

TOWARD CITY OF ENJOYMENT

Design An Intense City Model in De Wallen, Amsterdam

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2021/22 Graduation Project Report

Colophon

City of Enjoyment

Design An Intense City Model in De Wallen, Amsterdam

MSc Graduation Report
Urbanism Track

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"There is surely another kind of architecture that would seek to give full play to the things that have been so carefully masked by its anti-type; an architecture arising out of the deep fascination that draws people towards others; an architecture that recognizes passion, carnality and sociality."

— Robin Evans (1978)

First of all, I wish to express my sincere gratefulness to my first mentor, Leo van den Burg, an experienced, innovative and knowledgeable designer. His critical and insightful feedback always inspired me and kept leading my work to a higher level. When I was struggling between several ideas, he always kindly pushed me to sharpen my thoughts and be confident about my sense of value and position as an urban designer. Without his persistent help, the research and design would not have been realized.

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— Author, June, 2022

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for amsterdam, for our cities
for enjoyment, for all of us

1

"De Wallen"

De Wallen Is Going to Die.

1.1 Introduction

Amsterdam and De Wallen

Amsterdam is the capital and most populous city of the Netherlands (Figure. 1.1), with a population of 872,680 within the city proper, 1,558,755 in the urban area and 2,480,394 in the metropolitan area (wikipedia, 2021). Amsterdam originated as a small fishing village in the late 12th century, then towards one of the most important and busiest ports all over the world in the Dutch Golden Age of 17th century, winning the fame for the centre of finance and trade (amsterdam.org, 2021).

Nowadays, Amsterdam is taken as one of the most globally popular tourist destinations for a large number of canals recognized by UNESCO World Heritage Site (unesco.org, 2021), narrow canal houses with gabled facades, traditional buildings and rich artistic heritage. Besides, Amsterdam is always proud of its liberal and inclusive attitude, embracing prostitution, soft drugs and pornography, which leading to the colorful nightlife and festivals. Currently, prostitution is legal in the Netherlands but not on the street, resulting in the scene of 300 red light windows in De Wallen where the sex workers show their figures (Verhoeven, 2017).

Among the three different Red Light Districts, De Wallen is definitely the most famous and the most

attractive destination in the city centre, especially for the increasing tourism under the circumstance of globalization (amsterdam.info, 2021). Located in one of the oldest parts of the city of Amsterdam (Figure. 1.2), De Wallen unfolds as a dense network of open canal streets and dark, narrow alleys, with the distance between sex workers in the windows (Aalbers, 2016). Approximately 250 one-room cabins rented by sex workers who offer their sexual services from behind the glass window or door (Figure. 1.3), along with coffee shops, sex shops, peep shows, strip clubs, sex theatres and typical Dutch cafes, contribute to a brand of freedom and inclusiveness (Figure. 1.4).

The government tries to ensure that medical care and work in better conditions can be accessible to all sex workers with regulation and perfection of standards and laws (amsterdam.nl, 2021). On the other hand, De Wallen does not only serve the heterosexual men who is seeking sexual pleasure, but also for the locals, business people and ordinary families with children in tow. In this case, the government started to take the relocation of sex industries or stricter controls over the area (Outshoorn, 2012). The Red Light City, is on the verge of an uncertain future.



Figure. 11 De Wallen, Amsterdam 1:16000 (Author, 2021)
Data Source: <https://www.pdok.nl/>



Figure. 1.2 De Wallen, Amsterdam 1:8000
Data Source: <https://www.pdok.nl/>



Figure. 1.3 De Wallen of Amsterdam

Source: <http://szhuanlan.zhihu.com/33781971>

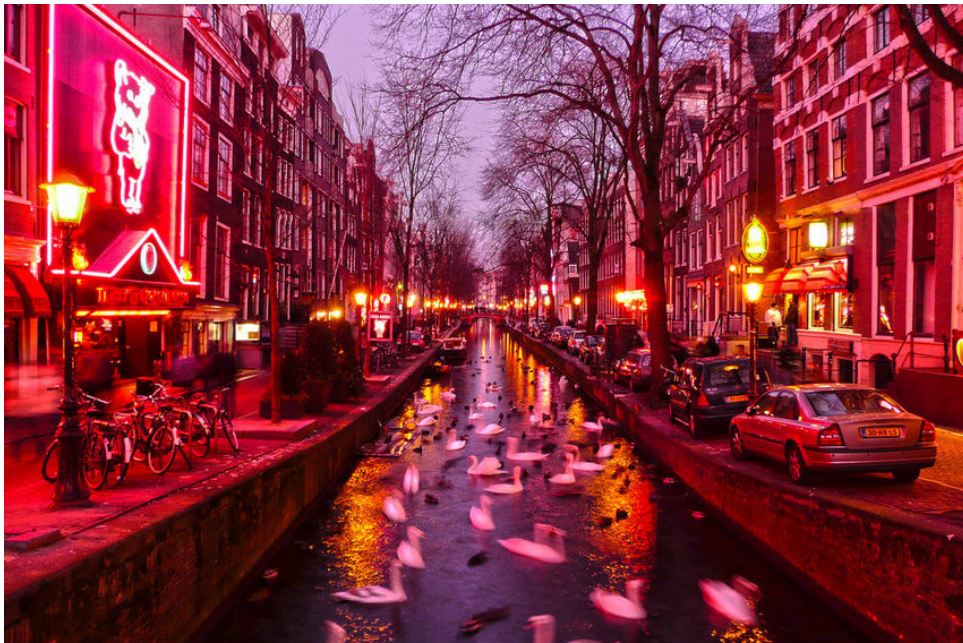


Figure. 1.4 De Wallen of Amsterdam (Kraak,2019)

Source: <https://www.trouw.nl/binnenlandnaar-de-efdeling-of-de-wallen-bb10a9f4>

1.2 Context

Red Light City

1.2.1 Development of Amsterdam

Originating as a fishing village, Amsterdam gradually developed into a trading port and went on to become the trade and economic centre all over the world in the 17th century, and today it is the most global metropolis in Europe. In the early days of development, Amsterdam was fortified by a ring of walls, that's where the name of De Wallen came from (amsterdam.info, 2021). As its population grew intensely and its role in the world became much more important, the city's expansion was inevitable, along with the dense excavation of the river (Figure. 1.5). Amsterdam needed many

canals for continuous water drainage, also for the transportation of goods, defensive purposes, and discarding sewage (amsterdamredlightdistricttour.com, 2021).

This Layout also set the scene for the later extension of prostitution from the original port into the inner neighbourhood (Figure. 1.6). Interestingly, with rings of development surrounded the oldest Amsterdam in the centre, De Wallen is more like a Ghetto at the centre of the world.

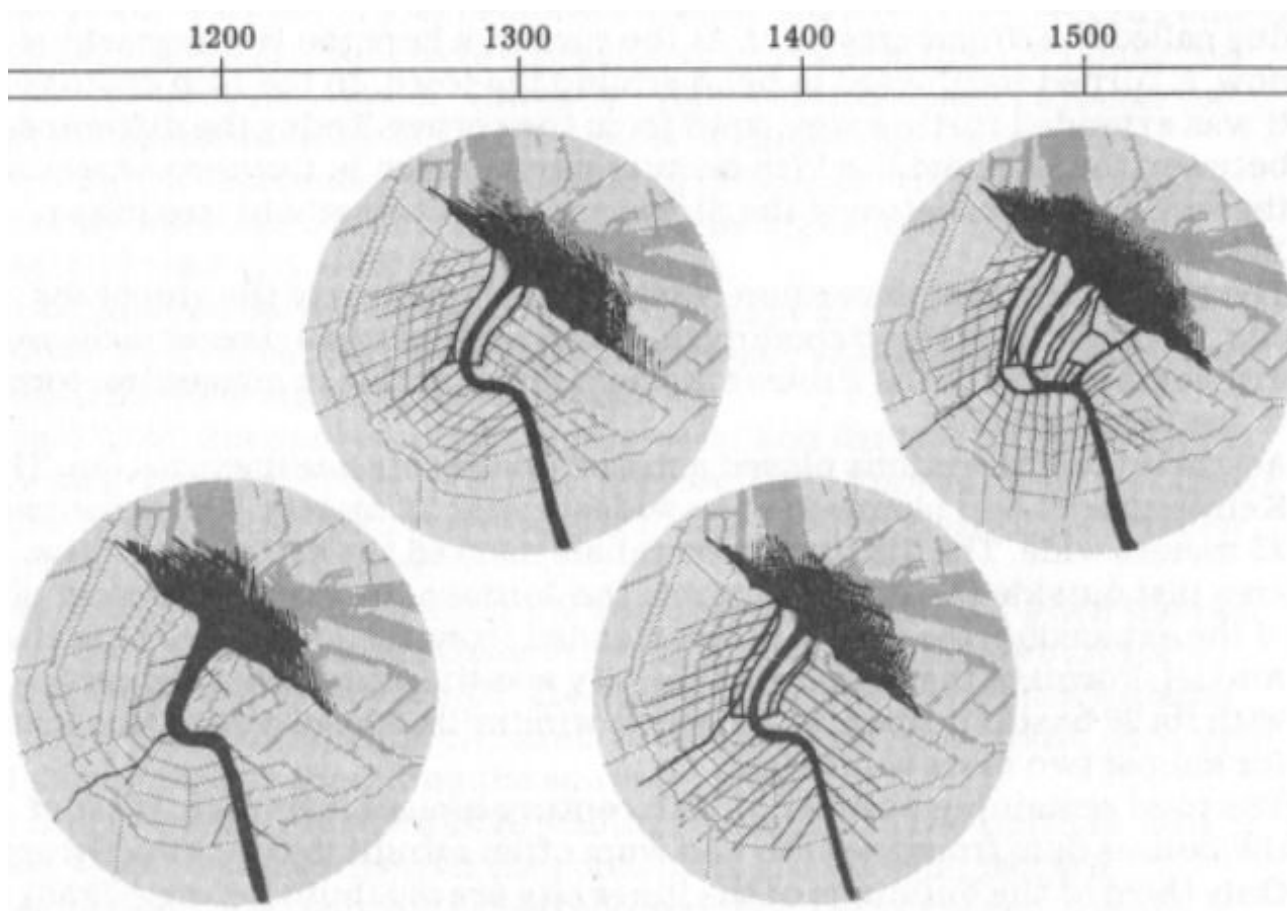


Figure. 1.6 Evolution of De Wallen

Source: <https://www.amsterdamredlightdistricttour.com/fr/history-of-amsterdam/red-lightdistrict-history>.

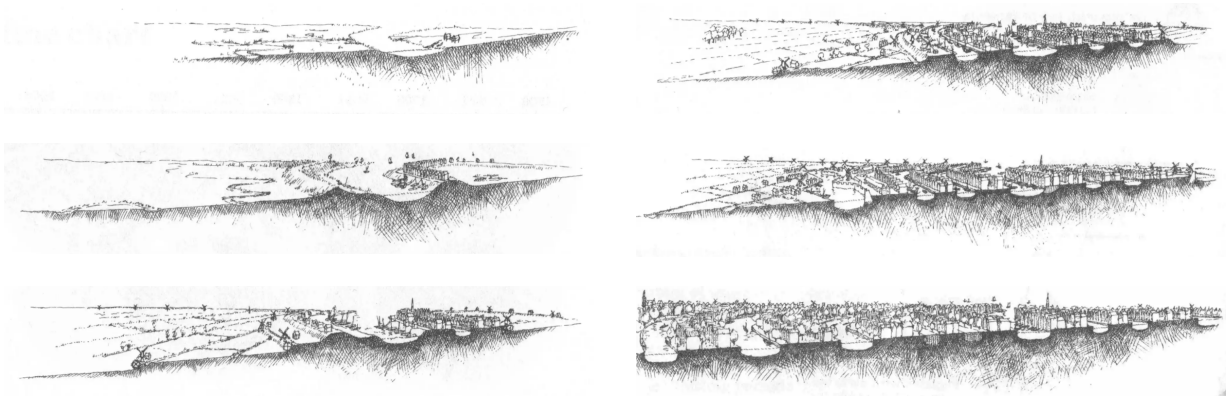
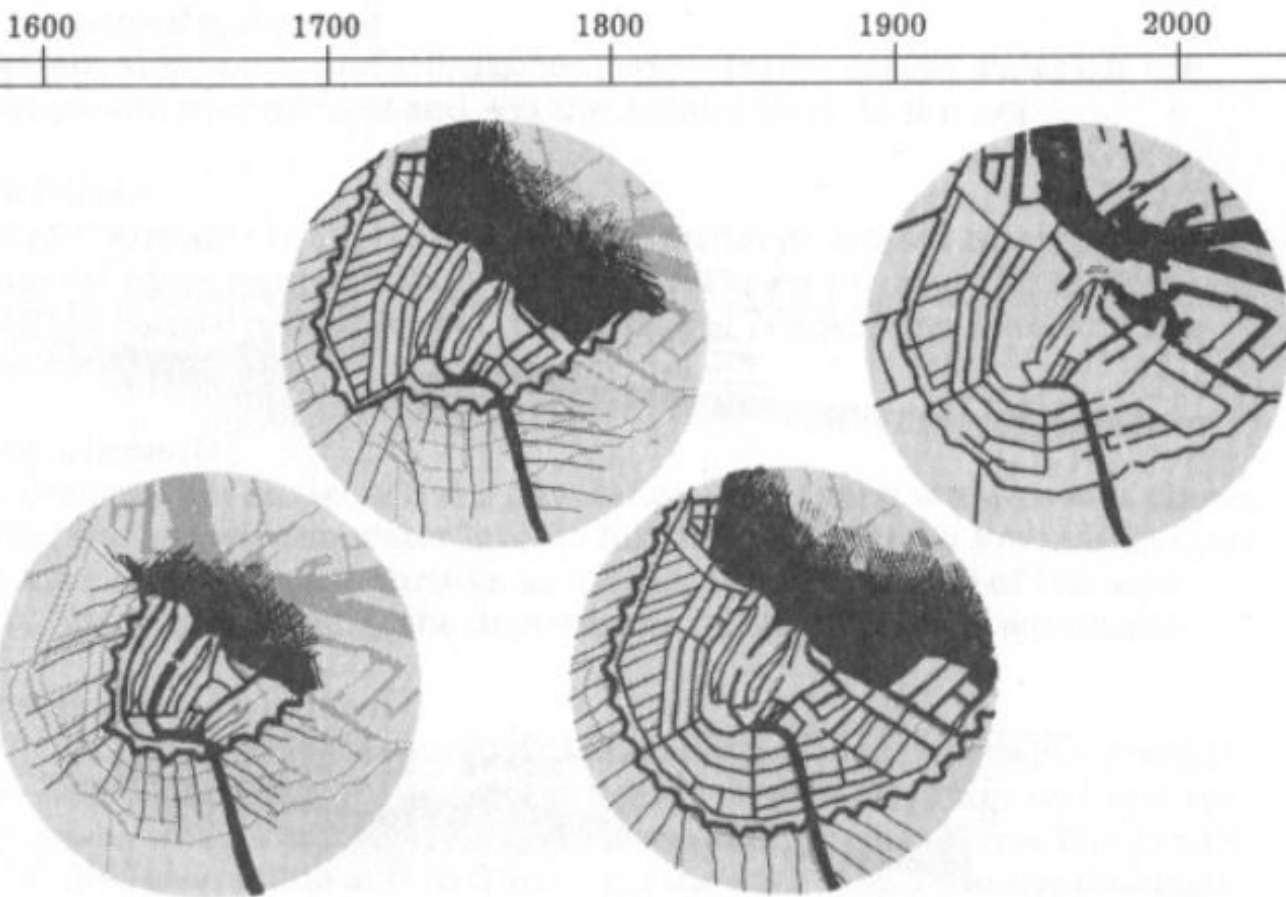


Figure. 1.5 Evolution of De Wallen (Red Light District History Amsterdam ,2018)
 Source: <https://www.amsterdamredlightdistricttour.com/fr/history-of-amsterdam/red-lightdistrict-history>.



1.2.2 Development of De Wallen

As we know, prostitution is the oldest profession in the world, closely associated with port, prostitution firstly appeared in Amsterdam in 1200 (Aalbers, 2012). Afterwards, in 1400, prostitution was taken as entertainment for the sailors at the port (Figure. 1.7). That changed when at the end of 16th century, Amsterdam became protestant. The new city council forbade prostitution (Museum of Prostitution, 2021). However, in

daily life, a blind eye was turned to what was going on in the Red Light District. And the next, prosperous 17th century, the Golden Age, even witnessed a rampant growth in prostitution (Museum of Prostitution, 2021).

The start of the 18th century again saw a wave of strict morality and intolerance, people protesting against sin and loose sexual morals. Not for long, since the second half of the century welcomed a new professional approach toward the profession. Large, wonderfully furnished brothels opened up, to be recognized by the red colored lanterns.



Figure. 1.7 Formulation of De Wallen (Author,2021)
Data Source: <https://www.pdok.nl/>

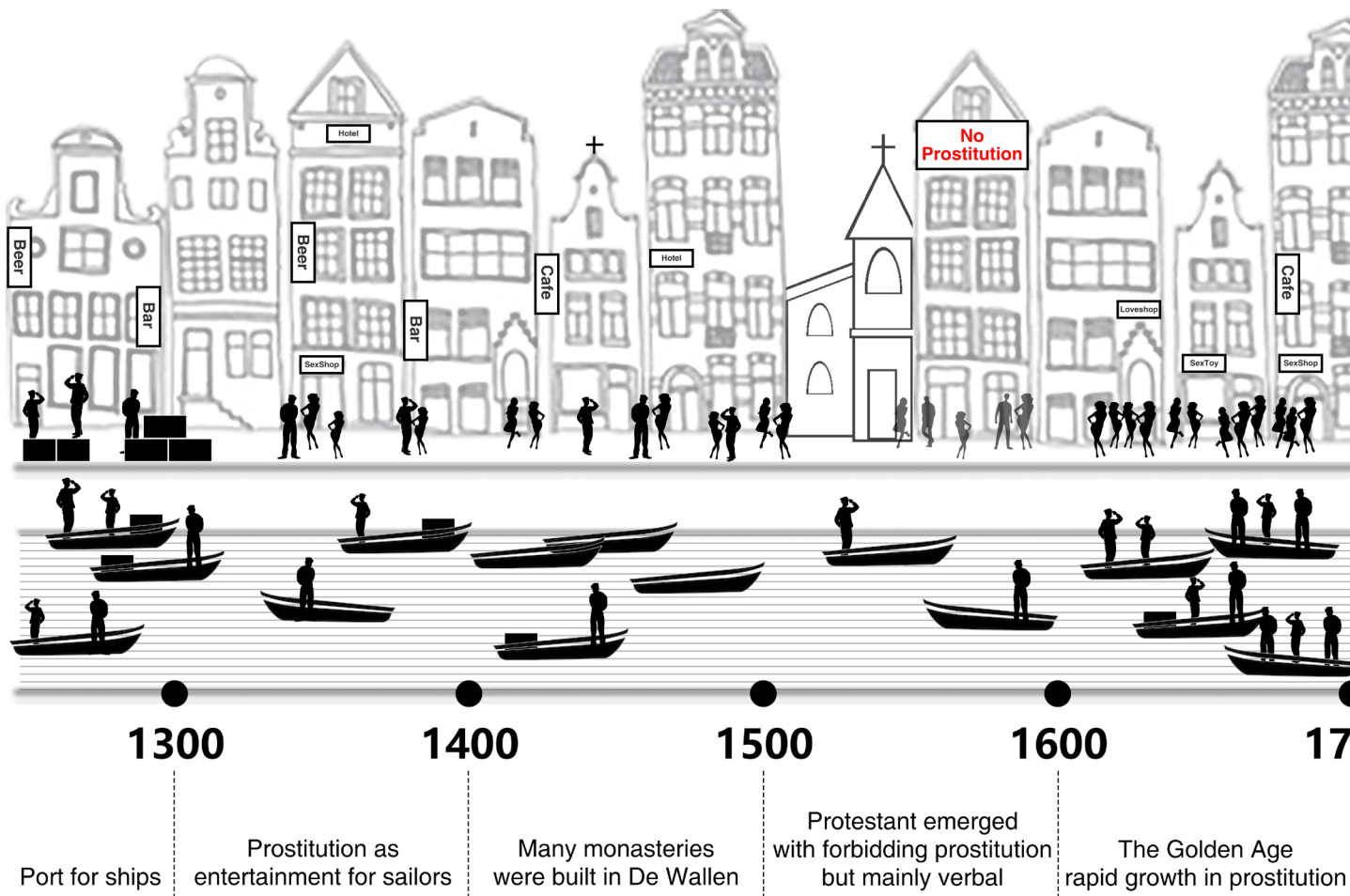


Figure. 1.8 History of Prostitution and the Struggle against Discipline (Author,2021)

The occupation of Napoleon changed the rules, introducing some kind of legalized prostitution. A prostitute had to report to the police twice a week for a medical check-up to get a red card. The moral in 19th century, firercely opposing prostitution, led to bans on brothels issued by the city council. But the business soon flourished again like before, which attracted much more prostitutes from other cities to Amsterdam to have a try. However, the police did not allow womento entice their clients standing in their doorways, they had to do that from behind the window. It turned out to be the beginning of window

prostitution as can still be seen in present days.

The government introduced new measures to crub prostitution continously. Since 2000, prostitution is official legal in the Netherlands. In 2007, the government started Project 1012 to further decriminalise prostitution in Amsterdam by concertrating it around small neighbourhood and banning criminal elements from the profession (Aalbers, 2012). De Wallen witnessed the history of prostitution and the struggle against discipline (Figure. 1.8).



1.3 Motivation

Why to Save De Wallen

1.3.1 Urgent Social Issue

Project 1012, which was launched in 2007 by the government, has been updated several times. Project 1012 is named for the zip code of the Red Light District. A major element of Plan 1012 is the redevelopment of De Wallen and the purchasing and subsequent closing of three-quarters of the windows, and replacing them with creative industries, wine bars, espresso outlets, and fancy restaurants (Cheng, 2016).

However, after this, De Wallen also faced the inevitable gentrification, rents began to rise sharply and the many underground and informal functions and spaces that had been there were transformed into sophisticated urban commercial spaces. The government wanted to change the urban image of Amsterdam SIn City. However, with the spread of public transport and the explosion of globalisation, the number of tourists to Amsterdam has grown to 18 million per year and De Wallen receives close to 3 million visitors per year, nearly 20,000 per day in high season, in a neighbourhood of less than

200m in length (Figure. 1.9).

After 10 years, Project 1012 was declared a failure due to extreme protests from sex workers ((Figure. 1.10), opposition from residents and criticism from all sectors of society (Pek, 2016). In 2020, the Amsterdam government again proposed to change the entire image of De Wallen by relocating the red light district to a erotic complex outside Amsterdam (surfacemag.com, 2022). The proposal was met by about 95% of sex workers and most social groups opposed.

In addition to this, the large number of visitors has a significant impact on the lives of the residents, encroaching on their space and invading their privacy (welivehere.amsterdam, 2018). 'We Live Here' is an action launched by Amsterdam residents against excessive tourism(Figure. 1.11).

It is clear that De Wallen is facing many complex social issues at the same time (Figure. 1.12).

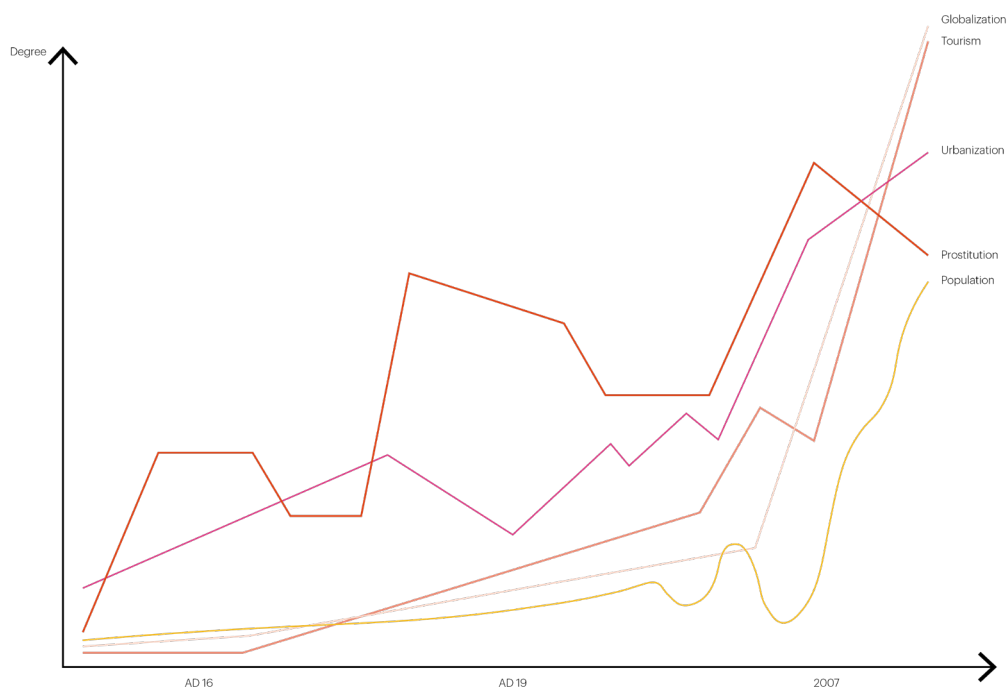


Figure. 1.9 Development Trends (Author,2021)
Data Source: <https://www.spotzi.com/en/dashboard>



Figure. 1.10 Sex Work is Work (LightRocket, 2019)

Source: <https://www.mirror.co.uk/news/world-news/netherlands-consider-total-ban-prostitution-14274275>



Figure. 1.11 Social Conflicts (Author, 2021)

Amsterdam to move sex workers out of city centre in tourism 'reset'

Brothel windows in red light district to be closed and 'erotic centre' set up elsewhere instead



▲ Windows in the red light district of Amsterdam. Photograph: Dean Muijsers/Opinion/Getty Images

The brothel windows of Amsterdam's red light district will be closed and an "erotic centre" will be set up away from the city centre, councillors have agreed.

A proposal from the city's mayor, Femke Halsema, to shut down a significant number of the windows in the narrow alleys around the docks was backed by a broad group of political parties.

The sex workers in the De Wallen red light district will be invited to move to a purpose-built centre elsewhere in Amsterdam, the location of which remains to be determined.

Government

Sex Workers Are Not Happy with the Plans for Amsterdam's Red Light District

The city's mayor says relocating sex workers will improve their safety. Sex workers disagree.

By [Dierkessa Phoenix](#)

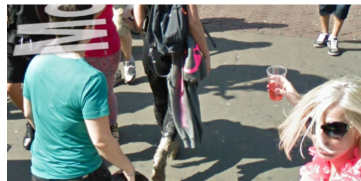
February 12, 2021, 12:10pm [Share](#) [Tweet](#) [Jumbo](#) [Share](#)

This article originally appeared on [VICE Netherlands](#).

Amsterdam's iconic Red Light District may soon disappear. Known locally as De Wallen, in non-pandemic times the central neighbourhood packed with [cafes](#) and [brothels](#) is usually crowded with tourists gawking at sex workers. The area contains some of Amsterdam's [most valuable properties](#), but, as residents protest, has been degraded by mass tourism.

Sex Workers

WALLEN 2020: a counter-manifesto



1.

The Amsterdam Red Light District is a unique part of the city, with exceptional urban qualities and an exuberant diversity of urban functions, inhabitants and users.

The area is excessively layered. Throughout the centuries, all kinds of things have constantly been added, removed, expanded, changed, ignored and improved, to this very day.

Divergent, close-knit communities are permanently based in the area. Sex workers, artists, student fraternities, Coptic entrepreneurs, religious groups, a large Chinese and queer community.

Large crowds fill the area from the late afternoon onwards, enhancing a – for Amsterdam unusual – feeling of sensory intensity, limitless expectation, needless friction and positive disorientation.

Scholar

Amsterdam's red light district clean up has largely failed, says audit office

Society [f](#) [t](#) [v](#) [s](#) June 26, 2018



Photo: Graham Dockery

Amsterdam has not succeeded in its efforts to clean up the city's red light district, according to a [new report](#) by the [council's audit office](#).

The old city centre still contains a 'monoculture' of tourist shops and low-value cafes and bars and nor have officials been able to get a grip on human trafficking and

Government

Why Amsterdam's Red Light District May Not Survive the Coronavirus Pandemic



Media



How deep is the Red Light District? - Amsterdam - Some 200,000 visitors visit the Red Light District

POLITICS INNOVATION ENTERTAINMENT RED LIGHT DISTRICT SEX WORKERS
 FROM NETHERLANDS - HISTORICAL
 FROM APRIL 12, 2021 - 18:17

Another location for possible Amsterdam 'erotic center' announced

The city of Amsterdam said this week it would consider the Havenstad district as another possible location for a high-rise erotic center that could serve as an alternate location for sex work in the capital. After several years of trying to scale down the number of window brothels in the Red Light District, city leadership announced late last year the erotic center was being considered to also replace the level of nuisance and crime in De Wallen, heart of the famous district.

The Havenstad is an area on both sides of the IJ where up to 20 [disputed sex bars](#) will be built in the coming years. The seven other previously announced locations include Amstel II (Duisend), Akerpost (Duisend), Oostzijde 2 (De Nieuwe Haven), Oostzijde Noord (Nieuwe Haven), Zuif / Rie (Duits Herenkwartier (hoofd), Eindhooftgebied) (Duis)

Government



"I live here!" - Lokale campagne van, voor en door bewoners

"I live here", veel bewoners op de Wallen hebben het wel even al hun stem gegeven. Ze hebben bereid te zijn om hun straat te ontlasten tegen de prostitutie. De gemeente wil deze bereidheid aan andere bewoners met een lokale campagne die samen met een herengingepast kan worden toegevoerd.

De laatste tijd van deze campagne is in de loop van de maand maart, met de bedoeling om in het Wallengebied ook personen met een andere achtergrond te bereiken. Het is belangrijk om met deze mensen te praten, maar de ervaring was dat het juist het tegenovergestelde was. Het is belangrijk om de effecten van de campagne te meten. De eerste uitkomsten van de campagne zijn in het algemeen positief. Het is belangrijk om de effecten van de campagne te meten. Het is belangrijk om de effecten van de campagne te meten. Het is belangrijk om de effecten van de campagne te meten.

Residents

Figure. 1.12 Social Voices Collage (Author, 2021)

1.3.2 Situation of Prostitution

Prostitution is legal in 49 countries (Figure. 1.13), illegal in 39 nations and has limited legality in 12 others as of 2016 (ProCon.org, 2018). However, such regulation has not stifled prostitution, and in fact there are 40 to 42 million prostitutes in the world, according to a report from Fondation Scelles (2011). prostitution will always exist in different forms, whether or not it is legal in the specific area (Figure. 1.14).

Opponents of prostitution argue that it is associated with a number of crimes, with drugs, violence and human trafficking being the main areas of attack by these groups (Shively, Kilorys , Wheeler & Hunt, 2012). But in reality, these problems have not been diminished in countries where prostitution is defined as an illegal act, in contrast, the activities are just simply moved underground (ProCon.org, 2018). And there is a general perception among pro-prostitution groups that these criminal issues are simply a tool for society and government to stigmatise prostitution itself (Vanwesenbeeck, 2017). Even in countries that have legalised it, you can see the stigmatisation and special treatment of prostitution in the various regulations. For example, women who are over 18 years of age are able to work in almost any other capacity, yet would need to be 21 in order to be a sex worker. It also fails to acknowledge that many women do not wish to be identified as prostitutes since they might just do this as a side job, or don't want to lose their privacy (Curz & van Iterson, 2010).

Seventy percent of sex workers believe that if De Wallen is closed they will not go to a new sex centre, but will remain near the city centre for more discreet prostitution (Vice, 2021). This can be seen in the reality of the situation that there are approximately 20,000 prostitutes working the streets of the Netherlands (Janssen & Hovener, 2010). Of those, 40% are active in Amsterdam with 5% working the 370 windows or in sex clubs in and around the red light district (Cruz & van Iterson, 2010).

The author argues that a series of illegal activities such as drug and human trafficking, which are seen as closely related to prostitution, do not end with

the ostensible disappearance of prostitution, but continue to exist in society in diverse underground ways, thus creating more unacknowledged victims. In fact, it is impossible to eliminate prostitution from society. Sex is a demand for the bodies of human being, and when demand exists, the balance between supply and demand will always exist, and prostitution should be treated as a fair way to satisfy this demand (Edlund & Korn, 2002). Making prostitution illegal is simply a strategy used by those in power to try to avoid improving the legal system of society and to strengthen social control.

In conclusion, prostitution has a reason to continue, and De Wallen, as the oldest red light district, has more value to explore.

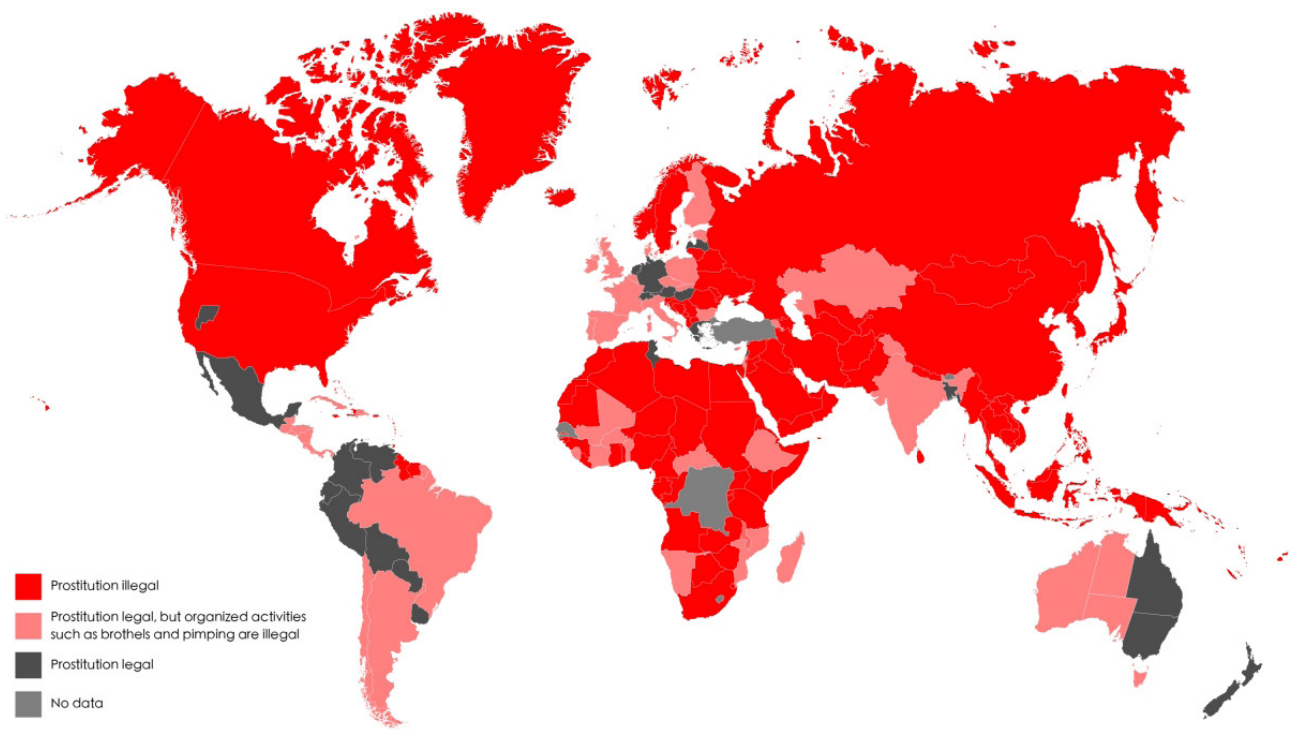


Figure. 1.13 World Prostitution Map (Cheng, 2016)
 Source: <https://boundaryunlimited.wordpress.com/>



Figure. 1.14 Prostitution Still Alive (Author, 2021)
 Source: <https://boundaryunlimited.wordpress.com/>

1.3.3 Carnal Desire

Carnal desire is a kind of instinct, a motivation that encourages people to be close to each other, and carnal desire brings about contacts of full sensuality: from sight, to hearing, to even touch (Frobose & Frobose, 2006).

The most direct manifestation of carnal desire is sexual desire. Freud (1905) understood the sexual desire to be the force that compelled people to continue to live and mate and that pushed against such other instincts as the death instinct or the pleasure principle, which represented a desire for stillness or quiescence. Besides, he (1905) proposed that sexual instinct behind is much more than sexuality itself but is an intrinsic pressure to continue and seek disquiet. In terms of Freud's dynamic theories, the sexual instinct is the same as what he calls the libido, the energy that underwrites desire and drive (Roof, 2022).

Beyond this, carnal desires have a more diverse, unrestricted presentation, and such desires need to be stimulated through contacts, conflicts and chances.

However, chances and serendipity will cause the uncertain and unstable status, which would not be the one governors want to see. That is why society's disciplines and universal values are leading everyone to suppress carnal desires as much as possible, what this meant was that purposeful or necessary communication was facilitated while incidental communication was reduced via different approaches, and contact, according to the lights of reason and the dictates of morality, was at best incidental and distracting, at worst corrupting and malignant (Evans, 1978). The apostles of modernity dissipate the clammy heat of intimate relationships by collectivizing them (Evans, 1978).

This is why De Wallen still has its unique value, being the probable only area in the current world where carnal desire is on direct display in the heart of the city. On the one hand, through prostitution windows that displays the body and encourages the breeding of sexual desire, and on the other hand through the network of narrow alleys that allow for constant unexpected

uncertainty in the bustling crowd. The physical contacts, the buildup of visual elements, the suggestion of cannabis and the scent of incense all create experience of full sensuality together.



Prostitution Window, (Salvon, 2020)

Source: <http://beersandbeans.com20121019behind-glass-doors-a-stroll-through-the-red-light-district>

1.3.4 An Intense City: Inclusiveness and Diversity

An Intense City

Obviously, the Red Light District is an intense 24/7 area which accommodates diverse groups and colourful activities (Boer, 2020). The intensity of De Wallen is reflected in the high density of activities and the gathering of people in small areas, and the resulting uncertainty and possibilities. Drugs, sex, parties, festivals and even fights, anything can happen in De Wallen at any point in time. However, often misunderstood as dangerous, the Red Light District is actually relatively safe for sex workers, tourists and residents (Mork, 2019). The window prostitution allows sex workers to also have the right to choose their customers, without the need to run advertisements like online prostitution, or the many unknown risks of street prostitution. At the same time, each window prostitute has a comprehensive alarm system to further ensure the safety of sex workers.

Inclusiveness and Diversity

Firstly, De Wallen is visited by 10,000 tourists a day, 8 times more than the number of people living in the area (The New York Times, 2021). Overtourism has led to a decline in the quality of living. Furthermore, of these residents, 307 have moved in the recent 13 years (Figure. 1.15), about 23% of the total, most of them moved into the renovated warehouse or into the apartments for the lower rents in De Wallen which was transformed from Airbnb. And the average annual income of these residents is the lowest compared to the surrounding neighbourhoods (Figure.1.16), they always prefer to share the facilities for saving the costs. The residents are relatively young (Figure. 1.17), with a majority of 25-45 year olds, and less than 50% are native Dutch residents (Figure. 1.18).

"Some people moved here just for one or two years and then they left, the small community we have consists of many of our natural residents. You see, a few, I think the people who are going to live

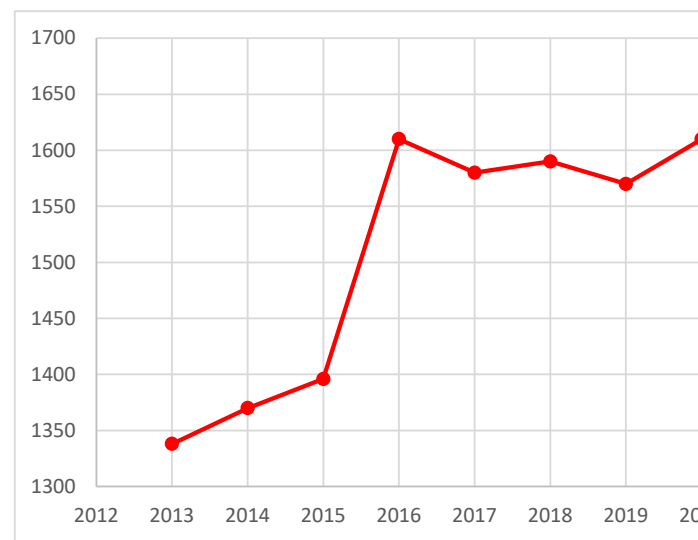


Figure. 1.15 Population in De Wallen (Author, 2021)
Source: <https://www.spotzi.com/en/dashboard>

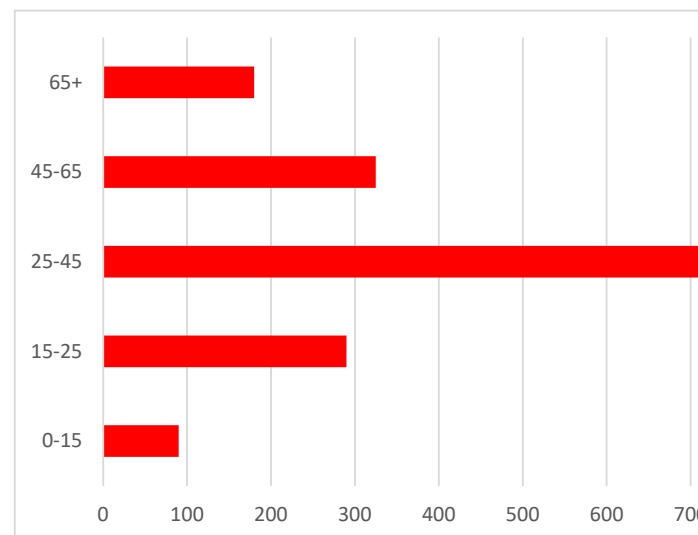


Figure. 1.17 Age of Residents (Author, 2021)
Source: <https://www.spotzi.com/en/dashboard>

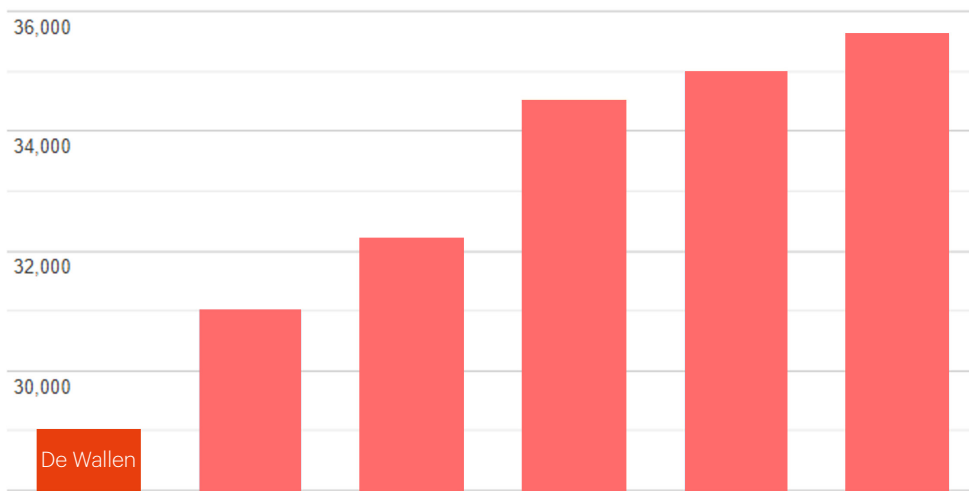
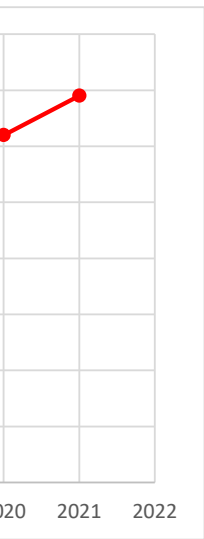


Figure. 1.16 Income of Residents (Author, 2021)
Source: <https://www.spotzi.com/en/dashboard>

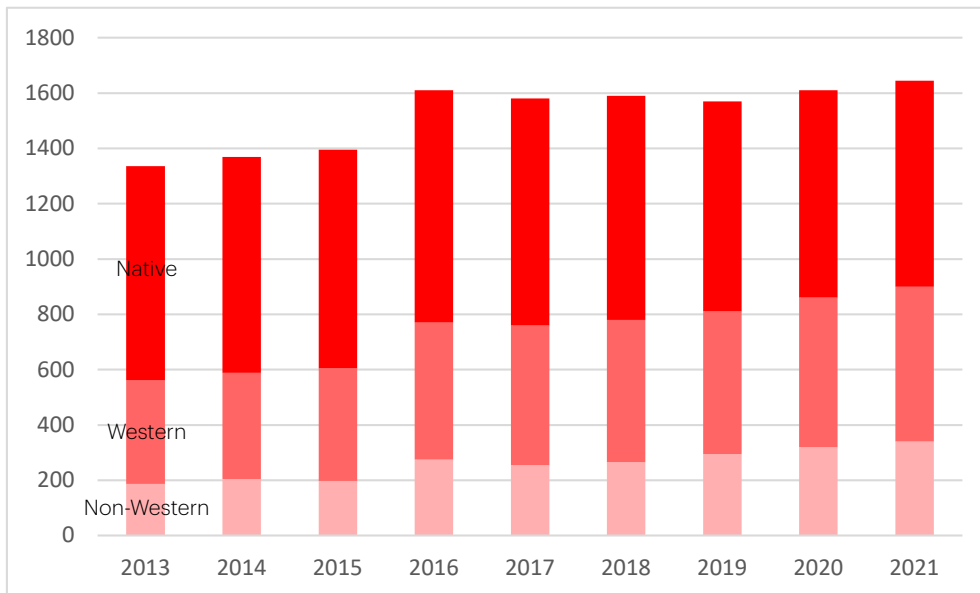


Figure. 1.18 Native or Immigrant (Author, 2021)
Source: <https://www.spotzi.com/en/dashboard>

here will either only stay here temporarily or for a long time" said Rachel in the interview. "I have lived here for 20 years, but it is not what it was before. The only thing we can do is to decide or do something together to feel like a community."

De Wallen is not just about prostitution, it also showcases the heritage of the Netherlands, old canals and city life with multiple urban programmes (Figure. 1.19). It is arguably the only red light district in the world with such qualities. Zeedijk and Waterlooplein nearby are the most LGBT-friendly area in Amsterdam, and the history of De Wallen makes it a place where sexual minorities can be respected and find community (Figure. 1.20).

Nowadays, not only the multi-ethnic inhabitants, but also some close-knit communities are permanently based in the area (Figure. 1.21). Sex workers, artists, student fraternities, Coptic entrepreneurs, religious groups, a large Chinese and queer community (Boer, 2020). Unique shops, initiatives and places can survive in the area. Meanwhile, the place spawns avant-garde music and stunning art. Compassion is part and parcel of the area's DNA, organisations supporting addicts and the homeless, unions standing side by side with sex workers, medical facilities working for undocumented migrants (Boer, 2020). All of these groups constitute an amazing collage.



Figure. 1.19 Unique De Wallen (Author, 2022)
Source: <https://data.amsterdam.nl/>

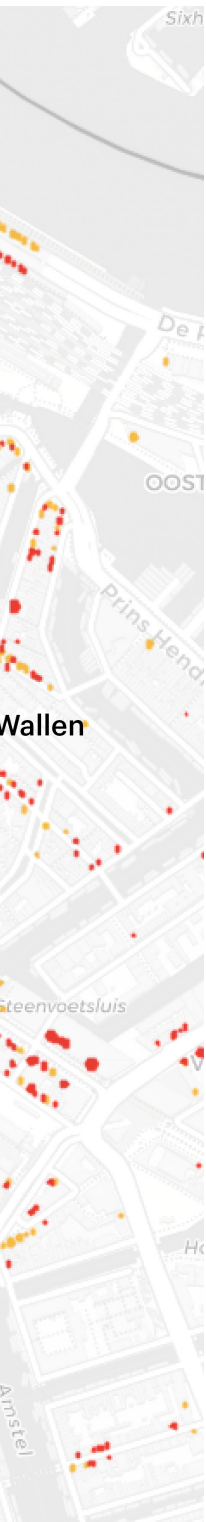


Figure. 1.20 Inclusive Amsterdam (van Rossem, 2019)
Source: <https://xandravanrossem.nl/2019/08/16/exhibition-de-wallen/>



Figure. 1.21 Inclusive De Wallen
Source: <https://welivehere.amsterdam/about/>

1.3.5 Mixed Publicity and Privacy

a. 16th Century

Focusing on a smaller scale to see the pressures on the environment caused by this over-concentration.

In the 16th century, because most of it was street prostitution. and there was relatively little foot traffic, most of the activity took place in the streets, a street shared by sailors, sex workers and residents (Figure.2-15, Figure.2-16).

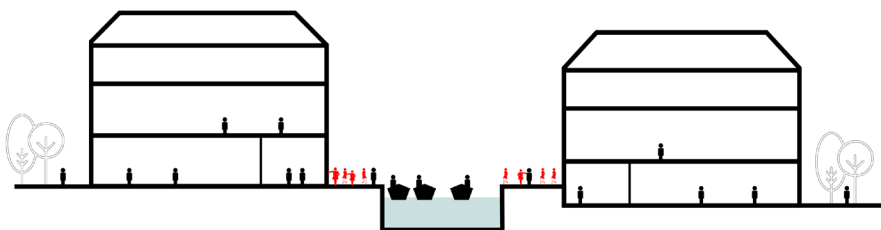


Figure.2-15 Conceptual Section of De Wallen in 16th Century (Author, 2021)



Figure.2-16 1:6000 Block Plan in De Wallen in 16th Century (Author, 2021)

a. 19th Century

In the 19th century period, due to the demands of window prostitution, what had been public and semi-public spaces were extended and activities spread indoors

But according to the previous analysis, the overall decentralised prostitution industry made it possible for the flow of people not to gather so much, the streets were still the main space for activities and the living spaces of the inhabitants were not so much affected. This is also evident from the conceptual section (Figure.2-17, Figure.2-18).

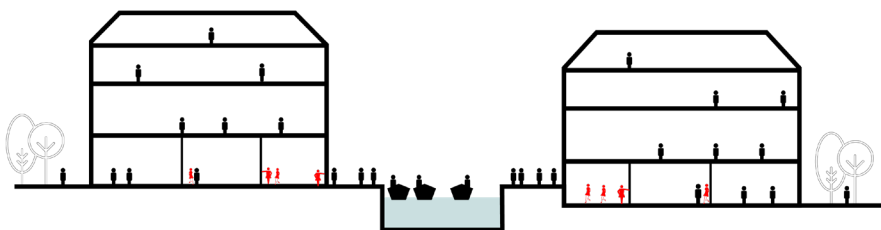


Figure.2-17 Conceptual Section of De Wallen in 19th Century (Author, 2021)



Figure.2-16 1:6000 Block Plan in De Wallen in 19th Century (Author, 2021)

a. After 2007

With the influx of visitors to the neighbourhood after 2007, the over-concentration in a small area and gentrification has led to an invasion of public space into private space, and some has even spilled over from the ground floor to the upper floors, while the street has become more crowded than its original carrying capacity.

This has led to a number of problems, such as the fact that many of the second and third floor houses are already vacant, the lack of public space for the residents who confine their activities to their inner courtyards, and some environmental pollution problems.

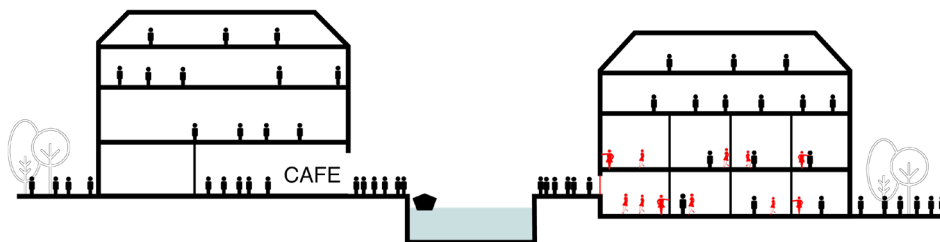


Figure.2-19 Conceptual Section of De Wallen After 2007 (Author, 2021)



Figure.2-16 1:6000 Block Plan in De Wallen After 2007 (Author, 2021)



2

"De Wereld"

De Wereld Is also Going to Die?

2.1 Retreated Body in the Society

From Carnalized to Atomized

Our current society is becoming increasingly fragmented, avoiding communication, and even when it does it is more of a purposeful and necessary contact (Evans, 1978). Light of reason and the dictates of morality tell us that all contact is incidental and distracting, but can easily lead you to corrupted and malignant.

Indeed, after the Renaissance, as the Industrial Revolution transformed society and modernity continued to evolve, privacy increasingly became a means of bureaucratic control propagated by the bourgeoisie, and this was followed by a gradual rejection of desire, of intimate socialising, and a greater promotion of a communal, socialised communication (Evans, 1978). Especially as this interaction became more and more virtual, thus resulting in the retreat from the body in Society and Architecture (NOTBORED!, 2007).

During the Italian Renaissance, the interplay of figures in space began to dominate painting. It was only in the sixteenth century that bodies were attenuated into the graceful or magnified into the sublime, then brought together in peculiarly intense, carnal, even lascivious poses by Leonardo, Michelangelo, Raphael and their followers (Evans, 1978). In Figure. 2.1, you can see that the people and the activities are the focuses, most of the literature and paintings at that time just described the people who gathered to chat, drink, watch or conflict. It was also during this period that the Renaissance movement started a celebration of the body and a celebration of contact, thus these works were full of sensuality and eroticism. Meanwhile, a developing dual tension combining collective compulsion and individual emancipation were uncovered.

In the 17th century and beyond, the gradual increase in the importance of privacy (Figure. 2.2) and the antagonism between rich and poor that began to emerge led to the separation of

contact spatially (Figure. 2.3). This trend and antagonism became more pronounced after the industrial revolution in the 18th century, when people no longer pursue the exposure to the company of others. There was a commonplace analogy in seventeenth-century literature that compared a man's soul to a privy chamber, but it is hard to tell now which became more private first, the room or the soul (Evans, 1978). Figure. 2.4 presents the scene of hall of servants at that time which indicates the separation. The rules of decorum, passivity and privacy were popular



Figure. 2.1 Scuola di Atene, Raphael
Source: https://en.wikipedia.org/wiki/The_School_of_Athens



Figure. 2.4 Servant's Room
Source: <https://janeastensworld.com>

in the 19th century, but in the 20th century the pioneers of modernism were left within only two ways to explore under the constraints of the moral code: collectivizing the individual life or atomizing individual into each person. So it was quite logical for Le Corbusier, Helberseimer and the constructivists to use individual private cell as the basic building block for entire new cities in which all other facilities would be collectivized (Evans, 1978).

The Playboy Apartment of Hugh Hefner (Figure.

2.5) is a goodd demonstration of the second trend, in which eroticism is also broken down and individualized (Preciado, 2014).

Unfortunately, the current society expects more purposeful moral, intellectual and productive contacts, while the previous sociability and sensuality are aseen as heterogeneous (Evans, 1978). Even when encouraged (Figure. 2.6), the socialized public space is the proper place. Actually, it is the domestication of our spirit and body.



Figure. 2.2 Oil Painting in 17th Century
Source: <https://fleuryherald.wordpress.com>



Figure. 2.3 Separation
Source: <https://isabellazulli.wordpress.com>



Figure. 2.5 Individualized Unit
Source: <https://www.messynessychic.com>



Figure. 2.6 Socialized Space
Source: <https://urbannext.netthe-social-production-of-public-space>

2.2 Homegeneous City

Lost Body and Identity

As mentioned above, changes in the social environment have also led to a gradual loss of our perception of the physical body, which in turn has led to losing the perception of the authenticity (Sim & Vickery, 2014).

The loss is in fact a result of the domination of modernity over the body, which keeps promoting a moral framework to moisten the existence of wet and sticky relationships (Evans, 1978). And as our bodies are constantly fragmented and placed into atomised spaces, we have become afraid of contact, afraid of communication, thus the communication of information begins to be mediated by a large number of intermediaries (Debord, 1967). Even though there are enough socialised spaces for everyone to meet, each individual has become a socialised module rather than sociable individuals.

For example, if Metaverse (Figure. 2.7) will dominate the future world, the bodies, the cities and even the social activities will all happen in the virtual internet world. Under this circumstance, It has even developed to the point where it no longer matters whether the body exists or not, it can be replaced or presented as a symbol or a completely empty character. This is what Internet and Virtual Reality are doing to our real life (van Hooijdonk, 2022).

This disappearance of authenticity is not only about the body, but also about vernacular about the city. When we woke up at different cities with same modernism and same signs of ubiquitous brands, it would be sometimes hard for us to determine where we are in the world. The anthropologist Marc Augé (1992) gave the name non-place to the escalating homogeneity of urban spaces. In non-places, history, identity, and human relation are not on offer. Non-places used to be relegated to the fringes of cities in retail parks or airports, or contained inside shopping

malls. But they have spread. Everywhere looks like anywhere else and, as a result, anywhere feels like nowhere in particular (Figure. 2.8).



Figure. 2.7 Virtualized World(Meta, 2022)

Source: <https://www.sbtnews.com.br/noticia/tecnologia>



Figure. 2.8 Lost Identity (Author, 2022)

2.3 Break the Border

Mixture of Public and Private Sphere

Since the 18th century, the increasing emphasis and importance placed on privacy has led to a growing dichotomy between the public sphere and private sphere (Figure. 2.9), however, when, following the third industrial revolution, technological developments upset this balance (Arrizabalaga, 2016). Now it is possible to access numerous and different realities without physically moving, by dint of a device capable of enabling the digital layer, such as a smartphone or a computer, the public environment becomes omnipresent (Alcocer & Martella, 2020). Interestingly, exceptional situations have historically highlighted the weakest points of our civilisation. If they lasted long enough, they opened up new improvised ways of life that later served as an impetus for future developments (Alcocer & Martella, 2020). There is no doubt that the external, public sphere is merging with the personal, private one, occupying the same space and the same time, especially when we started working from home during the pandemic. In fact, especially during covid-19, our perception of urban space was turned upside down again by the blocking off of public space: cafes were no longer on the street side but were dispersed into hundreds of kitchens; offices were networks formed by individual study rooms; squares were cut up into different living rooms.

However, in addition to the intrusion of the public sphere into the private sphere, there is, conversely, the domestication of the private sphere into the public sphere (Harteveld, 2020).

The rows of parasols that you can see on the beach are indeed a kind of private sphere delineated within the public space to preserve the privacy of the individual that has been emphasized in the modern moral framework. And the pandemic's regulations on distance fragmented public space again into groups and arrays of shared domestic spaces (Harteveld, 2020).

More interestingly, in the period of the lockdown, being confined to the domestic sphere of activity, even outdoors had many restrictions, so the city dwellers appropriated their own public space, becoming an extension of the garden, an extension of the dining room, or even making it part of the living room (Figure. 2.10). People crave social interaction and physical intimacy, localisation, social contraction, compression and convergence will balanced out globalisation, expansion, dispersion and divergence, even when human travel revives world-wide (Harteveld, 2020). Thus, we are going to design our nearby "living room" together!

In summary, our world is once again showing a tendency for the boundaries between the public and private spheres to be broken down, even if in some cases it is virtual and unrealistic.



Figure. 2.9 Publicization of Private Sphere in Playtime by Jacques Tati(Tati, 1967)

Source: <https://lars.ingebrigtsen.no20200413otb37-playtime>

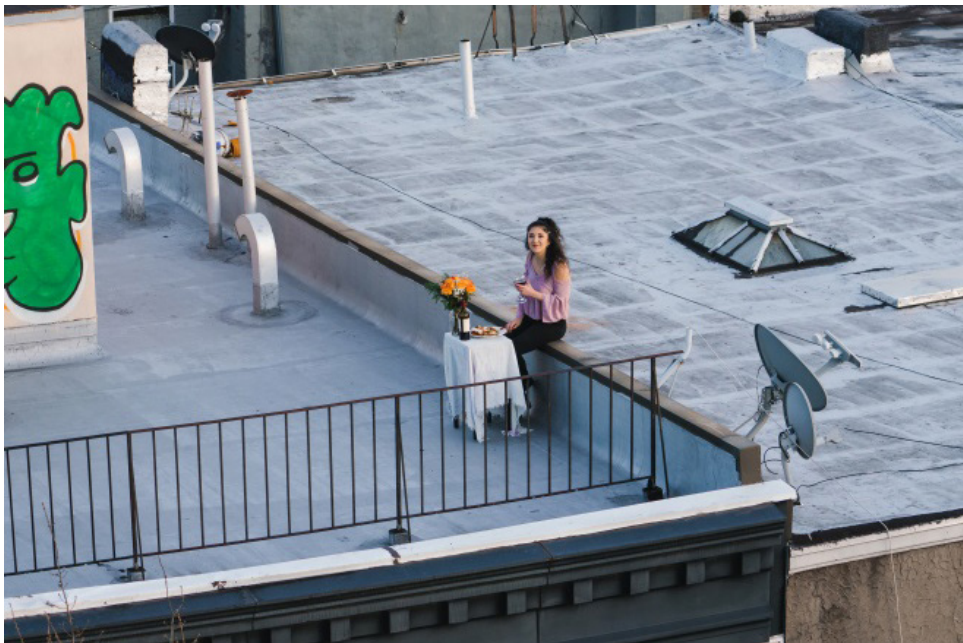


Figure. 2.10 Domestication of Public Sphere (Cohen, 2020)

Source: <https://www.architectural-review.com>

De Wereld



Source:<https://theyee.caNews20200403Why-Social-Distancing-Could-Stretch-To-2022>

Retreated

De Wallen



Source: <https://deepfocusreview.com/definitives/perfume-the-story-of-a-murderer/>

Carnalized

De Wereld



Source: <https://www.istockphoto.com/nl/fotoschicago-buildings>

Homogeneous

De Wallen



Source: <https://myprivacy.dpgmedia.nl/consent>

Heterogeneous

De Wereld



Source: <https://read01.com/zh-my/O36dJmm.html#Yp6sw3ZBxE>

Mixed

De Wallen



Source: <https://mobile.twitter.com/amsterdamrldt>

Mixed



禁止打水球

No Ball



请监护好孩童

Take care of children



水深1.5米

1.5m In Depth



传染病患者禁止下池

Can't go down the pool



儿童下池须有家长陪护

Parent Escort



禁止奔跑以防滑倒

Do Not Run



泳客入池须带泳帽

Swimming Cap



入池前请自觉冲淋

Wash Yourself

3

Problem Field

Over-symbolized, Over-concerntrated, Overflow

3.1 De Wallen Being Disciplined

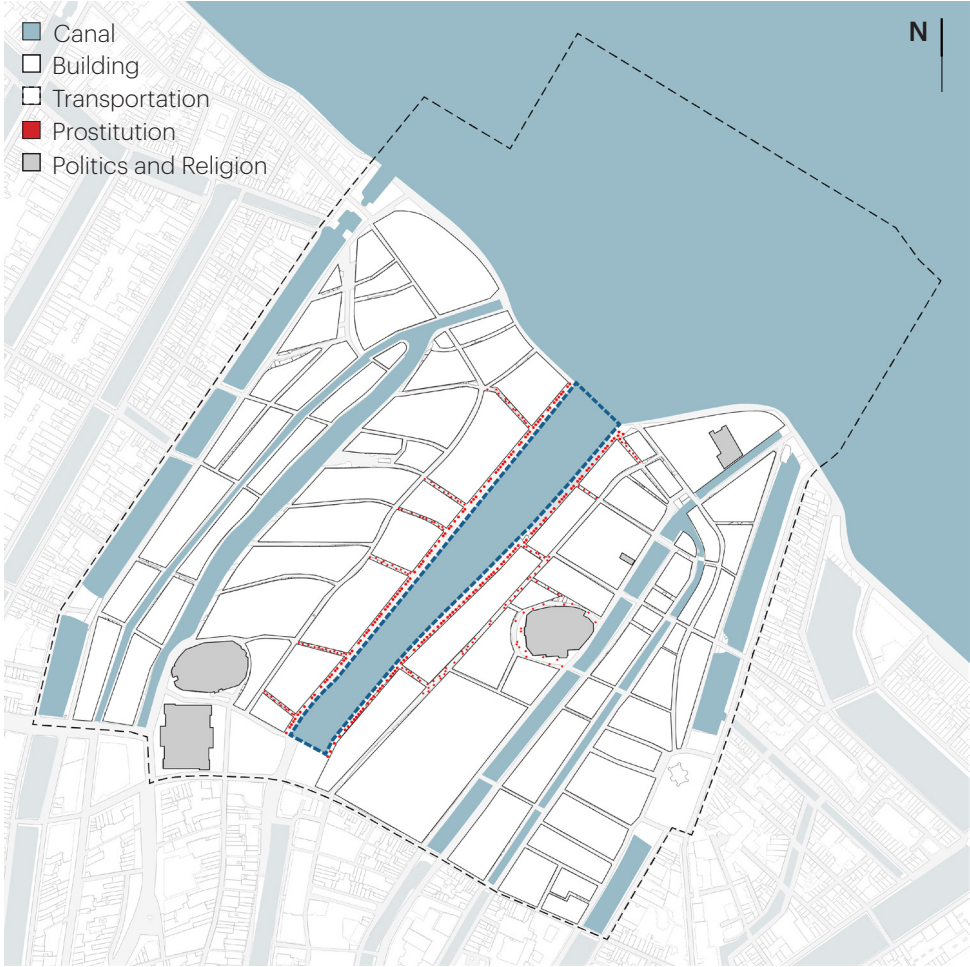


Figure. 3.1 Amsterdam Centre in 16th Century 1:6000 (Author, 2021)
Data Source: <https://www.pdok.nl/>

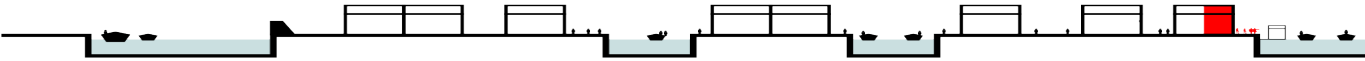


Figure.3.2 Conceptual Section of Amsterdam Centre in 16th Century (Author, 2021)

3.1.1 Regulated Prostitution

a. 16th Century

In fact, De Wallen has always been regulated by power and politics, and this is reflected spatially at different times.

In the 16th century, prostitution was closely linked to the port, with sex workers and brothels clustered on both sides of the main canal (Pluskota, 2017) to provide the most convenient service to sailors, while the secondary canals were still almost residential neighbourhoods (Figure. 3.1), as can be seen visually in the conceptual sections (Figure. 3.2), and at this time prostitution was more of an advertisement for Amsterdam's image of freedom

and communicative characteristics to the world.

Figure 3.3 shows prostitution on the streets of the port, with its busy harbour and opulent brothels. It could be argued that the port at the time presented the carnal desire of both very primitive and the initial capitalist aesthetic.

It also shows that the people of that era were free to the space of enjoyment.

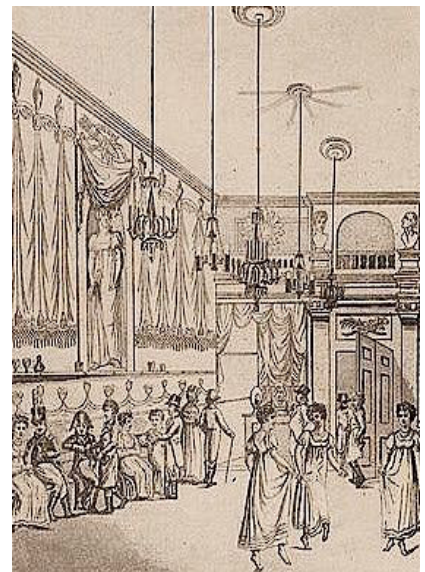


Figure. 3.3 Street Prostitution, Port and Brothel

Source: <https://www.amsterdamredlightdistricttour.com/fr/history-of-amsterdam/red-light-district-history/>



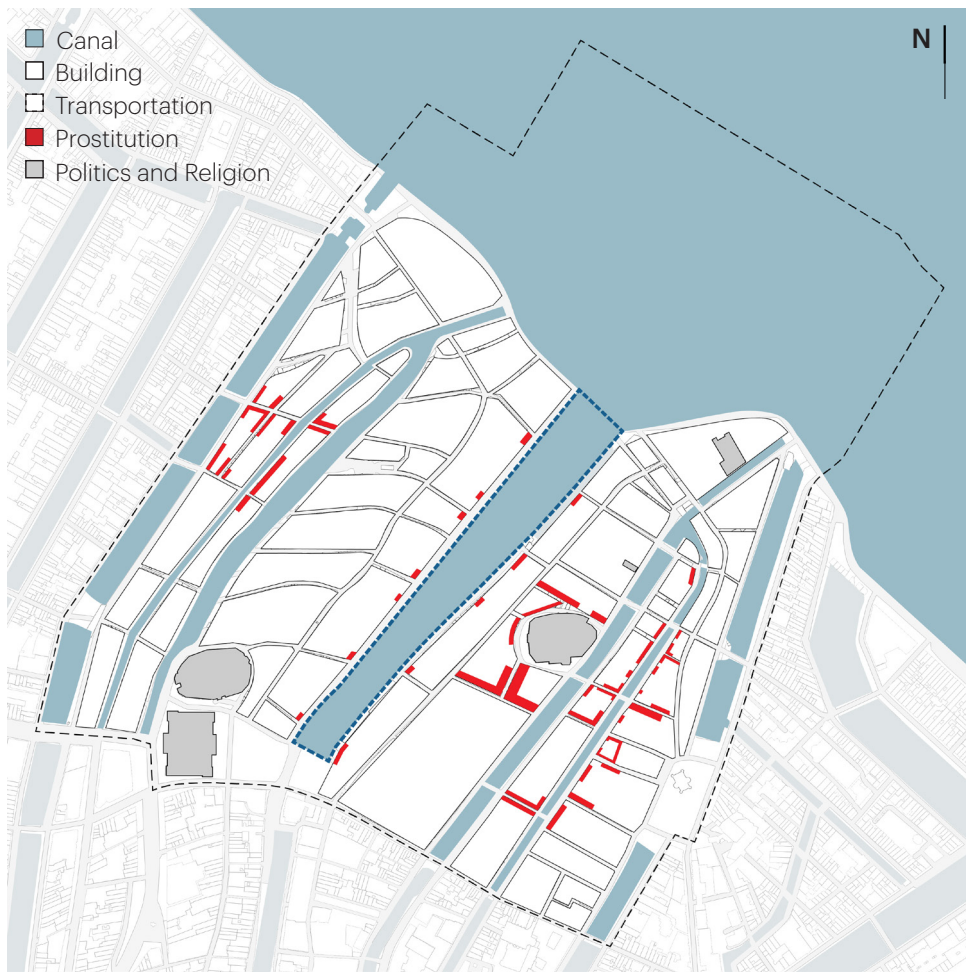


Figure. 3.4 Amsterdam Centre in 19th Century 1:6000 (Author, 2021)
 Data Source: <https://www.pdok.nl/>



Figure. 3.5 Conceptual Section of Amsterdam Centre in 19th Century ((Author, 2021)

b. 19th Century

According to the changes that took place in De Wallen in the 18th and 19th centuries, which we mentioned earlier, firstly the boom in the prostitution industry made them occupy more space and secondly, sex workers were gradually driven from the port into the community and into the rooms where they had to sit behind the windows to work (Figure. 3.4). Since then, the two Red Light Districts of Singelgebied and De Wallen in the centre of Amsterdam have formed. The Layout of prostitution industry changed from one of mass centralisation in itself to one of spreading out in clusters (Pluskota, 2017).

caused by the economy of power and commodities, can be seen in Figure. 3.5. Many sex workers worked on the ground floor of their own homes, and interestingly enough, and something that many older people will miss to this day, the sex room was like the living room of home, an everyday space (Figure. 3.6) where many clients came not just for sex but for a sense of living, in keeping with what Lefebvre called the simultaneous satisfaction of body and mind.

This intrusion into pre-existing residential areas,



Figure. 3.6 Prostitution in 19th Century, De Wallen

Source: <https://www.amsterdamredlightdistricttour.com/fr/history-of-amsterdam/red-light-district-history/>



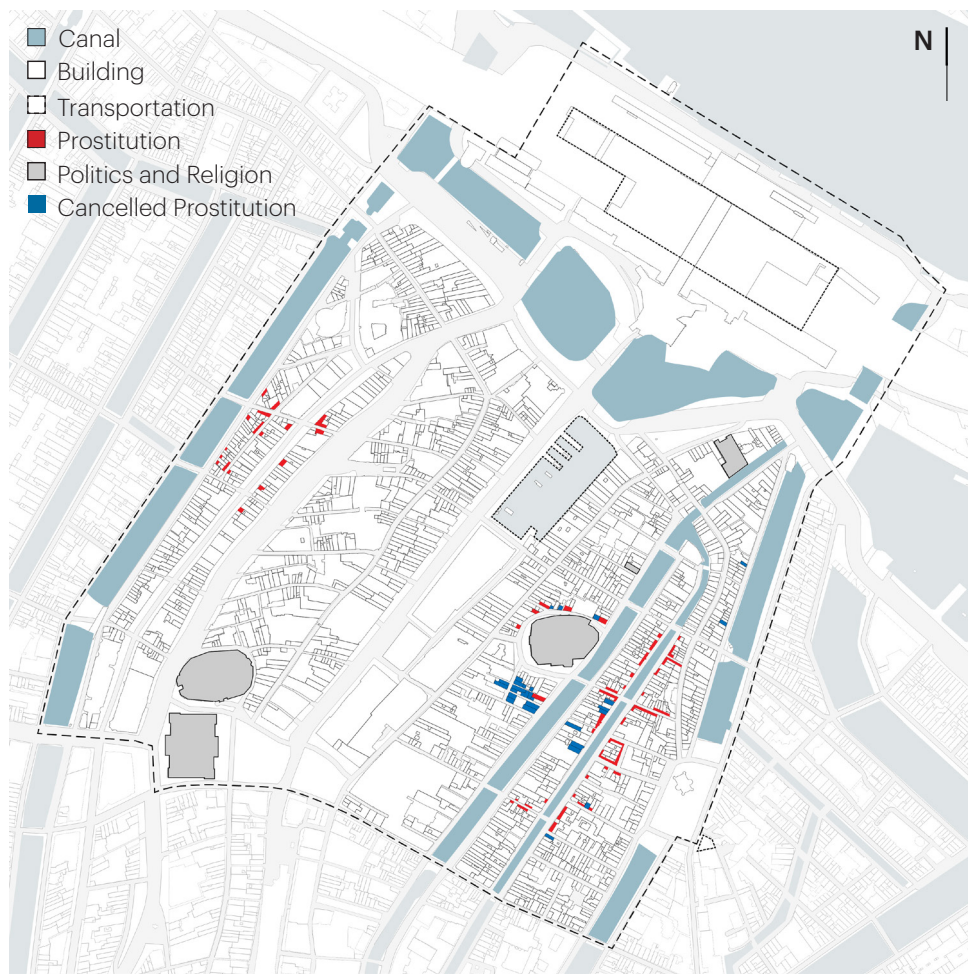


Figure. 3.7 Amsterdam Centre After 2007 1:6000 ((Author, 2021)
 Data Source: <https://www.pdok.nl/>

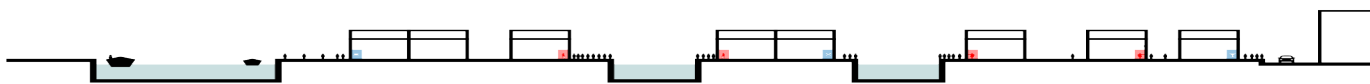


Figure. 3.8 Conceptual Section of Amsterdam Centre After 2007 ((Author, 2021)

c. After 2007

After 2007, most of the prostitution windows around de Wallen were closed due to project 1012, leaving only Singelgebied and Leftover at the heart of De Wallen (Cheng, 2016), and as you can see in Figure. 3.7 the original main river channel was filled in as an urban site, the construction of the central railway station was completed and from there the globalisation and tourism economy exploded.

This over-concentration and gentrification in small areas, company with the explosion of tourists (Aalbers,2016), has resulted in a further invasion of the original residential space (Figure. 3.8). This is a paradox created by the commodity economy and modernism, where the constant emphasis on

individual privacy is simultaneously being encroached upon by capitalism.

Beyond this, the more powerful aesthetic and spatial discipline of modernism is revealed to us in Figure. 3.9, where the spaces of prostitution are transformed into very uniform, boring, simple boxes for maximum benefit and ease of cleaning. The most primitive carnal desires become a ready-made commodity.

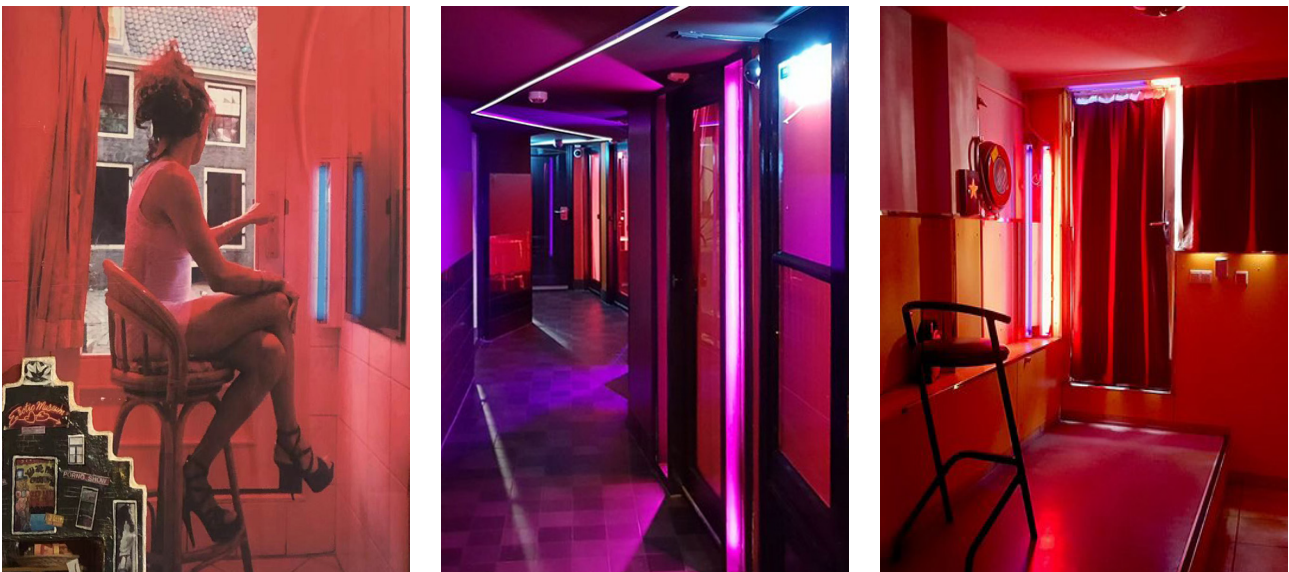


Figure. 3.9 Prostitution After 2007, De Wallen

Source: <https://www.amsterdamredlightdistricttour.com/fr/history-of-amsterdam/red-light-district-history/>



Figure. 3.10 Current Situation of Prostitution Windows. 1:1200 (Author, 2021)
 Data Source: <https://www.pdok.nl/>

d. Consequence

Along with the analysis previously, we can see that the changing social development mentioned in chapter 2, the constant disciplines of the moral framework in society have been reflected in the spatial layout of De Wallen's prostitution windows. On the one hand, the government always want to create a good image of the city in the traditional sense, but oppositely, they created a more intense symbol of the city (Cheng, 2016).

The consequence of the continuous discipline is that the windows of prostitution are overly concentrated in one small neighbourhood (Figure. 3.10), thus gathering the activities of tourists, sex clients and residents to conflict and crash in the

limited areas. Besides, The prostitution windows are no longer a part of the life of the neighbourhood as they once were, but have become symbols of commercialisation (Figure. 3.11).



Figure. 3.11 Current Situation in De Wallen (Author, 2021)

3.1.2 Segregated City

With the formation of this over-centralised layout, De Wallen is effectively and inevitably segregated from spatial and social life.

The series of images in Figure. 3.12 show the activities and atmosphere at different time both inside and outside De Wallen. You can see the clear difference between what happened on the weekdays and holidays, and this fairground-like situation that is displayed inside De Wallen. It has been observed that many visitors to De Wallen confine their activities to the area with the prostitution windows, and when they reach the

end of the prostitution window sequence, they turn back and continue wandering.

This segregation is the result of the over-concentration of prostitution windows in a small area, where visitors are very targeted, just the street alongside the canal. And the overflow beyond the capacity of the neighbourhood will be formed as they stay and stack up here.

Additionally, Various signs and special objects reinforce this sense of segregation, not only between the community and beyond, but also

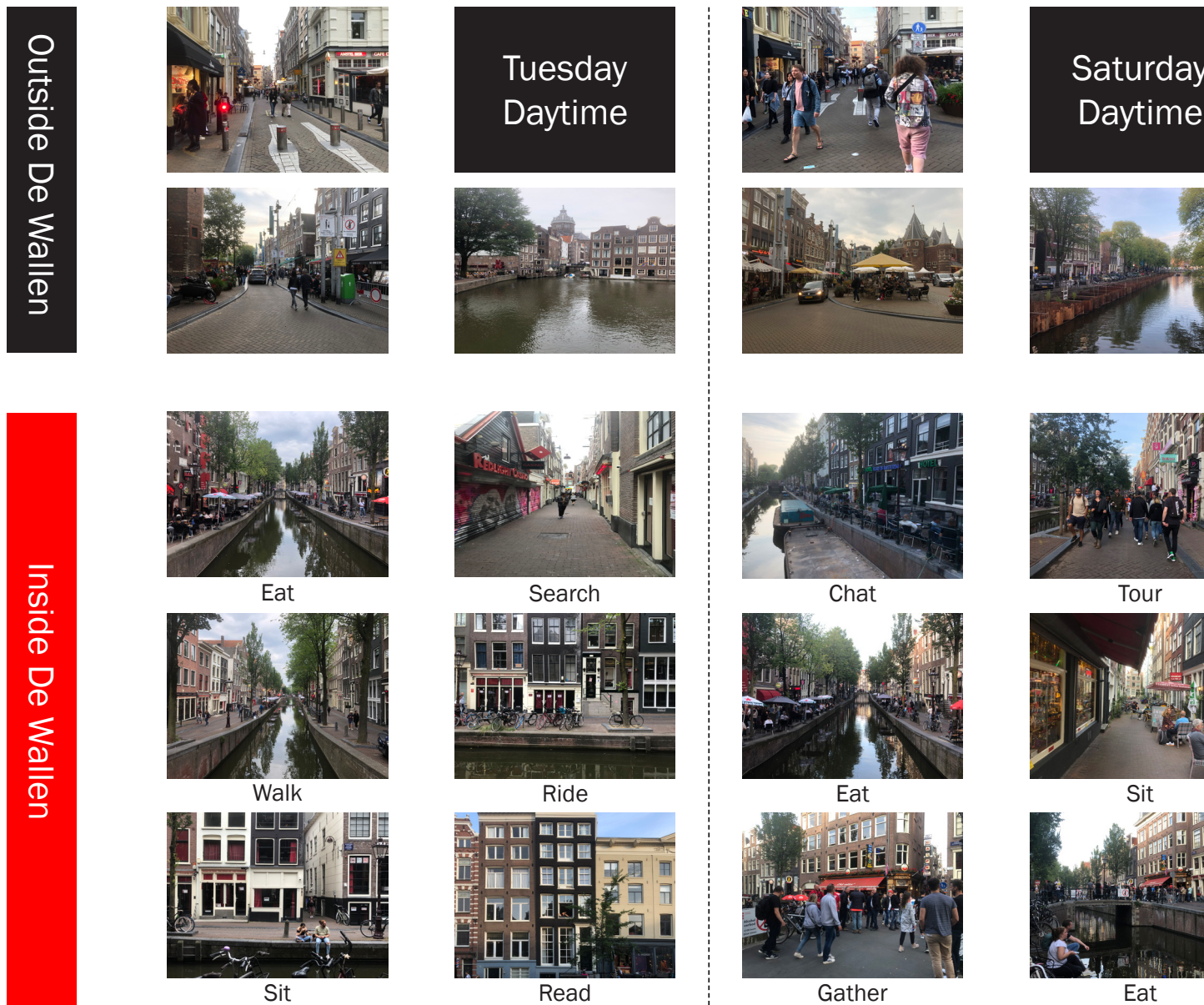


Figure. 3.12 Different Atmosphere inside and outside De Wallen (Author, 2021)

between residents and visitors. This kind of visualization is also what expected from consumerism and capitalism (Figure. 3.13).

Of course, there is also a kind of segregation in terms of sensuality. Many people come to De Wallen to escape from their otherwise boring lives and for them it is adventurous and experimental. So many visitors can become rude here because they are far away from their real lives, and many people got lost spiritly here in search of a mental break with their own moral perceptions, and they can feel a sense of vertigo. But this experience is

by its very nature controlled or orchestrated, it is what power and capitalism wants us to have here, so this kind of enjoyment is a false segregated enjoyment.

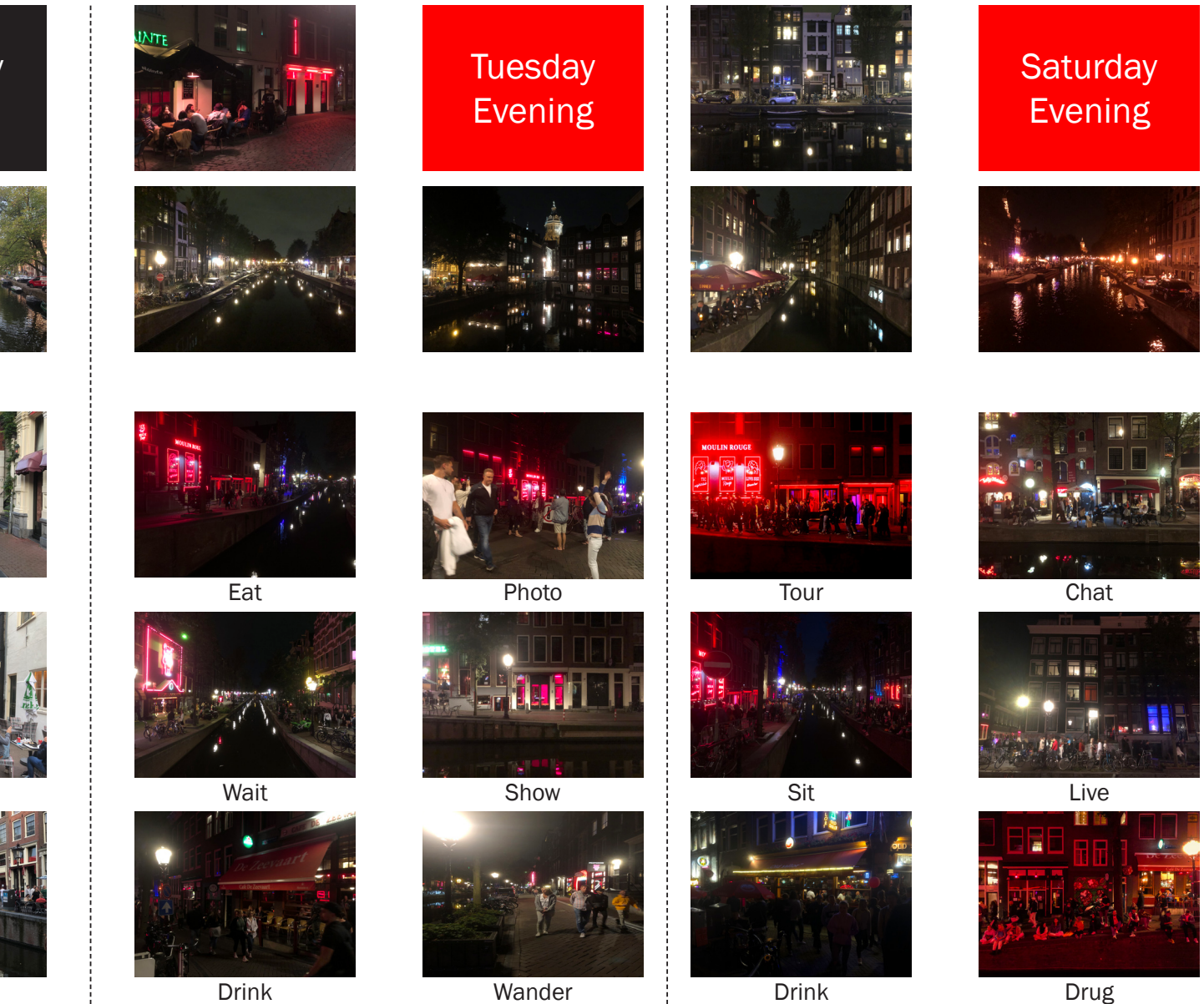




Figure. 3.13 Signs in De Wallen (Author, 2021)



3.2 Conflicts of Enjoyment

3.2.1 Enjoyment of Basic Different Groups

According to the individual survey, there are five main groups in De Wallen who have different expectations of what they can expect to enjoy in De Wallen: tourist, shopkeeper, resident, client, sex worker.

In my fieldwork and interviews, I recorded their perceptions of the red light district and their expected enjoy in it, and it was clear that their individual needs were very different. The current neighbourhood meets most of their needs, which in turn correspond to the space, and the spatial relationships can reflect the current problems of the neighbourhood and the potential for future transformation.

For residents, their needs can be translated into space for a beautiful park, a comfortable family house, clean streets, a private garden and a harmonious neighbourhood. For shopkeepers and sex workers, it is also important to be in a friendly neighbourhood, and they also expect good commercial space to earn money. For Tourists, a good service space and some dangerous spaces to explore are very attractive, as well as a good night's sleep in a hotel and a scenic view on the road, while for Clients it is relatively simple: they come for excitement, comfort and erotic sex.

Complemented by other groups, we can build a primary network of space of enjoyment (Figure. 3.14). This network can be represented spatially and can generate corresponding spatial elements and connections in subsequent studies ((Figure. 3.15).



Tourist

'A lively place to operate our business but too many tourists here during the last year! Indeed, you can find anything and any kind of service in De Wallen but now it's a nice place but now it is more and more dirty and noisy!'



Shopkeeper



Sex Worker



'Oldest part of Amsterdam, Red Light District is also fantastic with unique scene, you can find a lot of fun here! We found lots of pancake places to shop and super nice waffles! This is a must see while you are in Amsterdam.'

'The rdl and coffeeshops are the main reason people go to Amsterdam. Lets face it, its boring and crap and totally pointless visiting the place if it gets gentrified it any more. Who wants to see arty crap etc when there are half naked women in windows.'

'A normal neighbourhood, but if we can have, why not own a beautiful and comfortable house with a private garden? Everyone wanna that!'

'I miss De Wallen in early corona time! My children can run freely outside, we can walk dogs at any time without tourists! I love the lovely neighbourhood but we need more beautiful public spaces and I hope there can be some more public spaces on the canal in slack season.'



Resident

business, the whole thing and I think getting

'I love my job and we just work here as sex workers to earn more money so that we can make a living and support our families. What we do not like is the rude clients and a lot of impolite tourists. I miss the previous areas in the allyes around the old church, secret, quiet and beautiful. Besides, I really love the neighbourhood, nice, friendly and tolerant!'



Client

'I think we are coming here to seek some enjoyment of sex, and sometimes we come here for a rest from the pressure of life. Regular clients can share the life, feeling and even secrets with the sex workers! De Wallen is an adult amusement park.'

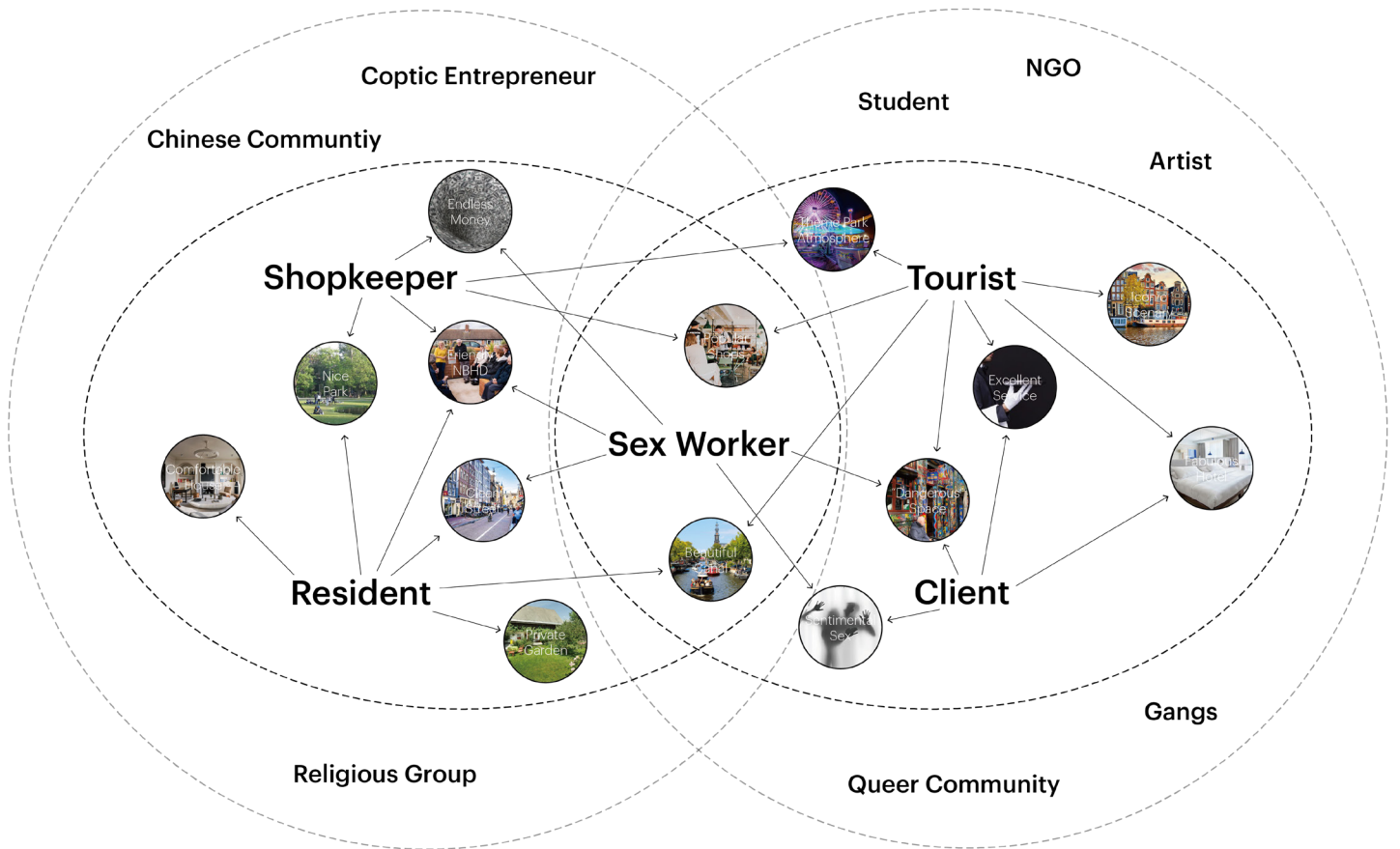


Figure. 3.14 Enjoyment of Different Groups (Author, 2022)



Figure. 3.15 Overlapped Route (Author, 2022)

3.2.2 Overflow and Overconcentration

By overlapping these spaces of enjoyment (Figure 3.16) and their spatially corresponding routes it can be seen that the vast majority of spaces are concentrated on the streets and ground floor on either side of the canal, with a few spaces being extended into the alleyways.

The excessive spatial overlap of these functions can be seen in Figure 3.17, from which, in conjunction with the previous spatial analysis, it can be concluded quite directly that the over-concentration of functions and the resulting overflow is an important cause of environmental and social stress in De Wallen.

The overflow here is not only tourists, but also residents, customers, sex workers and shopkeepers, which is the key to change in De Wallen.

In the end, combined with the previous interpretation of the spaces that have been regulated in the development process, we can conclude that the current problem in De Wallen is mainly the over-concentration of functional and

window prostitution, with various groups of people on the street. The overflow of people on the street and the uninteresting nature of the various spaces.

By extension, this problem is also a problem of capitalised spaces, in shopping streets, in office buildings, in the fabric of many cities. Unfortunately, current urban design has not yet found a way of practising that can counter such trends, or rather, is increasingly difficult to find.

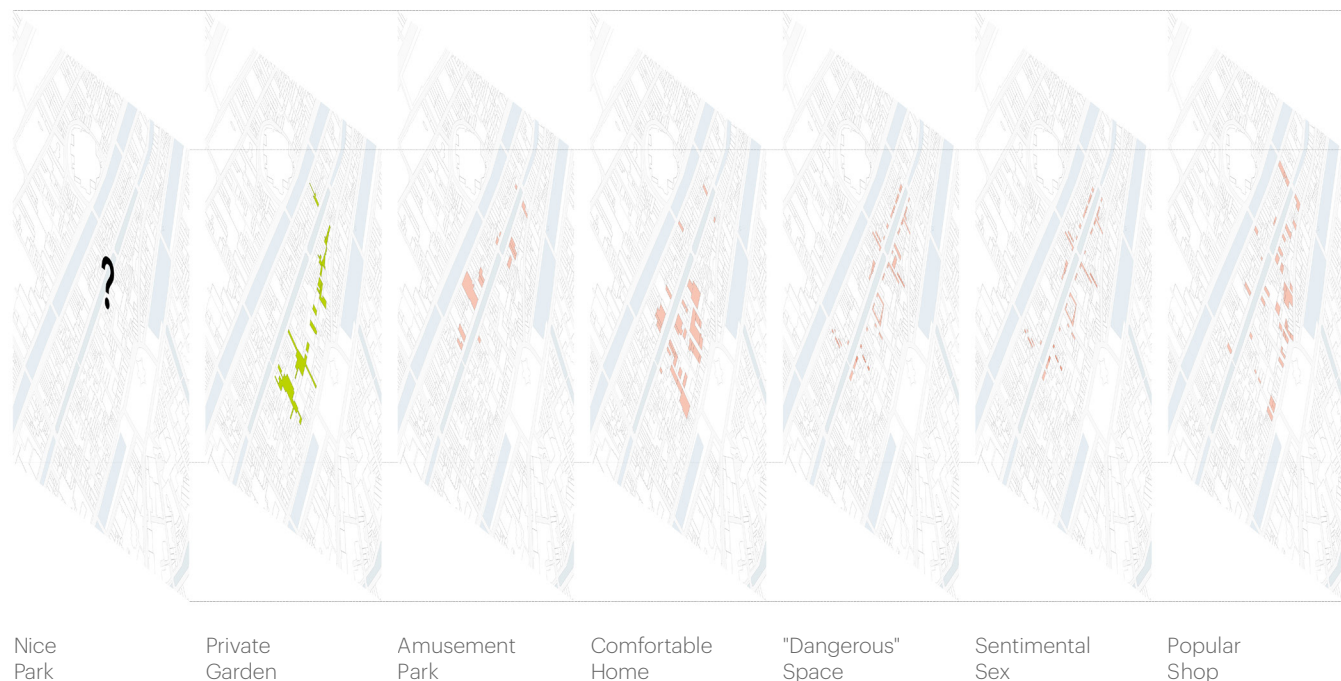


Figure 3.16 Enjoyment of Different Groups (Author, 2022)
Data Source: <https://data.amsterdam.nl/data/geozoek/>

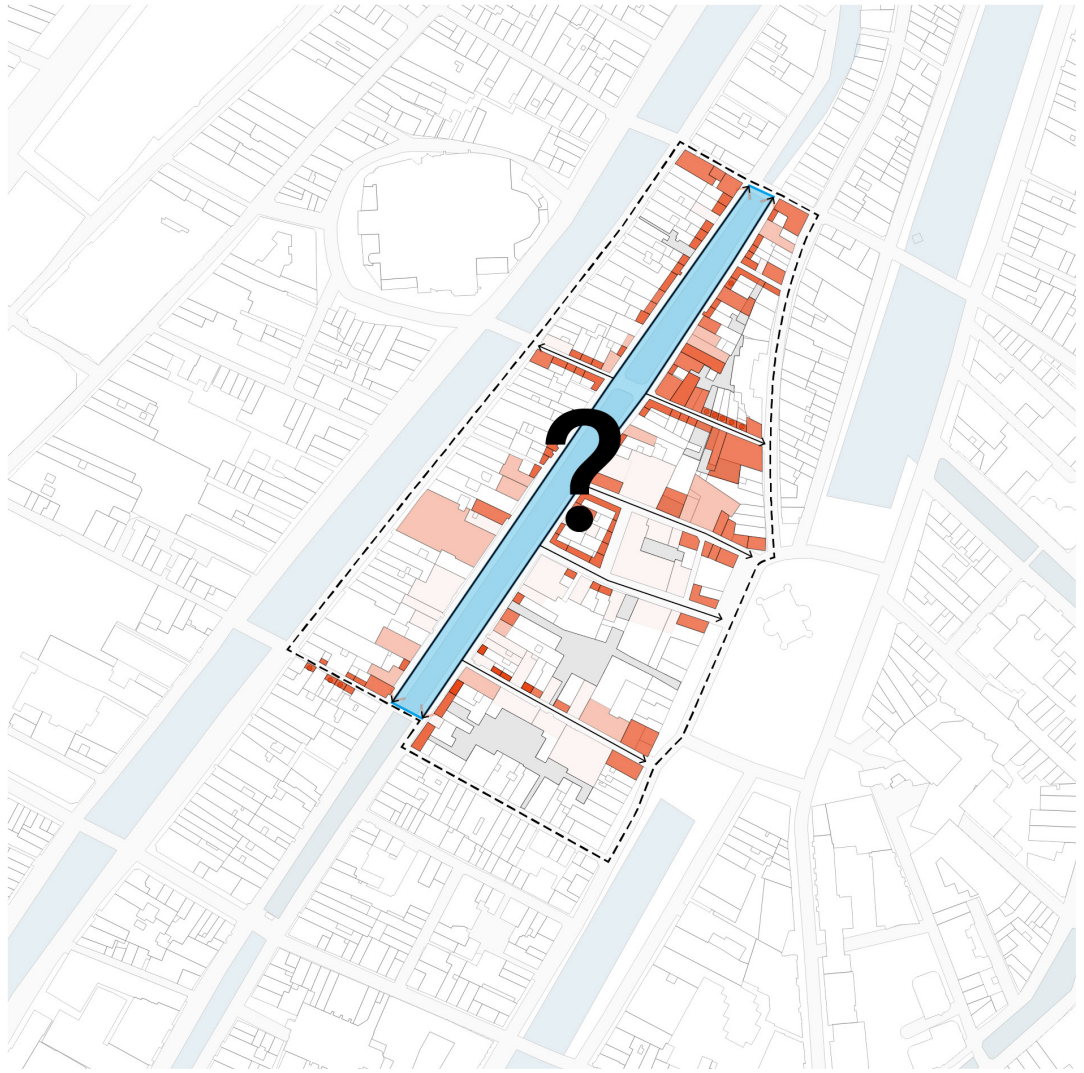
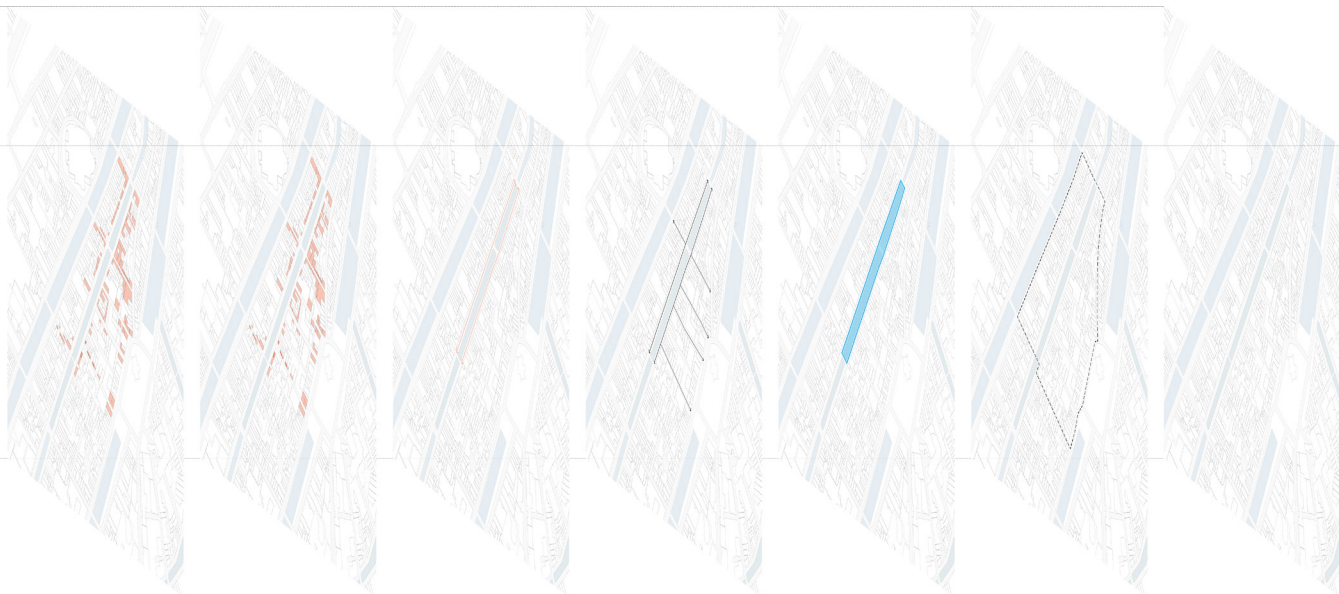
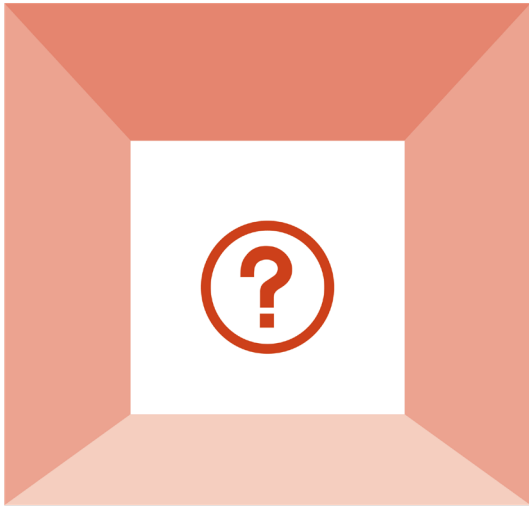


Figure. 3.17 Enjoyment of Different Groups (Author, 2022)
 Data Source: <https://data.amsterdam.nl/data/geoziek/>



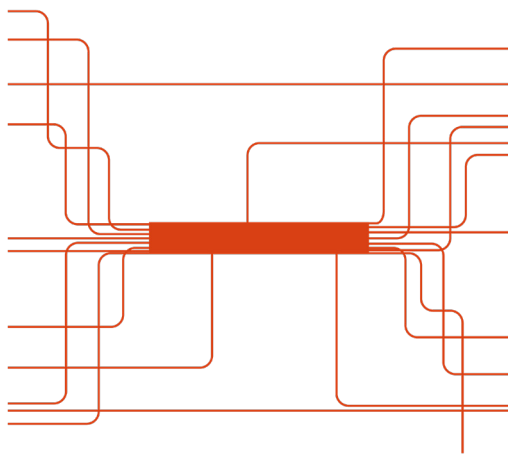
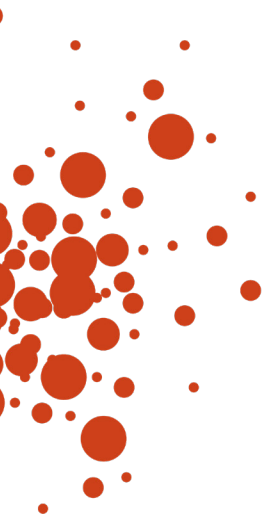
Excellent Service Endless Money Iconic Scenary Clean Street Beautiful Canal Friendly NBHD Site Base

3.3 Focus



Symbolic Space

Over-conc



Concentration

Overflow

3.4 Problem Statement

After 2007, with 150 windows closed outside the area, the over-concentrated prostitution windows attract more and more tourists and curious outsiders by the wave of globalization and marketization into De Wallen, the famous Red Light District but also a local neighbourhood with some residents. The spatial overlap of the pursuits from different groups has resulted in overflow, which has crowded out already inadequate public space and caused many social conflicts.

The removal of the Red Light District and the closure of the prostitution window received a lot of opposition, and De Wallen is seen by many social groups as an inclusive and heterogeneous place with a high value.

Thus, the contradictory relationship between overflow, prostitution and the life of the residents became a urgent problem that needed to be solved.

3.5 Relevance

3.5.1 Societal Relevance

The topic of Urban Fabrics Studio this year is At Home, and is questioning how the future city will look like. De Wallen is a typical case which has been influenced by globalization and social diversity so that it suits the theme of the studio to explore the social cohesion. And the spatial aspect of prostitution is the least study in the area but now it has become an urgent problem. Combined with the scenario approach of the studio, we can envision the future of this neighbourhood to reconcile the relationship between residents, prostitution and overtourism through the design in local and even micro scale. Additionally, City of Enjoyment can propose a question and a possible model about the nomadland in such a kind of enclave in the cities.

Secondly, City of Enjoyment will help me understand more about the mechanism among elements, space and urbanism, the project will also present what I have learned during the master program: reading the city, analyze the city and design the space in cities. Moreover, I hope it can develop a new concept for myself at the end of graduation to help me continue the career as urban designer.

3.5.2 Scientific Relevance

I think City of Enjoyment can be taken as a manifesto for my later professional career. I hope it can propose some new focuses in the context of current urbanism. Space for the mid-class people and capitalism is enough and we need to develop some more perspectives on these 'dark' side under the moral codes. Besides, the project can develop and put some abstract concepts from Situationist International and Henri Lefebvre into spatial representation in city scale.

From the perspective of scientific relevance, prostitution is often studied in terms of human rights, public health and culture, although sex work is seemed as dishonourable, it has long been a persistent feature of urban life and has manifested itself in different forms and spaces and prostitution in its cultural and social context shapes the architecture and the urban life of cities by different typologies and levels (Bizzoni, 2017). However, the impact on the city as built form is one of the least studied aspects of the sex industry (Ibelings, 2016). Few studies have been done to develop a new model of these enclaves. City of Enjoyment will bridge the gap here and develop the new relationship to create the dialogue between the new built form of prostitution and environment of the city. This project will also finally develop a system of rules, mechanism and games as a new urban design approach.

Under the social framework, prostitution has been a persistent theme in the study of sociology since the nineteenth century (Kempadoo, 2017). However, too often in this area, the canons of scientific inquiry are suspended and research deliberately skewed to serve a particular political agenda. Much of this work has been done by writers who regard the sex industry as a despicable institution and who are active in campaigns to abolish it (Weitzer, 2005). Thus, most of the current spatial practices influenced by these researches are inevitably geared towards extreme alienation, marginalisation and gentrification. City of Enjoyment will try to jump out of the existing moral codes and to avoid stigmatization. Additionally, this project can help develop the previous work of Henri Lefebvre (1973) and Robin Evans (1978) to try to create a practice of spatial representation from social relationships in the other spaces.

3.6 Case Study of Red Light City

Can Overflow be Controlled?

3.6.1 Cases of Red Light District

Based on the overflow highlighted in the problem statement, six different red light district cases are selected for spatial structure analysis, to see how they deal with the flow of people inside, and to extract spatial patterns that are applicable to all current red light districts worldwide, from illegal background to legal.

Dongguan in China used to be a famous city for its underground prostitution industry, which was almost spread throughout the city before it was strictly regulated by the government. A similar situation can be seen in Hong Kong, the difference being that prostitution in Hong Kong is legal but not allowed in the form of brothels (Bizzoni, 2017).

Viale Mantovani is a famous street for prostitution in Rimini, Italy, where, due to the high level of tourism and lax controls, the streets are lined with sex workers at night ((Bizzoni, 2017).

Schipperskwartier, is well known as a legal red light district in Belgium, located in an open neighbourhood of the harbour, similar to Amsterdam, where prostitution and residential life are integrated (Wikipedia, 2021).

The difference is that Utrecht's Europalaan used to be a roadside prostitution site before it was dismantled, a model proposed by the Dutch government in the 1990s (NL Times, 2021). Drivers could drive their cars into a box on the premises and then enjoy sex inside.

Baekelandplein and Bahndamm are two more concentrated cases, the former an enclosed courtyard with gates and fixed opening hours, embedded in an urban space. And the latter is an all-weather open tower, a full-blown erotic centre.



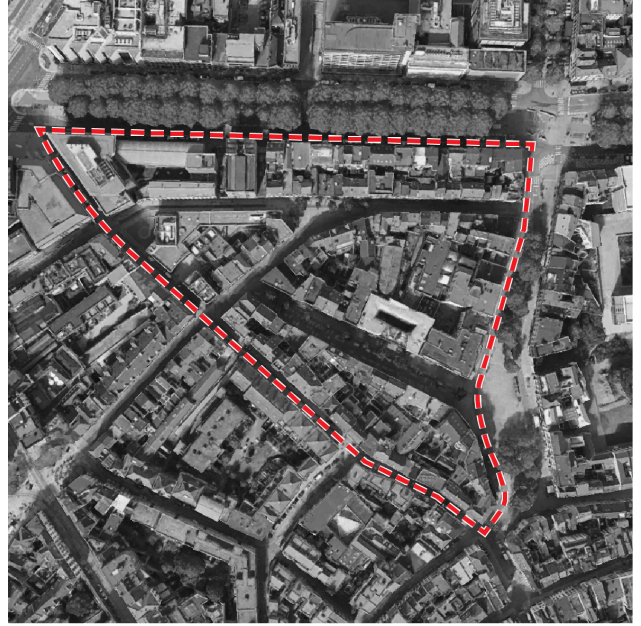
Dongguan, Guangdong, China



Europalaan, Utrecht, The Netherlands



Viale Mantovani Rimini, Italy



Schipperskwartier, Antwerp, Belgium



Baekelandplein, Eindhoven, The Netherlands

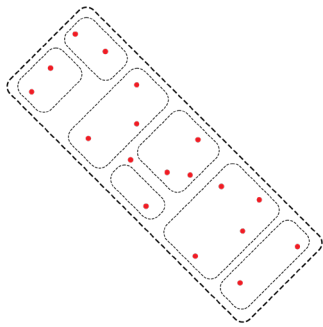


Bahndamm, Dusseldorf, Germany

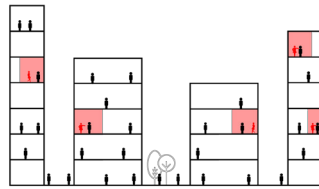
Source: <https://earth.google.com/web/>

3.6.2 Typology of Red Light District

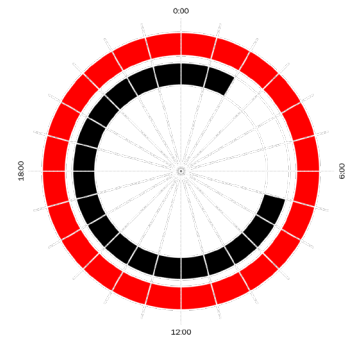
1. Dongguan, China



Pattern: Fragment

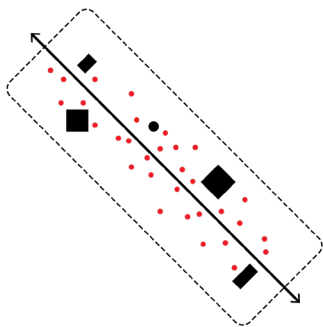


Concept Section

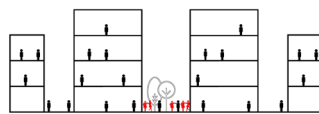


Time Schedule

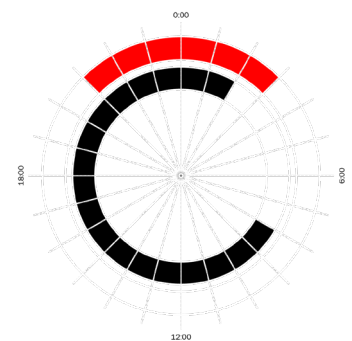
2. Rimini, Italy



Pattern: Strip

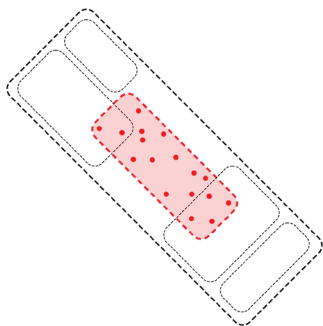


Concept Section

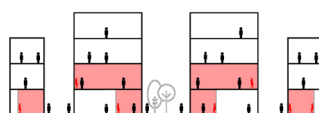


Time Schedule

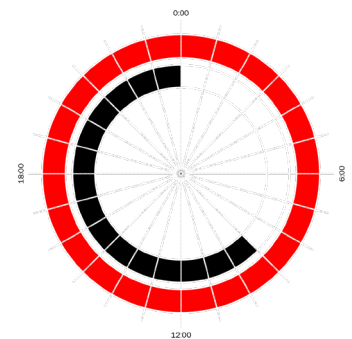
3. Antwerp, Belgium



Pattern: District



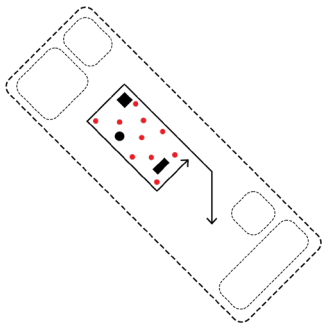
Concept Section



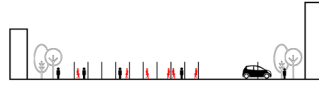
Time Schedule

Figure. 3.17 Pattern of Red Light Districts (Author, 2022)

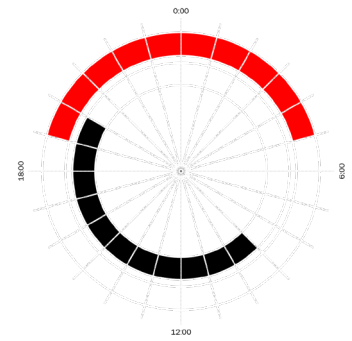
4. Utrecht, the Netherlands



Pattern: Circuit

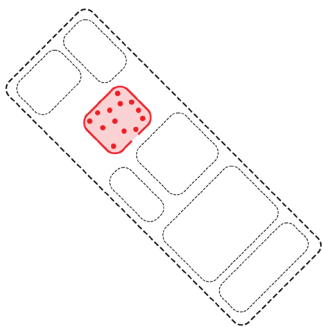


Concept Section

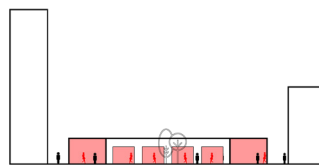


Time Schedule

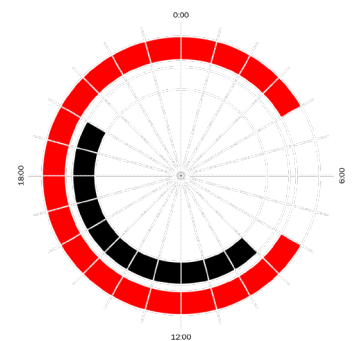
5. Eindhoven, the Netherlands



Pattern: Island

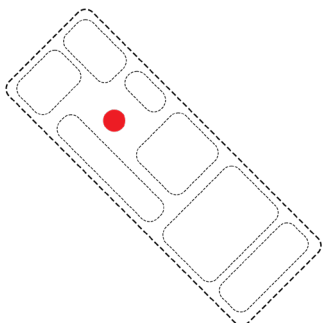


Concept Section

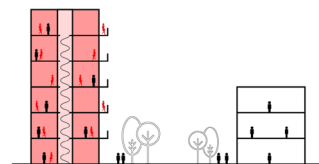


Time Schedule

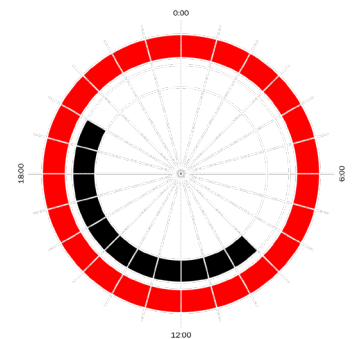
6. Dusseldorf, Germany



Pattern: Tower



Concept Section



Time Schedule

3.6.3 Conclusion

The patterns (Figure. 3.17) extracted from the analysis of these six cases can be ranked in order of the spatial relationship between the different levels of the prostitution industry itself, the relationship between the red light district and the city, and the degree of legality of the country in which it is located (Figure. 3.18).

De Wallen is located right in the middle, and it is

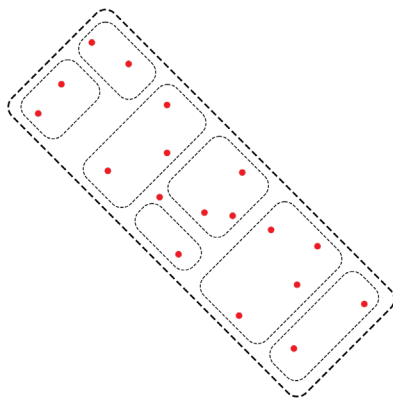
easy to see that the core difference between the patterns is the extent of the red light district itself and the circulation within the red light district, i.e. when the sex industry is more clustered and more isolated from the city, its clustering for flow is higher and vice versa. When the concentration of flow is increasing, there is usually an additional element, such as a gate or opening hours, to control the flow of people.

Building a completely segregated red light city is certainly not the way we expect to design, so it is possible to combine the two directions of

Dispersed

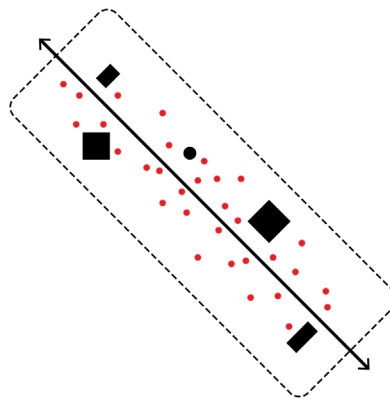
For Prostitution

De W



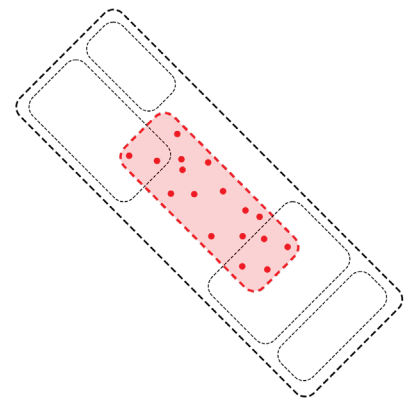
Fragment

A set of units for the use of individuals or for some small groups, scattered and concealed within the buildings



Strip

A main road in or leading out of a town, lined with shops, restaurants and other facilities



District

An area regarded as a distinct unit because of a particular characteristic

Illegal

Legal but not Regulated

Legal and Regulated

For City

Integrated

Figure. 3.18 Sequence of Patterns (Author, 2022)

patterns in a new way, i.e. a limited area with a certain element or mechanism to adjust the flow to a possible extent, thus achieving an a feeling of dispersion in experience.

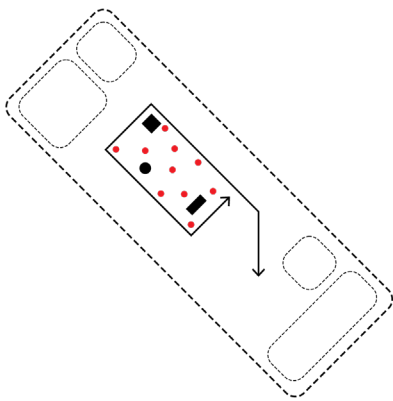
Of course, it is important to note that the patterns developed in these six cases suggest that several of the current approaches to red light districts are not ideal and could not be able to be properly applied to De Wallen's model.

In summary, in subsequent research, the focus will be on how to adapt and organize the circulation

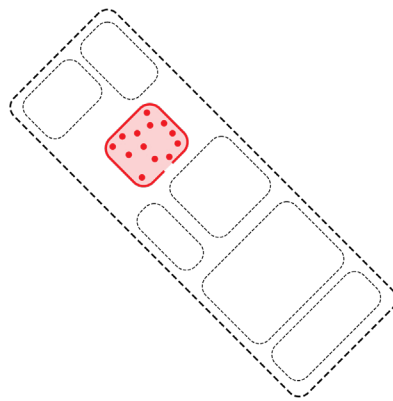
through mechanisms and elements so that will alleviate the flow of different groups otherwise congregating on the main streets, while also being able to break the routes prescribed by capitalism and consumerism.

Agglomerated

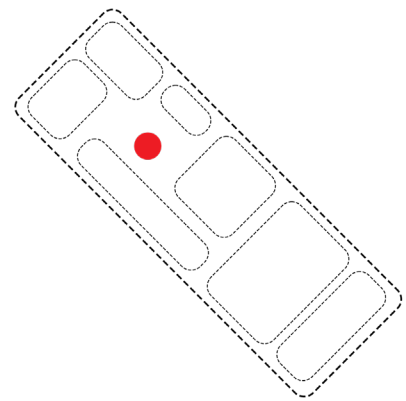
Wallen



Circuit



Island



Tower

An area, establishing itinerary of events used for a particular activity, typically involving public performance

A closed area regarded as isolated, detached, or surrounded in some way from urban environment

A single building, taking on more clustered functions while facilitating more communication

Segregated



4

Methodology

How to Reveal the Theory, Logic and Philosophy

4.1 Research Aim and Themes

4.1.1 Research Aim

In the current trend of homogenisation of urban space, the current situation of De Wallen and its unique values lead me to consider how to preserve this heterogeneous, inclusive and adventurous urban space. And through this space people can escape, rebel and play rather than just marching on the routine set by the commodity economy.

This Research will focus on exploring a suitable urban model that can be applied to De Wallen in order to maximise the enjoyment sought by different groups through the organization of circulations and functions (Figure. 4.1).

It will also explore the ways in which this model can break the current solidified pattern of urban design and urban space, which is highly dominated by

capitalism and the commodity economy, in order to achieve real enjoyment to some extent.

The study will first provide a prediction of future developments by constructing a scenario, and then propose four corresponding design tests based on the preliminary analysis. A new design methodology will then be refined based on the interpretation of history and literature, and a conceptual framework will be developed to guide the subsequent design.

The space is then re-analysed based on the methodology developed during the theoretical research phase and ultimately designed to respond to the problem.



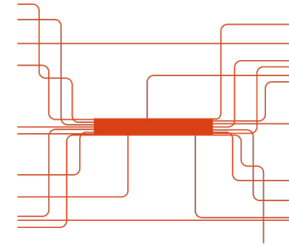
Figure. 4.1 Space, Program and Circulation (Carter, 1963)
Source: <https://imgur.com/rv89S2m>



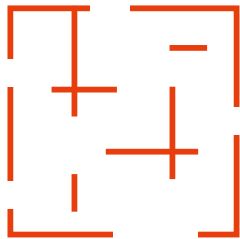
Symbolic Space



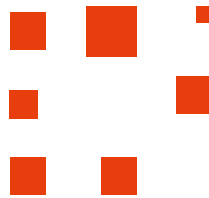
Over-concentration



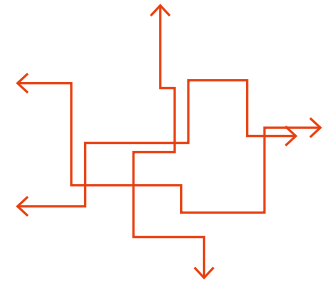
Overflow



Space



Program



Circulation

4.1.2 Theme

Symbolic Space: Space

What space should look like to resist the control of capitalism and the commodity economy must no longer be general, but imaginative. How would a new category of space be defined and what forms of space would emerge?

Over-concentration: Program

What a program should look like, a program can range from fixed to completely free, programs can be related to the events taking place in the space or can exist separately from them, no building or city can exist without programs.

Overflow: Circulation

Circulation relates to how spaces and programs are organized. Circulation can be completely discrete and indeterminate, they can be transgressive or guided.

Enjoyment

Enjoyment encompasses both enjoyment of the full sensuality, as described by Lefebvre, and the pleasures in everyday life, even those controlled by the commodity economy, from which our cities have no means of sustaining themselves for long.

4.2 Research Question

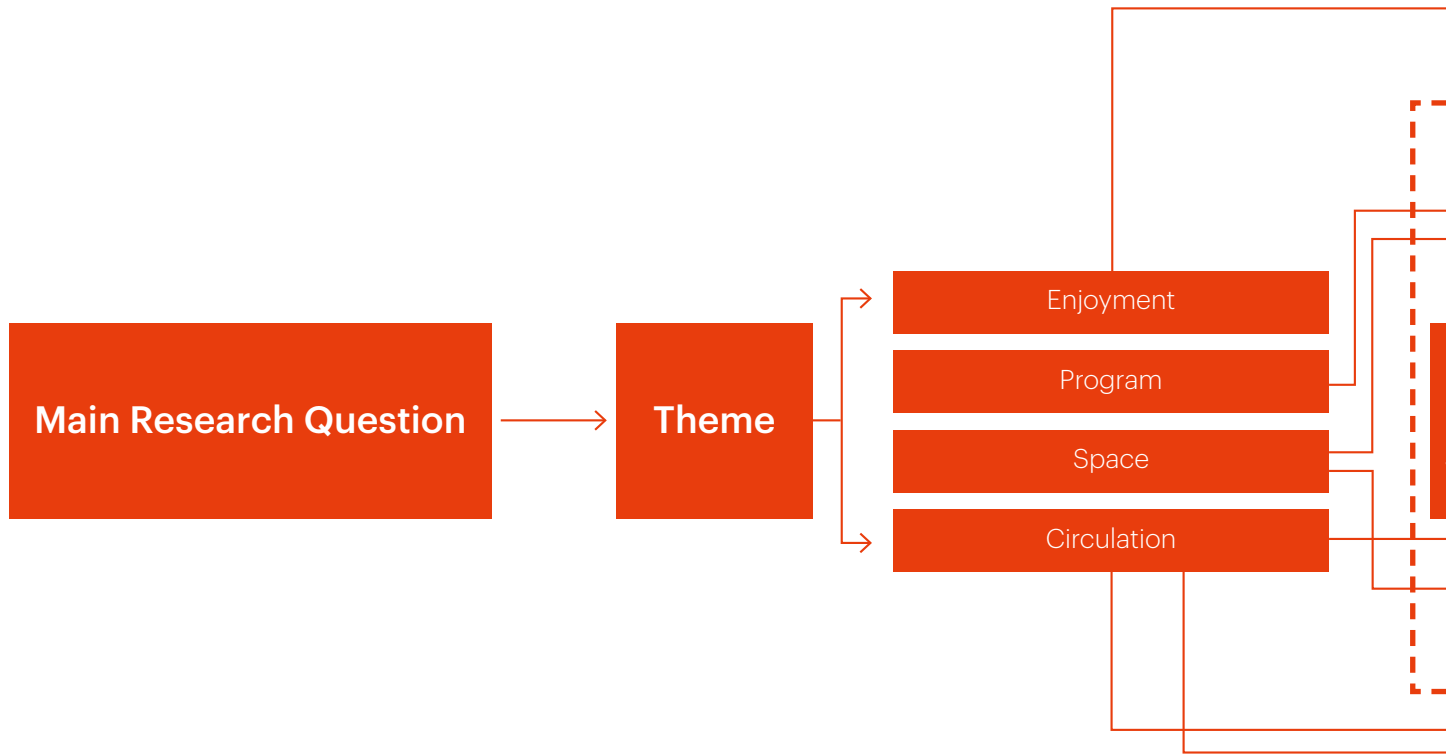


Figure.4.2 Research Framework (Author, 2022)

Main Research Question

How to reconcile prostitution, overtourism and residential life in De Wallen, Amsterdam through the design of the physical space, in order to realize the pursuits of enjoyment from different groups while relieving the environmental and social pressure?

Circulation

Enjoyment: Program

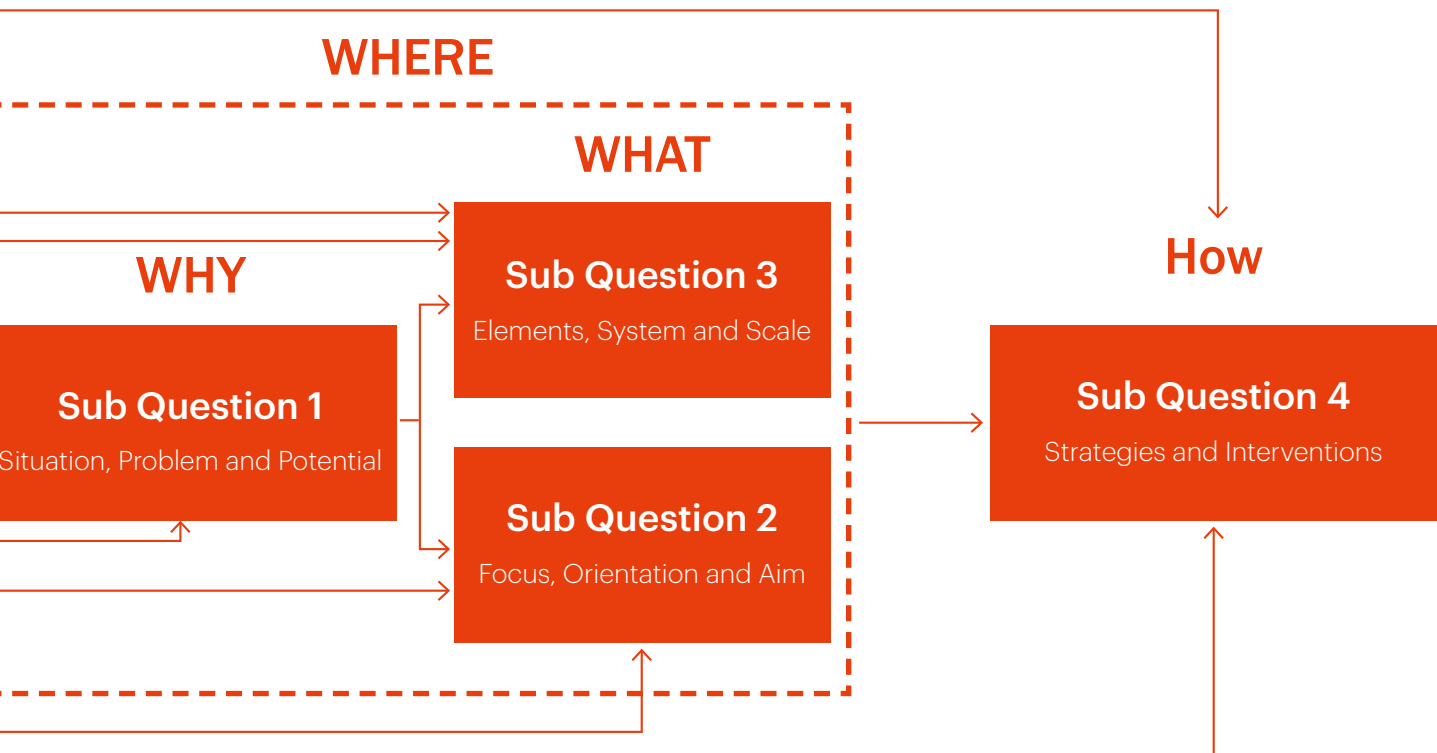
Sub Research Question

What is the environmental and social pressure in De Wallen and how is this visible in the perspective of space?

What are the pursuits of enjoyment of different groups in De Wallen?

What are the spatial representations of different space of enjoyment?

What are possible physical space that can help realize to reconcile the relationship?



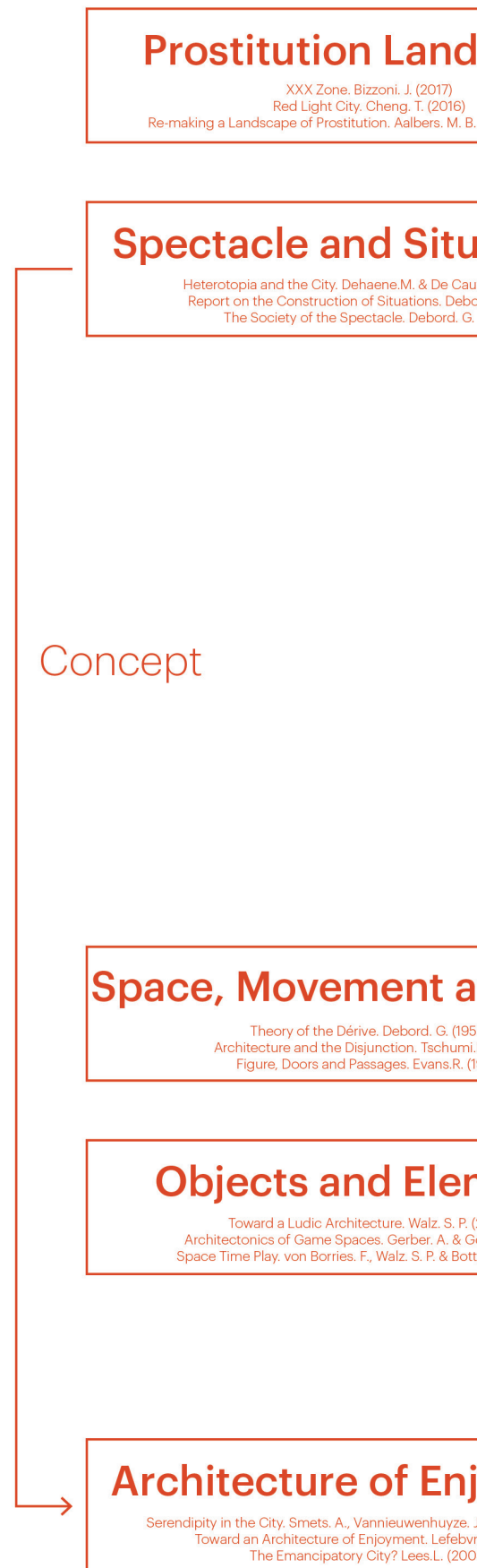
Method	Expected Outcome
Interview / Fieldwork / Literature Review / Mapping / Case Study	Basic Mapping / Maps of transformation in De Wallen / Maps of environmental and social pressure
Interview / Literature Review / Fieldwork / Mapping	List of analysis about different groups (needs, pursuits, patterns, activities) / Maps of activities / Scenes of activities
Mapping / Case Study / Literature Review / Urban Morphology and Typology	Maps of the spatial relationship between space of enjoyment / Catalogue of Urban and Architectural Element / List of variables to verify spatial mechanism
Scenario / Case Study / Urban Morphology and Typology / Psychogeography	Scenarios for different reconciliation / Catalogue of Patterns and situations / Mechanism and rules for integrated design/ Animation of various scenes

4.3 Theoretical Framework

The theoretical framework (Figure. 4.4) revolves four themes above and combines the study of prostitution in Chapters 1 and 2 with spectacle to define De Wallen as a highly commodified spectacle but one that offers the rare opportunity to break the high level of control of the commodity economy, and with the theories of Situationist International to conclude that the concept should be Play.

Extending from the theory of SI to the relevance of Lefebvre's Architecture of Enjoyment. After being modified and combined with previous practical studies on Enjoyment, the concept led to a catagry containing different spaces for enjoyment as a guideline for design.

This then progresses to the interpretation and exploration of space, movement and play, drawing out ways of applying theory and concepts to design. Combined with corresponding typologies and urban morphology as carrier, I ultimately achieve a process of moving from theory to design, responding to problems and producing results.



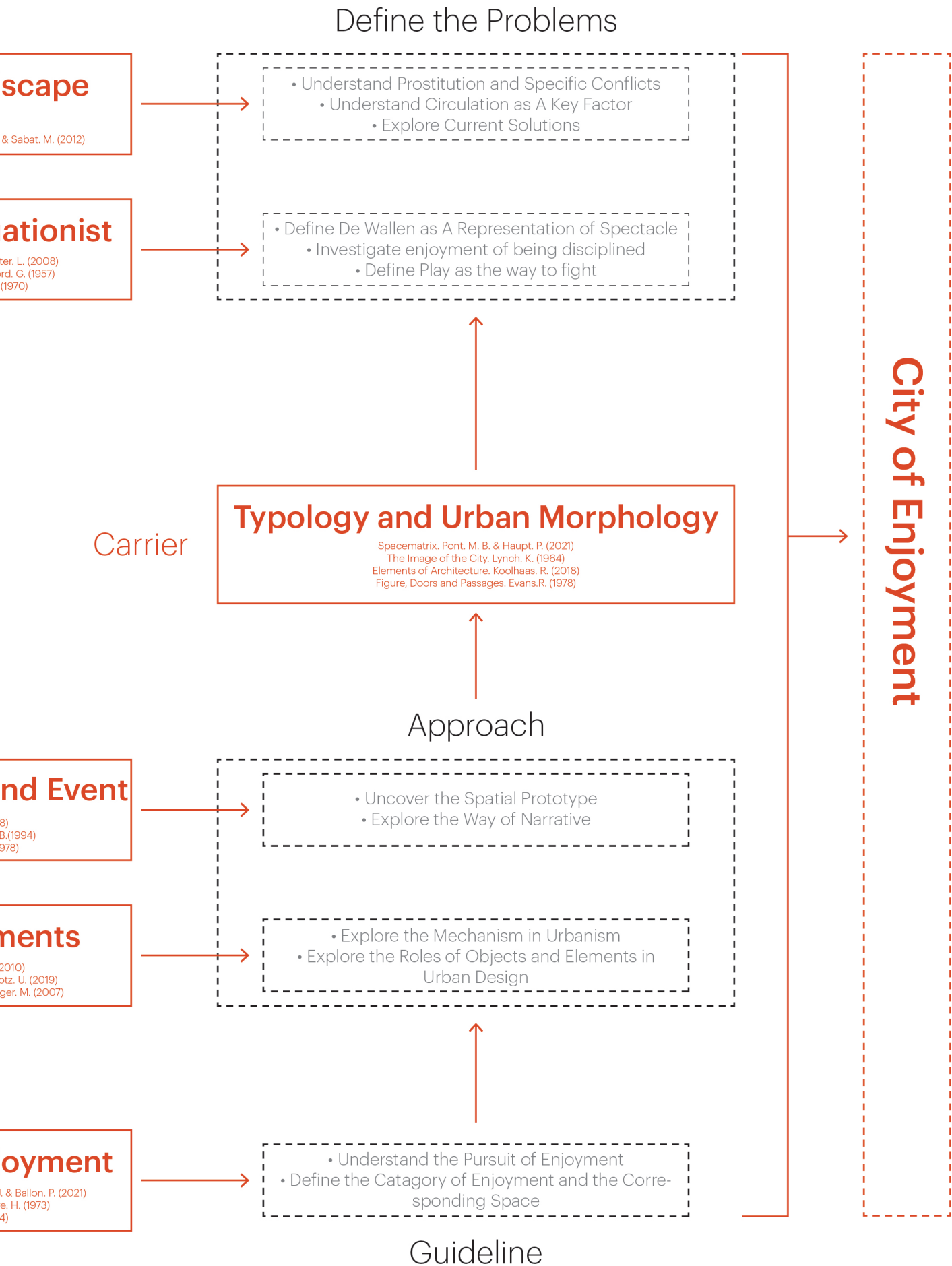


Figure. 4.4 Theoretical Framework

4.4 Methods

4.4.1 Qualitative Research

Qualitative research relies on data obtained by the researcher from first-hand observation, interviews, questionnaires (on which participants write descriptively), focus groups, participant-observation, recordings made in natural settings, documents, and artifacts. The data are generally nonnumerical. Qualitative methods include ethnography, grounded theory, discourse analysis, and interpretative phenomenological analysis (Creswell, 2012). In this research, various methods under this section are taken into use such as interview, fieldwork and psychogeography.

of humanbeing, therefore, qualitative research is more suitable for exploring the pattern, the driving force and the mechanism of people's selection in spatial paths. Firstly, fieldwork and mapping can help us understand the scenes and activities on the paths of different groups. Then the interviews can absolutely help us investigate the relationship between spatial objects and subjectivity. Finally, the combination of previous research can provide a potential mechanism which would lead to the final design of the whole new system.

What I mostly focus is not only on the circulation, but also on behaviours and scenes of play in such areas like De Wallen. Definitely, these aspects are closely related to perception and the objectivity

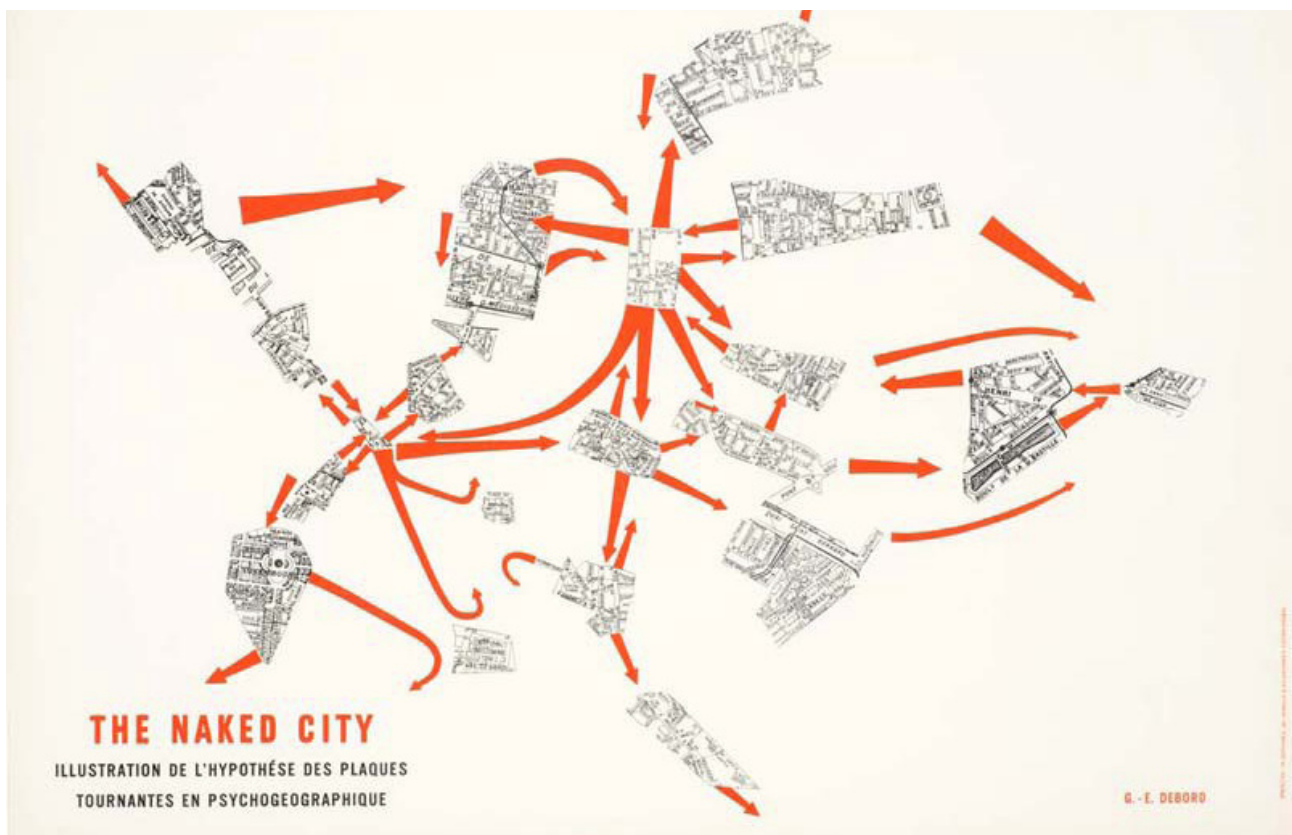


Figure.4.4 Psychogeographic Maps (Debord, 1957)
Source: <https://www.are.na/block/11109568>



Figure. 4.5 Sequence of Scenes (Tschumi, 1981)

Source: <http://haishangyihao.com/index.php?m=content&c=index&a=show&catid=160&id=328>

Focus of the Research

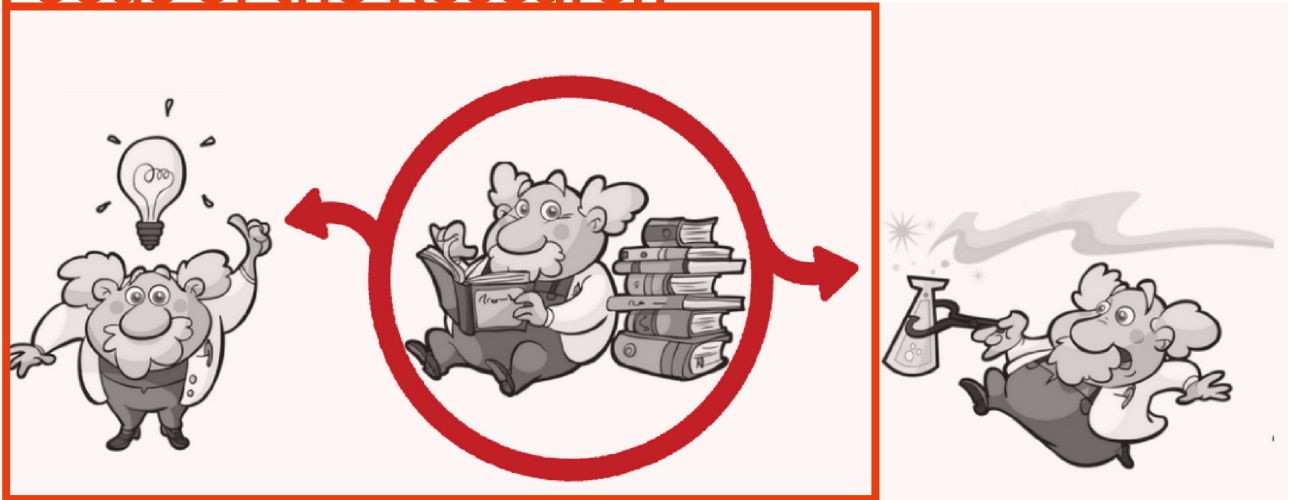


Figure. 4.6 Conceptual Research (Author, 2022)

Source: <https://www.phdassistance.com/blog/tips-on-how-to-check-the-validity-of-an-empirical-study-and-develop-a-methodology-and-results-section/>

4.4.2 Conceptual Research

Conceptual research is a type of research that is generally related to abstract ideas or concepts. It doesn't particularly involve any practical experimentation. However, this type of research typically involves observing and analyzing information already present on a given topic. Philosophical research is a generally good example for conceptual research (Hasa, 2019).

In view of the preliminary analysis of this study, a suitable approach to the similar problems of red-light districts and overtourism has not yet been found, and there is a debate on values and philosophical ideas. Conceptual Research such as the extensive literature review will help me understand what the core points of contention are and summarise the core statement of the final design, finally develop a new idealised concept and model based on previous ideas and studies.

There is no doubt that concepts are not just empty statements, but that they will be implemented in the subsequent research in conjunction with analysis and design. Of course, at this stage it is not possible to use a solid stage to justify the final concept and this study is more of an experimental and conceptual design.

4.4.3 Analytical Research

Analytical research uses facts or information already available, and analyse theses to make a critical evaluation of the material (Kothari, 2008). This project involves case study, mapping and scenario as related methods

Since the goal of the research is to find a way to reconcile the relationship between three main groups in such a complex area, De Wallen. Firstly, analysis was applied to conclude the main factor we will focus is circulation and play. Analytical research will provide the framework and the supporting foundation of creating the new relationship.

Analysis is always based on the secondary data and existing phenomenon, in this case, analytical research will help build the scenarios as a prediction for future development of De Wallen and also as a base for design tests. Later it will help study relationship between the influence of architectural elements and human activities, for example, the archway and the corridor behind it lead someone to the next room.

Figure shows that I have drawn the conclusion of the mechanism of selection of paths from the perspective of space and activities. In the later phase, urban morphology and typology will join as a instructions of urban and architecture elemens, as well as a important carrier to apply the analysis.

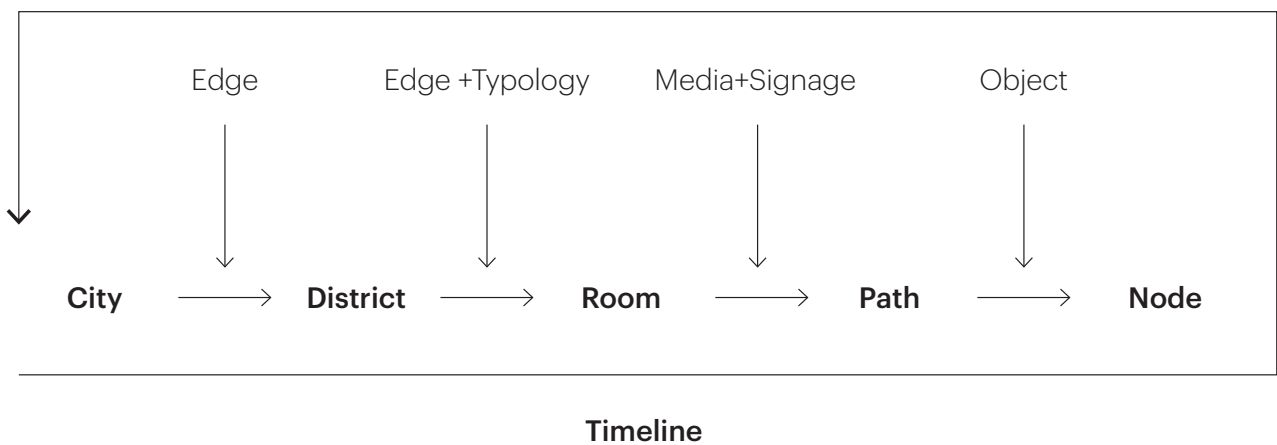


Figure. 4.7 Analytical Mechanism of Path and Objects (Author, 2022)

4.5 Timeline Planning

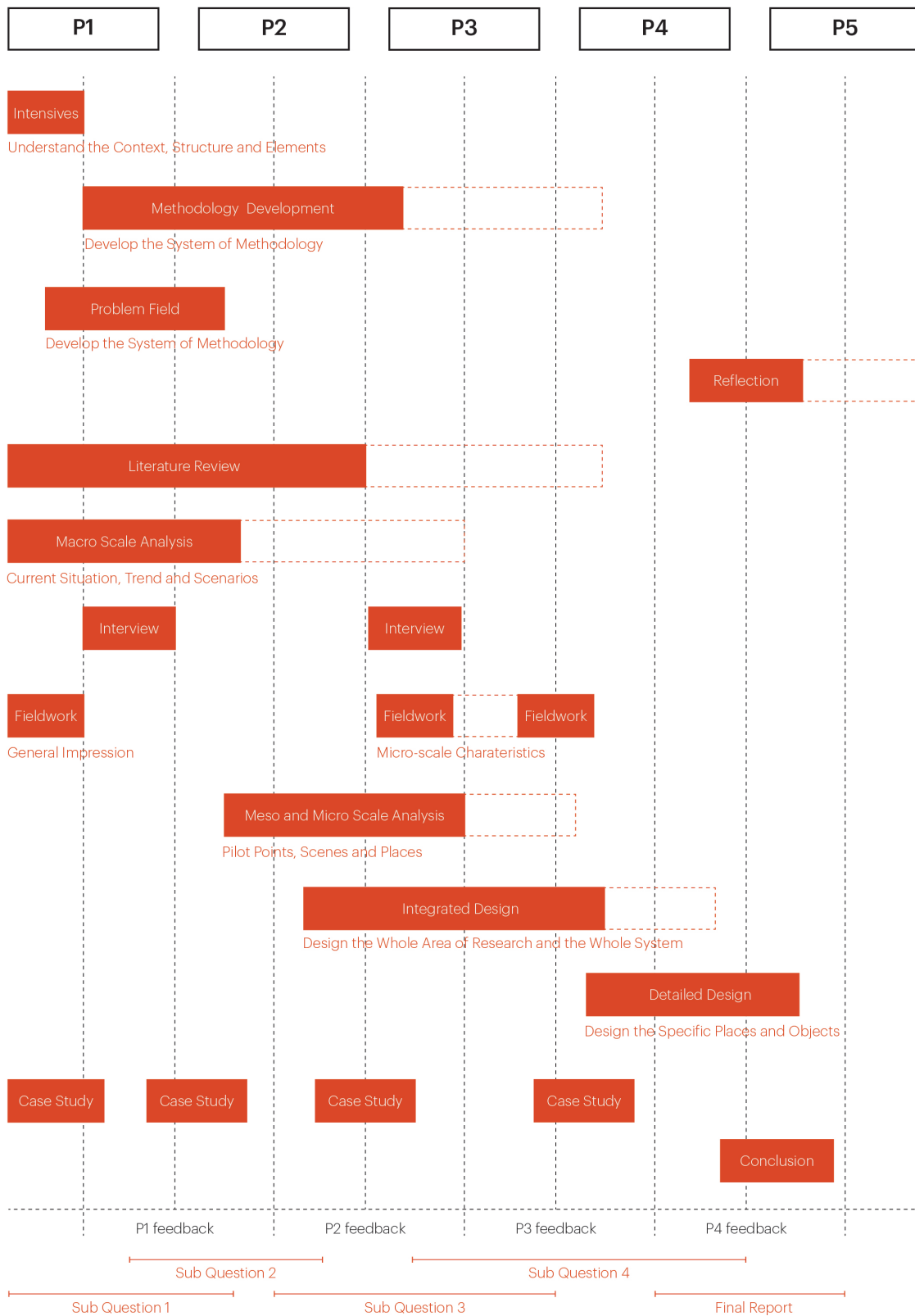


Figure. 4.8 Time Planning (Author, 2022)

5

Scenario

Now Imagine De Wallen

5.1 Scenarios and Design Tests

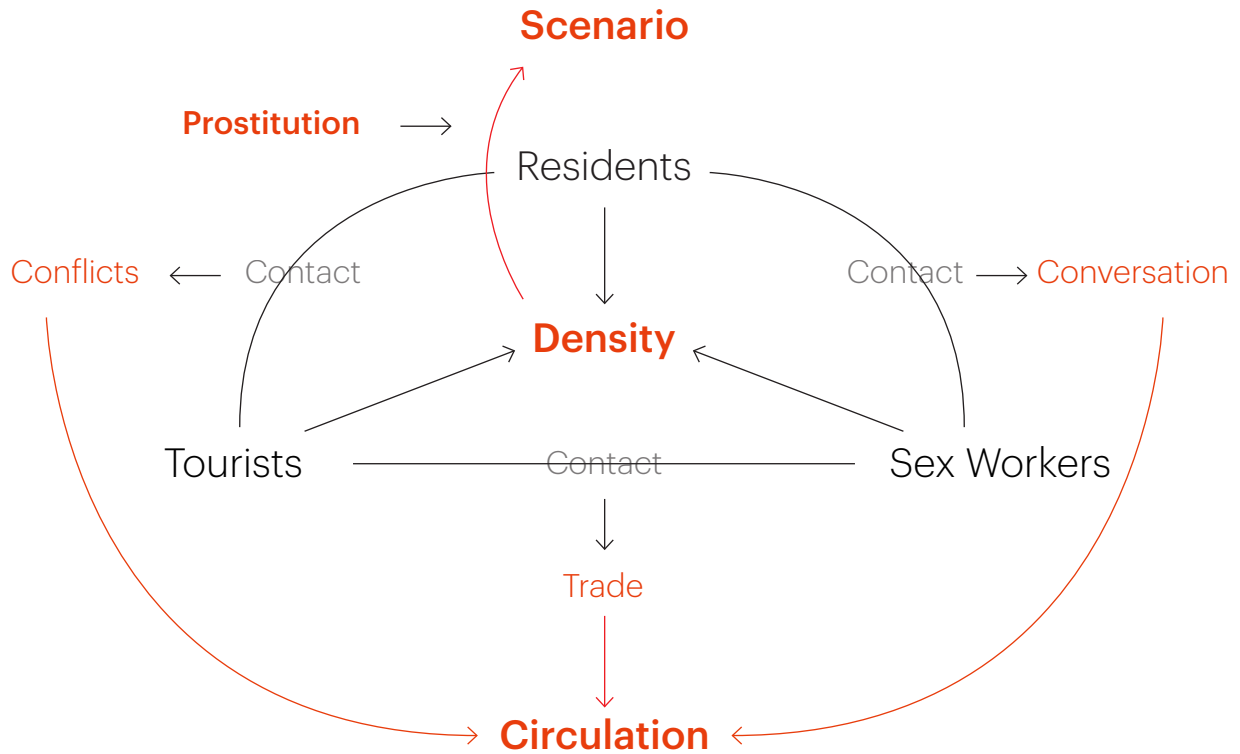


Figure. 5.1 Scenario Building

5.1.1 Scenario Analysis

Among the main research questions, I list the three most central aspects: residents, tourism and prostitution. In order to construct the scenario, the groups are simplified to their most relevant: residents, tourists and sex workers.

Both overconcentration and overflow are related to the density of people and activities in the space, so Density is a dimension for the construction of the Scenario.

The different contacts between the three of them are caused by the overlap of circulation, and all this we can conclude from the case study that circulation and the layout of prostitution interact, so the spatial layout of prostitution is used as another dimension at this stage.

The construction of the scenario (Figure. 5.1) will provide a basic analysis and corresponding spatial imagination for the subsequent theoretical research, which in turn will lead to a critical selection of the four directions and concepts of scenario to generate concepts.

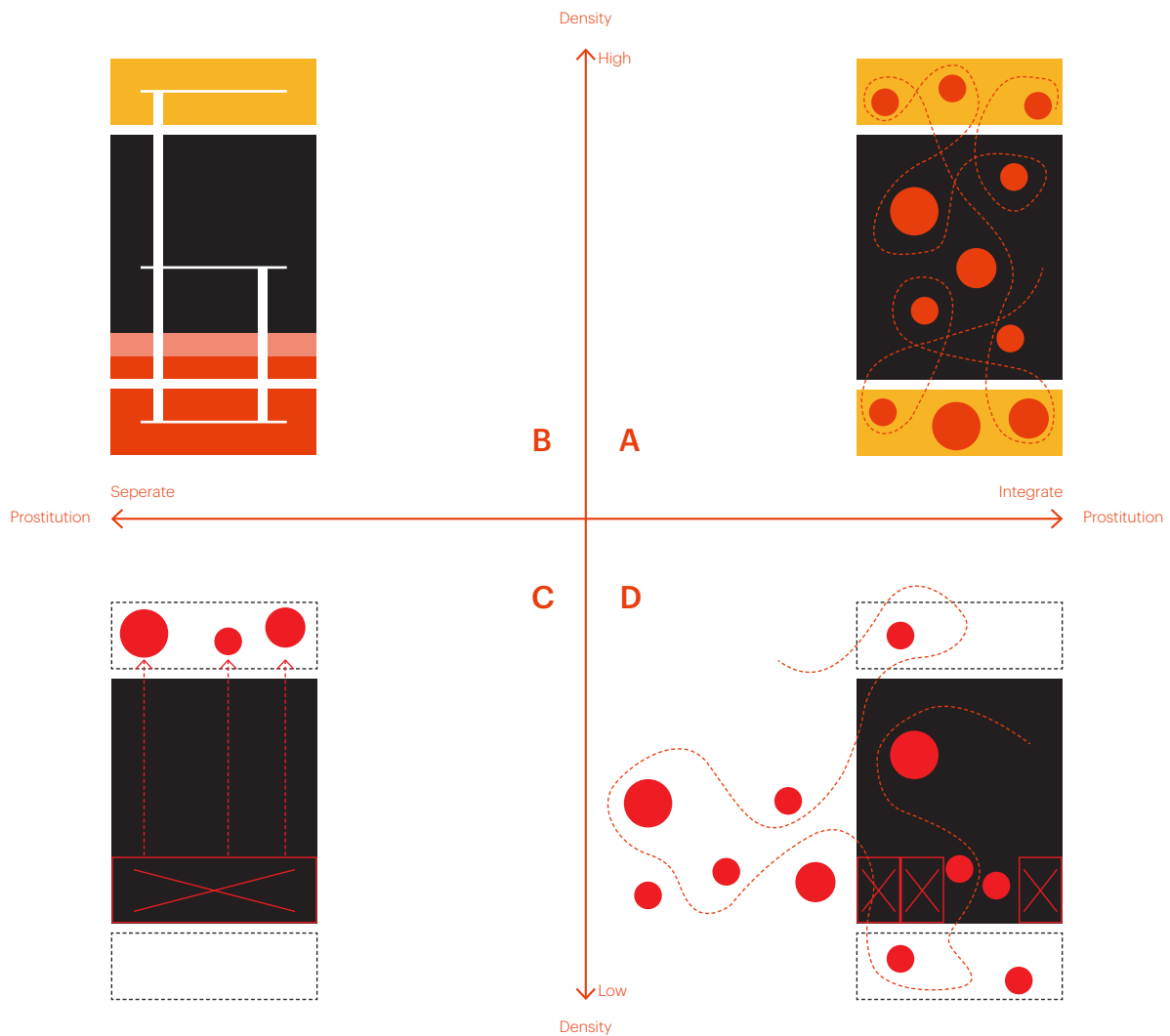


Figure. 5.2 Scenario Matrix

5.1.2 Scenario Building

The two dimensions of the first section are formed into the matrix of scenario (Figure. 5.2), whose four quadrants present four different conceptual sections as a imagination of space.

Quadrant A: Due to the high combination of prostitution and ordinary urban space and the desire to densify the area, but based on our guideline that circulation should be as non-overlapping as possible, it finally got a prostitution labyrinth.

Quadrant B: Still under the premise of densifying the area, the intensity and density of activity increases, but prostitution and living space need to be separated, thus creating a clear stratification. The end result is a set of overlap but

linked between the layers.

Quadrant C: When it is necessary to reduce the density and intensity of this area, while at the same time separating prostitution from the urban space, the extreme case is left with the complete lifting of prostitution from the ground to the air to attract more attention.

Quadrant D: Finally, if prostitution needs to be integrated into the urban space, following the setting of de-densify the area, the scenario will be to disperse prostitution in the space.

5.2 Design Concepts

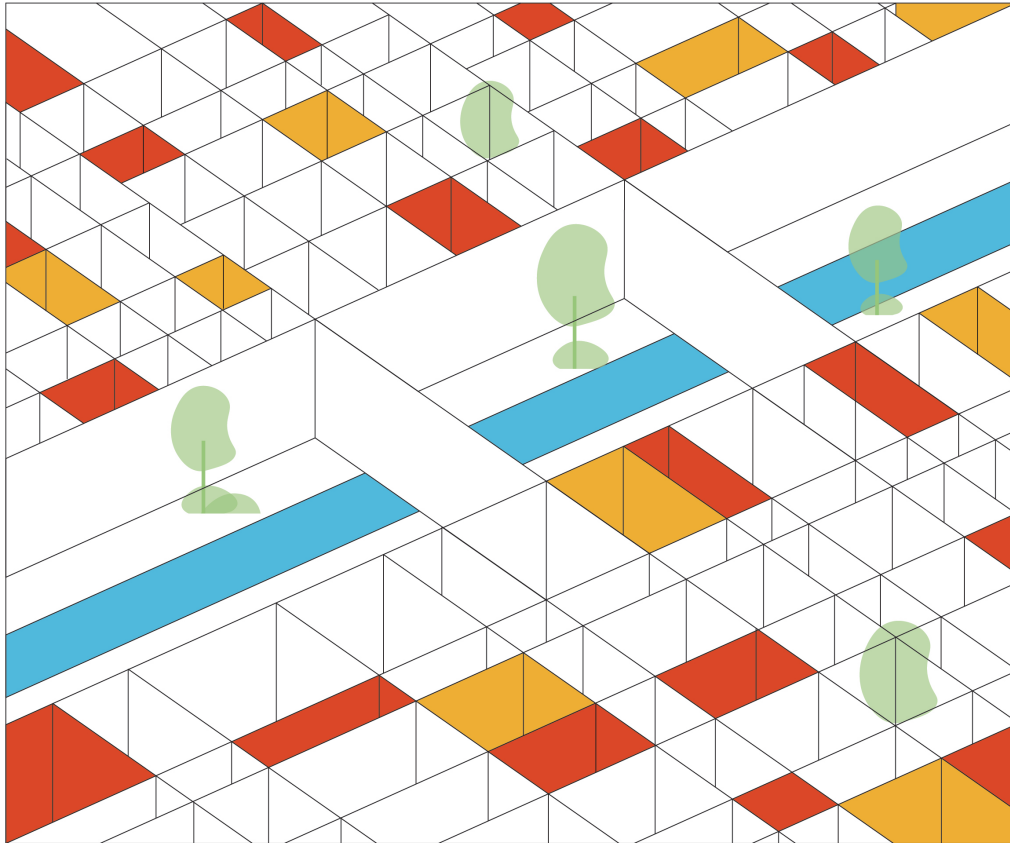


Figure. 5.3 Concept A: Labyrinth

A. Labyrinth: High Density, Integrated Prostitution

Labyrinth (Figure. 5.3) emphasises the unknown in space, connecting rooms to rooms in order to disrupt the circulation and thus create different path options and connections. The concept is more random and radical, allowing everyone in Nomadland to experience a nomadic way of life while perceiving the reality of the body in this way.

Visitors can encounter random scenery, customers

can find the right sex worker in the next room, two strangers can meet and fight in a corner, and new immigrants can find their temporary home here. Everyone keep seeking their enjoyment.

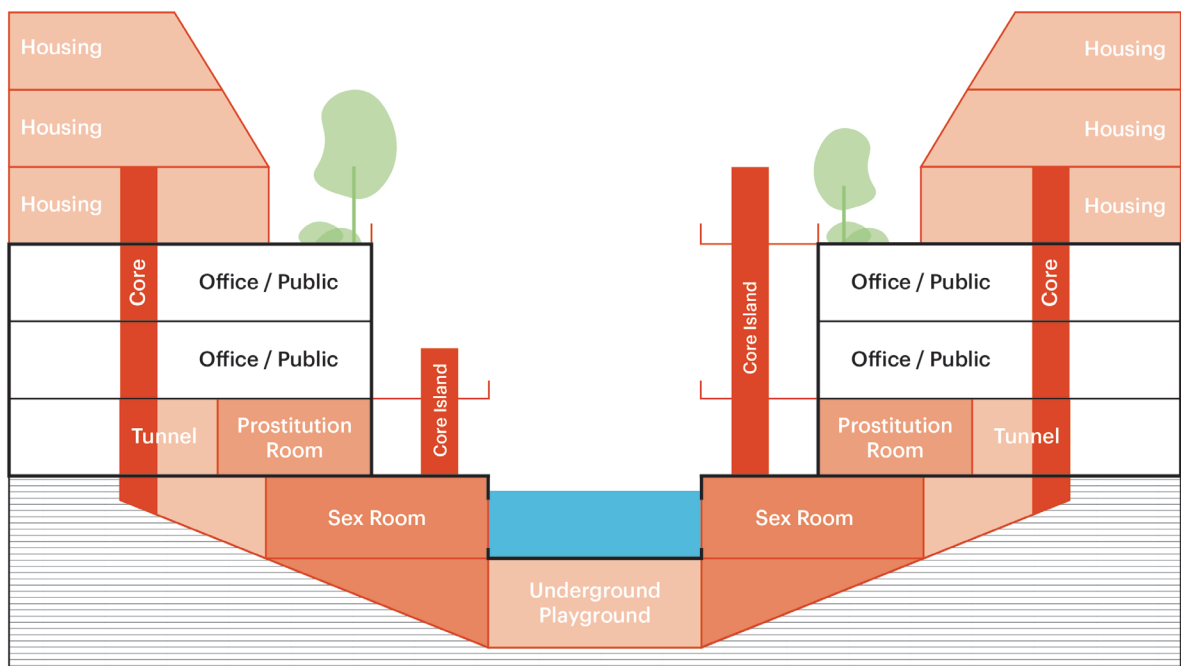


Figure. 5.4 Concept B: Overlay

B. Overlay: High Density, Separated Prostitution

Overlay, on the other hand, emphasises the layering of space, dividing the circulation in the most direct and simple way, with which the different layers will be linked by some common functional plug-ins (Figure. 5.4).

It is clear that the underground space becomes a complete playground for the clients to have fun while still allowing for their privacy. The surface

streets will be occupied by visitors who can admire the red light underwater, peer into the prostitution of the windows on both sides and feel the preserved historical façade. The corridor on the first floor is between a shared and communal state, and on the top floor of the original building, the densification of the development turns the roof into a high-quality living area to meet the needs of the inhabitants.

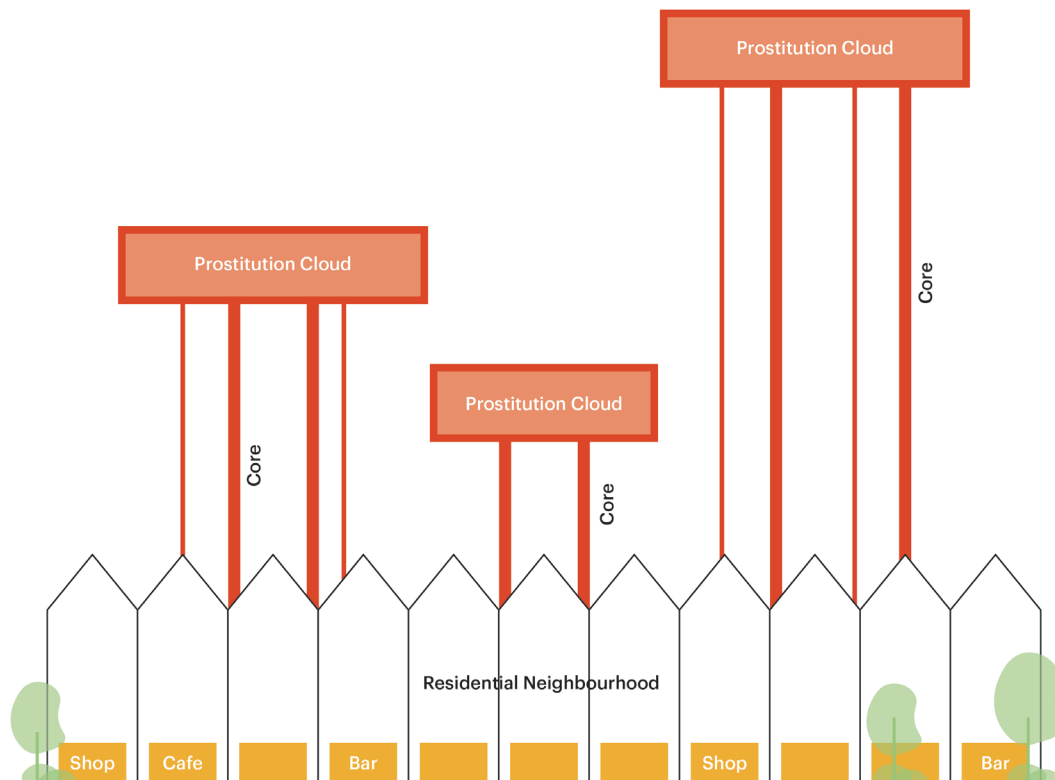


Figure. 5.5 Concept C: Cloud

C. Cloud: Low Density, Separated Prostitution

The concept of the cloud has some similarities to archigram's previous proposal, an insert that would become a new landscape to attract people to ascend and experience the city and sexuality in a new space (Figure. 5.5). And the ground floor space will be handed back to the inhabitants, who repossess their street, again this is a simple way of differentiating but also reinforcing the feeling of escape.

Cloud will form a new system of cities in the sky, not only in De Wallen, but even in every corner of the globe.

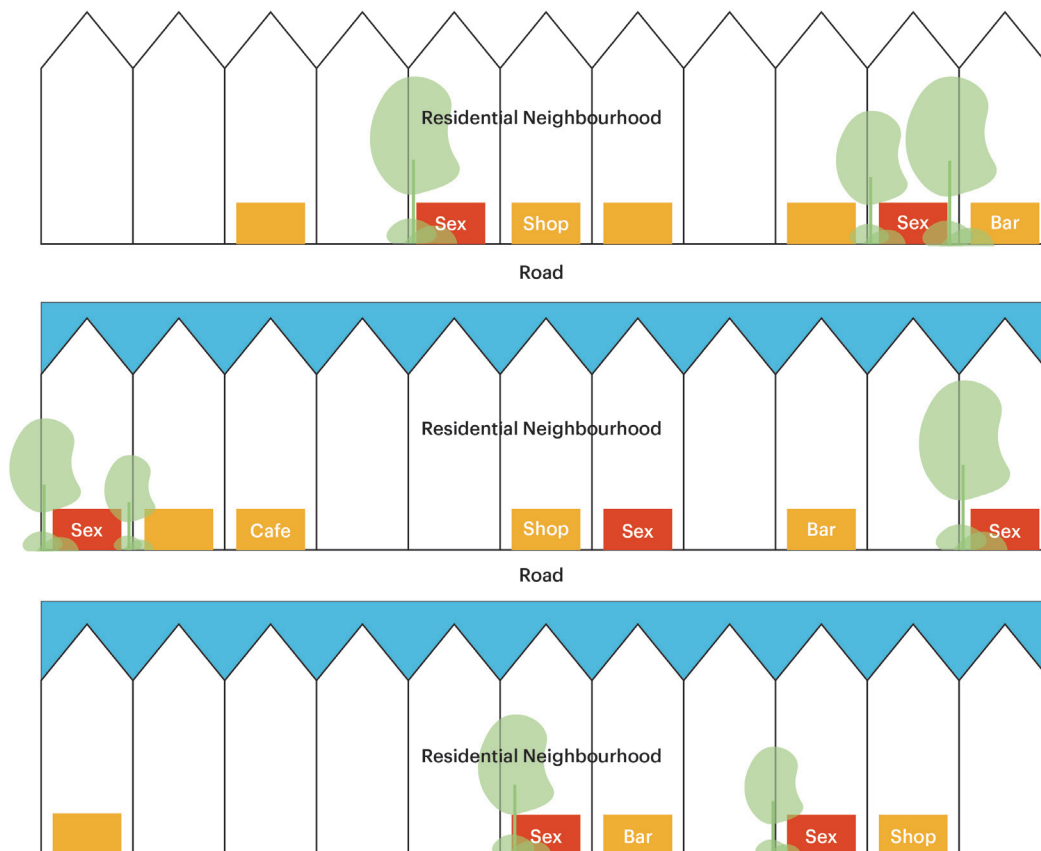


Figure. 5.6 Concept D: Fragment

D. Fragment: Low Density, Integrated Prostitution

Fragments is a weaker version of the labyrinth, not as radical as the maze, but combining prostitution with a romp through the city streets, where meeting prostitution may be just a fragment of city life, a single incident (Figure. 5.6). Of course, this would take up some of the original space and could displace the dense window of prostitution itself. Interestingly and ironically, this seems to be what the red light district of Amsterdam looked

like before 2007.

Likewise, the concept of Fragment could be extended to a larger regional scale to form a new urban roaming network, but with a corresponding increase in uncontrollability and the need for a more sophisticated mechanism.



A Concert in De Wallen (Author, 2021)

6

Theoretical Research

What Is Enjoyment? What Is City of Enjoyment?

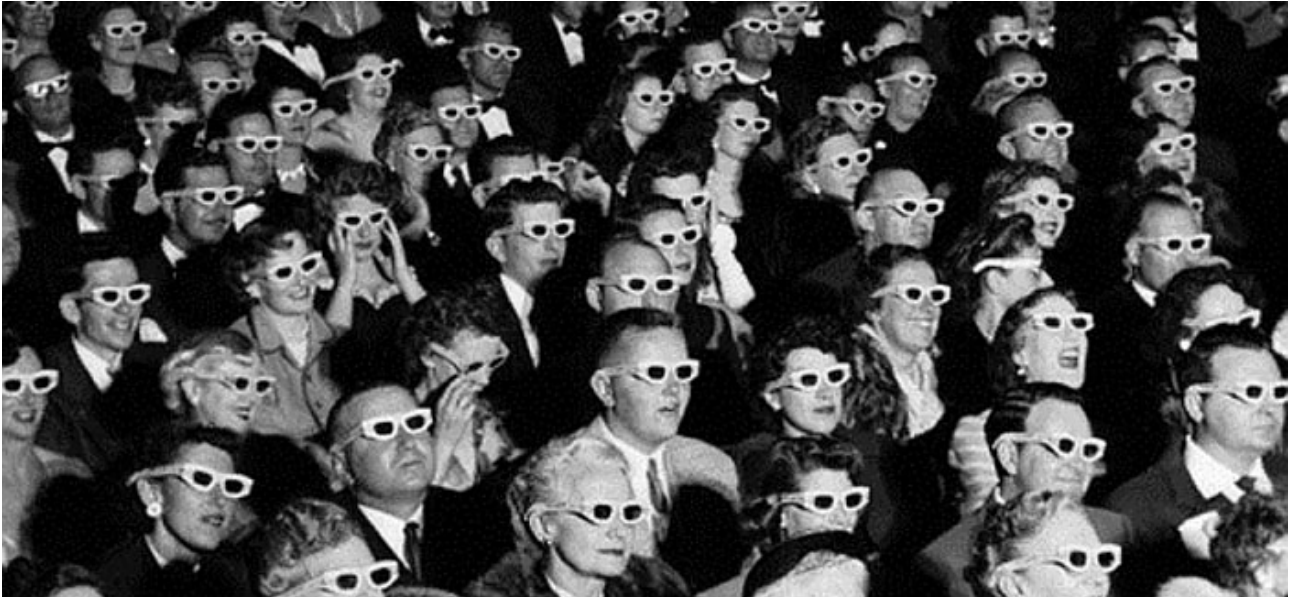


Figure. 6.1 Society of Spectacle (Eyerman, 1952)

Source: <https://pruk.org/how-social-media-in-the-society-of-the-spectacle-polices-thought-and-dampens-dissent/>

6.1 Spectacle and Situationist Theory

6.1.1 Spectacle

Guy Debord proposed the Society of Spectacle (Figure. 6.1) in 1967, as a seminal text for the Situationist movement. According to Debord (1967), the current society is at the "historical moment at which the commodity completes its colonization of social life". This report will not provide an in-depth analysis of the concepts and theories of landscape and contextualism, but more of a translation of them from theory to practice.

There is no doubt that De Wallen is a place of spectacle now. Despite it is seemingly peculiar and alienated, it has essentially become a product of a market economy and a capitalized society (Sinelenberg & van Gent, 2020). It is not only the economic and political mechanism that is manipulated behind the scenes, but also various elements: the historical facades, the prostitution windows and even the lights there transformed into images. Similarly, striptease is the most obvious form of the degradation of eroticism into a mere spectacle (Situationist International, 1960).

In the society of the spectacle, everyday life takes

on the character of an immense operatic performance. The audience takes part by singing from a script in a foreign language none of them understands (Barker, 1992). This is what is happening in De Wallen everyday. In this case, the so-called freedom and information are false and ineffective, for example, the escape, excitement and enjoyment that most people think they have when coming to De Wallen for is not real, but under the control of the spectacle orchestrated by power infiltrated by safe, hygienic and hierarchical laws.

Indeed, as Deboard (1967) noted, "The spectacle is not a collection of images, rather, it is a social relation among people, mediated by images..... this world being nothing other than repressive pseudo-enjoyment". Besides, these kindsof pseudo-enjoyment have arisen the false authenticity of real life and real pursuits. How to disrupt the flow of spectacle?Debord (1967) introduced the construction of situations that bring a revolutionary reordering of life, politics and art, later the concept was developed to form Situationist International.

5.1.2 Situationist Theory

"Architecture is the simplest means of articulating time and space, of modulating reality and engendering dreams. It is a matter not only of plastic articulation and modulation expressing an ephemeral beauty, but of a modulation producing influences in accordance with the eternal spectrum of human desires and the progress in fulfilling them," Ivan Chtcheglov proposed (1953).

Situationist theory is proposed by Situationist International (SI) between 1957 and 1972, which is taken as a unified critique of advanced capitalism. SI noted that the construction of situations is to reawake the pursuit of authentic desires, to experience the feeling of life and adventure and the liberation of everyday life (Sadie, 1992). Also in Report on the Construction of Situations (1957), they defined the construction of situations as "a moment of life concretely and deliberately constructed by the collective organization of a unitary ambiance and a game of events".

Whereas the radical practice in relation to the cities and buildings of the time from Situationist International seemed impossible, in fact the subsequent development of street chess, public theatres and playgrounds in our real life are the eclectic spatial representations. There is no doubt that their practices and theories focus more on the concept of play, which they see as a revolution in everyday life, with its origin from *Homo Ludens* (Figure. 6.2), Johan Huizinga (1938).

However, Huizinga's play-mood was thought to be fragile and in the way it sat in a separate sphere to the everyday (Bryant, 2016). Instead, for the Situationists, play was to flow spontaneously from the desires of each individual so that finally there would be no sense of boredom and no rupture between moments of play and non-play. Rather, play and the everyday would move from one to the other in such a way that their separateness would finally disappear in a rich and poetic stream (Bryant, 2016). Situationists (1958) firmly believe that games should remove the elements of competition because the satisfaction derived from it is a false enjoyment under capitalist control. However, this report argues that deleting

the elements of competition is an over-idealisation while competition is still a form of play, and it is still a form of play that can lead to real enjoyment when removed from the context of capitalism.

New Babylon (Figure. 6.3) of Constant Nieuwenhuis is the typical work which was influenced by the theory. After leaving SI, Constant focused working on New Babylon for over 20 years, in which people conducted a nomadic lifestyle of creative play instead of working. This is what they want, poetic streams between everyday life and play Ivan Chtcheglov (1953).

Therefore, The project will try to put the theory and play of SI into practice to propose a heterotopian future for De Wallen.



Figure. 6.2 Homo Ludens (Huizinga, 1938)
Source: <https://nancyannroth.com/?p=1635>

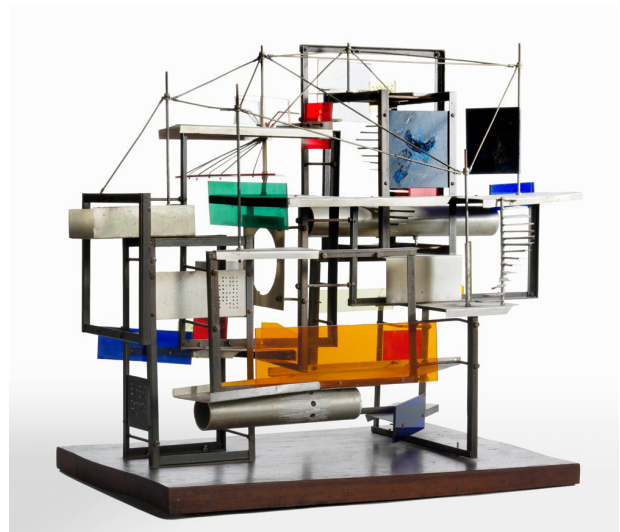


Figure. 6.3 New Babylon, Constant
Source: <https://www.amazon.com/Constant-New-Babylon-Rem-Koolhaas>

6.2 Architecture of Enjoyment

6.2.1 Enjoyment

In Henri Lefebvre's epic philosophical work 'Toward An Architecture of Enjoyment' (1973), which was forgotten as manuscript for forty years, he expressed his utopian imagination of architectural space following his proposal for the production of space.

"Enjoyment" is a translation from the word "jouissance" in the French title. The original meaning is a kind of release which should be seen as organic rather than purely orgasmic, covering a panoply of sensual and psychic satisfactions (Gordillo, 2014). "Joy and enjoyment are momentary, slippery, appearing only to disappear again. Joy is like a 'surplus' that only emerges from 'use' and 'efforts'" (Lefebvre, 1973). So in fact, enjoyment has immediacy spatially, a production of the body.

Therefore, based on Lefebvre's definition of the relationship between body and space and his theory of the production of space, he argues that the space of leisure cannot be called the architecture of enjoyment because it is still under the control of the commodity economy where the experience of the body is distorted and fragmented, as in the case of the beach (Figure. 6.4). Lefebvre (1973) writes that "the places of enjoyment" should not have pleasure or sensuality "as their function". "Discotheques and bordellos" are for him far from being places of enjoyment, they are defined by "the death of pleasure".

This is why the current De Wallen is not a space of enjoyment.



Figure. 6.4 Beach (Lang, 2014)
Source: <https://www.bernhardlang.de/adria>

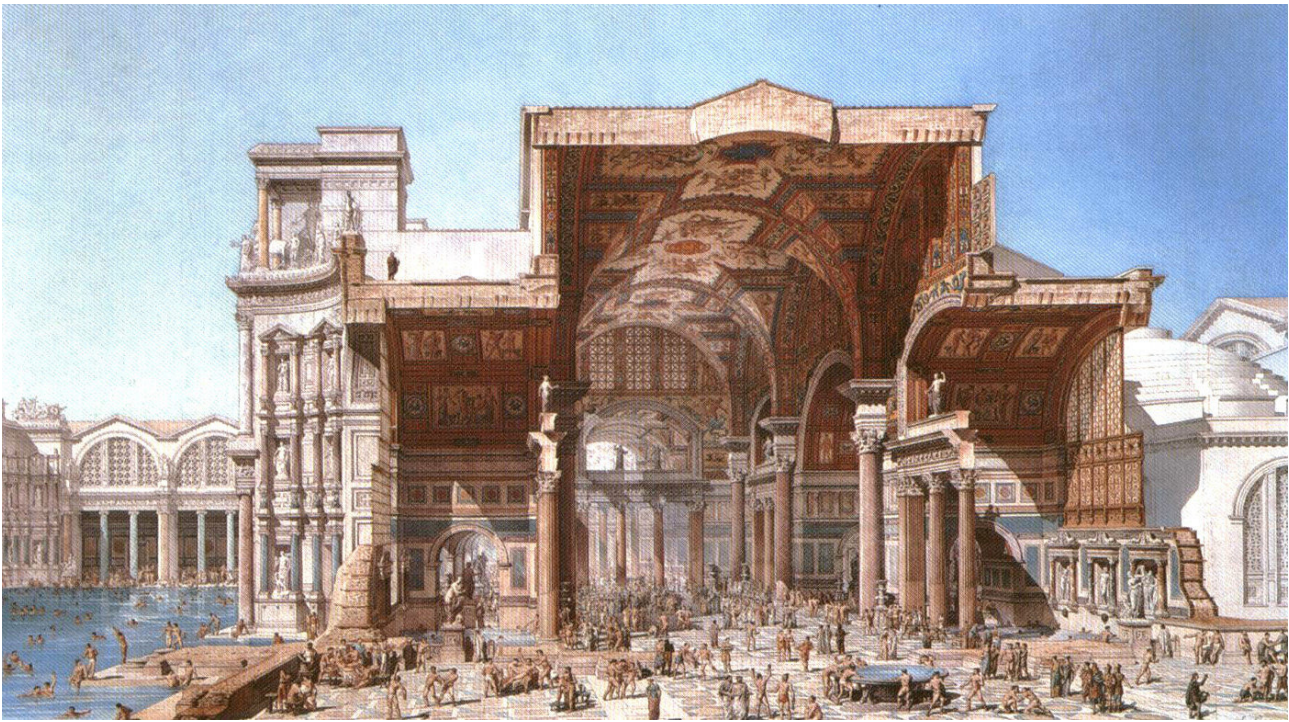


Figure. 6.5 the Baths of Diocletian

Source: <https://colosseumrometickets.com/baths-diocletian>

6.2.2 Architecture of Enjoyment

Therefore, for Lefebvre, only collective gestures and actions can create spaces of enjoyment. He argues (1973) that “spaces of enjoyment cannot consist of a building, an assembly of rooms, places determined by their functions”. Rather, they emerge through bodies expending their vital energies in “moments, encounters, friendships, festivals, rest, quiet, joy, exaltation, sensuality, as well as understanding, enigma, the unknown, and the known, struggle, play”.

An example listed by Lefebvre is the Baths of Diocletian (Figure. 6.5), which contains baths, gym, spa, library and even park. Besides, the hall and portico page have beautiful sculptures, frescoes and fountains. Lefebvre praised it as an architecture of enjoyment that cultivates both body and mind (Lu, 2015).

Thus, the architecture of enjoyment as proposed by Lefebvre (1973) should be:

1. It emphasises the full range of sensuality to provide a total body without dependence on a particular function.
2. It does not provide ready-made, consumer forms of pleasure
3. It is open and full of possibilities

When this theory is applied to the scale of city, the complexity of the city does not allow for such pure and continuous enjoyment, and in conjunction with SI's theories, City of Enjoyment should be one that is capable of generating a poetic stream between everyday life and the space of enjoyment. Thus, combining the theories of pyramids and labyrinths cited by Bernard Tschumi (1975) in *The Architectural Paradox*, the author proposes the initial concept of City of Enjoyment:

1. Enjoyment contains the enjoyment defined by Lefebvre (can have the normal pleasure).
2. It emphasises the full range of sensuality to provide a total body with multiple functions (can be partly).
3. It does not provide ready-made, consumer forms of pleasure (can have some to maintain the city).
4. It is open and full of possibilities to some specific enjoyment (can be closed partly).
5. It celebrates encountering, gathering and playing

The five guidelines are the extreme scenario for City of Enjoyment, actually, I have added some negotiable points in brackets for applying to different urban environments..

6.3 Space, Movement and Event

6.3.1 Space

'Lefebvre sees urban space as the place "where there is something always happening". Although the city became a product that can be bought and sold, an urban specificity emerges.'

—Bernard Tschumi, 1972

Bernard Tschumi was closely associated with Lefebvre around the 1970s and it can be said that Tschumi's early architectural concepts and practices were heavily influenced by Lefebvre. After that, He believed that there was no architecture without events, actions or activity and classified the three concepts at the end of *The Manhattan Transcripts* (1994):

'Event: an incident, an occurrence, events can compass particular uses, singular functions or isolated activities; Events have their own logic, their own momentum.'

'Space: the gae of modernity, architectural spaces can have an autonomy and a logic of their own. Distortions, ruptures, compressions, fragmentations and juxtapositions are inherent in the manipulation of form.'

'Movement: the action or process of moving. Also a particular act or manner of moving. Entering a building: an act that violates the balance of a precisely ordered geometry, bodies that carve unexpected spaces through their fluid or erratic motions.'

Tschumi (1994) noted that the fragmented body experiences arising from the fragmentation of the modern city can be seen as a positive factor in constructing the diversity of urban encounters and the dynamism of spatial events, which was actually already very different from 'total body' emphasized by Lefebvre (1973).

And they,also, began to have a different

understanding of enjoyment. We cannot deny Lefebvre's critique on a society of commodity economy , but the city is not an entirely abstract construction. In this case if we wish to create a completely revolutionary, alienated utopian model in the current fully commodified cityscape, its ultimate fate will remain that of an iconic commodity in urban scale, a new spectacle, a total labyrinth. That is why in urban design, we should define events and space by combing the theories of Lefebvre and Tschumi.

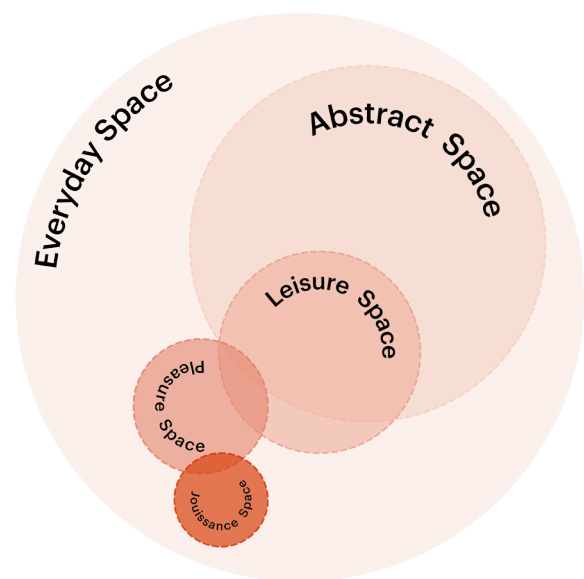


Figure. 6.6 Catagory of Space (Author, 2022)

Thus, involving the 'abstract space' which indicates the space under the control of capitalism and bureaucracy from Lefebvre. I list five kinds of space following the relationship in Figure.5-6. In *City of Enjoyment*, complexity and imperfection are admitted so that I classify them as:

1. Jouissance Space:

- Provide full range of sensuality to realize a total body without dependence on a particular function
- No ready-made, consumer forms of pleasure
- Open and full of possibilities



Figure. 6.7 Jouissance Space

Source: <https://colosseumrometickets.com/baths-diocletian>

2. Pleasure Space:

- Provide both fragmented and continuous sensuality without dependence on a particular function
- some ready-made, consumer forms of pleasure
- Open and much of possibilities

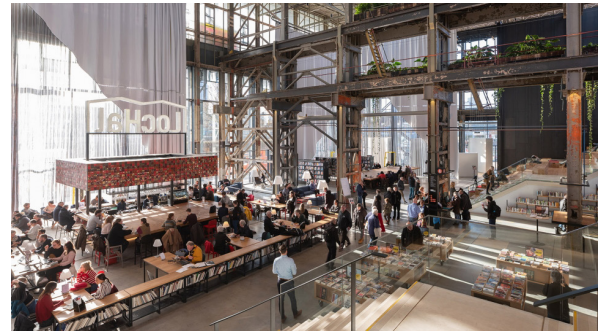


Figure. 6.8 Pleasure Space

Source: <https://www.gooood.cn/lochall-library-interior-design-by-mecanoo>

3. Leisure Space:

- Provide fragmented sensuality with dependence on some particular functions
- many ready-made, consumer forms of pleasure
- Semi-Open and some of possibilities

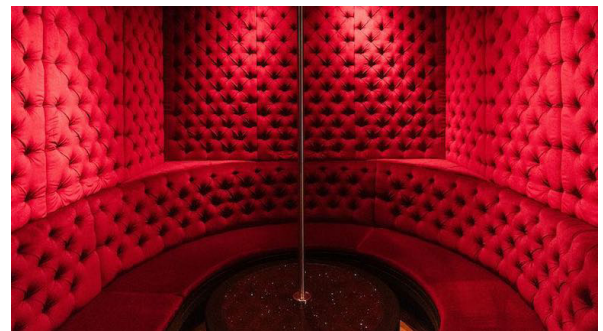


Figure. 6.9 Leisure Space

Source: <https://toursinamsterdam.com/touramsterdam-brothel-tour>

4. Abstract Space

- Provide extreme fragmented sensuality through particular functions
- All ready-made, consumer forms of pleasure
- Semi-Open or Closed and less of possibilities



Figure. 6.10 Abstract Space

Source: <https://www.jan-magazine.nl/lifestyle>

5. Everyday Space

- The space in which all life occurred and between which all fragmented activities took place



Figure. 6.11 Everyday Space

Source: <https://kknews.cctravel/8em35bq.html>

6.3.2 Movement and Event

'There is no architecture without action, no architecture without event, no architecture without program.'

—Bernard Tschumi, 1976

Bernard Tschumi is best known for his architectural translation from screenplays (Figure. 6.12). He (1976) proposed, 'Yet the concerns of the Screenplays were essentially architectural. They dealt with issues of material (generators of form: reality, abstraction, movement, events, and so forth), device (disjunction, distortion, repetition, and superimposition), and counterpoint (between movement and space, events and spaces, for example).' Later, the screenplays were put into practice as a set of architectural tools in his projects through triple codes: scene, plan and diagram.

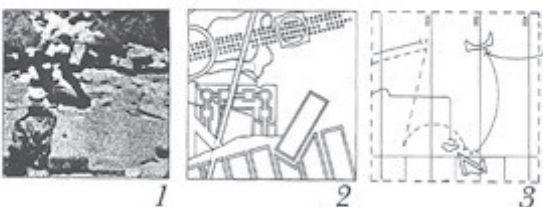
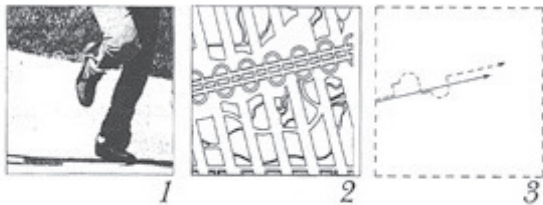


Figure. 6.12 Narrative of Tschumi (Tschumi, 1981)

Source: <http://m.ccdol.com/shejihuananyi16787.html>

It is not difficult to relate this to 'dérive' and 'détournement' which was put forward by Situationist International earlier. 'Dérive is a mode of experimental behaviour linked to the conditions

of urban society: a technique of rapid passage through varied ambiances,' Debord (1958) wrote. 'Dérive' is similar to the "collage", which dismantles and reorganizes the original urban landscape and fixed places through various media, thus eliminating the solidity of urban life, especially the layout of architecture.

On the other hand, 'Détournement' seeks to disrupt the rhythm of the original objects, streets or atmosphere of commodity society to realize satirical parody. It's more like a play of expressions (Figure. 6.13). Debord (1956) defined its opposite is recuperation, in which radical ideas or the social image of people who are viewed negatively are twisted, commodified, and absorbed in a more socially acceptable context.

With the two tools, SI developed Psychogeography involving reports and maps to promote their ways of play. Interestingly, there is a strong resemblance to Tschumi's theories and they can both be seen as mechanisms of movement from everyday life to the space of enjoyment that produce paths and events that could happen along the way.

So according to the previous literature, there can be some counterpoints between movement, encounter, contact, space and events, in which case the function of space can be related to the events or completely disconnected, depending on the category of space I listed before.



Figure. 6.13 Détournement

Source: <https://en.wikipedia.org/wiki/%C3%A9tournement>

6.3.3 Spatial Representation

Inevitably, the basic form of space will also reflect attitudes towards movement and events. Robin Evans (1978) noted that the layout of plan can influence the sociality, the form of the plane is a product of the social environment. Conversely, we can understand that using the prototypes extracted from these plans, the environment and sociality within a certain range will be affected.

Figure. 6.14 is Palazzo Antonini designed by Andrea Palladio (1556) , as what we see about Raphael in Chapter 1, the architecture in Renaissance is a matrix of interconnected rooms, the guideline was not just within public buildings, but also was applied to domestic arrangements. By the seventeenth century, the plan of the rich began to change (Figure. 6.15) so that every room had a door into the passage or into the hall. Evans said, 'Passages were used as a device for removing traffic from rooms.....the novelty was in the conscious employment of architecture to dispel it. We can also see this trend of separating the circulation in the English palace of 17th century (Figure. 6. 16)

Only at the approach of the 19th century was there a move back toward greater systematization of access, observable (Figure. 6.17), Evans (1978). Soane's house can present the form of compensation of flexible rooms. However, half a century later, Robert Kerr declared that the perils attending thoroughfare rooms, and he developed a paradigm (Figure. 6.18) to simplify the circulation and private units. Unfortunately, this trend seems to have intensified after modernisation, with modernism atomising the dwelling, completely deleting the carnal characters of medievalism and directly collectivising and socialising the rest of the facilities (Figure. 6.19).

"The matrix of connected rooms is appropriate to a type of society which feeds on carnality, which recognizes the body as the person, and in which gregariousness is habitual", Evans (1978) exclaimed.

So I think we can summarise three very significant spatial archetypes: the thoroughfare matrix (Figure. 6.20), the passage system (Figure. 6.21) and the Collective Facility (Figure. 6.22).

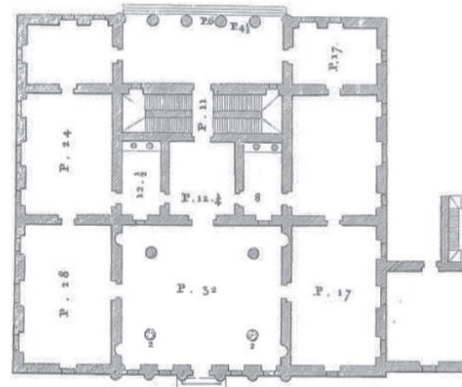


Figure.6-14 Plan of Palazzo Antonini (Palladio, 1556)
Source: <https://www.researchgate.net/figure>

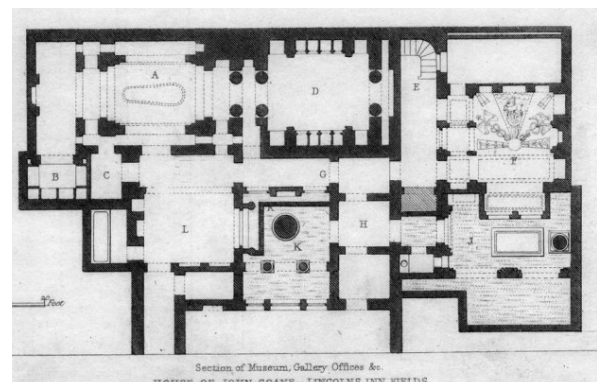


Figure. 6.17 Plan of Soane's House (Soane, 1835)
Source: <https://archimaps.tumblr.com/post>

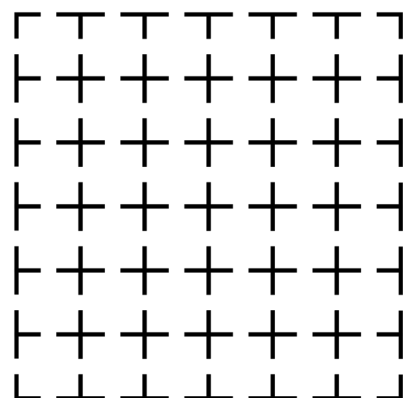


Figure. 6.20 Matrix (Author, 2022)

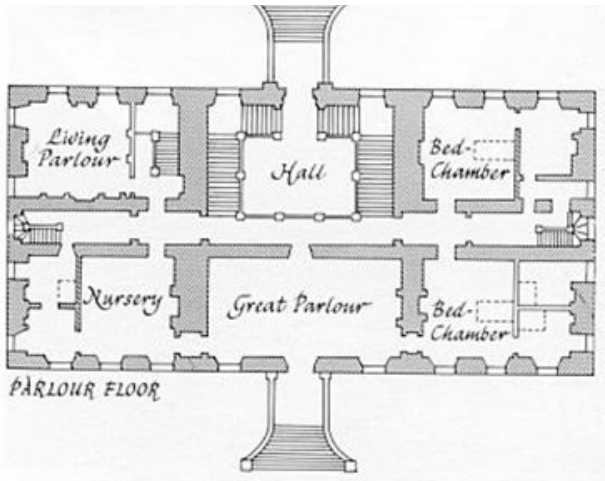


Figure.6.15 Plan of Colehill, Berkshire (Jones, 1650)
 Source: <https://slideplayer.com/slide/7018634/>

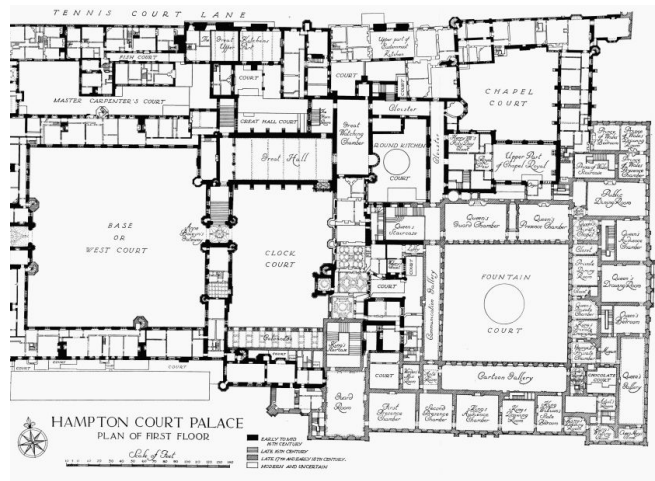


Figure. 6.16 Plan of Hampton Court Palace
 Source: <https://www.british-history.ac.uk/rchme/middx/plan-2>

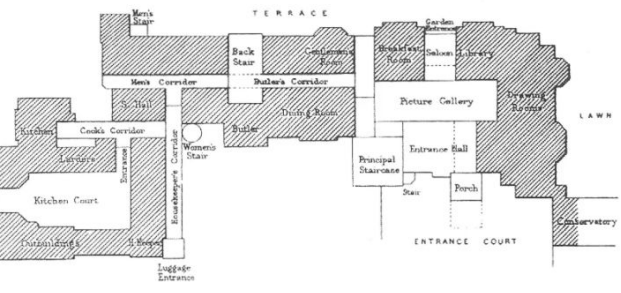


Figure. 6.18 Bearwood (Keer, 1864)
 Source: <https://posts.careerengine.us/p/5eeae26096347066ffefa212>

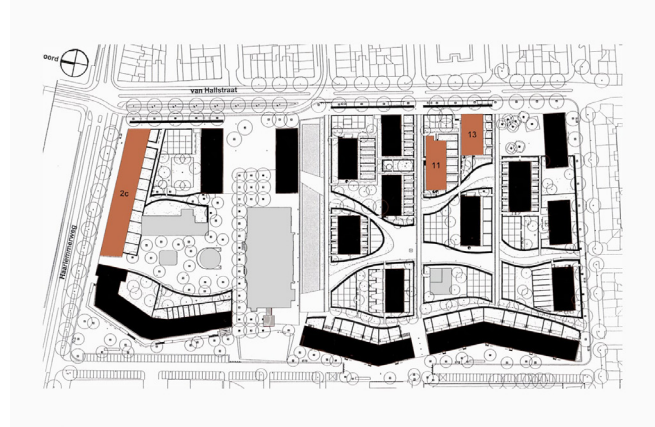


Figure. 6.19 Plan of Modern Neighbourhood (KCAP, 1998)
 Source: <https://www.kcap.eu/projects/25/gwl-terrein-amsterdam-nl>

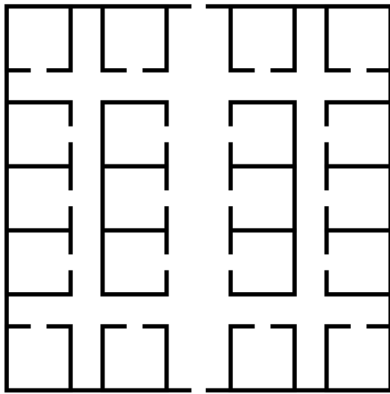


Figure. 6.21 Plan of Passage System (Author, 2022)

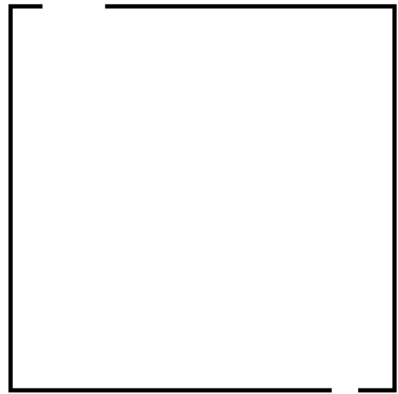


Figure. 6.22 Plan of Collective Facility (Author, 2022)

6.4 Make Play: Objects and Guidance

6.4.1 Elements and Objects: Make Play Happen

Play is an escape from the pursuit of instrumental purpose. It is pleasurable in itself and not because of any particular outcome (Bataille, 1985; Gilloch, 1996).

The types of space, events and movements studied earlier can give rise to the framework of the whole system for later design and its associated functions, but to enable the poetic stream we have described earlier, there needs to be mechanisms or activators established in the design to facilitate movement and stimulate events in the space.

The mechanism and activators which are related to play, events and enjoyment could be the system of elements and objects.

For example in some famous video games like GTA, Minecraft and CSGO, the designers always get inspirations from the urban landscape. They always apply the principles from Kevin Lynch (1960) using five original elements to decode the video game as a generative model for a new image of the city (Sun, 2014). The sequence of dramatic environments, scenes and events could create maps of incredibly dynamic and varied spaces (Figure. 6.23).

Besides, during the process of game design, the importance of guidance by small elements and objects is always emphasised (Figure. 6.24). It can be understood that small elements can act as activators, generating serendipity, uncertainty and multiple possibilities, which is the key principle that needs to be extracted from the game design for this project. The elements and objects will play the role of guiding interactions and directions between space and events, creating movement.

This theory can also be verified in real life. Urban elements often guide us in direction from an overall perspective, but when entering a neighbourhood

or a city, what gives the impression and spatial perception called sense of place, are objects close to the human scale.

The hidden gaming mechanism behind the elements and objects offers the opportunity to explore the principles and aesthetics behind the design theories that have shaped our physical environments (Pearson & Youkhana, 2020).

In a more ambitious sense, the small objects can be under the control of individuals, thus activating the creativity to unite a bottom-up force, which will undoubtedly be at the heart of breaking the current solidified spatial paradigm.

The artisanship of objects is increasingly valuable in a society that is growing more efficiently and inclined towards prefabricated materials. Joep van Lieshout (2022) argues that in the old days architects were bosses of the buildings, they took care of door handles, the curtains and things like that. Nowadays we have an interior architect, designer or a marketing company that are responsible for the interior. I feel the architect should get back control. If clients don't let them, they should refuse to design the exterior.

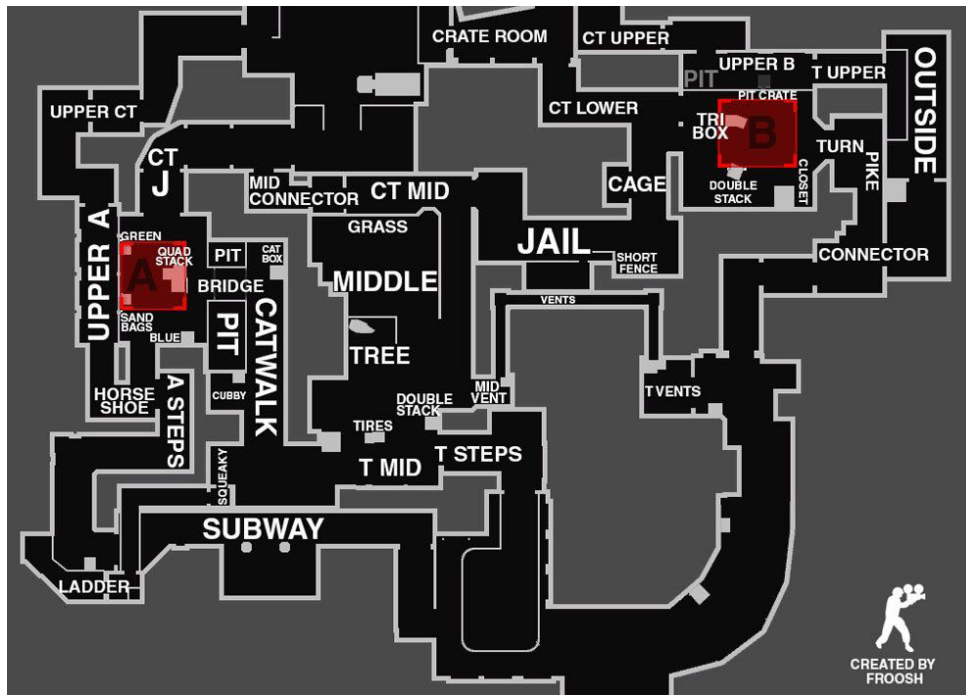


Figure. 6.23 Game, Path and Guiding

Source: <https://www.tobyscs.com/csgo-map-callout-overviews/>

Figure. 6.24 Domestication of Public Sphere (Goubin, 2014)

Source: <https://chqdaily.wordpress.com/2014/07/03/a-raisin-in-the-sun-set-designed-around-naturalism/>

6.4.2 Guidance, Orientation and Mechanism

The movement and propulsive development in the game creates what is in fact rhythm. Rhythm is related to space, time and objects.

Borden (2001) investigates the movements of gyrating, gliding, rotating, miming, performing, declaiming, climbing, descending, and traversing as a particular "skateboarding-architecture" produced by and between skateboarder and skateboarding terrain. Citing Lefebvre, Borden concludes: "Like music and dance, skateboarding creates 'repetitions and redundancies of rhythms' and 'symmetries and asymmetries' irreducible to analytic thought" (2001).

So let's start with a more similar discipline - dance. Caillois, another giant of game studies, goes a little further, subsuming dance as a kind of play and holding that dancing represents a form of disorderly movement that causes pleasure (and giddiness) and that falls under the greater heading *ilinx*, play and games based on the pursuit of vertigo (Caillois, 2001). Under this setting, the labanotation named after Rudolf Laban, very similar to Tschumi's screeplays, was developed in 1920 to record movement in dance. Labanotation is the Structural Form, which records the body and its parts, space (i.e. direction, level, distance, and degree of motion), time (i.e. meter and duration) and dynamics (Walz, 2010).

Based on the study of Labanotation, we can get a more general way to look at play through the lens of dance. a stimulus – which can be a solo event, a beat, or a rhythmic pattern – provides the player with something to respond to or with which to synchronize; in response to this stimulus, the player enacts a movement. This movement (or rhythm) places the player in a novel relation to another player, an object, or a space, possibly triggering a response (Walz, 2010).

At the same time, the Lewin's formula, which makes a highly influential contribution to the field of perception and involvement-oriented social science, quantifies this rhythm:

$$B=f(P,E)$$

Lewin's formula builds on the assumption that any given situation models a "force field" in which forces – functional possibilities caused by people, objects, or spaces – act upon an individual from different directions and with different intensities while, at the same time, the individual acts back. Lewin introduced the term referred to simply as "valence" to describe a single defining force in such situations. The formula can create form of a psychologically defined topology in which paths and vectors between fields represent not the shortest paths, but the paths of least resistance (Lewin, 1982).

So the Lewin's formula gives each of the spaces to be created in Gaming Urbanism a mechanism of connection which will be constructed through perceptible objects and events.

Caillois classified the games triggered by these objects and events, listing four categories as shown on the next page. Following Jürgen Fritz (2004)'s 11 derived stimuli of different intensities. based on Caillois's category.

Obviously, study in this sector will serve as a glue of the previous results on play, spaces and spatial prototypes. And all of the theoretical research can derive the core concept of the design.

Play



Competition



Chance



Simulation



Vertigo

Unregulated



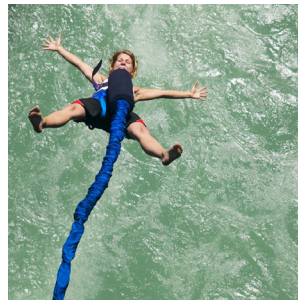
Regulated



Stimuli



Contesting



Risk-taking



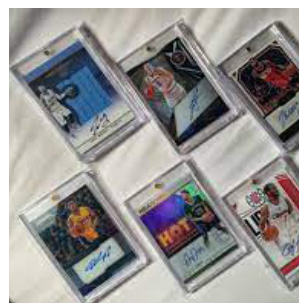
Leaving to Chance



Pursuing Vertigo



Meditating



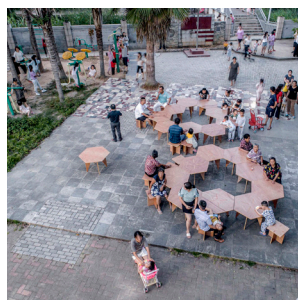
Collecting



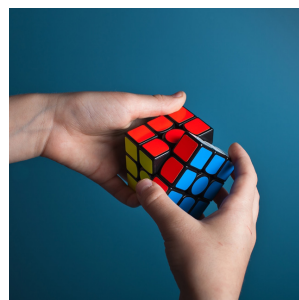
Role-Playing



Savoring



Creating



Problem-solving



Amusing

6.5 Frame City of Enjoyment

In conclusion, the theoretical research is an extremely important part of the paper, leading to the orientation, concepts and methodology in the design part of the project.

Starting from Debord's critique of the current society of spectacle in the study, I argue that De Wallen is in fact already a highly commodified and symbolic spectacle and that ordinary renovations will not be able to change this status quo of De Wallen to a great extent, or even to create new spectacle or inevitable gentrification, while based on the previous analysis, De Wallen is a very heterogeneous, at certain moments emphasizing the authenticity of body and carnal desire. The research therefore leads in the direction of Debord's proposal of Situationist and Play, which, in such a specific urban area, can help us find an entry point to counter the spectacle through the construction of situations and play.

'City of Enjoyment' was then constructed based on Lefebvre's theory about Architecture of Enjoyment, and the typology of space and the archetypes of spatial carriers were deduced through a set of studies from history and literature. Eventually the play-related Gaming Urbanism and its associated mechanisms are introduced to connect the different spaces in order to realize a City of Enjoyment (Figure. 6.25).

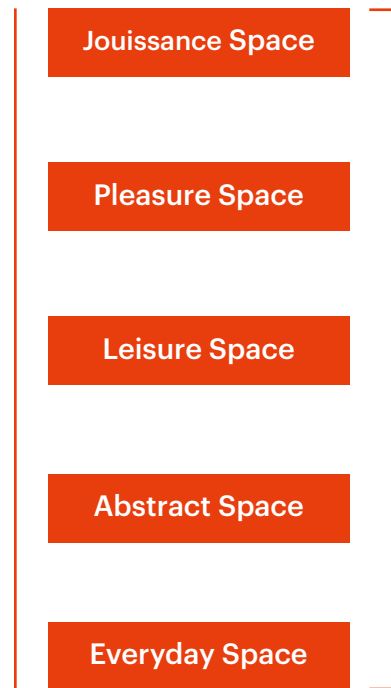
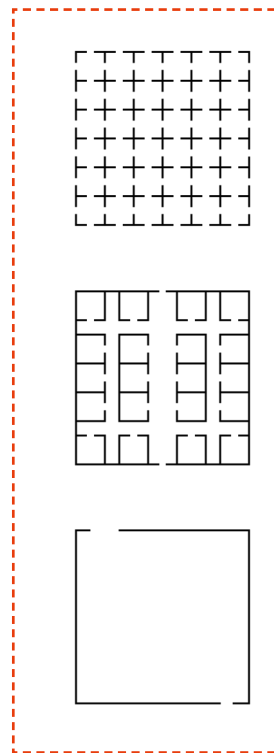


Figure. 6.25 Methodology for Design (Author, 2022)



Enjoyable and Joyful



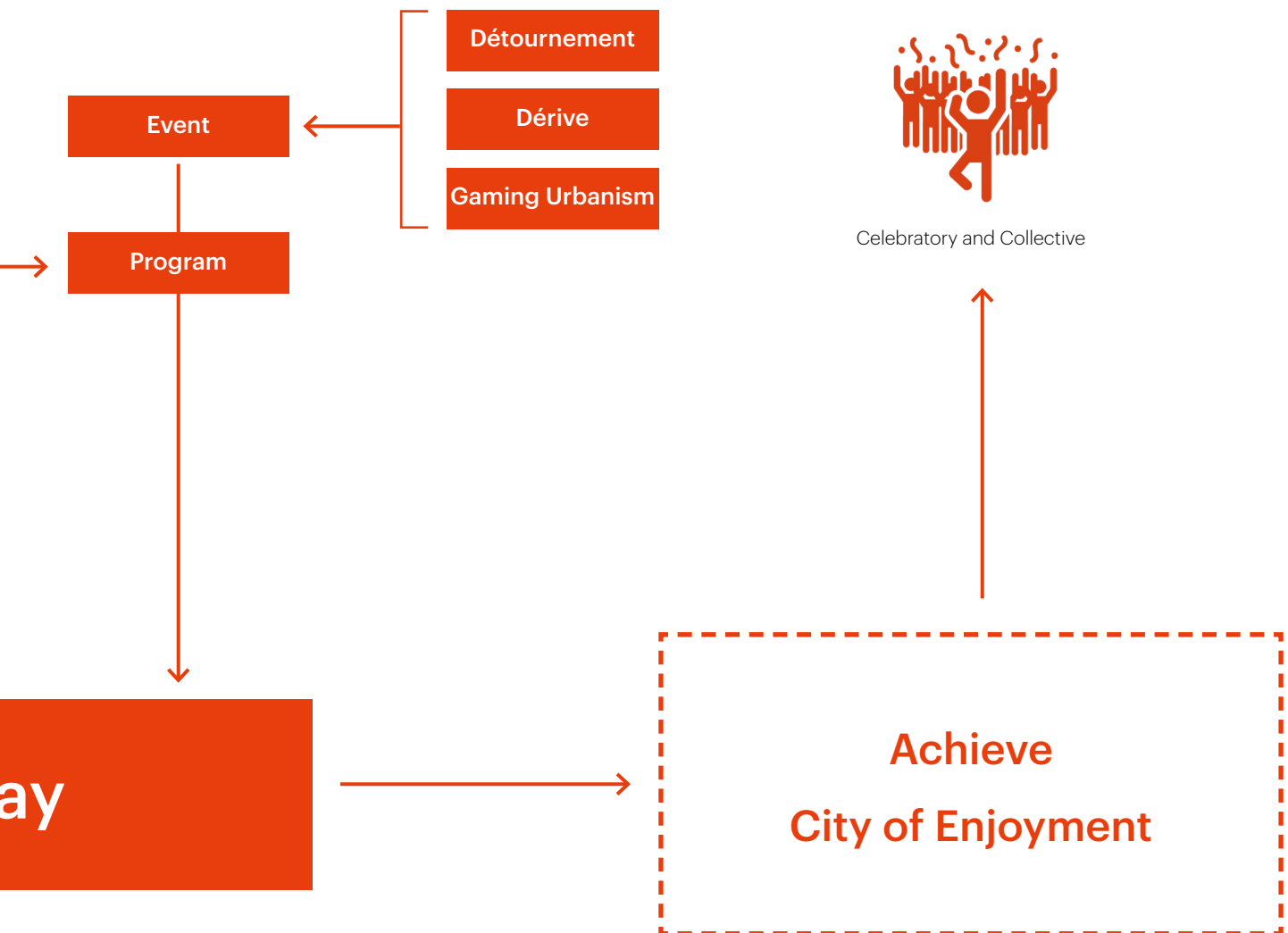
Free and Random



Sensual and Multifunctional



Open and Dynamic



6.6 Conceptual Framework

The conceptual framework (Figure.6.26) will guide the subsequent design section, extending the previous summary of theoretical research. The project will define the City of Enjoyment as an ideal city model against the spectacle and consumerism. On the other hand, it can be applied to solve different urban problems in order to satisfy the different pleasures and enjoyments of the citizens. The core of the concept is play and the pursuit of enjoyment is being conducted through the system of space, events and movement to achieve.

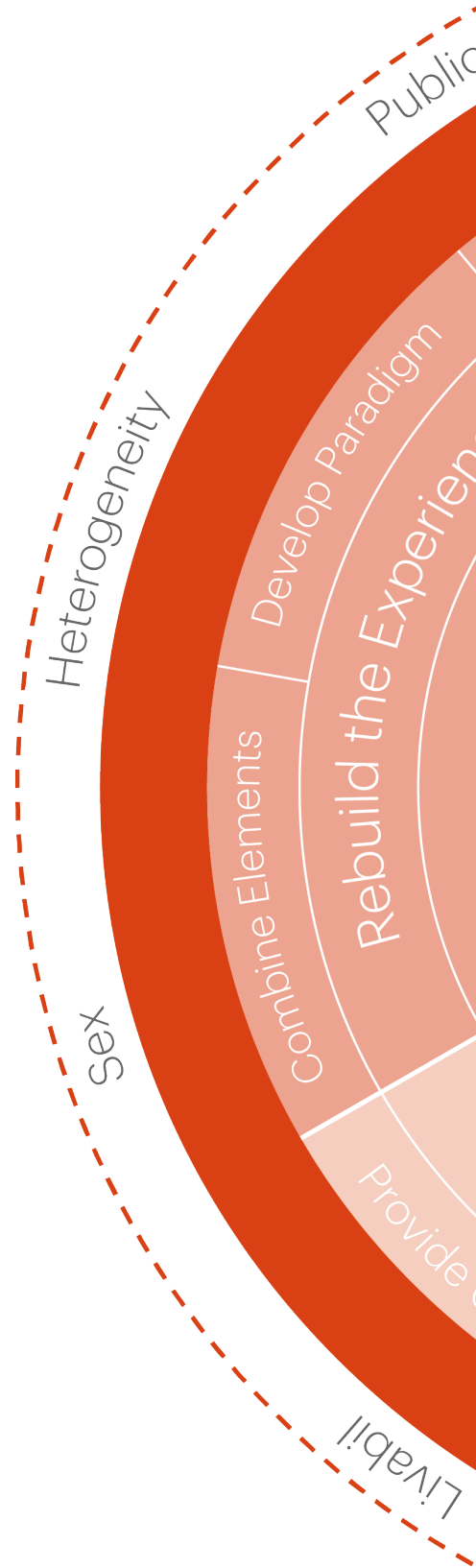
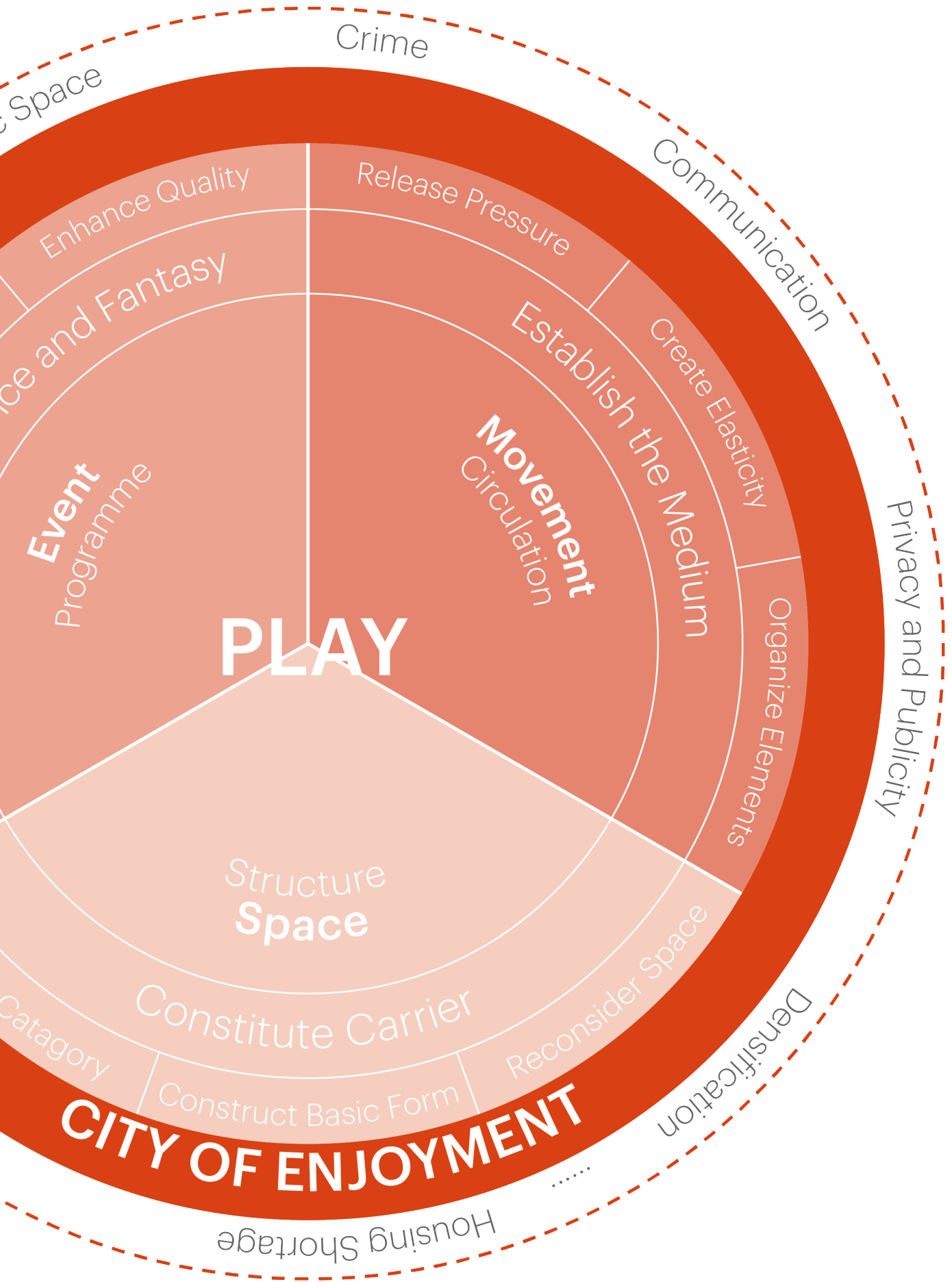


Figure. 6.26 Conceptual Framework (Author, 2022)



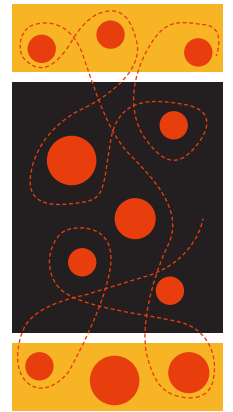
6.7 Evaluation of Scenario

Judging the scenarios on the basis of the methodology and conclusions drawn from the theoretical research, we can ascertain that, first of all, we are against the re-gentrification and the re-occupation of space with the commodity economy, and at the same time we do not want to create new spectacles, so C and D are not the right design directions.

A complete compound of Robin Evans' emphasis on carnal and encounter spaces, it emphasises Play and opposition to the spectacle. But such a space cannot actually cater for its long-term inhabitants, it shows a state of total nomadism, so some adjustments should be applied. Thus, the stratification of spaces of enjoyment in B allows for an arrangement of the five spaces of enjoyment we have listed and allows for a more modest concept for A.

The final appropriate concept would be a hierarchical and variable Labyrinth based on A. Density could be used as a criterion to differentiate between development phases and intensity.

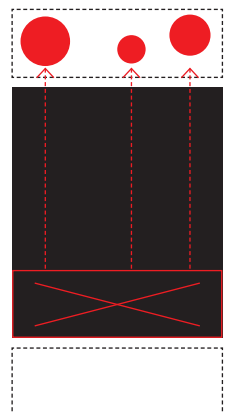
A



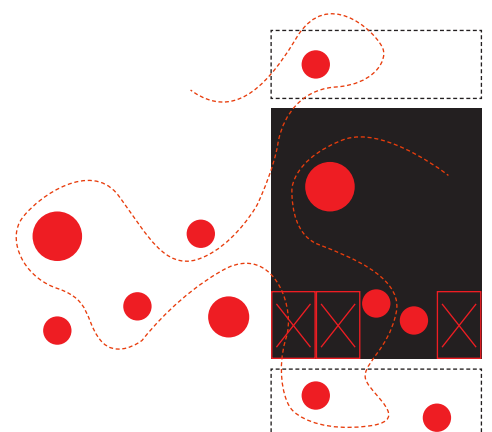
B

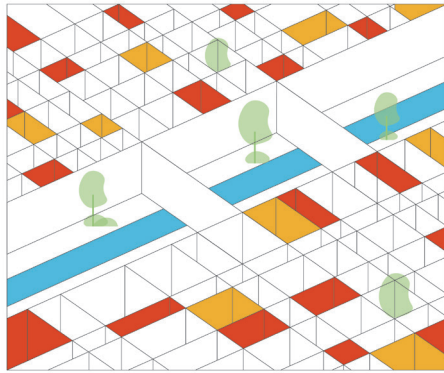


C

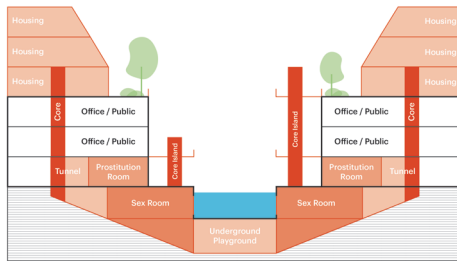


D

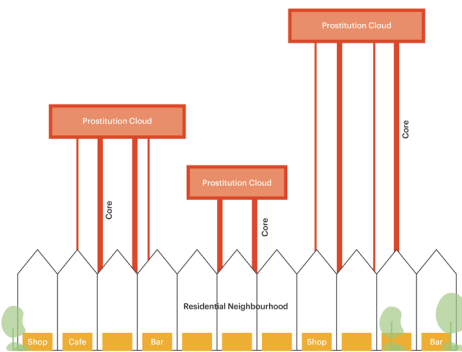




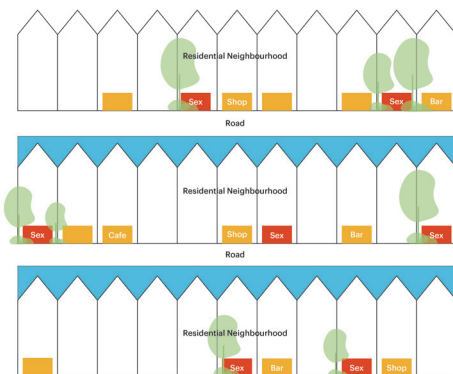
Neighbourhood Labyrinth
Anti-Spectacle



Skywalk Complex
Pro-Spectacle



Skytower
Pro-Spectacle, Also Pro Gentrification



City Labyrinth
Anti-Spectacle but Pro-Gentrification

Bored, I often feel like I'm not me, even if I can still exist in the

Add a 'n' on the right side of sculpture 'I Amsterdam', fight with

Run away, ignore the signs, break away from the crowd, then
swim and dive.

Where is the destination? oh, the spaces of no productive work

Toward City of Enjoyment, toward those enjoyment of immersion
encountering, gathering and contacting.

Before we're gone.

his city totally without body.

with someone, lie on Nieumarkt with the rebels, all naked.

throw away phone, take those back roads, climb over walls,

value are hidden.

mediacy, toward the imagination, toward the celebration of

— The Author



An Unusually Warm Day in Boston (Thurmack, 1985)

Source: <https://www.bostonmagazine.com/news/2015/04/26/taking-the-plunge-boston-1985/>

7

Analysis and Concept

Connection, Program and Path

7.1 Connection

From City to De Wallen

Based on the main target groups mentioned in the report earlier, the categories are broken down into the six categories with 16 diverse groups (Figure. 7.1) in the site. Five types of paths were mapped through fieldwork based on their typical characteristics and activity patterns.

These five types of routes show the ways in which different groups enter De Wallen from the urban context and the corresponding public nodes. City of Enjoyment does not aim to create a utopia which is completely isolated from the city, instead,

the overlapping of five routes shows the nodes that connect De Wallen to the city (Figure. 7.2). These public nodes carry certain urban programs themselves, thus, how to generate new connections is the key to making De Wallen a continuous, integrated collection of heterotopias within the city.

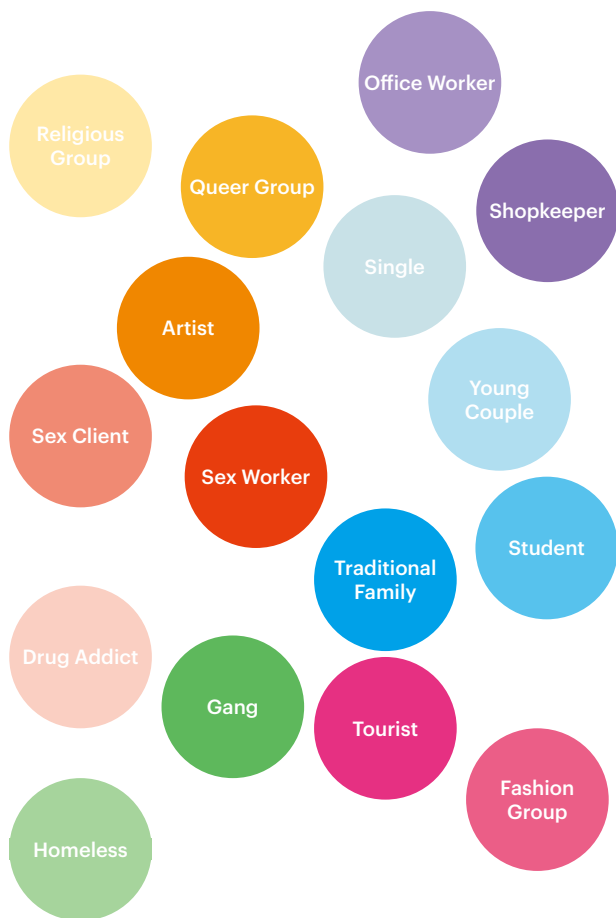


Figure. 7.1 Diverse Groups (Author, 2022)



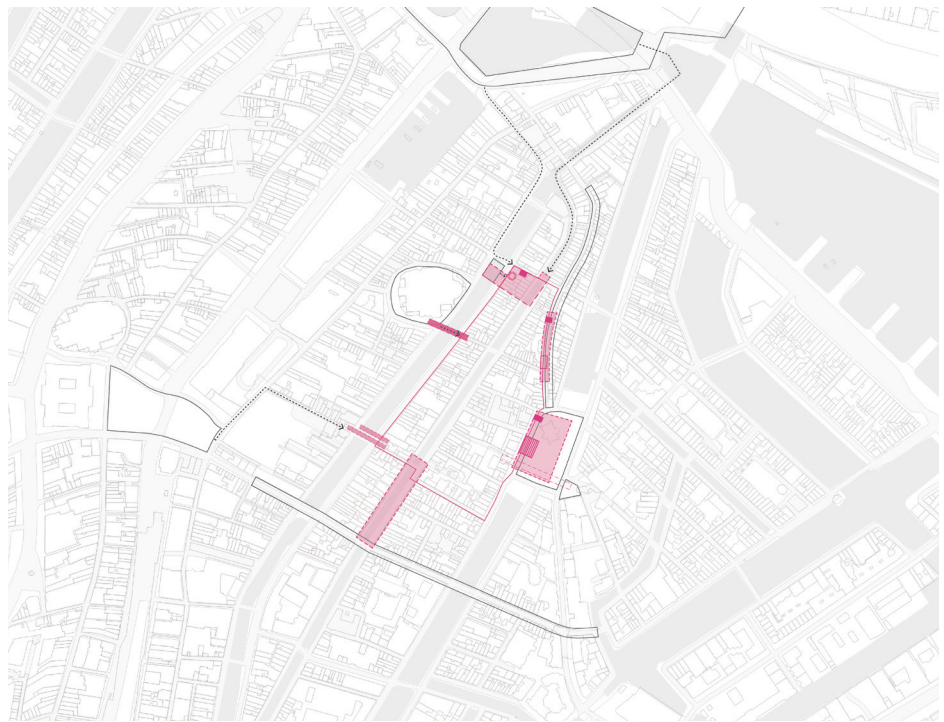
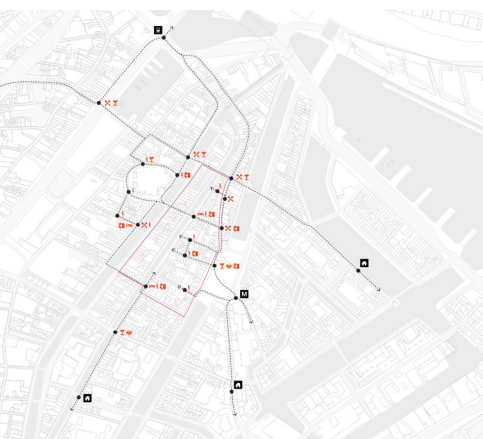
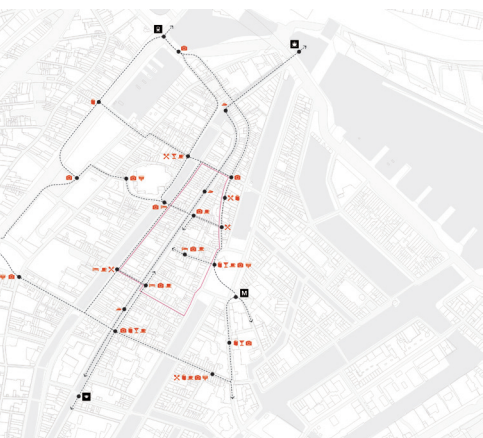
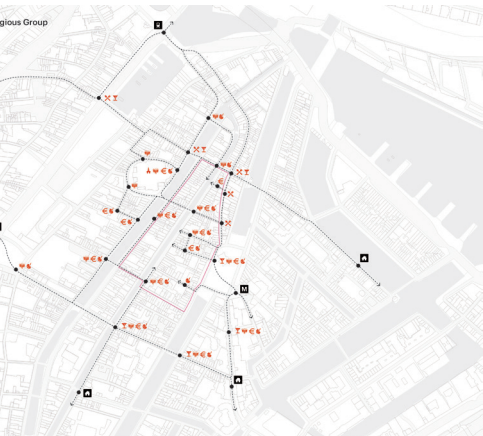


Figure. 7.2 Routes of Different Groups (Author, 2022)

7.2 Program Analysis

Diversity, Publicity and Privacy

7.2.1 Contrast

The current programs in De Wallen are diverse, enabling the city to serve different groups. Due to the influence of Project 1012, the proportion of prostitution windows are much lower than before, most of which have been renovated into bars, offices and art studios. In fact, even the programs look diverse now, the real situation is that the district is on the way to be homogeneous.

The analysis of the current programs has led to the division of the programs in De Wallen into three main categories: recreational spaces covering bars, restaurants, theatres and prostitution (Figure. 7.3), public open spaces consisting of courtyards and gardens (Figure. 7.4), and residential spaces consisting of houses and hotels (Figure. 7.5).

Mapping shows that the proportion of recreational and residential spaces is equal and that spaces of the same type tend to cluster together, thus creating a spatial opposition, even though most of the residential spaces are just storage and living rooms on the ground floor and these private spaces of the family interact with different groups to a greater or lesser extent. As mentioned in the previous analysis, the urban space have tended to move away from the contrast between atomised private space and big socialized spaces as society has evolved to becoming mixed once again. Apart from the fact that it is open, it is clear that there are not enough green spaces and open spaces, mostly within the blocks and many have been converted into private courtyards or restaurant terraces.

In general, De Wallen is facing an unavoidable trend of mixing privacy and publicity (Figure. 7.6), and if the overflow impact of visitors is reduced, the community will be low-cost, sharing and inclusive for the complex and alienated population structure.



Figure. 7.3 Diverse Groups (Author, 2022)



Figure. 7.4 Diverse Groups (Author, 2022)

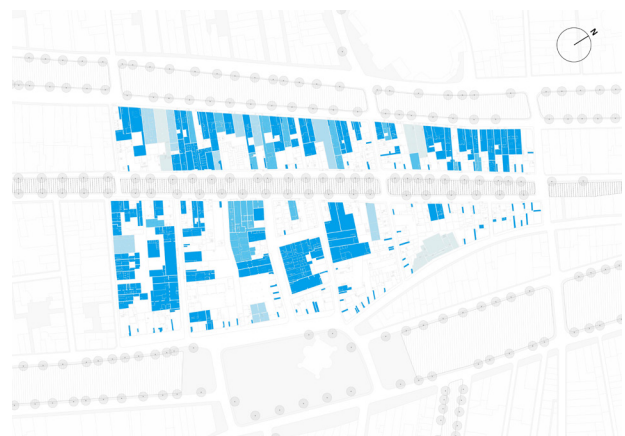


Figure. 7.5 Diverse Groups (Author, 2022)



Figure. 7.6 Diverse Groups (Author, 2022)

7.2.2 Mixed Publicity and Privacy

As we mentioned in the previous chapters, you can clearly find that starting from the 18th century, the home has become the privileged cell of private life, establishing an increasingly rigid separation between the private and public spheres.

Interestingly, in De Wallen, this relationship is amplified again, as visitors or clients enter the ground floor of the house or the garden in pursuit of their enjoyment, and the residents try to create a buffer space by occupying a part as a garden or terrace, which forms a temporary, or permanent, territory. I would therefore propose that there is a tendency for all spaces and facilities, except for the most basic sleeping space, to be completely shared, with publicity and privacy changing and flowing with time (Figure. 7.7).

Obviously, the trend will serve most of the people who live here with low income and also desire for convenient facilities. The mixture will provide diverse services, sharing costs and lower rents. As mentioned earlier, this trend is unstoppable with globalisation and electronicisation, and the problem with the current mix is that the connectors that facilitate the mix are relatively homogenous in function and space and overwhelmingly prioritise serving visitors (Figure. 7.8). And secondly that the distribution of these connectors is overly concentrated, resulting in each connector being under more pressure than it can carry on its own (Figure. 7.9).

So, the project will keep the floors above as basic functions for sleeping, then focus on the ground floor to diversify and rearrange the connectors (Figure. 7.10).

Thus, play, game or even revolution will happen there!

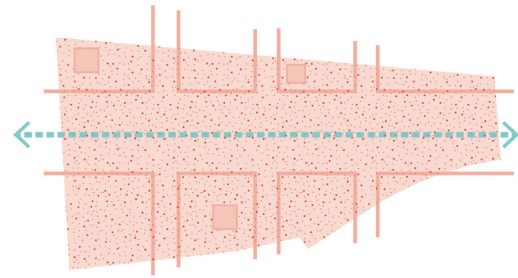


Figure. 7.7 Mixed Privacy and Publicity(Author, 2022)

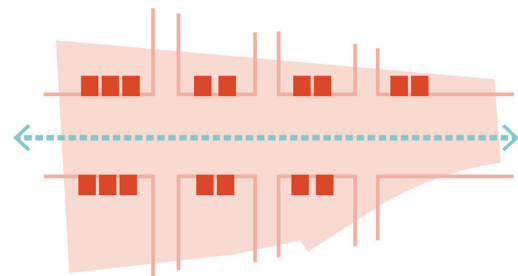


Figure. 7.8 Homogeneous Arrangement of Connector(Author, 2022)

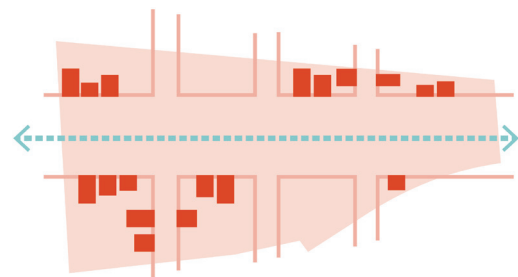


Figure. 7.9 Overloaded Connector (Author, 2022)

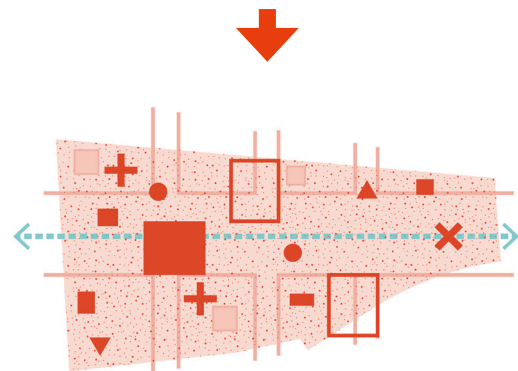


Figure. 7.10 Diversify and Rearrange the Connectors(Author, 2022)



7.2.3 Field of Rooms

In the actual observation experience (Figure. 7.11), it is also clear that the interior and exterior spaces of De Wallen are subdivided by various spatial elements, some permanent and some temporary. These elements create a continuous field of rooms (Figure. 7.12), and it is the movement between these invisible rooms that makes De Wallen characterised by a sense of the serendipity and a fascinating feeling of vertigo (Figure. 7.13).

These elements are, for example, the segmented facades and streets on both sides of the river, the greenery and iron gates in the courtyard, the canopies outside the restaurant, etc. All of these formed a matrix of rooms with their dynamic functions and programs (Figure. 7.14).

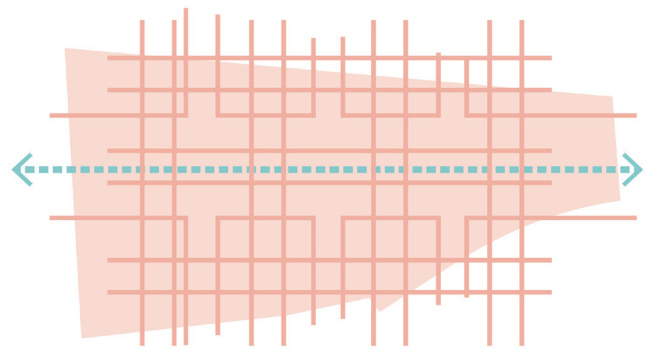
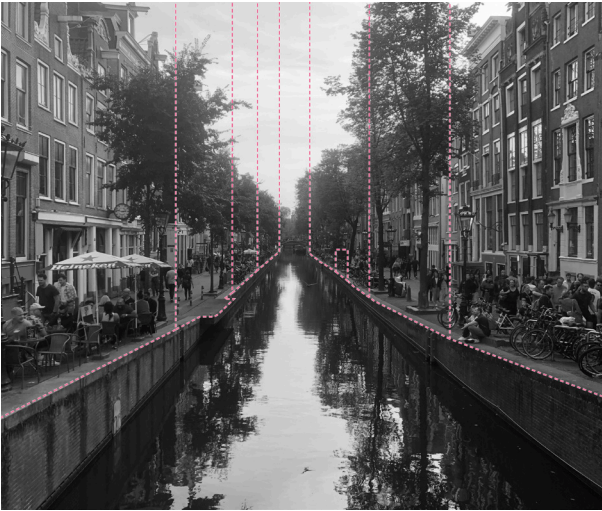


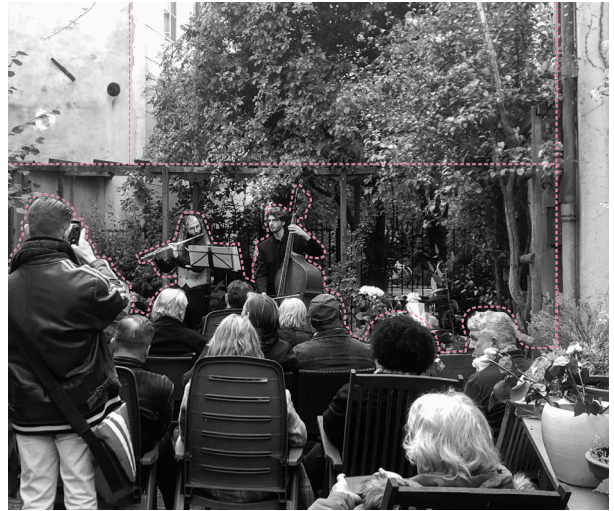
Figure. 7.12 Field of Rooms (Author, 2022)



Figure. 7.11 Observation Points (Author, 2022)



1



2



3



4



5



6

Figure. 713 Feeling of Rooms (Author, 2022)

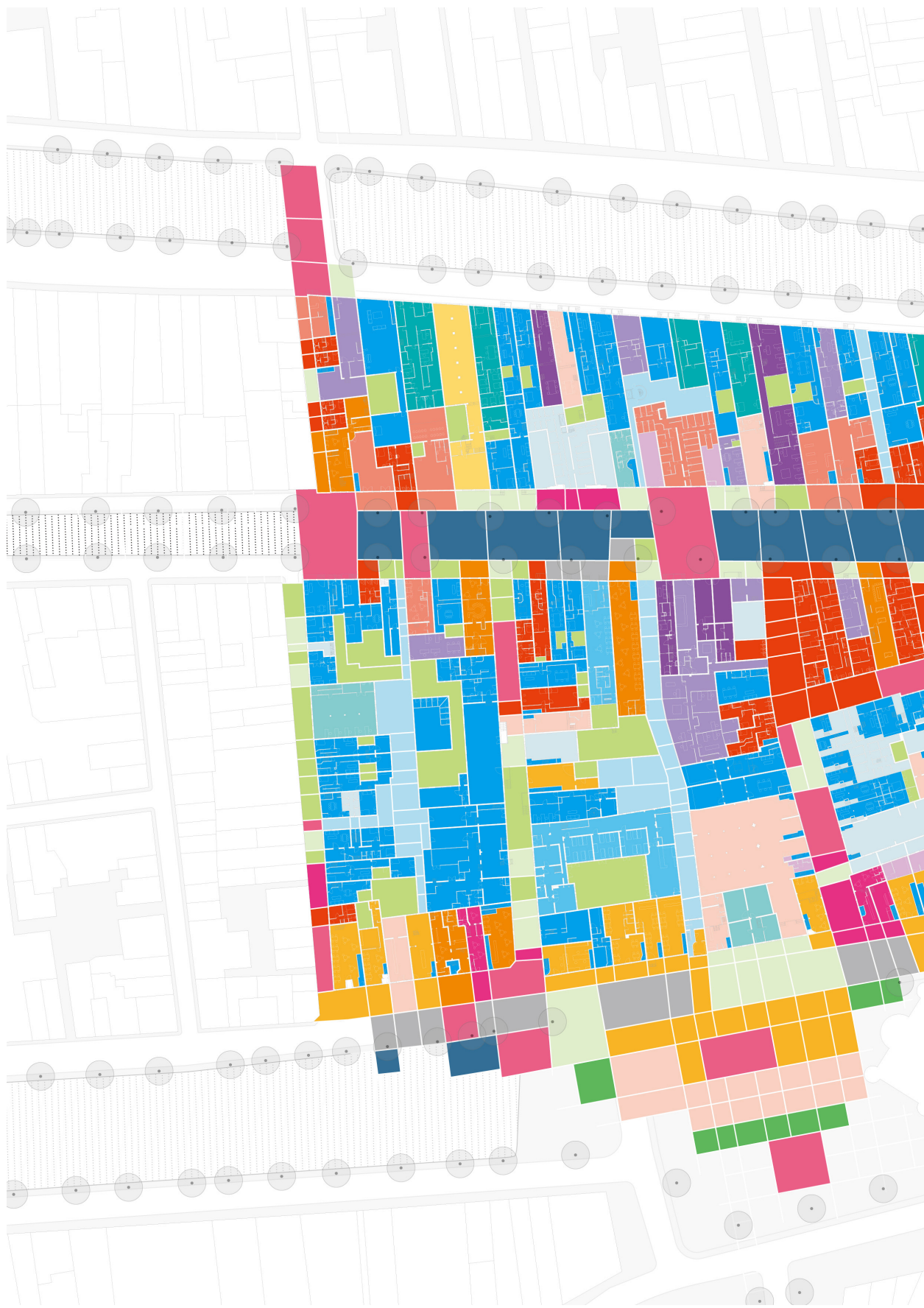
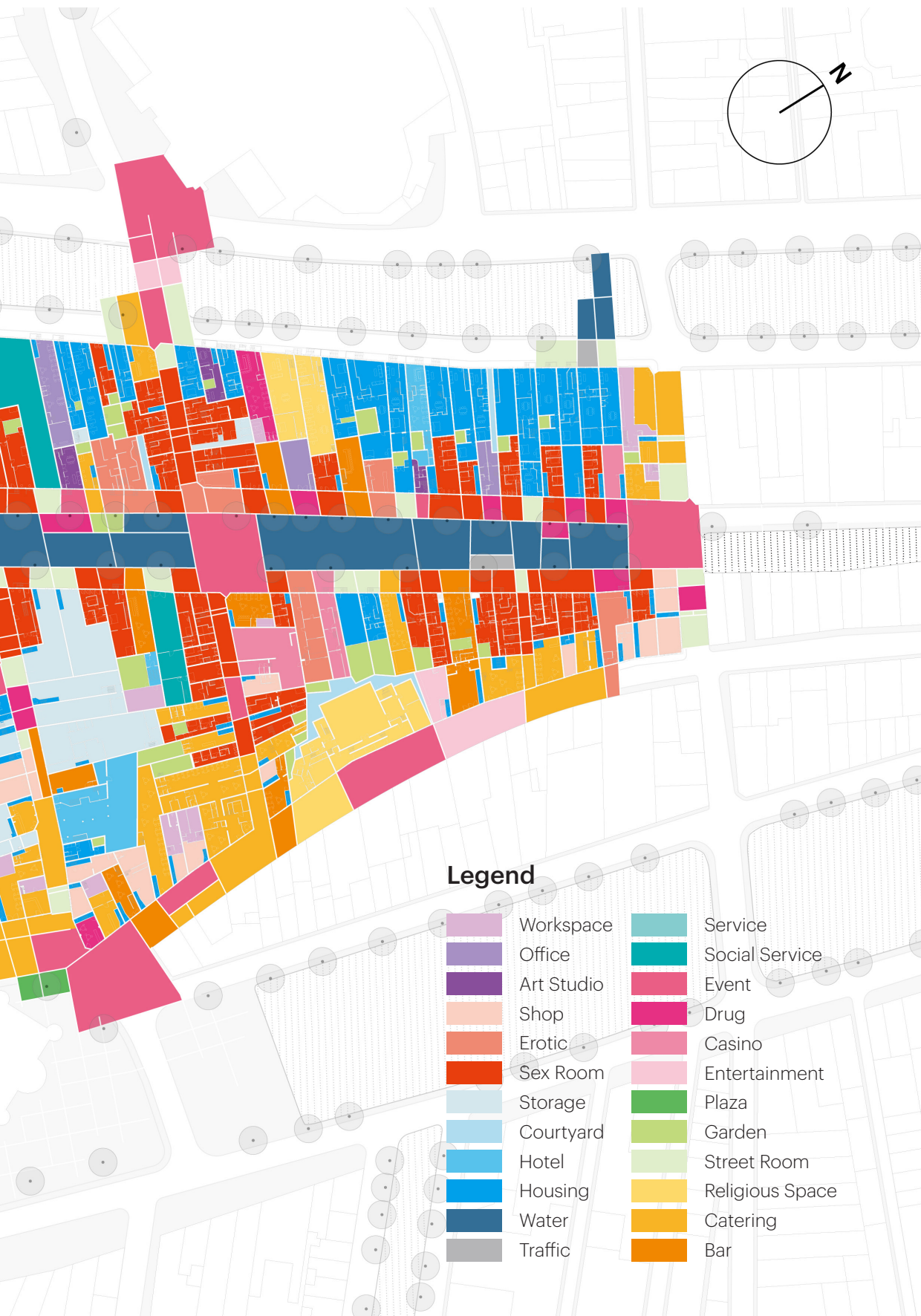


Figure. 7.14 Matrix of Rooms (Author, 2022)



7.3 Path: Enjoyment and Desire

Desire

Space



Creation, Performance,
Freedom



Studio, Canvas, Stage,
Bar, Brothel



Pleasure, Wandering



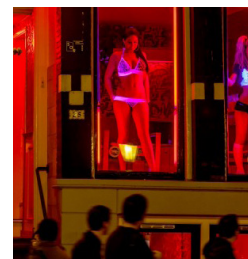
Sex Room, Erotic Shop,
Erotic Theatre, Hotel



Curiosity, Scene,
Pleasure



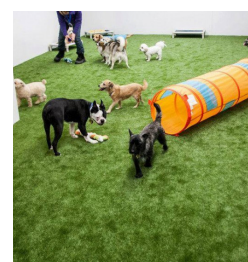
Sex Window, Erotic
Shop, Theatre, Museum,
Bar, Hotel, Casino



Residence, Pet-walking,
Sport

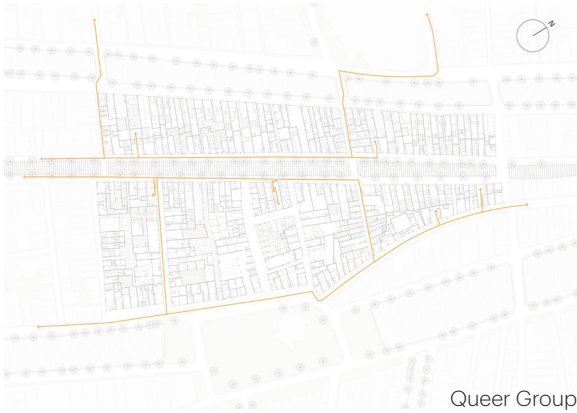


Housing, Sportfield, Pet
Ground, Market, Garden,
Terrace



Desire

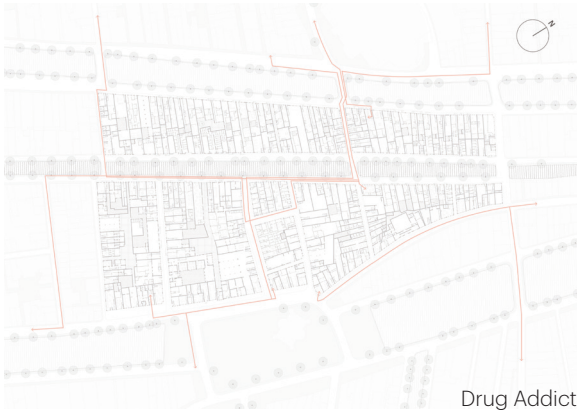
Space



Community, Pleasure,
Equality



Bar, Erotic Shop, Hall



Drug, Wandering,
Shelter



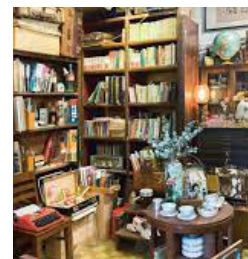
Coffee Shop, Meeting
Point, Shelter,
Healthcare



Vintage, Creation,
Exhibition



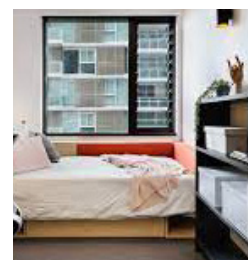
Clothes Shop, Studio,
Gallery



Residence, Amenity,
Sport



Housing, Market,
Sportfield, Sex Room,
Bar



Desire

Religion, Shelter,
Community



Wandering, Deal,
Brotherhood



Residence, Amenity,
Leisure

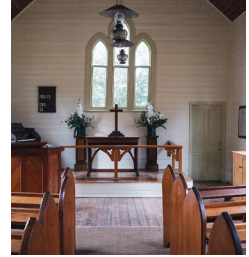


Money, Residence



Space

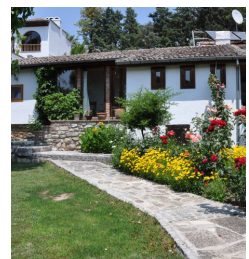
Church, Foundation,
Housing, Hall



Meeting Point,
Chamber, Fight Ring,
Casino



Housing, Market, Cafe,
Playground, Garden,
Plaza, Hall



Shop, Terrace, Housing,
Utility Room, Storage



Religious Group



Gang



Traditional Family



Shopkeeper

Desire

Space

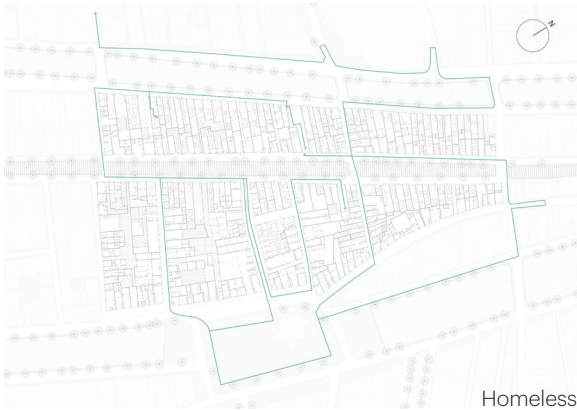


Sex Worker

Money, Performance,
Community



Brothel, Sex Room,
Erotic Shop, Hall

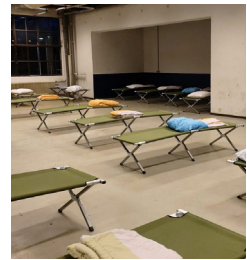


Homeless

Shelter, Food, Help



Foundation, Shelter,
Restaurant



Student

Residence, Community,
Pleasure



Housing, Bar,
Sportsfield,
Coffeeshop, Venue

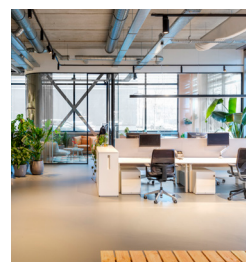


Office Worker

Working, Leisure



Office, Co-working,
Meeting Room,
Restaurant, Bar



When we overlapped the 16 possibilities of paths on the map, we can clearly see that the overflow I mentioned in chapter 3, the vast majority of activity remains concentrated on roads and alleys, occupying almost all of open space (Figure. 7.15). However, this situation, with the trend towards globalisation and marketization, will hardly be easily changed.

Therefore, based on the analysis in the previous two sections, there is the possibility that De Wallen is completely mixed and that its spatial layout has the properties of field of rooms, and that the connectors all need to be rearranged and diversified again.

Undoubtedly, the paths of different groups in De Wallen should be dispersed and detoured, which is the solution to alleviate the enormous environmental pressure and the contradictory use of space.

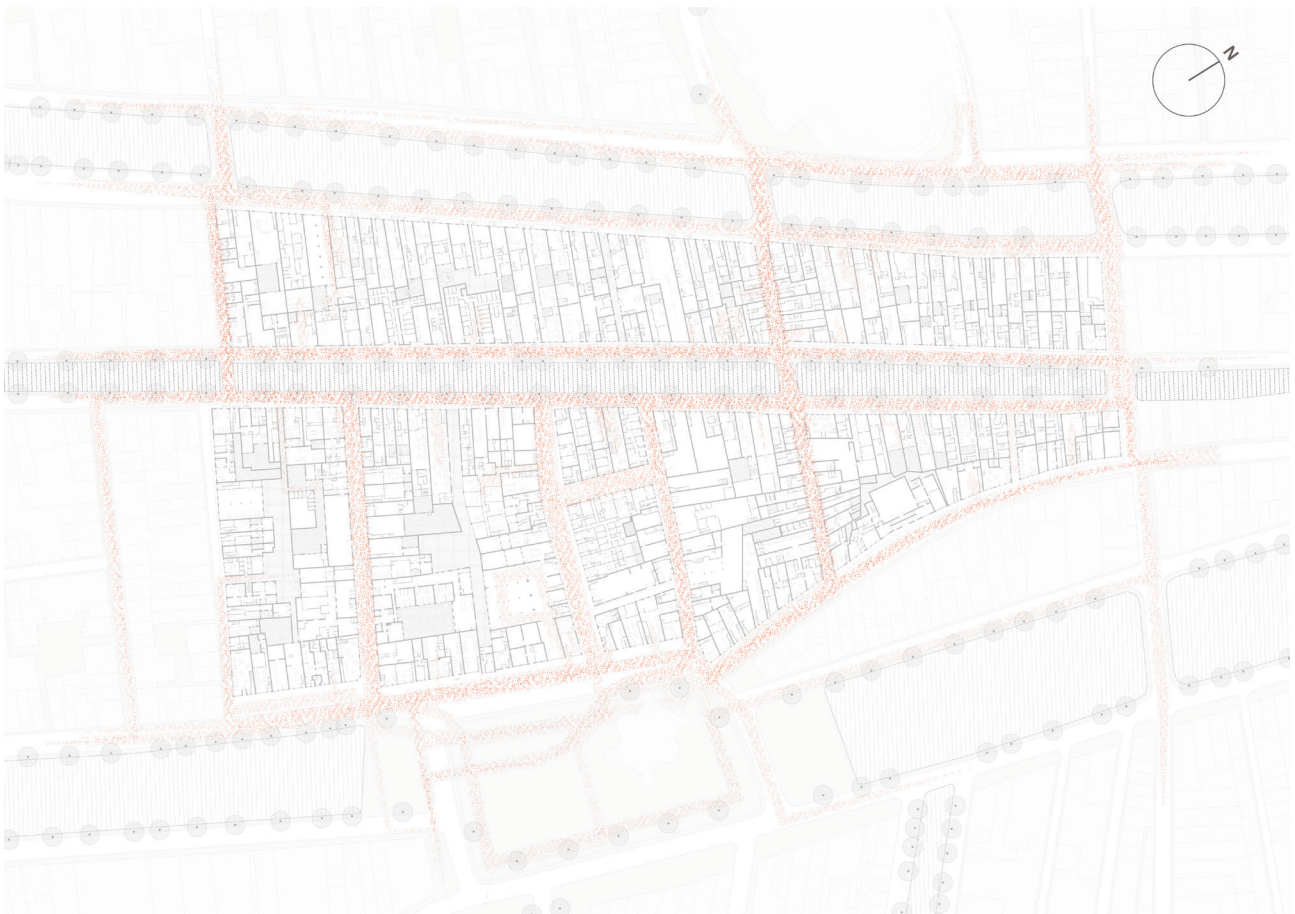


Figure. 7.15 Diverse Groups (Author, 2022)

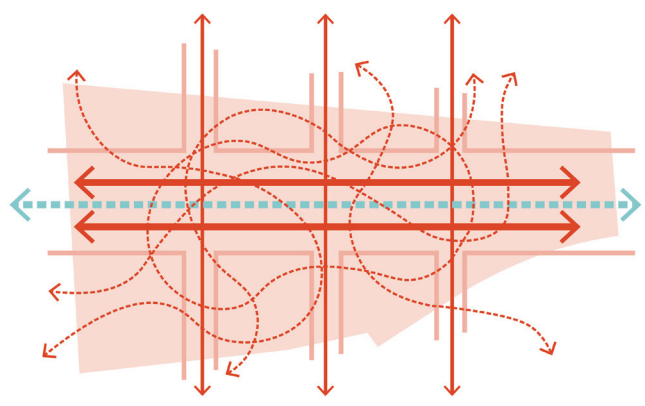
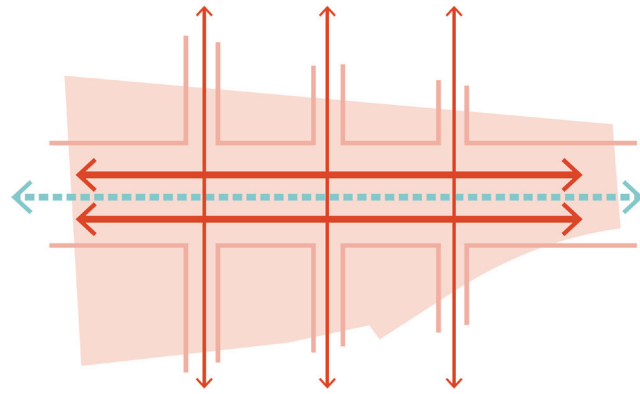
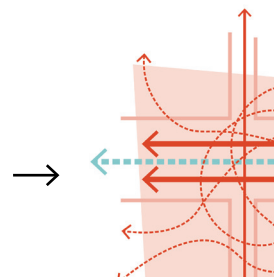
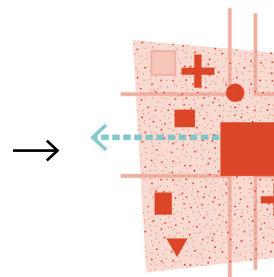
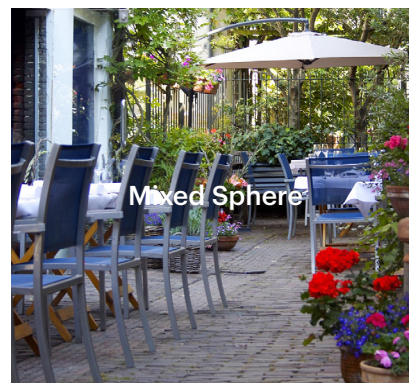
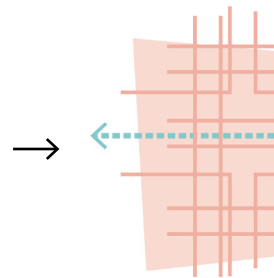


Figure. 7.16 Detour (Author, 2022)

7.4 Concept

The design concept combines an initial critical analysis of the social background and the values of De Wallen with a summary of the specific site characteristics and entry points for design in De Wallen. Then the spatial prototypes generated from the theoretical research can play as a spatial carrier to answer the questions and issues summarised, resulting in the spatial concept of City of Enjoyment.

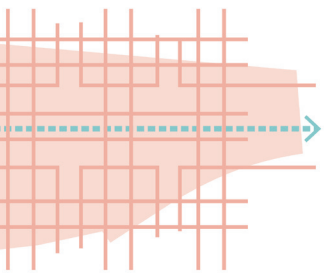
The design will focus on the renovation of the space on the ground floor, which is defined by the spatial elements into a matrix of rooms,. On the other hand, for the inhabitants, whose current apartments are an evolution of the passage system, no adjustments need to be made, and the original staircases can be taken as parts of the diversified and rearranged connector. The result would be an intense city model in which the upper floors are for residential life and the ground floor are fully shared, but with paths that would be investigated by different groups. In City of Enjoyment, variable, active and unpredictable types of everyday enjoyment will be realised (Figure. 7.17).



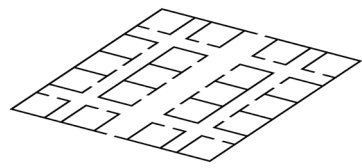
De Wereld and De Wallen

De

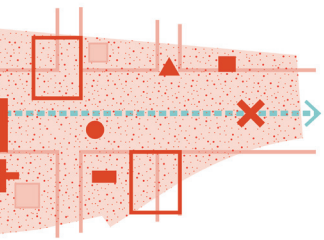
Figure. 7.17 Concept Diagram (Author, 2022)



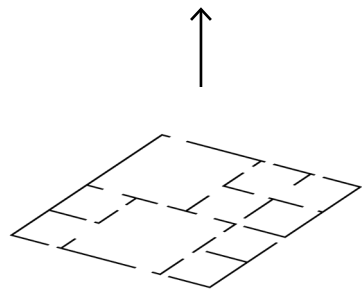
Field of Rooms



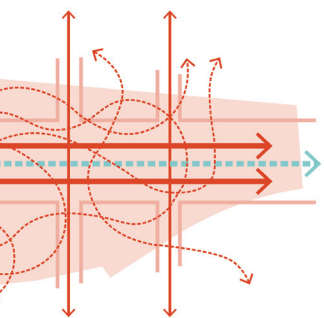
Passage System (Original Residence)



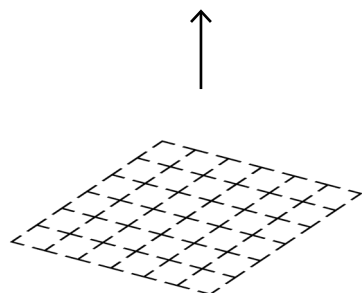
Diversify Connector



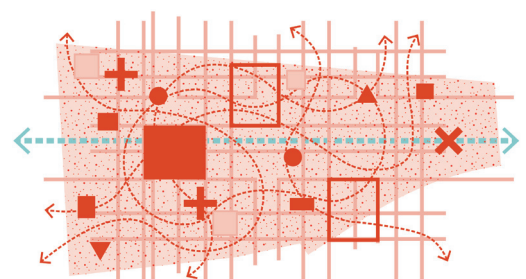
Socialized Facility (Medium Connector)



Detour Paths



Room Matrix (Design Focus)



City of Enjoyment

Wallen Property

Spatial Carrier

Final Concept



Field of Rooms (Bieniaszyk, 2017)

Source: <https://www.gooood.cn/temporary-public-space-for-malta-festival-poznan-2017-by-atelier-starzak-strebicki.htm>

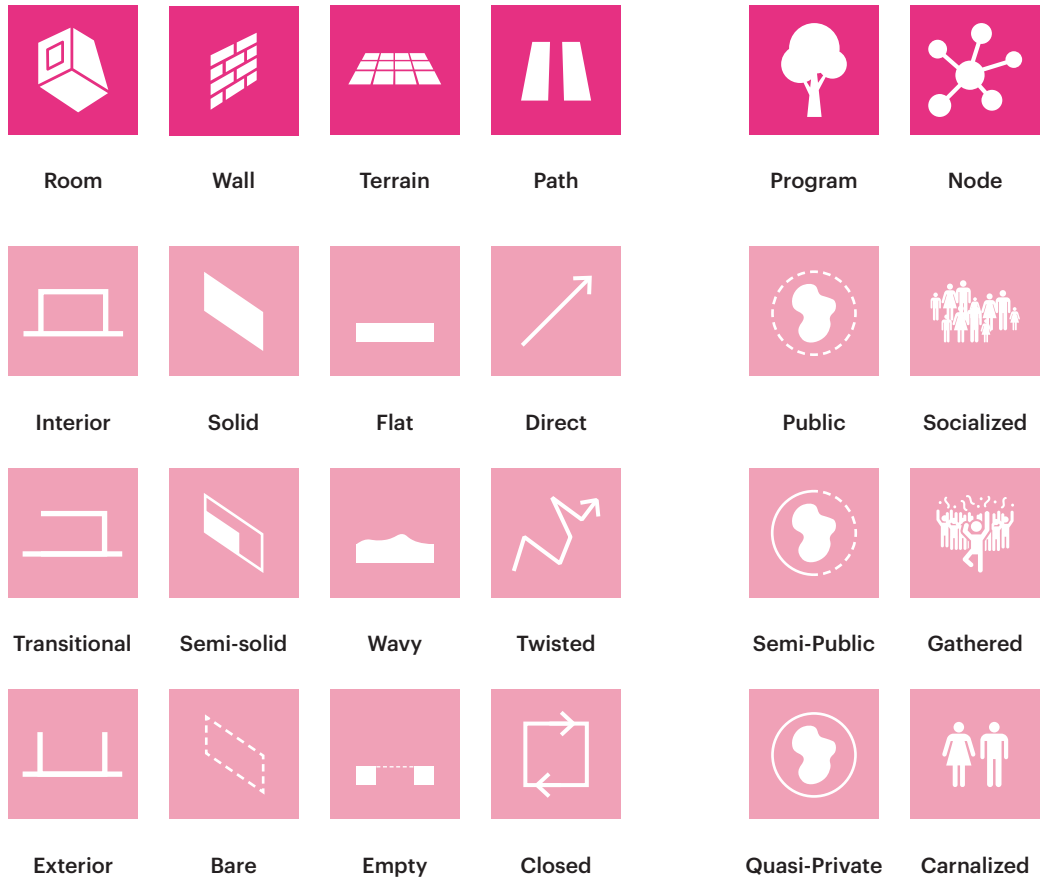
8

Element Catalogue

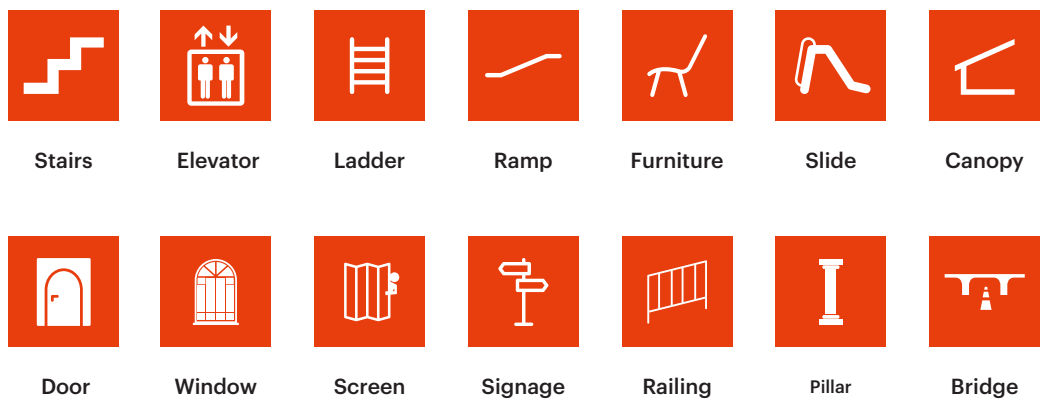
Toward Space of Enjoyment

8.1 Toolbox

City Category



Architecture Interaction



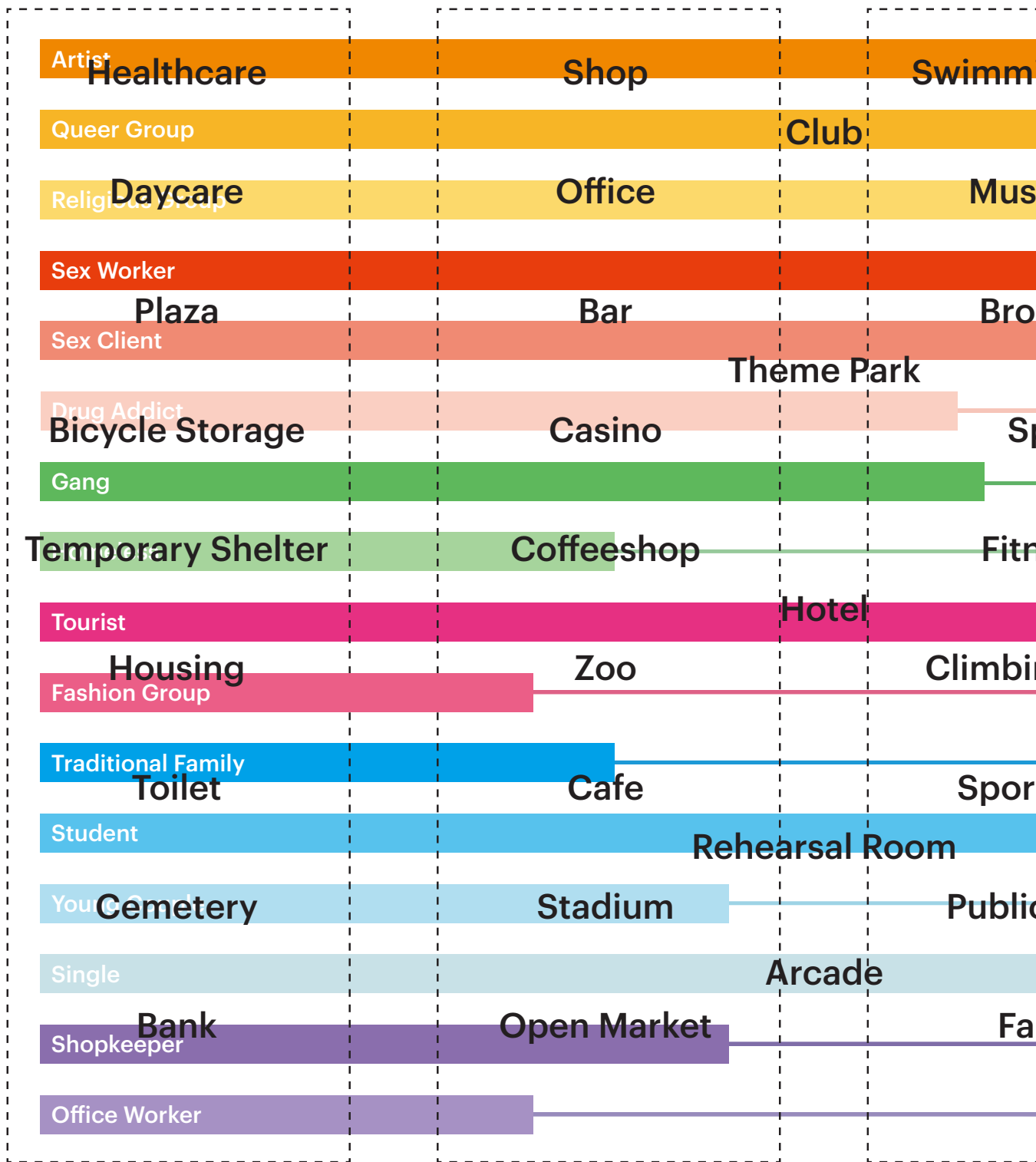
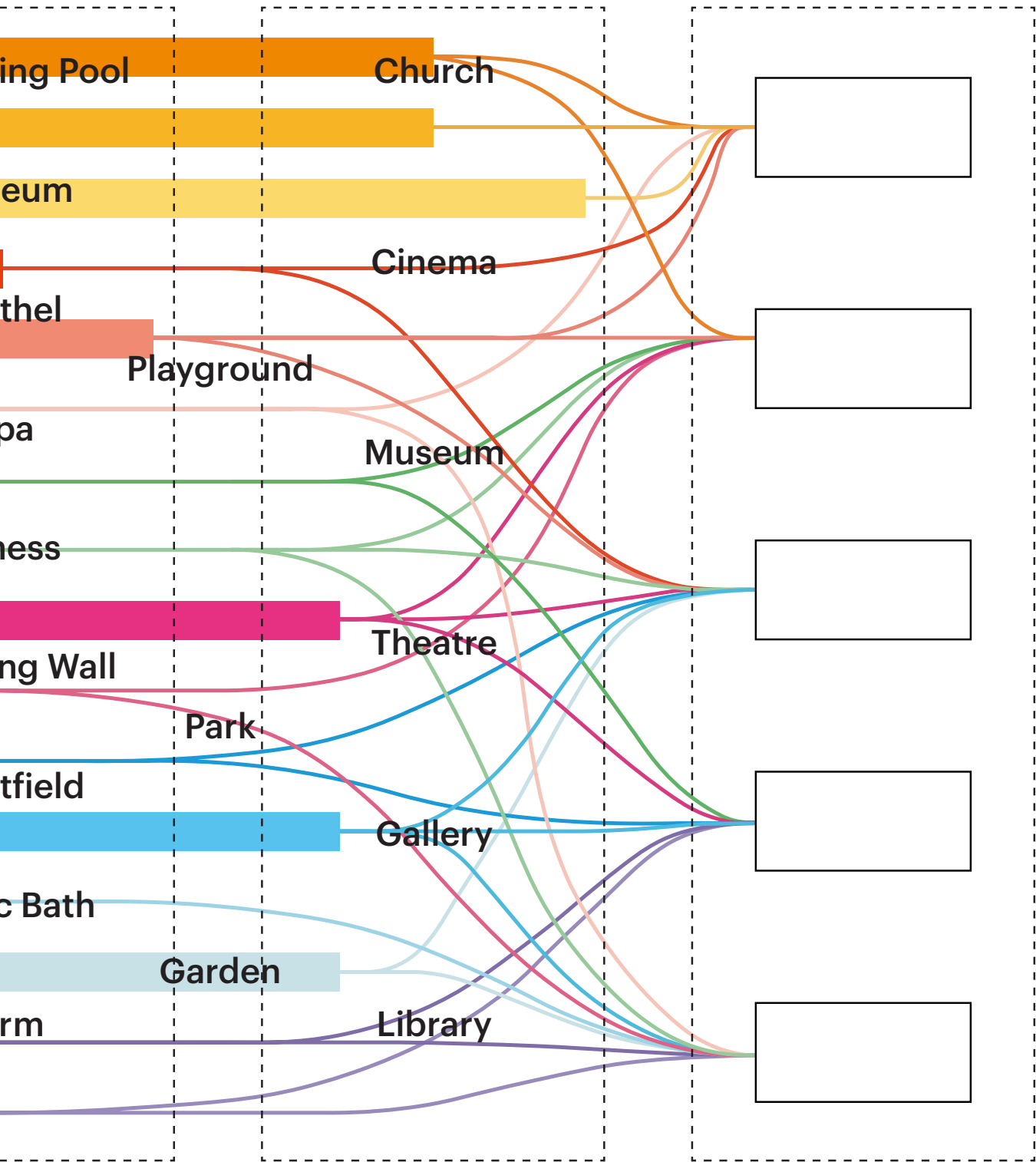
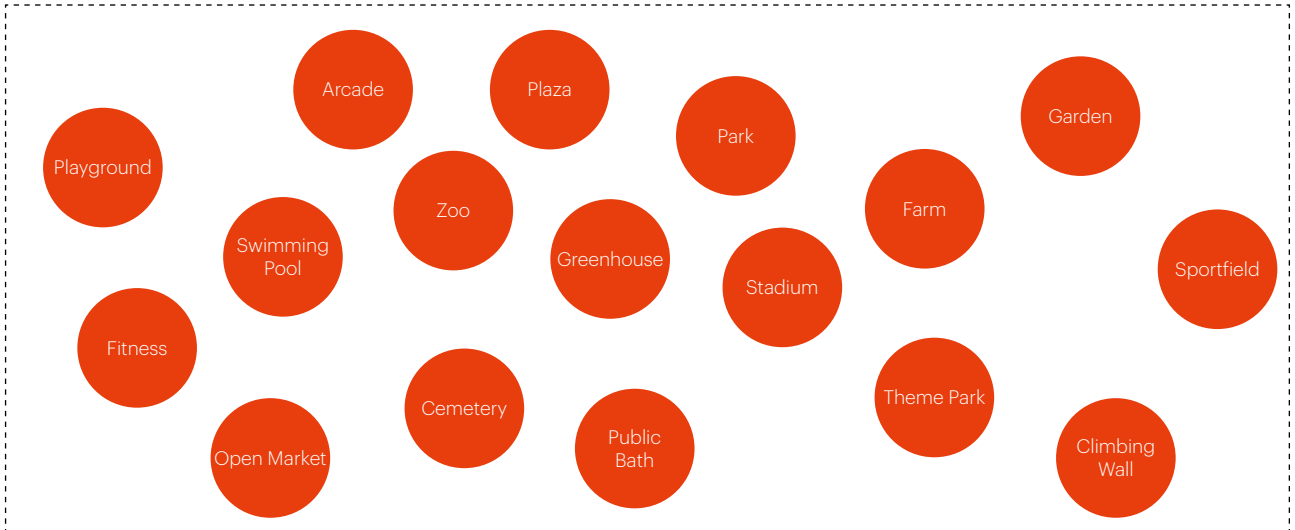


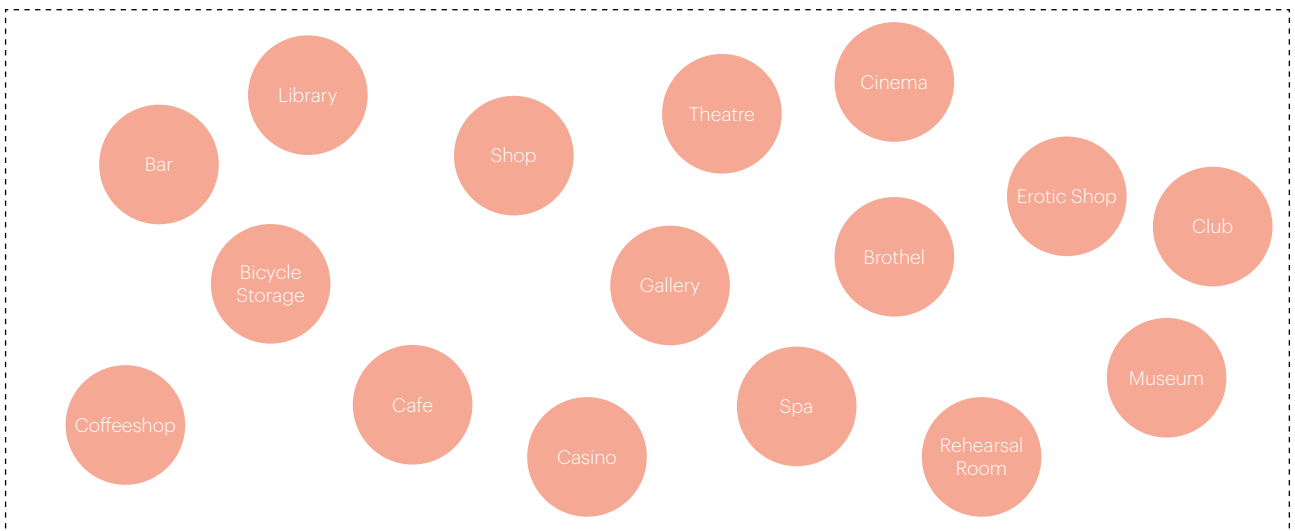
Figure. 8.2 Program Catalog (Author, 2022)



Public Program



Semi-public Program



Quasi-private Program

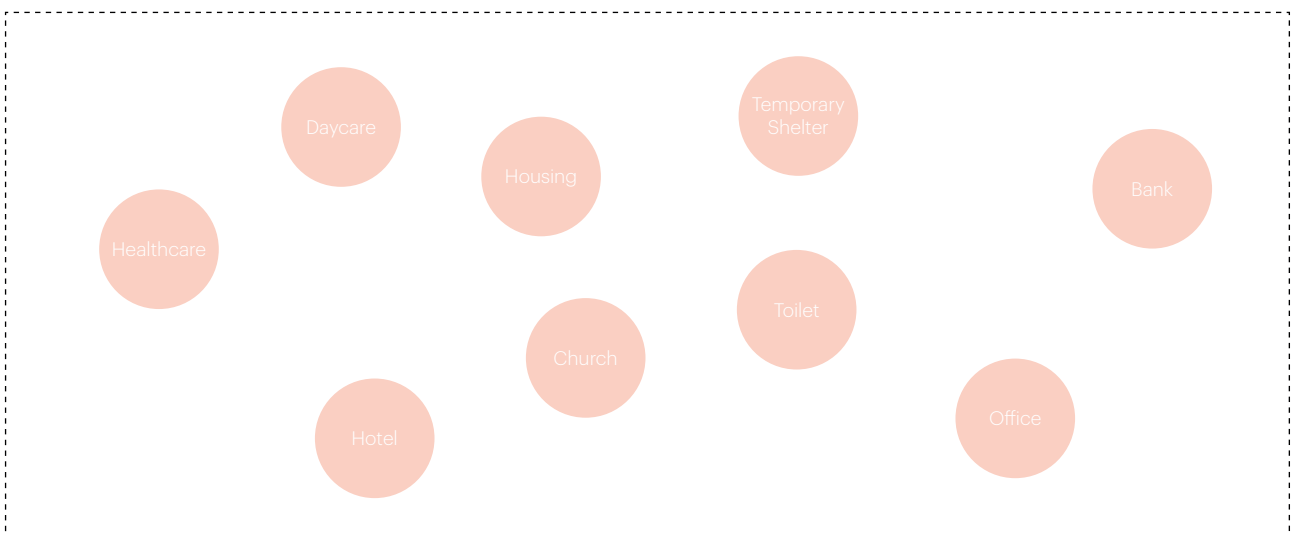


Figure. 8.3 Degree of Publicity (Author, 2022)

8.3 Interaction

In a completely field of rooms, even though it is full of serendipities and possibilities, there are still paths that need to be guided and restricted. For example in the main research question mentioned earlier, to reorganize the circulation of tourists, residents and sexual clients, between whom there are conflicts due to privacy and moral mindsets. So the guidance of the interactions is needed.

The interactions need to be guided to make the interweaving of paths more desirable. However,

guidance of interactions is not intended to limit the accessibility of spaces, but rather to give hints through objects and elements to reduce undesirable encounters for specific groups.

Suggestions for interactions between different groups are shown in Figure. 8.4, based on the needs of the space and the demands of the fundamental activities.

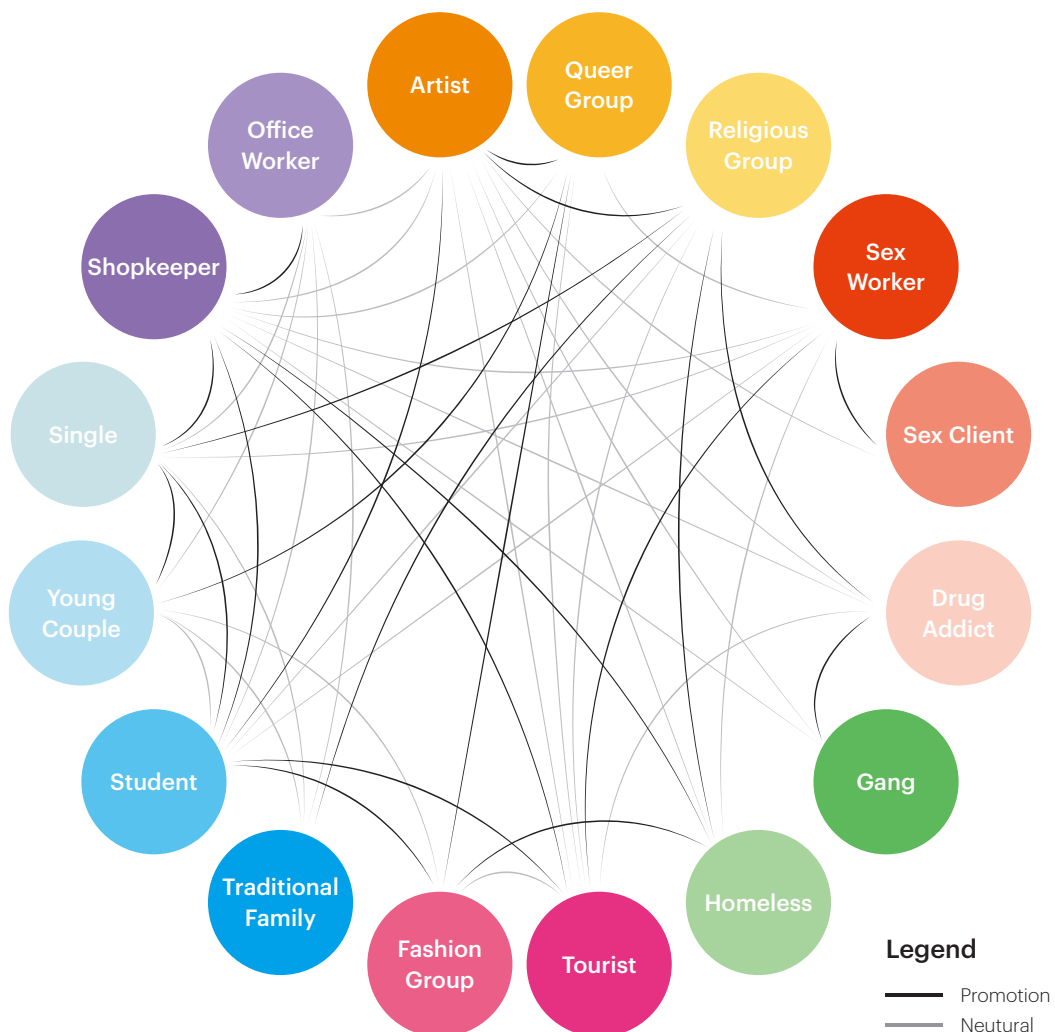


Figure. 8.4 Interactions Set between Diverse Groups (Author, 2022)

8.4 Documentation

According to theoretical research, the elements and objects of the space will take on the role of guiding the interactions,. And since De Wallen has great historical value and site characters, the elements of the site are important tools for preserving the vernacular, the everyday atmosphere and the spatial memory. The study collates the spatial elements and examines their roles in plan and from the three-dimensional perspective through the documentation.

The ground floor plan (Figure. 8.5) shows that the basic architectural elements such as doors, windows, stairs and bridges form the complexity of De Wallen, which only requires the addition of wall separations and interruptions on the existing walls to create "Field of Rooms" in concept.

In addition to 2D forms, the three-dimensional furniture, signs, ladders and columns can build mazes (Figure. 8.6) that people could get lost or explore unknown sequences of spaces. Besides, they can act as hints of hidden paths in the mass.

Fieldwork and literature review were used in the study, and the information for drawing the plan was obtained from <https://data.amsterdam.nl/data/geozoek/>.



Figure. 8.5 2D Documentation (Author, 2022)



Figure. 8.6 3D Documentation (Interior Architecture Studio, 2021)

8.5 Object Catalogue

A site-specific catalogue (Figure. 8.7), which covers 12 types of objects has been framed after observing and summarising.

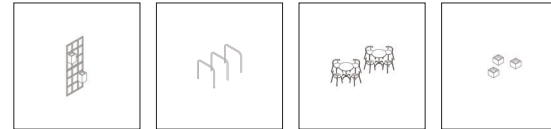
These elements are only a typical selection of the elements that characterise De Wallen and can not fully represent the diversity of De Wallen and the creativity of its inhabitants. These elements will act as connectors between rooms, indications for paths or activators of activities.

The application of the elements will respond to the interactions suggested in 8.3, guiding the encounters and events between different groups.

All elements will be combined and applied to the different rooms formed according to the elements in the City Catalogue, thus creating a varied, active and rich field of rooms.



Furniture



Flower Stand

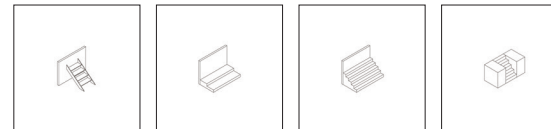
Bicycle Stand

Chair and Table

Garden Spot



Stairs



Steel Stairs

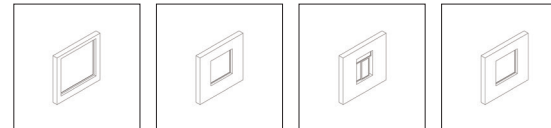
Entrance Steps

Street Stairs

Embedded Stairs



Window



Shopping Glass

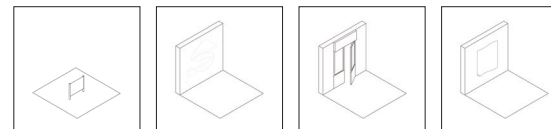
Covered Window

Sliding Window

Prostitution Window



Signage

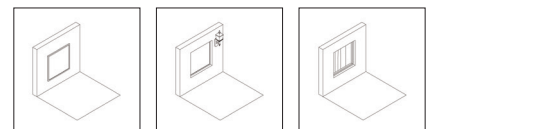


Placard

Graffiti

Wall Sign

Poster



Digital Screen

Lantern

Curtain

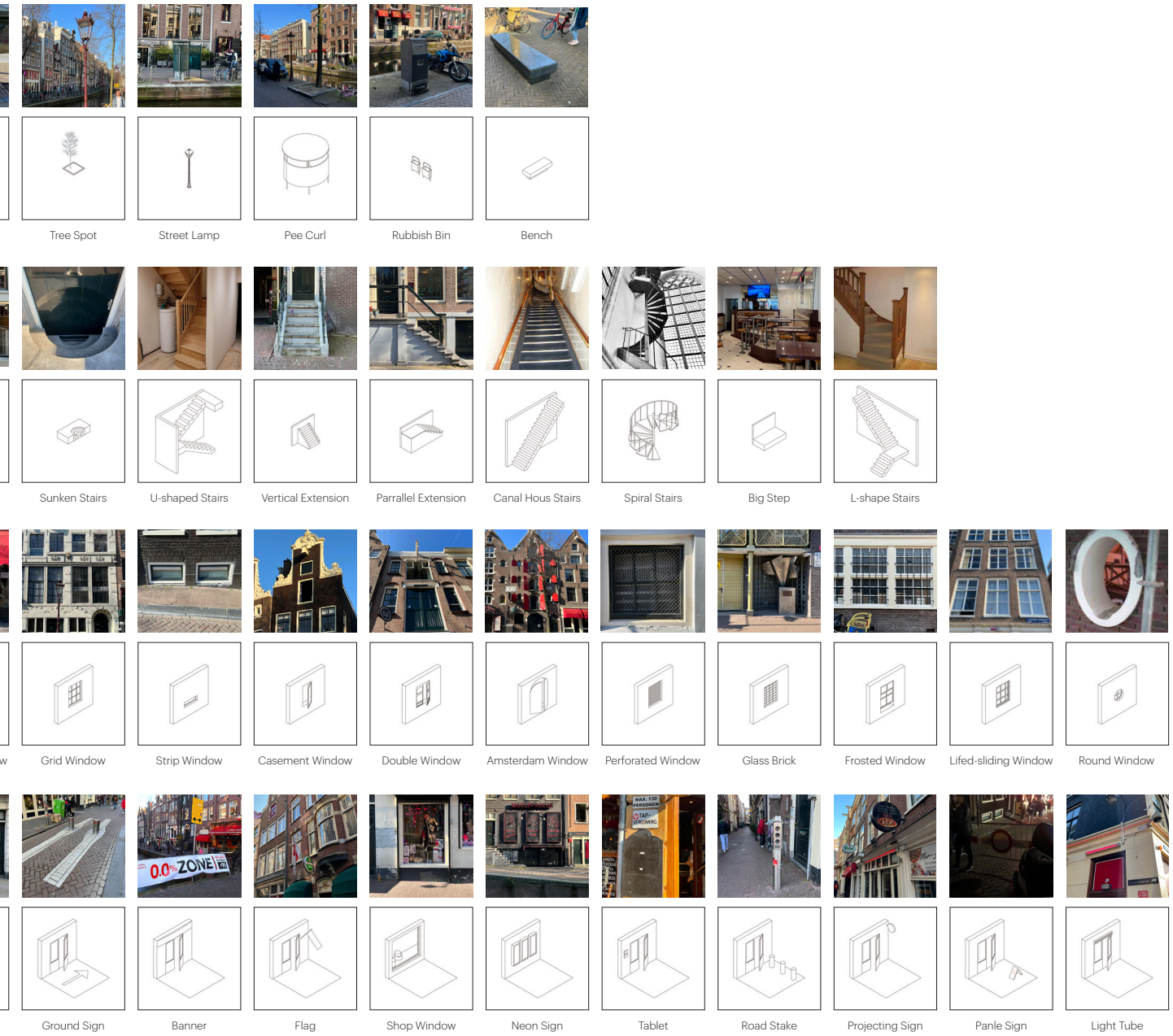


Figure. 8.7 Object Catalog (Author, 2022)



Ladder



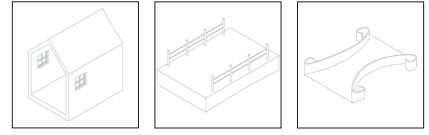
Stone Ladder

Steel Ladder

Wooden Ladder



Bridge



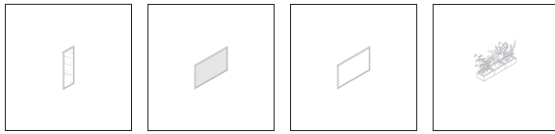
House Bridge

Flat Bridge

3D Printed Bridge



Screen



Mirror Screen

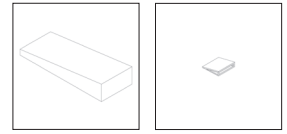
Solid Screen

Glass Screen

Green Screen



Ramp

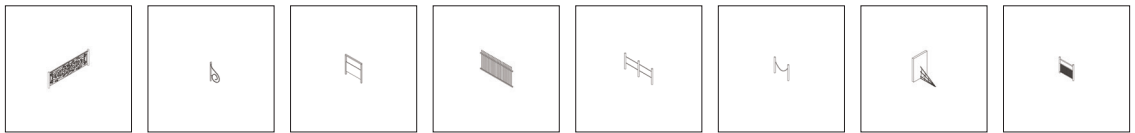


Stone Ramp

Steel Ramp



Railing



Classical Railing

Curved Railing

Glass Railing

Vertical Railing

Horizontal Railing

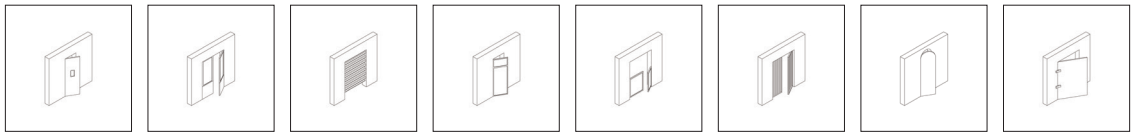
Soft Railing

Ground Railing

Perforated Railing



Doors



One-way Solid Door

Double Door

Shutter Door

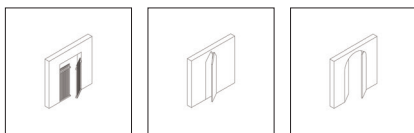
One-way Glass Door

Fence Gate

Perforated Door

Arch

Steel Door



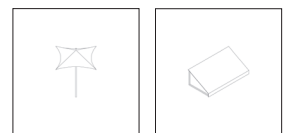
Railing Gate

Special-shaped Door

Two-way Door



Canopy

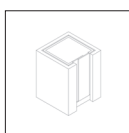
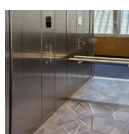


Umbrella

Triangle Canopy



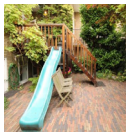
Elevator



Small Lift



Slide



Children Slide



Pillar



Strip

Column

8.6 Material Catalogue



Sustainable



Lightweight



Wood

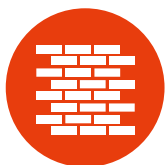


Aluminum Panel

The canal house in Amsterdam is famous for its wooden structure with brick walls, while the concept is intended to create a more various and dynamic urban space through light and simple interventions, so the wood structure will play as the frame in the system. Additionally, aluminium panels, which are metallic in character but relatively light, are used as wall materials.

Besides, concrete, glass, brick and steel will be used in the application of other elements from object catalogue to create a local atmosphere and diversity in the site, in line with the principles of vernacular and flexibility.

The choice of materials and the application of forms are intended to provide guidelines for the wider application of field of rooms in the future.



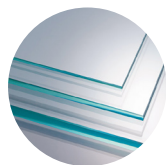
Vernacular



Flexibility



Concrete



Glass



Brick



Steel

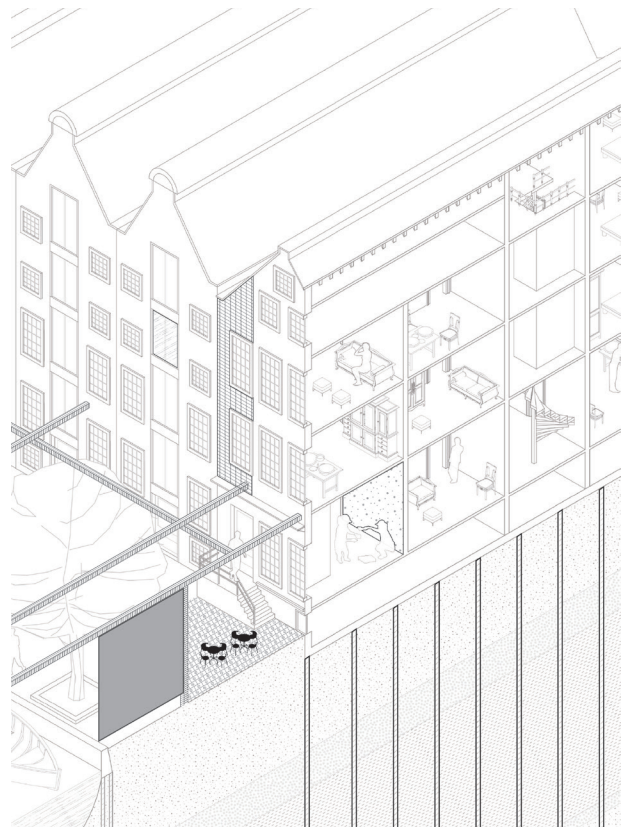


Figure. 8.9 Materials Application (Author, 2022)

Figure. 8.8 Materials Selection (Author, 2022)



Kopdance



OPEN



9

Space Design

Toward City of Enjoyment

9.1 Steps of Design

Synthesising the previous research and analysis, I propose a design step from macro to micro scale to guide the future development of De Wallen (Figure. 9.1).

Firstly, by respecting the existing spatial structure and building typologies within the site, the basic layout of Room Matrix can be formed by extending the existing walls while inserting new, lightweight wooden structures.

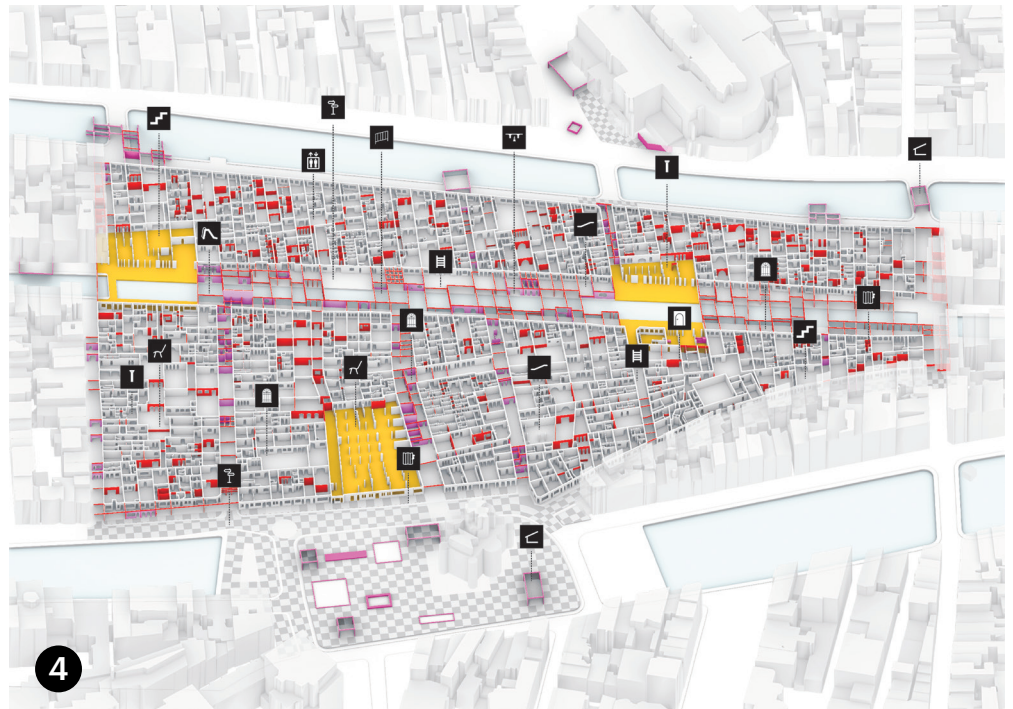
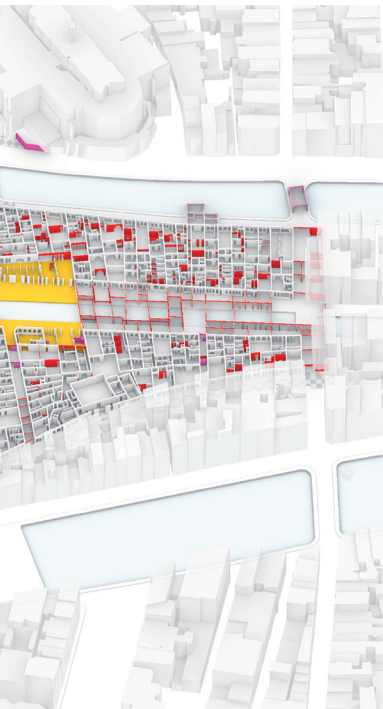
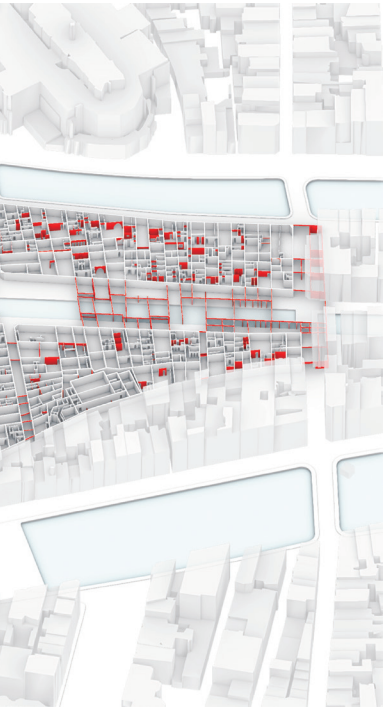
Secondly, the new aluminum walls further divide and rearrange the spatial layout created by wooden structure according to the functional organisation and activities, and define three main shared collective socialized spaces.

Thirdly, the Room Matrix is connected to the city through different types of nodes on the basis of the previous research, avoiding the segregation of De Wallen after intensifying the City of Enjoyment. The connection can be paving, small plazas and continuous canopies.

Ultimately, following the catalogue developed in the former chapters, small-scale objects will be embedded in the spatial system to link the different rooms that are divided and to guide the interaction between different groups.



Figure. 9.1 Design Steps (Author, 2022)



9.2 Design City of Enjoyment

9.2.1 Masterplan

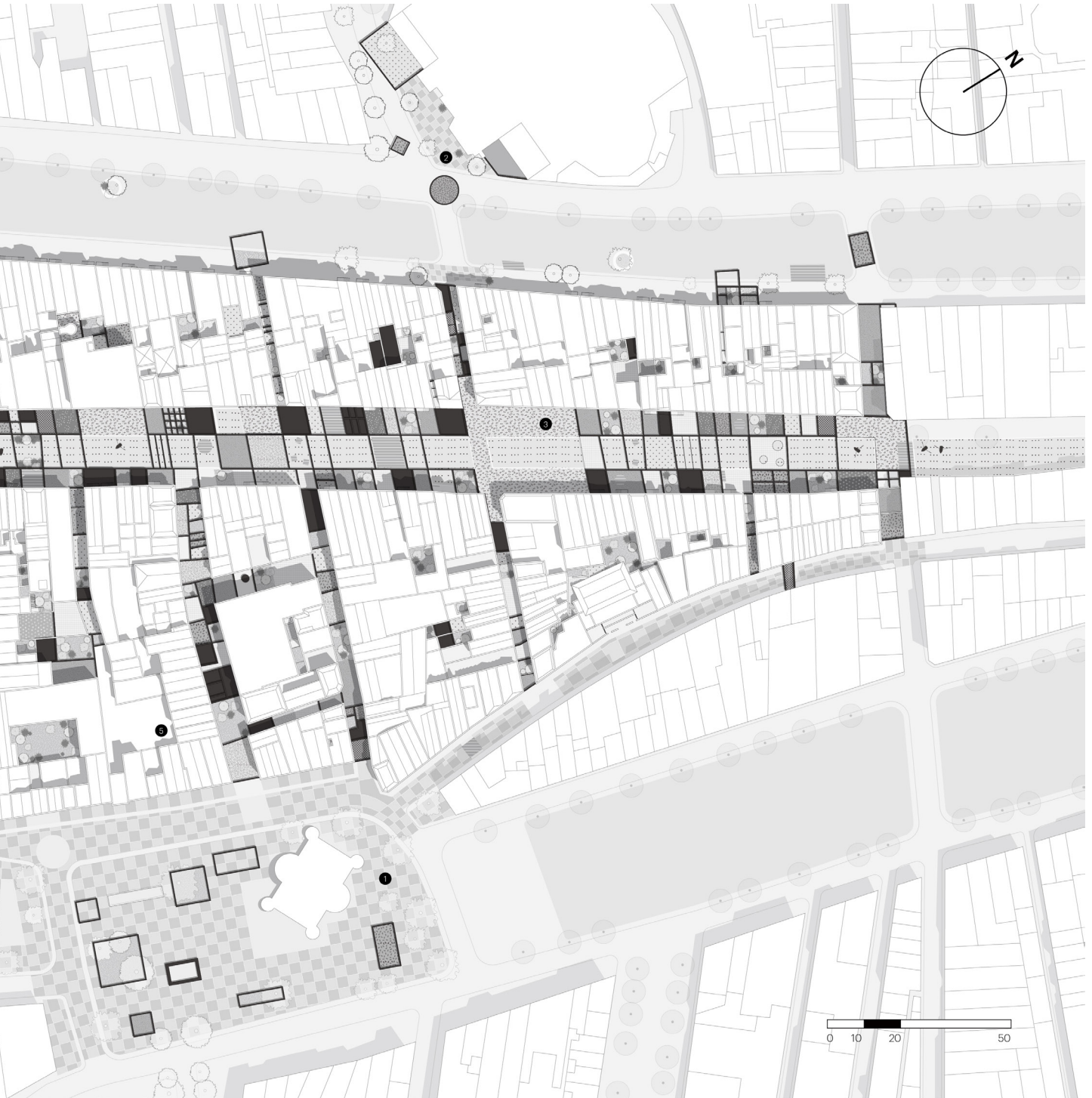
The design generation step resulted in the master plan, which has been shown in Figure 9.2, where it can be clearly seen that the design does not interfere too much with the part on the upper floors. Instead, transformation on the ground floor space into a mixed and diverse intensive city through densification is the main theme.

Different patterns indicate different functions and programs, as you can see. Rooms with similar programs are rarely linked directly together, but are combined by crossing several rooms

The contrast between original spatial structure in De Wallen blocks and the newly designed ground floor is clear: one is a clear skeleton of priorities and another is a de-structured mix. As mentioned above, City of Enjoyment aims to create a more decentralised, serendipitous collection of spaces than the traditional planning structure with its centripetal and attractive character.



Figure. 9.2 Topview Plan (Author, 2022)



9.2.2 Overall Birdview

The aerial view (Figure. 9.3) also clearly shows the contrast between the old and the new, and presents the collision of two different urban planning concepts.

The scale and openness of the different rooms of the city scale catalogue can be also detected, following the guidelines to define various rooms at the macro scale. The view also suggests that the strategies applied in the design can also be seen as transforming and complementing the existing urban space.



Figure. 9.3 Birdview (Author, 2022)
Map Source: <https://earth.google.com/web/>



9.2.3 Ground Floor Plan

Focusing on the ground floor plan (Figure. 9.4), the labyrinthine feeling is intensified. The original ground floor of De Wallen had an identity of labyrinth, after being separated by different walls, and when the new structure is added to fill in the gaps and open up some of the original barriers, it recalls the map of Rome drawn by Piranesi. The layout of the ground floor breaks down the boundaries between public and private, blurring the distinction between interior and exterior, as well as giving rise to different options and possibilities.

The purpose of the ground floor is to make people feel lost, but it is through the space that City of Enjoyment needs to be able to navigate through the cycle of being lost, and navigating through being lost again, thus creating a diverse experience and a wealth of possibilities.

In addition, the openness of the different rooms can be combined at specific time to create a larger shared space in which the multifunctionality of the space can be realised.

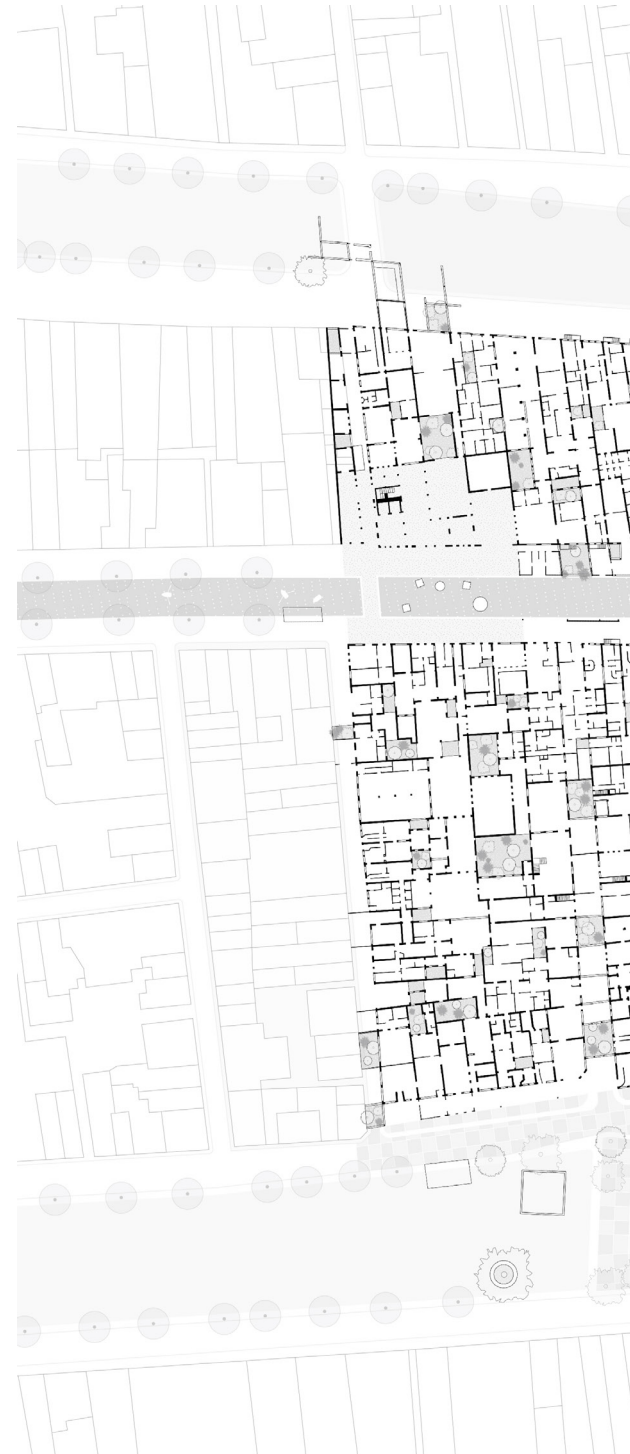


Figure. 9.4 Ground Floor Plan (Author, 2022)



9.2.4 Ground Floor Birdview

The same sense of disorientation and feeling of lost are conveyed even more strongly in the aerial view of the ground floor (Figure.9.5).

When looking at the room matrix on the ground floor, leaving aside the spaces on the upper floors, it is difficult to tell whether the rooms are indoors or outdoors, the degree of openness and sparseness of the rooms suggesting the openness of the different rooms.

Interestingly, the aerial view of the ground floor also shows the flow of space, with doors and windows as important elements indicating the direction of movement, but these two would still be misleading without dependence on other strength. Thus, the importance of the object catalogue on the human eyeview level will be incredible to clarify the guiding mechanism.



Figure. 9.5 "Complexity and Lost?" (Author, 2022)

9.3 Section

The section (Figure. 9.6) conveys another perspective on the observation of the City of Enjoyment.

From Nieumarkt Plaza to the interior courtyard, to the interior bar, through the semi-open green house, extending to the active and lively central canal area, and finally through a series of small compartments to Oude Kerk. The rhythm of the space flows constantly between public and private, nature and city, openness and congestion.

As a result, the ground floors of canal house, which originally had single programs, have been enriched into a multi-functional sequence that blends different spatial atmospheres like a

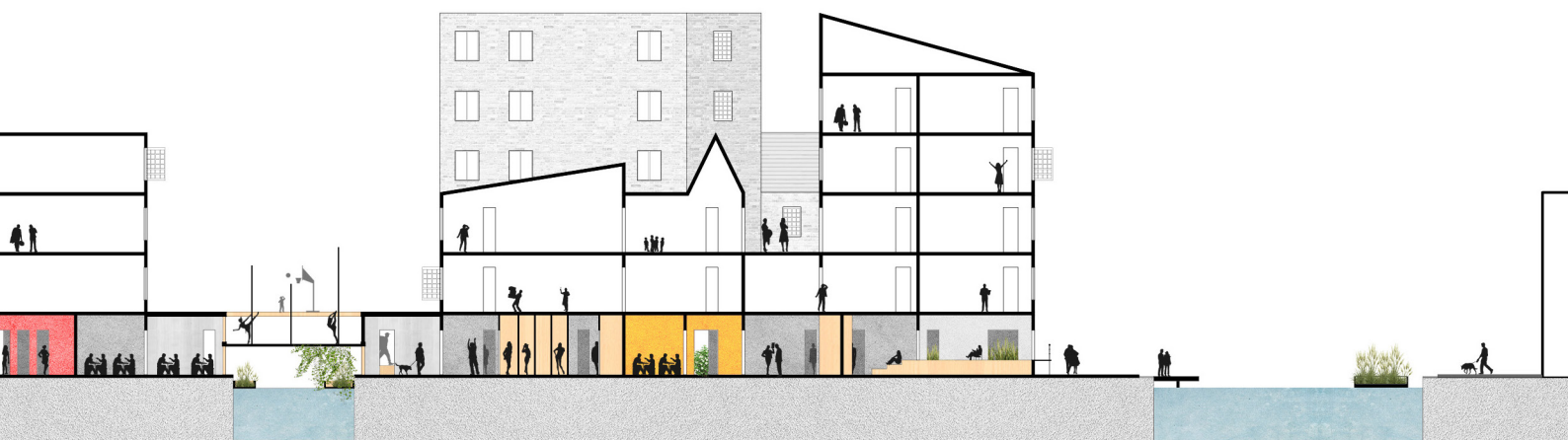
collage. It proves that design almost achieve the guidelines of "City of Enjoyment": Enjoyable, Free, Multifunctional, Open, and Celebratory.

In contrast to this, the living units above ensure privacy and the passage system lacks spatial variation and meets the basic needs of the residents.

The central design question therefore becomes how to find the activity patterns of the different groups in the mixed program matrix and to guide these paths through spatial elements.



Figure. 9.6 Sections 1:500 (Author, 2022)



9.4 Program and Activity

9.4.1 Program and System

By combining the previously listed programme catalogues according to their categories, the matrix of programs has been set (Figure. 9.7). Four different systems (Figure. 9.8-Figure. 9.11) have been constructed, so that the similar functions are not too dense, but there are connected paths to link them together.



Figure. 9.7 Program (Author, 2022)



Figure. 9.8 Prostitution System(Author, 2022)



Figure. 9.10 Semi-public Program System (Author, 2022)

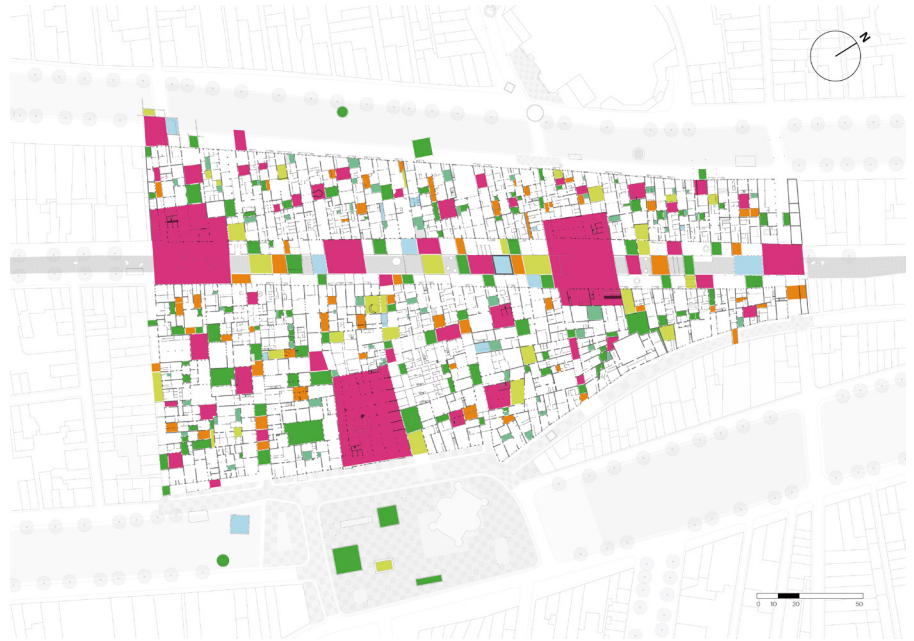
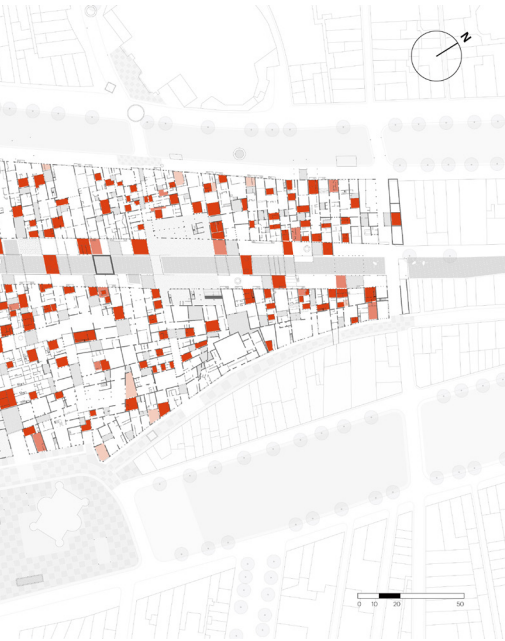


Figure. 9.9 Public Program System (Author, 2022)

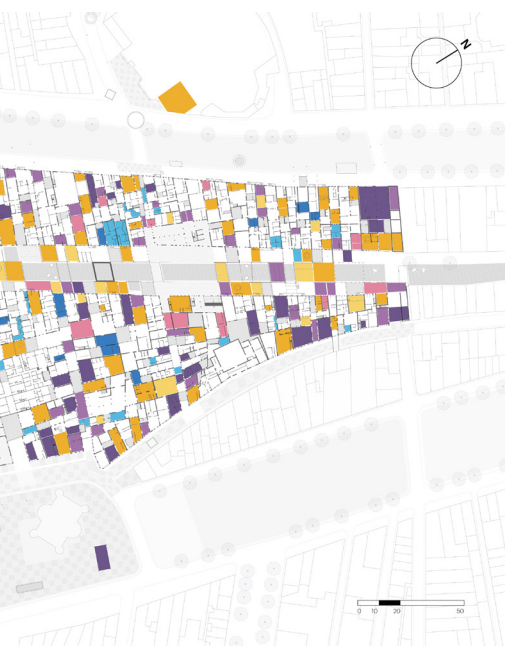


Figure. 9.11 Quasi-private System (Author, 2022)

9.4.2 Patterns and Paths

The 16 different groups mentioned earlier generate patterns of activity according to their typical desires and their corresponding programs, even in a labyrinth-like layout of plan, and these patterns of activities form habitual paths accordingly (Figure. 9.12).

What is clear is that these sixteen different paths do not converge in the main streets and alleys along the canals as they did in the original flow, but are disrupted throughout the labyrinth. Different groups will meet or even conflict at some specific points.

Thus, the programme setting combined with the layout of the room matrix relieves the environmental pressure of the original over-concentration.



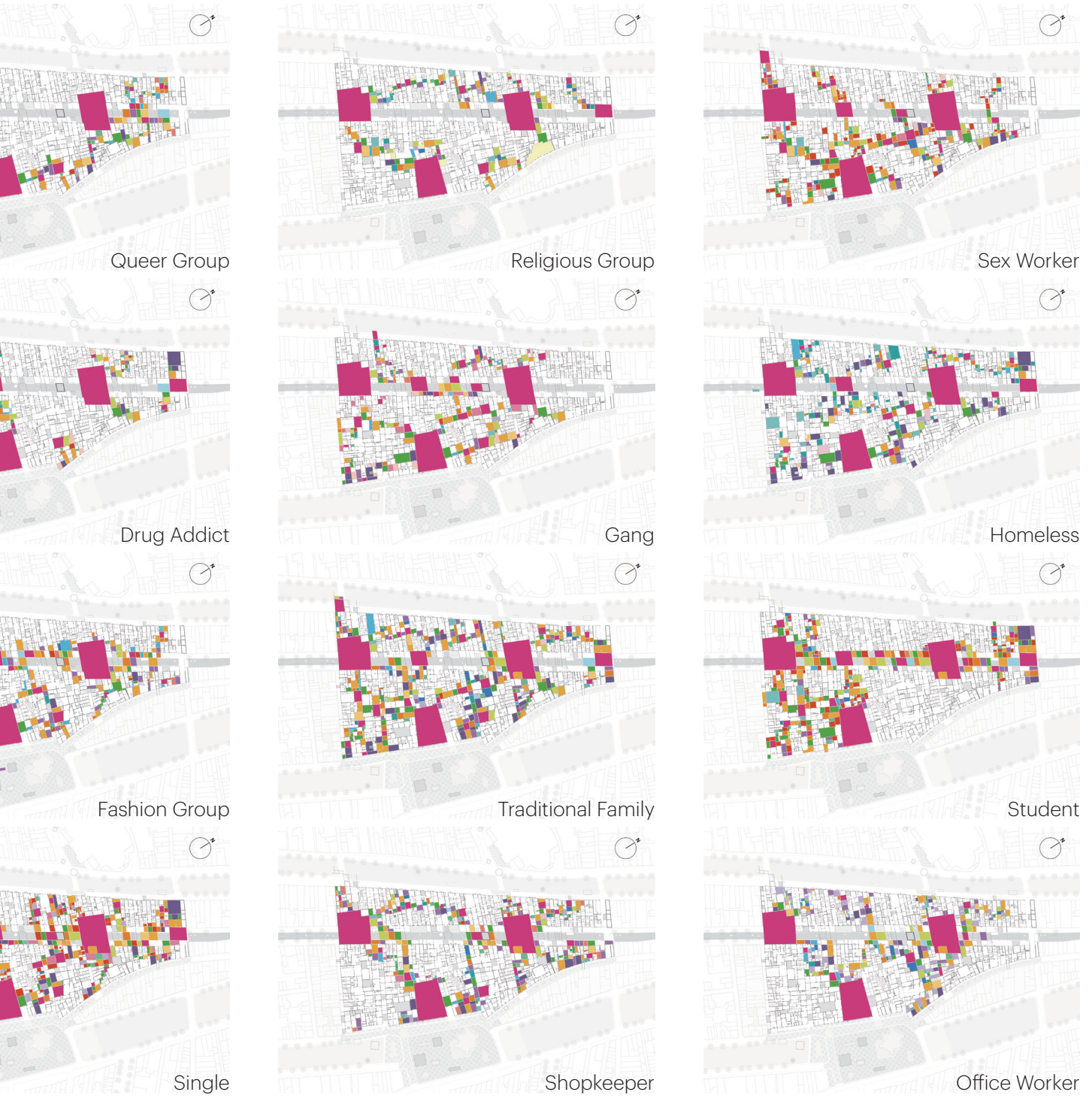


Figure.9.12 Path Patterns (Author, 2022)

9.5 City of Enjoyment

9.5.1 From Nieuwmarkt Plaza to De Wallen

At the end of this report, a sequence of spaces is presented along a pathway, showing the role of spatial elements in guiding different groups and interacting with them at specific nodes.

The first perspective chosen is that of Nieuwmarkt Plaza (Figure. 9.13), with the intention of illustrating how the transition from a shared urban node to the City of Enjoyment can be formed by creating different rooms for everyday space.

City scale catalogue is applied to produce square gardens, canopies and the Big lobby (Figure. 9.14). Elements that create a stream from a fully open urban space to a partially defined field (Figure. 9.15). , followed by the application of object catalogue (Figure. 9.16) to guide the diversion of groups from an open shared plaza (Figure. 9.17).



Figure. 9.13 Location (Author, 2022)

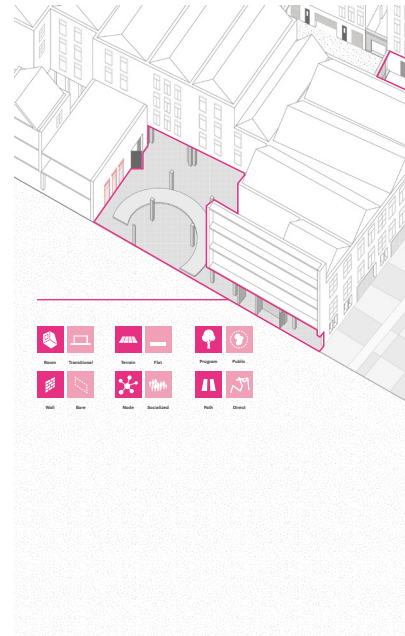


Figure. 9.14 Structure Application (Author, 2022)

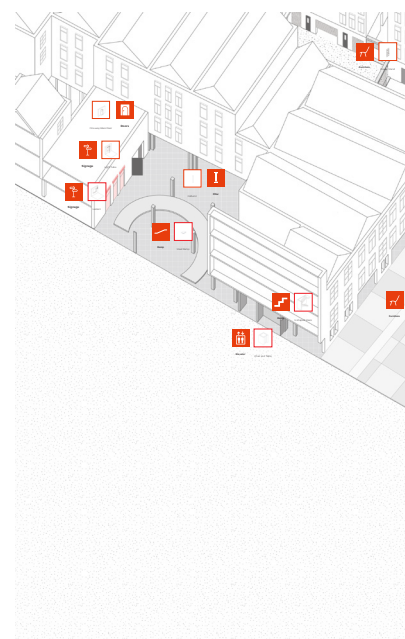


Figure. 9.16 Object Application (Author, 2022)

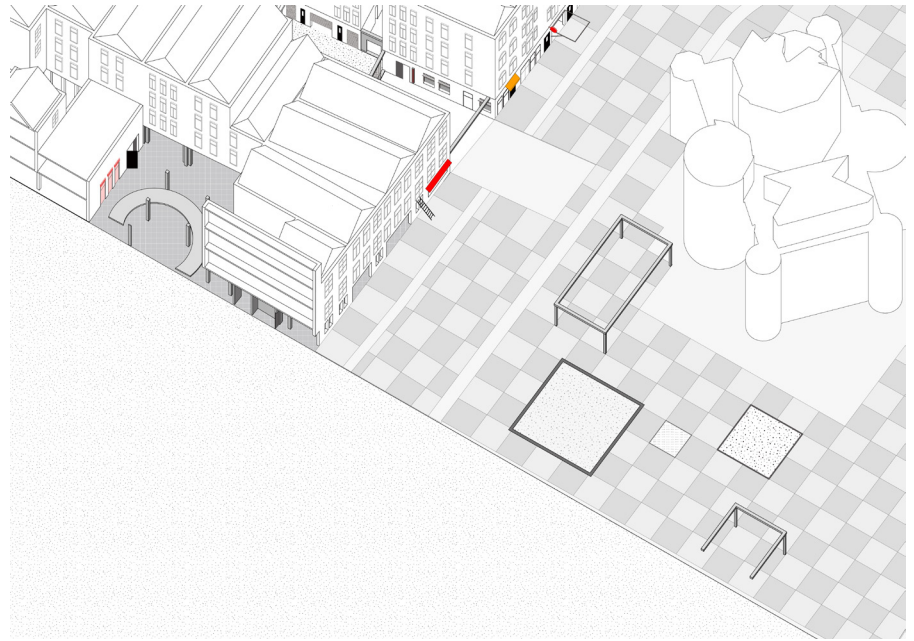
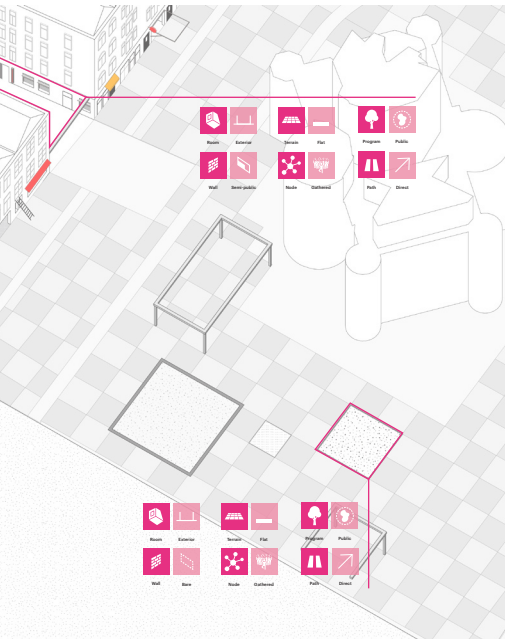


Figure. 9.15 Space (Author, 2022)

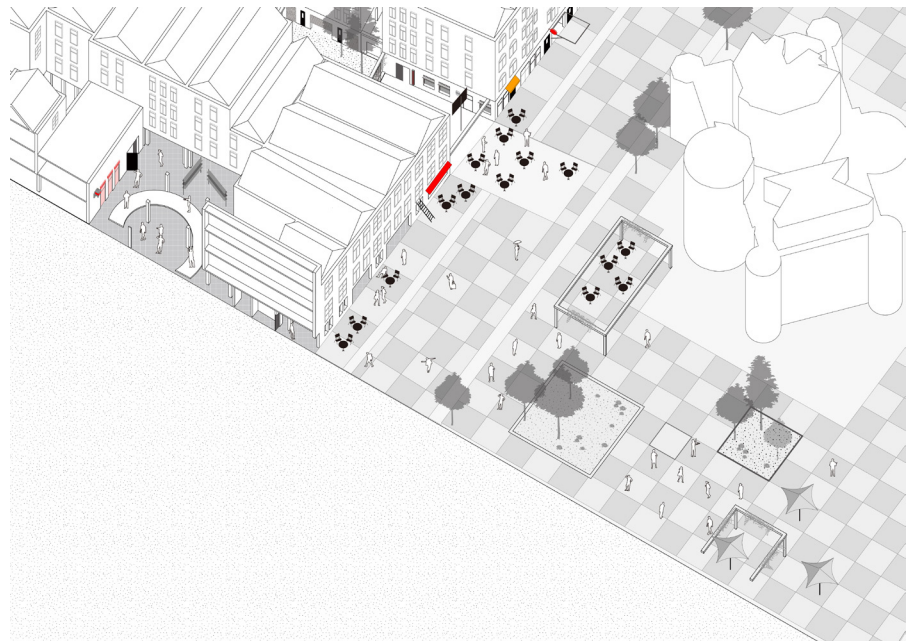
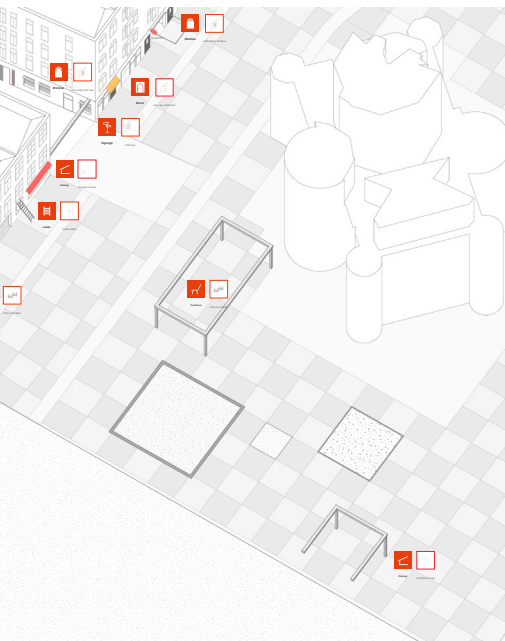


Figure. 9.17 Events (Author, 2022)

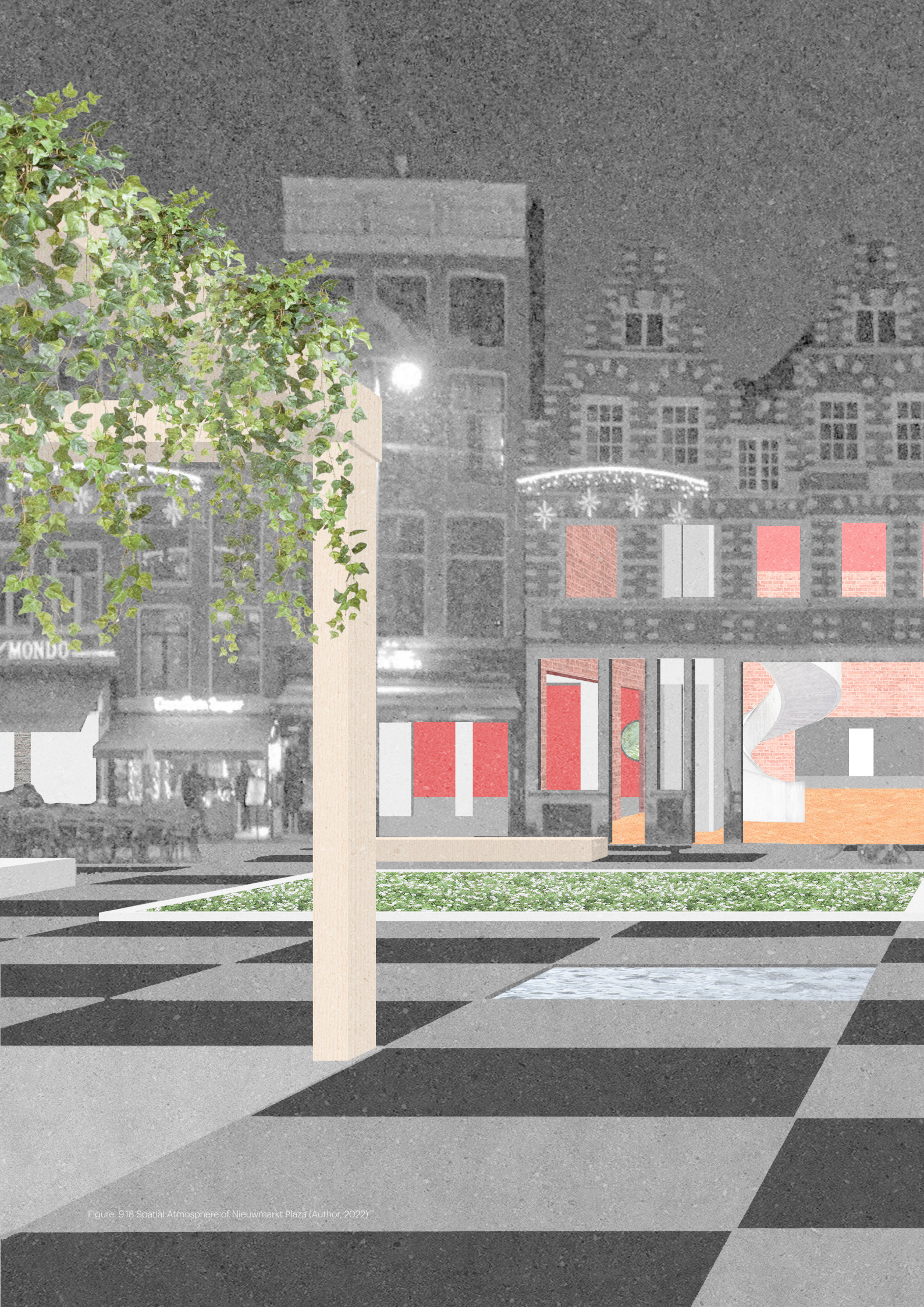


Figure. 9.18 Spatial Atmosphere of Nieuwmarkt Plaza (Author, 2022)



In general, the first perspective illustrates the process of moving from the city to De Wallen, during which intervention does not play a very important role, but is merely a transition and a subtle boundary.

For the residents, as shown in Figure 9.19, the paving is defined as the area where the resident community used to gather and move around. They would then be directed to the yellow one-way solid door, which is taken used as the entrance of canal house, or to the elevator core with the "Resident Only" sign. Additionally, they could also choose to enter a quiet garden deeper into their homes.

For sex clients (Figure. 9.20), the elements will be more obviously directed towards the conspicuous prostitution window in the lobby, or if they need to avoid the groups of tourists to protect their privacy, they can choose the prostitution window with shining light hidden behind the elevator core or in the alleyway to the right.

For tourists (Figure. 9.21), the element of fun and curiosity will attract them to gather. Thus the Lobby with open and vernacular style will draw them straight in, even deeper into the gallery. Another choice could be going to the canopy on square or the bar on the left-hand side to enjoy a glass of beer, or perhaps be climbing up the red ladder to the first floor of the lobby to find out more.

For Residents



Figure. 9.19 Guiding Residents (Author, 2022)

For Prostitution

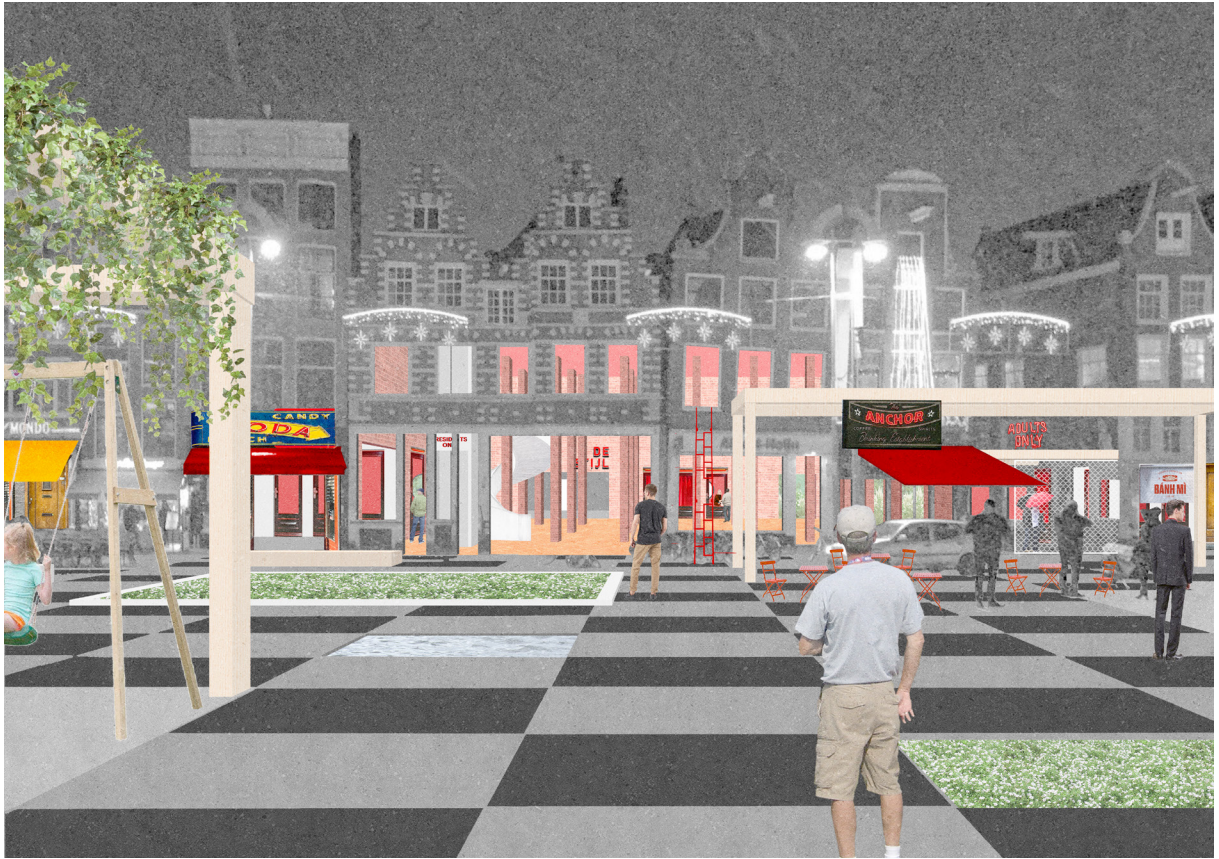


Figure. 9.20 Guiding Sex Clients (Author, 2022)

For Tourists



Figure. 9.21 Guiding Tourists (Author, 2022)



Figure. 9.22 Activities and Different Groups on Nieuwmarkt Plaza (Author, 2022)



No. 1
ANCHOR
COFFEE SPIRITS
Drinking Establishment

ADULTS
ONLY

BANH MI



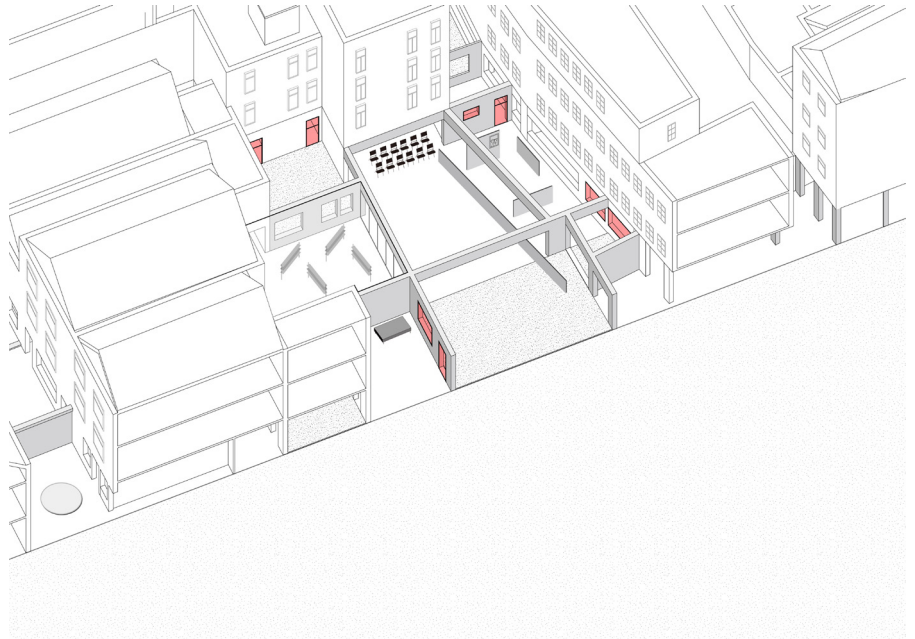
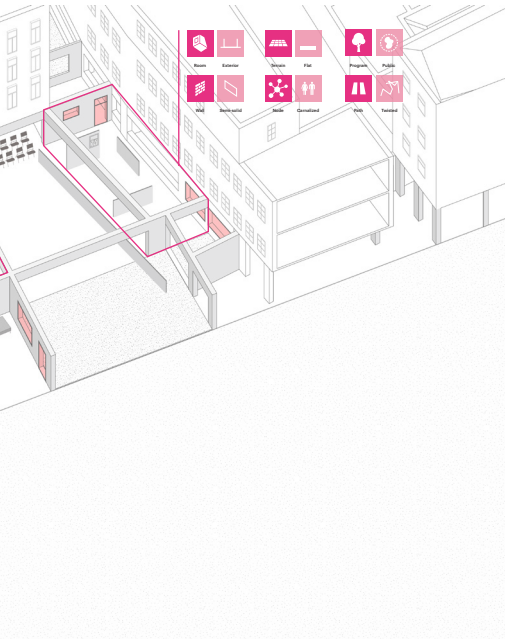


Figure. 9.25 Space (Author, 2022)

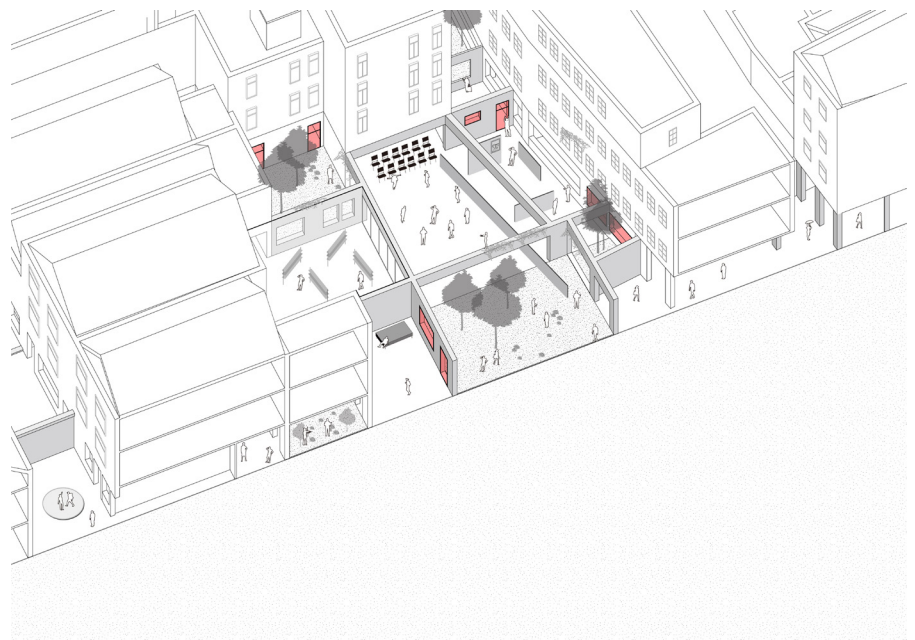


Figure. 9.27 Events (Author, 2022)



Figure. 9.28 Spatial Atmosphere of Courtyard (Author, 2022)



The space within the courtyard is less complicated to staff and the space would be more clearly directed, which will disperse the crowd into the various attractive rooms.

For example, the central plaza provides a place for children to play while parents can stop and watch from the garden. The spiral staircase in the small garden on the left indicates access to the first floor of the house, and the distant glass bricks with concrete staircase suggest a left turn to go upstairs to the house.

For the sex client (Figure. 9.30), the long solid screen on the ground leads away from the intersection with the children in the central square and reveals the charming sex worker behind the wall on the right, as well as the sex rooms inside the garden through the round windows.

Ultimately, Tourists will find the gallery in the alleyway interesting and explorative(Figure. 9.31), and the clothes shop on the left can be explored,

or one can walk straight to the cafe window and order a coffee from the waiter, then dive through the rooms to the other side of the block.

For Residents



Figure. 9.29 Guiding Residents (Author, 2022)

For Prostitution



Figure. 9.30 Guiding Sex Clients (Author, 2022)

For Tourists



Figure. 9.31 Guiding Tourists (Author, 2022)



Figure. 9.32 Activities and Different Groups in the Courtyard (Author, 2022)



9.5.3 Walk Alongside Canal

The third scene takes you through the interior of the block to the banks of the canal (Figure. 9.33), an important part of the city that connects it to De Wallen and was originally the most lively area here.

The intention of the design is to disrupt the otherwise straightforward flow. So here, the rooms are defined in a more varied type (Figure. 9. 34), with the structure taking over and cutting through the previously open spaces (Figure. 9. 35). More diverse objects will be set up here (Figure. 9. 36) to encourage flexible, rich urban activities (Figure. 9. 37).



Figure. 9.33 Location (Author, 2022)

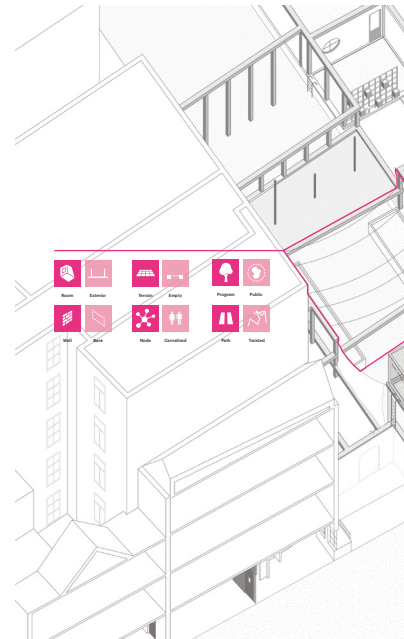


Figure. 9.34 Structure Application(Author, 2022)

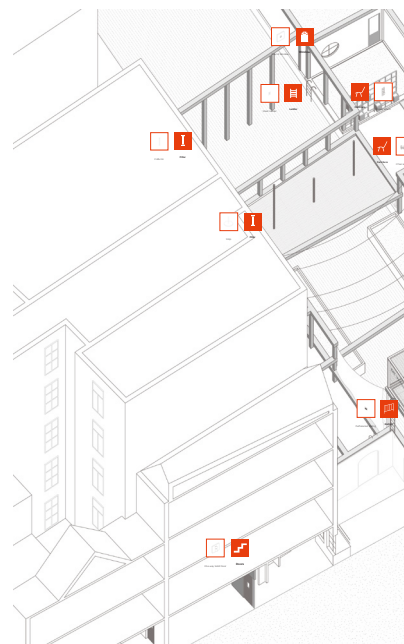


Figure. 9.36 Object Application (Author, 2022)

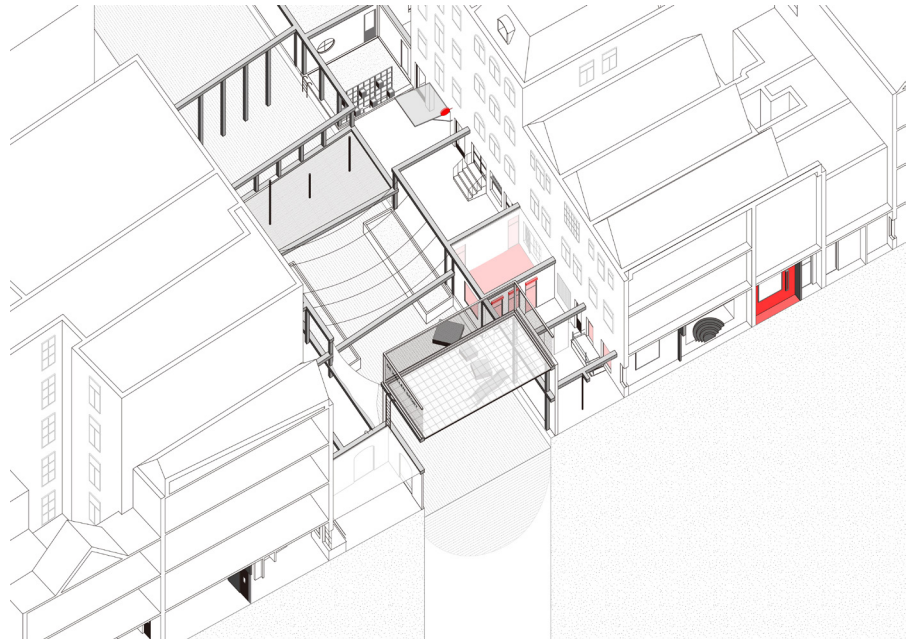
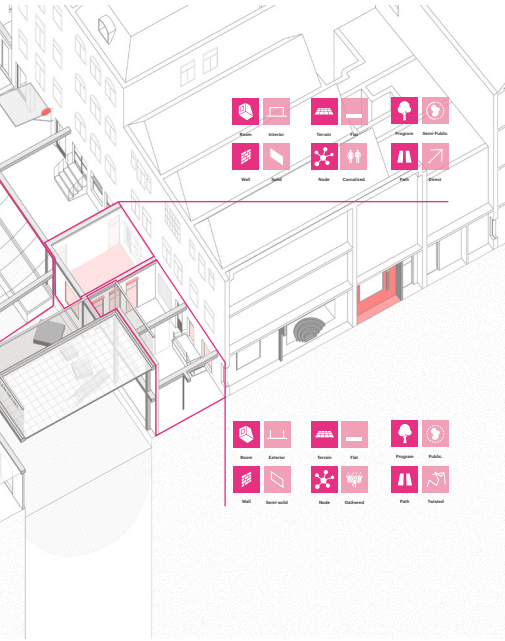


Figure. 9.35 Space (Author, 2022)

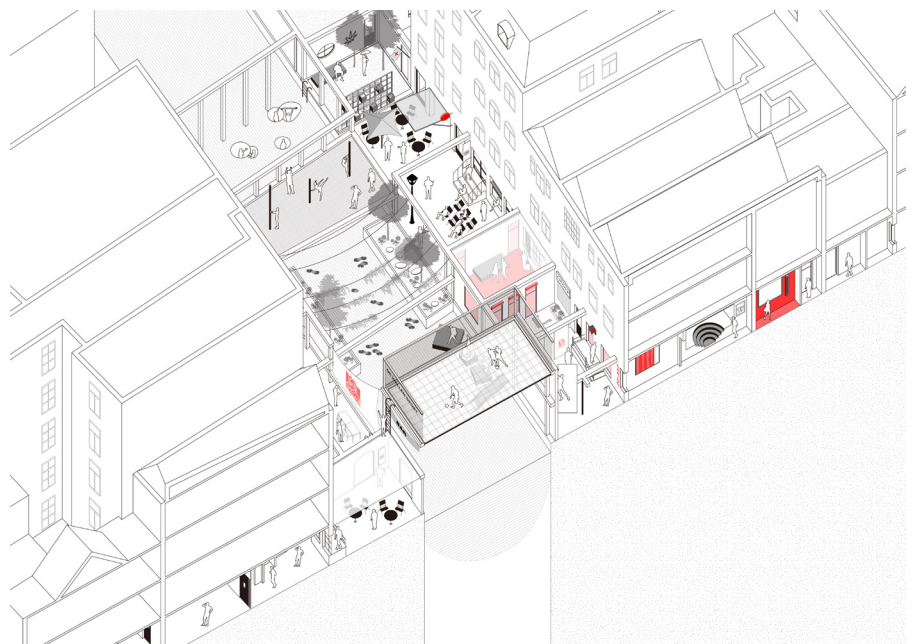
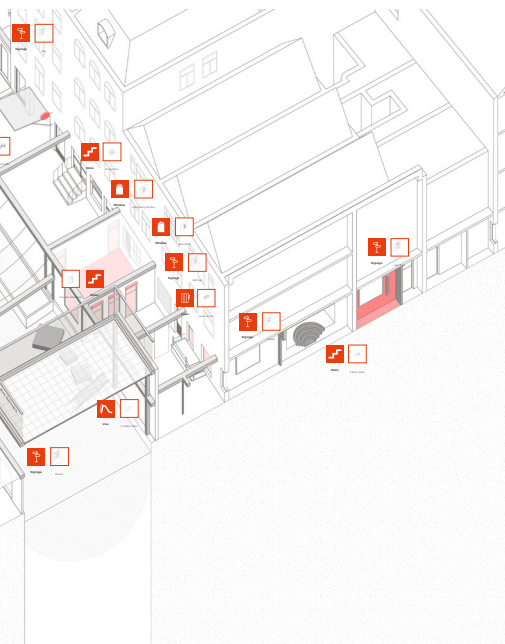


Figure. 9.37 Events (Author, 2022)



Figure 9.38 Spatial Atmosphere alongside Canal (Author, 2022)



The canal front can be a playful and adventurous place.

Parents can take their children up to the playground at the top of the climbing wall and the solid screen in the open gallery will help the children avoid unnecessary distractions. They can also choose to walk straight through the water platform to their home on the other side of the river with a view of the balcony, or fathers can take the children right to the quiet library behind the glass blocks (Figure. 9. 39)

Sex clients can walk into the sex rooms via the steps at the side of the road, or walk straight ahead to the prostitute, or if they are not satisfied with either, they can follow the arrows to the platform to see the pole dancing show not far away over the water (Figure. 9.40).

Tourists can enter by boat from the canal, or take photos to commemorate De Wallen's unique cityscape, or go ahead and follow the ground sign

to find a suitable hotel for the night, or cross by water if you want to watch a show (Figure. 9.41).

For Residents



Figure. 9.39 Guiding Residents (Author, 2022)

For Prostitution



Figure. 9.40 Guiding Sex Clients (Author, 2022)

For Tourists



Figure. 9.41 Guiding Tourists (Author, 2022)



Figure. 9.42 Activities and Different Groups alongside Canal (Author, 2022)



LIBRARY

ENTRANCE

HOTEL

87

9.5.4 Explore in the Alley

The last option is to head back towards the city and weave through the alleyways (Figure. 9.43).

The alleyways are much narrower and the rooms that are defined will often be extensions of the interior spaces or able to be combined with a program of interior spaces (Figure. 9.44). The scale of the space will be smaller compared to the previous three locations (Figure. 9.45).

The objects here also need to be very clearly directed in order to avoid getting lost in the alleyway (Figure. 9.46). Ultimately, the alleyway acts as a glue to intermingle the otherwise separate ground floor spaces (Figure. 9.47).



Figure. 9.44 Structure Application (Author, 2022)



Figure. 9.43 Location (Author, 2022)

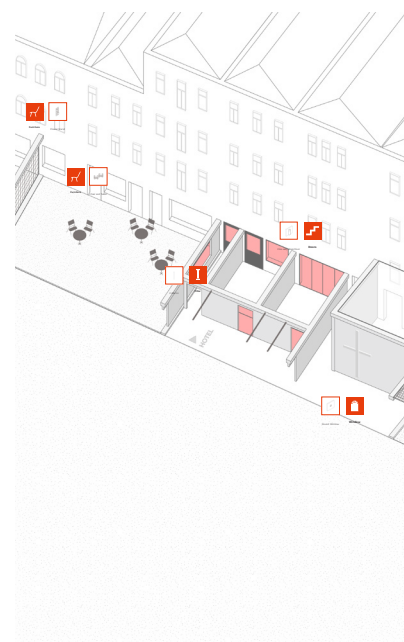


Figure. 9.46 Object Application (Author, 2022)

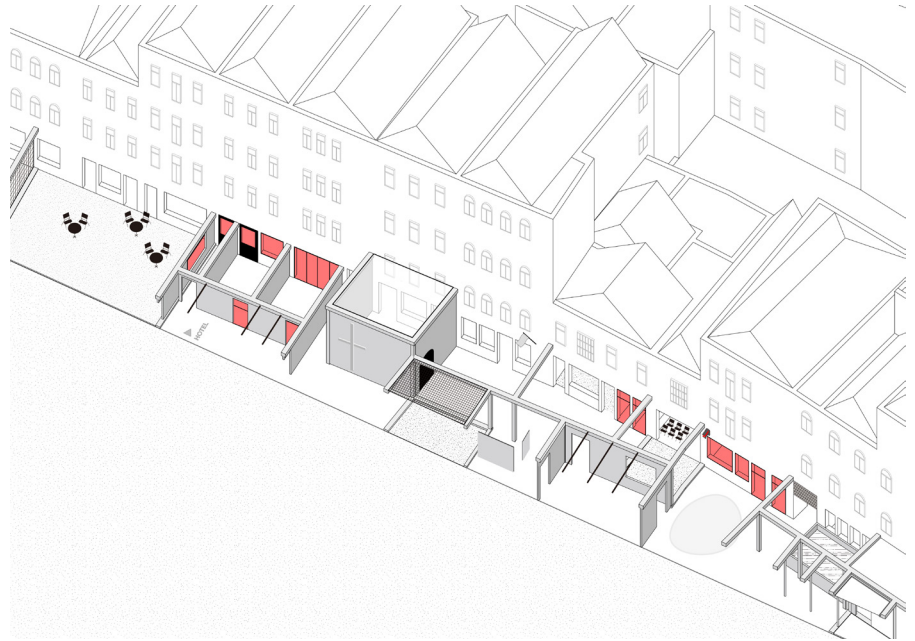
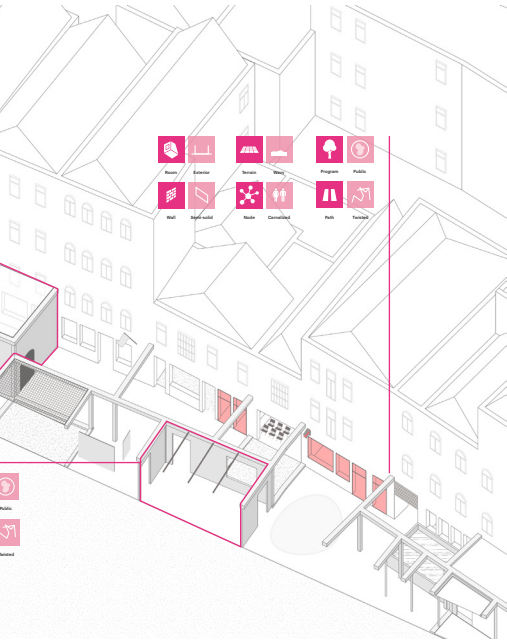


Figure. 9.45 Space (Author, 2022)

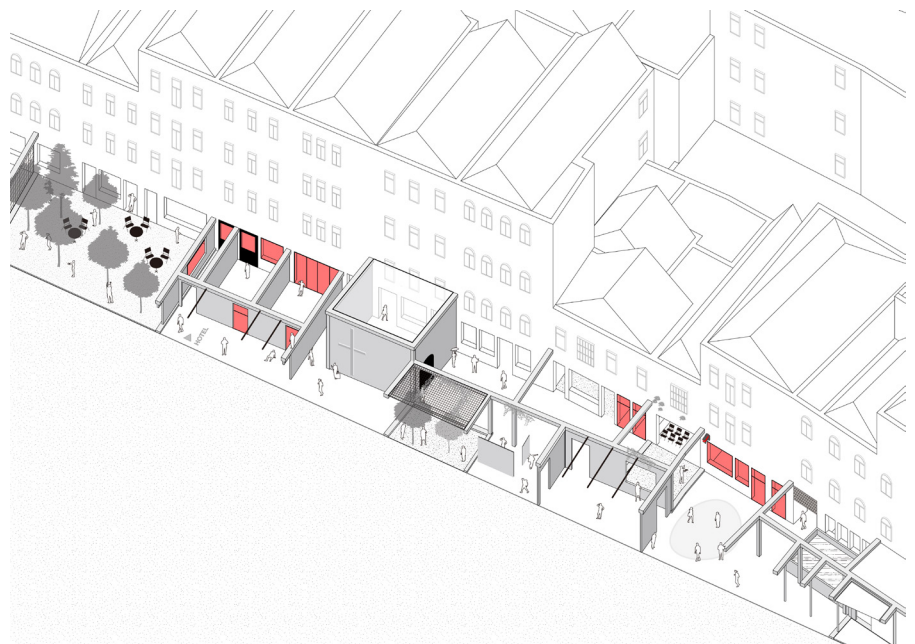
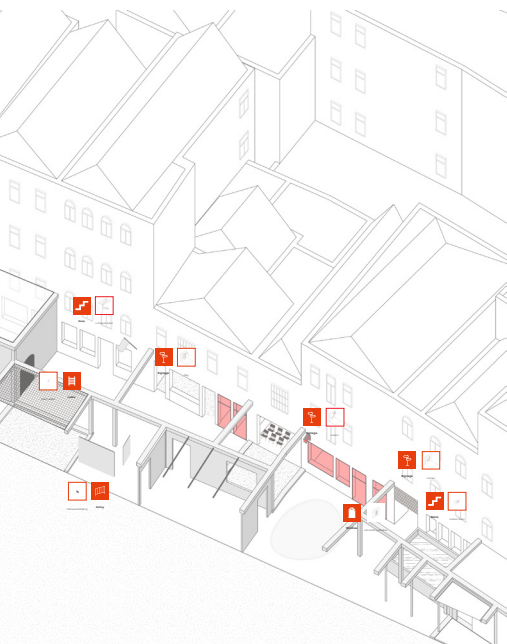
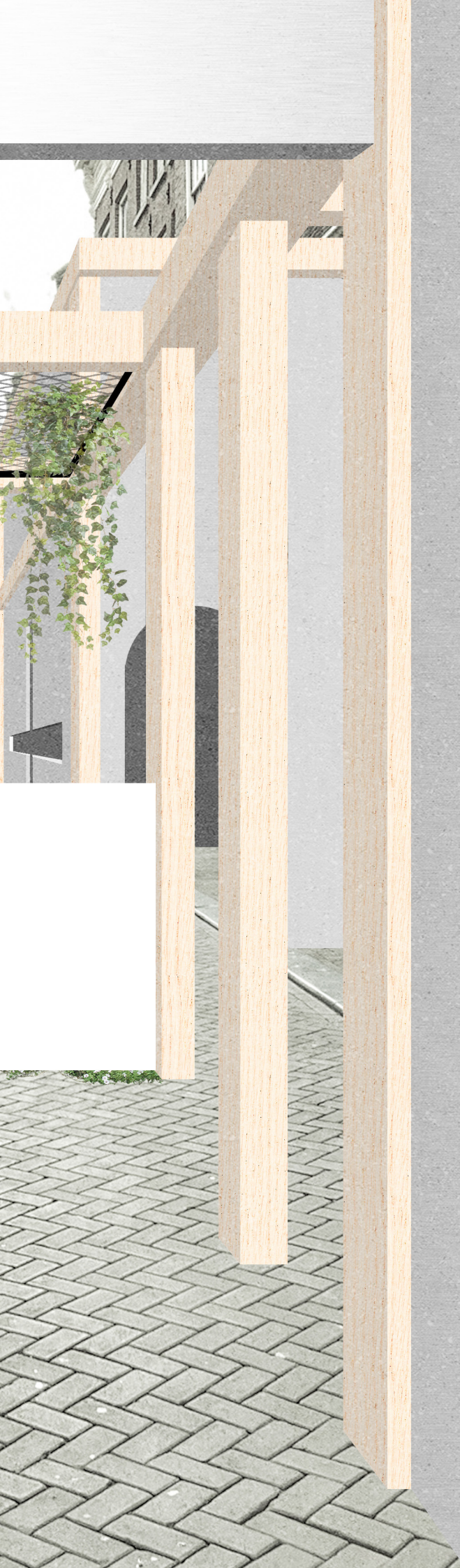


Figure. 9.47 Events (Author, 2022)



Figure. 9.48 Spatial Atmosphere in the Alley (Author, 2022)



As residents walk down this lane, they may be able to drop off their sons to suck up water in the public bathrooms on the roadside, or they may walk towards the entrance to the flat with their door number tablet. Or of course they can walk into the chapel a short distance away and pray with the community (Figure. 9.49).

For the sex client here it is more like a wandering, perhaps behind a wall, a window or a screen there is a sex worker of their choice (Figure. 9.50).

Tourists may want to walk back to the lobby to leave De Wallen. Otherwise if they haven't had fun enough, they can climb to the top of the garden shed or follow the steps to the bar on the left.

For Residents



Figure. 9.49 Guiding Residents (Author, 2022)

For Prostitution



Figure. 9.50 Guiding Sex Clients (Author, 2022)

For Tourists



Figure. 9.51 Guiding Tourists (Author, 2022)



Figure. 9.52 Activities and Different Groups in the Alley (Author, 2022)



MARKET

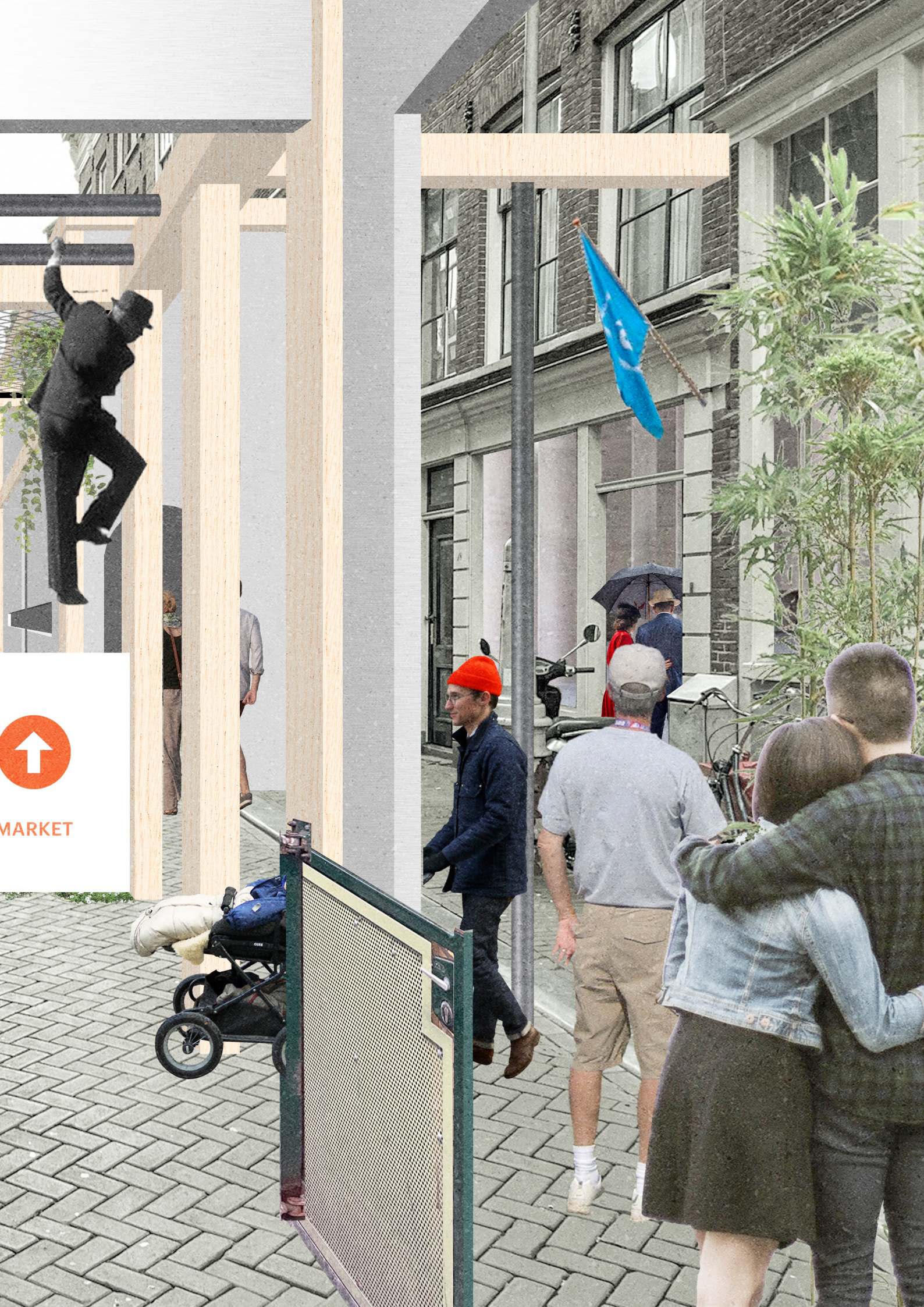




Figure. 9.53 City of Entertainment (Author, 2022)



DE WALLEN CITY



JOR

CAFE

ONE NIGHT ONLY

P



"City of Enjoyment?"

Source: <https://clickamericana.com/toys-and-games/dangerous-old-playgrounds-our-great-grandparents-somehow-survived>

10

Conclusion and Reflection

Design A New Mindset of Urban Fabrics

10.1 Conclusion: Build City of Enjoyment

The starting point of the report is De Wallen's inability to reconcile the dilemmas of prostitution, overtourism and residential life, where everyone wants to pursue their own enjoyment but not always as they wish. Based on this question, the report leads to a reflection on urban space and bodily authenticity in the current social context, where orderly and regulated urban space seems to solve many contradictions but produces more problems. How can these contradictions be reconciled through the design of physical space to relieve environmental and social pressure, while at the same time allowing for fleeting enjoyment and thus creating City of Enjoyment?

This report proposed to solve the dilemma by reorganizing the spatial order and redesigning the urban fabrics in De Wallen on the basis of extensive theoretical research and fieldwork. To answer the main question, the report designed four sub-questions of why, where, what and how to obtain evidence and conclusions from four aspects:

SQ1: What is the environmental and social pressure in De Wallen and how is this visible in the perspective of space?

The report concludes from fieldwork and literature review that the increasing homogenisation of urban space and concentration of programmes over the course of history have led to environmental problems in De Wallen, such as the poor quality of space, environmental pollution and the lack of shared spaces for different groups, as well as to social pressures that cannot be ignored, such as the unstoppable symbolization and stigmatisation of the sex industry with intensive social segregation. These problems can be obviously detected in the perspective of space. Firstly, the original body culture, full of character and charm, is being replaced by gentrified urban

spaces. Secondly, the overflow, which is mainly on the streets alongside the central canal, make the stark contrast with the squeezed low-quality sharing spaces inside the blocks. There is no doubt that this polarisation is fuelling the conflict.

SQ2: What are the pursuits of enjoyment of different groups in De Wallen?

According to the fieldwork and interviews, it is a charming and inclusive district where multiple and diverse groups can act together. In all, five main groups have their clear pursuits here:

For residents, high-quality life with beautiful gardens and friendly neighbourhood at such a central location would be perfect;

The same is true for the shopkeepers, but in addition to this they also seek to earn more here;

A safe working environment, a stable income and an inclusive community are important reasons why sex workers want to stay in De Wallen;

Escape from the reality and rich sexual experience are key drivers that have traditionally attracted sex clients;

Historical monuments, open culture, the presentation of bodies gathering in the ancient centre of city is what thousands of visitors have come to expect from De Wallen.

Baesd on these, a total of 16 groups are considered in this report. In short, the enjoyment they seek is a rebellion against the constraints of the real world, an intoxication with the vertigo of the unexpected and pursuit for inclusive culture and diversity.

SQ3: What are the spatial representations of different space of enjoyment?

Different enjoyment would have diverse spatial representations on different scales.

On a macro scale, these clusters of space for enjoyment should rightly remain part of the regular urban space, and there should be millions of such clusters.

On the meso scale, based on theoretical studies and reflections on current urban spaces, these space of enjoyment are divided into clusters of fully open and variable pursuits of carnal body, restrained and aggregated socialised transitions and private atomised personal spaces. Thus, three spatial prototypes are proposed as representations in this report: room matrix, collectice facility and passage system.

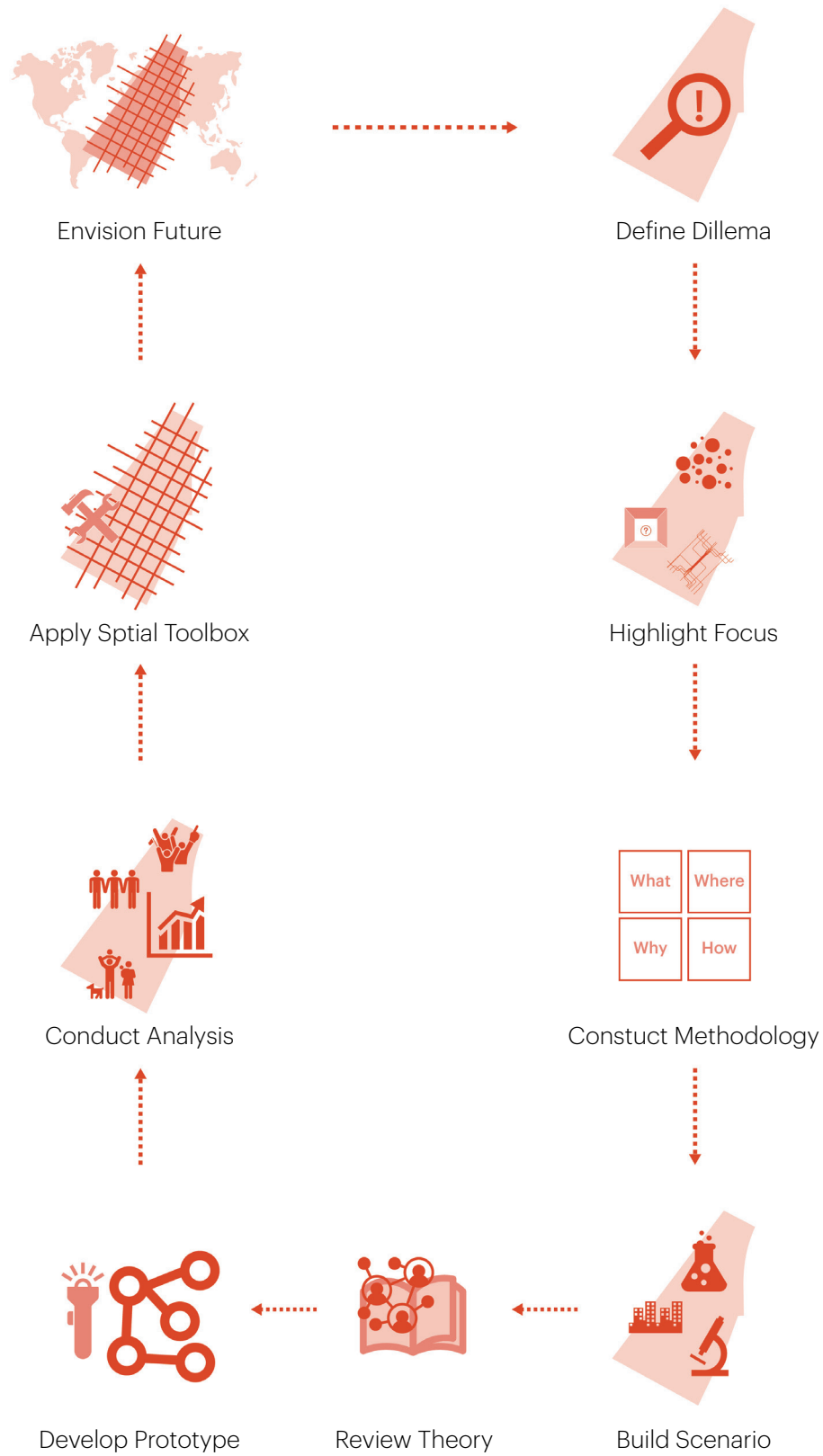
The degree of openness, the transparency of the boundaries and the characters of the objects together constitute a microcosmic representation of the space of enjoyment for the 16 groups.

SQ4: What are possible physical space that can help realize to reconcile the relationship?

According to the case studies and analysis, the current global approaches to red light districts do not effectively reconcile the relationship between different groups, but creates new segregations and contradictions. The report proposes a new design approach as a solution to the dilemma by overlaying the three spatial system prototypes summarised previously, breaking up the overflow through de-structuring, de-functionalising and de-centralising to reorganize variable, multi-layered and transient experience, and then creating paths for different groups with the indications of space and objects. Thus, the contacts can be also promoted or prevented, fulfilling the common need of tourists, the sex industry and residents for a rich and unique urban space. The socialized space acts as a transition from an open system to a private system, thus enabling the privacy of residential life.

In conclusion, the report proposed an integraed approach to alleviate the dilemma in areas like De

Wallen. The research critiqued the failure of current urban design models to address such issues, which oppositely stimulating gentrification and spectacle, resulting in a lack of body authenticity and social diversity. The report proposed three new spatial prototypes based on extensive theoretical research, which were applied to the context of De Wallen through analysis and design. The project ultimately presents a heterotopian vision and an experimental urban design, collating a cross-scale, multifaceted toolbox. For a one-year master's thesis, the project will stay at this stage, future research may include establishing typology catalogues of space at different scales, studying the immediacy and possibilities of spatial combinations and exploring of the combination of objects.



10.2 Reflection: Explore City of Enjoyment

Project, Studio and Urbanism

The main agenda that the project, the Design of Urban Fabrics studio, and the master track Urbanism have in common is the aspiration to propose innovations and solve social problems through design. The current global approaches toward solving the spatial and social problems caused by red-light district like De Wallen is limited to economic and social management policies even though these measures can not really work. De Wallen is a typical case which has been influenced by globalization and social diversity so that it suits the theme of the studio to explore the social cohesion. And the spatial aspect of prostitution is the least study in the area but now it has become an urgent problem.

The project is a manifesto design that uses De Wallen as an intensive laboratory, which was taken as a starting point to consider the retreat of body authenticity during the process of urban development and to critique a society of symbolization and spectacle. Through experimental design approach, the project subverts the inherent, patterned and homogenised urban fabrics, and explores the relationship between open and occluded, public and private in the future.

The topic of Urban Fabrics Studio this year is 'At Home', and is questioning how the future city will look like. In a sense, for different groups of people, De Wallen is their home at certain moments, thus combined with the scenario approach and focus on design of the studio, we can envision the future of this neighbourhood to reconcile the relationship between residents, prostitution and overtourism through the design in local and even micro scale.

During the two-year Urbanism programme, I have been deepening my understanding of the dynamic nature of the urban environment and urban activities, paying more attention to social issues,

spatial justice and inclusive city. These considerations have been reflected in my graduation project and have driven me to start building my own urban design methodology and to assert my position and values as an urban designer: urbanism is establishing platforms for creating possibilities and changes for all classes in the society. The methodologies and theoretical systems used in the project can still be applied to other types of urban areas, and the continuous exploration on diversity, path organization and openness will be a crucial part of my future urbanism career.

Design by Research

The project took research-based design to push forward, which is a research process proposed by Teemu Leinonen, inspired by several design theories. During the process, research help dig the problems with exploring the relevant theoretic solutions. The building of prototypes emerged from research emphasizes creative solutions, exploration of various ideas and design concepts, continuous testing and redesign of the design solutions. At the same time, the design provides a practical argument for the study, reflecting on the flaws in the research. Design and research are intertwined and interact with each other. In research-based design, which builds on art and design tradition, the focus is on the artifacts, the end-results of the design.

Scientific Relevance

First, Prostitution areas are often studied in terms of human rights, public health and culture, although sex work is seemed as dishonourable, it has long been a persistent feature of urban life and has manifested itself in different forms and

spaces and prostitution in its cultural and social context shapes the architecture and the urban life of cities by different typologies and levels (Bizzoni. J., 2017). However, the impact on the city as built form is one of the least studied aspects of the sex industry (Ibelings. H., 2016). This project will bridge the gap here and develop the new relationship to create the dialogue between the built form of prostitution and environment of the city. Second, Covid-19 has brought many changes to the urban space, with the tendency of domestication of public space. Meanwhile, the new relationship between openness and enclosures is emerging, which has been continuously researched and considered since ancient Greece. This project will develop an experimental model which can be adjusted to different areas on the solid basis of previous theoretical research.

Societal Relevance

Prostitution has been a persistent theme in the study of society since the nineteenth century (Kempadoo. K., 2017). And prostitution in the neighbourhoods is often studied in terms of human rights, public health and culture. However, too often in this area, the canons of scientific inquiry are suspended and research deliberately skewed to serve a particular political agenda. Much of this work has been done by writers who regard the sex industry as a despicable institution and who are active in campaigns to abolish it (Weitzer. R., 2005). Thus, most of the current spatial practices influenced by these researches are inevitably geared towards extreme alienation, marginalisation and gentrification. In fact, prostitution keeps the carnal desire in the society of spectacle and red light district like De Wallen help recall the authenticity of body and the pursuit of enjoyment. This project will jump out of the disciplined moral framework to resist the grip of a society of spectacle and capitalism, embrace the inclusiveness of the city, encourage the diversity of groups and create the versatility of activities.

Ethical Consideration

In the research, to understand and explore the context and social problems. Interview was taken as an efficient method. The anonymous interviews provide sufficient information to enable different groups to present their own concerns. The collected information is only used for the graduation project and will not be disclosed to other individuals or organizations. When setting up questions, I paid attention to the language's accuracy to avoid any misleading information. The survey also respects participants' positions and privacy by avoiding offensive, discriminatory, or other inappropriate words. For example, during the interview I always use "sex worker" instead of "prostitute" to provide a more neutral message. Furthermore, the project combines subjective observations with objective summaries to conclude the activity patterns of different groups. The diversity of needs of different groups for space and activities is respected in the study.

Limitation

First, the difficulty I met in the project are that the complexity of the groups in De Wallen, making it hard to explore the problems they face in depth. There is a lot of cumbersome information during the process, and that the different values held by the different groups make it impossible to discuss many issues altogether, so only a few common problems of the main groups are selected. Second, the uncertainty and subjectivity of human activity is not easy to measure in an objective way and can only be summarised through a set samples and observations, which has led to a certain degree of subjective judgement in the research. Third, the toolbox I have constructed does not cover all the richness of De Wallen and can not replace the unlimited creativity of people, so the catalogue and toolbox are still incomplete. In addition to this, there is still not enough exploration of the temporal dimension in the design.



10.3 Future: Toward City of Enjoyment

Decentralization, Anti-functionism

The core of the notion: City of Enjoyment is decentralization and anti-functionism, creating a multitude of possibilities through the superimposition of uninterrupted sequences of space, emphasising the experience of body authenticity. The function of space can be variable, returning the power of definition to the user and in line with the architecture of hedonism as proposed by Lefebvre (1968). How this notion can be applied in practice needs more testing and I suggest that future researchers could start with co-working offices, public spaces and parks, where how boundaries are defined will be key.

It is worth mentioning that information technology offers more possibilities for decentralisation and anti-functionalism, but they are also atomising and virtualising individuals, so how to use effective information technology to achieve decentralisation and anti-functionalism could also be an important direction for the future.

Thus, City of Enjoyment can be a residential neighbourhood, a CBD, or even a monumental building cluster. A collection of City of Enjoyment will finally achieve the vision of inclusive, diverse and enjoyable city!

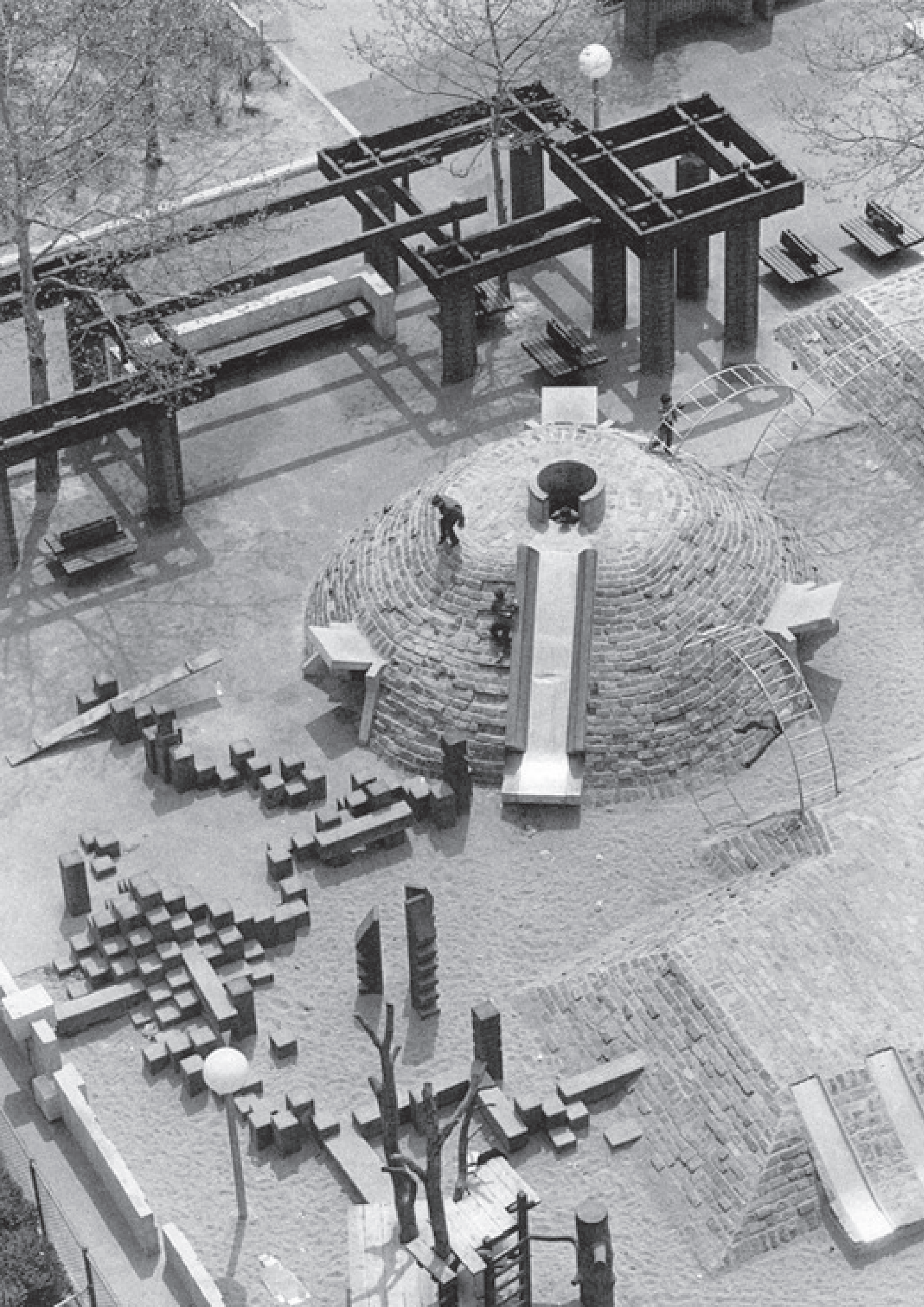
Portotype and Variants

The report proposed a possible solution to De Wallen and the municipality. This would prevent the situation caused by Project 1012, it may push the public to reflect on the prejudice against the sex industry. Whatever the world become, sex and body is essential in the society, City of Enjoyment can be a possible prototype for the countries where prostitution is legal. Covid-19 and the vertigo feeling of De Wallen made me realize the

notion can be adjusted to the reality. The prototype I developed can be enhanced and even curved. The future research needs to jump out of the box which set by the capitalism and the economic drivers to re-examine the relationship between publicity and privacy. This prototype can be linked to event performance, social housing and community production to develop a spatial paradigm for future urban development. Government policy and the political environment are ignored in this project, and it will be interesting to consider how this can be applied in practice through a combination of top-down and bottom-up policies.

Technology and Perception

The methodology of Situated Internationalist is highlighted in the theoretical framework and finally adopted in the subsequent design of space and objects. While situations are more relevant to psychology, in this project perception is not presented in a quantifiable way, which is a entry point that may be realized by future technology, but of course it needs to be established that, whatever the method we take, the final design should leave enough freedom for the activity to derive more possibilities. Technology should not domain the decesion.



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