Theme Research

Contact in the Collective

Spatial elements that enhance contact between dwellers in the collective housing in Amsterdam

Daehee Suk_Dongmin Lee_Zhang Zhang

STUDIO | AT HOME IN THE CITY

Contact in the Collective

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Msc 3 DWELLING STUDIO
Theme Research

CHAIR OF architecture & dwelling

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- Cultural background
- Problem statement
- Research question
- Research method

02 CASE STUDY

- Case study criteria
- Introduction of cases

03 ANALYSIS

- Contact within building

Weespersrtraat Student Housing
-Herman Hertzberger

Lootsbuurt
-ANA architecten

- Contact between semi-public and private

Haarlemmer Houttuinen
-Herman Hertzberger

Pentagon
-Theo Bosch & Aldo van Eyck

- Contact between building blocks

GWL Terrein
-KCAP,DKV, Neutelings Riedijk,
Meyer & Van Schooten
Atelier Zeinstra, van der Pol

De Stadstuinen
-Dp6 architectuurstudio

04 CONCLUSION

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- Conclusion
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01 INTRODUCTION

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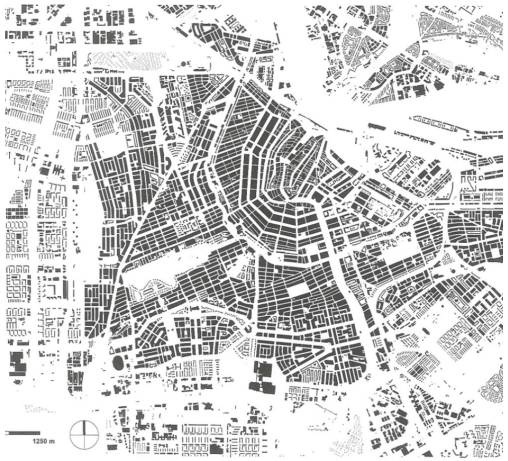
| Cultural Background

BEIJING

Coordinates: 39°54′50″N 116°23′30″E
Municipality area: 16,410.54 km2
Population: 21,150,000
Density: 1,300/km2

SEOUL

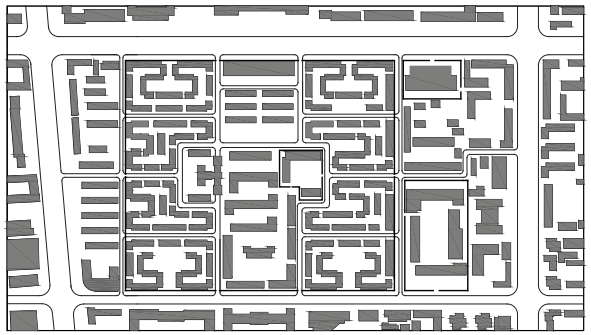
Coordinates: 37°34′0″N 126°58′41″E
Municipality area: 605.21 km2
Population: 10,117,909
Density: 17,000/km2



AMSTERDAM

Coordinates: 52°22′N 4°54′E
Municipality area: 219.32 km2
Population: 813,562
Density: 4,908/km2

| Cultural Background



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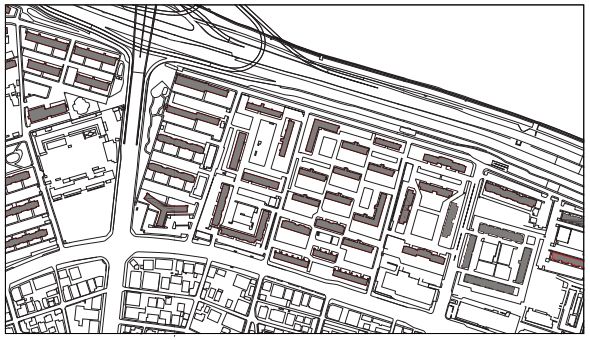
BEIJING_COLLECIVE COMPOUND

The typical urban typology in Beijing is the collective compound. Usually, a collective compound is surrounded by wall or fences, with buildings loosely settled within the boundary instead of filling the whole urban block. The outdoor space of the compound is collective, belonging that specific organization or community. For this reason, there is a lack of public space in the city, with the co-existance of many collective compounds.



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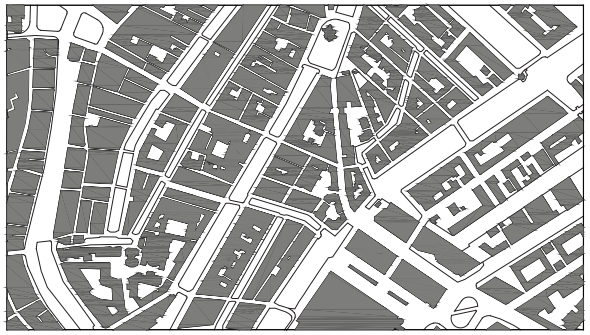
SEOUL_PRIVATIZED COLLECTIVE

Mountains take a lot of portions of topography in Korea. So to accommodate increasing population, we cannot help choosing ‘high rise’ for the solution. That is why ‘apartment’ is general type for dwelling in Korea nowadays. It means, most of the outside space in the apartment complex are designed as collective spaces for dwellers. But they belong to only for residents in the complex and really privatized area. So, in some aspects it shows gradual change from public to private, however still restrictively.



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AMSTERDAM_URBAN BLOCK

Compared to the two oriental cities, Amsterdam is a typical representation of European cities which are composed of enclosed urban blocks and the public open space. Traditionally, there is a direct connection between public and private, without collective transitional zone in-between. As the city is evolving, the notion of the collective also appeared and developed in different times, and this is where we will focus on with our theme research.

01 INTRODUCTION

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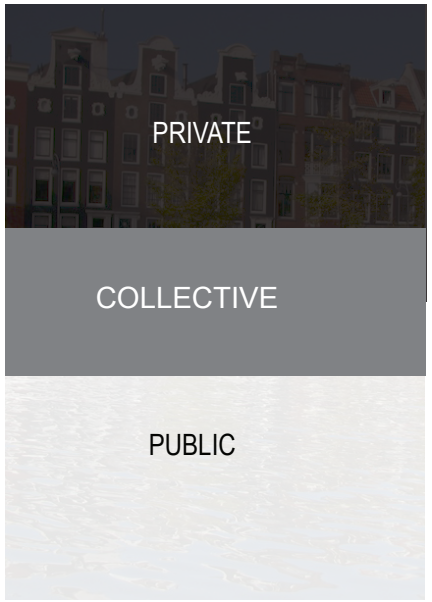
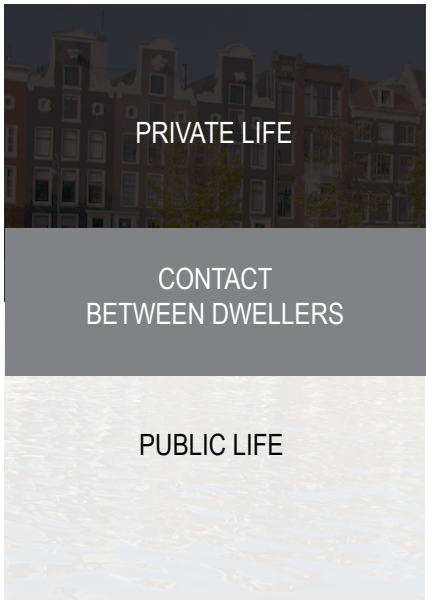
| Problem statement





COLLECTIVE HOUSING DEVELOPMENTS IN AMSTERDAM

1927-1929
Amsterdam South
by Berlage

1968-1975
Bijlmermeer, Amsterdam South

2000
The whale, Amsterdam
by de Architekten Cie.

*sources

*http://daviddekool.nl/berlages-amsterdam-zuid-amsterdam-south-of-berlage/

*http://archsovet.msk.ru/en/article/city/markus-appenzeller-problems-of-modernistic-quarters

*http://firenze.repubblica.it/images/2010/11/11/204344668-f78bbf44-769d-491a-8b18-a274388864d0.jpg

| Problem statement

NEGATIVE COLLECTIVE SPACE

In Amsterdam's seventeenth-century ring of canals, there is a direct confrontation between the public and the private, of black and white distinction. But throughout the history, transition between the public realm of the city and the private realm of the dwelling has taken different forms according to the changing notions and social ideals in different periods. Collective housing with a 'grey' zone between the very public and the very private were being developed. Especially in our contemporary life, the design of collective space is conceived of great importance because it could enhance the contact between dwellers who come from diverse backgrounds living in a more open society. Architects try to conceive of lively collective space where the dwellers communicate and enjoy their lives together. But not always is the intention realized. In fact, we could see negative collective spaces which don't function at all. Why does this happen? What is blocking the contact between dwellers and leaving the space empty in the collective zone?

SENSE OF BELONGING LOST IN CONTEMPORARY LIFE

Contemporarily, with a more complex society moving at a faster pace, people tend to become more secluded in their individual units, and it becomes harder and harder to feel any sense of community between the dwellers, a shared belief to where we belong. Without the sense of belonging, segregation happens instead of integration, isolation in each individual instead of a happier life with more communication between the residents. So how could we really feel at home in the city? Could a collective way of living with more contact between dwellers recall the sense of belonging in our contemporary life?

Of course, the non-functioning of the collective space in contemporary housing projects is related with many issues, such as how the project is developed, does the dwellers share similar backgrounds, or who is responsible of maintaining the collective space etc., and the lack of communication between the dwellers in collective housing is even a more general problem under the social scope, concerned with the state of living in our contemporary society. However, despite all these aspects, we especially focus our study on the tools which we could handle as the architect, trying to encounter the problems by implementing spatial elements, to make our architectural statement seeking for a better way of life.

ENVISION?

IDEAL?

*http://www.baunetz.de/meldungen/Meldungen-Baubeginn_fuer_Wohnungsbau_von_Mecanoo_800186.html?bild=2

*http://www.archdaily.com/287753/tenacity-architectural-research-proposal-pinkcloud-dk/tenacity_pinkcloud_3/

01 INTRODUCTION

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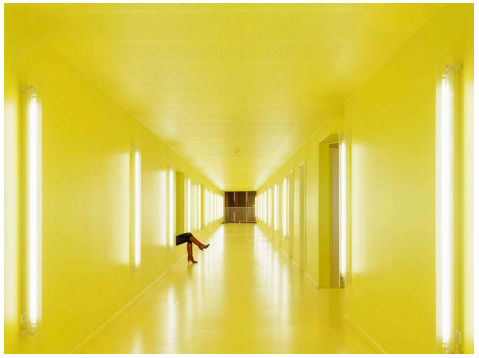
| Problem statement

Botania (2002)
by de Architekten Cie.

Parkrand (2007)
by MVRDV

NON-FUNCTIONING COLLECTIVE SPACE



ISOLATION | NO SENSE OF COMMUNITY

So we make our initial questions as such:

- As future architects, how can we position ourselves in dwelling design, which is so influential to our contemporary way of living?
- How to create lively collective space not only in the beautiful renderings, but which really function in reality?
- What do we do to improve communication and build up a sense of community, which contributes to the sense of belonging?
- What are the architectural tools we could use to enhance contact between dwellers in their collective space?

This leads to our research question: when do spatial elements enhance contact between dwellers in collective housing in the city of Amsterdam?

*Own image

*Parkrand Building
http://farm3.static.flickr.com/2797/5813638465_d622114da7.jpg

*http://site.douban.com/200593/widget/notes/12124631/note/325717512/

*http://img.archilovers.com/projects/df47658c8f-254261961beff5d951aaad.jpg

*http://laurbana.com/blog/wp-content/uploads/2013/11/web-02.jpg

| Research question

When do spatial elements enhance the contact between dwellers in collective housing in the city of Amsterdam?

Definition
Spatial elements : architectural elements or defined space
Collective housing : multi storey housing complex

↓

Sub Question 01

What spatial elements are related to contact making activities?

Sub Question 02

What composition of spatial elements make different types of contact according to different activites?

↓

Theory

Jan Gehl
_ *Cities for people*
_ *Life between buildings using public space*
_ *How To Study Public Life.*

Komossa, S.
Atlas of the Dutch urban block.

Case study

01 Weesperstraat student housing (1959) _*Herman Hertzberger*

02 Lootsbuurt (2007) _*ANA architecten*

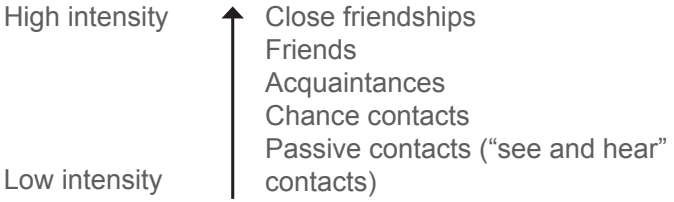
03 Haarlemmer Houttuinen (1982) _*Herman Hertzberger*

04 Pentagon (1983)_*Theo Bosch and Aldo van Eyck*

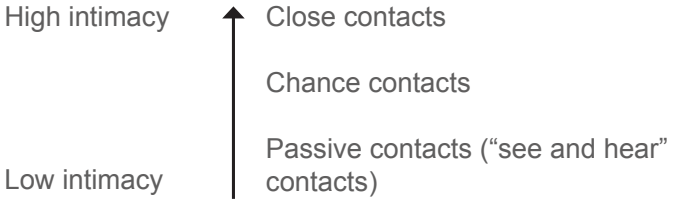
05 GWL Terrein (1998) _ *KCAP,DKV, Neutelings Riedijk, Meyer & Van Schooten Atelier Zeinstra, van der Pol*

06 De Stadstuinen (2008) _*Dp6 architectuurstudio*

Various contact form*



Various contact form



From the book ‘*Life between buildings*’ by Jan Gehl, he divided various contact form according to varying degrees of contact intensity. And we rearanged it according to different degrees of contact intimacy. For example, Close contact is contact during lingering or staying. That is tosay, interaction between residents for long time. Chance contact means possibility of communicating with neighbors. Passive contact is passing by contacts, including “see and hear” contacts.

*Gehl, J. (2011). Life between buildings using public space. Washington: Island Press.

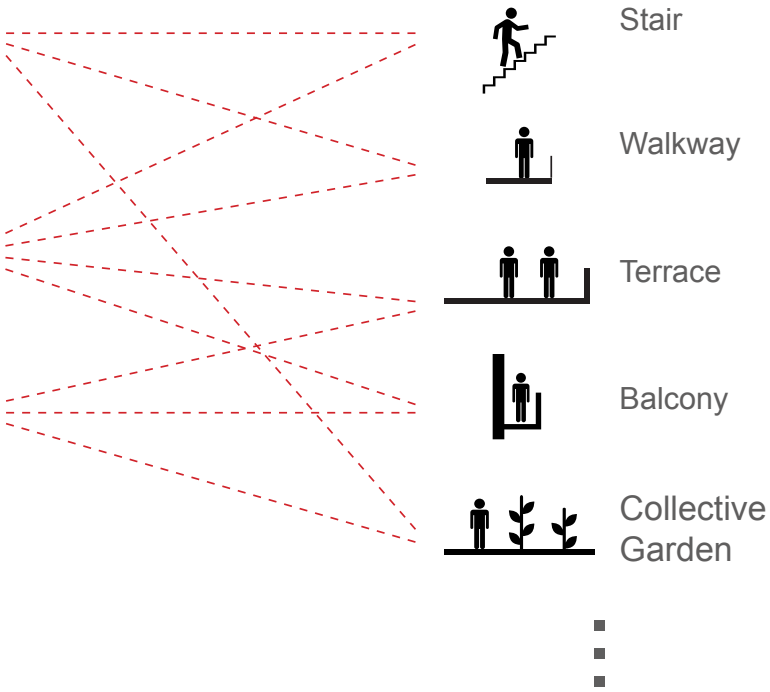
Contact-making activities

Walking
_demensioning of street
_spatial sequence
_paving materials and street surface condition
_differences in level

Standing
_staying
_zone for staying: edge effect[1]

Sitting
_orientation and view
_sitting landscape

Elements



From the book '*Life between buildings*' by Jan Gehl, he described activities in the city and prerequisites for them. And it also relates to the collective space where various contacts happens in dwelling blocks. So we summarized them, and found architectural elements where such contact-making activities could happen.

*Gehl, J. (2011). Life between buildings using public space. Washington: Island Press.

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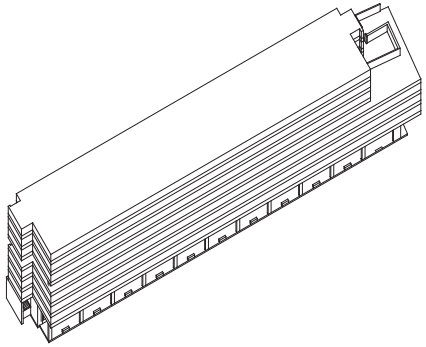
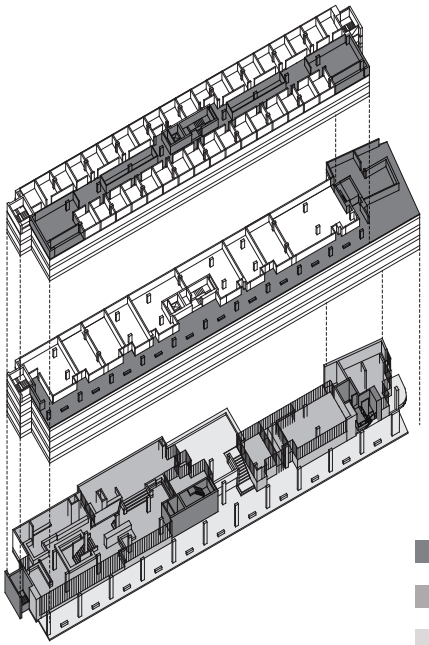
| Research method

SPATIAL ORGANIZATION

We use axonometric drawing to analyse overall building block organization and put our focus on the collective space.

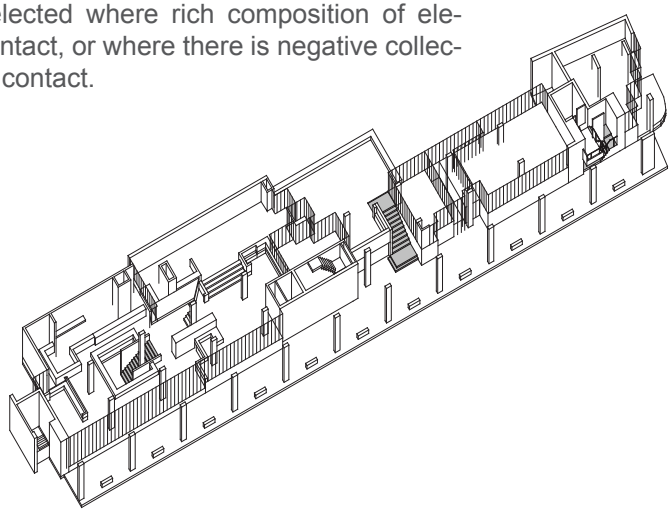


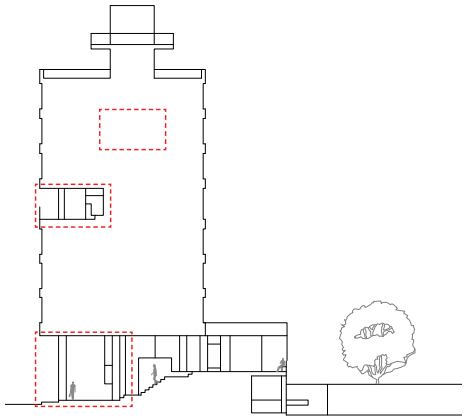


Collective
Semi-Public
Public

FRAGMENT SELECTED

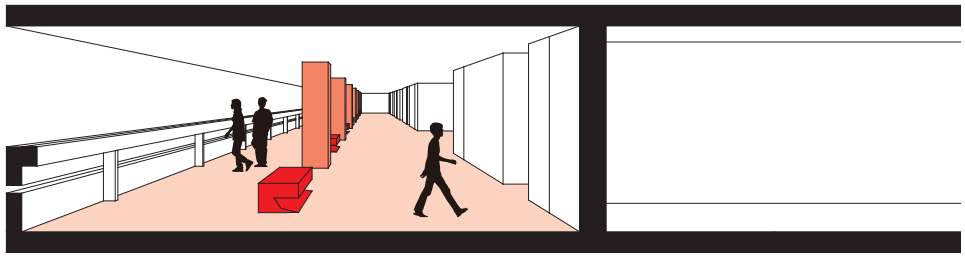
Fragments are selected where rich composition of elements enhance contact, or where there is negative collective space without contact.

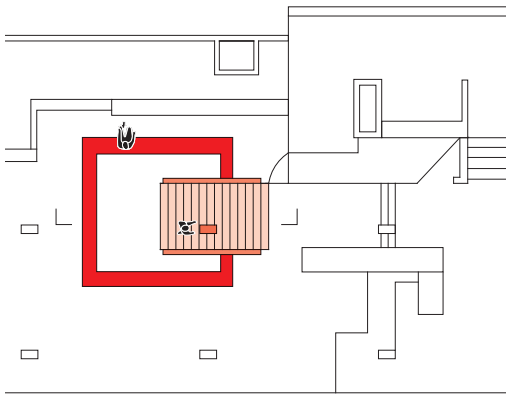


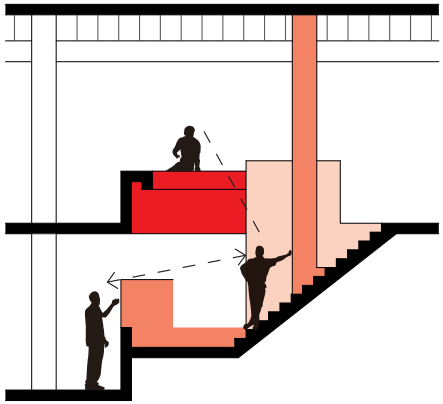


ELEMENT|ACTIVITY|CONTACT

We make architectual drawings for the fragments chosen as the background for analysis. First, we analyse elements according to the activity they indicate, which are sitting, standing and walking. Then, we draw different signs to make it clear what type of contact happen in the space.







Elements for sitting

Elements for standing

Elements for walking

Close contacts

Chance contacts

Passive contacts

01 INTRODUCTION

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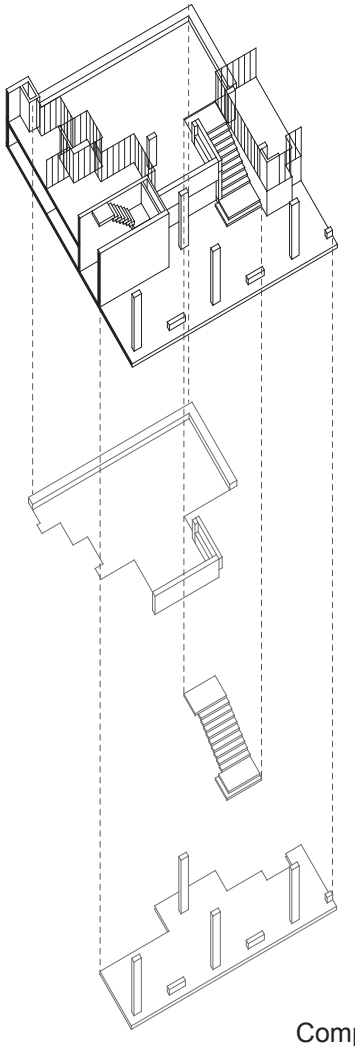
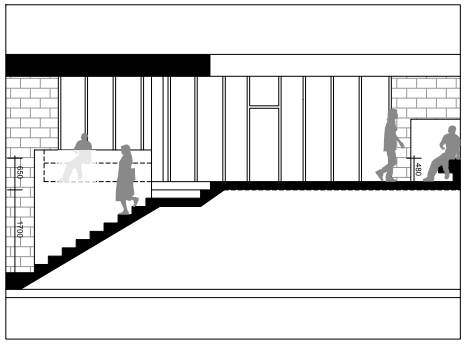
| Research method

COMPOSITION | DIMENSION | MATERIAL | ATMOSPHERE

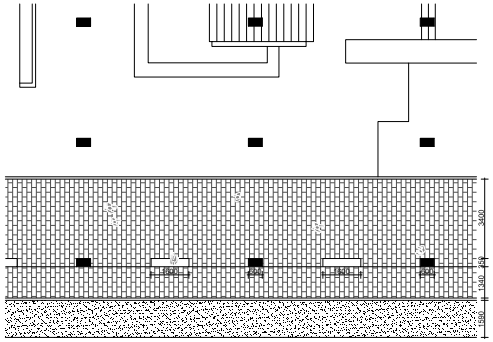
Deeper study upon each fragment in terms of composition, dimension, material and atmosphere, which reveals how the space really function due to elements composed together with their architectual qualities.



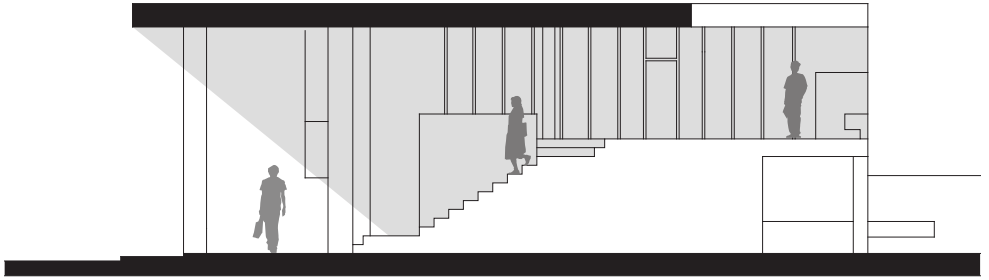
Composition



Dimension



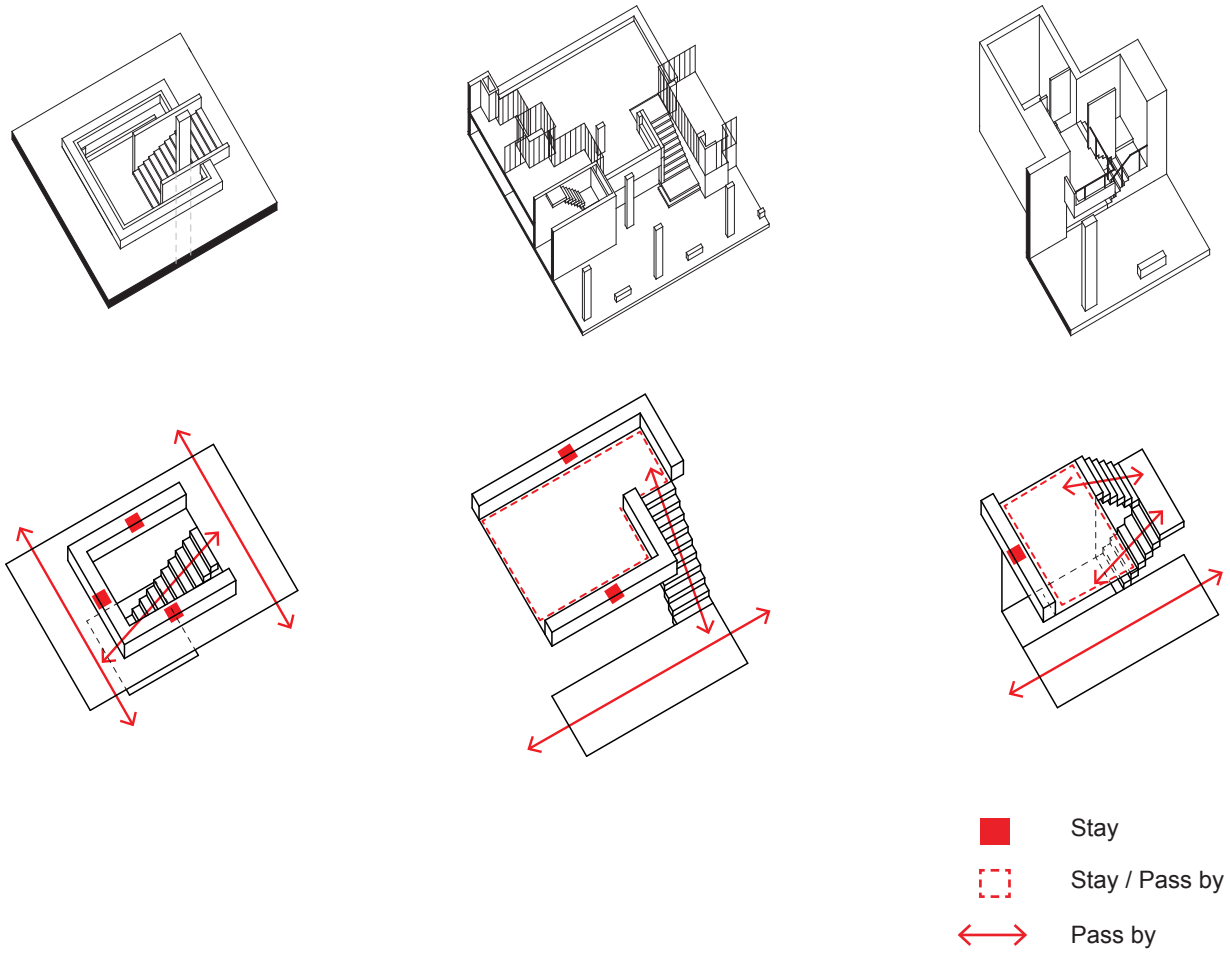
Material



Atmosphere

SYNTHESIS

We develope our synthesis for each case study based on the analysis process taken in two steps. We try to summerize from the architectural facts and derive diagrams directly linked to our sub-questions: what are the elements which make certain activity, and what composition of these elements which make different activities enhance contact.



02 CASE STUDY

- Case study criteria
- Introduction of cases

| Case Study Criteria

We formulated four criteria in selecting our case studies.

1. AMSTERDAM CASE STUDIES

The city of Amsterdam as study background

2. COLLECTIVE HOUSING

Multi storey housing complex which have collective zone for dwellers

3. SPATIAL ORGANIZATION

Different spatial organization of the dwelling projects so that contact happen in different zones

- Contact within building
- Contact between semi-public and private
- Contact between building blocks

4. ELEMENTS FOR CONTACT

Various elements in the collective zone to enhance contact between dwellers

| Contact within building

Weespersrtraat Student Housing (1959)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

Stairs
Various stairs depend on the combination with different elements

Walkway
Different walkways on ground / gallery / inner corridor

Stairs
Different types of stairs connected to galleries and common terraces

Common deck
Terrace with elements for collective use

02 CASE STUDY

- Case study criteria
- Introduction of cases

| Contact between semi-public and private

Haarlemmer Houttuinen (1982)
-Herman Hertzberger

Pentagon (1983)
-Theo Bosch & Aldo van Eyck

Stairs
Stairs leading to private porches and entries

Balcony
Public entrance balcony / Living room balcony

Courtyard
Courtyard used as short cut by pedestrians through tunnel space/ Connecting to staircases for each unit / Organizing Element

| Contact between building blocks

GWL Terrein (1998)
-KCAP,DKV, Neutelings Riedijk, Meyer & Van Schooten
Atelier Zeinstra, van der Pol

De Stadstuinen (2008)
-Dp6 architectuurstudio

Pedestrian Street
Pedestrian street surrounded by hedges as the borders of private and collective gardens

Common Deck
Common deck connected to street and water which links the dwelling blocks

Frontyard
Frontyard of individual dwelling units facing the collective zone

CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

Haarlemmer Houttuinen (1982)
-Herman Hertzberger

Pentagon (1983)
-Theo Bosch & Aldo van Eyck

CONTACTBETWEENBUILDINGBLOCKS

GWL Terrein (1998)
-KCAP,DKV, Neutelings Riedijk,
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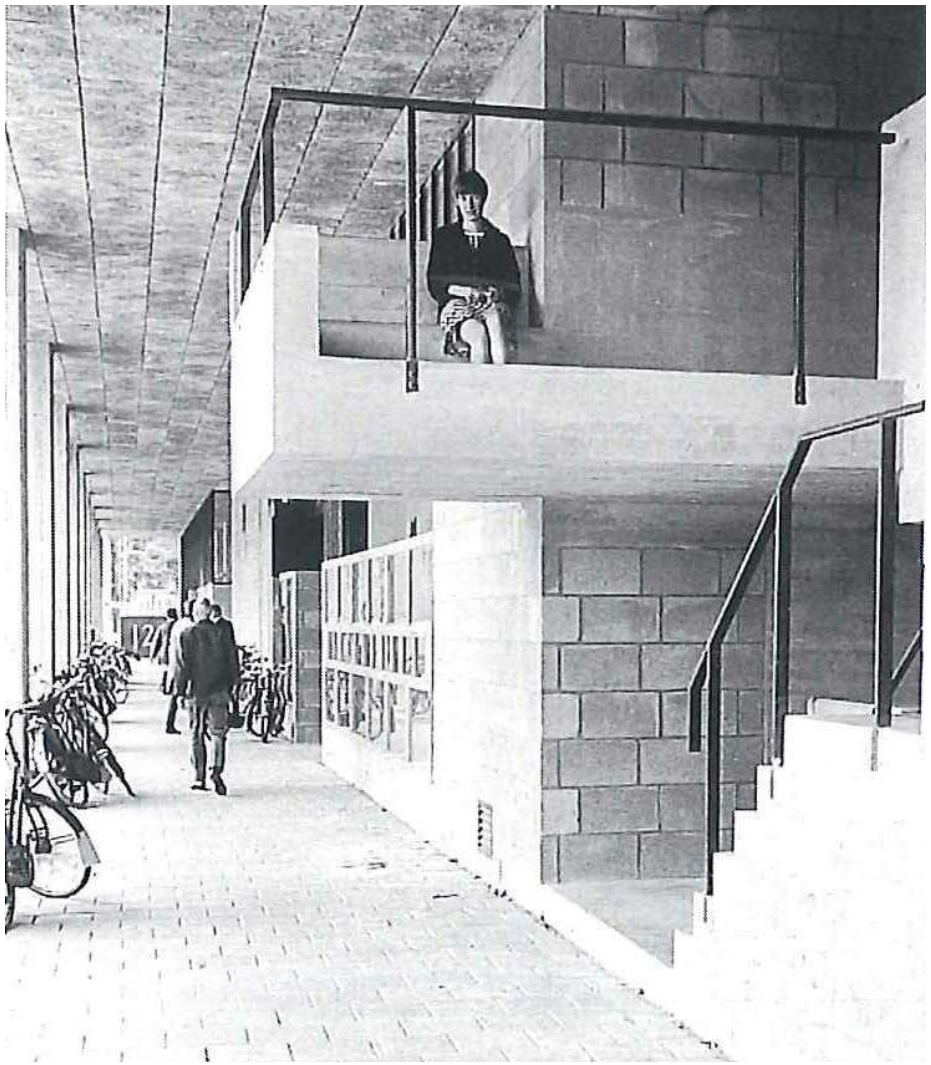
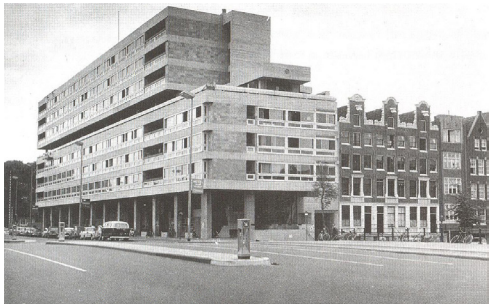
De Stadstuinen (2008)
-Dp6 architectuurstudio





Student Housing _Weesperstraat 7-57, Amsterdam(1966)

ARCHITECT
Herman Hertzberger

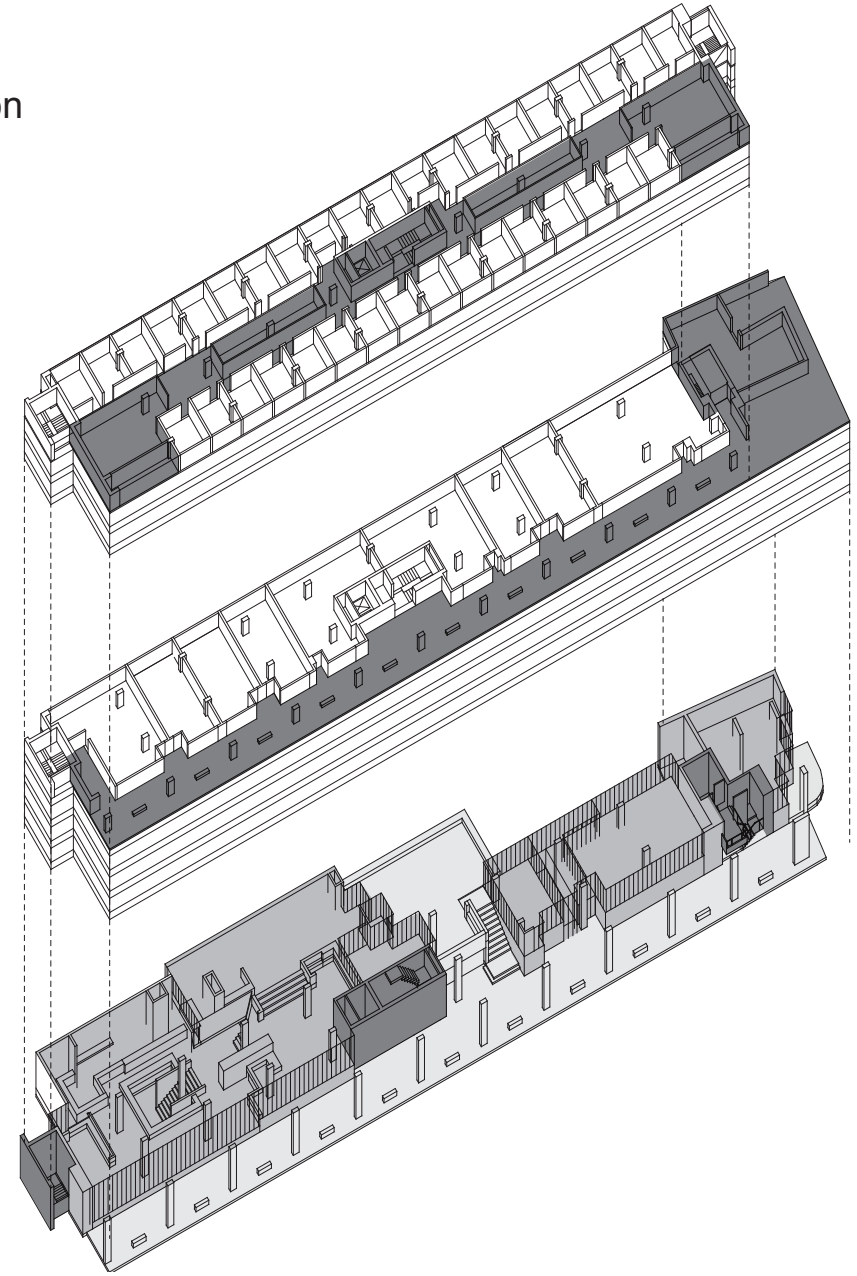
BUILDING TYPE
Special accommodation
184 rooms with shared facilities
9 stories

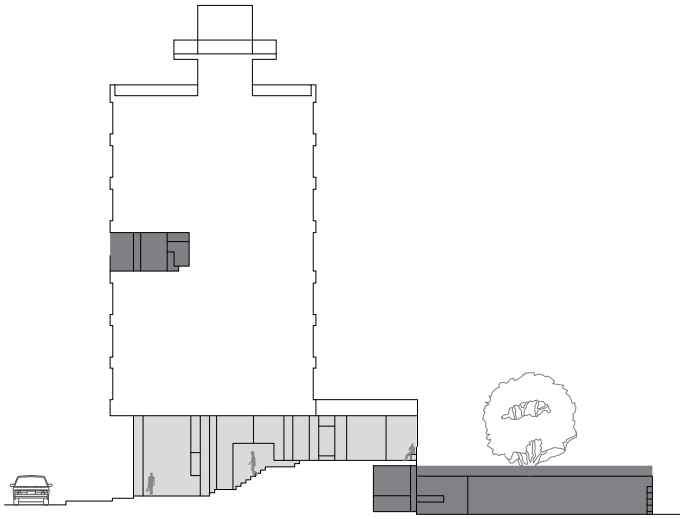
These buildings are replaced ones by 32 modern dwellings. Together with constructional pattern determined by the underground car park this meandering building contour creates a variety of conditions for dwelling types, outdoor spaces and access typologies. In this way the contradictory aims of sun-orientation, guaranteeing privacy and providing access at the south facade can be solved at the same time.

*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

Student Housing _Weesperstraat 7-57, Amsterdam (1966)

Spatial Organization





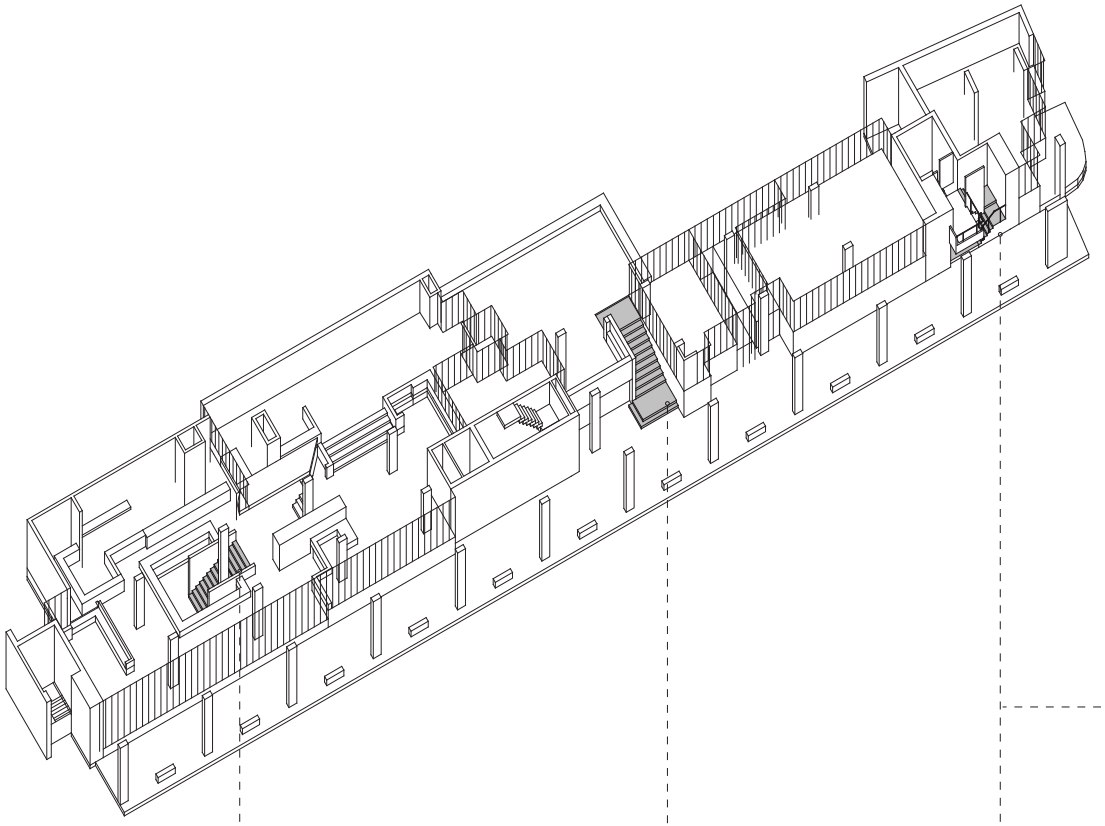
From the organization of the building, we could see that the design emphasize on the collective zones. The ground floor is composed of a public street and semi public areas which gives chance for different activities, while the open street on the 4th floor and the interior corridor on the 5th to the 7th floor are collective spaces for the dwellers.

Collective

Semi-Public

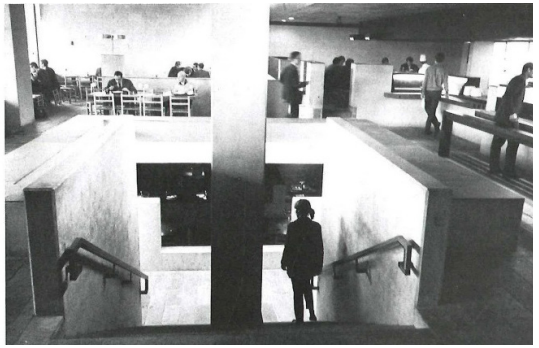
Public

Student Housing _Weesperstraat 7-57, Amsterdam (1966)



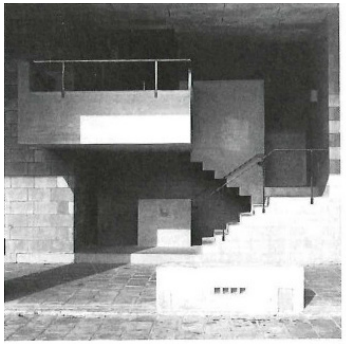
The Stairs

Various types of stairs are used in the building, which provide different ways of encounter. We choose four stairs with distinct characters to make further study, and try to make comparison on their spatial effects.



Staircase 01

Staircase 02



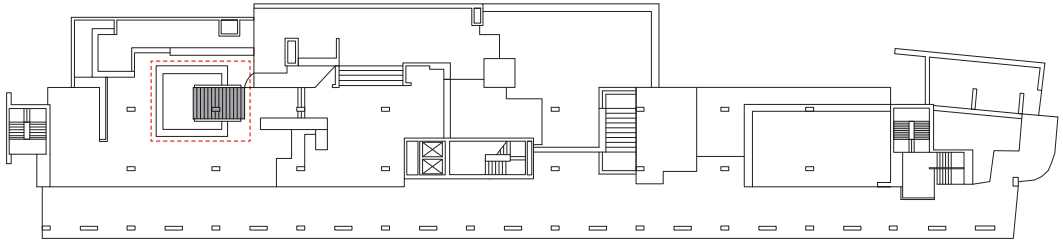
Staircase 03

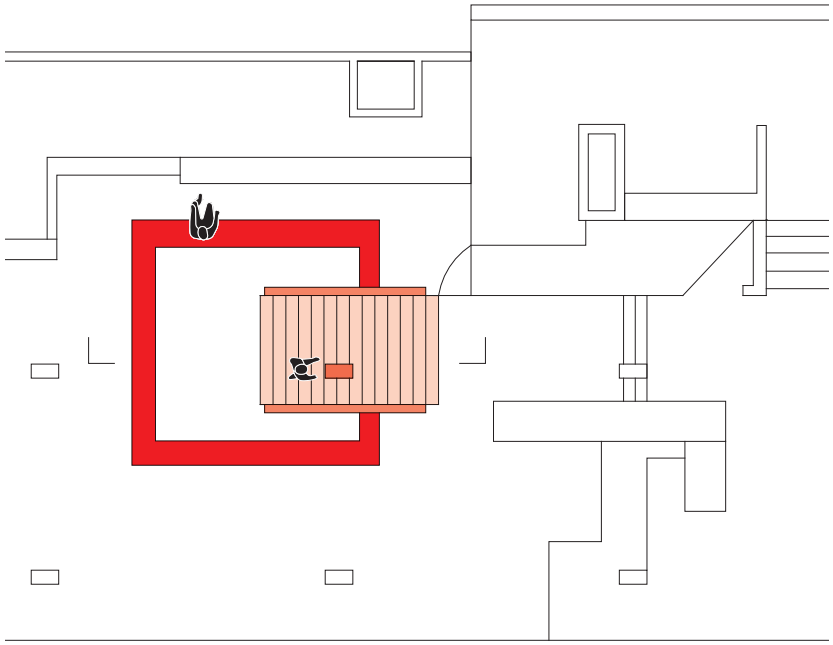
*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

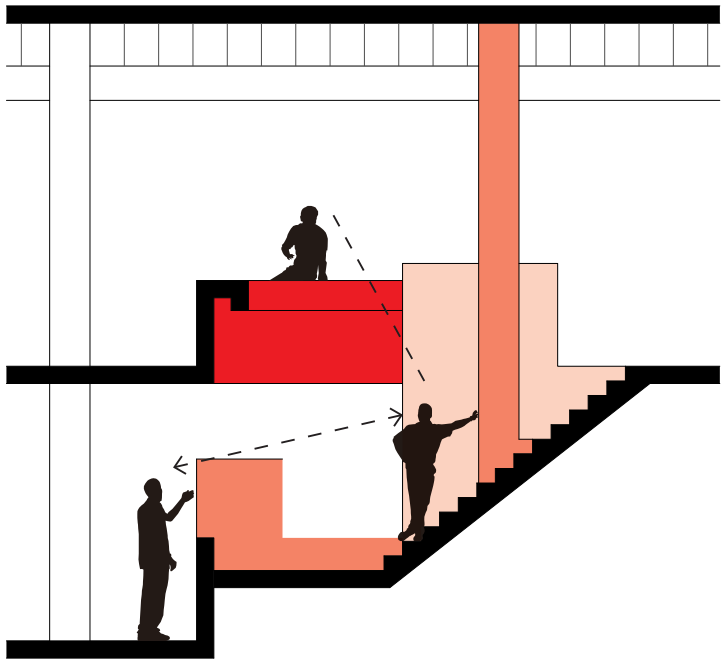
*Staircase 02, Own image

Staircase 01

The first example is an open staircase in the semi-public area on the ground floor. The architect use the elements of the column, the wall and the seatings, to give chances for both direct and indirect contact.







Elements for sitting ⟷ Close contacts

Elements for standing ⟷ Chance contacts

Elements for walking – – – Passive contacts

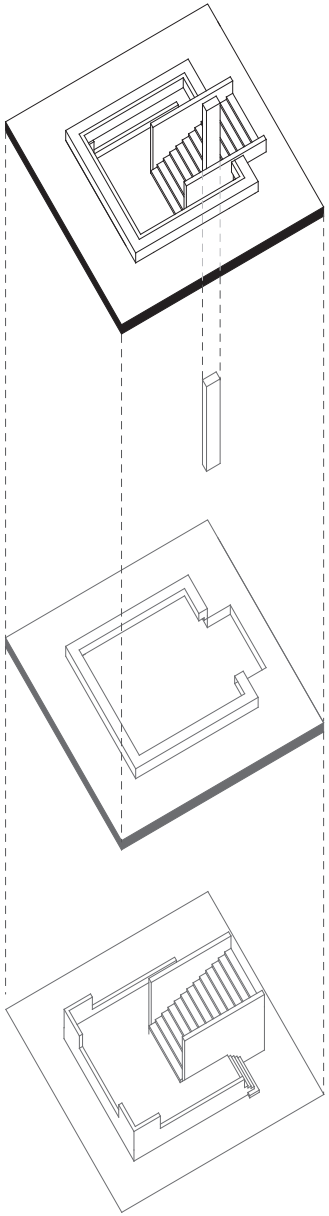
Student Housing _Weesperstraat 7-57, Amsterdam (1966)

Composition

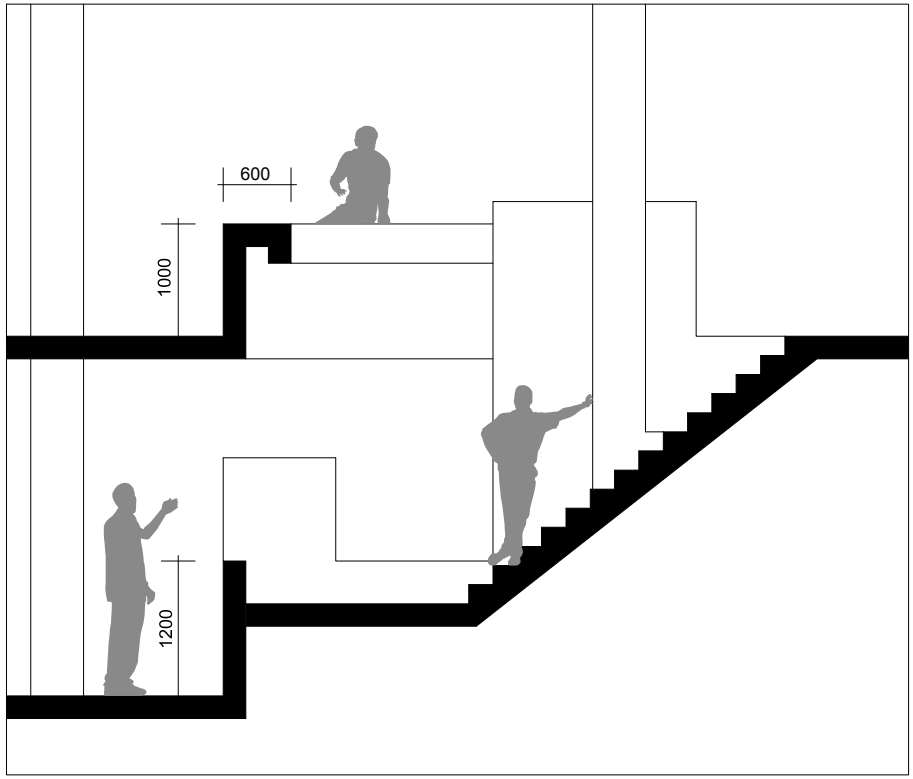
1. Column

2. Seating

3. Staircase



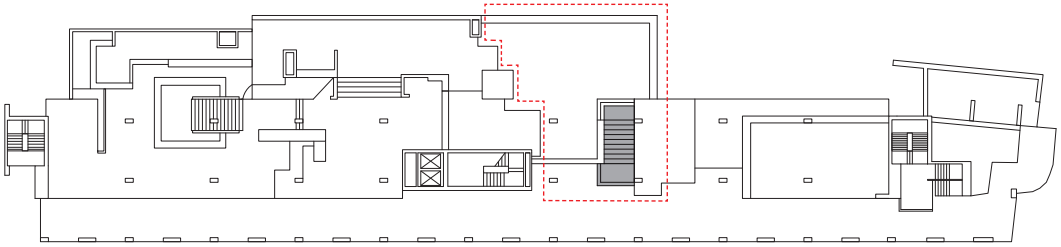
Dimension

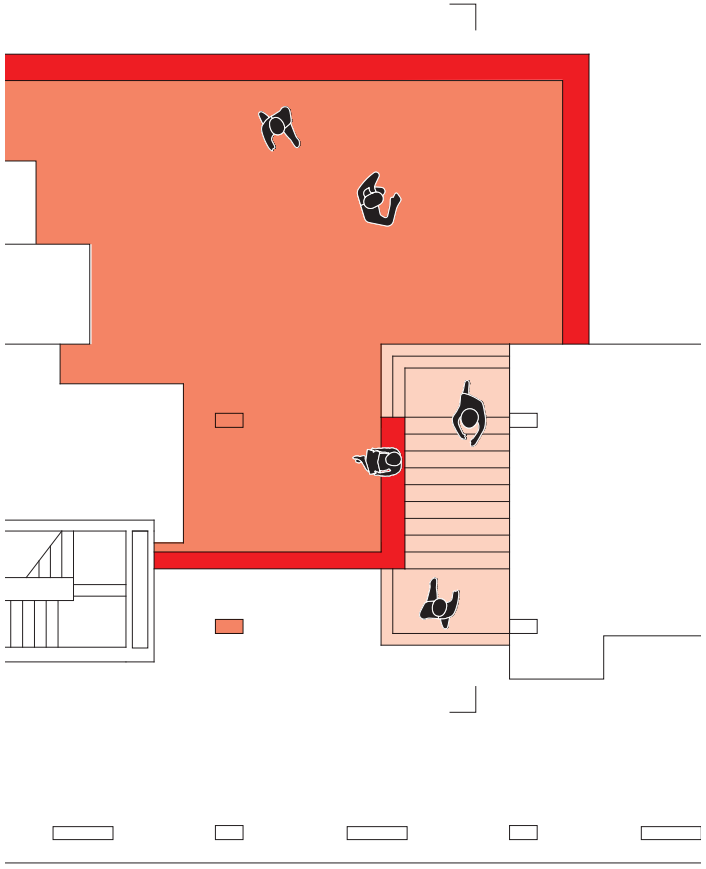


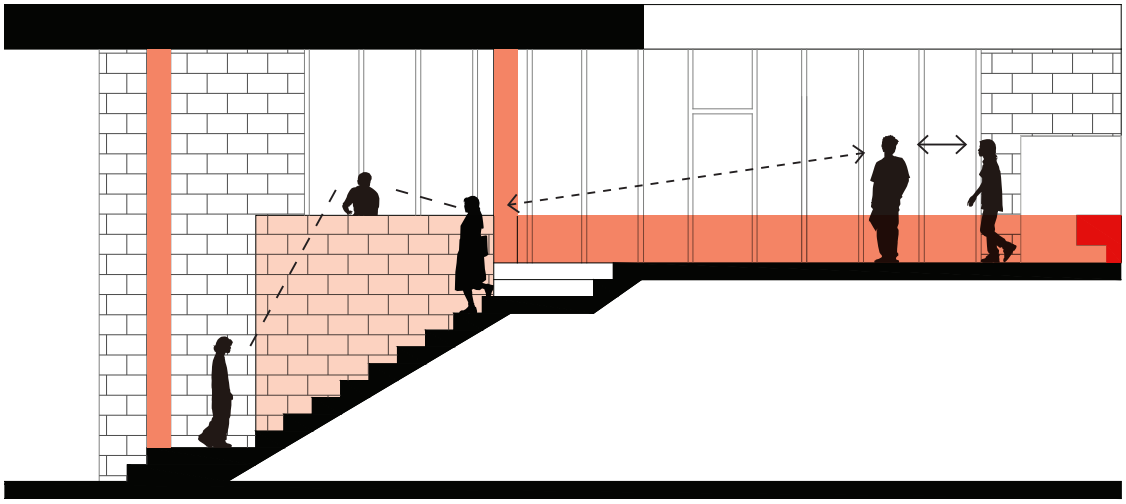
This first staircase is composed of different elements which can lead different types of activities. The first elements Column. It divide the staircase into two zones and connect groundfloor and basement. The second and the third element is balustrade and staircase. The balustrade is wide enough to seat, therefore people can seat and observe people who use staircase. Since the staircase is the main access to the basement, many people use it. We can expect chance and passive contact between people.

Staircase 02

The second staircase is the one leading upwards to the entrance hall. Elements of walls, columns and seatings define the space. Here, people could stand, sit and talk, or have visual contact between each other. A lively space with full of contacts is created by the rich composition of elements.





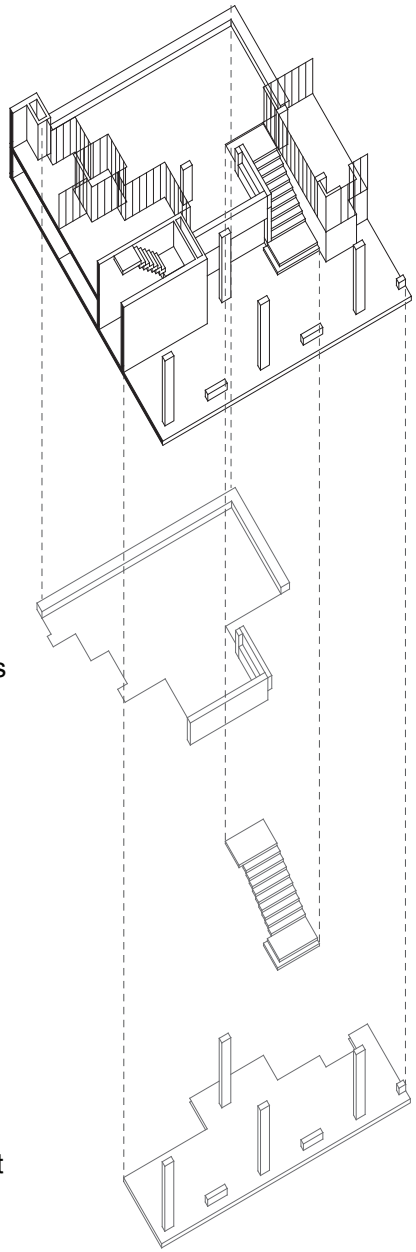


Elements for sitting
Elements for standing
Elements for walking

Close contacts
Chance contacts
Passive contacts

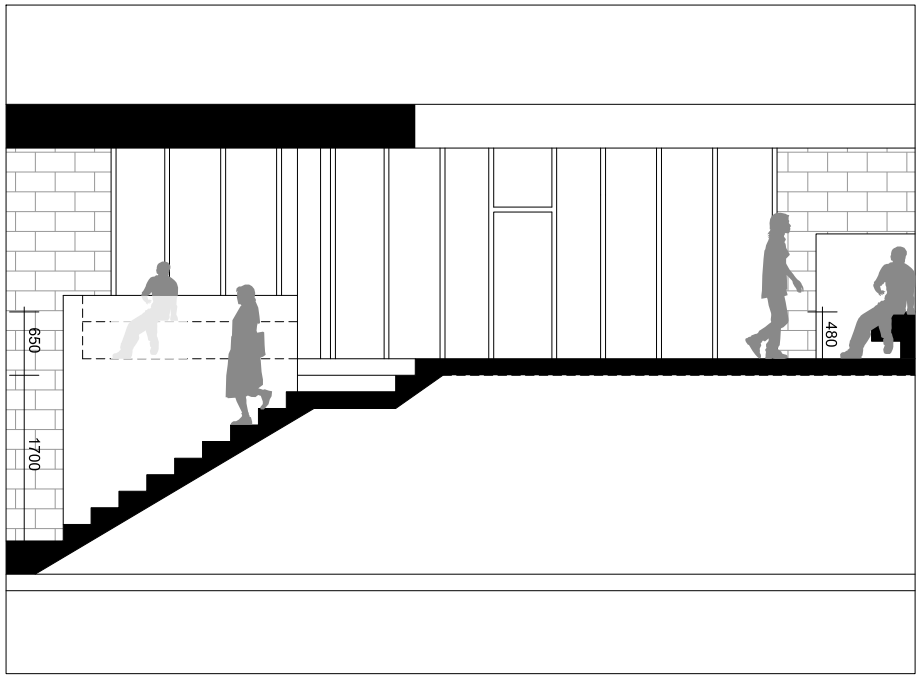
Student Housing _Weesperstraat 7-57, Amsterdam (1966)

Composition



1. Platform with seatings
2. Staircase
3. Public Street

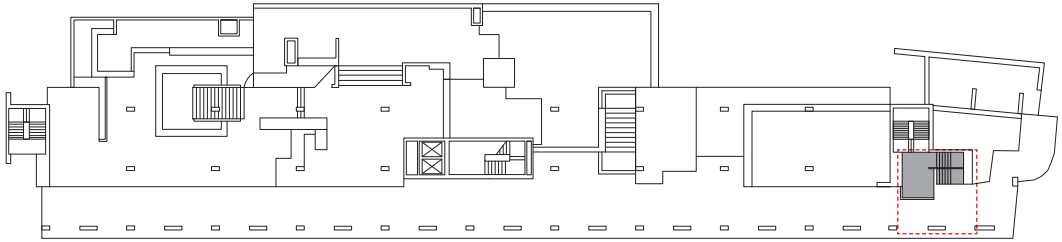
Dimension

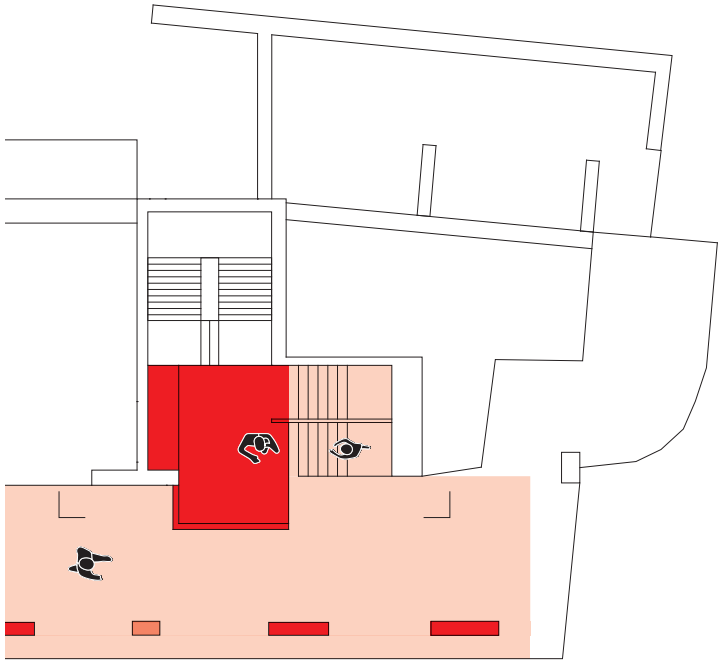


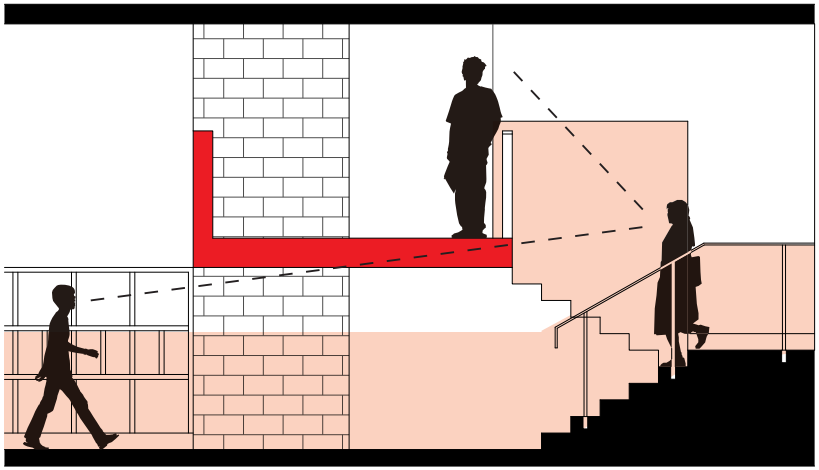
The second staircase show composition of two horizontal elements (ground floor, 1st floor) and one vertical element which connect those horizontal ones. The first horizontal element is public street. Anonymous pedestrians pass through this high ceiling space and the second element, staircase connect the ground floor public street and the1st floor platform space. People can stay more time at this platform because this space have enough seating compare to the public street. People can make a close contact at this platform and can have chance and passive contact since platform user can observe passing by people through staircase.

Staircase 03

The third one is a staircase on the south part of the ground floor zone. There is a platform protruding out to the public walkway, and two lines of steps with a wall are in opposite direction. People standing there will have a visual contact to passing by people on the street.







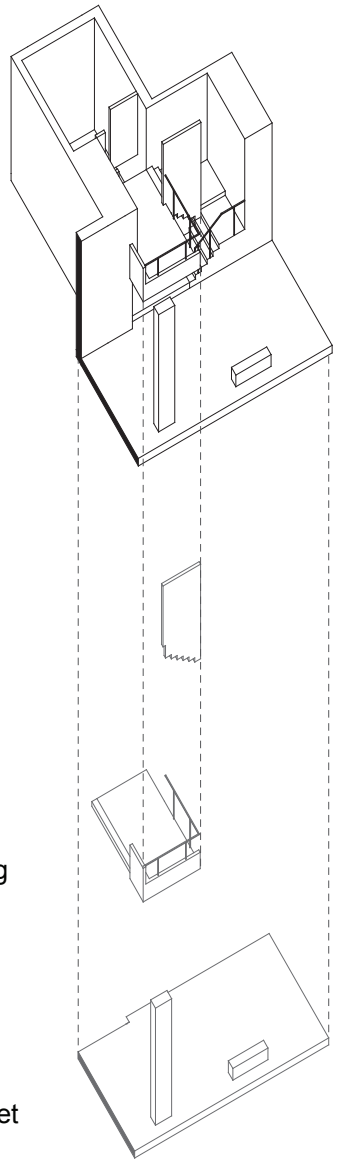
Elements for sitting ⟷ Close contacts

Elements for standing ⟵ – ⟶ Chance contacts

Elements for walking – – – Passive contacts

Student Housing _Weesperstraat 7-57, Amsterdam (1966)

Composition

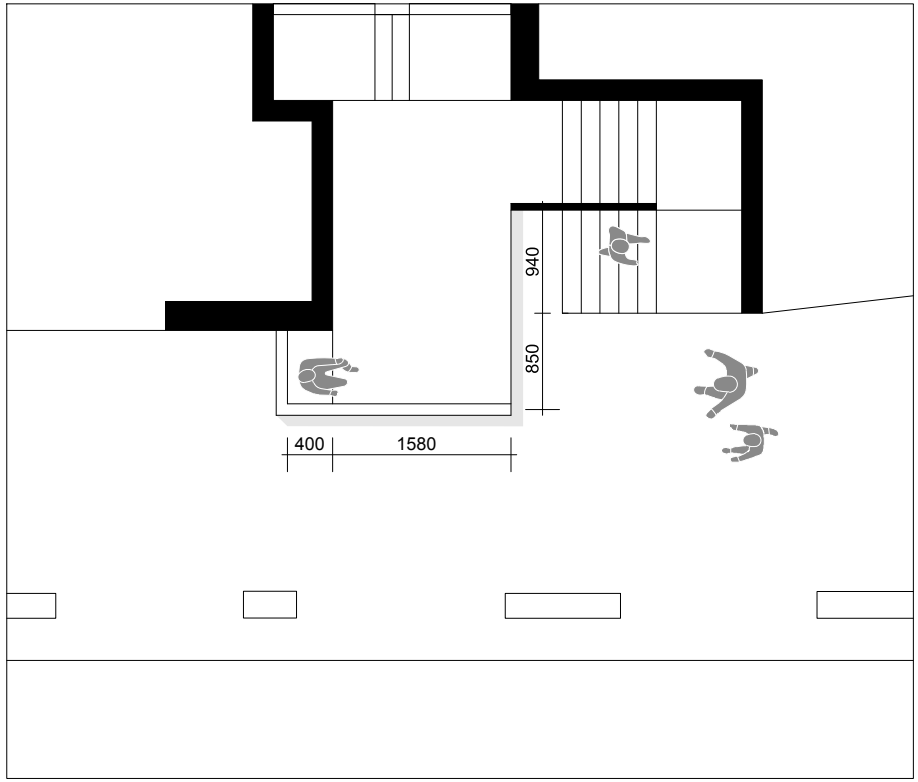


1. Wall

2. Platform with seating

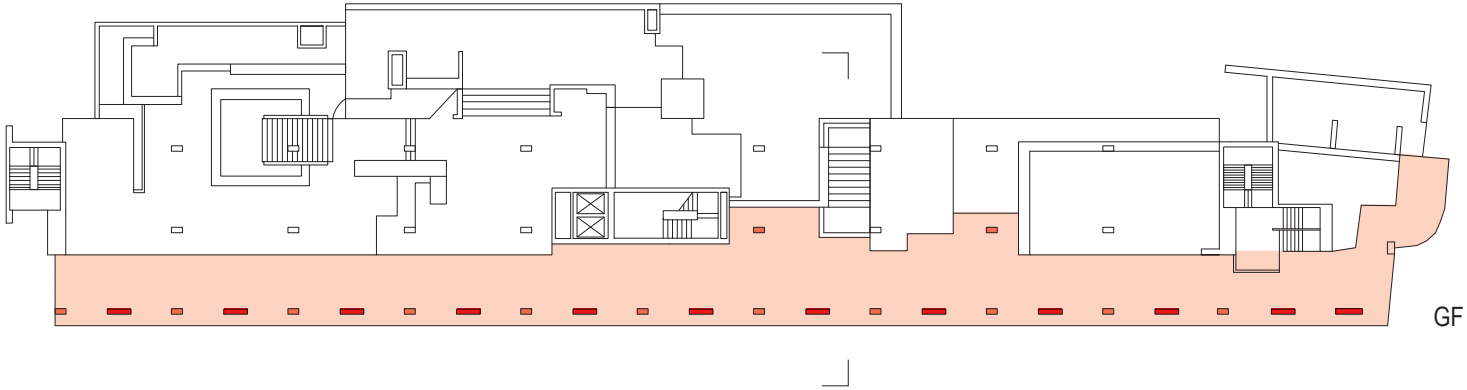
3. Public Street

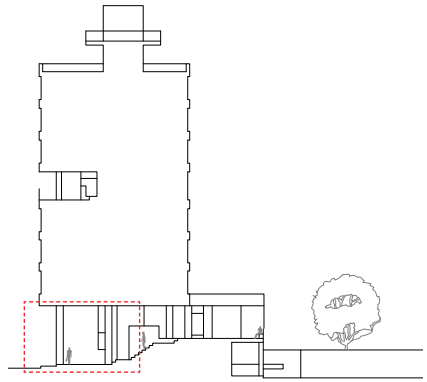
Dimension



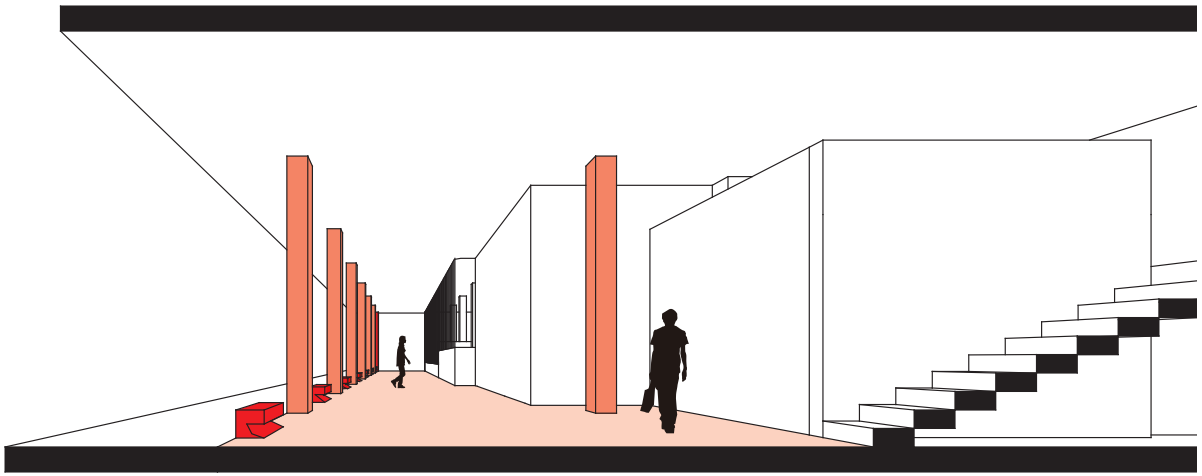
The third staircase shows diverse compositions of elements which lead different activities. This staircase is adjacent to the public street where anonymous pedestrians walk by. There is a expanded platform at this staircase with seating, therefore, people can look over the public street and can have a passive contact.

Student Housing _Weesperstraat 7-57, Amsterdam (1966)





*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.



Elements for sitting ⟷ Close contacts

Elements for standing ⟷ Chance contacts

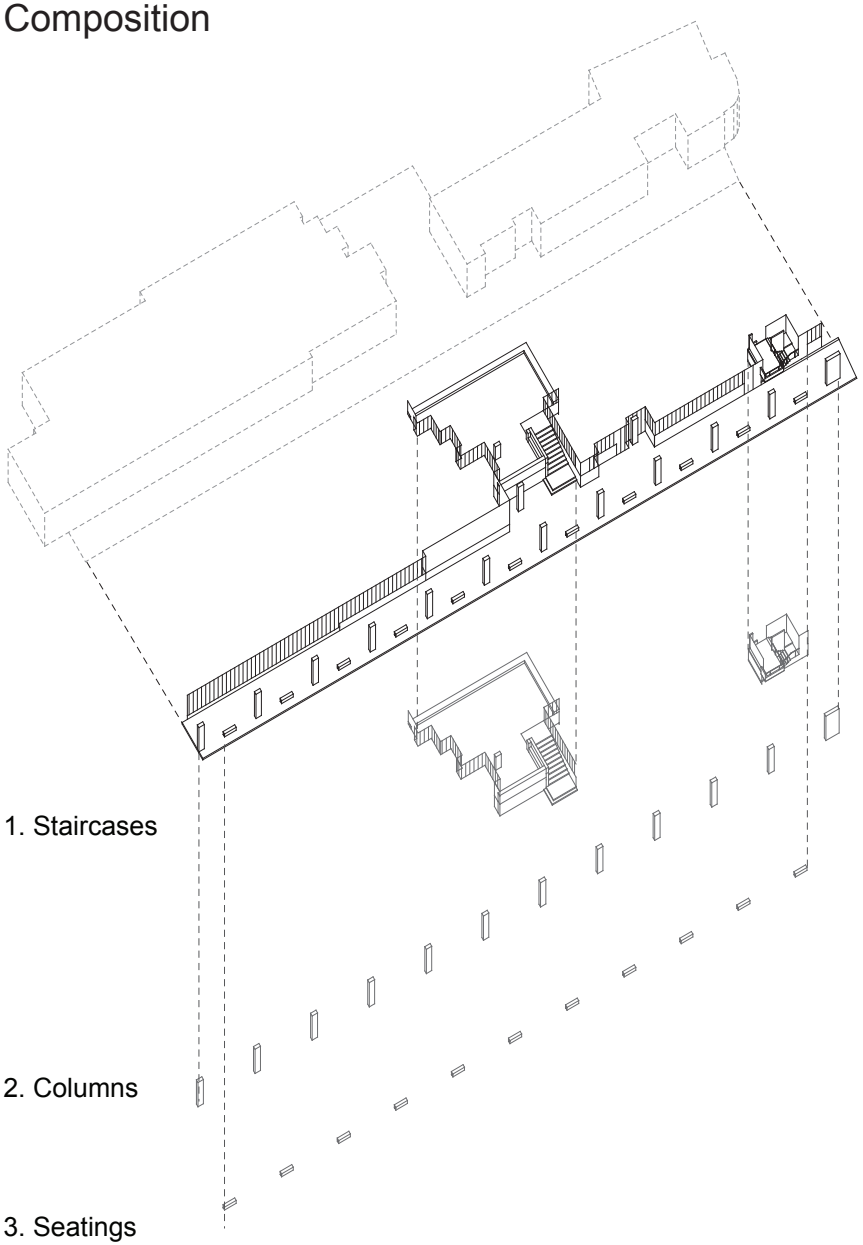
Elements for walking – – – Passive contacts

Walkway 01

The public street on the ground floor is a continuation of the open street, a zone of transition from the public to the semi-public. The rigid structures of columns define the gray space,and lead people towards the inner area where there are places to stay. There are seatings along the edge promoting contact.

Student Housing _Weesperstraat 7-57, Amsterdam (1966)

Composition

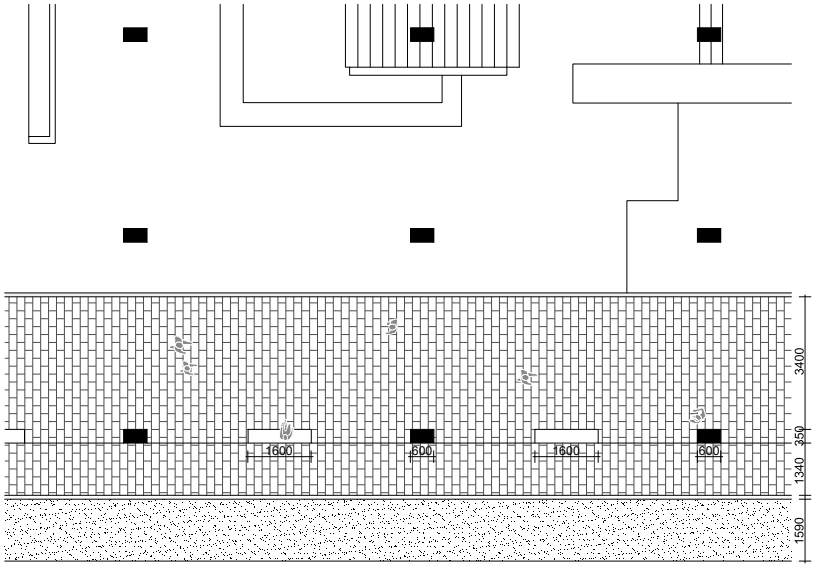


1. Staircases

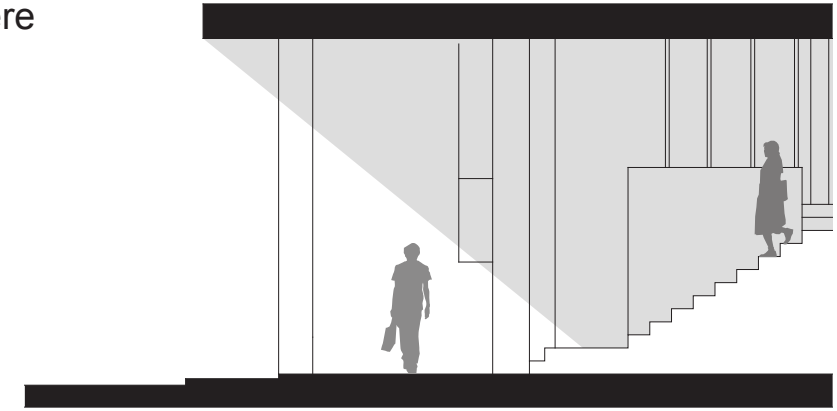
2. Columns

3. Seatings

Dimension

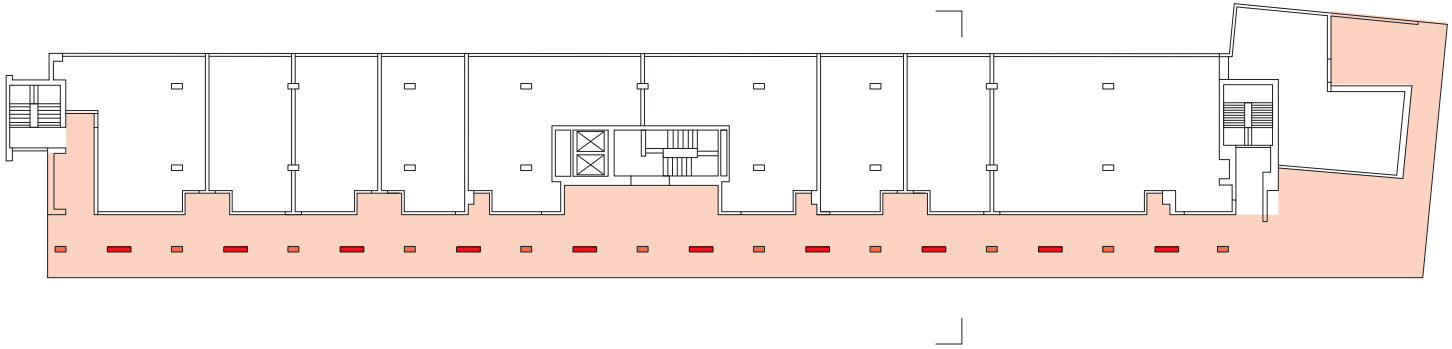


Atmosphere

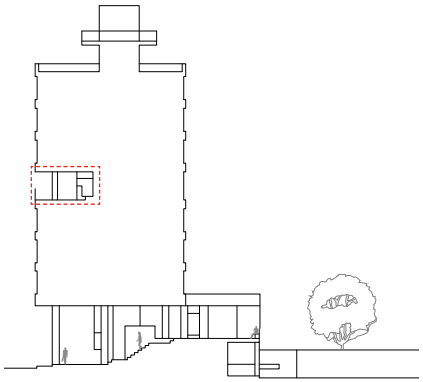


The first walkway show repetition of elements of columns and seats. Although this street is composed of several vertical elements (staircase), the repetition of columns and seats emphasize linear composition and activity of walking. This public street have really high ceiling and only one closed glass facade. Therefore this space is transparent.

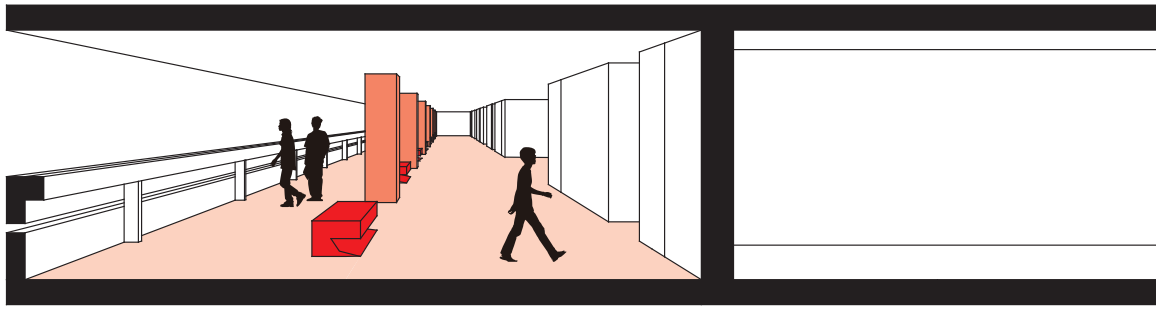
Student Housing _Weesperstraat 7-57, Amsterdam (1966)



4F



*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.



Elements for sitting ⟷ Close contacts

Elements for standing ⟵ – ⟶ Chance contacts

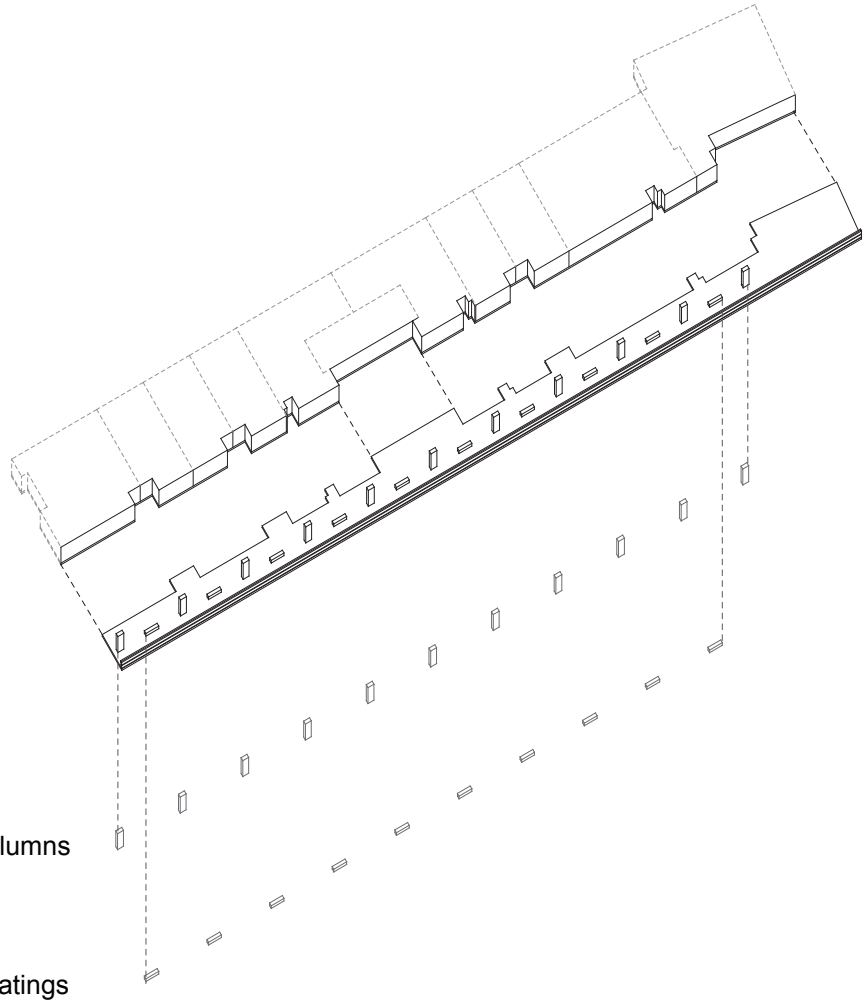
Elements for walking – – – Passive contacts

Walkway 02

The open corridor on the 4th floor could be read as a collective gallery. The dwellers all pass by the gallery before entering their private houses, so the intensity of contact is high. The columns and seats are space-defining elements where people intend to stay and communicate.

Student Housing _Weesperstraat 7-57, Amsterdam (1966)

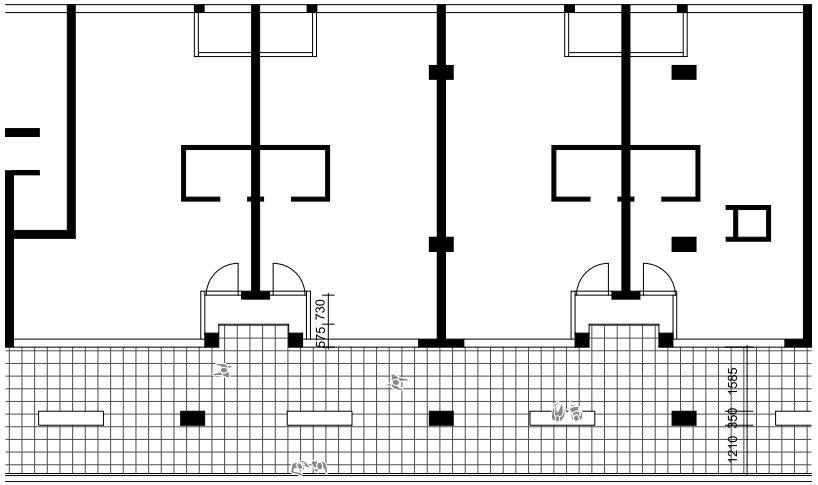
Composition



1. Columns

2. Seatings

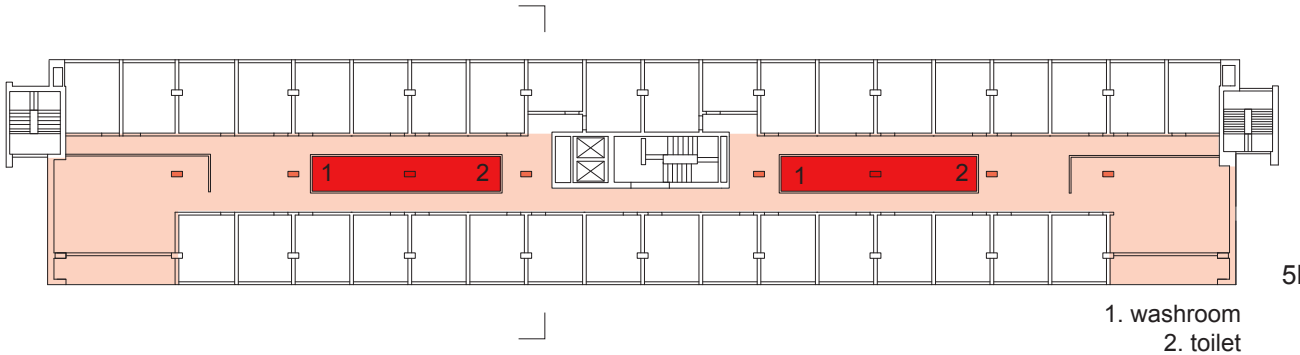
Dimension



Atmosphere

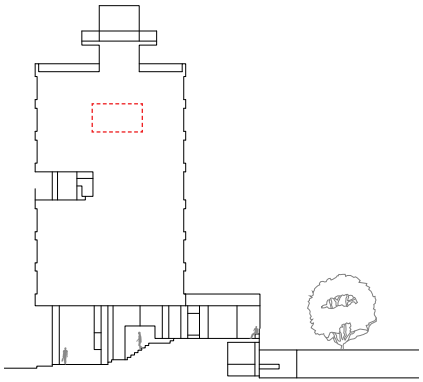
The second walkway show clear space division with spatial elements. Columns and Seats are positioning in the middle of the open gallery and these elements lead people to stay and give a chance to contact each other. This open gallery get natural afternoon sunlight, so people can have sunbath while they stay there.

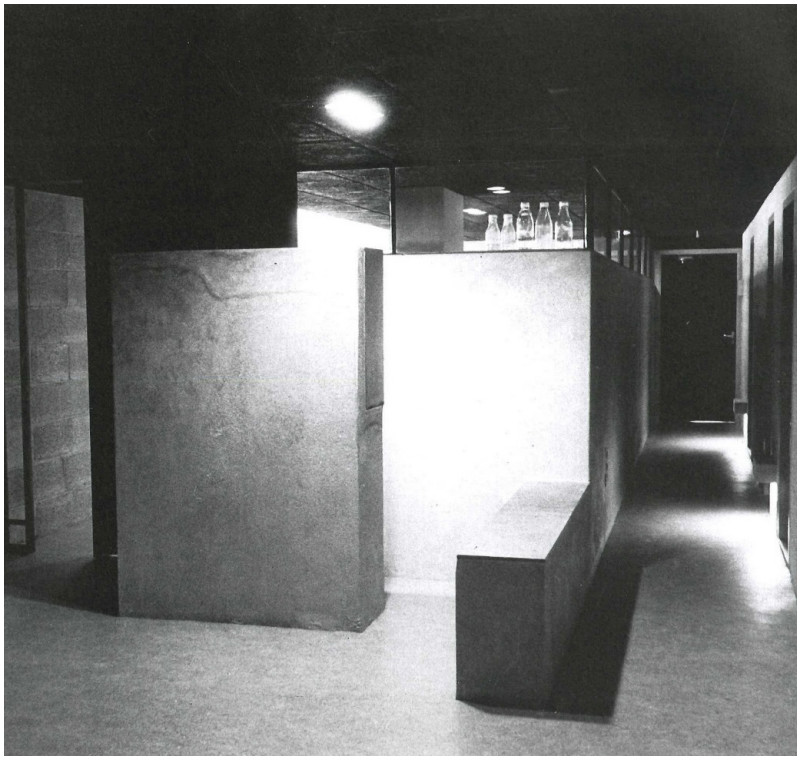
Student Housing _Weesperstraat 7-57, Amsterdam (1966)

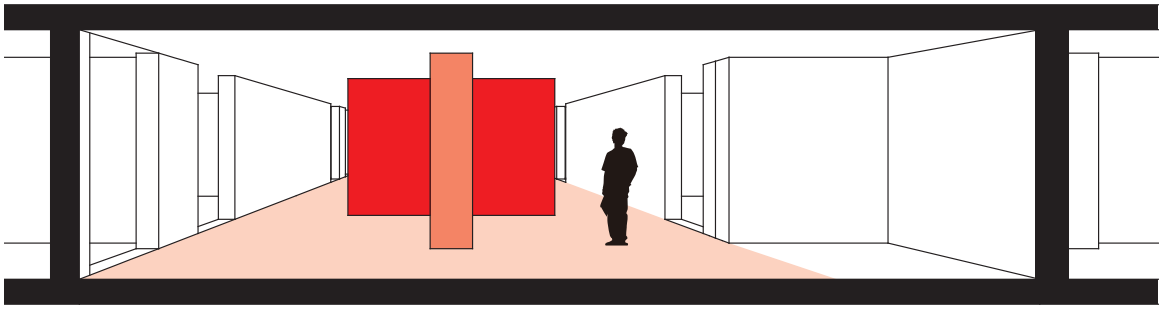


5F-7F

1. washroom
2. toilet







Elements for sitting ⟷ Close contacts

Elements for standing ⟷ Chance contacts

Elements for walking – – – Passive contacts

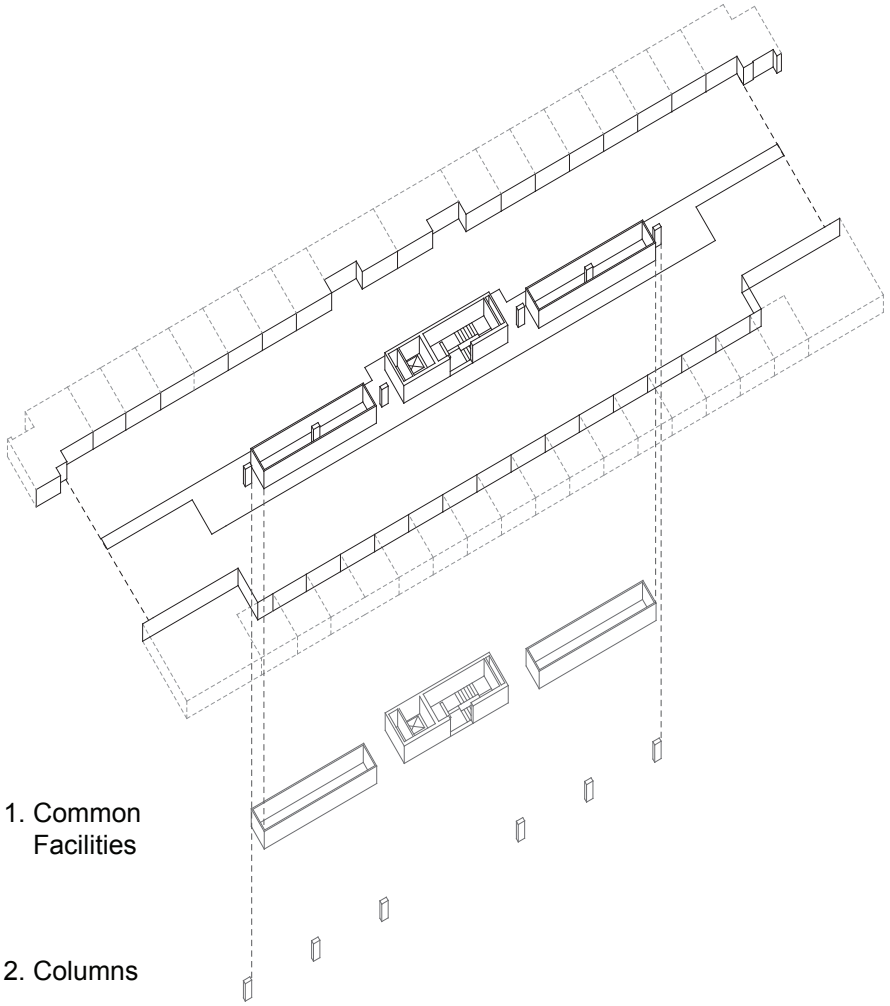
Walkway 03

The interior corridor on the 5th to the 7th floor are the collective spaces for students, with common kitchen, laundry room, restroom, and even telephone places.

*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

Student Housing _Weesperstraat 7-57, Amsterdam (1966)

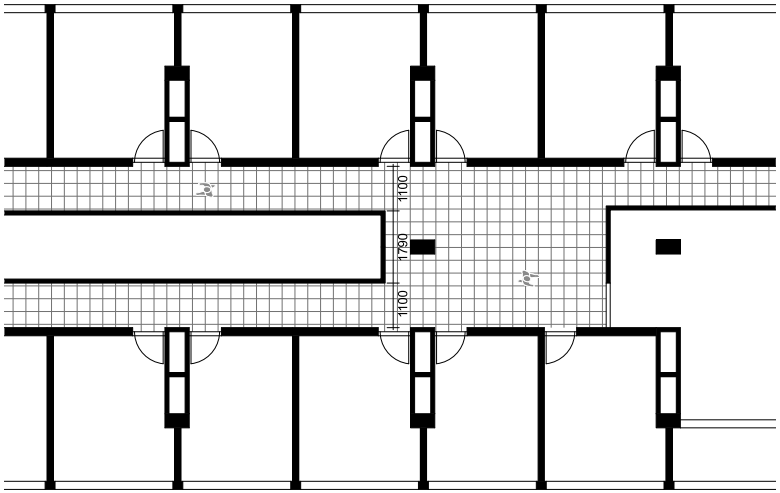
Composition



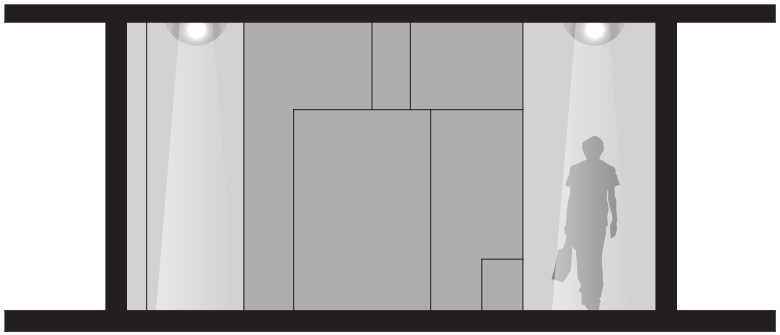
1. Common Facilities

2. Columns

Dimension

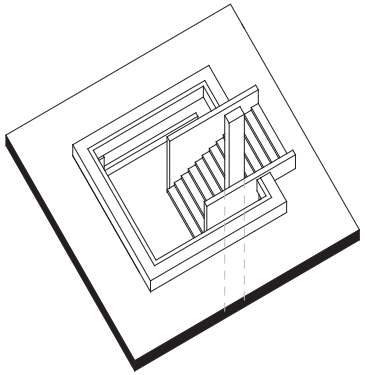


Atmosphere

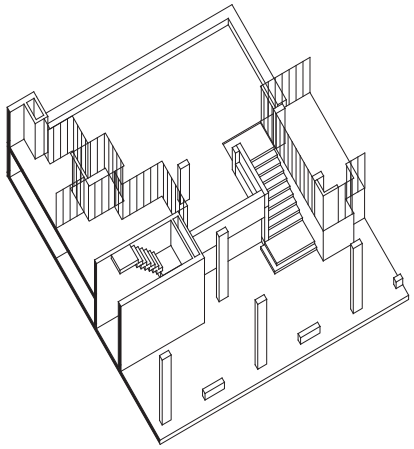


The third walkway is composed of closed facade and several common facilities. This corridor is narrower than other walkways and does not have natural sun light. Therefore it has dark and quiet atmosphere. People usually pass by this corridor and have contact only when they use public facilities.

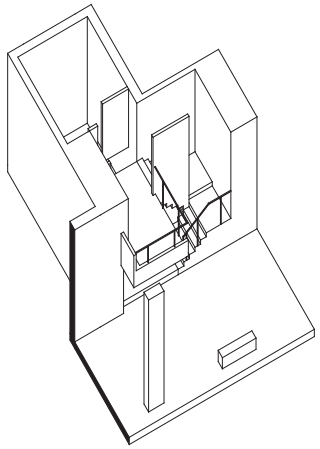
Synthesis



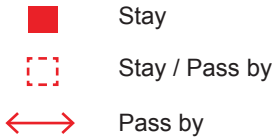
| Stair - balustrade

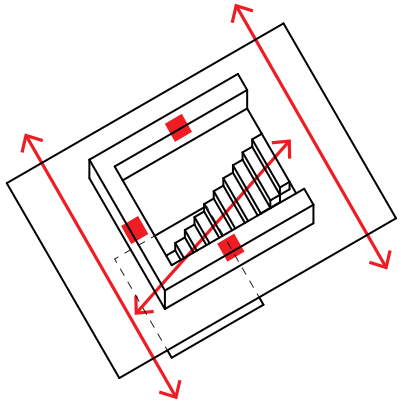


| Walkway - stair - platform

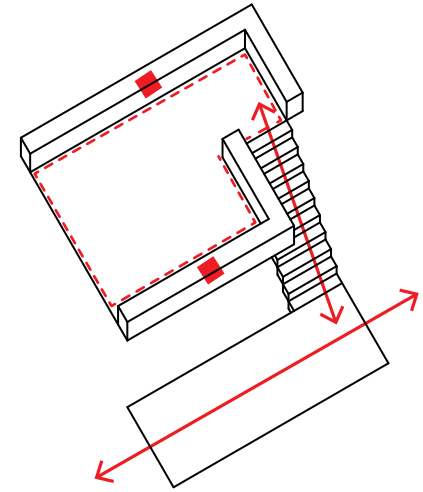


| Walkway - stair - landing

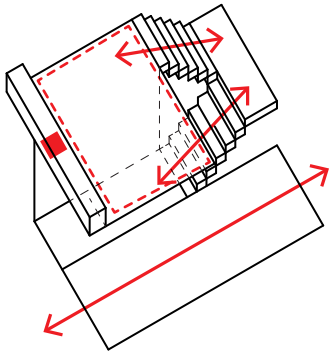




Wide balustrade here provides itself as sitting place, thereby enhancing contacts between stairs and floor.

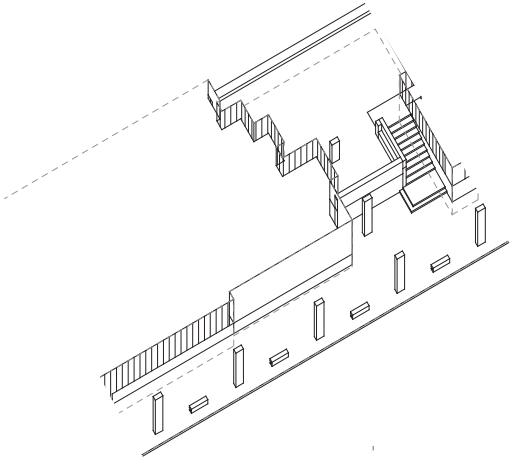


Extended platform parallel to stairs makes more contacts between not only stairs and platform, but also platform and walkway.

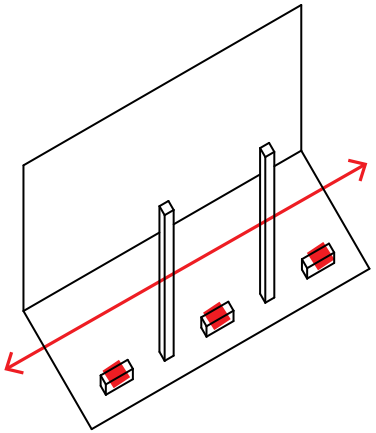


Extended landing area over the walkway provides more chances for contacts with pedestrians and people who go up stairs.

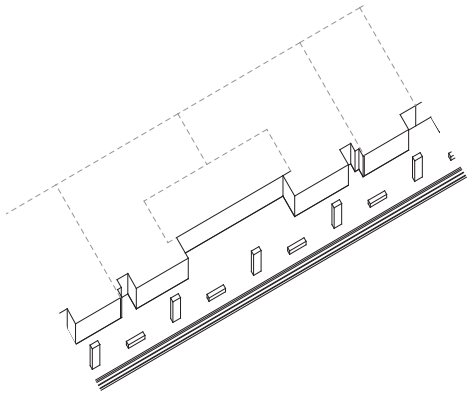
Student Housing _Weesperstraat 7-57, Amsterdam (1966)



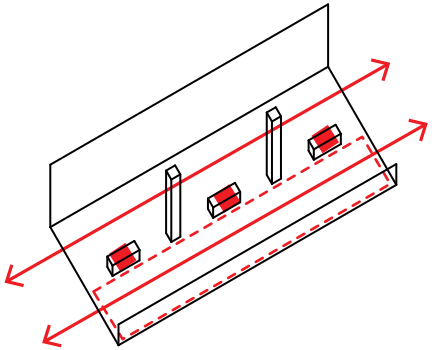
| Walkway - column - seat



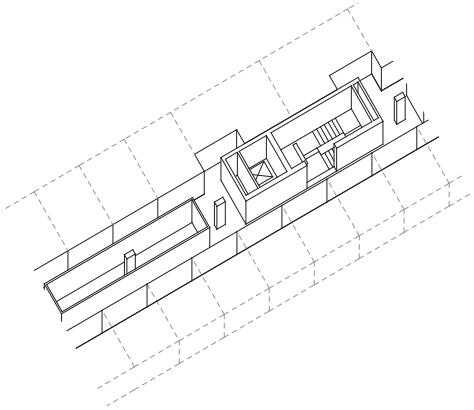
On walkway in the transition area from public to semi-public, columns set border of this gray zone and seatings along the edge promotes contacts.



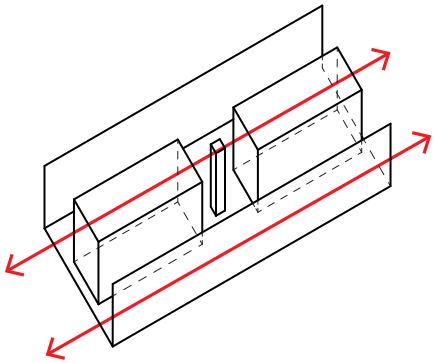
| Gallery - column - seat



Columns in the middle with seatings define oneside area for staying, so that it increases more possibilities of contact.



| Corridor - common facilities - column



Common facilities on the inner corridor give additional chances to contact.

CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

Haarlemmer Houttuinen (1982)
-Herman Hertzberger

Pentagon (1983)
-Theo Bosch & Aldo van Eyck

CONTACTBETWEENBUILDINGBLOCKS

GWL Terrein (1998)
-KCAP,DKV, Neutelings Riedijk,
Meyer & Van Schooten,
Atelier Zeinstra, van der Pol

De Stadstuinen (2008)
-Dp6 architectuurstudio

Lootsbuurt _Jacob van lennepstraat 271, Amsterdam(2007)

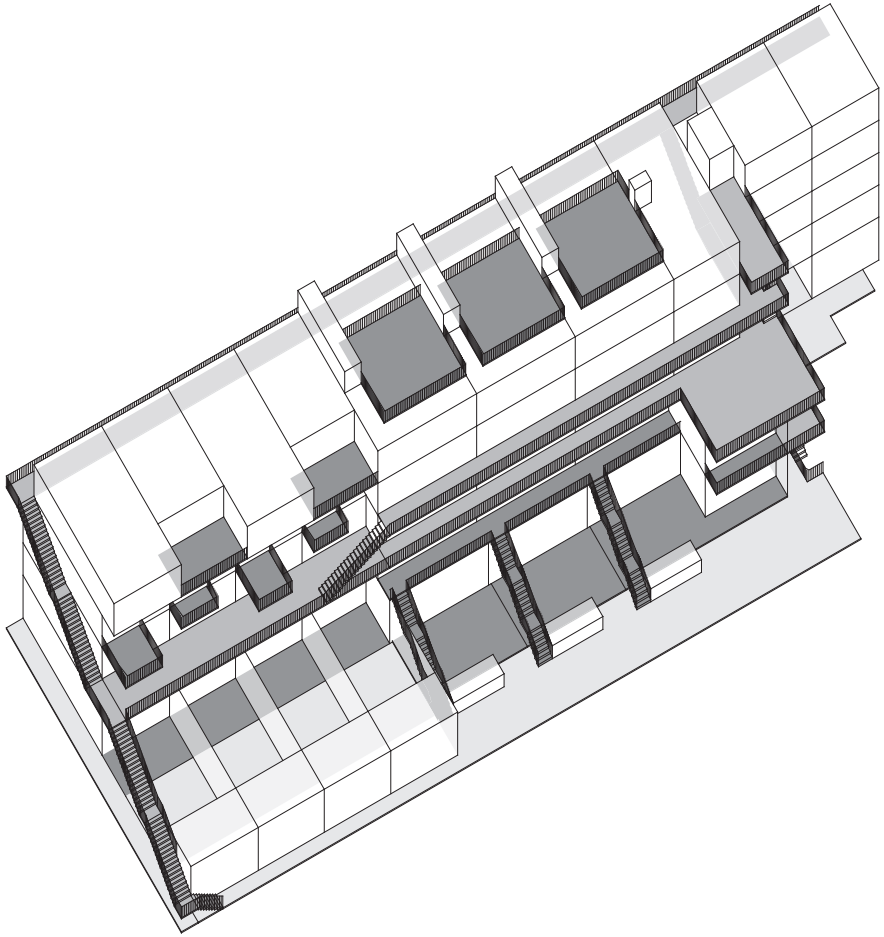
ARCHITECT
ANA Architecten

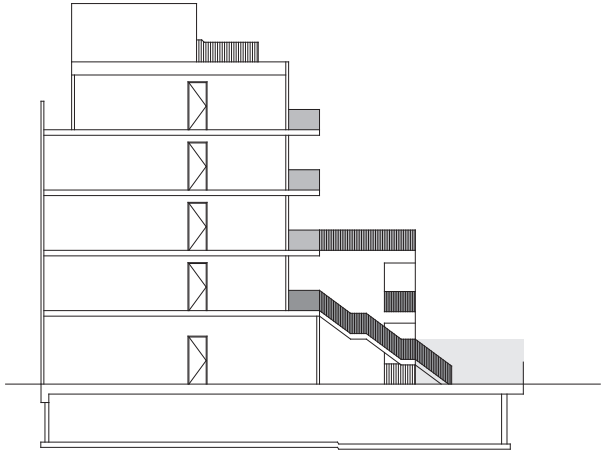
BUILDING TYPE
32 units
Historical fabric (underground car parking) + Contemporary building

These buildings are replaced ones by 32 modern dwellings. Together with constructional pattern determined by the underground car park this meandering building contour creates a variety of conditions for dwelling types, outdoor spaces and access typologies. In this way the contradictory aims of sun-orientation, guaranteeing privacy and providing access at the south facade can be solved at the same time.

*http://www.ana.nl/lootsbuurt.html

Spatial Organization





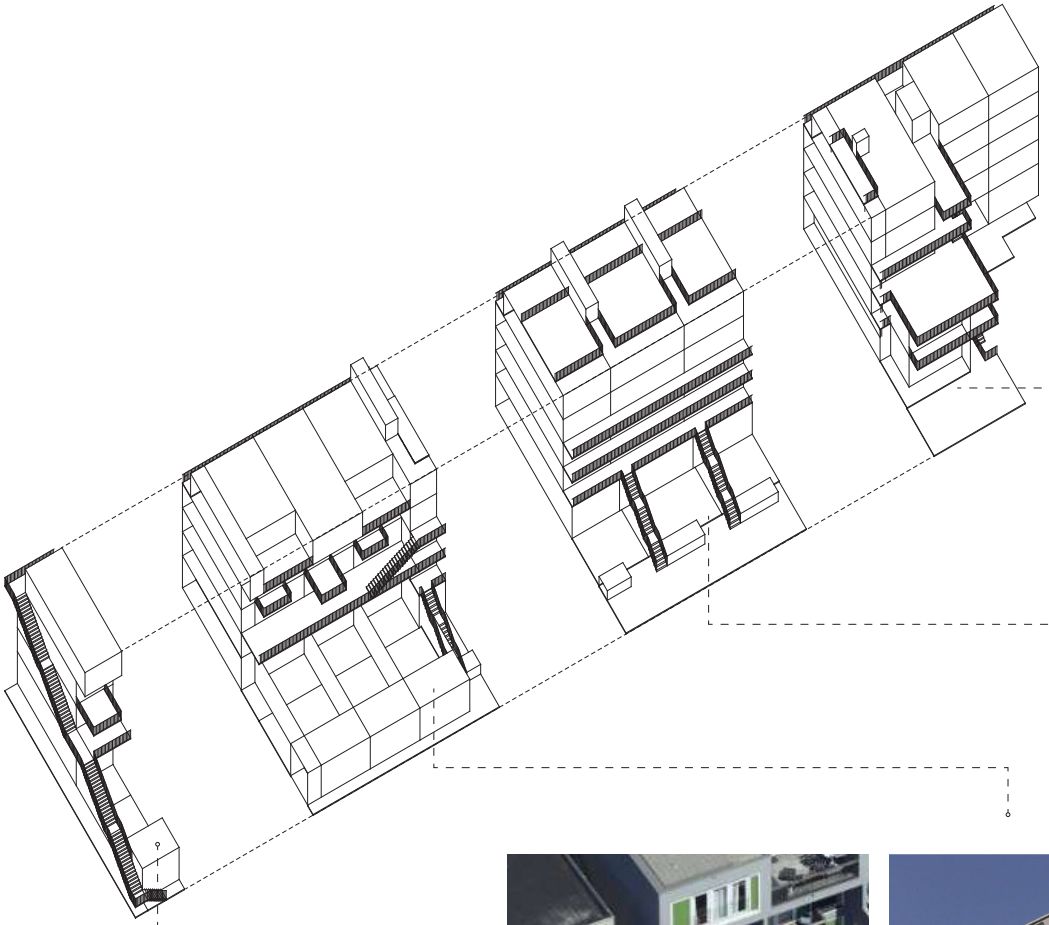
From the organization of the building, we can find out that the presence of galleries, balconies and terraces create a strong plasticity of the volume. The ground floor is composed of public street, private garden and private staircase for 1st floor units. While the second floor and third floor are composed with collective corridor and terrace with long collective staircase,

Private

Collective

Public

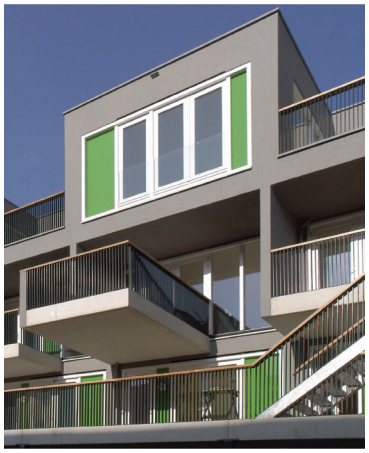
Lootsbuurt _Jacob van lennepstraat 271, Amsterdam(2007)



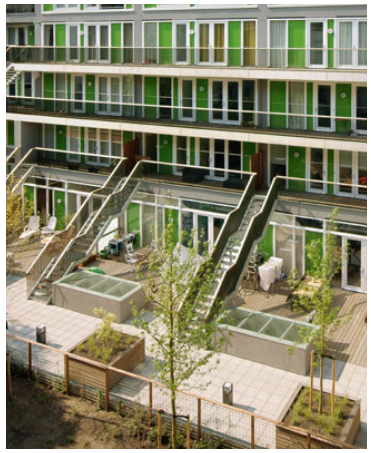
Fragment Chosen

According to the rich composition of spatial elements, we divide the building into four fragments to make analysis using the tool we developed. Our analytical drawings of each fragment will be based on the zoomed-in sections and elevations.

Fragment 01



Fragment 02



Fragment 03

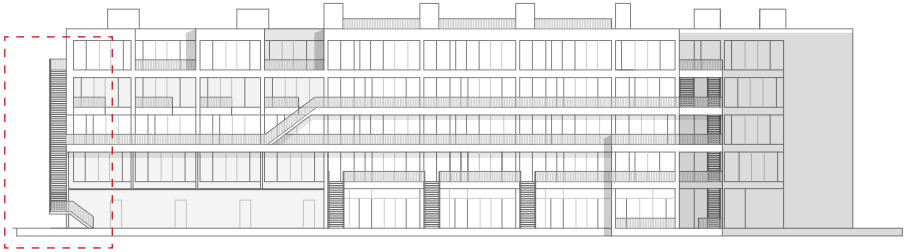
Fragment 04

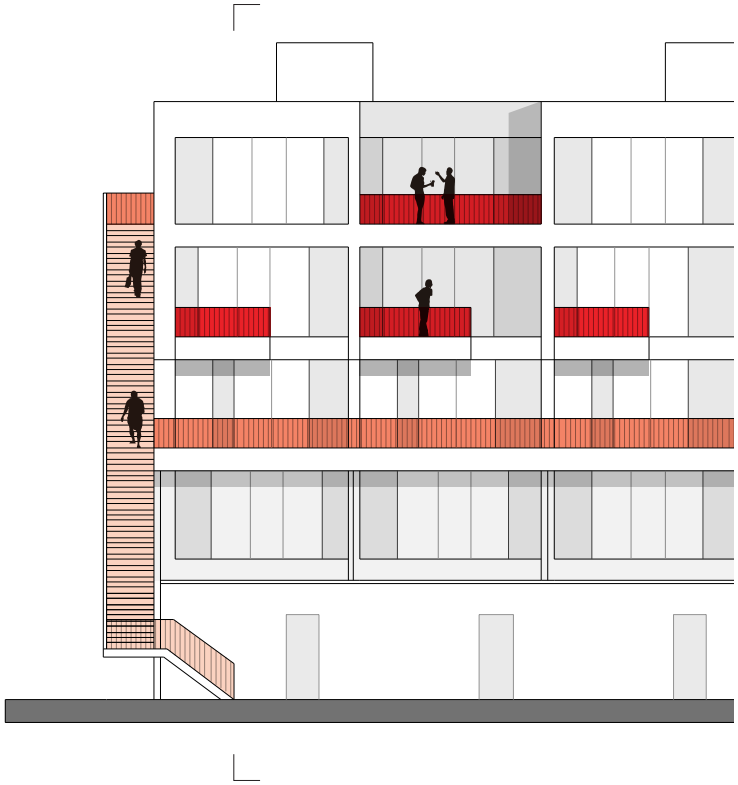
*http://www.ana.nl/lootsbuurt.html

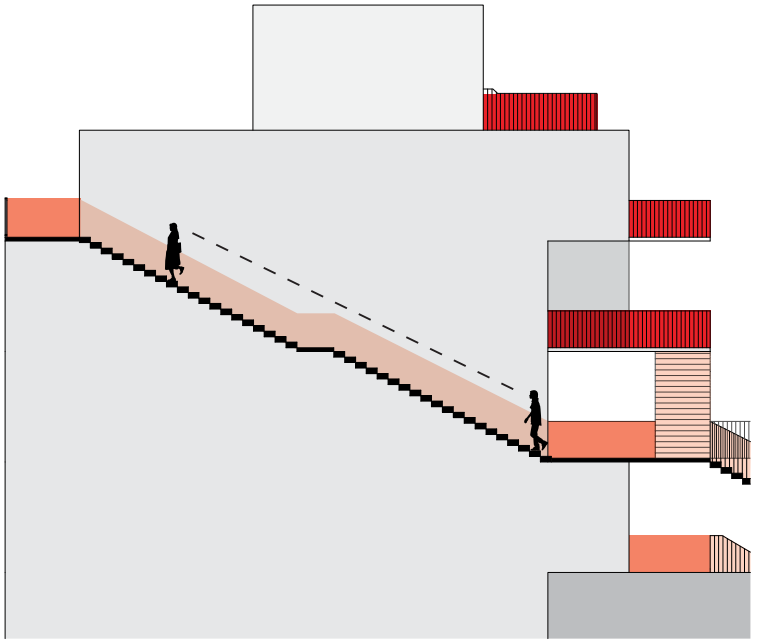
*Fragment 01,
http://vinkbouw.nl/projecten/wonen/62_woningen_lootsbuurt_amsterdam

Fragment 01

The first fragment is the west part of the building, with a continuous stair along the wall flying from the ground floor all the way to the fourth level. Passive contacts happen because only the activity of walking happen there, although it is visually connected to some of the balconies.







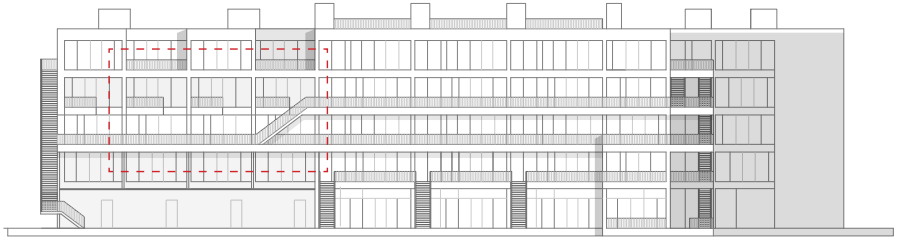
Elements for sitting ⟷ Close contacts

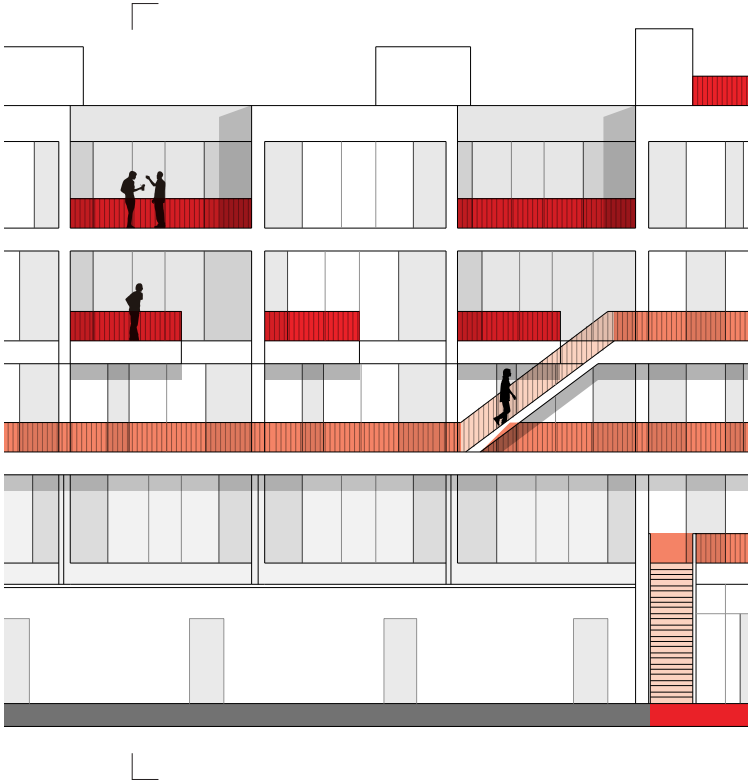
Elements for standing ← – → Chance contacts

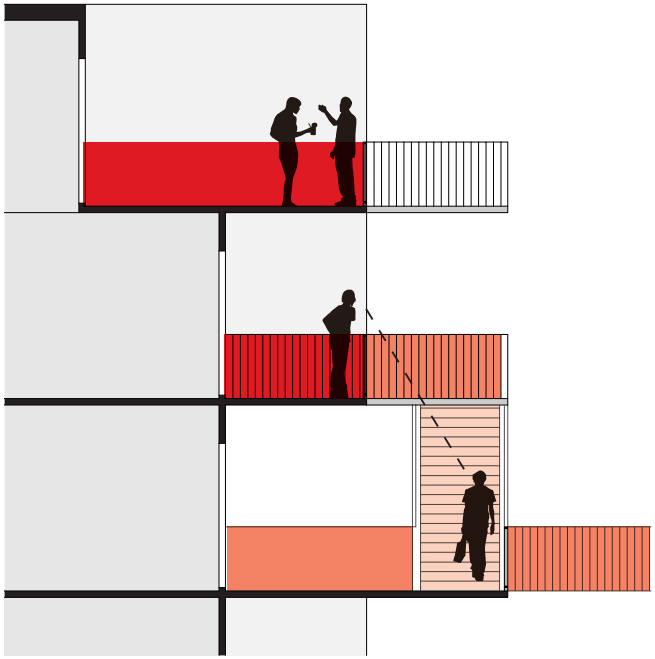
Elements for walking – – – Passive contacts

Fragment 02

The second fragment is a part where collective stairs, walkways and individual balconies are composed together. Chance contact happen on the elements for walking and standing, and passive contact happen between the individual and the collective.







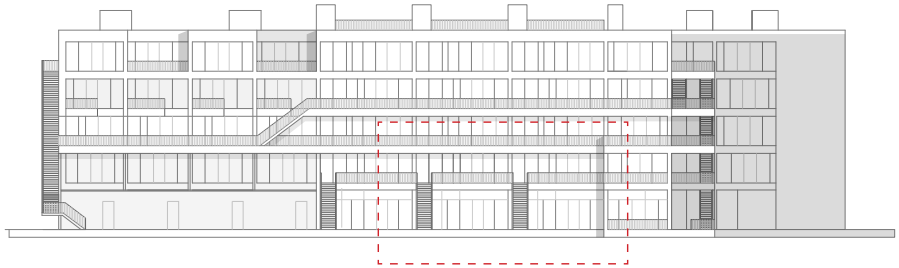
Elements for sitting ⟷ Close contacts

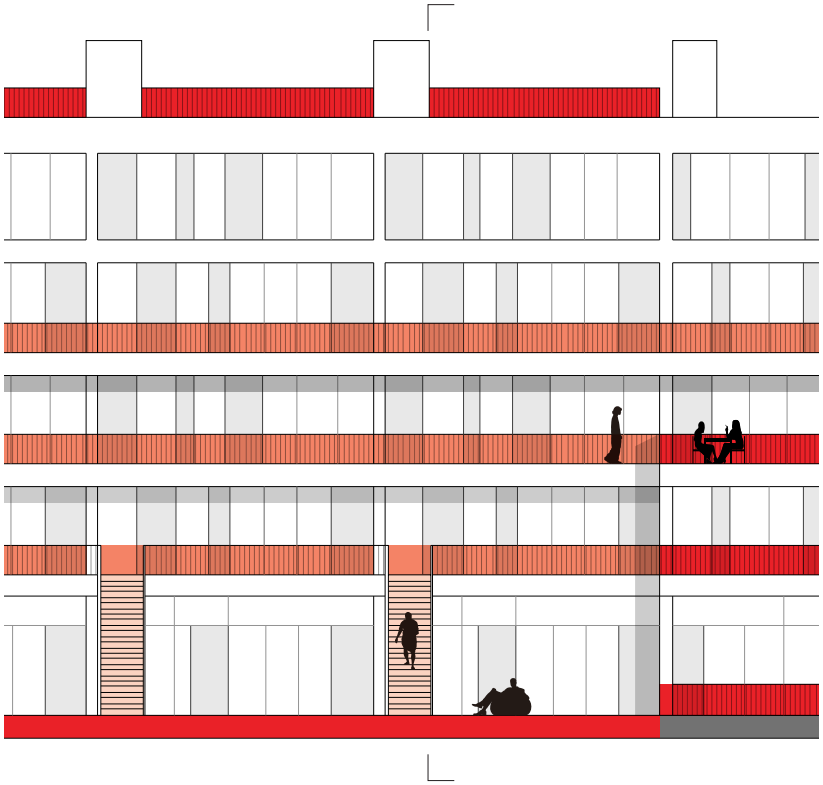
Elements for standing ⟷ Chance contacts

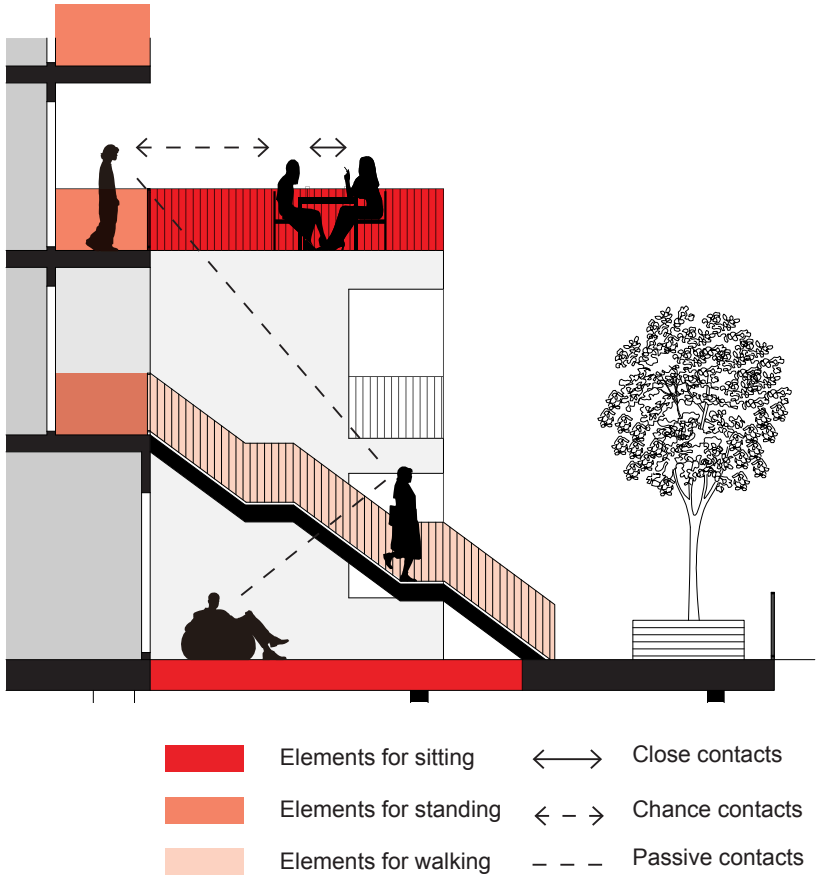
Elements for walking — — — Passive contacts

Fragment 03

The third fragment is a part where private stair, front deck, and collective platform were composed together. Close contact happens on the collective platform that is common space. And passive contact happens between stair and gallery, or stair and deck and stair.

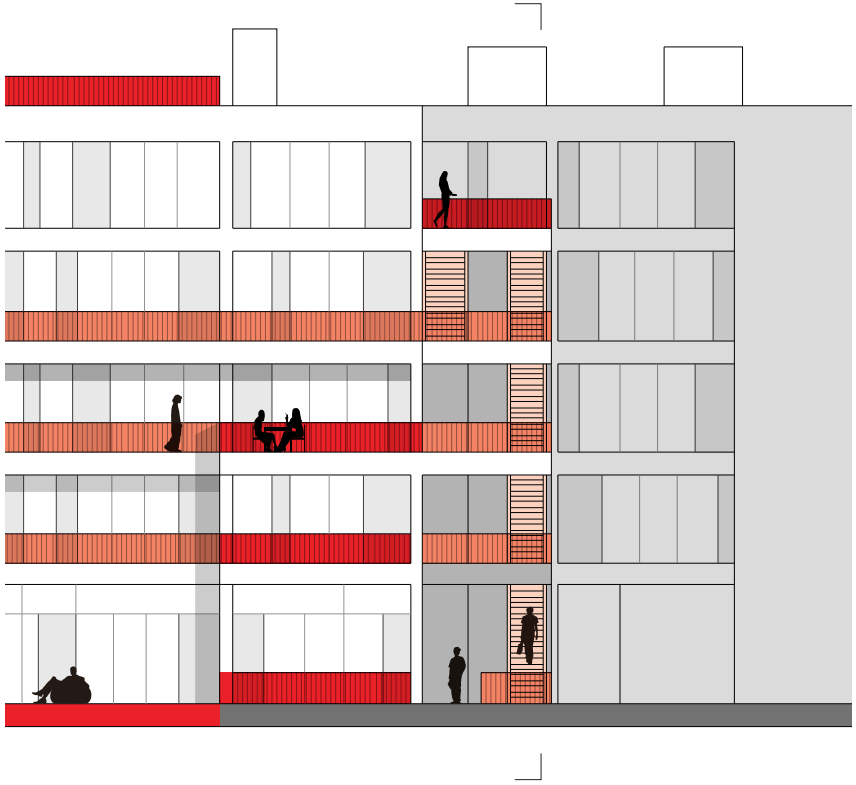


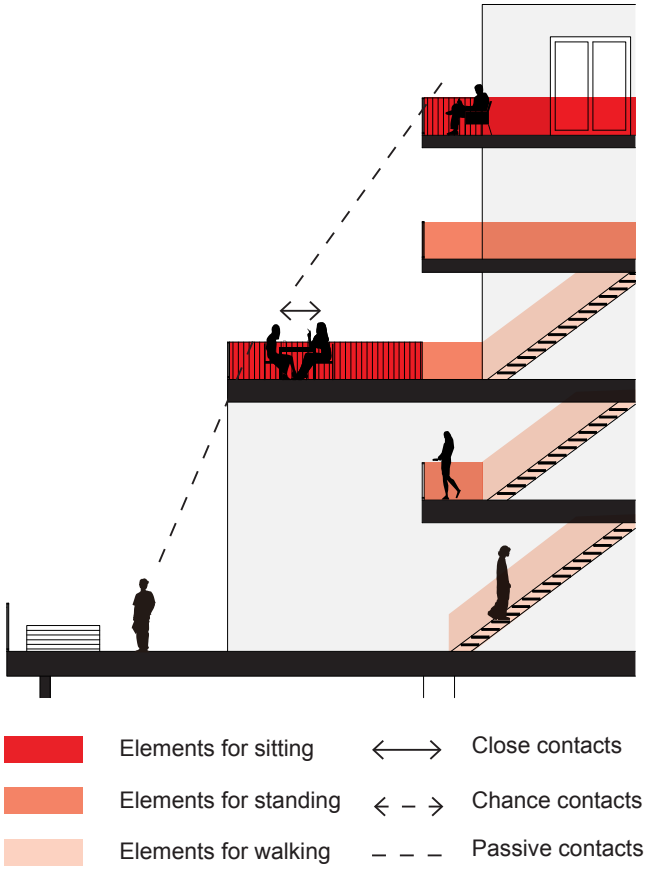




Fragment 04

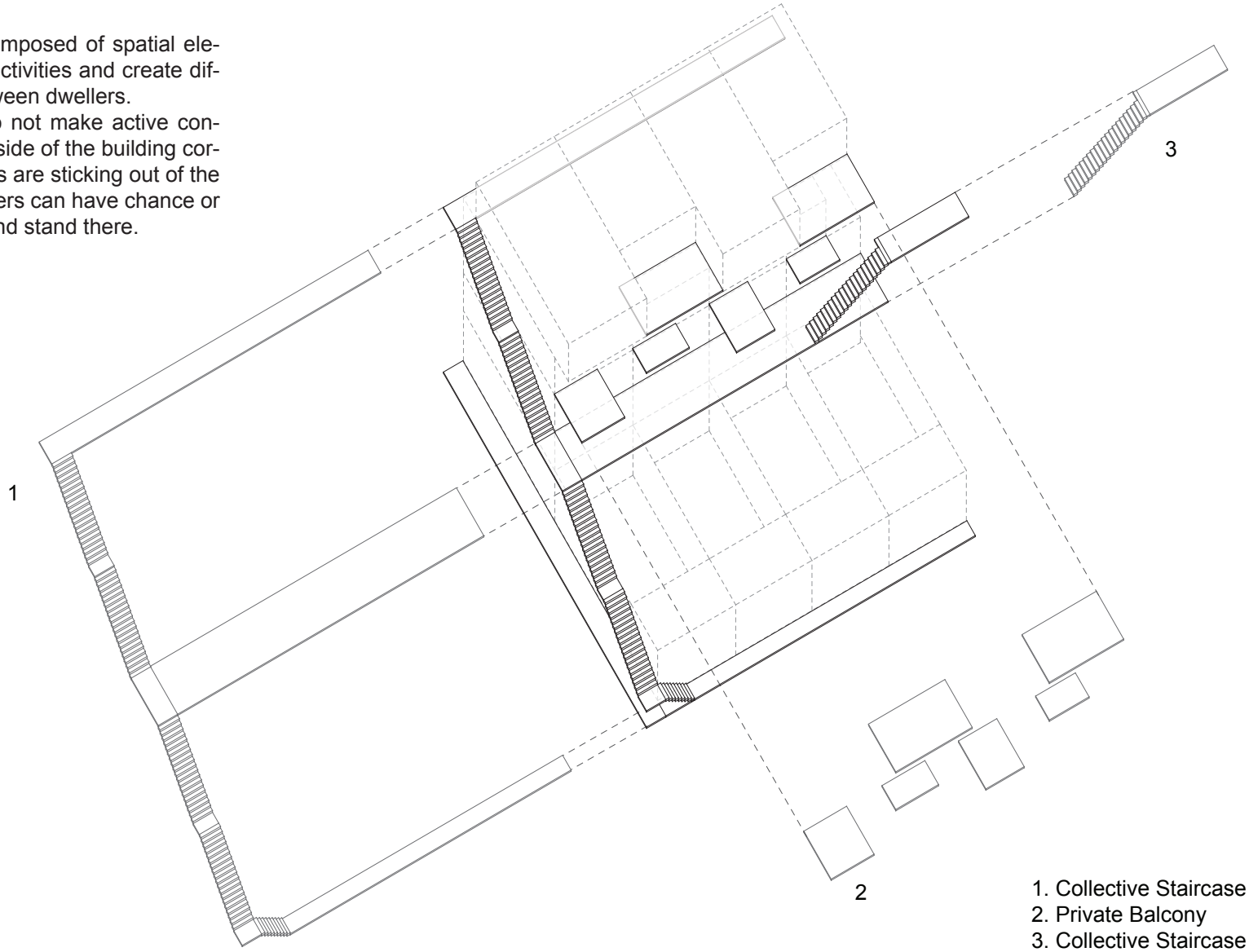
The forth fragment is a part where collective street, collective platform, and balcony were made up together. There is close contact on the collective platform, and passive contacts happen visually between street, platform, and balcony.





Composition

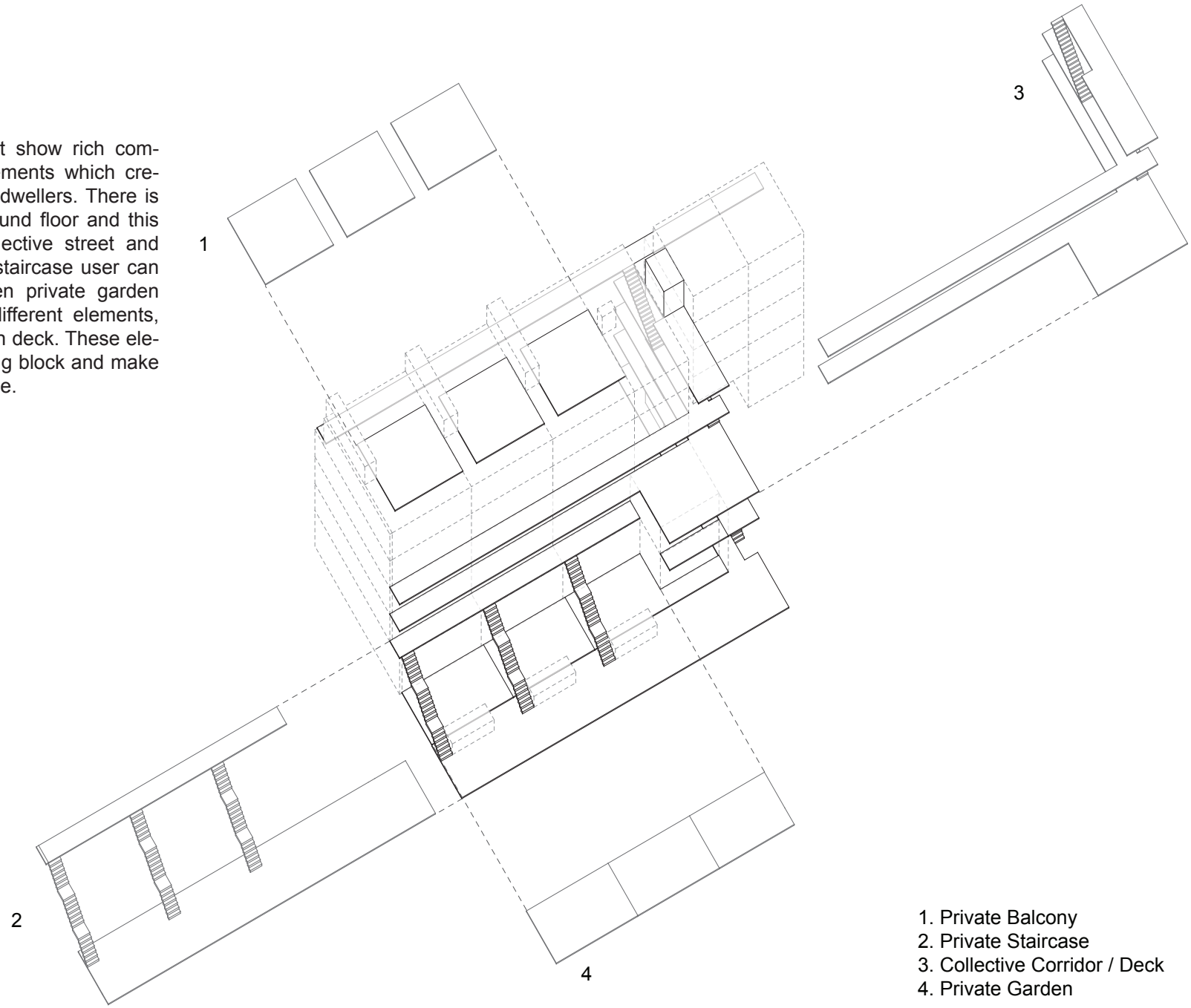
This building fragment is composed of spatial elements which lead different activities and create different types of contacts between dwellers.
Long collective staircase do not make active contact since it is locating west side of the building corner. But the private balconies are sticking out of the dwelling unit therefore dwellers can have chance or active contact if people sit and stand there.



1. Collective Staircase / Corridor
2. Private Balcony
3. Collective Staircase

Lootsbuurt _Jacob van lennepstraat 271, Amsterdam(2007)

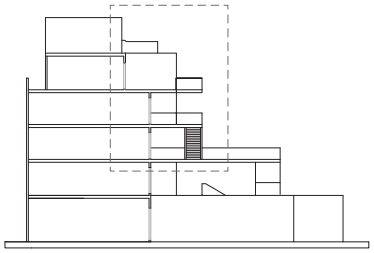
The second building fragment show rich composition of several spatial elements which create diverse contacts between dwellers. There is a private staircase on the ground floor and this elements composed with collective street and private garden, therefore the staircase user can have passive contact between private garden user. The upper floor have different elements, collective balcony and common deck. These elements help to look over building block and make people spend more time outside.

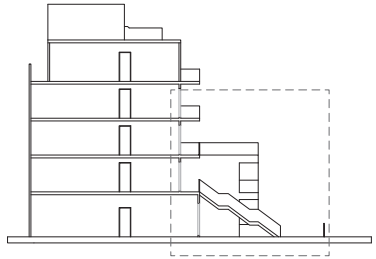


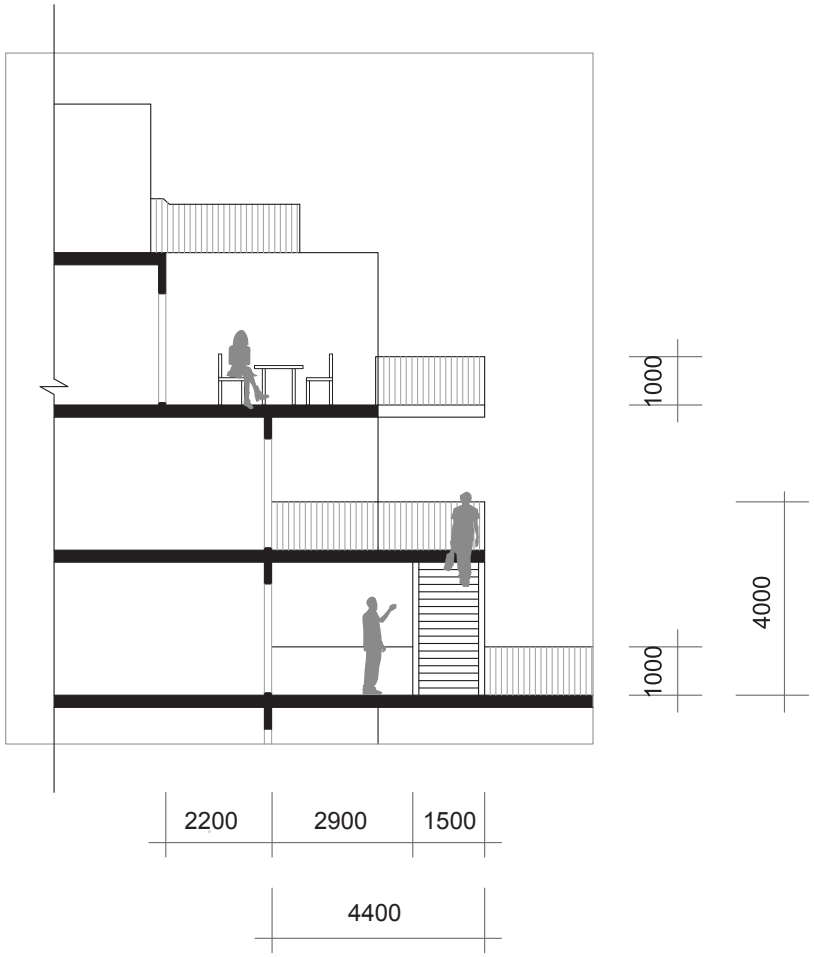
1. Private Balcony
2. Private Staircase
3. Collective Corridor / Deck
4. Private Garden

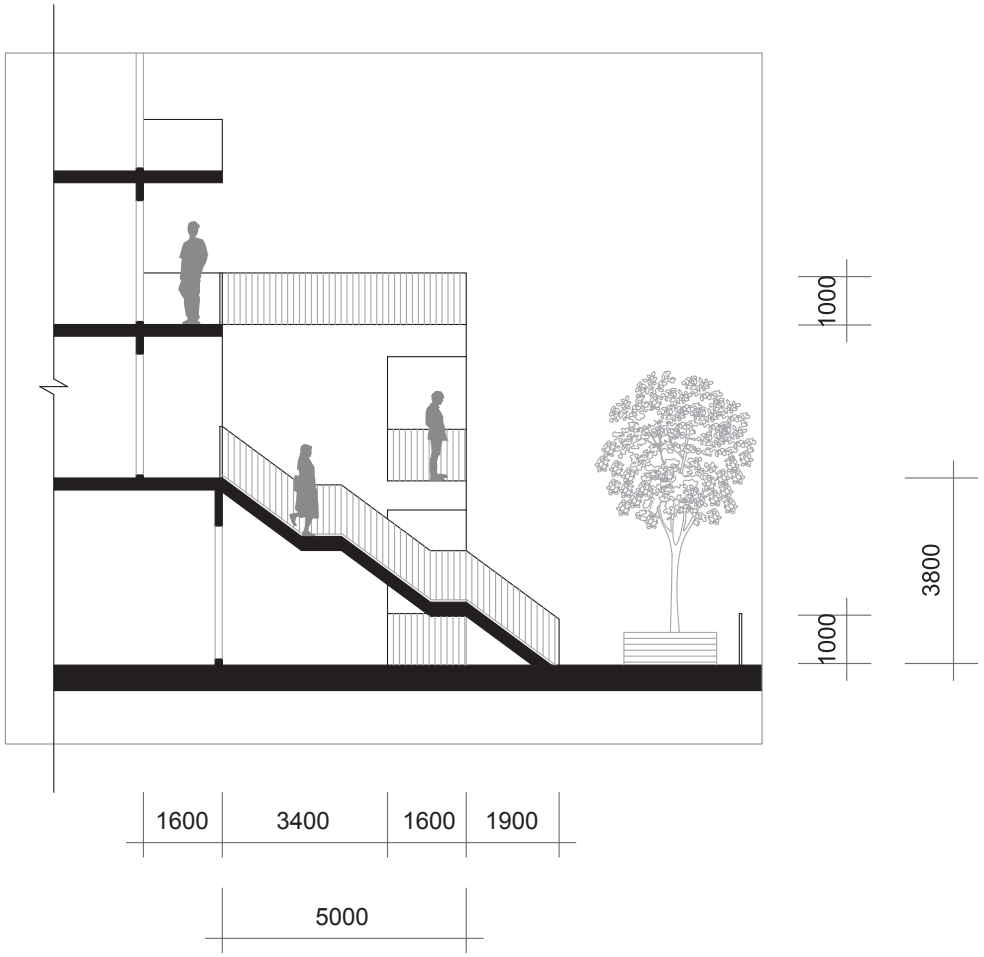
Dimension

In this case, the collective galleries below extend further than the galleries and balconies, which give more chance of interaction crossing the levels. The gallery for private use is narrower, while the collective terrace and private balconies are wider in depth.



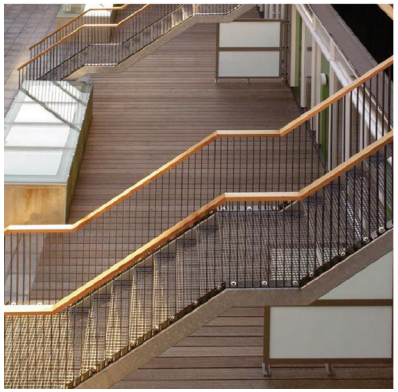


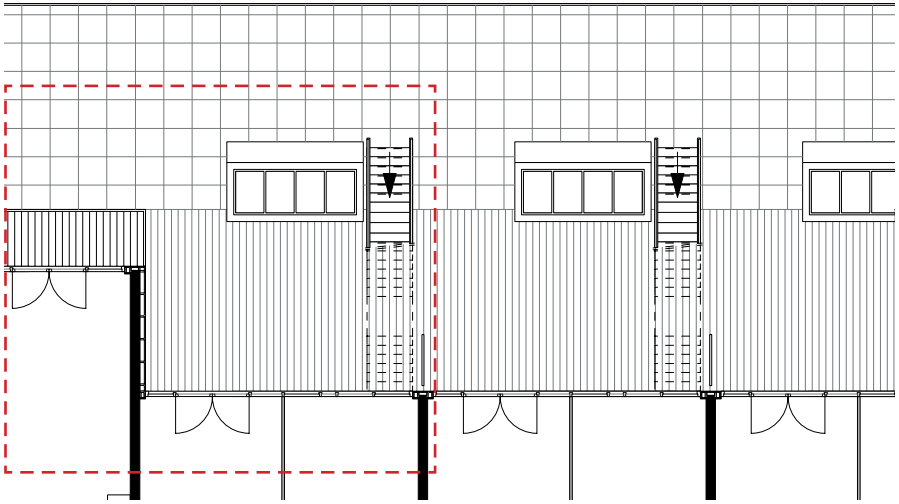




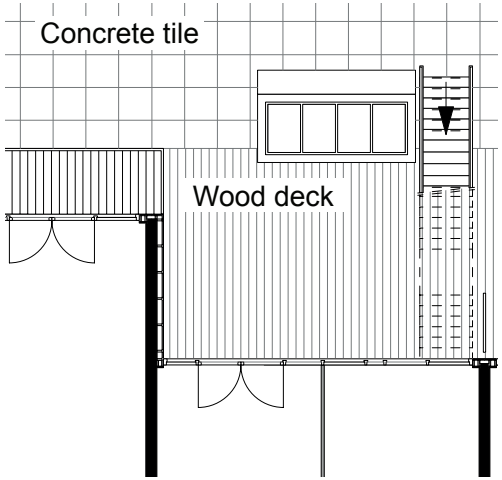
Material

Material change on the ground contributes to set the border between semi-public area and semi-private area. This semi-private area with wood deck is front yard of ground level unit, and it makes dwellers stay their own outside spaces. Thereby, it provides more chances to contact each other.

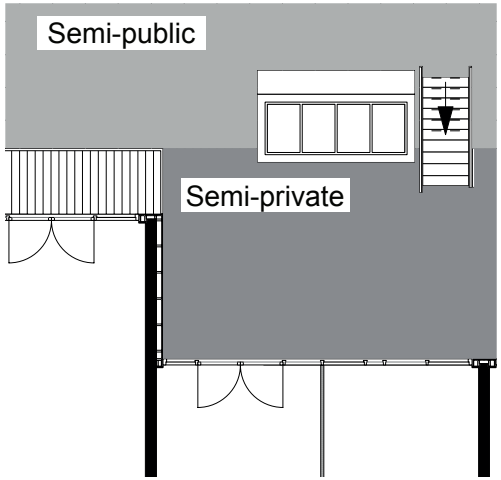




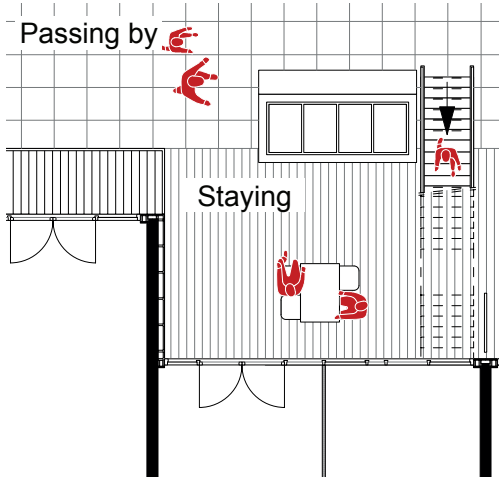
Ground Floor Plan



Change of material



Define different zone



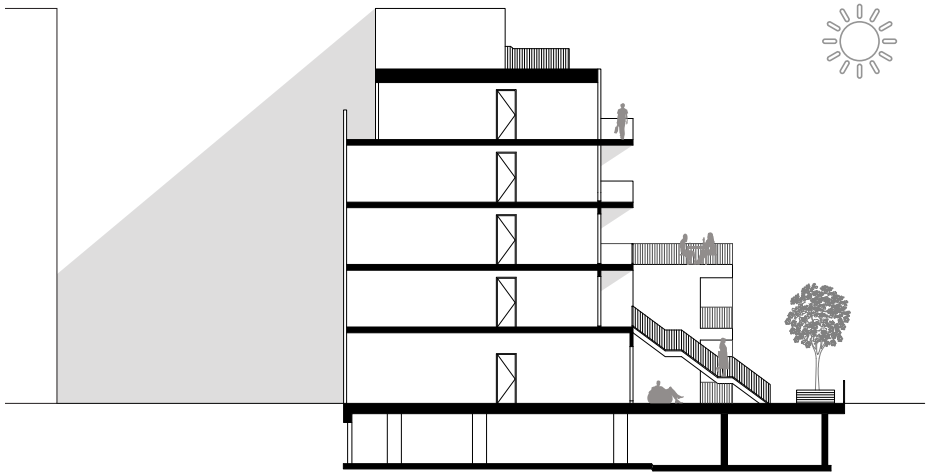
Different activity

*http://www.ana.nl/lootsbuurt.html

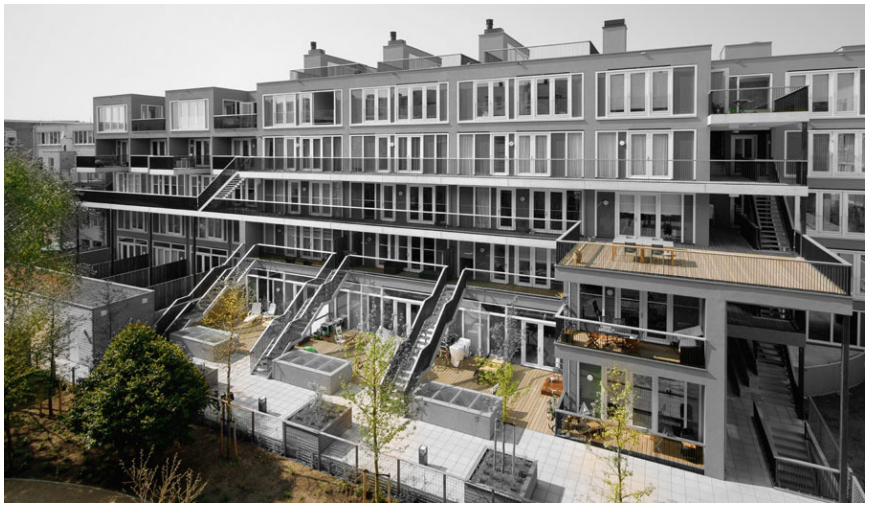
Lootsbuurt _Jacob van Iennepstraat 271, Amsterdam(2007)

Atmosphere

The collective zone is south-oriented, facing a garden with different types of green. This make it more a pleasant place to stay, which enhance the contact between dwellers. The wooden finishing of the galleries and collective terrace also gives a cozy atmosphere.



South Orientation



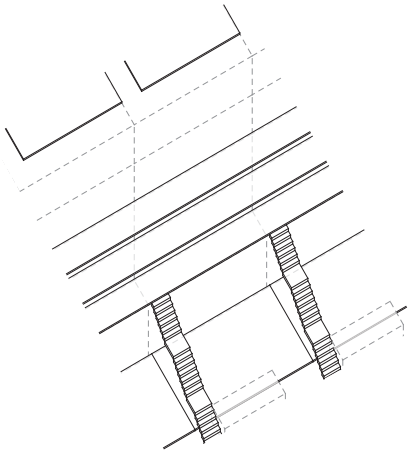
South-oriented outdoor spaces

*http://www.ana.nl/lootsbuurt.html

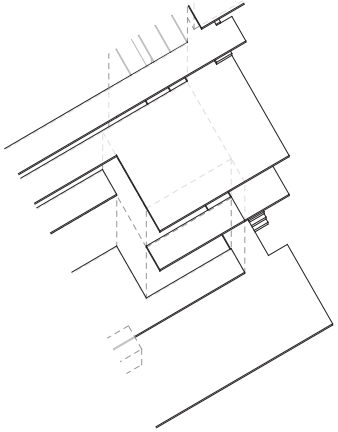
*Fragment 01,
http://vinkbouw.nl/projecten/wonen/62_woningen_lootsbuurt_amsterdam

Lootsbuurt _Jacob van Iennepstraat 271, Amsterdam(2007)

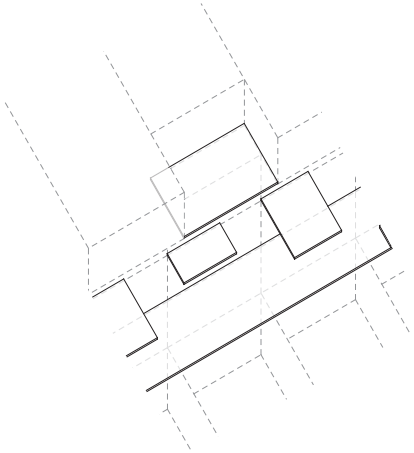
Synthesis



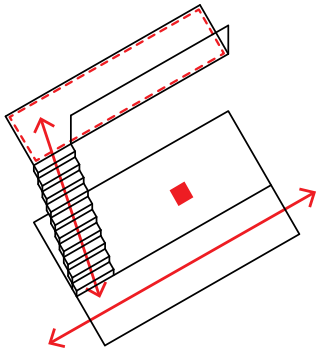
| Road - Gallery



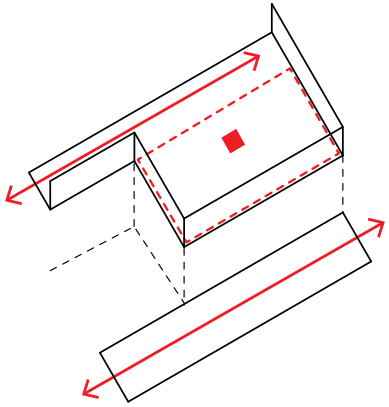
| Communal deck - road



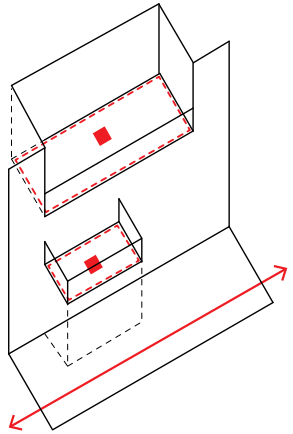
| Balcony - balcony



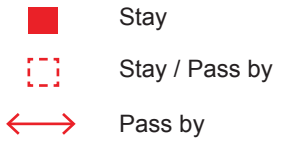
While going up stairs to reach to set-back private gallery, there are diverse contacts between upstairs and downstairs, even with collective walkway.



Extended communal deck toward walkway provides space for staying, that promotes contacts with gallery and walkway on the ground.



Balconies with different depth over the gallery give chances to contact between balconies and gallery.



CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

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-KCAP,DKV, Neutelings Riedijk,
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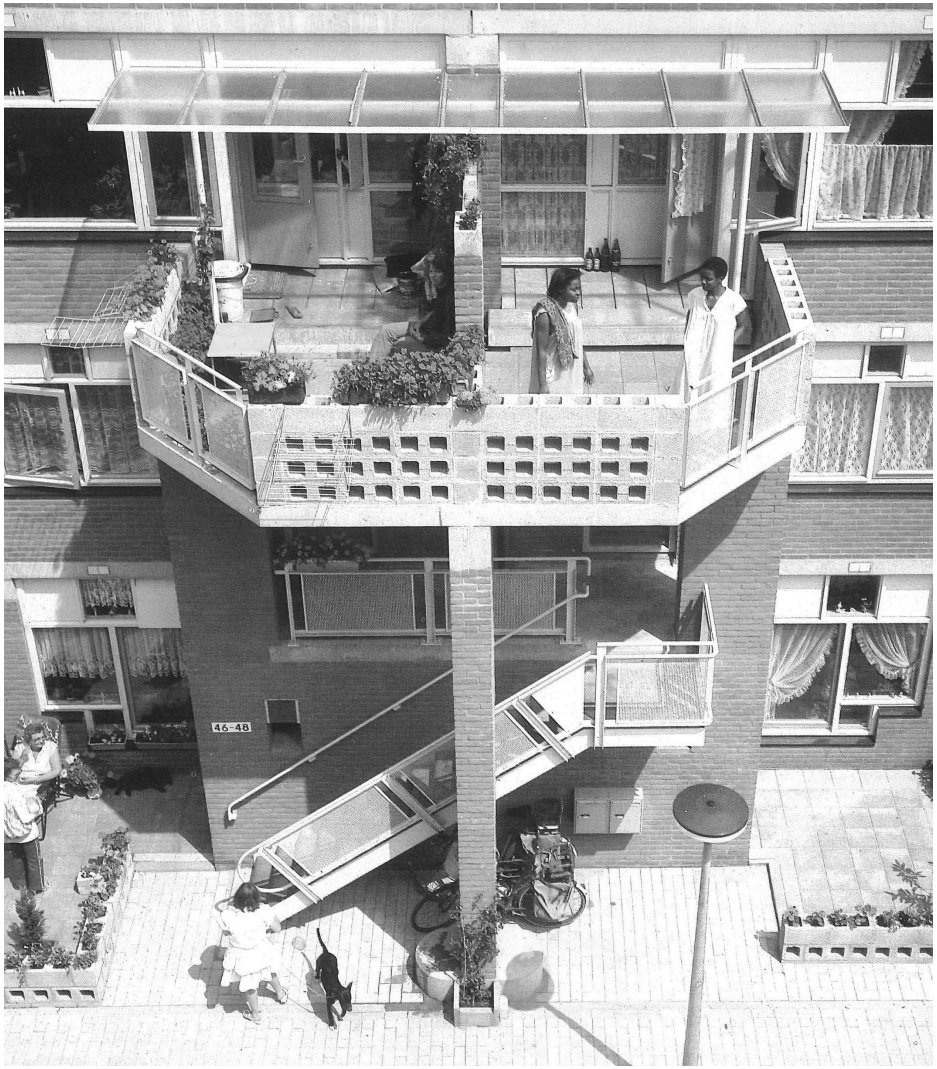
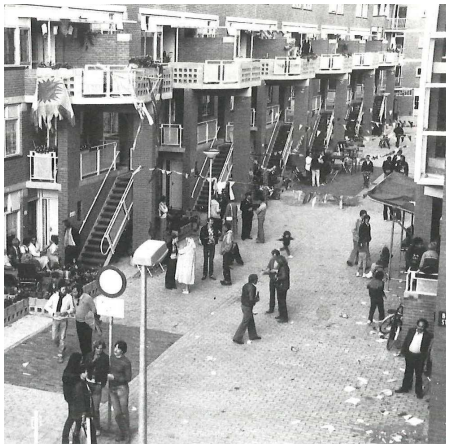
Atelier Zeinstra, van der Pol

De Stadstuinen (2008)
-Dp6 architectuurstudio





Haarlemmer Houttuinen _Nieuwe Houttuinen, Amsterdam (1982)

ARCHITECT
Herman Hertzberger

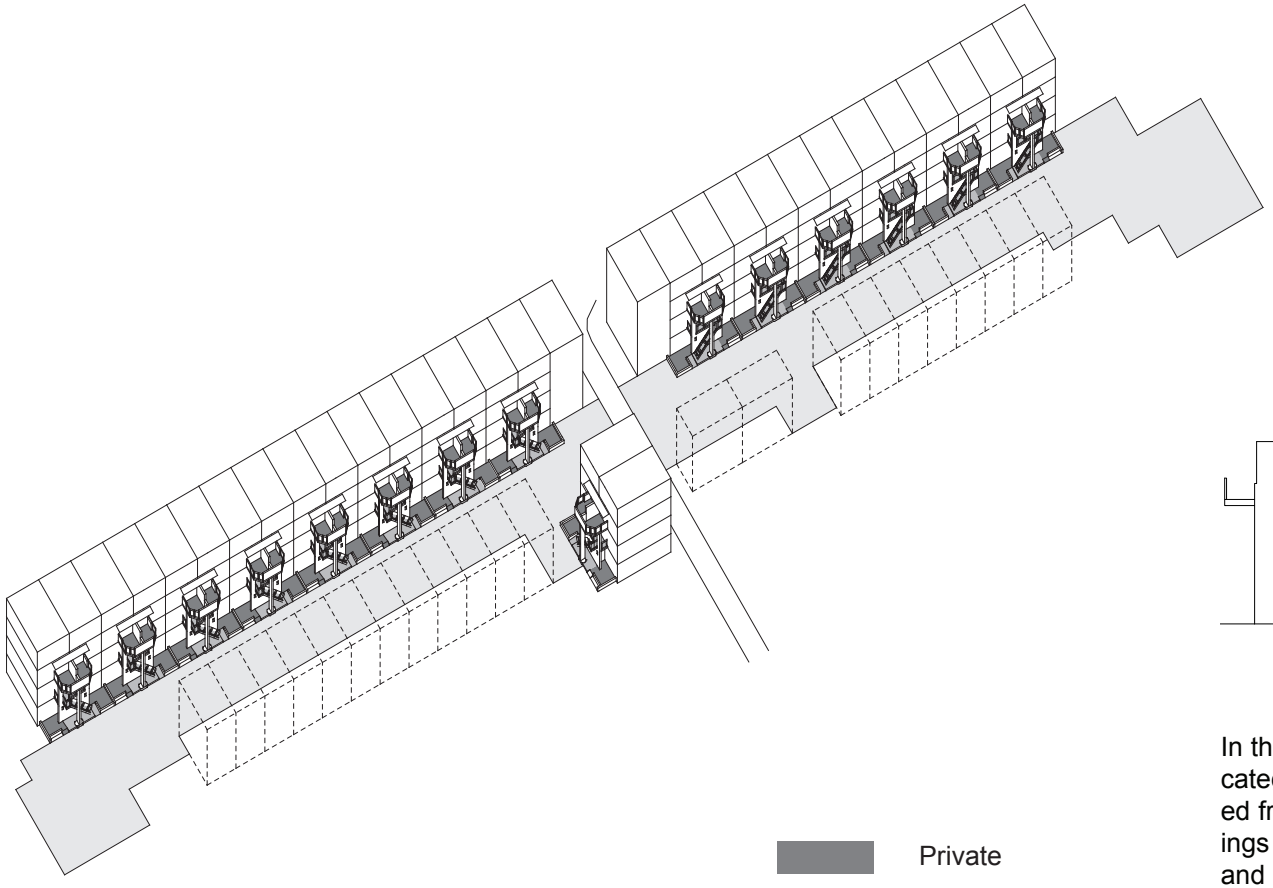
BUILDING TYPE
Part of renewal project
3 stories height apartment house
7m width ‘living street’

The main theme of the project is the ‘living street’, which is created between two rows of long housing block. The housing block designed by Hertzberger has projecting piers with balconies that give a special rhythm to the street. These elements provide chances of communication between the residents as they form a zone of transition from the street to private dwelling unit.

*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

Haarlemmer Houttuinen_Nieuwe Houttuinen, Amsterdam (1982)

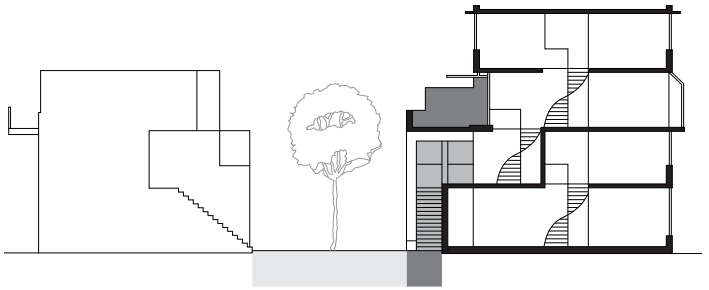
Spatial Organization



Private

Collective

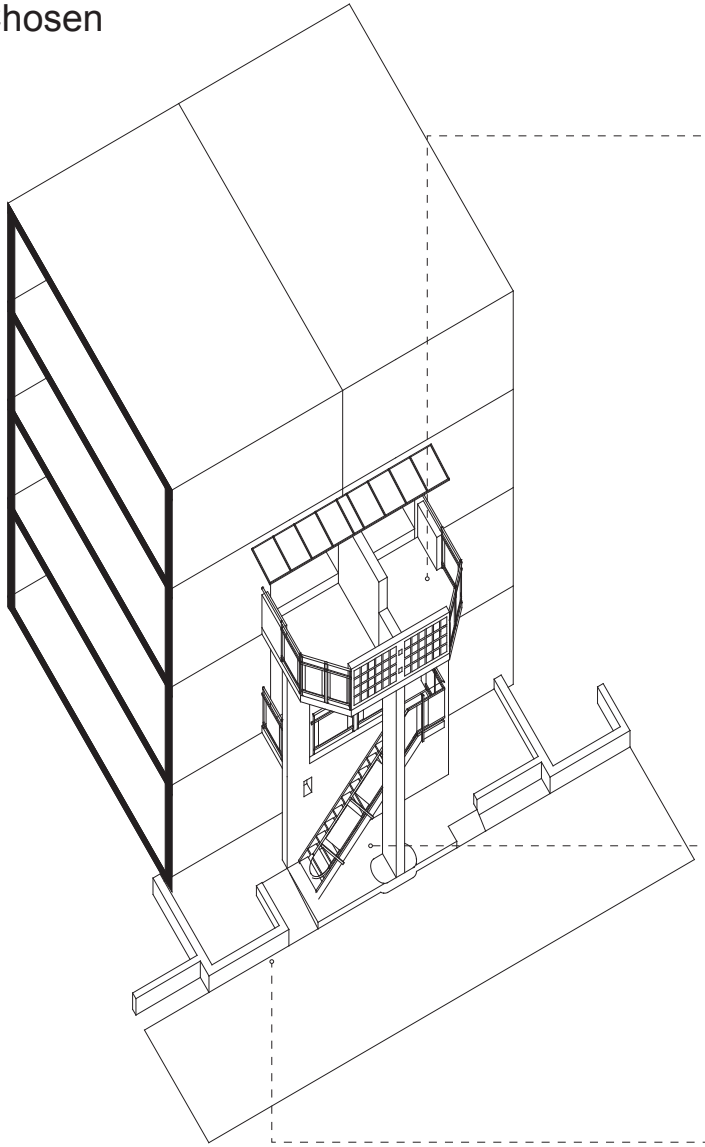
Public



In the organization of the building, architect intentionally located two long slabs to keep the neighborhood lives protected from noisy and busy main street. All entrances of dwellings are on the opposite side. Stairs with entrance platforms and projecting balconies above them make a lively zone of interaction from the semi-pubic and the semi-private, enhancing contact between dwellers and creating a sense of community.

Haarlemmer Houttuinen_Nieuwe Houttuinen, Amsterdam (1982)

Fragment Chosen



Fragment 01

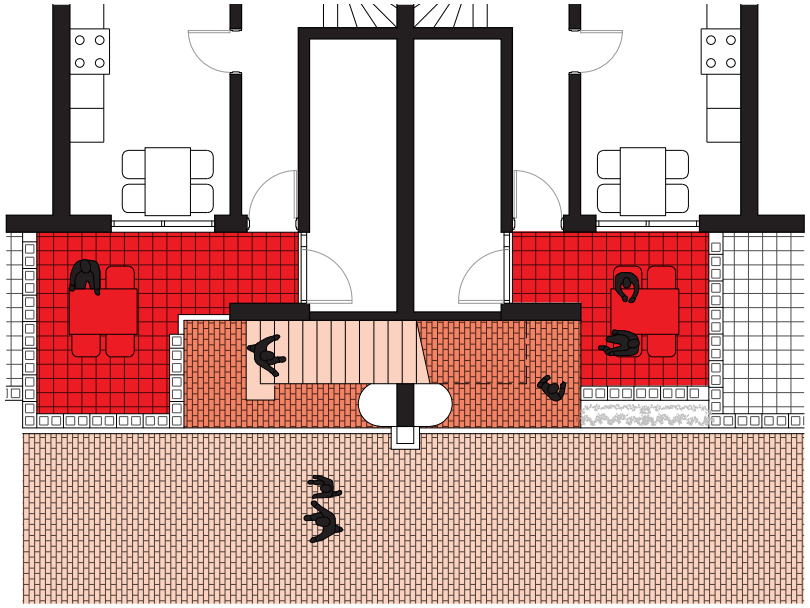
Fragment 02

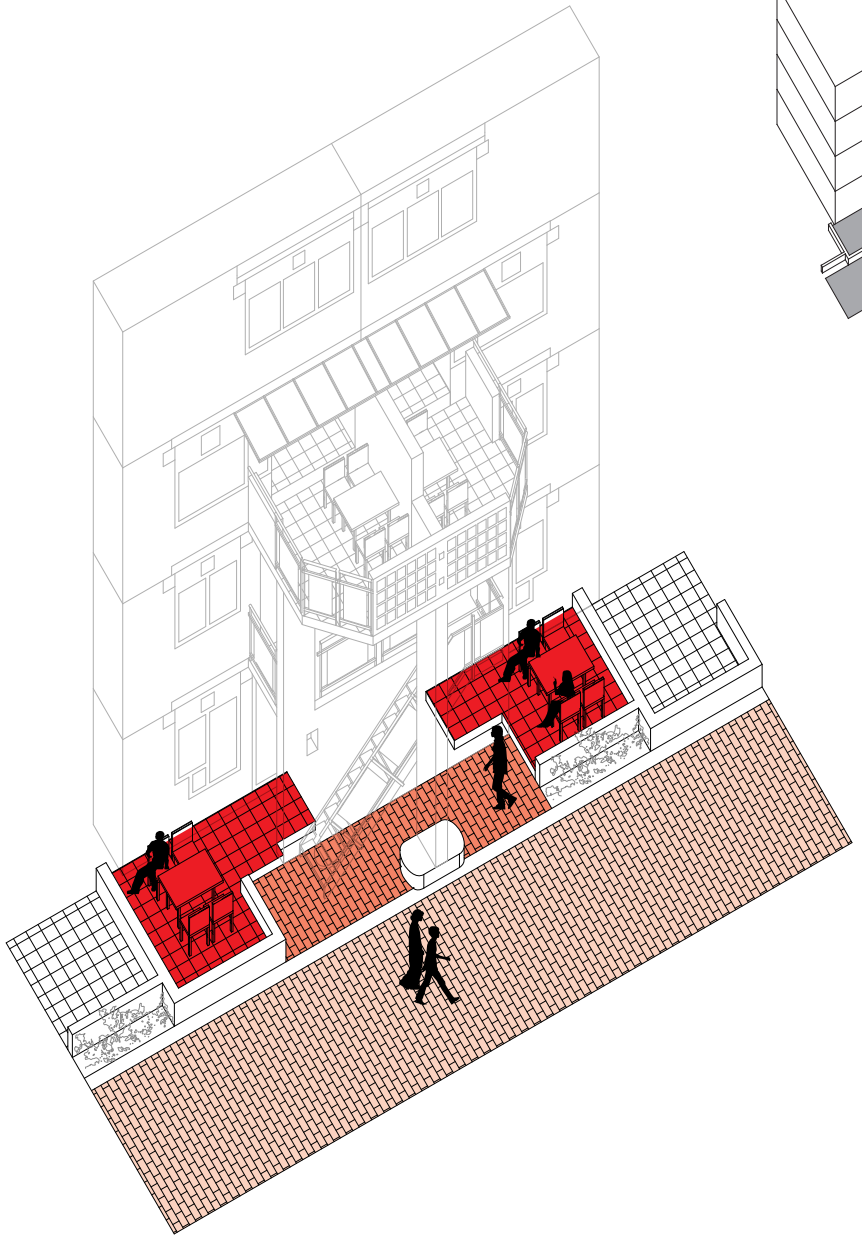
Fragment 03

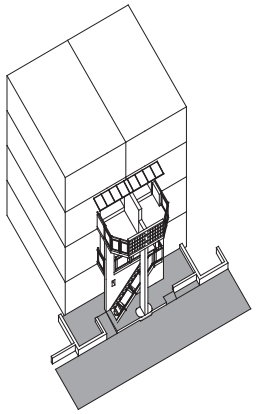
*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.
*Fragment 03, Own Image

Fragment 01

The first fragment is the ground floor zone in one set of dwelling units. There is a spatial transition in the change of levels and material, where elements for sitting, standing and walking are settled upon. Together they form a rich spatial composition.







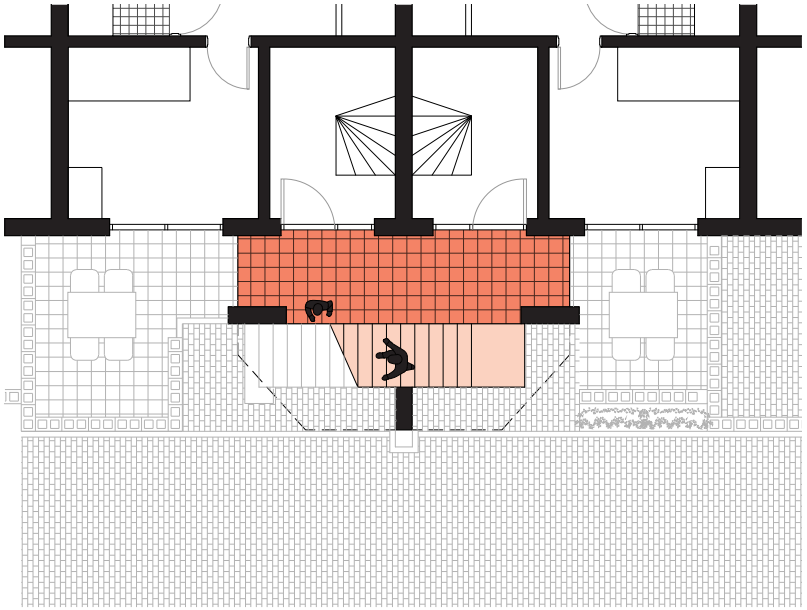
Elements for sitting ⟷ Close contacts

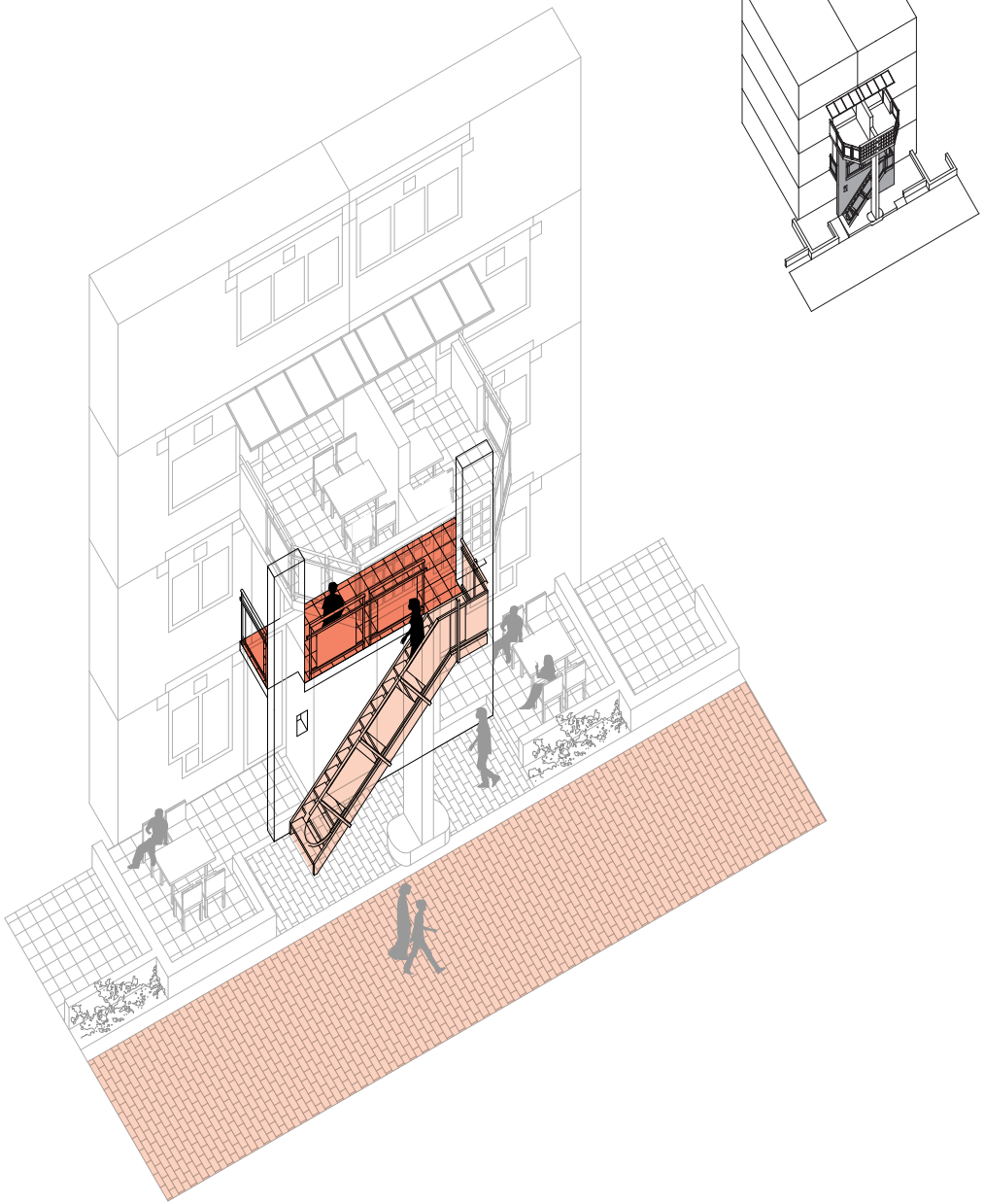
Elements for standing ⟷ Chance contacts

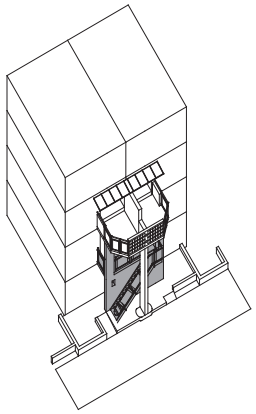
Elements for walking ⟷ Passive contacts

Fragment 02

The second fragment is the outdoor extension of the first floor. The element of stairs is attached to the wall, leading to a platform in front of the entrance doors. The neighbors have close contacts between each other standing in front their doors or on the stairs, as well as visual contacts with the street.







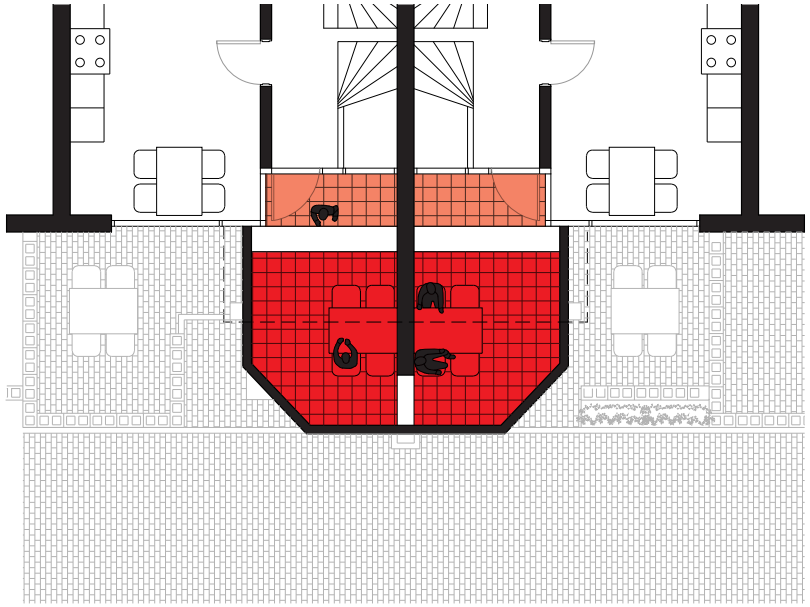
Elements for sitting ⟷ Close contacts

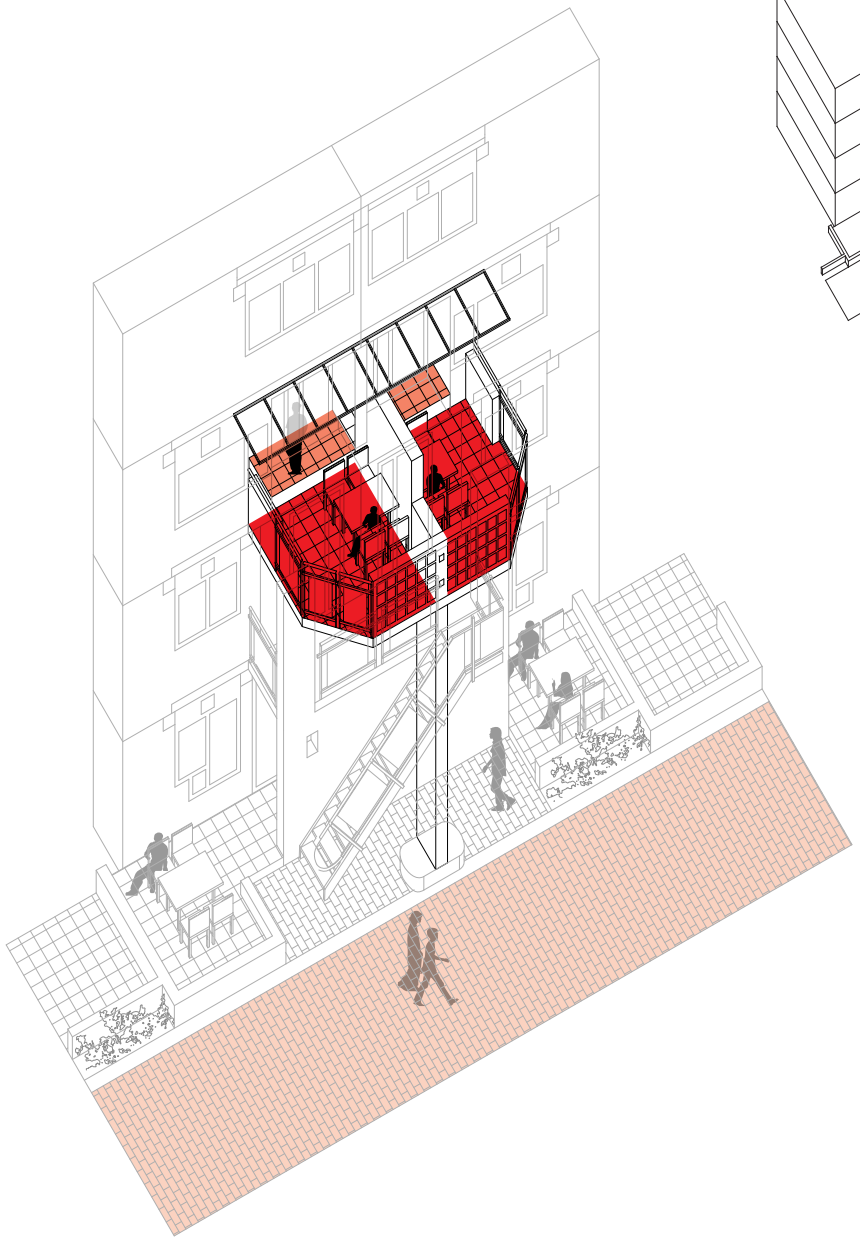
Elements for standing ⟷ Chance contacts

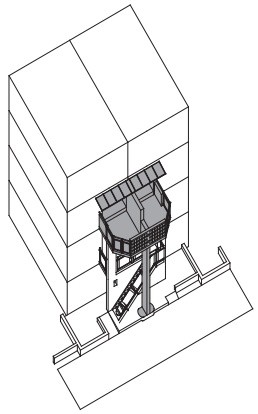
Elements for walking ⟷ Passive contacts

Fragment 03

The balcony on the upper floor is the third fragment we are analysing here. Balustrade with panels and short walls surrounds the balcony platform, with a wall separating in the middle and the glass ceiling projecting outwards on top. There is a opening on the separating wall which make dwellers have contact without losing their privacy.







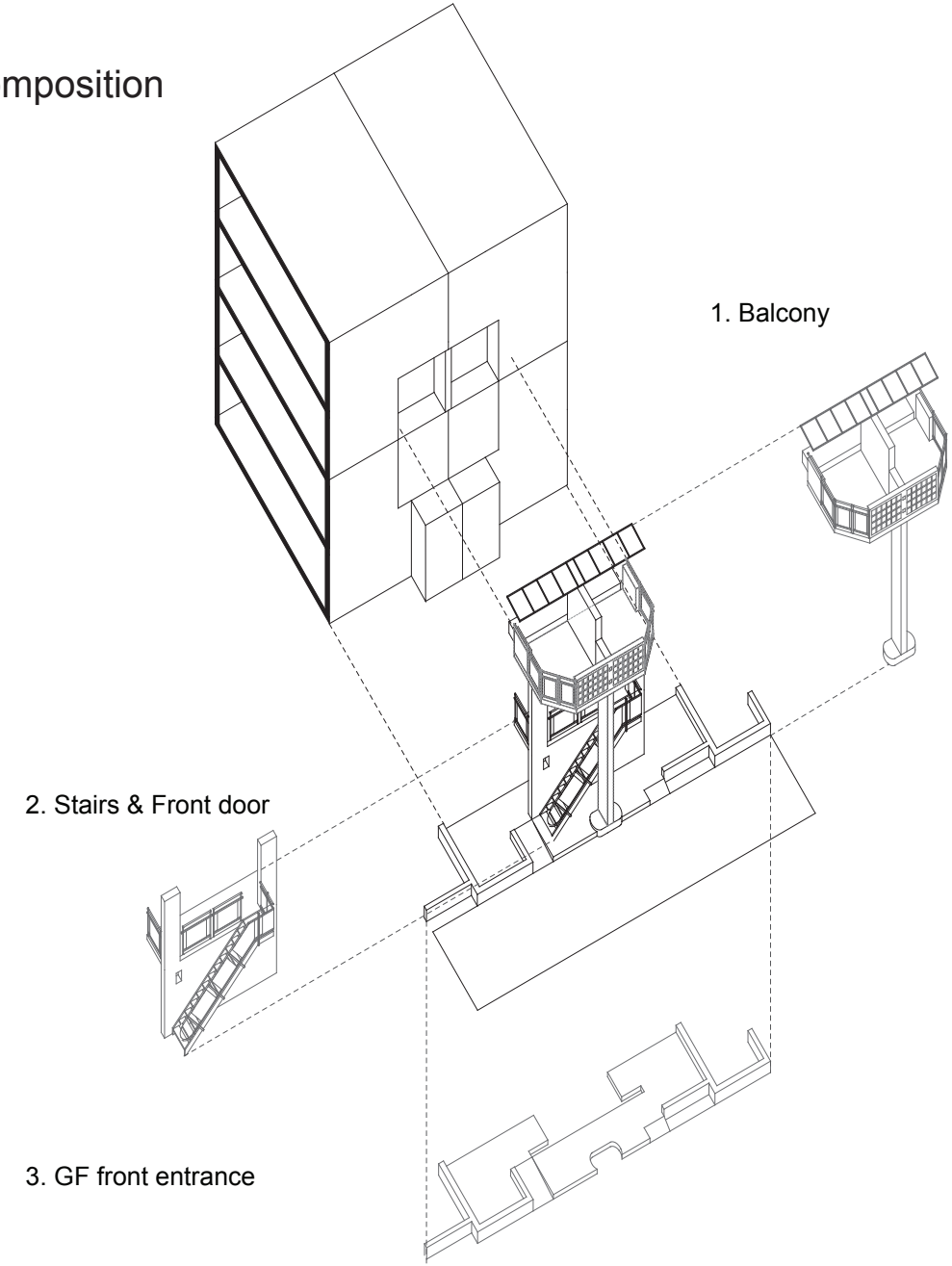
Elements for sitting ⟷ Close contacts

Elements for standing ⟵ – ⟶ Chance contacts

Elements for walking – – – Passive contacts

Haarlemmer Houttuinen_Nieuwe Houttuinen, Amsterdam (1982)

Composition

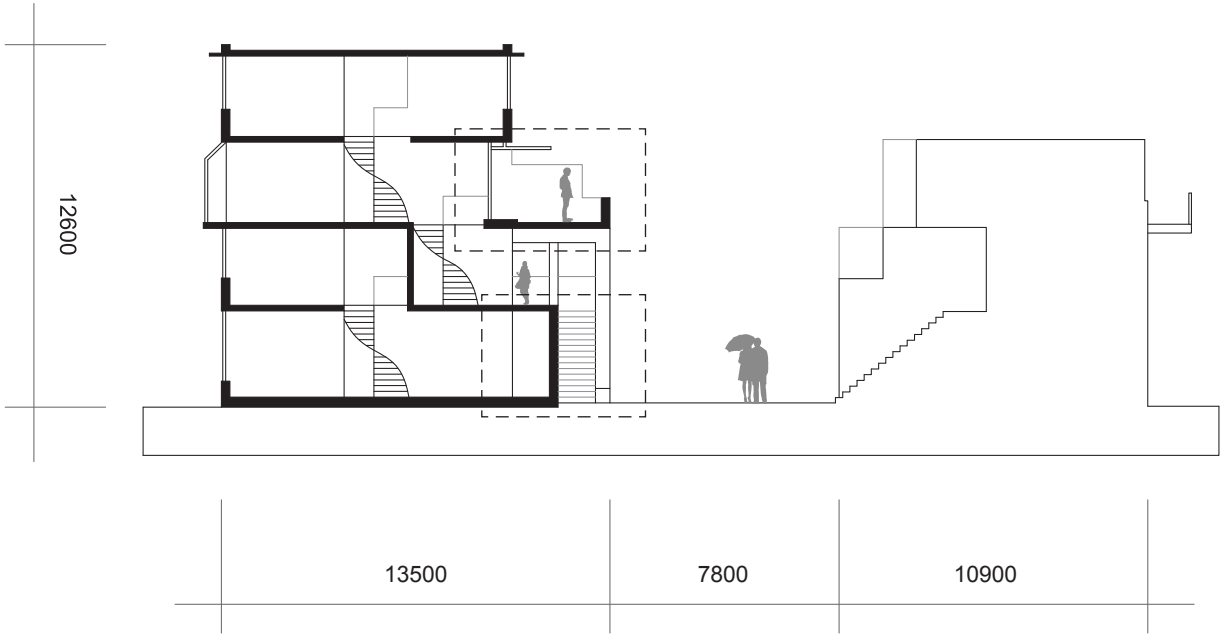


The facade facing the “living street” is composed of various spatial elements including the balcony, the stairs, the wall, the column, and the ground floor entrance with changing heights. The complexity of composition penetrates into different levels. For instance,the canopy, the separating wall, and the balustrades make up the unique balcony space.

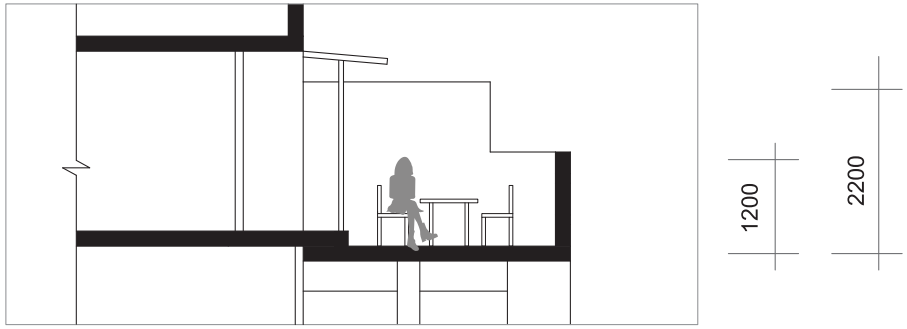
*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

Dimension

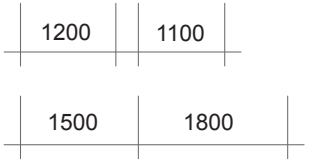
Dimensions of the spatial elements composed together is carefully designed according to human scale, according to the appropriate size for different activities. Thus, the zone for long staying, short staying, and passing by are distinguished, which give chance to different kinds of contact.

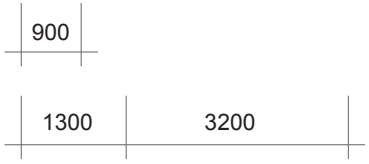


Dimension for Standing/ Walking



Dimension for Sitting



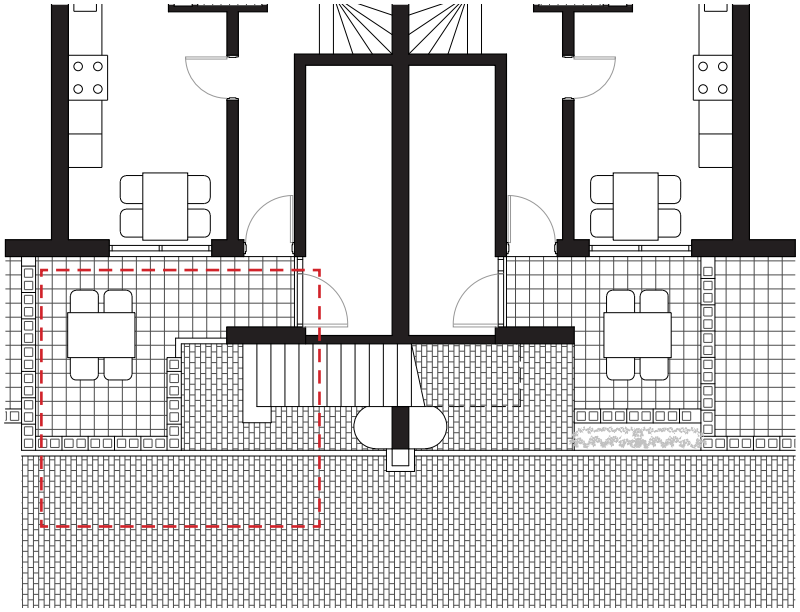


Material

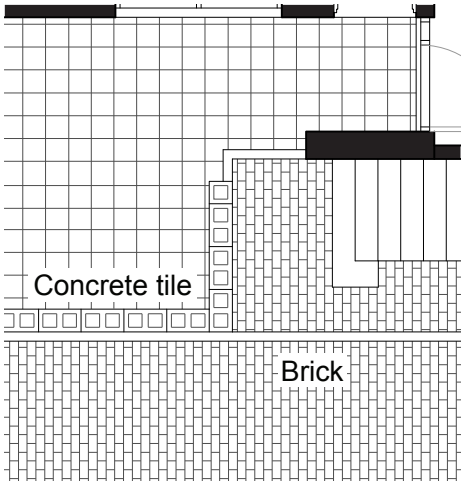
Materials on ground floor contribute to define different zones between public and private. This affects dwellers to perceive this area belong to their house, and makes them to stay in their outside space. This increases chance of contacts between people staying there and passing by.

Material of Front-yard and Entrance Zone

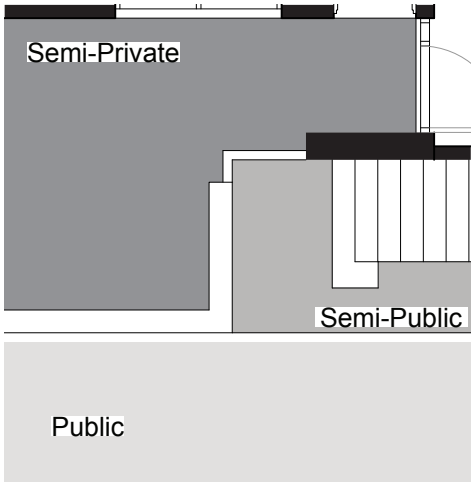
*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.



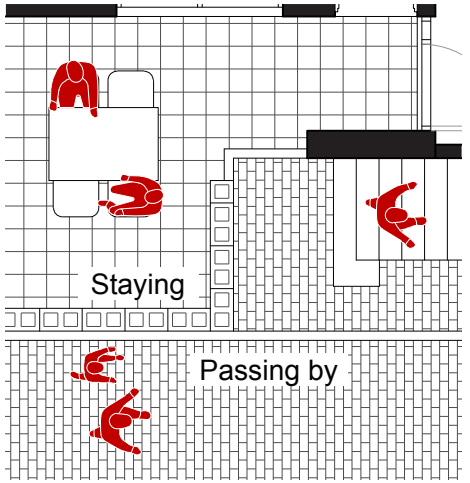
Grond Floor Plan



Change of material



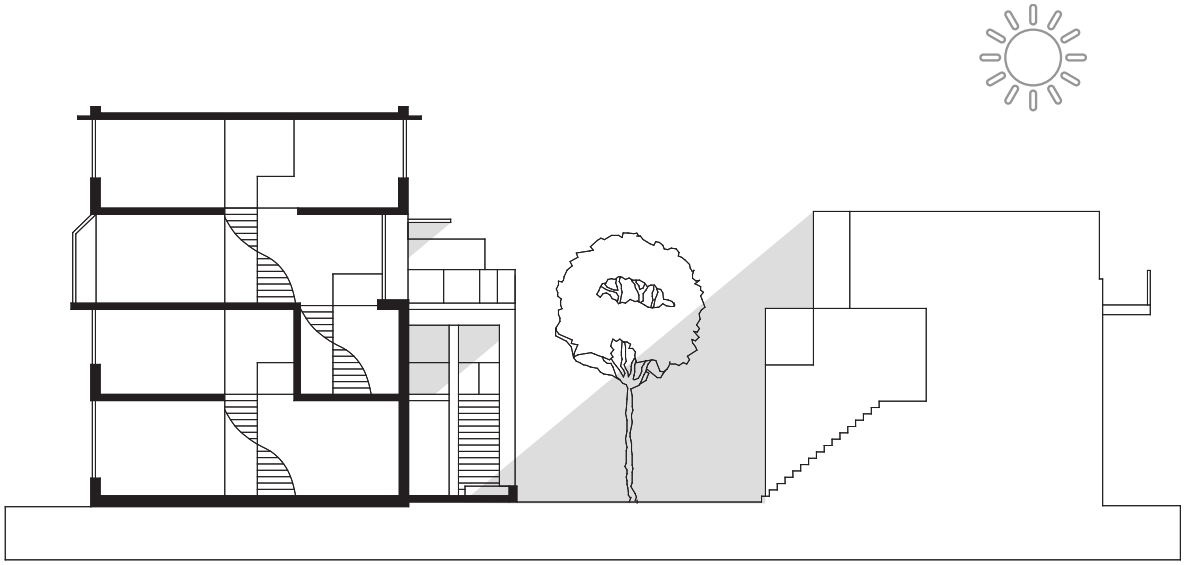
Define different zone



Different activity

Atmosphere

The south-west orientation make the facade along the “living street” exposed to the sun. The elements which enrich the space also make different quality of light, for instance the more sunny balcony and the less sunny stairs and entrances.



Section Sunlight Study

Sunny Front-yard

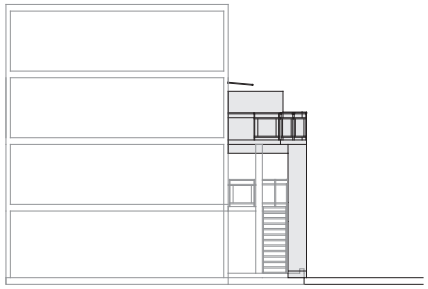
Sunny Front-yard and Shadowed Entrance

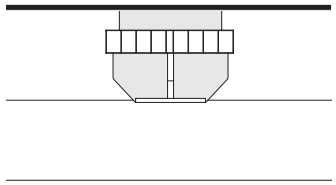
Sunny Balcony with Canopy Area

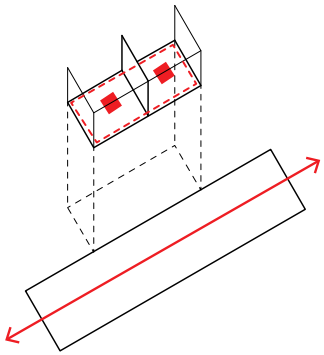
*Lüchinger, A. (1987). Herman hertzberger; Bauten und Projekte, 1959-1986. Den Haag: Arch-Edition.

Synthesis

| Balcony - road

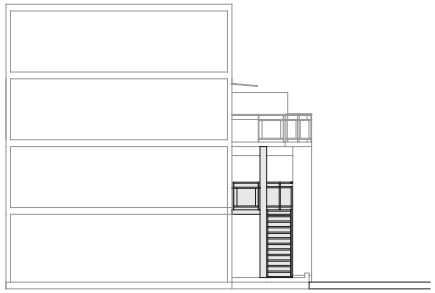


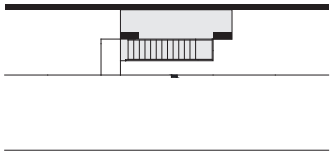


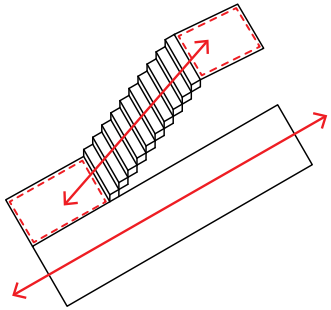


Overhanging balcony to the street take an active gesture for contact with street. Moreover, different height of separating wall also make dwellers contact each other.

| Stairs & Front door - road

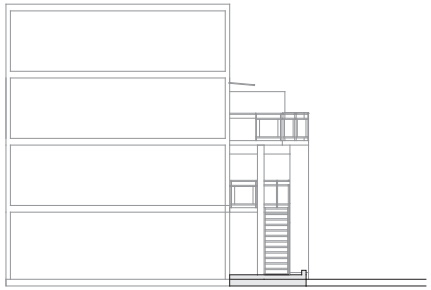


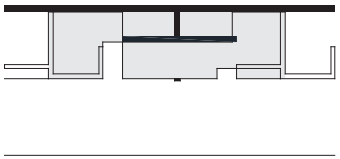


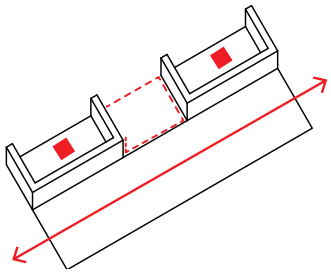


Parallel composition of stair and street enhances contacts between them.

| GF front entrance - road







Change of material and level on this transitional area contributes to set the border of semi-private space. And it affects dwellers to perceive this area as a part of their units. Thus it makes them to stay in their outside spaces, and promotes more opportunities to contact with street in the end.

CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

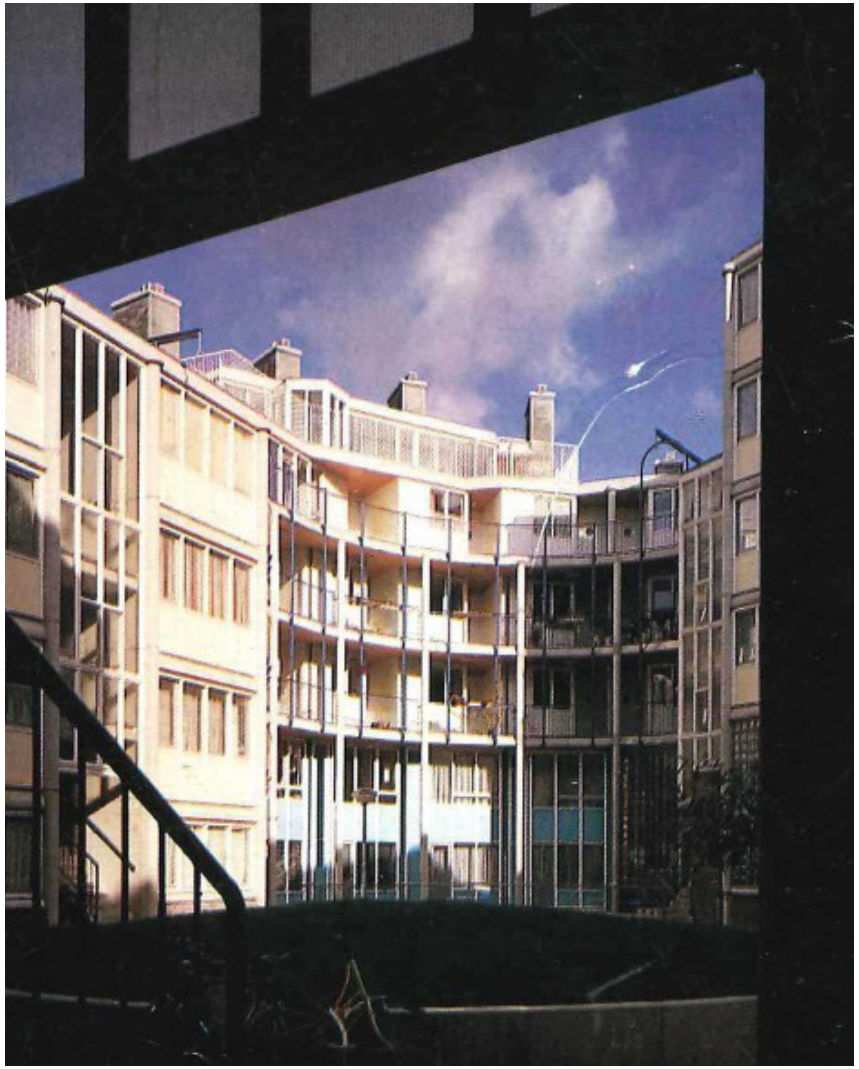
Haarlemmer Houttuinen (1982)
-Herman Hertzberger

Pentagon (1983)
-Theo Bosch & Aldo van Eyck

CONTACTBETWEENBUILDINGBLOCKS

GWL Terrein (1998)
-KCAP,DKV, Neutelings Riedijk,
Meyer & Van Schooten,
Atelier Zeinstra, van der Pol

De Stadstuinen (2008)
-Dp6 architectuurstudio



Pentagon _Sint Antoniesbreestraat, Amsterdam(1981)

ARCHITECT
Aldo Van Eyck, Theo Bosch

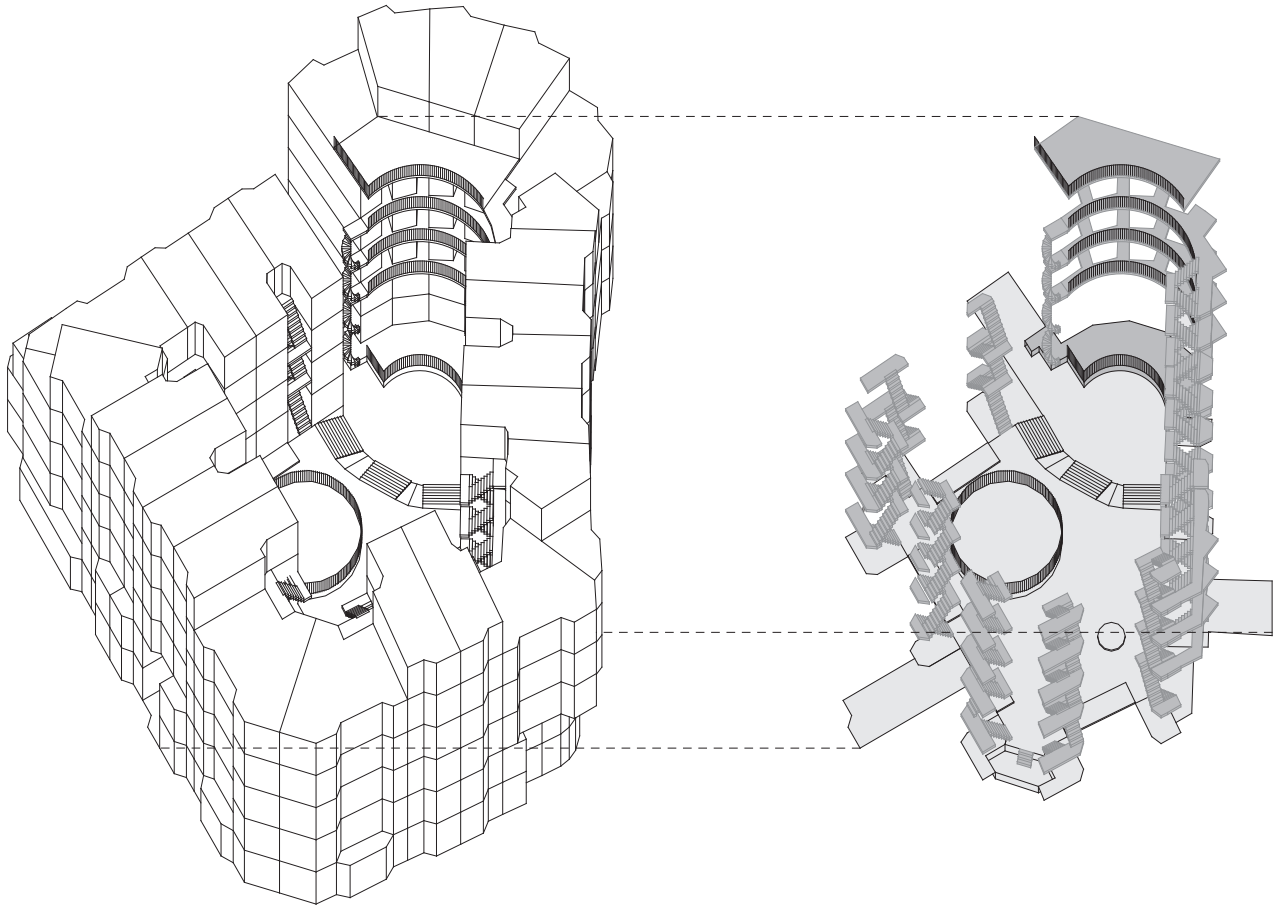
BUILDING TYPE
Apartments and maisonettes on shared stairwell, senior citizen's dwellings, studio dwellings

The pantagon takes its name from its pentagonal form. A side street from the original street plan runs through the courtyard as a route for slow traffic. Eighty-seven dwellings are accessible by shared stairways from its inner court, which is the organizing spatial element of the collective space of this residential project.

*Schein, I. (1985). Amsterdam: Renaissance de nieuwmarkt. Techniques Et Architecture, p72-83.
*Right Bottom: Komossa,Susanne. (2005) Atlas of the Dutch Urban Block, THOTH Publishers Bussum. p184-195.

Spatial Organization

The courtyard is essential in organizing the spatial elements which make contact between the dwellers. It is connected with the public underpass, the entrance stairs for dwelling units, as well as the galleries and balconies facing towards the inner side.

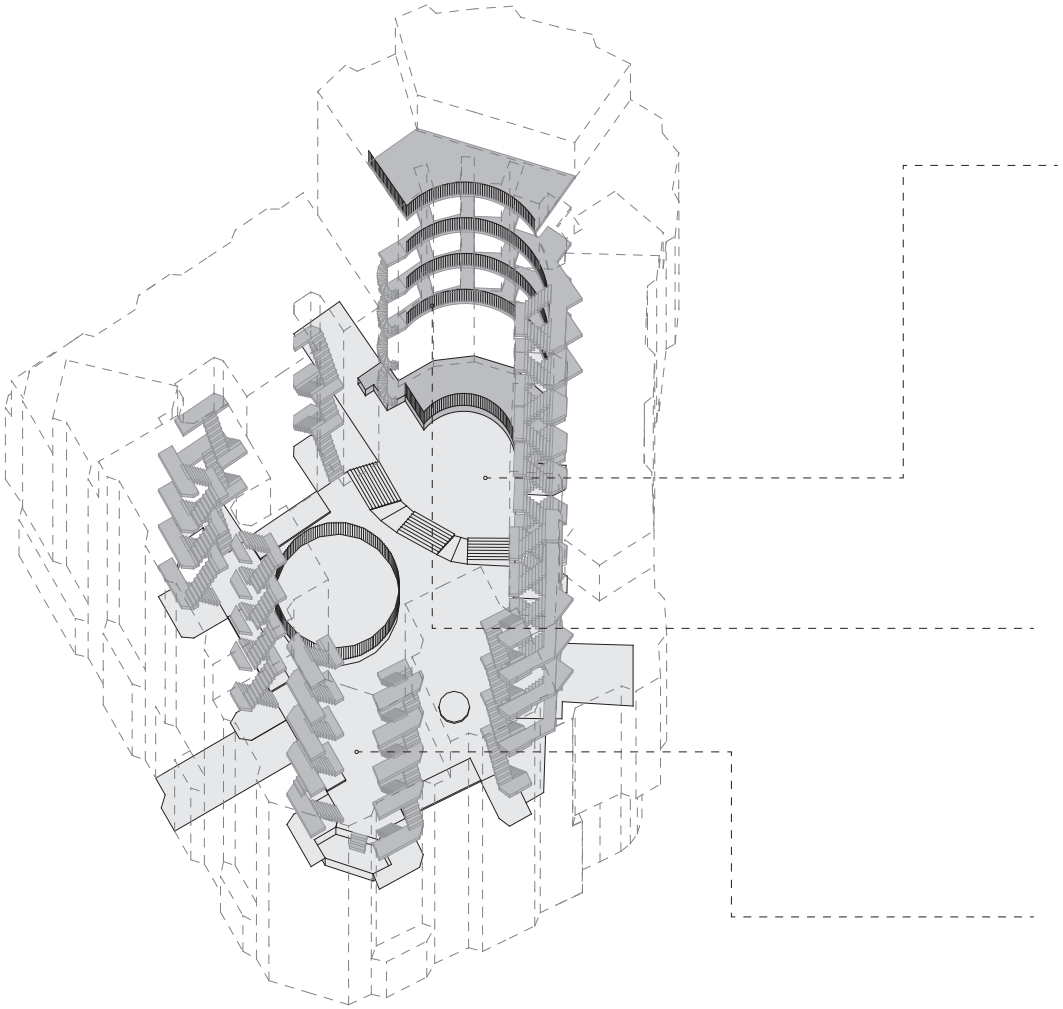


Private

Collective

Public

Pentagon_Sint Antoniesbreestraat, Amsterdam(1983)



Fragment 01_Ground Floor Zone

Fragment 02_ North Corner

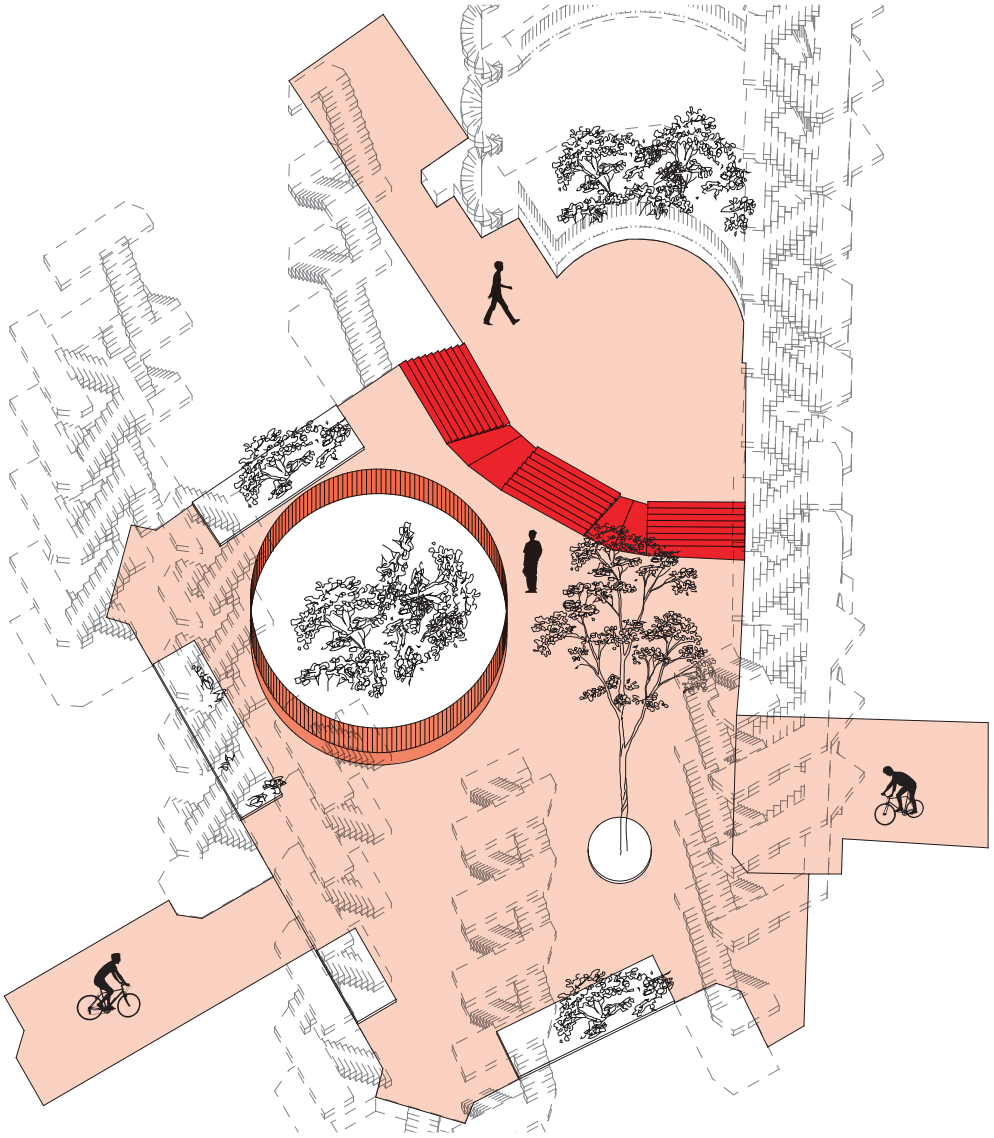
Fragment 03_South Corner

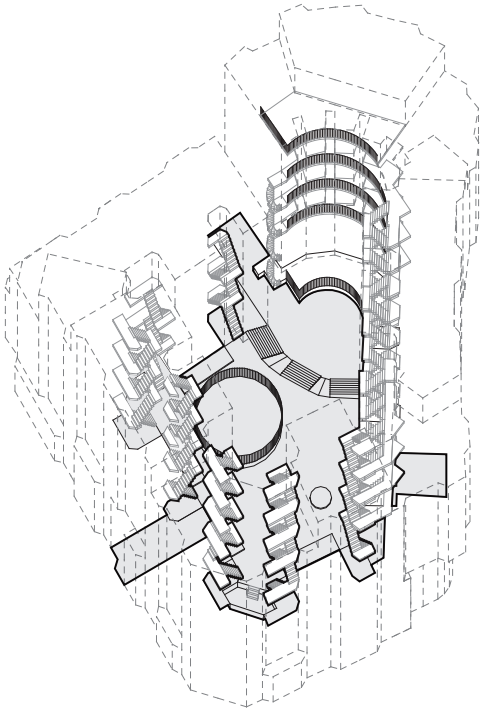
Courtyard

Within the courtyard, there is also a spatial division by the difference in the ground level, reconciled by short flights of steps, which contributes to the subtle transition between public and private.

*Fragment 01-03: Own Images

Fragment 01_Ground Floor Zone





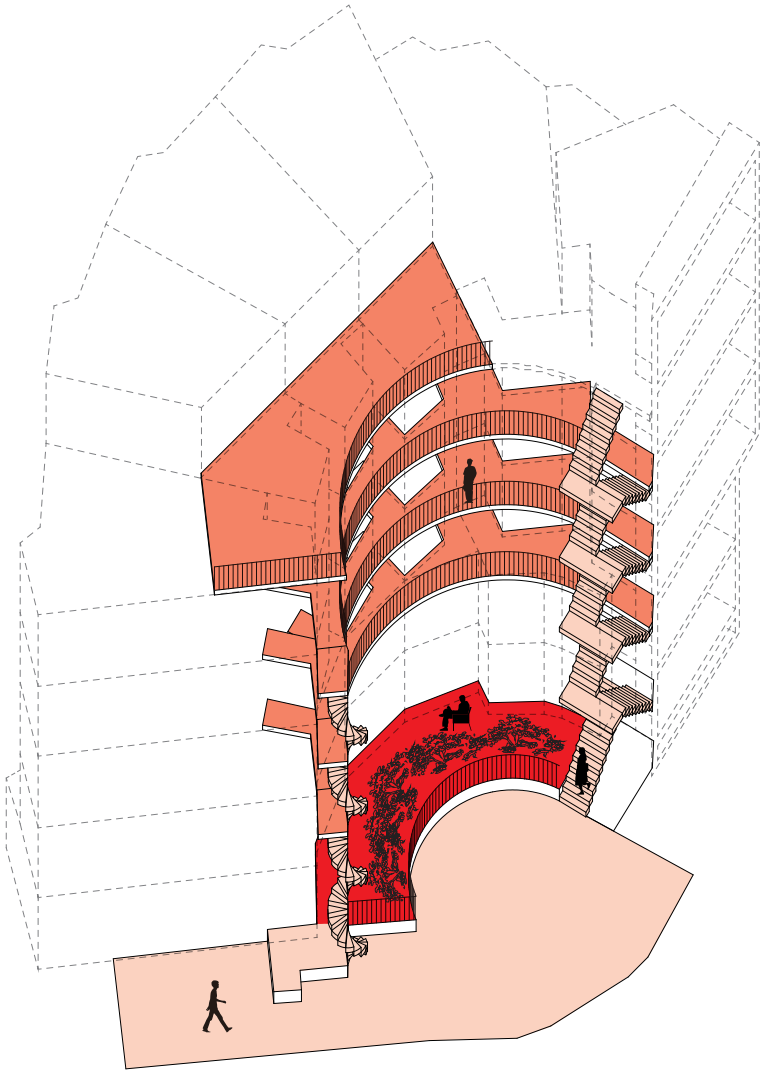
Elements for sitting — Close contacts

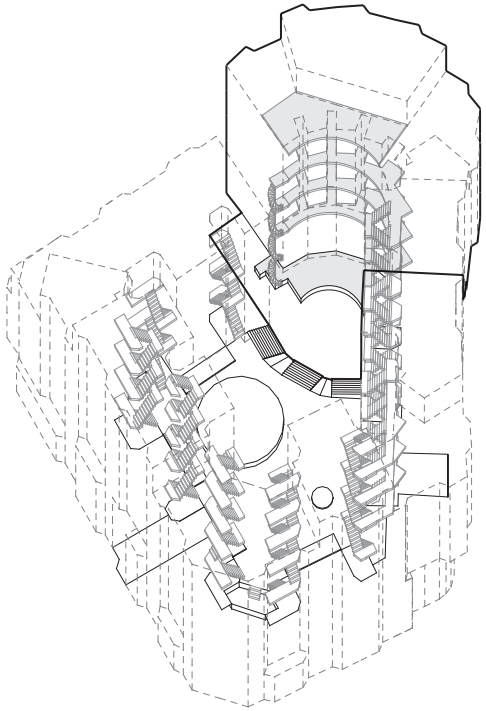
Elements for standing — Chance contacts

Elements for walking — Passive contacts

The first fragment is ground floor zone of the building courtyard. There are two tunnels and one gateway which connect this courtyard to surrounding public street. This ground floor have 1 meter level difference between north part and south part so this element create different zones.

Fragment 02_North Corner





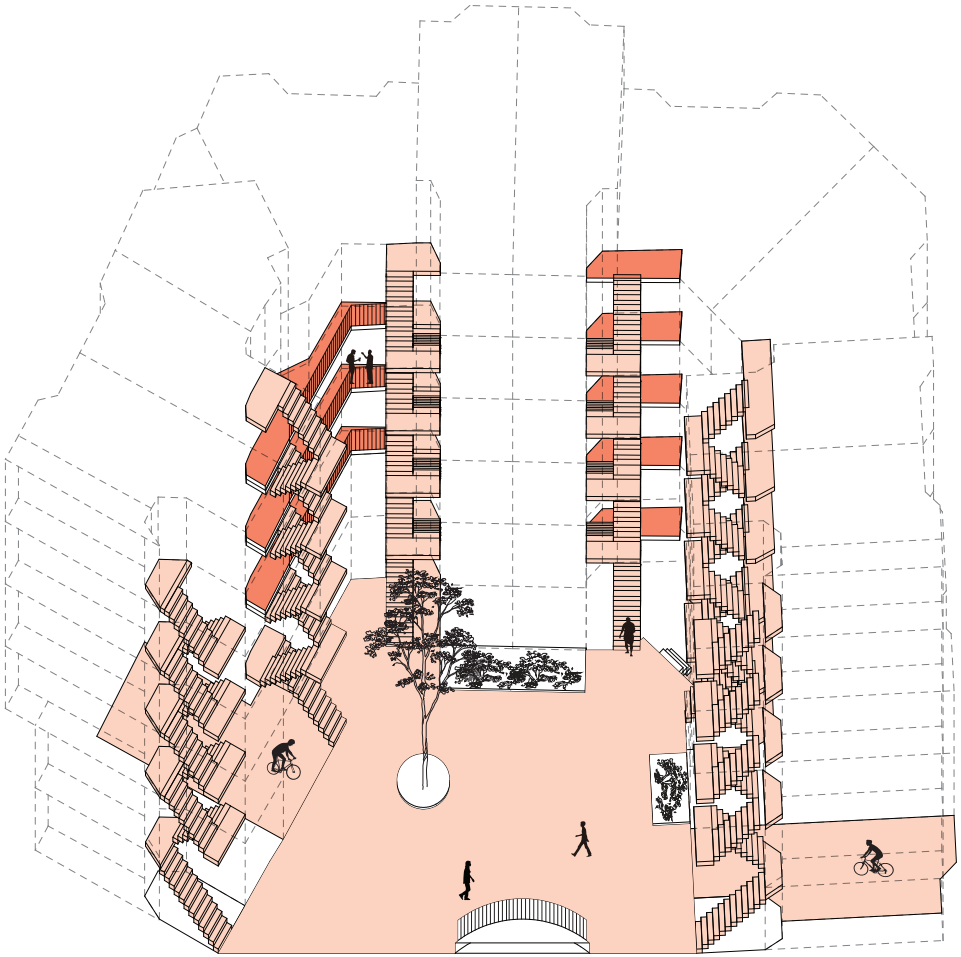
Elements for sitting ⟷ Close contacts

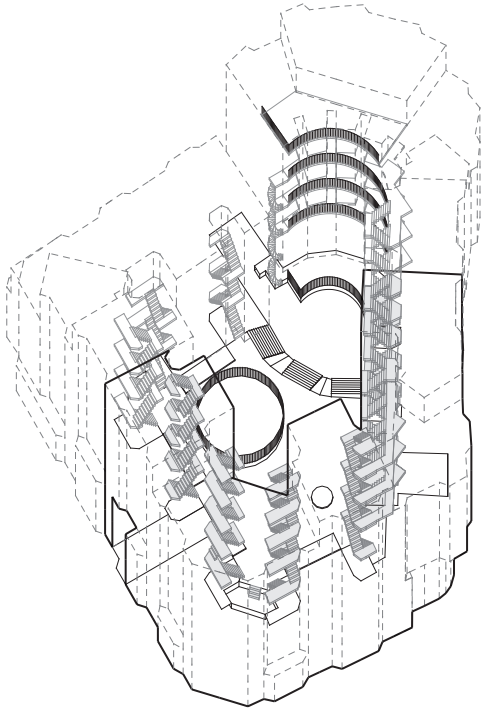
Elements for standing ⟷ Chance contacts

Elements for walking — — — Passive contacts

The second fragment is corner oriented to the south . Several elements are composed along the ground floor of the courtyard. There are two staircases for function-al reason and 2nd,3rd and 4th floor have wide corridor where people can stand and have a passive contact. Ground floor have 1m up-lifted collective garden where dwellers can have overview toward to the courtyard.

Fragment 03_South Corner





Elements for sitting
Elements for standing
Elements for walking

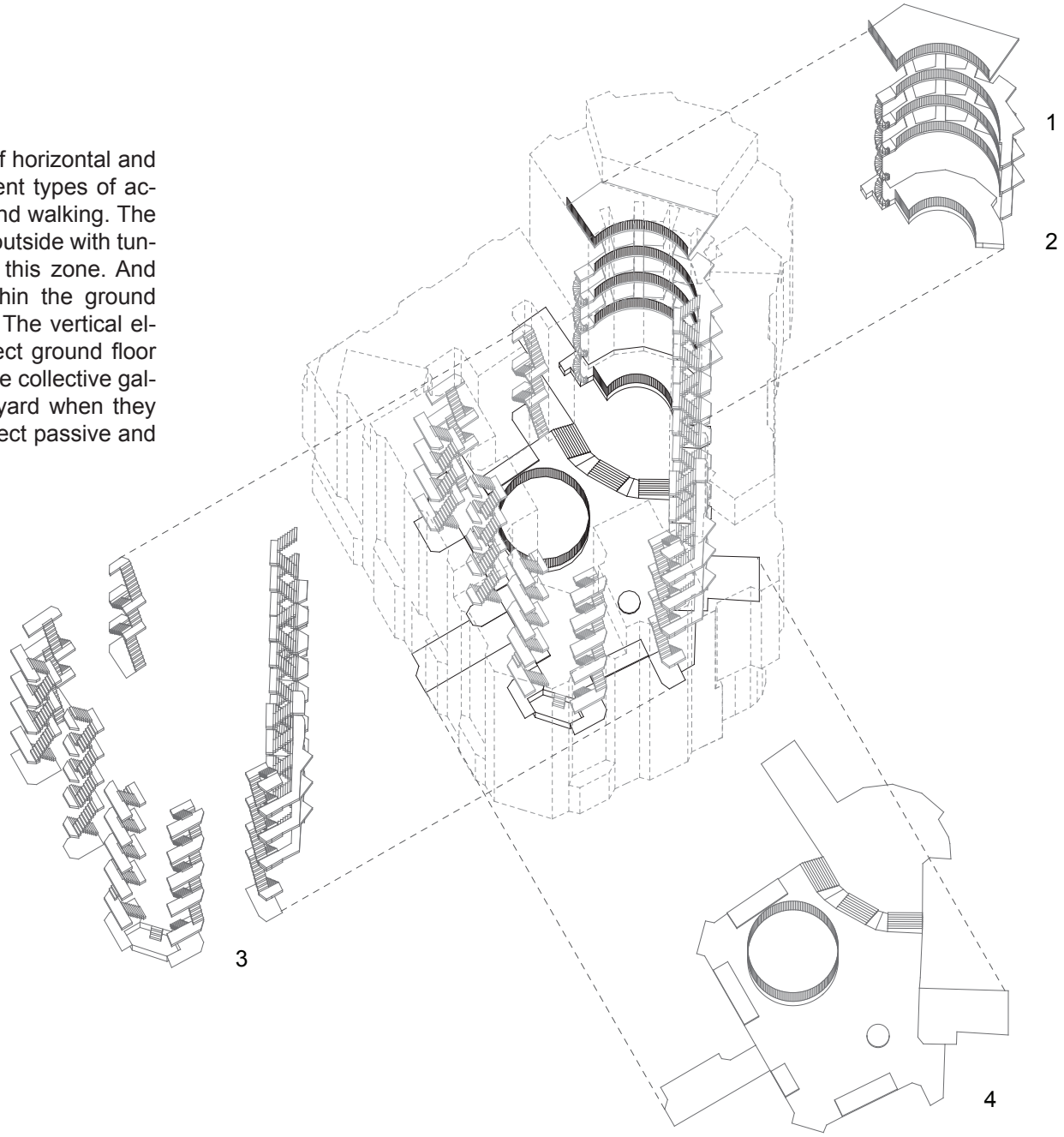
Close contacts
Chance contacts
Passive contacts

The third fragment is the corner oriented to the south. There are two public tunnels where pedestrian can use as a shortcut. These tunnels lead people to the courtyard and give chances to make contacts between pedestrians and dwellers and between dwellers. There are also some possibilities to make a passive contact between pedestrians and dwellers since there are wide corridors where dwellers can have a view to the courtyard.

Pentagon_Sint Antoniesbreestraat, Amsterdam(1983)

Composition

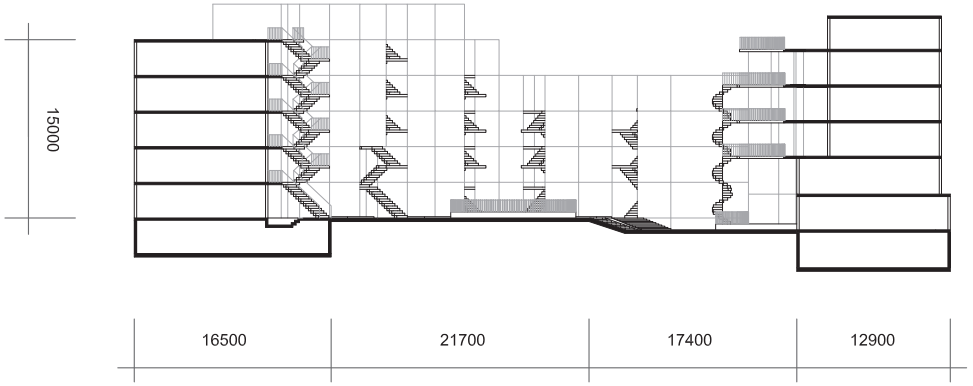
Pentagon building is composed of horizontal and vertical element that make different types of activities such as sitting, standing and walking. The ground public courtyard connect outside with tunnels and let pedestrians passby this zone. And the 1 meter level difference within the ground floor make different atmosphere. The vertical element, collective staircase connect ground floor and units and some staircase have collective gallery. Dwellers can observe courtyard when they use this gallery and they can expect passive and chance contact between them.

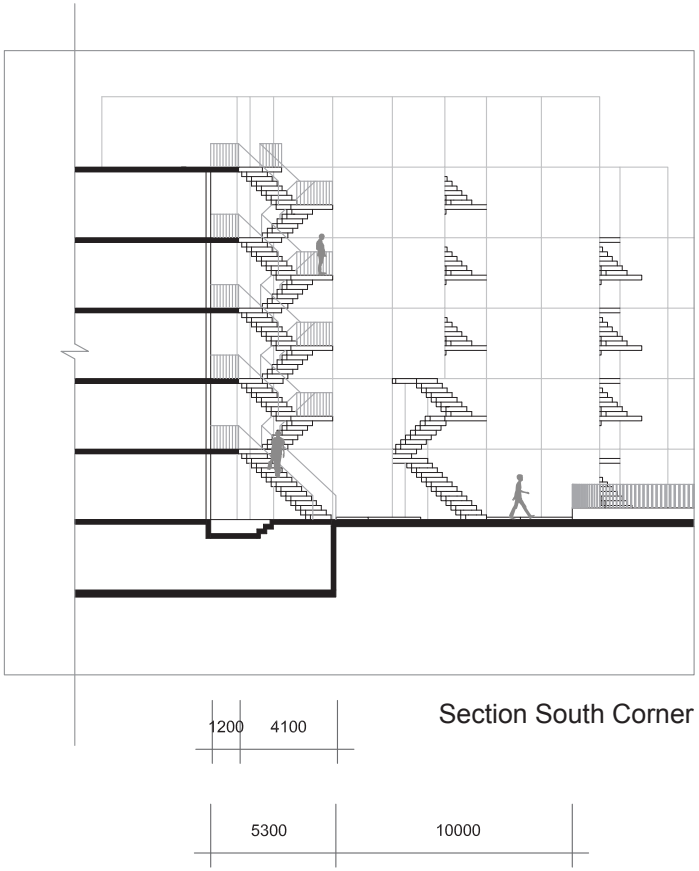


1. Collective gallery
2. Private garden
3. Collective staircase
4. Public courtyard

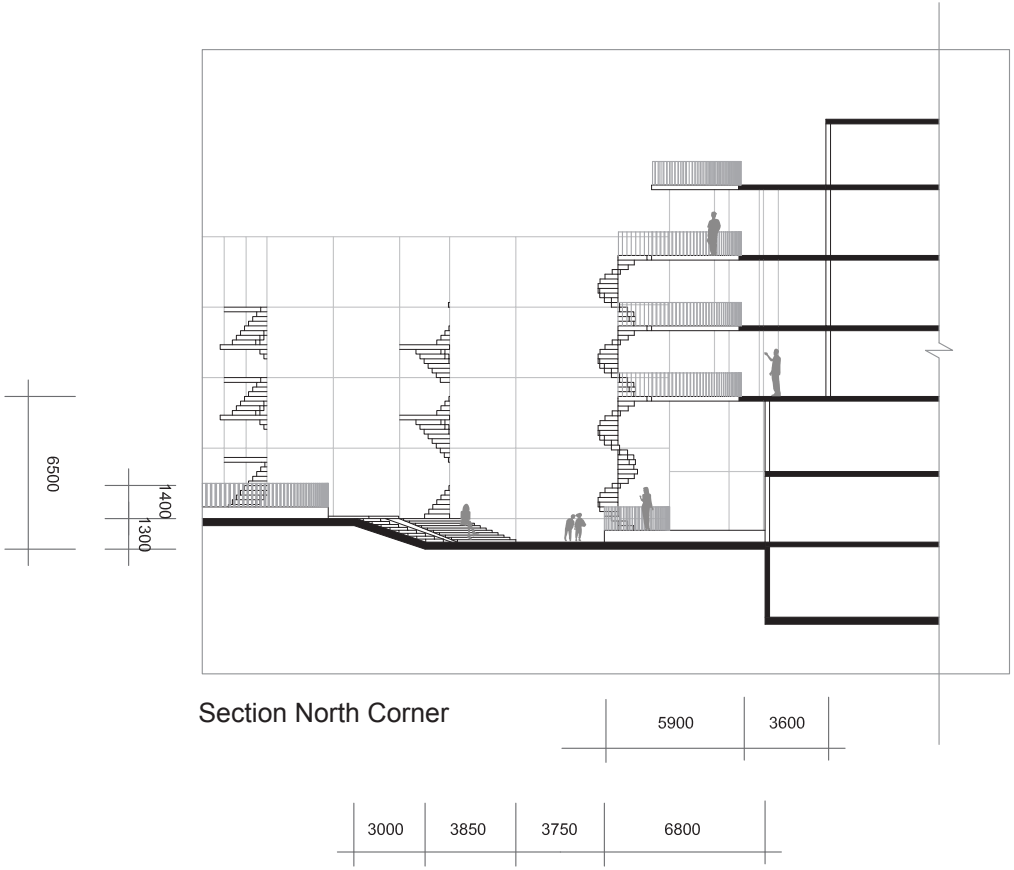
Dimension

From the analysis of dimension, we could see the proportion of the inner courtyard compared with the building height. The level change on the ground, the depth of terrace, staircase and gallery could be read from the drawings below.

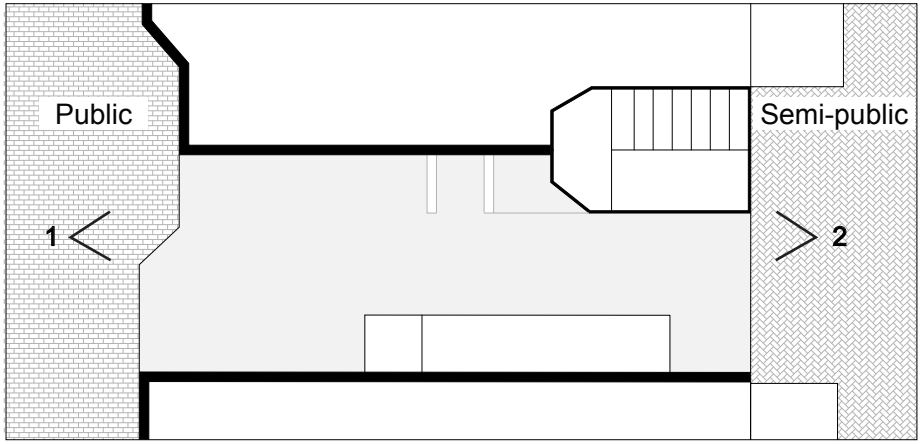




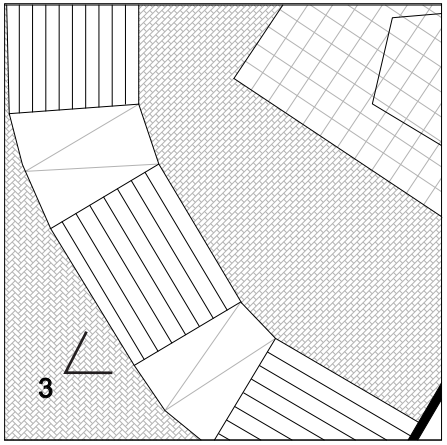
Section South Corner



Section North Corner



Change of material through the tunnel



Change of pavement In courtyard

Material

From this project, materials change according to different zones in the building block. First change happens from public zone to semi-public zone. There is change of material on pavement, and at the same time, the way of pavement too. Second change is in the courtyard. Change of level caused by different function is reflected on different way of pavement on the ground.

From outside to inside

From inside to outside

In courtyard

Pentagon_Sint Antoniesbreestraat, Amsterdam(1983)

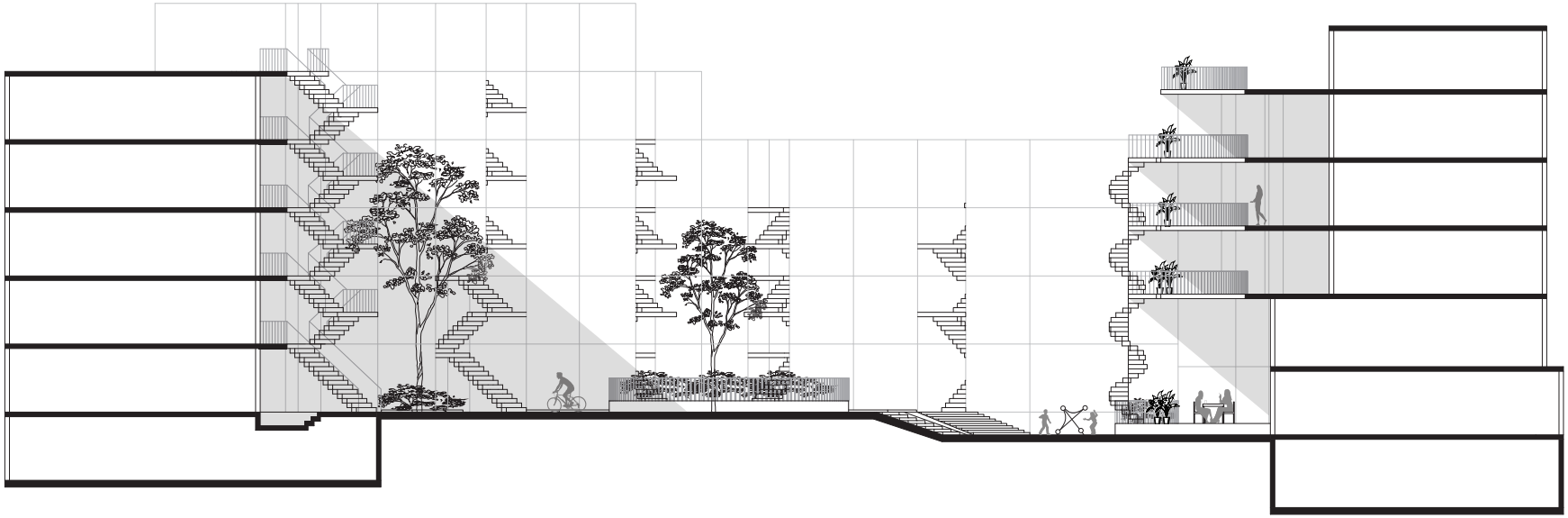
Atmosphere

The courtyard of the Pentagon building have distinguishing atmosphere according to the sun orientation. One part of the courtyard have north-orientation. Since there are only staircase people do not stay long time there and just pass by. Another part of the courtyard have south-orientation. There are children play ground and private garden on the ground floor, and collective galleries are on the upper floor. Dwellers can spend more time under the sun and they can have passive and chance contact between them.

North-oriented courtyard facade

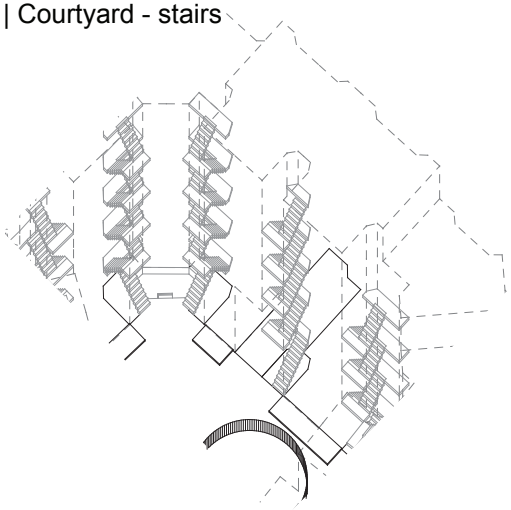
South-oriented courtyard facade

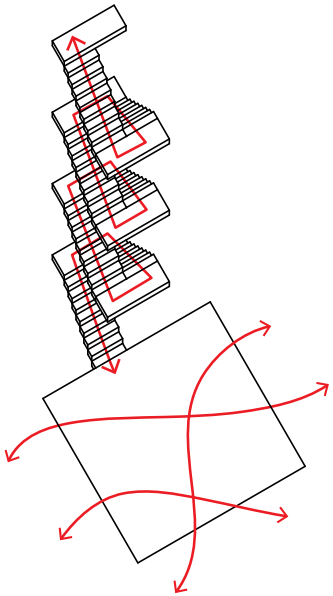
*Own Images



Synthesis

| Courtyard - stairs





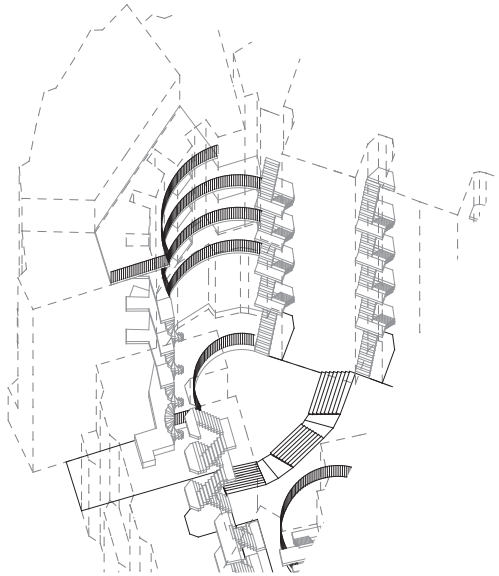
By putting the vertical moving elements(stairs) to face to the courtyard , people have contacts with activities from ground.

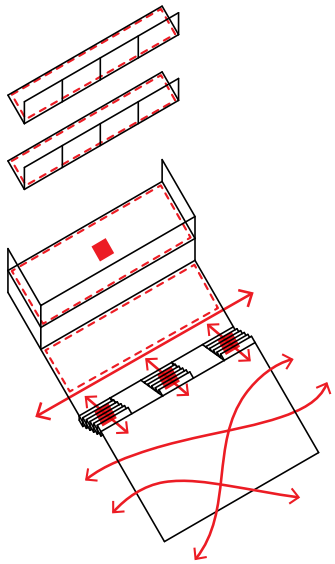
Stay

Stay / Pass by

Pass by

| Gallery - front garden - courtyard





Gallery and front garden on the ground floor face the stairs in the courtyard each other. It creates more contacts between those places.

CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

Haarlemmer Houttuinen (1982)
-Herman Hertzberger

Pentagon (1983)
-Theo Bosch & Aldo van Eyck

CONTACTBETWEENBUILDINGBLOCKS

GWL Terrein (1998)
-KCAP,DKV, Neutelings Riedijk,
Meyer & Van Schooten,
Atelier Zeinstra, van der Pol

De Stadstuinen (2008)
-Dp6 architectuurstudio

GWL-TERREIN _van Hallstraat, Westerpark, western Amsterdam (1998)

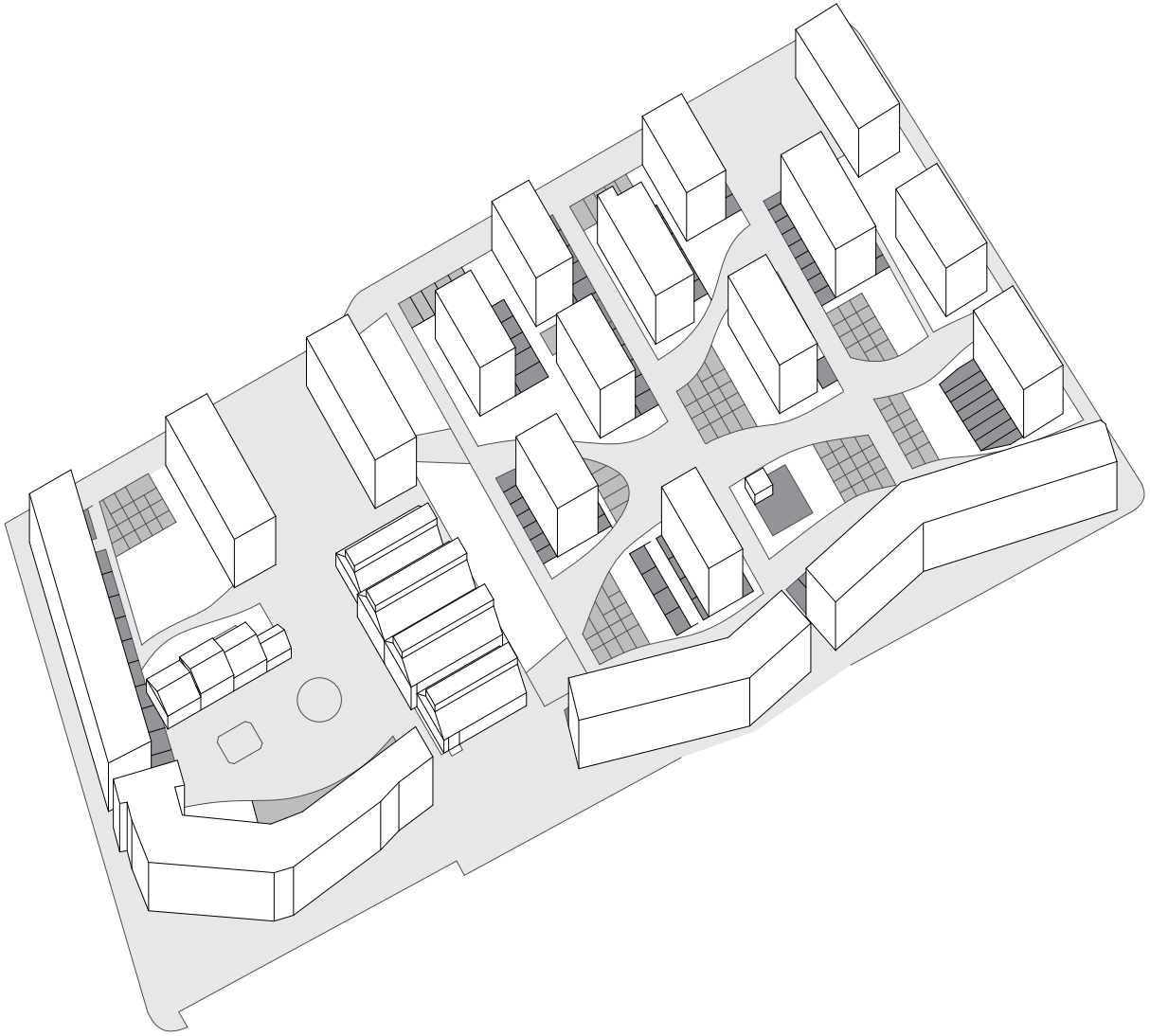
ARCHITECT
KCAP,DKV, Neutelings Riedijk,
Meyer & Van Schooten,
Atelier Zeinstra, van der Pol

BUILDING TYPE
600 residential units – 300 social rented, 150 subsidised sale, 150 market price sale

GWL-terrein is a large-scale community housing development built on the site of Amsterdam's former municipal water facility. It consists of high-density housing and a series of linked public spaces. The development is carfree in its interior and few parking spaces are provided for residents.

*http://www.kcap.eu/images/p_001221_gwl_terrein.jpg
*https://farm5.staticflickr.com/4141/4755192318_6e810d8dab.jpg
*http://2.bp.blogspot.com/-Zo0wMOfK1zE/Uz6Im4iw5pI/AAAAAAAABBQ/8Ms_sZtx52w/s1600/000729_gwl_terrein.jpg

Spatial Organization



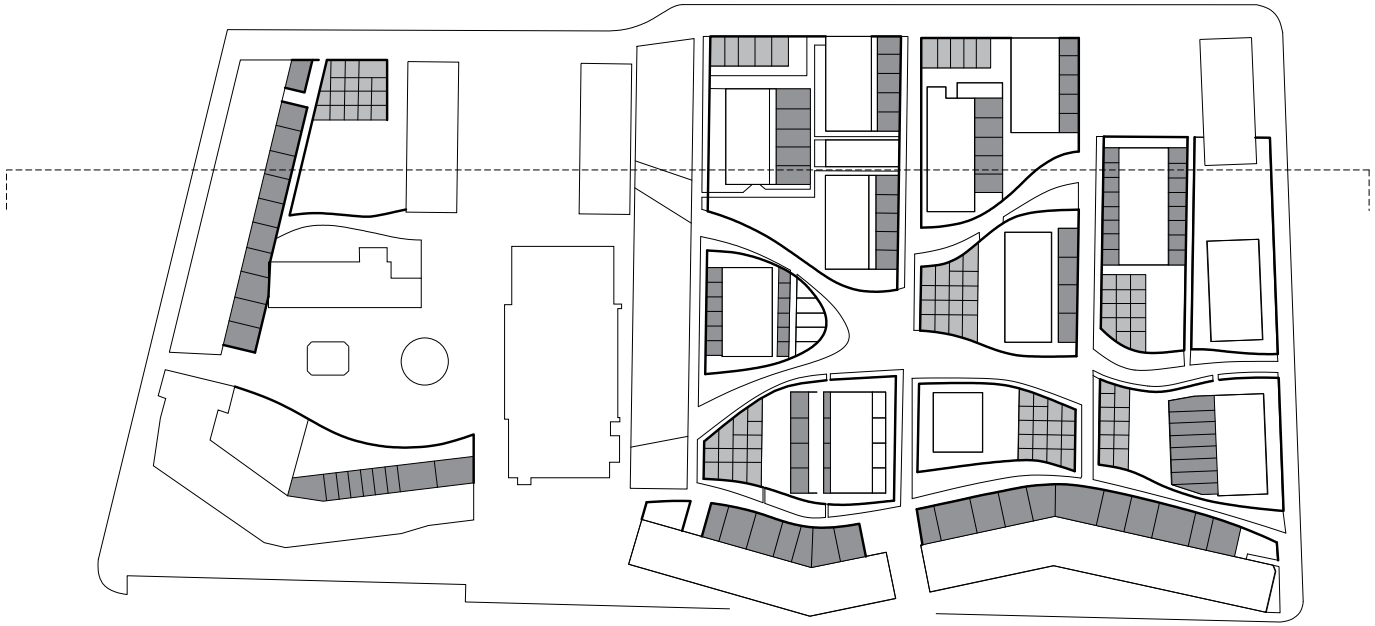
The site of GWL is a car-free zone in itself, consisting of buildings separated on green islands, connected by the pedestrian road flowing in-between, accessible to the public. There are communal gardens, individual gardens are situated on each island.

Private

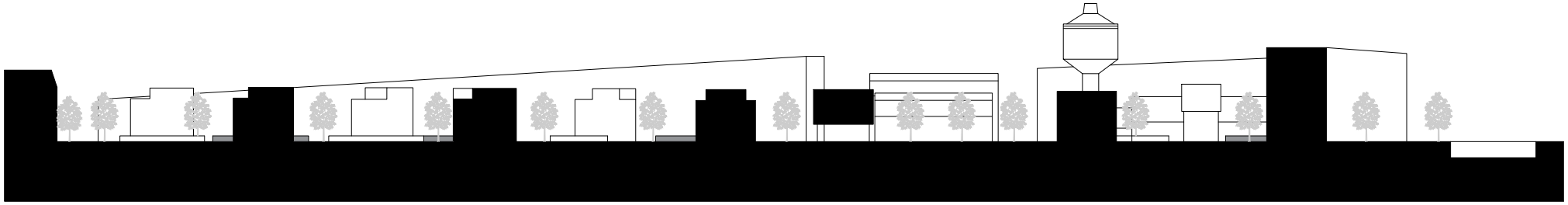
Collective

Public

Spatial Organization

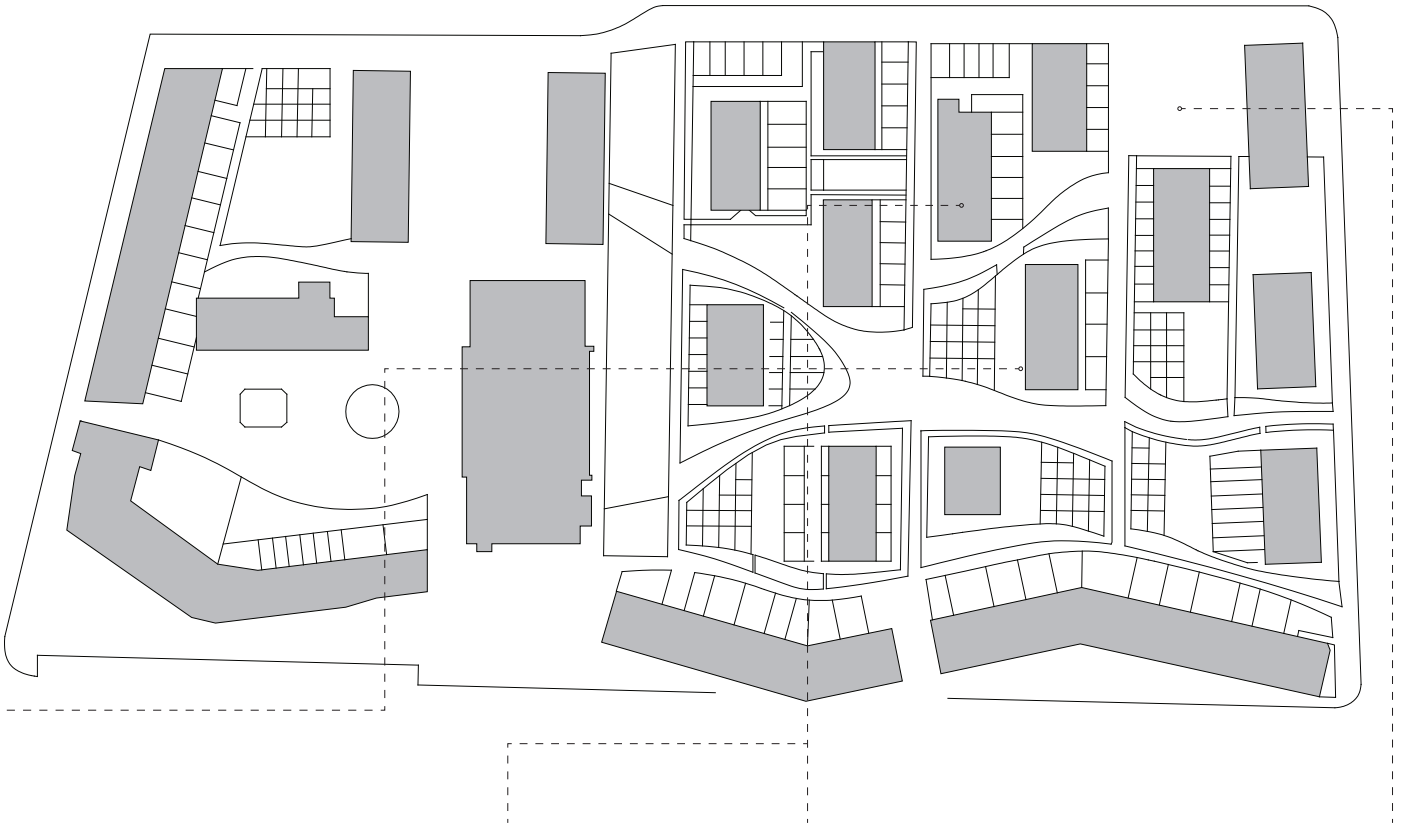


The space in-between the buildings are occupied by the private rather than the collective, and there is a lack of good quality community space in the over-all spatial organization. Privacy is kept well within this park-like environment.



Fragment Chosen

There are 3 fragments according to different compositions. The first, one building itselft. The second, relation between buildings. And the last, composition of buildings with collective open space.



* http://www.gwl-terrein.nl/siteimages/main/foto_plattegrond/16_fotoplattegrond.jpg
* http://static.panoramio.com/photos/large/13281522.jpg
*http://mw2.google.com/mw-panoramio/photos/medium/13281539.jpg

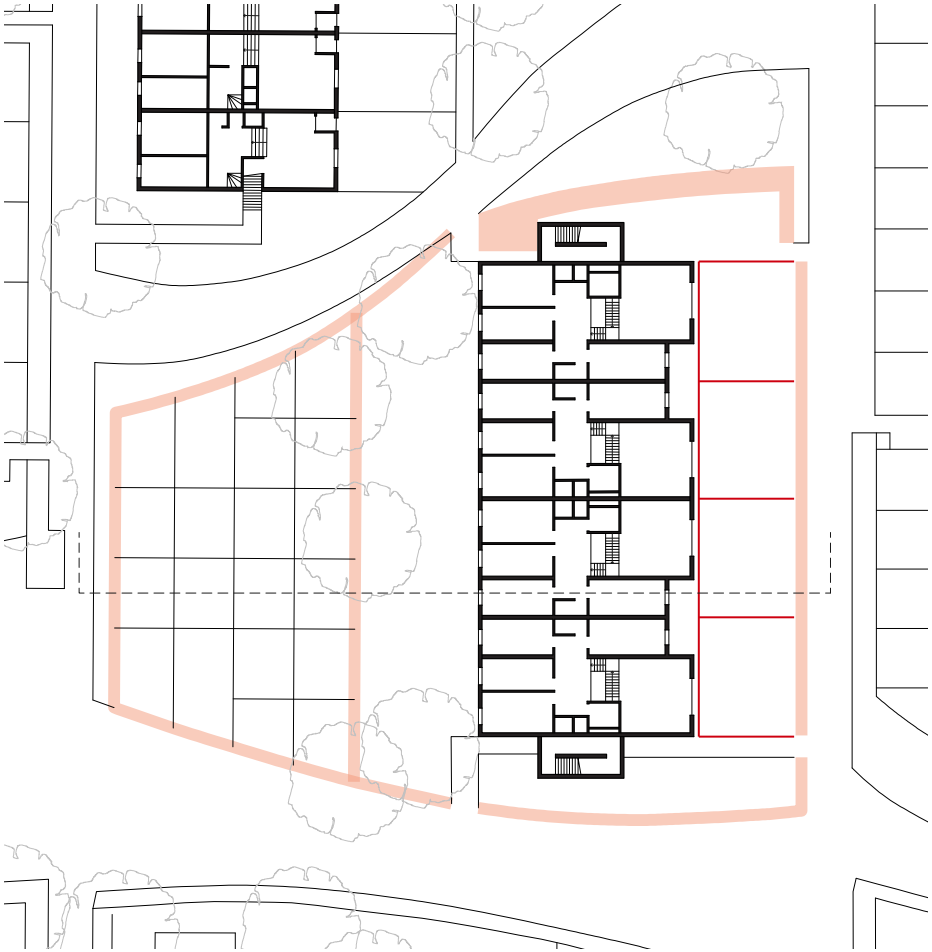
Fragment 01

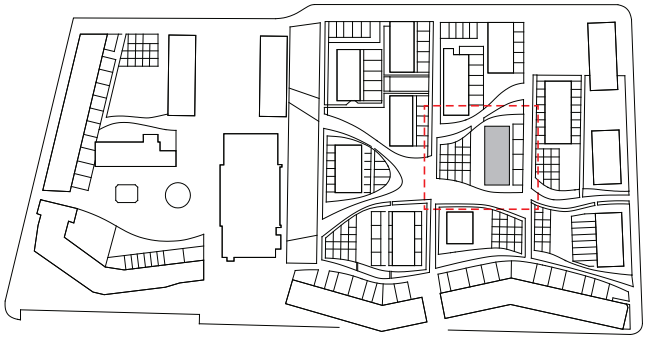
Fragment 02

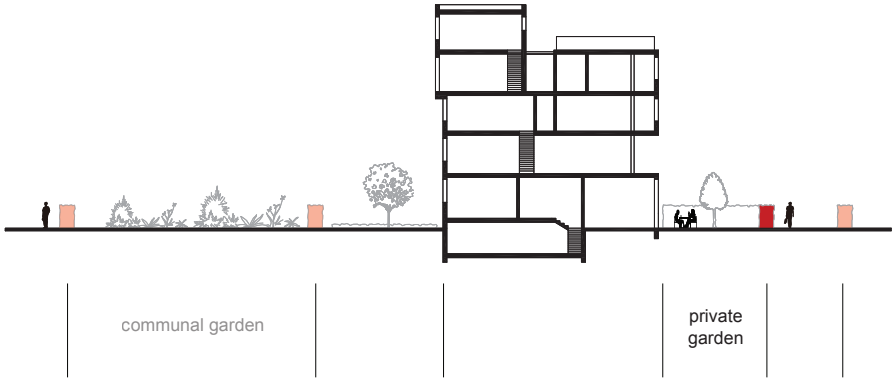
Fragment 03

Fragment 01

The first fragment is block 12 and its surroundings. The green area around it make it an island detached from the rest of the community. Communal gardens on the north and individual gardens on the south make the green space around the building more privatized, with the hedges as a strong border blocking the view. Contact between the dwellers is reduced because of this privatization of space with elements for separation.





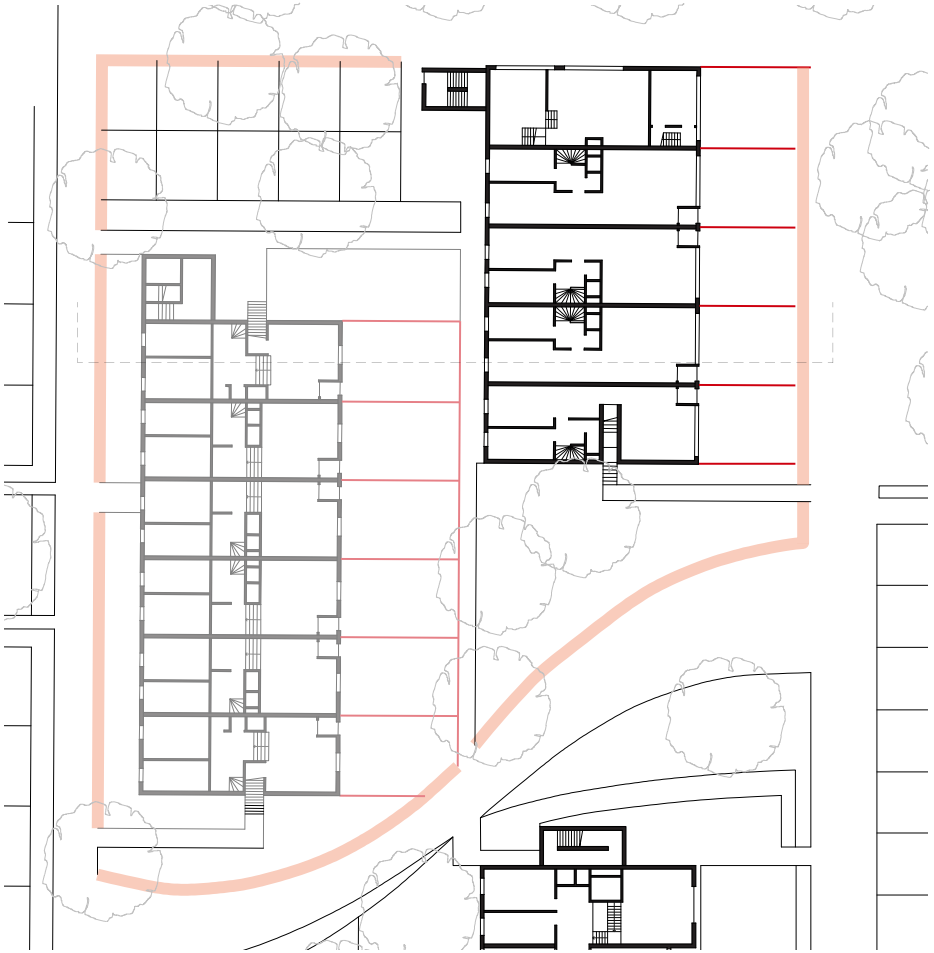


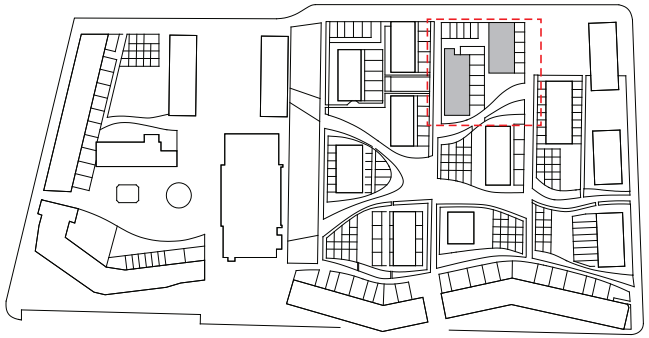
Element for private border

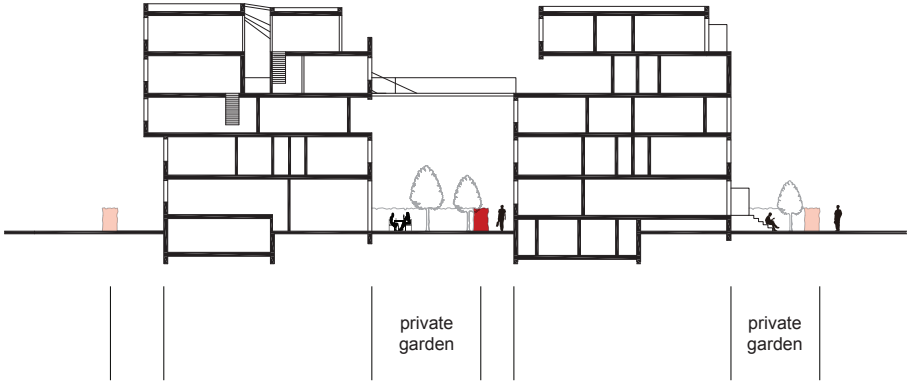
Element for collective border

Fragment 02

With the second fragment we focused especially on the space between building block 11 and 13. The hedges act again as a strong separating element on the border, with private gardens occupying the space in-between these two building blocks, leaving only a narrow pathway for the dwellers to pass by. There is no space left-over for a common seating, or spatial elements to stay around, leading to less contact between the dwellers.





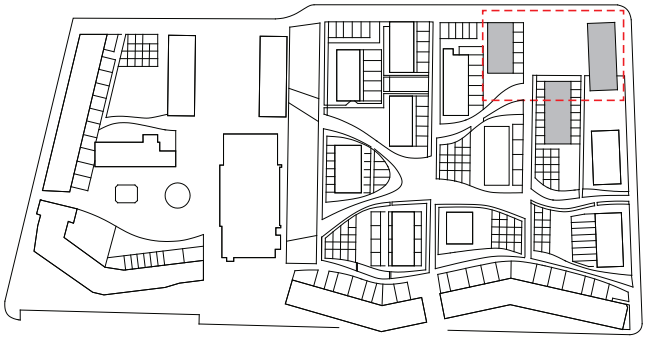


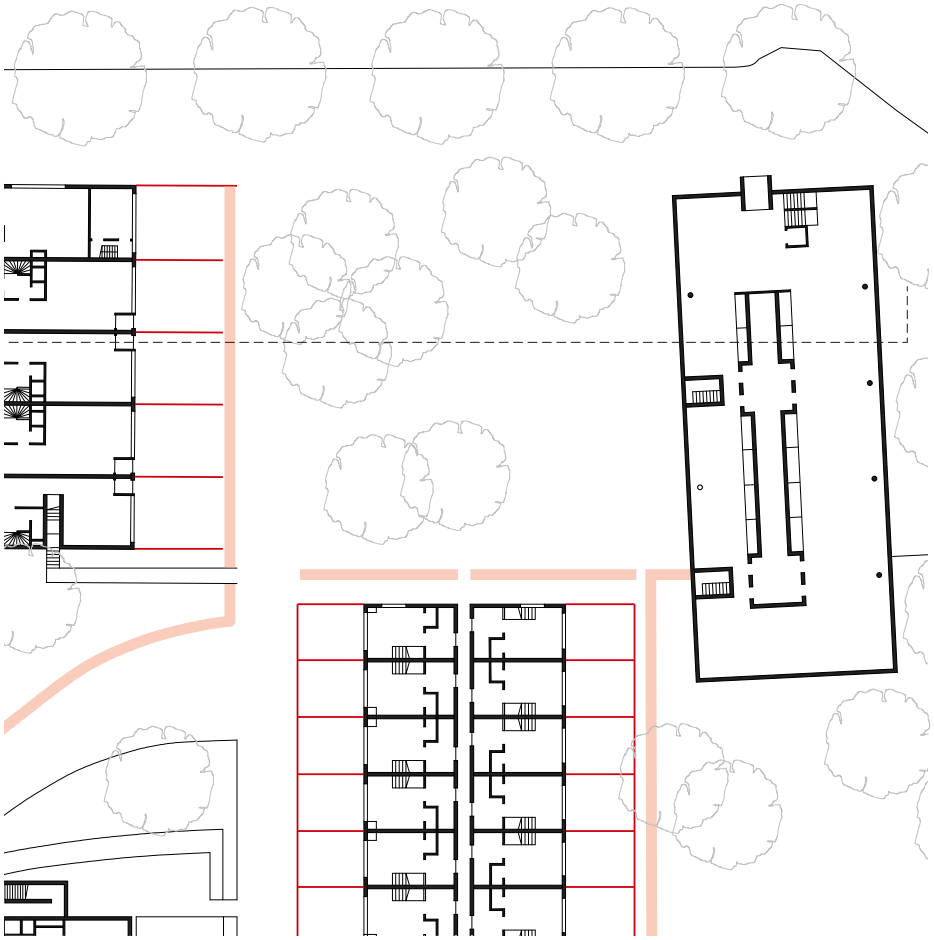
Element for private border

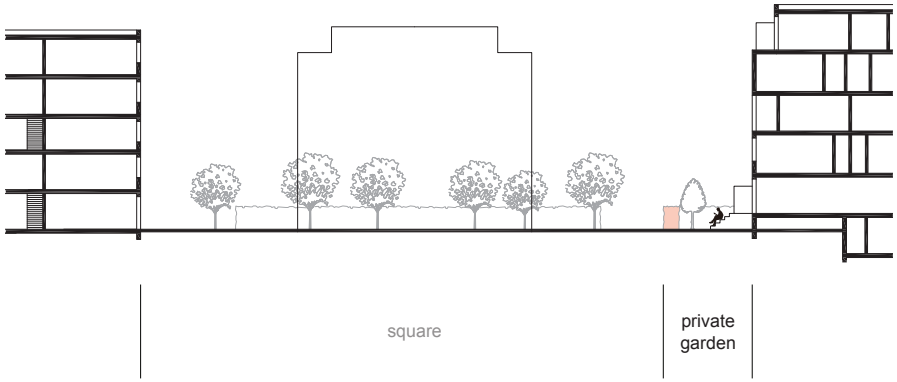
Element for collective border

Fragment 03

In the third fragment we study the space between block 13,14 and 17, including a plaza connected to the public street. There are some trees planted, but without seating or other spatial elements on the plaza. There is no distinction or spatial transition from the public street to the plaza for the community. Not a much contact happen since the quality of the space is much lower than it could be.





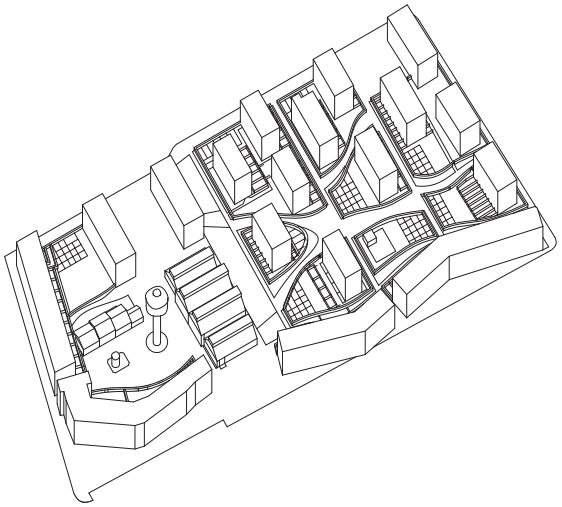


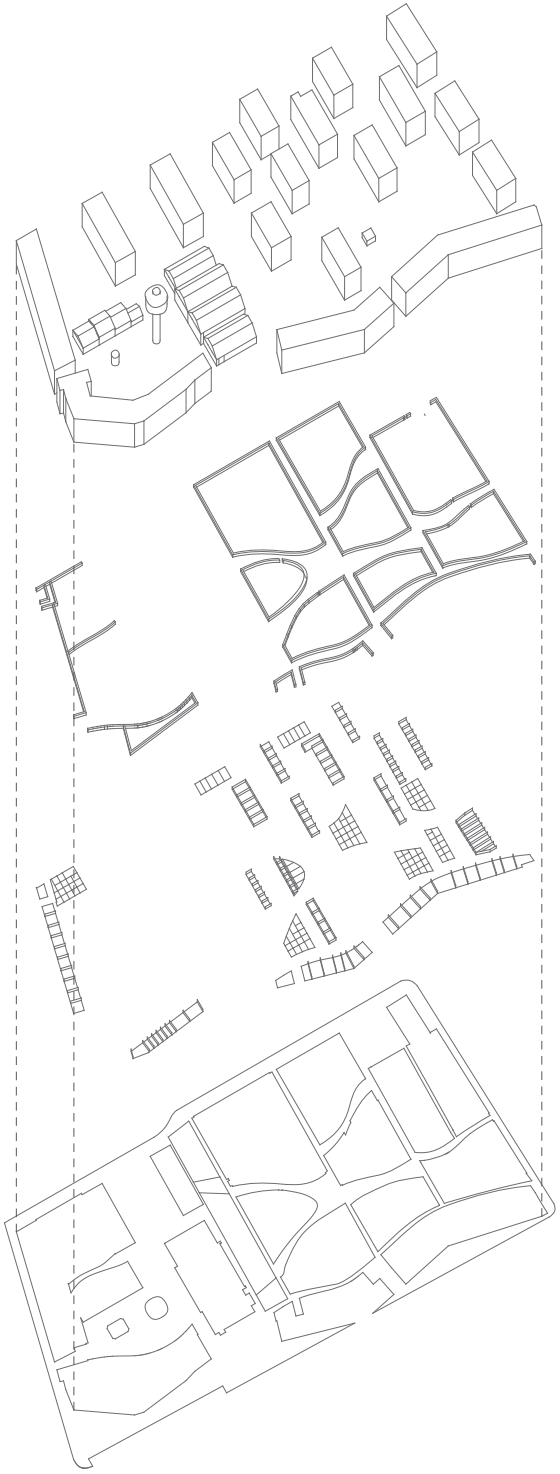
Element for private border

Element for collective border

Composition

The GWL is composed of private and communal gardens and green borders which divide gardens from public street. The public street is car free zone therefore any pedestrian can enter and pass by. This public street is surrounded by green border. But this border blocks contact between dwellers and pedestrians.

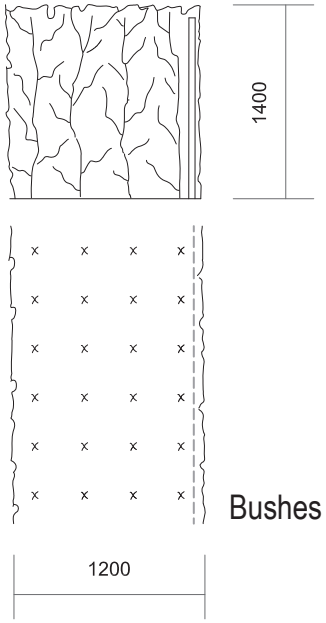


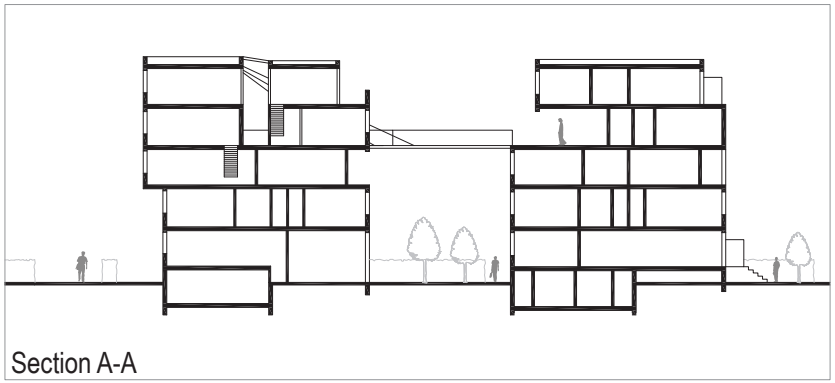


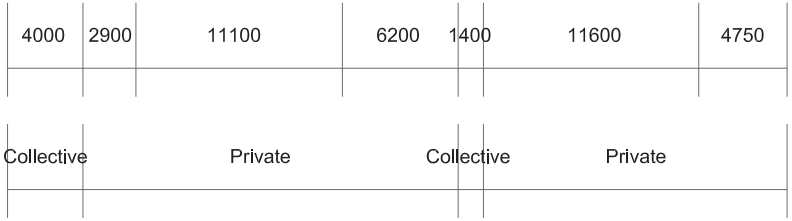
1. Building block
2. Green border
3. Private / Collective garden
4. Public street

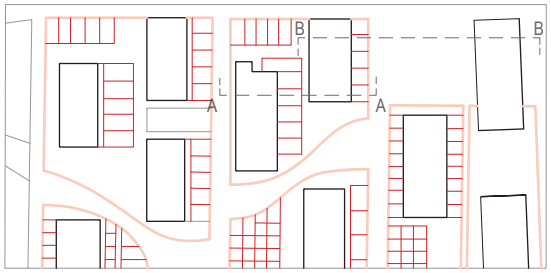
Dimension

As we can read from the dimension analysis, terrain is taken over by private space rather than the collective, the road between building blocks is narrow, and directly confronts by private garden or dwelling units. The height of the bushes blocks people's view, protecting privacy of the dwellers rather than making contact.





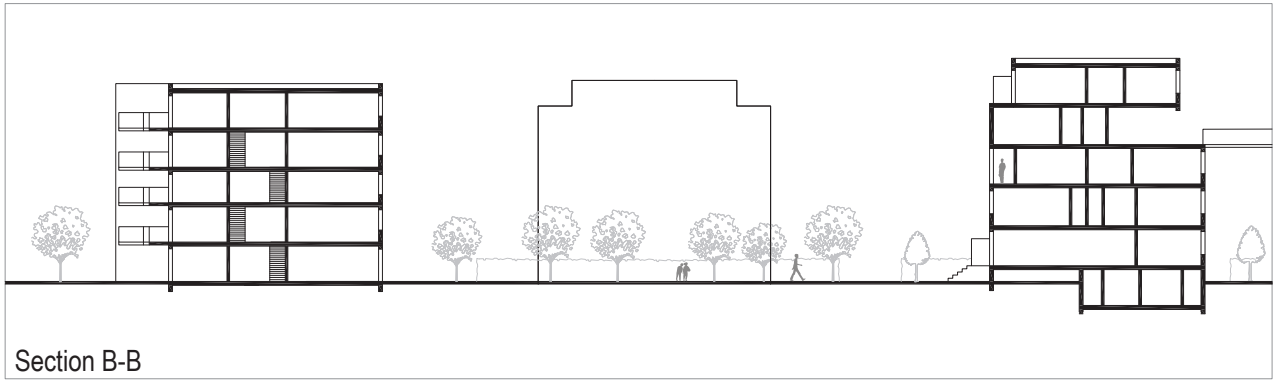


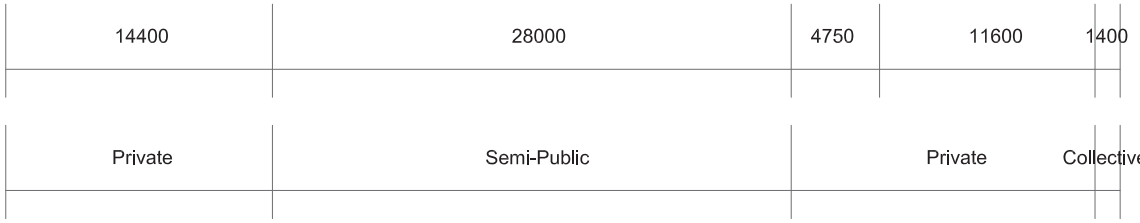


Key map

Element for private border

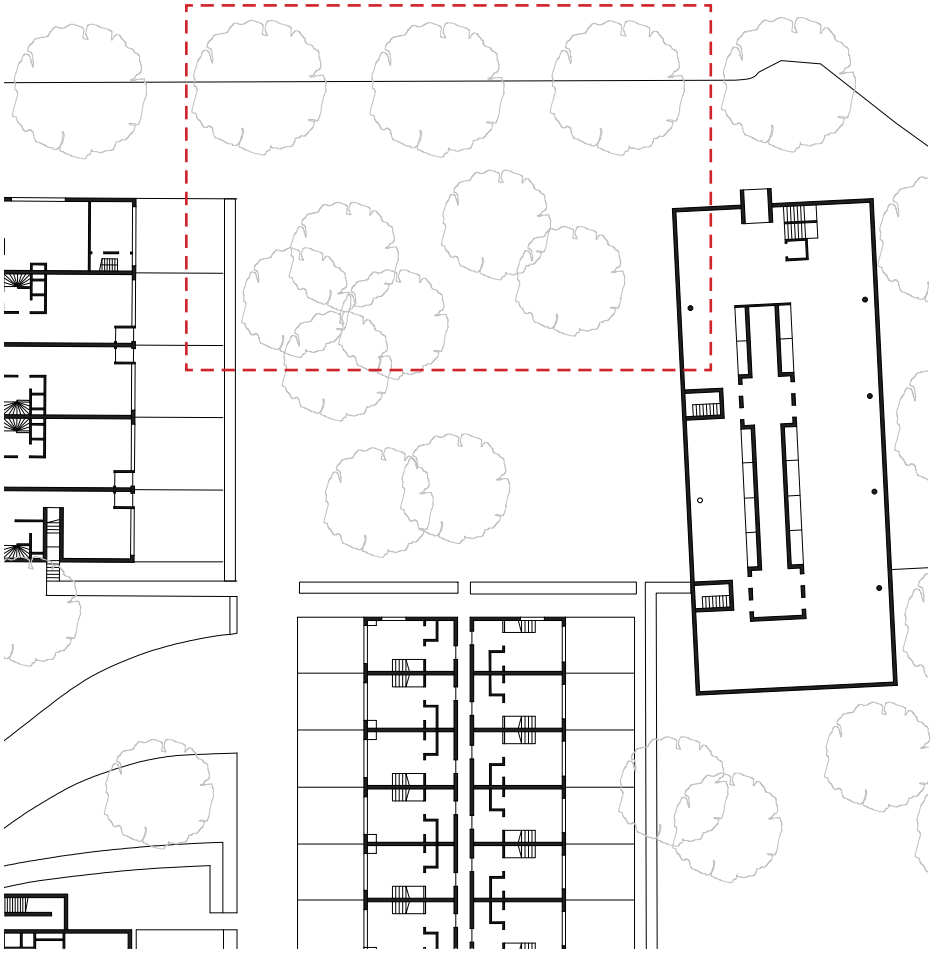
Element for collective border

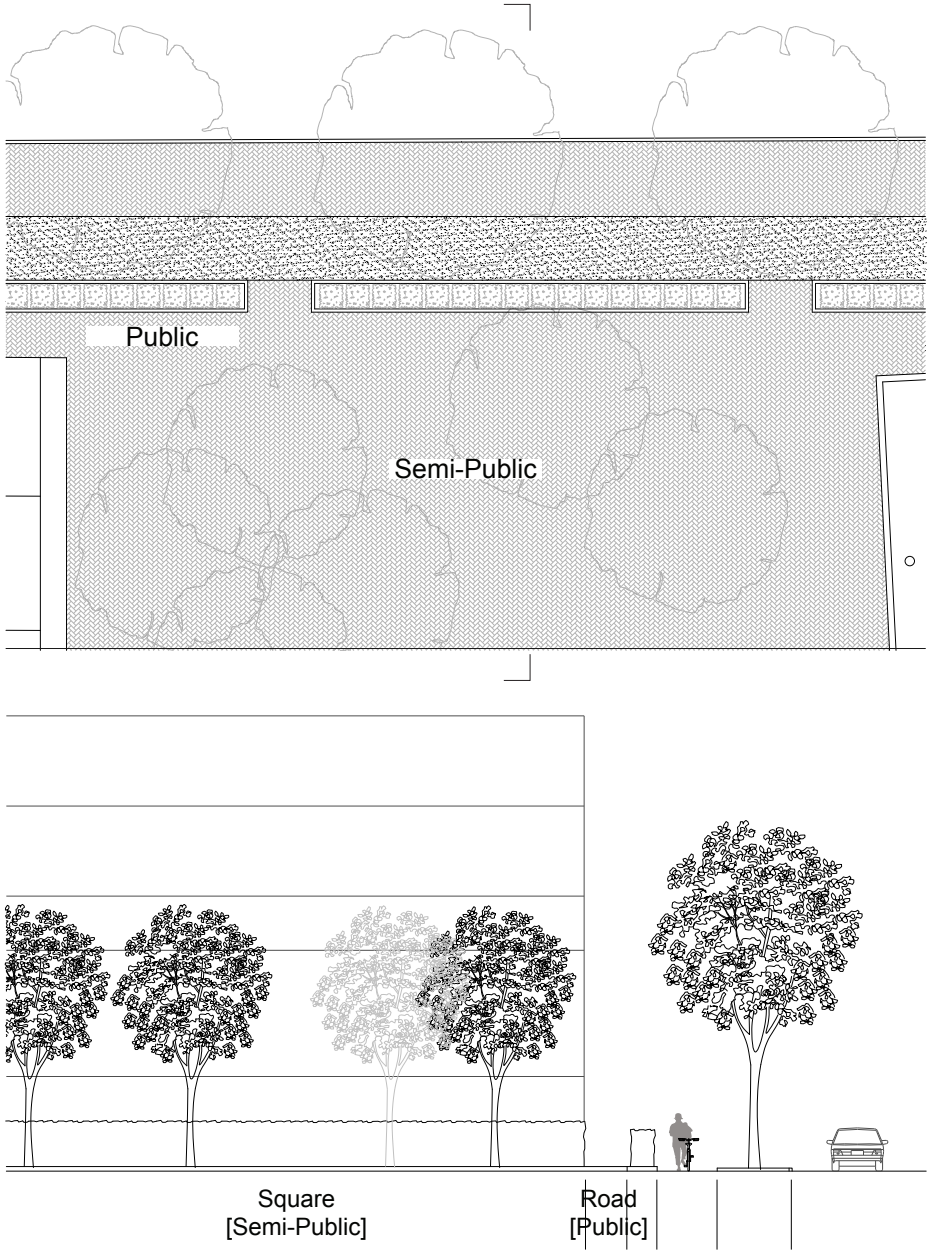




Material

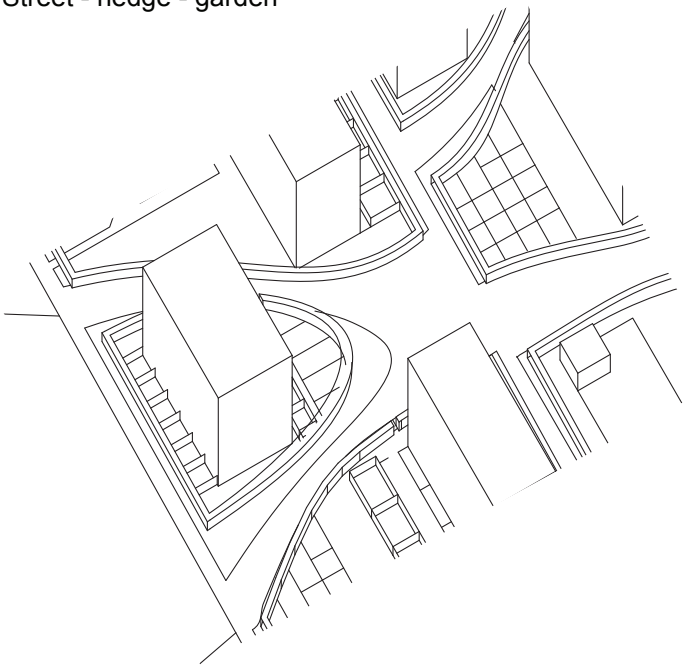
Between semi-public space(square) and public space, there is no distinction by material or different height of ground. Initially it was designed as a square between dwelling block and communal program building. But this ambiguous border gives vagueness about boundary of the area. Furthermore, it has lack of facility to let people stay here, no bench only green. It caused the square not to function so well.

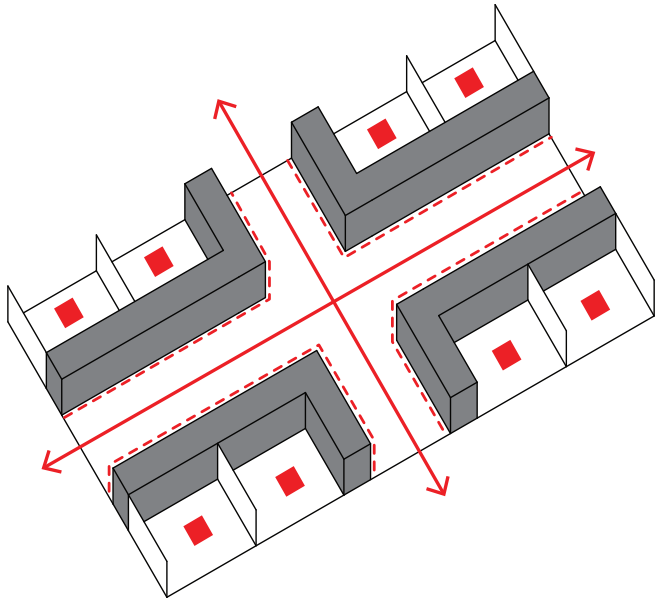




Synthesis

| Street - hedge - garden





Stay

Stay / Pass by

Pass by

Hedge which is high to block the eye view keep privacy of dwellers in some aspect. But it also disturb contact with neighbours and people on the street.

CONTACT WITHIN BUILDING

Weesperstraat Student Housing (1966)
-Herman Hertzberger

Lootsbuurt (2007)
-ANA architecten

CONTACT BETWEEN SEMI-PUBLIC AND PRIVATE

Haarlemmer Houttuinen (1982)
-Herman Hertzberger

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CONTACTBETWEENBUILDINGBLOCKS

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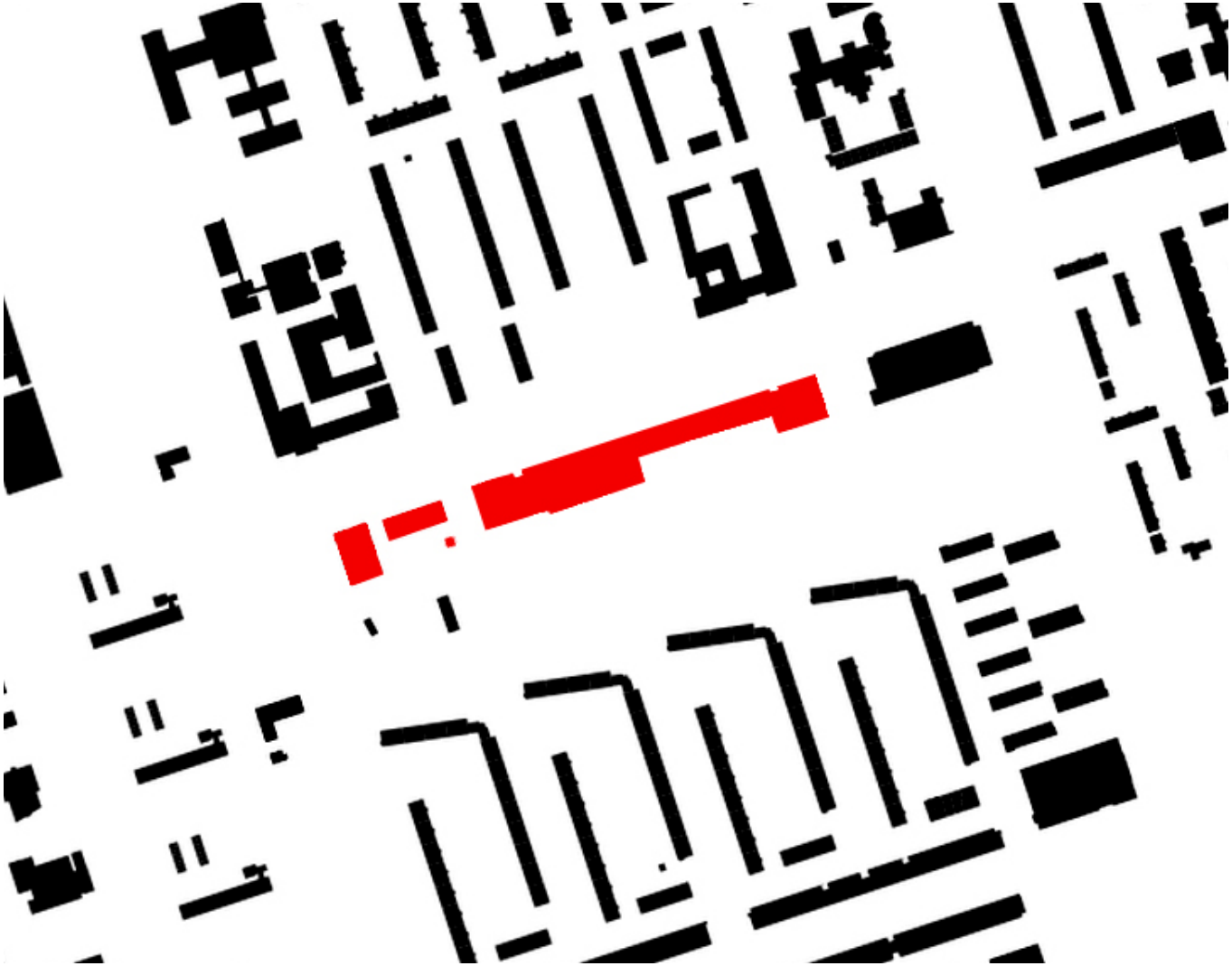
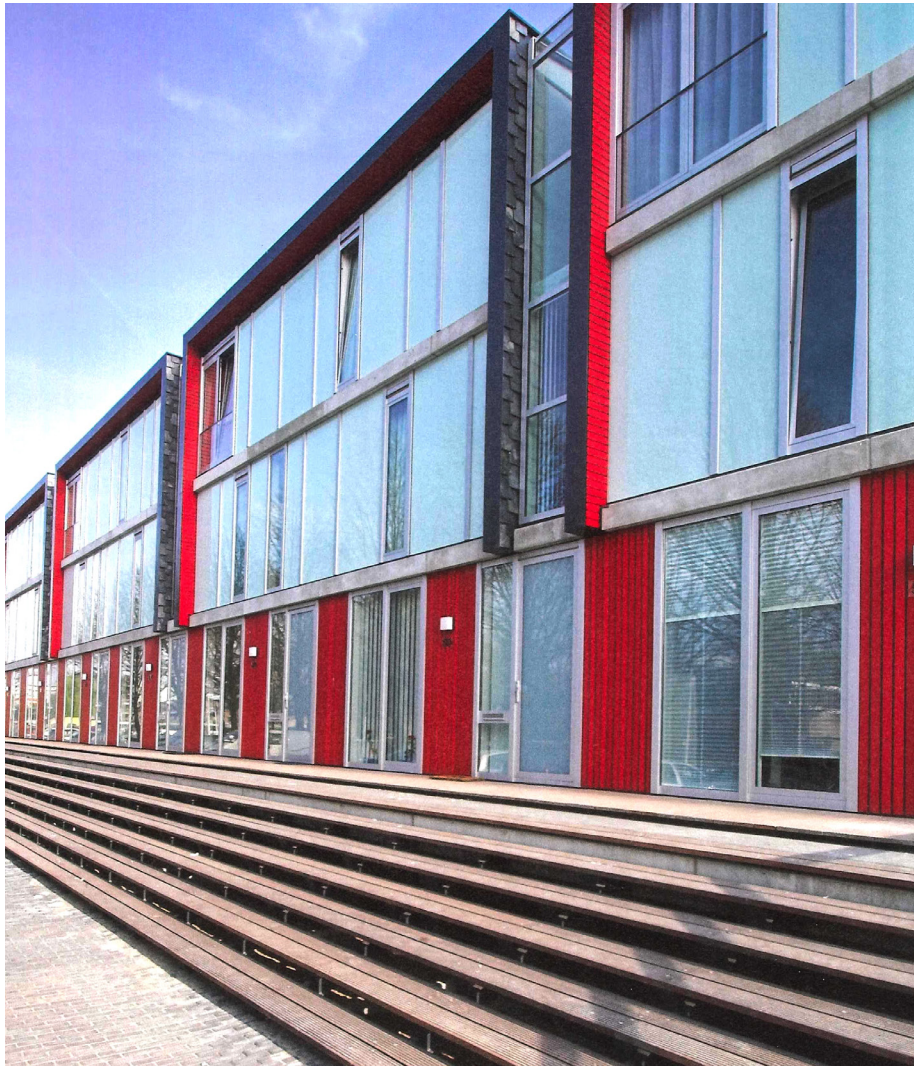
De Stadstuinen (2008)
-Dp6 architectuurstudio





De Stadstuinen _Osdorperban 507-1371, Amsterdam(2006)

ARCHITECT
Dp6 architectuurstudio

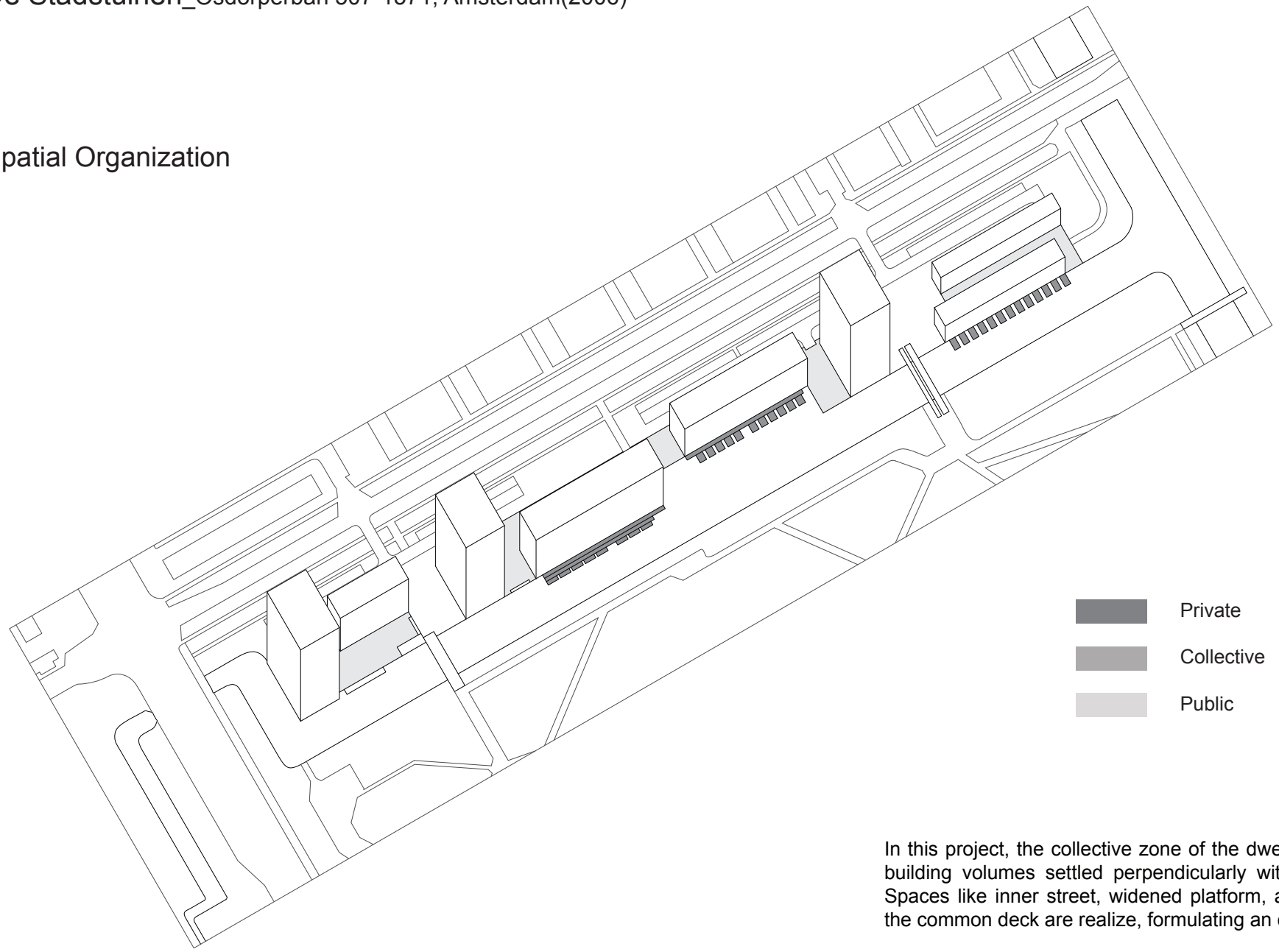
BUILDING TYPE
Urban plan as several volumes arranged on common deck, dwellings for 415 houses,
business premises, parking

The dwelling project in Stadstuinen are planned and developed with urban consideration. It consists of an ensemble of different block types in an orthogonal system fit within the urban structure of the area. The buildings are settled on a common deck extending along the waterfront, defining a collective zone for the dwellers.

*Left: http://bnagebouwvanhetjaar.nl/prijsvraag/picture.php?prijsvraag_name=prijsvraag11&id=1259&num=5
*Right-top: http://ontwikkeling.bouwfonds.nl/media/33368/amsterdam-de-stadstuinen-02-scalex-w950.jpg
*Right-middle: http://www.architectuur-fotograaf.eu/?portfolio=exterieur#lightbox[group]/18/Right-bottom: Architectuur NL(2008). jg.63 no. 9, Page.52-55.

De Stadstuinen_Osdorperban 507-1371, Amsterdam(2006)

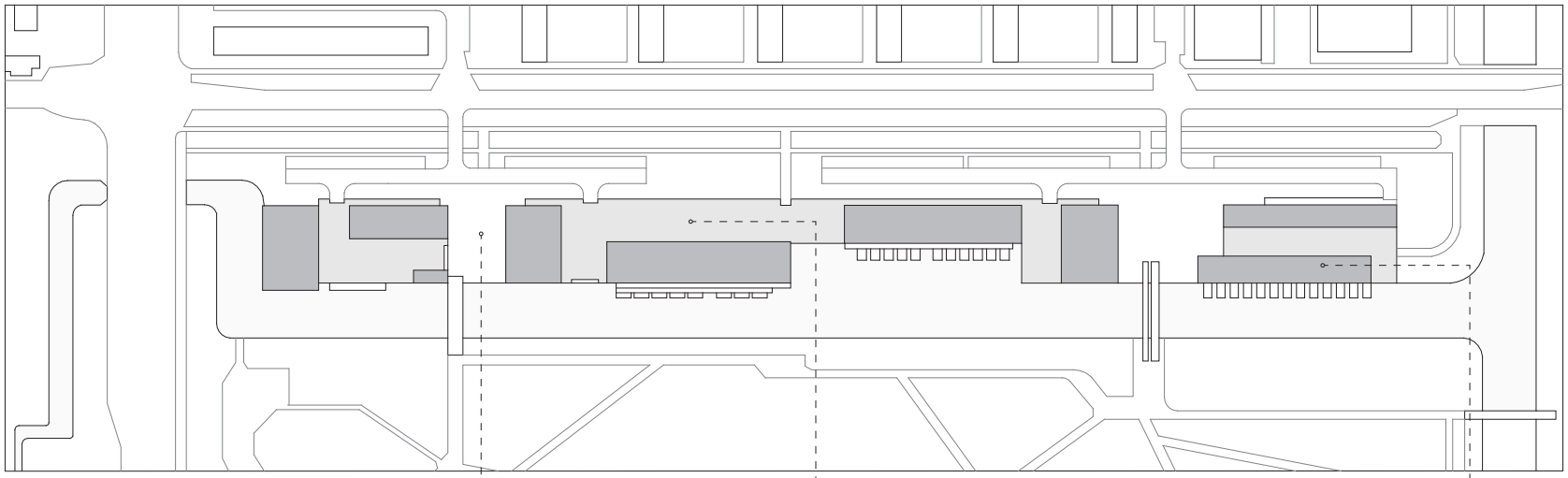
Spatial Organization



In this project, the collective zone of the dwellers are defined by the building volumes settled perpendicularly with different dimensions. Spaces like inner street, widened platform, and steps leading up to the common deck are realize, formulating an outdoor collective zone.

Fragment Chosen

In deeper analysis about the collective space in this project, we choose three fragments with different spatial quality, and try to see what are the spatial factors that influence the contact between dwellers.



Fragment 01

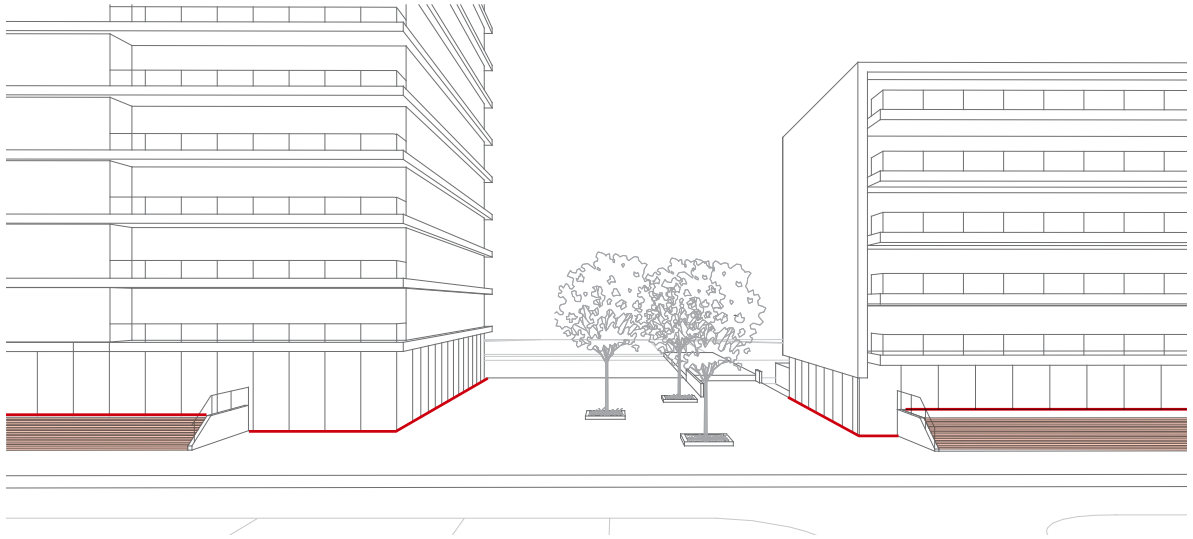
Fragment 02

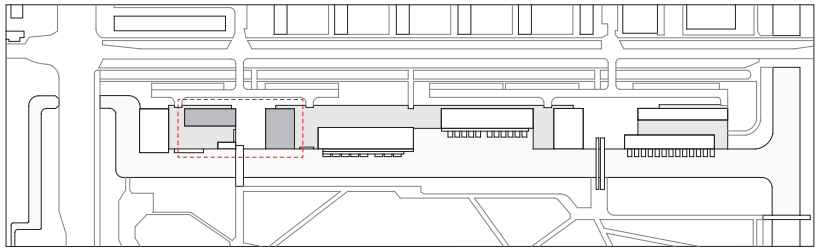
Fragment 03

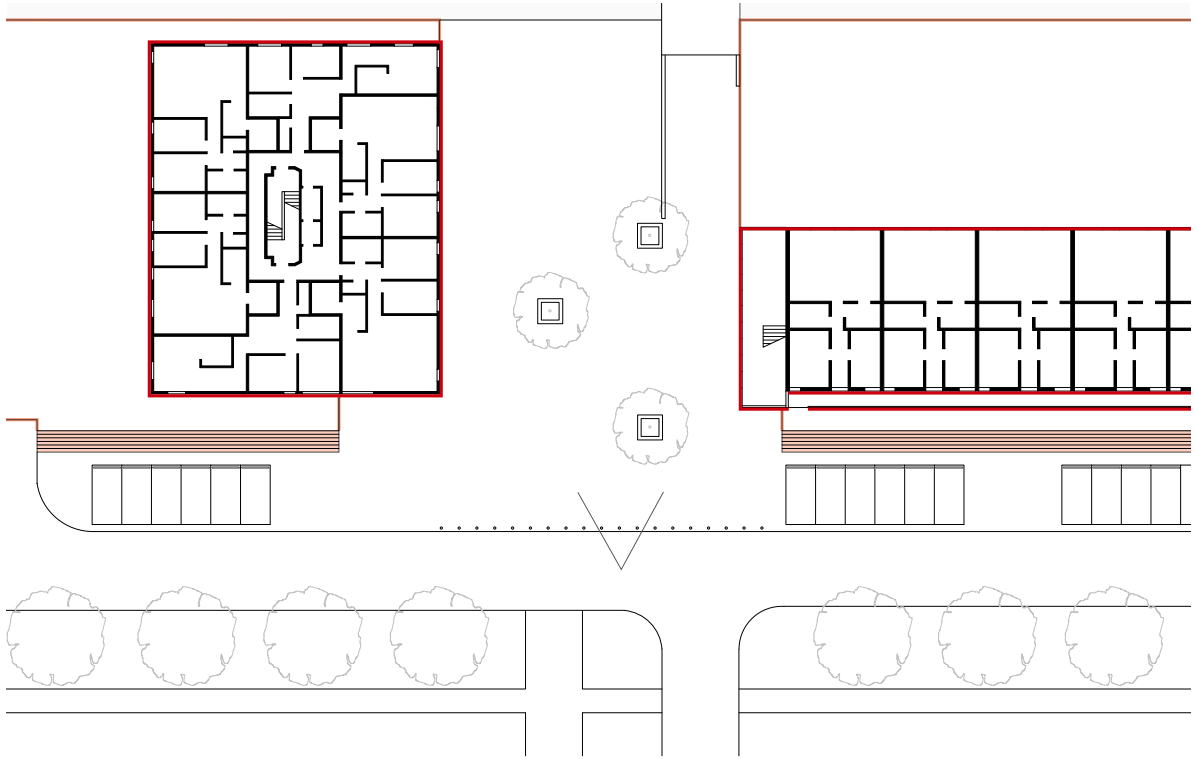
*Fragment 01: Google street view. http://map.google.nl *Fragment 02: Architectuur NL(2008). jg.63 no. 9, Page.52-55.
*Fragment 03: http://bnagebouwvanhetjaar.nl/prijsvraag/picture.php?prijsvraag_name=prijsvraag11&id=1259&num=5

Fragment 01

The first fragment is the space between blok 2 and block 3. From here, it is a public route towards the park over the river, so the common deck and the private dwelling directly confront the public space. Although there are trees to improve quality of the space, it is not a place for the dwellers to stay and have contact.





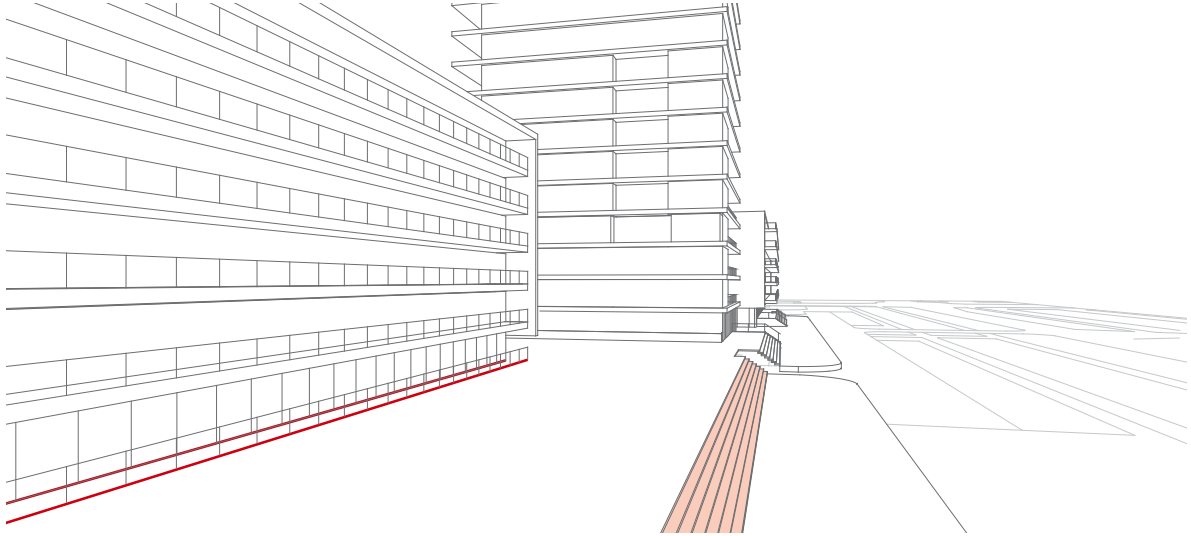


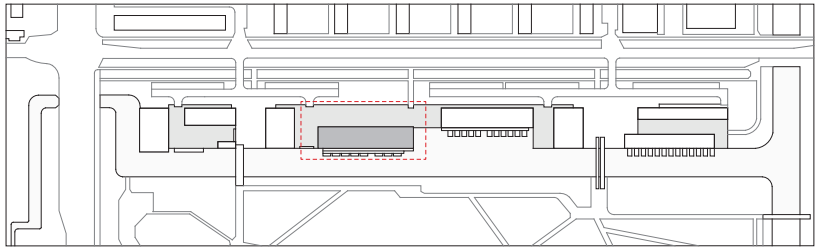
Element for private border

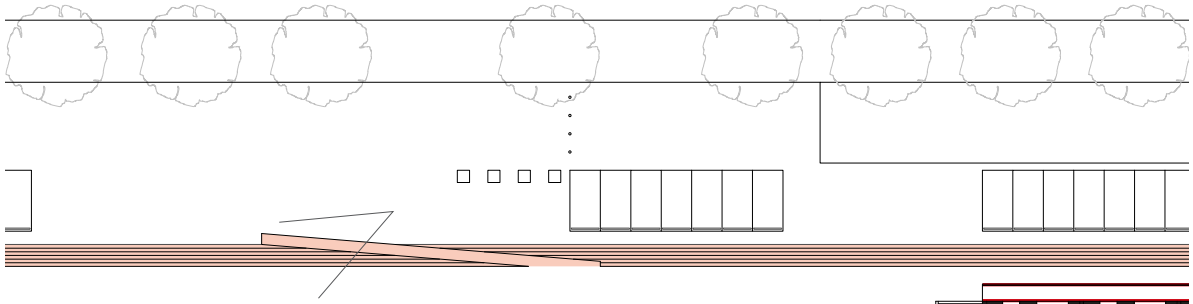
Element for collective border

Fragment 02

The second fragment we take from the common deck along block 3 and blok4. Although there is a wide distance between the private and the public, there is no spatial elements to fill the area with activities. The steps make a difference in level, but not a real transition. Contact between the dwellers is not enhanced.

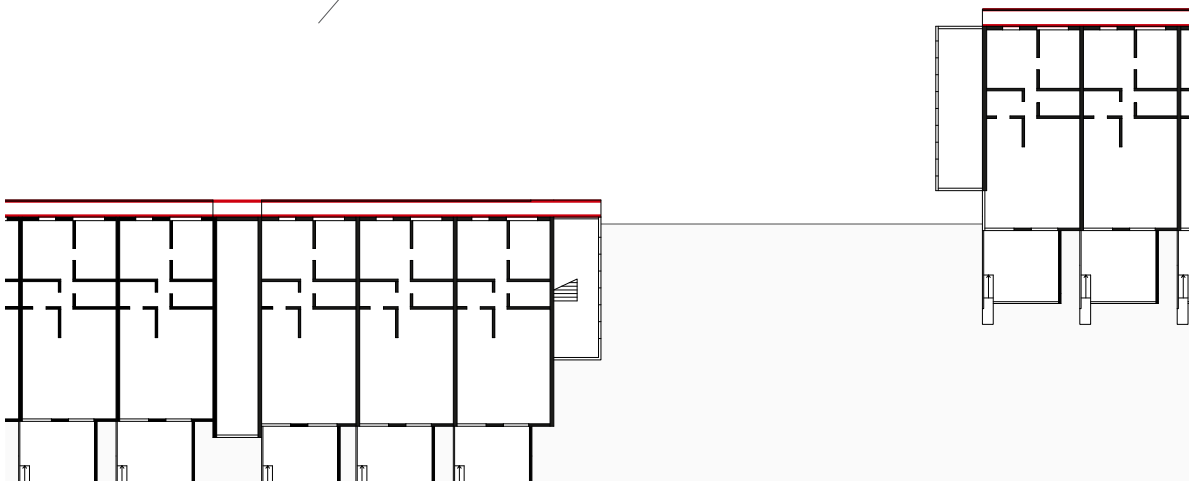






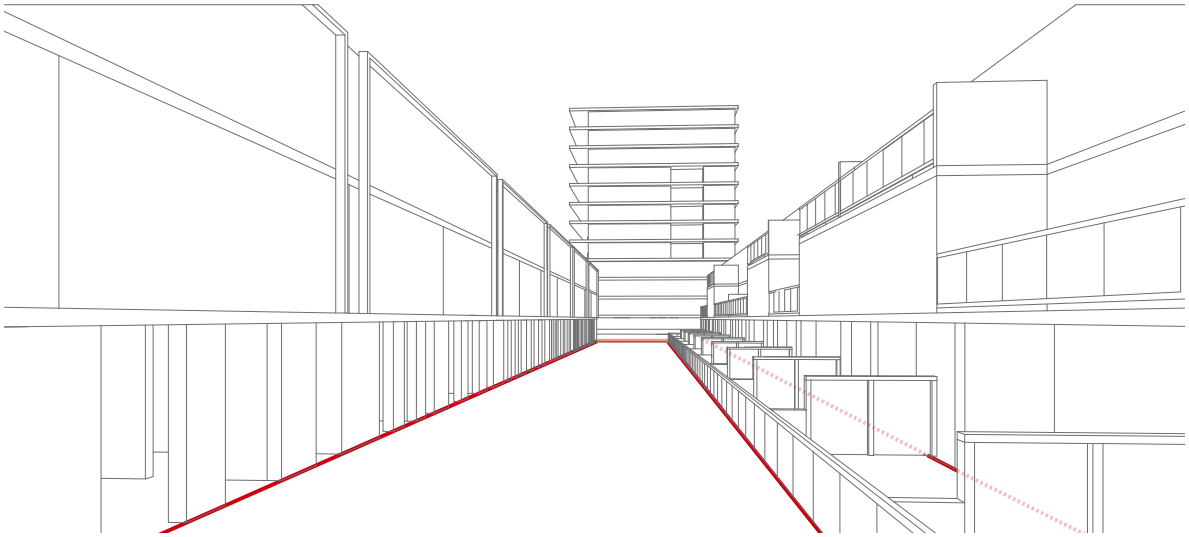
Element for private border

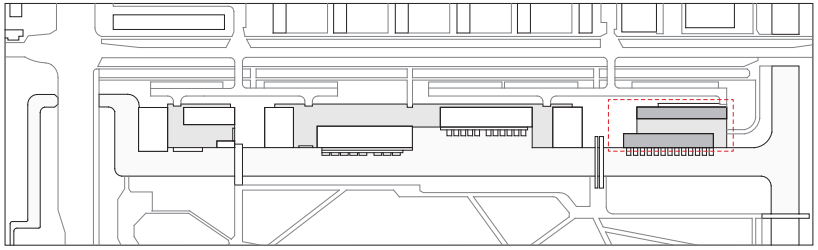
Element for collective border

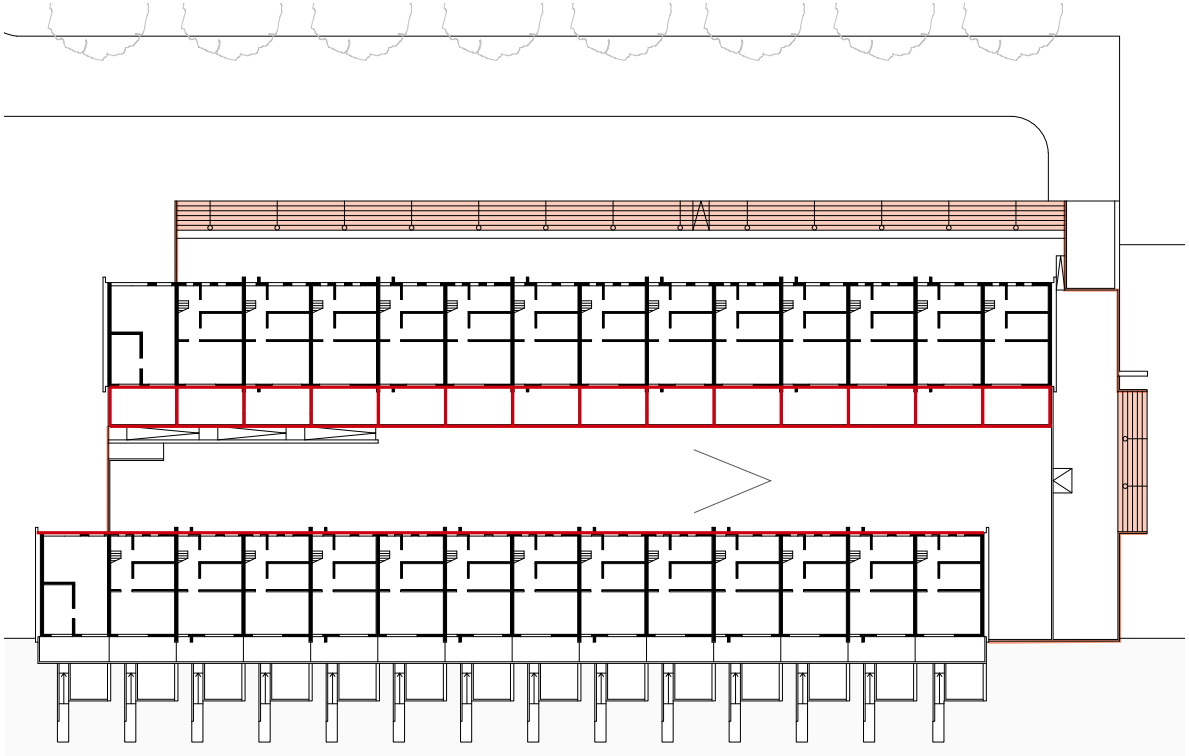


Fragment 03

Compared to the first and second fragment, the third one has more positive effect in making a transitional collective zone. It is a n inner street defined by two rows of housing, the entrances at one side, and front yards with upper balconies on the other side. Contact between dwellers are more likely to happen here because of the elements that make activities like staying, children playing ect possible.







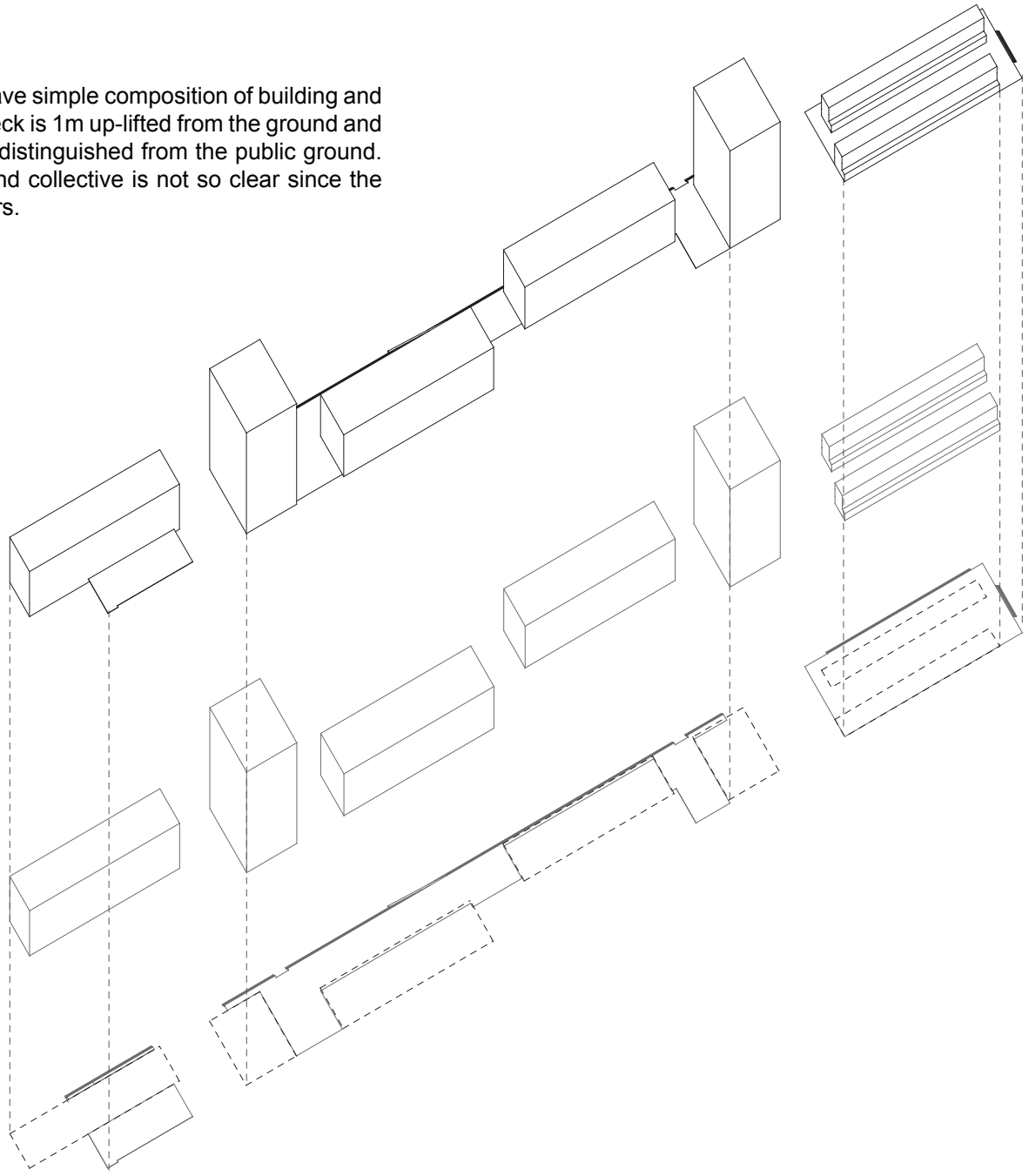
Element for private border

Element for collective border

De Stadstuinen_Osdorperban 507-1371, Amsterdam(2006)

Composition

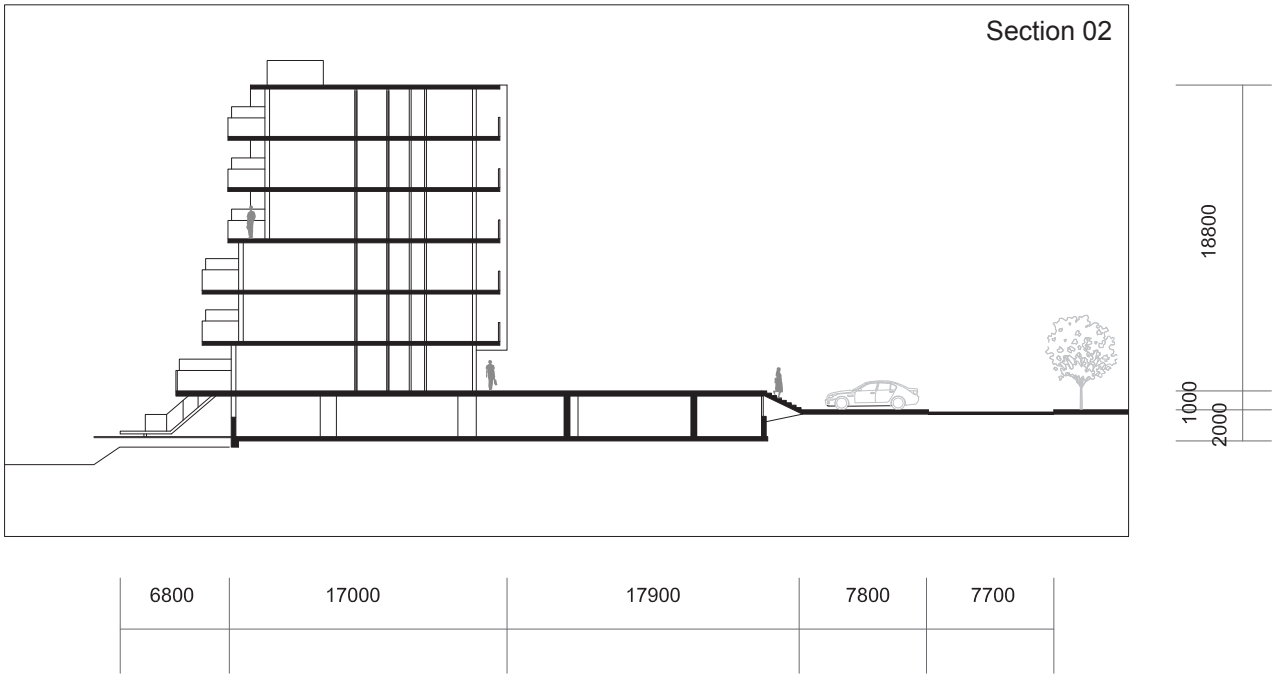
De Stadstuinen building block have simple composition of building and collective deck. The collective deck is 1m up-lifted from the ground and therefore this collective zone is distinguished from the public ground. However the zoning of public and collective is not so clear since the 1m up-lift is only created by stairs.

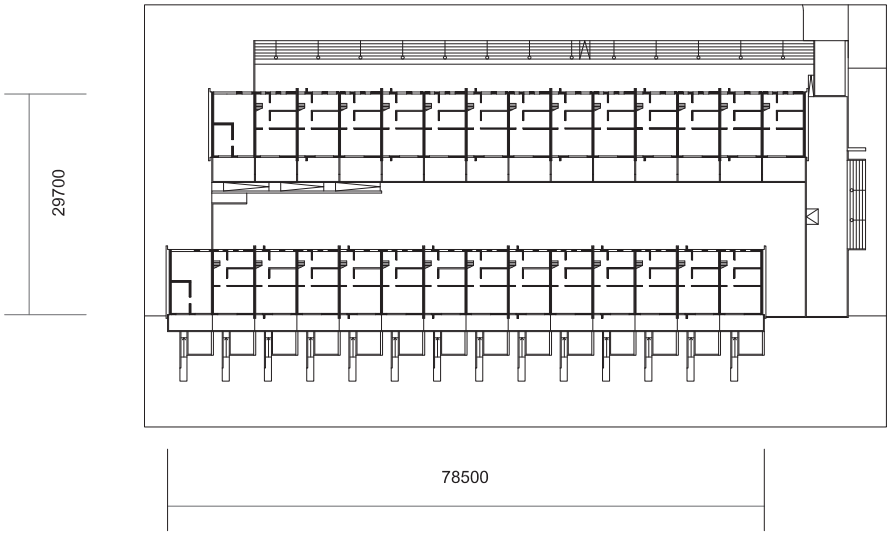


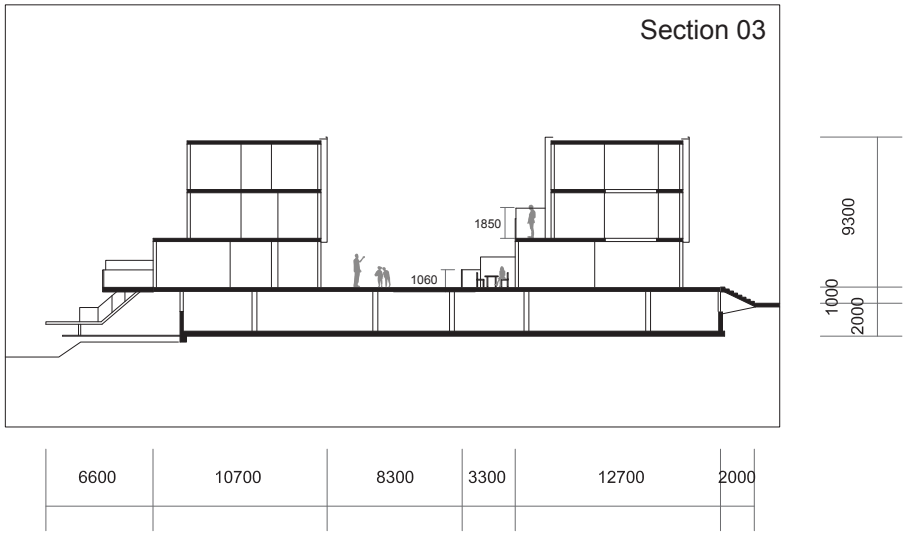
1. Residential building block
2. Deck

Dimension

The wide common deck without spatial elements to define the space gives a sense of emptiness. When dimension is out of human scale, it functions negatively as negative collective space. Despite of the level change, the common deck is a continuation of public space along the street, with no transitional quality. But on the inner street, it is closer to the human scale. With front yard and entrances facing each other across the street, it became a more lively street where contact happen between the dwellers.





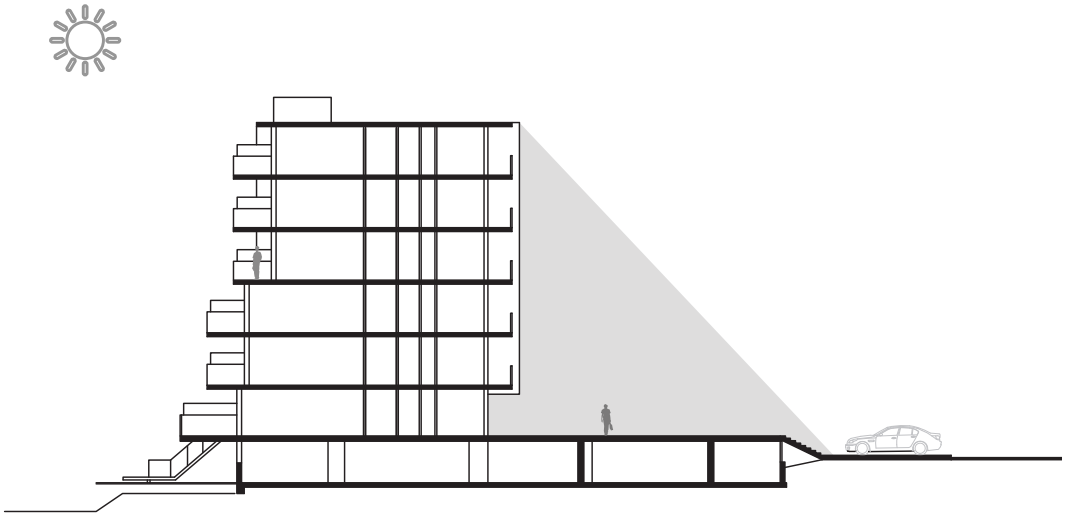


De Stadstuinen_Osdorperban 507-1371, Amsterdam(2006)

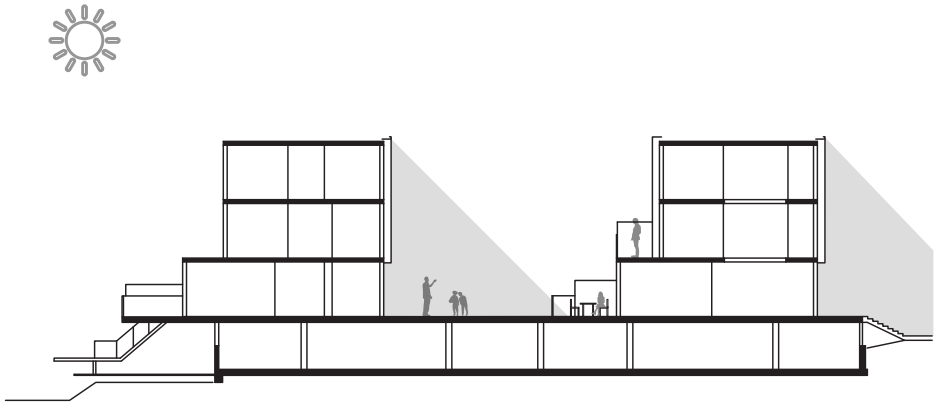
Atmosphere

The buildings are located on the south side of the site, which cast the shadow on the common deck, making it not a pleasant place to stay Where there is the inner street, the lower height of the building make it possible for the sunlight to reach the front yard of the housing units, which enhance the contact between dwellers.

*Top: http://www.architectural-photographer.eu/wordpress/wp-content/uploads/2012/08/Stadstuinen-10.jpg
*Bottom: Architectuur NL(2008). jg.63 no. 9, Page.52-55.



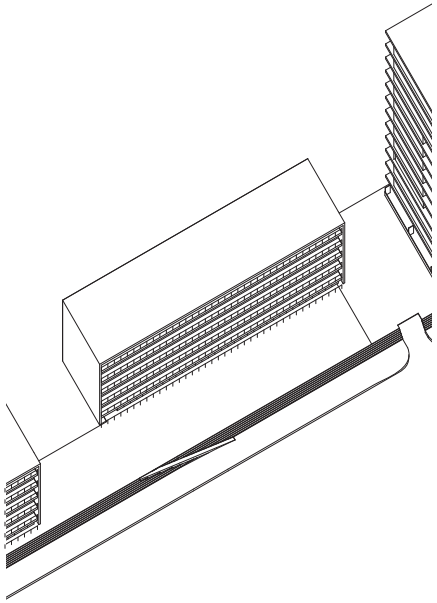
Section North Deck

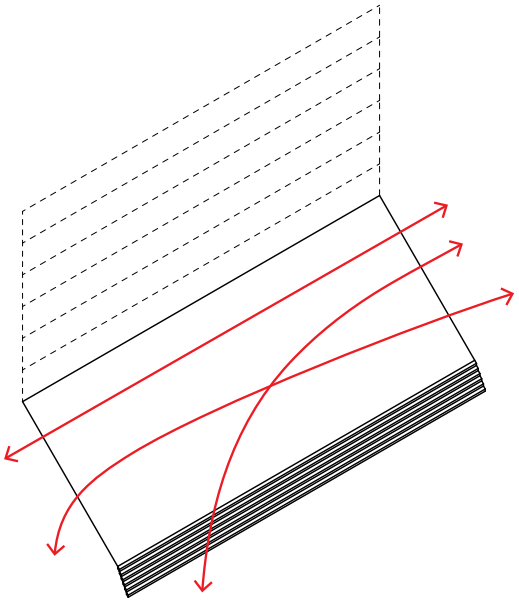


Section Inner Street

Synthesis

| Common deck





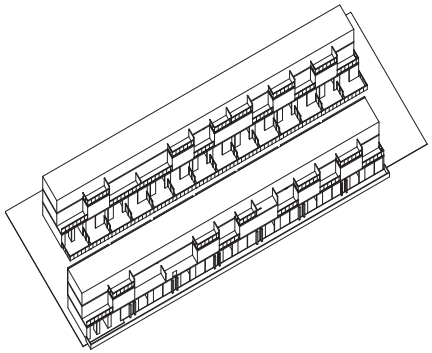
Common deck is elevated to distinguish with public space. However, the size of this communal area is too huge without any activity-making element. That is why it is left with less contacts between people.

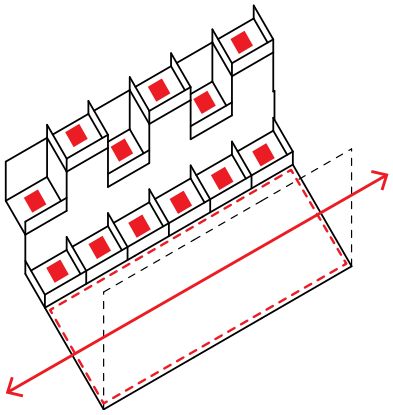
Stay

Stay / Pass by

Pass by

| Walkway - column - sitting





On the walkway in between dwelling buildings, there are array of backyards of dwelling units. In addition, balconies are also oriented toward this road. This composition brings various contacts between dwellers.

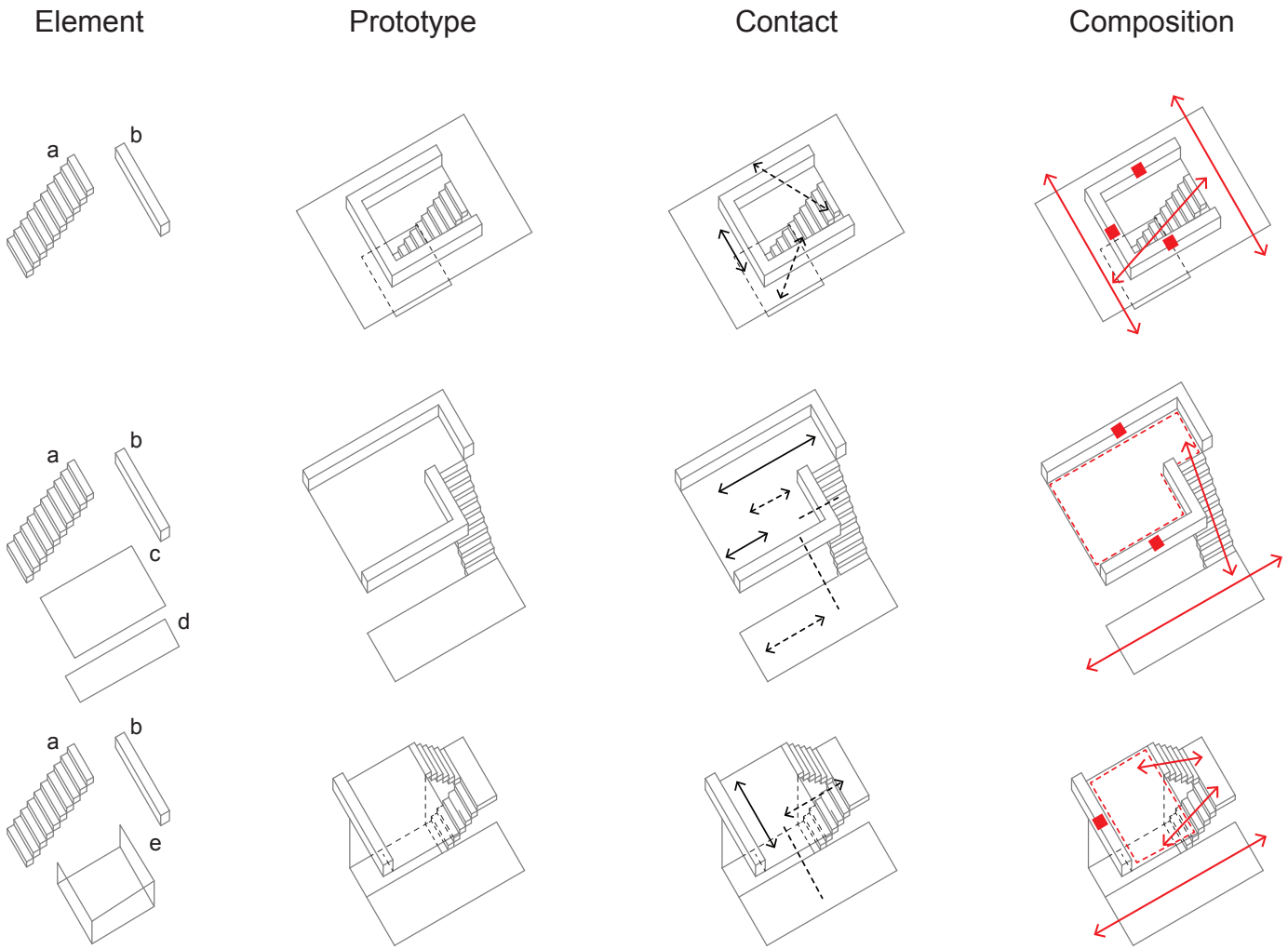
04 CONCLUSION

- Summery
- Conclusion
- Position

04 CONCLUSION

- Summery
  _Weesperstraat
- Conclusion
- Position

| Summary



*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

*Contact

Close contact
Chance contact
Passive contact

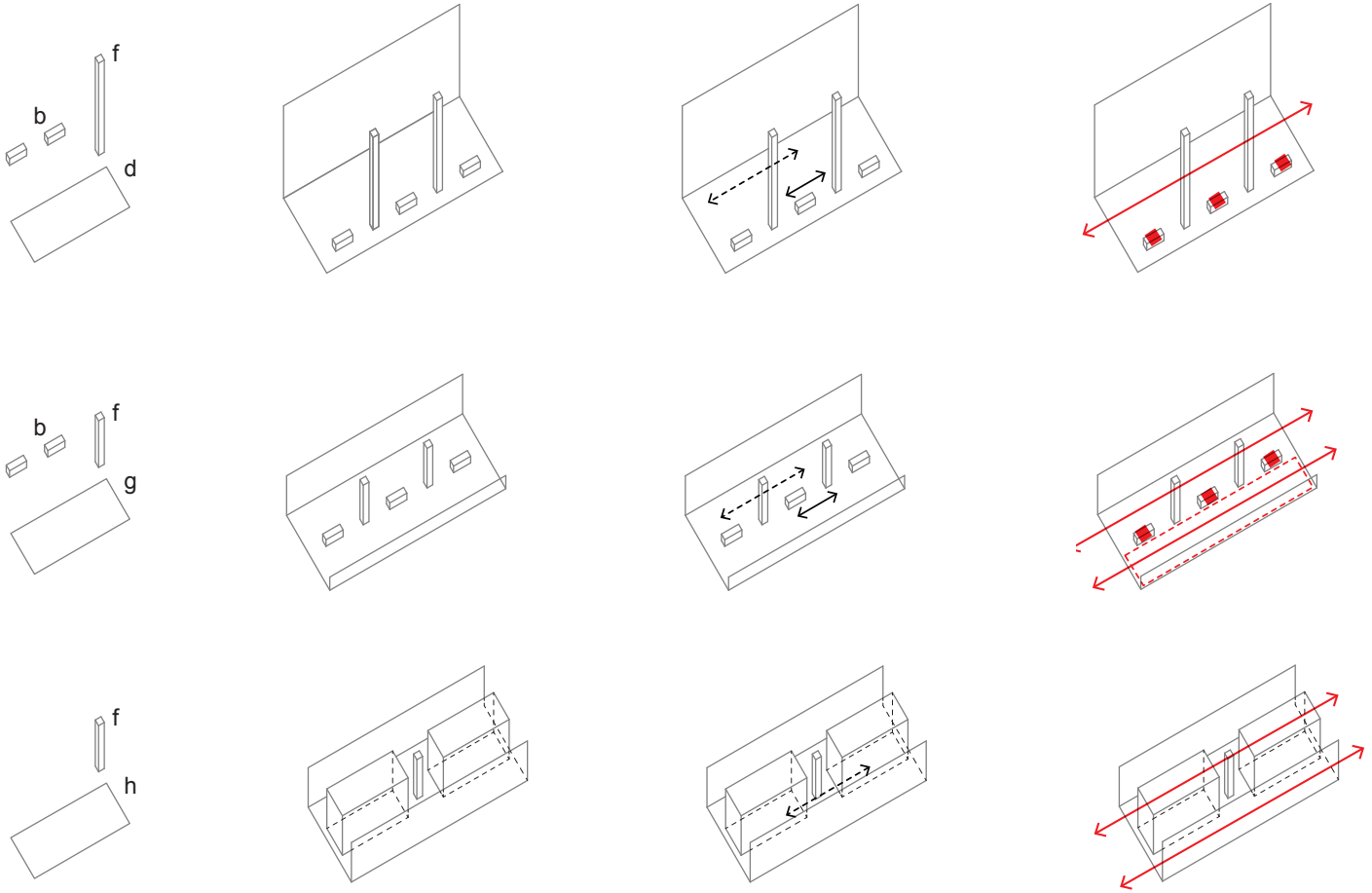
*Activity

Stay
Stay / Pass by
Pass by

04 CONCLUSION

- Summery
  _Weesperstraat
- Conclusion
- Position

Element | Prototype | Contact | Composition



*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

*Contact

Close contact
Chance contact
Passive contact

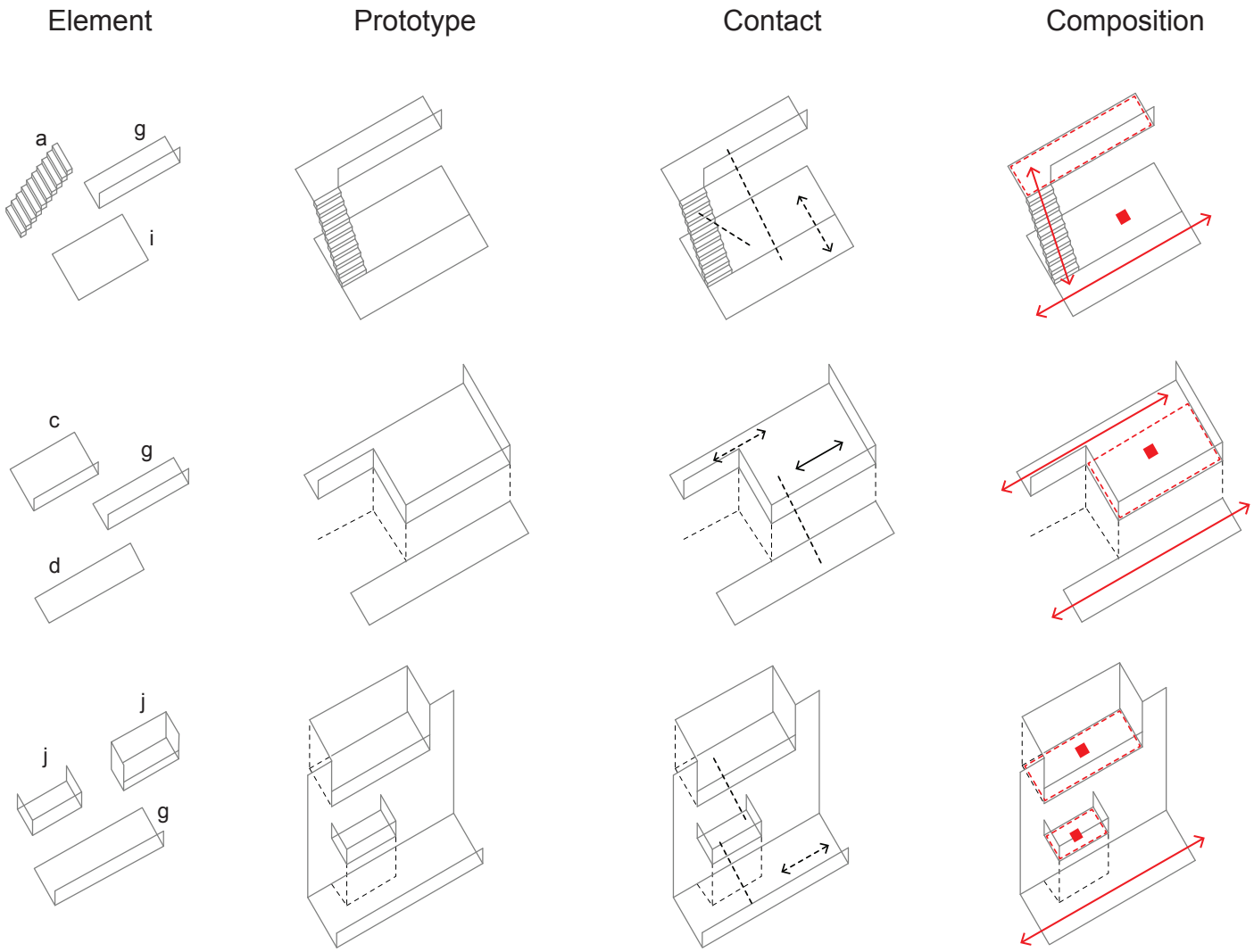
*Activity

Stay
Stay / Pass by
Pass by

04 CONCLUSION

- Summery
  _Lootsbuurt
- Conclusion
- Position

| Summary



*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

*Contact

Close contact
Chance contact
Passive contact

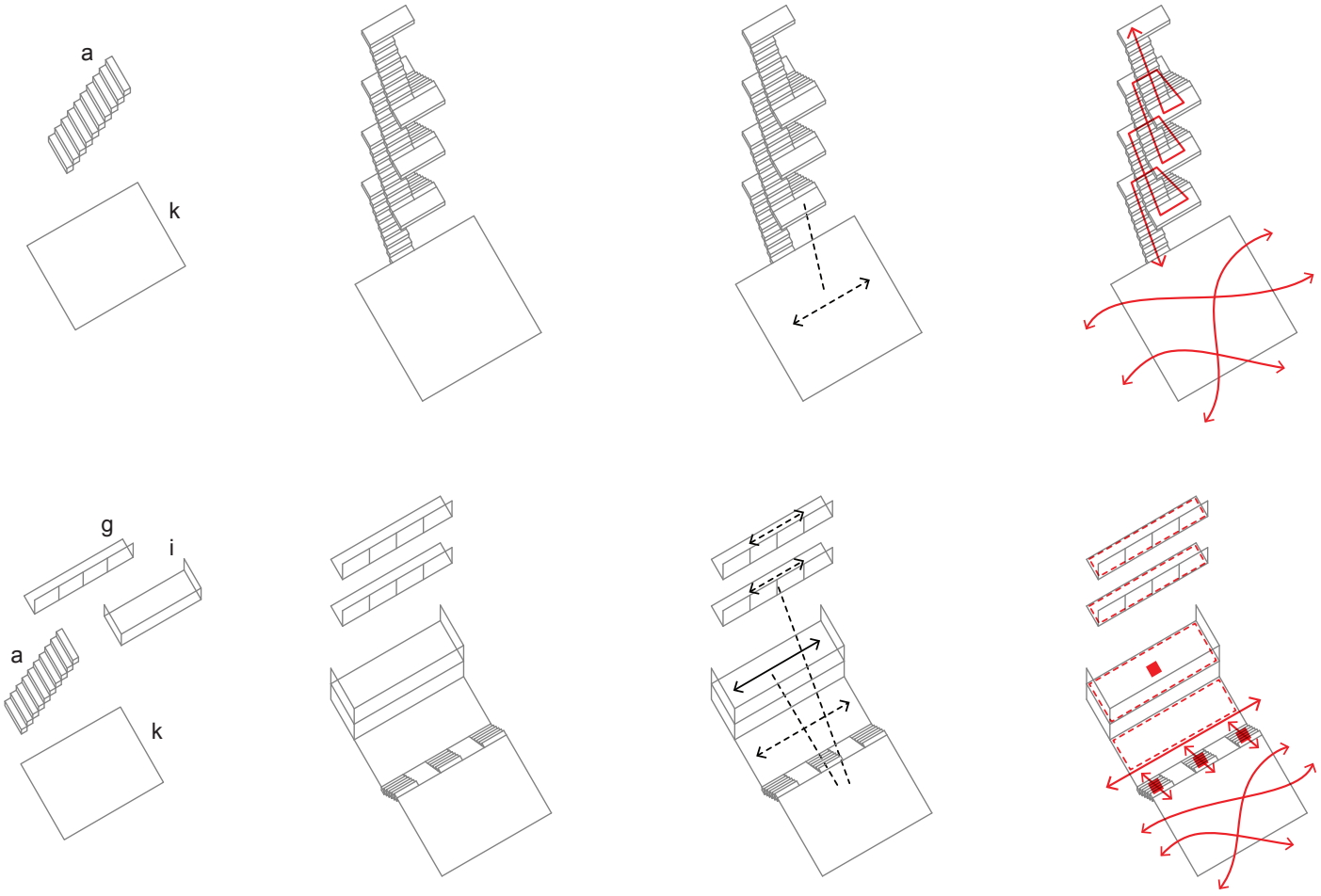
*Activity

Stay
Stay / Pass by
Pass by

04 CONCLUSION

- Summery
  _Pentagon
- Conclusion
- Position

Element | Prototype | Contact | Composition



*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

*Contact

Close contact
Chance contact
Passive contact

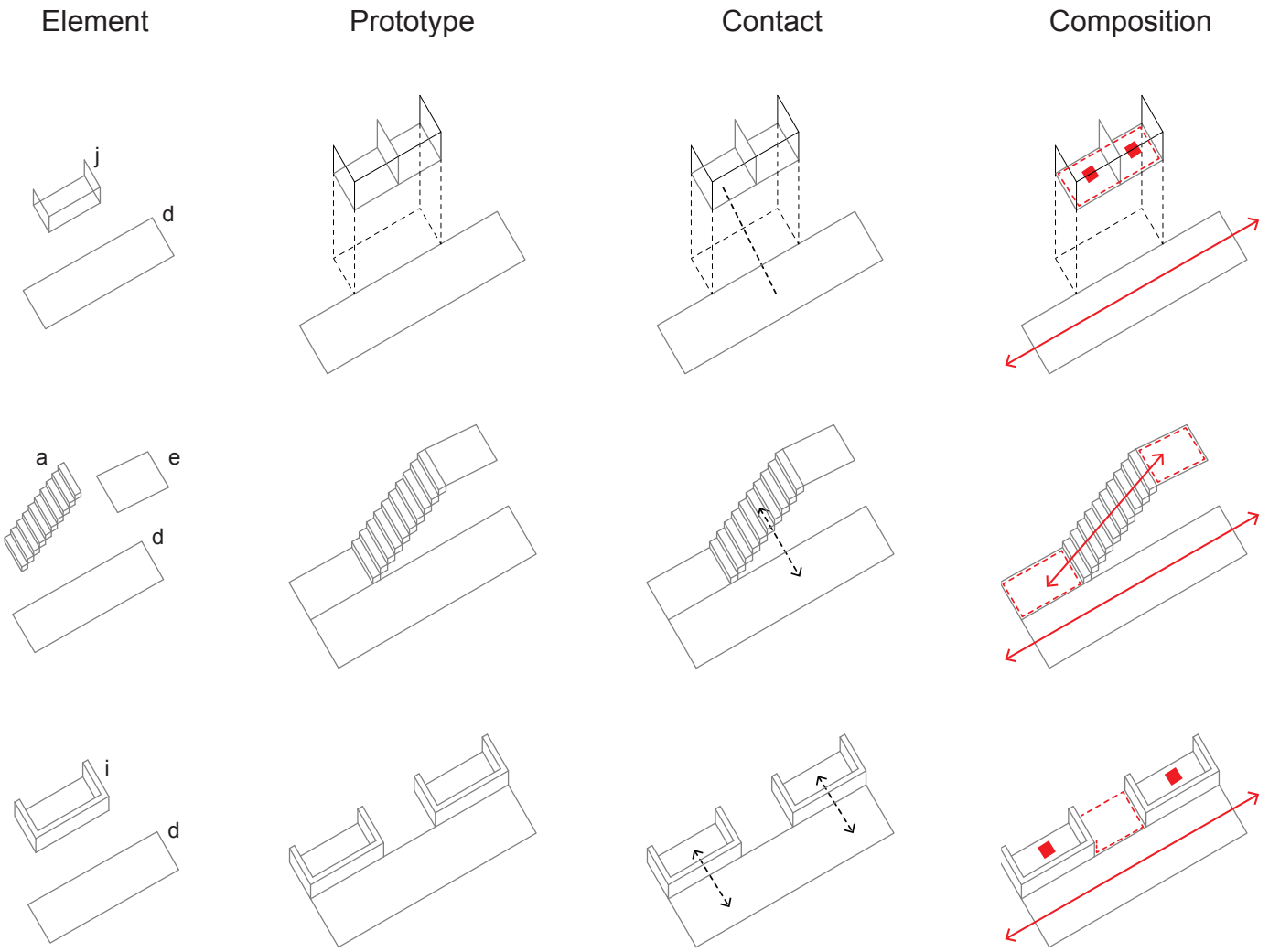
*Activity

Stay
Stay / Pass by
Pass by

04 CONCLUSION

- Summery
  _Haarlemmer Houttuinen
- Conclusion
- Position

| Summary



*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

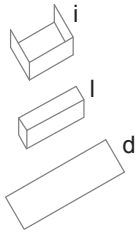
*Contact

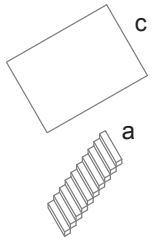
Close contact
Chance contact
Passive contact

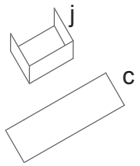
*Activity

Stay
Stay / Pass by
Pass by

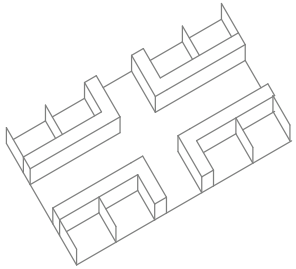
Prototype

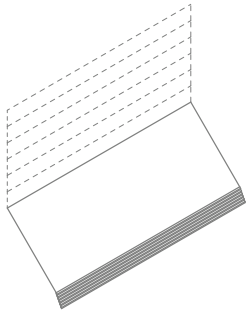


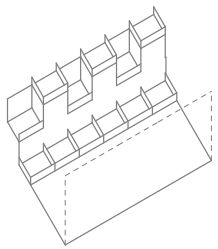




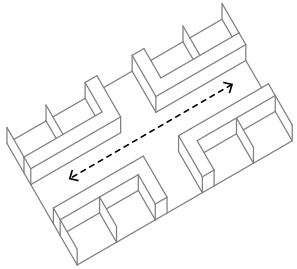
Prototype

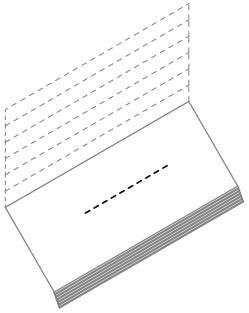


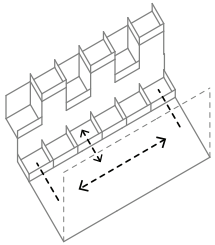




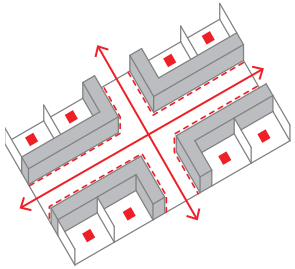
Contact

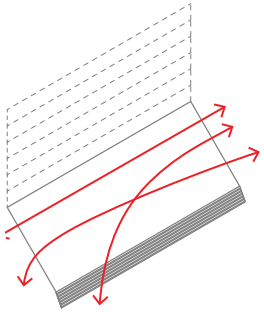


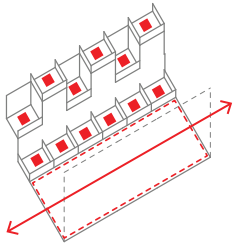




Composition







04 CONCLUSION

- Summery
  _GWL
  _De Stadstuinen
- Conclusion
- Position

*Elements

a. Stair
b. Seat
c. Common deck
d. Street
e. Landing
f. Column
g. Gallery
h. Corridor
i. Frontyard
j. Balcony
k. Courtyard
i. Hedge

*Contact

Close contact

Chance contact

Passive contact

*Activity

Stay

Stay / Pass by

Pass by

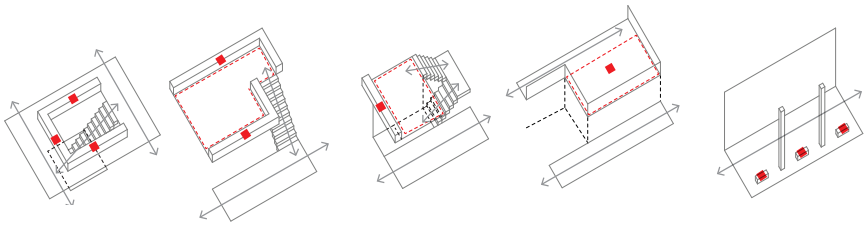
STAY

Element

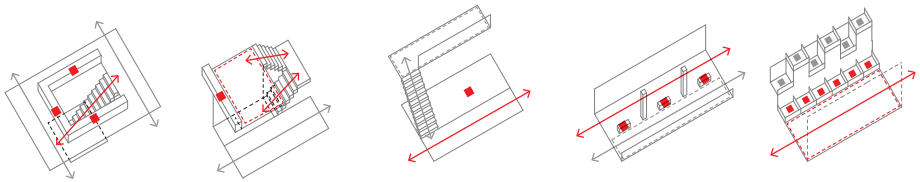
g. Gallery | h. Corridor | e. Landing | j. Balcony | i. Frontyard | c. Common Deck | b. Seat

Composition

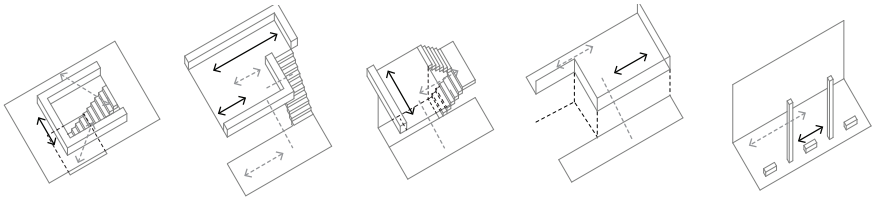
Stay - Stay

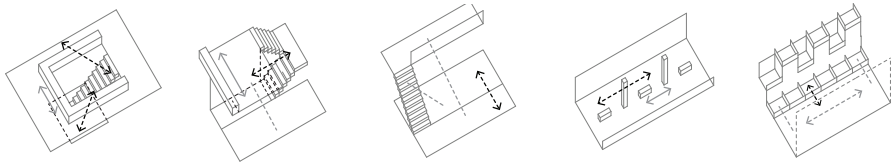


Stay - Passby



Contact



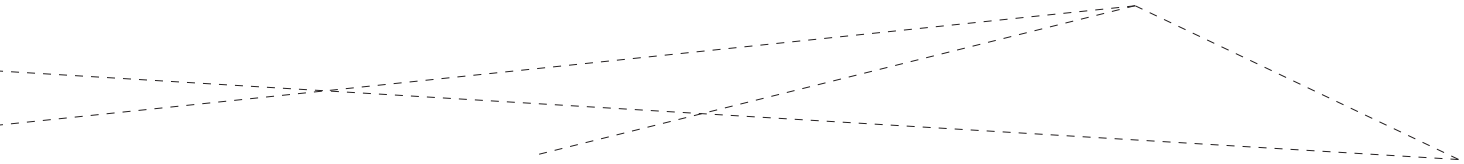


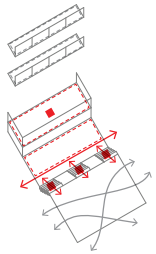
Close contact

Chance contact

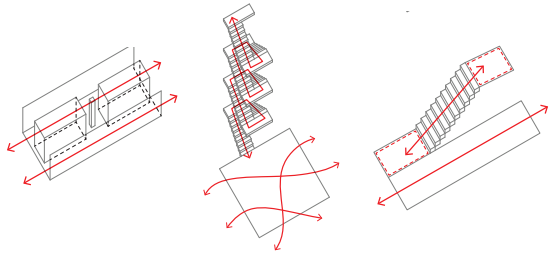
⟷ PASSBY

a. Stair d. Street g. Gallery h. Corridor e. Landing k. Courtyard

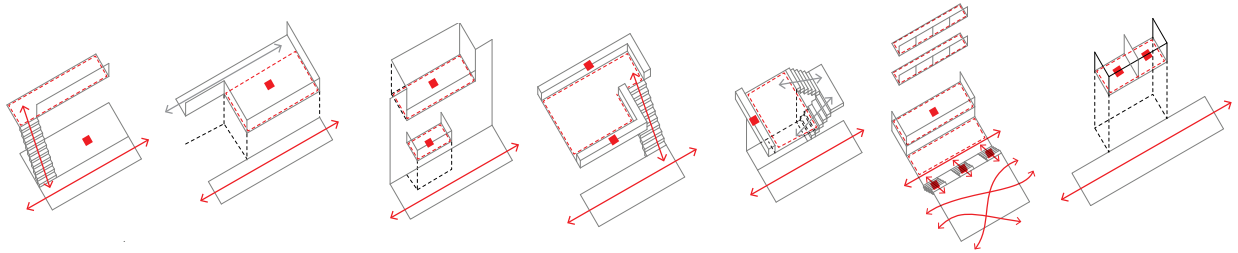


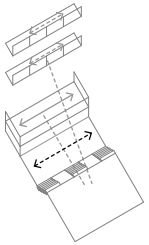


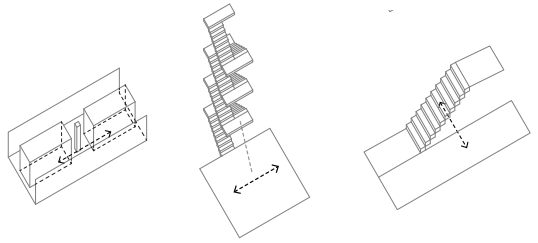
Passby - Passby

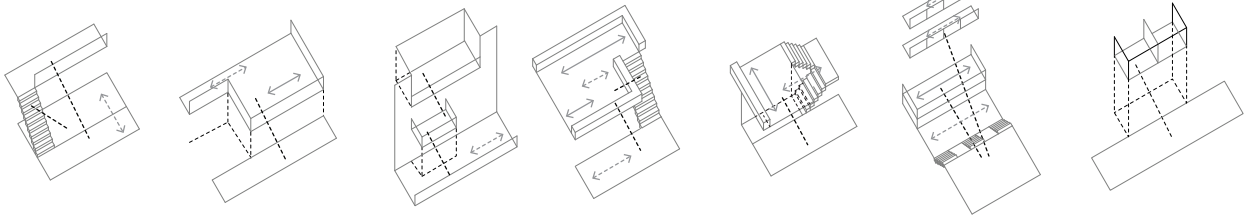


Stay - Passby









Passive contact

04 CONCLUSION

- Summery
- Conclusion
- Position

| Conclusion

When do spatial elements enhance the contact between dwellers in collective housing in the city of Amsterdam?

Element | Composition | Contact

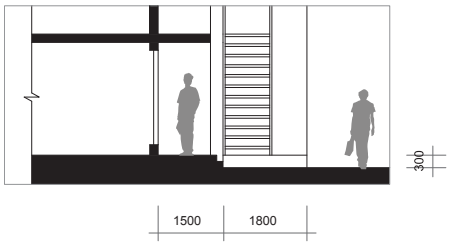
As is shown in the concluding diagram above, spatial elements support different activities, which can be divided to activity of staying and passing by. Different composition of the elements make different composition of these activities, which in turn make different types of contact. Usually, “close contact” happen between staying, “chance contact” between staying and passing by or passing by in the close distance, and “passive contact” happen when staying and passing by are in far distance or on different levels. When various activity happen because of the rich composition, the contact between dwellers can be enhanced.

So, what are the contact-enhancing compositions?

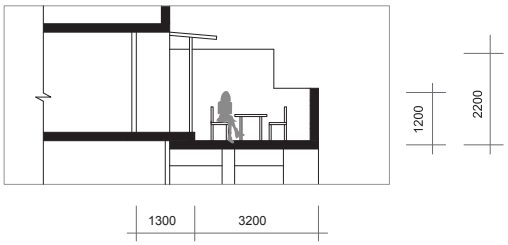
- Horizontally, when the composition of elements make clear definition of the space, from public, semi-public to semi-private, it will give opportunities for proper activities to happen in each defined area. This make it possible for various activities to happen in the same level, which enhance contact between dwellers.

- Vertically, when elements correspond to each other tridimensionally, there will also be more interaction of activities. That is to say, when the elements are overlapped on different levels, or in different directions. Usually there are more “passive contacts” in the vertical composition, but the contact happen in a wider range of space than the horizontal composition.

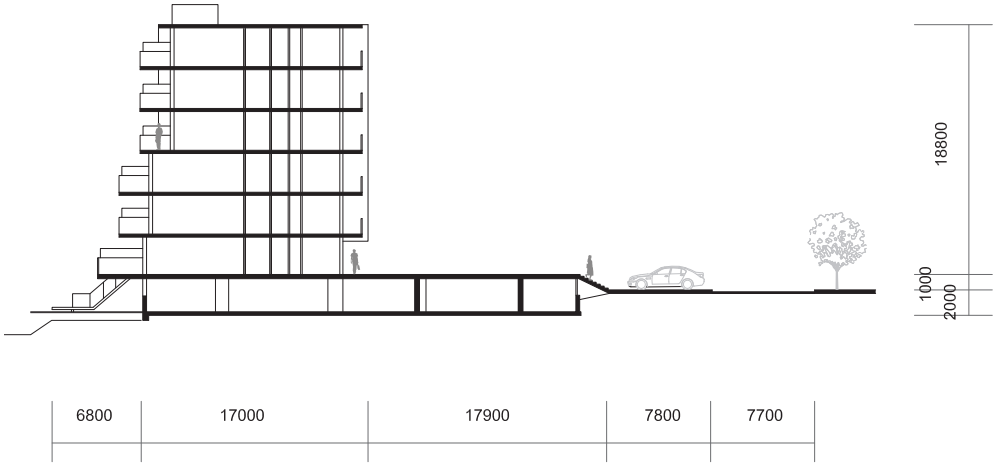
- With regard to activity, if spatial elements for different type of activities are composed together, then contact can also be enhanced. When different time-spending activities are composed in one place, it creates a more lively environment.



Dimension for standing | walking



Dimension for sitting



Dimension out of human scale

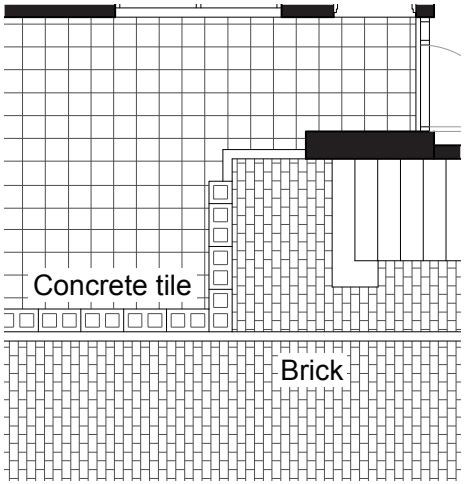
Dimension

When dimension of the elements is designed in human scale, it will contribute to good-quality space. Contact between dwellers happen when the dimension of elements is suitable for sitting, standing and walking, when people feel comfortable in the space. When collective space is too narrow,or when the dimension is out of human scale, the quality of space will be lost, espetially when there is no elements to define that space or make transition, chance of contact becomes less.

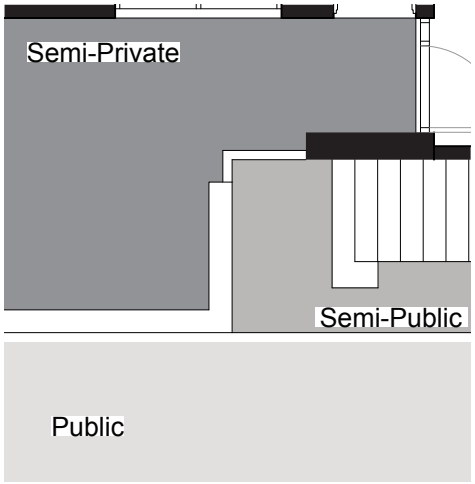
To conclude, in the collective zone, when dimension of spatial elements is closely related to human activites, it can enhance contact between the dwellers.

04 CONCLUSION

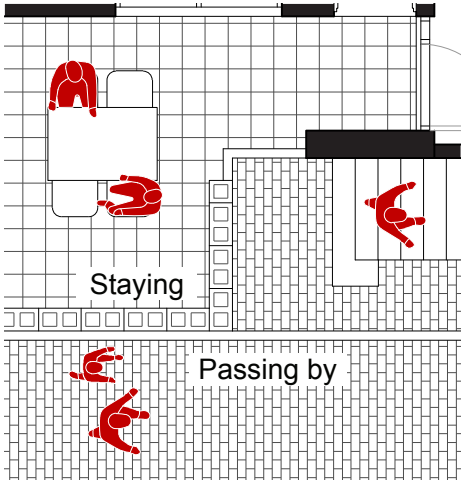
- Summery
- Conclusion
- Position



Change of material



Define different zone

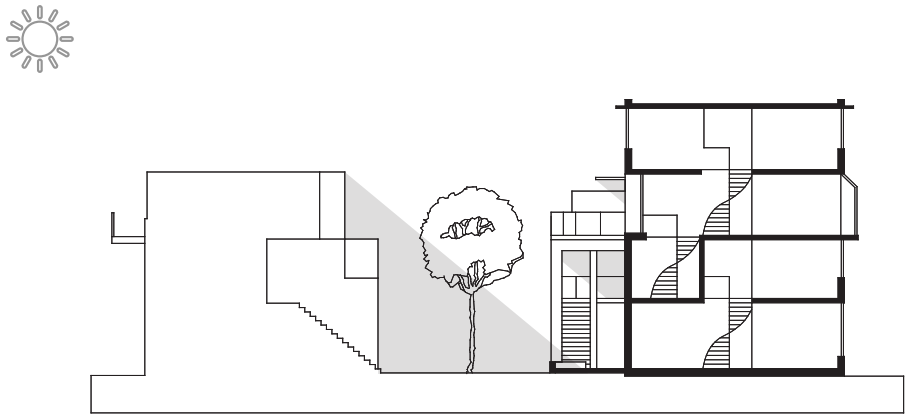


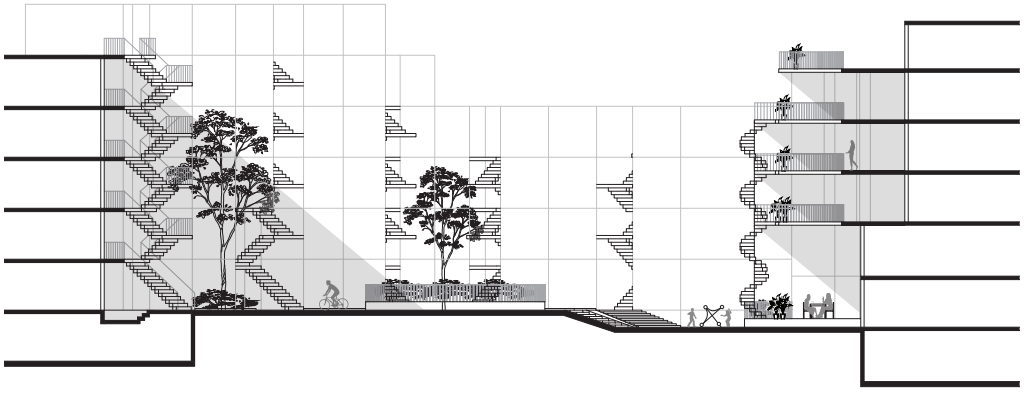
Contacts between different activities

Material

Material, concerning with contact, functions to define the border. As mentioned before in the analysis, change of material or pavement gives influence on people to perceive different territory. And it supports different activities, in the end, it can enhance contact between dwellers.

For example, Haarlemmer Houttuinen case by Herman Hertzberger, it used material change to define different zones between public and private. Thereby, it makes dwellers feel this semi-private outside space belongs to their private zone. Consequently, residents use this area for their outdoor activities with table, bench etc.





Atmosphere

Atmosphere is closely related to the quality of space. The quality comes from light, material, sound and so on, these together influence the behaviour of the dwellers.

The atmosphere of collective space influences contact. Sunlight, green, noise, material which make up the space directly influence people's activity, or if they prefer to stay and have contact.

So we can conclude from our analysis that it is also important to take into consideration many factors of the atmosphere, and make a space in good-quality, that can enhance contact between the dwellers.

04 CONCLUSION

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Position_Daehee

From the research our group found out that the different composition of activity making elements can enhance contact between dwellers. As our group conclude in composition part, different range of contacts happen between dwellers depends on how the elements are composed. The horizontal composition of elements make close contact but it only happen when people are in a short distance. The vertical composition of elements give more passive contact. It is same as the eye contact which help people aware of each other and can be developed to a chance contact. Therefore the combination of this horizontal and vertical composition can enhance contact . And it is also important to consider materials, dimension and atmosphere to enhance the contact. Those factors create quality of space and it give more chance to make a contact as it influence the activities of people.

Position_Dongmin

My chosen site is surrounded by introverted urban blocks, so there is lack of interaction each other. In addition, not enough collective space to intermediate them makes this problem more seriously. Thus, from my individual design, I tried to provide collective spaces to promote contacts between not only dwellers but neighbors. Furthermore, I applied co-housing type into the building to increase opportunity for contact. It means, several units shared one communal space together. Like this way, in terms of urban configuration and space organization, there are a lot of possibilities to apply compositions of spatial elements to enhance the contact, sometimes horizontally from the same level or sometimes 3-dimensionally. Also, according to various relations between different target users, which need different degree of contacts, different types of compositions from research conclusions will be applied to. That is why other facts, for example, atmosphere, adjacent programs etc. are important elements to be dealt with together in the end.

Position_Zhang

According to the theme research, the city of Amsterdam needs a re-defined collective zone as transition between public and private, where there are rich composition of spatial elements to enhance contact between dwellers. Contact is enhanced when different activities happen at the same time. The space becomes lively especially when it is not confined to certain activity, but rather, adaptable to different people under different context. That is to say, potential lies in the informal use of the space, without definite functions or pre-conceived architectural layout. In this sense, it will be meaningful to propose an architectural frame open for possibilities rather than giving a specific solution limited by the architect's own envision.To conclude, I take the position of flexibility instead of functionality, the position of differentiation in stead of universality. Architecture is not an idealized piece of art, but a setting for our rich living.

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