

# A HOUSE IS NOT A HOME

Exploring the role of the architect in  
creating a sense of home in new living  
environments.

RESEARCH



# A HOUSE IS NOT A HOME

Advanced housing - Msc 2024-2025  
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# CONTENTS

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## 01. INTRODUCTION

- 1.1 Personal motivation
- 1.2 Problem statement
- 1.3 Research aims
- 1.4 Definition of theoretical framework
- 1.5 Methodology
- 1.6 Research diagram

## 02. THEORY

- 2.1 What makes a home?
- 2.2 How surroundings define a home
- 2.3 Ownership
- 2.4 Minimums of private space

## 03. ANALYSIS

- 3.1 Painting and photograph analyses
- 3.2 IKEA measurements
- 3.3 Interviews

## 04. CONCLUSIONS

## 05. DESIGN

- 5.1 Research by design
- 5.2 Design Hypothesis
- 5.3 Floorplan study
- 5.4 Urban analysis

## 06. DESIGN PRINCIPLES

## 07. REFLECTION

## 08. BIBLIOGRAPHY

# INTRODUCTION 01

## 1.1 PERSONAL MOTIVATION

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The idea of home, while uniquely personal and familiar to each person, is somewhat elusive. Despite its intangibility, it captivated my interest. Returning from living abroad, I was figuring out what home means to me, and this made me think about how this feeling of home is reflected in current housing design. My interest in the concept of home deepened, partly due to my research on home ownership in Amsterdam during the first weeks of this graduation studio. As I discovered, ownership can manifest in different things, such as owning property or as a feeling known as mental ownership. It is a tricky concept: how do you turn that intangible feeling of home into something one can grasp and understand? At which scale does the feeling of home operate? Is it primarily at the individual dwelling or building levels, or does it extend to the broader city? It is a challenge, but one that I am eager to tackle.

This study is the product of my research for my masters in architecture at the University of Technology Delft. In this research, I aim to explore the nuances of home and explore ways to incorporate this understanding into architecture, emphasising housing design. Conducted within the context of a housing graduation studio centred in Amsterdam, this research project was guided by the expertise of Harald Mooij and Robbert Guis from Advanced Housing. The collective aim of this studio revolves around the future densification of Amsterdam and the evolving dynamics of urban living, a pursuit undertaken in collaboration with the municipality of Amsterdam.

The findings presented serve not only as a conclusion of my personal research and that of the group, but also as a starting point for an architectural design within one of the development regions of Amsterdam. It will provide valuable insights and groundwork for an architectural design that will bring the feeling of home into the dwellings of Amsterdam.

## 1.2 PROBLEM STATEMENT

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The number of households in the Netherlands is going to increase by almost a million by 2050 (CBS, n.d.). Most of the growth will be attributed to single-person households, with a notable increase in elderly individuals living alone, driven by the ageing population. To accommodate this forecast growth, over a million new homes need to be built over the next decade (Ministerie van Binnenlandse Zaken en Koninkrijksrelaties, 2022). The municipality of Amsterdam is addressing the increasing demand for housing by planning for at least 150,000 new homes to accommodate 250,000 new residents by 2050. The municipality believes the new housing should be accommodated within existing city boundaries. This approach aims to enhance the quality of existing neighbourhoods by making homes and commercial buildings more sustainable everywhere while preserving vulnerable landscapes on the city's edge (Gemeente Amsterdam, 2021).

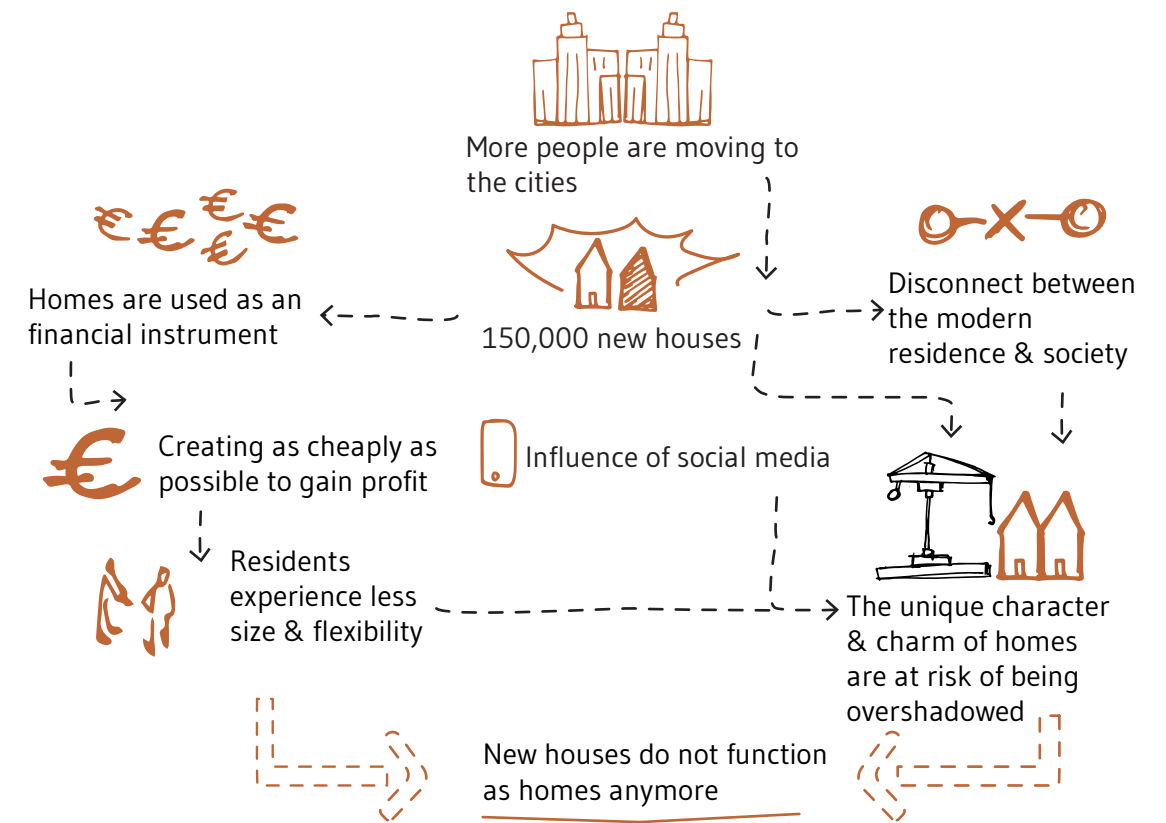
The boost in housing construction activity in Amsterdam, driven by the high demand, is placing strain on the city's emerging living spaces, as the rapid progress in housing design struggles to keep pace with societal shifts, such as more people relocating to urban areas, and social media becoming increasingly influential in our lives (Pink et al., 2017). This results in a disconnect between the modern urban residence and the society it aims to cater to (Gibson, 2023). Additionally, the cost associated with land and construction and the need to build quickly pose significant challenges (Balat & Gibson, 2020). Returning to the traditional position of focusing on short-term results and quick gain could have terrible longer-term consequences. Many cities still show traces of the crisis of the 1970s and 1980s, with the cost of recovering from this 'short-sightedness' (Engbers & Bosman, 2012).

Moreover, homes are increasingly viewed as a financial instrument, a commodity catering to the interests of developers and property owners, who have an incentive to maximise their profits by designing homes as cheaply as possible (Winterman, 2018: Cities for Adequate Housing, 2018). To create affordable housing and still make a profit, the residents are experiencing reduced size and flexibility (Reniers, 2019). Moreover, these smaller apartments contribute to a growing sense of individuality and increased loneliness (GGD & RIVM, 2024). Regrettably, this fast-paced, evolving landscape of houses in Amsterdam can jeopardise the sense of home in Amsterdam along the way (Gibson, 2023). The unique character and charm that define the feeling of home in the city are at risk of being overshadowed and lost in this profit-driven development.

In an era where homes are primarily treated as financial assets, residents are responsible for personalising their interiors. Developers now consider interior details that can help create a sense of home superfluous. However, the significance of identity, a sense of belonging and mental ownership are integral to why residents alter the interiors of their apartments (Balat & Gibson, 2020). As seen in the group research, mental ownership can be different in different forms of housing. Research shows that various factors influence this, including renting versus owning and individual versus collective management, such as different forms of corporations (De Ruijter, 2013). It is left to the occupant to create a sense of home, yet the current design and realisation of apartments can, in my opinion, needlessly complicate this task.

The need for the construction of new homes, financial pressures, and limited space increasingly challenge the notion of home. The question is whether the emotional aspect of 'feeling at home' is adequately integrated into present-day domestic architecture and if its importance can be increased through alterations to building regulations, the architecture of new buildings and the creation of new policies. That is why I believe it is necessary to re-emphasise the role of ownership, identity, emotion and a sense of home in contemporary residential housing design.

**Keywords:** Sense of home, mental ownership, housing design, home redefined.



Problem statement scheme  
Authors own work

## 1.3 RESEARCH AIMS

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The sense of home is quite an intangible notion. To make this more comprehensible and academic, this research aims to establish a theoretical foundation for the studio's design discourse, which will be established by answering the following main research question and additional sub-questions.

**How can architects help residents feel at home in new living environments?**

Addressing this question will enhance the understanding of the sense of home and provide a valuable reference for improving the feeling of home and a sense of ownership in designing Amsterdam's future city. In addition to the main research question, several sub-questions will be explored in this research:

**What role do communal or shared spaces play in enhancing the sense of home within residential developments?**

Delving into the role of communal spaces, this sub-question examines if creating common spaces in a building can help develop a collective spirit and if this contributes to an enriched sense of home among residents.

**What architectural elements form a home? How has that home been redefined or reinvented over the years?**

This sub-question defines home over the years and what elements are important in creating a home. This has to do with the soft values in architecture and investigating how these can be integrated, creating a deeper, more personal connection for residents.

**How do environmental factors and surroundings influence the perception and feeling of home?**

The feeling of home can extend beyond the dwelling itself. The surrounding environment and neighbourhood also contribute to this sense of belonging. To understand why residents feel at home in a particular place, it is essential to analyse the location through environmental psychology, drawing on factors identified in existing literature. These findings can then be integrated into the location analysis and applied to the final design.

By answering these questions, this research will provide a more nuanced understanding of the architect's role in designing living environments for residents. This will also help explain how some architectural elements and design interventions can differentiate in shaping ownership, experiences, and identities within residential spaces, ultimately giving a better understanding of the sense of home.



## 1.4 DEFINITION OF THEORETICAL FRAMEWORK

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To answer the main research question, it is essential to understand theoretical, historical, and practical references. This section will define key terms and summarise previous research and theory.

### Mental ownership:

A shift in real estate and area development has emerged, emphasising the importance of meeting end-user demands. This shift is evident in the development of housing and residential environments. Moreover, the lack of mental ownership among these residents hinders development. This phenomenon of mental ownership is crucial in creating social and spatial value (De Ruijter, 2013).

The definition of mental ownership used in this research is based on de Ruijter's definition. Mental ownership generally means: 'The ability of an individual to feel ownership of a tangible or intangible object.' In development, 'The ability of an individual or group to take ownership of a development process and the outcome of this process in the form of a housing service or product (de Ruijter, 2013). Various factors contribute to the sense of mental ownership within the architectural domain. These include psychological proximity, prolonged experience or use, limited external control, and the capacity to modify or influence one's living space (Rieuwerts, 2014).

### Identity & belonging:

Belonging can encompass possessions and the feeling of being part of a group. Forming cultural and historical belongings is essential in shaping a group's identity. These belongings serve as markers defining shared territories, thereby influencing the political and social dynamics of fitting in. Feeling like you belong to a place can, therefore, be seen as part of creating territory, and from this belonging, one might develop a sense of who they are and, in this way, help create their identity (Leach, 2003). Previous research shows a link between community satisfaction and the possibility of social interaction, particularly in the ability to meet and make friends. Sociological studies confirm the significant impact of a good social network on a higher level of community satisfaction (Mellander et al., 2011; Florida et al., 2010).

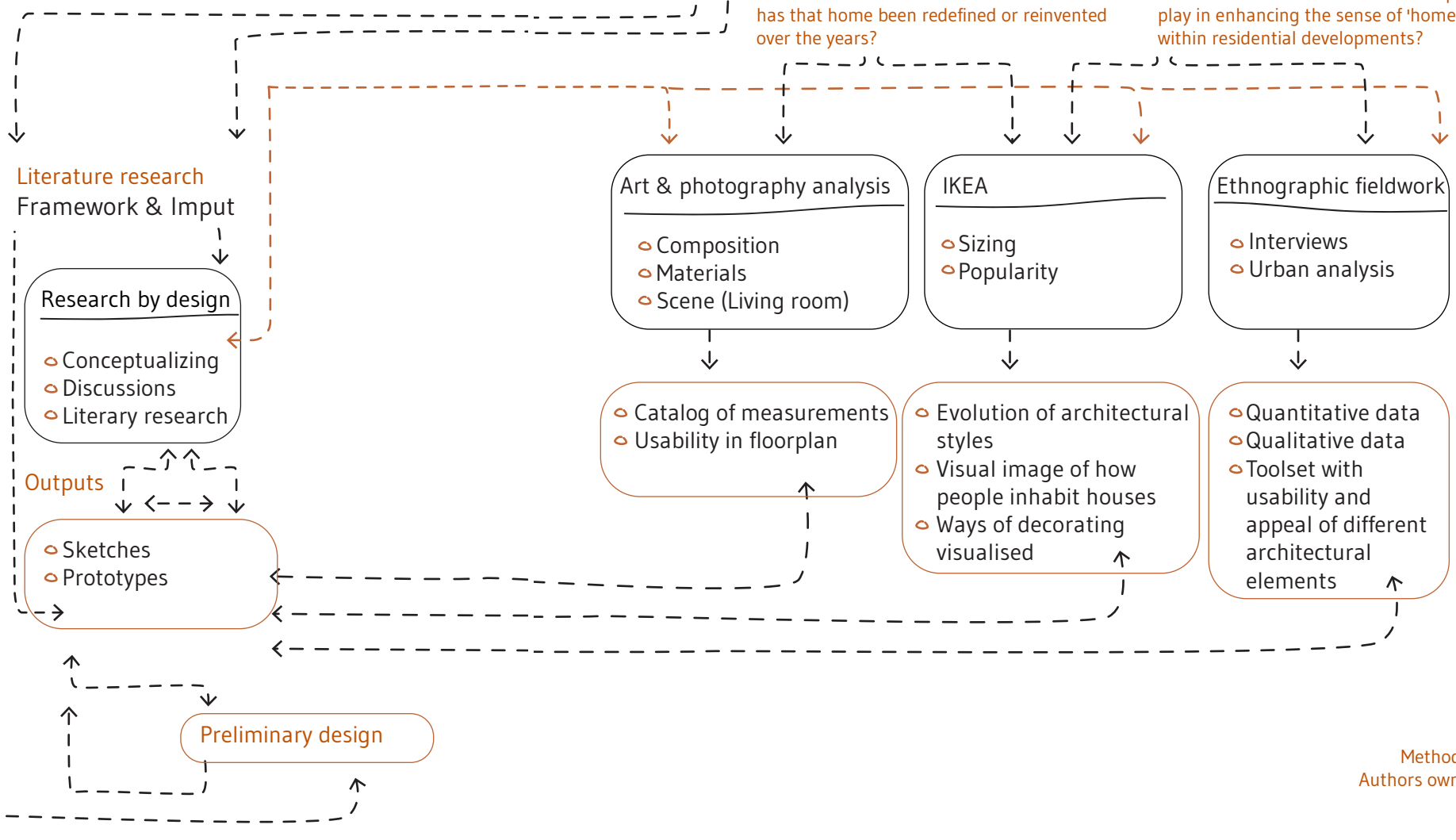
### Sense of home:

Feddes (2016, p. 36) identifies that a "dwelling, [...] aside from being a physical and a social need, is also spiritual. Moreover, one does not merely dwell in an apartment with umpteen electrical appliances but also a house with a certain atmosphere, in a street with a certain character and a neighbourhood with its own identity". Grasping the connection to the world and one's individual position, particularly within the home context, is an intensely personal journey. This journey starts in one's bedroom and extends outward to the neighbourhood, the city, and, eventually, the broader global context.

## 1.5 METHODOLOGY

The methodology employed in this thesis research will integrate elements of both phenomenology and praxeology. Phenomenology, focusing on perception, sensory input, and embodied experiences, is relevant in investigating architecture's nuanced aspects. This allows delving into the subjective and more personal dimensions of the architectural experience. Complementing phenomenology is praxeology, which emphasises the user's perspective in the research process. The goal is to clarify these perspectives by employing interviews, highlighting residents' preferences and insights, and mapping out this information for follow-up studies. This user-centric approach ensures a comprehensive understanding of what resonates with the users, thereby contributing valuable insights into what aspects of architectural design are aesthetically pleasing and functionally practical for creating a sense of home on the neighbourhood, building and dwelling levels.

The methods will encompass a precedent study of interior architecture utilising paintings and photographs of interiors, supplemented by examining popular IKEA furniture and sizing, alongside ethnographic fieldwork built upon prior group research. This is all done in collaboration with research by design throughout the process. The outcomes of these research methods will then provide a catalogue of architectural spatial elements in housing design that can contribute to the sense of home in new living environments.



## NEW DESIGN FOR A LIVING ENVIRONMENT THAT MAKES OCCUPANTS FEEL AT HOME.

- Modular dwellings
- Adaptable
- Communal use possible
- Multifunctional
- Ownership

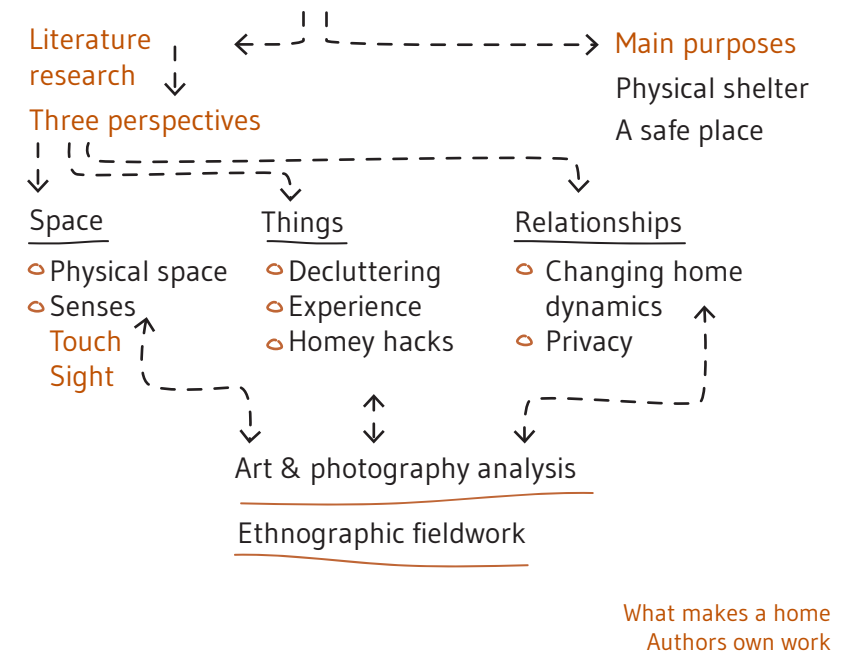
# A HOUSE IS NOT A HOME

## 2.1 WHAT MAKES A HOME?

What elements can make a home a home? Or what makes us feel at home somewhere? Homes mainly serve two purposes: offering physical shelter and fulfilling the emotional need for a safe place. To many, home is a space for relaxation, reconnection, and revitalisation after a hectic day. It acts as a stable anchor, providing a comforting retreat from the stresses of the outside world (Miller, 2001). However, with an increasing number of people moving to cities, the trend towards smaller living spaces with fewer rooms is becoming more prevalent and social media is starting to play a more significant part in our lives (Pink et al., 2017). This shift in living conditions reflects the evolving nature of our lives at home, where traditional household structures, such as the nuclear family, are no longer the norm. Instead, diverse living arrangements have become more common, including individuals living alone or cohabiting with roommates.

Life at home continues to evolve, and to be able to answer the research questions and design a home for everyone, defining and determining what elements make a home on the dwelling scale, building scale and the city scale is essential. This chapter will delve into the multifaceted aspects of home by examining three perspectives, **space**, **things**, and **relationships**, to evaluate the components characterising a home. Later, these aspects will be employed to analyse the paintings and photographs of interiors, revealing shifts in the home's circumstances over time. Moreover, this chapter will help determine how these aspects that turn a house into a home can be integrated into an architectural design process.

### WHAT MAKES A HOME?



## SPACE

When considering the feeling of home, space plays a crucial role. A house must first meet the fundamental need of providing shelter. Beyond the basic need for a roof over one's head, it is a place to store personal belongings and carry out daily routines. However, space is more than just a physical structure. It can also encompass sensory aspects. The senses can play a crucial role in establishing a sense of home within a space, as they facilitate the experience of the surroundings and can influence emotional states (Ackerman et al., 2010). This research focuses solely on touch and sight regarding the senses, as these are the ones architects can influence the most with housing design among the six.

### Touch:

Our experience at home is, for a large part, expressed through touch. Touch is the first sense to emerge and is crucial for gathering information and interacting with the environment (Ackerman et al., 2010). The positive emotional effects of the sense of touch do not only come from human contact. Researchers in psychology have uncovered that the physical attributes of objects have a sincere, albeit unconscious, influence over interpersonal interactions (Bradt, 2010). How an object feels can create a welcoming atmosphere and, in turn, influence that indescribable feeling of home. The hardness, weight and texture of an object or material can influence decisions and judgments on a subconscious level. Rough textures can create an impression of increased challenge and severity in social situations, while smooth materials such as wood confer a sense of warmth and approachability (Ackerman et al., 2010). Moreover, the contrast between distinct textures encourages a more direct engagement with our surroundings. The deliberate manipulation of textures and their exchange heightens our interaction with objects and enhances our connection to possessions and living spaces. For this reason, a diverse range of sensorial experiences must be incorporated at home and in a building to challenge these touch senses (Sonneveld & Schifferstein, 2008).



Space  
Authors own work

### Sight:

Alongside the sense of touch, lighting conditions at home play a crucial role in our overall experience of the space. Before artificial lighting became prevalent, sunlight was the primary illumination source, and evenings were typically spent in comparatively dark conditions. Today, evenings are brightly lit in many parts of the world, and the convenience of readily available artificial light is often overlooked (Bramley, 2022). The absence of contrast between daylight and darkness poses challenges for our body's internal clock, leading to sleep disturbances and potential health issues (Harvard Health, 2020). Urban lighting amplifies these concerns, with constant external stimuli making creating a peaceful home environment more challenging (Bramley, 2022).

Not only do we have more unnatural light at our disposal, but urbanisation also diminishes access to natural light, a critical element for our well-being (Van Den Wymelenberg, 2014). Research indicates that exposure to natural light enhances mood, cognitive performance, and sleep quality (Leslie, 2003). It has been linked to accelerated recovery in hospital patients and improved academic performance with students (Ulrich, 1984; Ticleanu, 2021). Like many aspects of life, the diversity in lighting conditions appears essential. Even minor lighting adjustments can significantly impact our well-being and cognitive function (Ticleanu, 2021). Moreover, if a sense of home is to be created, the lighting aspects are essential because a home should be a place where residents are comfortable. A home should support the resident's well-being by providing ample access to natural light and the ability to block out intrusive artificial light from outside.

## THINGS

As mentioned in the theoretical framework, possessions or belongings can help create one's identity, territory, and sense of belonging (Leach, 2003). A house serves as a place to store those personal belongings. Most houses are filled with books, clothes, decorations, and more. Most of these things serve basic human necessities, such as sleeping, eating, and getting dressed. However, their significance surpasses mere functionality. They contribute to our daily activities, enrich our experiences, and shape the atmosphere and meaning of our home life (Adler et al., 1983). The primary rationale for making space for these things should be their ability to elicit happiness, evoke cherished memories, or enhance our living space's aesthetic appeal and comfort (Kondo, 2016). As a result, our possessions reflect our identity, life experiences, and memories (Belk, 1992). Showcasing these possessions is essential in creating a home that does more than satisfy basic needs. Things can transform and make a home out of different living environments.

### Decluttering

In today's consumerism, the prevalence of purchasing new items has reached unprecedented levels (The MIT Press Reader, 2021; Higgs, 2022). However, with the diminishing size of living spaces in urban areas, keeping possessions becomes increasingly challenging, as there simply is not enough room in our homes (Reniers, 2019b). Consequently, there is a growing awareness of the need to be more selective about the items we acquire and keep at home and how to store them (Kolberg, 2023). Gathering excessive belongings complicates finding what we need and thus can impact our overall mood. Furthermore, research indicates that disorderly living spaces contribute to diminished comfort and belonging (Roster et al., 2016). Not surprisingly, there is a rising demand for professional organising services aimed at helping individuals manage their possessions more effectively (Kessler, 2014). Nevertheless, the shift towards mindfulness regarding our belongings extends beyond decluttering or better organisation. This entails a fundamental change in our perspective towards possessions, from focusing on their practical utility to appreciating their emotional significance (Kondo, 2016; Brown & Vergragt, 2016).

### Things as experience

Research indicates that happiness is derived more from purchasing items for their intended use and the experience they can provide than mere ownership (Van Boven & Gilovich, 2003). This highlights the link between the activities that can be facilitated by an object and the emotions associated with it (Belk, 1992). There is a noticeable shift in how we perceive our possessions within the domestic environment. From valuing possessions to appreciating the experiences they provide us (Van Boven & Gilovich, 2003). For example, a table is no longer merely a visually appealing or functional piece of furniture. It can be used for social gatherings within the home or, alternatively, as an at-home office. The demand for multifunctional items is increasing due to the limitations of smaller living spaces and the trend of shared living arrangements (Thomas, 2024).

### Homey Hacks

No two homes are identical due to their contents and residents and because they constantly evolve. It is becoming increasingly evident that a significant proportion of the population is engaging in activities related to hacking or do-it-yourself (DIY) projects. This phenomenon can be observed on social media platforms like Instagram, TikTok, and Pinterest. Many of us engage in hacking our homes simply because we enjoy it. In an era where sustainability and well-being are increasingly prioritised, crafting items through hacking can bring satisfaction (Wolf & McQuitty, 2011). The sense of accomplishment derived from creating a unique object and the opportunity for self-expression are the primary reasons individuals undertake DIY projects. Furthermore, this practice positively impacts the well-being of the individual. Objects and things play a central role in our lives, reflecting identities and helping to organise thoughts and emotions. Personalising and caring for possessions contribute to feelings of comfort and belonging (Cox, 2016).

## RELATIONSHIPS

Urbanisation, technological change and the emergence of new ways of living have all contributed to a shift in the traditional concept of the home and its relationships. As of early 2023, the Netherlands was home to approximately 8.3 million households, with a significant proportion of these, 3.3 million, comprising single-person households. This represents a notable departure from historical trends (CBS, 2023). The traditional nuclear family is no longer the norm, and new ways of living are becoming increasingly popular. Other reasons for the necessity and increasing popularity of alternative ways of living include limited available space, a shortage of affordable housing, and increased awareness of the environmental impact of buildings and construction (Lengkeek & Kuenzli, 2022). Examples of these alternative ways of living include co-housing and micro apartments.

Another factor that affects our perception of our homes and relationships is technology. The pervasive influence of digital technology and social media in our lives blurs the distinction between being alone and being together, thereby adding complexity to these interactions. Online interactions create a lively social environment even when individuals are physically separated. Furthermore, the digital age modifies our comprehension of the boundaries between our homes private and public domains (Miller, 2021). The relationships within and outside the home are important in determining the emotional well-being of the home's residents.

### Changing Home Dynamics

The conventional nuclear family model, which was once inescapable in domestic relationships, is no longer an accurate representation of the reality of many households today, nor does it anticipate future trends (Regionale Bevolkings- En Huishoudensprognose 2022, 2022). The shifting dynamics of households result from several factors, including migration to urban centres and the scarcity of housing options (Lengkeek & Kuenzli, 2022). The rise of urbanisation and the scarcity of housing options have led to the emergence of alternative solutions, such as shared living arrangements or communal housing (DePaulo, 2015). Simultaneously, higher education levels, greater gender equality, and a pursuit of individuality have contributed to the decline of traditional marriage patterns, influencing more individuals to choose solo living arrangements (Chandler et al., 2004).

A trend towards shared living, often termed co-living, is gaining momentum in response to the evolving household patterns emerging in the contemporary era. Economic considerations and the desire to reduce urban loneliness are the key drivers behind this movement (Lengkeek & Kuenzli, 2022). In the context of increasing urbanisation and a growing emphasis on personal autonomy, there is a growing yearning for communal support reminiscent of close-knit communities. Consequently, alternative housing models such as co-housing and innovative property ownership structures are emerging to address isolation and create a sense of belonging (DePaulo, 2015). This implies that houses must be capable of adapting to accommodate evolving requirements. Rather than constructing standardised homes tailored to specific family structures, there is a growing need to provide more diverse housing options in the coming years.

### Privacy at home

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## 2.2 HOW SURROUNDINGS DEFINE A HOME

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As mentioned earlier, the home should be a place where the outside world can be left behind, and some form of privacy can be found. For those who are part of it, home can provide a secure and comforting escape from the outside world. However, for an outsider, it also serves as a space where boundaries are created. These boundaries, and the distinction between what is inside and outside, are defined by contrasting the home with the world beyond (Leach, 2002). The feeling of the home takes place not only on the dwelling scale but, therefore, also on the scale of the building and the neighbourhood it is situated in. An interaction occurs between the dwelling, the building and the environment in which it is located. This chapter will investigate how environmental factors and the neighbourhood can affect the perception and feeling of home.

Firstly, it is important to determine the scale under consideration. A city can be conceived as a large complex network where people, places, and objects interact, either planned or unanticipated, reflecting a diverse and dynamic environment. In contrast, a village or even a neighbourhood is viewed more intimately, more confined to individuals' personal experiences and relationships. In this village-like scale, traditional community structures can help create a sense of belonging and evoke powerful emotional connections, contributing to that feeling of home on a larger scale (Kuurne & Gómez, 2019). This leads to the question of how a sense of community and home can be created in a high-density urban environment.



### Sense of place and belonging

Feeling at home in a neighbourhood relies upon establishing a sense of place and belonging usually found in a tighter-knit community. To establish a sense of belonging in a space, creating environments that provide residents with the necessary tools to orient themselves is crucial (Norberg-Schultz, 1980). Building and natural environments share the same basic human safety and security needs. The capacity to orient oneself is particularly important, as it enables a deeper comprehension and clarity of a place, thereby creating a stronger sense of emotional security (Lynch, 1960).

To achieve orientation and facilitate a sense of belonging and security, it is vital to understand the physical characteristics that define and distinguish a particular location. The spatial orientation process is facilitated by utilising materials, shapes, textures and colours, which influence the environment's character and essence. These aspects of built and natural environments have been continually modified and adapted throughout human history, reflecting changing identities, needs and desires. This ongoing transformation has created artificial reference points, including intersecting paths, boundary-defining walls, and district shaping (Norberg-Schulz, 1979). Along with features like boundedness, distinctiveness, scale, and proportion (Cuba & Hummon, 1993), these elements facilitate the definition of a place, thereby enabling orientation within it (Glusac, 2012; Glusac, 2006).

Security can be achieved not only by creating an orientable space but also through the presence of eyes on the streets. One of Jacobs' (1961) most famous concepts highlights the importance of natural surveillance in creating safe urban spaces. She posits that a diverse range of activities and people throughout the day ensures that streets are constantly monitored, thereby reducing crime and promoting safety.

### Maintenance

A sense of belonging can be actively cultivated through visual elements, tangible actions, engaging with nature, and the regular upkeep of a house and garden that aligns with natural cycles. The synchronised activities, which are connected to domestic environments, outdoor spaces and environmental conditions, have the potential to encourage people to venture outside and interact with one another across low fences. When the conditions of time and action are aligned, engaging in discourse on topics such as the weather and the home can facilitate forming social connections (Bennet, 2015). The potential for such interactions to occur can facilitate the formation of connections between residents who may not otherwise interact due to differing social or generational backgrounds. People who work in their gardens naturally observe their surroundings and interact with those nearby. Furthermore, drawing on Jacobs' theory of the role of pavements in promoting community interaction and building social capital (1961), this sense of connectedness can also be achieved through architectural designs such as larger galleries or connected balconies. These spaces are crucial for casual encounters and community building and act as important public spaces at the neighbourhood level and within the building itself.

Another thing that helps create that sense of belonging is the choice of materials used in the architecture. These materials should preferably not entirely be in the control of the resident and can, through that, influence that same resident (Jerolmack & Tavory, 2014). As objects require ongoing maintenance and repair, houses often deteriorate, crumble and exhibit wear (Jacobs & Cairns, 2013). Such properties, through the choice of materials, require care and attention from their occupants. Maintaining these houses or other spaces within the building creates connections among those living in the building with different socio-economic backgrounds. The same goes for renovating and decorating a house. This process is gradual and requires the occupant to adapt to and work with the materials and set-up of the house. This process transforms the house into that resident or her home and simultaneously integrates that resident into the community of belonging (Guibernau, 2013).

### Commercial premises

In today's world, people can easily belong to various social groups, cultures, and places, with social media extending these connections globally. However, there is still a deep-rooted desire for communities and locations that offer stability and a true sense of belonging (Leach, 2003). For a neighbourhood to feel secure, it's important to have a mix of residents present throughout the day rather than a population that mostly empties out during work hours to achieve the concept of eyes on the street. A lively community thrives when it remains active around the clock, which can be achieved by having essential amenities like grocery stores, restaurants, and offices within close proximity (Jacobs, 1961). Additionally, it is crucial for key routes, such as those used by bus travellers heading to the city centre, to be well-integrated into the neighbourhood's fabric. Jane Jacobs emphasized that the concentration of movement is essential for a healthy community (1961). However, these communal structures are increasingly under threat due to rapid changes and the growing influence of detached, consumer-driven practices (Kuurne & Gómez, 2019). The significance of these spaces is shaped more by the activities that occur within them than by their physical form, a concept known as the gendering of space (Guibernau, 2013).

### Composition

The relationship between the neighbourhood and the home should be relatively similar so that people feel a sense of belonging and comfort. For a person to truly feel at home, there should be a clear distinction between the private space of the home and the public space of the neighbourhood, yet there should also be an invisible line that allows for a seamless transition between the two environments. This can be identified as a lived boundary, namely the line between the private space of one's home and the more public environment outside. The concept of home should not be confined to the home's internal space. When this occurs, residents may perceive a greater sense of control over their surroundings, a heightened sense of belonging, and a more comfortable, unrestricted, and autonomous experience in nearby public spaces, as if they were an extension of their home (Lofland, 1998; Lyman & Scotts, 1967).

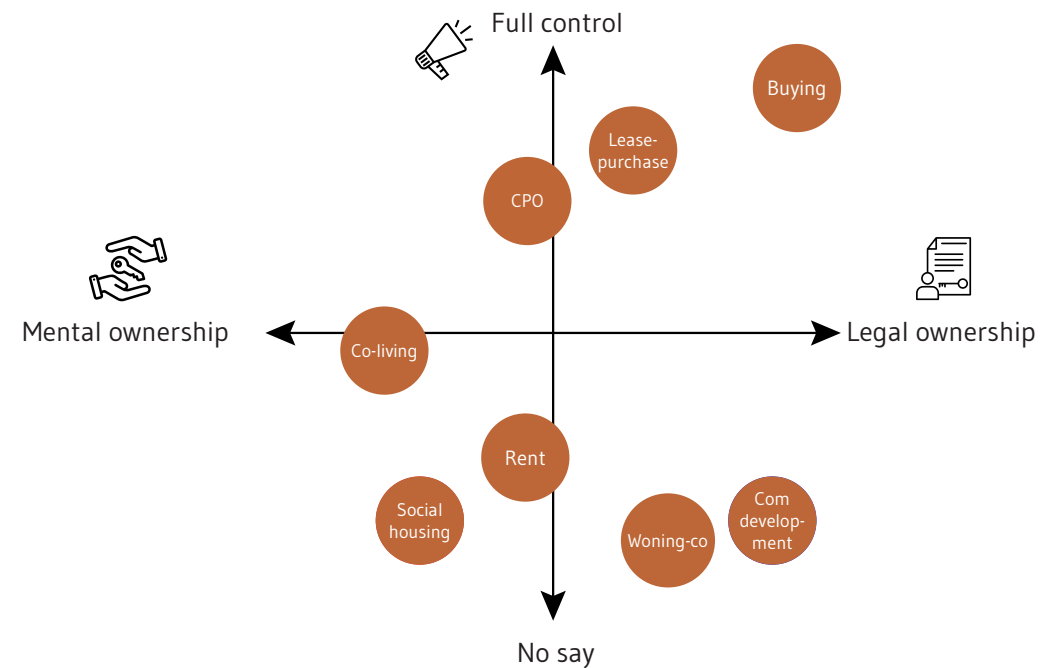
Therefore, the neighbourhood composition is essential to ensure this extended home is possible. The streets should be relatively narrow and limited due to the importance of neighbourhood vitality. It is recommended that numerous streets converge in plazas, thereby representing the most significant areas of the neighbourhood from a social perspective. Plazas serve various purposes, including facilitating social interaction, recreation, and leisure activities. These observations underscore the significance of vibrant and dynamic communities throughout the day (Jacobs, 1961). The sense of home is also deepened by familiarity, as described by Heidegger (1971), and is reinforced through physical interaction with spaces, which helps to construct identity and a sense of belonging (de Certeau, 1984). Therefore, it is evident that a connection to place, forged through movement and sensory experience, is of paramount importance in forming emotional attachments and a sense of home.

## 2.3 OWNERSHIP

How can one explain the phenomenon of home? The Veldacademie provides a clear and concise description of what, in their opinion, the sense of home is. Having a place of your own is invaluable. Everyone needs a space where they feel at ease and can express themselves freely without fear of judgment from others. This place must be spatially and socially conducive to the individual, creating a sense of pride, responsibility, and a desire to invest in it. Feeling at home promotes relaxation and provides a space for personal development (Veldacademie et al., 2023). Most of these elements fall under the concept of ownership. Group work has revealed that mental ownership is essential for developing a sense of home. Mental ownership is a complex concept encompassing multiple architectural and psychological perspectives. Various movements and researchers have extensively discussed it. In this chapter, the definition for this research will be established, and a literature review will be carried out to explore the reasons why people feel mental ownership and the different ownership structures in Amsterdam, in particular.

This research defines mental ownership using two studies conducted at TU Delft (Rieuwerts, 2014; De Ruijter, 2013) and a psychology paper (Pierce et al., 2003). Literature reviews have defined mental ownership in architectural and housing contexts as the cognitive and emotional state where individuals perceive that the ownership target belongs to them, either as "ME" or "OURS" (De Ruijter, 2013).

Defining this concept and explaining its workings to quantify mental ownership is crucial. Recognising that mental ownership signifies that individuals are cognitively and emotionally attached to an entity without legal ownership is crucial. Although each individual may perceive this abstract concept in a manner that is unique to them, an understanding of the various factors that influence mental ownership can assist in clarifying and describing this phenomenon. In their paper on the subject of mental ownership, Pierce et al. (2003) provide a comprehensive explanation of the aforementioned aspects.



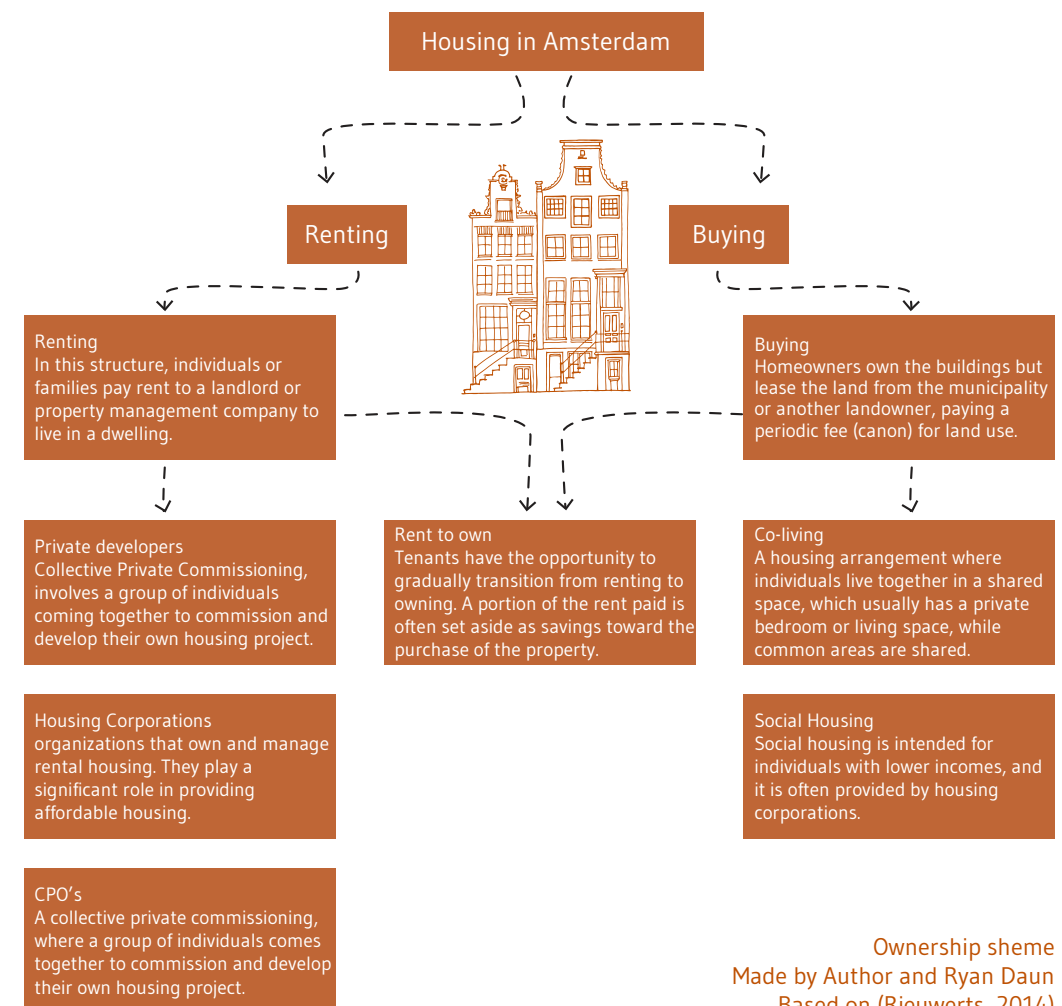
Pierce et al. (2003) explain that the roots of psychological ownership can be traced back to three human motives: 1. Efficacy and effectance: the capacity to initiate and influence the occurrence of events and the state of objects in the surrounding environment. The motivation to acquire possessions is driven by a desire for control and the fulfilment of basic needs. 2. Self-identity: Ownership is crucial for shaping one's identity, showcasing it to others, and maintaining a consistent sense of self over time. 3. Having a place: Many scholars have established a clear link between this need and feelings of ownership (Pierce et al., 2003). Weil (1949) was clear that property (both private and collective), along with order, liberty, freedom of opinion, truth, obedience, and responsibility, are "vital needs of the soul..." These motives help develop psychological ownership but do not directly cause it. It is clear, therefore, that the emergence of psychological ownership requires underlying motives and specific mechanisms.

Ownership  
Made by author and Ryan Daun  
Based on (Rieuwerts, 2014)

Legal ownership is equally complex, consisting of many interrelated layers that create a sense of ownership. The additional layer of complexity introduced by leaseholds is worth noting in Amsterdam. The municipality of Amsterdam owns most of the land on which ground rent is charged. Once a property is owned, rent must be paid to the municipality of Amsterdam. Some ownership structures require the payment of an annual or prepaid ground rent called the canon. In addition to the traditional freehold and leasehold tenures, the Amsterdam housing market offers a number of alternative ownership structures tailored to different housing needs. With rent-to-own, tenants can gradually move from renting to legal ownership. Part of the rent is often set aside as a savings account for the eventual purchase of the property. Ground rent may also be payable in such cases, although this depends on the specific ownership structure. This is much more clearly defined in the case of collective private ownership, also known as CPO. In this context, the canon is collectively paid by individuals who unite to initiate and develop their own housing projects.

There are many ways in which a sense of ownership is formed. The ways of expression are also diverse. For example, ownership is also evident in an Owners' Association (VVE), where the owners have significant control over their home. In this case, ownership is clearly defined by physical ownership. In other cases, there is more collective ownership, such as a communal outdoor space attached to the houses. Here, residents can collectively use the outdoor space, which can function as an indoor garden. In addition to a collective outdoor space separate from the public space, residents can also personalise the pavement in front of their homes. The public space acts as a buffer between private and public space. It is also possible to experience a sense of mental ownership in co-housing or social renting, although this may be less prevalent in certain cases. No direct canon is paid in these cases, yet the sense of mental ownership is present according to the aforementioned theory. However, this is arguably more challenging because there is no legal property ownership, which limits the degree of influence exerted over the property. Nevertheless, this is contingent upon the specific type of co-housing and social renting and the regulations pertaining to that particular property. The design process and degree of control, working with the architects, will also form a community between residents. The residents own their homes and collectively decide on the building. Many elements can influence the degree of ownership, and each resident can value them differently.

In order to facilitate a comparison of all these ownership structures, two key factors were identified in the group research: physical and mental ownership and the degree of control. By comparing these two characteristics, it is possible to identify the different levels of ownership and the circumstances in which this sense of ownership arises. The drawn diagrams in this chapter provide an overview of the ownership structure in Amsterdam.



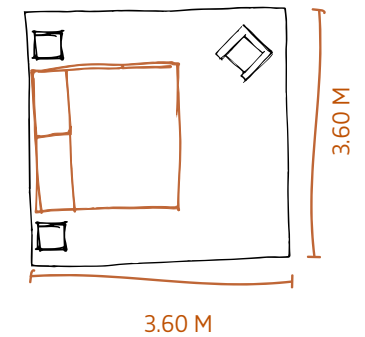
## 2.4 MINIMUMS OF PRIVATE SPACE

The era of inflexible structures defined by standard one-way-to-use floorplans should recede into history. Now, the concept of versatility must be embraced, understanding that the traditional one-set floorplan-fits-all approach to dwellings is no longer viable. This is due to the evolution of household structures and the changing needs. Conversely, European legislation prioritises architecture's commercial aspect, treating space as a product or commodity. It would appear that most countries are moving towards deregulating standards for minimum usable and liveable spaces (Cities for Adequate Housing, 2018). In terms of internal and external spaces, I believe that the dimensions of a given area must be aligned with the diverse needs of the inhabitants.

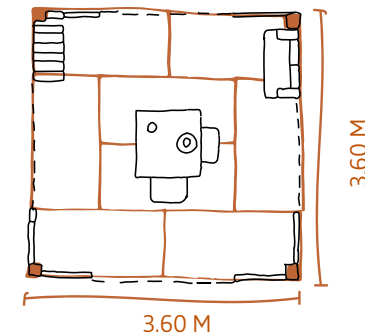
As previously discussed, several social trends indicate a growing interest in compact homes. One notable trend is the increase in single-person households and the reduced need for space due to digitalisation (Reniers et al., 2023). However, architects must exercise caution when designing these compact dwellings. An examination of the European minimum housing standards reveals that the response to the housing crisis in many member countries, including the Netherlands, often involves overcrowding and deregulation (Winston, 2019). This has also led to the rising popularity of micro-apartments. The appeal of the concept of tiny living is undeniable. However, the reality of extreme overcrowding and minimal private space is that it inevitably has negative consequences. As previously stated, maintaining privacy and personal space within the domestic environment is most important. This can be more challenging in compact living situations.



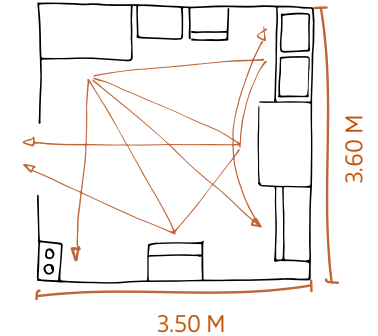
Cabanon le Corbusier



Neufert



6 Tatami mats



Frankfurter Küche

Different functions  
3.60 x 3.60 units  
Author's own work

In light of the accelerated pace of urbanisation, striking a balance between the pursuit of profit and the assurance of a high quality of life within a living space is essential. Determining a room's "minimum" functional space is highly subjective and often controversial. Consequently, architects must approach the design of these compact dwellings with exceptional care and precision. In my opinion, the needs and health of the residents must be placed at the forefront of the design process. Architects must become more creative in creating considerably smaller dwellings without losing the quality of living and privacy.

Instead, I believe quality can be achieved by maximising the available space. In my design, I aim to incorporate adaptive floor plans as a central element, allowing residents to customise their living environment to meet their needs. This entails ensuring that every square metre of the dwelling is utilised to its fullest potential. This can be achieved by reducing the size of interior traffic areas, incorporating this space into the home's living areas, and integrating the required cabinet space.

In the Netherlands, the Building Regulations stipulate that a bedroom in an apartment must be at least 1.80 metres wide to accommodate a single bed and an inward-opening door (Bouwbesluit 2012, 2012). The design concept commenced with a unit size of 3.60 by 3.60 metres, equivalent to the dimensions of an 8-tatami mat room. This size is not only reflected in the work of Le Corbusier's Cabanon and Grete Schütte-Lihotzky's Frankfurter Küche, which is a significant landmark in residential design history, but it also aligns with the standard bedroom size according to Neufert.

The standardised unit size of 3.60 by 3.60 metres draws inspiration from the versatile layout of traditional Japanese homes, where rooms serve multiple purposes. This approach allows rooms to become adaptable, similar to the functionality of tatami mats, thus facilitating seamless transformations of spaces. The dimensions of 3.60 by 3.60 metres are well-suited to accommodate a variety of lifestyles and room functions. Furthermore, the suitability of the 3.60 x 3.60-meter unit for daily living is exemplified by Le Corbusier's Cabanon. The Frankfurt Kitchen and Neufert demonstrate that the unit can accommodate different functions. Incorporating the regulatory requirement of at least 1.80 metres for bedroom width ensures compliance with the relevant standards while allowing maximum flexibility and adaptability demonstrated in historic and contemporary design precedents.

## 3.1 ART AND PHOTOGRAPHY ANALYSIS

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Cities can undergo dramatic transformations in a matter of minutes, hours, or days, or these changes can unfold over years or even centuries. The same goes for interior design and the design of the home. In order to gain an understanding of life at home, it is necessary to review the changing conditions of our homes. Research on a complex phenomenon such as social change almost inevitably requires using indicators. Many elements of social structure are literally on display. They include physical and behavioural markers accessible to the eye and the camera. The effectiveness of visual evidence depends on extracting information from images, which can serve as the foundation for interpretations regarding social occurrences (Rieger, 2020).

To understand life at home, I want to review the changing conditions of homes. To do so, this chapter will focus on researching the change and cultural expression throughout a set timespan as they develop gradually in a particular cultural space. In this case, the material used for this research consists of photographs and paintings from the mid-1600s until now. This research departs from existing paintings and photographs, and several aspects of those will be analyzed. This research method is a retrospective study (Havik & Moura, 2023). When interpreting visual or quantitative data, its meaning and significance must be determined in terms of its consistency with other evidence and its relationship to the theory guiding the research (Rieger, 2020). The materials will, therefore, be analyzed from the perspectives most prominent in the previous theory chapter: space, things, relationships, privacy and control. This will involve looking at the composition of the space, the different things, the textures and materials and the room's layout. In order to make valuable comparisons, it is essential to maintain a degree of continuity. This continuity is provided by the fact that the photographs and paintings share the same function: the living room. By tracing the evolution of this specific space and function, change can be identified, such as how the space has changed over time, how people tend to decorate their homes to make them feel at home, or whether the size of certain spaces has changed.

“A house is not a home” is often credited to composer Burt Bacharach (Wikipedia contributors, 2024). However, a similar sentiment was expressed as early as 1845 by American journalist and women’s rights advocate Margaret Fuller in her book *Woman in the Nineteenth Century*, where she wrote that “A House is Not a Home Until It Provides Shelter both Spiritually and Physically” (Fuller, 1845). This idea underpins architectural historian Witold Rybczynski’s definition of a home, which he argues is a place where its residents feel safe, secure, and free to live their lives (Rybczynski, 1986).

Rybczynski (1986) suggests that three essential elements are requisite for a house to become a home: privacy, comfort and homeliness. This may appear to be a self-evident and fundamental premise: however, a historical analysis reveals otherwise. The concept of the home as we understand it today did not emerge until the 17th century. In the preceding period, residential properties in Western countries displayed a striking deficiency in, or even an absence of, these three elements. An examination of the Middle Ages reveals a significant transformation in the home concept. During this period, the domestic space was more akin to a public domain than a private space, which starkly contrasts with the modern understanding of the home as a private, intimate space. The residences were multifunctional spaces that served various purposes, including work, cooking, dining, and sleeping (Zantkuijl, 2007). These households frequently comprised the immediate family and extended relatives residing in the same dwelling (Gemeente Amsterdam, 2019). It could be argued that such arrangements lacked the privacy and comfort typically associated with modern homes. Furniture, such as wooden chairs and beds, was relocated daily to facilitate the use of shared spaces.

The concept of the home evolved gradually and was not invented in a specific place or time. Therefore, this painting analysis can be seen as an effective means of illustrating how the concept of the home changed gradually over time. By the 16th century, some houses belonging to the bourgeoisie were already exhibiting the beginnings of a separation of spaces, with rooms designated for specific activities such as cooking and sleeping (Zantkuijl, 2007). Rybczynski, however, identifies the Netherlands as the country where, in the 17th century, the home underwent a transformation from a public to a private space. In the cities, many houses were constructed for exclusive residential use. This development established the Dutch house as a genuine home with privacy, comfort and homeliness (Rybczynski, 1986).

Rybczynski posits that the concept of “home” in the Netherlands emerged not only due to architectural factors, such as the prevalence of small plots and narrow houses but also due to significant cultural influences, including the Calvinist mindset and the ascendance of merchant classes with bourgeois values in Dutch cities. Additionally, he underscores the relatively egalitarian character of the Dutch Republic, where women and children enjoyed greater autonomy and freedom compared to neighbouring countries. In these compact, single-family houses, the household’s women occupied a central role in managing the domestic environment. Consequently, Rybczynski posits that the home is fundamentally a female creation. This hypothesis is corroborated by the works of Dutch masters such as Pieter de Hooch and Johannes Vermeer, who frequently depicted the tidy and well-ordered interiors of Dutch homes, often occupied by women, children, and pets, with walls decorated with paintings and maps that emphasize a sense of domesticity (Rybczynski, 1986). This theme is evident in the paintings analyzed in this chapter.



How has the home been reinvented over the years? The starting point of this painting analysis is a living room painted by Johannes Vermeer in the 1660s. The interior exhibits a diverse array of textural elements. The detailed windowsills allow sufficient daylight to enter the interior, as observed in the painting. In other paintings, it was observed that shutters were used to regulate the flow of light and air, while curtains were hung to filter the light and prevent unwanted observation.

As is characteristic of Vermeer's oeuvre, this window does not permit a view of the exterior, reinforcing the impression of seclusion and the capacity for uninterrupted discourse between the figures (Janson, n.d.). The floor is composed of marble tiles from the same period as the painting, a relatively uncommon feature. It was typically confined to a single room, the Voorhuis (the main entrance), where visitors would have observed and appreciated it. Using simple wooden floors with large planks was a practical solution for the Dutch during the long, cold winters and was a standard feature even in the wealthiest Dutch homes. The ceiling is constructed with exposed beams (Janson, n.d.).



The Music Lesson  
Johannes Vermeer, 1660  
(The Music Lesson, Mauritshuis, n.d.)

The interior displays a multitude of different textures. The detailed windows, which feature window sills, allow sufficient daylight to enter the interior. The floor is composed of tiles of varying colours, and the space is illuminated by sufficient natural light. The ceiling is constructed with exposed beams.



A Mother Delousing her Child's Hair, Known as 'A Mother's Duty'  
Pieter de Hooch, 1661  
(Rijksmuseum Amsterdam, n.d.)

The space is divided into distinct sections. Combining different textures is intended to create a sense of visual contrast. For instance, the walls and floors are coated with tiles, perceived as rougher than the wood panelling. The room is furnished with a cabinet that can be closed with curtains, while the doors provide privacy within the rooms.



The Raree-show ('t Fraay Curieus)  
Pieter de Hooch, 1663  
(Rijksmuseum Amsterdam, n.d.)

The interior is divided into distinct sections with detailed portals. While there is minimal natural light, the rooms are separated by windows. The interiors feature a combination of wood and tiles, with paintings on the walls as decorative elements. The cabinetry is also intricately detailed.



Het vrolijke huisgezin  
Jan Havicksz. Steen, 1668  
(Rijksmuseum Amsterdam, n.d.)

The room is illuminated by natural light from a window with deep windowsills. The interior is decorated with a variety of beige-toned furnishings and materials, including wood and tiles on the walls. The highly contrasting tablecloth, in a vibrant hue, is a notable feature of the room's decor.



The Raree-show ('t Fraay Curieus)  
Pieter de Hooch, 1663  
(Rijksmuseum Amsterdam, n.d.)

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Krantlezer in interieur  
Cornelis Ploos van Amstel, after Adriaen van Ostade, 1766  
(Rijksmuseum Amsterdam, n.d.)

The relationship between the interior and exterior is challenging to discern. A considerable amount of wood is employed in the interior design, with minimal planks on the wall that serve as space for decorative items and the top of the cabinets. The beams on the ceiling are exposed.



Interieur met vrouw bij wieg  
Cornelis Ploos van Amstel, Adriaen van Ostade 1767  
(Rijksmuseum Amsterdam, n.d.)

The interior is notably light, with a person suspended from the windowsill connected to the street. The floor is composed of mud, while the windows are a combination of wood plating and stone. The ceiling beams are exposed, and the functional items are suspended in plain view on the wall. The area in question is of considerable dimensions.



Father's homecoming  
 Pieter de Mare, after Christina Chalon, 1779  
 (Rijksmuseum Amsterdam, n.d.)

The final three paintings exhibit a striking resemblance in style. The textures are challenging to discern within the room, which is furnished with a fireplace situated in the centre. The subjects are depicted seated at a window, with the beams of the ceiling exposed and a multitude of functional items adorning the walls.



Woman Baking Pancakes  
 Adriaan de Lelie, 1790  
 (Rijksmuseum Amsterdam, n.d.)

The rooms are separated by a door. The walls and floors are covered with tiles of different designs and colours. The occupants are gathered around the fireplace. The walls are decorated with paintings. The colours used in the painting are muted and more natural.



Morning visit  
Adriaan de Lelie, 1797  
(Rijksmuseum Amsterdam, n.d.)

The beams are exposed from the ceiling, as is the case in a number of previous paintings. The plates are displayed on the mantelpiece. As in the previous paintings, the wall tiles extend up to a certain level, with the remainder painted in a muted colour. The tiles on the floor are distinct from those on the walls. All the furniture is made of wood.



The housewife  
Abraham van Strij, 1800  
(Rijksmuseum Amsterdam, n.d.)

This painting is strikingly similar to the first one in terms of its interior design, featuring a contrasting palette of tiles and exposed beams, as well as natural light streaming in through the window. Above the doorway, the plates are once again on display, while the colours used are predominantly white and muted. The detailing is concentrated in the corners and doorways.



Meid die de gang van een huis veegt  
 Louis Henri de Fontenay, 1837  
 (Rijksmuseum Amsterdam, n.d.)

The interior features stained glass above the doorways that lead out to the garden. The floor is tiled in black and white, while the walls are white. The interior walls are decorated with large paintings combined with some busts. The ceiling is supported by exposed beams.



Het zonnige hoekje  
 Jonge vrouw in een kamer te Hindelopen  
 Christoffel Bisschop, 1838 - 1904  
 (Rijksmuseum Amsterdam, n.d.)

The windows are equipped with wooden shutters that allow for their closure. The windowsills are constructed from wood and are of a considerable size. A painting on the wall presents a visual contrast with the red tablecloth. The room is adequately illuminated by natural light.



Girl sitting on a stoof  
Joseph de Groot, 1838  
(Rijksmuseum Amsterdam, n.d.)

Tiles featuring diminutive blue figures are affixed to the wall until a specific height is reached. The furnishings are crafted from a soft wood contrasting with the stone wall. A small painting is mounted on the wall for decorative purposes.



Interior with a woman reading the newspaper  
Gerke Henkes, 1854  
(Rijksmuseum Amsterdam, n.d.)

The floor is in various colours, while the walls are painted more naturally. The lady is seated by the window, allowing her to enjoy the natural light. This is the first instance of a clock being hung on the wall. The majority of the furniture is brown and wooden. The window shutters match the colour of the floor.





Weerzien tussen vader en gezin  
 Albertus Barend Hendrik Braakensiek, 1867  
 (Rijksmuseum Amsterdam, n.d.)

The house is constructed with brick or stone, while the majority of the additional elements, structures and floors are wooden. A substantial window is positioned on one wall, providing the room with an abundance of natural light. It is also evident from this painting that seven children reside in one household.



Interior of a Cottage in Scheveningen  
 Portret van twee dochters van W.H. Braam in het  
 interieur van het familie huis in Arnhem, anonymous,  
 1880 - 1900  
 (Rijksmuseum Amsterdam, n.d.)

The first image in this series depicts a room replete with many objects, encompassing a multitude of textures, such as carpets, curtains, and fabric on lamps. The room is adorned with a profusion of decorative pieces adorning the walls and numerous items displayed on planks and atop cabinets.



Interior of a Cottage in Scheveningen  
 Willem Adriaan Alexander Liernur, 1887  
 (Rijksmuseum Amsterdam, n.d.)

The principal focus of this room is the fireplace, which is surrounded by a mantelpiece displaying plates. This also happens on the wooden cabinet. The floor is in many colours, while the walls surrounding the fireplace are tiled. The ceiling features exposed beams, and the cabinet harmonises with the mantelpiece.



Residential house Jan Luijkenstraat.  
 Archief van Architectenbureau Baanders, 1901  
 (Stadsarchief Amsterdam, n.d.)

The room is characterised by panelling around the walls and doors, with a high degree of detailing. The textures are relatively uniform, except for the carpet. The ceiling is decorated with a profusion of intricate designs, while the walls display a variety of paintings in different sections.



Interior of The Wildbaan  
Henry Pauw van Wieldrecht, 1907  
(Rijksmuseum Amsterdam, n.d.)

The room is decorated with a profusion of paintings and images. The wallpaper, featuring stripes, is one of the first instances of its appearance. Despite the apparent lack of cohesion, the room exudes a sense of comfort. A multitude of textures are evident within the space.



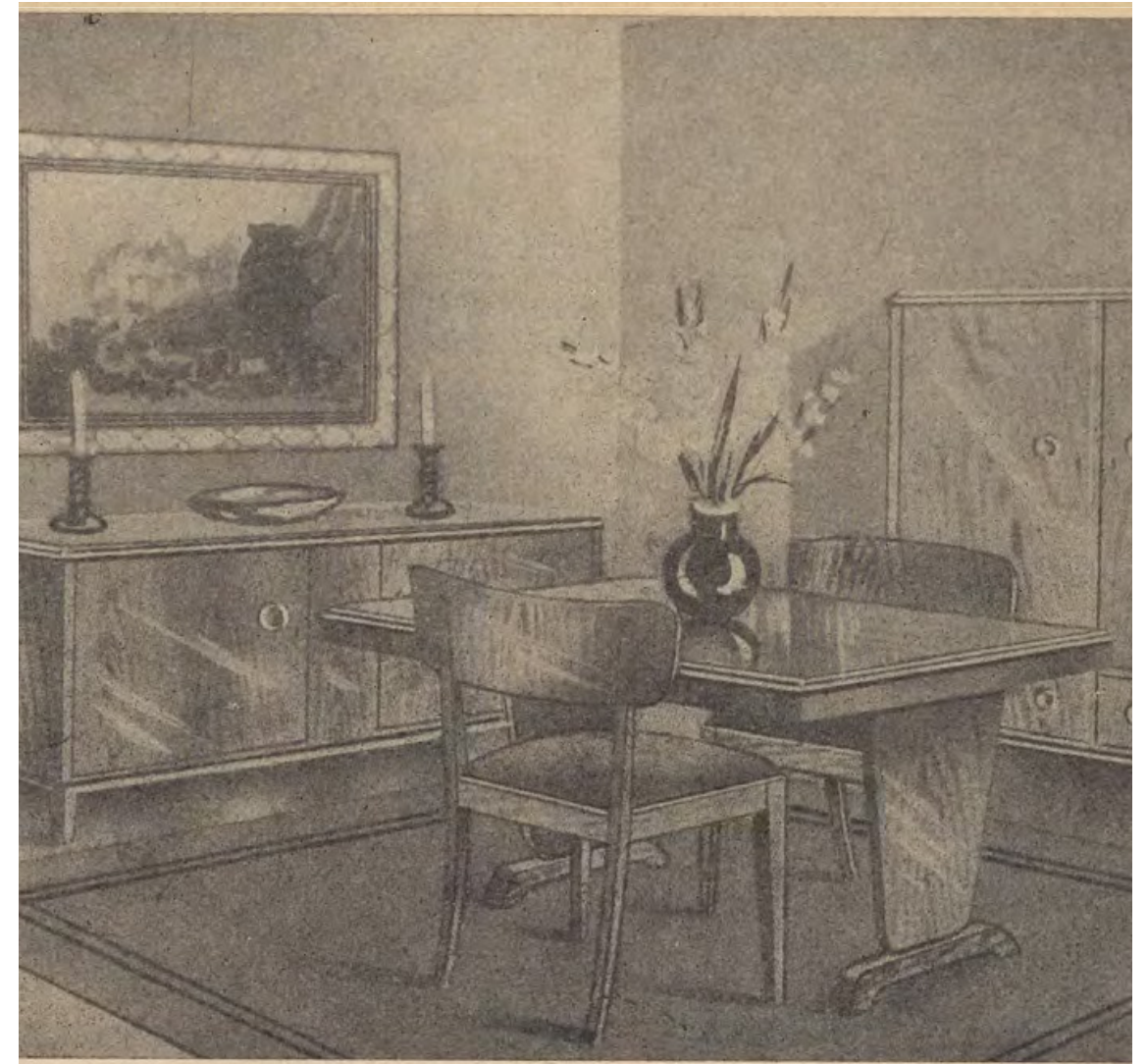
Woman reading in a living room  
Anonymous, ca. 1920 - ca. 1930  
(Rijksmuseum Amsterdam, n.d.)

The rooms are divided by a divider, contributing to the overall sense of crowding. Natural light is in short supply. Heavy curtains cover the windows. The carpet on the floor and the curtains on the wall are decorated with various patterns and textures. Small glassware and paintings are also present, adding to the overall aesthetic.



Vrouw leest een tijdschrift, interieur  
 On behalf of Goed Wonen Amsterdam, Arjé Plas, 1950  
 (Maria Austria Instituut, n.d.)

The image was captured for a publication seeking insights into the ideal domestic environment. The residence features a sizable window that opens to a balcony, with a variety of textures evident throughout the interior. Notably, all walls are painted white. Additionally, this is one of the earliest instances of indoor greenery. The kitchen and living room are integrated into a single, unpartitioned area.



1952 IKEA catalogue  
 Helping housewives to stay organised, 1952  
 (IKEA Museum AB, 2023)

This is one of the earliest catalogues produced by IKEA. It features a matching furniture set crafted from wood, and the title suggests that the products were designed to facilitate home organisation. The setup is notably minimalist, with no extraneous elements. The only notable item is a large painting on the wall, along with a few pieces of glassware used as decorative elements.



Kerstmis, Amsterdam  
Cor van Weele, 1956  
(Maria Austria Instituut, n.d.)

The scene depicts a group of individuals seated around a table, with a Christmas tree positioned adjacent to the windows. The chairs exhibit a variety of textures, while the floor appears to be carpeted. A small television is positioned on a side table. The woodwork on the walls and door is embellished with intricate details.

**modell VEN**

Tofflorna, tidningen, fätölj Ven, angenäma associationer om avkoppling och vila — en sån där riktig efter-dagens-slit-fätölj som man ogärna reser sig ur — det är fätölj Ven. Samma förnämliga kvalitetsarbete med djupfjädring och ädelfiber, som i modell Royal intill, men den lösa resärplymån vilar på överstoppade sicksackresärer, vilket ger en idealisk sittmjukhet. Försedd med öronlappar och nackkudde. På bilden klädd i extra-villettet Berlin blå. Rekommenderas.

5505 Fätölj Ven är 98 cm hög, 85 cm bred. Totaldjup 75 cm, sits höjd 41 cm, sitsdjup 53 cm. Tytgång 4,0 meter och vikt 36 kg.

Valfritt standardtyg ..... 248.—  
Valfritt extratyg ..... 278.—





**modell ROYAL**

Modell Ryoal är gruppen för Er som vill sjunka ner i en härligt mjuk och skön grupp med **dubbla** resärkärnor i sitsarna, den undre fastmonterad i stommen, den övre i form av en lös resärplymä, med helflatat system, stoppning med krollmatta, ädelfiber och vitvadd. Hela ryggen är monterad med kraftig resärkärna av helflatat system, stoppningsmatta och vitvadd på både soffa och fätölj. Ben i alm-, teak-, valnöts-, mahogny- eller jakarandafärg. Ang. tygval se sidan 2.

**201 Fätölj Royal** med dubbla resärer i sits och hel resärplymä i rygg är 84 cm hög, totalbredden är 85, och sitsdjupet 55 cm. Tytgång 3,5 meter. Vikt 20 kg.

Pris komplett med tyg standard ..... 230.—  
Pris komplett med tyg extra ..... 256.—

**201 Soffa Royal** resärplymäer och 84 cm hög och Vikt 50 kg.

Pris komplett med tyg standard ..... 230.—  
Pris komplett med tyg extra ..... 256.—

**201 B Soffa Royal** särplymäer. Längd 180 cm. Vikt 50 kg.

Pris komplett med tyg standard ..... 230.—  
Pris komplett med tyg extra ..... 256.—

**201 Soffgrupp Royal** resärplymäer. Vikt 150 kg.

Pris komplett med tyg standard ..... 230.—  
Pris komplett med tyg extra ..... 256.—

1958 IKEA catalogue  
Model Ryoal wonderfully soft and comfortable group,  
1958  
(IKEA Museum AB, 2023)

This is one of the earliest instances of IKEA utilising images in their catalogue. The image depicts a furniture group in a single, uniform texture and colour. A carpet is visible on the floor, and a small plank on the wall contains a few plants. The paintwork appears to match the colour of the furniture.



Huisvrouw naait kleding in huiskamer met wasgoed  
 Henk Jonker, Amsterdam, 1962  
 (Maria Austria Instituut, n.d.)

The dimensions of the living room are notably limited. The laundry is suspended from the ceiling, while the woman is engaged in sewing activities at the table. A television is situated on a side table. The ceiling beams are exposed. The rooms are characterised by a high degree of darkness and cramped conditions.



Interieur Boutenburg 291. Architect: F.J. van Gool.  
 Buurt: Osdorp A  
 Gemeentelijke dienst volkshuisvesting, 1962  
 (Stadsarchief Amsterdam, n.d.)

There is a very diverse mix of furniture placed in this room. Different colours and different textures. There are large windows that have a view of the balcony. Some small things hang from the wall, and little decorations are placed on the small windowsill. Overall, this room has some decoration, including paintings and vases with flowers.



1968 IKEA catalogue  
Fun things that happen to us on the way to an exciting furniture future, 1968  
(IKEA Museum AB, 2023)

Here, we see one of the first instances of very bright-coloured furniture. Everything matches, but there are many differences in textures. The fluffy carpet is compared to the hard plastic of the chairs and table. Some decorations on the wall, but they do not seem to have a functional purpose.



Interior of the living room. Neighbourhood: Bijlmermeer part A  
Archief van de Gemeentelijke Dienst Volkshuisvesting en rechtsvoorganger, 1969  
(Stadsarchief Amsterdam, n.d.)

The living room is similar to the majority of images depicted in this series, situated adjacent to a sizable window. The walls are entirely white, devoid of any embellishments, and the floor is carpeted. The furnishings are consistent throughout, with two paintings displayed on each wall, one positioned opposite the other.



1972 IKEA catalogue

A home is meant to be lived in, and children shouldn't be left out, 1972

(IKEA Museum AB, 2023)

This is one of the first instances in which IKEA has included people in their catalogue. The interior is characterised by a vibrant palette, incorporating a variety of textures and patterns. A multitude of primary colours are employed. The floor is wood, while one wall is adorned with flower wallpaper. A considerable number of toys are on display.

In the progressive 1970s, vibrant fabrics, striking shapes and functional solutions for a life on the move became hallmarks of the decade's initial years. The opening years of the 1970s were characterized by the dominance of modern products, including those crafted from plastic and lacquered particle-board. The principal sources of inspiration are Italian design and American popular culture. Typical IKEA products of the time include sofas with practical removable covers, fun wall posters, storage shelves and seat cushions (IKEA Museum AB, 2023b). By this time, IKEA had commenced the introduction of the showroom format that would become its hallmark, with living rooms and bedrooms furnished with products designed to serve as sources of inspiration. As a consequence of the relocation of numerous young people to the countryside or well-planned suburbs, there is an opportunity for them to come together and engage in creative pursuits. The do-it-yourself spirit is a prominent phenomenon. People are no longer reluctant to put together an IVAR shelf from IKEA (IKEA Museum AB, 2023b). Moreover, products are increasingly designed with children in mind.





Spaarndammerdijk 577  
 Arsath Ro'is, J.M., 1977  
 (Maria Austria Instituut, n.d.)

The space is divided by curtains, which also serve to enclose two rooms. Two large chairs are positioned around a table. The cabinet's top is utilized to display a variety of figures. The walls are decorated with wallpaper patterns that do not align with the carpet on the floor or the curtains. Light is emitted from the window and a ceiling fixture.



1988 IKEA catalogue  
 A tribute to the best in Swedish and Central European  
 furniture tradition, 1988  
 (IKEA Museum AB, 2023)

The interior comprises a single large sofa and two matching chairs. The design incorporates many patterns, with a prominent feature being a large cabinet on the wall with an open display. The windows have substantial window sills, displaying plants and decorations. The colours lack the vibrancy of primary colours, yet they are not classifiable as neutral.



Hoogte Kadijk, interior, 1st floor front house  
Han van Gool, 1991  
(Stadsarchief Amsterdam, n.d.)

The room is visually dominated by three windows displaying a variety of glassware and mugs. The ceiling features an exposed beam on which a lamp is suspended. An open cabinet with books on display is situated in the room. Overall, the room is characterised by a profusion of loose decorations.



Vrolikstraat 427  
Martin Alberts, 1996  
(Stadsarchief Amsterdam, n.d.)

The room contains a multitude of chairs and furniture pieces, each exhibiting a distinct style and material. The windows are draped in see-through curtains. The walls are adorned with various pieces of artwork, while numerous small items are dispersed throughout the room. Additionally, the space features a few plants and additional lamps.



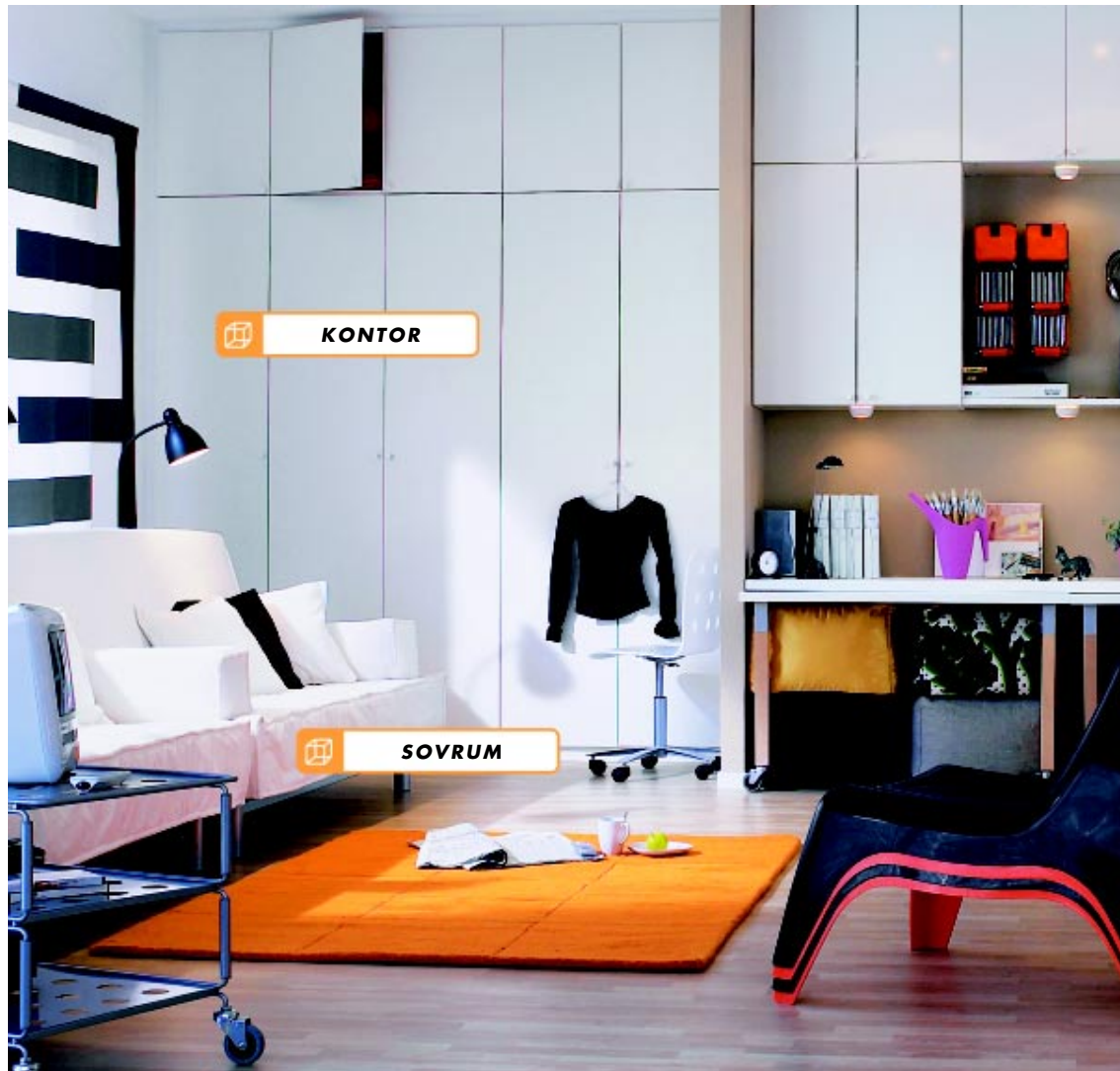
1997 IKEA catalogue  
Homey! As the world feels increasingly unsafe to some, the feeling of home becomes more important, 1997  
(IKEA Museum AB, 2023)

The initial impression is vibrant colour and the juxtaposition of disparate elements. The predominant hues are those of the primary spectrum, while the textures range from the smooth to the textured. The furnishings include wooden cabinets, leather chairs, and a rug on which rests a wood-glass table. Additionally, the space is characterised by various shapes and ample space for displaying books and decorations.



Living room in a house on Jan Evertsenstraat  
Bart Sorgedrager, 2001  
(Teijmant et al., 2001)

The room is sparsely furnished and lacks decoration. The room is furnished with a number of photographs displayed on the wall and a bookshelf. A door separates the rooms, and the colour scheme in this room is relatively subdued. The walls are painted white, and the floor is covered with carpet.



2003 IKEA catalogue  
A cubic kingdom One of the great advantages of thinking in cubic metres is that it is so simple, 2003 (IKEA Museum AB, 2023)

This cabinet series is one of the earliest examples of built-in cabinets observed in this photographic series. The contrast of colours is striking, and the overall design is modern. The cabinet provides sufficient space for displaying objects, although the room is relatively small.



Occupant of container house in her living room  
Janus van den Eijnden, 2009  
(Stadsarchief Amsterdam, n.d.)

The container home is characterised by a white base and a predominantly wooden furniture set. The space between the bed and the living room is not distinct. The limited space appears to be fully utilised. The room contains a bookcase with open shelves and a small desk. The interior lacks plants or other furnishings except for the things in the cabinet.



2016 IKEA catalogue  
 COUPLING The perfect compromise, 2016  
 (IKEA Museum AB, 2023)

The interior is characterised by a variety of colours, with the walls painted in a light hue and the floor made of dark wood. The large pieces of furniture are grey in colour. The kitchen and living room are not separated, and several decorative objects are present, some of which are displayed in a glass cabinet and others on a side table. It should be noted that none of these objects are actually functional.



Vtwonen 2019  
 Space problem? A (homemade) cabinet wall is the solution, 2019  
 (Vtwonen, 2009)

The room is predominantly white, except for the chairs adjacent to the table. The remaining colours are muted. The cabinet, which occupies the entirety of one wall is also white. This cabinet has partially open shelves and partially closed cabinets. Several objects are on display, the majority of which serve purely decorative purposes, except the books. The beams on the ceiling are visible.



2019 IKEA catalogue

Here we want to celebrate the fact that our homes are so different, 2019  
(IKEA Museum AB, 2023)

The living room and bedroom are separated by a glass door and some darker curtains, which can be opened to create a single space. The colour scheme is a soft pink and blue, with different textures of a softer nature. Apart from the items in the cabinet with glass doors, there is minimal decoration.

In the 2010s, the conventional boundaries between rooms in a domestic setting continued to undergo transformation and disappear. There is a growing awareness that numerous ways to live and work frequently impact domestic life. The image illustrates how the living room and bedroom are separated by a glass door and darker curtains, which can be opened to create a single space. The functional and activity-based aspects of living space are becoming increasingly important, superseding the traditional considerations of room classification. The influence of social media on interior design is evidenced by the number of bloggers and influencers with large followings who offer creative design tips. There is a growing awareness of the impact of human activity on the environment, with an increasing number of people seeking to lead lives that are less detrimental to the planet's resources. A significant proportion of the population now prefers to reuse and recycle items rather than purchasing and discarding them. Modifying IKEA furniture to suit individual preferences is also gaining traction (IKEA Museum AB, 2023c).



Vtwnen 2022  
Decorating a small living room: 6 practical tips to get started, 2022  
(VTWonen, 2022)

The interior is characterised by a harmonious blend of colours, which are all muted and nature-toned. Several artworks are displayed on the walls, while an open cabinet, positioned horizontally on the floor, houses various objects. Plants are also present: the only light source is a window on the side. The walls are white, while the rug and couch contrast the floor's texture.



Vtwnen 2023  
Looking inside houses with spectacular closet wall,  
2023  
(Vtwnen, 2023)

One of the walls is entirely composed of a cabinet. Some of the cabinets are open, displaying records, while others are closed. The colour scheme is soft, while the floor is of a hard concrete texture. The chair and couch are placed next to the window and in front of the TV. The interior is decorated in a very minimalistic style.

The analysis of living room paintings and photographs reveals a fascinating evolution of interior design, reflecting changes in aesthetic preferences, cultural influences, and technological advancements. The period covered by this study extends over three centuries, thereby providing a comprehensive overview of the evolution of living spaces. The interiors display a variety of textures and materials, thereby contributing to the distinctive character of each space. Each room is meticulously crafted, featuring detailed windows with substantial sills that allow for the display of mugs and glassware. The varied flooring materials, including tiles and wood, contribute to the distinctive character of each space. The presence of exposed ceiling beams is a notable and consistent element throughout the observed period. Subsequently, their occurrence becomes less frequent. The use of tiles in various colours and designs on walls and floors enhances the space's visual appeal, creating an interplay of rough and smooth surfaces that define the room's ambience.

The delineation of distinct sections within rooms, frequently indicated by portals or furniture arrangements, emphasises the space's functional zoning. The incorporation of cabinets with curtains, intricate cabinetry, and the strategic placement of doors for privacy demonstrates a meticulous consideration of both functional utility and aesthetic appeal. The presence of pictures, paintings and other decorative elements on the walls serves to enhance the cultural richness of the domestic environment, thereby signifying the importance of art and personality in such settings. The illumination of these living room interiors primarily depends on natural light, with smaller, more decorative windows and substantial windows frequently incorporated to optimise daylight utilisation. As the series progresses, it becomes evident that the use of lamps is rising, in contrast to the prominent role that fireplaces once played.

The relationship between the interior and exterior spaces is indicated subtly through the presence of people observed through windows and the view outside, as evidenced in most images. The use of exposed wooden beams and the incorporation of wood in interior design, from wall planks to furniture, evinces a timeless aesthetic. Combining natural wood and stone with more contemporary elements demonstrates an evolving design language. The function of furniture is becoming an increasingly significant aspect of design, with a greater variety of possibilities emerging over time in terms of colour and material.

As the timeline progresses, there is a notable shift in design elements, moving away from the ornate and intricate styles of the past towards a more modernistic and minimalist approach. This transition is evident in using primary colours and patterns, which become increasingly prevalent in interior design. Incorporating clocks, televisions, and other modern conveniences signifies living spaces' adaptation to contemporary lifestyles. The transition to minimalistic designs, particularly in modern catalogues like IKEA, emphasises functionality and simplicity. This is achieved by focusing on matching furniture sets and minimalist decor. Furthermore, the evolution of interior design is also evident in the changing use of colours and patterns. Each period is characterised by distinct aesthetic preferences, from the vibrant hues of primary colours that emerged in the 1970s to the more subdued and nature-toned palettes that gained prominence in the 2000s. Greenery and indoor plants have become increasingly common in recent representations.

In conclusion, the analysis of living room interiors from 1660 to 2023 demonstrates a dynamic interplay of textures, materials, and design philosophies. Each historical period contributes to the complex and multifaceted body of interior design, reflecting the diverse array of cultural, technological, and social influences that shape the evolution of design over time. The transition from elaborate and intricate designs to minimalist and utilitarian spaces illustrates a persistent adaptation to evolving lifestyles, resulting in aesthetically pleasing and practically efficient environments.



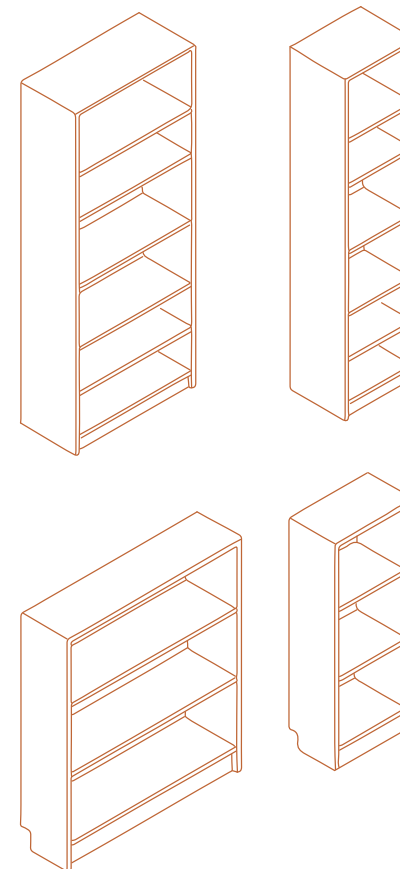
## 3.2 IKEA MEASUREMENTS

'Home, the most important place in the world'. 'Bring your home to life'. 'Made with attention'. 'You do not have to live big to live spacious' (Koopman, 2018). These slogans from IKEA throughout the years show where the priority lies for IKEA when designing a living space. IKEA, the famous Swedish furniture giant, is known for its stylish yet affordable home furnishings. Its extensive range includes everything from sofas and beds to kitchen cabinets and accessories, making it the preferred choice for those seeking to personalise and decorate their living space and make it their home.

I believe creating a well-designed modular floor plan on a budget can be perfectly designed with IKEA's key furniture pieces in mind. Ensuring that the most popular IKEA pieces fit into the floor plan ensures affordability and customisation for everyone, particularly regarding built-in essentials like fitting wardrobes and bedsteads and, moreover, giving the possibility of DIYing / customising their furniture, which happens a lot with IKEA furniture.

Ensuring every square centimetre of space in the floorplan is usable and of high quality can be achieved by exploring the dimensions of essential items such as the versatile KALLAX shelving units, the adaptable PAX wardrobe series, and the iconic BILLY bookcases. Incorporating IKEA's modular furniture into the floor plan can help create functional spaces tailored to individual needs.

In setting the first step in crafting that fully adaptable floor plan, I believe it is crucial to consider the dimensions of IKEA furniture. Thus, this part of the research will focus on identifying the most popular furniture from IKEA and their exact dimensions. Compiling this catalogue of dimensions enables the integration of IKEA furniture into the design process at a later stage. This research will also entail a research-by-design exercise to integrate all Ikea furniture into multiple first-draft floor plans in the subsequent chapter.



## BILLY

Every five seconds, a BILLY is sold somewhere in the world. Pretty impressive when you consider that BILLY was launched back in 1979. It is the favourite of book lovers. There are some examples of the BILLY in the previous photograph analysis.

Sizing BILLY: Width, Depth, Height

800x280x1060

800x280x2020

800x300x2020

800x400x2020

400x280x1060

400x280x2020

400x300x2020

400x400x2020

BILLY add-on

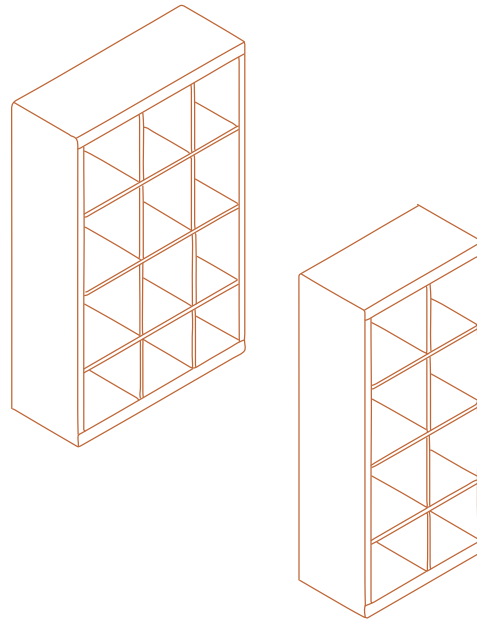
800x280x350

## KALLAX

At first glance, KALLAX is a simple shelving unit. The cabinet has smooth surfaces and rounded edges. The cabinet has a uniform look without gaps. It can be filled with different add-ons or just with decorations and books.

### Sizing KALLAX: Width, Depth, Height

|               |                   |
|---------------|-------------------|
| 420x390x410   | (1 cube)          |
| 770x390x410   | (2 cubes)         |
| 1120x390x420  | (3 cubes)         |
| 420x390x1470  | (4 cubes row)     |
| 770x390x770   | (4 cubes square)  |
| 770x390x1470  | (8 cubes square)  |
| 1120x390x1470 | (12 cubes)        |
| 1470x390x1470 | (16 cubes square) |
| 1820x390x1820 | (25 cubes square) |

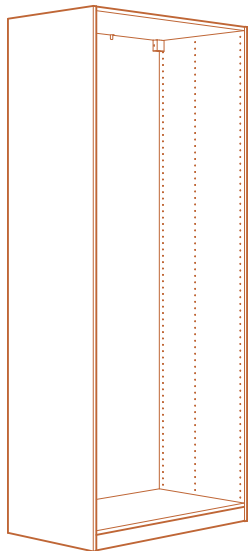


## PAX

The PAX frame is straightforward to assemble, disassemble, and reassemble. No special tools are required. The key to its simplicity lies in the folding construction that opens like a book (IKEA, n.d.).

### Sizing PAX: Width, Depth, Height

|               |
|---------------|
| 1000x580x2360 |
| 1000x580x2010 |
| 1000x350x2360 |
| 1000x350x2010 |
| 750x580x2360  |
| 750x580x2010  |
| 750x350x2360  |
| 750x350x2010  |
| 500x580x2360  |
| 500x580x2010  |
| 500x350x2360  |
| 500x350x2010  |



## ENHET

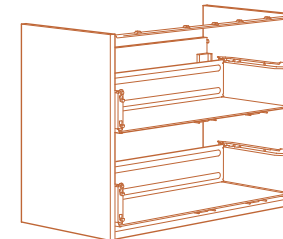
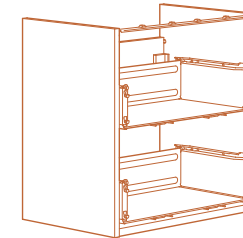
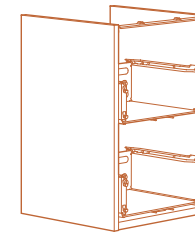
With the ENHET series, a fresh beginning with a new solution for your bathroom is easily achieved (IKEA, n.d.).

### Sizing ENHET : Width, Depth, Height

|               |
|---------------|
| Lower cabinet |
| 400x400x600   |
| 400x420x600   |
| 600x320x600   |
| 600x400x600   |
| 600x420x600   |

|               |
|---------------|
| Upper cabinet |
| 400x170x750   |
| 400x320x750   |
| 600x170x750   |
| 600x320x750   |
| 800x170x750   |

|              |
|--------------|
| Tall cabinet |
| 300x320x1800 |
| 300x300x1800 |



## MALM

With a chic aesthetic that seamlessly complements any space, the MALM cabinets are versatile additions that enhance the home's ambience. This elegant style extends to the MALM bedframes, which boast a timeless design suitable for frequent use and are indispensable in a student room. Offering the flexibility to position it freestanding or against a wall with the headboard (IKEA, n.d.).

Sizing MALM cabinets: Width, Depth, Height

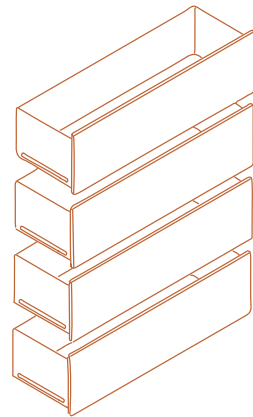
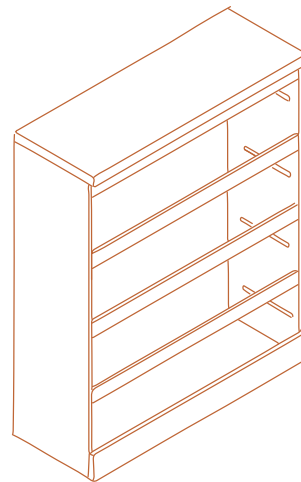
|              |             |
|--------------|-------------|
| 800x480x1000 | (4 drawers) |
| 800x480x780  | (3 drawers) |
| 800x480x1230 | (6 drawers) |
| 400x480x1230 | (6 drawers) |
| 400x480x780  | (3 drawers) |
| 400x480x550  | (2 drawers) |
| 1600x480x780 | (6 drawers) |

Sizing MALM bedframes:

|           |
|-----------|
| 1400x2000 |
| 1600x2000 |
| 1800x2000 |
| 900x2000  |

Sizing MALM desks:

|              |
|--------------|
| 1200x410x730 |
| 1400x650x730 |
| 1510x650x730 |



## EKENÄSET

The EKENÄSET gives the room a stylish retro look inspired by 1950s Scandinavian design (IKEA, n.d.).

Sizing EKENÄSET: Width, Depth, Height

Chair:

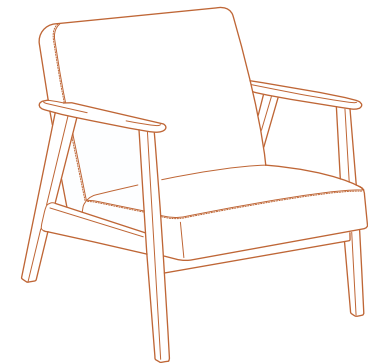
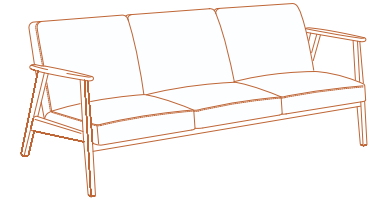
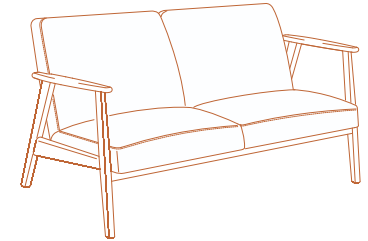
640x780x760

2-seater sofa:

1200x780x760

3-seater sofa:

1740x780x750



## IVAR

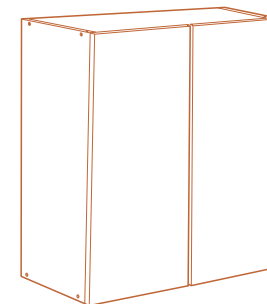
Because you can fit an enormous amount into the IVAR storage system, it has been an old faithful in the IKEA range for 50 years (IKEA, n.d.).

Sizing IVAR: Width, Depth, Height

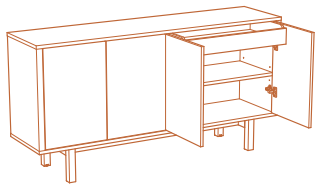
800x300x830

800x500x830

1600x300x830



## STOCKHOLM

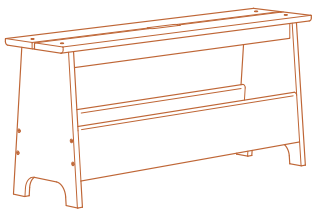


Sizing other popular furniture :

Width, Depth, Height

STOCKHOLM:  
1600x400x500  
1600x400x810

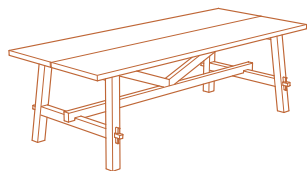
## PERJOHAN



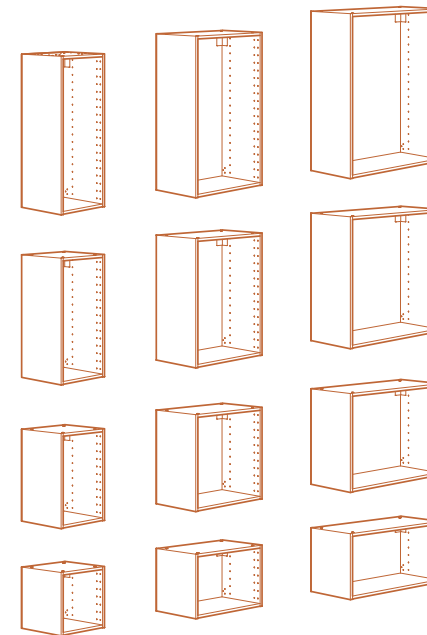
LACK  
350x350x350  
550x550x450

PERJOHAN  
490x250x450  
1000x250x450

## SKOGSTA



SKOGSTA  
650x340x450  
1200x340x450  
2350x1000x730  
1600x810x730

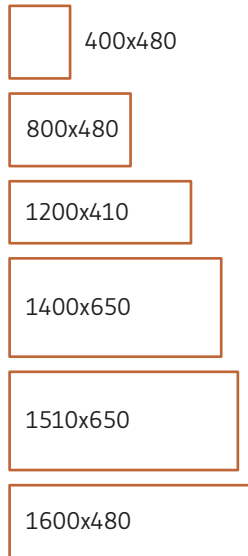


## METOD

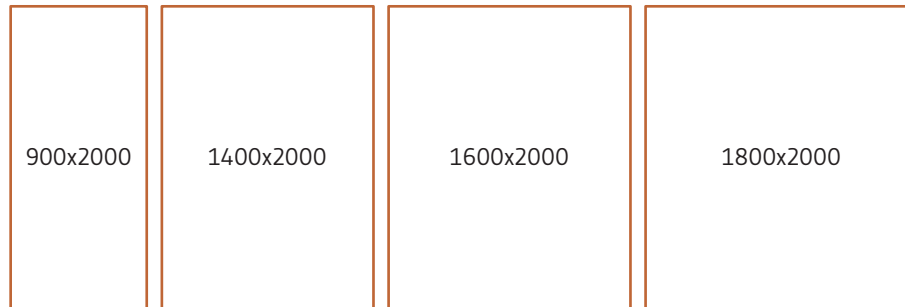
The METOD kitchen system offers the flexibility to design a dream kitchen in accordance with the user's preferences. The base cabinets serve as the foundation of the kitchen (IKEA, n.d.). Additionally, the option exists to install more expensive or distinctive cabinet doors from other brands within the METHOD series (KOAK Design, n.d.).

Sizing METHOD : Width, Depth, Height

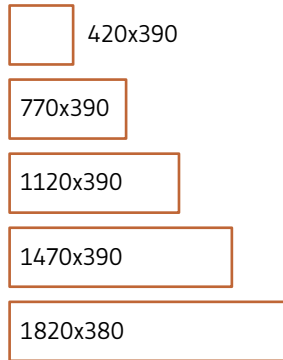
200x600x800  
300x600x800  
400x600x800  
400x600x2000  
600x600x800  
600x600x400  
600x600x2000  
600x600x2200  
800x600x800  
200x370x800  
300x370x600  
300x370x800  
400x370x400  
400x370x60  
400x370x800  
400x370x1000  
600x370x400  
600x370x800  
600x370x1000  
800x370x500  
800x370x600  
800x370x800  
800x370x1000  
400x400x400 (upper cabinet)  
600x400x400 (upper cabinet)  
800x400x400 (upper cabinet)



## MALM



## KALLAX



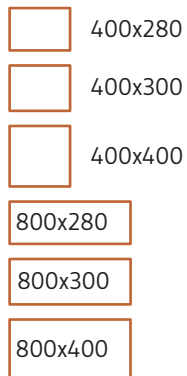
## EKENASET



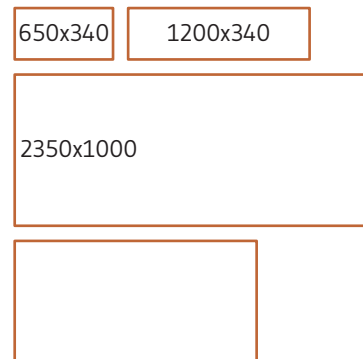
## STOCKHOLM



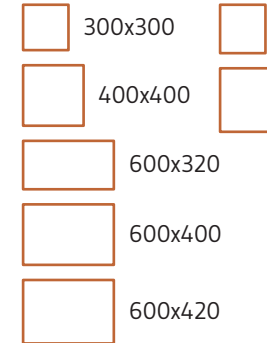
## BILLY



## SKOGSTA

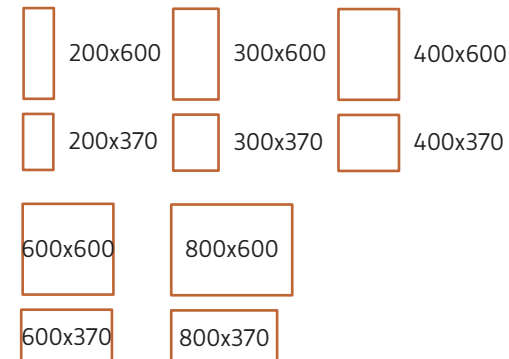


## ENHET

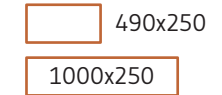


Incorporating IKEA's modular furniture into home design enables personalisation and flexibility, especially for those in smaller living spaces. Each piece's versatility, from the easy-to-assemble PAX series to the adaptable METHOD kitchen system, allows for creative and tailored solutions to suit individual needs and preferences. This research underscores the importance of detailed planning and dimension consideration in achieving a cohesive and functional home environment to ensure it fits everyone's needs.

## METHOD



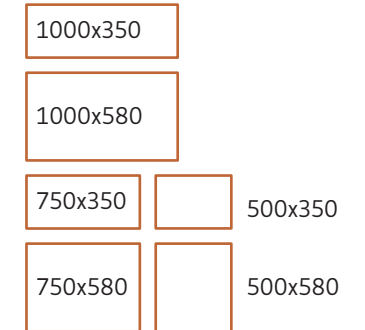
## PERJOHAN



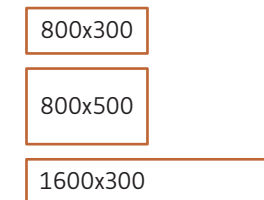
## LACK



## PAX



## IVAR



*“So that’s also an important part of feeling at home that you have a certain space that you have self-determination over...”*

### 3.3 INTERVIEWS

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Ethnographic fieldwork is a comprehensive research method primarily focused on the meticulous collection of data to gain insights into and comprehend the difficulties of a particular social or cultural context. This method employs a dual approach, utilising qualitative and quantitative research techniques (Tjørnhøj-Thomsen & Hansen, 2017).

This method focuses on understanding user perspectives, values, and beliefs to use them from the early stages of design.

Participants were selected to gather information from a diverse range of sources. The interviewees were chosen to represent various age groups, educational backgrounds and residential ownership to ensure a broad spectrum of input. In order to respect the privacy of the participants, I requested their consent in advance regarding the recording and the public display of their names. No objections were raised.

I interviewed a couple residing in a rowhouse but are engaged in establishing a woningcoöperation. I also spoke with an individual who lives in a residential group with management cooperation, a younger person who recently purchased her first apartment with her boyfriend and a student who is renting her first apartment. Finally, I spoke with an individual involved in designing interiors for others to facilitate a sense of comfort and personalization. By synthesising insights from individuals with diverse architectural expertise and those without, my approach aims to encompass a comprehensive range of perspectives, thereby facilitating a comprehensive understanding of the subject matter.

The interviews I have conducted are fully transcribed. The Dutch and English versions are both included in the appendix. The interviews were then labelled and categorised.

This qualitative data will be used to add to the quantitative data of the location-based fieldwork in a later chapter of this research and later as input for my final design. With these interviews, I will create a toolkit that comprehensively addresses aesthetic and functional aspects of architectural design. The discussion occasionally deviated from the initial topic, yet the resulting insights remained valuable. The interviews were conducted in Dutch to ensure the interviewees’ comfort and facilitate their responses. Subsequently, the transcripts were translated using an online translation tool.

The questions were employed as a preliminary framework for initiating discussion and gathering information from the interviewee. The conversation occasionally diverged from this initial trajectory, yet the resulting insights remained valuable. The interviews were conducted in Dutch in order to ensure the interviewees' comfort and facilitate their responses.

- Can you describe your current living situation? (e.g. house, flat, etc.).
- What kind of physical structure is your home? (e.g. detached house, semi-detached house, townhouse, apartment building, etc.).
- Have you ever lived in any other type of living accommodation?
  - a. If yes, how does that compare to your current living situation in terms of feeling 'at home'?
- How many rooms does your house have? (Please indicate bedrooms, bathrooms, living rooms, etc.)
- Can you describe the layout of your house and how it contributes to your sense of comfort and feeling at home?
- What kind of household do you live in, (1 person, two people etc)
  - a. Do these relationships have an effect on what feeling at home means to you?

*“Storing things does matter to people. So customisation. Cupboards that fit, so more craftsmanship does keep coming back.”*

- How would you define 'home'?
- What emotions or feelings do you associate with the word 'home'?
- What features or aspects of your living space make it feel like 'home' to you?
- How do you handle your possessions, and the space in your home?
- Do you have any personal possessions or decorations that have sentimental value and contribute to the feeling of 'home'?
  - a. If yes, can you describe them?
  - b. And where does this feeling come from?
- Have you ever had to leave a place you considered 'home'?
  - a. If so, how did you cope with that transition?
- Do you find certain architectural or design elements in your home particularly meaningful or comforting? (e.g. fireplace, bay windows, hardwood floors, etc.)
- How do you make your living space to make it feel more like 'home'? (e.g. decorations, furniture, art, etc.) And why?
- Have you ever remodelled or modified your house to better suit your needs or to enhance the feeling of 'home'?
  - a. If yes, which ones?



Interview 1: Mrs Boas & Mr Henraat  
Authors own picture



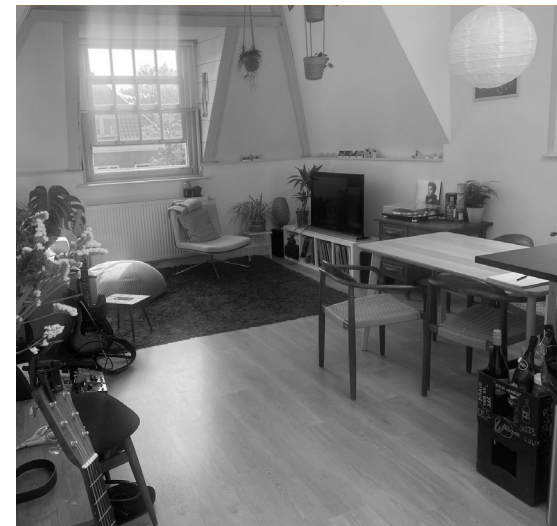
Interview 2: Mr Arnold  
Authors own picture



Interview 3: Miss van der Wel  
Authors own picture



Interview 5: Mrs Claassen  
Picture from: (Interior Twentyone, 2022)



Interview 4: Miss Hermans  
Authors own picture

*“That it doesn’t become too stark of a shell. That the house does invite personalisation. Instead of being a repellent.”*



In conclusion, after analysing the interviews, connecting all the labels and categorizing them, a couple of things came out of these interviews. What residents find makes a home is based on a couple of categories. As observed in the preceding scheme, some categories are not mutually exclusive but exhibit some overlap.

Some aspects, such as appearance, control, and personalisation, are pertinent to the dwelling and building levels. The aesthetic qualities of the building, the quality of the craftsmanship employed in its construction, and the identity of the building and the surrounding area are all appreciated. A home should possess a distinctive character, setting it apart from a multitude of identical dwellings. This individuality is crucial, allowing residents to infuse their personality and identity into their living space. This can be achieved by displaying personal belongings openly, which asserts the residents' identity and creates a sense of pride and belonging. Physical attributes of the house, such as ample daylight, high ceilings, and the ability to separate rooms to ensure privacy, are fundamental. These features contribute significantly to the comfort and functionality of the living space.

The neighbourhood and the connections that have been established within it play an important part in why residents feel at home in their surroundings. Residents have relationships with their neighbours and other residents within the same dwelling. This community feeling is something that residents still look for, not always actively, but it is appreciated if there is a community feeling in the neighbourhood or in the building. It is paramount that residents are afforded the opportunity to exercise choice in several of these key aspects as well.

This brings us to one of the important aspects: choice. People need to have the possibility to have a choice in how to meet other residents or have the choice not to meet them and how to interact with them. how to decorate their dwellings and layout them for different functions. A home must reflect the identity of its occupants while ensuring it is a functional and comfortable space. The dwelling should be adaptable to the resident's needs, with variations in room types allowing for flexibility in their use. Control over the placement of specific functions and activities within the home empowers residents, creating a deeper connection and satisfaction with their living environment.

On the building level, this choice aspect can be achieved through the use of their building, such as the resources they share with other residents. The issue of privacy is also a significant factor in how people seek to exert control over their living space. It is important for individuals to have a private area where they can retreat from their surroundings and/or neighbourhood. At the level of the neighbourhood, the community constitutes an important factor in the subjective experience of feeling at home. Such connections may already have been established, or individuals may reside in the immediate vicinity. Once established, the value of a supportive and engaging community becomes apparent and highly cherished. While shared spaces can facilitate natural interactions among residents, they are not universally preferred. However, when present, the ability to observe these spaces before engagement is crucial to creating a comfortable social environment.

The concept of ownership plays a pivotal role in the willingness of residents to invest in their homes. A sense of security and permanence encourages residents to make personal investments in their living spaces, enhancing their attachment to the home. The distinction between purchasing and leasing a residence is significant in that ownership often comes with the freedom to make alterations and invest in the property, enhancing the sense of home. However, the emotional connection to a home is not solely dependent on ownership. The presence of sentimental items that hold personal value contributes substantially to the emotional attachment and sense of home.

The housing market indirectly influences feelings of belonging because kids stay home longer, and it is more difficult to find a house, so moving will only happen if necessary and possible.

A home is more than just a physical structure: it is a canvas for personal expression, a refuge for privacy, and a foundation for social interactions. It must accommodate the evolving needs of its residents, support their emotional well-being, and create a sense of security and belonging. The interviews show that the essence of a home lies in its ability to mirror the identities of its occupants, adapt to their needs, and nurture their sense of community and belonging.

*“So then you also see parts of you, of yourself reflected in the stuff and that makes you feel at home too. It really is our home because of that.”*

*“What’s really home for me is that when you come into our place, you can see that we live there.”*

|   |  |  |   |  |   |  |  |  |   |   |  |   |  |  |  |   |   |   |  |  |   |  |
|---|--|--|---|--|---|--|--|--|---|---|--|---|--|--|--|---|---|---|--|--|---|--|
| <p>The difference between renting or buying doesn't determine the feeling of home.</p> <p>A Wooncoörporation makes the ability to form your own home more accessible.</p> <p>When people buy something they think it belongs to them alone, this only makes group ownership more difficult</p> <p>Buying in a residential group, you can buy with a lower marketprice</p> <p>With only big apartments the rent revenu would not be enough.</p> <p>Price doesn't play a role in finding a new resident</p> <p>Erfpacht gets a discount if family homes are in the building.</p> <p>IKEA wardrobes can also pass as nice customisation if you have a smaller budget</p> | <p>Didn't change ownership situations much.</p> <p>Being in a wooncoörporation is very complex.</p> <p>Residential community has a different form of ownership</p> <p>Combination of financials and neighborhood made them buy the house</p> <p>Ownership can also take place when renting a house</p> <p><b>Finance</b></p> <p>The house price is fixed when buying and selling</p> <p>Buying into a residential group gives certain financial security</p> <p>Being exiled by economic circumstances from your place where you feel at home</p> <p>The housing market is a reason for living coöporations.</p> | <p>Ownership can occur in different scales and hierarchy</p> <p>Self-determination over own residential domain is important but difficult</p> <p>Being part of a wooncoörporation is complex, especially for young people for whom it's most needed.</p> <p><b>Ownership</b></p> <p>First house that they bought, last house was rented.</p> <p>Being in the mid-segment of renting has difficulties.</p> <p>The building has a mix of types of ownership.</p> <p>Anonymity in a building should be avoided, so people feel more ownership of their building</p> <p>The affordability is an important part of a building.</p> <p>Buying is not the solution for self-determination, but neither is renting from a corporation necessarily.</p> | <p><b>NEIGHBORHOOD</b></p> <p>Ownership can also be combined with other people</p> <p><b>Layout</b></p> <p>In a residential group, it is easier to connect with people</p> <p>Living in a residential group is popular but not yet common</p> <p>If the cluster system is well organised, it is possible to feel ownership with several people</p> <p>Ownership can occur in a building at different scales with different groups</p> <p>Easy way to contact community and relationships.</p> <p>Qualities are distributed across everyone.</p> <p>Only small apartments would not be an option, because then the residents would be all of the same group</p> <p><b>BUILDING</b></p> <p>Functionality not only goes for the dwelling scale but also for the building</p> <p>The building should invite you to become part of it, this can help you feel at home faster</p> <p>An outdoor space should be a standard condition for living</p> | <p>The feeling of home is connected to the community of the neighbourhood.</p> <p>With a community, people often think of commitment, but end up seeing the benefits</p> <p>People who aren't looking for a community appreciate it when it is there</p> <p>Living in a residential community automatically comes with a community</p> <p>A close-knit community can be created even if it is not based on ideology</p> <p>Loneliness is a big issue, everyone having their own space should be different.</p> <p>There should be enough space outside to meet people</p> <p>The building should enable building a community.</p> <p>More space in front of your house makes it easier to meet people, and not have a hard barrier</p> | <p>Many people are not actively looking for a community.</p> <p><b>Community</b></p> <p>Living separately but with others is an advantage if you join a housingcoöperative</p> <p>A housing coöporation is similar to a hostel or student house.</p> <p>Lives in a apartment bought in a residential community</p> <p>Communal spaces are important in a apartment building.</p> <p>A mix of different people is preferred.</p> <p>Shared amenities could help with meeting residents more naturally</p> <p>Space makes the barrier between private and public easier</p> <p>Visibility of what happens in common areas is important</p> <p>Making only big apartments is not a possibility.</p> <p>There are many different forms of collective living</p> <p>Connection to the ground floor is crucial</p> <p>Ground connection is important or sightlines to other people.</p> <p>Would have difficulty leaving this home</p> <p>Broad galleries would encourage people to meet naturally.</p> <p>To be able to make an unforceful meeting with residents of the building is preferred</p> | <p>Loneliness is an important issue that needs to be considered.</p> <p>Residents want the community in a building that now is in their neighbourhood</p> <p>A light collective living form where there is opportunities to build relationships is looked after</p> <p>The community is in neighbourhood, it is preferred to stay there.</p> <p>A lot of people are looking for light collective living forms</p> <p>There are a lot of benefits with living in a community building.</p> <p>Sharing with each other requires communication</p> <p>Both quality of living and quality of life improves through sharing</p> <p>Sharing spaces can enhance the living experience</p> <p>Natural transition to private and communal is preferred</p> <p>View on the common room is a preference.</p> <p>Control of privacy occurs in different levels in a building</p> <p>Having the choice of where to live and with who, has an effect on the feeling of home</p> <p>Changes you are unaware of make something feel less like home</p> <p>Sustainable livability arises, when being able to have control over social interaction</p> | <p>Emotional connection to the neighbourhood is strong.</p> <p>Feeling a part of something makes it easier to feel at home</p> <p>Not physically the house that makes moving difficult, more the neighborhood.</p> <p>Living together but individually could create and strengthen the feeling of home</p> <p>Collective living is still in high demand</p> <p>Sharing gives more quality, by joining property of individuals</p> <p>Meeting could be incentivised by making shared amenities</p> <p>So many different ways of living together these days demand flexibility</p> <p>Having influence on sharing and self expression helps with creating a sense of home</p> <p>Control plays a role in the feeling of home</p> <p>Spontaneity in encounters and meeting is possible.</p> <p>Having to small of a space in front of the house makes people close it of, and meeting more difficult</p> <p>Self-regulating privacy influences feeling at home</p> <p>Ability to disconnect from neighbours if needed</p> <p>Overseas the management form is often more traditional living</p> <p>Saying No should be a possibility</p> <p>Choice of moving should be voluntary</p> | <p>Loneliness in society, requires a community when living.</p> <p>Groups are more distrusted in this day and age</p> <p>A place for children to play gives parents the opportunity to meet as well</p> <p>Community living could be a reason to move.</p> <p>The background of residents doesn't matter</p> <p><b>Sharing</b></p> <p>Separate bedroom but kitchen and living together</p> <p>Responsibility together but also the possibility of being your own person/ individual</p> <p>Sharing makes you know each other better than neighbours</p> <p><b>Control</b></p> <p>The possibility of not meeting should be a choice</p> <p>Meeting other residents should be a lower-threshold.</p> <p>Being able to choose not to meet is as important as being able to meet</p> <p>Sharing is not a solution to all housing problems, but there is a demand</p> <p>Being in control over the level of privacy should be a priority</p> <p>Changing to ones wishes could be more difficult with renting</p> <p>The resident should have choices</p> <p>Buying makes her does what she wants with her house</p> | <p>Before renting she lived in studentflats</p> <p>Feeling of being the guest does not help with feeling at home</p> <p><b>Relationships</b></p> <p>Built many relationships in the area, does not want to leave them behind</p> <p>Difficulty moving, because mom is close by and kids were born here.</p> <p>Balance between relationships and connections with neighbours and own space is important</p> <p>Live in a place where it is possible to invest into relations</p> <p>Building relations is important for the feeling of home</p> <p>Home should give the opportunity to build new relationships</p> <p><b>CHOICE</b></p> <p>There has to be a management formed where you have real responsibility with each other. Not so much about your own piece, but about everything.</p> <p>Residents prefer being able to meet other people on their own terms</p> <p>The feeling of home is that you have a certain space that you have self-determination over</p> <p>When renting remodelling is not possible.</p> <p>Choosing what you want in your house creates a feeling of home</p> <p>The ability to do things yourself</p> | <p><b>Ownership</b></p> <p>Own furniture makes you feel at home somewhere faster</p> <p>Home is where her things are</p> <p>Having only her own things at home, makes it feel like her home</p> <p><b>Objects</b></p> <p>Personal things like photographs have an emotional meaning in a home</p> <p>Recognising yourself in your belongings in the house and in your home itself is important</p> <p>Having things all located in one space, helps with feeling at home</p> <p>Functionality in objects is more important than looks</p> <p>A home should allow for self-expression but also offer tranquility</p> <p>Home is the feeling of familiarity</p> <p>Putting the choice with the occupant of where is which space</p> <p>The developers determine how housing will be lived in, which is frugal</p> <p>It is important to recognise yourself in your home</p> <p>A house should really be something personal to you</p> <p>Likes the house because it has been completely converted to her own style and shows who she is</p> <p>Renting has a bit less flexibility in changing it into how you want.</p> | <p>Having only you through the house, has an influence on the feeling of home</p> <p>Coming home has to do with feeling ownership of the things at home</p> <p>Creating a home comes with owning your own things</p> <p>Home is a feeling, having your own things can help with that.</p> <p>Just because people have bought something they are more protecting of it</p> <p>Borrowing things doesn't help with the feeling of mental ownership</p> <p>Functionality of objects and houses over beauty.</p> <p>Things that express self-expression must be visible</p> <p><b>Personalization</b></p> <p>Interior is used to express oneself</p> <p>Effort and the possibility of self expression is appreciated</p> <p>A home should invite personalisation</p> <p>House changed to fit her own taste</p> <p>It is human nature to mold things to their own liking</p> <p>A room or space should fit someone's identity</p> <p>A feeling of home is ability to self express.</p> <p>Home is a happy place</p> <p>Defining what home is can be difficult</p> <p>Home is a space to relax and separate from work</p> | <p>Direct and enough daylight is preferred</p> <p>A dark ugly room, is less likely to make you happy</p> <p>Lack of mental ownership might discourage changing the home</p> <p>Things owned for a long time contribute to a sense of home.</p> <p>Things that are bought together have more of an emotional value</p> <p>Functionality goes above looks</p> <p>Things that are in the house for a long time contribute to a sense of home</p> <p>A welcoming feeling can be created by having important sentimental items in sight</p> <p>Pictures can help to create a personal space</p> <p>The combination and the effort to put the ensemble together is what matters</p> <p>A home should show who lives there</p> <p>There should be an easy opportunity in the home for self-expression</p> <p>Home is a place to self express and become yourself again</p> <p>The emotional value of home is hard to describe.</p> <p>Home is be able to let everything off your chest</p> <p>A home should be something that makes you happy</p> <p>Demand for housing is different for everyone</p> <p>Home is a place to unwind</p> | <p><b>Light</b></p> <p>Enough light is important to feel at home more easily</p> <p>External factors that make you restless need to be eliminated.</p> <p><b>Lay-out</b></p> <p>Square metres are important.</p> <p>Houses with two rooms are the most preferred.</p> <p><b>Sentiment</b></p> <p>A sentimental connection with furniture makes it remind you of home, makes it feel like it's your place faster</p> <p>Things don't need to be expensive to contribute to a sense of home. The emotion attached to it is more important</p> <p>Storage must be possible behind doors, and there must be enough of it</p> <p>Things don't matter that much, more the connection to them</p> <p>Pictures of kids have an emotional value to a home.</p> <p><b>DWELLING</b></p> <p><b>Personal needs</b></p> <p>A house should be something that makes you happy and that you can be happy in</p> <p>Functionality is important in a home, that way you don't have to worry</p> <p>A home should be quiet and a distraction from the outside world.</p> <p>Home is the feeling of coming home</p> | <p>Sharing things besides the normal in an apartment</p> <p>Light and height of a room are essential in making it feel like home</p> <p>Moved because she wanted a separate kitchen and more space</p> <p>Remodelling was done for more space.</p> <p>Gave up for her money, and did move to a vinex neighborhood</p> <p>Going from big to small influences preference of living</p> <p>Not feeling at home was mainly due to the house</p> <p>Parents had more space in their home</p> <p>She doesn't own the space anymore at her parents</p> <p><b>Space</b></p> <p>The feeling of the home in the space must be nice</p> <p>Bathroom on the same floor as living.</p> <p>The zoning of privacy is different for every other person</p> <p>Quite and greenery are important in creating a home.</p> <p>Things should not be too much in sight</p> <p>Home should be a place where you can be yourself</p> <p>If you give those residents the opportunity to vary rooms themselves, you get the better fit</p> <p>Space for different functions in one room</p> <p>Remodelling for better functionality than for beauty.</p> | <p>Still having the ability to have your own space but still have people around is an advantage</p> <p>Moved out because the previous house became too small.</p> <p>Enough height to ensure you don't feel confined and are more comfortable</p> <p>Likes her house because it's big and has a garden</p> <p>Not feeling tucked away helps with feeling like it's your own place</p> <p>Having enough space to fit wishes in, is appreciated</p> <p>Moved, for more space</p> <p>Having private outside space for a group can provide safety</p> <p>Sitting in a room without being bothered by each other is important in living together</p> <p>Size, and place does determine happiness at home</p> <p><b>Storage</b></p> <p>A lot of rooms for a family home.</p> <p>People think tidying up is very important</p> <p>Closing off spaces and clear separation is desirable</p> <p>Enabling space for difference can be done with variably dividable spaces</p> <p>Flexibility in dwelling is required if you want to move to a limited extent</p> <p>Having this flexibility in space is more difficult with renting.</p> | <p>Children still live at home but have their own space.</p> <p>An open space in the house is appreciated if privacy is still available</p> <p>Kitchen and living room are together in one, to save space</p> <p>Separate bathrooms for kids and parents.</p> <p>Own space is needed in a home.</p> <p>The place of a room in the house can determine the level of privacy</p> <p>Having ones own space is important</p> <p>Peace and quiet is important for feeling at home.</p> <p>No more sharing spaces with others, makes her feel at home</p> <p>Parents is not home anymore, because she doesn't have her own space there</p> <p>Privacy and the ability to withdraw are important in a home.</p> <p>With the modernist floorplans, the privacy zoning has unfortunately left</p> <p>A house should allow for changes</p> <p>Didn't think she would live a civilian existence, but moved to a Vinex anyway because of finances and space.</p> <p>You don't have to design the perfect floorplan, but you have to look at how can you enable space for difference.</p> <p>Separation in functionality in the living room is appreciated</p> | <p>A home should fit different people</p> <p>A home should be comfortable for everyone living there</p> <p><b>Occupants</b></p> <p>A house must fit the composition of its occupants.</p> <p>A house should suit the person living in it</p> <p>Designing for a family with two kids is not the norm anymore.</p> <p><b>Privacy</b></p> <p>Having the children at home is possible because of the space</p> <p>Needed more of their own space</p> <p>Home is having your own space</p> <p>Privacy is important in a home and a neighborhood</p> <p>The ability to be in one room and still have one's one space is important.</p> <p>Over time, privacy zoning in the home has emerged</p> <p>Separation is necessary but not with hard walls.</p> <p>Privacy needs to be created in larger spaces without using hard objects</p> <p>Because you know you won't live somewhere for long it doesn't make sense to invest</p> <p>When renting with a indefinite rental contract the feeling of home is easier</p> <p>Home can be different according to stage of life</p> <p>Older people want to build relationships to maintain a sense of home when they are older</p> | <p>A house should be nice to live in all year round for its occupants</p> <p>Being connected to people helps to feel at home</p> <p>Lives together with partner</p> <p>When living alone, the feeling of home can also be present</p> <p><b>Relationships</b></p> <p>Before moving in with her boyfriend, her parents house felt more like home than her student flat</p> <p>Having the children still home is appreciated.</p> <p>Husband is important to a feeling of home.</p> <p>First thing in creating a home is family and relationships</p> <p>If something is functional, it still can not be your style</p> <p>The used state of objects can contribute to making it easier to feel at home</p> <p>Aesthetics of a building is as important as it functioning properly</p> <p>Certainty is important with renting in creating a home</p> <p>If you know you will live somewhere longer, you will also want to invest more in it</p> <p>Still feels like home even though will not be the permanent residence</p> <p>Knowing that you will be somewhere for long makes it easier to make the place your own</p> <p>The temporariness of a living situation makes it harder to feel at home</p> | <p>A lot of focus is on the individual or the family</p> <p>Family home, most common form of living.</p> <p>Communication is important when living in a residential group</p> <p>People are important to creating a home.</p> <p>The people you live with are important for feeling at home</p> <p>She felt more at home in the last house because she knew her housemates well</p> <p>The relationships in the house are important in creating a home</p> <p>One of the children already moved out of the house. 2 are still there.</p> <p>If the feeling of a space is not pleasant, change is necessary for the feeling of home</p> <p><b>Aesthetics</b></p> <p>If something is beautiful it adds to living happiness and improves the feeling of home</p> <p>Aesthetics play an important role in feeling at home</p> <p>When remodelling was done, the future living conditions were also taken into account</p> <p>Investing in a house has to do with ownership.</p> <p>The feeling of home can be made with changing small things, not only with big investments</p> <p>The uncertainty of not knowing how long you will live somewhere makes it difficult to feel at home</p> | <p><b>APPEARANCE</b></p> <p><b>Detailing</b></p> <p>If something is easier to appropriate, it allows you to make it your own faster. As opposed to something that is daunting and still completely new</p> <p>A house should not be a cold skin, but have opportunities to put things up</p> <p>A house should not be an empty shell, a home should be lived in.</p> <p>Rebuilding isn't necessary when creating a home.</p> <p>Craftsmanship is coming back more and more, e.g. wardrobes that fit well</p> <p>The beauty of something doesn't have to determine the feeling of home. The feeling itself is more important</p> <p>You should take into account the style of the house, and not pretend that something is what it is not</p> <p><b>TIMEFRAME</b></p> <p><b>Investing</b></p> <p>It took some time before she felt at home</p> <p>Knowing that you will stay somewhere for longer, makes it easier to feel at home</p> <p>Buying makes people stay longer in their home</p> <p><b>Stage of life</b></p> | <p>A house should also be liveable, so you don't always have to worry about how it looks</p> <p>The architecture of a house must be sincere</p> <p>The history of the building gives it character</p> <p>The house he lives in has a history</p> <p>Dime a dozen apartments with lack of amenities is not preferred</p> <p>Beautiful things are essential for housing happiness</p> <p>A building should have character, and preferably not repetition in flats</p> <p>New buildings lack character and identity</p> <p>New building lacks atmosphere and charm</p> <p>Being future-oriented is important in a house.</p> <p>Investing in things you already have is not important.</p> <p>The space is remodelled in a way that it can house different functions in the future</p> | <p>If everything is possible, nothing will be done. because it may be too scary</p> <p>A house should have a base that lasts, but not too basic.</p> <p>You match your stuff to your home and not the other way around</p> <p><b>Identity</b></p> <p>A house with its own character that you can mould is preferable to some kind of bleak new build.</p> <p>A house should have character and identity.</p> <p>Lives in a newly built 1930s house</p> <p>Remodelling was done with the vision of the future.</p> <p>Investing in a house only matters if you are going to live there for long</p> <p>Investing in the home has to do with the value of the house and type of ownership</p> <p>House remodelled for more space</p> |
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# RESEARCH CONCLUSIONS

## 04

### 4.1 RESEARCH CONCLUSIONS

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The components that contribute to the creation of a home are intricately intertwined, encompassing not only the physical structure of the house but also the personal items that fill it and the relationships that are formed within and around it.

As our living conditions and societal structures evolve, it is imperative that our understanding of what constitutes a home also evolves with them. Homes are no longer merely places of residence. They are also sites where identity is shaped, emotional needs are fulfilled, and life's private and public aspects intersect.

This research encompasses a review of the existing literature on the concept of a home, how one's surroundings can influence the perception of a home, the various forms of home ownership, and the minimal sizing of private spaces. Additionally, a painting analysis of living rooms throughout history has been conducted, an analysis of popular IKEA furniture and their dimensions has been carried out, and interviews have been done with individuals from diverse backgrounds and with varying experiences of housing ownership.

The findings of this research allow for the drawing of several conclusions, which answer the following research questions: How can architects help residents feel at home in new living environments? What role do communal or shared spaces play in enhancing the sense of home within residential developments? What elements form a home? How has the home been redefined or reinvented over the years? And how do environmental factors and surroundings influence the perception and feeling of home?

To answer the first question about how architects can help residents feel at home in new living environments, it is essential to recognise that addressing this question will inherently encompass the following sub-questions. As my research revealed, the defining characteristics of a home are not limited to a specific scale, such as the dwelling, building, or neighbourhood level. Instead, they encompass many aspects that contribute to the overall perception of a home. The findings indicated that choice and control are significant factors in the perception of home. These concepts are analogous in their meaning but can have different outcomes and influences at varying scales.

This choice can manifest in various ways, such as engaging or avoiding interactions with neighbours. But it can also manifest in the form of personalising the interior of their homes. When designing new residences, it is crucial for an architect to create opportunities for residents to exercise choice. At the neighbourhood level, this can be exemplified by the existence of a greater number of streets from which to choose the route to work. At the dwelling level, this can be evidenced by the flexibility of the arrangement of the different functions within the home and the manner in which the space is utilised.

Another aspect that proved important in creating a home on different levels is security. This can be achieved by providing the security that allows individuals to reside in a house for an extended period of time, offering a stable living environment. On a different scale, this can also be attained by creating a sense of community and recognition within the neighbourhood, ensuring that residents feel a sense of belonging and that the neighbourhood is well-monitored. The providing of security can facilitate the formation of a sense of belonging among residents, thereby contributing to the creation of a sense of home. This can be achieved by using the neighbourhood to reflect the personal dwelling and extending the home into the neighbourhood. In this regard, architects can play a pivotal role in creating a sense of community and belonging by introducing manmade landmarks in the neighbourhood that feature diverse textures and colours and ensuring that the neighbourhood is occupied and utilised during different times of the day. For example, this could be achieved by creating shops and workspaces in the area. Furthermore, architects can facilitate the ability of renters and homeowners to remain in their dwellings throughout different stages of their lives by creating more flexible apartments.

This leads us to consider another factor that contributes to the concept of a home: its appearance. The visual aspects of a given environment influence the perception of safety. As previously stated, the ability to recognise one's neighbourhood or observe distinctive features can contribute to feelings of safety and a sense of belonging. Nevertheless, the character of a building, along with the identity and craftsmanship associated with it, contributes to the creation of a home. The utilisation of diverse textures and colours can facilitate the formation of a sense of mental ownership, irrespective of the absence of legal ownership over specific places. Ownership is another crucial factor influencing residents' willingness to invest in and personalize their homes. While owning a home often provides more freedom for alterations and a greater sense of security, emotional attachment can also be strong in rental situations, especially with sentimental belongings.

However, the concept of appearance also intersects with the notion of choice, as previously discussed. The decision of how to use one's own dwelling and decorate its appearance is at the resident's discretion. A residence's aesthetic qualities, personal comfort and functionality are all important factors in determining its value to residents. The appearance of the building, the capacity to personalise the space and the provision of amenities that ensure privacy and comfort are of significant importance. The ability to personalise one's living space facilitates the formation of a sense of ownership and, consequently, the creation of a welcoming and familiar environment. The craftsmanship and detailing inherent to the character of the building and dwelling are held in high regard.

An architect can facilitate the accommodation of these factors by ensuring that residents have spaces where they can display their personal belongings and, moreover, by creating sufficient storage space in smaller apartments. This ensures that living spaces remain uncluttered and that residents can live comfortably while maintaining the appearance of their dwellings.

Within this framework, relationships and a sense of belonging need to coexist, along with the ability for privacy and relaxation. Additionally, homes serve as a canvas for identities, thus emphasising the importance of customisation and self-expression. The senses can also significantly affect how we feel at home. It influences our perception of our environment and our behaviour. Architects are tasked with incorporating senses in new housing architecture, such as using different textures and lighting variations to enhance inhabitants' well-being and the sense of home.

What role do communal or shared spaces play in enhancing the sense of home within residential developments? Societal shifts have led to diverse family compositions where the nuclear family is no longer considered the norm, challenging conventional notions of home designs. As these household structures evolve, the architects must adapt, creating spaces catering to a broader range of household types and lifestyles while producing essential elements alongside emerging needs.

To meet all these evolving demands, architects and designs must shift towards greater flexibility in design and construction. Adaptable housing solutions and communal spaces or amenities within apartment complexes could help meet these new living demands, having the ability to meet people casually and bring back that sense of an old village community. But again, as previously mentioned, the sense of control in meetings should be with the residents in what to share and what not to share. This can be done by ensuring the shared spaces are visible to residents.

To answer how the home has been redefined or reinvented over the years, an examination of living room interiors from 1660 to 2023 reveals a continuous evolution in design that reflects wider cultural, technological and social changes. The transition from intricate, embellished interiors to contemporary, minimalist environments exemplifies a dynamic adaptation to evolving lifestyles and functional requirements. This transformation elucidates the interplay between aesthetic preferences and practical considerations and demonstrates how interior design practices have evolved over time to create visually appealing and functionally effective spaces.

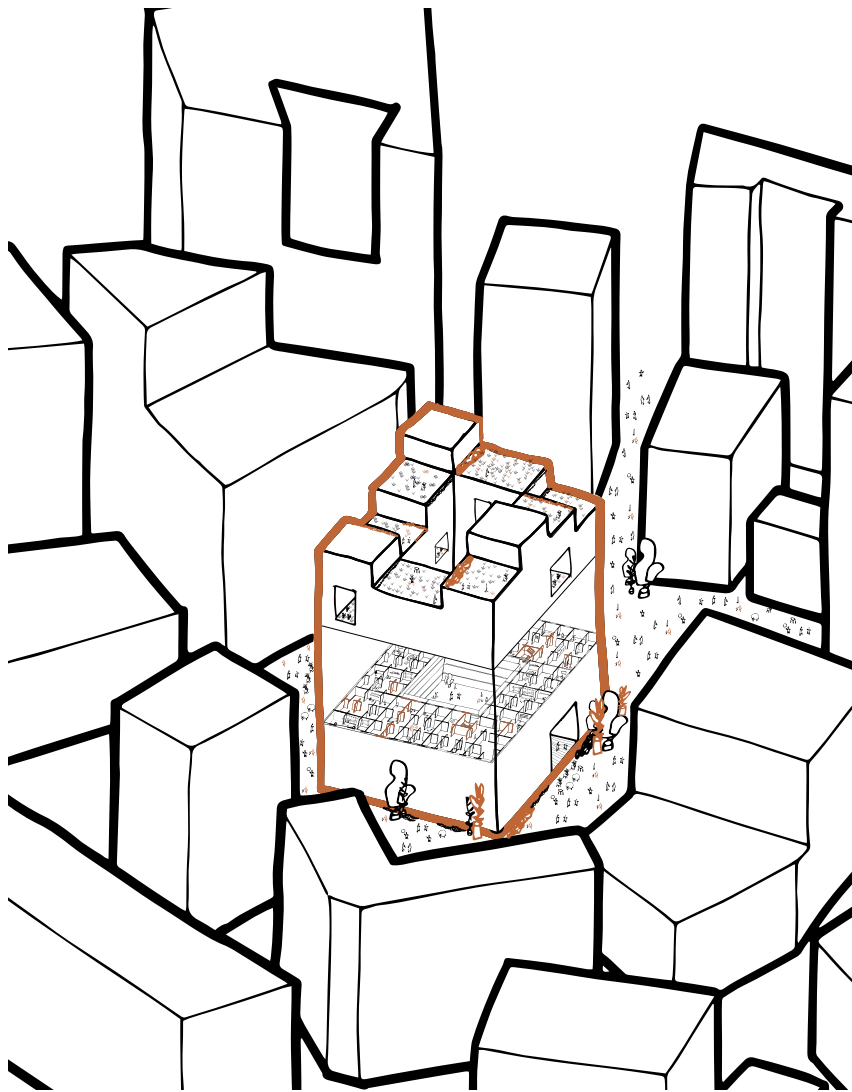
The last question is whether environmental factors and surroundings influence the perception and feeling of home. This research asserts that the composition and vitality of a neighbourhood are crucial in extending the sense of home beyond the private domain. The interaction between private spaces and the public realm, facilitated by thoughtful urban design, can help create a better connection and make the residents feel more at home. Communal spaces like plazas, narrow streets, and interconnected pathways encourage social interaction and community building, reinforcing that a home is not confined within walls but is part of a broader, lived experience. This connection to place, rooted in physical and sensory interactions, is fundamental to constructing identity and emotional attachment to the surroundings. The feeling of home is a dynamic process shaped by the environment, social structures, and the ongoing relationship between individuals and the spaces they inhabit. The aforementioned factors contribute to creating a sense of security, belonging, and comfort in the broader context of the neighbourhood, thus helping residents feel more at home in their neighbourhood.

## 5.1 RESEARCH BY DESIGN

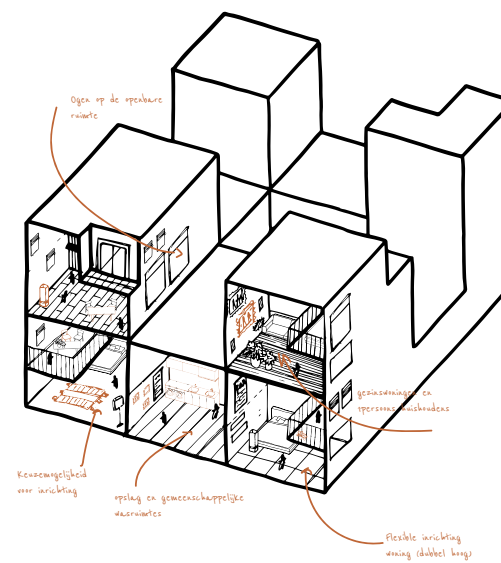
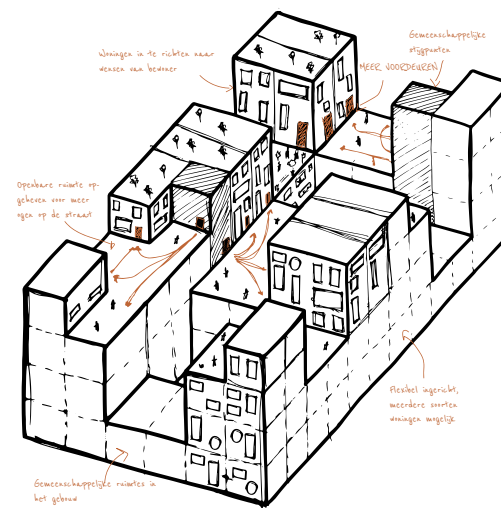
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Incorporating an expressive dimension into research holds significant importance within the architectural field. This expressive aspect, which entails the ability to convey qualitative nuances of the world and introduce innovative elements through experimentation and propositions, is inherently distinctive to architecture (Hauberg, 2011). Research by design encapsulates the diverse ways in which design and research intertwine, generating fresh insights about the world through the process of designing. These designs are not intended as the final version but as a tool for communication, learning from it, and utilising it as a form of interaction. This approach helps with critical thinking while designing various projects, proposals, and alternative solutions. It generates diverse outputs and discussions, facilitating comprehension and utilisation by peers and stakeholders (Hauberg, 2011).

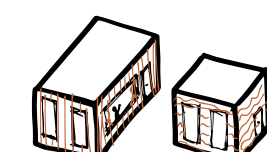
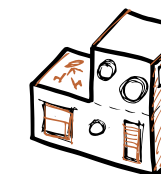
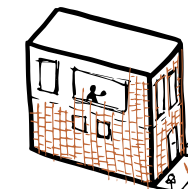
Design-based research has been conducted collaboratively through various workshop formats within the group, and its application has been continued individually throughout the remainder of this research. This chapter presents concrete applications of research by design, exemplified by the use of IKEA sizing to experiment with floor plans in the subchapter 5.3-floor plan study. Moreover, in the sprints that were done in collaboration with the municipality of Amsterdam. The combination of these two forms of research has led to further inquiries and avenues for improving and creating the design in the design phase of this studio



Workshop sketches  
Authors own work



Workshop sketches  
Authors own work





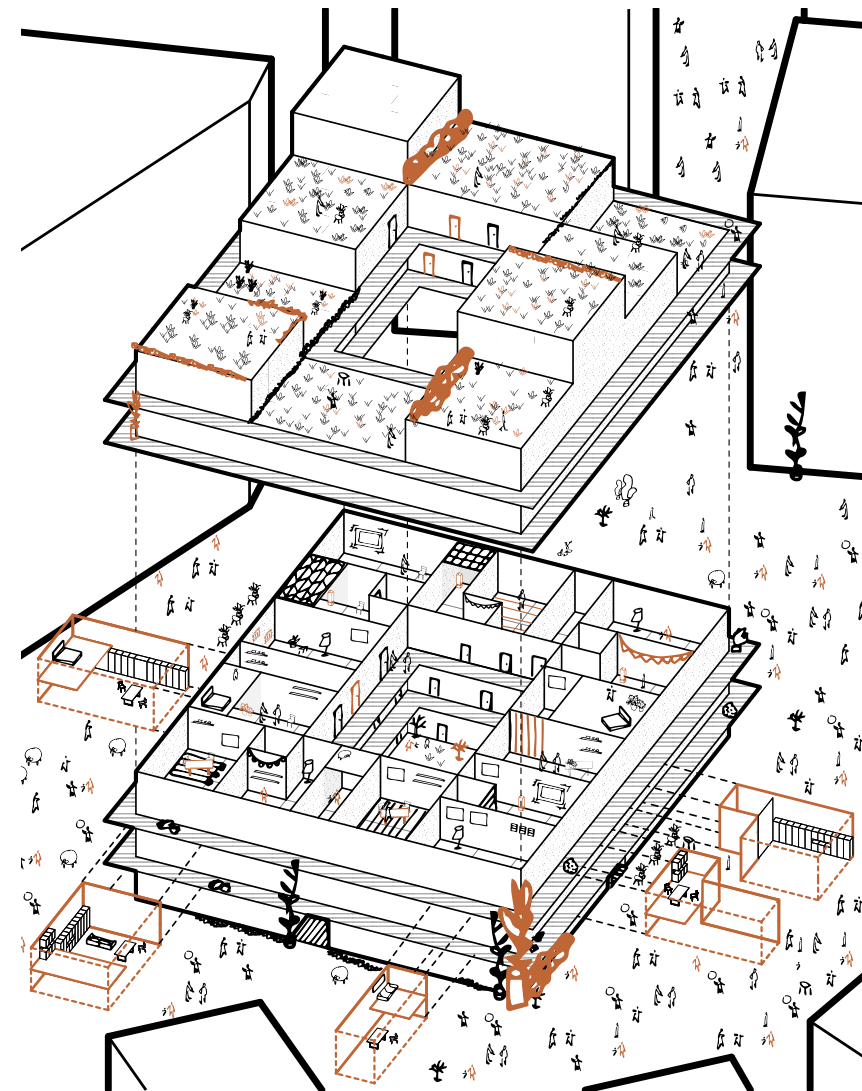
## 5.2 DESIGN HYPOTHESIS

My approach to design prioritises starting from the core, the individual dwelling, and expanding outward to encompass the broader urban context. This shift in perspective places the resident at the forefront, flipping the traditional design process from outside to inside to inside to outside. This is a crucial aspect of the process of creating a home environment.

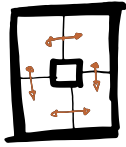
I advocate for creating smaller, adaptable apartments, a strategy supported by research indicating that household growth outpaces population growth, a phenomenon termed household dilution (CBS,2023). This trend reflects ongoing individualisation and demographic changes (PBL - CBS Regional Population and Household Forecast 2022, 2022). However, the current housing stock predominantly consists of family homes, failing to address this evolving demographic trend (CBS, 2022).

One of the underlying principles of my design hypothesis is the creation of more compact, functional dwellings to address space constraints and facilitate the construction of new, high-quality, affordable homes. This is still necessary to open pathways for first-time buyers or renters to enter the housing market. However, I also believe a person needs to live in a minimal amount of space, as mentioned in the previous chapter on minimums of space. Moreover, size should not compromise the quality of life.

To maintain the quality of living standards, specific design considerations are essential. Furthermore, it may be even more crucial to provide a range of dwelling sizes within a building rather than relying on a single type of small apartment, given the evolving nature of household structures. Ideally, a larger number of smaller apartments should be designed for one-person households. However, the quality and amenities of these apartments should not be compromised.



Design hypothesis drawing  
Authors own work



### Modular

Creating smaller apartments demands innovative approaches to spatial utilisation. My design philosophy centres on embracing adaptive floor plans as a cornerstone. By strategically configuring various rooms and spaces within a dwelling, residents can tailor their living environment to suit their needs. This customisation can help encourage a profound sense of ownership, essential for creating a true feeling of home (Rieuwerts, 2014).

Rather than prioritising vast, underutilised spaces, I will focus on creating compartments within the floorplan that offer versatility and adaptability. This adaptability allows residents to maximise the functionality of every area, promoting efficiency and comfort. This adaptability can be achieved by employing diverse architectural interventions, such as maximising storey height. This enhances spaciousness and expands the range of potential uses, enriching the living experience (Reniers, 2019b).



### Adaptable

It is essential that dwellings be designed to accommodate anticipated growth and allow for a variety of room functionalities. It is my contention that this can be achieved by designing apartments, adaptable to the residents' specific requirements. Moreover, rooms within the same dwelling should be capable of serving varying purposes, thereby providing adaptability. It is crucial to facilitate residents' personalisation of their living spaces, for instance, by decorating walls and displaying artwork.

It is of the utmost importance that intelligent interior solutions are implemented in order to facilitate customisation and different levels of privacy. It is recommended that features such as bedsteads, built-in cupboards, bunk beds, and sliding walls or curtains be integrated in order to optimise space utilisation while offering privacy. The implementation of these solutions allows even compact houses to achieve optimal space efficiency while accommodating individual preferences.

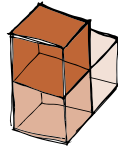
The incorporation of standard-size IKEA furniture into floor plan designs can ensure affordability for all residents. At the level of the entire building, the provision of diverse housing types affords residents the opportunity to select a dwelling that aligns with their preferences and needs, thereby further enhancing the possibilities for customisation.



### Common use

I firmly believe that communal amenities should be provided, including shared laundry facilities, storage areas, and potentially even workshop spaces to share tools. This approach optimises the utilisation of space and creates environments where residents can meet in their day-to-day lives. Creating a community that residents may join or decline as they see fit.

It is recommended that these communal spaces be designed to emphasise details, aesthetics, and vibrant colours to create a sense of identity that residents may feel attached to (Florida et al., 2010). Such considerations could engender a sense of ownership among residents and create a sense of community spirit, whereby individuals feel empowered to engage with their neighbours on matters of shared responsibility (Rieuwerts, 2014). The following pages provide examples of the types of detailing and materials I aim to create and use.



### Multifunctionality

The building should be multifunctional, combining living and working in one building. As highlighted by urban theorist Jane Jacobs, the vitality of a city hinges on the robust utilisation of its streets, creating social interaction and community cohesion through the presence of “eyes on the street” (Jacobs, 1962). Building upon Jacobs’ insights, Blokland’s research in the Dutch context underscores the positive impact of diverse spatial usage and mixed functions in promoting social oversight and familiarity among residents (Blokland, 2008). This familiarity provokes psychological ownership and nurtures belonging within one’s living environment (Florida et al., 2010). I believe this sense of familiarity is an essential factor in creating a sense of home. By creating a multifunctional building, this feeling of familiarity can be extended to encompass not only the dwelling itself but also the building and, in some cases, the neighbourhood.

Realising multifunctionality requires strategically incorporating flexible office spaces, workshop areas, and other amenities tailored to the urban landscape. By embracing this approach, buildings can cater to diverse needs and activities, enriching the built environment and the community.



### Ownership.

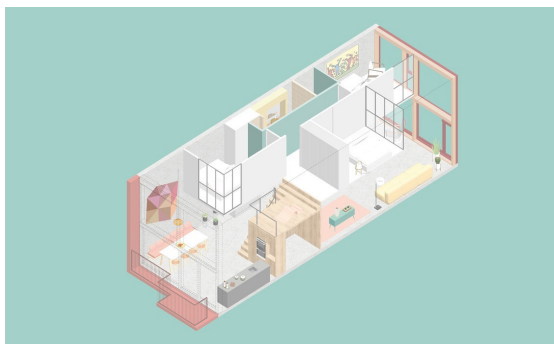
As discussed in the previous chapter, ownership and a feeling of ownership are essential to feeling at home in a building. Paying more attention to details, materials, and proportions can significantly enrich the living environment. For instance, enhancing the aesthetic appeal of residential complexes by using premium materials and meticulous attention to detail alongside spacious entrance halls and circulation areas and incorporating supplementary amenities and facilities can significantly enhance the overall living experience. This can increase the level of mental ownership in residents and the feeling of home (De Ruijter, 2013). The resident also has to be able to control their living space and invest themselves in the dwelling and the surrounding area.

The foremost and pressing task is creating innovative and inclusive homes and atmospheres that resonate with an increasingly diverse population, ensuring a sense of home for future generations.

# ADAPTABLE



Domus Amsterdam  
(Domus Living Houthaven, 2024)



Collective Housing 110 Rooms / MAIO  
(Caballero, 2023)

Superlofts / Marc Koehler Architects  
(Superlofts, 2019)



Collective Housing 110 Rooms / MAIO  
(Caballero, 2023)



The life cycles of buildings  
(Home and Spatial Technologies, n.d.)

## COMMON USE



Sollitär, Uppsala  
(Med Solitär Får Du Det Klassiska Uppsala, 2022)



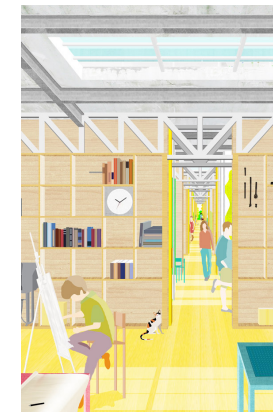
Timber-framed workshop  
(Mark, 2020)



Lavandaria Morinha laundrette  
(Levy & Levy, 2020)



Domus Amsterdam  
(Domus Living Houthaven, 2024)



Structure to house  
creatives  
(Frearson & Frearson,  
2022)

# MULTIFUNCTIONAL



the Hybrid Office  
(Conexus Studio, n.d.)



Open offices  
(Behance, n.d.)



Meridian Water intergenerational housing  
(Fulcher, 2021)

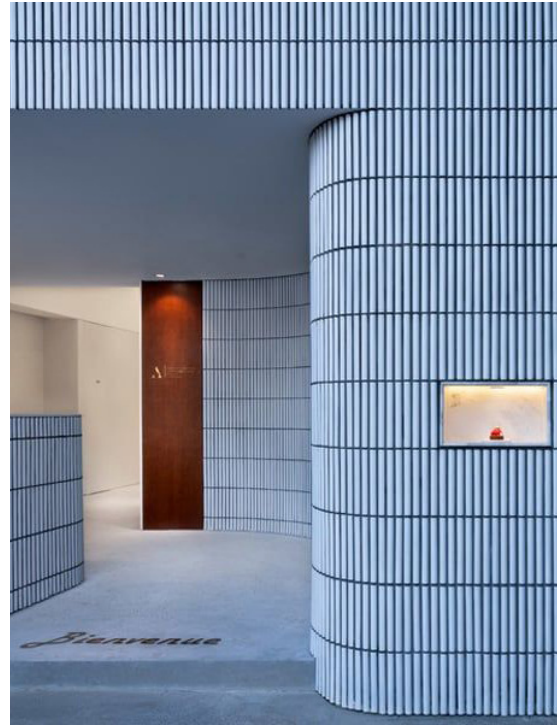
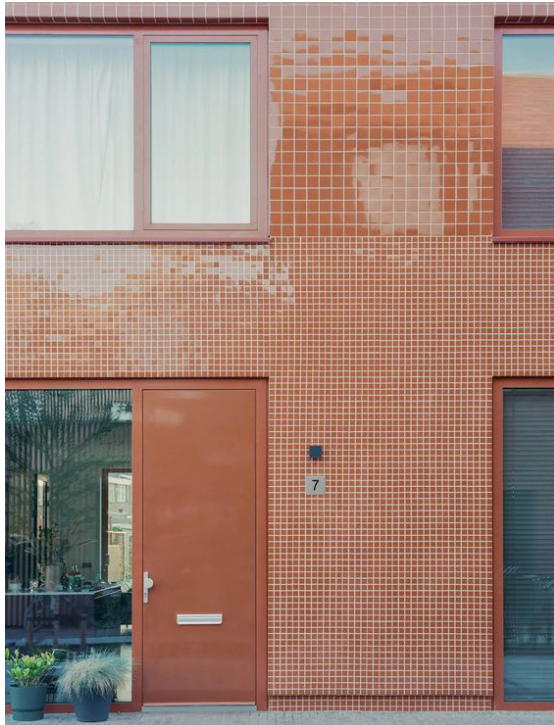


Structure to house creatives  
(Frearson & Frearson, 2022)



MINI's co-living destination in Shanghai  
(Griffiths & Griffiths, 2021)

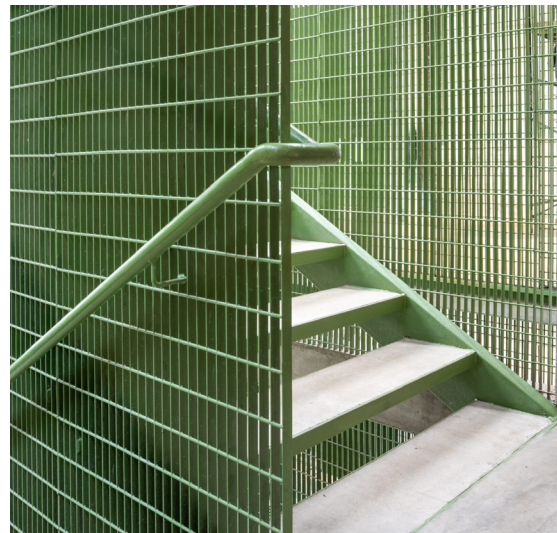
# OWNERSHIP



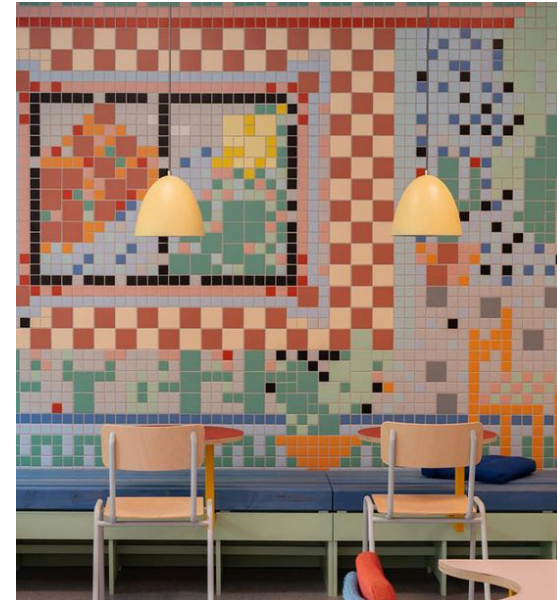
Say architects clads  
(Designboom, 2019)



Space Encounters enliven Utrecht  
(Astbury & Astbury, 2022)



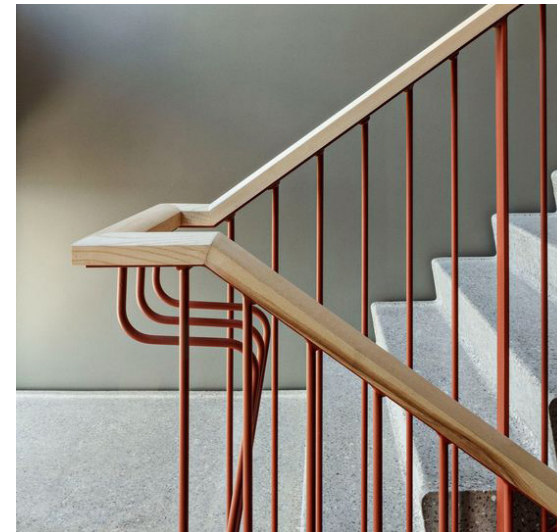
Laguna  
(Laguna – PRODUCTORA, n.d.)



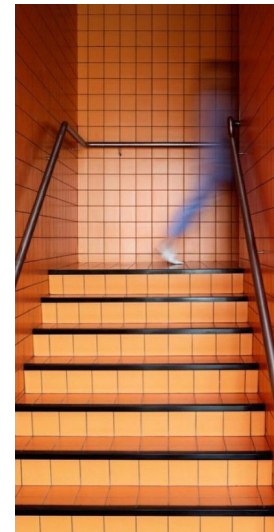
Seating area  
(GOODMOODS, n.d.)



Stair detail  
(IKEA's Research Lab, n.d.)



Trapdetail  
(Tuborg Syd EN, n.d.)



Stairwell  
(Hui, 2022)

# MODULAR



85 social housing units  
(Rethink Sustainability. 85 Social Housing Units by Peris+Toral Arquitectes, n.d.)



Hybrid Timber Structure  
(Gallery of Hybrid Timber Structure in 6-Story Building - 1, n.d.)



Laminated Timber in Apartment Complex  
(Gallery of Laminated Timber in Apartment Complex - 5, n.d.)



85 social housing units  
(Rethink Sustainability. 85 Social Housing Units by Peris+Toral Arquitectes, n.d.)

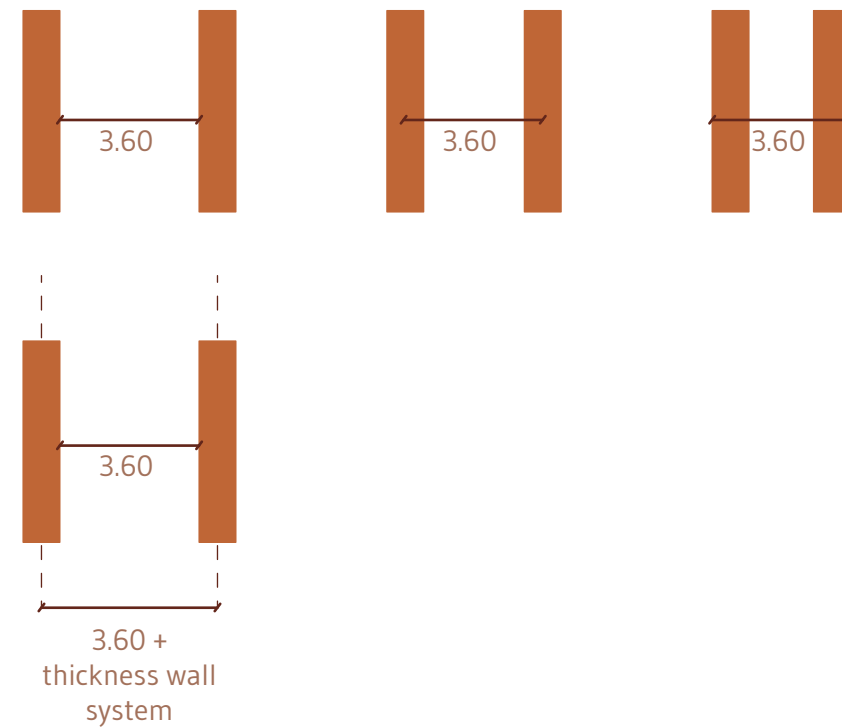


### 5.3 FLOORPLAN STUDY

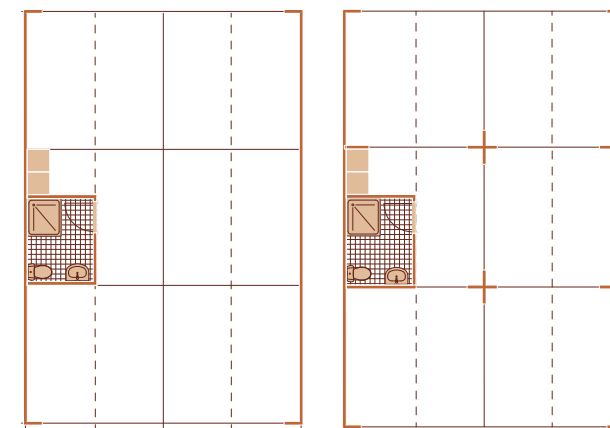
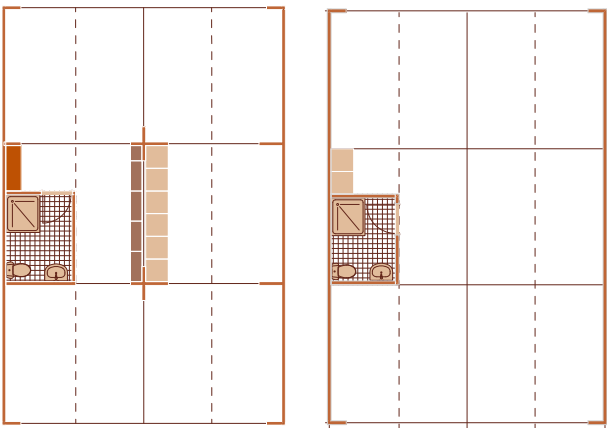
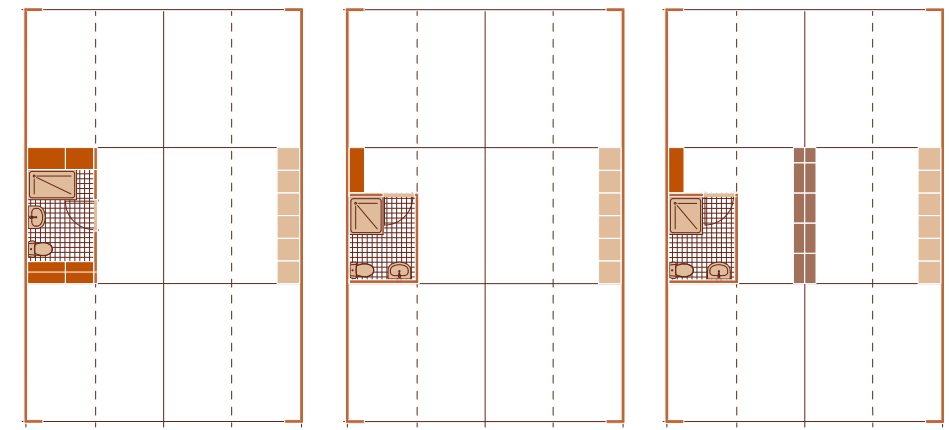
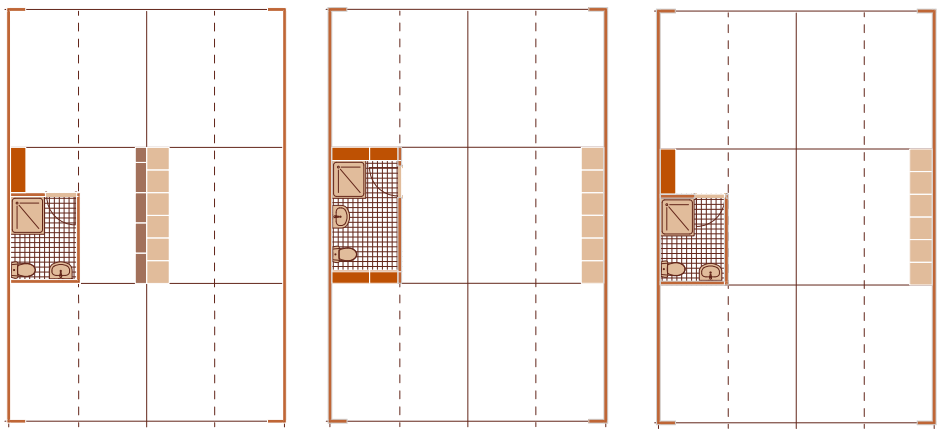
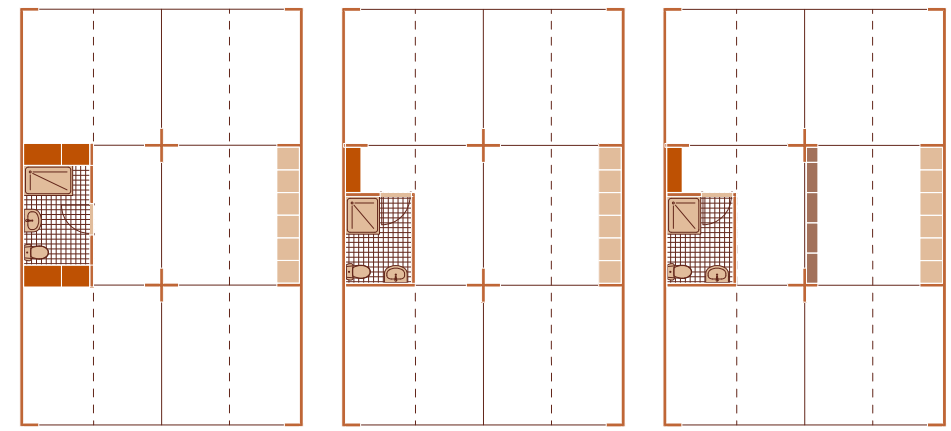
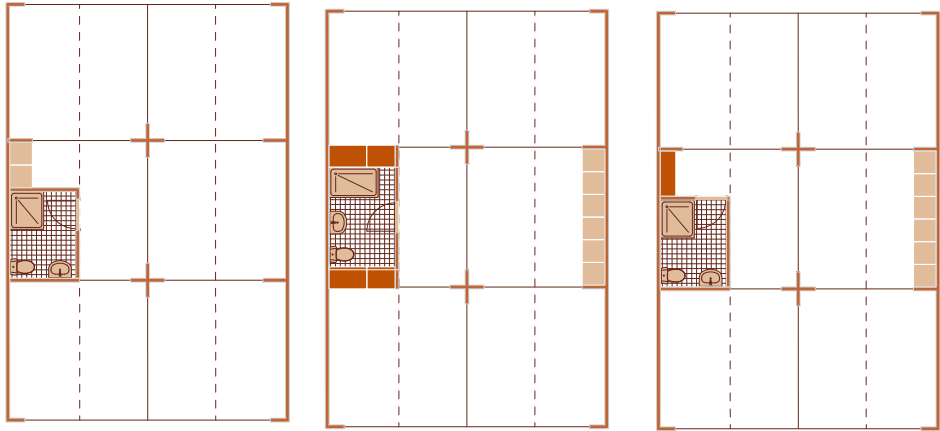
After establishing the room's minimum and optimal dimensions in the chapter minimums of space, it was time to experiment. In this chapter, research by design is conducted in combination with findings from the previous literature study. This process of experimentation will continue throughout the subsequent design phase.

The focus here is on investigating floorplan sizes. This involves exploring options and incorporating feedback to determine the most suitable floorplan layout. Establishing a grid required careful consideration: Should the grid encompass the interior of 3.60 x 3.60 or the exterior, and should it measure from inside wall to wall or between gridlines? Various options were explored, as depicted in the accompanying figure. Ultimately, I opted for an internal measurement of 3.60, as it aligns with different building systems, accommodating variations in grid sizes such as those found in timber and concrete constructions. Consequently, the grid size varies depending on the building system, adding the thickness of the wall to the 3.60 measurements.

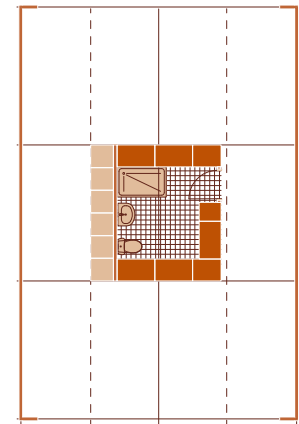
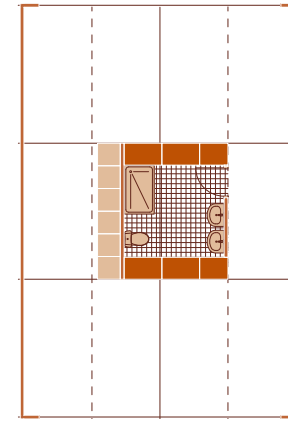
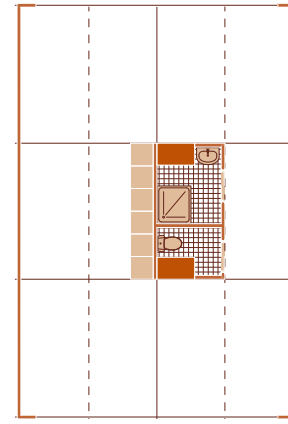
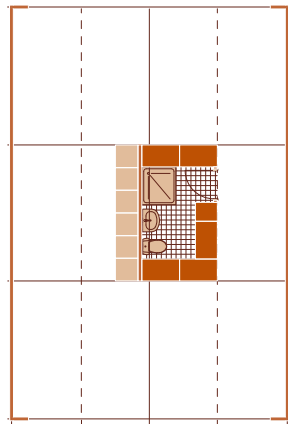
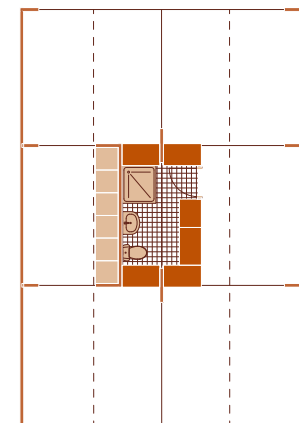
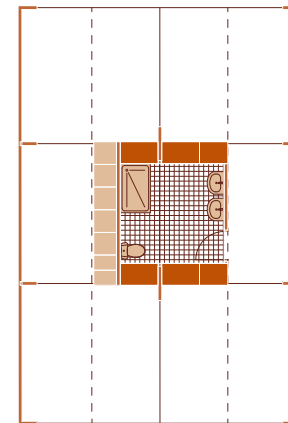
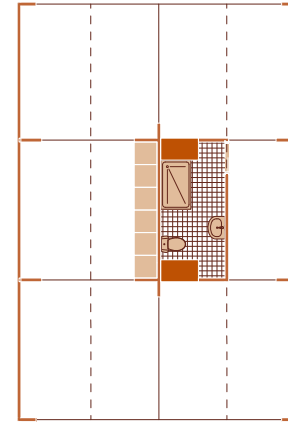
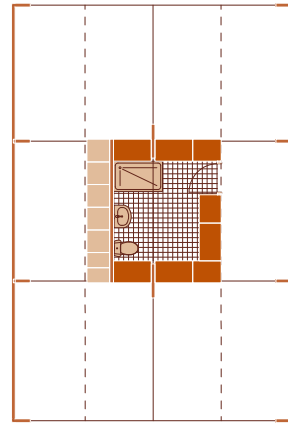
Furthermore, a decision needed to be made regarding incorporating room-dividing elements into the design. I believed these elements could enhance adaptability by creating distinct spaces within the room rather than having one large open area. This aspect was tested later on during the experiment.



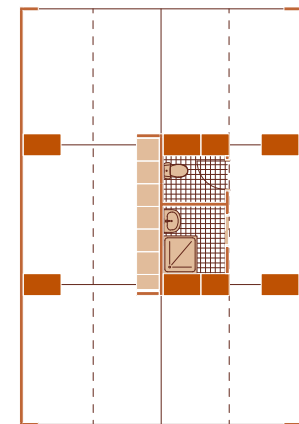
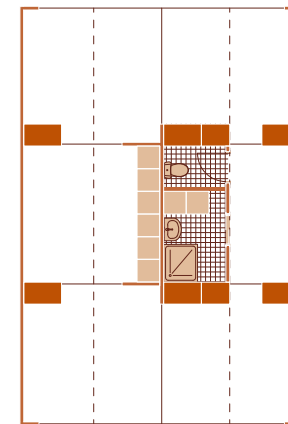
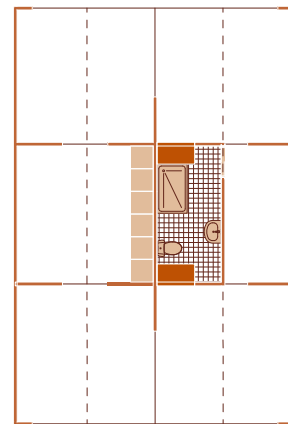
Possible grid options  
Authors own scheme



Scale: 1:100

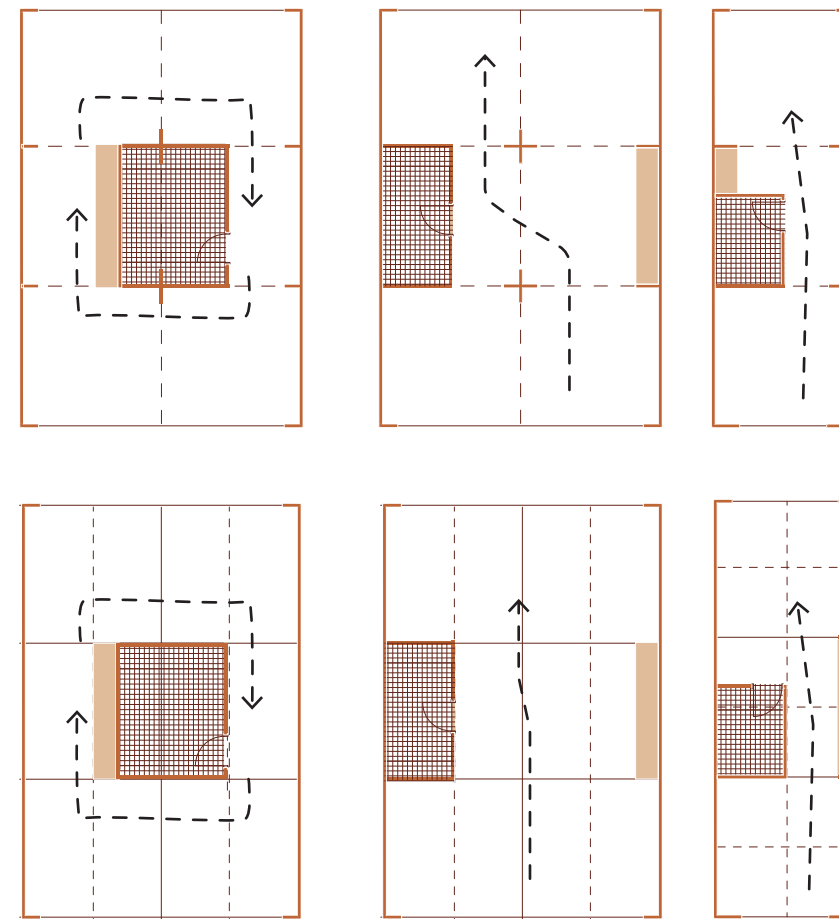


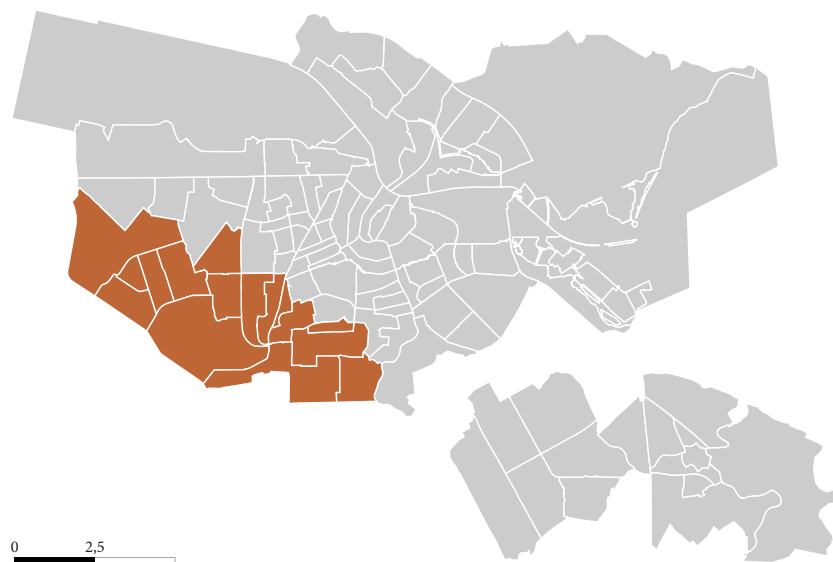
Scale: 1:100



After testing different floorplan configurations, one theme was found: the possibility of either a closed core you move around or an open core you move through. A system should be designed where both options are possible to allow residents to choose the preferred option. Shafts play the most significant role in making this system work. The room-dividing elements can possibly work as shafts and have a constructive function, which will be looked at in more detail in the design phase.

To make both configurations possible, six or three shafts must be made. This also allows the 3-unit apartments to exist. With this configuration of rooms, it is possible to set the building up as a staircase-access flat, with the entrance on the long side of the plan if this is better in the context of the location. With the entrance on the short side, the 'wet core' is always located in the inner row of the floorplan because daylight entry is possible from both sides of the apartment. Moreover, a fixed element in the floorplan does not block this, and the bed and living room can be placed wherever the resident prefers. When the apartment entrance is moved, the 'wet core' should also move to make the same daylight entry possible.



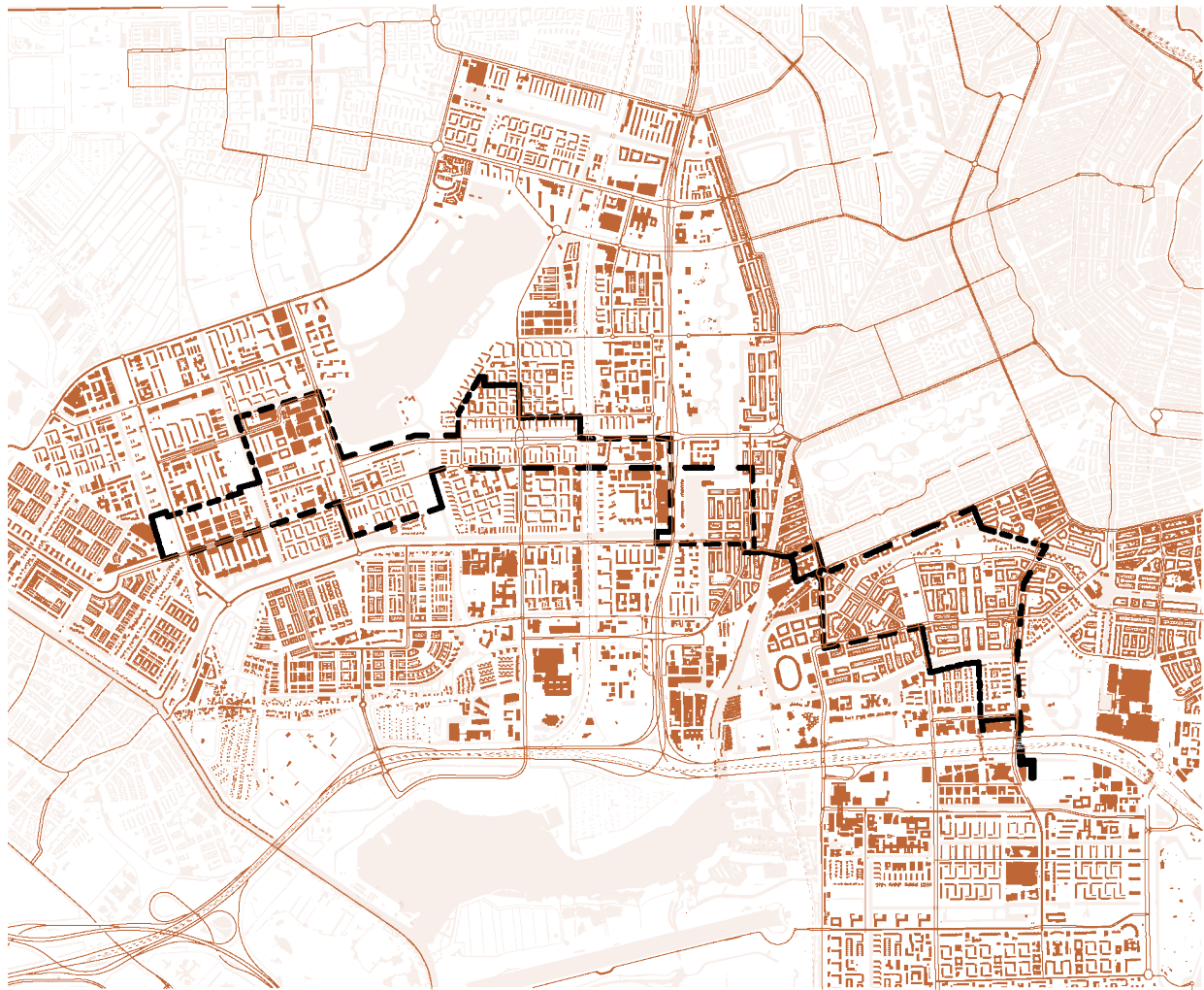


The region in Amsterdam  
Made by Els van der Valk

## 5.4 URBAN ANALYSIS

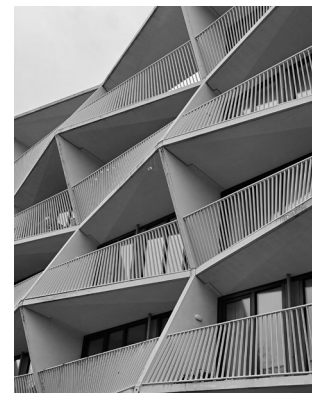
When deciding which area of Amsterdam I wanted to focus on, I chose the area of Zuid-West. Els van der Valk and I researched this area and found a diverse population. Zuid primarily consists of residents with a non-migration background, while other areas of Zuid-West have a more migration background, which can be seen in the graphs on the next page. Also, one aspect that I wanted to focus on in my design is one-person households. This is a big part of the population in Zuid-West. We analysed the area of Zuid-West with the vision of the municipality of Amsterdam in mind. This made us realise that there are roughly four regions that the municipality would like to develop into a metropolitan living environment. These are, therefore, also the regions Ms van der Valk and I focused on when choosing a design location.

The municipality of Amsterdam vision focuses on the Lelylaan, Osdorp, Schinkelkwartier, and Zuidas regions. These areas will be analysed later in this chapter regarding building types and specific density per area. As depicted on this map, Osdorp primarily focuses on developing an urban centre. At the same time, the Zuidas has evolved and will continue to develop into a knowledge hub, with increased density in the surrounding areas. Around Lelylaan, the station district will undergo further densification, particularly near the metro and train stations. Lastly, the Schinkelkwartier will be transformed into a knowledge area with additional densification.



Cycling route  
Scale 1:50000  
Made by author





### Bike route findings

The cycle route through the Southwest research area gave us a more comprehensive understanding of the diverse areas and neighbourhoods in this region. One of the most significant findings of this route was the stark contrast between the south and other regions within the area. This became apparent as the route was completed. The southern area is distinguished by a greater prevalence of high-rise buildings and new construction than Osdorp. Furthermore, this area is characterised by a higher population density, with a greater concentration of residential, commercial and leisure facilities.

Our earlier, perhaps somewhat negative expectations, based on theoretical knowledge, were largely refuted during the site visit. The reality turned out to be more nuanced than thought. The preconceptions we had while reading the theory were refuted during the bike ride through the neighbourhood, with nuances and diversity coming out better than expected. The preconceptions were mainly about what buildings are in the neighbourhood and how the neighbourhood is socially structured. One of the few conclusions that stood out was that there was much rubbish on public streets everywhere.

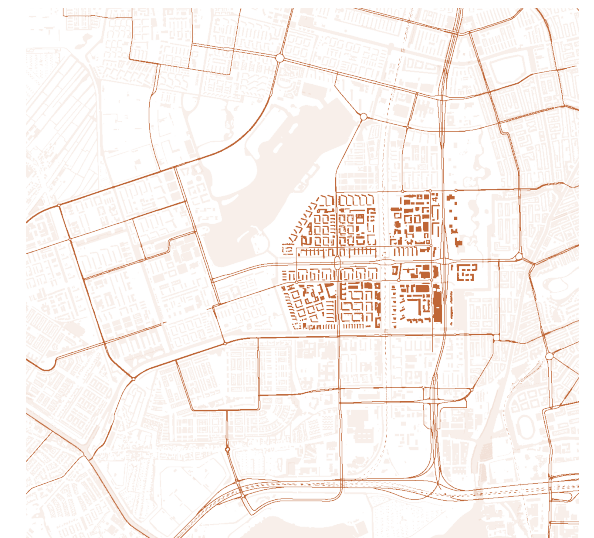
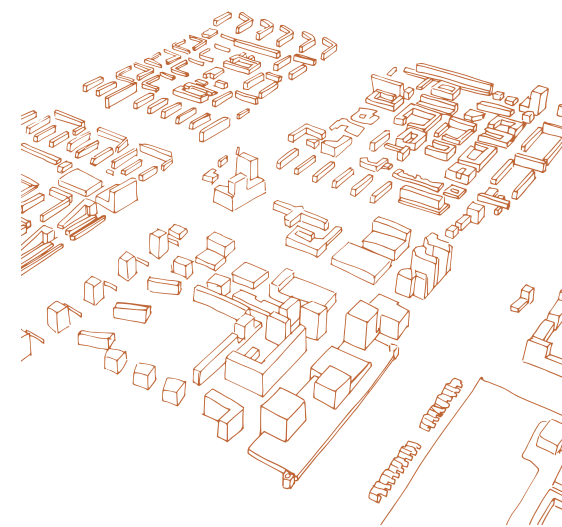
The contrast between new construction and existing older buildings was also striking. The older buildings were often in worse condition, and the new-build blocks were of a much larger scale than the existing blocks. It was also noticeable that the area around Lelylaan is still much under development and not yet fully functioning as a residential neighbourhood, leaving much potential for growth and improvement.



### LELYLAAN

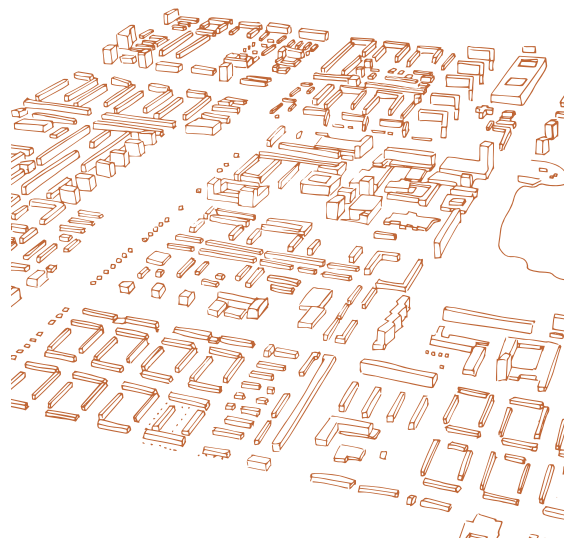
Van Eesteren designed Lelylaan in the 1960s as the Netherlands' first elevated urban motorway. It connects the Western Garden Cities with Berlage's extensions and the historic city centre. Currently, the avenue and the surrounding area show signs of deterioration. The houses are outdated, buildings are no longer used to their full potential, the station square is confusing, and cycle routes to the city centre are considered unsafe (Amsterdam - Lelylaan, n.d.). Nevertheless, the excellent accessibility and proximity to Schiphol Airport and the South Axis make the area attractive for redevelopment and densification. This is a significant motivation for the Amsterdam municipality to redevelop the area, especially as it is located on the edge of Nieuw-West and forms a crucial link between old and new. With the nearby train station, it also offers an ideal location for new housing.

Various facilities will gradually be added, from supermarkets to health centres, community rooms and cultural hubs. The public space has been thoroughly refurbished, while Lelylaan Station has also been renovated. Throughout these renovations, it is essential to maintain the liveability and accessibility of the neighbourhood (Amsterdam, 2024).

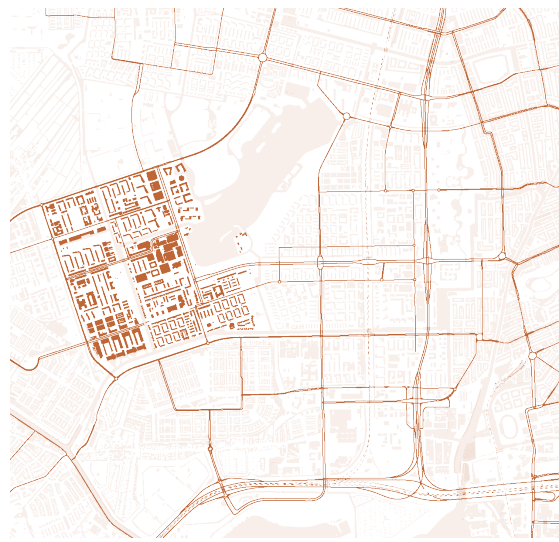


Area of the Lelylaan  
Author's own drawing





Area of Osdorp  
Author's own drawing



### OSDORP

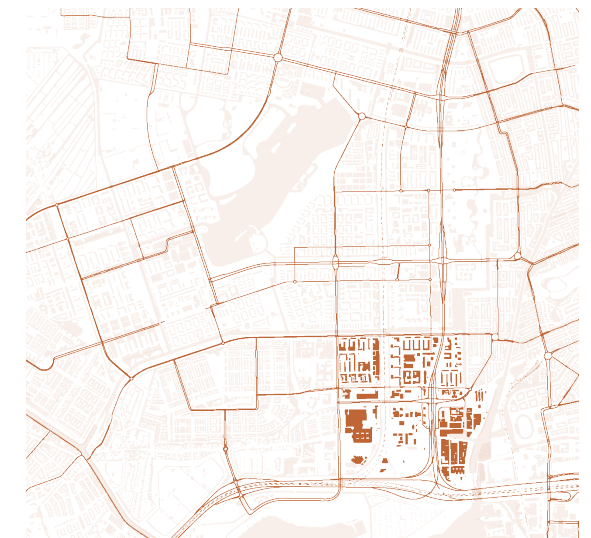
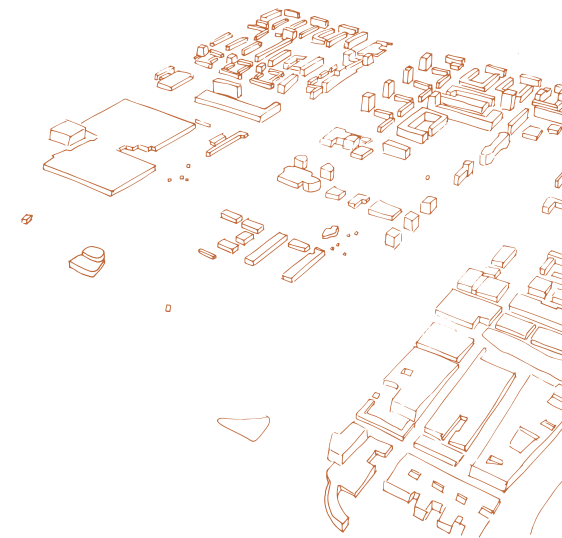
Osdorp, located in Nieuw-West, is a beautiful and green neighbourhood, but at the same time, it is one of Amsterdam's most vulnerable districts. Many houses are outdated, have overdue maintenance and are difficult to make sustainable. The public space is in urgent need of renewal. Osdorp plein is in a unique location amidst urban and colourful surroundings surrounded by greenery and water.

A major challenge in this neighbourhood lies with the neighbourhood shopping centres. A mix of housing and amenities is sought, integrating better with the surrounding neighbourhoods. Osdorp plein is transforming from a district centre to an urban centre, with an increase in living, working and cultural facilities with an urban feel (Municipality of Amsterdam, 2024).

### SCHINKELKWARTIER

In the Schinkelkwartier, located on the New West and South border, the main emphasis is currently on business activity. However, some of these businesses cause a nuisance by producing noise, smell and light pollution, making building housing near them difficult. The municipality of Amsterdam is researching to determine necessary and feasible measures to harmonise housing and activity.

Schinkelkwartier covers an area of about 215 hectares. It borders the Schinkel and is located at the beginning of the green corridor leading to the Nieuwe Meer and the Amsterdamse Bos. Historically, Schinkelkwartier has been a neglected zone on Amsterdam's map, an isolated region on the city's periphery, divided by railways, highways, and waterways. This made it suitable for space-intensive uses such as sports fields, DIY stores, and offices. The Schinkelkwartier is now one of Amsterdam's largest development areas. The corridor between the Zuidas and Schiphol Airport offers huge opportunities for urban area development. There is still plenty of room for urban densification (Projectnota Schinkelkwartier, 2021).



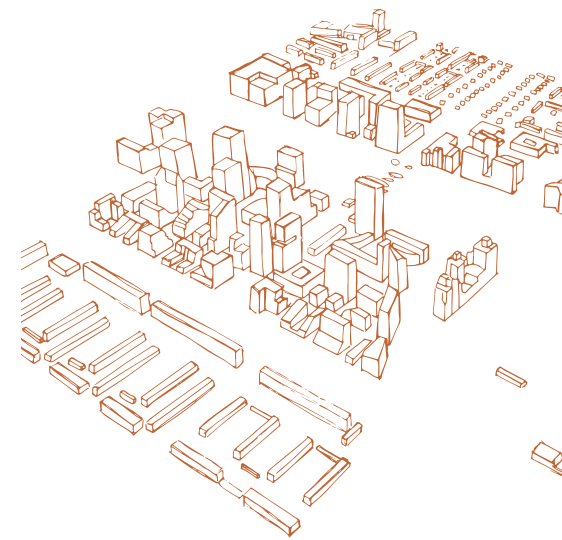
Area of Schinkelkwartier  
Author's own drawing



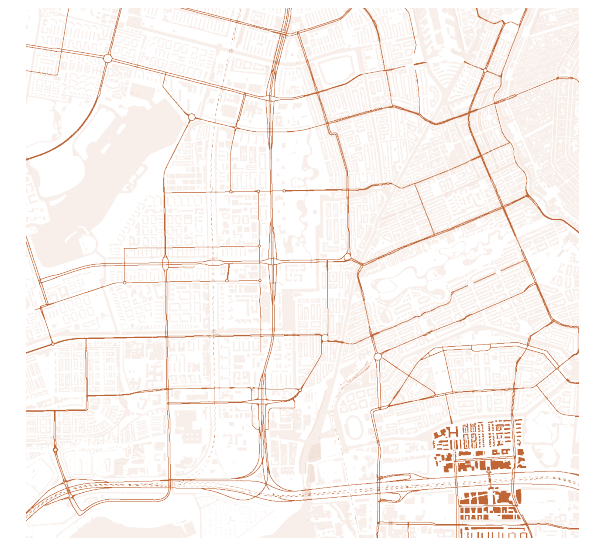
## ZUIDAS

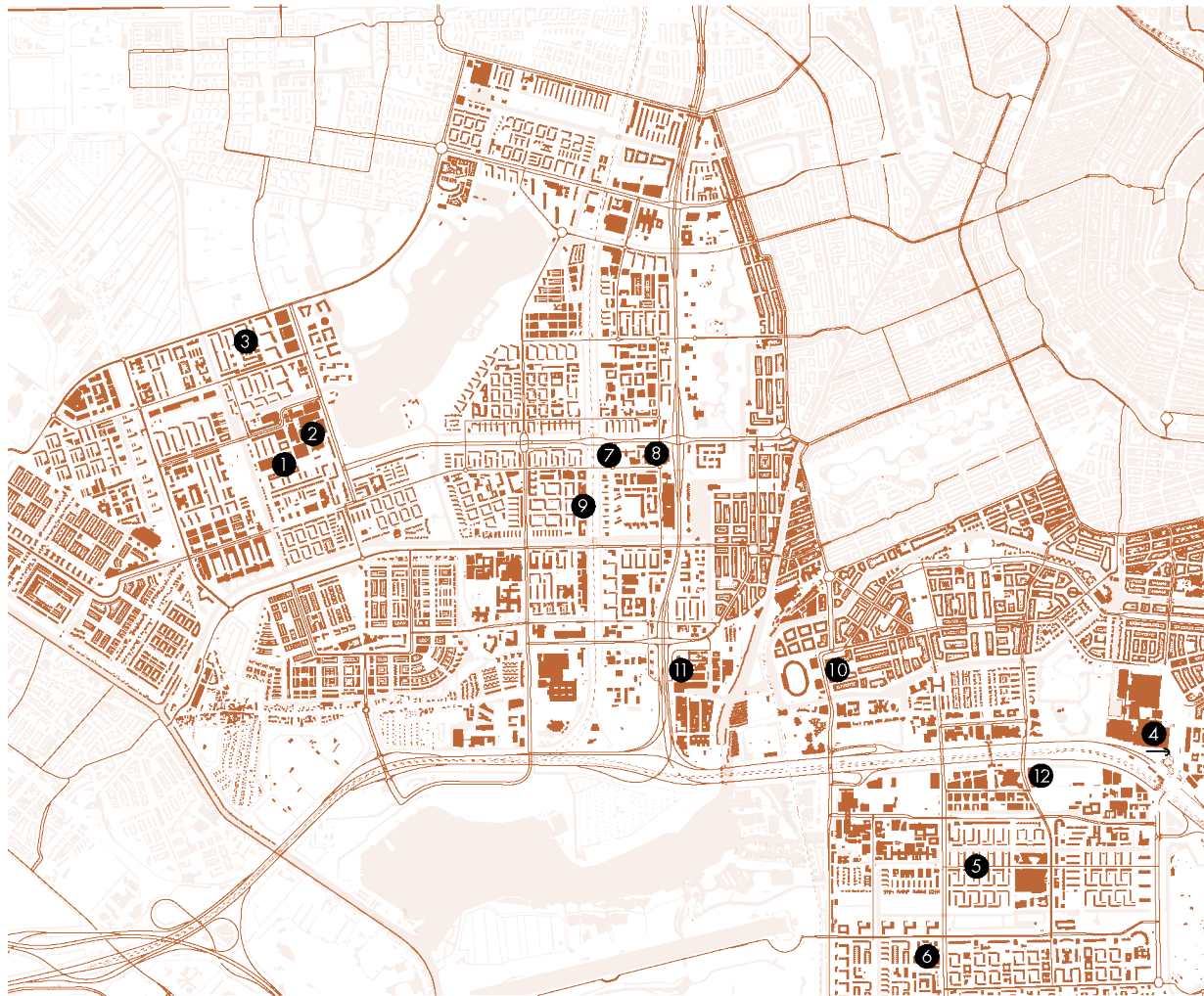
Zuidas is located between Schiphol Airport and the centre of Amsterdam, surrounded by the districts of Buitenveldert and Oud Zuid and bordering the Nieuwe Meer and Amstel nature reserves. Because of the concentration of businesses, homes and institutions, and ongoing building developments, there is much activity in the area. In recent years, Zuidas has grown into a successful international business centre. This is reflected in the clustering of knowledge-intensive and prominent companies, striking architecture and a low vacancy rate. Together with developers and contractors, Amsterdam Zuidas is working on developing a completely new urban district. Various construction projects contribute to this development (Feiten En Cijfers - Zuidas, 2024).

Although Zuidas was originally known primarily as an office location for companies, the area now strives to be more than that: a complete and unique district where working, living and living come together. According to January 2022 data, Zuidas has almost 4,000 inhabitants. Since 2016, the number of inhabitants in the Zuidas neighbourhood has increased by 1,675, to 3,930 in 2021 (Buurt Zuidas-Zuid (Gemeente Amsterdam) in Cijfers En Grafieken (Bijgewerkt 2024!) | AlleCijfers.nl, 2024).



Area of the Zuidas  
Author's own drawing





New build projects  
Scale 1:50000  
Made by author

**1. SuHa Block A & B**

Programme: 248 residential units, office, meeting space and car park.

**2. The Hub**

Programme: 93 residential units, city office, 3,200 m2 of commercial space, communal courtyard and communal space.

**3. Notweg 32**

Programme: 30 dwellings and a social space.

**4. Crossover**

Programme: 130 dwellings, office, business space, hospitality, communal space and car park.

**5. Arent Janszoon Ernststraat 795A-L, 863A-L**

Programme: 20 dwellings.

**6. Q Residences**

Programme: 248 residential units, commercial space and car park.

**7. Little Manhattan**

Programme: 590 student flats, 279 studios

**8. Westbeat**

Programme: 150 starter apartments

**9. New York Amsterdam Downtown**

Programme: Maisonettes, 1-family homes & flats

**10. Noordblok Stadionplein**

Programme: 100 rental flats, 70 free sector rentals and 30 social rental

**11. Overschiestraat city block**

Programme: School & housing development

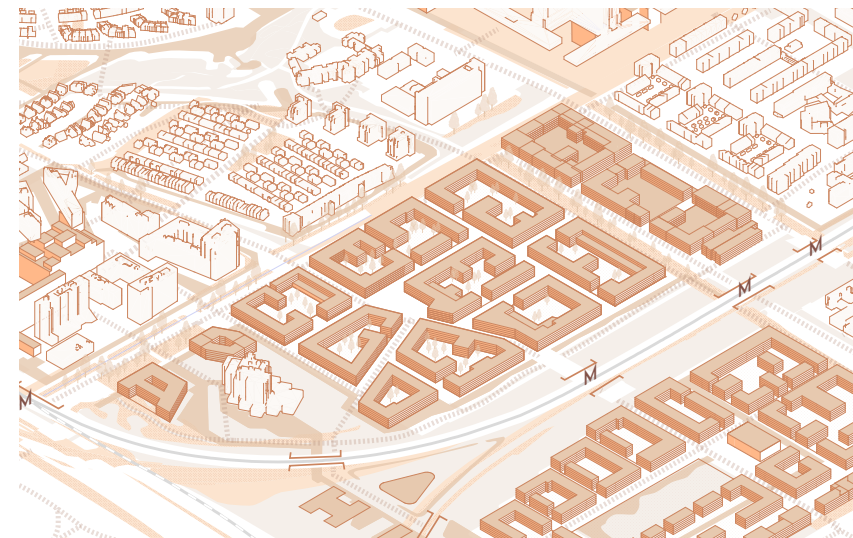
**12. Valley**

Programme: 200 dwellings & offices

## 5.5 POSSIBLE DESIGN LOCATION

When considering where to focus densification efforts in Amsterdam's Nieuw-West, I quickly turned my attention to the Schinkelkwartier. This decision was influenced by several factors, including its prime location for potential growth and its excellent connectivity between Zuid and Schiphol Airport. I dismissed Zuid as a development site due to its extensive development, as evidenced by the prior urban analysis. In contrast, Schinkelkwartier presents significant potential to evolve into a growth hub of high-density housing.

Upon examining the municipality's plans for Schinkelkwartier, I discovered an existing urban plan for the area. Historically, Schinkelkwartier has been a neglected zone on Amsterdam's map, an isolated region on the city's periphery, divided by railways, highways, and waterways. This made it suitable for space-intensive uses such as sports fields, DIY stores, and offices. However, the ongoing development of Amsterdam's southern flank now positions Schinkelkwartier strategically between Zuidas and Schiphol Airport. The vision for this area is to transform it from a secluded work zone into a vibrant, inclusive, and sustainable urban district, a well-connected neighbourhood where people can live and work harmoniously (Branderhorst, n.d.). This aligns perfectly with my design hypothesis, which envisions a blend of residential and commercial spaces, potentially even within the same building. In this chapter, I will examine which part of Schinkelkwartier fits well with the design hypothesis I have drawn up and whether it may need to be altered.



Nieuwe meer oost  
Made by author

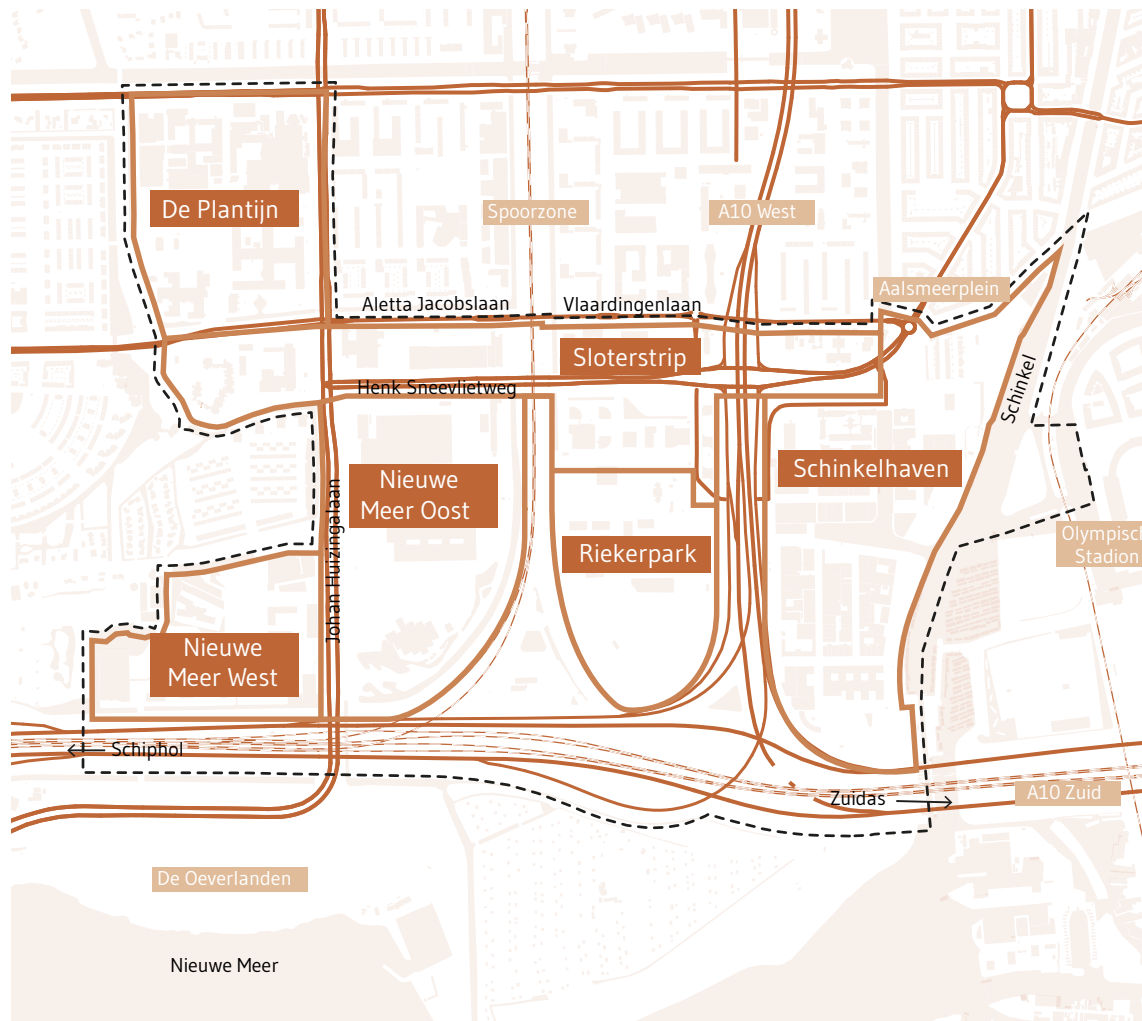


1910 (Stadsarchief Amsterdam, z.d.)  
1968 (Stadsarchief Amsterdam, z.d.)

The Schinkelkwartier planning area until the mid-twentieth century consisted of the Riekerpolder, the Sloterbinnenpolder, and the Middelveld combined polders. The Sloteweg, the historic route from Amsterdam to Leiden, intersected these polders.



1976 (Stadsarchief Amsterdam, z.d.)  
1987 (Stadsarchief Amsterdam, z.d.)



New build projects  
Scale 1:50000  
(Gemeente Amsterdam, 2022)



**Schinkelhaven:** A makers' district with industrial premises and new buildings that link up with the Hoofddorpplein and Stadionplein neighbourhoods. A small-scale mix of creative and productive businesses is present here, gradually merging with residential development.

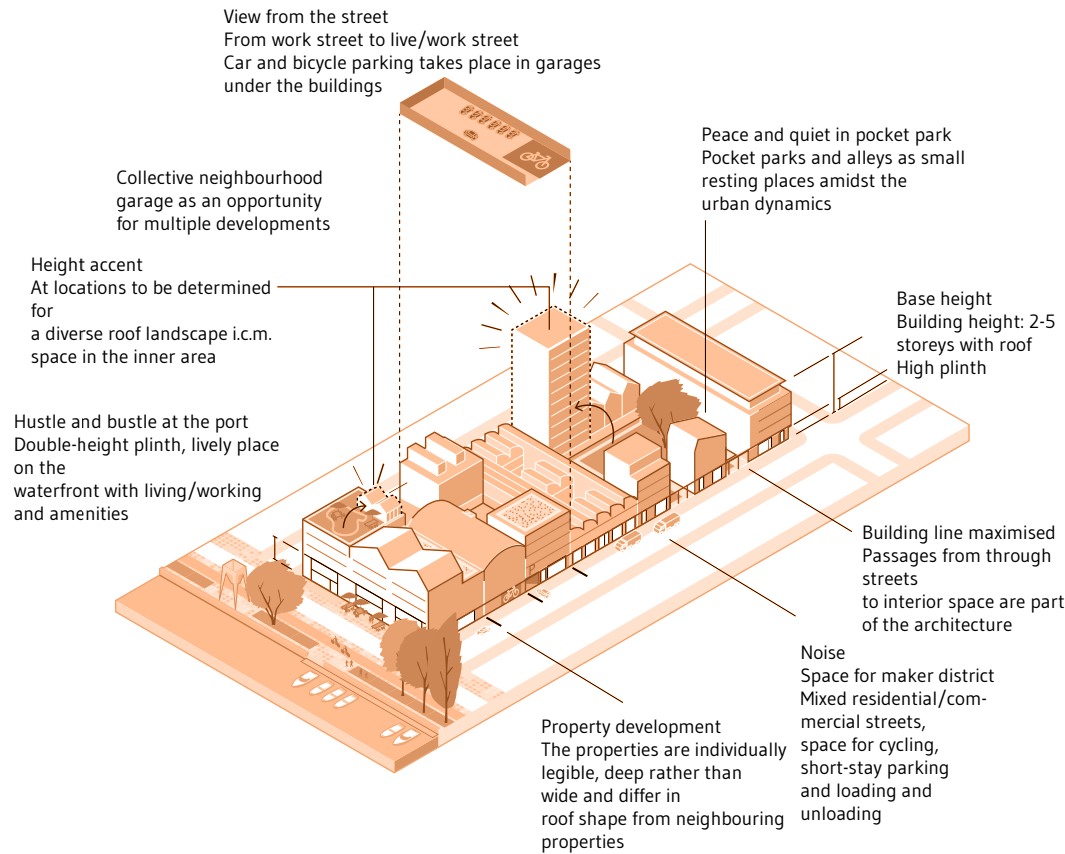
**Slotenstrip:** An elongated strip of large, detached buildings between Vlaardingenlaan/ Aletta Jacobslaan and Henk Sneevlietweg, connecting all neighbourhoods in the area. An area south of Henk Sneevlietweg is also part of the Slotenstrip. There is space for urban amenities, such as schools, compact DIY stores, catering establishments, police and other functions that benefit from good accessibility.

**Riekerpark:** The beating heart of Schinkelkwartier, has mixed functions around a central park. This will house the neighbourhood's local shops, schools and social facilities. The greenery in this neighbourhood is image-defining and offers plenty of space for sports, playing and meeting.

**Nieuwe Meer East and West** are an economic hotspot where leading companies and institutes come together and form a breeding ground for innovation with start-ups and incubators. Mixed with housing and facilities, this way there is always life on the streets. Meeting and interaction are central.

**Nieuwe Meer East and Nieuwe Meer West** form Amsterdam's new innovation district. The Plantijn: A care campus has buildings in a park-like setting and a range of facilities at local and national levels, with room for new combinations of living with care and medical facilities (Gemeente Amsterdam, 2022).

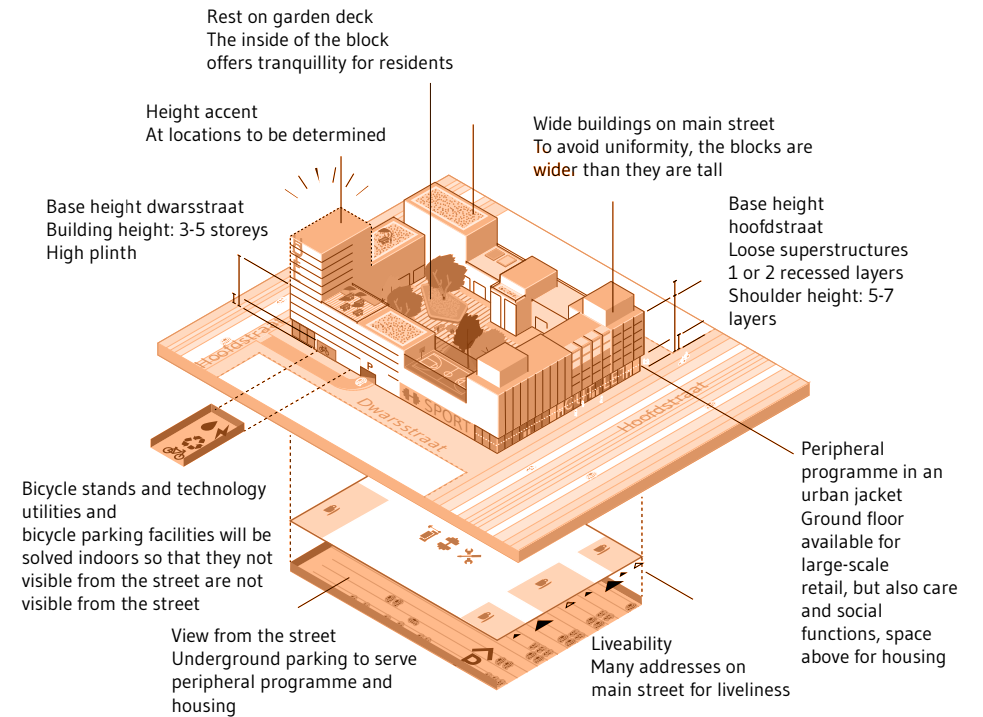




Statement Schinkelhaven  
Scheme based on (Gemeente Amsterdam, 2022)

The buildings in Schinkelhaven will be developed on a property-by-property basis. It will remain diverse but will also have an urban character. Contemporary, sturdy sheds and brick warehouses will be the style of the buildings. The maximum building height in the area is 21 metres and ranges from two to five storeys with roof. The first-line buildings along the A10 are higher than those behind it and amount to five to seven storeys (Gemeente Amsterdam, 2022).

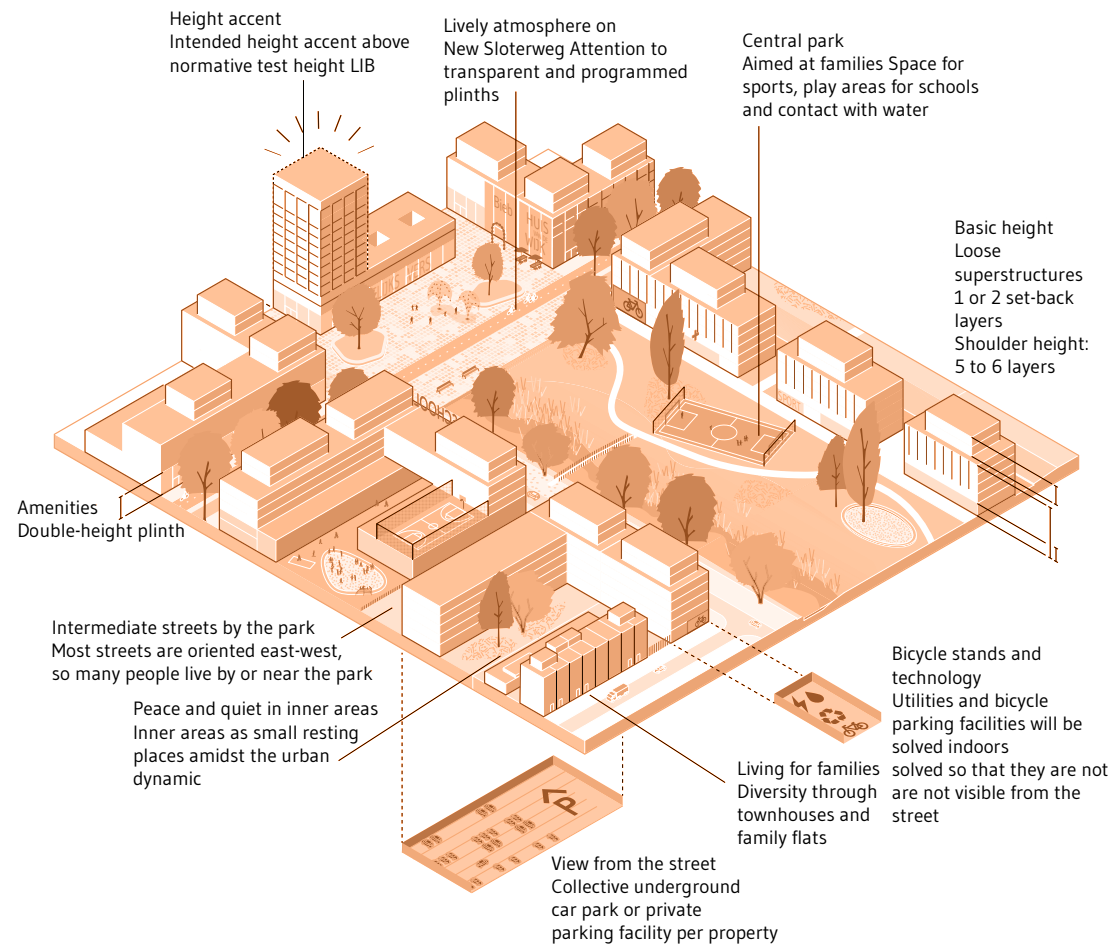
While this area presents potential, it does not align with my hypothesis concerning high-density living. One significant drawback is that any new development must incorporate the pre-existing identity of the area, characterised by current warehouses. Furthermore, the planned redevelopment is limited in scope, primarily focusing on business and industrial uses. Consequently, this site does not adequately meet the criteria of the studio assignment, and I will, therefore, exclude it from consideration.



Statement Slotestrip  
Scheme based on (Gemeente Amsterdam, 2022)

The Slotestrip offers significant potential for urban amenities, such as schools, compact hardware stores, and other functions that benefit from its accessibility. The building blocks maintain a dual orientation. Currently, the buildings in Slotestrip feature a loose layout with peripheral functions, including a DIY store, hotel, police station, storage building, and secondary schools (Gemeente Amsterdam, 2022).

This area holds considerable promise, particularly due to the appealing design of closed building blocks that integrate multiple functions within one block. This design accommodates residential spaces and provides opportunities for sports and shopping. Given that 50% of the area must be allocated for housing, there is a viable option to develop residential units here. However, a potential drawback is the requirement for double-height blocks, which may not align with my vision for the development.

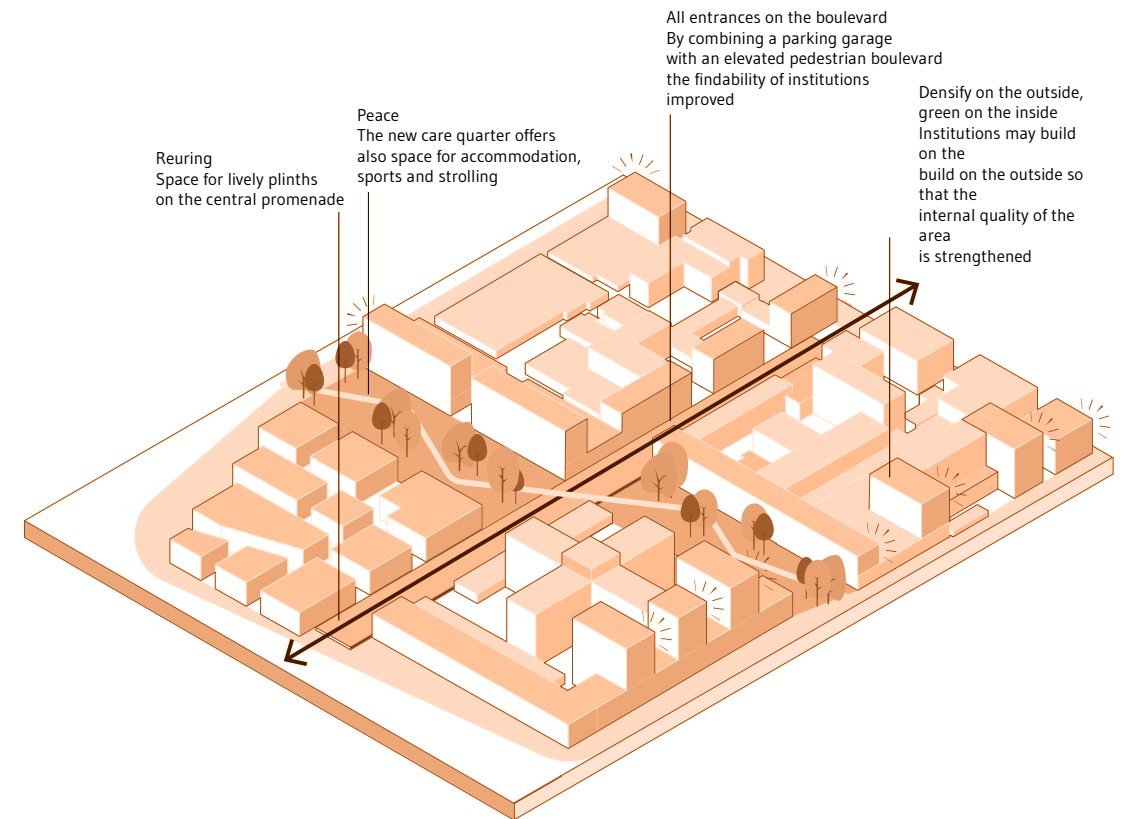


### Statement Riekerpark

Scheme based on (Gemeente Amsterdam, 2022)

Riekerpark, previously a sports park, is now utilised for various temporary purposes, including the Startblok complex, which provides housing for 565 young people and status holders. The future vision for Riekerpark is to develop it into a residential area featuring many single-family homes, ample green spaces, and diverse amenities. The plan includes small-scale business premises and live/work buildings designed for knowledge workers and creative entrepreneurs (Gemeente Amsterdam, 2022).

I find this area particularly appealing for my design project. The vision for Riekerpark aligns well with the design principles I aim to incorporate into my final project. The primary drawback is its proximity to the highway: however, this issue could be mitigated by implementing a sound barrier or constructing taller buildings along the highway to buffer the noise.

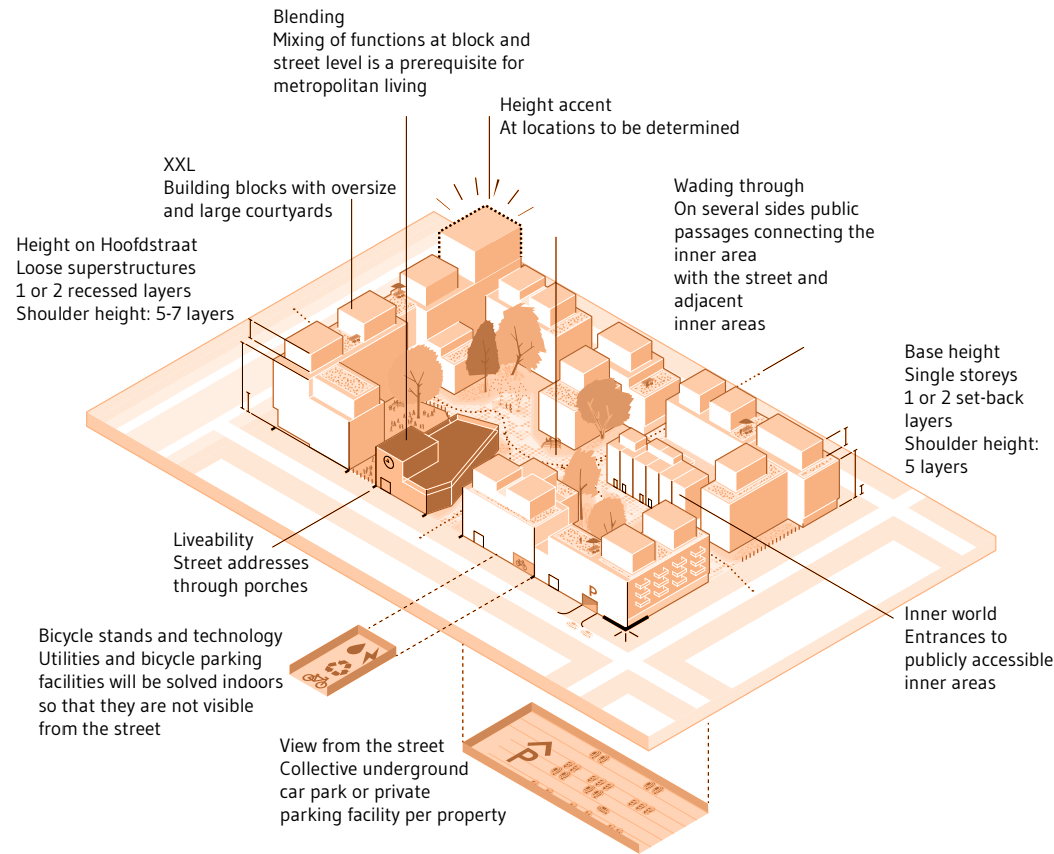


### Statement Plantijn

Scheme based on (Gemeente Amsterdam, 2022)

The Plantijn sub-area is home to healthcare institutions of both national and international importance. Key facilities include the Antoni van Leeuwenhoek Hospital, the Dutch Cancer Institute, the pharmaceutical company Sanquin, and the Centre for Care (CvZ) Slotervaart (Gemeente Amsterdam, 2022).

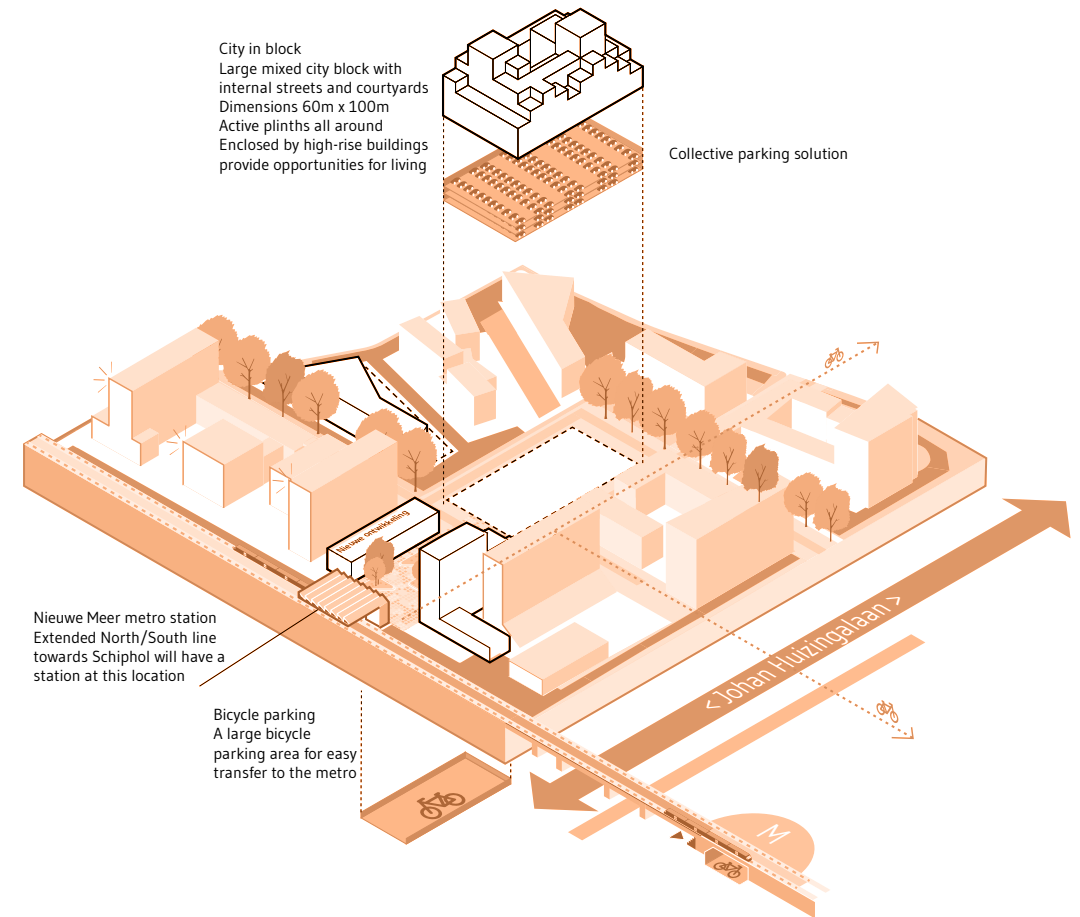
Given that the redevelopment plans for this region focus primarily on non-residential functions and the removal of visible parking, I have decided to exclude this area from consideration for my final design.



Statement Nieuwe meer Oost  
Scheme based on (Gemeente Amsterdam, 2022)

Nieuwe Meer Oost, the former IBM site, is set to be transformed into a mixed-use area with diverse high-density functions over the next few years. Its accessibility via public transport is excellent, its proximity to the upgraded Henk Sneevlietweg metro station and the anticipated addition of a second one near Johan Huizingalaan. This area is part of the innovation district, a neighbourhood designed to provide housing and amenities for young knowledge workers and international audiences (Gemeente Amsterdam, 2022).

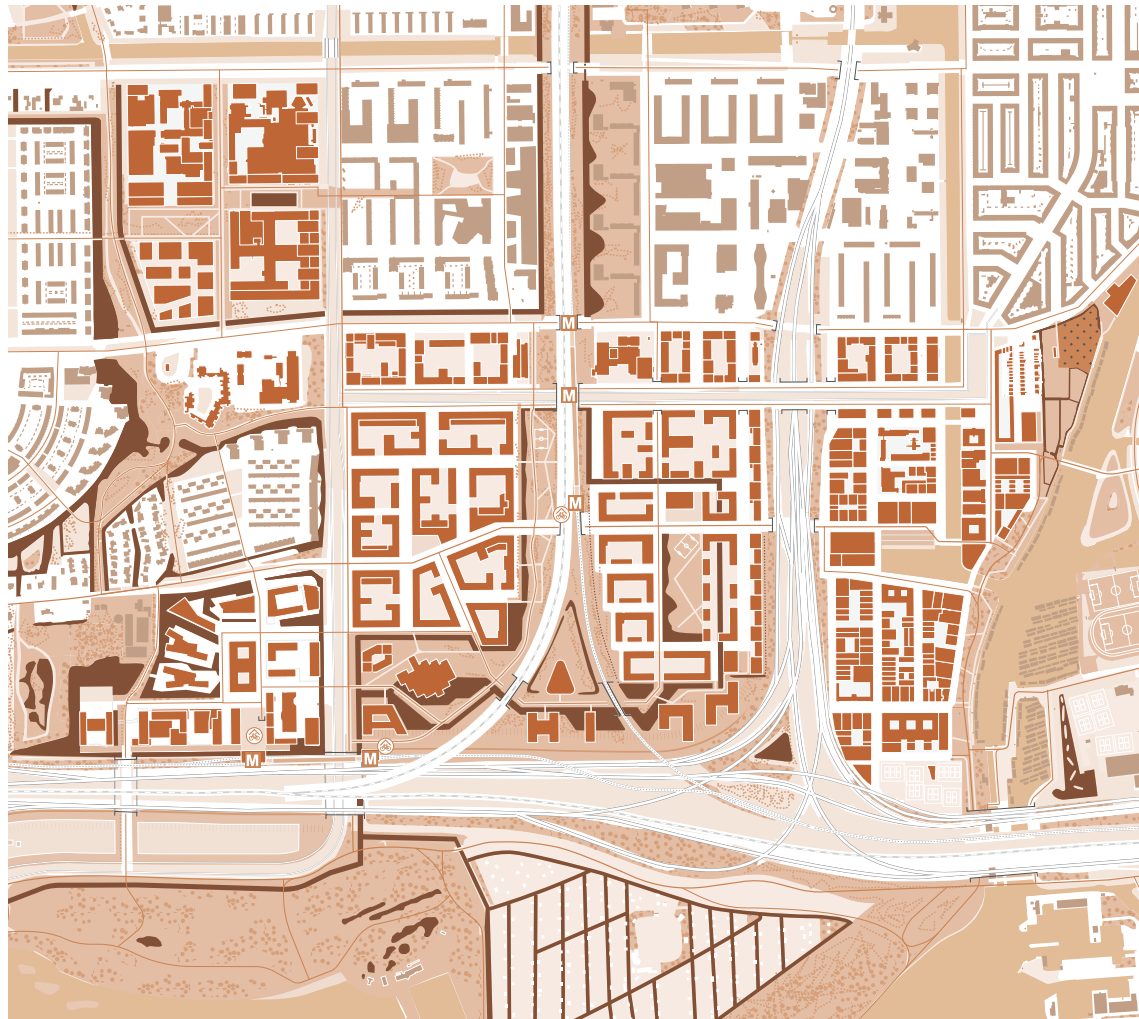
I believe this area has the highest potential within Schinkelkwartier. The envisioned high-density development, combining residential and workspaces, aligns perfectly with my objectives. This site offers a promising foundation for an innovative design that integrates seamlessly with the surrounding environment. It presents a valuable opportunity to create a dynamic, cohesive urban space, fulfilling functional and aesthetic goals.



Statement Nieuwe meer West  
Scheme based on (Gemeente Amsterdam, 2022)

The tall buildings in Nieuwe Meer West, arranged in an island structure, starkly contrast to the smaller-scale buildings to the west. The Dutch Design Hotel Artemis is centrally located in this area, and the notable Dynatos building, a former IBM office, has been converted into a residential space. The establishment of B. Amsterdam dependencies has diversified the type and scale of business activities. However, public transport accessibility remains limited (Gemeente Amsterdam, 2022).

The primary focus for this area will be on introducing more work environments, with plans for adding one large building to the existing structure. I find it challenging to apply my design principles to such a large building, as I do not believe that internal courtyards within a building represent the future of living.



Developed masterplan  
 Scale 1:15000  
 Municipality of Amsterdam & Ziegler Branderhorst  
 (Branderhorst, n.d.)



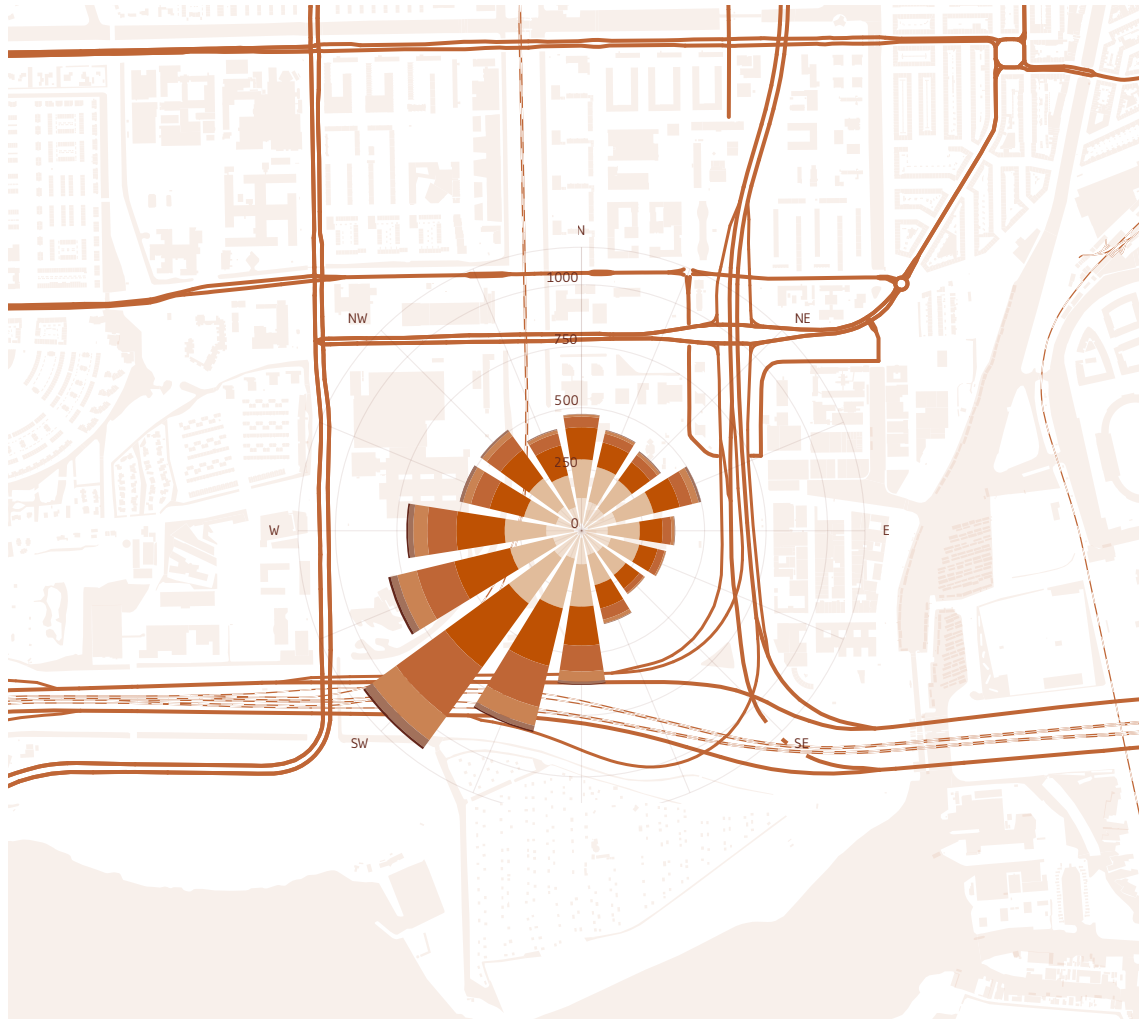
The urban plan for Schinkelkwartier encompasses strengthening the spatial structure, enhancing accessibility, securing social facilities, and coordinating numerous building initiatives to benefit from an area-wide strategy. This framework is not static but relatively flexible and adaptable, considering the program, development pace, and scale. It builds on the precise structure of Nieuw-West and incorporates the continuous street walls characteristic of Oud-Zuid, which I see as a challenge to use in my design.

Schinkelkwartier aims to create an urban environment that encourages densification and a mix of functions. The transformation will turn Schinkelkwartier from a mono-functional working area into a well-connected, mixed-use district featuring approximately 11,000 homes, 1,000,000 m<sup>2</sup> of workspace, and 350,000 m<sup>2</sup> of amenities. The development will be executed in the six distinct neighbourhoods previously explained, each with its unique identity, collectively forming a cohesive urban district between Oud-Zuid, Nieuw-West, and Amsterdamse Bos.

#### Conclusion:

The location must be one of the three options stipulated by the studio assignment. The three potential locations are Sloterstrip, Riekerpark, and Nieuwe Meer oost. The plan from the municipality calls for redeveloping these areas with more than 50% of new dwellings and residential facilities. I prefer the site in Nieuwe Meer West because it allows me to develop a comprehensive vision for the entire region and allows me to test whether the system I have in mind applies to several different buildings.

The region in question has a vision of developing into a high-density work and living area, which aligns well with the design hypothesis I have developed for myself. When it comes to selecting a plot for my building, I will choose one of the semi-open blocks on the west side. This is because I find the quality of the plot, which abuts the water, appealing and because it offers a convenient connection to the road leading to the other neighbourhoods. Furthermore, the possibility of developing a semi-closed block exists, which I would like to pursue because it presents a challenge.

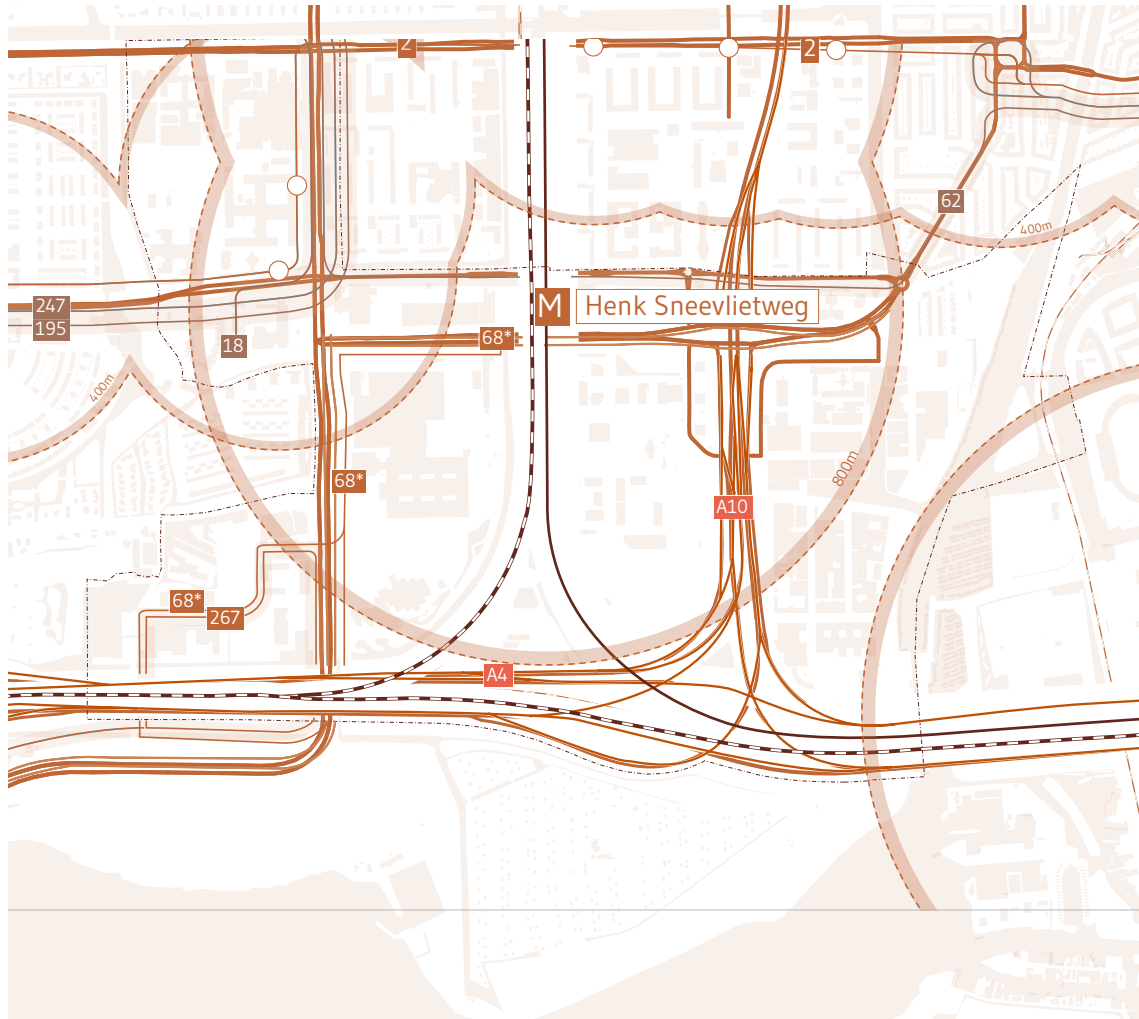


Wind direction  
 Scale 1:15000  
 Made by author



Sun diagram  
 Scale 1:15000  
 Made by author

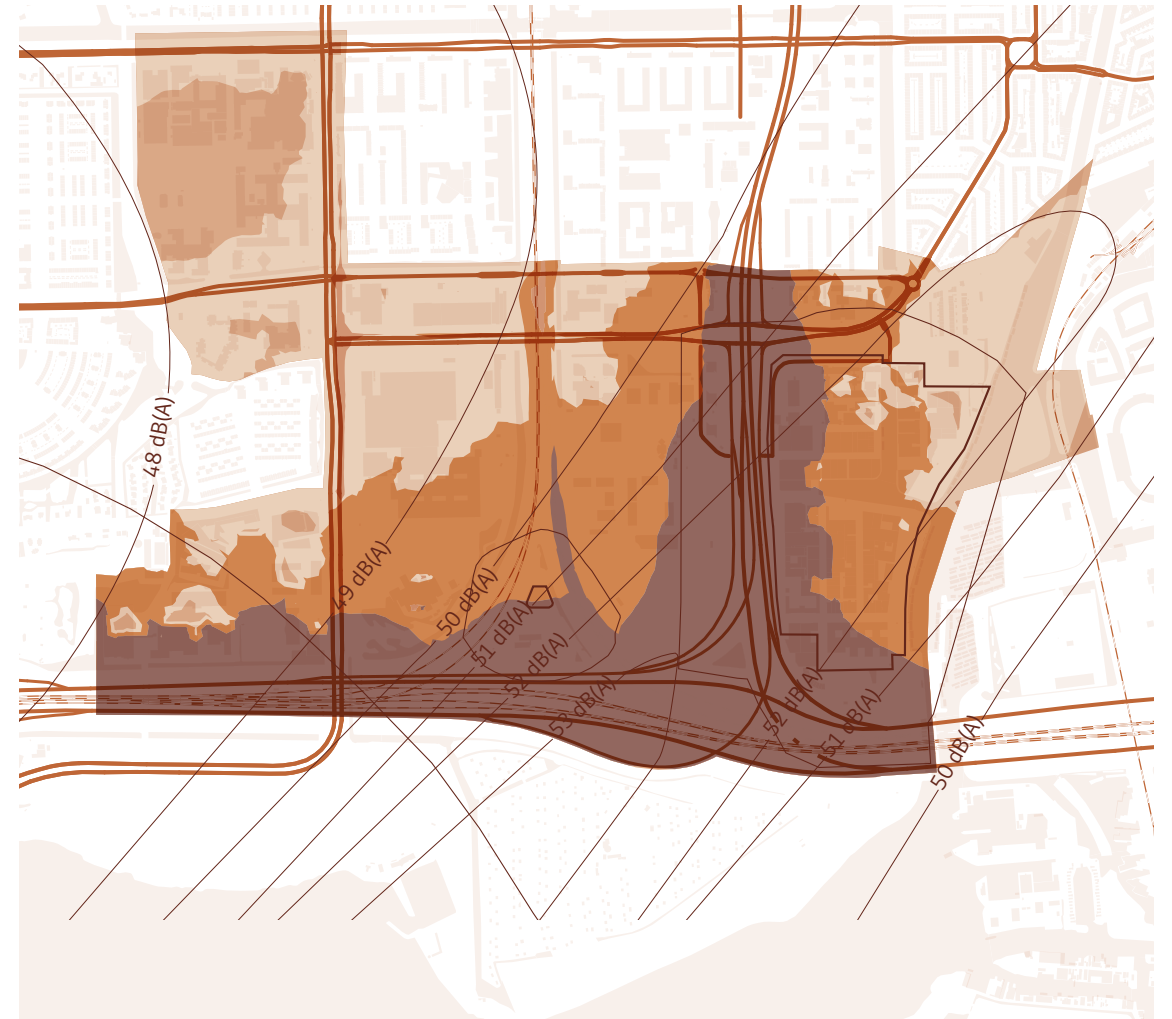




Accessibility  
Scale 1:15000  
(Gemeente Amsterdam, 2022)



- Walking distances (800 metres metro, 400 metres tram)
- State roads A4/A10
- Urban roads
- Private bus line
- Bus
- Tram
- Metro
- Train



Noise  
Scale 1:15000  
(Gemeente Amsterdam, 2022)



- Industrial noise**
  - Zoned industrial area
  - 50 dB(A) noise zone industrial area
- Aviation noise**
  - Noise contours dB(A) L
- Traffic noise, observation height 10 metres**
  - Below preferred limit, perfectly acceptable
  - Between preferred and maximum limit value, acceptable after setting higher values
  - Above maximum limit, acceptable after taking additional measures
  - Above maximum limit, not acceptable

# DESIGN PRINCIPLES

## 06

### 6.1 DESIGN PRINCIPLES

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Having defined the theoretical concept of the home, selected the location of the to be designed housing complex and completed the urban analysis, the next step is to quantify the home at the building, dwelling and neighbourhood level. A list of design principles has been compiled with the intention of advancing the design process. This list comprises the requisite criteria that the building must satisfy and the architectural elements that facilitate the creation of a home for residents. These principles are addressed at the building level, individual dwelling and neighbourhood scale.

#### Building principles:

- There should be a view of greenery.
- Residents should have multiple ways to get to their apartments. This way, they can choose to meet their neighbours or avoid them.
- A view of the shared amenities is preferred.
- The shared spaces should all have distinct aesthetics that are different from one another.
- There should be different dwellings throughout the whole building. This way, the building can accommodate a variety of household structures.
- No long corridors without daylight.
- Oversized galleries. This way, it is possible for people to put plants and or seats there. They can be used as outdoor spaces by making the galleries wider, maybe even adding balconies.
- Mixing of functions in the block and on street level.
- The building should have commercial shops and office spaces that can be used throughout the day.
- All dwellings should be accessible by elevator.
- The building should include shared facilities, like laundry, a workshop, or flexible workspaces.
- The building should be well-detailed, especially with shared spaces, entry halls, and stairwells, to encourage mental ownership of the residents.
- Enough daylight for the apartments, so the north of the block should be higher while the east and west corners are lower.
- The building should be recognisable in the neighbourhood.

### Dwelling principles:

- Residents should be given a choice on how to use the floorplan of their apartment. For example, if residents want a bedroom or living room adjacent to the galleries, they should be able to do so.
- All dwellings should have enough storage space in the dwelling itself or elsewhere in the building.
- The floor plan of the dwelling should be modular and adaptable to encourage a sense of ownership and give the residents freedom.
- Dwellings should help accommodate built-in functions such as cabinets and bedsteads.
- The rooms should allow for the display of personal items and personalisation.
- The dwelling should have enough natural light, this should be provided through windows, but also the possibility to create privacy should still be there.
- In the dwelling itself, it should be possible to create areas of privacy.
- A home should be distinctive, separating it from many identical dwellings. This individuality is crucial, allowing residents to infuse their personality and identity into their living space.
- The building should encourage giving residents control over where specific functions and activities are placed in their homes. This way creating a deeper connection and satisfaction with their living space.

### Neighbourhood principles:

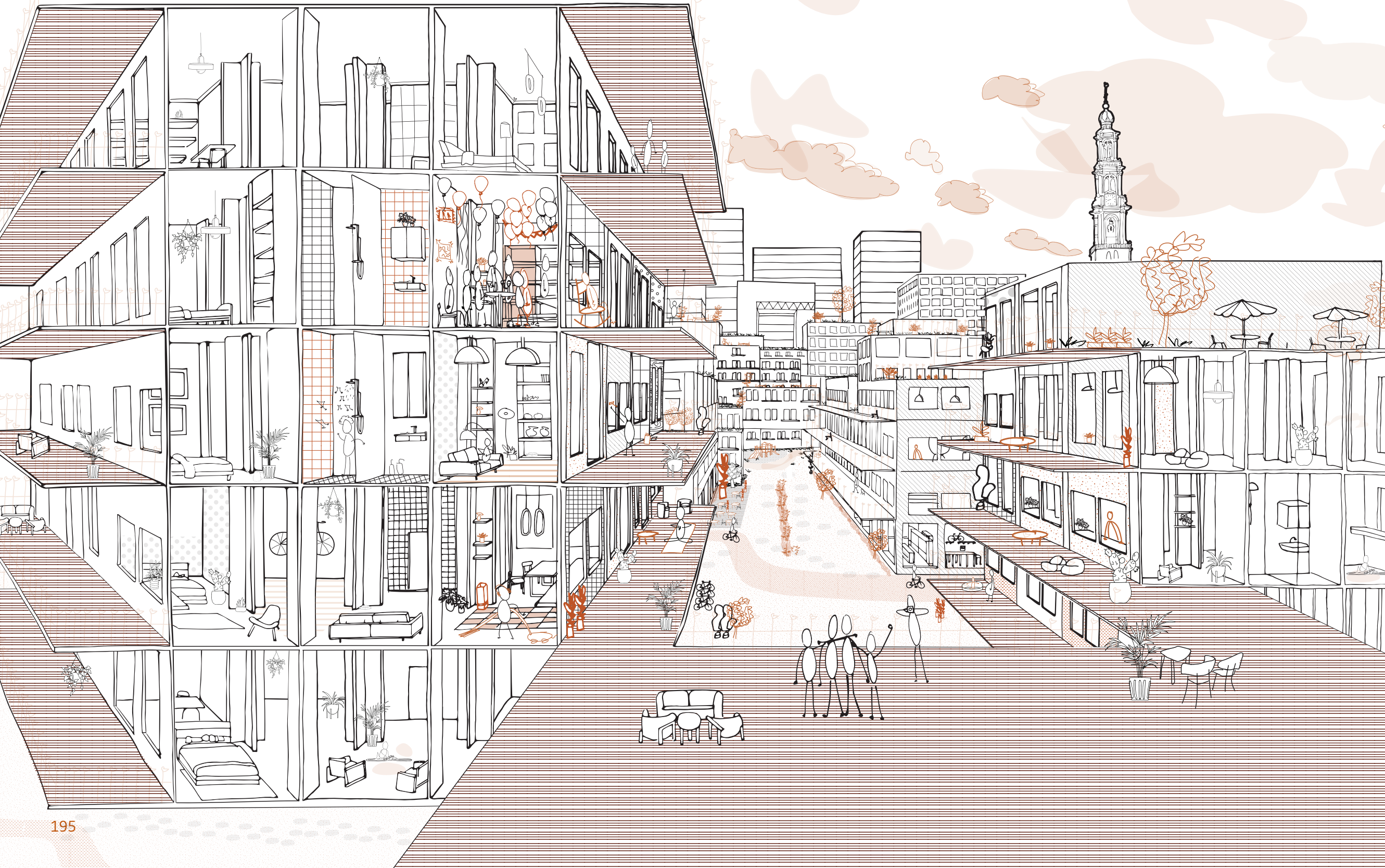
- It is recommended that public passages be constructed on several sides of the building block, connecting the inner area with the streets and adjacent inner areas and waterways.
- It is recommended that the parking facilities be situated underground, out of public view. This approach allows for the creation of additional outdoor spaces for residents to enjoy.
- The construction of shorter streets is recommended, with buildings positioned at different levels to allow for a variety of functions throughout the neighbourhood. This would ensure that there is no blind plinth and that the ground level is not solely dedicated to a single function.
- The incorporation of outdoor spaces for social interaction, such as a plaza or children's playground, is essential for the vitality of the neighbourhood.

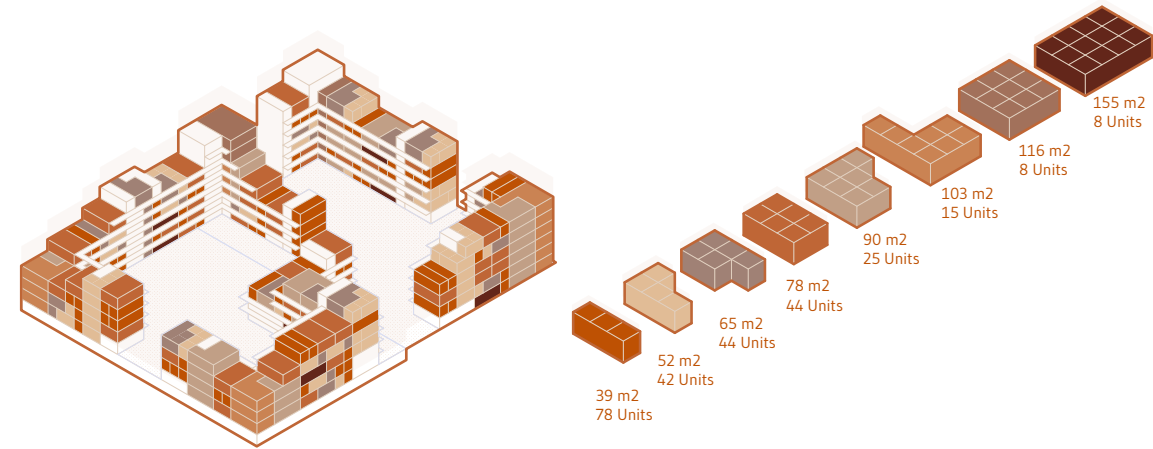
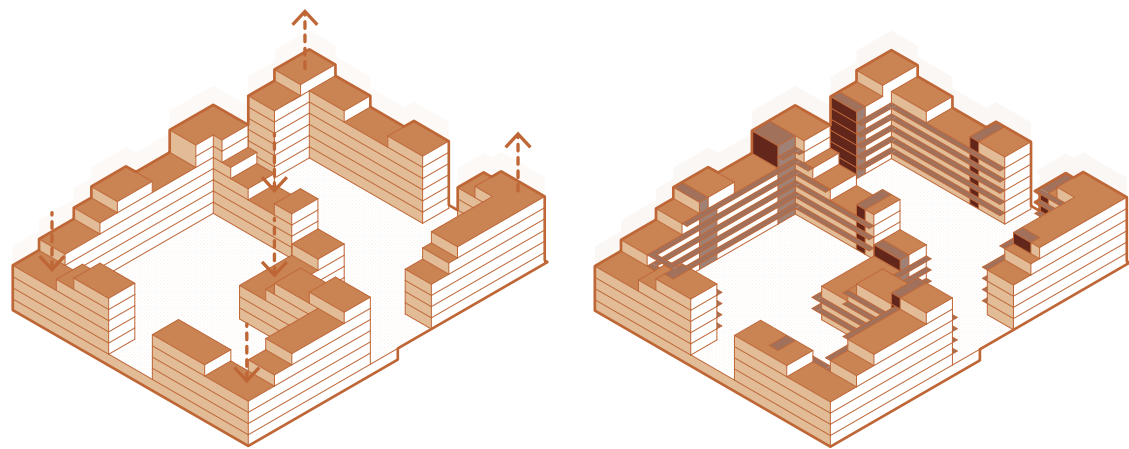
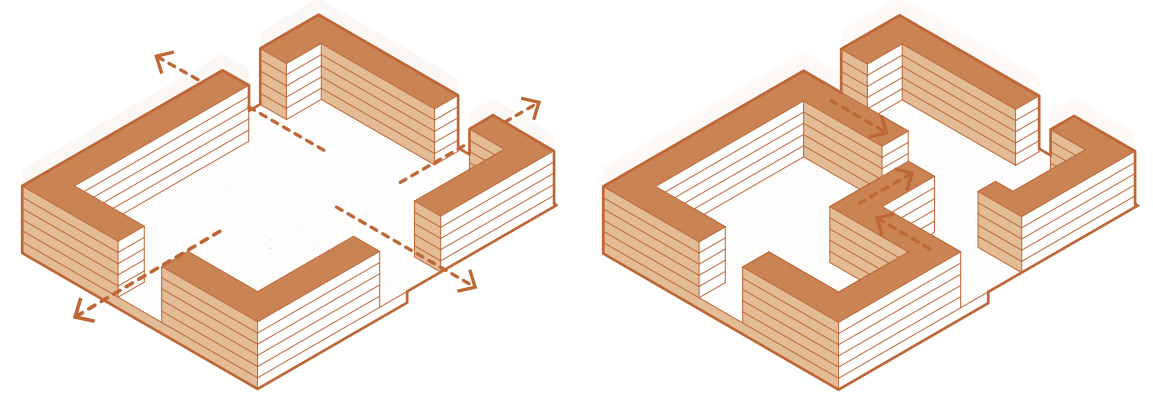
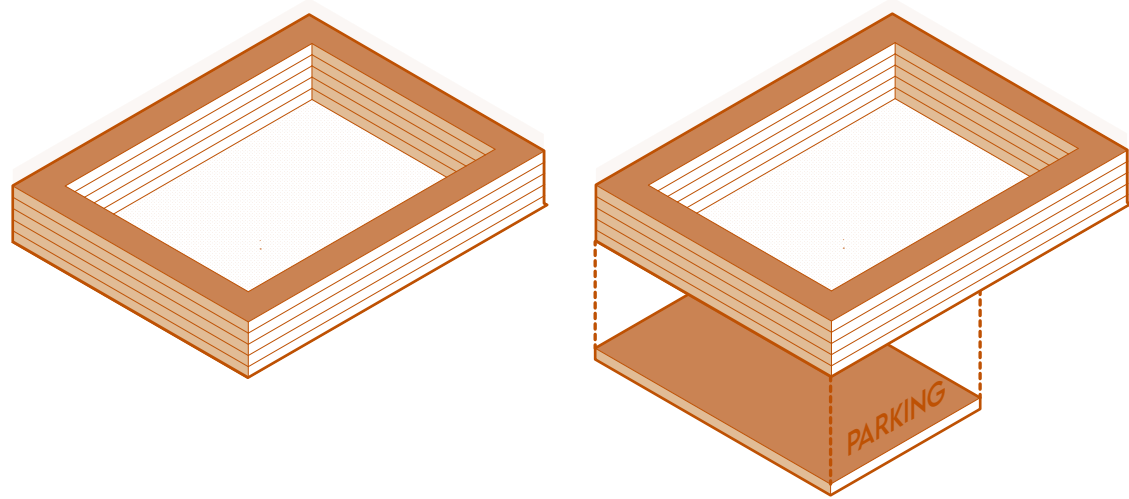
### Architectural elements:

- The dimensions of the windowsill should be larger and it should be capable of bearing weight.
- The construction of walls that are more conducive to driving nails into them. This way residents can easily personify their space.
- The shafts must be capable of accommodating different floor plan arrangements.
- The incorporation of diverse textures and hues throughout the architectural design serves to establish distinct identities within the structure.
- The incorporation of larger galleries and balconies would facilitate the integration of greenery and seating areas outdoors.
- Windows that are equipped with curtain hooks or other mechanisms to facilitate the hanging of curtains.
- A construction system that permits the creation of diverse residential units.
- The incorporation of open shelves in cabinets allows for the flexibility of rearranging them according to the resident's needs and preferences.
- A system that enables the resident to select from a range of functional arrangements.
- The option to enclose rooms or areas through the use of curtains, double doors, or sliding doors.
- The incorporation of elevated ceilings enables the potential for an additional level to be incorporated within the structure. This introduces greater flexibility.



# VISUALISATION OF DESIGN PRINCIPLES





### First sketch design

Due to the proximity of the site to Schiphol and the motorways close to the site, some noise factors must be considered. The municipality set a 5 to 7 storeys baseline, with some high exceptions. By creating these five levels, the preferred density of 200 dwellings per acre is the starting point of my design.

The municipality of Amsterdam wants to provide enough parking under the new buildings, as there are already many cars on the streets. In order to create a connection with the surrounding streets and some of the nature, the block is broken up. Extra mass is added in certain areas to create a higher density and the possibility of seeing others from the different blocks. The northern part of the block is raised, and other parts are lowered. This also heightens differences in the block, making the roofs accessible for public use.

Galleries will be added to the inside of the block, which will be larger so that people can also use them to put their chairs and plants outside. I want to create many different types of apartments. Everyone should be able to choose a house that suits their needs. The size varies from 155 m<sup>2</sup> to 39 m<sup>2</sup>. In addition, they will all be designed using a 3.60 by 3.60 system.

## 7.1 REFLECTION

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This research highlights the complex factors that contribute to the sense of home, extending beyond the physical structure to include personal belongings, relationships, and emotional connections. Homes are spaces where identity is shaped and emotional needs are fulfilled. Architects can play a critical role in helping residents feel at home, emphasizing the importance of choice and control at the neighbourhood and dwelling levels. In short, this research concluded that residents need flexibility in space utilization and the ability to personalize their surroundings. Security and a sense of belonging are vital, achieved through stable living environments and community engagement. The visual appearance of homes, including textures, colours, and craftsmanship, contributes to feelings of safety and ownership. While personalising and changing one's dwelling can lead to more sense of mental ownership, even renters can feel attached through sentimental belongings and personal touches in their homes. When thoughtfully designed, communal spaces can help create a sense of community while respecting privacy and giving control to the residents. The research also shows how home designs have evolved over time, reflecting cultural and social changes. Lastly, neighbourhood vitality and thoughtful urban design can enhance the feeling of home, extending the sense of belonging from private spaces into the broader community.

My graduation project, exploring the feeling of home in housing design, demonstrates that architects can positively influence the feeling and sense of home for residents. This project aligns with the architecture track and, more specifically, with my chosen housing studio. The focus on densification in Amsterdam ties into architectural design and urbanism, addressing the societal need for more innovative housing solutions within dense urban environments. Connecting this with my personal interest in the feeling of home with the more practical architectural side, this project connects theory and applied design within the framework of the advanced housing studio.

The project makes a valuable contribution to the academic discourse on residential architecture and the emotional dimensions of the home. From a societal perspective, the project offers solutions to address housing shortages while enhancing well-being in dense urban contexts. Ethical considerations were central in balancing affordability, inclusivity, and quality of life against commercial pressures in housing design. The results are significant because many of the principles outlined in the research are not being implemented when observing newly constructed buildings. Financial constraints often lead to cutting corners, resulting in the loss of the craftsmanship that characterised homes built in earlier times.

The methodology employed for this graduation project was a combination of phenomenology and praxeology, which permitted a comprehensive exploration of the concept of home. This approach enabled the collection of more subjective insights through interviews and fieldwork while facilitating the integration of qualitative insights with design-driven solutions, such as adaptive layouts and modular furniture systems. The analysis of paintings and photographs provided a historical context, situating the project within the evolving design field. The aforementioned methods proved valuable to me but also challenged project transferability. This is due to the significant degree of personal interpretation involved. An alternative researcher might arrive at different solutions to the same questions using the same methods.

The findings demonstrate that architects can positively influence residents' sense of home. However, an important aspect that deserves more emphasis in this research is whether there are instances where people might not feel at home, even when all the suggested design strategies are applied. When does a house or neighbourhood fail to evoke a sense of home? While the research provides valuable insights, it is essential to remember that these findings alone are not the definitive answer for creating a home, as the concept is deeply rooted in personal feelings and experiences. The results should, therefore, be seen as recommendations rather than absolute guidelines.

Another limitation of the research was its scope. Since I was the sole researcher, the number of interviews I could conduct was limited, and the timeframe constrained my ability to explore every aspect. However, I aimed to include a diverse group of participants. Including case studies would have enhanced the research by showing concrete examples of where factors like material use and detailing are effectively applied and where they are not. This also provided a valuable precedent for my design.

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