

/ SITE

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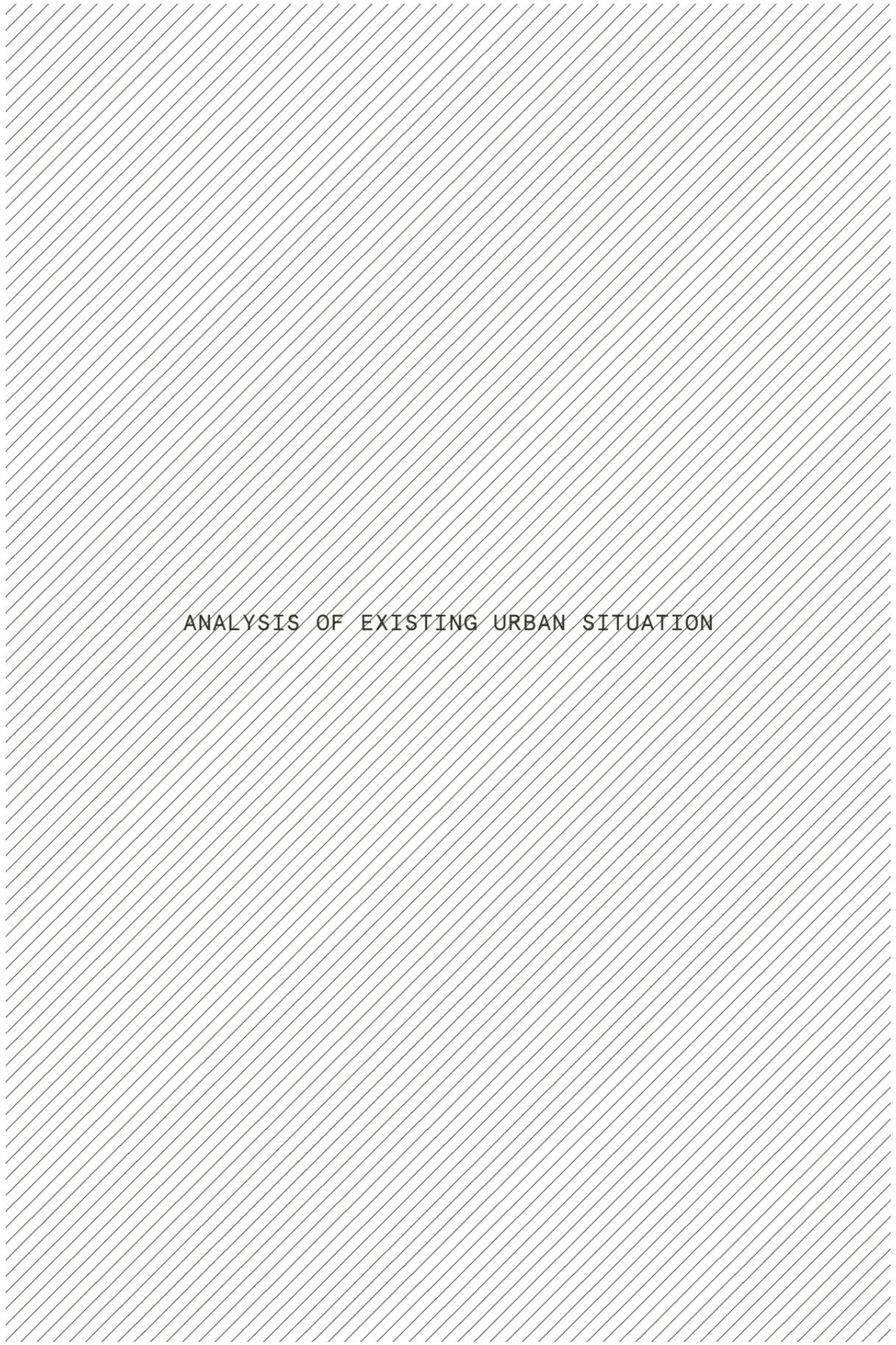
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## INTRODUCTION

Volume 02: SITE begins with an analysis of the existing site conditions to see what is valuable and worth 'gleaning' from the site and its surroundings.

The latter chapters focus on the individual design proposal, exploring how the new building is situated in its immediate urban context and how it relates to the outdoor spaces surrounding it. The ambition is to seamlessly fuse the architecture with the public realm, breaking down barriers between public and private.

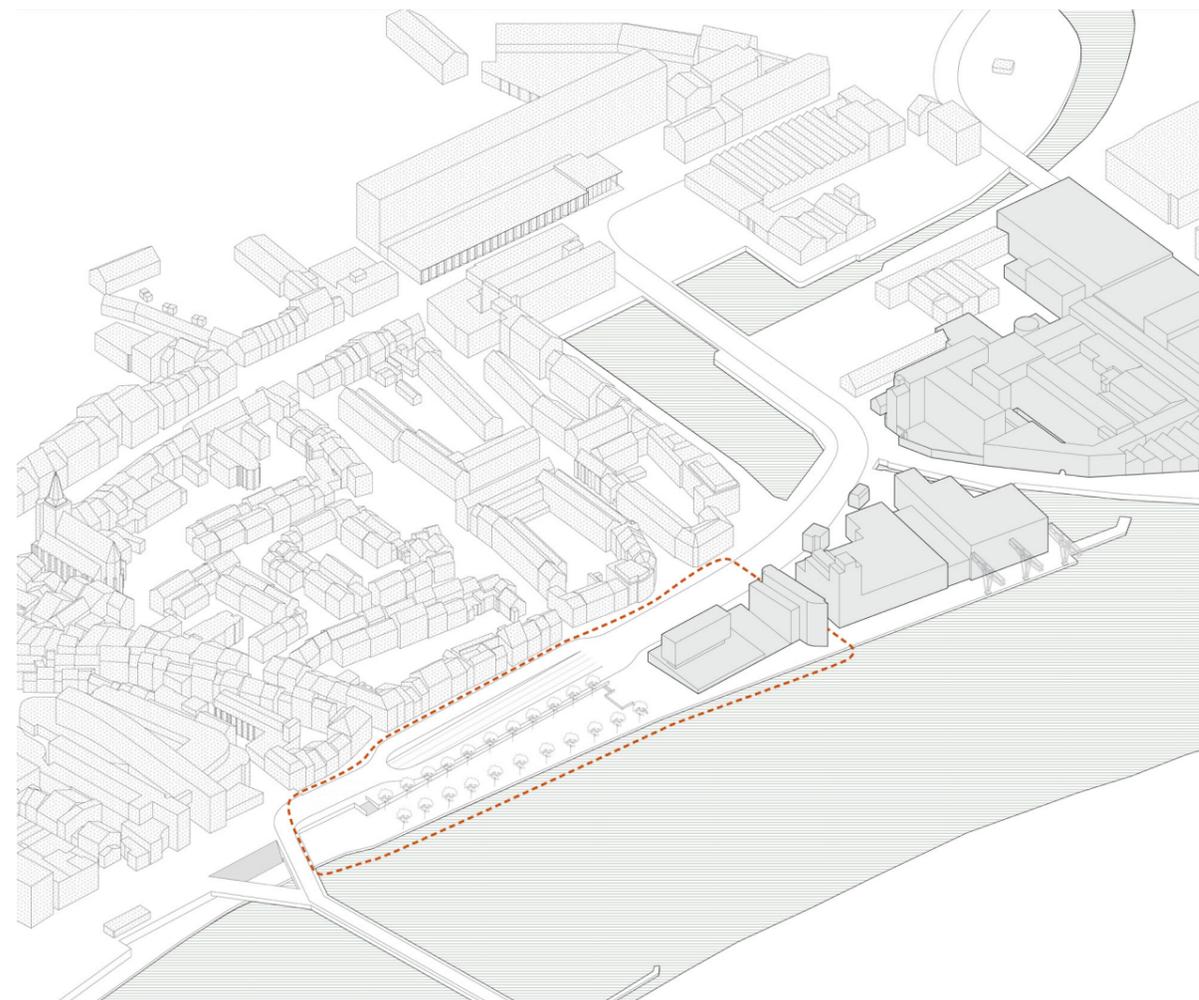
Landscape design is a hugely important aspect of the project; here it has been illustrated through a storyboard of images, taking you, the reader, on an immersive visual journey along the waterfront.



ANALYSIS OF EXISTING URBAN SITUATION



## INDIVIDUAL SITE SELECTION



I selected the southern part of the urban masterplan to be the site for my individual design project, as this area is very visible from the bridge and holds the opportunity to **create an important connection between the city centre and the waterfront.**

With nothing there at the moment apart from a large open space, there is no reason for people to stay in the area; a new building in this space will **activate the site** and draw people to the promenade, acting as a gateway to the waterfront.

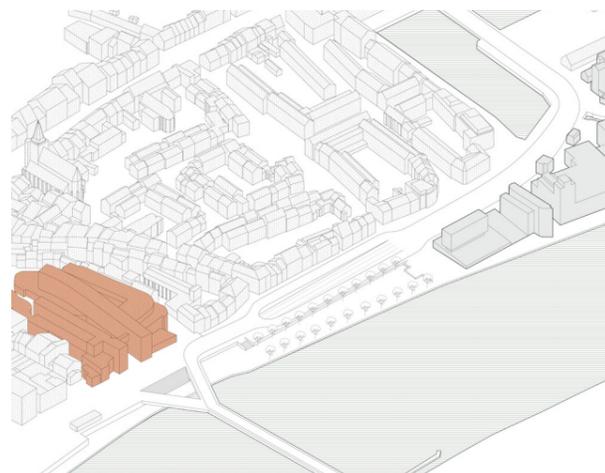
View from Wilhemina Bridge



## EXISTING SITE CONDITIONS MOSAE FORUM



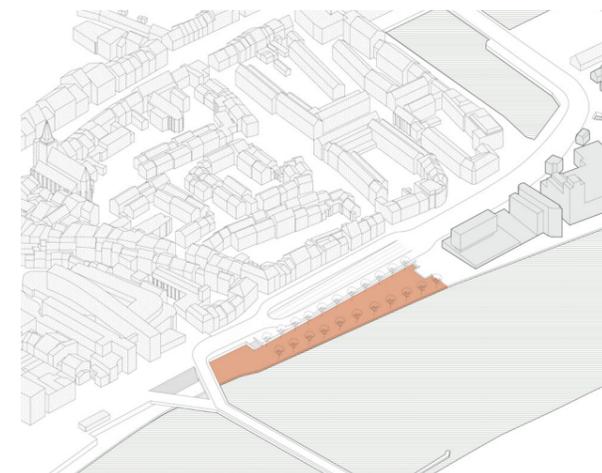
A large shopping mall and office complex in the centre of the city, built in 2007 and designed by Jo Coenen and Bruno Albert. Underneath the complex, an underground parking garage, consisting of over 1150 parking spaces, can be found. The Mosae Forum is located at crucial intersection, where the city meets the waterfront.



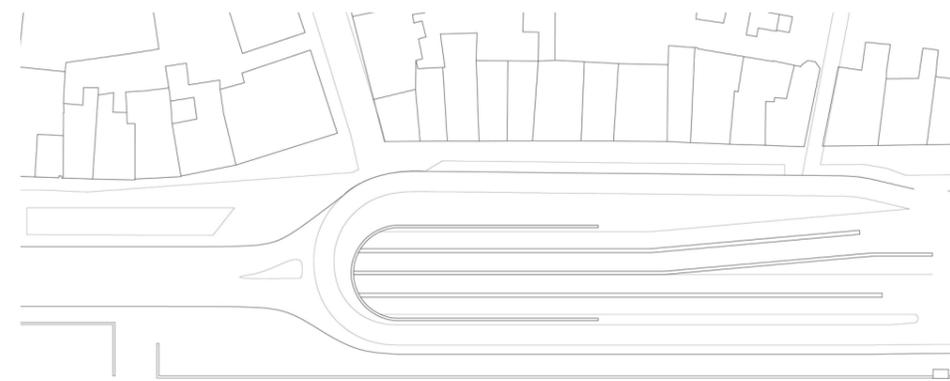
## EXISTING SITE CONDITIONS MAASPROMENADE



A vast open space lined by a row of trees, hard paved, but typically empty and devoid of public activity. The biggest attraction to this area are the two cannabis boats docked on the side. The Maaspromenade is susceptible to flooding, hence a flood defence wall running along its length, allowing the space in front to function as a flood plain.



# EXISTING SITE CONDITIONS MAASBOULEVARD & TUNNEL



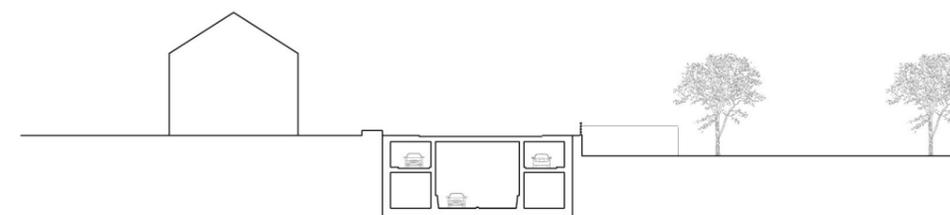
plan view



long section

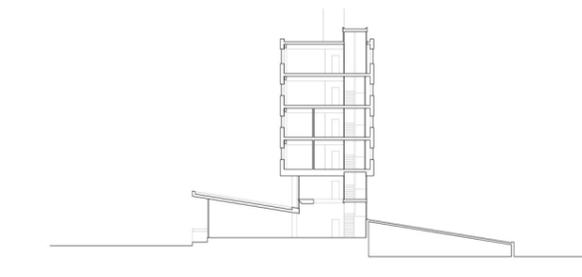
The Maasboulevard was partially tunnelled in 2007, with the municipality trying to pedestrianise a stretch of the waterfront near the city centre, however the tunnel resurfaces on our site, resulting in 5-6 lanes of traffic which creates a huge physical barrier between the city and the river.

In our urban masterplan, we propose that the tunnel will no longer be in use for traffic passing through the city; there is then the opportunity to utilise the unique qualities of the constructed space for a basement as part of my new building proposal.



short section

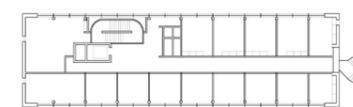
# EXISTING SITE CONDITIONS JO COENEN BUILDING



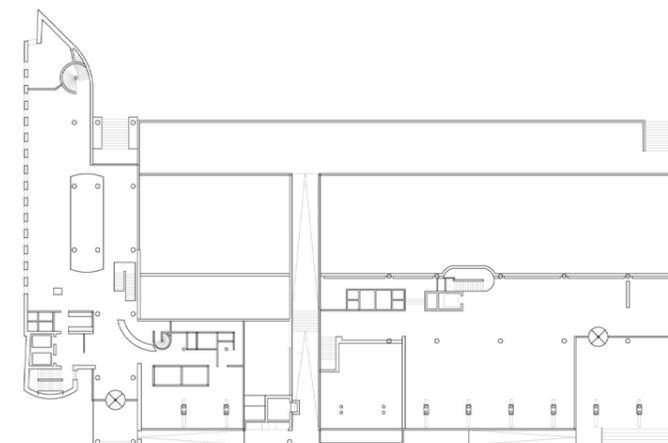
short section



east elevation



typical upper floor plan

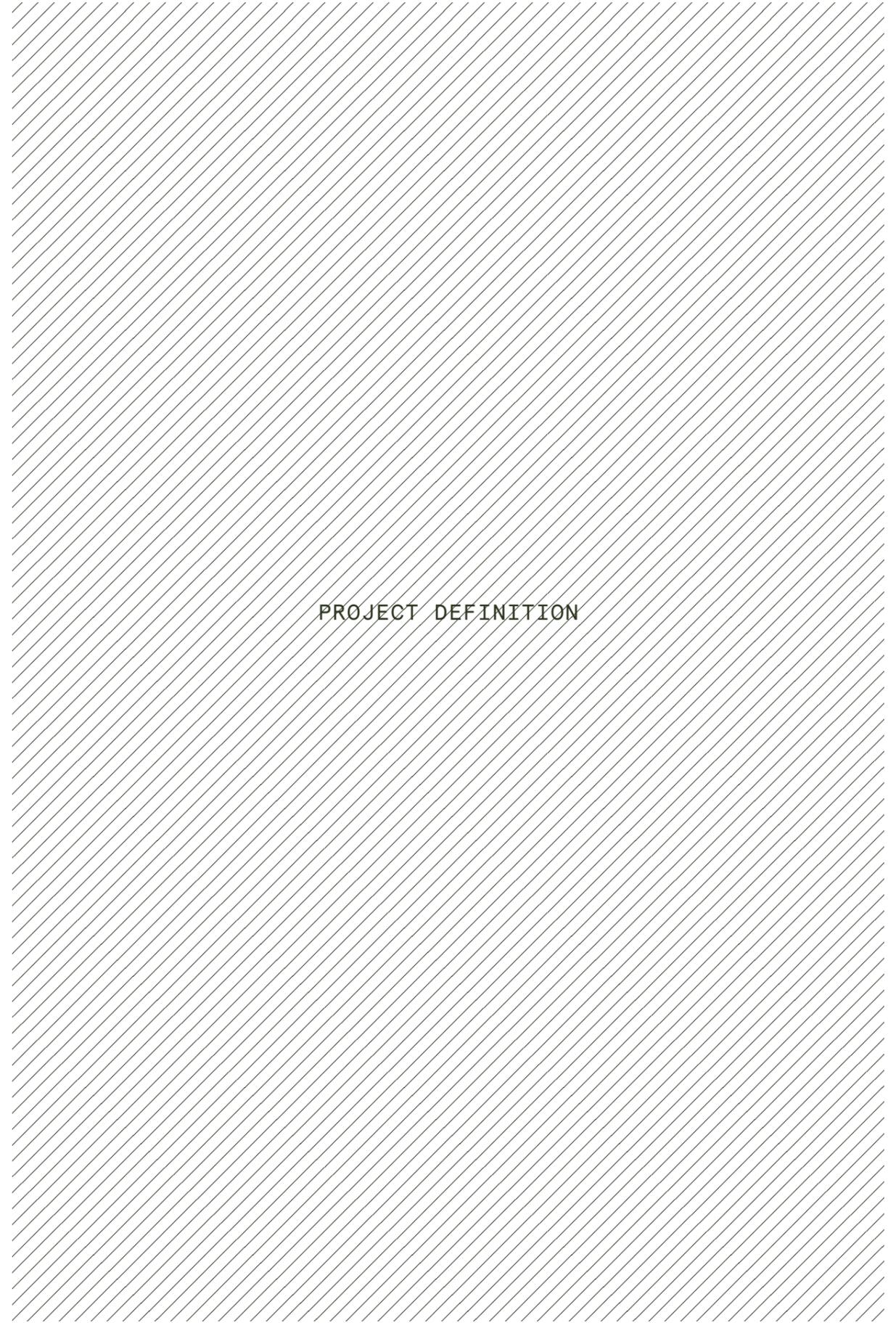


ground floor plan

To the north of the site stands a tall white office block, with an interesting architecture, designed by Jo Coenen. The scale of the building feels at odds to its surrounding context, and the base of the building, currently used as a parking garage, comes very close to the edge of the quay, creating an unpleasant, narrow pathway.

The brown block adjoining Jo Coenen's building is student accommodation, designed by AWG Architecten.





PROJECT DEFINITION

# THESIS PROPOSAL

## A Centre for the Arts on the Maas Riverfront: comprising of artist ateliers and public engagement facilities

The programme of an arts centre was chosen for the site because of the existing connection between art and the waterfront which is instigated by the Landbouwbelaag, currently home to several artists and craftsmen who have formed the "2nd Floor Art Collective".

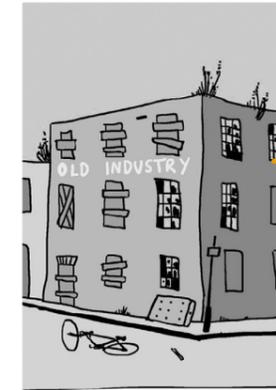
I aim to **expand the artistic network along the Maas** by providing a new purpose-built complex, designed to optimally suit an artistic function.

Research highlights that artists and creatives often trigger the start of the process of gentrification; they bring a bohemian character and vibrancy to a run-down area of the city, helping it to grow in popularity, but are eventually displaced by more wealthy residents as the area begins to acquire a higher status. This is exactly the case with the Landbouwbelaag, as the municipality attempts to capitalise on the cultural value that the grassroots organisation has cultivated.

I believe it's important that the artistic community in Maastricht is able to reside in a nice central location without the risk of displacement. My project will give the community a permanent home in a prime central waterfront location in the city, so that they are able to resist being pushed out to the periphery.

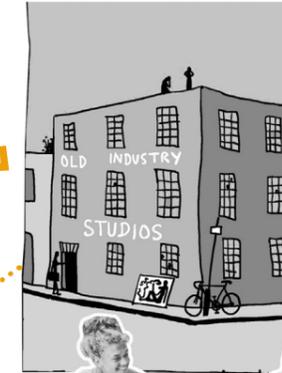
The overarching vision for my project is that it will form a **bridge between art and society** by connecting artists with the public to form a mutually beneficial relationship. The public are able to learn skills from the artists, and the artists are able to gain recognition and support from the public.

NEGLECTED AREAS OF THE CITY SUCH AS FORMER INDUSTRIAL STRUCTURES



### I ARTISTIC PHASE

ARTISTS AND CREATIVES MOVE IN



### II MIXED PHASE

MIDDLE CLASS MOVES IN



### III FASHIONABLE PHASE

AFFLUENT CLASS MOVES IN



Typical Cycle of Gentrification

PROGRAMMATIC CASE STUDIES  
NIEUWE VIDE / HAARLEM



The Nieuwe Vide Artspace and Studios originated out of Haarlem's local squatter movement and is built upon activist ideals and a DIY mentality. Members renting studio space in the former industrial building are expected to take an active part in organising events that bring art and society together; these include drawing evenings and a soup kitchen on Wednesday afternoons

Programme: 28 studio spaces; exhibition space; rentable project space; kitchen; outdoor area

PROGRAMMATIC CASE STUDIES  
LANDBOUWBELANG / MAASTRICHT



The Landbouwbelang is Maastricht's biggest cultural freezone, also originating from the local squatter movement. Its premises are an old grain storage warehouse on the banks of the Maas; it has become the home of many artists, musicians, designers and students. Every week several cultural activities are organised within and around the building, all open to the public and free of cost. Initiatives within the Landbouwbelang are sustainable and community-focused.

Programme: studios and workspaces; exhibition space; concert venue; community kitchen; cafe/bar; garden; second-hand store

PROGRAMMATIC CASE STUDIES  
LA CITÉ INTERNATIONALE DES ARTS / PARIS



Founded in 1965, the Cité Internationale des Arts is a large artists-in-residence complex which houses artists, architects, musicians, dancers, writers and filmmakers, from 50 different countries, for a maximum residency period of a year. Each member has an individual work/live studio space, and access to many shared facilities, such as rehearsal rooms, auditorium and workshop areas, which are also available to the public by booking.

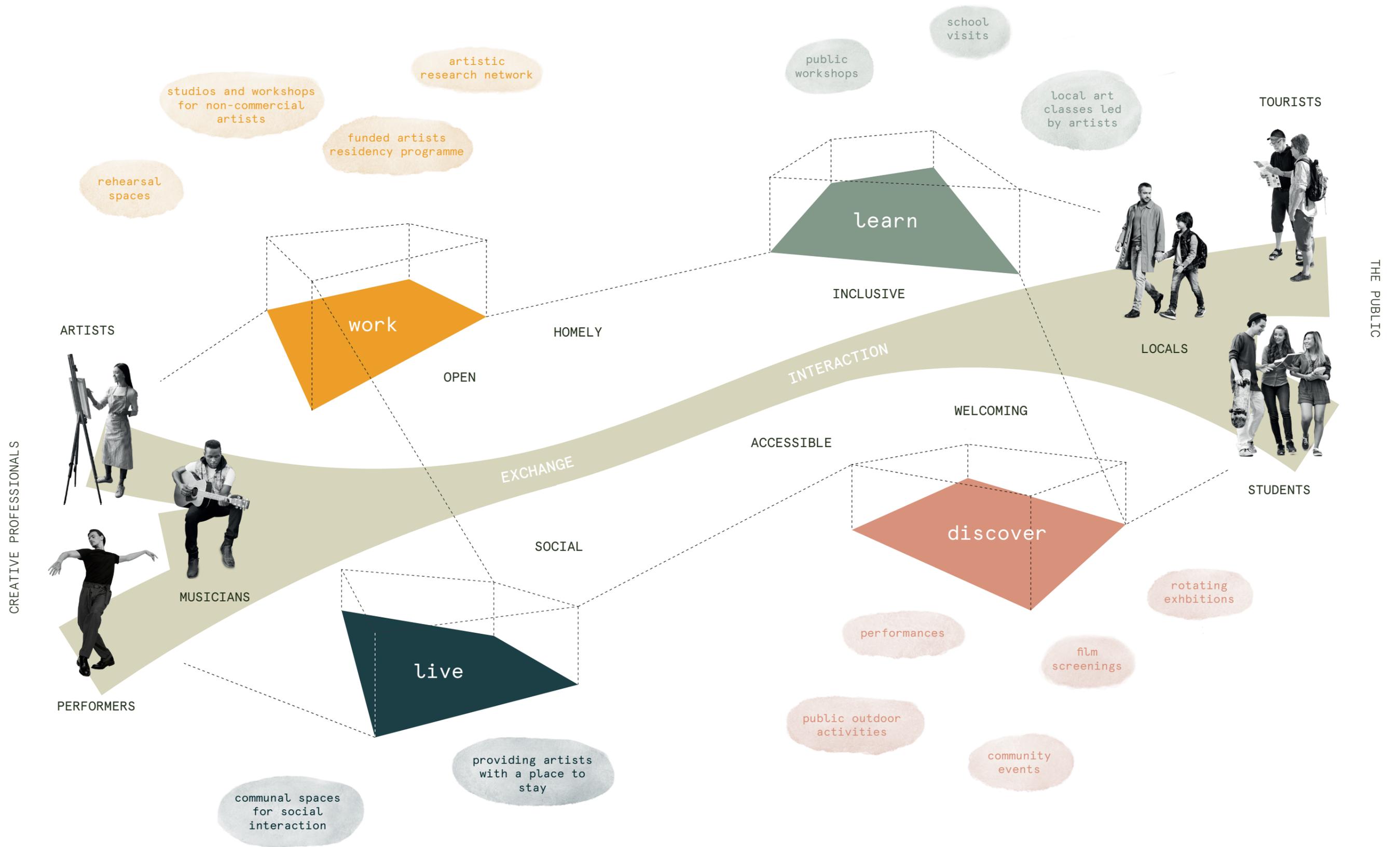
Programme: 300 live/work units; gallery space; auditorium; event space; 8 rehearsal studios; communal art workshops

PROGRAMMATIC CASE STUDIES  
LES FRIGOS / PARIS



Originally a refrigerated storage depot built in 1920, the derelict building was squatted by a collective of artists in 1985. Over 120 professionals from 14 fields of work occupy the 87 rooms or 'fridges'. Now legalised, tenants pay rents varying from €500 to €2,700. Les Frigos nearly disappeared in 1992 due to gentrification of the area by the Paris Rive Gauche development. Strong opposition and activism from the building's occupants helped to see it through.

Programme: 87 studio spaces



CREATIVE PROFESSIONALS

THE PUBLIC

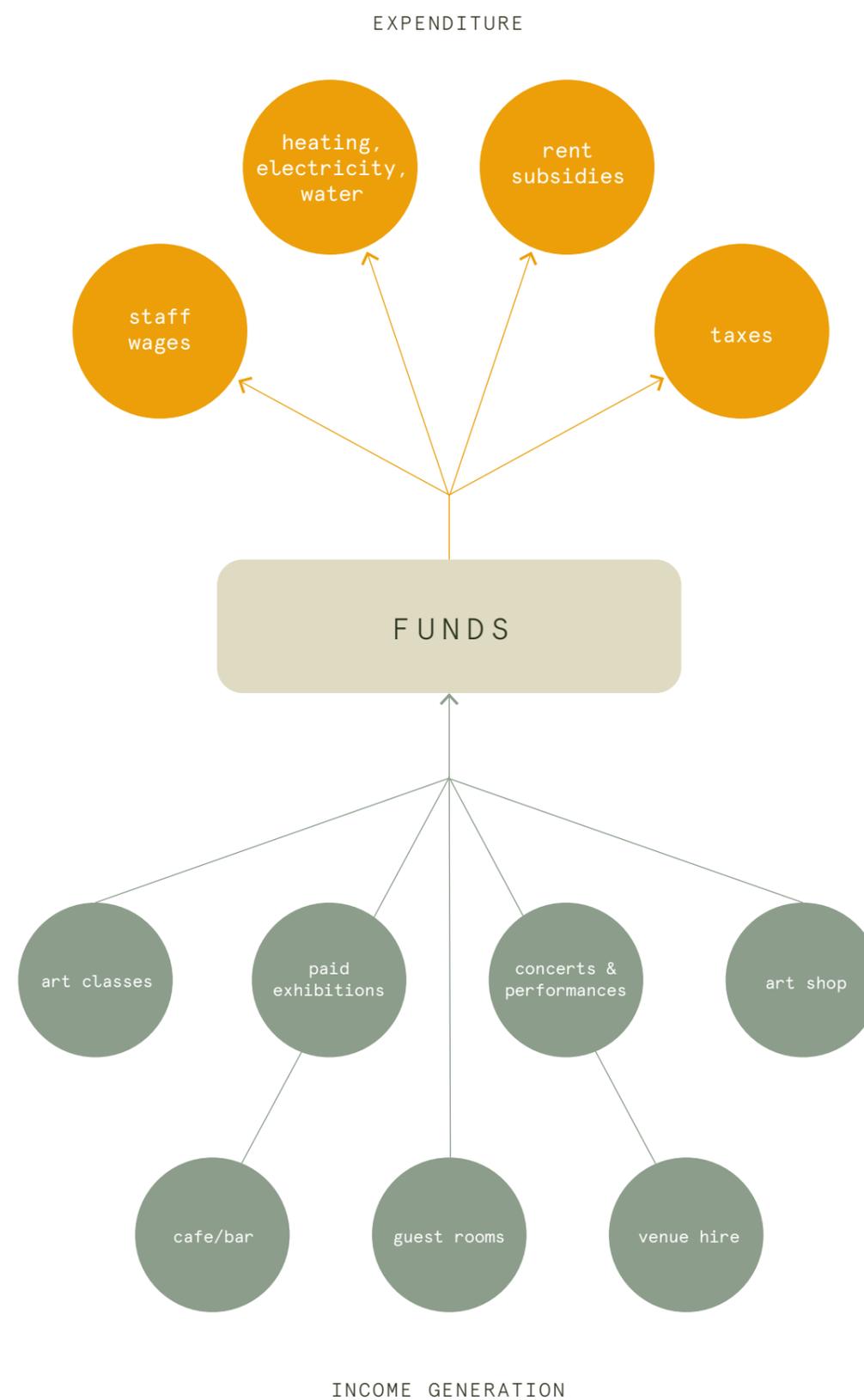
## ORGANISATION & FINANCING

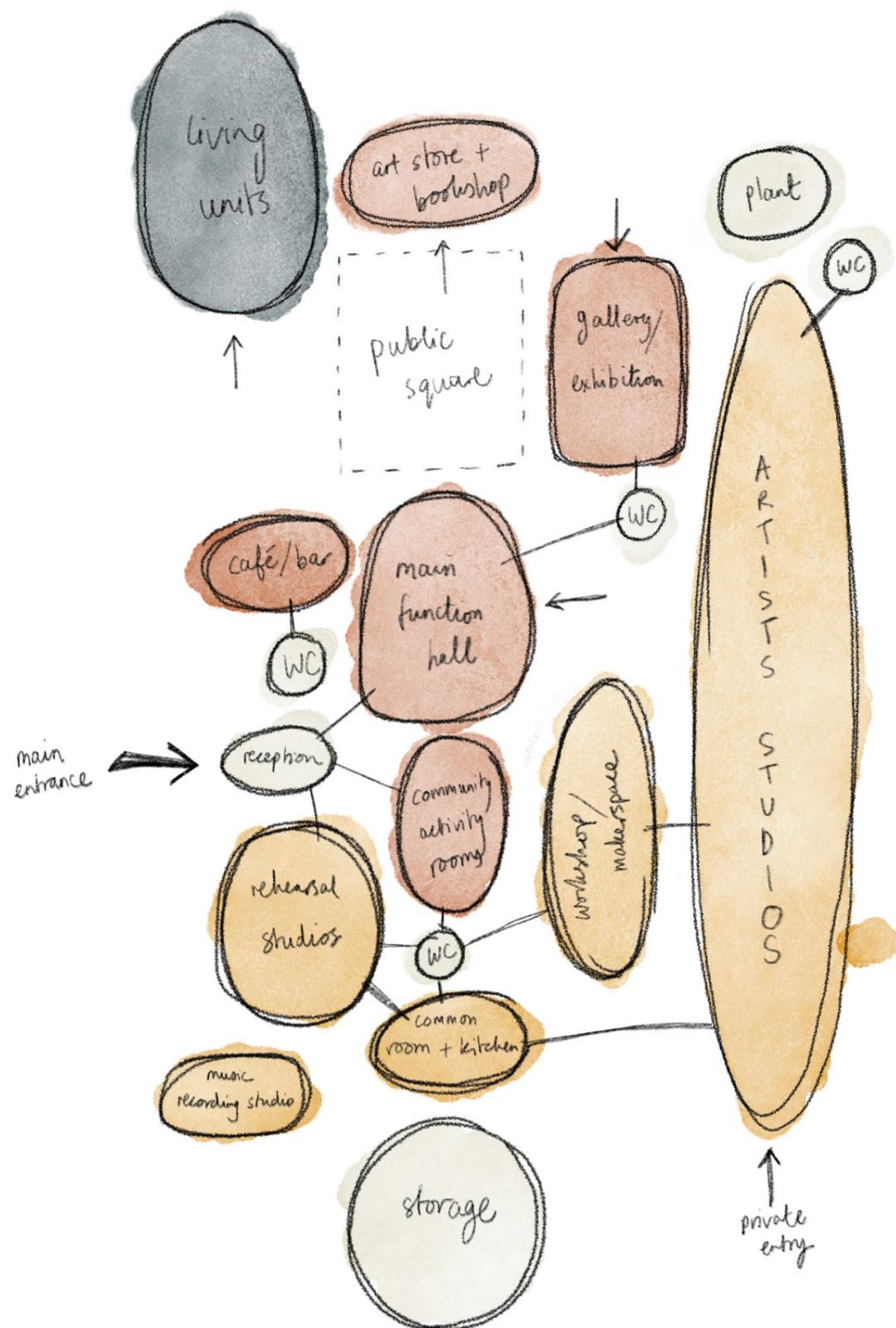
The notion of **self-sufficiency** is key to the operation of the new arts centre.

Inspired by institutions like that of Nieuwe Vide and The Masters, the arts centre will be primarily run and managed by the resident artists themselves, based on a system of **reciprocity**. What this means is that in return for highly affordable subsidised rents for atelier spaces, the artists are expected to play a vital role in the centre and actively contribute to its operation. This could involve:

- leading art classes and workshops
- curating exhibitions
- organising and hosting events and shows
- arranging community outreach activities

To stabilise the finances of the arts centre, the programme will also require some income-generating commercial spaces, for example a cafe/restaurant and an art shop. These could also be staffed by the resident artists on a rotating basis.





Initial spatial adjacency diagram, from P2 phase

## BUILDING PROGRAMME

### WORK

2390 m<sup>2</sup>

Artists' studios	26 x ≈30 m <sup>2</sup>
Rehearsal studios - Small	6 x 10 m <sup>2</sup>
Rehearsal studios - Large	2 x 90 m <sup>2</sup>
Dance studio	260 m <sup>2</sup>
Makerspace	500 m <sup>2</sup>
Ceramics workshop	250 m <sup>2</sup>
Photography studio	180 m <sup>2</sup>
Recording studio	30 m <sup>2</sup>
Common room	100 m <sup>2</sup>
Shared kitchen	30 m <sup>2</sup>
Admin office	20 m <sup>2</sup>

### LIVE

1190 m<sup>2</sup>

Permanent living quarters	370 m <sup>2</sup>
Residency studios	660 m <sup>2</sup>
Guest rooms	160 m <sup>2</sup>

### PUBLIC

1660 m<sup>2</sup>

Community Hall	260 m <sup>2</sup>
Gallery/exhibition space	500 m <sup>2</sup>
Theatre/Nightclub	350 m <sup>2</sup>
Community rooms	2 x 90 m <sup>2</sup>
Cafe/bar	120 m <sup>2</sup>
Art shop	150 m <sup>2</sup>
Book shop	100 m <sup>2</sup>

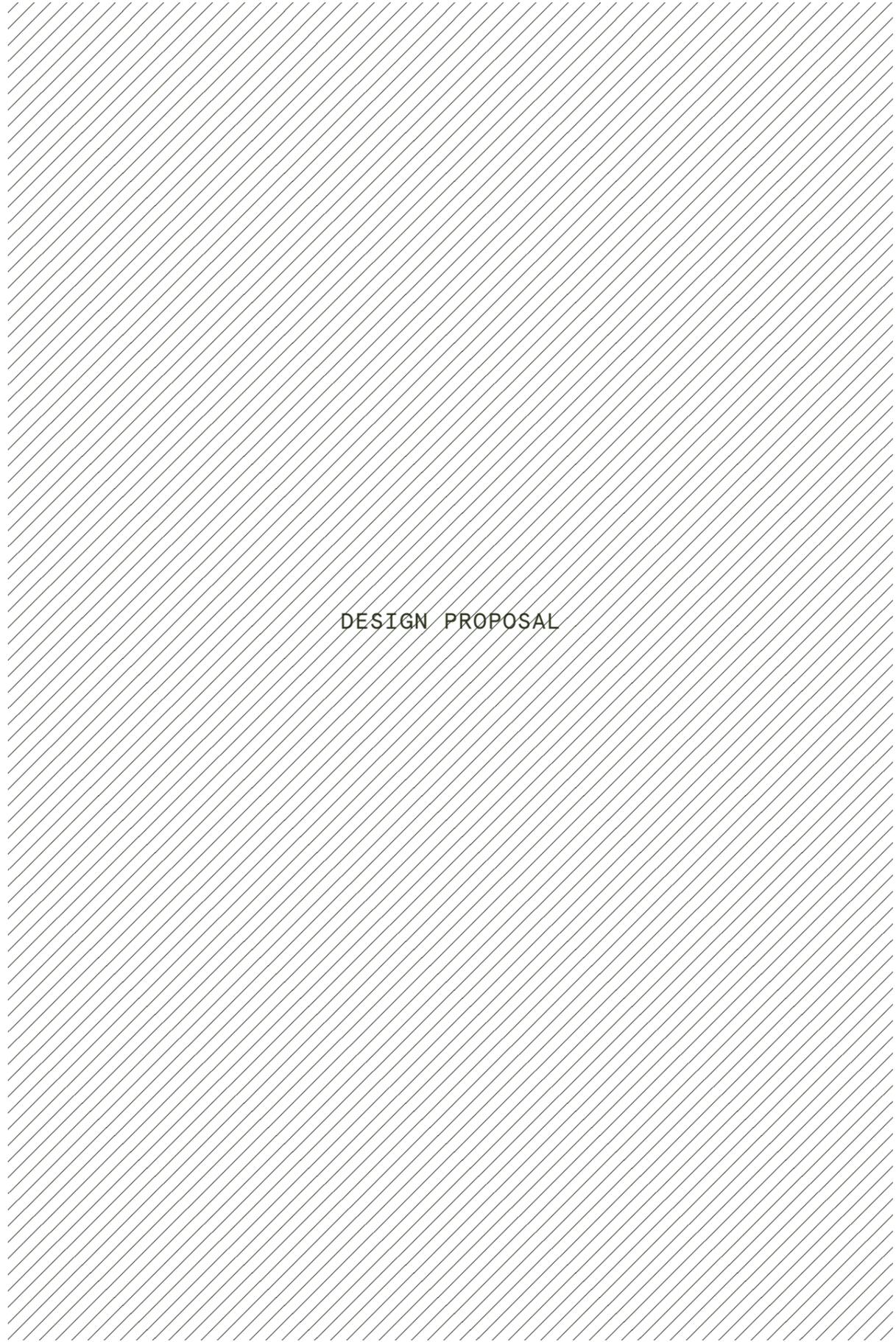
### SUPPORT

920 m<sup>2</sup>

Reception	20 m <sup>2</sup>
Storage	300 m <sup>2</sup>
WCs	100 m <sup>2</sup>
Technical space	500 m <sup>2</sup>

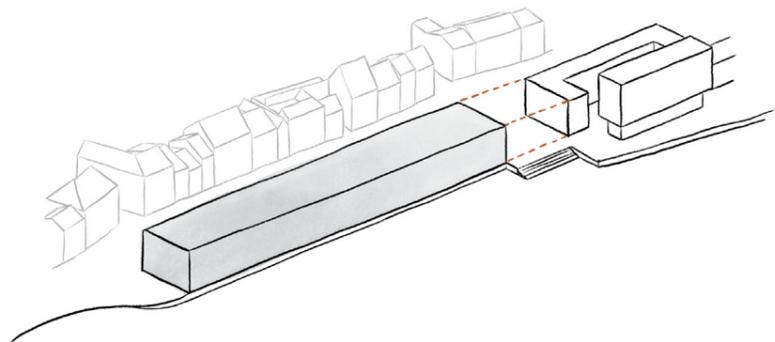
### TOTAL

**6160 m<sup>2</sup>**



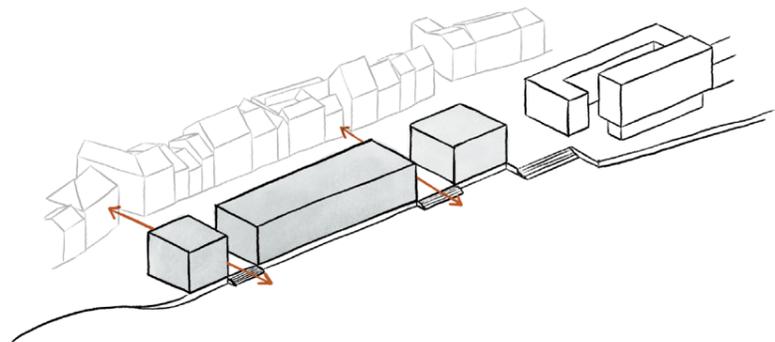
DESIGN PROPOSAL

## MASSING APPROACH



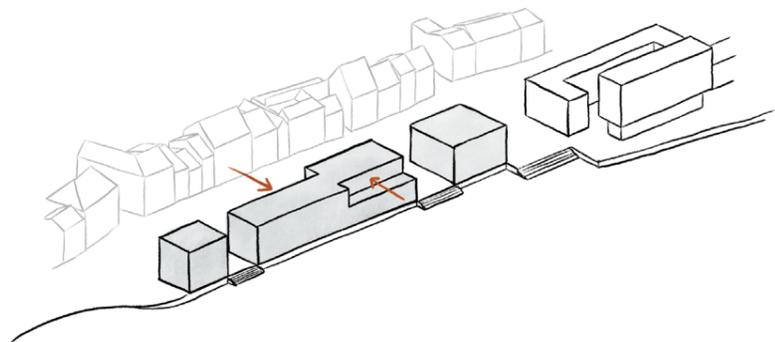
1 /

A long linear mass, keeping in line with the newly proposed residential block, which runs parallel to the tunnel



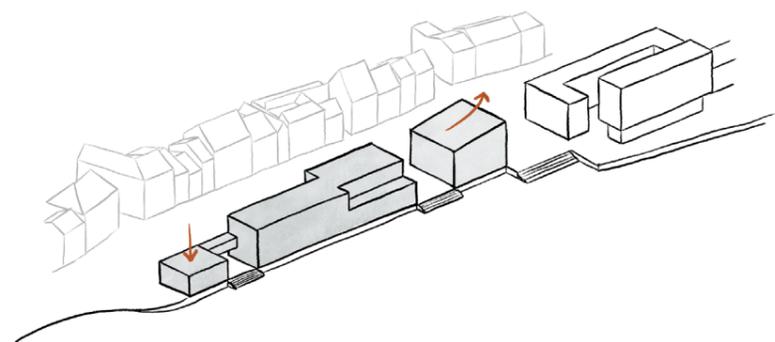
2 /

Passageways responding to the context on the other side of the road break the huge mass into 3 volumes



3 /

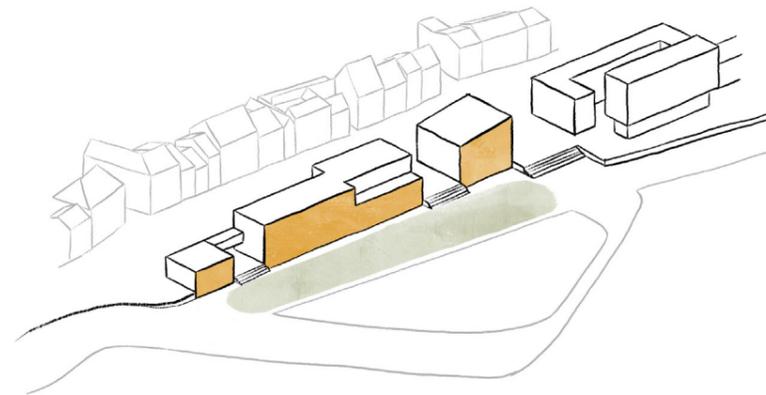
The building is set back around the location of existing tunnel, and an outdoor terrace facing the river is created, for use by artists as a social space



4 /

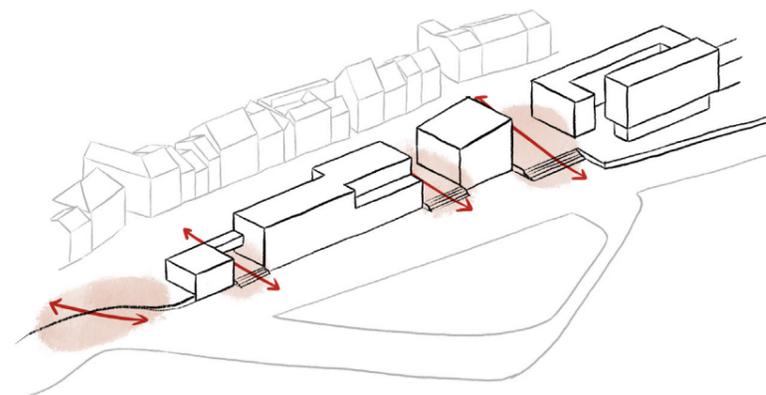
The heights of the built masses follow a subtle gradient, starting with a more friendly scale at the entry to the promenade and scaling up to create a dialogue with the existing Jo Coenen building

## KEY DESIGN CONCEPTS



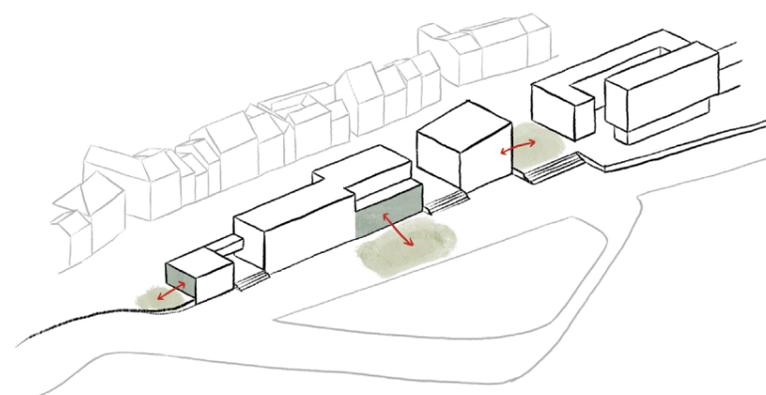
### PROTECTION

the building becomes the new defence wall



### CONNECTION

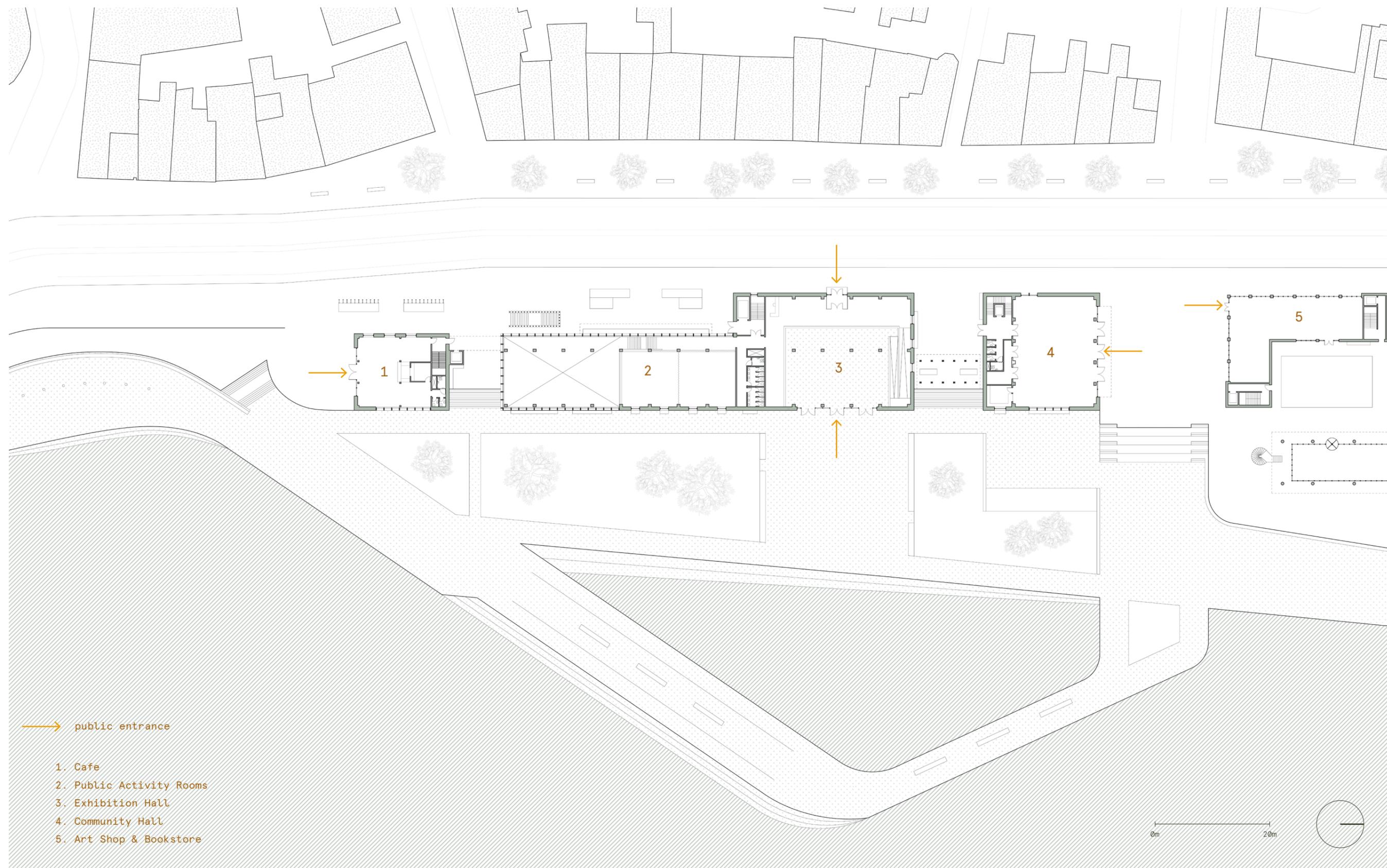
stitching together the waterfront and the city



### OPENNESS

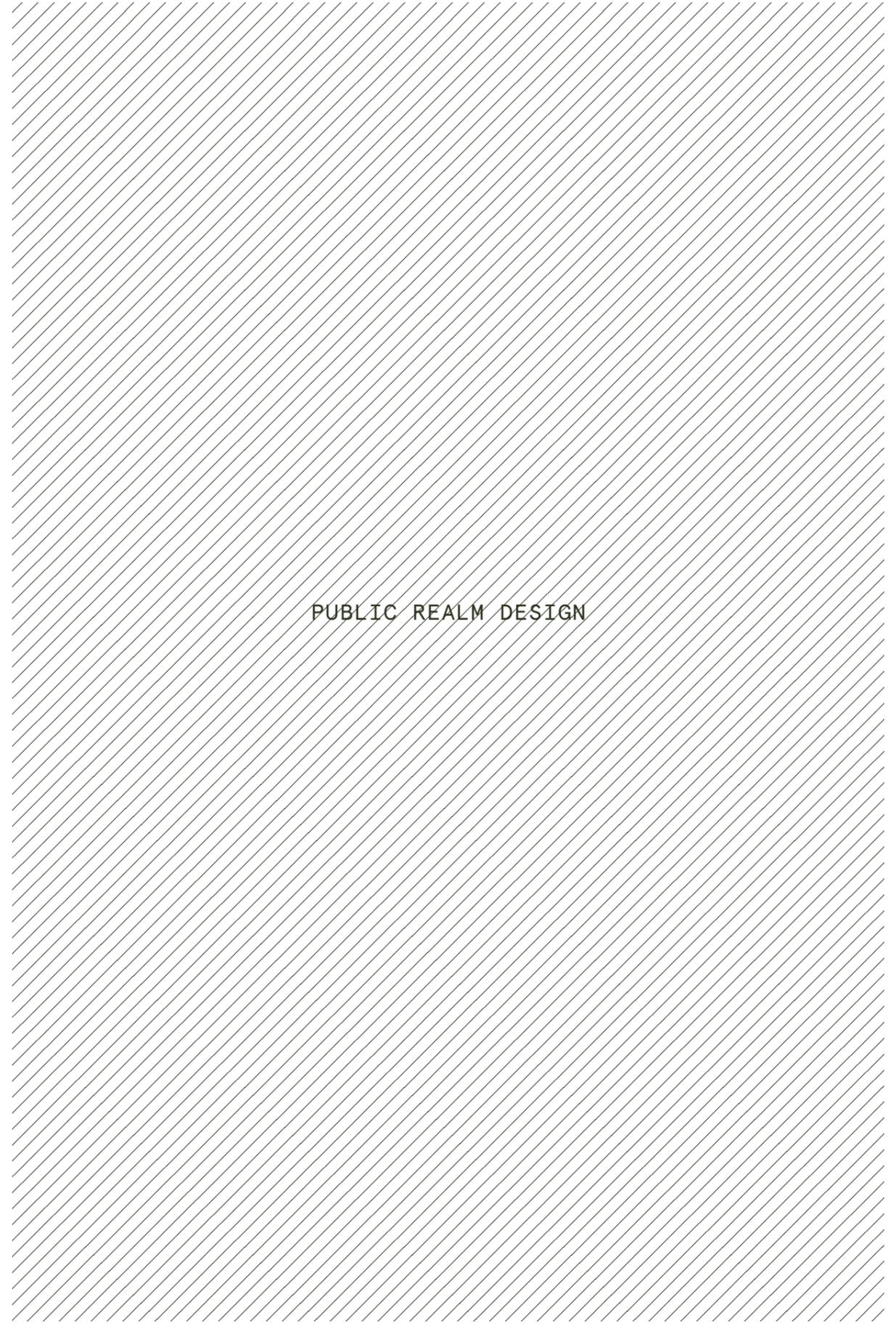
interaction between the building and the public realm

# SITE PLAN (GROUND FLOOR)



1:200 MODEL OVERVIEW





**PUBLIC REALM DESIGN**

"It's very important there's public life in public spaces. That means people from all walks of life will naturally meet in the streets, squares and parks of the city. So you can see what society you belong to. You can see your fellow citizens eye to eye going about daily life."

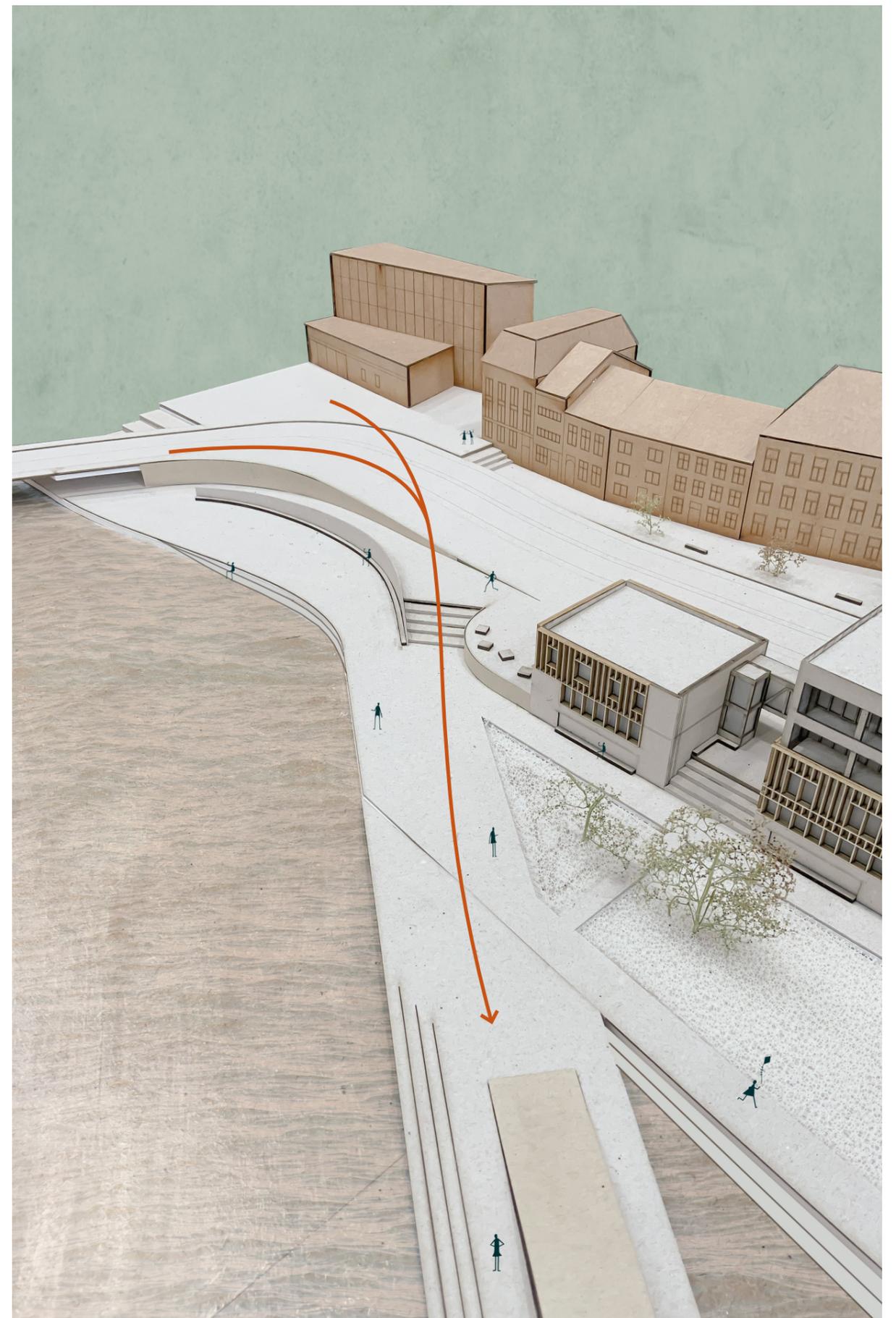
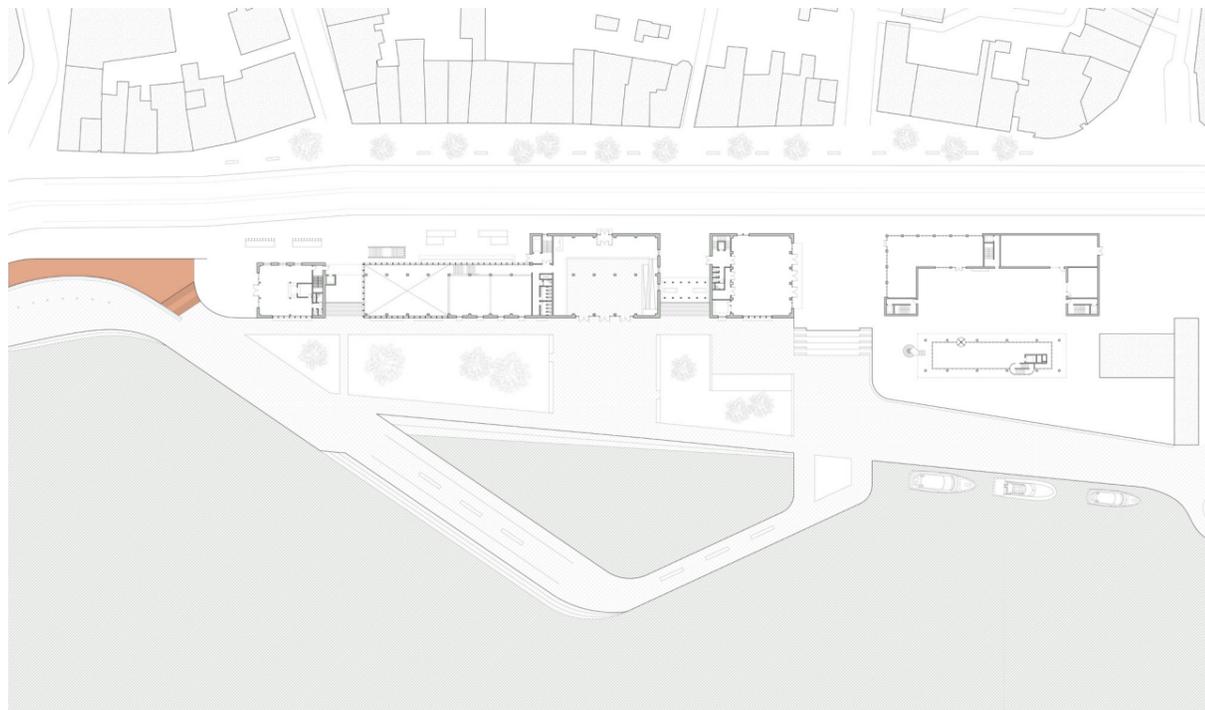
- Jan Gehl



## ENTRY to PROMENADE

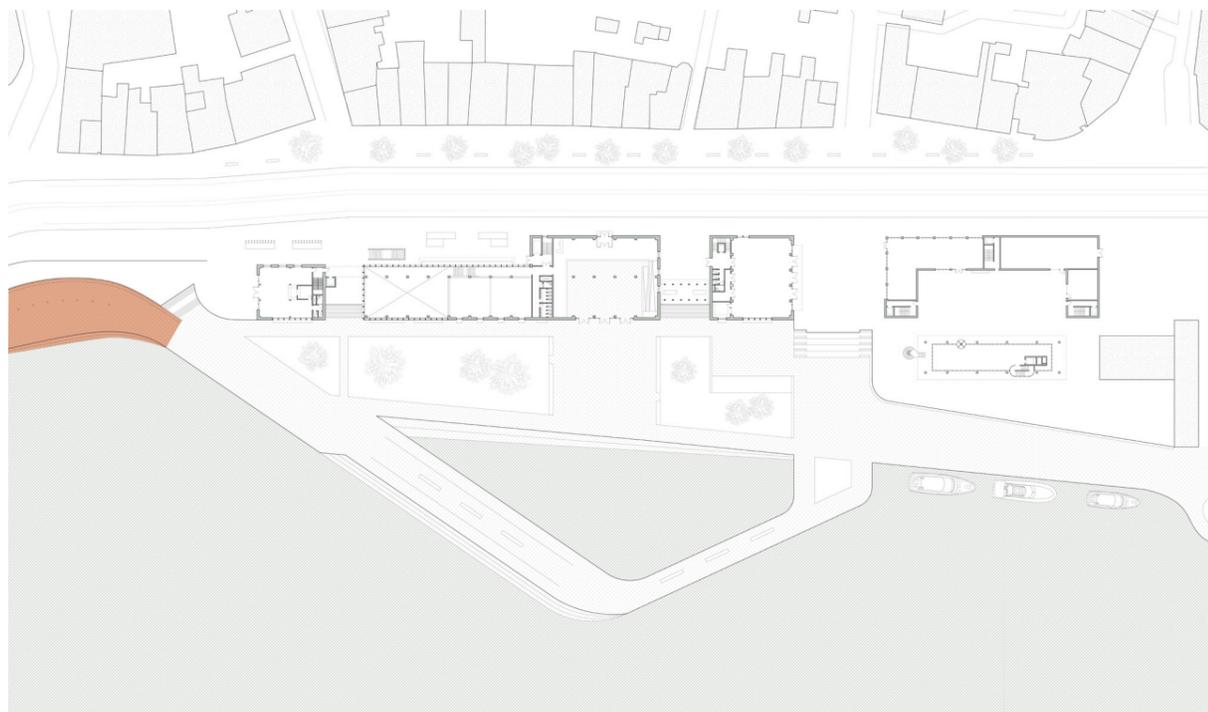
When approaching from the city centre or from Wilhemina Bridge, people will encounter a clear, unobstructed view to the waterfront.

The promenade is accessed through a set of steps, leading directly to the curved bridge that extends out into the water. Accessible entry to the waterfront is also provided via a curved ramp.



## WATER PLAY CORNER

Near the bridge, the river sweeps inwards, carving into the previously linear landscape. The wall of the accessible ramp forms the backdrop to a water play area with fountains, that children and families will enjoy in particular.



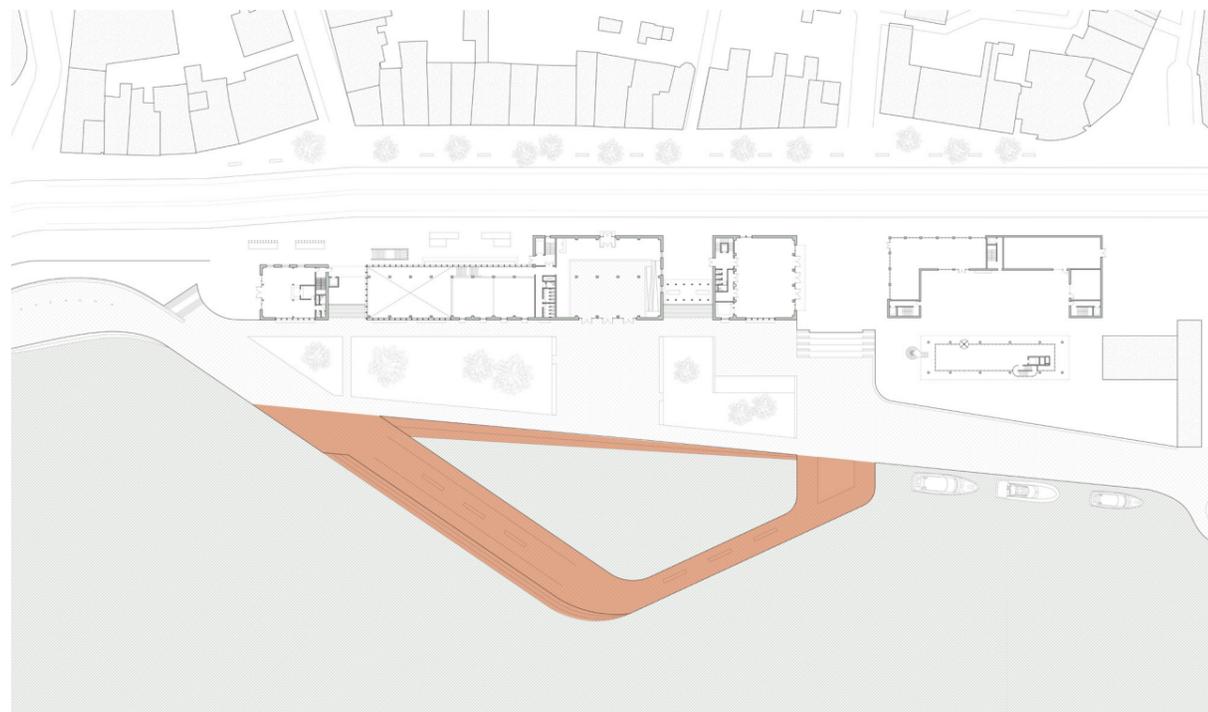
## THE CURVE

Breaking up the linearity of the waterfront, a new curved bridge sweeps into the river, responding to the curves of the Wilhemina Bridge. The path forms a protected enclave where various activities such as swimming and watersports can take place in a safe environment; tide-breakers are to be installed underneath the bridge.

This feature was inspired by the precedent of the Kalvebod Waves in Copenhagen, which succeeded in creating a lively and active public space along the urban waterfront, with many people swimming, diving and sunbathing there in the summer.



Kalvebod Waves, Copenhagen



## PARKLAND

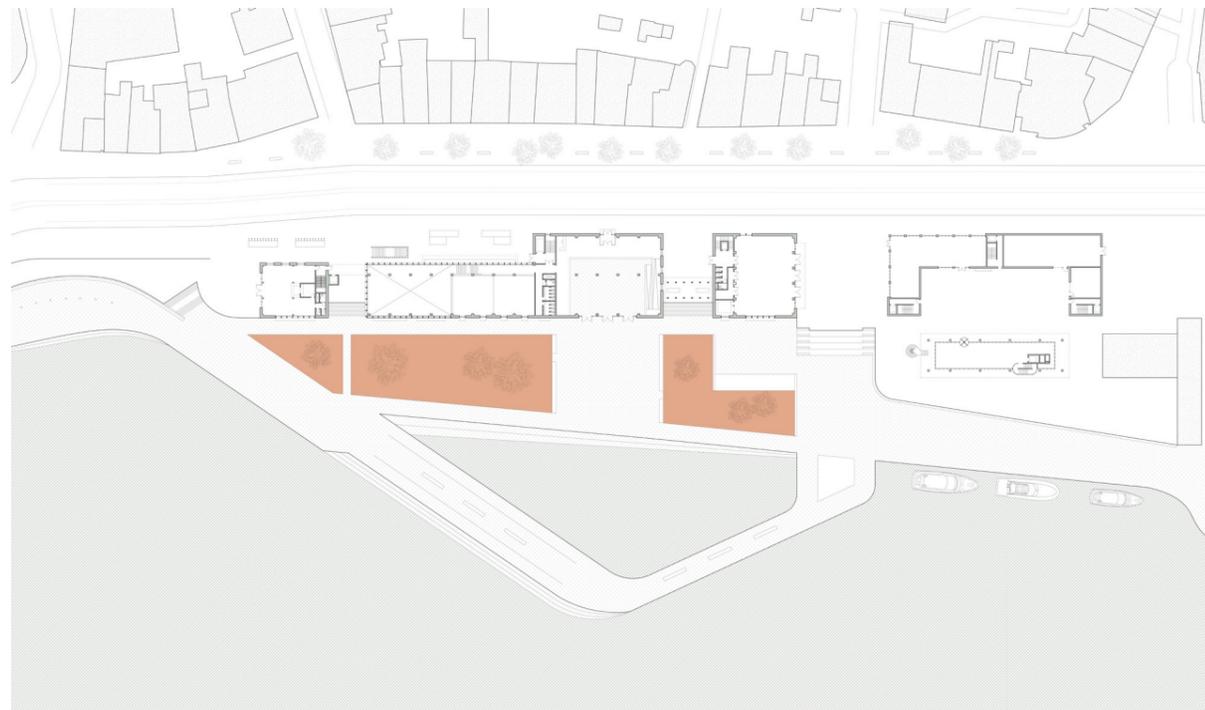
The Main riverfront in Frankfurt is a nice example of how greenery can contribute to a particularly pleasant waterfront experience.

There is a notable lack of public green space in the Sphinxkwartier area, but as seen in other parts of Maastricht (eg. Stadspark and Charles Eyck Park in front of STOA), areas of green are popular places for people to relax, hang out, and socialise.

Our waterfront proposal responds to this by providing large areas of greenery in front of the building; a nice place to sit and relax in good weather.



Mainufer, Frankfurt



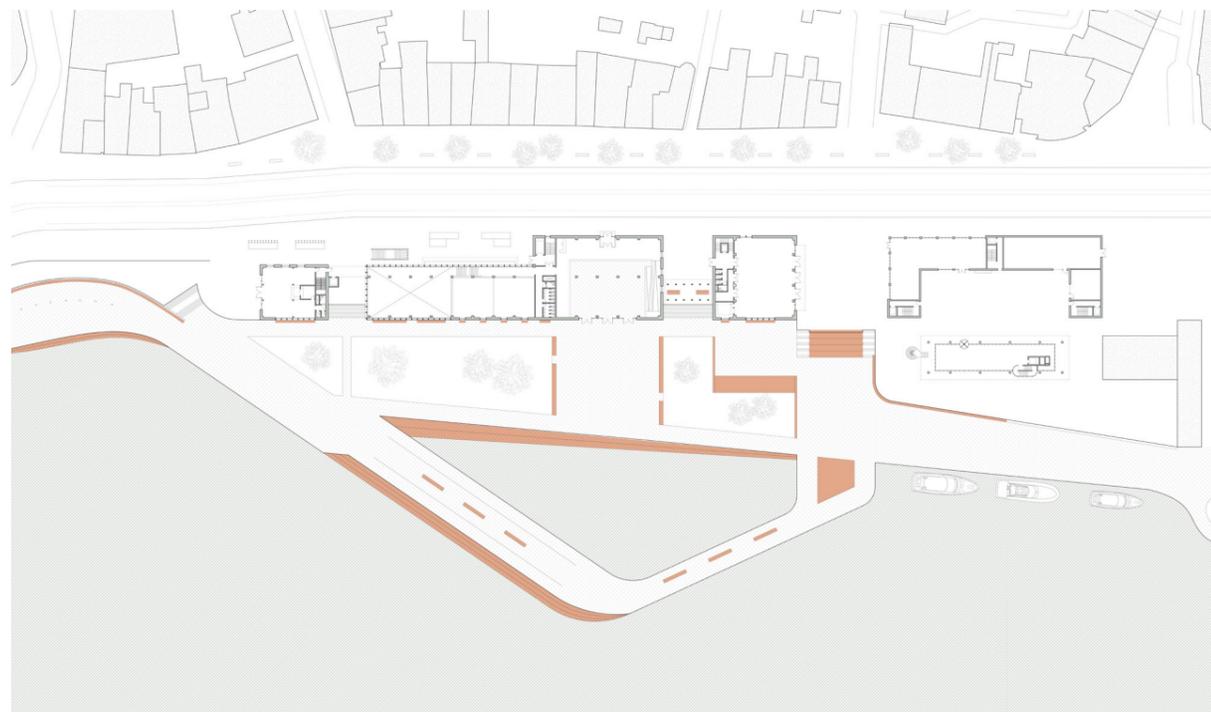
# SEATING

Observations gathered during site visits confirm that people love to sit along the waterfront, wherever the opportunity is given to them, whether it is on the wall, on steps, or simply on the edge of the quay.

Lots of new public seating is introduced in the public realm surrounding the building. Seating is even integrated into the facade of the building, along the blind lower part of the wall in shallow niches.



Steps on the east bank of Maastricht

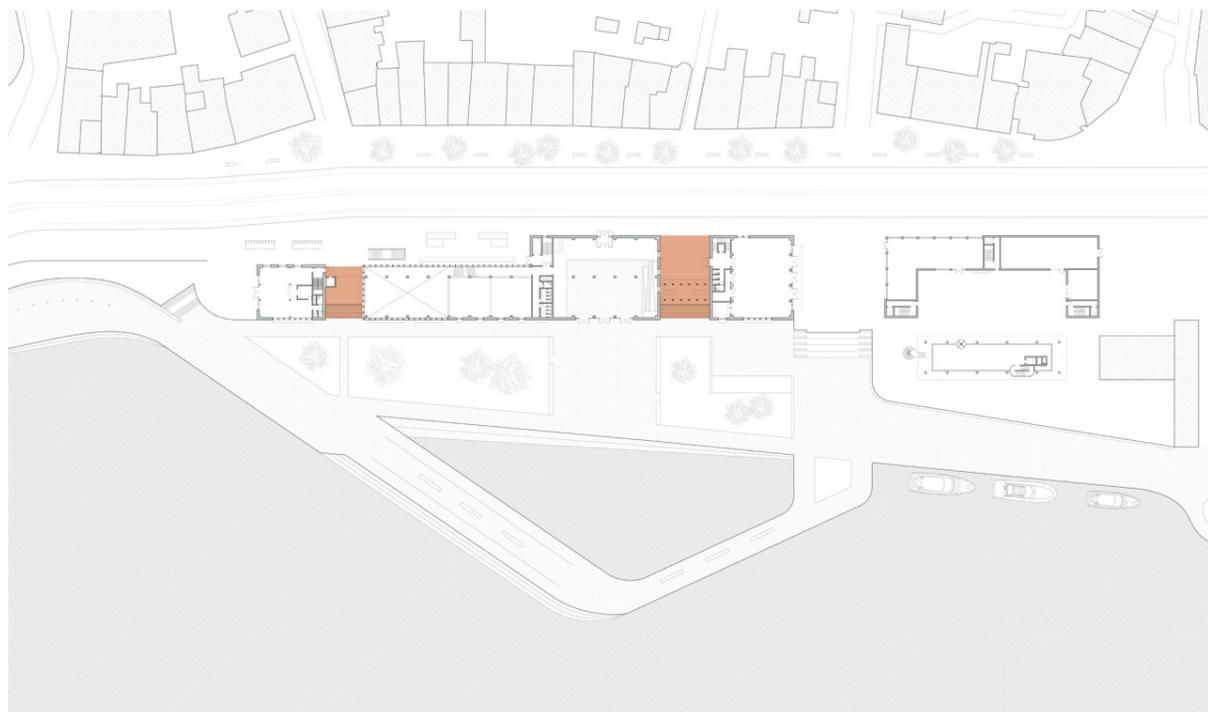




## PASSAGES

As part of the urban plan strategy, a series of thoroughfares are introduced along the waterfront, connecting the street side to the promenade. There are two passages running through my building, which help to break up the long linear mass; these are considered minor thoroughfares in the overall scheme of the urban plan, and have a different role to the major thoroughfares along the rest of the waterfront which function as larger public spaces.

These passageways frame views of the river and provide visual connection to the waterfront promenade. Their character is more intimate and when walking through, people can get a glimpse inside the arts centre through large windows in the elevation.





Passageway between cafe and sunken ceramics workshop, with entrances to the tunnel in view

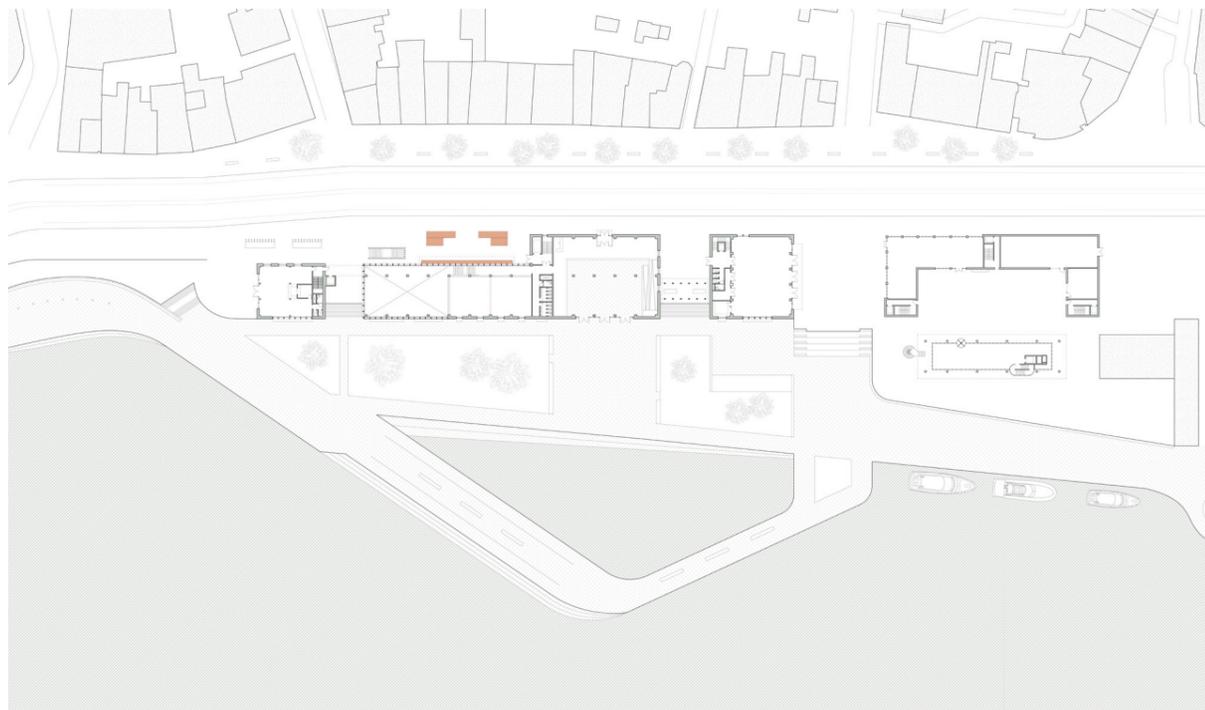


Passageway between community hall and exhibition space, which houses a sheltered timber pavilion

## TRAM STOP

On the street side, the building steps back where the tunnel is located, as the foundations for the new building are built around the tunnel. This adds dynamic to the street facing facade.

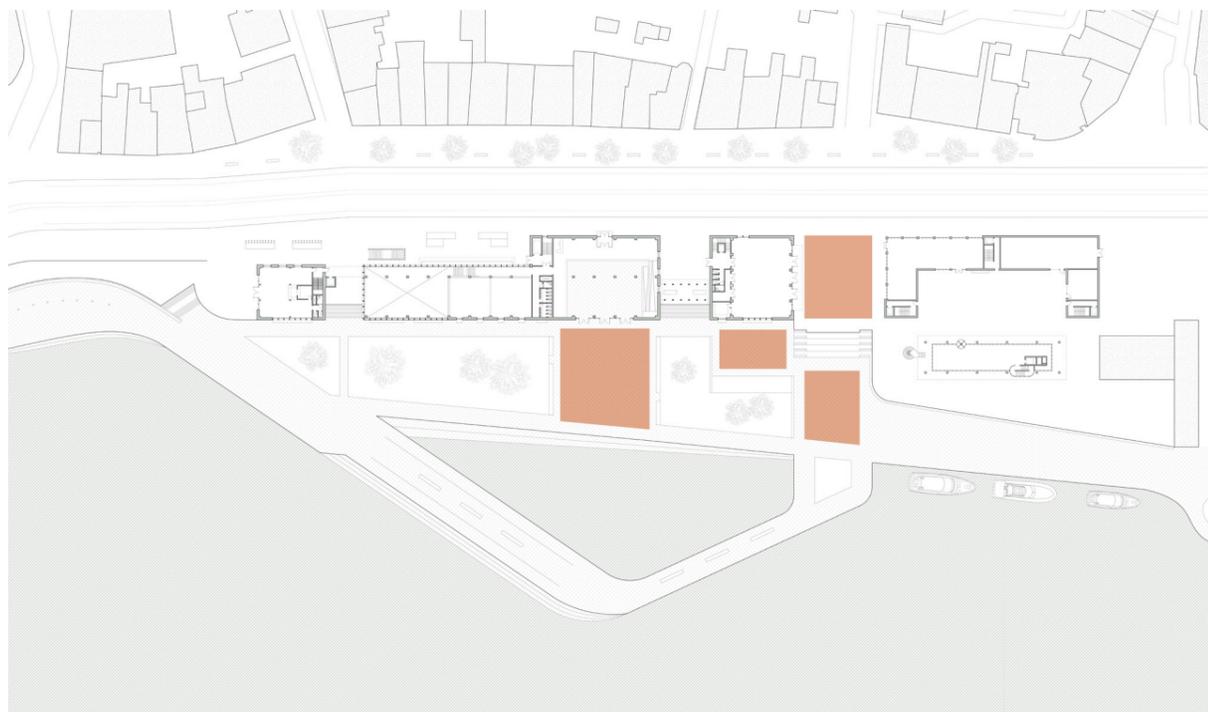
A new tram stop for the proposed tramline is situated in this set back. Covered seating is integrated along the elevation of the building.



## URBAN 'LIVING ROOMS'

Further along the promenade, several pockets of paved space are defined by the landscape design, forming "urban living rooms" where public activities, for instance markets, street performances and busking, can take place.

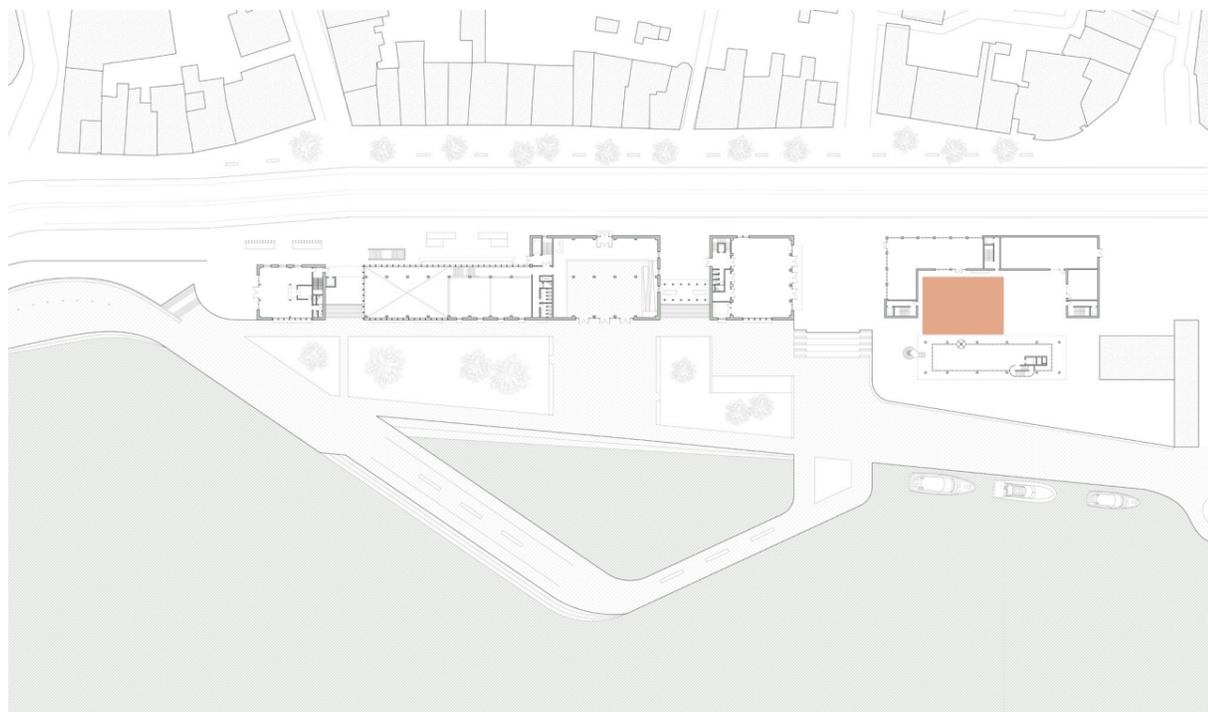
Activities from the arts centre can also spill out onto these public spaces.





## RESIDENTIAL COURTYARD

The artists' residences are proposed in a new C-shaped block, placed next to the existing Jo Coenen building to form an intimate public courtyard which is shared by both artists and students living in this new residential quarter.

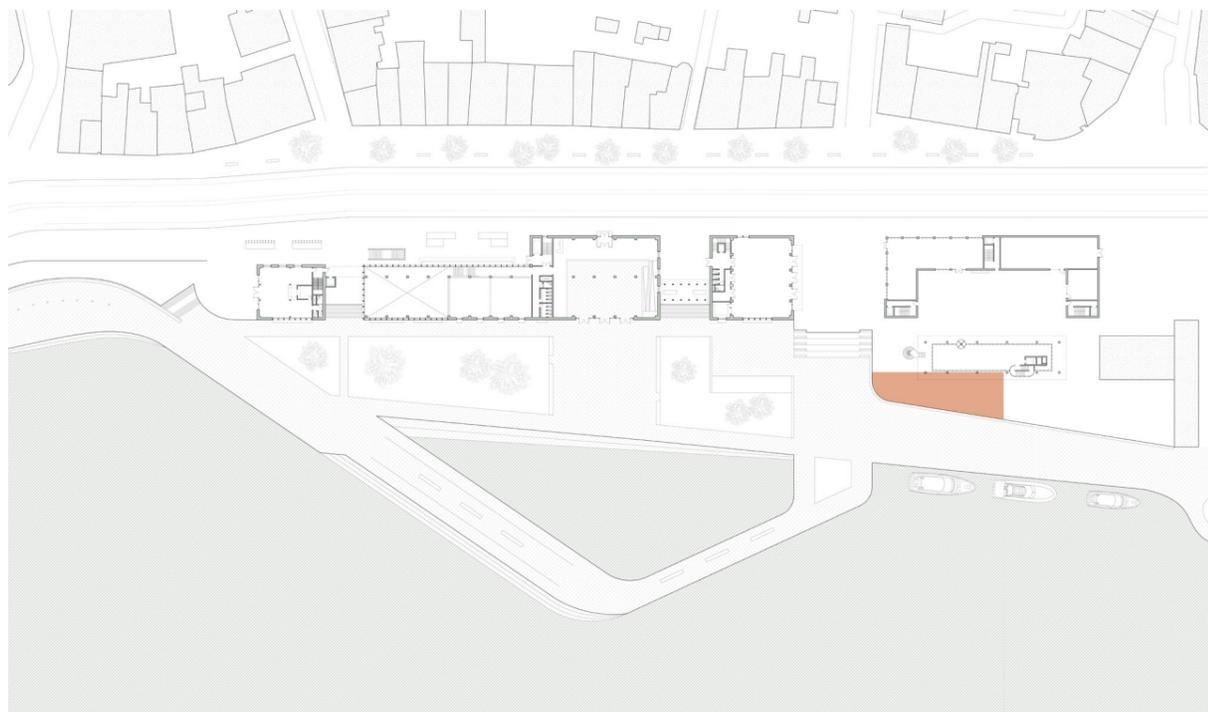




## RESIDENTIAL PLINTH

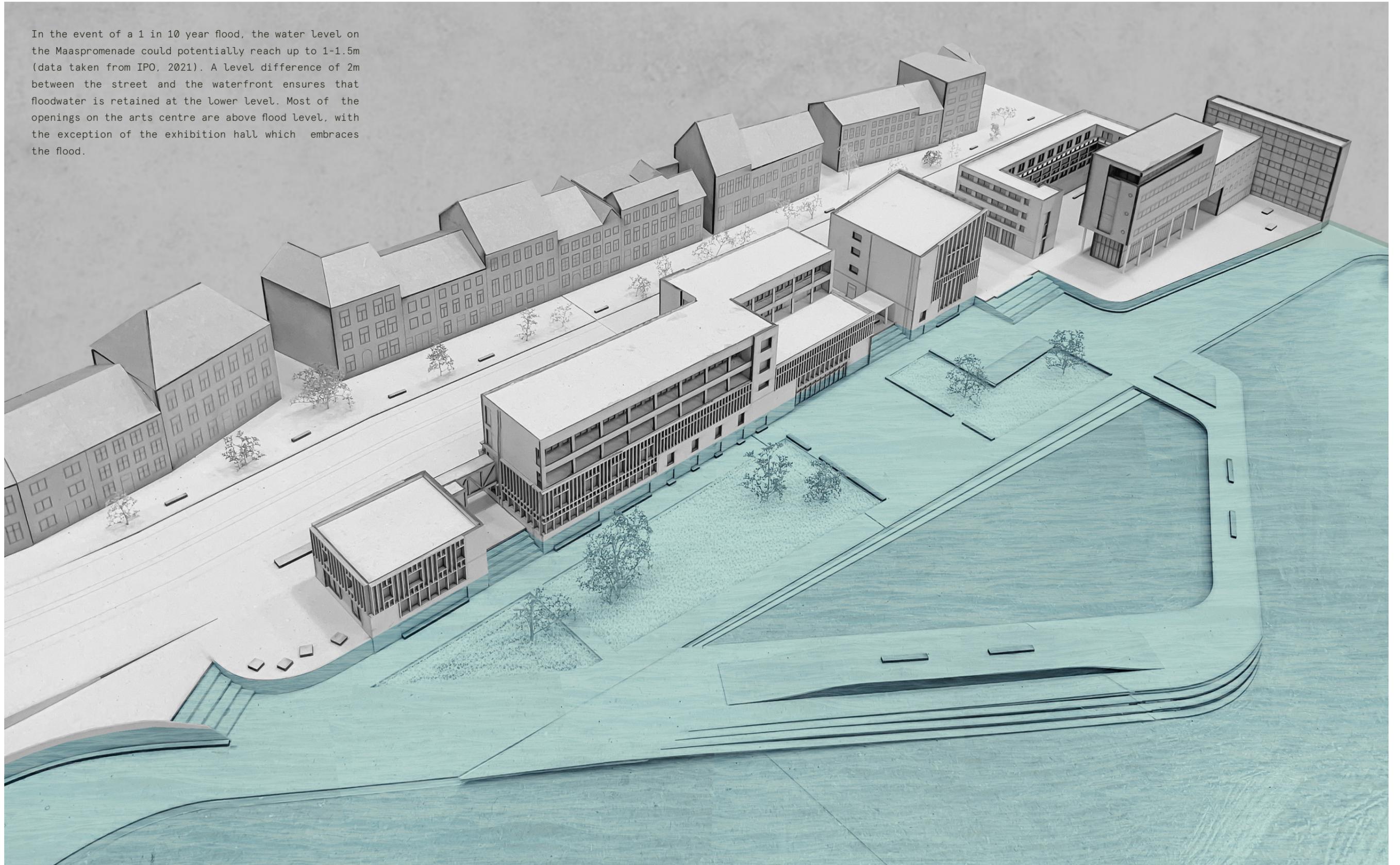
Previously used as office space, the Jo Coenen building will be transformed into student accommodation. On the ground floor will be a cafeteria/bar that spills out onto a large social terrace overlooking the river.

In front of the terrace is an area for commercial boats to dock.



## FLOODING

In the event of a 1 in 10 year flood, the water level on the Maaspromenade could potentially reach up to 1-1.5m (data taken from IPO, 2021). A level difference of 2m between the street and the waterfront ensures that floodwater is retained at the lower level. Most of the openings on the arts centre are above flood level, with the exception of the exhibition hall which embraces the flood.







GLANEURS / GLANEUSES

URBAN ARCHITECTURE GRADUATION STUDIO  
GLANEURS/GLANEUSES  
MSC 3/MSC 4 | 2021-2022  
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