


THE WORKING HOME

residential neighbourhood

RE
SEARCH

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*- the working home residential
neighbourhood seeks to provide
social housing dwellings that
afford opportunities for financial
betterment through the use of
integrated workspaces -*

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BRICOLAGE;

The studio theme Bricolage sparked several topics of interest within the working home thesis project. On a social scale, this thesis took the stories of the people of Nijmegen and began to stitch them together in order to create a broader picture of the essence of the city.

Architecturally, the existing building stock was a starting point for the design. With the knowledge that the majority of our cities are built to capacity, why don't we look at the current building stock for future use. Here we can create opportunities through interventions that repurpose and reimagine spaces within our cities by giving old buildings a new lease of life. Through the retention of the ramp and the structure of the Molenport Shopping Centre, my thesis project explores this avenue of repurposing. I find this project fitting with current issues such as sustainability and exploring new ways of repurposing materials.

Taking into consideration the context of the pandemic and my education, I was very keen to maintain the initial idea of exploring people's routines and rituals. Although there was less of an opportunity for intimate interviews and entering people's homes to record their living habits, there were still opportunities to explore from a distance how people used the transitional spaces that took them from their private homes to the public street.

Technology played a key role in the gathering of data. With most people able to access a camera on their phones, I was able to retrieve recordings of people's routines and rituals.



Bricolage Purse

“Before embarking on a project, the bricoleur interrogates the materials in his treasury. He tries to discover new significations and new possibilities”.

To follow in the bricoleur’s footsteps, I looked at the most valuable items in my treasury during the climate of a global pandemic and quickly found that shielding from bacteria has adopted a universal language. In the current climate, the value of both masks and antibacterial gel has increased both economically and in cultural importance.

However, for the purposes of this task, I focused on the economic impact that alludes to masks and antibacterial gels being perceived as the new currency. Hence, I designed a purse out of masks that instead of holding money, retains one’s most valuable goods – antibacterial gel. Although it may seem odd, in times of need many would be grateful for donation of a mask or antibacterial gel as they have become a scarce commodity.

This task allowed me to ponder on the construction methods used when designing the purse. Initially I intended to make the purse solely from the surgical masks but to improve the structure of the purse, leftover pieces of cardboard were introduced to carry the weight of the antibacterial gel within.



INTRODUCTION;

This research stems from an interest in people – how they live, what they need, what they think they need, their likes, their dislikes and their tools for survival. Shelter being an important aspect of survival, architecture and the built environment becomes paramount in understanding the way people live. Here my fascinations regarding the boundaries between public and private spaces within the built environment are formed. This research hopes to adopt a clearer understanding of the architectural notions that contribute to the varying perceptions of space, which in turn alter the routines and rituals found in various urban settings. For the purposes of this research, these routines and rituals will be referred to as the “Rhythm of the city” within this document.

The way we live, work and interact with each other on a daily basis continues to evolve yet the architecture that responds to the changes found in our living and working environments appear stagnant. In recent times, we increasingly find more people living and working in the same spaces thus diminishing the quality of both their recreational and work lives. The current housing stock does not cater to the contemporary way of life but rather forces its inhabitants to adapt their routines and rituals to the housing ideals of the post war era. With an increase in the number of people working from home, people’s domestic and professional lives increasingly coexist in one and the same domain. Subsequently, we are tasked with finding innovative solutions of designing for the new way of life which celebrates the duality found in this coexistence.

These issues are also relevant in Nijmegen, a provincial city in the east of the Netherlands. With 67.5% of the population aged between 18 and 64 years (CBS, 2019) and a predicted steady increase in population due to immigration, the need for



author's photo of vacant office buildings in Nijmegen

a response to the contemporary way of life could not be more relevant. Hence, this thesis explores the relationship between live and work within the social housing aspects of the built environment and creates a project that takes a step towards meeting the need for more representative housing of society's current challenges.

With the drastic change found in an increased number of people working from home many of our large office buildings are vacant. Even in a post-covid world, large companies are toying with the idea of flexible working conditions as an integral part of working culture. This means a rise in the number of employees encouraged to work from home where possible. In doing this, two issues arise: the first being an increased number of empty office buildings in need of repurposing. The second being further scrutiny of social housing and the range of flexibility available within them. This research aims to contribute to the study that explores the notions of the 'workhome' which is a phrase coined by Frances Holliss in 2007.



RESEARCH QUESTIONS;

To explore this notion of incorporating live and work functions as a standard for social housing schemes in Nijmegen the research begins through these initial queries.

How can the exploration of routines and rituals aid the design process of creating social housing, that responds to the needs of an individual working and living within a single dwelling?

How can the demarcation between public, private, semi-public and semi-private space within architecture encourage architectural appropriation in the city of Nijmegen?

What are the architectural elements that create thresholds within workhomes, therefore resulting in a form of spatial separation between live(private) and work(public) spaces?

What are the key architectural elements that will ensure workhomes are achievable within social housing?

Social housing dwellings affording opportunities for financial betterment through intergral work spaces



Key Terms

Everyday – happening or used daily.

Mundane – lacking interest or excitement: dull.

Routine – a sequence of actions regularly followed. Performed as part of a regular procedure rather than for a special reason.

Ritual – a religious or solemn ceremony consisting of a series of actions performed according to a prescribed order.

Architectural Appropriation – the act of acquiring space for one's own use, typically without the owner's permission.

Public – of or concerning the people as a whole. Done, perceived, or existing in open view.

Semi-public – open to some persons outside the regular constituency. Having some features of a public institution specifically; maintained as a public service by a private non-profit organisation.

Semi-private – available to a small number of people; providing some but not complete privacy; shared space removed from public view.

Private – belonging to or for the use of one particular person or group of people only. Having no official or public role or position.

Micro-politics – the use of formal and informal power by individuals and groups to achieve their goals within organisations or communities.

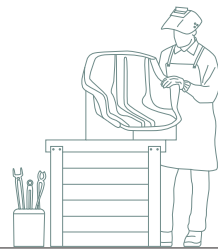
Ownership – the act, state or right of possessing something.

Workhome – the place where people both live and work.

Threshold – the space of which houses the boundary that must be exceeded for a certain change in spatial perception. The place of entry.

Spatial Separation – of or relating to space. Space between two entities.

The task is to find a solution that caters to the contemporary living needs absent in the current housing market



HISTORIC/SITE;

Reading of Nijmegen;
Research from P1;
Urban Strategy;
Exhibition;
Conclusions;

Reading of Nijmegen

Our site is situated within the city of Nijmegen, a city to the east of the Netherlands. It is historically rich with its ties to the Roman Empire evidence of which is dispersed around the city through relics of its imperial past. However, the city also suffered from the bombings of the second world war, which flattened most of the city centre.

A good number of buildings found in the city centre are rather new and from the post war building boom era. The Molenport shopping centre, our designated site for the master thesis, is part of this postwar building boom. It was built in the 70s and catered to the fashionable consumption overload advertised in society at the time. However due to the high number of shops within the city centre, the molenport became more and more irrelevant for city shoppers.

Today most of the shops within the molenport are empty and therefore the building is underutilised for the space it occupies within the city.



roman relic in nijmegen



aftermath of war leaving most of the city destroyed



postwar molenport shopping centre, Nijmegen



example of the new buildings found in the city centre



molenport shopping centre today, Nijmegen

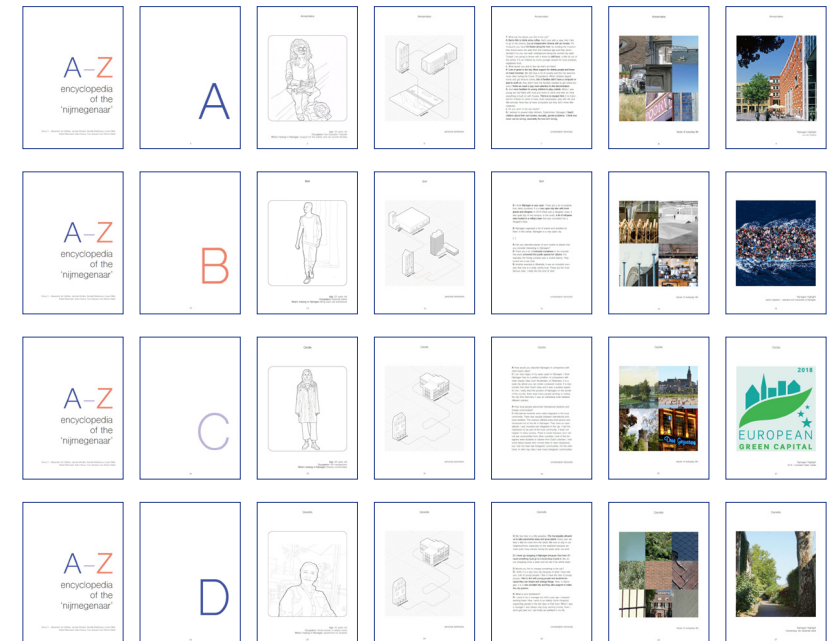
Research from P1

It is impossible to speak of Nijmegen without mentioning the progressive attitude found in the city. Through a series of interviews, we quickly found that people were more inclined to their left-wing views, and this was present in the research. For instance, the images below show a protest in the 70s for the squatter's movement and the riots against the authorities shortly after.

This was an attractive starting point for our P1 research; we focused on the people and their stories. Here we looked to understand Nijmegen from the perspective of those who knew the city best. We were interested in their stories – their routines and rituals. So we carried out a series of interviews.



nijmegen's progressive views demonstrated in the protests for squatters



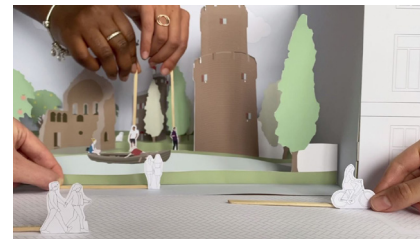
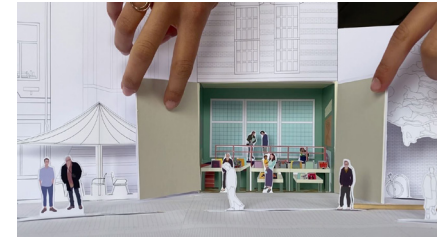
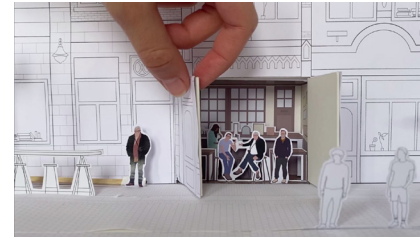
During this interviewing process, we spent time with the people we met and, in some cases, followed them around their daily lives. This led us to creating an A-Z encyclopaedia where we showcased 26 individuals who told us about the stories of their lives that played out with the city as a backdrop. This informed the production of a short film that draws on the locals' personal landmarks in the context of a collaged theatrical stage named Nijmegen. Through this, we were able to explore the city through their eyes.

Our investigation into the social scenes of Nijmegen explored a methodology of impromptu qualitative research as we spontaneously approached people in different areas of the city and engaged in conversations with them. These conversations built up an image of the city for us from different perspectives as we focused on their personal experiences and traces within the city. A variety of people from different age groups, genders, nationalities, and socio-economic backgrounds was selected to provide a balanced view of Nijmegen.

These 26 personal profiles collectively make up an A-Z encyclopaedia of 'Nijmegenaars'. From this body of research, we were then inspired to follow 9 people's stories in depth in our film which represents their personal landmarks in a theatre stage as a collage of Nijmegen, letting us experience the city through their eyes.



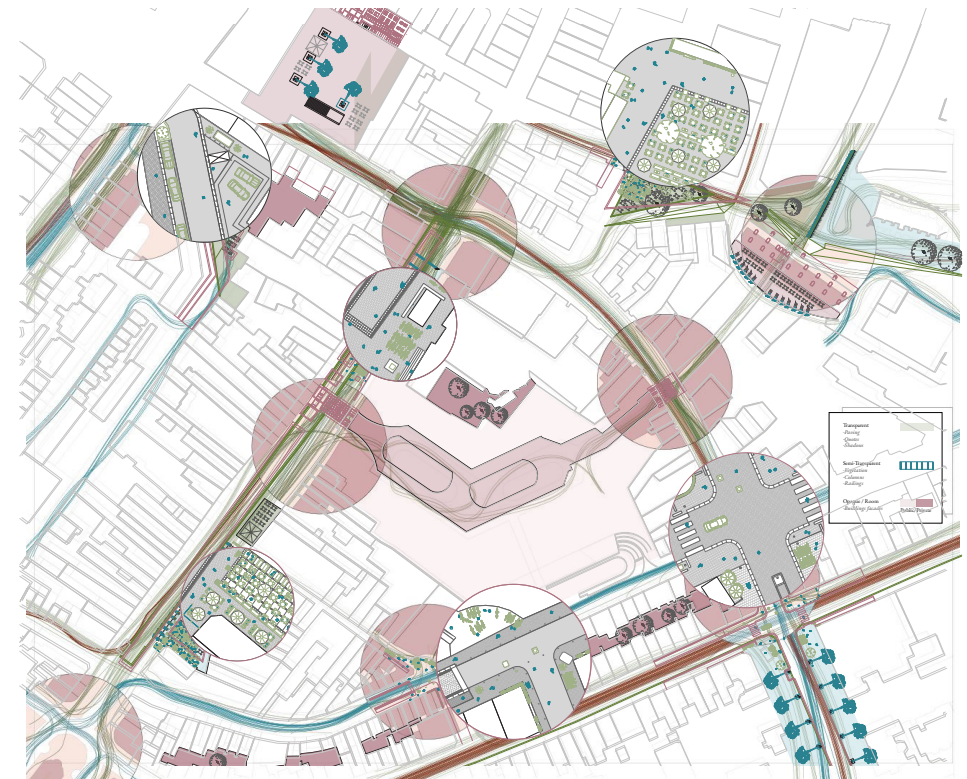
images of the 9 people we interviewed in Nijmegen



stills from the p1 movie created on nijmegen through peoples' eyes

For Nijmegen's provincial status within the Netherlands, the city struck me as heavily commercial based on my initial visit. The sheer number of shops found in the city was something that I did not expect to find in a provincial city. An interesting observation regarding the flows of traffic highlighted the hierarchy of the modes of transport preferred in the city centre. There is a specific strategy that pushes fast flowing traffic towards the outskirts of the city, whilst slower paced traffic is encouraged to flow through the main shopping streets. By doing this, you have many empty back streets and residential streets. With the pedestrianisation of major streets such as Molenstraat and squares such as Grote Markt, the pace of the city slows down which gives pedestrians the opportunity to appreciate each shop and ponder on the contents of their sales. This slowed pace created the opportunity to observe the difference in shop strategies related to catching the attention of passers-by.

In a city fixated on the pedestrian pace, the rhythm of the city is easily interrupted. Here, I found that changes in level, paving patterns and thresholds made an impact on the pedestrian in Nijmegen. These elements would easily be overlooked in a city with a more syncopated tempo. If we compare the rhythm of the city to a musical ensemble, a piece of music full of crotchets and semiquavers masks the individual note but rather emphasises the melody as a whole. A missed note or a change in pace would be less recognisable due to the sustained upbeat intensity of the piece. This intensity could be likened to the rhythm of the city found in a metropolis such as London. Conversely, a piece full of semi breves and minims allows for each note to be appreciated in isolation by the listener. A



analysis - architectural appropriation & thresholds



changes in paving patterns found around the city centre

mistake or a sudden change in pace of this ensemble would be easily recognisable and therefore the changes in paving patterns and thresholds have a similar effect on a pedestrian in Nijmegen. Such minute architectural changes become extremely noticeable here. Cities such as London where the urban strategy responds foremostly to the car means that changes in pavement patterns are seldom recognised.

Varying paving patterns, topographical relief and architectural thresholds introduce ideas relating to ownership. The city of Nijmegen benefits from topographic relief, a rare attribute in the Netherlands, which results in stepped frontages and sloping streets. These streets encourage an architectural dialogue between public and private spaces that result in a plethora of architectural appropriation. This appropriation is not exclusive to commercial streets with high footfall but also signs of architectural appropriation are found in side streets and more quiet residential areas. This suggests that the architecture is the motivator of architectural appropriation rather than the programme found within it. The assumption is that design could therefore increase or diminish the amount of architectural dialogue found in public areas such as streets.

Through our initial site research, we found the city of Nijmegen to be heavily pedestrianised and this worked to the advantage of the shops in the city. For instance, one could start the day in the park, decide to go for a quick walk to get some food and suddenly find themselves in a busy shopping street and buying something they did not intend to buy that day.

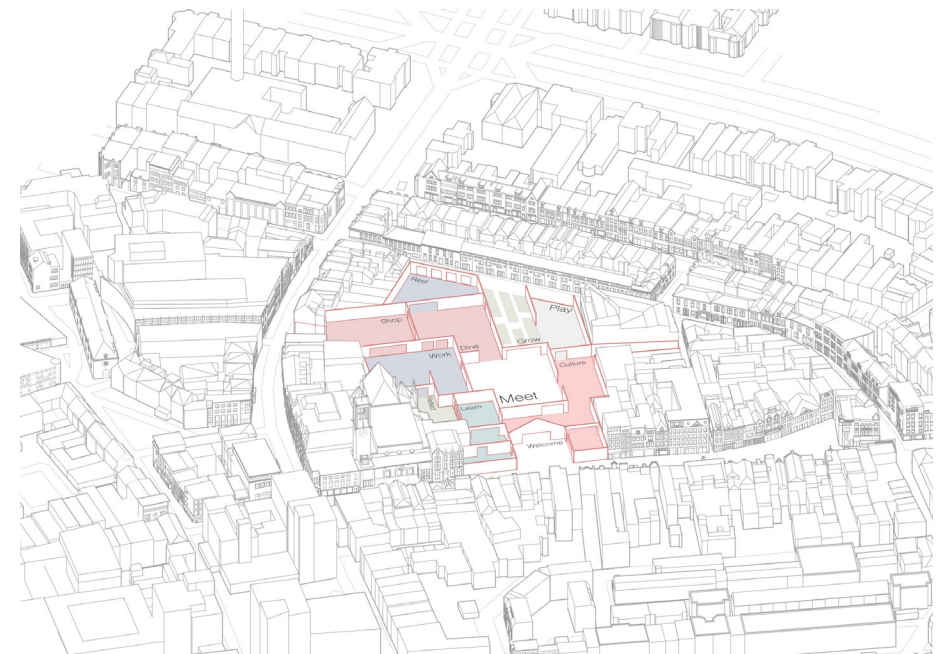
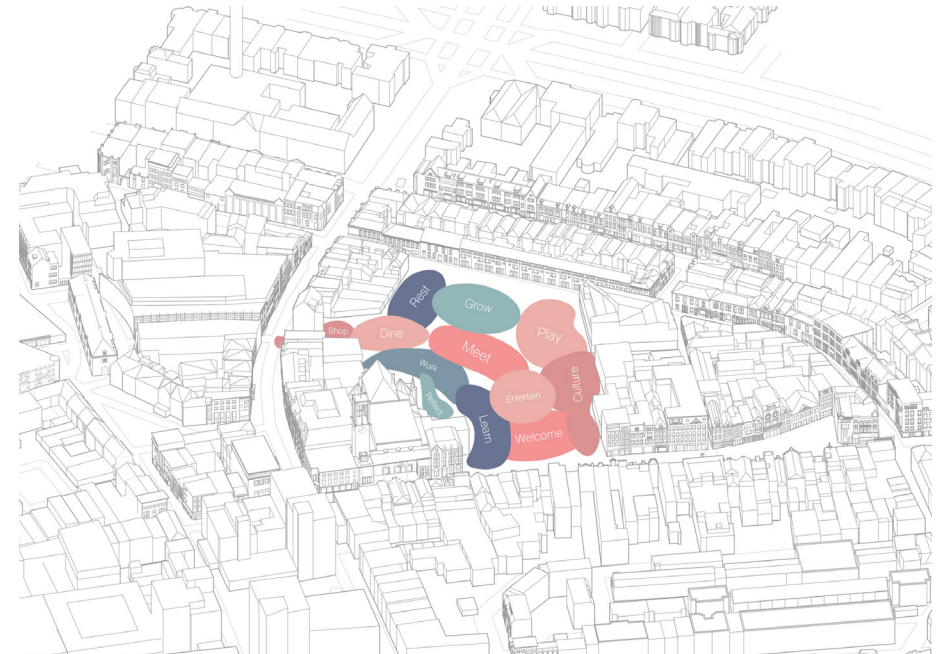
Conversely, through observation we found the streets around the Molenport Shopping centre site had a totally different atmosphere to the rest of the picturesque and quaint city centre. We found that this was due to the vehicular access to the shopping centre car park stationed on the roof of the shopping centre.

This led us to start exploring the movement through the site and therefore identifying the nodes of traffic intersection. By observing the trends of movement in pedestrian, vehicular and cycle movement we were able to identify our site to be place on a boundary line between pedestrian and vehicular access. Having identified the nodes of intersection around the site, we explored the threshold treatments in the areas which to our surprise was not as architecturally appropriated as we had initially assumed.

The street on which our site was on, Molenstraat, acted more as a highway for shoppers and a route from the station to the city centre rather than the shopping centre being a destination like it used to be.

Therefore the urban strategy was to change this. We felt it was important to create an experiential part of the city where the journey through the various activities on the site would create a destination and a unique experience to this part of Nijmegen.

Here the notion of a series of rooms was formed where we encourage the inhabitant to be drawn through the site and experience various activities here. This takes the route through the molenport from the linear route that it is today into something more dynamic.



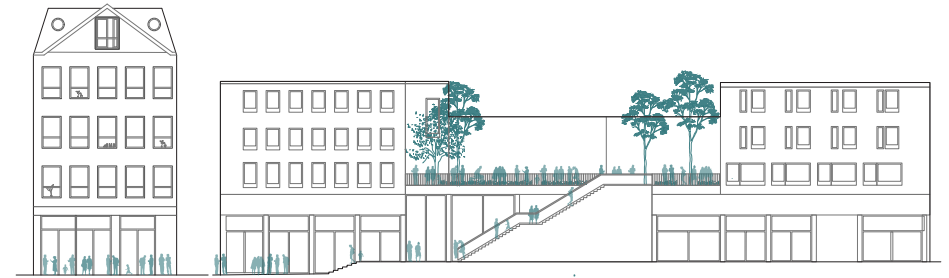
diagrams depicting a series of rooms on the site



existing linear route through Molenport shopping centre



proposed dynamic route through site



Urban Strategy

The roof of the Molenport Shopping Centre is currently being used as car park. Through the research, we found that this car park was currently underutilised for the space it occupied. There were opportunities of vista views over the city from this level above the existing shopping and we felt it would be sensible to utilise this.

Nijmegen unlike most dutch cities benefits from relief in its terrain and could add to the existing collective of viewing platforms around the city.

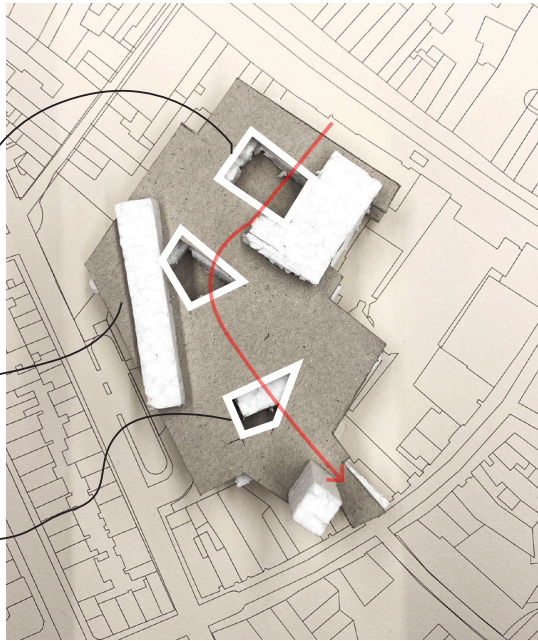
Therefore, the urban plan looks to bring people from the public street p onto the public slab of which is currently the car park of the Molenport shopping centre.

In conjunction with exploring the built form, we were also figuring out who the stakeholders were and what would be the various attractions and their individuals links to the site. How would the various people interact with each other and where would the points of conflict be?

Puncturing the slab to create intimate spaces.

Slab surface acts as a large “play ground” and public space

Skylight over buildings within the slabs



Creation of intimate courtyards puncturing the site

Central point for “meet” - possible winter garden

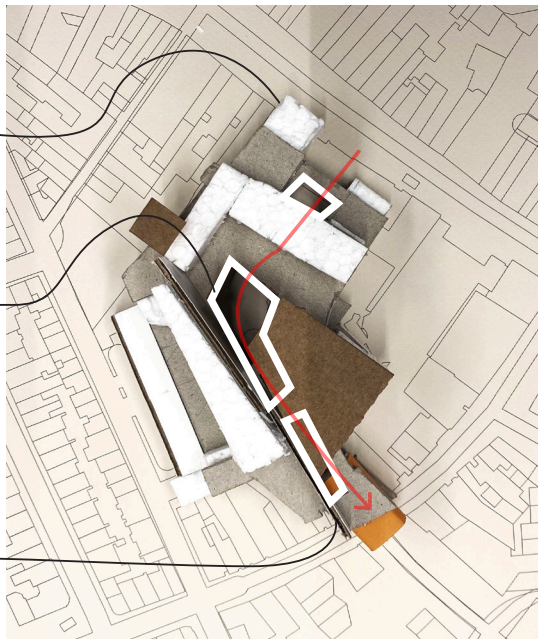
Puzzle fit live that is separate from the slab but can plug into the activities within the site



Protruding elements to the street as a means of attraction to encourage movement through the site

Use of lightwells to guide people through the site between the nodes identified on the site

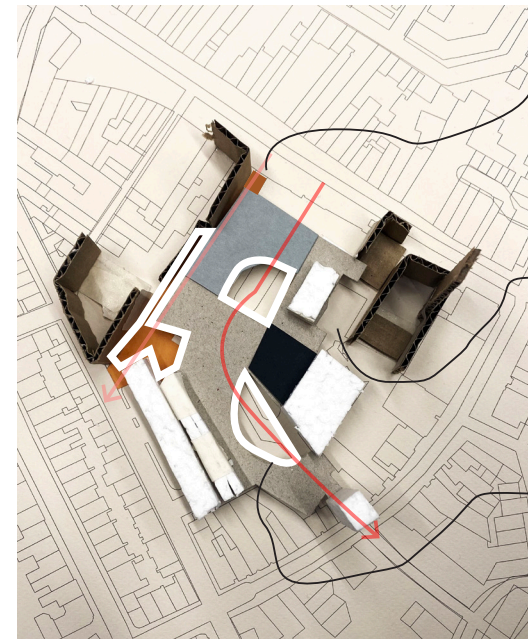
Strong division between public and private areas on the roof level

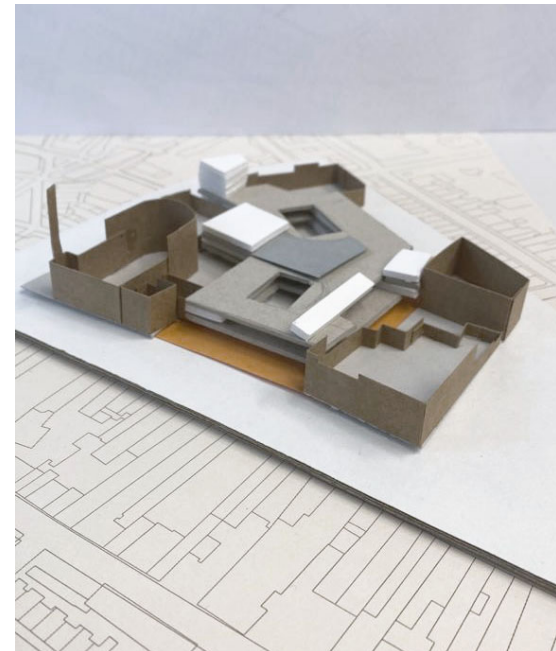
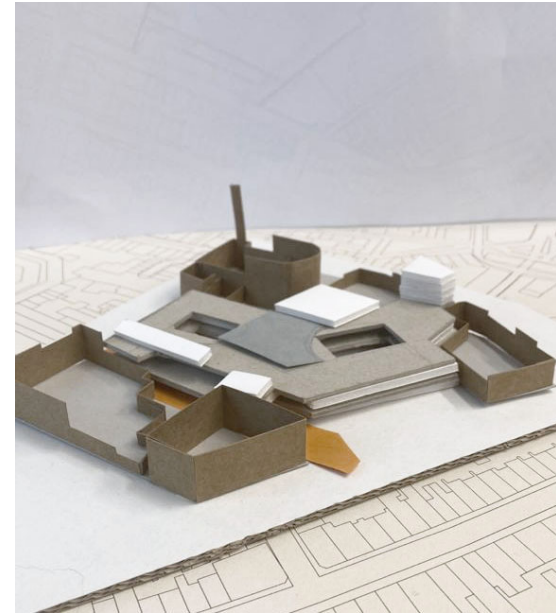


Secondary, more private entrance that leads straight to the residential areas on the site

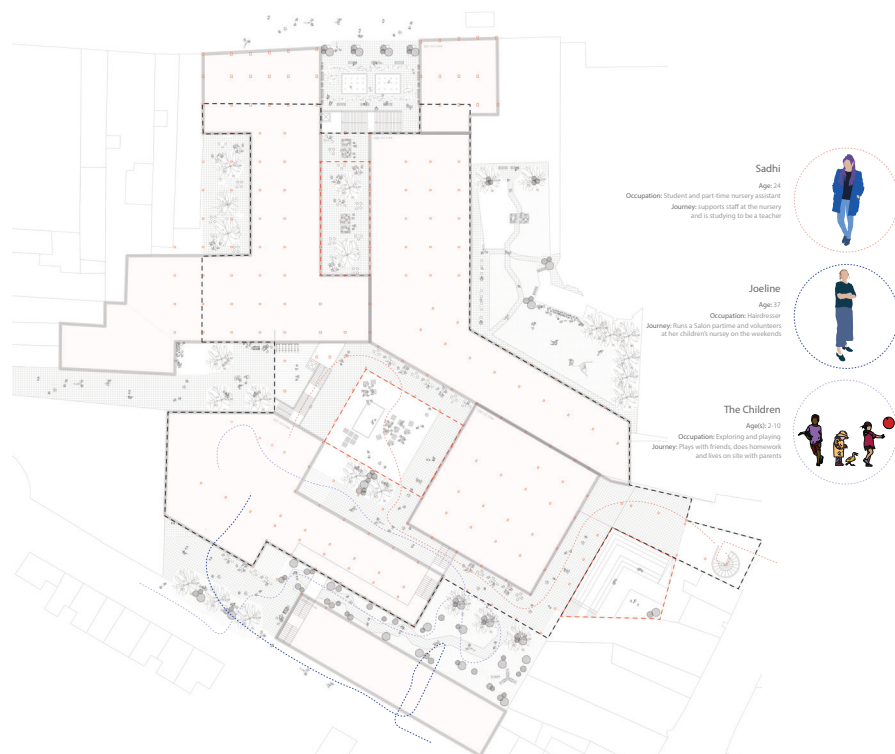
Retaining the integrity of the existing intimate church garden

Continued lighting of route through the site for encouragement of movement between nodes using the site as a “short cut”





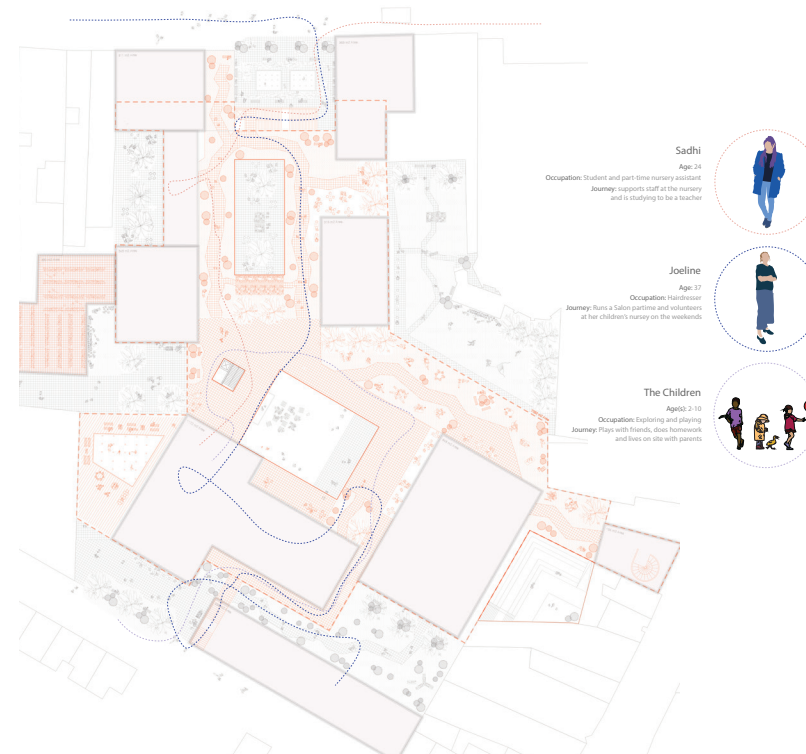
model iterations of urban plan configuration



predictions of who would go where - ground level

Having considered the various characters that would arrive at the site and how they would interact with each other, we were about to form a group hypothesis.

The Urban strategy was to create an intervention that reflects the liberal and progressive attitude of Nijmegen and to



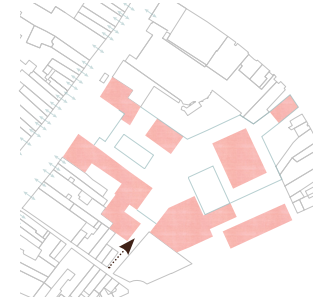
predictions of who would go where - slab level

architecturally and programmatically create a common ground that brings different subcultures together on one surface

The entrances four entrances of the site were specifically programmed to attract the various groups that could be found on the site. the following pages highlight these entrances. .



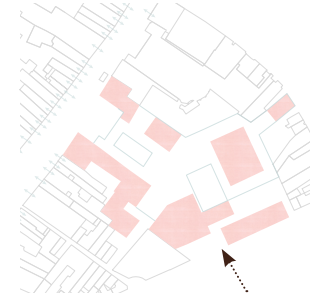
Molenstraat Entrance to Slab



Coffeeshop street Entrance to Slab



Ziekerstraat Entrance to Slab



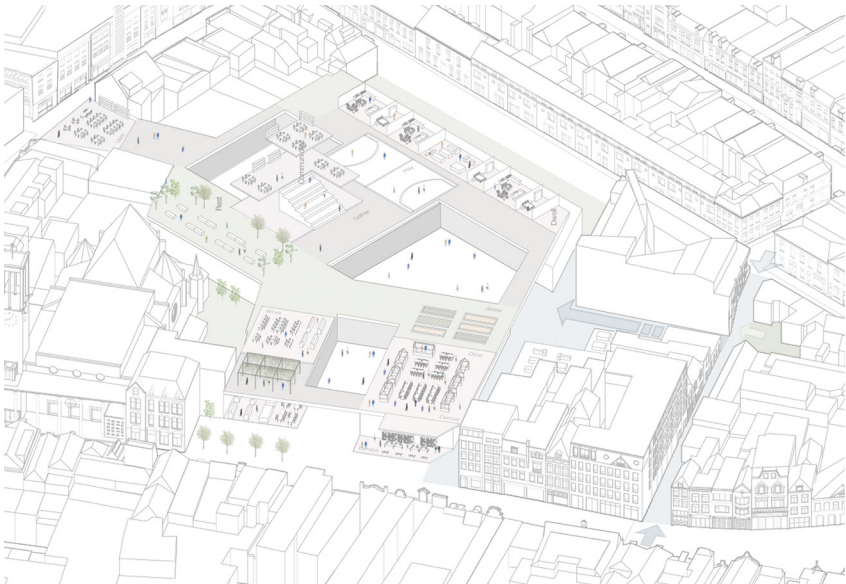
Tweedewalstraat Entrance to Slab



various stakeholders involved in the site



impression of the slab during the day

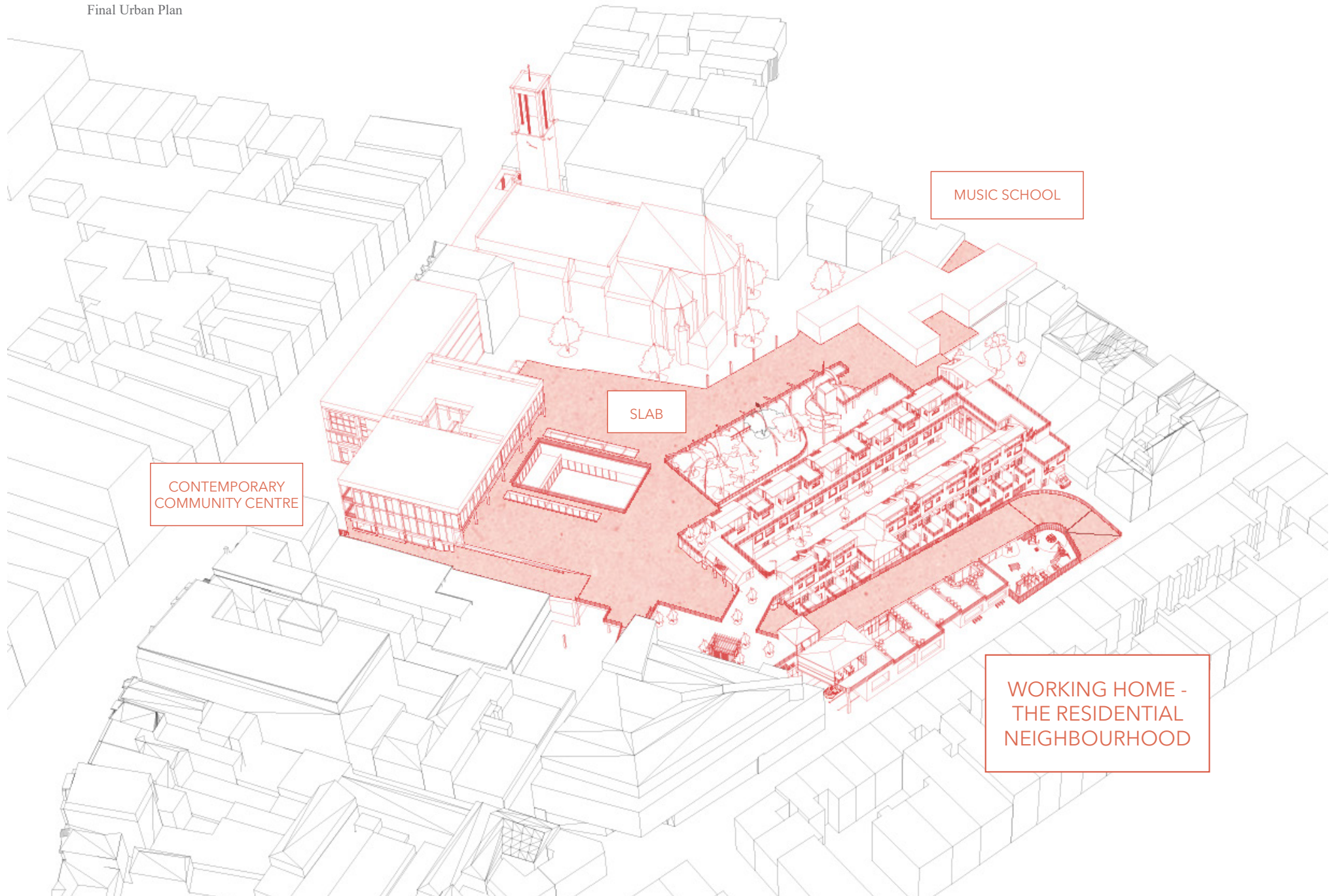


programmatic distribution of the slab



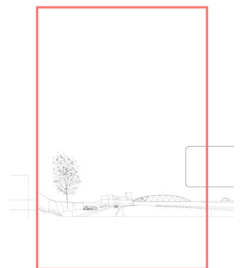
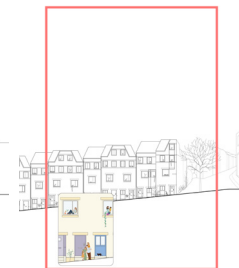
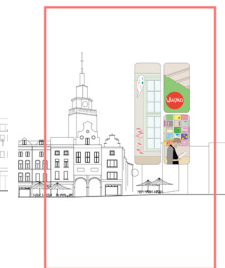
impression of the slab during the night

Final Urban Plan



EXHIBITION;





CONCLUSION;



visual conclusion of interdependence between person and architecture

The city is not only made of the physical, or tangible space surrounding us but rather sets the scene for characters to perform within - just like the play we all participate in, called Life. In order to grasp the entirety of a city (or space), we should not only look at the buildings themselves but search for a glimpse of the memories, stories, and experiences of ordinary life.

SOCIAL/ SITUATIONAL;

Routines/rituals;
Rhythm of the city;
Live/work;
Entry Sequence; iterations



architectural appropriation in and around the molenport shopping centre

Routines/Rituals

Our investigation into the social scenes of Nijmegen explored a methodology of impromptu qualitative research as we spontaneously approached people in different locations around Nijmegen. We focused on their personal experiences and traces within the city. A variety of people from different age groups, genders, nationalities, and socio-economic backgrounds were selected to provide a balanced view of Nijmegen and its inhabitants.

Having noticed the deliberate change in pace from the short distance of the station to the city centre and flagged disparities within the rhythm of the city, my focus was understanding the movement of the Nijmegenites in within their city. The stories of the people in our research were paramount in helping us understand who interacted with the city. The site visits now focused on the individual characters within their respective contexts. We commenced the research by following people through the city in order to get a feel for their routine that day, we people watched in honey pot areas and we also logged the numbers on static versus flowing human traffic in hotspot locations around the city. These methods were interesting to see the flow of people in and around the city however, they did not give us an insight into the individual stories we longed for. We also considered the element of time that did not allow us to appreciate all the aspects of Nijmegen that were being discussed. Therefore, we distributed some disposable cameras to some of our interviewed Nijmegenites for them to document their daily lives for 24 hours. The results were intriguing as the subject of the images overlapped in all the cases, we then just needed to hear the stories behind the images.

The most effective mode of research on site in Nijmegen was through the interview process. Spending ample time allowing

people to tell us about their stories related to their city gave us the opportunity to understand the contemporary values of the Nijmegenites. Progressive, friendly and welcoming were words people used to describe the city. One of the interviewees remarked ‘the best way to describe Nijmegen is “Old city, Young vibe”’ and we could immediately see what he meant through the large student population present in the city.

We quickly realised that trying to depict an image of the ‘average Nijmegenite’ was naïve and the richness of the city was found in the individuality of each story. The beauty of the variety of stories collated highlighted an overlapping of personal landmarks discussed by each individual however, their interpretations of the spaces were unique to their perception of life. From these interviews, we chose to follow nine people’s stories in depth.



images taken by local Nijmegen residents



The work by Elemental – Alejandro Araven on their social housing project in 2016 which encouraged the residents to increase both the value of their projects and the space through an element of DIY personifies the term bricolage for me. The scheme results in a product that proudly displays a façade expressing the process of bricolage. The residents made do with the resources they had at hand and it clearly demonstrates the range of materials used to extend their properties. These images visibly express the aim of my personal design project as it is a project made for the inhabitants and encourage them to architecturally appropriate the space outside of their original provision.

Granted the context and climate in Chile is far different to that of the Netherlands, however the message remains relevant. The aim is to take inspiration from the use of legible architectural notions of economic empowerment found in this Elemental project and adapt it to the context of social housing workhomes in Nijmegen.

“The built environment is one thing, how people dwell in it another”

– Richard Sennett

The Rhythm of the City

The Everyday/Mundane describes the daily activities, routines and rituals found both in recreational life and professional life. These individual rhythms of the city are unique to each individual and deeply engrained in our daily lives. As a result of the repetition, and in some cases monotony, these activities could easily be overlooked and disregarded as ordinary. They are also the habits we form as individuals to

improve our productivity, as a means of convenience, control, and subconscious existence. Without these routines, we lose the individuality of a person or the collective identity of a community. Some of these routines are formed around belief systems whilst others stem from a perspective of survival.

Tying this theme back to the ideas of creating live/work spaces that are accessible to all (including those in social housing), Frances Holliss in her book 'Beyond Live/Work: The Architecture of Home-based work' mentions the vast impact architecture has on people's everyday realities within a domestic setting. People's livelihoods could either be enhanced through the spatial facilities provided or stunted by it. In extreme cases, lack of sufficient spaces could pose a real threat to the health of the inhabitants of impromptu workhomes.

Holliss reiterates 'home-based workers are usually considered as individuals rather than as a workforce' and this is something that enhances the quality of the design. The thought of generalised design that only caters to one type of scenario is therefore outdated and disconnected to the needs of the inhabitants. The rhythm of the city becomes disjointed and the communication through the dance of the everyday routines fail to achieve their purpose.

Many routines and rituals exist in tandem; they overlap, they conflict, and they encourage one another. This creates the rhythm of the city and acts as a metronome for which other events can occur. The images below show eight daily routines from a sample of 26 people chosen at random. The images begin to highlight areas of interaction found in Molenstraat (near our site), Honigcomplex, Plein 44, Grote Markt,

Waalkade, Bars and Cafés, Barrio Alto and the two large parks in Nijmegen. These areas of interaction prove to be social spaces that are successful in attracting reoccurring users. The common element between all eight spaces is their provision of food. Access to cuisine being the ultimate attraction in luring individuals to public spaces. The scale of these areas of interaction are vast which provides a sense of anonymity that encourages an element of comfort within these public realms.

Richard Sennett expands on the notion of the public realm as he writes 'the difference between public and private lies in the amount of knowledge one person or group has about others; in the private realm, as in a family, one knows others well and close up, whereas in a public realm one does not; incomplete knowledge joins to anonymity in the public realm.' By introducing moments of privacy within the public realm, an individual can connect to the space and recognise their identity within it. This is where the strength of architectural appropriation lies as it enriches the connection between the individual and the city (the collective).

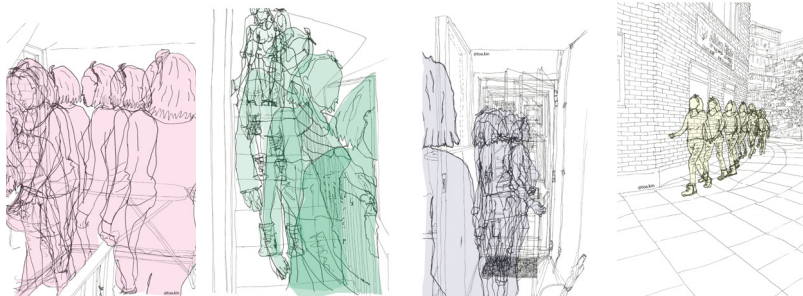
Hannah Ardent in her book 'The Human Condition' explores the notions of the public realm through a political lens. She argues that the 'perfect public realm' would be a space where freedom of speech is exercised through equal opportunities for debating. For this to be realised, Arendt claims 'they need to cut loose from their particular, private circumstances in order to discuss and debate'. Arendt continues 'whatever people's origins, gender, style of life, [and] class, they should have an equal voice as citizens; private circumstances have no place in the public realm.'

I would argue on the contrary, a street in its definition is part of

the public realm, however thorough the placement of private residences, pockets of privacy (semi-public spaces like front gardens) are introduced to this public realm. This allows the street to become a dynamic sequence of spaces that cater to the needs of the collective individual. For instance, this is done through the encouragement of children playing on the street as well as the street's functional aspect for vehicular access. An instance I endeavour to replicate on the site in Nijmegen.

Having identified various themes to explore, the next challenge was to find a way of showing movement in space through a still image. How could I effectively communicate the rhythm of the city in a two-dimensional drawing. The images below show exploration of this.

The work of alexey titarenko inspired me to explore different avenues of expressing movement of in this case the rhythm ,of the city in a single point in time.

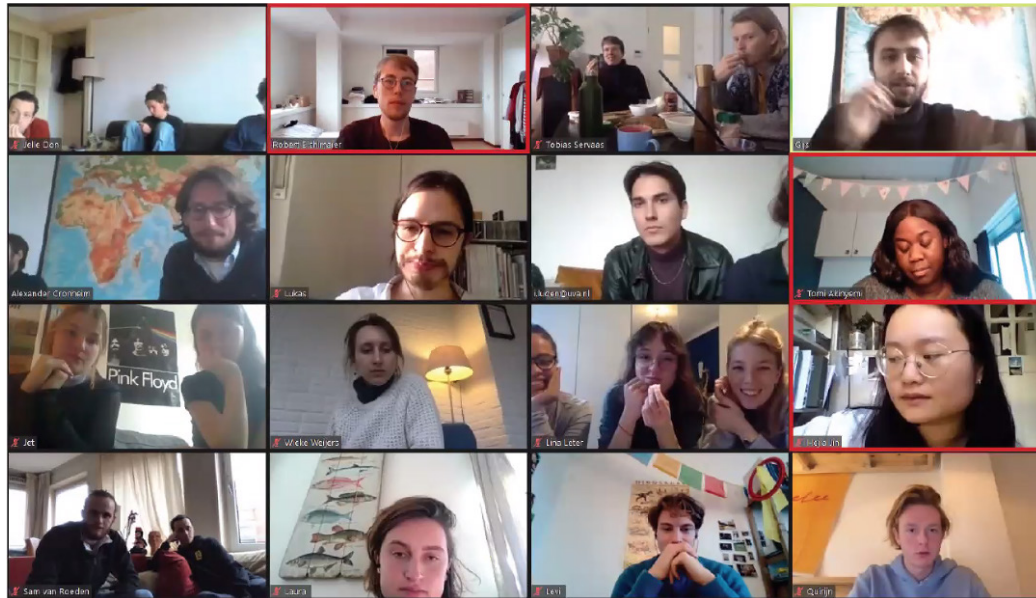


alexey titarenko - movement in still image

LIVE/WORK;



maison de verre, paris



typical group zoom meeting

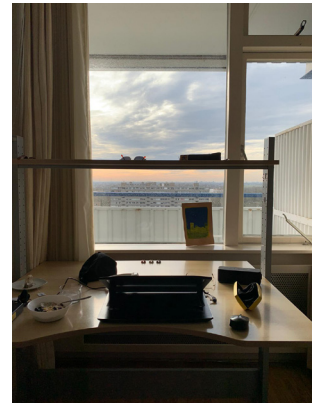
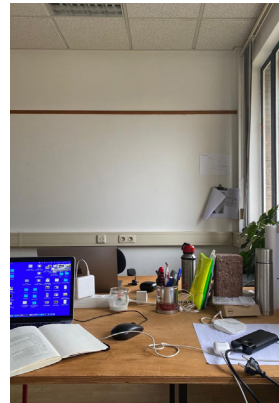
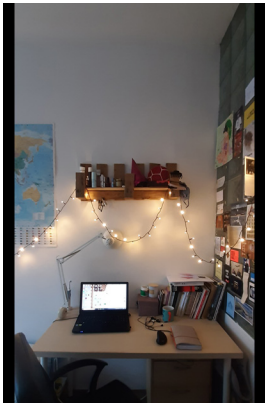
The coexistence between live and work activities within the dwelling was a point of interest for me as there has been an increase in the number of people living and working within the same space in recent years. The pandemic has also increased these figures at an exponential rate.

During our education, zoom meetings like these have been a familiar sight and there has always been curiosity regarding what is in each of our backgrounds on screen. My thesis also asks this question and wonders how people have adapted to the spaces they previously solely live in.

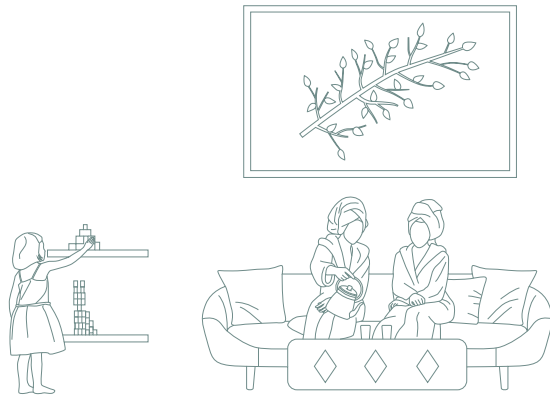
The other side of the screen expresses how many of us have personalised our spaces and made do with the tools we have at hand in order to accommodate this new work element that has been injected into our living quarters.

However, unlike most of our situations where a table, chair and laptop will suffice, the working home looks to provide workspaces that can accommodate the local barber for instance, tailor or even furniture maker to live and work within the same space.

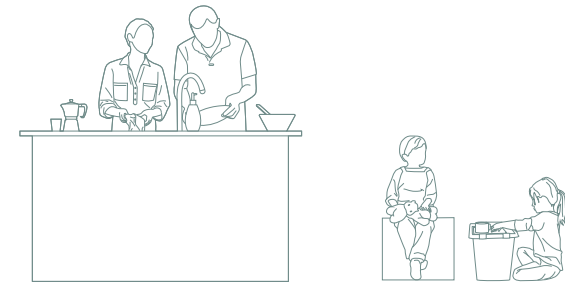
The current dutch social housing market reveals an increase in 11.6 percent of dutch households are heavily reliant on welfare benefits. This percentage is mainly made up of single parent families and non-western households. In Nijmegen, almost 20% of the minor population live with a single parent. This figure is interesting because it is almost 4% higher than the dutch national average. This shows that there is a need in Nijmegen.



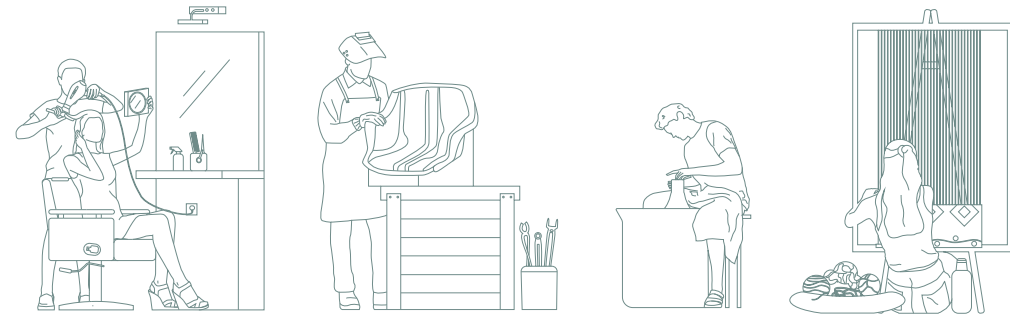
Urban Architecture 20/21 grasping the meaning of working and living within a single space



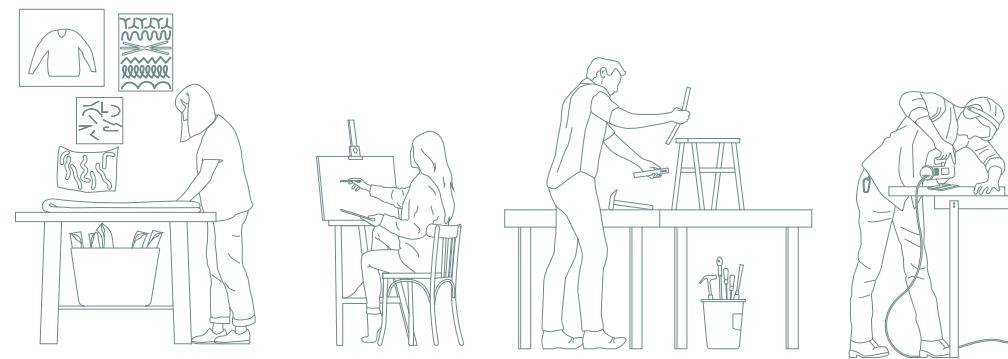
living situations



living situations



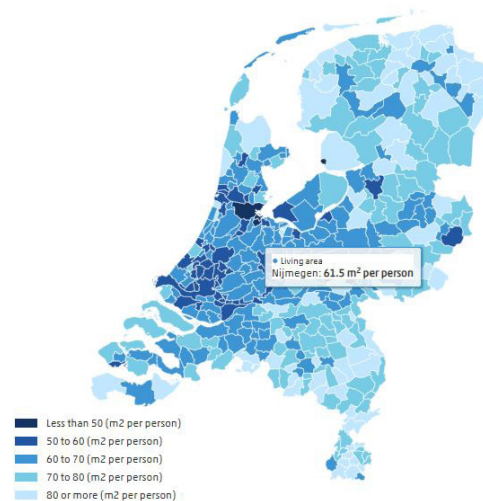
working situations



working situations

Search for Region

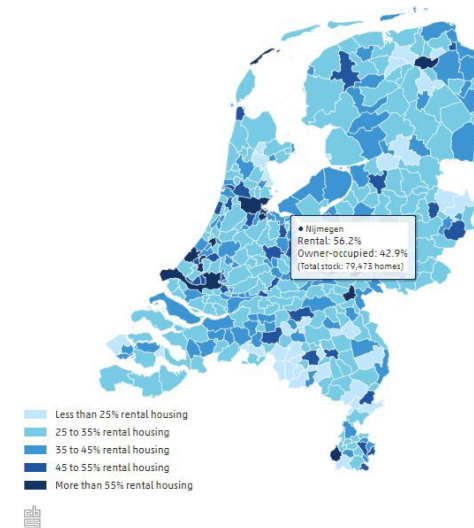
Average living area, 2017



The average floor space available per person in the Netherlands amounts to 65 square metres. There are large differences between regions and the available living area per household type. The average space per person is generally smaller in the Randstad conurbation than elsewhere. The smallest living space is found in the larger cities; in Amsterdam, the average is 49 square metres per person.

Search for Region

Housing stock, 2018



On 1 January 2018, the Dutch housing stock comprised 7.7 million dwellings; 42 percent were tenant-occupied, of which nearly 70 percent were owned by a housing association and the remainder owned by private companies, institutional and private investors. Relatively the highest shares of tenant-occupied homes are found in the municipalities of Amsterdam (70 percent), Rotterdam (64 percent) and Delft (62 percent). In Rozendaal, the vast majority are owner-occupied homes.

The average living area available per person in Nijmegen is 61.5 metres squared. The minimum requirement for social housing per person is 12 metres squared in the Netherlands.

How do we ensure a higher living area average per person within the social housing sector in Nijmegen.

Designing smarter.

Conditions

Rent up to € 737.14 per month (€ 752.33 amount as of 1 January 2021):

- You are 18 years or older.
- You and the members of your household have Dutch nationality or a valid residence permit for the Netherlands.
- You can get an affordable housing permit for a maximum of 1 rental property.
- The rental property must have at least 12 square metres of usable area per person.
- Is the residential property larger than 80 square metres (living space)? Then at least 3 people must be going to live there.
- The total taxable annual income of your household is € 47,325 (€ 48,300 in 2021) or less per year.

'Shameful' child welfare scandal forces entire Dutch Cabinet to resign

► Tax officials chased innocent families for child welfare refunds and wrongly accused them of fraud



Entire Dutch cabinet resigns after thousands of families were wrongly accused of child welfare fraud and left to face financial ruin

- PM Mark Rutte and his cabinet resigned today with new elections due in March
- Rutte accepted responsibility for the fraud scandal, saying 'the buck stops here'
- Tax officials have admitted that some dual-nationals were deliberately targeted

Research - why social housing and why single parent families?

“An increasing number of Dutch households are heavily reliant on welfare benefits to get through the month.

Between 2008 and 2014 the proportion increased from 9.1 percent to 11.6 percent.

Single-parent families and non-western households are most often dependent on benefits to make ends meet, according to figures released by Statistics Netherlands”

“A massive 33 percent of single-parent families with young children were strongly dependent on benefits in 2014. That means that benefits made up at least 40 percent of their income.”

“19.9% of Nijmegen’s minor population lives with a single-parent. This is above the national average which tallies an average of 16% of the the minor population living with single parents throughout the whole of the country.”

The figures show there is a specific need in Nijmegen.

Entry Sequence Iterations

Through a series of workshops, I went about answering the research question ‘how can the exploration of routines and rituals aid the design process of creating social housing that responds to the needs of an individual working and living in within the single dwelling.’ By asking people to record their entry sequences, I observed their routines and rituals.

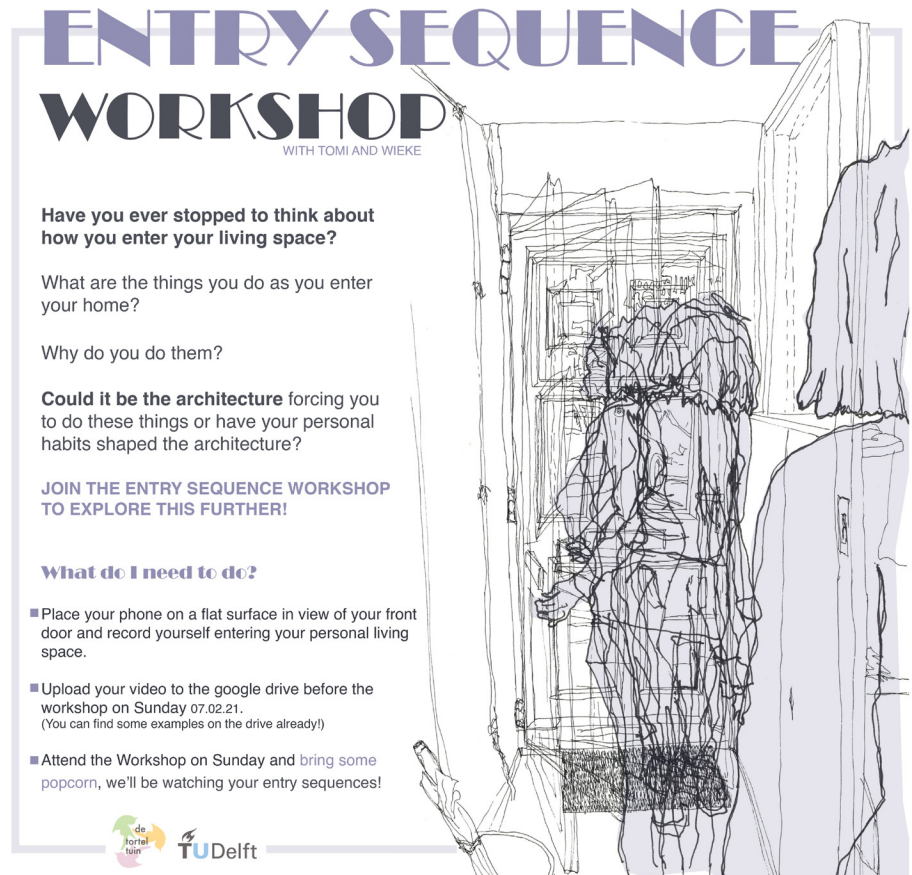
Struggling with expressing the movement in still images, I looked at the work of titarenko which evoked emotions regarding the rhythm and life of the city.

I therefore attempted to evoke some sort of movement from the research I conducted, observing the order in which people carried out their ritual of entering their home.

Taking into consideration the context of the pandemic and my education, I was very keen to maintain the initial idea of exploring people’s routines and rituals. Although there was less of an opportunity for intimate interviews and entering people’s homes to record their living habits, there were still opportunities to explore from a distance how people used the transitional spaces that took them from their private homes to the public street.

Technology played a key role in the gathering of data. With most people able to access a camera on their phones, I was able to retrieve recordings of people’s routines and rituals. They had been asked to record their ‘entry sequence’ as they entered their private space which revealed moments relating to their routine and rituals during this process.

By asking people to film themselves carrying out these mundane activities, I was able to pick out certain moments



ENTRY SEQUENCE WORKSHOP

WITH TOMI AND WIEKE

Have you ever stopped to think about how you enter your living space?

What are the things you do as you enter your home?



Why do you do them?

Could it be the architecture forcing you to do these things or have your personal habits shaped the architecture?

JOIN THE ENTRY SEQUENCE WORKSHOP TO EXPLORE THIS FURTHER!

What do I need to do?

- Place your phone on a flat surface in view of your front door and record yourself entering your personal living space.
- Upload your video to the google drive before the workshop on Sunday 07.02.21.
(You can find some examples on the drive already!)
- Attend the Workshop on Sunday and **bring some popcorn**, we'll be watching your entry sequences!

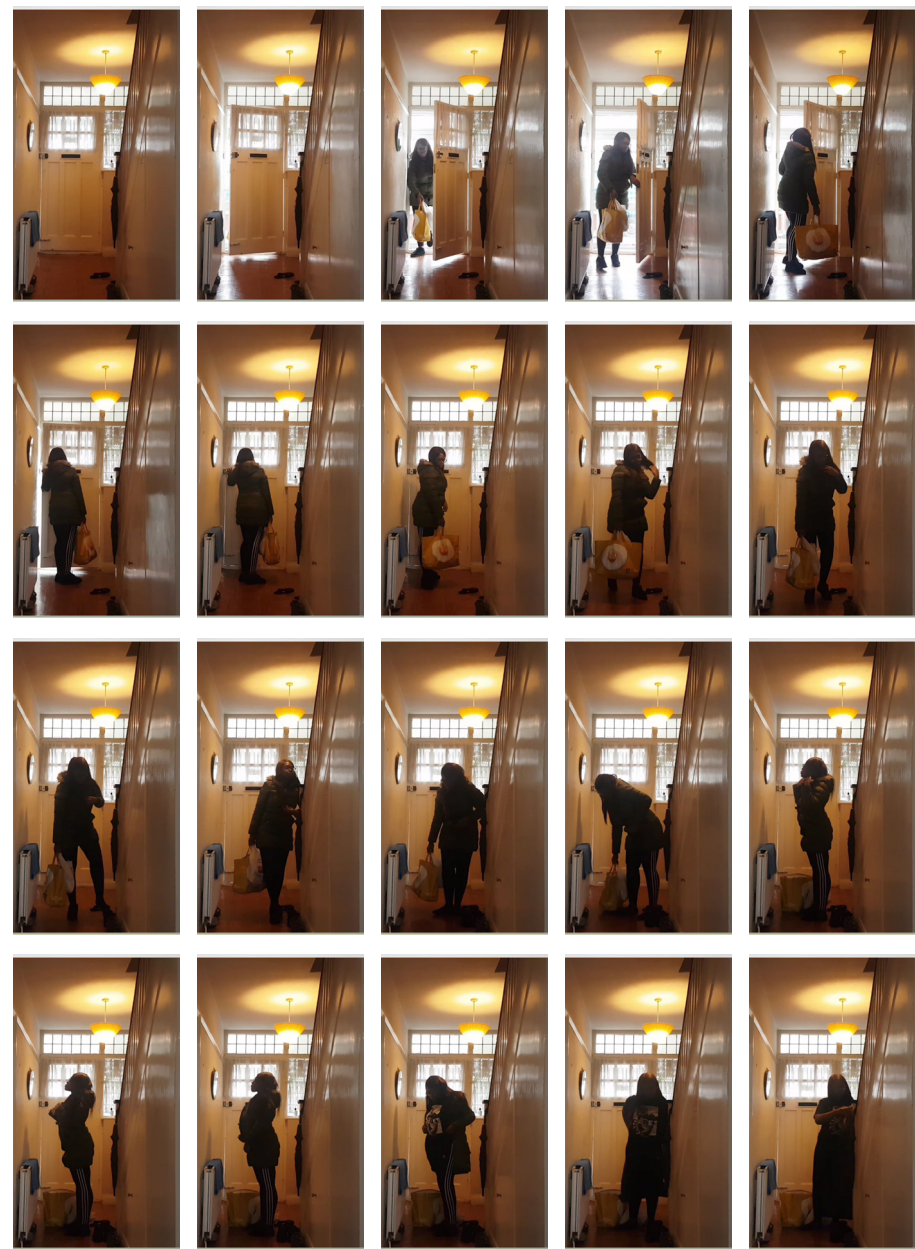
ENTRY SEQUENCE WORKSHOP - Torteluin & TU Delft

that spoke to the design of their spaces and how it influenced the way they used space. Some of the footage was too staged as they had to set up the camera beforehand and then re-enact their entry sequence. However, it was nice to hear their commentary in some cases where each item that they thought was important was mentioned in the video.

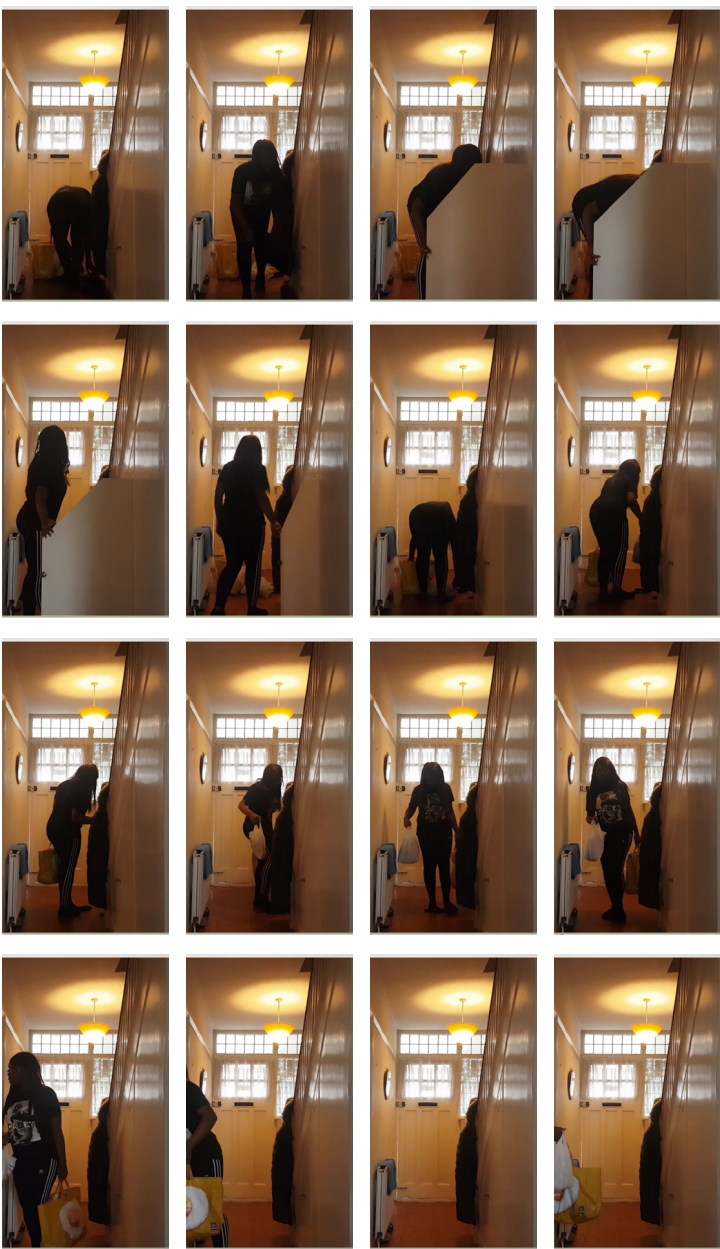


stills from Gijs' entry sequence

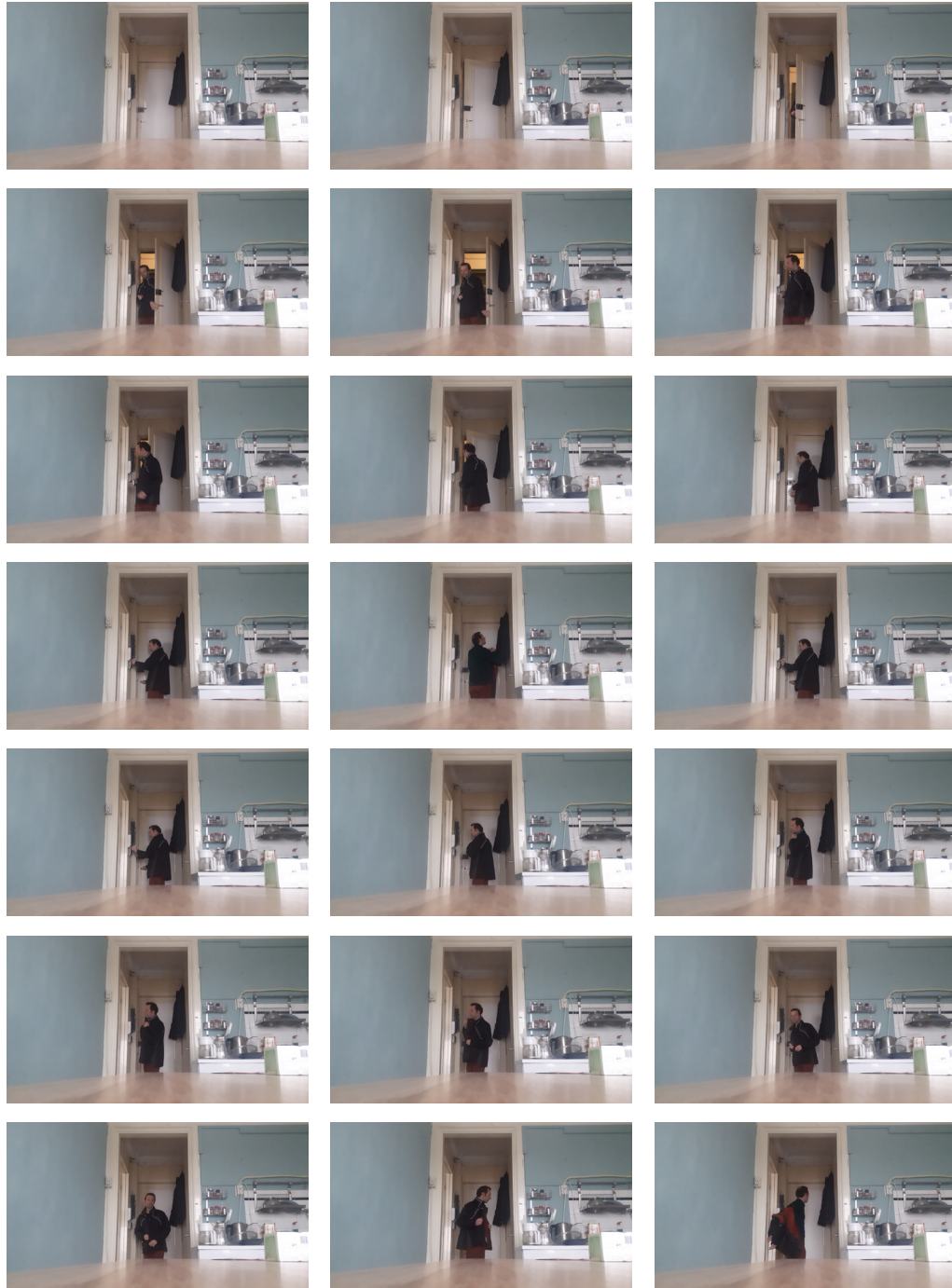




stills from Johannah's entry sequence

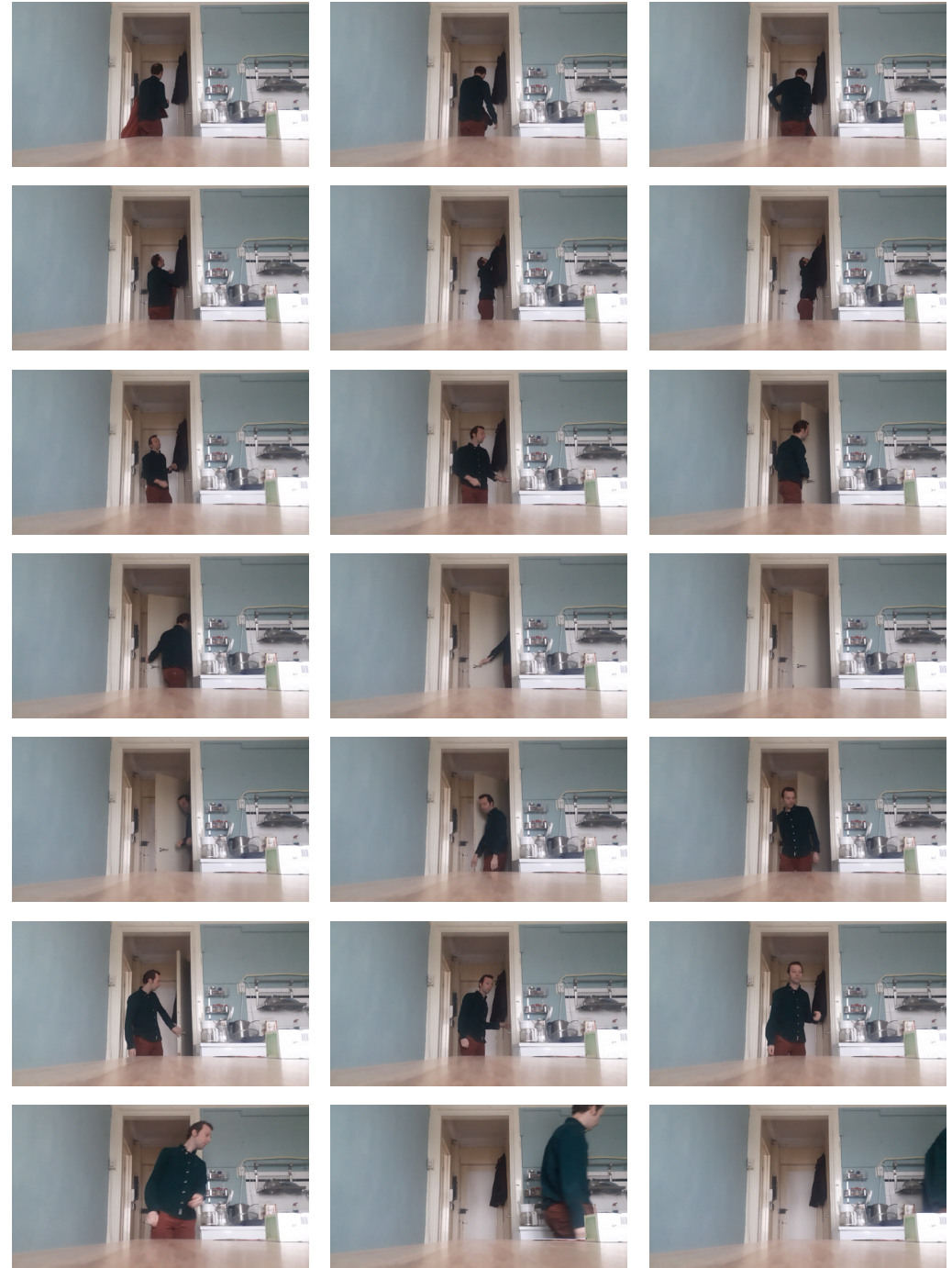


TOMI AKINYEMI



stills from Thijs' entry sequence

THE WORKING HOME

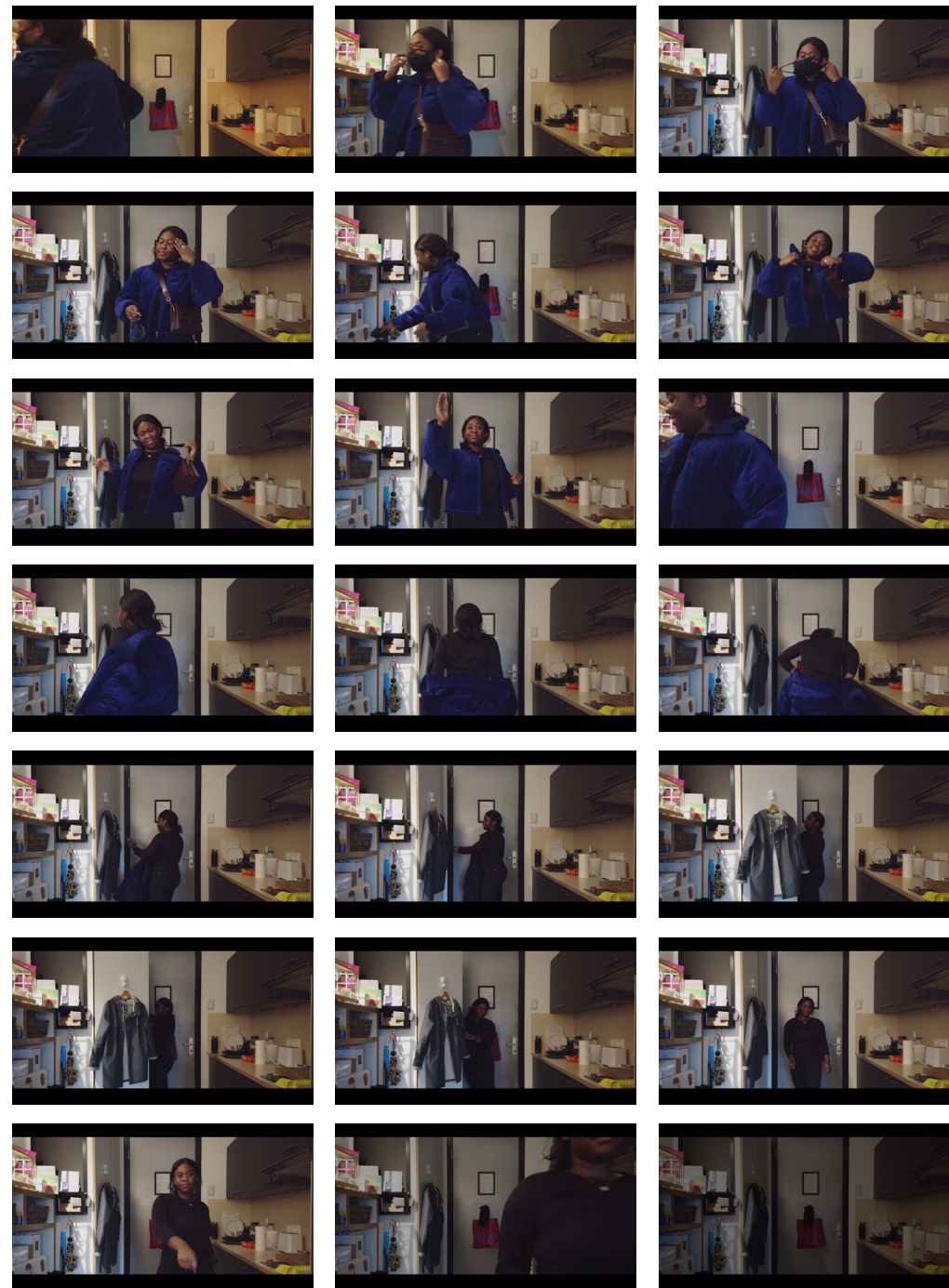


TOMI AKINYEMI

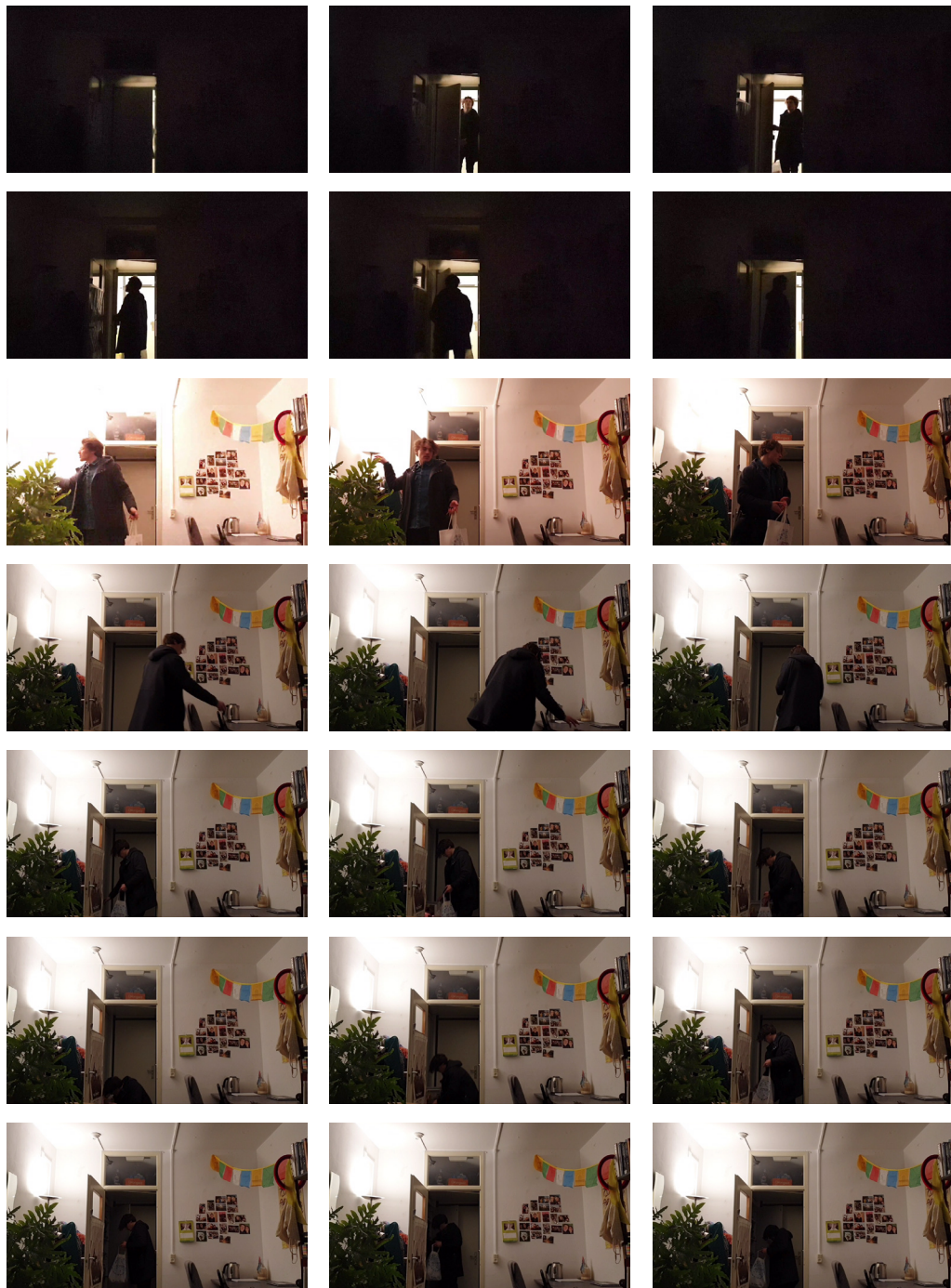


stills from Tomi's entry sequence

THE WORKING HOME



TOMI AKINYEMI

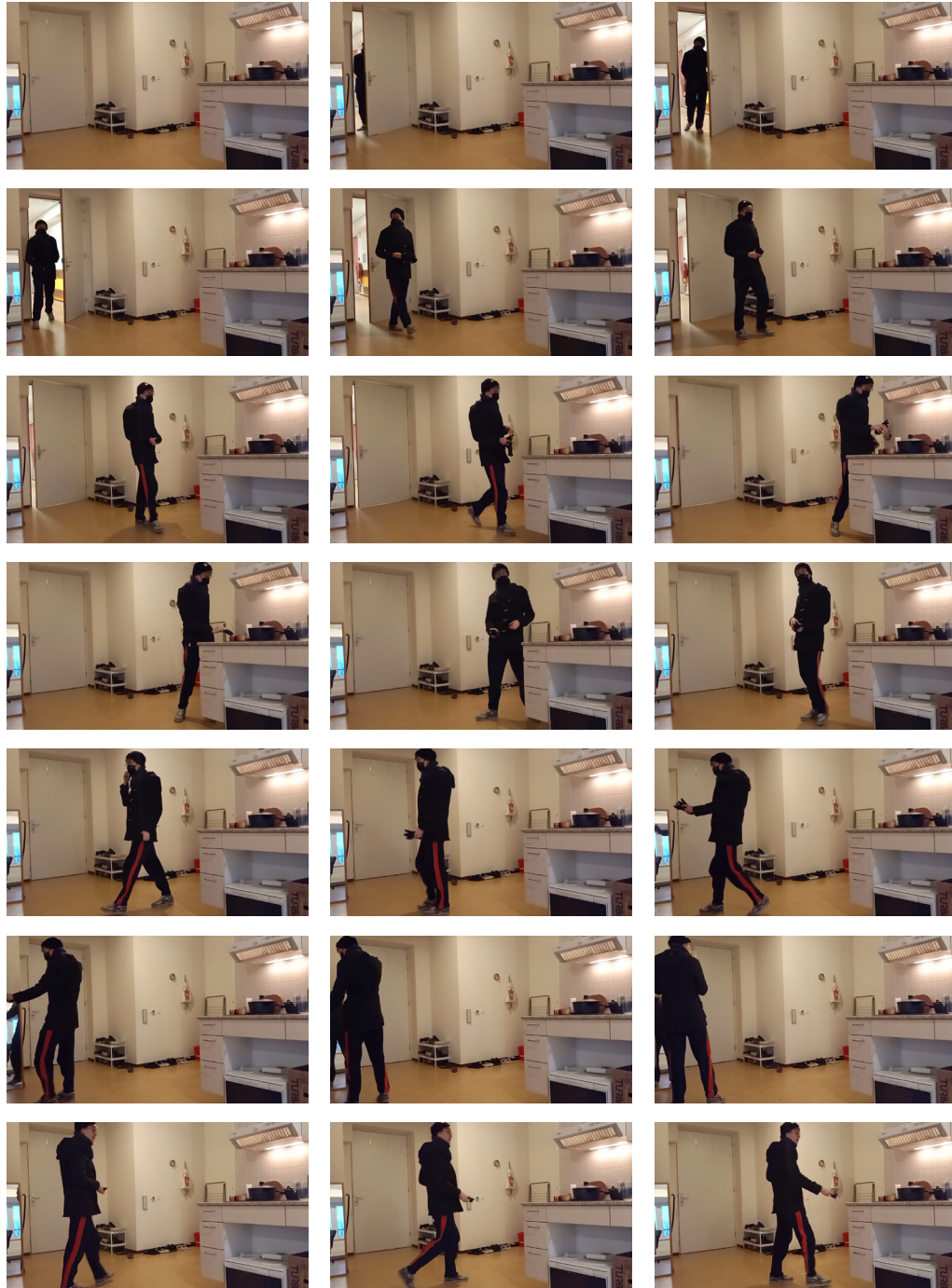


THE WORKING HOME



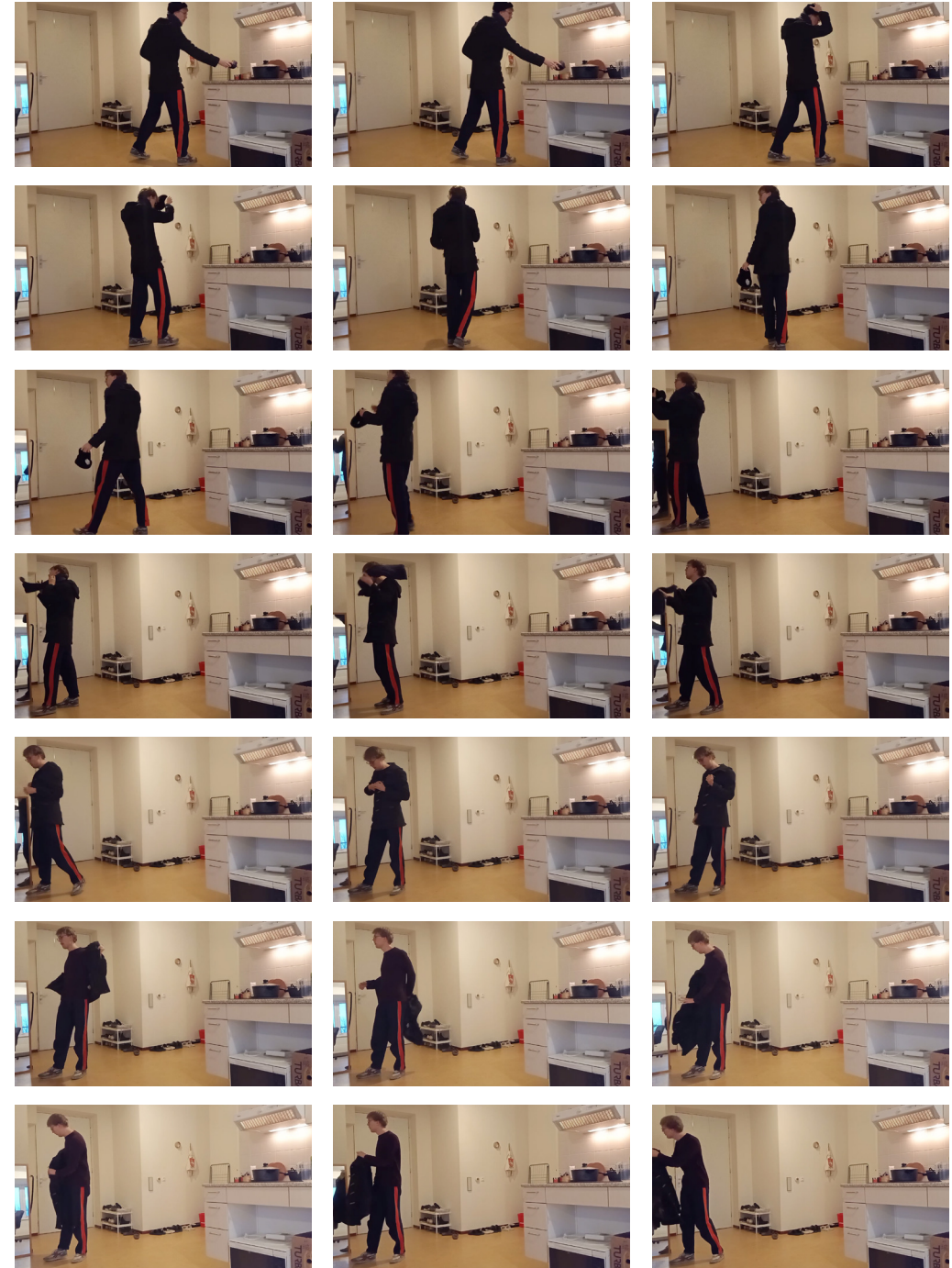
stills from Levi's entry sequence

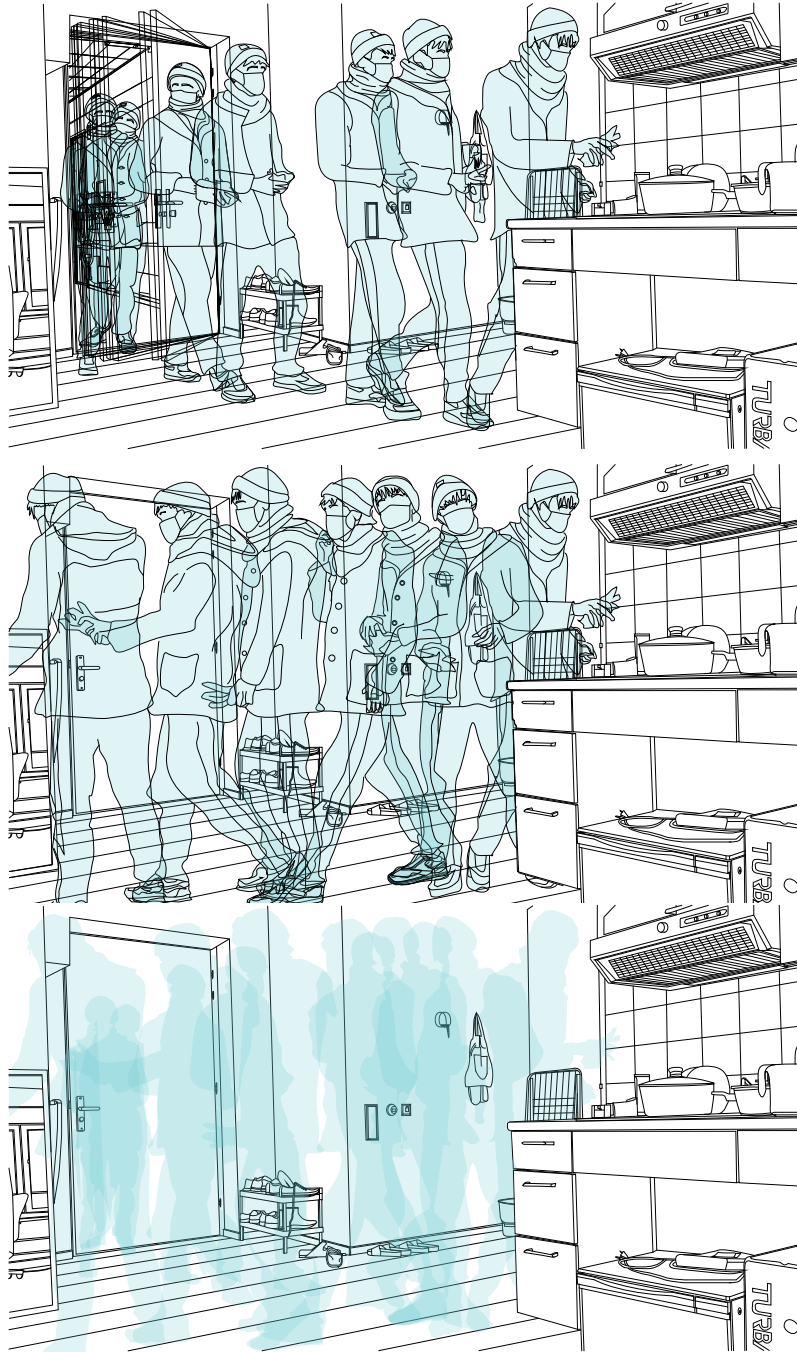
TOMI AKINYEMI



stills from Robert's entry sequence

THE WORKING HOME





recording the movement in Robert's entry sequence

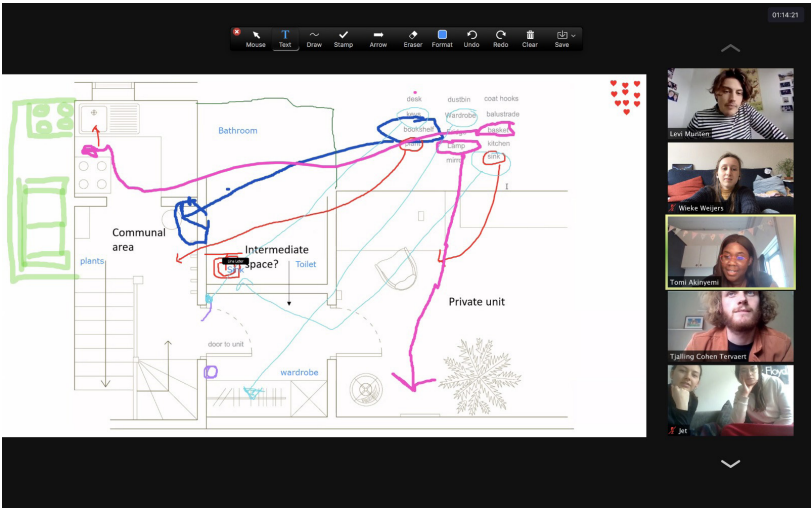
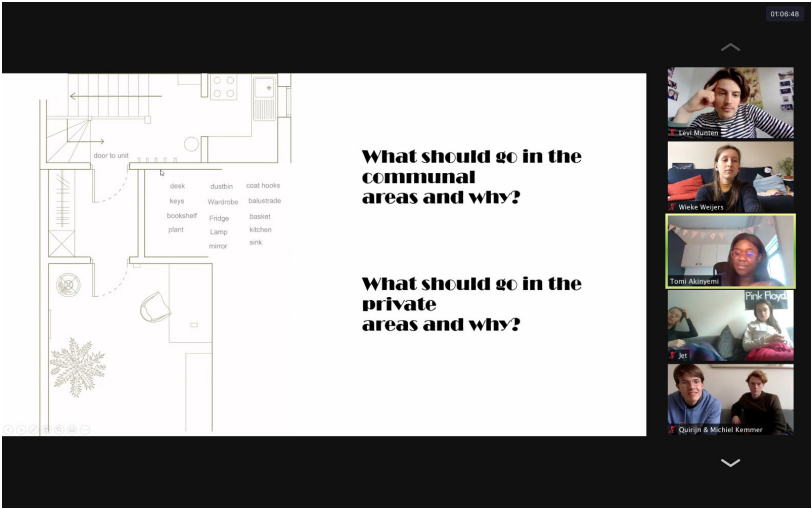
These workshops were extremely valuable as they offered an opportunity to study people's routines. Given that they were more aware of their routines as I had asked them to record it, it was still extremely telling of different people's habits and structure in responding to the parameters that the architecture had provided.

The images to the left show a study of Robert's entry sequence looking at how he walks to the kitchen counter first, then to take off his outer wear, later followed by the shoes. These may seem mundane or unimportant however, the fact that the kitchen is open-plan to the entryway is what allows the surface that the keys and wallet rest on to be accessed.

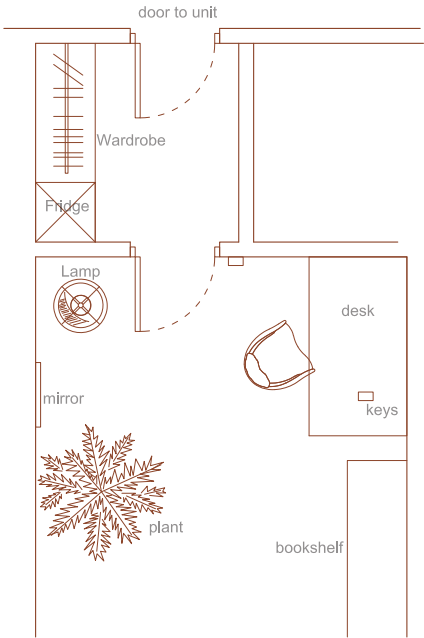
These are the finer details within architecture but having in mind the routines and the ways in which people could use the spaces when designing really helps create spaces that people can embrace rather than battle.

In Robert's entry sequence, he subconsciously creates a triangular pattern that links the front door, the kitchen and the coat rack together.

When working with the torteltnuin group, these finer details were the notions we discussed. We picked out a few specific entry sequences to draw in plan and then later decide what elements were key to the entry sequences and how they would like their future homes to respond to the elements we picked up on.



interactive session with torteltnuin group - organising plans

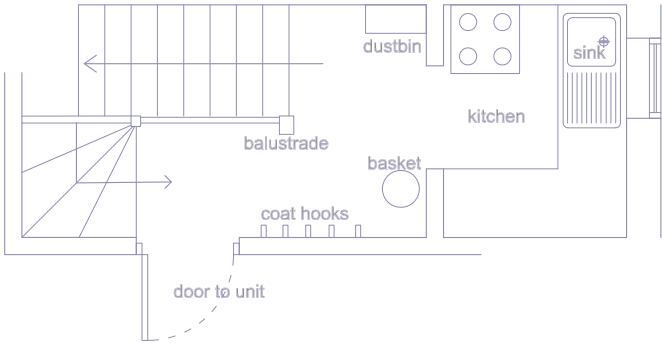


Levi's Entry Sequence

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.



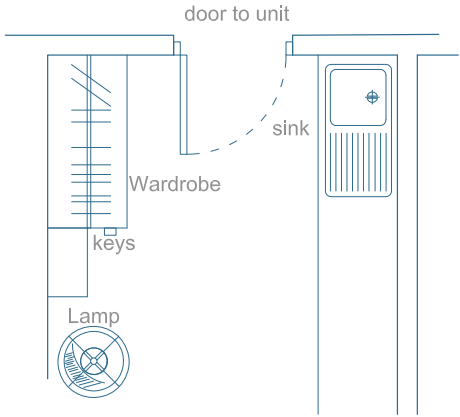
Wieke's Entry Sequence



- 1.
- 2.
- 3.
- 4.
- 5.
- 6.



Tomi's Entry Sequence



- 1.
- 2.
- 3.
- 4.



TYPOLOGICAL;

Social Housing Precedents

The coexistence between live and work activities within the dwelling was a point of interest for me as there has been an increase in the number of people living and working within the same space in recent years. The pandemic has also increased these figures at an exponential rate.

However this is not a new phenomenon to architecture. Rather, there are a good number of projects that explore this relationship between living and working within a single space.

Pullens yards, Trellick tower, Mumesha machiya and Rowley way are a few projects which deal with the relationship between live and work or private and public in very different ways. Ranging from a dedicated street or mews that houses the work element in pullens yard to the vertical separation between live and work in a corbusian style found in Rowley way. The common feature is that all these projects provide integrated work spaces.



pullens yards



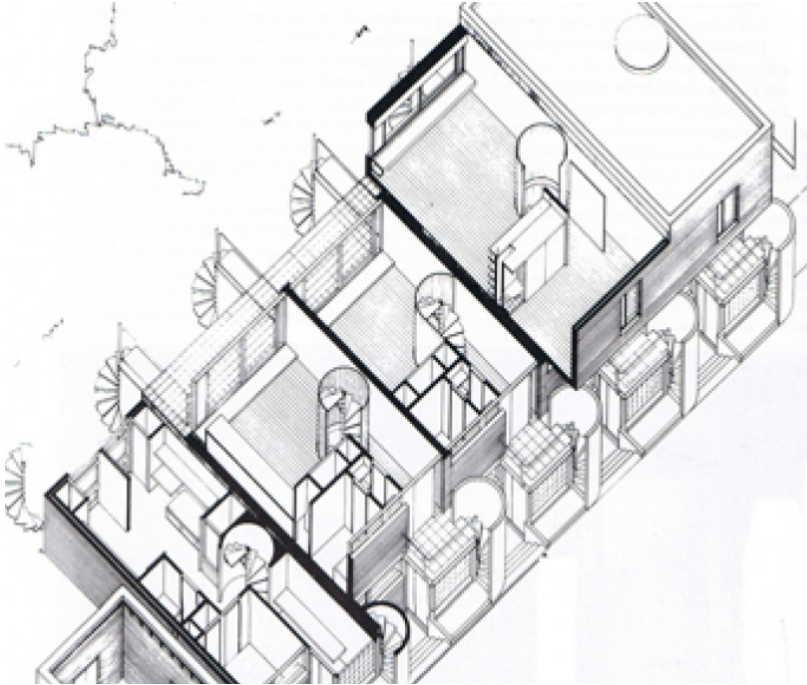
trellick tower



mumeisha machiya



rowley way (alexandra road)



Winscombe Street - Neave Brown

The entry sequence of these houses are heavily influenced by the architecture and there is not much room for appropriation. However, the fact that all the units open out onto a communal garden means for a larger space for each individual unit to be designed around.



The organisation around two levels was interesting here. Understanding the routes through the site helped my own organisation in the working home residential neighbourhood.

The repetition of the relationship between the balcony, front door and bike parking is also something taken into consideration within the working home residential neighbourhood.



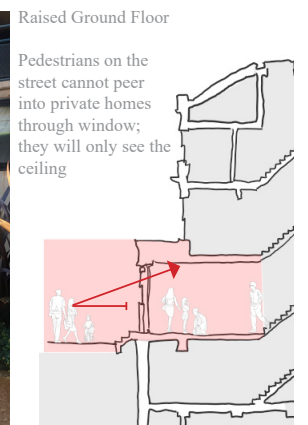
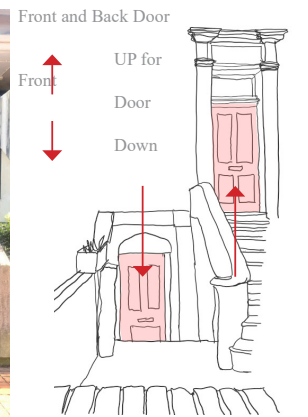
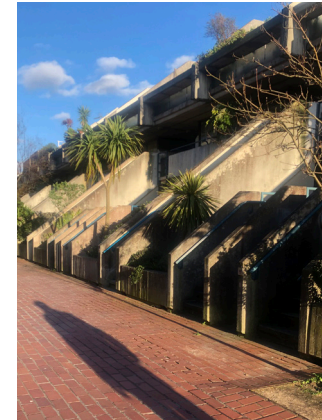
Bospolder Tussendijken - Justus Van Effenblok

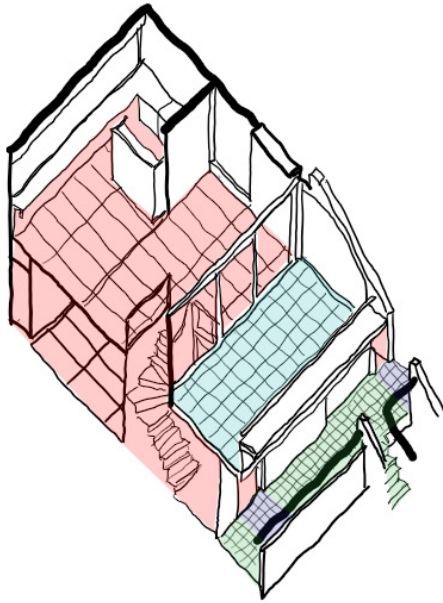


Alexandra Road is a Brutalist low-rise social housing project that houses 520 units. In plan, the estate consists of three parallel blocks that are curved in form. The north of the site accommodates the tallest block (7 storeys) as it provides shelter from the railway line that runs the length of the site. Between scholars, there is an urge to refer to this section of Alexandra Road as some sort of landscape where Christoph Grafe admires the block as he writes, the ‘building creates its own slope and becomes landscape; an artificial structure of inhabitable tectonic layers.’ In reference to the same block, Alan Powers, in his book “Britain”, describes Alexandra Road as a place where ‘the architecture makes its own mountain slopes.’ Through such descriptive accounts, the block that acts as a sound barrier conducts itself as the more impressive and impactful component of the estate.

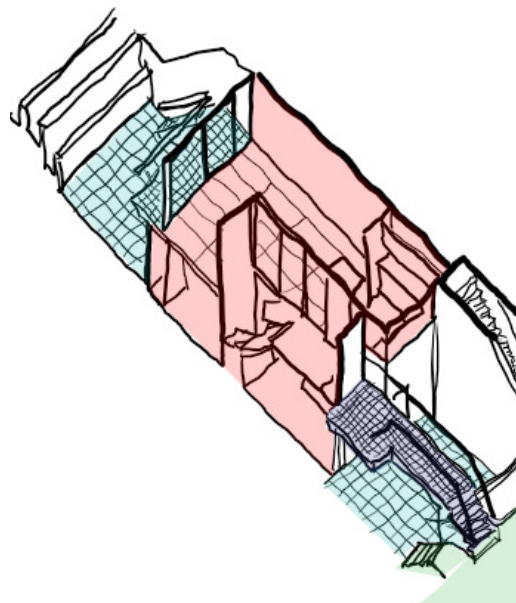
The other blocks found in the centre and the south of the site are similar in height (both 4 storeys). It is commonly believed that the Ainsworth Estate, lining the south of the site, acts as the fourth block to provide a symmetrical layout to the estate’s section. Although an aspect seldom discussed, Brown in his design report in of 1968, reiterated that the Ainsworth Estate was ‘incorporated in the design’ and therefore Alexandra Road was in response to this context. The most famous design feature of this Estate is found in the reintroduction of the ‘street’, in this sense a pedestrian street, of which all units are accessed from. Within the Estate, provisions for a community centre, youth club, estate management office, play centre, public lavatory, special care unit, shop units, a mentally handicapped children unit (now demolished), a children reception home and a disabled adult’s home where provided. Below the 7-storey block, parking provision for 1,600 cars resides.

By studying this project especially, there were many aspects that inspired a number of the features in my project. Here Neave Brown did something different with housing - experimental and although through its appearance it seem very cold and unfamiliar, it became a listed project at the request of the residents as it works so well as a neighbourhood.

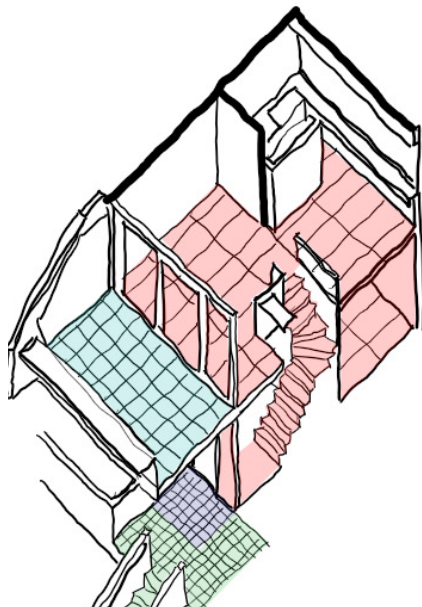




7 Storey Block, Upper unit, four person unit
(Green leads to Rowley Way)

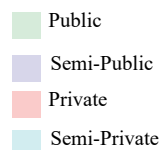


4 storey Block, Lower unit, four person unit
(Green is Rowley way)



4 storey Block, Upper unit, three person unit
(Green leads to Rowley Way)

Diagrams showing the
allocated public and private
spaces within Alexandra Road



Through Alexandra Road, Neave Brown provides a series of scenarios that encompass the following privacy configurations; Public spaces, Semi-public spaces, Private spaces and Semi-private spaces. To grant clarity of the meaning of public and private spaces, Richard Sennett in 'The Quant' distinguishes between the two spaces as he writes

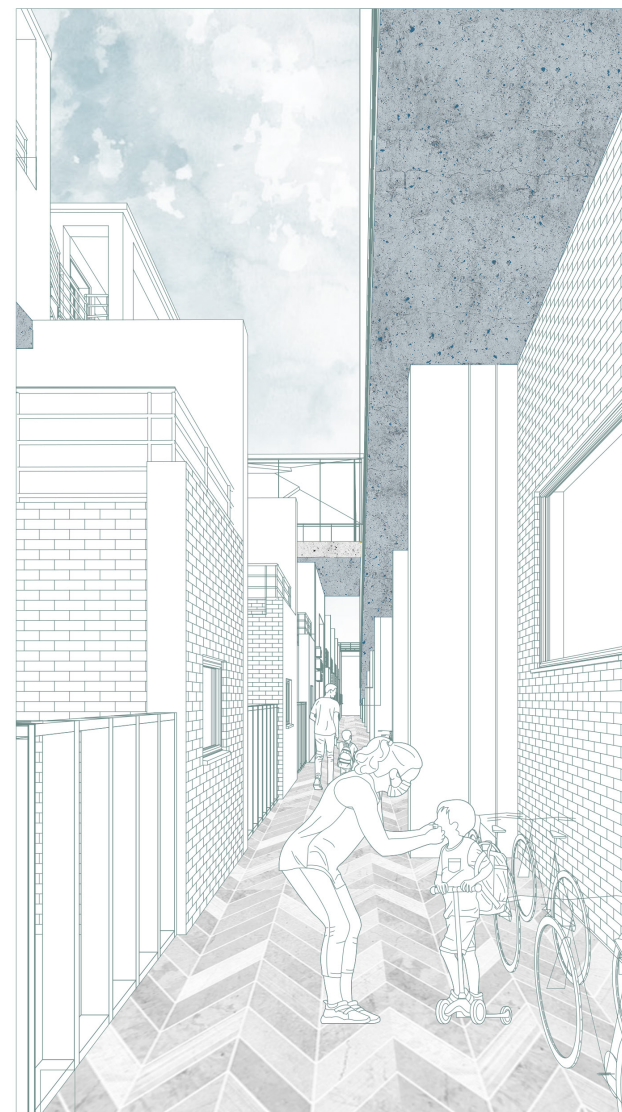
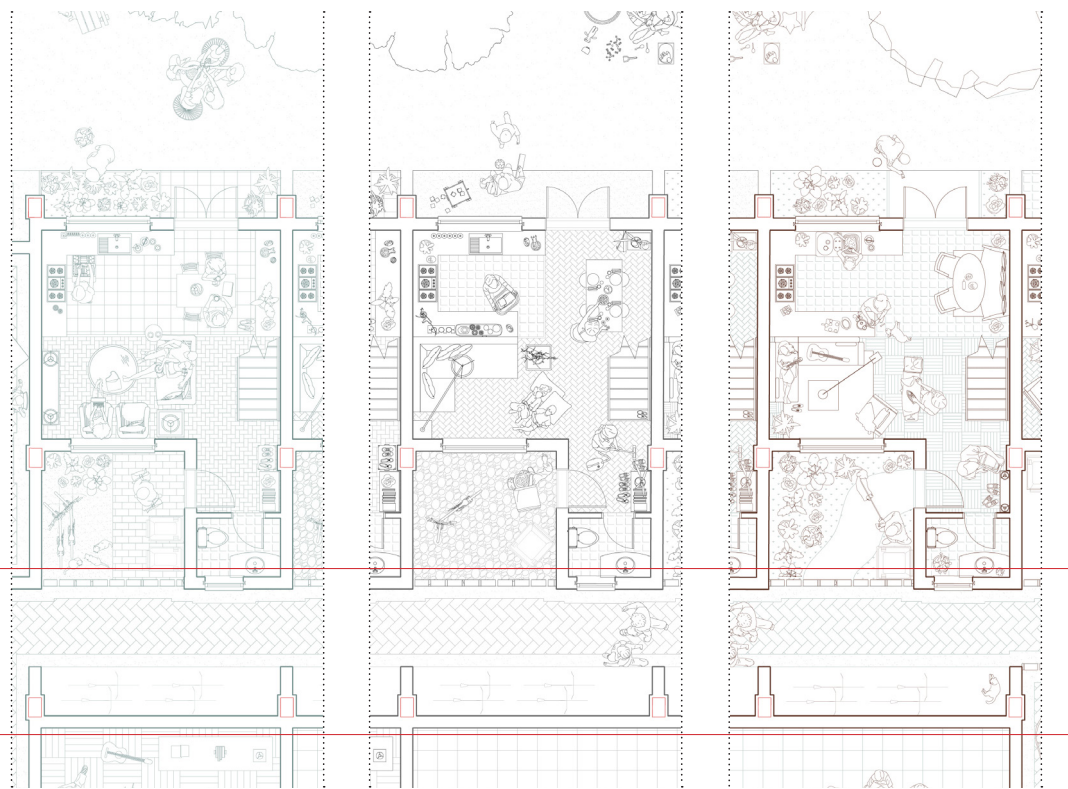
'the difference between public and private lies in the amount of knowledge one person or group has about others; in the private realm, as in a family, one knows others well and close up, whereas in a public realm one does not; incomplete knowledge joins to anonymity in the public realm.'

Referring this statement to Alexandra Road, I would suggest that the vast repetition of the architecture allows the housing structure itself to form a type of public realm. In this, the residents can choose to explore their anonymity. The public realm is no longer based solely on the spaces between the structures but instead found in the architectural structure itself.

As the structure at the estate conforms to its own architectural order, the residents do not feel the pressures of conforming to a social order. Alexandra Road was built on the premise that the physical state of the housing would merely be a frame for the public realm to dwell within. The scope for originality is minimal when viewing the architecture in its entirety. This idea of the public realm is therefore transferred to the pedestrian street that in turn gives people the impression of trespassing as a visitor to the site. This feeling of trespassing is adopted as the pedestrian is greeted with a wall of private windows and semi-private terraces when walking through the site. Conversely, this strong visual connection to the pedestrian street creates an opportunity for the residents to feel an element of exposure. In fact, they may feel the eyes of their neighbours on them when on their terrace. Such a scenario could be a re-enactment of the situation regarding the porch of a Georgian terrace, which allows neighbours to see who enters and exits the property as a secondary security measure. This continuous blurring of the boundaries between public and private space found in Alexandra Road is what makes the project a rich case study to explore but also a notion that can be applied to my project.

Here, between the existing ramp and the 3 best units, I attempted to create the feeling of trespassing on a new street that had been experience in the Alexandra Road project.

The width of the street allows for opportunities of architectural appropriation but also acts as a deterrent. Whether in reality this would be successful is something I believe cannot be prompted, rather as an architect, one can only attempt to predict and design for those predictions.

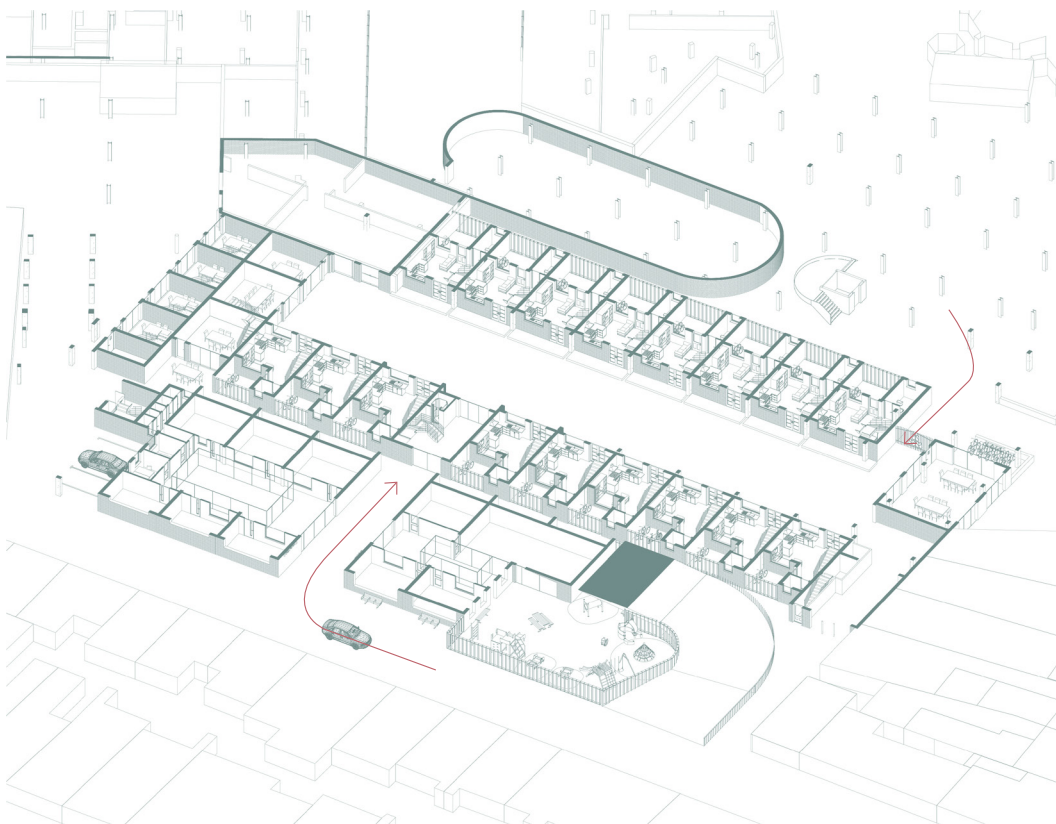


view of alley between ramp and courtyards of 3 bed units

Unit Typologies

The working home looks to respond to the needs of the contemporary family. It does this by providing housing that enables the modern-day routines of living and working within the same spaces without being at the detriment of the family's safety. The working home questions the status quo of mass housing rapidly churned out by developers. It seeks to highlight the importance of access to extra square meterage within a dwelling as this enables individuals to earn a living within their residences.

Ground Floor



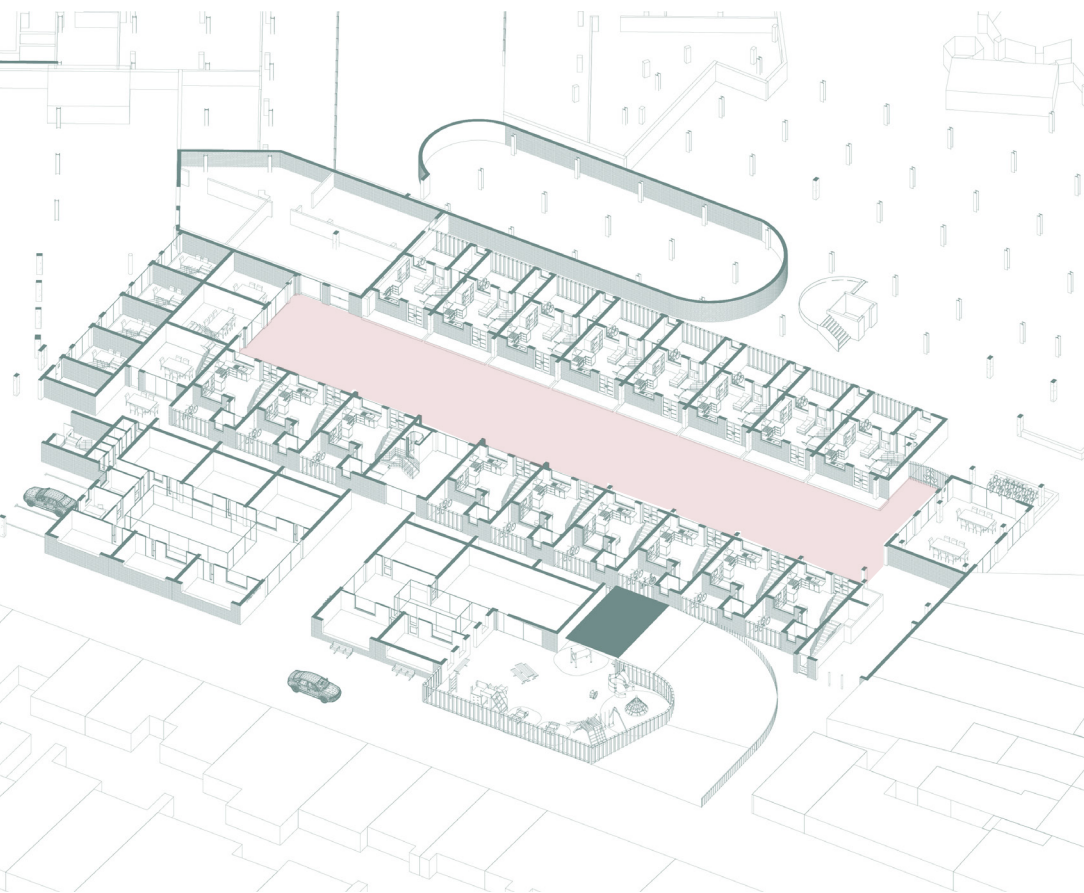
view of the working home entrances

The project is designed around a communal courtyard within the constraints of the existing ramp on tweedewalstraat and the existing atrium towards the centre of the slab.

This courtyard is private to the residents but can be accessed by the points indicated through the arrows on the image.

Addressing tweedewalstraat is the single story nursery and creche with the nursery playground towards the base of the ramp.

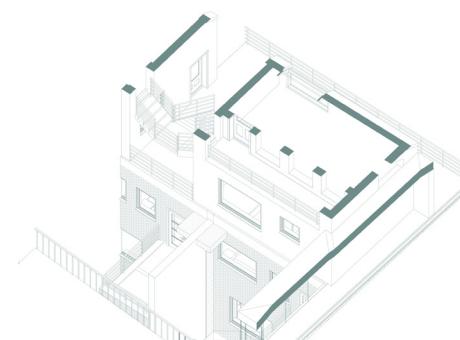
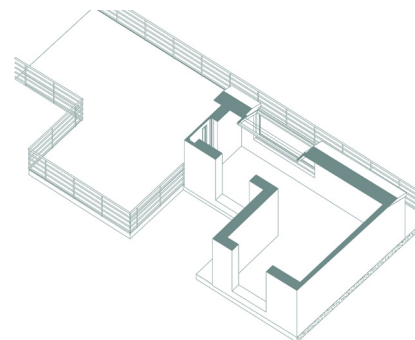
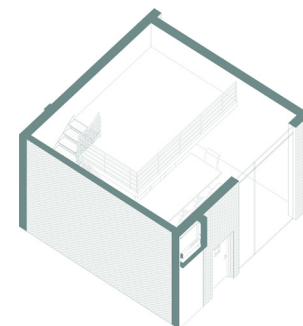
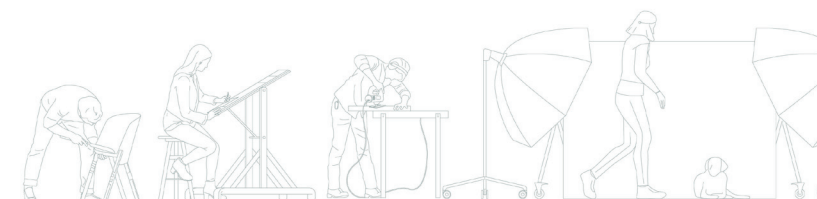
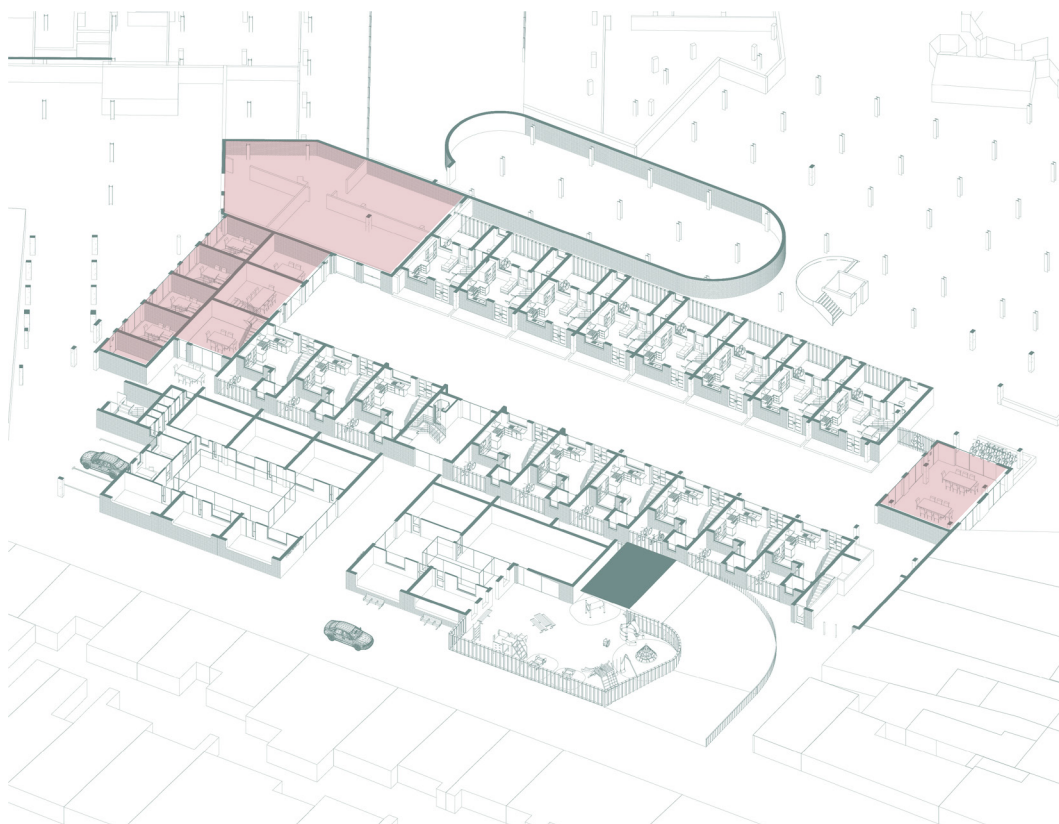
Ground Floor - Courtyard



view of courtyard

The working home neighbourhood provides a variety of work space sizes with larger units on the ground floor that endeavour to cater to the variety of people and expertise that the urban plan seeks to attract.

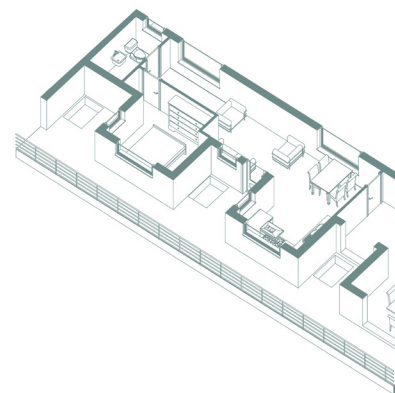
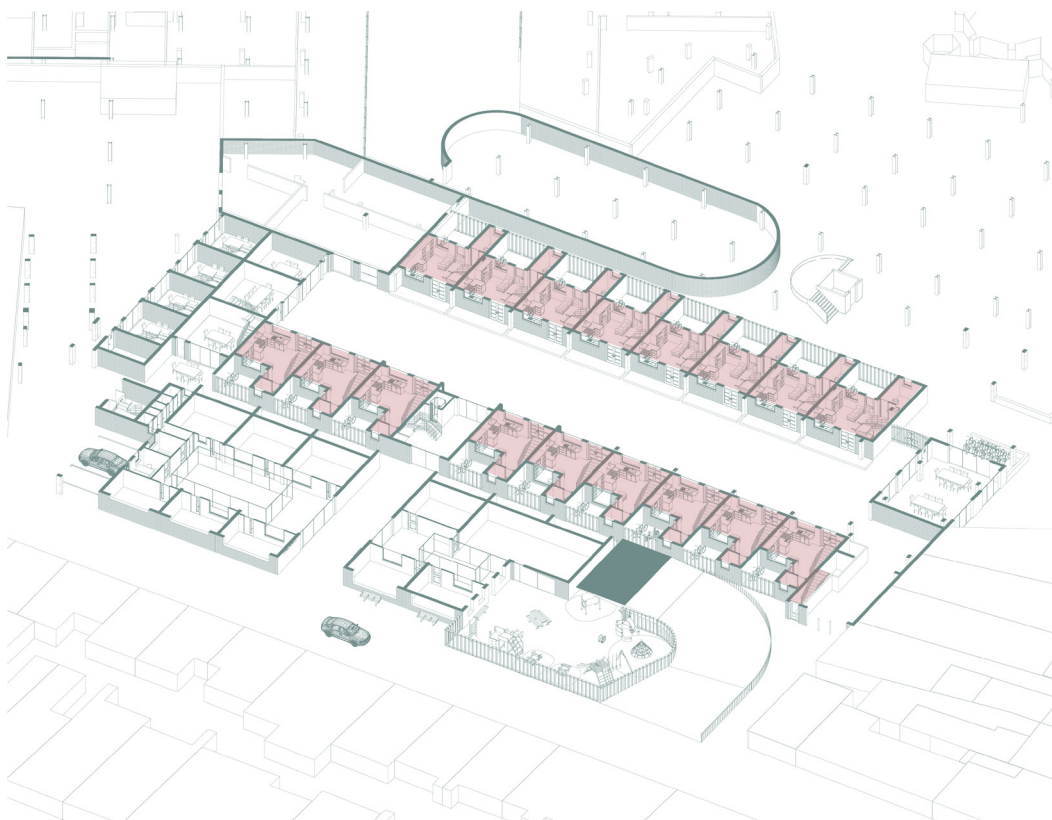
Ground Floor - Workspaces



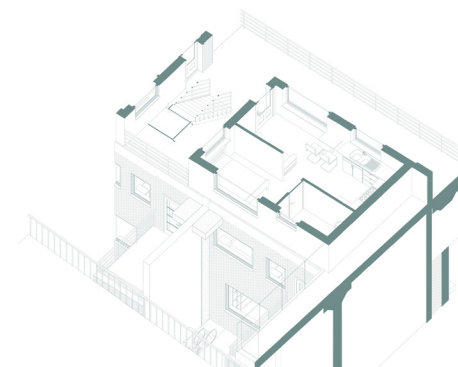
various types of workspaces available

The working home neighbourhood also provides a variety of housing units which consist of 7 studio flats, five 1 bed units, eight 2 bed units and nine 3 bed units.

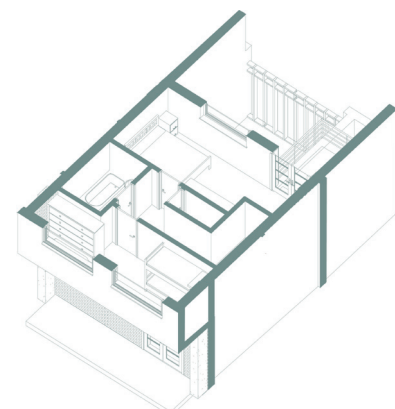
Ground Floor - Live spaces



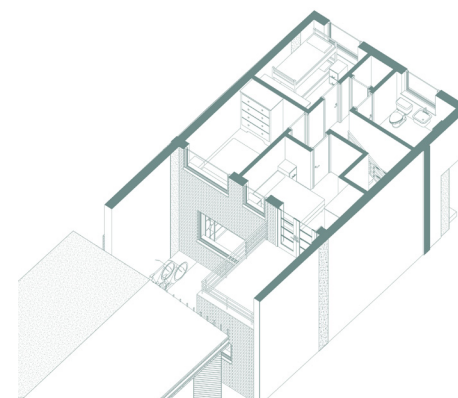
1 bed units



studio units



2 bed units

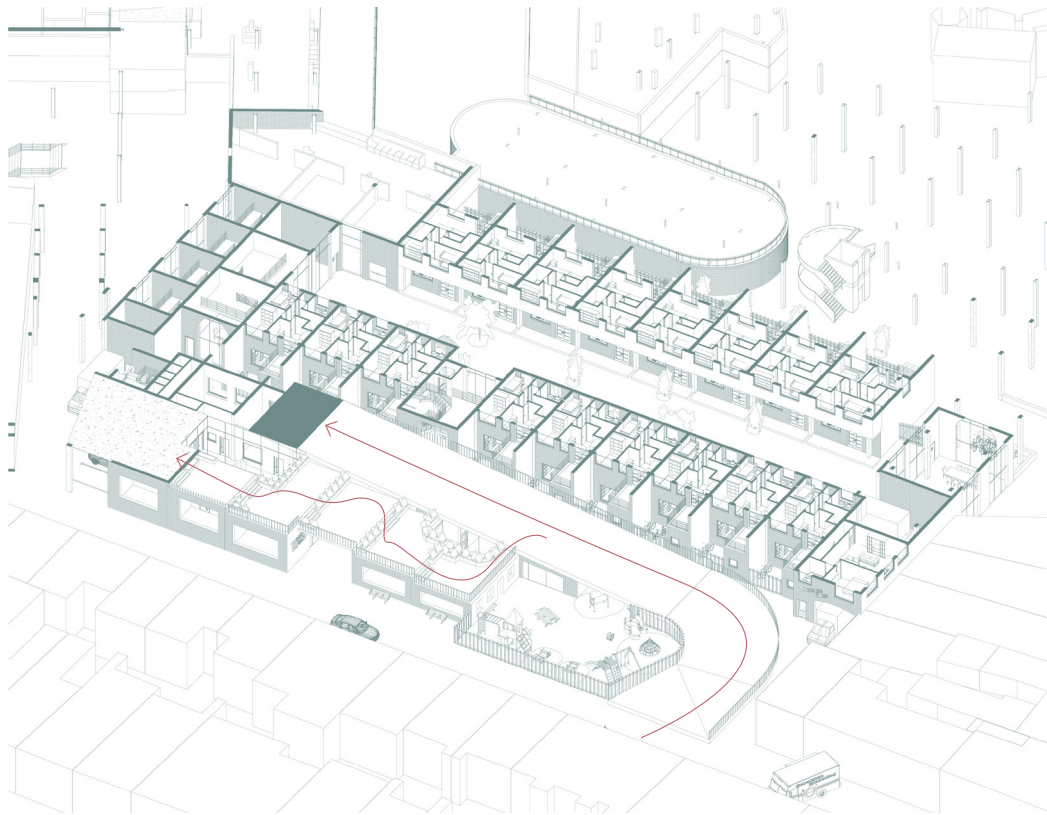


3 bed units

various live units available

Above the nursery is a green nature walk that leads to the café which can be accessed off the ramp.

First Floor

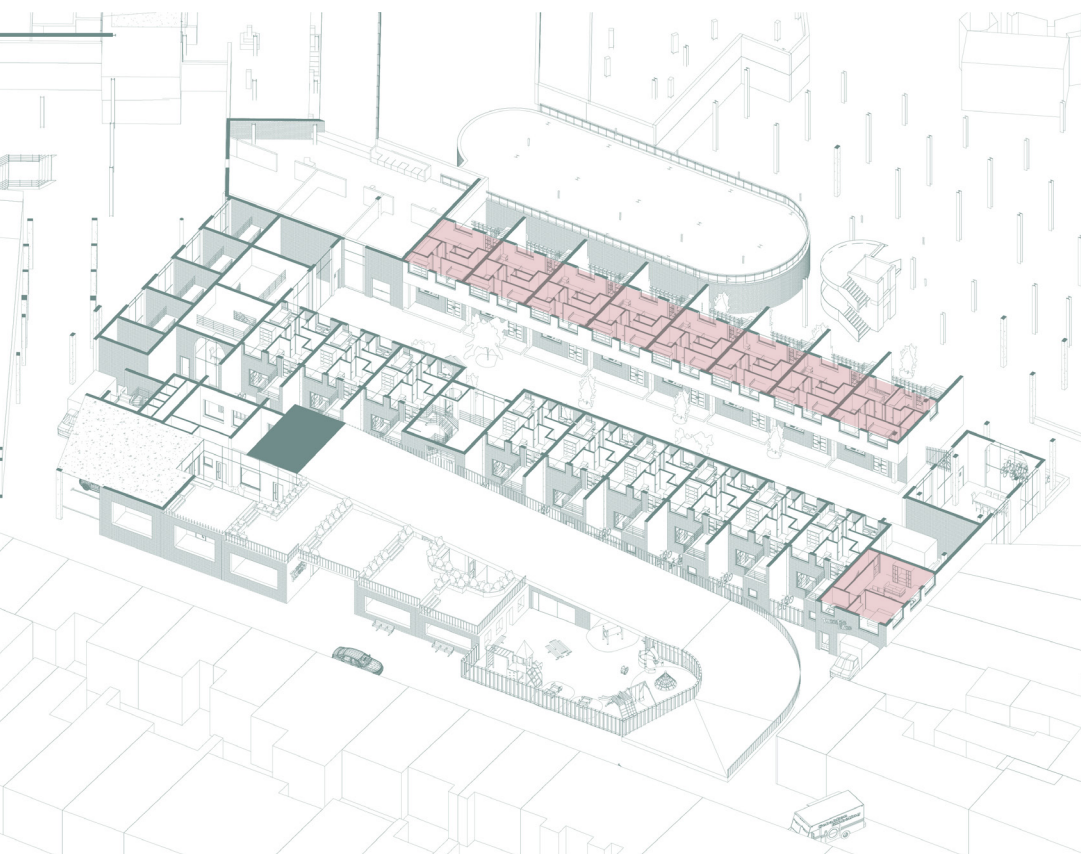


view of green nature walk and ramp

To the north of the site are the 2-bedroom units with the exception of the site caretaker unit towards the ramp. These units address the atrium to the middle of the site.

The units are split over 2 floors. The living spaces are on the ground floor with their kitchens opening up to the communal courtyard and a smaller private courtyard used to store bikes and bins in. The bedrooms are on the first floor and each unit is accompanied by a work space located within the residential neighbourhood. The idea is that a single parent with 2 children is able to separate her work from her living space if needed.

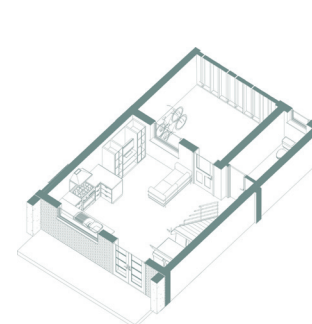
First Floor - 2 bed unit



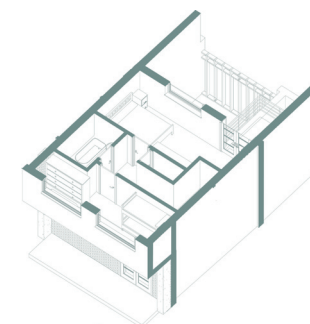
LIVE



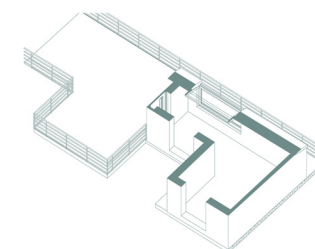
WORK



2 bed unit ground floor



2 bed unit first floor

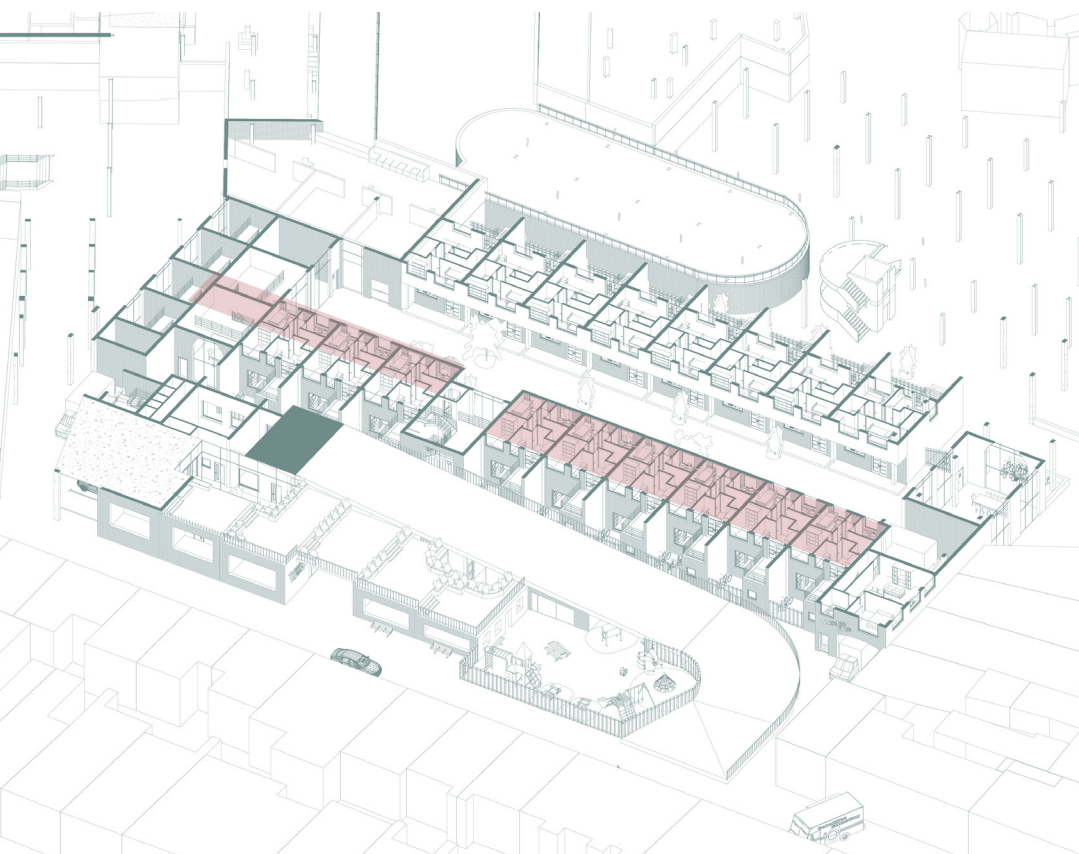


additional workspace allocated to unit

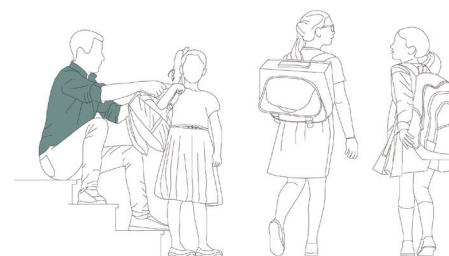
Next is the 3 bed units towards the south of the site, addressing the ramp and tweedewalstraat.

They too are split over two floors with the kitchens opening onto the communal courtyards and the bedrooms on the first floor. They also have a smaller private courtyard that can house recycling bins and bikes. Again, each unit is provided with access to a workspace.

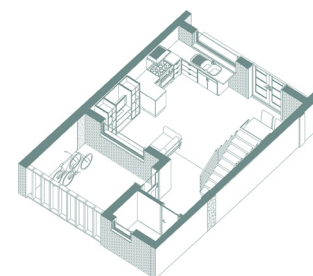
First Floor - 3 bed unit



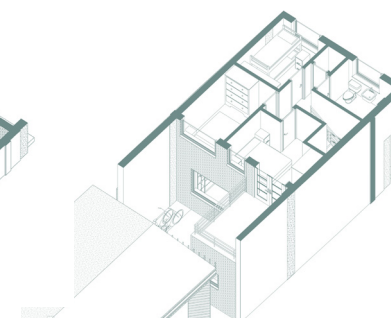
LIVE



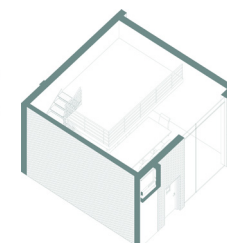
WORK



3 bed unit ground floor



3 bed unit first floor

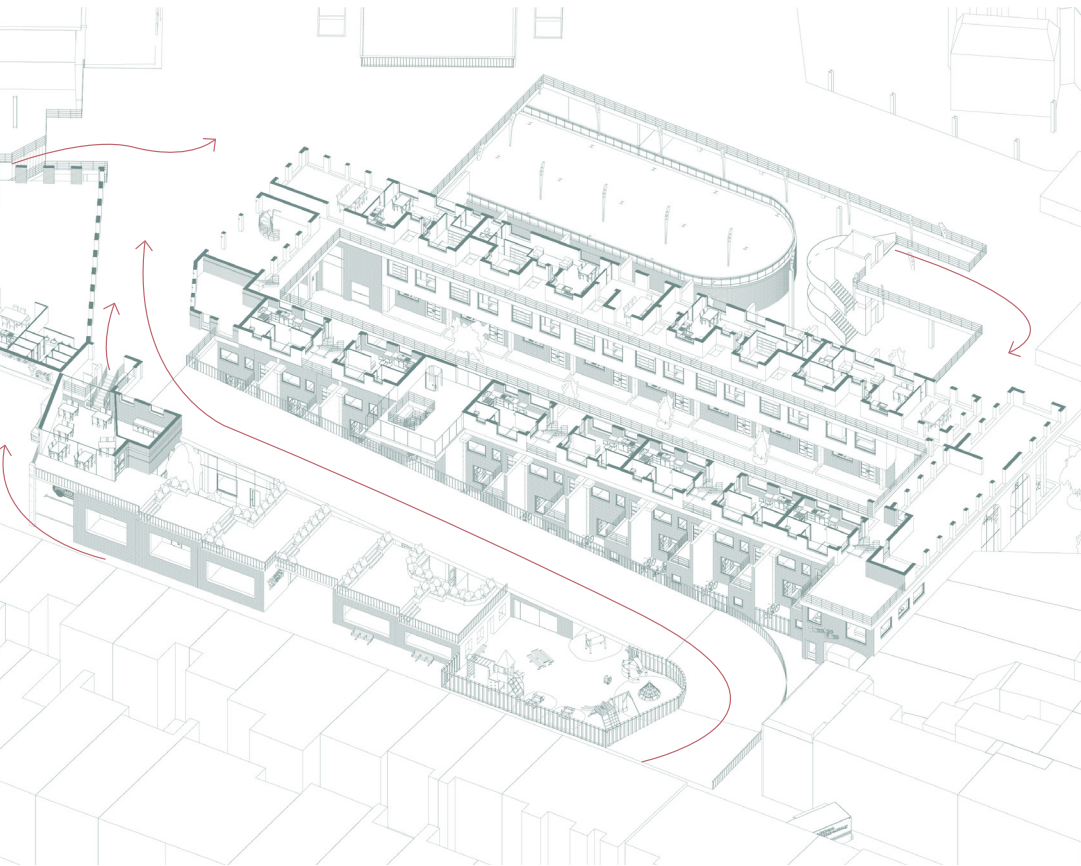


additional workspace allocated to unit

Access to the slab level can be experiential through the steady incline of the ramp or quick using the lifts and staircases identified by the arrows.

The slab level also provides a variety of workspaces.

Slab Level

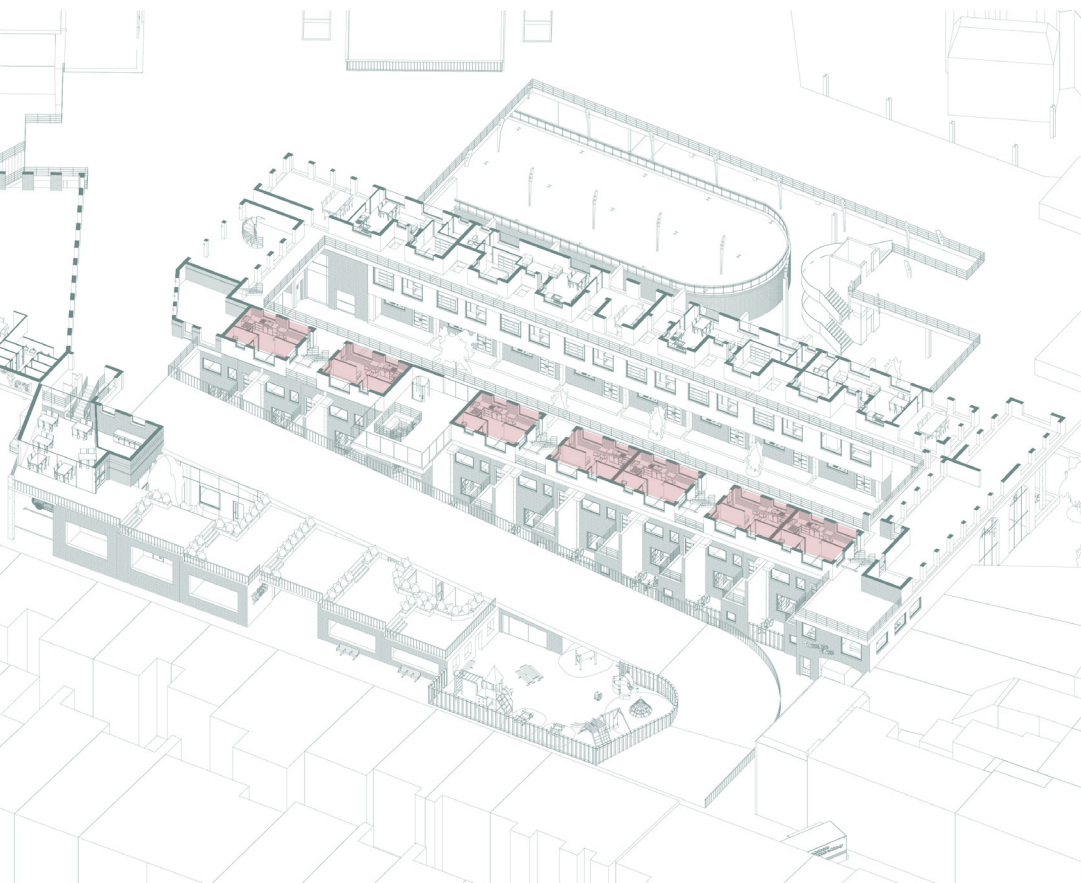


view of atmosphere on the slab

Above the 3 bed units are the studios whose entrances are on slab level.

These are intended for single occupants whose children may have recently gone to university or for people have recently moved out of their family homes. They come with a smaller workspace but have direct access to these spaces above their units.

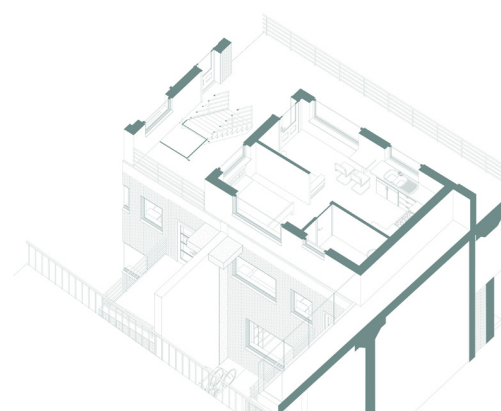
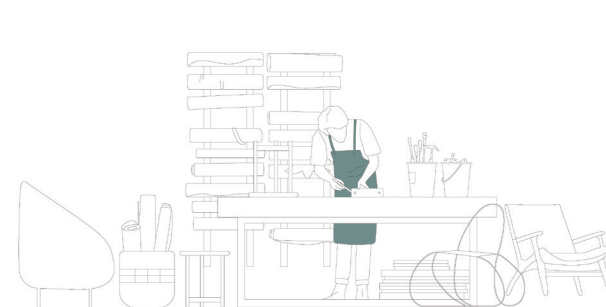
Slab Level - Studio Units



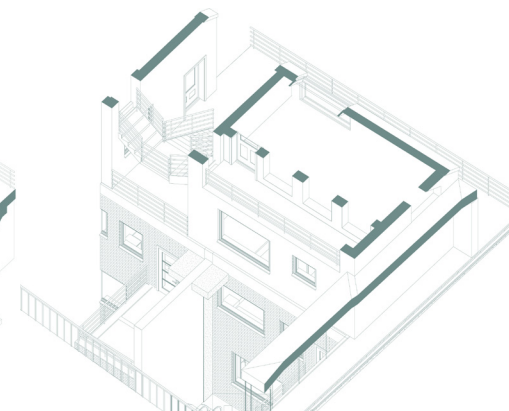
LIVE



WORK



studio units slab level



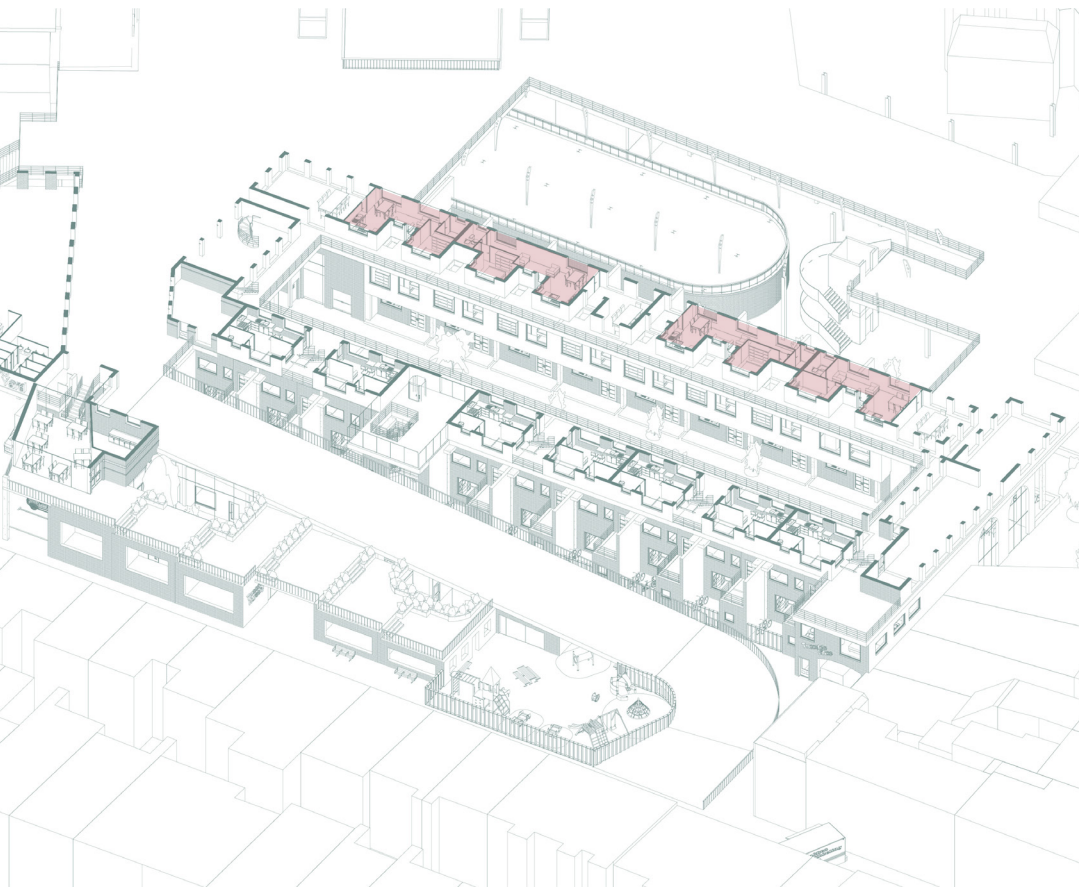
additional workspace allocated to unit

Above the 2 bed units on the north side are the 1 bed units.

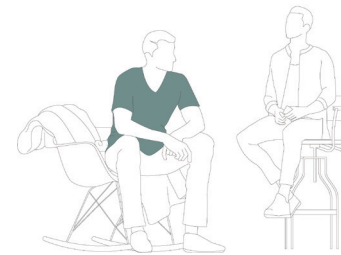
These come with integrated workspaces that are accessed from within the units.

The top floor houses the rest of the work spaces mentioned previously.

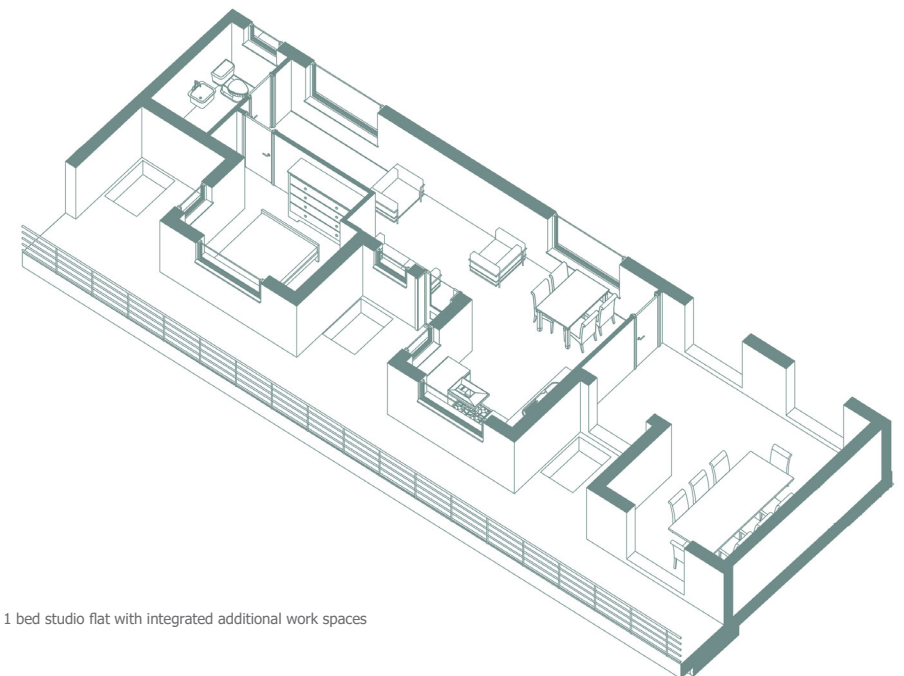
Slab Level - 1 Bed Units



LIVE



WORK



1 bed studio flat with integrated additional work spaces

STRUCTURAL/ MATERIAL;

zinc roof

light wieght SIP panel,
timber clad box

railing

exisiting mushroom
column and slab

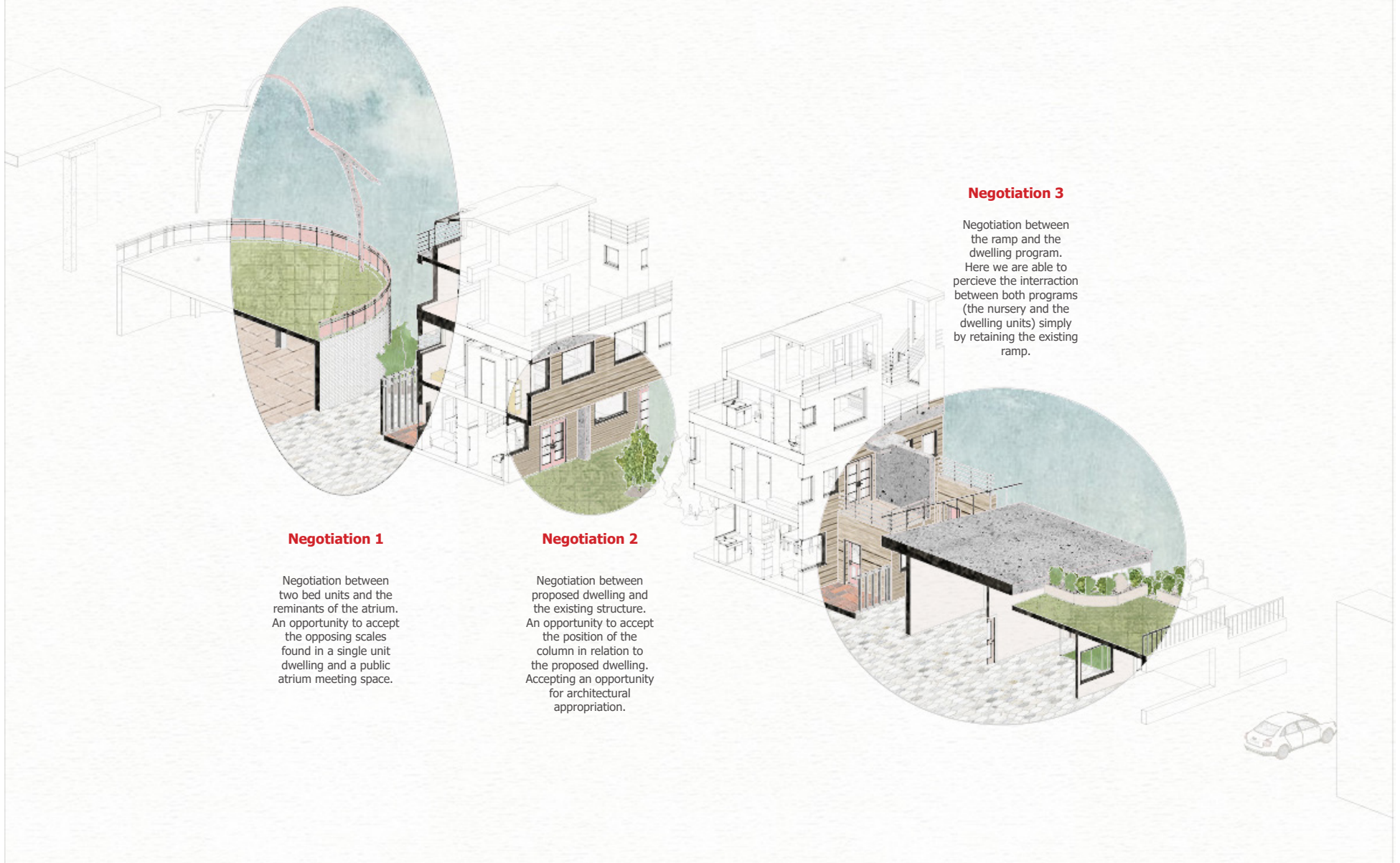
reinforced concrete
party walls

SIP panel facades with
brick cladding on the
lower levels

concrete floor



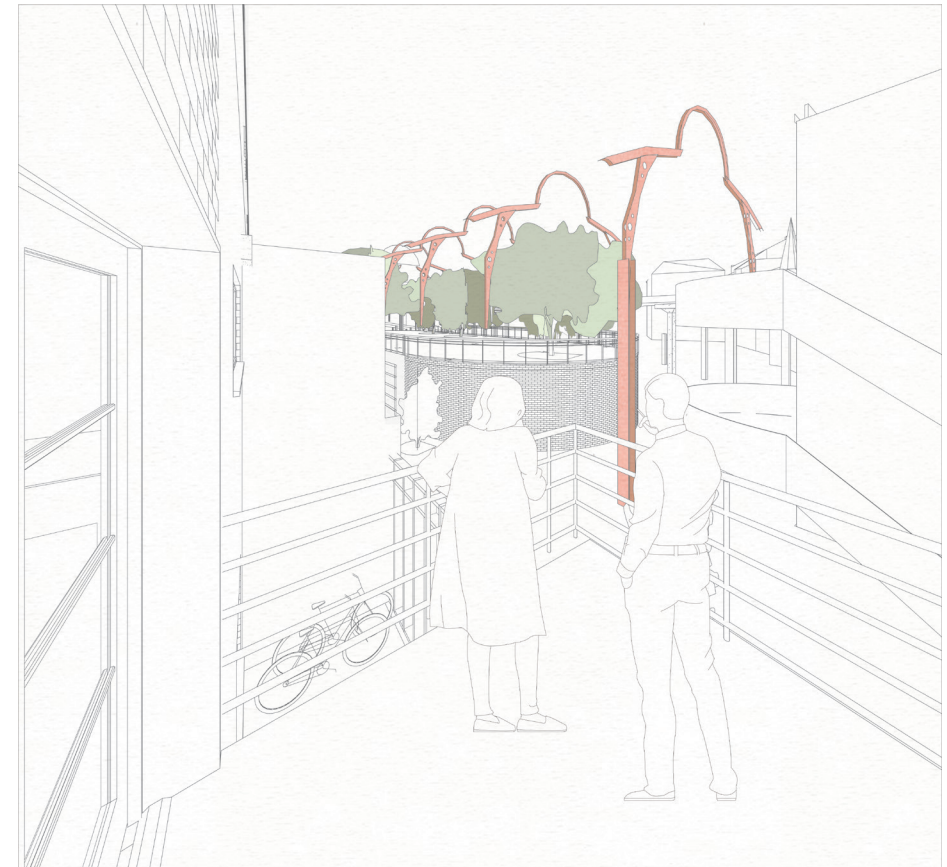
moments of negotiation





Negotiation 1

Negotiation between two bed units and the remnants of the atrium. An opportunity to accept the opposing scales found in a single unit dwelling and a public atrium meeting space.

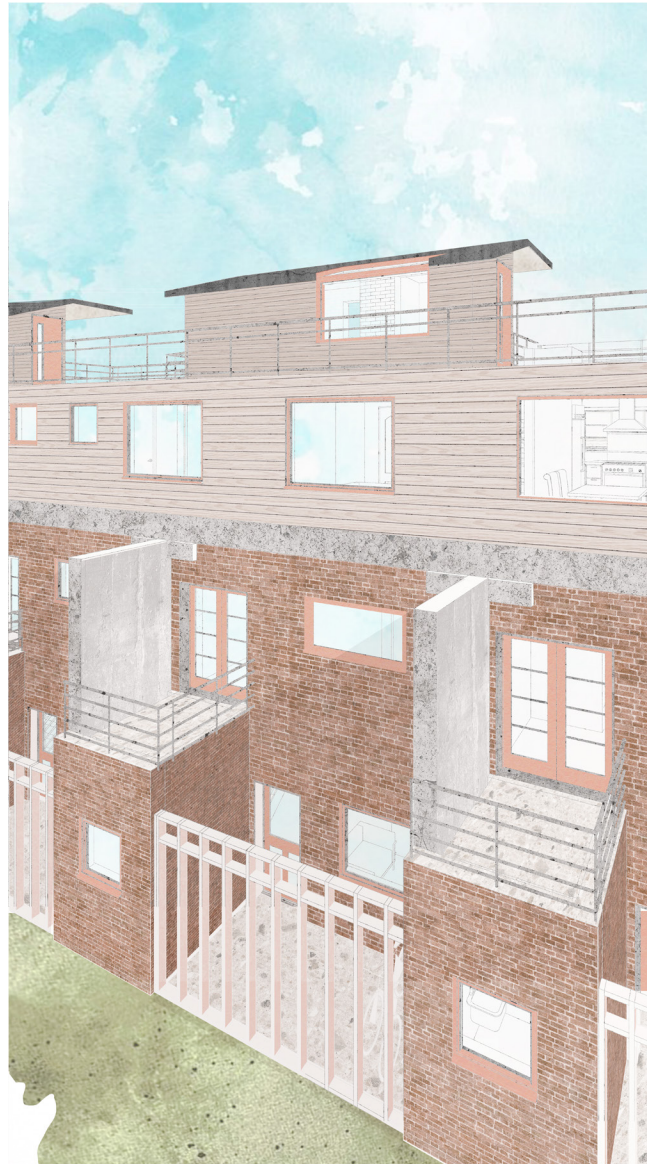


view 2 bed unit principal bedroom balcony towards atrium

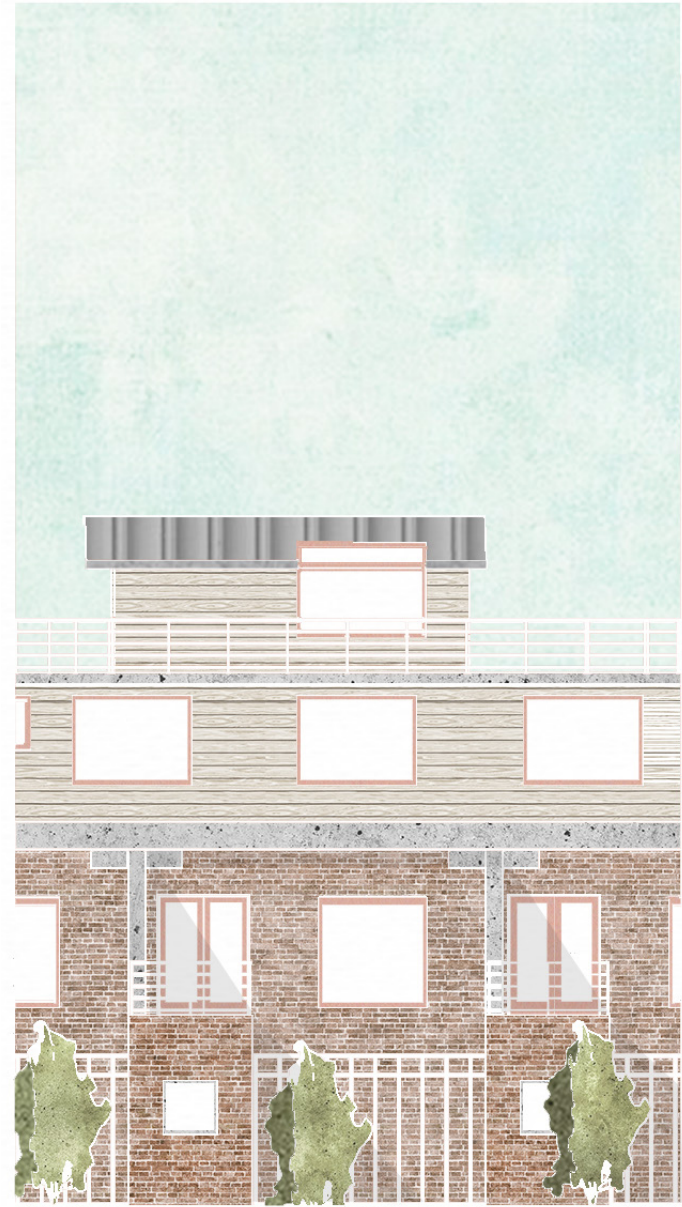
The first negotiation responds to the scale of the atrium and also the civic scale of existing elements such as the staircase and the public slab.

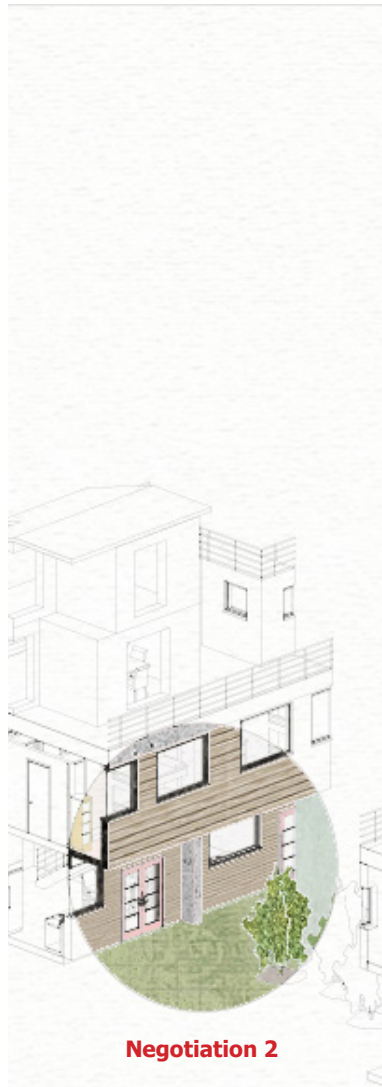
The units gain privacy with the expression of the concrete party wall and they root themselves in the heavy masonry facade below the slab and the lightweight timber cladding above it. The gates to the private courtyard act as a buffer zone between the private living spaces and the public city. The entrance to the communal courtyard is also gated to ensure the safety of the children playing.

Here the concrete acts as a mediator between the masonry base and lightweight timber units above the slab.



2 bed unit atrium facade





Negotiation 2

Negotiation between proposed dwelling and the existing structure. An opportunity to accept the position of the column in relation to the proposed dwelling. Accepting an opportunity for architectural appropriation.



3 bed unit courtyard terrace encouraging architectural appropriation

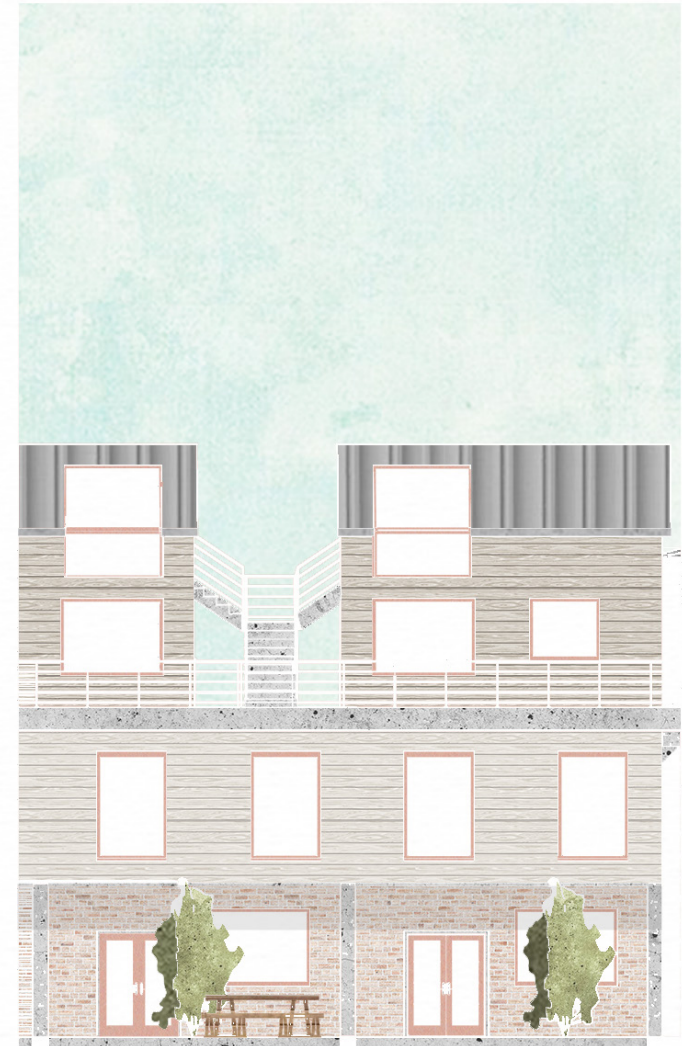
Negotiation 2 looks at responding to the existing structure of the molenport shopping centre highlighted in red and how the columns can be integrated into the design creating an opportunity for architectural appropriation.

Here the differences in tone are apparent as the outer façade is darker to respond to the city scale whereas the inner façade towards the courtyard responds to the intimacy and community of the courtyard.

This view of the courtyard responds to this notion of the bricks rooting the project towards the ground and the cantilever of the first floor. The south facing façade has smaller windows to avoid overheating in the summer months whereas the north facing façade has larger windows to gain as much light as possible in the winter months. Again, stressing the lighter shades of the facades in order to represent a fairer experience in the courtyard.

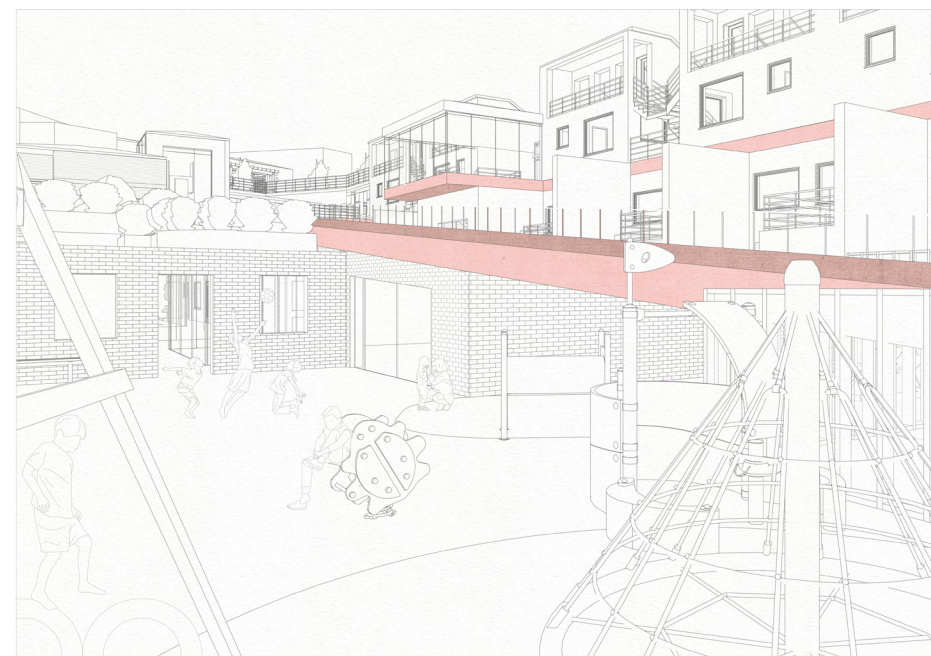


3 bed unit courtyard facade



Negotiation 3

Negotiation between the ramp and the dwelling program. Here we are able to perceive the interaction between both programs (the nursery and the dwelling units) simply by retaining the existing ramp.



view from nursery playground looking towards ramp and housing units behind

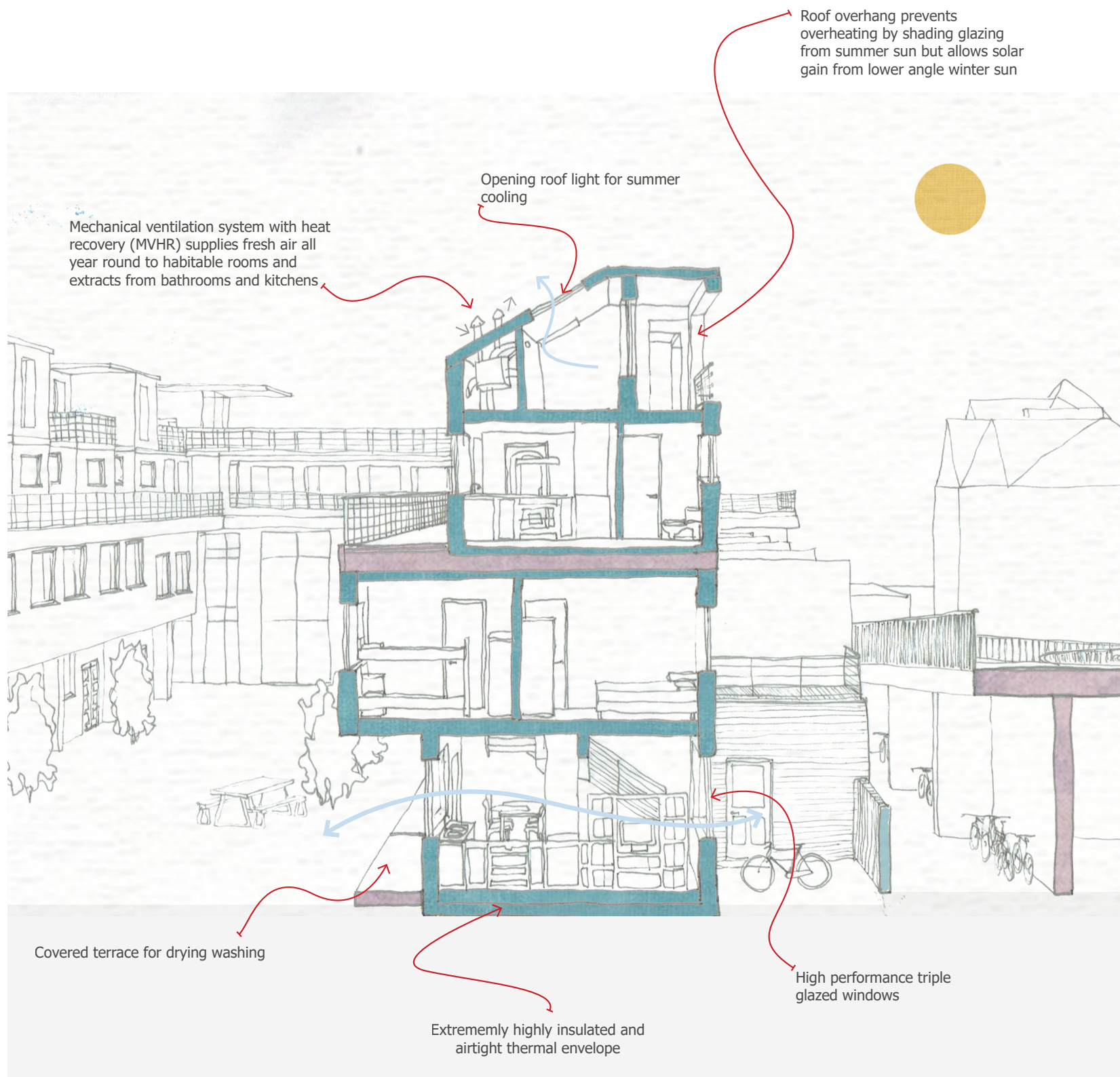
Negotiation 3 which responds to the ramp and tweedewalstraat. Here, the ramp acts as a mediator as it creates a visual connection between the programs of the nursery and the dwellings.

The notion of grounding is evident in the nursery façade which is linked to the façade of the three bed units which holds up the slab of which the timber structure sits upon. The idea was to avoid linking the material with the program but rather linking it to the representation of material logic which speaks to the human, the building, the neighbourhood and then the city at large.



3 bed unit ramp/street facade



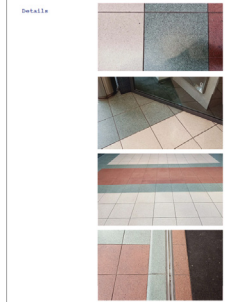
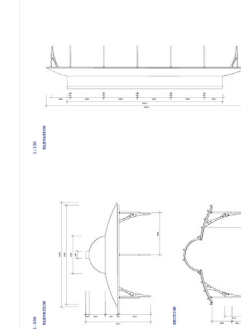
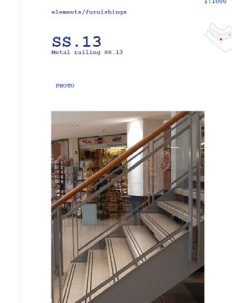
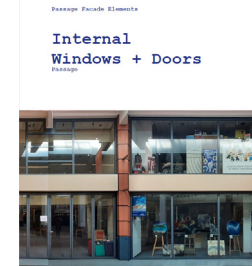
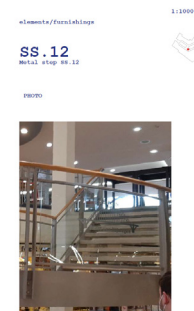
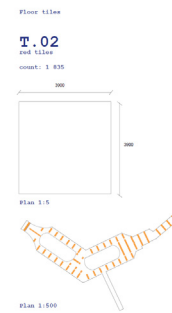


Inventory

Material analysis of the Molenpoort

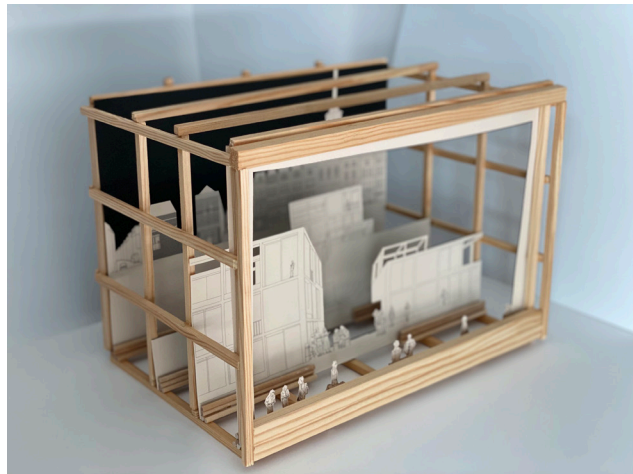
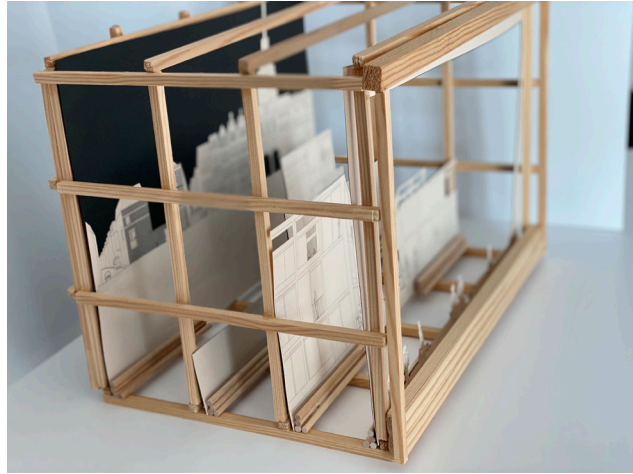
2020/2021
Urban Architecture - Studio Bricolage

Alessandro de Cadilhac, Jasmine Montina, Kamelia Marinikova, Louise Gillett, Robert Bichlmaier, Sofia Pavlova, Tomi Aduyemi, Vittoria Poletto, Stanislaw Klajz,



CONCLUSION;





My vedute speaks to these notions and nods at the layering of the city exposed through time. Here, people are the most important aspect of the layers I produced. The layering of various perspectives allows us to appreciate the variety found in a community. By bringing the layer of the people to the foreground, I was able to highlight the hierarchy of information that should be considered in design.

I wish to begin with the people and their stories and then move onto the buildings and their design. Then to conclude, looking at the context of the city or the space and the impact that would have on the design.

The design notions identified in this research are tools I hope to carry throughout my career in providing spaces that cater to the people who inhabit them.

