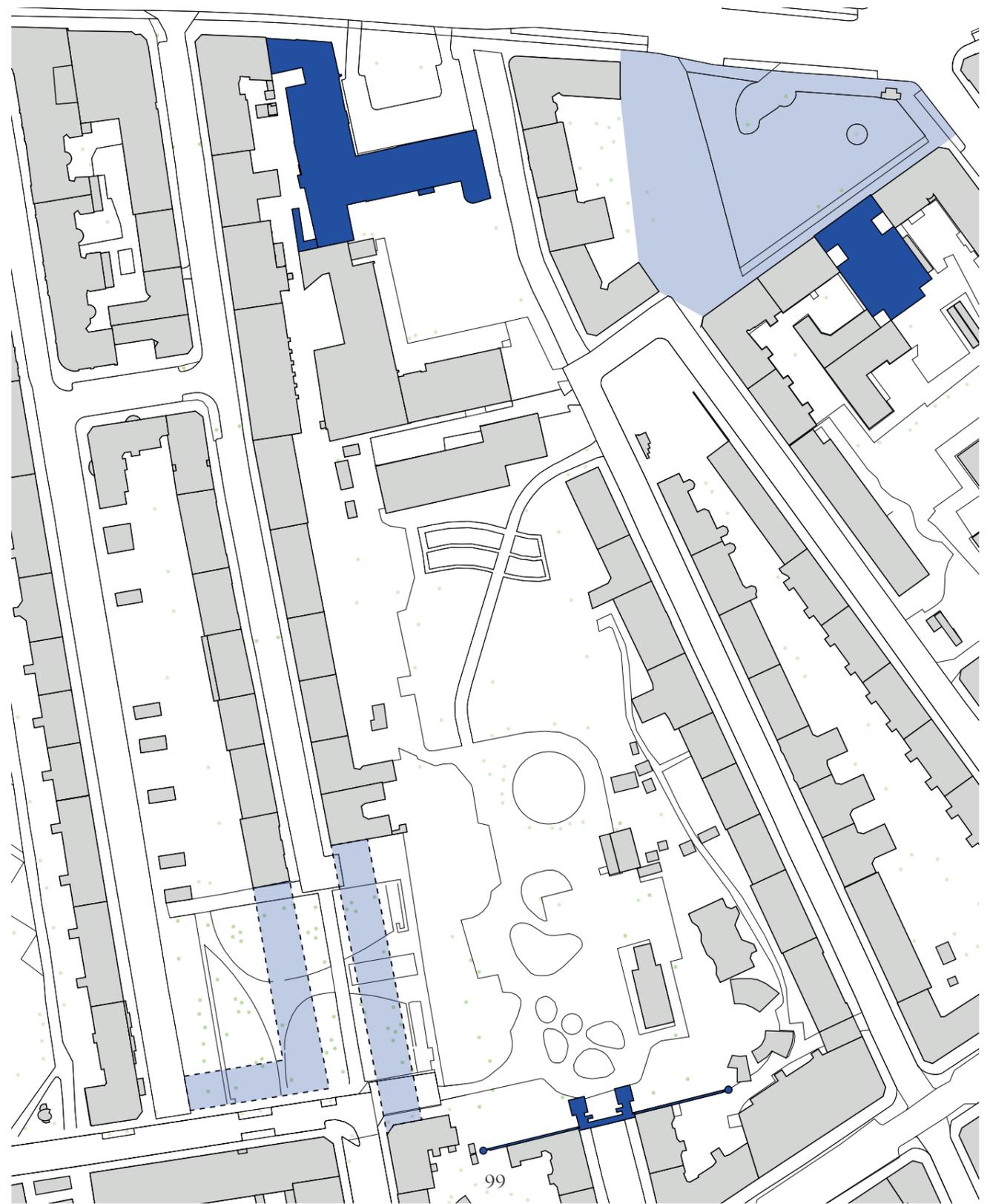
A narrowing of the circulation possibilities, primary as well as secondary, which constricts the transversal of the site and separation of the programs



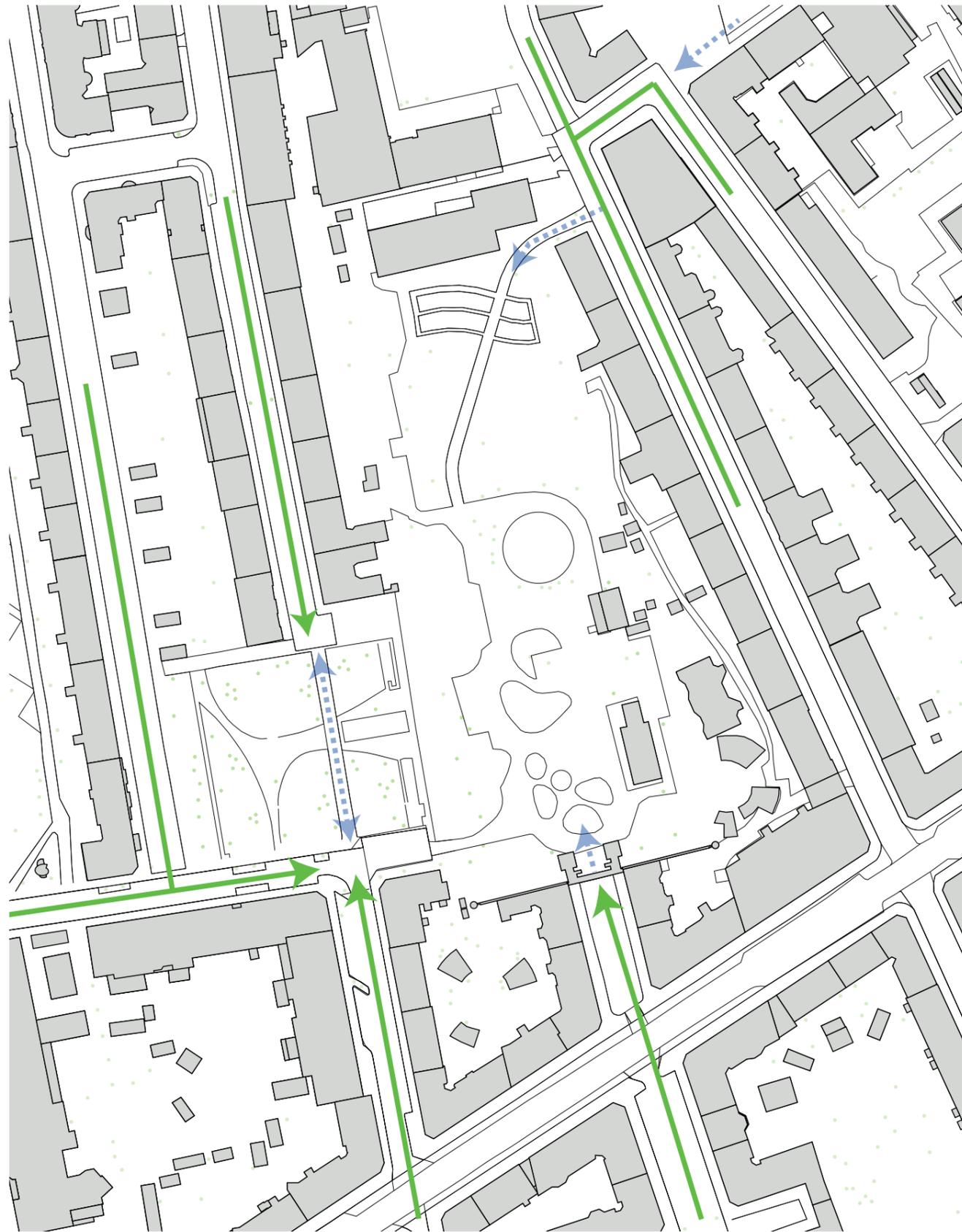
Entrance funnel

A narrowing of the circulation possibilities, primary as well as secondary, of the entrances of the site which are created by the courtyard-nature of the site

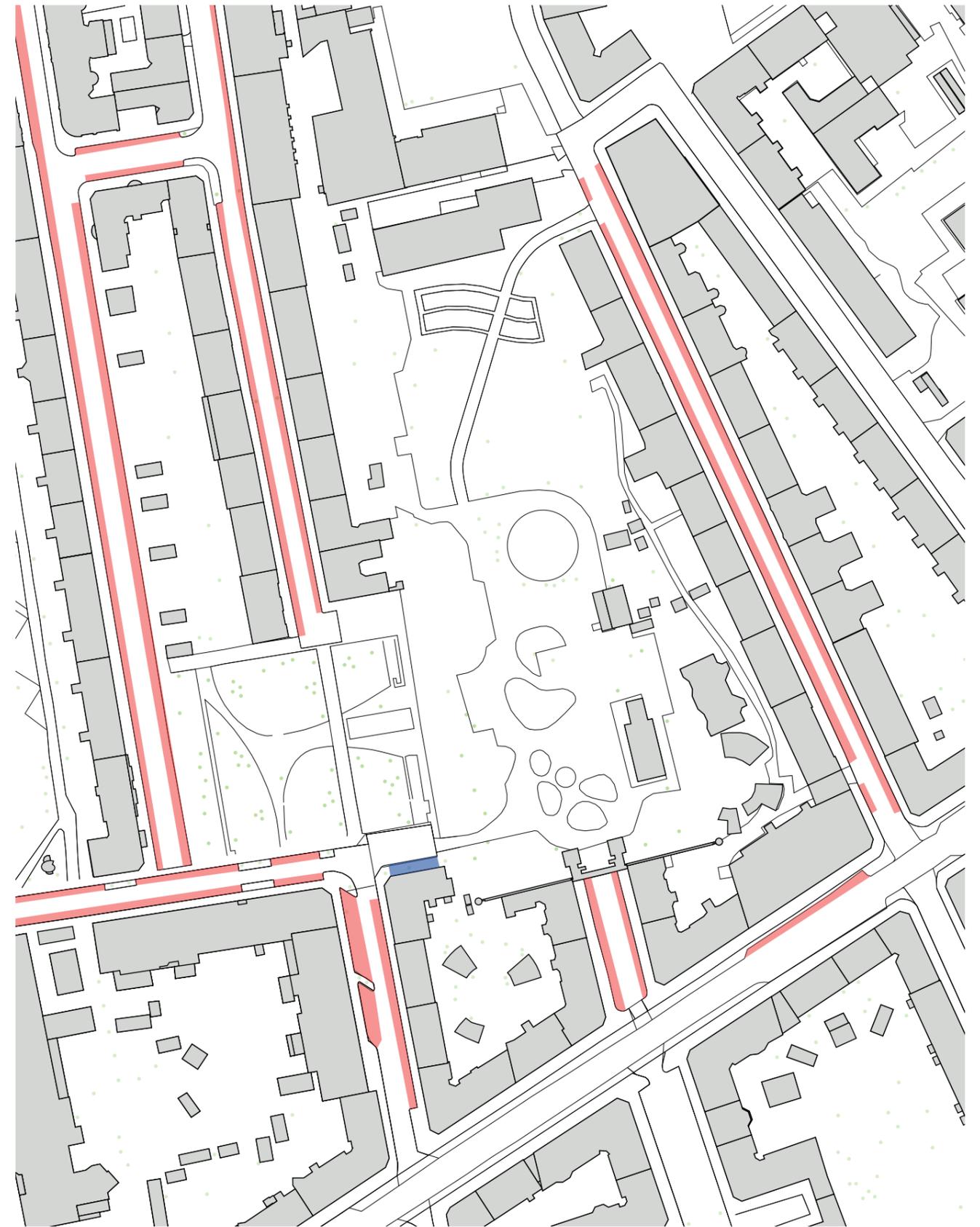
- Historically important buildings and structures
- Historically important places (other than the Skydebanehaven)
- Historically important buildings that are now demolished



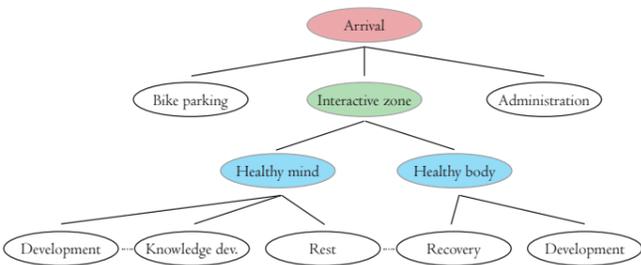
— Motorist and non-motorist connections
↔ Non-motorist connections



— Motorist (non-dedicated) parking possibilities
— Non-motorist (dedicated) parking possibilities



General	- Arrival - Administration - Bike parking - Café	250 m ²	500 m ² 50 - 100 m ²
50 - 100 m ²			
Healthy Body	- Saturday market - N.B. Program only needed on		500/1000 m ²
saturdays, multifunctional			
building which		big space in the	
space for		otherwise focusses	provides
	- Development zone - Focussed on fitness and training - Recovery zone - Focussed on wellness - Interactive zone - Focussed on a playful interaction	different other activities (meeting, ...)	1000 m ² 300 m ² 500/1000 m ²
4400 m ²	Total		

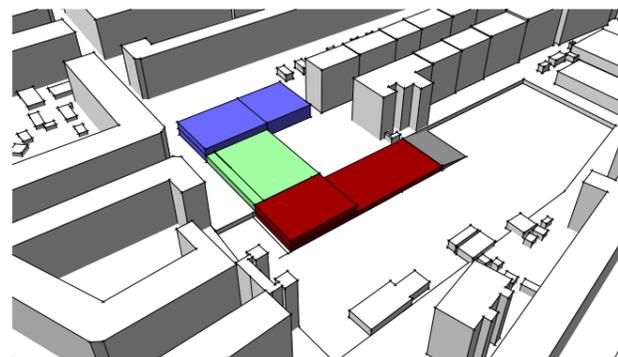
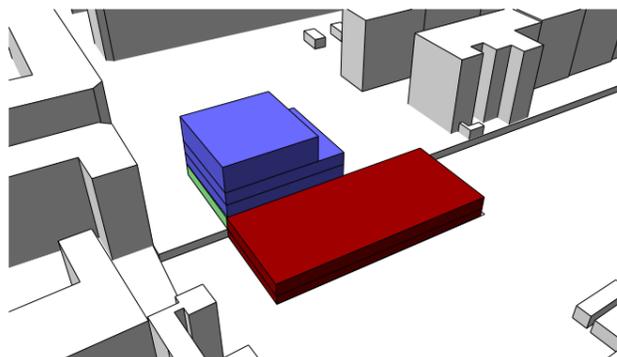
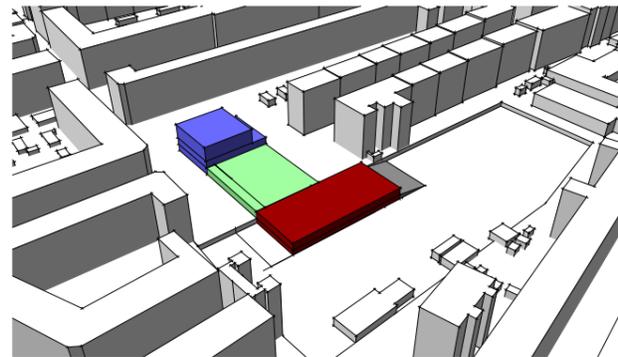
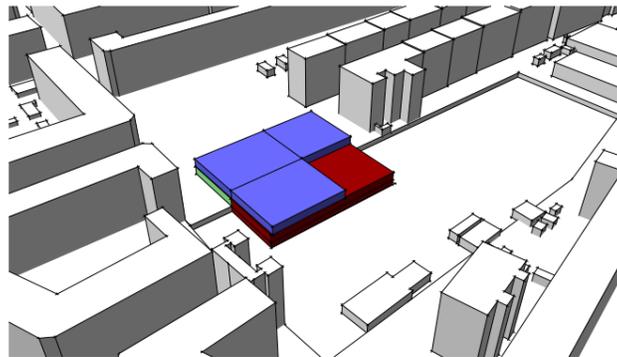


- Arrival** (red oval) The arrival functions need to be located on the ground floor. They cannot function well if located on any other floor. The arrival could also benefit from being located at a street, even though the café should probably be located at the most busy part of the site.
- Bike parking** (blue oval) The bike parking should be located besides a street, giving easy access to the storage facility.
- Administration** (blue oval) The administration can be located on a level higher than the ground floor.
- Interactive zone** (green oval) The interactive zone should be combining the different zones (body and mind). The interactive zone should also be one big continuous space which offers multiple uses.
- Healthy mind** (blue oval) All of the functions that add to the "healthy mind" function of the building benefit from a more quiet surrounding, in order to have more focus. The individual functions do not necessarily need to be on ground level, but should stay easily accessible.
- Development** (blue oval) The development zone could benefit from a room which provides multiple uses, like conference, exhibition, and gathering spaces. This specific room does also not require to be on the ground floor.
- Knowledge dev.** (blue oval) The knowledge development room, again, does not require to be on the ground floor. Yet, this room could benefit from a close connection to a street, since a library function sometimes supports people who just come in to rent a book and then leave.
- Rest** (blue oval) The rest areas could benefit from a position that is elevated from the street, making the connection with the street and the surroundings less important so that the users of the function can be immersed better into the function.
- Healthy body** (blue oval) The healthy body functions should be located at the busiest part of the site, in order to inspire other people to participate in the activities. The healthy body functions should also probably be located on the ground floor, for construction purposes.
- Development** (blue oval) The development zone should be divided into fitness and other different training rooms which can be multifunctionally used depending on the training given.
- Recovery** (blue oval) The recovery zone should be separate from the development zone, and should maybe also not be directly connected to the site, offering more privacy and more focus on recovery.

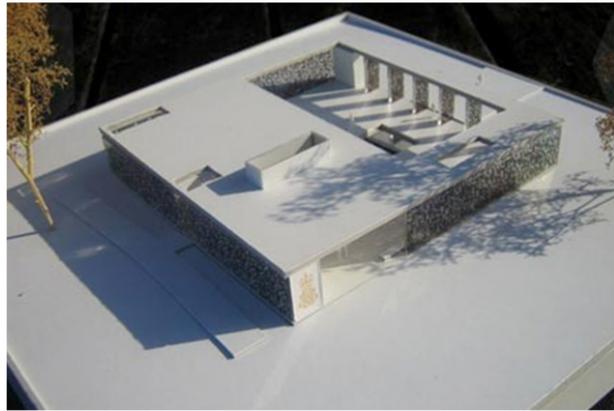
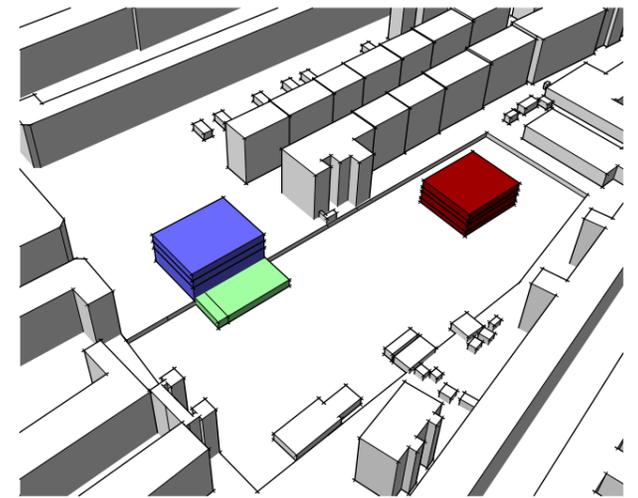
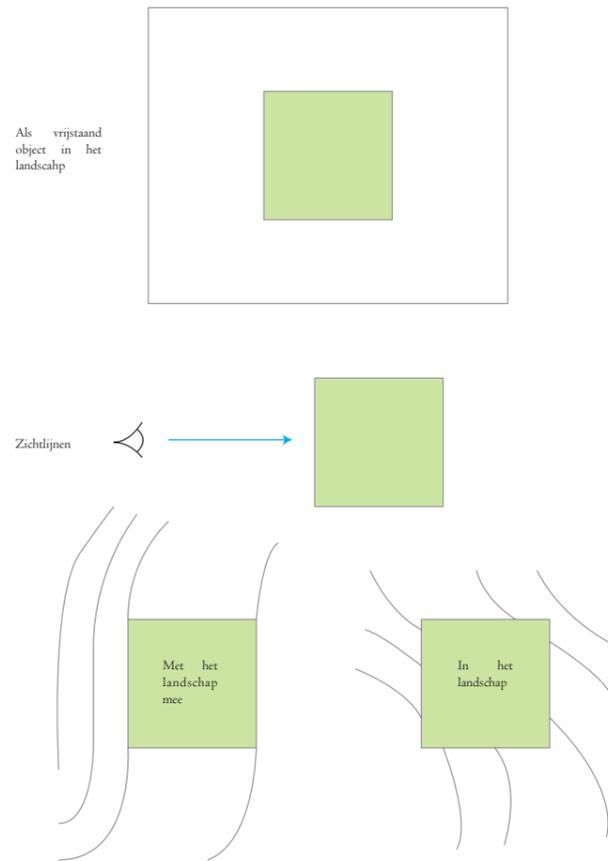
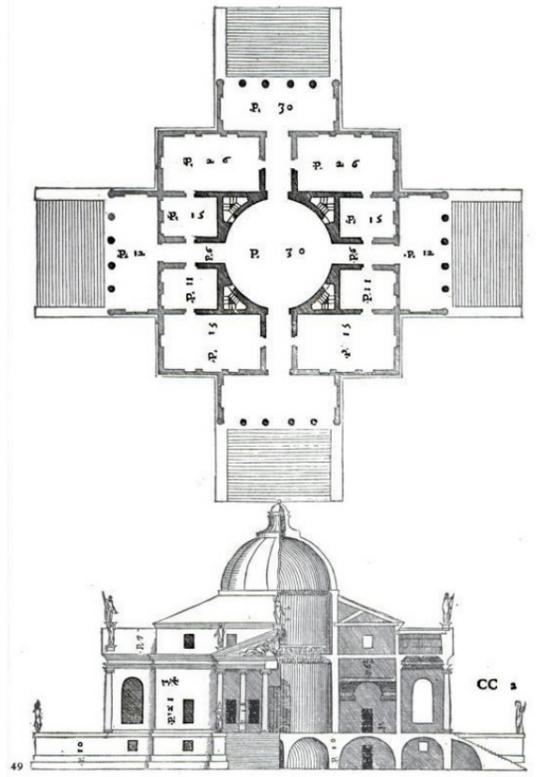
The main direction for the fourth tutoring was to conduct site research, in order to be better able to place the design in its context.

On top of this, the program was further developed. The massing studie search and tryouts were still being conducted in order to home in on a good design.

In this phase, the first "atomising" of the program was tested in order to create the design massing.



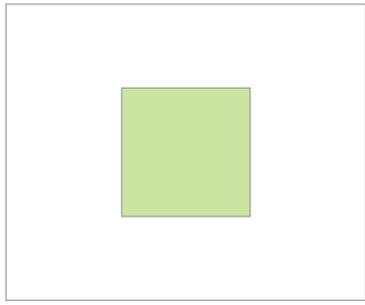
"The Villa"



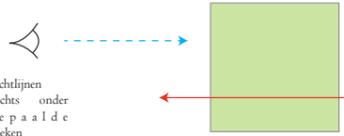
"The manmade hill"



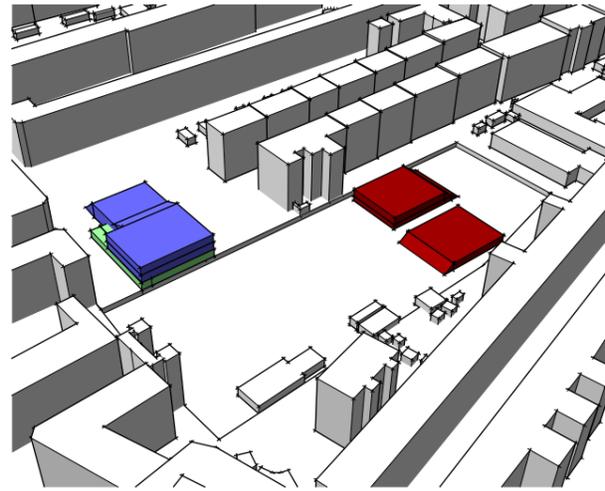
Als vrijstaand
object in het
landschap



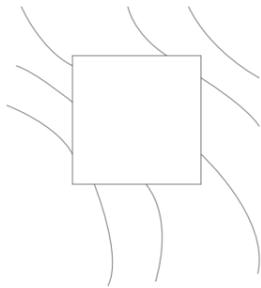
Zichtlijnen
slechts onder
bepaalde
hoeken



Programma
gaat (meestal)
over het gebouw
door, in ieder
geval natuur



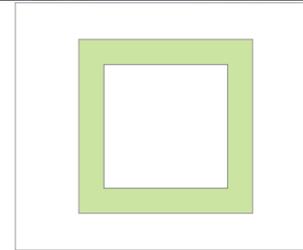
Gaat op
in het
landschap



"The wall"



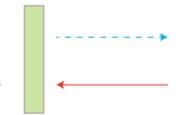
Sluit een deel van
het landschap
af / omsluit
een deel van het
landschap



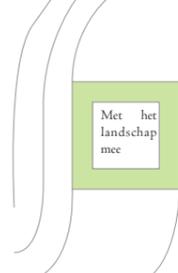
Zichtlijnen worden
meestal onderbroken,
soms volledig gestopt



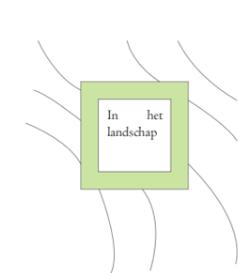
Programma wordt
meestal onderbroken,
soms volledig gestopt



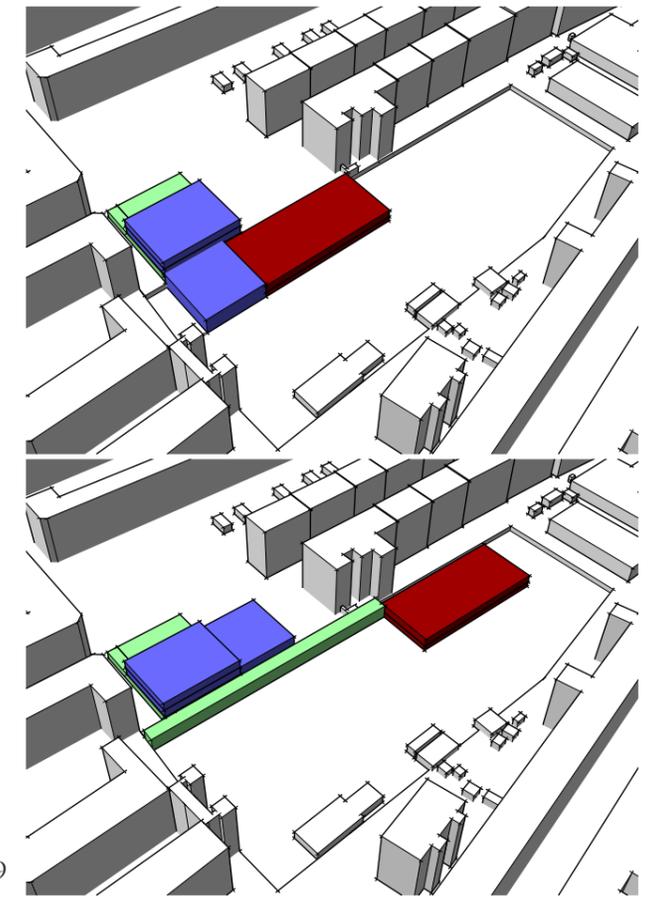
Met het
landschap
mee



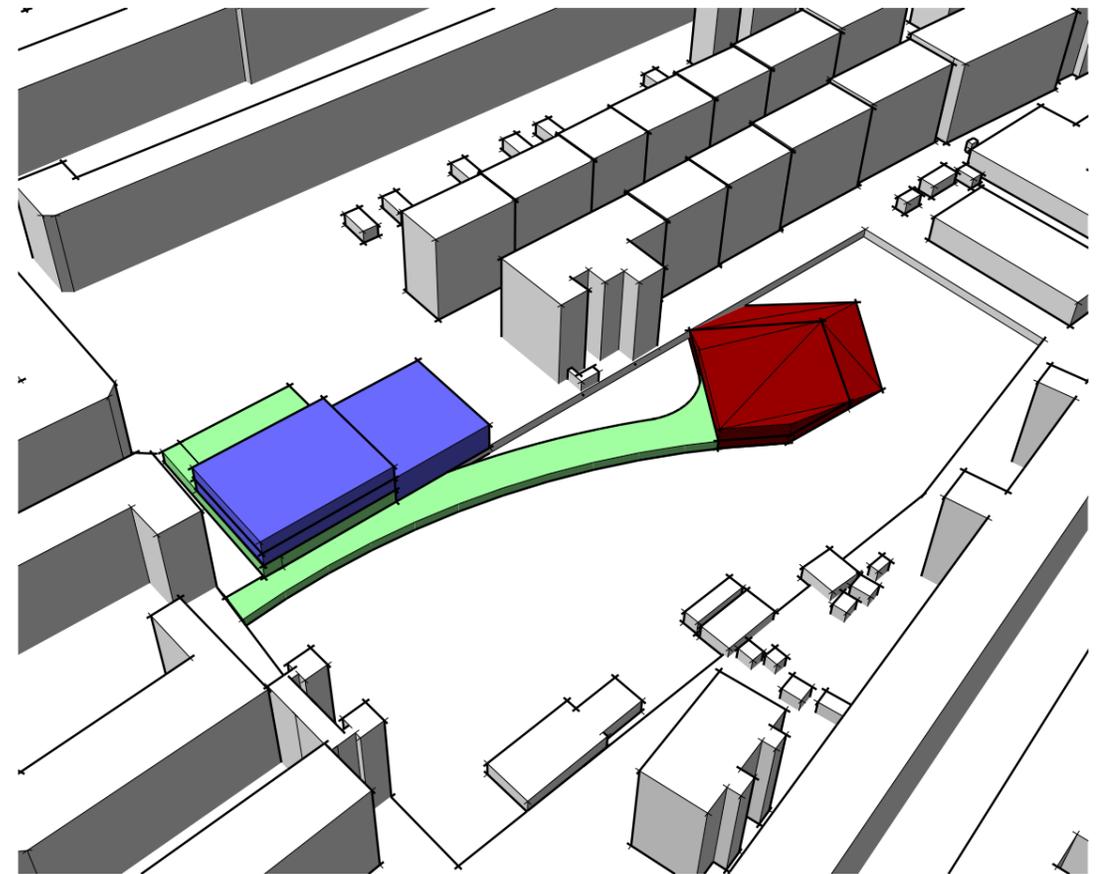
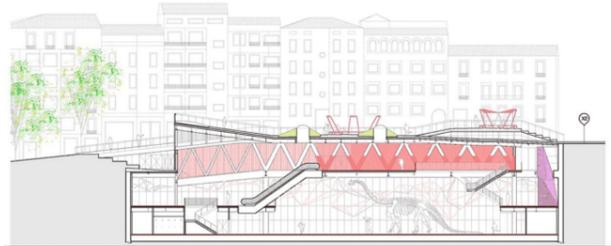
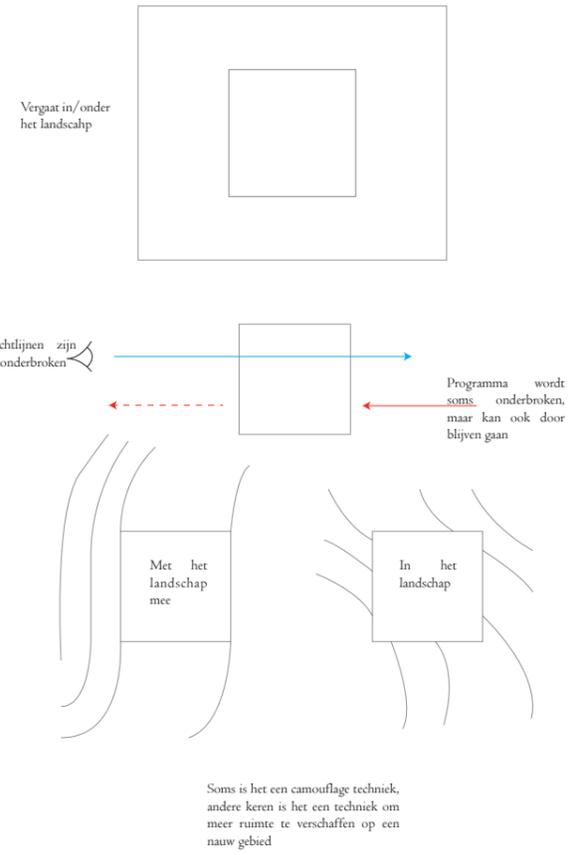
In het
landschap

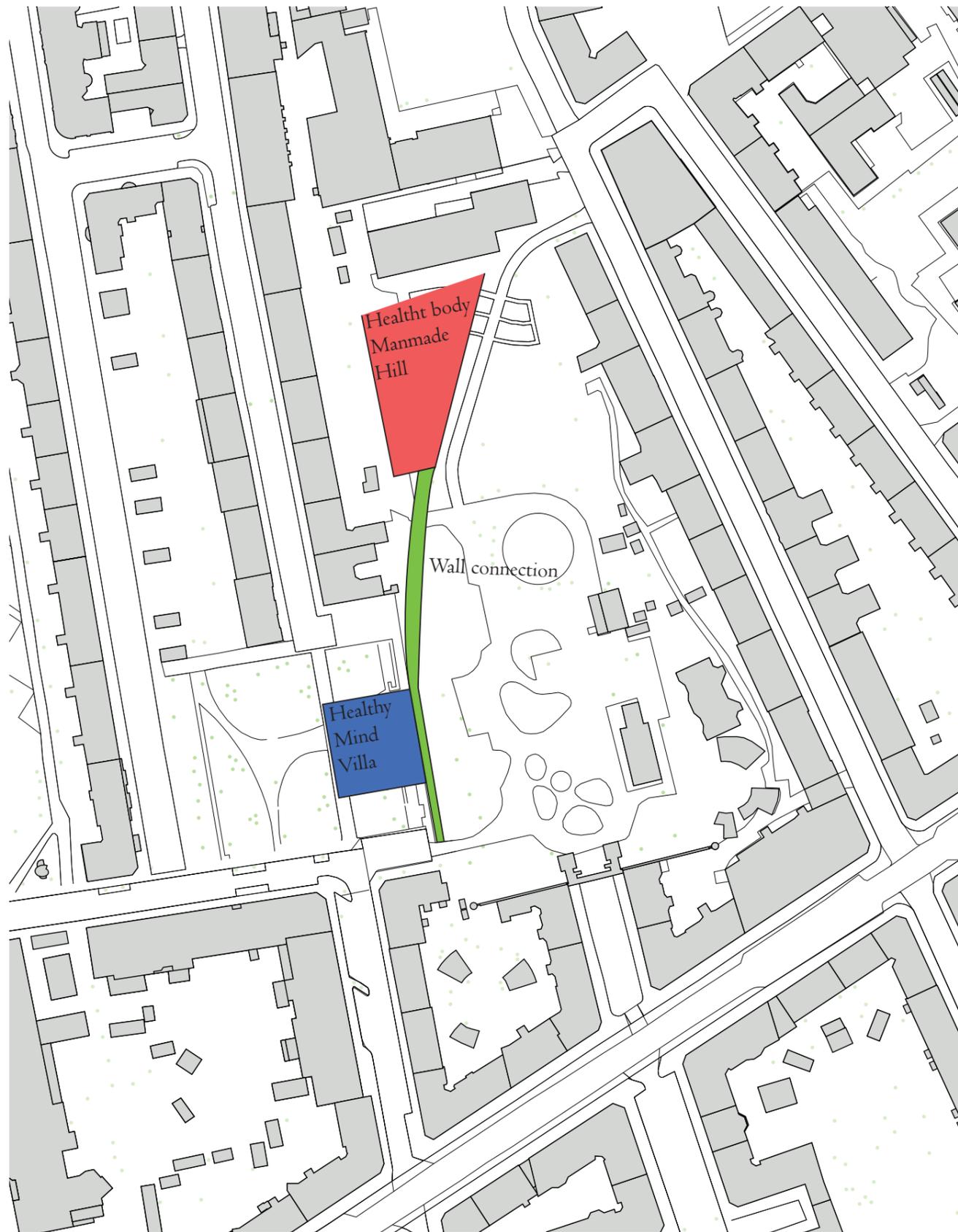


Kan een nieuw landschap creëren, of
een bestaand landschap benadrukken



"The subsurface structure"



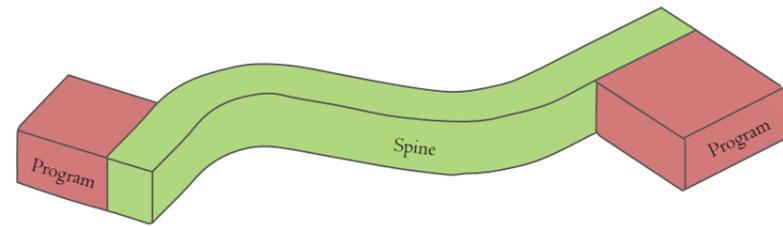


For the fifth tutoring, an extensive research about archetypal architectural projects was conducted. For each of these architypal interventions, reference projects were searched and a general ruleset was established.

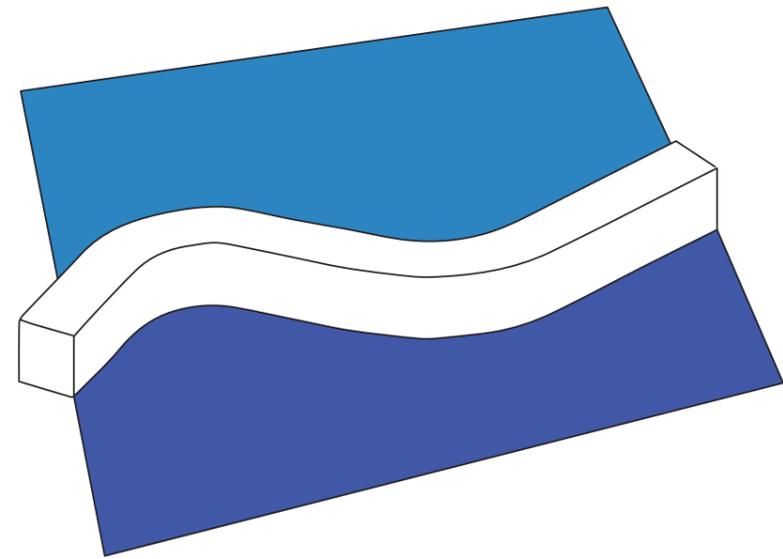
For the end of this tutoring, a general direction for the design was chosen based on the showcased research.

Here, the idea of clustering the program into different parts, connected with a separate element inbetween is already very clearly (even though not very developed yet).

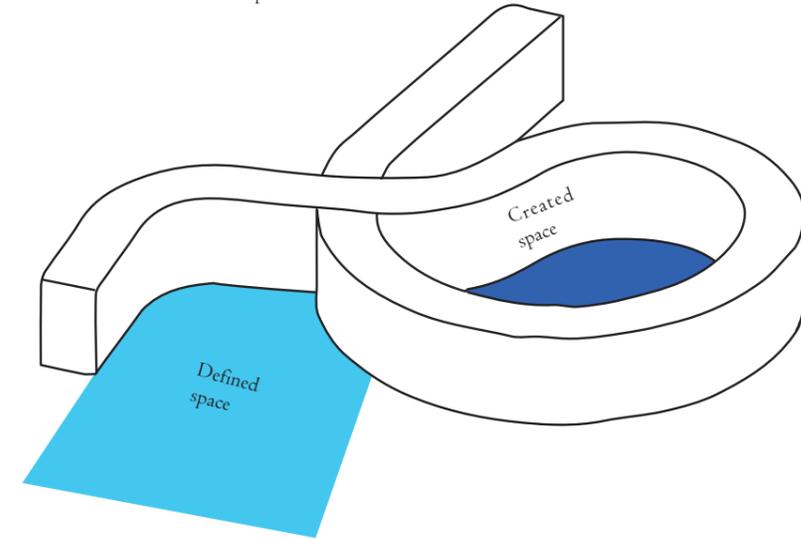
Central "spine" with connected functions/elements



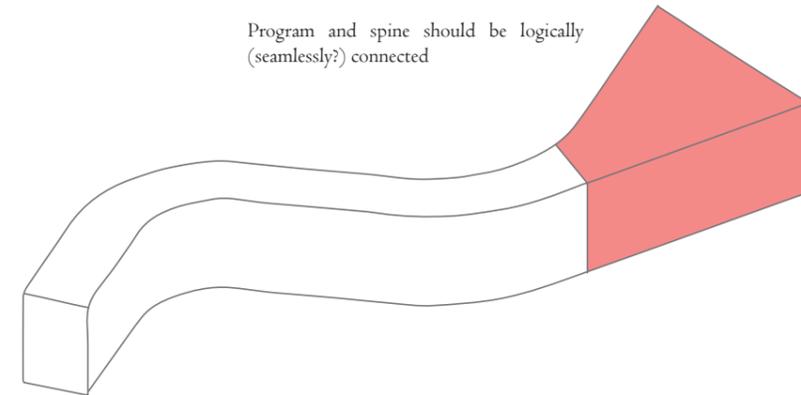
Separation of places/spaces with different characters

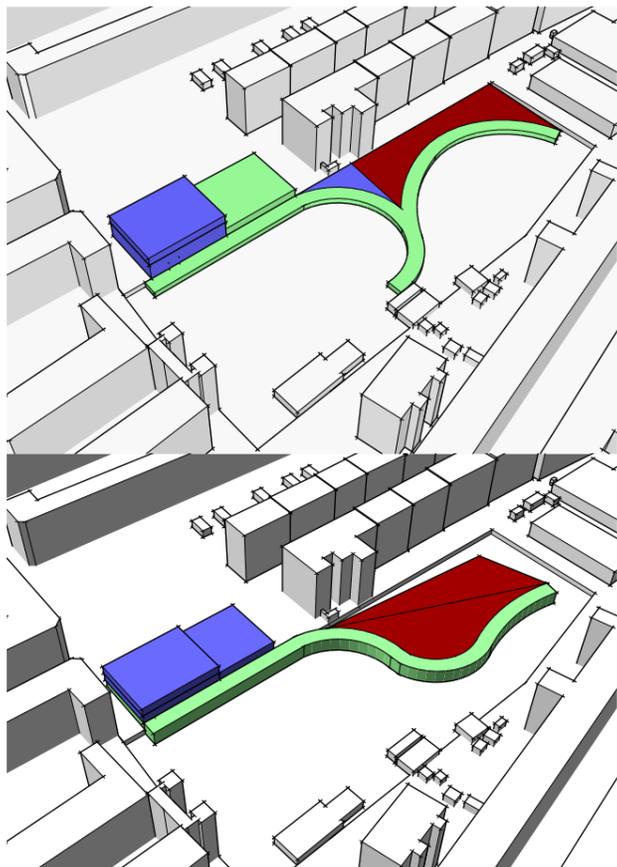
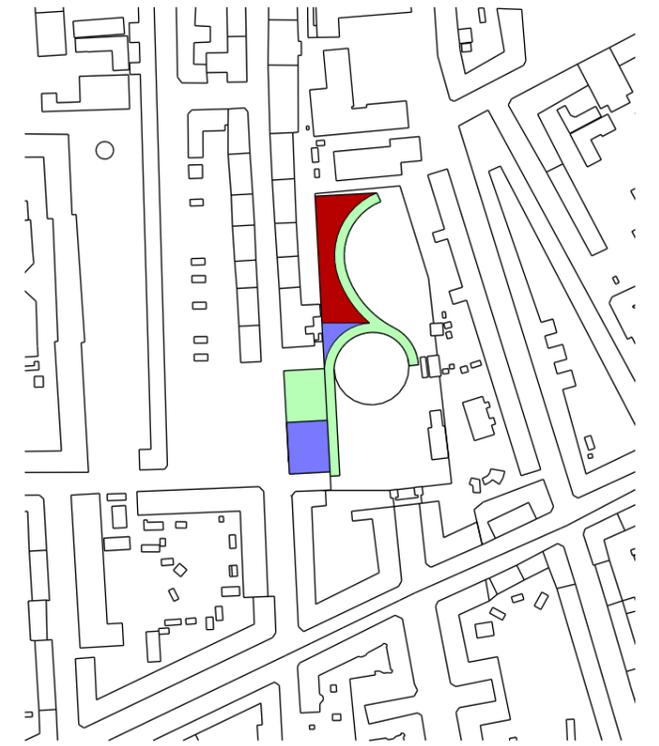
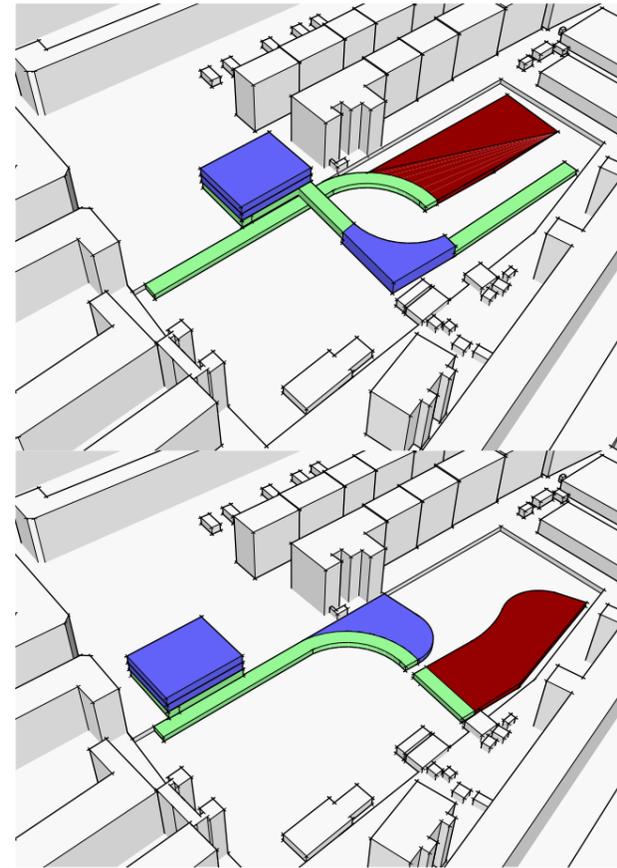
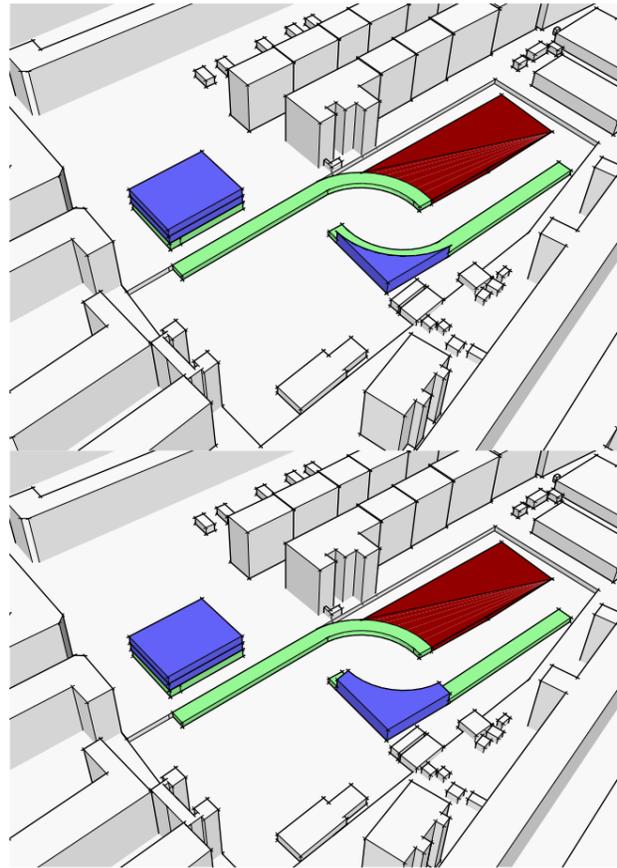
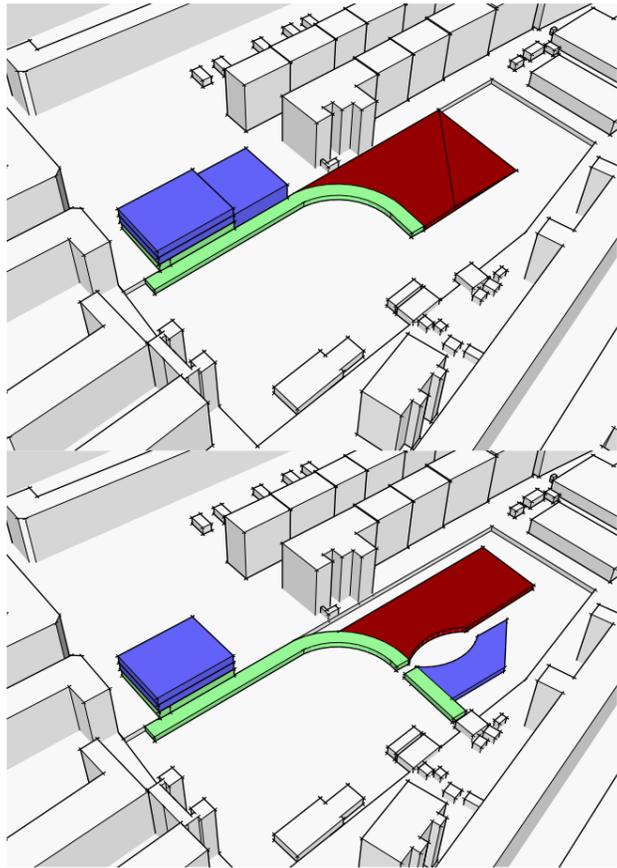


Using the spine to define, or even create, spaces



Program and spine should be logically (seamlessly?) connected





Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examcommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Fabrice Michel Meyer
Student number	4431286
Telephone number	06 38450701
Private e-mail address	fabricemeyer@outlook.com
Studio	
Name / Theme	Public condenser
Main mentor	Henk Bultstra Architect
Second mentor	Natalie van der Vries Architect
Argumentation of choice of the studio	<p>During my previous master course, Heritage and Architecture, I chose to design a multifunctional public intervention inside an old church building. Intrigued by the complexity and the interaction of functions in this previous course, I chose Public Building as my graduation studio to expand my knowledge on the topic and develop my designing abilities further.</p> <p>On top of that, having successfully completed Dwelling as well as Heritage studios, Public Building is yet another way to broaden my horizon, whilst simultaneously working on a different scale and complexity level.</p>
Graduation project	
Title of the graduation project	Selvplejecenter (Self-care center)
Goal	
Location:	Skydebanehaven, Vesterbro, Copenhagen
The posed problem,	<p>As analysed by the Nordic Medico-Statistical Committee (2017), the death rates of Danish people are clearly higher than the death rates of people in other Nordic countries. The same analysis also showcases that people in Denmark smoke more, purchase more alcohol and have a shorter life expectancy than citizens of other Nordic countries.</p> <p>That Denmark has had a lacking progress in longevity relative to other Nordic and western countries, has been the case for about 50 years. As Vallgård (2001) notes, this has prompted the Danish government to actively intervene in order to try and increase the awareness for healthy living. The lifestyle of the Danish people is the</p>

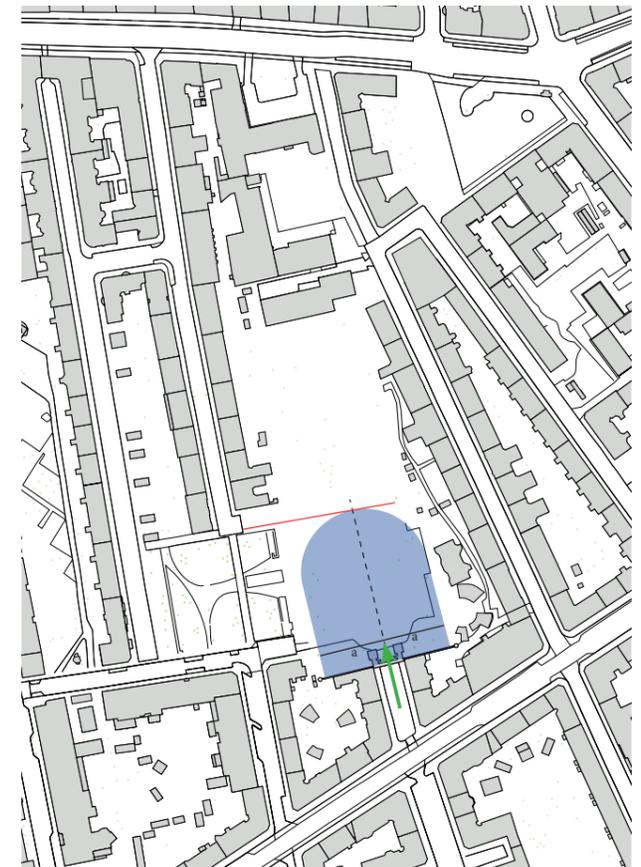
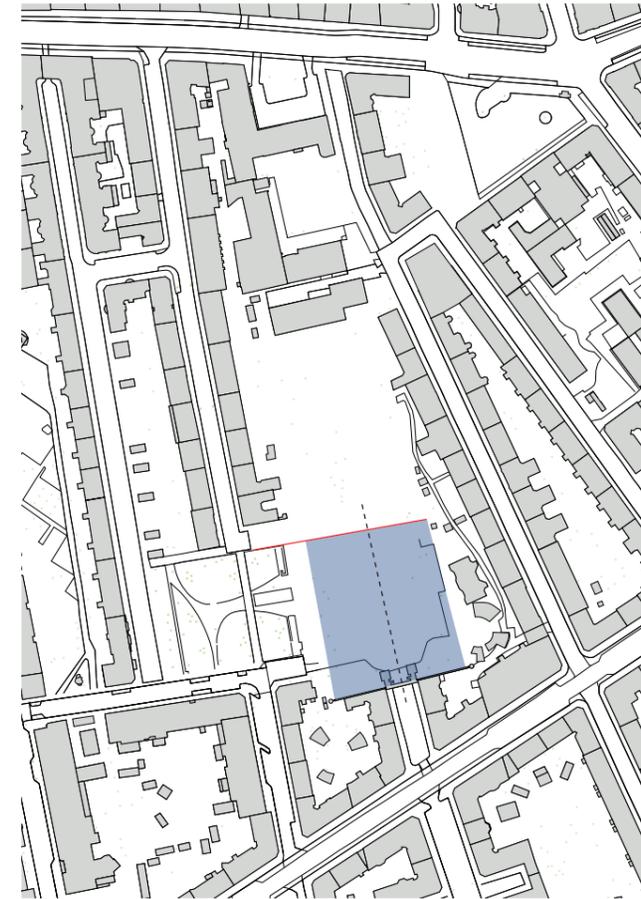
	most important factor for this healthy living, according to the Danish Ministry of Health (Sundheds Aeldreministeriet, 2002).
research questions and	<p>How can architecture contribute to both mental health and physical health?</p> <p>How can the tension that this chosen thematic has, due to their different prerequisites and goals of mental and physical health, be solved in the public condenser building?</p> <p>How can the design idea be layered throughout the building?</p> <p>Also, to what degree can or should the design idea be displayed to the outside? Should there be a certain contradiction in the aim and the imagery that the building portrays, as Robert Venturi argues in his book Complexity and Contradiction in architecture (Venturi and Museum of Modern Art, 1977)?</p>
design assignment in which these result.	In the public condenser project, I interpret this healthy living as mental and physical health. Therefore, I aim to contribute to both aspects. The Selvplejecenter should be a building where people can come to take care of their mental and physical health. The public condenser therefore not only contains programs which can improve the physical fitness and diet of the users, but also programs which can improve the knowledge and focus of the users. In short, my project focusses on an overarching concept of "a healthy mind in a healthy body".
<p>[This should be formulated in such a way that the graduation project can answer these questions. The definition of the problem has to be significant to a clearly defined area of research and design.]</p>	

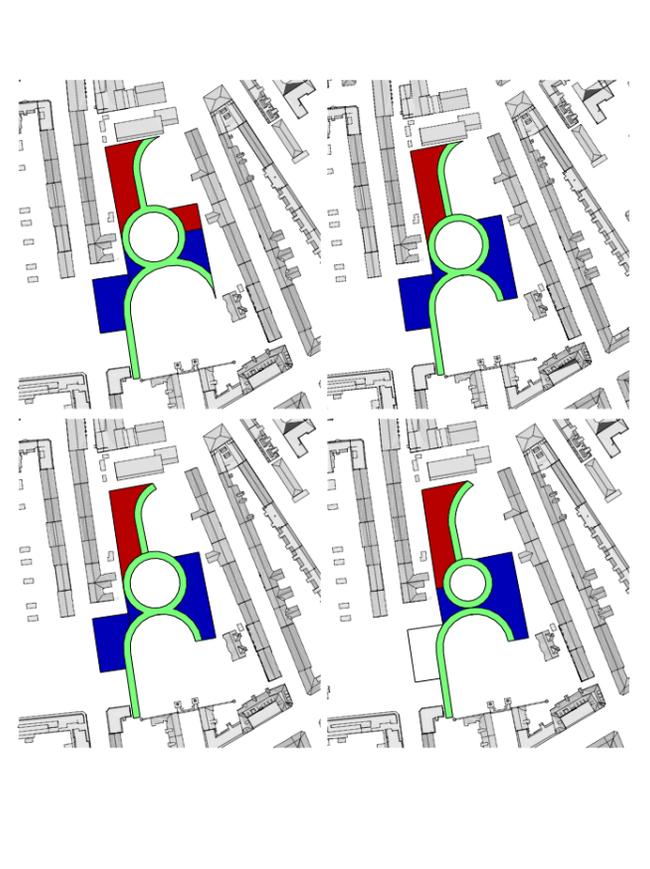
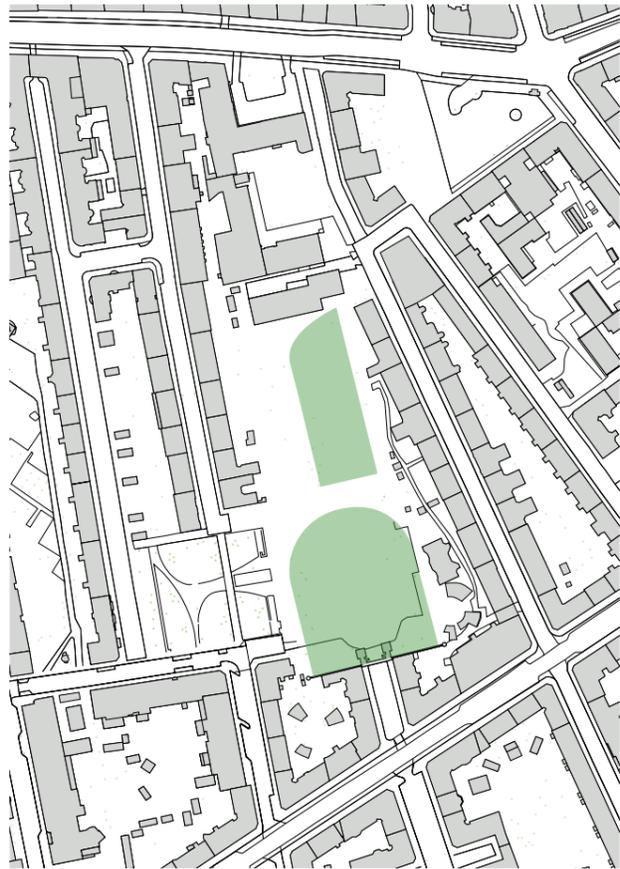
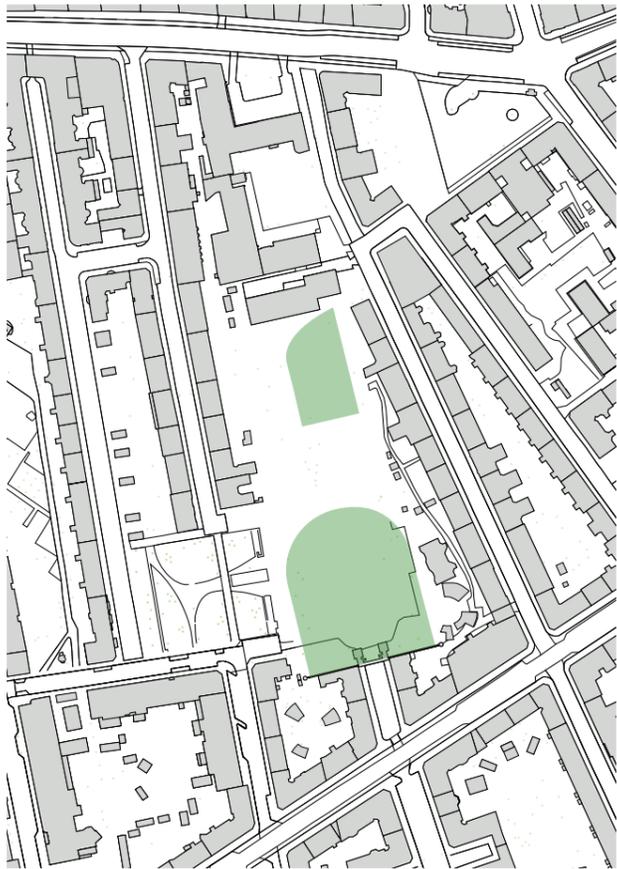
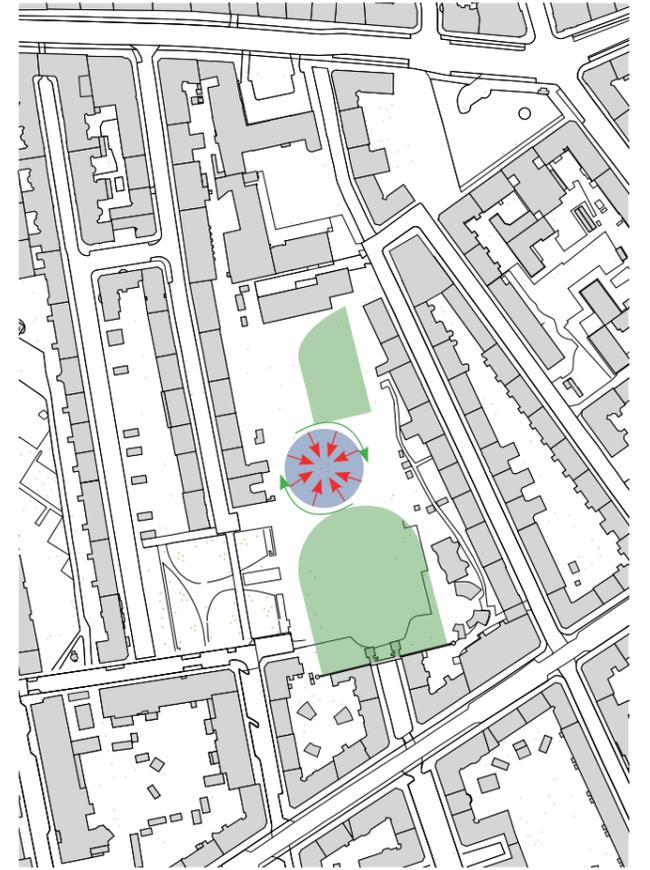
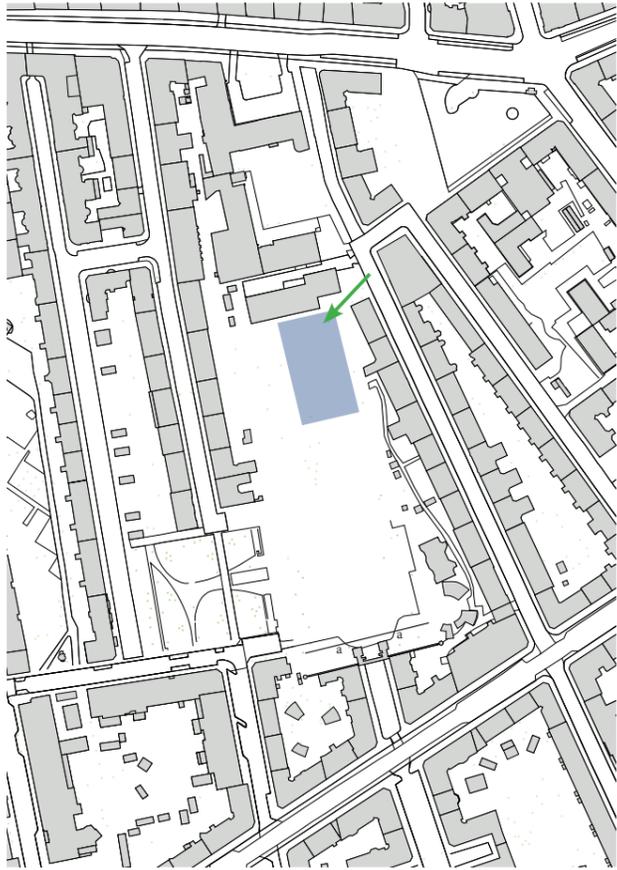
Process
<p>Method description</p> <p>To answer the research questions, the research will go into the topic of stratification within architecture. Hereby, stratification is seen as a tool which provides clarity and structure to a building, rather than a tool to divide people. The choice of layering the program can solve the tension within the theme on an architectural level.</p> <p>To analyse how stratification can be used as a tool to solve some of the design issues, both literature and case study research will be done. The focus with this research is the usage of stratification as a positive tool within architecture.</p> <p>In order to solve the more moral questions posed, the research will go into the topic from of human entanglement as well. This will mostly be a literature study which aims to uncover how the building should be positioned in the context on the level of the theme. Should the idea of the building be imposed on the building and the users, or should the message be conveyed more subtly.</p>
<p>Literature and general practical preference</p> <p>I intend to consult (at least):</p> <ul style="list-style-type: none"> - Complexity and contradiction in architecture, R. Venturi - Carlo Scarpa: Layers, A. Schultz - A recursive network architecture, J. Touch, YS. Wang, V. Pingali - Freedom in entangled worlds: West Papua and the architecture of global power, E. Kirksey - Studies in Human-thing Entanglement, I. Hodder - The entanglements of humans and things: a long-term view, I. Hodder
<p>Reflection</p> <ol style="list-style-type: none"> 1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)? 2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

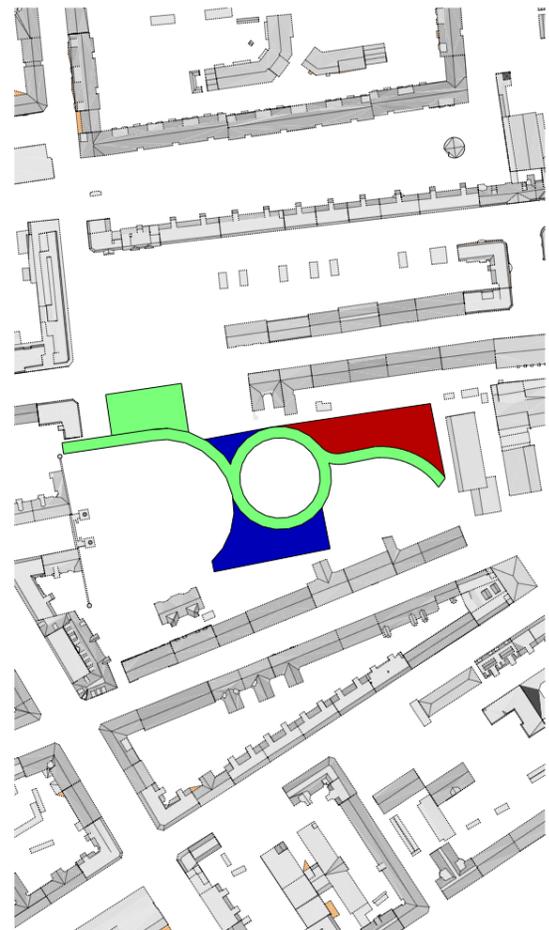
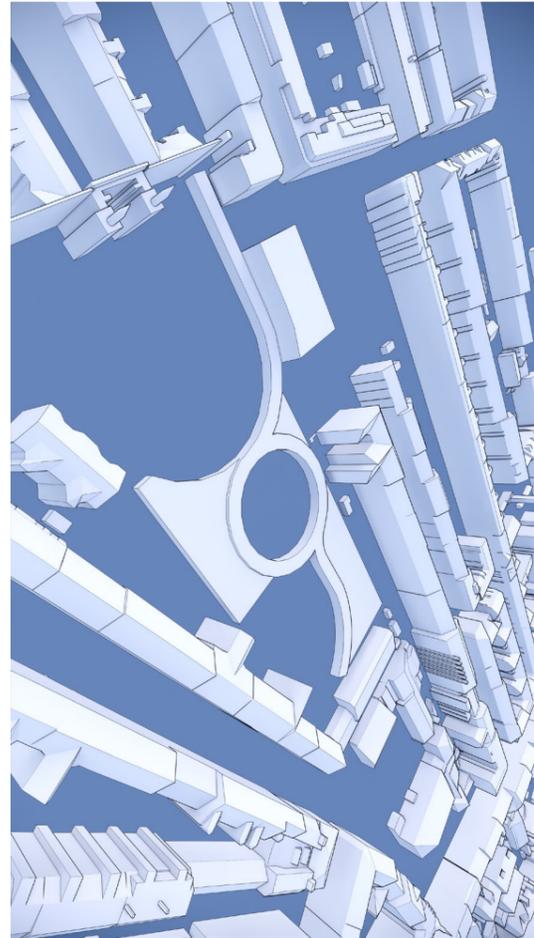
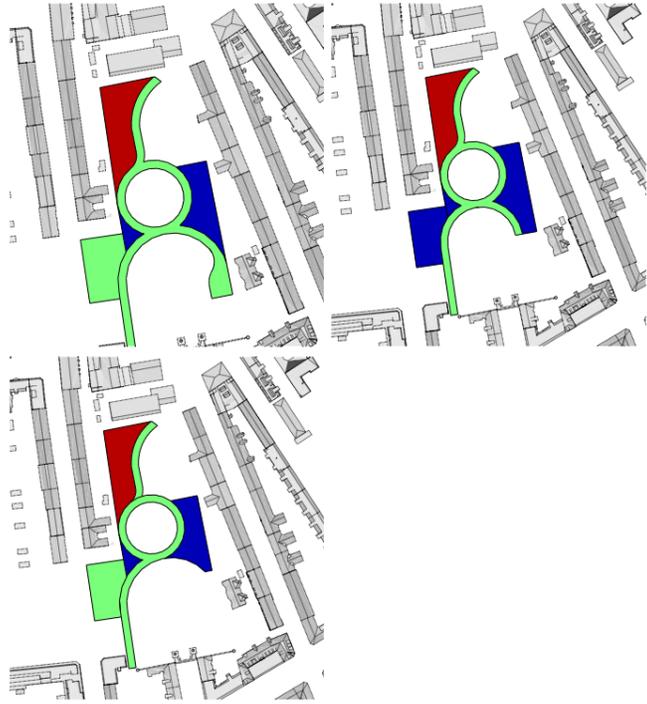
The work done for the sixth tutoring continued on the established principle of the last week in which the program was separated in clusters, connected via a separate element. For this, the main ruleset was created to which this principle adheres, and further massing studies were conducted in order to find out how to further advance the design.

On top of this, the very first draft of the graduation plan was created in this week.

Theme	M ²	Notes
1 - Entrance	670 m²	
1.1 Entrance hall	100	
1.1.1 Ticket counter	20	
1.1.2 Toilets	50	
1.2 Café	250	Can replace existing shop on the site
1.2.1 Kitchen	50	
1.2.2 Toilets	50	
1.3 Bike parking	150	Size may vary depending on design
2 - Healthy mind	1390 - 1990 m²	
2.1 Exposition room	350	
2.1.1 Exposition storage	50	
2.2 Library	500	
2.2.1 Study rooms	100	
2.2.2 Counter	20	
2.3 Multifunctional gym room	350	For activities like Yoga and Tai Chi
2.3.1 Storage room	20	
2.4 Outdoor auditorium	300	Size may vary depending on design
2.5 Outdoor meeting place	300	For gettogethers in different seizons Can coëxist with other function
3 - Healthy body	1650 - 3350 m²	
3.1 Gym	500	
3.1.1 Storage room	50	
3.2 Multifunctional room	450	Inteded for a wide variety of sports
3.1.2 Storage room	100	
3.1.3 Tribune	50	Size may vary depending on design
3.3 Saturday market space	500	Can coëxist with other function
3.4 Interactive zone	500	Continuation of outdoor programme
3.6 Outdoor get-together zone	600	Meant mainly for young adults +
3.5 Outdoor play zone	600	Size may vary depending on design Meant mainly for children +
4 - Service	550 m²	
4.1 Administration offices	250	
4.1.1 Toilets	50	
4.1.2 Meeting rooms	50	Mainly for shareholders and owners
4.2 Technical room	150	
4.3 Play storage room	50	Can replace existing shed on the site
		4260 - 6560 m ² total







For the seventh tutoring the emphasis was on developing the design further. This was done by firstly sharpening the personal design brief. Afterwards, the design was created by first creating the outdoor spaces, and then afterwards adding the building around this.

This has eventually lead to a principle which is also continued in the eventual design.

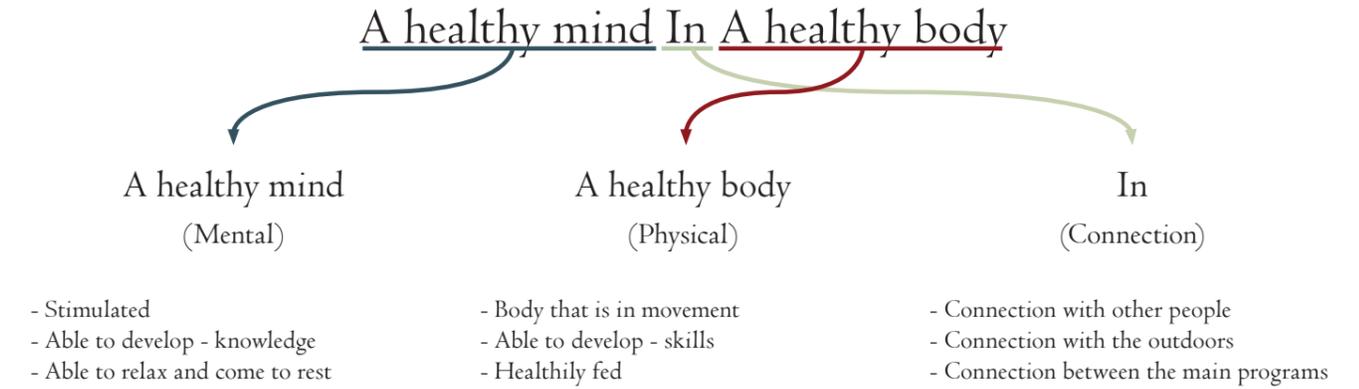
Selvplejecenter

Fabrice Meyer - 4431286

2019 - 2020

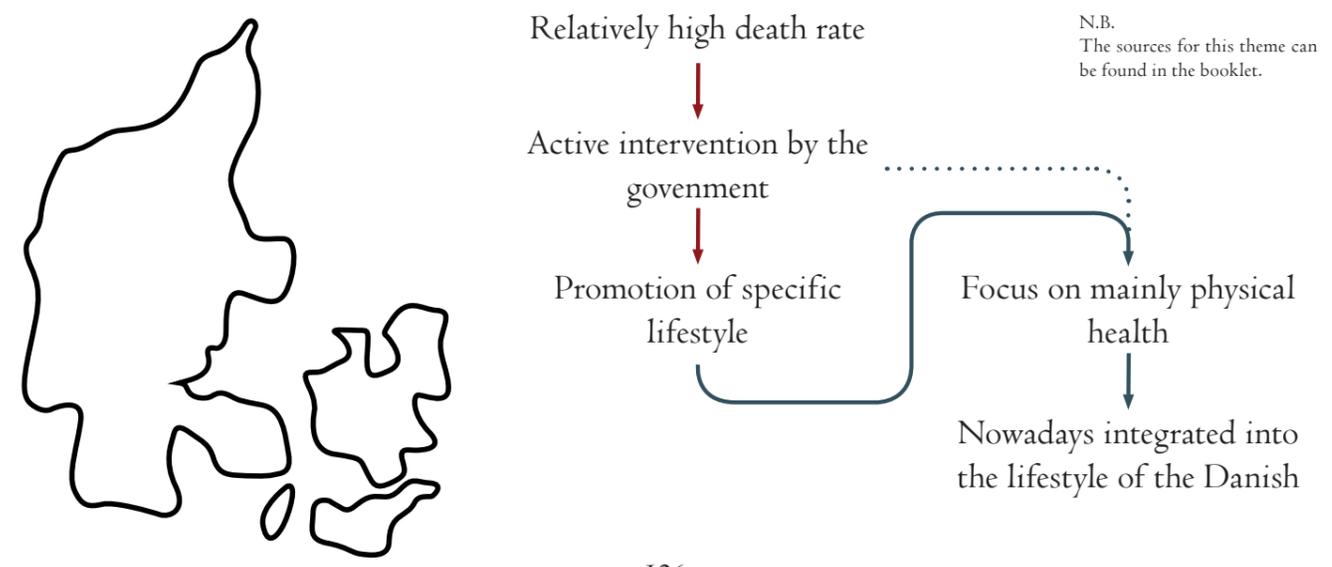
Overarching theme

Project scale



Overarching theme

Denmark scale



The Program

Elaboration

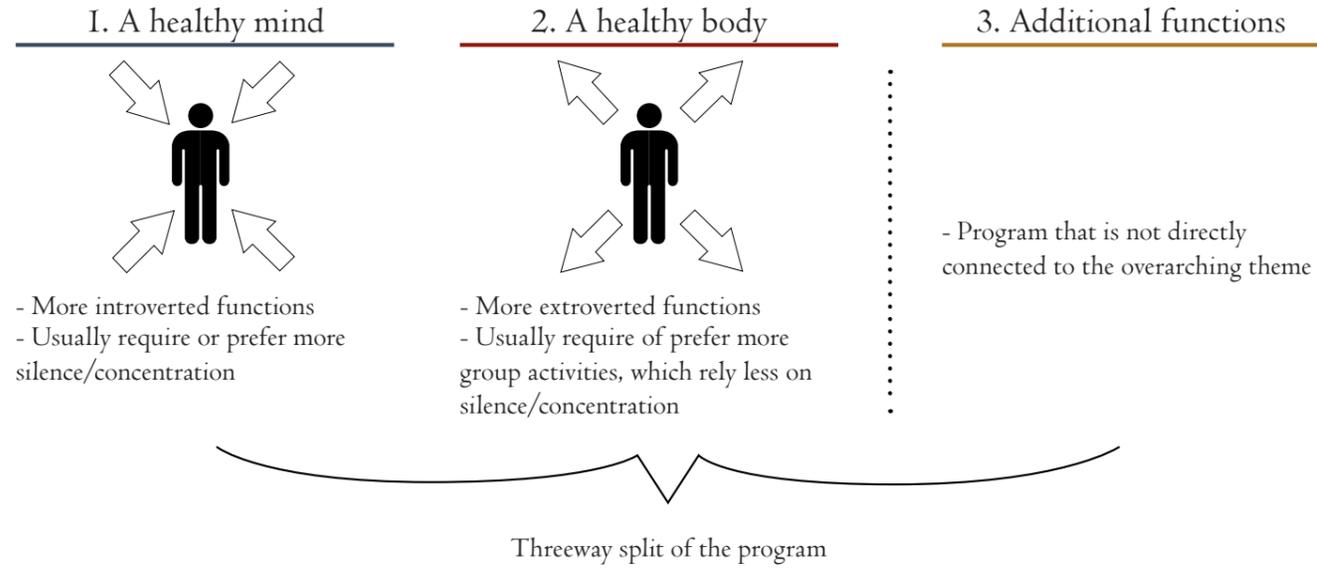
I. A healthy mind			2. A healthy body			3. Additional functions		
I.1	Exposition room	325 m ²	2.1	Entrance hall	120 m ²	3.1	Entrance hall	200 m ²
	I.1.I Exposition storage	650 m ²	2.2	Multifunctional gym room	450 m ²	3.1.I	T i c k e t counter	250 m ²
I.2	Library	80 m ²	2.2.1	Storage room	25 m ²	3.2	Café/restaurant	75 m ²
	I.2.I Study Rooms	225 m ²	2.2.2	Changing room	100 m ²	3.2.I	Kitchen	80 m ²
I.3	Multifunctional gym room	60 m ²	2.2.3	Tribune	100 m ²	3.3	Meeting space	350 m ²
	I.3.1 Changing room	25 m ²	2.3	Multifunctional gym rooms (multiple layouts/sizes possible)	300 m ²	3.4	Administration room	40 m ²
	I.3.2 Storage room	50 m ²	2.3.1	Changing room	60 m ²	3.4.I	Sanitation	350 m ²
I.4	Technical room	600 m ²	2.3.2	Storage	500 m ²	3.5	Office space	50 m ²
I.5	Sanitation room	60 m ²	2.4	Gym	60 m ²	3.5.I	Sanitation	60 m ²
		50 m ²	2.4.1	Changing room	30 m ²	3.6	Technical room	75 m ²
I.6	Outdoor auditorium	1525 m ² +	2.5	Technical room	50 m ²	3.7	Sanitation room	1515 m ² +
			2.6	Sanitation room	75 m ² +			
			2.7	Outdoor bike parking	1855 m ²	3.8	Outdoor bike parking	1515 m ² +

4895 m² Total Program + 850 m² Total Circulation space = 5745 m² Gross area

N.B. 500 m² of the circulation space can be used as a Sunday market and additional play space

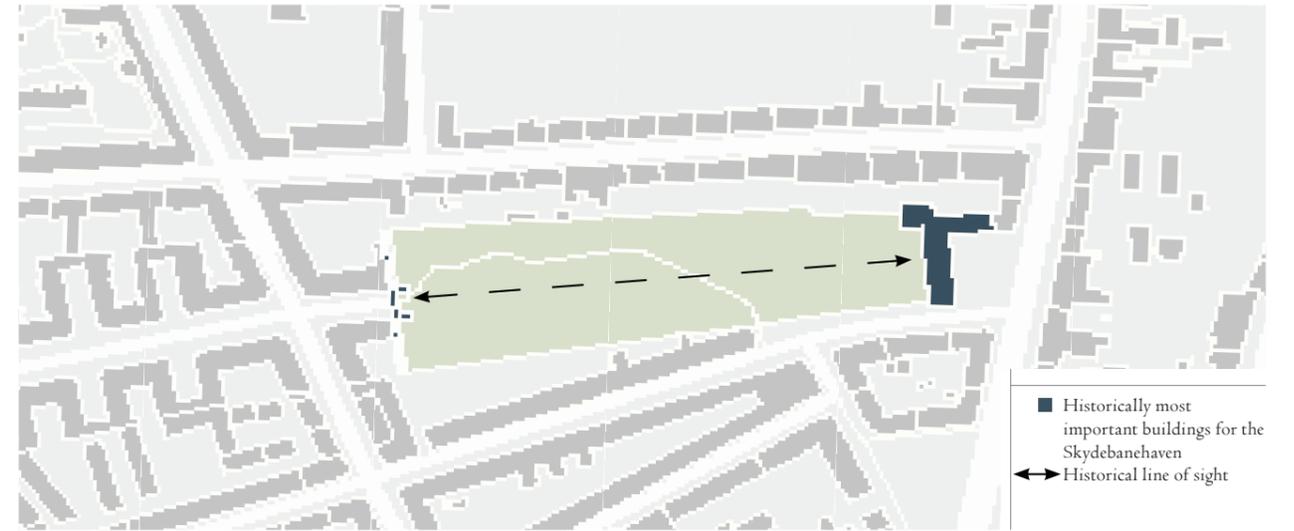
Projectspecific Research

Programme



Sitespecific Research

Historical



Projectpecific Research

Programme

A healthy mind In A healthy body



- Program that is not directly connected to the overarching theme
- Program that is not directly connected to the overarching theme
- Program that is not directly connected to the overarching theme

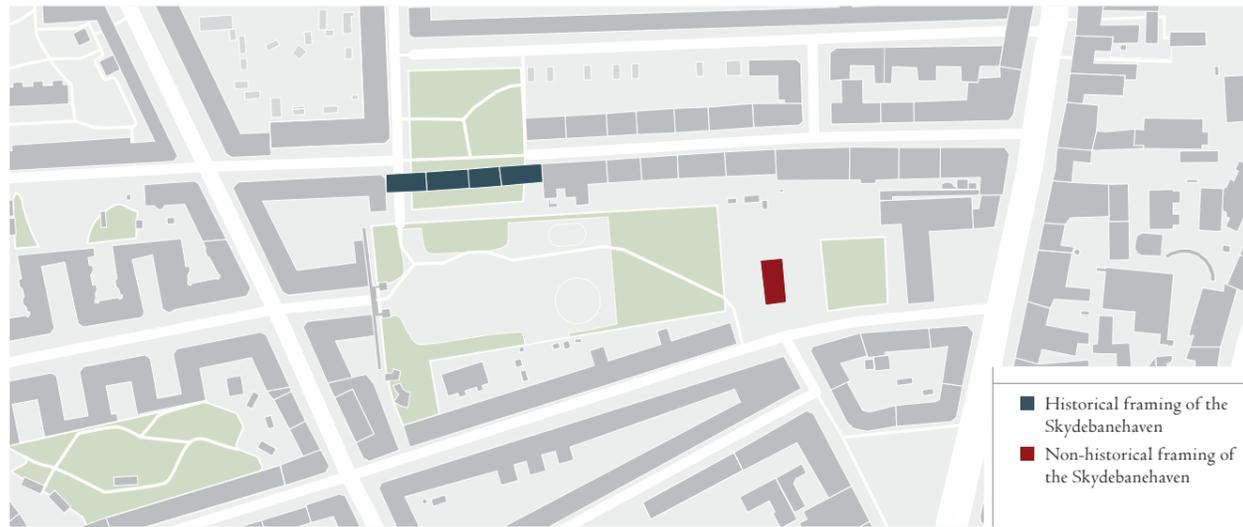
Sitespecific Research

Historical



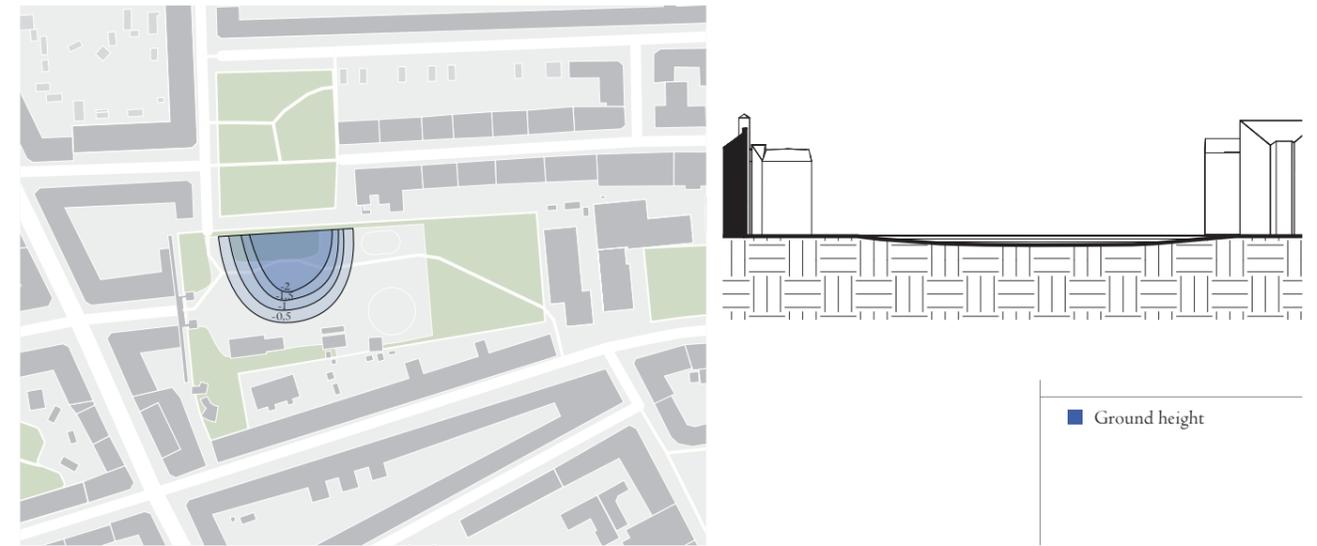
Sitespecific Research

Present



Sitespecific Research

Present



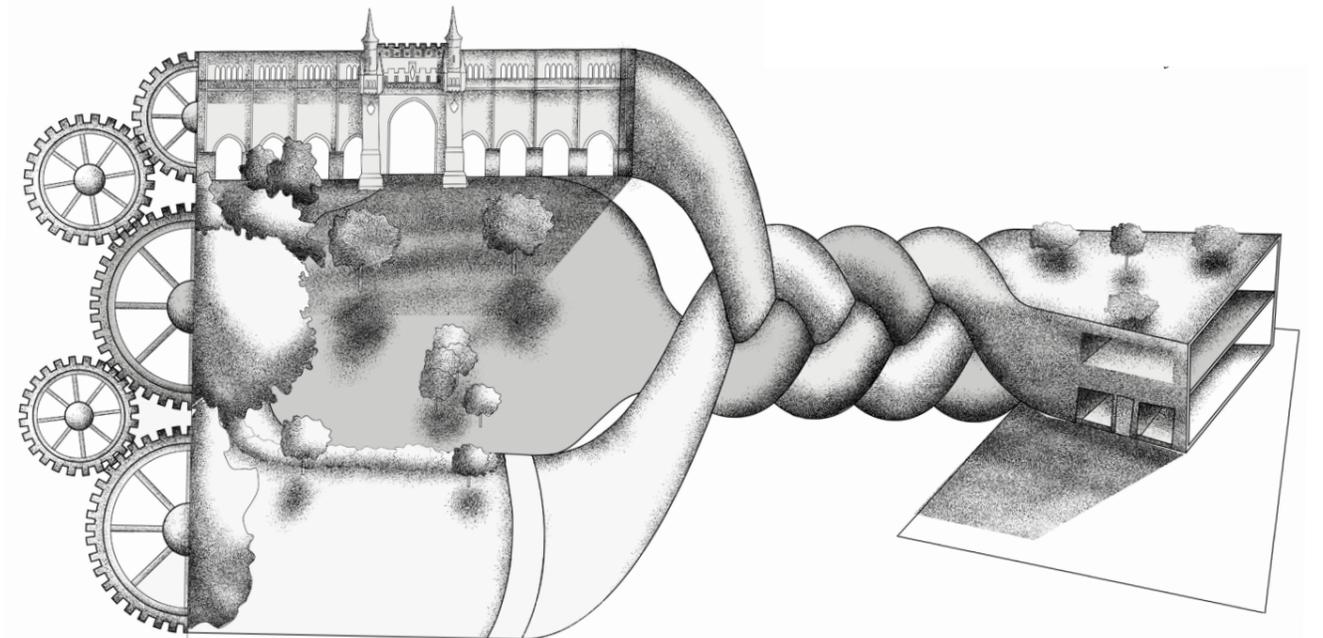
Sitespecific Research

Present



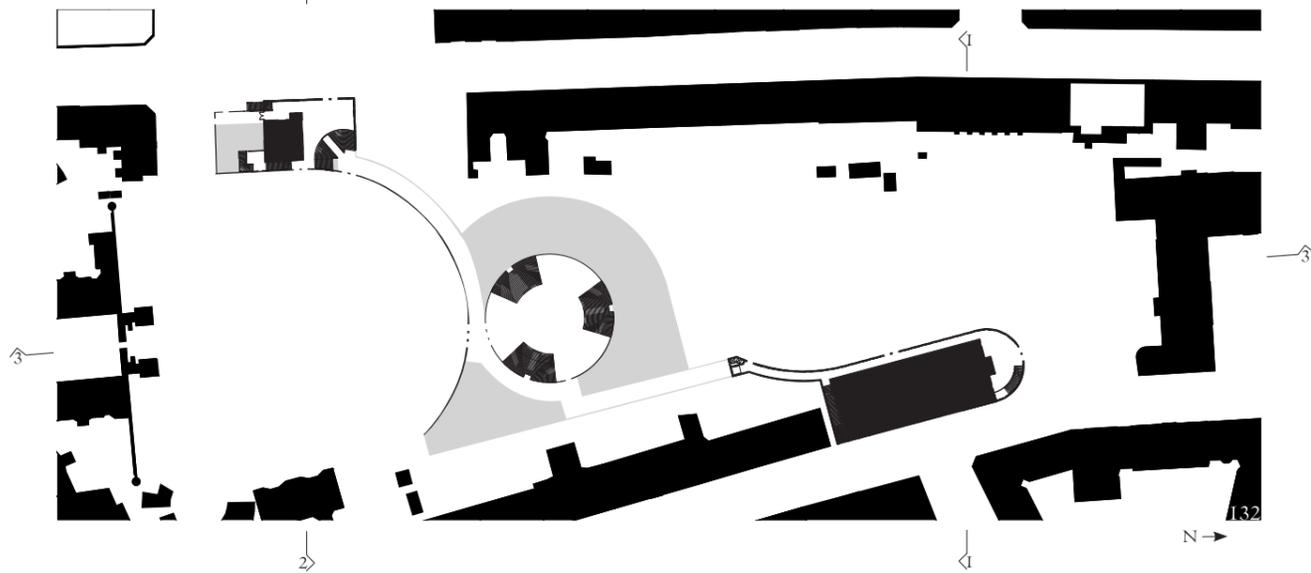
Design Concept Vision

Manifesto - Interweaving of layers



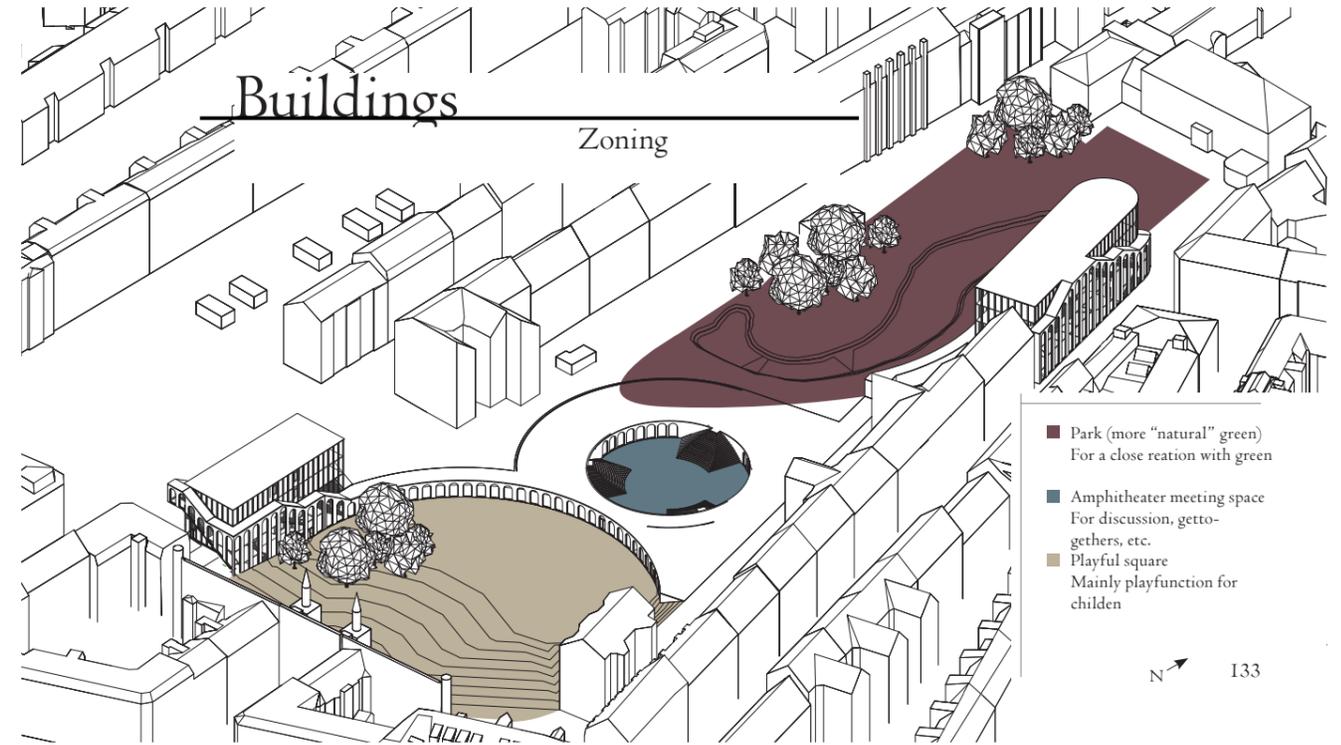
Buildings

Nolli map & permeability



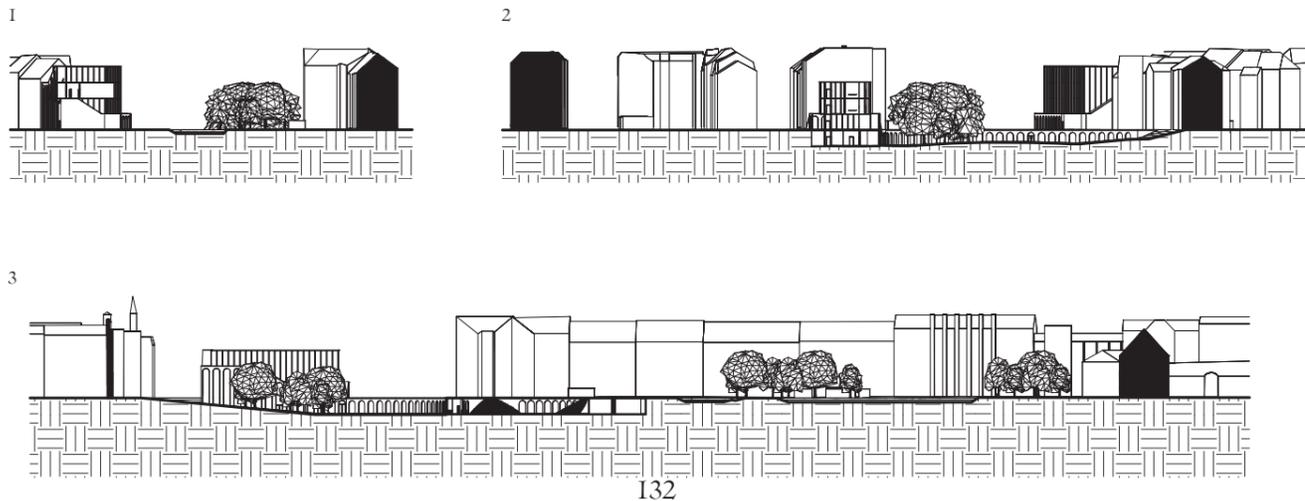
Buildings

Zoning



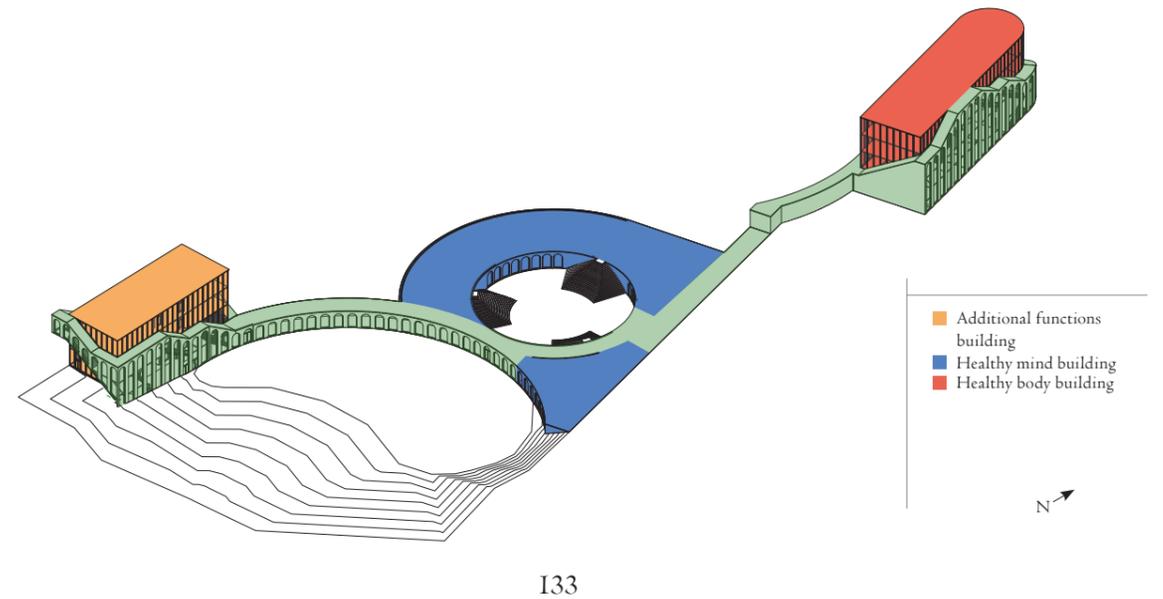
Buildings

Site profiles



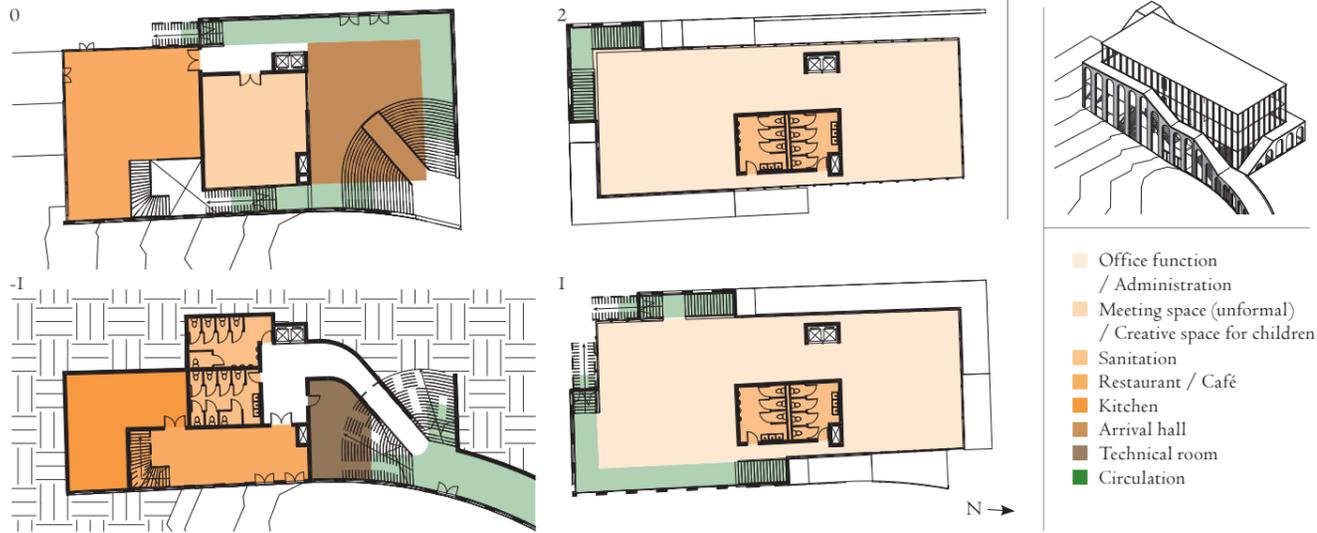
Buildings

Zoning



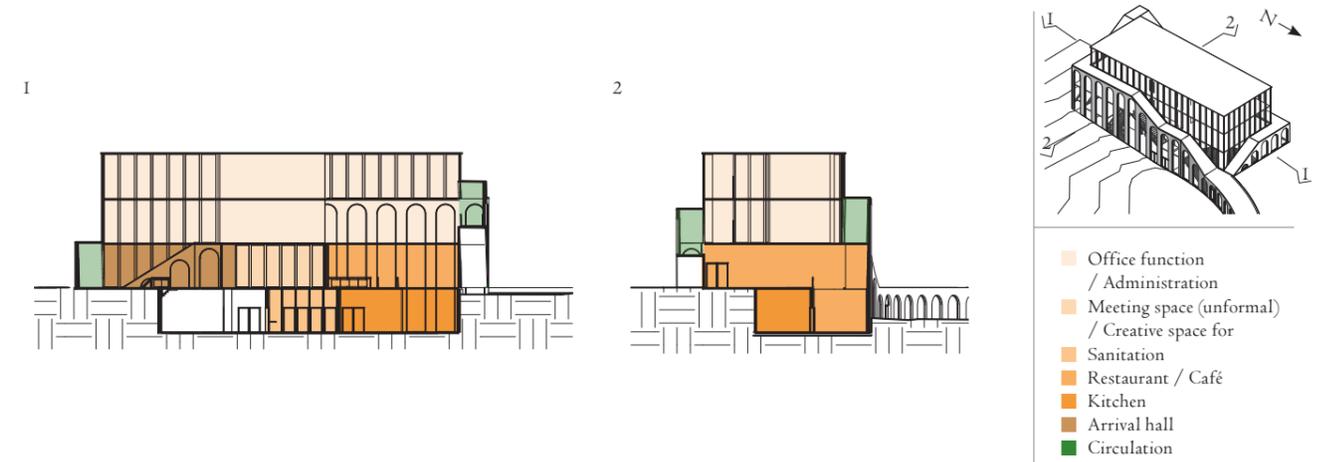
Building

Additional building



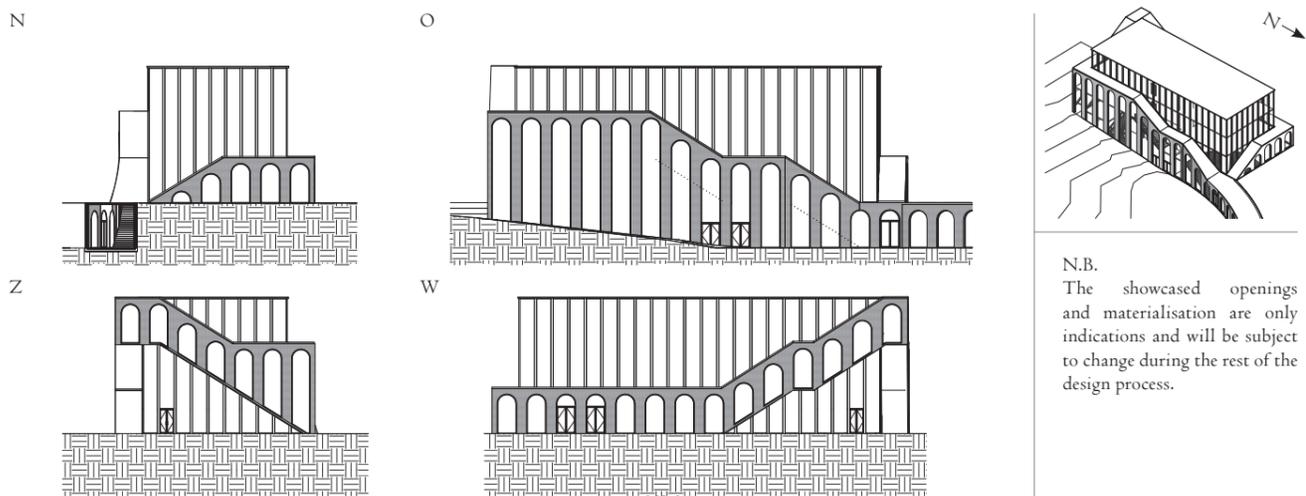
Building

Additional building



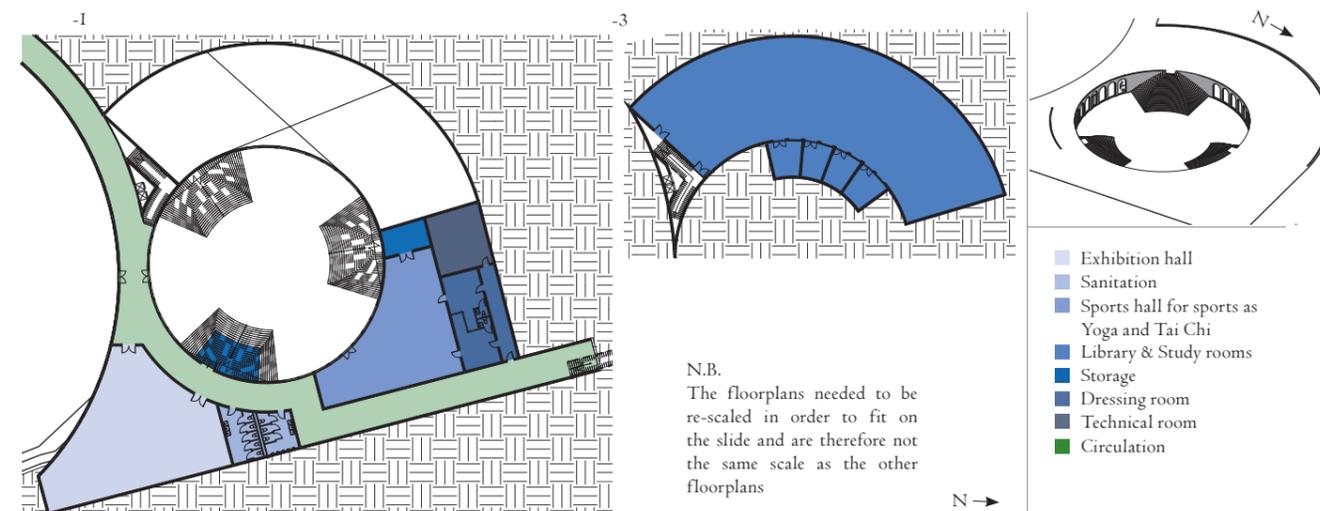
Building

Additional building



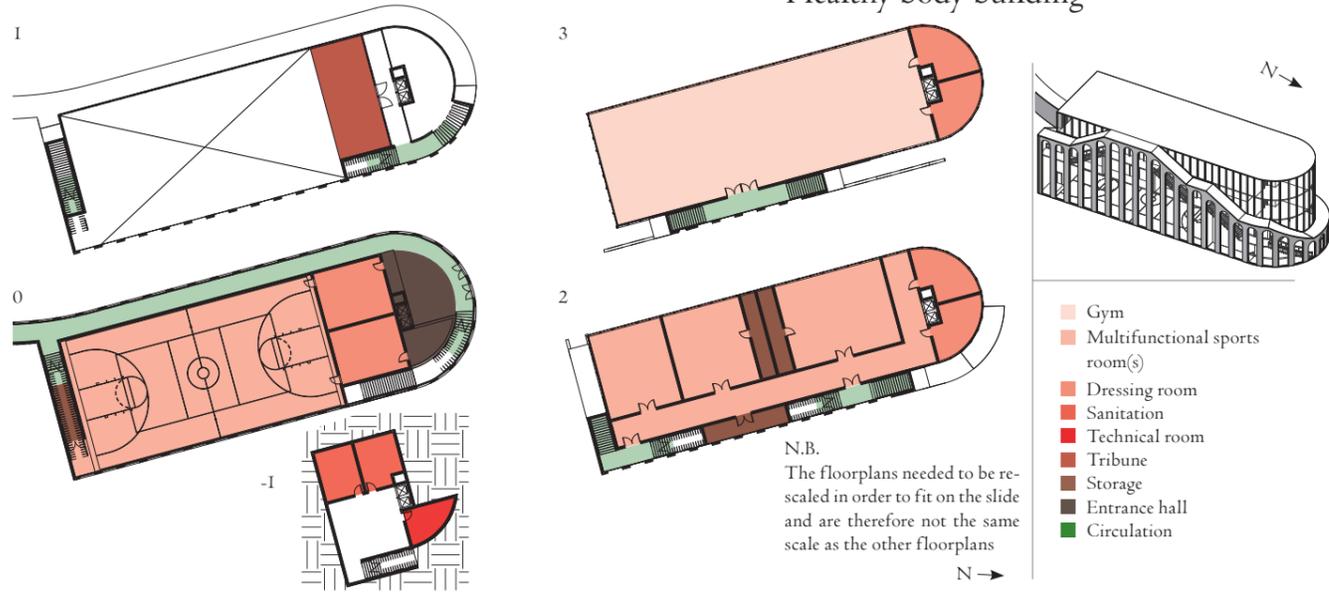
Building

Healthy mind building



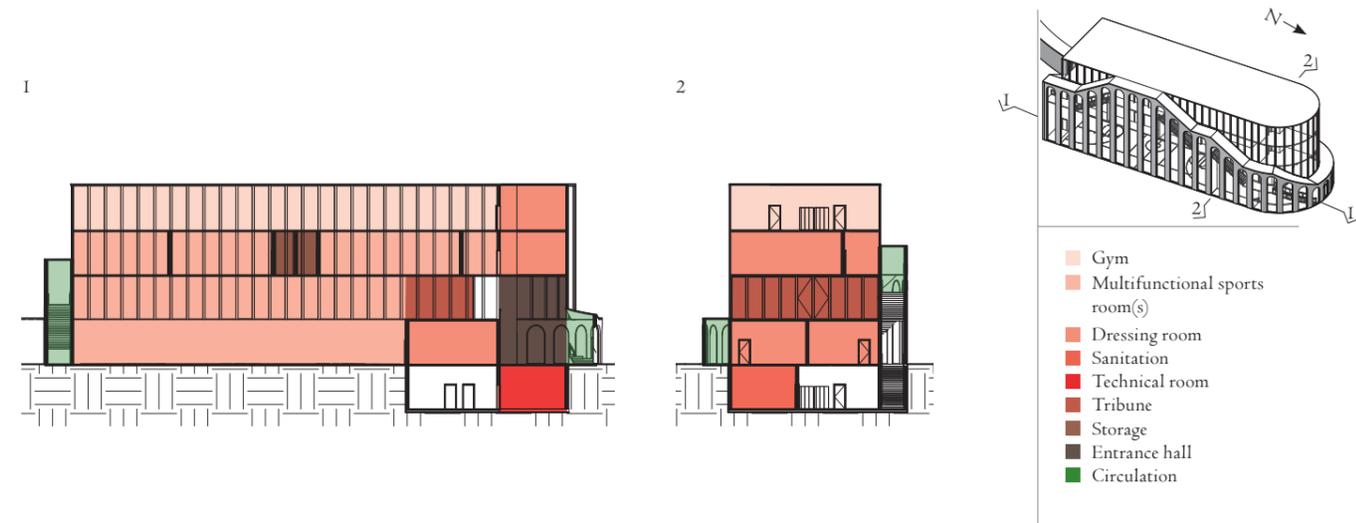
Building

Healthy body building



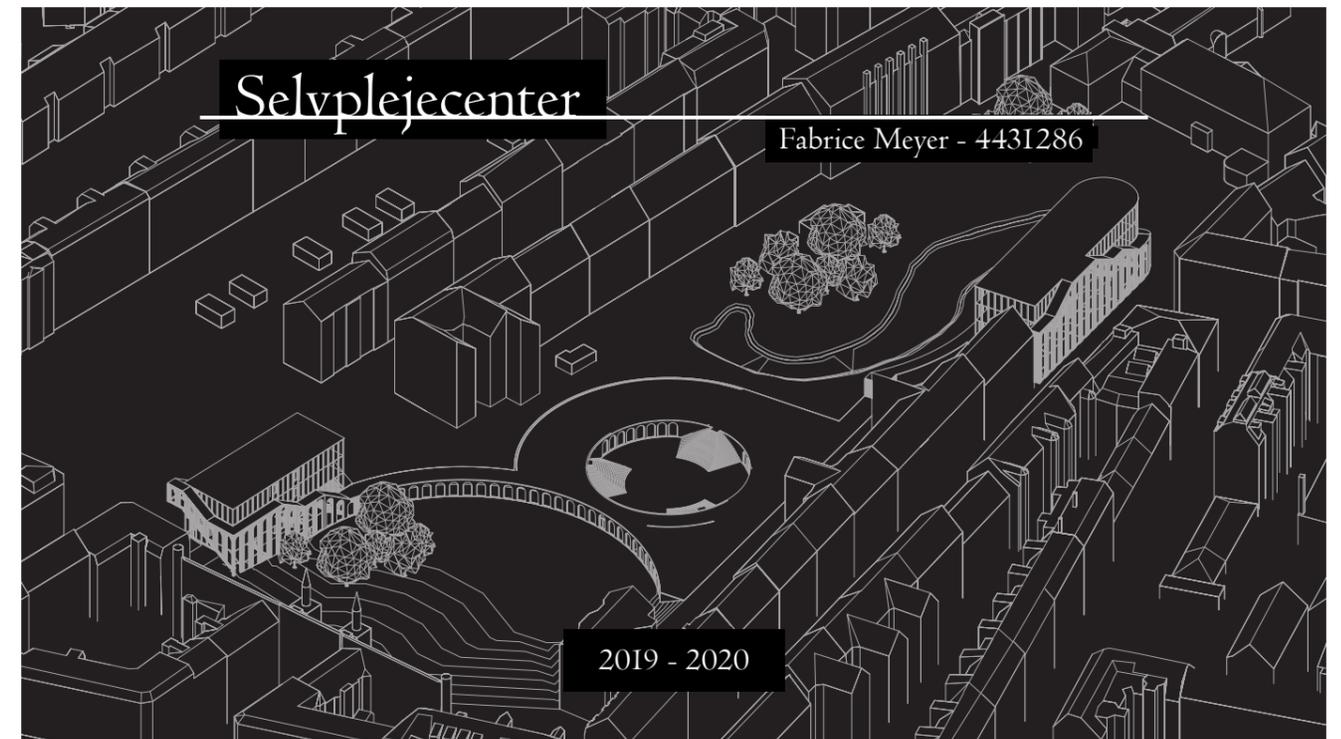
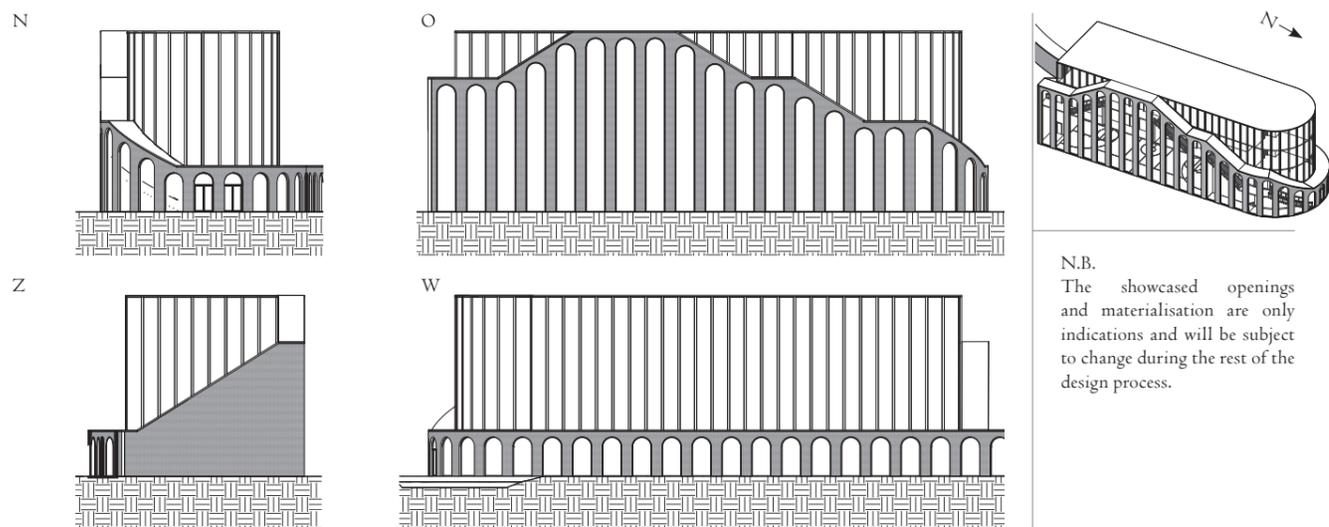
Building

Healthy body building



Building

Healthy body building



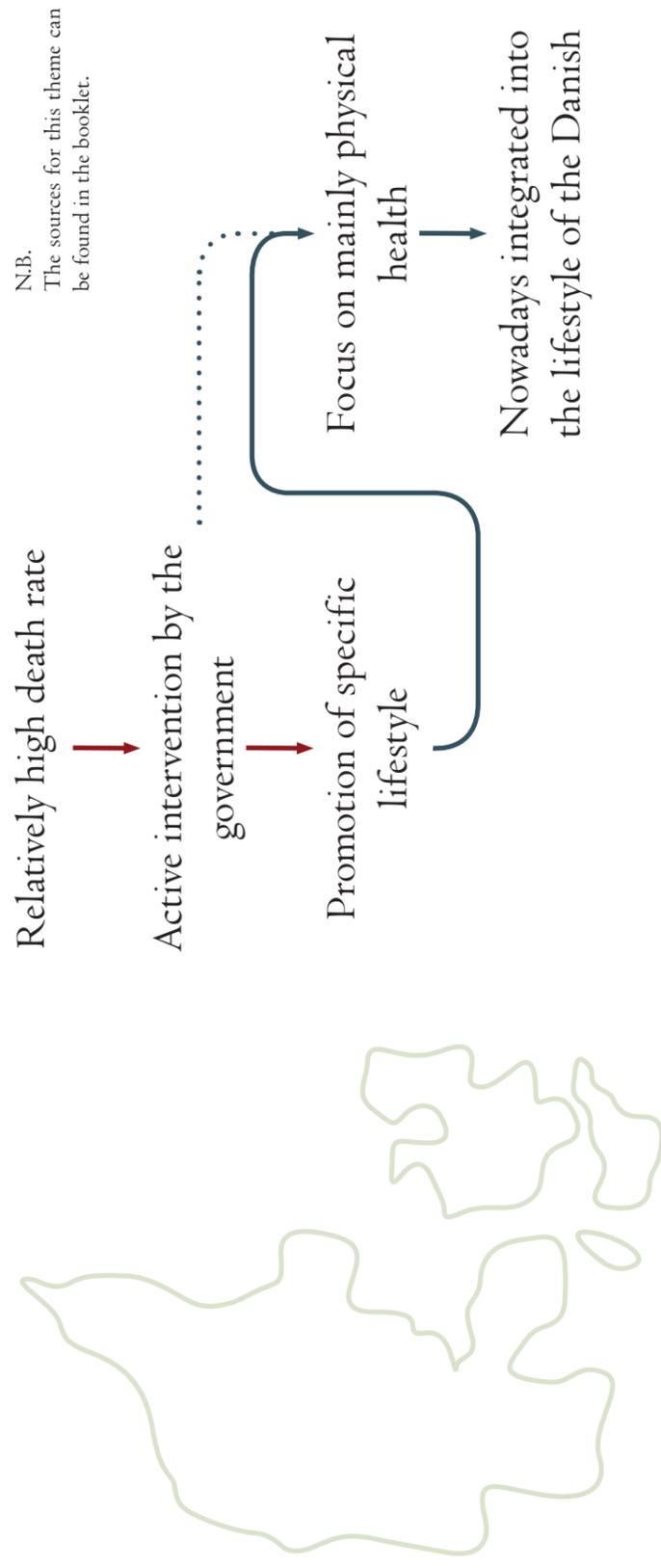
For the eight tutoring I had finished the design so far for P2, and had furthermore created a first draft of the P2 presentation. Some last feedback about the design was given, which has been worked on until the actual P2 since then.

The chapter of the concept desing contains the latest version of the actual design, as presented in P2. This does not include the site research used in oder to place the design. It merely showcases the actual design as it is placed in its context, and as the design components work.

The chapter furthermore contains the personalised design brief (as in chapter C) as well as the thematic reasoning as presented in the P2 presentation.

Overarching theme

Denmark scale



Overarching theme

Project scale

A healthy mind In A healthy body

A healthy mind
(Mental)

- Stimulated
- Able to develop - knowledge
- Able to relax and come to rest

A healthy body
(Physical)

- Body that is in movement
- Able to develop - skills
- Healthily fed

In
(Connection)

- Connection with other people
- Connection with the outdoors
- Connection between the main programs

The Program

Elaboration

I. A healthy mind		2. A healthy body		3. Supporting functions	
I.1	Exposition room	325 m ²	2.1	Entrance hall	100 m ²
I.1.1	Exposition storage	50 m ²	2.2	Multifunctional gym room	450 m ²
I.2	Library	650 m ²	2.2.1	Storage room	25 m ²
I.2.1	Study Rooms	80 m ²	2.2.2	Changing room	100 m ²
I.3	Multifunctional gym room	225 m ²	2.2.3	Tribune	100 m ²
I.3.1	Changing room	60 m ²	2.3	Multifunctional gym rooms (Multiple layouts/sizes possible)	150 m ²
I.3.2	Storage room	25 m ²	2.3.1	Changing room	60 m ²
I.4	Technical room	60 m ²	2.3.2	Storage	60 m ²
I.5	Sanitation room	50 m ²	2.4	Gym	500 m ²
I.6	Outdoor auditorium	600 m ²	2.4.1	Changing room	60 m ²
		1525 m ² +	2.5	Technical room	30 m ²
			2.6	Sanitation room	50 m ²
			2.7	Restaurant/café	150 m ²
			2.7.1	Kitchen	75 m ²
			2.7	Outdoor bike parking	75 m ² +
					1985 m ² +

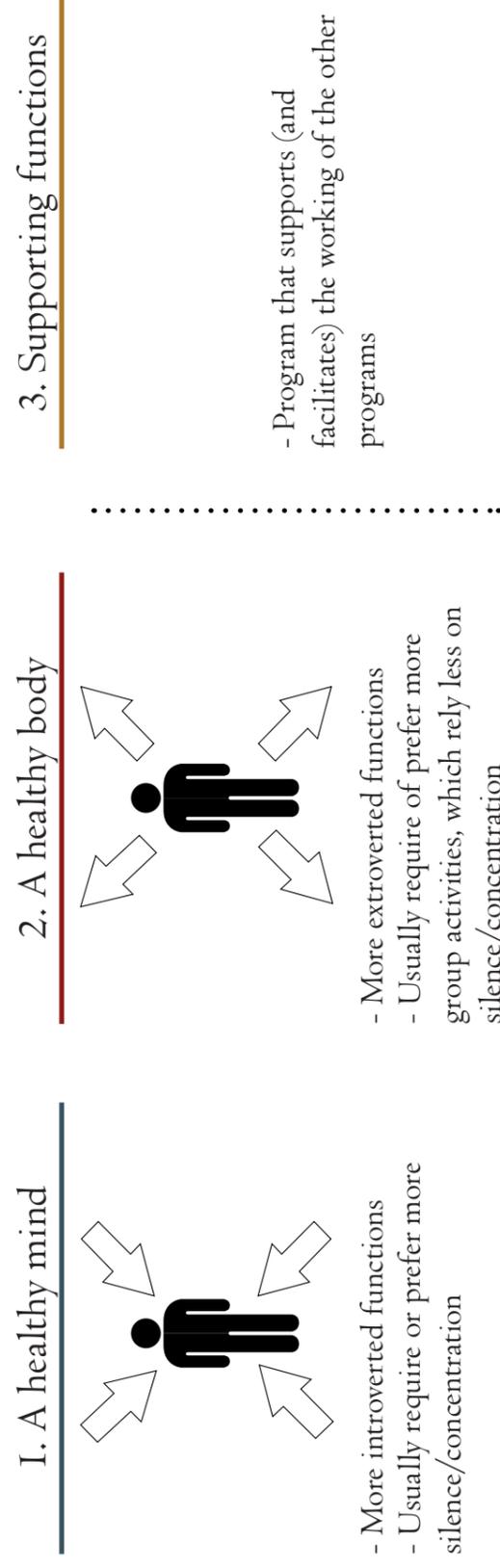
5025 m² Total Program + 850 m² Total Circulation space = 5875 m² Gross area

N.B.

500 m² of the circulation space can be used as a Sunday market and additional play space

Project-specific Research

Programme

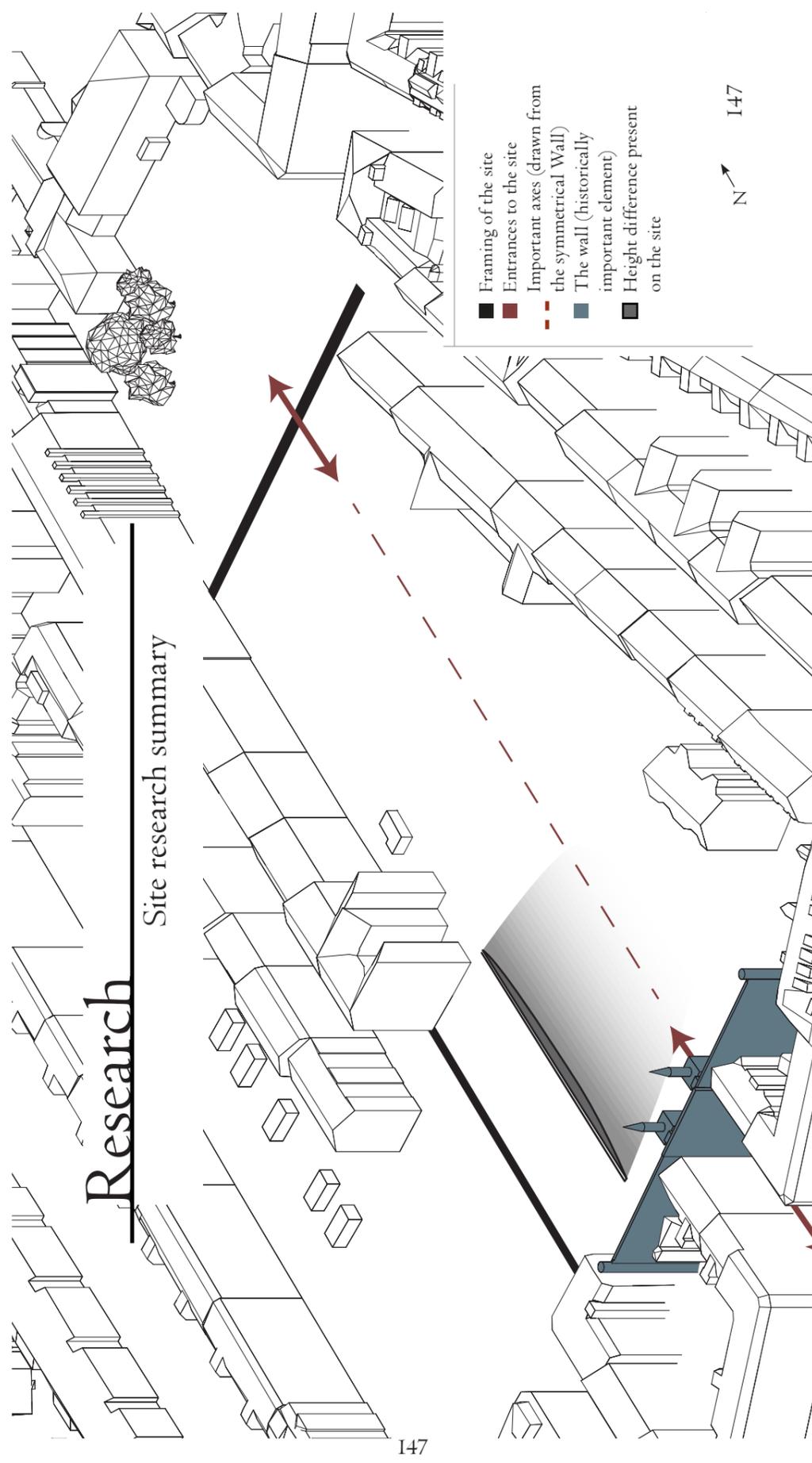
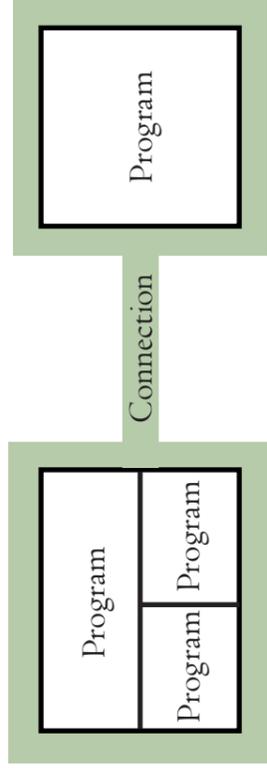


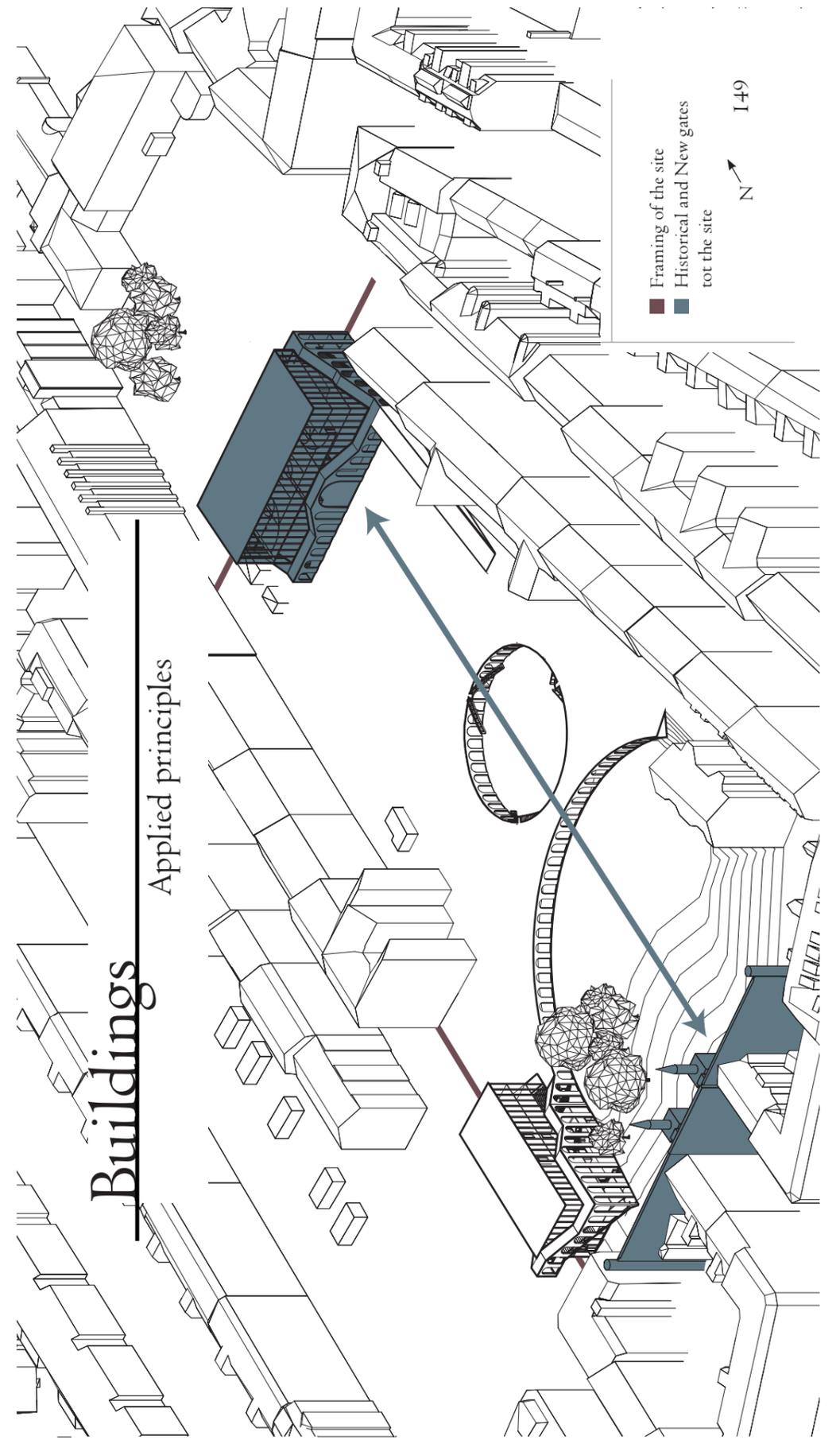
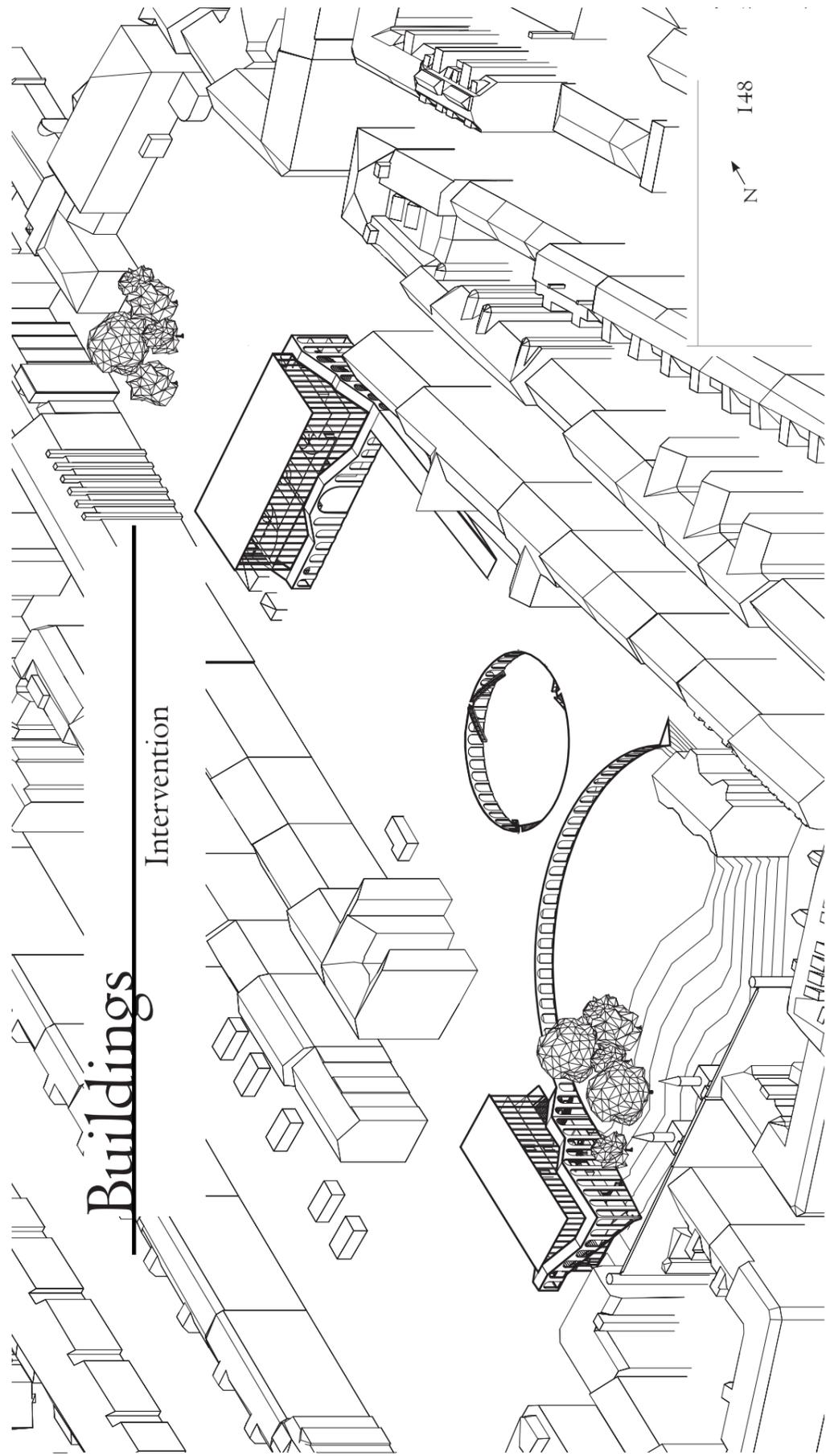
Project-specific Research

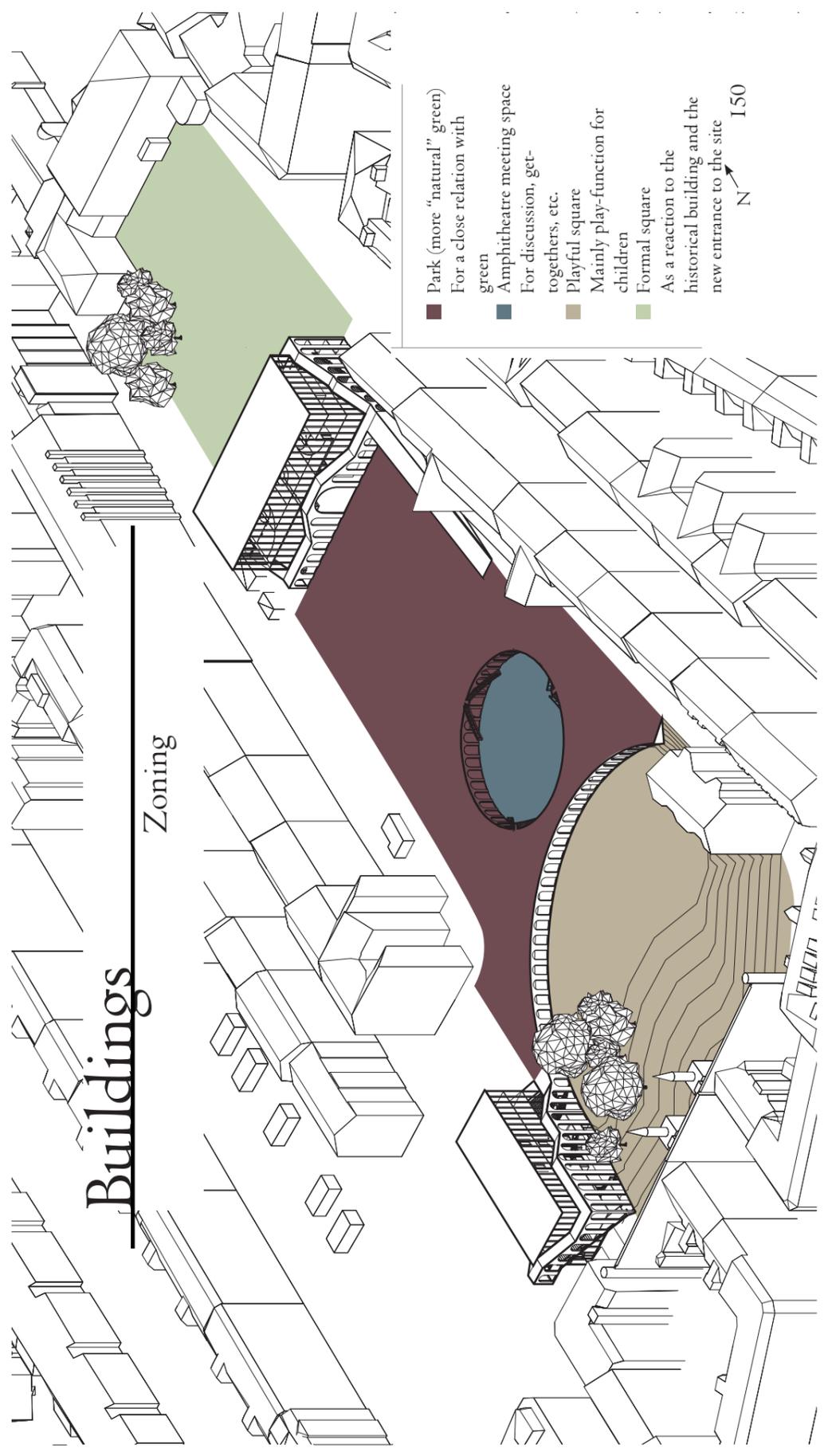
Programme

A healthy mind In A healthy body

- Using the connections between program as a stand-alone component
 - Using one connection to connect all program throughout the complex
-
- To accentuate the connection part within the complex
- +
- Allows for greater freedom of the inner program (multiplicity)

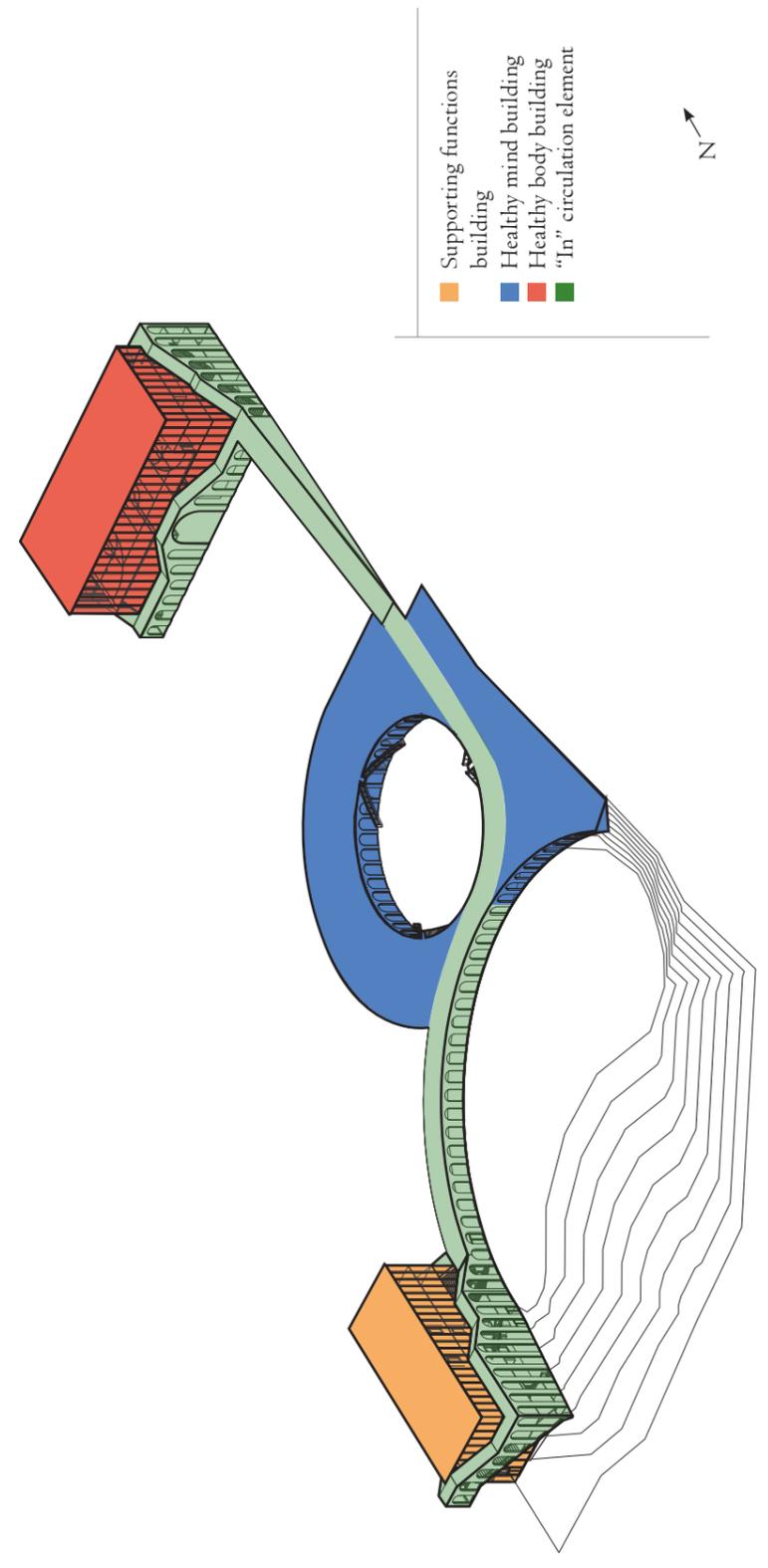




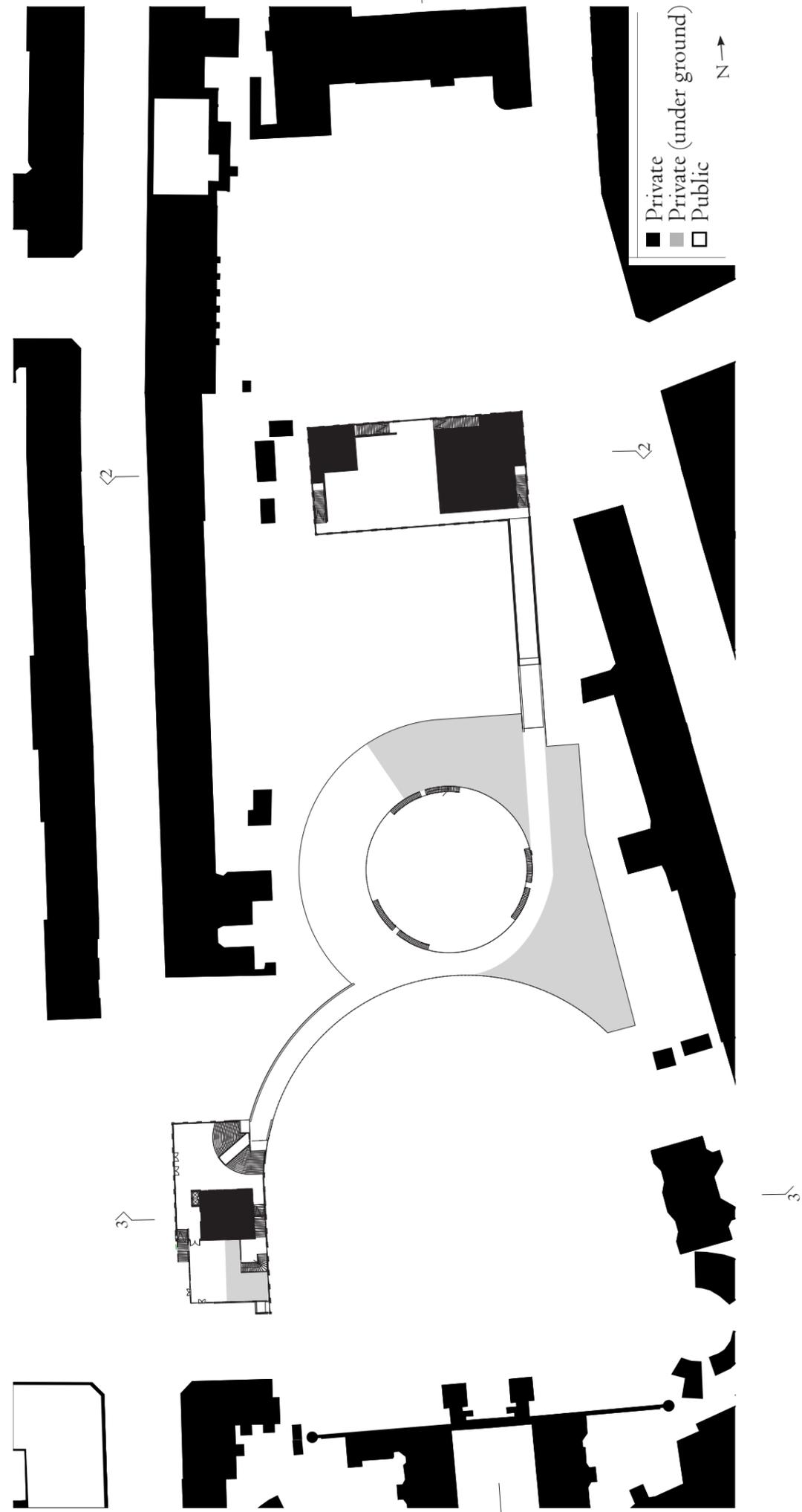


Buildings

Zoning

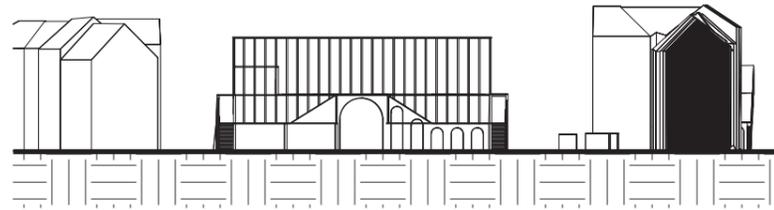


Nolli map



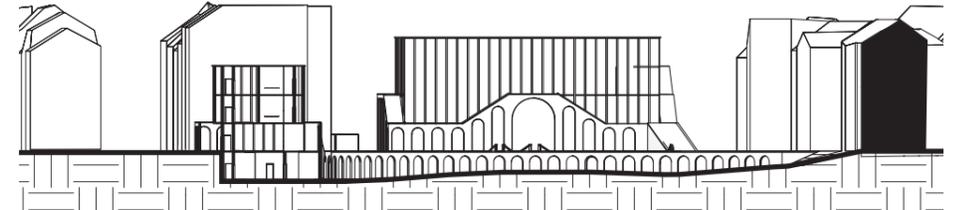
Site profiles

2

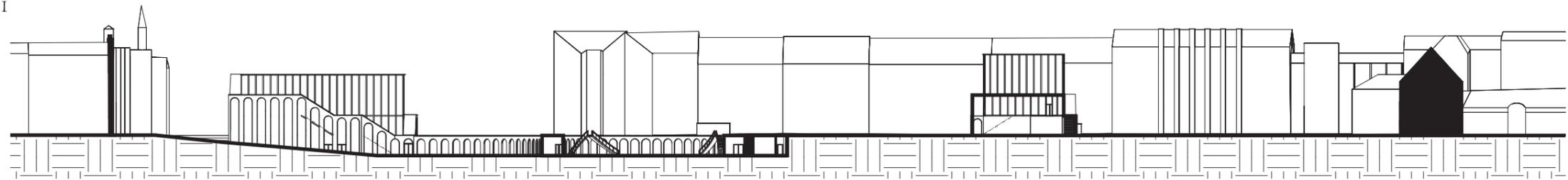


Site profiles

3

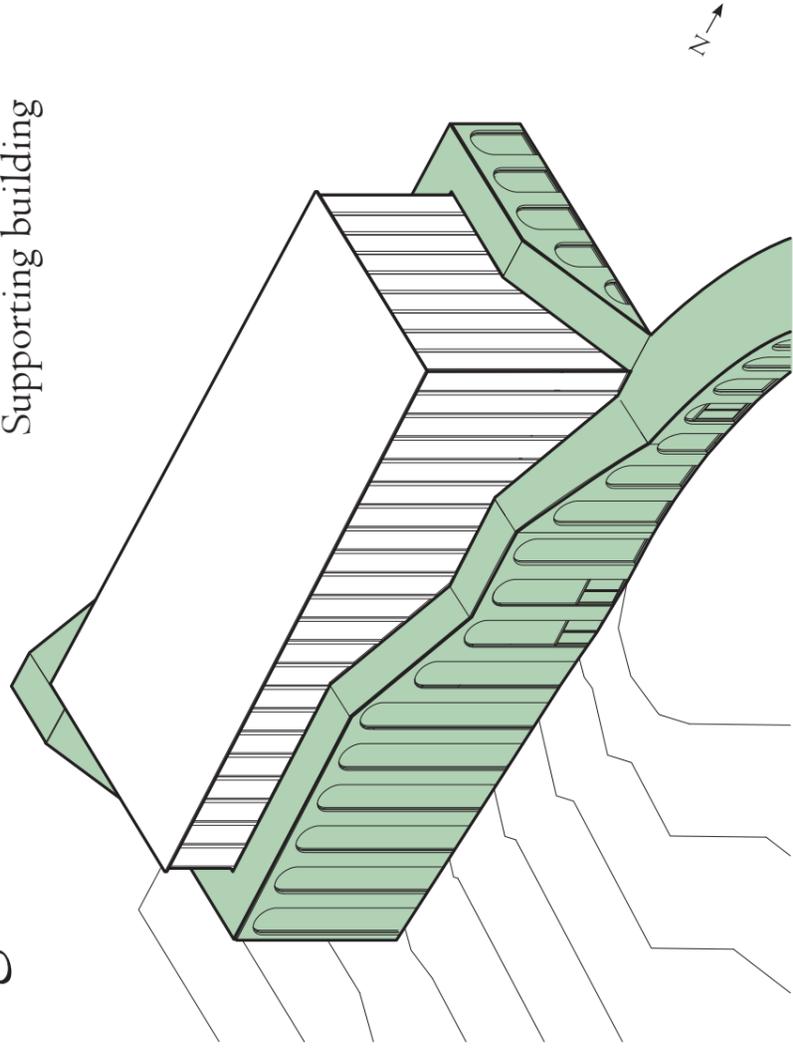


I



Building

Supporting building



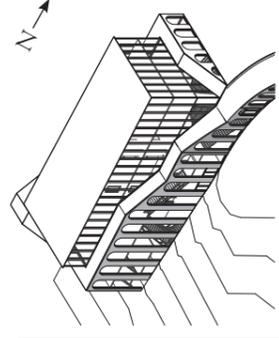
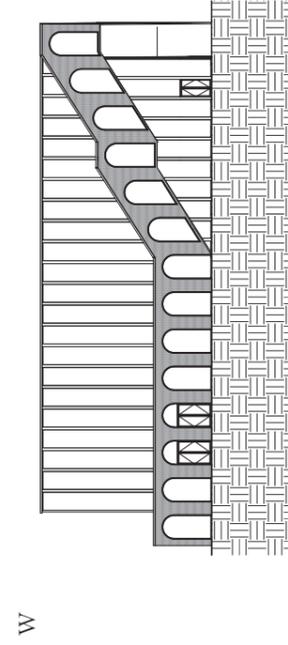
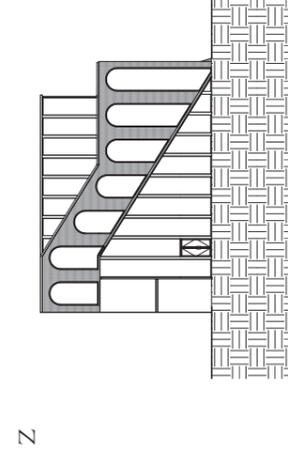
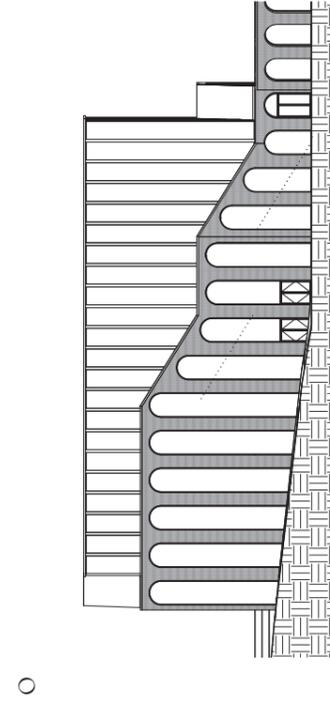
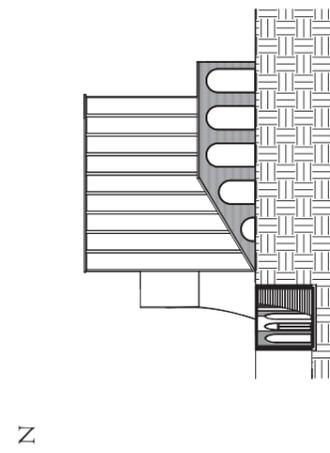
Building

Supporting building



Building

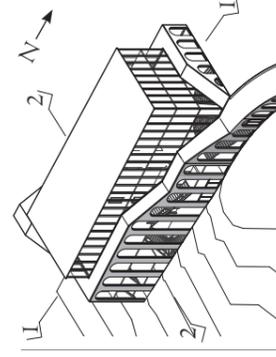
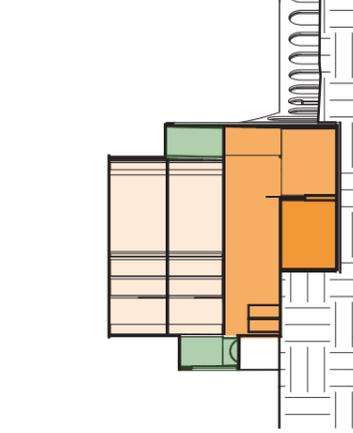
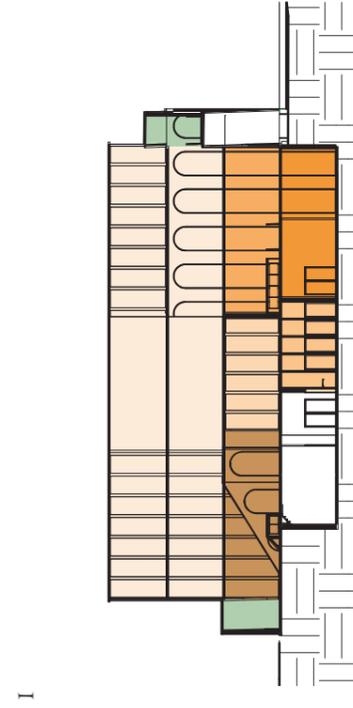
Supporting building



N.B.
The showcased openings and materialisation are only indications and will be subject to change during the rest of the design process.

Building

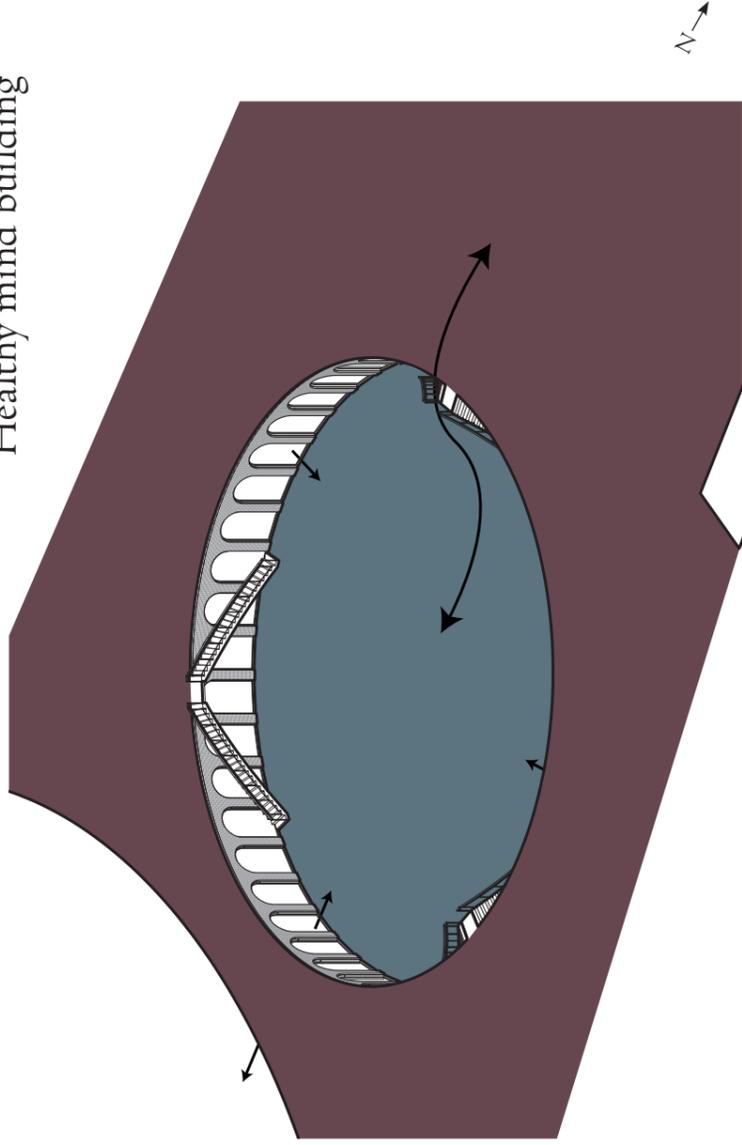
Supporting building



- Clincs (doctor's practices)
- / Administration
- Meeting space (F.I. for discussing mental health)
- Sanitation
- Pharmacy
- Staff room
- Arrival hall
- Circulation

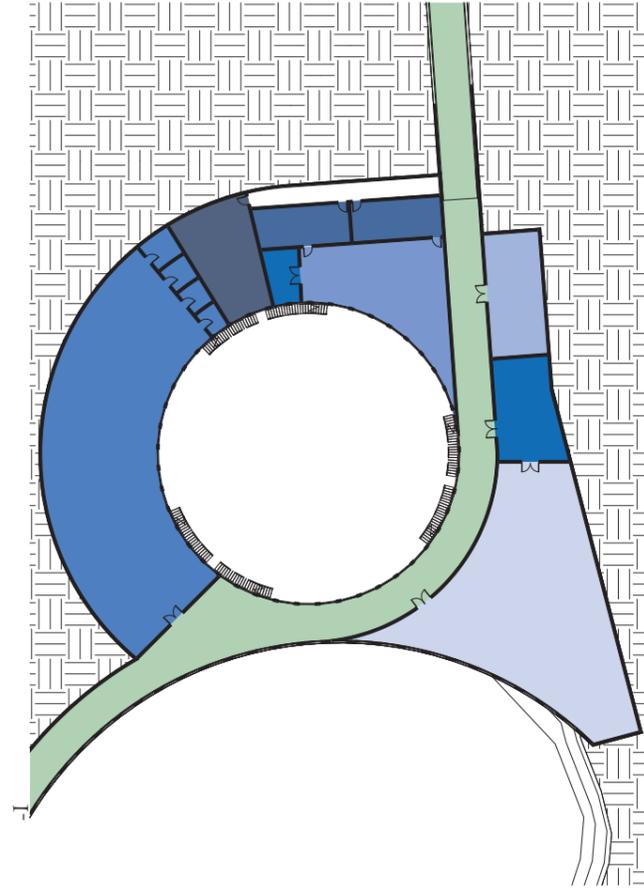
Building

Healthy mind building

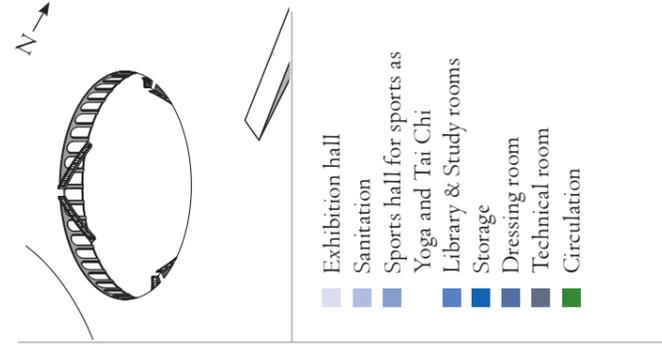


Building

Healthy mind building



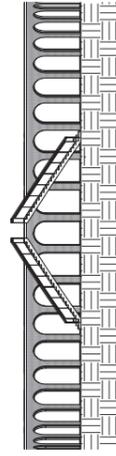
N.B.
The floor-plan needed to be re-scaled in order to fit on the slide and are therefore not the same scale as the other floor-plans



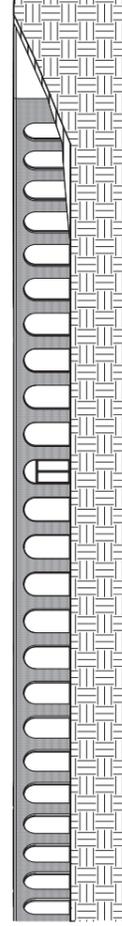
Building

Healthy mind building

Z



Z



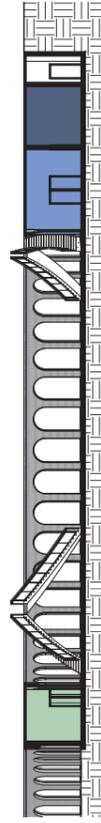
N.B. The showcased openings and materialisation are only indications and will be subject to change during the rest of the design process.

N.B. The N facade is 1/3 of the everywhere identical inner facade.

Building

Healthy mind building

1



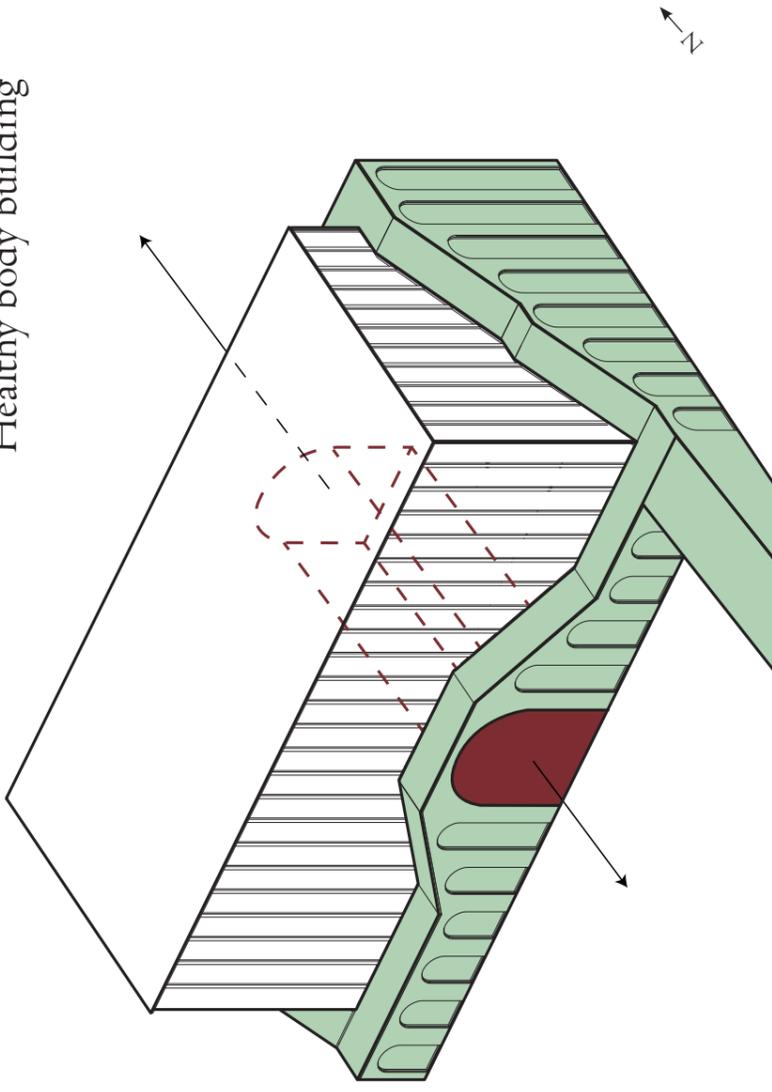
2



- Exhibition hall
- Sports hall for sports as Yoga and Tai Chi
- Library & Study rooms
- Technical room
- Circulation

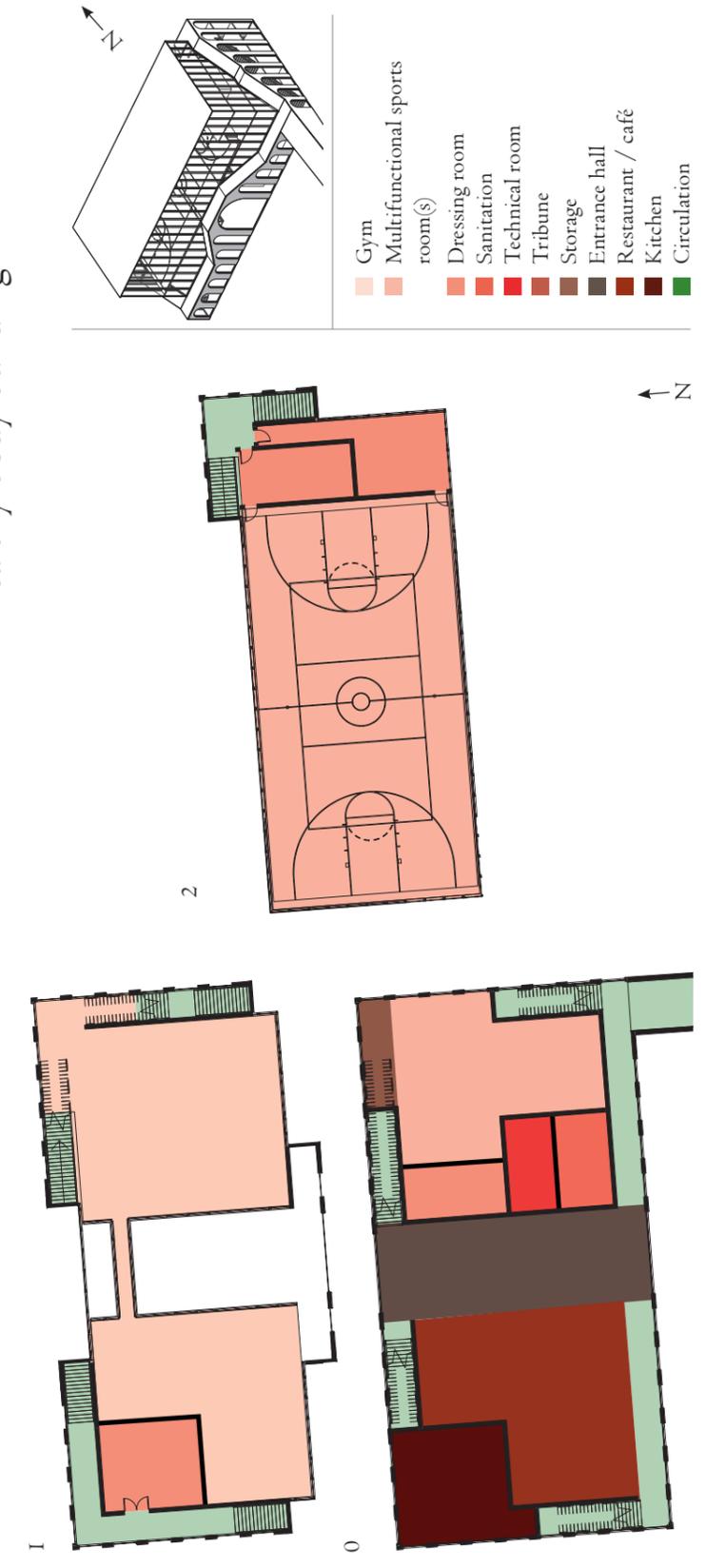
Building

Healthy body building



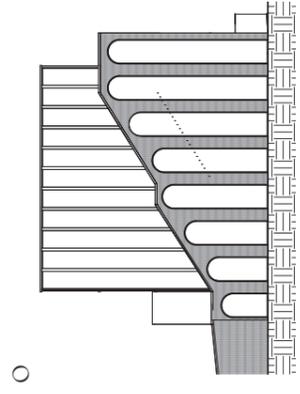
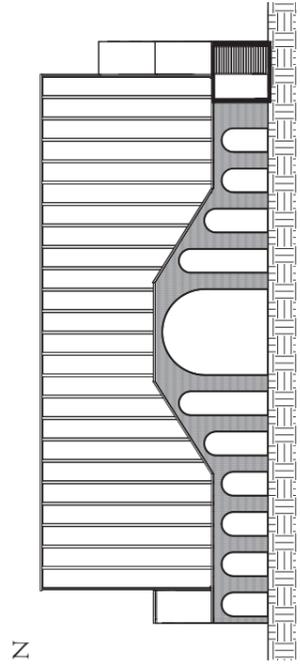
Building

Healthy body building

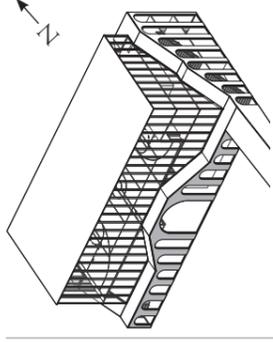
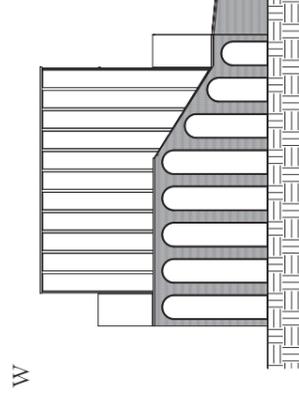
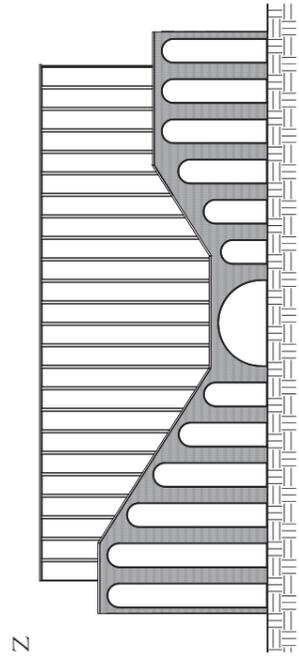


Building

Healthy body building



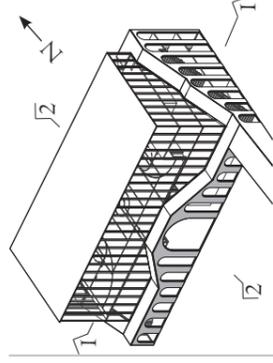
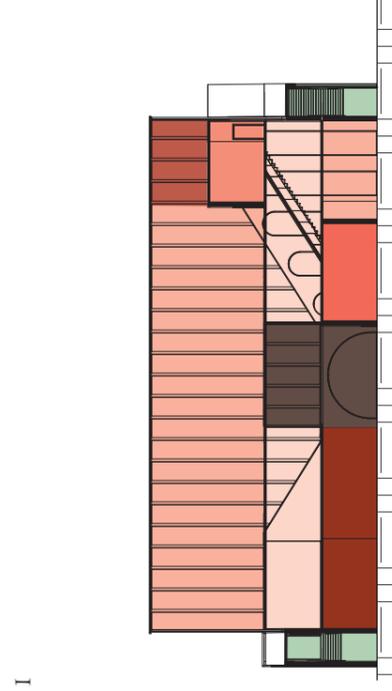
I66



N.B.
The showcased openings and materialisation are only indications and will be subject to change during the rest of the design process.

Building

Healthy body building



Gym
Multifunctional sports room
Dressing room
Sanitation
Tribune
Entrance hall
Restaurant / cafe
Circulation

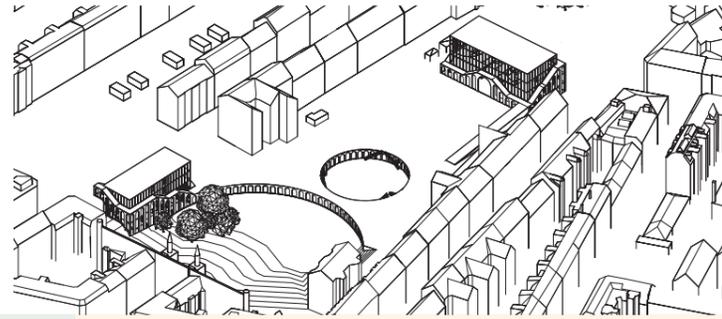
I67

The chapter of the process documentation contains the design journal, between the periods of P2 and P4.

The design journal sub-chapter focusses on the progress of the design on a weekly basis. In order to give a critical and concise overview of the advancements, not everything that is done in these weeks is showcased. Merely the most important advancements per week, as well as the general focus of the design progress of that week are showcased in this sub-chapter.

The period between P2 and P3 is not covered on a weekly basis, but covered by themes of focus. This is done because many research themes during this time period were being worked on simultaneously. Showing these themes incrementally (week by week) would be a less clear way of showcasing the advancements.

SWOT analysis P2 Proposal



1. Overarching theme “a healthy mind in a healthy body”
 - 1.1 Direct connection with relevant situation
 - 1.2 Based on/Backed by scientific research
 - 1.3 Coherent with current idea of health
2. Sitespecific positioning
 - 2.1 Not necessarily the way the current proposal is placed, but the underlying principles that the current proposal reacts to: framing, height difference, gate-making
3. Building principles
 - 3.1 Programmatic focus on: 1. Healthy mind; 2. Healthy body; 3. Healthcare
 - 3.2 Separation of “in” (connection part)
 - 3.3 Split of the functions
 - 3.4 “Wrapping” of function core with connection part

1. Facade
 - 1.1 How can the facade also add to the overarching concept/be more than simply the “skin” of the building
2. “In” connection part
 - 2.1 How can the connection part be special, rather than a way to use the circulation in an innovative way
3. Building technology
 - 3.1 How can building technology help to elevate the design further? Water storage, biodiversity, solar energy, construction, light, etc.
 - 3.2 And how can building technology again be used to focus on the overarching theme, making the theme stronger.

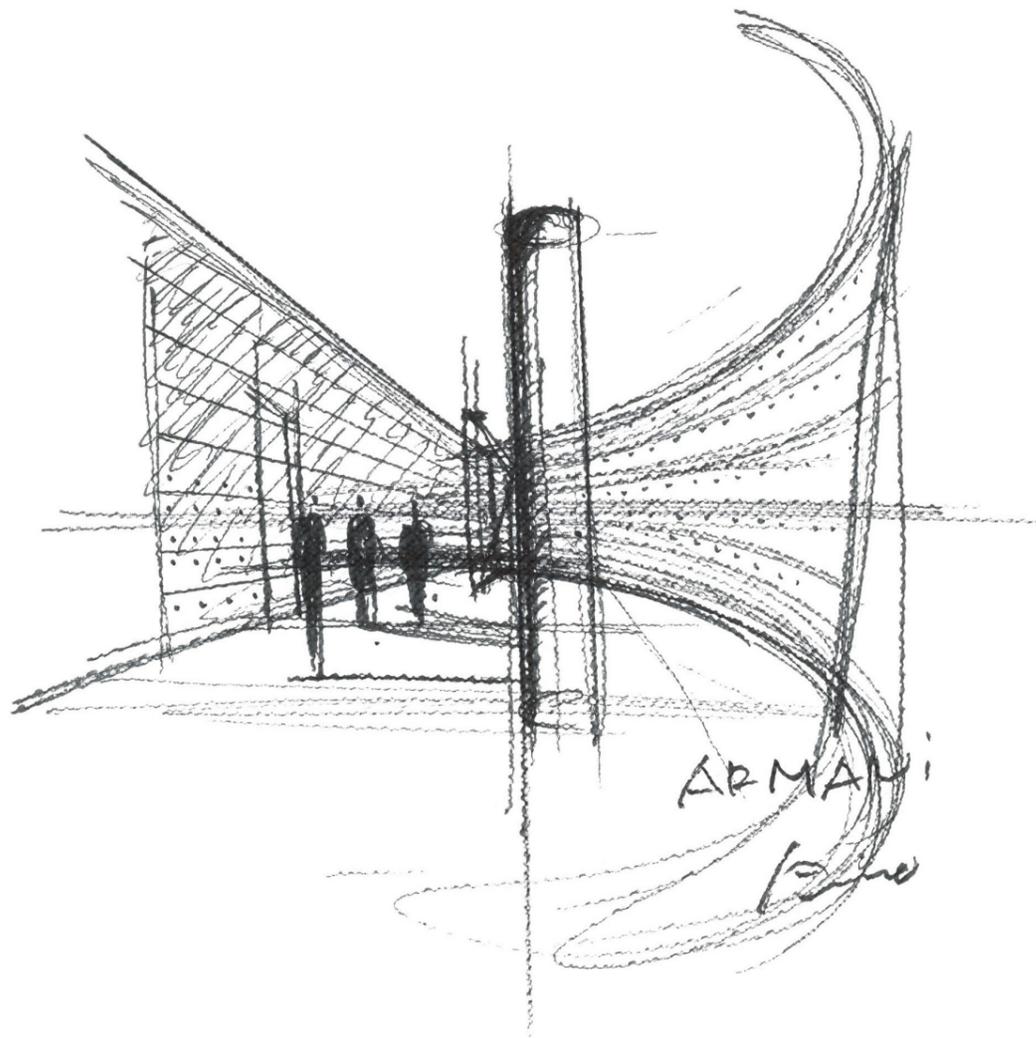
1. Building typology
 - 1.1 What kind of building am I trying to design
 - 1.2 What framework of references in connected with this? Which architects do I use as examples and inspirations for this.
2. Building extends
 - 2.1 Why are certain shapes chosen, and why are they a certain size
 - 2.2 How can the building extend be used in order to further accentuate the overarching concept and the use of the building
3. Skydebanehaven framing
 - 3.1 How is the framing of the skydebanehaven a benefit for the overarching concept

1. Workings of the building as a “machine”
 - 1.1 How does the building work when people actually use it: space syntax, permeation and liveliness
2. “Human scale” of the design
 - 2.1 What makes the outdoorspaces: attractive, lively, actively in use
 - 2.2 What is the connection between outdoor spaces and building: detailing as well as overarching intended relationship
 - 2.3 How are the outdoor spaces related to the building as a “machine”
 - 2.4 What makes the indoor spaces: attractive, lively, in use (unique?)
 - 2.5 How are the indoor spaces related with the building “machine” and with each other

The first main theme that was worked on after P2, was part of the feedback I had received. This feedback was about the state of the design, that I should not see the P2 result as the end, but as a step which needed to be continuously developed.

In order to use this feedback, the first thing that was done was a critical (self)evaluation of the design in P2. With this SWOT analysis, it was possible to take a step back and truly see which parts worked, and which did not.

Tadao Ando
Reference / Inspirational

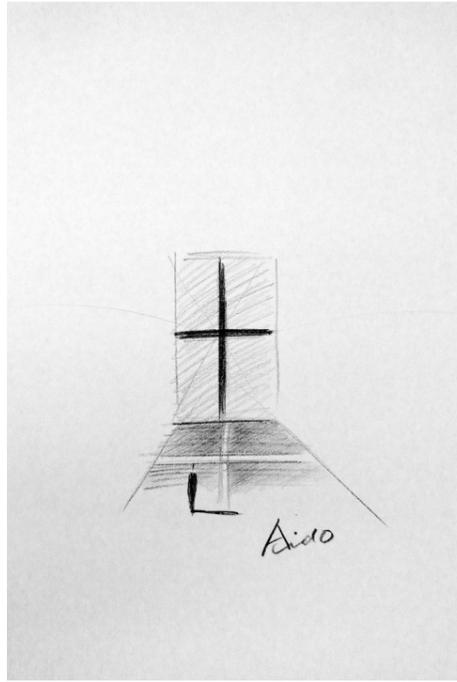


Minimalistic Modernism
(rooted in contextualism)

Tadao Ando is a truly devoted modernist. He is also often complimented on his unwavering devotion to the style, by other contemporary architects. Tadao Ando's work is most well known for the creation of minimalistic spaces. He himself states that he enjoys the 'emptiness', since it creates the sense of wonder and makes people think what they can actually create in this emptiness. His works are also very well known for the use of daylight and water within the buildings. Using them as active tools to shape his spaces, he himself states that one should see light and water as people, and design accordingly.

On top of this, a lesser known aspect about Ando's architecture is the rootedness in their context. He creates his buildings based on the physical context that he finds, as well as the people he meets. This creates buildings that engage with nature. This close living engagement with nature is something Ando sees as typically Japanese.

Even though Ando has a preference for reinforced concrete, he also builds in wood and very rarely in brick. This is due to the fact that he is searching for monolithic (looking) buildings. These buildings usually consist of geometrical forms, with a complicated circulation through them (a clear reference to Le Corbusier).

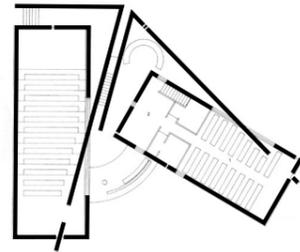


Church of Light
1989
Osaka, JP

Fabrica Benetton
1992
Treviso, IT



Arguably one of Ando's most well known buildings, the Church of light showcases the principle of using light as a design tool. Not only did Ando use the light symbolically (as a symbol for the Cross), but he also used the light to guide the eye within the building composition.



Simultaneously, the project showcases how Ando uses different 'simple' geometrical shapes as the startingpoint of his design. The shapes intersect with eachother, creating the specific shape of the building.



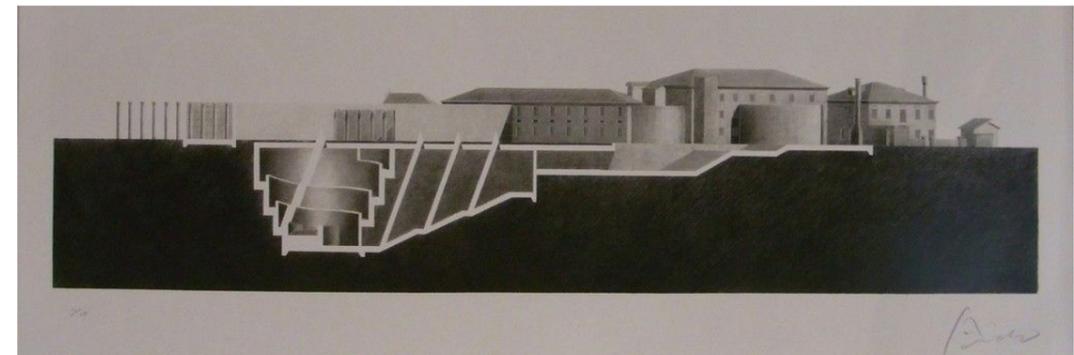
With his first renovation project overseas, Ando 'respectfully' keeps the original's (red) value, whilst adding additional new (green) parts to the building which engage with the context.



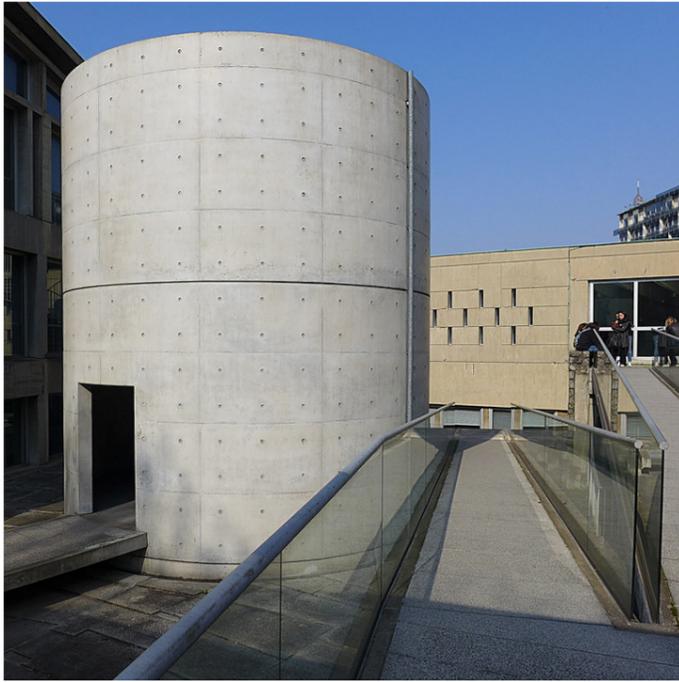
Water is used in the project as a design tool itself. It is placed in order to accentuate the old and new, via the reflection that it provides. On top of this, it showcases the idea of Ando to bring nature and living closely together.



The spaces created in the projects of Ando can sometimes seem quite empty. Yet, Ando creates these kind of spaces on purpose. This is best explained with the following quote of Ando: "I don't believe architecture has to speak too much. It should remain silent and let nature in the guise of sunlight and wind." The spaces Ando creates are about the beauty of the space itself.

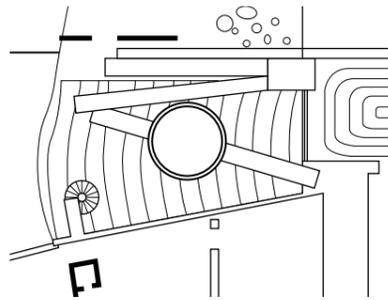


The new part of the building is comprised of a series of underground spaces. These spaces keep the original qualities of the surrounding landscape, whilst adding new functionality. The importance of light and space are also very important, as visible in this drawing.

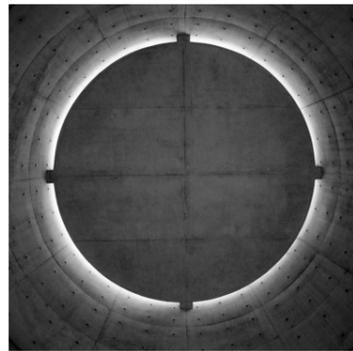


Meditation Space
1994
Paris, FR

He Art Museum
2020
Shunde, CH



This project in particular showcases the focus of Ando on the interaction between space and circulation. The space is created through the use of a simple geometrical shape, and the circulation cuts through it, much more elaborately.



Even in such a 'simple' space, daylight is used as a design tool in order to shape how the space is experienced. This project also nicely showcases what Ando describes as the depth of minimalism. The care in the detailing is a key factor in creating the beauty of the space.



The Art Museum consists of multiple ovals stacked on top of each other. They are a reference to the Chinese philosophy, which imagines the heavens as round and the earth as square. The square is reflected in the pool which is on the ground floor of the building.



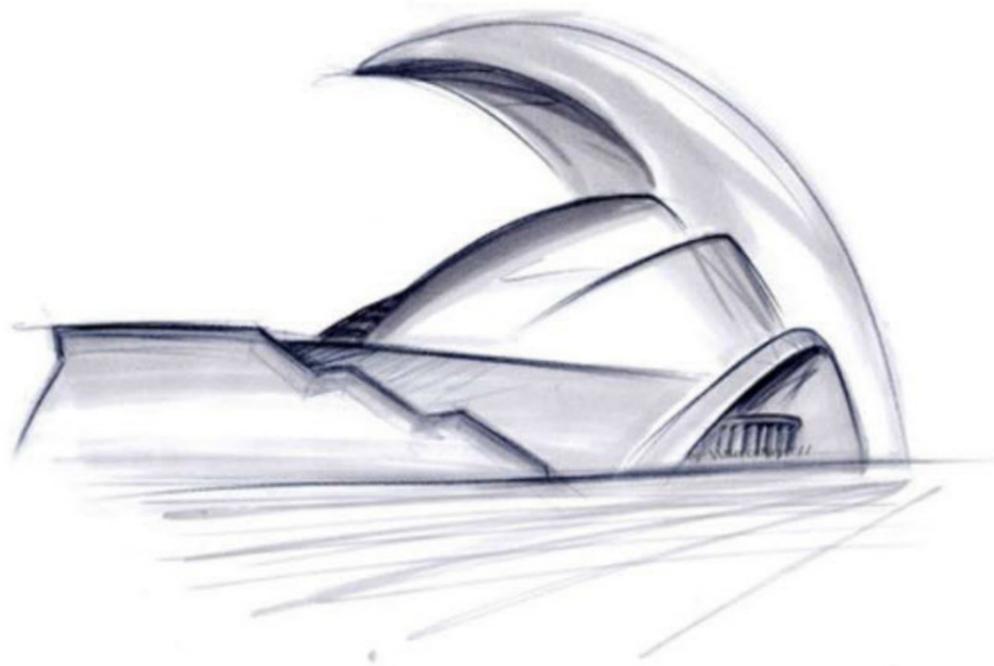
The building revolves around an indoor space, the circulation space. This focus around the circulation space is characterising as a reference to Le Corbusier. As a modernist, it is often the focus of the buildings of Tadao Ando.



The Meditation Space project is also deliberately placed within its context, even though the space in itself is very introverted. The placement and height interact with its surroundings, showcasing Ando's contextualism to a certain degree.



Even though this building is not created with the familiar concrete walls that Ando usually prefers, it is still a monolithic project. This is due to the fact that the vertical panels have a certain depth, and are based on a center point. Therefore, the walls still appear solid (whilst being seethrough from the inside).

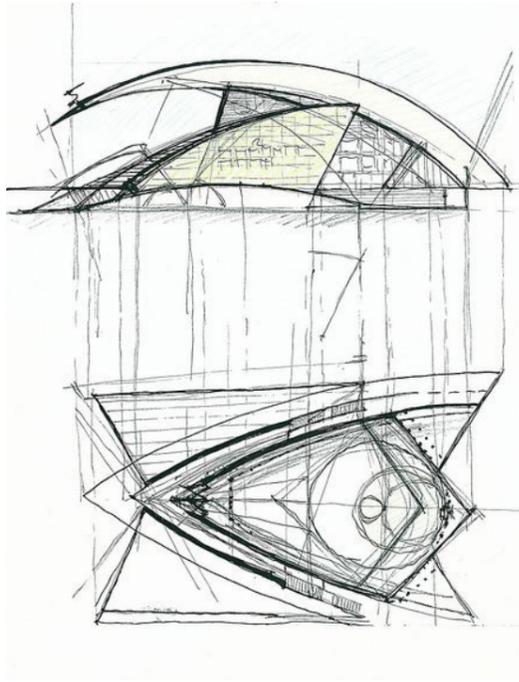


Sculptural Futurism (rooted in structural engineering)

Being officially trained in architecture as well as engineering, Calatrava combines both disciplines in order to create his signature (neo-)futuristic buildings. By employing precisely engineered details and structures, he is able to create structures that are sometimes said to defy physical laws. In doing so, Calatrava often displays his buildings as (giant) sculptures within their urban context. He often seems to be able to capture a sense of motion in the projects.

A common theme in the work of Calatrava is the manipulation of a 'simple' shape in series. By manipulating or changing every iteration of the shape within the series, he creates larger shapes within his buildings.

Recently, Calatrava has been part of a couple of controversies (as over budget projects and poorly detailed buildings). Calatrava himself disputes these claims as out of his control. Regardless, he is a key figure in modern day architecture who continuously attempts to push the envelope by employing.



Auditorio de Tenerife
2003
Tenerife, SP

Station Liège-Guillemins
2009
Guillemins, BE



Even at first glance, it is clear that the building by Calatrava should be seen as a sculpture. The sculpture captures a certain sense of movement by the way the compositional elements are shaped and seem to flow over each other.



In order to achieve this sculptural appearance of the building, there are various impressive points from an engineering point of view. These include the completely hanging (very slender) leaf-like compositional element, as well as the very minimal points where different elements are connected.



The sculptural building consists of two different ways of using the same system. There are two sets of repeated elements within the building. Both side sets extend into the public space, whilst the set of elements in the middle follows the direction of the tracks.



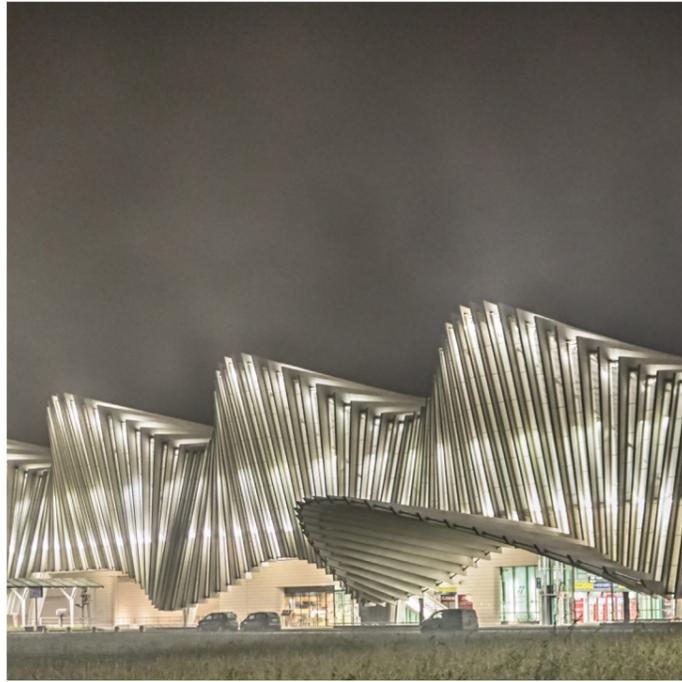
The elements spanning the railroads are in the direction of the railroads themselves. This accentuates the length of the elements, yet is structurally challenging, since the span of the elements is increased tremendously.



Further emphasizing the idea of the sculptural in the building, Calatrava uses parts of the composition that have no programmatical function. There is neither program inside, under or on top of certain parts of the building.



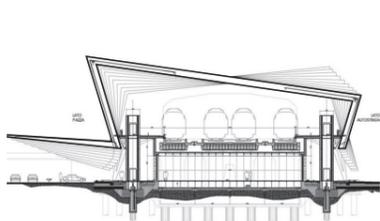
By changing the way that shapes within the sculpture are repeated, and by changing the individual shapes, it is possible for Calatrava to shape entrances within the created system of the overarching sculptural idea.



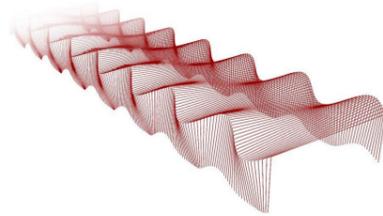
Stazione Reggio Emilia AV Mediopadana
2013
Reggio Emilia, IT



Oculus
2016
New York, USA



The Reggio Emilia station project showcases the idea of repeating a shape sequentially to create a larger sculptural shape. The actual shape that is repeated is relatively simple. On top of that, the sculptural quality of this building is bound much more to a “functional scale” than in other projects.



By repeating the ‘simple’ shape in a sequence, whilst keeping the actual shapes separate, it is possible to change every shape slightly in regards to the previous and next shape. This makes it possible to create a bigger “fluent” sculpture out of separate shapes.



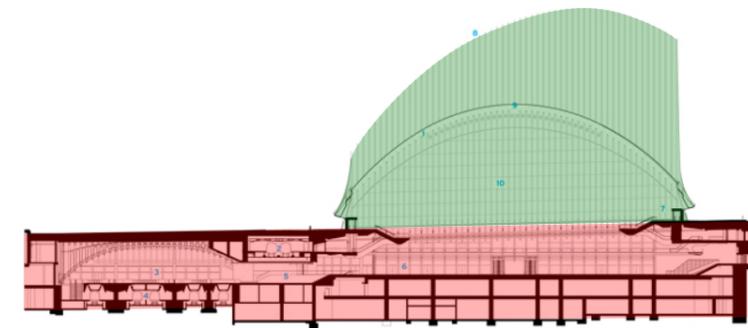
By repeating and changing a singular element, the entirety of the structure is formed. Again, because of the way that Calatrava designs, the building has an unmistakable sculptural quality, which captures a sense of movement.



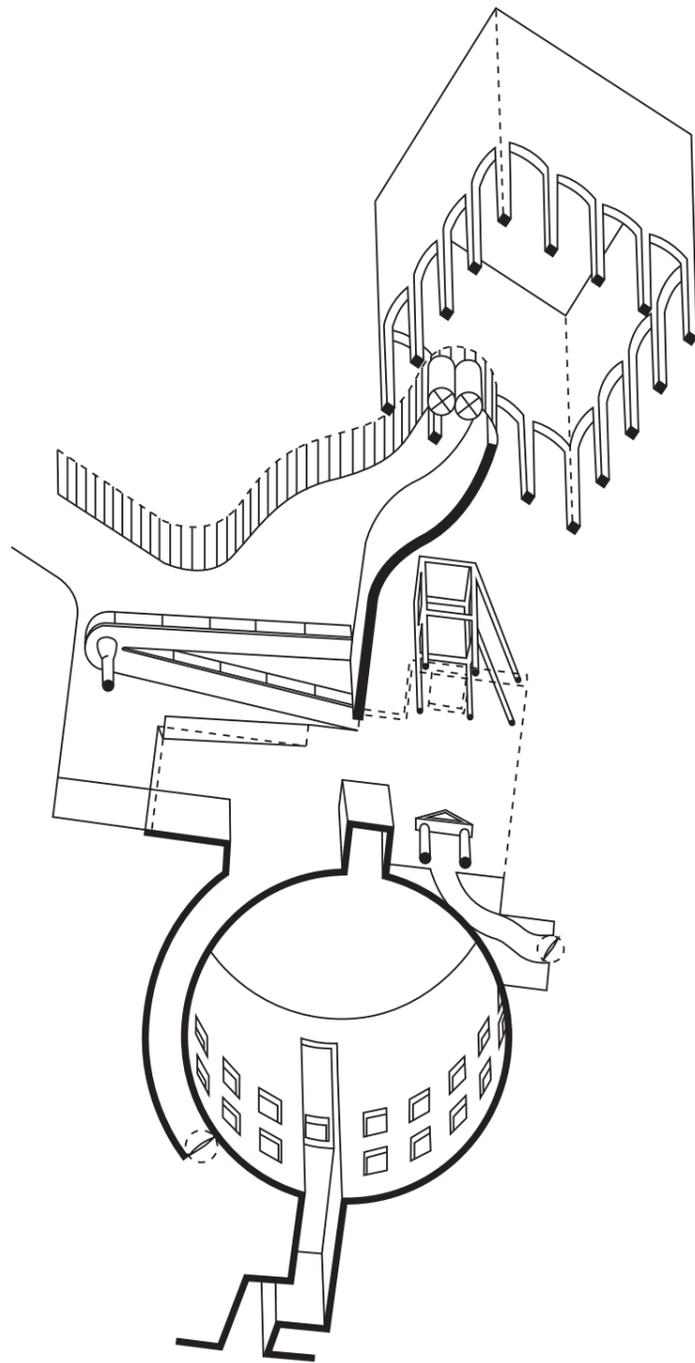
The repeated element that shapes the outside of the sculptural building, also shapes the actual indoor space. Because of the nature of leaving “gaps” between the elements, the structure is very light on the inside.



In repeating this shape across the entire building, and by modifying the way that the shape changes, it is possible to let the bigger sculpture interact with its contextual or programmatic needs. The sculpture can cover a big part of the building, yet simultaneously open up to reveal an entrance.



The Oculus structure is merely a part of a greater structure. This is due to the contextual situation of the structure. It is built on the (refurbished) ruins of a transportation hub that was destroyed in the 9/11 terrorist attack. The structural quality of the building is therefore also a monument to the people who lost their lives in the attack.

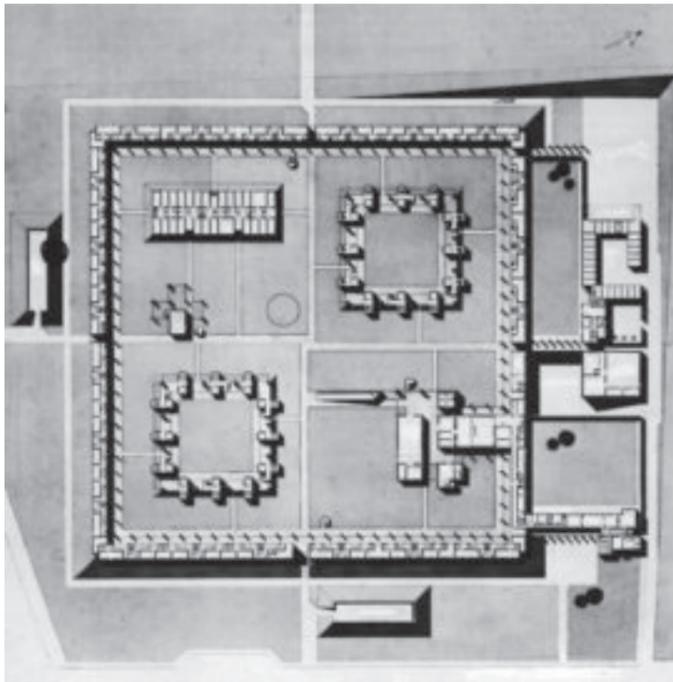


Expressive Functionalism (rooted in history)

Seeing history as an essential part of Modernism, Stirling locates references throughout history. Rather than referencing these projects directly, he distills the underlying modernistic ideas from historical projects (with a personal preference for functionalism), to use them in his own architectural style. This results into a modernistic style which he himself references as “Expressive Functionalism”.

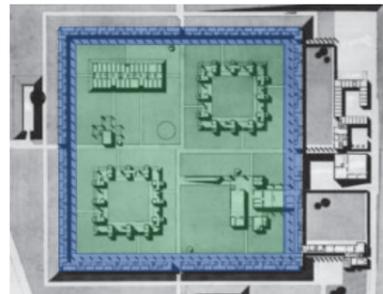
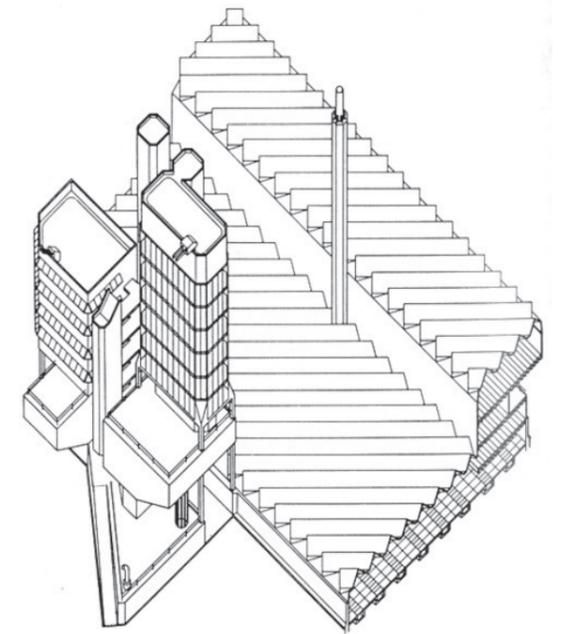
“In a 1963 article, “Seven keys to good architecture”, Stirling wrote that he considered himself a “routine functionalist” but that functionalism alone was “not enough”. “The building must also be expressive. You ought to look at it and recognize its various component parts where people are doing different things.” This expressive functionalism is not influenced by the “functionalistic aesthetic”, and takes on a more and more collage esk appearance as Stirlings career proceeds.

The showcased worms-eye perspective showcased on the page to the left is one of the favourite ways of Stirling to showcase his architecture. It emphasizes the importance of the ceiling. Furthermore, it presents his architecture as an object, more than as a building. This also prompted the reference to Stirlings buildings as his “beautiful working toys” (as for instance referenced by Colin Rowe).

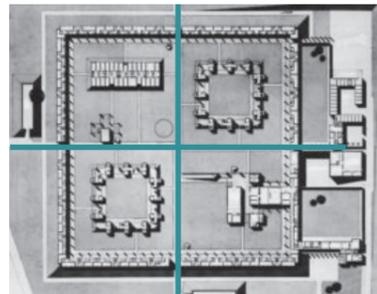


Churchill College
1959
Cambridge, UK

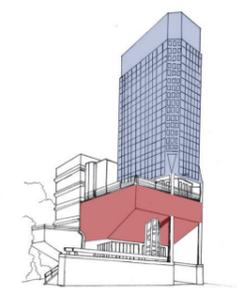
Leicester Engineering Building
1963
Leicester, UK



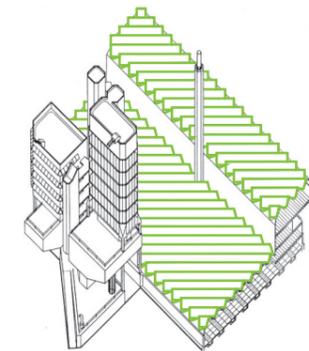
The entire project is a reference to the Cambridge courtyard model. Yet, it is re-imagined by only using the idea behind it, and scaling the design up to emphasize monumentality.



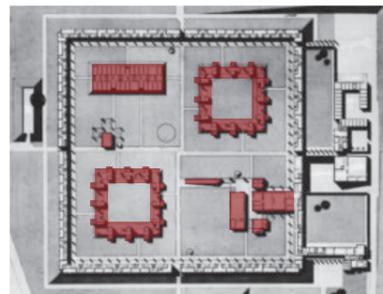
The symmetry of the design is also rooted in history. It coincides with the contemporary Neo-Palladian interests. It is a reaction to the "asymmetry of Modern Architecture" as Stirling described it.



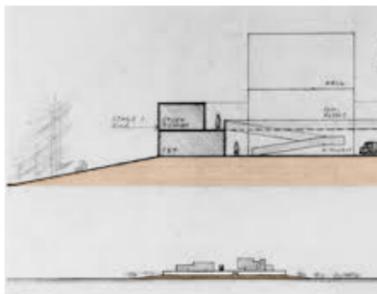
Different parts of Leicester express the "expressive functionalism" that Stirling was interested in. For instance, the lecture halls (red) have the exact shape they need with the slope for seating, whilst the office part (blue) is geometrically much different.



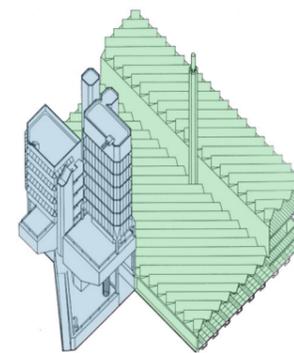
One of the most 'iconic' features of the building, the twisted roof lights of the workshop, are also part of a very functionalistic decision. The design brief stated northern light entrance as a prerequisite. In order to accomplish this, the roof was 'simply' twisted, instead of the building.



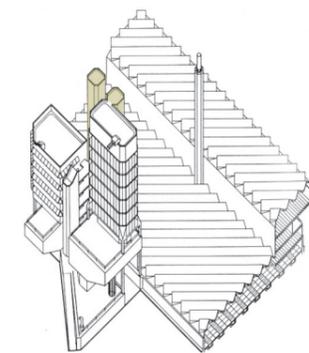
The buildings that are within this bigger courtyard are very atypical for Cambridge. They are a more functional answer to the programmatic differentiation of spaces within a traditional college



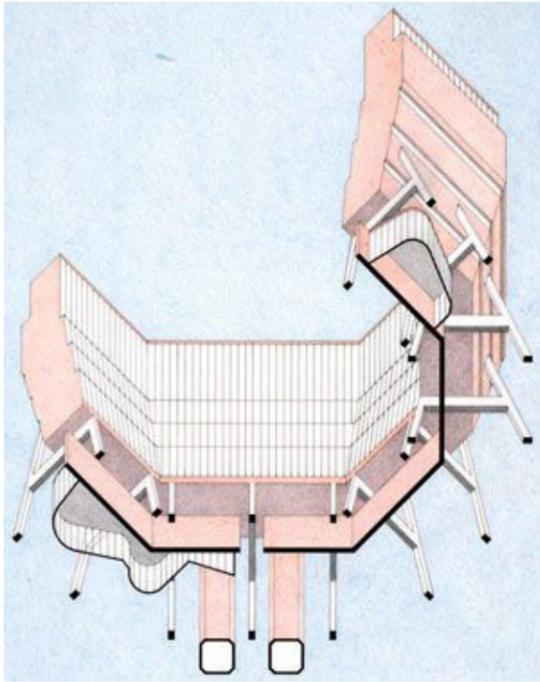
A reference to "monumentality" by raising the entire project on an "earth platform" (in orange). This also references to how Rowe described the Churchill college, where he references the building as a monument.



The building is also split into two (rough) sections. The 'shed' (green) is a functionalistic choice to accommodate the students which have to go from lecture to lecture and room to room, whilst the towers (blue) are created for more static purposes (administration, etc.).

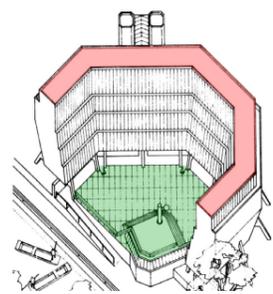
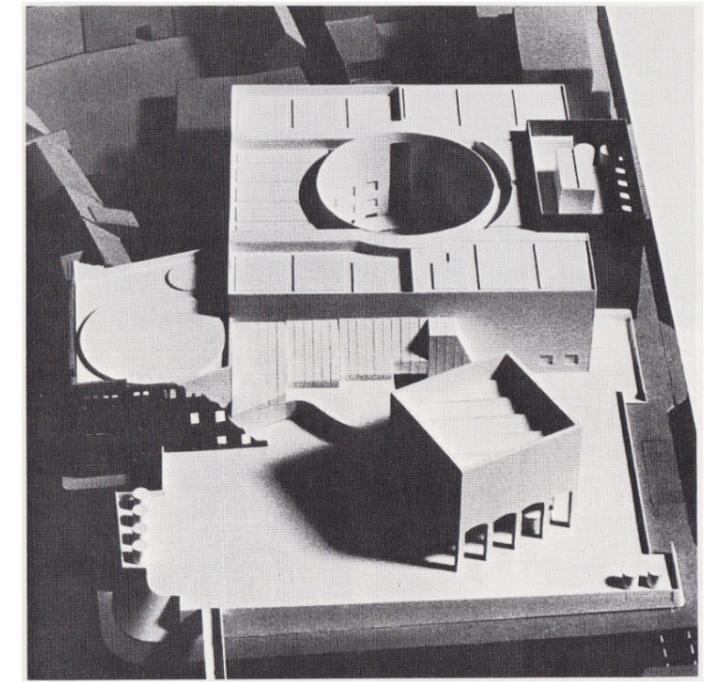


The (yellow) towers are again rooted in history. They are a nod to the idea of Le Corbusier's "primal shapes", from Towards a New Architecture. In this essay, he reminds architects that the most essential shapes of architecture are the sphere, cone and cylinder. Stirling clearly uses these shapes as primal shapes for this part of the design.

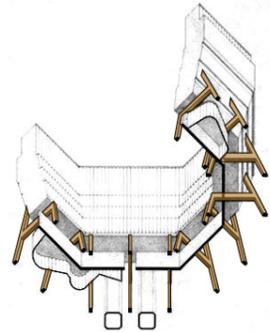


Florey Building
1971
Oxford, UK

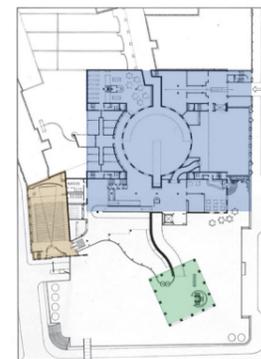
Düsseldorf Museum of Art
1980
Düsseldorf, DE



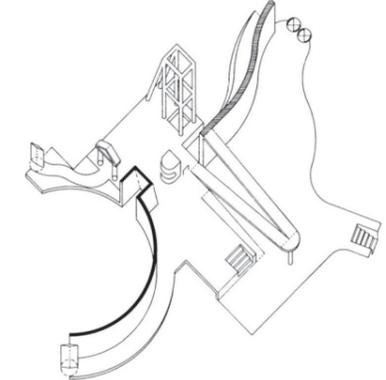
The Florey Building is again rooted in history. The entire project is a re-imagination of the classical college courtyard principle. The building is opened up to one side in order to provide sightlines to the river that flows directly besides the project.



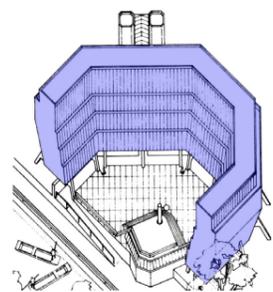
The A-frames that hold up the entire building are a mixture between the functionalistic ideology of Stirling, and a sculptural nature. They also serve to separate the entire building of the ground, making the building itself more sculptural.



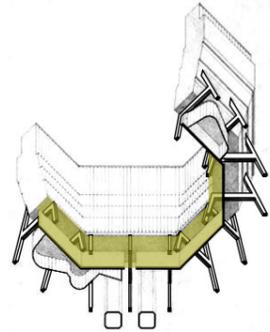
In the Düsseldorf building, the previously discussed collage quality of Stirling truly starts coming up. Rather than showcasing a singular totalized object, as was the case with Florey, this project consists of different elements which each have their own part in the composition.



This collage quality is not just showcased in the exterior of the building, or the components that make up the composition. Even within the different components, elements are reinterpreted.



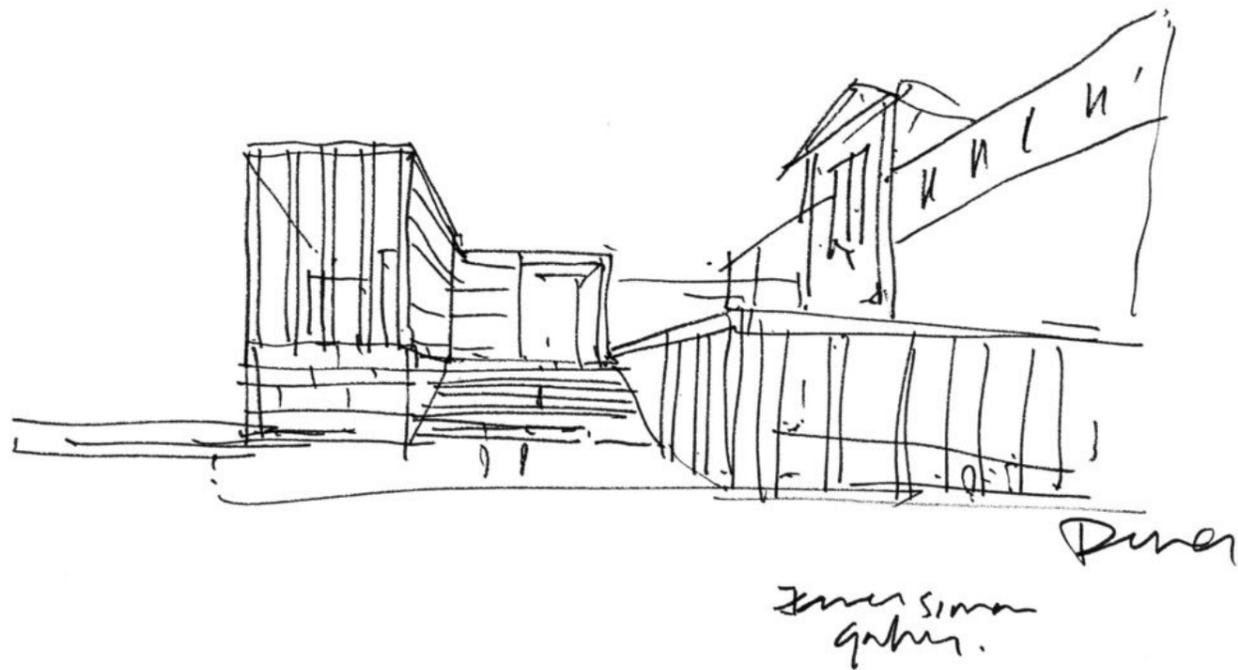
On first glance, this building seems different from Stirling's other buildings. This building does only express a single functionality, where his other buildings have a much more collage quality. Yet, Stirling sees this building as expressing one single functionality and idea.



On top of that, this project is also rooted in history. The building references the idea of the historical church courtyard. This courtyard was usually surrounded by a colonnade, which was used to be able to walk around the courtyard. This principle is re-imagined in the Florey building.



Some aspects of the building are also difficult to pinpoint to a singular inspiration. The idea of the circle-in-the-square has a long history in architecture for instance. There are clear references to the Altes Museum, by Schinkel, yet also to a mausoleum at West Wycombe, as well as certain cylindrical drums at the Liverpool docks.



Neoclassical and Modern hybrid (rooted in history)

The work of Chipperfield has been characterised by a tendency to use abstract vernacular forms, such as pitched roofs and courtyards in his Japanese projects. Even though he does not always use a vernacular form, it does showcase the way that he uses and considers history in his designs. He reinterprets historical aspects like roof shapes (or parts of the style of other historical buildings), and then applies them in his own designs. His buildings are therefore a sort of homage to the historical character of the place, whilst still having their own completely distinguishable style.

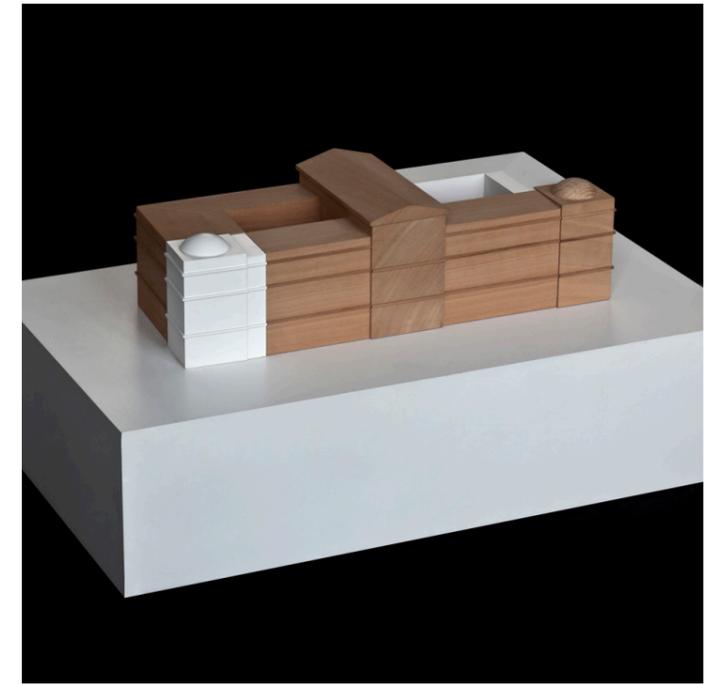
The way that Chipperfield places his buildings in relation to the (often) historical context is therefore also interesting to note. He places the buildings directly in their context, relying on his interpretation of the historical patterns and ideals to create a 'sensitive' relationship between the old and the new.

Chipperfield himself claims that he consciously tries to not create icons with his designs. He feels that architecture should encompass an idea or stimulate the connection between cultures and people, rather than be led by a financial overarching goal. The creation of the icon is just a by-product that either happens, or doesn't happen, yet should never be the initial thought.



BBC Scotland headquarters
2007
Glasgow, UK

Neues Museum
2009
Museum Island Berlin, DE



In places where there is no historical context present that Chipperfield reacts to, he seems to use the contrasting aspects of materials that many of his works have, in order to underline his overarching idea. In this case, the circulation route (with spaces to be) was part of this overarching concept.



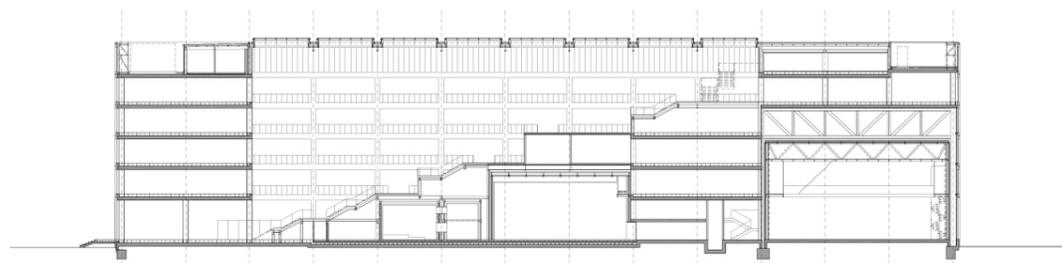
This juxtaposition in components is formed and accentuated by the use of different materials, which seem to be contrasting each other. On top of this, the component is separated from the rest by the way that it is formed within the grid of the building.



The two damaged parts of the Museum that needed to be rebuilt are created in a shape-language that (re) completes the historical building. Even the material is reminiscent of the original materials used. The only reinterpretation is the way in which the spaces are shaped.



The interior however, showcases a clear juxtaposition between the old and the new. In this way, Chipperfield 'keeps the original parts in their glory', whilst adding new design with the ruleset of the historical context.



In order to make the gesture that Chipperfield intended, he uses a very big part of the building in order to realise the gesture. Whilst it is clearly visible that this gesture still follows the grid of the rest of the building, it is an integral part to the workings of the building itself.



The reinterpretation of the old spaces is best showcased within this section of the building. On the left is a completely newly built corner piece, and on the right is the original one. The reinterpretation of the spaces is clearly visible, where spaces have the same 'archetypal form', yet are recognisably different.



Banco Santander
2017
Santander, SP

James Simon Gallery
2018
Berlin, DE



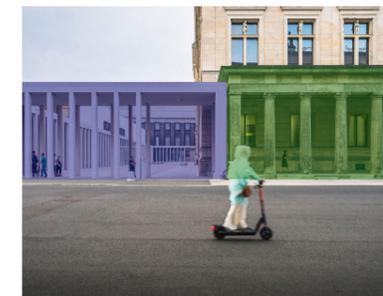
The new addition in this project by Chipperfield is fitted into the opening of the historical context. Like in his other works, he is not afraid to place the 'old and new' directly next to each other. In this case, this concept goes even further since the new penetrates the old to a certain extent.



This fitting of the new into the old is especially visible in this render, where the new window seal is shaped to fit into the old archway. The old archway seems to be unmodified in this render. It is also noteworthy that the main part of this addition focusses on circulation space, which hangs over the original (outdoor) circulation space.



The colonnade of the historical context is continued in the design of Chipperfield. Yet, since it is reinterpreted, the rhythm of the columns is changed to a rhythm that suits the building of Chipperfield better, same as the style.



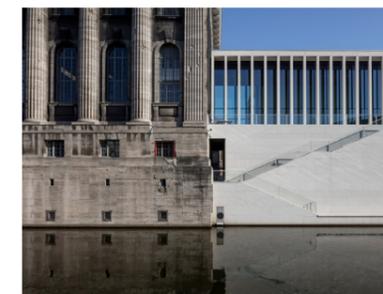
Even though the design of Chipperfield and the historical context are almost two opposites in stylistic choice, they are placed completely juxtaposed to each other. Chipperfield trusts in the relationship of both due to the reinterpretation of the common rules behind it.



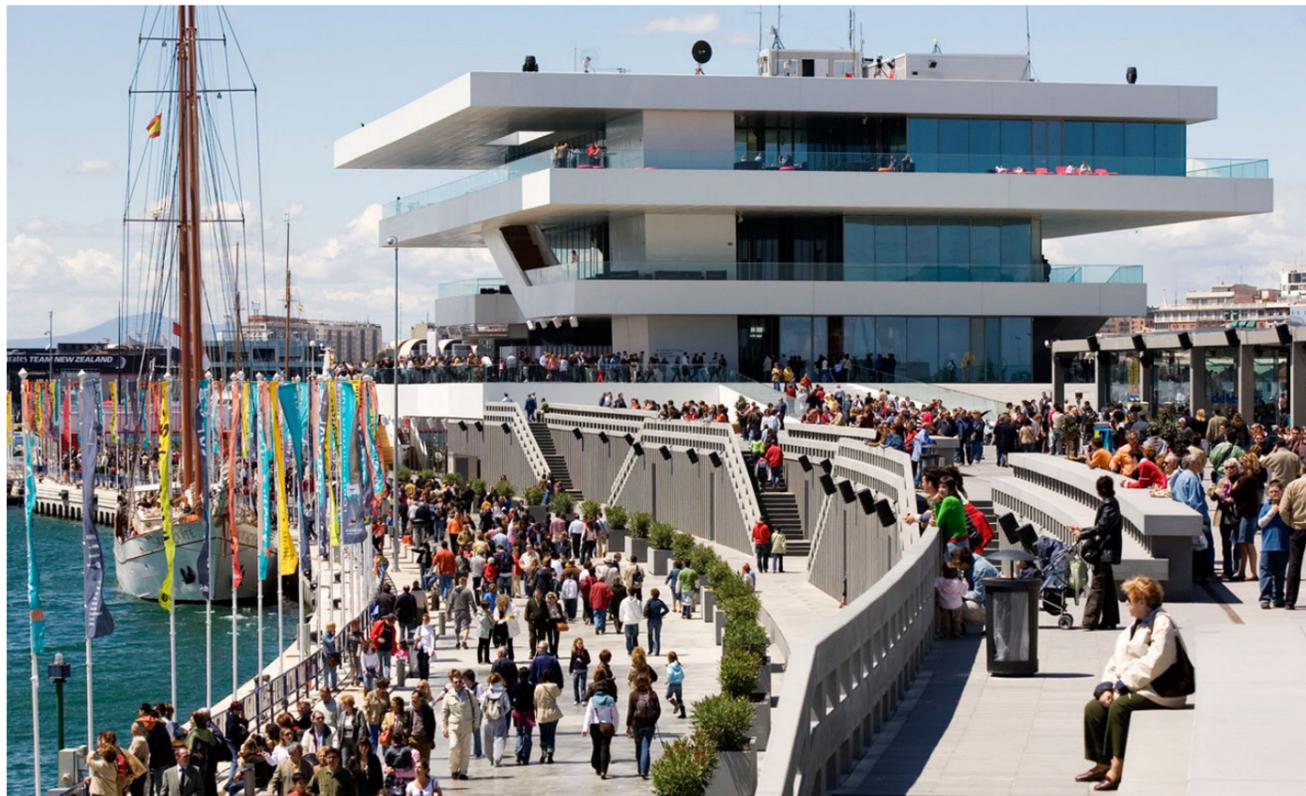
Opposed to other projects that Chipperfield has designed, this design keeps the attention to the original building and its qualities. The addition does not seem to stand in contrast to the historical context, but almost fades away in it.



The use of the historical principles in Chipperfield is continued further than 'just' the stylistic parts of the typology. He also uses the new and old in combination to create a courtyard. Again, a modern reinterpretation of the historical principles of the context.



The previously mentioned juxtaposition of old and new are done on all sides of the building, where Chipperfield is not afraid to put the new directly next to the old, signaling a continuation of the two.



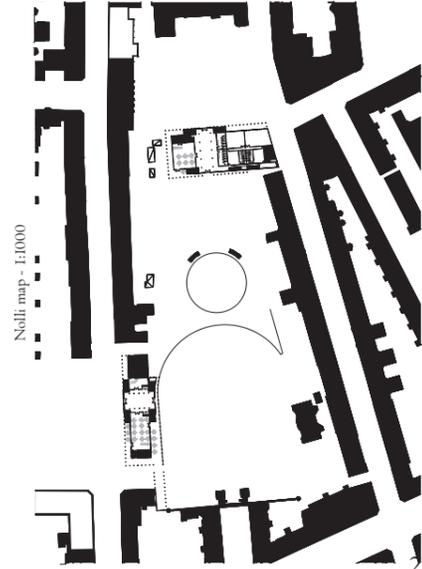
The second main theme that was worked on after P2, was a series of typologies. Based on yet another piece of feedback from P2, this series was created in order to better place the own design into a typology. The aim was not necessarily to find a typology that I want to emulate with the design, but to better understand typologies that architects use, and therefore be better able to place the own design.

Several of the analysed architects became very important references to the further development of the project, especially Dom Hans van der Laan and David Chipperfield.

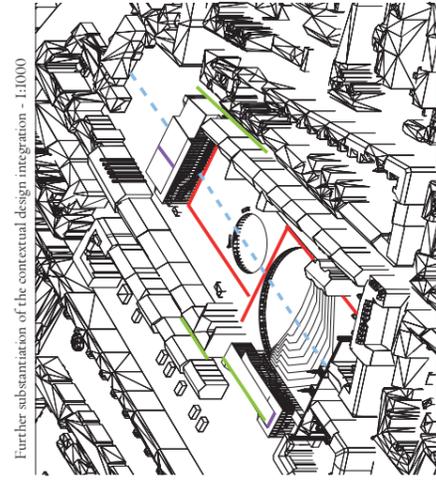
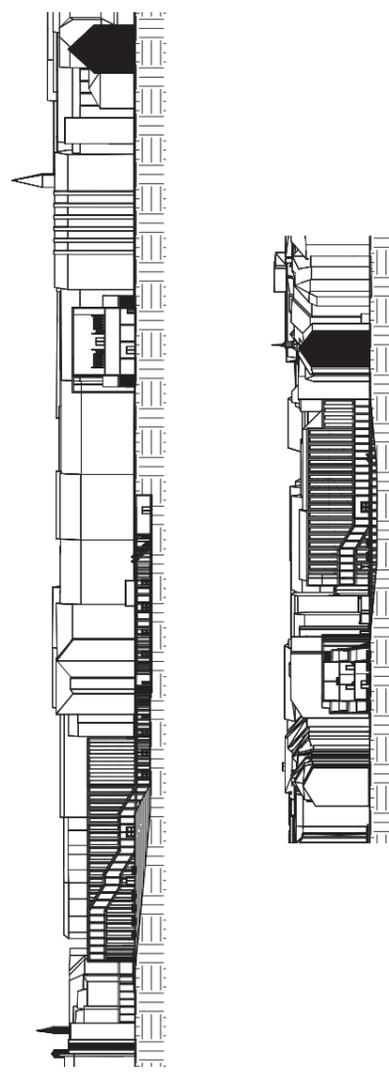
Selyplejcenter

Fabrice Meyer - 4431286

Context



Noli map - 1:1000



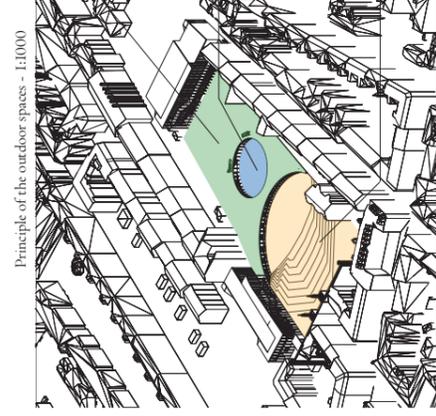
Further substantiation of the contextual design integration - 1:1000

Dom Hans van der Laan
"Het Plastische geel"

A used proportion system based on the proportions 3:4 and 1:7, used as a tool in order to further embed the design into the context.

- Measured outdoor spaces according to 3:4
- Width of the buildings as 1:7 of the outdoor space
- Lines of the context that were followed to integrate the design
- Central mirror line from the Wall used to integrate the design

March 26th, 2020
P3



Principle of the outdoor spaces - 1:1000

"Natural park" which increases biodiversity
Provides also places for running, picknick, etc.



Meeting place where the adjacent interior functions can claim outdoor space
For instance: outdoor reading, outdoor yoga or outdoor exhibition/theatre

Terraced playground (Chinese rice field esk)
Keeping the original character of the Skyvedbanhaven playground in tact

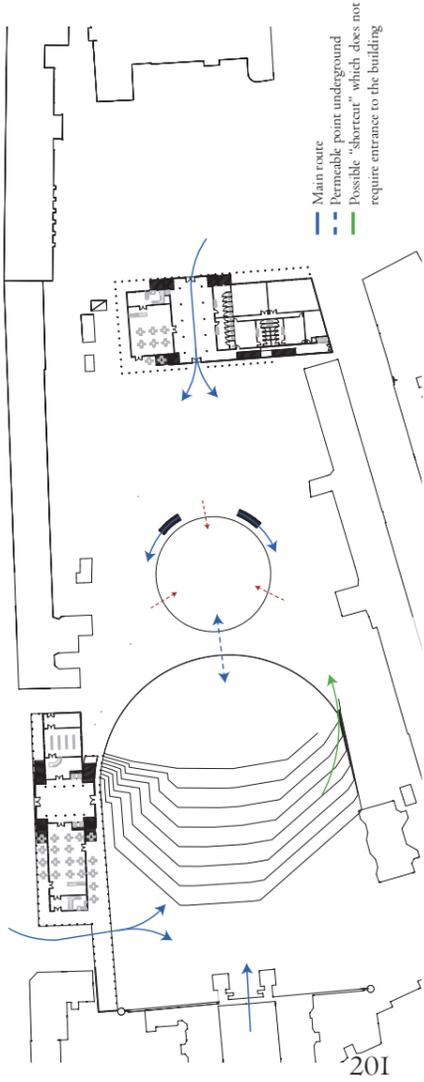


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Fabrice Meyer - 4431286

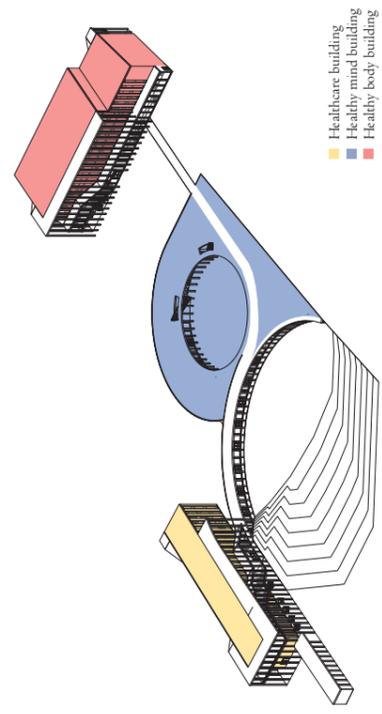
Ensemble

Principle of the outdoor spaces 2 - 1:200



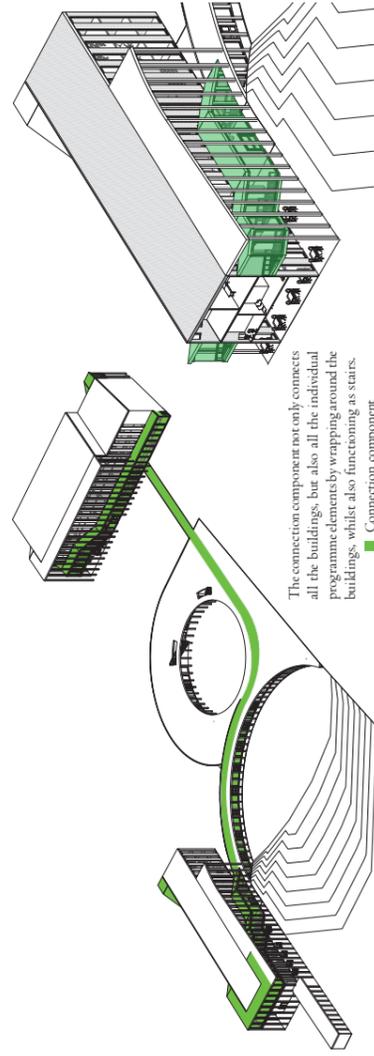
- Main route
- Permeable point underground
- Possible "shortcut" which does not require entrance to the building

Programme distribution 1:500



- Healthcare building
- Healthy mind building
- Healthy body building

Routing principle - 1:5000 & 1:200

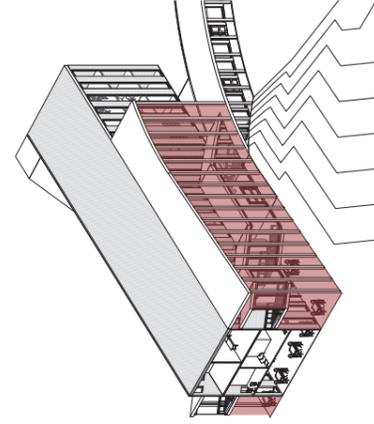


The connection component not only connects all the buildings, but also all the individual programme elements by wrapping around the buildings, whilst also functioning as stairs.

- Connection component

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Intermediate zone principle - 1:200



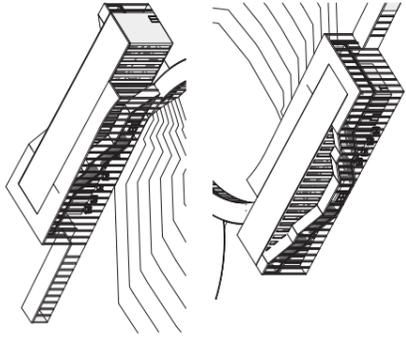
The intermediate zone is the zone created by the principle of routing that is used in the building, in combination with the columnnade(s).
It is the zone underneath the protruding roof and connection component.

This zone should be a continuously active space, which will create a very lively building combined with the movement visible in the connection component.

In this zone, both functions from the inside can extend outwards (as the terrace of the cafes), as well as functions outside can extend inside (as parts of the playground).

Buildings

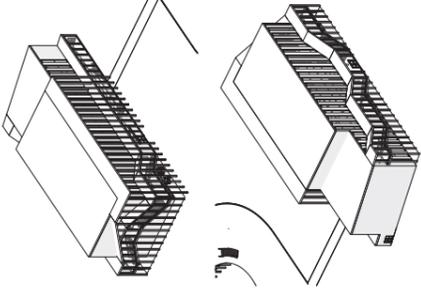
Healthcare Building - 1:500



Healthy Mind Building - 1:500



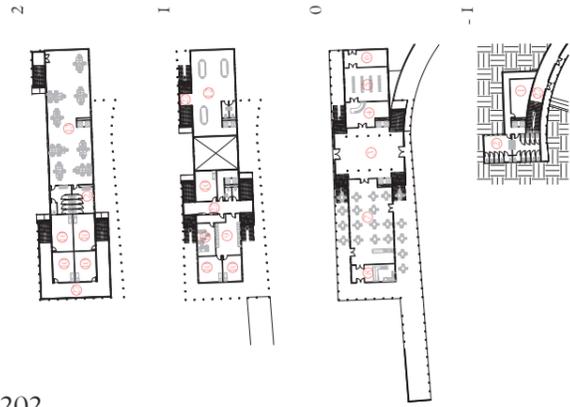
Healthy Body Building - 1:500



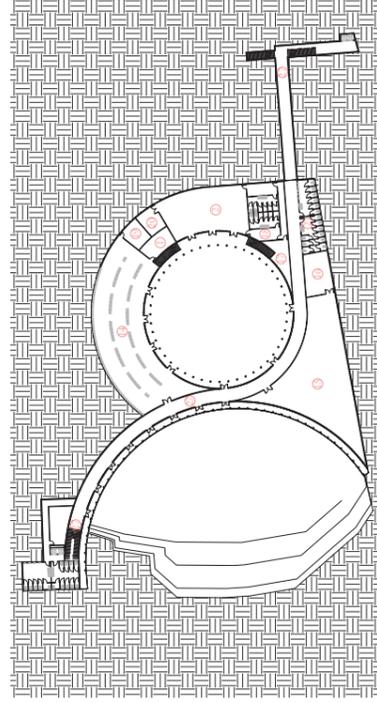
- 1 Technical room
- 2 Sanitation
- 3 Entrance hall
- 4 Pharmacy counter
- 5 Pharmacy storage
- 6 Pharmacy staff room
- 7 Restaurant / cafe
- 8 Kitchen
- 9 Doctors practice (DP) - waiting room

Advanced programme + Legend

- 10 DP - treatment room
- 11 DP - administration
- 12 Meeting room
- 13 Administration / office
- 14 Library (with reception)
- 15 Exposition room
- 16 Exposition storage
- 17 Yoga / Tai Chi reception
- 18 Changing rooms
- 19 Library storage
- 20 Storage
- 21 Sports spaces
- 22 Single sports space
- 23 Gym
- 24 Tribune
- 25 Multifunctional sports room
- 26 Sports storage
- 27 Connection component



Healthy Mind Building - 1:500

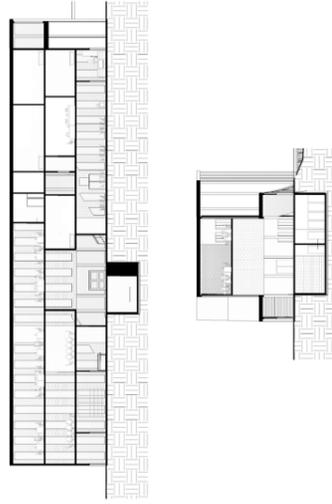


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Buildings

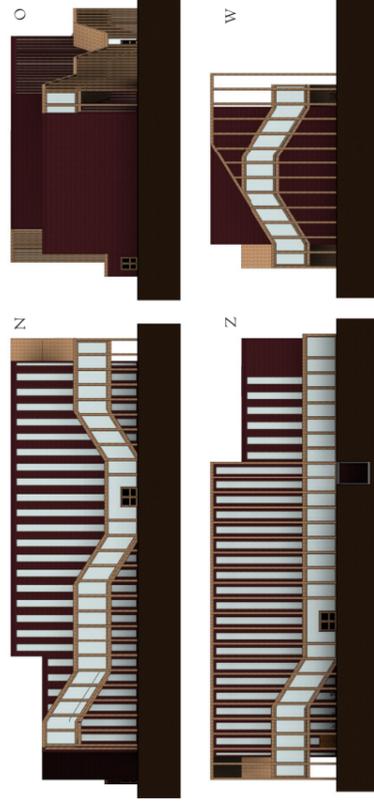
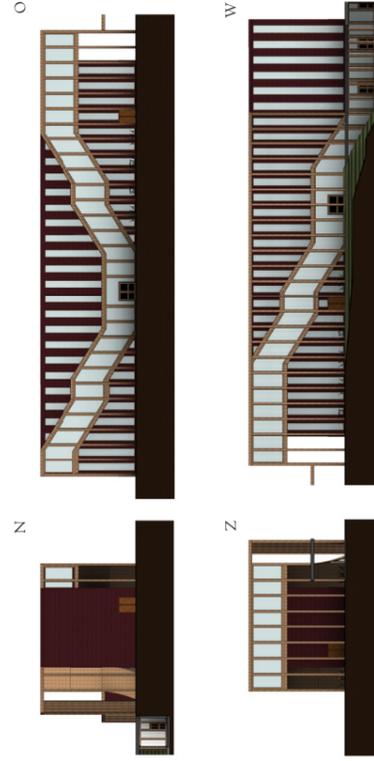
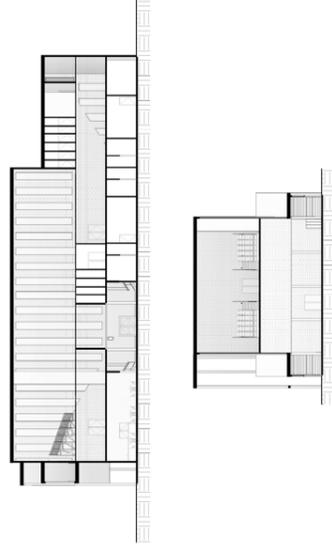
Healthcare Building - 1:250



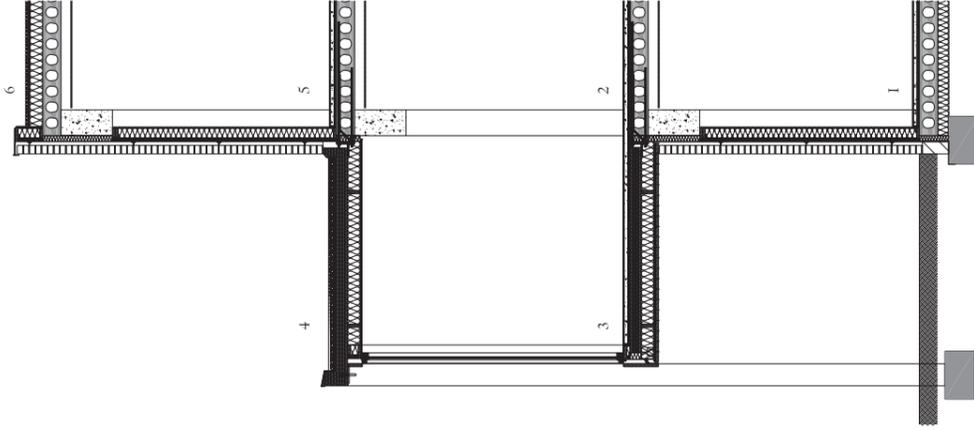
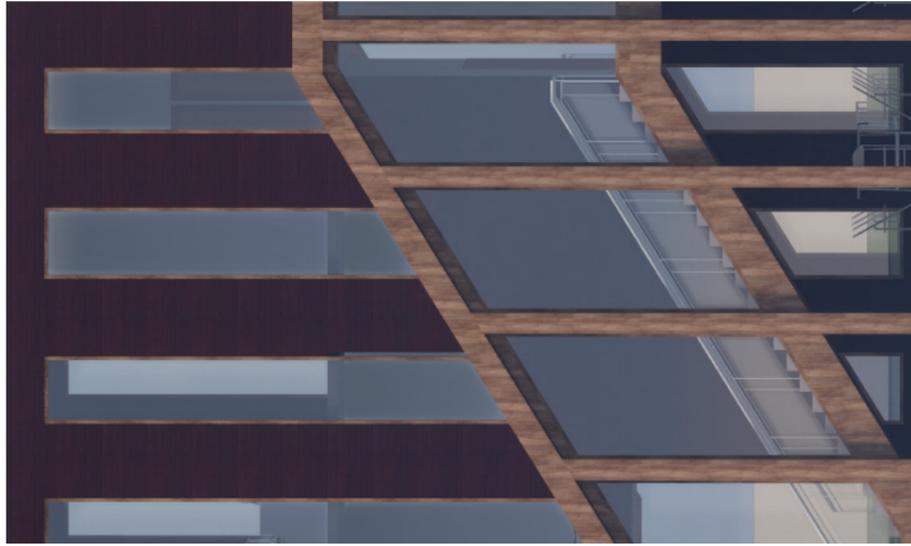
Healthy Mind Building - 1:250



Healthy Body Building - 1:500



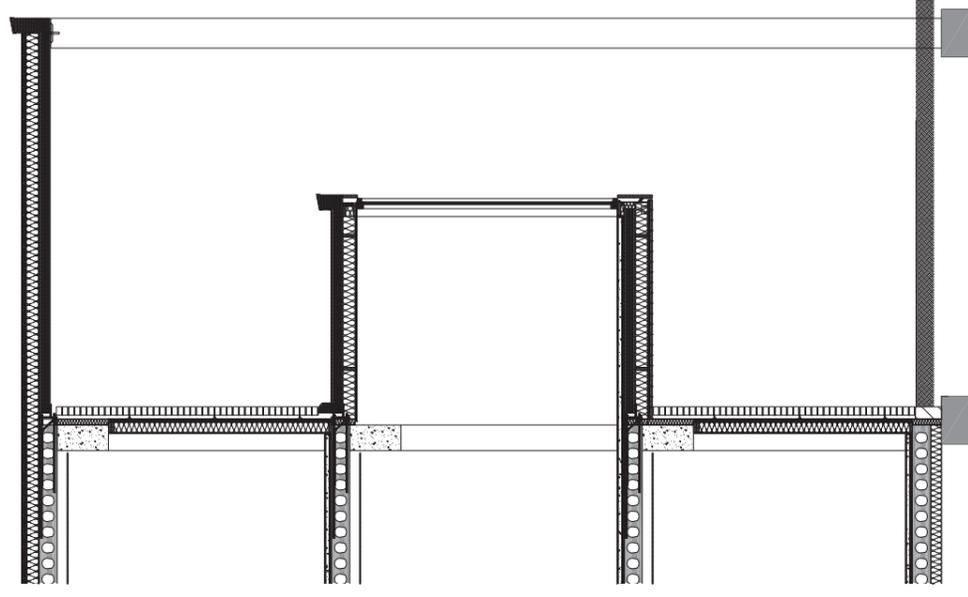
Detailing



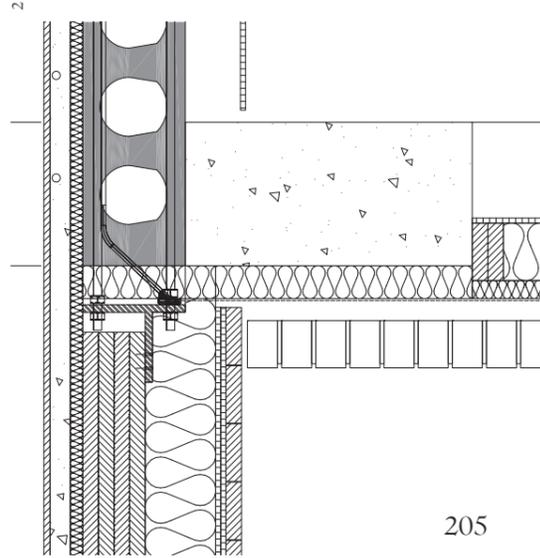
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The two main structures are connected via Isokorf connections. These connections do not only ensure that the insulation continues seamlessly, but they also take the momentum. Therefore, the secondary structure does not need to be structurally supported (as seen on the section on the right).

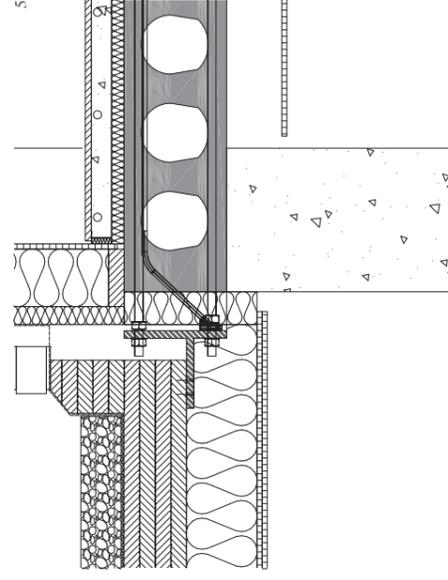
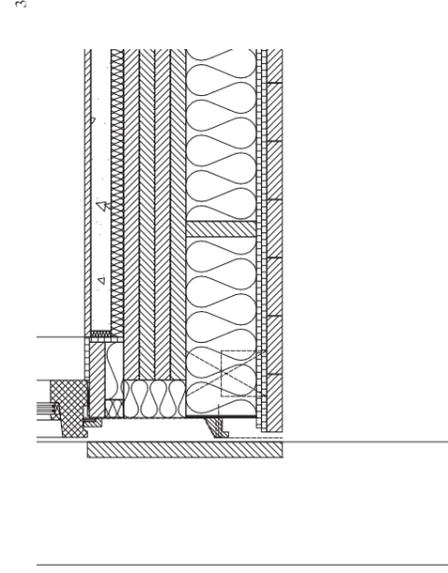
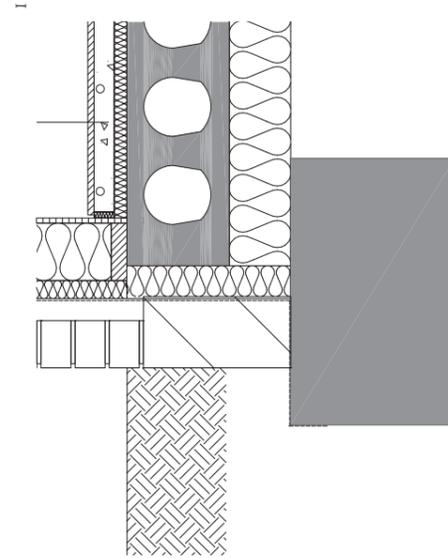
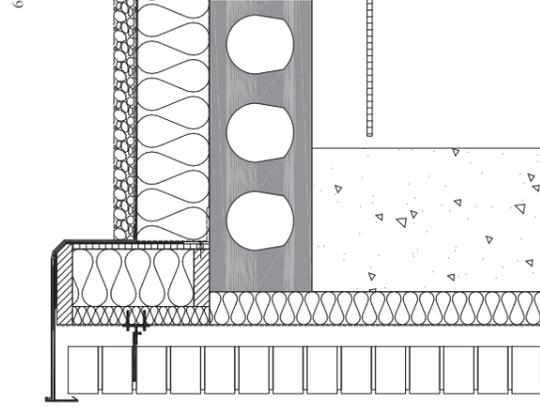
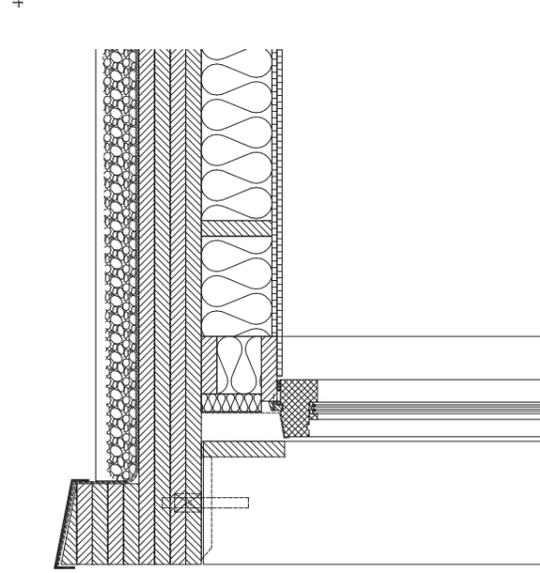
So, even though the (earlier mentioned) visual structure does not carry anything, it still needs to have a minimum thickness in order for the columns to be as freestanding as they are. This thickness is measured from the maximum length of the columns. This 12 meter height is normally means (for CLT) 1/20 of the height (which would be 600 mm). Yet, since the columns do not actually carry anything, this measurement can be halved, meaning that the visual structure consists of 300 mm columns, even though they do not carry any weight.



Detailing

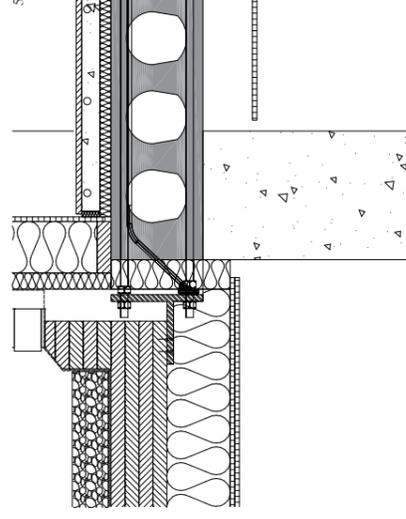
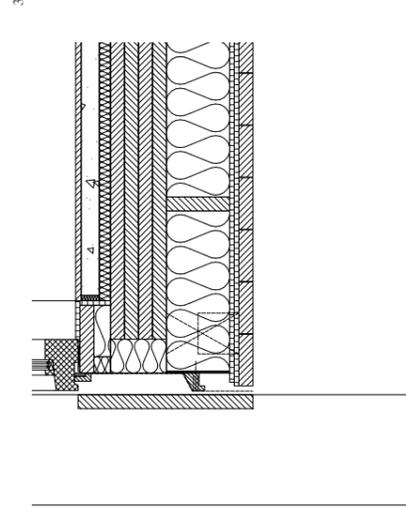
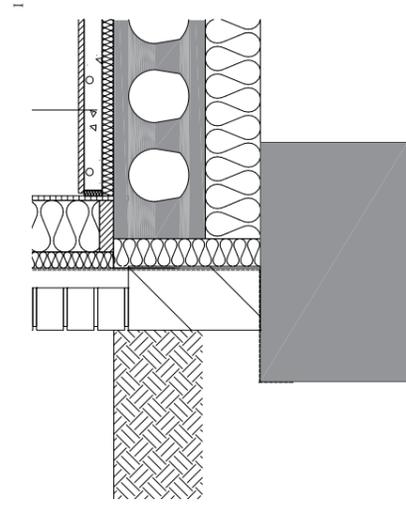
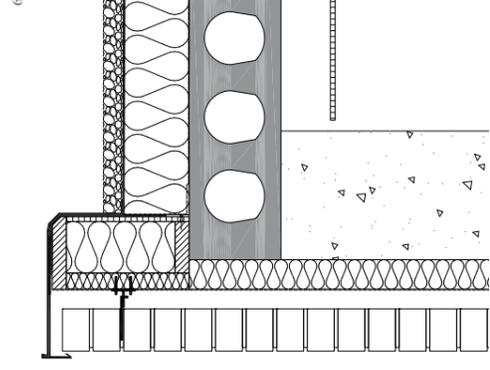
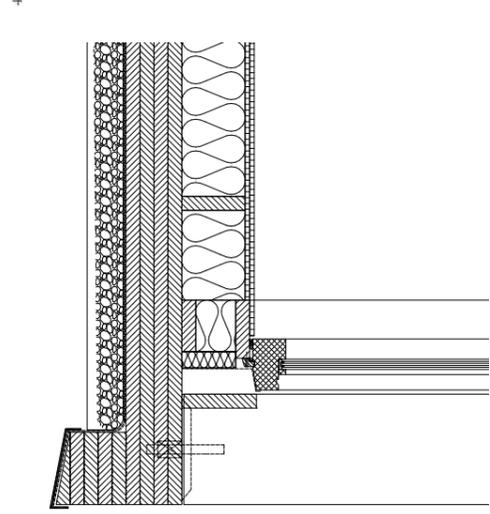
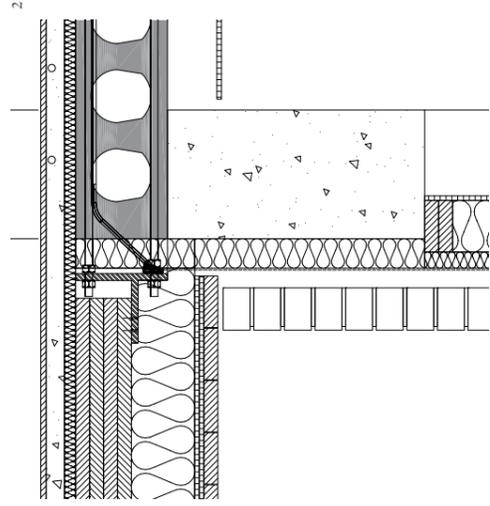


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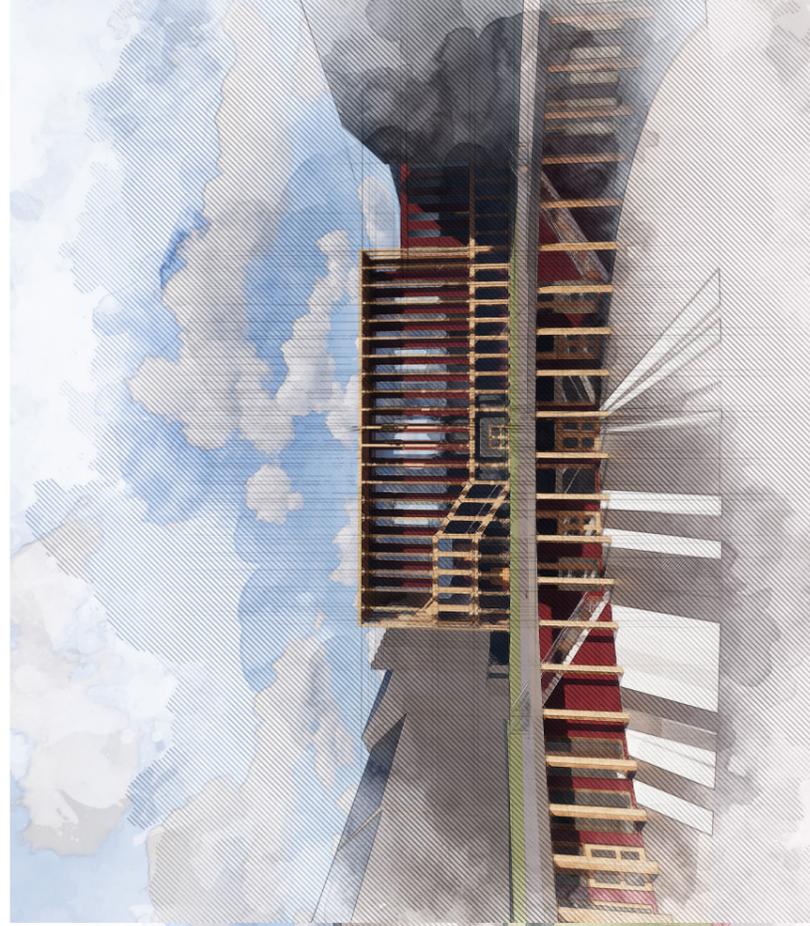
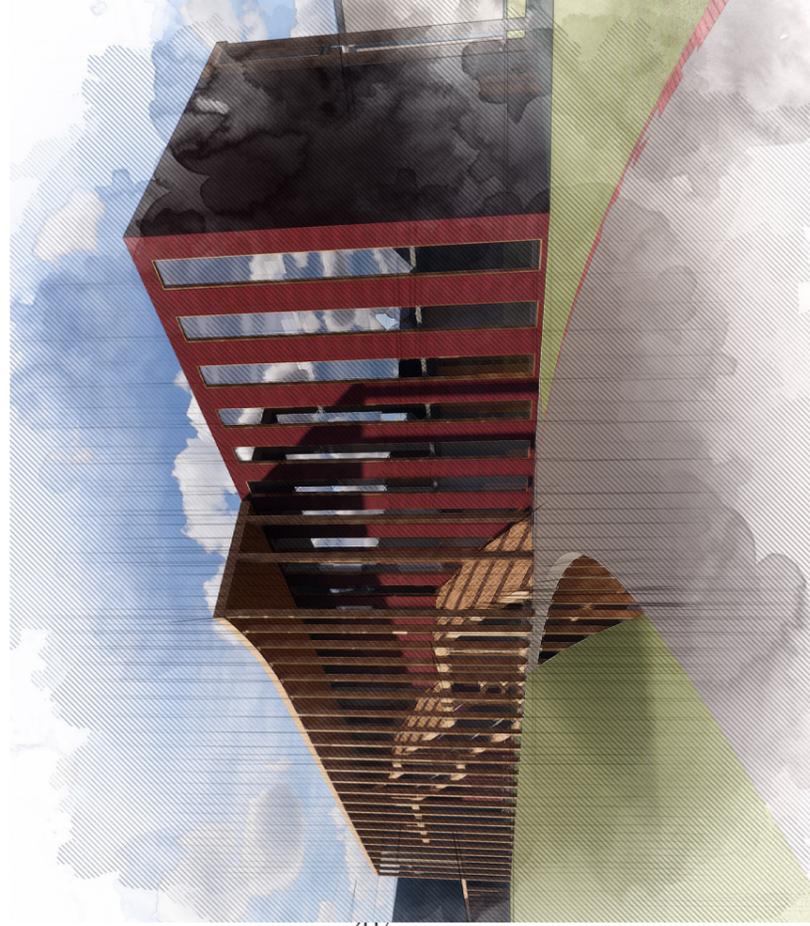
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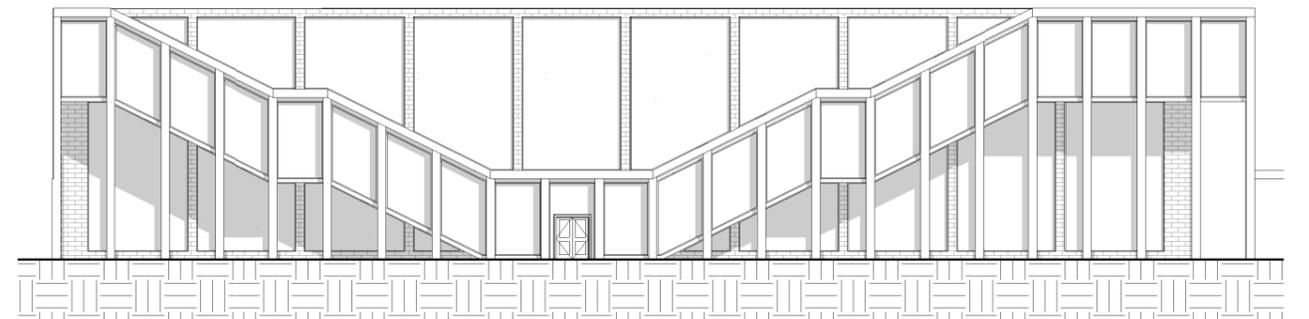
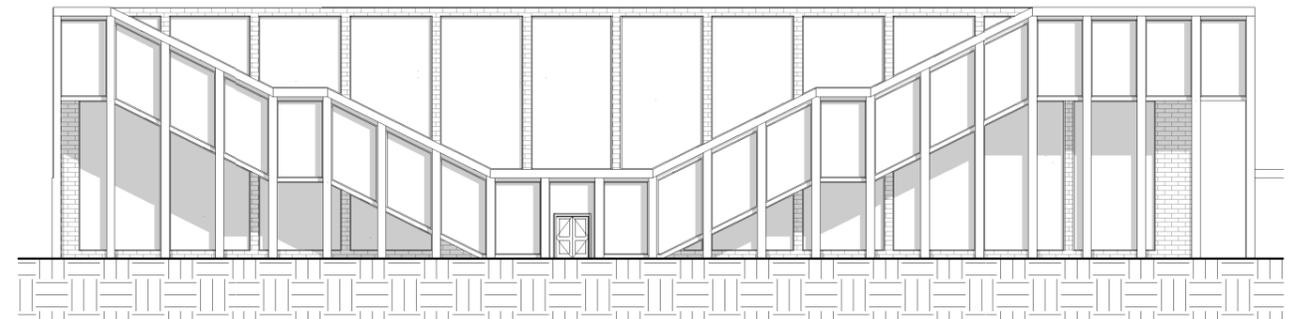
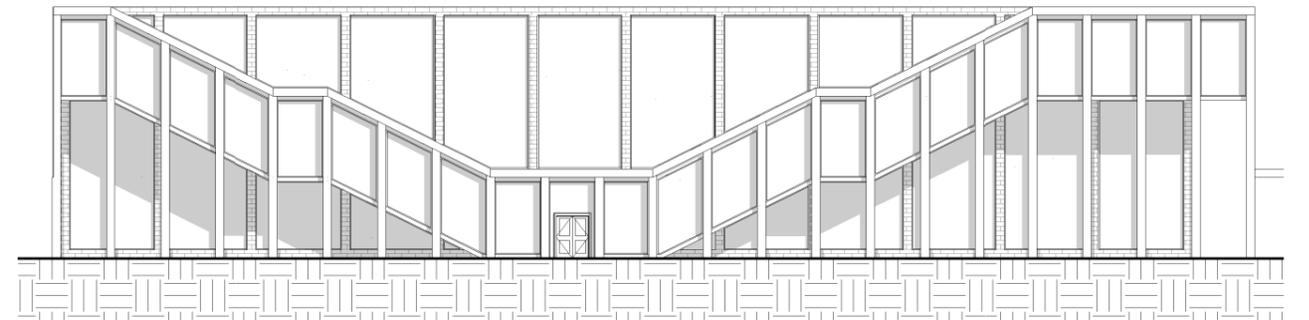
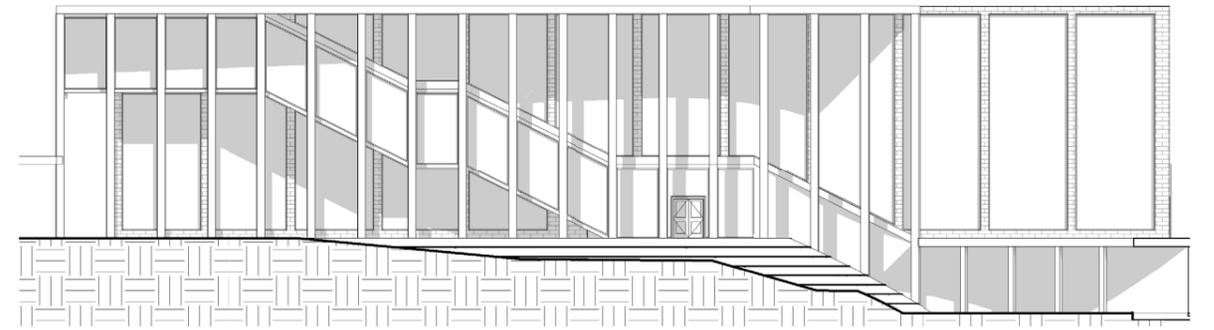
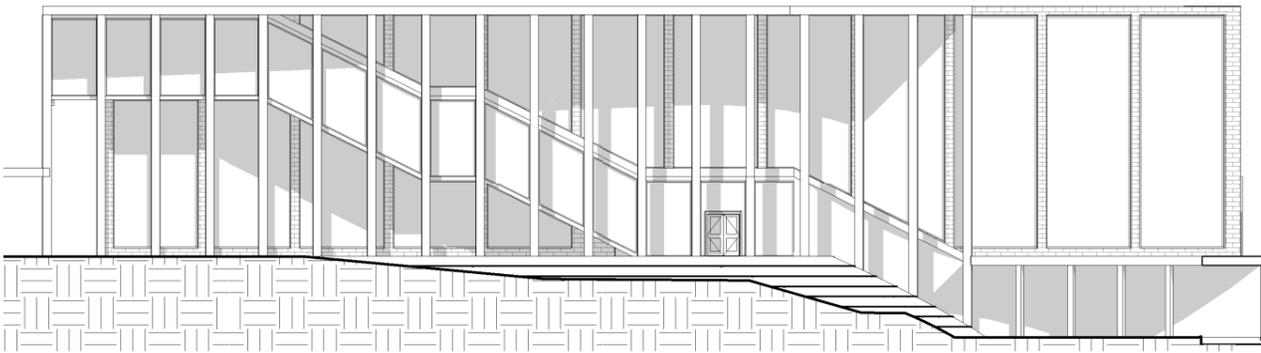
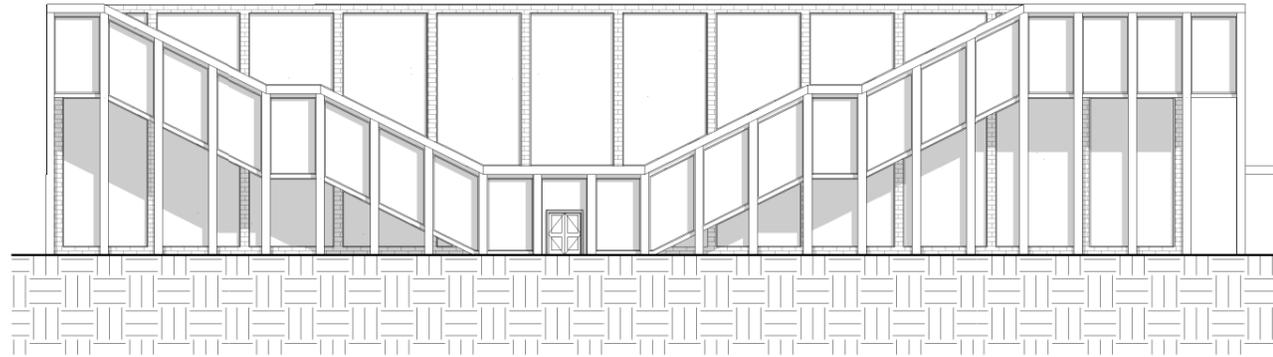
Detailing

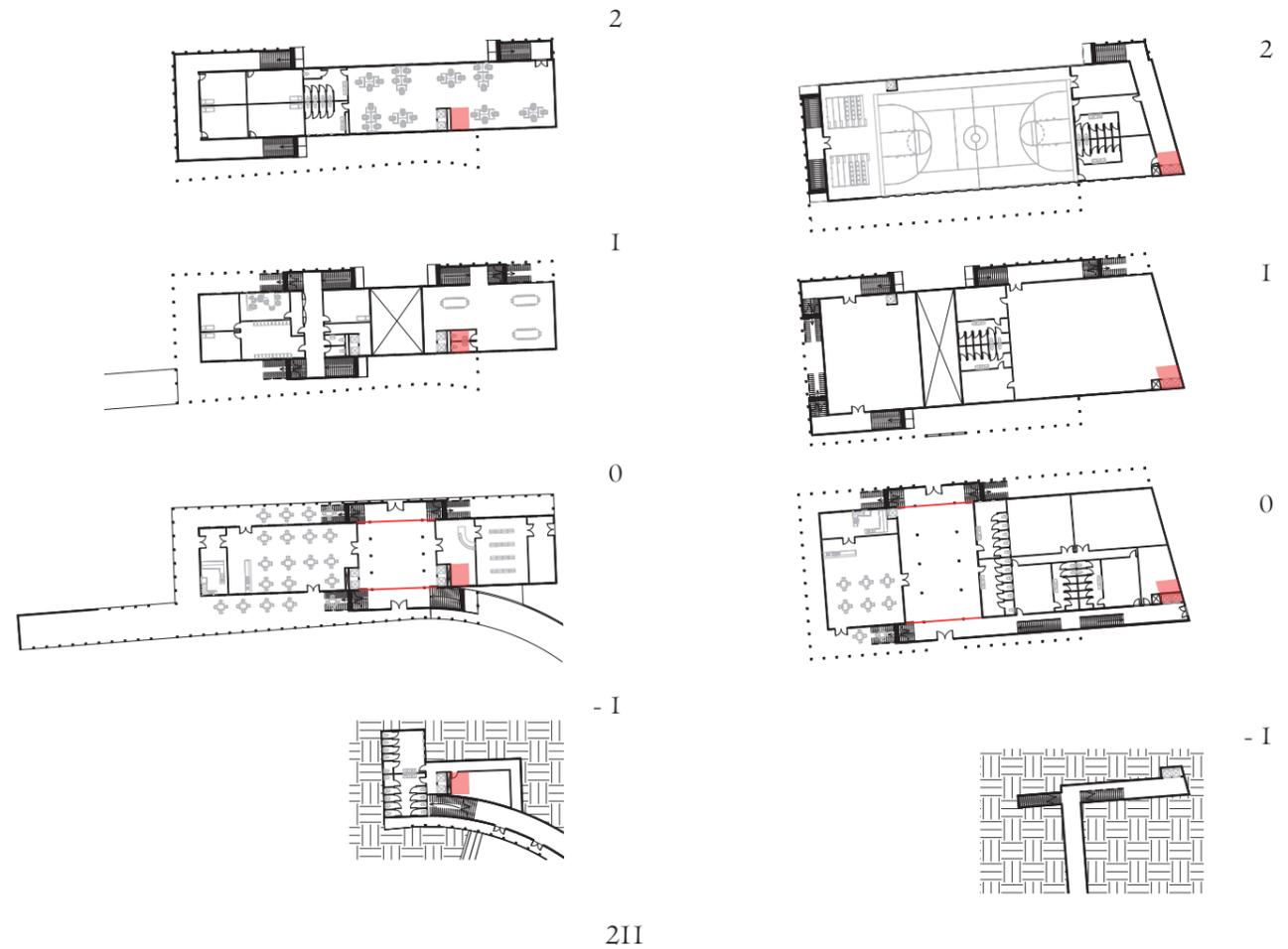
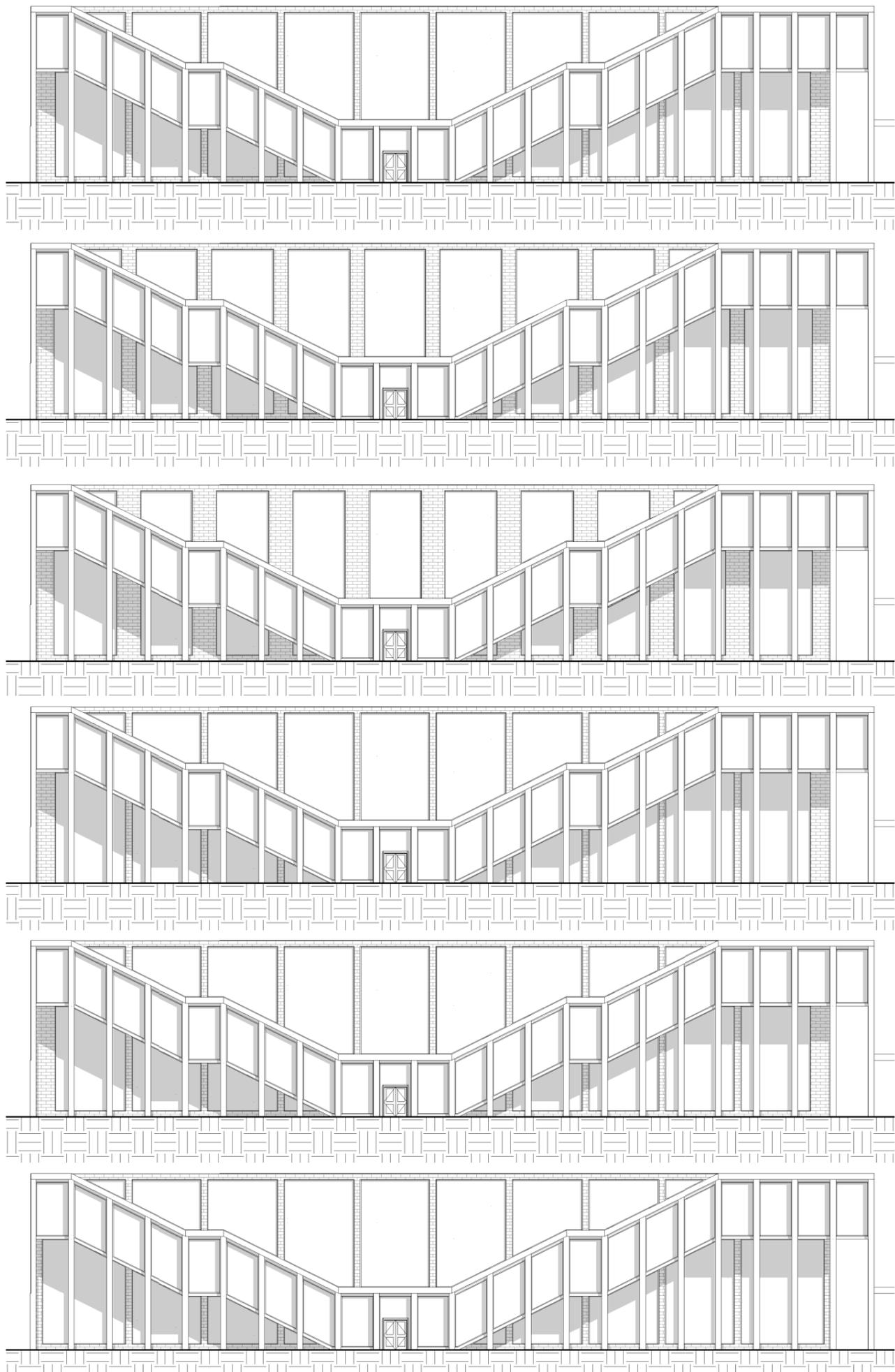


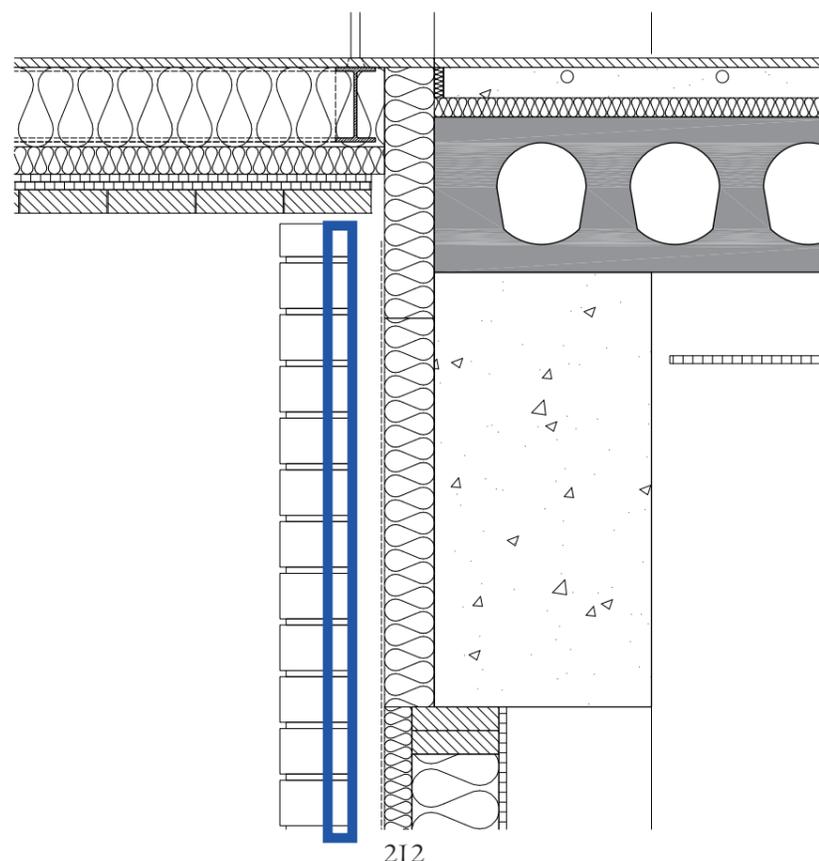
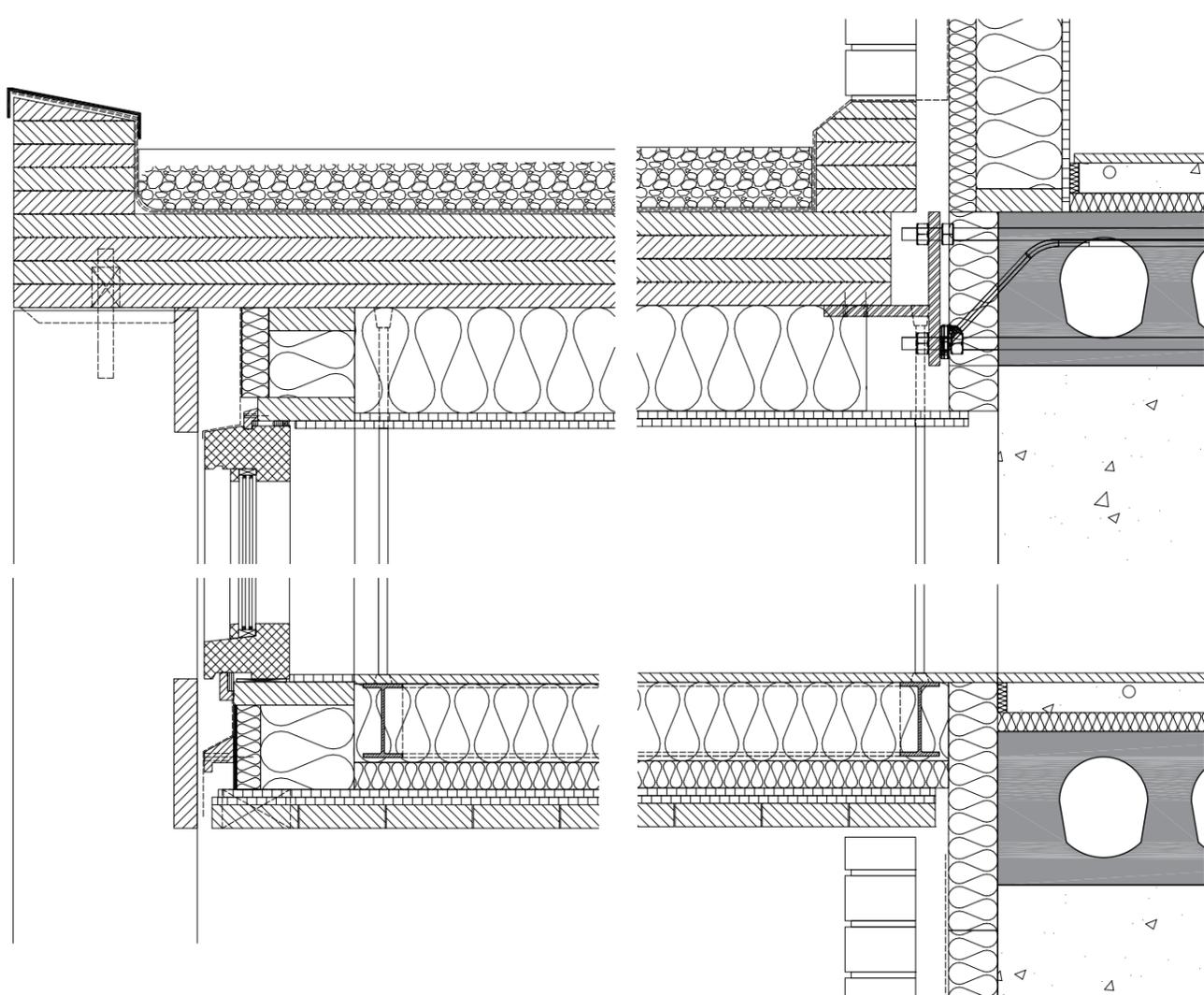
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PS

Preliminary Renders







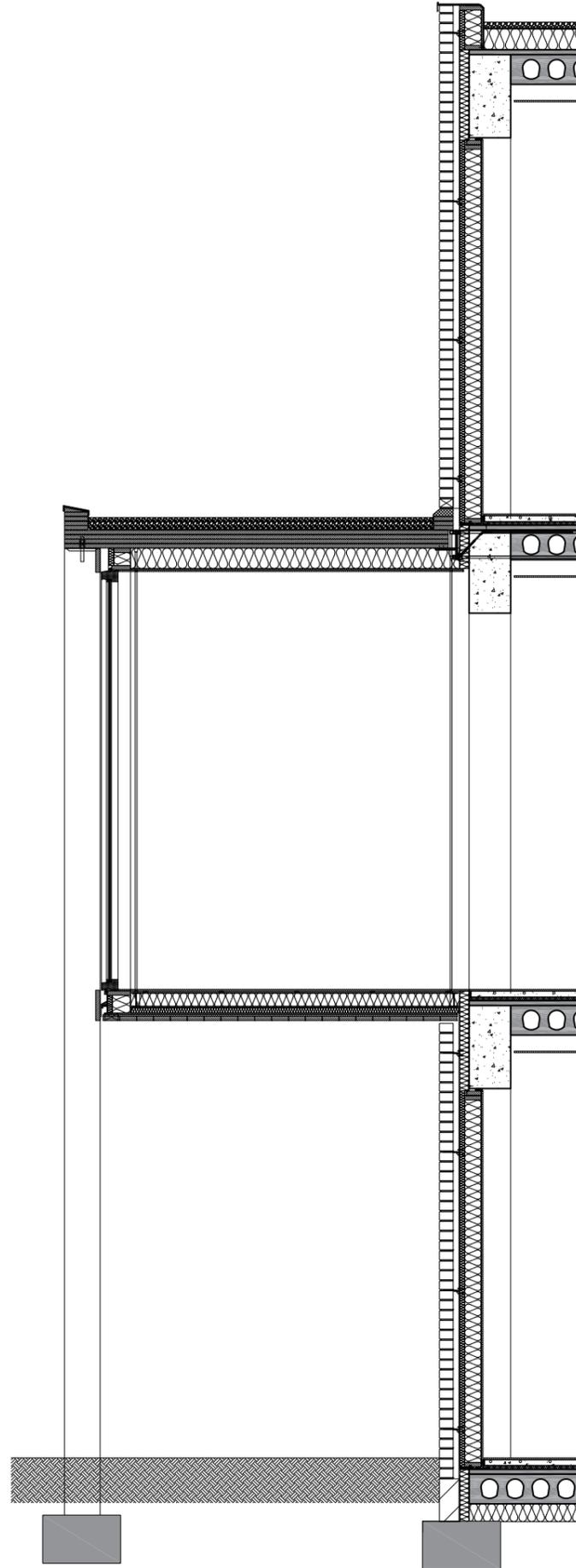


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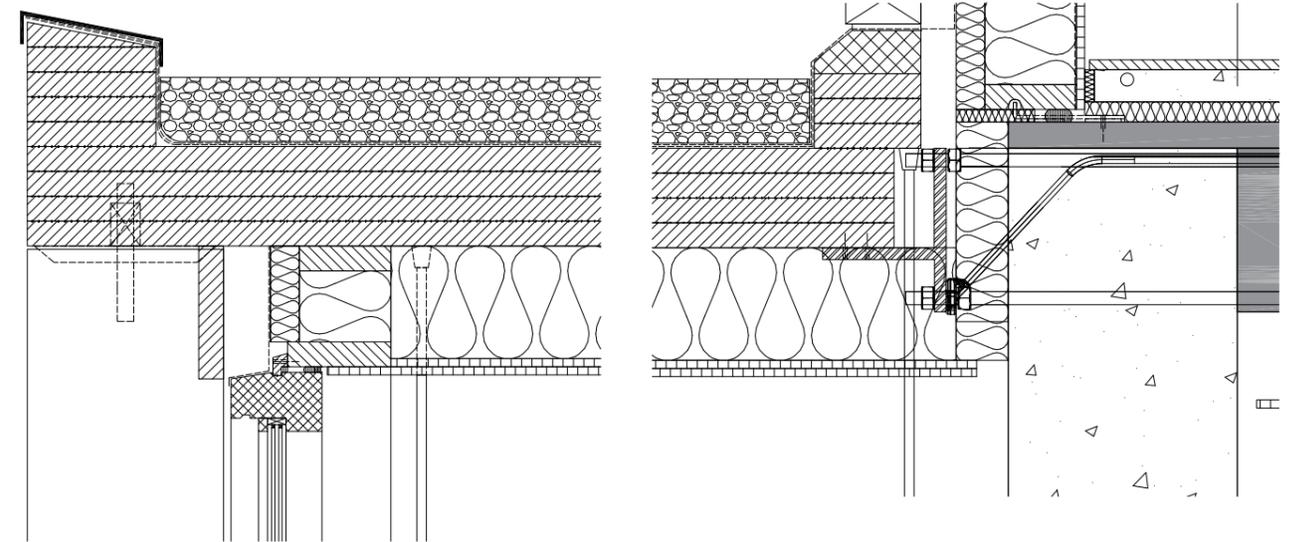
Among aspects as solving fire emergency routes and such, the biggest bulk of this week was spent creating and evolving the rhythm of the columnnade. For this, many different variants were created and tested. Due to the prominent role of this rhythm in the design, it was important to spend enough time on developing this element.

Building technology wise, the I to 20 (with its details) was further developed, according to to acquired feedback from last week.

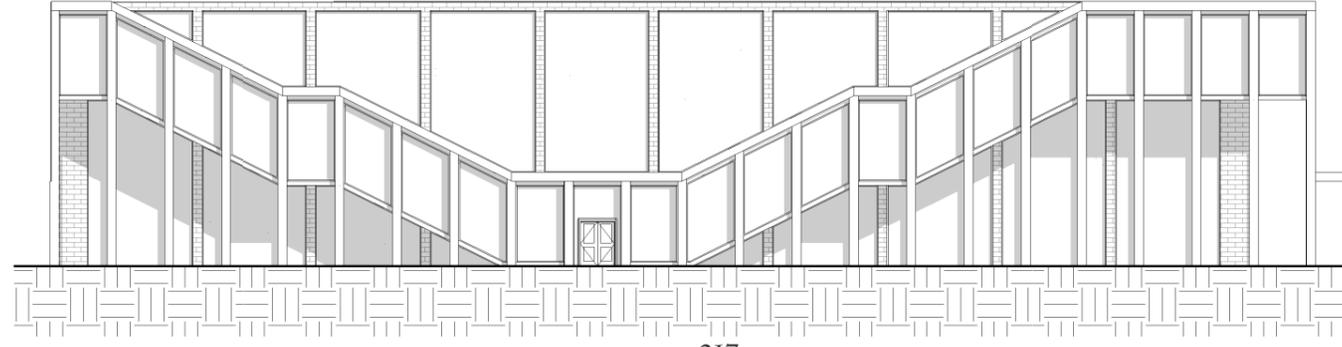
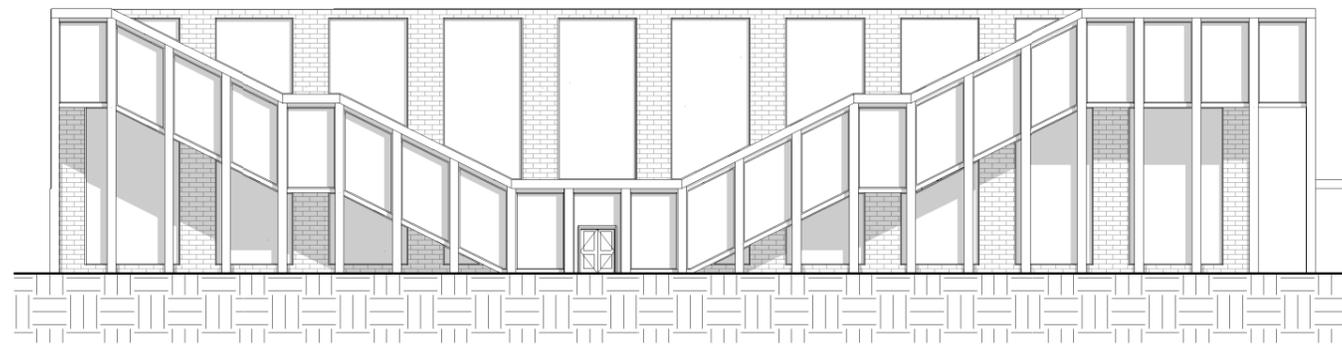
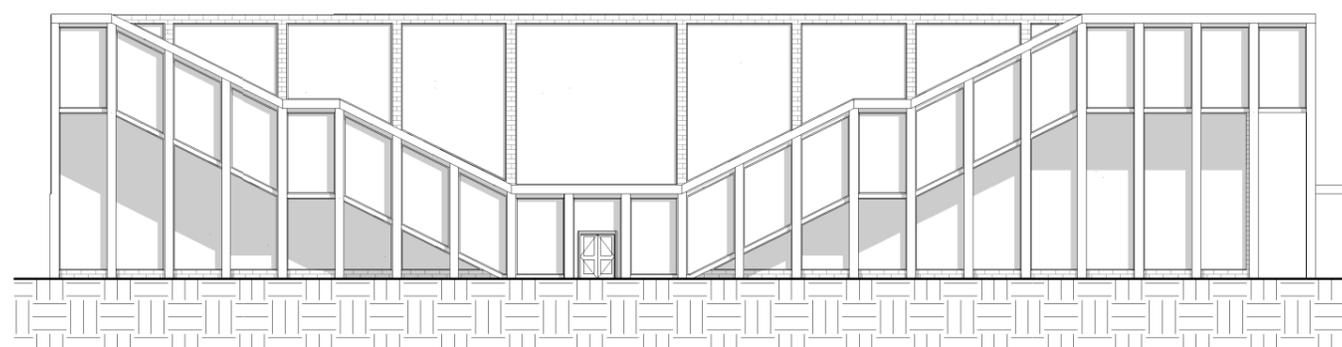
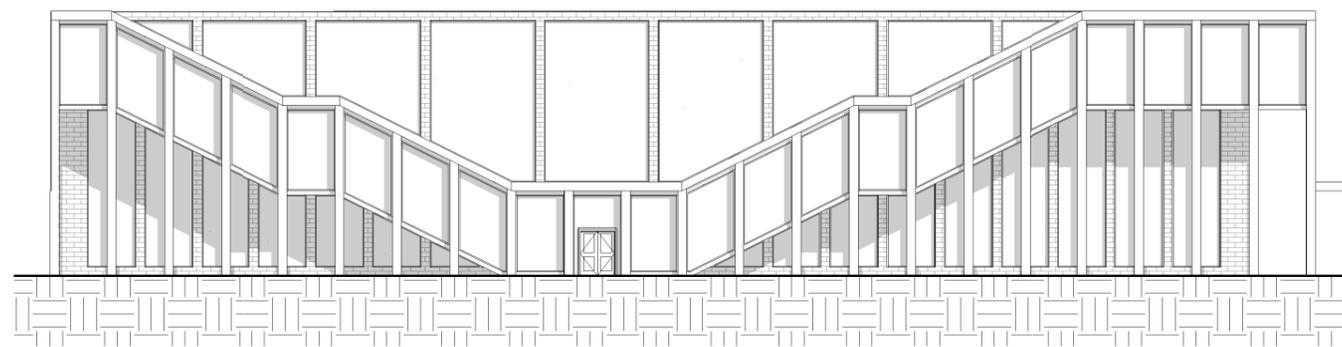
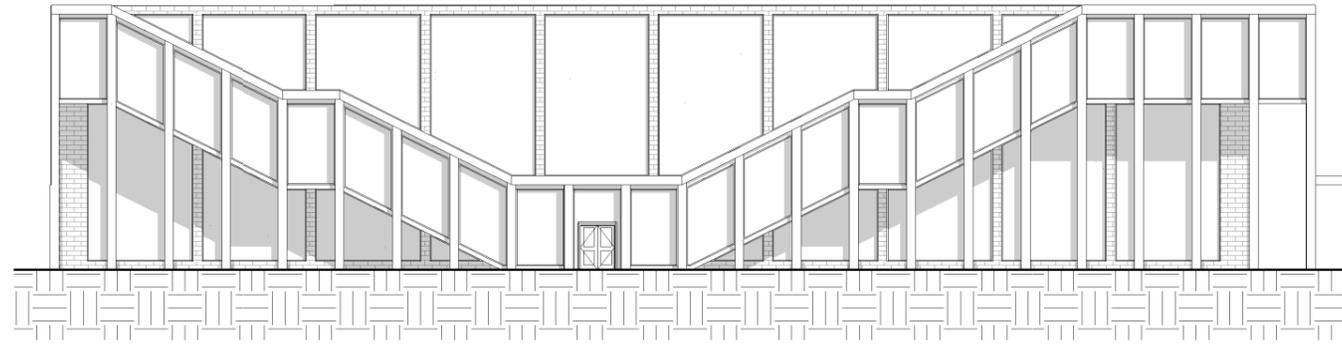
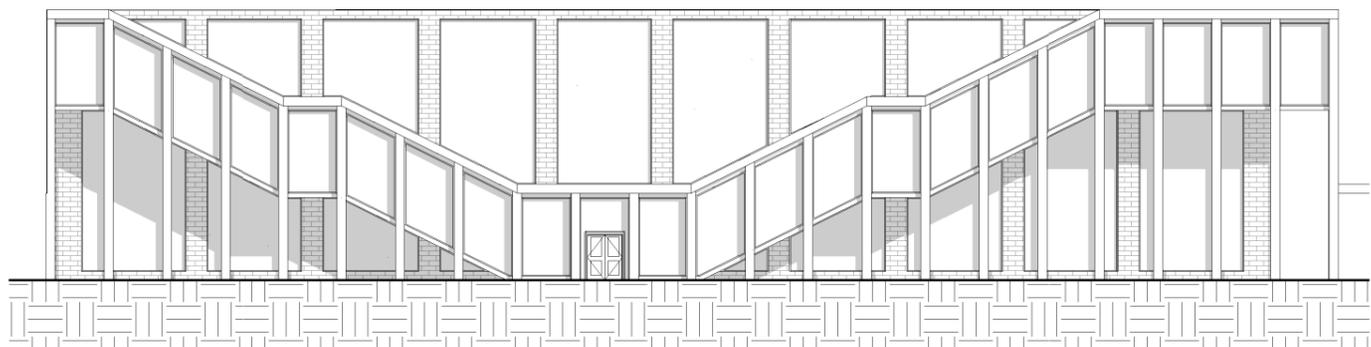
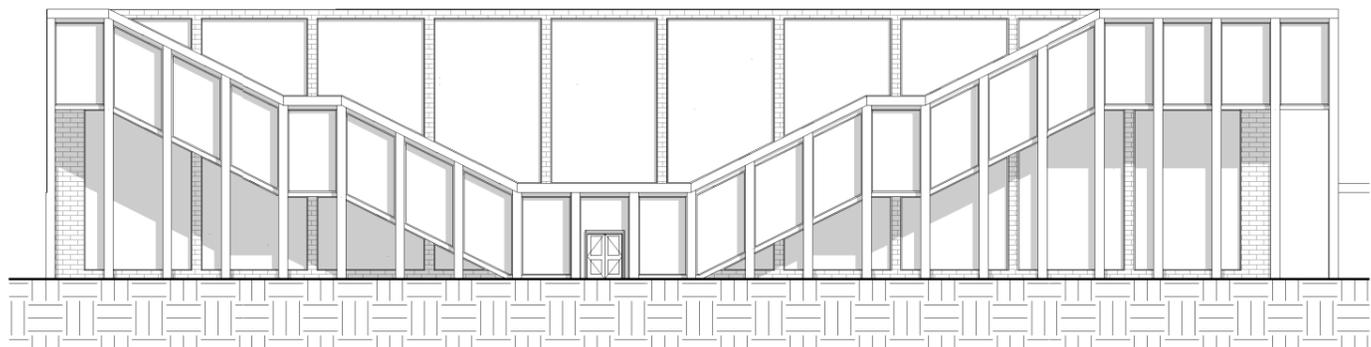
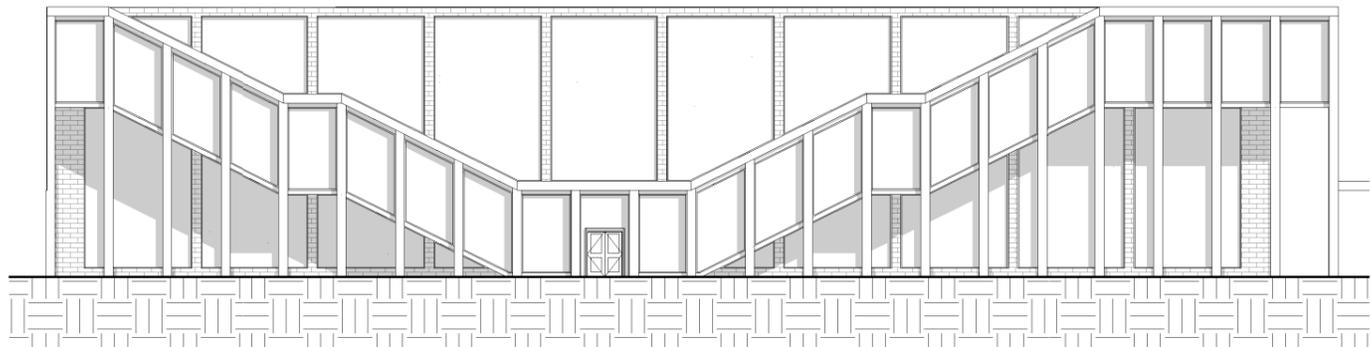
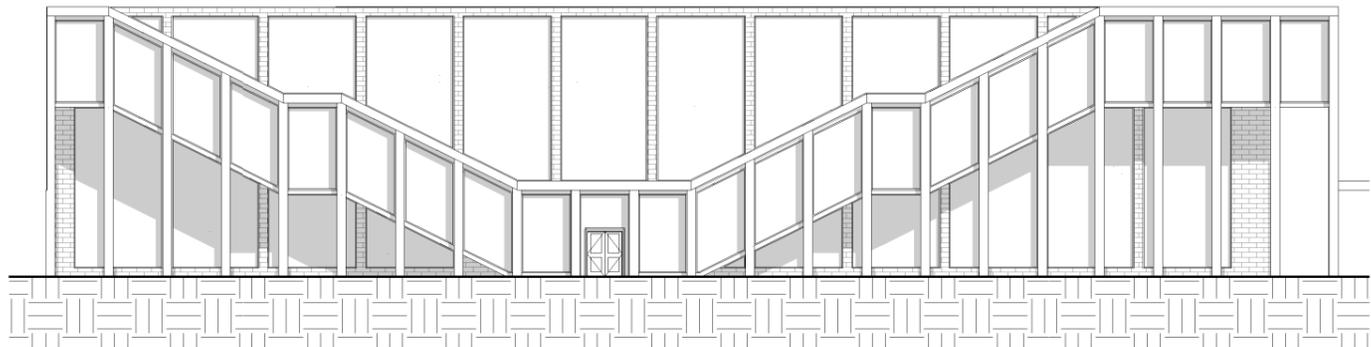
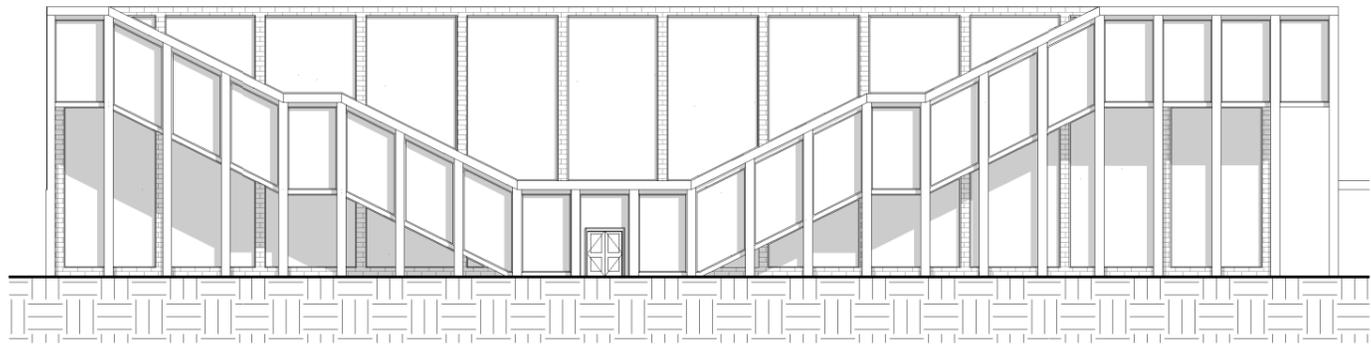
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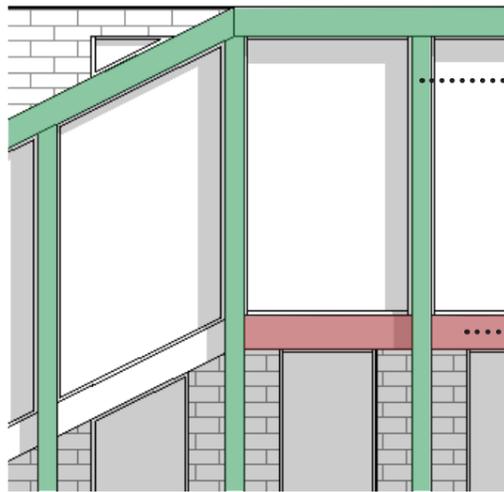
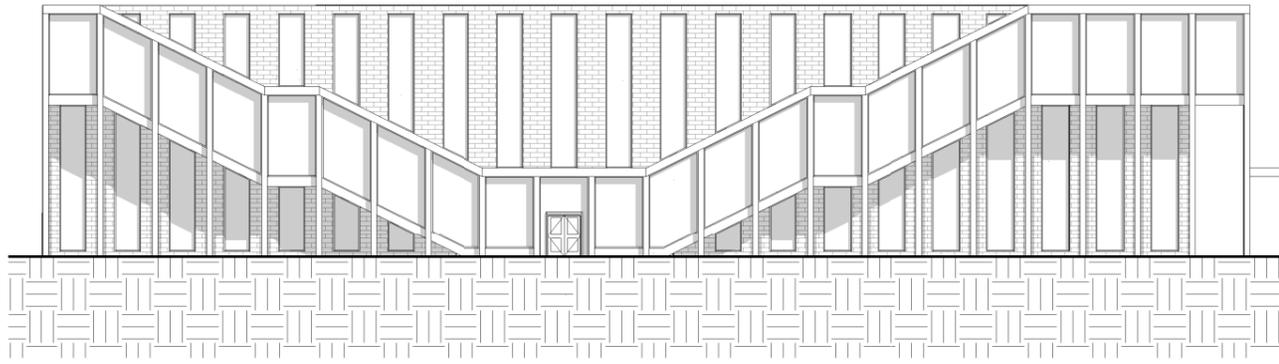


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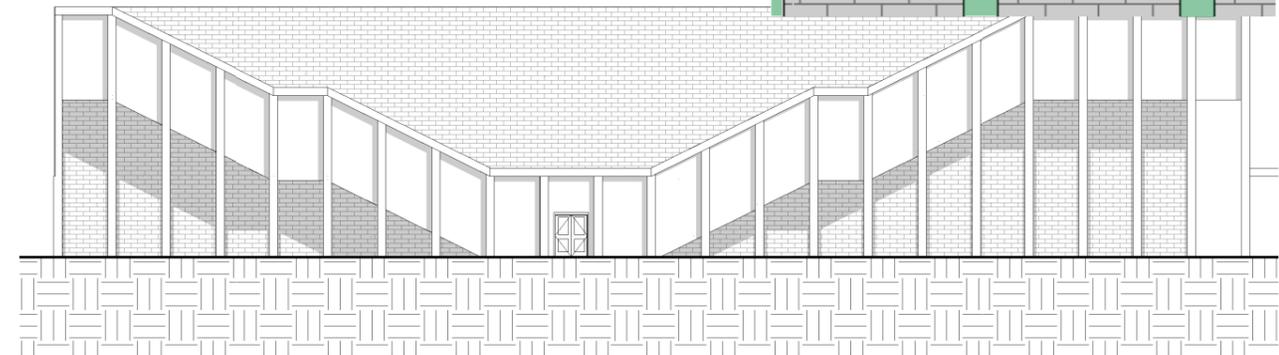
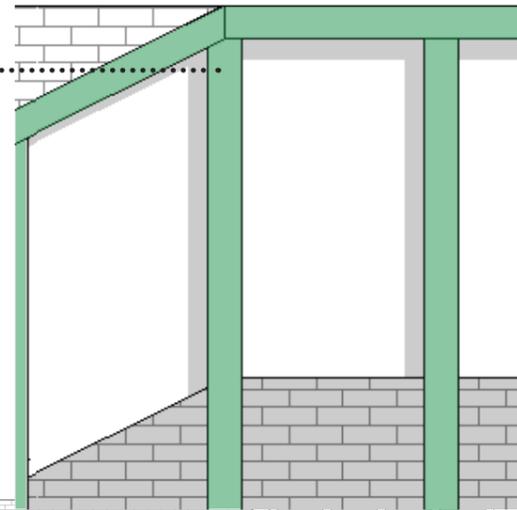




Relatively thin columns, compared to the thickness of the other parts of the extruding element

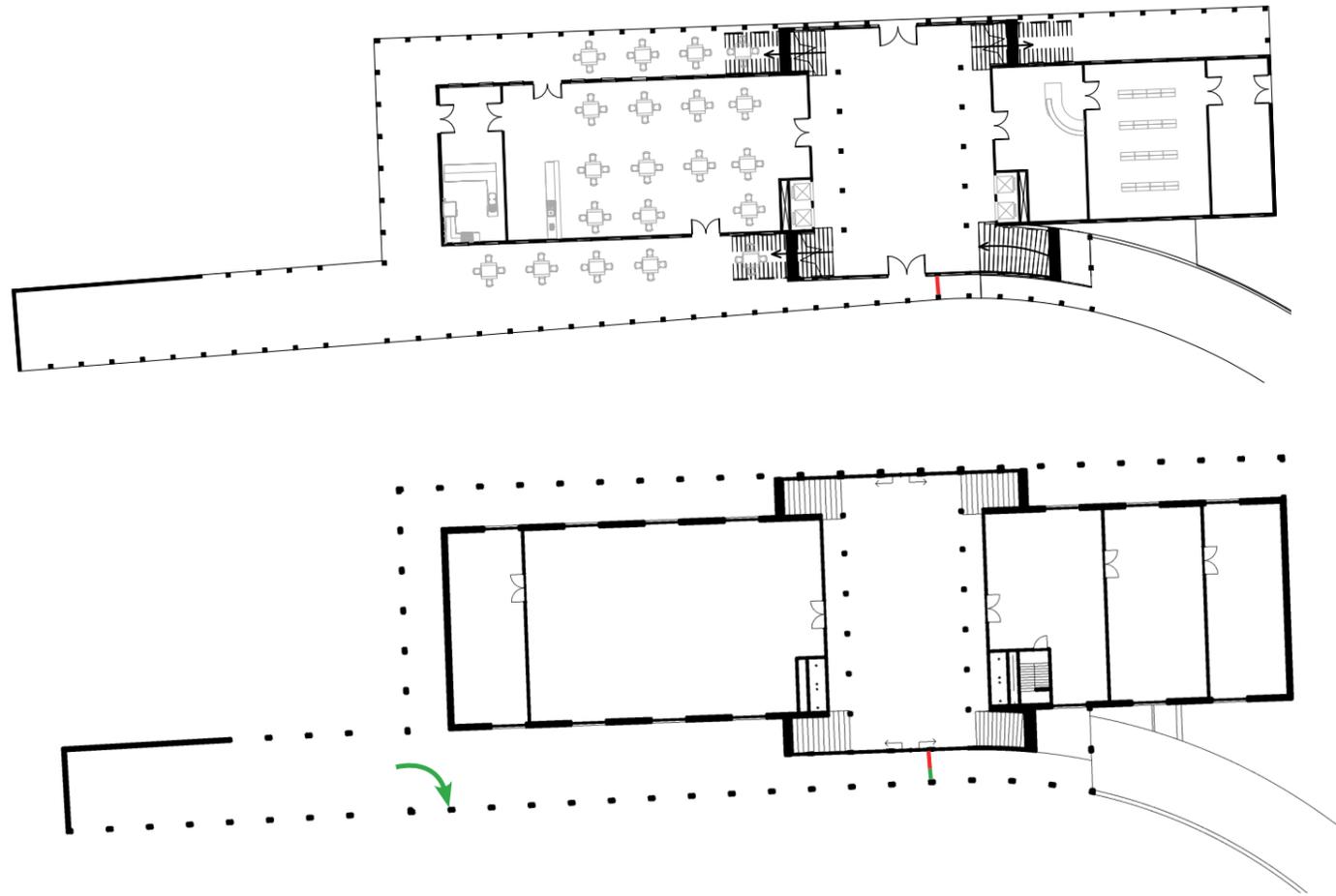
Very thick under bevel - as per current detailing

Columns as thick as the roof, in order to make one coherent element



This week, the detailing of the first I to 20 was brought close to be finished. Since I also wanted to create a second I to 20, it was important to finish this one up at the time, so that I still had enough time to create the second one.

Architecturally, the focus was strongly on the creation of the rhythm (and dimensions) of the actual colonnade. Since this element of the architecture is very prominent in the design, as well as important for the concept of the building, spending the extra time on this part of the design was well worth it.

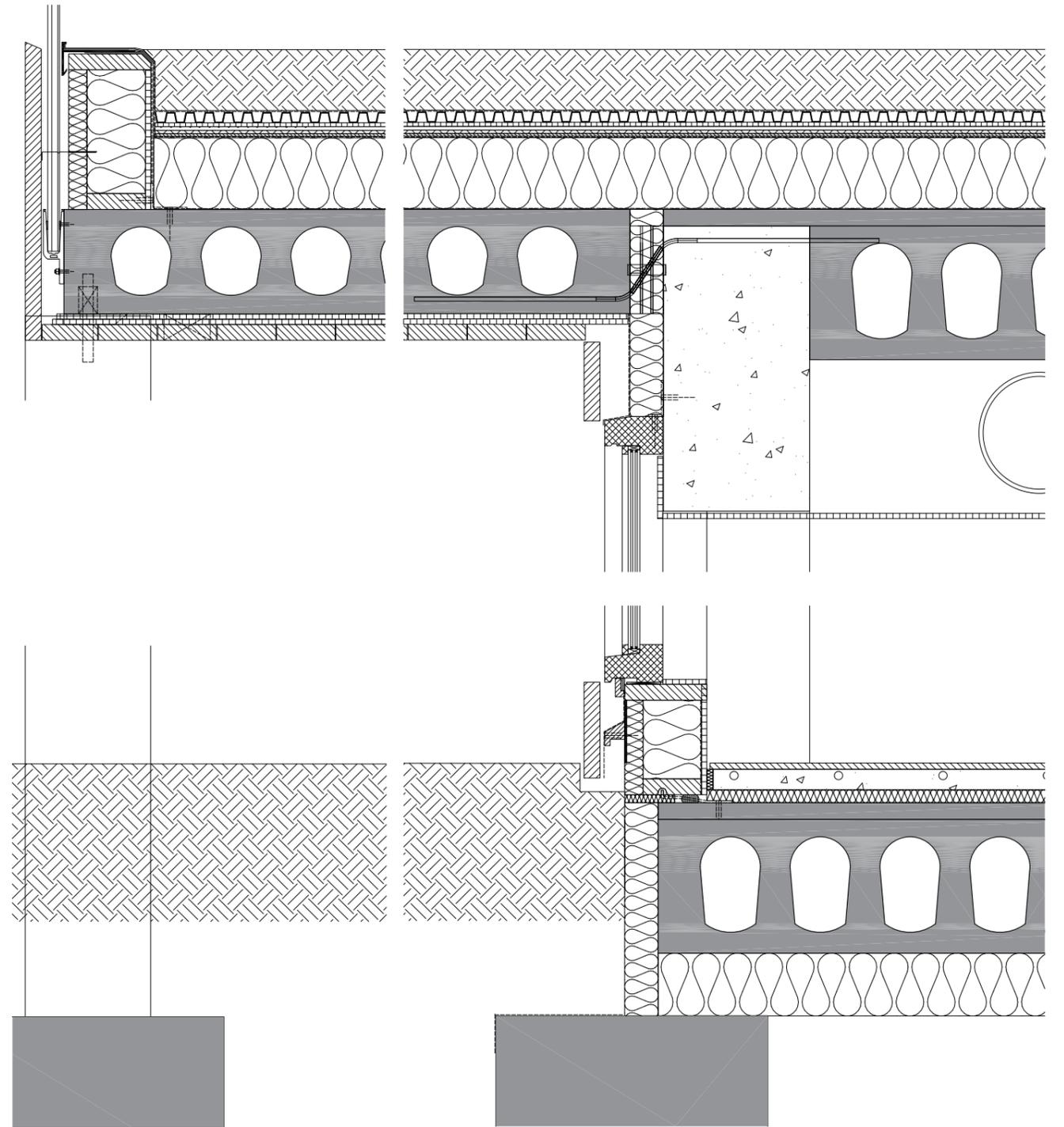
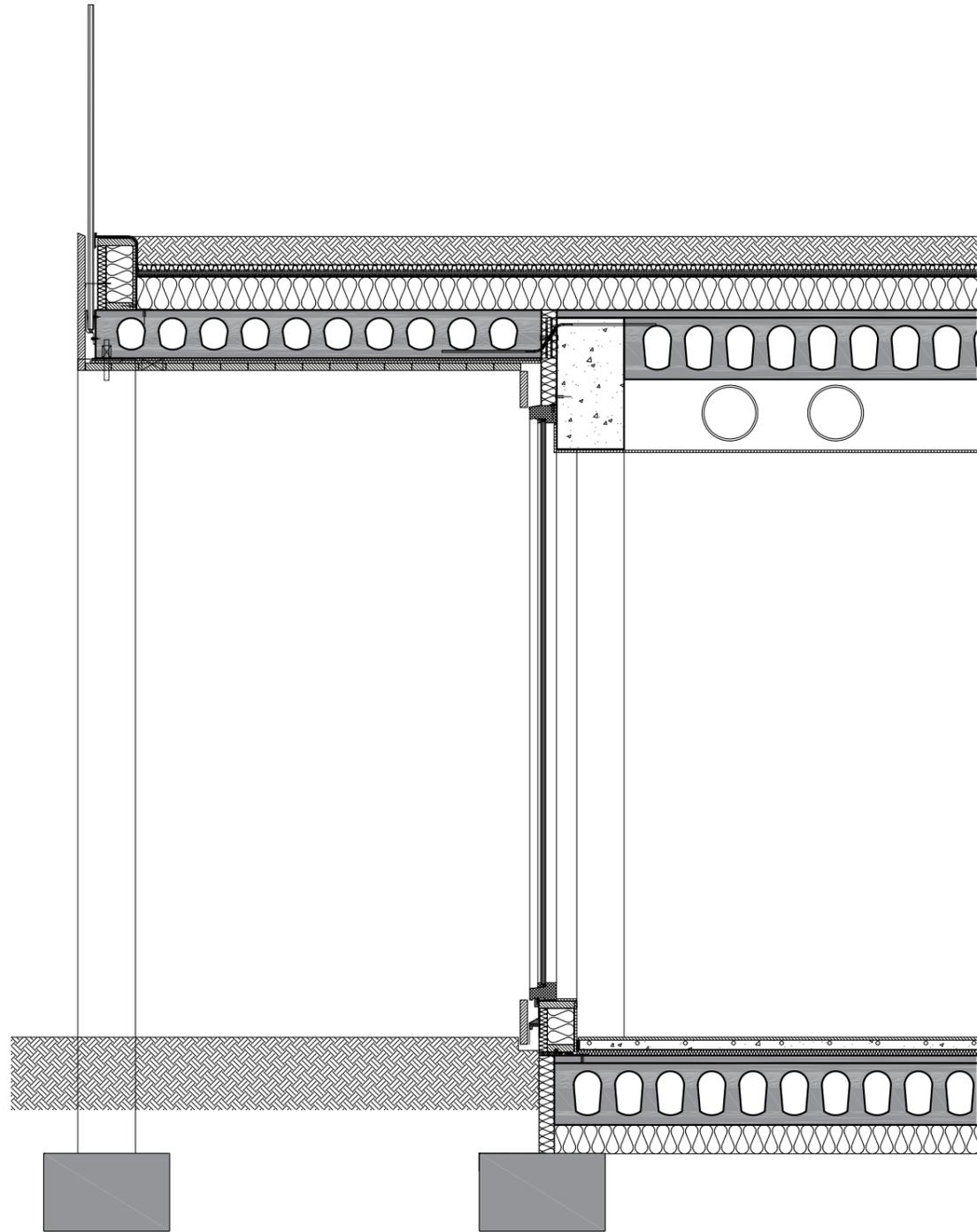


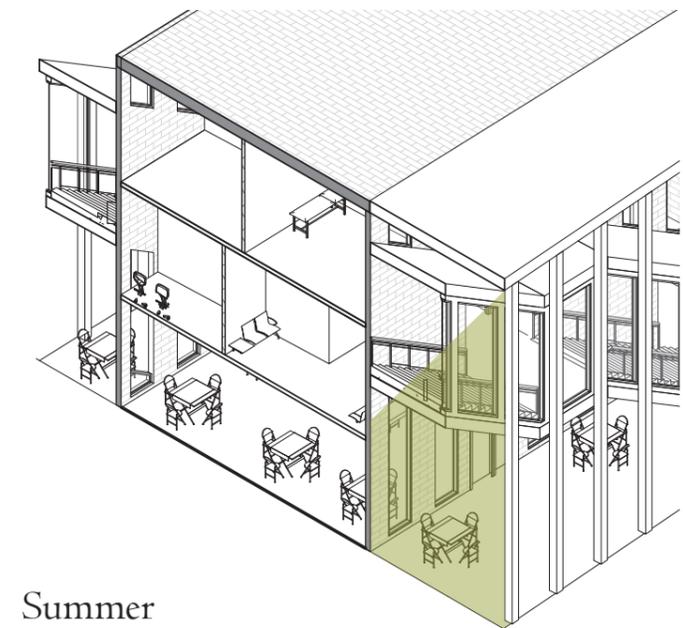
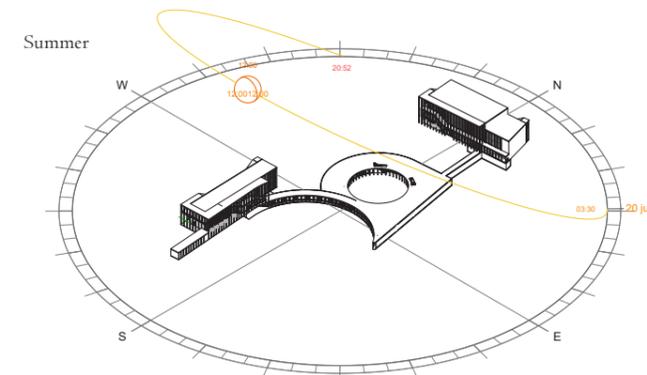
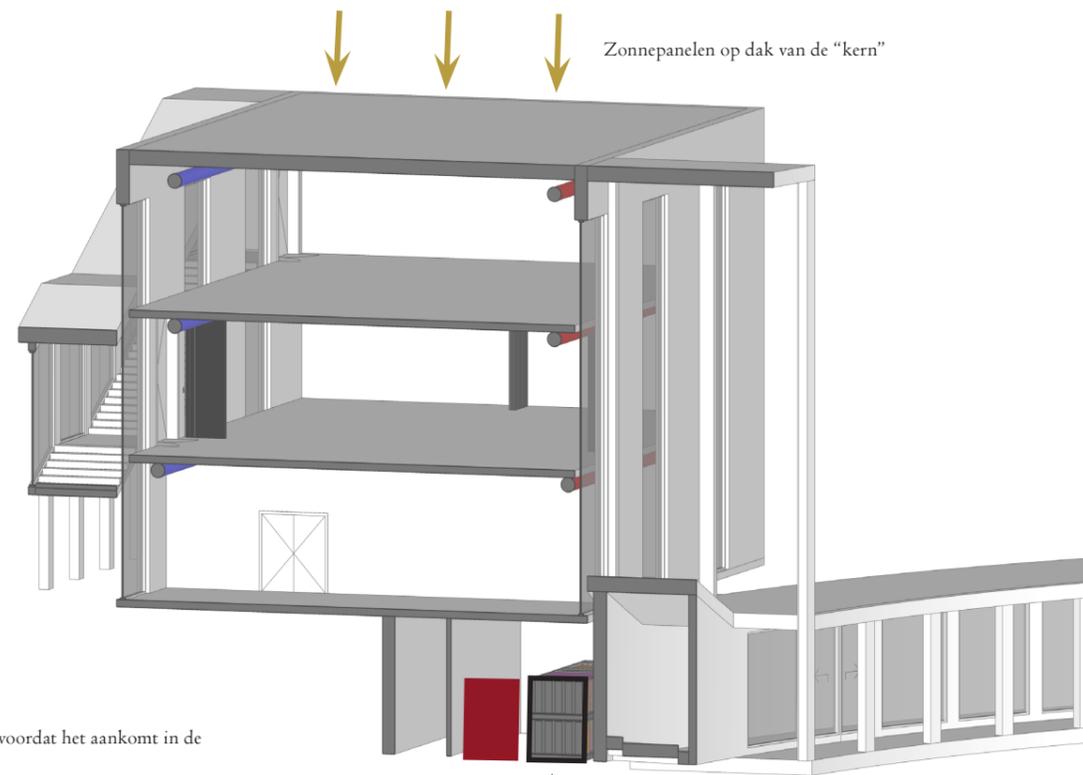
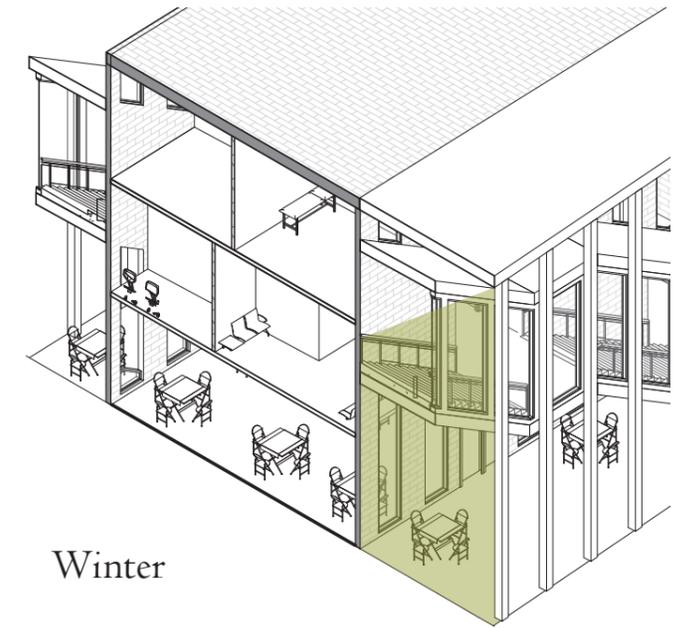
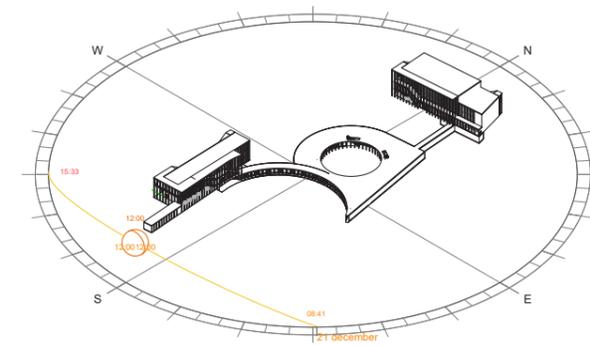
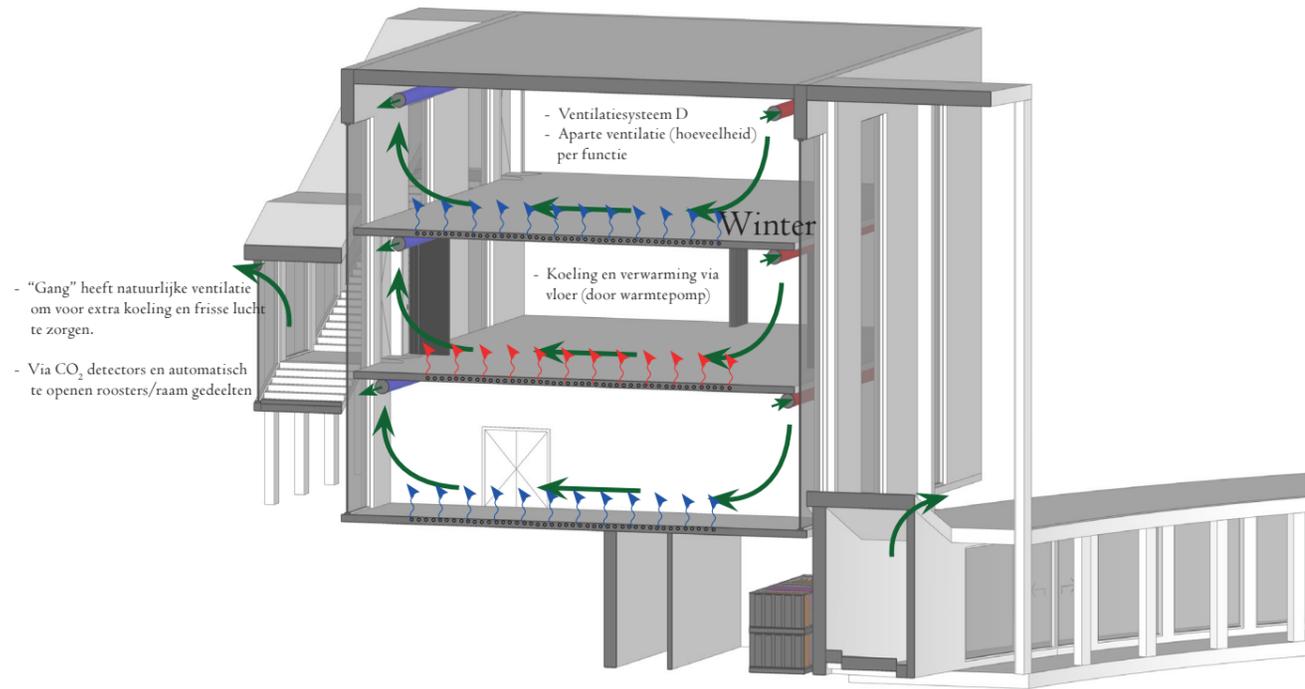


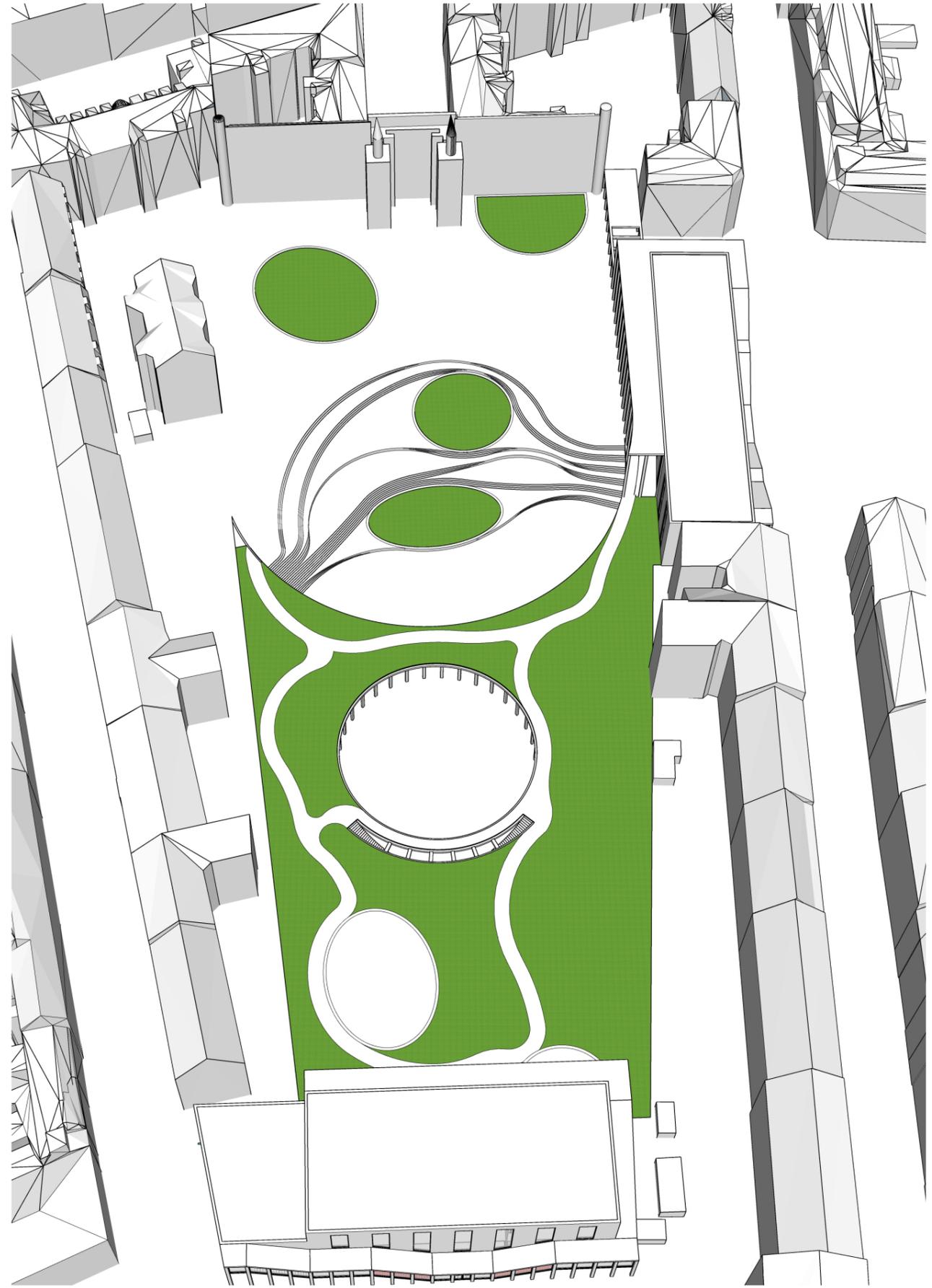
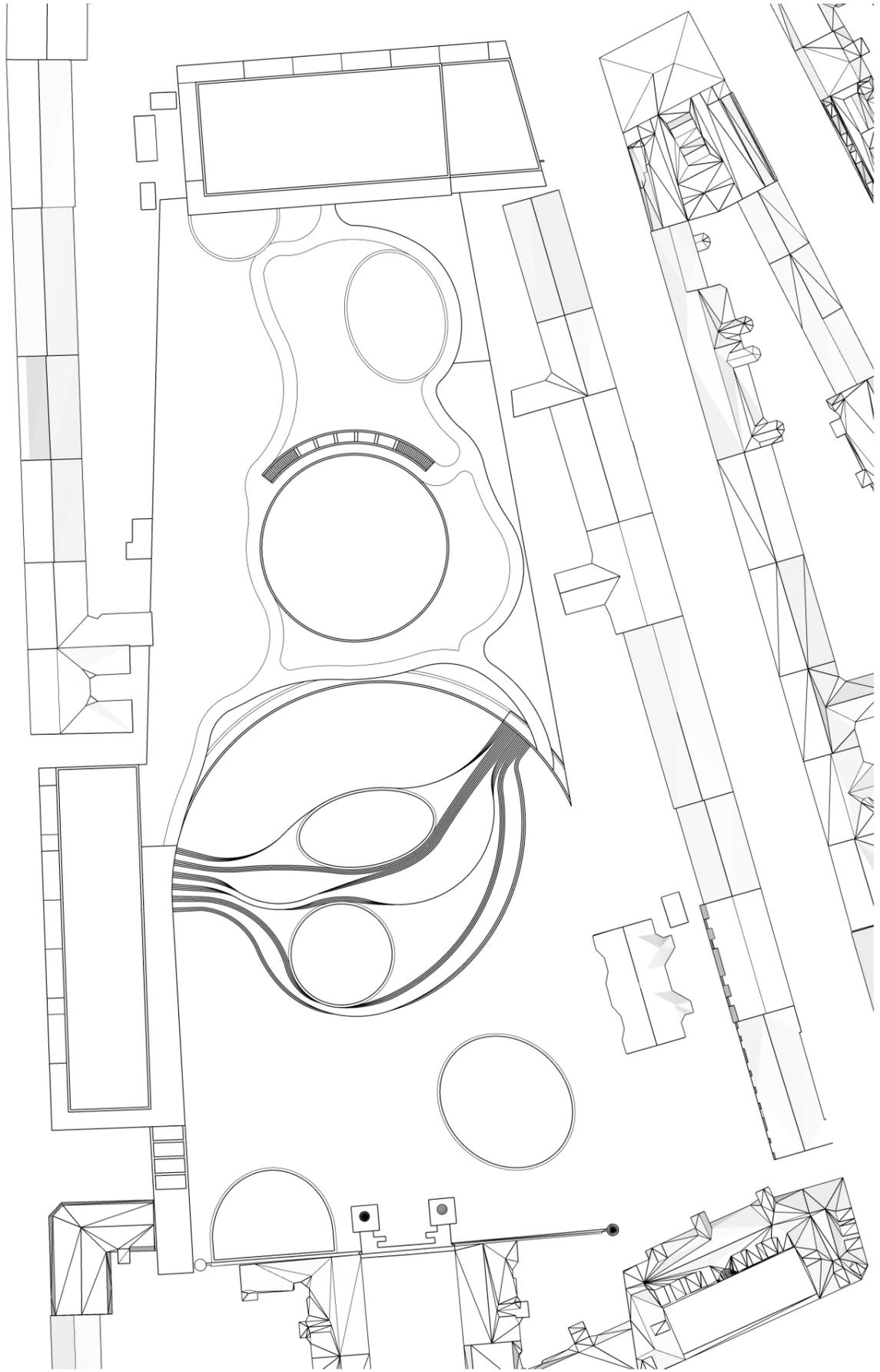
“Fixing” and changing smaller aspects of the design that did not work well yet, was the main focus of the week. This included architectural, as well as building technology aspects.

Also, in order to make sure that there would be enough time to create a well thought out park design, the first start was made in this part of the proposal. This meant mainly collecting reference projects and images in order to be able to see the image I wanted to create in the design itself.





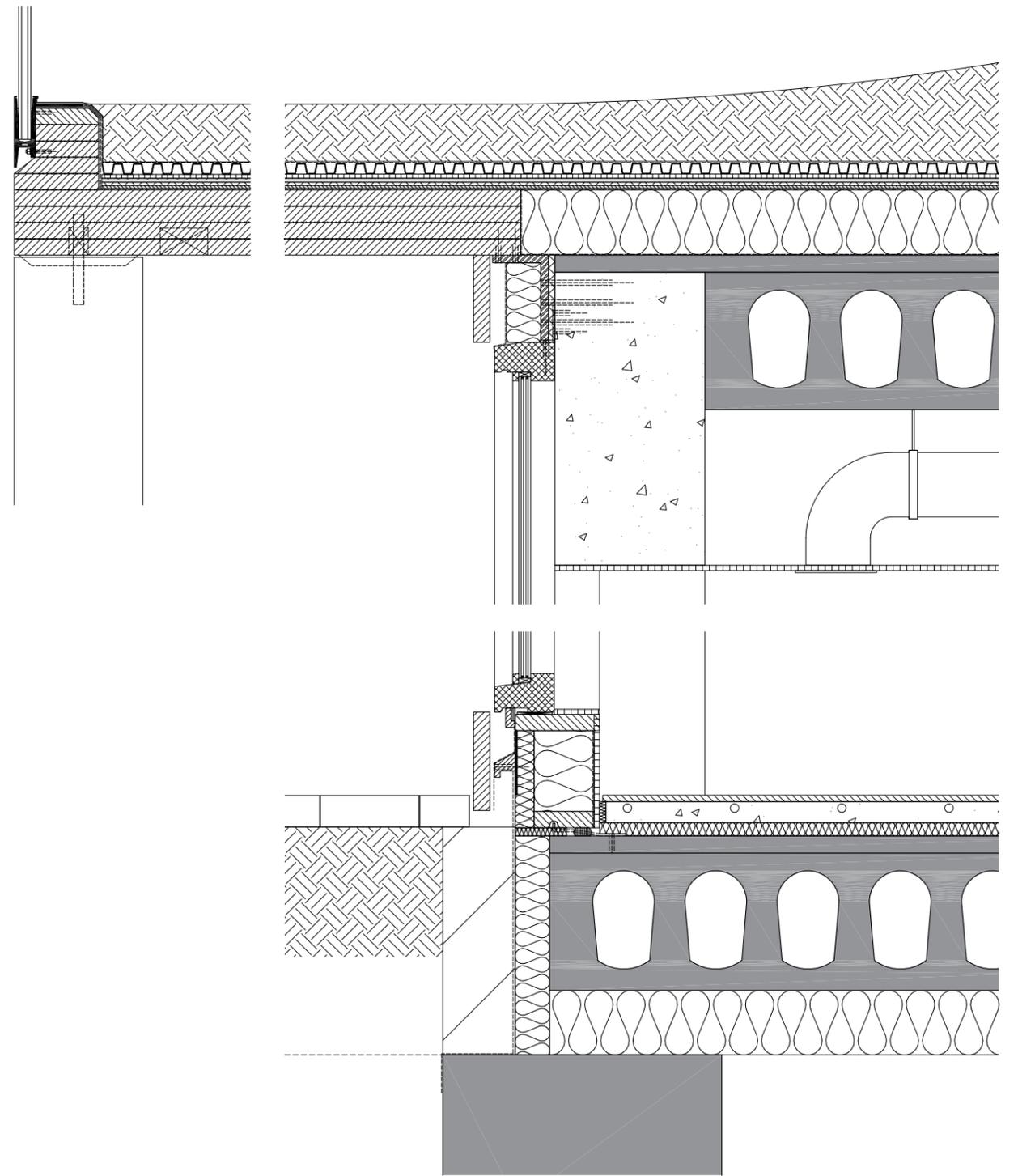
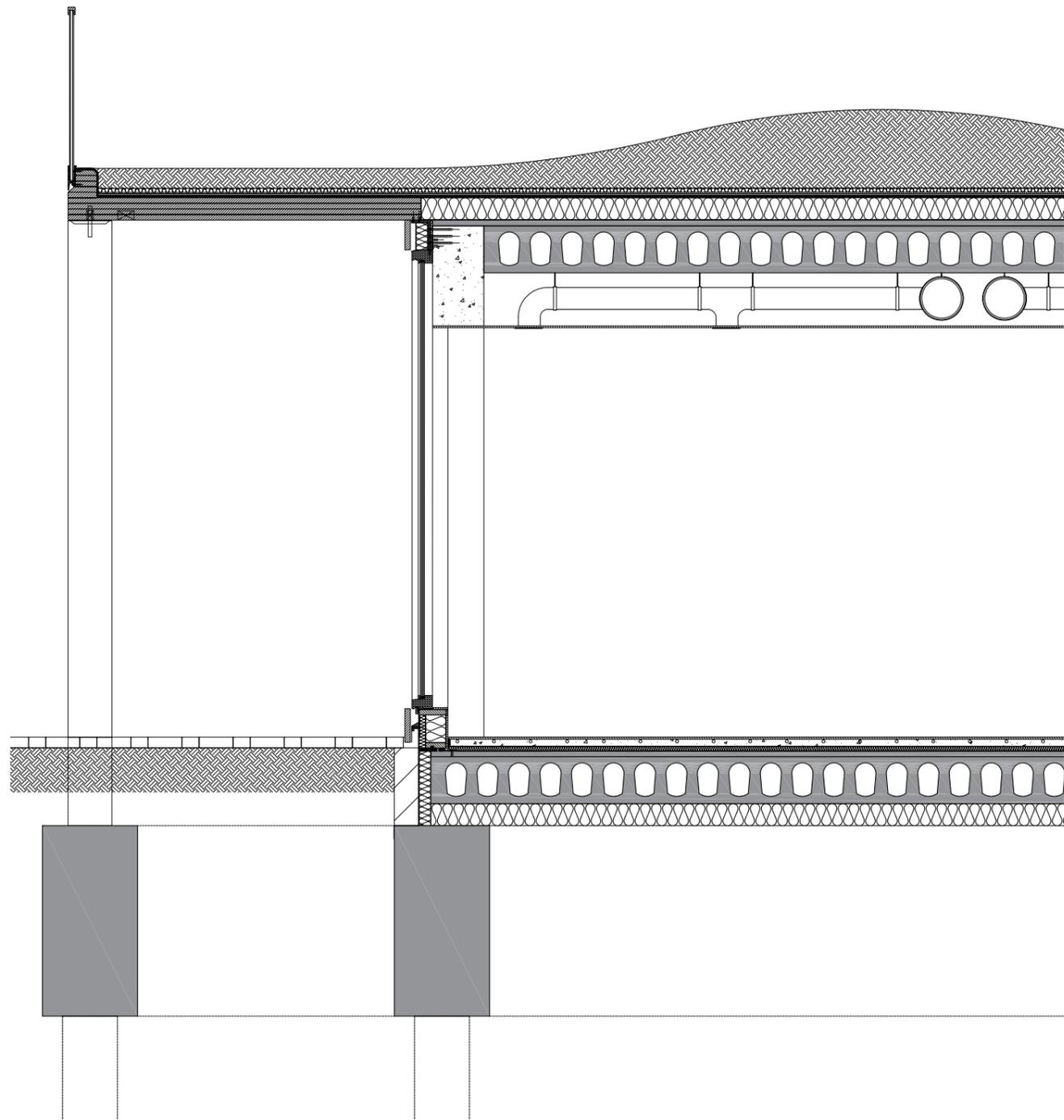


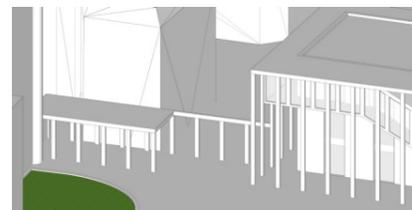
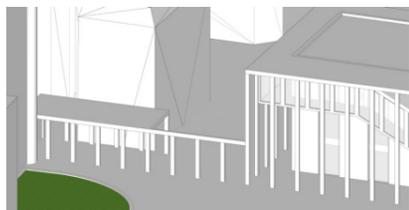
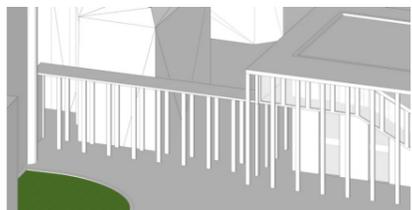
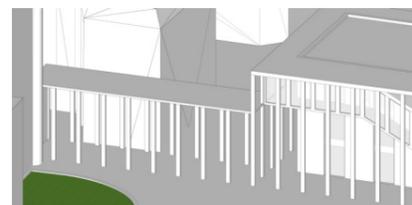
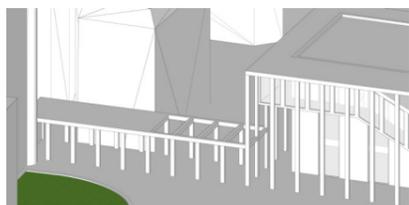
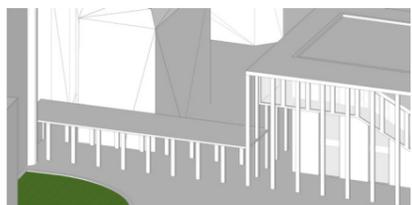
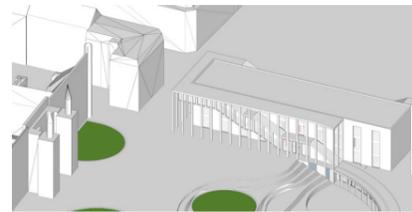
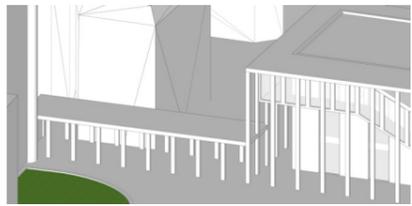
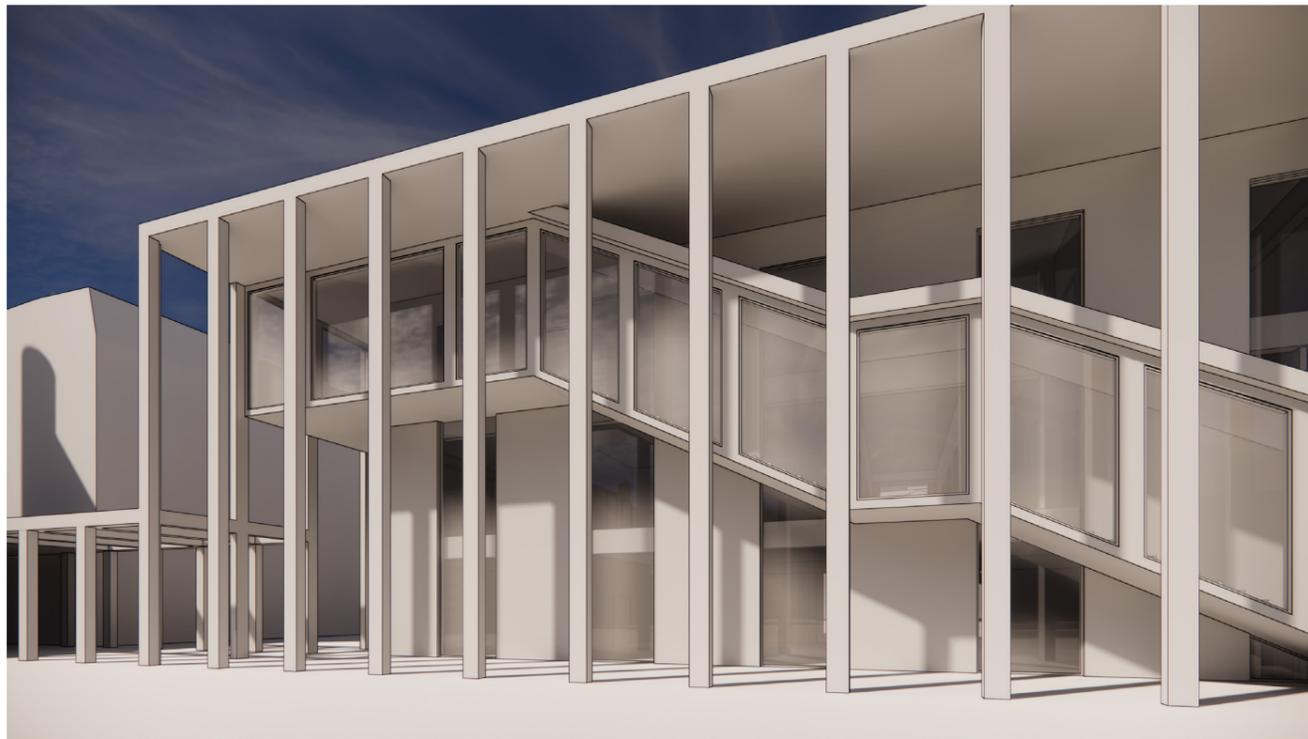


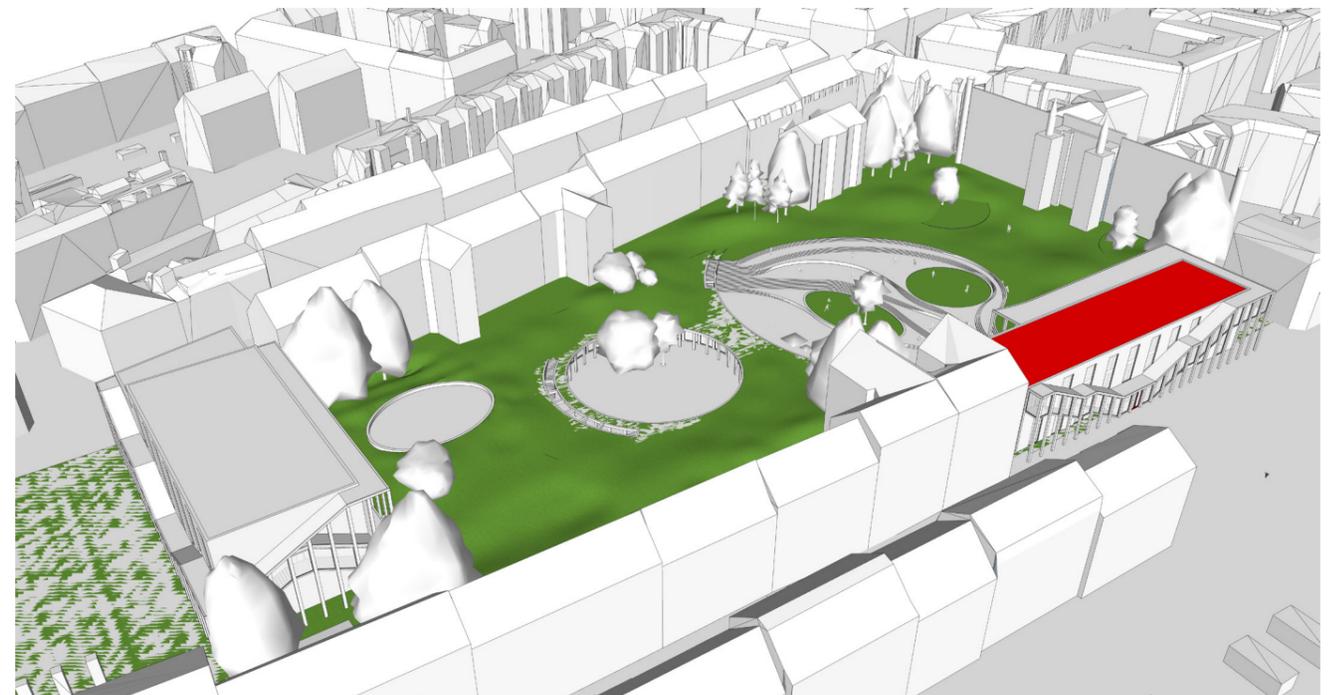
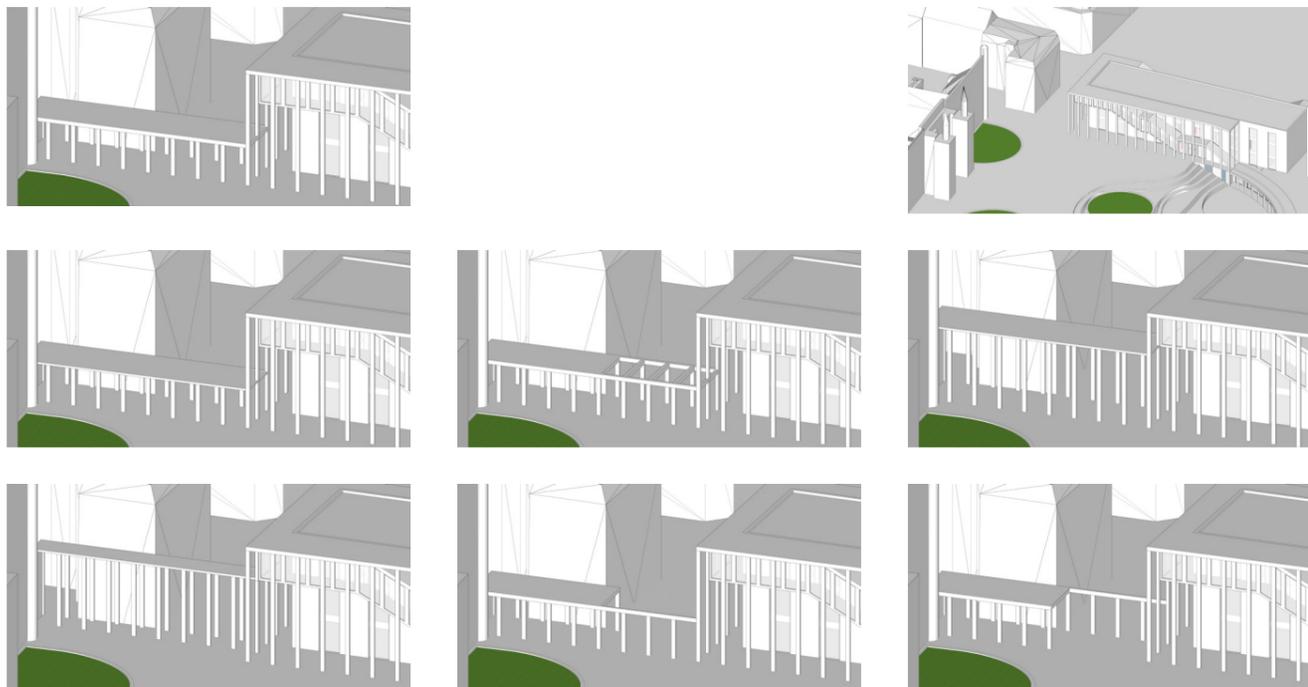
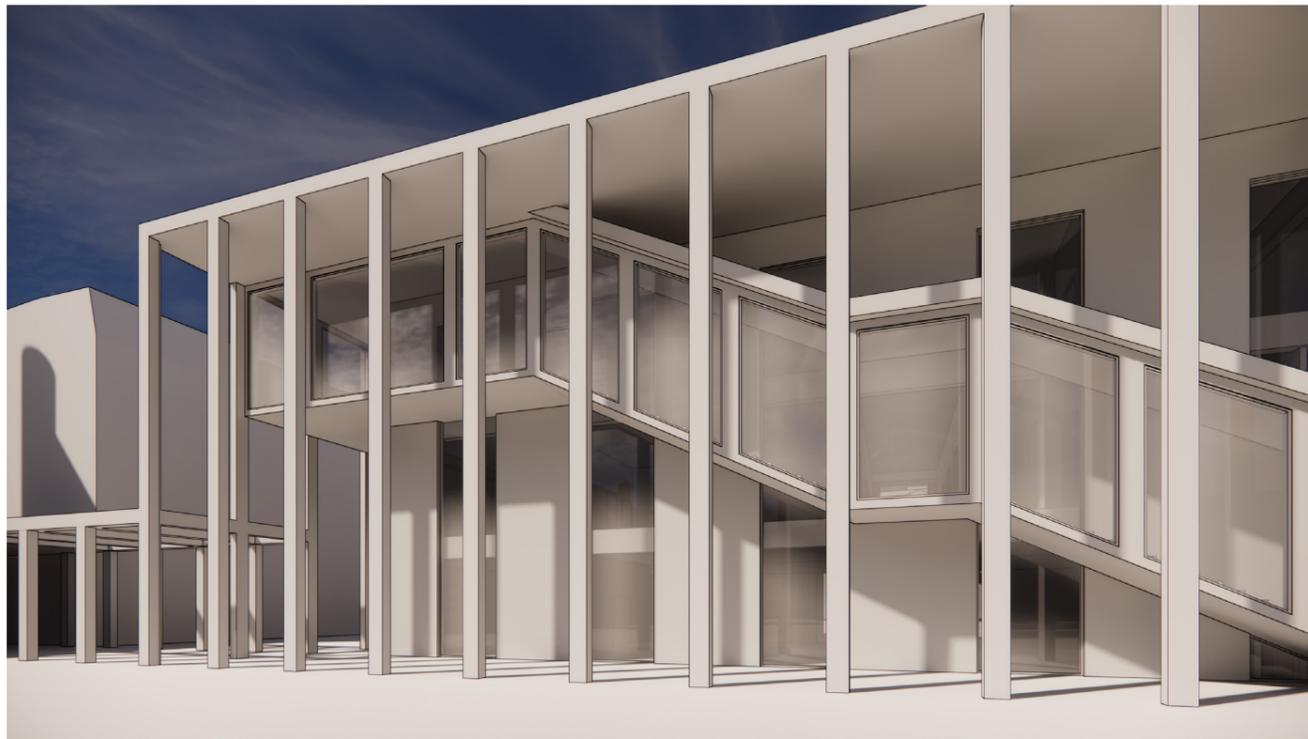


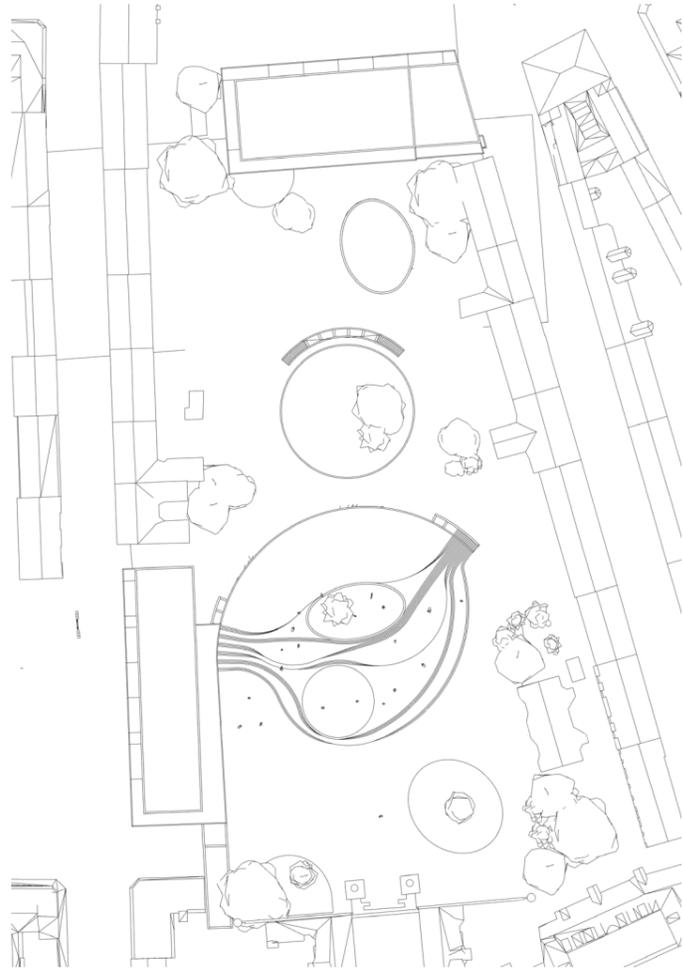
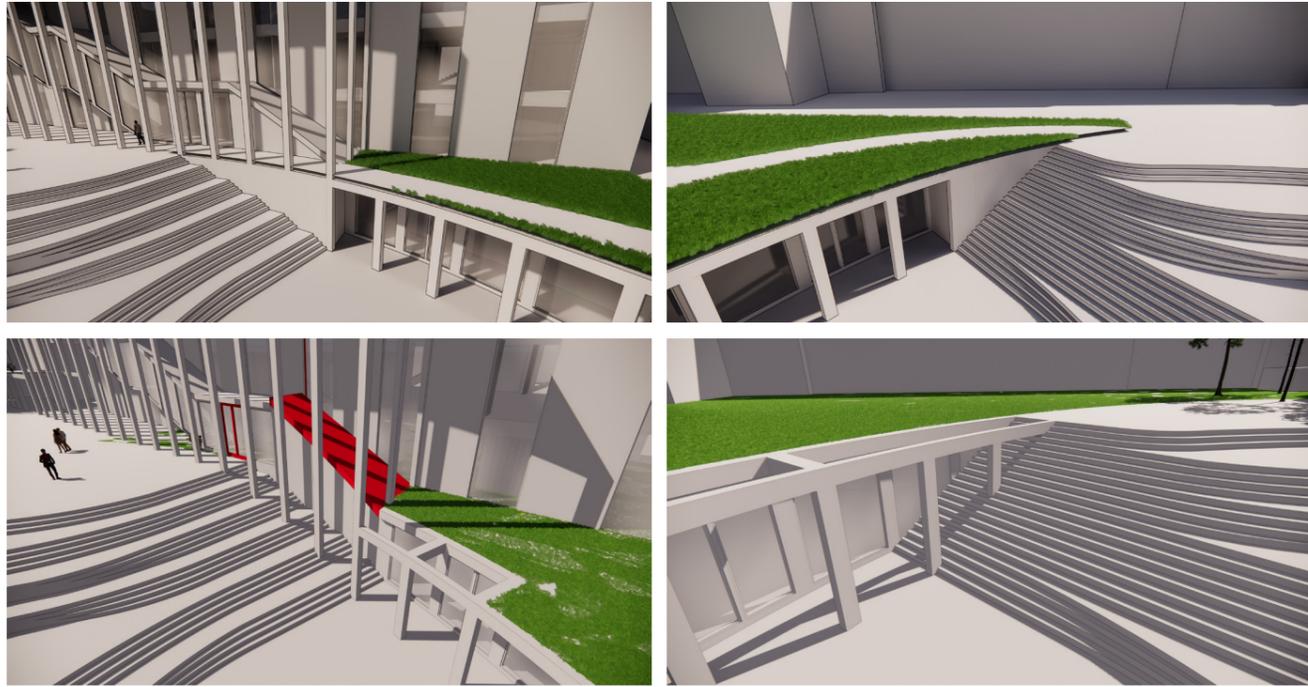
Since there was an opportunity to speak with a climate specialist, this weeks BC work was mostly focussed on making sure that all the different climate principles were worked out in order to discuss them and change them where necessary.

Architecturally, this week was also focussed on the further design of the outdoor spaces, in order to create a space that worked well with the deisgn as a whole. The stair- and landscape design had priority in this.

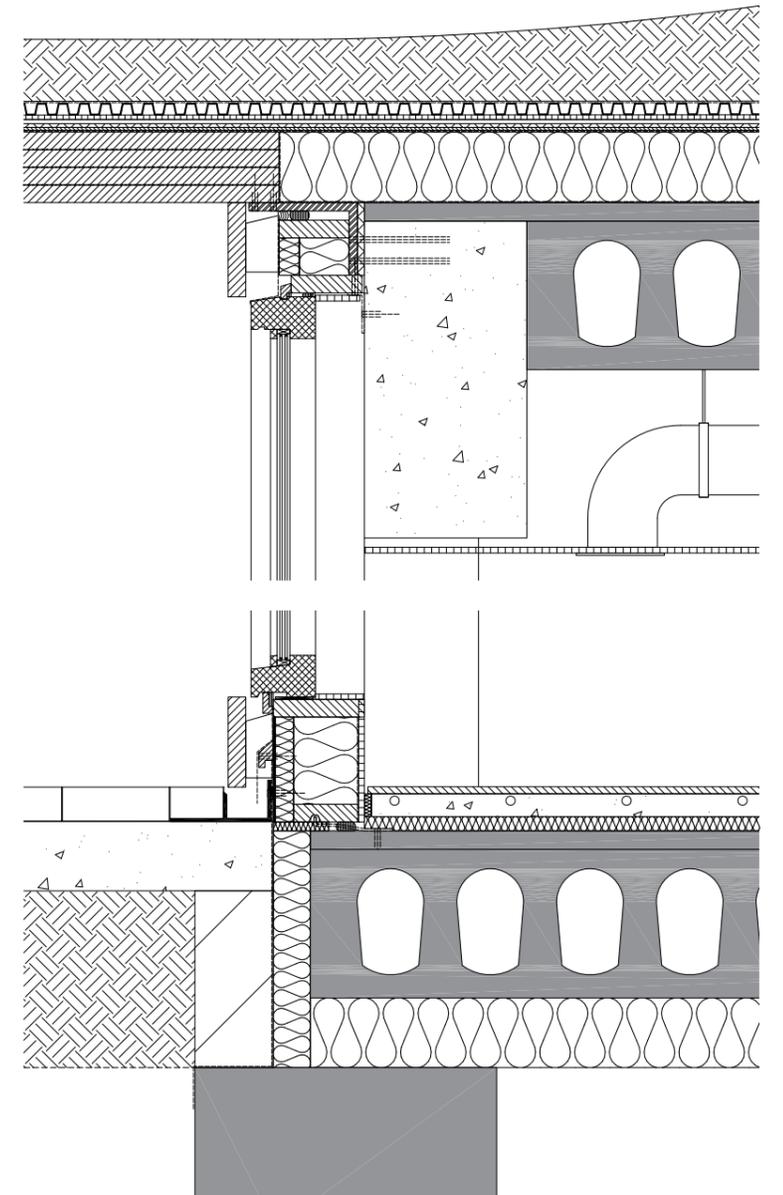
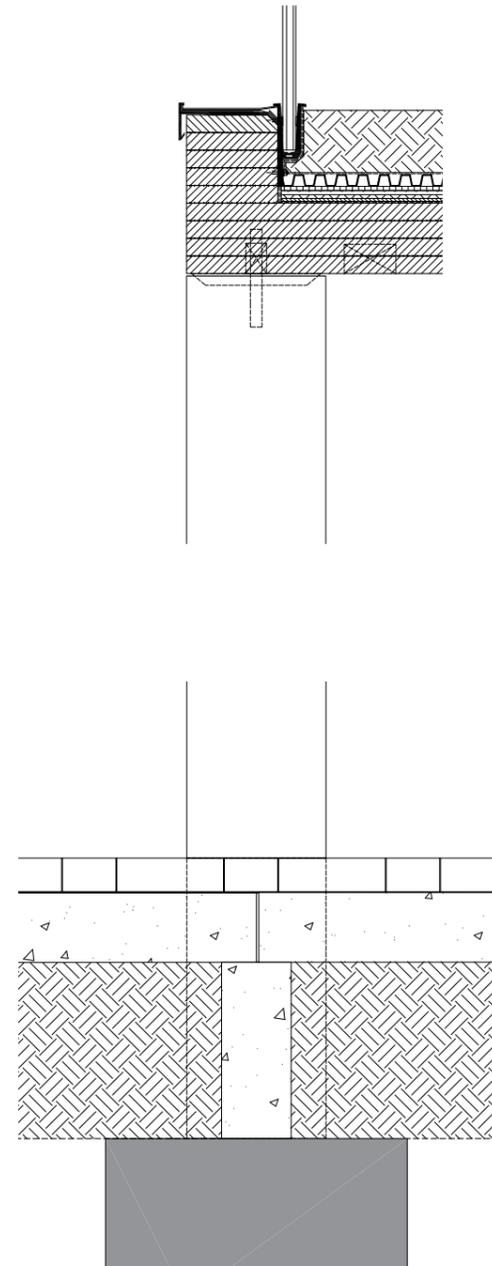
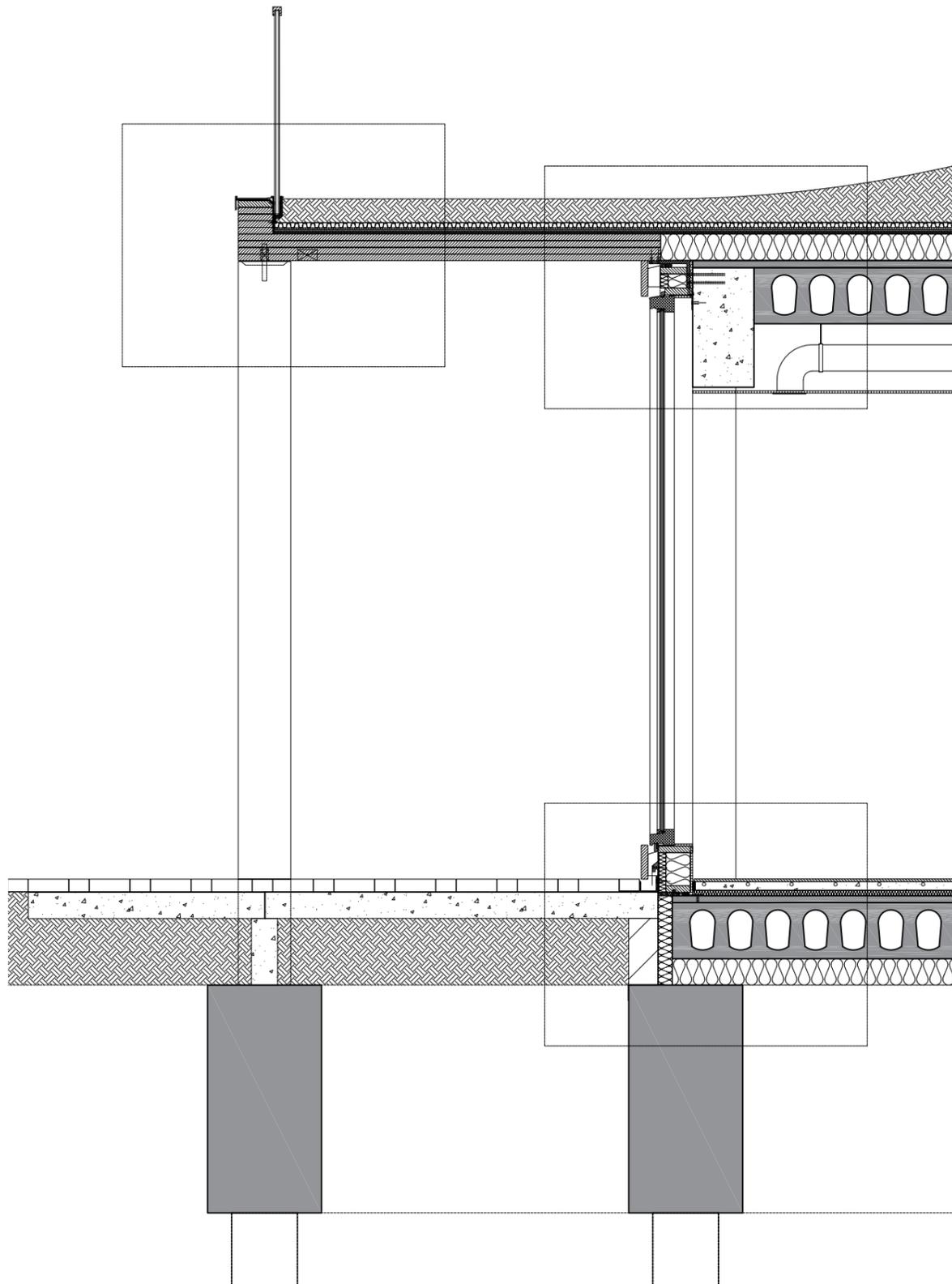








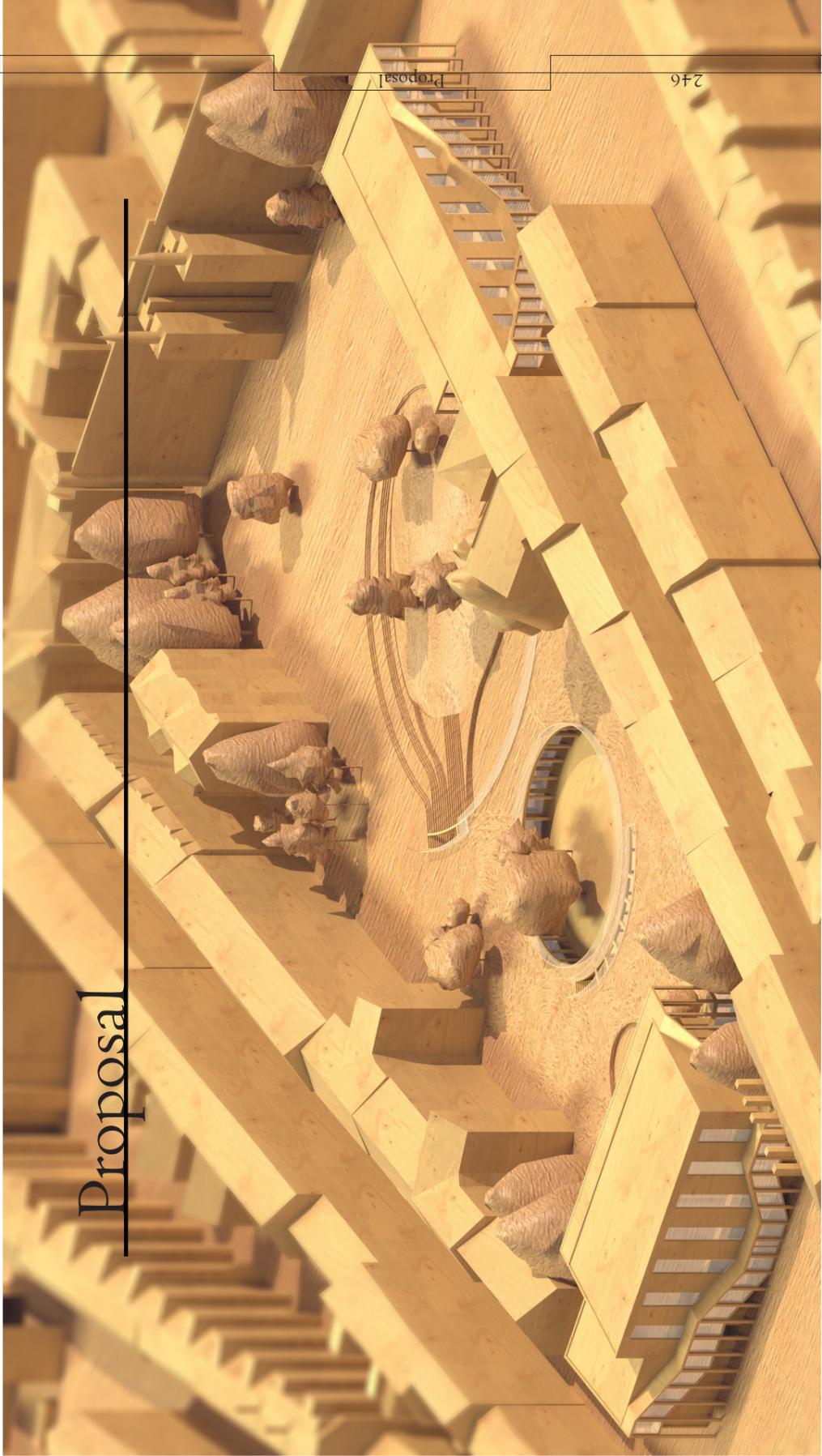
Focussing on the detailing of the second I to 20, as well as the design of the park. The work this week was about making sure that the “exception areas” that come with the design strategy were all solved and well thought out.



The focus of this tutoring was a last “sharpening” of the details created for the design. Also, the general story for the presentation was discussed, together with some of the images in order to make sure that the story for the P4 would be complete and well thought out.

Design Proposal - P4

G



Three intertwined elements



Three intertwined elements



The Cores
The buildings which provide the indoor programme

Three intertwined elements



The Cores
The buildings which provide the indoor programme



The Framework
The building elements used to frame the Skydebanehaven

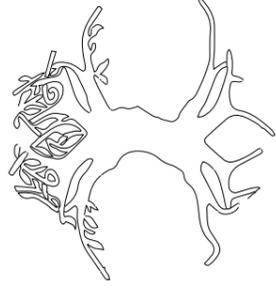
Three intertwined elements



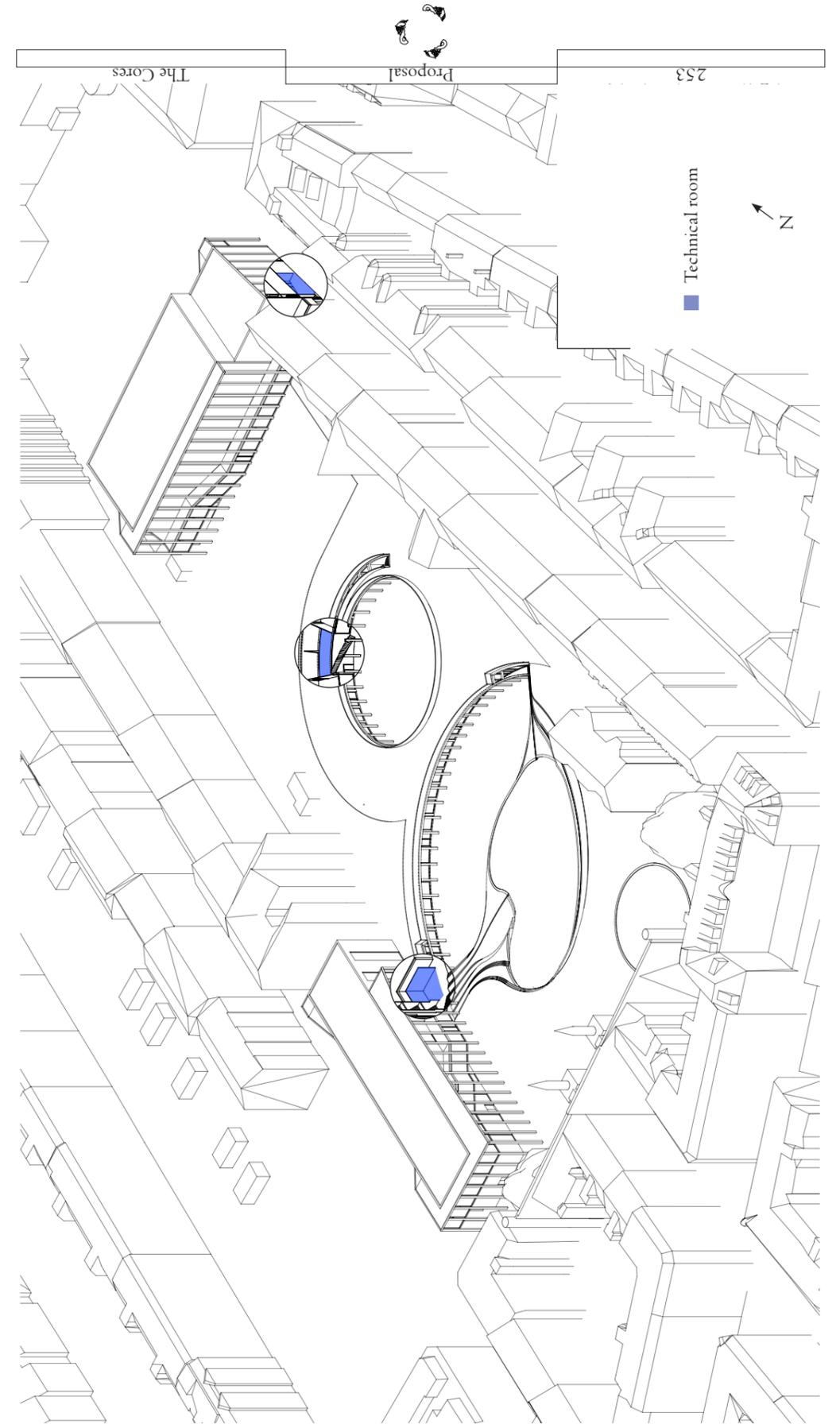
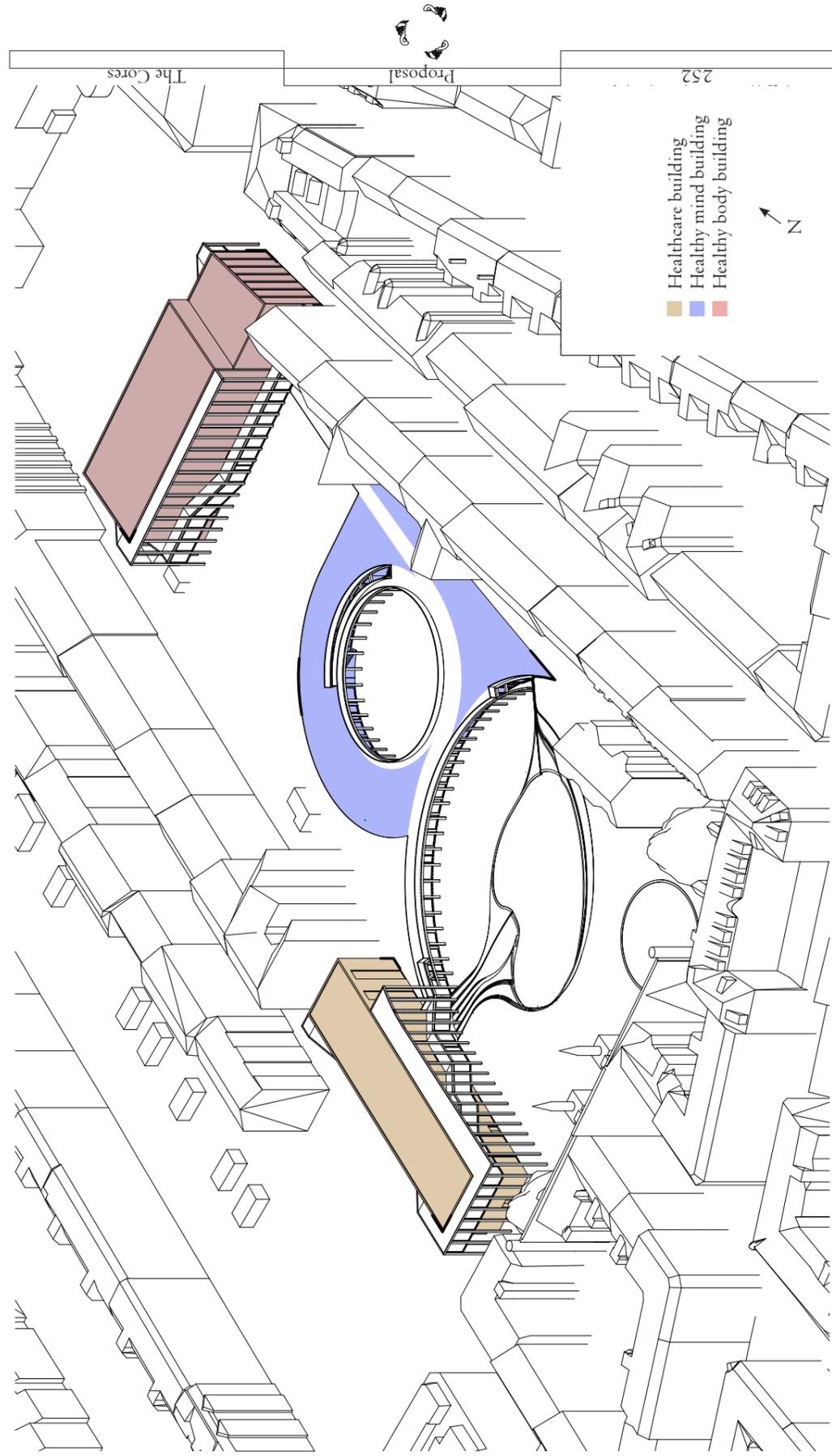
The Cores
The buildings which provide the indoor programme

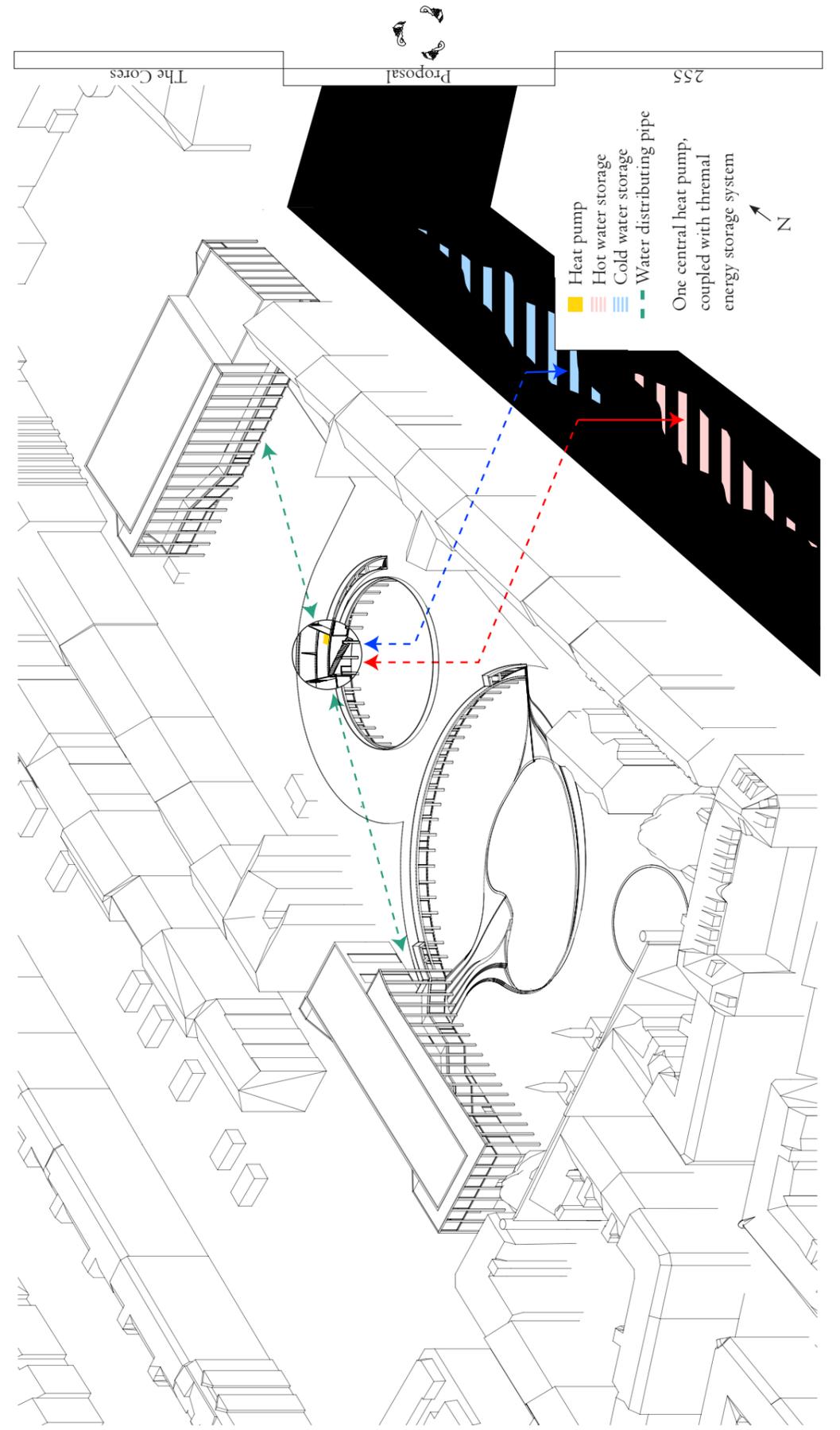
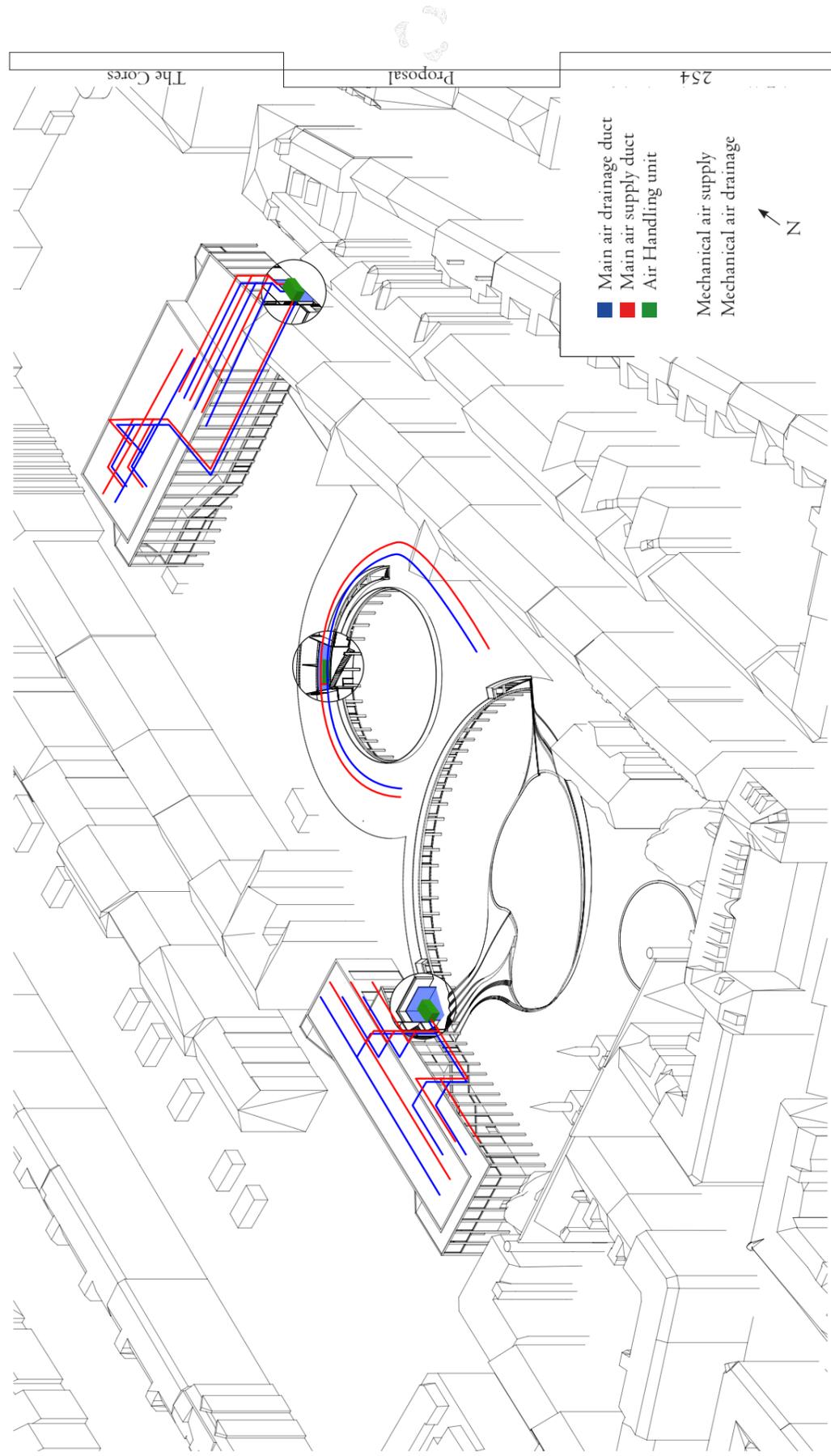


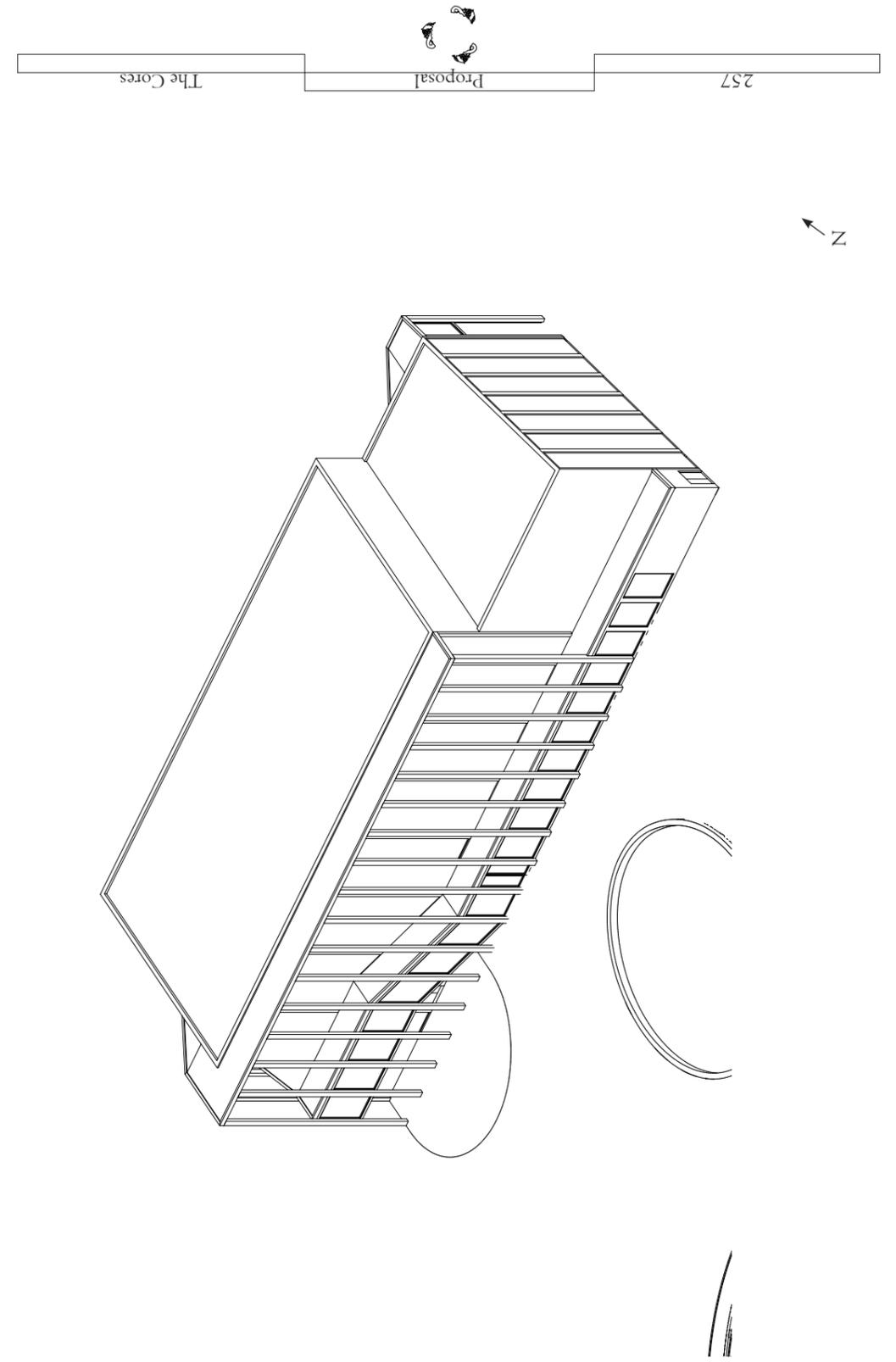
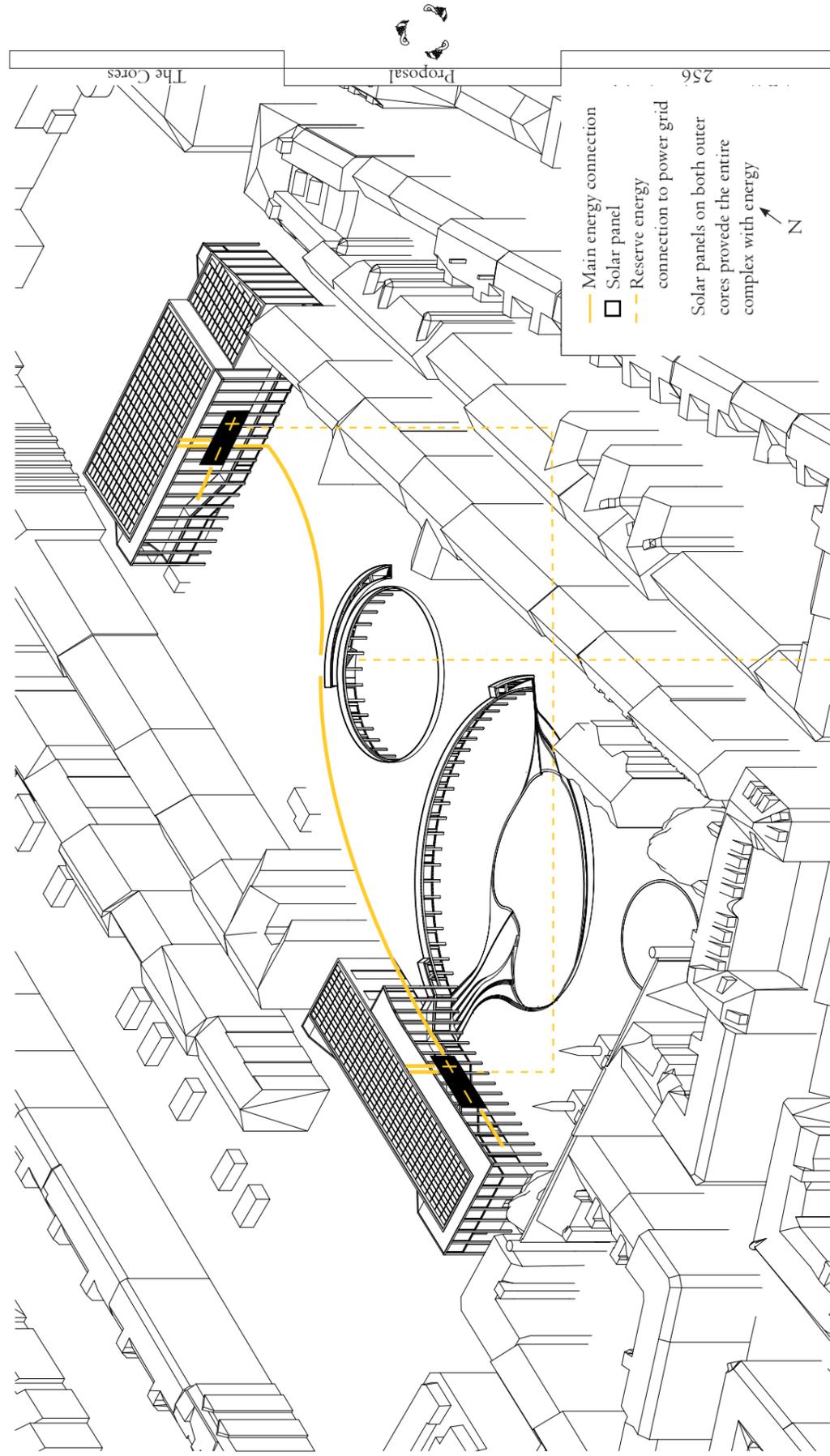
The Framework
The building elements used to frame the Skydebanehaven

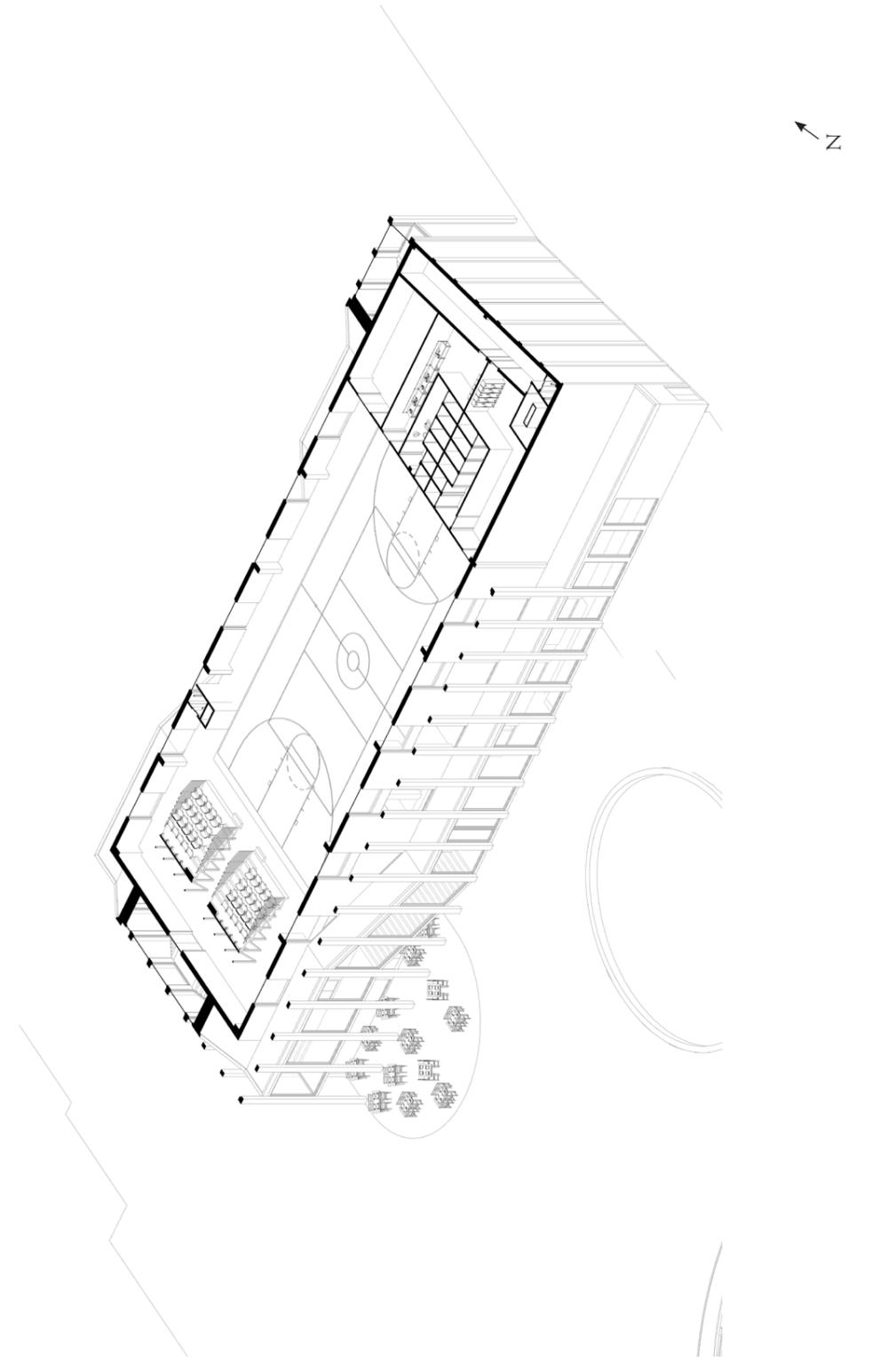
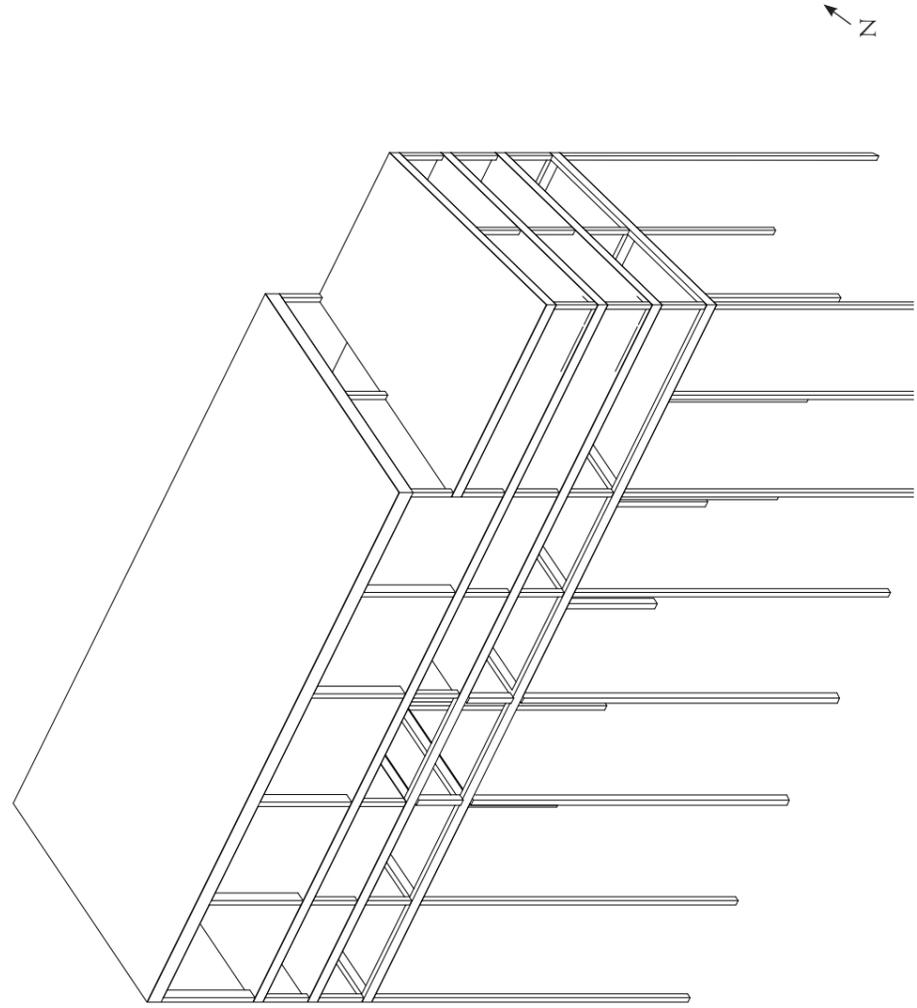


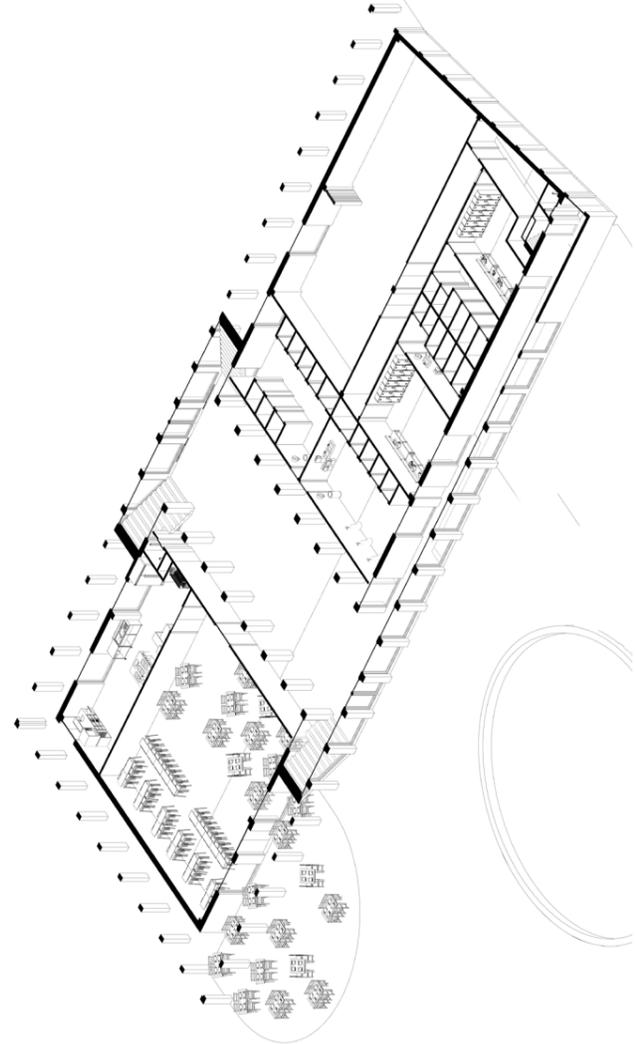
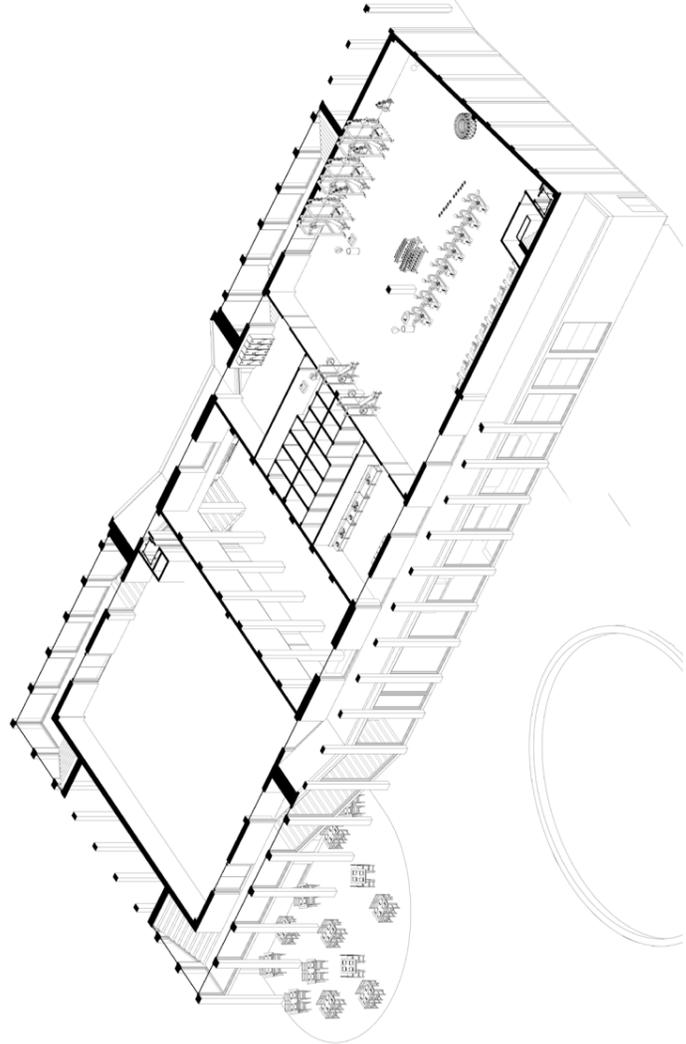
The Landscape
The framed element - the Skydebanehaven

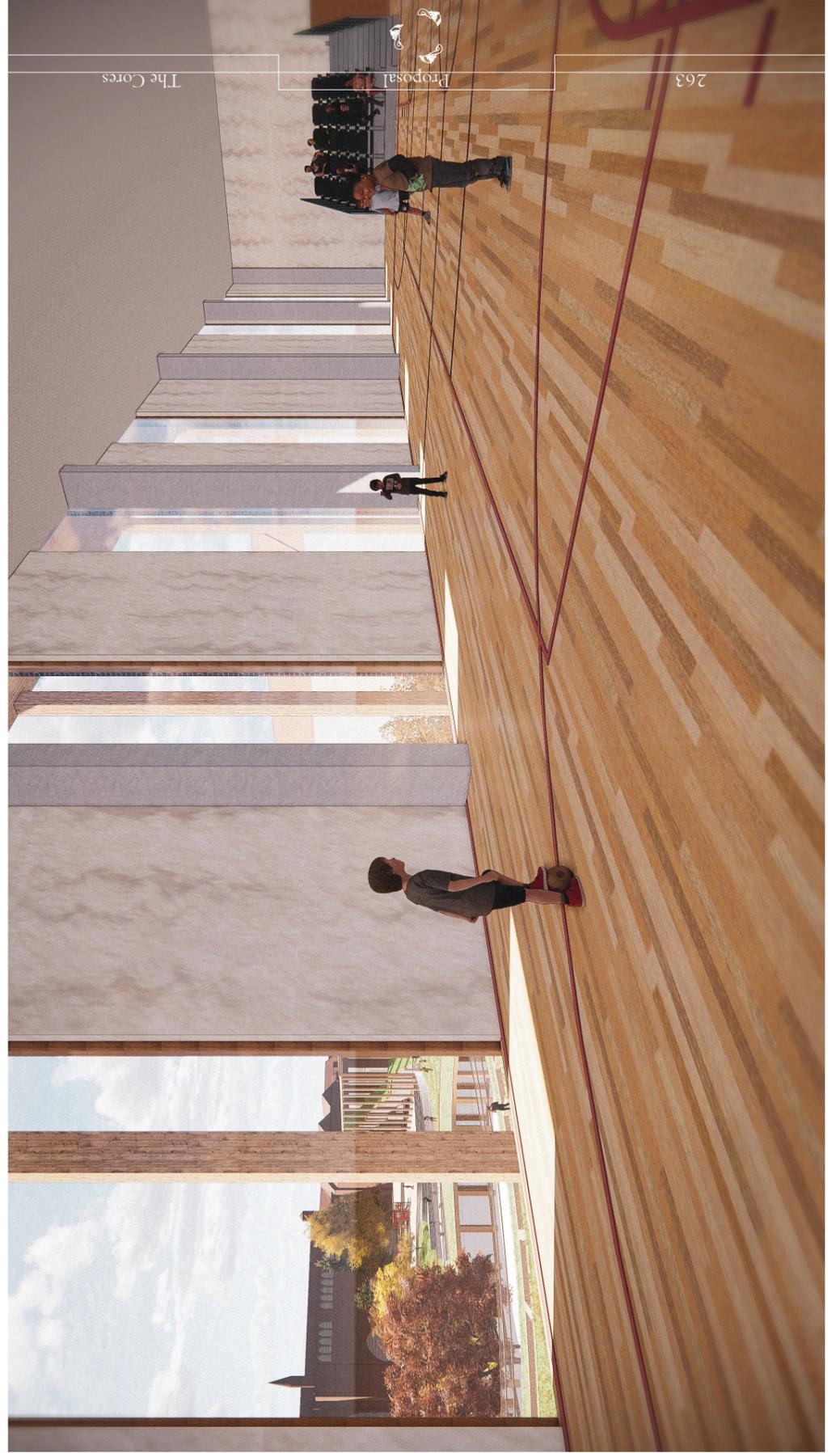
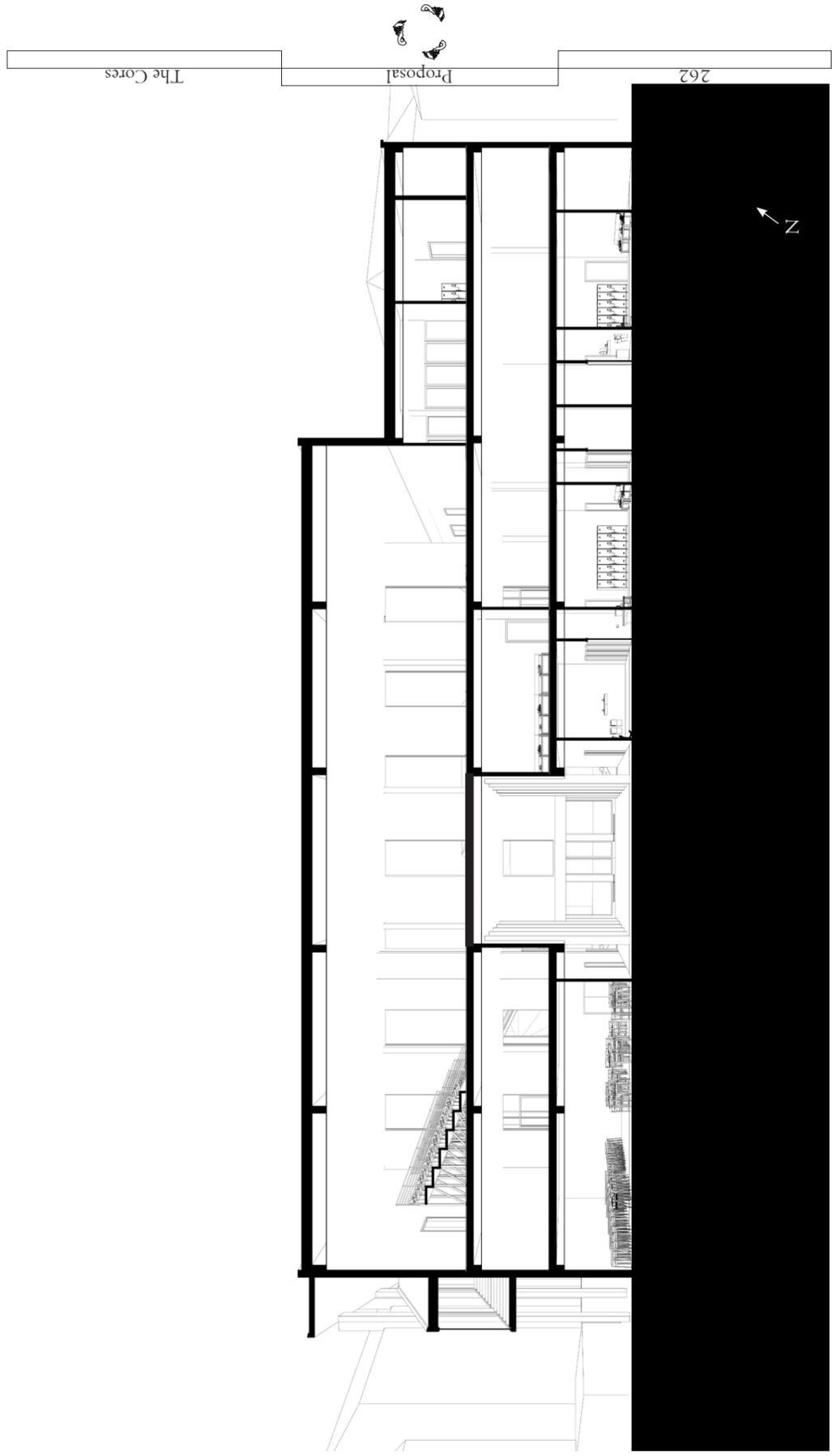


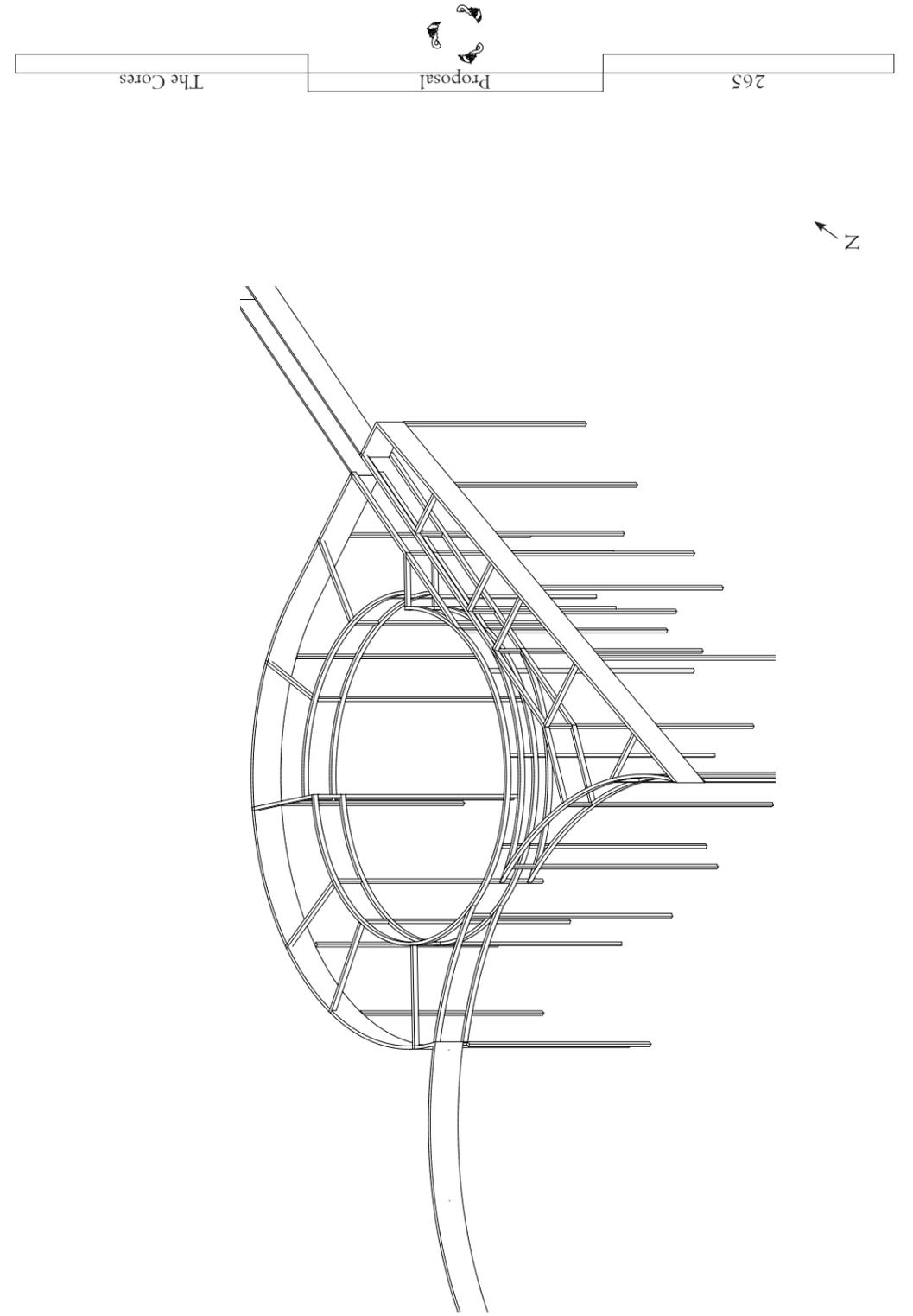
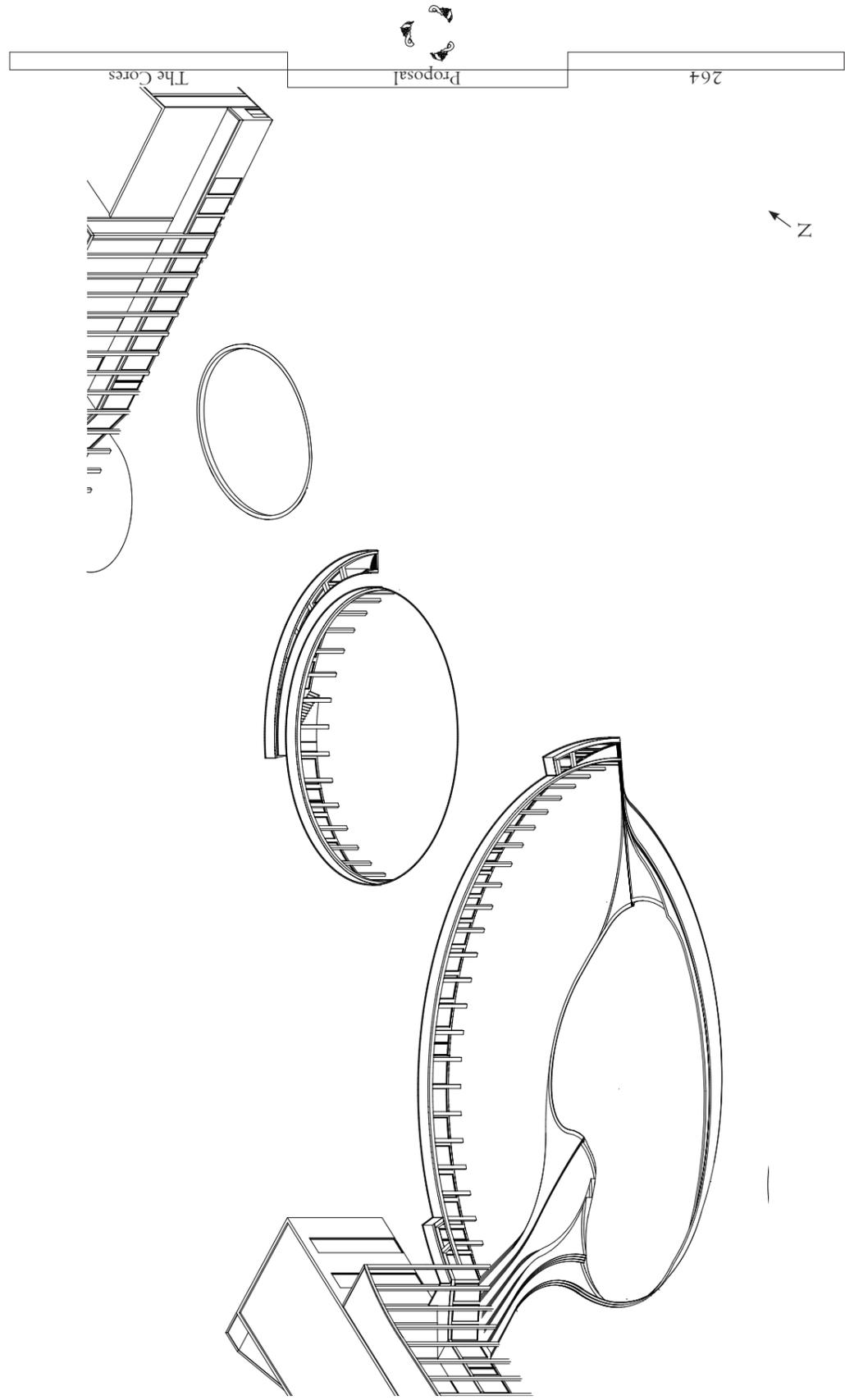


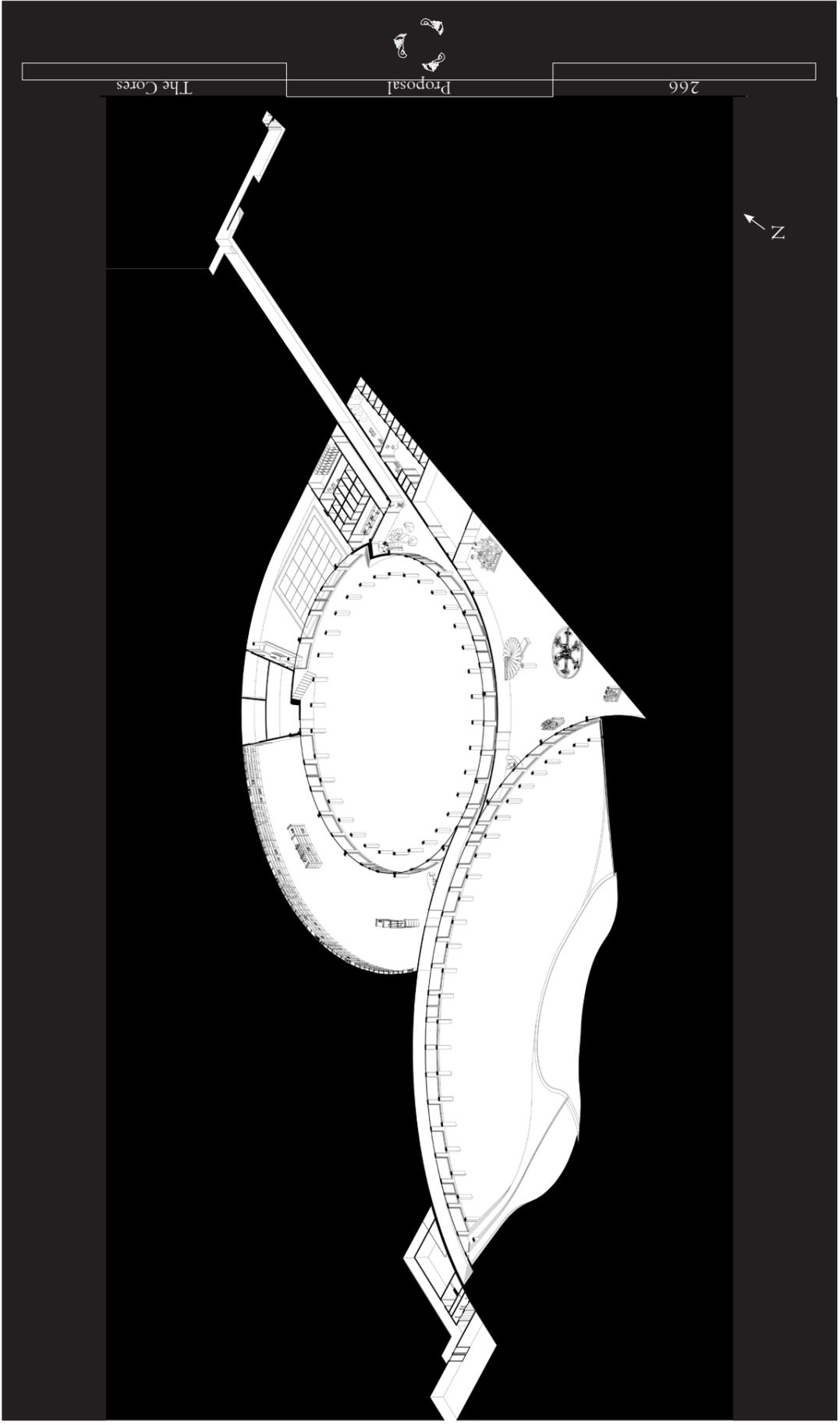


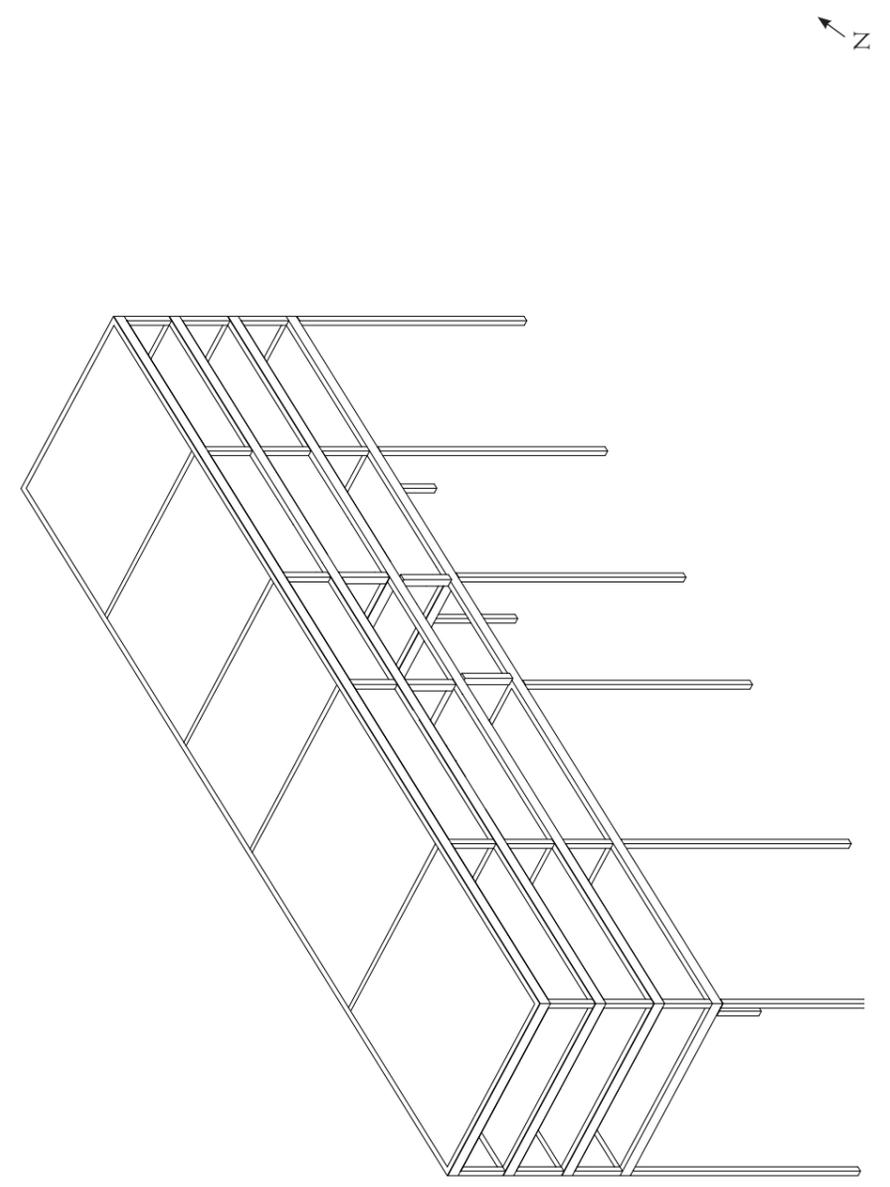
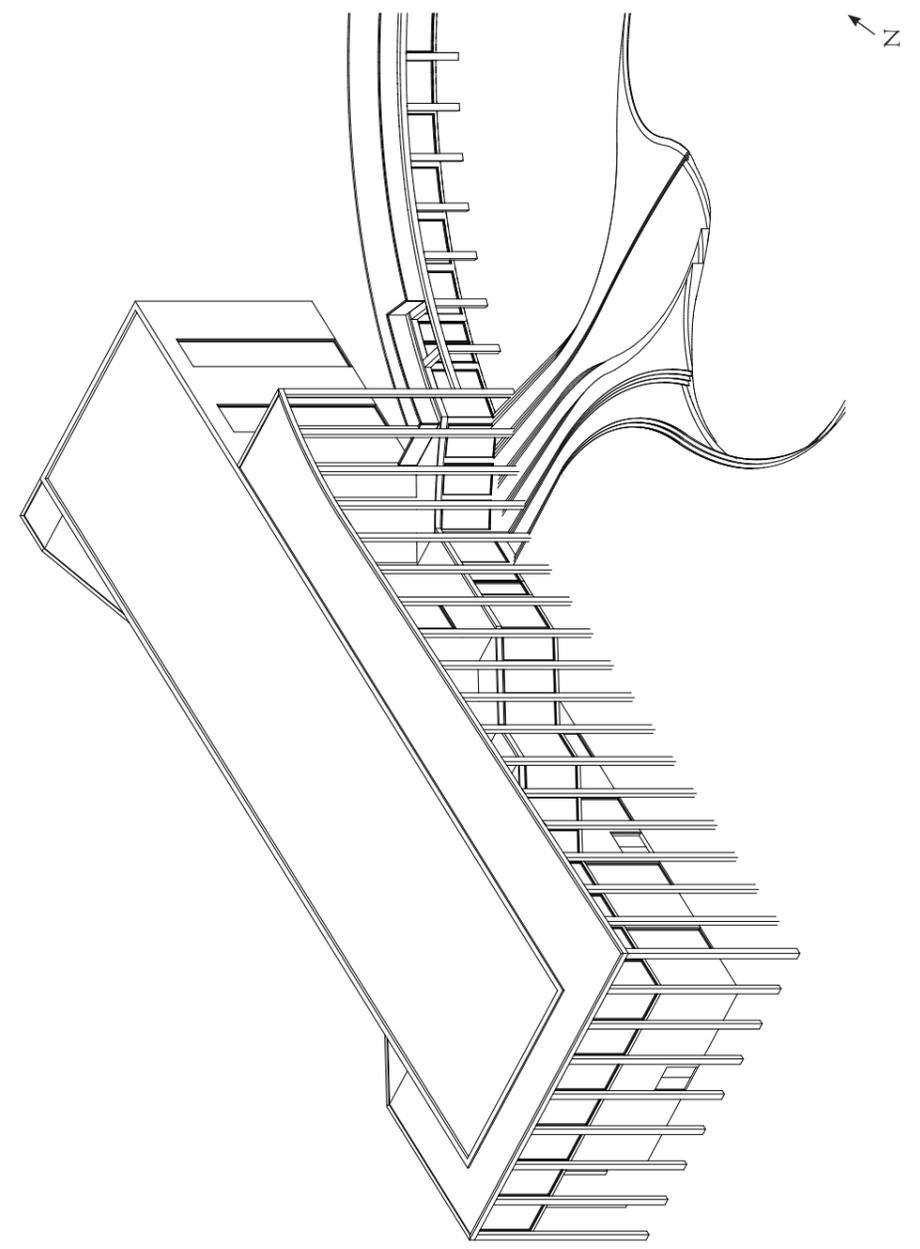


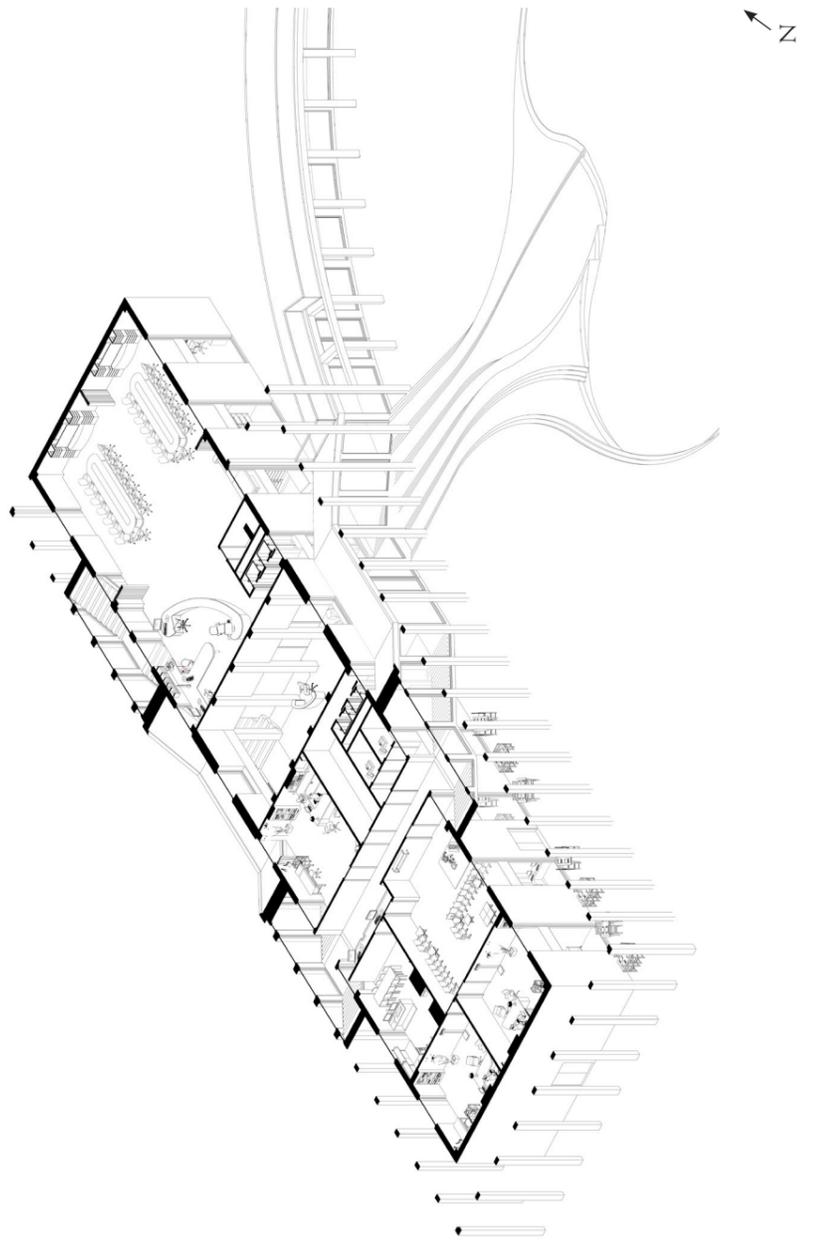
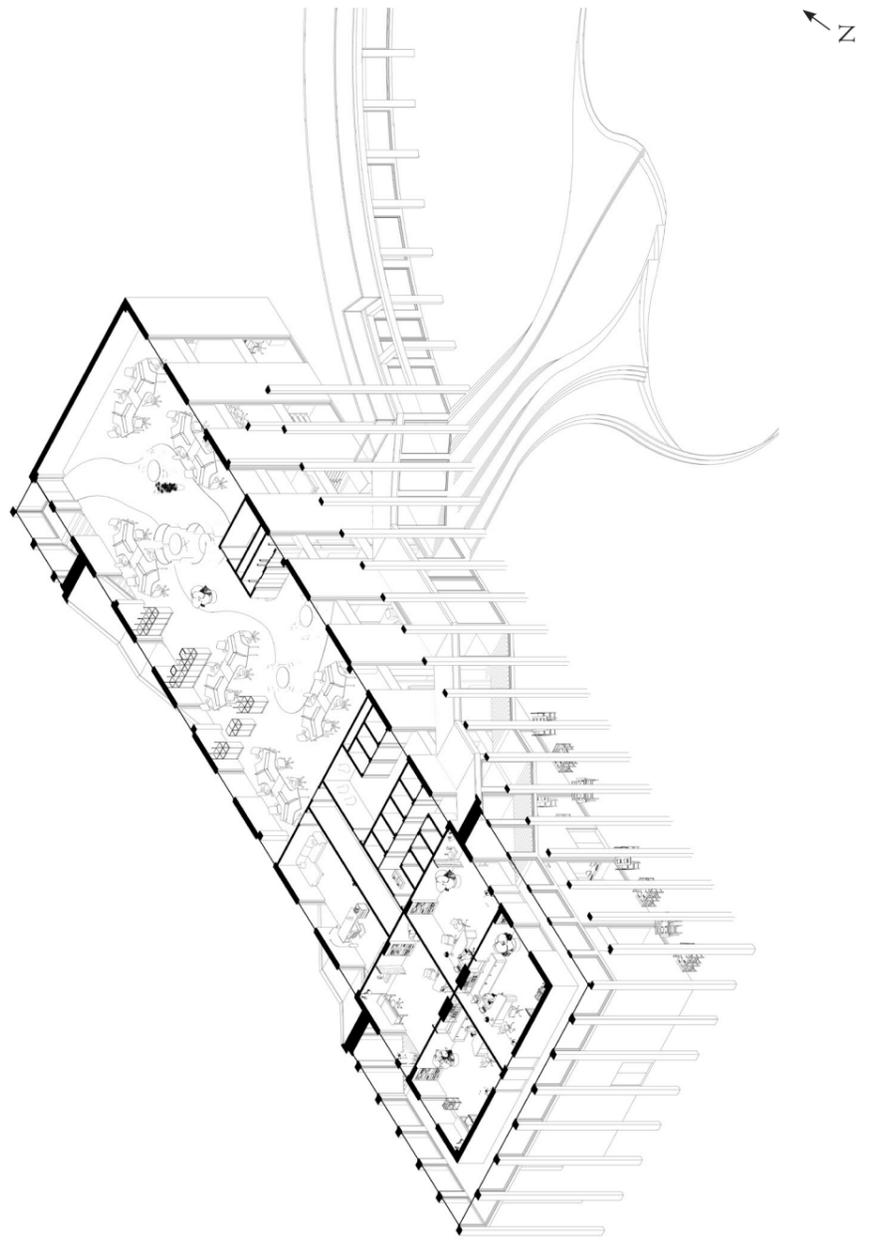


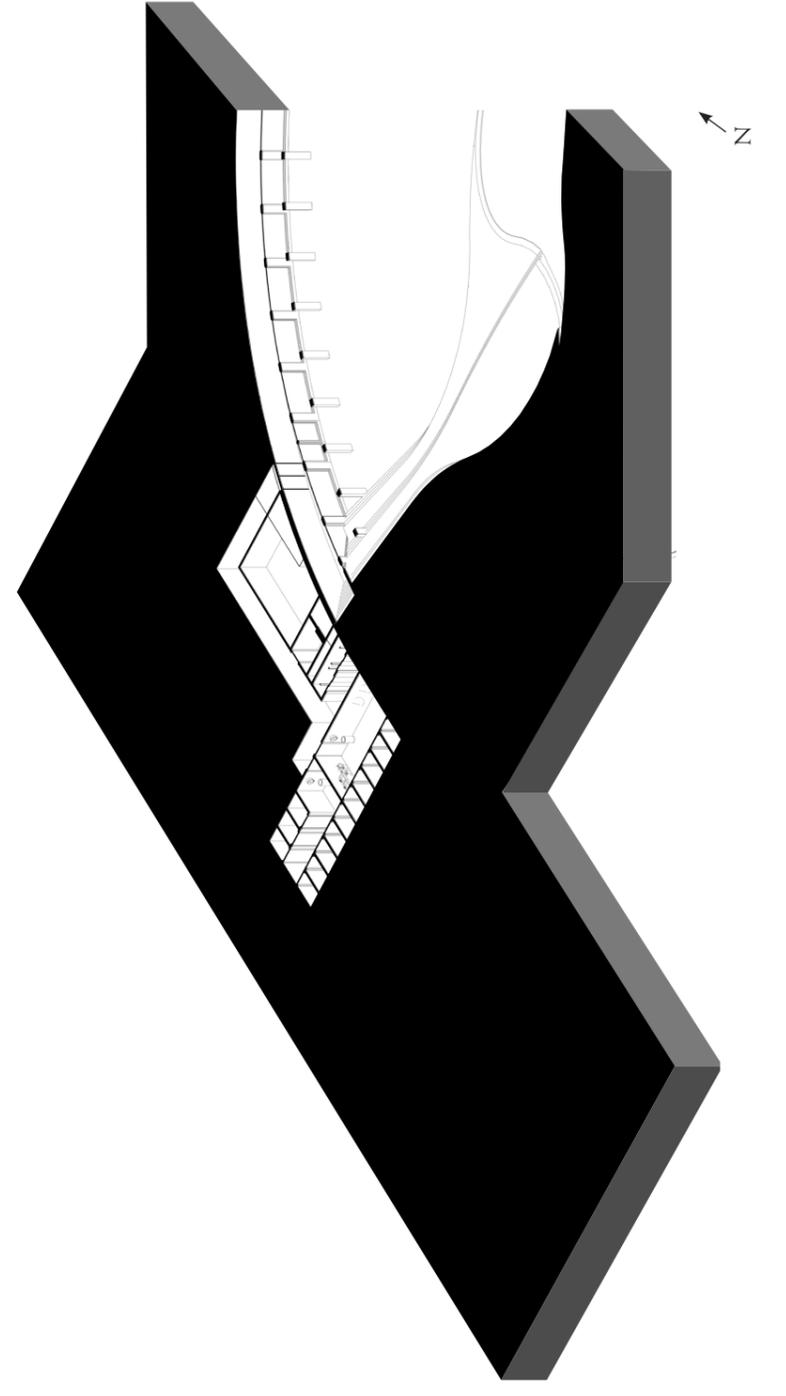
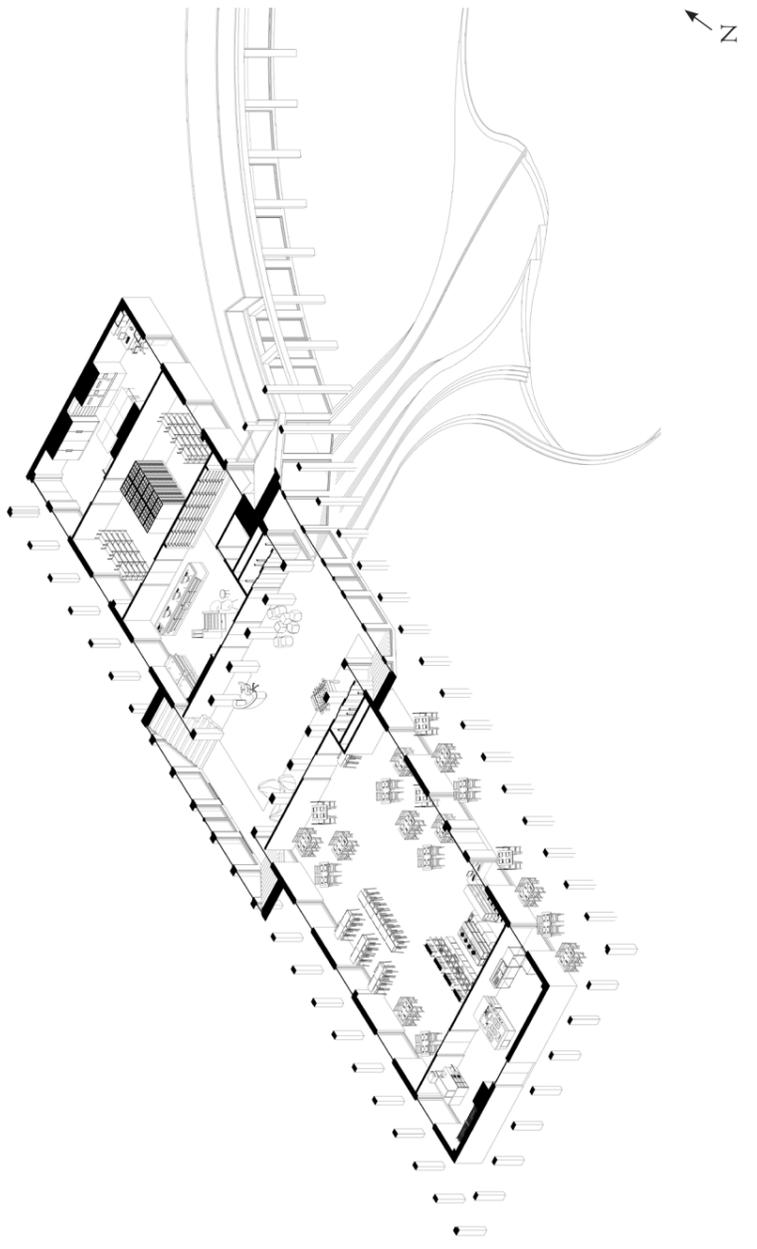


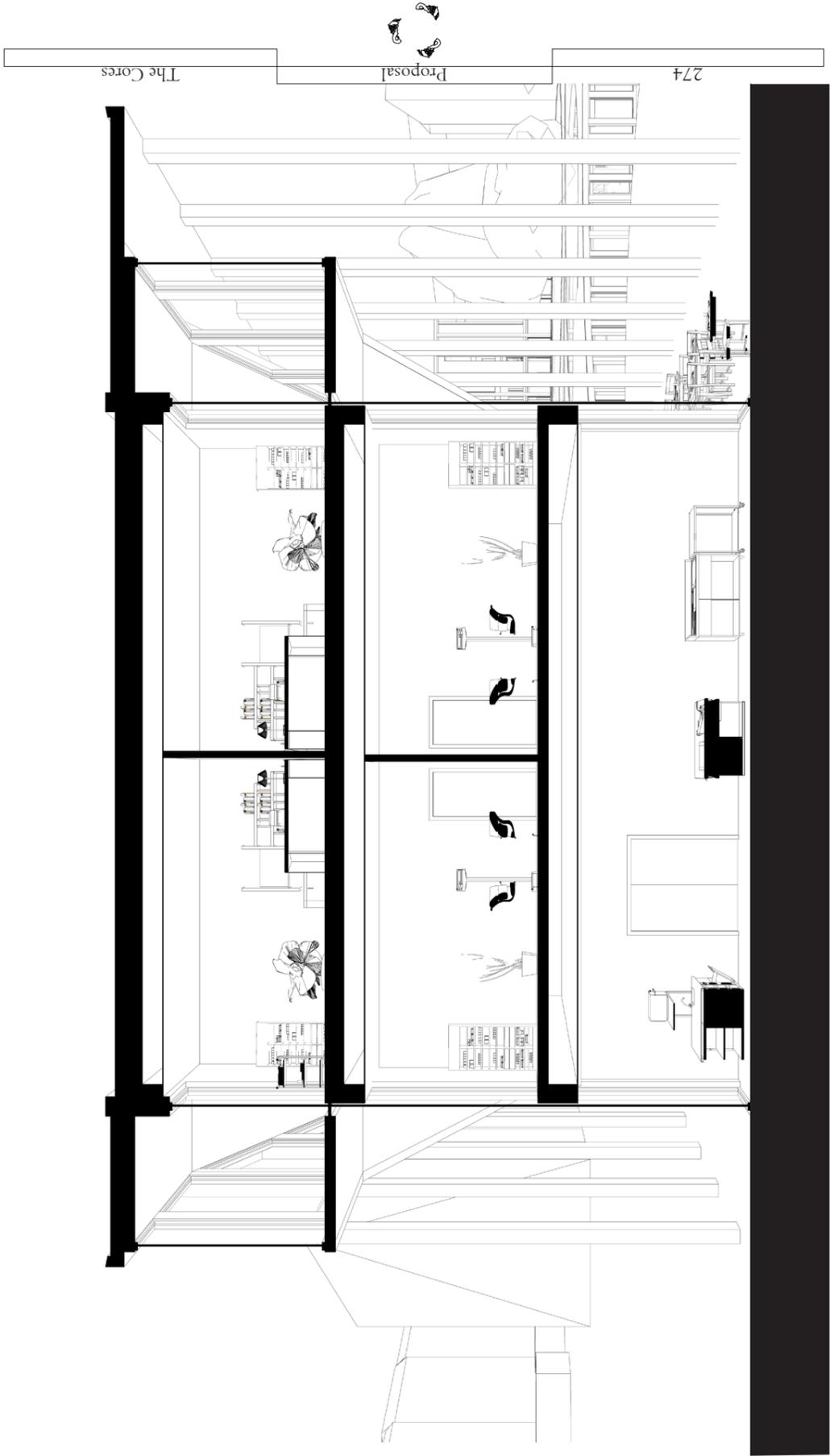




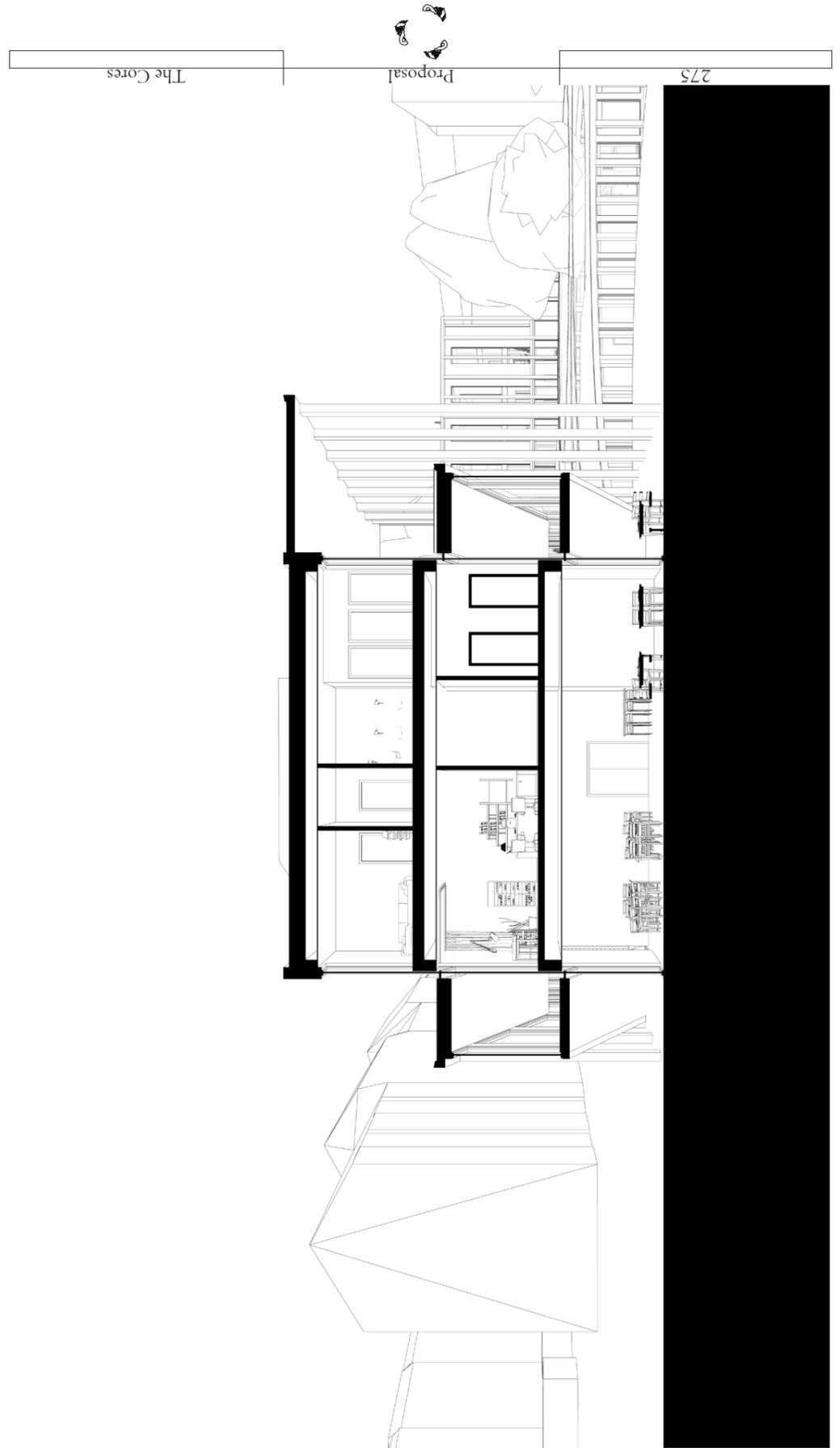




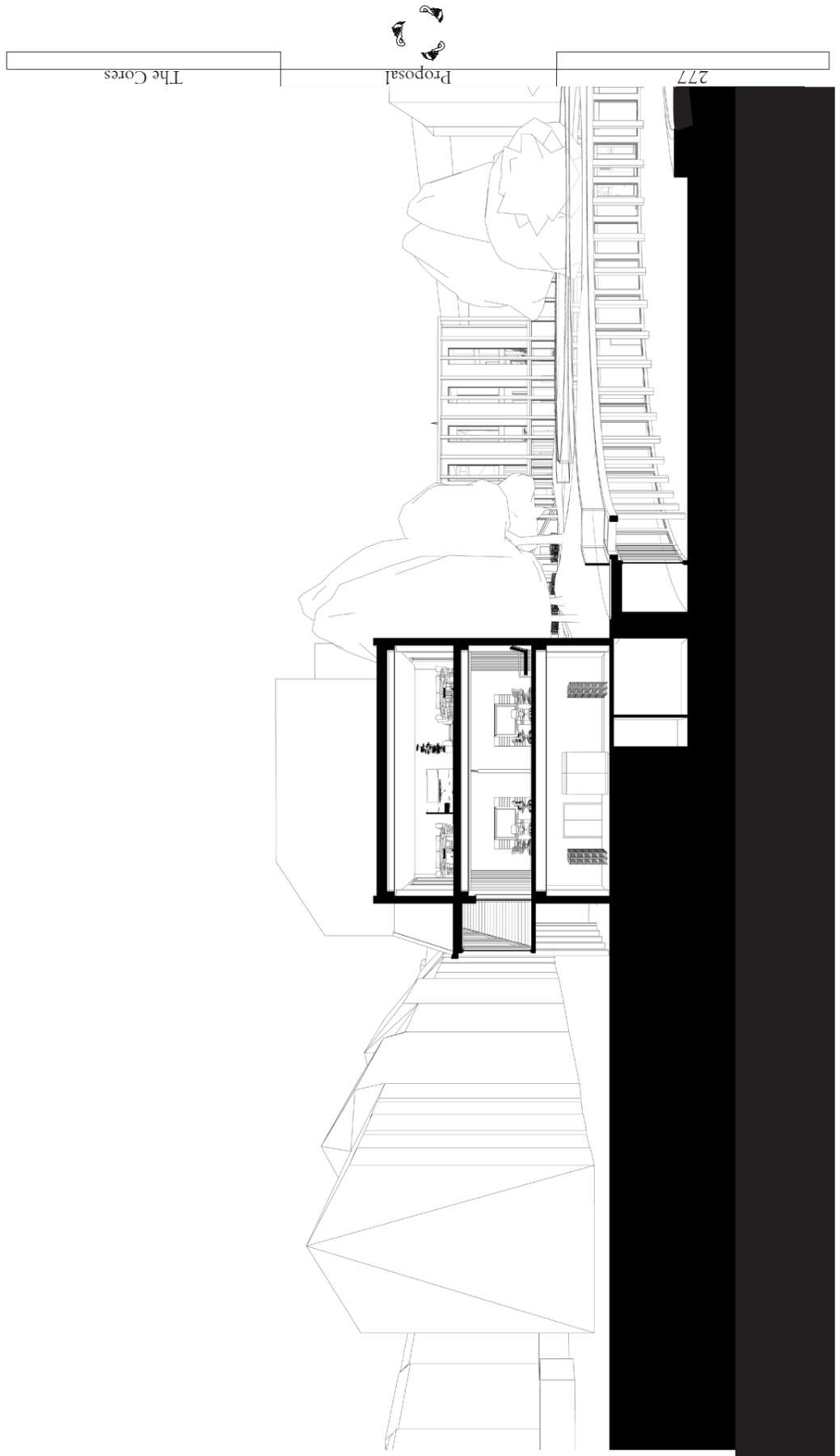
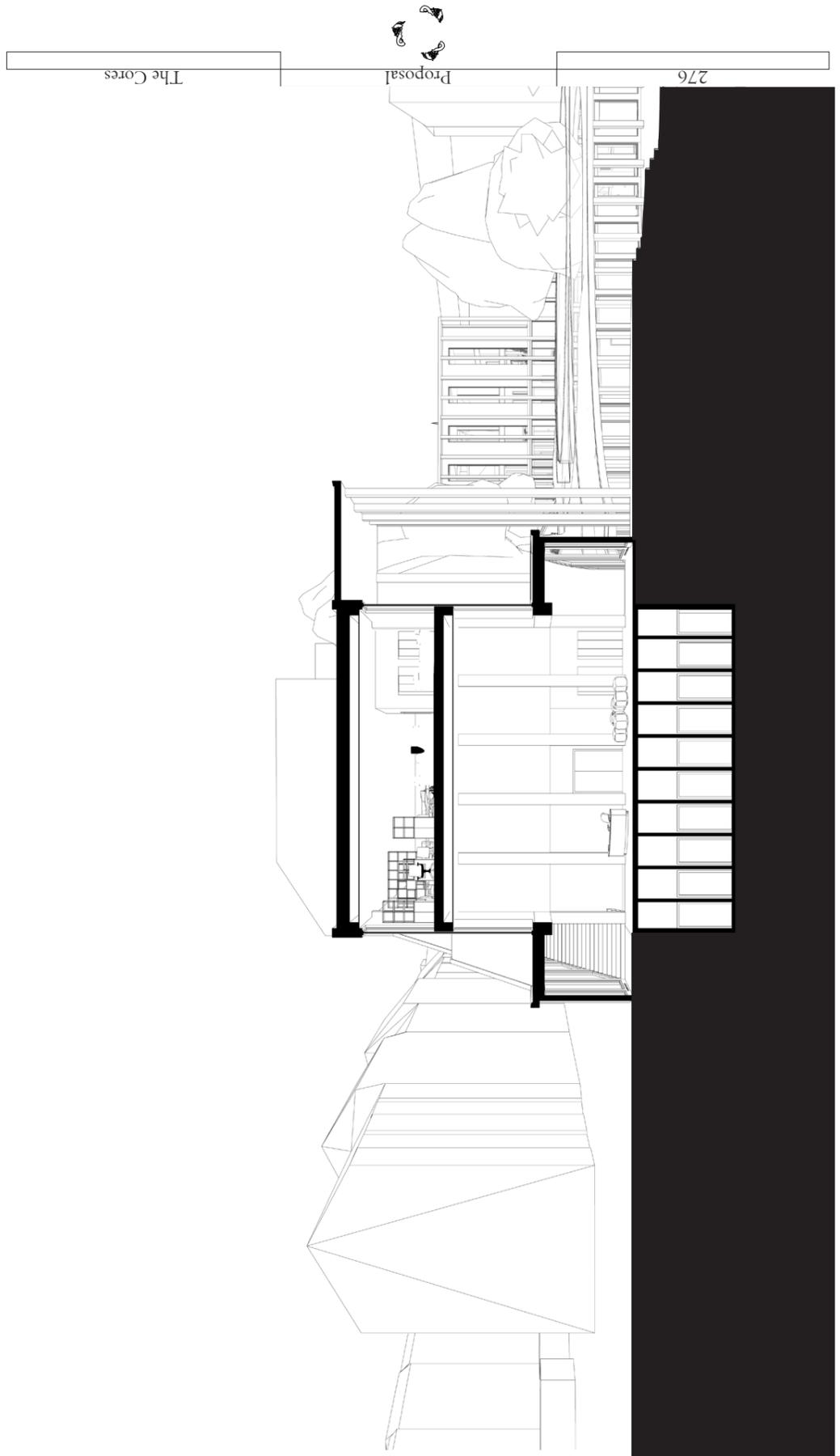




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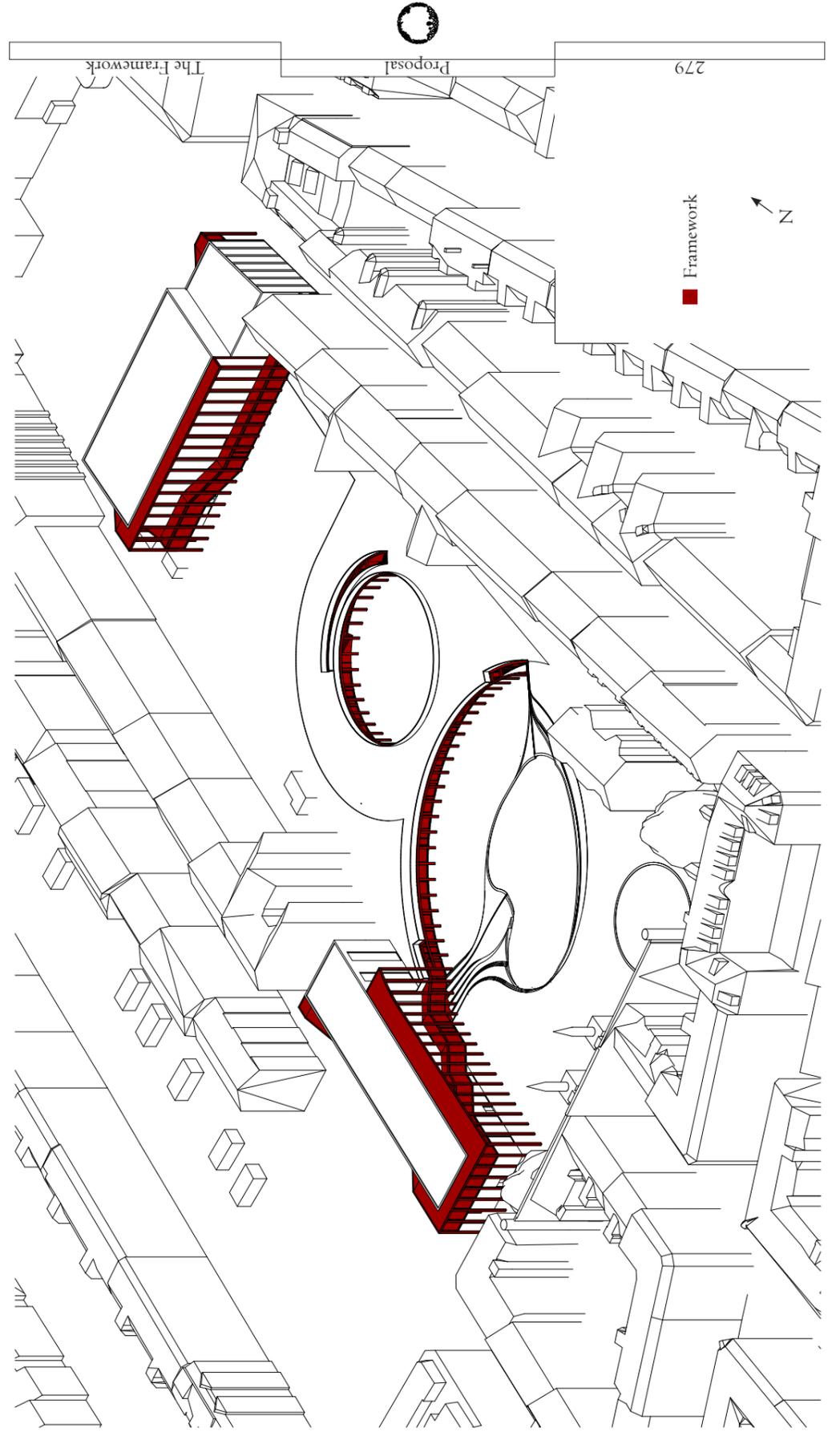


The Cores

Proposal

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Framework

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Proposal

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The Framework

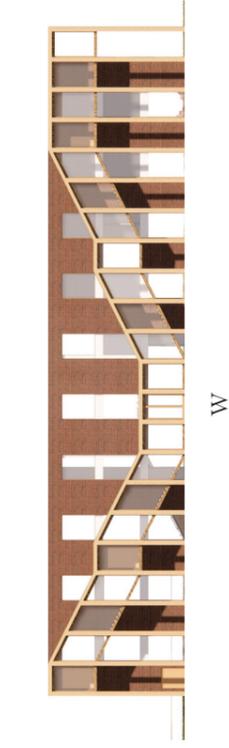
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Two contradictory values

Predictable
Consistent
Effortless

//

Playful



W



Z



Z



O



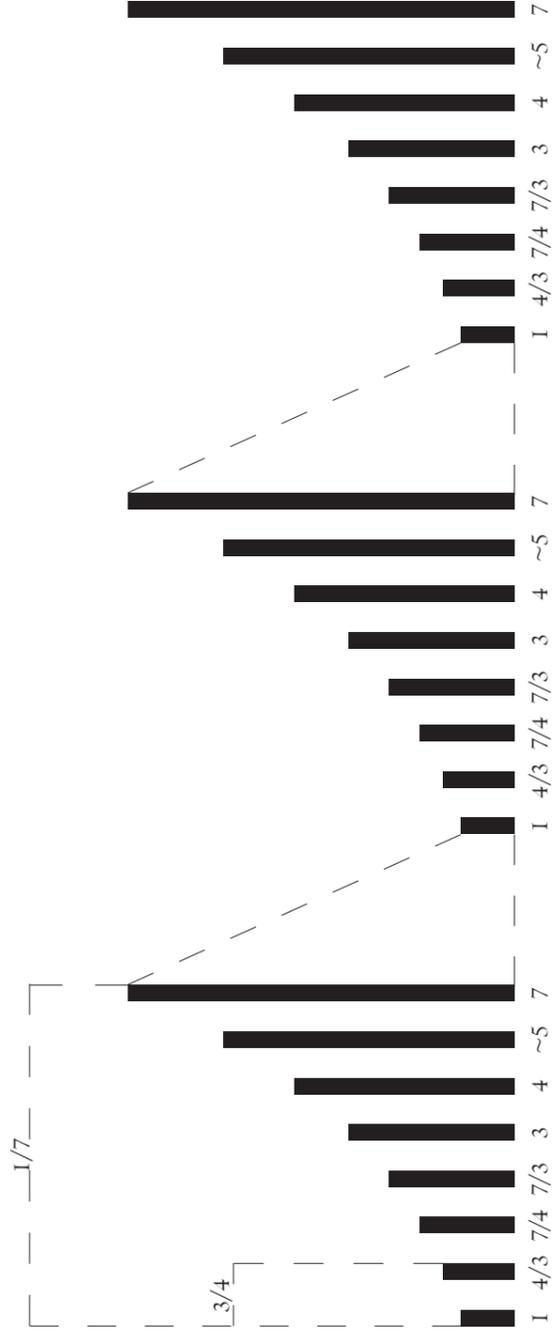
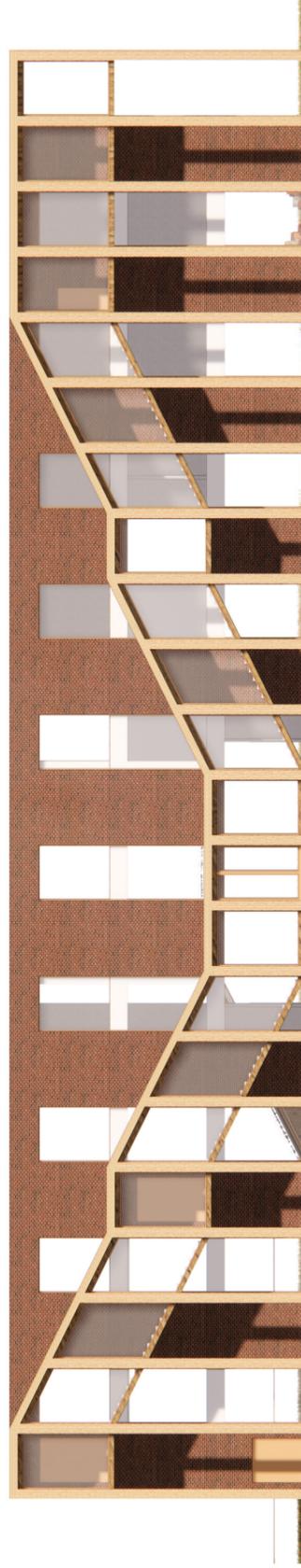
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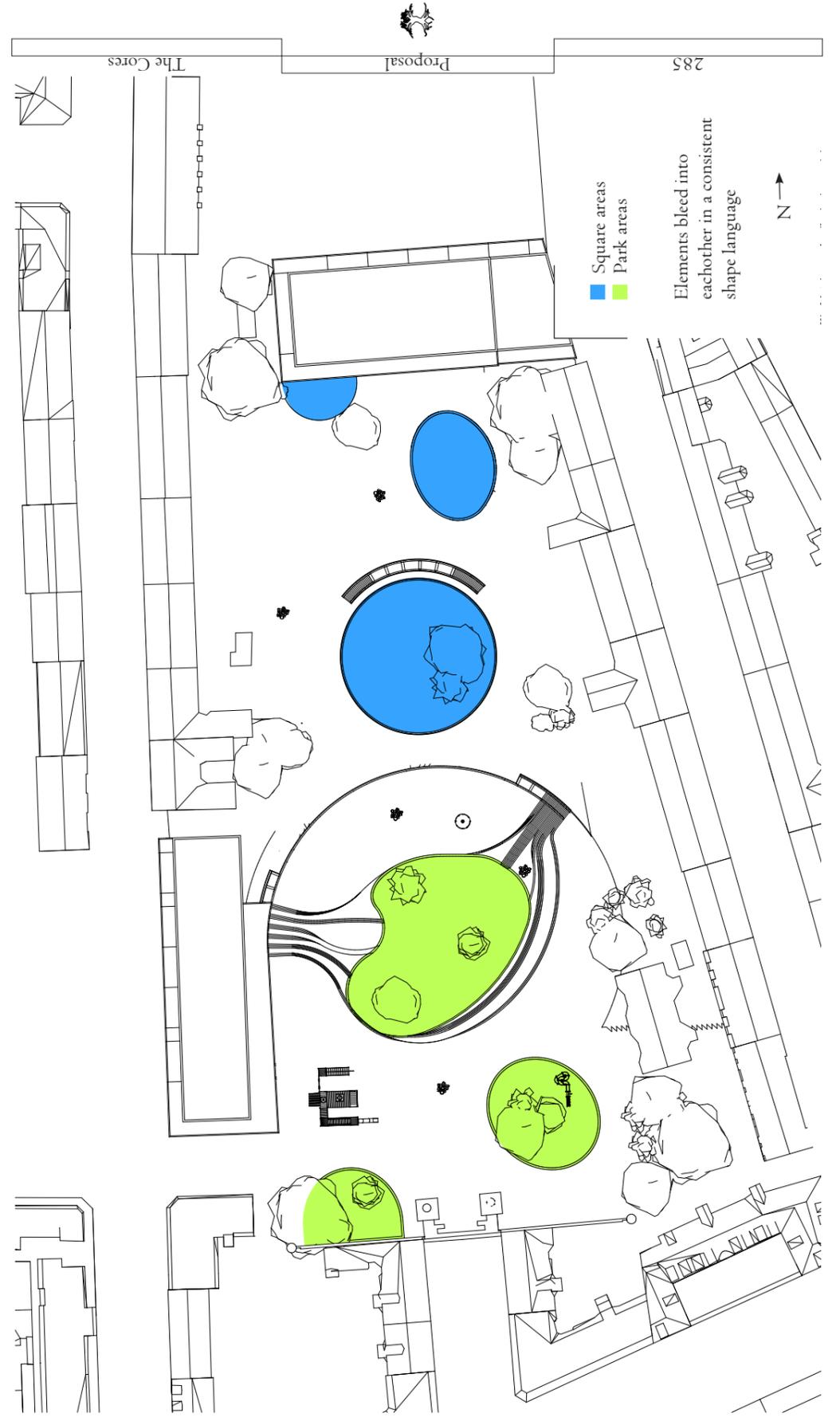
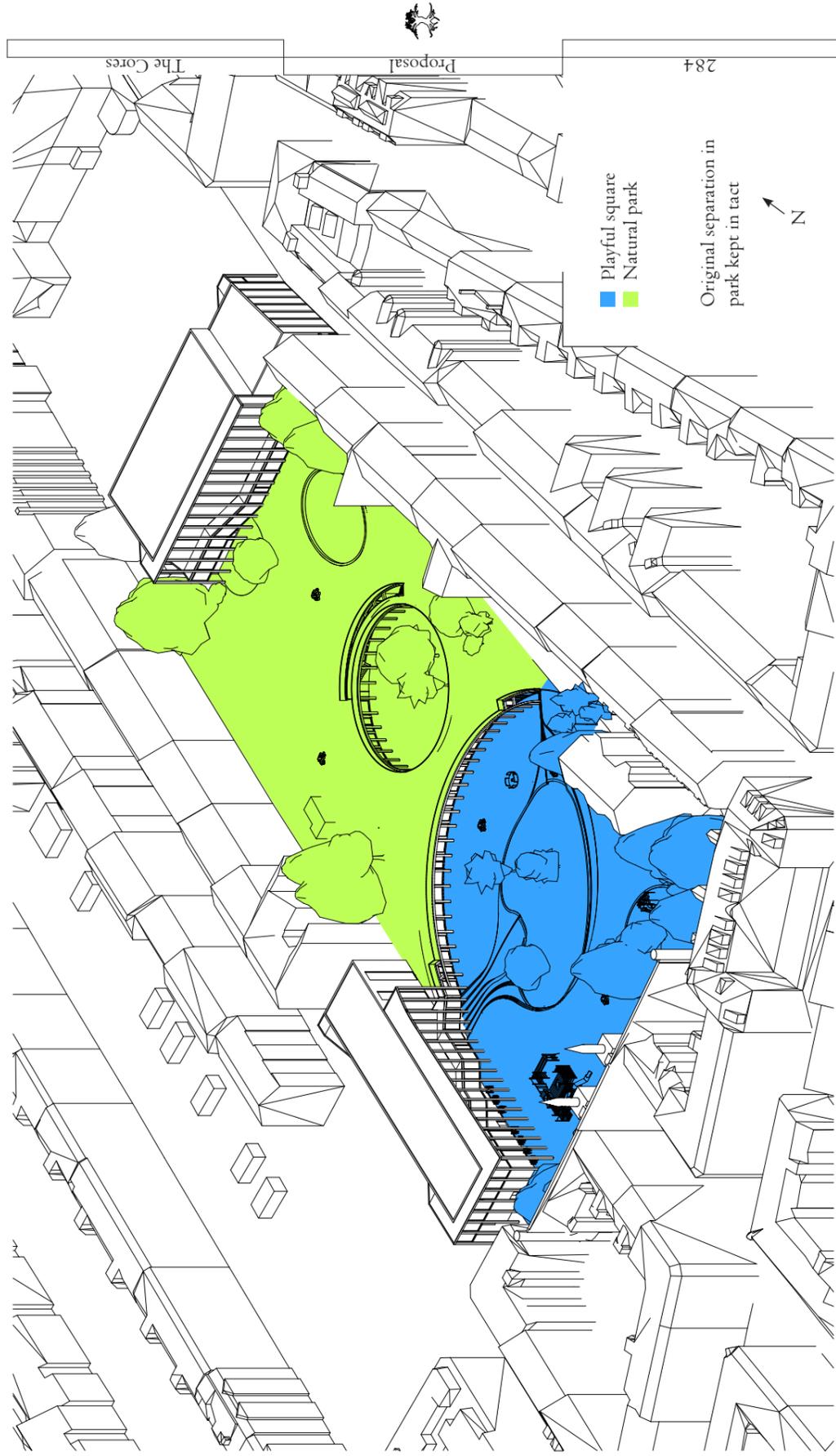


Dom Hans van der Laan



“Het Plastische getal”









Conclusion

Fabrice Meyer [4431286]

F.M.Meyer@student.tudelft.nl

AR4AP100 Public Building Graduation Studio, spring 2020

Introduction

The subject of this year's Public Building Graduation studio is the creation of a public condenser. This is a building which should bring people from all age groups and walks of life together. Having chosen Copenhagen as my location, the first main point of research was to find an overarching theme which fits within the specific social and physical context of the location. Through the performed research, "healthy living" surfaced as being a relevant and contextually appropriate topic.

As analysed by the Nordic Medico-Statistical Committee (2017), the death rates of Danish people are clearly higher than the death rates of people in other Nordic countries. The same analysis also showcases that people in Denmark smoke more, drink more alcohol and have a shorter life expectancy than citizens of other Nordic countries.

That Denmark has had a lacking progress in longevity relative to some other Nordic and western countries, has been the case for about 50 years. As Vallgård (2001) notes, this has prompted the Danish government to actively intervene in order to try and increase the awareness for healthy living. The lifestyle of the Danish people is the most important factor for this healthy living, according to the Danish Ministry of Health.

Since healthy living consists of both mental and physical health, the main research question since P2 became: 'How can architecture contribute to both mental and physical health?'

During the design process itself, a second question also became increasingly important. This second question is: 'How can the uniqueness of the Skydebanehaven be captured in the design?'

The Study plan approach (First research question)

The initial approach and its effectiveness

Given that there seemed to be a certain tension in the programmatic aspects of the chosen overarching theme, the initial approach set up in the study plan was to research stratification within architecture. In this research, stratification should not be seen in a negative light (of separating people), but as an organisational tool to form the building. The idea was by using stratification, the conditions of the different programmes could be maintained.

On top of this, the initial approach was also to further identify what both physical- and mental health mean. This precise definition of both aspects is a crucial step in figuring out how architecture can contribute to the topic.

The chosen approach did indeed work for the themes that were defined in the initial study plan. The research of stratification in architecture has led to many intriguing and useful reference projects and strategies, of which some could be employed in the design itself. By building up a sort of catalogue of different projects with several forms of “hallway architecture” and projects with separated programmes, an important principle of my own design was uncovered and developed.

This form of research was very reminiscent of research that was performed for P1 in the studio. By creating a sort of catalogue of relevant information for the design theme in question, it was possible to extract why certain principles work in their respective situation, and then use these findings in the design itself.

The performed research that defined mental and physical health was very useful and successful in setting up the general framework for the building. By further defining what both aspects mean in a medical sense, and then looking at what this could mean from a programmatic point of view was crucial in further developing the design.

Even though this research was very unlike the other research performed in the studio (in the sense that it was a purely scientific paper), it was the fitting research method for this topic. By gathering information about the academic backgrounds of both mental and physical health, it was possible to define what a healthy mind and a healthy body are, which in turn enabled a fitting programme for the design.

Initial shortcomings and additional focusses

Even though the research approach did work for the defined themes, there were some initial shortcomings in the design. The biggest shortcoming was the integration of the personally chosen overarching theme (healthy mind in a healthy body) with the studio theme (public condenser). This also became apparent in the feedback given during my P2 presentation. One of the main points of feedback was the human scale of the design. This included the spaces indoors as well as outdoors. The given feedback was focussed on what the actual spaces mean, how they look and how the ensemble of the building exactly works whilst using it.

These initial shortcomings were not because my research approach was faulty, but because I specified the research approach too much in the initial study plan. Initially, I failed

to identify the importance of the interaction between the inside and outside programme. This was something I could have identified as an important point during my study plan setup.

Yet, after eventually having identified these aspects of the design, I added 3 main additional focus areas to the research. These focus areas are the precise meaning and relation of the different rooms within the building; the meaning and relation of the different outdoor spaces; and how these indoor and outdoor spaces interact with each other.

Until now, I have done in depth research on the meaning of relationships of the indoor spaces. This research did partially consist of the finding and analysis of reference projects and principles, but consisted much more of research by design. In order to truly find a well-working relationship between the different programmatic functions and principles, I created a lot of different designs and alternatives to test them. After creating an alternative, I would analyse it, determine what I found as not working in the alternative and create a new one.

This research by design approach was also part of the feedback I had received during my P2. I was advised to incorporate this design cycle more in the design process, and by doing so was able to “solve” one of my additional focus areas for the design. I have incorporated this way of design into my process ever since.

The Study plan approach (Second research question)

The initial approach and its effectiveness

The focus on this second research question mostly became clear after P3. This was due to the creation of (and focus on) a colonnade in the design. The idea was to create a distinctive, as well as very predictive and comprehensive element and rhythm as a framing element. This element should act as a structure-giving “backdrop” to the framed aspects of the Skydebanehaven itself, as well as a structure-giving element to the buildings.

In order to create an element like this, the approach was basically to create a sort of ruleset. This ruleset would be able to give the structure its rigidity, as well as its rhythm. Simultaneously, in having this very clear ruleset, it should be possible to change the physical form of the element, whilst still obeying the rules. In doing so, the element could become playful, yet keep its rigidity and rhythm.

The chosen approach did work quite well in order to create the desired element for the design. The ruleset allows the design to have a sort of “series of situations” within the ruleset, which allow a certain creativity and playfulness into the design.

Research of other architects and buildings that employ such rulesets and systems (for instance Chipperfield and Dom Hans van der Laan), was very helpful in identifying how these sort of systems can be set up, as well as to see how exceptions to the systems could be made. Research by design was also very important for this focus of the design. In order to create the eventual system and its application, many different iterations were tested and judged in order to get the system to a point where it worked for the entire design.

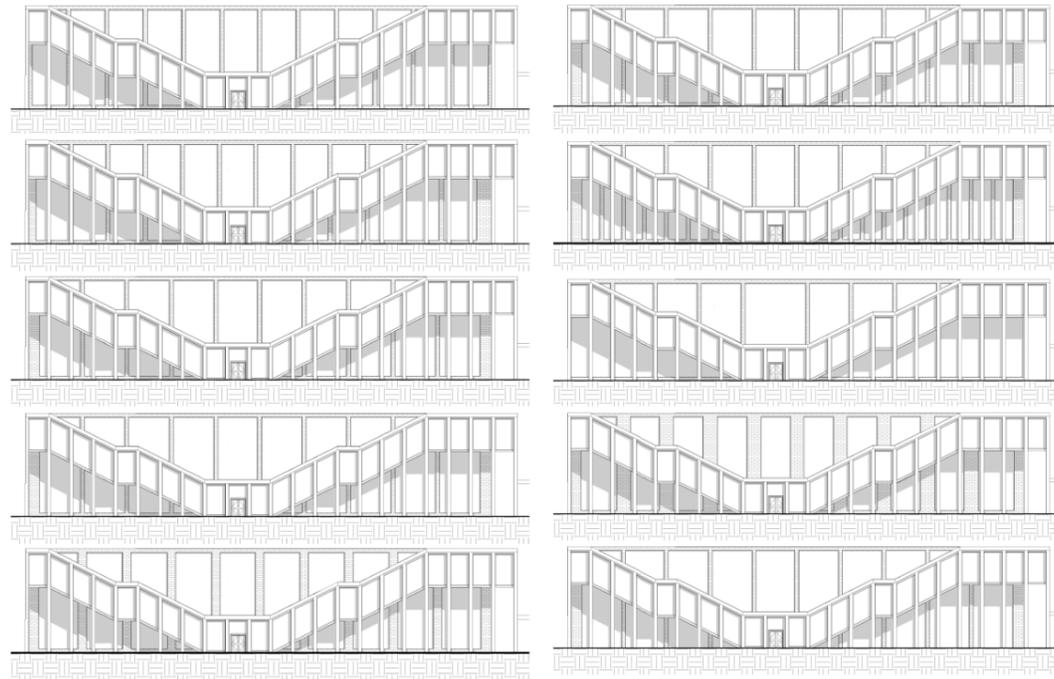


Figure 1: Example of some iterations of the relation of the tested system with the building. (Own drawings)

Initial shortcomings and additional focusses

Even though the research approach did work in creating the desired element, there were some initial shortcomings in the design. These shortcomings were mainly in the areas where there were “exception situations”. These situations include the places where the design changes from underground to above ground, as well as an additional element to the side of one of the buildings (which was not wrapped around the design as for the rest of the element).

These shortcomings were gradually solved one after the other, by discussing the situations with my mentor and further developing the possibilities of situations within the ruleset.

The additional element that was present in the design for a long time, was one of the most important initial shortcomings. This was not necessarily because it had a big impact on the design, but because it made me realise that I should add an additional focus for the element. After having discussed this specific case with my mentor, I realised that I should also focus on making the ruleset as clear as possible. In this way, the building and its purpose (as well as structure) would be more evident. By keeping this in mind, I was able to further strengthen my design.

General reflections

Lessons from my own work (and the feedback on it)

Until P2, I had the tendency to make a couple of alternatives, then choose the one that seemed the most promising and work it through as far as I could at that stage. Afterwards, I would analyse the project so far (as well as receiving feedback on it), and then going through the same process again with the adjusted design.

I was not intentionally doing this in the design process, but after having received feedback during P2 that this was the case I became more aware of it. I intentionally started to go through the previously mentioned design cycle in smaller increments, in order to apply the research by design principle more.

Personally, I believe that I integrated this feedback successfully into my workflow, which has allowed me to develop my design much further than I would have been able to otherwise. Yet, this is an aspect of the design process that I will keep in mind in the remainder of my design (and beyond), in order to assure a design that can reach its full potential.

After P3, the main lesson that I gathered from my own work and the feedback, was to create clarity in the design. This was not only the case for the previously mentioned ruleset, but also for its application and how this (consistently) interacts with the buildings.

By focusing on creating this clarity, I was able to strengthen the design and make it truly “land” in the context.

This process of creating clarity was not because the design was messy before. It was mainly initiated due to the designed ruleset, and its implications. Yet, by having this focus, it was possible to truly bring all elements of the design together to create one consistent intervention in the context.

The design in its broader context

Concerning the position of this specific design in relation to the educational track, the design of the public condenser could be seen as a relevant interpretation of society, wherein the personal overarching topic acts as the habit that people are interested in living out currently. The Master track Public Building gives (like the other master tracks) handholds to interpret and react to the current state of society. All master tracks together (AUBS) enable us to interpret society as a team, and create a built environment which reflects this society and reacts to its needs.

The project within its wider professional and scientific framework, adds to the base of available knowledge. Even though the project is not (and should not be) directly transferable to a different situation or context, the principles used in this project can. In this case, the project can serve as a case study of how to incorporate mental and physical health into the built environment, among other used principles.

The researched definitions of mental and physical health on the other hand, can be used in other projects, or even outside of the architectural framework. By creating a completely scientific research paper about this topic, it is possible to use the found knowledge and apply it in other situations. Therefore, the research on the overarching topic itself is a direct addition to the scientific body of knowledge.

A Look Ahead

After P4, the main design part of this project is completed. Yet, this does not mean that I will spend my time until P5 'merely' on creating nice images. The remaining period will serve as a period to further sharpen my design. This does not only mean in the sense of the physical design, yet also in the sense of the story with which to present the design.

Furthermore, creating truly compelling ways to showcase the design will be at the top of my list. This does not necessarily mean making images, but perhaps also looking at the way of portraying the design itself. In order to truly showcase the design, the way of showcasing it should also be in line with what I want to tell with the design. Therefore, testing different techniques and/or mediums to showcase the design will also be researched in the remaining time.

Even though the idea is to fine-tune the design until P5, in order to push it to its absolute limits, I will obviously also work on any feedback that I will receive during P4.

In this booklet for the P4 presentation, everything that seemed relevant to discuss and/or showcase was compiled. Not all products could be discussed in this booklet, due to the size of the booklet itself.

A special thank you to my mentors, who have enabled me to evolve my design to the intervention discussed in the Design Proposal. Due to the continuous feedback, as well as possibilities to discuss design possibilities and have a second opinion on the design, I was able to keep cultivating the qualities of the proposal. So, thank you to Henk Bultstra, Jelke Fokkinga, Nathalie de Vries and Paul Kuitenbrouwer, without whom the design could not have reached the level that it has.



