ARTIST HOUSING
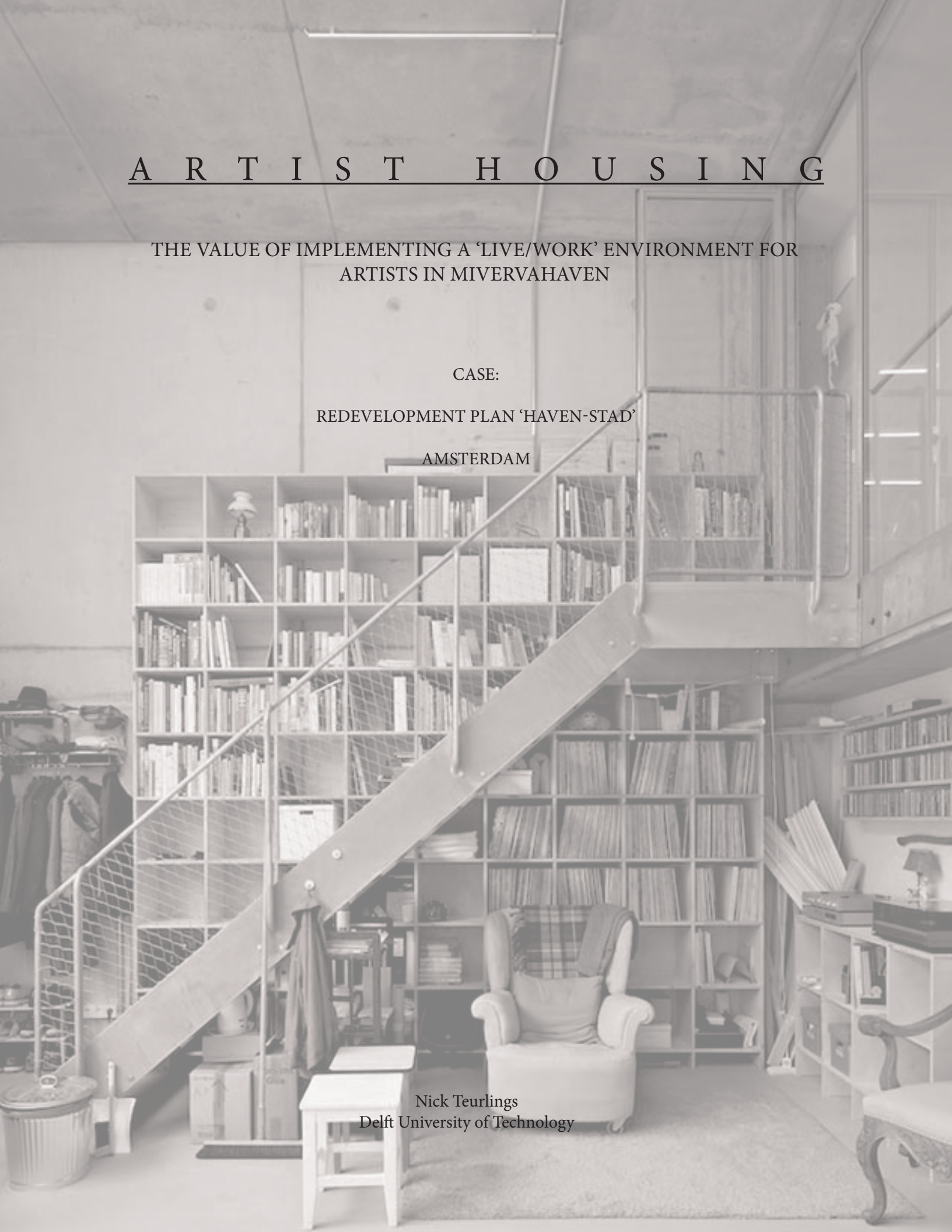
THE VALUE OF IMPLEMENTING A 'LIVE/WORK' ENVIRONMENT FOR ARTISTS IN MIVERVAHAVEN

CASE:

REDEVELOPMENT PLAN 'HAVEN-STAD'

AMSTERDAM

Nick Teurlings
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Research Report

Dutch Housing Graduation Studio
Chair of Architecture and Dwelling

Artist Housing

The Value of Implementing a Live-Work Environment for Artists in Minervahaven

Case: Redevelopment Plan 'Haven-Stad' Amsterdam

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Photo taken at Cité Montmartre Aux Artistes, Paris

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INTRODUCTION

Collage of newspaper articles illustrating the posed problem (own ill.)

"Geen woning, geen kroning!"

Under the slogan "No house, no coronation!" squatters, left-wing activists, artists, rebellious youngsters among many others, took the streets on the day of the accession of Queen Beatrix, 30 April 1980, to protest against the housing shortage in Amsterdam. Multiple forceful squatter clearances had been taken place in the inner city and led to extremely violent situations in which people distanced from the social elite fought for their right to live in the city centre. The independent artists, activists and squatters among many more lower- and middle-income groups who gave Amsterdam its unique, diverse, alternative and open-minded character have been driven out the city centre for decades. Their place in the city is increasingly being taken by homogenous higher-income groups, leaving a unilateral street culture.

While many of these evicted people probably got a new home in a social housing project or the like, artists were often not contented with such standardized living environments. In their search for a new place to live and work, they rather prefer light and spacious environments where they can build communities with likeminded creative makers in an inspirational and collaborative atmosphere. Groups of artists continued inhabiting old, mostly industrial light spaces but it seems that no matter where they go, gentrification is just around the corner and some even blame the artists themselves for it. If the municipality of Amsterdam (2019, 2019b) really wants to work towards its aim to compete with the top creative cities globally, more of decent and affordable spaces are needed.

This research forms the foundation for the architectural design of a live-work environment for artists and responds to this lack of spaces for artists to live and create art. The first part of the research will frame the problem in more detail,

both theoretically and based on the everyday practices. This should prove the relevance and value of developing such a building within the subarea Minervahaven of urban redevelopment plan Haven-Stad (Gemeente Amsterdam, 2017). The main research question is therefore:

Why is it valuable for the city of Amsterdam to develop a live-work environment for artists in Minervahaven?

In order to substantiate the design assignment, and make the right design choices, the research should also give answer to the following design question:

How can the architectural design of the envisioned work/live environment for artists contribute in enhancing the success of the artists as well as in the constitution of a lively, open, diverse and tolerant neighborhood?

In the second part of the research, first the urban design will be explained in which the envisioned building will be situated. After that, several exercises and analyses are done. These more practical methods supported the translation of the research of the first part into a conceptual design. Particular important is this was the plan analysis. Here, the outcomes of the research, with as main themes: the relation between living and working, interaction between the residents and connection with a larger social context, are analyzed through both qualitative and quantitative methods. The analyses gave interesting insights and have been very supportive in making design decisions. The outcome of all the research done comes together in the final chapter: a conceptual design of a live-work environment for artists that ensures diversity, flexibility, community and moreover a lively Minervahaven which hopefully contributes in making Amsterdam just a little bit more open again.

THE CREATIVE CITY

'Kunststad' located at the NDSM wharf, Amsterdam. Retrieved from: http://www.evadeklerk.com/

THE 'CREATIVE CLASS'

Richard Florida's masterpiece The Rise of the Creative Class (2004) inspired urban policies of cities around to globe to revitalize urban centers by fostering the establishment of creative industries in these areas. He saw the 'creative class' as the key for cities to become more successful in the global economy. In his research he found that his 'creative class' favors tolerant, open and diverse environments and not necessarily move to places where they have a greater chance to find a job (Florida, 2004, p. 79, 223). Hence, if cities accomplish to generate such environments, the 'creative class' will come which creates an attractive climate for creative businesses.

This wide range of people, professions and businesses causes some confusion about the definition of the word creative. One dictionary definition of creative is "the ability to use skill and imagination to produce something new or to produce art" (Oxford, 2000). According to Florida (2004, p. 71) everybody who in one way or another contributes to certain added creative value to any product is part of the creative class. They range from artists and writers, to scientists and engineers, to university professors, to managers of creative commercial service companies (Florida, 2004, p.68, 69).

Creative people are increasingly being considered as an important factor in the production of meaning for the information society. The creative industries have become the suppliers of the scarce products 'content' and 'meaning', in which the symbolic value of goods and services, ranging from user-friendliness to status, form, style and identity, is of great importance to individual consumers and business customers (Rutten, 2015, p. 72). Products of apple are a perfect example of this. A lot more money is paid for the design and not for the technological features alone.

Because people can interpret creative many ways, a negative side effect of occurs when for instance creative processes in organizations and the performing and creative arts are not being distinguished. Creativity is applicable to both interests and they are both part of the creative class, but they definitely don't have the same everyday practice, interests and concerns.

Florida (2004, p. 69) therefore divides the Creative Class into the 'super creative core' and the 'creative professionals' to make a differentiation between the 'makers' and the 'managers'. The creative city cannot maintain its existence without a vibrant artistic life at its core. The talent which drives the creative economy feels attracted to arts and culture. Artists make a place fun and interesting, which draws the creative middle classes to these open-minded communities.

Florida (2004, p.69) covers his theory of creativity by saying that evidently every human being is creative[1] and that he is not talking about an economic class in the traditional Marxist[2] sense. Indeed, a major part of 'creative class' doesn't own and control significant physical property. Their property is their creative capacity which is intangible (Florida, 2004, p. 68). Florida (2004, p. 8) distinguishes the 'creative class' who "are primarily paid to create and have considerably more autonomy and flexibility" from the alongside growing 'service class', and the 'working class' who are both mainly paid to "execute according to plan". Although he obviously doesn't want to raise a class struggle, he realizes that not all workers in these other two classes will be able to join the creative class and the economic success of the 'creative city' considering that some jobs are continued to be "de-skilled" of "de-creatified" (Florida, 2004, p. 71). Practice has shown that the inflow of lower educated people stagnates and even some representatives of creative class itself are suppressed and pushed out of the city. Florida's 'creative class' did not bring diversity to the city, on the contrary.

In The New Urban Crisis (2017), Florida acknowledges the downside his 'creative class' and the urban renewal he once advocated. Perversely the most liberal and creative areas are turned over to developers and the wealthy, pushing the lower-income groups and even the artists, the backbone of the creative city, to another borough, or another city. It's the ongoing process of gentrification which will lead to a standardization of cities where only the

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1   The most evident aspect which makes us human beings different from other species is the human lack of specialized organs to be able to survive in nature. It is this inner lack which drives our creativity and desire to technologically intervene in nature and adapt to any given environmental situation.
2   This would mean a 'basic capitalist structure' in terms of the ownership of property, money or the means of production (Florida, 2004, p. 68).

upper-classes will remain, causing a uniform street culture. Florida (2017) points out that cites currently allow direct economic profits to determine the usage of space and look too little at the social and cultural value of space. While his first book primarily focused on the growth of the 'creative economy', his later work emphasized the importance of building of creative communities, a creative society and not only building a successful 'creative economy'. As stated by Florida (2005, p. 36), without an appropriate governmental policy, the 'creative age' will further drive people apart in the creative 'have' and 'have nots'.

AMSTERDAM AS 'CREATIVE CITY'

Amsterdam is internationally known for its unique historic city-center and many institutions and events regarding arts and culture. The city knows a rich cultural history characterized by its progressive, open-minded, tolerant, diverse, alternative and creative inhabitants. Given the fact that Amsterdam has one of the biggest creative industries in Europe, it seems that these characteristics, among the more technical and economic aspects like advanced infrastructures of public and private transport as well as of information and communication networks, form an attractive business climate in today's information- and knowledge based economy. Amsterdam has great potential to strive its ambition to compete with the most creative cities globally and aims at attracting creative talent. In the The Flight of the Creative Class (2007, p.170-172) Florida describes Amsterdam indeed as 'global talent magnet', which ranks internationally high on the several indexes he developed to measure diversity, tolerance and openness in cities. However, the city is also facing some serious challenges that might inhibit this ambition. One of its biggest problems is the housing market which makes it difficult to attract and particularly retain the creative talent. The exceptionally high number of social housing and low number of owner-occupied houses means that the housing market problems in Amsterdam are more structural and difficult to solve than other creative knowledge cities (Bontje & Musterd, 2015, p. 175). What the city of Amsterdam does to provide housing and workspaces for the less wealthy people of the 'creative class' will be discussed later in this study.

THE 'CREATIVE CLASS' IN AMSTERDAM

TNO (2015) investigated the creative industries in The Netherlands and wrote the report Monitor cross-overs creatieve industrie. They divided the creative industry into three clusters named: 'Arts and Cultural Heritage', 'Media and Entertainment Industry' and 'Creative Commercial Services'. Within the 'Arts and Cultural Heritage' cluster, artistic motives and a certain esthetic necessity are of primary concern and economic aspirations for instance are subordinate to this. The cluster includes visual arts, performing arts, crafts and cultural heritage. The 'Media and Entertainment Industry' on the contrary, operates on the consumer market and is mainly focused on commercial interests. They divide this cluster into the publishing sector including press media and the book industry, and the sector encompassing radio and television, film, music and live entertainment. The 'Creative Commercial Services' cluster operates in the business market and can be divided further in three sectors: architecture and engineering, advertising and market research, and the sector encompassing design, fashion, photography and the digital creative industry (i.e. web design, multimedia design etc.) (TNO, 2015, p. 14-17).

According to the report Monitor Kunstenaars en Afgestudeerden aan Creatieve Opleidingen of the CBS (2017), an average of 141.000 'artists' lived in The Netherlands between the years 2012 and 2015. They divided the artist population in the following professional groups (see also figure 3.2.2):

• Visual arts (e.g., painters, sculptors)
         (14.000, 10%)
• Design (e.g., architects, graphic- and multi-media designers, product- and fashion designers)
         (68.000, 48%)
• Performing arts (e.g., musicians, singers, composers, dancers, directors, producers, actors)
         (37.000, 26%)
• Literary arts and other artistic professions (e.g., authors, poets and remaining artistic professions not covered by the above groups)
         (22.000, 16%)
(CBS, 2017, p.46)

Around 28.000 people (20%) of this group work in the COROP-area Groot-Amsterdam (CBS, 2017, p.49). 52% of the artists have a gross salary less than 30.000 euro a year, which is a significant larger group compared to the 39% of the total group of working people in the Netherlands (CBS, 2017, p. 58). Especially the visual artists form an economically vulnerable target group since 85% of them earn less than 30.000 euro a year (CBS, 2017, p. 58). Obviously not every artist lives alone and many of them have a second job or a joint income with their partner with a second income. 19% of the artists have more than one job which is a significant larger number compared to the 8% of the total group of working people in the Netherlands (CBS, 2017, p. 54). Within this group of artists, in particular the ones who practice visual and performing arts have more than one job, namely 26% (CBS, 2017, p. 54). 61% of the artists live in a household with a standardized disposable income less than 30.000 euro, of which 73% is a visual arts practitioner (CBS, 2017, p. 60, 61)

It is also interesting to take a look on how many new creative people graduate every year. 12.060 students graduated in a creative direction in the Netherlands around the year 2014. 1.670 of them graduated in Groot-Amsterdam (CBS, 2017). 60% of the creative graduates in higher education earned less than 30.000 euro, compared to 48% of the total group of graduates in higher education in The Netherlands. For lower education this is successively 95% compared to 77%. Again the economically most vulnerable are those who graduated in the visual -and performing arts directions (CBS, 2017).

Because it is difficult to estimate the diverse demand of housing types considering the different household structures and income differences, the building should offer a great variety of dwelling types. Moreover, as described by Jonathan Hill, "Architecture is made by the architect and the user," and especially when the user is a creative mind like an artist, it is reasonable to expect that the designed spaces will be recreated or given new uses (Hill, 2001). By offering a considerable number of flexible casco units, the building can meet the diverse demand and the artists' creative desire to transform space.

These statistics make clear that although the artists are considered as an important factor in the establishment of an economically successful creative city, their personal economic role is minimal. It is mainly the group of people working in the 'Creative commercial services' and the 'Media and entertainment industry' who provide the favorable charts on which Florida bases its theory. In a sense, the artists have become pawns in a game of chess. After they have set out the lines, they will eventually being sacrificed for the higher purpose. Florida is and will always be an economist, so you don't have to ask him how an interesting art scene comes into being, or what crucial components are actually needed for that. An even more important question would be how to let the artists themselves benefit from the economic success of the largest part of the 'creative class', the success which they for a great part owe to the alternative, tolerant and open-minded personalities of the artists, even according to Florida himself.
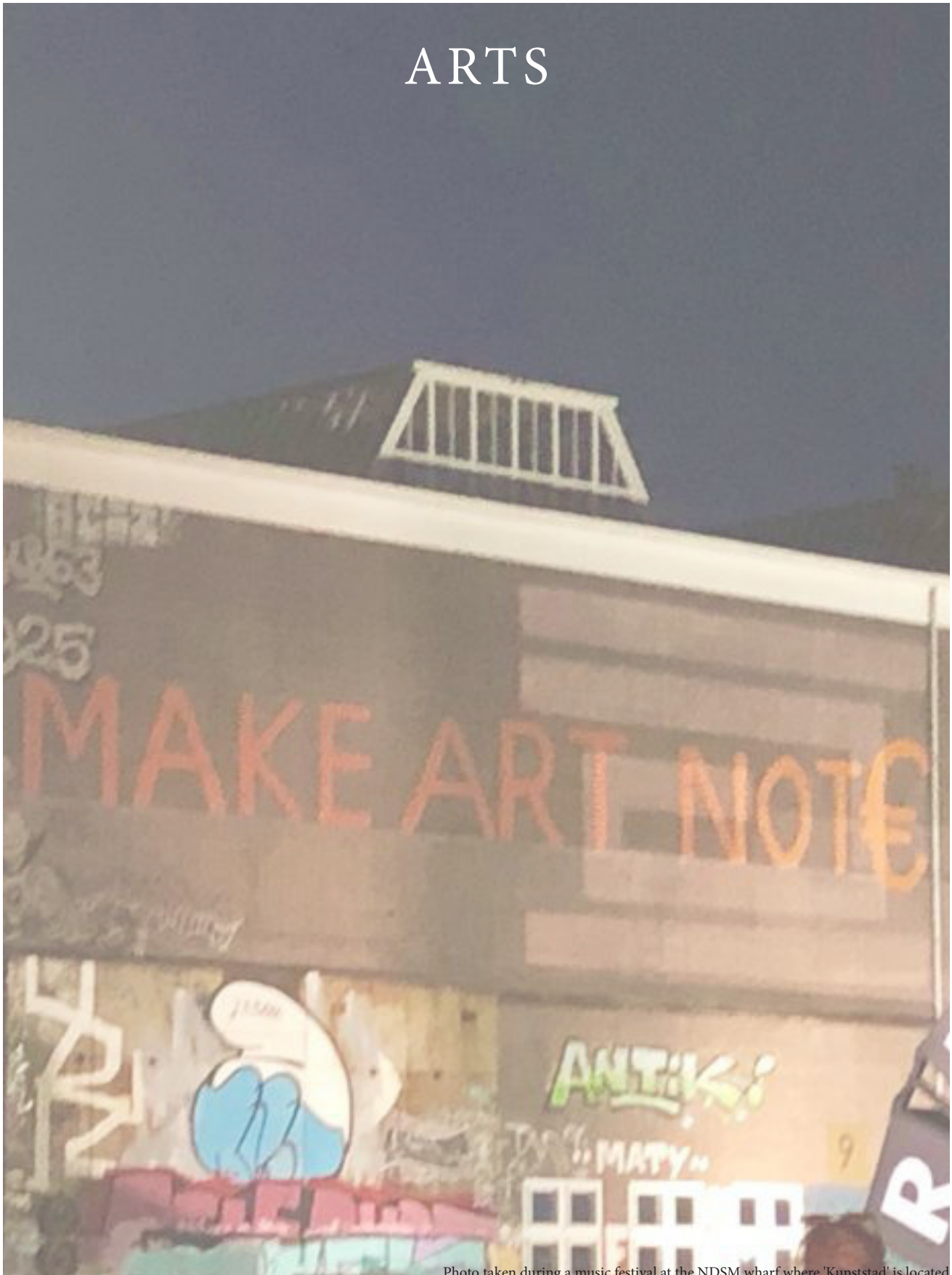
ARTS

Photo taken during a music festival at the NDSM wharf where 'Kunststad' is located

DEFINING ARTS

Although there is no space in this research for the difficult and brought discussion about when something can be valued as art, it is still important to emphasize the different art forms, the various types of artists and their motives to produce "things" in order to shape an environment that facilitates their specific needs.

The first important thing to emphasize is the difference between fine arts, decorative arts and commercial arts. As already shortly noticed in the previous chapter, within the cluster 'Arts and Cultural Heritage' some arts have more artistic motives or a certain esthetic necessity while others have more economic ambitions. Artists who practice fine arts mainly produce tangible art that are created to be beautiful rather than useful and takes many formats including paintings, drawings, sculptures or installations. Artists who practice decorative arts or crafts are concerned primarily with functional art and include a wide range of items, materials and techniques such as furniture, pottery, ceramics, textiles, wood- and metalworking. Especially these two art forms need workspaces or ateliers with specific requirements which will be dealt with later. Commercial art, as the term already indicates, is created specifically to sell things is used in advertising or to decorate packaging, magazines etc. This clear cut in terms is quite ambiguous considering the capitalist art market, mechanical or digital reproduction, and social media. Everything can become commodified whether it is a work of art, a piece of architecture or even the space we call home. Take for instance the recent media attention the shredding of Banksy's 'Girl with Balloon' got. It is estimated that Banksy added at least 50% to the 1,18 million euro the buyer already paid for it (Jones, 2018). Or take Andy Warhol's Brillo Boxes, as discussed by the philosopher Arthur Danto in the article The Artworld (1964). Here he questions why the costs of Warhol's Brillo Boxes "happens to be 2 x 103 that of their homely counterparts in real life" (Danto, 1964, p. 580). According to Danto (1964, p. 581) ''It is the role of artistic theories, these days, as always, to make the art world, and art, possible'' which in a sense means that it is the system of galleries, curators, art critics and the artists themselves (especially the renowned ones) that help to define differentiate fine arts and commercial arts although they become increasingly merged.

THE ART WORLD

It is reasonable to assume that art can contribute to a city's prosperity, but to what extent the rise of the 'creative class', the 'creative economy' and the success of the 'creative city' has positive effect on arts and artists, is questionable. In their article Art Futures (2009), Anthony Davies and Simon Ford describe what the effect of the 'new economy' has on the world of arts and what kind the role the artist play in it. Within the new economy characterized by a prevailing 'networked culture', they outline how the cultural entrepreneurs took over the role of the classical artists and 'art as a distinct and separate autonomous world' in London during the 1990's (Davies & Ford, 2009). Art became an 'insider' instead of an 'outsider' and organized its own public and market in corporation with public and private companies and institutions. Like in London, this shift was also recognized in the Netherlands during the second half of the 90's where the world of art seemed to mimic the 'success model' of the new economy and started to develop practices and partnerships with other domains. The most striking example of this are the sponsor contracts between banks and museums. As described in the article 'Hoe het Stedelijk zich verkoopt aand ABN AMRO', Rottenberg and Ter Borg (2005) suggest how the sponsor contract between the Stedelijk Museum and the ABN AMRO bank causes the loss of the museums 'artistic independence' and that the bank may use the art collection for its 'own commercial purposes' while the biggest part of the museum's maintenance is paid by tax money (Ruyters, 2015, p. 83).

VALUABLE COLLABORATIONS

In the policy document Cultuur als Confrontatie, Uitgangspunten voor het Cultuurbeleid 2001-2004, former state secretary for culture Rick van der Ploeg (1999, p. 17) stresses that art has to adapt to the market and needs to focus on a new and preferably

young audience with as central goal 'innovative' cultural productions. Until today, Van der Ploeg's 'cultural entrepreneurship' is still seen as the model for the artistic practice within the 'creative class'. The 'Amsterdamse Kunstraad' (2019, p. 14) for instance, stresses the importance of collaborations between institutions, companies and makers to mix genres which in turn will lead to a mingling of different audiences. Also within the so called 'broedplaatsenbeleid', a policy developed by the municipality of Amsterdam to facilitate affordable ateliers for artists in and around the city centre, artists are expected to collaborate with other creative makers to produce art and organize events with again 'cultural innovation' as central goal (Ruyters, 2015, p. 86). Sometimes coproduction is necessary to get a bigger budget or to reach a new or larger audience within the current artistic climate. But as stated by the Amsterdamse Kunstraad, not all forms of collaboration are valuable and there must be sufficient room for the artistic signature of the individual maker (2019, p. 14).

ARTS AND NEIGHBORHOOD CHANGE

It is reasonable to assume that art can contribute to the city's prosperity, but to what extent the rise of the creative class and the success of the creative city has positive effect on arts and artists, is questionable. Cultural participation, community art, social place-making and art projects in general can have positive effects on the experience of solidarity and safety, especially in 'poor' neighborhoods. Housing corporations therefore increasingly ask artists to help solve problems around for instance disruptive behavior of young people. These projects provide openings for them to develop their creative talent after class (Amsterdamse Kunstraad, 2019, p. 35).

A striking example of how art is used in revitalizing a neighborhood with social problems like drug related nuisance and youth crime is the renovation and transformation of Heesterwveld in Amsterdam-Zuidoost [1][2]. While in first instance demolition and redevelopment where seen as the only solution to solve the neighborhoods' societal problems, initiator of the 'Kunststad' situated at the NDSM wharf Eva

de Klerk came with a more sustainable revitalization plan. After an in-depth analysis she came to the conclusion that the area lacked the resources needed for the present creative sector to evolve and represent itself in this part of the city. Therefore she wrote a plan to transform one of the blocks into a creative community, a creative hotspot for artists, students, creative entrepreneurs and the original inhabitants. In this the owner, housing corporation Ymere, approves to invest 1.5 million euro for the realization of 80 live-work- and business spaces and supporting public functions, derived from five years of rental income. Important for such a project to work is a bottom-up approach in which the programming, management and maintenance is done by both the old and the new residents. As De Klerk points out in the journal 'de Architect': "A hotspot can't be made, it should arise from within" (Sebregts, 2013).

In this case the original inhabitants are taken into account during the revitalization process which is certainly a more social sustainable approach compared to demolition. Demolition followed by new built houses would presumably lead to a substantial increase in house prices and displacement of the lower income residents. Yet, arts and artists are often associated with gentrification and the displacement of lower-income groups in central city neighborhoods. Carl Grodach, Nicole Foster and James Murdoch (2014, 2016, 2018) investigated this relationship and concluded that different type of arts are associated with different forms of neighborhood change. Commercial arts appear to have the strongest relation with rapid gentrification processes, while fine arts are associated with slow and more steady improvements in neighborhoods (Grodach et al., 2014). Yet, the many outcomes of research they reflect on, show varying and sometimes even conflicting results which is mainly caused by the different contexts the several researches have taken place. In the particular context of Minervahaven, which currently can be characterized as a creative businesses district, there is no actual possibility for gentrification and displacement of original inhabitants.

The Municipality of Amsterdam (2017, p. 32) points out in the development strategy Haven-stad, Transformatie van 12 deelgebieden that they want

to create a live-work environment characterized by a creative and productive neighborhood with 'urban streets' which should be a 'logical continuation' of the urban milieu of the city centre. As found by Foster et al. (2016),arts industries- and organizations search for locations defined by notably creative, media industries and diverse neighborhoods with consumption amenities, which make the envisioned character of Minervahaven an appropriate environment. Although there is no direct proof that arts organizations generate neighborhood economic benefits in high industry- or income-diverse neighborhoods, such location may be advantageous for the organizations and artists themselves and result in increased regional economic development (Foster et al., 2016), which is hence beneficial for the city of Amsterdam.

In conclusion, a balanced combination between fine arts and commercial arts in the envisioned creative live-work building should provide an environment in which on the one hand fine arts guarantee a stable and durable neighborhood development and on the other hand commercial arts support the economically vulnerable fine art practitioners in their personal growth. The commercial creative businesses combined with other functions such as bars and restaurants contribute in connecting the building and its inhabitants to a larger social context. These functions can moreover generate income by exploitation which is beneficial for the financial feasibility of the project.

[1] Photo of Heesterveld taken by Ronald Tilleman which shows how the 'facade art' of Floor Wesseling brightens up the former grim space (Sebregts, 2013).
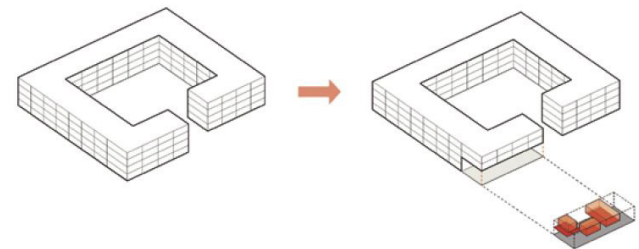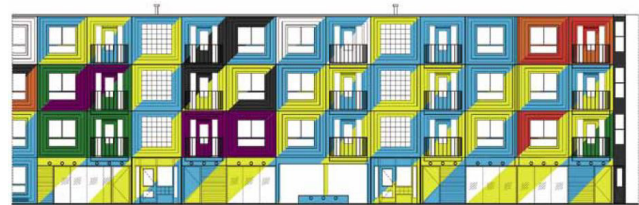
[2] Illustrations made by the firm Urban Symbiosis, showing how the former 'blind facades' are replaced by ateliers and a community shops which opens up the place and creates more liveliness (Sebregts, 2013).

THE HOUSING OF ARTISTS

Photo of an atelier space at the Zomerdijkstraat, Amsterdam. Retrieved from:http://www.mistermotley.nl

HISTORY OF THE ARTIST 'STUDIO-HOUSE'

Characterized by northern faced and double-height working spaces with large windows, juxtaposed with conventionally scaled living spaces, the architecture of the 'studio-house' typically renders the artists' 'workhome' (Holliss, 2015, p. 38, 39). Although nowadays art is just as likely to be produced on the computer as in a messy loft, the atmosphere of the studio has always been the ultimate site of creation during history.

Besides renowned studio-houses which famous architects designed for themselves or their wealthy clients[1], an earlier example shows that architects also designed cheaper buildings in which multiple 'workhomes' for artists are clustered. R. Stark Wilkinson designed a block with four floors of studio apartments above two ground-floor sculpture workshops in Londen in 1882 [3]. All ten units are less than 30 square meters with double-height open-plan studio spaces which can be accessed through a top-lit and sufficiently dimensioned staircase to be able to transport large paintings in and out of the building. As described by Holliss, common space is an important ingredient within clusters of 'workhomes' occupied by like-minded people (Holliss, 2015, p. 42). In this example the shared space is merely a staircase but none the less important to develop neighborly relationships. The large expanses of glass in the northern faced street façade are besides a desirable feature to avoid 'fake light', especially for painters, also an expression to make clear that these are not ordinary apartments (Holliss, 2015, p. 42).

At the art and architecture school at Dessau, the Bauhaus, designed by Walter Gropius in 1926, students and staff both lived and worked together which was central to the philosophy and success of the school. In the studios, students worked together within several art- and architecture disciplines. Here, too, the studios were characterized by 'glazed walls' which were also the markers factories and therefore typically rendered the encouragement of students to come up with new innovative ideas by working on production methods themselves [3][4]. Modes

[1] 'Horta House and Studio'. Retrieved from: http://www.hortamuseum.be/

[2] 'Atelier Ozenfant' (Holliss, 2015, p. 49)

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1   To name some: 'Horta House and Studio' in Sint-Gilles, Brussels, designed by Vicor horta in 1901; 'Atelier Ozenfant' in Paris, designed by Le Corbusier in 1924 [1][2].

[3] 'Glazed walls', Bauhaus, Dessau. Walter Gropius, 1926. Retrieved from: https://www.bauhaus-dessau.de

[4] Students' and junior staff's live/work studios, Bauhaus, Dessau. Walter Gropius, 1926. Retrieved from: https://www.bauhaus-dessau.de

of artistic and industrial production were combined (Wilkinson, 2017).

In Amsterdam, Hendrik Petrus Berlage's 'Plan Zuid', an extension project developed during the first decades of the 20th century, we can trace some interesting developments in the construction of ateliers as a response to the strong demand of artists for decent workspaces. In 1916, J.M. Van der Meij designed a 'total' plan for a city block on De Lairesstraat, a composition that included six townhouses, three apartment buildings, a guesthouse for families, work and office spaces, a school and five atelier apartments for artists (Van Gameren, 2019, p. 46). The atelier apartments were positioned in the courtyard which is enclosed by gates. The five ateliers have north-facing windows and lower kitchenettes and sitting or sleeping areas in the back. The design of the studios is related to the classic model of the Paris attic atelier, but here they are pinned to the ground level. The architecture follows the style of the 'Amsterdamse School' with exceptional corner solutions in which for instance a townhouse is topped by a large double height atelier. The several atelier spaces designed in the city blocks of Plan Zuid were frequently used to create monumental corners to achieve extra height

and together with the large windows a different character then the rest of the block (Van Gameren, 2019, p. 46, 48). One example can be traced in at the corner of the Beethovenstraat and Gerrit van der Veenstraat, designed by W.Th.H. ten Bosch en H. Le Grand in 1926 [5]. The atelier has a separate entrance but also incorporates a kitchen and toilet which actually allows living in it. A narrow stairway connects the atelier to the spacious main staircase which could not be continued because it would affect the composition of the corner. Another example can be found at the corner of the Titiaanstraat and Olympiaplein designed by Van der Meij in collaboration with Z.D.J.W. Gulden and M. Geldmaker in 1927 [6]. The ateliers were actually too small for proper use and also in this case, the accessibility was rather poor. Both examples demonstrate that composition and form of the 'Amsterdamse School' were regarded more important than the functionality of the ateliers as corner solution.

A radical break with the architecture of the 'Amsterdamse School' can be traced in the same 'Plan Zuid'. The in 1934 constructed atelier dwellings at the Zomerdijkstraat, designed by P. Zanstra, J.H.L. Giesen and K.L. Sijmons is regarded as the beginning of the 'explosion' of building construction following the 'Neue Bauwen' ideals [7] (van Stralen, 1989, p. 5, 6). The 32 atelier dwellings are designed according a more functionalist approach compared to the earlier described ateliers as corner solution. Remarkable are tube windows and the small balconies. The design is inspired by the work of Le Corbusier and the typical Parisian atelier-dwellings defined by a specific living and working typology and comprised individual studio dwellings which can be accessed through collective circulation spaces like its precedent found in Paris: Resal & Their's Cite Montmartre aux Artistes designed a few years earlier. The organization of 'Parisian type' is adapted to the Dutch standards and the stacking is also slightly different. Therefore they have called it the 'Amsterdam type' [8] (Staal, 1935, p. 50). The design constitutes an artistic 'micro-climate'

in which for instance communal activities like expositions could be organized (van Stralen, 1989, p. 6). But the building itself lacks spaces to actually present the art made by the inhabitants, which means external spaces have to be rented.

LIVE/WORK HOMES

In her book Beyond Live/Work: the Architecture of Home-Based Work, Frances Holliss (2015) discusses some of the most influential architectural designs that sought to bring dwelling and workplace together in a single building. Her analysis shows two main approaches: buildings that are designed specifically for a particular home-based worker in which spaces are thoughtfully designed around its dual function, and buildings that are designed to be flexible and adaptable to accommodate different occupants and functions (Holliss, 2015, p. 38, 78). Most pre-industrial cities grew up around home-based work. Streets lined with shops, workshops and their arrangements of tables and shutters provided a flexible in-between space. This semi-public space articulated a gradual transition between the public and private sphere which contributed to a hybrid and lively city. This meaningful intermediate space gradually disappeared during the industrialization process.

Some people work in their homes while others live at their workplace. Therefore Holliss (2015, p. 91) differentiates three categories of home-based work: home-dominated, work-dominated or equal status. In her research of 76 buildings related to home-based work she found that fine arts practitioners and craft workers are likely to prefer their 'workhomes' to be work-dominated while many family care-givers and start-up businesses prefer home-dominated, and developed businesses with a more professional attitude prefer an equal-status (Holliss, 2015, p. 91). These categories imply different relationships between living and working which reflect different types of use which in turn can be anticipated on in the spatial differentiation. Based on the earlier work of Thomas Dolan (2012),
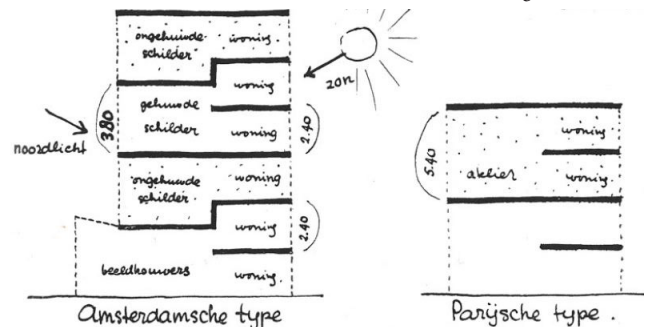

[5] Corner solution Beethovenstraat, Amsterdam (Van Gameren, 2019, p. 51).

[6] Corner solution Olympiaplein, Amsterdam (Van Gameren, 2019, p. 49).

[7] Atelier-dwellings Zomerdijkstraat, Amsterdam. Retrieved from: https://www.nul20.nl/dossiers/onzekere-toekomst-voor-atelierwoning

[8] 'Amsterdam type' and 'Parisian type' (Van Gameren, 2019, p. 53)

19

Holliss (Holliss, 2015, p. 93-95) describes three spatial design strategies. The 'live-with' type has a single front door which causes an overlap between the domestic spaces and the workspace because there is relatively no spatial separation [9]. The 'live-adjacent' type has separate entrances for the spatially separated functions of work and home [10]. The third 'live-nearby' type is characterized by a total spatial separation where the home and workplace are detached at a small distance from each other [11].

The often conflicting programs of 'workhomes' in terms of for instance public (collective)/private, visibility/invisibility clean/dirty, noisy/quiet, and safe/dangerous, are considerations which have to be taken into account in designing a 'live/work' building and raises questions about flexibility as discussed earlier, even when designing for artists. Although many artists don't distinguish between work and domestic life and therefore prefer the 'live-with' type, like an atelier-dwelling, the often open plan doesn't fit all artists' work fields or everyday lives. When artists form a household with children, living and working spaces should be able to close off, both for the artist to concentrate on his work as well as for the safety of the children. The more professional business types, like commercial art practitioners, will prefer at least the 'live-adjacent' type in order create a more professional identity in which clients won't be confronted with private issues of the domestic sphere. Craftsman and sculptors working with heavy materials and machines need a separate machine hall, hence the 'live-nearby' type.

ARTIST 'COLONIES'

Former industrial buildings have long been preferred sites for artists, not only for spatial reasons like for those producing large-scale artworks, but also because of economic and political reasons. Ateliers and studio-houses were only confined to the 'happy few' who could afford this luxury. The history of artists reusing light industrial spaces, often poor and unhealthy areas, corresponds to the second-wave industrial urbanism, as industry moved out of the cities. Many abandoned industrial areas around the globe became artists' 'colonies' characterized by a powerful communalism (Wilkinson, 2017).

One of the most famous examples is the SoHo district of Manhatten. The area was full of low-value and unoccupied buildings caused by a proposed free-way through the district. After a group of activists led by Jane Jacobs fought and defeated the proposal, artists slowly started to occupy the 19th century loft buildings and grew into a community where between 3000 and 5000 artists lived in during the 1960's. Eventually developers got hands on the area and used the term 'live/work' as a marketing strategy to sell the spatial artists' lofts and the associated creative and bohemian lifestyle which in the end led to the gentrification of the area (Holliss, 2015, p. 57, 59).
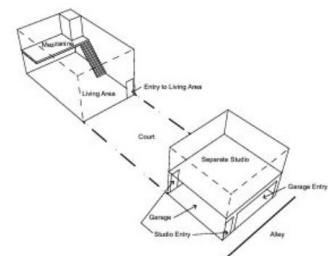
The independent artists, activists and squatters among many more lower- and middle-income groups who gave Amsterdam its unique character also became the victim of gentrification. This
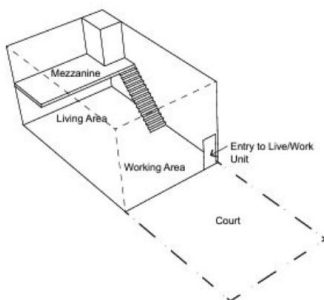
[9] 'Live-with' type (Dolan, 2012, p. 17)
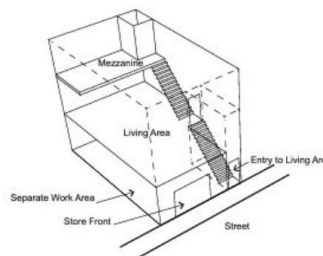
[10] 'Live-adjecent' type (Dolan, 2012, p. 18)

[11] 'Live-nearby' type (Dolan, 2012, p. 18)

process of exclusion became well known during the late 1970's from which on multiple forceful squatter clearances had been taken place in the inner city of Amsterdam which led to extremely violent situations. People distanced from the social elite fought for their right to live in the city center but lost and had to find cheaper places to live, mostly in the peripheries like abandoned industrial areas.

Especially the gentrified artist built up their own creative communities in these areas with the principal aim to experiment with alternative forms of living and working together. By combining this alternative lifestyle with cultural purposes such as the organization of festivals and exhibitions, the buildings opened up to the wider public and media which slowly transformed these former neglected areas into valuable cultural hotspots. The natural way these communities grew resonate the ideas of the earlier mentioned urban sociologist and activist Jane Jacobs. In her book The Death and Life of Great American Cities, Jacobs (1960) argued against functional zoning and big urban master plans. She rather advocates for diverse cities and the slow growth of neighborhoods that densely populated and characterized by an informal street life with mixed functions and uses within short blocks as an essential ingredient for the creation of lively, safe, walkable and densely populated neighborhoods (Jacobs, 1960, p. 150, 151).

Because of the created socio-cultural value at these peripheral locations in Amsterdam, they eventually became interesting places for developers, hence a potential victim of gentrification. The '*broedplaatsen*' policy was launched in 1999 to help accommodating artists and cultural entrepreneurs in these kinds of spaces. Until today this policy facilitates- and tries to protect affordable studio and living spaces for artists. But the '*broedplaatsen*' are temporary by nature, and artist colonies like the earlier mentioned NDSM wharf are in danger of disappearing (Hulsman, 2018). The contracts for affordable ateliers and live/work spaces provided by Bureau Broedplaatsen are also temporary. After

the contracts end after 'two time five' years, the flow towards a new place to live and work lacks and leave young artistic talent with has no other option than leaving the city (AKr, 2019; Kraaijeveld, 2019). Moreover, the supply of exhibition spaces in the city does not meet the demand. Here, too, there is a gap between on the one hand the many small initiatives and on the other hand the larger exhibition spaces and museums, hence a lack of exhibition spaces for the 'mid-career' artists (AKr, 2019). If the municipality of Amsterdam wants to attract and retain artistic talent, they have to support the facilitation of permanent affordable housing, workspace and exposition space for artists at different stages of their careers and lives.

ATELIERS AND ATELIER-DWELLINGS IN AMSTERDAM

The municipality of Amsterdam offers artists and other creative makers, reasonable priced ateliers to develop their creative talent. The average rent for these ateliers is 450 euro exclusive of service costs and VAT. These ateliers within the so-called 'ijzeren voorraad' are not offered at prices in conformity with the market rents. They are owned by 'Municipal Real Estate' and corporations and are often located in older buildings in and around the city centre. The Amsterdamse Commissie voor Ateliers and (Woon)Werkpanden (CAWA) assesses applications of artists who want to live in such spaces. In 2018 they assessed a total of 1034 applications and only 74 were rejected, which shows that there is a serious demand. In 2017 there were 784 of these ateliers. 360 of them were owned and managed by Municipal Real Estate and 424 ateliers were owned by the corporations. Additionally, there are currently 62 broedplaatsen in Amsterdam with approximately 1,500 ateliers, workspaces, rehearsal spaces and project spaces. And at last, the corporations possessed 293 atelier-dwellings at the end of 2018 (CAWA, 2018). To get some insight into the rental price of an atelier-dwelling, artist Jaqueline Lamme tells in an interview that she paid 700 euro a month for

a 66 square meter atelier-dwelling located at the Zomerdijkstraat (Zonneveld, 2019).

Several organizations are worried about the decreasing amount of ateliers, live/work spaces and exhibition spaces for artists (AKr, 2019; CAWA, 2019; Gemeente Amsterdam, 2019). Due to the housing law '*Woningwet 2015*', the persistence and renting of atelier spaces is not the core function of housing corporations anymore with an unintentional side-effect as result. The municipality carried out a building policy in which disposing rather than buying, developing and persisting of this kind of property is the norm. They give schools and status holders priority and artists are often not able to pay the rent for this kind of social property (Verheul, 2017).
Moreover, as a European member state, the Netherlands has to deal with the introduction of Services of General Economic Interest (SGEI) and Services of non-General and Economic Interest (non-SGEI). In this context and the '*Woningwet 2015*', the renting out of new developed ateliers by corporations is seen as an economic activity in which protection and adjusted pricing are not permitted (Verheul, 2017). Raymond Walravens, chairman of the CAWA committee, therefore calls for developing atelier-dwellings to bypass these laws (Verheul, 2017).

SOCIO-SPATIAL REQUIREMENTS

Based on experience and knowledge of individual artists, creative collectives, '*broedplaats*' developers, property developers and several bodies that advise the municipality about arts, culture and the accommodation of artists, the key socio-spatial elements of a successful creative live/work building will be specified in this section.

To come back to the theory of Florida (2004), an environment like this and the city as a whole should have a tolerant, open and diverse character in order to attract the creative talent that he sees as a key factor for the success of the 'creative city'

within todays' creative knowledge economy. This moreover renders the vision of the municipality of Amsterdam, and makes the envisioned project relevant (Gemeente Amsterdam, 2019). But as Florida (2017) explains in his later book The New Urban Crisis, just a small group of people has profited from the success of the 'creative class' and instead of diversity, many global cities encounter increasing inequality caused by globalization, deindustrialization and the return of wealthy creative knowledge workers to the centers of global cities (Florida, 2017). The prohibitive cost of housing which came along with it is pushing the less wealthy and even groups of the 'creative class' itself, like the artists, out of the city.

Although it is primarily an economic and political issue that causes the socio-cultural problems of 'the new urban crisis', I believe that urbanism and architecture can contribute in "solving" these problems. To justify this I will incorporate the theory of urban sociologist Richard Sennet in the socio-spatial requirements for the design. In his book Building and Dwelling: Ethics for the City (2018) he explores the historical and contemporary situations of several cities around the globe and compares leading figures and their visions on urban and architectural design in able find out how our contemporary cities might 'open up'. In short, by opening up he means creating a meaningful connection between the ville (the physical built environment) and the cité (the anthropology and perception of living the city) in which the ville has to allow different kinds of use than most urban planners and architects could not imagine in advance (Sennet, 2018, p. xiii, p. 1). Hence, creating cities that are truly open and diverse where all different kind of people of different backgrounds, ethnicity, working classes, rich and poor etc. can live together in harmony. "An open cité requires those who live in it to develop the skills to manage complexity" (Sennet, 2018, p. 17). People of the 'creative class' definitely develop such skills at many different levels. If these many different levels of creative skills come together in a way, beautiful things can happen for the makers,

the managers, the neighborhood and in the end for the entire city. This requires 'open forms' at the urban-, building- and dwelling scale which should create a vital urban life where the increasing diverse clusters of people can live together. These 'open forms' will be used as a toolkit to justify the necessary socio-spatial elements mentioned by the key actors involved in arts and culture in Amsterdam.

Collective space
The envisioned live/work environment for artists should be like a '*broedplaats*' and is not just a collection likeminded individual artists but a place where interaction with a larger social context brings people further in life. Collective spaces are an essential element to enable this. This means that the design should provide kitchens, an exhibitions space, a stage for performances and a machine hall that can be shared to enhance the collectivity between the residence and moreover to interact with a wider audience (CAWA, 2019).

Routing is meeting
Interaction and meeting does not come about by itself. An essential element for the inhabitants to meet each other, hence create a sense of community, is a thoroughly designed circulation system in which at first everybody –obviously to a certain extent– has the same collective front door before they arrive at their individual dwellings. Secondly it helps to design central stairs and a routing that is grouped around the collective spaces. Finally, narrow corridors or galleries should be avoided, because wider paths enhance a talk with neighbors (CAWA, 2019).

Active Plinth
Interaction with a wider broader social context makes the community part of the city. The other way around, a vibrant plinth with functions that is used during the day as well as in the evenings contributes in creating a lively neighborhood. This can be accomplished by making the collective spaces mentioned above, also to be used in the evening for other purposes like organizing parties. This liveliness and connection with the neighborhood and city can further be enhanced by adding bars and restaurants (CAWA, 2019). Moreover, retail, bars and restaurants provide the highest profits in successful plinths. Considering the financial feasibility of the project, the plinth is part of the building, hence owned by the project developer which means although the primary income will come from the rents of the inhabitants at the upper floors, a successful plinth is a nice financial bonus (Karssenberg et al., 2016, p. 14). Based on the book The City at Eye Level: Lessons For Street Plinths (Karssenberg et al., 2016), I made a selection of criteria I considered as important elements for the design assignment and will be taken into account when making design choices:

- enough small scale units
- variety of functions
- special character of the architecture
- vertical orientation of the façade
- a well-functioning 'hybrid zone' (the transition from private to public)
- flexibility in height (> 4m)
- physical comfort (wind, sound, sun, shadow, maintenance)
- possibilities to sit, also on planters, staircases along the water, etc
- accentuate elements such as entrances, exits, paths and junctions
- a good place has at least 10 good reasons or activities to be there
- the presence of functions with a meaning for the whole of the city or even the region
- the position in the urban fabric and in the city's walking and cycling routes
- connections to squares and parks density

This plinth strategy resonates Sennet's (2018) understanding that places come life 'at its edges' and the necessity of 'porosity', a permeable membrane between functions and groups of peoples that allow people of different social contexts to intertwine in the building.

Diversity

Not every atelier needs high ceilings and light from the north. Diversity in dwelling types, with different spatial qualities and various prices for artists at different stages of their lives and careers makes it a vibrant, pleasant and supportive environment. When for instance not all spaces are subsidized by bureau broedplaatsen, there is a possibility for artists that are starting to earn too much money to move on which stimulates the "circulation" and gives new young talent a chance on place to develop (CAWA, 2019). As mentioned before, this also makes room for the more commercial oriented creative talent which can lead to interesting collaborations.

Combining working and dwelling

Despite the low rents of workspaces provided by bureau broedplaaten, renting a separate space to work is still expansive for many artists. Combining working with dwelling makes it more feasible. As described earlier, this can be atelier-dwellings or smaller apartments in combination collective workspaces that are funded by all inhabitants that want to make use of it (CAWA, 2019).

All the above mentioned aspects render Sennet's (2018) emphasis on the creation of 'synchronous space', which is space where lots of things can happen simultaneously. In the envisioned design all the different things will come together plinth, the center of the community where the inhabitants and the larger social context of the city come together through the collective and commercial facilities. The architecture of the building, especially the plinth, should consist of 'borders' instead of 'boundaries' (Sennet, 2018) which invites people to visit the building and interact with the artists.

Sennet's (2018) 'incomplete built form' is particularly important considering the creative desire of artists and other creative makers to shape and transform the spaces they inhabit. The developed broedplaatsen in large, open and light abandoned industrial spaces, like Kunststad in the NDSM wharf is the perfect example of this. Hence, they need 'rommelzones', informal places to build and create. When I visited Cité Montmartre aux Artistes in Paris this summer, I noticed that many artists also transformed their double height ateliers by building constructions co create extra floor space. By offering some double height casco units, hence an 'incomplete built form', the design should provide in the artists' creative desire to transform their personal live/work environment.

Size does matter

A broedplaats should at least be 500 square meters and provides space for approximately 10 to 20 artists. Broedplaatsen bigger than 1000 square meters are suitable for providing shared facilities and makes the group big enough to create diversity. It is important for the community that people know each other, hence, the group should not be too big and approximately 50 artist is a nice size according to the Commissie voor Ateliers en (Woon)Werkpanden Amsterdam (2019). However, as they state, larger ones are also possible and make it interesting to mix with other functions (CAWA, 2019).

FEASIBILITY

On top of the already mentioned elements that would make the envisioned project more feasible and affordable for the artists, 'A House for Artists' developed by Create London in collaboration with the London-based firm Apparata, illustrates how a comparable initiative responding to a similar problem, can be developed. As stated by Create London (2019):

"A House for Artists presents a pilot solution to the challenges faced by councils who struggle to build and manage community spaces, and those of artists who find it increasingly hard to live and work in London; the intention is for the project to create a replicable model for sustainable community centres paired with affordable long-term housing

provision."

The design offers 12 affordable dwellings and studios with on the ground floor a public hall that functions as a community arts centre, which will be run by the creative inhabitants as part of the rental agreement. This agreement involves a full program of activity during the entire year for which they have to spend half a day a week on organizing free public events. In exchange the artists are offered a lifetime tenancy at 65% of market rent (Create London, 2019).

A little bit of help of the municipality of Amsterdam is probably needed, as well as dedicated project developers. Not the ones aiming for maximum profits but those who believe in the social-cultural value of the project. Otherwise Collective Private Commissioning (CPC) could be an interesting strategy. This strategy will also be a more durable and sustainable solution because the artists are not dependent on grants and bound to temporary contracts as owners of their own property. The project will offer a great diversity in dwelling types within a flexible structure in or to be able to fulfill the individual desires of both the resident artists and the creative entrepreneurs who want to hire or buy a place for their business in the plinth.

[12] 'A House For Artists', London. Drawing of the public space adjacent to community arts centre both used for organizing events (Create London, 2019).
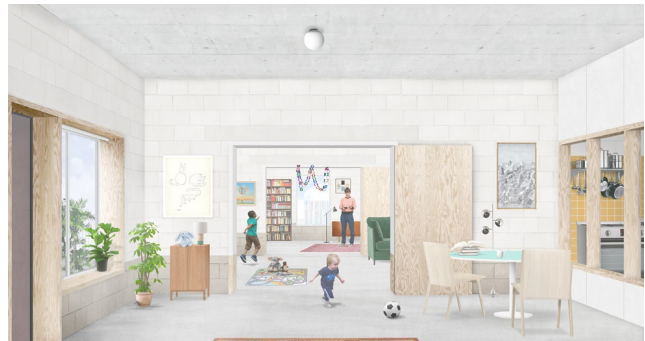
[13] 'A House For Artists', London. Drawing of the interior which shows that multiple units are connected which enhances the communal identity (Create London, 2019).
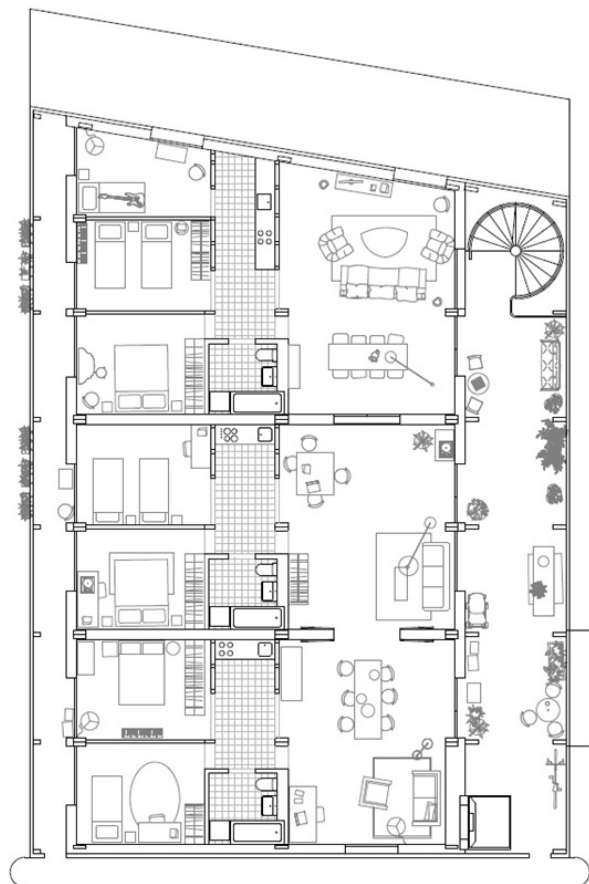
[14] 'A House For Artists', London. Floorplan of three dwellling units which again shows that multiple units can be connected through opening large sliding doors (Create London, 2019).

URBAN MASTERPLAN

PERIMETER BLOCK - ADAPTED BARCELONA GRID
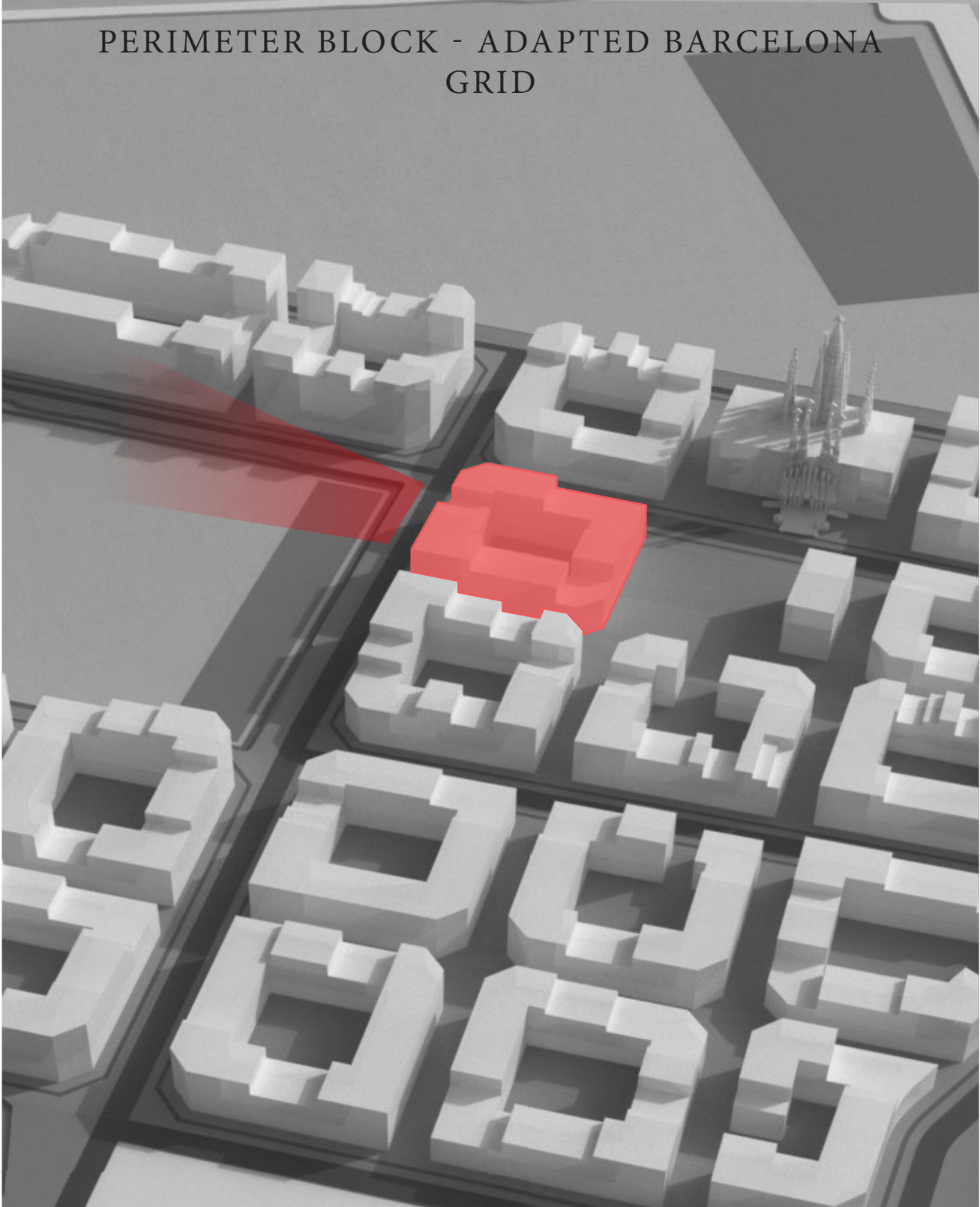
INTRODUCTION

In this chapter the analysis of Plan Cerda will be shortly laid out in order to better understand how the envisioned design suits this plan and location. The analysis of existing urban plans was the starting point of the studio. Literary implementing urban plans helped to get a better grip on the scale of the design assignment. The following research is done by Michiel Baltus, Jelle van Boggelen, Samuel Goma and Toby van Wijngaarden, so I would like to thank them for the great work they have done. At the end of this part of the research I will shortly reflect on why this particular urban plan will fit the artists the most.

PUBLIC PARKS & GREEN AREAS

Minervahaven is located at the water side. At the east side of the Minervahaven, a floating park is planned ac¬cording to the development strategy for Haven-Stad by the municipality of Amsterdam. At the west side, a garden complex will be turned into a big public park as well. The green structure we propose will connect these two parks following the Haparandaweg.

In the middle of the Minervahaven, a city park will be rea¬lised in front of the metro station close to the theatre. This park will be part of the routing through Minervahaven to the bridge over the Mercuriushaven.

The streets in the middle of the superblocks have a green character. Trees and other vegetation will be planted here. These areas are only accessible for cyclists and pedestrian (and cars for emergency reasons). So, each block is con¬nected in a safe manner via a green strip.

INFRASTRUCTURE

Pedestrians & Cyclists
Every car road has a separate bike lane and walk lane, so cyclists and pedestrians can move safely.

In the pedestrian streets in the middle of the superblocks, cyclists will be allowed as well, but motor vehicles stay on the main roads. Main bike routes go through green zones and connect the important buildings
of the plan, like the theatre and the metro stations. The bridge over the Mercurishaven (used for pedestrians and cyclists), the ferry stops and the parks are connected by these main routes as well.

Car
The main roads surrounding the superblocks are accessible for car traffic, so every block of the grid is connected at minimal one side to the road, where possibly the entrance to a parking garage can be located. There are three types of car roads in the concept. These will be discussed at chapter 5.2 Street profiles. Bus The bus stops are located at the important buildings and at the places the most visitors are expected, like the theatre, the fashion peer and both metro stations. Normally 400 meters are recommended, but because of the high density of this neighbourhood and the focus on public transport, the maximum walking distance to a bus
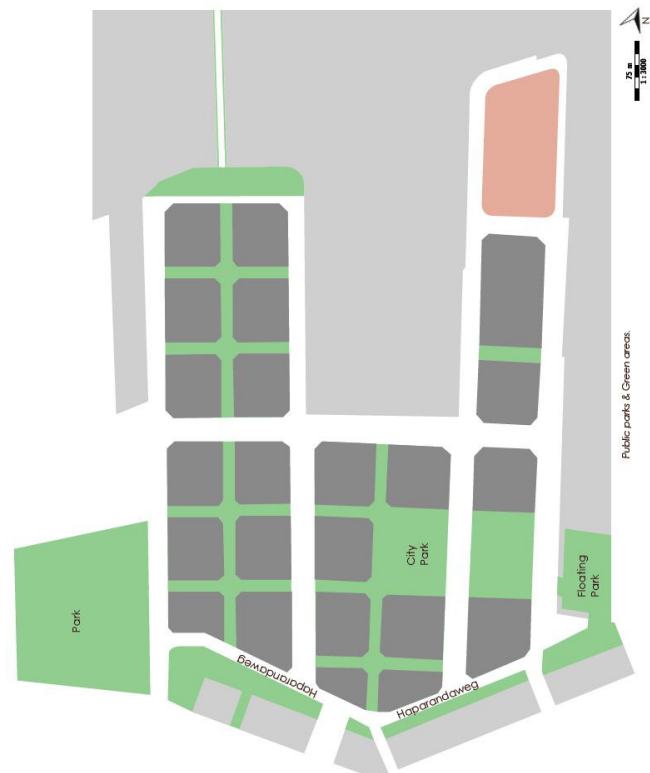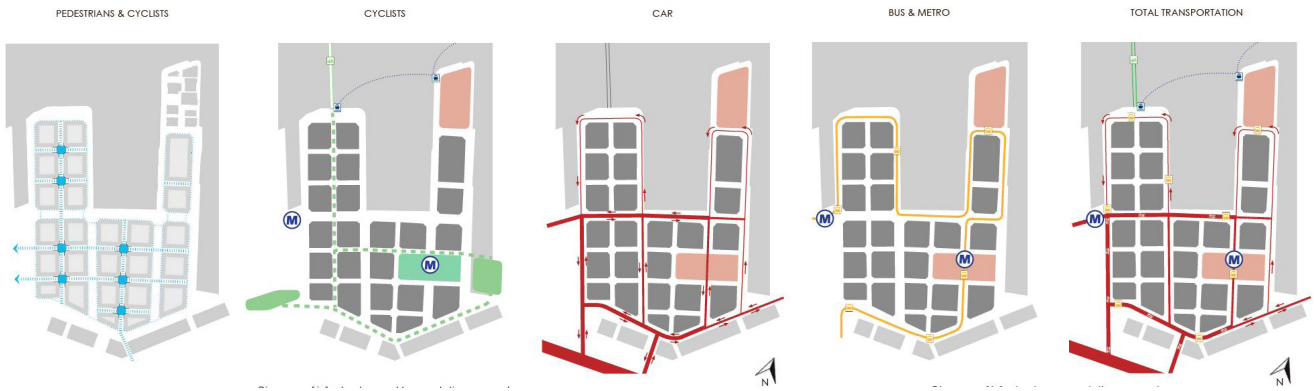
stop is always below 200 meters. Therefore, some extra bus stops are added to the route.

Metro

The routing of the metro station is based on the development strategy of Amsterdam. One metro station is located in front of the theatre. This will be the central knot of public transport of the Minervahaven. Busses will stop here as well and a logical connection (walking, bike and bus) will be made to the ferry stops. Another Metro station will be located at the west of this plan location, which will be used by people of Minervahaven-West and the western part of our plan location.

STREET PROFILES

1.   Broad street (30m) for the main car roads. It provides parallel parking at both sides of the street and two separated bike lanes. The sidewalks, 4,5m wide, offer a generous space for the pedestrian. On the roads connected the Minervahaven to the other parts of Amsterdam, 50km/h will we the maximum. On the other streets 30km/h will be the maximum, in order to keep the intersections safe.

2.   Pedestrian street (15m) consisting in two broad sidewalks of 5m each, separated by 5m of

PEDESTRIANS & CYCLISTS   CYCLISTS   CAR   BUS & METRO   TOTAL TRANSPORTATION

1) BROAD STREET   2) PEDESTRIAN STREET   3) STREET ALONG THE WATERFRONT

Three types of street profiles.

12.5 m
1 : 500

greenery. This street is closed to traffic, but its dimensions allow for emergency vehicles to access if necessary. This street profile type will be used most inside the superblocks, so it will use the same superblock principle that is now being realised in Barcelona.

3.   Street along the waterfront (17m). This street is combined with a boulevard. Here the car is the guest, making bicycle use a priority. The width of the road is minimal, to make slow traffic dominant and people are encouraged to use their bike or public transport. This is in line with the development strategy of Amsterdam.

DENSITY & OTHER STATISTICS

The density of the Barcelona grid is not sufficient to what is required in Minervahaven. In order to meet the requi¬rements multiple floors need to be added to the blocks. In order to provide enough sunlight for all the dwellings the higher volumes are positioned to the north (this is inline with what is said in pargraph 3.2). These higher buildings are facing the waterfront in order to maximize the amount of dwellings with a view on the water. This will make sure that the pedestrian streets inside the superblocks are di¬mensioned to better fit the human scale.

Each block must meet a certain amount of square meters in order to meet the density requirements, based on 80 m2 apartments as described in the Haven-Stad development document made by the municipality of Amsterdam. The range of levels we defined for each block gives the desig¬ner freedom while still maintaining the essence of Cerdà's grid.

The maximum building footprint is set. Together with the daylight regulations of a dwelling a cell structure is likely. The depth of the blocks can vary. A typology with a cor¬ridor, gallery or portico is possible as long as it is assigned according to the building regulations. This will be descri¬bed in the next paragraph.

Low Density

16.600 m² per perimeter block
(ca. 210 dwellings)
Residential floors: 4-6
Amount of blocks: 10

Medium Density

23.200 m² per perimeter block
(ca. 290 dwellings)
Residential floors: 5-9
Amount of blocks: 10

High Density

29.800 m² per perimeter block
(ca. 370 dwellings)
Residential floors: 6-12
Amount of blocks: 3

Three types of densities.

7-9 Floors (Waterfront)

5-7 Floors

7-9 Floors (Waterfront)

6-12 Floors (Waterfront)

6 Floors

6-12 Floors (Waterfront)

Maximum amount of floor levels.

4-6 Floors

4-6 Floors

7-9 Floors (Waterfront)

Total density

Site surface area: ca. 30,5 ha.
Total dwellings: ca. 6110
(80 m² each)
Dwellings per ha.: 200,3

B	B
A	A
B	B

B	B	B	B	A
A	A	A		
C²	C³	A	A	C⁶
		C⁴	C⁵	

High density:
Medium density:

C¹

A

Dimensions of most dominant block types.

N

A
62,0m
12,7m
9,0m
71,0m
80m

B
71,0m
12,7m
71,0m
9,0m
80m

C¹
62,0m
12,7m
9,0m
131,0m
80m

BUILDING REGULATIONS

1. Respect the grid

1.1 Minimum of 70% of the perimeter is built

1.2 100% of the outline of the superblock is built

1.3 An opening must be a continuous piece
- By making an opening, make a proposal for all the openings in the superblock to make sure that the superblock stays coherent 1.4 100% of the outline of a s uperblock must be built of which the plinth is meant for commercial functions

2. Create density

2.1 Maximum of 70% of total surface area can be built

2.2 Minimum building height
- Low density: 4 stories
- Middle density: 5 stories
- High density: 6 stories

2.3 Maximum building height
- Low density: 6 stories (24 m)
- Middle density: 9 stories (36 m)
- High density: 12 stories (48 m)

2.4 Total surface area of all stories*
- Low density: 16.600 – 18.260 m2
- Middle density: 23.200 – 25.520 m2
- High density: 29.800 – 32.780 m2

3. Functions

3.1 The outside façade of the superblocks (facing a car road) has commercial functions in the plinth.

In superblock 1 in the scheme on the left, the building regulations for the superblock are translated. For the superblock is not allowed to create openings or setback in order to keep the structure of the superblock as clear as possible.

The second image in the scheme is used as starting
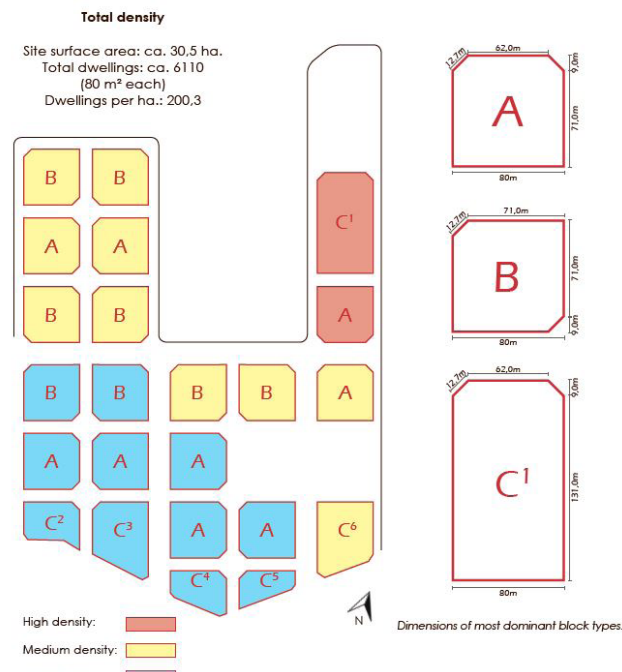
point. The third and fourth superblock are allowed according to the regulations, because they don't have openings on the outline of the superblock, only one opening is made in each block, which is also not too big (minimal 70% built on the building line) and finally the ratio between built and open space is sufficient. The fifth and final superblock is not allowed for different reasons. The blocks labeled with "1" are not allowed because it breaks open the outline of superblock which is in contrast with the regulations. Block "2" is not allowed because it has two openings and block "3"is not allowed because it doesn't succeed in building at least 70% on the building line and it has two openings.

MOTIVATION FOR PLAN CERDA

One of the first and main reasons I decided to develop the project in the Cerda Grid was the typology of the perimeter block, which comes closest to the Amsterdam city culture. Therefore I think that of all analyzed urban plans, artists will feel the most comfortable in such a built environment and not to forget the vibrant urban life it constitutes. Considering that they have been pushed out a similar urban environment for decades, they deserve to get back what they once constituted. It also seems that the Municipality of Amsterdam would prefer Cerda's Plan out of the others, which I concluded out of their statement in Haven-Stad, Transformatie van 12 Deelgebieden (2017) about a logical continuation of "city streets" as found in the city centre. The specific location within the plan has a central location which enhances vibrancy, is still close to the located creative industry at the fashion pier and the adjacent square forms a potential space to organize cultural events such as parties and public exhibitions in the open air.

1) Superblock regulations
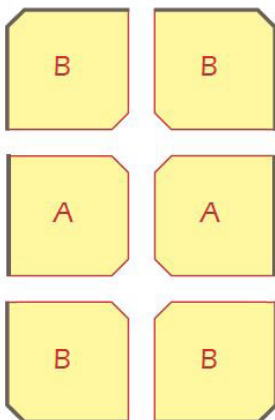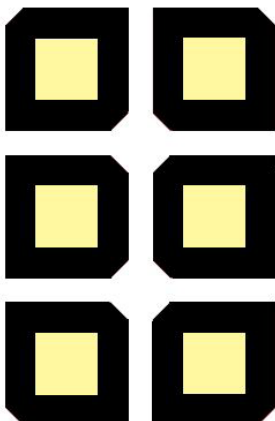
2) Starting point   **3) Positioning of openings**   **4) Open/Closed ratio**   **5) Not allowed configurations**
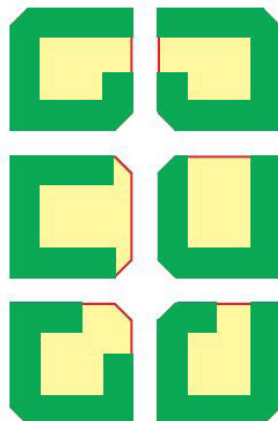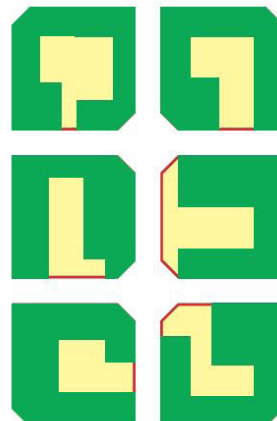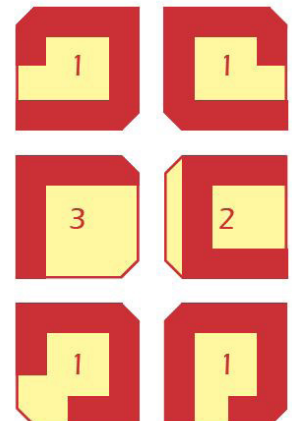
CASE STUDIES

Photo of an atelier window at Cité Montmartre Aux Artistes, Paris (own photo)

CITÉ MONTMARTRE AUX ARTISTES PARIS
ADOLPHE THIERS

COMPLETION: 1924
NUMBER OF DWELLINGS: 180
DWELLING TYPE: ATELIER-DWELLING
NUMBER OF FLOORS: 3-5
ACCES: GALLERY
INHABITANTS: PAINTERS, SCULPTORS, MUSICIANS,
                         WRITERS, FILMMAKERS,
                         PHOTOGRAPHERS AND DESIGNERS

CONNECTION WITH NEIGHBORHOOD AND CITY   ● ● ● ○ ○

INTERACTION BETWEEN RESIDENTS   ● ● ● ○ ○

DIVERSITY IN DWELLING TYPES   ● ● ○ ○ ○

OUTDOOR SPACE   ● ● ○ ○ ○
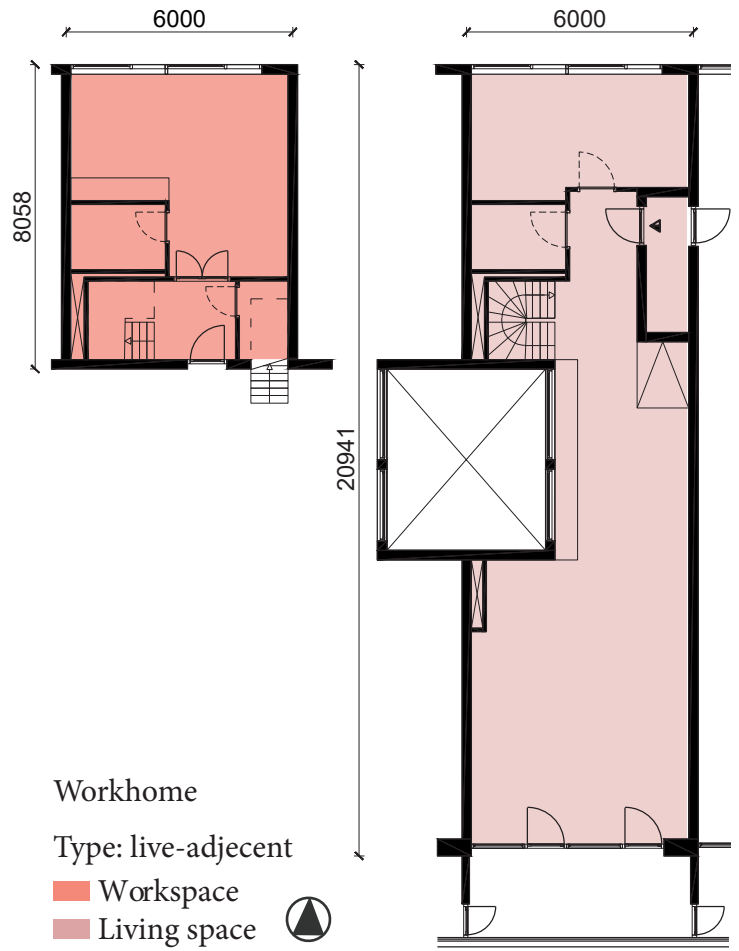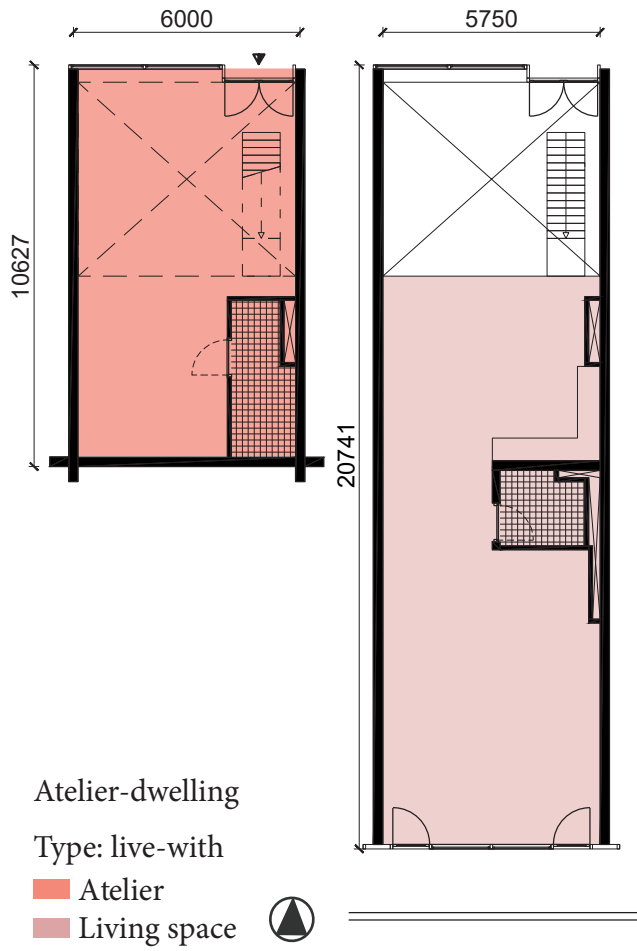
MEETS ARTISTS' FUNCTIONAL REQUIREMENTS ● ● ● ● ○

SITUATION
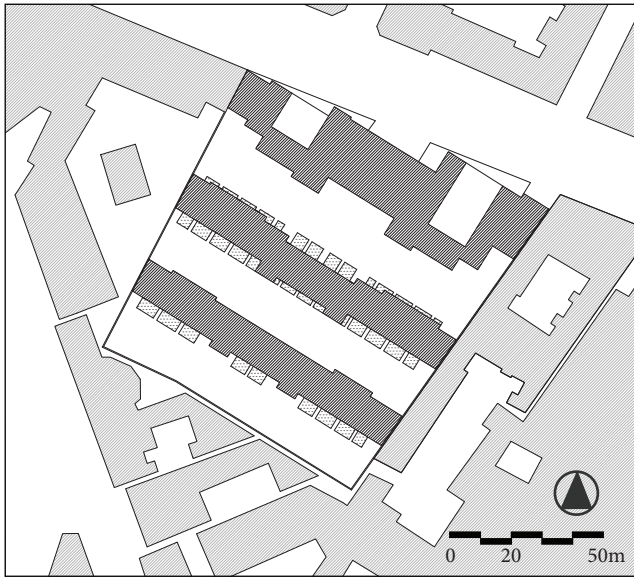
WORKING VS LIVING
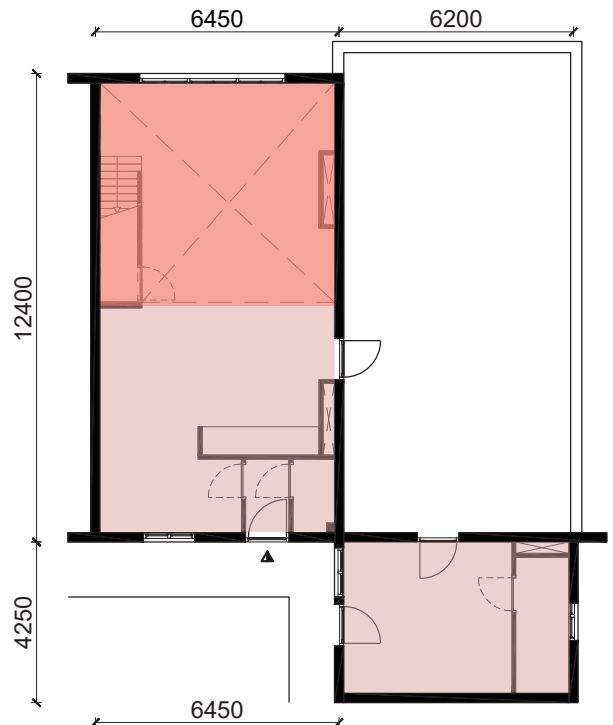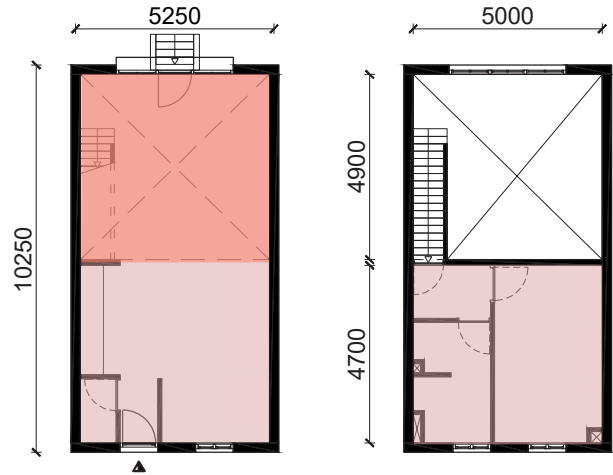
CIRCULATION AND ACCES
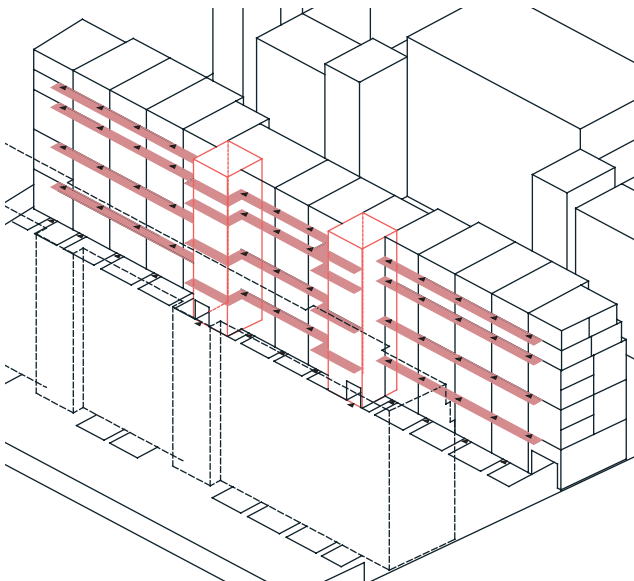
☐ Vertical circulation
▨ Horizontal circulation

Atelier-dwelling

Type: live-with

▨ Atelier
▨ Living space
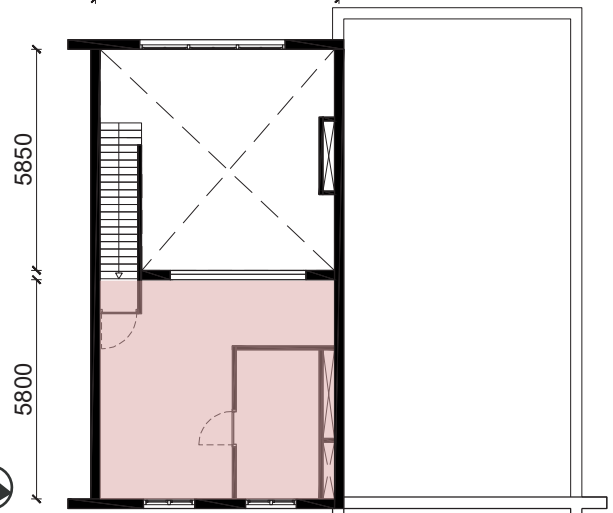
The indoor circulation space and entrance hall are used as 'art gallery'.
(own photo's)

Galleries are very small, but the only piece of outdoor space the upper floors
have. Therefore you see some personlized parts, especially at the corners
next to the staircases (own photo's)

Collective garden (own photo)

ATELIER-DWELLING COMPLEX ZOMERDIJKSTRAAT AMSTERDAM

ZANSTRA, GIESSEN & SIJMONS

COMPLETION: 1934
NUMBER OF DWELLINGS: 32
DWELLING TYPE: ATELIER-DWELLING
NUMBER OF FLOORS: 6
ACCES: 4 STAIRCASES, GIVING ACCES TO 2
                         DWELLINGS ON EACH FLOOR
INHABITANTS: PAINTERS, SCULPTORS, DESIGNERS
                         WRITERS

CONNECTION WITH NEIGHBORHOOD AND CITY   ● ○ ○ ○ ○

INTERACTION BETWEEN RESIDENTS   ● ● ○ ○ ○

DIVERSITY IN DWELLING TYPES   ● ● ● ○ ○

OUTDOOR SPACE   ● ● ○ ○ ○

MEETS ARTISTS' FUNCTIONAL REQUIREMENTS   ● ● ● ● ○

SITUATION

0   20   50m

CIRCULATION AND ACCES

☐ Vertical circulation
◼ Horizontal circulation

36
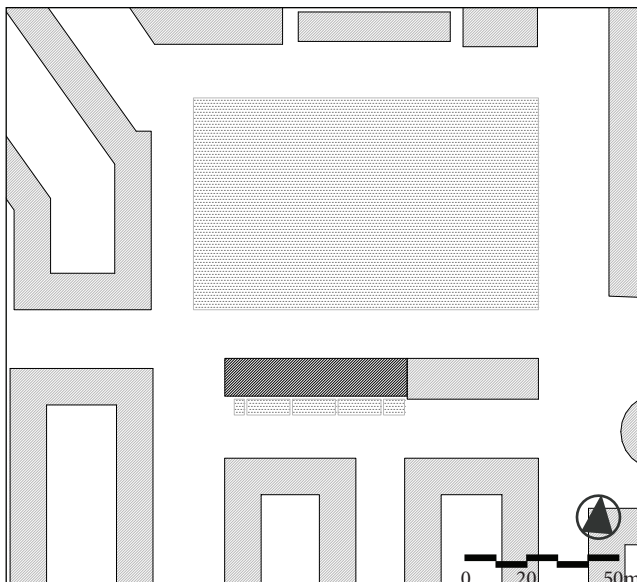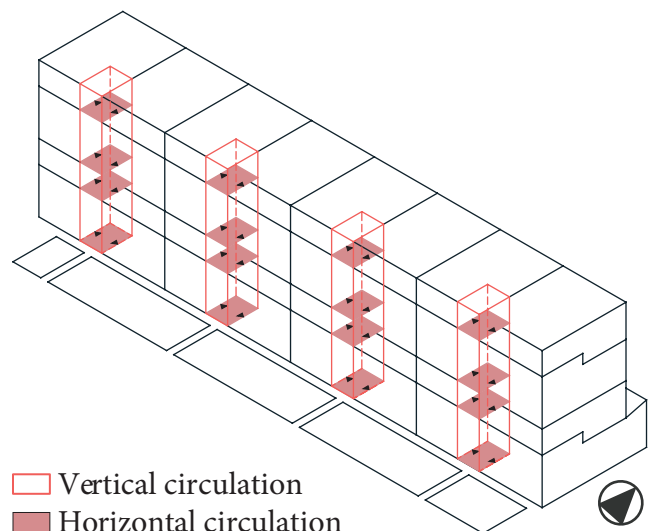
WORKING VS LIVING
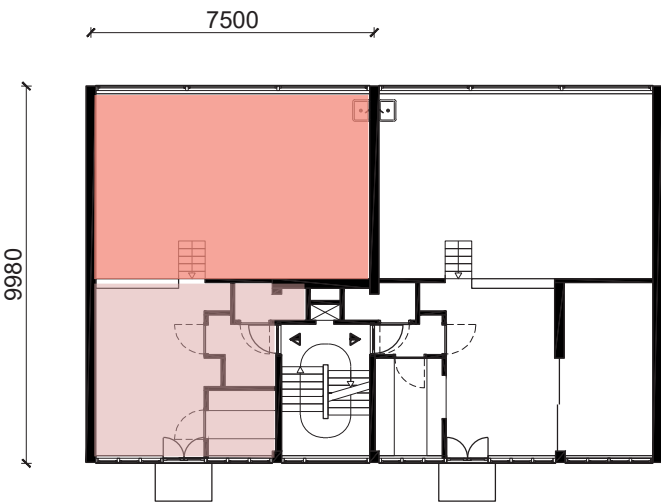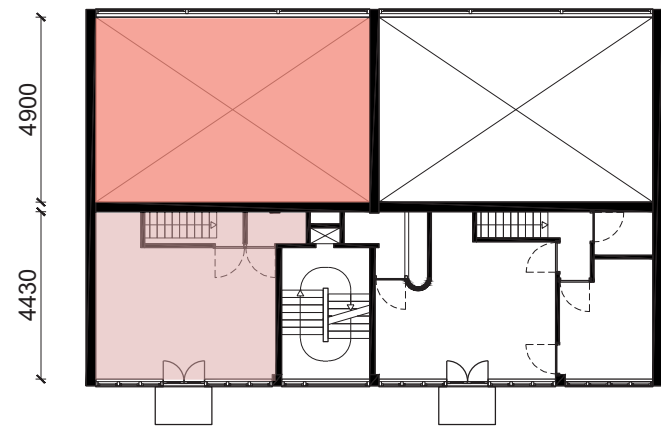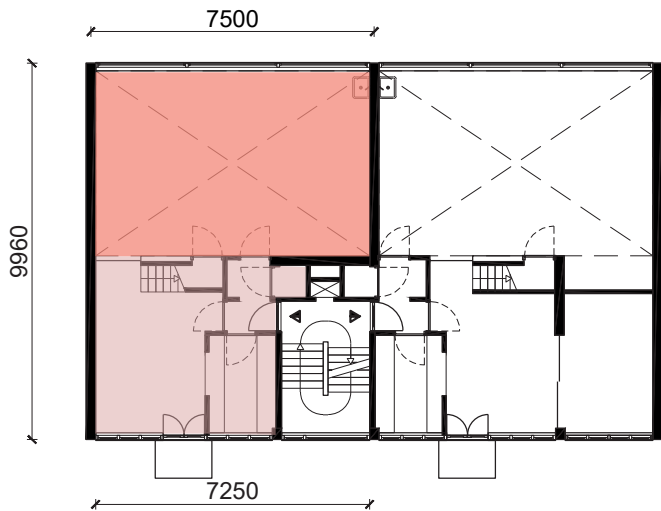
Atelier-dwelling

Type: live-with
■ Atelier
■ Living space
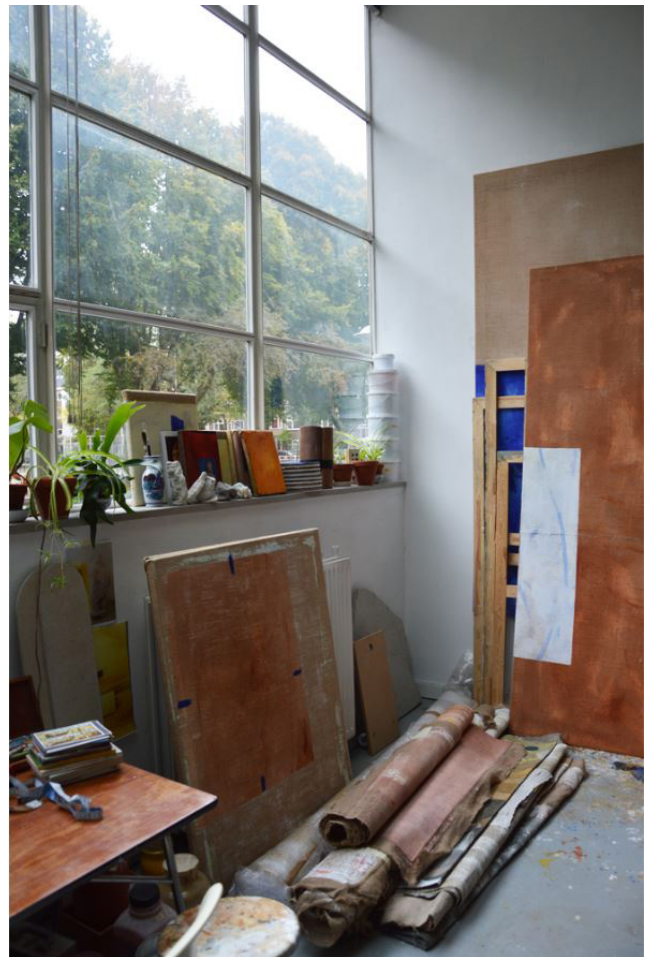
IBEB: INTEGRATIVES BAUPROJEKT AM EHEMALIGEN BLUMENGROSSMARKT BERLIN
IFAU AND HEIDE & VON BECKERATH

COMPLETION: 2018
LIVE/WORK UNITS: 83
DWELLING TYPES: ATELIER-DWELLING, APARTMENT, STUDIO, MAISONETTE
OTHER FUNCTIONS: SEVERAL COMMERCIAL BUSINESSES IN THE PLINTH
NUMBER OF FLOORS: 5
ACCES: GALLERY AND CORRIDOR
INHABITANTS: PAINTERS, SCULPTORS, DESIGNERS, ARCHITECTS, WRITERS

CONNECTION WITH NEIGHBORHOOD AND CITY   ● ● ● ● ○

INTERACTION BETWEEN RESIDENTS   ● ● ● ● ○

DIVERSITY IN DWELLING TYPES   ● ● ● ● ●

OUTDOOR SPACE   ● ● ● ● ●

MEETS ARTISTS' FUNCTIONAL REQUIREMENTS   ● ● ● ○ ○

PROJECT DESCRIPTION

Integrative Building Project at the Former Flower Market is a project that combines working and living, including studios and flats for owner-occupiers, social housing apartments, and retail spaces. Adapted to the needs of artists and other cultural producers, the 66 floor-plans for apartments offer varying typologies, can be combined with one another and are occupant-oriented. 17 studios and commercial units are designed as casco units (blanks), to be fitted according to the different needs of individual occupants. The decision-making process determining the type and position of communal facilities and the development of a binding standard for fittings took place in close collaboration with the building group.
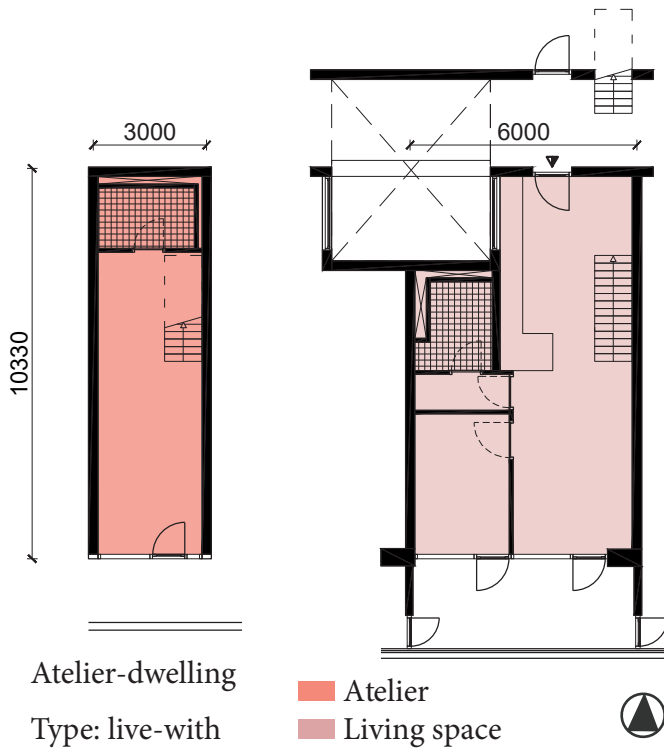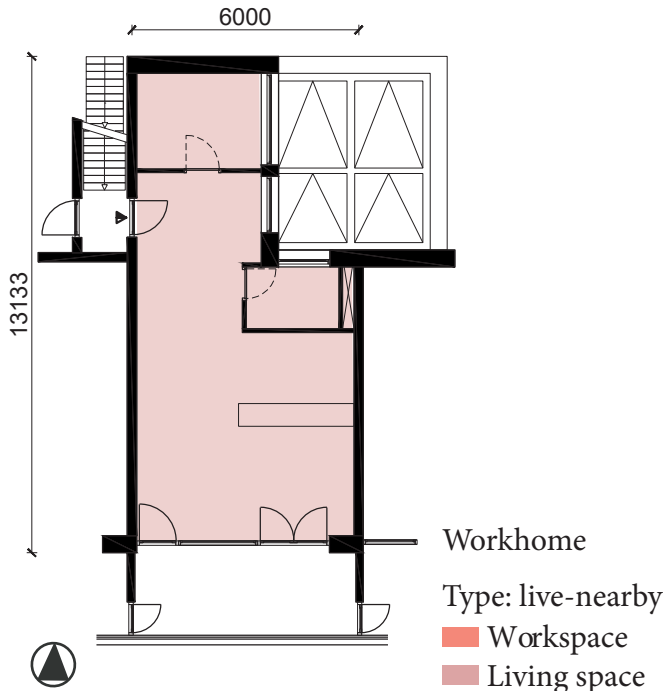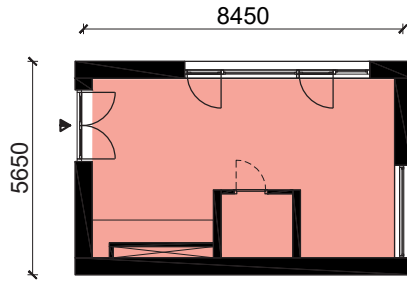
SITUATION

0   20   50m

WORKING VS LIVING

Atelier-dwelling

Type: live-with

- Atelier
- Living space

Workhome

Type: live-adjecent

- Workspace
- Living space

CIRCULATION AND ACCES

- Vertical circulation
- Horizontal circulation

8450

5650

6000

13133

Workhome

Type: live-nearby

■ Workspace
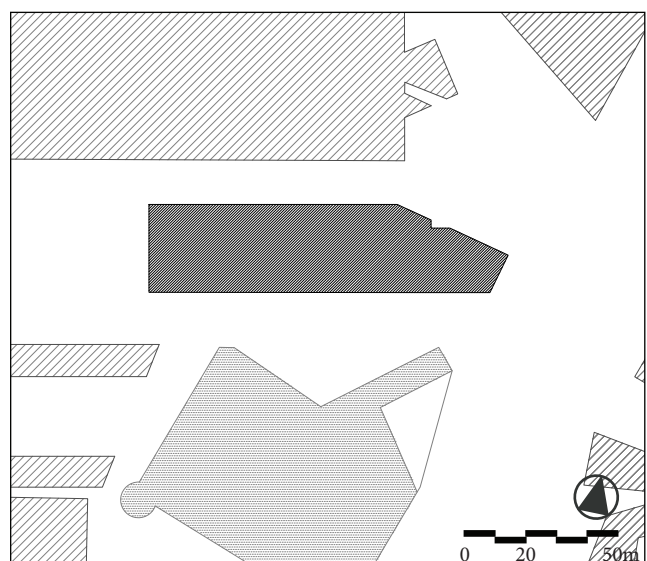
■ Living space
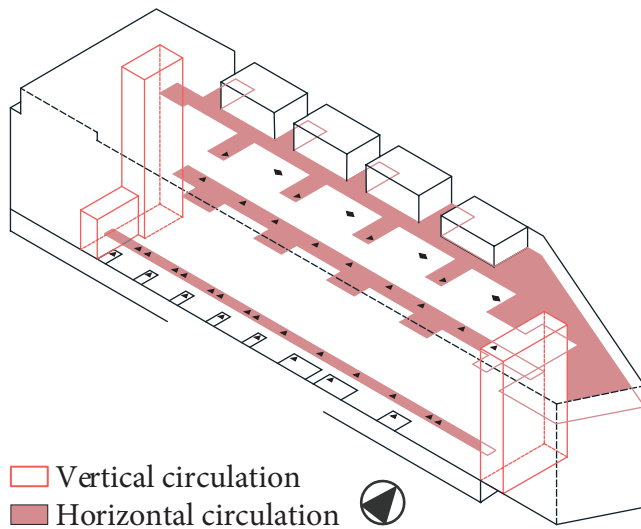
Roof lights provide for enough natural in the central corridor, as well as for the inner functions of the dwellings (own photo)

3000

6000

10330

Atelier-dwelling

Type: live-with

■ Atelier

■ Living space

40
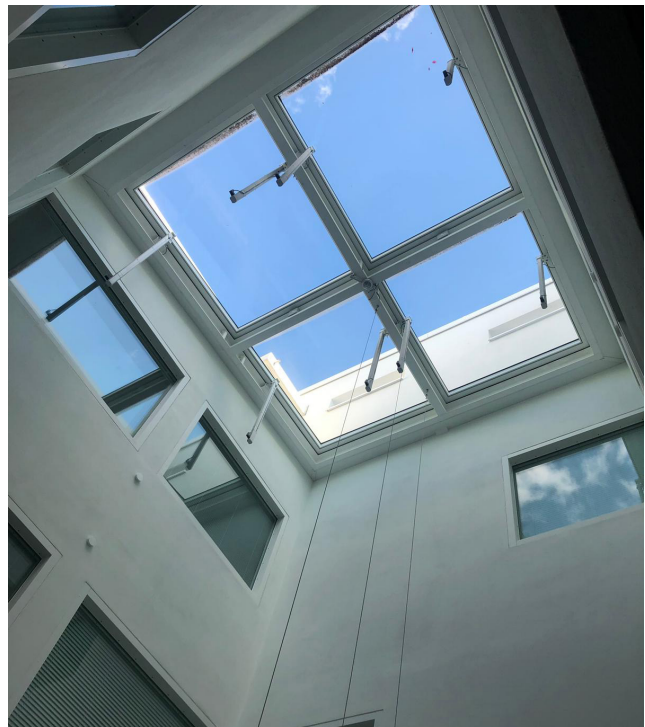
Circulation spaces are being generously designen and are uses for multiple purposes. A painter told me about an extensive dinner in de central corridor with the entire comonity. Painters were discussing their work between the ateliers on the collective rooftop where also a small community space with a bar is located to give parties and the like (own photo's).

The ateliers and work spaces on the ground floor have a rough character, as actually the whole building shows. Such a 'casco' delivery can be cost effective and the artist don't mind (own photo)

Commercial functions and a restaurant/bar in the plith. On the south-side the spaces for business are half sunken into the ground (own photo).

VR RESEARCH TUTORIAL
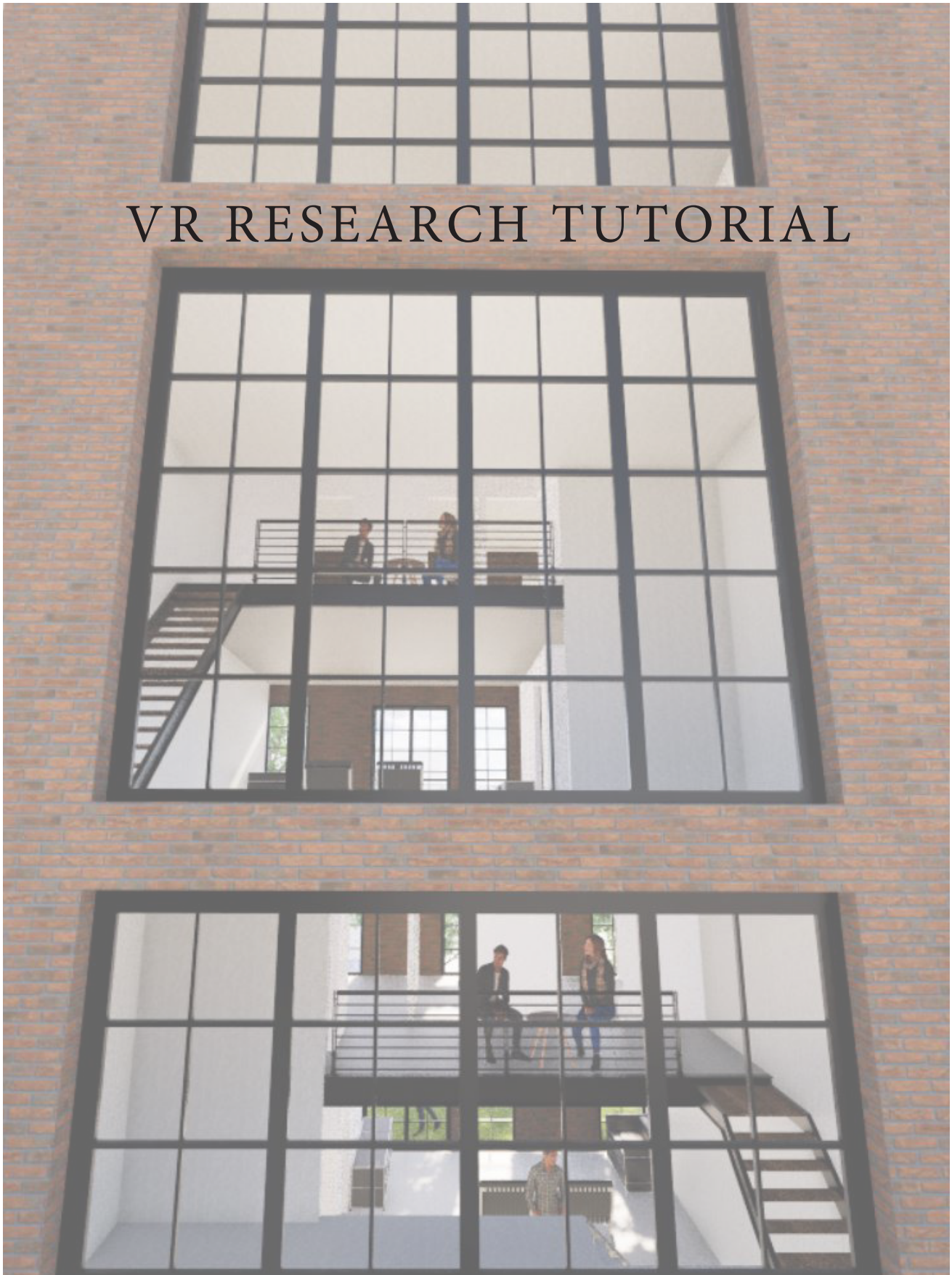
Render of the northfacade where the ateliers of the atelier-dwellings are situated (own ill.)

A REFLECTION

<u>Tijdens</u> de introductielezing over 'The City at Eyelevel' ontstonden de eerste ideeën over hoe virtual reality te gebruiken om het concept van het voorogen ontwerp van een 'kunstenaarskolonie' waarin collectiviteit tussen de bewoners en connectiviteit met de de stad Amsterdam centraal staat. Het architectonisch ontwerp moet deze collectiviteit en connectiviteit benadrukken, zowel op het schaalniveau van de stad, de buurt, het gebouw en de individuele woon-werkunits.

Het ontwerp in de eerste drie weken van de 'VR Research Tutorial' was nog in een zeer pril stadium waarin zelfs de ruwe gebouwmassa's nog ontwikkeld moesten worden. De VR tutorial bood daarom de uitgewezen mogelijkheid de vorm en positionering van massa's te onderzoeken.

Bij het bepalen van de gebouwmassa's en bijbehorende openingen om het plangebied toegankelijk te maken, zou ik normaal gesproken de mogelijke looplijnen van mensen analyseren in abstracte 2D schema's en die vervolgens op ruimtelijkheid testen in zowel computer gemodeleerde- als fysieke 3D modellen. Een 3D computermodel biedt de kans om verschillen standpunten aan te nemen in en rondom het ontwerp. Een fysiek model geeft naast het zicht ook iets tastbaars, maar naar mijn mening een tastbaarheid die op dit stedelijke schaalniveau weinig toevoegd. VR biedt in dit vroege stadium van het ontwerp al een extra dimensie om een stukje dichter bij de werkelijkheid van ruimtelijke ervaring te komen. De ervaring van loop- en zichtlijnen in relatie tot massa's en openingen kunnen in VR al wandelend op oogniveau onderzocht worden waardoor ontwerpkeuzes sterker onderbouwd- en tevens geloofwaardiger overgebracht worden. Ook materialisatie speelt hierbij een belangrijke rol. Het gemak waarin het programma Enscape realistisch materialen gerenderd kunnen worden maakt het gebruik van VR in de beginfase van een ontwerp proces des te interessanter.

Tijdens 'Quickstart charette' zijn referentieprojecten geannalyseerd om die vervolgens te transformeren, clusteren, schakelen en in te passen op de locatie. Ik kwam erachter dat de ontwerpkeuzes op deze kleinere schaal, zoals beukmaten, vloerhoogtes, circulatie en entrees, een sterke invloed hadden op de positionering en afmetingen van de massa's en openingen, dan ik vooraf had voorgesteld.

Het resultaat van de quickstart was een drietal type atelierwoningingen die door de aanwezige split-levels als een soort 'Tetris puzzel' op elkaar gestapeld zijn. Deze zijn vervolgens geclusterd in een blok en gepositioneerd de plek van een van de massa's die uit de eerdere massastudies was gekomen. Het bleek dat sommige uitkomsten van de eerder in VR onderzochte poort in het uitgerekte block[1], niet meer mogelijk waren met de ontworpen woningtypes. Daarnaast zullen er zeker nog andere type woningen aan het ontwerp van de 'kunstenaarskolonie' toegevoegd worden die zeer bepalend zullen zijn voor de massa's en openingen[2]. Met dit in mijn achterhoofd had ik het gevoel vast te zitten in het onderzoek omdat ik in deze fase van het ontwerp nog niet gegrond kon bepalen hoe de vorm van de massa's er daadwerkelijk uit zouden komen te zien terwijl deze wel een belangrijke rol spelen in de ervaring van uitnodigendheid bij benadering van het plan. Het leek me nuttiger en efficienter om de ontworpen types in VR te testen. In mijn visie is een soort van 'bottom-up' benadering vanuit de woning zelf ook geschikter voor een woningbouwproject dan een dergelijke 'top down' benadering waarin eerst de vorm wordt bepaald, zeker in dit geval waar de doelgroep en het type woningen heel specifieke eisen stelt.

Toen ik in VR al bij het testen van de eerste variant van het type grenzend aan het maaiveld, het gevoel had bijna mijn hoofd te stoten tegen de

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1   Dit onderzoek bestond uit het experimenteren met vorm en afmetingen in relatie tot looplijnen, zichtlijnen en de ruimtelijke ervaring van uitnodigendheid in het plan.

2   Gezien het concept en de doelgroep, spelen collectiviteit en betaalbaarheid een belangrijke rol. Daarom zal later in het proces, naast de atelierwoningen, een collectief woon- werkgebouw ontworpen worden.

vloer van het split-level, besefte ik me des te meer de waarde van een ruimtelijk onderzoek in VR op woningniveau. Ook bleken de ramen in het atelier, die om privacy redenen niet te groot en bewust op 1,5 meter hoogte waren ontworpen, hindelijker te zijn voor het zicht naar buiten en de lichtinval naar binnen, dan van te voren verwacht. Deze bevindingen hebben me definitief overgehaald om te veranderen van onderzoeksthema en op niveau van de woning te gaan experimenteren in VR.

De belangrijke aspecten die ik wilde onderzoeken in relatie tot collectiviteit en connectiviteit, waren zichtlijnen die zorgen voor een visuele verbinding tussen aan de ene kant de privé ruimtes in de atelierwoning and aan de andere kant de publieke en collectieve ruimtes buiten. De split levels van de bovenste en middelste woningen moesten er voor zorgen dat vanuit de leefruimtes een visuele relatie ontstond, door het atelier heen, naar het centrale plein. Door te experimenteren met verschillende vloerhoogtes en afmetingen van gevelopeningen, kon de werking hievan goed worden onderzocht in VR. De ruimtelijke ervaring die verschillende ontwerpkeuzes teweeg brengen, kan nergens zo goed getest worden op beleving als in VR. Niet alleen de zichtlijnen en afmetingen zelf zijn belangrijk belangrijk, daglichttoetreding speelt ook een belangrijke rol in de ruimtelijke ervaring. Doordat daglicht goed gesimuleerd kan worden in Enscape en vervolgens ervaren worden in VR, ben je veel bewuster van de gevolgen die optreden bij het aanpassen van afmetingen. De abstractie van een aanpassing op tekening wordt direct vertaald in wat dit ruimtelijk teweeg brengt.

Daarnaast bleek de positionering, vorm en materialisatie van de trappen en ballustrades ook een grote impact te hebben op de ruimtelijke ervaring van de geschakelde ruimtes, iets waar je met doorsnede tekeningen en viewports van in dit geval SketchUp alleen, niet zo bewust van wordt als in VR.

Door de eenvoud van het programma Enscape en de mogelijkheid om tijdens het ontwerpen de

effecten van ingrepen te bekijken in VR, heeft het me verleid tot te veel in detail te treden om een zo'n realistisch mogelijke ervaring te creëeren. Hierdoor heb ik te weinig aandacht besteed aan het nadenken over hoe de ontwerpkeuzes en bijbehorende resultaten helder the presenteren in VR. Ik heb te veel aspecten willen meenemen in het onderzoek en was het dan ook volledig eens met het commentaar. Het verhaal van de presentatie had veel duidelijker kunnen zijn als ik mijn oogkleppen op had gezet en me gefocussed op een enkel aspect. Het heeft waarschijnlijk ook te maken met feit dat ik niet gewend ben om in render programma's een ontwerpproces te laten zien. Sommige andere presentaties hebben me echter laten inzien dat ondanks alle mogelijkheden van Enscape, een meer abstracte presentatie van ontwerpkeuzes ook heel overtuigend kan zijn in VR, hier is dan soms wel wat architectonisch inzicht voor nodig. Zou je bijvoorbeeld iets reseteren aan een koppige opdrachtgever, dan is een realistischer model geschikter om te overtuigen de juiste ontwerpkeuzes erdoor te krijgen.

Concluderend vind ik VR een goed hulpmiddel om tijdens het ontwerpen de effecten van verschillende ingrepen tegelijk te ervaren. Een dergelijke ruimtelijke ervaring is moeilijk over te brengen met verschillende stilstaande beelden. In het vervolg van het project ga ik zeker nog eens naar het VR lab om te experimenteren binnen het ontwerp. Collectiviteit en connectiviteit zijn elementen die nergens beter gesimuleerd kunnen worden als in VR. De ontdekkingen opgedaan in VR hebben me nu al positief verrast en ik weet dat het nog veel meer te bieden heeft.

Render of the urban composition and the south-side with galleries also funtioning as collective outdoor spaces to enjoy the sun (own ill.)

PROJECT BRIEF

PARKING

-Storage rooms
-Bike stalling
-Service rooms

COLLECTIVE FUNCTIONS PLINTH

-Central collective work space
(indication of possible functions)
        Wood workshop
        Metal workshop
        Ceramic workshop
        Spray room
        CNC machine room
        3D-printers and laser-cutting

-Flexible space
(indication of possible purposes)
        Rehearsal
        Events
        Parties
        Lectures
        Home work guidance
        Meetings

-Small ateliers (workspace for live-nearby arrangement)
-Storage

PUBLIC FUNCTIONS

-Exhibition space
-Creative business spaces (Commercial)
-Food and drinks
-Sanitary and service rooms
-Circulation space for interaction between artists, entrepreneurs and the public

COLLECTIVE OUTDOOR SPACE

-Collective courtyard

CIRCULATION

Generously dimensioned galleries situated around the collective courtyard with only two staircases and one lift. This will enhance interaction and the sense of community between the artists. The galleries moreover functions as a "semi-private" outdoor space when personalised by the inhabitant of the adjacent dwelling.

DWELLINGS

-Type A: 60×40 m^2
Small Appartment (singles/couples)

-Type B: 54×60 a 80 m^2
Maisonette (couples/families 1 child)

Type C: 16×82 m^2
Atelier-dwelling (couples/families 1 child)

Type D: 16×120 m^2
Atelier-dwelling (families 2 children)

Type E: 28×70 m^2
Atelier-dwelling (couple, families 1 child)

Type F: 38×20 m^2
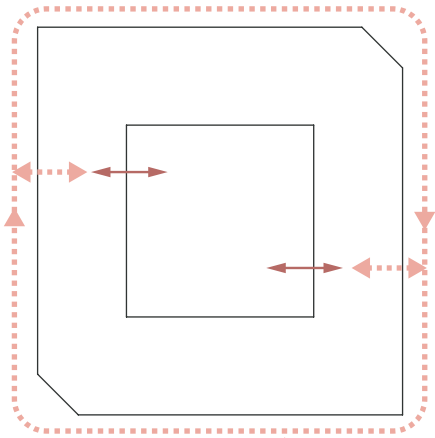Shared living apartment (students/post-graduates)

Total number of dwellings: 210

CONCEPTUAL DESIGN

DWELLINGS
+
ATELIER-DWELLINGS

EXHIBITION
SPACE

FOOD
+
DRINKS

COLLECTIVE
WORK SPACE

ATELIER

ATELIER

ATELIER

COMMERCIAL
CREATIVE
BUSINESSES
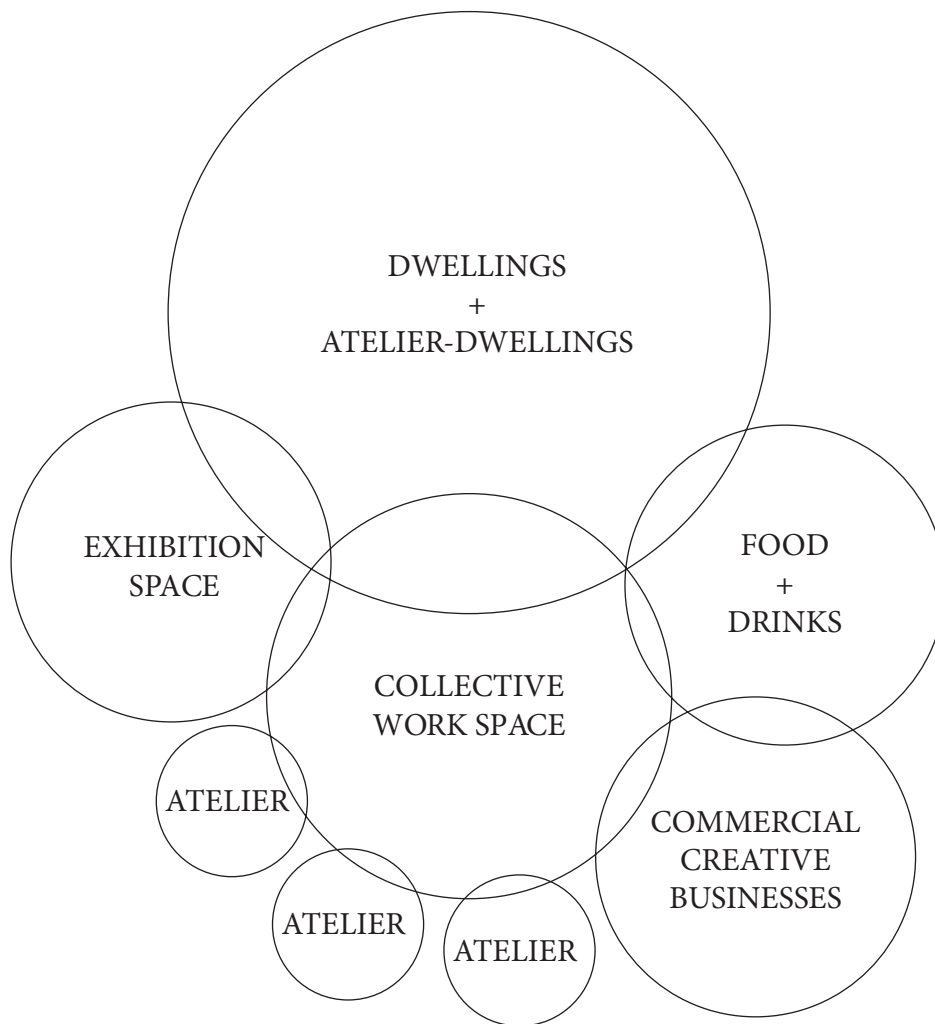
OPENING UP THE PLINTH FOR INTERACTION

FUNCTIONS PLINTH

- 🟥 atelier
- 🟫 collective work space with workshops
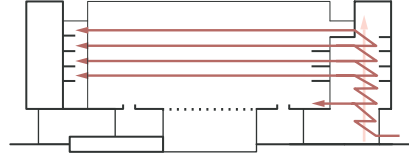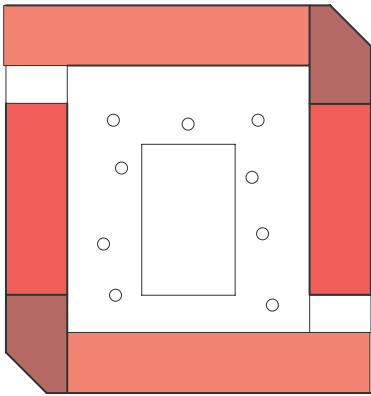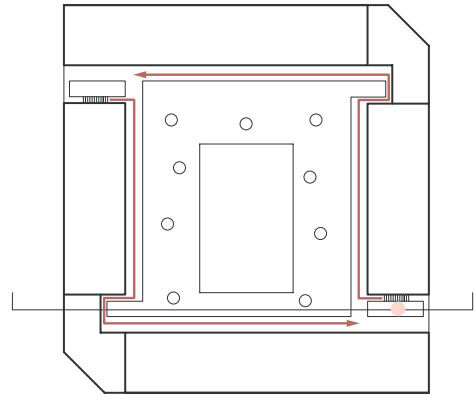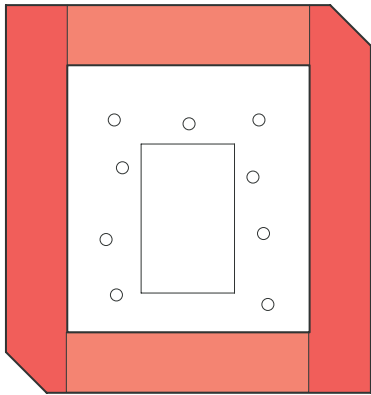- 🟧 exhibition space
- 🟪 food and drinks
- 🟥 commercial creative business
- 🟪 flexible space
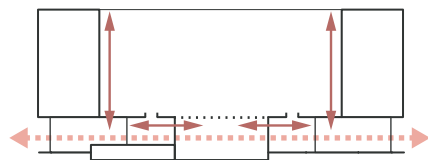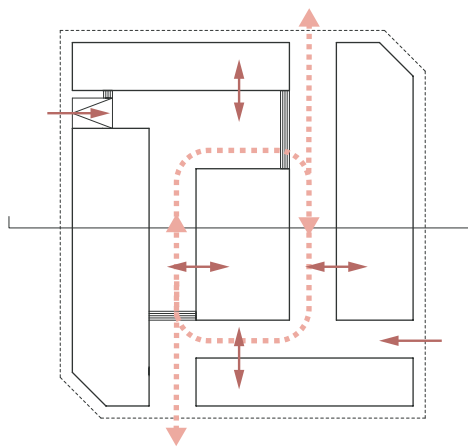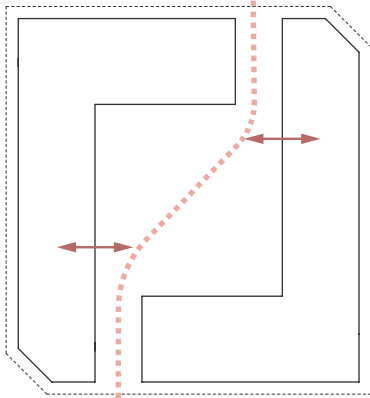
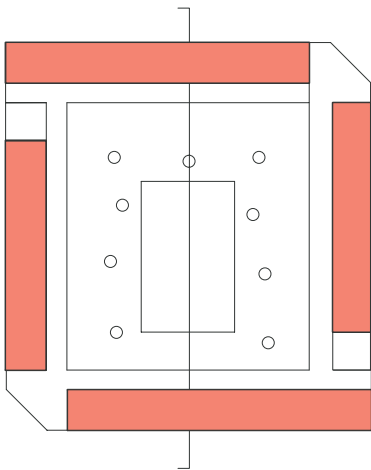- ◄—► resident artists
- ◄····► the public
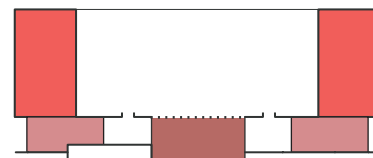
- 🟥 live-work
- 🟫 work, produce, collaborate
- 🟪 work, eat, drink, connect, collaborate, exhibit, practice

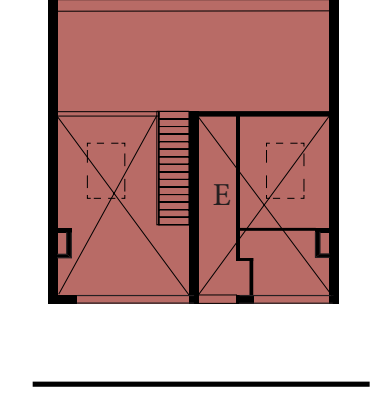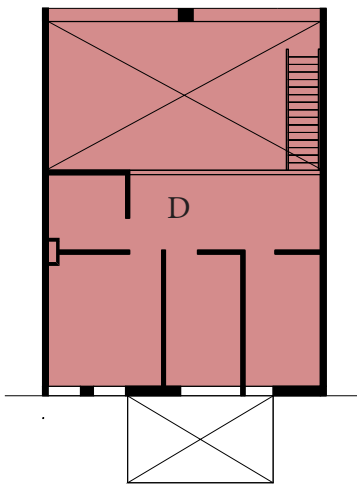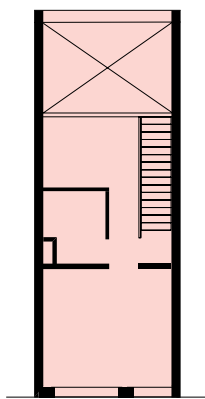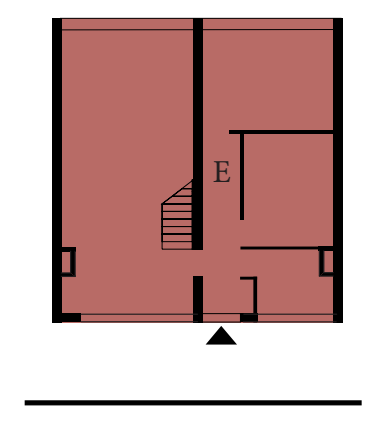## CREATING MORE ATELIER-DWELLINGS AND DEALING WITH CORNERS

CIRCULATION

SUNNIER GALLERIES/BALCONIES
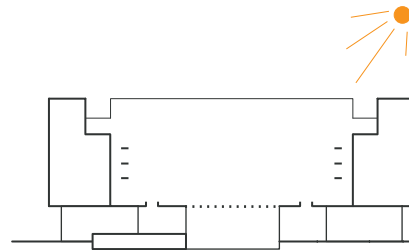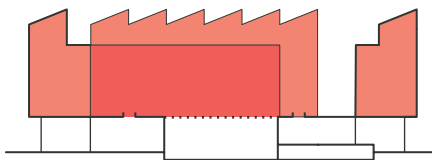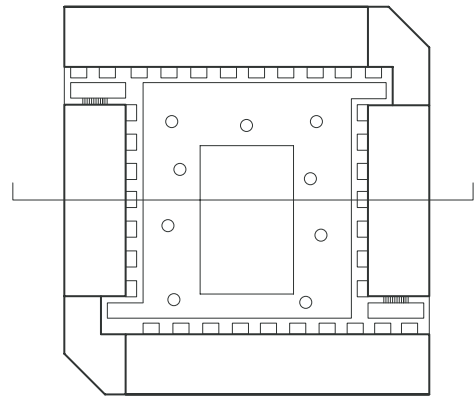
North-South oriented atelier-dwelling
shared living corners
apartment

DWELLING TYPES

A

A²

C

B

D

E

D

E

AXO

29 m

A

A'

Type A   Type D
Type B   Type E
Type C   Type F
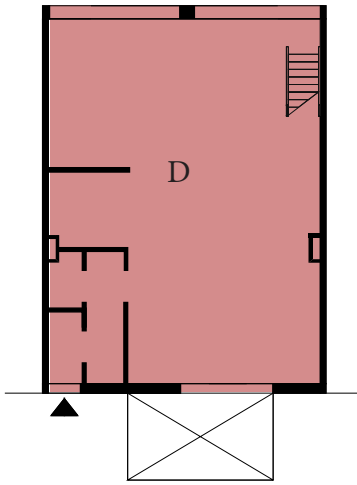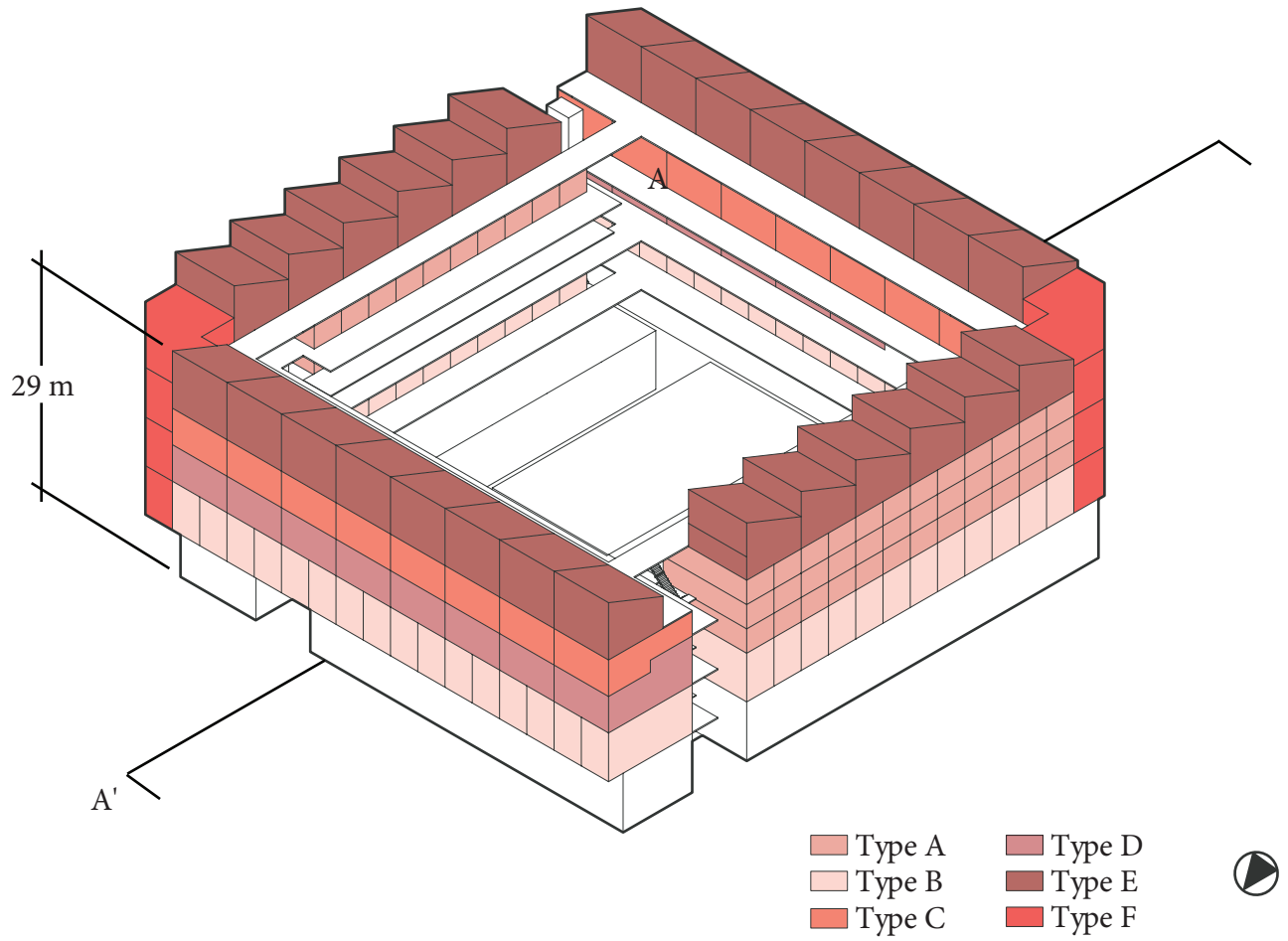
SECTION A-A'

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences

Graduation Plan: All tracks

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

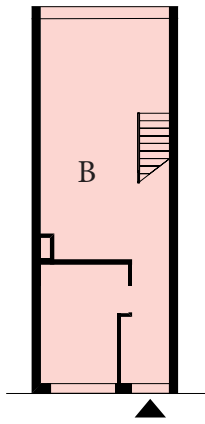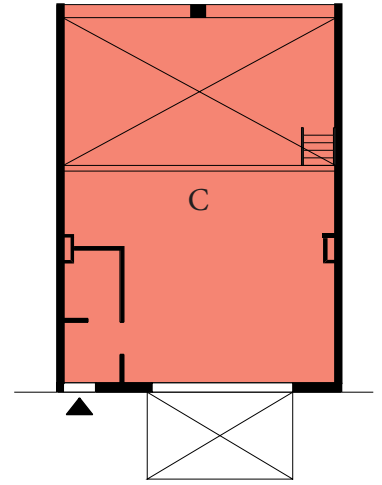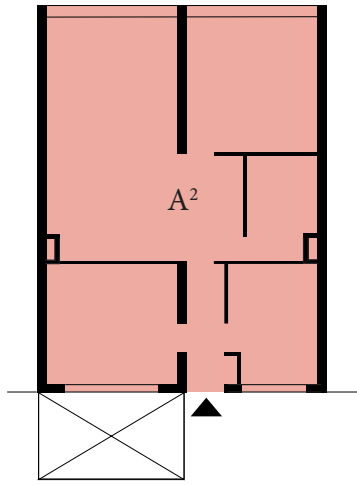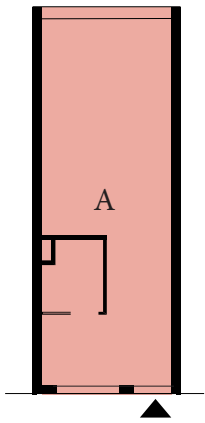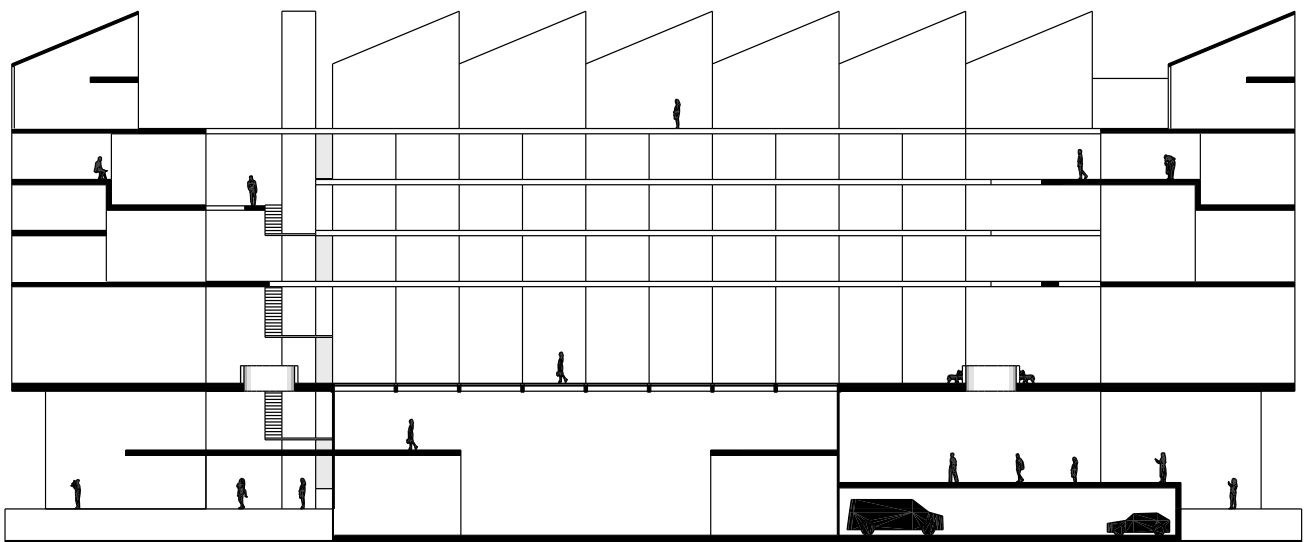| Personal information	
Name	Nick Teurlings
Student number	4094131
Telephone number	0620274388
Private e-mail address	nickteurlings1991@gmail.com

Studio		
Name / Theme	Dutch Housing Graduation Studio	
Main mentor	Ir. T.W. Kupers Ir. P.S. van der Putt Ir. F. Adema	Architecture and the Built Environment
Second mentor	Dr. N. Marzot	Architecture and the Built Environment
Argumentation of choice of the studio	The reason why I've chosen Architecture and especially for de studio Dwelling is because the design of housing is a very challenging one of our times. We are experiencing a period of immense technological, social and economic change which has a great impact on the way we live and how we think about work, identity and privacy. New forms of production transcend the boundaries that, since the industrial revolution, separated the domestic space from workplace. Some intellectuals thought that the digital revolution would cause a diminishing importance of place and even the end of cities. On the contrary, we are heading to a largely urbanized world. As space becomes scarcer through the continuing urbanization process, it becomes increasingly difficult to be able to afford a place to dwell in large cities. Architecture acts as an interface mediating public and private spheres and has the power to create symbolic and creative responses to these changes and problems in society. Considering housing design, for the most part, we still live in the same housing models as we know for centuries and not always fit the way we live our lives today. To be able to significantly contribute as architect in solving problems around housing, deeper knowledge about dwelling, house and home in relation to the larger contexts of contemporary cities is crucial. I hope the	

	studio will contribute in gaining this knowledge in order to develop the skills needed for becoming an architect specialized in the domain of dwelling.

Graduation project	
Title of the graduation project	Artist Housing
Goal	
Location:	Minervahaven, Amsterdam
The posed problem,	The posed problem centers around two major issues that are inextricably linked. The underlying problem has to do with the policies that global cities conduct to become successful in the creative knowledge economy. Richard Florida's bestseller *The Rise of the Creative Class* (2004) evidently exemplify the ideas behind these policies and inspired many cities around to globe to revitalize urban centers by making them attractive for the 'creative class', which means creating diverse, open and tolerant environments. In short he believed that once the 'creative class' is established, this ensures a good people- and business climate within the new economy, hence that cities would flourish. But as time has shown just a small group of people has profited from the success of the 'creative class' and instead of diversity, tolerance and openness, many global cities encounter increasing inequalities. Although artists are seen as the backbone of a successful 'creative city', and therefore often used in revitalization plans for declining urban centres, the dominant presence of the more wealthy creative knowledge workers and the accompanying prohibitive cost of property and housing is pushing the less wealthy and even the artists themselves out of the city, leaving a unilateral street culture. This process of exclusion called gentrification has- and is still happening in Amsterdam. The independent artists, activists and squatters among many more lower- and middle-income groups who gave Amsterdam its unique character are pushed further and further away from the city centre. Several organizations are worried about the decreasing amount of ateliers, live/work spaces and exhibition spaces for artists (AKr, 2019; CAWA, 2019; Gemeente Amsterdam, 2019). The lack of work spaces for artists became a difficult problem to solve due to a new housing law: 'Woningwet 2015'. This law had an unintentional side-effect which made the persistence, development and renting of ateliers increasingly difficult, but can be bypassed by developing atelier-dwellings which combine living and working in a single unit (Verheul, 2017).
research questions and	Main research question related to the described problem: *Why is it valuable for the city of Amsterdam to develop a live-work environment for artists in Minervahaven?*

	Sub-questions that contribute in answering the main question and further substantiate the design assignment: • Who are the "creative class" ? • What is the role artists and art in (re)vitalizing urban centres? • How have artists been housed historically? • What does the municipality of Amsterdam do to facilitate work spaces and housing for artists? • What are the possible live-work arrangements? • What are the socio-spatial requirements for a successful live-work environment for artists? • Which development strategies can be used to make the project feasible? • How can the architectural design contribute to the feasibility of the project? Design question: *How can the architectural design of the envisioned live-work environment for artists contribute to the success of the artists as well as to the creation of a lively, open and diverse city?* Hypothesis: The mixing of 'fine art' and 'commercial art' practitioners in a creative live-work building will enhance valuable collaborations which connects the building and its inhabitants to a larger social context. This is will benefit the artists' career and will also have positive effects on the direct neighborhood and the city of Amsterdam as a whole.
design assignment in which these result.	The assignment is an architectural design of live-work environment which offers a permanent accommodation for artists at different stages of their careers and lives. The building will therefore offer a variety of flexible dwellings, atelier-dwellings and other 'live/work' arrangements. In order to connect the building and the inhabitants to a larger social context, the entire ground floor will function as a so called 'broedplaats' with an exhibition space, a bar/restaurant, business spaces for (commercial) creative entrepreneurs, a rehearsal space and smaller work-units all centered around a large collective production space that has the facilities to produce large pieces of art. The many functions bring a great variety of people together in one building and therefore finally needs well-designed circulation system that fosters the building of a tight creative and productive community.

Process

Method description

The general approach can be defined as a context-led research, which is basically divided in two parts. The first part focuses on framing the problem and proving the relevance of the proposed design. In order to do this I applied the following methods:

- A literature study to investigate the underlying theoretical framework related to the occurring problems in daily practice;
- Examine public discussions between artists, the municipality and developers
- Collecting data on artists, ateliers and artist housing

These findings gave answer to the research-question which in advance led to a design-question and a design proposal that has to contribute in solving the stated problems.

The strategy I adopted to explore the design question, which is the second part of the research, is a mixed methodology based on literature research and a multiple-case study. The literature study is focused on how to design an 'open' live-work environment.

With the plan-analysis of the case-studies, both typical historical atelier-dwelling complexes and contemporary live-work environments (related to creative practices), combined with some visits, I first studied the domestic- and work space by making abstract analytical drawings of how these functions relate to each other. The second aspect of the study is focused on how other functions (if present) and the circulation systems contribute in connecting the building to the larger social context of the city. By also visiting some of the projects I hoped to find out strengths and weaknesses of the projects that could not have been discovered through merely a quantitative plan-analyses.

Literature and general practical preference

Case studies:

- Atelier-dwelling complex Zomerdijkstraat, Amsterdam
- Cité Montmartre aux Artistes, Paris
- IBeB: Integratives Bauprojekt Am Ehemaligen Blumengroßmarkt Berlin
- Klarheit, Tokyo

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Reflection

The master track Architecture aims at challenging students to develop creative and innovative building projects reflecting on socio-spatial, politico-economic and technical challenges within the built environment. Related to these challenges, the Dutch Housing Studio focuses on the problems around housing, more specifically designing residential buildings in the context of the 'open city' (Sennet, 2018). This comes down to creating a built environment that is tolerant, diverse and open towards all people, no matter what backgrounds, ethnicity or class.

The proposal of an architectural design that should facilitate an artist community is a response to the gentrification monster, which not only affects artists, but many lower and middle income groups living in global cities. The beauty of art is that is that the power to connect people. Art is open for interpretation and appeals to the imagination which can offer new perspective on for instance societal problems and hence may bring people closer together. Therefore it is important to have artists in cities. They deserve a fixed and stable place without the constant anxiety of eviction to be able to fully focus on creating beautiful and

meaningful things. By creating an 'open' building in which artists and the people of Amsterdam can connect and collaborate, they in turn will be of great value in making Amsterdam, or at least the neighbourhood open and diverse.