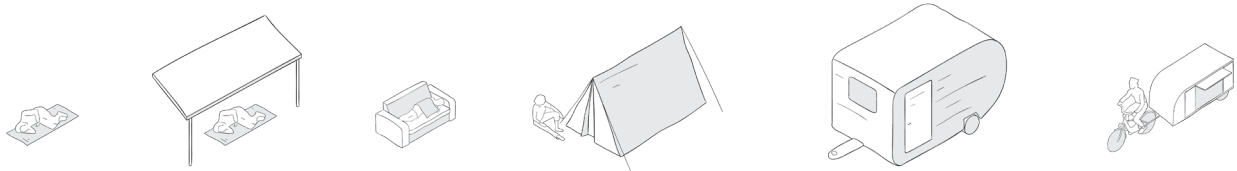


# **design with (addiction) care**

the role of the urban, architectural and human perspective  
in designing addiction care in Liège



urban architecture  
daan juurlink

Daan Juurlink  
Urban Architecture  
Graduation Studio  
2022/2023







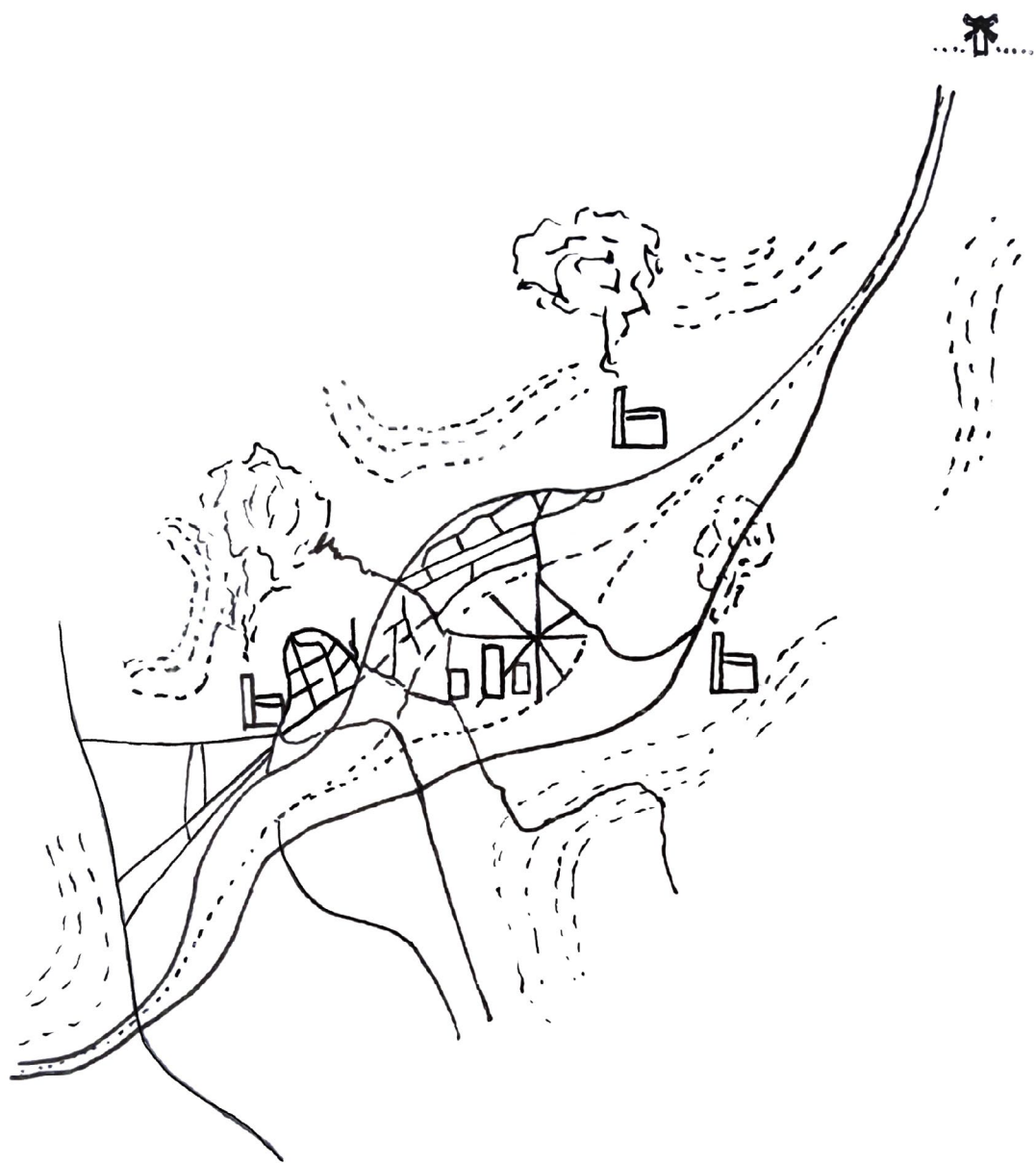
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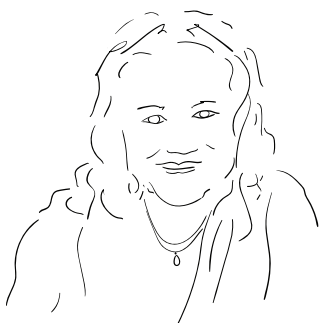
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## **Preface**

Before you lies the booklet of my thesis: Design with (addiction) care. It captures the process and end products of my graduation year, which is dedicated to designing shelter for those that are often left by the way-side.

I would like to thank my tutors Elsbeth Ronner, Leeke Reinders, Jos Lafeber and Sam Stalker for their guidance and support throughout the process. I also wish to thank the many people that were interviewed, especially David van Eck, Sarah Fautré, Jérôme Greimers, Charles Sow, Saverio Colard, Prof. Dr. Gabriël Anthonio and Sandra Wouters. They have all either directly influenced the designprocess or broadened my perspective on addiction care design and the role of our profession.





Sandra Wouters, Manager at  
Omnizorg



David van Eck, head architect at  
Kempe Thill Architects



Julia, manager at  
Opération Thermos



The manager, cook, and teamleader  
of Resto du Coeur



Sarah Fautré, documentary maker  
and currently employed within the  
drugs sector in Brussels



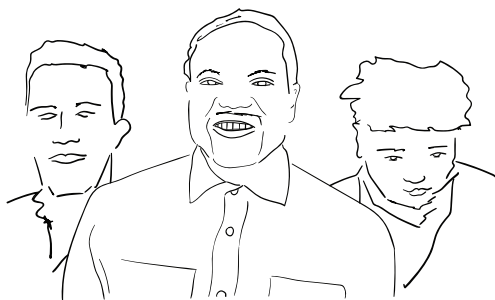
Jérôme Greimers, social worker  
at Sans Logis, Liège



Prof. Dr. Gabriël Anthonio, promoted in humanisation of TBS clinics and former head of the board of directors of addiction care.



Saverio Colard, manager at Tactus PKD.



Charles Sow, manager, alongside two other employees of HVO Querido ADK.



Tim and Eva, local residents of Tactus PKD



police of Liège



John, user-expert (fictitious name)

# Introduction

The Urban Architecture Graduation studio focuses on the neighbourhood Bressoux: A versatile yet vulnerable and relatively underprivileged neighbourhood south of the city centre of Liège. Interviews in Bressoux on our site visits gave an impression of how the complexities of drug addiction and crime affected the lives of citizens, and how this is seen as one of the biggest contemporary challenges of the neighbourhood. These observations have sparked the interest in designing spaces of care for people that suffer from addiction problems. This alongside my personal fascination for the psychological effects of physical space forms an extensive design- and research process.

The impact of the physical environment on the wellbeing and recovery has been increasingly valued over the past decades. Consequently, the meaning of humanisation, providing more humane circumstances and the (re)valuation of people that suffer from addiction, has become increasingly important in treatment and prevention. This research therefore examines how architecture forms the physical and functional translation of humanisation in addiction care. In the first chapter, there will be given insight in the development of addiction care in The Netherlands and Belgium. Following up, the architectural analyses of case studies entail several relevant topics, which are confronted with empirical findings regarding different stakeholders, giving an insight on the sometimes conflicting interests of architecture and addiction care. Through the establishment of four dichotomies, the abilities and limitations of an architect are discussed, providing touchstones for the design process.

The case studies involve facilities that combine dwelling and care in The Netherlands and Belgium. Primarily, it dives into two case studies that have a similar urban placement and program of care, but a vastly different architectural elaboration. These case studies will be compared to other case studies, among which in Liège, to provide an understanding of different approaches within this multidisciplinary field. This catalogue provides an extensive overview, which substantiated the answer to the main research question: *“How is the meaning of humanisation affiliated with the architectural translation of addiction care?”*



*What is one's position as an architect?*

*How does an architect respond to the quickly changing demands in care?*

*To what extent is society malleable?*

*How do aesthetics relate to livability?*

*What is the value of transparency?*

*Oh?*

*To what extent can architecture contribute to 'recovery'?*

*What is a home?*

*How do different actors influence the design process?*

*What are different perceptions  
on the meaning of domesticity?*

*What is the relationship with the outside world?*

*Is there an "inside" and "outside" world?*

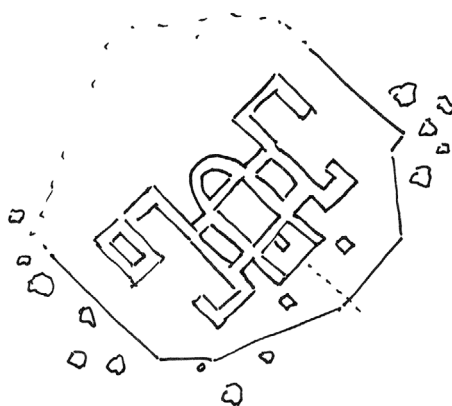
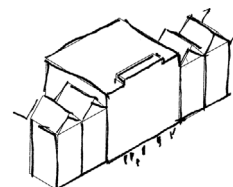
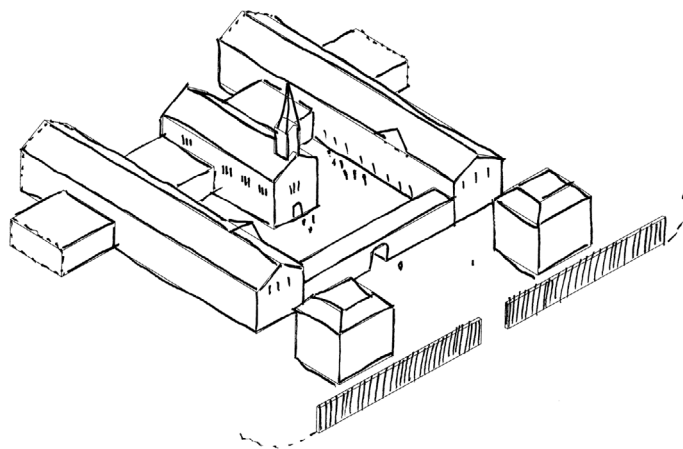
*How does 'vandal-proof' design relate to 'domesticity'?*

*How does flexibility relate to meeting  
contemporary demands?*

*What is the value of an institution?*

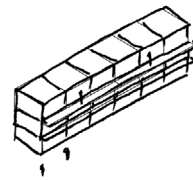
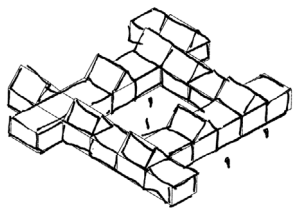
*How is style interpreted?*

*What is 'humane' architecture?*



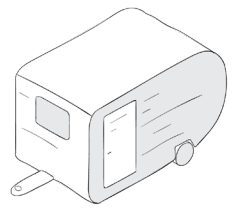
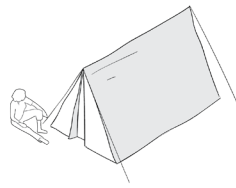
1850-1930  
psychiatric institution or work camp

1930-1960  
consultation office



1960-2000  
therapeutic communities

2010-now  
individual and ambulant care



## Meaning of shelter

What do you need?

One of the most influential interviews for the design process was with Sarah Fautré and Nicolas Bomal. It broadened my perspective on how different needs could be translated into different spaces. Fautré is the maker of 'ToxCity', a documentary about the multifaceted impact of heroin use on residents of Liège.

The search for a suitable home starts with the person himself. Many non-profit organizations tend to group people together to reduce costs. An individual approach requires time and therefore money. But what effect does this grouping have on humans? Since the 1980s, we have seen a trend of differentiation in psychiatry and addiction care. How does that manifest itself within hostels?

It is important to take into account that there are many different views on the perceptions on a shelter or a home. The interview has greatly stimulated to look at a diversification of housing options, and to focus on an individual, holistic approach.



Sarah Fautré, documentary maker  
and currently employed within the  
drugs sector in Brussels

# Transition

## Question & Interpretation

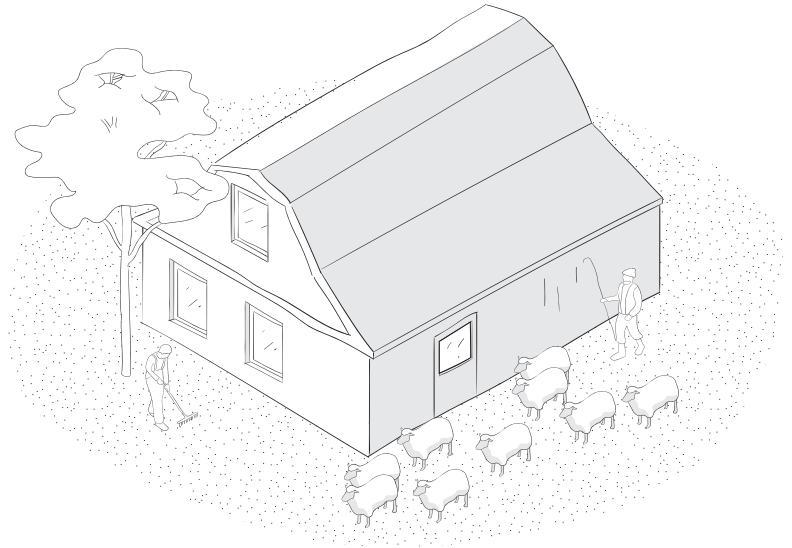
*What could possibly be 'better' for someone without him directly asking for it?*

The survival drive that comes with addiction leads to the search for short-term solutions. After all, an addiction often stems from wanting to appease negative thoughts, while the dampening effect of the drugs is temporary. The socio-economic consequences contribute to an existence that is characterized as living from day to day. When someone is asked what he needs, the short-term solutions may contribute to one asking for a blanket. An overnight stay in a night shelter may not appeal to him/her due to not having residence papers, and feelings of insecurity and tension (Nachtstra, 2022). But there may be alternative ways of finding shelter.

*As an architect, how can you both listen and interpret an underlying question, and how do you take this into account?*

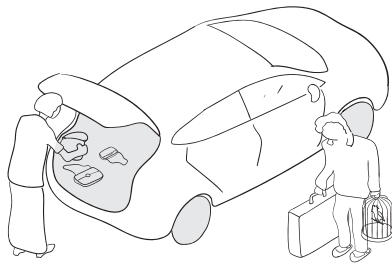
This question is related to the fundamental ability of an architect, whereby someone can look beyond what a person himself proposes, in search of alternatives. "I want a rug" may not be a structural solution to a more stable existence. What may be better as a long term solution? In the case of Jonathan, an ex-TBS client with addiction problems, a transition he was initially opposed to has amazed him with a better life in a special way. "This town does not even have a store." shouted Jonathan, referring to the absence of a liquor store in the Frisian village. While Sandra Wouters, former social worker and currently manager at Omnizorg, was helping Jonathan move towards his new home. Today, Jonathan is living a contrastingly peaceful life at the care farm, spending his days helping out the farmer while being a part of a new social network. The change in urban and social context has helped him get clean and live a life under more stable conditions.

Even though the answer to this question is not as black and white as presented in this example, it does argue the fact that a client may be better off by providing conditions which one did not directly ask for. It relates to the role of an architect as he is seen as both translator of demands and initiator of previously unassumed possibilities.



*Jonathan in 2018*

Jonathan is living a contrastingly peaceful life at the care farm, spending his days helping out the farmer while being a part of a new social network. This change in urban and social context has helped him to get clean and find stability.



*Jonathan in 2017*

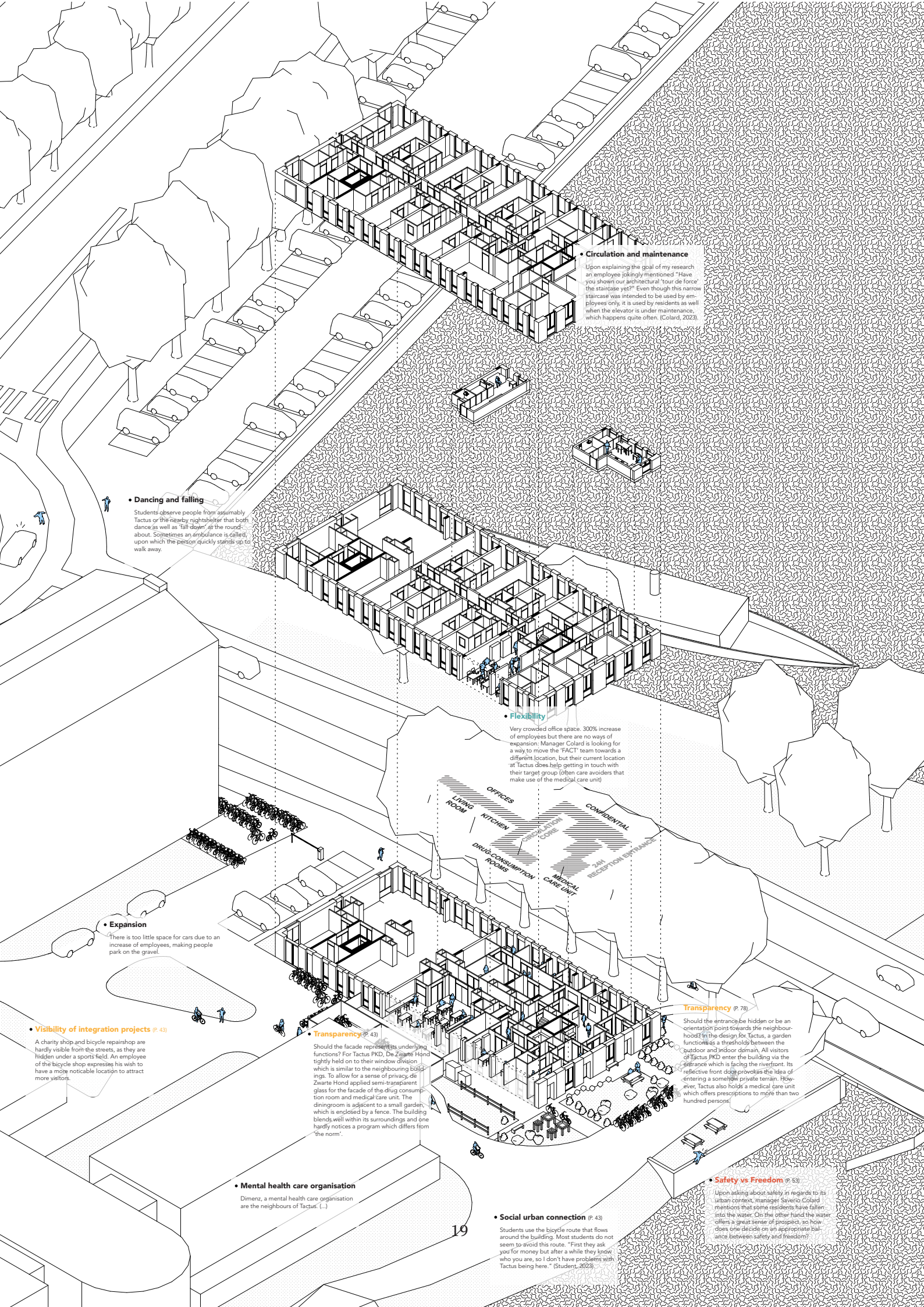
“This town does not even have a store.” was the first sentence Jonathan mentioned about his new home, referring to the absence of a liquor store in the Frisian village.

## **Case Study**

Tactus Pannekoekendijk, Zwolle

Tactus Pannekoekendijk, hereinafter referred to as Tactus PKD, was opened in 2015 as a social shelter and care centre in Zwolle. Tactus is an integral part of an ensemble of four apartment buildings, offering 467 studios in total (Expertisecentrum Flexwonen, n.d.). Its heterogenous program and urban placement, adjacent to large-scale student housing, make it a progressive and unique project for its time. The design was made by architectural firm De Zwarte Hond (Zwarte Hond, n.d.). The axonometric drawing on the right captures many relevant aspects that derived from the research.





• **Circulation and maintenance**

Upon explaining the goal of my research an employee jokingly mentioned "Have you shown our architectural 'tour de force' the staircase yet?" Even though this narrow staircase was intended to be used by employees only, it is used by residents as well when the elevator is under maintenance, which happens quite often. (Colard, 2023).

• **Dancing and falling**

Students observe people from assumably Tactus or the nearby nightshelter that both dance as well as 'fall down' at the roundabout. Sometimes an ambulance is called, upon which the person quickly stands up to walk away.

• **Flexibility**

Very crowded office space. 300% increase of employees but there are no ways of expansion. Manager Colard is looking for a way to move the 'FACT' team towards a different location, but their current location at Tactus does help getting in touch with their target group (often care avoiders that make use of the medical care unit)

• **Expansion**

There is too little space for cars due to an increase of employees, making people park on the gravel.

• **Visibility of integration projects** (P. 43)

A charity shop and bicycle repairshop are hardly visible from the streets, as they are hidden under a sports field. An employee of the bicycle shop expresses his wish to have a more noticeable location to attract more visitors.

• **Transparency** (P. 43)

Should the facade represent its underlying functions? For Tactus PKD, De Zijkens Houd tightly held on to their window division which is similar to their neighbouring buildings. To allow for a sense of privacy, de Zijkens Houd applied semi-transparent glass for the facade of the drug consumption room and medical care unit. The diningroom is adjacent to a small garden, which is enclosed by a fence. The building blends well within its surroundings and one hardly notices a program which differs from 'the norm'.

• **Mental health care organisation**

Dimenz, a mental health care organisation are the neighbours of Tactus. (...)

• **Social urban connection** (P. 43)

Students use the bicycle route that flows around the building. Most students do not seem to avoid this route. "First they ask you for money but after a while they know who you are, so I don't have problems with Tactus being here." (Student, 2023)

• **Transparency** (P. 78)

Should the entrance be hidden or be an orientation point towards the neighbourhood? In the design for Tactus, a garden functions as a threshold between the outdoor and indoor domain. All visitors of Tactus PKD enter the building via the entrance which is facing the riverfront. Its reflective front door provokes the idea of entering a somehow private terrain. However, Tactus also holds a medical care unit which offers prescriptions to more than two hundred persons.

• **Safety vs Freedom** (P. 83)

Upon asking about safety in regards to its urban context, manager Saverio Colard mentions that some residents have fallen into the water. On the other hand the water offers a great sense of prospect, so how does one decide on an appropriate balance between safety and freedom?

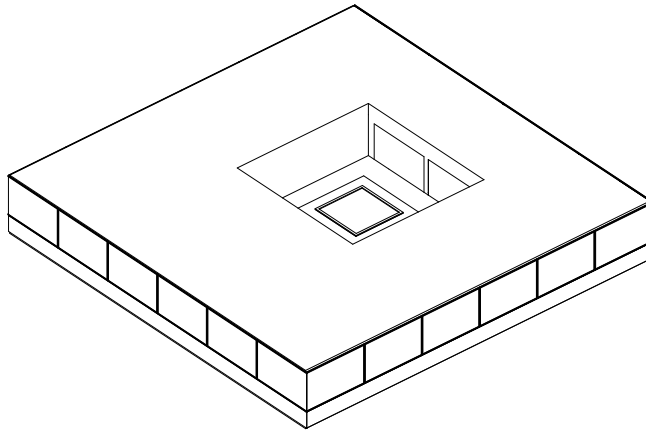
## **Case Study**

HVO Querido Anton de Komplein

The 'Junky Hotel Amsterdam', as named by the architects, was opened in 2012 as a shelter for people with long-term addiction problems in Amsterdam (De Groot, 2012). It is situated in a central location within the Bijlmermeer, a neighbourhood characterised by its 1960s modernist-inspired high-rise in the Southeast of Amsterdam. It is designed by the Atelier Kempe Thill. The axonometric drawing on the right captures many relevant aspects that derived from the research.

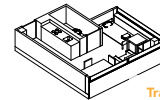
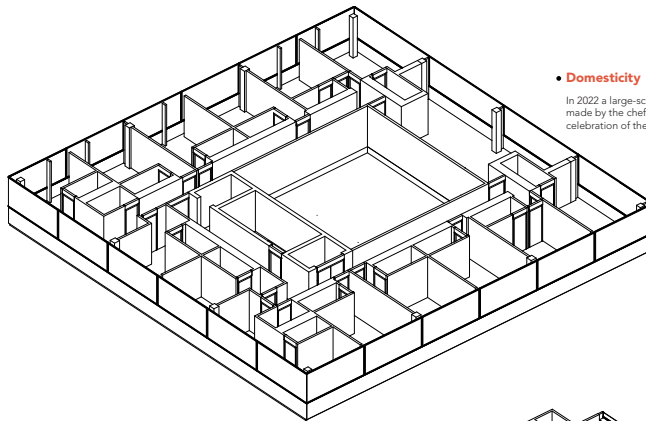
#### • Domesticity

The roof terrace is rarely used, and had to be placed within the building block to avoid nuisance towards the neighbourhood. The green glazed walls and hard materialisation raise questions on the value of aesthetics vs livability.



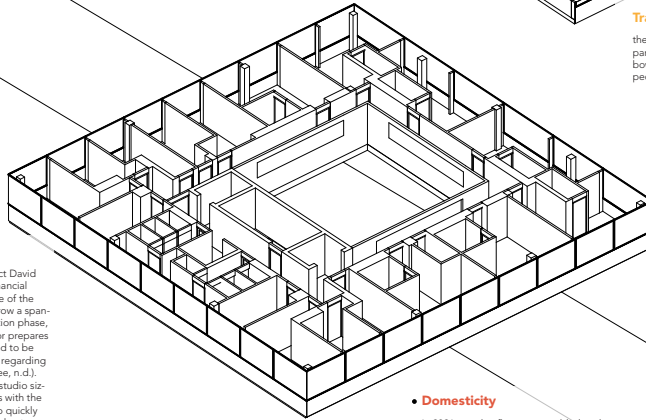
#### • Domesticity

In 2022 a large-scaled wall painting was made by the chef, who also is an artist, in celebration of the 10 year anniversary.



#### Transparency

the architect has designed large glass panels which contributed to the name 'fish-bowl'. This raises the question on whether people feel watched in their studio.



#### • Flexibility

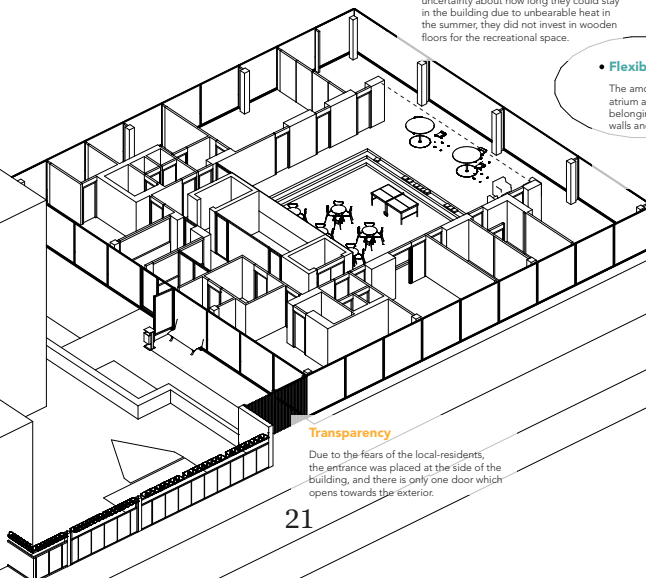
In an interview with head architect David van Eck, it becomes clear that financial problems in a relatively late stage of the design process threatened to throw a spanner in the works. In the specification phase, the last phase before a contractor prepares the construction, many rooms had to be added and cuts had to be made regarding ventilation (Van Eck, 2023; De Vree, n.d.). This explains the less pragmatic studio sizes on the first floor and coincides with the fact that architecture is subject to quickly changing demands, in this case, due to tight budgets within an economic crisis.

#### • Domesticity

In 2021 wooden floors were added to the office spaces. In the words of manager Charles Sow "It really helps making the clients feel at ease" (Sow, 2023). As there was uncertainty about how long they could stay in the building due to unbearable heat in the summer, they did not invest in wooden floors for the recreational space.

#### • Flexibility

The amount of space within the polyvalent atrium allowed for an ambulant care team, belonging to HVO Quêrdo, to add glazed walls and use the spaces as office space.



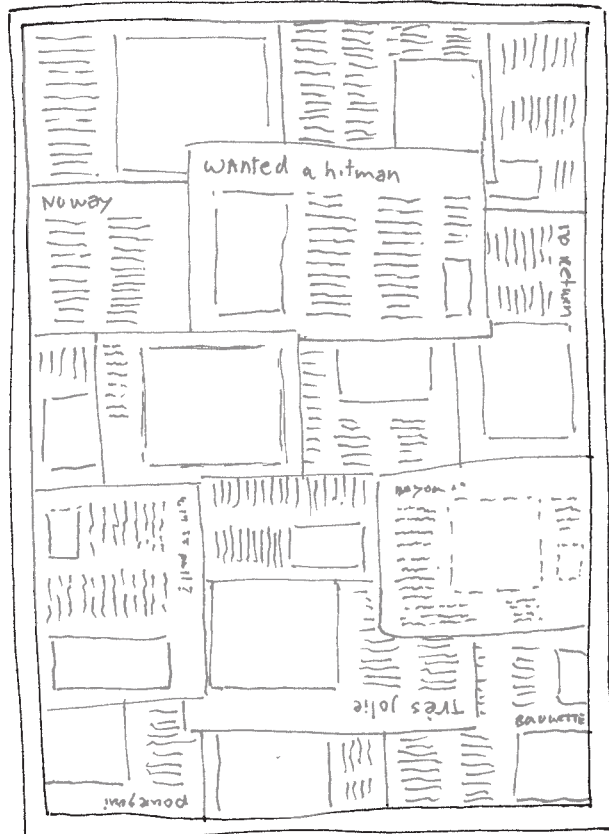
#### Transparency

Due to the fears of the local residents, the entrance was placed at the side of the building, and there is only one door which opens towards the exterior.

## Transparency and Privacy

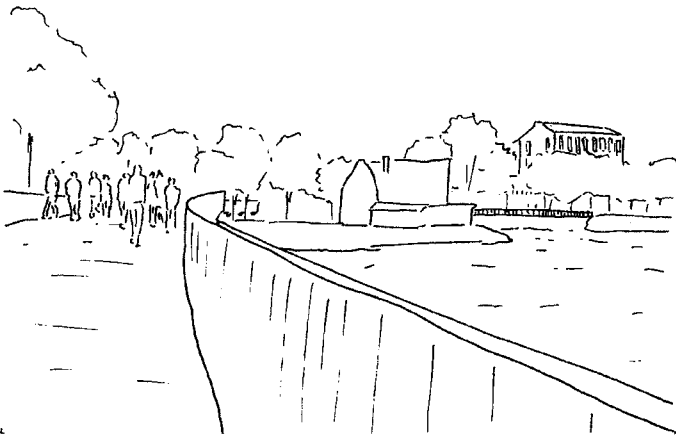
Where to make relations with the public? Where and how to provide privacy? The thematic 'Transparency and privacy' intends to provide guidelines for design aspects such as relating to the urban context, thresholds, transitions, public, private and the intermediate.

As an example, the sketch on the right shows how a user expert covered his windows with newspapers every time he moved to a new place. This stimulated to design studio spaces with adjustable levels of privacy.

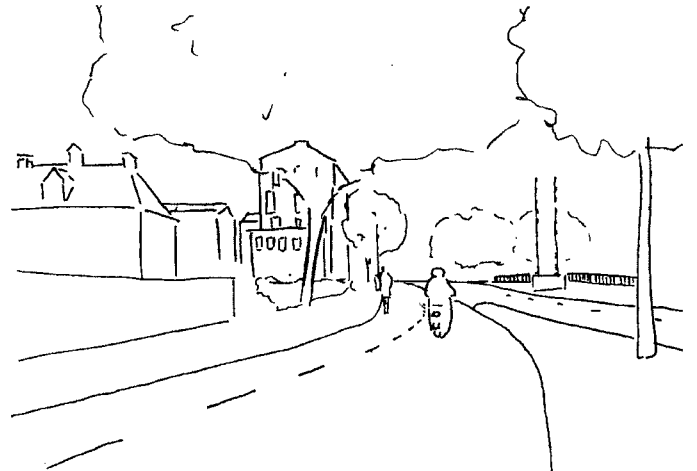




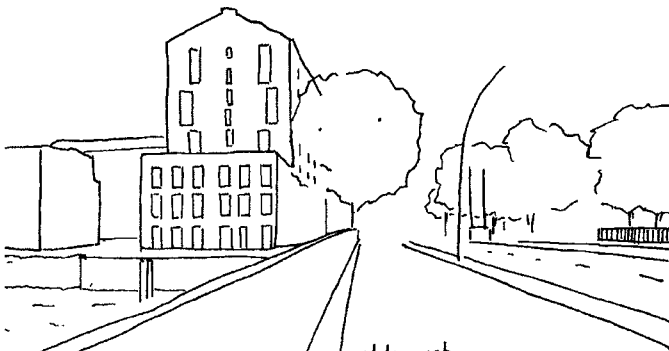
analytical sketches showing observations made on  
a site visit to Tactus PKD.



1.

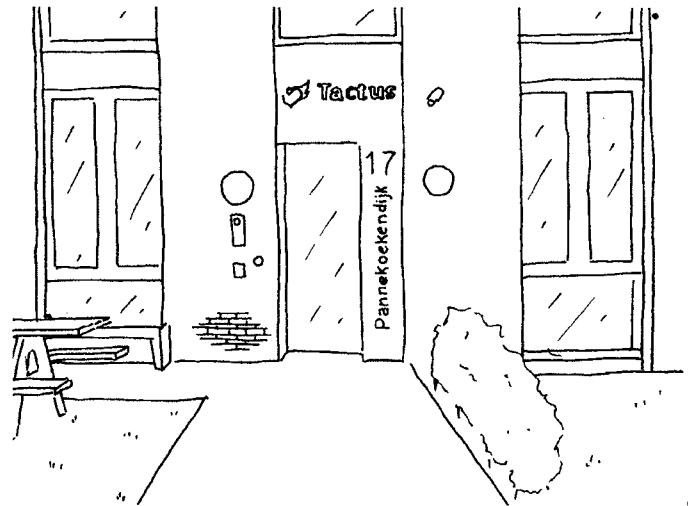


2. the pavement is located on the other side of the street, resulting in most people walking on the bicycle path.

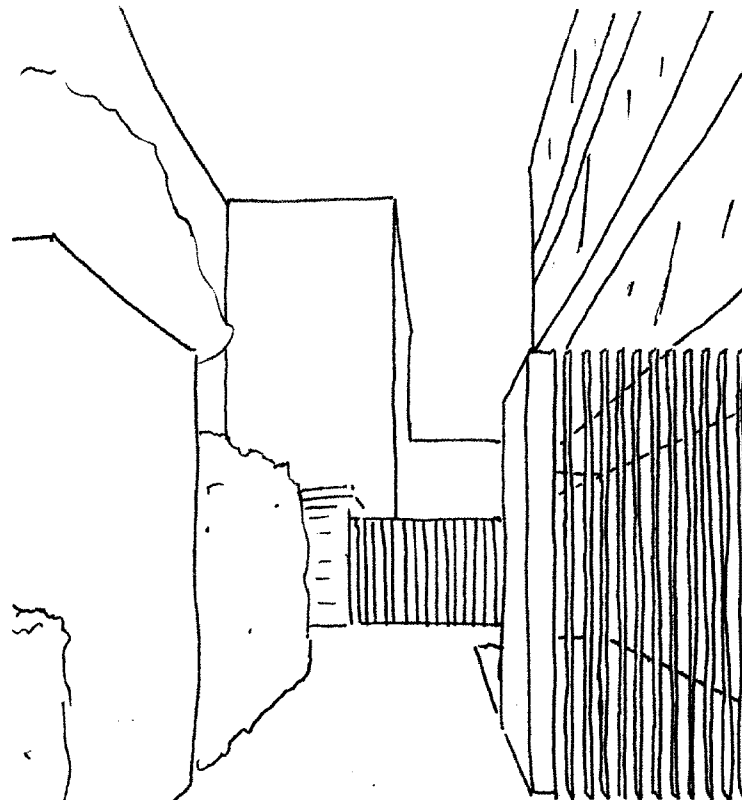


The building is clearly visible, yet architecturally indifferent from the rest of the assemblage of buildings.

3.



4.



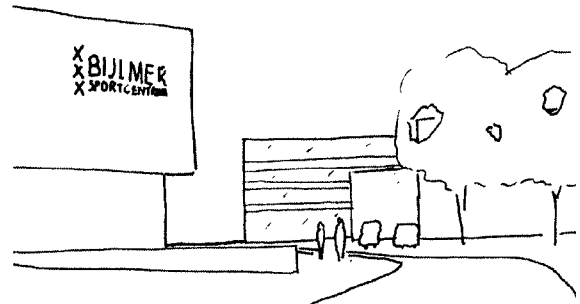
- According to Charles, the manager, the fact that the entrance is somewhat hidden and not on the street side is no disadvantage. During the yearly Kwaku festival in the Nelson Mandela Park a lot of people go here to ask whether they can go to the toilet, so the threshold is low.

analytical sketches showing observations made on a site visit to HVO Querido ADK.





1.

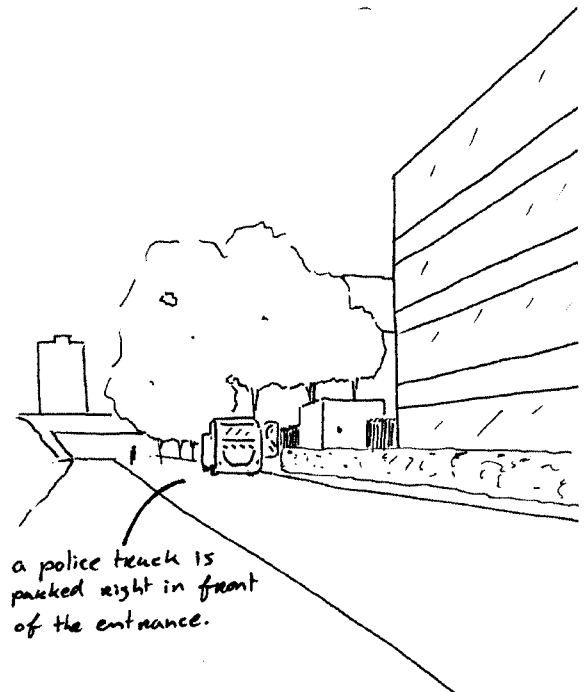


2. Upon leaving the market at the Anton de Komplei the building is immediately visible, close to a sports centre.



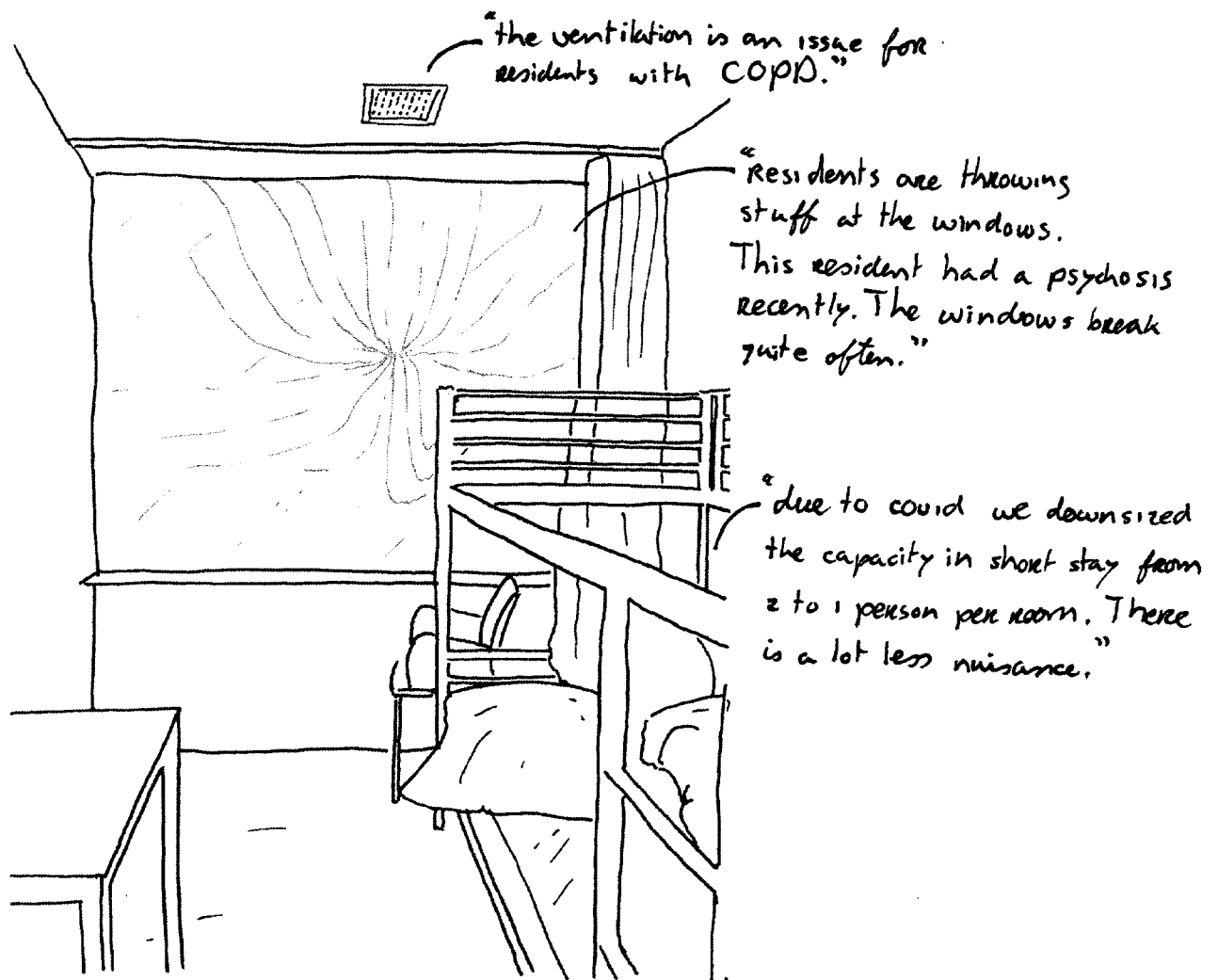
3. The hostel and police station are adjacent to each other.

3.



4. a police truck is parked right in front of the entrance.

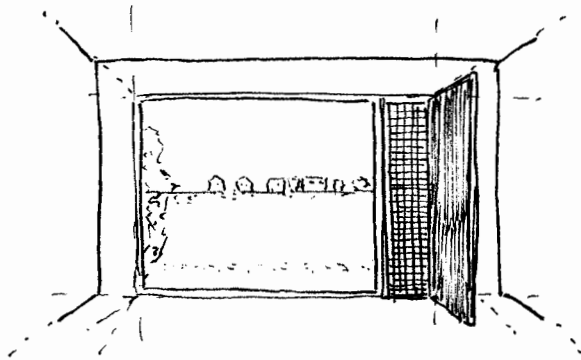
4.



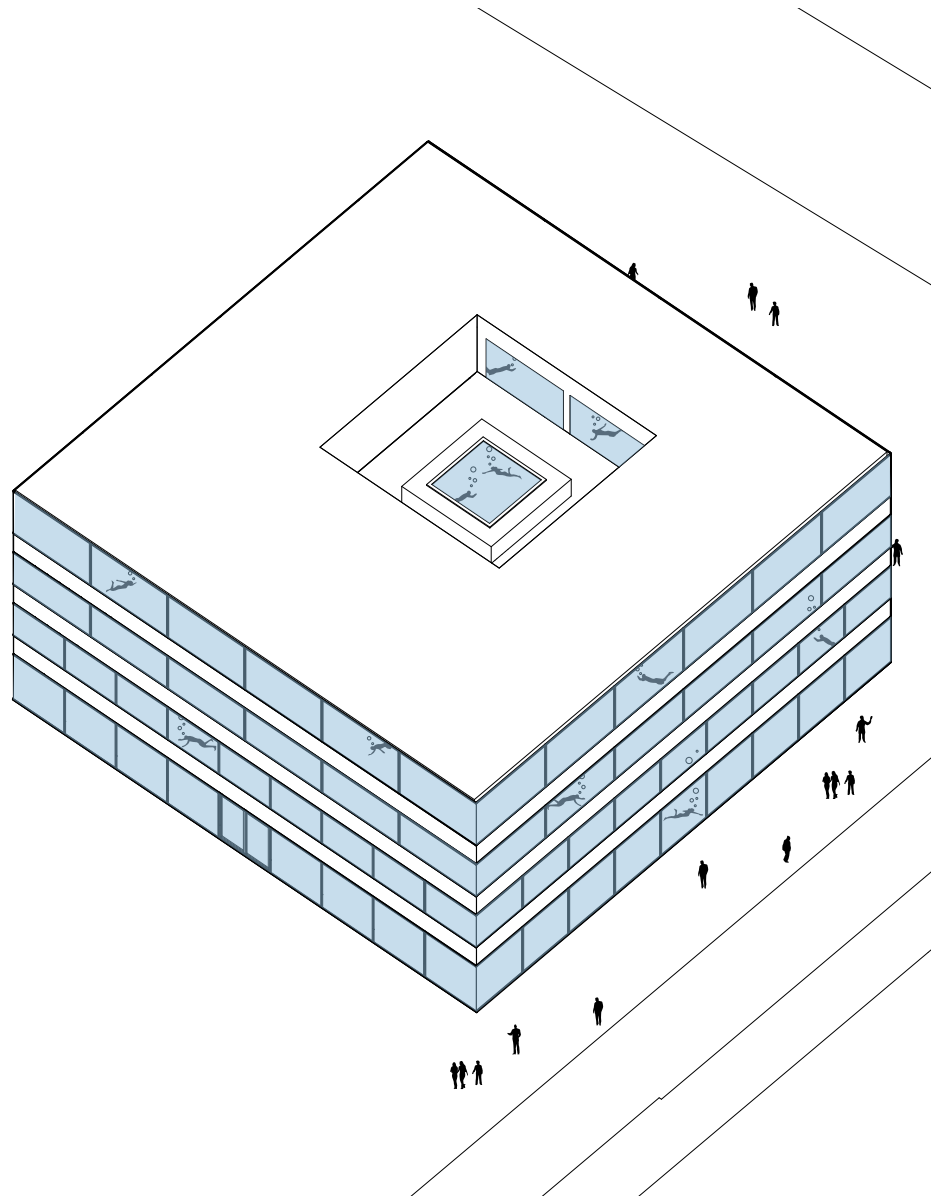
"Yes I think we shouldn't do this anymore. We did it differently in our recently completed psychiatric care project." (Van Eck, 2023)



Psychiatric care home, 2022  
Heist op den Berg, Belgium  
Atelier Kempe Thill



"Our addiction care project was a long time ago, and making a 'domestic design' played a larger role in this psychiatric centre.

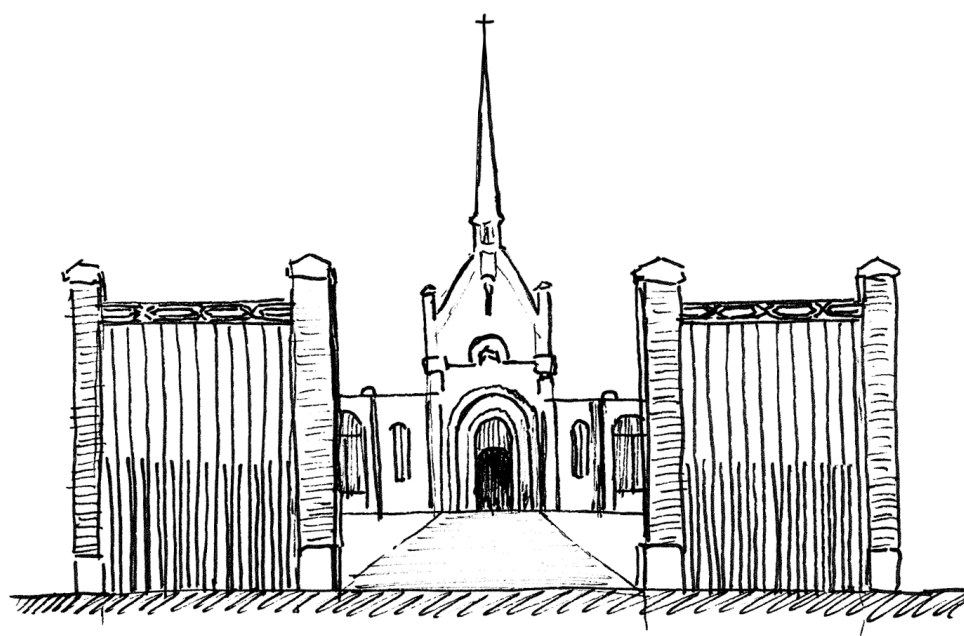


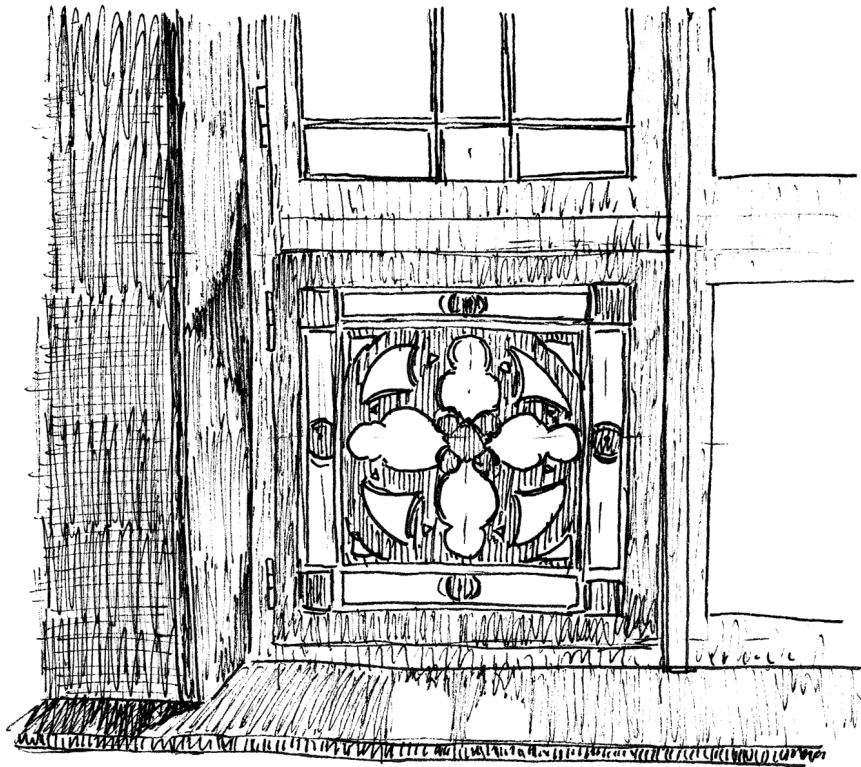
“Yes I think our designs are heavily based on easthetics. (...) Our concept was to enable residents to close themselves off from the interior world, and really have their own space, with a large view.” (Van Eck, 2023)



## Safety and Freedom

How does one design an environment that is both pleasant and safe for residents as well as employees? Vandal-resistant, easily cleanable, easily replaceable, no niches and no corners are terms that are extensively used in the program requirements of Tactus PKD (Brinck Groep, 2009). Even though, seen from the perspective of humanisation, one would prefer to design this type of housing in the most 'regular' and therefore 'humane' way, there are many aspects that make the design of a hostel more specific. How does one work with these constraints, what are the limits and what is your responsibility?

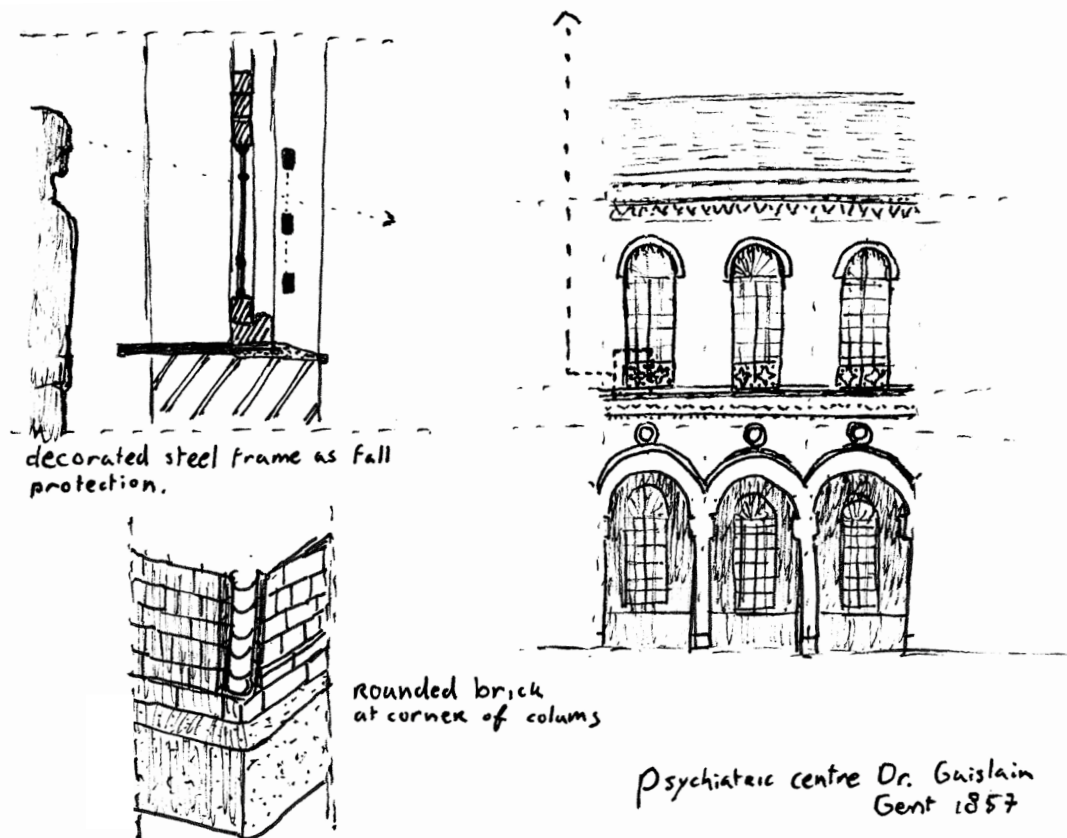




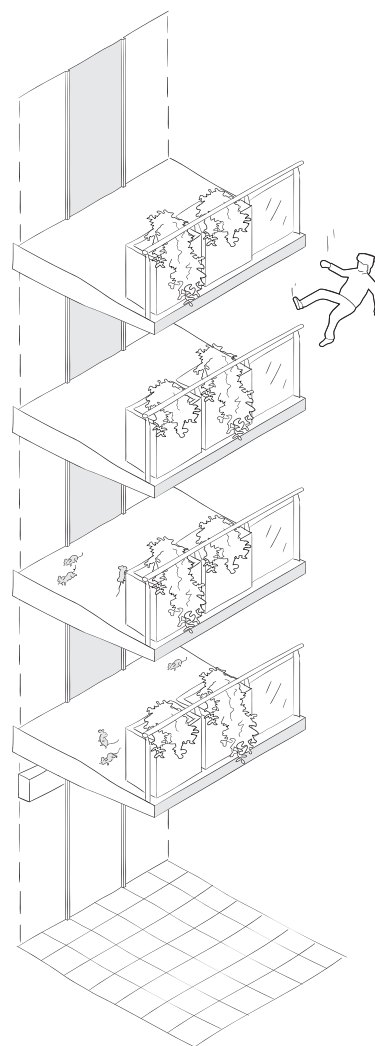
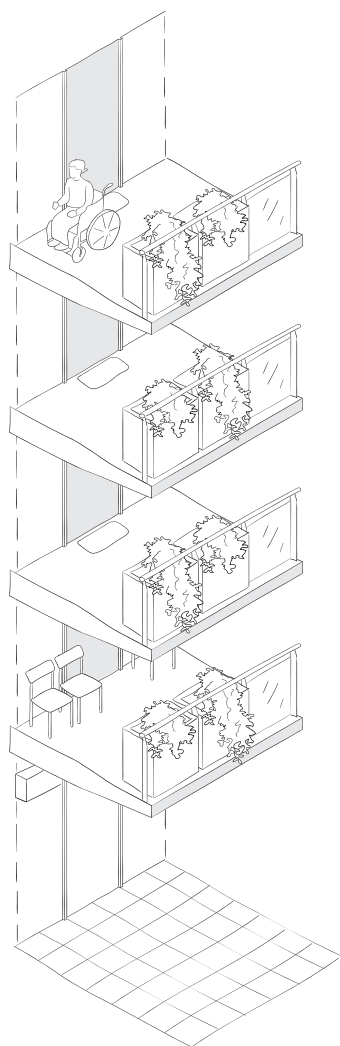
the fall protection is glossed over by making it a decorative steel frame

‘Humanising’ safety measures has kept architects busy since the origin of psychiatric care. Examples of these are entailed in sketches of the Guislain Institute in Gent, made on a site visit on the 9th of February, 2023. It is known as one of the first examples of progressive institutions regarding humanisation, as a lot of effort was put into ‘making less unpleasant’.





An interesting example is the fall protection in front of the openable windows. City architect Adolphe Pauli had made a decorative steel frame, that also refer to and blend in with the neo-roman style (Museum Dr. Guislain, n.d.). Finding aesthetic and unnoted ways of implementing safety measures are important in both historical as well as contemporary design.



## Gallery design

Omnizorg, Apeldoorn

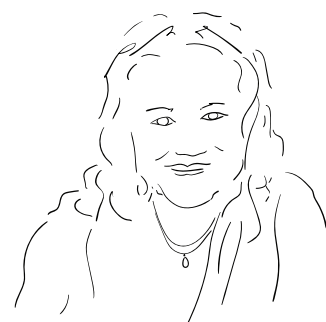
The drawing on the left highlights an axonometric sketch of the galleries of Omnizorg, Apeldoorn. The concept of the architect was to completely ‘open up’ towards the inner courtyard, hence the large glass facades and spacious galleries. The railing includes integrated corten steel planters, and the 2600mm wide gallery offers a lot of place for residents and employees to move past or sit outside. Yet, the figure also highlights the downside of the architectural elaboration. Upon asking a manager on the safety aspects, she highlighted examples where residents have accidentally fallen off the gallery (Wouters, 2023).

A year after the realisation, the project did not receive the Apeldoornse Architectuur Prijs as it had ‘too much architectural ambition, in the whole as well as in the detailing’, which may relate to both the glazed brick facade (which did receive the Daase Brick Award in 2010), but it may also refer to the daring spiral staircases and open galleries (ArchitectuurNL, 2009).

Upon discussing the role of an architect with Prof. Dr. Gabriël Antonio, Anthonio mentioned “I think the role of an architect is to carefully listen and find balance between the different perspectives.” When discussing this particular example of Omnizorg, he stretched: ““You can be so convinced of what you think is good that you may get out of touch. (...) Maybe this design was indeed out of balance?” (Anthonio, 2023). Wouters mentioned that they are going to contact the architect to look for ways to make the building safer (Wouters, 2023).



Prof. Dr. Gabriël Antonio, promoted in humanisation of TBS clinics and former head of the board of directors of addiction care.



Sandra Wouters, Manager at Omnizorg

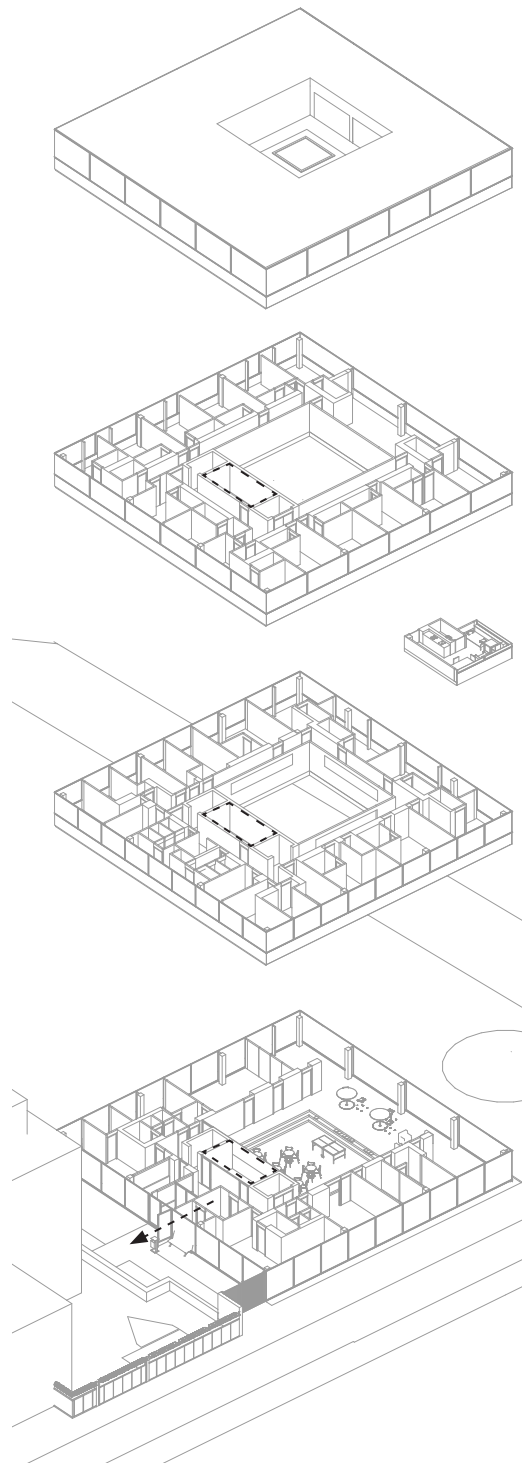
## Fire safety and relation with outside

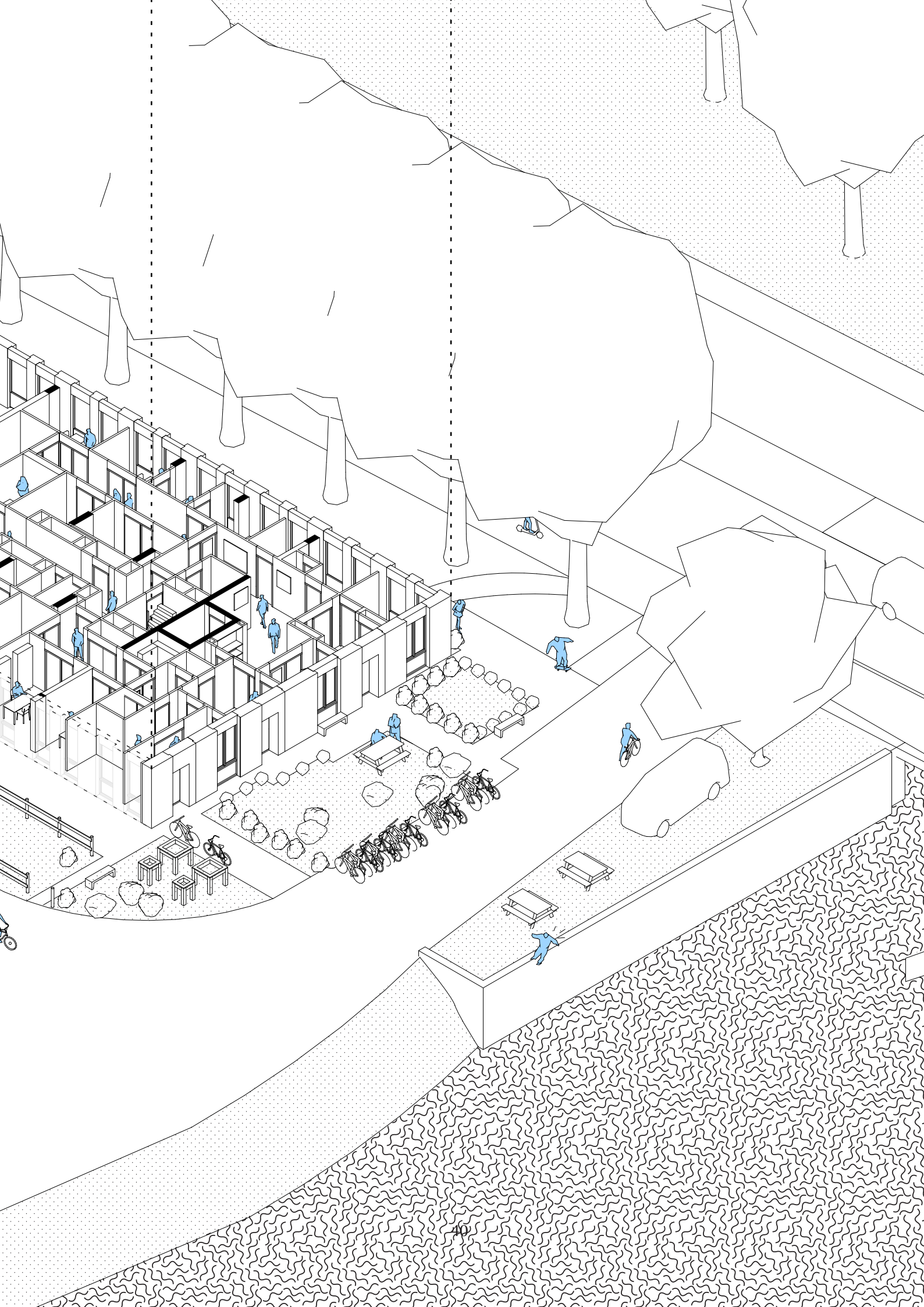
HVO Querido Anton de Komplein

According to employees of HVO Querido ADK, the fact that there is only one exit is known to be legally sufficient but does not feel safe (Sow, 2023). Upon asking about an improved relationship with outside such as openable doors or a garden Sow responded “Yes, we do miss that, definitely. And I think that the roof terrace, for example, could have that function, but somehow people don’t find it attractive, so they never actually go there.” (Sow, 2023).



photograph of outdoor terrace of HVO Querido ADK (Schwarz, 2012)





## **The moment we are here it becomes safer for the neighbourhood**

As mentioned in the introduction the choice for a central location of Tactus PKD was determined by a municipal vision. Its placement next to the canal makes it spatially connected to the historic city centre (Brinck Groep, 2009). Upon asking about the risks of the urban placement, manager Saverio talks about a client that has fallen into the water, while also relativizing the risks: “Things like this can happen anywhere. When I worked at a location in Almelo a client left the building while being angry and drove under a train. But is that caused by the location of the facility? I don’t know. In my opinion the risk of the water and street isn’t that bad.” According to Colard and other employees the low risk of accidents does not weigh up to the advantages such as the low-threshold for receiving care (Colard, 2023).

In regards to the worries of safety of the local-residents Colard suggests to try and convince them by turning the argument around: “Actually your neighbourhood becomes safer the moment we are there. Because the clients are there anyway, but the moment we are here (...) we can intervene in difficult situations. So the moment we are here we make it safer for the neighbourhood. (...) When you offer a good structure and good guidance, it is an added value for the neighbourhood.”



Saverio Colard, manager at  
Tactus PKD.

## **Domesticity and Practicality**

Should a hostel be domestic when people are stimulated to move out after six months and live on their own? Should the elaboration of domesticity solely be up to individual appropriation? These are questions that are related to the theme which is described in this chapter. It looks into the changing perceptions on the concept of a hostel, how people have appropriated architecture in regards to domesticity over the past decade and what to learn from this.





sketch created when conceptualizing domesticity



Photograph of recreational space (Schwarz, 2012)

## **‘Hotel for Rockstars’**

The interpretation of ‘domesticity’ and its implication for the design of Kempe Thill starts at their conceptual understanding of the design assignment, and their office’s philosophy. In an interview on their general architectural philosophy, founder Oliver Thill states: “We think the main reason why our profession exists is (...) to produce a certain space that can be used in different ways. If you take your job seriously, you try to create conditions that enable the client to use the buildings in lots of ways over time. Then it is the question, what is the relation between the expression of the thing you make and the program?” (Atelier Kempe Thill, 2010). This contributed to the spatial and material qualities being similar to other projects by Kempe Thill, such as the Sint Lucas School of Arts and Hip House in Zwolle.

Having a similar architectural elaborations within vastly different programs raises the question on where the hostel design finds its specificity. In an interview with David van Eck, van Eck states that their team wanted to consider the building as a ‘hotel for rockstars’. This conception also contributed to the name ‘Junky Hotel Amsterdam’. Upon asking on whether they have taken inspiration from existing case studies, Van Eck responded: “We thought they were rather pathetic. (...) The designs were based on the perception of the client being ‘pitiful individuals’. We didn’t like that.” (Van Eck, 2023). A reaction to this finds spatial form in the way the generous recreational space: “The communal dimension, which was also really important, would be in the heart of the building. So that everyone also meets each other in the center of the building, and not in some booth at the back where there happens to be a ping-pong table.” Yet, Van Eck also describes a more pragmatic reasoning behind the placement: “As a result of the plot size we created a ring of studios (...) where people are not constantly confronted with the interior world and have a large view (...), the communal space organically originated as a result of the left over space which is at the heart of the building.” (Van Eck, 2023).



David van Eck, head architect at  
Kempe Thill Architects

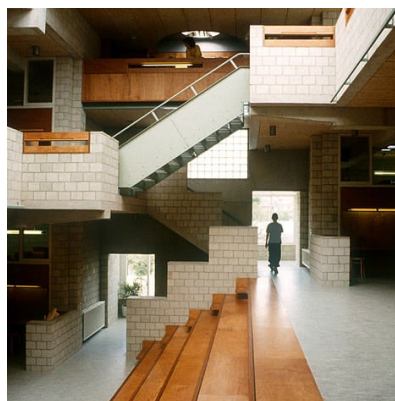




## Subtle deviation in structuralist approach

Looking at the interior quality and materiality of the design, the ‘clean’ or ‘cold’ materialisation seems similar to other projects mentioned in the previous paragraph. Upon asking how much aesthetics weigh in their design decisions, van Eck responded: “Probably quite heavily. Or well, we always try to reason from a kind of objectivity, but of course it cannot be denied that there is a clear formal language with a preference for abstract geometric shapes. (...) We never thought ‘Let’s make everything cozy,’ that wasn’t a consideration.” (Van Eck, 2023) These statements give insight in the stand on the implication of domesticity by the architects.

One exception in the structuralist approach can be seen in the recreational space, which is placed three steps lower, allowing people to use it in various ways such as sitting, and mostly importantly enhance a threshold from circulation towards recreation. In an interview in 2019, Oliver explains his admiration for the work of Herman Hertzberger, who is famously known for his designs of ‘sitting pits’ (Kruit, 2019). In the implementation of this concept, the influence of Hertzberger seems to be clearly visible. In an interview with Van Eck, who has worked at Hertzbergers office before working at Kempe Thill, states that there was no intentional “Let’s do ‘a Hertzberger’ here,” while it could have been unconsciously influenced by Hertzberger’s style (Van Eck, 2023).



Montessori School Delft  
(Hertzberger, 1983)

< Recreational space of HVO Querido ADK (Schwarz, 2012)



## Architectuur

RECENSIE 'JUNKIEHOTEL' ANTON DE KOMPLEIN

Geen doelgroep zo kansarm, geen budget zo beperkt, of je kunt als architect toch een aantrekkelijk bouw-werk maken. Bewijst het 'junkiehotel' in Amsterdam. Gezelligheid moeten de bewoners zelf maar meebrengen.

Door Kirsten Hannema Foto's Guus Dubbelman

# Kamers met uitzicht

ARCHITECTUUR  
\*\*\*

OPVANG  
ANTON DE  
KOMPLEIN

Architect: Atelier Kempe Thill,  
opdrachtgever: DeltaForte  
Amsterdam,  
gebruiker: HVO-Querido,  
Anton de Komplein 232,  
Amsterdam

Junkiehotel is de geuzennaam die architecten André Kempe en Oliver

Thill gebruiken voor de opvang die zij in Amsterdam-Zuidoost bouwden voor daklozen en verslaafden. Heel wat anders dan de afstandse containerwoningen die het gebouw vervangt.

Het 'hotel' is een kloekke kubus met spiegelgladde gevels. Het staat bovendien op de mooiste plek van de Bijlmer, pal aan het Bijlmerpark. Van binnen kijkt je prachtig uit over de sportvelden, het Bijlmerparktheater en het gloednieuwe sportcentrum.

Elke bewoner beschikt binnen over een eigen 'studio', voorzien van een keuken en een badkamer. En net als bij gewone hotels kom je binnen in een imposante lobby, een tien me-

ter hoog atrium met loungeplekken, internetcafé en een restaurant.

Er bestond al een junkiehotel in Utrecht. In 2004 werd aan de Maliebaan in Utrecht een prachtig gerenoveerd monumentaal pand voor harddrugverslaafden geopend. Het viel op door het hippe interieur, met gangen voorzien van klimop-prints. Dit project van BAR architecten was het eerste speciaal voor deze doelgroep ontworpen gebouw. Sindsdien wordt de term junkiehotel gebruikt om een nieuwe typologie in de architectuur te duiden. Een gebouw dat verslaafden en daklozen 'bevrijdt' uit hun donkere, krappe behuizing en hen voorziet van licht,

lucht en ruimte. Net zoals de modernisten dat deden voor de arbeidersklasse.

Welzijnsorganisatie HVO-Querido, de gebruiker van het gebouw aan het Anton de Komplein, is niet blij met de term junkiehotel. Die zou stigmatiserend zijn, terwijl 'hotel' de suggestie wekt dat je lekker in de watten wordt gelegd. Maar de bewoners moeten wel een eigen bijdrage betalen voor hun verblijf en verplicht meewerken aan hun herstel.

Feit is dat het junkiehotel er niet alleen is voor het comfort van de bewoners. Het is ook bedoeld om overlast in de buurt te beperken. Vandaar ook dat de entree is verstopt aan de

zijkant, waar niemand aanstoet kan nemen aan de soms wat luidruchtige gebruikers. De receptie is beveiligd. De trappenhuisen van kaal beton en metalen roosters zijn nadrukkelijk hufterproof. En de keuze voor de 'toplocatie' aan het park heeft ook te maken met het feit dat er geen woningen omheen staan.

Maar dan nog. De opvang aan het Anton de Komplein oogt met zijn superstrakke silhouet, royale raampartijen en borstweringen van groenglasen mozaïektegeltjes in de eerste plaats verrassend chic. Het is mooi op een minimalistische manier.

Dat komt doordat alle architectonische poespas uit het ontwerp is ge-



## Should people feel at home?

The office's architectural style partly coincided with the demand from the client at that time. According to Van Eck, the commissioner thought this form of care wouldn't be used in ten years (Van Eck, 2023). The concept which allows residents to stay for up to a maximum of 24 months also confirms the idea that people would not reside here for 'long'. Shortly after the opening, manager Jeltje Bunt responded to a question on the lack of a domestic character: "This building is intended for temporary accommodation, so the clients have to move on, so of course they shouldn't feel so at home that they don't want to leave. Because the intention is really that they will flow into an independent home." (Kunstuur, 2011).

In an article by architectural critic Kirsten Hannema, published one month after the opening, the balance of minimalism and a domestic character is critically reflected on: "It is a place where you may come to your senses. But if you stay a little longer in the building, you can also be overcome by a feeling of anonymity and coldness due to the lack of any form of ornament, colour and texture. In other recently completed projects for homeless shelters, domesticity is central. (...) It is clear that the liveliness in the pure white and grey spaces will have to come from the users themselves." (Hannema, 2012). The changed perception on the organization's philosophy can be read on the following pages.





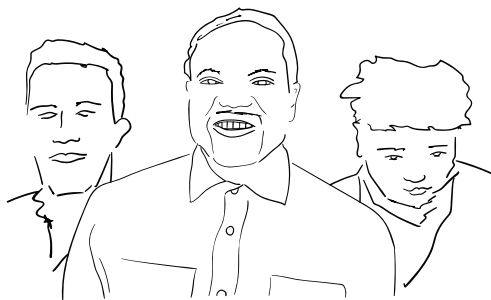
Painting on the walls of the recreational space at HVO  
Querido Anton de Komplein



## Change of concept and appropriation

During interviews on a site visit it becomes clear that the concept of avoiding a domestic character to not make people feel ‘too much at home’ has changed. After citing Jeltje’s previously mentioned comment on domesticity an employee responded: “Oh? Well yes that may have been the idea, but we are definitely trying to be more domestic. (...) We try to create a certain homely atmosphere for people, because in the end it is their house. They just live here, so it just has to be domestic.” (Soufian, 2023). Today, eleven years later, the increased length of stay of clients has affected perspectives on domesticity. According to Sow, approximately 25% of the residents moves towards a different form of housing (Sow, 2023). This may have contributed to the appropriation of different elements within the architecture.

As an example, in 2022 a large-scaled wall painting was made by the chef, who also is an artist, in celebration of the 10 year anniversary. The painting refers to characteristics of the site, most importantly to name baerer Anton de Kom, who is known as an important figure in the anti-colonial fight in Surinam (Canon van Nederland, n.d.). In 2021 wooden floors were added in most office spaces. In the words of manager Charles Sow “It really helps making the clients feel at ease” (Sow, 2023). As there is uncertainty about how long the organisation can stay in the building due to unbearable heat in the summer, they did not invest in wooden floors for the recreational space yet (Sow, 2023).



Charles Sow, manager, alongside two other employees of HVO Querido ADK.



"This environment makes clients feel at ease. It is really important that clients are willing to talk." - Charles



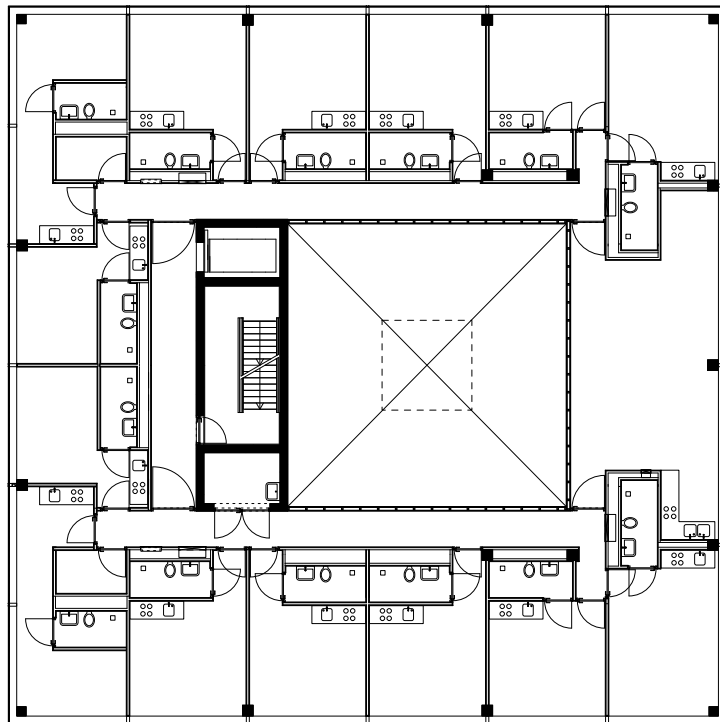
wall painting was added  
1 year ago by one of the cooks,  
who is also an artist.

"we have considered adding  
wooden flooring here, but we  
want to wait on the results  
of the research regarding climate  
control. Maybe we will move next  
year, and the investment will  
go to waste."

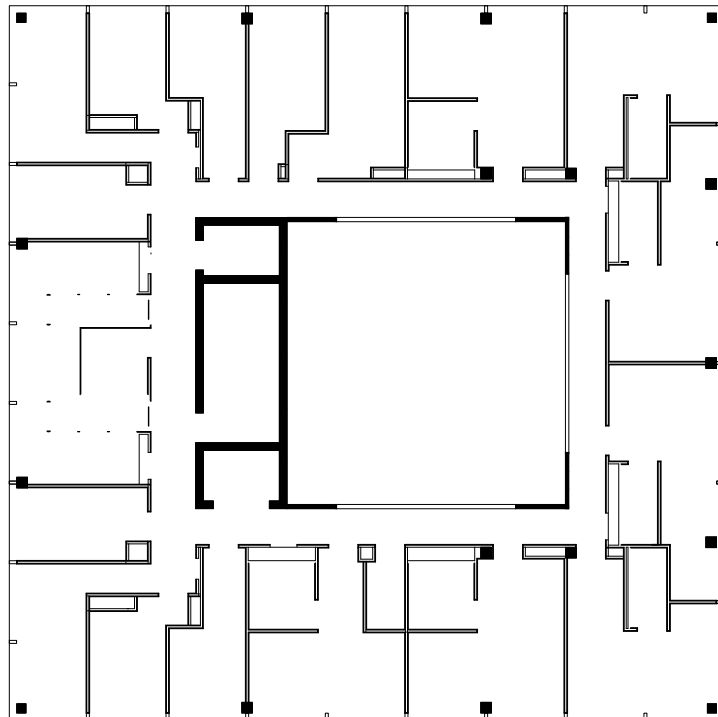
## **Flexibility and Specificity**

How can one design a space to both provide adjustability through time and be specific in meeting contemporary demands? This question forms the basis for the aspects that are discussed in this chapter.





## flexibility and specificity



In an interview with head architect David van Eck, it becomes clear that financial problems in a relatively late stage threatened to throw a spanner in the works of the construction of HVO Querido ADK. In the specification phase, the last phase before a contractor prepares the construction, many rooms had to be added and cuts had to be made regarding ventilation (Van Eck, 2023; De Vree, n.d.). This explains the less pragmatic studio sizes on the first floor and coincides with the fact that architecture is subject to quickly changing demands, in this case, due to tight budgets within an economic crisis. The flexible structure did facilitate the possibility to alter the floorplans.

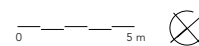


The design by De Zwarte Hond currently does not meet the demands of the organisation, as its amount of employees have increased exceedingly. Manager Colard is looking into alternatives, such as moving the FACT team towards a different location, but their current location at Tactus does help them to get in touch with their target group, which are often care avoiders that make use of the medical care unit. (Colard, 2023)





- |                          |                 |                              |
|--------------------------|-----------------|------------------------------|
| 1. Entrance              | 5. Studio       | 9. Elevator                  |
| 2. Reception             | 6. Storage      | 10. Staircase                |
| 3. Medical Care Unit     | 7. Living room  | 11. Entrance Student Housing |
| 4. Drug Consumption Room | 8. Office space | 12. Entrance Leger des Heils |

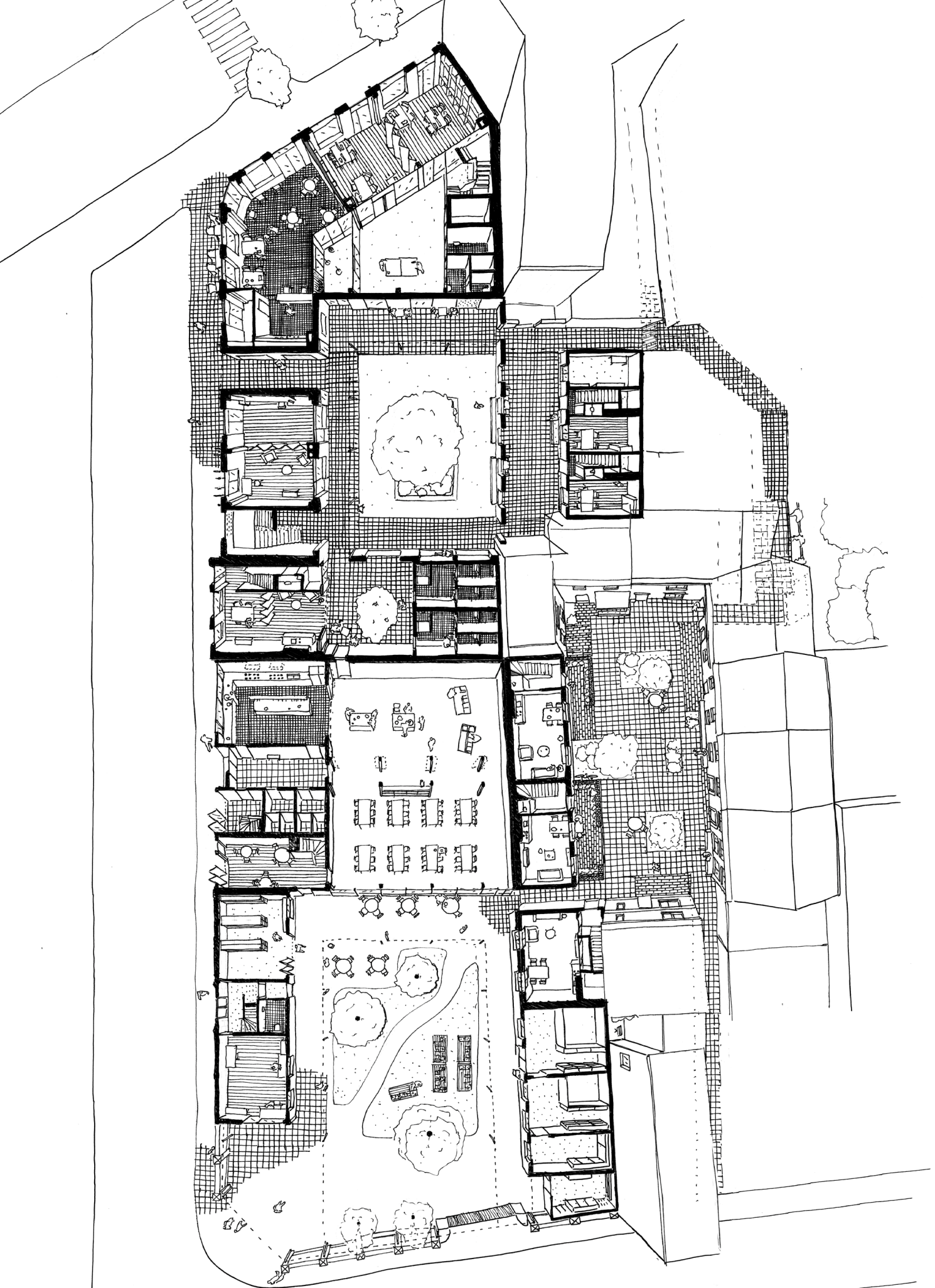


## Conclusion

After analyzing several case studies and stakeholders, the research forms touchstones for the design process. On an urban level, the heart of the matter is to take individual needs into account. By combining forces of an architect, urbanist, real estate agent and psychologist, the goal is to relate personal aspects such as processing of stimuli, daytime activities and privacy to the urban and architectural aspects of a home.

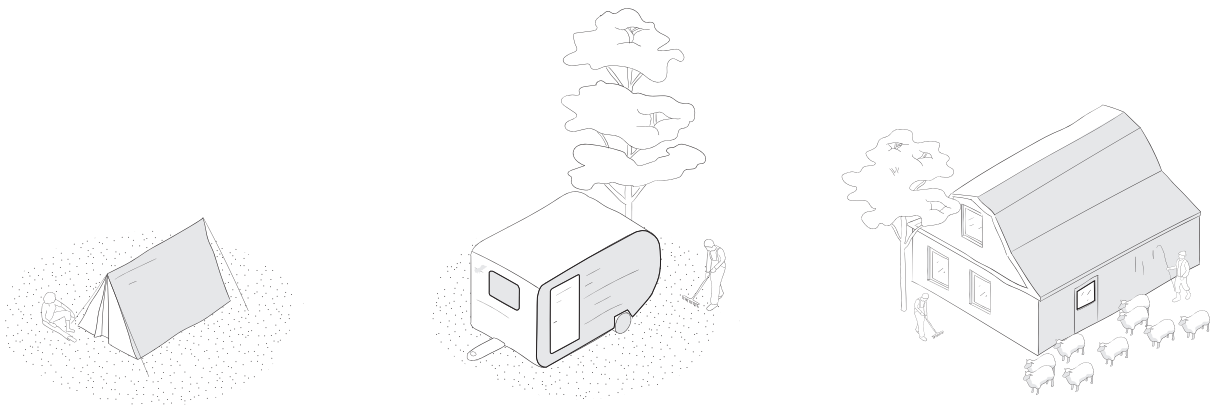
In regards to the typology of a hostel, four thematics have been distilled. In regards to transparency and privacy, the design should embody gradations of privacy related to its functions, offering places of prospect and refuge for all users. The central location of both hostels is highly valued, while the spatial organisation of the program should be related to its context. Due to the renewed findings on the length of stay of clients, a domestic character has been increasingly valued. A domestic character should be embodied within the architecture, while taking practical aspects into account such as cleanability. In regards to safety and freedom, there should be looked for ways of implementing safety measures in a way which does not provoke the idea of being locked up in an institution. As opposed to the design of HVO Querido ADK, openable windows should be implemented to provide a sense of autonomy and freedom, and to avoid relying solely on ventilation systems. A flexible structure is highly valued, as the demands of addiction care may change quickly over time. For HVO ADK, having a structuralist approach allowed the architects to, relatively easily, densify the amount of studios, which allowed for the building to be financeable.





## design

This chapter entails a photographic representation of the site, the urban analysis and proposal, studies on different scales throughout the year and the end products which conclude the P5.







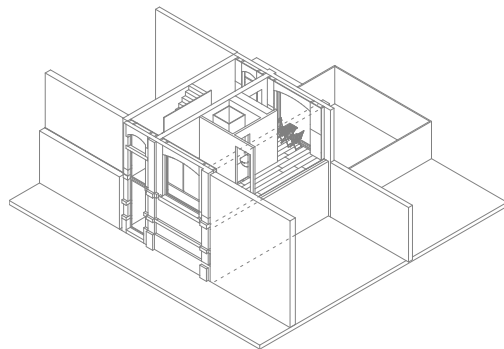
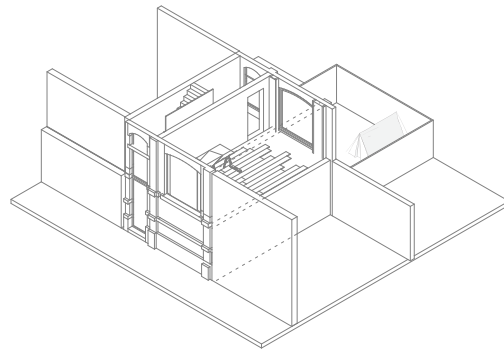
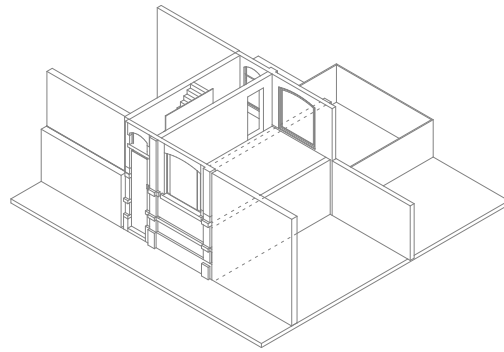








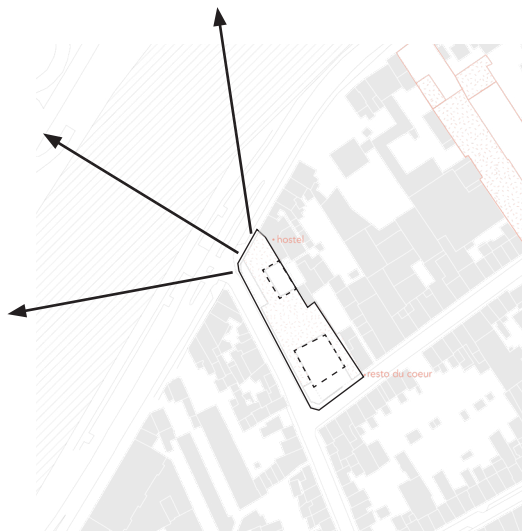




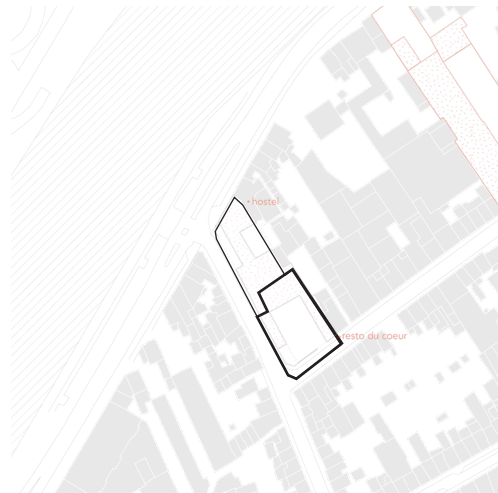
as a primary architectural proposal, the many vacant and renovatable houses in Bressoux may function as a way to facilitate the transition from living outside to inside. Clients themselves may, under guidance, renovate their dwelling and in this way be able to fully appropriate and get used to their space.

## location of the hostel

central location



prospect & refuge



food bank with  
integration support



peculiar architectural interventions



improvised expansion



narrow alleys and barriers  
through privatization





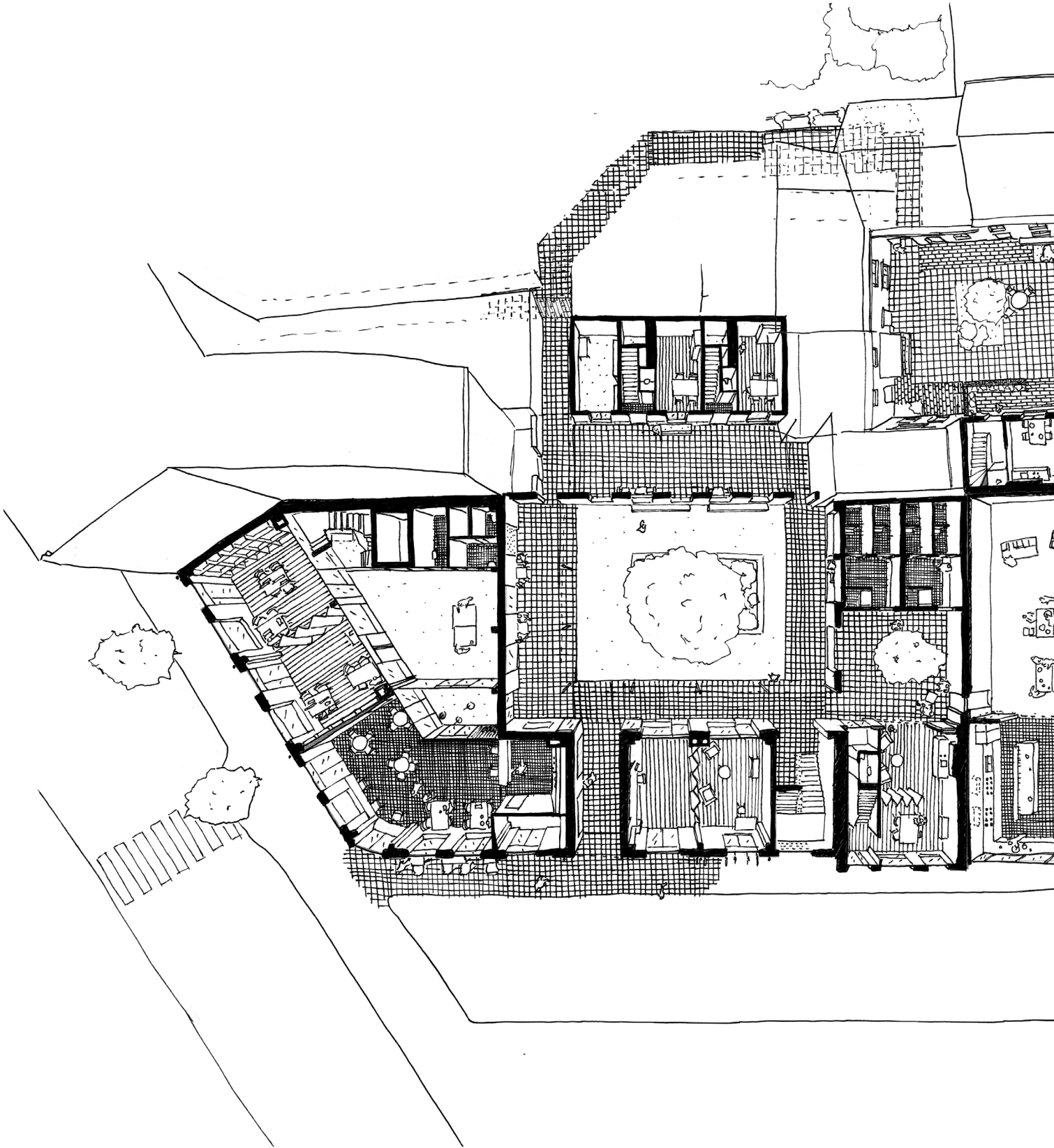














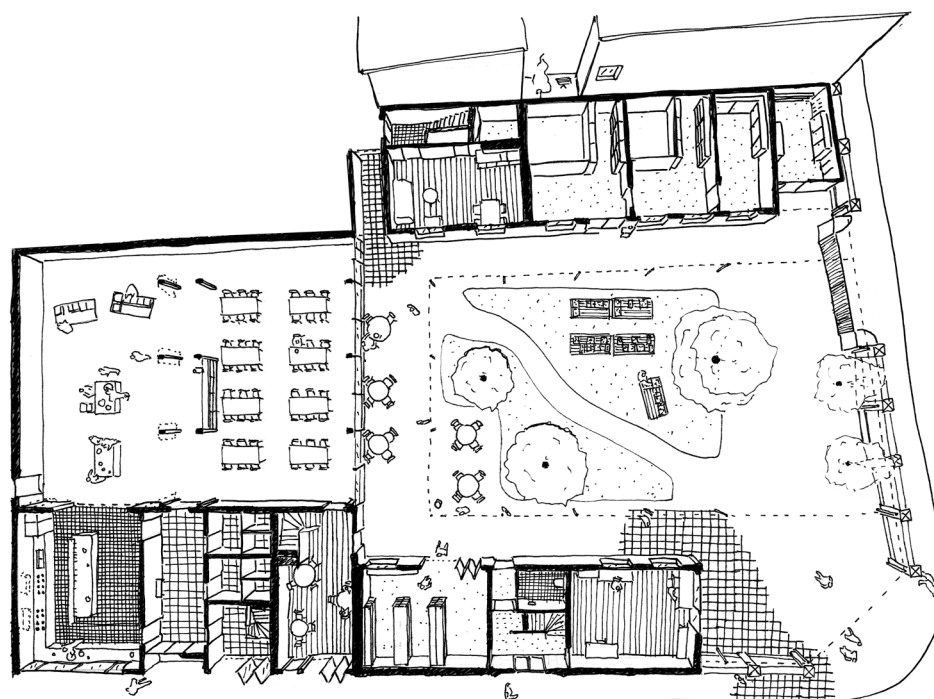




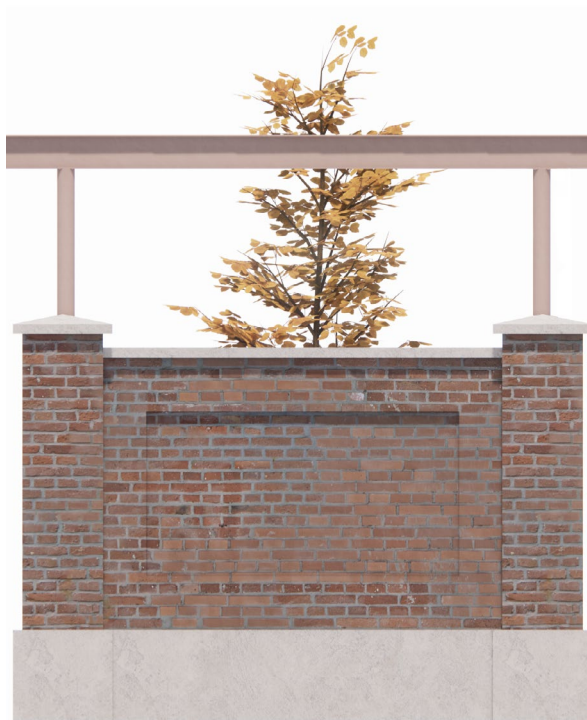


in terms of volumes the design seamlessly integrates within the existing urban fabric, like it attempts to integrate those who did not have a home into the neighbourhood. The focus of the design involves the renovation and redesign of the Resto du Coeur, different types of housing and the hostel.

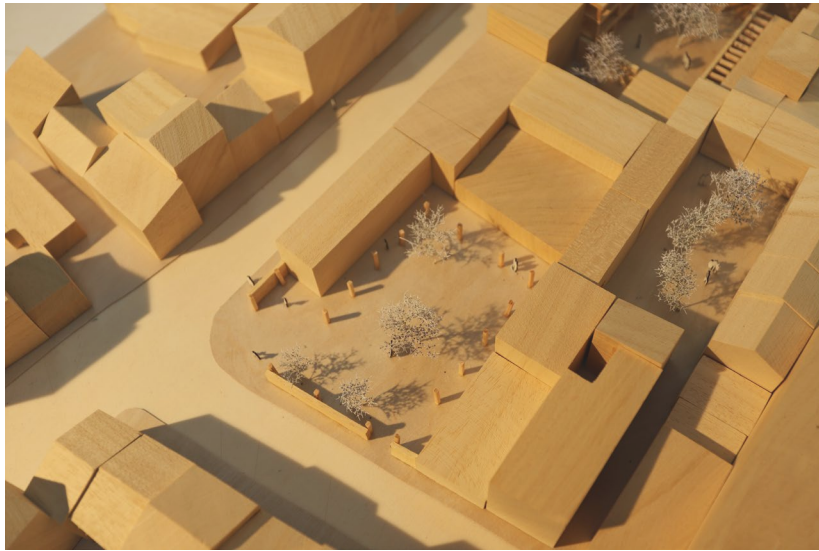
## resto du coeur



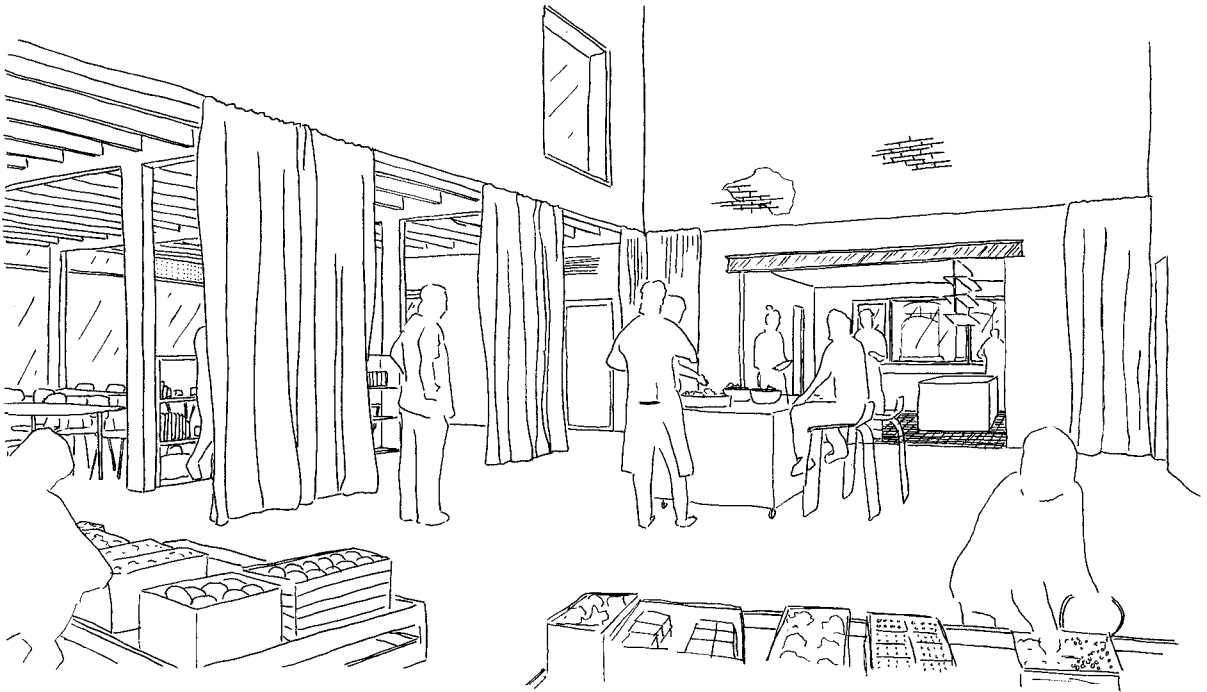


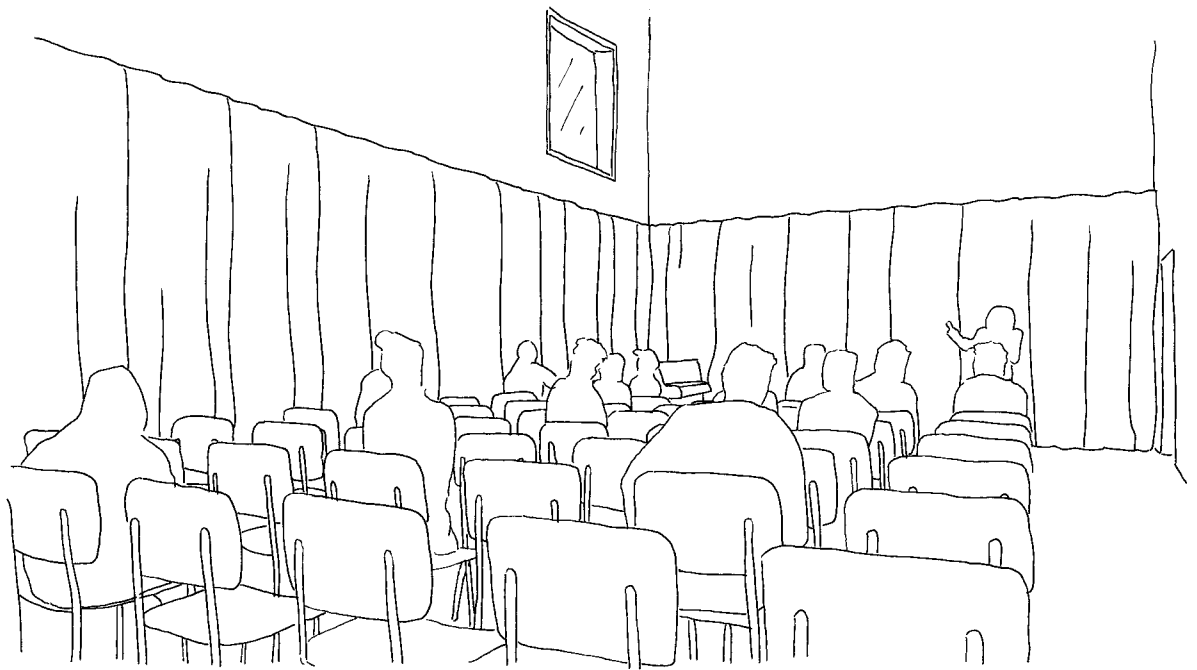


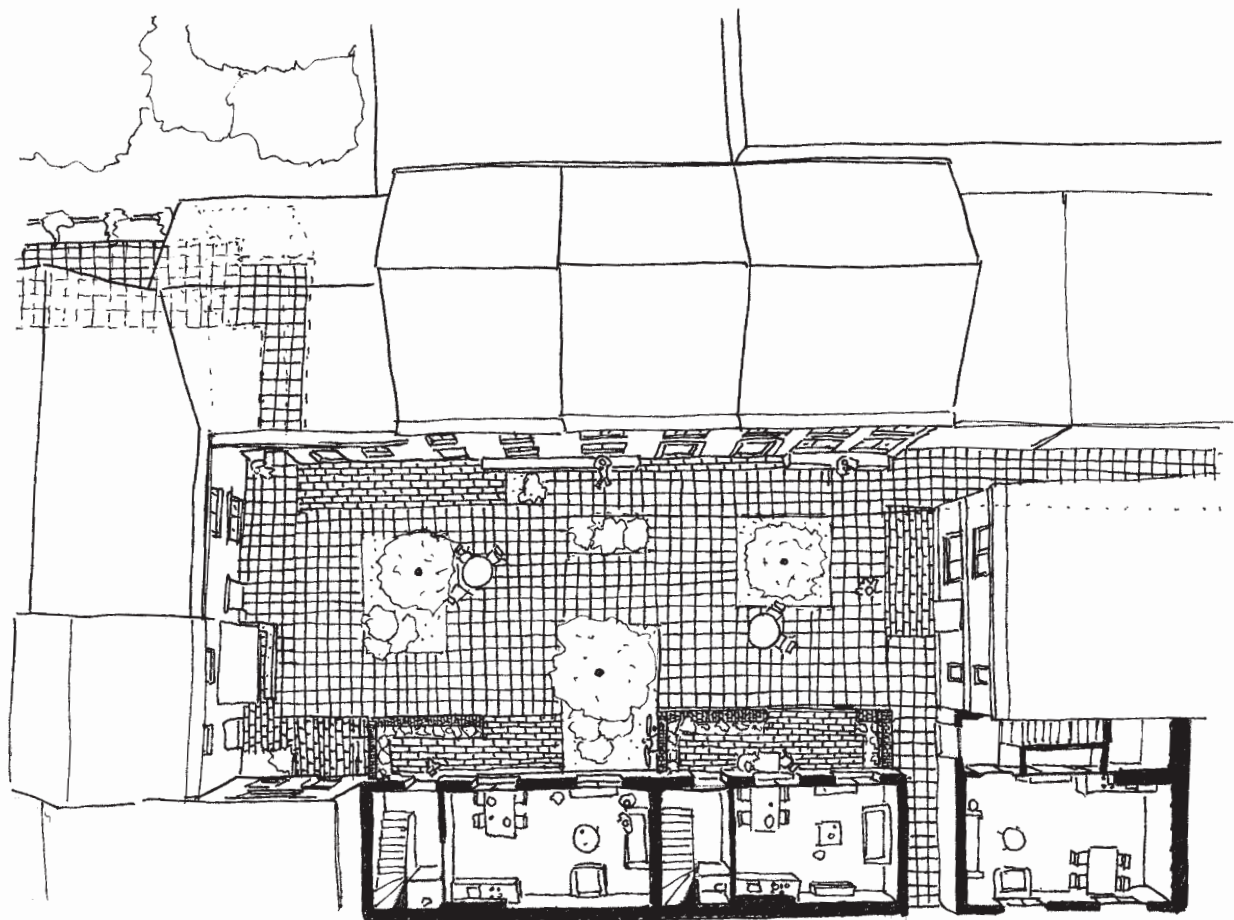
this image shows the wall of resto du coeur with the addition of a steel canopy, contributing to the transition from public to the semi-public domain. The colour refers to the colour of Resto du Coeur's logo, making improving it's the visibility of the organisation.









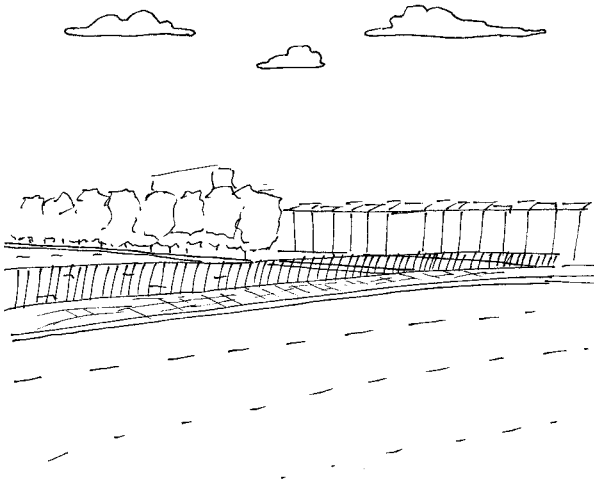




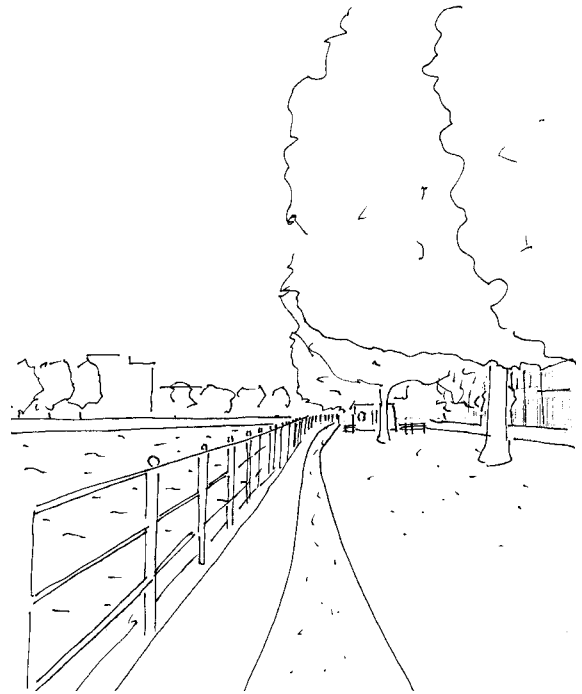
signs of appropriation of private space within the existing building block



the sun shading and low wall has inspired a 'patchwork' of appropriative space within the courtyard.



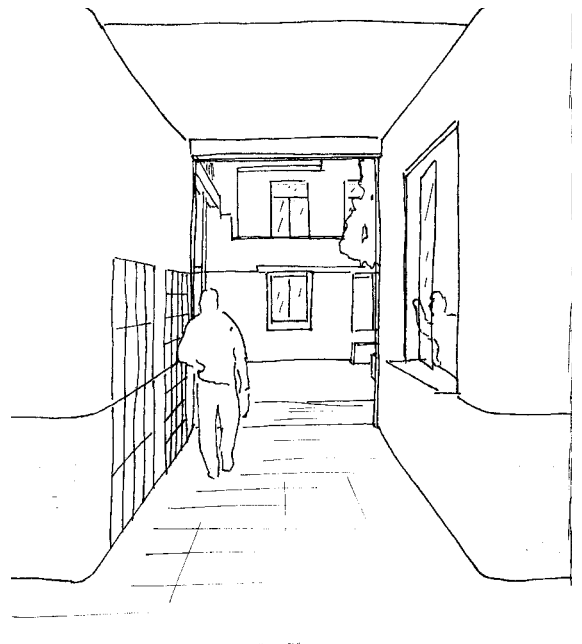
1.



2.



3.



4.

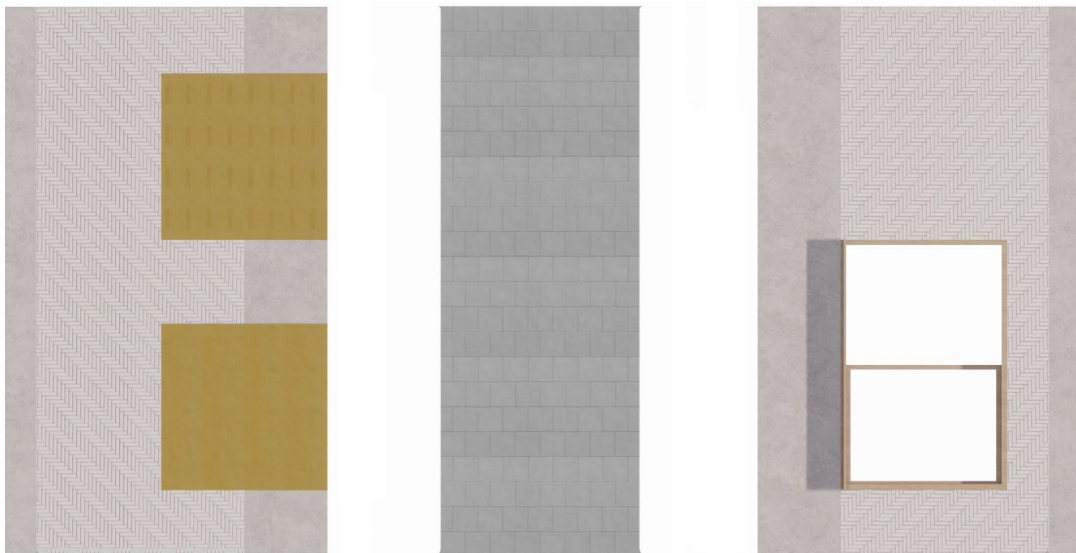


# the hostel

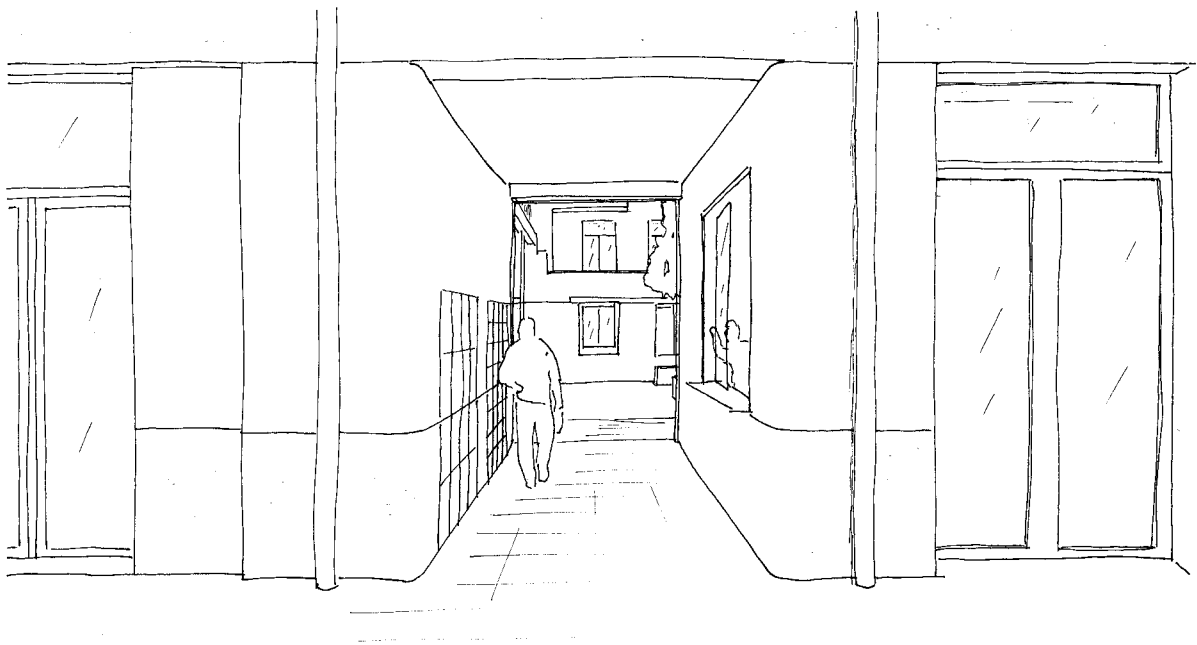
urban relation

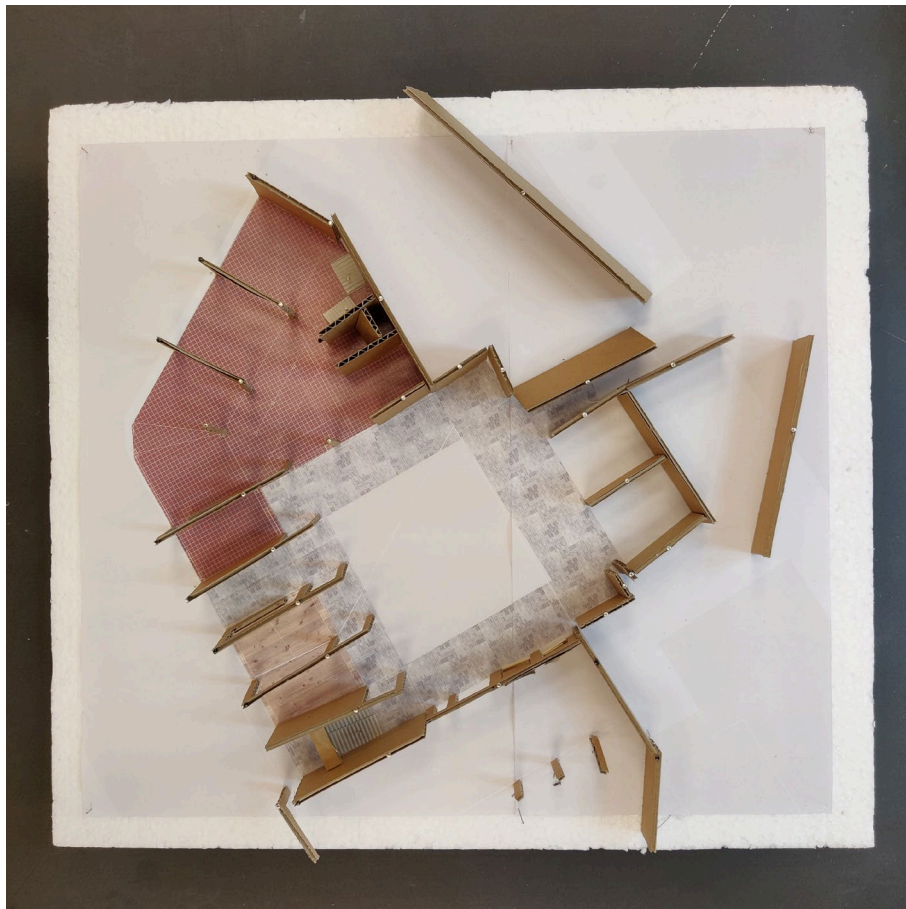




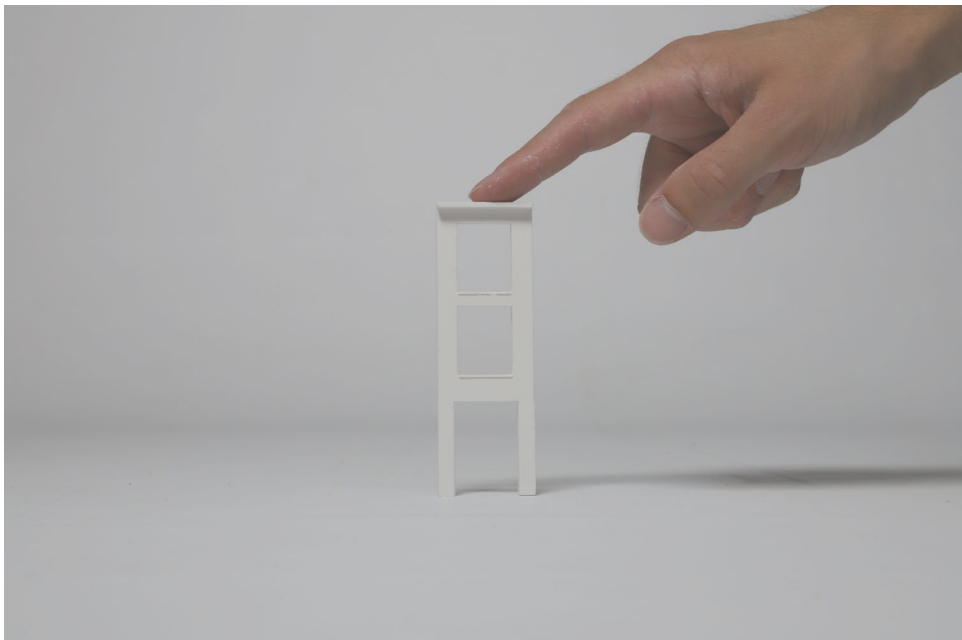


the walls of the underpass are made out of white glazed bricks to provoke a spacious entrance. Within the grid, lockers and mailboxes have been integrated into the wall. The window of the reception has been placed relatively close to the street to have a large overview on the street.





studies on the continuation of spaces and flooring





model of the facades, which consists of four different identities.







the riverfront dwelling facade has a width of 5400mm and a concrete plinth to both refer to its adjacent building, while sticking out slightly in height to carry out the message: "We are here." It is a counter reaction to how housing for people suffering from addiction is often tucked away or placed alongside a traintrack in the periphery.



existing facade with second hand furniture store. the colour of the doors has been used as accent colour of the hostel, mainly used in the canopy structure.



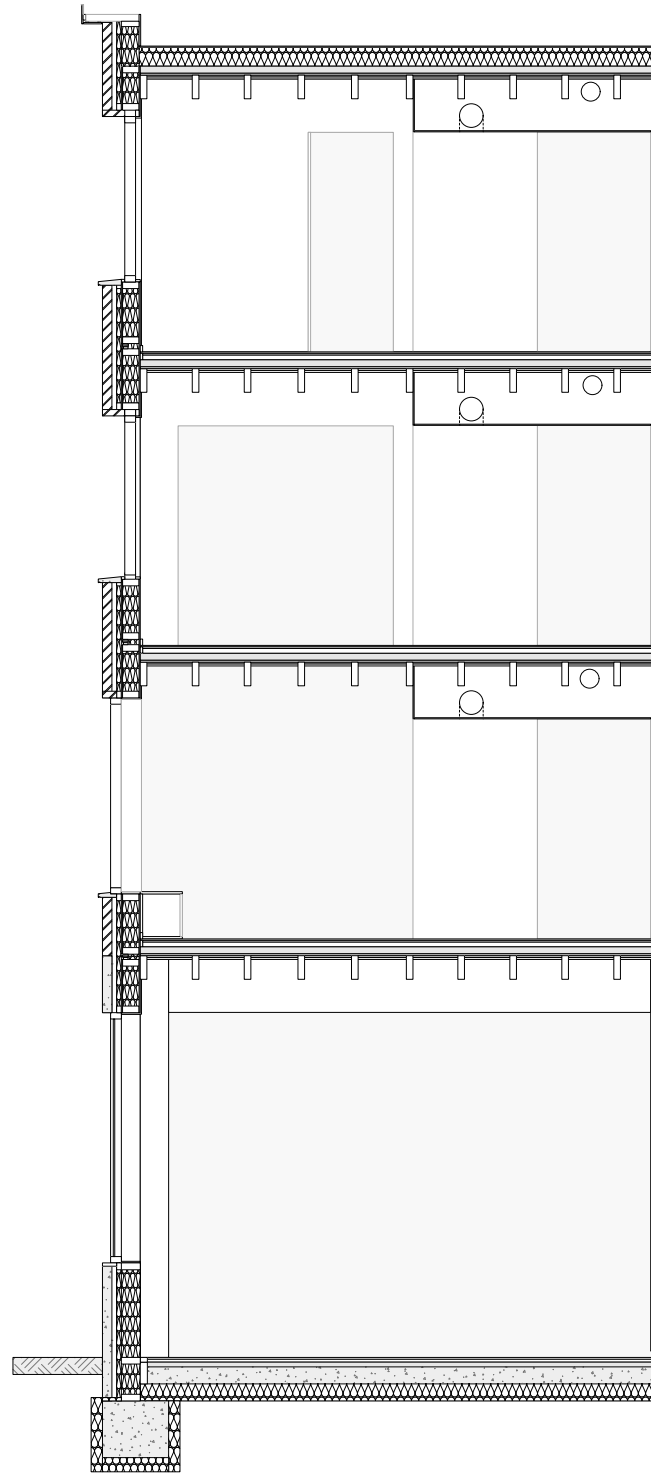
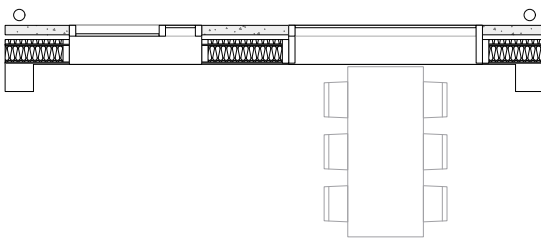
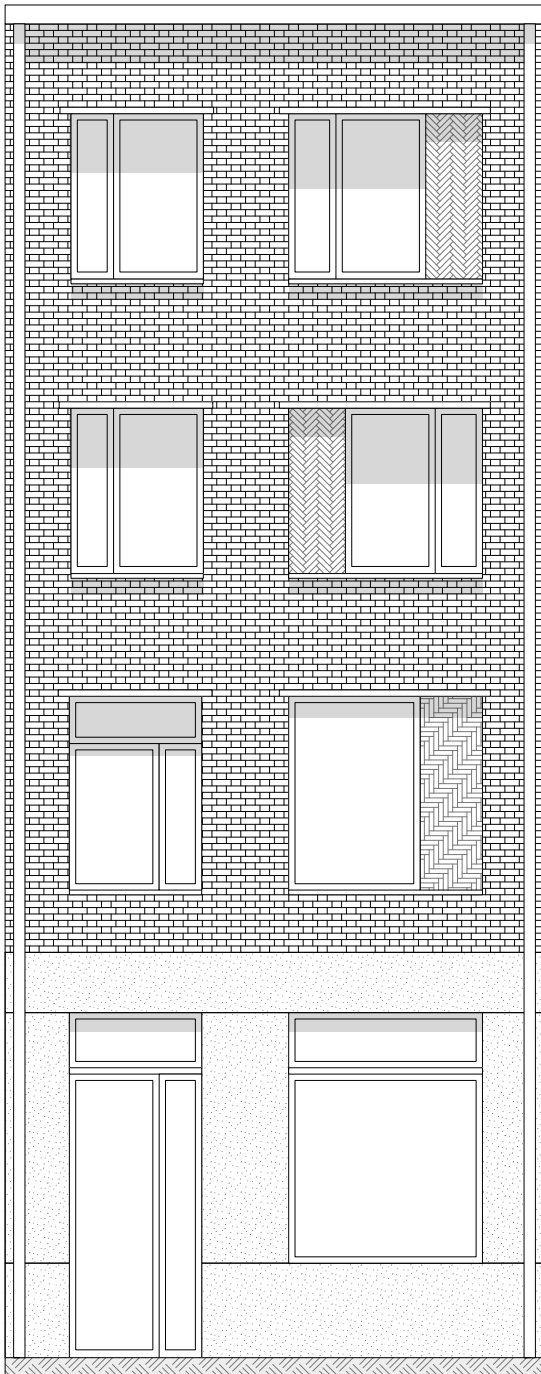
this facade accentuates the communal spaces by using large and distinct openings. The ground floor includes an integrated concrete bench that invites people towards the building. The large windows on the first floor enable clients to showcase their work made in the creative space. The small window on the second floor, used as a writers space, is meant to frame a view on the river and provide more privacy.

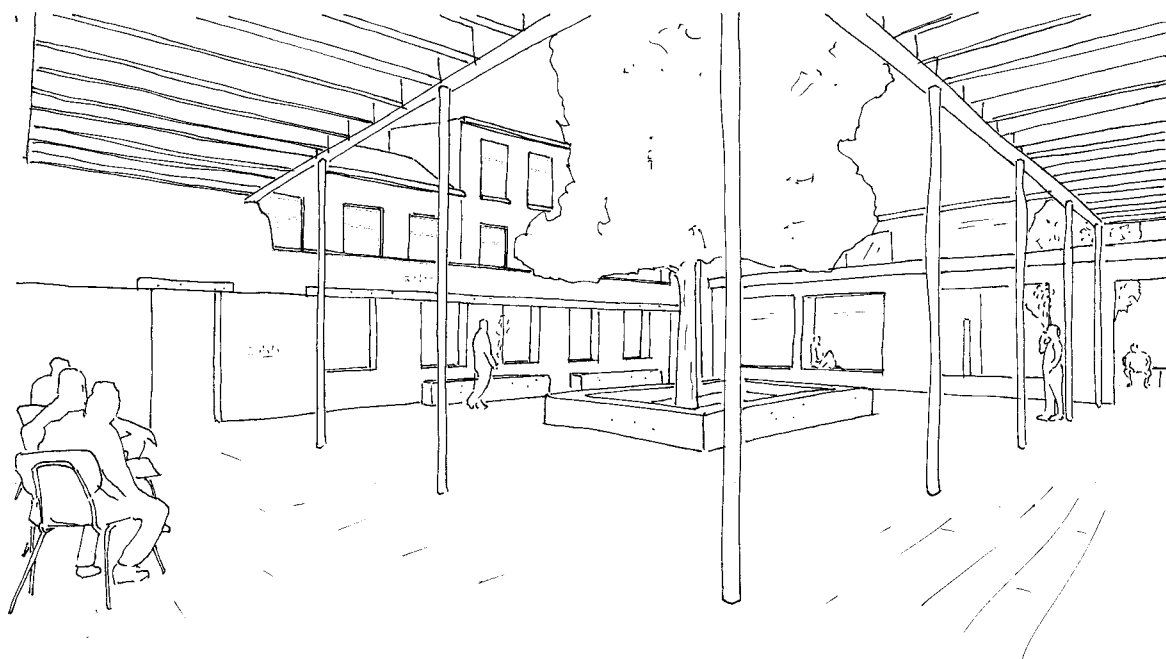


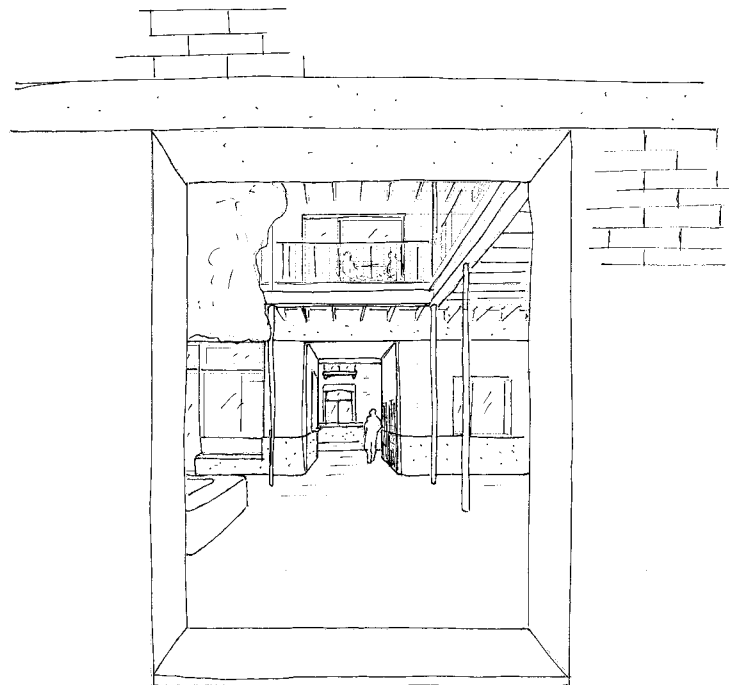
this facade relates to the short stay apartments.  
The gradation of public to private is clearly visible,  
as the window sizes gradually become smaller.

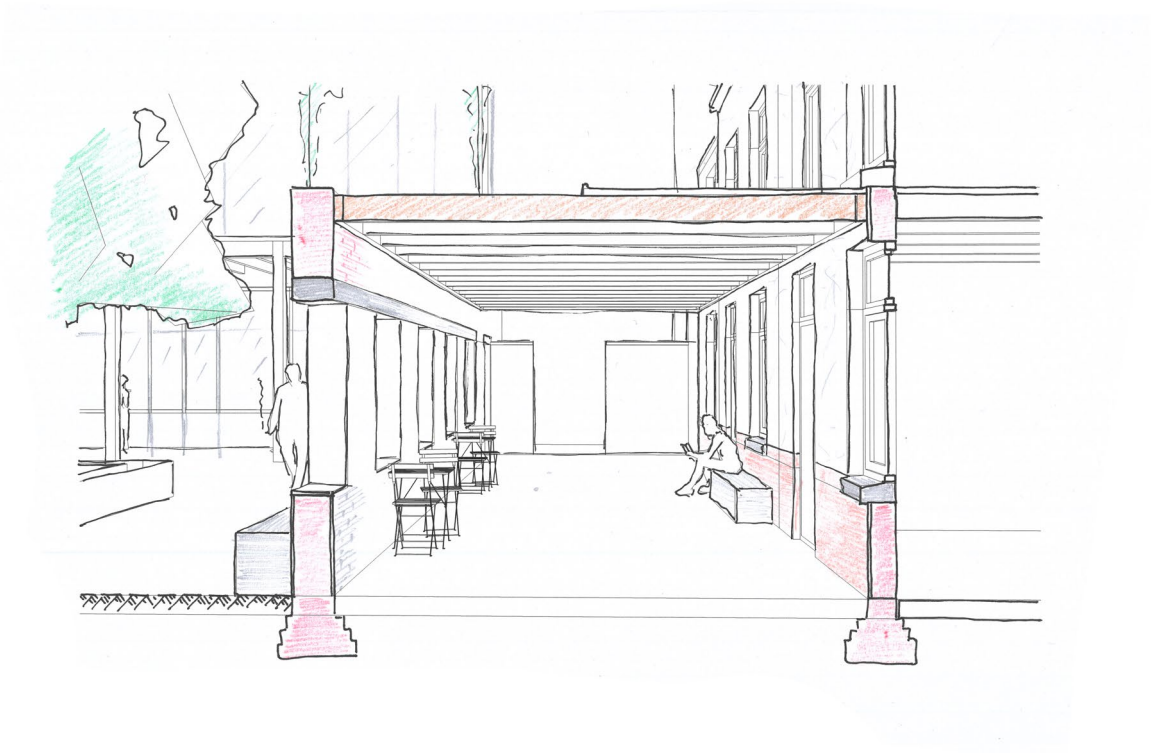


this facade incorporates the gate towards the courtyard, alongside two loggias which are usable as exterior space for the clients and employees. They are adjacent to the laundry rooms. From outside, this reduces the conception of an enclosed institution, while also enabling both clients and employees to use an additional exterior space.





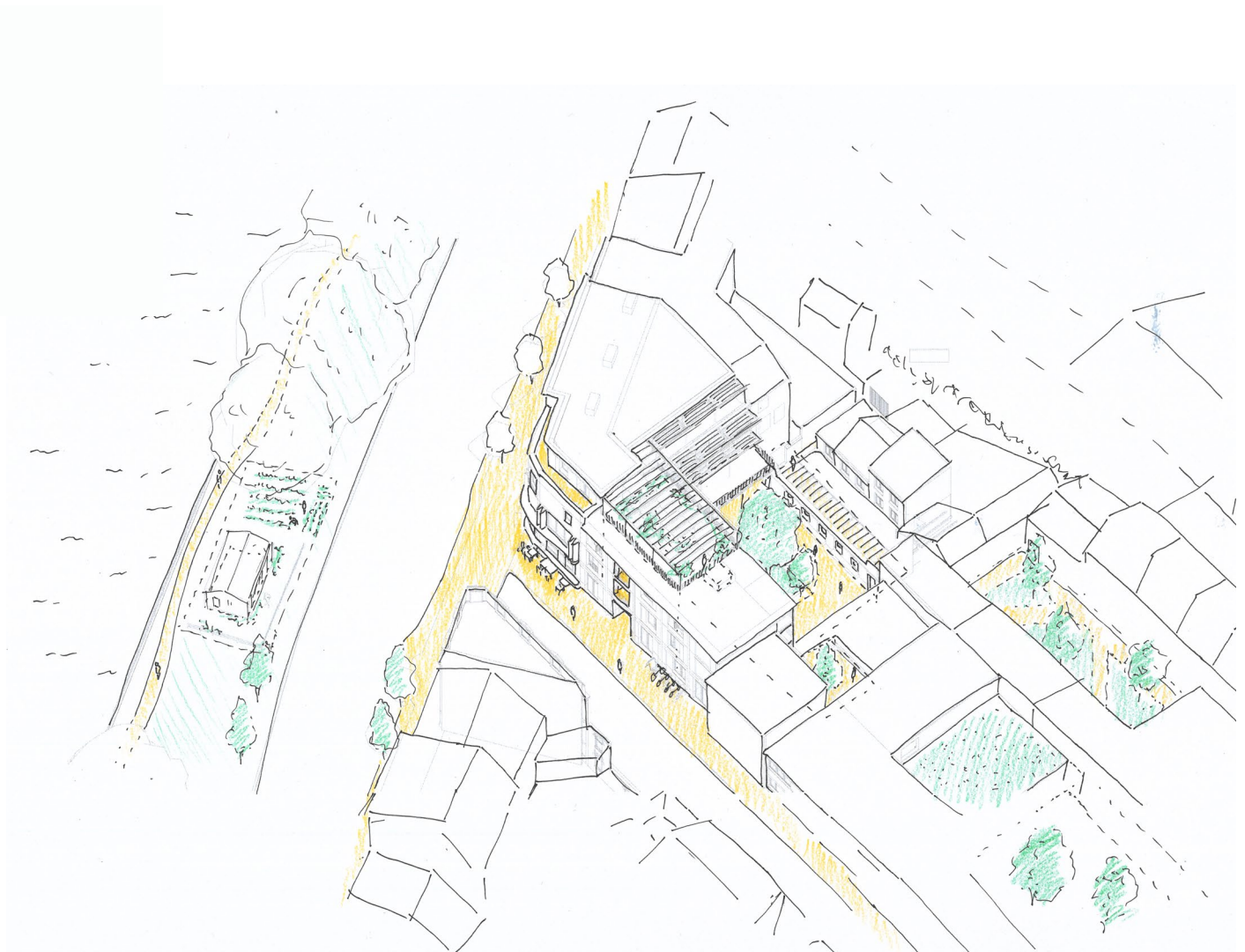








the new openings in this existing wall refer to the proportions of its surrounding buildings, and follow the line of the existing white painted brick.

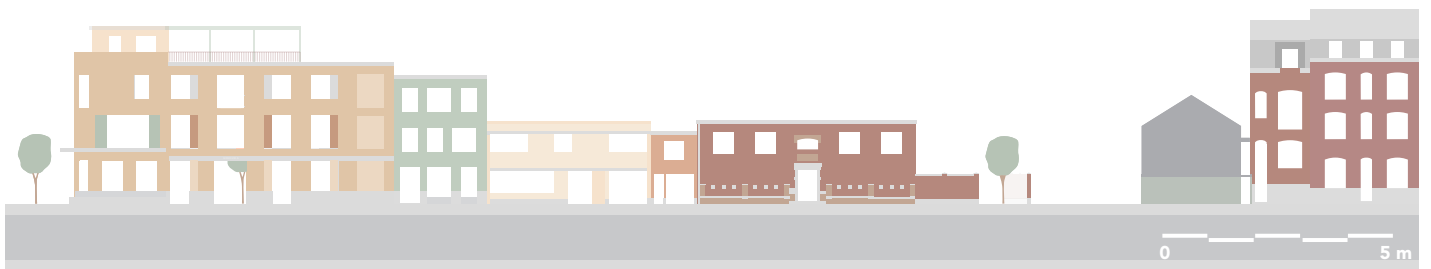


the design seeks different gradations of connections towards the exterior, enabling residents to find a suitable outdoor space for their needs

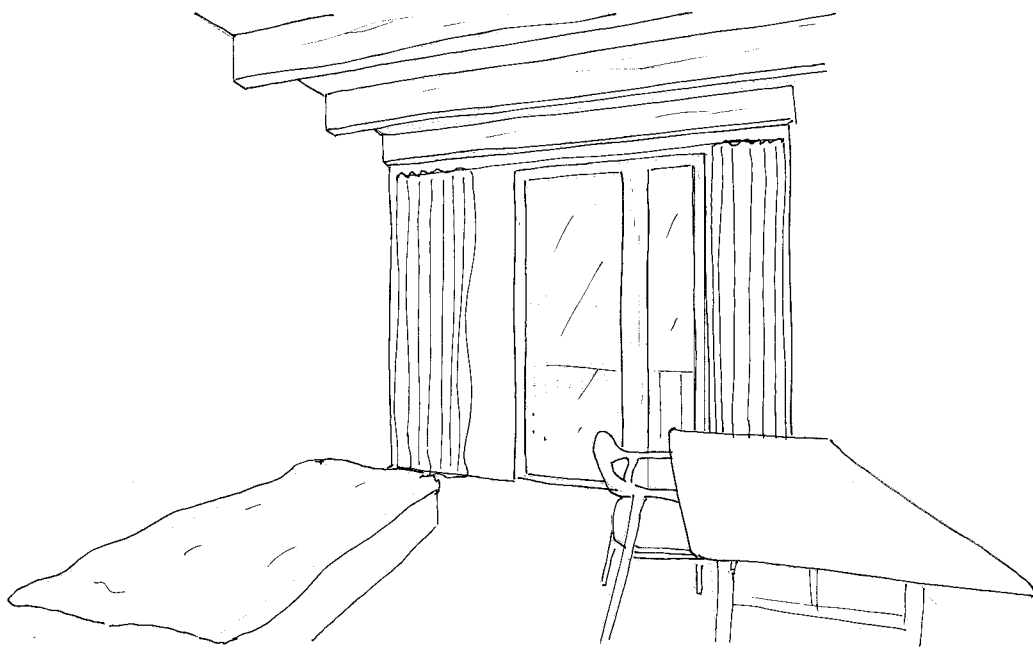
# transparency

interior



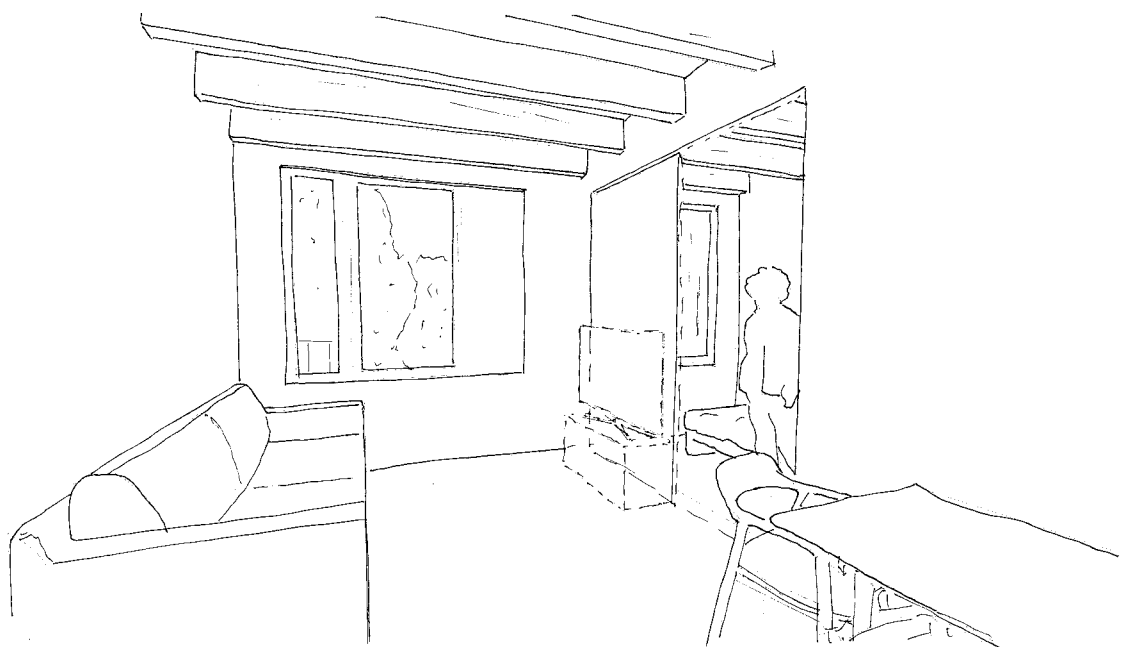


within the building, a gradation of privacy is implied in the facade design. In the sketch on the right, one sees a short term stay apartment on the first floor.





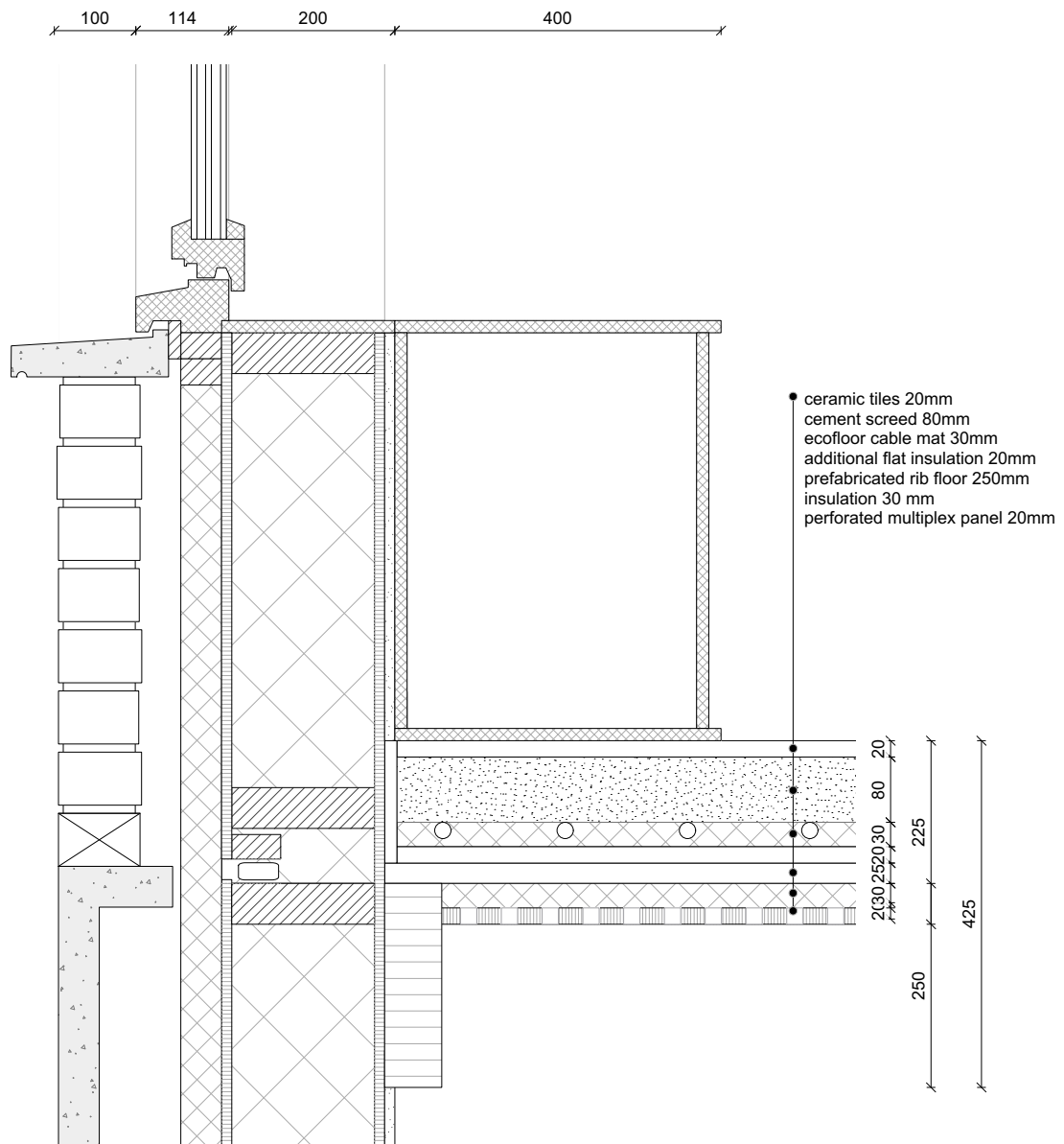
the long term stay studio in the sketch on the right is the highest located apartment, as well as the one where one finds most refuge. The sliding door enables the client to seperate the function of sleeping from living.

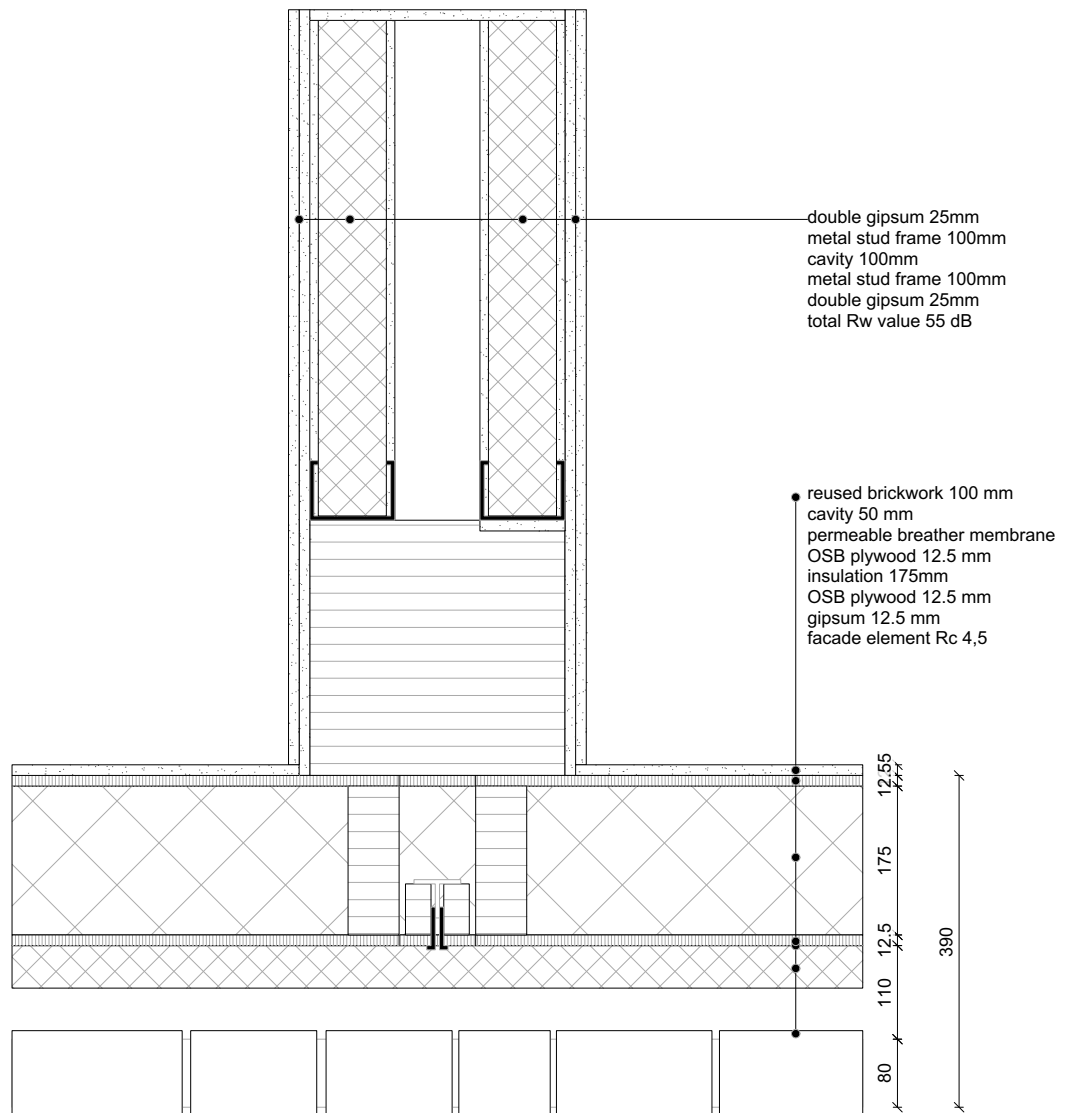




the parapet of 500mm enables clients to look outside from their bed in the accessible studios on the first floor.

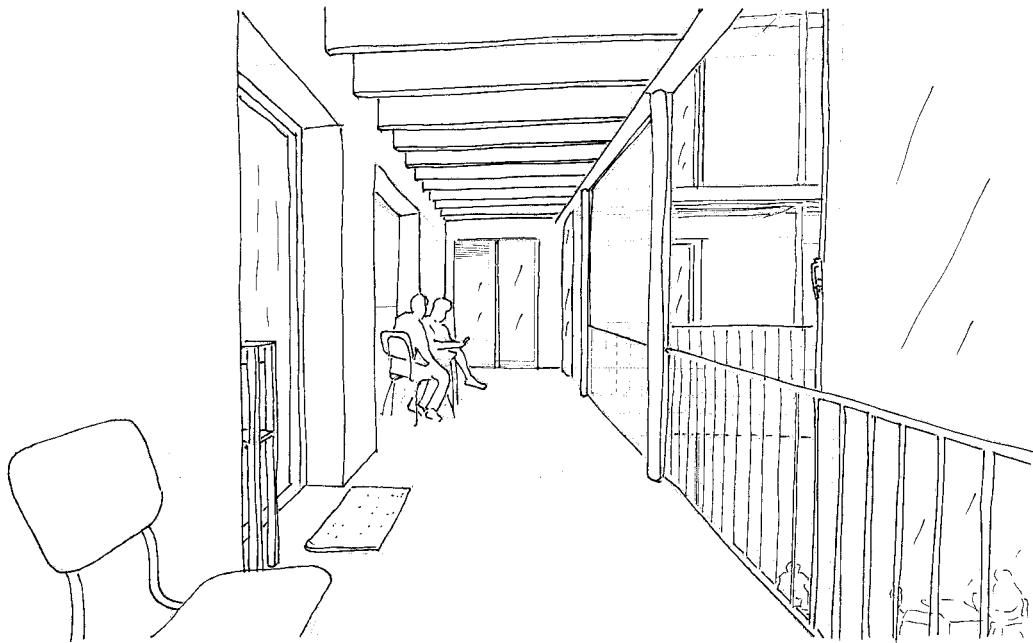






the demountable separation walls offer high noise insulation (up to 55 dB).





the flexible glass sliding doors on the galleries offer the possibility to close off when the risk of people falling increases. In either position, the clients have a large view on the green courtyard.

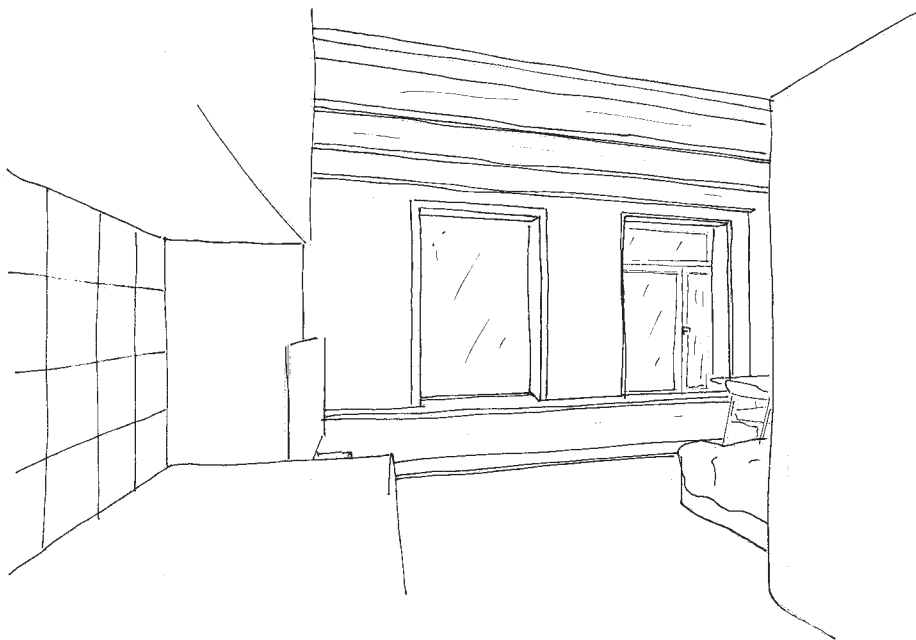
## **safety and freedom**



the design incorporates windows which enable  
both employee and client to have visible contact,  
while not intruding ones privacy

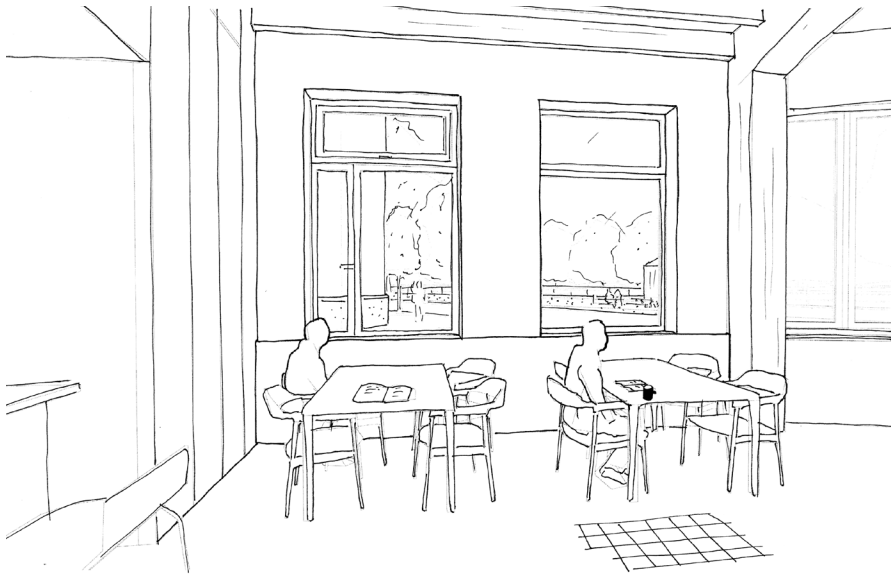


the requirement of avoiding niches and dead ends as well as site conditions resulted in a linear circulation space. For fire safety as well as increasing the idea of freedom, many doors lead towards outside.



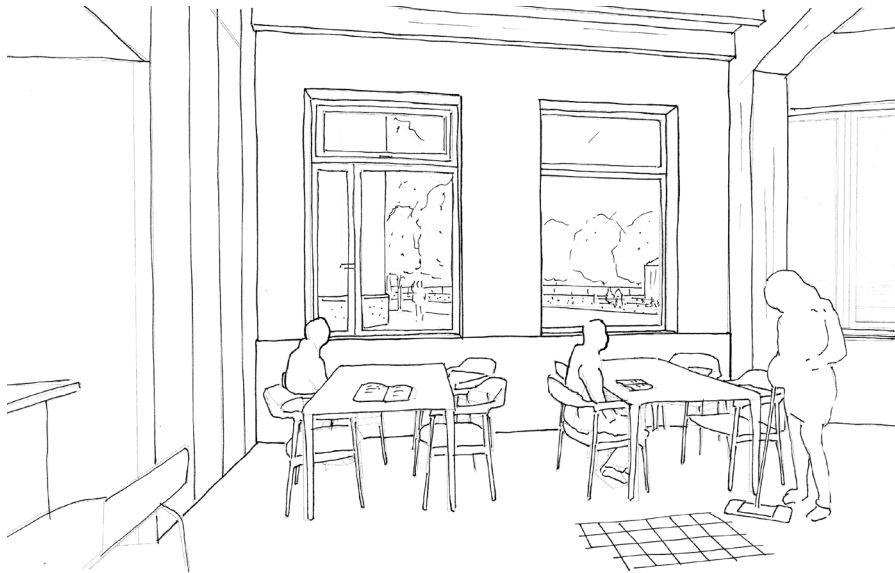
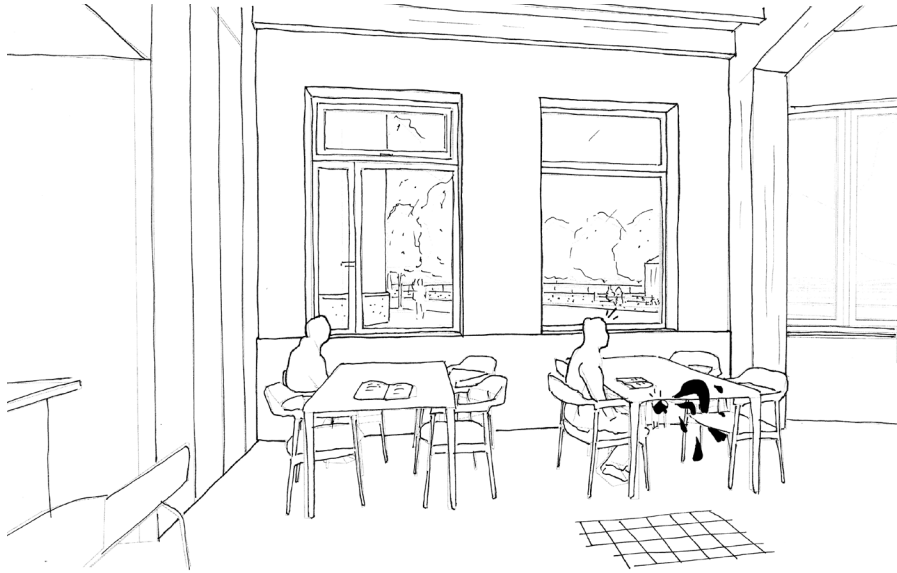
within the studios, turn-tilt windows are integrated which can be adjusted to only turn-tilt or tilt according to the abilities of the client

## **domesticity and practicality**



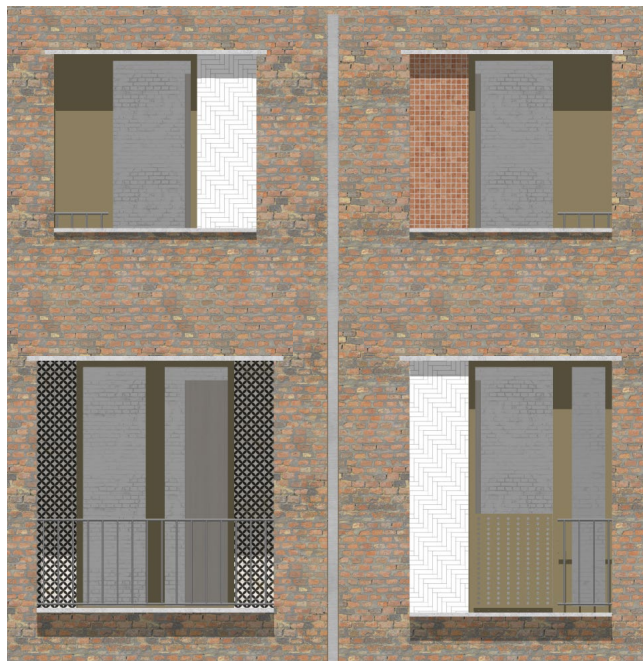
ceramic tiles in the restaurant allow for both a  
domestic and practically cleanable space







tiling in the floors and facades of surrounding buildings has inspired the design. By using tiles, the building represents the individuality of the residents within the larger whole.

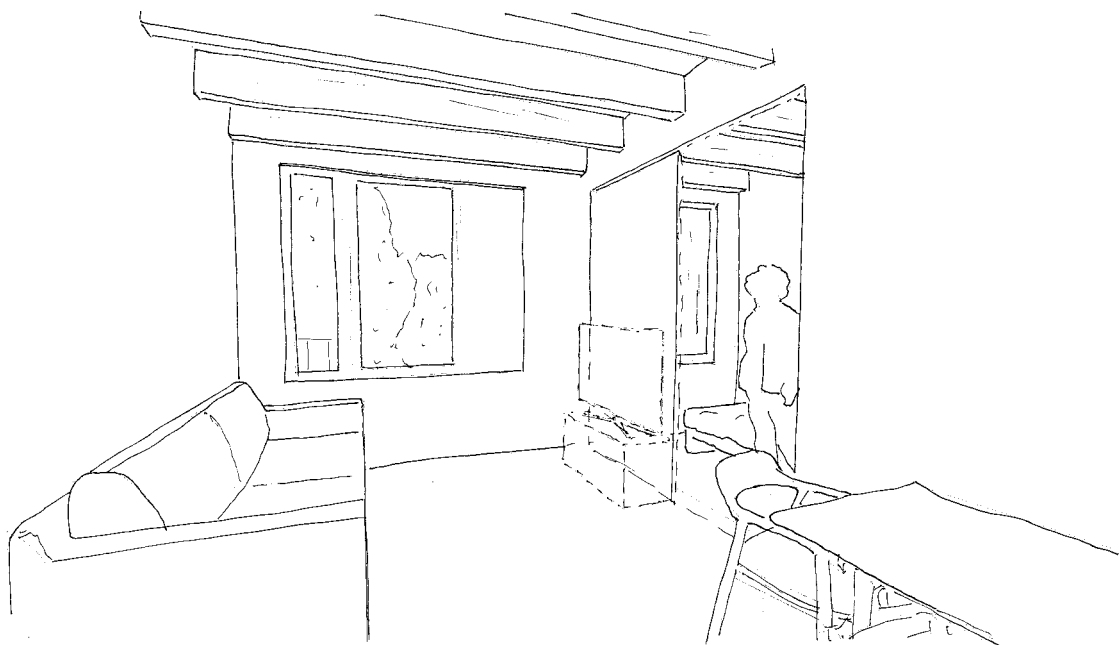


tiling that highlights  
individual studios

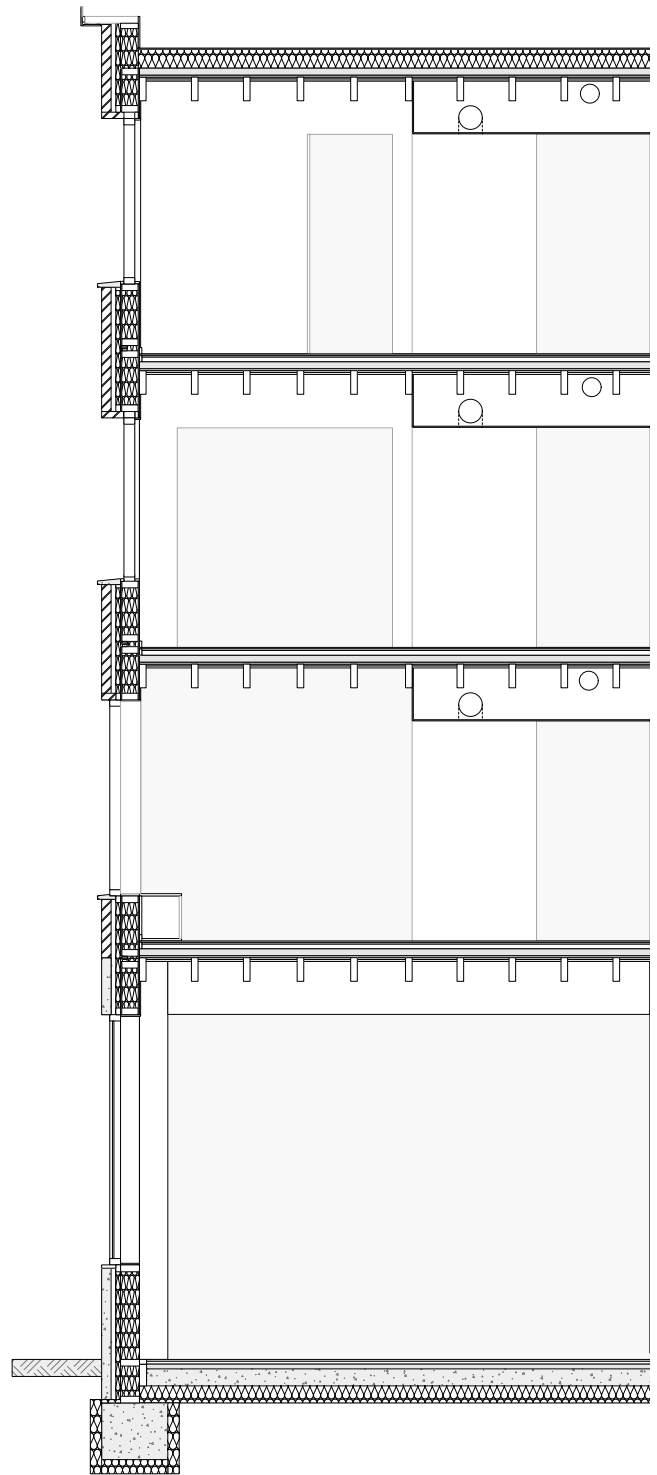
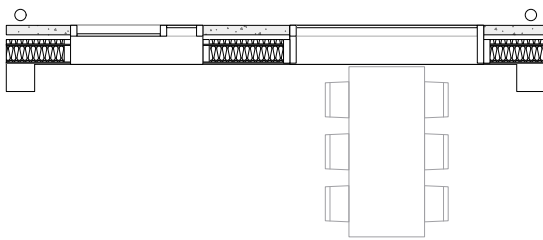
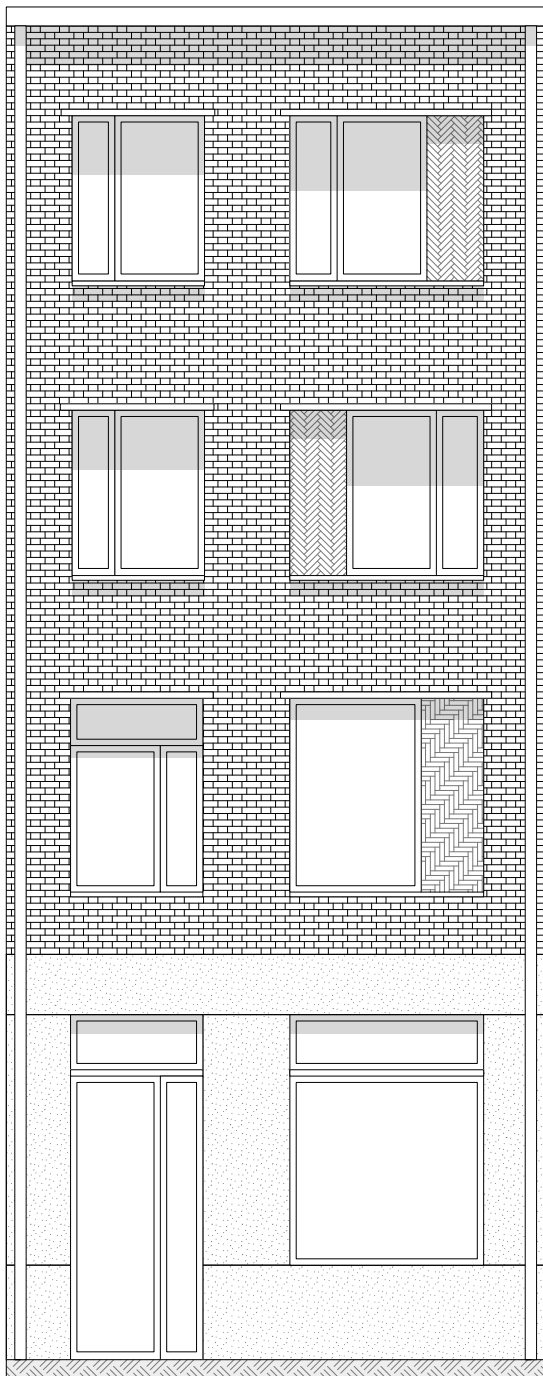


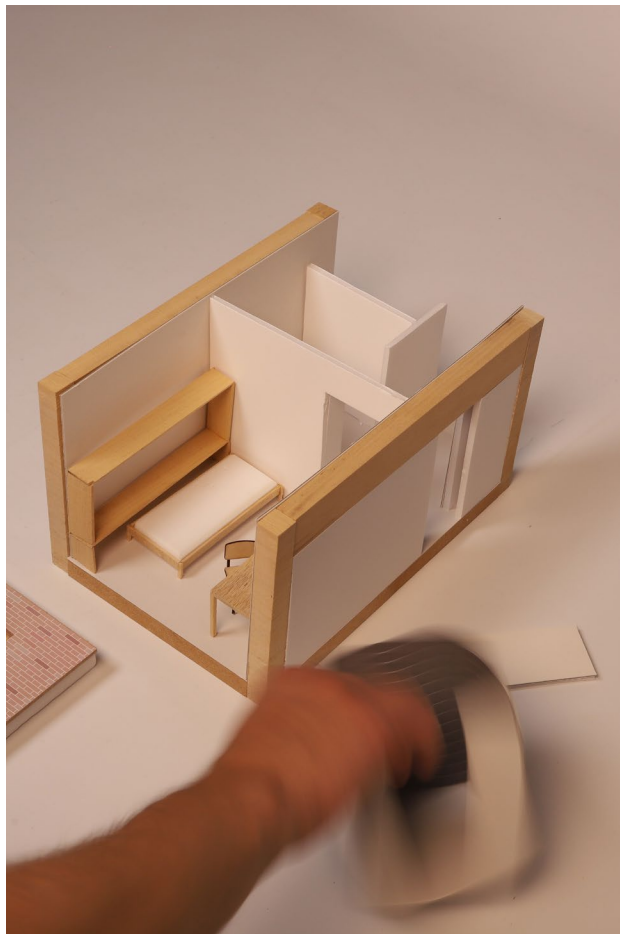
tiling that highlights  
communal space



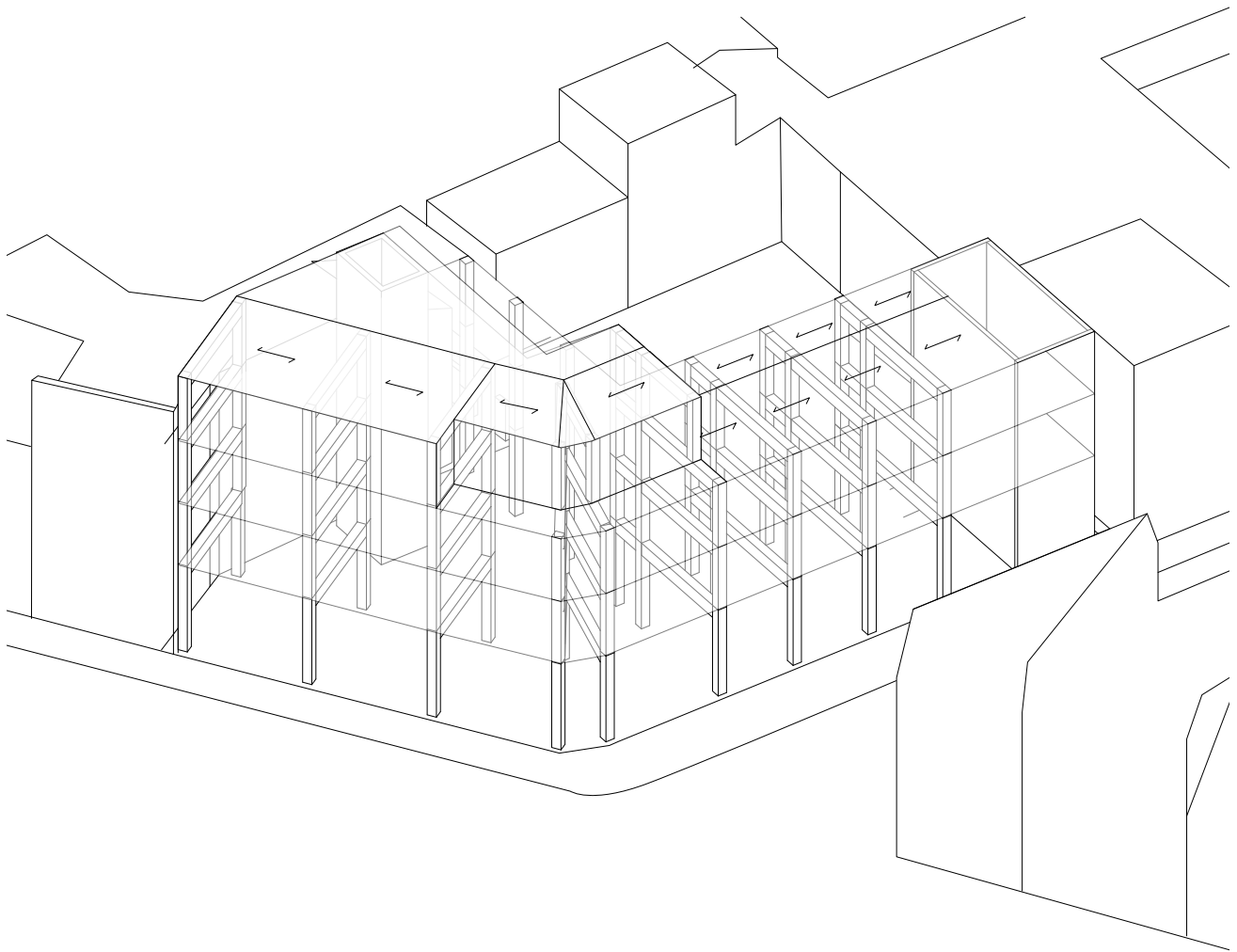


the floors consist of prefabricated timber rib panels. At the split of the kitchen and living area, a lowered ceiling forms the transition between the spaces. At the same time, the lowered ceiling also allows for the placement of ventilation and drainage pipes.

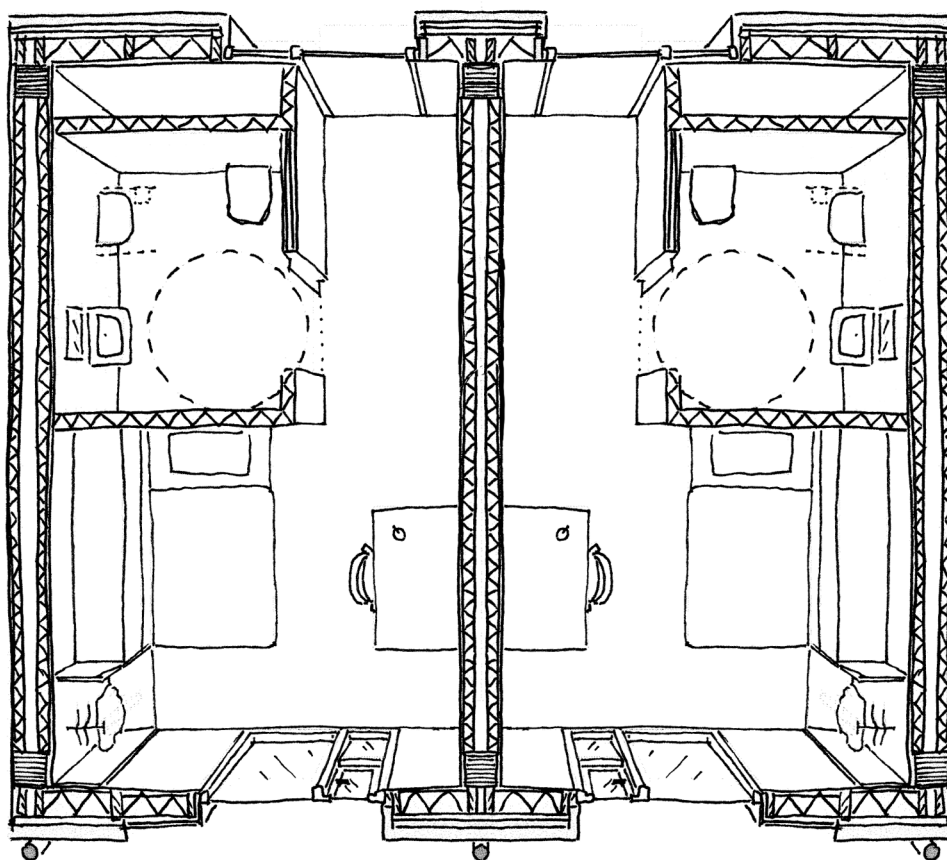




## flexibility

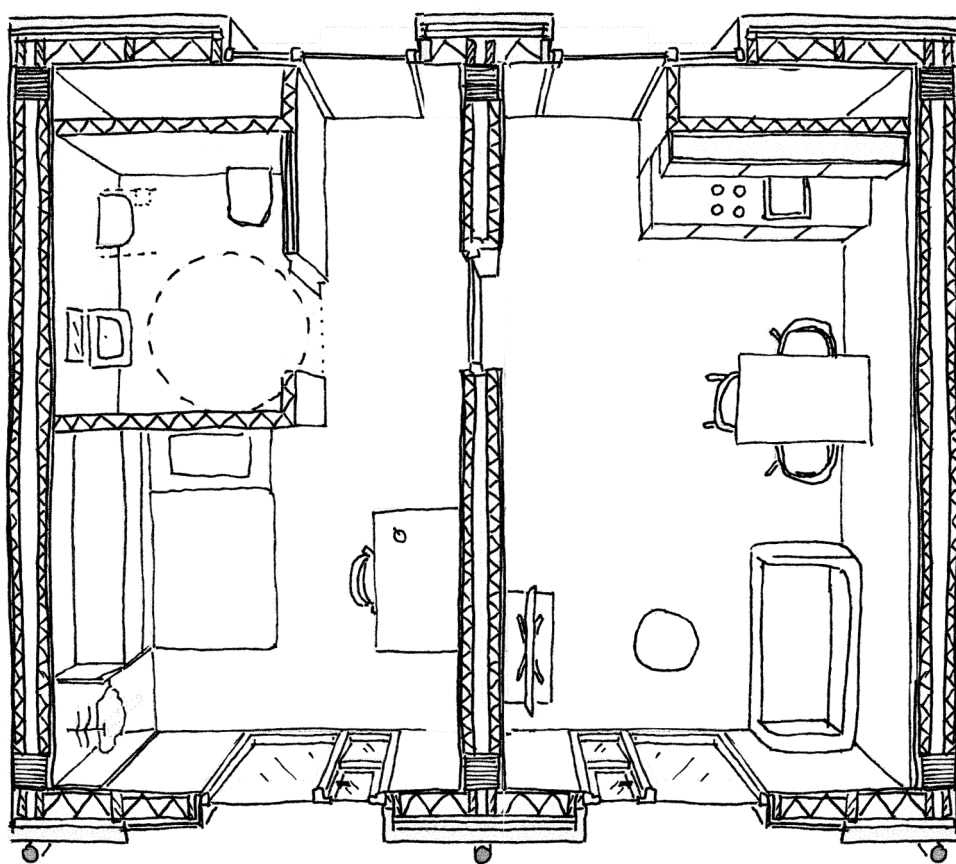


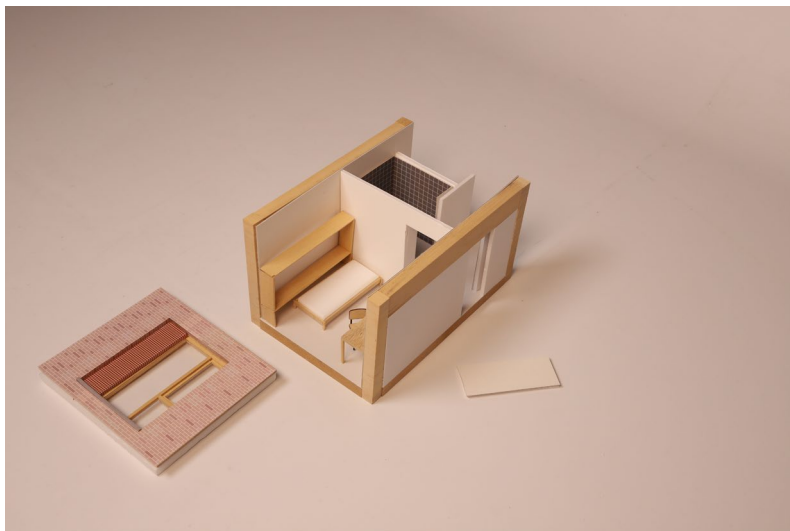
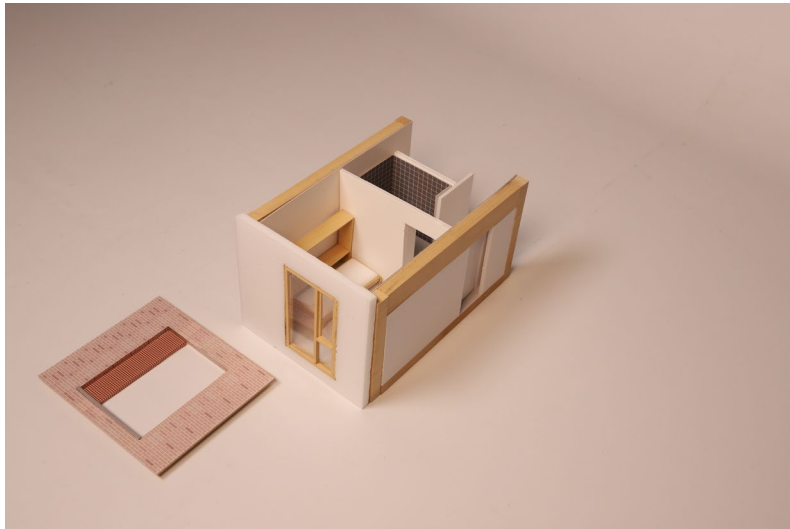
the wooden post-beam structure enables the client to alter the floorplan in later stages, to meet changing demands.

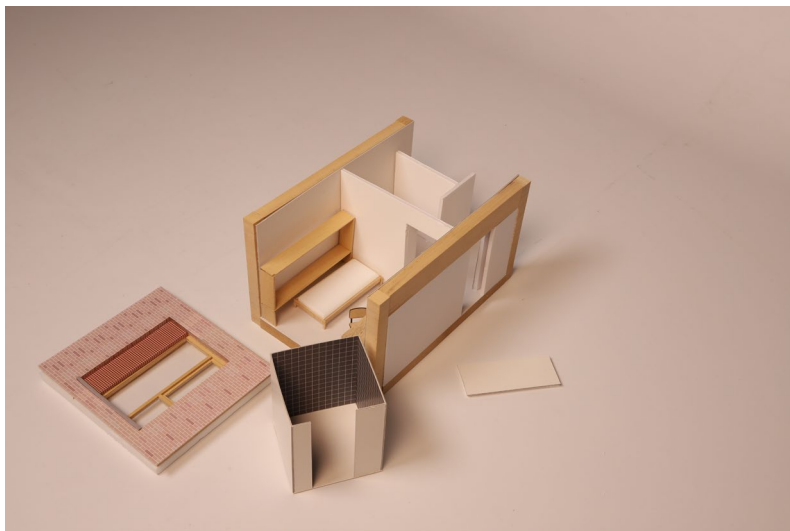
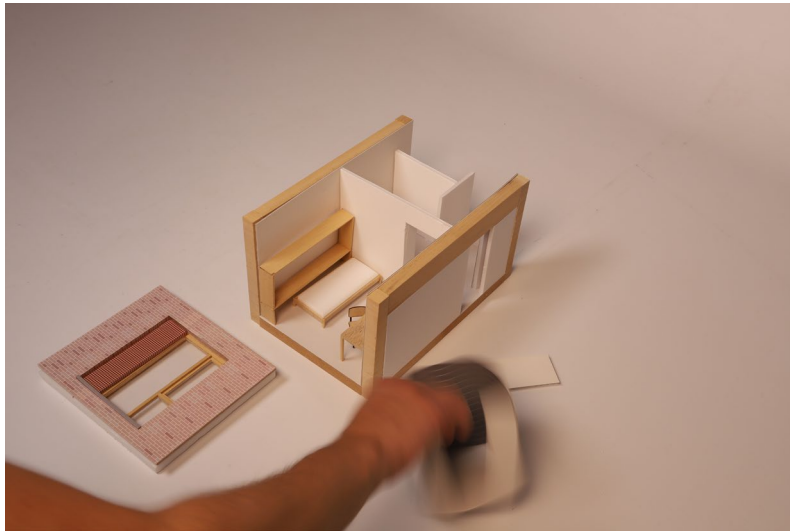


due to the expected changing demands in care, a pragmatic lay-out of the short stay studios allows the client to combine two studios to create one long term stay studio. A casted floor and FAAY flexible walls make it relatively easy to realize.





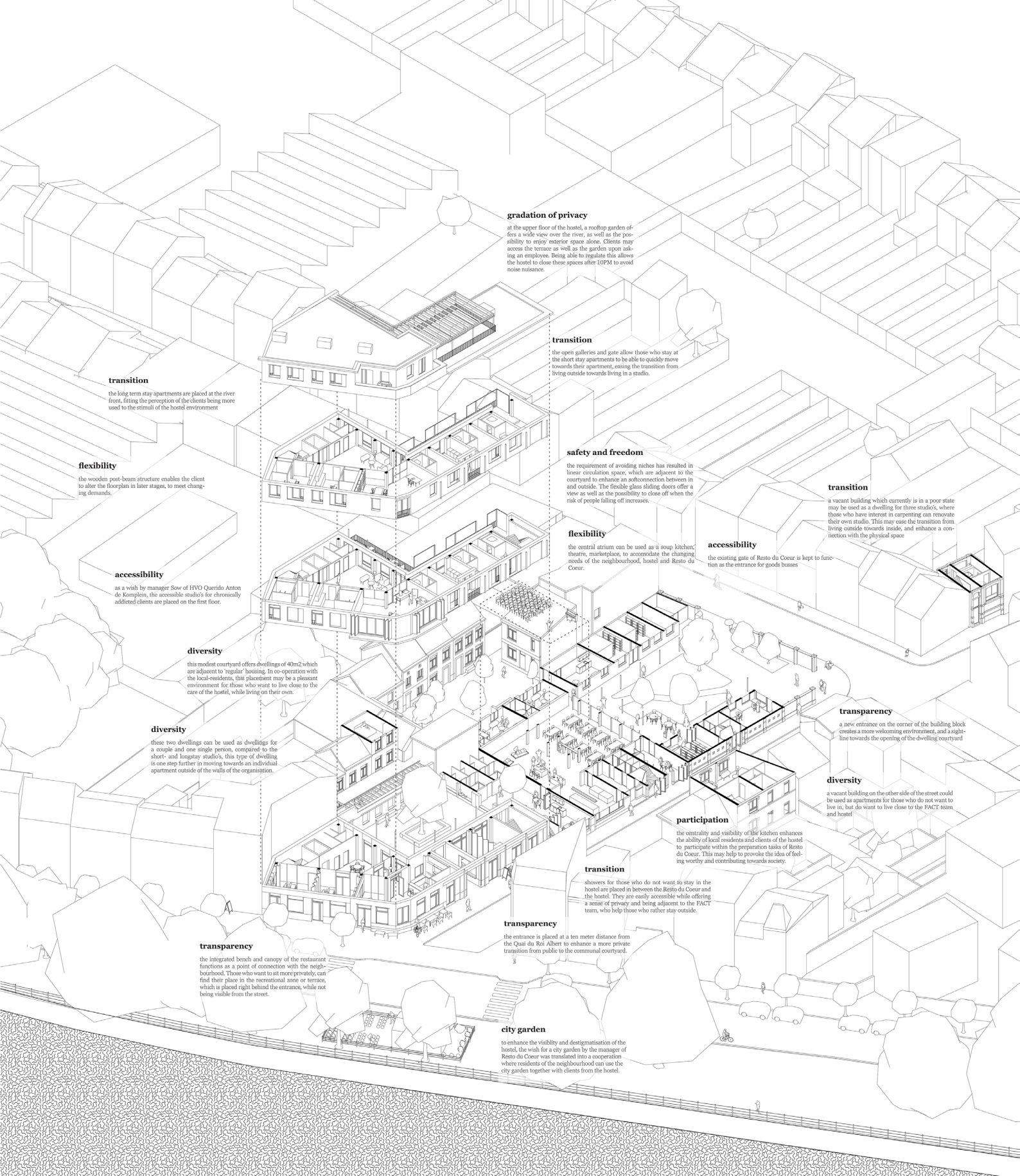












#### transition

the long term stay apartments are placed at the river front, fitting the perception of the clients being more used to the stimuli of the hostel environment

#### flexibility

the wooden post-beam structure enables the client to alter the floorplan in later stages, to meet changing demands.

#### accessibility

as a wish by manager Sow of HVO Querido Anton de Komplein, the accessible studio's for chronically addicted clients are placed on the first floor.

#### diversity

this modest courtyard offers dwellings of 40m<sup>2</sup> which are adjacent to regular housing. In co-operation with the local-residents, this placement may be a pleasant environment for those who want to live close to the care of the hostel, while living on their own.

#### diversity

those two dwellings can be used as dwellings for a couple and one single person, compared to the short- and longstay studio's, this type of dwelling is one step further in moving towards an individual apartment outside of the walls of the organisation.

#### transparency

the integrated bench and canopy of the restaurant functions as a point of connection with the neighbourhood. Those who want to sit more privately, can find their place in the recreational zone or terrace, which is placed right behind the entrance, while not being visible from the street.

#### gradation of privacy

at the upper floor of the hostel, a rooftop garden offers a wide view over the river, as well as the possibility to enjoy exterior space alone. Clients may access the terrace as well as the garden upon asking an employee. Being able to regulate this allows the hostel to close these spaces after 10PM to avoid noise nuisance.

#### transition

the open galleries and gate allow those who stay at the short stay apartments to be able to quickly move towards their apartment, easing the transition from living outside towards living in a studio.

#### safety and freedom

the requirement of avoiding niches has resulted in linear circulation space, which are adjacent to the courtyard to enhance an softconnection between in and outside. The flexible glass sliding doors offer a view as well as the possibility to close off when the risk of people falling off increases.

#### flexibility

the central atrium can be used as a soup kitchen, theatre, marketplace, to accommodate the changing needs of the neighbourhood, hostel and Resto du Coeur.

#### accessibility

the existing gate of Resto du Coeur is kept to function as the entrance for goods-busses

#### transition

a vacant building which currently is in a poor state may be used as a dwelling for three studio's, where those who have interest in carpentering can renovate their own studio. This may ease the transition from living outside towards inside, and enhance a connection with the physical space

#### transparency

a new entrance on the corner of the building block creates a more welcoming environment, and a sight-line towards the opening of the dwelling courtyard

#### diversity

a vacant building on the other side of the street could be used as apartments for those who do not want to live in, but do want to live close to the FACT team and hostel

#### participation

the centrality and visibility of the kitchen enhances the ability of local residents and clients of the hostel to participate within the preparation tasks of Resto du Coeur. This may help to provide the idea of feeling worthy and contributing towards society.

#### transition

showers for those who do not want to stay in the hostel are placed in between the Resto du Coeur and the hostel. They are easily accessible while offering a sense of privacy and being adjacent to the FACT team, who help those who rather stay outside.

#### transparency

the entrance is placed at a ten meter distance from the Quai du Roi Albert to enhance a more private transition from public to the communal courtyard.

#### city garden

to enhance the visibility and destigmatisation of the hostel, the wish for a city garden by the manager of Resto du Coeur was translated into a cooperation where residents of the neighbourhood can use the city garden together with clients from the hostel.

## design with (addiction) care

urban architecture  
bressoux, liege  
daan juurlink

## Reflection

My graduation thesis 'Design with (addiction) care' is a reflection on the role of an architect within the humanisation of addiction care, specifically the design of the typology of a hostel. It is deeply rooted in the studio theme of the scarred city, where both the vulnerable scarred urban tissue as well as vulnerable people demand careful architectural reasoning. It combines several methods to obtain an understanding of how architectural decision-making affects the use and experience of buildings over time. Concomitantly it examines how the perspectives of different stakeholders have influenced the design process. The analysis policy documents, news articles, architectural reviews, interviews, and documentaries lead to both extensive research as well as a broad scope. However, the elaborated chapters provide an insightful bookwork of themes that are very relevant for contemporary addiction care design. The continuous distillation of this information resulted in a personal work that functioned as valuable touchstones for the design process. Learning about the many perspectives greatly helped to position myself within our multidisciplinary working field.

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