



# THE PROJECT

## Filling the void

Steven Bouma\_ 5006732\_ Interiors Buildings Cities





## Content

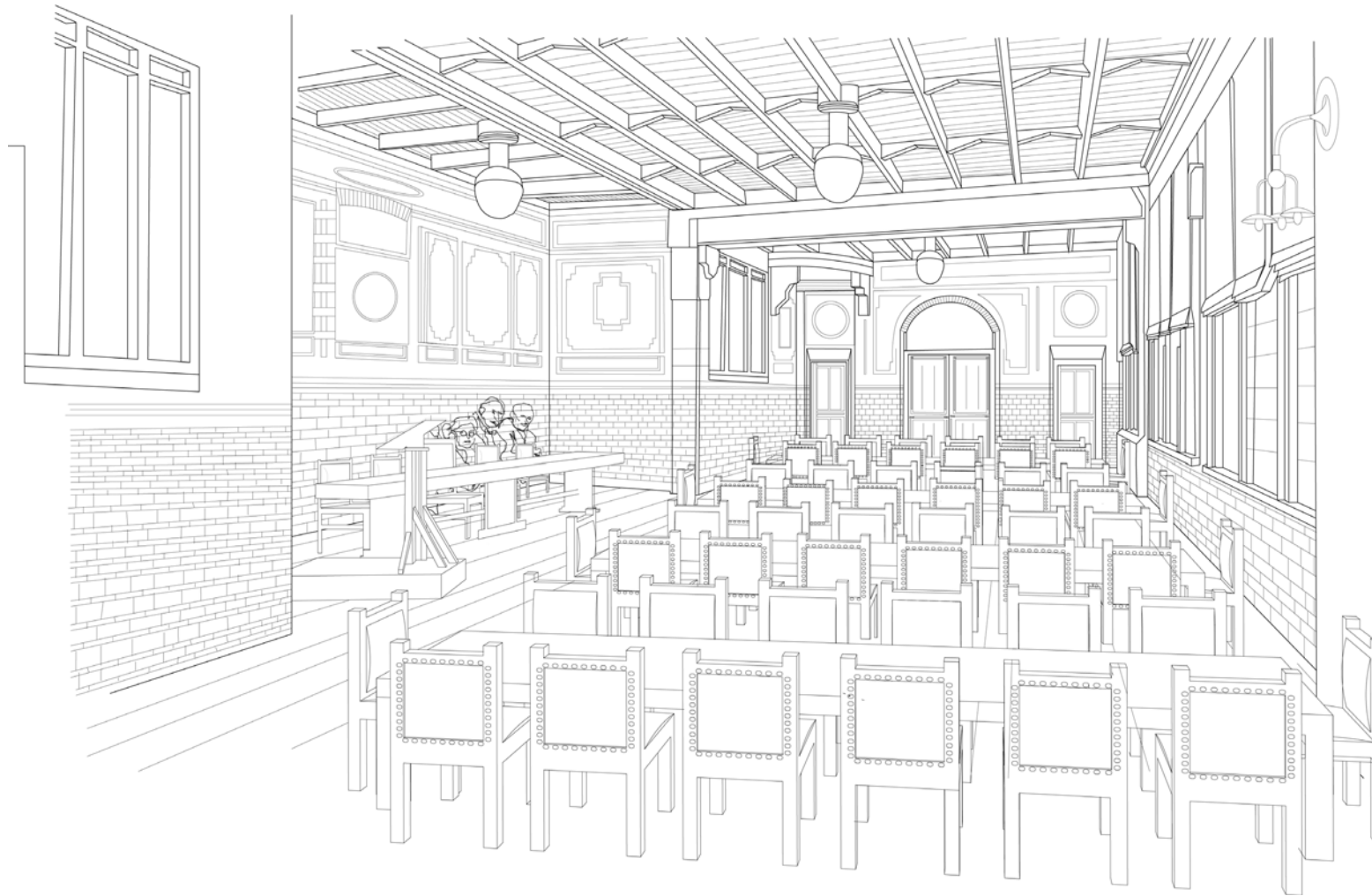
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# 1 Ms3 research

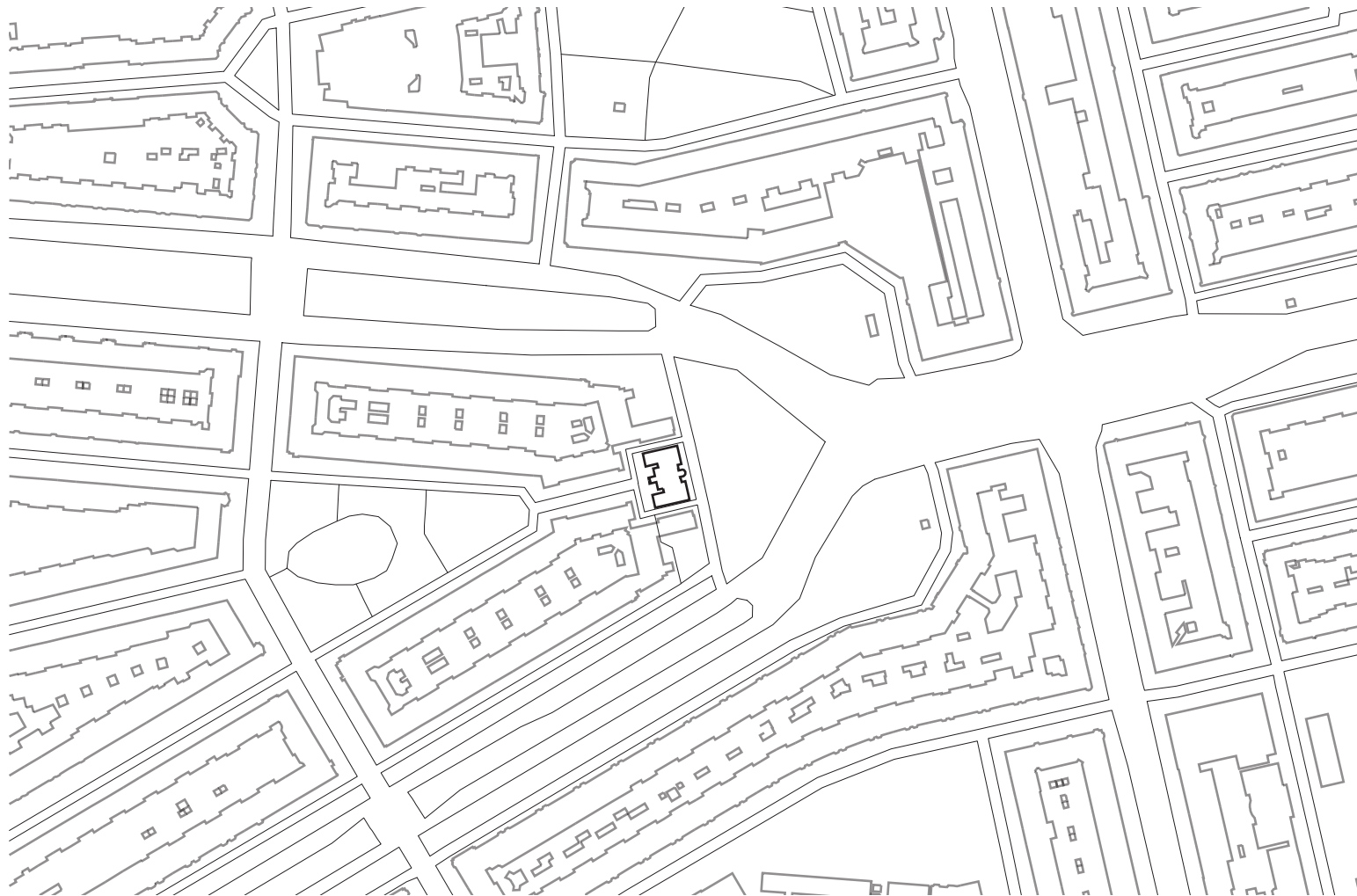
This chapter highlights the personal work I did for the research part of the project. The whole research is documented in separate books.





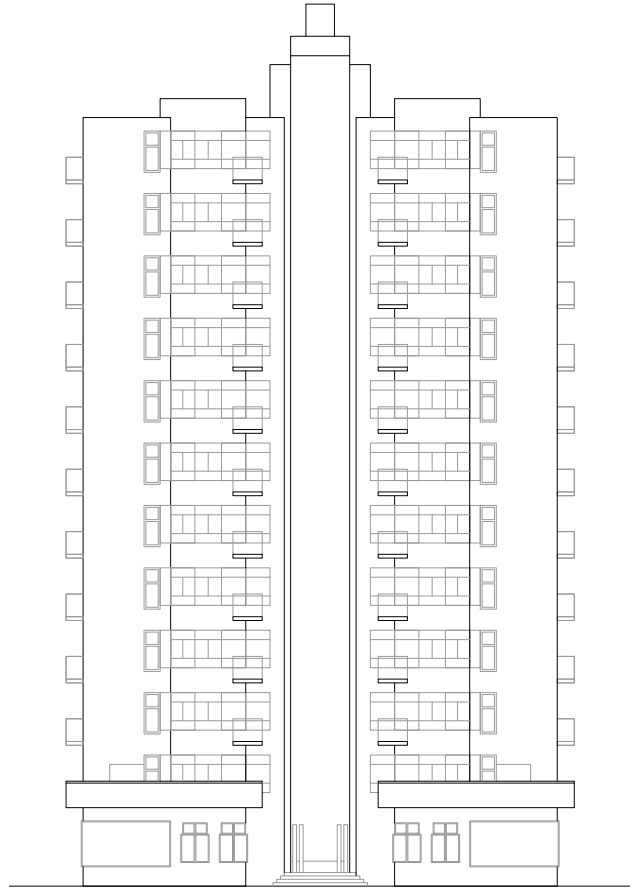
## The saloon of the ANDB

(T. Akinyemi & H. A'mema, 2020)



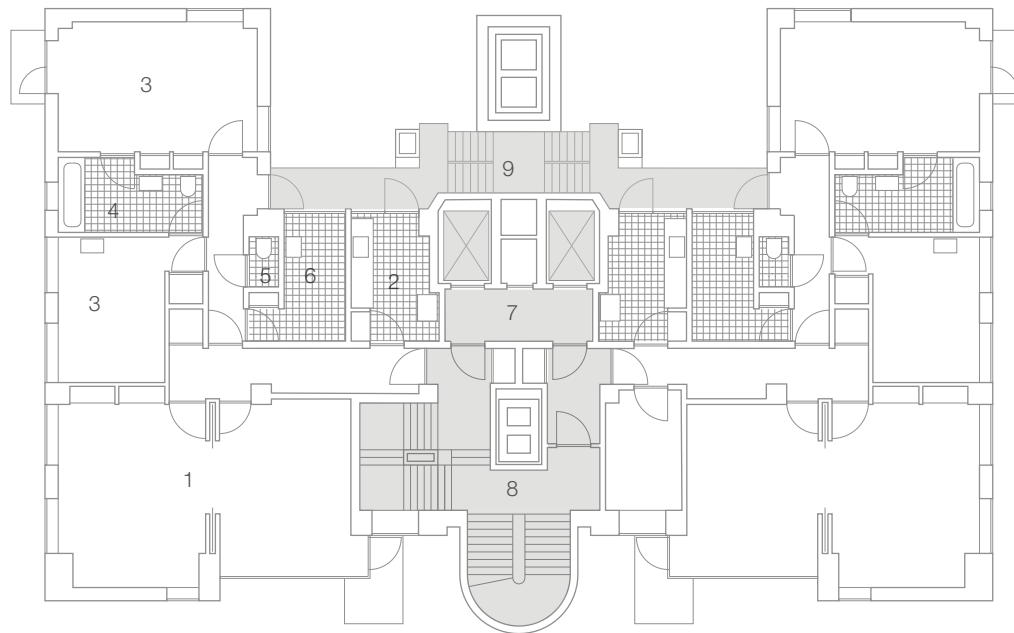
**The Wolkenkrabber, situation**

1:3000



**The Wolkenkrabber, front facade**

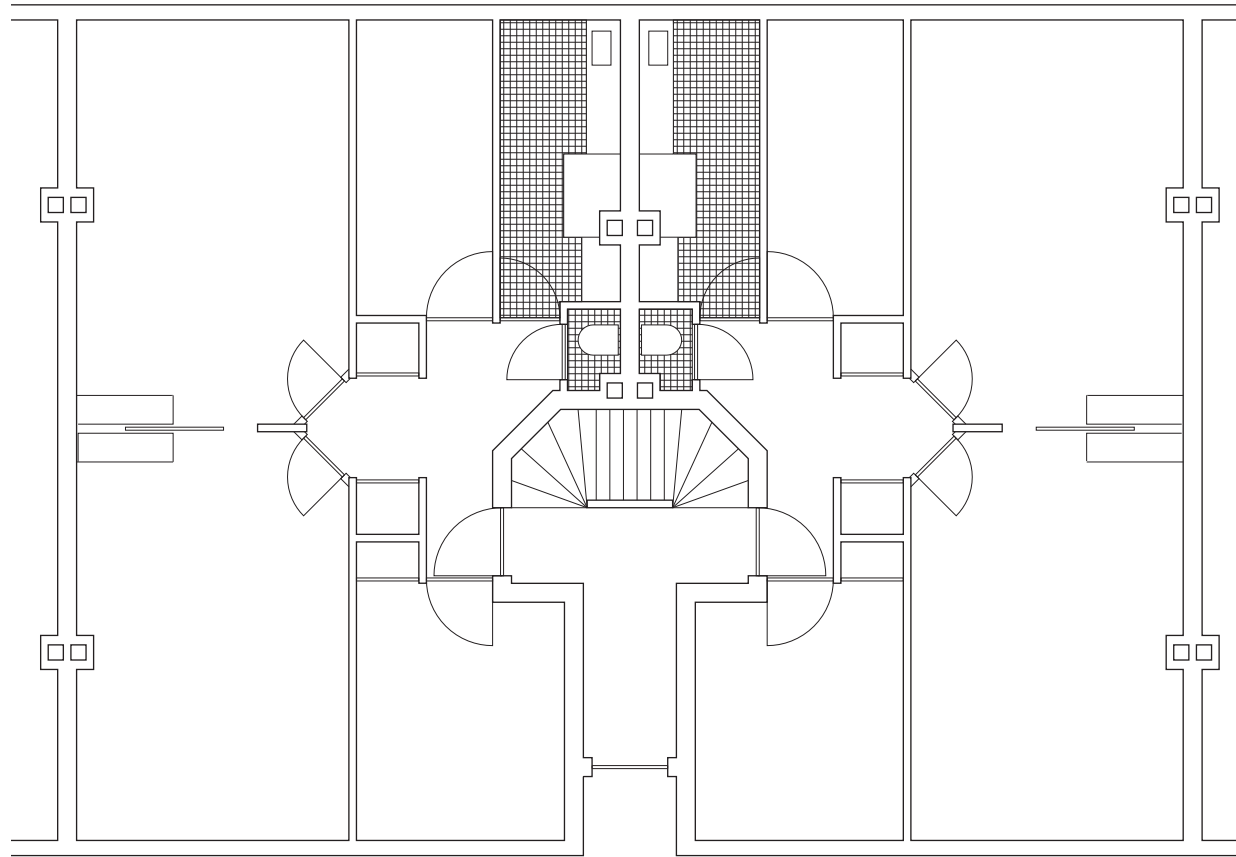




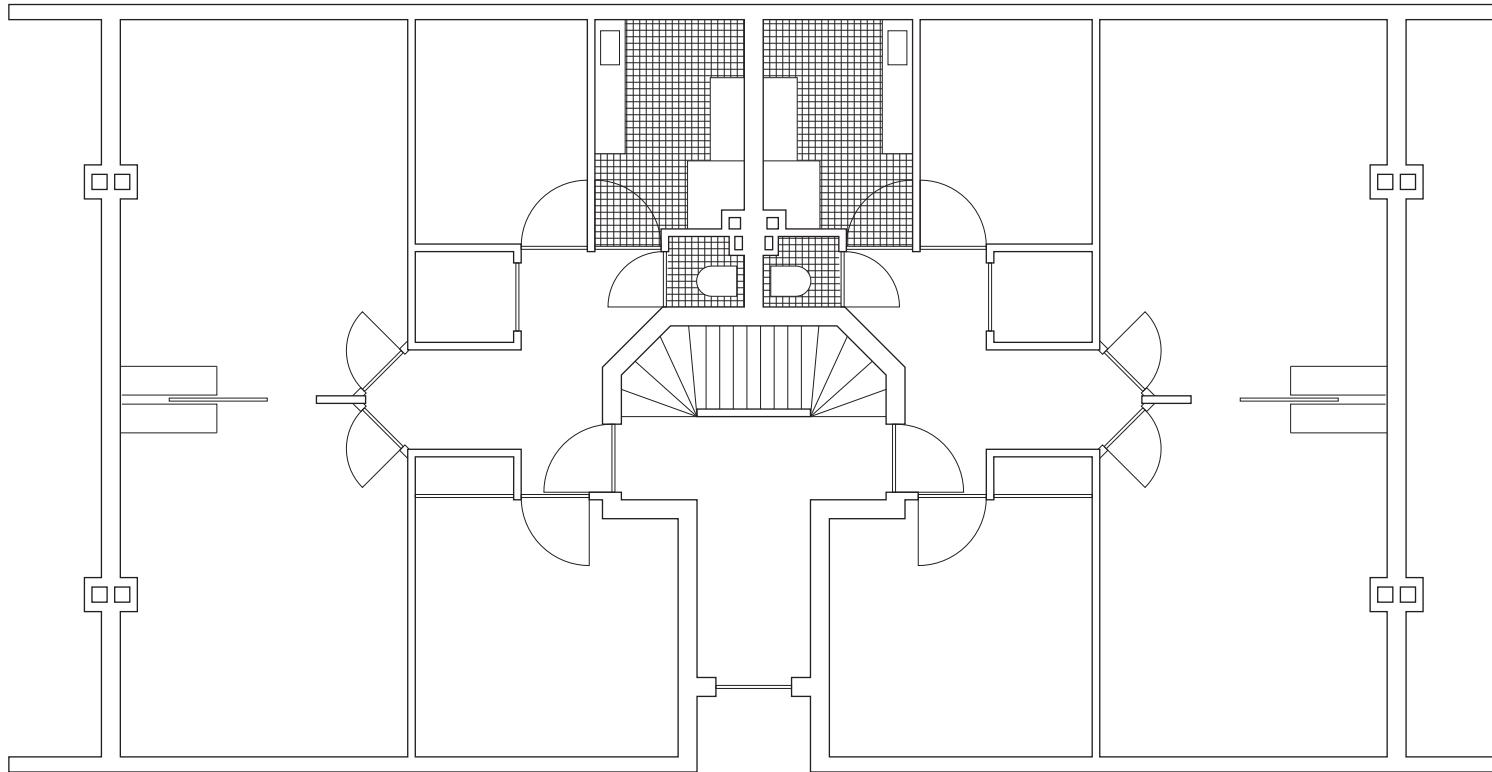
- |   |         |   |          |   |               |                    |
|---|---------|---|----------|---|---------------|--------------------|
| 1 | living  | 4 | bathroom | 7 | elevator hall | collective space ■ |
| 2 | kitchen | 5 | toilet   | 8 | staircase     |                    |
| 3 | bedroom | 6 | scullery | 9 | fire escape   |                    |

### The Wolkenkrabber, floor plan

1:200



**Typical floorplan of an ordinary apartment building**



**Typical floorplan of an ordinary apartment building**





**Burgerweeshuis Amsterdam**





**Plan drawing Amsterdam 17<sup>th</sup> century**

- 1 Burgerweeshuis
- 2 Begijnhof
- 3 Dam Sqaure

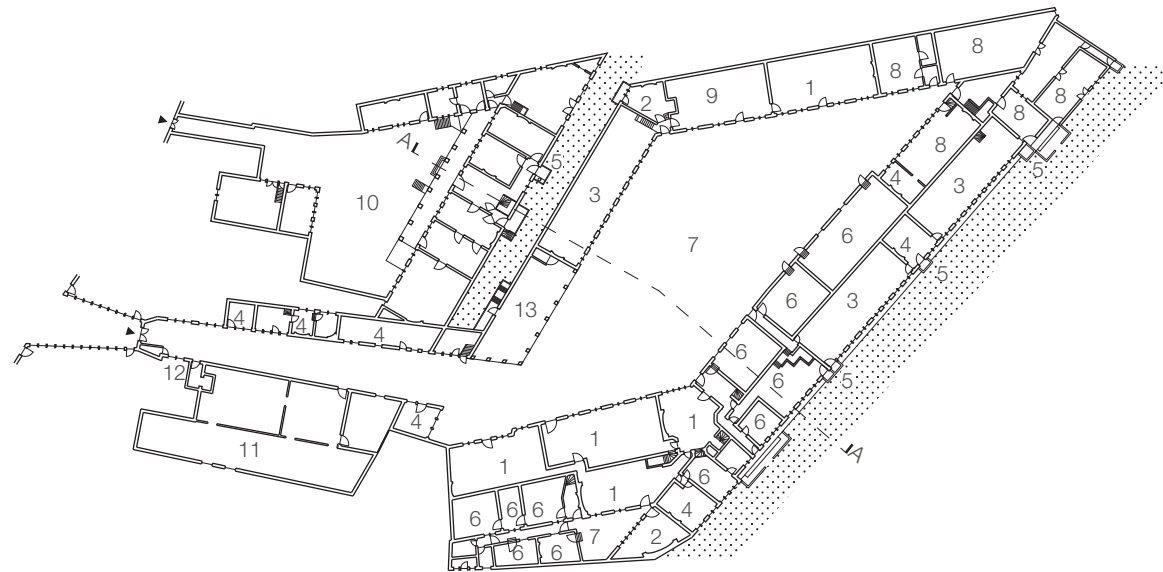


## Situation

 water  
 Burgerweeshuis

- |   |                |   |                 |   |             |
|---|----------------|---|-----------------|---|-------------|
| 1 | Burgerweeshuis | 4 | New Voorburgwal | 7 | Herengracht |
| 2 | Begijnhof      | 5 | Voorburgwal     | 8 | Spui        |
| 3 | Dam Sqaure     | 6 | Singel          | 9 | Rokin       |





Ground floor plan Burgerweeshuis

Illustration #31  
Internal circulation diagram  
→

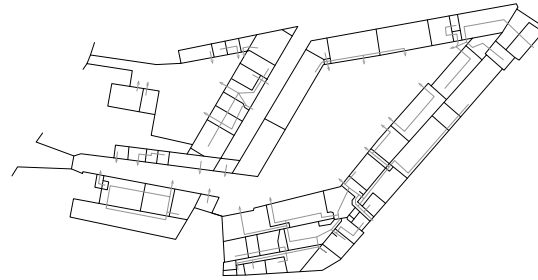



Illustration # 32  
Communal and non-communal spaces  
non-communal space   
→

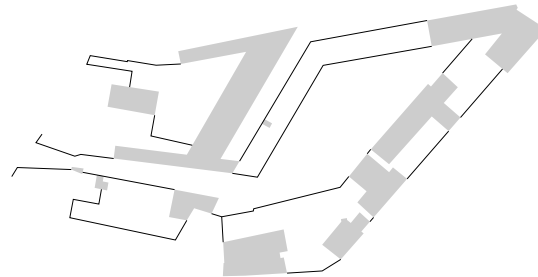
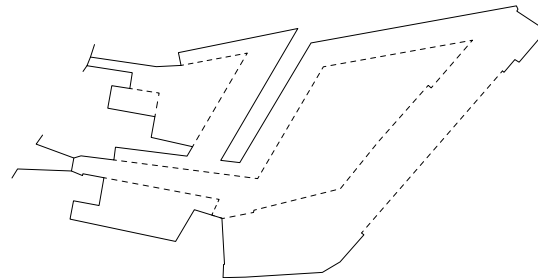
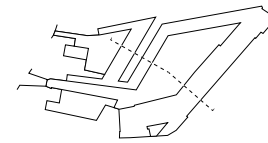
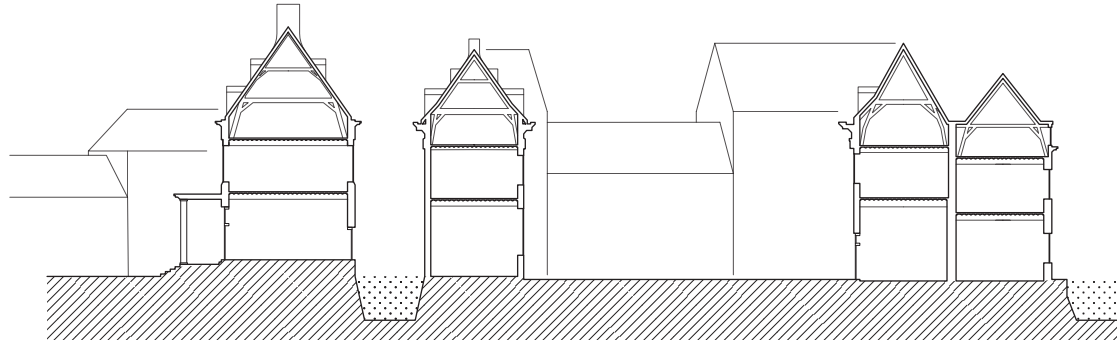


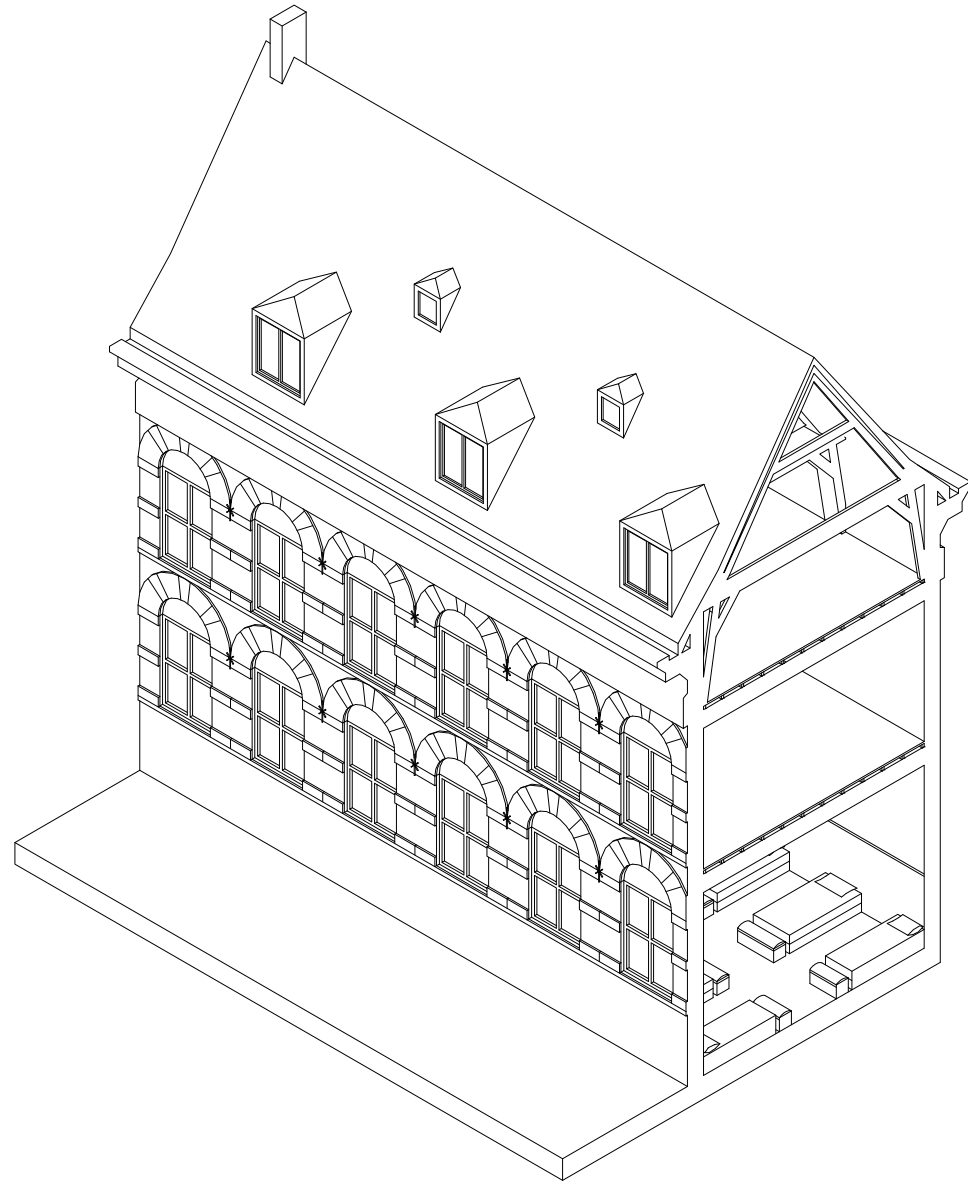
Illustration # 33  
Window orientation  
→



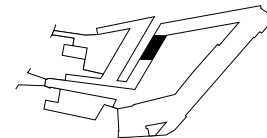
## Burgerweeshuis organisation diagrams

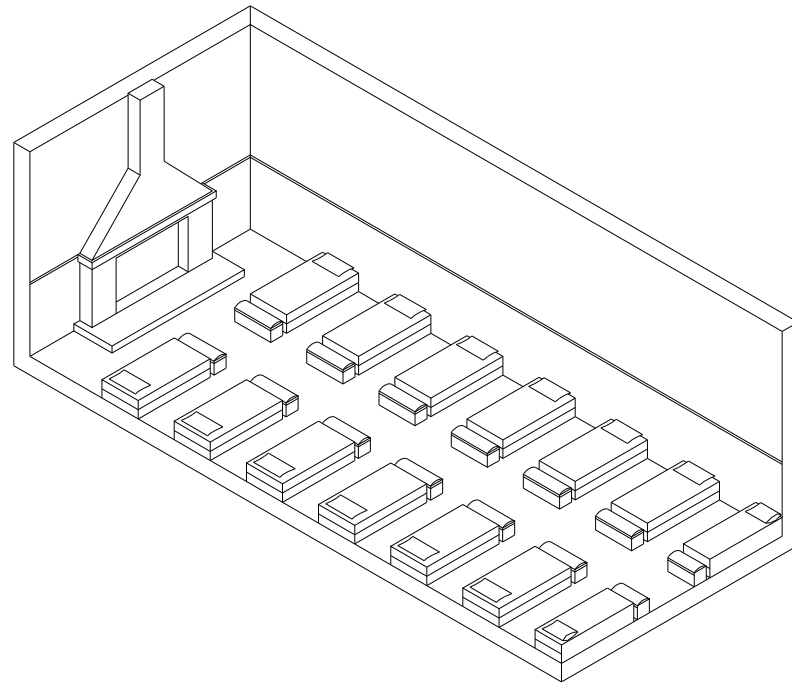


## Burgerweeshuis Section

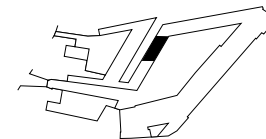


**Isometric building part**





**Isometric sleeping quarters**



## Interview Cityspheres (1) about Amsterdam, the doughnut Economy, and social entrepreneurship

CitySpheres is an organisation that establishes connections and relationships between social entrepreneurs working within and outside the Amsterdam Doughnut Coalition. The organisation is based on sharing ideas which can give shape to concrete projects. CitySphere contributes to the Doughnut Coalition by bringing people together and fostering the community which is formed around the initiatives. Despite the fact that Cityspheres classifies as an organisation within the Local-Social lens - as defined by Amsterdam's city portrait - we considered it relevant to get in touch with CitySpheres. The goal of the organisation is to create agency for the individual as a social entrepreneur to facilitate strong relationships and awareness in the community. As a consequence, even small changes in the local scale of Amsterdam might have a positive effect on a broader scale.

Interview with Rieta Aliredjo, CitySpheres

Disclaimer: the interview has not been recorded, the answers have been taken from notes and memory of the interviewers.

Question: You started your professional career with a doctorate in economics, did your study influence your choice to become a social entrepreneur?

Answer: I started my professional career as a policy advisor for the municipality, supporting them on the management side of things, helping them determine their course, and supporting projects in reaching set targets. This led me to becoming a management consultant, starting up new projects and establishing connections with other parties. As time passed, I increasingly got engaged with educational projects, at first for the municipality of Amsterdam, but after more and more social projects, so almost naturally I became a social entrepreneur.

I would now define myself as a "city maker", facilitating people and their projects that want to make the city a more just and safe space. I try doing this through establishing connections and creating new networks. Through this I try to share common goals and beliefs in order to create positive change. That's the idea behind CitySpheres, through our principle Meet-Learn-Do, we put networks into place of people with shared values that can support a project in the long term.

This is also where the doughnut coalition comes into play, and my fascination is with the Doughnut economic model, it fosters connections through which people can learn and teach. The principle of the doughnut economy is for the long term. I am part of the doughnut coalition Amsterdam, however I'm not an ambassador.

A project that came out of this, and one I'm really proud of is the Foundation Amstergaard. A foundation that tries to reclaim parts of the city through introducing new green spaces.

Q: This is a great initiative, which is actually a nice step to our next question, which is: How do you create agency as a social entrepreneur (for an initiative like for instance the Amstergaard)?

A: Personally, I think one creates agency through the sharing of ideas, listening to what other people's opinion is about that idea and letting them get involved in the project or become co-owner/co-entrepreneurs. This is important as you cannot do all the work yourself. The saying 'strength in number' is really applicable in this instance. You need a support base, a community or network that supports your bottom-up project, that puts the weight in with you and is equally invested in the goal.

This part of establishing a strong relationship for the project, but also in general, is so important. Not only because it gives you a foothold in the city or community you want to work in, but also enables you to be succeeded by someone else when the time is right. Lots of people seem to overlook this. After a certain amount of time people lose interest in their project, if progress is slower than expected for example, or want to move on to work on new ideas. When you don't have someone to take over the baton, the project will eventually stagnate or fail.

## Interview Cityspheres (1) about Amsterdam, the doughnut Economy, and social entrepreneurship

I could give you an example of not to do it. For instance, the Springhouse in Amsterdam. This started out a building with great flex workplaces social entrepreneurs, great sense of community and entrepreneurial mindset. However, this all quickly ended, when the board lost its connection with its community. Which led to deteriorating relationships between the two. Eventually, resulting in the bankruptcy of the Springhouse.

Q: Is there a role for designers and/or architects in addressing these problems?

A: Well, I'm not an architect or designer of course. Still, I believe that there should always be room for the potential users to intervene or co-create in the design process. Architects and designers should be facilitators of this interaction between the user and the building, between the developer and the end user. Just like what is the case with creating agency, you need to collaborate with the community, as I just explained.

Q: Obviously your work with CitySpheres concerns the Social-Local lens of the City portrait. But the city portrait also tries to address the city's Social-Global responsibilities. Do you think Amsterdam can actually have an impact on this larger scale?

A: I believe that the city of Amsterdam isn't ready to change yet, and have a positive impact in relations to the city-portrait's fourth lens. Amsterdam, with its global harbour and airport, Schiphol, is still an important centre for trade. As a nation we depend on this. Furthermore, this is predominantly the result of us, the consumers, buying and ordering products from all over the world. Therefore I see the Social-Global lens more as a means to create awareness than creating change. It is the responsibility of us, individuals, to be aware of these problems and their impact, and act accordingly to compensate for our actions or change our behaviour.

Q: How do you think Amsterdam should change their relationship to tourism?

A: Amsterdam at this moment in time is experiencing an enormous friction with tourism. The fast tourism, of people only staying for one weekend or just a couple of days, cannot comply with the Doughnut economic principles set up by Kate Raworth. In some way I believe that the city should educate tourists on, how they have to behave in the city of Amsterdam, and set rules for the wrong disposal of garbage and making loud noise. Similar to the ways tourists are educated when they visit national parks. However, this also means the city should try even more to make the tourists feel like welcome guests.

### CONCLUSION

The Donut coalition is being formed with a slow process and it is a slow process to form a strong community. Tight community and group. The process is slow.  
architects as facilitator  
people being aware of the problem.





## 2 First Design

In this chapter my first design is presented based on my preliminar ideas about the doughnut economy. With this small project i asked the question: How can the spaces used to commemorate Amsterdam's colonial past, be repurposed to be more inclusive?



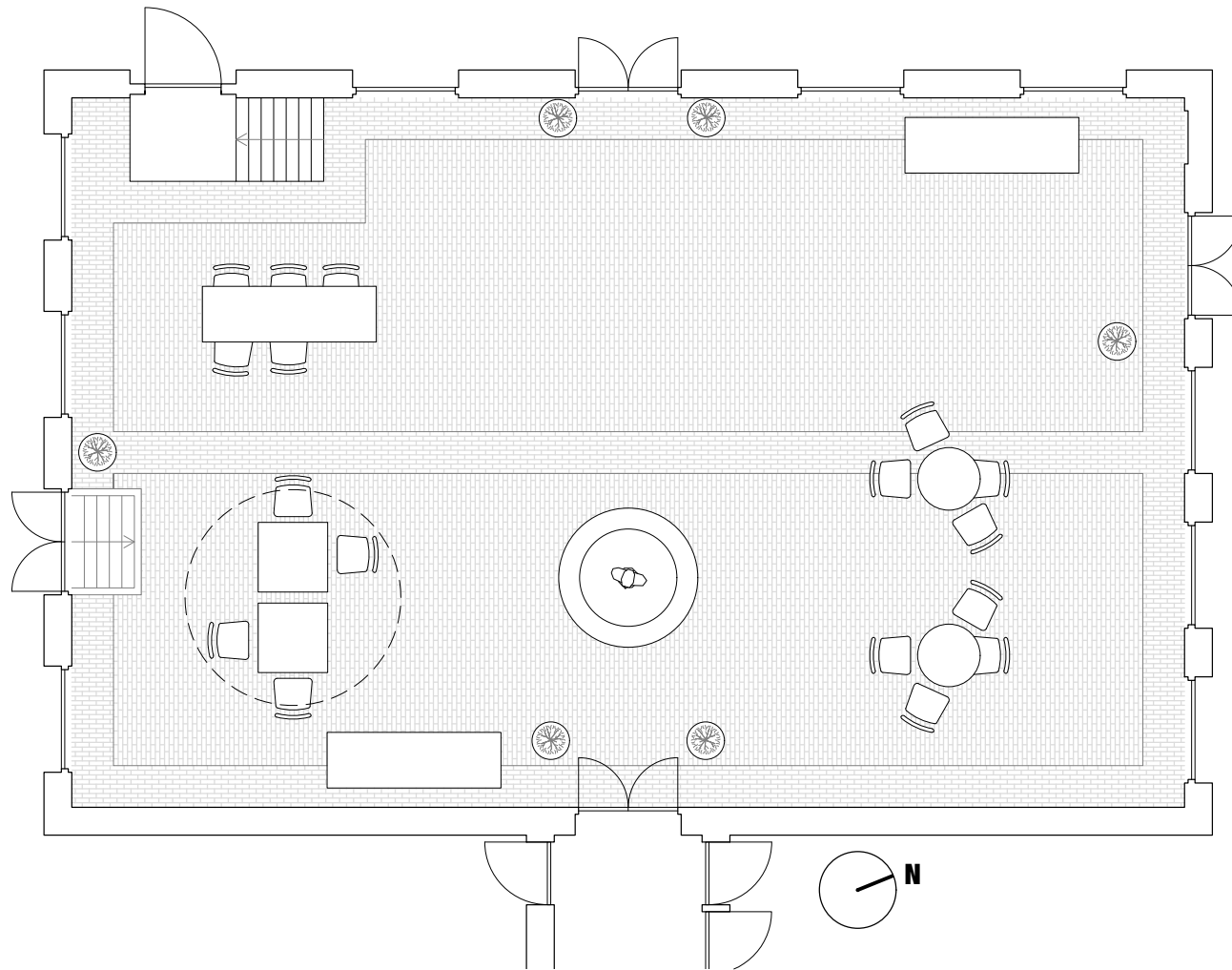
**West-Indisch House**  
The Courtyard

## The Decolonized Courtyard

The Decolonized Courtyard is a project that aims to repurpose one of Amsterdam's public spaces to a more inclusive space representing its diverse population. This project is necessary for the city of Amsterdam to live up to its ambitions of becoming a thriving place for thriving people from all walks of life. The courtyard of the West-India House in Amsterdam has been used as a test case because the former headquarters of the Dutch West-India Company still has a colonial presence with the statue of Peter Stuyvesant. The painting of Ball Tabarin by Jan Sluijters was used as inspiration for the redevelopment of the courtyard. This is done through: (1) changing the central fountain into a ground-level fountain, (2) by introducing a reconfigurable composition of greenery, and finally, (3) through decentralizing the statue within the composition.

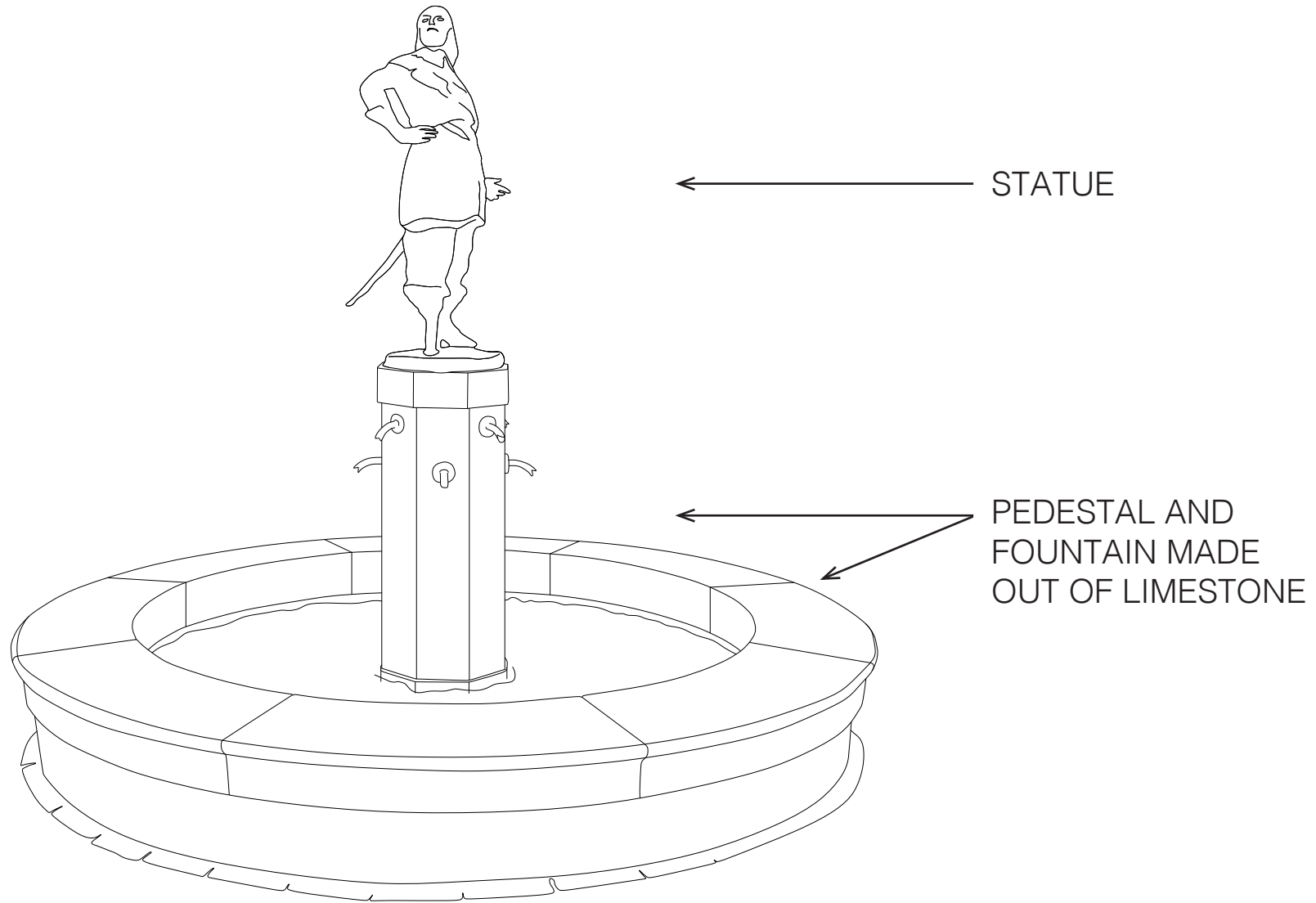
## A-dam Dougnut Coalition Social Foundation

	Water	energy	networks	housing	gender equality	social equity	political voice	peace & justice	income & work
Pampus Duurzaam Zelfvoorzienend	x	x							
Stadshout Amsterdam			x	x					x
Oview			x						
100%(Y)ourcityhotel	x	x	x	x	x				x
SapientNRG			x						
Healthy & Affordable									
Food Circle			x						
De Kaskantine	x	x	x						x
Full Circle		x	x						x
Wijkcamvas			x	x			x		
Operatie klimaat amsterdam			x				x		
Groeneschool plein									
Takeaway without throwing away			x						
Cityspheres			x		x		x	x	
Colleborative Networks for Sustainability			x						
Ma.ak020	x	x	x						
Re-Store		x							
RAW2U		x	x						x
Festival Donut			x						
Gaasperdam Slim		x	x						
Donut Deals			x						
CLIC			x	x			x		
Reflow	x								x
Schoon Osdorp			x						
Sluisbuurt									
Warming Up			x		x	x	x	x	
Platform voor Meervoudige Democratie			x		x		x	x	
Bicycle Architecture Biennale									
Bicycle Mayor Network			x						
BYCS ImpAct			x						
BHAG			x						
China Lab			x						
Youth Initiative									



## West-Indisch House

The plan of the courtyard



**The Statue of Peter Stuyvesant**

**HOW CAN THIS COURTYARD, USED TO COMMEMORATE AMSTERDAM'S COLONIAL PAST, BE REPURPOSED TO A MORE INCLUSIVE SPACE?**





**1903 Bal Tabarin (Paris, France) art. Jan Sluijters**

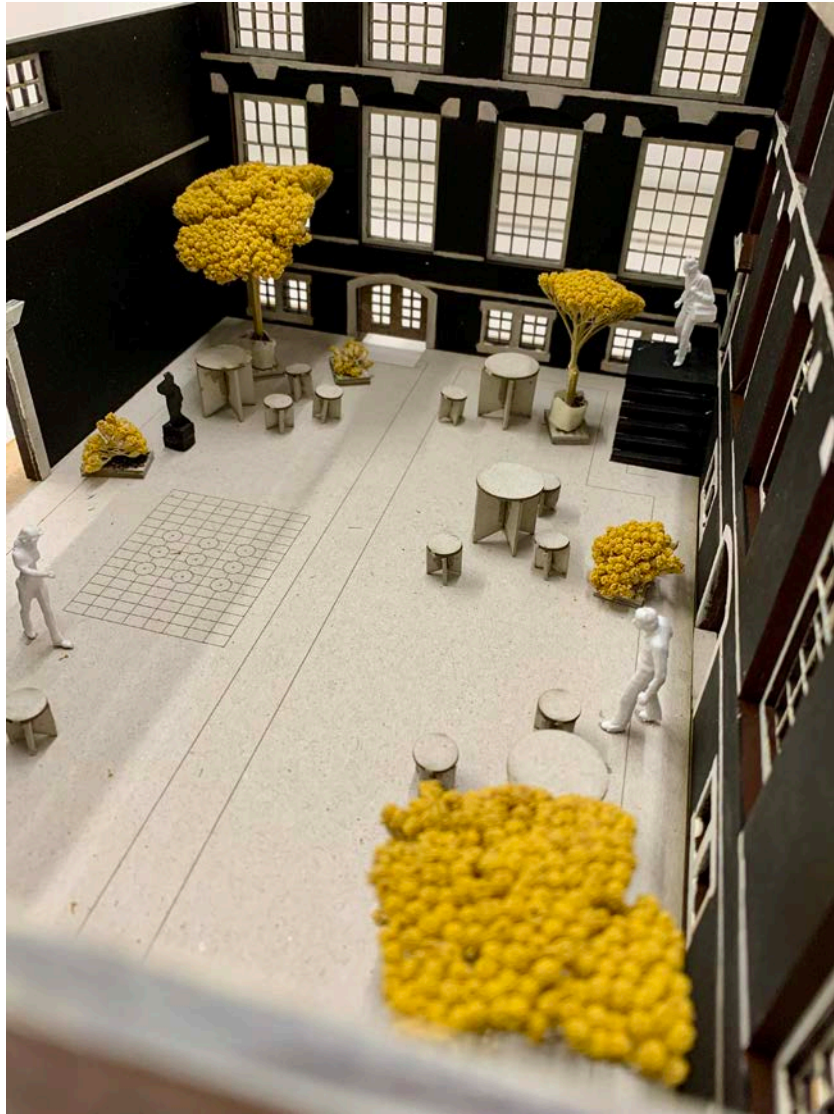


The Model



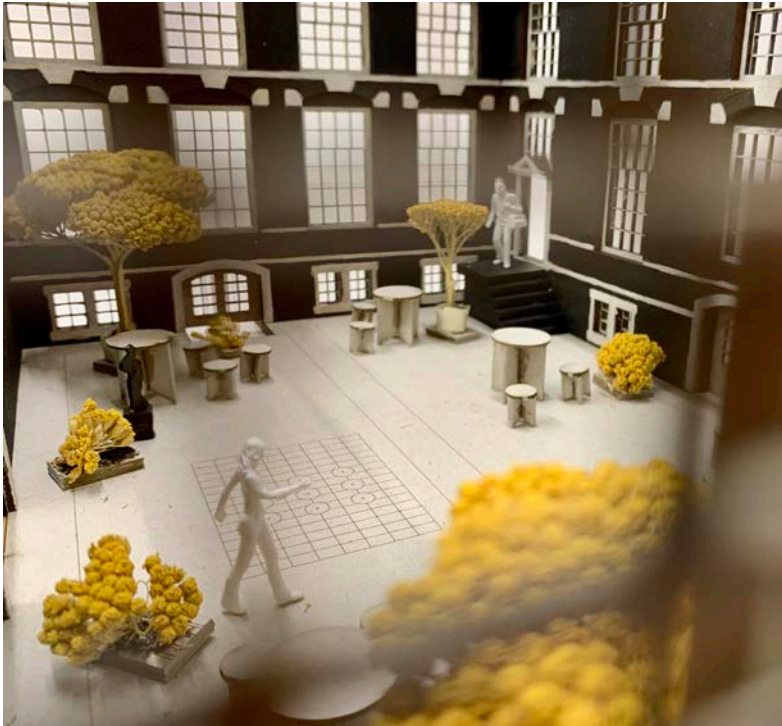


**The Model**

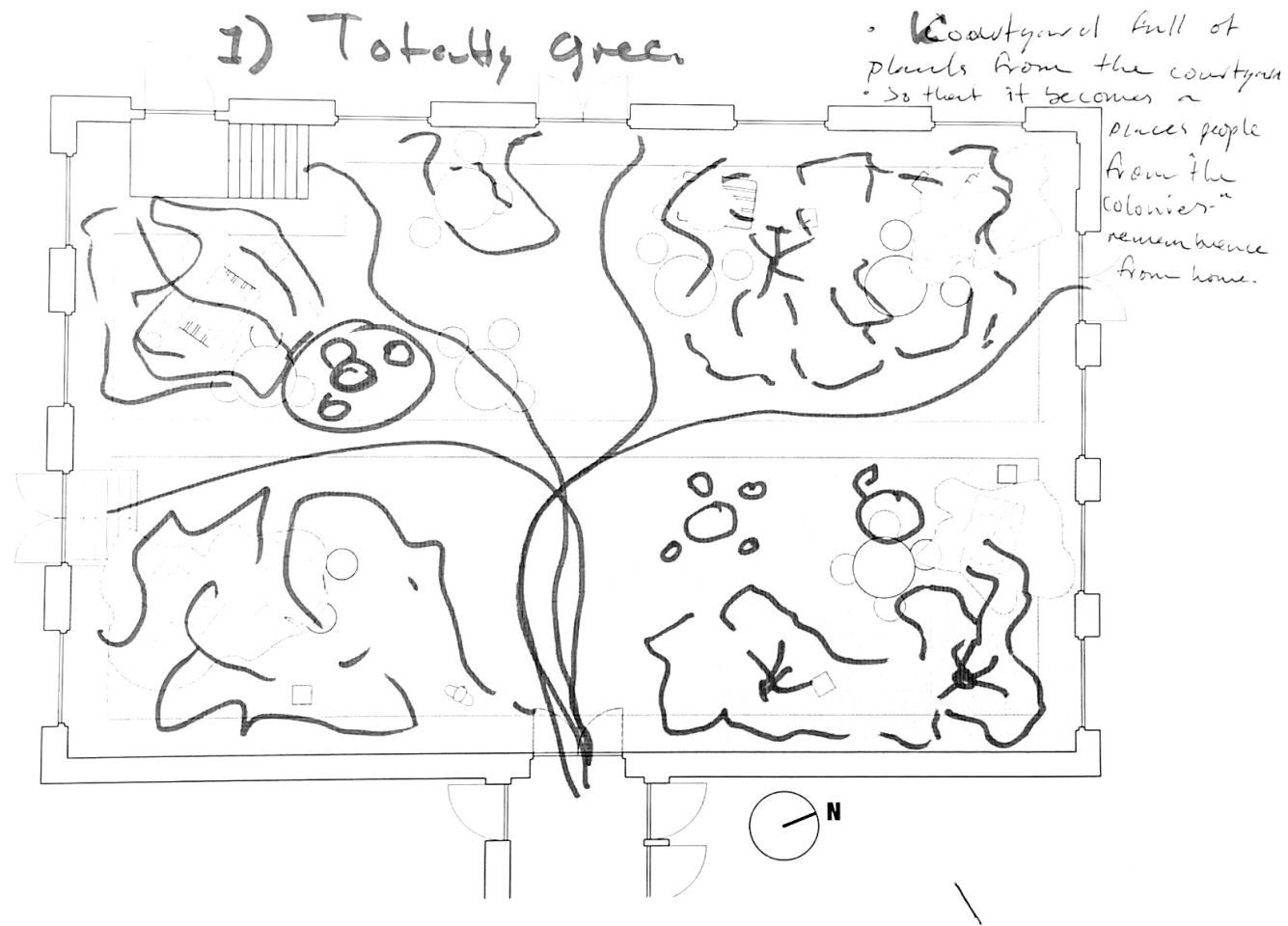


The Model





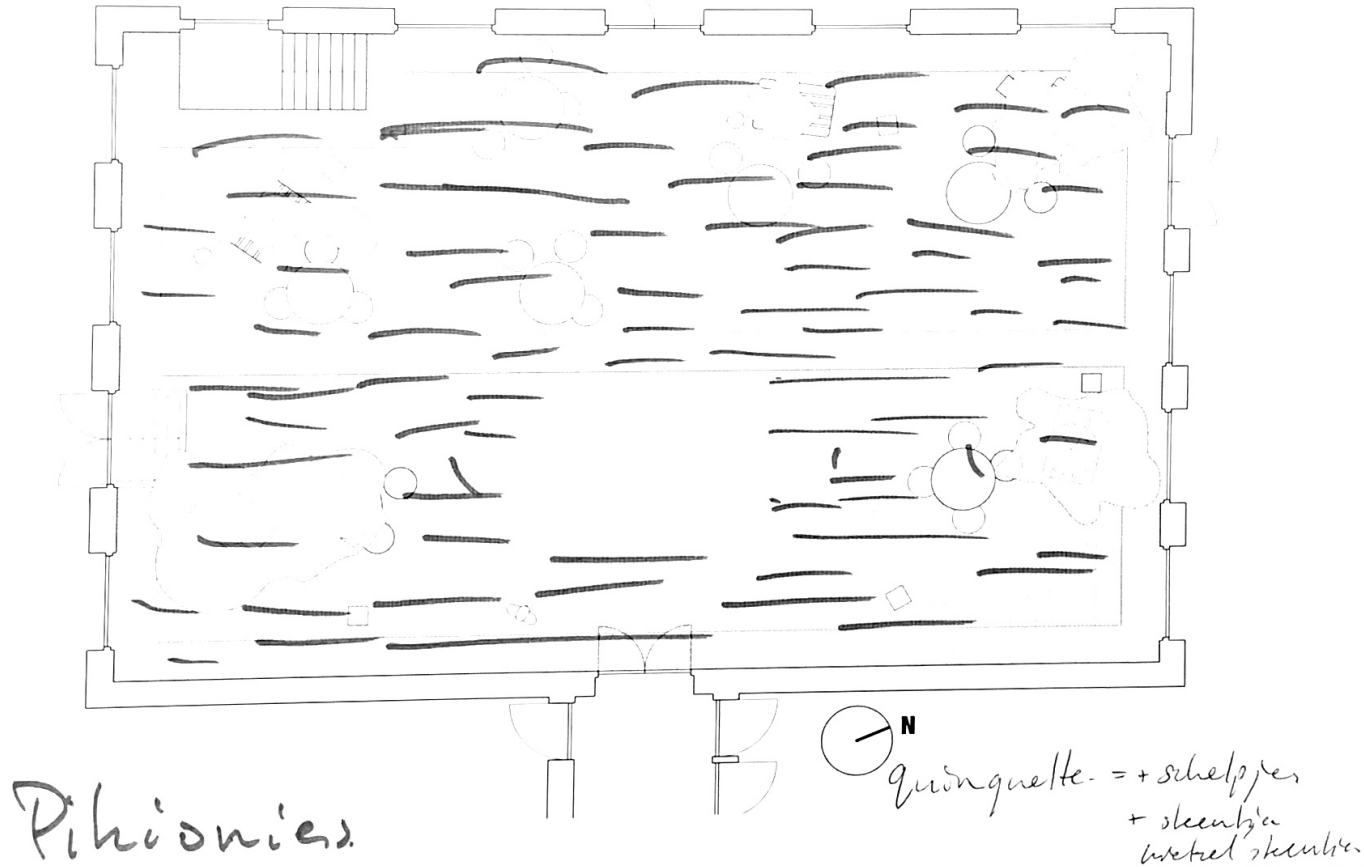
## The Model



### Proposed alternative (1) Total green takeover

Based on my final proposition for the First Design, my teachers concluded I should be more explicit. The direction I took on the design of the decolonized courtyard didn't seem convincing enough. Based on a discussion we came to the conclusion two more convincing directions could have been taken:

2) Minimalize. . only stones



### Proposed alternative (2) Minimalize (Minimalist void)

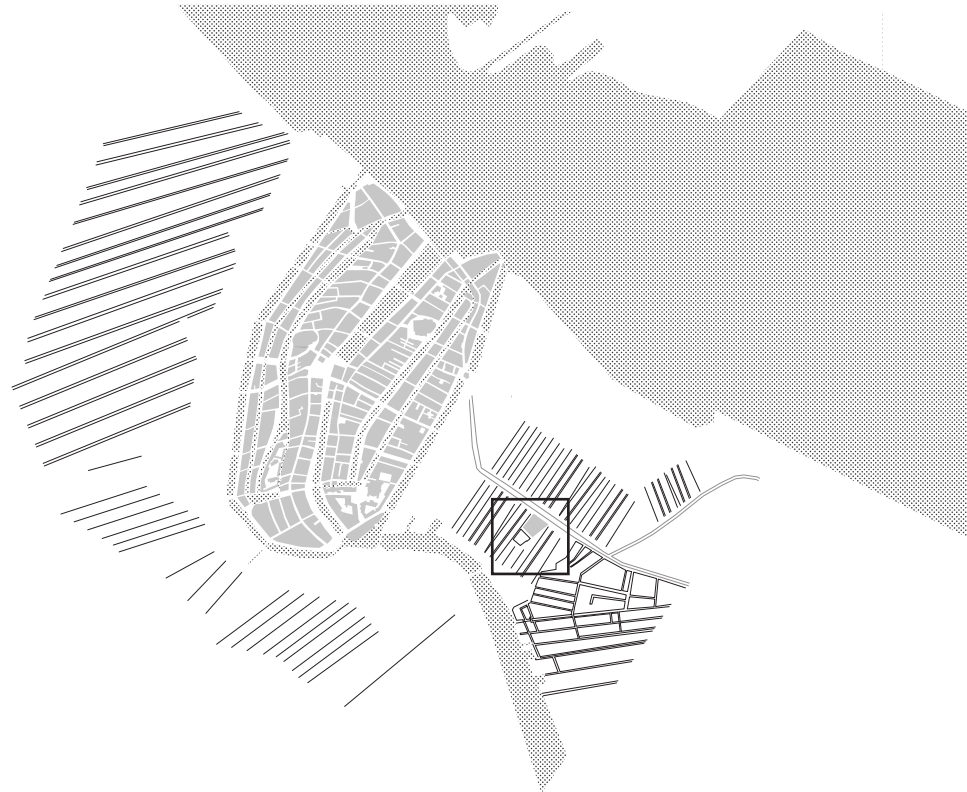
The first, repurposing the courtyard through introducing plants from the former dutch colony, creating a place where one can commemorate their land of origin.

The second, emptying the square and fill the floor with pebbles, made of the limestone pedestal, symbolizing the void created by colonialism.



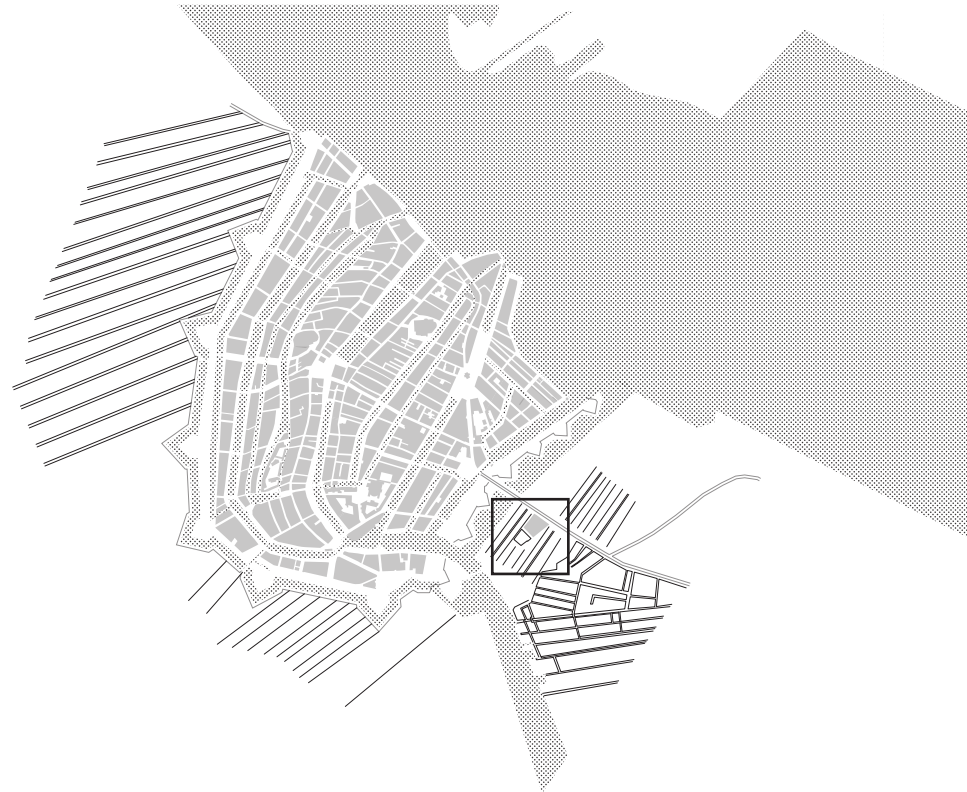
### **3. Analysis Mr. Visserplein**

This chapter contains the analysis I have made of Mr. Visserplein. The analysis looks to the site of the scale of the city, the building (and the interior). The analysis concern historic developments, material surrounding, light, traffic flows.



**Amsterdam city map before 1500**





**Amsterdam city map in 1580**



**Amsterdam city map in 1600**



**Amsterdam city map in 1650**

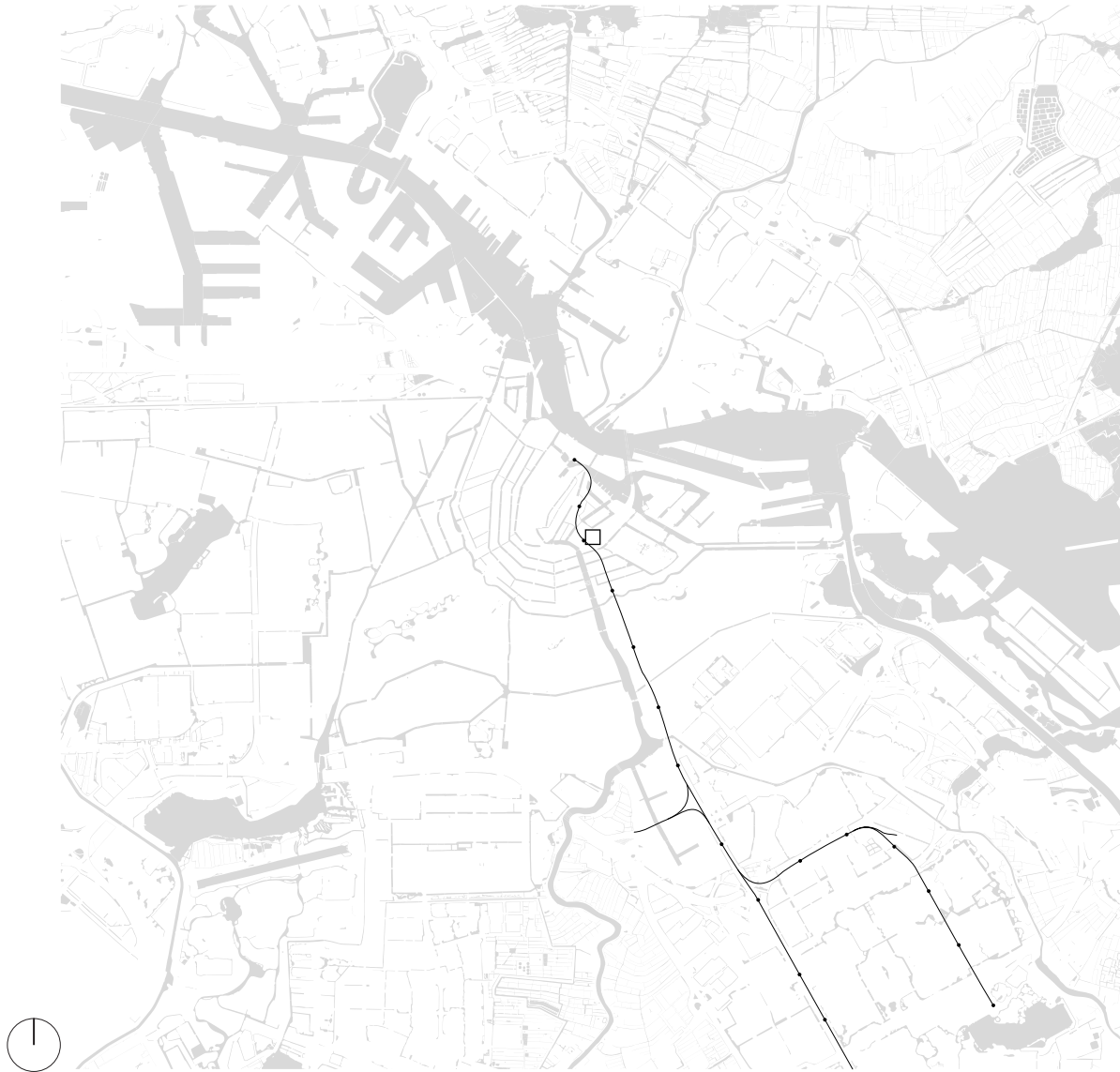


**Amsterdam city map in 1700**



**Amsterdam city map in 2020**





## Metro East Line

scale: 1-100 000



## Tram line 14

scale: 1-100 000



## Road system amsterdam

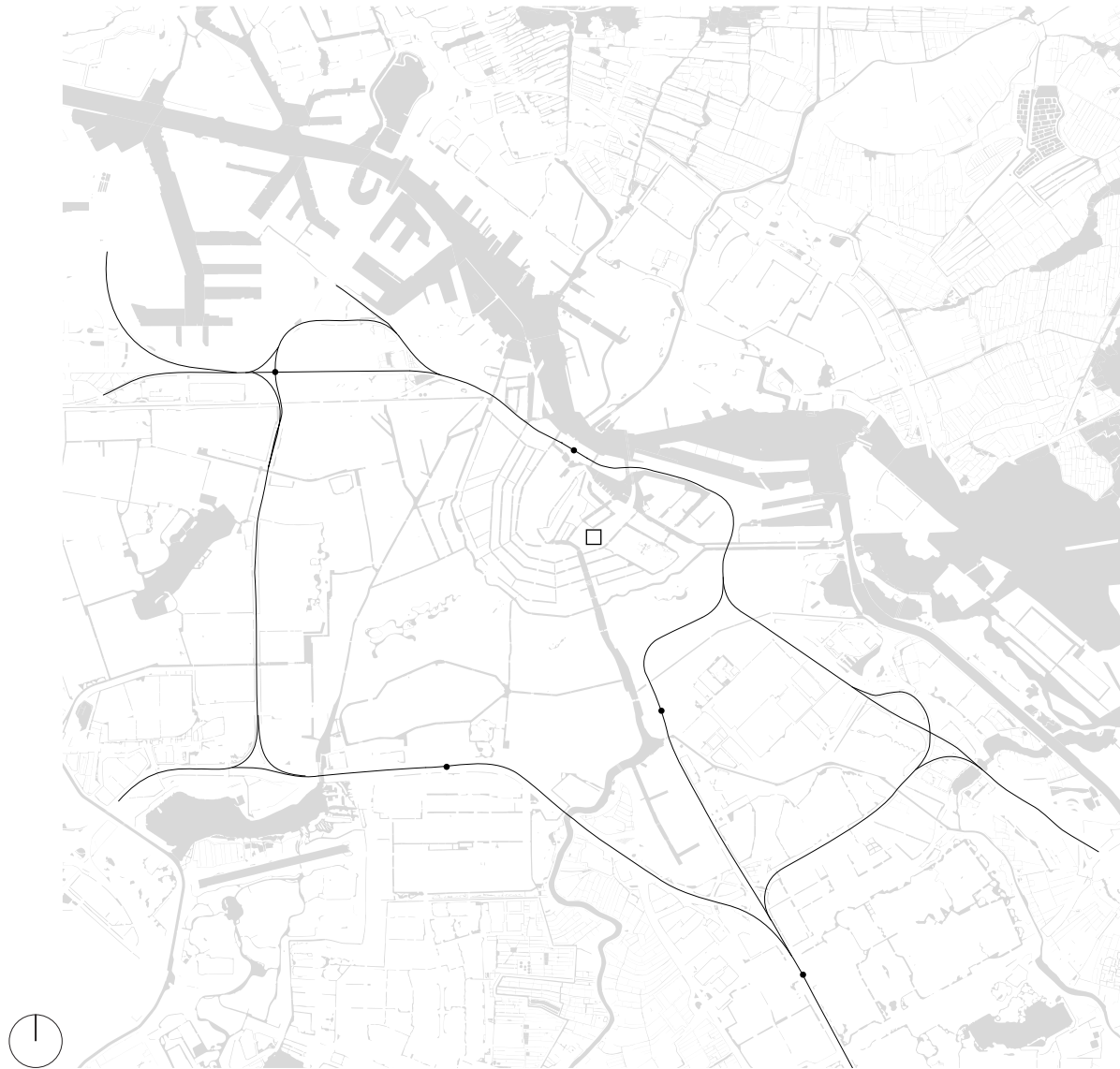
scale: 1-100 000





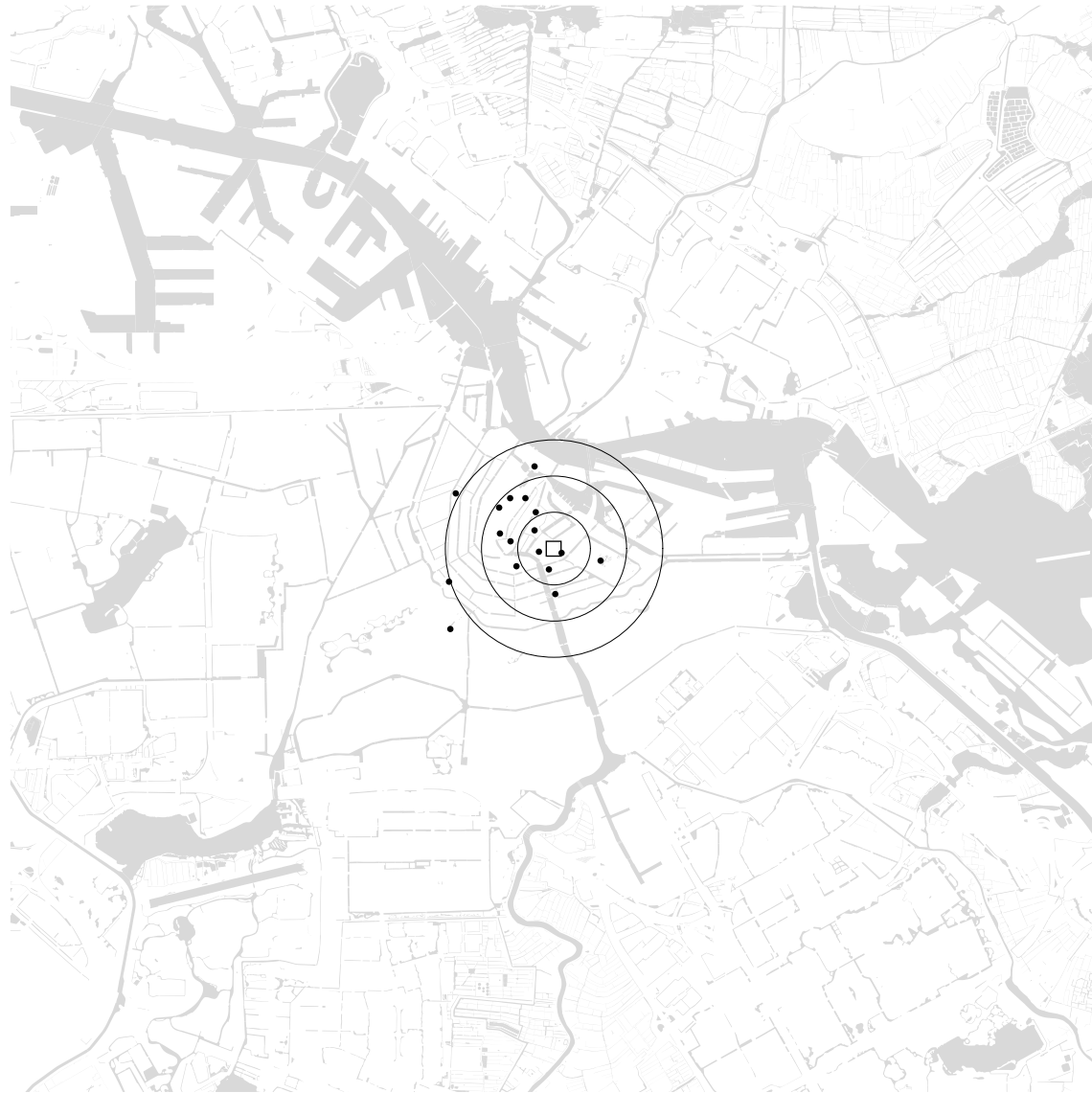
## Environmental Zone

scale: 1-100 000



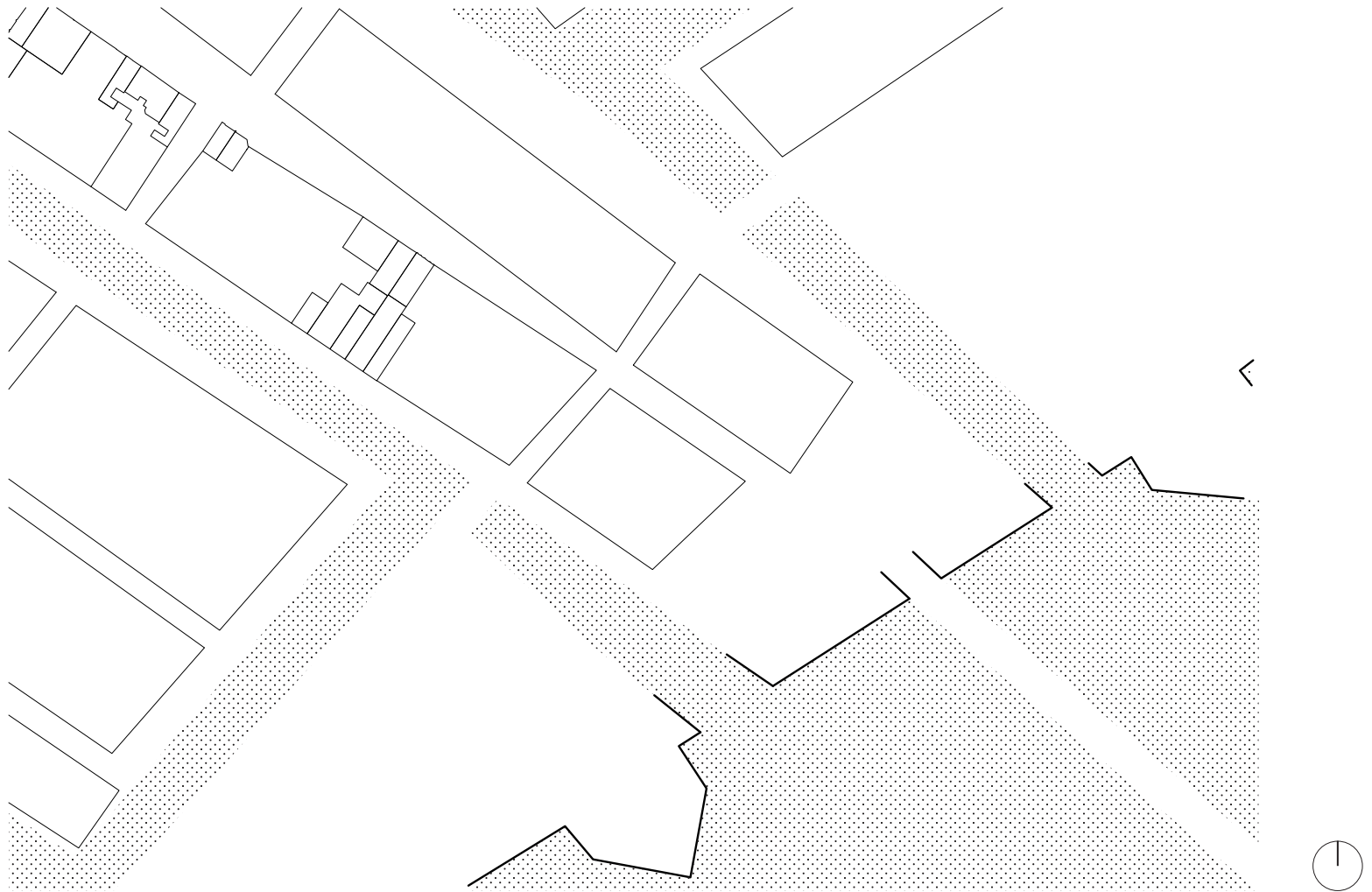
## Amsterdam Train Infrastructure

this diagram highlights the train infrastructure around amsterdam and highlights the five major stations around amsterdam.  
From top to bottom: Amsterdam Sloterdijk station, Amsterdam Central station, Amsterdam Amstel station,  
Amsterdam Zuid station, Amsterdam Bijlmer station

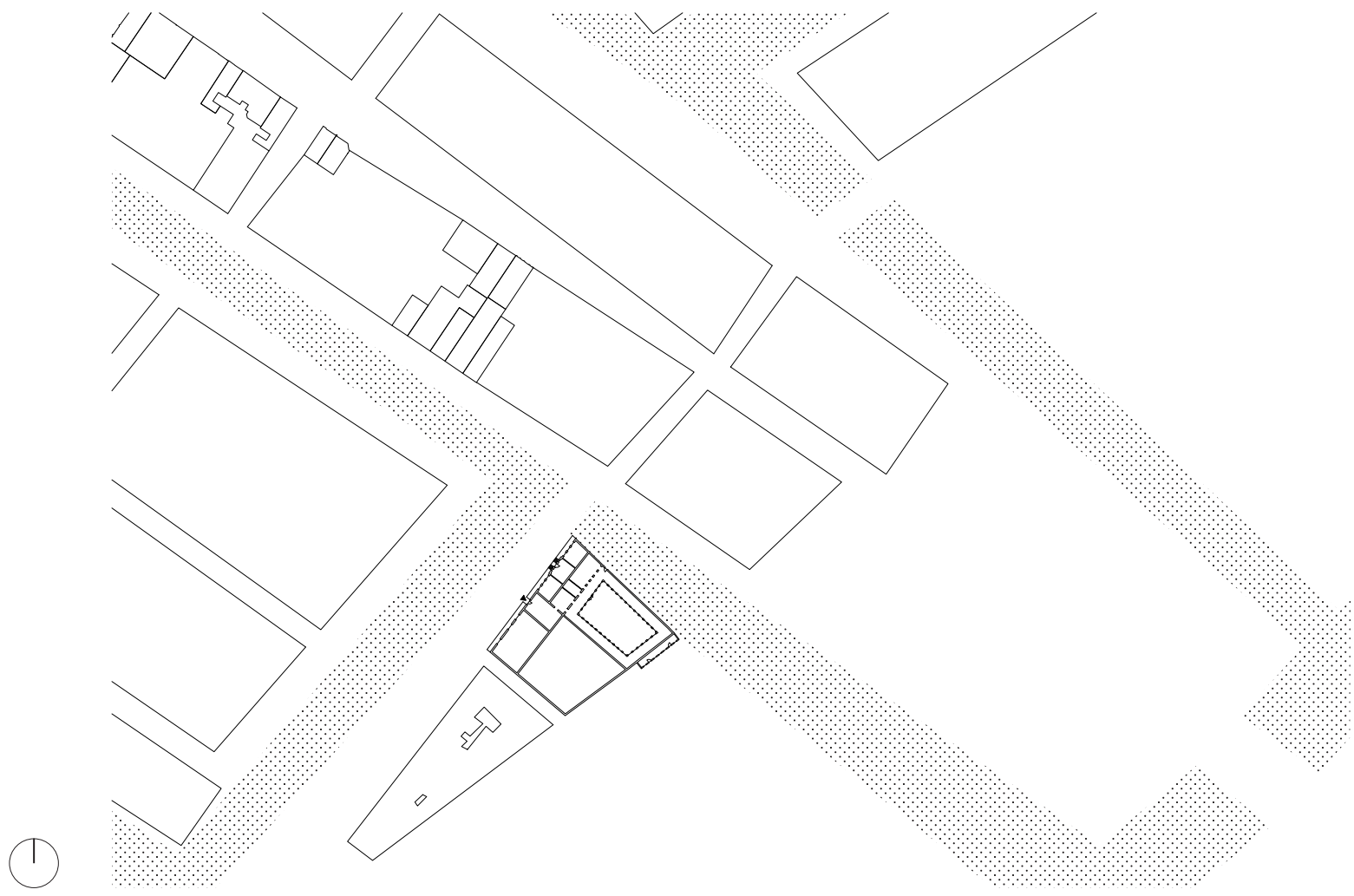


### Distance Circle

These circles show the walkable distances from Mr. Visserplein, the smallest circle has a diameter of 500 meters, the second 1km, the third 1,5km. All the dots highlight important attractions in the city.



1600



**1650**



© Stadsarchief Amsterdam / Stellingwerff, Jacobus (1716 ca. t/m 1727 ca.)

## The Leper House (Leprozenhuis)

Historical representation of the Leper House, seen along the Sint Antoniesdijk, to the situation in 1544





© Rijksdienst voor het Cultureel Erfgoed

**Former Gate of the Leper House (1965)**

## The Leper House (Leprozenhuis) from 1485

Historically, on the site, currently known as Mr. Visserplein, stood a charitable institution looking after people suffering from leprosy. People were forced to move to this establishment when they were diagnosed with this disease. It used to be situated outside of the city walls, but after the city extension of 1593, it was located within the city walls despite health risks\*. In 1860 the Leper House got demolished and on its location a police station and laboratory were build. Which, on their term, got demolished for the construction of Mr. Visserplein in 1960-70.

What remains of the Leper House is the former gate. Originally opening up to the Lazarussteeg, connecting Waterlooplein with the Jodenbreestraat, the gate is now located a couple of hundred meters from its original location at Sint Antoniesluis 20\*\*, where it was placed after restoration precedings following its removal from Mr. Visserplein.

\* (2009). *Groot Waterlool*, bestemmingsplan. Amsterdam: gemeente Amsterdam, stadsdeel Centrum.

\*\* Haaren, H. (1975). Leprozen. Retrieved 26 January 2021, from [https://www.buitenbeeldinbeeld.nl/Amsterdam\\_C/Leprozenpoort.htm](https://www.buitenbeeldinbeeld.nl/Amsterdam_C/Leprozenpoort.htm)



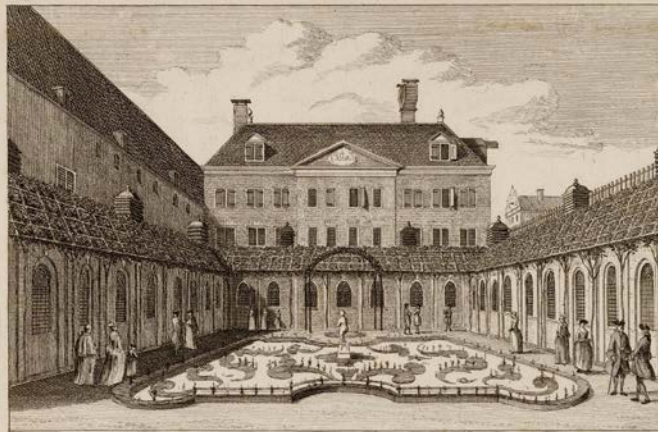
### **The Academy of Architecture, former (Oudezijds Huiszittenhuis)**

The current Architecture Academy housed in the former “Oudezijds Huiszittenhuis”. A charity that gave food and peat to the poor. The building was built in 1655 and became a monument in 1970. a characteristic of the building is the enclosed courtyard behind the building.





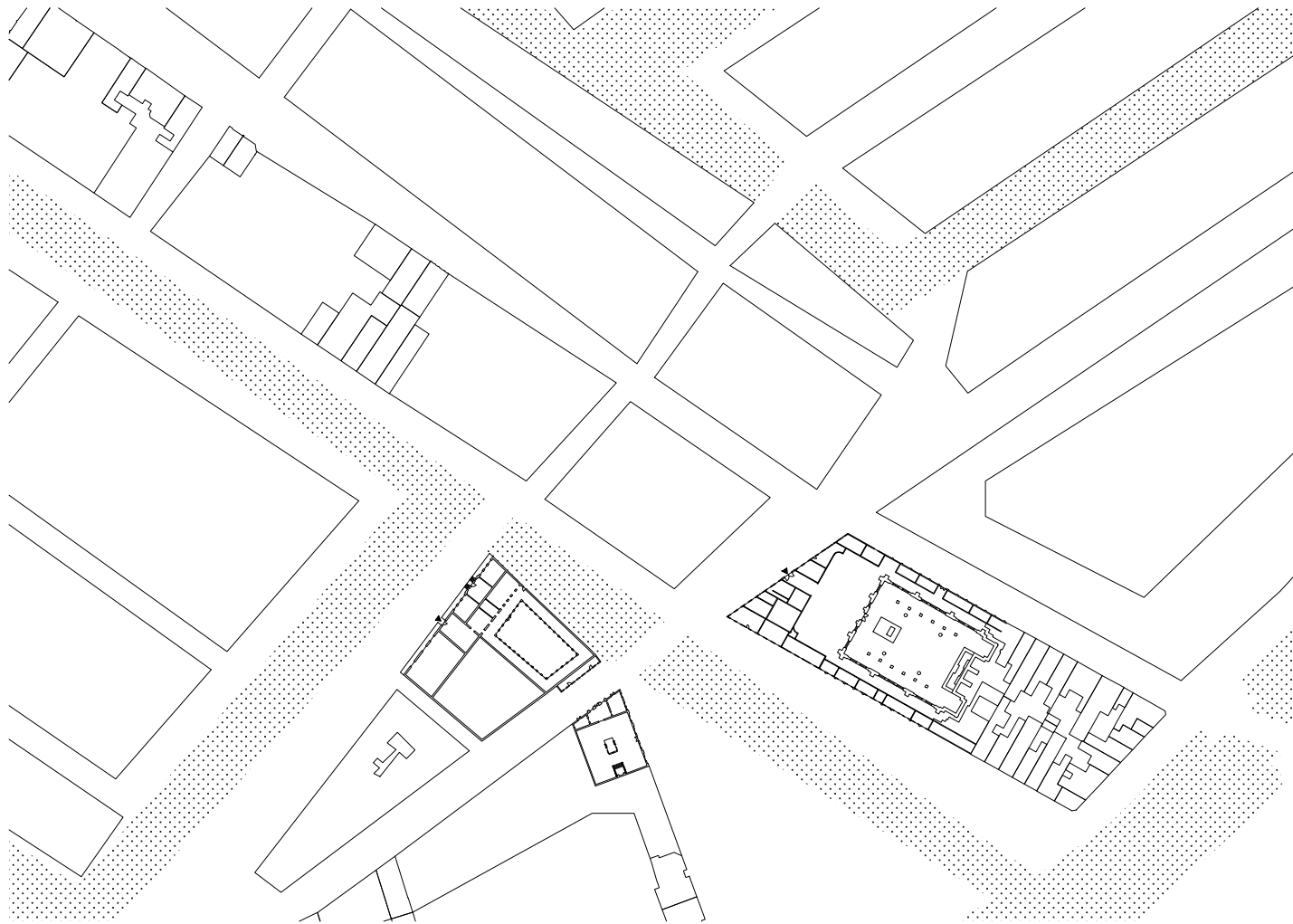
© Stadsarchief Amsterdam



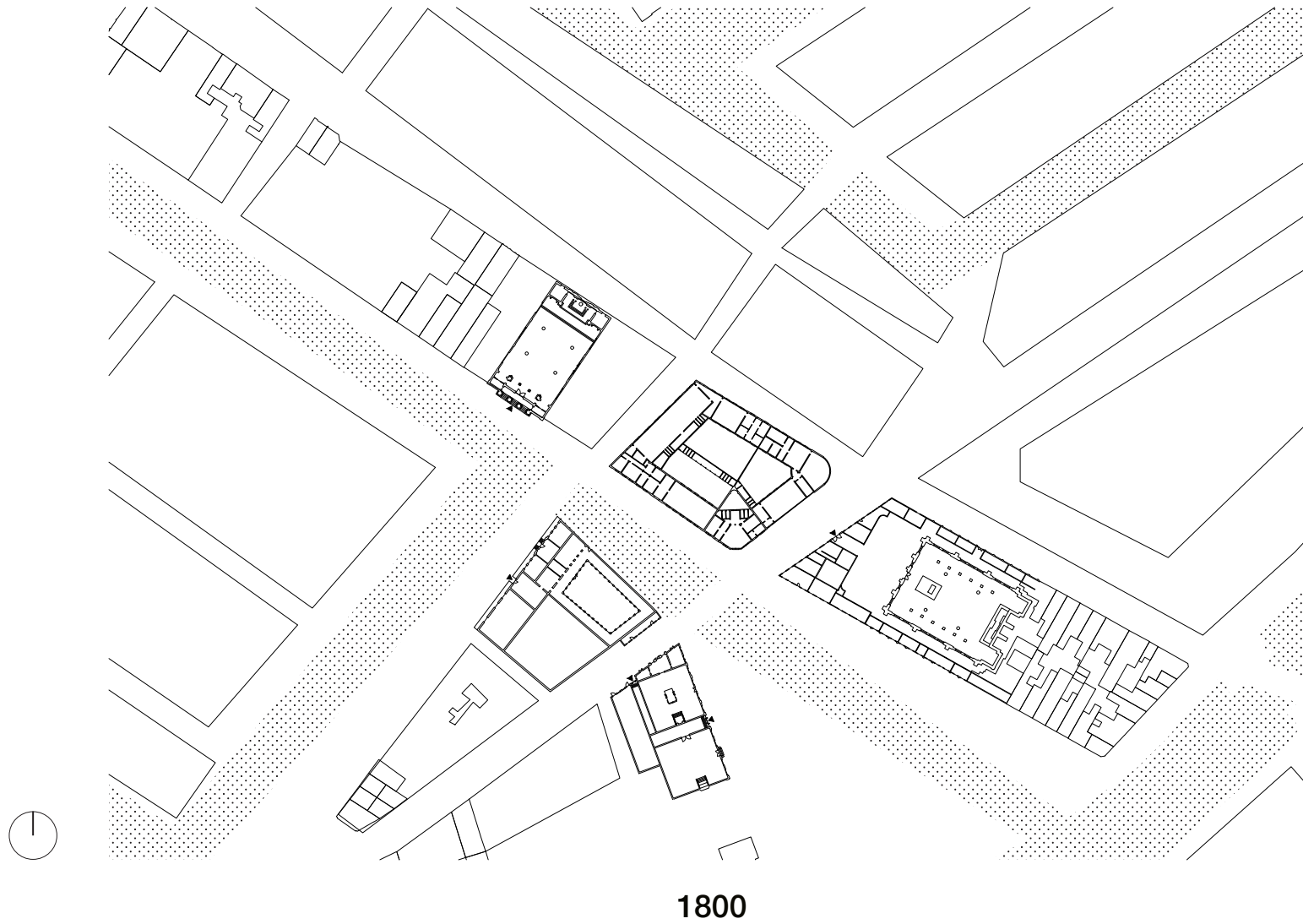
© Roeland Koning

## The Academy of Architecture courtyard

On the drawing on the left you see the original state of the former “Oudezijds Huiszittenhuis” courtyard, depicted with a formal garden inside. On the right side you see the current state of the courtyard, paved with cobblestones and a big tree.



1700



1800





**Portuguese Synagogue**  
build in the 17<sup>th</sup> century

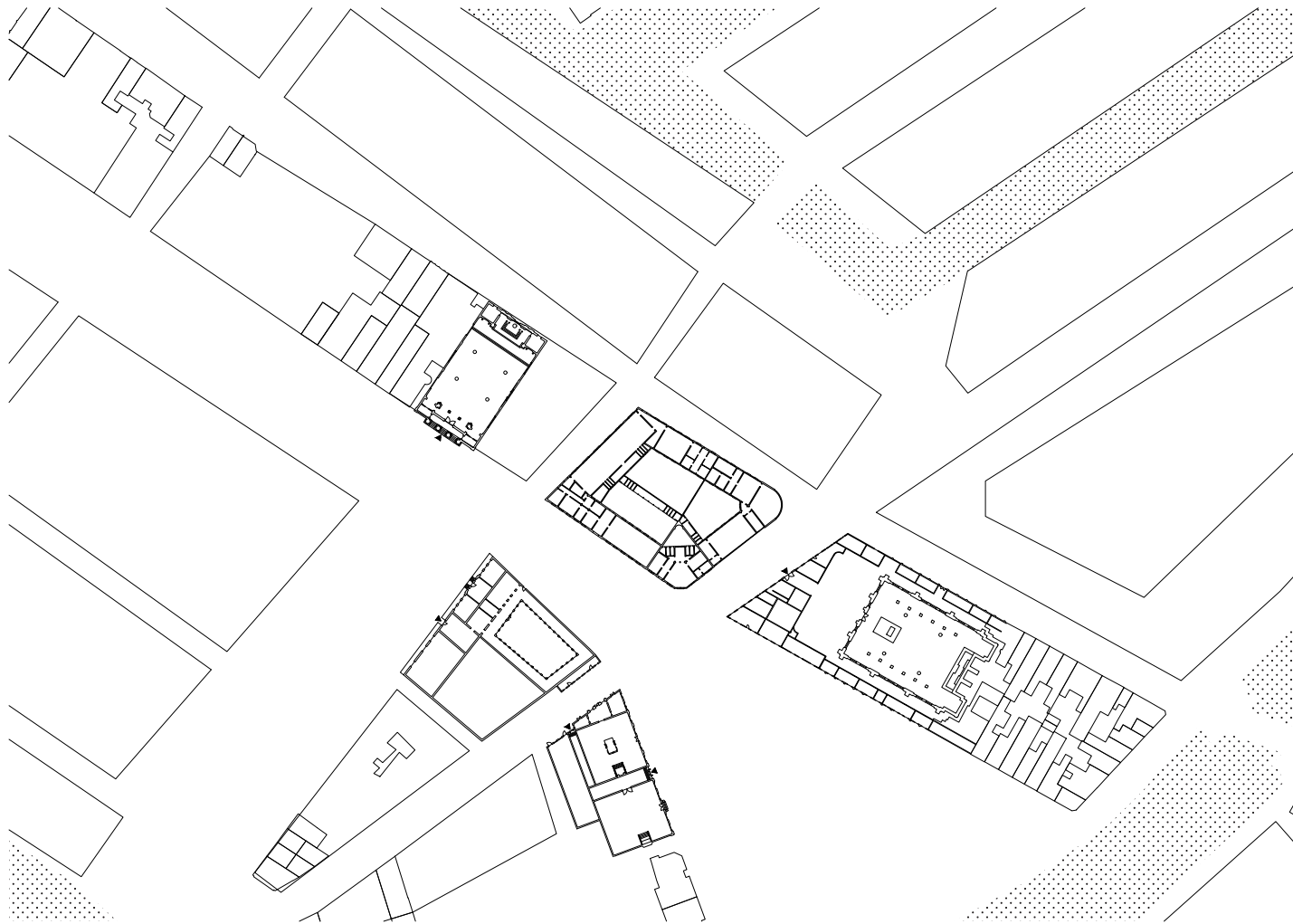




© Joods Cultureel Kwartier (JCK)

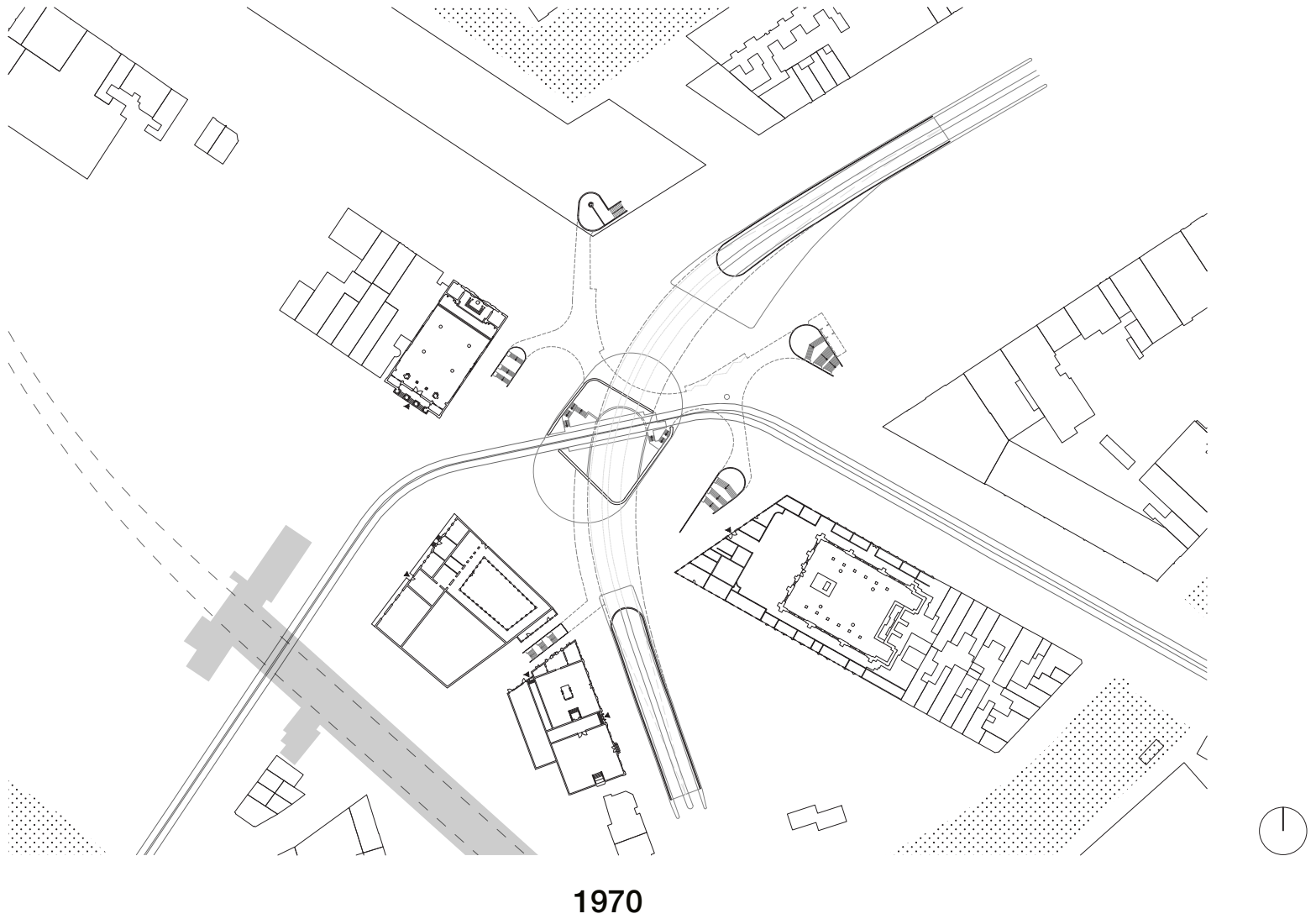
### The courtyard ('Safra')

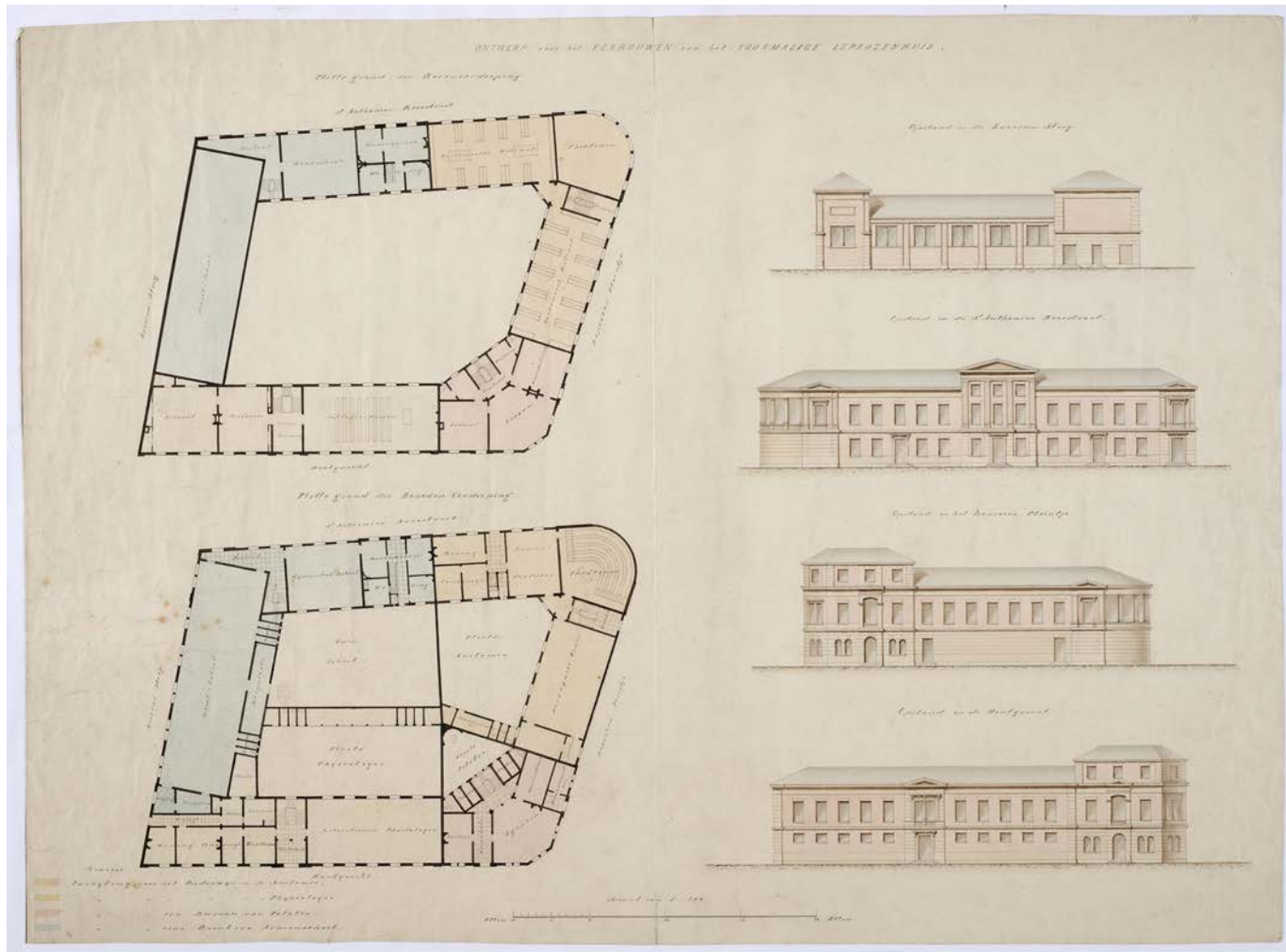
The courtyard of the Portuguese Synagogue was created in the 17<sup>th</sup> century to hide the entrance of the synagogue from view. The courtyard provided a safe space for children and adults to walk around.



1940

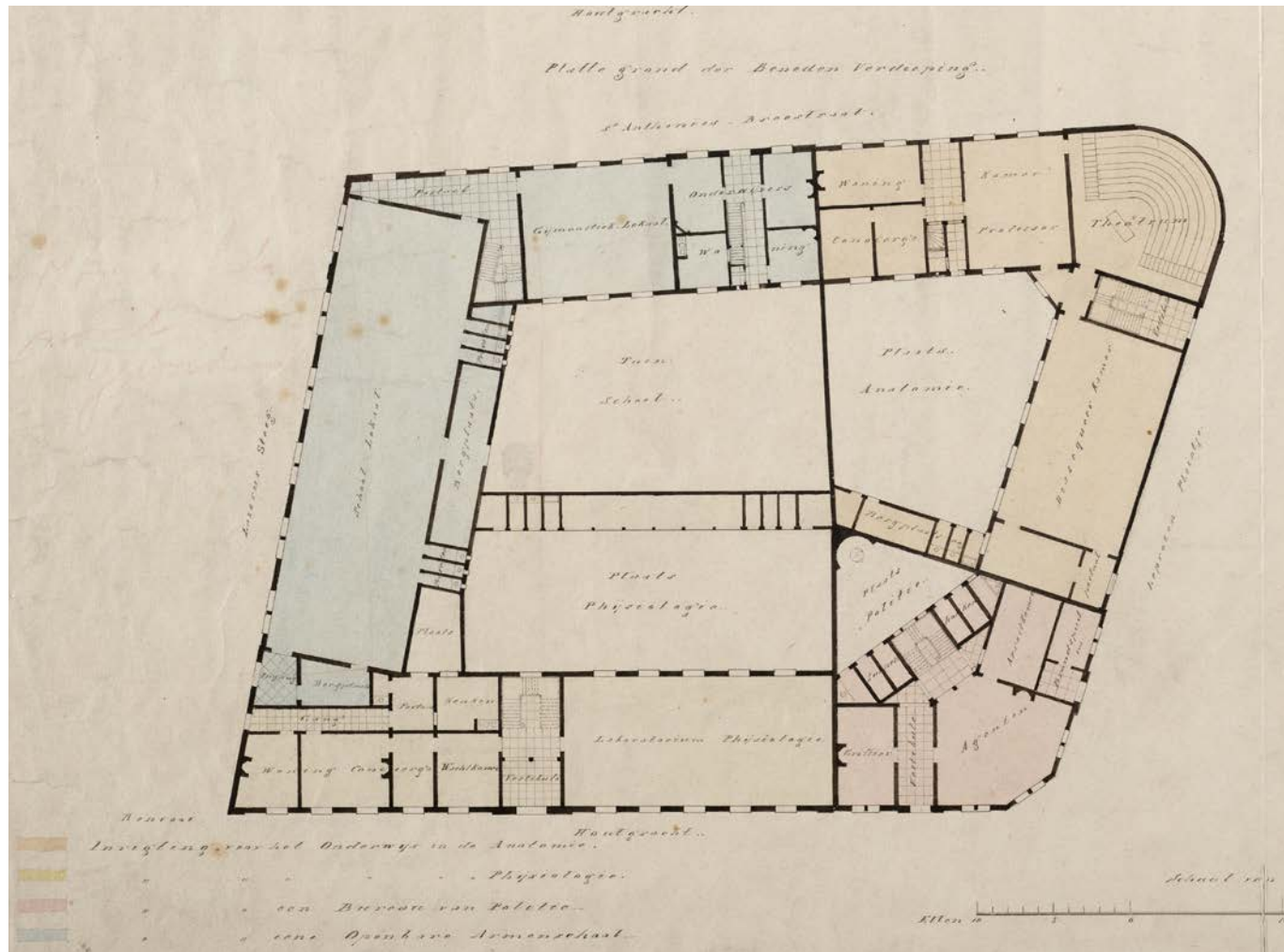






© Stadsarchief Amsterdam

The former building



© Stadsarchief Amsterdam

## The former building

In 1860 the Leper House got demolished and on its location a building was built housing a police station, school, psychology and anatomy institute





© Stadsarchief Amsterdam

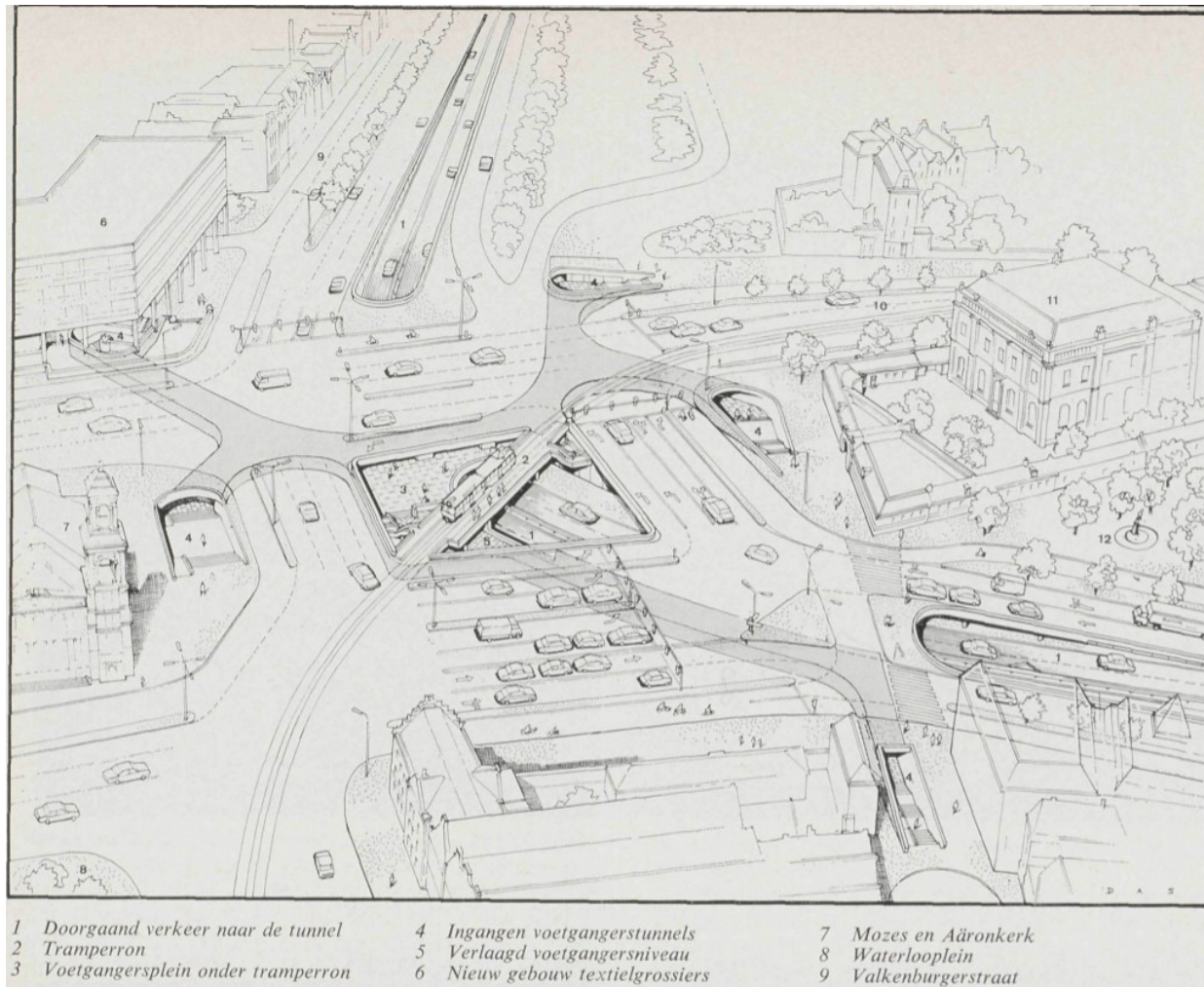
**Start demolition of large parts of the neighborhood**





© Stadsarchief Amsterdam

Part of the demolished building



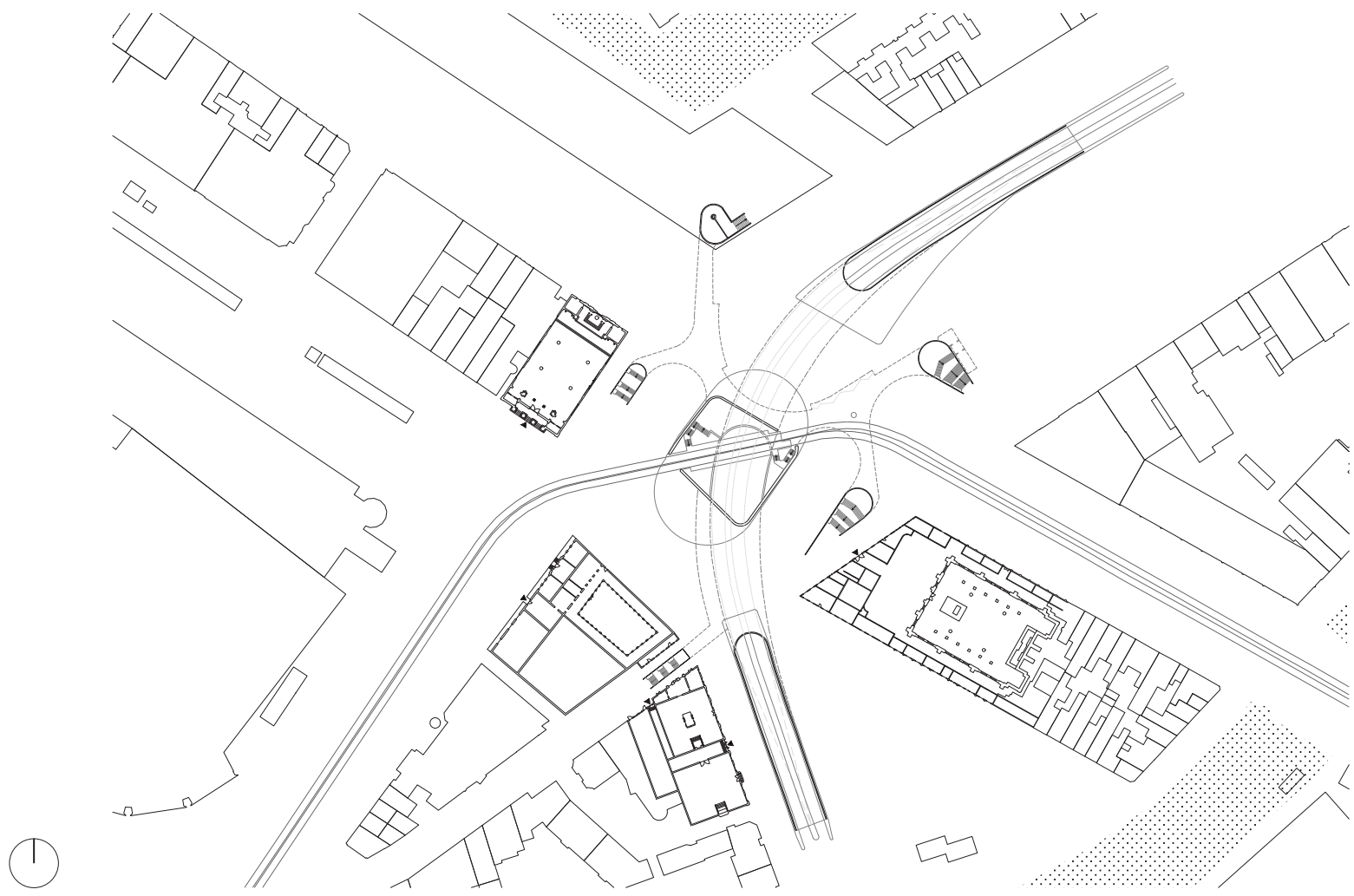
© L. van Genderen (1967) Werk in Uitvoering

**Birds-eye-view Imperssion Mr. Visserplein (1967)**





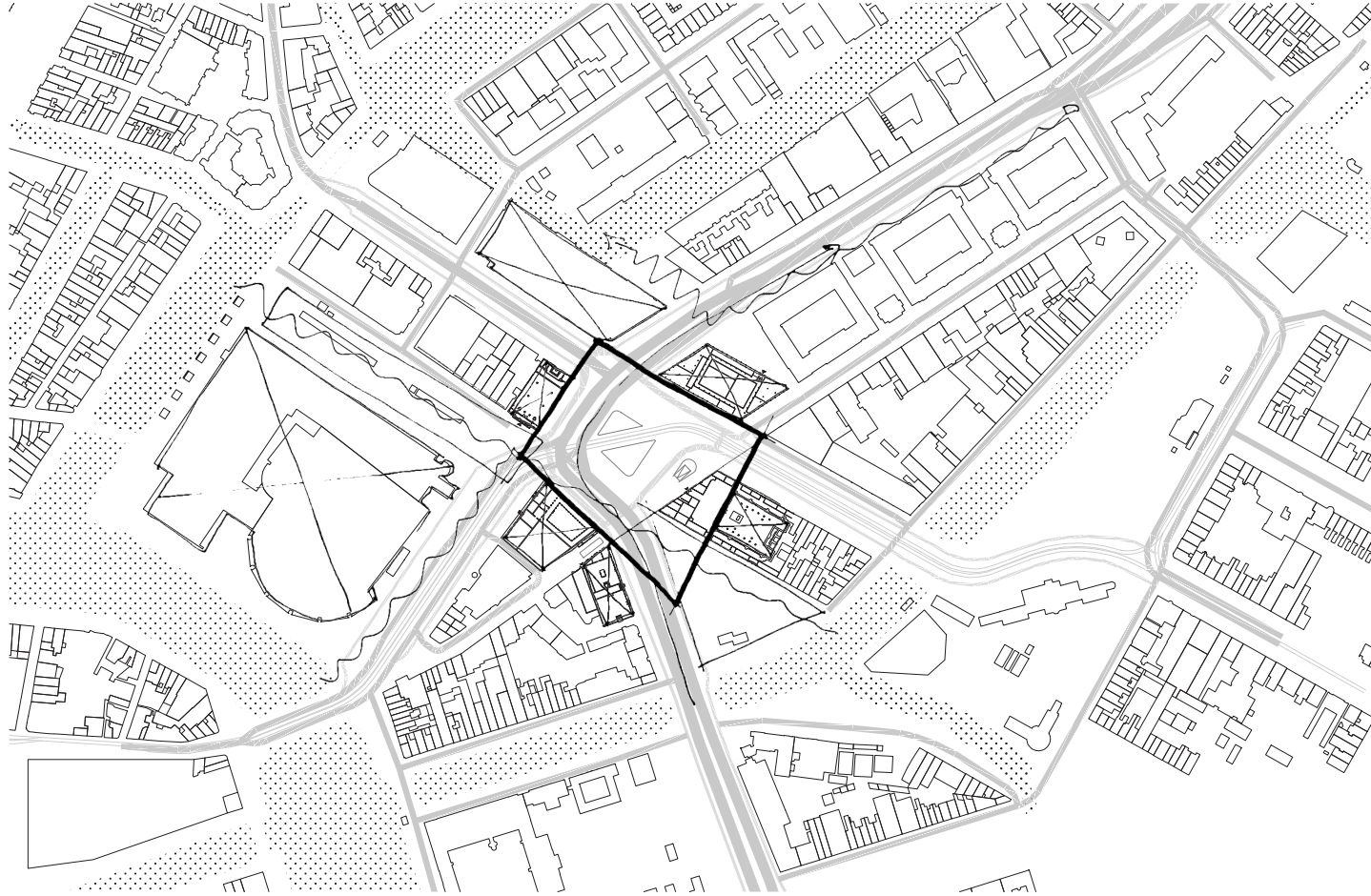
© Stadsarchief Amsterdam



1990

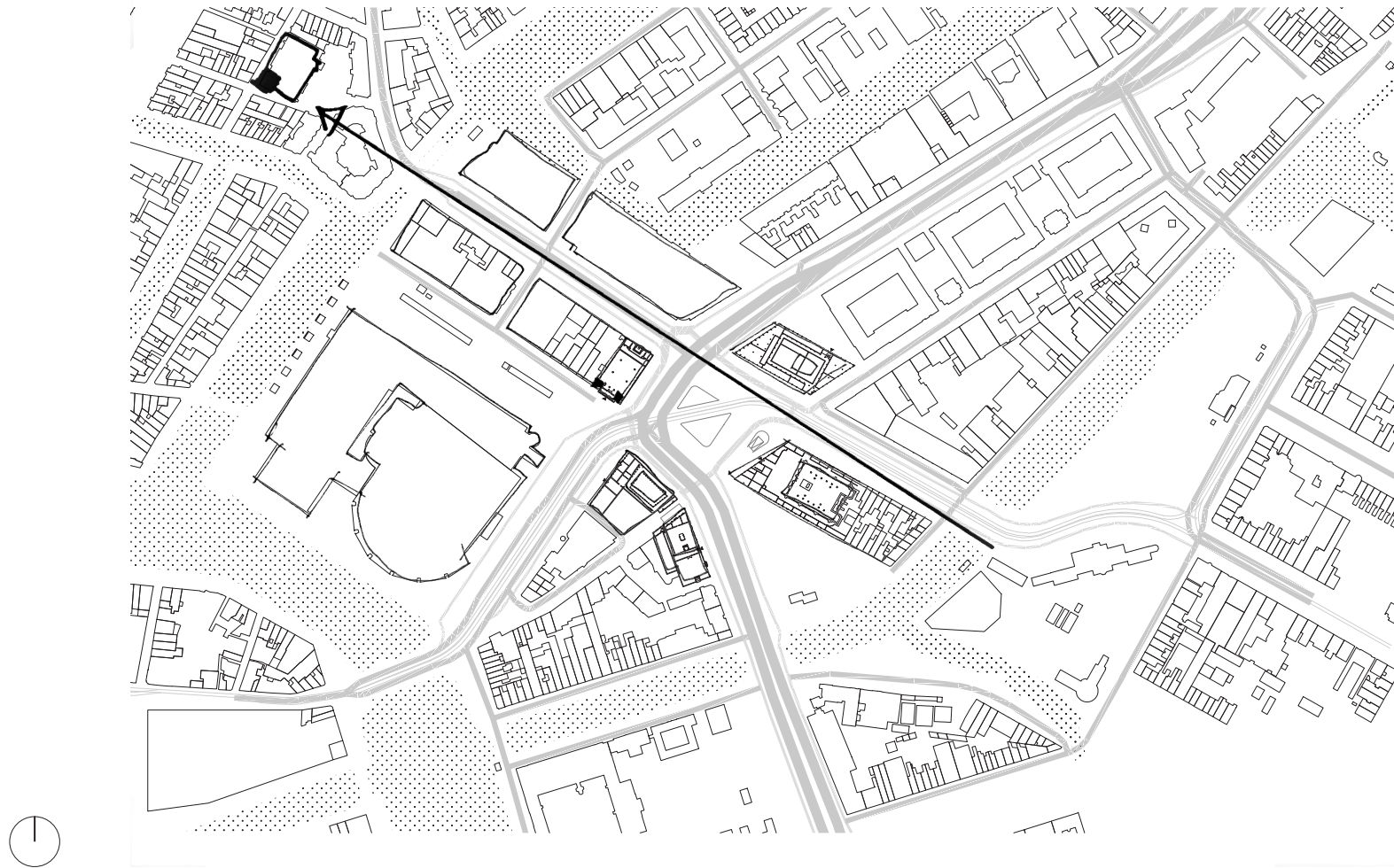


2010

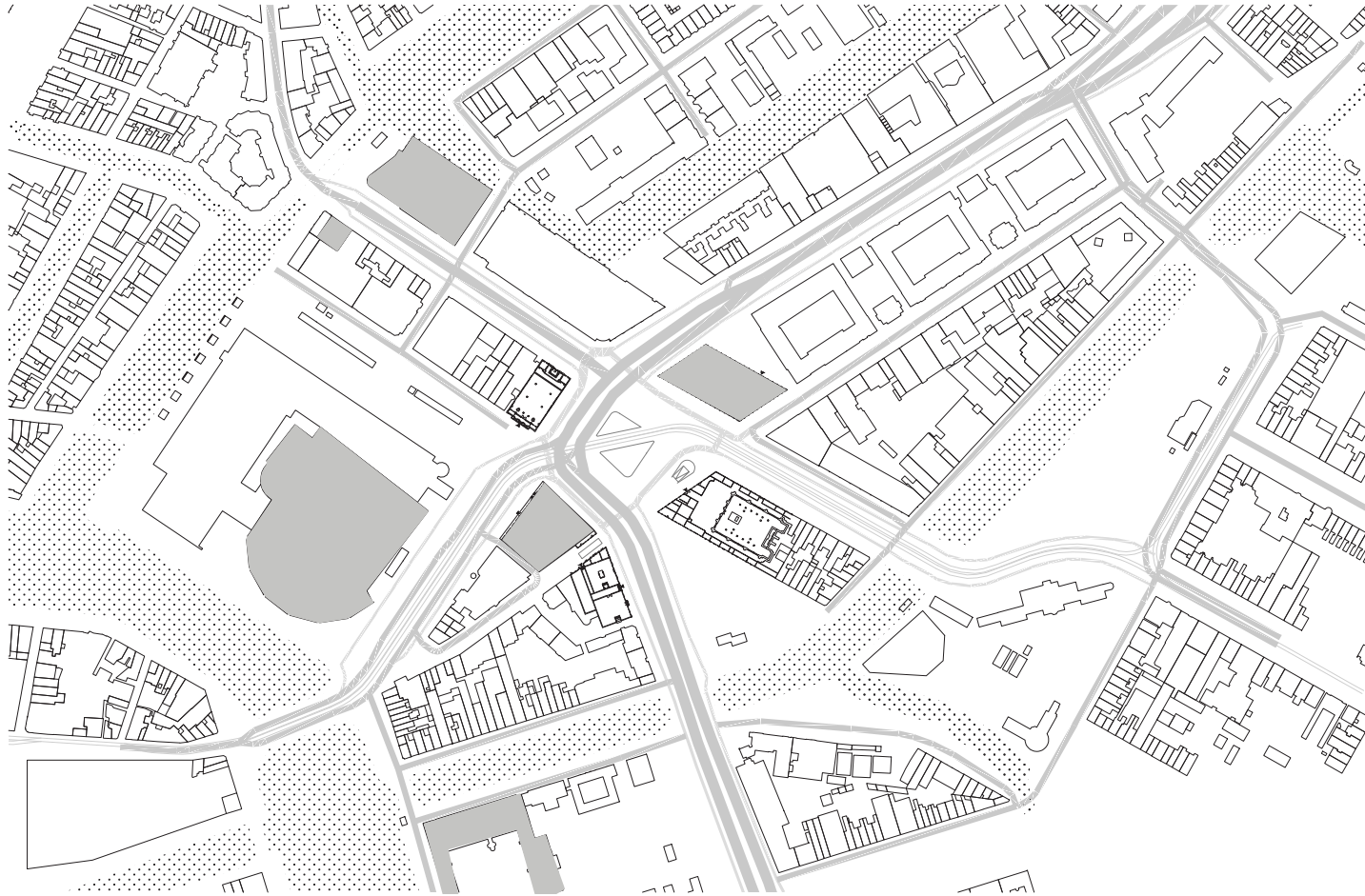


## Undefined Space



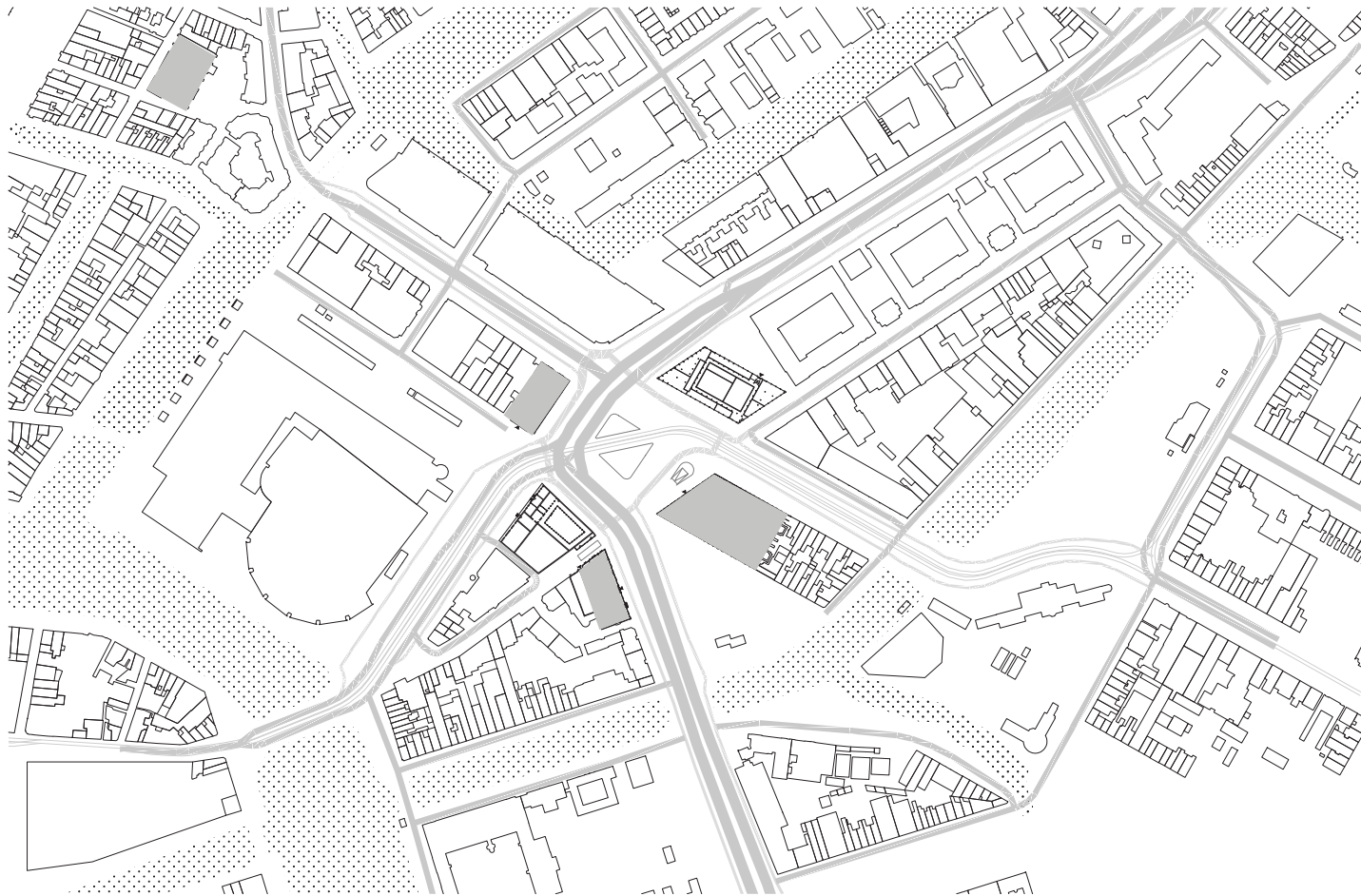


**Historic axis into the city center, Sightline to the Zuider kerk**

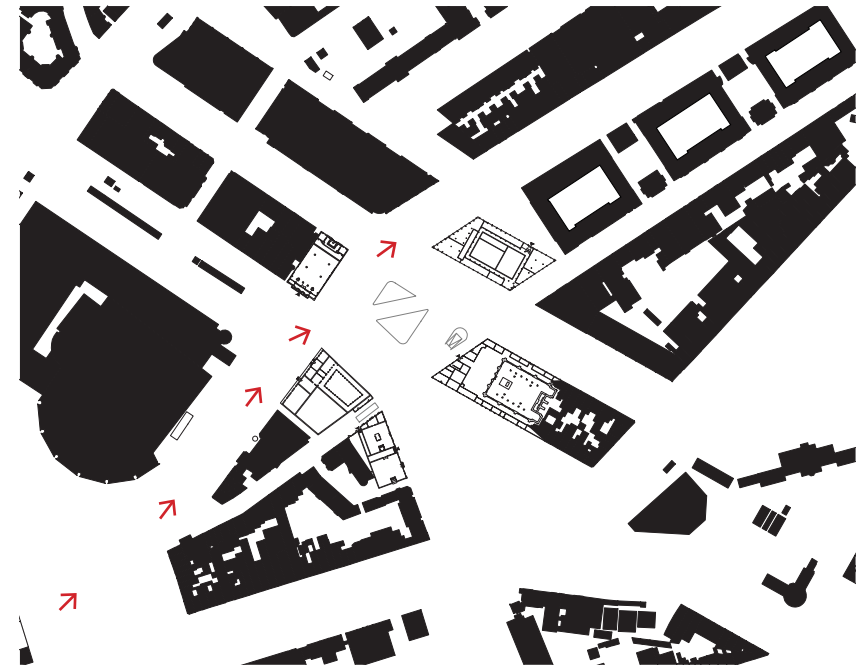


## Art Institutions



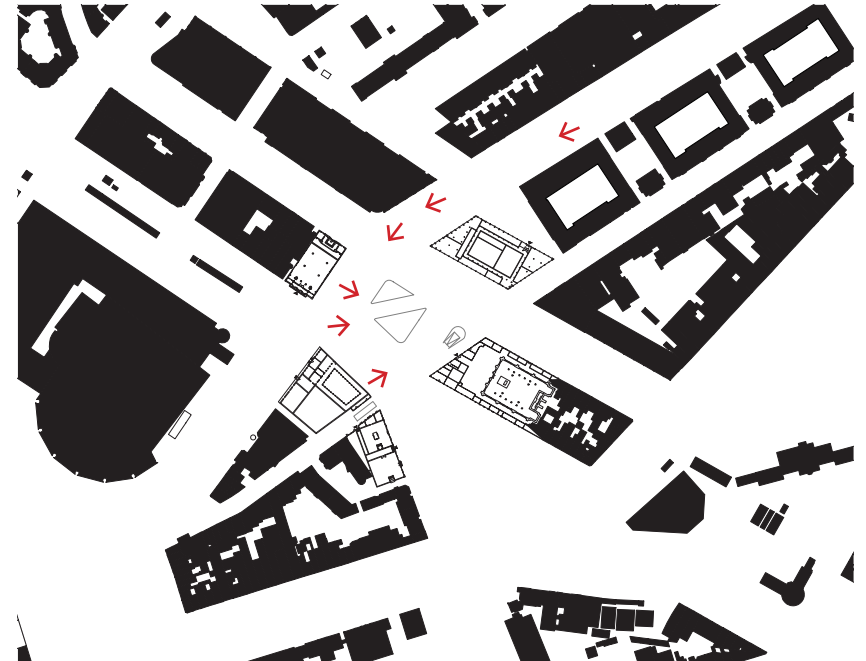


## Religious Institutions

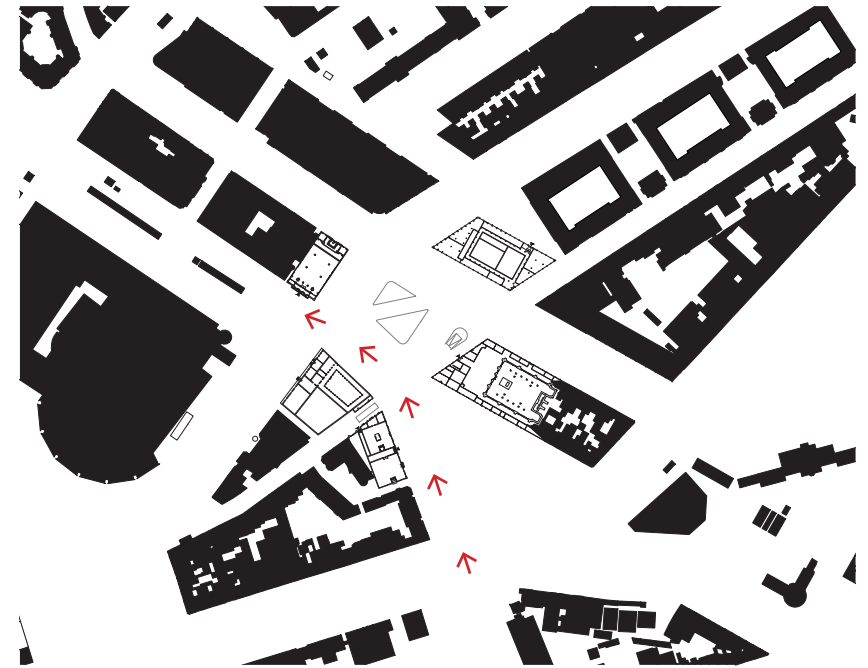


Serial Vision Study, Route 1

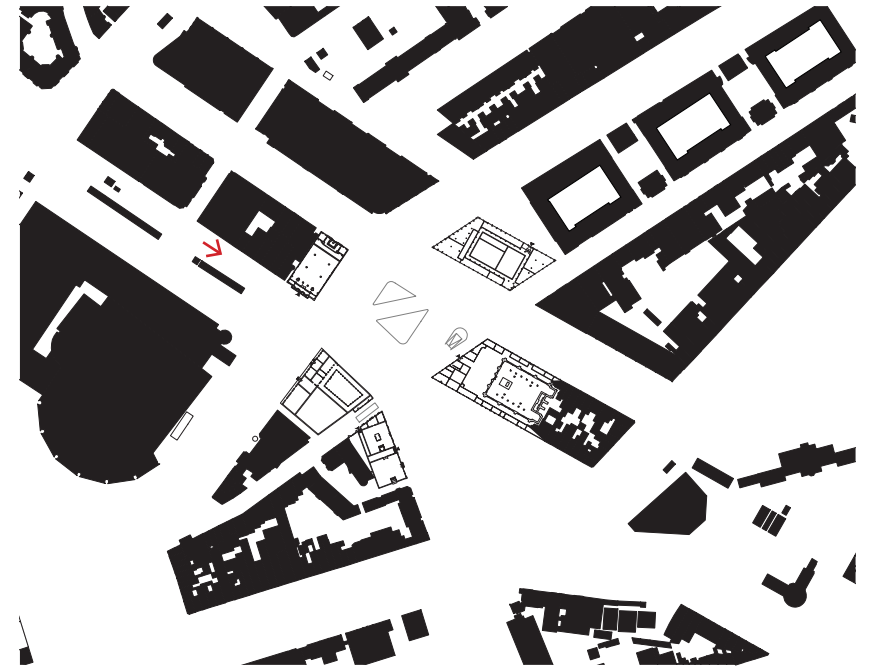




Serial Vision Study, Route 2

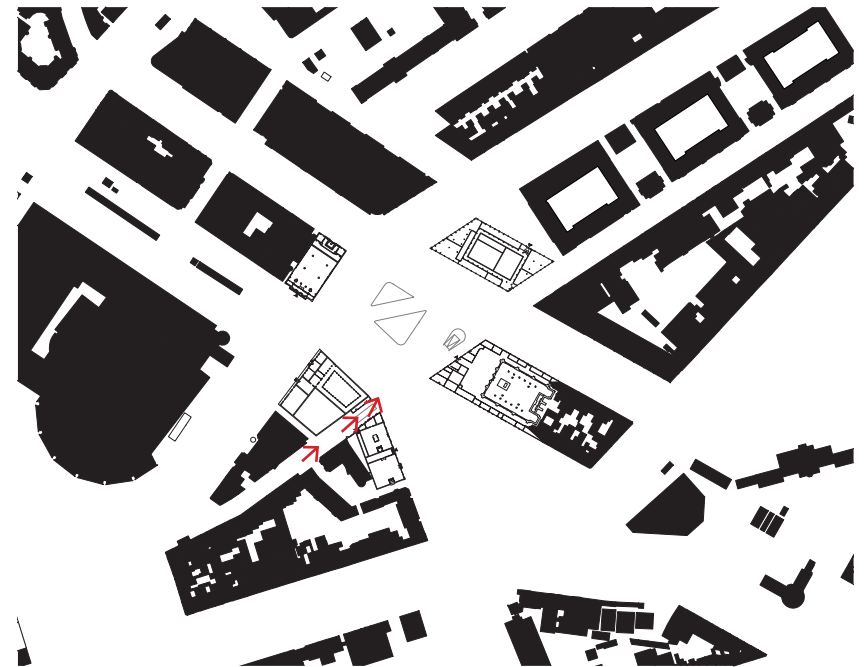


Serial Vision Study, Route 3

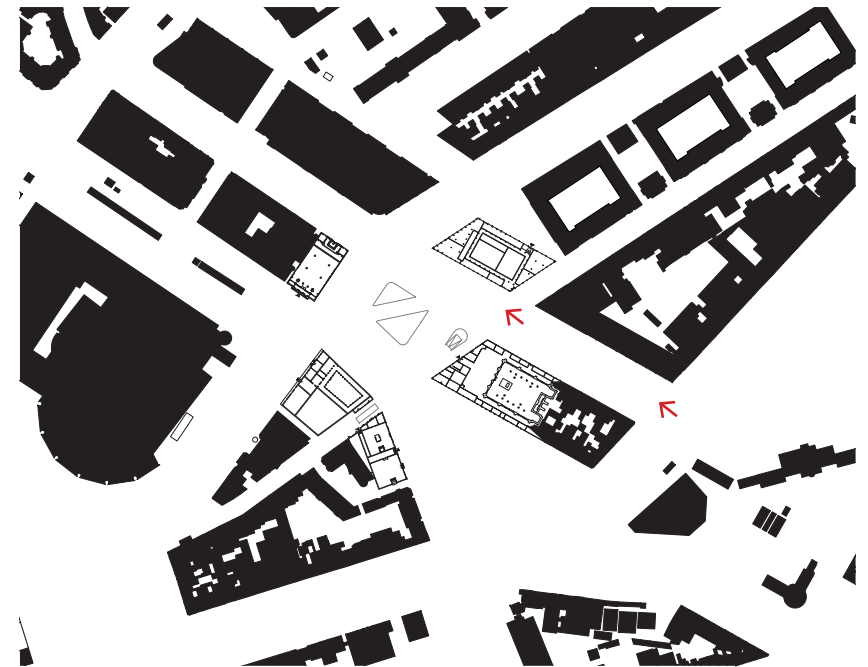


Serial Vision Study, Route 4

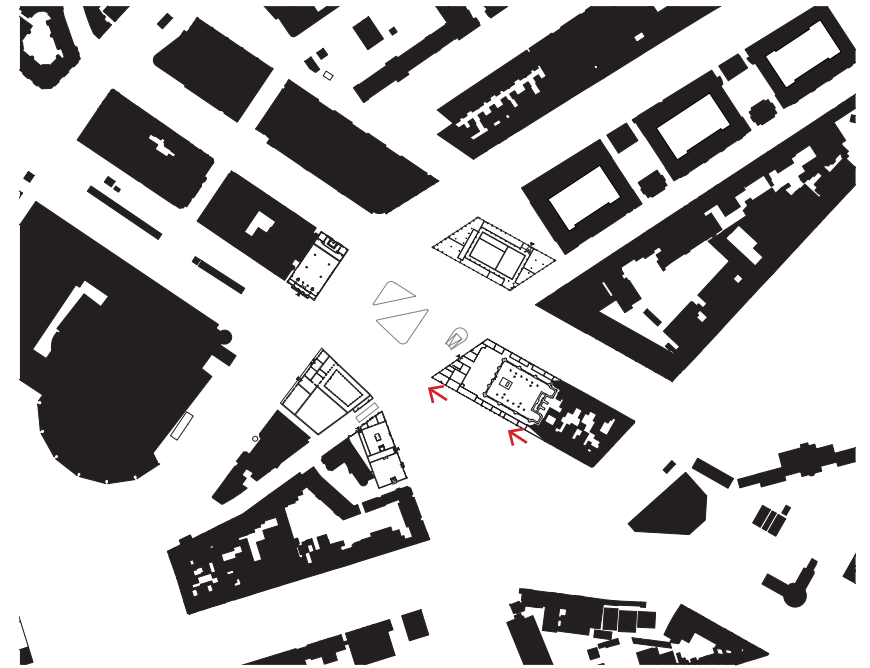




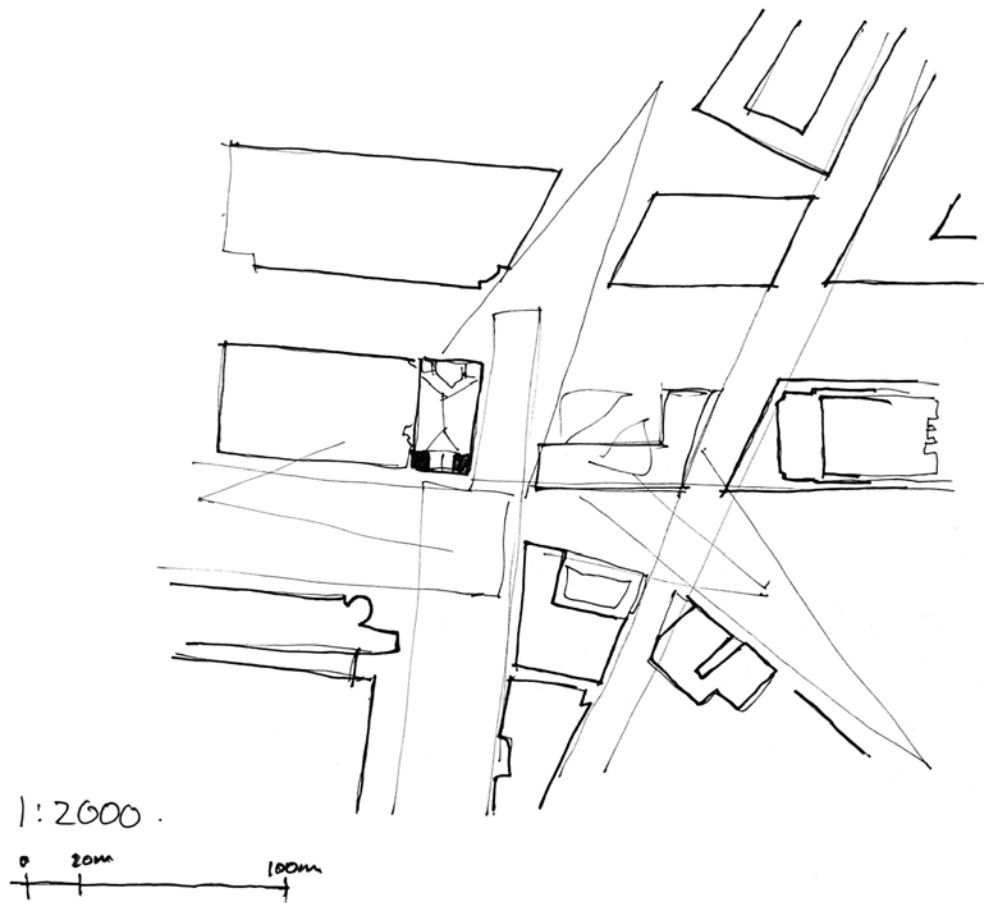
Serial Vision Study, Route 5



Serial Vision Study, Route 6



Serial Vision Study, Route 7



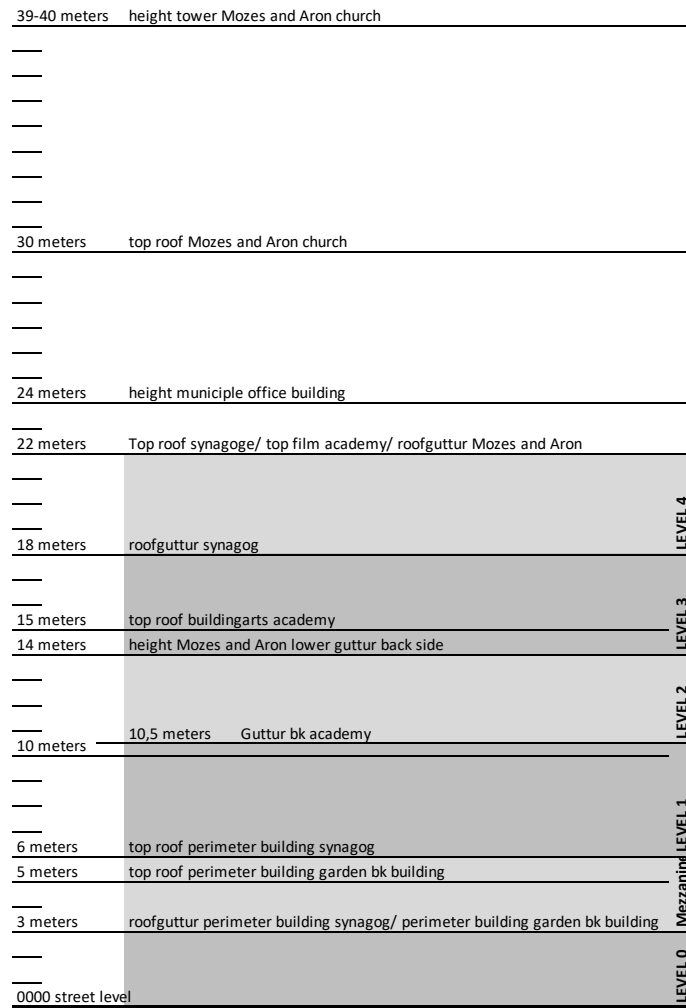
### Conclusion Cullen's Study





## Serrounding Buildings





## Height lines Mr. Visserplein, Amsterdam



Color scheme:



## Academy of Architecture

Brick - wooden gutters - stained glass window - roofing



Color scheme:



## Portuguese Synagogue, Amsterdam

materials: brick masonry - wood - roof tiles - stoon/painted pediment - steel windows - lead





Color scheme:



## Mozes en Aäron Church

brick masonry - concrete - cut lime stone - stained glass windows





Color scheme:



## Stopera + Municipal Office

Brick - aluminum window frames



Color scheme:



## Film Academy

concrete - coloured glass - aluminium window frames





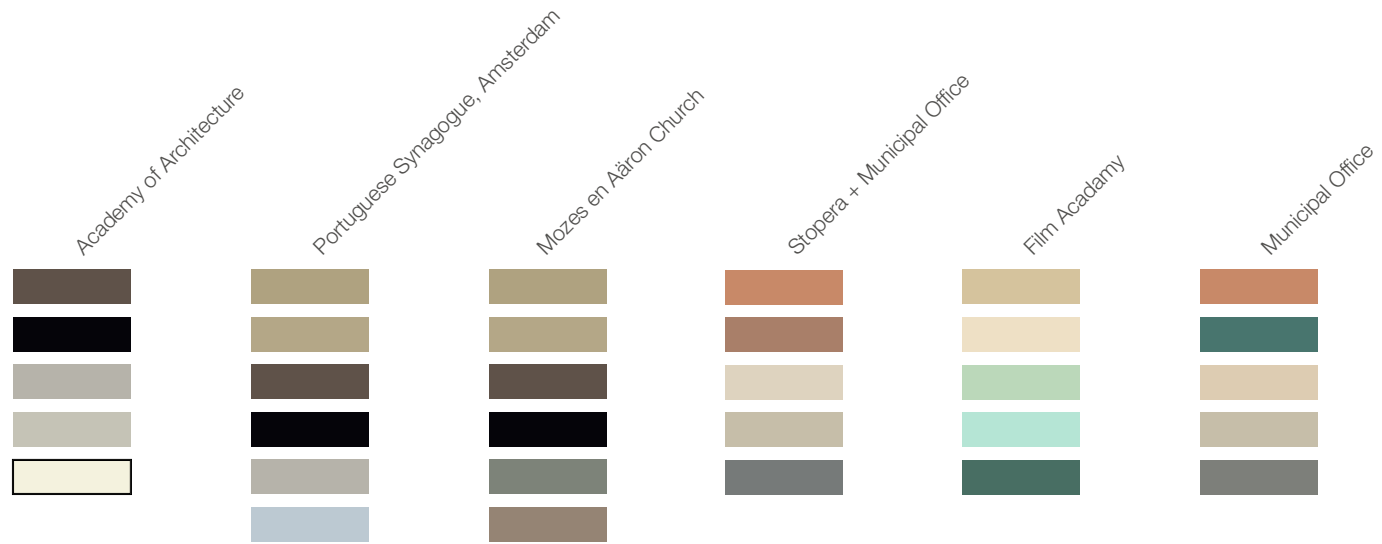
Color scheme:



## Municipal Office

Brick masonry - concrete - coulered glass - steel - aluminuim window frames

## Color scheme:





## **4. The hotel brief**



© GETTY IMAGES

## Hotel Chelsea in New York

The Chelsea started as a communal/ the first cooperative living building in New York. Built by the architect Philip Hubert (Philip H. Frohman). Architect inspired by Charles Fourier. Hubert's father was the architect of Fourier Brook farms in United States.

Hubert brought Fourier's ideas to New York, because he believed Fourier's ideas should be in the centre of commerce, to mix ideas and develop.

Located 23rd Street in New York. The area had a little arts community at the time, lots of theaters, Madison Square, the American Academy of Arts.

Hubert wanted to concentrate Fourier's ideas in one building. Hubert wanted to include everybody in the building, artists, people who built the building, decorated the building, working people of all economic classes. At the start it had 80 households, based on Fourier's principles to start a cooperative. The building had a different range of apartments, 8-10 room apartments on either side, with smaller rooms towards the center. The hallway was deliberately 8 feet wide [\*2.4384 meters\*], so that people feel comfortable to meet and sit in the hallway, mingling there. Rich people could talk to the less rich people.

Hubert used his shadow interior bureau to decorate the building, these people also lived there.

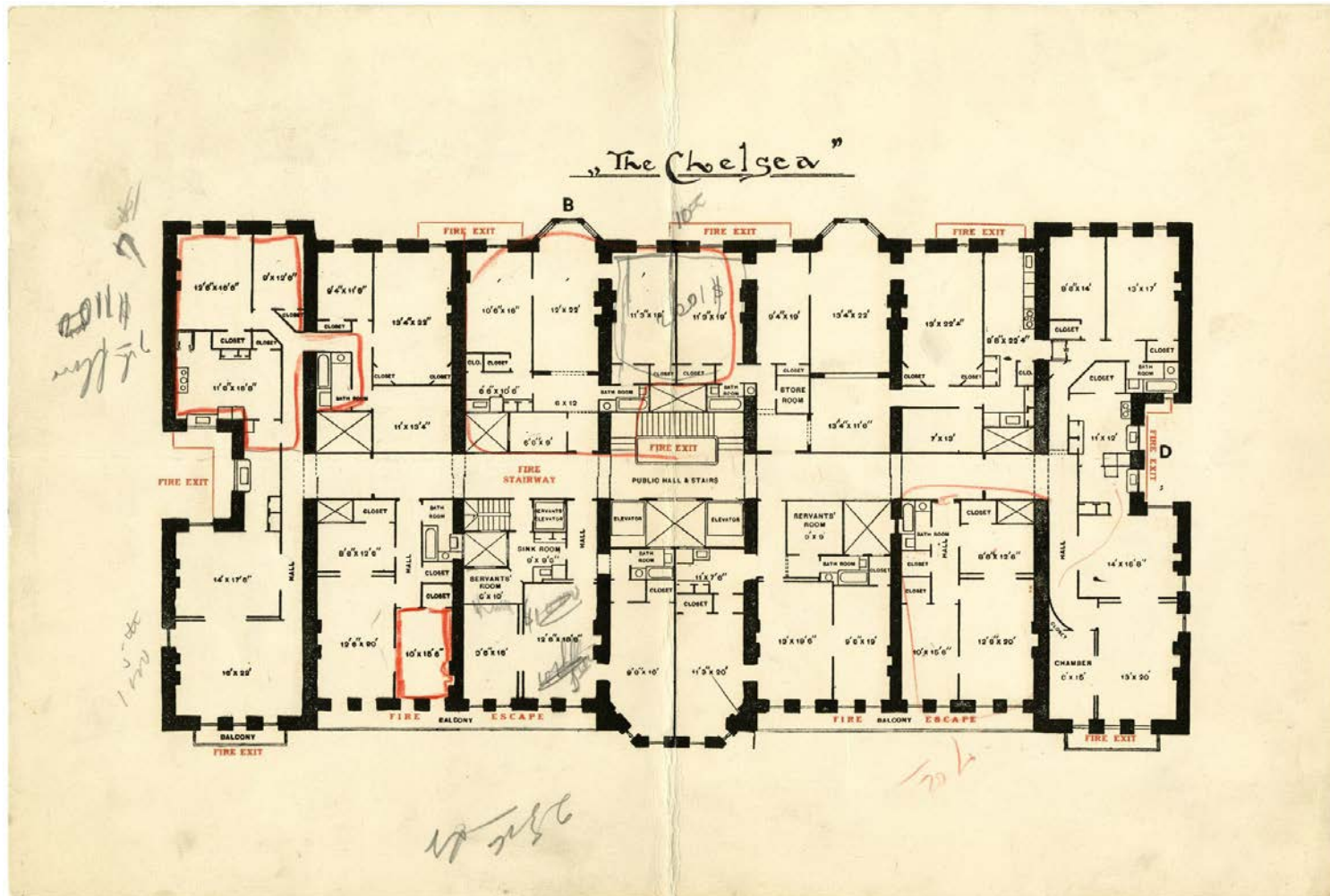
Rent?

part of the social structure, people permanently living there and people passing through. co-op members who were part owners how lived there and short term renters. Artists could pay for their rooms through the art they made.

It became a hotel after the cooperative went bankrupt. Which happened rather quickly, the coop members stayed until the last one died 1905, after which these rooms were cut up into hotel rooms.

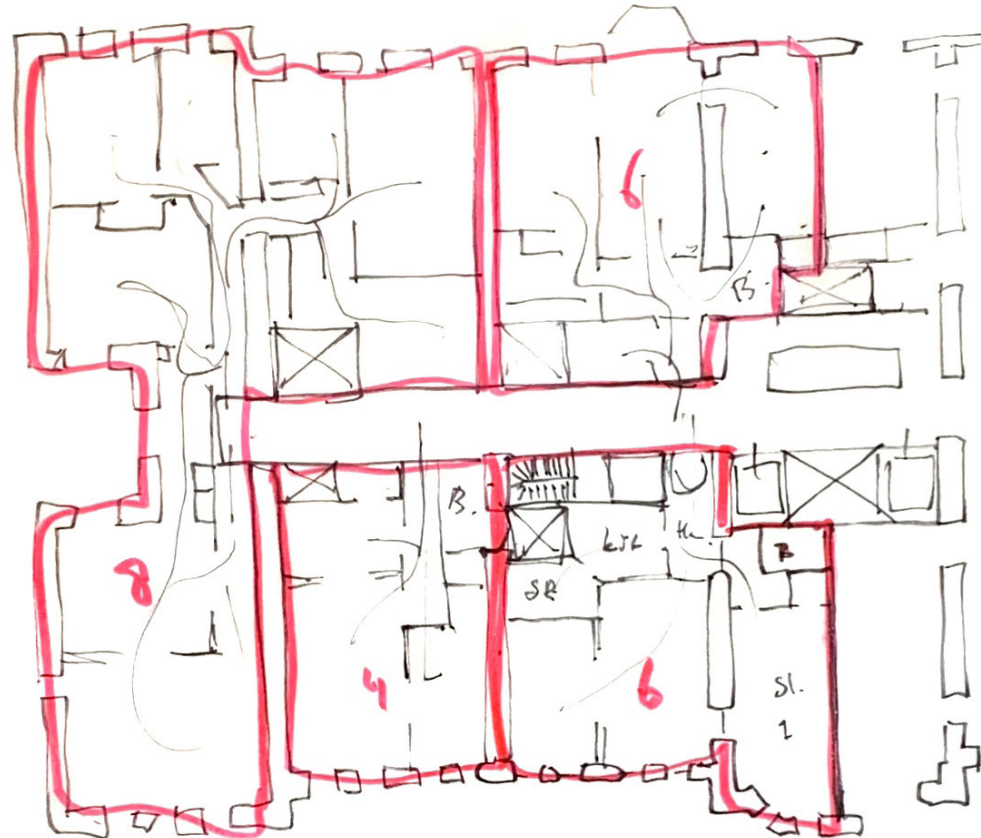
Famous guests: Edgar Lee Masters, Thomas Wolfe, Dylan Thomas, Arthur Miller, Allen Ginsberg, Bob Dylan, Janis Joplin, Leonard Cohen, Patti Smith, Robert Mapplethorpe, Andy Warhol, Sam Shepard, Sid Vicious, and Dee Dee Ramone.\*

\* The Leonard Lopate Show. <https://www.wnyc.org/story/life-and-times-chelsea-hotel>



### Hotel Chelsea, Plan Drawing level 2 - 12

Although Hubert's idea for Hotel Chelsea was visionary, the plan drawing is based on some conventional principles. An analysis of the plan shows that the central corridor allows for vertical circulation and utility spaces to be designed on the inside of the building. Creating small threshold spaces through which one had to go to enter the generous rooms/apartments orientated towards the buildings facade. §



### Plan retrace

The sketch above shows the room distribution of one half of the Chelsea hotel floor plan. On the corner of the building is a 8-room apartment. To middle two 6-room apartments, which have one room behind the central circulation space. At last, there is one 4-room apartment.



**BUILDING**

depht 26.200mm  
width 52.000mm

**OF ONE FLOOR:**

Gross surface		1300 m <sup>2</sup>		
Net surface		892 m <sup>2</sup>	100%	69% of gross surface
reservation MEP services, technical space. Vertical risers		38 m <sup>2</sup>	4%	3% of gross surface
inner circulation, emergency stairs		123 m <sup>2</sup>	14%	9% of gross surface
reservation structure and façade teckness		247 m <sup>2</sup>	28%	19% of gross surface
Storage		1300	146%	
				?

**AFTER RENOVATION:**

rooms	170	
floors	11	ex. G.F.
room/floor	15-16	
Hotel area	171500 ft <sup>2</sup>	15933 m <sup>2</sup>
retail area	20000 ft <sup>2</sup>	1858 m <sup>2</sup>

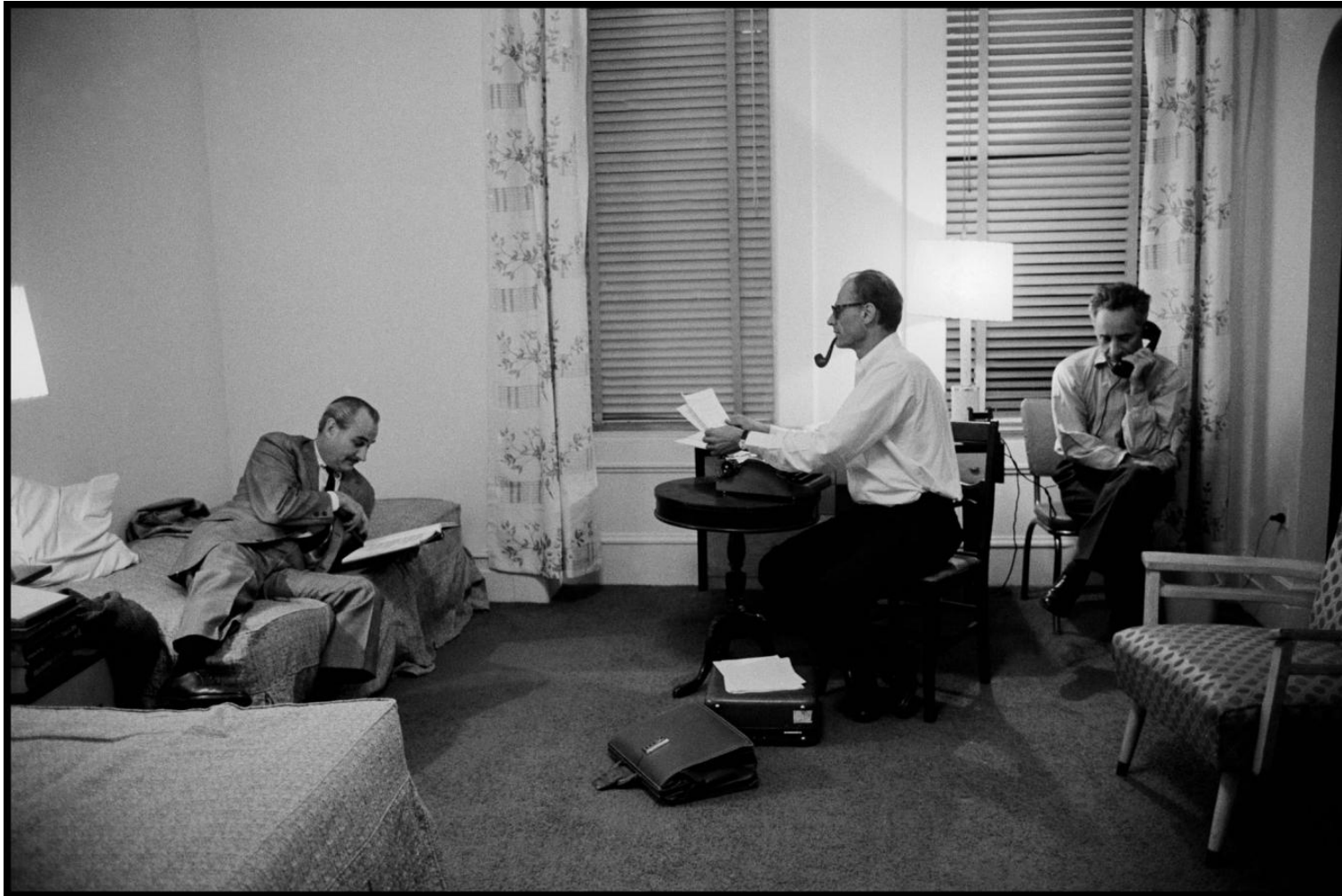
**Area calculations**

CHELSEA HOTEL NEW YORK



© medium.com/ Joe MacNeil

**Patti Smith, Chelsea Hotel resident**



© medium.com/ Joe MacNeil

**Robert Whitehead, Arthur Miller and Elia Kazan working on a play at the Chelsea (1963)**





© GETTY IMAGES

The cluttered interior of an artist's home in Hotel Chelsea





© Jeff Watts



© unknown

### Hotel Chelsea, central stairwell

These two pictures show the central stairwell of the Hotel Chelsea.

The left one shows how the artists present their works of the walls of the stairwell.

The right drawing shows the skylight above the stairwell, bringing light through the void all the way down to the ground floor.



### **Peter Celsing (1974), Kulturhuset, Stockholm**

This precedent was brought to my attention by Daniel Rosbottom as the Kulturhuset in Stockholm has lots of similarities with the site of my graduation project. Similar to Mr. Visserplein the Kulturhuset is placed within a dense urban fabric and has adjacent a subterranean structure. Furthermore, the cultural program of the Kulturhuset has formed an inspiration for my brief of the City-Hotel.



## Some theoretical background to the Kulturhuset

“— the Kulturhuset in Stockholm, by Peter Celsing. (1966-1947) — the Kulturhuset presented itself as a broad, open stack of concrete balconies suspended from a wall that terminated the main axis of the new modern district on the city, upon which activities were highly visible. Both exploited large clearing in their urban fabrics to symbolise the centrality of both the public and culture, and the public's role in making culture every day; in both cases, it was suggested that these spaces were continuous with their interior. — The Kulturhuset faced the busy and central Sergels Torg, a sunken square connected to metro system and regional rail lines. — The centre Pompidou and Kulturhuset shared a central, driving figure in common: the curator Pontus Hultén (1924-2006)”

“— Hultén, – as director of the Kulturhuset, thought of the museum as a house or place where culture was made, and wished to involve all of society in the act of ‘making culture’, since this was what people did, unconsciously.”

### 100 Day Studio: Christoph Grafe - People's Palaces: Distant Past, Distant Present\*

Notes of lecture:

Cultural Center: Space of appearance and emancipation machine. Incubators of the democracy.

The State offering culture to its citizens [city hotel: offering culture and shelter]

At the Kulturhuset citizens of stockholm met with people from the satellite towns, an inclusivity intended right from the start. Cultural living room of the city.

Function:

- museum, citizens could engage with avant-garde art
- open 24-hours a day
- open to all
- reading room (very popular, reading newspapers from all over the world, before internet)

The building, no traditional transparency, but a degree of permeability [doordringbaarheid] in original design. The cylinder stairs gave views into the different floors from which you could see everything, but not in the literal sense Different rhythms in the building

the building = a Catalyst for society come together, join the party, start a better life: public performances/ culture/ spaces/ architecture place for studying new public behavior.

Christoph Grafe conclusion (based on historical examples and one new building (Groningen Forum) “We need something completely different and it's really about buildings that install an ownership by the city. Not something that is actually been given to us by politicians [benevolent state, rich individual] but something that people literally produce themselves.”

The Commons => ownership by the city

“Architecture can't be made in the similar way as the Kulturhuset, but is much more about building in the esthetic of collective action”

\* Pimlott, M. (2016). *The Public Interior as Idea and Project*. Heijningen, The Netherlands: Jap Sam Books

\*\* Architecture Foundation. (2020, May 12). 100 day studio: Christoph Grafe - people's palaces: Distant past, distant present. Retrieved from <https://www.youtube.com/watch?v=M30Dr01d2M0>



### **Kulturhuset, exhibition space**

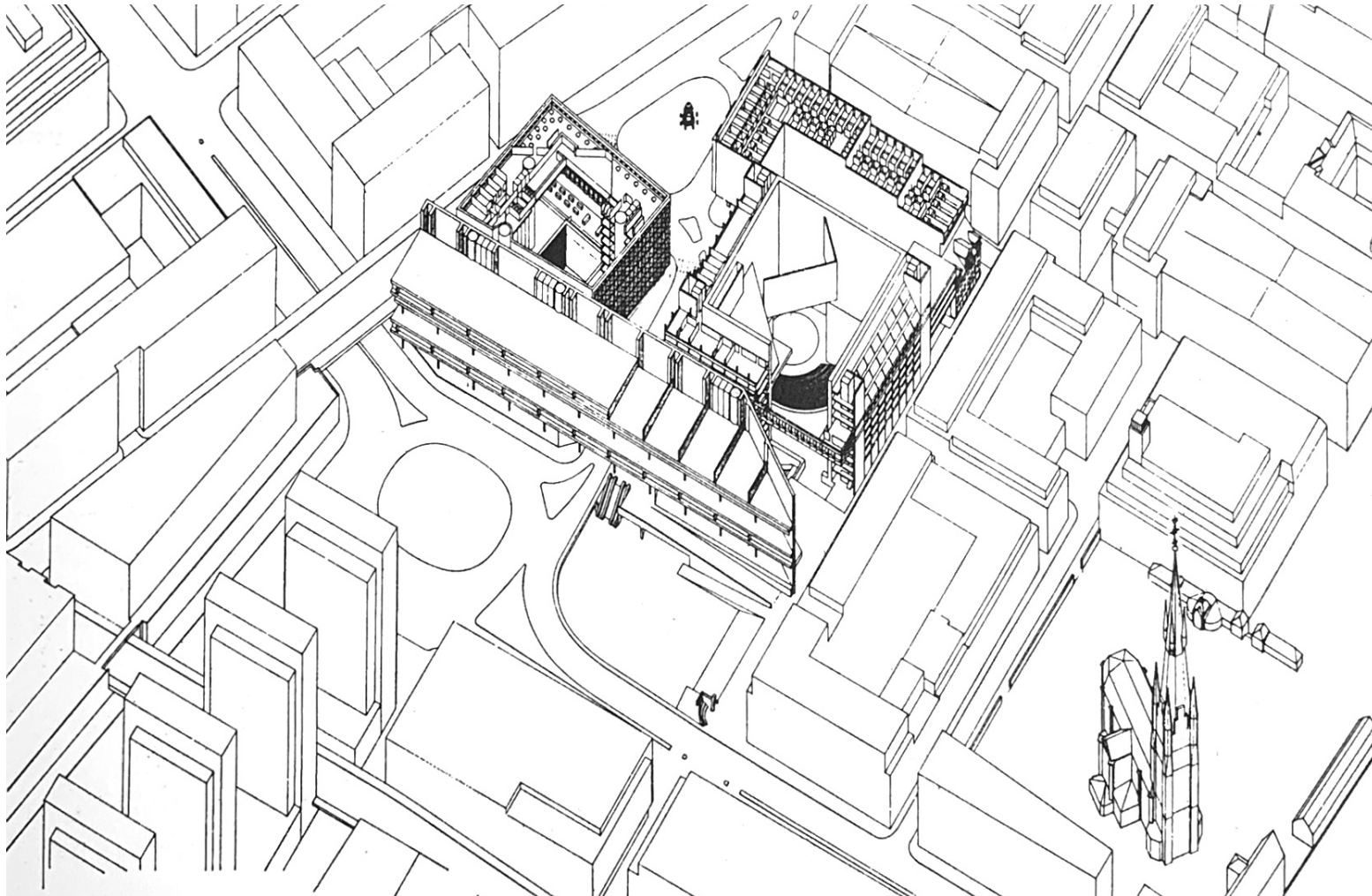
Wang, W. (n.d.). Peter Celsing > Kulturhuset. 1974 | HIC Arquitectura. Retrieved February 7, 2021, from <http://hicarquitectura.com/2018/07/peter-celsing-kulturhuset-1974/>





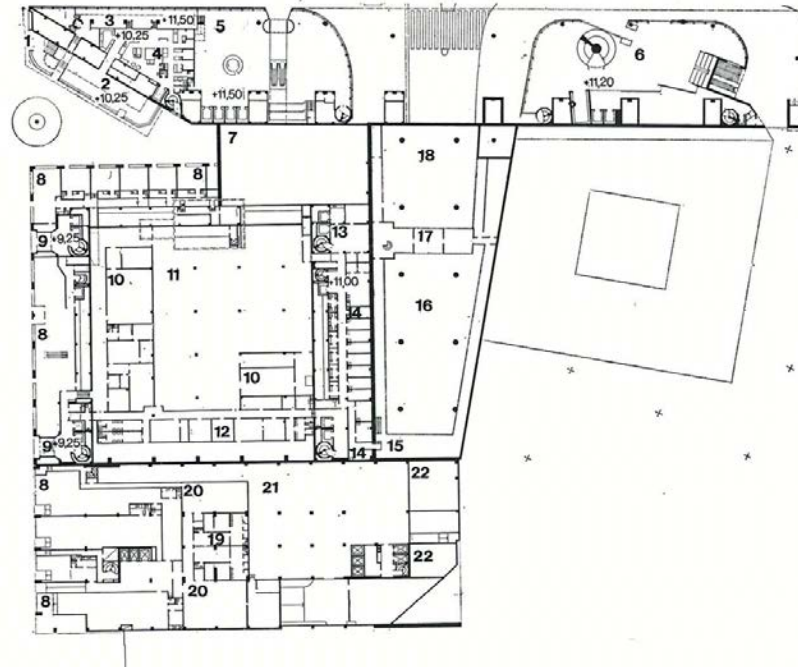
### **Kulturhuset, roof terrace**

Wang, W. (n.d.). Peter Celsing > Kulturhuset. 1974 | HIC Architectura. Retrieved February 7, 2021, from <http://hicarquitectura.com/2018/07/peter-celsing-kulturhuset-1974/>



### **Kulturhuset, axonometric drawing**

Grafe, C. (2014). *People's palaces*. Amsterdam, Netherlands: Architectura & Nature.



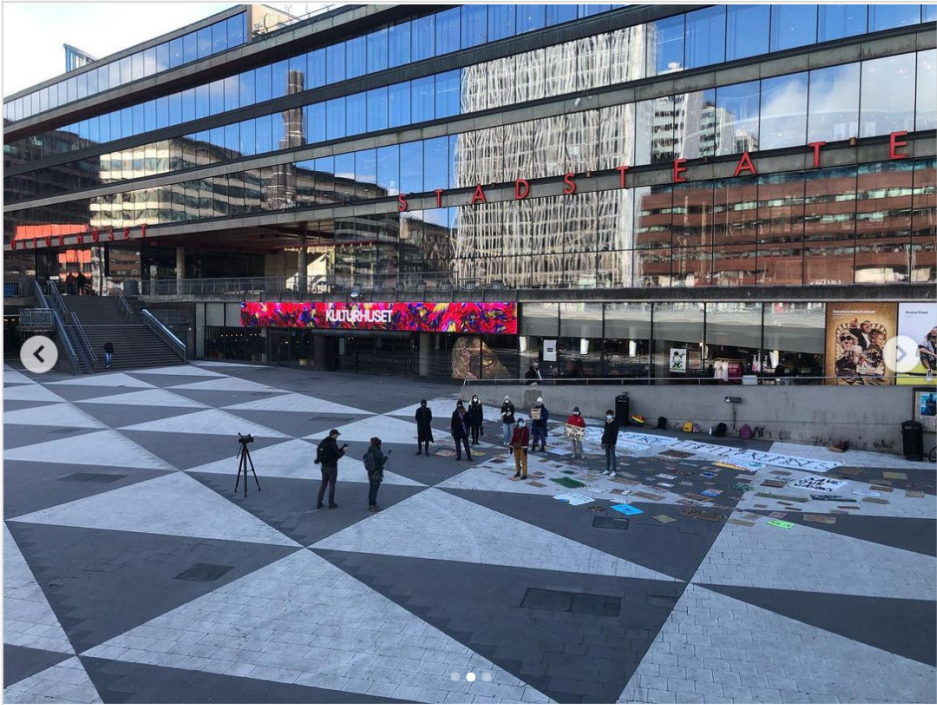
Level 3 plan, 1:1500.

- |  |                            |                               |
|--|----------------------------|-------------------------------|
| 1. Entrance to Studio theatre                | 7. Studio theatre          | 15. Circle                    |
| 2. Café                                      | 8. Shops                   | 16. Cabaret, upper part       |
| 3. Restaurant                                | 9. Entrance                | 17. Control rooms, etc.       |
| 4. Kitchen                                   | 10. Electrical plant rooms | 18. Arena theatre, upper part |
| 5. Entrance concourse,<br>parliament chamber | 11. Sanitary services      | 19. Sauna, changing rooms     |
| 6. Exhibition area                           | 12. Changing rooms, etc.   | 20. Gymnasium                 |
|  | 13. Studios, etc.          | 21. Fan room                  |
|  | 14. Dressing rooms.        | 22. Level 2, upper part       |

## Kulturhuset, plan drawing

Wang, W. (n.d.). Peter Celsing > Kulturhuset. 1974 | HIC Arquitectura. Retrieved February 7, 2021, from <http://hicarquitectura.com/2018/07/peter-celsing-kulturhuset-1974/>





**gretathunberg** • Volgen  
Stockholm, Sweden



**gretathunberg** School strike week 135. Today is the global strike! We're striking in shifts to avoid big crowds and keep our numbers as low as possible.  
[#climatestrikeonline](#)  
[#fridaysforfuture](#)  
[#schoolstrike4climate](#)  
[#FaceTheClimateEmergency](#)  
[#nomoreemptypromises](#)

2 LI.



89.754 vind-ik-leuks

2 UUR GELEDEN

Aanmelden om dit leuk te vinden of hier op te reageren.

Greta Thunberg on School/Climate strike in front of the Kulturhuset





**John Portman (1967). Hyatt Regency, Atlanta.**

One of my initial sketches of the hotel lobby reminded Mark Pimlott of the Hyatt Regency designs by architect John Portman. He wondered if that is the character I'm after. Its not. this is not it.

**Raworth, K. (2017). Doughnut Economics (13). London: Random House Business.**

P. 78

In the commons we are collaborative creators and stewards of shared wealth.

P. 82

The commons are shareable resources of nature or society that people choose to use and govern through self-organizing, instead of relying on the state or market for doing so.

P. 83

Cultural Commons serve to keep alive a community's language, heritage and rituals, myths and music, traditional knowledge and practice.

– Successful commons were governed by clearly defined communities with collectively agreed rules and punitive sanctions for those who broke them.

P. 292

As Donella Meadows made clear, the power of self-organisation – the ability of a system to add, change and evolve its own structure – is a high leverage point for whole system change.

[so within the rigid structure of the hotel a one should easily change the amount of rooms]

**Elinor Ostrom**

According to Ostrom, the government can even play a supporting role. Lots of commons have benefit from a tolerant government



## Les Plateaux de la belle de Mai à Marseille

Patrick Bouchain, CONSTRUIRE atelier d'architecture





**Encore Heureux (2012) Cinema Complex, Auch.**



### **A Conversation with Patrick Bouchain and Nicola Delon (1)**

“Constructing possibilities implies enabling the un-expected, the appropriation, which allows for a blurring of categories and spheres.”

“Architecture is the expression of a society what produces things and it is inscribed in humanity. It reduces the act of building to believe that everything must be clear immediately, that there is a clearly defined client and an unambiguous process, for instance tendering. We need to re-expand the act of building by rewriting it in longer histories, or perhaps in the history of humanity, even on a small scale.”

*“Today we are seeing aesthetic of laissez faire, an esthetic of ‘resistance’ or, so to say, an aesthetic of ‘committed architecture’. An aesthetic that is connected to the way in which certain projects can be implemented, based on know-how, techniques or materials. How do you position yourself in relation to tis observation?”*

“I don’t necessarily know what I’m going to achieve, but I’m going to put ingredients together like in the kitchen and I’m going to make sure that the narrative is accurate, with more or less hindsight.”\*

---

\* Teerds, H., Grafe, C., & Koekoek, C. (2020). Table Settings, Reflectins on Architecture with Hannah Arendt. Journal for Architecture OASE, 106. (p. 111-121)

## **A Conversation with Patrick Bouchain and Nicola Delon (2)**

“this project shows a narrative aesthetic. It is not a fascination with form as such , but rather a mixture of references, elements that touch us, architecture without architects for instance, or of intuitive reading.”

“it is rather a reaction to possibilities and to what is there”.

“it’s a willingness to take risks to see the accident or the unexpected happen.”

“ –, is the strength of conviction to start again”\*

---

\* Teerds, H., Grafe, C., & Koekoek, C. (2020). Table Settings, Reflectins on Architecture with Hannah Arendt. Journal for Architecture OASE, 106. (p. 111-121)

### **What do I think the character of the City-Hotel should be?**

A hotel that represents the common's

Run by a Cultural Commons of artists and others

Not a gift by the state (like, Kulturhuset) or a benevolent person (like, hofjes)

'making culture'

It not only offers culture but also shelter for the community and tourists.

[For a commune existence to rely on tourism and art, seems really lucrative to me at this point, looking at the situation we are now in. But hasn't it always been.]

Economy of means

Catalyst for society

[so within the rigid structure of the hotel a one should easily change the amount of rooms]

permeability [doordringbaarheid]

building in the esthetic of collective action



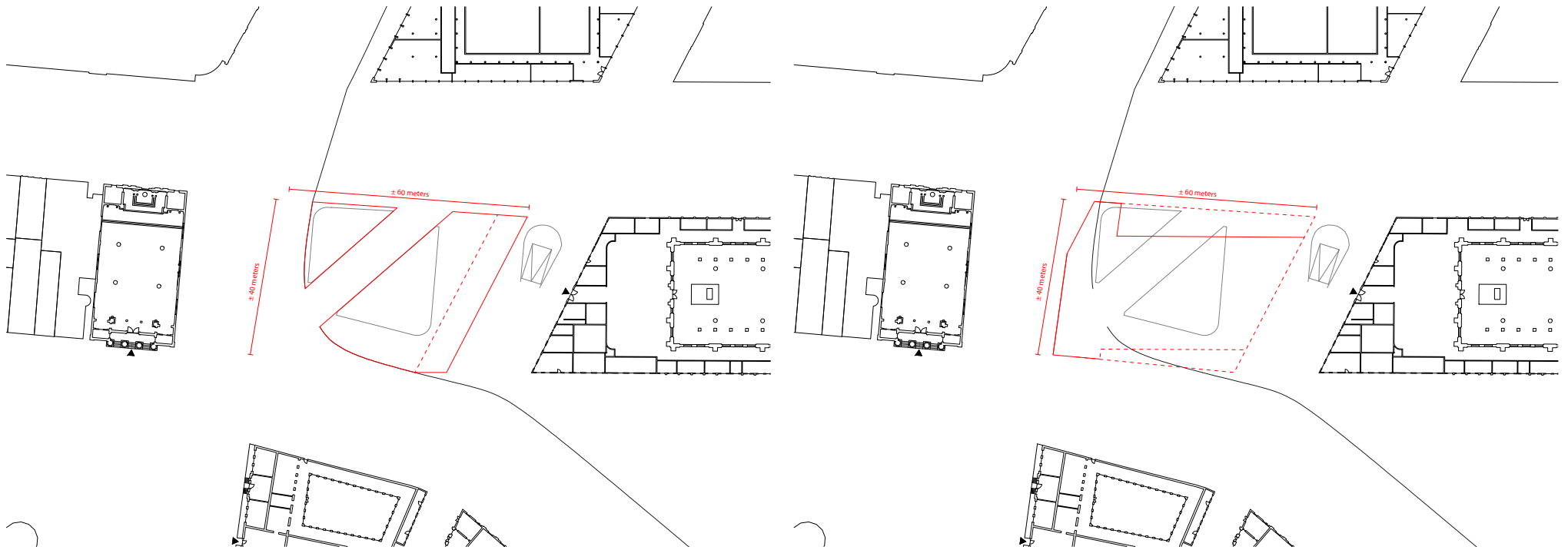


## 6 Design City-Hotel

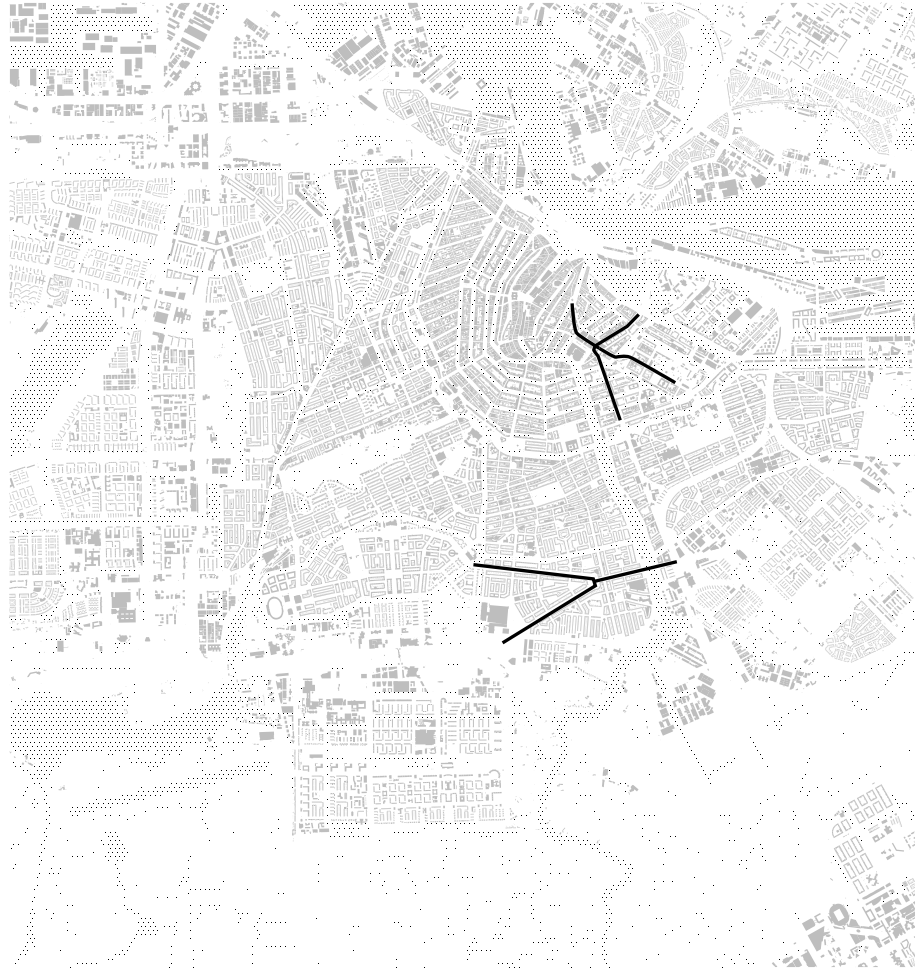
This chapter shows sketches/diagrams/drawings made in the process of creating the design for the City-Hotel. There is no particular order to it, the design process was unstructured and chaotic at some times. That's what this chapter tries to capture, the abundance and flow of ideas and execution at the same time.

You will mostly see drawings from sketching paper. It is my preferred method and enables you to sketch multiple iterations of a previous drawing and enables you to sketch with scale when background pictures are used.





## Site Measurements + Preliminary Site Thoughts

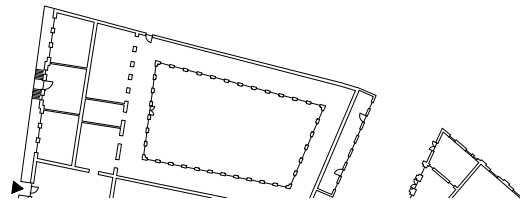
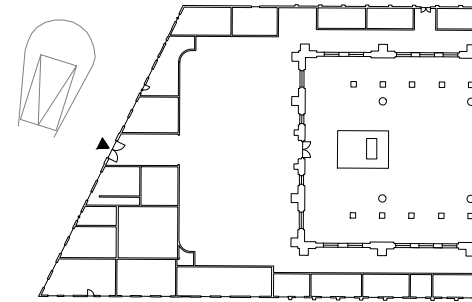
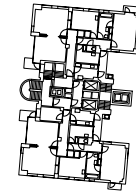
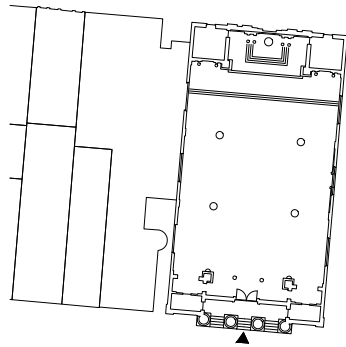
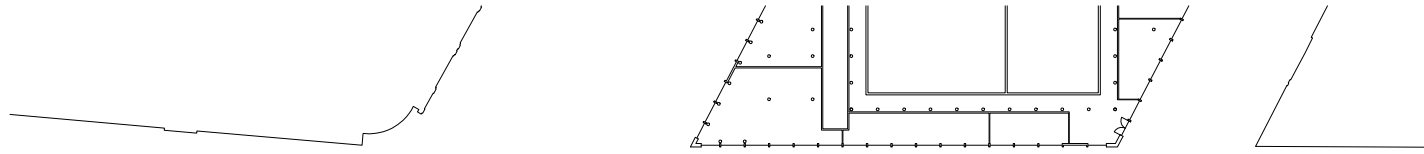


## Preliminary Site Thoughts

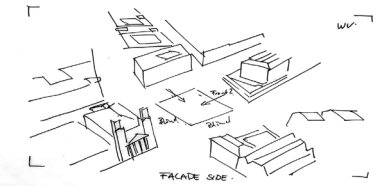
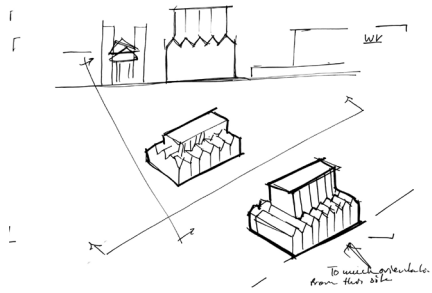
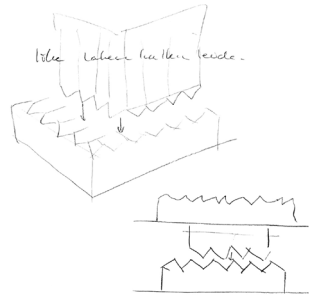
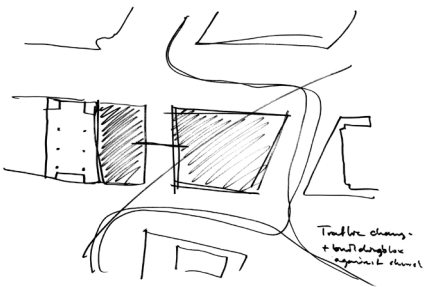
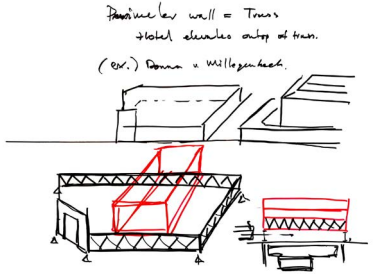
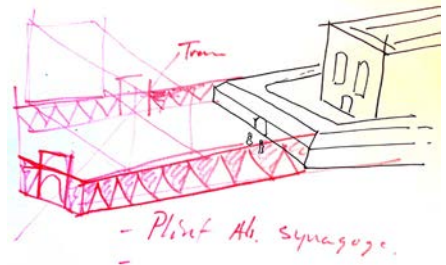
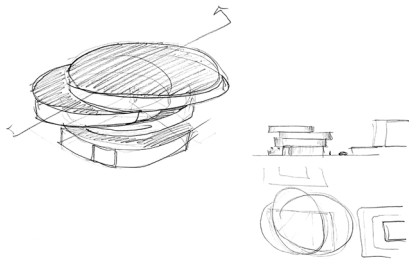
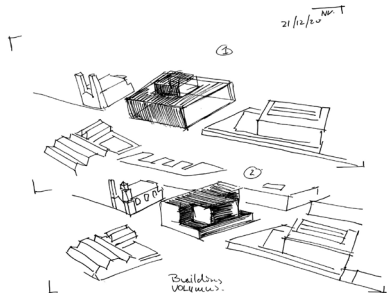
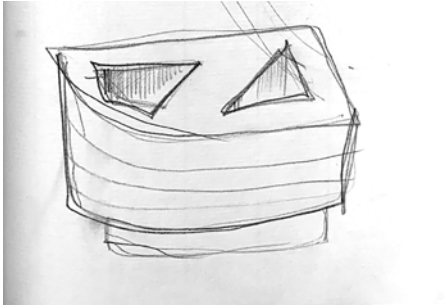
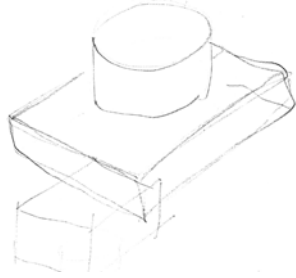
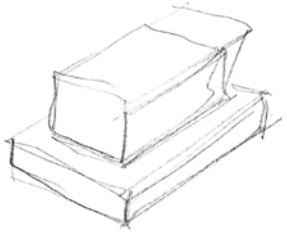
- Gateway into the city (Past & Present)
- Marked by modernist ideals
- Historically loaded place

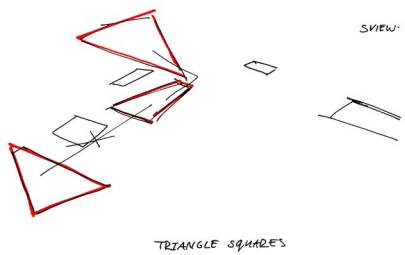
Connection discription with Plan-Zuid



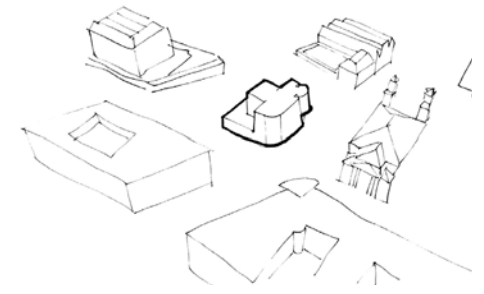
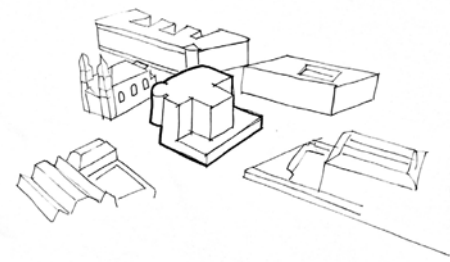
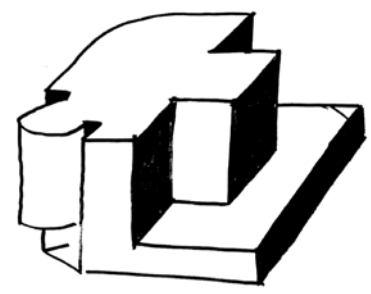
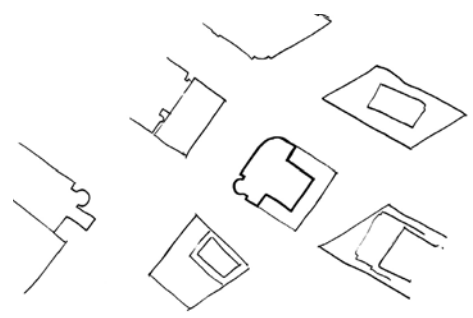
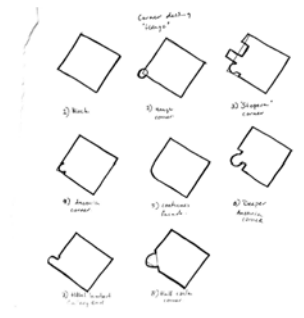
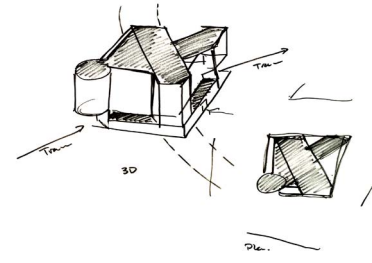
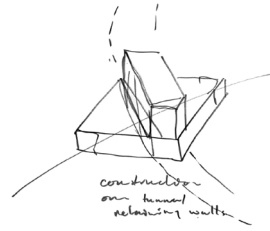
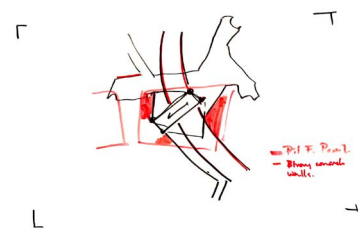
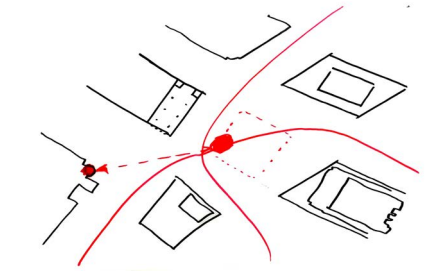
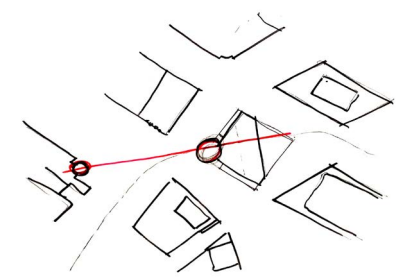
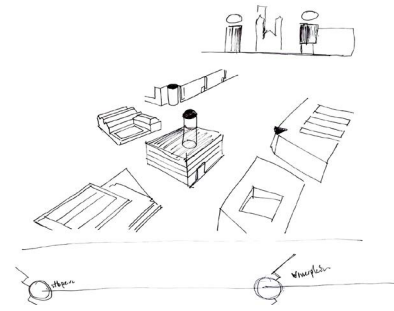


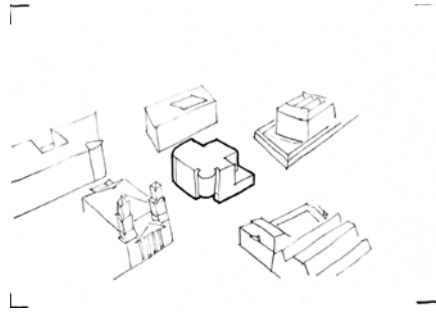
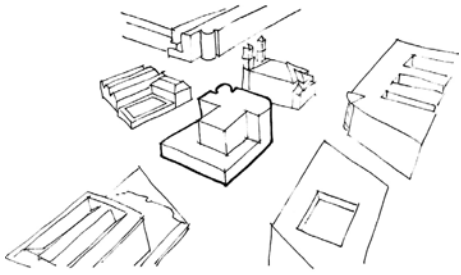
## WOLKENKRABBER J.F. STAAL



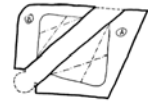


VIEW





Floor  
-2  
GFA 2800 m<sup>2</sup>  
(1000 m<sup>2</sup> void)



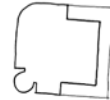
Floor 0  
① GFA 1100 m<sup>2</sup> (400 x 280)  
② GFA 46 m<sup>2</sup> (60 x 700)



Floor 2+3  
GFA 1700 m<sup>2</sup>



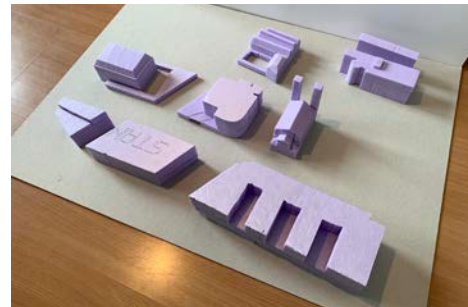
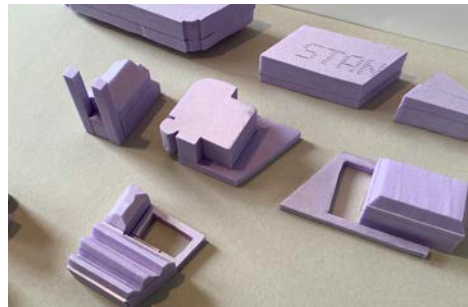
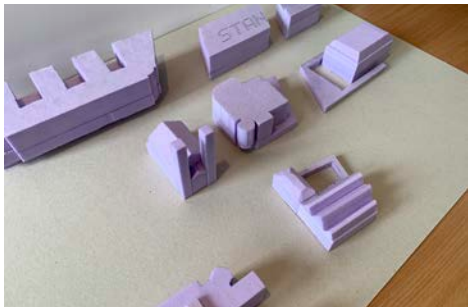
Floor 2A  
GFA 1700 m<sup>2</sup>  
GFA ROOF TERRACE 300 m<sup>2</sup>



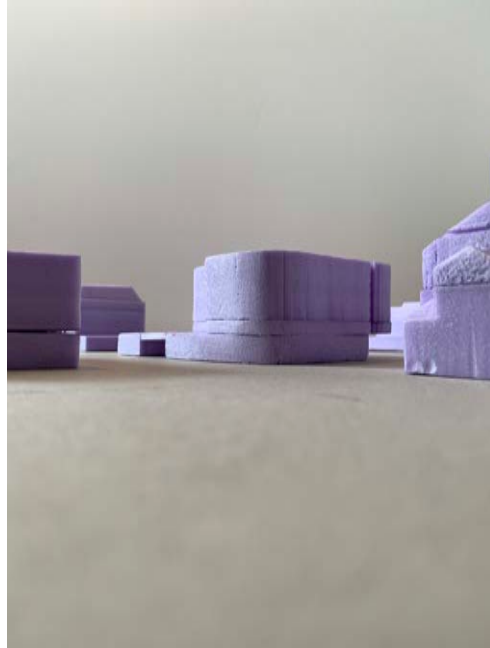
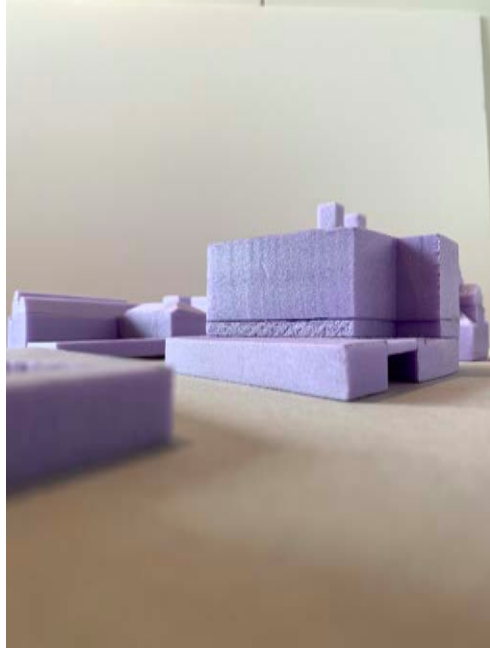
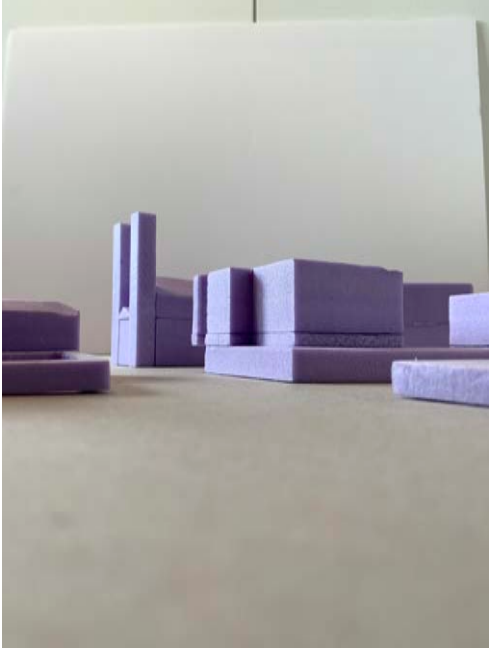
Floor 2B  
GFA 1700 m<sup>2</sup>  
GFA ROOF TERRACE 300 m<sup>2</sup>

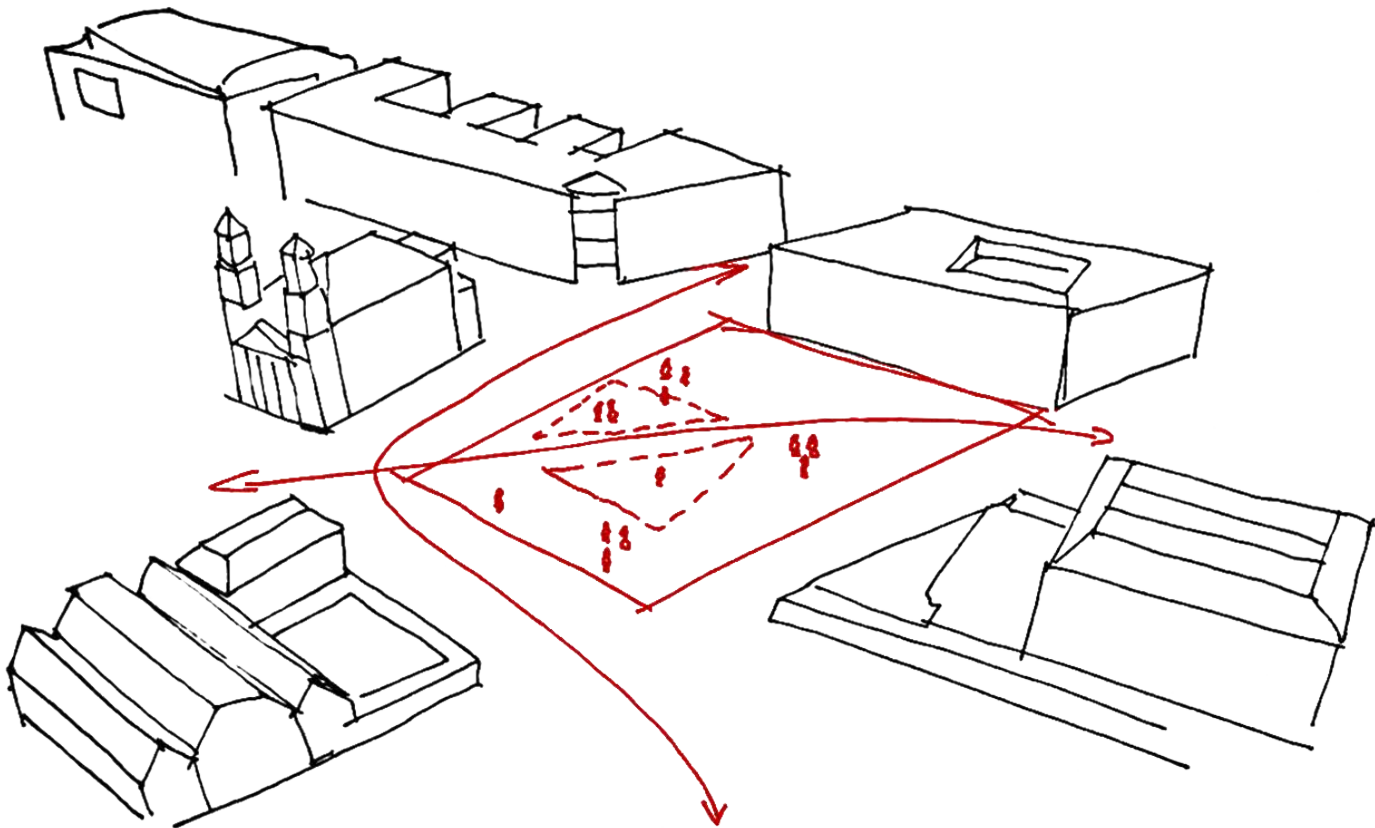


Floor  
-1  
GFA 1300 m<sup>2</sup>

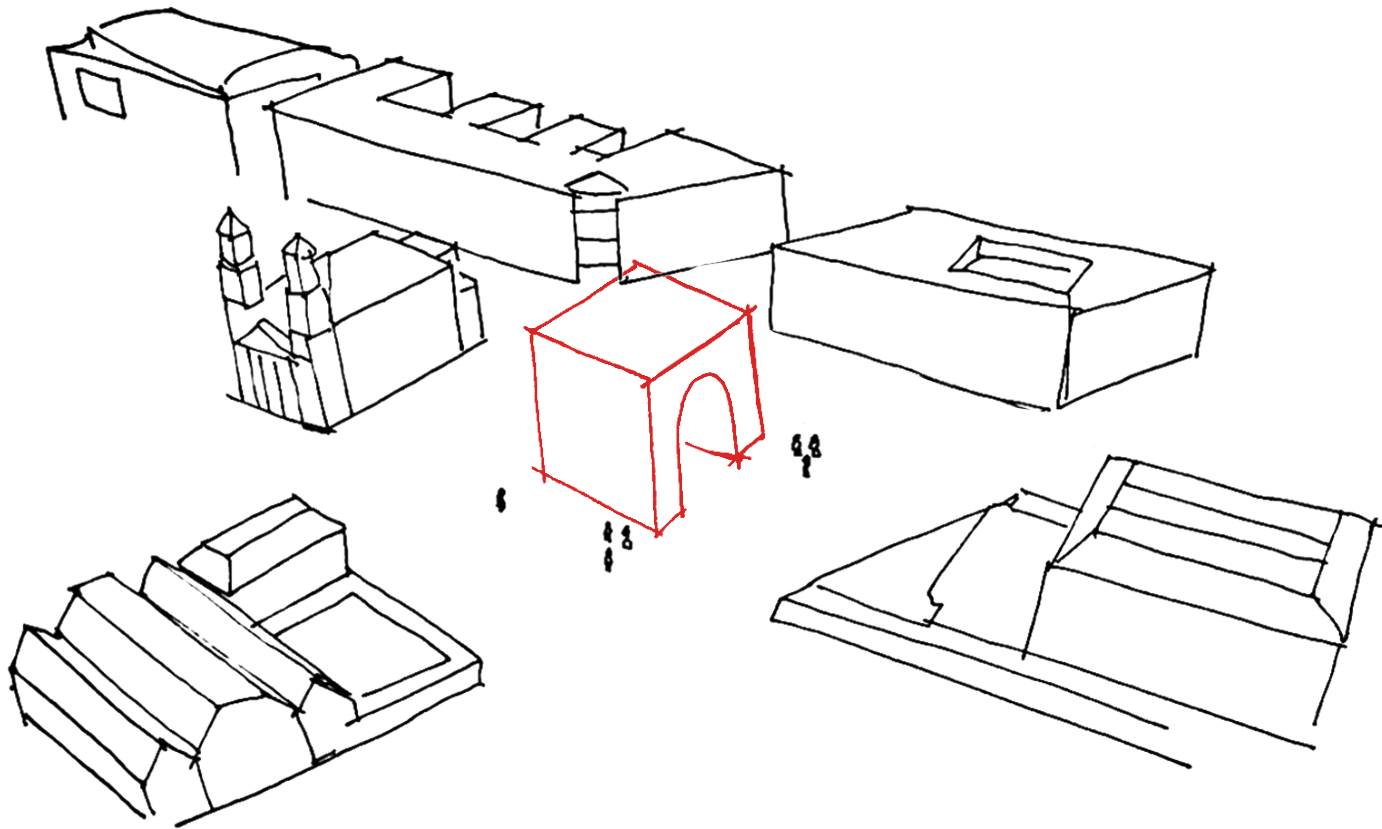




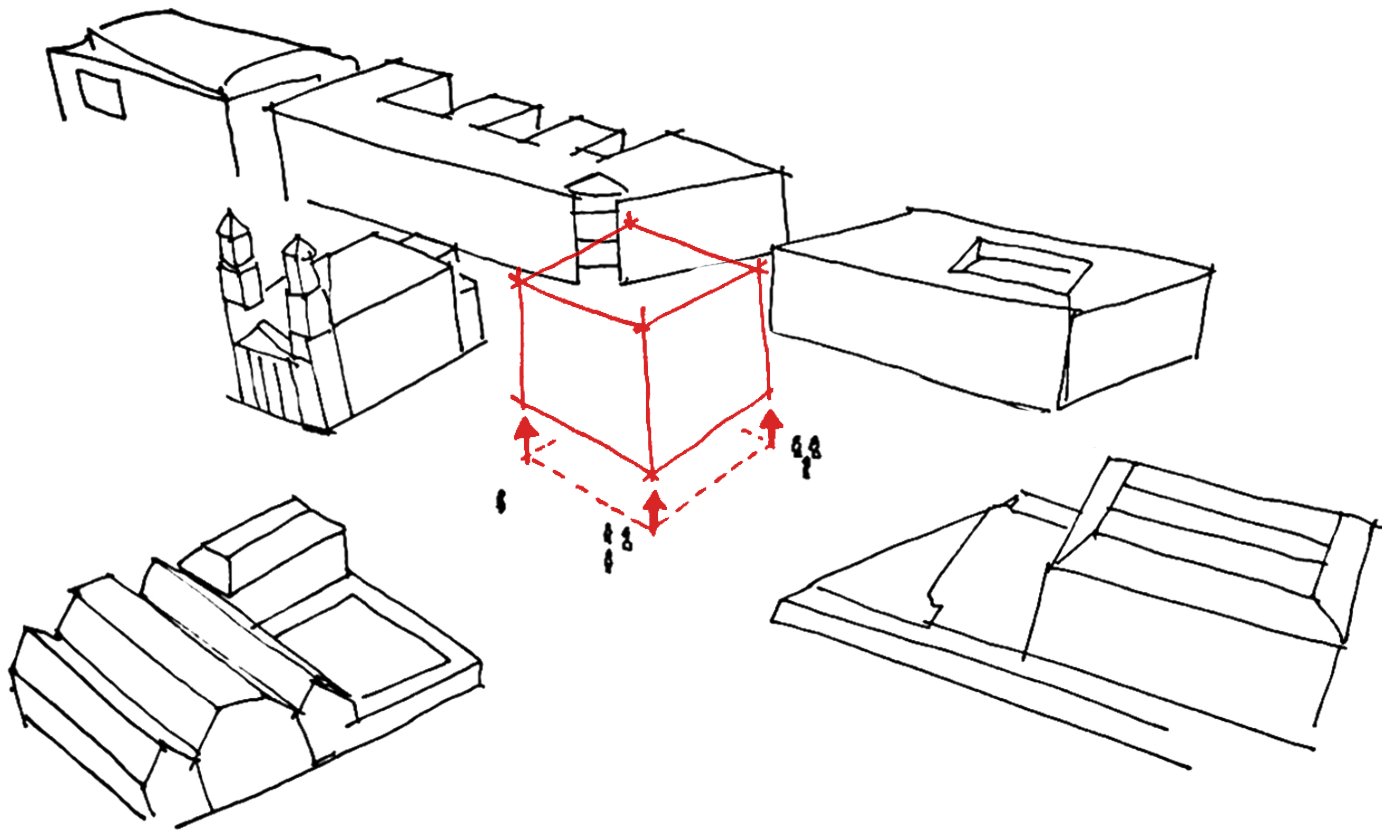




Create a real square

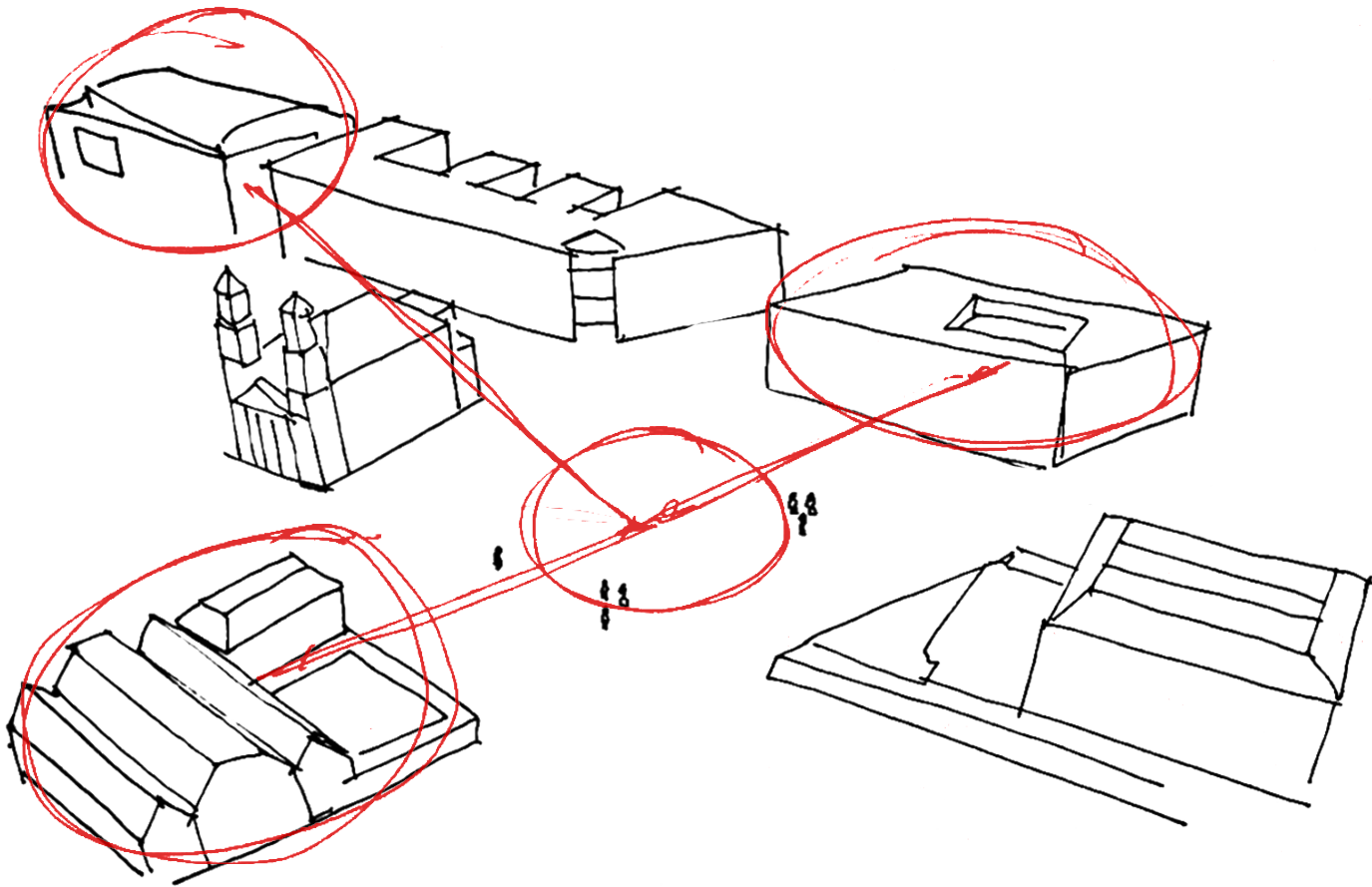


A gate into the city



A raised volume





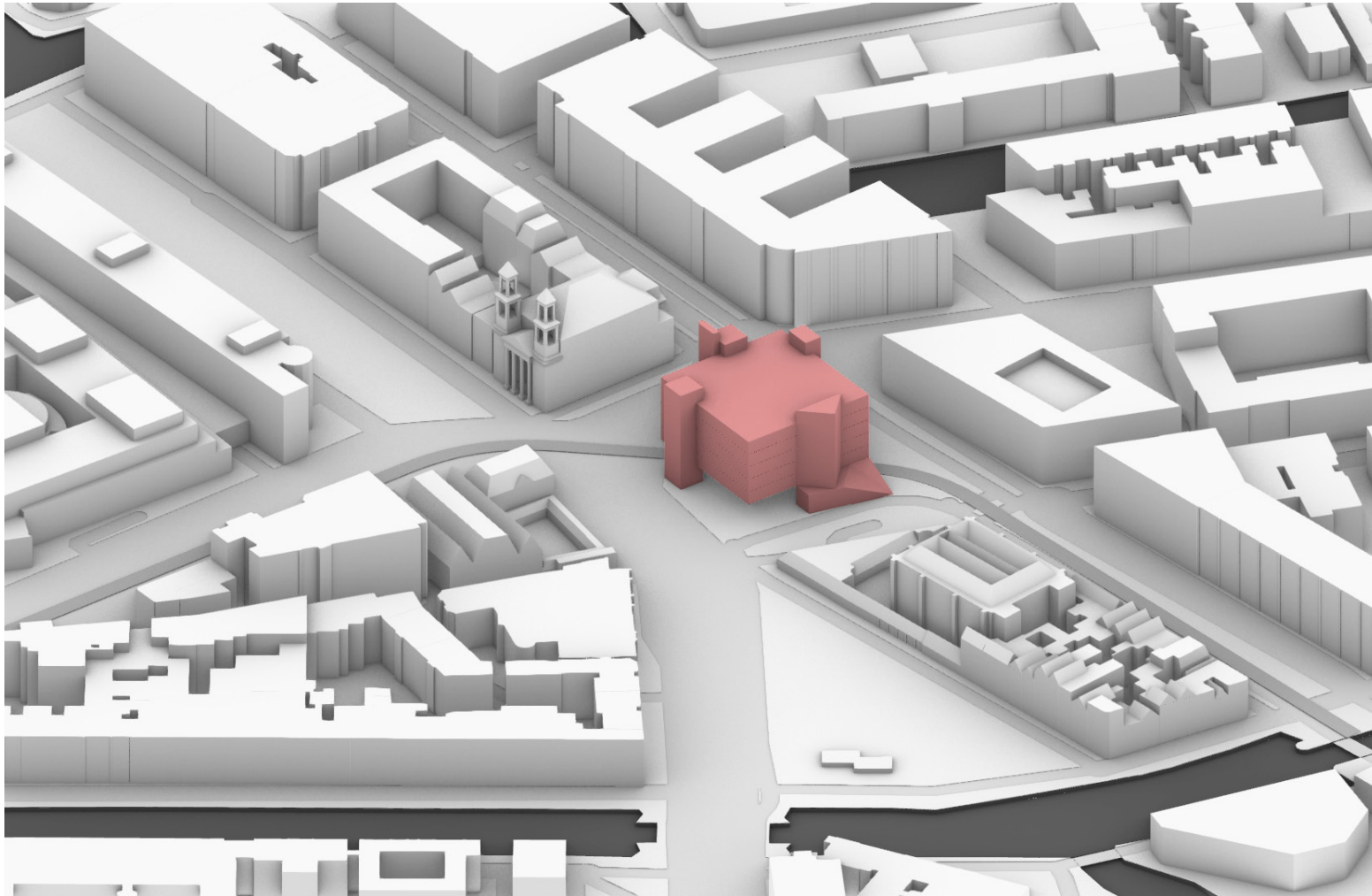
Link/ hinge between different art academies



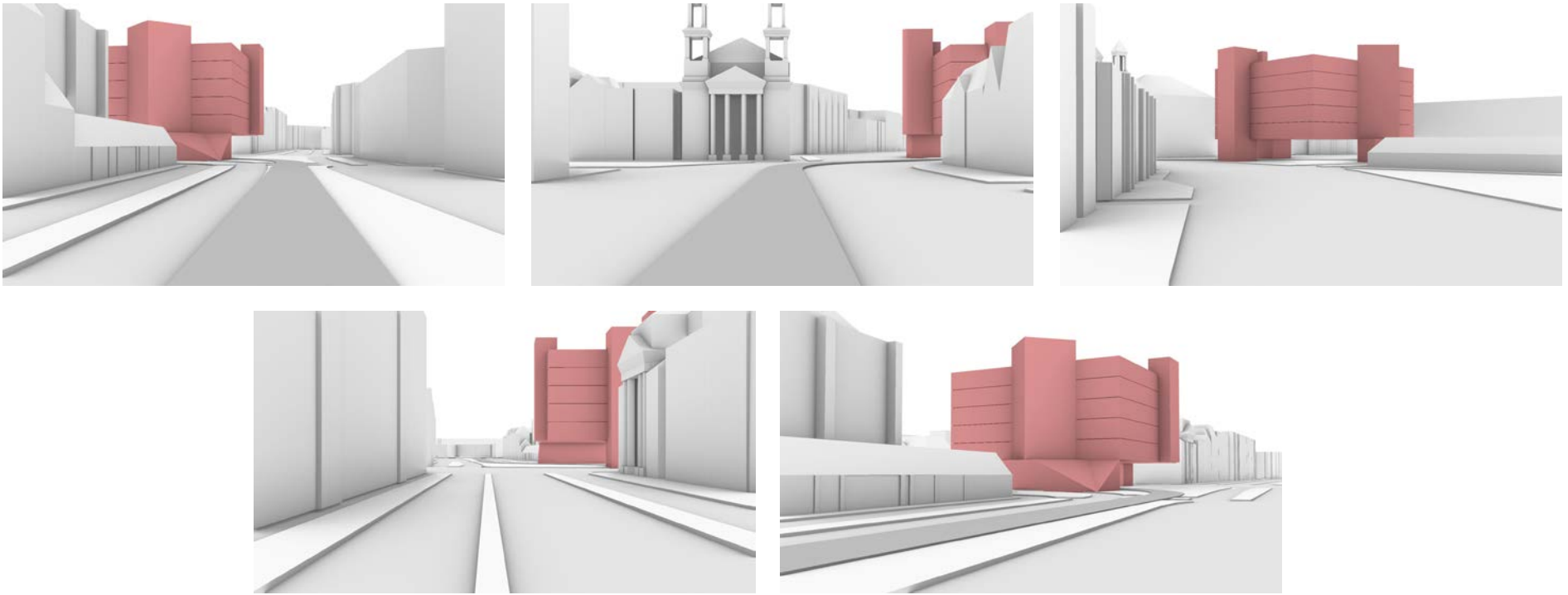
**References P2 designs**  
*New Generation Research Center, Caen*  
*BRUTHER*



*LACMA, Los Angeles*  
*PETER ZUMTHOR*

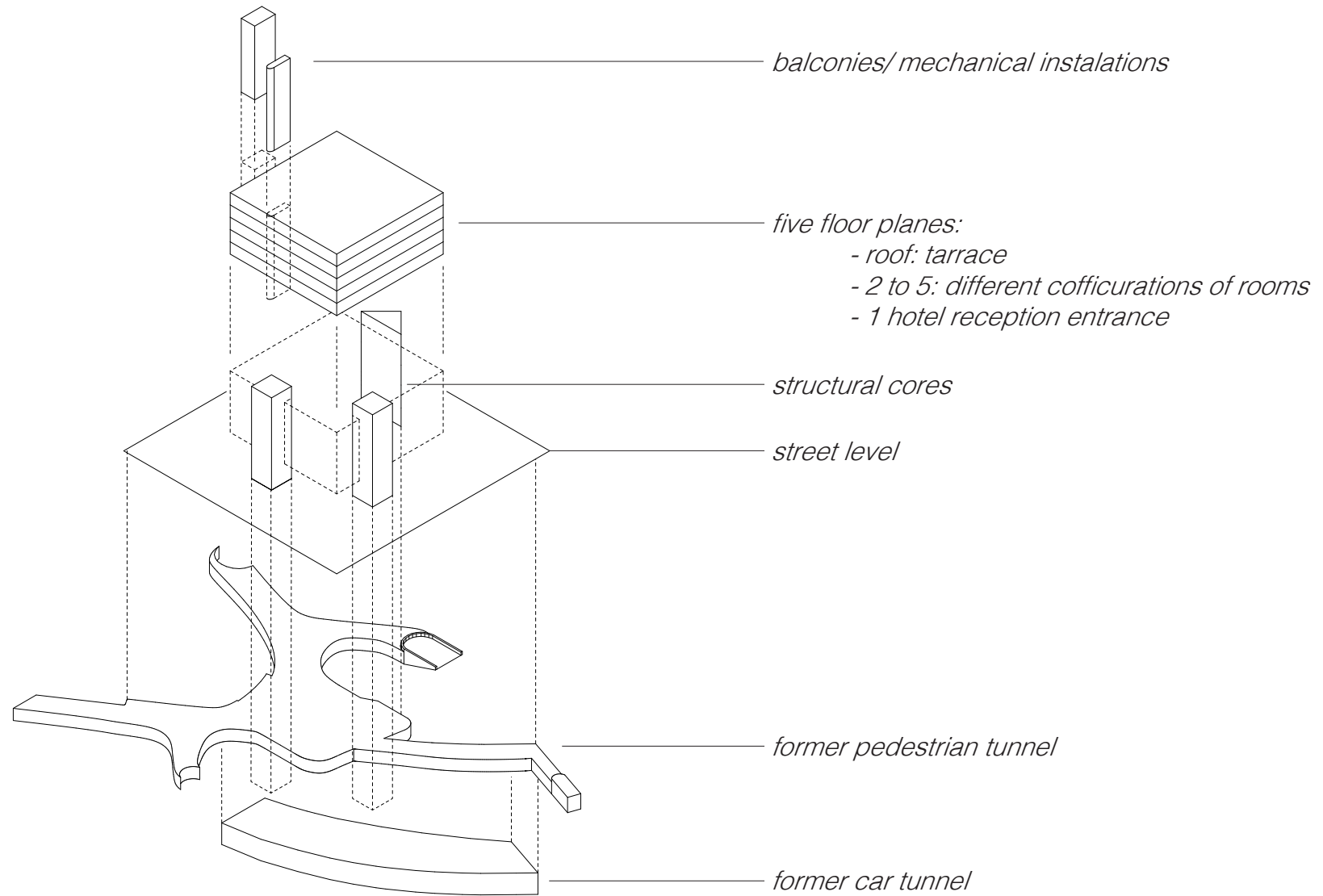


**design variant 1**



**design variant 1**

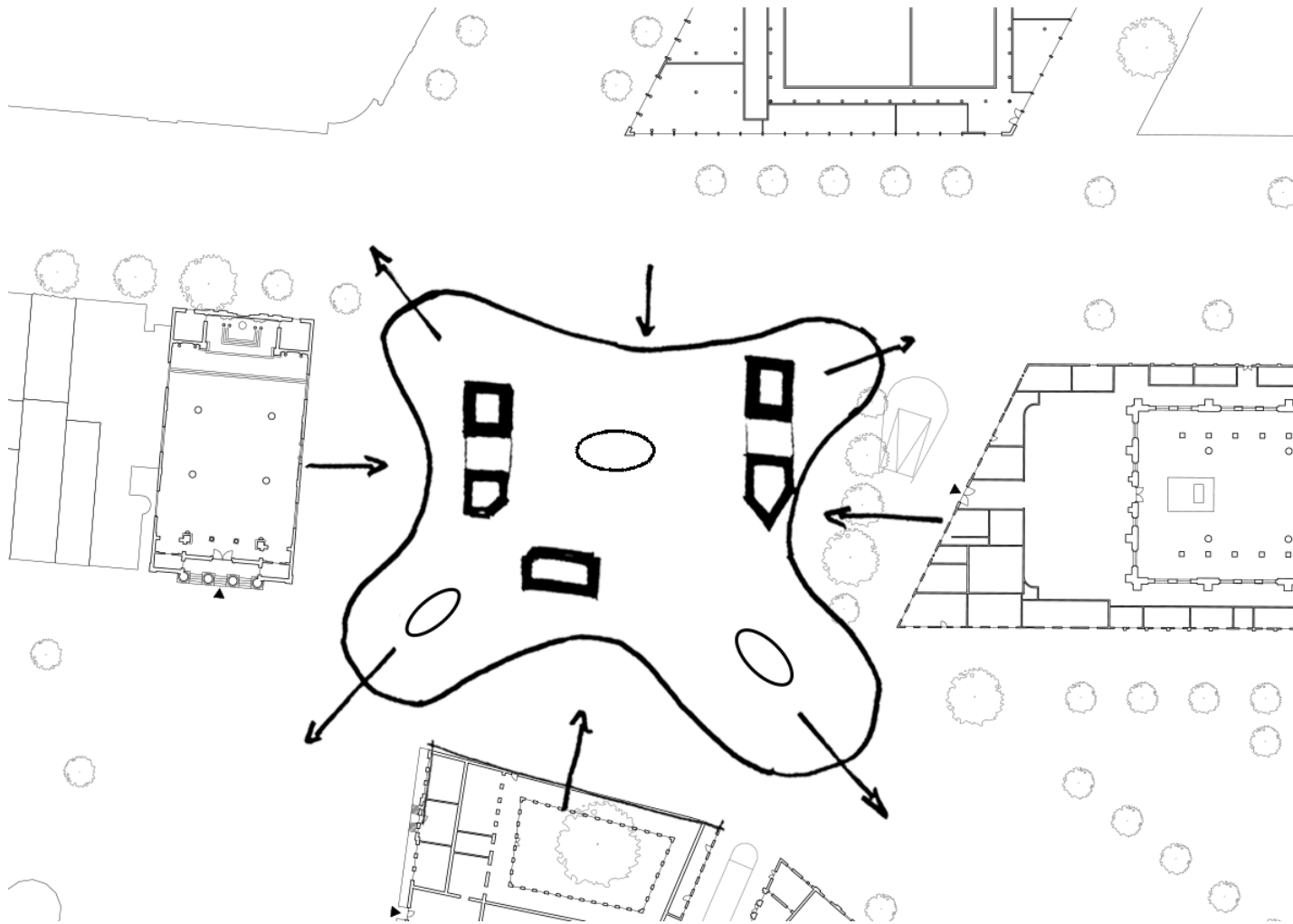




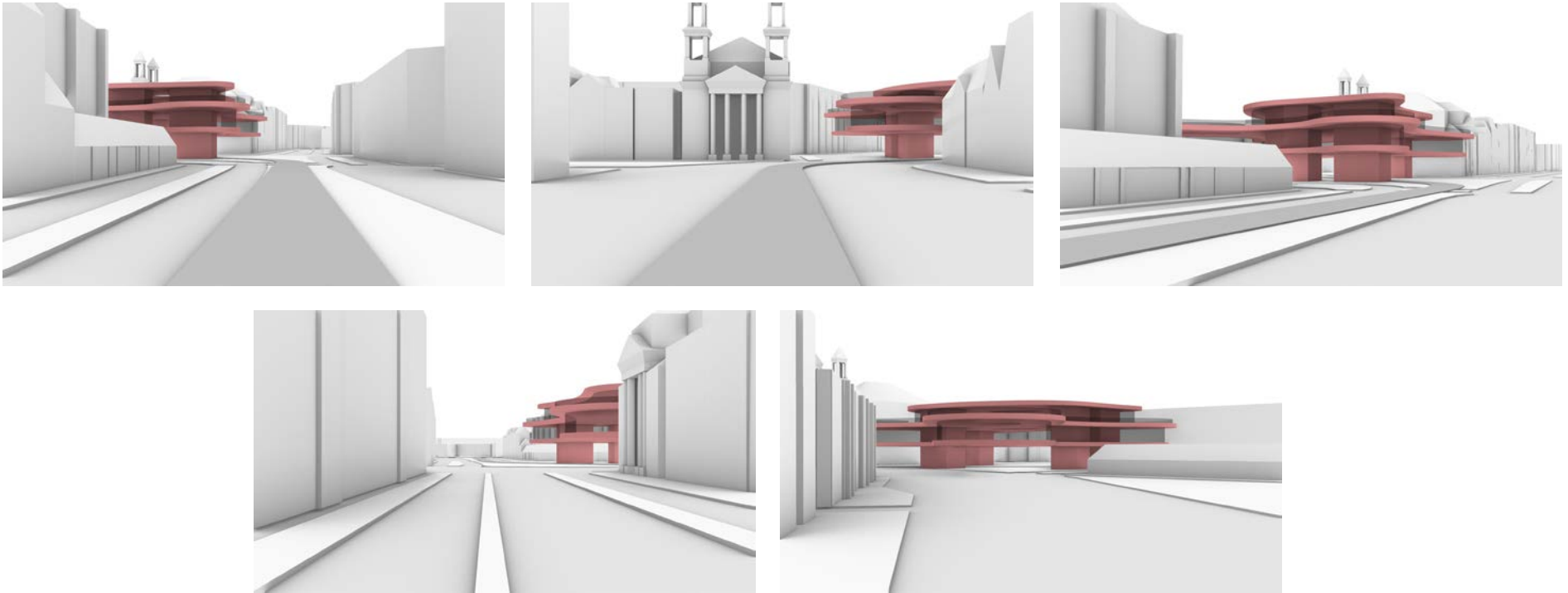
**design variant 1**  
EXPLODED VIEW



design variant 2

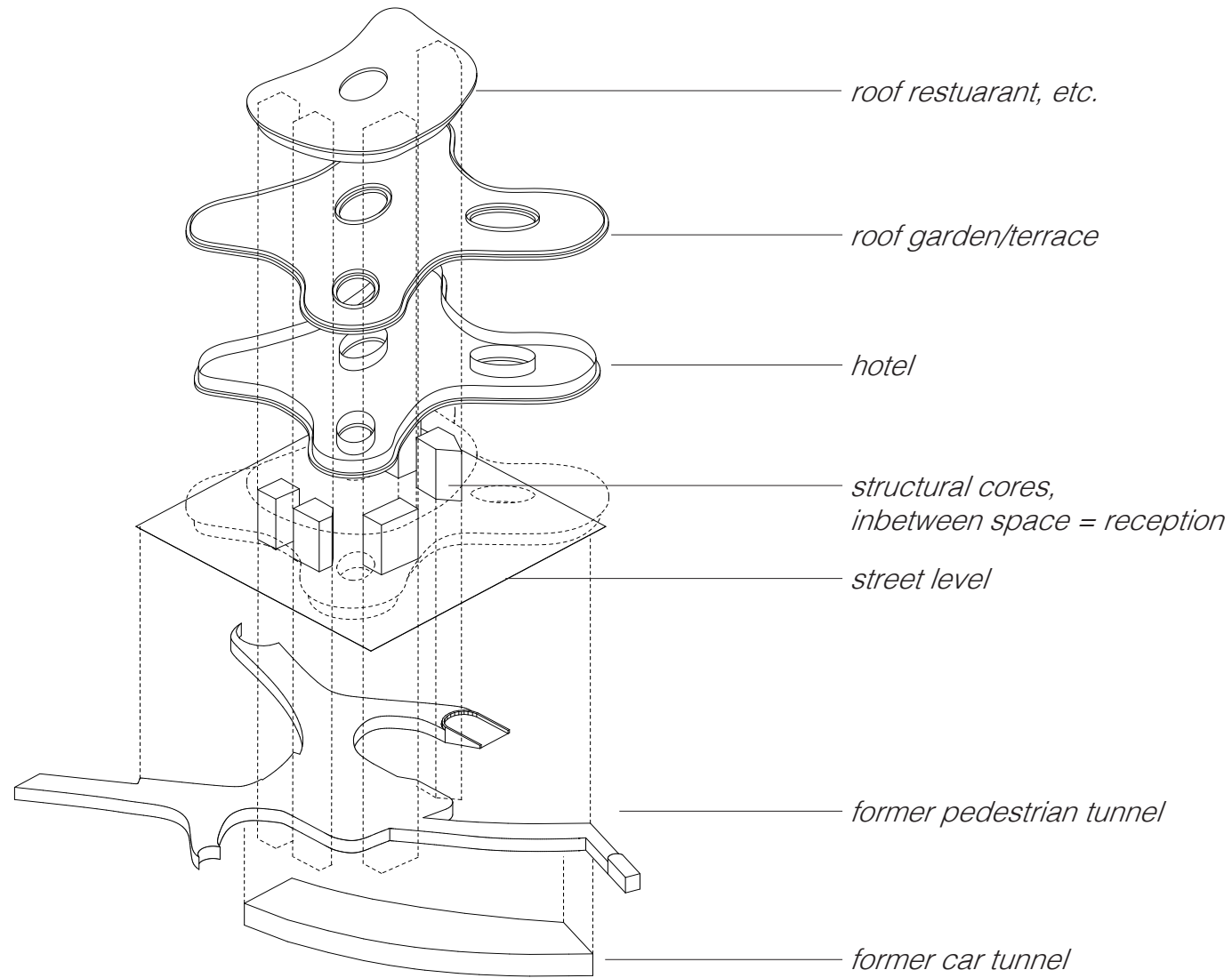


design variant 2



**design variant 2**





**design variant 2**

## Agenda Amsterdam Autoluw (car-free)

The municipality has put forth an agenda to create a more livable and accessible city for its citizens with more recreational areas and cleaner air by warding off through traffic.\*

The city already prevents heavy trucks and diesel cars from entering the city by the creation of an environmental zone within the boundaries of the peripheral highway. (see diagram: Environmental Zone)

The city is arriving at a point where it can start looking at even further reaching measures, for instance decreasing the amount of car traffic or even entirely redirecting it from certain places.

These are options the city is looking at in the future:

1. Remove scattered parking spaces
2. One side of the street parking free
3. Parking-free street
4. Bicycle lane instead of cycle path
5. Mixing car and tram
6. Mixing car and bicycle

Speculating about the future of Mr. Visserplein, this could mean that in the next decade the car-lanes at the square could lower from six's lanes to just three or two. It would make more space available for the creation of recreational area or area which could be used to build the city hotel one.

The city will run a pilot between 15<sup>th</sup> of March to the 26 of April 2021 cutting off traffic from the Weesperstraat that ends at Mr. Visserplein. This pilot will test the positive affects on the livability of the neighborhood, the use of the available space by pedestrians and cyclists, but also noise-pollution and air-quality. The pilot can likely result in reducing the traffic (to zero?) on Mr. Visserplein.

This speculation of a change in road infrastructure at Mr. Visserplein in the future, if the test deems successful and the city becomes car free, is a premise I want to base the project on.

\* Amsterdam. (2021, February 2). Maatregelen amsterdam autoluw. Retrieved February 2, 2021, from <https://www.amsterdam.nl/parkeren-verkeer/agenda-amsterdam-autoluw/maatregelen-amsterdam-autoluw>





**Traffic lay-out Mr. Visserplein**





### Tram “Combino” in Amsterdam

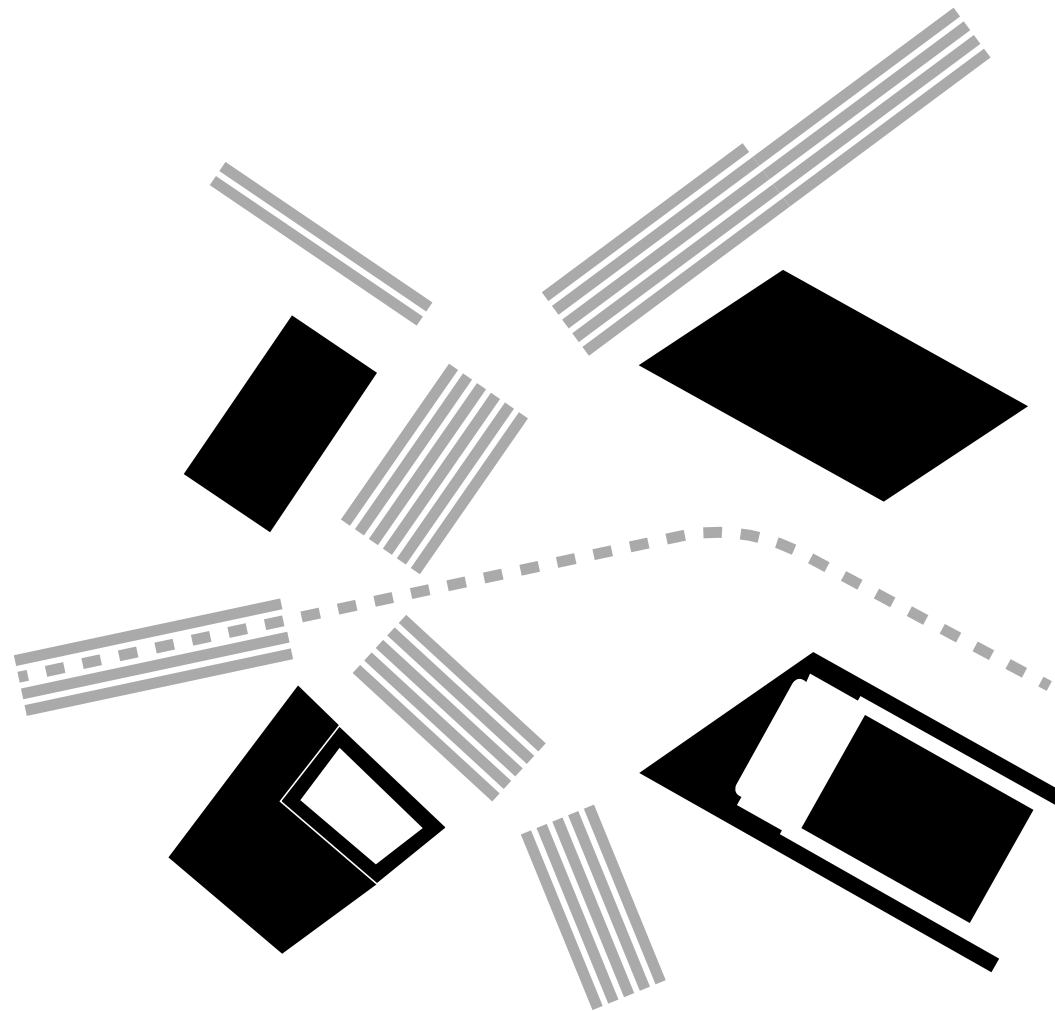
The Combino tram in Amsterdam is a 5-piece (4 sections) and is 29,20 meters long and 2,40 meters in width.

The maximum speed of the Combino is 70 km/h. De minimal turning circle is 15 meters.

Height: 3,51m – Height overhead line min. 5,1m/ average 5,5 meter.

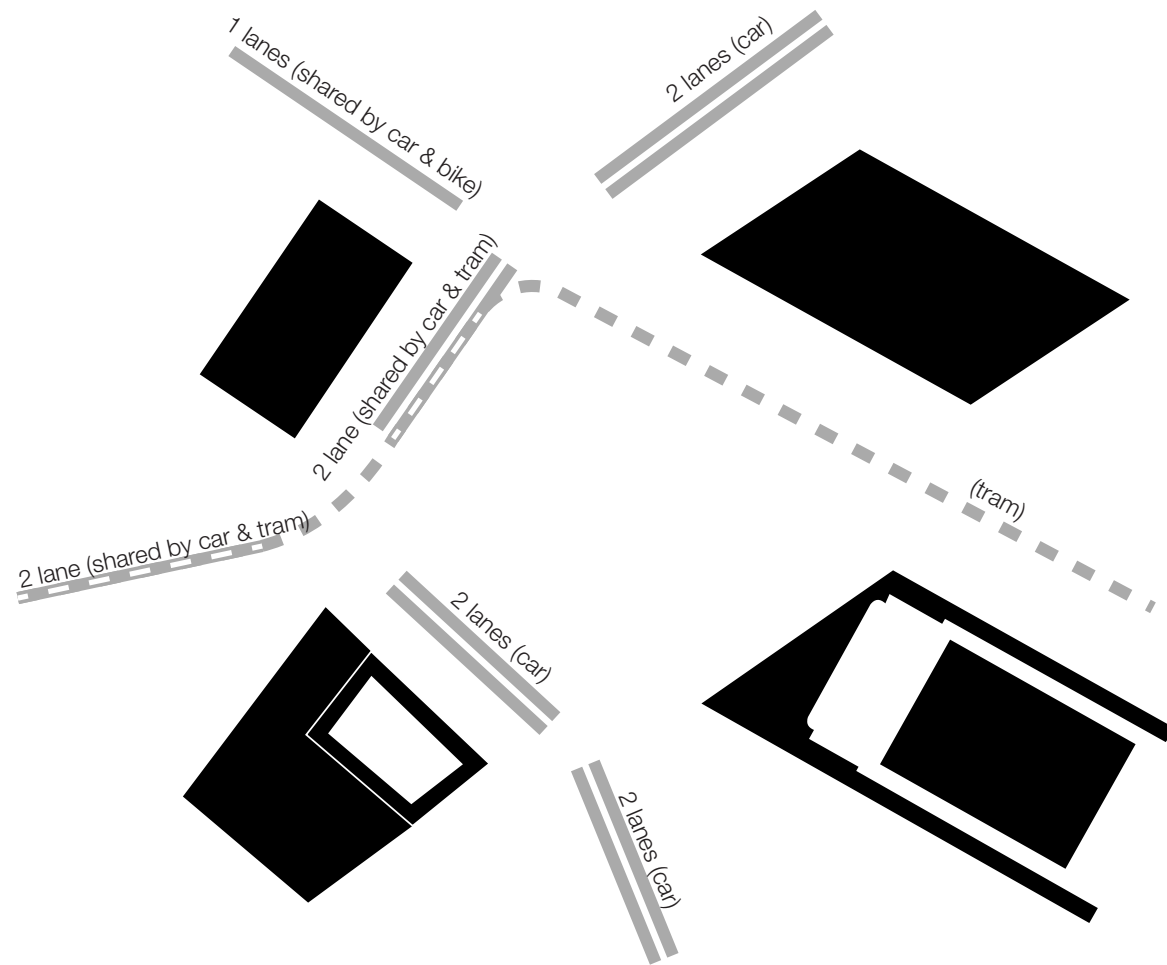
<https://nl.wikipedia.org/wiki/Combino> – [https://nl.wikipedia.org/wiki/Amsterdamse\\_Combino%27s](https://nl.wikipedia.org/wiki/Amsterdamse_Combino%27s)





### **Traffic lay-out Mr. Visserplein in diagram**

This diagram shows the existing car traffic layout of Mr. Visserplein. It's apparent that the square still is very car orientated, at the widest point the street has 6 lanes for the use of the car. Together with a separate lane for the tram the space for pedestrians, cyclists (and a possible building) is minimized.

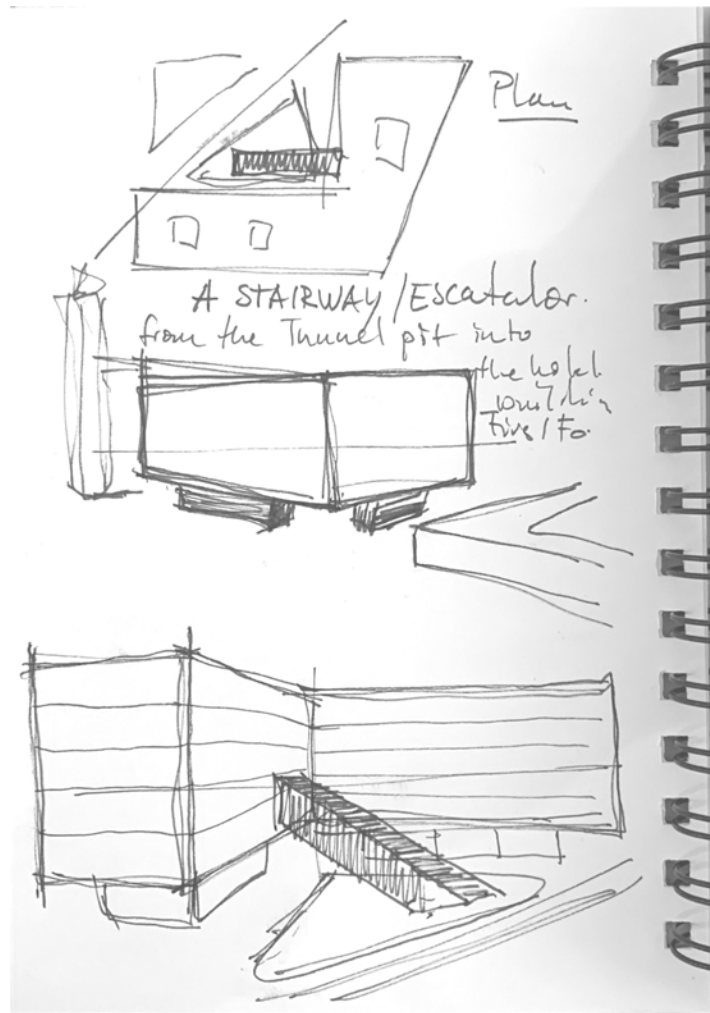


### Future vision of Traffic lay-out Mr. Visserplein

A continuation of Amsterdams car-free agenda would mean a reduced traffic lay-out for Mr. Visserplein, through the (a) reducing the mount of lanes to just two; (b) Mixing car and tram; (c) Mixing car and bicycle. By pushing the car lanes outwards from the square, more space become available for the pedestrians, cyclists and the city hotel. The extra available space can be used to create skylights and fire escapes for the subterranean structure.



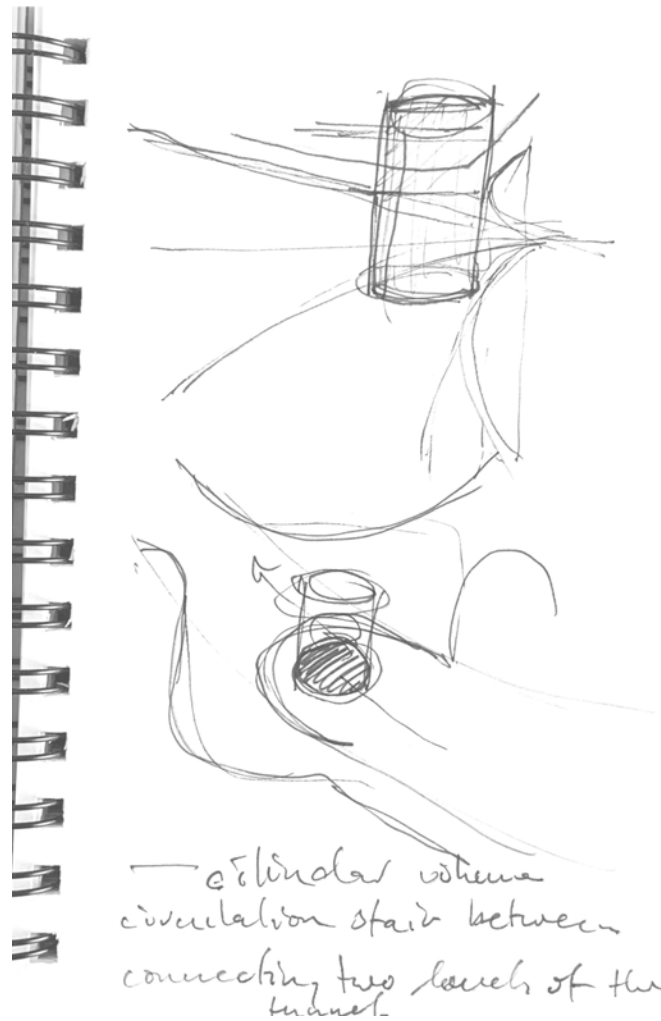
**New Traffic lay-out Mr. Visserplein**



### Escalator/ stairway connection tunnel hotel

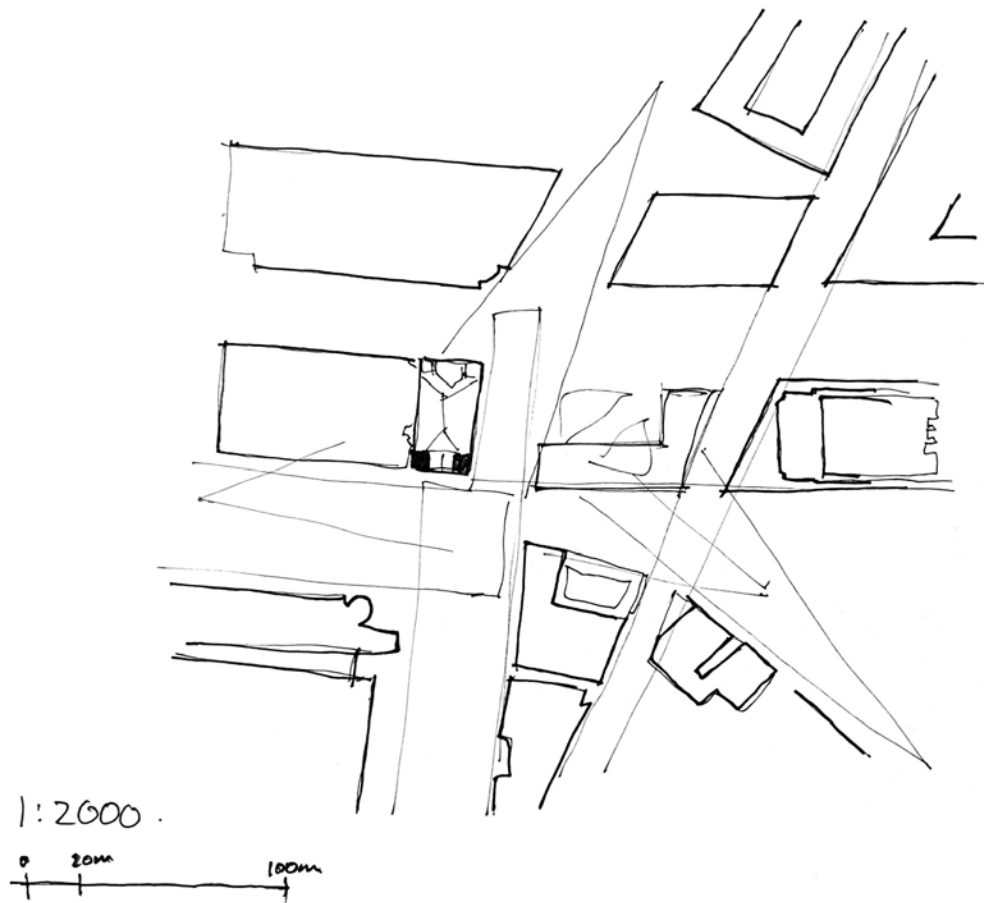
In this sketch I propose the idea of a escalator/stairway from inside the tunnel to the first floor of the hotel.



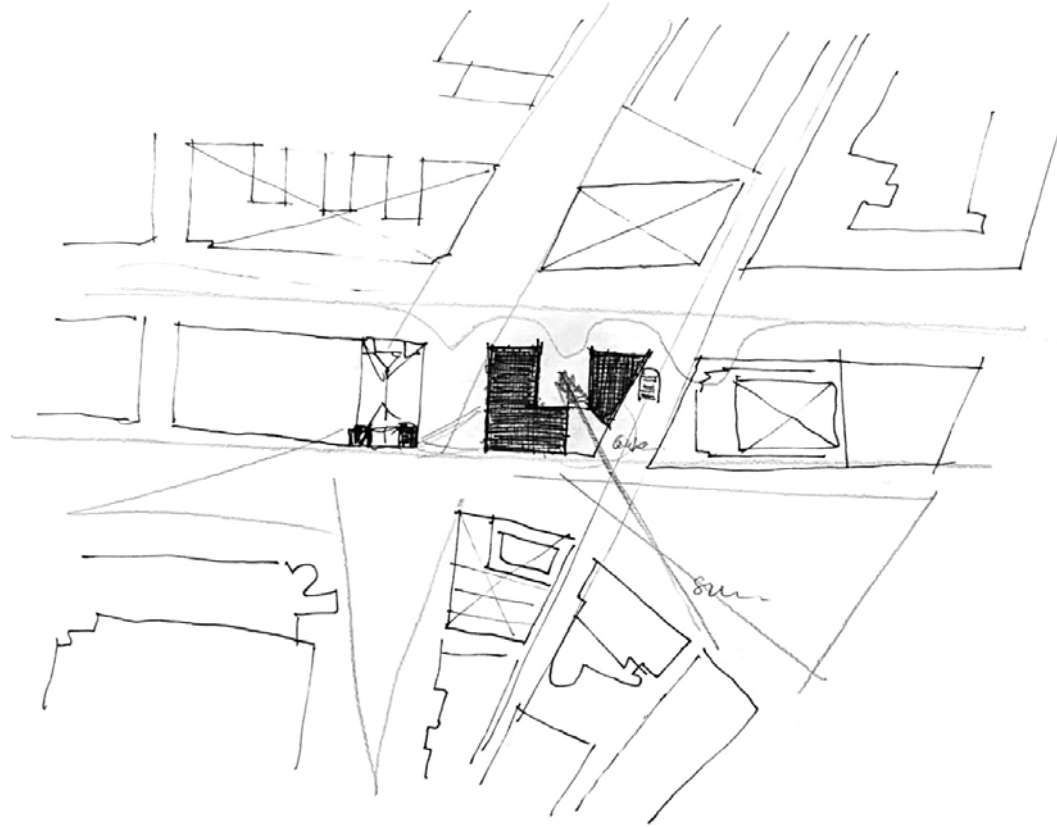


### **Cylinder volume staircase between the two levels in the tunnel**

In this sketch I'm testing the possibility of a cylinder staircase between the two levels of the tunnel, like Louis Khan did in his design for the Yale Center for British Art. It may block out the light into the northern end of the tunnel, though.

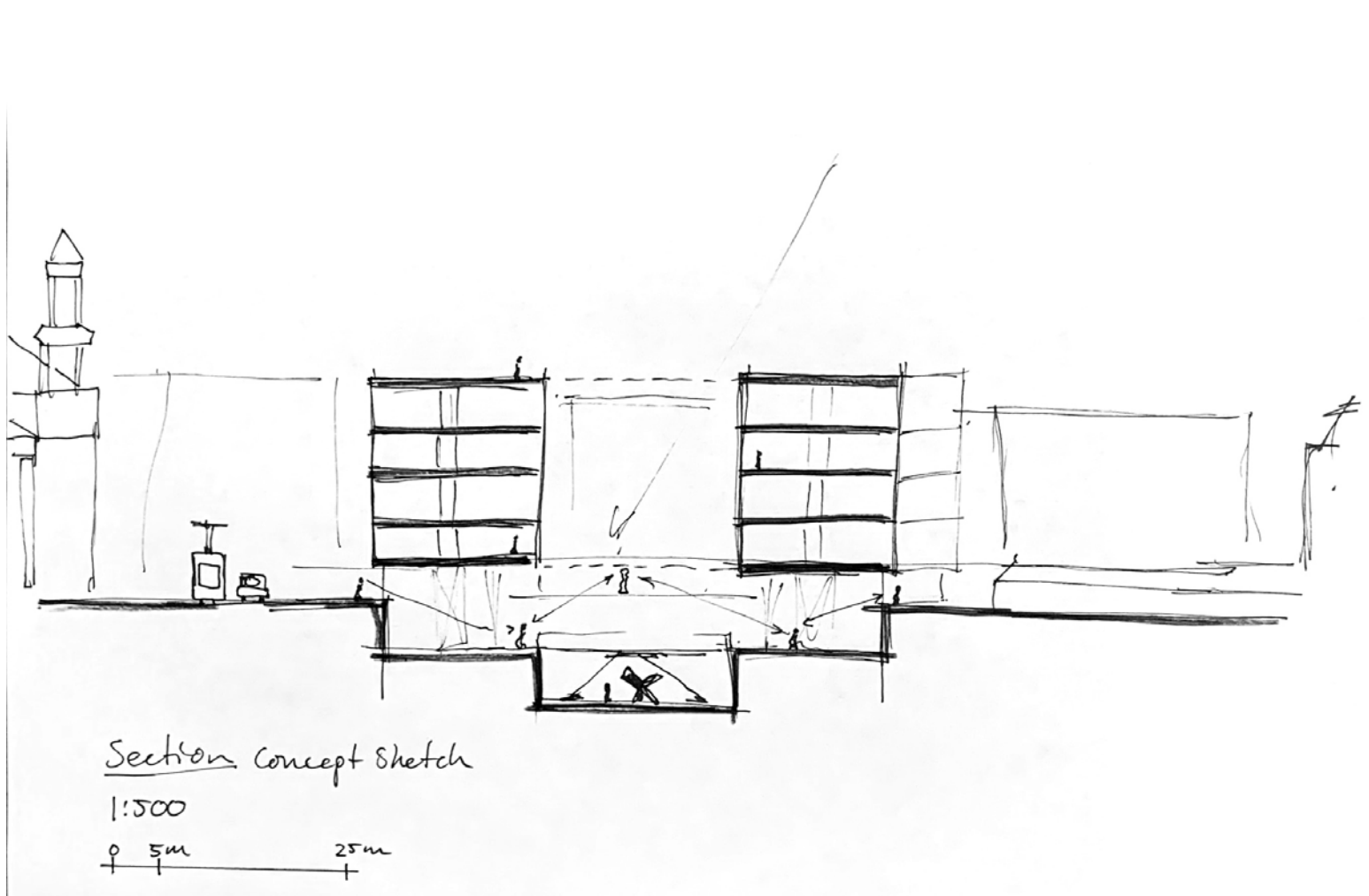


### Conclusion Cullen's Study



## U-shaped Building Mass

Depth of building wings: 20 meters  
Central hallway rooms on both sides

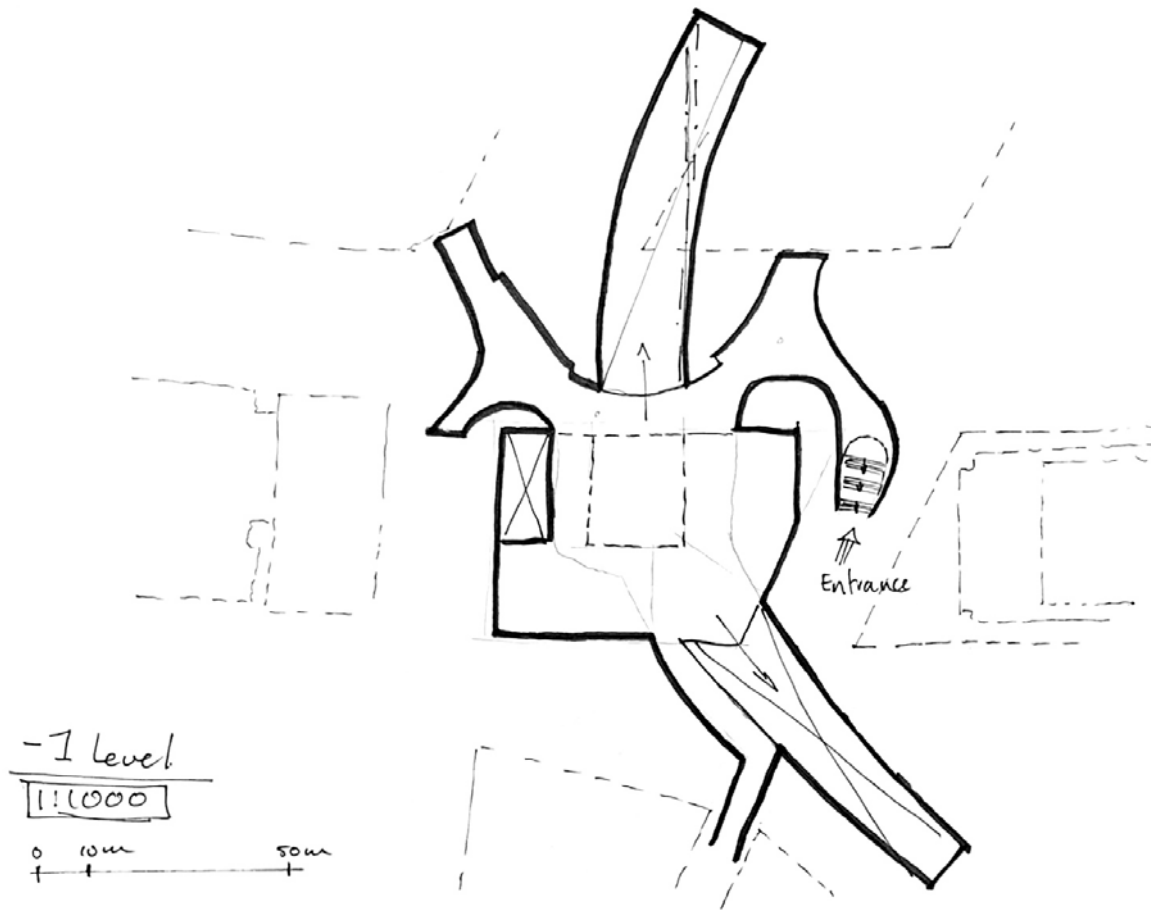


## Concept Sketch Section

Sunken Lobby

Depth of building wings: 20 meters  
Central hallway rooms on both sides





## Plan Sketch

Sunken Lobby



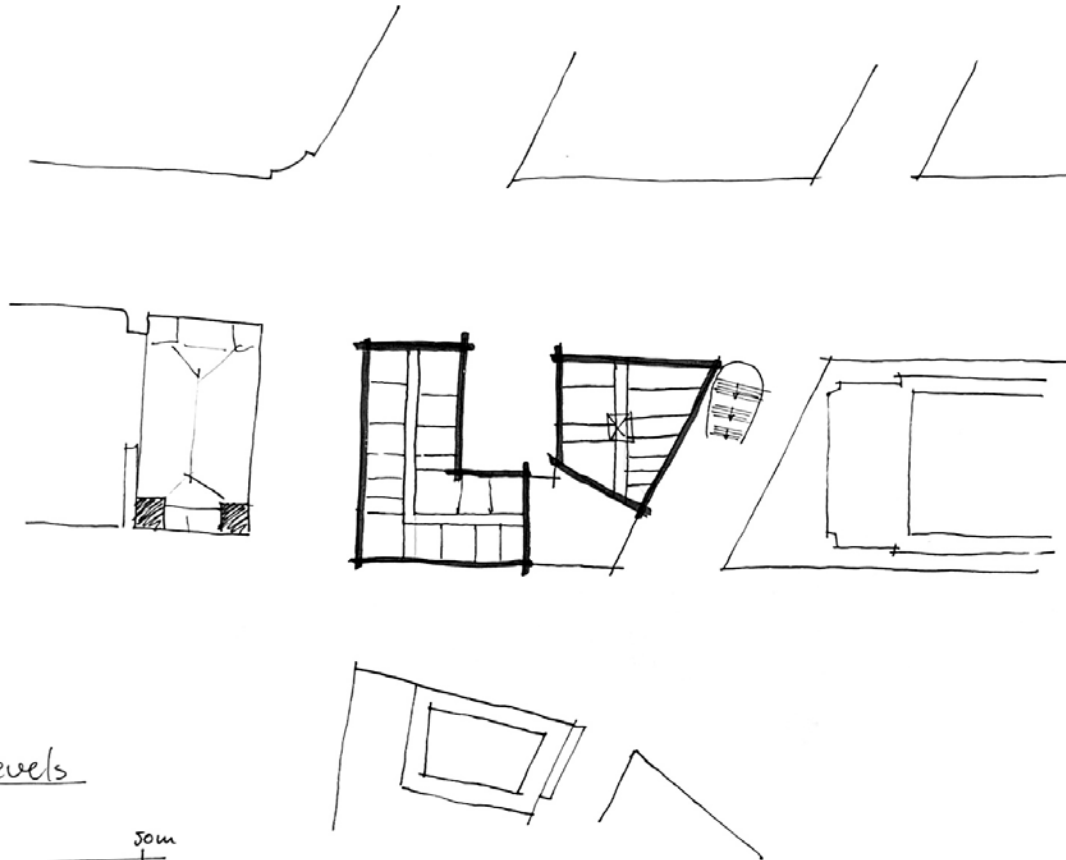
**Approach from the direction of Weesperstraat, just over the Nieuwe Herenchannel**

Just a Block doesn't work



**Approach from the direction of Weesperstraat, just over the Nieuwe Herenchannel**

Opening In the corner (gate into the city)



Hotel-Levels  
 1:1000  
 0 5 10m 50m

### Floorplan Hotel

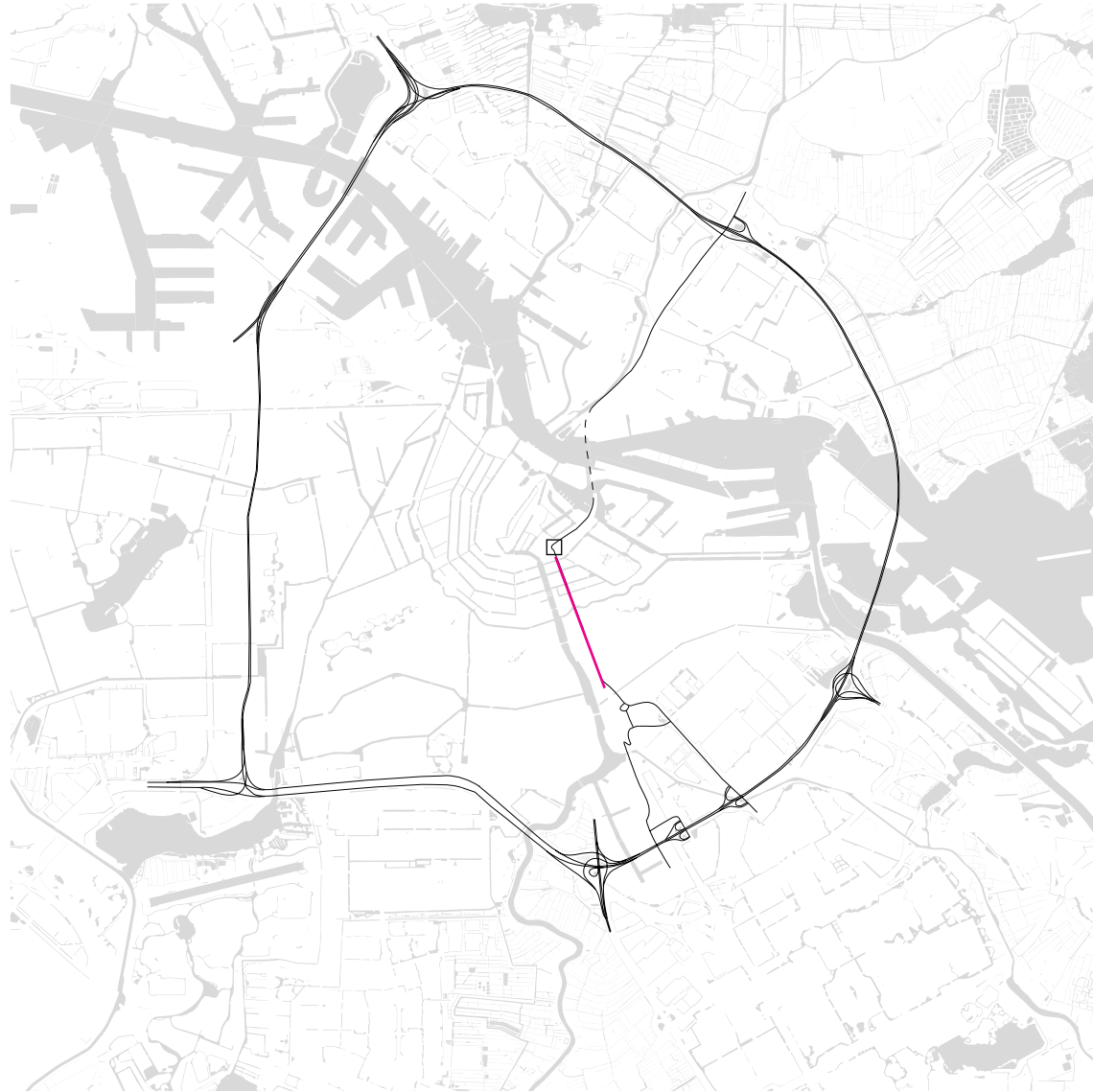
Depth of building wings: 20 meters  
 Central hallway rooms on both sides



### **Future vision of Traffic lay-out Mr. Visserplein**

The reduction of traffic at Mr. Visserplein and the Wibaut-Axis at large, ending as the Weesperstraat at the Mr. Visserplein, would enable the possibility for the creation of a esplanade (highlighted in the gray marking on the sketch). The esplanade, ending at the entrance of the city-hotel, could be 1 km long if it started at Weesperplein, but could also begin at the Amstel trainstation which would make the esplanade 2.6km long.





### **Wibaut-Axis/ De Knowledge Mile/ Future Esplanade**

The envisioned length of the esplanade if the car-free agenda gets pushed through in the future.  
“De Knowledge Mile is een internationaal toonaangevende business community en innovatiedistrict in het hart van Amsterdam. Tussen het Amstelplein en het stadhuis werken we aan oplossingen voor uitdagingen van onze hoofdstad.”

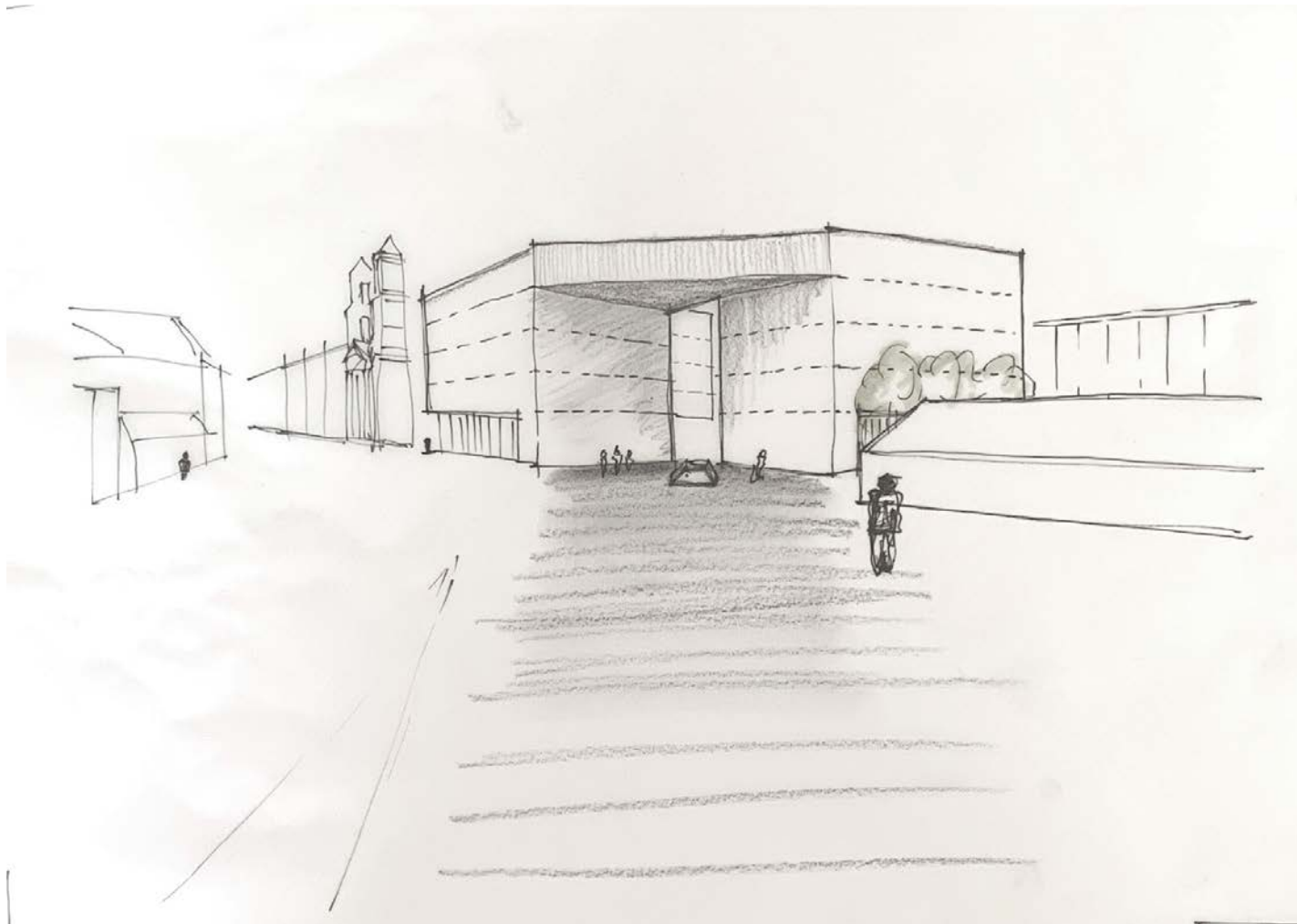
\* De Hogeschool van Amsterdam. (n.d.). Knowledge Mile. Retrieved from <https://knowledgemile.amsterdam/s/>



Approach over the Esplanade  
towards the city hotel.

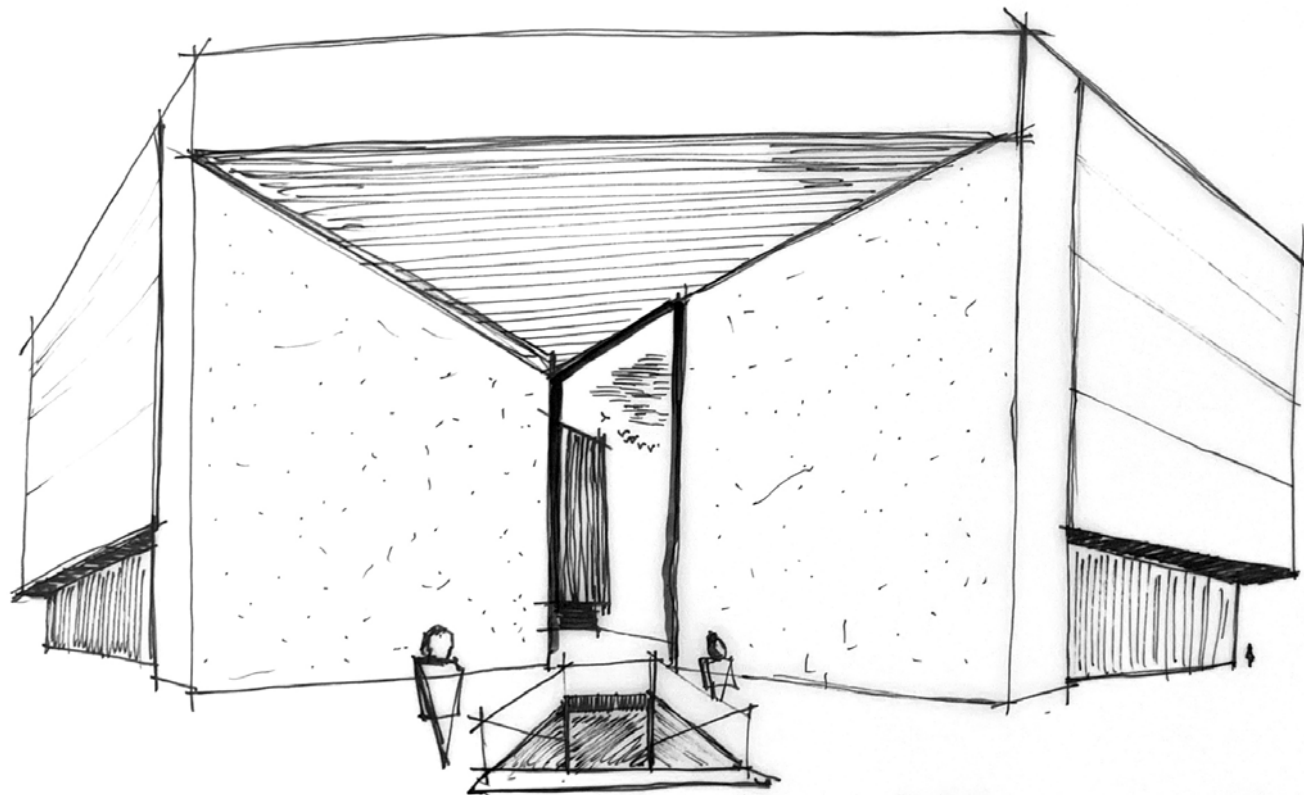
### Approach over the esplanade towards the City-Hotel

View approaching over Weesperstraat

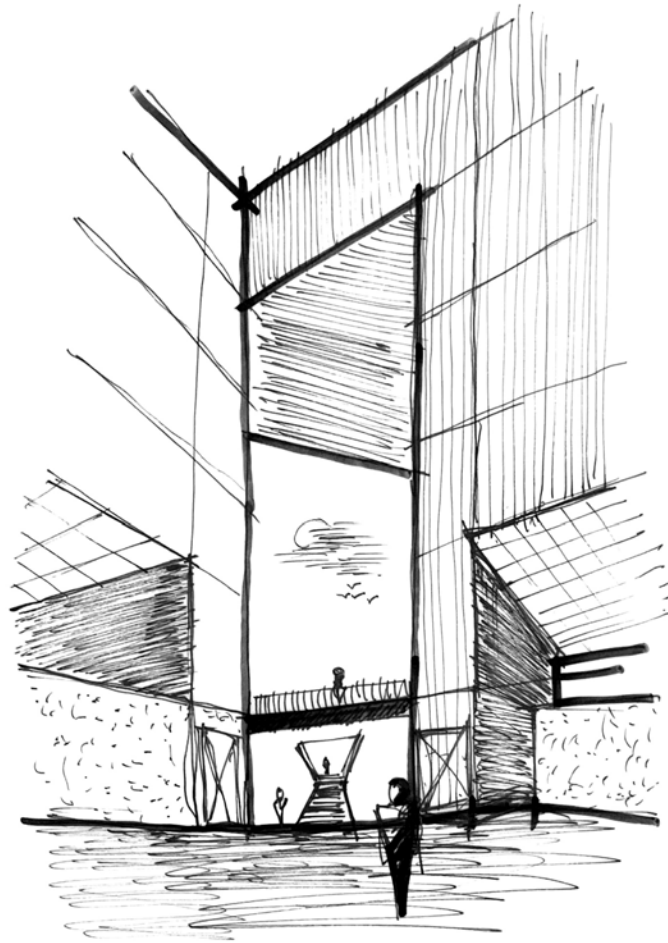


### **View as you come closer to the building**

The bulding fully reveals itself after the line of trees end, the eye slides along the side towards the church



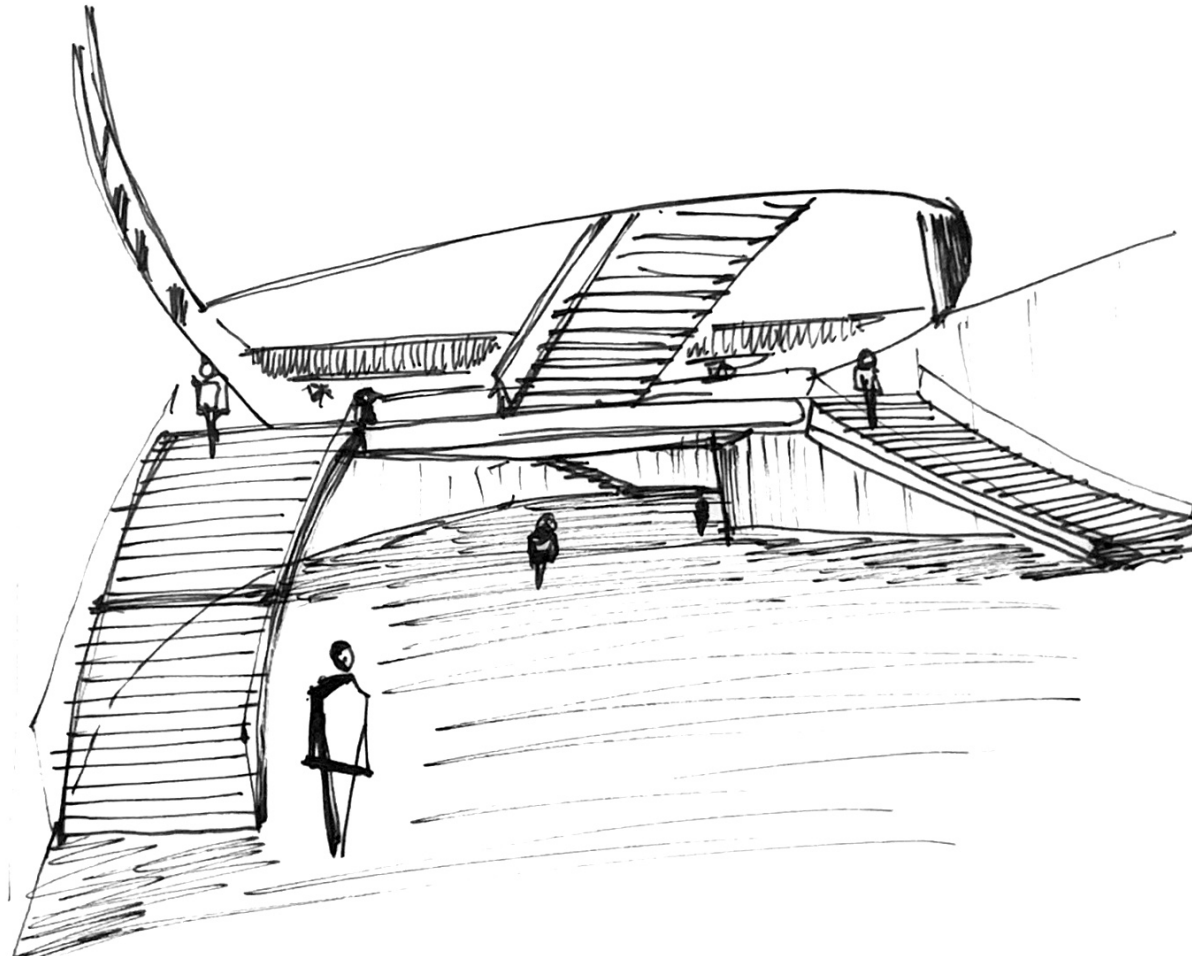
**View as you come closer to the building**



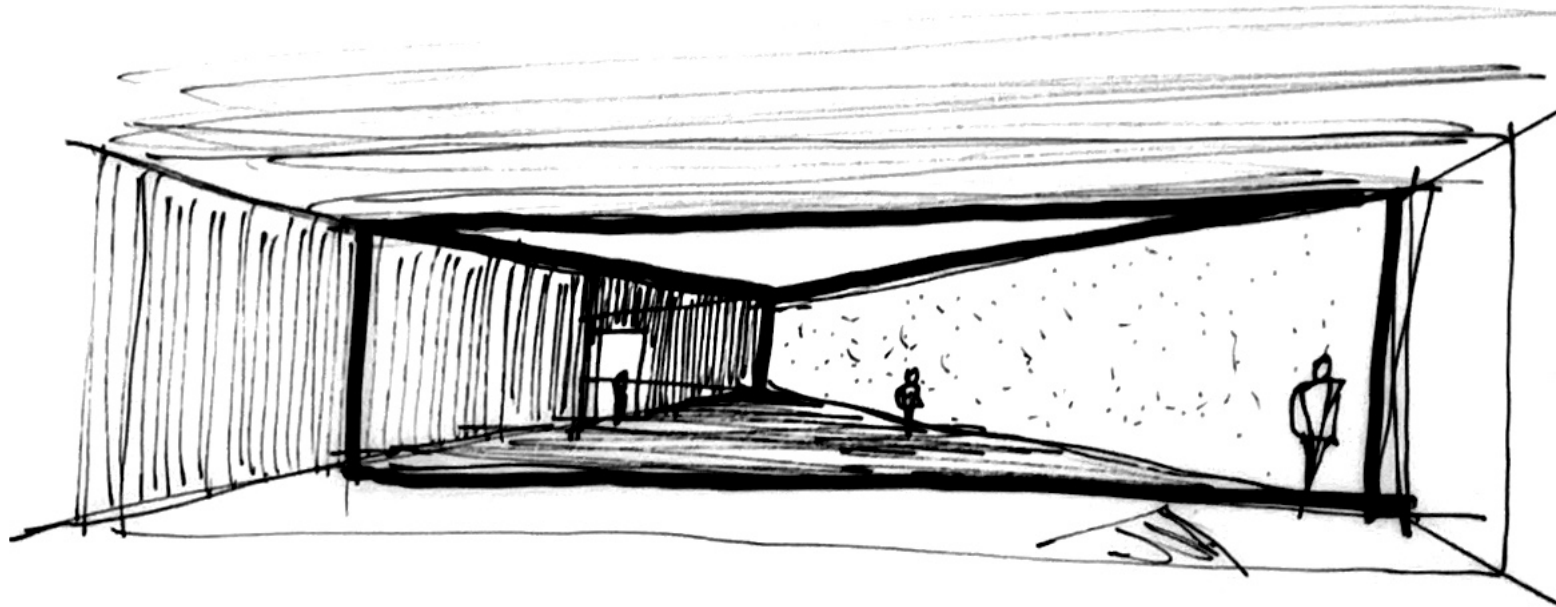
### **View as you have enter the lobby**

The lobby floor won't look as corporate as it does now, this is due to the fact that not a clear understanding how the situation with the pedestrian level of the former tunnel will be resulted.





View as you descend into the former tunnel



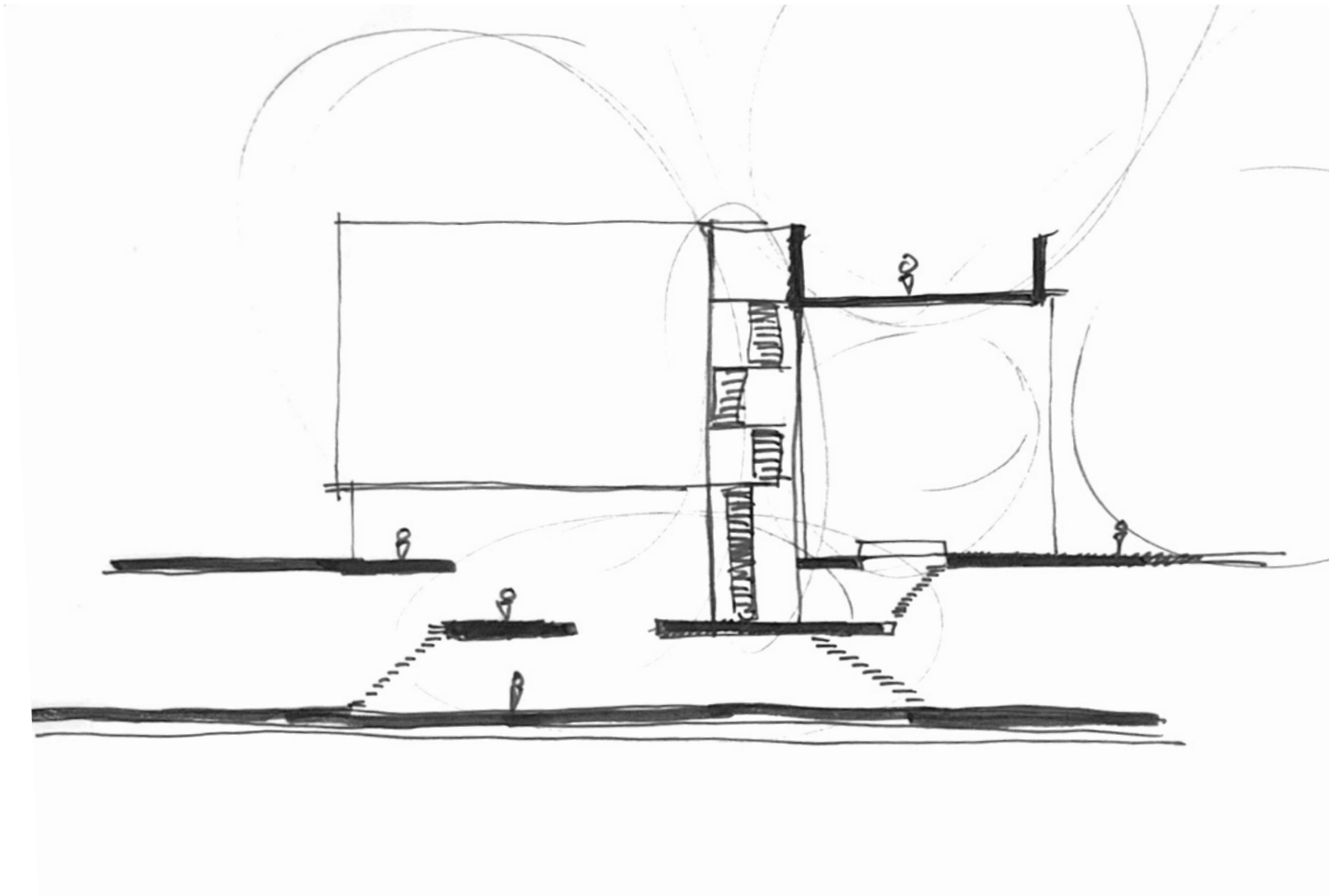
## Roof Garden

Connection with the sky

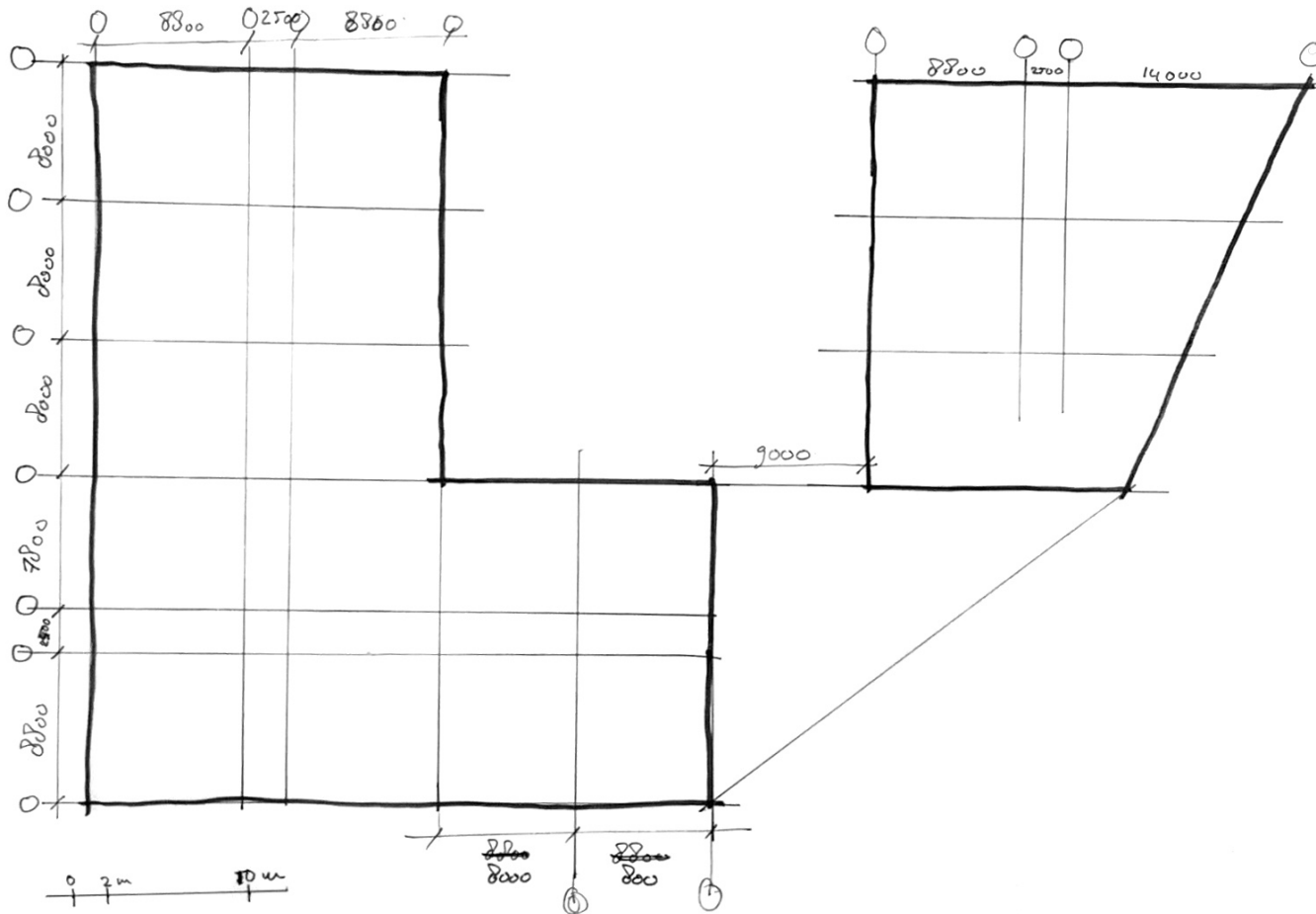
<https://archeyes.com/sainte-marie-de-la-tourette-le-corbusier/>

<https://drawingmatter.org/just-begin/>

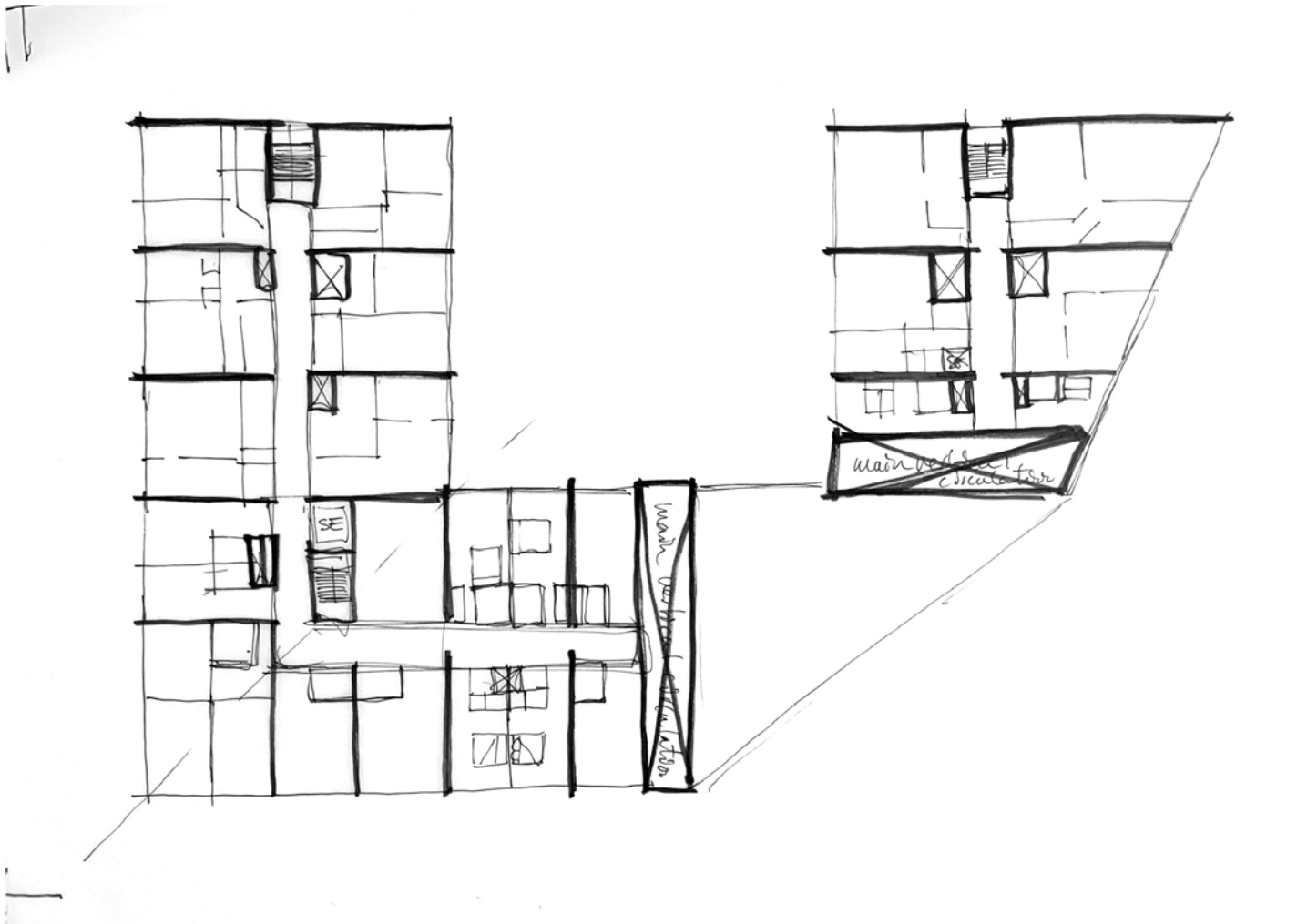
[http://www.casaluisbarragan.org/eng/en\\_index.html](http://www.casaluisbarragan.org/eng/en_index.html)



**Play of voids**  
Circulation through the building

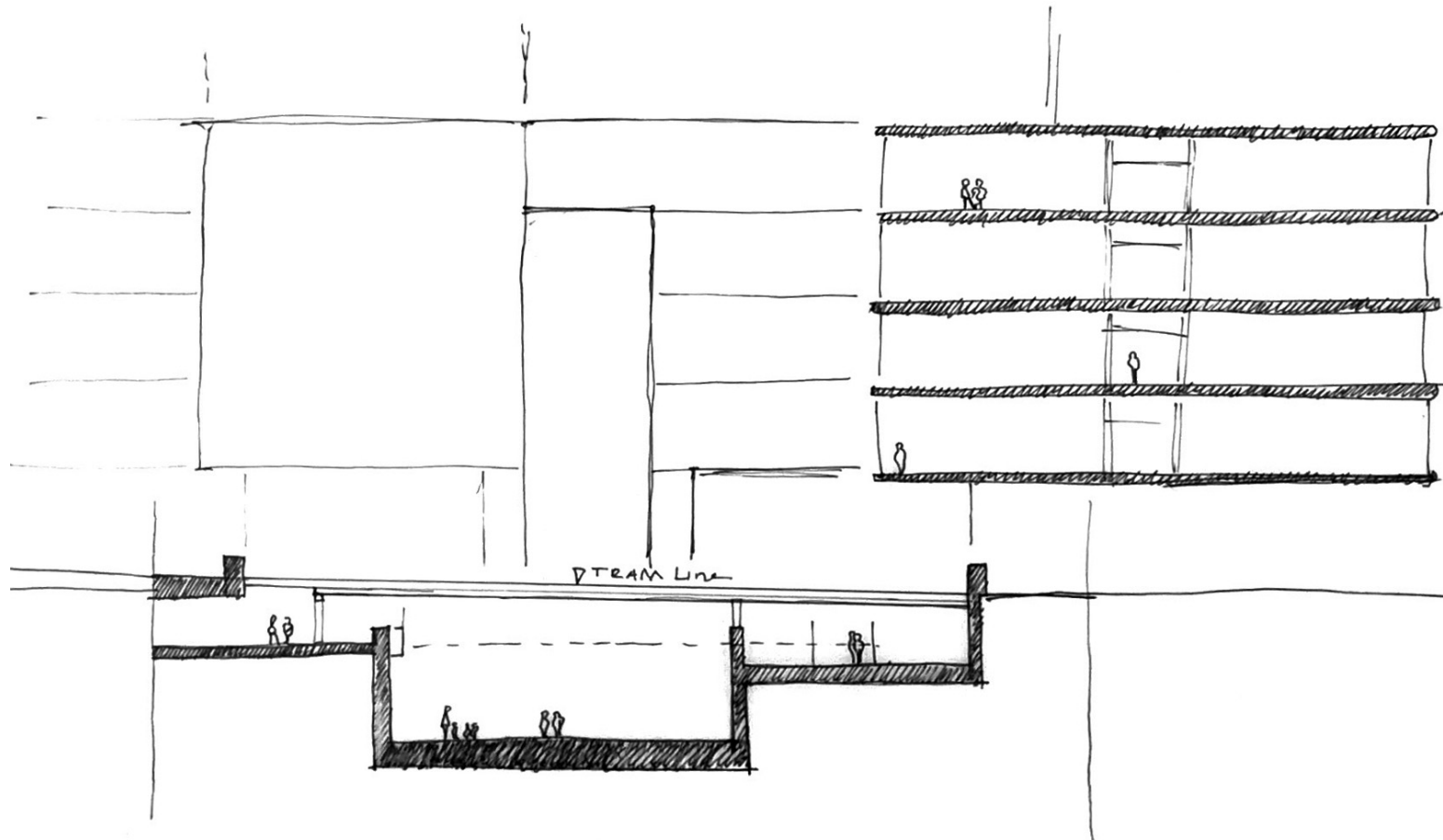


Grid System

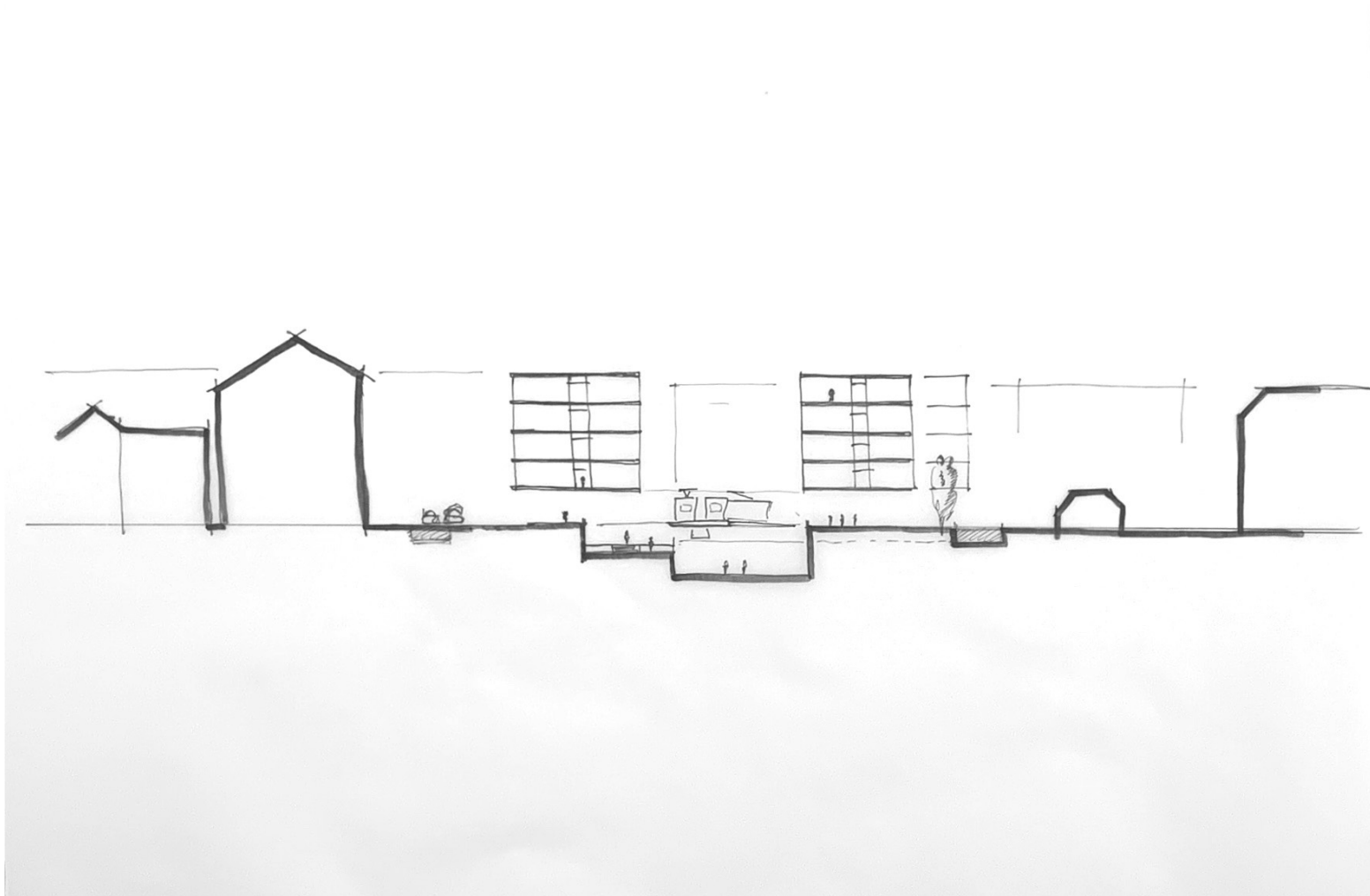


**Plan drawing Hotel Floor**  
(1) Ways of circulation? (2) Where do people meet?





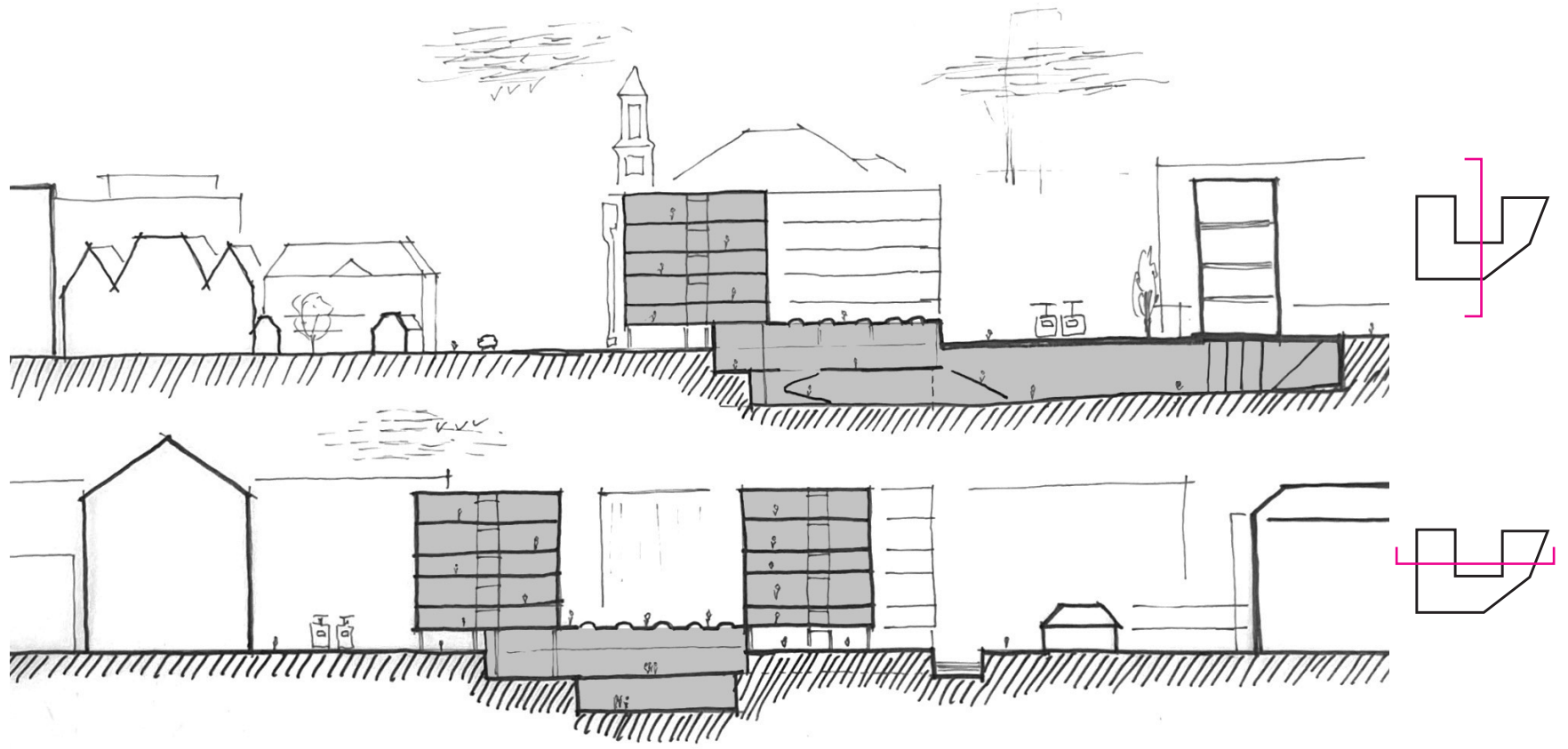
Section over tram track



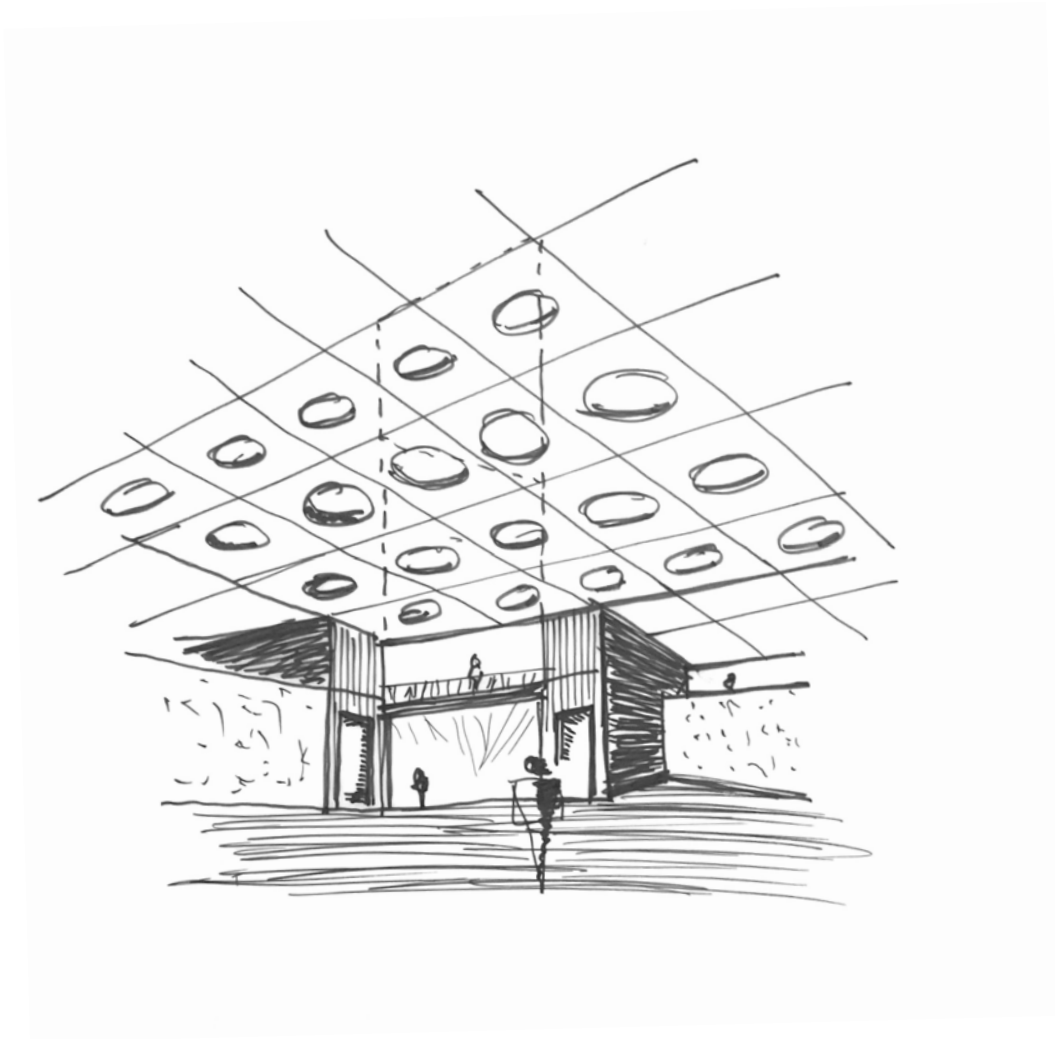
Longitudinal Section



Plan drawing starting point

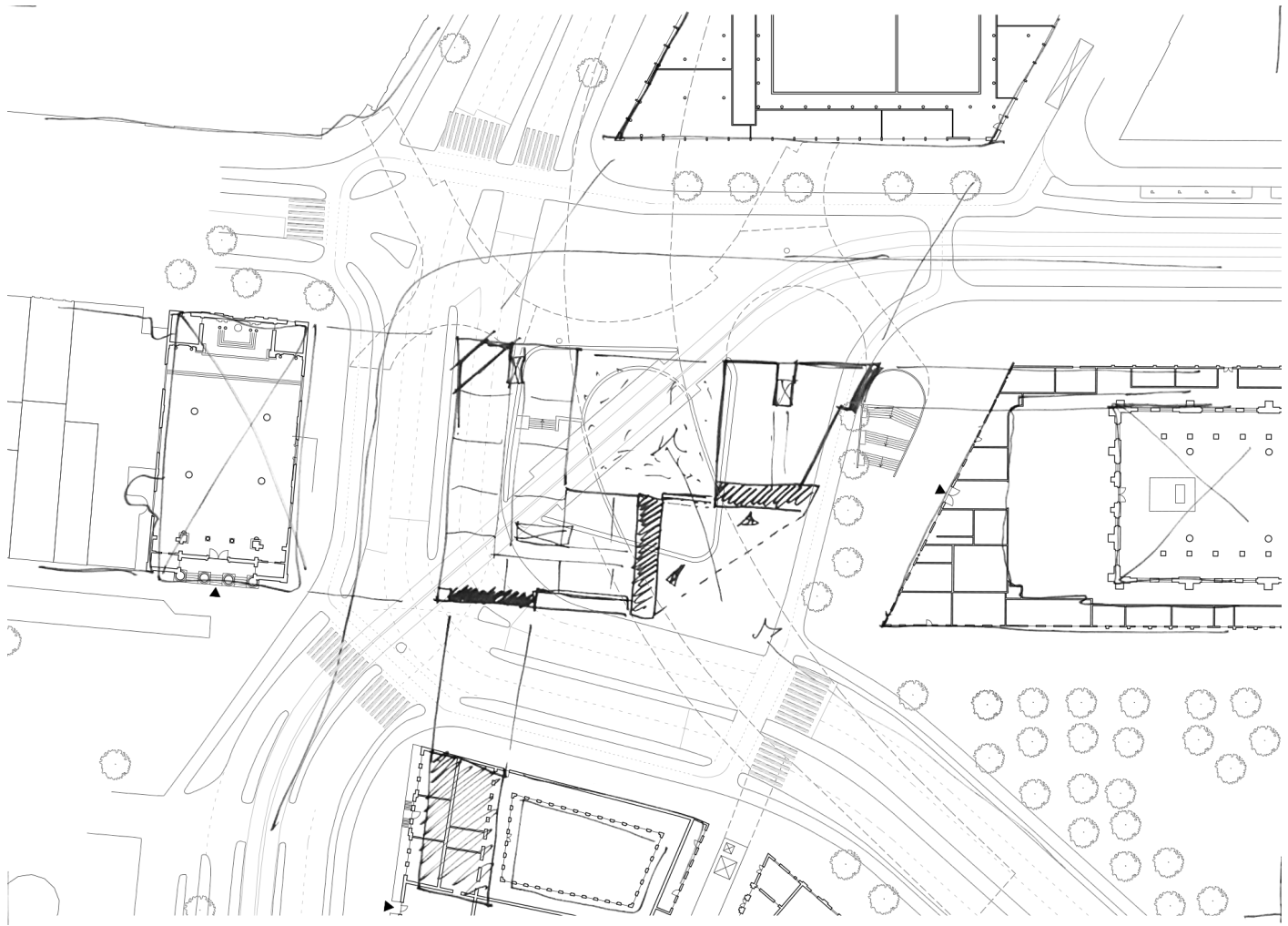


Section

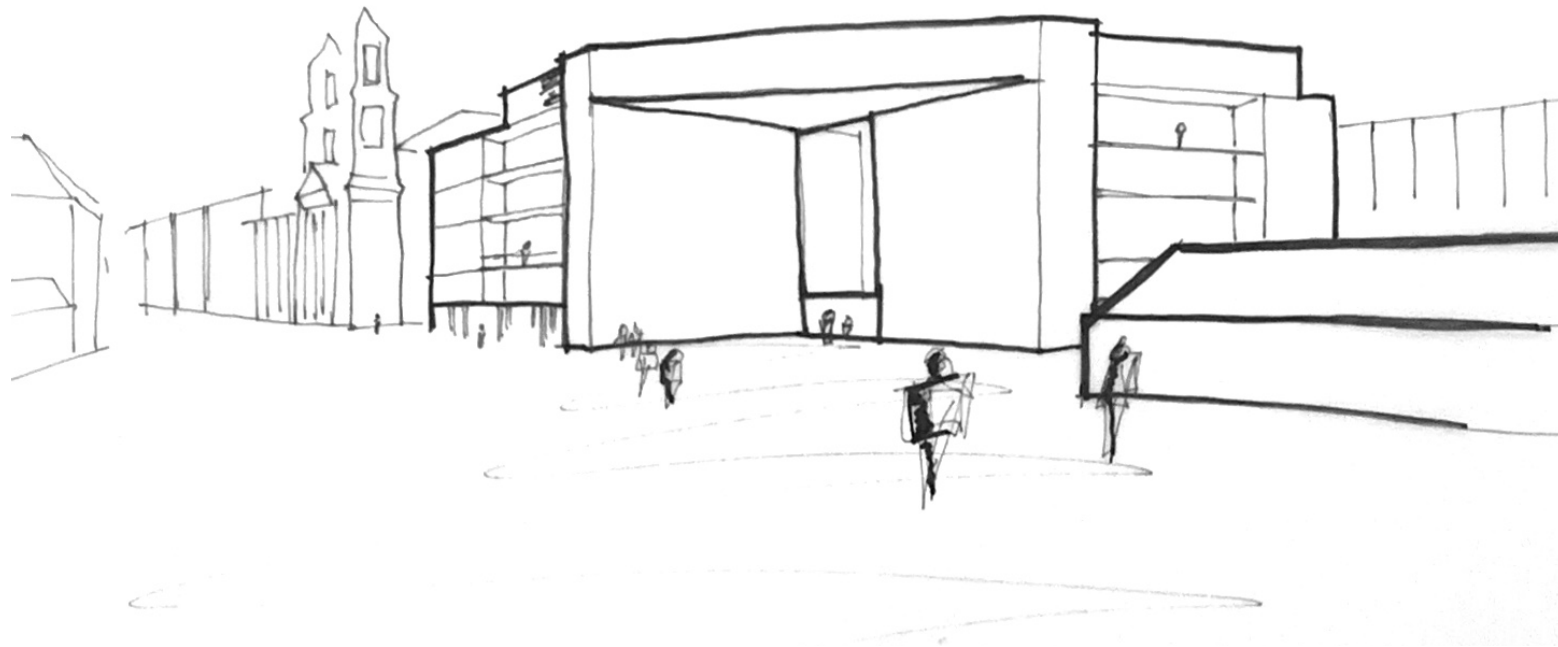


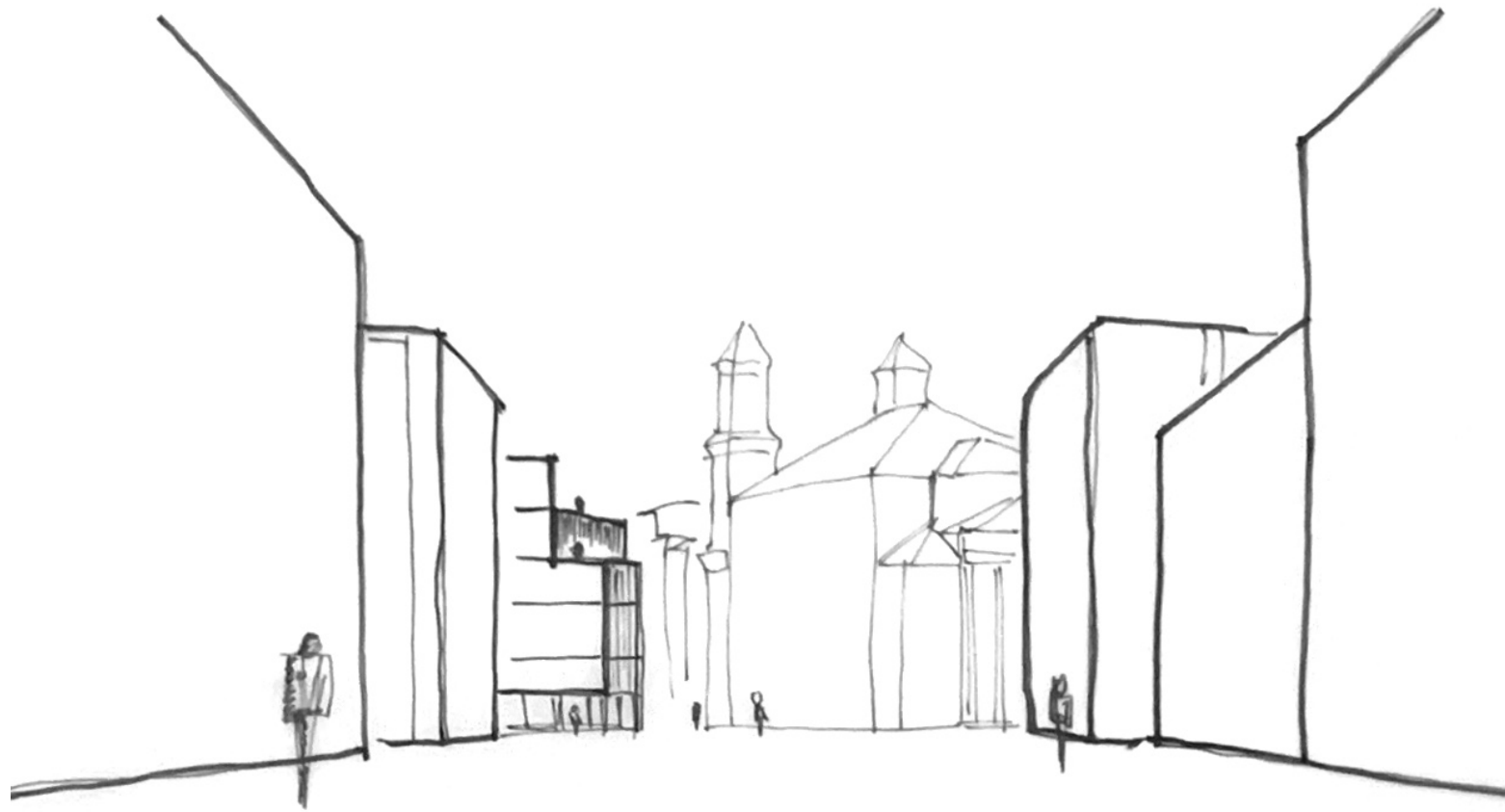
Roof over the atrium

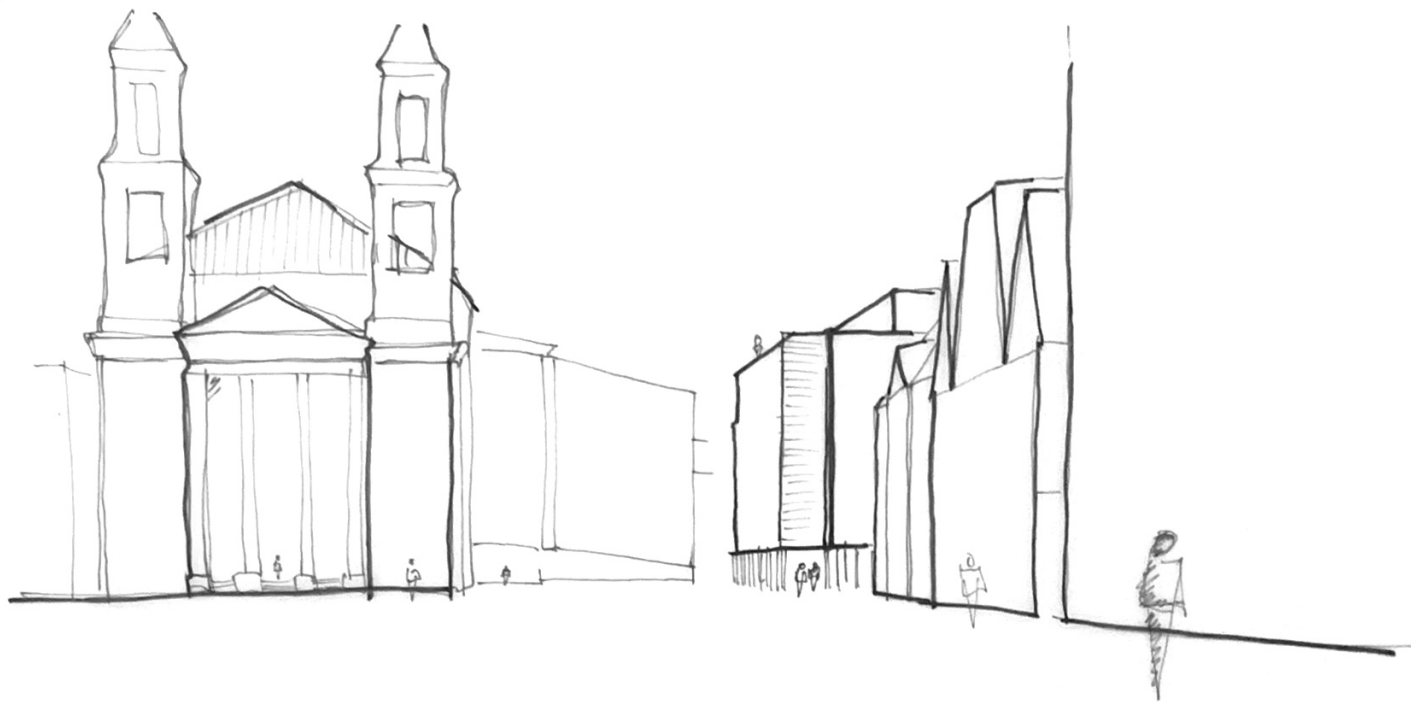


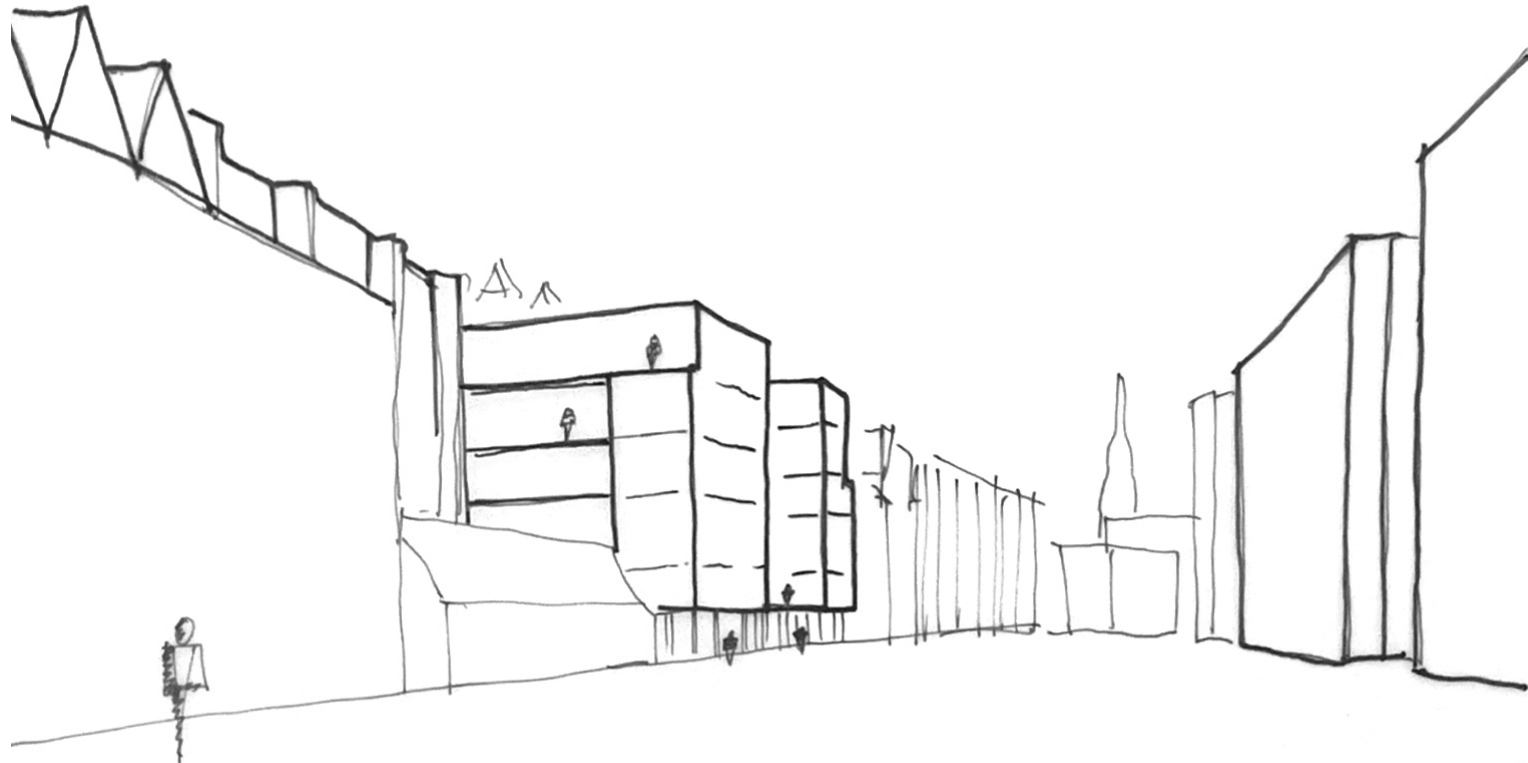


**Adjustments to the plan**

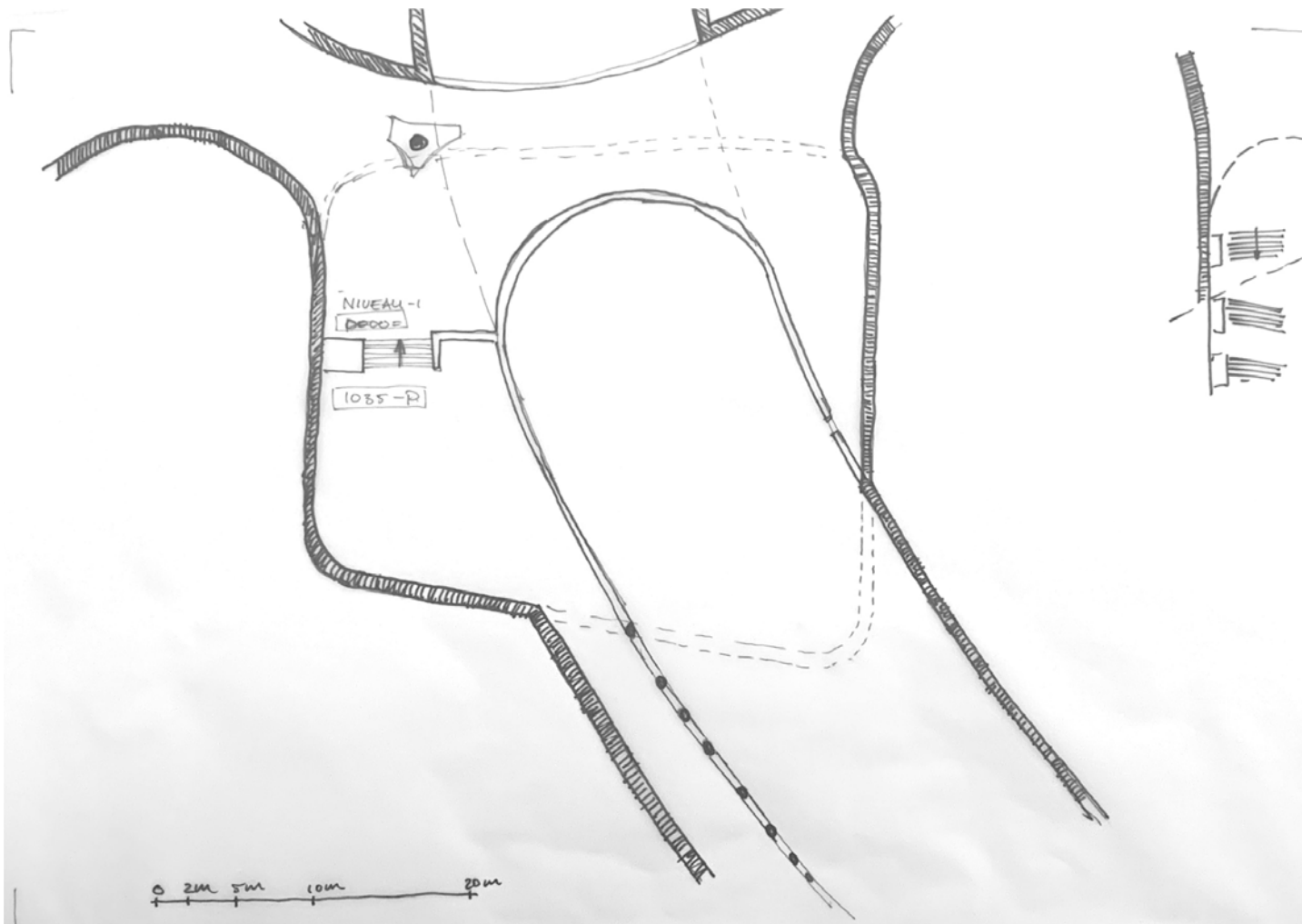




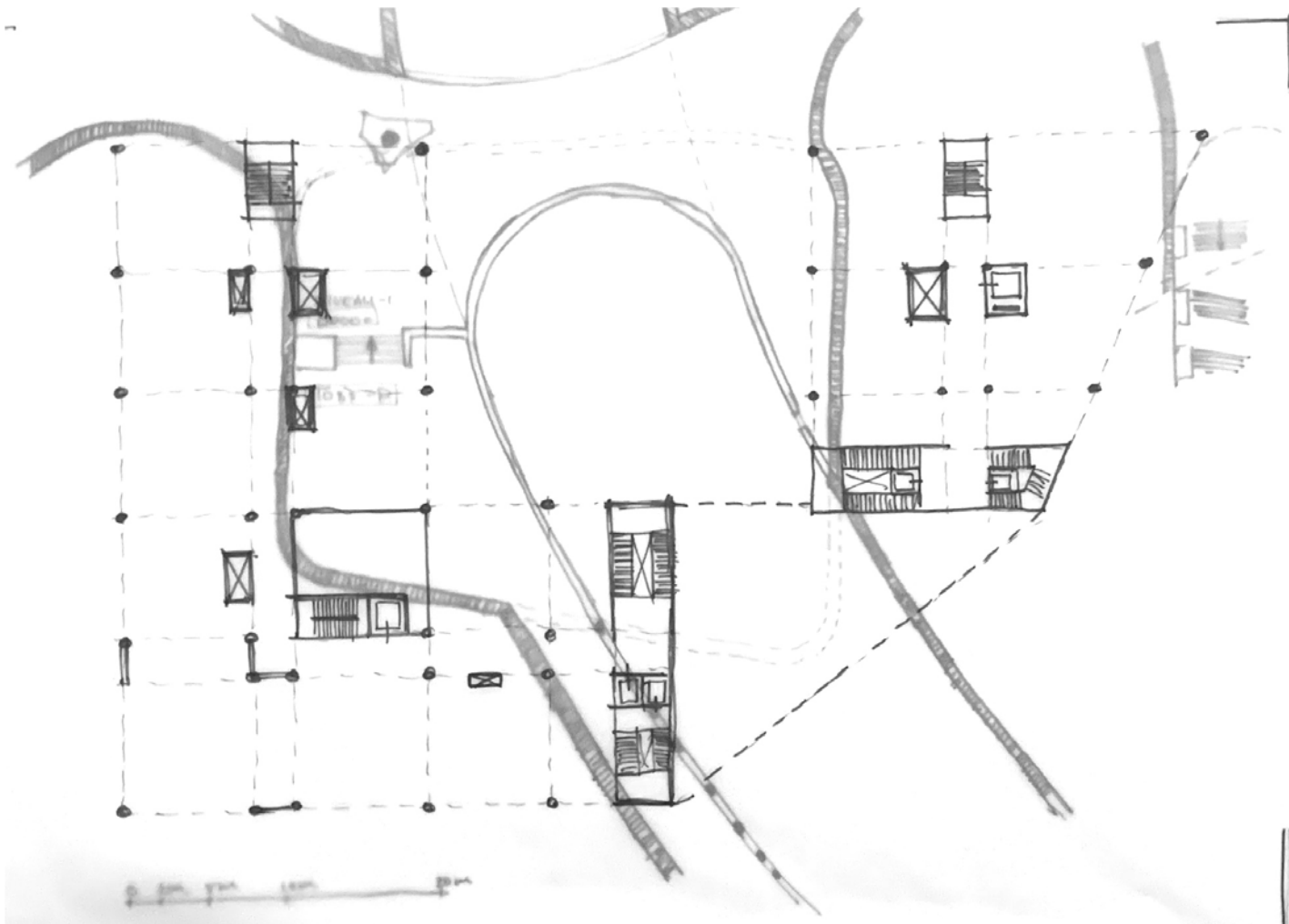




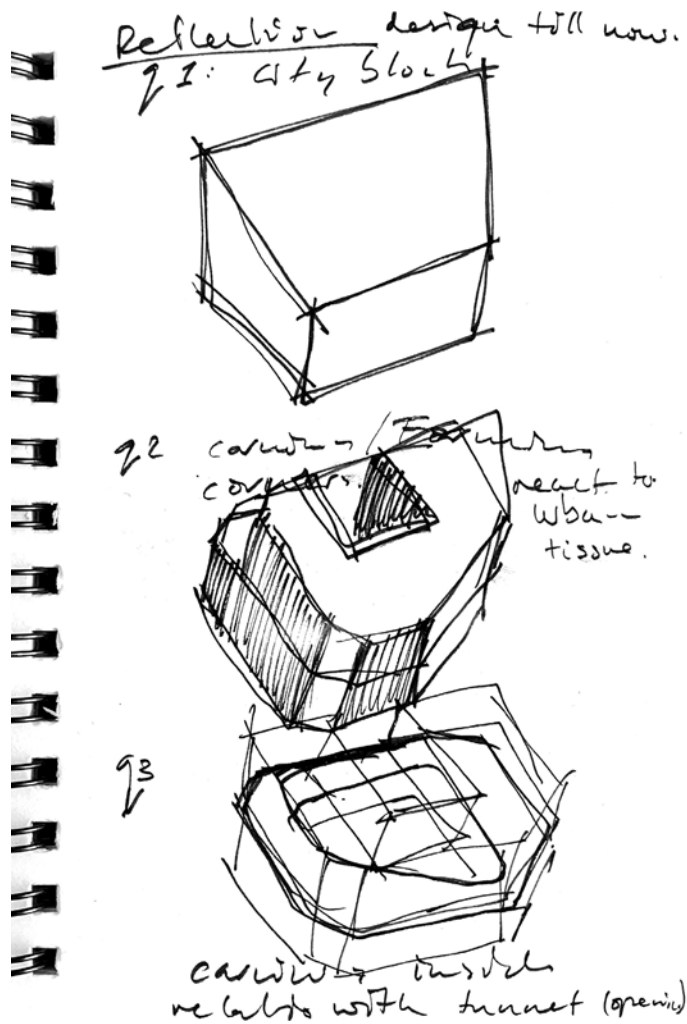




-1 Level Tunnel



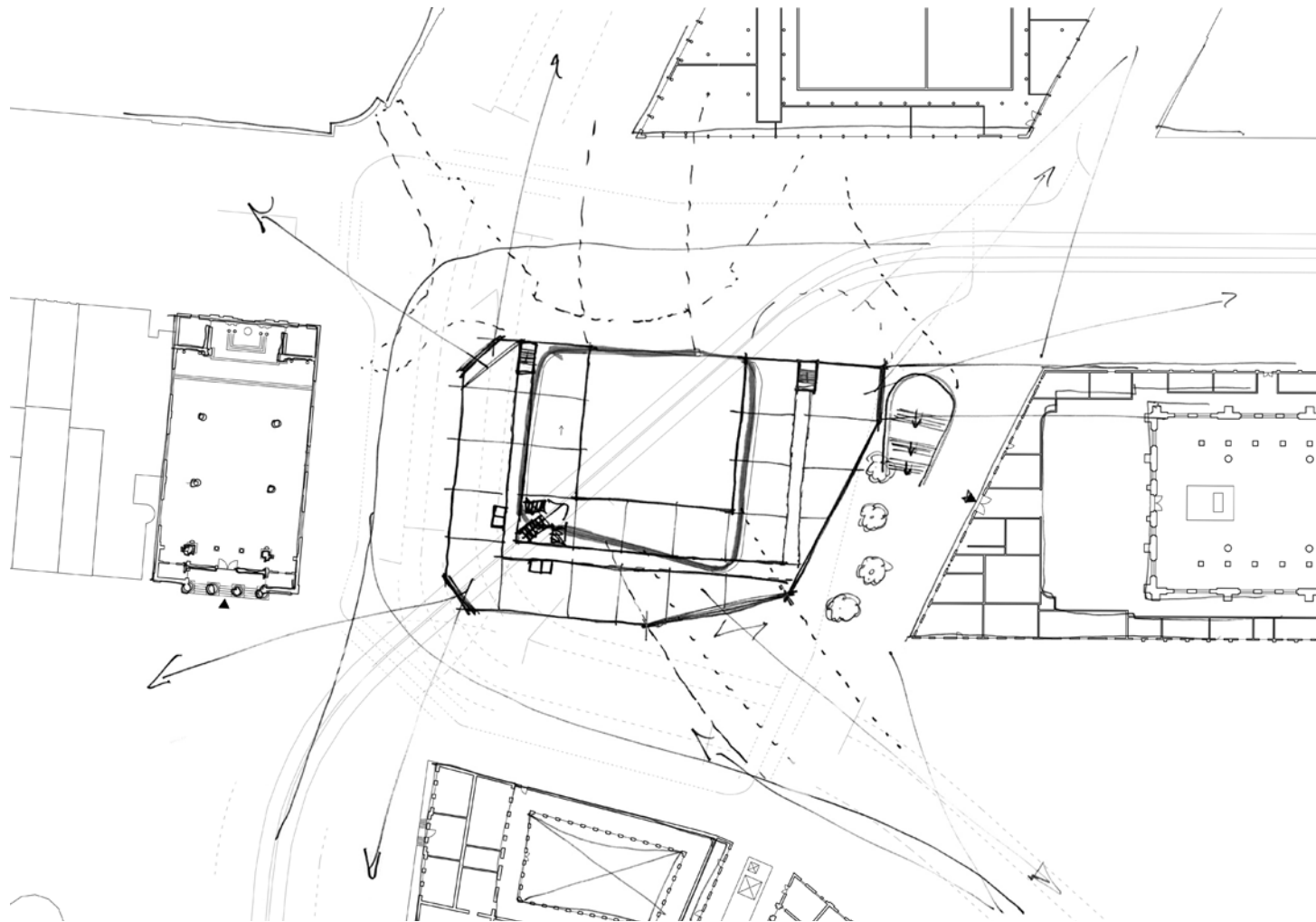
Projection ground floor on tunnel



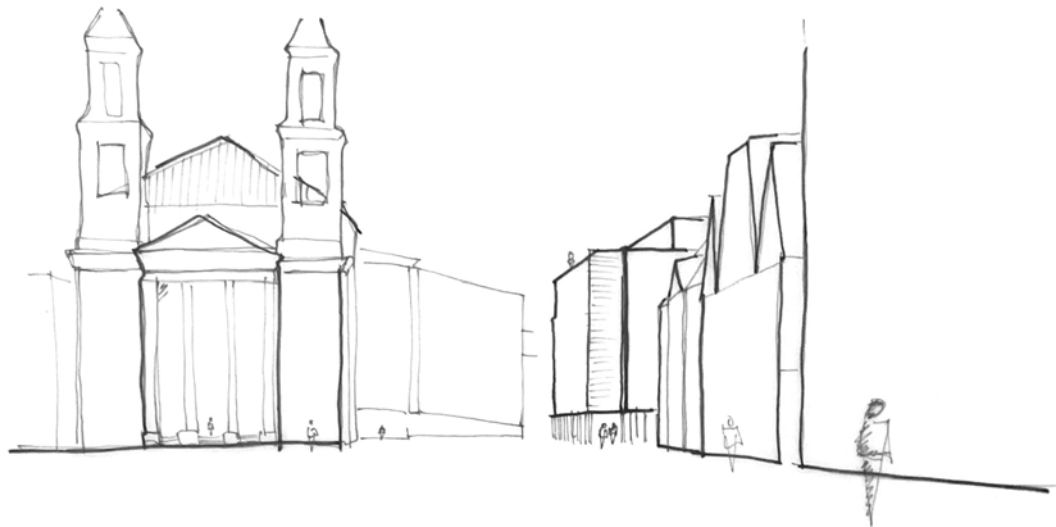
### Reflection after week 3.4

These are the different design questions I am working on now:

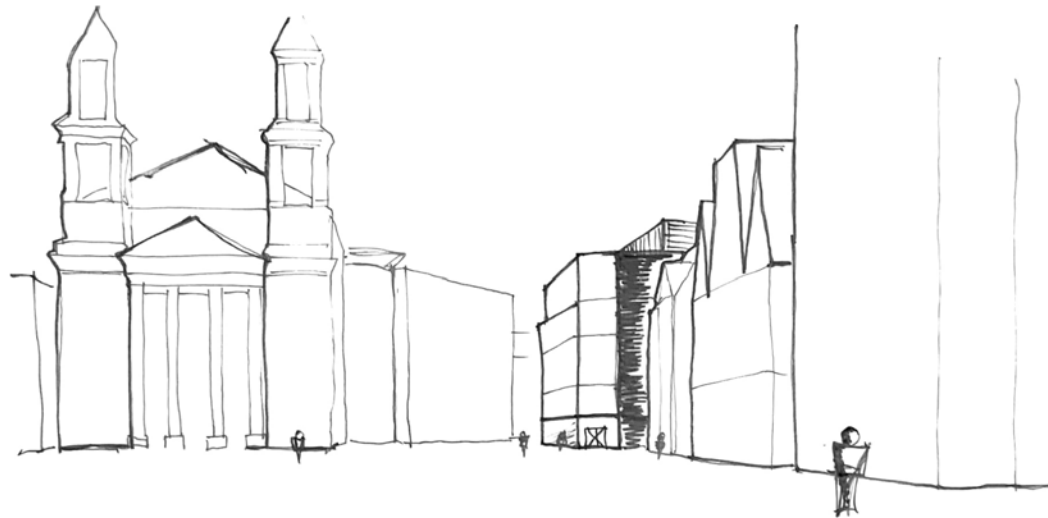
- q1: is about determining what kind of building: I have convincingly made the case the building is a city block.
- q2: concerns how this block relates towards its urban surrounding. I propose it through this by shaping the corners towards its particular condition.
- q3: concerns how the city/building block addresses the hole in the ground opening up the subterranean structure to the city above.



**Adjustments to the plan**



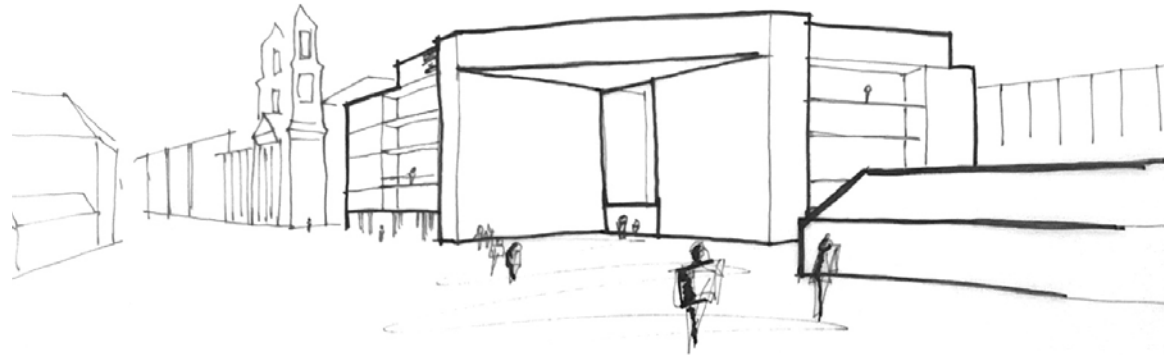
Last week



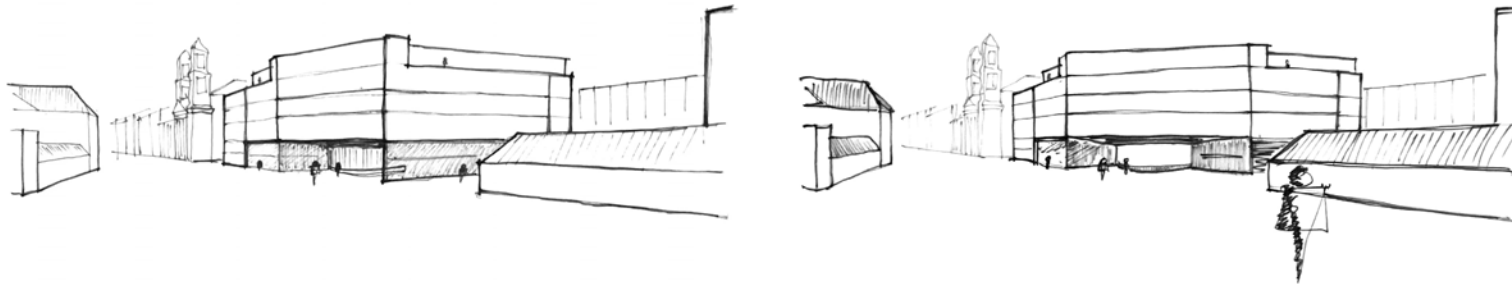
This week

### Approach from Waterlooplein



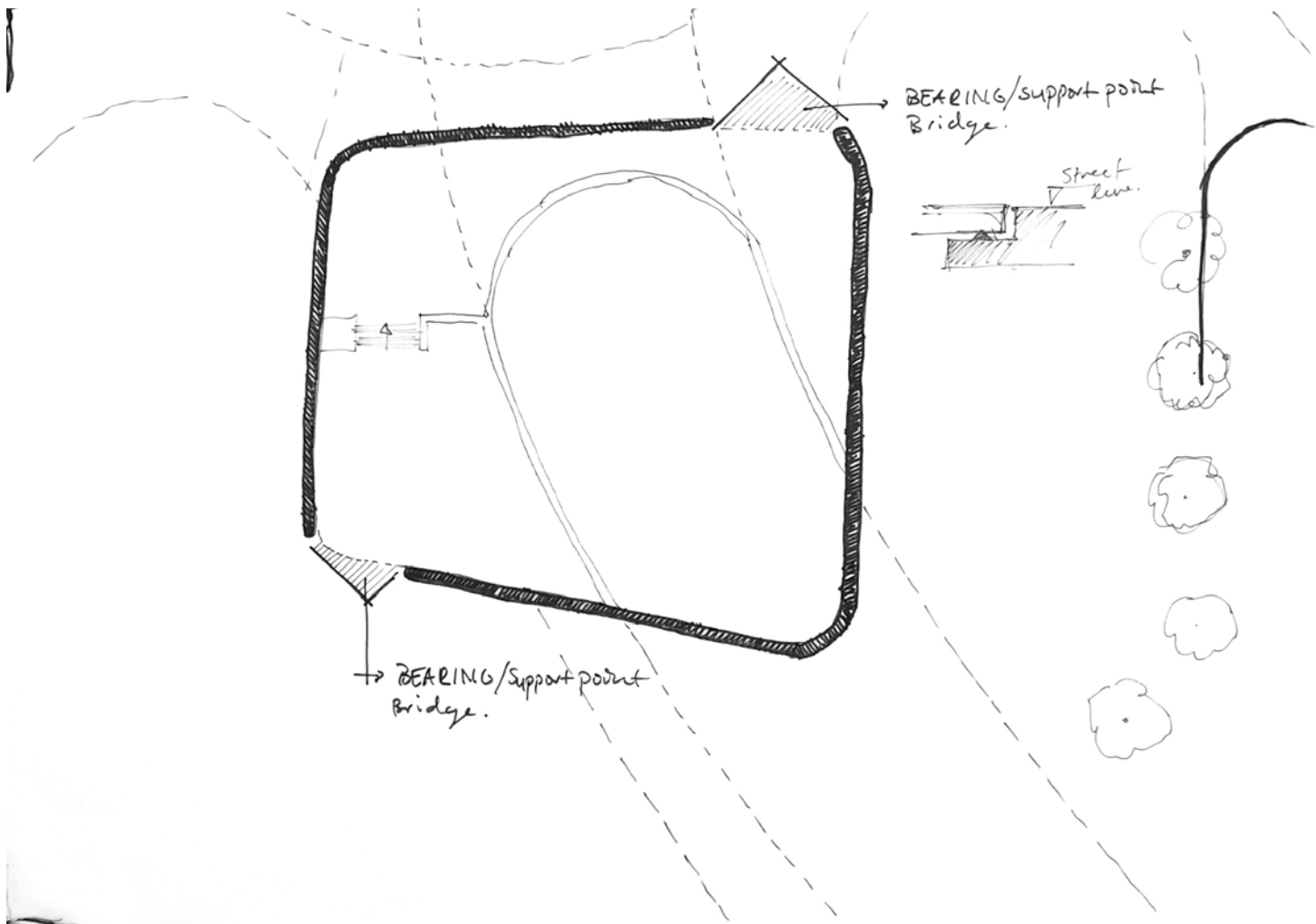


Last week

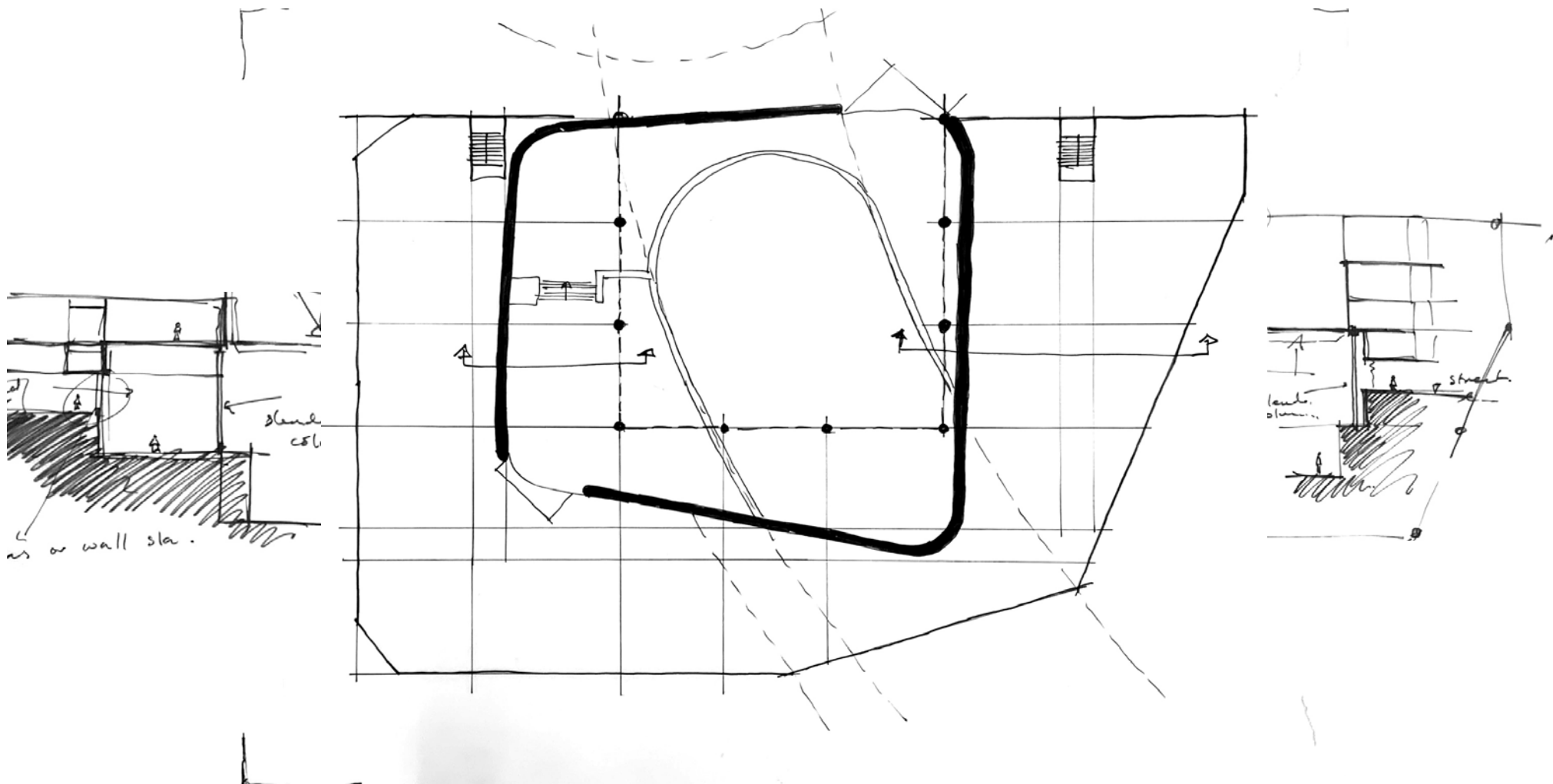


This week

### Approach from Weesperstraat

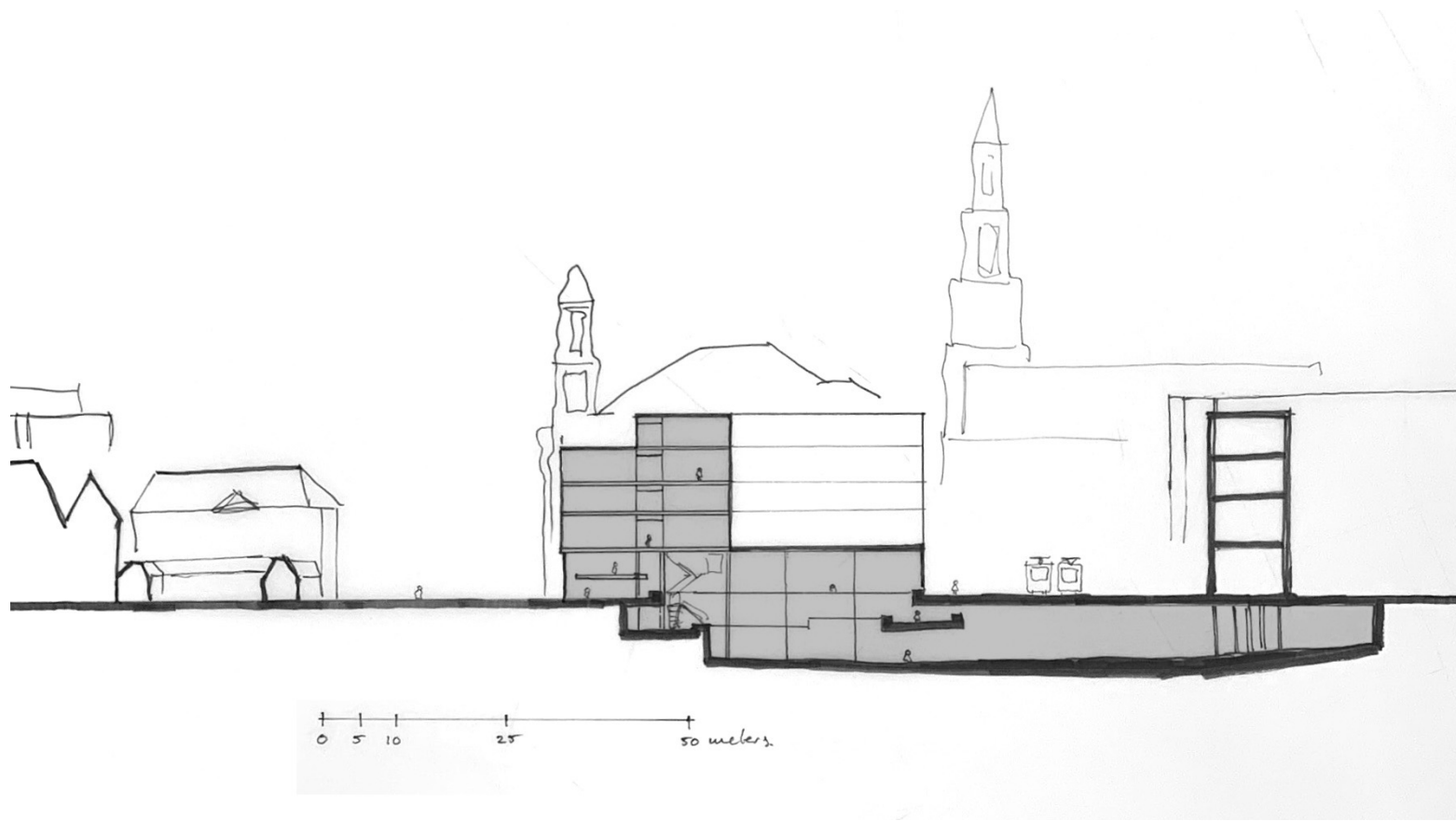


The opening in the ground

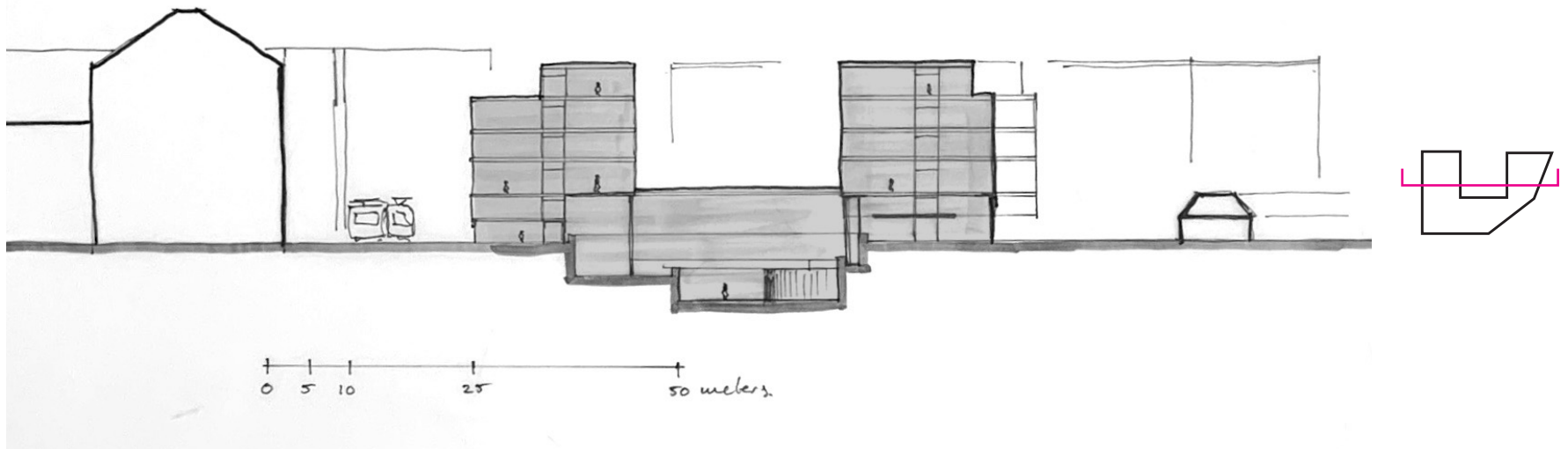


### Structural plan over the opening

Structural plan over tunnel opening based on Kolumba Museum reference.



**Cross section**

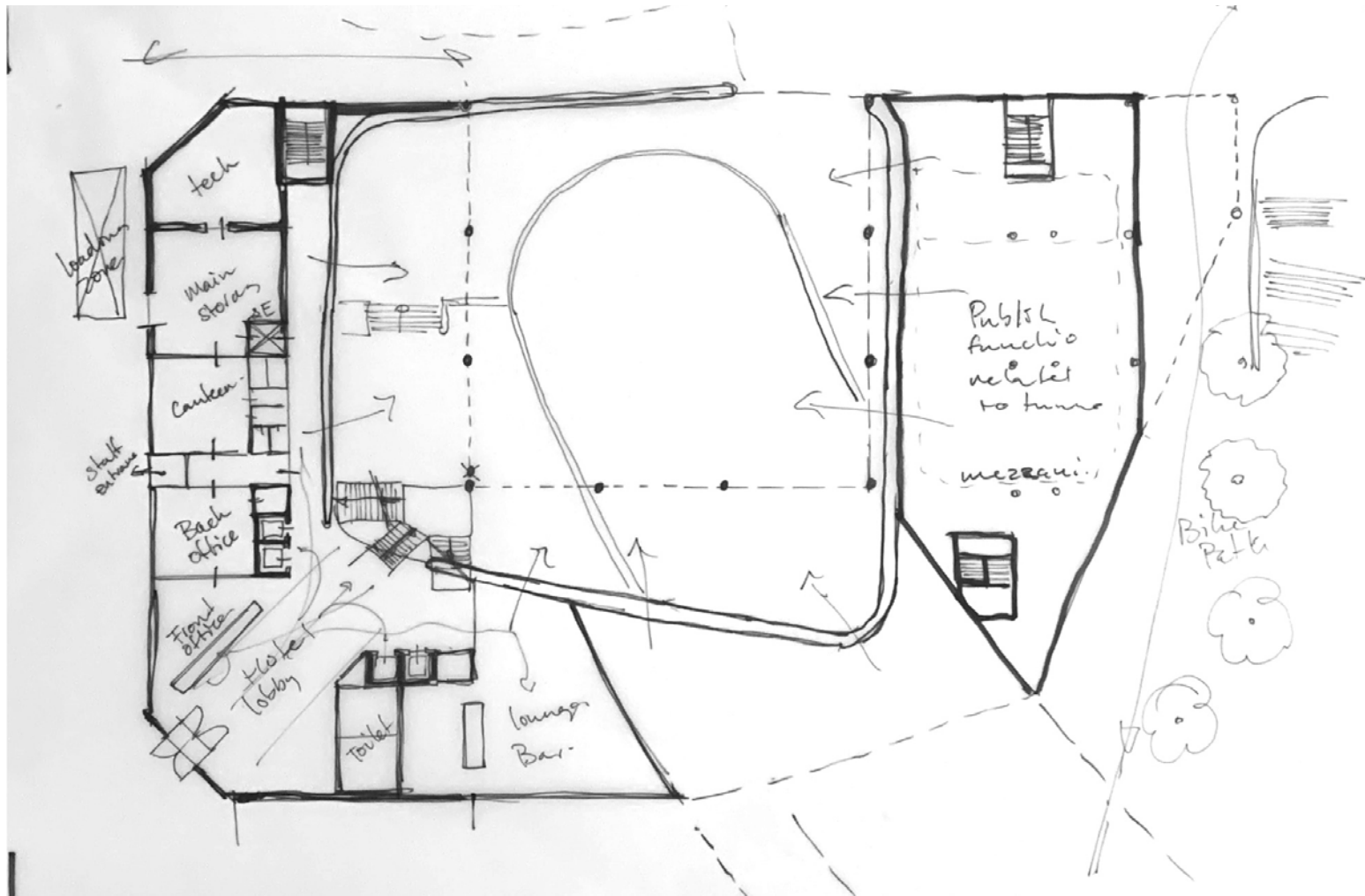


Longitudinal section



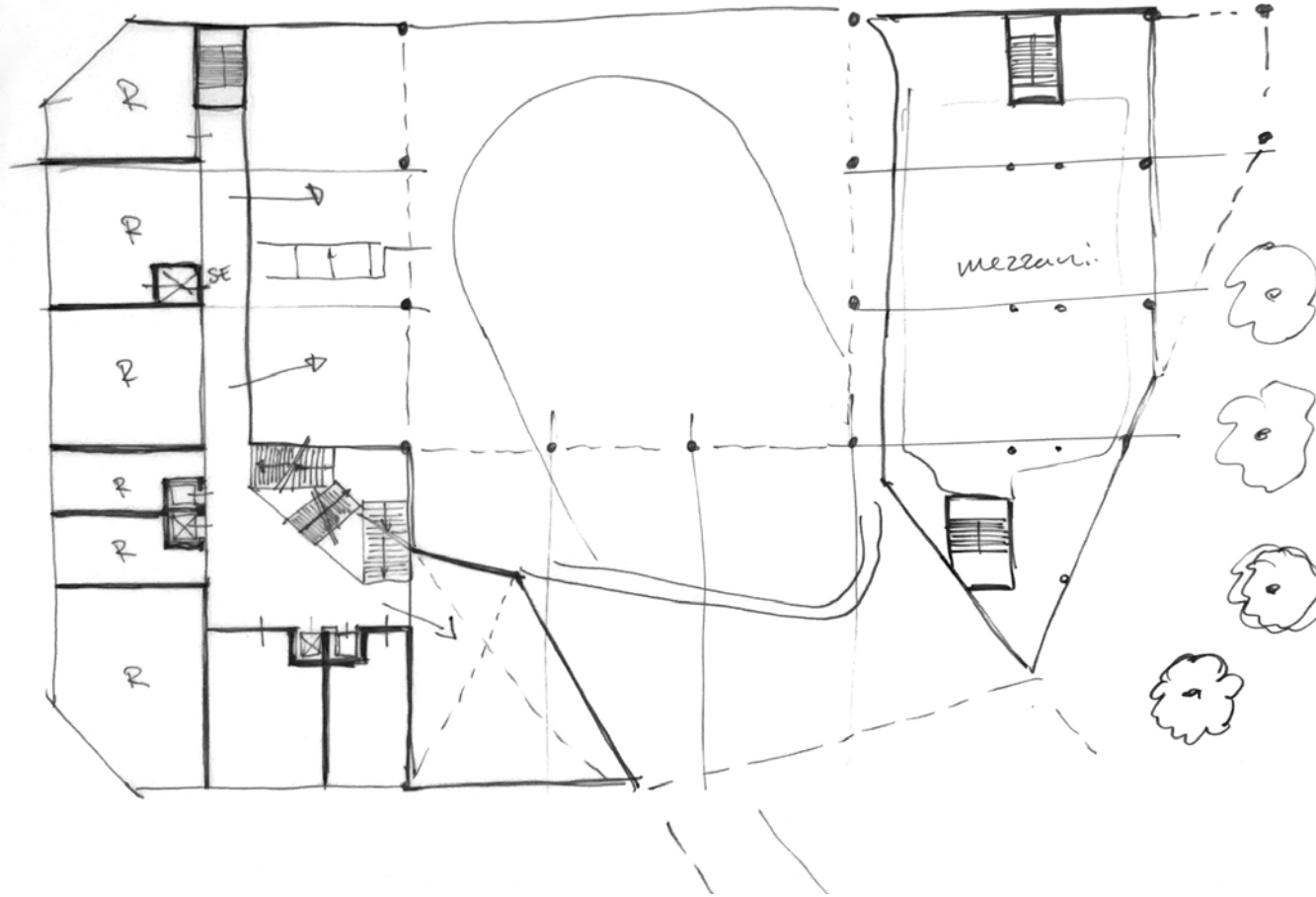


Ground Floor sketch

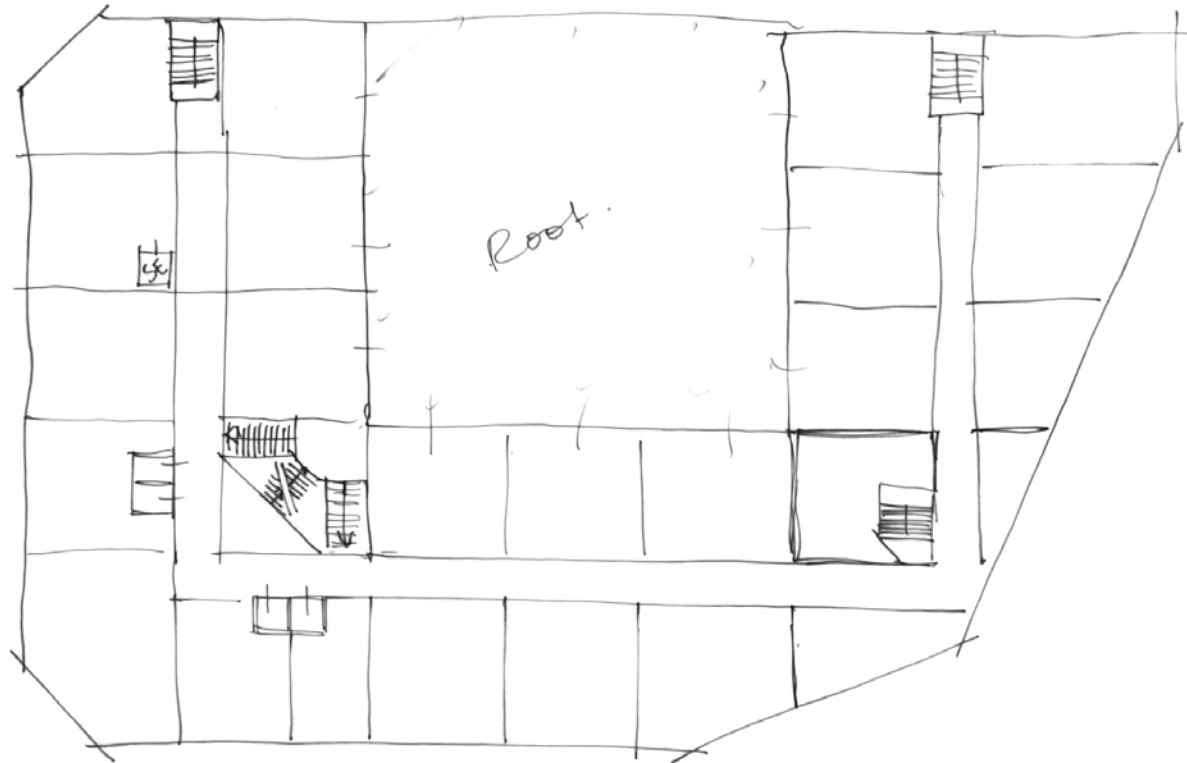


**Level 1, Ground floor**

scale 1-200



**Level 2**  
scale 1-200



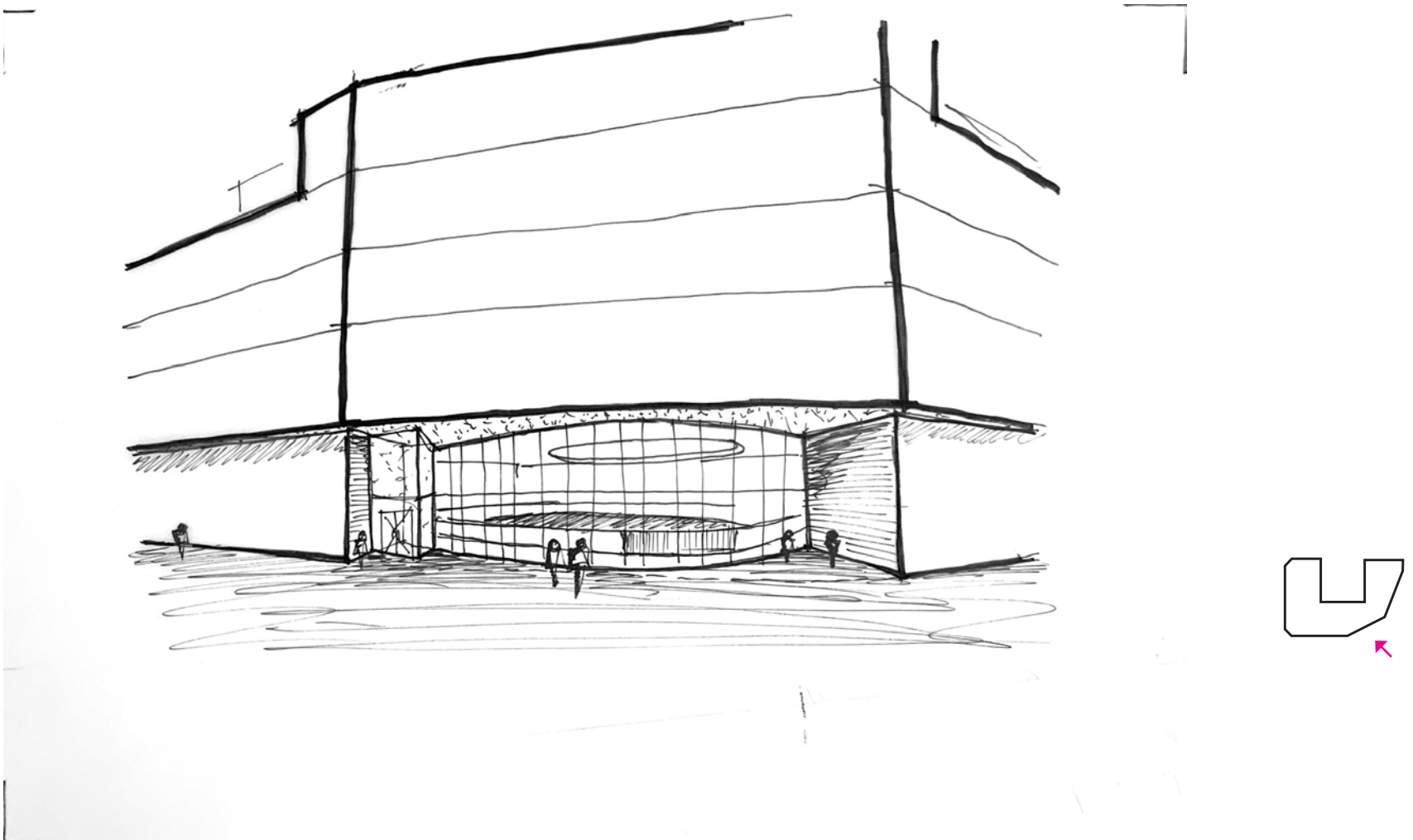
**Level 3**  
scale 1-200



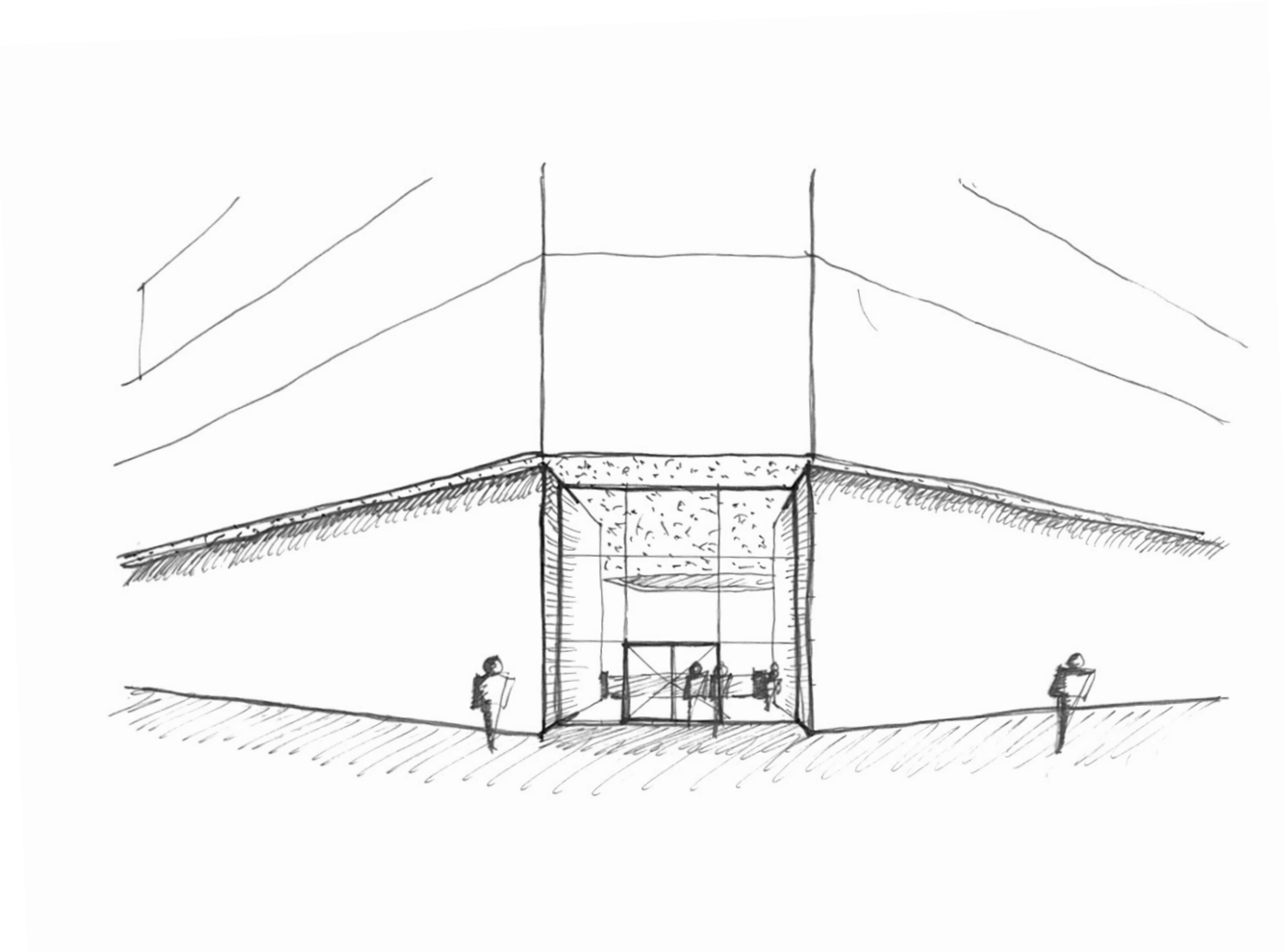
### Approach and entrance diagram

You can enter the building from 4 different entrances, continue towards the central space and from there on distribute yourself.

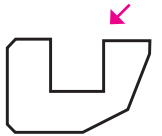
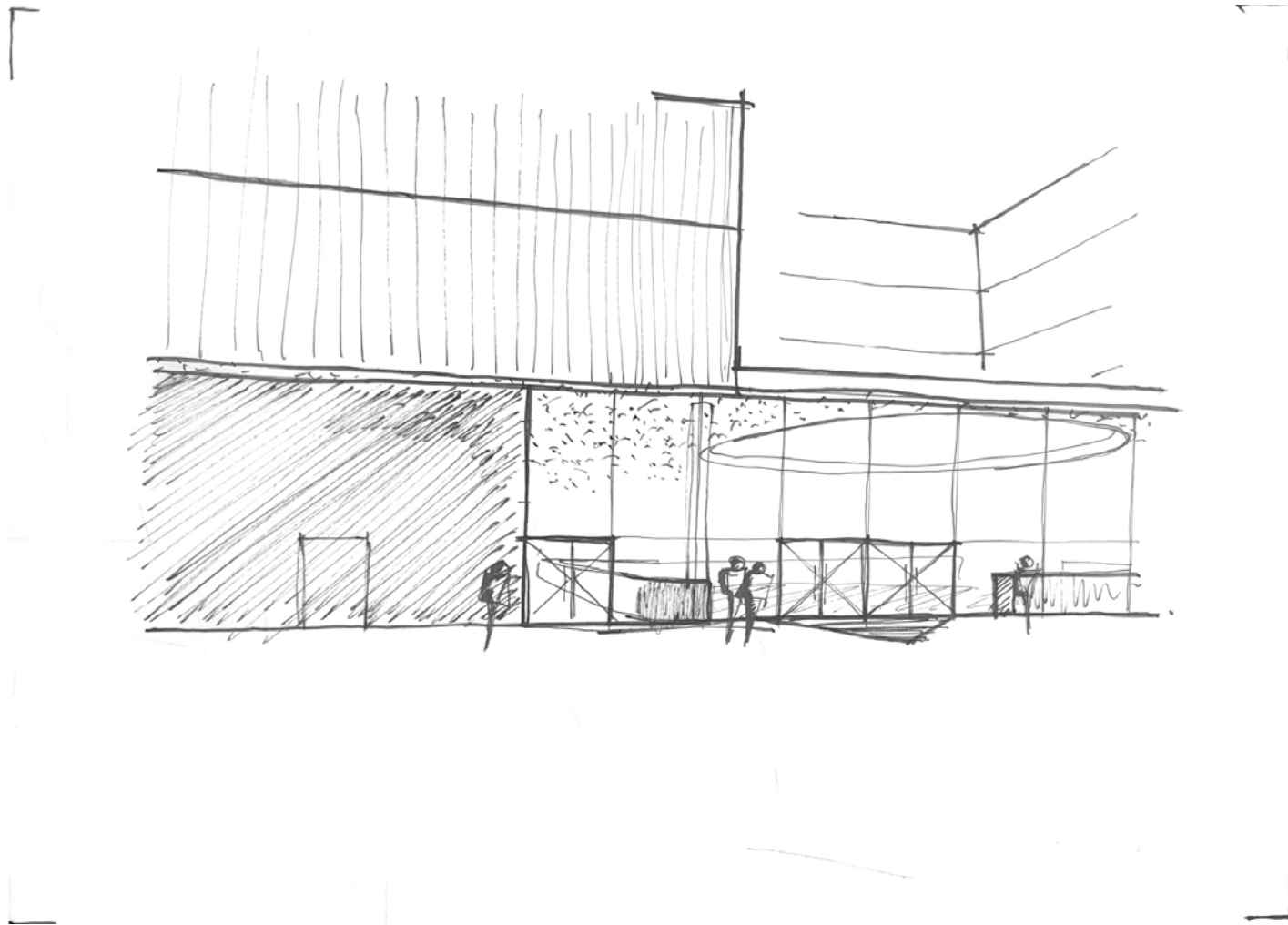




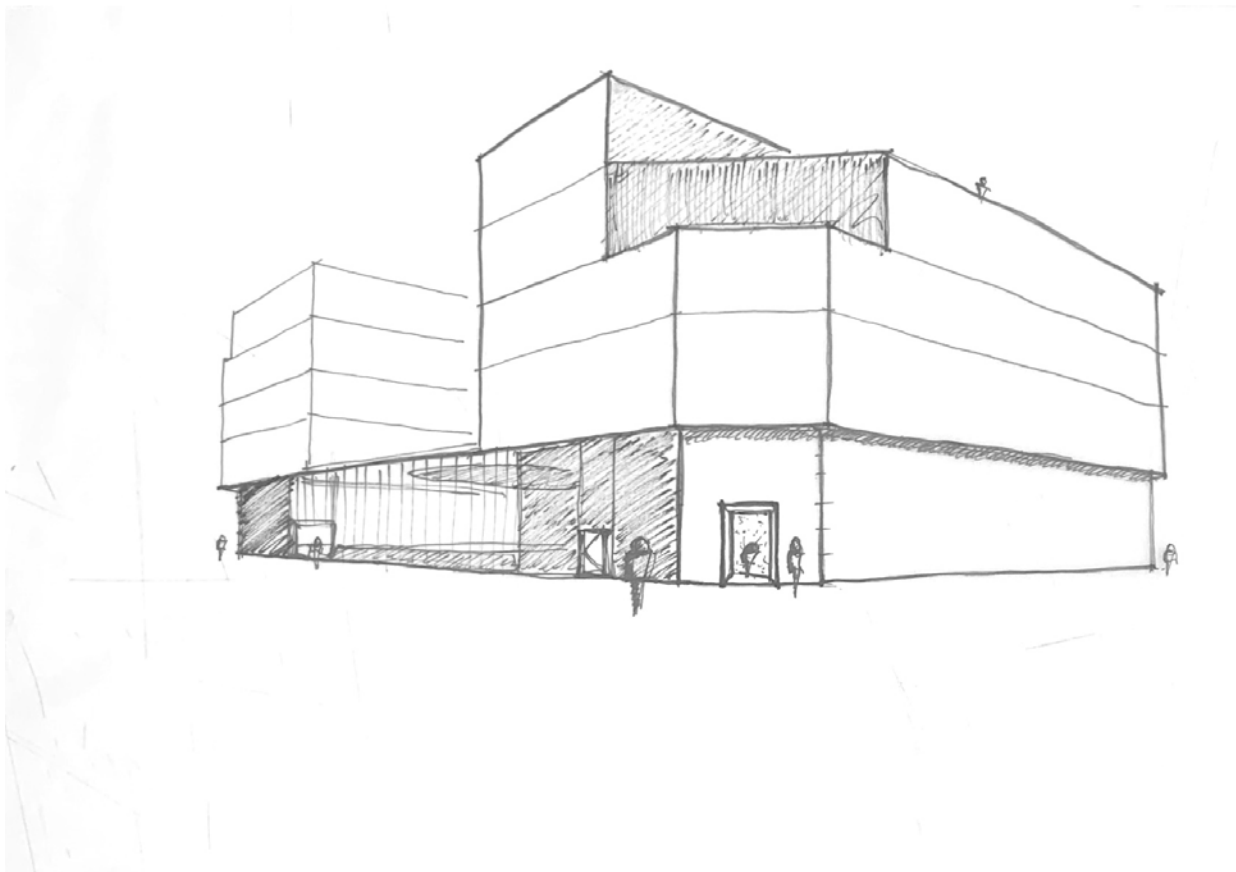
Entrance Johas Daniël Meierplein - Weesperstraat



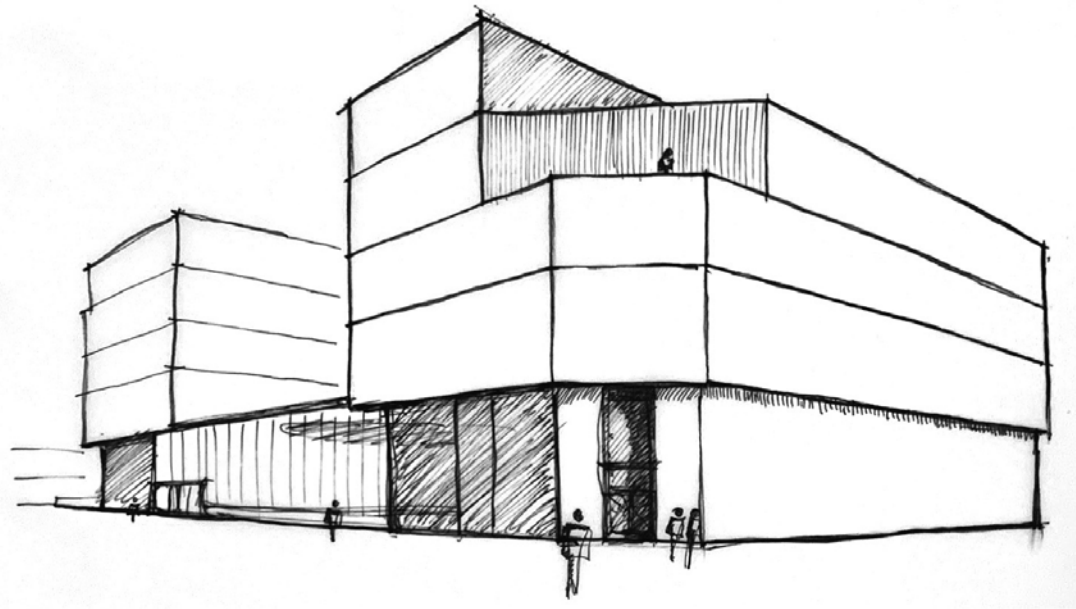
**Entrance Waterlooplein**



**Entrance Muiderstraat/ Rapenburgerstraat**

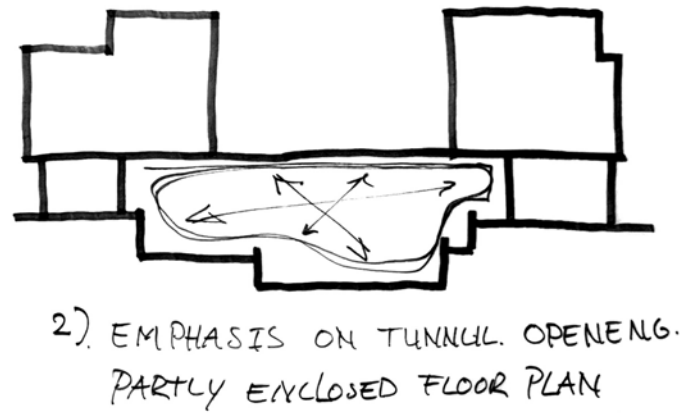
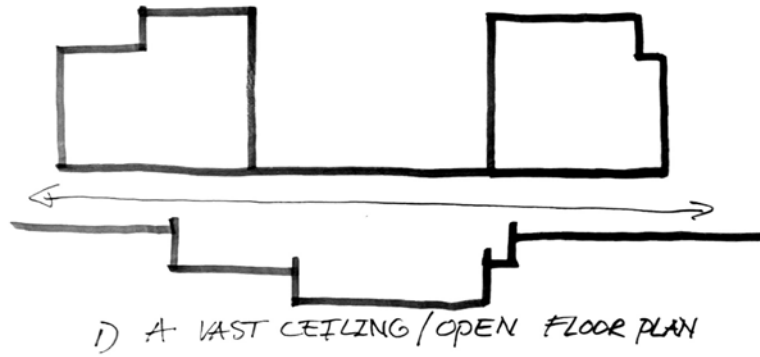


**Entrance Jodenbreestraat/ Valkenburgerstraat**

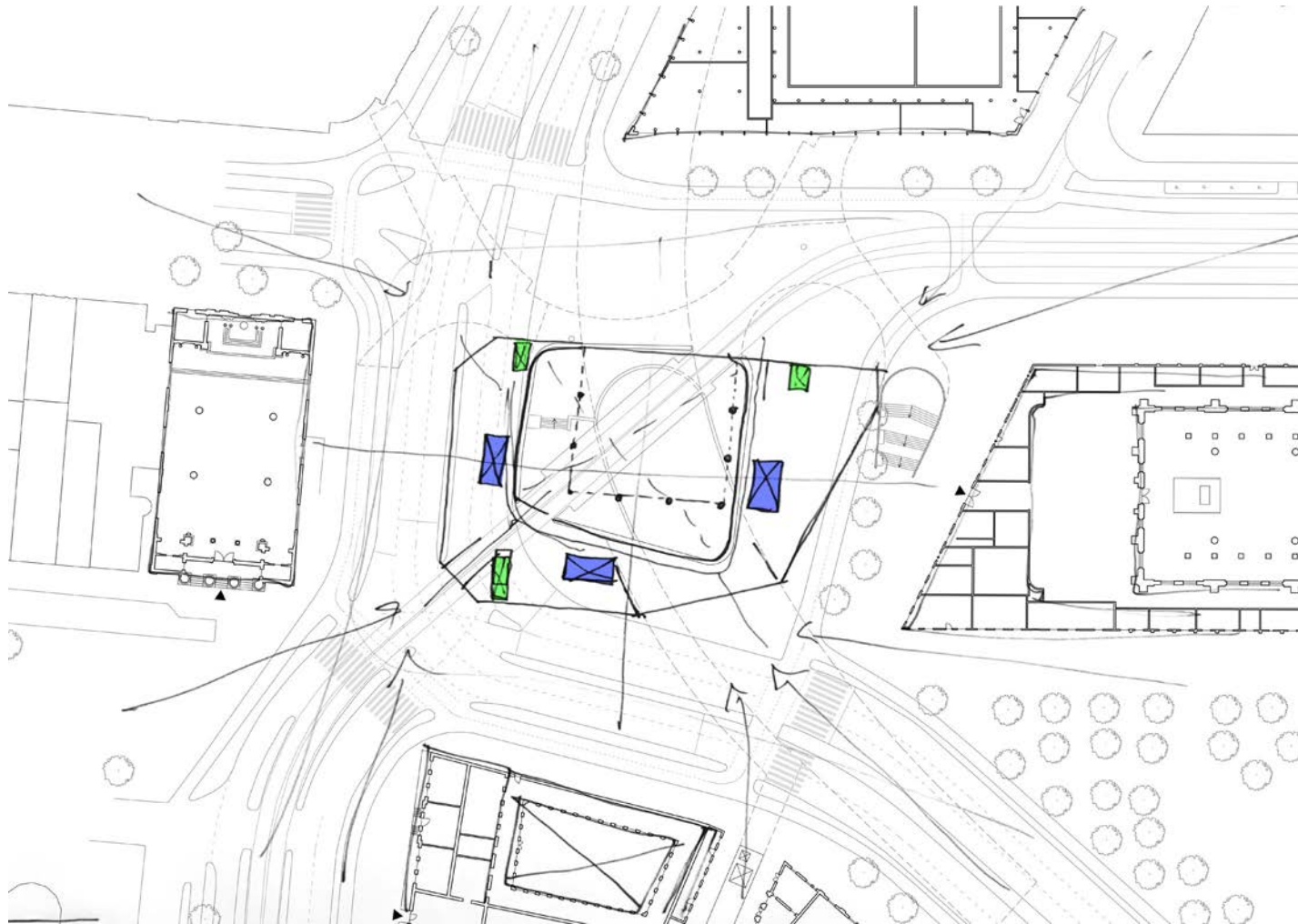


**Entrance Jodenbreestraat/ Valkenburgerstraat**



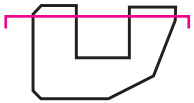
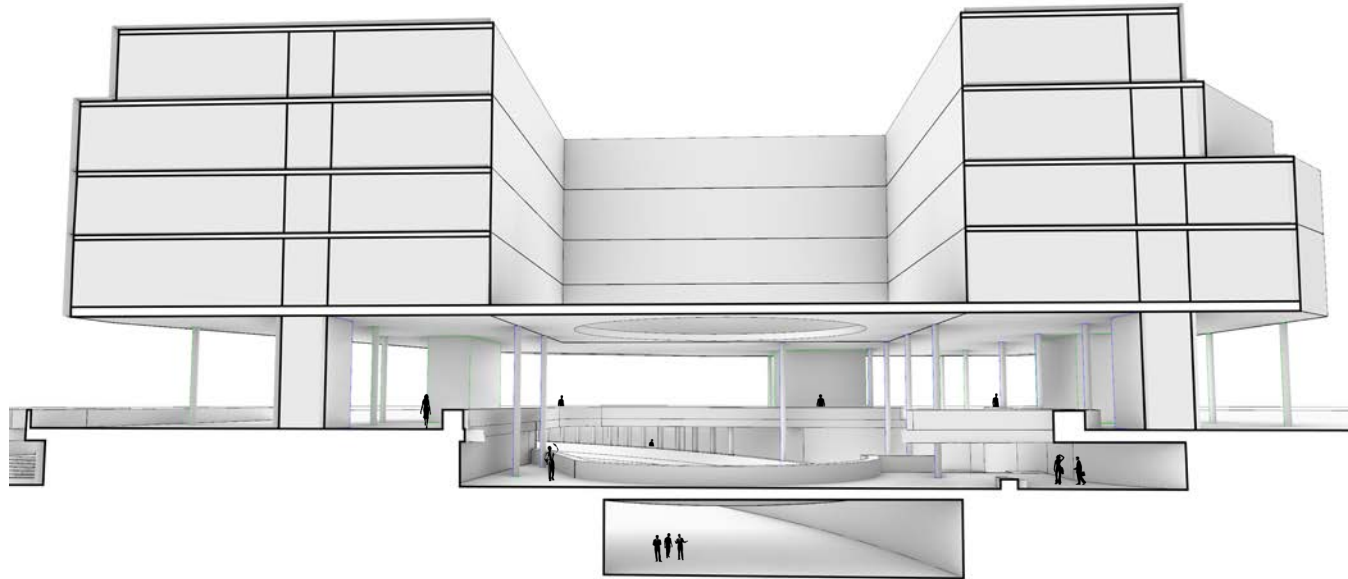


### Experience of the intermediate space

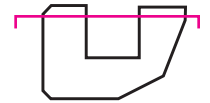
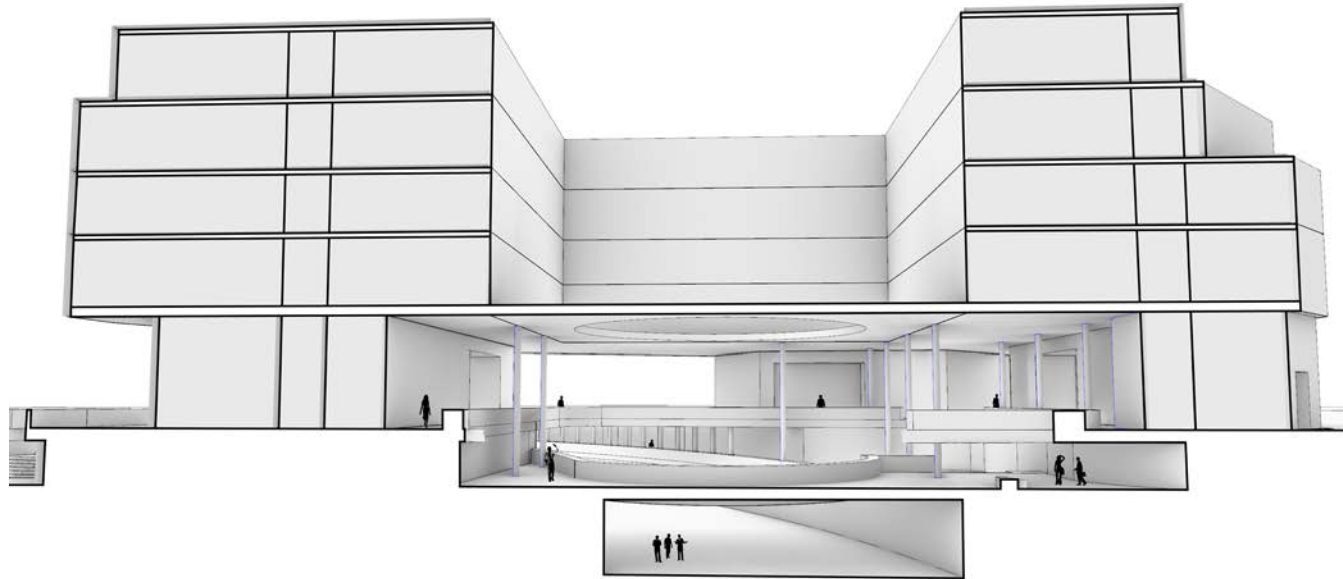


### Placement of cores

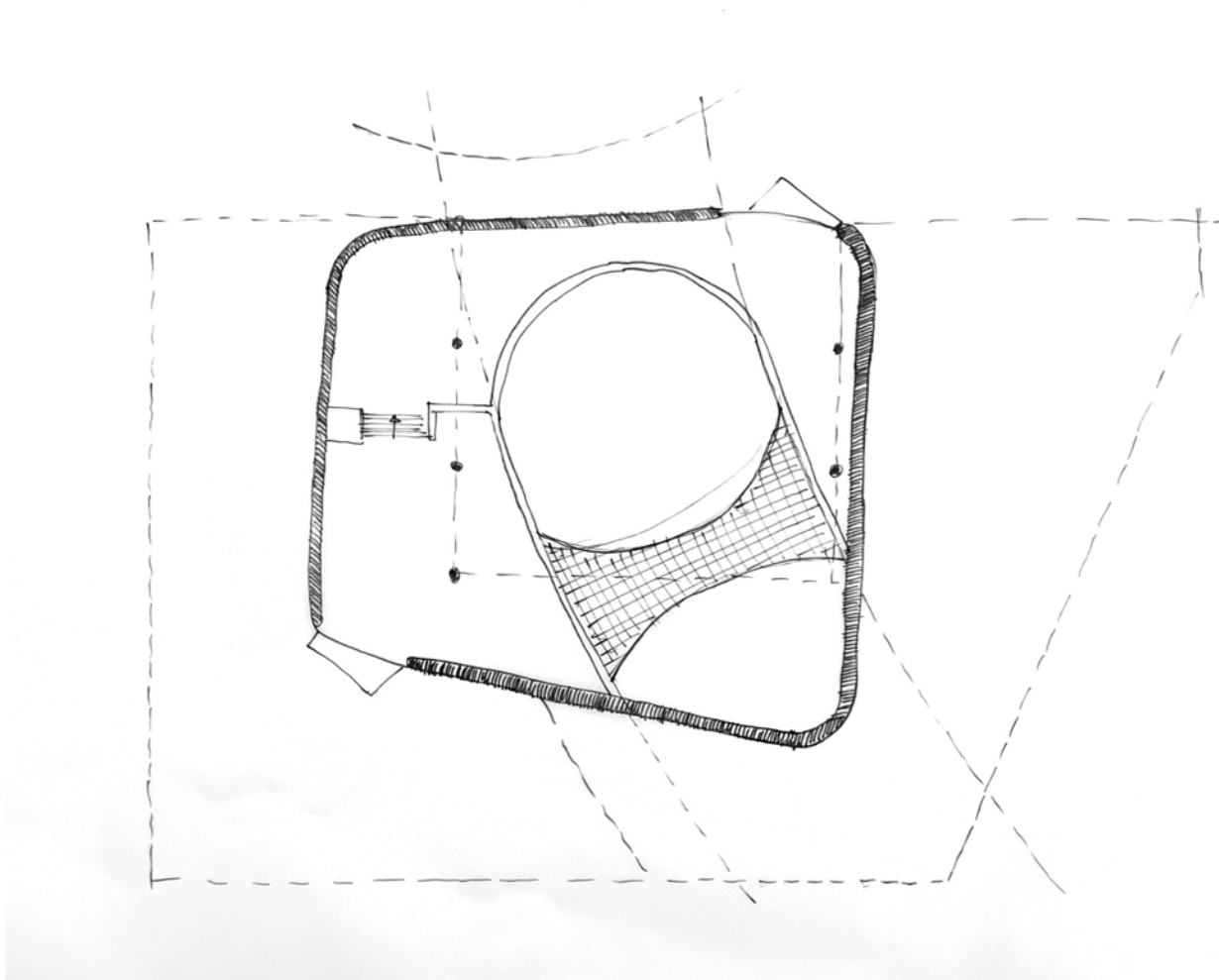
Central placement of the reception, elevator lobby and main stairs  
As solitary objects in the room or as alcoves of the bigger space.



Option 1) Vast Ceiling - Open floor plan



Option 2) Emphasis on tunnel opening - partly encloses floor plan

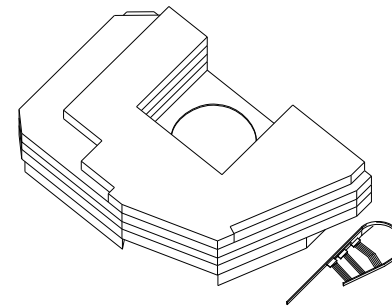
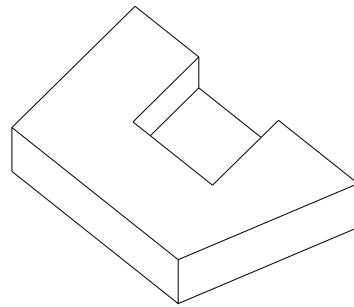


### Extra bridge

To emphasis the circle maid by the bridge.

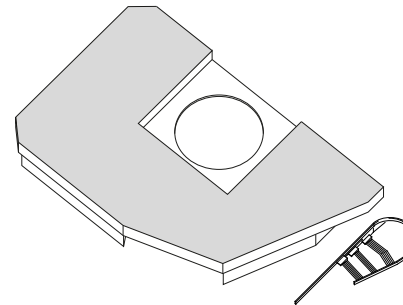
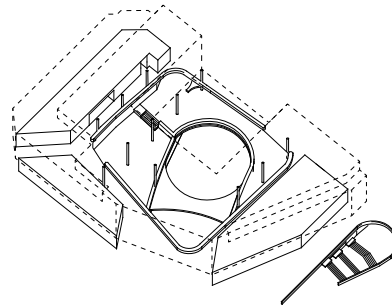


Q1: What kind of building is it? A city block



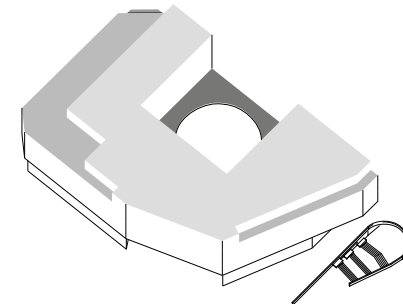
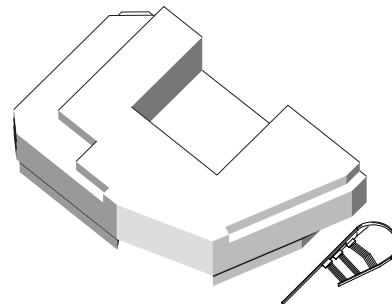
Q2: How do you address the context? Done by knocking of the corners of the building that address the streets coming to the building.

Q3: How do you address the hole in the ground? by creating an atrium over it, which addresses the curvilinear lines of the opening and central space of circulation/distribution.



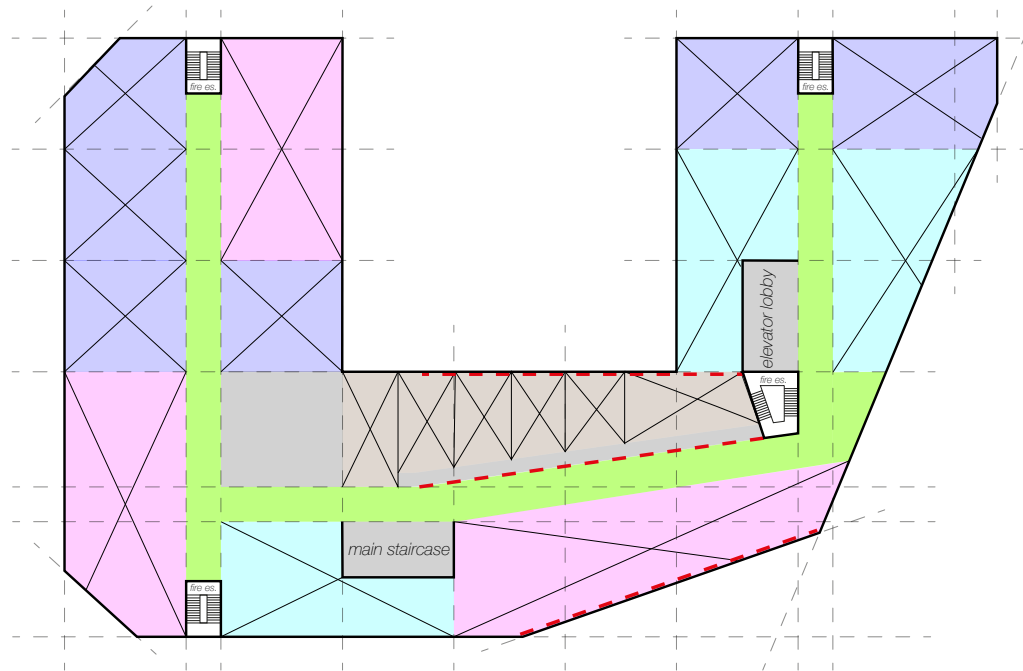
Q4: How does the hotel floor work?

Q5: How does the facade work?



Q6: What happens with the roof?

**Different design questions needing to be addressed**



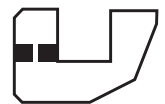
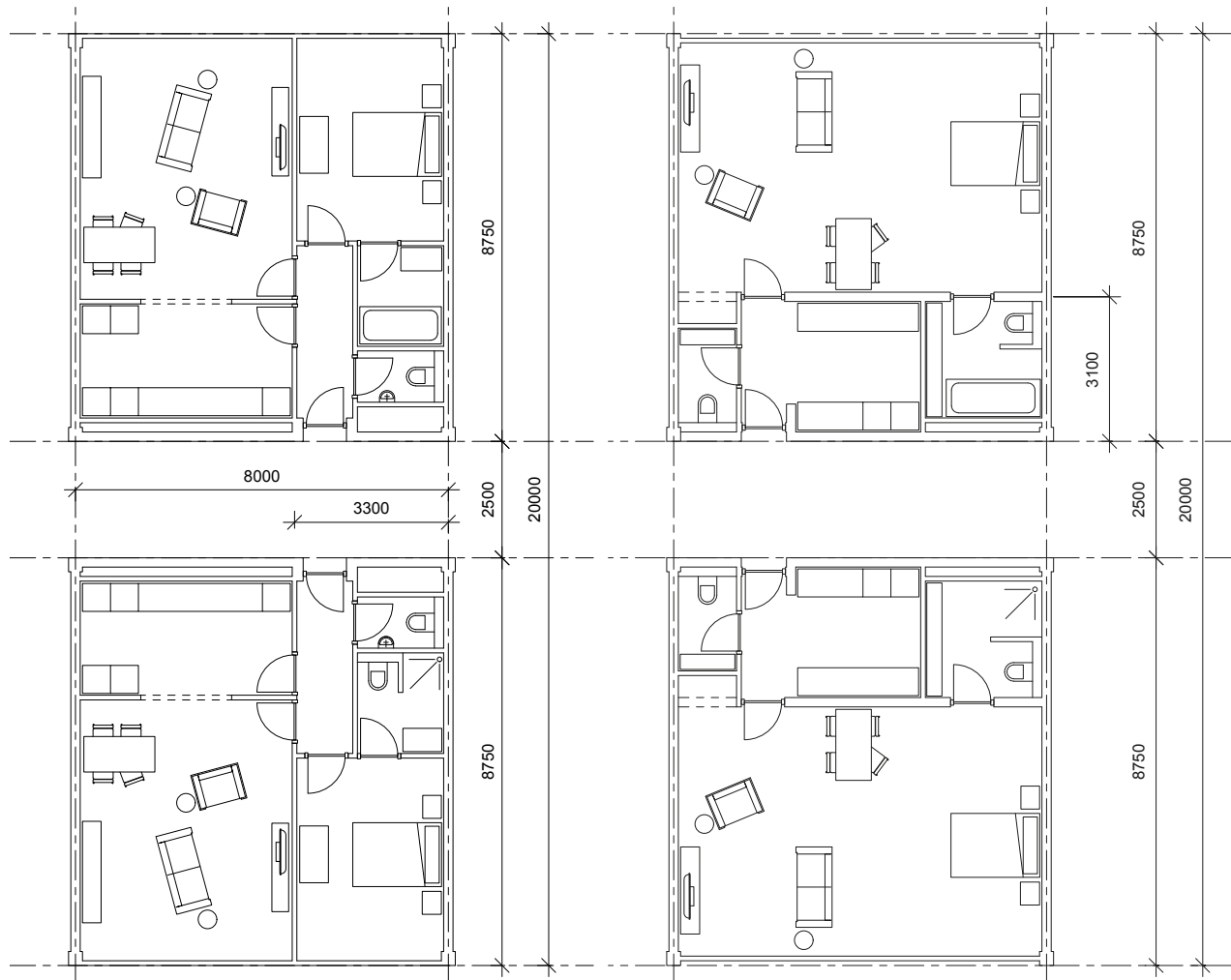
scale 1-500

0m 5m 10m

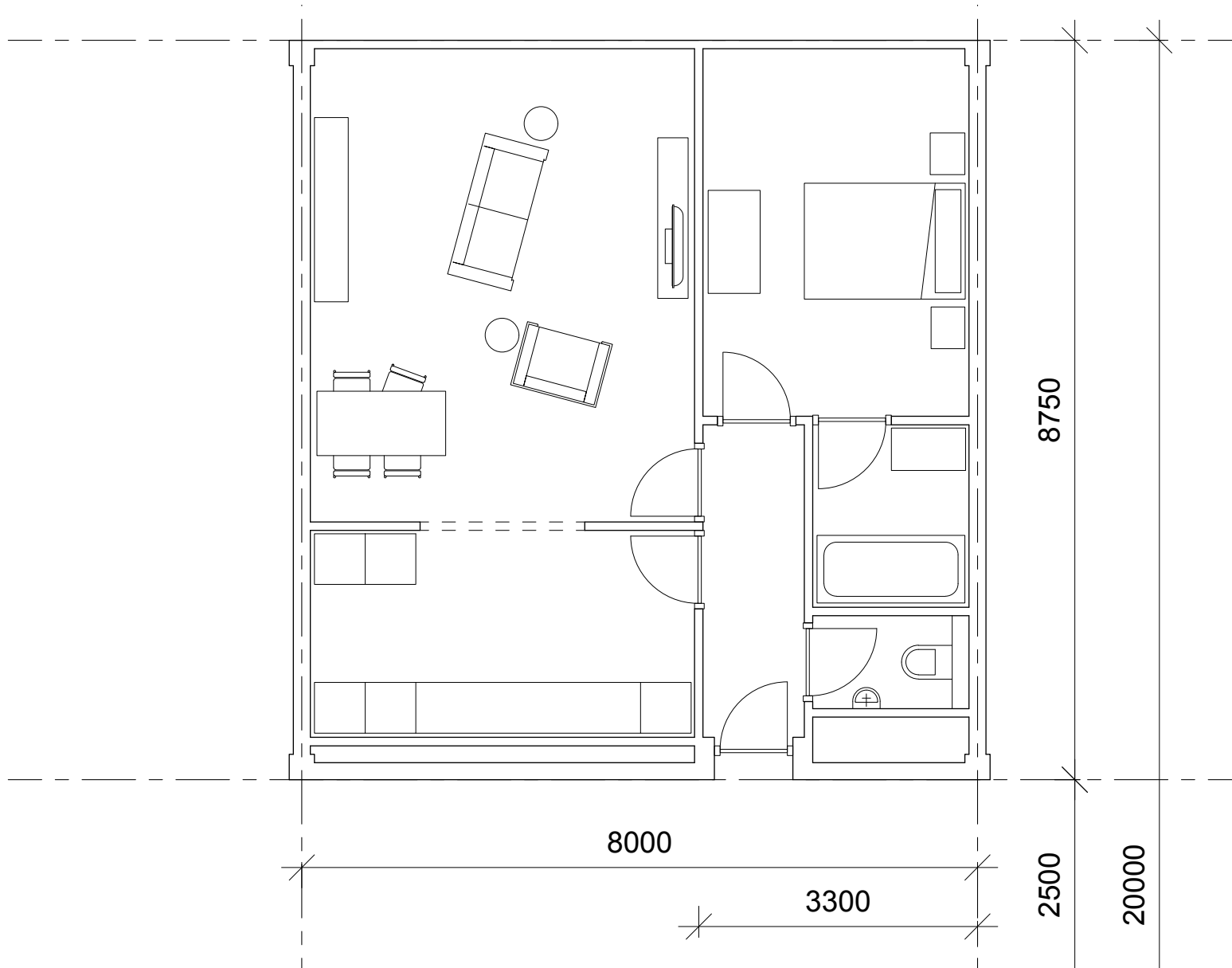


50m

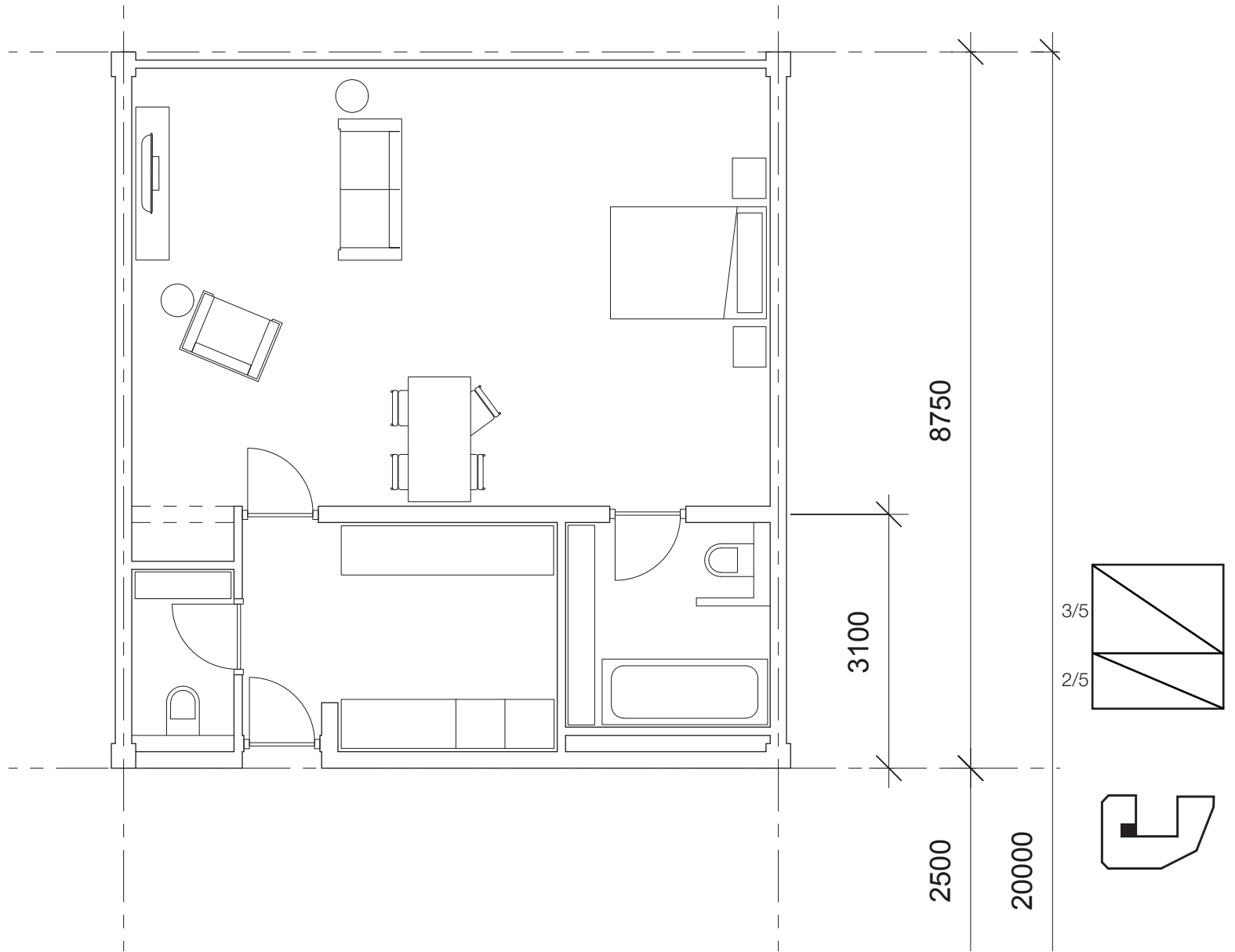
**Room distribution diagram hotel floor**



The two 4-room apartment plans

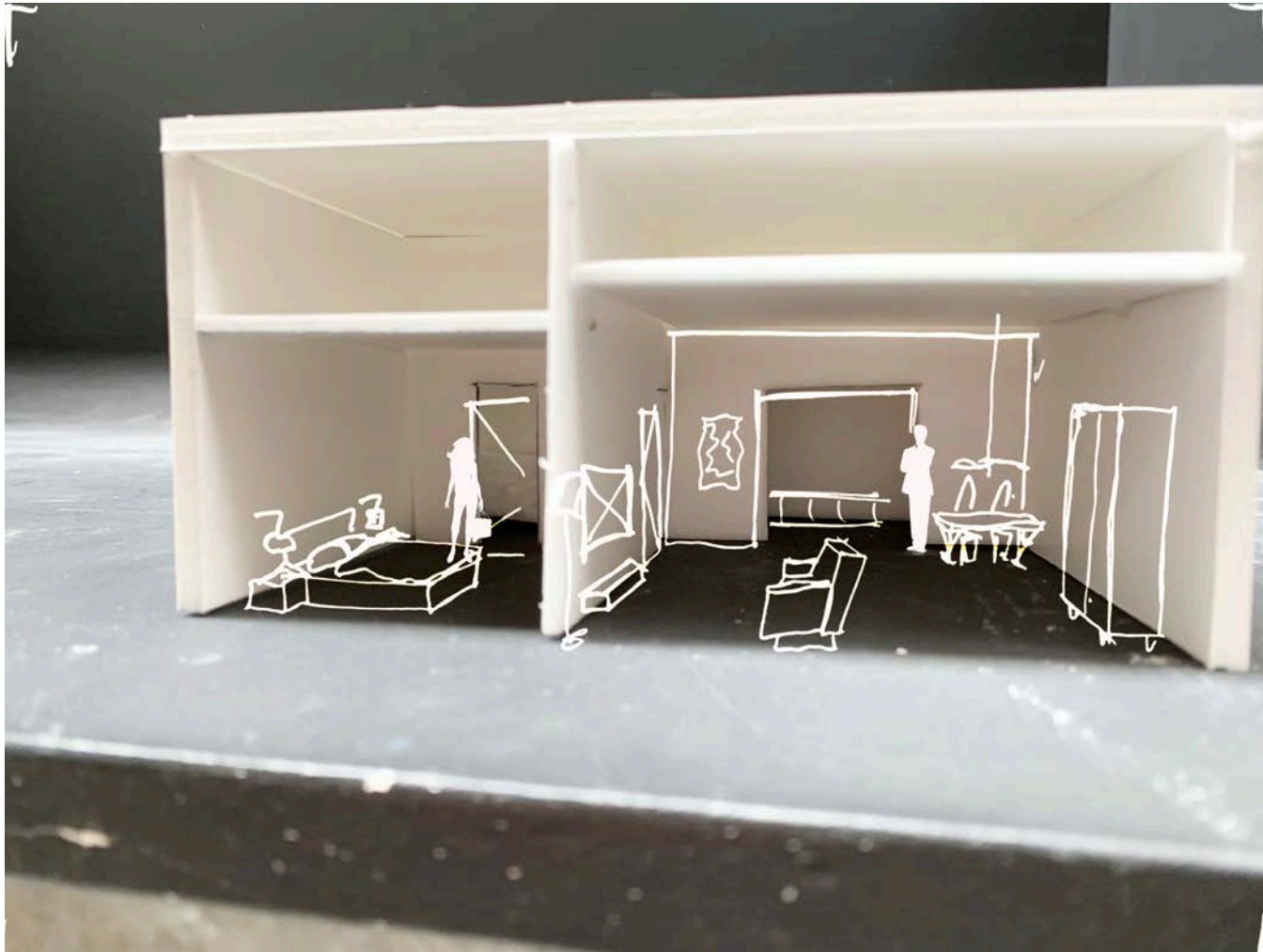


**Option 1**

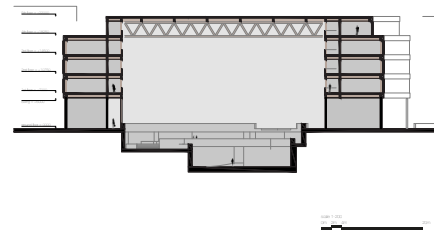
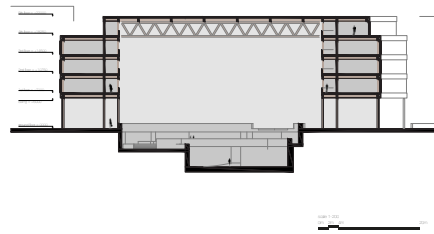
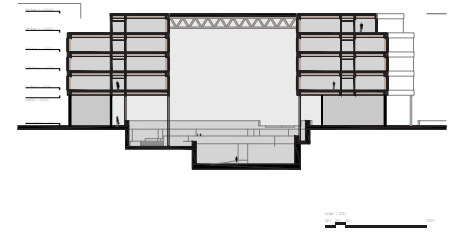
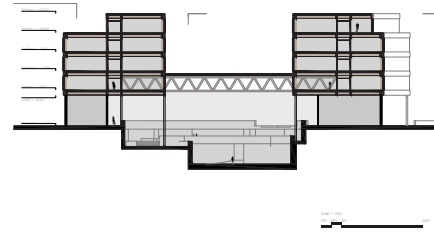
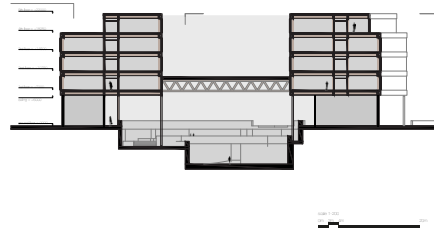
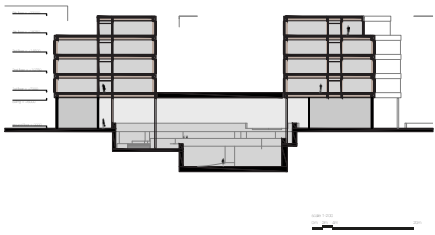
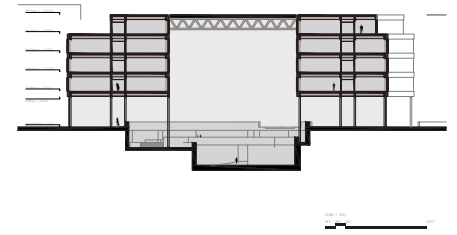
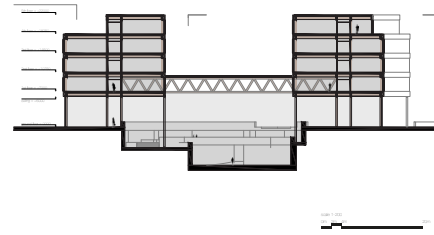
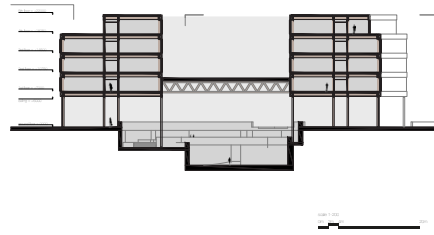
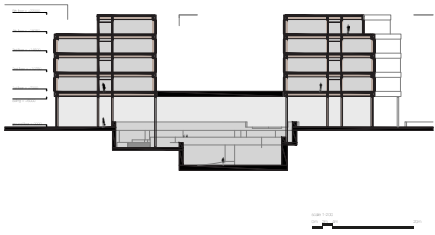


Option 2

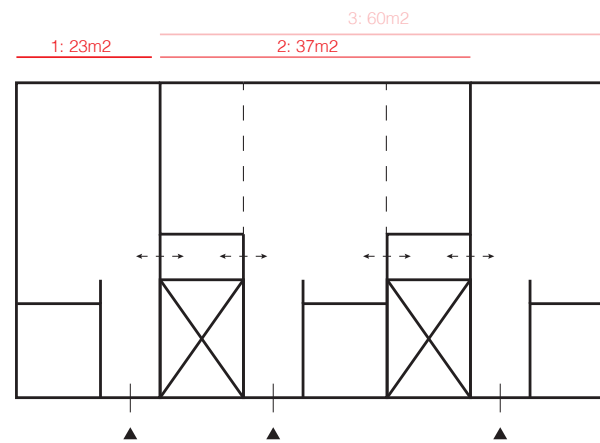
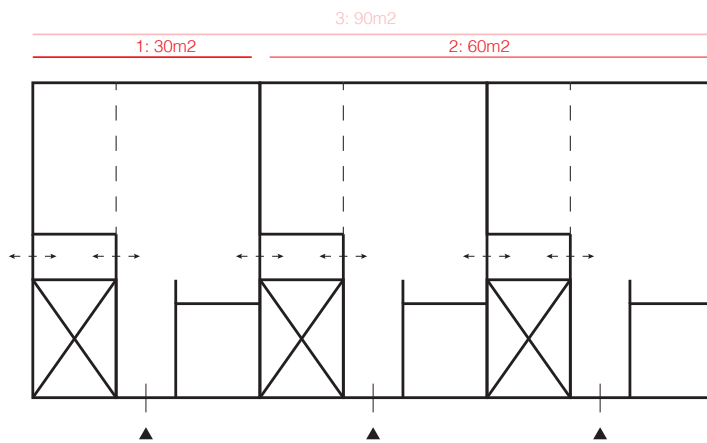
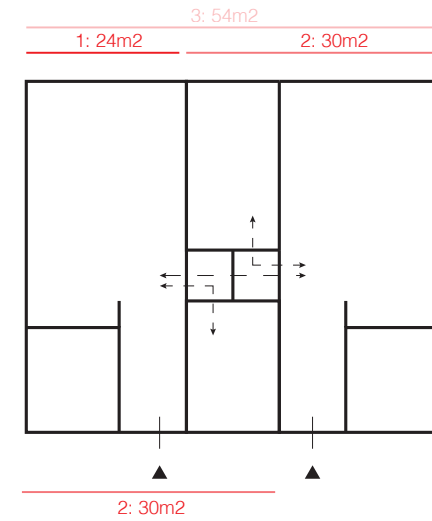
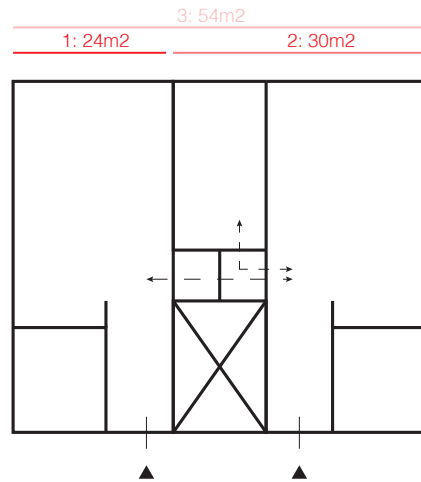
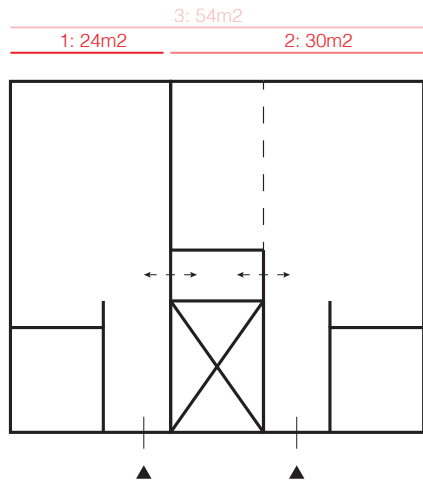




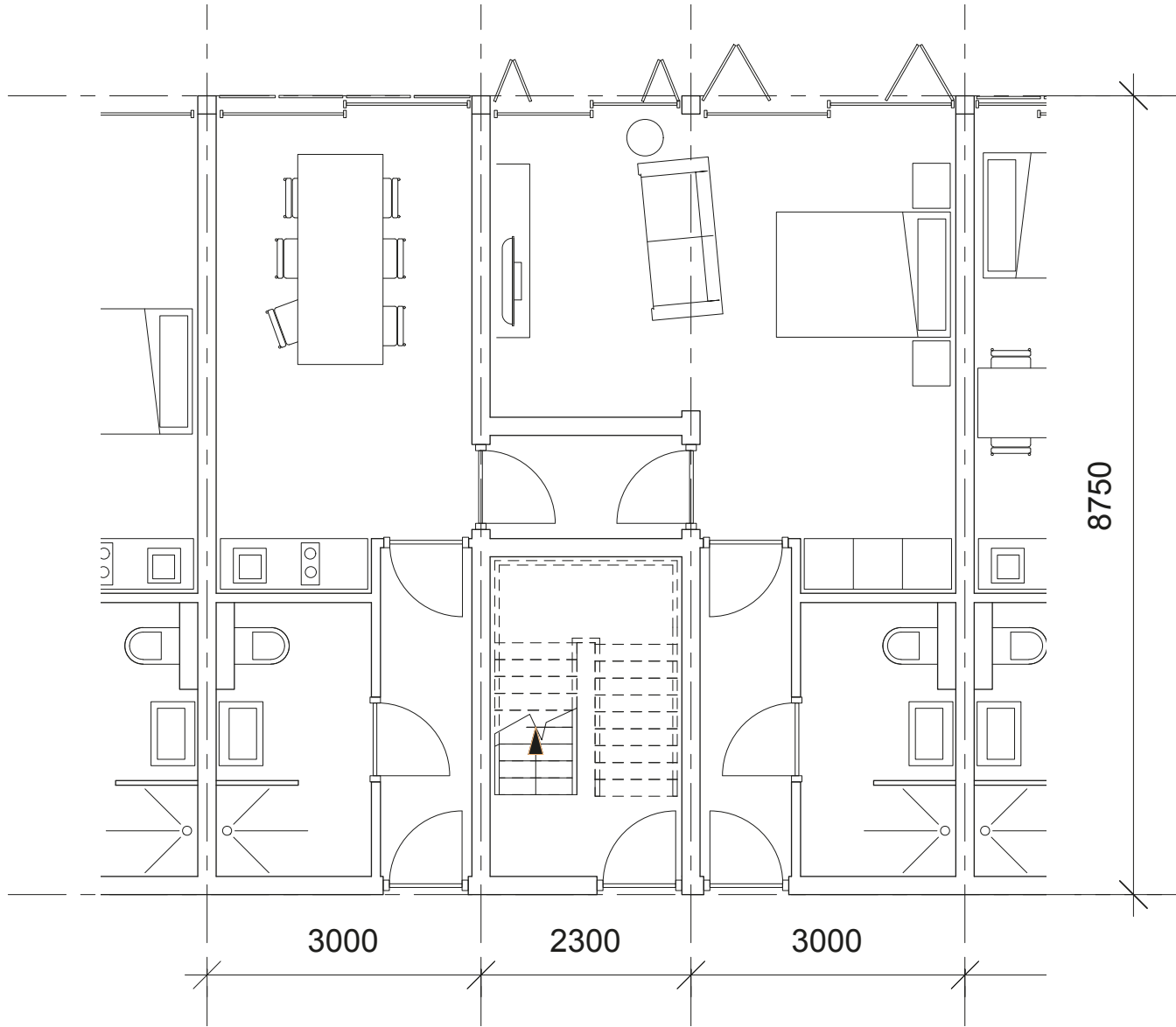
**Model option 1**



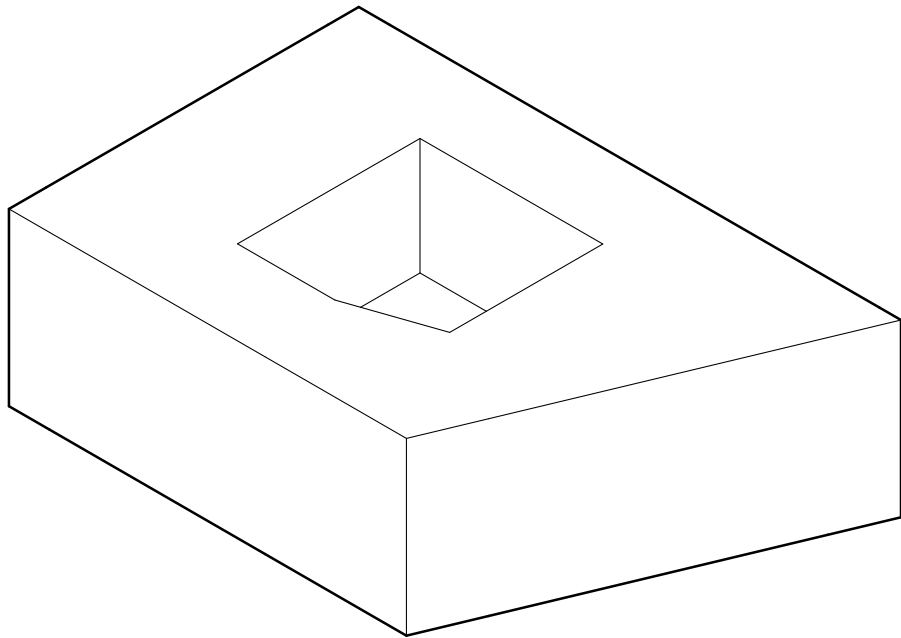
Section overview



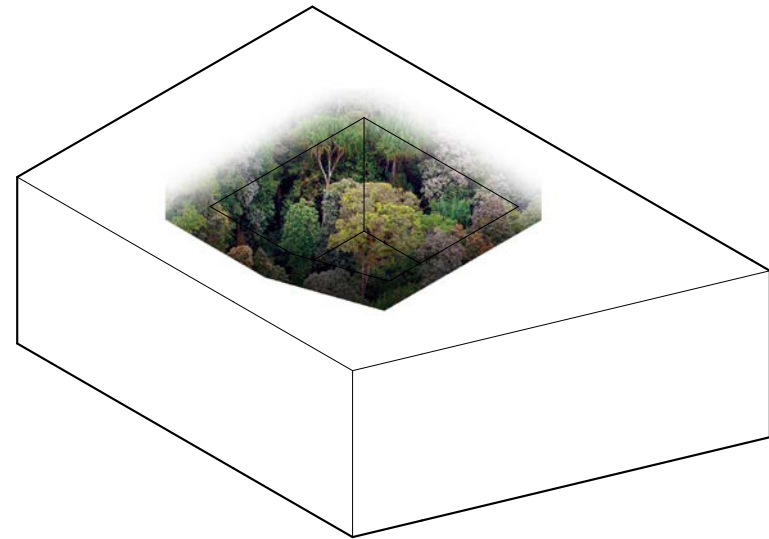
Different models



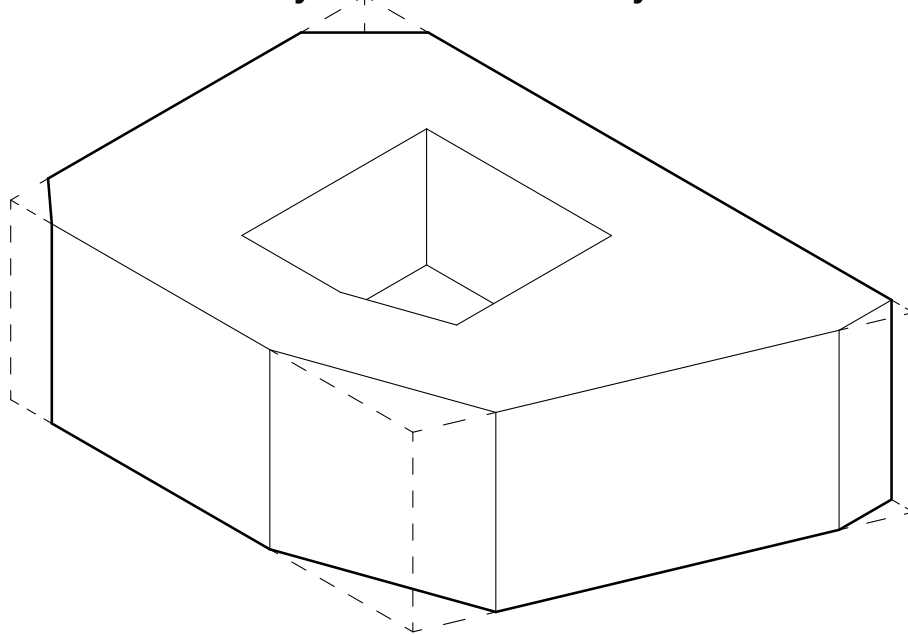
Plan drawings



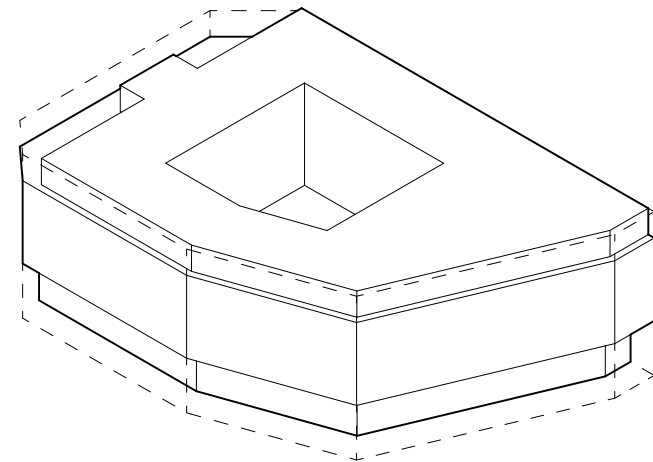
**A city block with a courtyard**



**The courtyard is a green oasis**

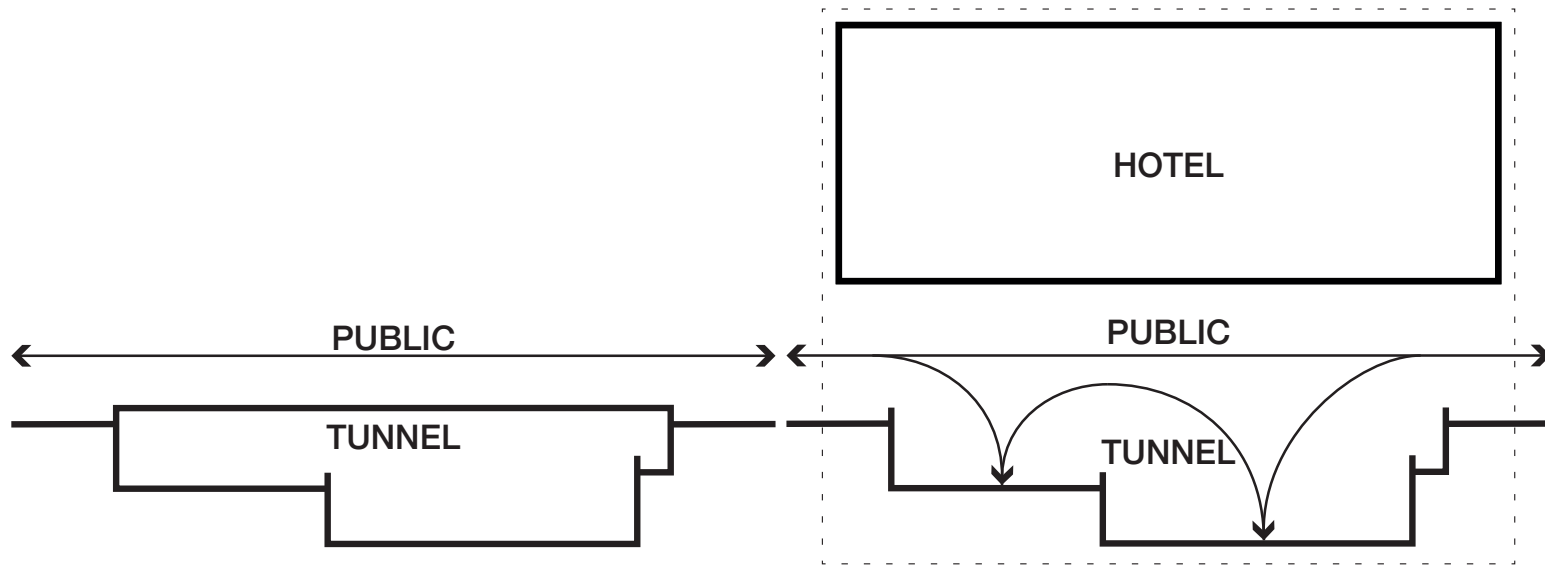


**knocking off the corners**



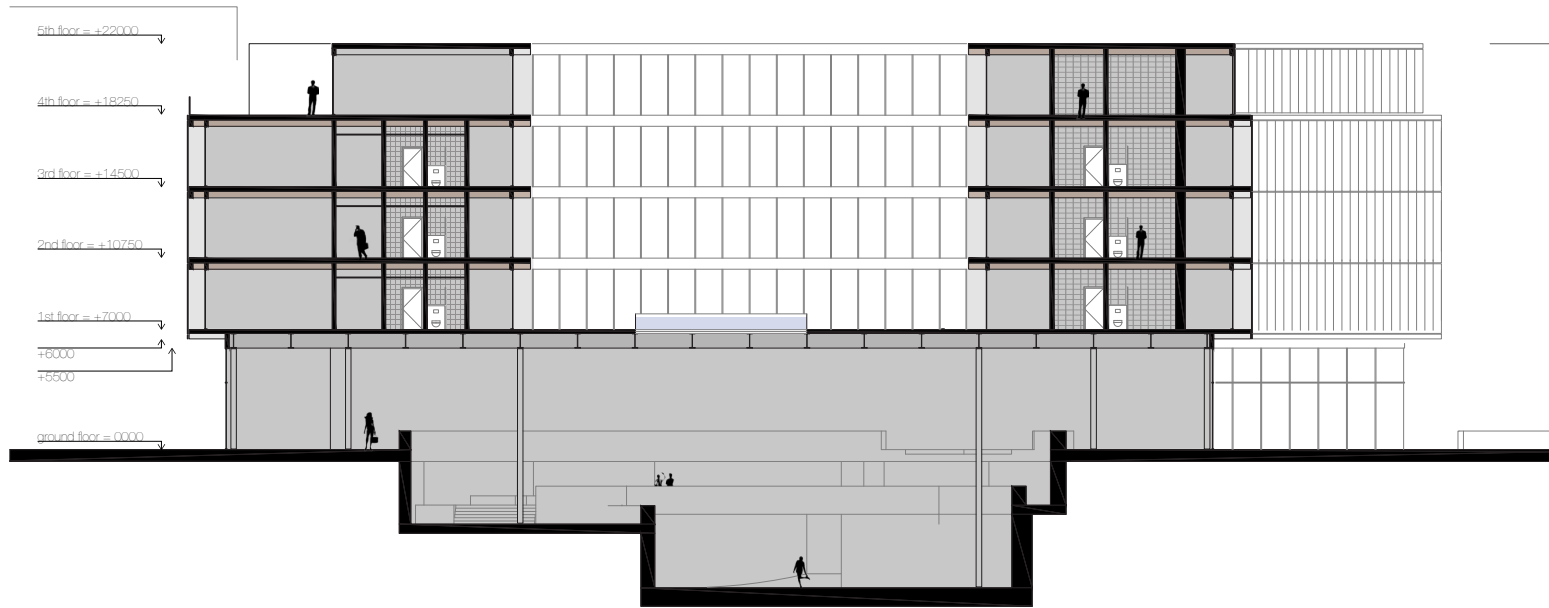
**Addressing certain highness**



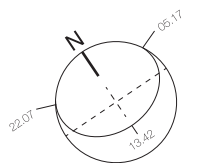
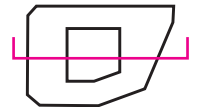


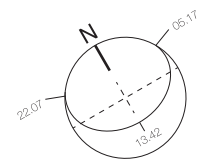
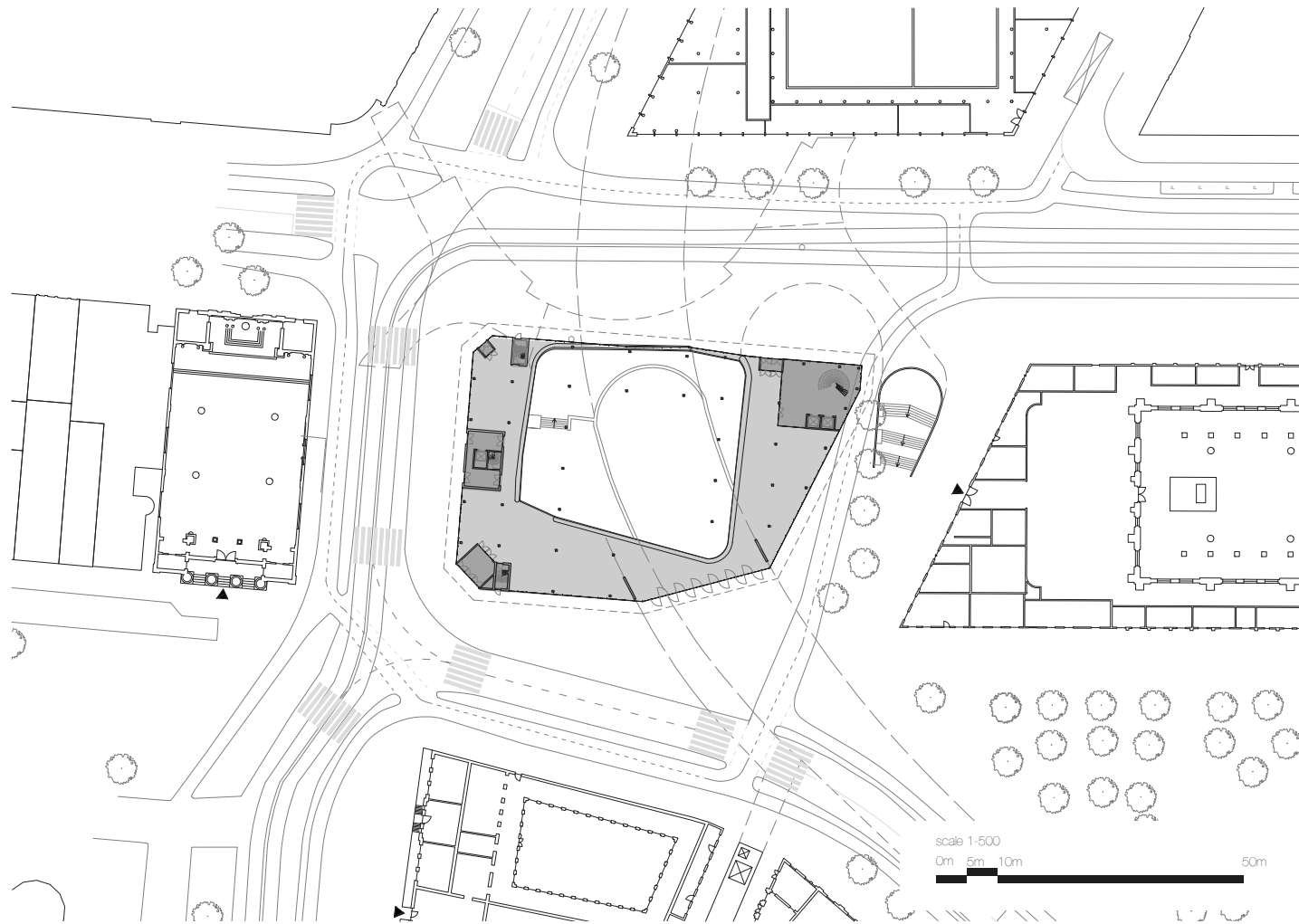
Now

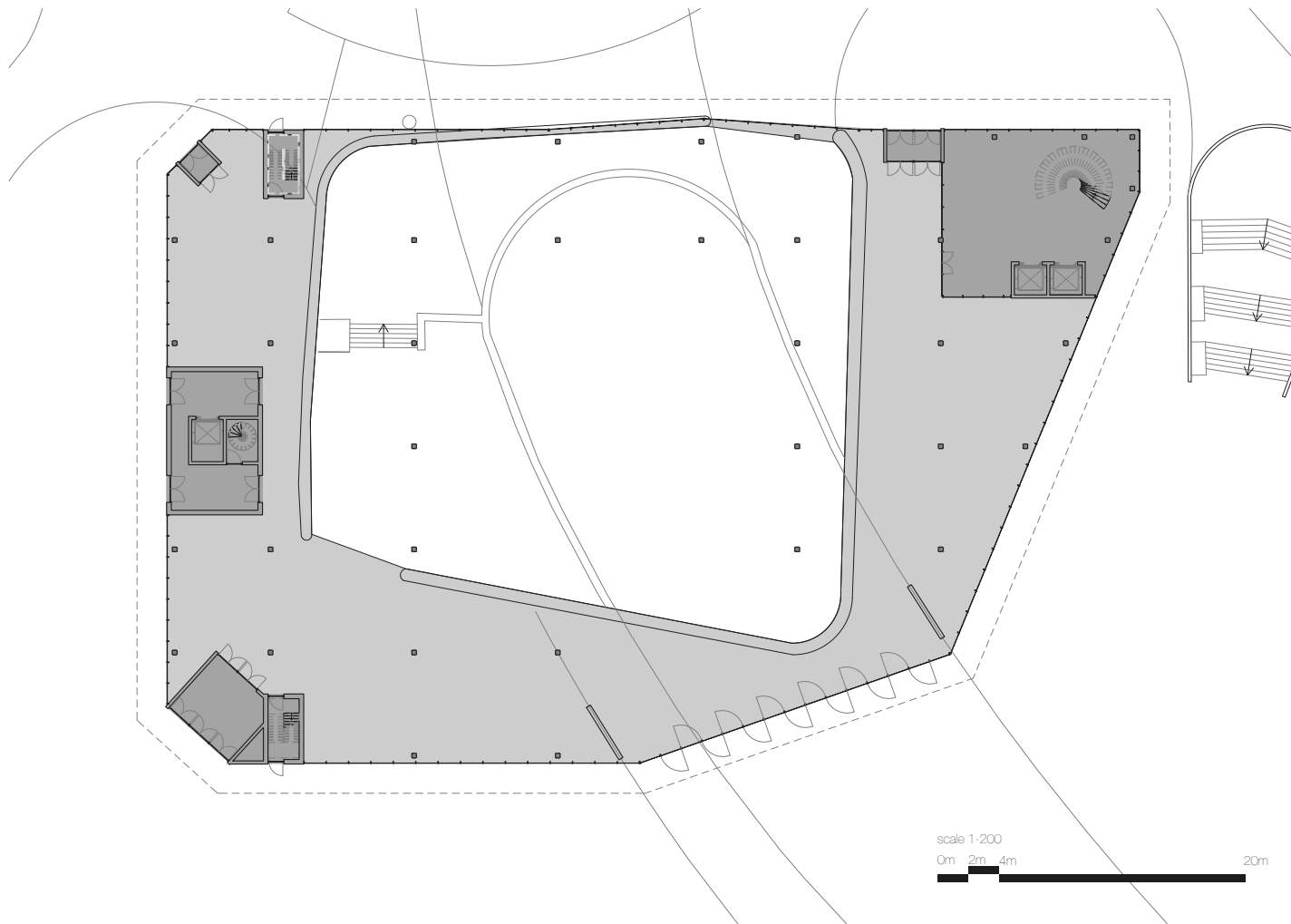
The intervention



scale 1:200  
 0m 2m 4m 20m

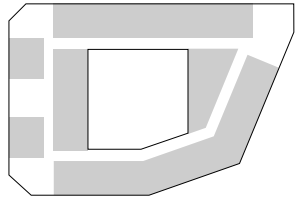




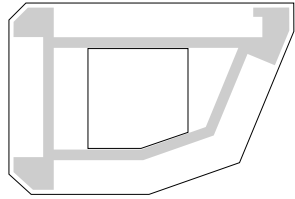


### Ground Floor plan

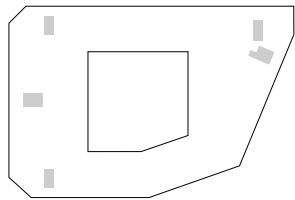
Gross floor area:	1210 m <sup>2</sup>
The hole:	1030 m <sup>2</sup>
Open floorplan:	1040 m <sup>2</sup>
Serving space:	60 m <sup>2</sup>
Vertical circulation space:	60 m <sup>2</sup>
Entrance hallways:	50 m <sup>2</sup>



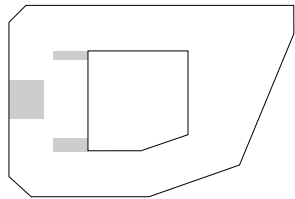
Room distribution



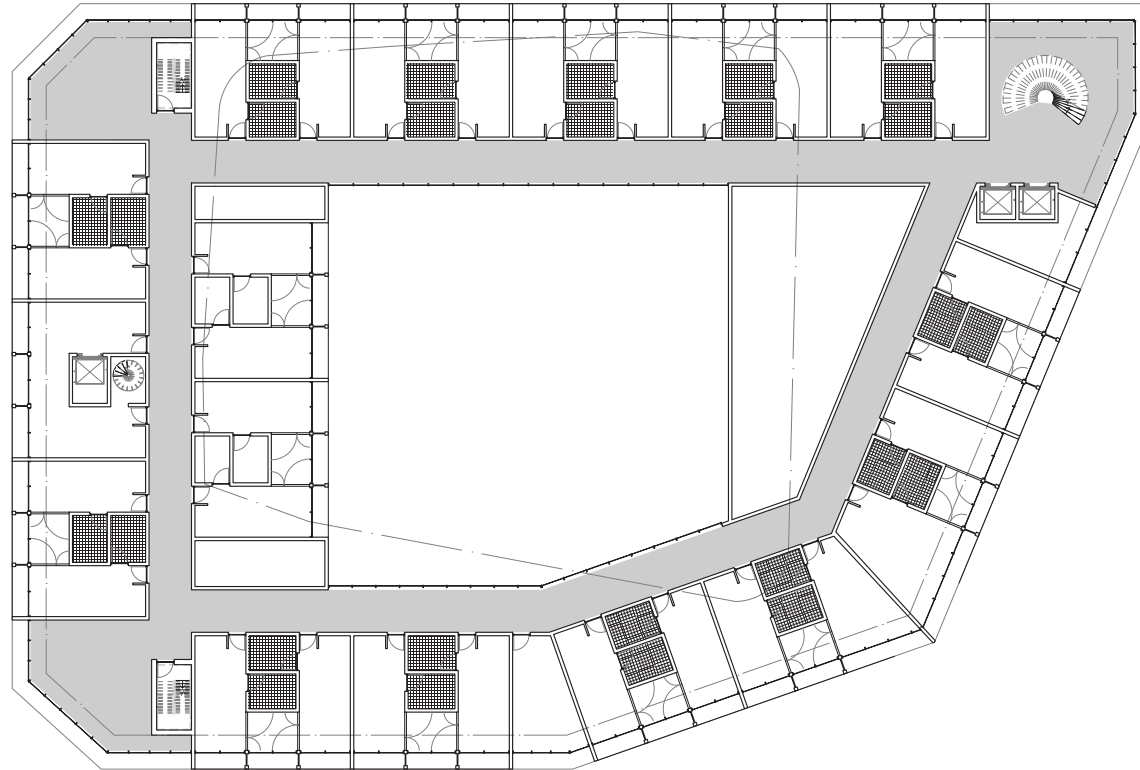
Horizontal circulation + communal spaces



Vertical circulation



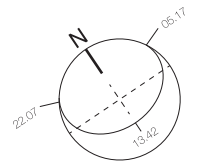
Serving space



scale 1:200

0m 2m 4m

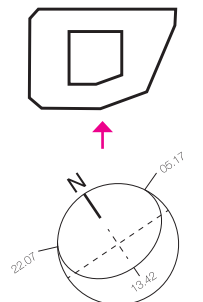
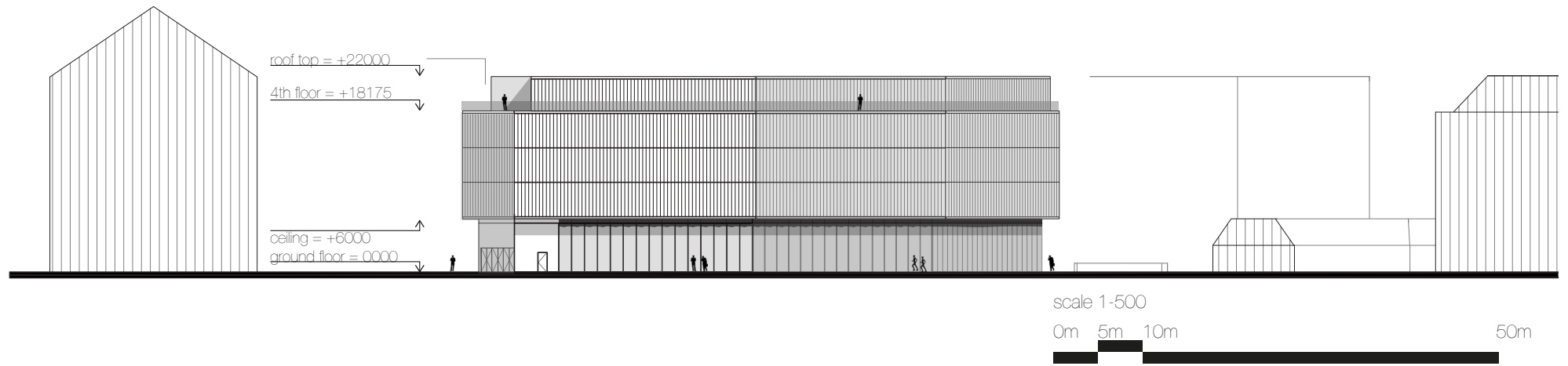
20m

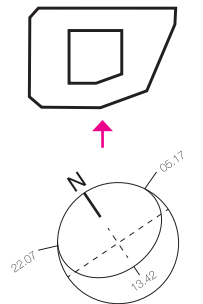
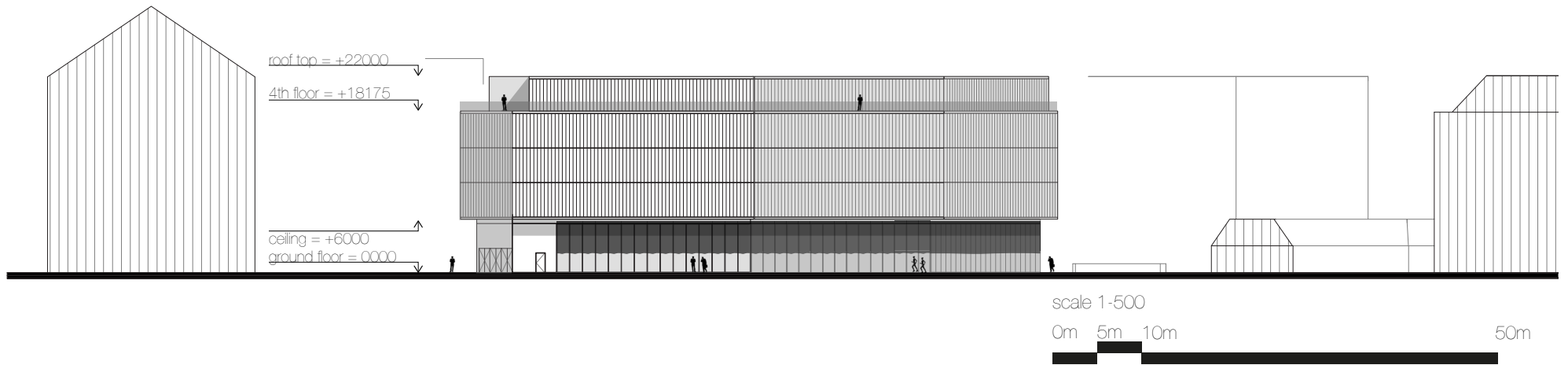


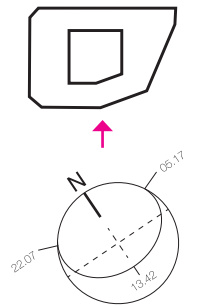
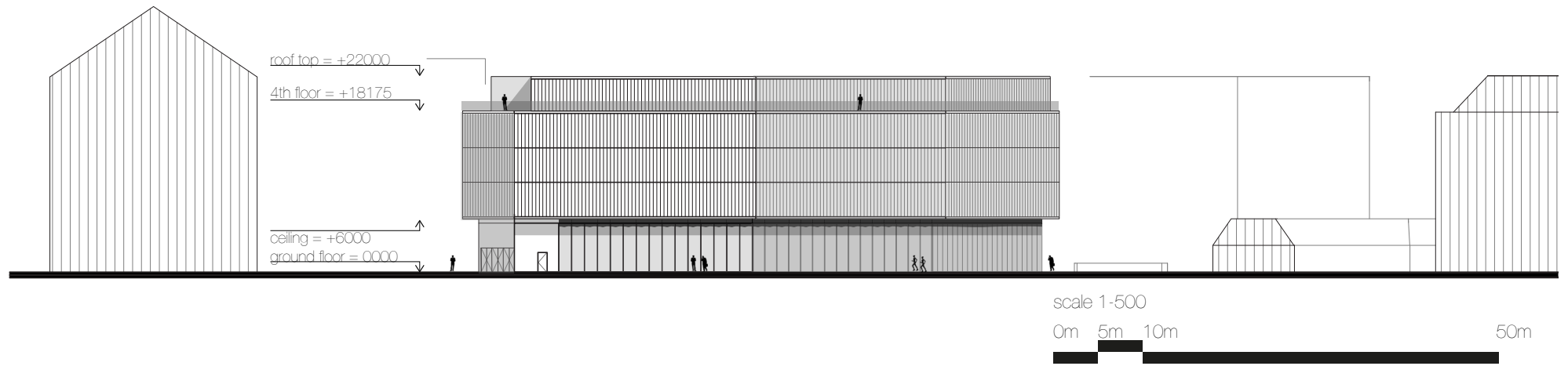
## First floor

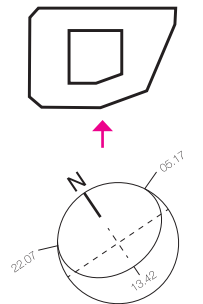
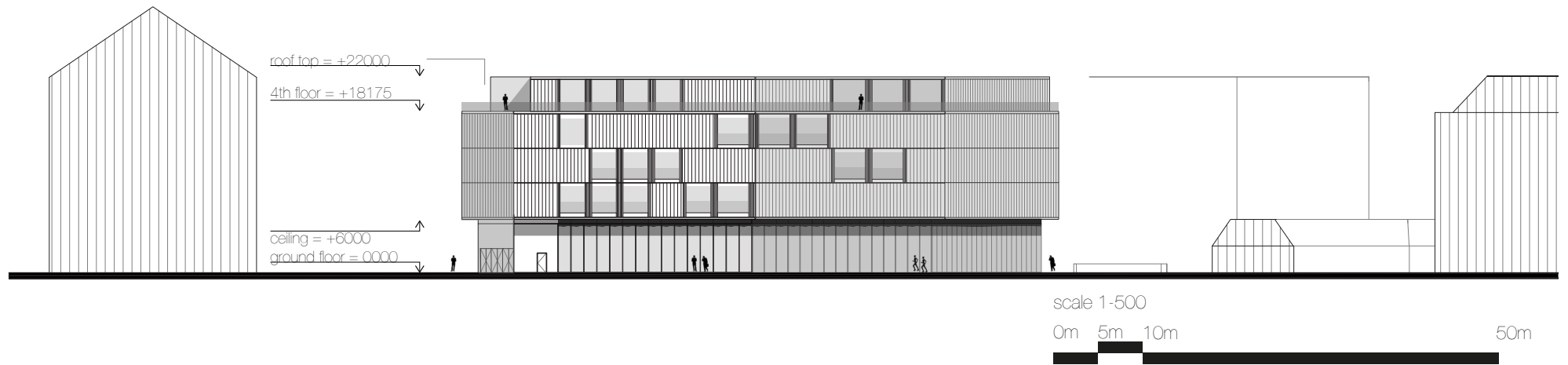
Gross floor area:	2630 m <sup>2</sup>
Room area: 26 rooms or 13 apartments	740 m <sup>2</sup>
	(+140 m <sup>2</sup> t.b.d.)
Courtyard:	530 m <sup>2</sup>
Horizontal circulation + communal spaces:	510 m <sup>2</sup>
Serving space:	108 m <sup>2</sup>
Vertical circulation space:	58 m <sup>2</sup>

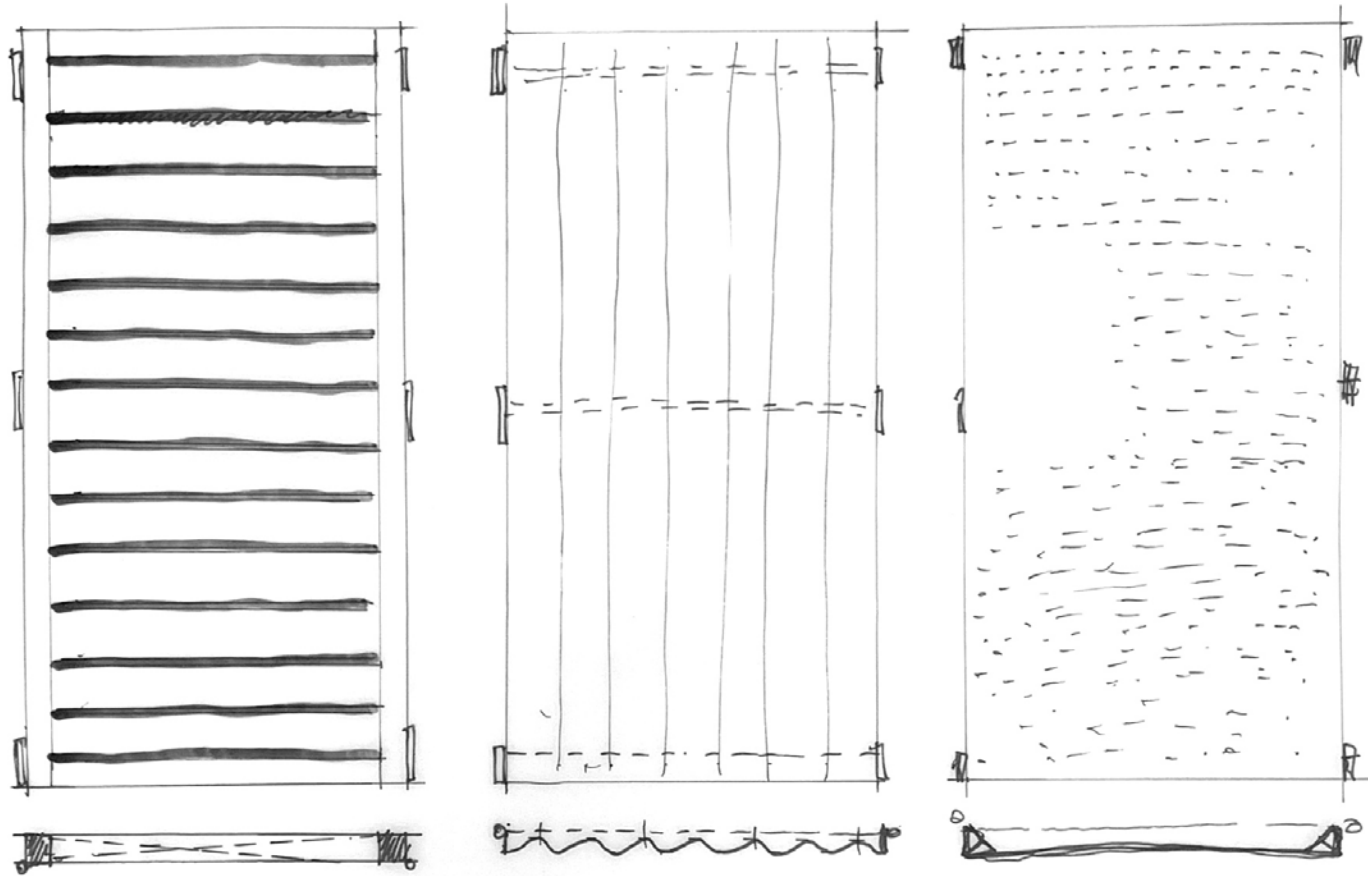












A

B

C

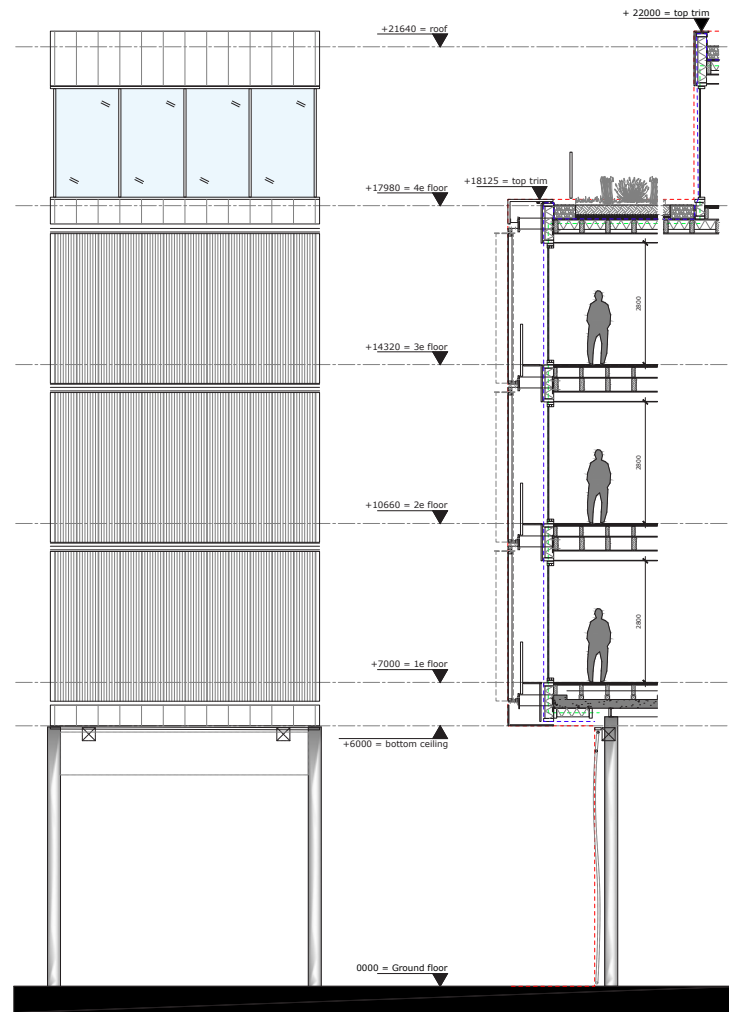
**Shutter types (of: Folding and sliding shutter system)**

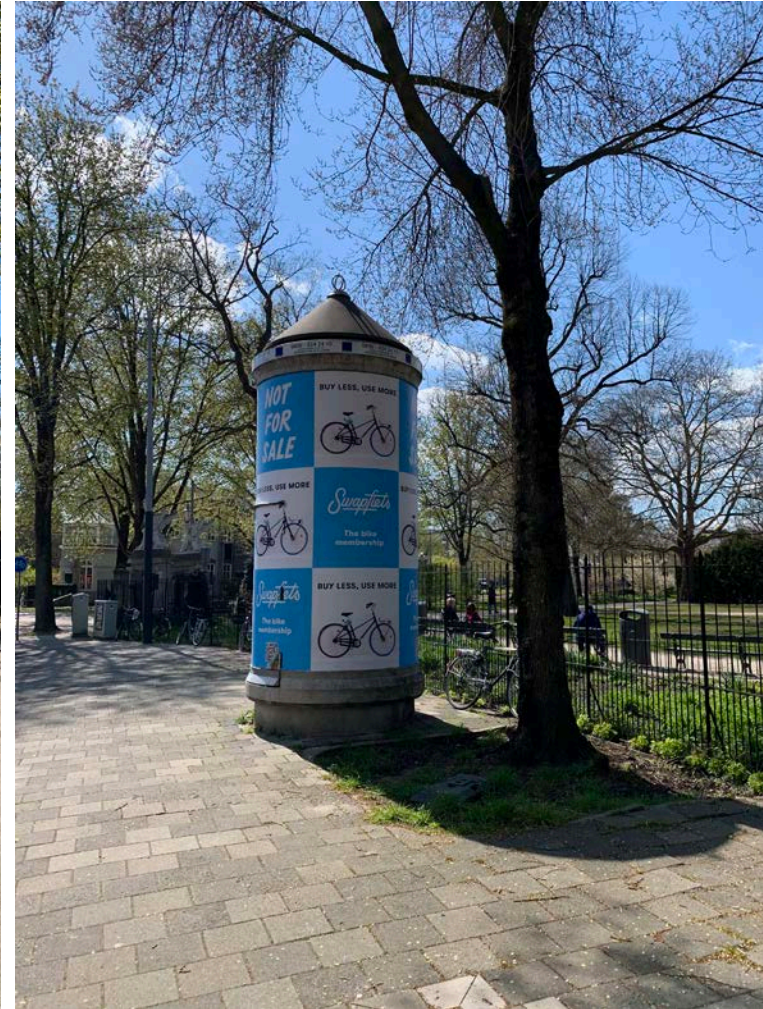
A = wooden shutter made of wooden slats in a wooden frame (precedent: "Les Thermes" Hotel and Spa)

B = Perforated corrugated steel sheet (Meret Oppenheim Tower)

C = perforated steel sheet with pattern/image (Jakarta hotel)







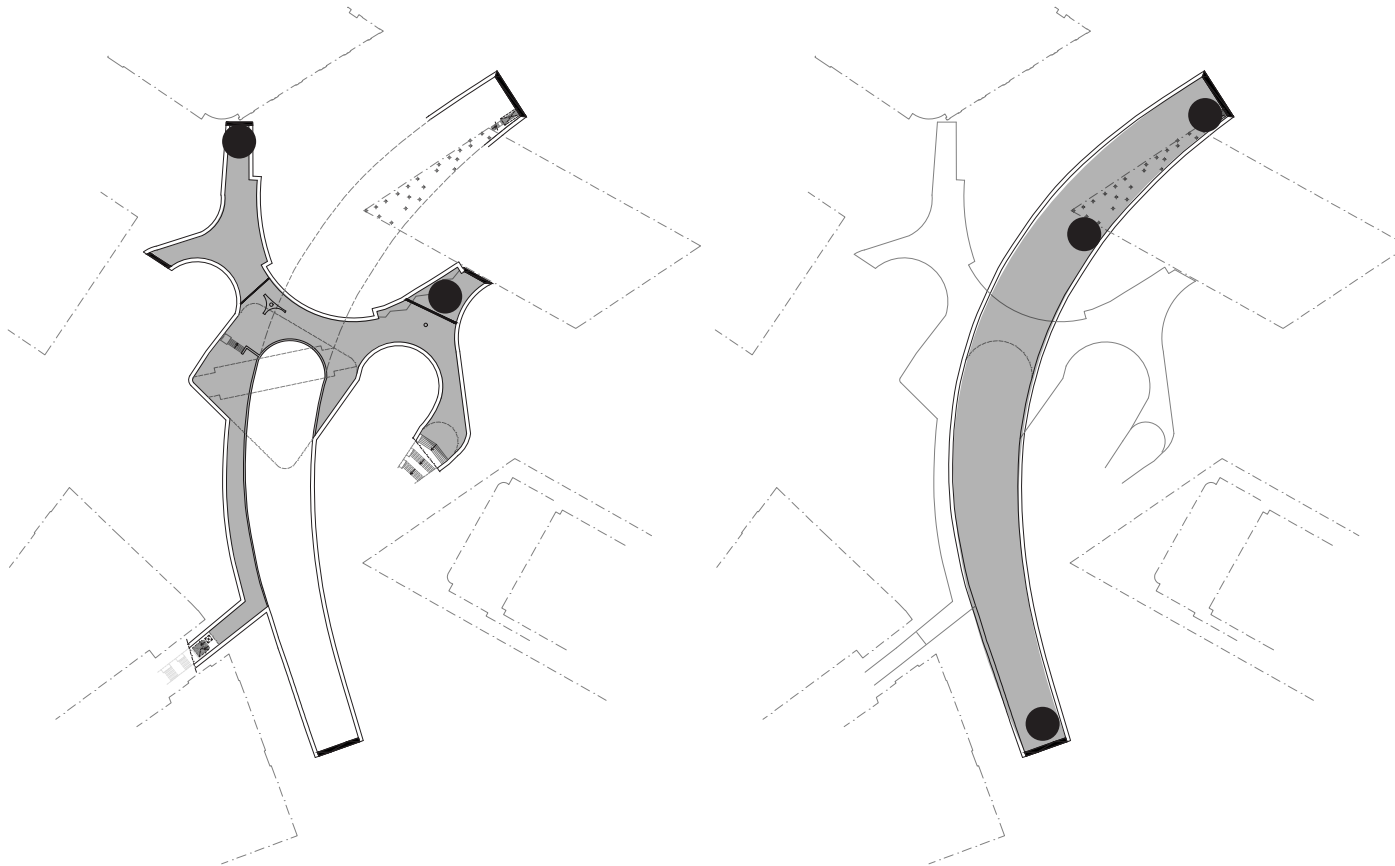
### “Peperbussen” — “Wild Plakzuilen”

These “Peperbussen” — “Wild Plakzuilen” are objects placed all over the city om Amsterdam specifically to be plaster with posters of upcoming events, parties, advertisement. “Peperbussen” are recognized by the small pointed roof. These are specifically meant to advertise cultural event, and you need municiple approval for using them. “Wild Plakzuilen” are recognized at the small strip at the top stating its function and can be used freely.



### A “Peperbus” as Fire escape and skylight

For the subterranean structure to be used new fire escapes need to be made. This sketch preposes the idea of the amsterdams “Peperbussen” used as fire escape. Changing the materiality of the point roof from concrete to a glass skylight brings light into the tunnel underground. The “Peperbussen” can also be linked to the cultural function of the city-hotel, showcasing its current and future programming.



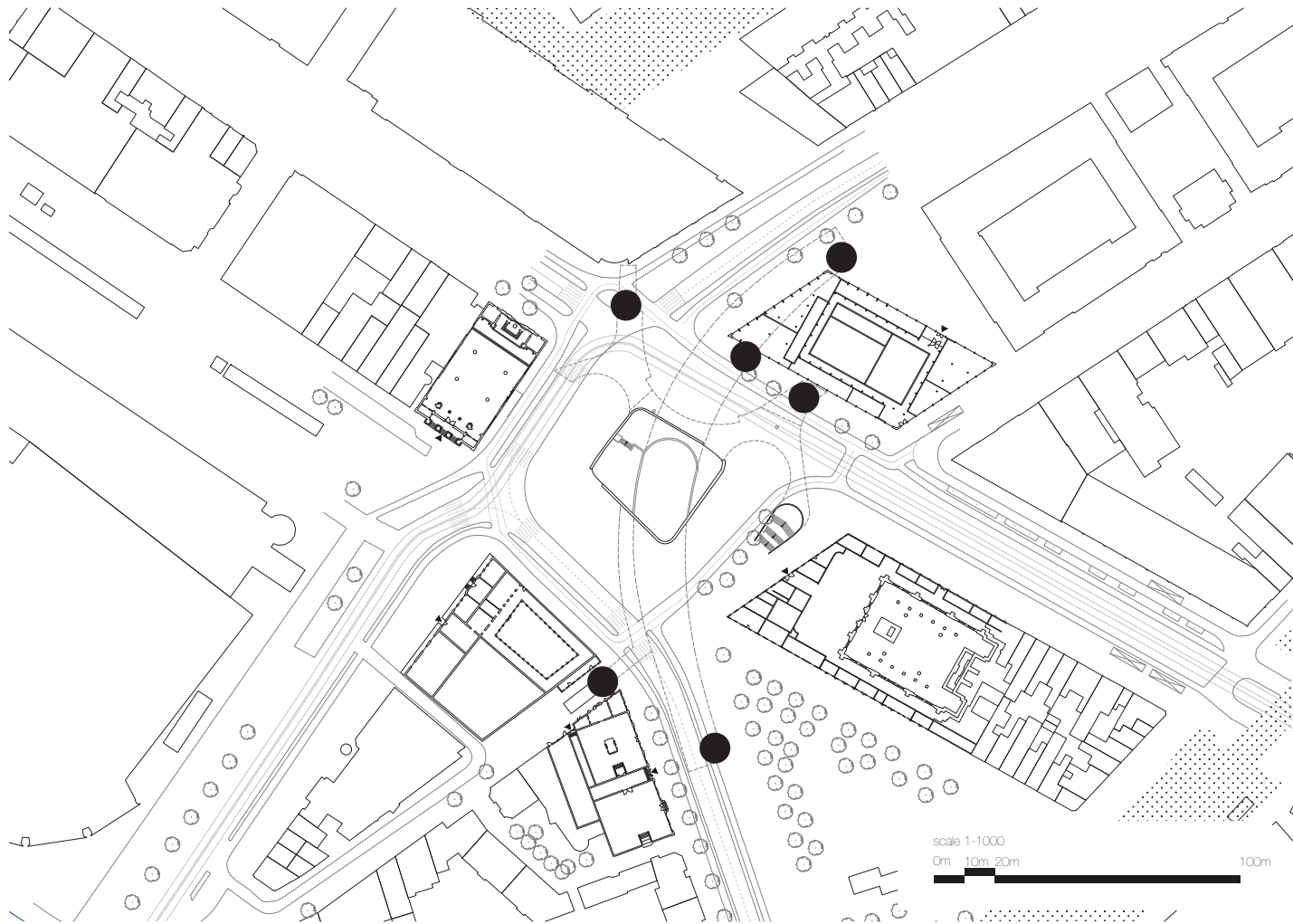
-1 level

-2 level

### Places where fire escapes are needed?

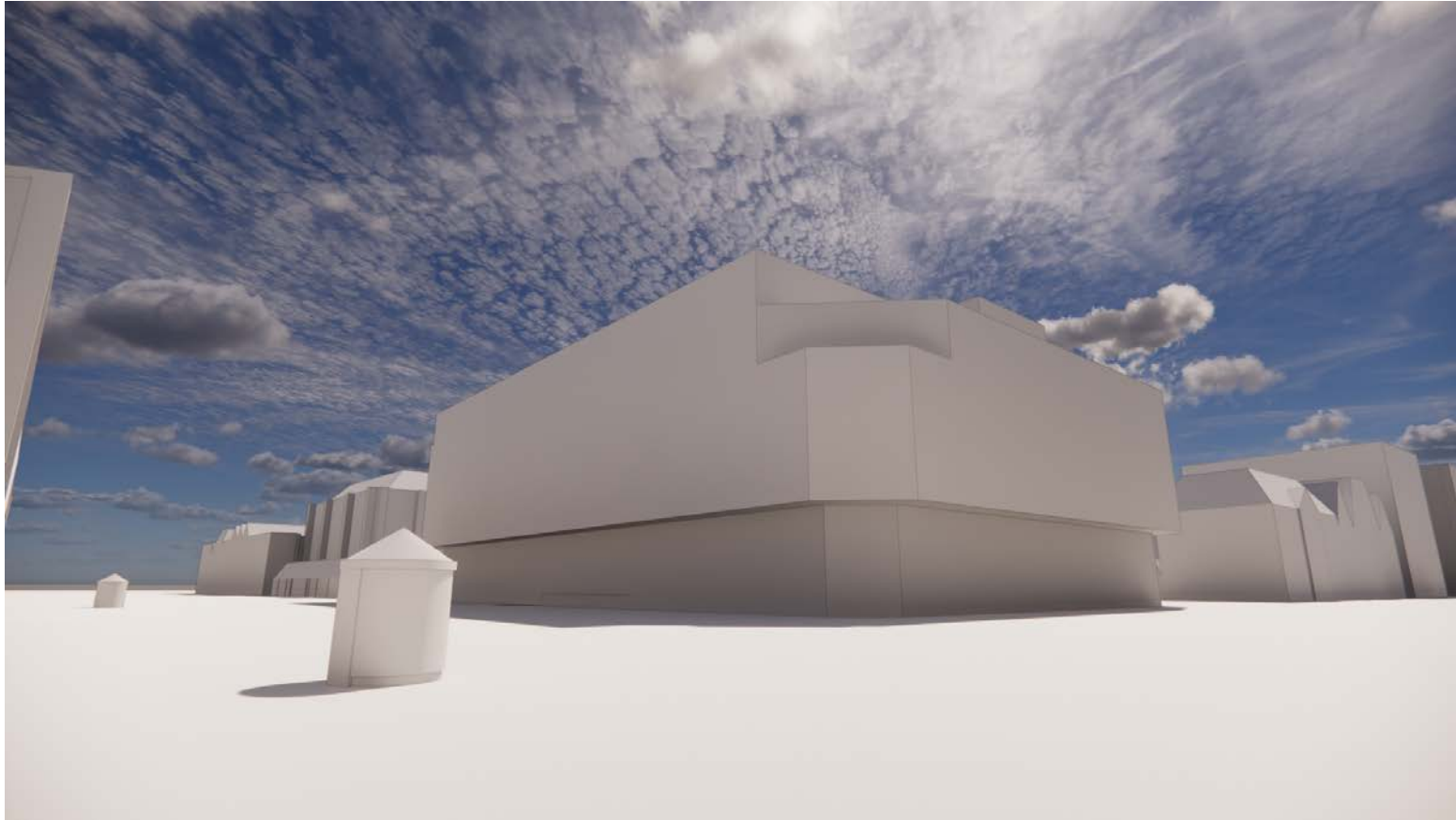
● = possible location fire escapes





Places of the “Peperbussen”

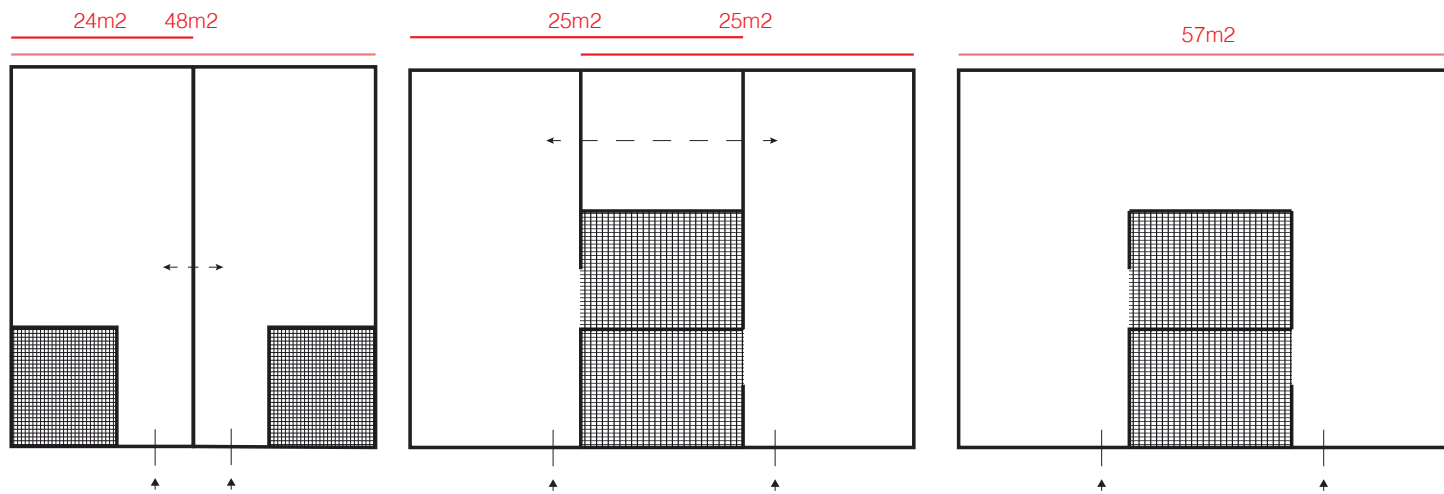




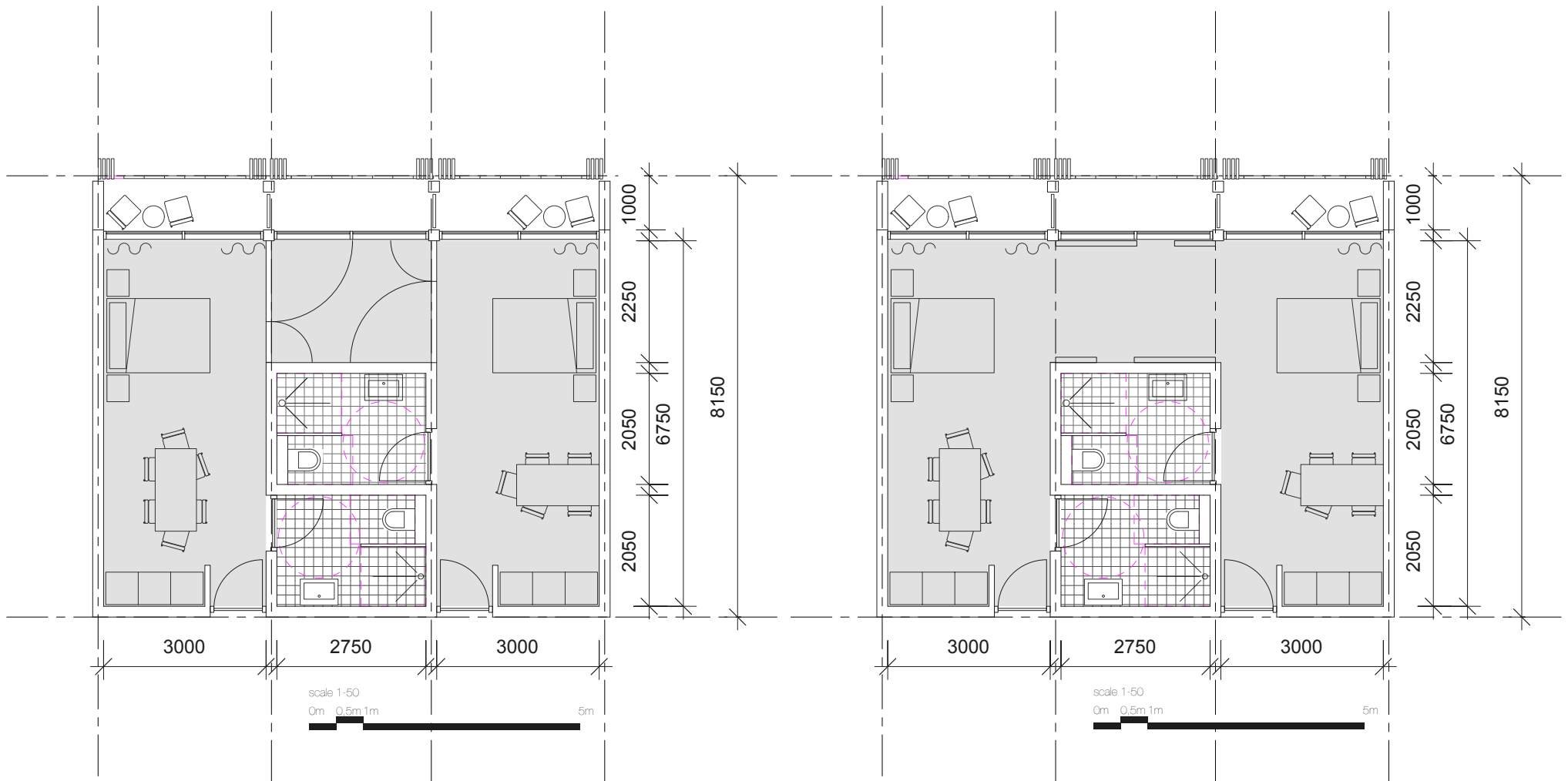
**“Peperbussen” placed in context**



**Viisualisation of a gallery/ atelier**

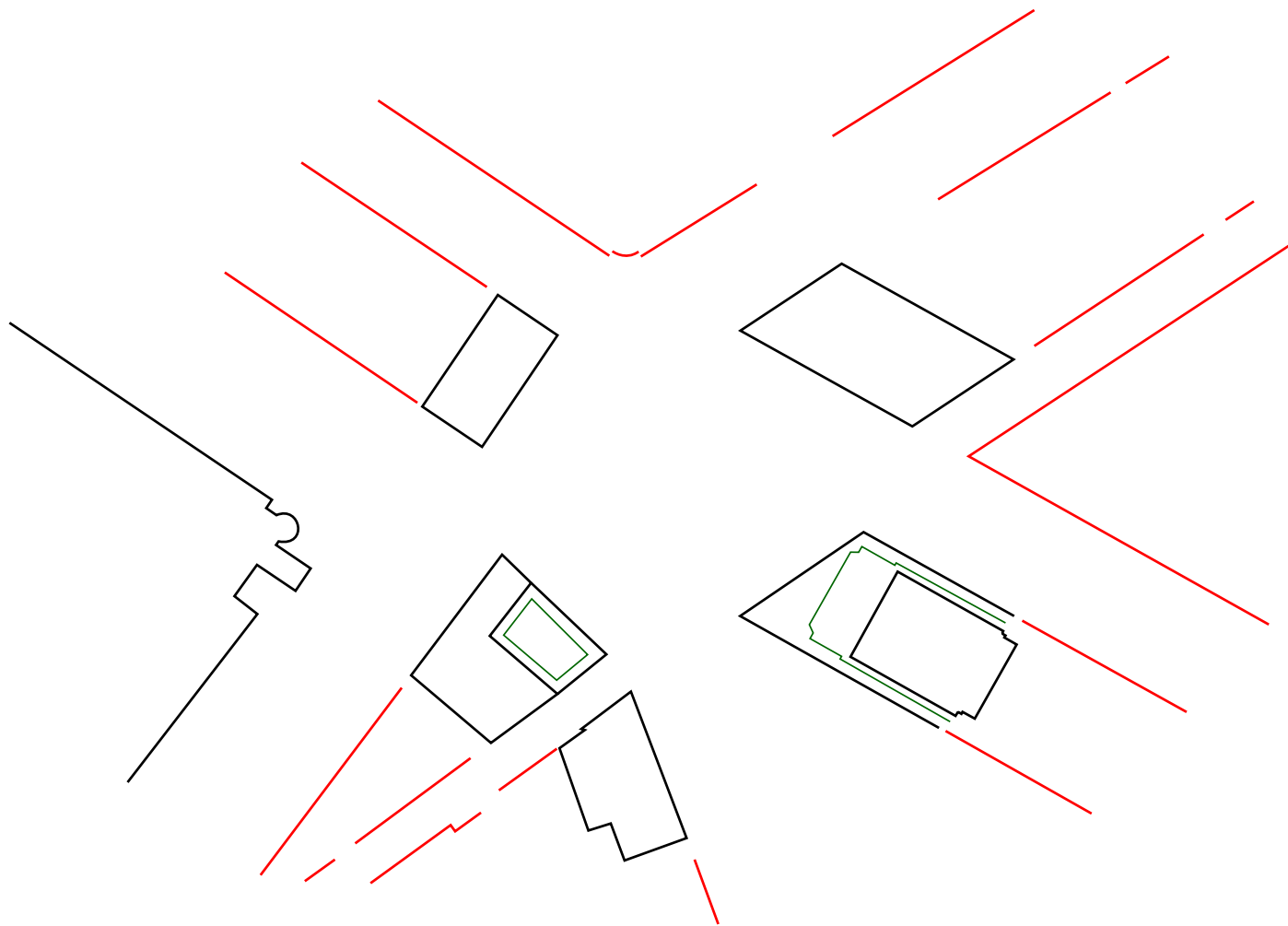


## Room Diagrams



**Hotel room floor plans**

P3-Presentation



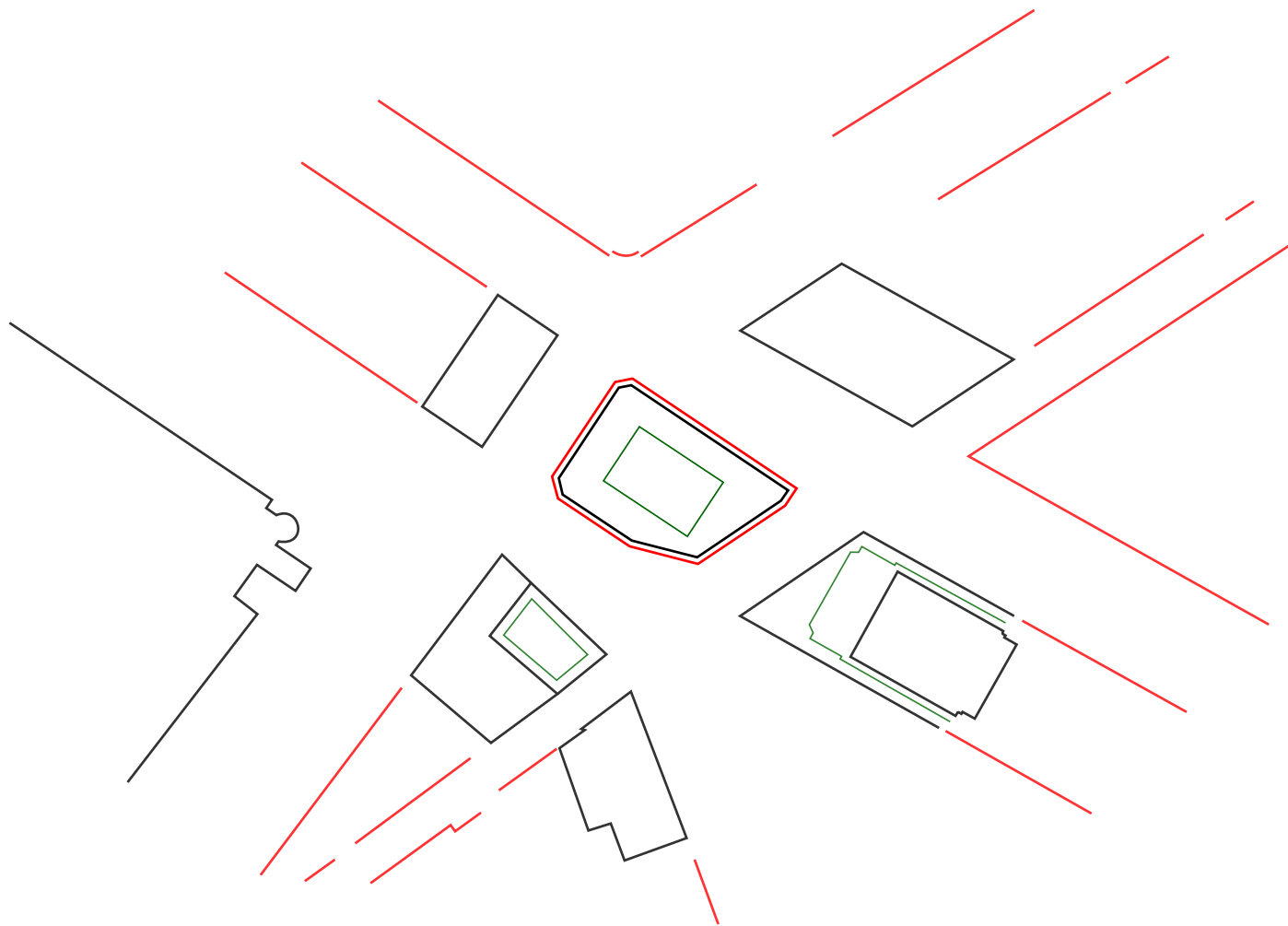
### Facade analysis

■ = Objectified buildings

■ = Ordinary buildings

■ = Courtyard interior walls



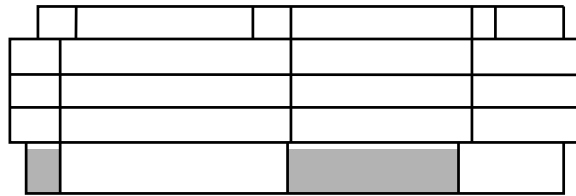


### Facade analysis

■ = Objectified buildings

■ = Ordinary buildings

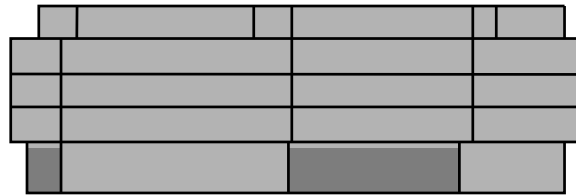
■ = Courtyard interior walls



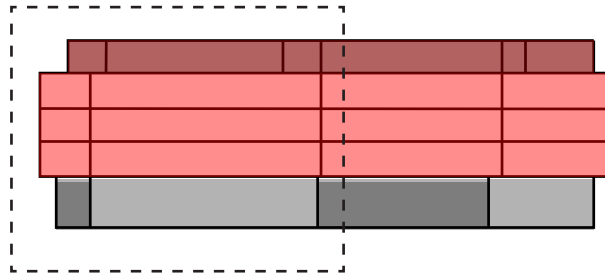
Crown

Body

Plinth

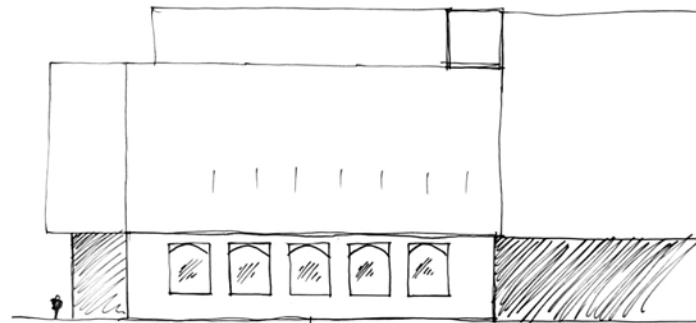
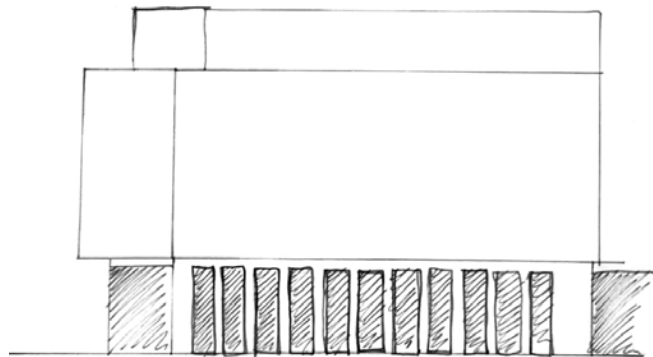
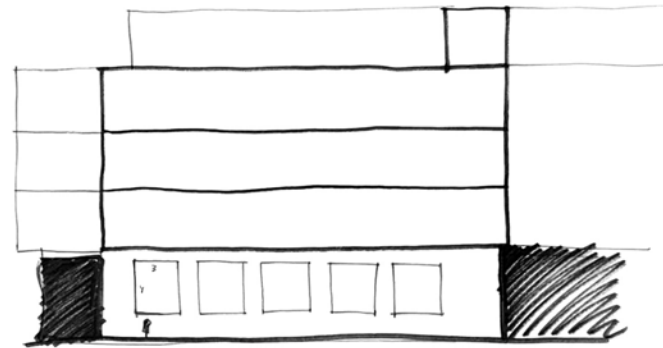
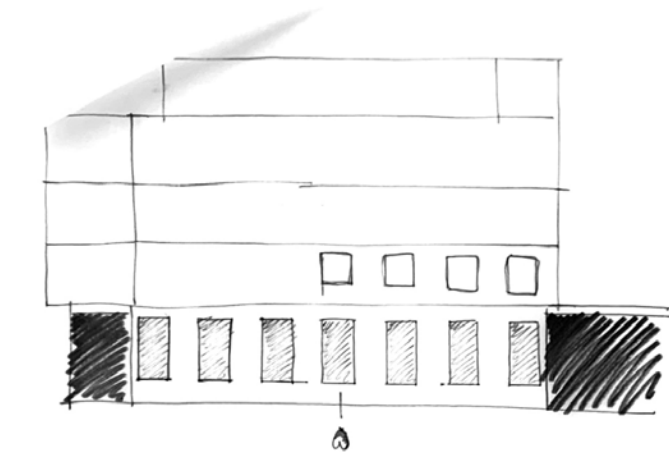


a Objectified facade

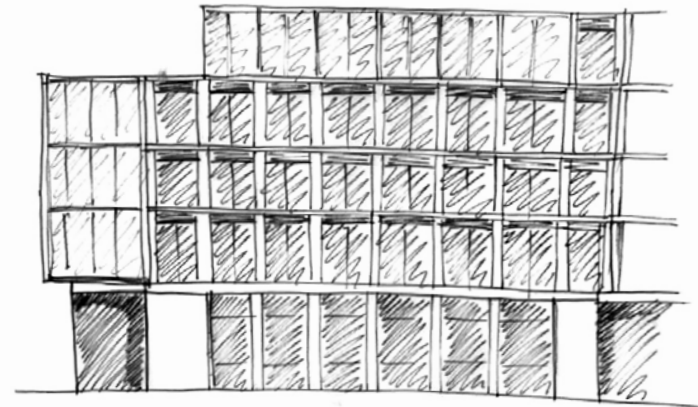
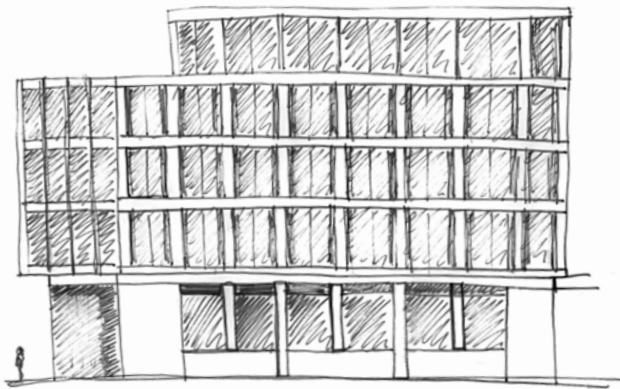
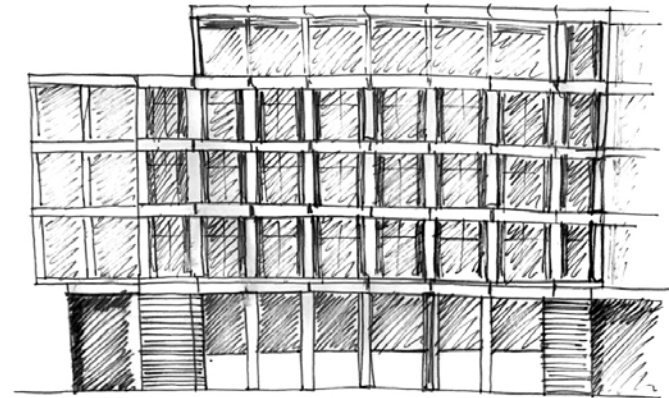
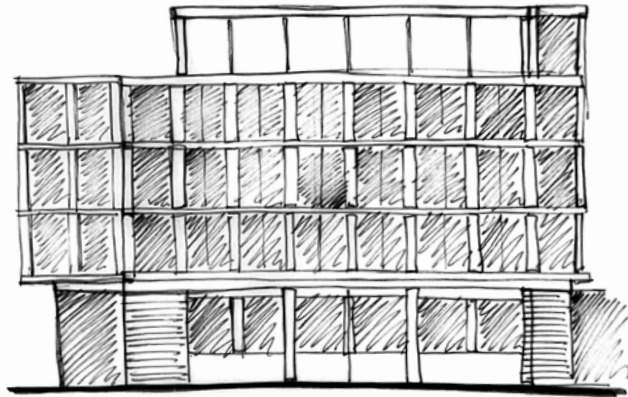


Combination of ordinary and objectified

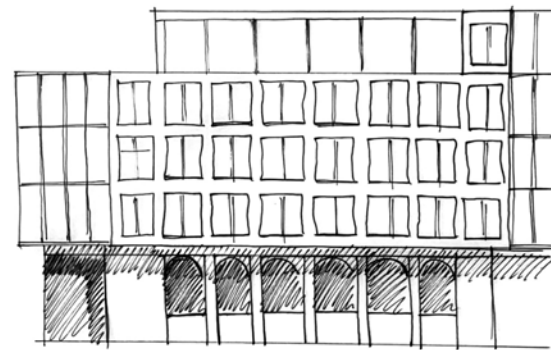
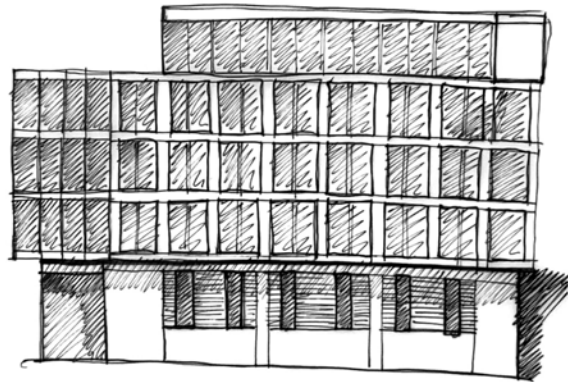
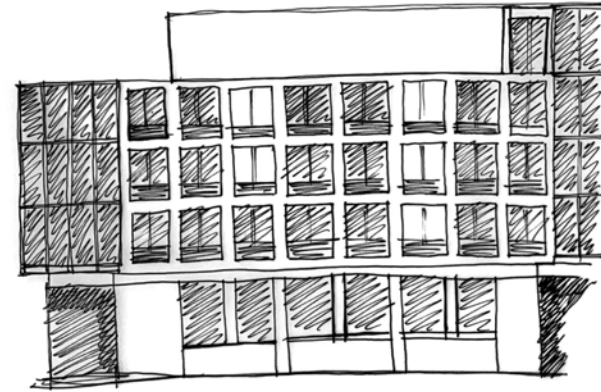
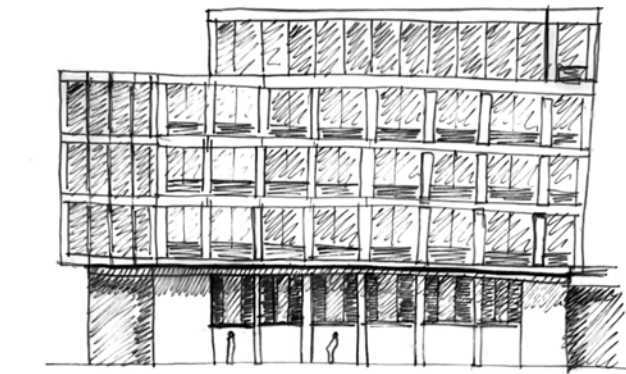
### Possible facade models



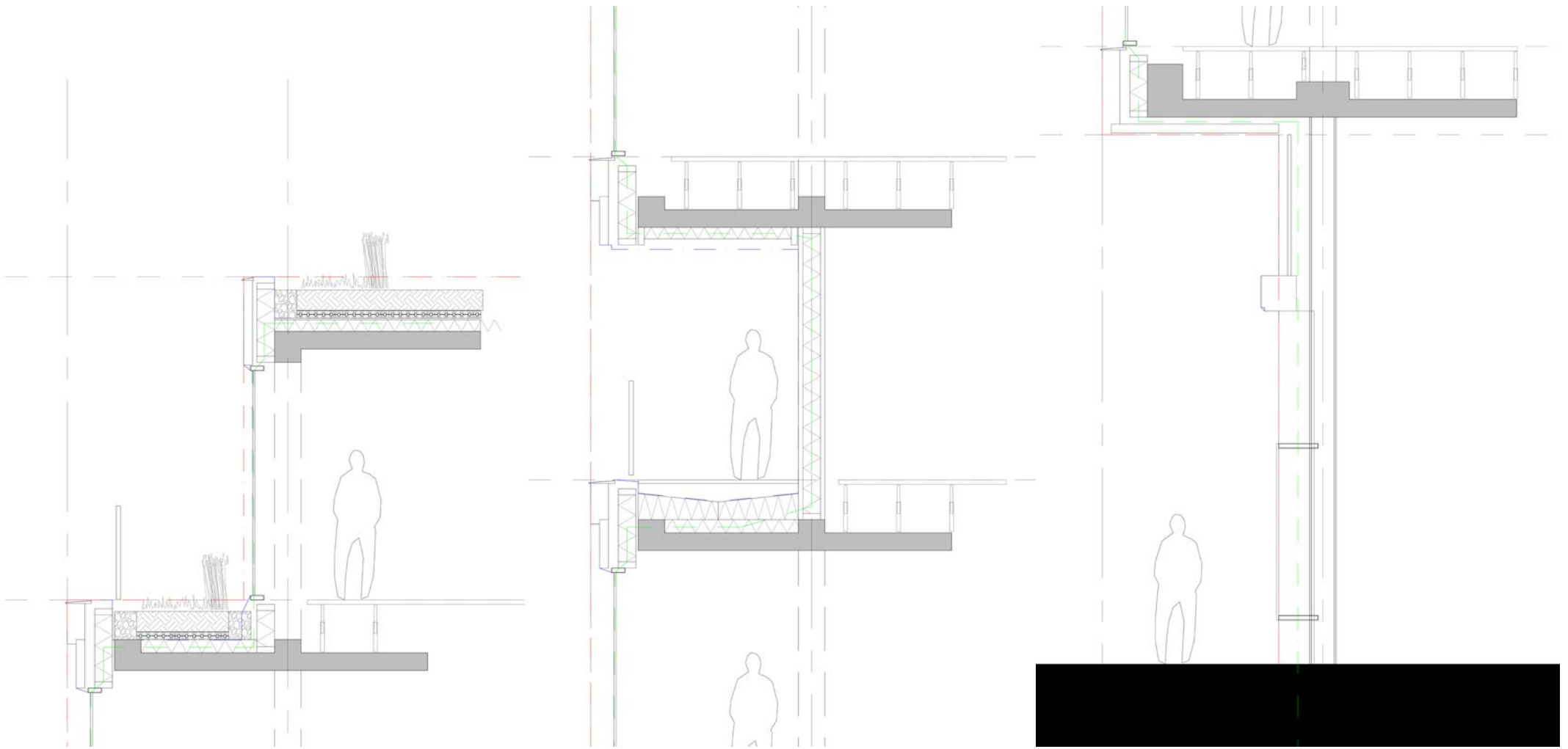
Facade studies



Facade studies

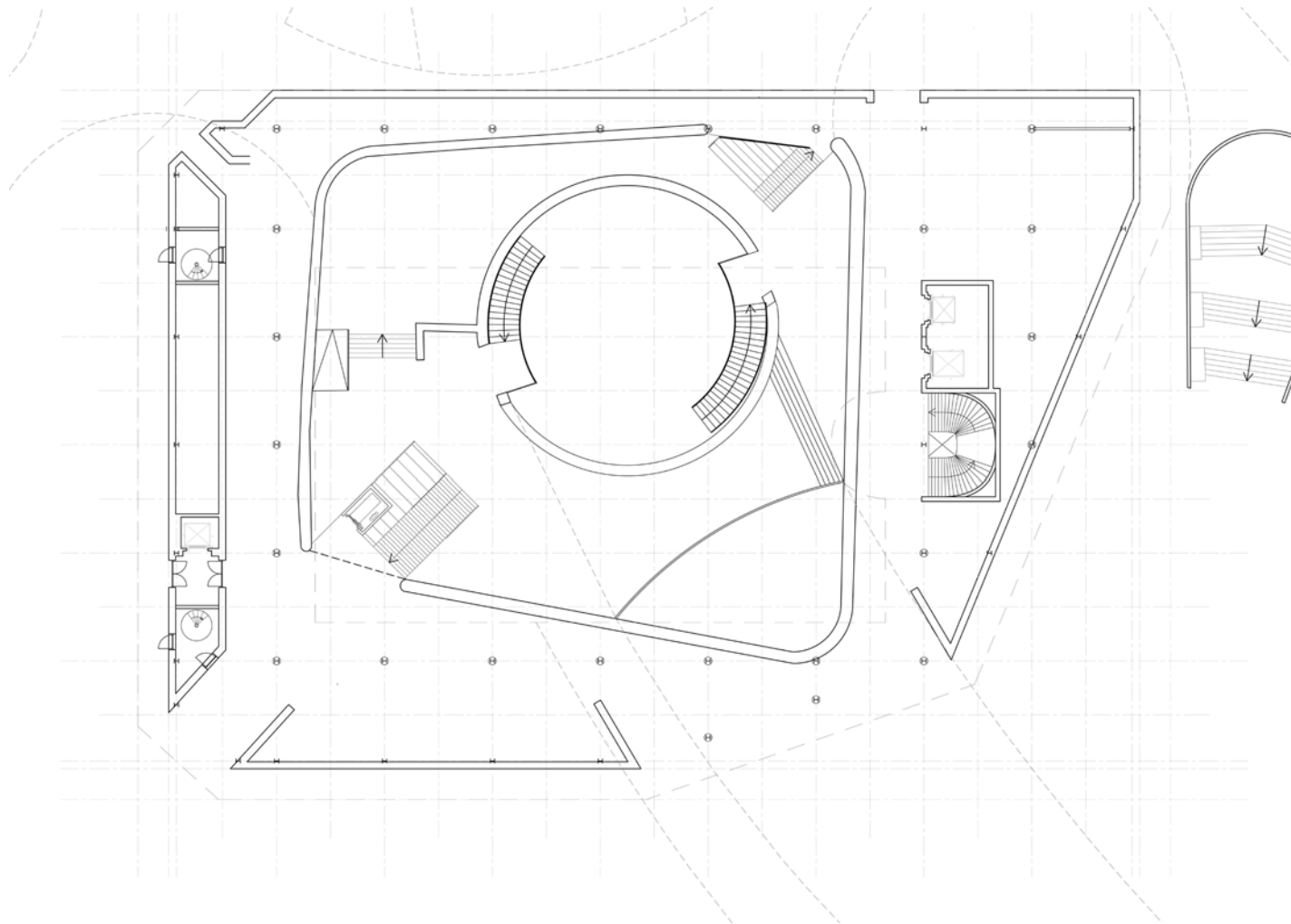


## Facade studies

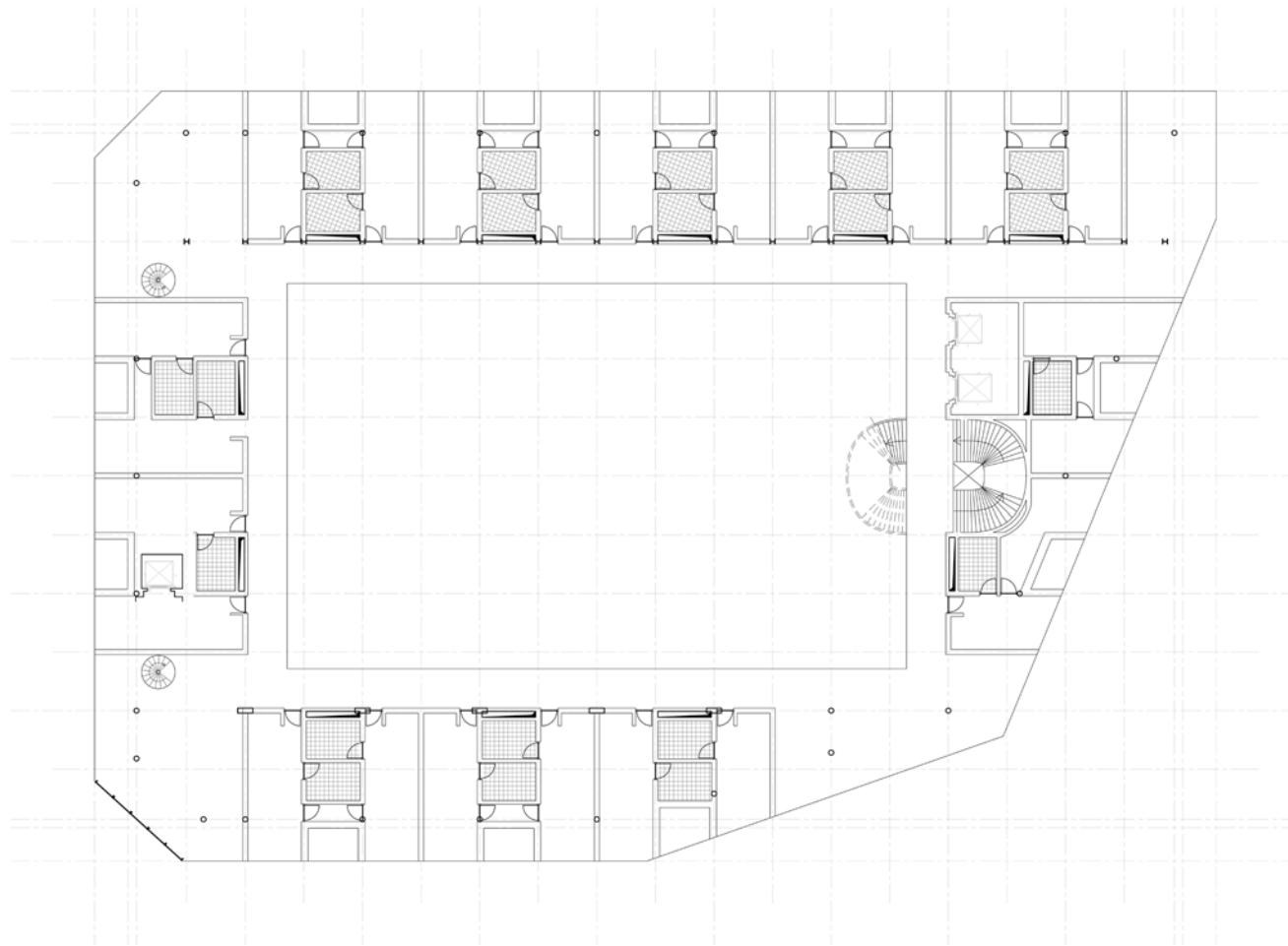


Start 1-20

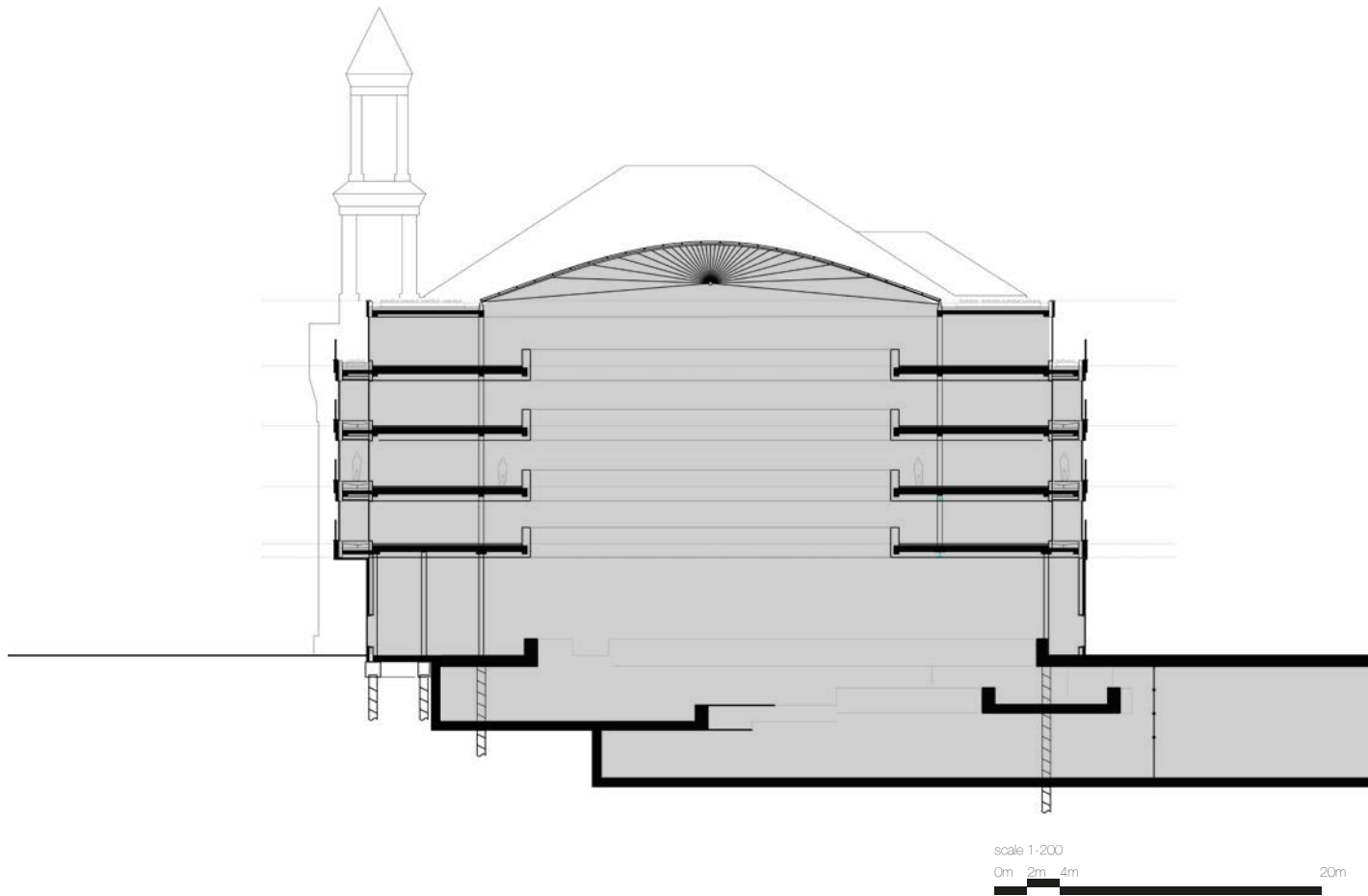




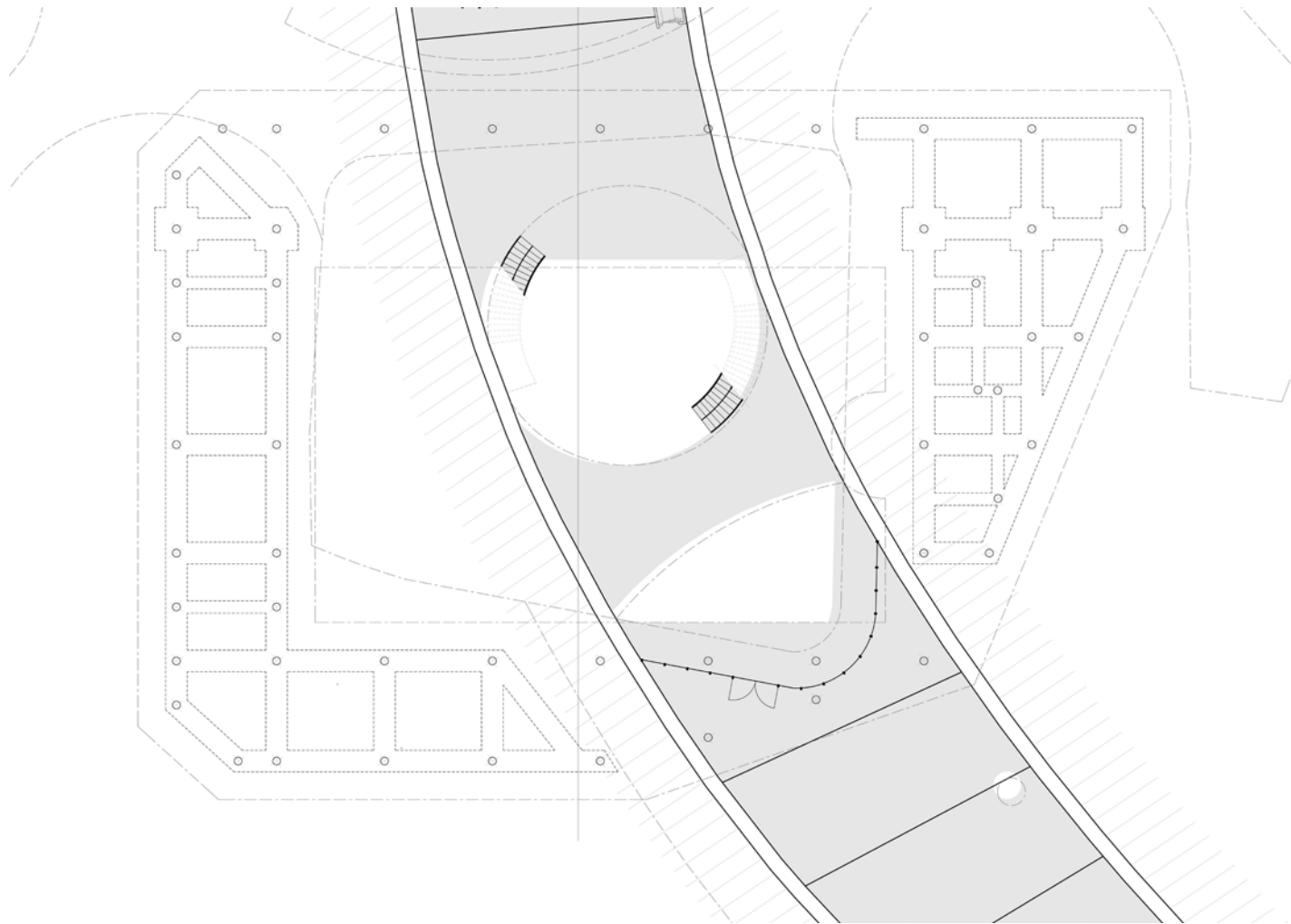
Ground floor



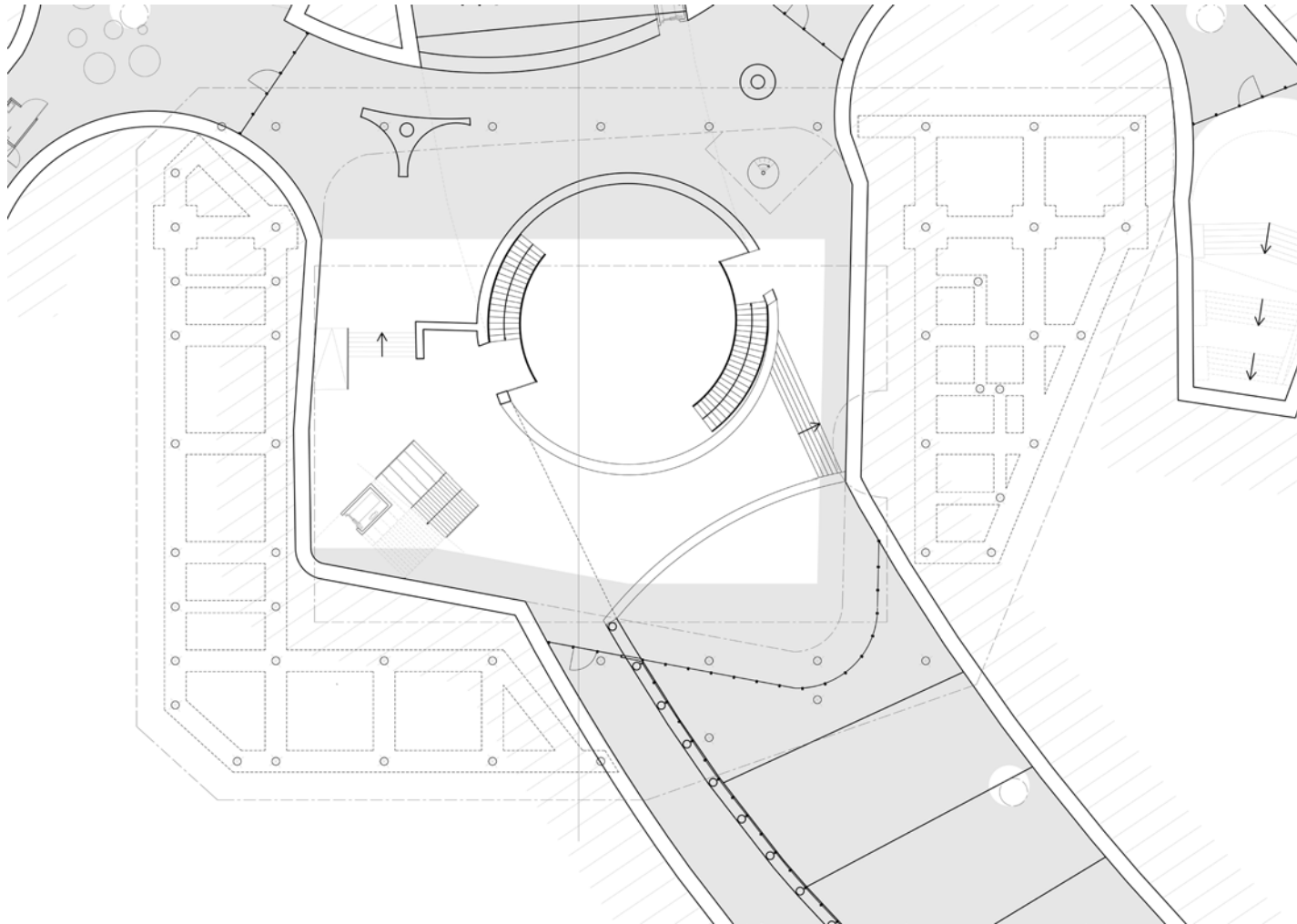
**First floor**



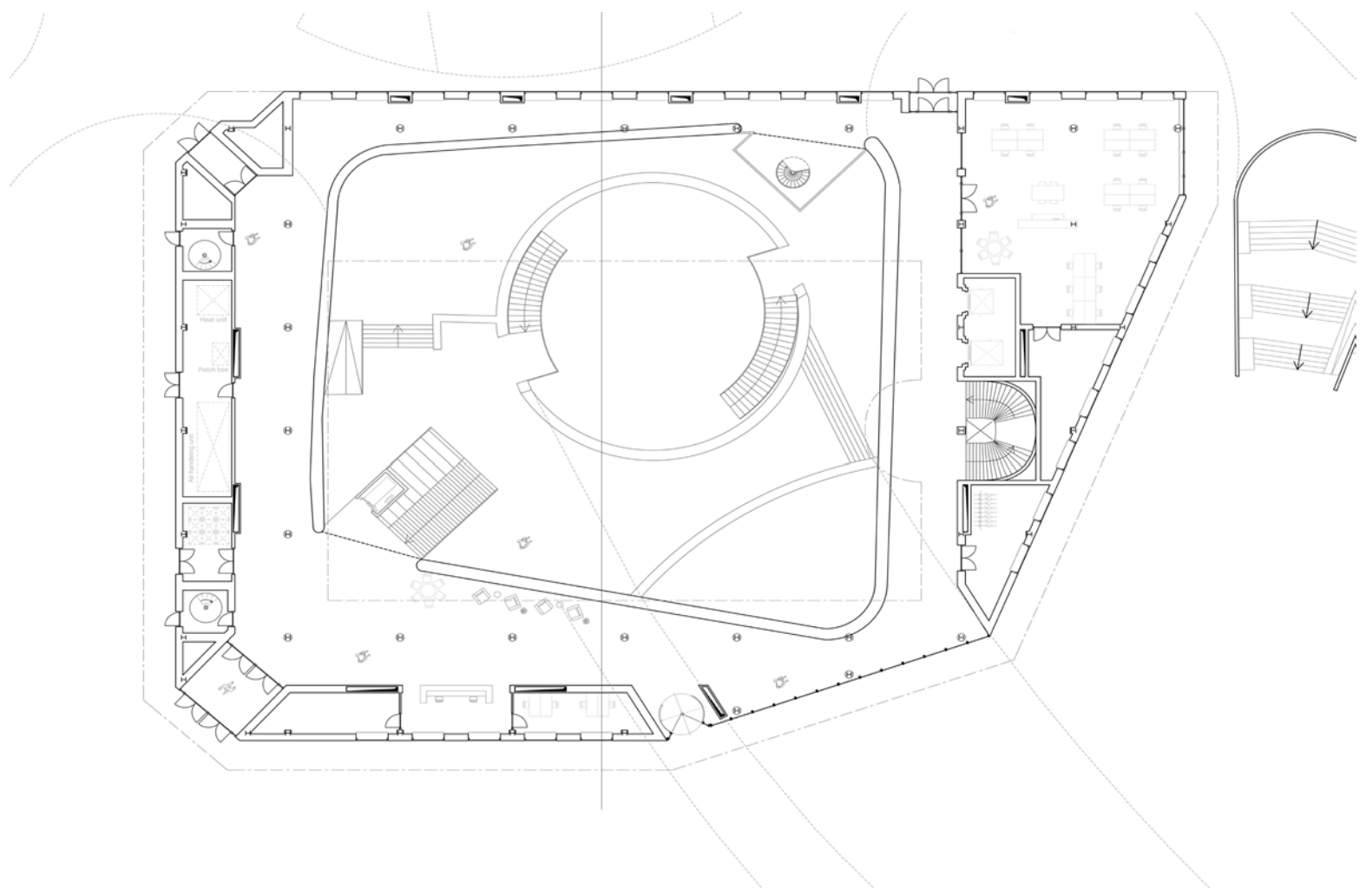
**Section**



**Tunnel -2**

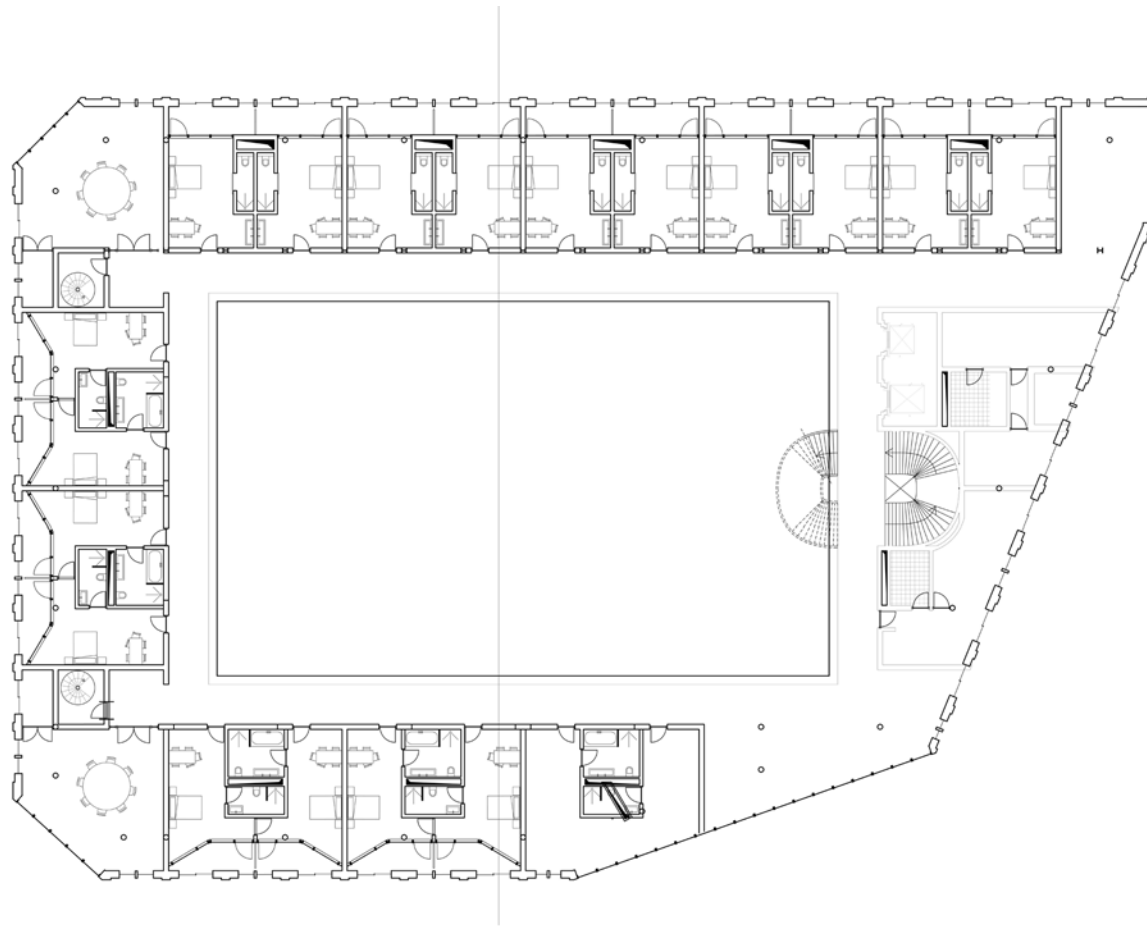


**Tunnel -1**

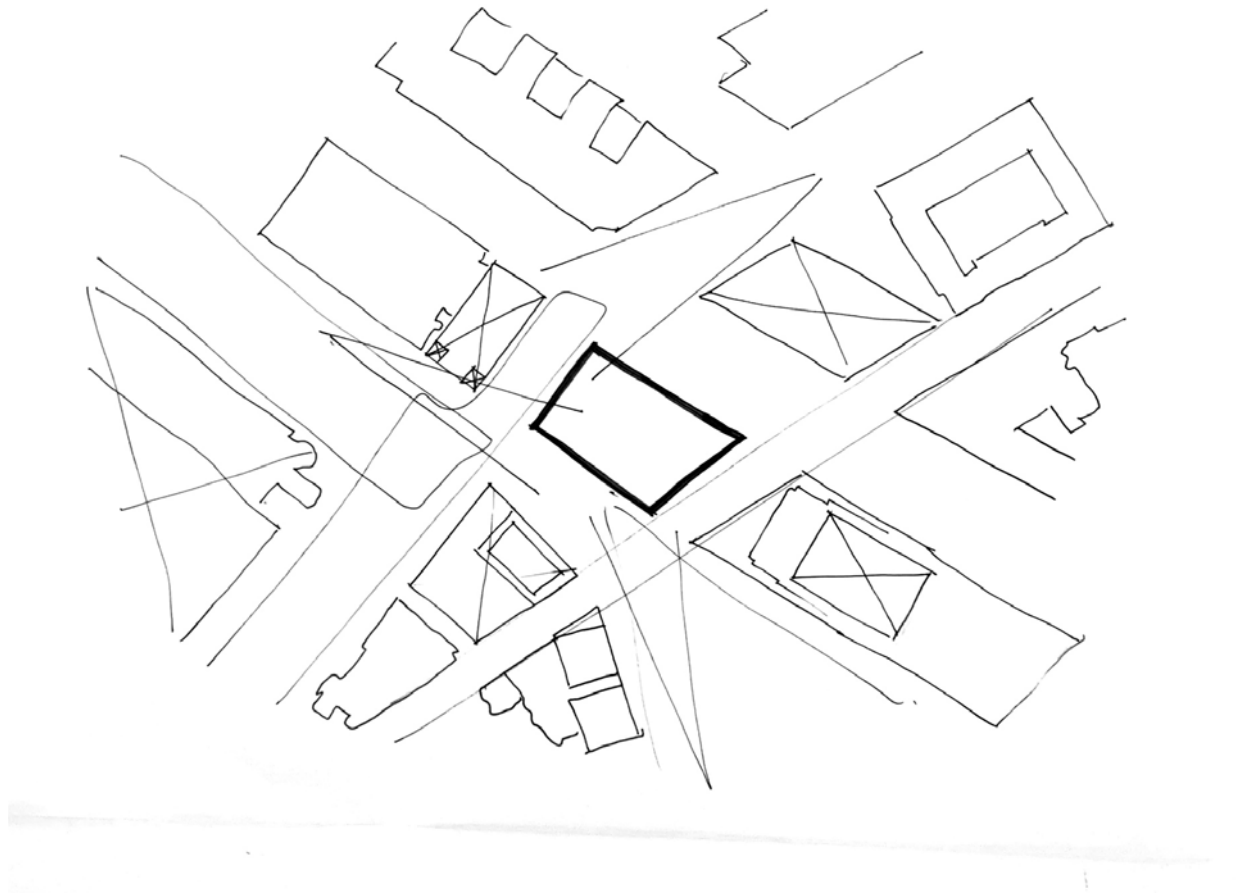


Groundfloor

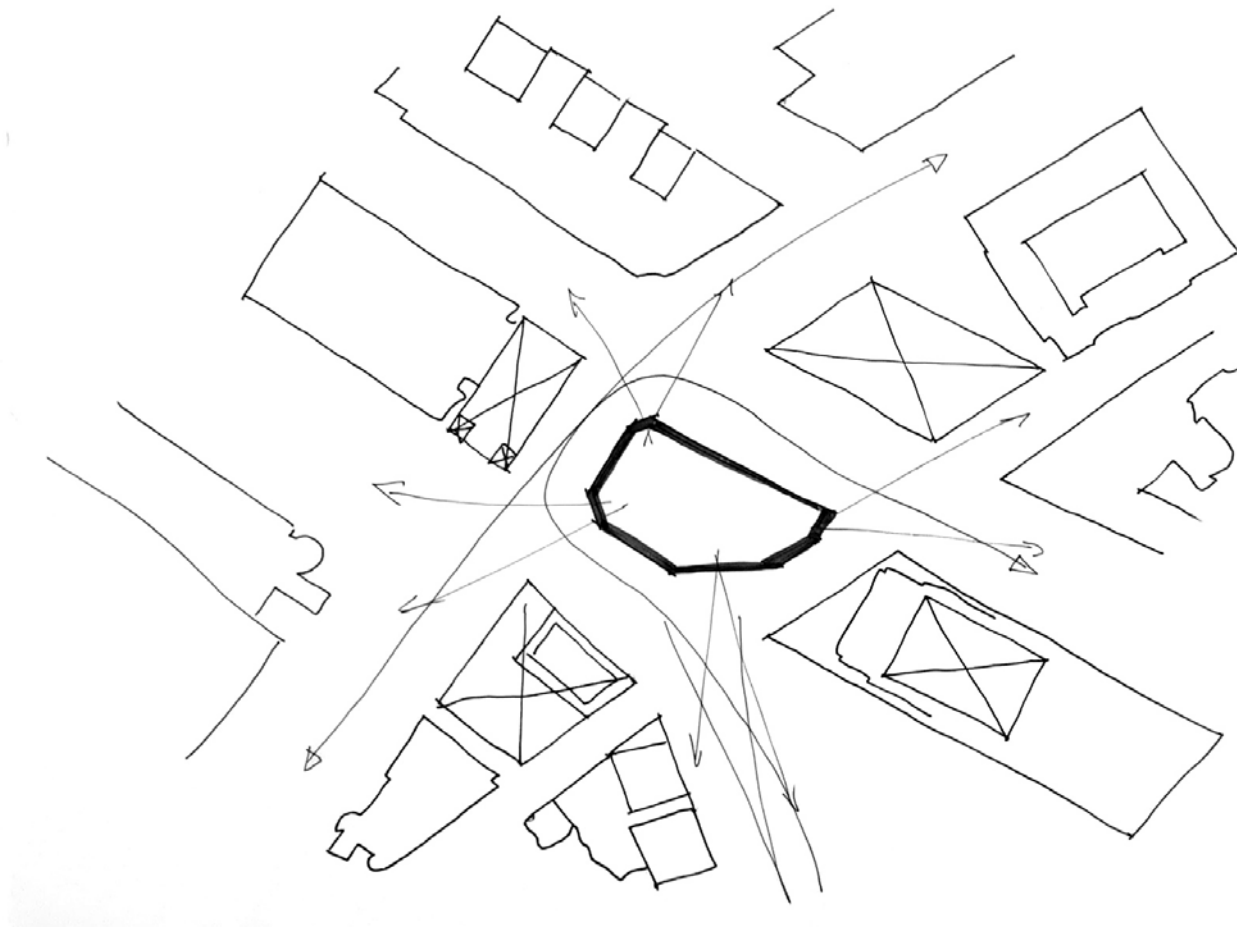




**First floor**

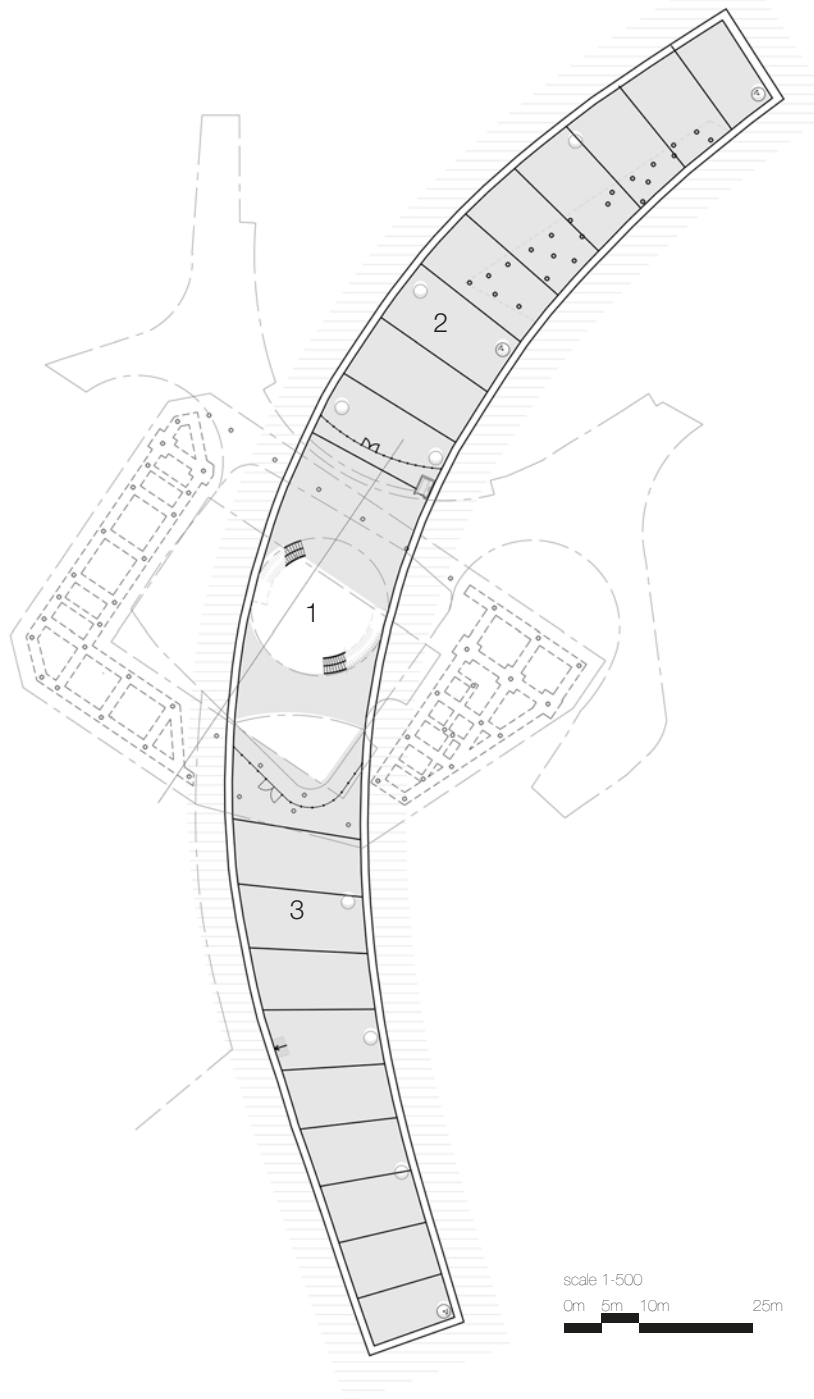


### **P4 Serial Vision Study Conclusion**



**P4 Knocking off the corners**

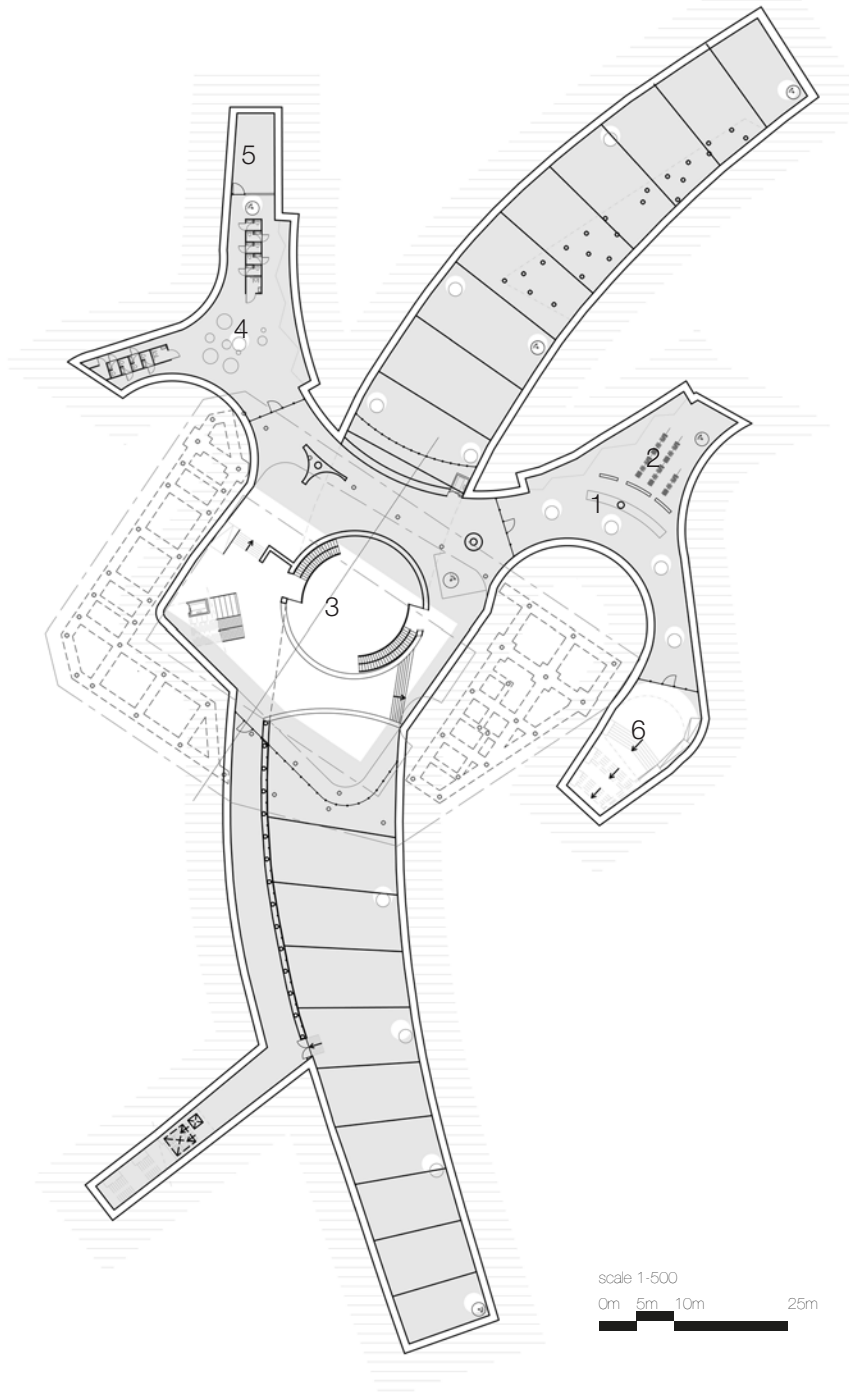
## P4 Tunnel level -2



Gross floor area level -1: 2950 m<sup>2</sup>

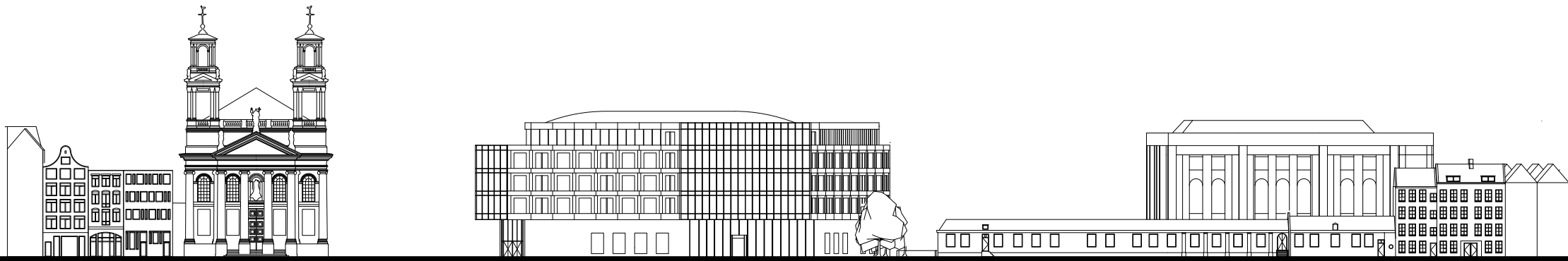
1. Central space/ Stairs and elevator to level -1
2. Event hall
3. Event hall

## P4 Tunnel level -1



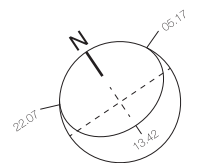
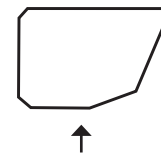
Gross floor area level -1: 2040 m<sup>2</sup>

1. Reception
2. Wardrobe
3. Central level/ stairs and elevator  
to level ground floor
4. Toilets
5. Storage
6. Former main entrance

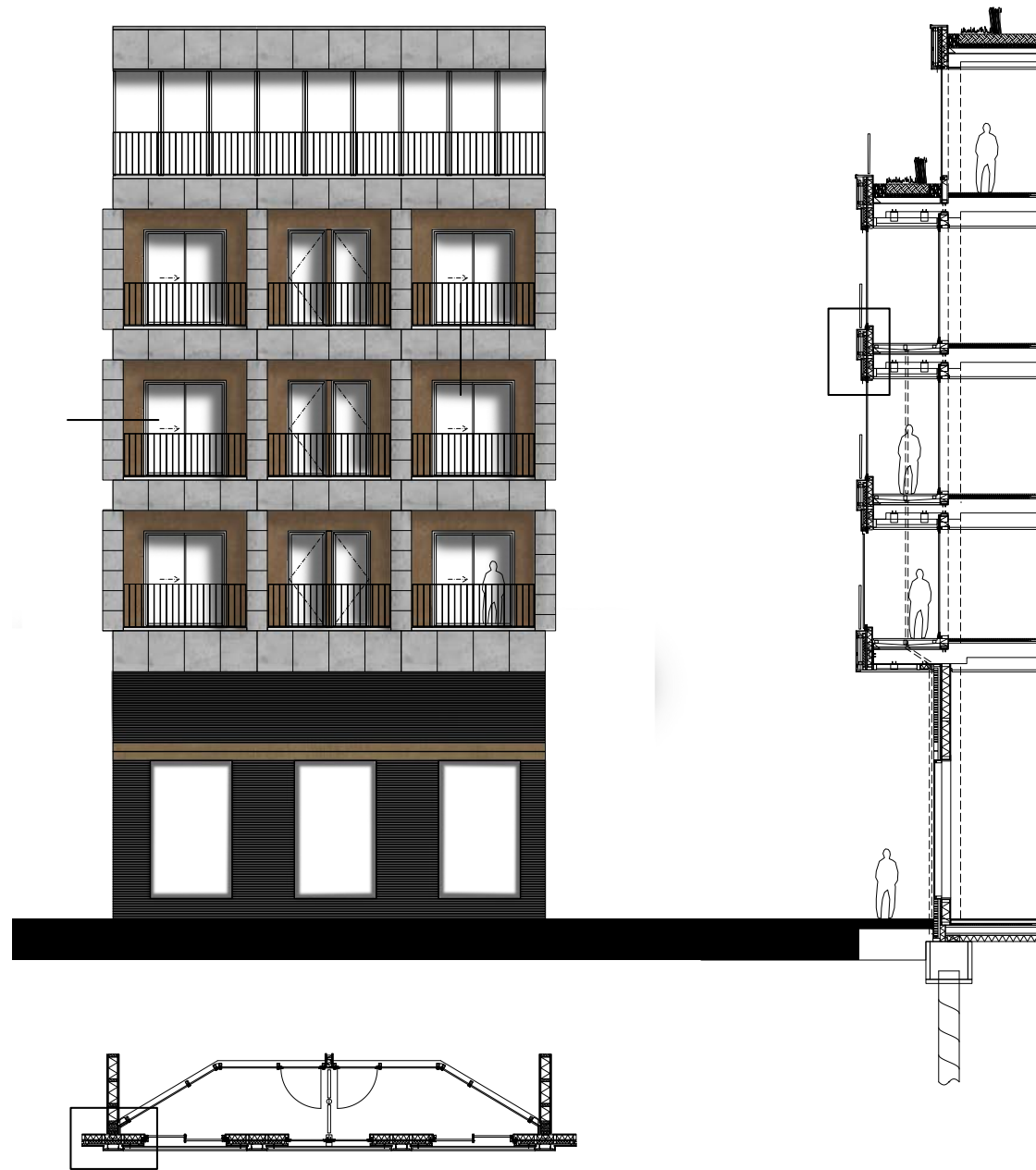


Facade 1-500

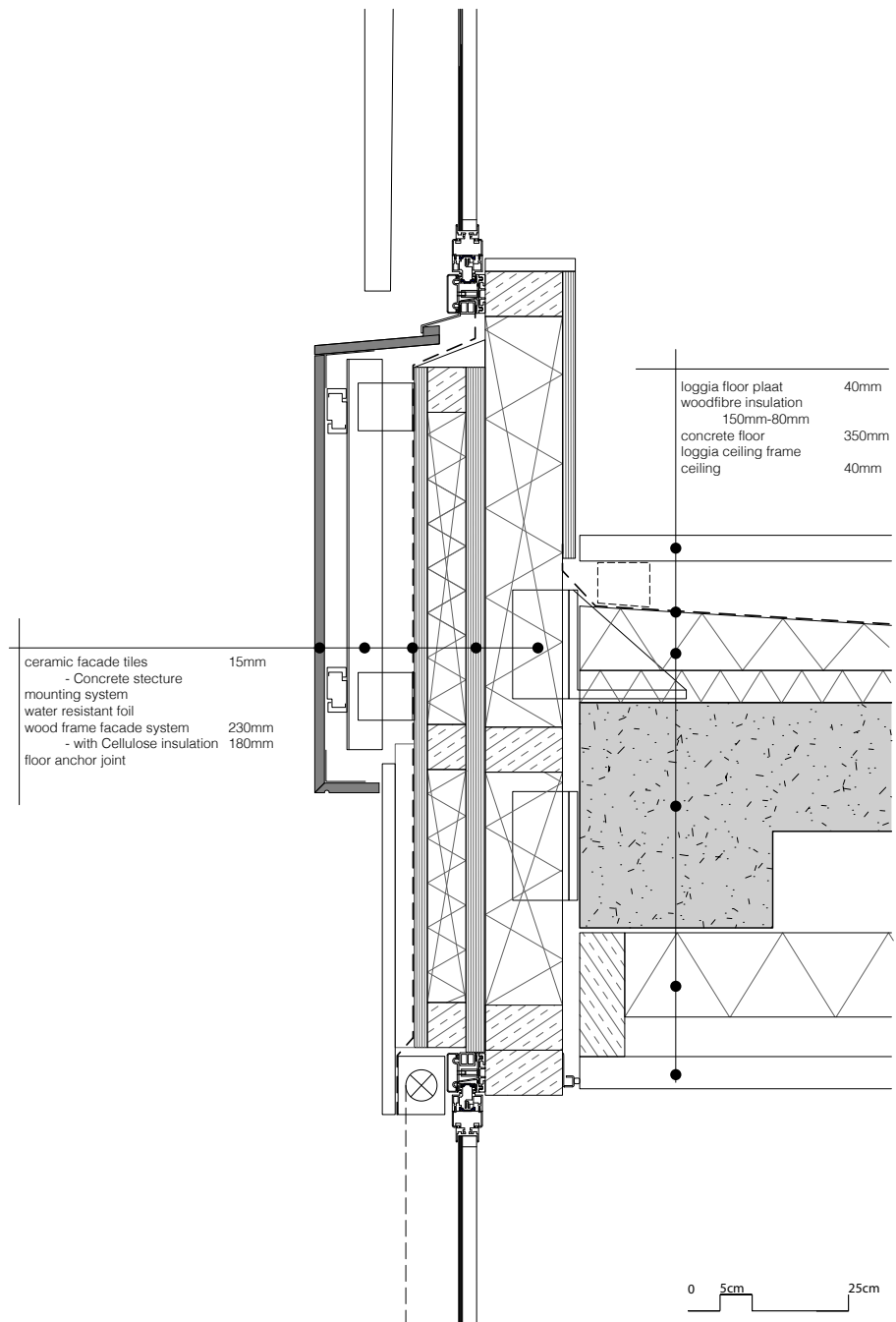
scale 1-500  
0m 5m 10m 50m



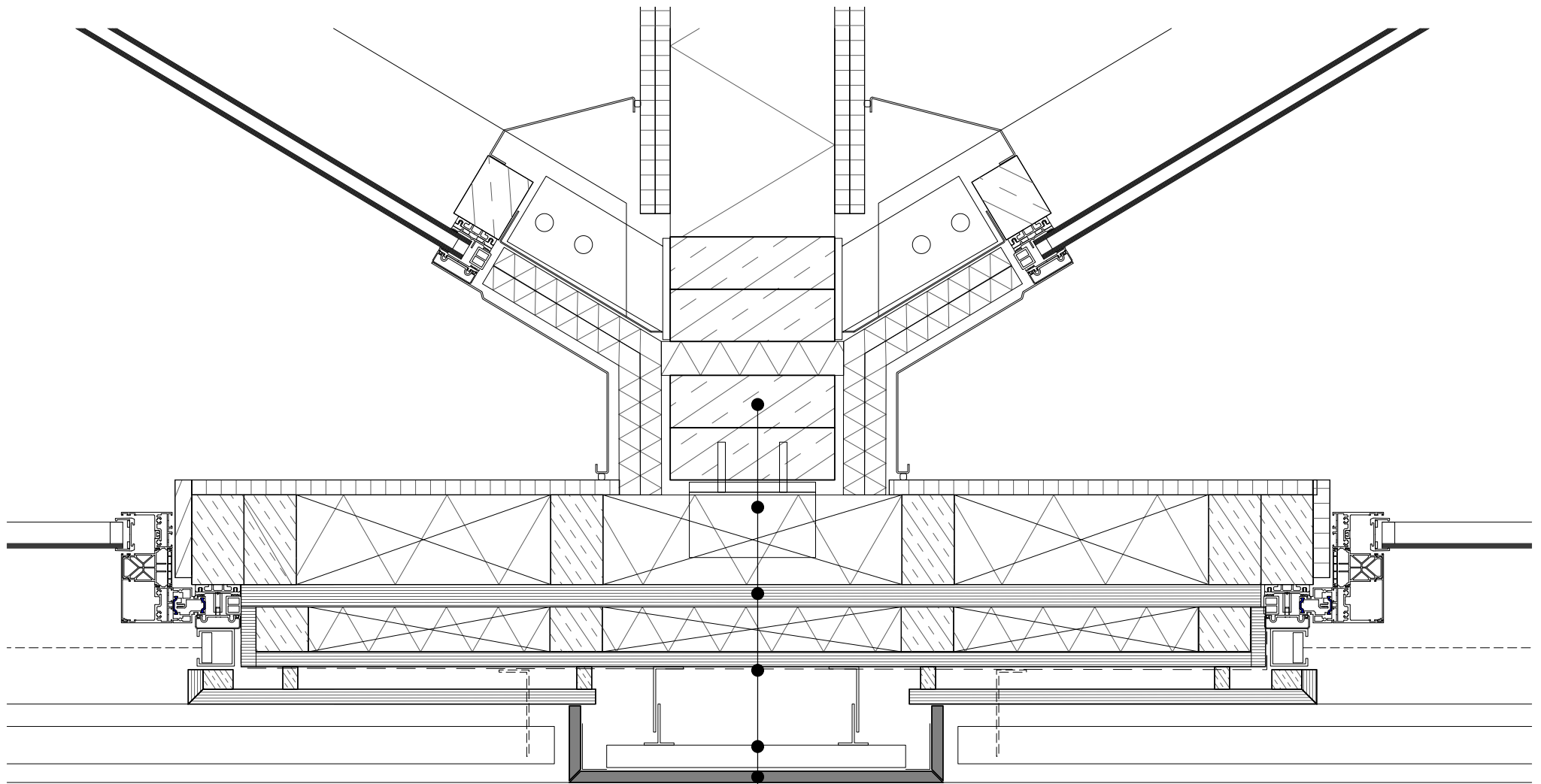




P4 1-20 Drawing



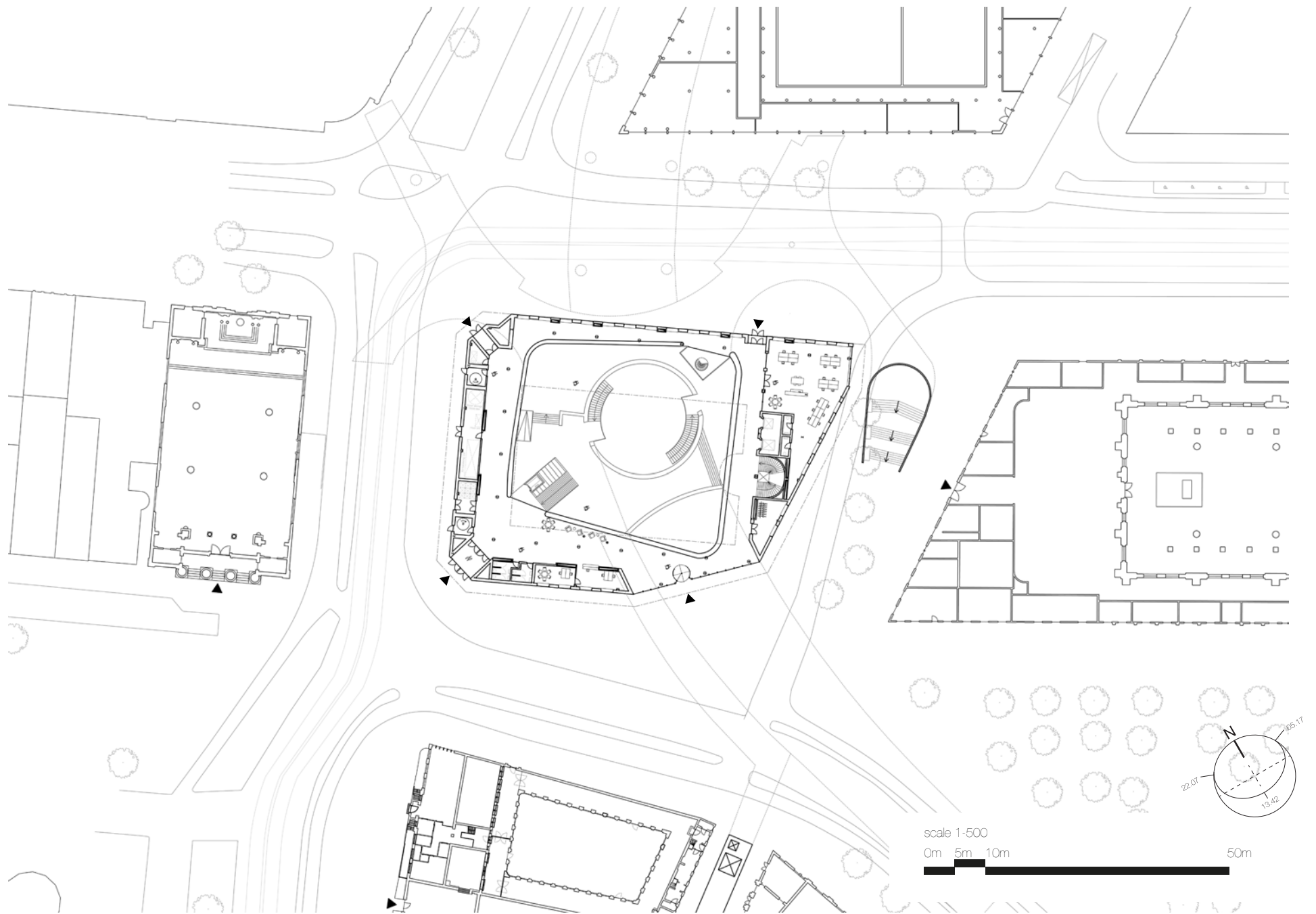
**Vertical Detail**



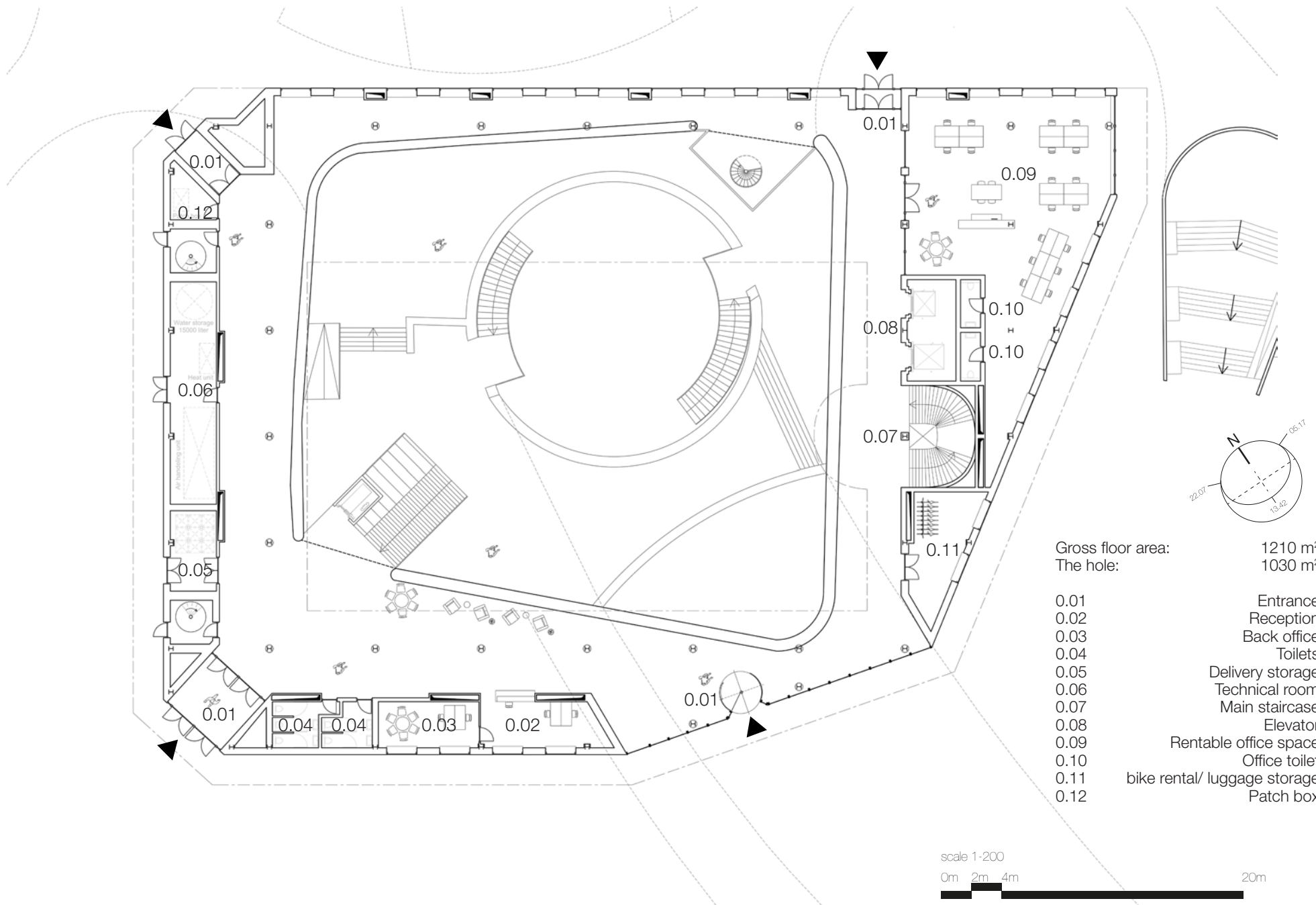
- ceramic facade tiles 15mm
- Concrete texture
- mounting system
- water resistant foil
- wood frame facade system 230mm
- with Cellulose insulation 180mm
- wall anchor joint
- wood frame wall prefab element 300mm



## Horizontal Detail



**Ground floor in context**

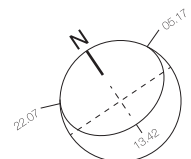
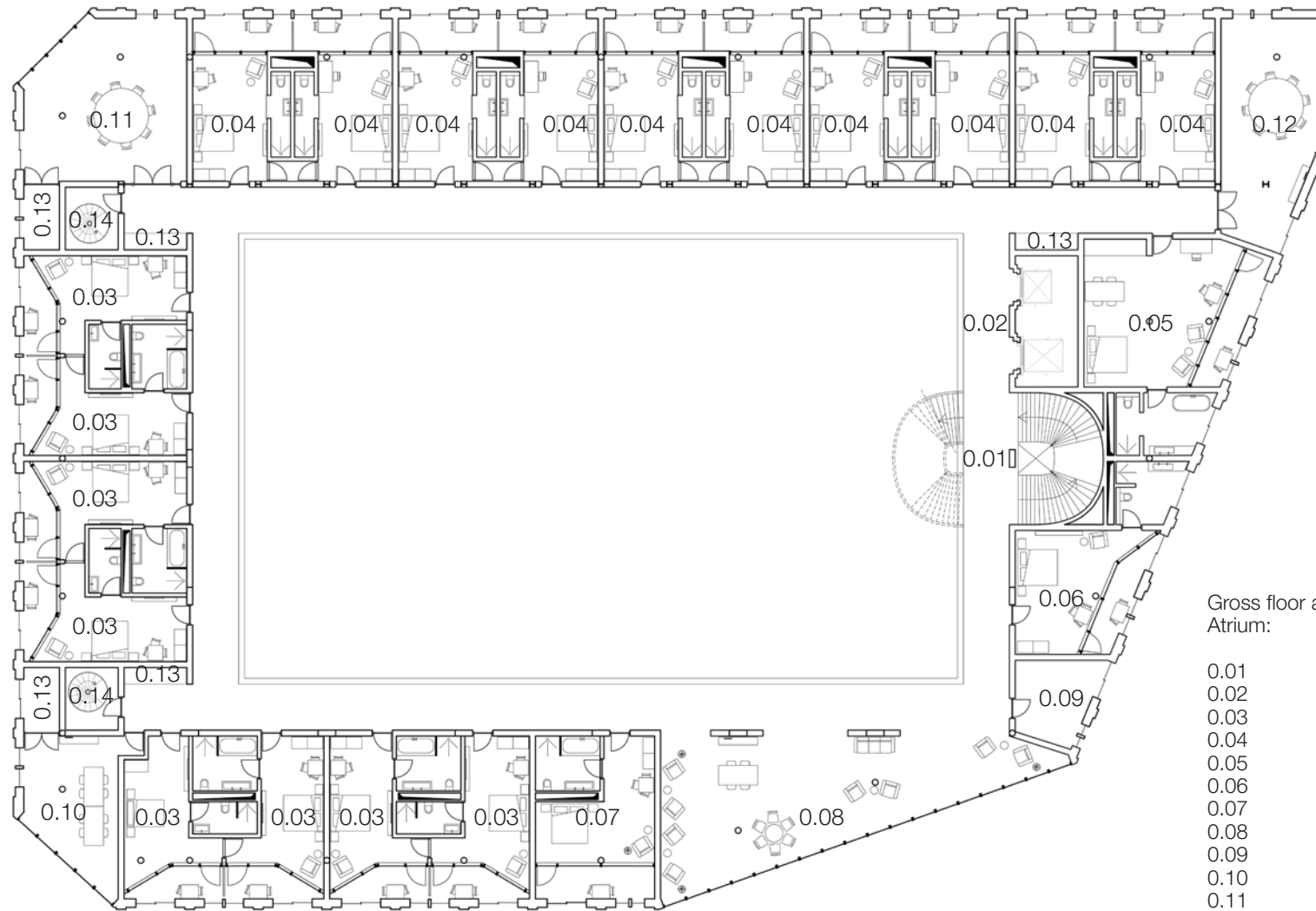


Gross floor area: 1210 m<sup>2</sup>  
 The hole: 1030 m<sup>2</sup>

- 0.01 Entrance
- 0.02 Reception
- 0.03 Back office
- 0.04 Toilets
- 0.05 Delivery storage
- 0.06 Technical room
- 0.07 Main staircase
- 0.08 Elevator
- 0.09 Rentable office space
- 0.10 Office toilet
- 0.11 bike rental/ luggage storage
- 0.12 Patch box

scale 1:200  
 0m 2m 4m 20m

**Ground Floor 1:200**



Gross floor area: 1875 m<sup>2</sup>  
 Atrium: 815 m<sup>2</sup>

- 0.01 Main staircase
- 0.02 Elevator
- 0.03 Hotel room type I
- 0.04 Hotel room type II
- 0.05 Hotel room type III
- 0.06 Hotel room type IV
- 0.07 Hotel room type V
- 0.08 Lounge
- 0.09 Lounge pantry
- 0.10 Meetingroom/ atilier I
- 0.11 Meetingroom/ atilier II
- 0.12 Meetingroom/ atilier III
- 0.13 Storage
- 0.14 Fire escape

scale 1-200

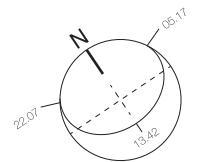
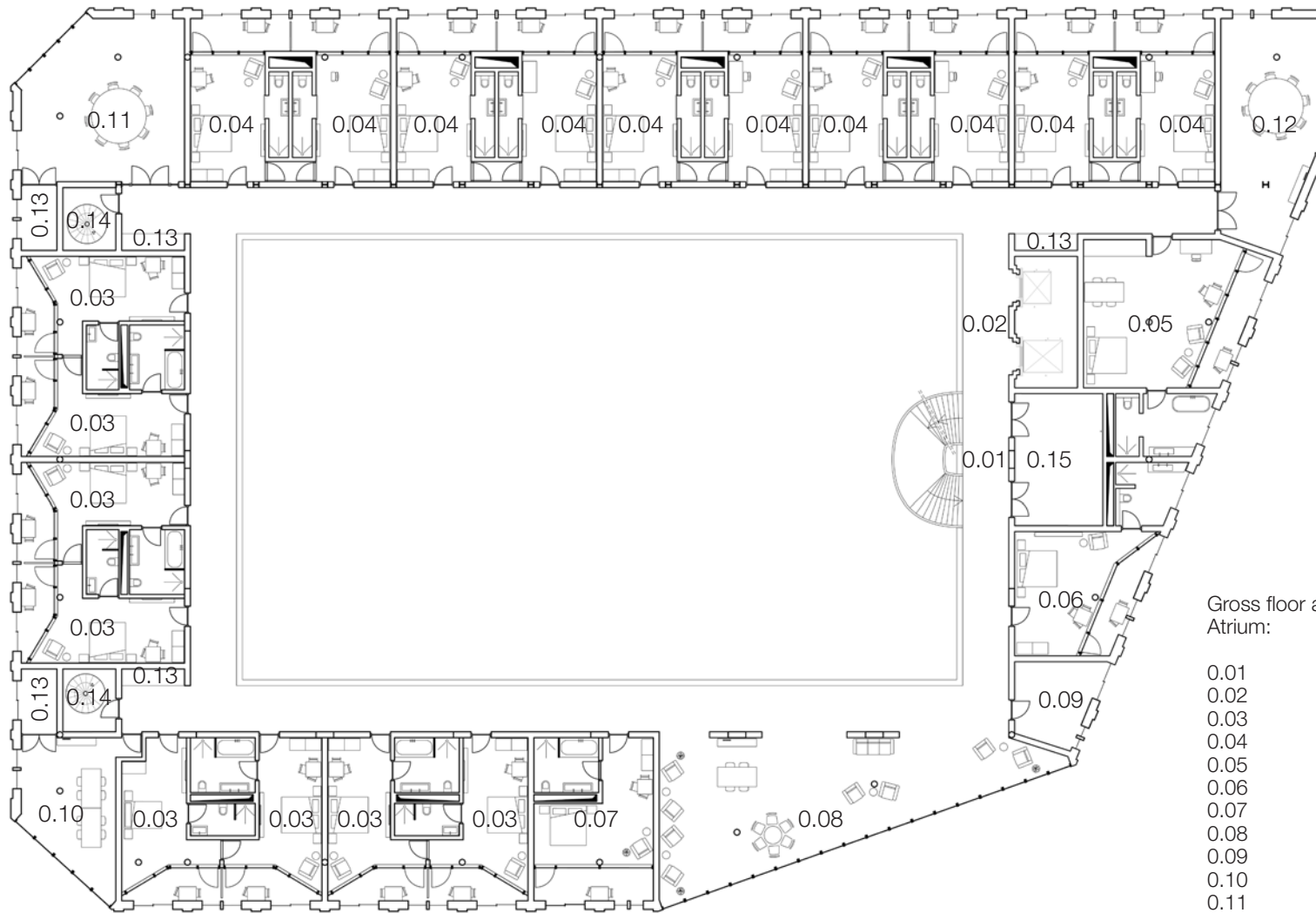
0m 2m 4m

20m



## 1<sup>st</sup> Floor





Gross floor area: 1875 m<sup>2</sup>  
 Atrium: 815 m<sup>2</sup>

- 0.01 Main staircase
- 0.02 Elevator
- 0.03 Hotel room type I
- 0.04 Hotel room type II
- 0.05 Hotel room type III
- 0.06 Hotel room type IV
- 0.07 Hotel room type V
- 0.08 Lounge
- 0.09 Lounge pantry
- 0.10 Meetingroom/ atilier I
- 0.11 Meetingroom/ atilier II
- 0.12 Meetingroom/ atilier III
- 0.13 Storage
- 0.14 Fire escape
- 0.15 Storage

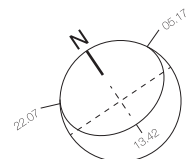
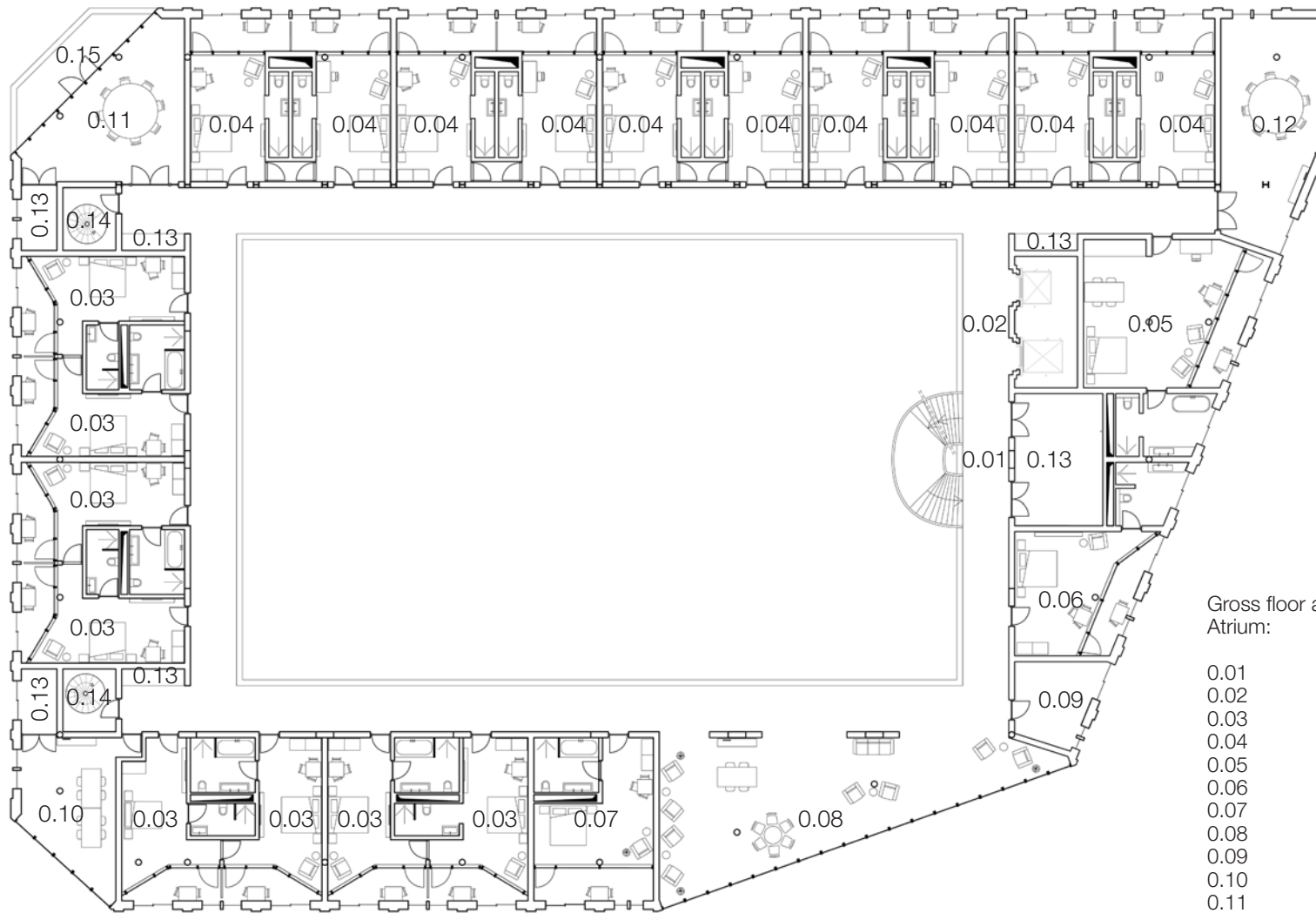
scale 1-200

0m 2m 4m

20m



## 2<sup>nd</sup> Floor



Gross floor area: 1855 m<sup>2</sup>  
 Atrium: 815 m<sup>2</sup>

- 0.01 Main staircase
- 0.02 Elevator
- 0.03 Hotel room type I
- 0.04 Hotel room type II
- 0.05 Hotel room type III
- 0.06 Hotel room type IV
- 0.07 Hotel room type V
- 0.08 Lounge
- 0.09 Lounge pantry
- 0.10 Meetingroom/ atilier I
- 0.11 Meetingroom/ atilier II
- 0.12 Meetingroom/ atilier III
- 0.13 Storage
- 0.14 Fire escape
- 0.15 Roof terrace

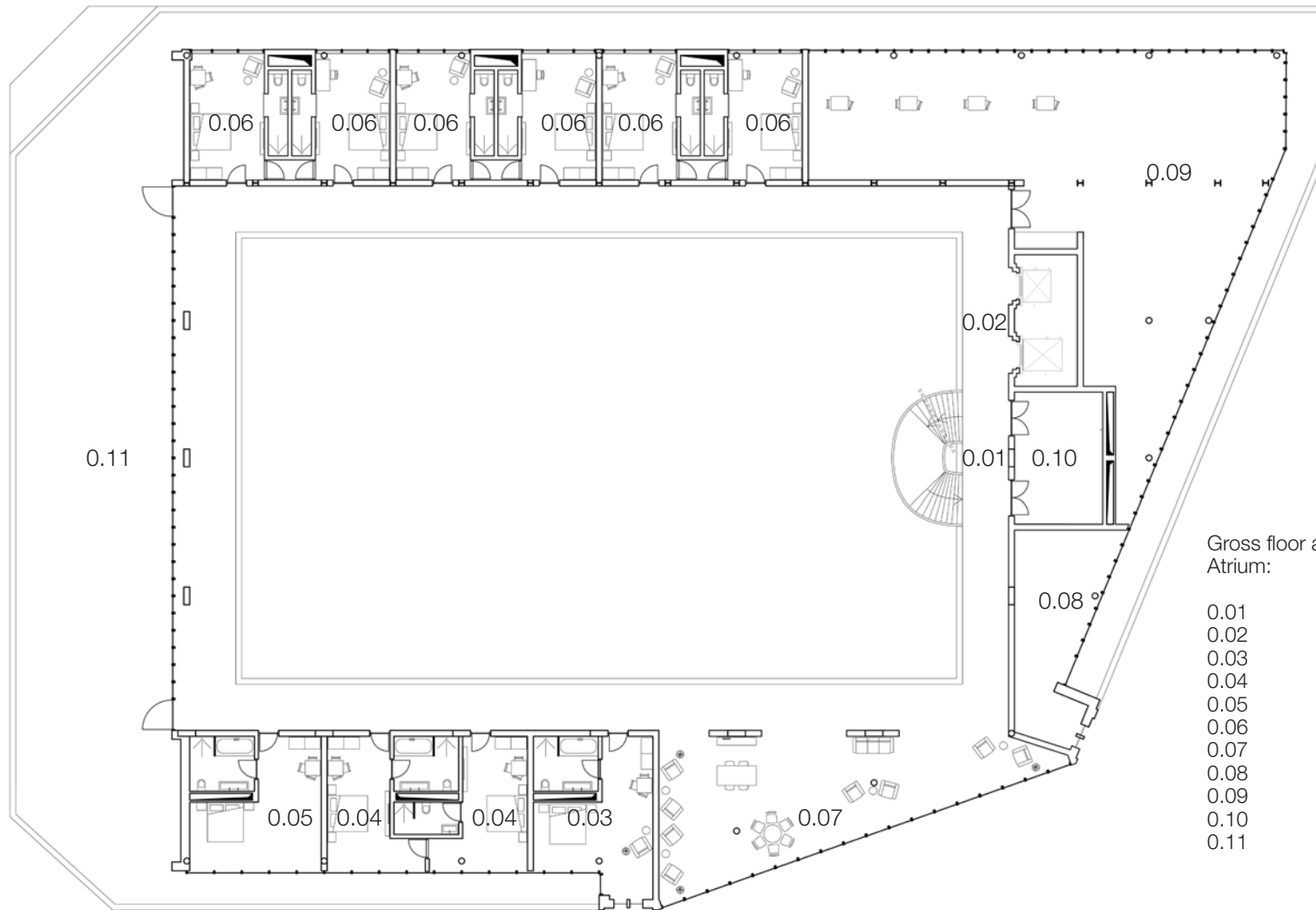
scale 1-200

0m 2m 4m

20m



### 3<sup>rd</sup> Floor



Gross floor area: 1855 m<sup>2</sup>  
 Atrium: 815 m<sup>2</sup>

- 0.01 Main staircase
- 0.02 Elevator
- 0.03 Hotel room type VI
- 0.04 Hotel room type VII
- 0.05 Hotel room type VIII
- 0.06 Hotel room type IX
- 0.07 Lounge
- 0.08 Lounge pantry
- 0.09 Restaurant
- 0.10 Storage
- 0.11 Roof Graden

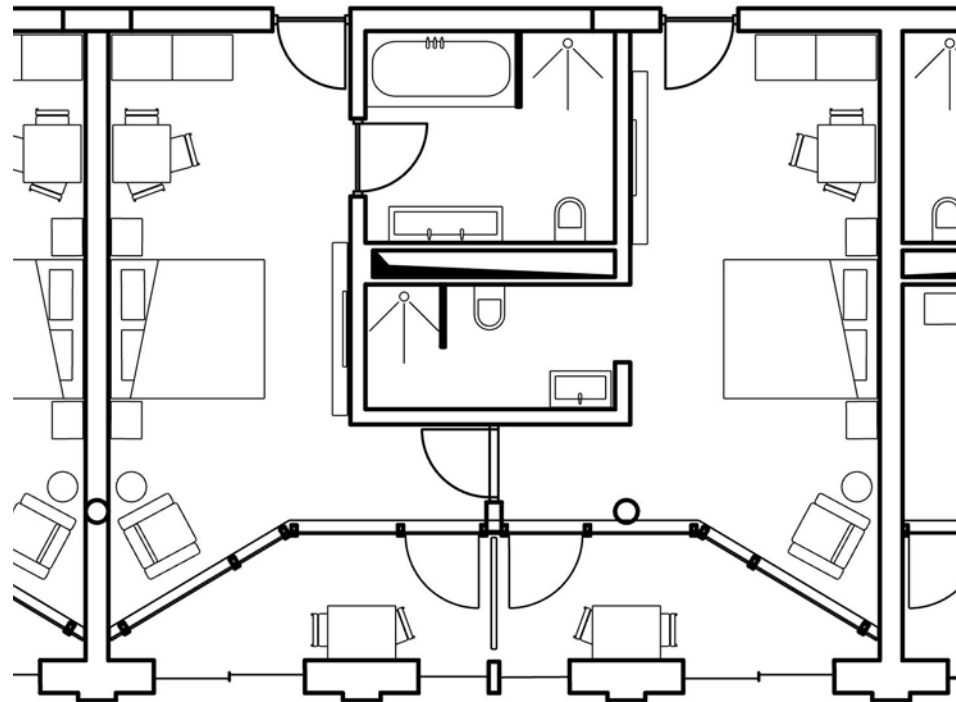
scale 1-200

0m 2m 4m

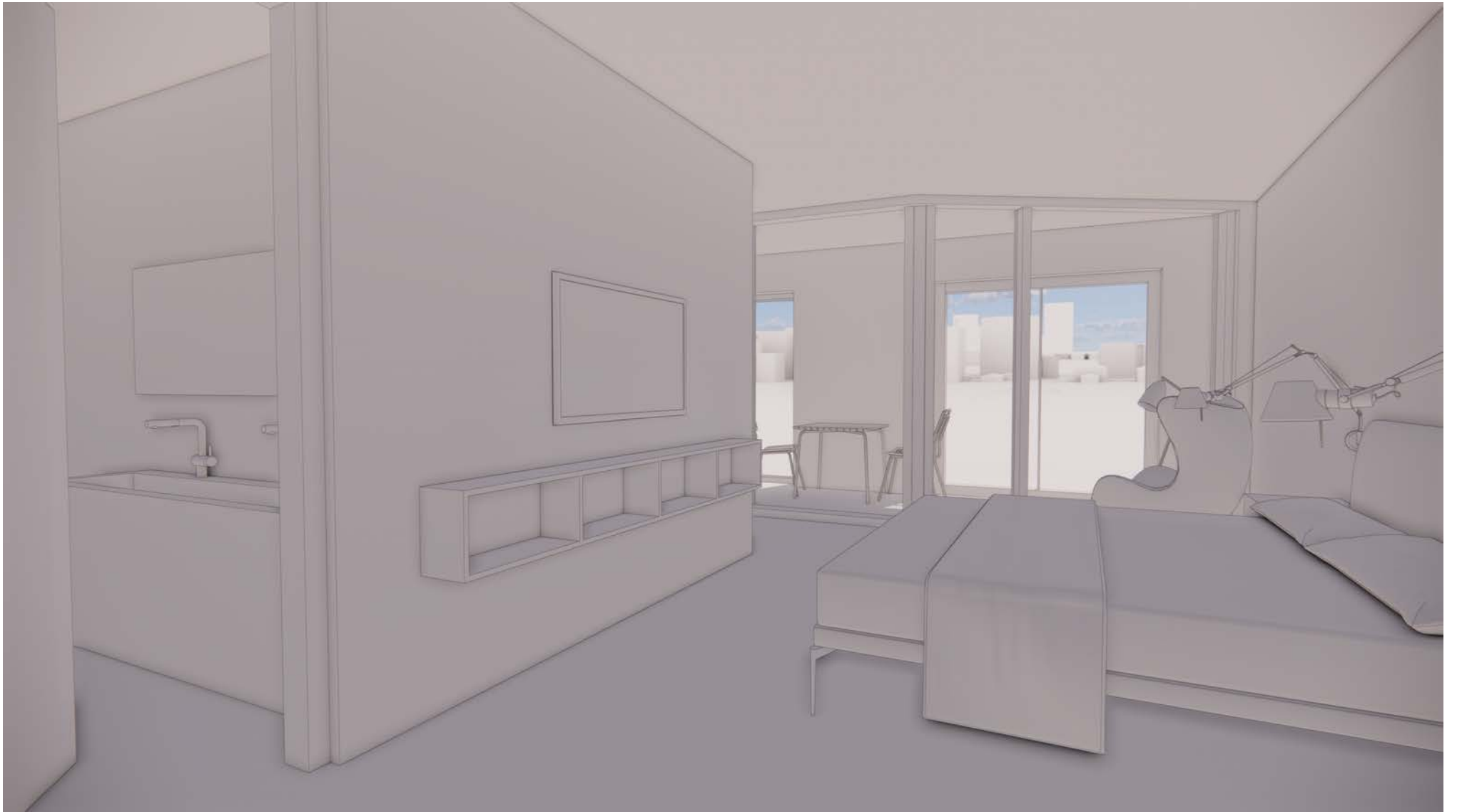
20m



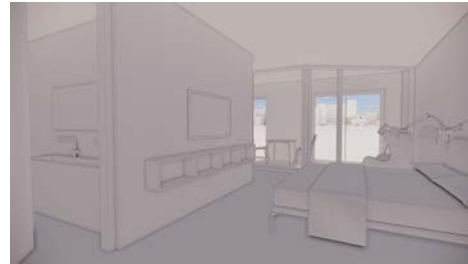
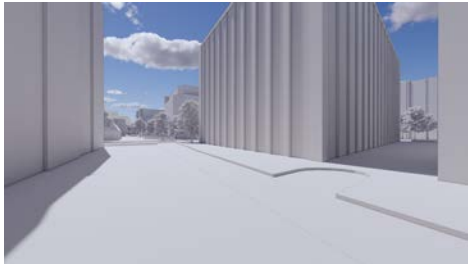
## 4<sup>th</sup> Floor



Room lay-out



**Room visualisation**



## P4 visualisation





## P4 visualisation



# 6 Structure/ Building tech

Everything Involving structure and buildingtech of the project



© Stadsarchief Amsterdam

### **Aerial view of the construction of Mr. Visserplein**

A correspondence with Amsterdam municipal engineer A. Bakker has made clear that the underground structure of Mr. Visserplein has been built with a caisson foundation technique. A technique where precast concrete elements were sunken into the ground onto the desired soil layer. The construction of the tunnel functioned as a testing ground for the construction of the metro south east line. The next page goes more into depth what the construction method entails

## Caisson Foundation

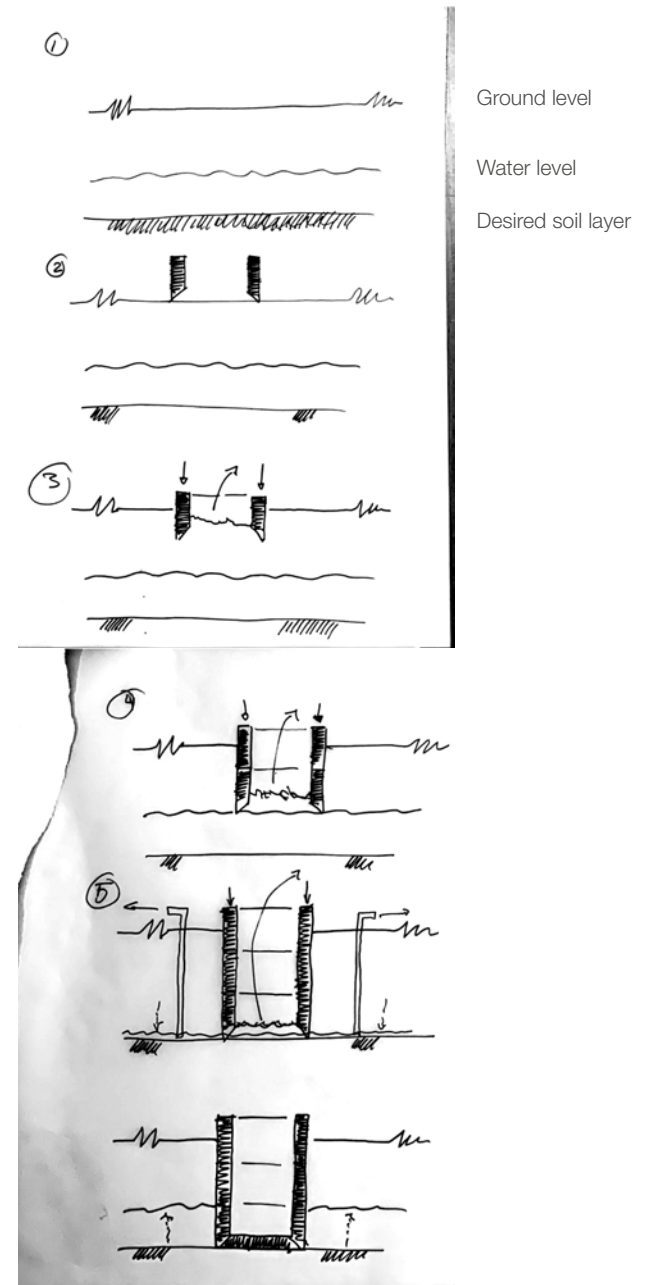
“A caisson foundation also called as pier foundation is a watertight retaining structure ... It is a prefabricated hollow box or cylinder sunk into the ground to some desired depth and then filled with concrete thus forming a foundation.”

“Caisson foundations are similar in form to pile foundations, but are installed using a different method. It is used when soil of adequate bearing strength is found below surface layers of weak materials such as fill or peat. It is a form of deep foundation which are constructed above ground level, then sunk to the required level by excavating or dredging material from within the caisson.”

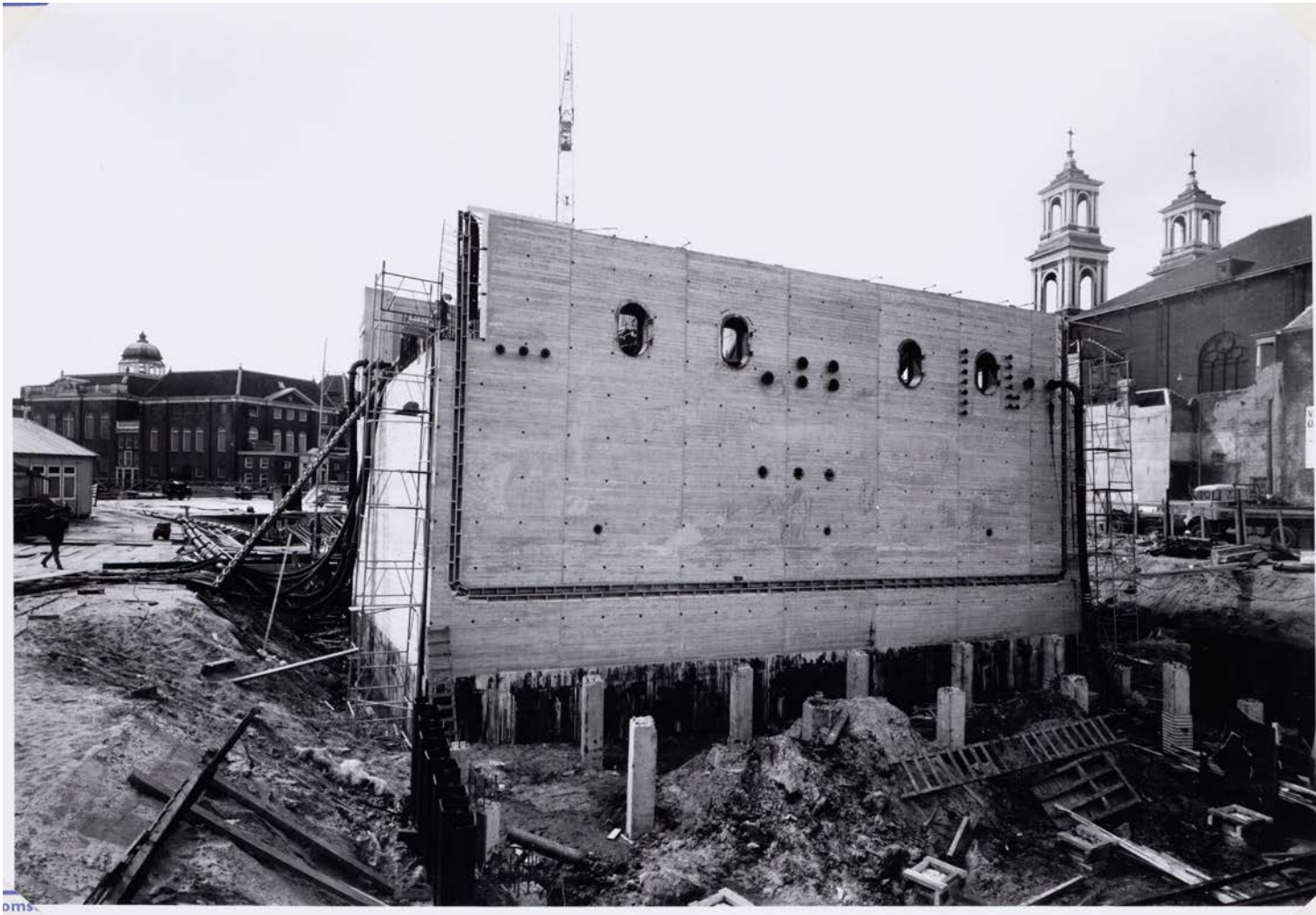
“Caissons (also sometimes called “piers”) are created by auguring a deep hole into the ground, and then filling it with concrete.”

“Caissons are drilled either to bedrock (called “rock caissons”) or deep into the underlying soil strata if a geotechnical engineer finds the soil suitable to carry the building load. When caissons rest on soil, they are generally “belled” at the bottom to spread the load over a wider area. Special drilling bits are used to remove the soil for these “belled caissons”. ”

\* Mishra, G. (2017, September 13). Caisson (pier) foundation – types, construction and advantages. Retrieved from <https://theconstructor.org/geotechnical/caisson-types-construction-advantages/503/>







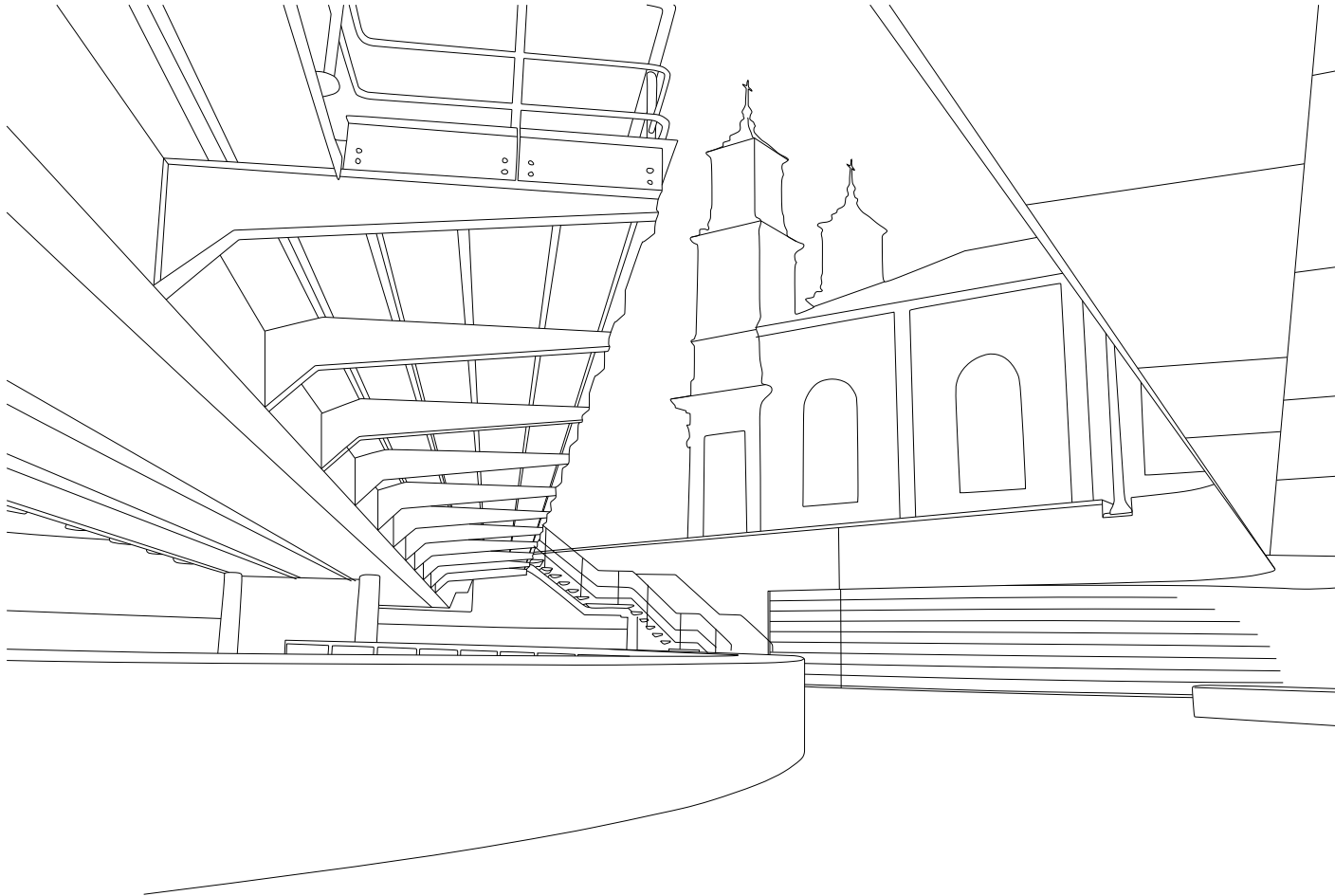
© Stadsarchief Amsterdam

**Mr. Visserplein. Caisson.**

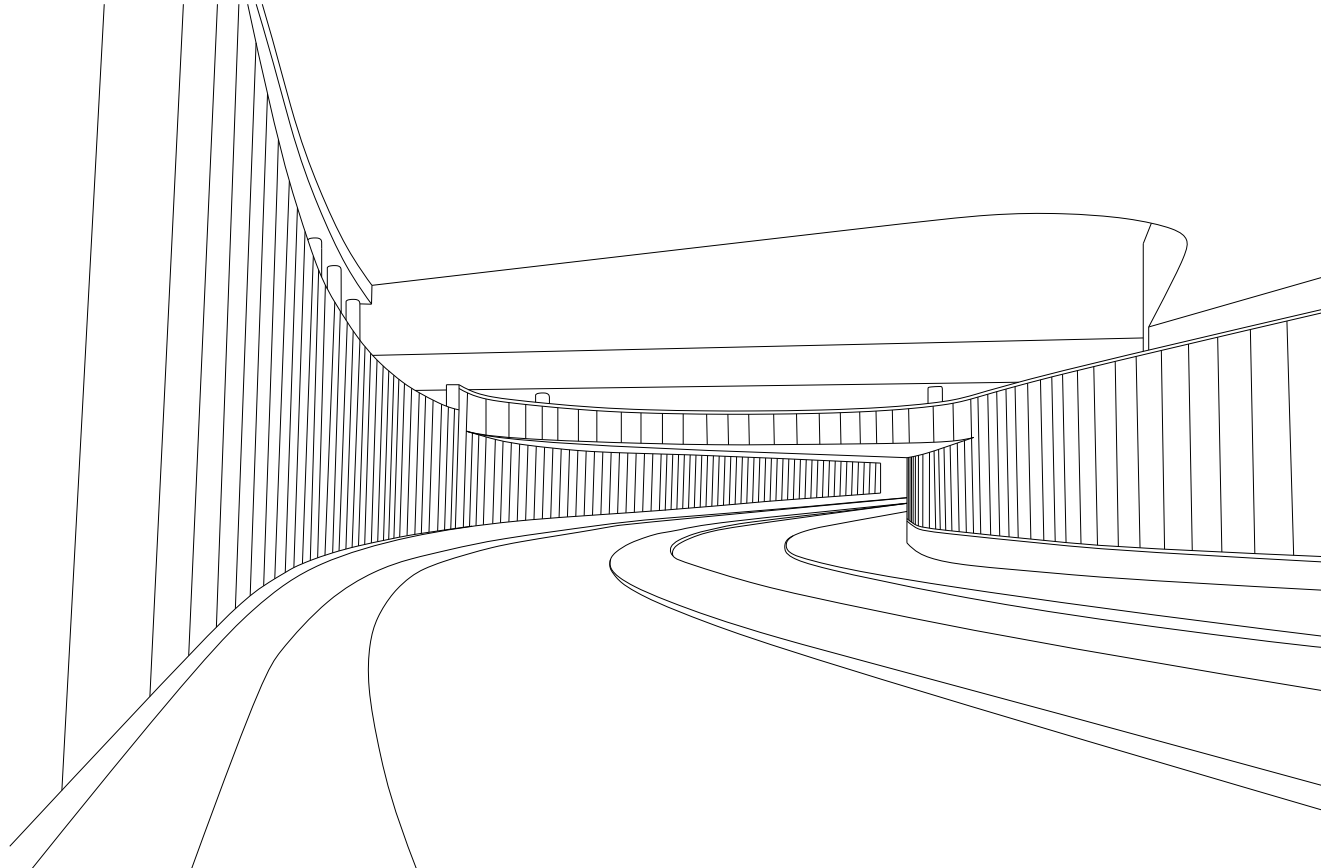




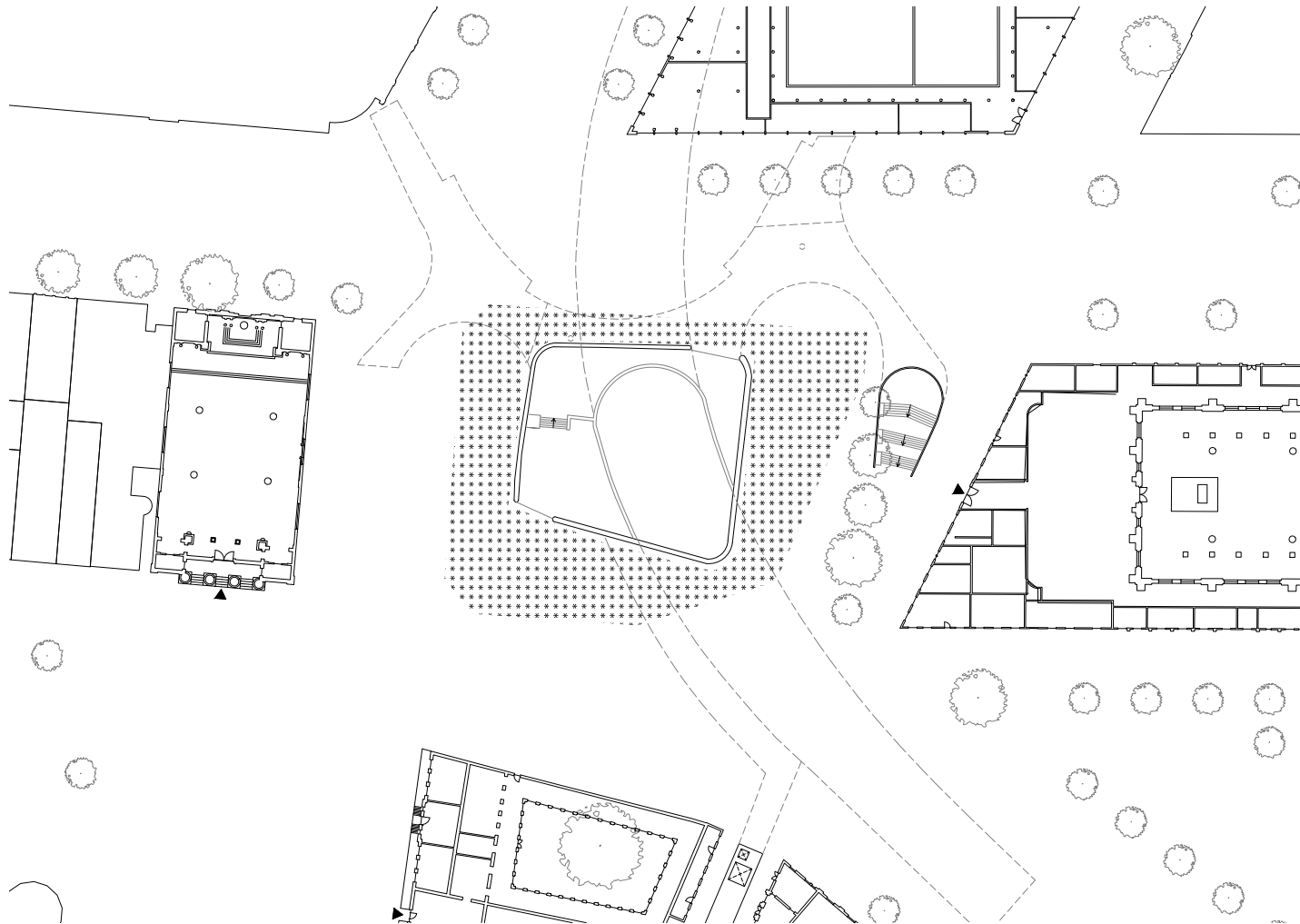
Part of the steel cutting edge for caisson is driven into the pit.



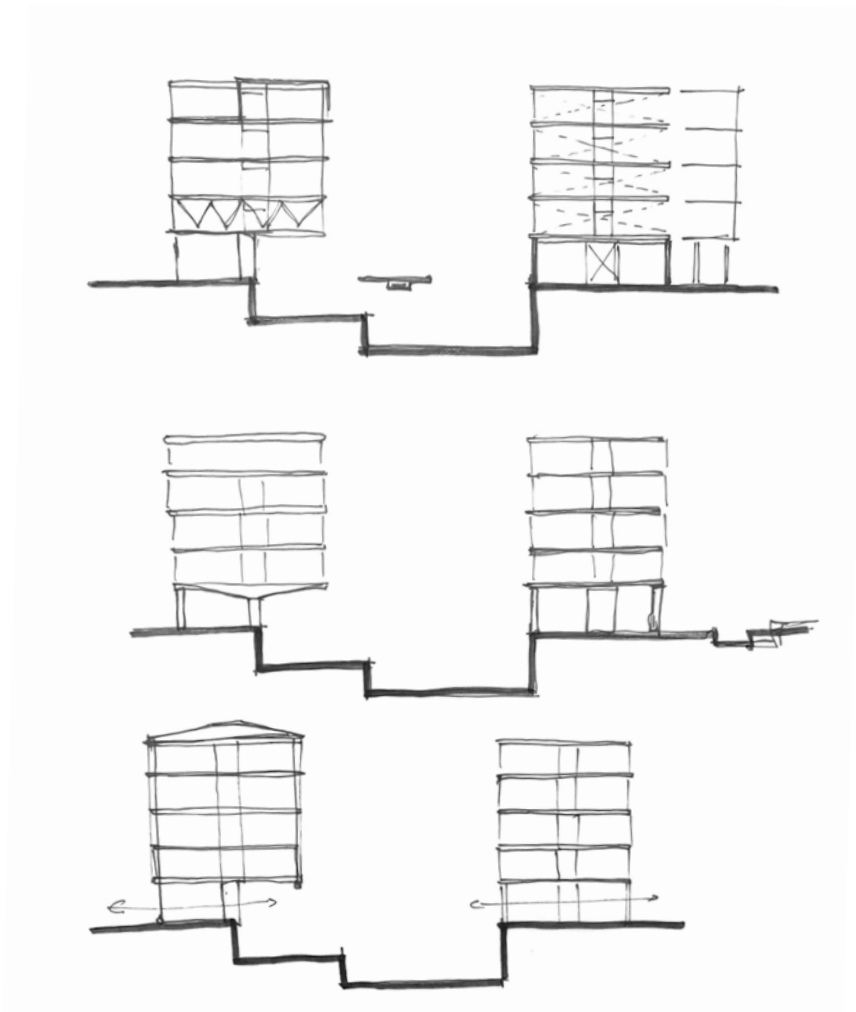
**Pedestrian Tunnel**



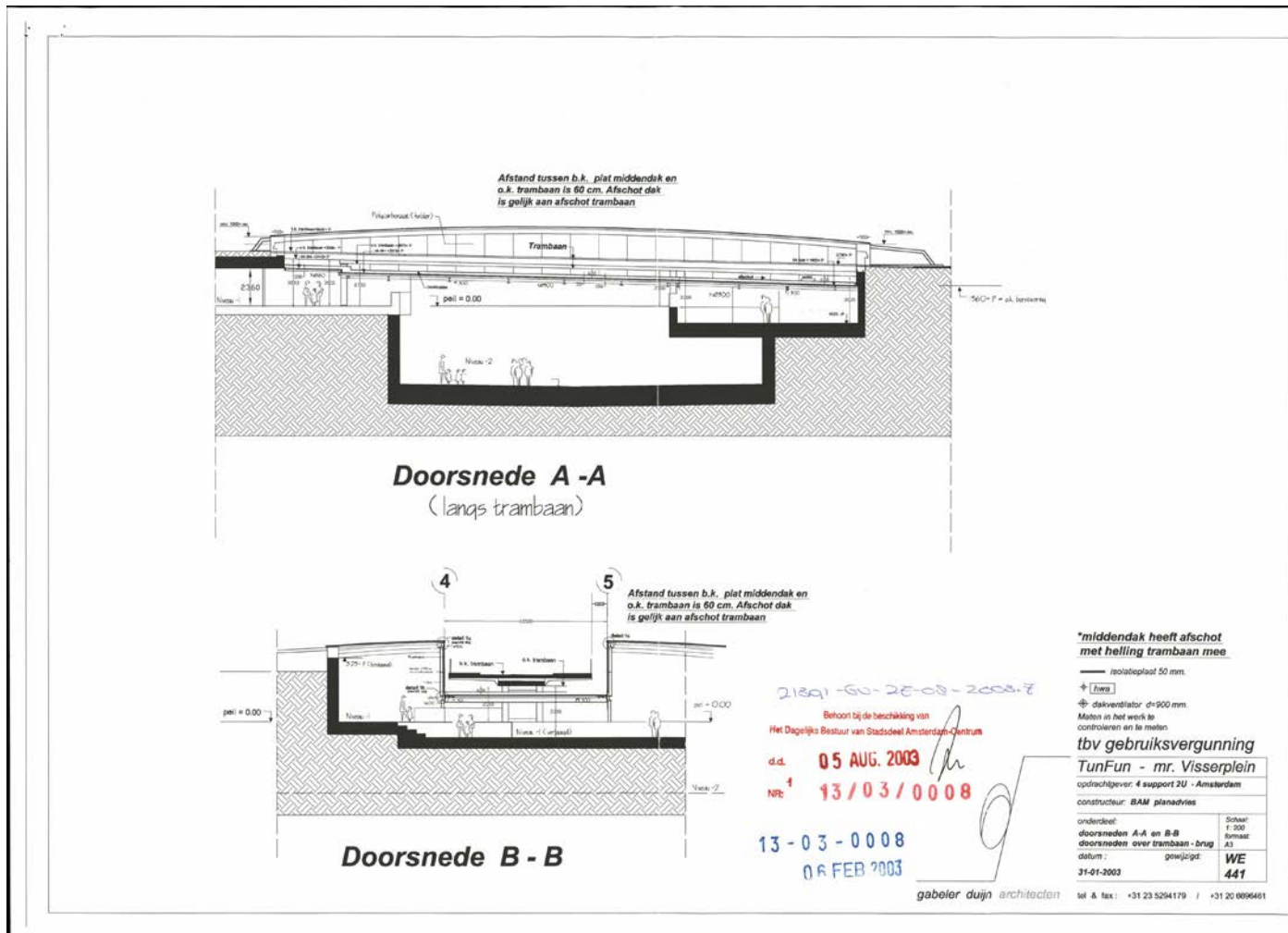
**Former Car Tunnel**



**Possible sites for Pile-Foundation**



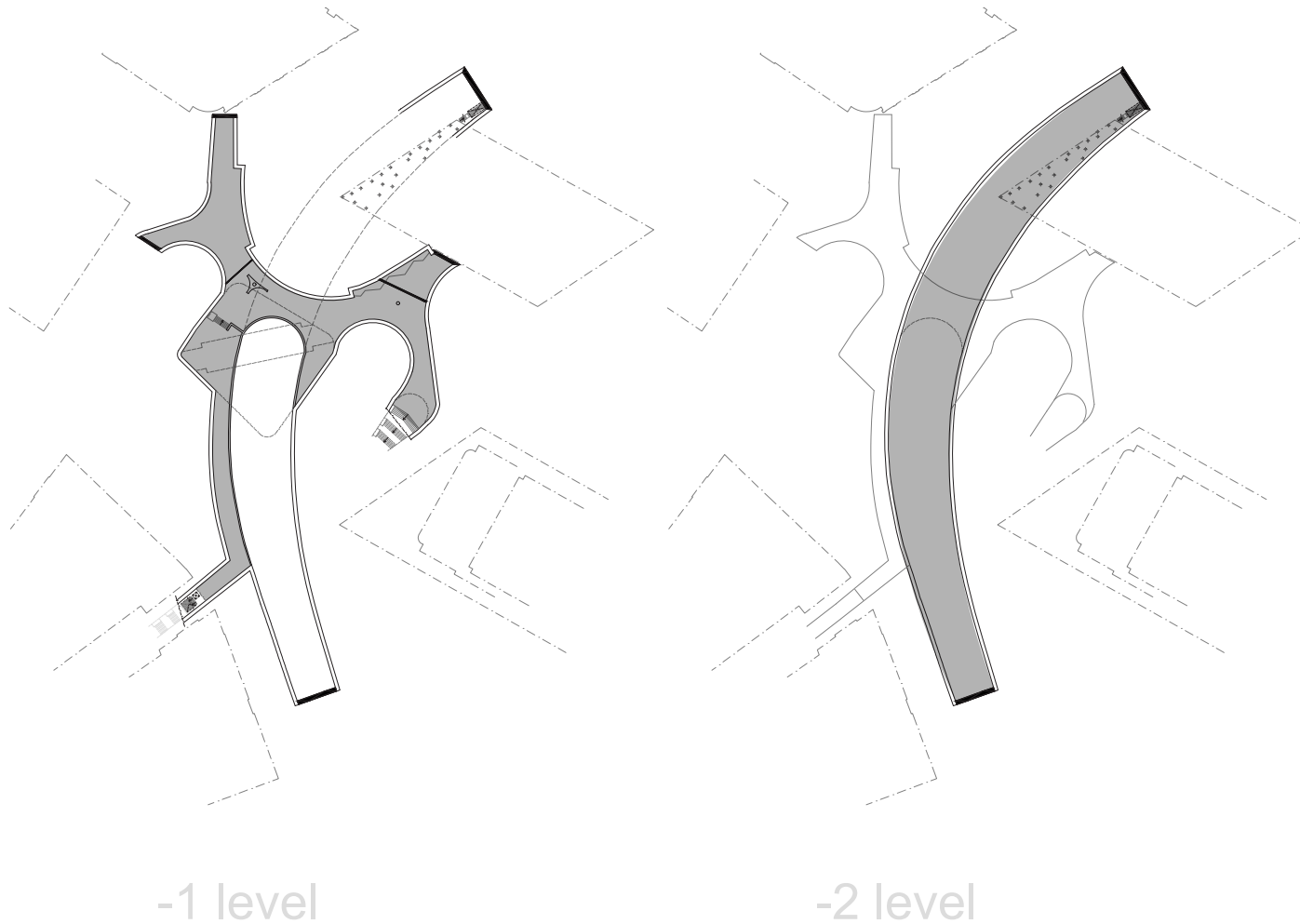
Structure diagram



## Archival Section Drawings

These two sections show a slight inclination in the terrain around the tunnel. It also shows there is, because of that, a difference in height of 1035mm in the -1 level of the tunnel, dividing it in two different grounds





### Underground structure at -1 level & -2 level

These drawings of the underground structure are based on archival drawings. The drawings seem to suggest that for the construction of the Filmacademy building structural pile foundations were drilled through the structure of the tunnel. This suggests that the pile foundations of the city hotel can, if deemed necessary, be built through the tunnel structure.

“Transformation is the opportunity of doing more and better with what is already existing. The demolishing is a decision of easiness and short term. It is a waste of many things — a waste of energy, a waste of material, and a waste of history. Moreover, it has a very negative social impact. For us, it is an act of violence.”\*

**Anne Lacaton**

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\* Harrouk, C. (2021, March 20). Anne Lacaton and Jean-Philippe Vassal Receive the 2021 Pritzker Architecture Prize. Retrieved from [https://www.archdaily.com/958565/anne-lacaton-and-jean-philippe-vassal-receive-the-2021-pritzker-architecture-prize?ad\\_medium=widget&ad\\_name=most-visited-index](https://www.archdaily.com/958565/anne-lacaton-and-jean-philippe-vassal-receive-the-2021-pritzker-architecture-prize?ad_medium=widget&ad_name=most-visited-index)

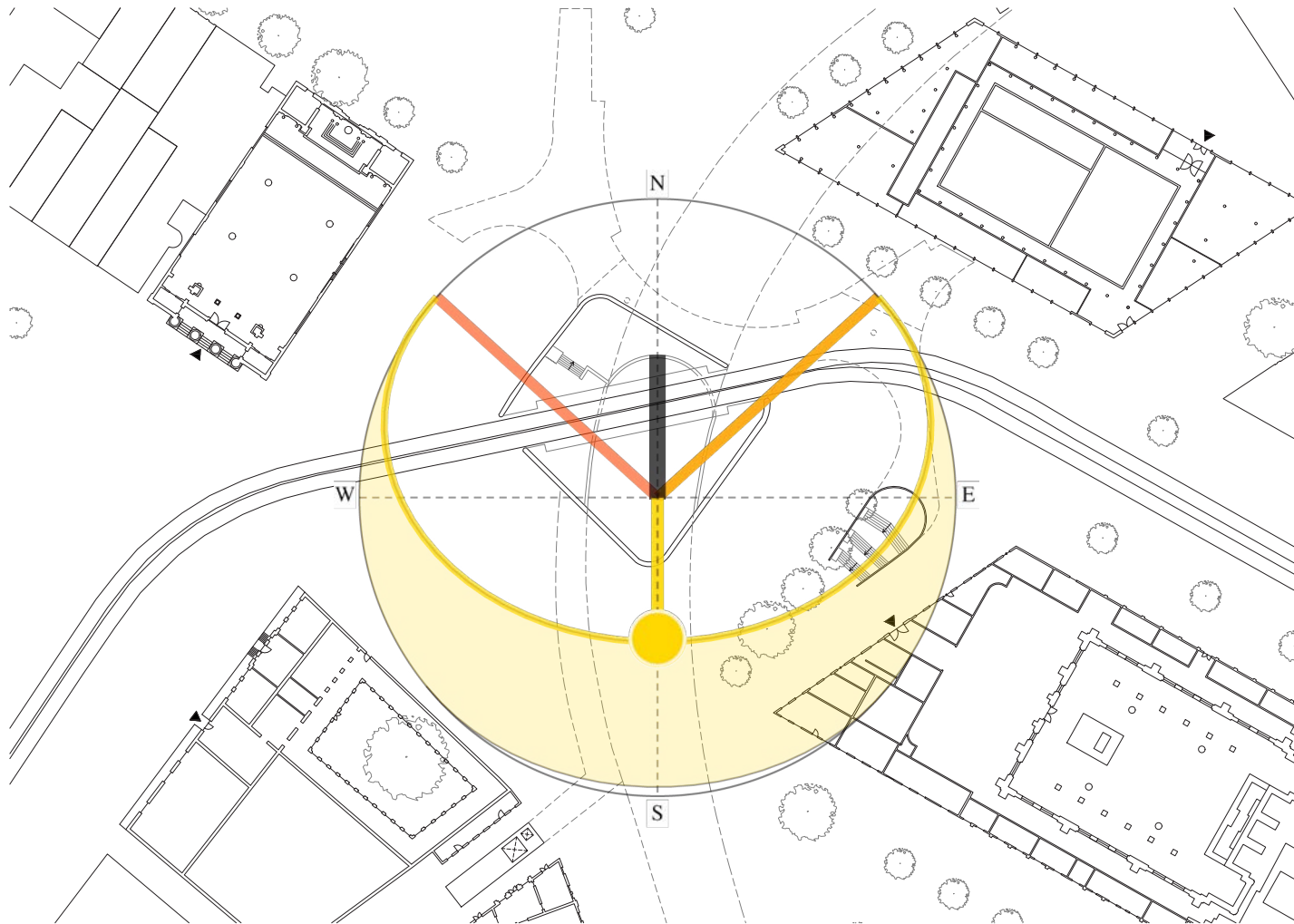
# ‘Elemental’ Space

“We must learn to love the earth again before we understand the making of sustainable buildings”

P.Buchanan

## Grafton Lecture, The Berlage, autumn 2019

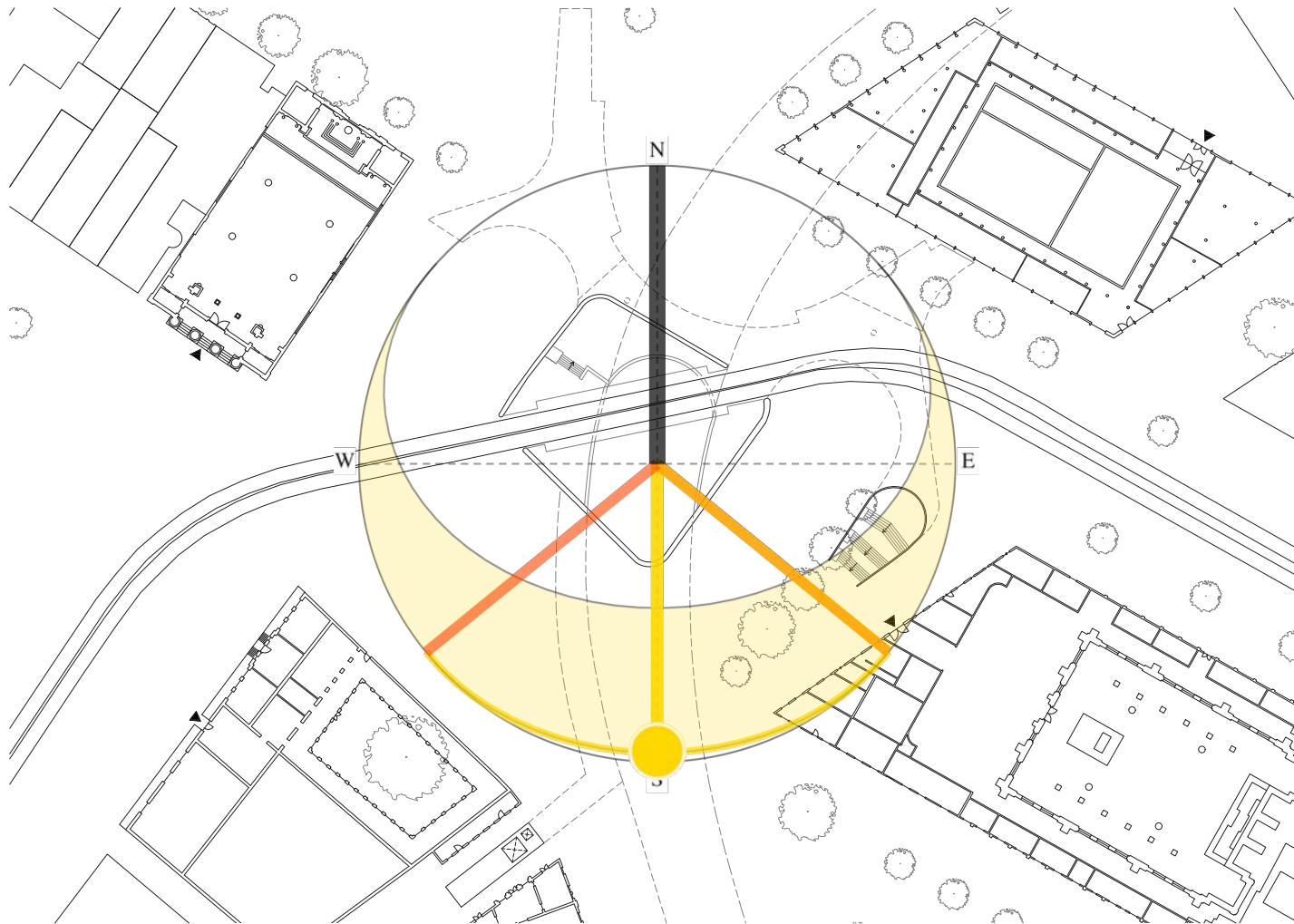
an inspirational quote from the lecture in relation to sustainable building.



## Summer Solstice

Long days, Short shadows, lots of exposure to the sun

<https://www.meteo-gouda.nl/zonnestand.html>



## Winter Solstice

Short days, long shadows, exposure to the sun

<https://www.meteo-gouda.nl/zonnestand.html>

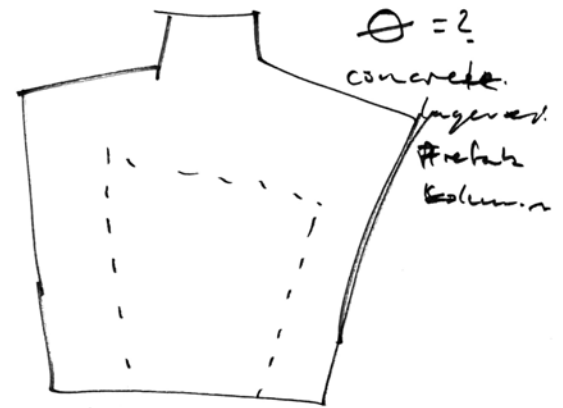
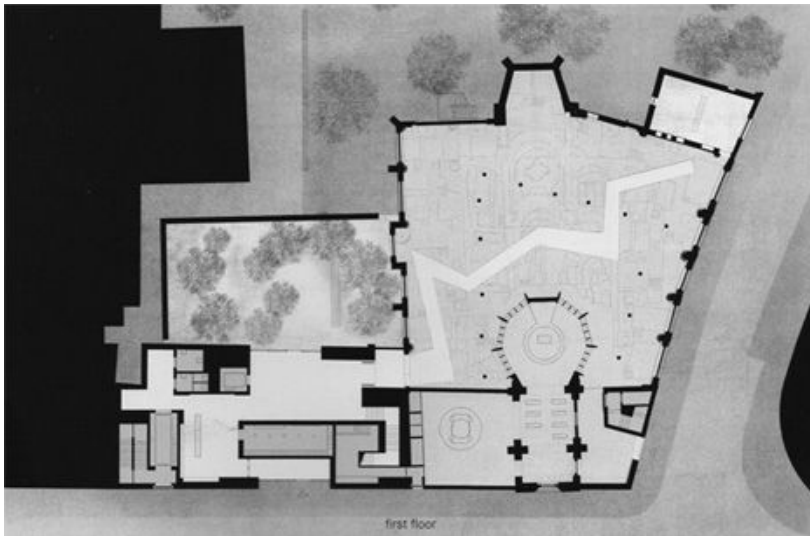
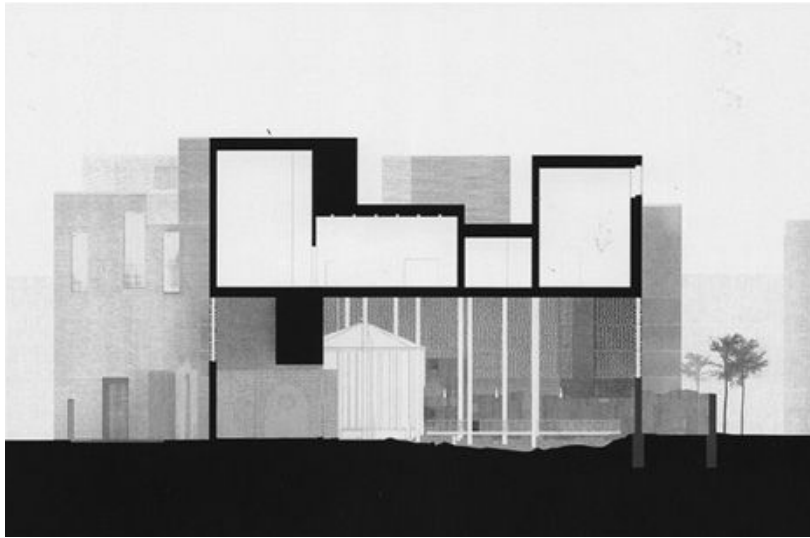


## Kolumba Museum (2007) Peter Zumthor. Köln

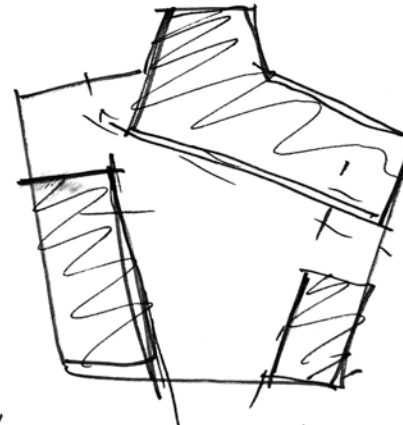
Structural Reference

Column placement in relation to the ruin and museum above





0. Column structure in Kolumba.



2/3 Rooms above. Structure walls follow columns.

Kolumba Museum (2007) Peter Zumthor. Köln



## B-ARCHITECTEN (2018), MUNDO-A, Belgium - Antwerp

Structural Reference

Office building in antwerp, spanning approximatly 30 meters, 6 meters above ground.  
The wooden truss is seen trough the windows in the facade

## B-ARCHITECTEN (2018), MUNDO-A

Text from website:

On this site there are a lot of restrictive conditions. There are metro emergency exits and the Eco-huis in the back has to be accessible at all times to emergency fire services and deliveries. For this reason the new office building was conceived as a bridge spanning the entire site.

This creates a 6 m high free space functioning as an indoor square leading to the Eco-huis, the Eco-café and the new office building Mundo-a. ***The arch span is supported by 3 slated wooden truss beams, supported by concrete partition walls.*** Along the bays of the truss beams, light walls can be freely placed on the office floors. On the two middle floors there will be ample space for meeting points for all the users of the complex. The façades are finished off with green coloured ceramic tiles and a passive wooden framework with triple glazing.

The Mundo-a office building lives up to all the recent notions about ecological and ethical demands of sustainability. So preference is given to the use of materials that are labelled as such.\*

(en) 3 slated wooden truss beams = (nl) drie houten truss-balken met lattenbodem

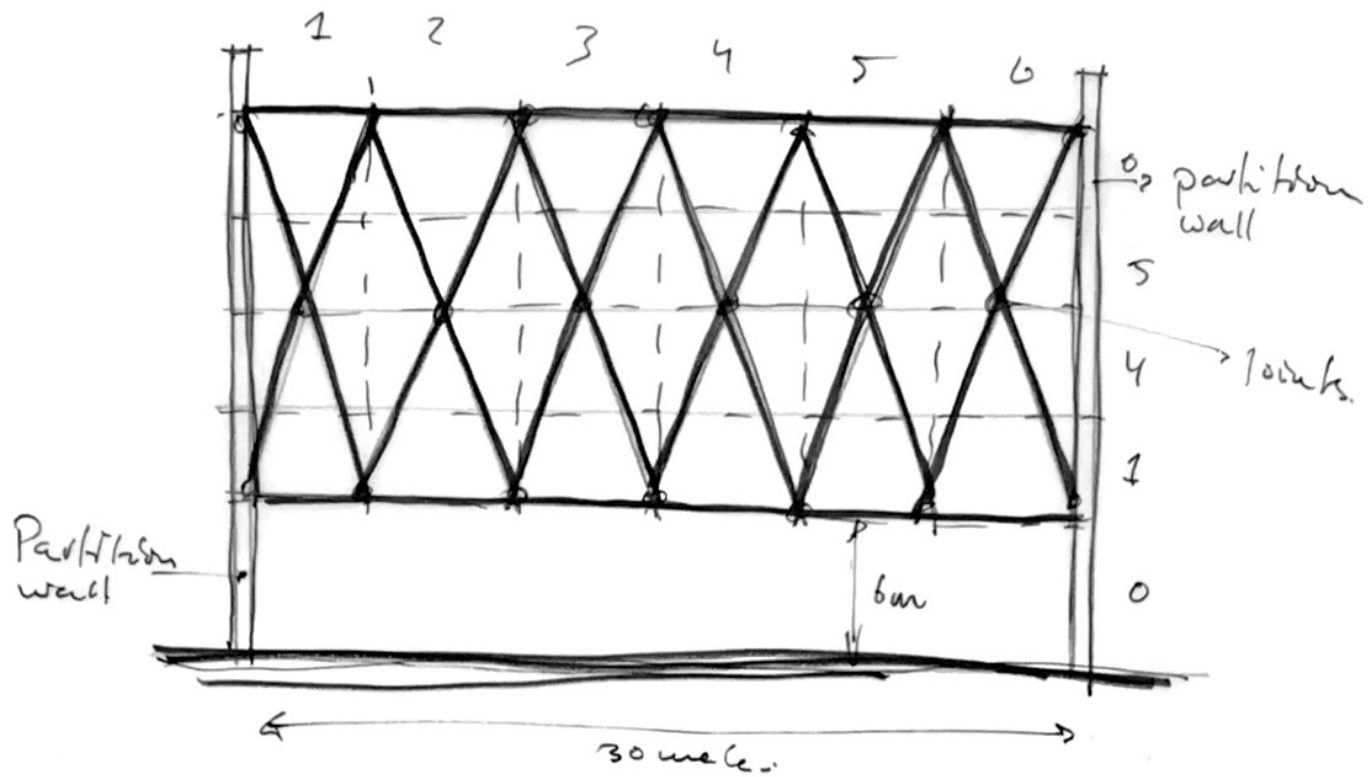
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\* Divisare. (2021, March 1). B-architecten, Mundo-a. Retrieved from <https://divisare.com/projects/438261-b-architecten-lucid-mundo-a>



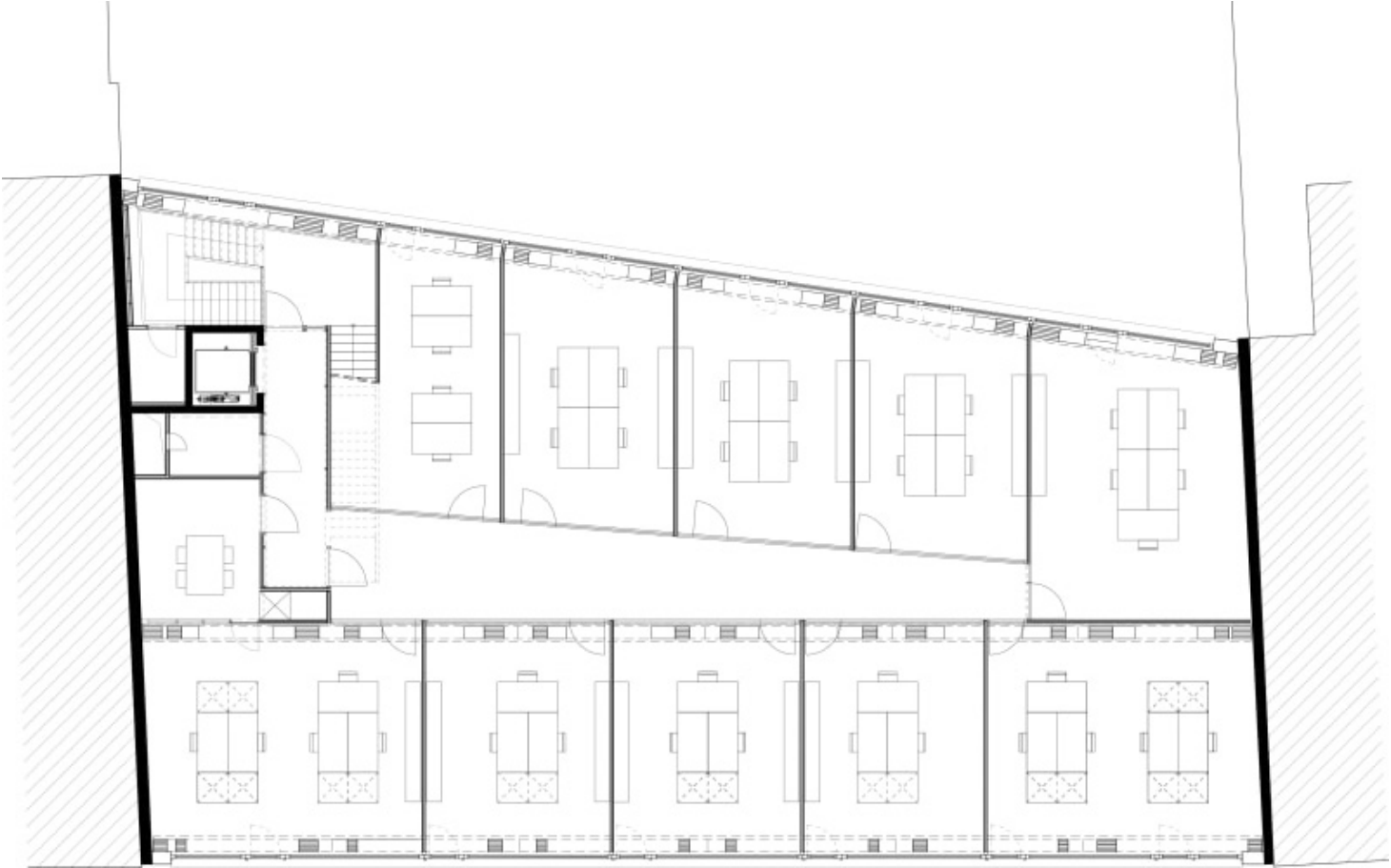


Street facade



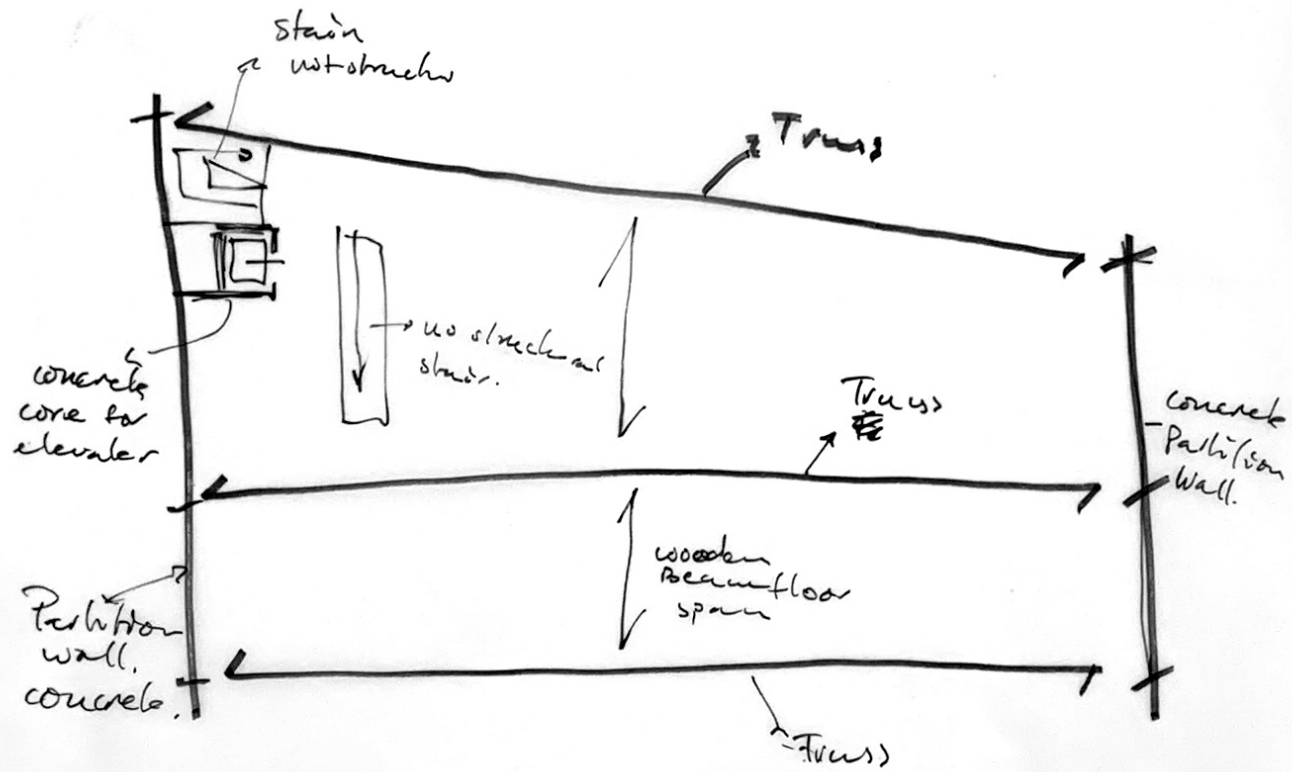
Truss diagram

© B-ARCHITECTEN

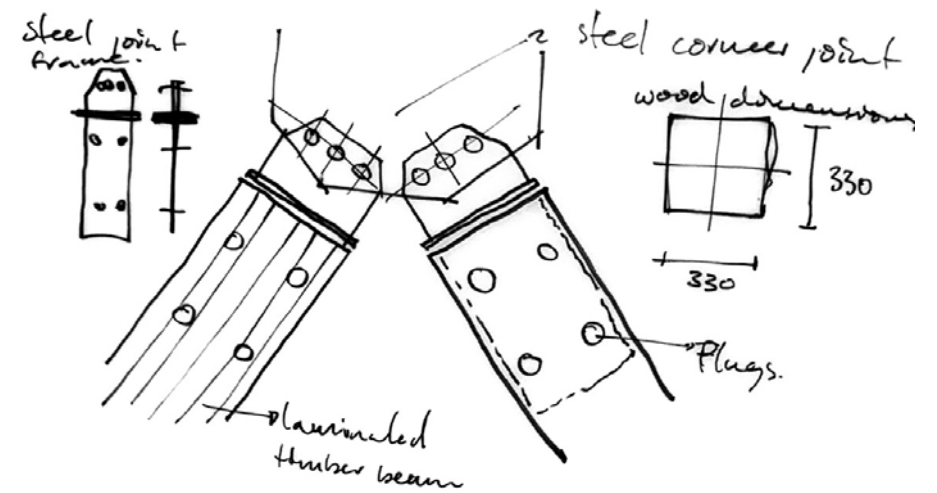


Plan drawing





Structural plan diagram



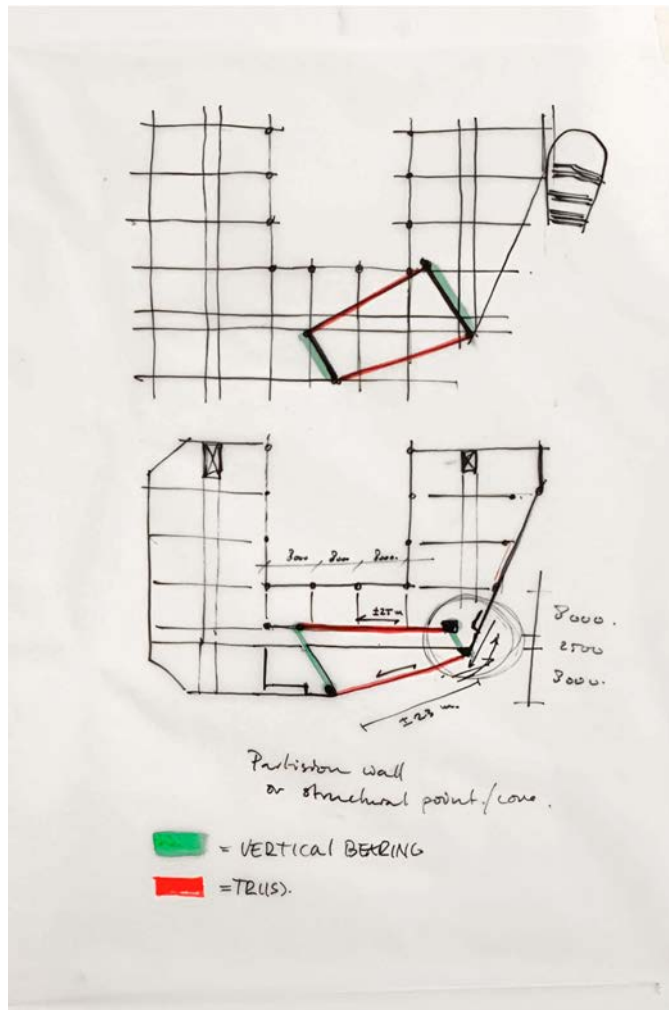
### Truss as seen in a room

You see how the truss is present in the room. Two wooden beams seem to be evenly rectangular shaped in section. By carefully studying the picture it seems like the beams are made laminated wood. The joint is made of steel (in the picture tucked away behind the ventilation duct). The joints of the wood and steel seem to be assimilated in the wooden beam, and hidden away by wooden plugs.



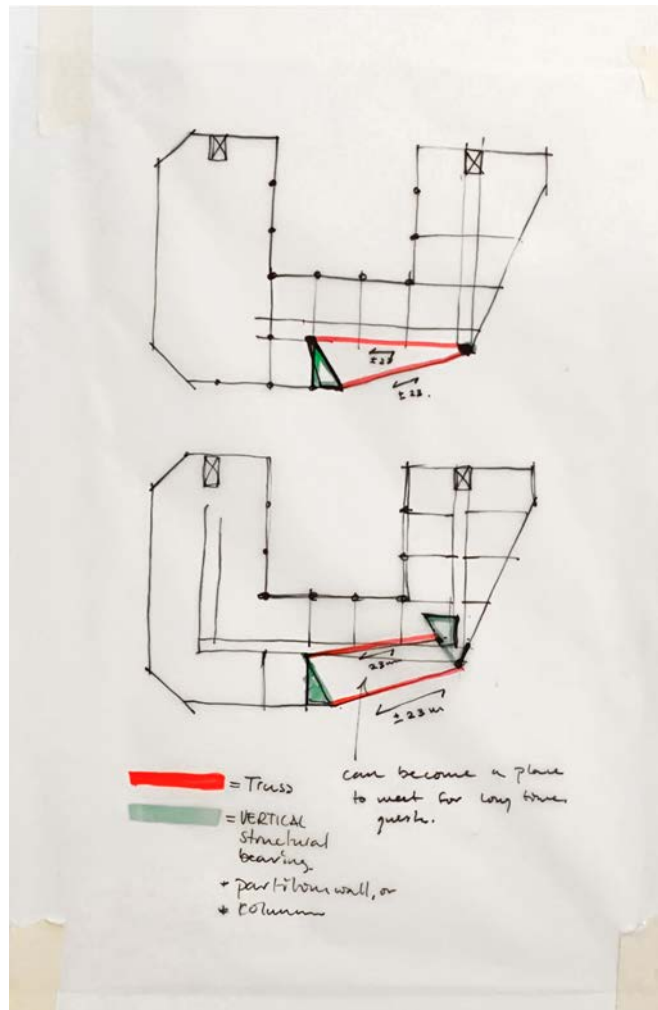
### Truss as seen in the stair well

These two pictures of the stairwell reveal some other things related to the wooden truss structure. The stairwell is located in the corner of the building where one truss comes together with the partition wall. It seems that this connection is partly established with a steel column at the end of the truss, based on what the left picture reveals. It also shows the joint that ties together the horizontal beams and the diagonal ones. The right picture seems to suggest that there is a difference in diagonal beams width at the end of the truss (but the perspective of the picture can be misleading).



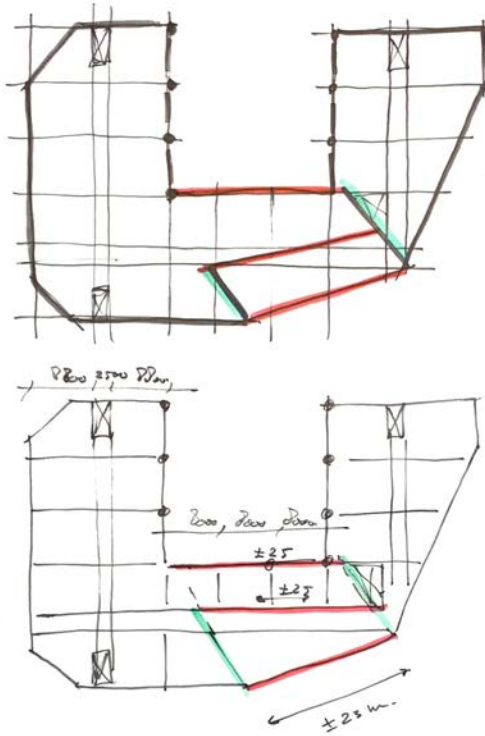
## Truss options 1&2

Option 1: this one seems least useful of the four options, as the trusses clash to much with the grid of the buildings  
 Option 2: seems more possible as the top truss of the two follows the grid, thus a good option. However, this truss comes awkwardly down on the ground floor.



### Truss options 3&4

Options 3 & 4 seem to be good options. Option 3 leaves too much span (almost 12 meters between the columns and the truss). Option 4 is a combination of the first and second option. A reasonable option as it leaves open the desirable space on the ground floor. The bay in between the trusses can become a space to meet in the hotel for long time guests staying at the same floor

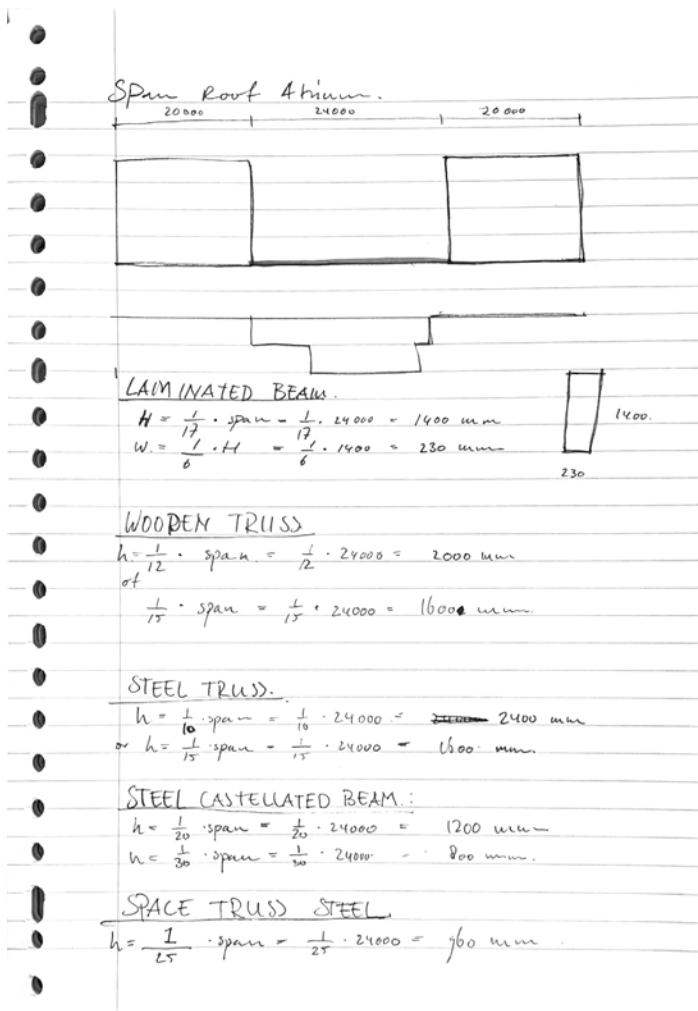
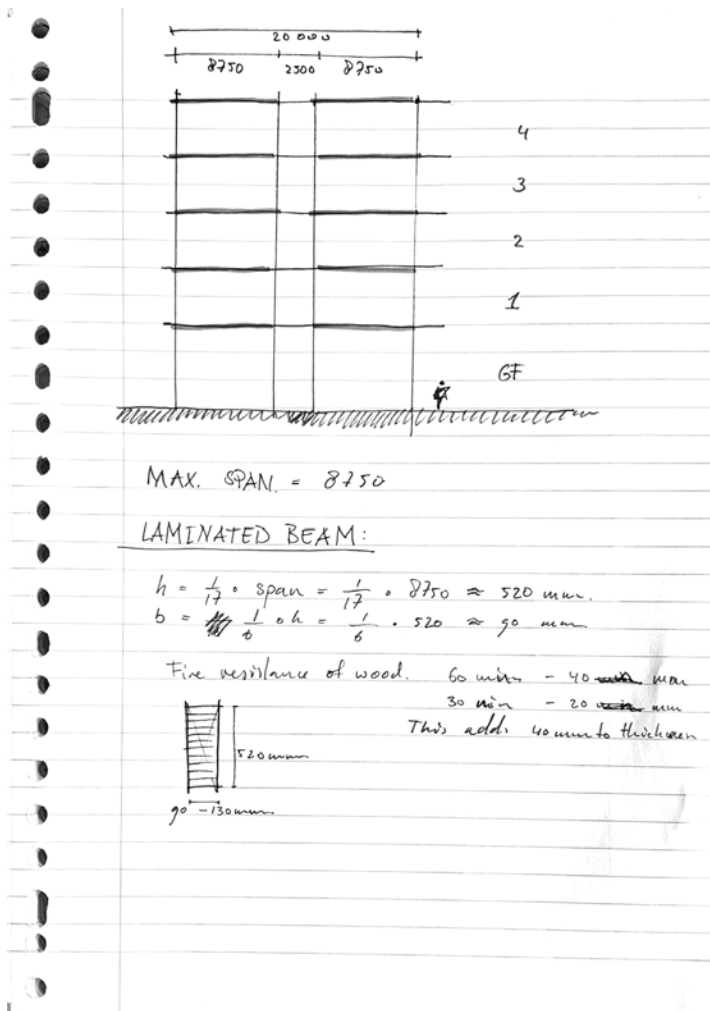


- = VERTICAL BEARING
- = TRUSS

### Truss option 5 & 6

Further development of the truss options





Calculation dimension structural beam of hotel floor – Span of atrium roof

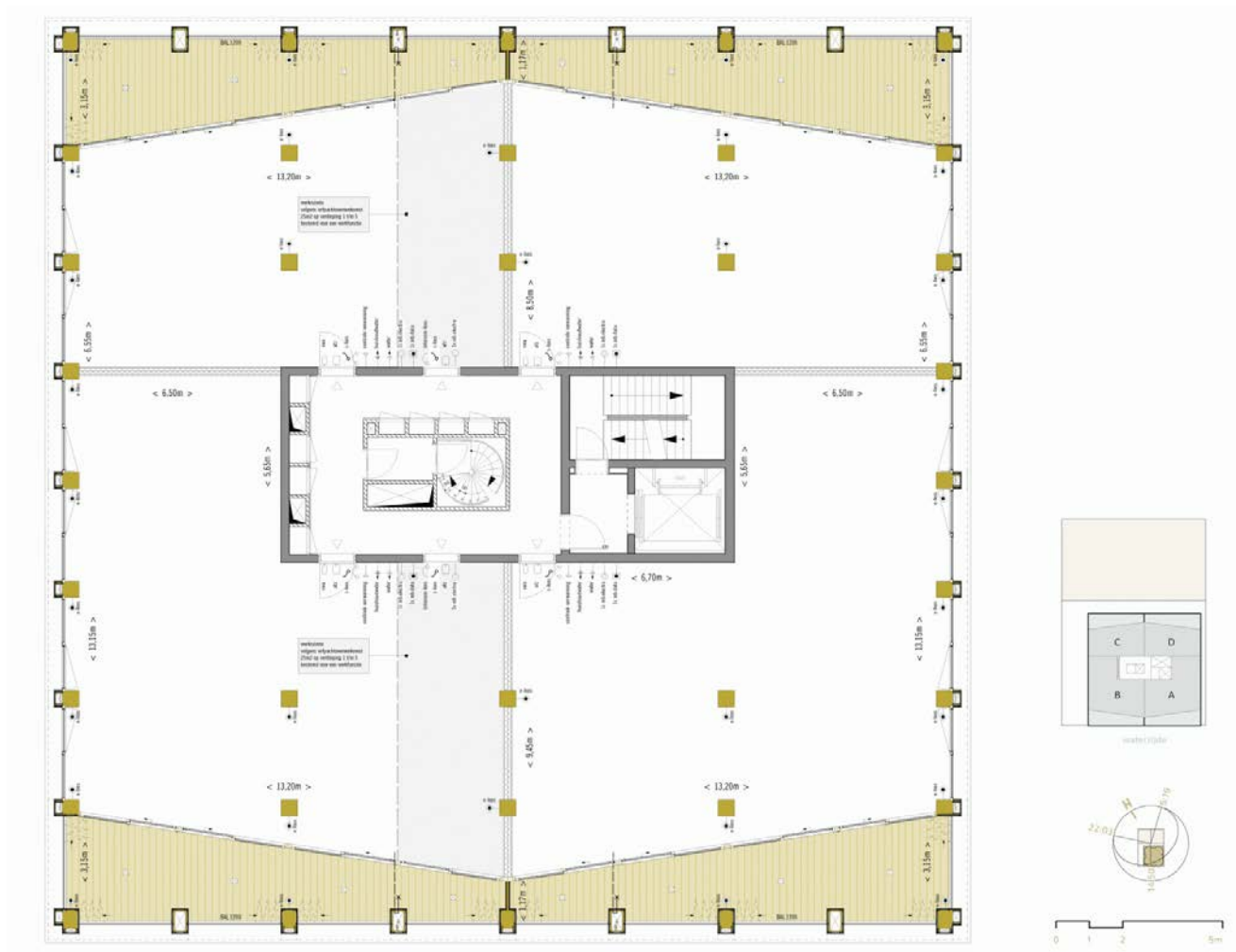


© Isabel Nabuurs

## Article about sustainable construction and how expensive it is.

On the 18th of March the Dutch news paper NRC published an article about, how the rising groundprices are making it impossible to build sustainable wooded buildings in Amsterdam. Central for the article were two buildings designed by the architect Tom Frantzen, named Top-Up and Patch22. He shared the sustainable principle he implemented in his building. The principle he called open-building, invented by the late architect N. John Habraken (1961).\*

\* Hulsman, B. (2021, March 18). Duurzaam bouwen? Dat wordt lastig met zulke grondprijzen. Retrieved from <https://www.nrc.nl/>



## Plan drawing of the building Top-Up

In this building the separation of structure and infill are executed towards the extreme. Each level of the building has a hollow floor of 23 cm, to allow the laying of the pipes and conduits on the floor towards the structural core. The central core is the only place in the building where there are vertical shafts, to allow for an open plan.\* This is a principle that could be very useful in my building as it would free up as much of the ground floor as possible.

\* Hulsman, B. (2021, March 18). Duurzaam bouwen? Dat wordt lastig met zulke grondprijzen. Retrieved from <https://www.nrc.nl/>



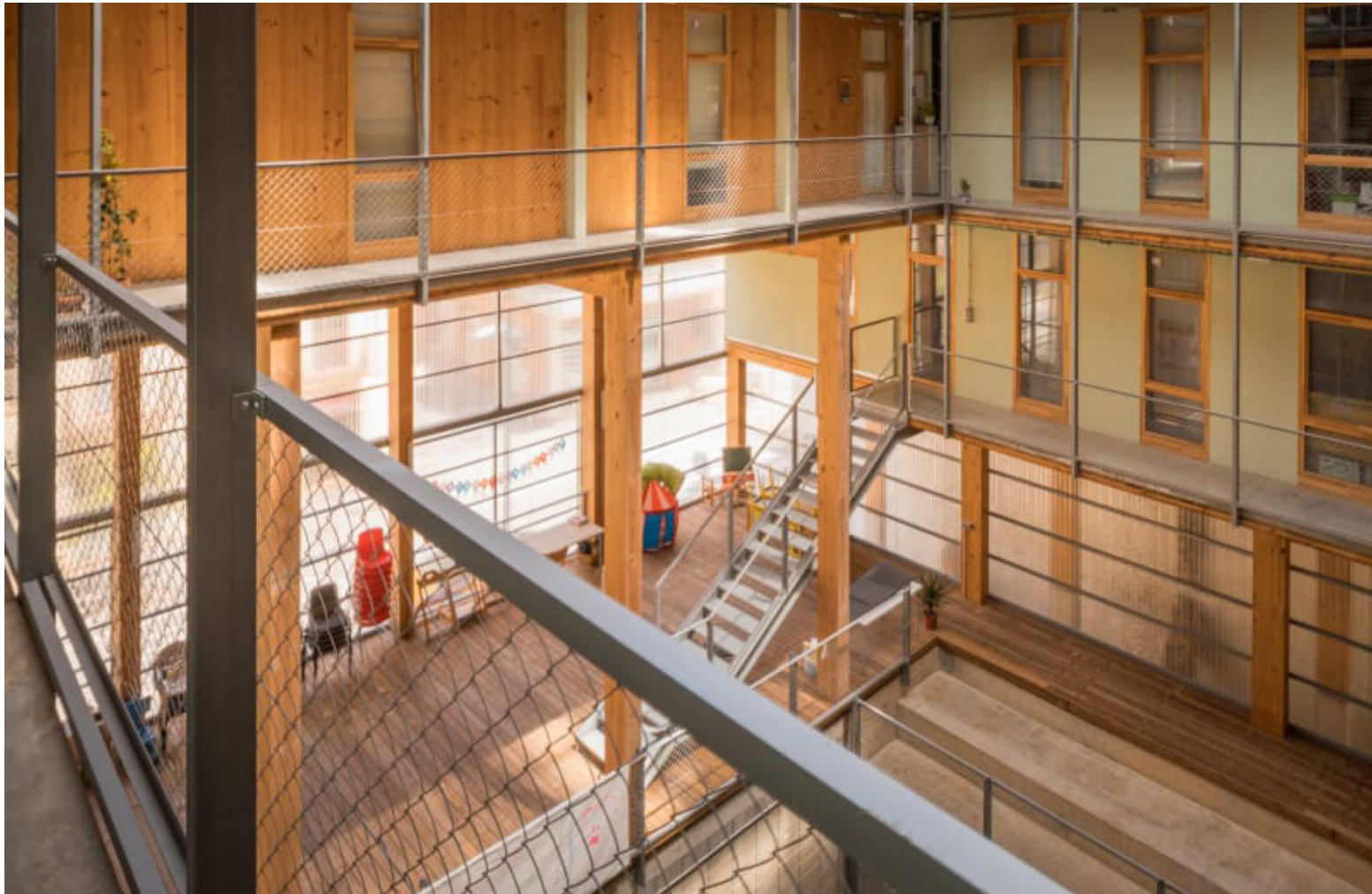


© HERTHA HURNAUS

## Structural Reference

SWAP ARCHITEKTEN ZT GMBH (2018), LIBRARY AND SEMINAR CENTRE BOKU, AUSTRIA - VIENNA

<https://divisare.com/projects/434300-swap-architekten-zt-gmbh-hertha-hurnaus-digitized-timber-construction-library-and-seminar-centre-boku>

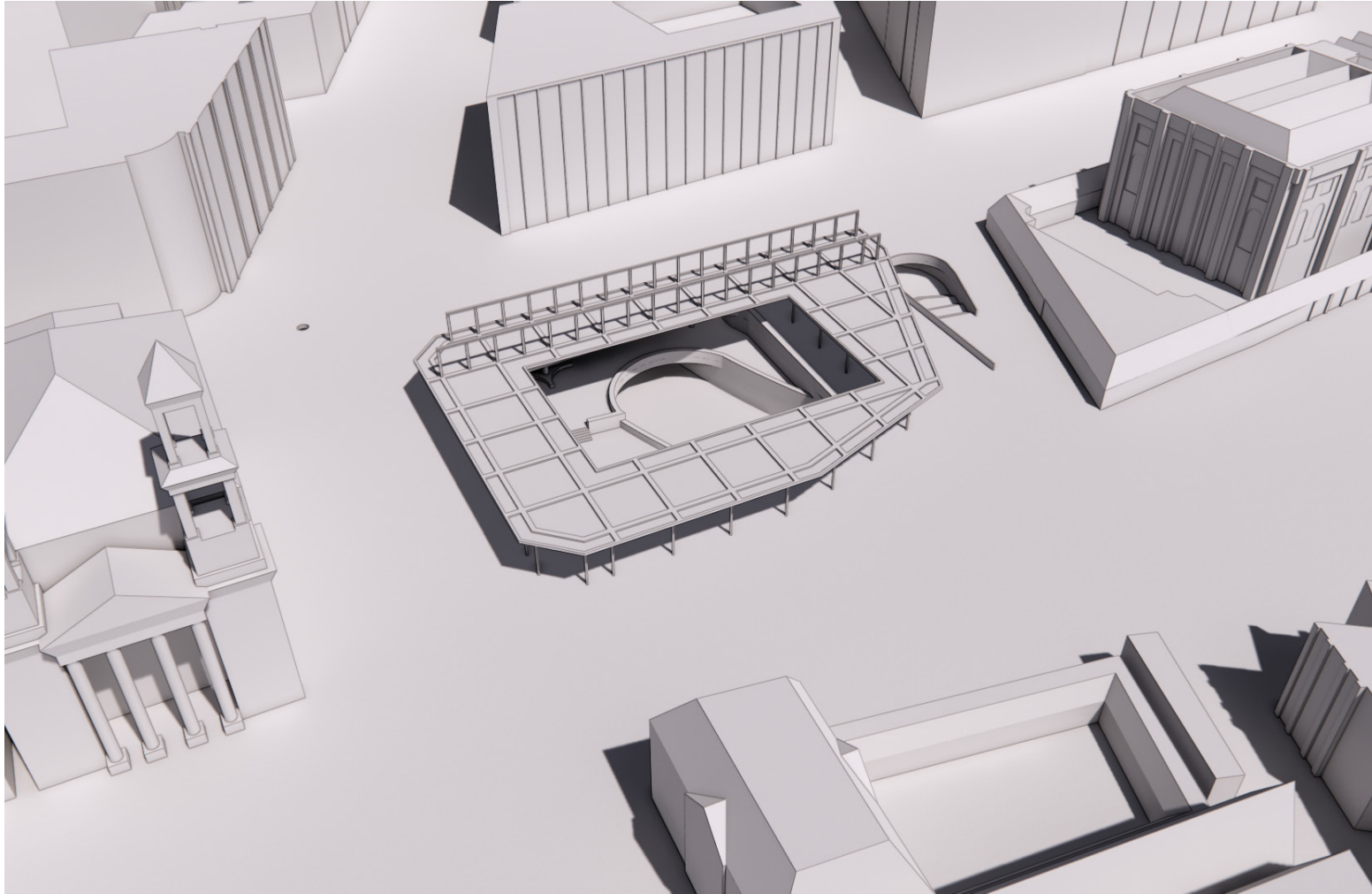


© LLUC MIRALLES

## Structural Reference

LACOL (2018), LA BORDA COOPERATIVE HOUSING, SPAIN - BARCELONA

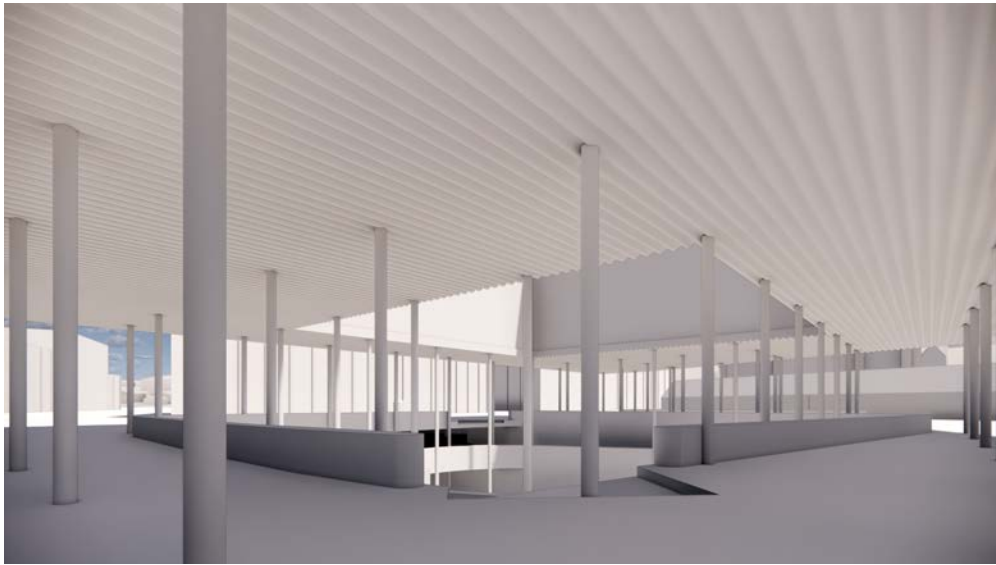
<https://divisare.com/projects/427215-lacol-lluc-miralles-la-borda-cooperative-housing>



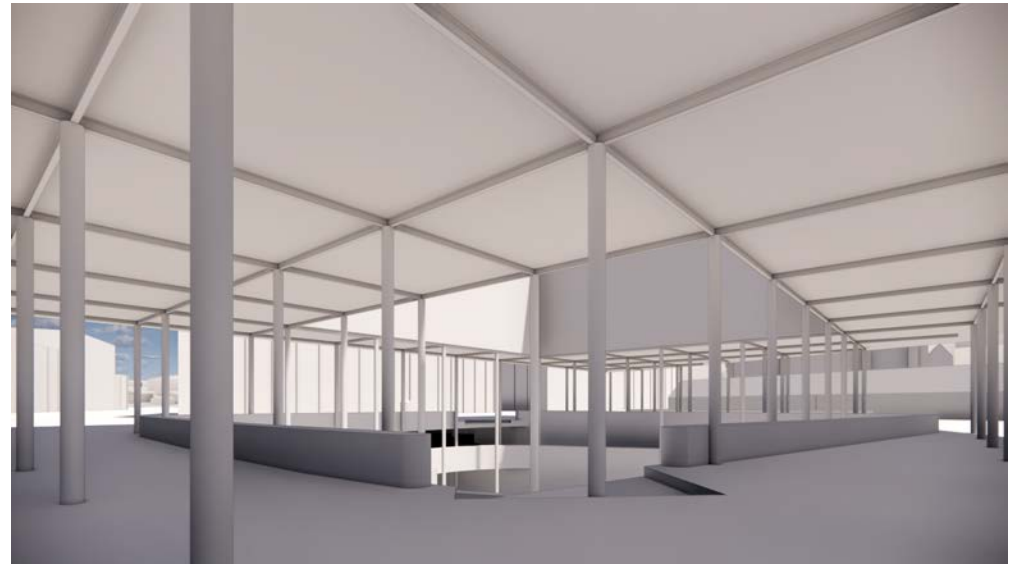
## Tabel Structure

<https://api2.enscape3d.com/v1/view/dcdafee2-46ca-46e9-8551-06f25c1219a0>

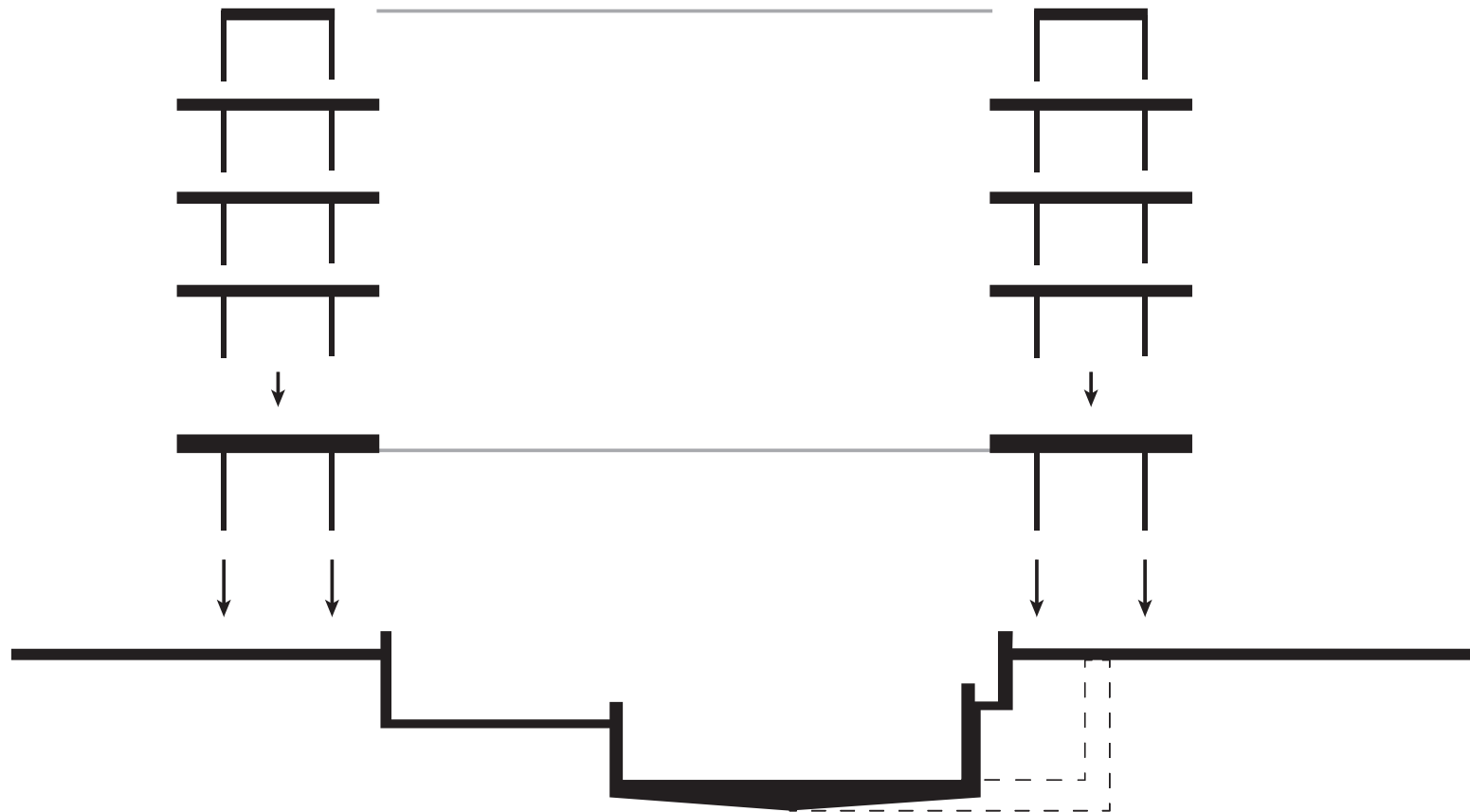




**(top-down) Concrete beam floor**

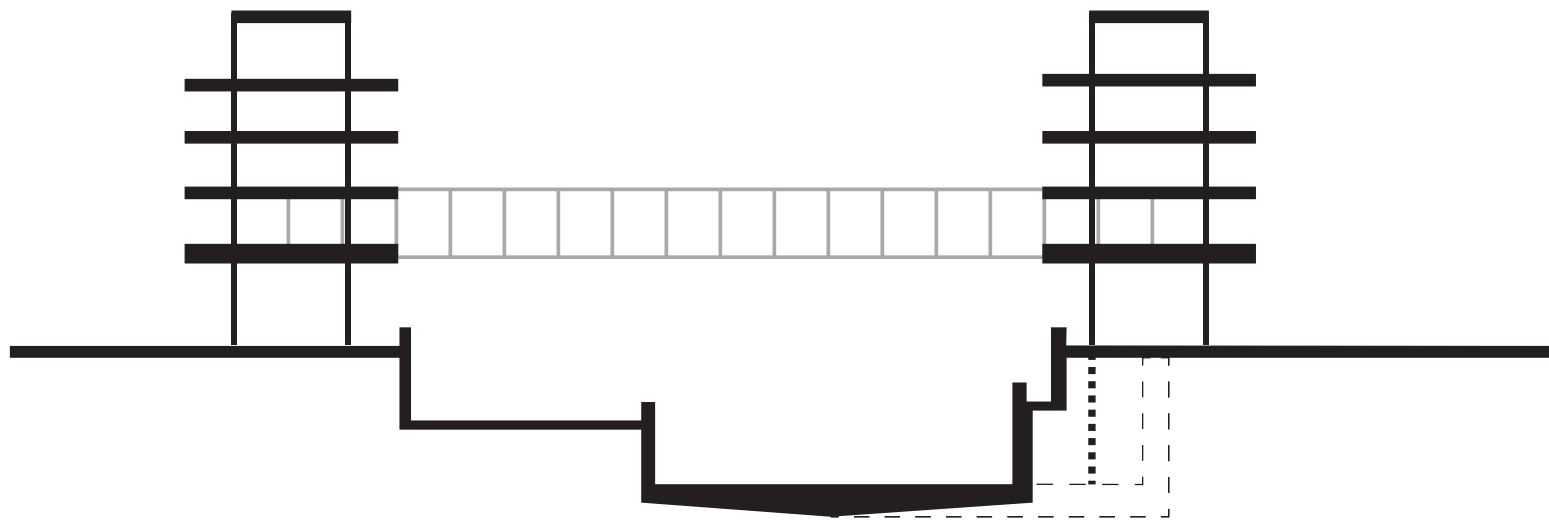


**Steel beam concrete floor**



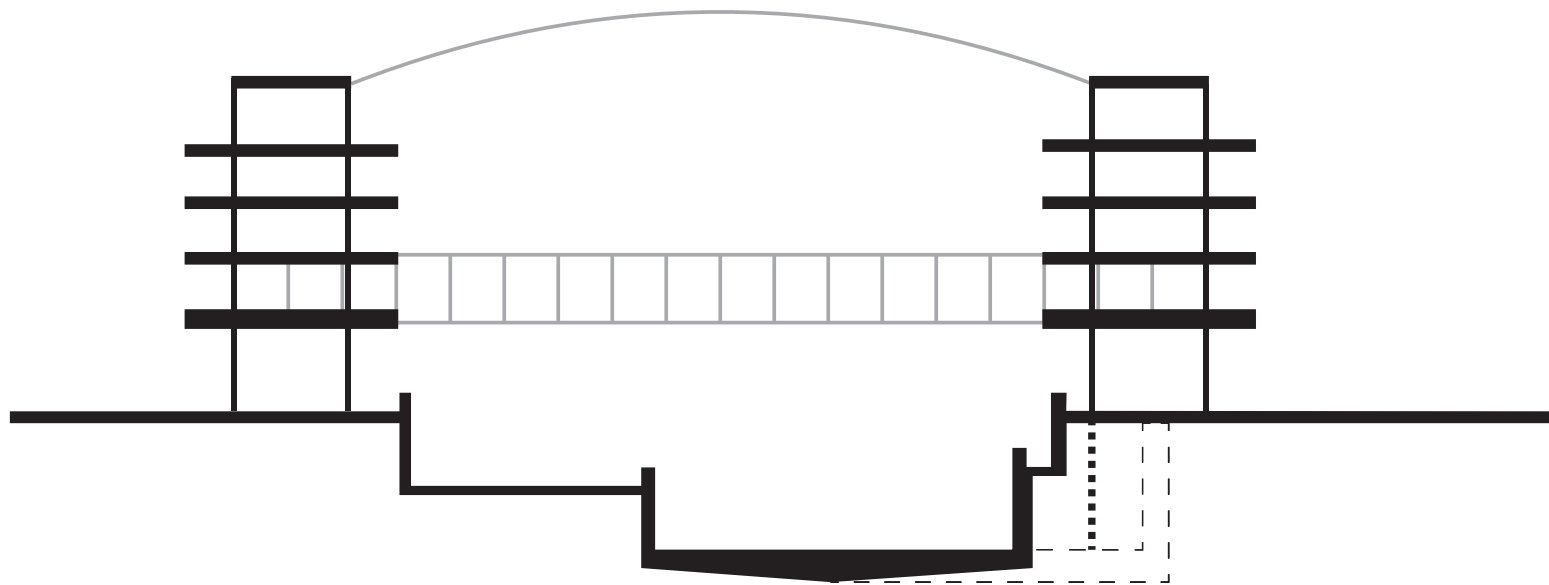
### Structure concept 1

Concrete table structure build around opening



## Structure concept 2

Where necessary foundation piles are drilled through the tunnel deck  
Where the building cantilevers over the opening a Vierendeel truss is built



### Structure concept 3

Glass roof over atrium

(unknown, 1909, Guise)



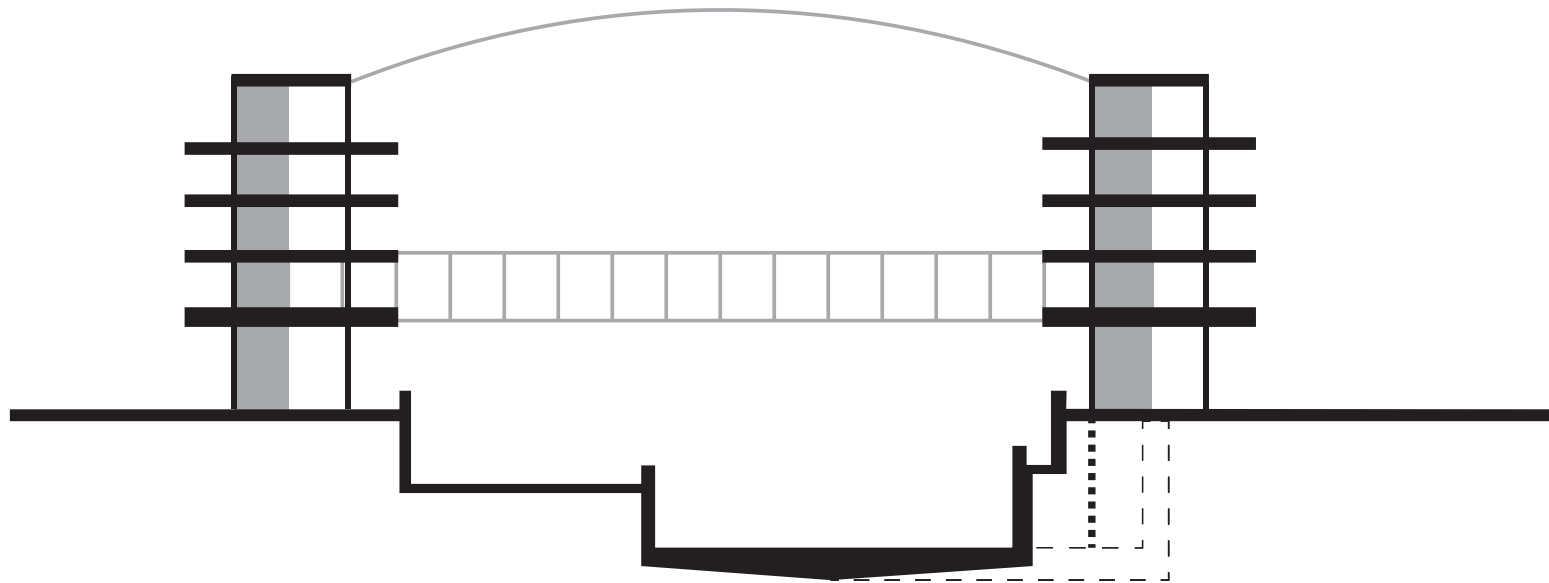
Familistère of Godin, central courtyard

## Glass Roof Reference



Louvre Sculpture Court

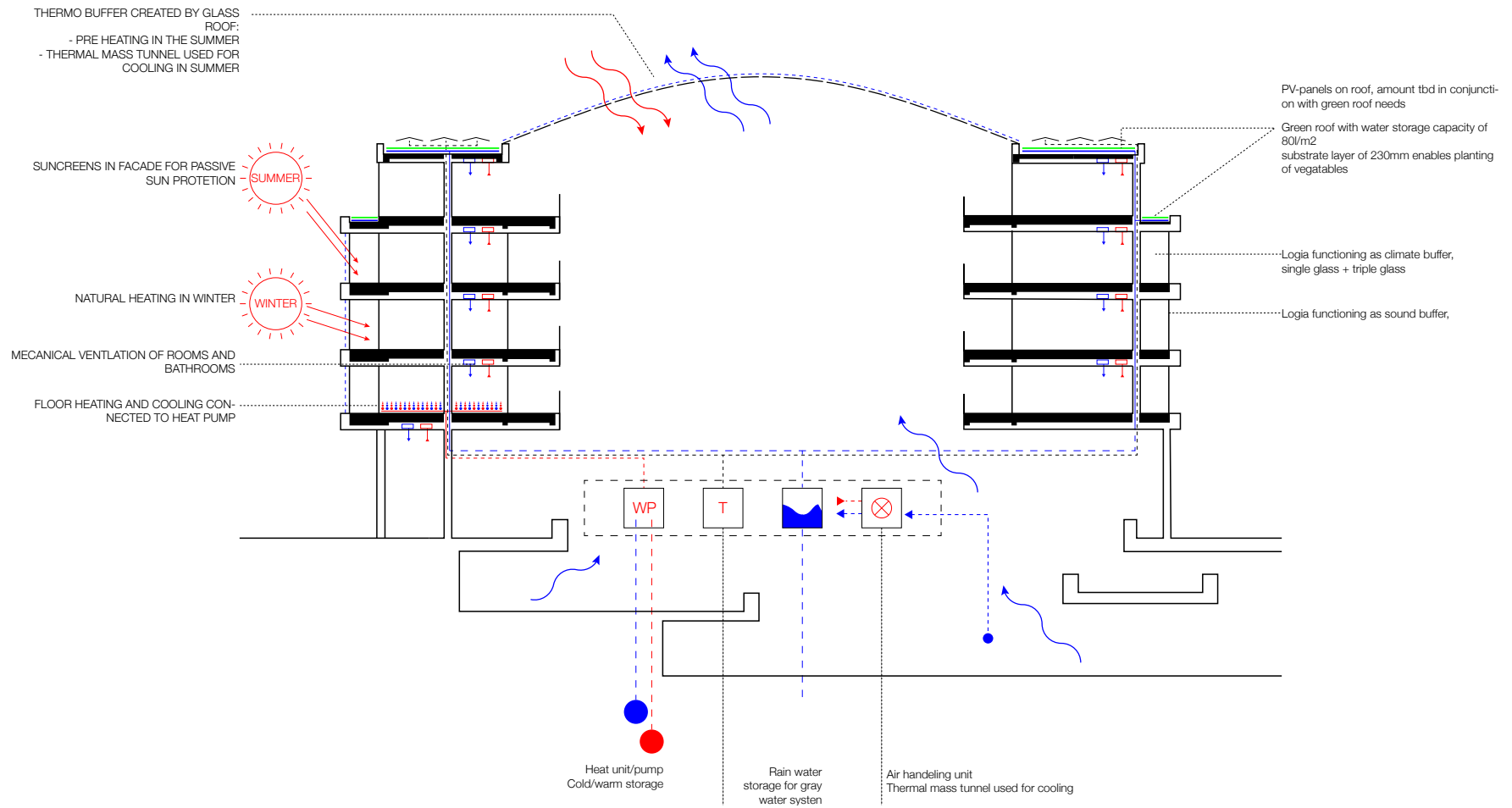
© Cour Marly



## Structure concept 4

Stability cores





**P4 Climate Diagram**



### Artist Impression of the roofgarden design

This artists impression of the roofgarden on the soon to be finished housing complex on the Groenemarkt, gives a great impression of Amsterdams ambition to turn its 12 square km<sup>2</sup> into green or blue roof. Green roof standing for and intergrate garden on the roof, a blue roof the storage of water. This example has both, with an extra incorporated swimmingpool.\*

\* Metz, T. (2021, February 4). Weg met die lege daken! Dit is voor Amsterdam de toekomst. NRC. Retrieved from <https://www.nrc.nl>

## Weg met die lege daken! Dit is voor Amsterdam de toekomst

Some passages from Tracy Metz's article about roof top design in Amsterdam:

“Van der Meer noemt drie redenen de daken beter te benutten. De vegetatie draagt bij aan het tegengaan van klimaatverandering (bijvoorbeeld door regen op te vangen) en het bevorderen van biodiversiteit. Zonnepanelen voorzien de stad van duurzame energie. En ze zijn een fijne plek om aan de stadse drukte te ontspannen; in pre- en post-corona tijden.”

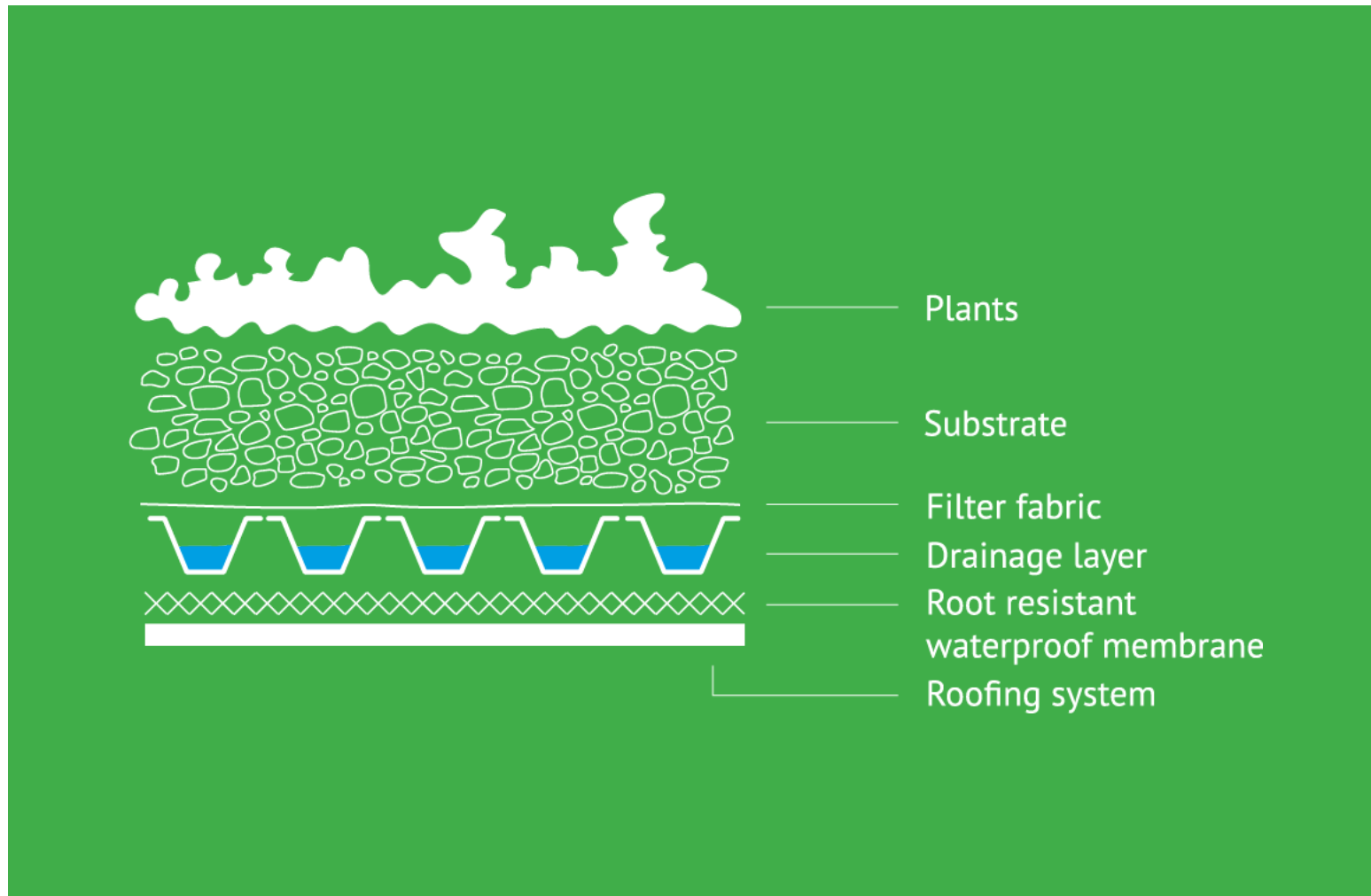
“Rooftop Revolution werkt ook samen met de gemeente Amsterdam, die – zeker onder het huidige linkse college – ambities heeft met haar daken. In de Groenvisie 2020-2050 komen daken liefst 23 keer ter sprake. Je kunt er ook subsidie voor krijgen. Voor de aanleg van een groen dak kun je maximaal de helft van de kosten krijgen – wel moet het dak ouder dan 5 jaar zijn. Een blauw-groen dak (waar dus ook wateropvang in zit, het zogenoemde ‘polderdak’) moet minstens 200 vierkante meter groot zijn. Bij nieuwbouw eist de gemeente ook dat een gebouw zijn eigen hemelwater opvangt en afvoert – hup het riool in mag niet meer, nu het weer extremer wordt en de regenbuien heftiger.”

“Technisch komt er ook heel wat bij kijken. Voor een zogenoemd ‘natuurdak’, een dak met veel beplanting, moet er een laag substraat komen, met daaronder een drainagesysteem met filtervlies, een wortelwerende laag en een waterkerende laag; daaronder liggen de dakconstructie en isolatie. En dan is er natuurlijk de vraag van toegang en vluchtwegen: hoe kom je er, en hoe kom je er bij nood weer weg? En een vraag die VvE's moesten oplossen: wie is bij lekkage aansprakelijk?”  
“Dat gebouw van de HvA ligt aan wat nu de Knowledge Mile heet, een samenwerking van verschillende onderwijs- en culturele instellingen aan dit stuk van de Weesperstraat en de Wibautstraat, ooit ‘de lelijkste straat van Amsterdam’ genoemd.”

“We zien nu steeds beter dat een gebouw een vijfde gevel heeft: het dak; en dat je daar vaak iets mee kunt. Volgens landschapsarchitect Harro de Jong is de belangrijkste huidige trend, en dat is echt iets van de laatste jaren, natuurinclusiviteit. Een waterbufferend landschap op het dak, groene gevels, vogels en vleermuizen die in de gevels wonen – een appartementengebouw voor mens, plant en dier.”

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\* Metz, T. (2021, February 4). Weg met die lege daken! Dit is voor Amsterdam de toekomst. NRC. Retrieved from <https://www.nrc.nl>

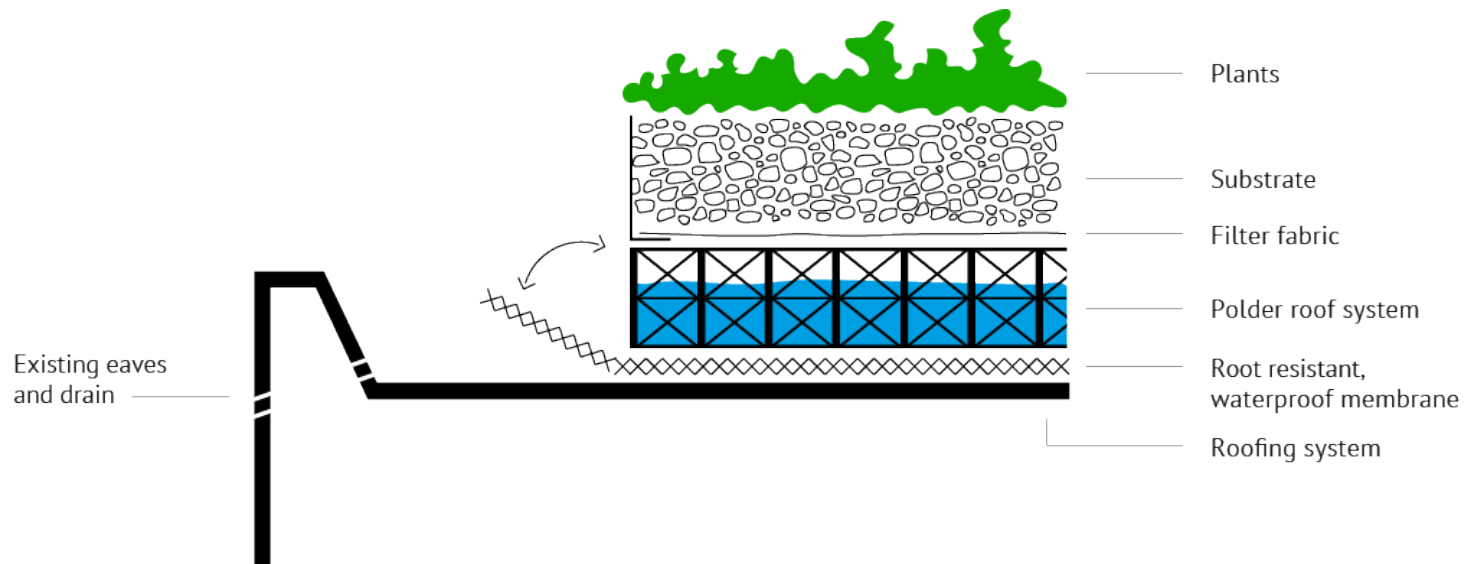


© DAKDOKTERS

### Principle detail of a Green Roof

The composition of a green roof: A green roof consists of a root resistant waterproof membrane, like EPDM rubber, then a drainage layer, filter fabric, the substrate and finally the chosen vegetation.

\* DakDokters. (2020, June 15). De Dakdokters - We make cities healthy! Retrieved from <https://dakdokters.nl/en/>



© DAKDOKTERS

## Polder roofs

Polder Roofs have an increased capacity of water storage, retention and drainage. The Polder roof is made up of a system of crates that can store rainwater (The maximum water buffer is 135 mm per m<sup>2</sup>). The Polder roof also serves as a foundation for the upper layer such as a green rooftop, roof garden or roof park. In return, the stored rainwater can be used for irrigation.\*

\* DakDokters. (2020, June 15). De Dakdokters - We make cities healthy! Retrieved from <https://dakdokters.nl/en/>

## RETENTIEDAK FLOW CONTROL

Extensief Eenvoudig intensief **Intensief**

Voor daktuinen en ondergrondse parkings waarbij binnen de bouwenveloppe, tender, omgevingsvergunning een watercompensatie toegepast dient te worden is een Optigrün Retentiedak met Smart Flow Control de oplossing. Bij een retentiedak wordt de waterretentiel laag (WRB) gebruikt. In de WRB kan water opgeslagen worden en op afroep afgevoerd worden naar een tank of toilet voor hergebruik

### > Technische gegevens

Gewicht <sup>1</sup>	vanaf 310 kg/m <sup>2</sup> resp. 3,1 kN/m <sup>2</sup>
Systeemdikte	vanaf 330 mm
Dakafschot	0°
Vegetatievorm	Vaste planten, heesters-gazon-bomen
Piekafstroombcoëfficiënt <sup>2</sup>	Projectspecifiek
Retentievolume	ca. 80 l/m <sup>2</sup> (WRB 85)
Waterbuffer	totaal 150–370 l/m <sup>2</sup>

### > Kenmerken

- Biodiversiteit ■■■■  
Onderhoudskosten ■■■■
- Data gestuurde berging en afvoer
  - Hoge waterbering in de WRB 85i van ca. 80 l/m<sup>2</sup>
  - Thermisch stabiele WRB boxen
  - Hoge verdamping, dus koeling
  - Zeer hoge belastbaarheid van de WRB
  - Geen afschot mogelijk, dak dient 100% vlak te zijn
  - Ook toepasbaar met enkel PV
  - Ook toepasbaar met bestrating



### > Systeemopbouw en producten

Het RETENTIEDAK voor intensieve dakbegroeiingen is een zeer efficiënt product met een zeer hoge opslagcapaciteit. De WRB 85i-elementen zijn hogedrukbestendig en worden zo met elkaar verbonden dat er een effen, gesloten oppervlak ontstaat. Dit maakt de opbouw mogelijk van intensief gebruikte dakoppervlakken met beloop- en berijdbare<sup>3</sup> onderdelen.

#### 1 Vaste planten, heesters, gazon, stadsbomen etc.

#### 2 Substraatlaag\* (230–400 mm)

(Als alternatief: Gazonsubstraat R 200–300mm) Geavanceerd substraat met hoge wateropslagcapaciteit, goede doorlaatbaarheid en goed luchtporiërvolume

#### 3 Filter- en capillairlaag RMS 500K

Optimale waterverdeling onder de substraatlaag

#### 4 Waterretentiel laag WRB 85i

Thermisch stabiele retentiebuis l.b.v. waterberging, hoge drukstabiliteit, laag gewicht, met capillaire zuilen in vegetatievlakken, zonder capillaire zuilen onder VERKEERSDAK

#### 5 Capillaire cone

Zorgt voor gereguleerd watertransport vanuit de retentiel laag via de filter- en capillairlaag richting de substraatlaag

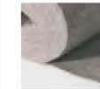
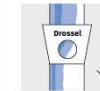
#### 6 Statische Drossel

(niet in tekening opgenomen) Stuwingsregelaar met gedefinieerde perforaties die het water na zware regenval vertraagd laten waggelen. Ook uit te voeren als slimme data gestuurde afvoer (SFC)

#### 7 Bescherm-absotiel laag RMS 900

Bescherm de dakbedekking tegen beschadiging en houdt water vast. De RMS vlikt ook overlappen van de dakbedekking uit en beschermt de dakopstanden

RETENTIEDAK FLOW CONTROL



## RETENTIEDAK FLOW CONTROL (GROENBLAUWE DAKEN)



# RETENTIEDAK FLOW CONTROL (GROENBLAUWE DAKEN)

„Het retentiedak met een slimme, gestuurde Flow Control is dé oplossing voor wateroverlast of watertekort in stedelijk gebied en voor het invullen van de wateropgave.“

Rob Steltenpohl, product- en systeemmanager

**OPTIGRÜN**  
DE DAKBEGROENER

17. Eerste (deel) versagen!  
Informatie over overlastgevende  
afwateringsproblemen is op pagina 4 van 5.  
Prognose van de toekomstige situatie en  
aanbevelingen, gebaseerd op de huidige situatie.

Proportieschetsen kunt u sturen aan  
[info@optigrun.nl](mailto:info@optigrun.nl)

## RETENTIEDAK FLOW CONTROL

Extensief Eenvoudig Intensief

Optrigrün heeft speciaal voor groene daken, daktuinen, daken van ondergrondse parkings of parkeerdaken een unieke en veilige oplossing ontwikkeld om op een nauwkeurige wijze hemelwater te bergen en vertraagd af te voeren indien nodig. Wij noemen dit RETENTIEDAK FLOW CONTROL. Daarin kunnen we 2 manieren van een gecontroleerde afvoer regelen, middels een statische Drossel welke met een vooraf gedefinieerde debiet water altijd laat afstromen of een Smart Flow Control, een slimme datagestuurde afvoervertraging welke in principe altijd dicht staat en enkel water van het dak laat afstromen wanneer er meer neerslag komt dan nog geborgen kan worden in het Retentiedak systeem.

## RETENTIEDAK

Extensief Eenvoudig Intensief



Pagina 40

## RETENTIEDAK

Intensief



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## SMART FLOW CONTROL

Data gestuurde hemelwater berging en/of afvoer

Pagina 45

## RWS 4.0

Regenwatersimulatieprogramma

Pagina 46

# RETENTIEDAK FLOW CONTROL (GROENBLAUWE DAKEN)



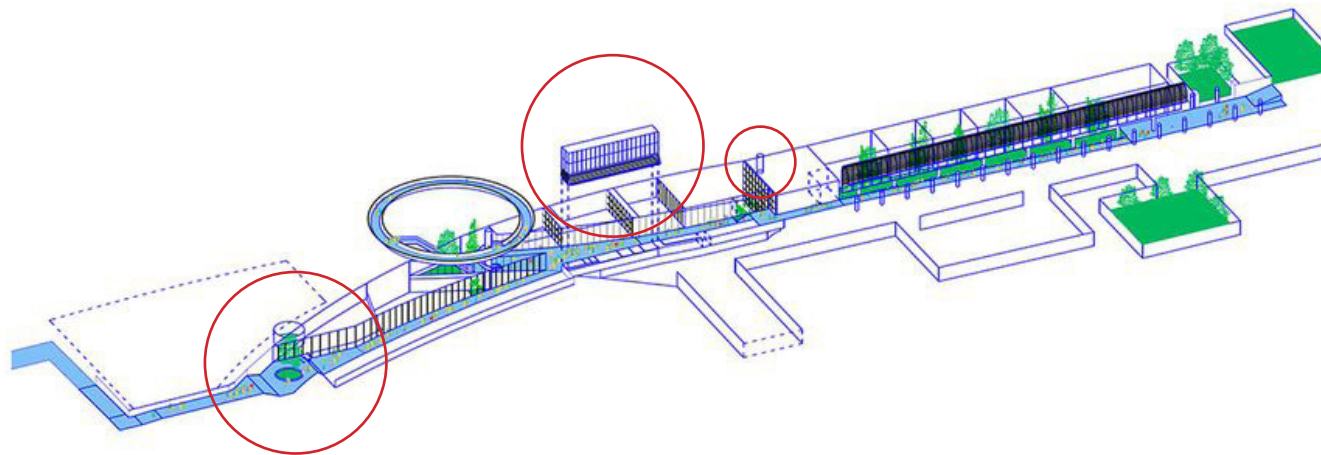
## **7 Personal precedents**



© Paris La Défense

## BAUKUNST, La Défense, Paris

The project is to develop the residual central volumes, a 20,000 m<sup>2</sup> concrete cathedral beneath La Défense Esplanade, among the current utility and mobility networks. Like a modern archaeological site, the project is characterised by a renovation of existing spaces while preserving its infrastructure-type character. Several openings, located at the interface between “above” and “below” [encircled in red, next page], enhance the public space of the



© Paris La Défense

## Axonometry (BAUKUNST, La Défense, Paris)

esplanade while offering access to the new subterranean landscape.\*

A similar strategy could be used for the subterranean structure at Mr. Visserplein to deal with the problem of fire-escapes and daylight entry.

\* Wallonie-Bruxelles Architectures. (2020, May 6). BAUKUNST: Winner La Defense - Paris. Retrieved from <https://wbarchitectures.be/en/actualites/BAUKUNST---Laureat-La-Defense---Paris/828/>





©MSA

### **Berenkuil, Navez-Portaels, Brussels (2008)**

This precedent, the square shown in the picture above, is part of an urban revitalization project located in the neighborhood of Navez-Portaels in Brussels. It is relevant for my graduation project as the square, colloquially called the 'Berenkuil', is shaped by several means of motorized infrastructure, (cars, trams, busses, trains). To combat the neighborhoods urban decline the city decided to address the problem of this traffic dominated square.





©MSA

### **Berenkuil, Navez-Portaels, Brussels (2014)**

Through a smart urban intervention (finished in 2014), by means of building a bridge, the two sides of the square, previously separated by the train trench, were now connected. Not only creating a new crossing for people, but also a meeting point for neighbors. This precedent reinforced the idea of rerouting the tramline around Mr. Visserplein as opposed to cutting right through it.\*

\* Bergevoet, T., & Tuijl, M. (2016). *The Flexible City*. Rotterdam, Netherlands: nai010 publishers.

#design #research #precedence #premise



© Grafton Architects.

## Grafton Architects (2009), School of Economics, Toulouse

I became aware of this building designed by Grafton Architect during a lecture by Yvonne Farrell for The Berlage Institute at TU Delft. This image showing the approach towards the building got my particular interest. What we are looking at, in the picture above, is the main entrance in of building, which is frame by two parts of the building and a suspended passerelle. In my opinion it symbolizes a gateway in to the building and the city beyond.



## Notes on the Toulouse School of Economics:

During my analysis I concluded that Mr. Visserplein historically and in present day has been a gateway into the city and should stay that way in the future. Therefore stating that my project should somehow draw resemblance to a gate. This is where the Grafton project started for me as good point of reference. At this stage this is still too much in the literal sense, but hopefully as the project progresses I'm able to make it more my own.

Discussing this reference with Mark and Sam, there could be some other aspects my project could draw on the Grafton project. One being the complex context both my project and the School of Economics is placed in. Both having to deal with building that all deem to be very important and do express so through their characteristic mass/heaviness. The design by Grafton addresses this complex context through twisting and turning the different building parts to address the surrounding context.

The second one being that Grafton's building does have an inner facade and outer facade. The latter being described as being something of a mask, made of brick, hiding the concrete inner facade.

The third and last point is, that the School of Economics has a lot of spaces to linger and moments which foster unexpected encounters, looking at my intended program of the City-Hotel a similar strategy could play into an advantage as well for the design."

\* Grafton Architects. (2019). Toulouse school of economics. Retrieved from <https://www.graftonarchitects.ie/Toulouse-School-of-Economics>

\*\* Clancy, A. & AT editor. (2020, November 5). Urban Embrace. Retrieved from <https://architecturetoday.co.uk/urban-embrace/>

## NOTES: Grafton Lecture, The Berlage, autumn 2019

We don't like to talk about object but about space, (free space)

What are the given conditions

Sky (think of the sky) how to get light into the space we like to talk about gravity interns of:

- Weight
- meaning
- thoughtfulness
- intellectual depth
- but also: defiling/defining gravity

Infinite space: see it see it continue but not everything is revealed.



© Grafton Architects.



**Jean Nouvel (2005) The Museo Reina Sofía Library, Madrid**  
Sunken lobby reference



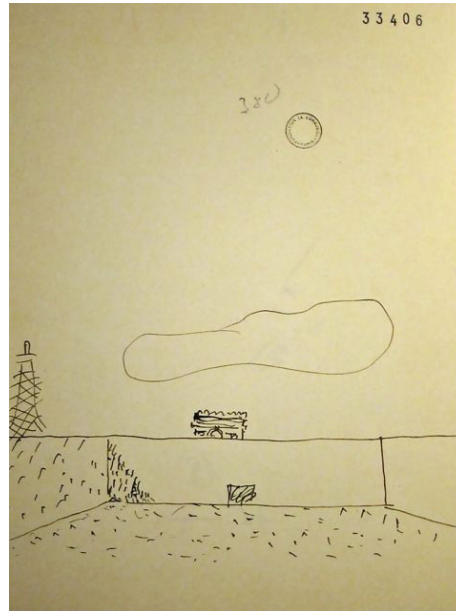
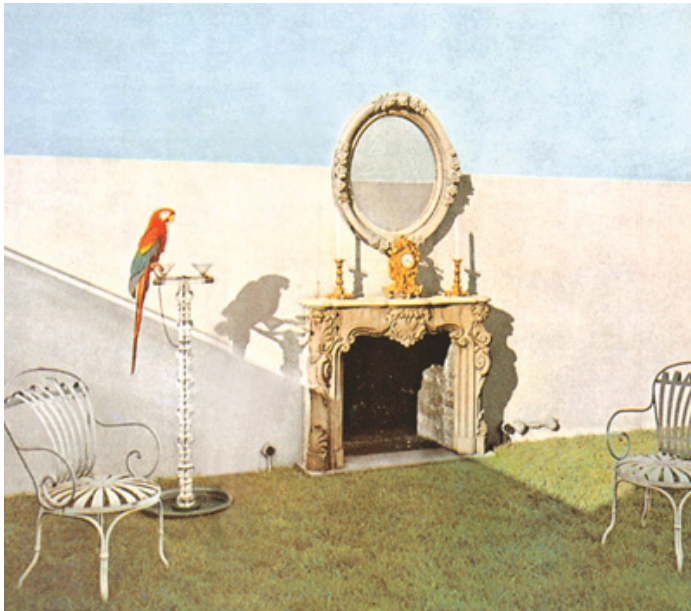


**Cruz y Ortiz (2013) Fietstunnel Rijksmuseum, Amsterdam**  
Sunken lobby reference

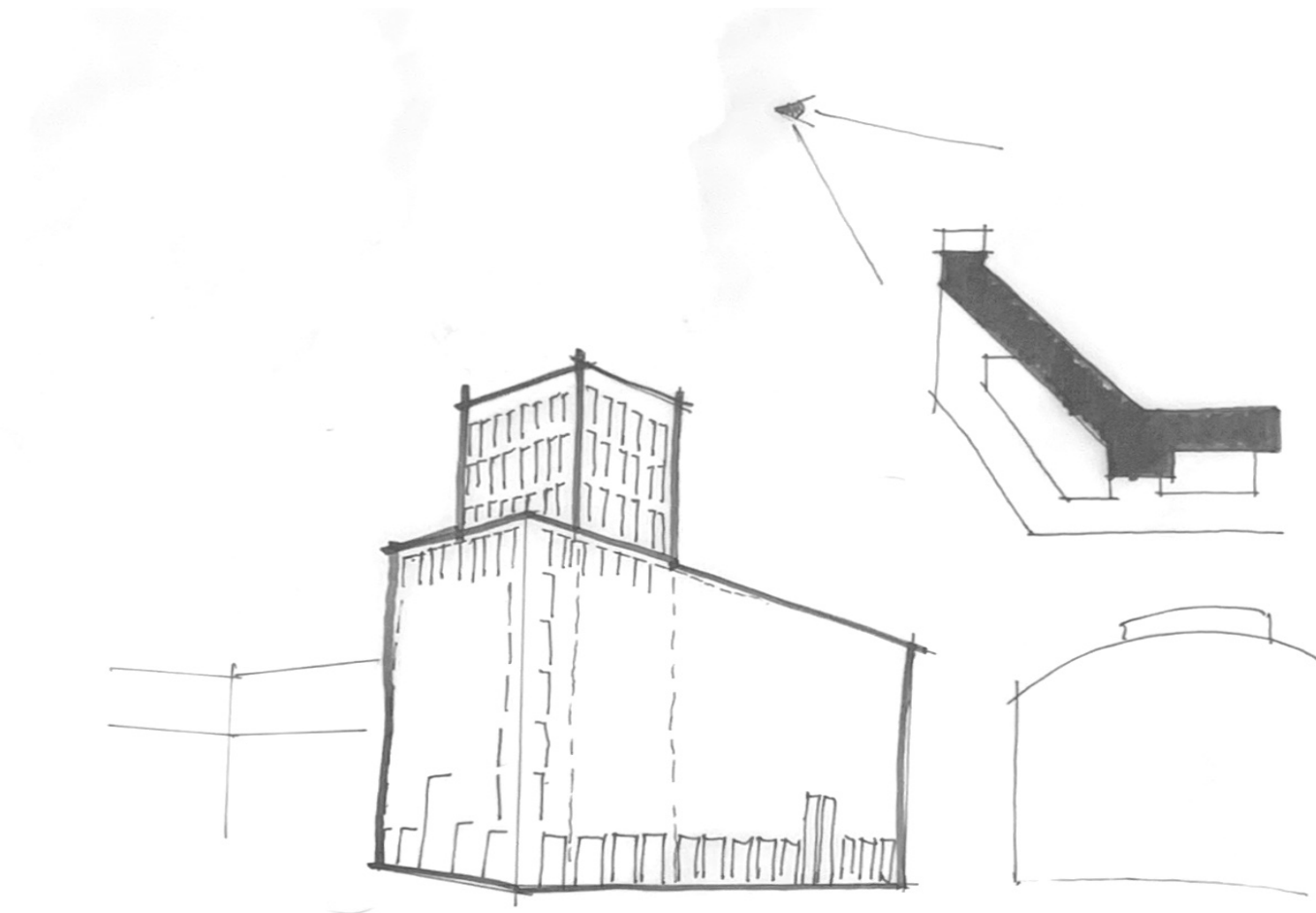


**Kurokawa K., Heeswijk H. (2015), Entrance building Van Gogh Museum, Amsterdam**  
Sunken lobby reference





Le Corbusier's Maison de Beistegui Apartment Roof Garden



### **Building between Potsdamer Platz und Leipziger Platz**

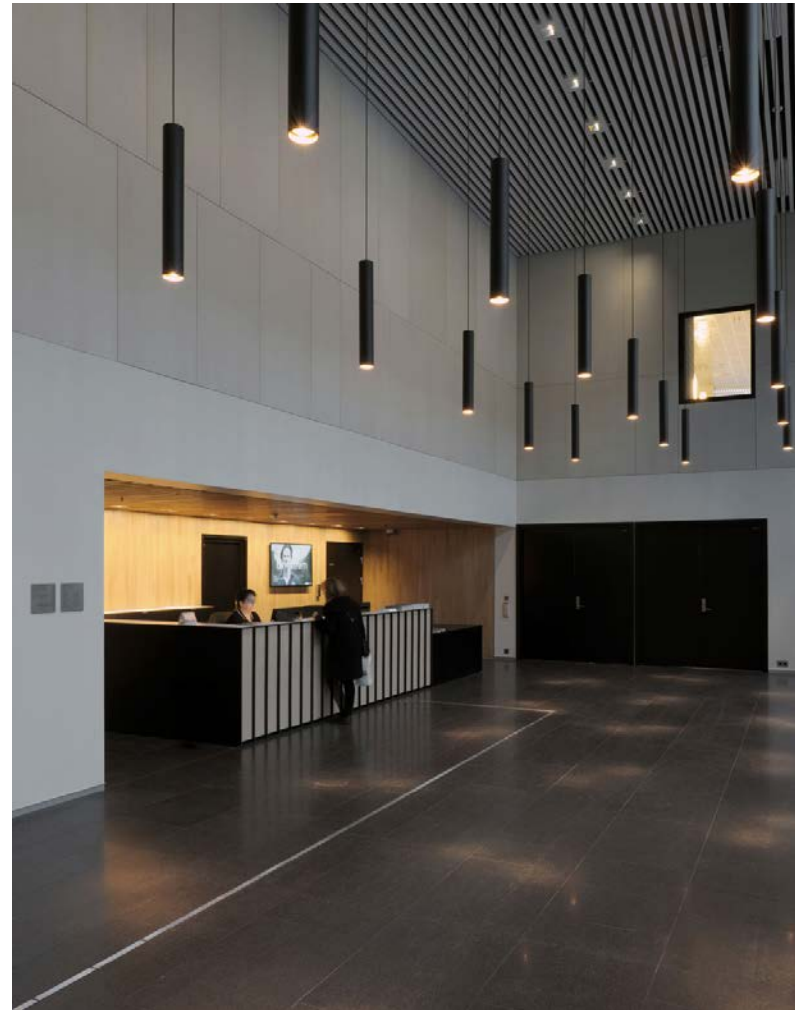
“Das Oktogon” building looks like a tower when stepping out of the Metro station at Potsdamer Platz. A clever illusion created by the lowerpart of the building blocking the octagon's corner from view.

maybe such an illusion could be used to if multiple volumnes of the building need to be created.



## **BAUKUNST - Tongre**

To build at Mr. Visserplein it is necessary to deal with its existing complex underground system. To be able to transfer from this system towards a thought-out plan of a hotel, the use of big trusses or beam spanning a big distance, is maybe unavoidable. This project by Baukunst shows—in my opinion— with its long concrete beams an eloquent way of doing so. (But is there a more sustainable solution?)



© David Grandorge

## **drdharchitects (2015), Bodø Concert Hall. Bodø, Norway**

Reception Alcove

From Wikipedia, the free encyclopedia in architecture, an alcove is a small recessed section of a room or an arched opening (as in a wall). The section is partially enclosed by such vertical elements as walls, pillars and balustrades.





### **Sanaa (2012) Louvre Lens. Lens ,France**

The permeable skylight in this atrium of Louvre Lens is a great precedent for the skylight in my atrium. The skylight in the this roof has a relationship with the cilculair opening in the ground. In my openion its not only highlighting the opeing, but also aknowledging each other existence, creating a cilinder space with light with in this vast atrium.



© Bruther

## Bruther (2014) Saint-Blaise Cultural and Sports Center, Paris

Philip Ursprung about Bruther's Saint-Blaise Cultural and Sports Center, Paris:

“ – I became aware of just how subtly the building reacts to details in the environments, – I would hesitate to call this gesture “contextual,” because the building does not *adapt* to the height or typology of its neighbors. But by eclectically *adopting* some details of older buildings it shows its respect –”

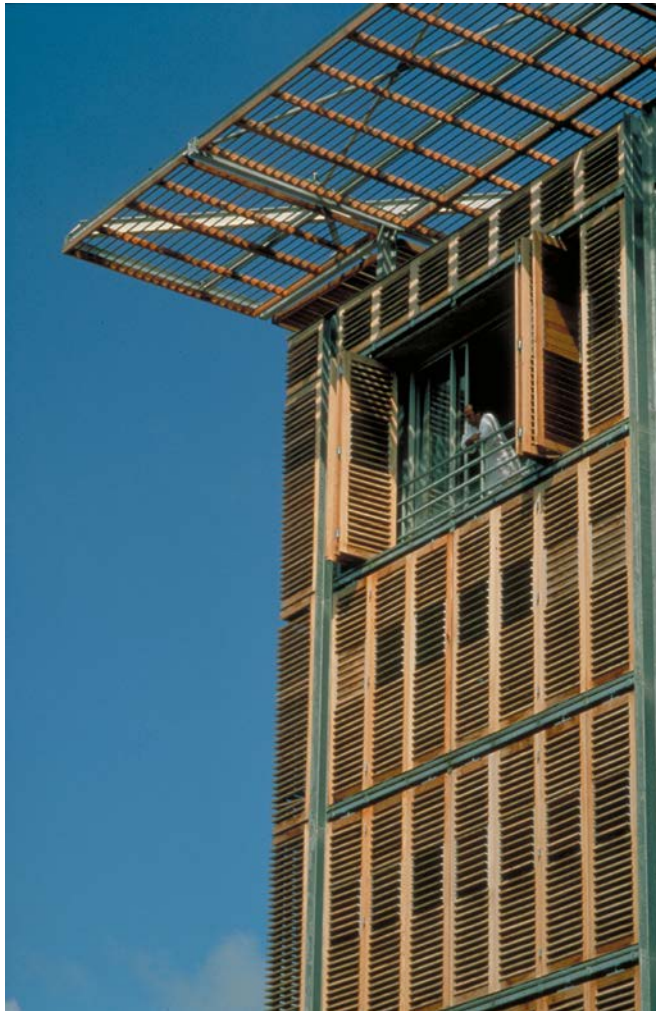
\* Puente, M., Ursprung, P., Rojas, J. A., & Vylder, D. J. (2018). 2G: Bruther: Issue #76. London, UK: Koenig Books.





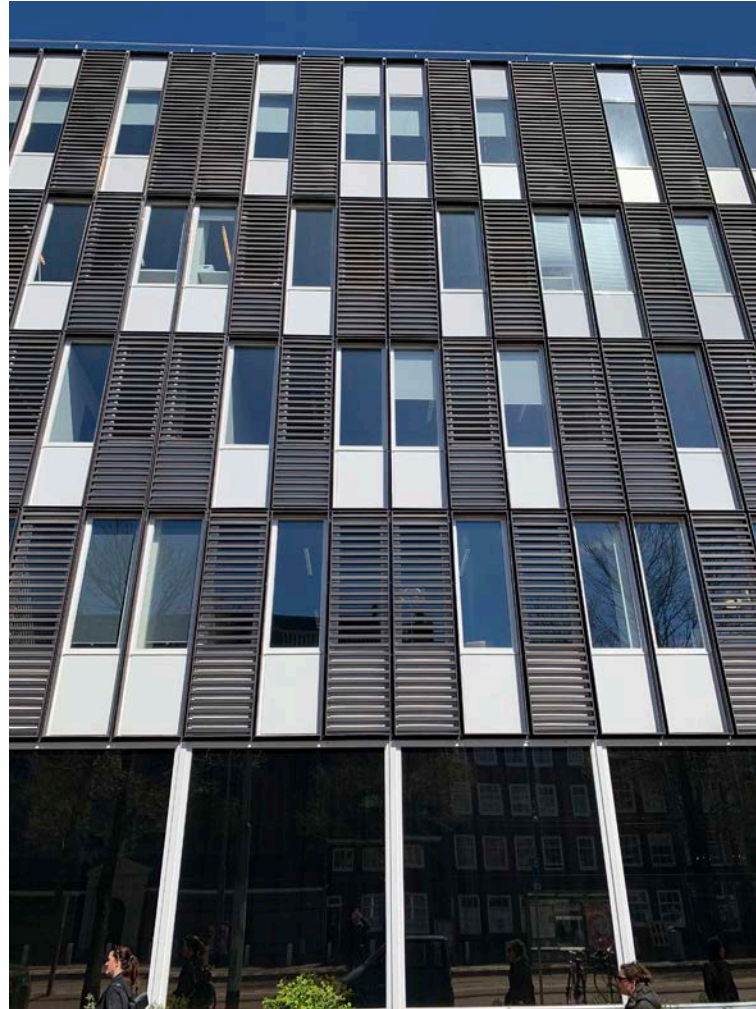
© ANJ

**Jean Nouvel (1992) Hotelroom “Les Thermes” Hotel and Spa, Dax, France.**



© ANJ

**Jean Nouvel (1992) “Les Thermes” Hotel and Spa, Dax, France.**



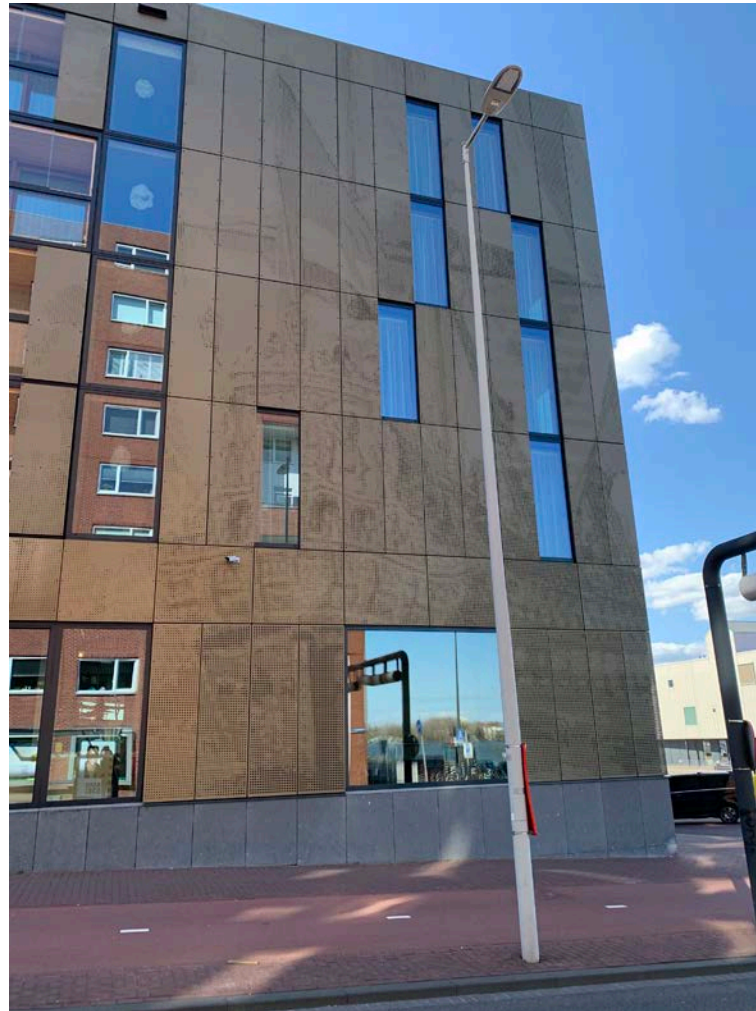
**Baxter Building (adjacent to Mr. Visserplein) - Fixed louvers**





© Adriano A. Biondo

**Herzog & de Meuron (2018) Meret Oppenheim Tower, Basel, Switzerland.**



## Jakarta hotel

Fixed steel panels, perforated with an image





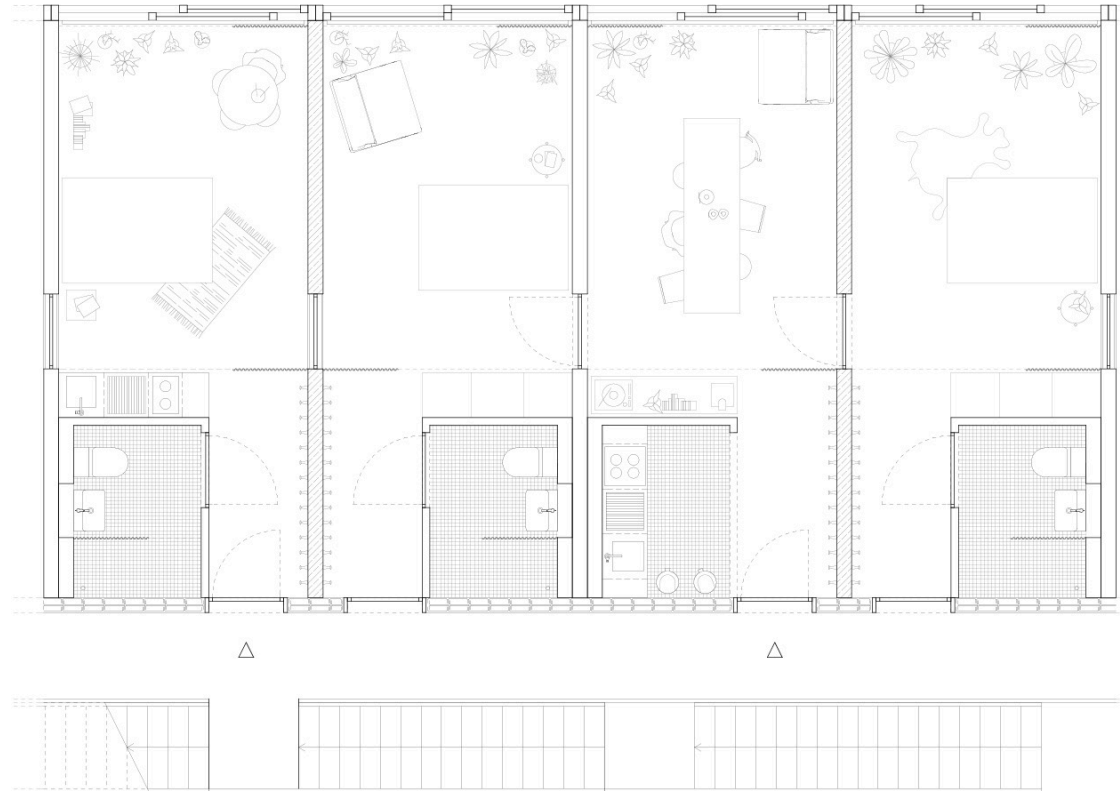
**Brandlhuber+ Muck Petzet Architekten GmbH (...)** Längsbau H1 Regensdorf, Switzerland  
proposal for a social housing project



**1** Zimmer Wohnung  
24,81 m<sup>2</sup>

**2** Zimmer Wohnung  
49,62 m<sup>2</sup>

**3** Zimmer Wohnung  
74,43 m<sup>2</sup>



Raumkonzept  
M 1:50

**Brandhuber+ Muck Petzet Architekten GmbH (...)** Längsbau H1 Regensdorf, Switzerland  
proposal for a social housing project



Southwest elevation

**carusostjohn (2013) Facade drawing Europaallee Mixed-use Building**

© carusostjohn