FROM SPACE TO PLACE

Reimagining The Collective Identity of Delfzijl

Research-by-Design journal

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01 Initial analysis

Site analysis

Demography of Eemsdelta

The first weeks of the studio started off with a site analysis of Delfzijl, where we divided into smaller groups to research different themes: connectivity, ecology, history and tourism.
With the input from all four groups, a 3D tourist map would b made, giving an overview of the research.

I worked on the theme tourism together with two other students, where I focused specifically on the questions: Who lives in the municipality of Eemsdelta and city of Delfzijl? And who visits this region as a tourist?

This started by collecting general data on the residents of the area: age groups, population (de) growth, background and household composition.

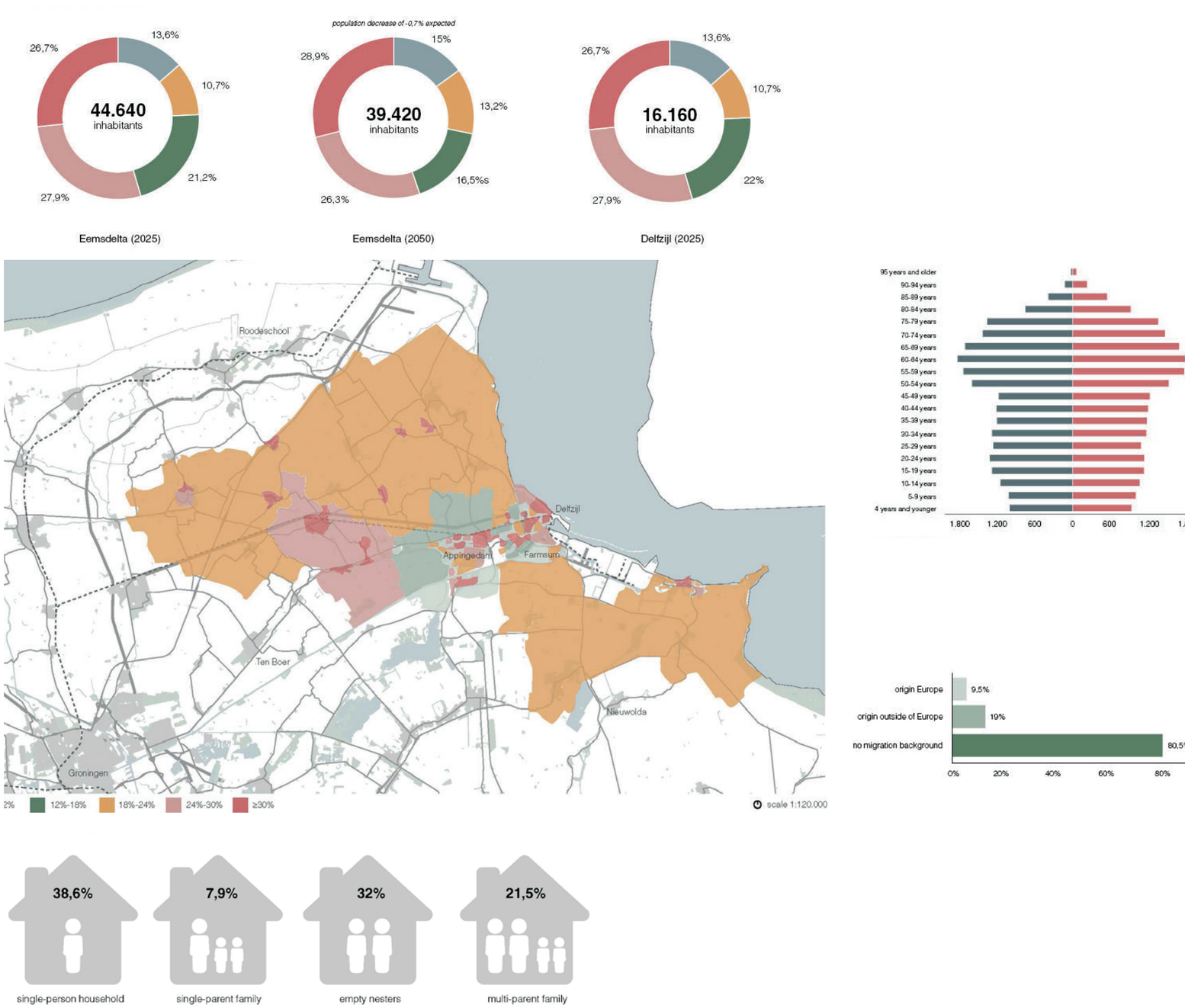


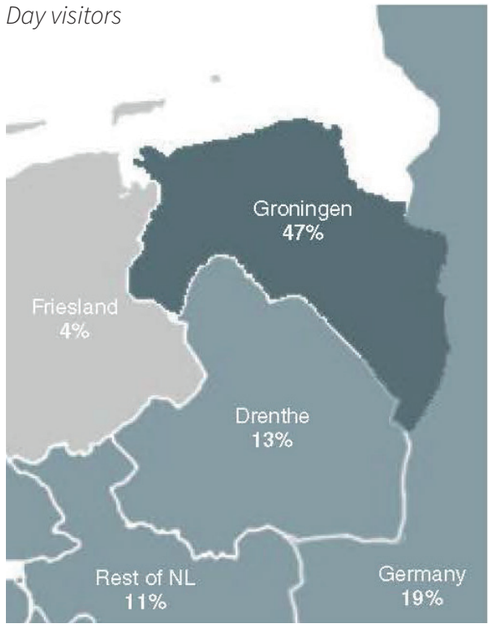
Figure 1.1 *first site analysis done on the demography in Eemsdelta and Delfzijl*

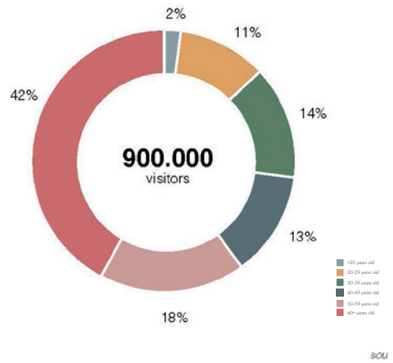
Tourist profile

Next to Eemsdelta's demography, a tourist profile was established by researching differnt sources on age, nationality, transport and length of stay. This research showed the main tourist that visits the municipality is 65+ years old, travelling with a partner by car or camper to stay for multiple days.

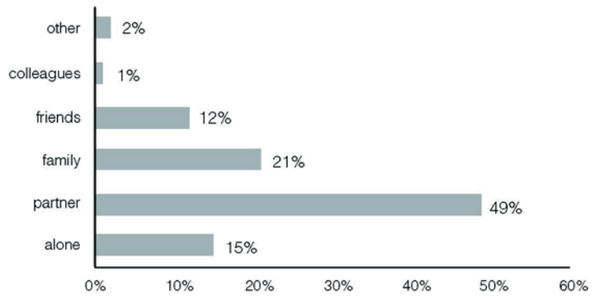
Age groups + origin of tourists in Groningen

Day visitors



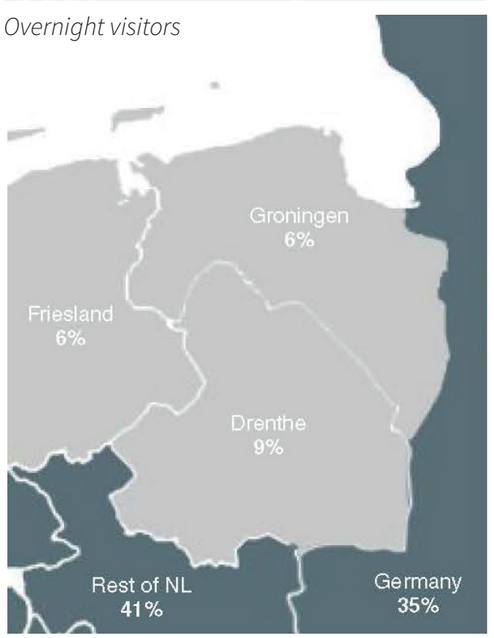


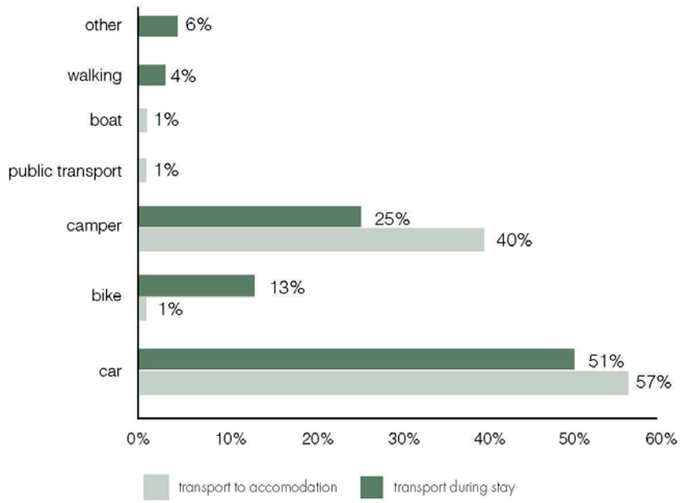
Tourist profile municipality Eemsdelta



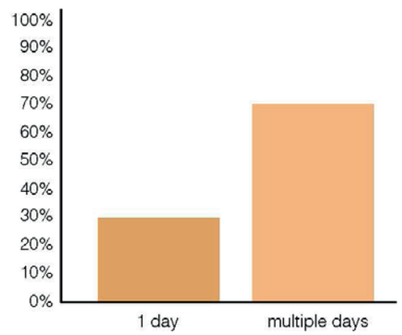
Travel company

Overnight visitors





Type of transport



Length of stay

Figure 1.2 *first research on the tourist profile in Groningen (province) and Eemsdelta*

Exploring research + design themes

Social impact Nij Begun measures

Individual project

Next to the group research on Delfzijl, I started reading into the studio's theme this year: post-gas Groningen. By reading into the Nij Begun agenda, I came across the social and economic agenda with measures as part of the initiative. From here, I started thinking about especially how tourism could be combined with the social agenda of Nij Begun in the project. The term 'pyschosocial wellbeing' caught my attention in this literature, especially as it has remained a rather an underexposed topic within the gas extraction impact.





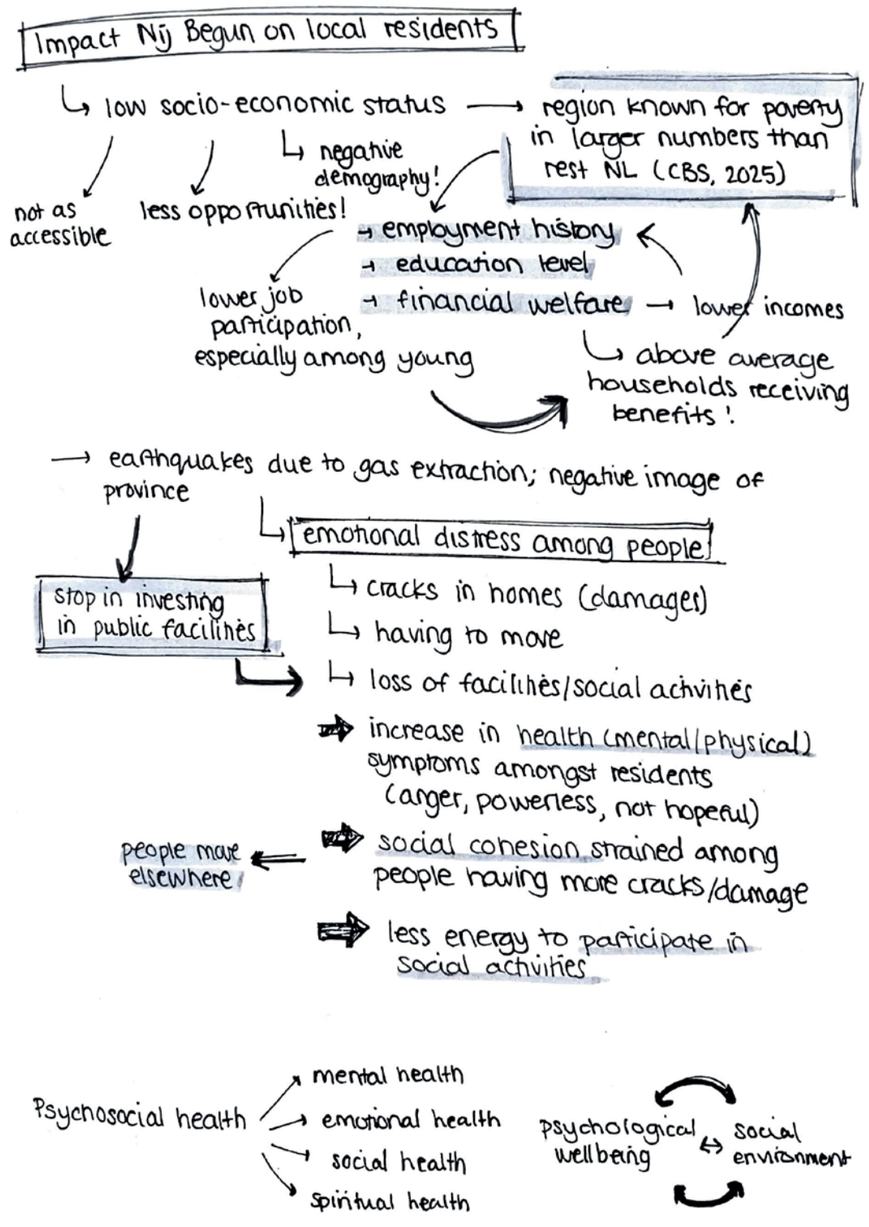


Figure 1.3 *first readings to explore research + design ideas, about the impact of the earthquakes and their aftermath*

Fieldtrip

Groningen + site visit Delfzijl

In week 3, we went on a fieldtrip to Groningen and Delfzijl. After visiting Groningen on the first day, we went to Delfzijl with our group on the second day.

In the morning we had an appointment at the municipality, where Rense Kamstra and Anja Reenders gave us two lectures about Delfzijl, the leisure economy and how Nij Begun will be part of that in the future.
We had some very fruitful conversations talking about a range of topics, where one subject stood out for me: **the impact of the earthquakes on the city and its residents.**

After the appointment at the municipality, we went to our site on the dike where the Eemshotel stands. The weather was sadly not on our side this day, as it was windy, rainy and cloudy...
We collected some information for our tourism research and I made some sketch observations of my own.

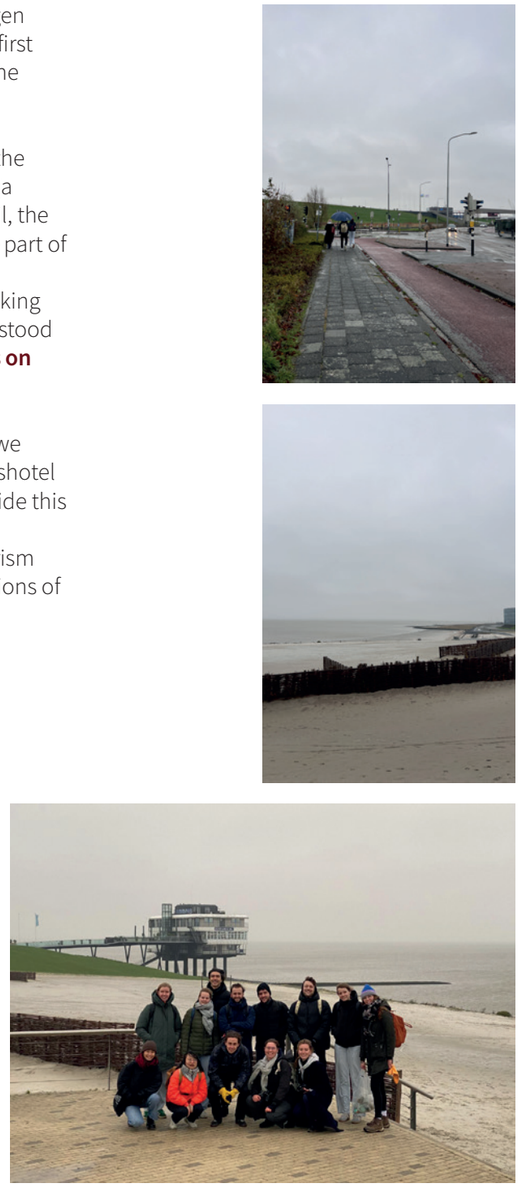


Figure 1.4 *photographs of the site visit to Delfzijl and Appingedam (3 on the right)*

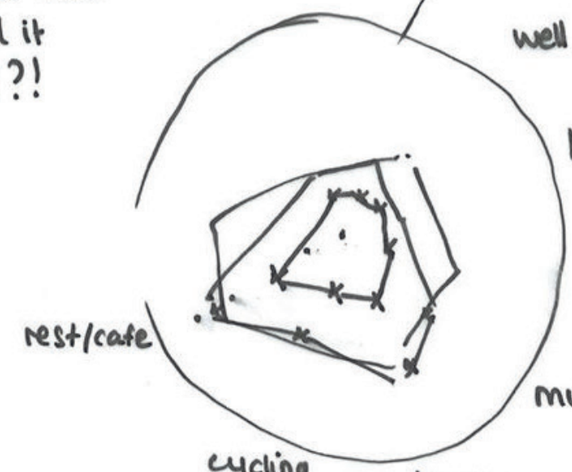


Figure 1.5 *gathered information for tourism site analysis*


P
P
P
P
P
?

→ connect info of municipality to Delfzijl; what is the info → what could it mean for Delfzijl?!

radar diagram
→ compare what people do!



bike (1%)

cyding/hiking

65+ yrs old

OV (1%)

camper (40%)

car (57%)

45-65

65+ yrs old

cafe/restaurant

watersports

theatre

boat (1%)

Germany (19%)

65+

Groningen (47%)

rest NL (11%)

Drenthe (9%)

25-45

45-65 yrs old

Site analysis

Translating findings into a map of Delfzijl

After returning from the fieldtrip, we translated our initial reseach using the new information we gathered and tied it more together with the geographical location of Delfzijl.

Furthermore, I made an analysis of the different lifestyles of the population of Eemsdelta and the type of activities and travel company they seek, which summarizes potential target groups for the project.

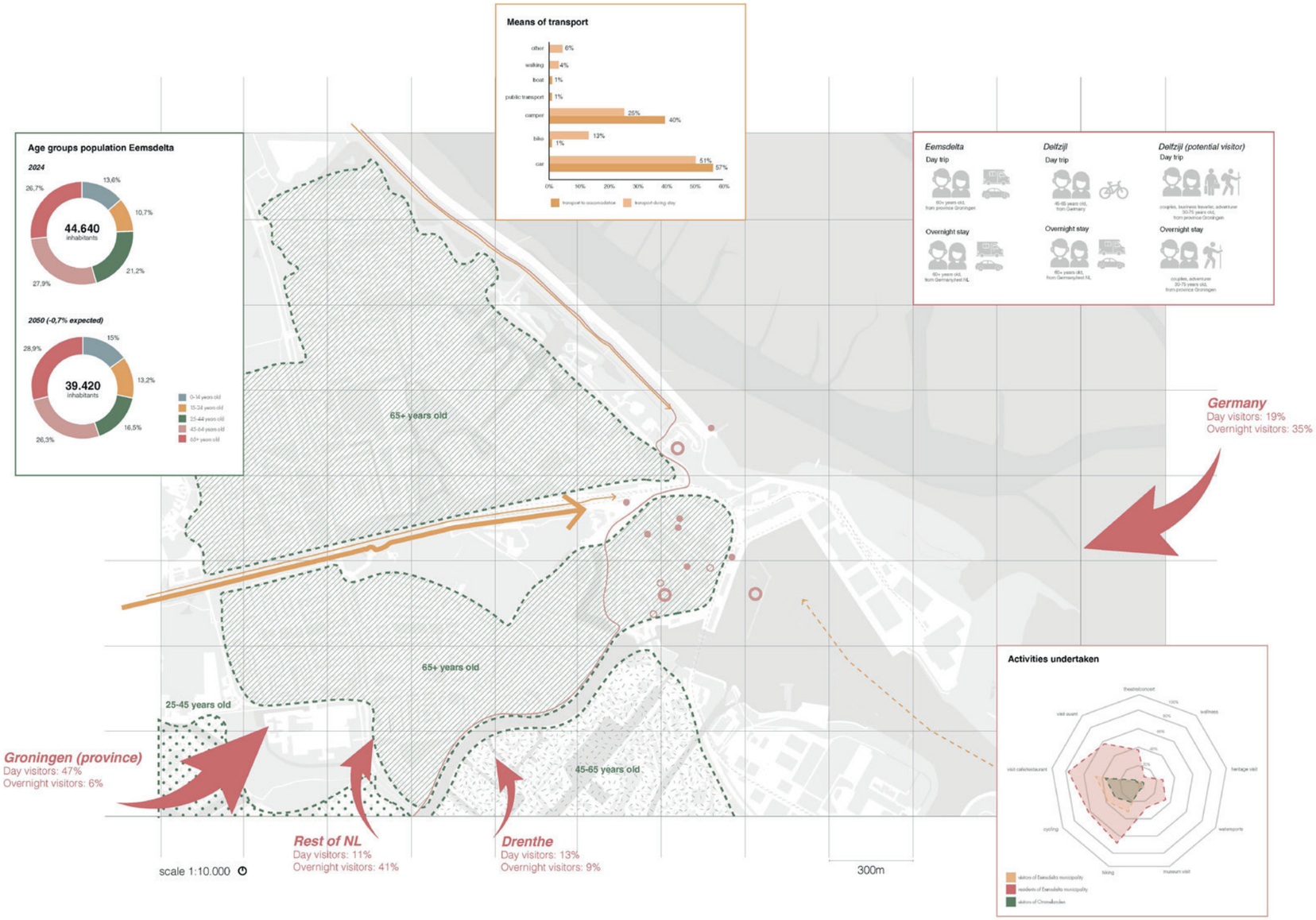


Figure 1.6 *concluding analysis map on demography and tourist profile of Delfzijl and Eemsdelta*

Visitor profile for Delfzijl



Figure 1.7 *lifestyle diagram of type of visitors coming to Delfzijl, showing characteristics for each lifestyle type*

Research & design explorations

Sketching ideas and principles

Individual project

The theme of psychosocial wellbeing has stayed with me since reading about it and from here a research topic evolved: the duality of Delfzijl. The city wants to become a more developed tourist destination and invest in its leisure economy while at the same time, there is a large (invisible) impact of the gas extraction and earthquakes which should be addressed, namely the impacted psychosocial wellbeing of residents.

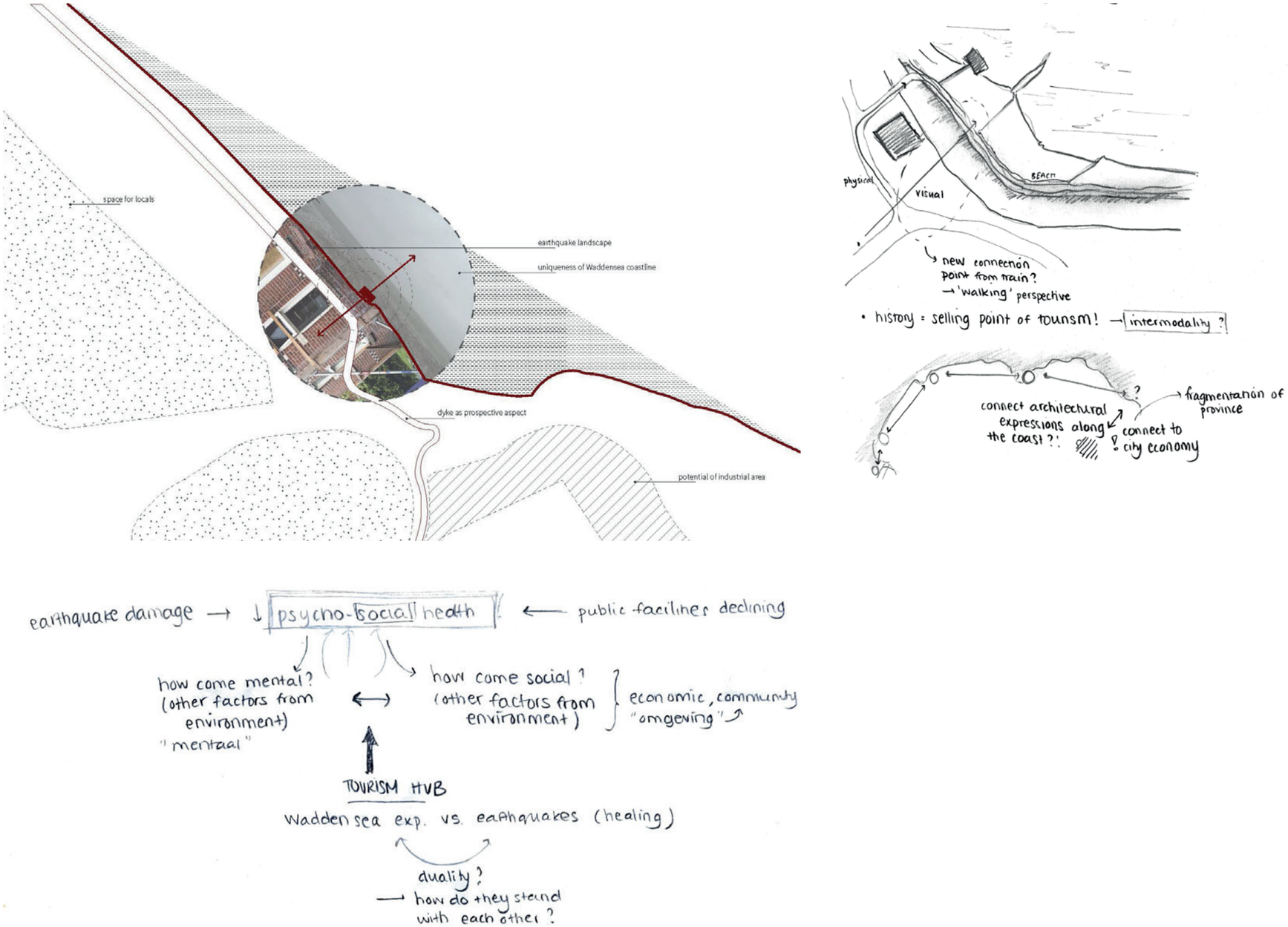


Figure 1.8 *continuation of design and research principles for my individual project*

Site analysis

Start of the 3D tourist map (subgroup)

From our analysis on tourism in Delfzijl, we comprised the information into a concept for our 3D map. At first, we wanted to layer different themes within the topic, but with feedback we now started focusing on intentionally showing connections between different aspects and information types within Delfzijl's tourism infrastructure.

In our new concept, we used three layers: present-day infrastructure, future potential for tourism infrastructure and user profiles.

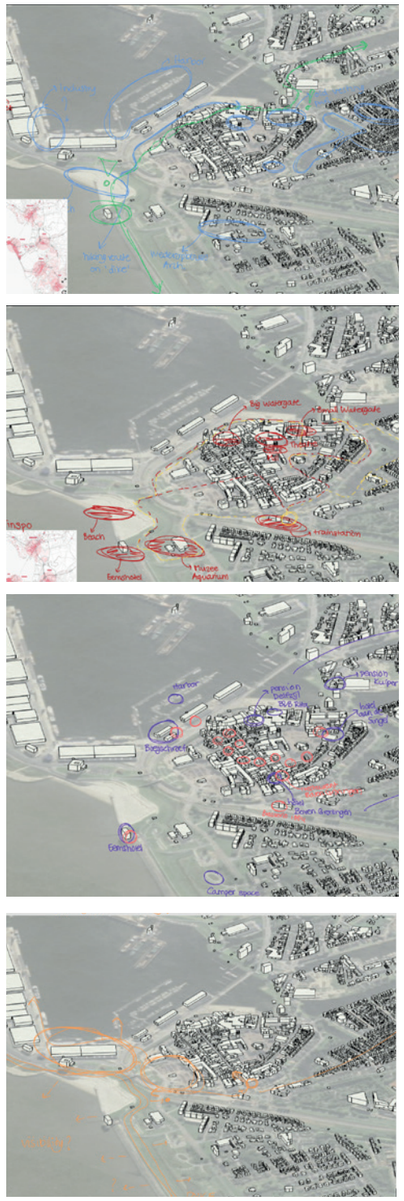


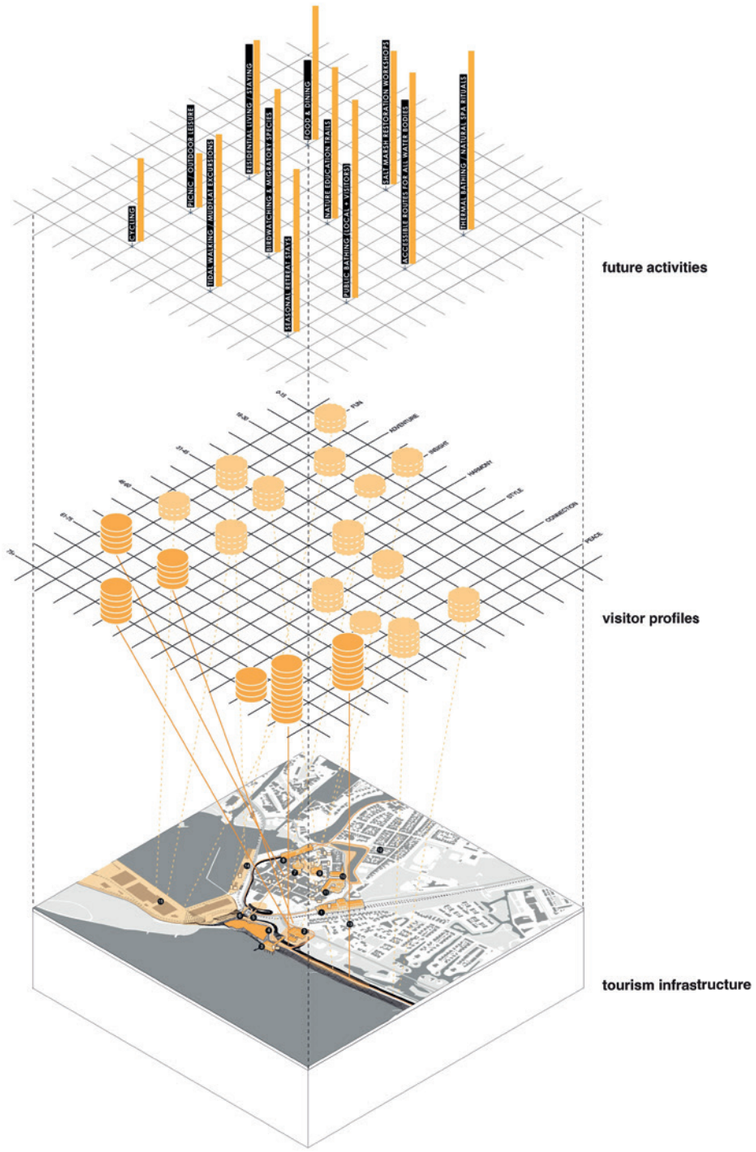
Figure 1.9 *first ideas of the 3D map of subgroup tourism (left) and new concept (right)*

Site analysis

Final 3D tourist map (subgroup)

For our final version of the 3D tourist map, we made an extended version next to the groupwork, to be able to show our research into more depth about tourism in Delfzijl.

The map shows current the tourism infrastructure and what potential there is for the future. This is connected to current visitor profiles and potential future visitor profiles, which focus mostly on attrachting other age groups and a wider range of lifestyles to Delfzijl. These in turn, are connected to activities that are present or could be in the future as to develop this tourism infrastructure to a higer level in Delfzijl.



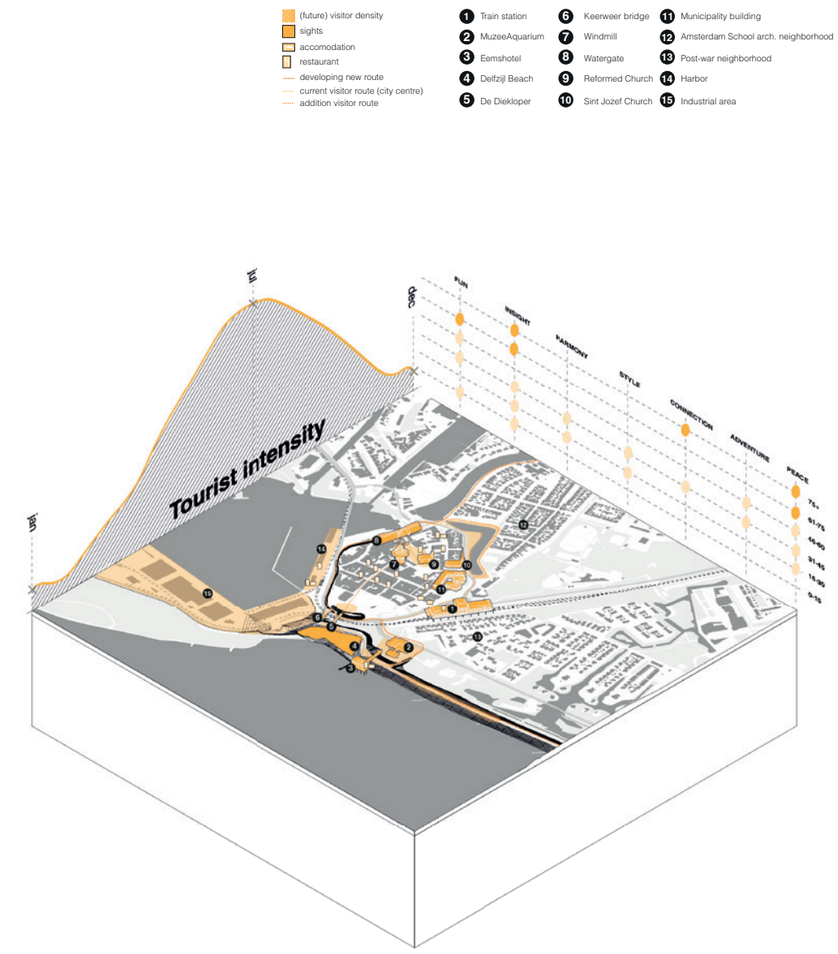


Figure 1.10 *final version of the 3D map of subgroup tourism*

Site analysis

mock-up 3D tourist map + tourist hub description

This was the first version of our 3D tourist map for Delfzijl, showing a central map that contains all different layers and is most interesting for the visitor. Extended information on the four different research themes is found in the four surrounding maps, showing separate analyses that provide more in-depth information. After some feedback we finalised the 3D map as seen on the next page, which alignes graphical language and certain information more, to create a hierarchy and clarity in the map.

Next to this, the group also developed a description of the tourist hub:

This tourism hub embodies an unique & distinctive destination that works independently within a regional network.
It must offer year-round activities and forms of hospitality while ensuring accessibility for its visitors & stakeholders. The hub acts as a catalyst for revitalization on both city- and regional scale, creating space for locals, entrepreneurs and tourists.

The tourism hub in Delfzijl:

- *is located in a unique environment where salt and sweet ecosystems meet. There is potential to reconnect this meeting point for animals, plants and humans with the water;*
- *considers different age groups and hosts activities that can perform through the year, which appeal to a range of lifestyles of people;*
- *focuses on restoring the connection between the city and the coast to celebrate its history and reestablish Delfzijl as a distinctive seaside destination;*
- *forms a crucial link between the city and the landscape, anchored as an essential gateway that attracts and distributes visitor flows across the wider Wadden area.*

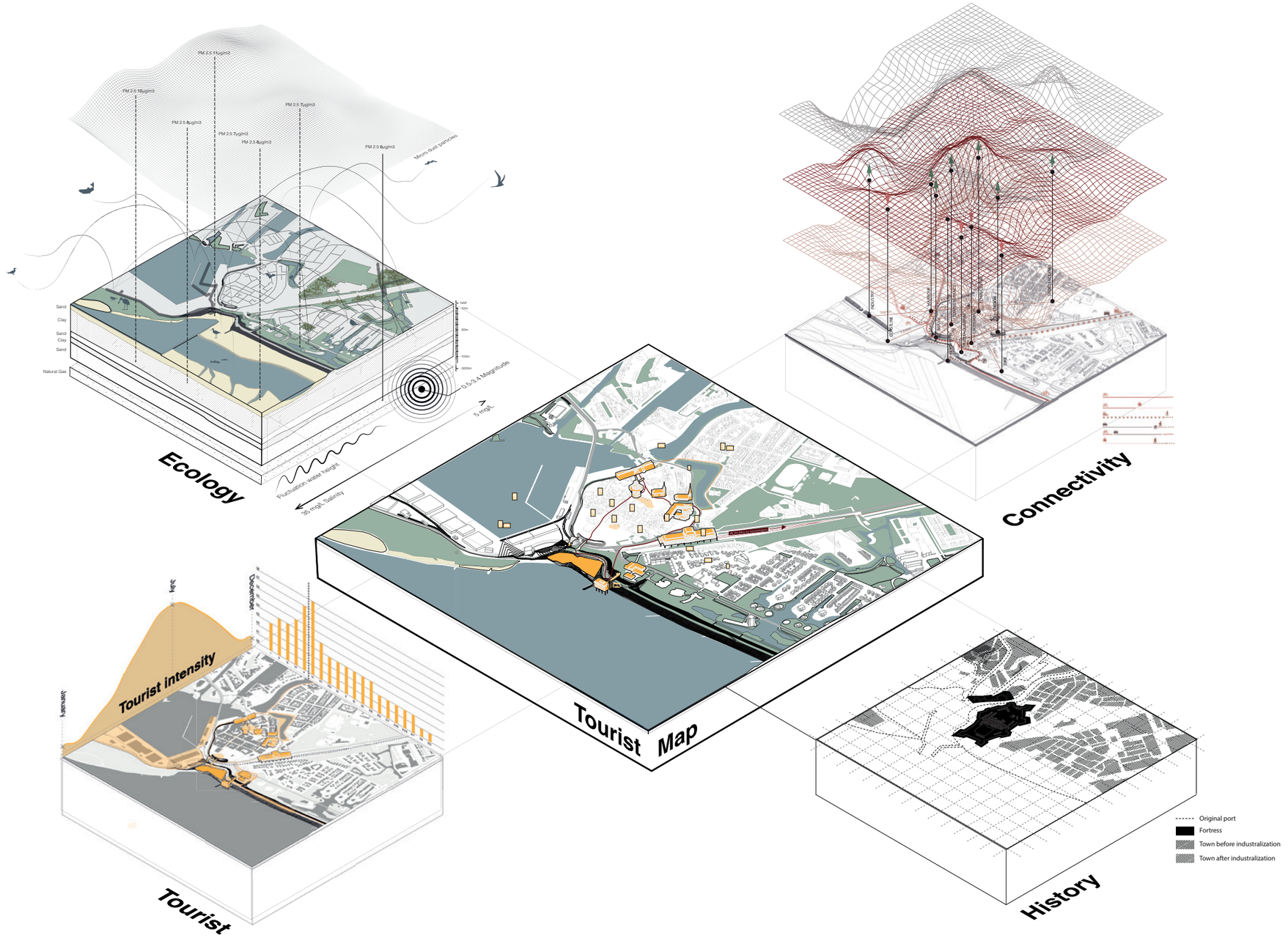


Figure 1.11 *version of the 3D touristic map as presented in week 2.6*

Final 3D tourist map (group)

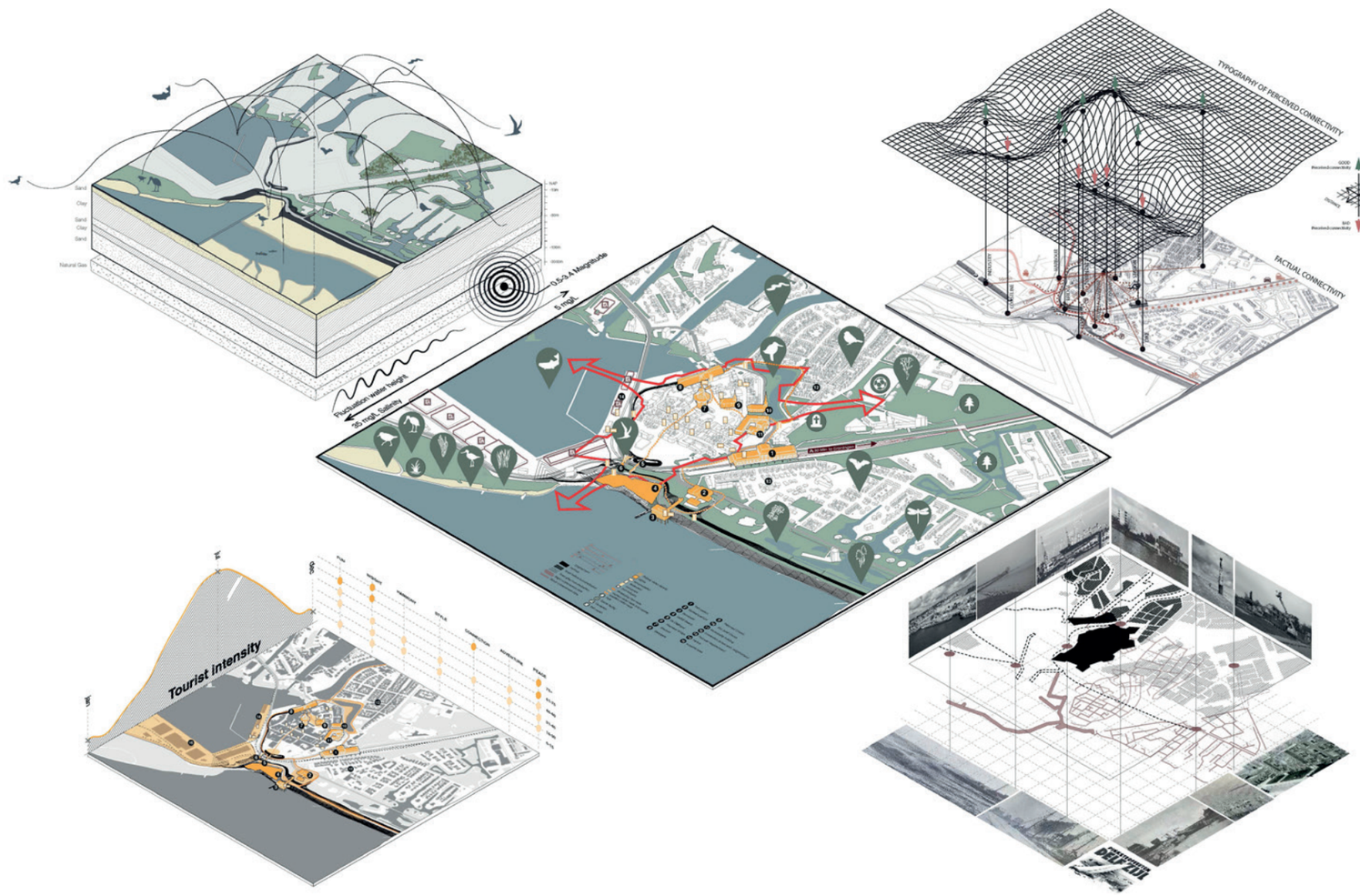


Figure 1.12 *final 3D tourist map of Delfzijl, from our group research*

Site analysis

Research atlas

Next to the 3D map, we bundled all our research into an atlas, as not all information could be presented in the 3D map.

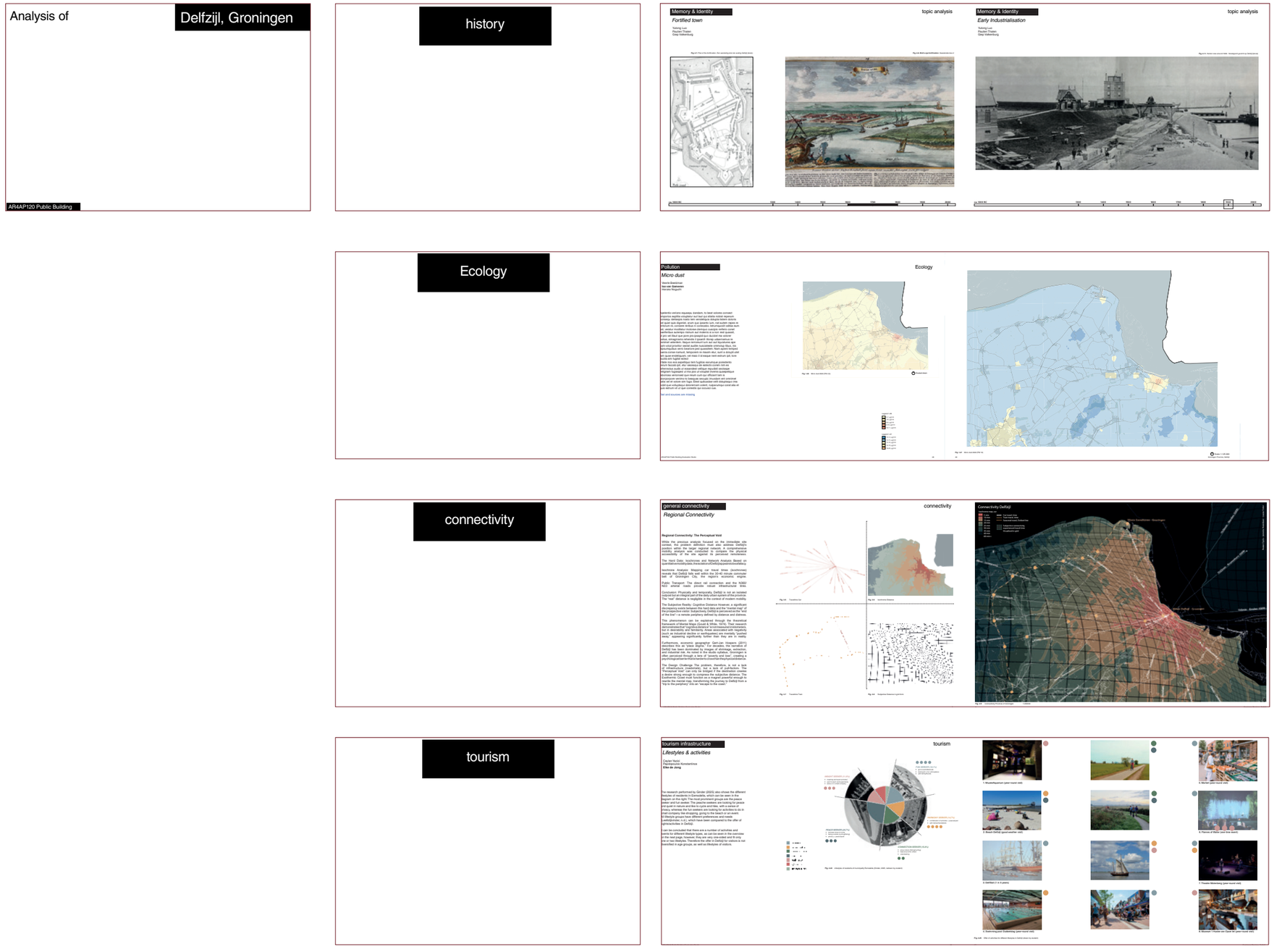
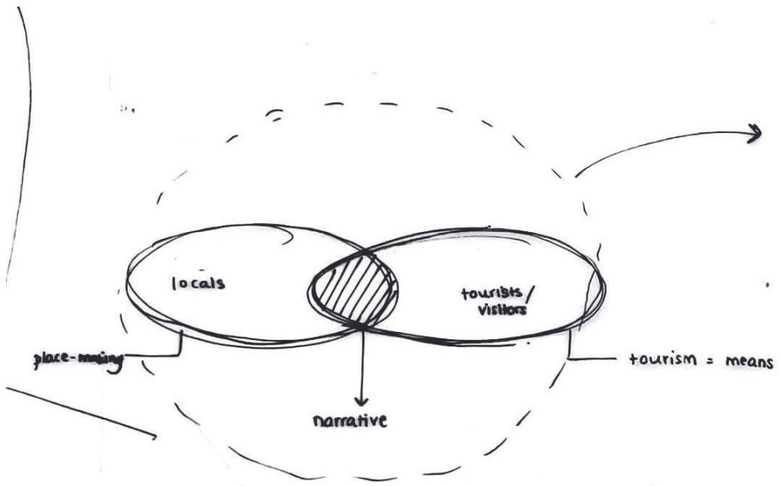


Figure 1.13 *research atlas of Delfzijl, from our group research*

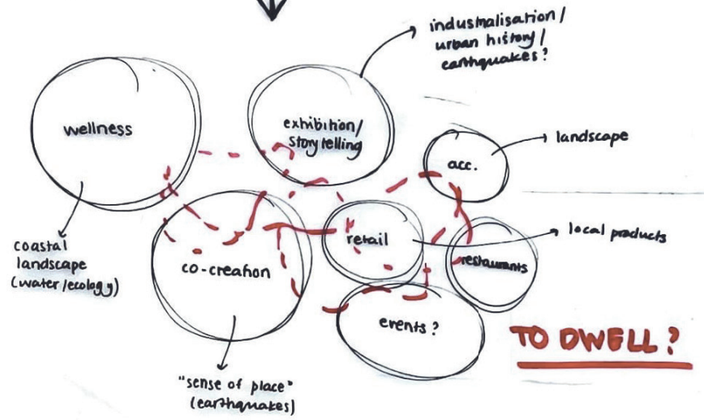


building = curated narrative
→ functions link to parts of narrative ?

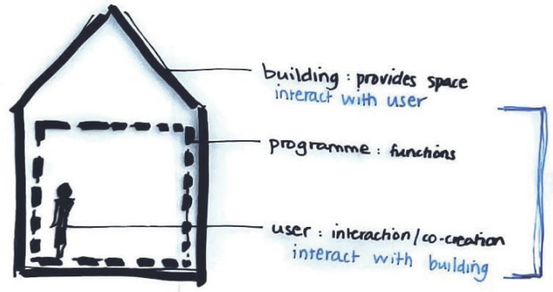
PLACE - MAKING

LOCALS : PLACE OUTSIDE OF HOME (NEUTRAL PUBLIC REALM) → create own narrative

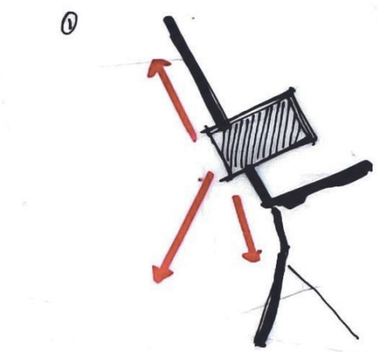
VISITORS : CO-CREATION, EXPERIENCE REGIONAL IDENTITY → become part of narrative?



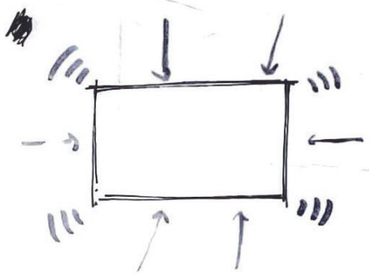
AGENCY OF ARCH.



SPATIAL CONDITIONS



improve accessibility :
- dyke
- beach
- road/train station



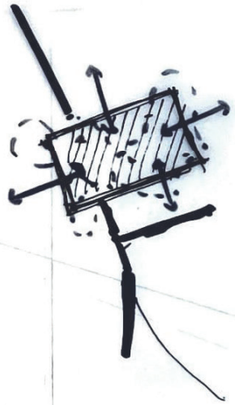
architecture provides the space : take narratives from surroundings ?



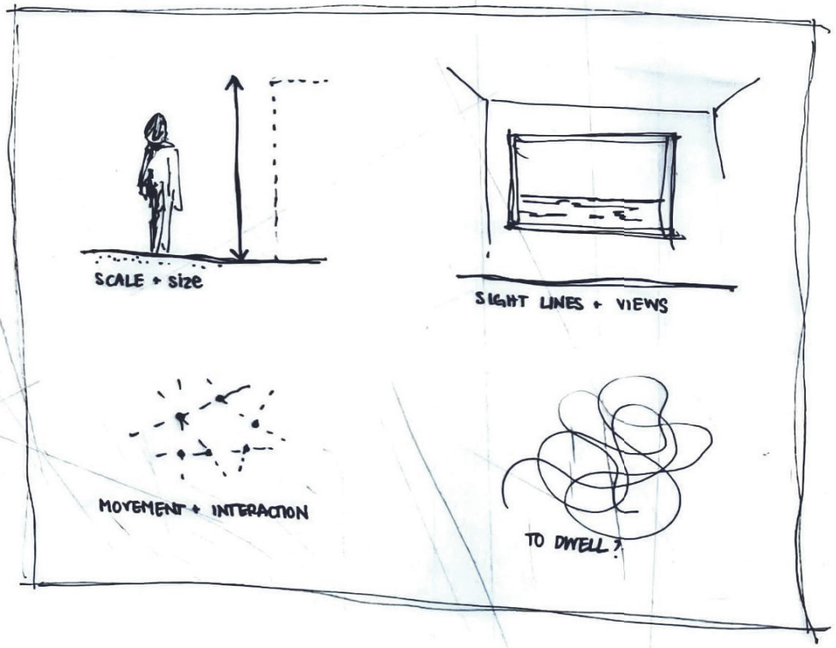
'neutral public realm'
- accessible for all
- functions for visitors/residents
- place outside of home

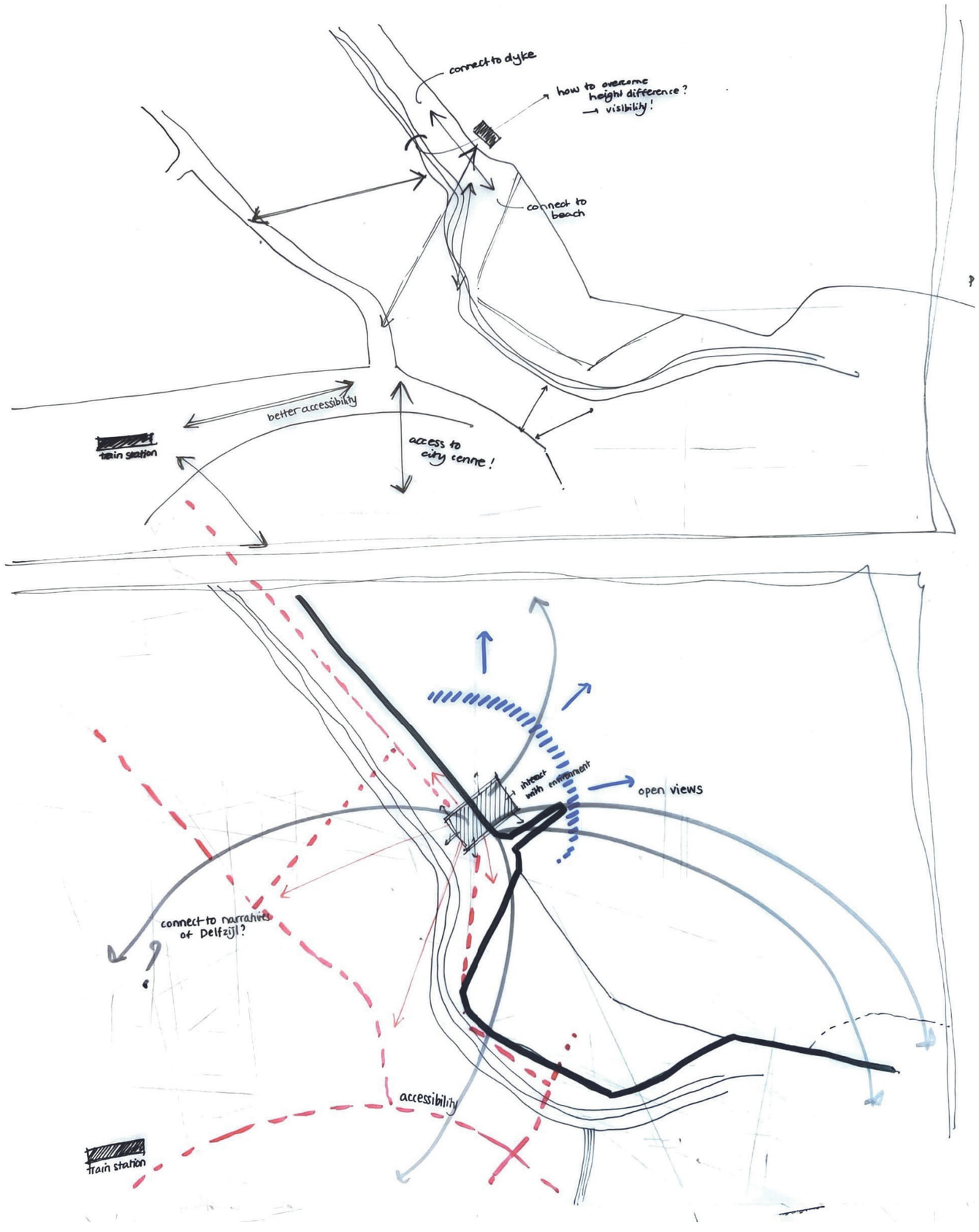


interaction between users and with buildings
→ sensory experience ?
→ user - "co-author" of narratives



interaction with environment
- to dwell
- inside → outside → inside




connect to dyke
how to overcome height difference ?
→ visibility !
connect to beach
better accessibility
train station
access to city centre !
interact with environment
open views
connect to narratives of Delfzijl ?
accessibility
train station

Research & design explorations

Framework of design + research idea

Individual project

After finalising the group research, we started with individual tutoring. The first step was to clarify my thought process for the project by setting up a theoretical framework that grounds my narrative.

Focus remains on the psychosocial wellbeing of residents, wanting to design a place that not only is interesting to visitors but has value for the local population. Literature studies have shown a possible way to go about this is enhancing the regional identity and 'sense of place' in Delfzijl, creating a stronger connection between the users and their surroundings. This could be done by the means of place-making architecture. The design will be a place outside of home, a so-called 'third place', possibly working with phenomenology to create interaction between the building and its users.

From research to design concept

To take this idea a step further, I could focus and open my building towards the city instead of the sea, where you have a viewscape of different layers of time in Delfzijl: industry, historic city centre, a WWII bunker, post-war architecture and the imminent connection to the sea as there has always been. ***Maybe use this viewscape in a means to create a sense of place for users?***

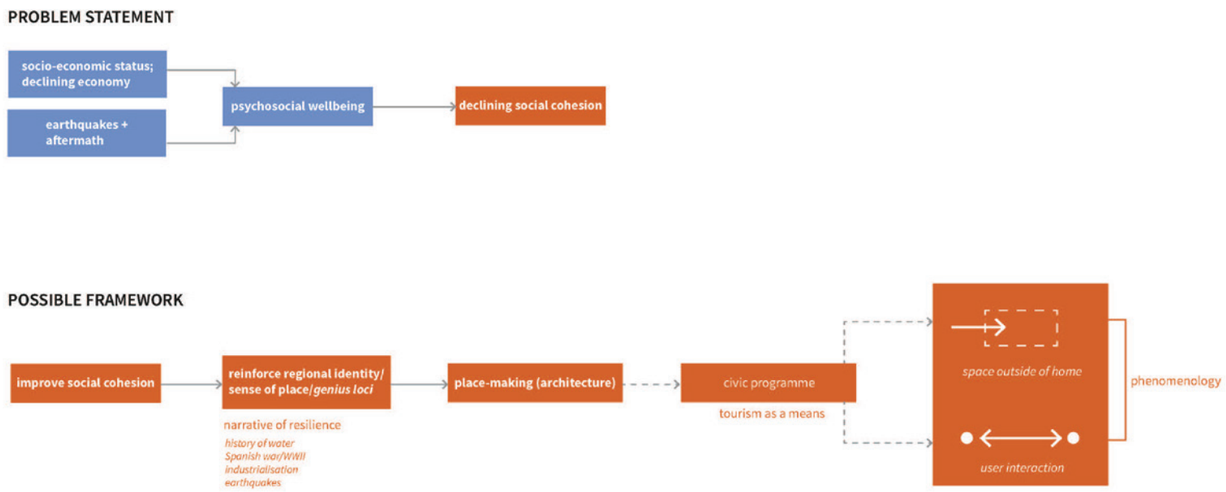


Figure 1.14 *first setup of research framework and basis for further exploration in the project*

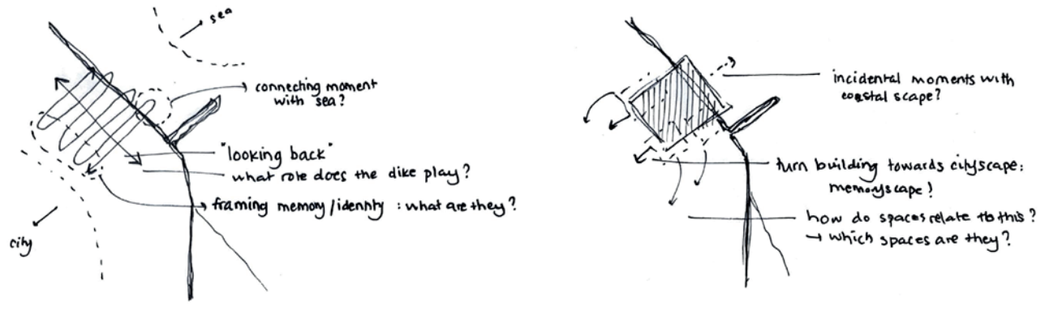


Figure 1.15 *conceptual sketches of what the framework could mean for the design on site*

Site visit

Sketching and mapping

Individual project

After only a short site visit with the studio in week 2.3, I went back to Delfzijl to spend more time analysing and mapping on site.

Soft map
The main road (Kustweg) steers how you arrive on site and is a physical barrier, creating a clear division between the dike and the city. Moving onto the dike, your senses are clearly stimulated, hearing the water against the dike, seagulls in the air, but also a difference in materialisation compared to the city and the road. The dike is a visual barrier here but also a transition zone between city and sea which could prove interesting.

The city has no visual connection to the sea and many historic things have been lost, where only small (hidden) remnants remain. There are many empty and damaged buildings and in only a few streets there were people walking around.

Subjective distance to the site
Moving from the city to the site, I mapped subjectively what the route and distance felt like and from where the Eemshotel was visible. The shortest route up the dike took along the main route where there were residential areas. With two street crossings you entered the foot of the dike, at which point I had already seen the Eemshotel multiple times, creating a good visibility from the site as it stands on top of the dike.

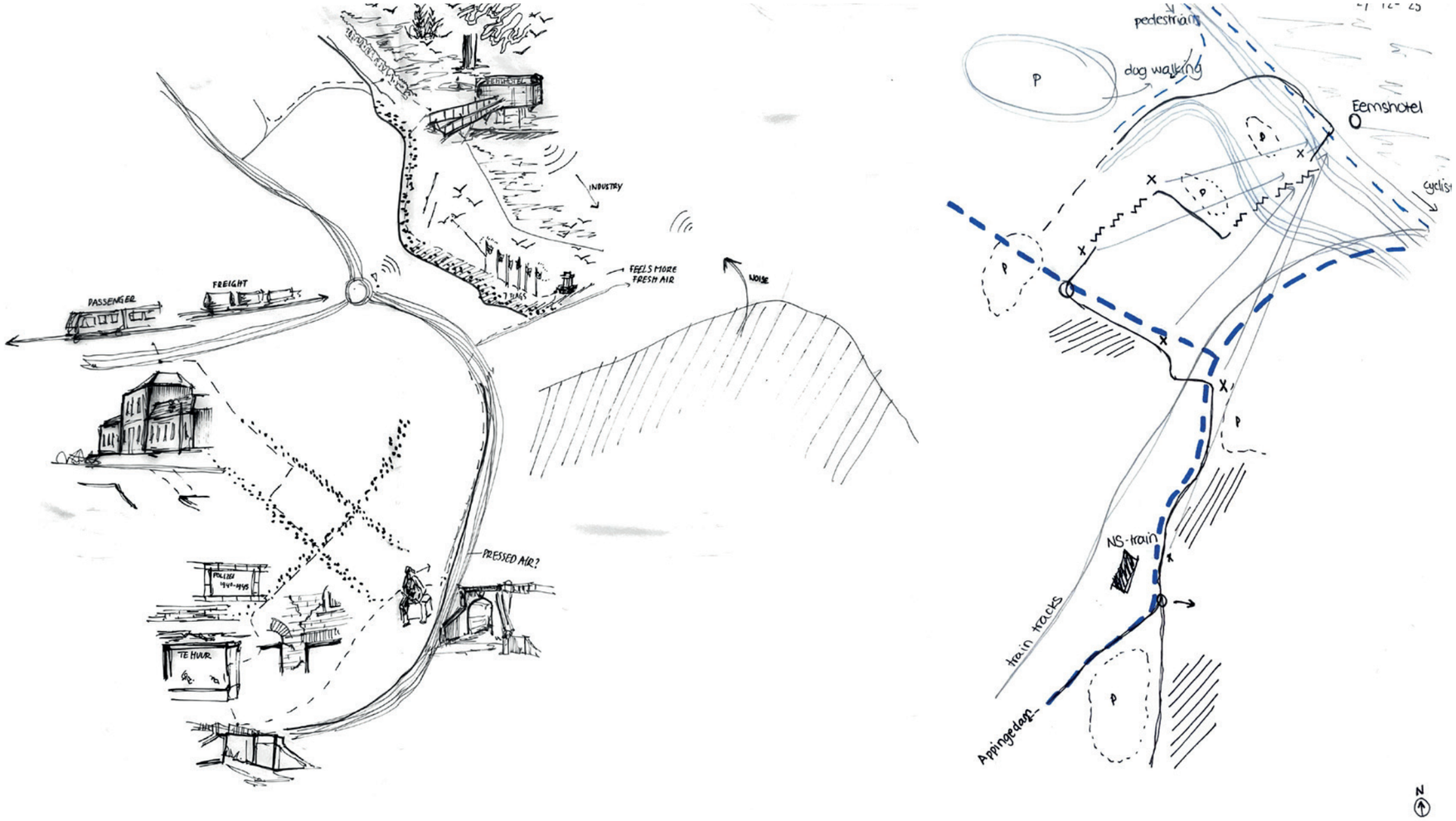


Figure 1.16 *soft mapping on site*

Site visit

Understanding the viewscape at the site

Individual project

After my site visit, I started interpreting the things I found and analysed, focusing on my own research theme and design approach. As I want to orient the project more towards city instead of sea, I mapped the viewscape on site, where all different layers of Delfzijl's history are visible. This proved very interesting to use in the project, as it can do something for the regional identity. By framing these views, I can utilize them to create a sense of place for users.

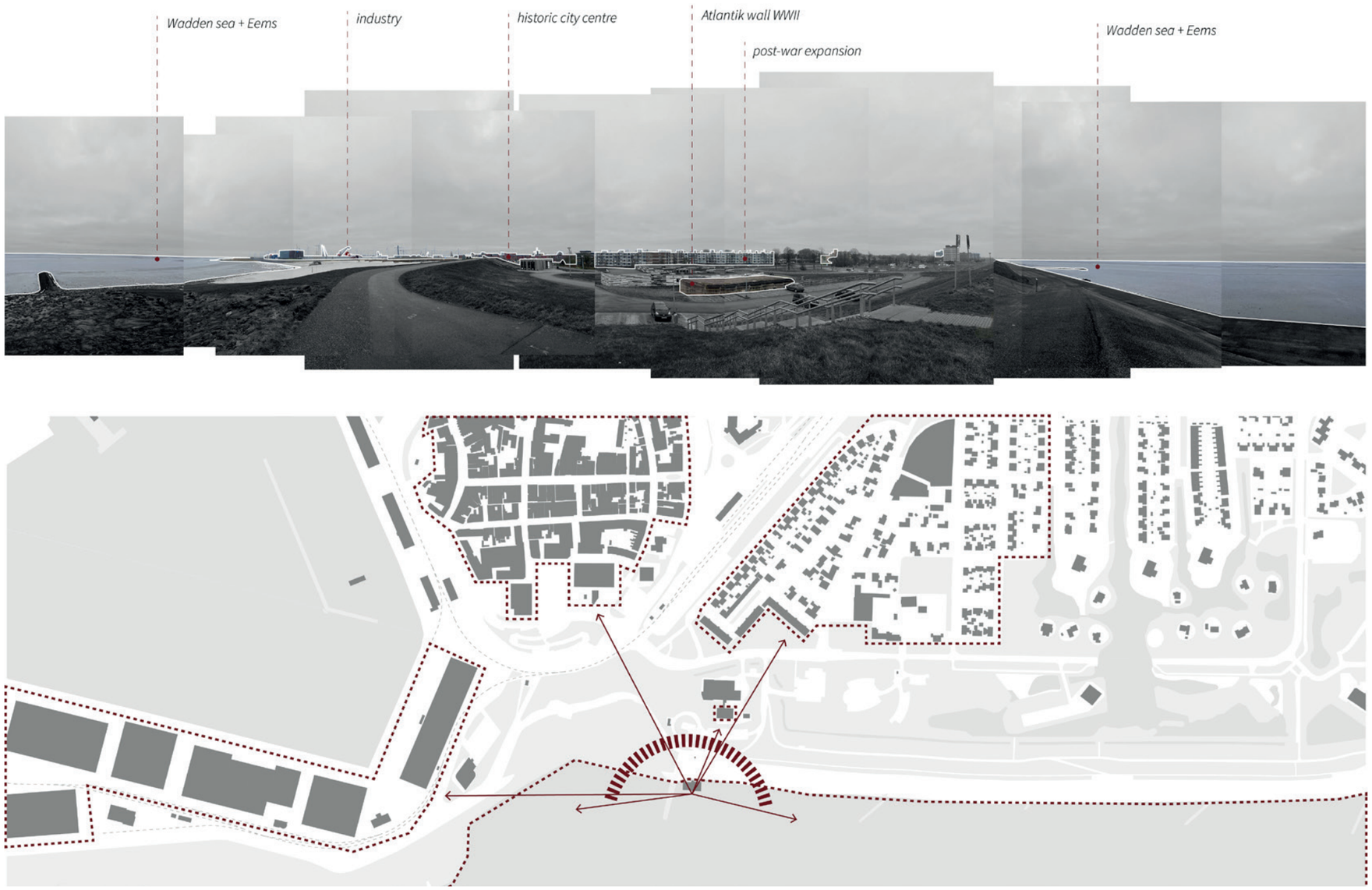


Figure 1.17 *viewscape of Delfzijl as seen from the site*

Site visit

The role of the dike

Individual project

Another main element I found during the site visit, is the importance of the dike in the sensescape on location. The dike is a physical border between land and sea and creates a visual disconnect, however when moving onto and over the dike, a transition could be experienced.
Hearing more birds as I was moving towards the sea, retreating car noises from the city, the wind that picked up and the materials that became harder and softer as I moved towards the water.

Therefore I see the dike as this transition zone, which in its sensescape also creates a sense of place, moving from one environment behind the dike to a very different landscape across the dike, which can also inform my project.

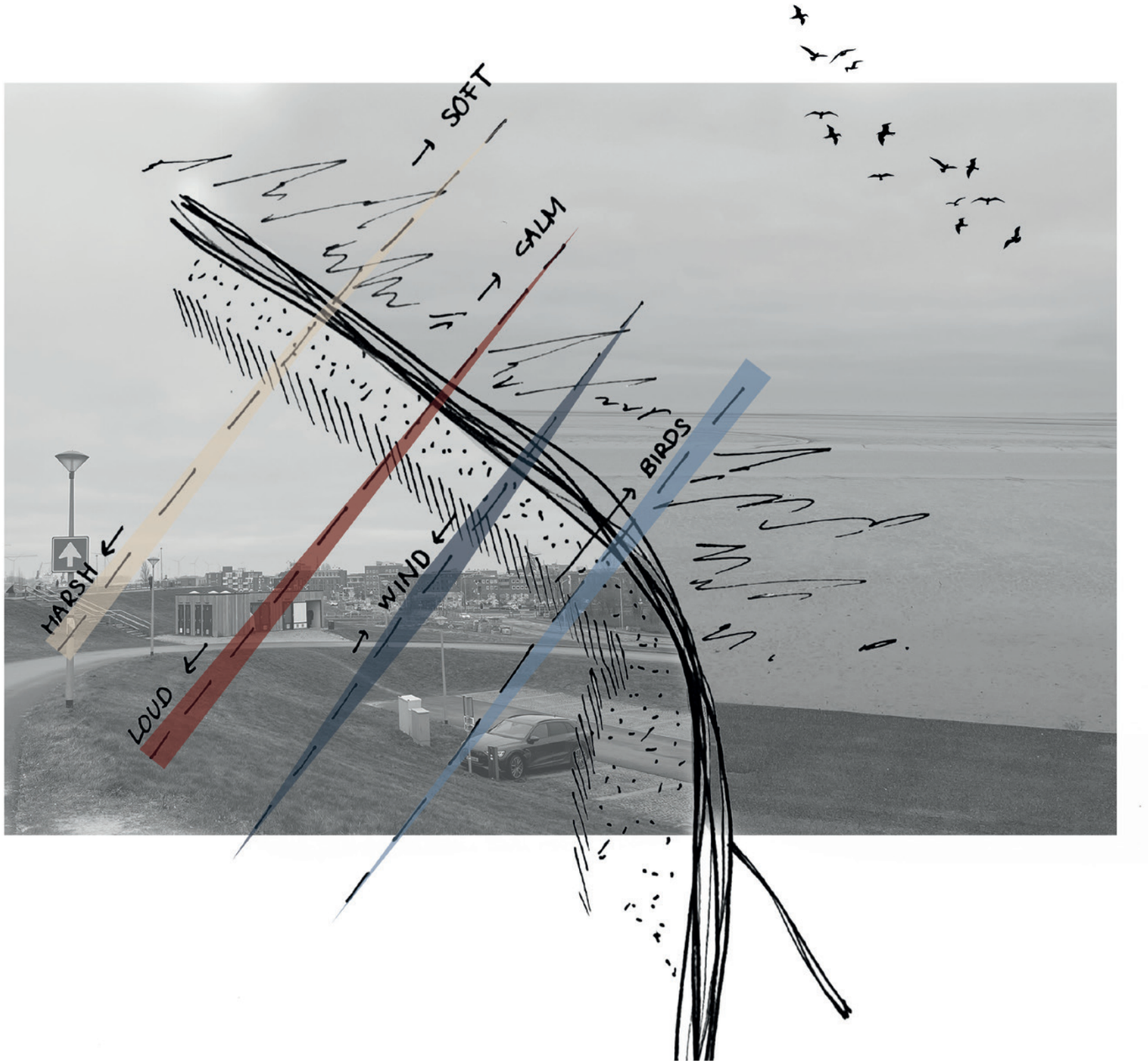
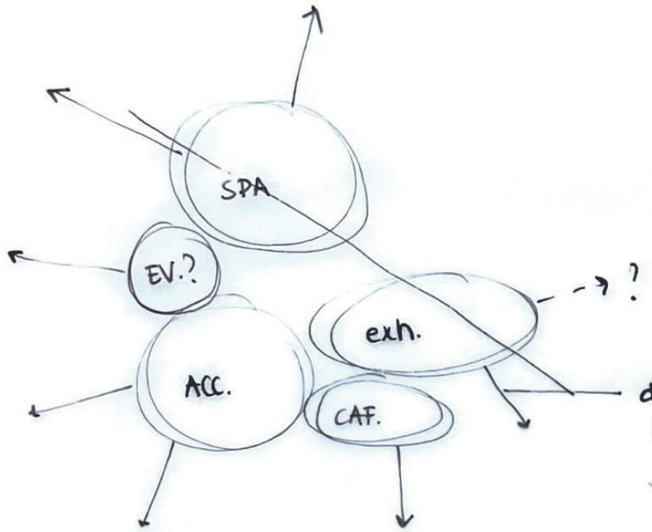
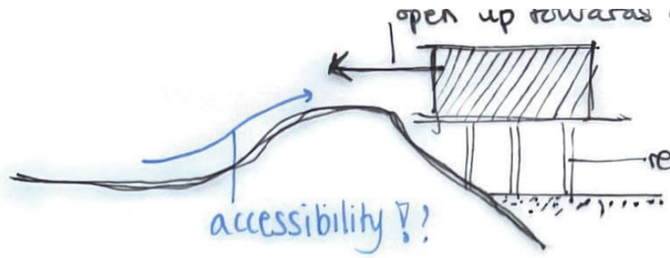
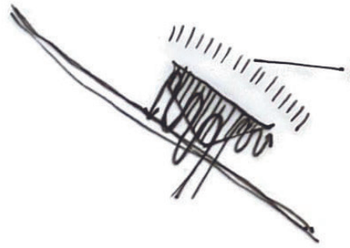


Figure 1.18 *the dike as a transition zone on site*

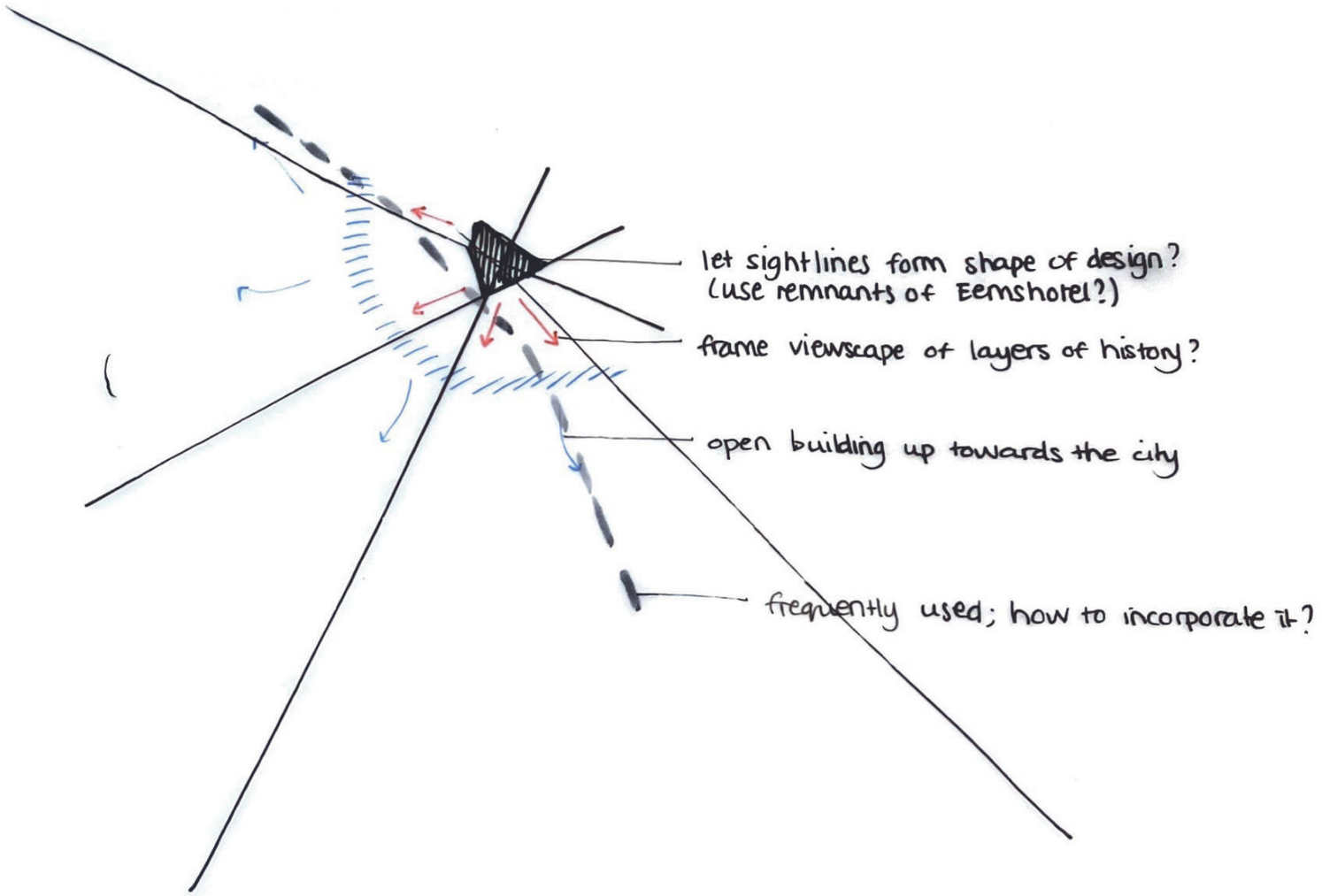


direct programme toward part of viewscape?

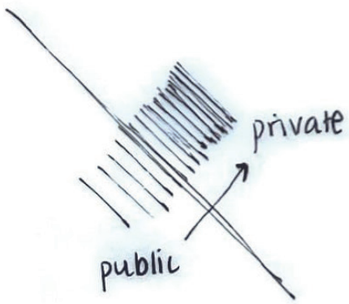


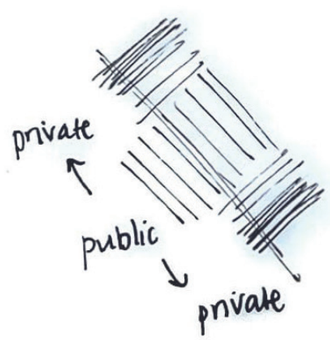


incidental interaction with sea? → why + how!



PUBLIC VS. PRIVATE · PUBLIC DOMESTICITY?



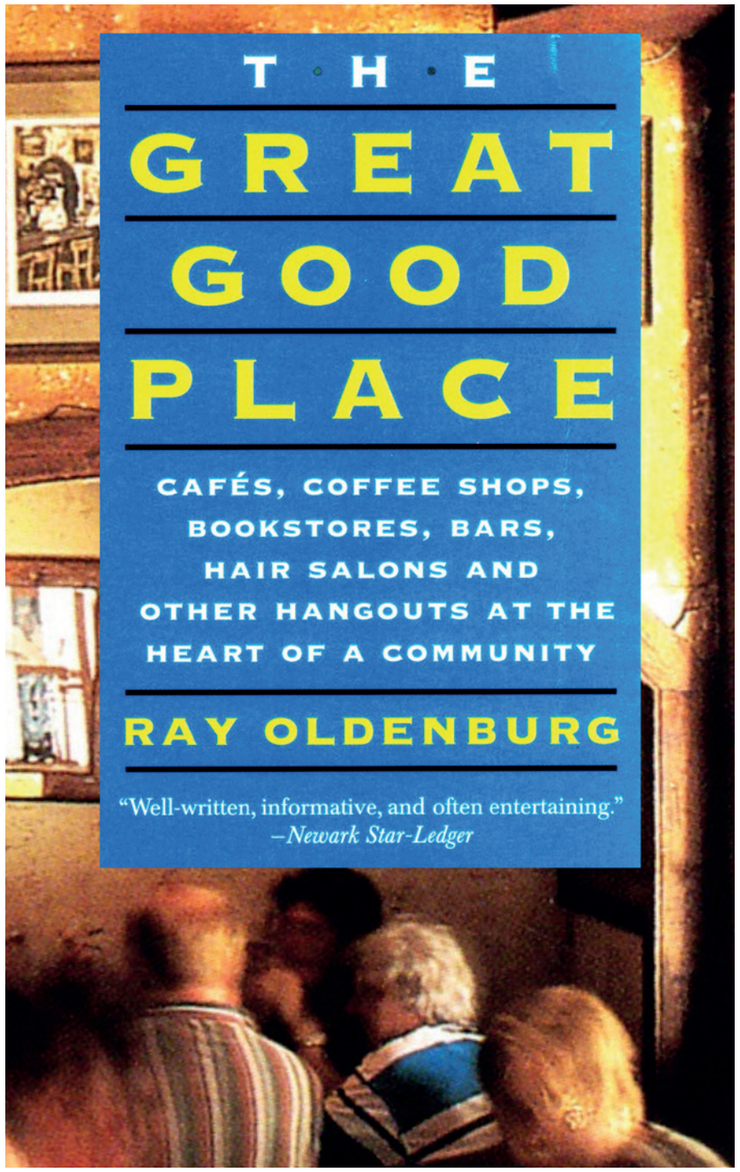


Literature readings

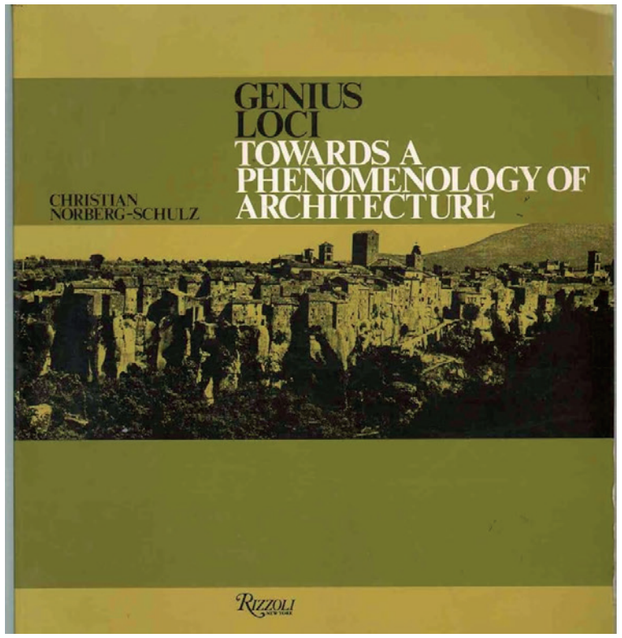
Research on design themes

Individual project

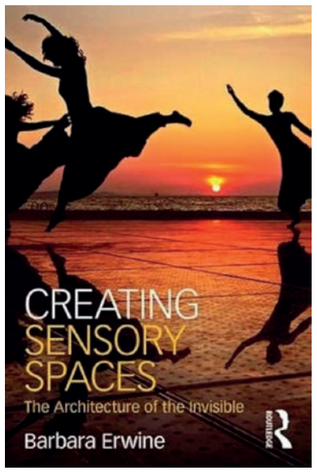
To gain a better understanding about ‘third place’ and ‘sense of place’, I started reading literature about these concepts to look for new starting points for the design.



Oldenburg, R. (1989). The Great Good Place. Berkshire Publishing Group. https://doi.org/10.2307/jj.9561417



Norberg-Schulz, C. (1980). Genius loci. Towards a Phenomenology of Architecture, Rizzoli, New York.



Erwine, B. (2016). Creating sensory spaces: The architecture of the invisible. Routledge.

From research to design

Analysis of initial programme

Individual project

To design a ‘third place’ in Delfzijl, it is important to address the needs of both residents and visitors. What does the building do for both user groups?

From this analysis, I concluded other functions should be introduced next to the studio’s programme brief. The programme will then be divided into three parts: community, tranquility and destination. The diagrams show connections and separations which can inform the design.

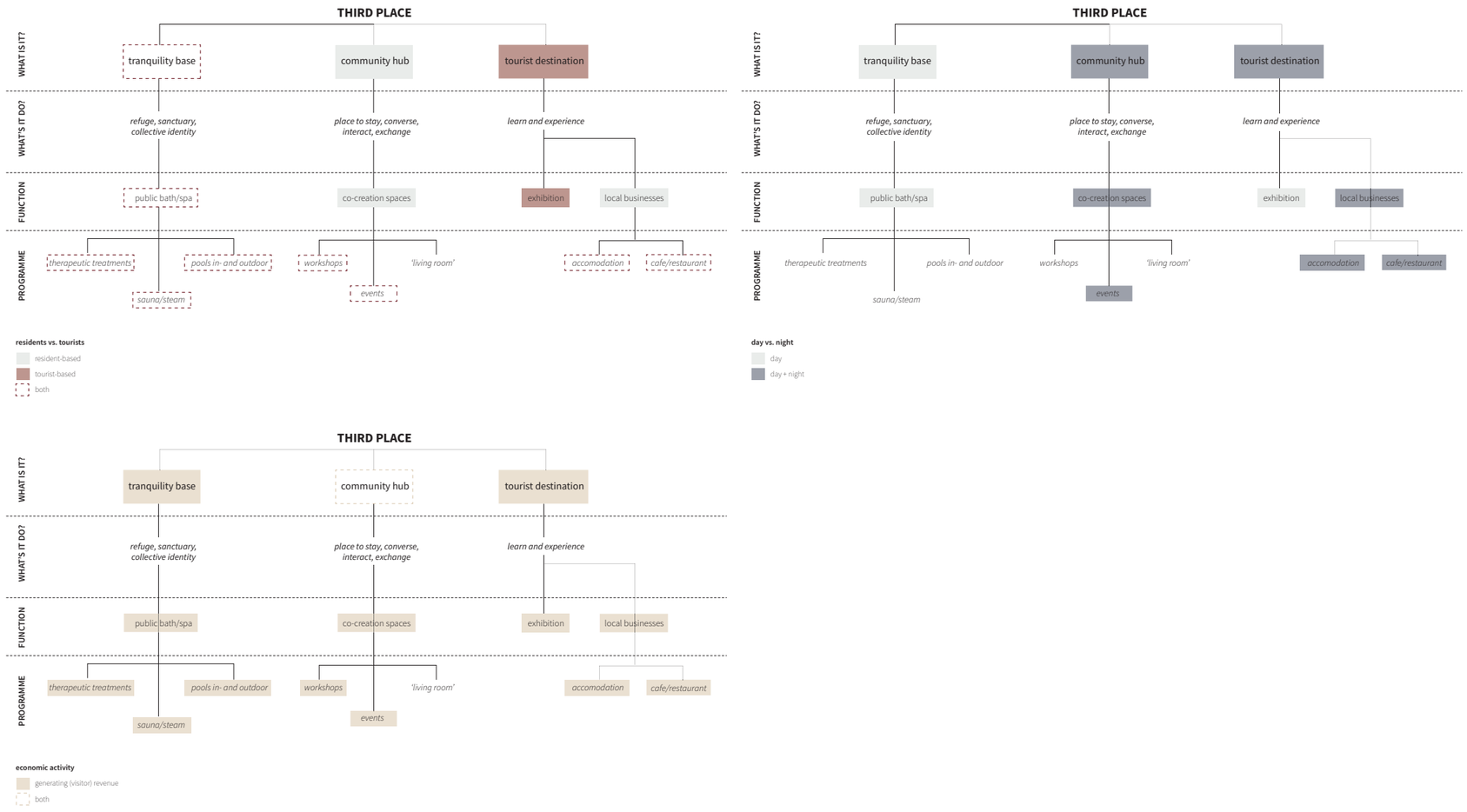


Figure 1.19 *programme analysis*

From research to design

Dichotomy between residents and tourists (user parameters)

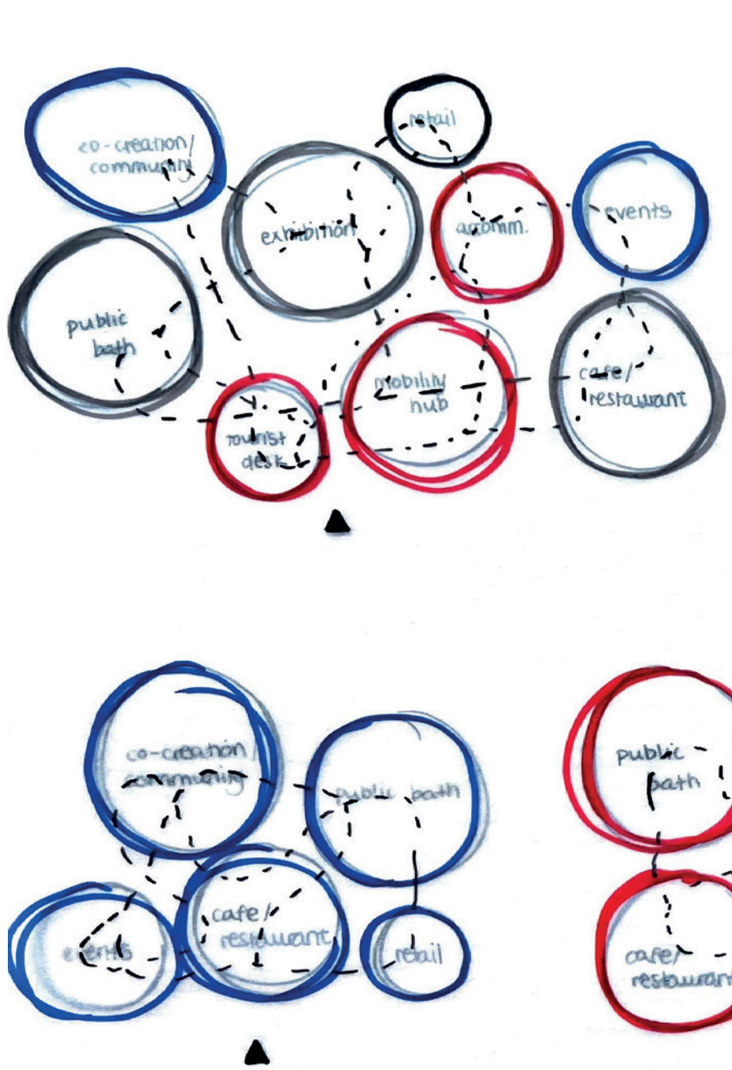
Individual project

Because the project focuses on two different user groups, residents and tourists, a dichotomy emerges when looking at what both user groups need in the third place, which creates conflict. I analysed different models of coexistence of these groups, creating narratives:

1. Fully integrated
When the building integrates functions for both residents and tourists, it maximizes interaction between the two groups but can feel overcrowded for residents, causing them to avoid the space. The blending of public and private domains also creates conflicts, as open access can make residents feel less welcome or included.

2. Fully separated
Residents and tourists each have separate buildings with dedicated functions, which duplicates space for similar programs. There is no interaction between the two groups, giving residents a sense of ownership and a focus on their wellbeing. For tourists, the program emphasizes experience, enabling short-term attachment for them and long-term attachment for residents to their own program.

3. Hybrid
Both user groups share the same building, with designated zones for each. Overlapping program areas act as transition zones, reducing interaction but better separating public and private spaces. Both groups share the same experience in these overlapping areas, but making the space more welcoming for residents might compromise convenience for visitors.



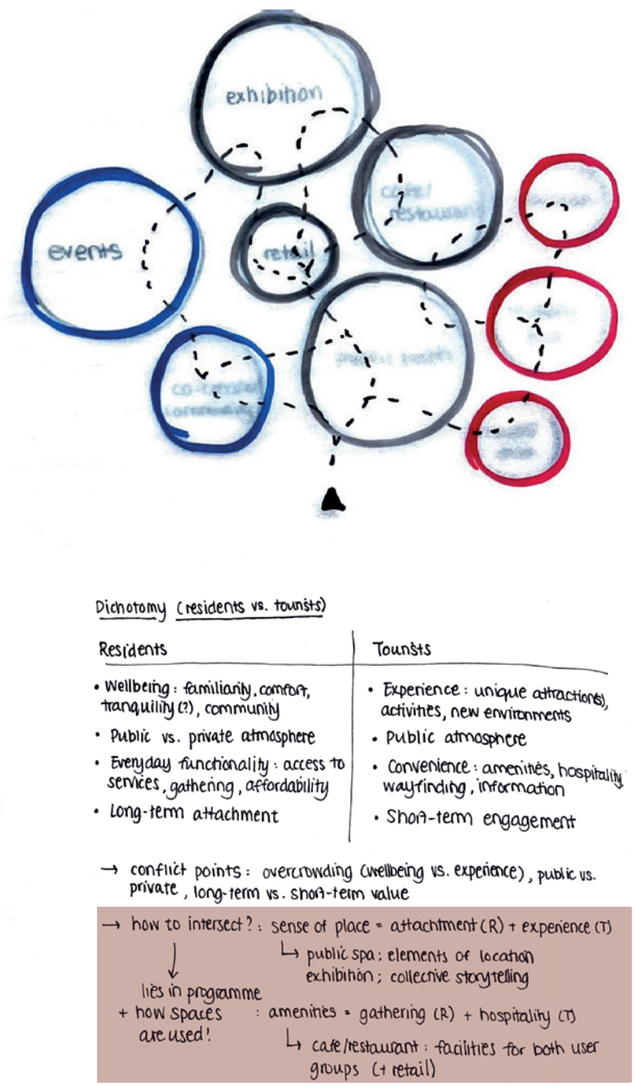
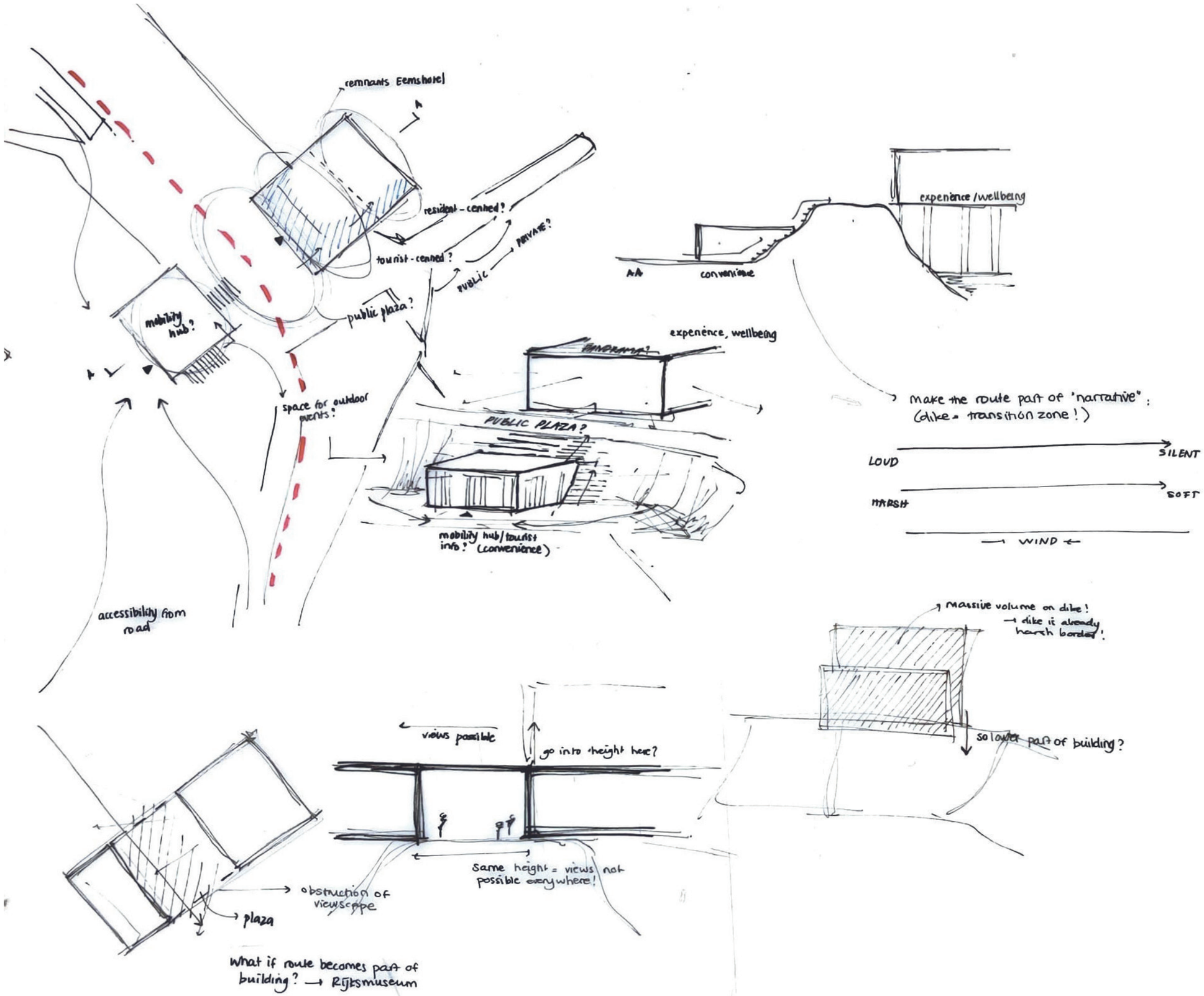


Figure 1.20 *analysis of models of programme, distinguishing different user groups*


remnants Eemshoek
A
A
residual - centred?
tourist - centred?
PUBLIC
PRIVATE?
public plaza?
mobility hub?
space for outdoor events?
accessibility from road
AA
convenience
experience / wellbeing
experience, wellbeing
PUBLIC PLAZA?
mobility hub / tourist info? (convenience)
make the route part of 'narrative' :
(dike = transition zone!)
LOUD
SILENT
MARSH
SOFT
WIND
massive volume on dike!
→ dike is already hearth border!
so lower part of building?
views possible
go into height here?
same height = views not possible everywhere!
obstruction of viewscape
plaza
What if route becomes part of building? → Rijksmuseum

From research to design

The plaza as a typology

Individual project

From design research, I concluded the need to separate the project into two buildings with both part of the programme. To connect them again, a public plaza will be created. To understand this typology better and how it could enhance the design, I did some studies into the plaza on location.

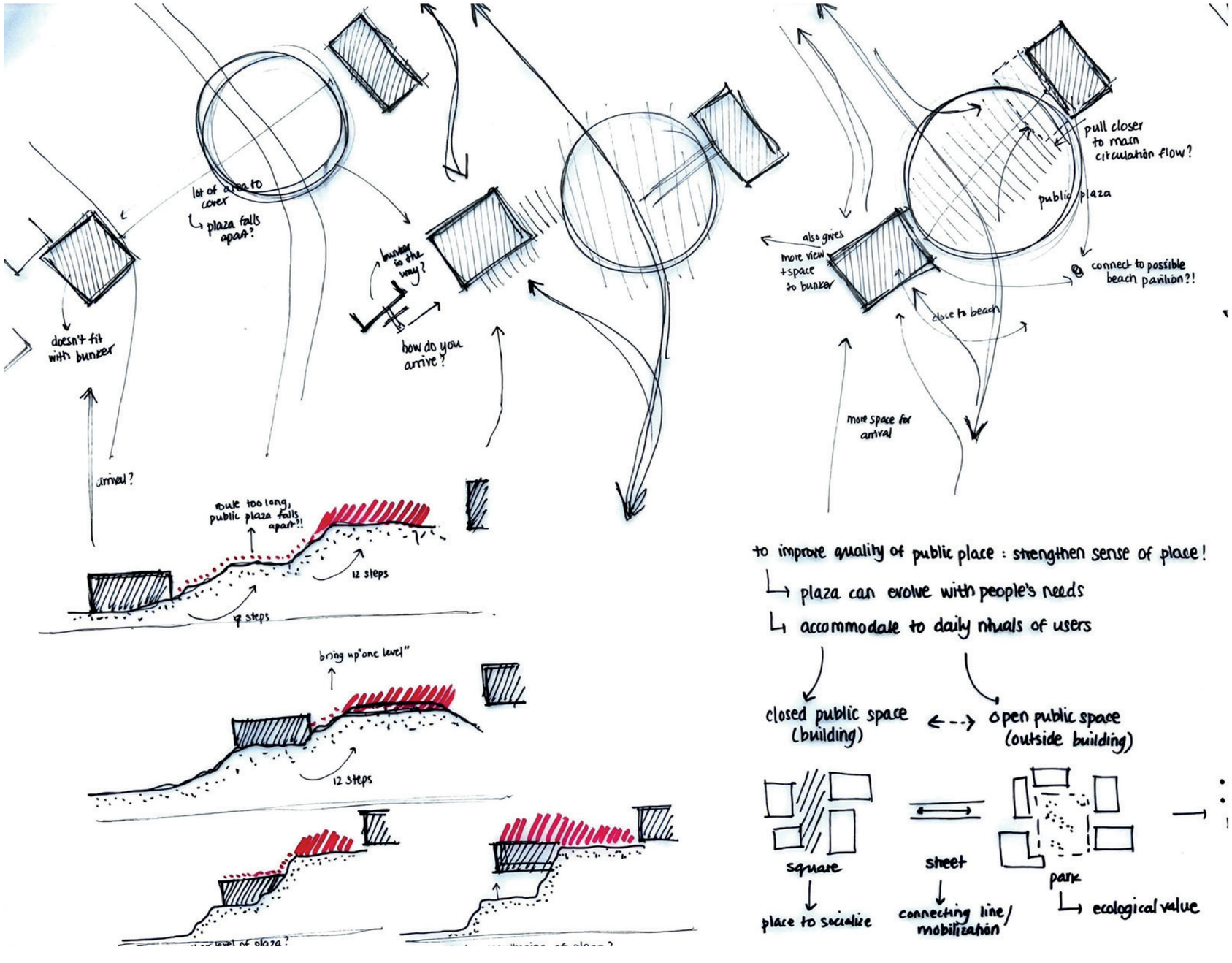


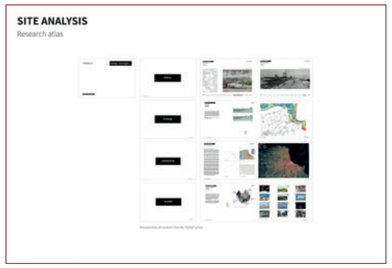
Figure 1.21 *studies on site in relation to context and surroundings, what can the 'plaza' mean here?*

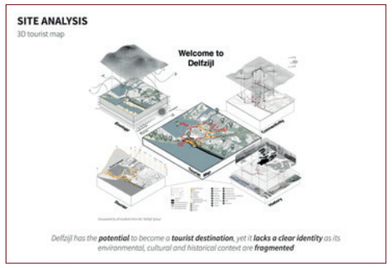
A1 PRESENTATION

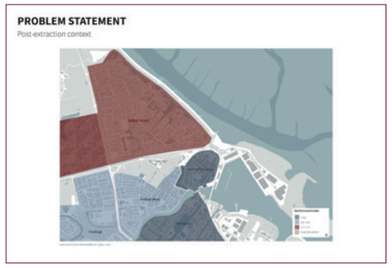
29/01/2026



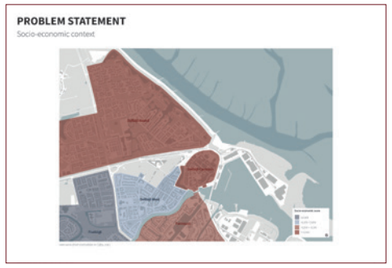


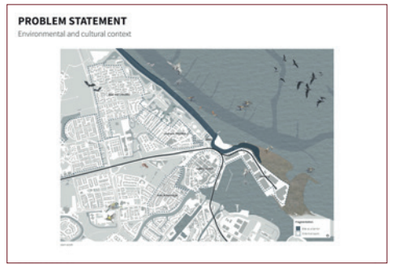


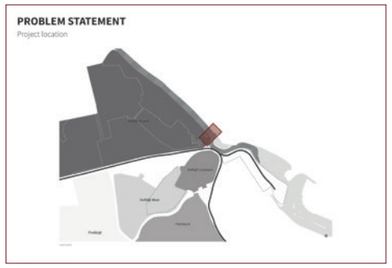


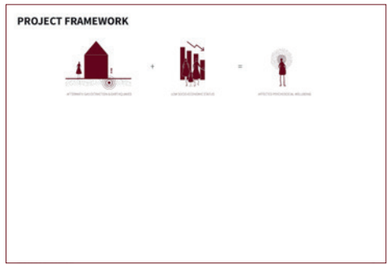


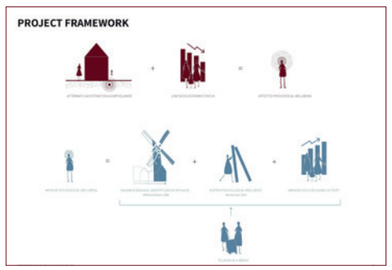


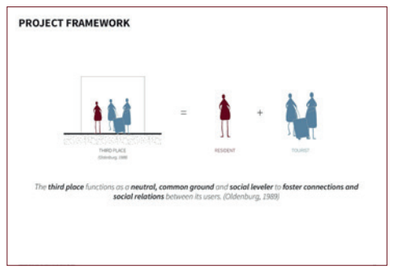


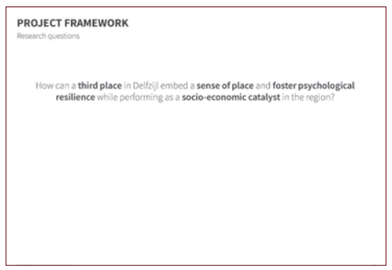


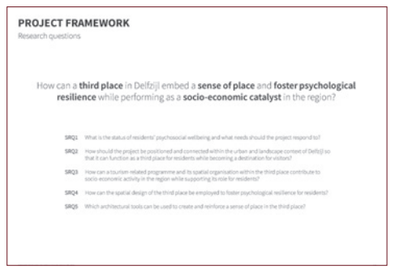


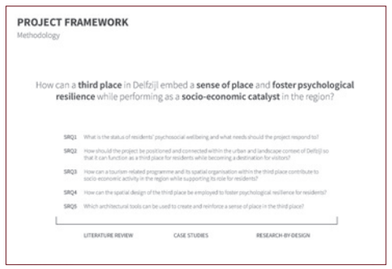




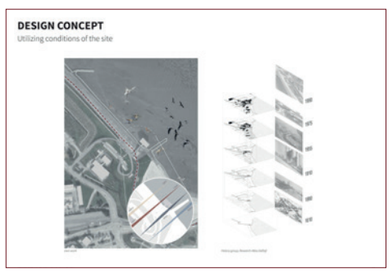


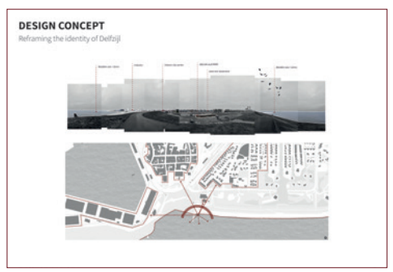


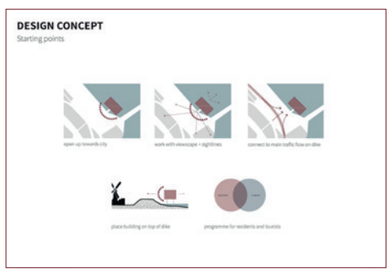


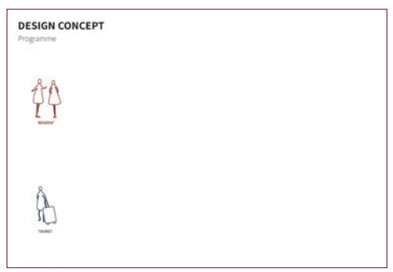


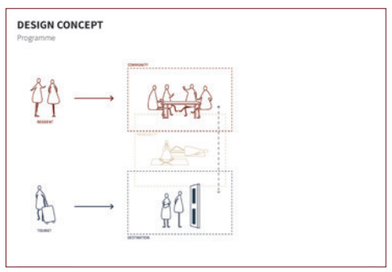


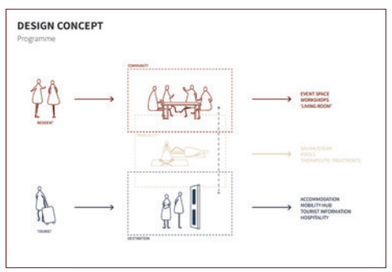


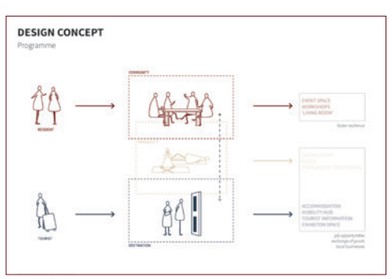


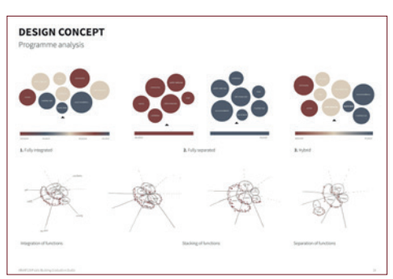


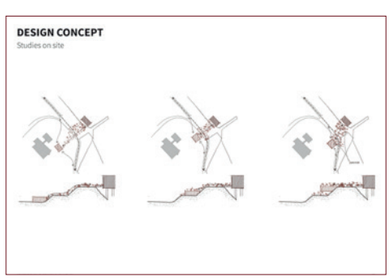


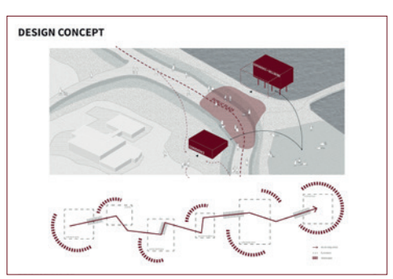


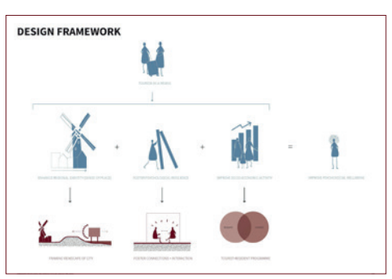














FROM SPACE TO PLACE

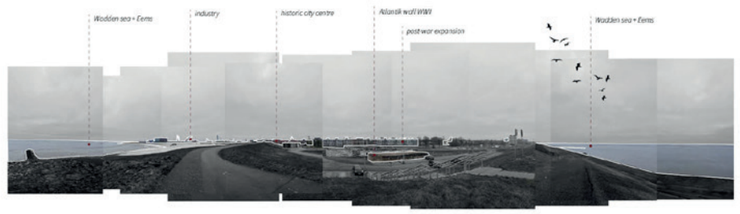
Reimagining the identity of Delfzijl through architecture and tourism

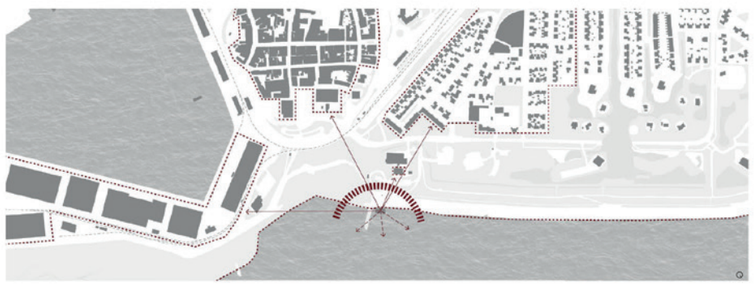
OBSERVED CHALLENGES



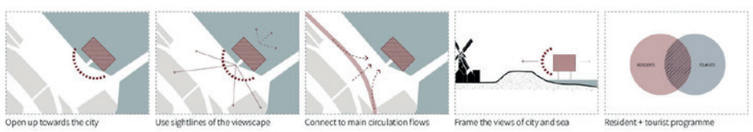
Low socio-economic status | Gas extraction + earthquakes impact | Fragmented cultural & environmental context

FRAMING THE VIEWSCAPE



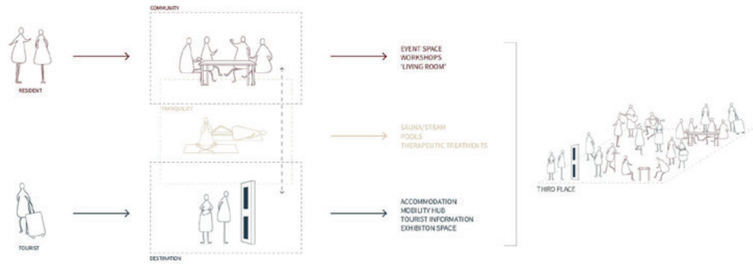


STARTING POINTS

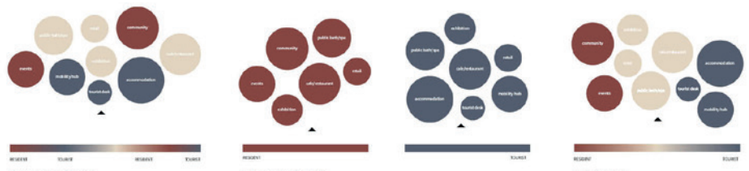


Open up towards the city | Use sightlines of the viewscape | Connect to main circulation flows | Frame the views of city and sea | Resident + tourist programme

PROGRAMME FRAMEWORK

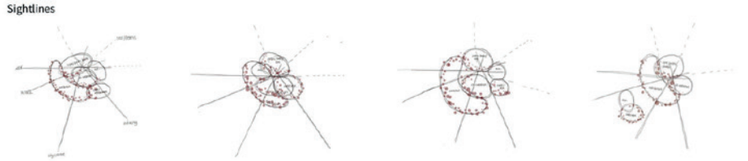


User needs



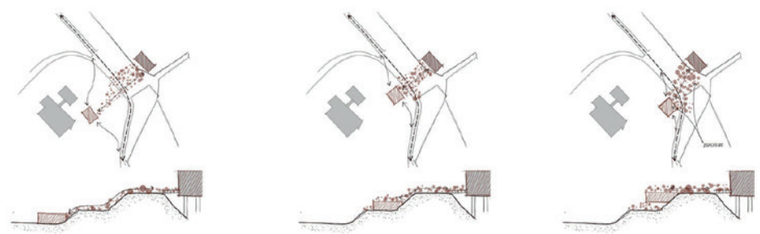
Fully integrated model | Fully separated model | Hybrid model

Sightlines

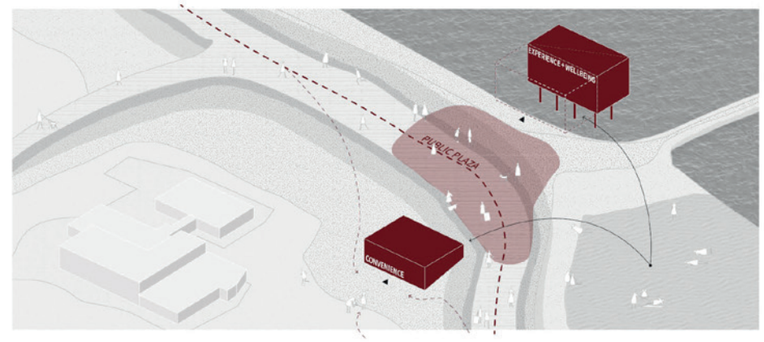


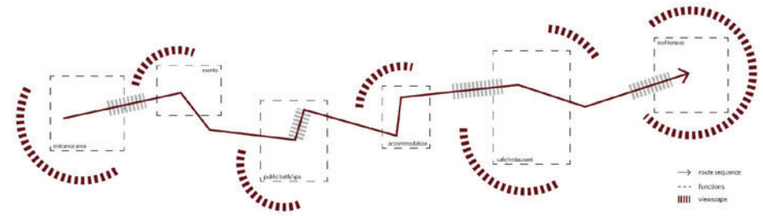
Integration of functions | Stacking of functions | Separation of functions

STUDIES ON SITE

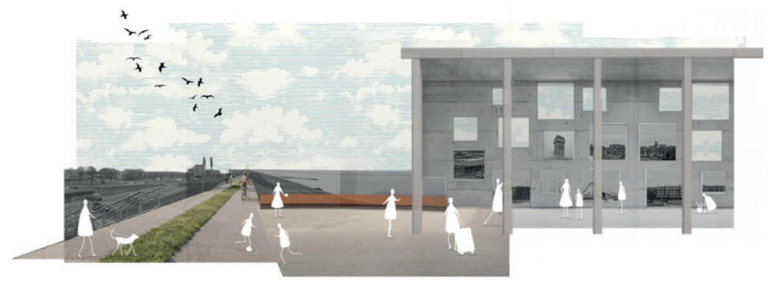


DESIGN CONCEPT





DESIGN AMBITION



02 Preliminary Design

General design studies

Mass studies on site

After presenting the intital concept at the A1, I started with first mass studies for the project. The site model helped to understand how the project would land onto the site and how its footprint compared to the surroundings.

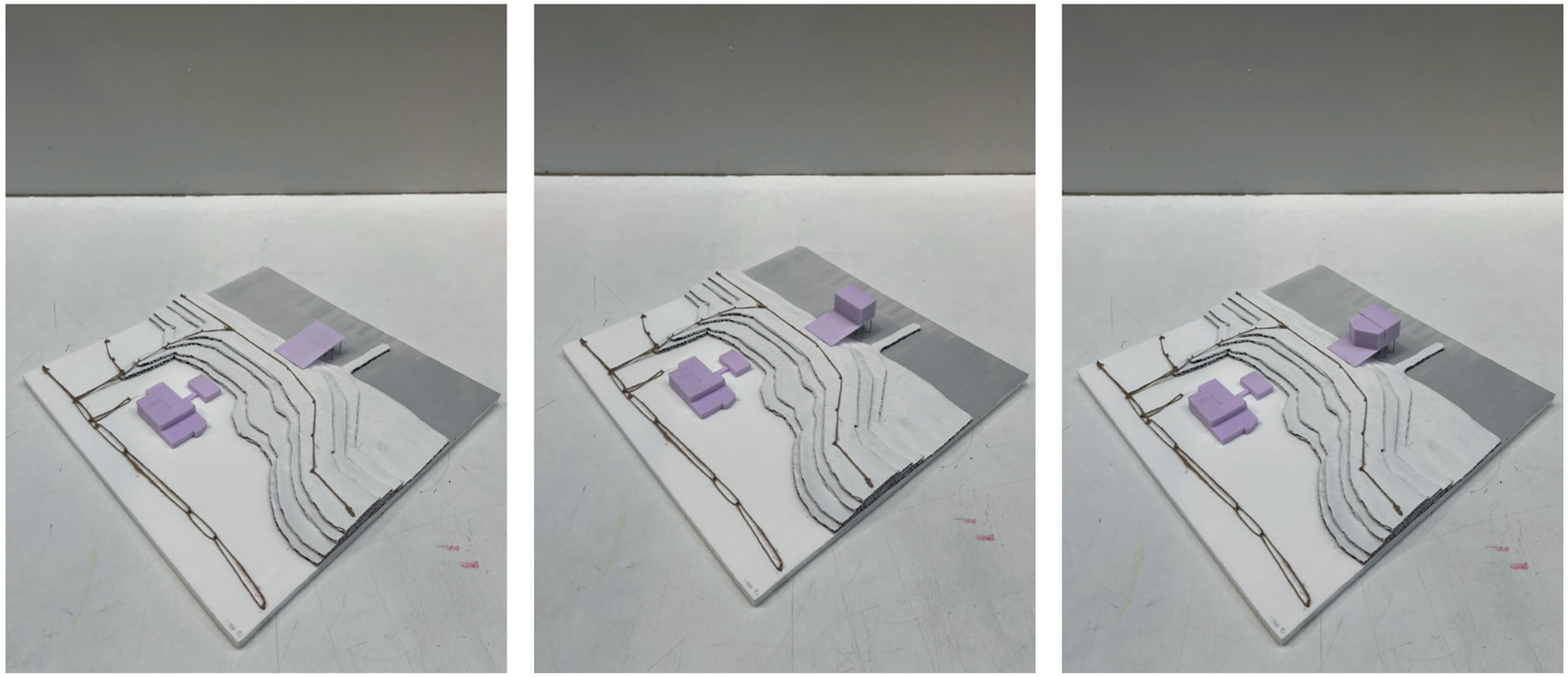


Figure 2.1 *mass studies on site in model form*

General design studies

Mass studies on site

The public plaza should be the solid base for the project, from which the building(s) emerge. The first mass studies showed it rather the other way around so I started with a new approach, where the plaza and sightlines dictate the shape of the new mass.

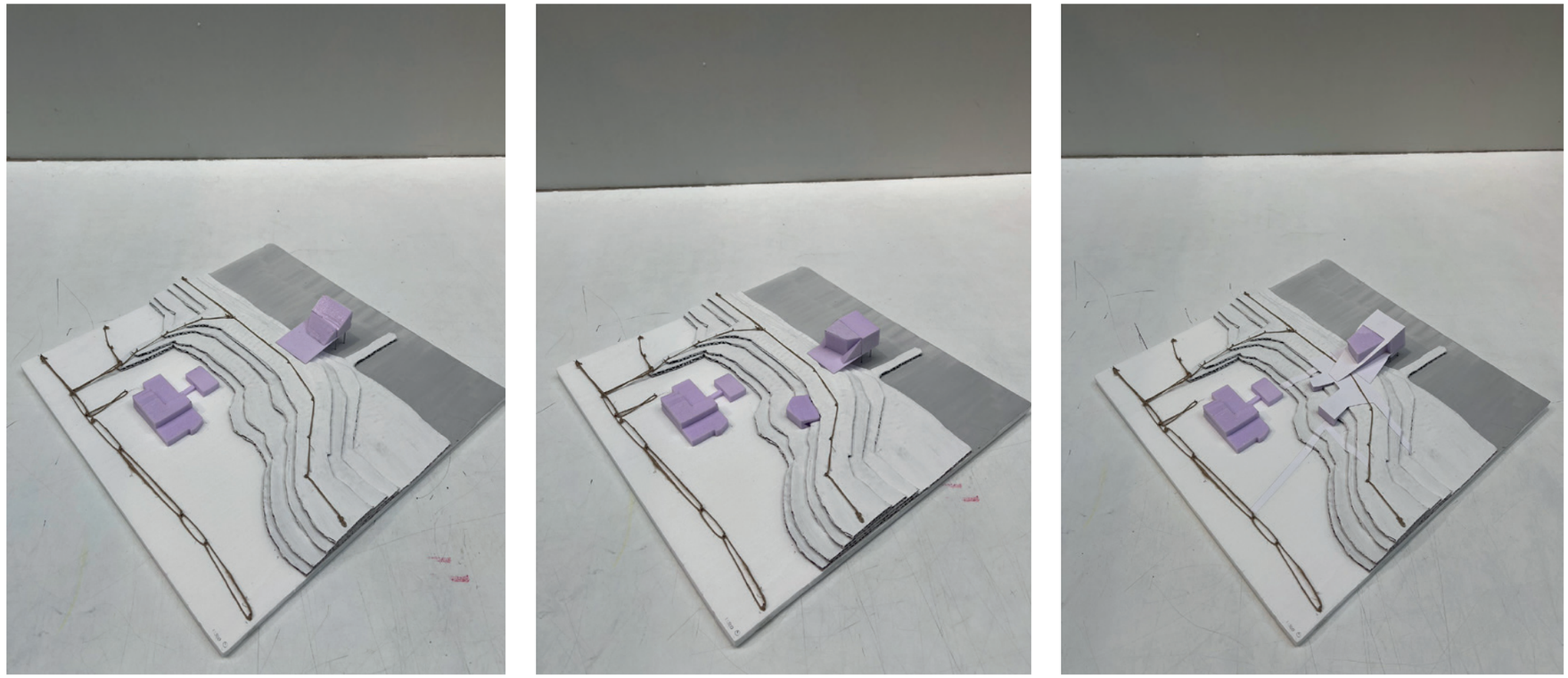
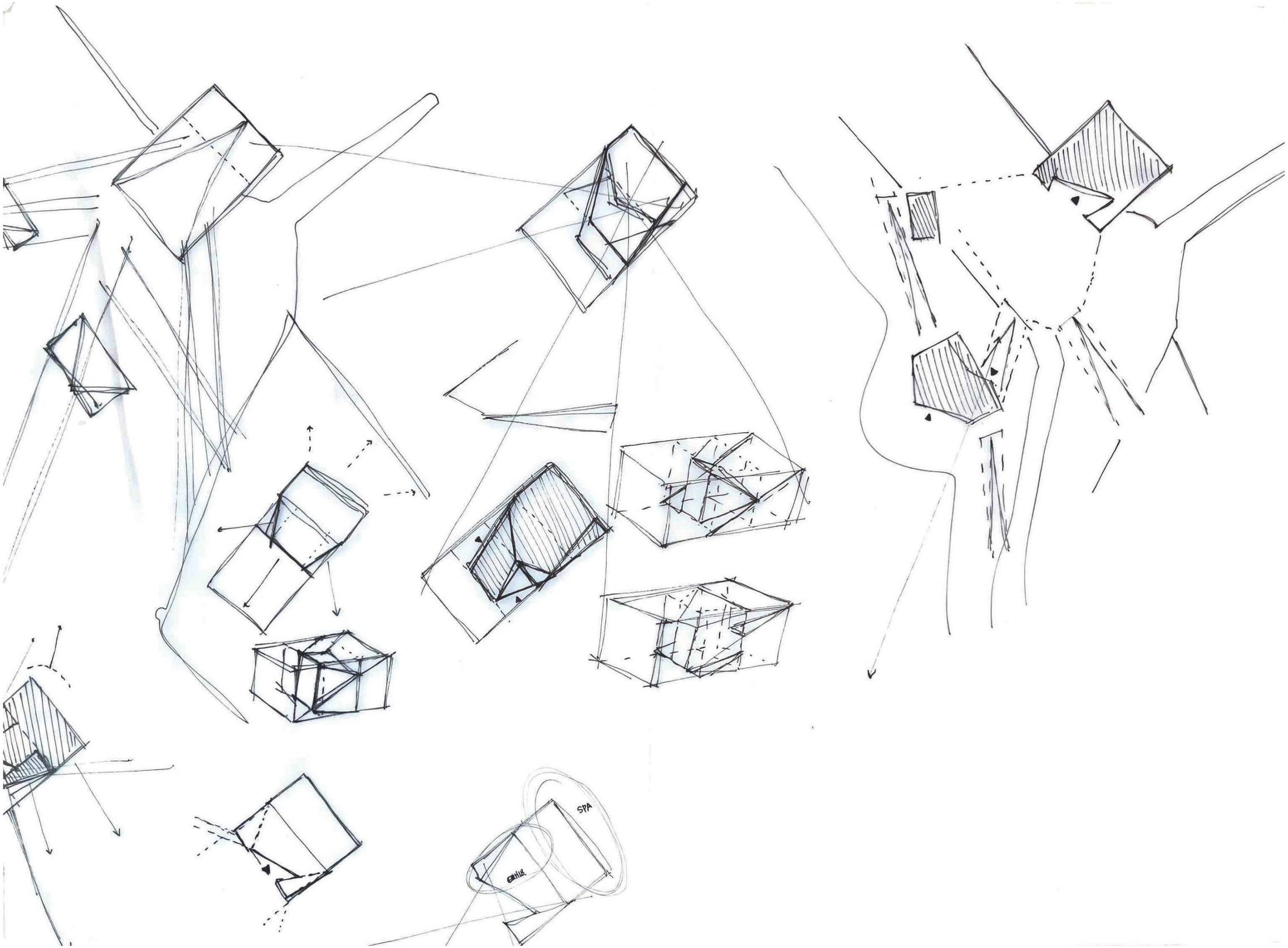
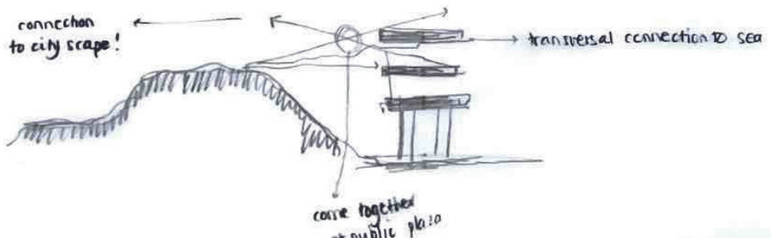
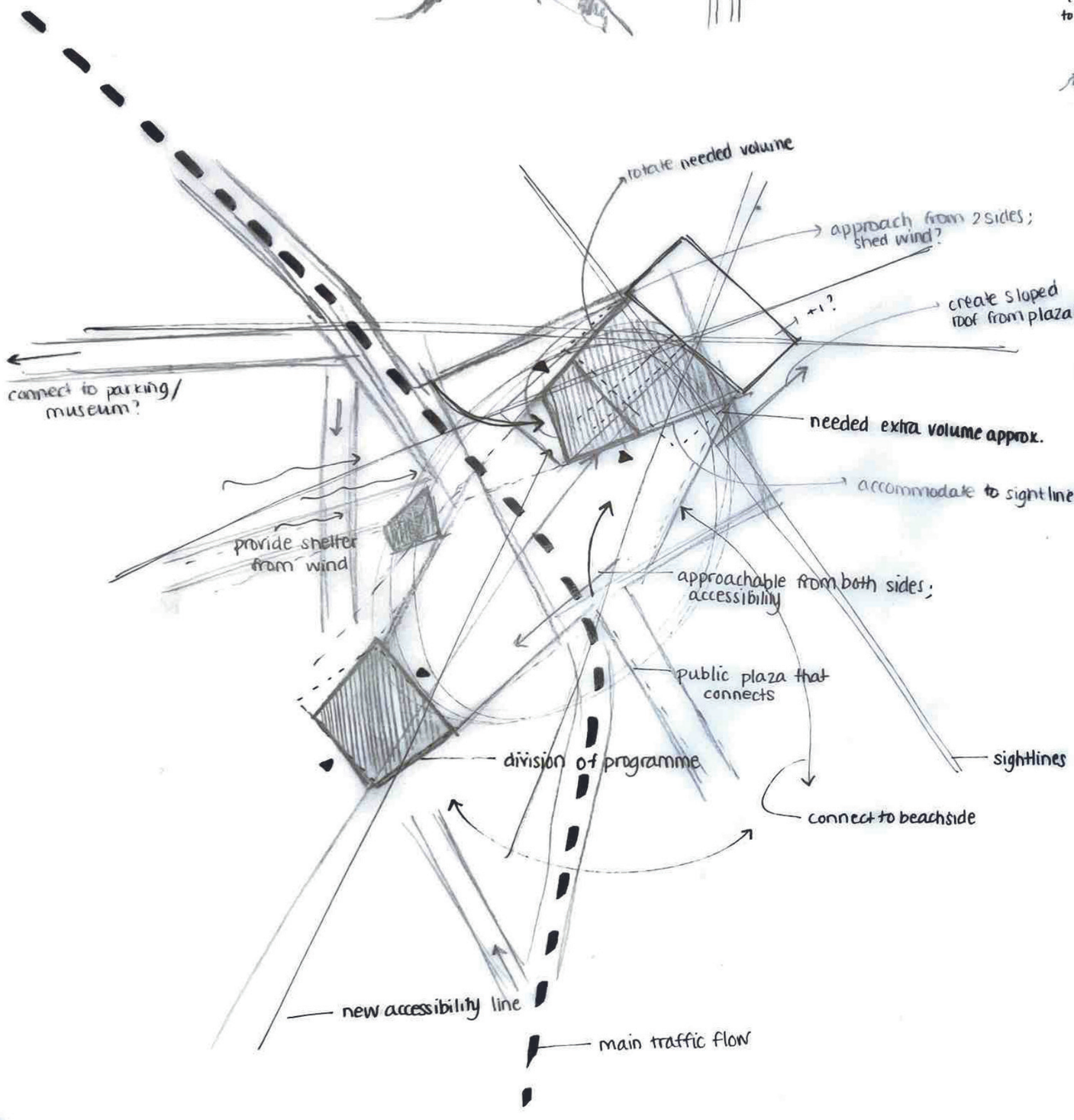


Figure 2.2 *mass studies on site in model form*


SPA

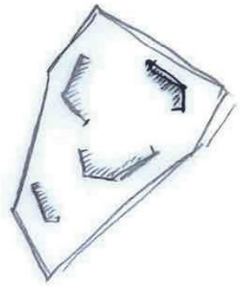


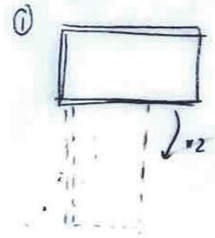

connection
to city scape!
transversal connection to sea
come together
at public plaza

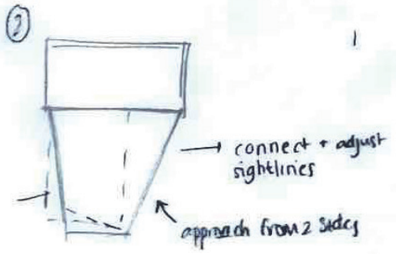

rotate needed volume
approach from 2 sides;
shed wind?
+1?
create sloped
roof from plaza?
connect to parking/
museum?
needed extra volume approx.
accommodate to sightlines
provide shelter
from wind
approachable from both sides;
accessibility
public plaza that
connects
division of programme
sightlines
connect to beachside
new accessibility line
main traffic flow








①
×2


②
connect + adjust
sightlines
approach from 2 sides

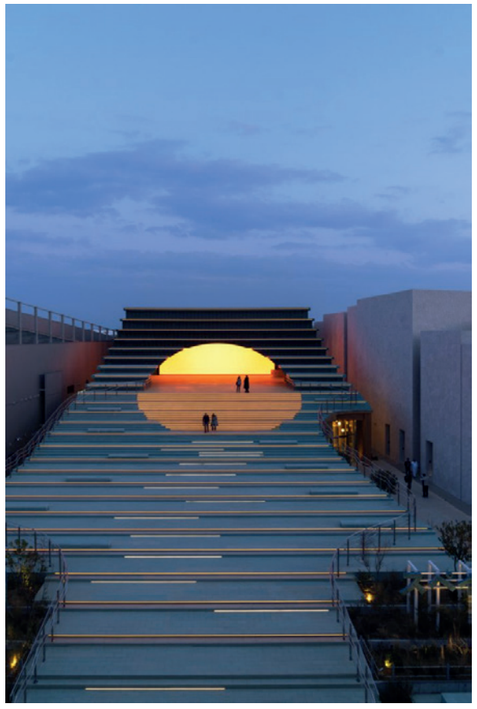

③

Building entrance

Reference project

I analaysed the Spanish Pavilion of th Osaka World Expo (2025), by Extudio. The way the entrance serves as an extension of the outdoor public space and flows into a semi-space towards inside may prove to be an interesting way for my project to connect the building to the public plaza in front by means of architecture.





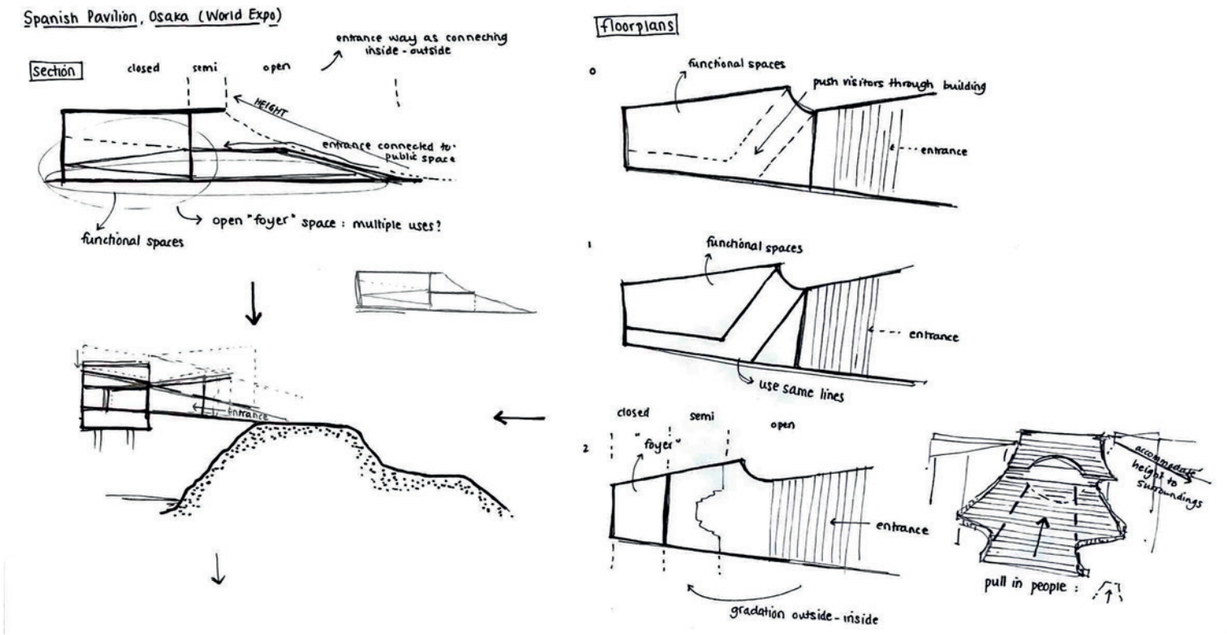
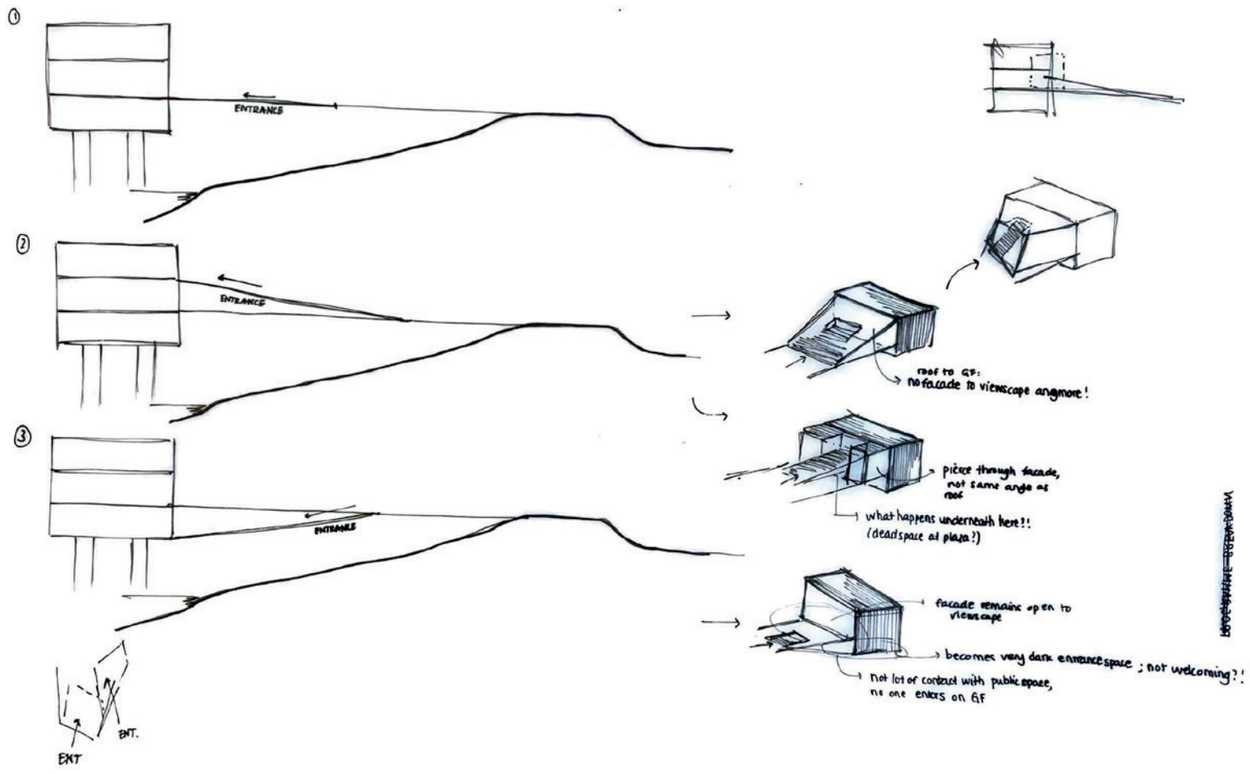


Figure 2.3 *left: case study Spanish Pavilion, Osaka World Expo (Extudio, 2025), right: own analysis drawings*

Building entrance

Testing case study on the site

This entrance concept I tested in the project by approaching three different methods. The main difference between the case study and my project is the importance of the elevation of the entrance: the pavilion has no need for sight lines from the façade, whereas in my project these sightlines towards the cityscape are a main focus point. So the question is how to frame the concept in a way that fits the context and concept of the project.



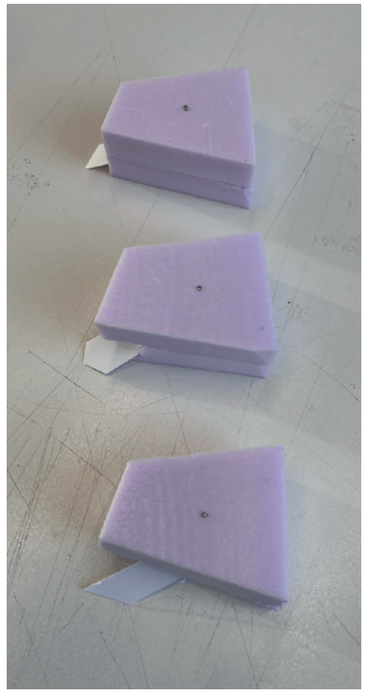
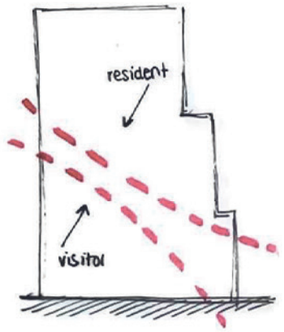


Figure 2.4 *studies of possible entrance options*

U-city, Adelaide (AUS)

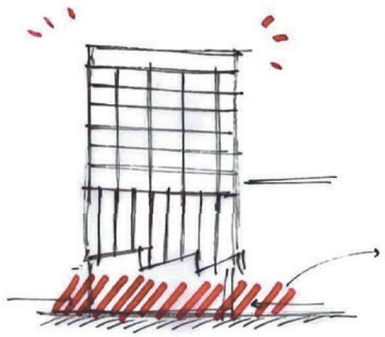




→ meeting needs of both! (events, shared spaces, shops, etc.)

- residents living in building
- not tourist attraction in itself

Zeitz MOCAA, Cape Town (SA)



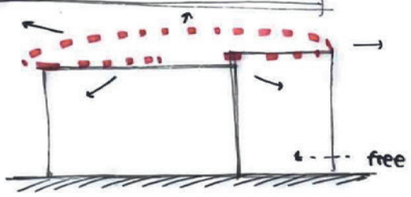
landmark in itself, embodies heritage & innovation at same time

programme serving both locals/tourists
- cutting edge exhibitions
- education centre
- identity African art
- event spaces

→ advantageous location at waterfront

- gives out identity that locals connect to
- affordability for locals

Tate Modern, London (UK)

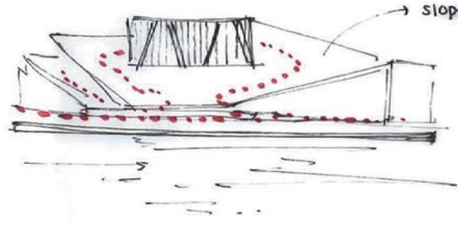


→ public panorama on roof

→ free entry permanent exhibition; keep place for locals

- a 'destination' in London
- encourages casual visits + deeper engagements!

Opera House, Oslo (NOR)



→ interior flowing into exterior

→ sloped roof = public plaza; accessibility

→ landmark, destination tourists

→ programme: cafe, performance halls, outdoor concerts, art collections

→ building opened all day

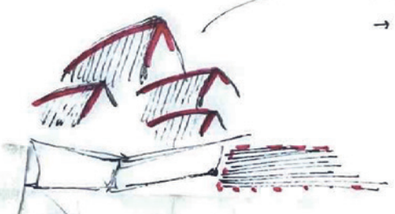
High Line, New York (USA)



→ publicly accessible, well integrated in city fabric

- public park, not public building
- hosting programme to encourage interaction (walks, art displays, performances, etc.)

Opera House, Sydney (AUS)



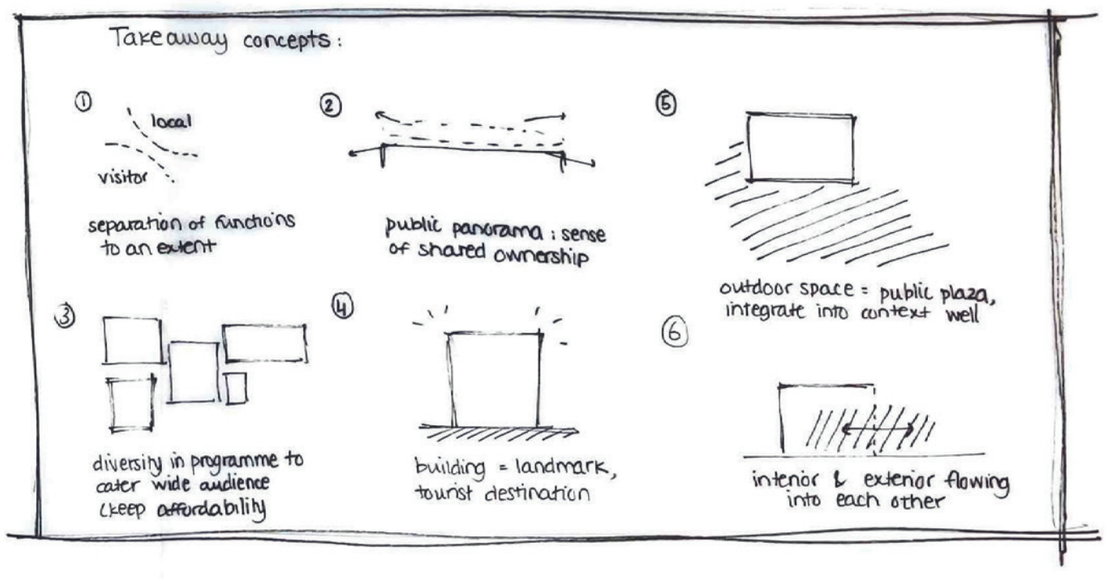
→ landmark in itself; tourist attraction

→ programme to host visitors + locals:
- performance venues
- cafe/ restaurant
- outdoor spaces

→ caters wide audience!

- affordability for locals

Takeaway concepts:



Programme analysis

Relation scheme

By working on establishing the different connections between the functions and how they should be used, I worked on organising a rough setup of the plans. Instead of giving every function its own space, I focused on introducing hybridity and multifunctionality by means of showing the connections between the functions.

From here I made different variations in plan organisations to start building floorplans from.

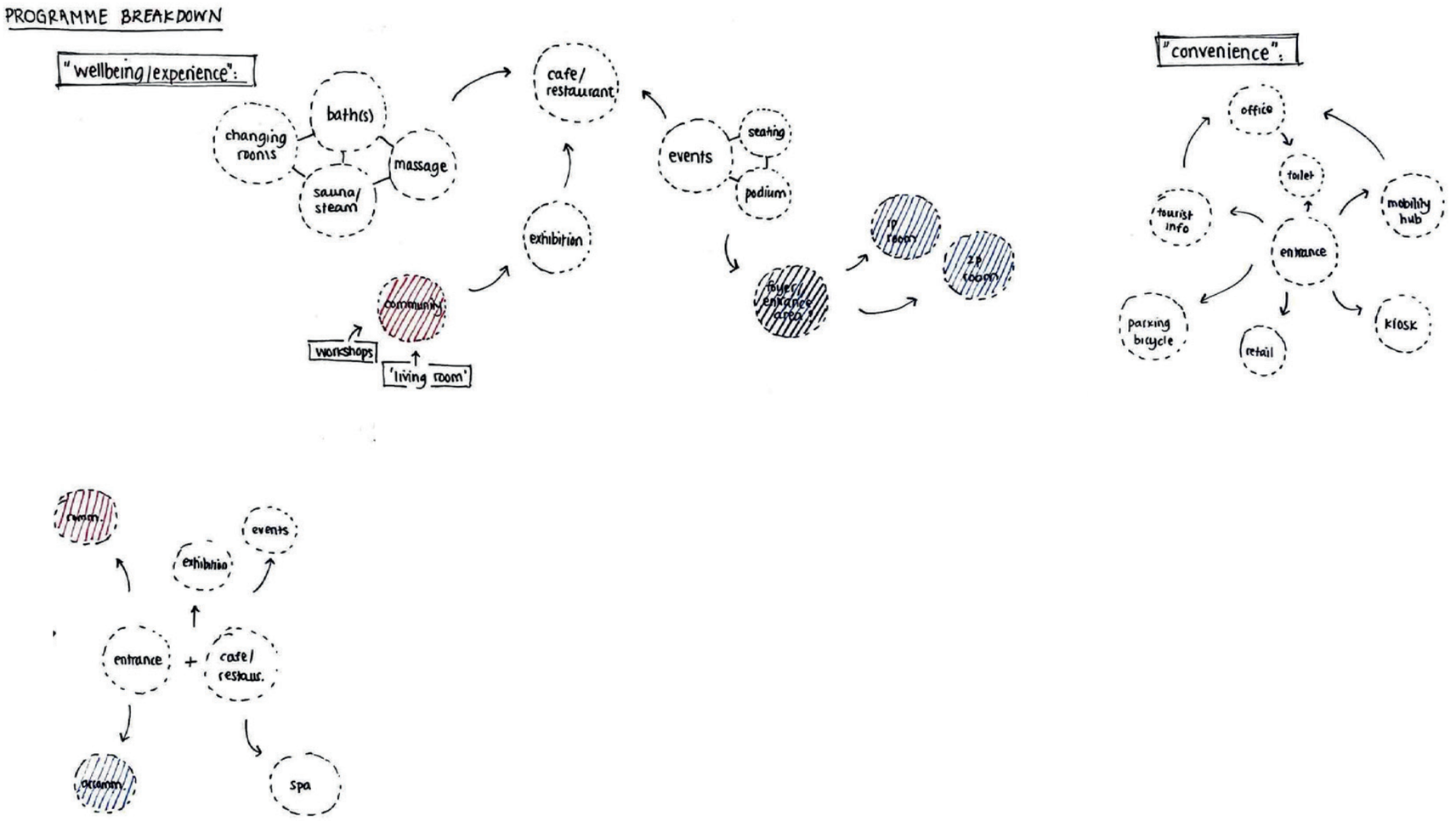
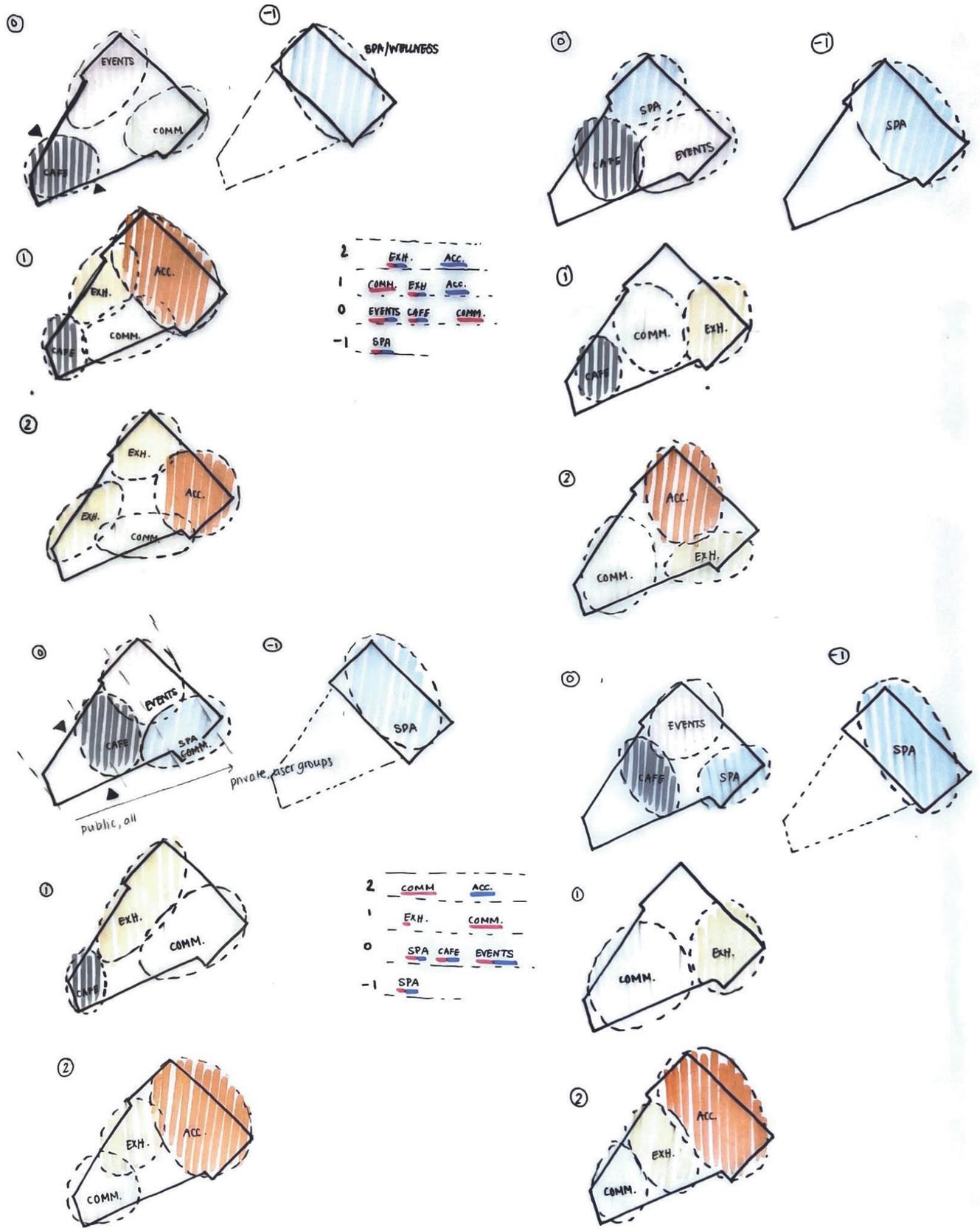


Figure 2.5 *programme analysis within new plan*


0
EVENTS
COMM.
CAFE
-1
SPA/WELLNESS
1
ACC.
EXH.
COMM.
CAFE
2
EXH.
ACC.
EXH.
COMM.
2 EXH. ACC.
1 COMM. EXH ACC.
0 EVENTS CAFE COMM.
-1 SPA
0
SPA
CAFE
EVENTS
-1
SPA
1
COMM.
EXH.
CAFE
2
ACC.
COMM.
EXH.
0
EVENTS
CAFE
SPA
COMM.
-1
SPA
private, user groups
public, all
1
EXH.
COMM.
CAFE
2
EXH.
ACC.
COMM.
2 COMM ACC.
1 EXH. COMM.
0 SPA CAFE EVENTS
-1 SPA
0
EVENTS
CAFE
SPA
-1
SPA
1
COMM.
EXH.
2
ACC.
EXH.
COMM.

Programme analysis

Mass & functions

After doing an analysis of the programme, a division of functions was made, with a focus on making sure the GF of the project remains active throughout the day, to make sure the building does not ‘sleep’ after 18:00, addressing issues of insecurity and unsafety among residents.



Figure 2.6 *programme division within the project*

General design studies

New mass studies

The development of the volume worked within the same footprint, but in a different sequence building up to the Eemshotel. Instead of the roof being a common element, the volume itself worked to become a common element between existing and new.

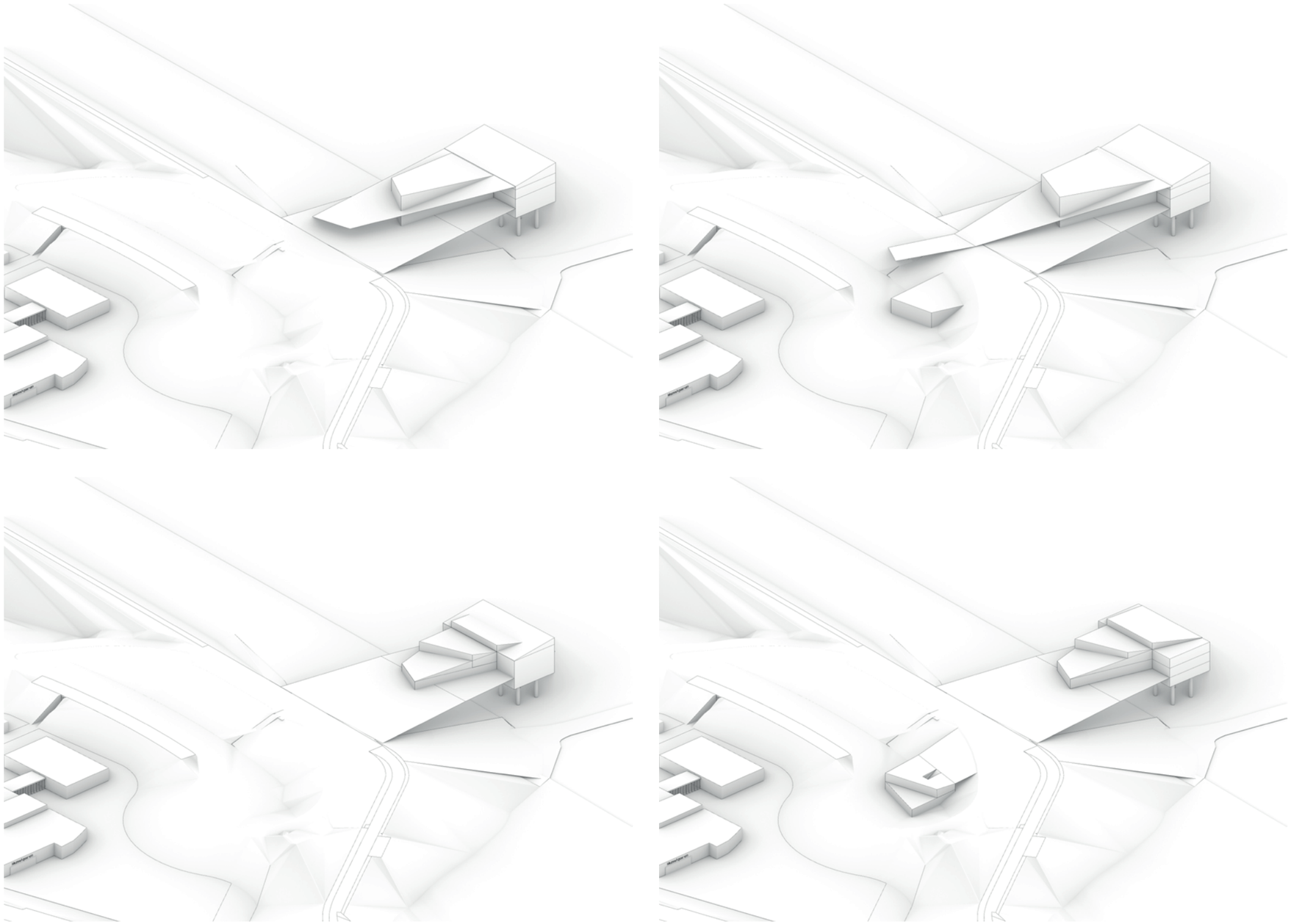


Figure 2.7 *new mass studies on site*

General design studies

Working towards a final volume

With many iterations, I reworked the shape of the design one last time, to simplify the footprint and create a clear base language to work with onwards.

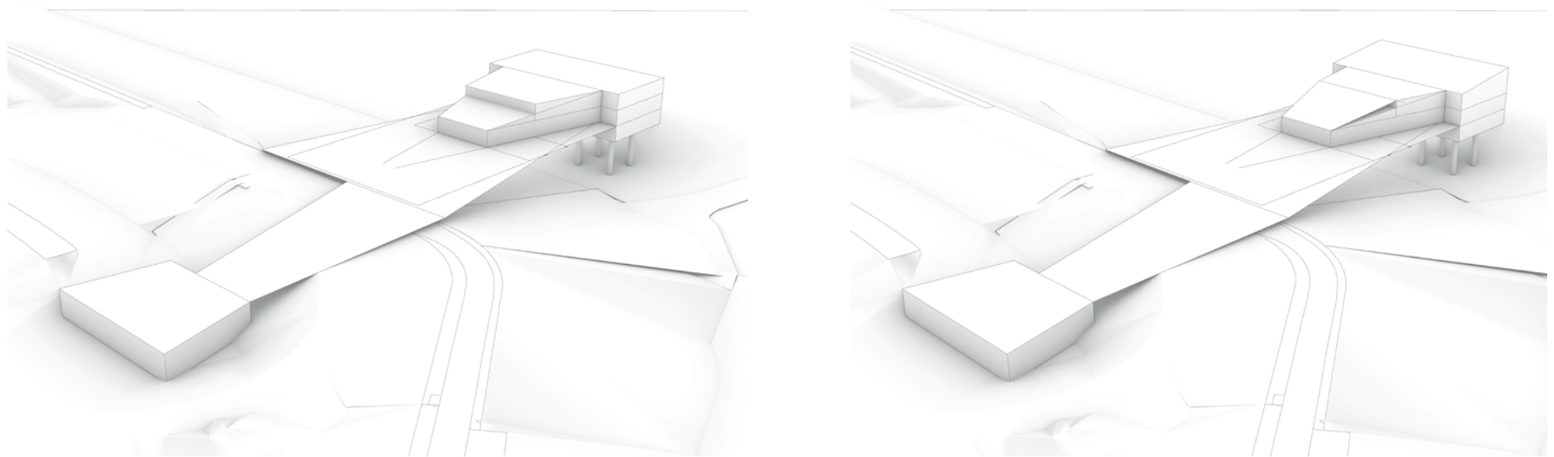


Figure 2.8 *new mass studies on site*

General design studies

Site plan

The volume and footprint of the design were not really alighed yet with the location's context, as the different lines and angles were a little chaotic. I therefore simplified further and made sure to derive al lines and edges of the same geometric logic.

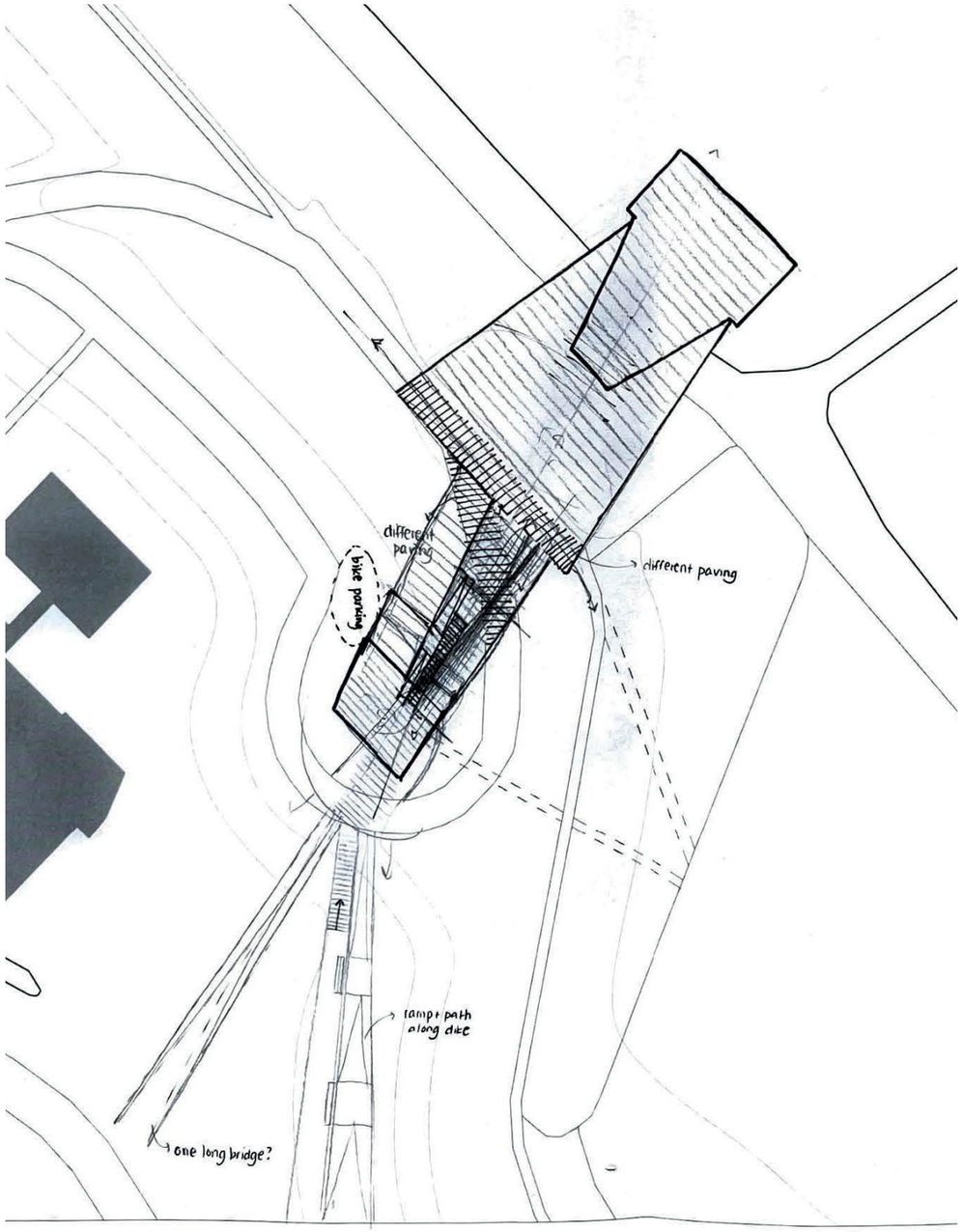


Figure 2.9 *new site plan*

keep as open as possible?

what can you see here?

bring this line into facade, move to human scale?!

create long sightline

PUBLIC PLAZA

rooftop?

create long sightline

hangs on construction?

" collective space'

BEFORE

②

opens more to city (no rooftop (yet)

✕ not working

more scale, less inviting?!

sightline no need to be straight!

EVT.

REST.

create logistics cores in large space

core in each volume!

L vs ∠ : creates intersting anti-space?

EXH./EVT/LOBBY

ENTRANCE

bring line down to human scale in facade design!

0

secondary core

log.

SEA

kitchen

main core!

accommodate to line?

↳ emphasize sightline(s)!

log.

cores should both end up here!

form + contraform?

↓ ↓

private? = public

+1

staircase around elevator?

divide into "two spaces" more private

CITY

①

RESTAURANT/ CAFE/ EVENTS

→ more 'separated spaces'

→ sightline directly obstructed

②

REST./CAFE/ EVENTS

less connection with outdoor space?

→ more one space, less practical?

→ sightline clear from entrance

③

REST/CAFE/ EVT

shaping spa

EXH./EVT.

less connec outdoor s

e' spaces?!

Floorplans

First iterations

With this final shape, I started iterating floorplan options to fit in the functions as stated in zoning. It was quite a struggle to start creating a floorplan, as everything became roomed off, creating a very segregated floorplan, where the initial concept of the project is not visible anymore.

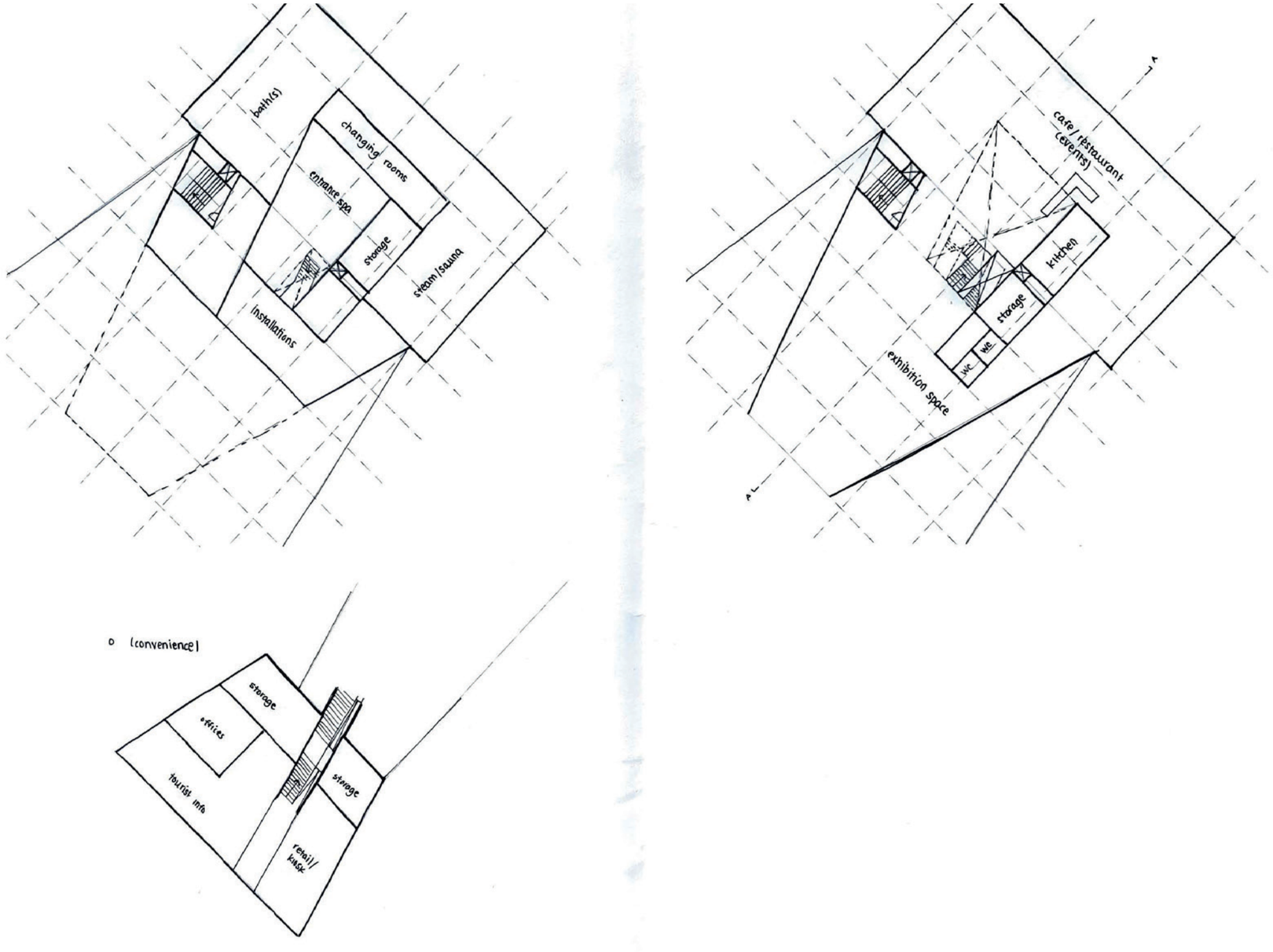


Figure 2.10 *first floorplan iterations*

Floorplans

First iterations

I was also struggling to exactly fit all the programme elements in as was asked for, which degraded the concept even further. There is no clarity and readability in the plans here.

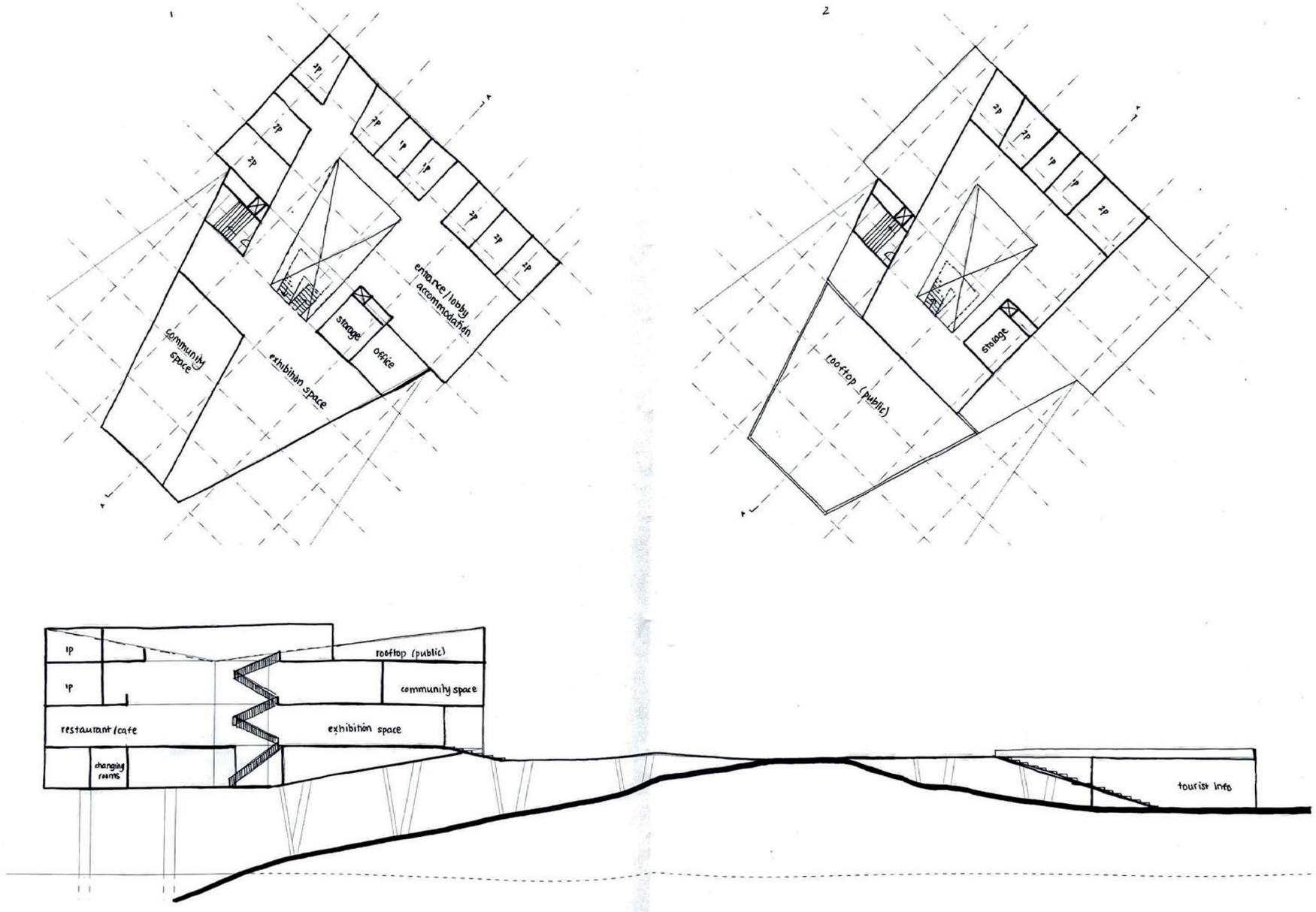
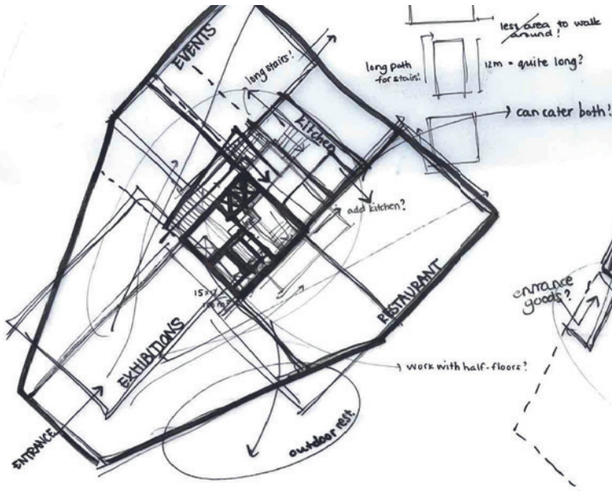
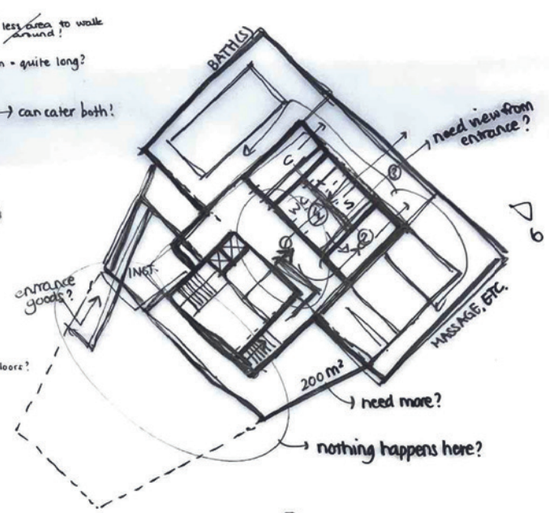
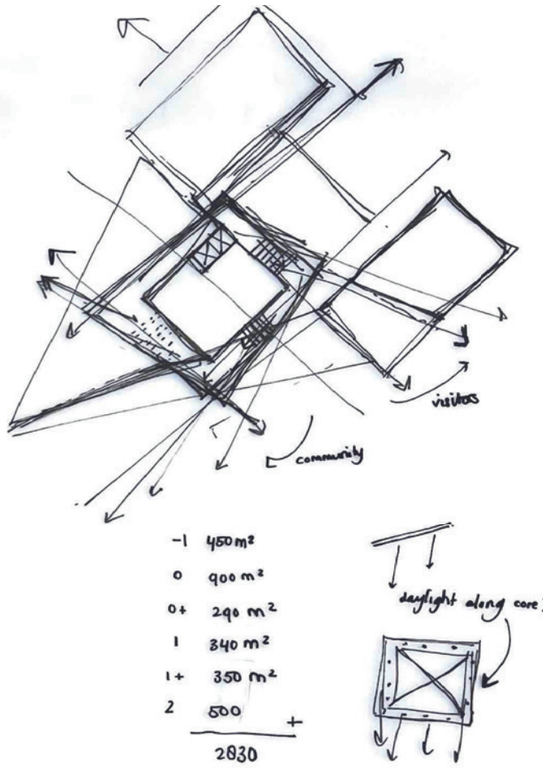
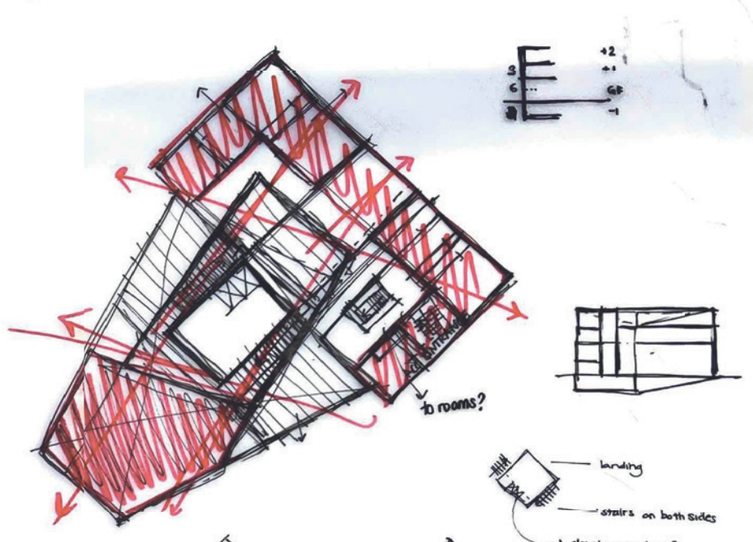


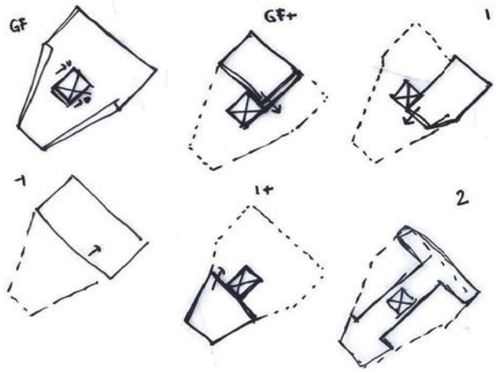
Figure 2.11 *first floorplan iterations*

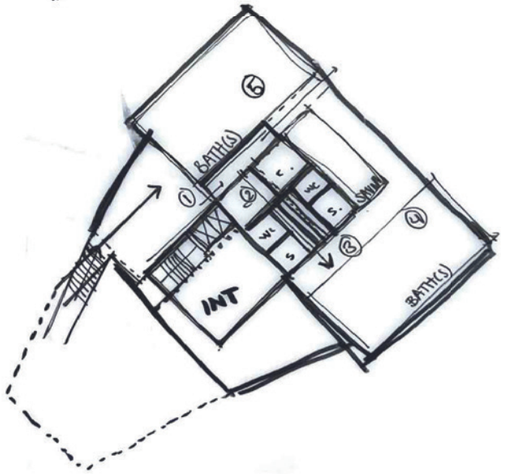

EVENTS
long stairs!
ATRIUM
add kitchen?
EXHIBITIONS
RESTAURANT
ENTRANCE
outdoor eat.
work with half-floors?

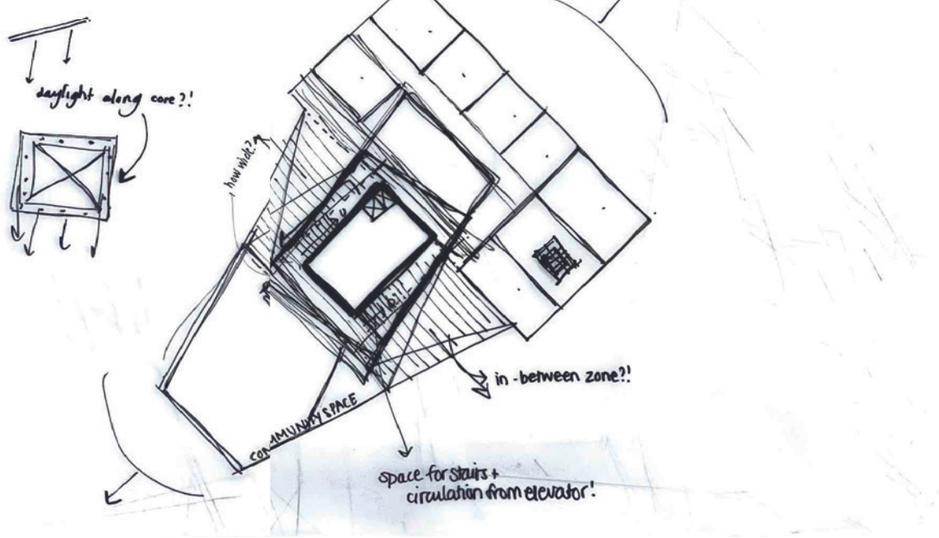

less area to walk around!
long path for stairs!
12m = quite long?
can cater both!
BATH(S)
need view from entrance?
entrance goods?
INST.
MASSAGE, ETC.
200 m²
need more?
nothing happens here?


visitors
community
-1 450 m²
0 900 m²
0+ 240 m²
1 340 m²
1+ 350 m²
2 500
+
2830


+2
+1
0
-1
to rooms?
landing
stairs on both sides
elevator more here?


GF
GF+
1
1
1+
2


BATH(S)
INT
BATH(S)

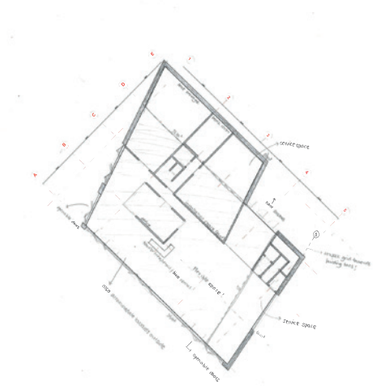

daylight along core?!
how wide?
in-between zone?!
COMMUNITY SPACE
space for stairs + circulation from elevator!


60 m²
point of orientation
= sightlines
skylights?
sightlines when moving?!
→ move circulation to facade?!
→ what happens between core & circ.?

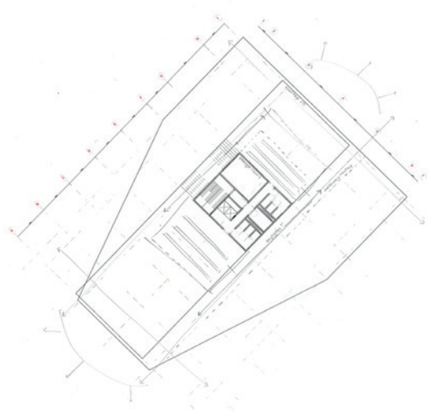
Floorplans

New version

After doing the studies this week on the floorplans, I redrew the design in Rhino to also include correct measurements and areas for every function in the programme. By doing these drawings, the design had more clarity already but still lacked conceptual elements translated into architecture.



pavilion



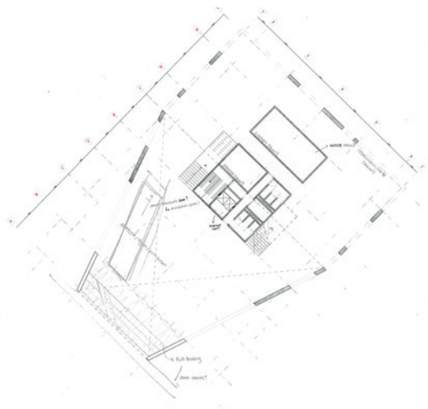
roof



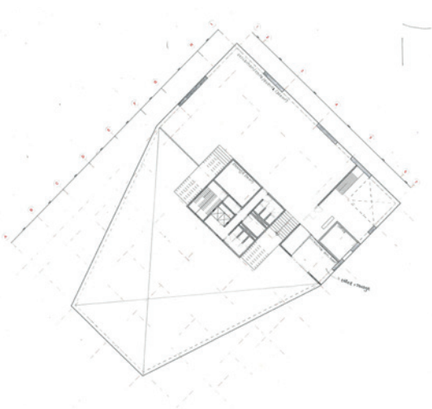
first floor



-1 floor



ground floor



ground floor+

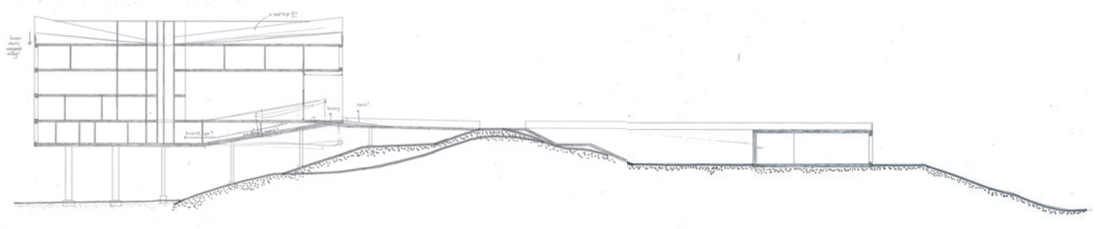




Figure 2.12 *preliminary plans and sections of design*

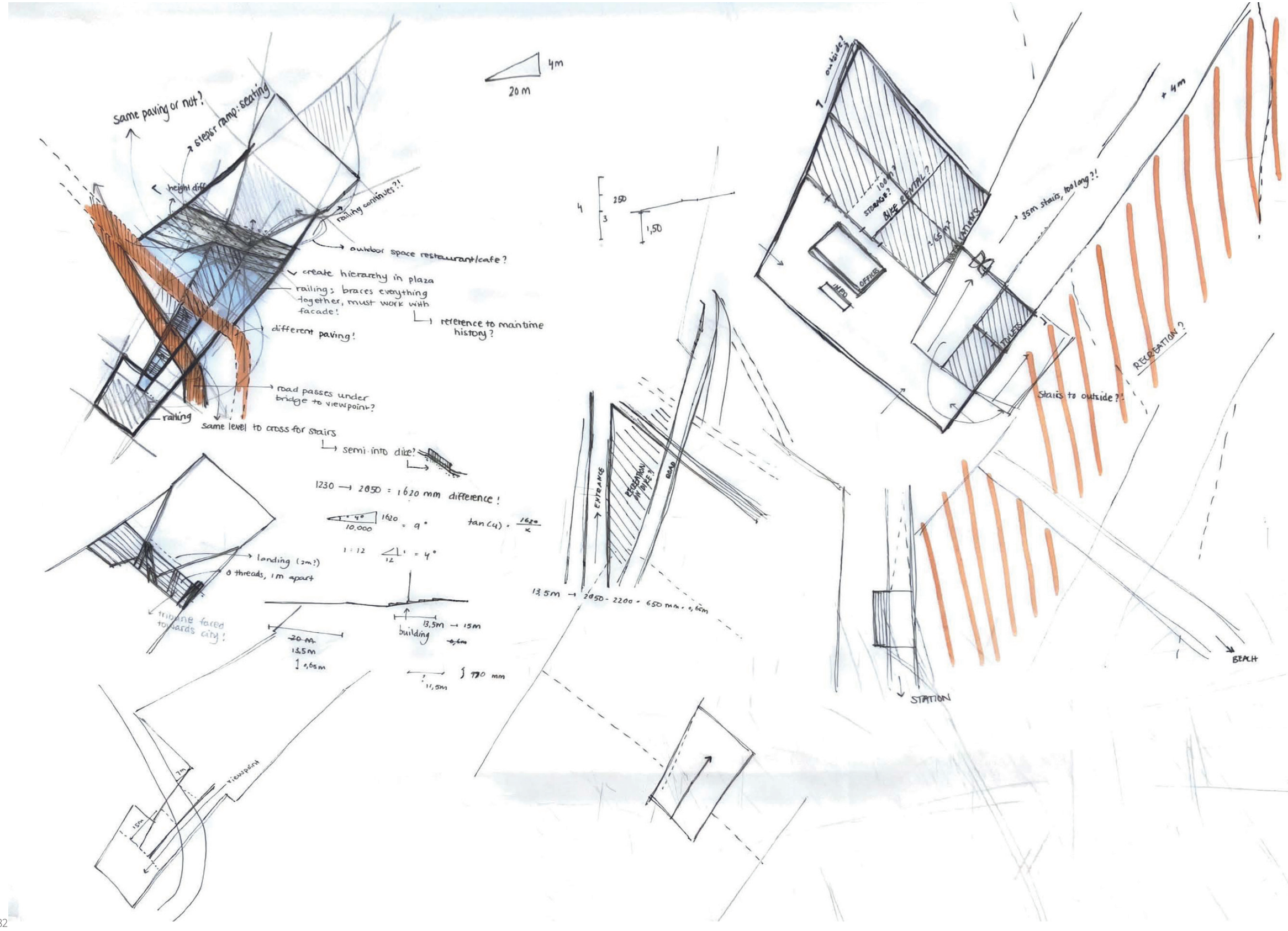
Site plan

The transition from entrance to main building

The small pavilion on the dike before the main building, as well as the entrance and transition zone onto the dike to the main building are of high importance in the design. This aspect also lacked in the past weeks, so I worked on trying out different ways of circulation onto the dike to see what worked best with the concept.



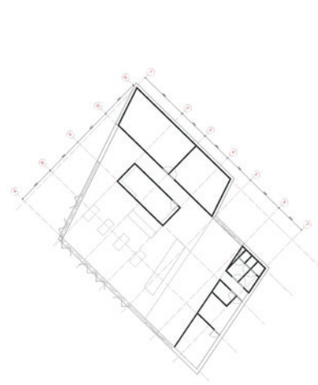
Figure 2.13 *preliminary site plan of design*


4m
20 m
same paving or not?
steps or ramp: seating
height diff.
railing continues?!
outdoor space restaurant/cafe?
create hierarchy in plaza
railing: braces everything together, must work with facade!
reference to maritime history?
different paving!
road passes under bridge to viewpoint?
railing
same level to cross for stairs
semi-into dike?
1230 → 2050 = 1620 mm difference!
1:12
4°
landing (2m?)
8 threads, 1m apart
tribune faced towards city!
20 m
13,5m
0,65m
13,5m → 15m
building
770 mm
11,5m
viewpoint
7m
15m
4
250
3
1,50
ENTRANCE
RECREATION ON DIKE?
ROAD
13,5m → 2050 - 2200 = 650 mm = 0,65m
outside?
100m²
STORAGE?
BIKE RENTAL?
165m²
INFO
OFFICE
TOILETS
35m stairs, too long?!
+4m
Stairs to outside?!
RECREATION?
BEACH
STATION

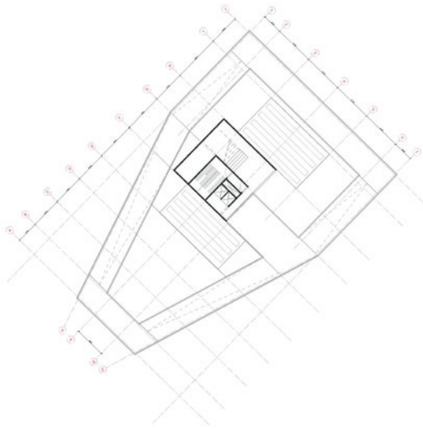
Floorplans

Integrating the concept more into the design

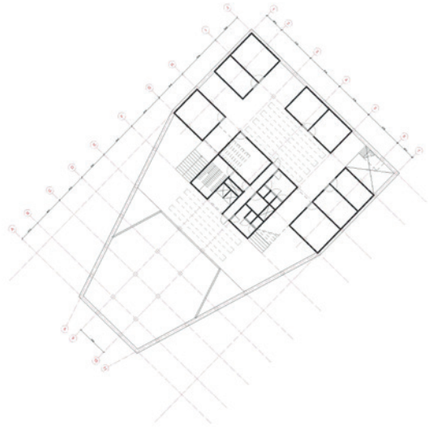
This week I had a good base to start iterating the floorplan with. Even though the base was established, I still felt like the concept was not as visible in the plans yet, so I did some studies to ‘first place’ and ‘second place’ design, and how they are characterized, to see how my ‘third place’ design could differentiate and form a different experience for the user. I then translated this into new floorplans focused on: more ceiling height, spaciousness to allow for exploration and sense of freedom, and interruption of repetitive elements.



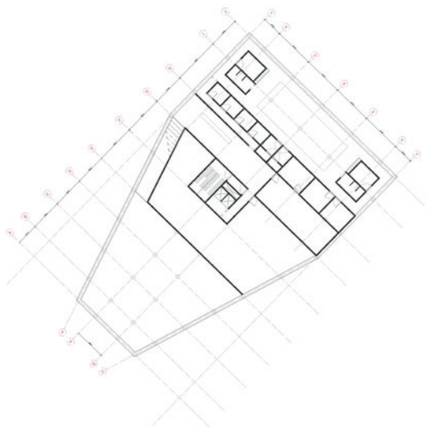
pavilion



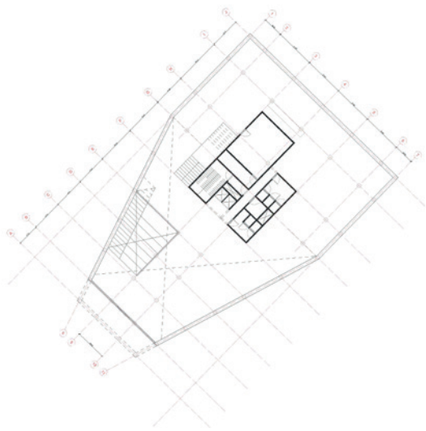
roof



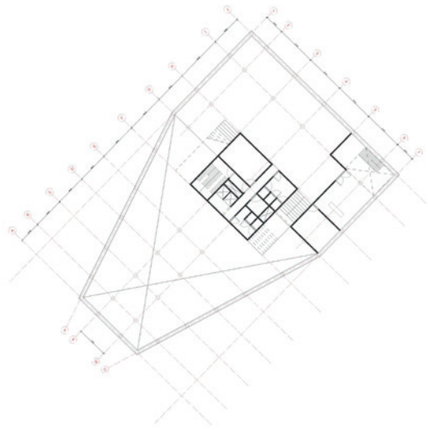
first floor



-1 floor



ground floor



ground floor+

Figure 2.14 *new floorplan iterations to create more clarity of concept and layout*

Facade design

First studies and materialisation

For the facade design, it was important to also focus on the concept of sense of place, therefore working with local products and materials where possible. Next to this, the third place research pointed out to differentiate the materials from its surroundings.

So I want to design with hempcrete, a distinguishing material not used often in architecture, made from local hemp. After doing material research on this, I started doing studies for the facades as well, to create a differentation in materials and elements, to see what that would do to the design and how it stands in its surroundings.

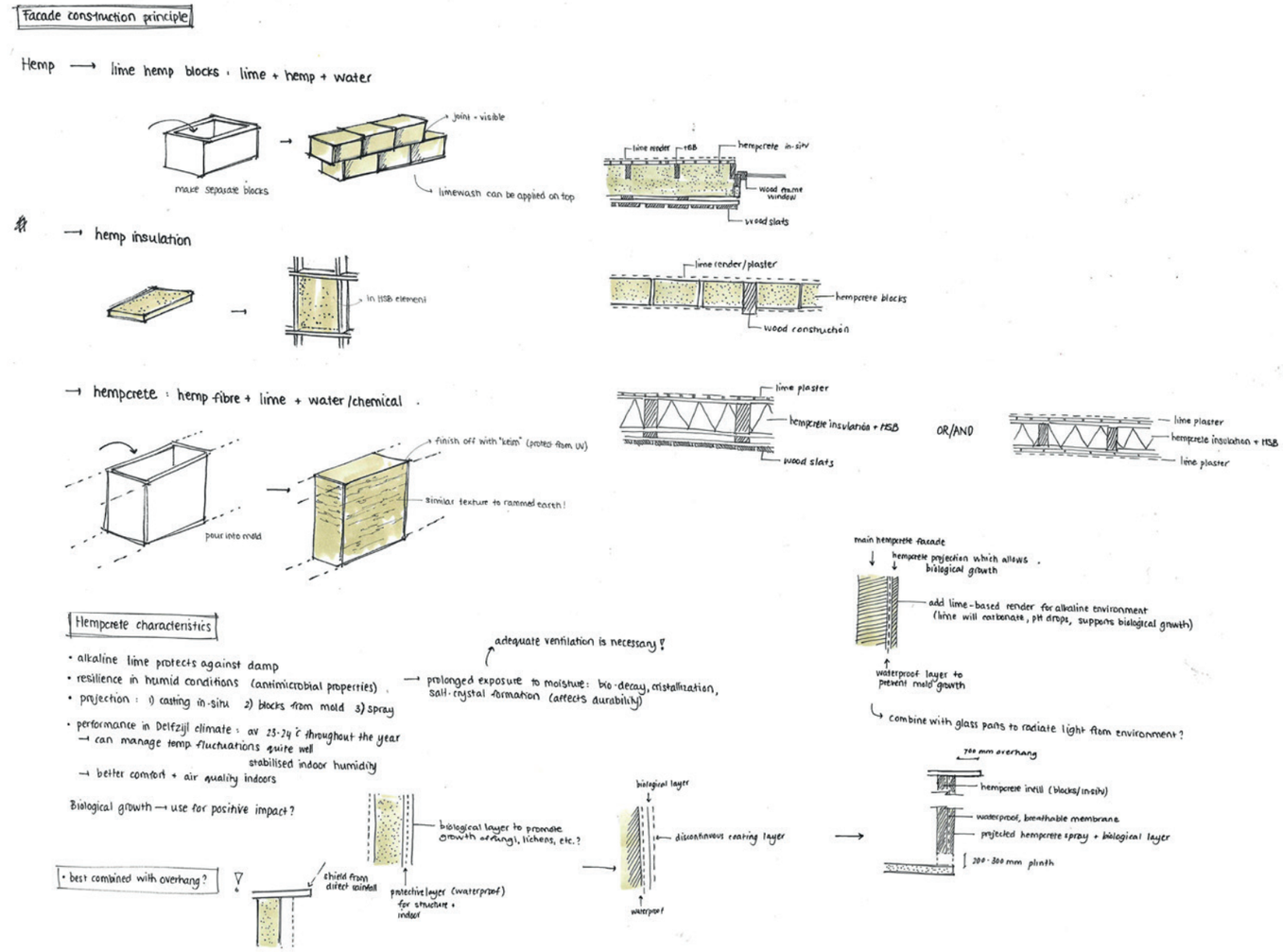
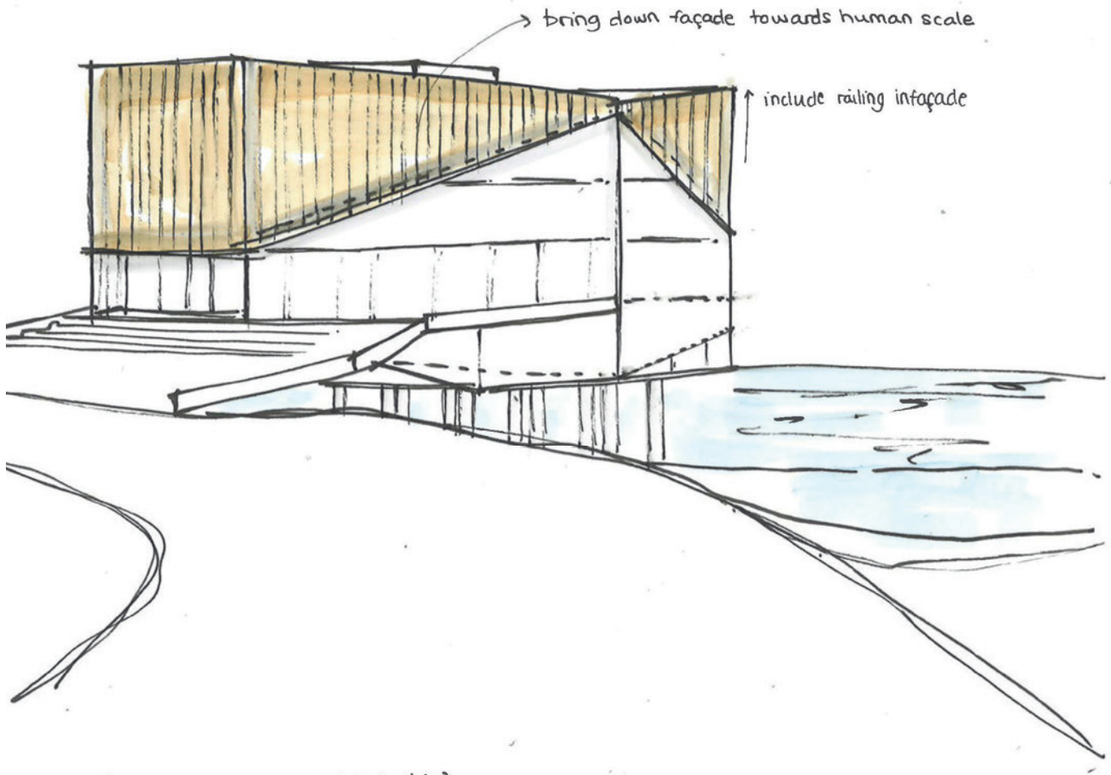
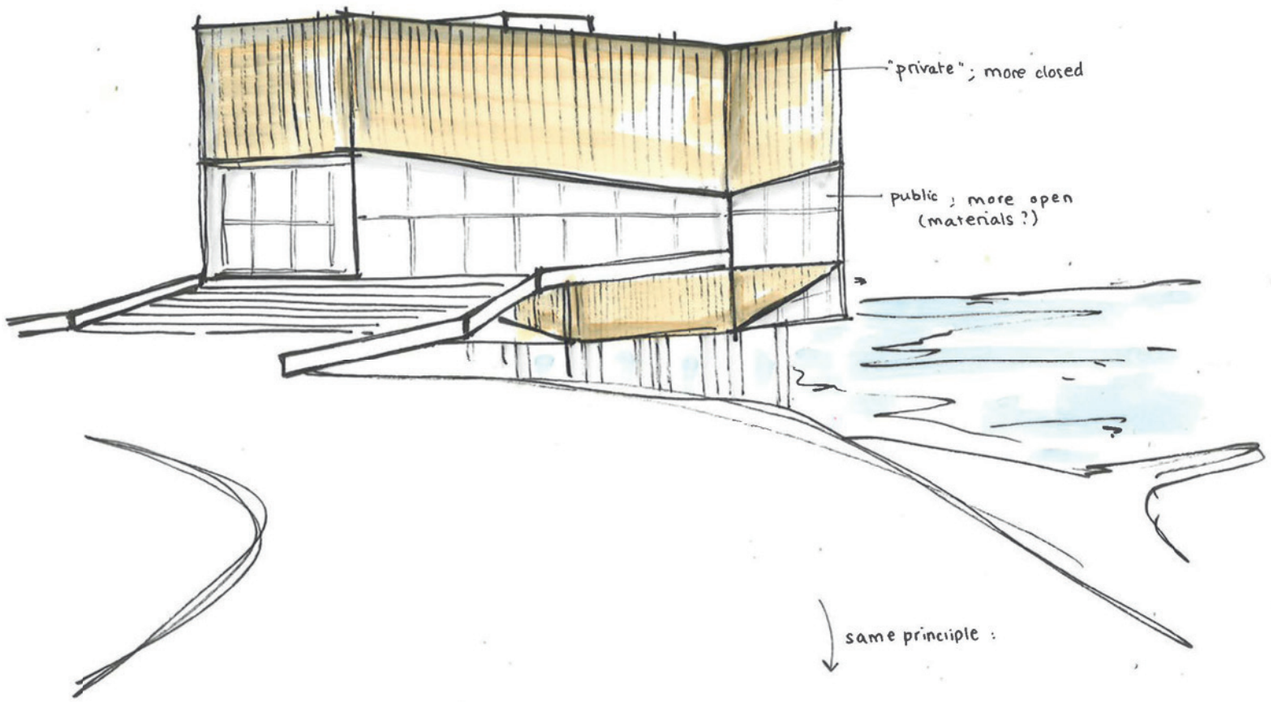


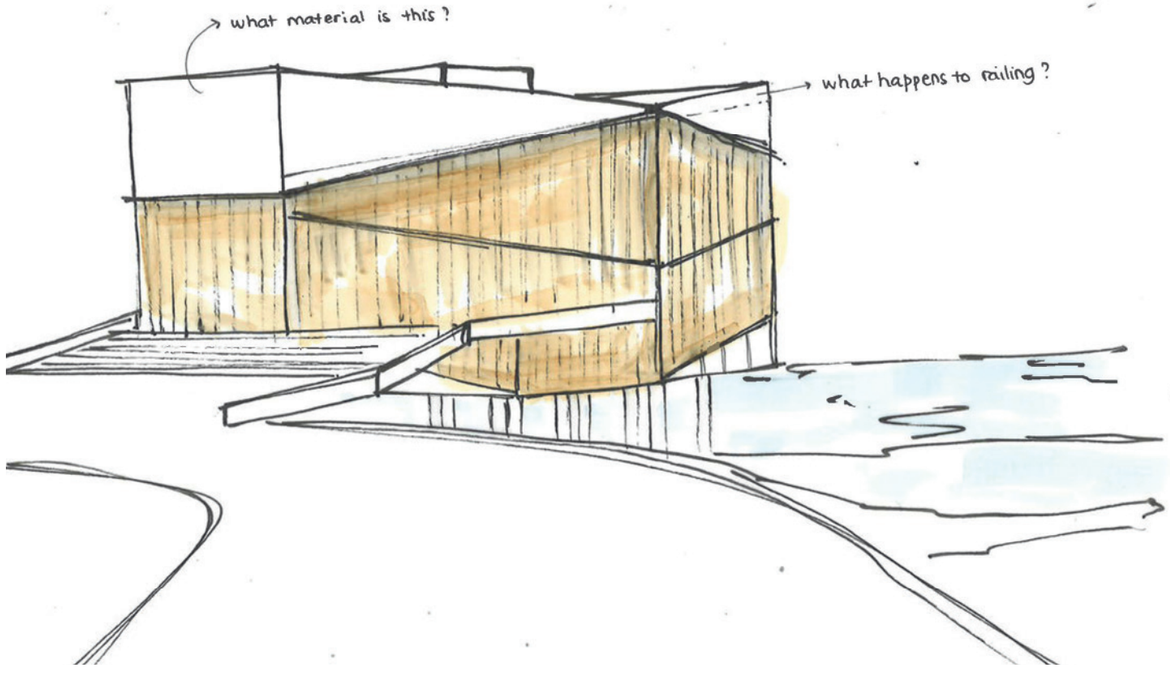


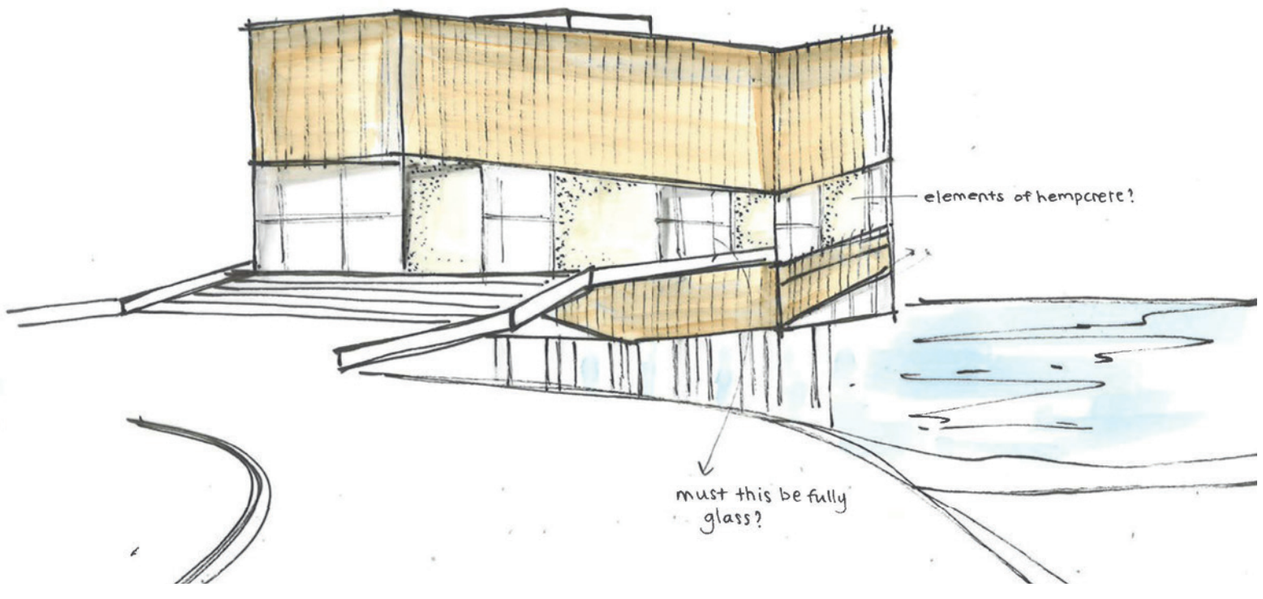


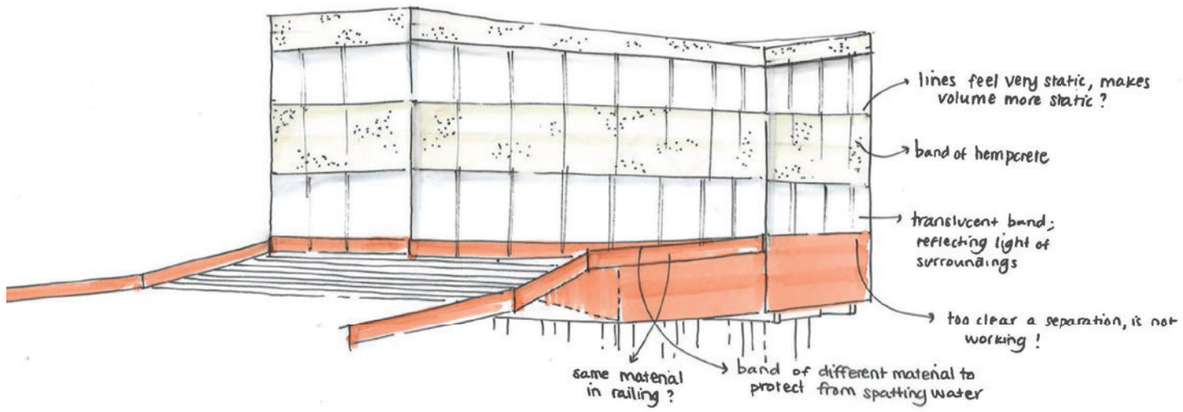
Figure 2.15 *first facade studies and materialisation ideas (reference projects: Gemeentehuis Voorst, Twee Snoeken & Ightham Mote, Reed Watts)*

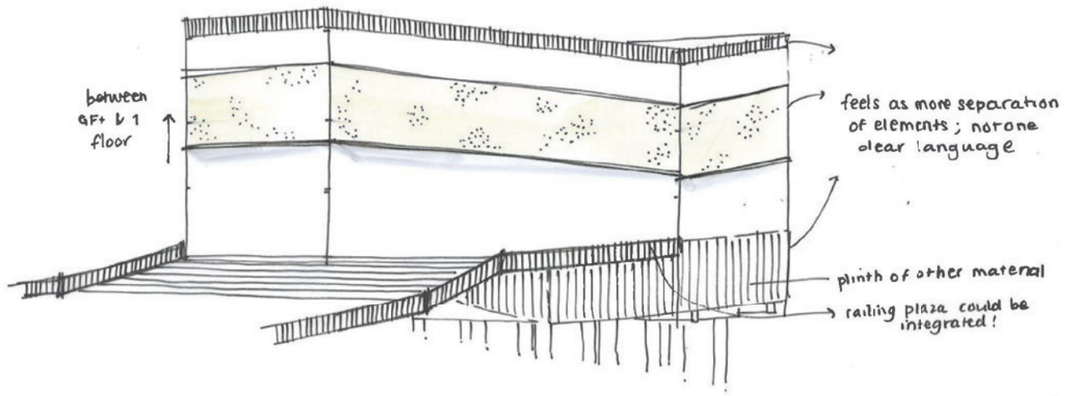

bring down façade towards human scale
include railing infaçade

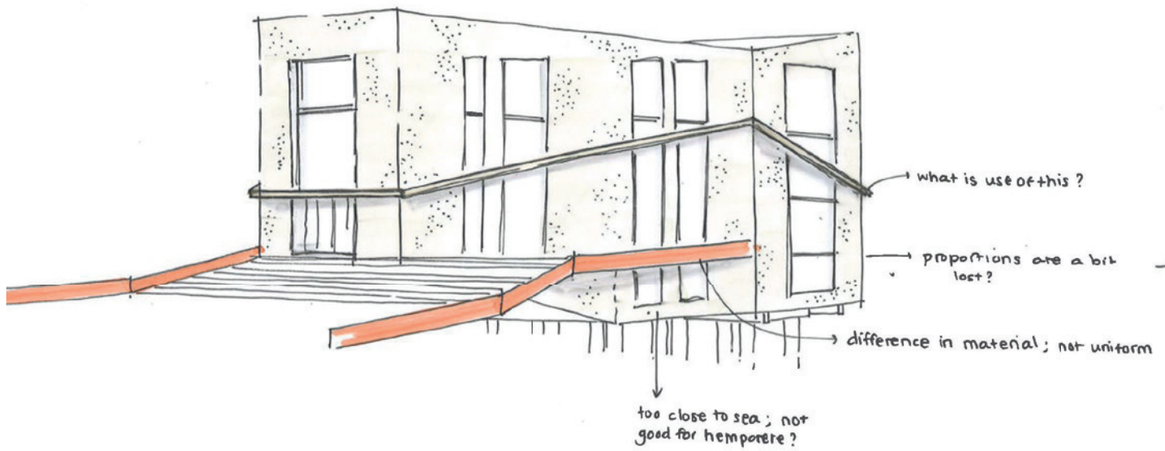

"private" ; more closed
public ; more open (materials ?)
same principle :

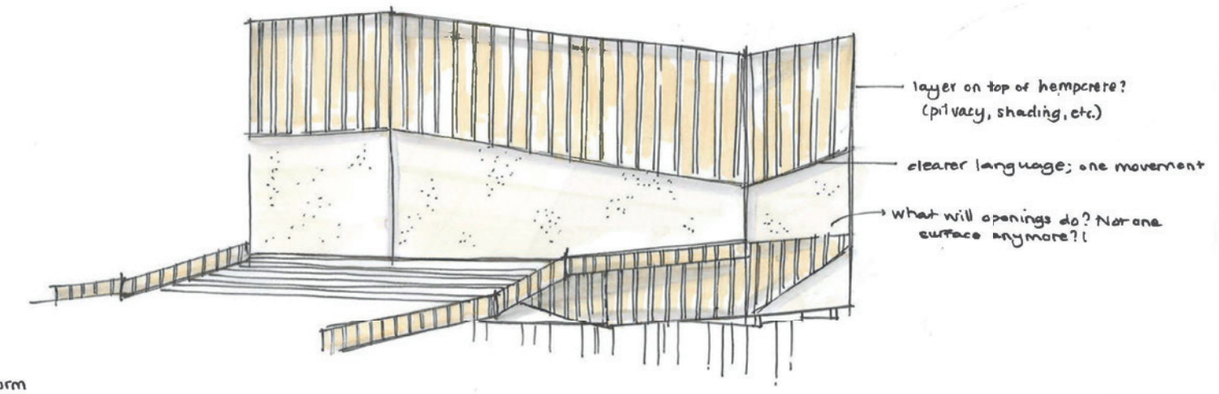

what material is this ?
what happens to railing ?

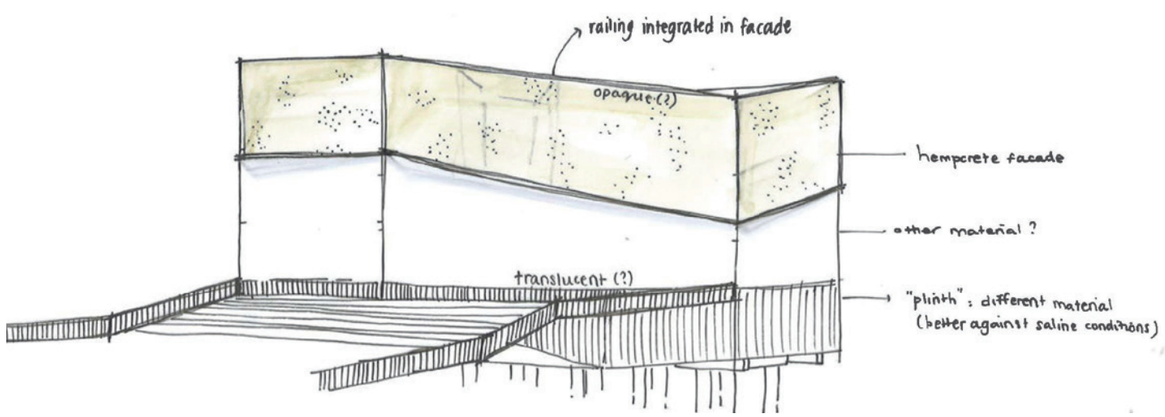

elements of hempcrete ?
must this be fully glass ?

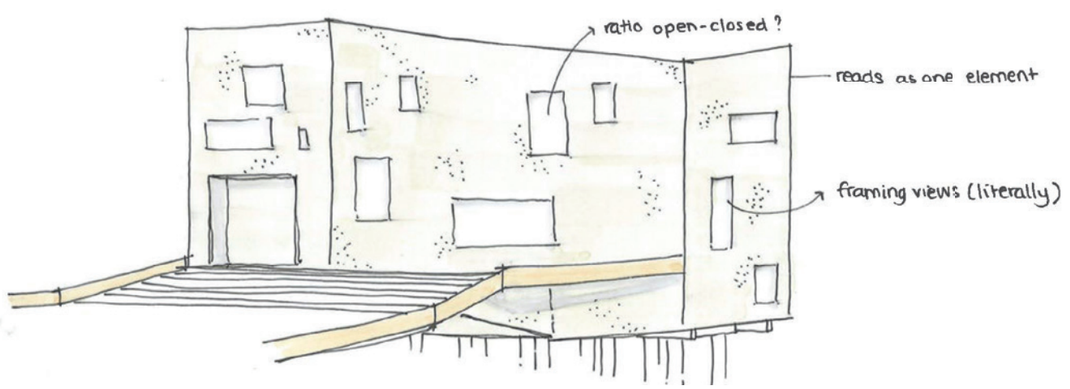

lines feel very static, makes volume more static ?
band of hemperete
translucent band; reflecting light of surroundings
too clear a separation, is not working !
same material in railing ?
band of different material to protect from spatting water


between GF+ & 1 floor
feels as more separation of elements; not one clear language
plinth of other material
railing plaza could be integrated !


what is use of this ?
proportions are a bit lost ?
difference in material; not uniform
too close to sea; not good for hemperete ?


layer on top of hemperete? (privacy, shading, etc.)
clearer language; one movement
what will openings do? Not one surface anymore?!

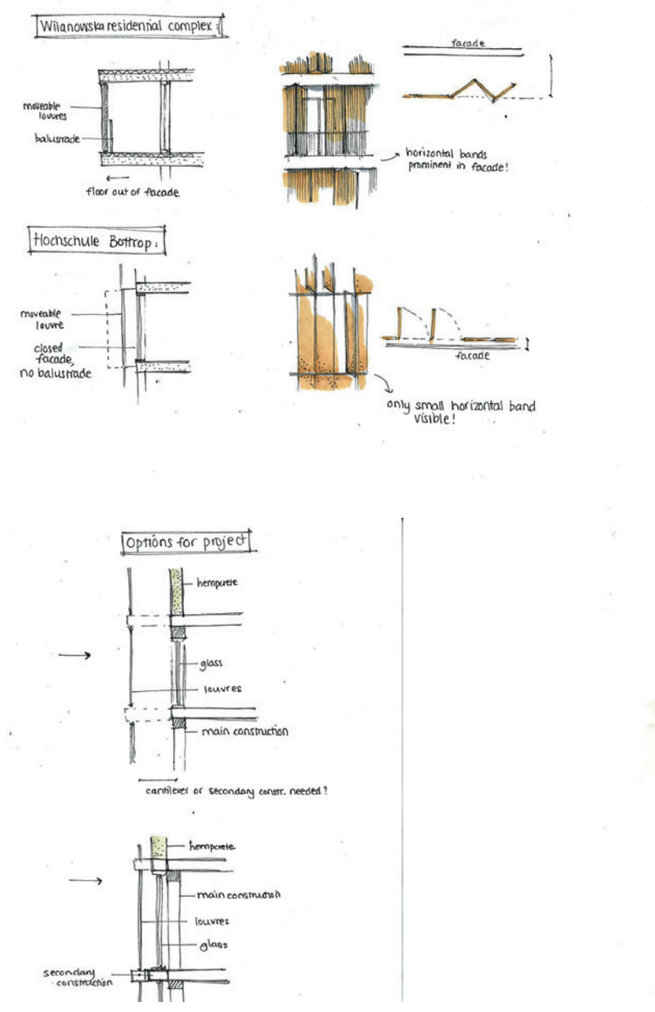

railing integrated in facade
opaque (?)
hemperete facade
other material ?
translucent (?)
"plinth": different material (better against saline conditions)


ratio open-closed ?
reads as one element
framing views (literally)

Facade design

Further studies & materialisation

After sketching different options, I started working out one of them further, using two reference projects that use different systems with the same approach. From here, I created two optional ways of designing the facade, using hempcrete and glass as the main layer of opaque and translucent, and then adding a secondary layer to protect these from the local conditions.



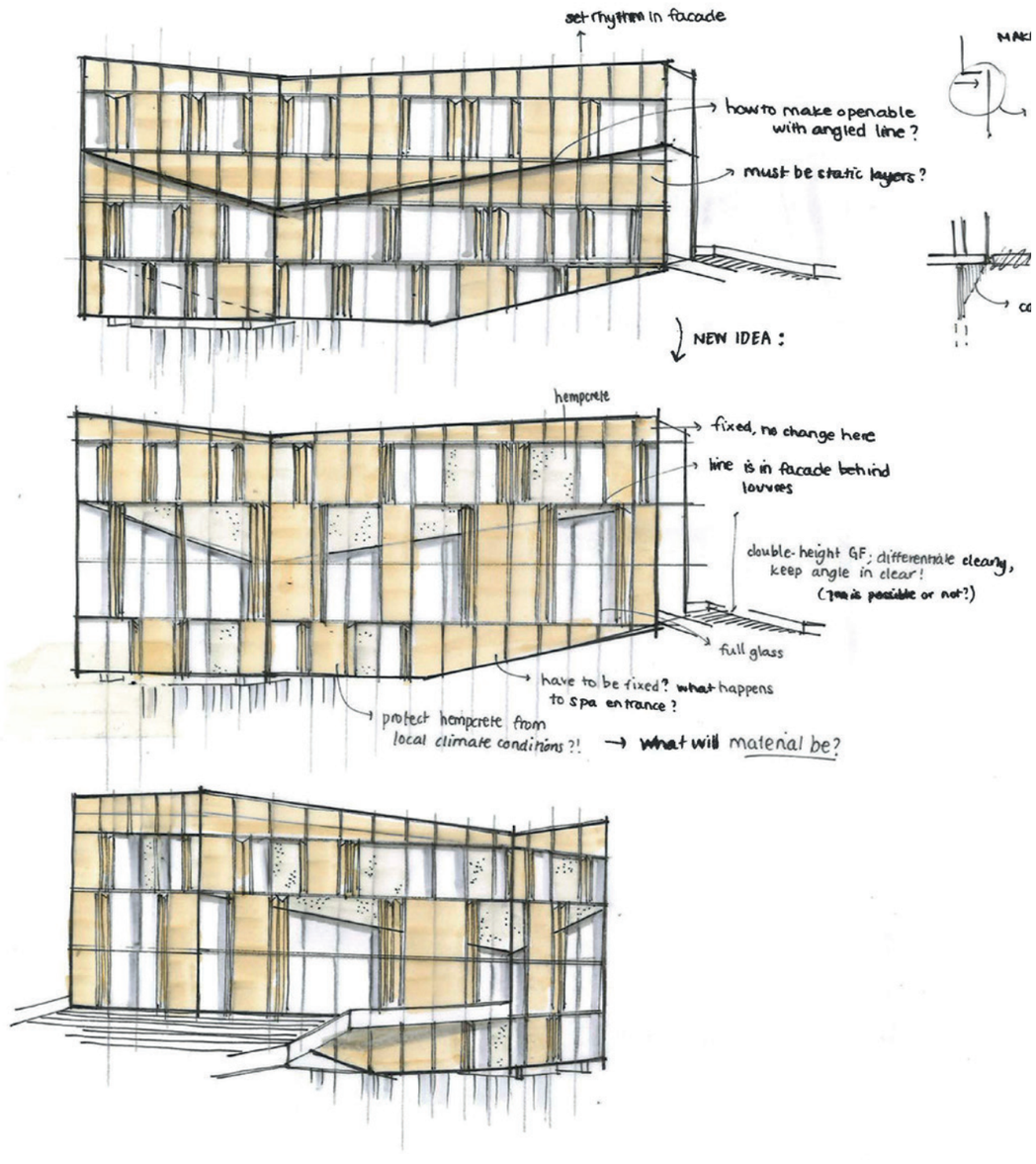


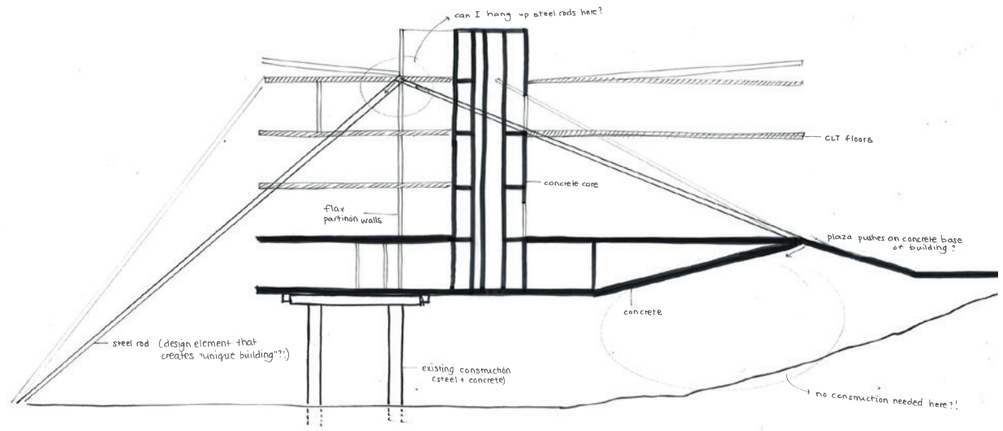
Figure 2.16 *more detailed facade design idea*

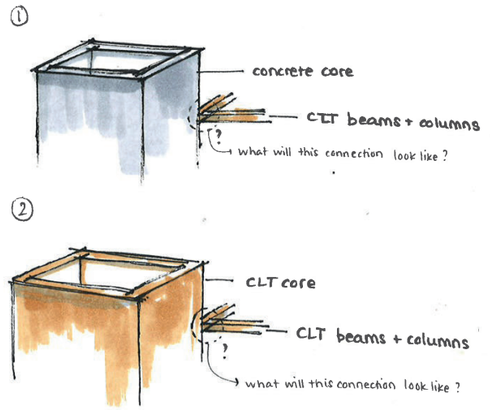
Construction

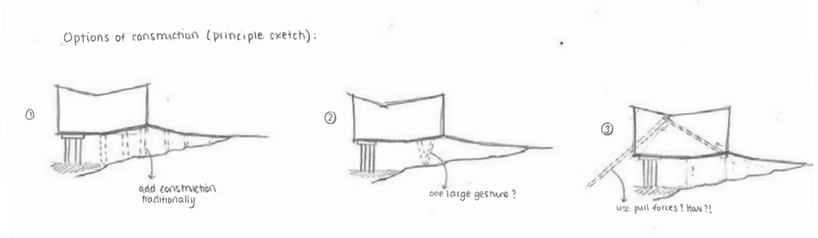
First ideas

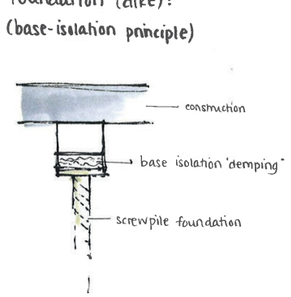
As I am adding a new part to the Eemshotel, as well as the plaza in front, new construction is needed here. The structure should be part of making a large gesture, becoming part of the identity of the building. This will also attract visitors for its architecture as well as its functions.

From the first idea of a pull rod construction, I scaled it down more towards principle 1 + 2; a tripod-based construction with the -1 floor acting as a large truss beam.









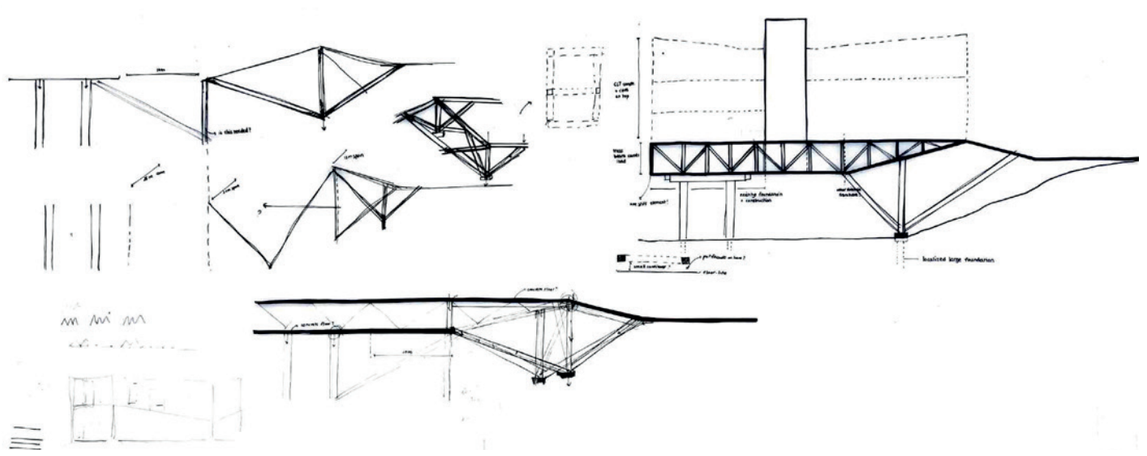
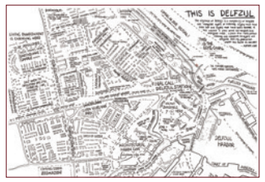


Figure 2.17 *ideas on construction principle*

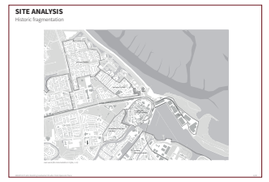
A2 PRESENTATION

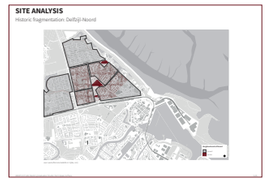
09/04/2026





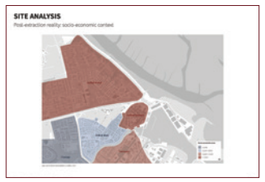


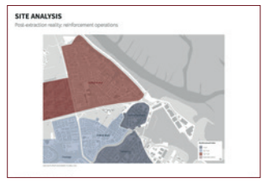




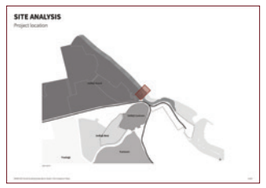


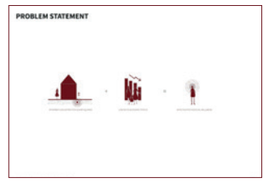




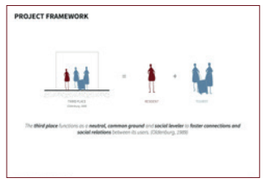








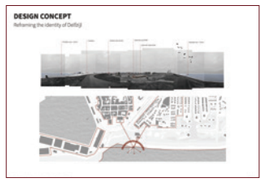




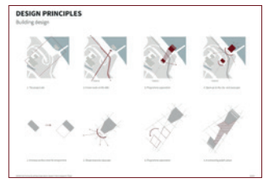


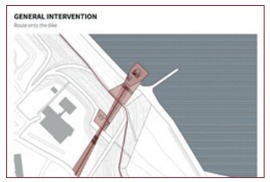


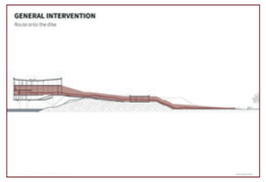




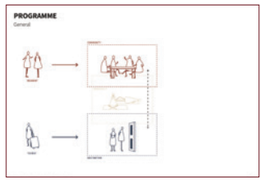


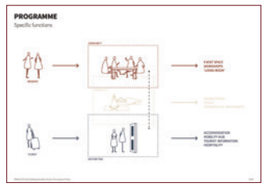


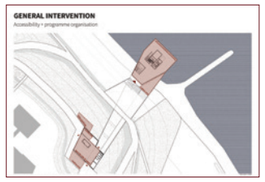


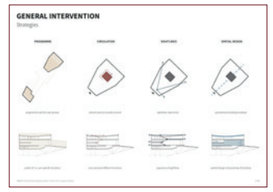




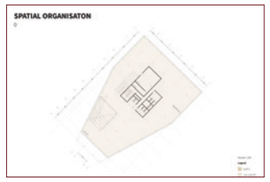








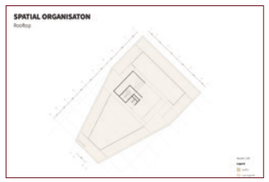












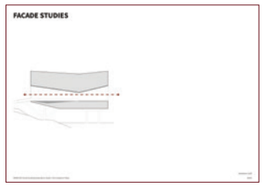


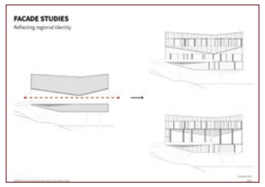








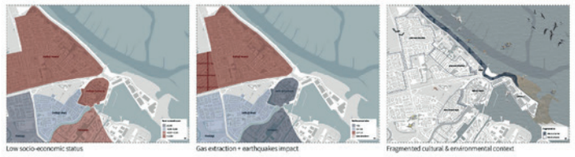




FROM SPACE TO PLACE

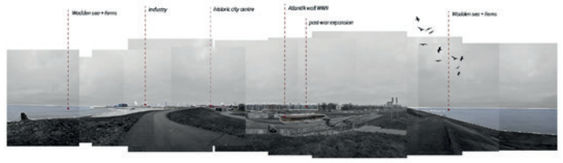
Reimagining the identity of Delfzijl through architecture and tourism

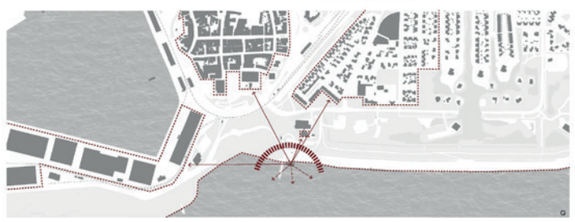
OBSERVED CHALLENGES



Low socio-economic status | Gas extraction + earthquakes impact | Fragmented cultural & environmental context

FRAMING THE VIEWSCAPE





STARTING POINTS



Open up towards the city | Use sightlines of the viewscape | Connect to main circulation flows | Frame the views of city and sea | Resident + tourist programme

DESIGN PRINCIPLES

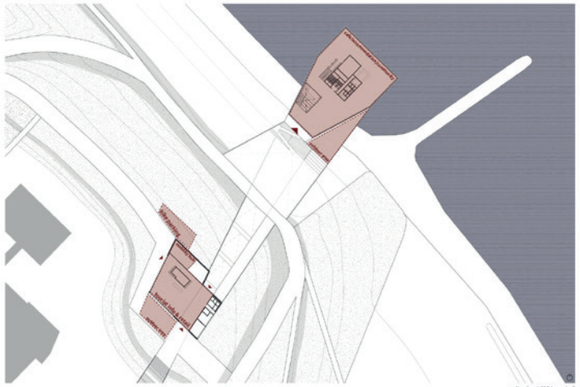


1. project site | 2. new route onto the dike | 3. programme separation | 4. open up to city- and seascape



1. increase surface area for programme | 2. shape towards cityscape | 3. programme separation | 4. connecting public plaza

GENERAL INTERVENTION

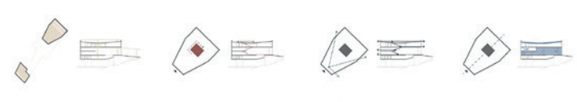


site plan 1:500 (rescaled)



urban section 1:500 (rescaled)

INTERVENTION STRATEGIES



public programme extends through building | central circulation that stimulates movement | framed sightlines experienced throughout the building | spatial design characterizes third place

FLOORPLANS



pavilion (1:200) | ground floor (1:200) | -1 floor (1:400) | ground floor+ (1:400) | first floor (1:400) | rooftop (1:400)

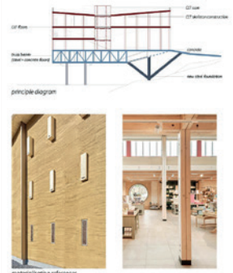
INTERIOR IMPRESSIONS



EXTERIOR IMPRESSION

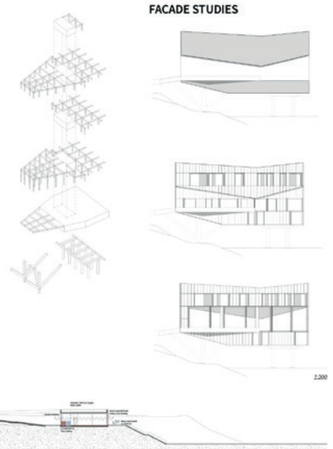


CONSTRUCTION



principle diagram | material/colour references

FACADE STUDIES



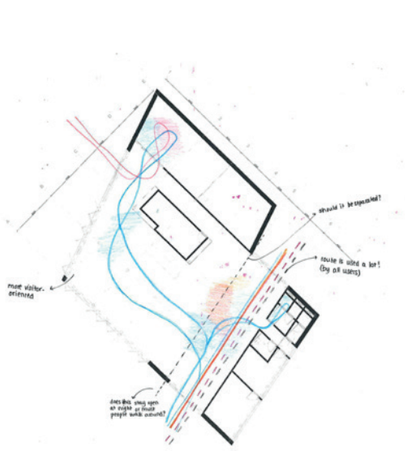
CLIMATE PRINCIPLE

03 Towards the final design

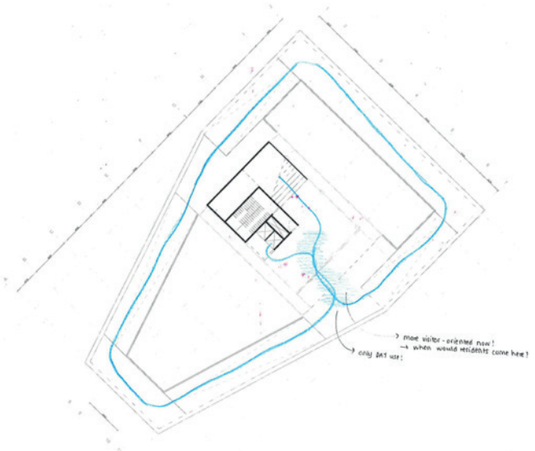
Floorplans

User journeys

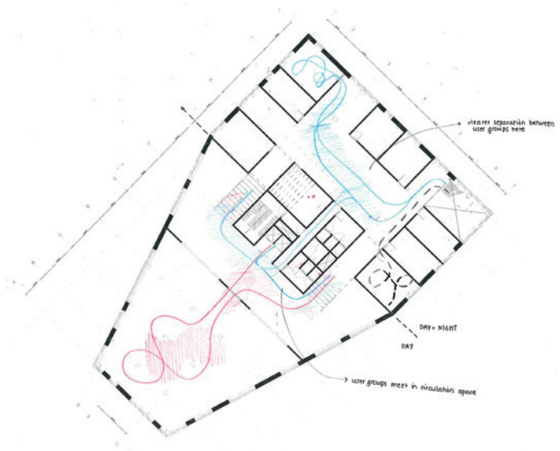
According to the A2 feedback, I made an analysis on the different users in the project and how they move through and use the building and pavilion. With this analysis, I concluded the pavilion and ground floor of the building play a key role in the project in achieving the main goals. Furthermore, I need to design more according to hierarchy in the spaces and the roof needs more attention to appeal to residents.



pavilion



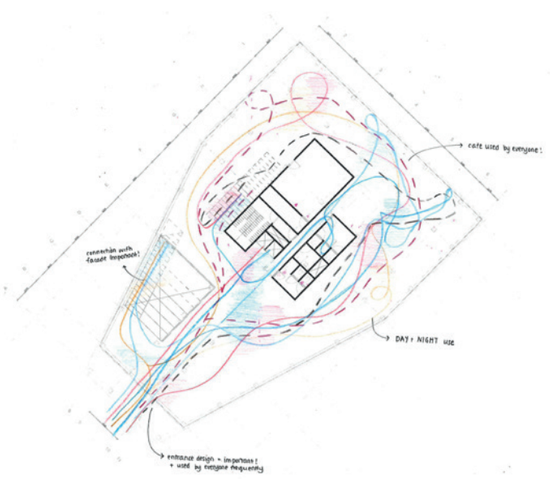
roof



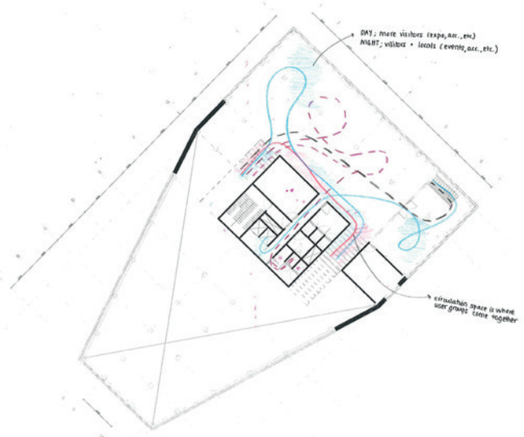
first floor



-1 floor



ground floor



ground floor+

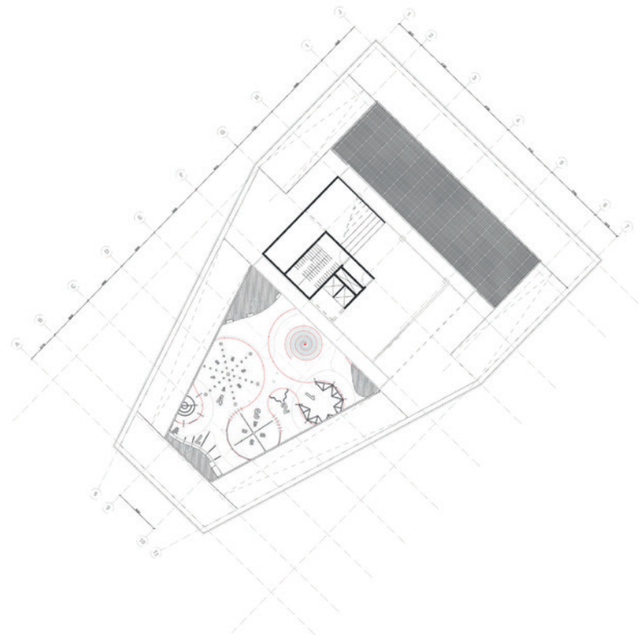
Figure 3.1 *user journeys projected on preliminary floorplans*

Floorplans

User needs - rooftop ideas

After doing the analysis on the floorplans, I researched different ideas for the rooftop. These reference projects show potential ways to give new function to the roof, especially the local population.
As the project already contains a cafe downstairs, the Salling rooftop is less applicable here. The playground however, offers opportunity to also enable functions for younger age groups, which is now very much lacking in Delfzijl.

Rooftop playground
Park 'N Play - BIG, Copenhagen (DK)







Public tribune/bistor/cafe
Salling Rooftop - Henning Larsen, Aarhus (DK)

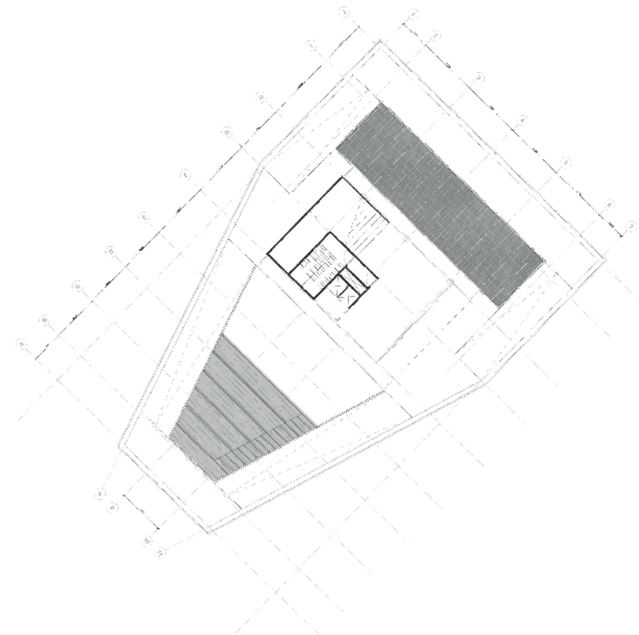


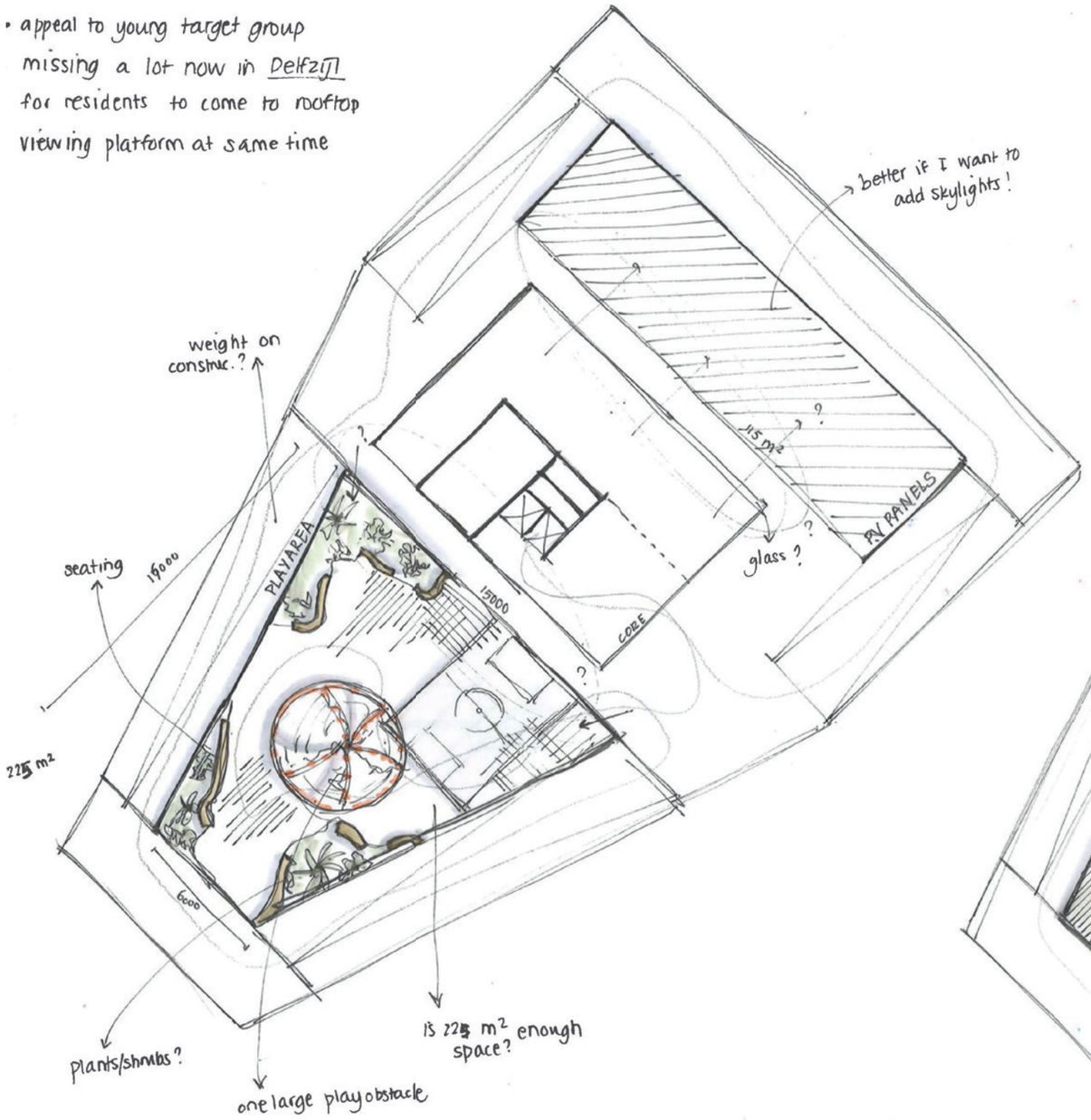


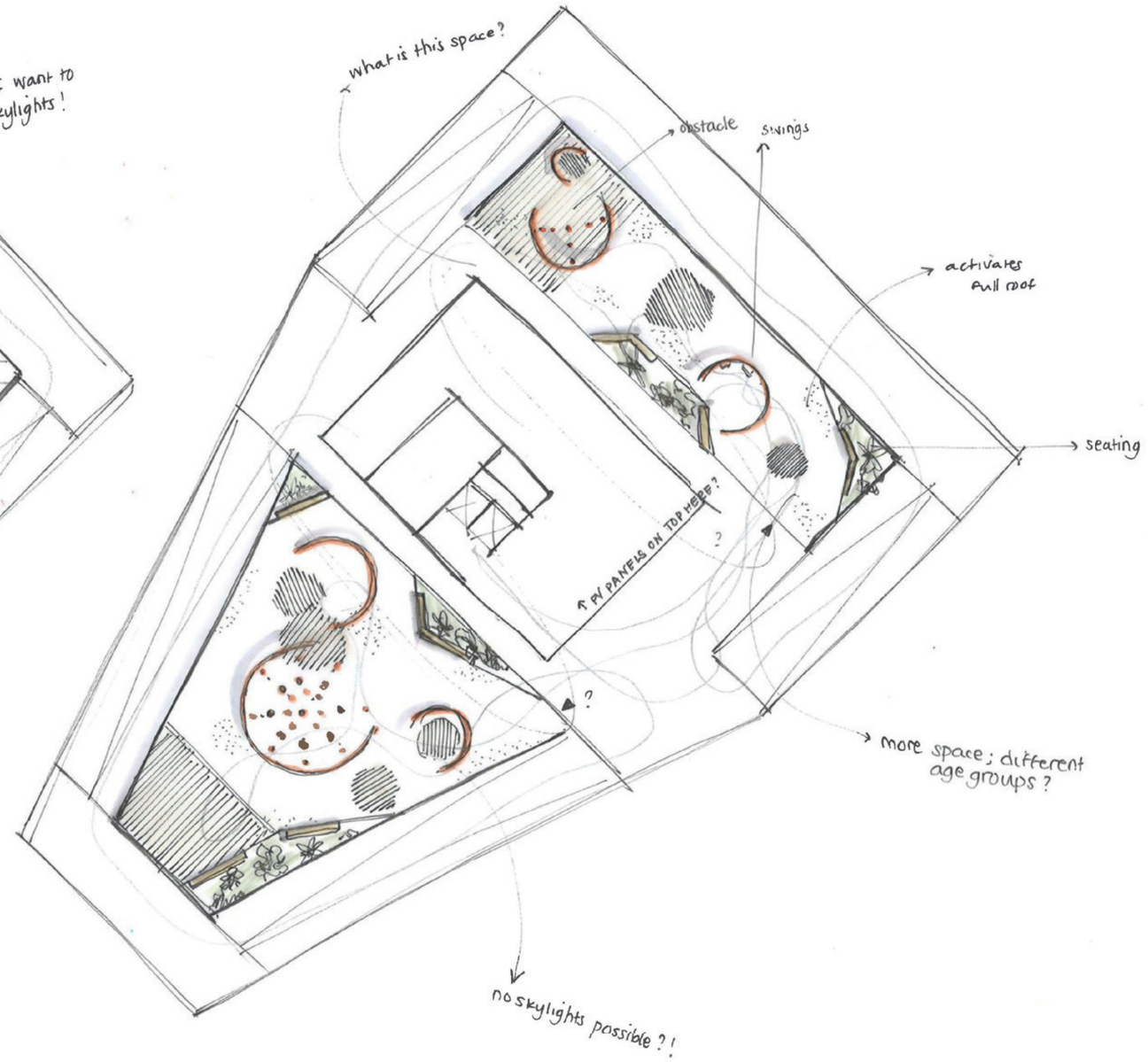


Figure 3.2 *references for rooftop functions*

ROOFTOP AS A PLAYGROUND

- appeal to young target group missing a lot now in Delfzijl for residents to come to rooftop viewing platform at same time





Elevations

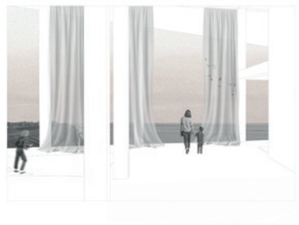
Material and facade studies

Next to the plans, the next step was to further develop the facades. I first did some studies as to what it could like like, with or without a ‘second skin’.

From the reference projects and first studies, I made three options for facades, working especially on how to create facade openings on the first floor. However, this did not align well and broke up the facade a lot, so I reworked towards a new idea.

Large curtains
House of the Seasons - New Architekten, Jutta Albus Architektur (GER)







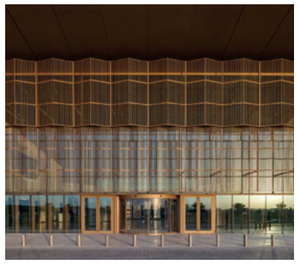
Slat facade wood
Kaap Skil - Mecanoo, Texel (NL)







Slat facade metal
House of Wisdom - Foster + Partners (UAE)





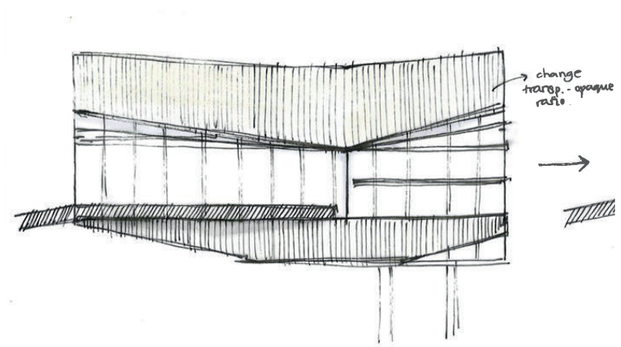


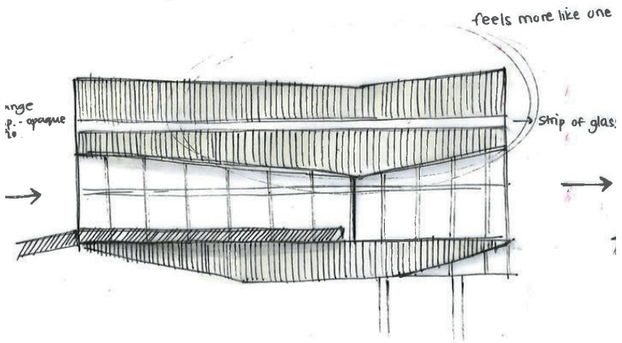
Panel facade
Hochschule Bottrop - H4A Architekten (GER)











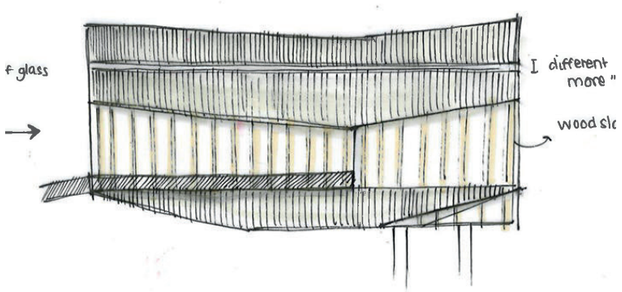


Figure 3.3 *references for facade design*

Elevations

New facade idea

With these studies, I made a new facade design, using vertical slats to tie the transparant and opaque parts of the facade more together as one. The window openings on the first floor follow the rhythm as well, creating a more calm image. However, also these window openings don't align with my concept, so this needs some more studies.

I therefore took a few steps back to work more from the concept, to try and fit in the idea of sense of place better.

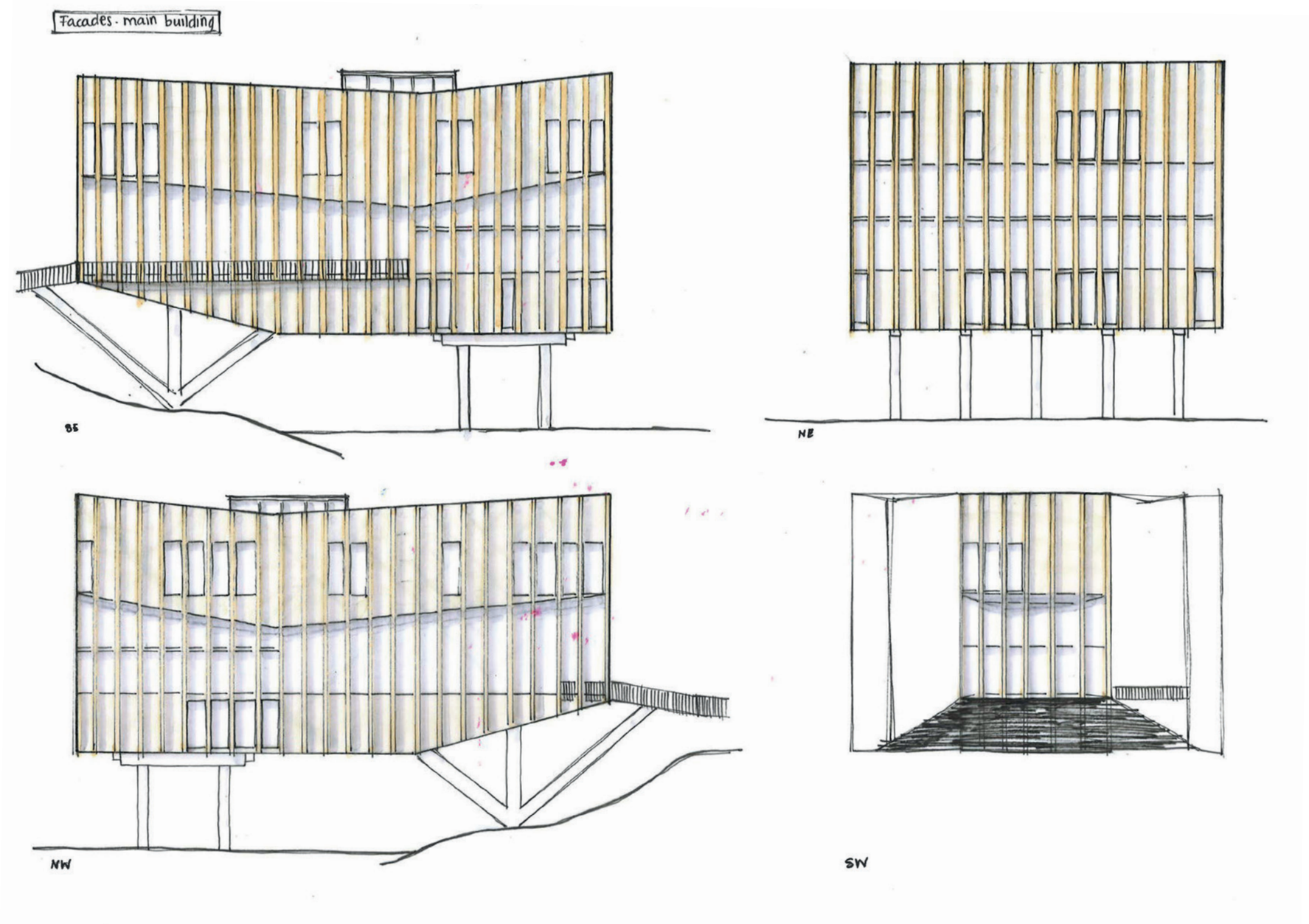
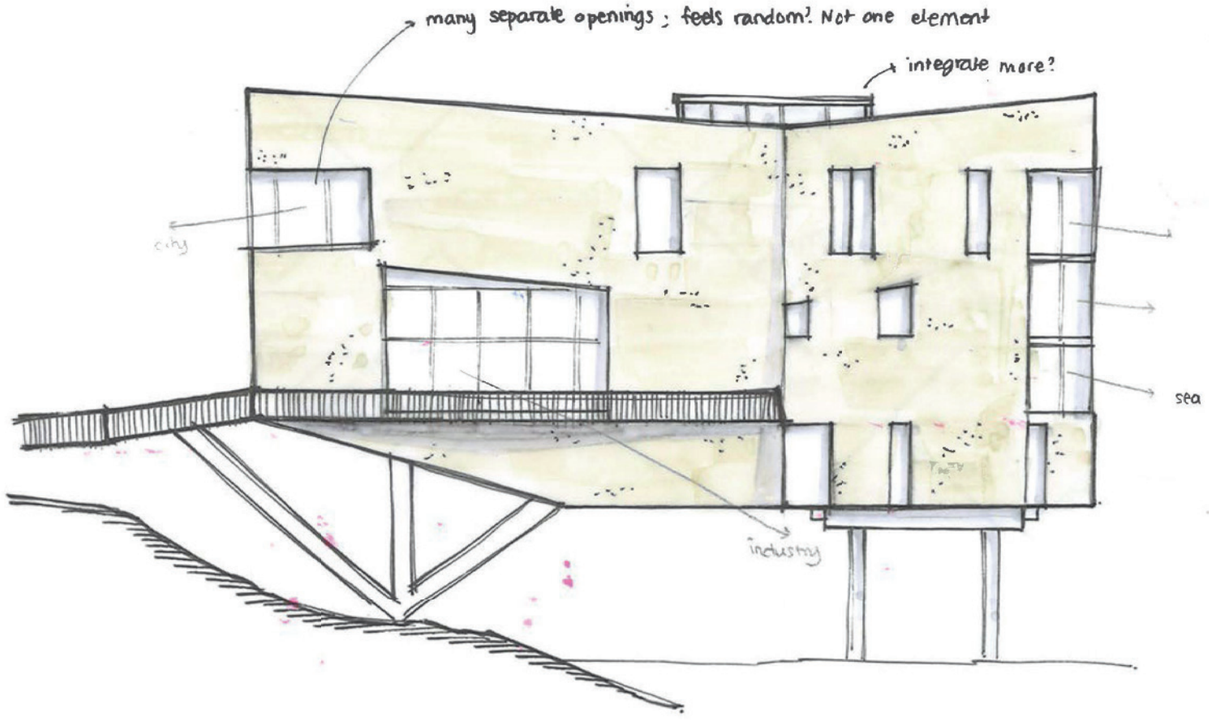
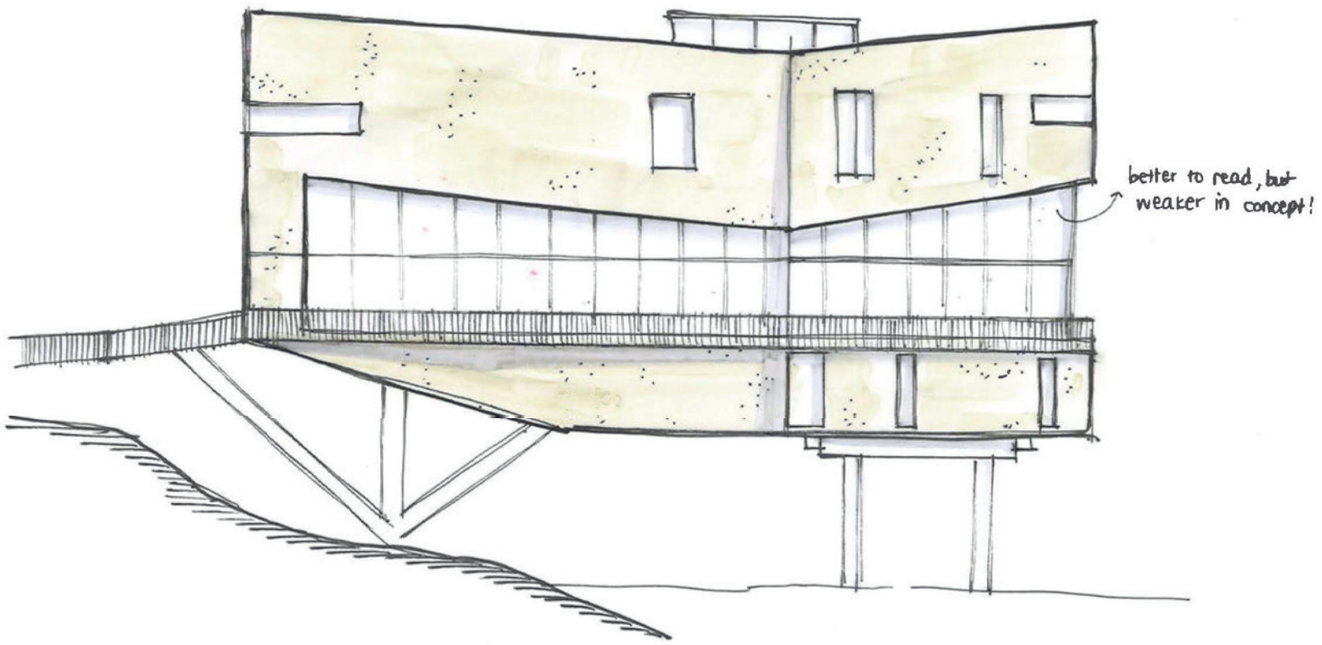
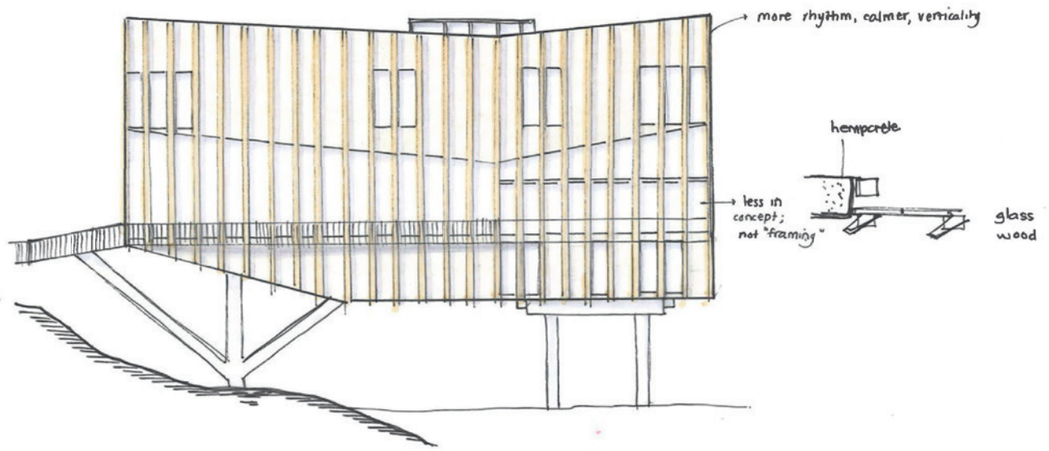
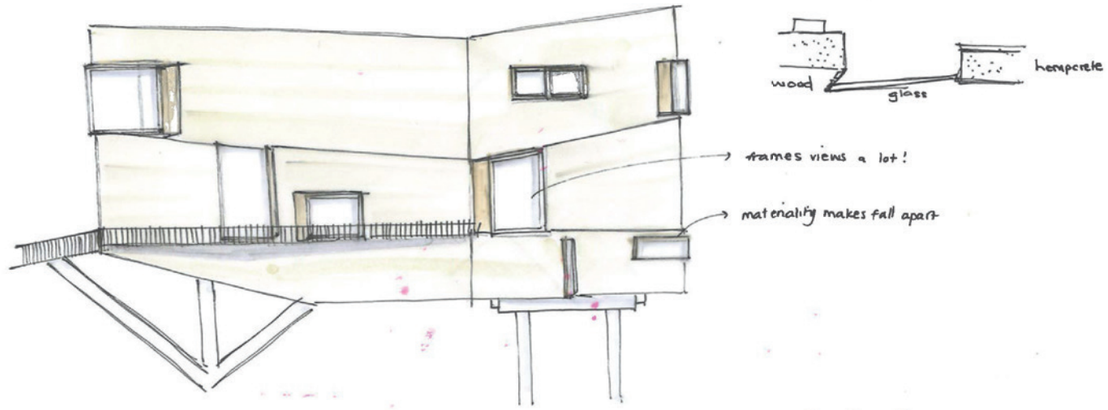


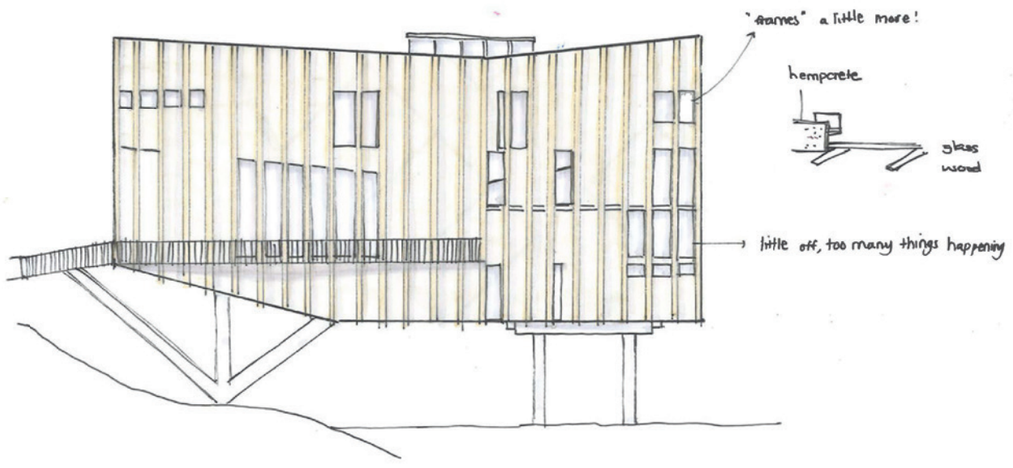
Figure 3.4 *new sketch of facade design*


many separate openings ; feels random? Not one element
integrate more?
city
sea
industry


better to read, but
weaker in concept!


more rhythm, calmer, verticality
hempcrete
less in concept; not "framing"
glass
wood


wood
glass
hempcrete
frames views a lot!
materiality makes fall apart


"frames" a little more!
hempcrete
glass
wood
little off, too many things happening

Interior

Light and atmosphere studies

Instead of only designing the facades from the exterior, I wanted to work also mainly from a user perspective, to see how the design of open vs. closed can be of use to addressing psychological resilience and wellbeing of the users. Also how light may guide the user through the building and enable different sightlines and frames.

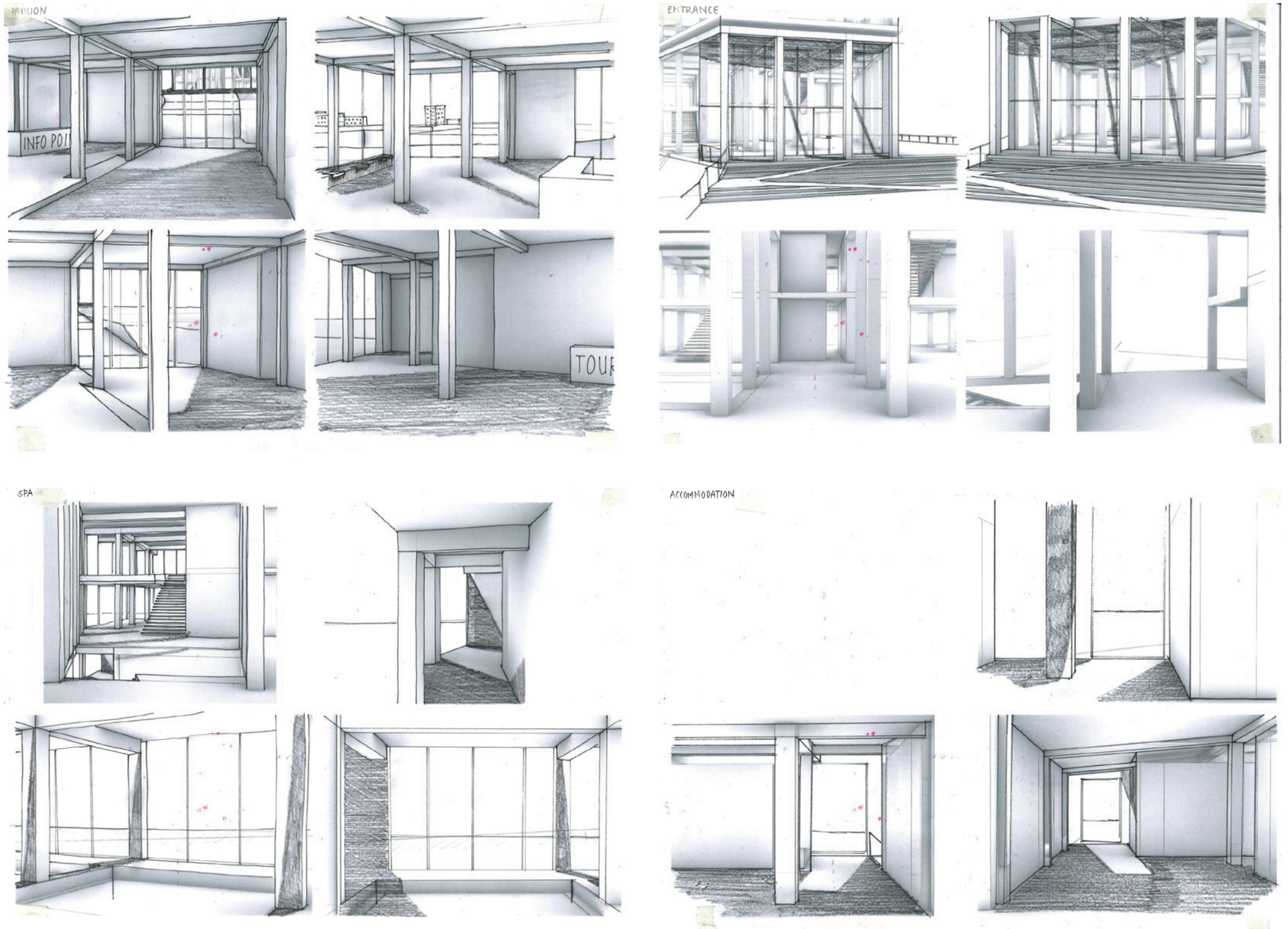


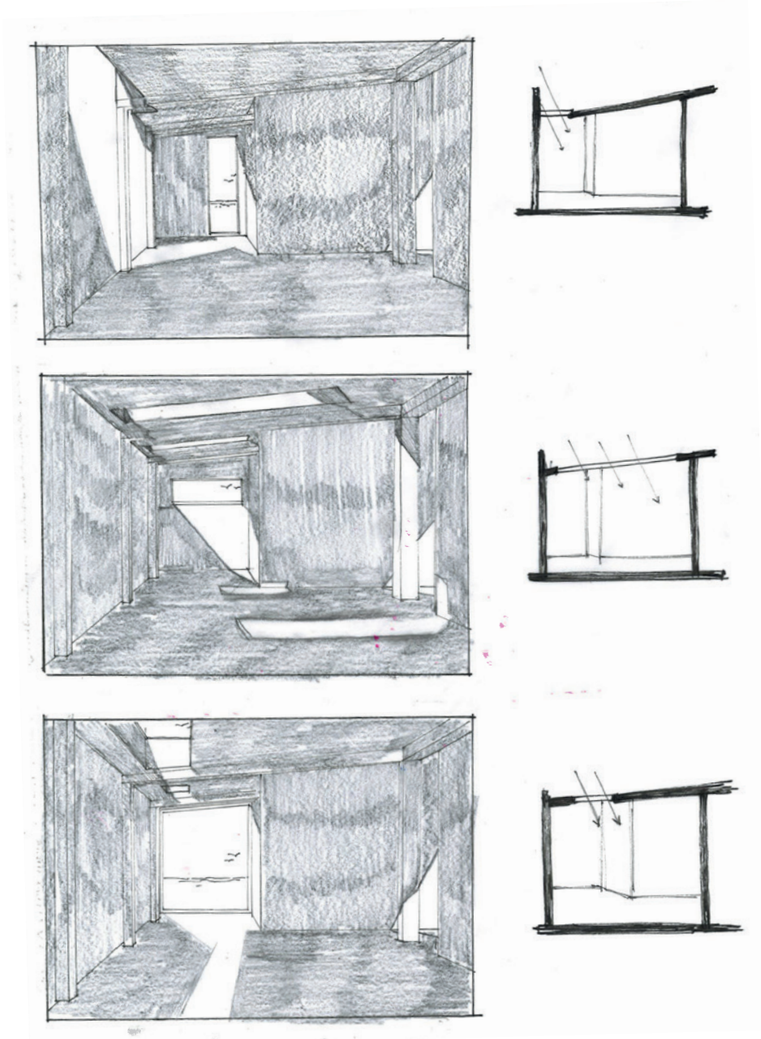
Figure 3.5 *interior studies with light, views and window openings*

Interior

Openings and light

To further investigate this, I worked on different options of openings and how they would frame a sighline differently while also allowing for different light conditions in the space.

From here, I started studying how the rhythm in the facade could play a role in light/shadow and how it can accentuate certain lines and elements in the facade.



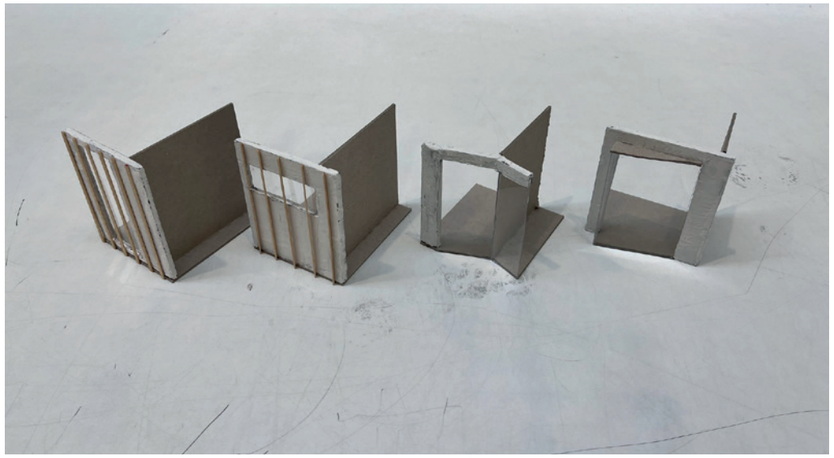
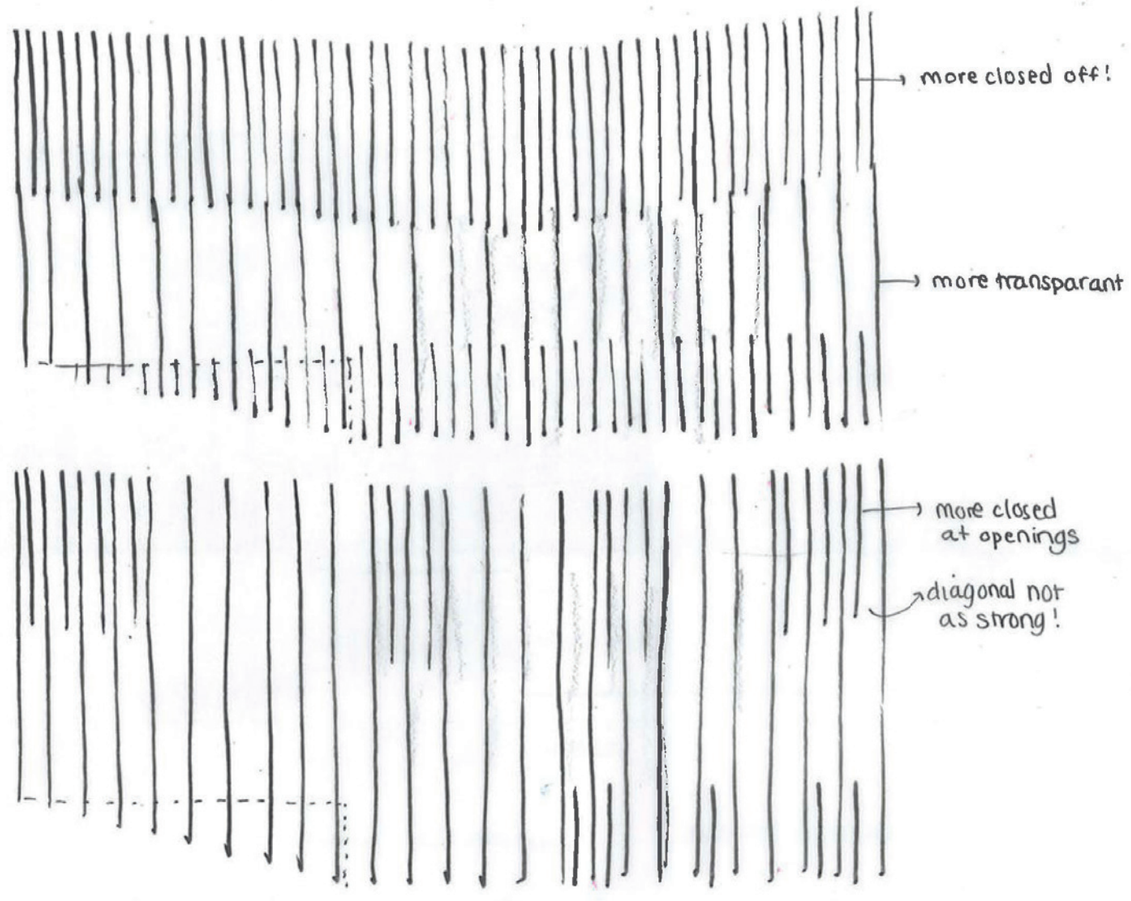
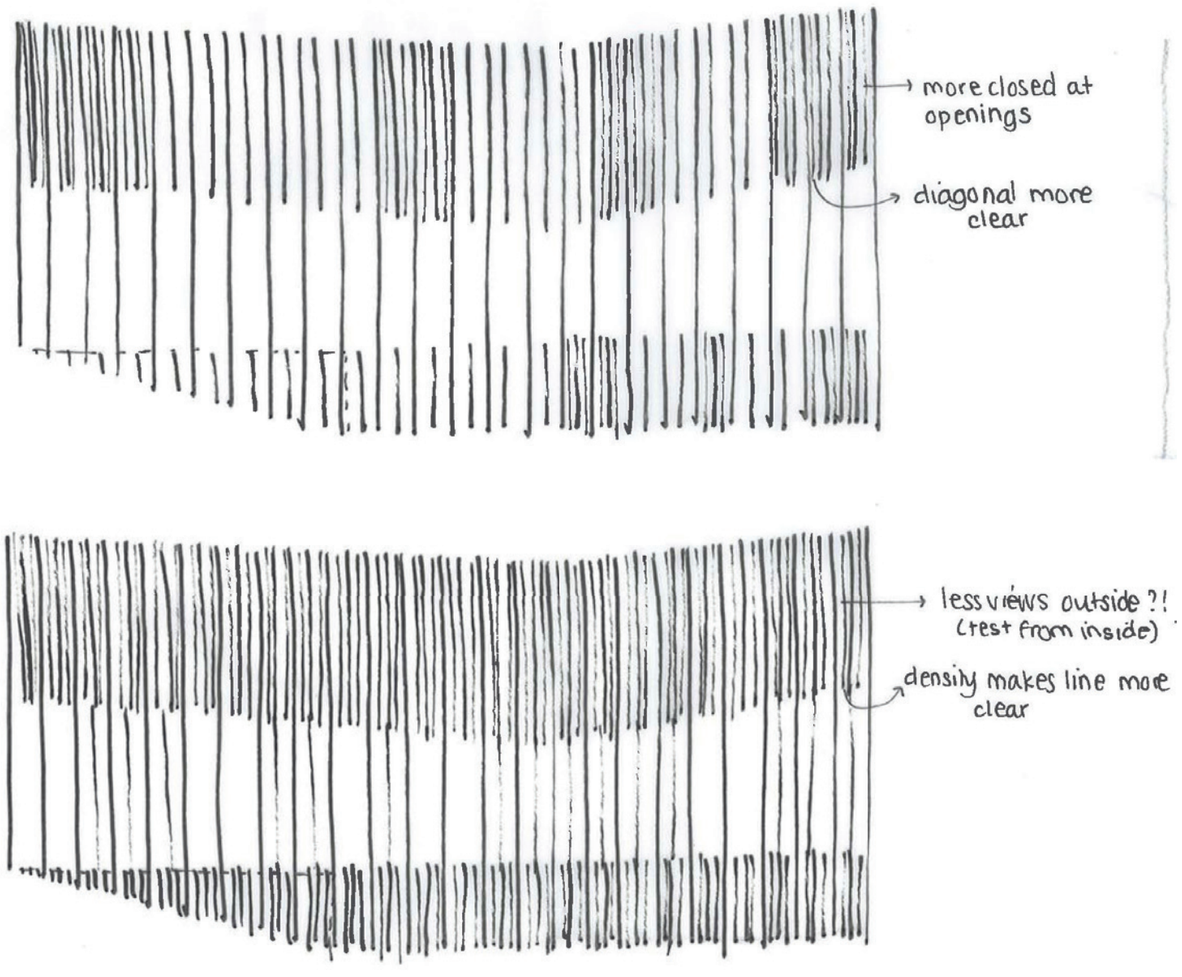




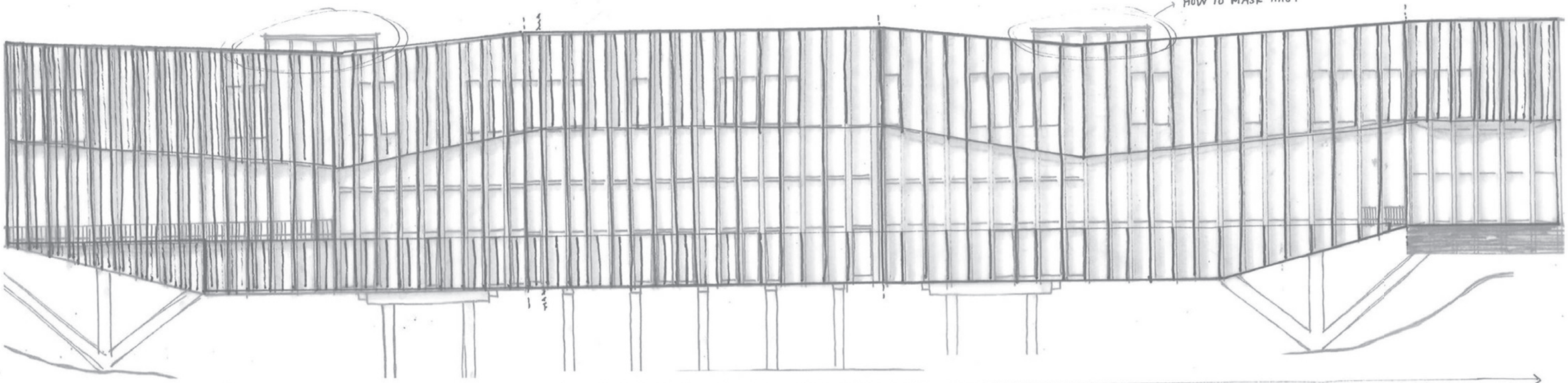
Figure 3.6 *interior studies with light, views and window openings + models of facade options*

Facade rhythm studies

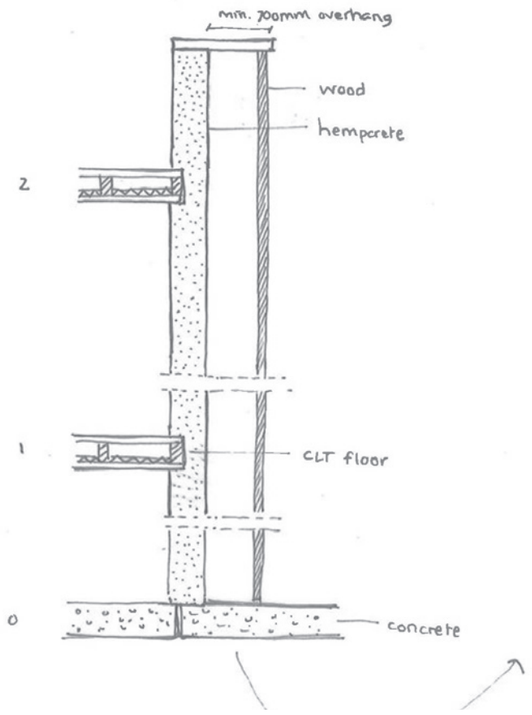




ORIENTATION SUN - LED RHYTHM :



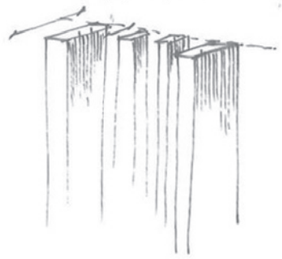
1:20 PRINCIPLE



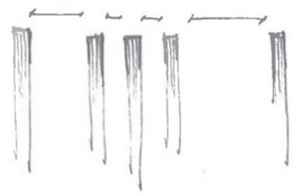


What if you can walk between them ?

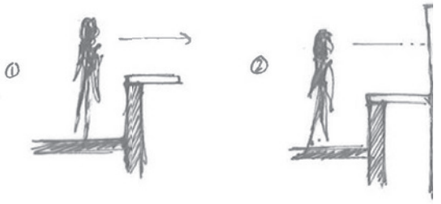
DIFFERENTIATE THICKNESS :



DIFFERENTIATE DISTANCE :



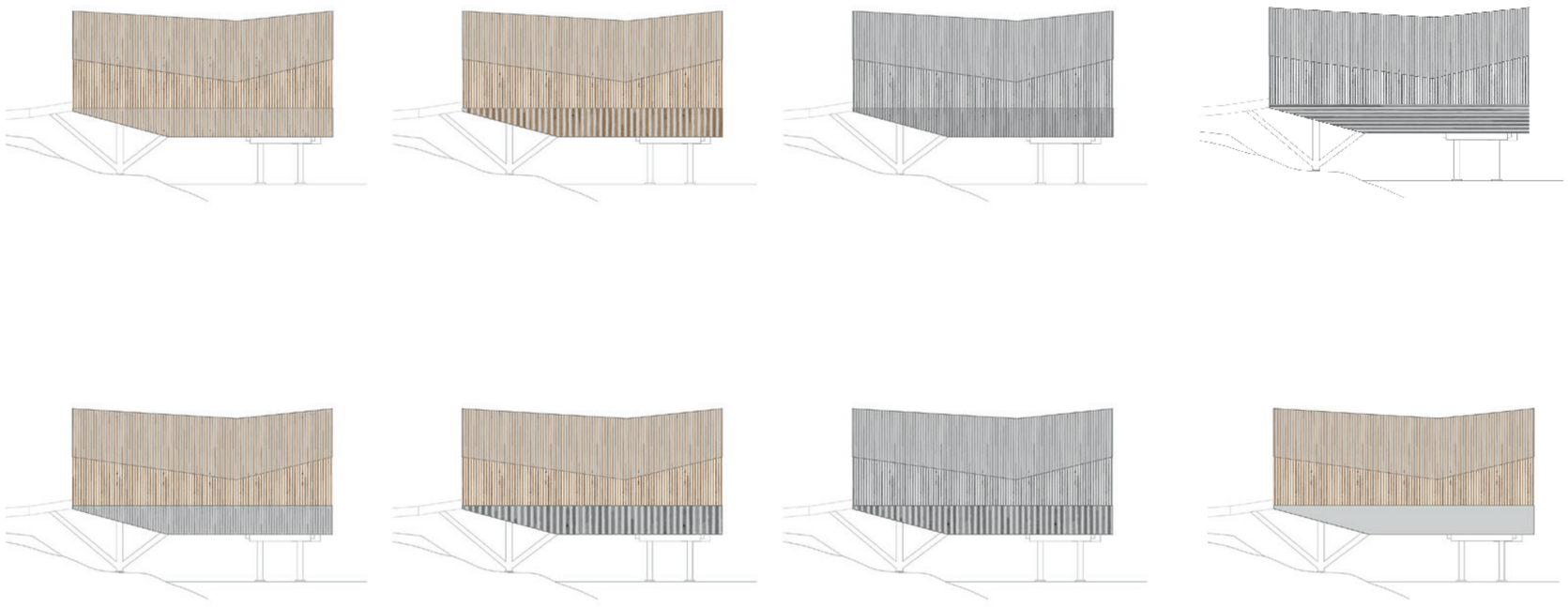
RAILING ROOF :



Elevations

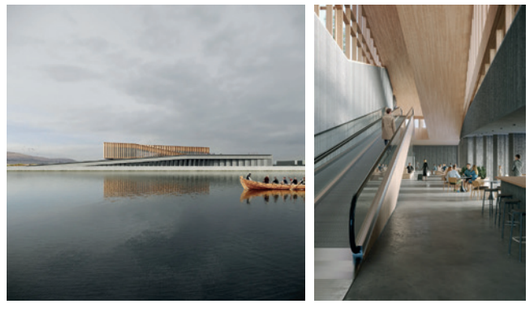
Material and facade studies

After doing first test of rhythm differentiation, I started looking at the larger image and how to differentiate within the facade elements of opaque and transparant. From here, I concluded the bottom part of the facade probably needs to be made of a different material to withstand the local conditions of the site (sea, salt air, wind).



Facade principles

Smyril Line HQ - Henning Larsen (NOR)



Office Building "Postwerk - &MICA (GER)



Figure 3.7 *facade materialisation studies with reference projects*

Elevations

Interior studies

Next to the material studies, I went back to the user experience to see how different rhythms of slats influenced the play of light and sightlines inside. I concluded here a differentiation of slats should be applied.

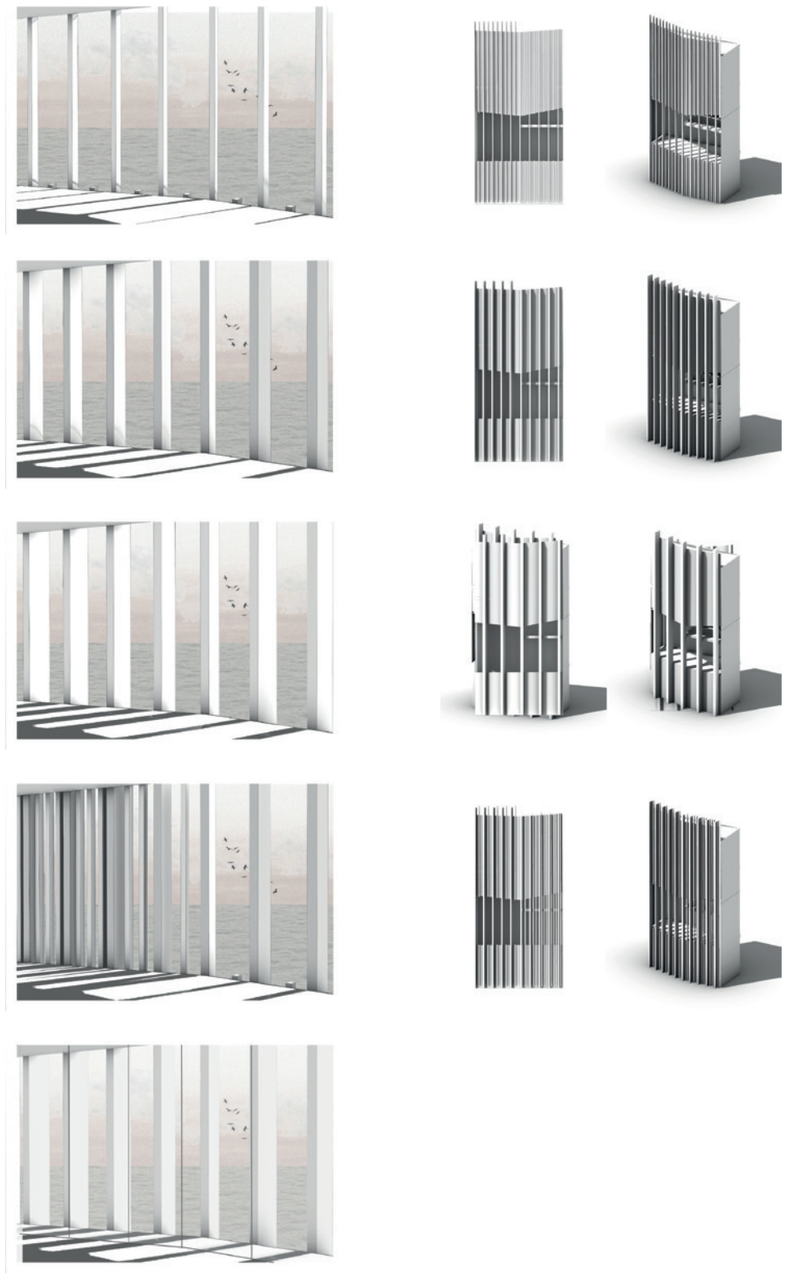
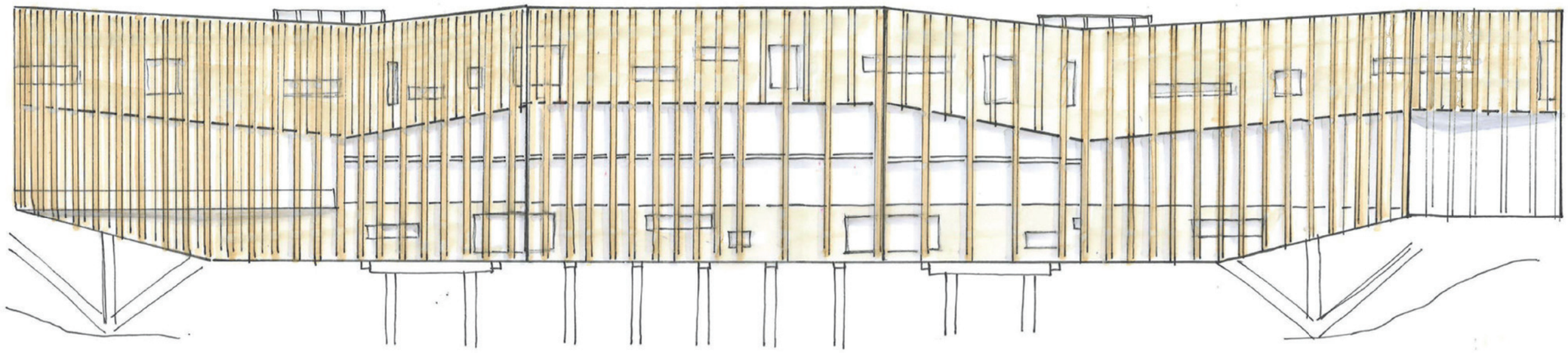
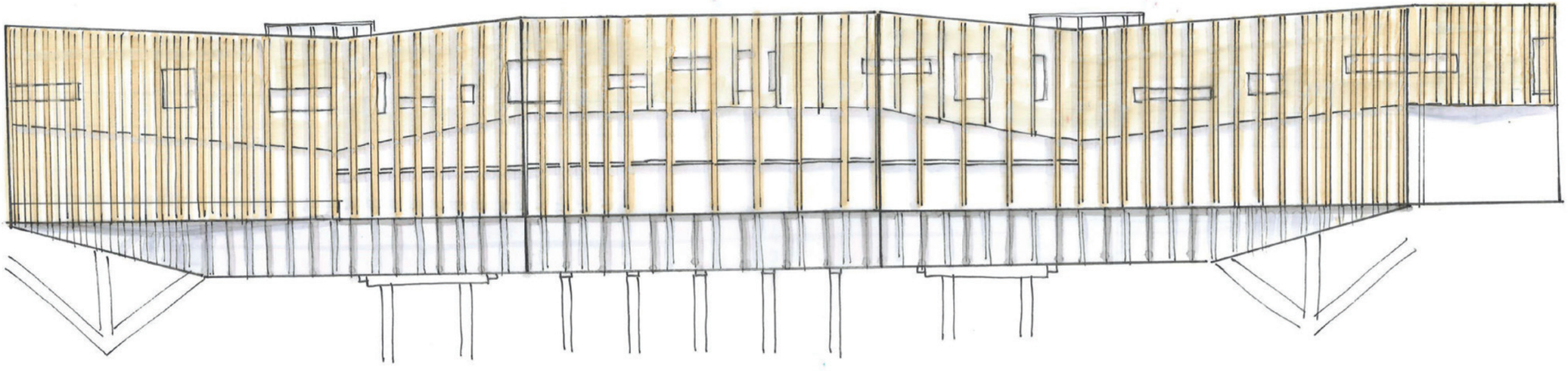


Figure 3.8 *interior studies of slat facade*

FACADES ELABORATED







Facade fragment

First setup

With my new facade setup, I started on a first fragment, just to see how the different connections would or could work in the elevation. Here, I concluded the necessity to design a constructive element to place the hempcrete on, as well as the hempcrete blocks and their measurements. Also, the construction on which the rest of the building stands need more attention.

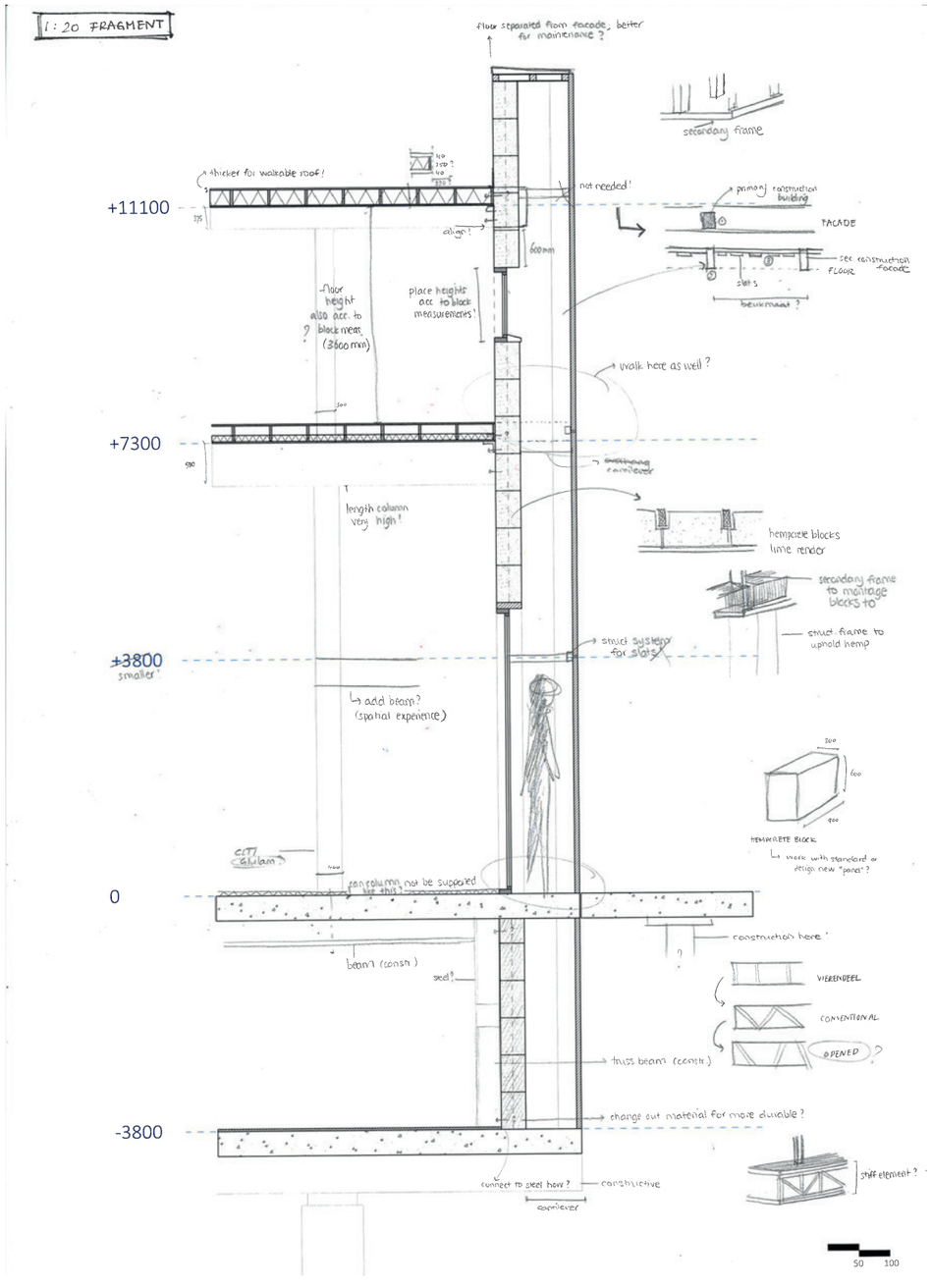


Figure 3.9 *first facade fragment on 1:20 scale*

Construction

Truss system

Next to the facade, I started reworking the construction, to find a solid system for the -1 floor to be able to place a lightweight construction on top of it. To do this, a truss system is needed but it should not interfere with the floorplan. The size of the truss beam needs to be determined as well to carry the loads.

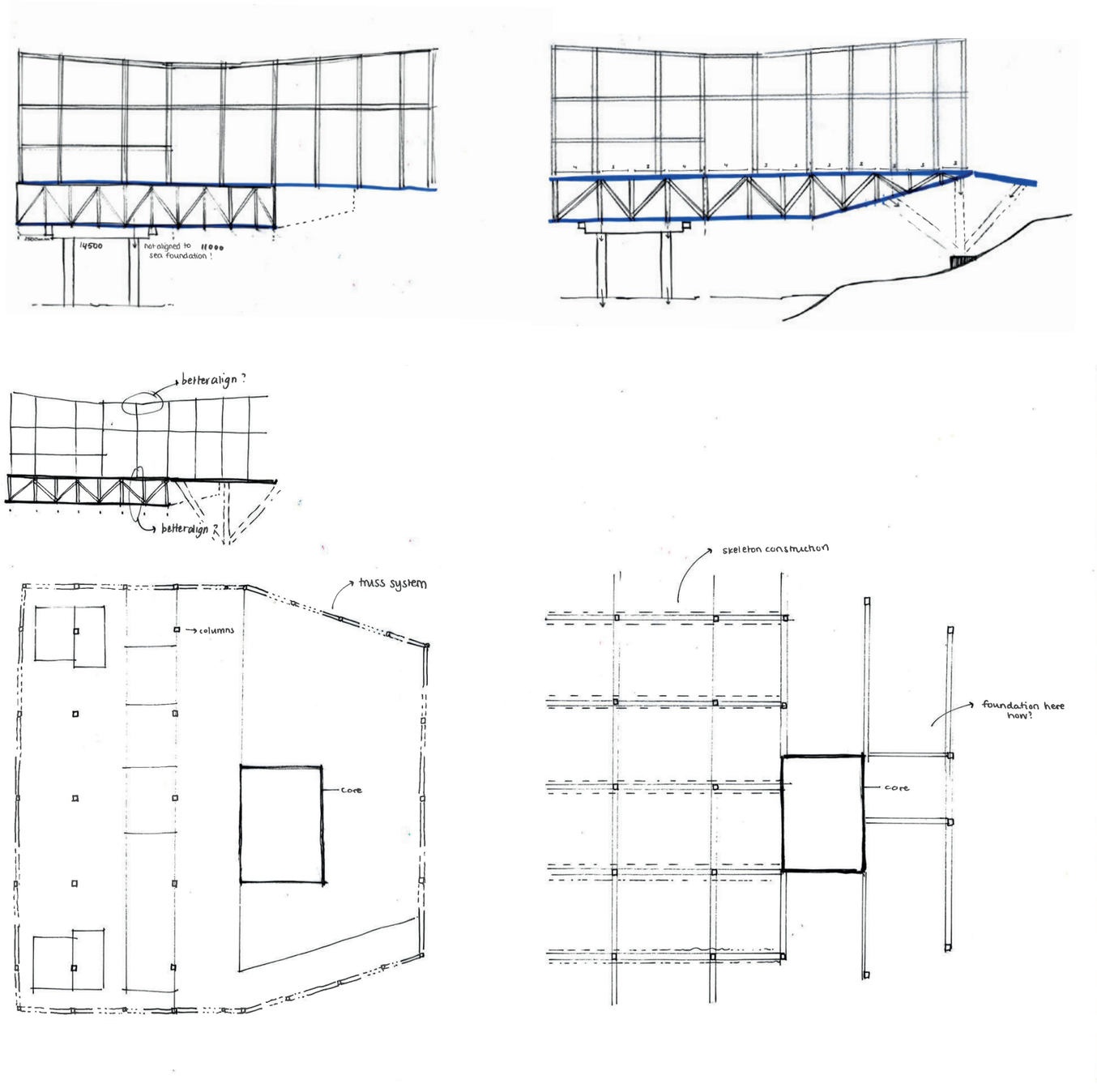
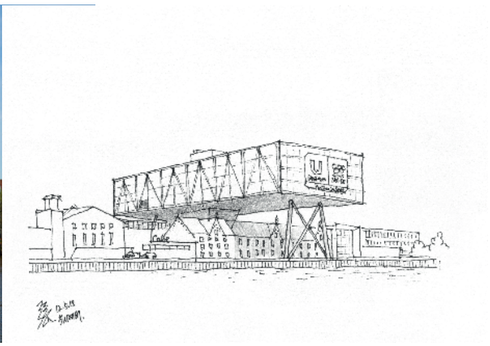


Figure 3.10 *construction studies of truss beam system*

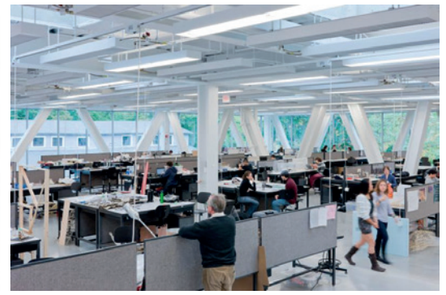
Truss beam facade (ext.)
Unilever Office - JHK Architectend (NL)

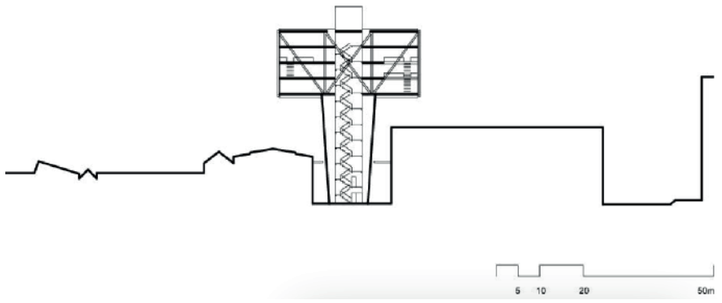


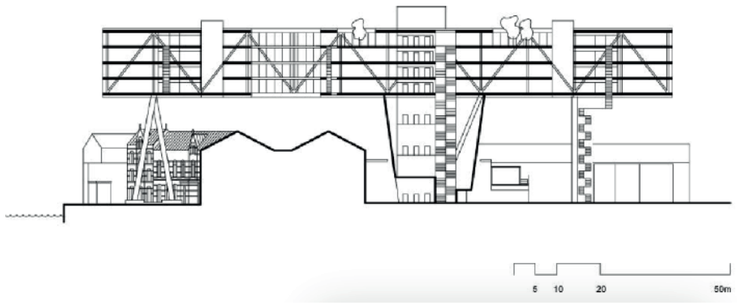


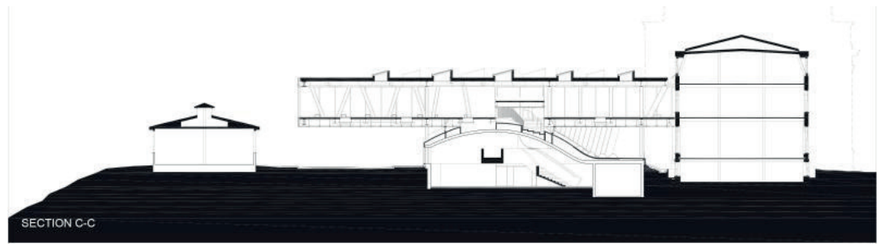
Truss beam facade (int.)
Milstein Hall - OMA (USA)











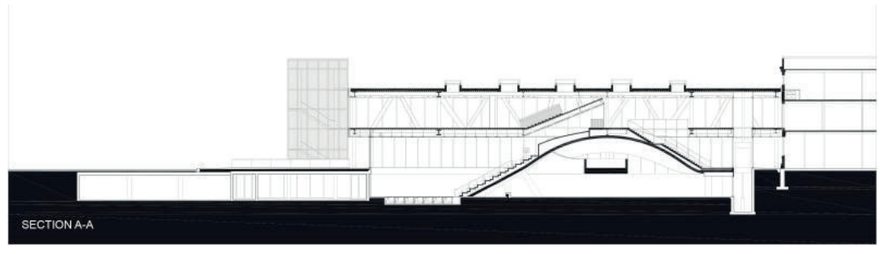


Figure 3.11 *reference projects for construction studies of truss beam system*

Site plan

Entrance to the pavilion

The entrance onto the dike first only had a stairs, therefore not very accessible yet for everyone, so I designed a ramp next to the stairs to go onto the dike to create a more inclusive entrance to the project.

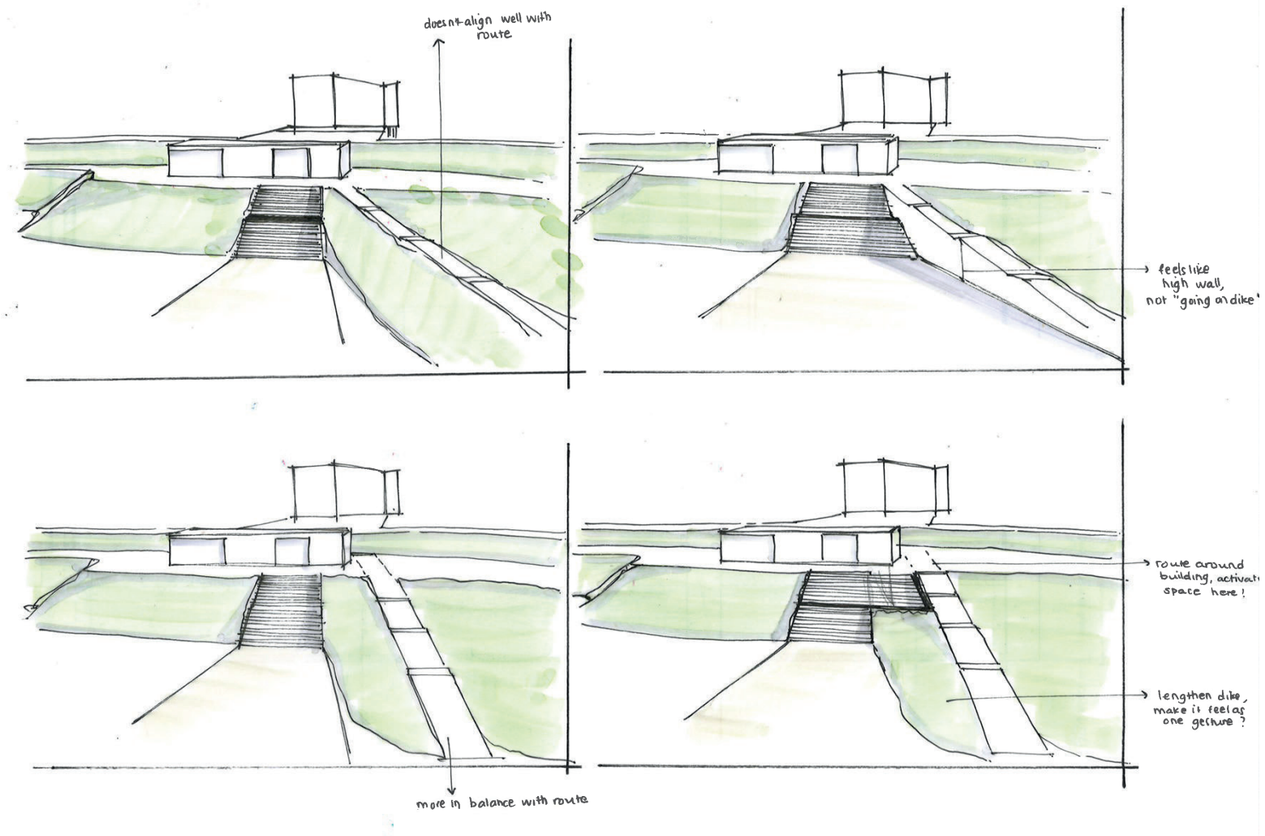
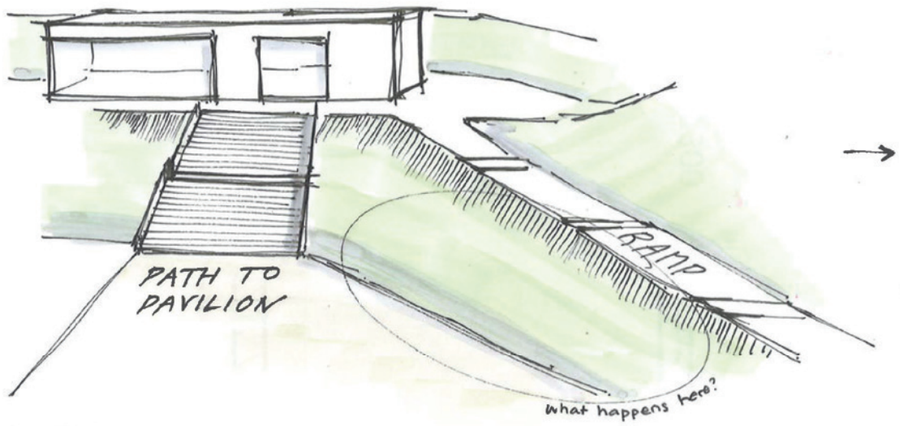
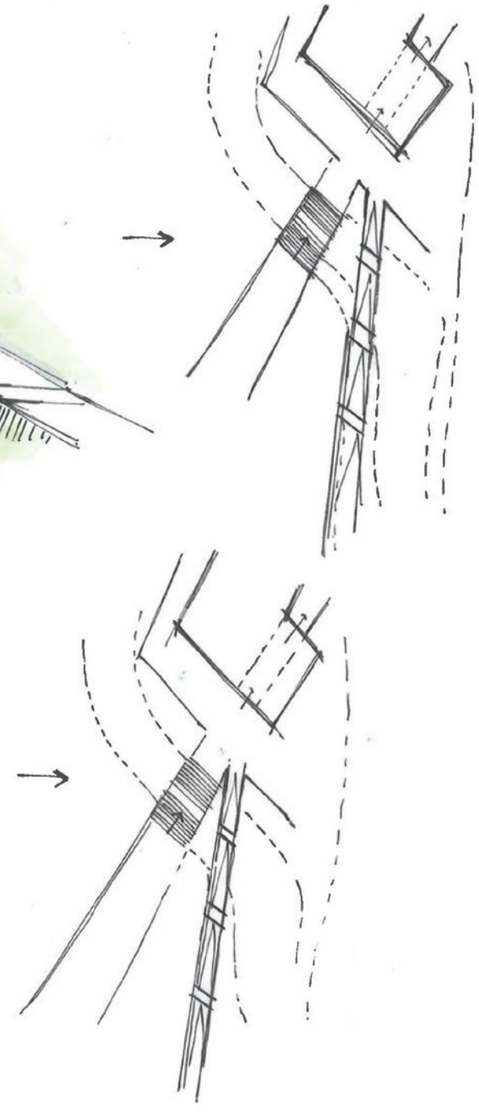
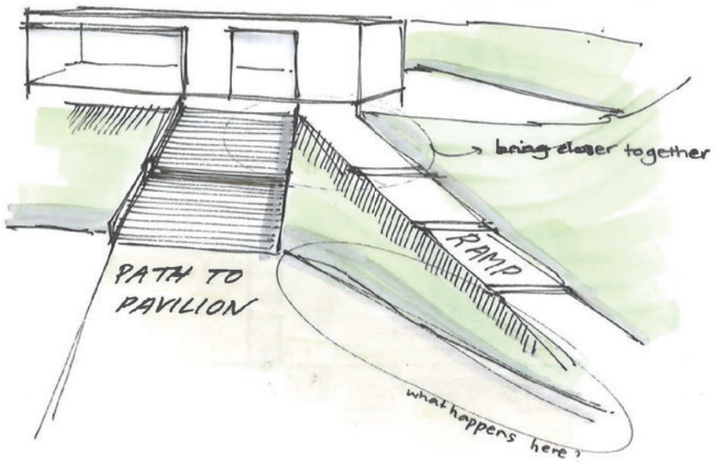


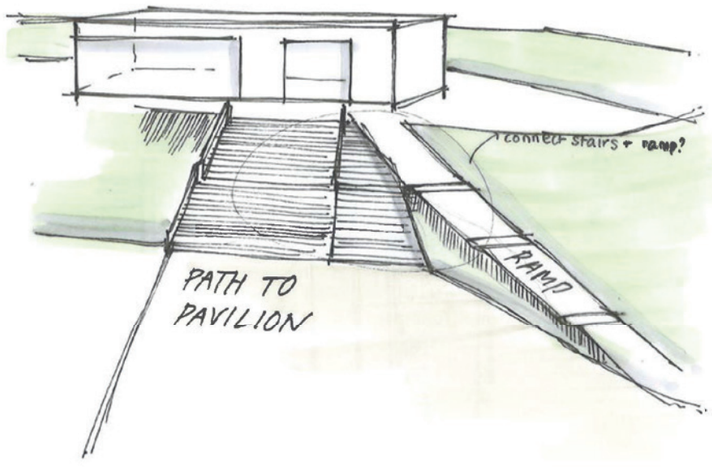
Figure 3.12 *entrance studies with ramp and stairs onto dike*

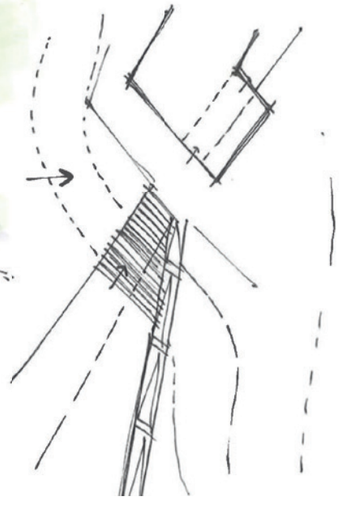
ENTRANCE TO PAVILION

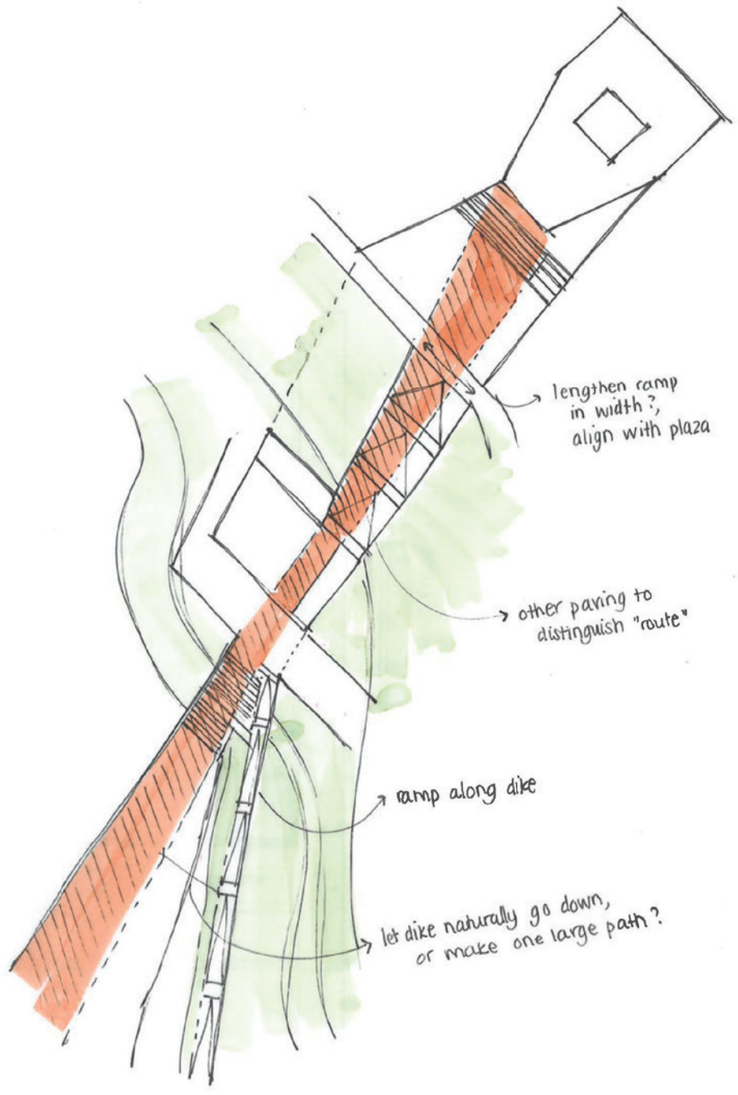


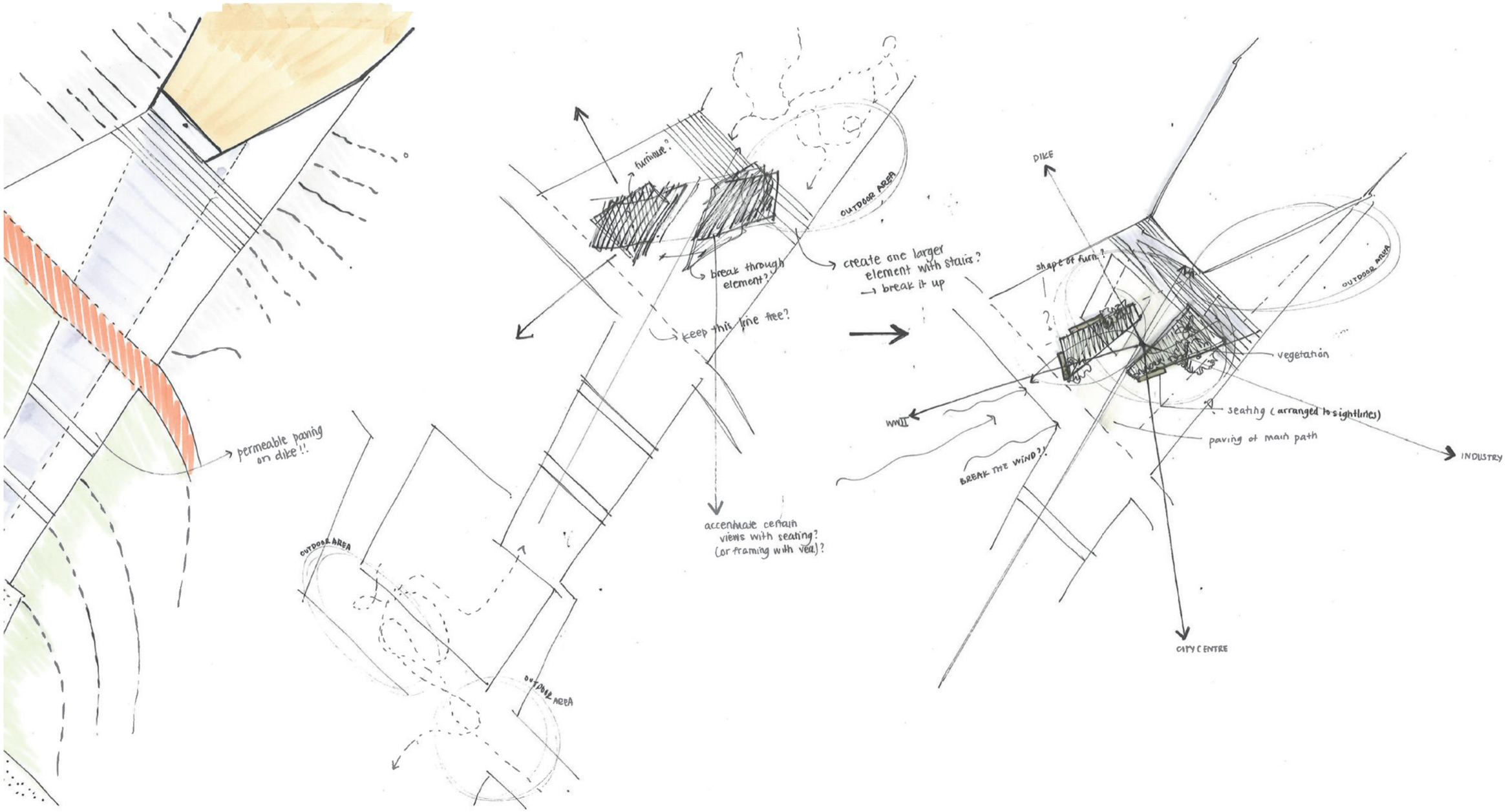











permeable paving on dike!!
OUTDOOR AREA
furniture?
break through element?
keep this tree free?
OUTDOOR AREA
accentuate certain views with seating? (or framing with vea)?
create one larger element with stairs?
→ break it up
OUTDOOR AREA
DIKE
shape of furn?
OUTDOOR AREA
vegetation
seating (arranged to sightlines)
paving of main path
INDUSTRY
WIND
BREAK THE WIND?!
CITY CENTRE

Elevations

Designing from the user journey

To further conceptualise the facades and work from the experience of the user, I made a storyboard of the user journey through the building, to see where which sightlines should be established and what of the surroundings is made visible through deliberately designing the window openings.

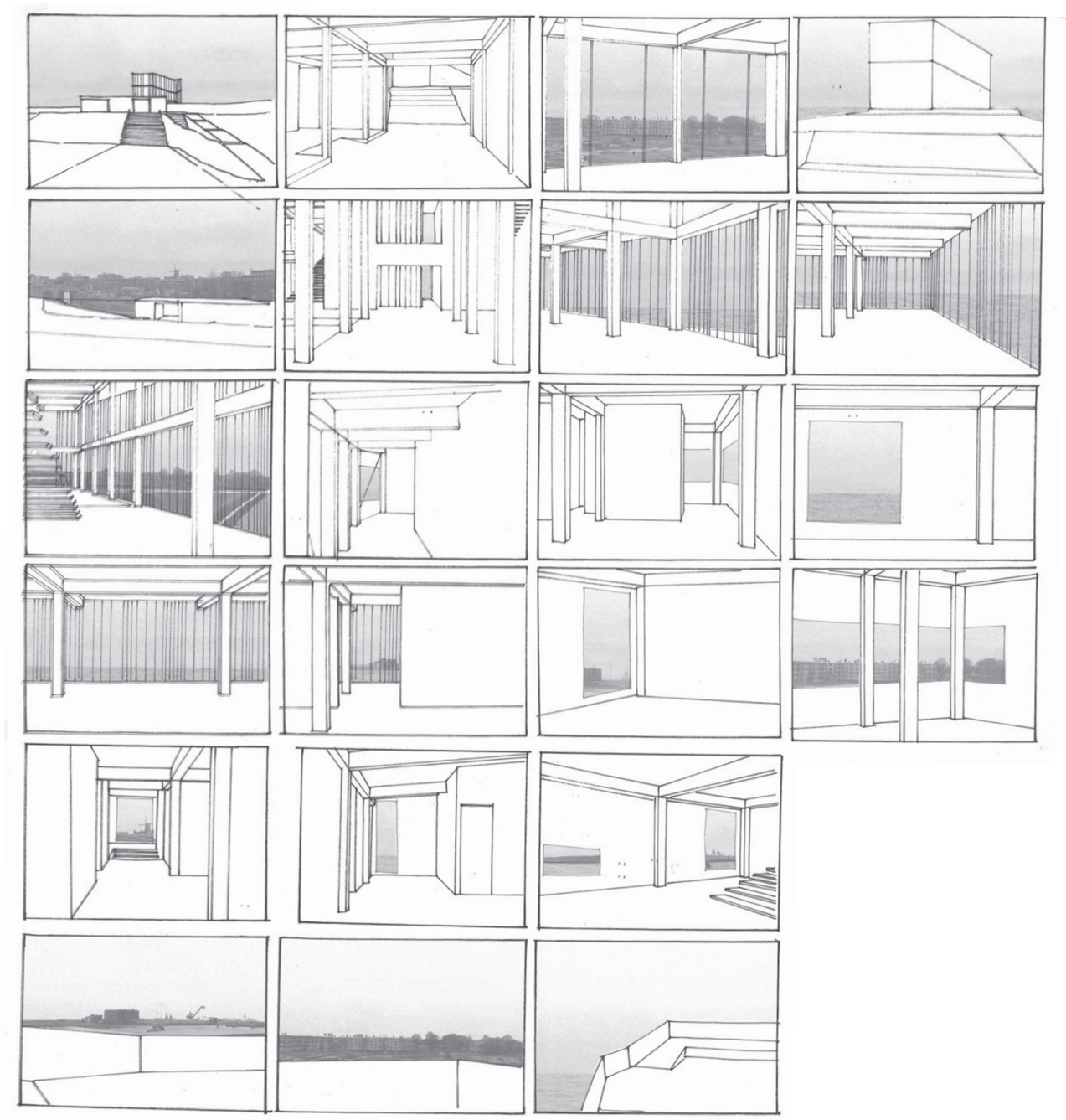


Figure 3.13 *user journey through project, design from interior out*

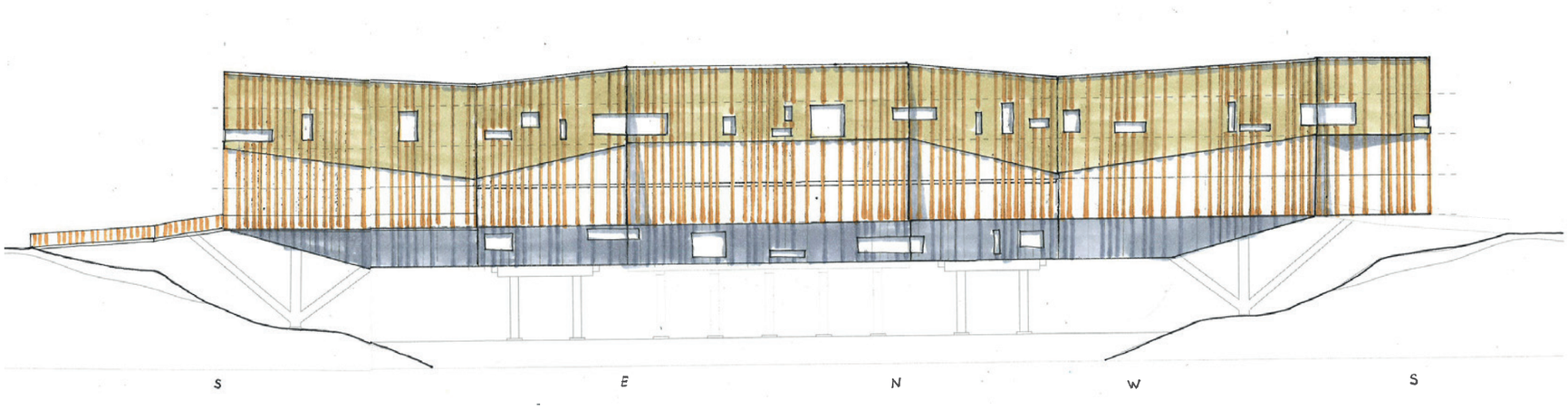
Elevations

New versions

From this user journey, I drew a new elevation (top) where two different experiences are visible: a transparent ground floor where the slat facade steers the views to an extent, and a more opaque -1 and +1 floor, allowing for a different experience where sights are actively framed.

However, this option still showed very much two different design languages, where the vertical slats in the +1 floor also have no other purpose than aesthetics. Furthermore, the question is, with these windows on the first floor, am I always framing something different or not?

So, I redid the same idea, but then chose some locations in the building where active framing is necessary with the sightlines, to make these windows an ‘exception’ in the architectural language and have them stand out. THe rest of the window fall more into the facade behind the slats, allowing for a more calm elevation design, where exceptional experiences stand out and distinguish from the rest.



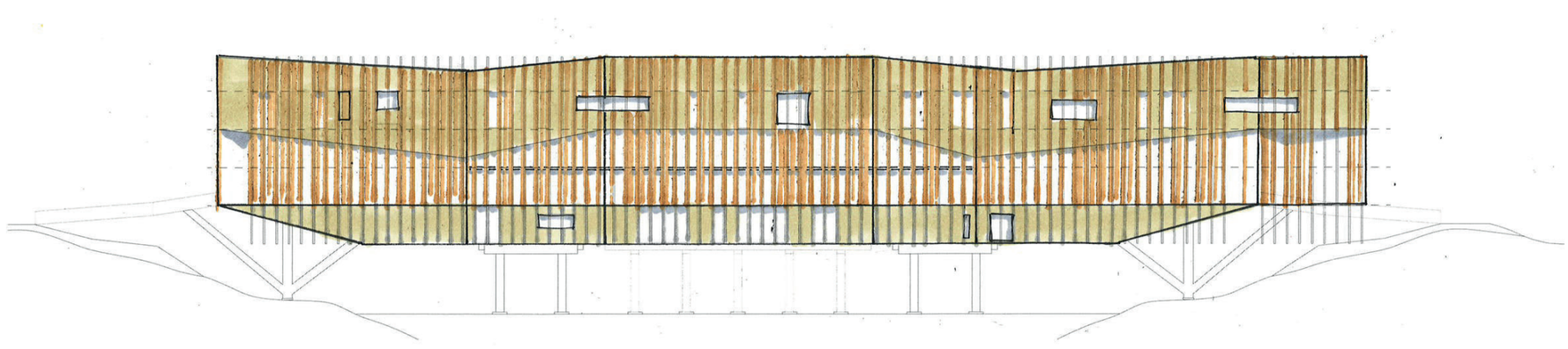
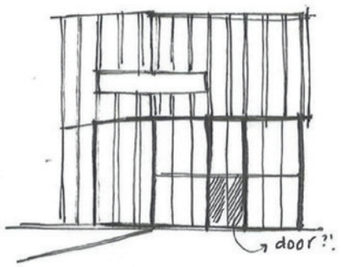
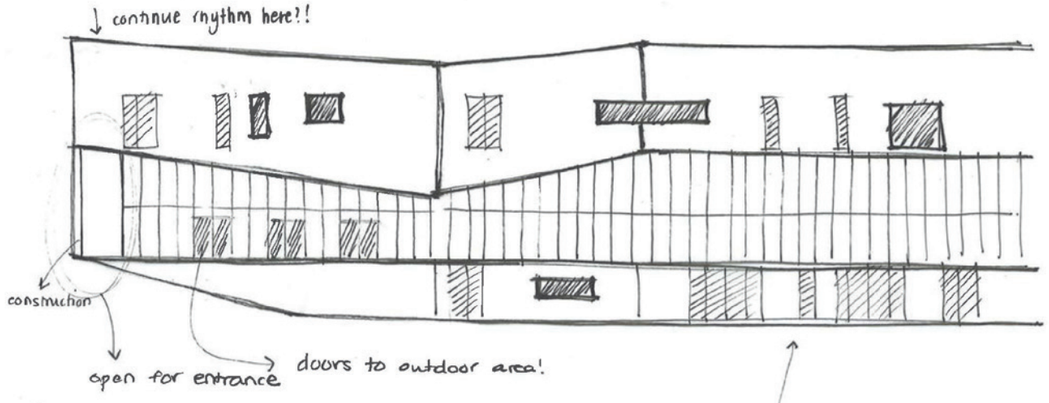
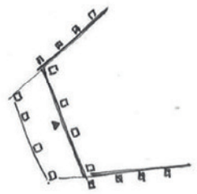
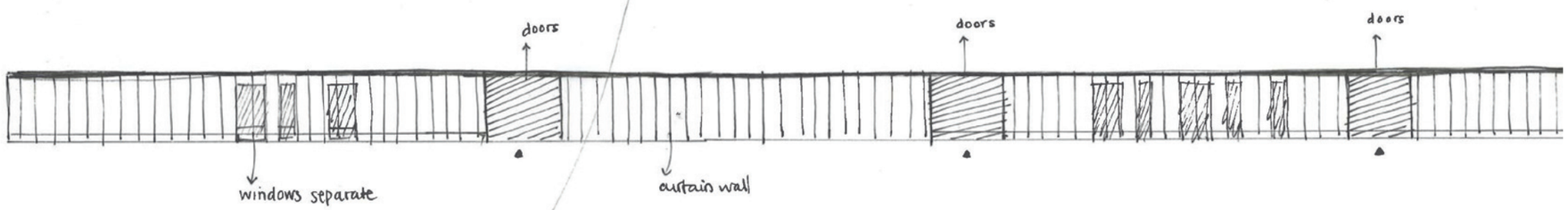


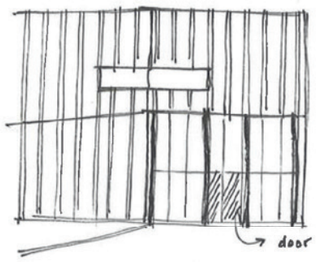
Figure 3.14 *new facade principle studies with materialisation*

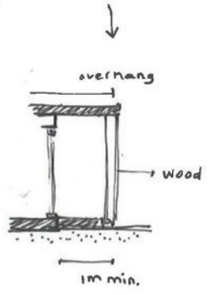

door ?!

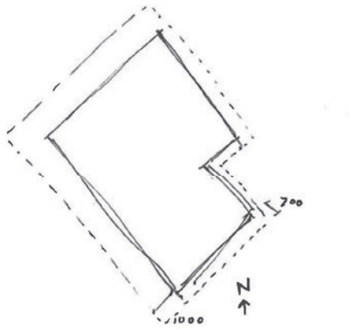

continue rhythm here?!
construction
open for entrance
doors to outdoor area!

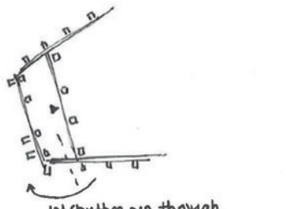

keep open from rhythm?!
→ clearly mark entrance

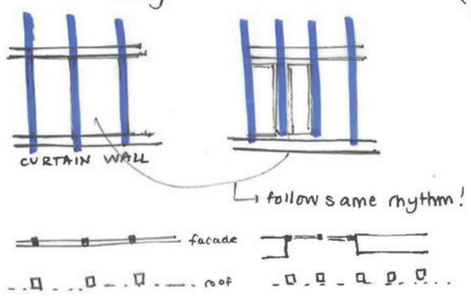

doors
doors
doors
windows separate
curtain wall

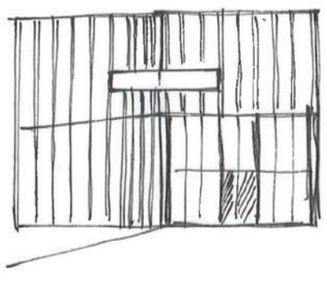

door

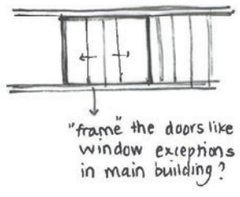

overhang
wood
1m min.

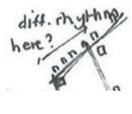

700
1000
N
orientation gives larger overhang or not


let rhythm run through, more one element?
↓
route outdoor area?


follows principle of main building
CURTAIN WALL
follow same rhythm!
facade
not




"frame" the doors like window exceptions in main building?


diff. rhythm here?

Facade fragment

From first sketch towards elaborated design

When the elevation design was set up on a large scale, I started zooming in on the 1:20 fragment to start detailing the materials, connections and openings. From a rought setup I went into specifying further, which then informed the full elevation design again.

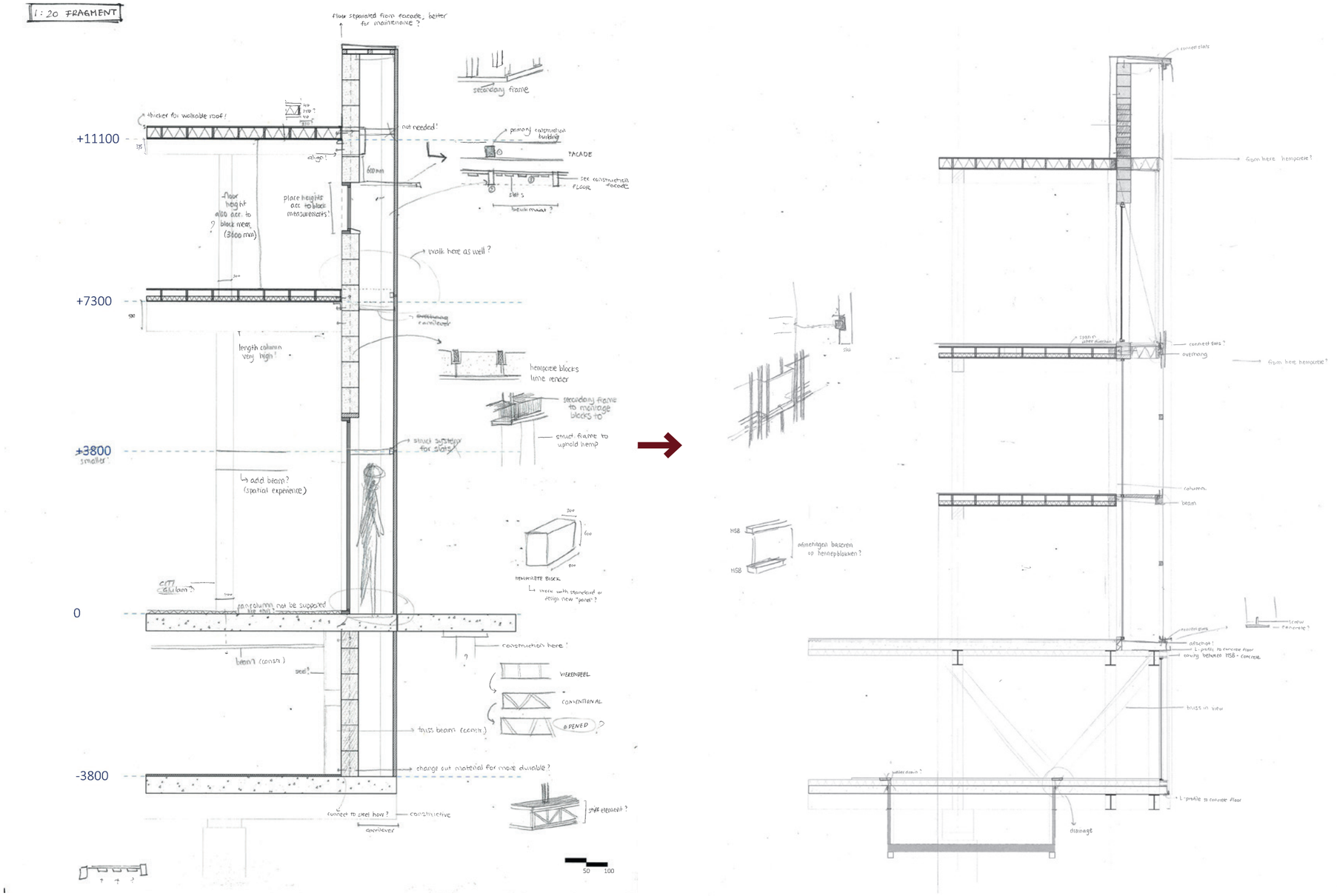


Figure 3.15 *first setup of 1:20 fragment, designing with material connections*

Facade fragment

Reworked version

From the draft version last week, I finalised the 1:20 detailing and materialisation, so now the facade is a more unified element as both concrete and lime render have the same tone of color. By standardising the window openings as much as possible, as well as the slat facade, the design becomes more simplified in how it is constructed.

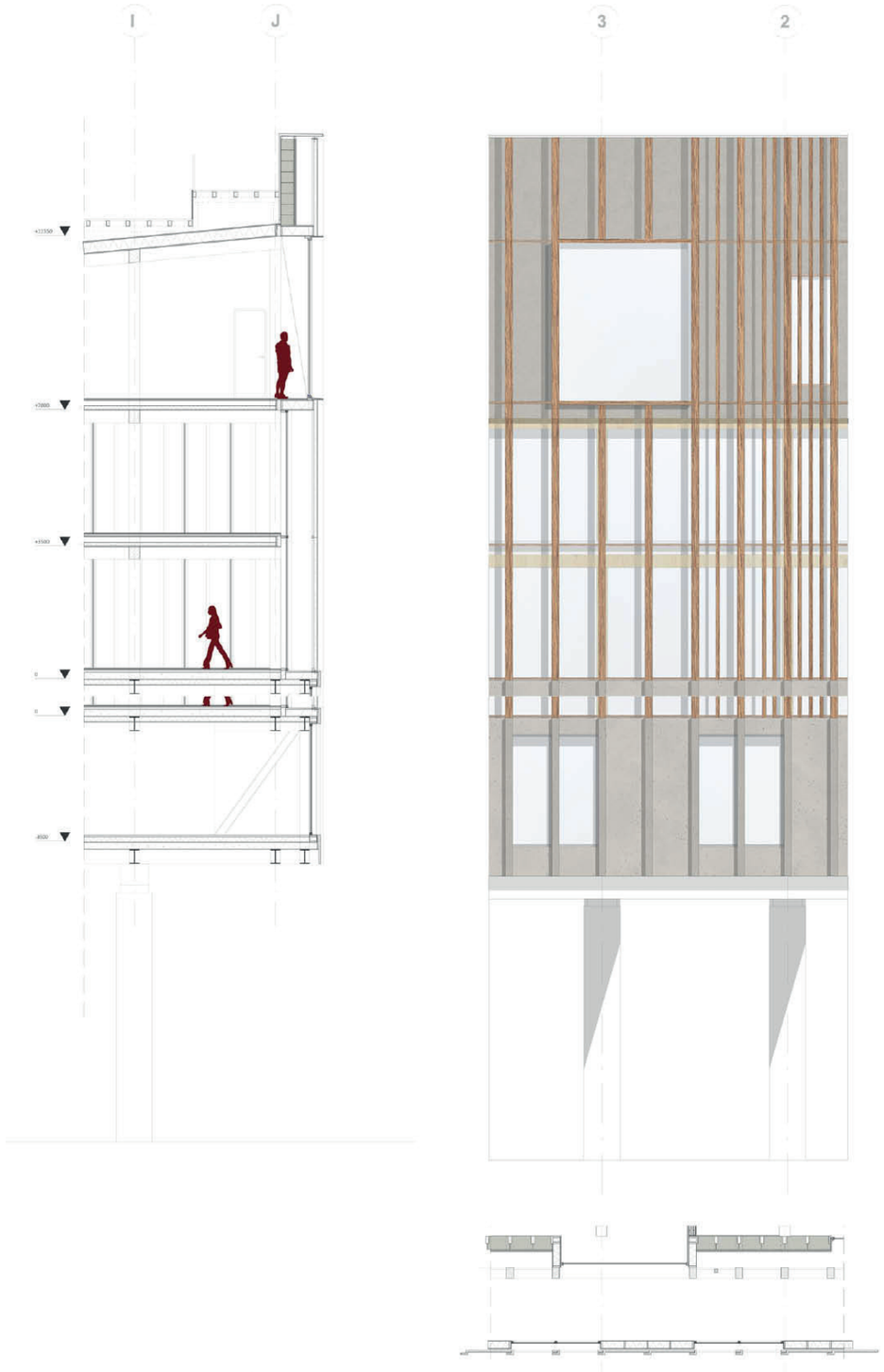
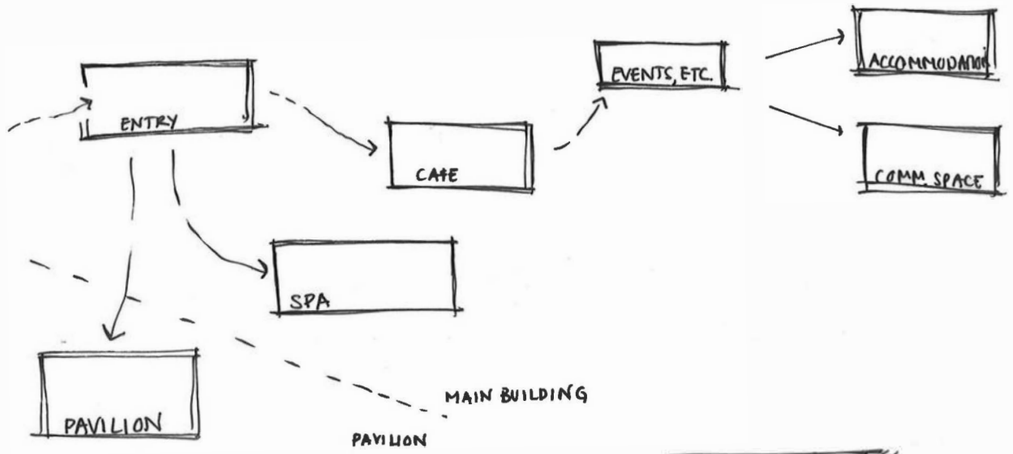


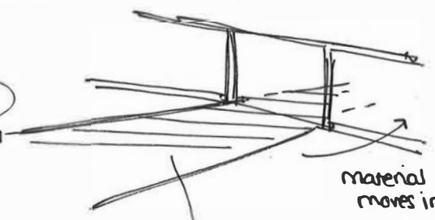
Figure 3.16 *elaborated 1:20 fragment*

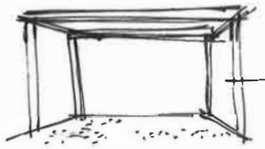
INTERIOR MATERIALISATION

→ design different spatial atmospheres (tactility, color, material, look, etc.)



ENTRY:
MAIN + PAVILION

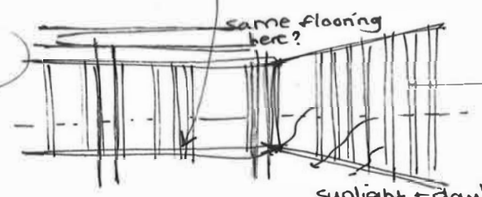




→ "light + airy feel":
exposed timber + wood furniture ?

material from outside moves inside? → polished concrete + concrete blocks (contr.) → reflect sunlight?

CAFE:



same flooring here?

→ exposed construction here

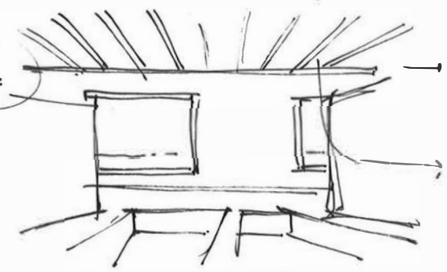
sunlight + daylight: can have some "heavier" materials!

also inviting + warm; tactility ?!



flax fibre panels, for good acoustics + warm atmosphere

SPA:



→ steel construction gives "colder" feel?
↳ nod to industry

→ wood slats ceiling to give some warmth, comfort + restoration!

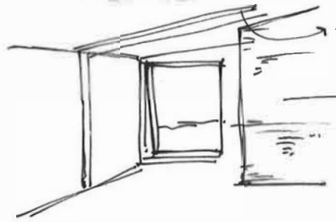
go from light to dark atmosphere?
→ more rough tiles + textured walls
→ natural stone / basalt?

GF+ (events, exh., etc.): extension from cafe, make feel as one?

↳ easy to maintain as well!

→ polished concrete + flax fibre panels for acoustics

ACCOMMODATION:



→ exposed construction

clay plaster; natural + warm appearance + tactile

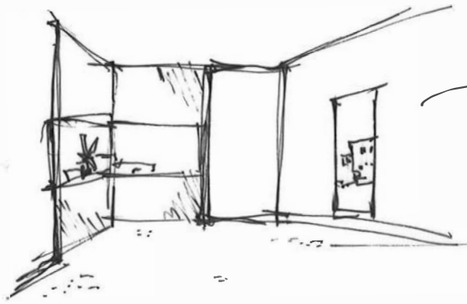
→ keep flooring "flat" but differentiate from cafe + exh. space! → terrazzo? (reclaimed clay from surroundings?)
↳ works well as more low frequency in use here

→ not breathable for hempcrete? → so limecrete, glossy here?

COMMUNITY SPACE:

continuation of accommodation or differentiate? → more requisit we here probably?!

↳ not glossy, more grounding!



→ give walls warm texture, but also multifunctional/ cork elements? chalk?

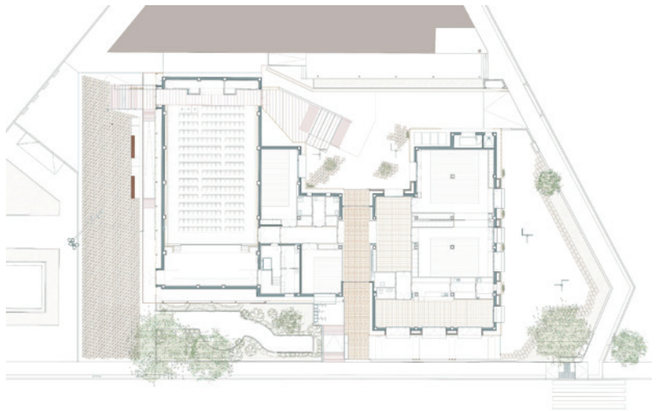
limecrete flooring, textured; breathable + ~~to~~ durable

Materialisation

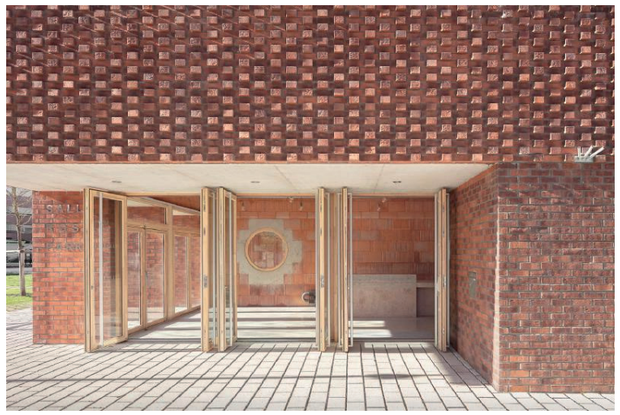
Designing different spatial atmospheres

Using reference projects, I dove into different material finishes and their characteristics for the project, to develop different spatial atmospheres within the project that fit the programmatic elements. Materials can help design the route through the pavilion and into the main building, using the same type and/or finish.
With these references, I set up a plan for materialisation, showing the different atmospheres as part of the user journey.

Roldán Civic Center | López+Aroca Arquitectura



Rosa Parks Community centre | Maxime Jansens architecte

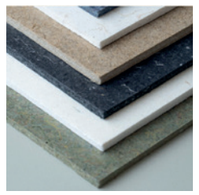




Polished concrete
smooth, glossy texture
- durable



Glulam
warm, tactile
- lightweight & sustainable



Flax fibre panels (REZIGN®)
warm, tactile
- *acoustics & recycled (sustainable)*



Basalt
rough, heavy
- durable & well-performing



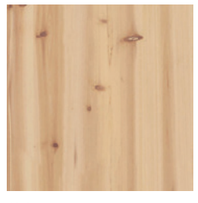
Steel
smooth, matte
- strong & well-performing



Robinia wood
tactile, warm
- acoustics & well-performing



Limecrete
brushed, tactile
- durable & breathable



Glulam
warm, tactile
- lightweight, sustainable & breathable

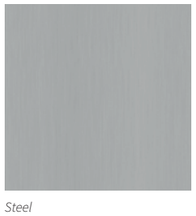


Clay plaster
rough, warm
- sustainable & breathable

Construction



Glulam
- lightweight & sustainable



Steel
- strong & well-performing

Facade



Hempcrete + lime render
- local, breathable & sustainable



Concrete with puzzolan
- durable

Windows

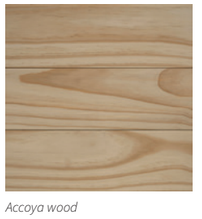


Robinia wood
- durable & well-performing

Aluminium
- durable



Aluminium
- durable & easy to maintain



Accoya wood
- durable & breathable

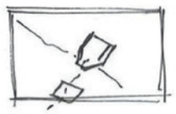
Figure 3.17 *materials palette for the project, showing different spatial atmospheres*

04 Communicating the design

PRODUCTS REPORT + PRES

① SITE PLAN - GEN. INTERVENTION





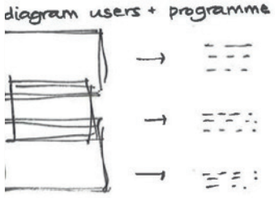
② SPATIAL DESIGN STRATEGIES



strategies diagrams

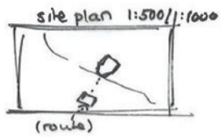
) PROGRAMME

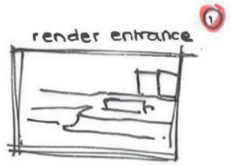
diagram users + programme



④ JOURNEY USER

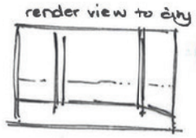
• entrance



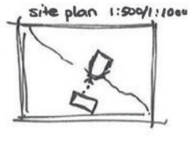


• pavilion



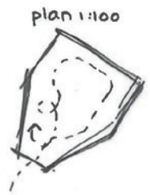


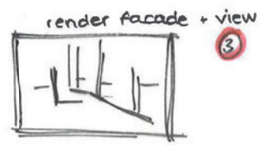
• public plaza



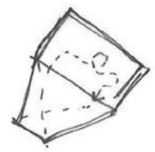


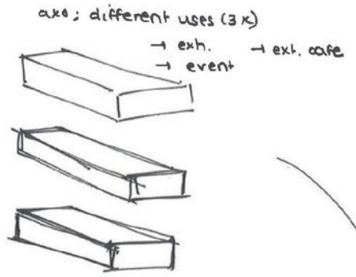
• ground floor





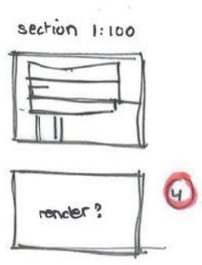
• ground floor +





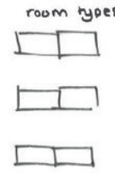
• -1 spa

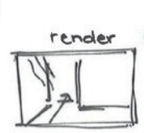




• +1 accommodation







• +1 community space



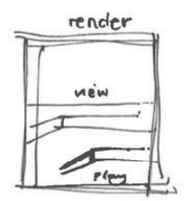


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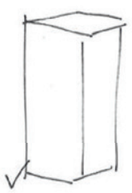


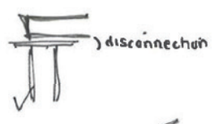
• +2 rooftop

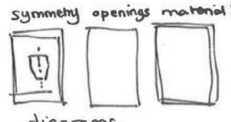


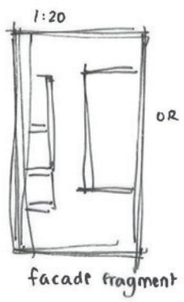


⑤ TECHNICAL ELABORATION



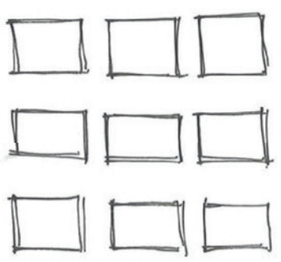




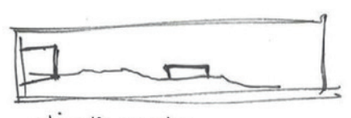


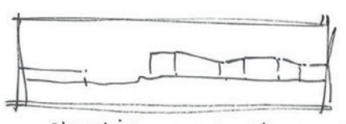
OR



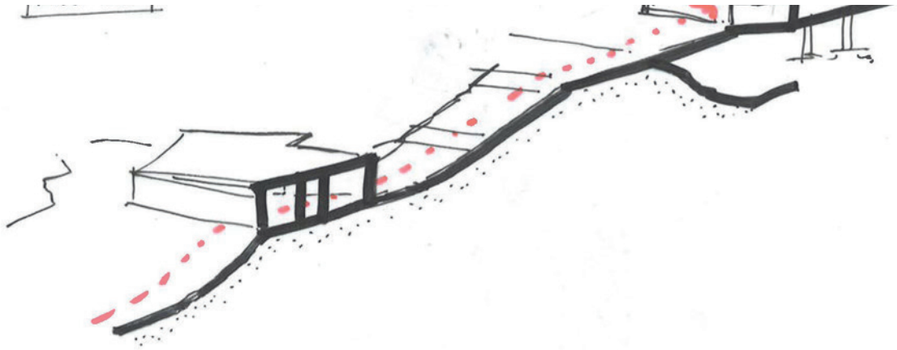


⑥ CLIMATE PRINCIPLE

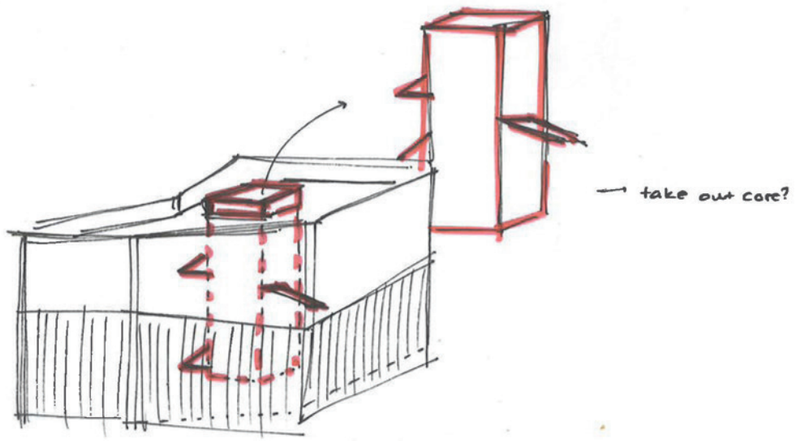




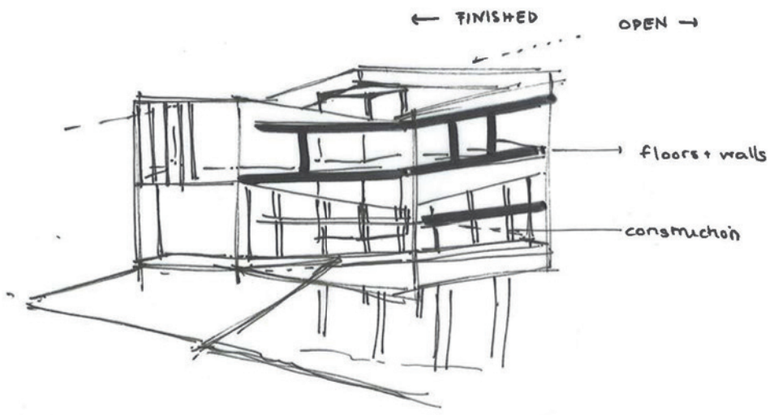
or put here?



① 1:100 SECTION ; PAVILION + BUILDING → show path; exterior - interior transition

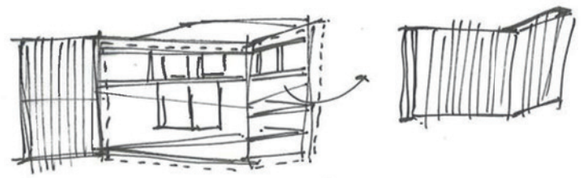


② 1:100 MAIN BUILDING → show circulation around core



③ 1:100 : MAIN BUILDING → half open, half finished

↳ 1:100 too small scale to show also construction ?



④ MAIN BUILDING 1:100 ; take off one facade, see interior spaces?

↳ 1:100 scale too small?

WHAT DO I WANT TO SHOW IN/WITH THE MODEL?

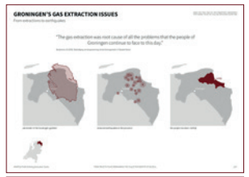
- circulation/movement in + through building(s) → can also do w axo drawing
- interior spaces; how they relate to outside (construction is less important!)
- exterior → interior transition

↳ is it important for both pavilion + main building?!

A3 PRESENTATION

11/06/2026







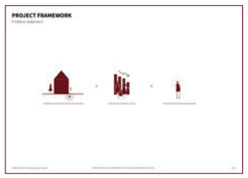




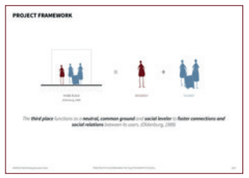














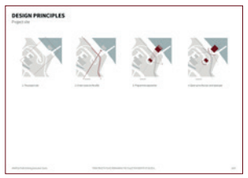


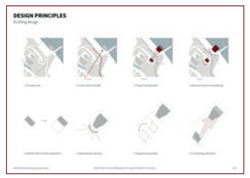


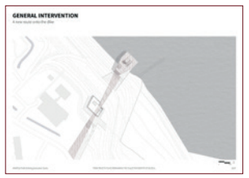


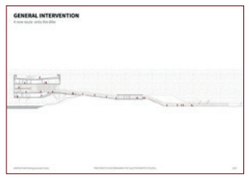


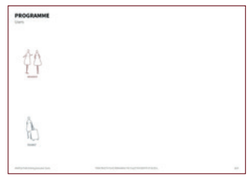


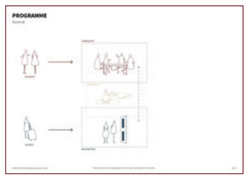


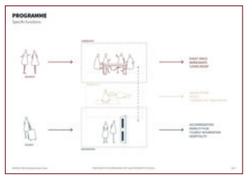


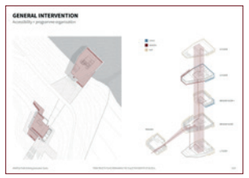


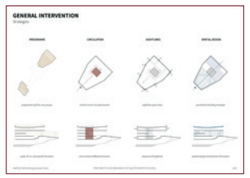




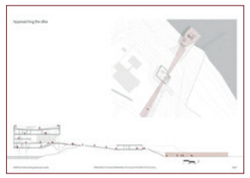




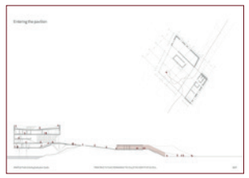




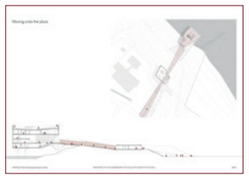


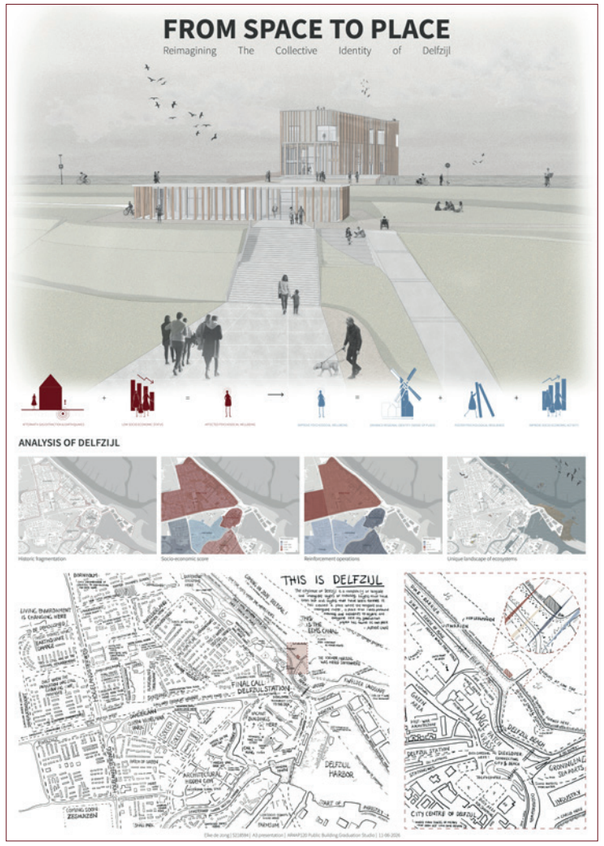


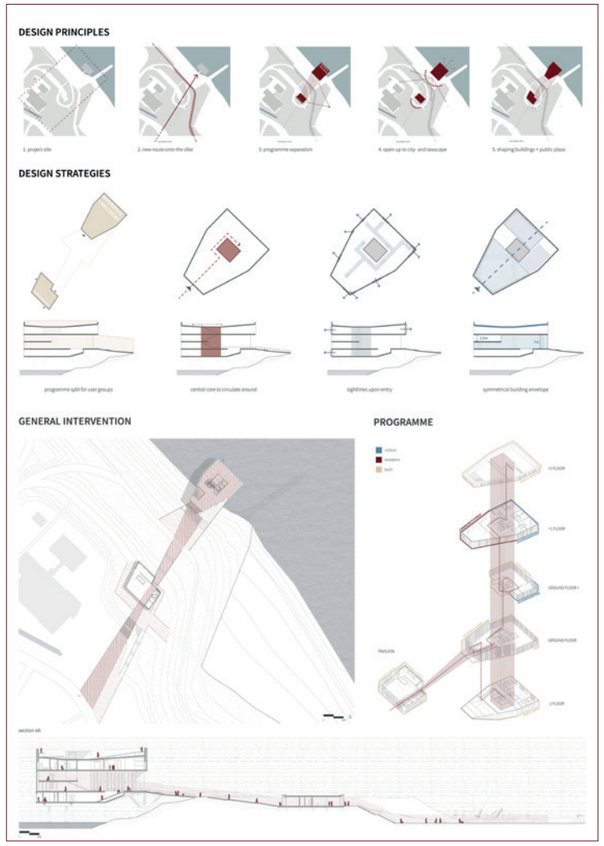


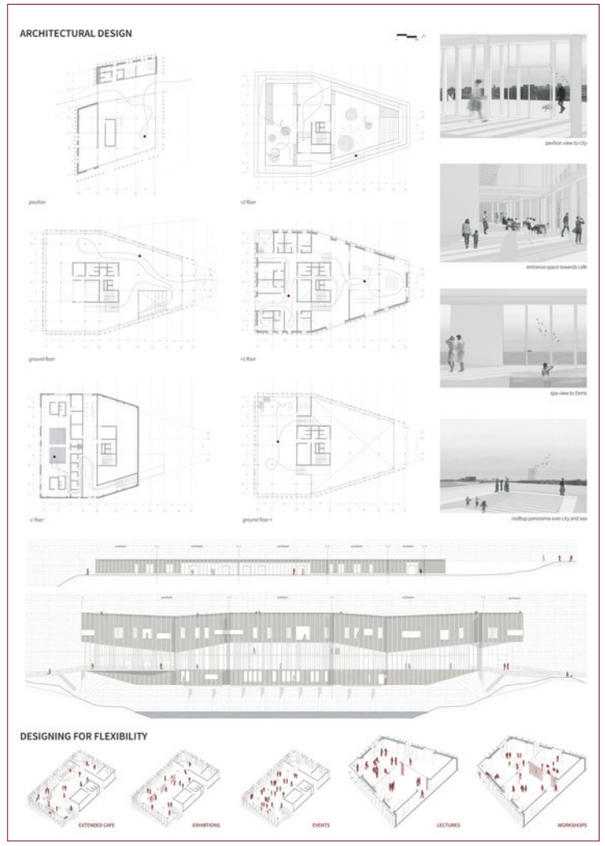


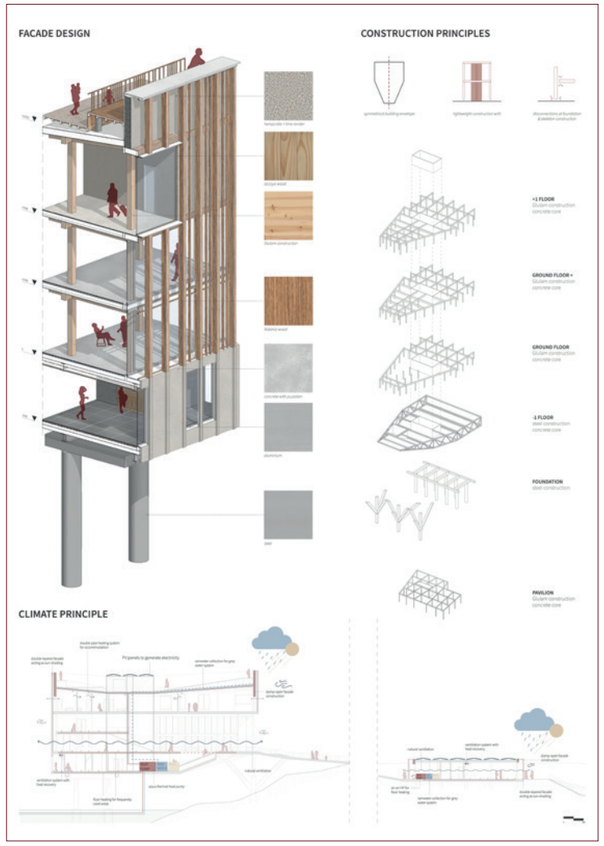





FROM SPACE TO PLACE
Reimagining The Collective Identity of Delfzijl
ANALYSIS OF DELFZIJL
THIS IS DELFZIJL


DESIGN PRINCIPLES
1. project site
2. new route onto the dike
3. programme separation
4. open up to city- and seascape
5. shaping buildings + public place
DESIGN STRATEGIES
programme split for user groups
central core to circulate around
sightlines upon entry
symmetrical building envelope
GENERAL INTERVENTION
PROGRAMME


ARCHITECTURAL DESIGN
pavilion
+2 floor
ground floor
+2 floor
-2 floor
ground floor +
pavilion view to city
entrance space towards cafe
spa view to Eems
rooftop panorama over city and sea
DESIGNING FOR FLEXIBILITY
EXTENDED CAFE
EXHIBITIONS
EVENTS
LECTURES
WORKSHOPS


FACADE DESIGN
CONSTRUCTION PRINCIPLES
+1 FLOOR
GROUND FLOOR +
GROUND FLOOR
-1 FLOOR
FOUNDATION
PAVILION
CLIMATE PRINCIPLE

FROM SPACE TO PLACE

Reimagining The Collective Identity of Delfzijl

Hand sketching and working by hand has always had my preference since I started my studies in Delft as it allows me to work more freely and creatively. It has been really nice to apply this workflow here as well and bundle all my work, by hand and digital, together in this journal.

Using a research-by-design approach worked very well for me, as I work a lot with options/iterations/ alternatives before making a design decision (which the journal also shows I think :)). My graduation project allowed me to really immerse in my own style of working, in the process of design as well as how to communicate the design itself, which has been really great to do!

