



Designing Everyday Encounters

Graduation report

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Advanced Housing Design: Ecologies of Inclusion
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FOREWORD

In the Netherlands, more people than ever live alone. That is simply a fact about how we live now. But living alone does not have to mean feeling alone, and I think that distinction matters. What makes the difference, in my experience, is not organised social activities or community programmes. It is the small, unremarkable moments that happen when people share the same space as part of their daily lives. A neighbour you recognise on the stairs. Someone you see every morning at the same time without ever exchanging more than a nod. Over time, those moments build something. They create a sense of familiarity, and through familiarity, a sense of belonging.

Architecture plays a real role in whether those moments happen or not. The way a building is organised, where the front doors are, how wide the gallery is, whether the staircase faces outward or inward, these choices determine whether people ever find themselves in each other's presence at all. That realisation is what this project started from.

I hope that this project can offer a different way of looking at the gallery building, a typology that has a complicated reputation in the

Netherlands. Rather than treating it as a failed experiment, I wanted to ask what it could be if the spaces between the front door and the street were taken seriously as architectural spaces in their own right. The answer, I believe, is that those spaces can do a great deal, without forcing anything, without programming anything, and without asking anything of the people who move through them.

That is the kind of architecture I am interested in. Architecture that makes room for ordinary life.

I would like to thank my supervisors Robbert Guis and Olv Klijn for their feedback and help throughout this process.

The report is structured in four different parts. The Introduction establishes the problem statement and the research questions. The approach describes the methods, case studies and theoretical framework that have guided the research. The results present the building analysis and the design. The conclusion and discussion reflects on the findings, their implications and the limits of what this project can and cannot claim.

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Part 1.

Introduction

Problem statement

The Netherlands faces an urgent housing challenge. Approximately 900,000 new homes must be built by 2030 to meet the growing and changing housing needs (Ministerie van Algemene Zaken, 2023). This challenge is often summarized in public debate with the slogan “build, build, build,” which emphasizes quantity. However, such an approach does not adequately address the spatial, social, and ecological complexity of contemporary housing construction. Building land is scarce and under pressure due to climate change, land subsidence, and flood risk management, while housing increasingly needs to be integrated into existing urban and post-industrial areas (Planbureau voor de Leefomgeving, 2021).

At the same time, the composition of the Dutch population is changing. The share of single-person households is increasing significantly and now constitutes the largest household category (Centraal Bureau voor de Statistiek, 2025). This development leads to a growing demand for compact housing, but also entails an increased risk of social isolation. For people who live alone, daily, easily accessible social interaction is crucial for experiencing connectedness and well-being (Putnam, 2000). Despite this societal development, the housing stock in the Netherlands remains largely typologically monotonous and functionally segregated (Czischke et al., 2025), limiting opportunities for informal social interaction in daily life. This aligns with broader societal trends in which a significant portion of the Dutch population experiences feelings of loneliness, particu-

larly among those living alone (Eenzaamheid | Leeftijd en geslacht, n.d.).

This problem is not only a matter of housing typology, but also of the spatial logic embedded within residential buildings themselves. In much of the post-war housing stock, particularly the gallery flat typologies constructed between the 1960s and 1980s, circulation spaces were designed primarily as functional throughways: efficient routes from the public realm to the private dwelling, with minimal attention to the quality of the spaces in between. Communal areas were treated as residual rather than relational, and the architecture of movement prioritized individual efficiency over collective encounter. At the same time, privacy has consistently been a dominant concern in Dutch housing culture, and rightly so. However, when privacy is treated as the overriding principle, it comes at the cost of the casual, unplanned interactions that sustain social cohesion. The challenge is therefore not to choose between private retreat and social exposure, but to find a spatial balance in which both can coexist, where transition zones between public and private are designed as opportunities for encounter rather than merely as corridors of passage.



Within contemporary architectural practice, this challenge is increasingly being addressed through mixed-use living and working concepts, particularly in transformation areas such as former industrial estates. Mixing living and working can contribute to daily connections between different user groups and thus increase the likelihood of informal encounters and social interaction (Bolt et al., n.d.). In this context, work is not only seen as an economic activity but also as a form of social participation (Bolt et al., n.d.). Research into productive urban environments shows that light industry and small-scale businesses, in particular, offer opportunities for social mobility and inclusion, including through easily accessible entry-level jobs, work-study programs, and strong local involvement (Croxford et al., 2020). Research into the use of public space shows that social interaction primarily occurs at eye level and walking speed, and is stimulated by the visibility of activities and the shared use of space (Gehl, 2006). Seeing others at work serves as the strongest invitation to participate.



This emphasizes the importance of well-designed transition zones, where living, working, and movement converge. Transition zones are defined in this project as the spatial areas between the private dwelling and the fully public street, including galleries, entrance halls, courtyards, stairwells, and dwelling thresholds. These zones represent a scale where architectural design can directly influence daily use, social proximity, and inclusion, without relying on programming or social management (Gehl, 2006).



Objective and Motivation

The goal of the Advanced Housing Design: Ecologies of Inclusion graduation studio is to investigate housing as an integrated system in which social, ecological, and economic dimensions are fully interconnected. The studio explores how architectural design can contribute to inclusive housing with a low ecological footprint, responding to the housing shortage and the changing conditions of the Dutch polder landscape (Klijn & Guis, 2025). Midden-Delfland serves as a design laboratory, investigating the relationship between landscape strategies, urban development, and architecture. The goal is to develop design approaches that embed inclusive living environments within a broader spatial and ecological context.

Within the broader goal of the Advanced Housing Design: Ecologies of Inclusion graduation studio, this project focuses specifically on the spatial aspect of social inclusion in everyday life (Klijn & Guis, 2025). Rather than approaching inclusion through collective programs or organized social activities, the project investigates how architecture can contribute to informal forms of encounter that arise as part of daily routines.

I am personally very interested in the observation that people move along fixed spatial routes every day, such as to work, the store, or other amenities. Along these routes, countless moments and places arise where social interaction can take place without being forced. People don't go to social events for these forms of contact. Instead, they arise in transitional moments and shared spaces that everyone already uses. These everyday, informal interactions are an essential but often underestimated aspect of social inclusion. There is a very low social threshold for this type of contact, making it accessible to everyone.

Architecturally, the project therefore focuses on the spatial qualities of transitional zones, such as the plinth, entrances, circulation areas, and semi-public spaces for daily use. Through spatial configuration, cross-section, sightlines, thresholds, and accessibility, we investigate how these spaces can contribute to social inclusion among residents and between residents, workers, and visitors within a mixed-use residential building. The plinth is conceived as a mediating layer between public space, work functions and living, in which interaction is not programmed,

Research Question

Main research question:

How can shared transition zones with certain spatial conditions in a mixed-use apartment building foster social inclusion among single residents, small families, and workers through everyday, informal use?

- 1. How do residents and workers use shared transition zones in everyday life?*
- 2. Which spatial qualities support informal encounter without forcing interaction?*
- 3. How can the plinth and circulation spaces mediate between living and working?*
- 4. How can different daily rhythms be accommodated within one building?*

Scope

Target Group/Users

The project focuses on a mixed user group within a mixed-use residential/workplace building. This group consists of single residents and small families living in compact apartments of approximately 40 to 80 m². Workers and visitors also use the light industrial and commercial functions in the ground floor. No distinction is made based on age, cultural background, physical ability, or social status. Social inclusion is approached in this project as a spatial, everyday condition, not as an intervention for a specific target group. This mix of user groups reflects the diversity of daily rhythms and social backgrounds that the masterplan of the Spaanse Polder aims to accommodate, and because it creates the overlap of different schedules

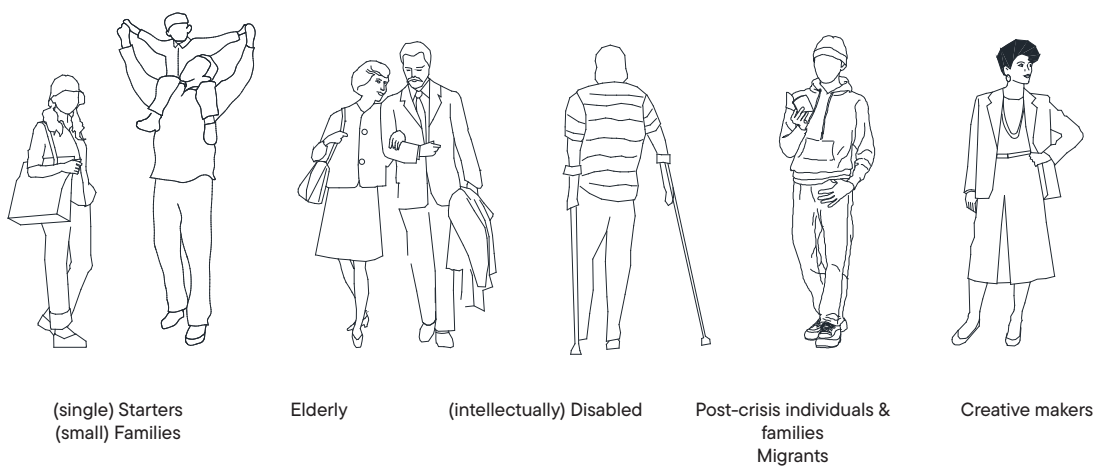


Figure 1: Target group

Program and Building Type

The design involves a mixed-use apartment complex of six to eight residential floors with a plinth below that accommodates light industrial and commercial functions. The building contains 77 apartments. The research focuses primarily on the spatial organization and architectural quality of shared transition zones.

Geographical location

The project location is in the northern part of the Spaanse Polder in Rotterdam, a former industrial area that is being transformed into a mixed-use urban area. The geographic scope is limited to the building and its direct relationship with the public space. Large-scale urban planning or regional issues are only considered insofar as they influence the design of the plinth and the transition between the building and its surroundings.



Figure 2: Spaanse Polder

Timeframe

The research and design development have taken place within a period of 20 weeks, corresponding to the duration of the graduation studio. This timeframe determined the depth of the research.

Focus and framing

The scope of the project is explicitly limited to shared transitional spaces within the building, including the plinth, entrances, circulation areas, and semi-public spaces for everyday use. Programmed social activities, events, and management or policy interventions are outside the scope. The project does not focus on designing specialized housing for specific groups, but on developing architectural strategies that facilitate informal social interaction in everyday use.

Part 2.

Approach

Methods

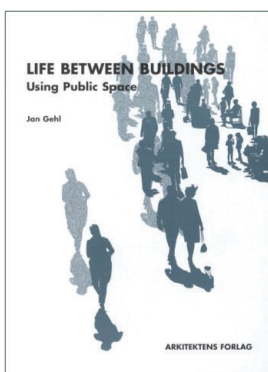
Research and Design Strategy

This graduation project employs a design research strategy that iteratively interweaves literature review, case studies, research by design, and modeling. The research does not follow a linear process but develops more cyclically. Theoretical insights support design choices, while design explorations raise new questions that feed back into the literature. This approach aligns with the nature of the research, in which social inclusion is not measured or programmed, but spatially investigated and tested through architectural design. By simultaneously designing and analyzing, knowledge is produced through the creation, testing, and evaluation of spatial proposals.

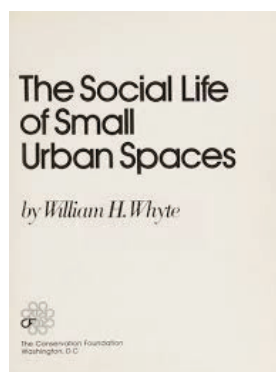
Literature Review

The literature review focuses on theories of social inclusion, informal encounters, mixed-use living and working, and the use of public and semi-public space. This research draws on academic publications, policy documents, and architectural theory. Authors such as Gehl, Klinenberg, and Putnam, as well as recent studies on productive urban environments, form the theoretical framework.

Sources were selected based on their relevance to the spatial conditions of informal social encounter, with a focus on established frameworks in urban design theory and housing research. The search was limited to English and Dutch language publications and prioritised widely cited theoretical works alongside recent policy documents on the Dutch housing context.



Jan Gehl, 2006



William H. Whyte, 1980



Richard Sennett, 2018

Figure 3: Literature

Research by Design

Research by design forms the core of the research. Through design explorations, we investigate how transition zones can contribute architecturally to social inclusion in daily use. Design decisions are used as a research tool: various variations of plinth organization, circulation, entrances, and semi-public spaces are designed, tested, and compared.

Case Studies

Furthermore, relevant case studies of mixed-use residential and commercial buildings and projects in which transition zones play a significant role are analyzed. Each case study was analysed on four criteria: the organisation of circulation spaces, the relationship between private dwellings and collective areas, the spatial treatment of the threshold zone, and the role of the ground floor in mediating between the building and its public context. Case studies are analyzed through drawings, sections, photographs, and diagrams, and serve as a reference and assessment framework for the design.

Model Research

Model development is used as a spatial research tool. Both volume studies and more detailed configuration models are used to investigate spatial relationships, scale, sightlines, and transition zones. Physical models allow us to test spatial effects that are less immediately visible in drawings, such as proximity, overlap, and layering.

Expected output

The research will result in:

- An architectural design for a mixed-use residential/workplace building
- Analytical drawings and diagrams of transition zones
- Physical models that provide insight into spatial configurations
- A reflection on design principles for social inclusion through informal, everyday spaces

Together, these outputs provide a well-founded answer to the research question.

Planning

Weeks 3.1 – 3.2

Literature review and selection of relevant theories and case studies. Initial location analysis and programmatic exploration.

Weeks 3.3 – 3.6

Analysis of case studies and translation into spatial principles. Initiation of initial design explorations and volume studies. Configuration of the floor plan.

Weeks 3.7 – 3.10

Deepening research by design: variant studies of plinth, circulation, and transition zones. Model research to support spatial choices. Creation of cross-sections and other desired products.

Weeks 4.1 – 4.4

Development of the chosen design concept. Assessment against the research question and theoretical framework. Beginning the building's detailing.

Weeks 4.5 – 4.8

Refining the design and detailing of transition zones. Integration of findings from the literature and design.

Weeks 4.9 – 4.10

Completion of design, reflection, and synthesis of research and design results in the graduation project.

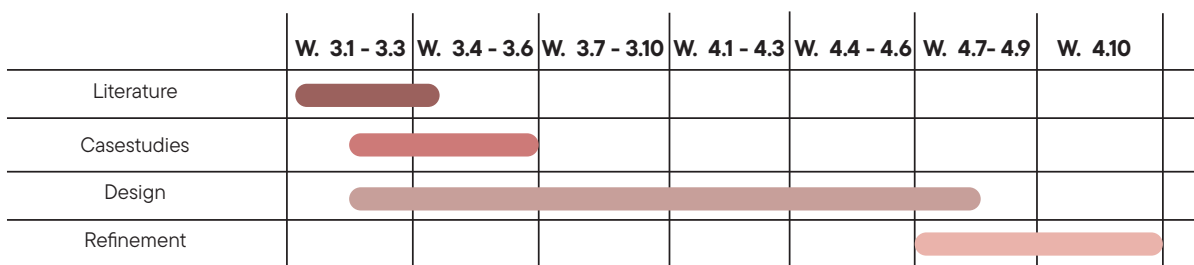


Figure 4: Planning

Theoretical Framework

Social inclusion is a key theme in contemporary housing, particularly in a context of densification, growing diversity, and a growing proportion of single-person households. This study does not view social inclusion as the result of programmed social activities or social management, but as a spatial condition arising from everyday proximity, visibility and shared use of space. Architecture can play an active role in this by creating spatial conditions that facilitate informal encounters as part of daily routines.

A key theoretical starting point is the work of Jan Gehl. Gehl (2006) distinguishes between three types of outdoor activity: necessary activities, those carried out regardless of spatial quality, such as commuting or shopping. Optional activities, which depend on favourable conditions, and social activities, which arise spontaneously when people occupy the same space. Social activities are not independently organised. They emerge as a consequence of the first two. This distinction is architecturally significant: it implies that improving the spatial quality of everyday routes and shared spaces, rather than designing dedicated social facilities, is the most effective way to increase the frequency of informal encounter. Spaces where movement and dwelling converge, such as entrances, plinths, and circulation zones, therefore offer greater potential for informal social interaction than strictly functional traffic spaces.

This spatial-behavioral approach is supported by the empirical research of William H. Whyte. In “The Social Life of Small Urban

Spaces,” Whyte (1980) demonstrates that social interaction primarily arises in places where people are already present as part of their daily routines. Proximity, overlapping movements, and the opportunity to linger prove more important than intention or programming. Whyte introduces the concept of triangulation to describe how an object, activity or even shared point of interest can act as a social catalyst, giving strangers a reason to occupy the same space and, potentially, to speak. Successful social spaces are not designed as meeting places in themselves, but as part of everyday use. These insights are directly applicable to transition zones within buildings, where different user flows converge.

Richard Sennett (2018) adds a more critical dimension to this framework. Where Gehl and Whyte focus primarily on the spatial conditions that make interaction likely, Sennett argues that meaningful social life in cities depends not only on proximity and comfort, but on exposure to difference. His concept of the open city, characterised by incomplete, polyvalent spaces that accommodate multiple uses and user groups, stands in contrast to over-determined environments that predict and control how space is used. Sennett argues that spaces which leave room for negotiation, adaptation, and productive friction between different social groups generate a richer form of collective life than those designed for a single, homogeneous community.

Although this research is primarily architectural in nature, social science theories provide additional context. Putnam (2000) describes how repeated, informal encounters contribute to social capital and mutual trust. Klinenberg (2018) introduces the concept of social infrastructure to explain the importance of physical places for social connection. Social infrastructure works not by programming interaction, but by bringing together people who would not otherwise share space, through accessibility, regularity of use and spatial conditions that support lingering without obligation.

Although these authors do not write specifically about architecture, they emphasize the importance of spatial conditions that support informal interaction.

In this project, these theories are not translated into social interventions but used to spatially legitimize the importance of everyday encounters. Within mixed-use living and working environments, social inclusion takes on an additional dimension. Interweaving living and working increases the daily proximity between different user groups and can contribute to accessible forms of social participation (Bolt et al., n.d.). Research on productive urban environments shows that light industry and small-scale businesses, in particular, are often strongly locally anchored and fulfill a social role within their surroundings (Croxford et al., 2020). The quality of shared and semi-public spaces determines

the extent to which encounters and interaction actually occur.

In this theoretical framework, social inclusion is therefore approached as a result of spatial configuration and daily use. Transitional zones, such as plinths, entrances, and circulation areas, are conceived as mediating layers between public and private, living and working. By paying attention to spatial parameters such as scale, sightlines, accessibility, and route overlap, architecture can contribute to informal social interaction without forcing it. This research builds on these theoretical insights by exploring how transition zones within a mixed-use residential-work building can function as everyday places of encounter and inclusion.

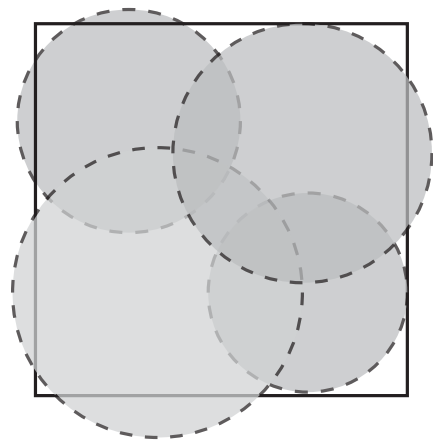


Figure 5: Overlap diagram

Part 3. Results

Spatial conditions

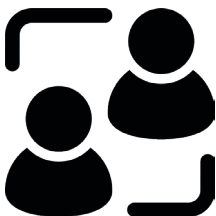
This chapter introduces a few spatial conditions that form the analytical framework for the design proposal. These conditions are derived from the work of Jan Gehl, William H. Whyte, and Richard Sennett, whose research emphasizes that social interaction is not a direct result of architectural form, but of the spatial conditions that enable everyday encounters. Rather than prescribing specific design solutions, their theories demonstrate how proximity, visibility, and activity influence the likelihood of people meeting, observing and engaging with one another.

Based on this theoretical foundation, three key spatial conditions are identified: intimacy, visibility and programmatic activation. These conditions translate abstract theoretical insights into more concrete and applicable design principles. The intimacy relates to the human scale of spaces, interpersonal distances, and the degree of comfort and enclosure that allows individuals to engage in or withdraw from social interaction. Visi-

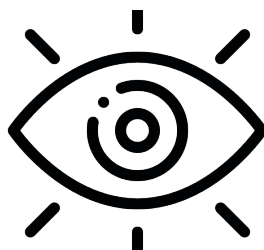
bility refers to the ability to see and be seen, including transparency, visual connections, and spatial openness, which contribute to orientation, awareness, and social safety. Programmatic activation concerns the role of use and activity in space, where shared functions, overlapping programs, and accessibility create opportunities for interaction, described by Whyte as triangulation.

Together, these spatial conditions form an analytical framework through which the design is both developed and also evaluated. They are applied across multiple scales, ranging from the urban context to the architectural detail, allowing for a systematic exploration of how spatial configurations can support everyday encounters. By structuring the design process around these conditions, the project moves beyond a purely formal approach and instead focuses on the relationship between space, use and social behaviour.

Intimicity



Visibility



Programmatic activation



Figure 6: Spatial Conditions

Urban Scale

At the scale of the masterplan, the project is located within the transformation strategy for De Spaanse Polder, where living, working, and small-scale industry are combined. This mixed-use configuration of different kind of functions directly supports programmatic activation by ensuring a continuous distribution of activity throughout the day. As Gehl states, “activity generates activity,” meaning that the presence of people and functions increases both the intensity and duration of use within a space. By integrating different programs within close proximity, the masterplan avoids mono-functional zones and instead creates overlapping patterns of use.

The spatial structure of the masterplan reinforces this condition through a network of green spaces that function as both ecological and social infrastructure. Parks, streets, and also open spaces are not really treated as residual areas but as active connectors within the urban fabric. Movement through these spaces becomes a catalyst for interaction, aligning with Gehl’s observation that

“social activities occur spontaneously as a direct response of people moving about and being in the same spaces.”

This aligns with Klinenberg’s (2018) concept of social infrastructure: physical places that enable social connection without requiring it.

In addition, the distribution of housing typologies across the masterplan contributes to a diversity of users and spatial conditions. By aligning different housing types with varying levels of urban intensity, the plan creates a gradient of activity that supports both lively and more intimate environments. This reflects Sennett’s argument that urban environments benefit from a mixture of uses and social groups, where overlapping programs generate opportunities for interaction between different users, producing the kind of low-threshold social exposure that sustains what Putnam (2000) calls bridging social capital, connections across difference rather than only within familiar groups.



Figure 7: Masterplan Spaanse Polder Fase 1

Building Scale

At the scale of the building, the project is positioned at the corner of a commercial street and adjacent to a park on the left side. This dual condition allows the building to mediate between a highly active urban environment and a more quieter, more natural setting. The plinth of the building is largely transparent and accommodates commercial and collective functions such as a café, workshops, and shared spaces.

This strategy directly addresses visibility and programmatic activation. The transparent façade creates visual connections between interior and exterior and increasing both awareness and perceived safety. As Gehl emphasizes, “if people do not see a space, they will not use it.” The activation of

the plinth is further supported by extending programmatic elements into the public realm through market stalls and outdoor displays. These objects function as what Whyte describes as triangulation, where objects or activities act as social catalysts that stimulate interaction between strangers.

The design of the façade contributes to this condition by creating closely spaced transitions between street and interior functions. Gehl also talks about the importance of such “exchange zones” in activating public life, as they allow for a more gradual transition between public and private spaces. The building thereby becomes not only a place of functions but an interface that contributes to the social life of the street.

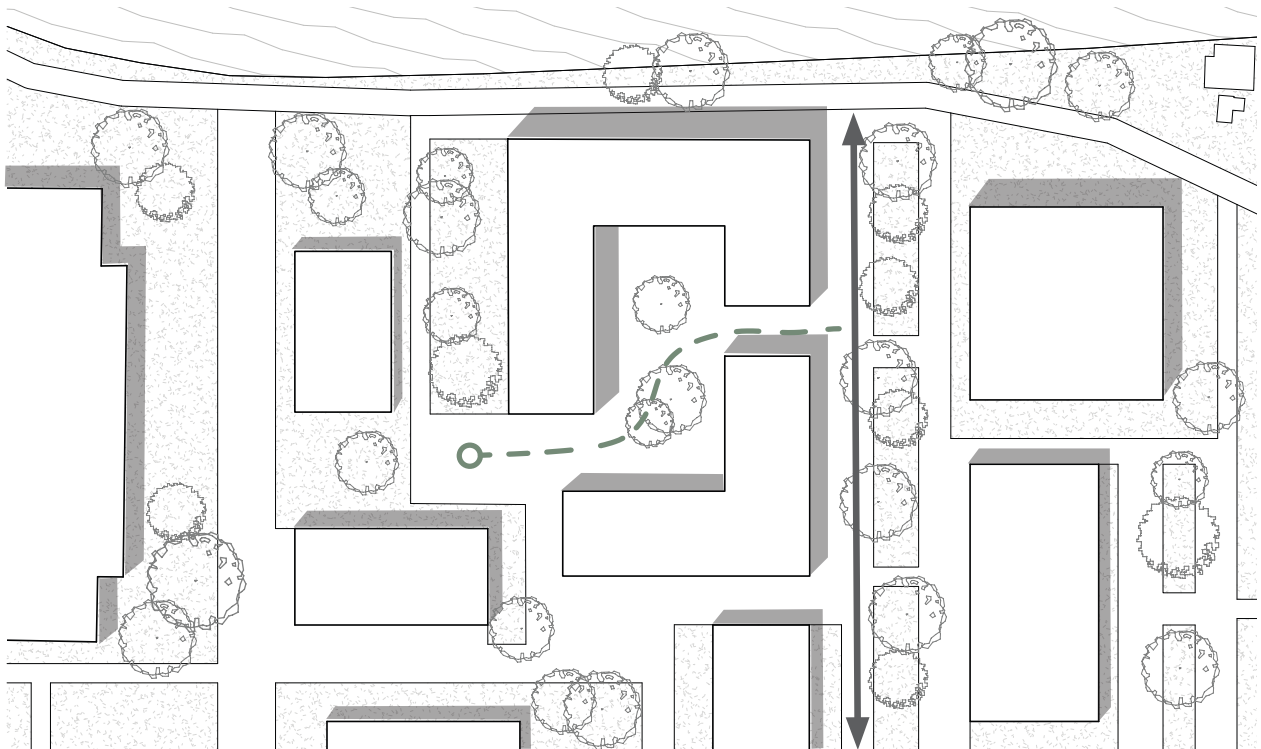


Figure 8: Situation context

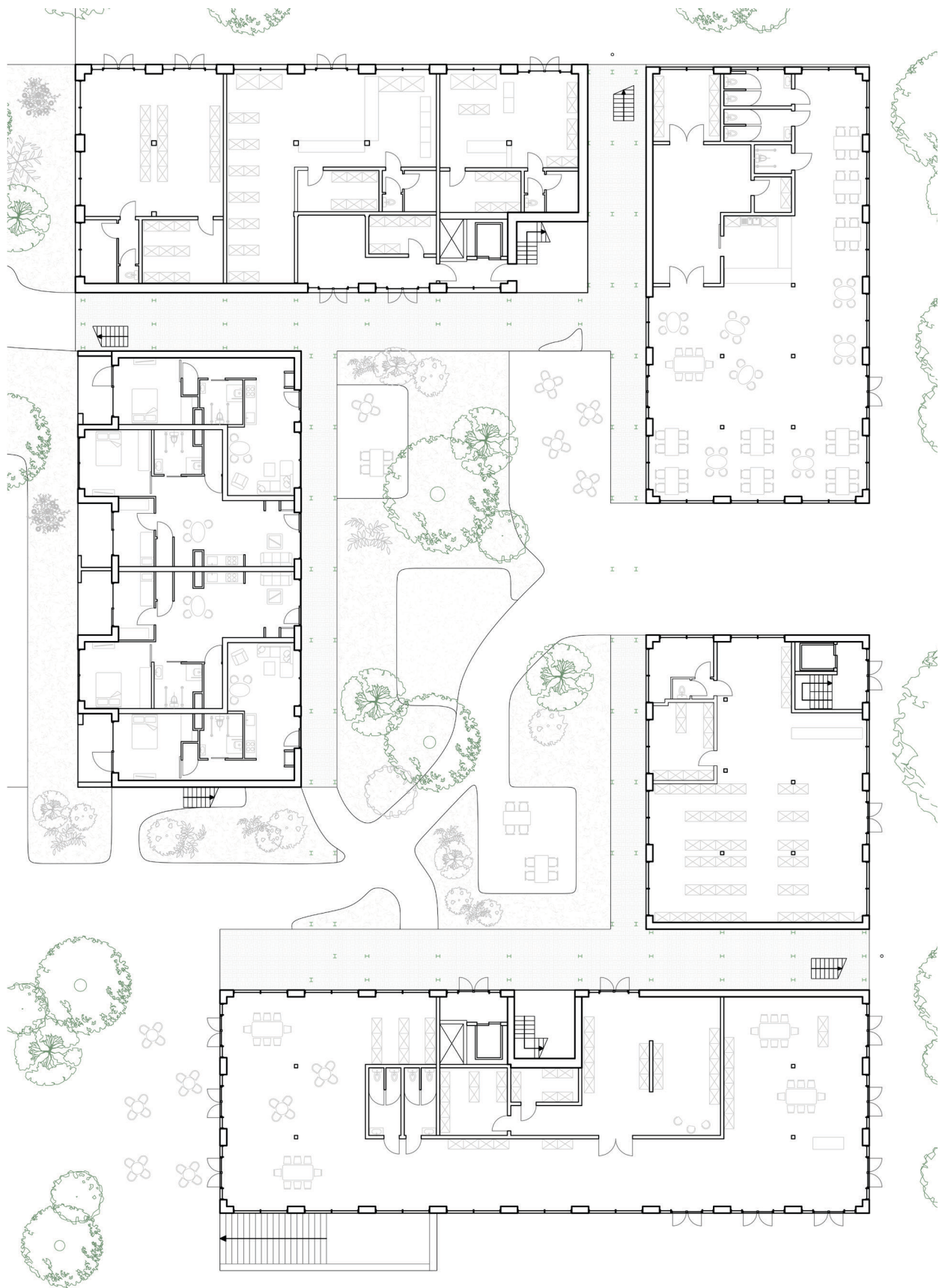


Figure 9: Ground Floor

Collective spatial systems

At the scale of the spatial systems, the courtyard and the access balcony circulation form the core of the project. The building volume encloses a central courtyard that acts as the primary space for interaction, surrounded by external galleries that serve as the main circulation routes. This creates a continuous visual and spatial connection between movement and shared space.

The form of the building is directly shaped by the importance of sunlight within the courtyard. A section of the southern part of the building volume has been removed, giving the building a stepped profile that rises gradually from south to north. This ensures that the courtyard receives direct sunlight throughout the day, rather than being cast

into shadow by the surrounding volume. Gehl (2006) identifies sunlight as one of the primary conditions for outdoor comfort, arguing that people consistently seek out sunny spots and avoid shaded ones when choosing where to sit or linger. A sunlit courtyard is therefore not only an environmental quality but a social one, since it directly increases the likelihood that residents and visitors choose to stay, rather than pass through.

The external gallery operates at a more intimate scale. Wide enough, at approximately 2.0 to 2.5 metres, to allow two residents to pause without blocking a third, it is oriented toward the courtyard so that movement is always accompanied by an awareness of activity below.



Figure 10: Street view

Semi-private threshold zones near dwelling entrances, including small recesses, planter ledges, and space for a bicycle, allow residents to personalise the space immediately outside their front door, extending the domestic environment into the collective realm without enclosing it.

The decision to position circulation externally follows directly from the importance of visibility and comfort in social interaction. External access balconies provide daylight, views, and fresh air, which improve the quality of movement spaces considerably. As Gehl notes, **“people only stay in spaces if that space is comfortable,”** with comfort depending on factors such as sunlight, microclimate, and human scale. Because the gallery overlooks the courtyard, movement through the building is always accompanied by an awareness of activity below. This supports spontaneous interaction, since “people are attracted to other people” and tend to position themselves where activity is present. Enclosed corridors, by contrast, tend to result in anonymity, as seen in the case of Silodam. The openness of the gallery increases both social awareness and the potential for encounter.

The courtyard is the most public of the building’s collective spaces, accessible to residents, café visitors, and workshop users alike. Its social potential lies in the overlap of daily rhythms: mornings bring residents leaving for work, afternoons bring workshop visitors, evenings see the café continue. As Sennett (2018) argues, it is precisely the presence of people with different schedules and purposes that generates the productive diversity of a good shared space. The ground floor combines seating, planters, and a café terrace

in a deliberately unstructured arrangement, Whyte (1980) demonstrates that overly designed social spaces can inhibit use by signalling too clearly how they are meant to be occupied.

The roof gardens form a third space. The spaces reached by deliberate choice rather than daily habit. Residents who use them encounter the same people repeatedly, creating conditions for deeper social contact that Putnam (2000) associates with bonding social capital. Seasonal gardening activities give residents a shared project and a reason to return, cooperation through use rather than organised social programming.

This distinction maps directly onto the three spatial conditions: the courtyard maximises visibility and programmatic activation; the gallery prioritises intimacy and casual encounter; the roof garden enables sustained social connection over time. Together they constitute a spatial ecology of encounter rather than a single type of collective space.



Figure 11: perspective view



Circulation

The vertical circulation is organized through two cores, each consisting of a staircase and a lift. The staircase is designed as an open and visible element, directly connected to the gallery and oriented towards the courtyard, while the lift is enclosed and supported by a small lobby space. This distinction follows from Gehl's observation that spaces such as elevators are "***practically impossible spaces for ordinary conversations.***" By treating the staircase as a spatial and visual element rather than a purely functional one, the design encourages its use as a primary route, increasing the frequency of informal encounter. A well-designed staircase offers residents a choice: to pause on a landing overlooking the courtyard, or to pass a neighbour at a comfortable distance depending on mood.

The arrival sequence from street to front door is designed as a gradual transition rather than a direct route. A resident entering from the commercial street passes through the entrance hall, crosses the courtyard, and moves up the staircase to the gallery. Each of these steps shifts the spatial character: from public and active to semi-public and slower, and finally to the more intimate scale of the residential floor. This sequence means that coming home is not a neutral act but a spatial experience that passes through the shared life of the building. At the same time, it is never forced: a resident in a hurry can move through quickly, while one with more time can slow down and stop.

This approach is comparable to projects such as Wohnregal and Spreefeld, where visible and external circulation systems contribute to social interaction. In both projects, the external position and visual orientation of the staircase toward shared space significantly increases its use as a primary route

The small lift lobbies, though enclosed, are not treated as purely functional spaces. They are positioned at the point where the gallery meets the staircase core, creating a small node in the circulation where paths briefly converge. A resident waiting for the lift, another locking a bicycle outside their door, a third coming down the stairs, these small coincidences are the everyday material of social life in a residential building. The lobbies are kept compact but well-lit, with a window toward the courtyard where possible, so that even a brief wait is accompanied by a sense of spatial connection to the rest of the building.

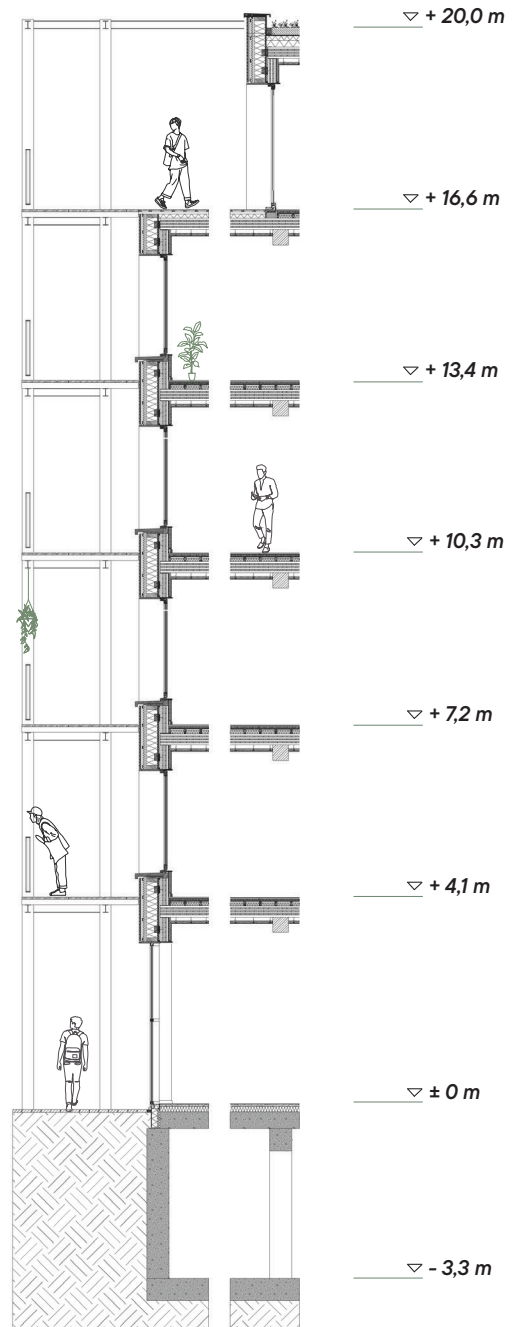
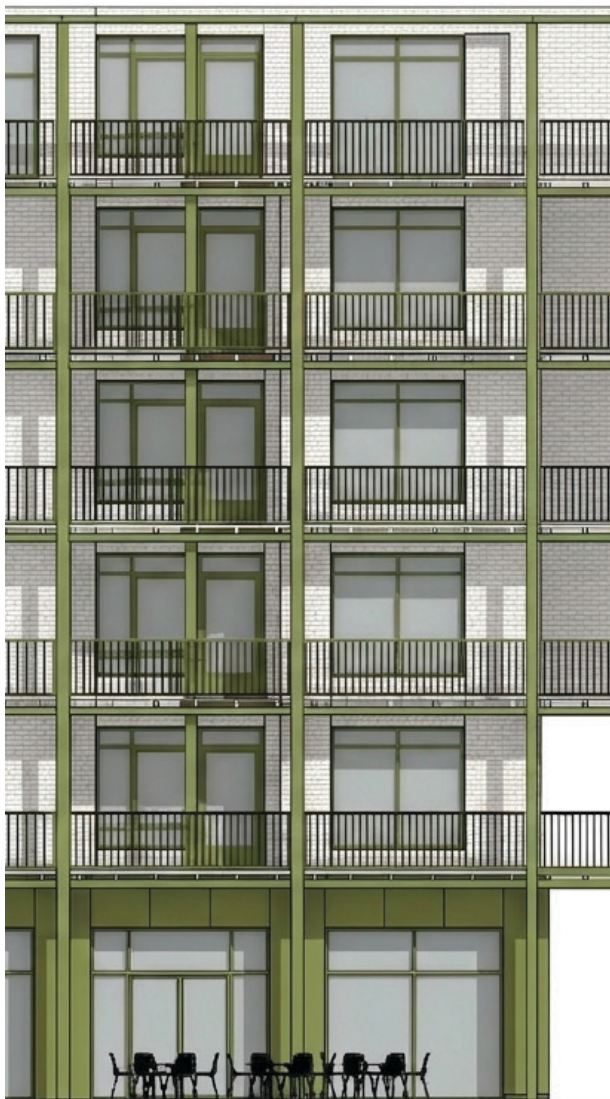


Figure 12: Fragment section

Architectural scale

At the scale of the dwelling, the spatial condition of intimacy is addressed through the organization of interior spaces and their relationship to the collective spaces. Living spaces are oriented towards the gallery and courtyard, while bedrooms are positioned on the quieter exterior side of the building. This arrangement creates a gradient between active and private zones within the dwelling.

It reflects a position on the relationship between social life and privacy for the target group. Single residents and small families are not always looking for communal living. Maybe they are looking for a home in which solitude and social connection can coexist. A resident who has had a difficult day can close the bedroom door and face the park, the same resident, on another morning, can open the kitchen window toward the gallery and exchange a few words with a passing neighbour. The architecture does not determine which of these happens, it makes both possible.

The access balconies are designed not only as circulation routes but also as places for staying. Seating areas and small zones for lingering are also integrated along the access balcony, allowing residents to engage in interactions at comfortable distances. Gehl identifies this as an essential for social interaction, noting that both overly close and overly distant conditions prevent meaningful contact.

The inclusion of semi-private zones near entrances of the dwellings further supports this

condition. Inspired by projects such as La Borda and De Voortuinen, these spaces allow residents to personalize their immediate surroundings and extend their domestic environment into the collective realm. As Gehl states, *“the residential environment can extend well beyond the actual dwellings,”* reinforcing the importance of transitional spaces in fostering interaction.



Figure 13: Gallery render

The dwelling types range from compact studios of approximately 40 m² to family apartments of approximately 80 m², producing a diversity of daily rhythms that activates the shared spaces across the full day rather than only at peak hours.

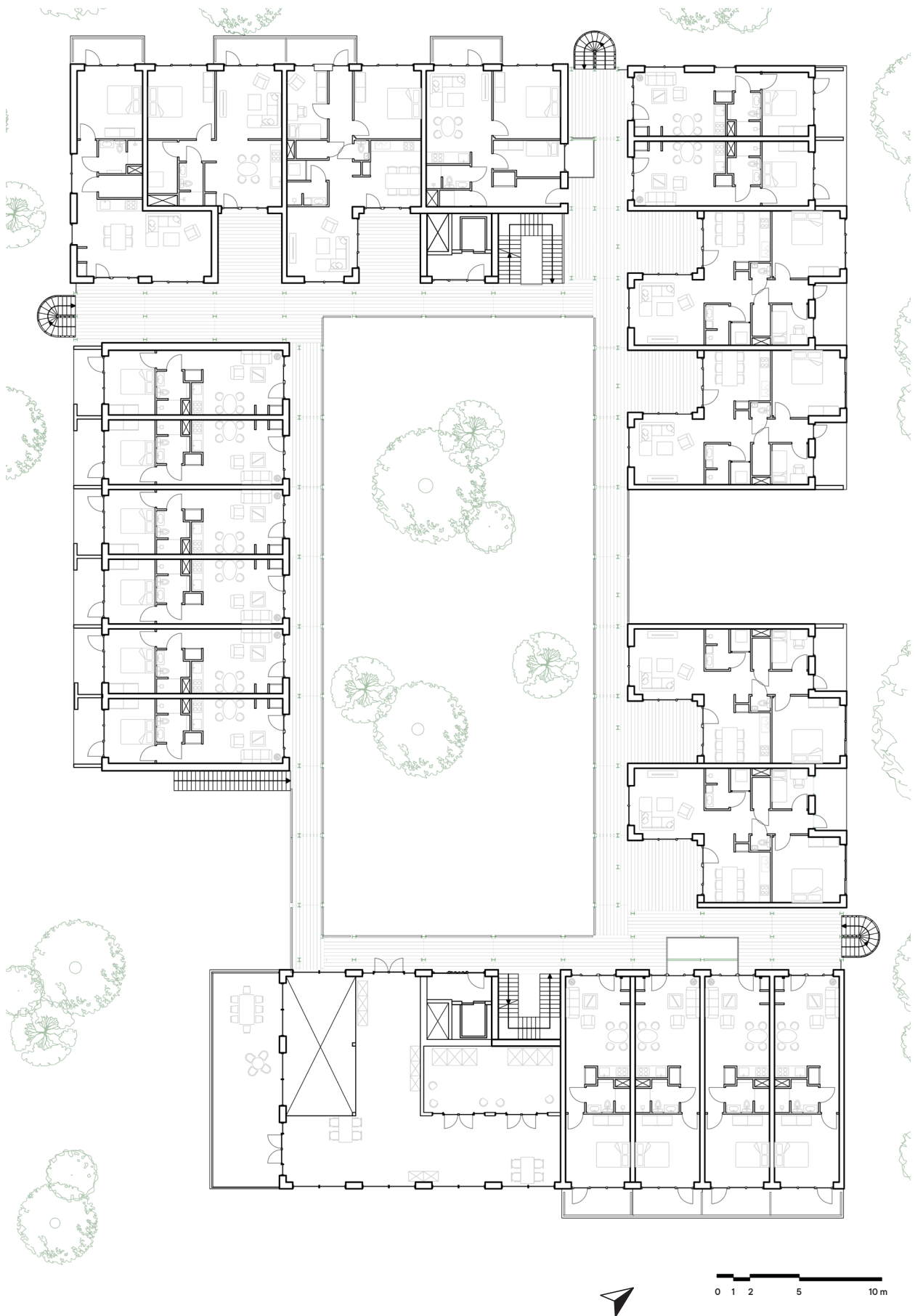


Figure 14: First floor

Materiality and Identity

The material choices of the building are each tied to a specific layer of context. The history of the neighbourhood, the ecology of the masterplan, and the social readability of the building itself.

The facade is finished in white brick, referencing the historic character of the Overschie district located approximately one hundred metres from the site. This material connection is intentional. Rather than treating the new building as a standalone object, the white brick establishes a visual continuity with the existing neighbourhood fabric, anchoring the project in its local context. In the courtyard, the white brick amplifies reflected daylight, keeping the shared outdoor space bright even in overcast conditions. A quality that directly supports the social function of that space.

The load-bearing structure consists of cross-laminated timber, which can be sourced from the production forests proposed by ZUS and incorporated into the masterplan for the Spaanse Polder. This directly links the building to the broader ecological and productive ambitions of the area, closing the loop between the construction of the building and the landscape strategy that surrounds it. The insulation material is flax, grown within the Spaanse Polder itself, further reducing the distance between production and application and reinforcing the identity of the building as part of a local material cycle.

The galleries are constructed from reclaimed steel recovered during the demolition of industrial buildings in the Spaanse Polder. Rather than treating demolition as waste, this approach gives the material a second life while maintaining a direct reference to the industrial history of the site.



Figure 15: Courtyard render

Beyond structure and cladding, the ground floor and galleries are finished with a green colour treatment that makes legible which parts of the building are publicly and semi-publicly accessible. The green reads as a consistent visual cue across the plinth, the stair cores and the gallery railings, functioning as a wayfinding system that operates without signage. A first-time visitor can immediately identify which routes are open and which spaces invite entry. A returning resident uses the same colour to orient within the building at a glance. The green does not mark zones that are designed for social activity, it marks zones that are simply open. It distinguishes collective space from private residential floors not by instruction but by atmosphere, reinforcing the gradient from public to private that the spatial organisation of the building already establishes. This visual language distinguishes the spaces of social interaction from the more private residential

floors above, allowing both residents and first-time visitors to immediately understand where collective life takes place and where it gives way to privacy. In this way, the material strategy does not only address environmental or contextual concerns, but directly supports the social argument of the project. The building communicates its own spatial logic through the materials and colours it presents to the people who use it.



Figure 16: Facade elevation

Programmatic Layers and Shared Spaces

Programmatic activation is further reinforced through the distribution of shared spaces throughout the building. The ground floor accommodates collective functions such as workshops and entrance areas, while upper levels include shared facilities such as laundry rooms, seating areas and roof gardens. The combination of these functions creates overlapping patterns of use, increasing the likelihood of incidental encounters. Whyte emphasizes that shared activities and objects can act as triggers for interaction, while Sennett highlights the importance of mixed programs in generating diverse forms of social engagement.

The roof gardens, in particular, provide spaces for longer stays and seasonal activities such as gardening. These spaces combine environmental quality with programmatic

use, creating conditions for both planned and spontaneous interaction.

Critically, none of these shared spaces are mandatory. Residents who prefer not to use them are under no social obligation to do so. The risk of heavily programmed collective housing is the social pressure that accumulates when participation becomes an implicit expectation. This project avoids that by distributing shared spaces across the building and different levels, treating them as spatial resources rather than social obligations.



Figure 17: Bird's eye render

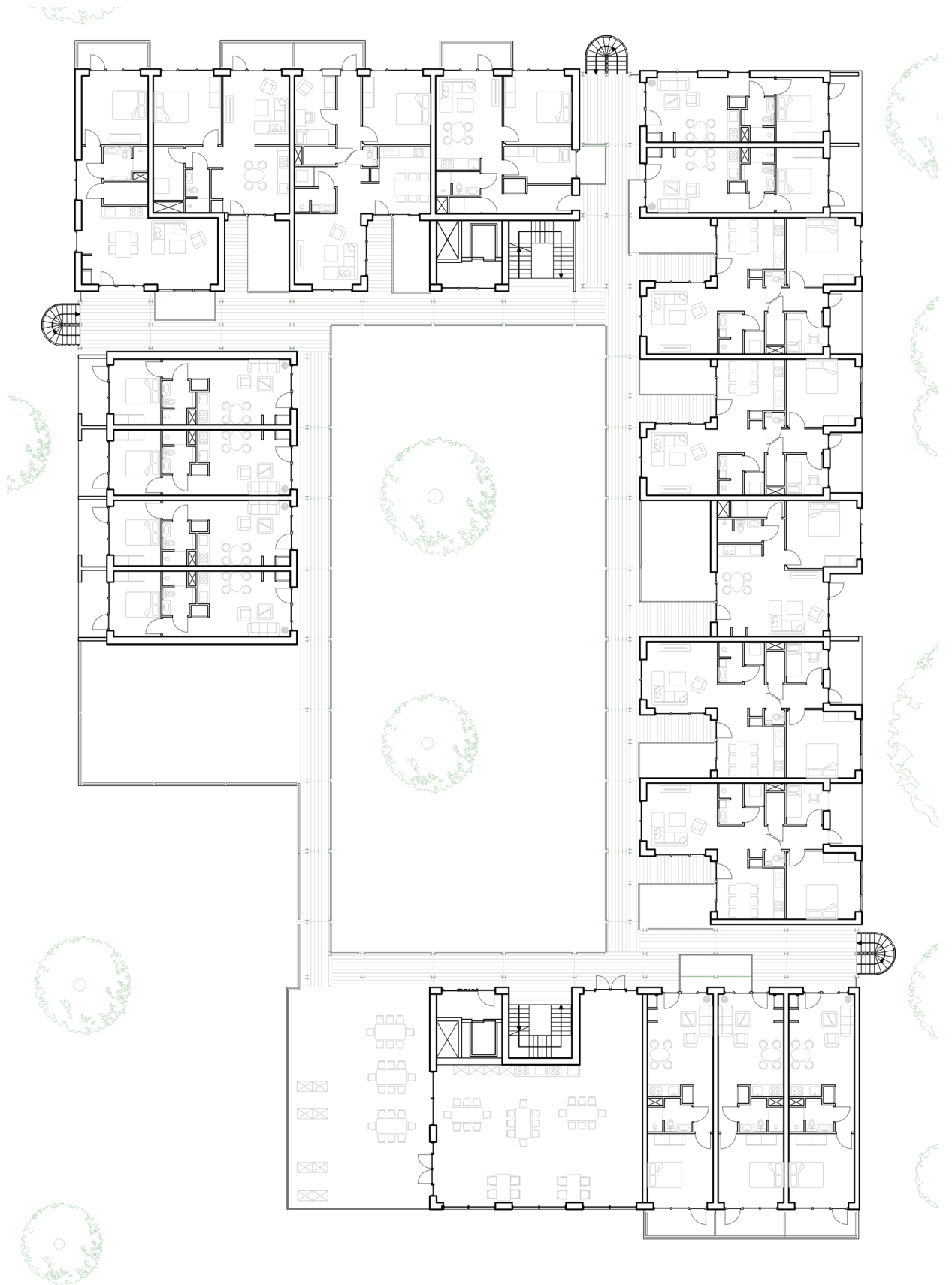


Figure 18: Second floor



Microclimate and Comfort

The design addresses microclimatic conditions as a key factor in supporting social interaction. The overhangs of the access balcony provide shading in summer while allowing sunlight to penetrate in winter, creating a comfortable environment throughout the year. This seasonal variation changes the character of the gallery. From a shaded outdoor corridor in summer to a sun-warmed threshold in winter, making it a spatially varied environment rather than a static one.

This strategy directly relates to Gehl's emphasis on environmental comfort as a condition for social life. Spaces that offer protection from wind, access to sunlight and comfortable thermal conditions are more likely to be used and occupied. The introduction of light shafts further enhances daylight conditions, improving both comfort and visibility within the building.



Figure 19: Section

Part 4.

Conclusion

Conclusion

The project set out to answer the following question:

How can shared transition zones with certain spatial conditions in a mixed-use apartment building foster social inclusion among single residents, small families, and workers through everyday, informal use?

The research shows that social inclusion in housing is not always a matter of programming or management. It is a consequence of the spatial organisation. When transition zones, including galleries, courtyards, plinths, stair landings and dwelling thresholds are designed with care for human scale, visibility and the overlap of daily routines, they create conditions in which informal encounters can occur as a natural part of moving through the building. These encounters do not need to be deep or sustained to be meaningful. The brief exchange at a front door, the awareness of activity below from the gallery, the coincidence of arriving at the staircase at the same moment as a neighbour. These are the small social events that, over time, build familiarity and a sense of belonging.

Residents and workers use shared transition zones most often in passing, not by intention. This means that the quality of everyday movement routes matters far more than the design of dedicated social facilities. The spatial qualities that best support informal encounter without forcing it are a combination of human scale, visual connection to activity, the possibility of lingering and the presence of semi-private threshold zones that

allow residents to be present without being exposed. The plinth and circulation spaces mediate between living and working most effectively when they are visible, accessible from the street and also positioned along routes that different user groups already share. Different daily rhythms are accommodated not by scheduling but by distributing shared spaces vertically across the building, so that the courtyard, gallery and roof gardens each attract different types of use at different times of day.

A critical point that emerged during the design process is that spatial conditions for encounter and spatial conditions for retreat are not opposites. They are two sides of the same design question. A building that only offers social exposure becomes oppressive. A building that only offers privacy becomes isolating. The design attempts to hold both, by ensuring that residents always have a choice, to slow down and engage, or to move through without obligation. This position is directly informed by Sennett's argument that meaningful collective life depends not on comfort alone but on the freedom to navigate between engagement and withdrawal on one's own terms.

Implications and Recommendations

The findings of this project have implications for how residential buildings are designed and evaluated more broadly, particularly in the context of the current Dutch housing shortage. The dominant response to that shortage has been focused on quantity and efficiency, which has produced housing that is typologically repetitive and spatially anonymous. The argument this project makes is not against density or compact living, but against the assumption that social quality is a secondary concern to be added through programming after the building is complete.

The central contribution of this research is a positional one: the gallery, courtyard, plinth, and dwelling threshold should be treated as primary architectural spaces, not as residual circulation. In current practice, these zones are often resolved after the floor plan and structural system are in place, receiving what remains of the budget and the designer's attention. Spatial quality in transition zones is not expensive or technically complex. It requires attention to width, orientation, threshold, material and the relationship between movement and shared space. These are design decisions, not budget decisions.

Treating transition zones as primary spaces has direct consequences for how projects should be organised from the start of the design process. For the architectural profession, this project suggests that the gallery building, a typology long associated with anonymity and social failure in the Netherlands, is not inherently problematic. The failure of post-war gallery housing was not the typology itself but the absence of attention to scale, comfort, threshold, and visual connection. When these qualities are present, the gallery can be one of the most socially

effective residential typologies available. It places residents in daily proximity with one another along a shared route that connects private dwelling to collective outdoor space. The lesson is not that the gallery failed, but that it was never properly designed as a social space. Treating the access balcony as a primary architectural element, with real width, daylight, a view, and semi-private zones at each front door, transforms it from a corridor of passage into a space of everyday collective life.

A recommendation that I have following from this research is that future housing projects in transformation areas like the Spaanse Polder should treat the design of transition zones as a primary spatial task rather than an afterthought. This means including the gallery, courtyard, plinth in early design decisions alongside the floor plan and the structural system. It also means being explicit about the different levels of privacy and publicness within a building, so that shared spaces are not treated as a single undifferentiated category but as a system with different characters and social functions.

A further recommendation concerns the integration of work and living. The presence of workshops and a café in the plinth is not only a programmatic decision. It is also a social one. It brings different people into the building for different reasons at different times and it gives the ground floor a legibility and vitality that purely residential plinths rarely achieve. In the context of post-industrial transformation areas, where light industry and small-scale production already have a strong local identity, this integration is both natural and valuable.

Reflection

The research by design strategy that this project adopted proved to be well suited to the subject matter. Social inclusion cannot be measured or modelled in advance. It can only be spatially investigated through designing, testing and comparing proposals. The iterative relationship between literature and design was very important. Theoretical insights from Gehl, Whyte, Sennett and Klinenberg raised questions that were then tested through spatial proposals. Those proposals in turn raised questions that sent the research back to the literature. This loop did not produce a fixed method but a developing spatial argument.

The case studies were particularly useful as reference frameworks. Projects such as Spreefeld, La Borda, and De Voortuinen demonstrated that the design principles identified in the theoretical framework are not abstract but have been applied successfully in different contexts and at different scales. At the same time, the case studies also revealed limitations. Many of these projects were developed within cooperative or community-led processes, where the social intentions of the building were shared by future residents from the start. The design produced in this project does not have that social foundation and must rely entirely on spatial conditions to create the circumstances for encounter. This is a real limitation that the design cannot fully overcome.

In terms of research methods, the combination of literature review, case study analysis, and physical model research worked well together. The models were particularly valuable for testing the scale and character of the gallery and courtyard, qualities that are difficult to assess from drawings alone. If the pro-

cess were to be repeated, more time would have been spent on section studies at an early stage, since the cross-section turned out to be the most revealing drawing for understanding the spatial relationship between street, plinth, courtyard, gallery, and dwelling. Earlier and more systematic use of sections would have strengthened the design argument at an earlier stage of the process.

A limitation of this research concerns the scope of the literature it draws on. The theoretical framework relies primarily on three authors: Gehl, Whyte, and Sennett. While their work provided a strong and consistent foundation, it also meant that other relevant perspectives were not explored. Gehl's *Life Between Buildings*, which forms the backbone of the spatial analysis in this project, was first published in 1971 and reflects a specific moment in the history of urban design thinking. Some of his observations about human behaviour in space remain relevant today, but the built environment has changed considerably since then, and more recent scholarship may offer a sharper or more nuanced account of how people use shared space in contemporary housing. Sennett's *Building and Dwelling*, published in 2018, provides some of that more current grounding, and the combination of the two creates a reasonable balance between an established spatial framework and a more contemporary social argument. That said, a broader literature search, including more recent housing research from the Netherlands specifically, would likely have strengthened the theoretical basis of the project and may have surfaced insights that the three primary sources do not cover.

A second limitation concerns the relationship between the building and the master-plan it is part of. The design assumes a fully transformed Spaanse Polder, where thousands of residents and workers occupy a mixed-use urban district with parks, streets, and shared facilities distributed across the area. In that scenario, the social argument of the project is well supported by the urban context. The building sits within a lively and diverse neighbourhood that reinforces its own spatial ambitions. However, the building is located in the first phase of a long-term development that will be built out over many years. In that first phase, the population of the area is estimated at around 800 people. The public and semi-public spaces that the design depends on for activation, including the park, the commercial street, and the wider network of green infrastructure, will not yet be fully in place. This means that in the short term, the courtyard and plinth may be significantly less active than the design assumes, and the social conditions the building aims to create may take considerably longer to develop than the project suggests. This phasing reality is a genuine constraint that the design does not fully address, and

it is worth acknowledging that the social potential of the building is partly dependent on a broader urban transformation that lies well beyond the scope of this project.

Finally, this project confirmed something that was already present in the initial motivation: that the most meaningful social spaces in a building are rarely the ones designed for that purpose. They are the ones that people move through every day, that ask nothing of them, and that happen to put them in the same place at the same time. Designing for that kind of encounter requires patience and restraint. The architecture has to do less, not more, to let the social life of the building emerge on its own terms.

Part 5.

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Note on language and AI use

This report was written in Dutch and translated into English with the assistance of AI tools, including Claude (Anthropic) and Grammarly. These tools were used exclusively for translation and grammatical correction. All the research, analysis, design decisions and also written arguments are my own.

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Part 6.

Appendix

Case Studies

- **Spreefeld, Berlin**
- **Silodam, Amsterdam**
- **De Voortuinen, Amsterdam**
- **The Social Hub, Delft**
- **La Borda, Barcelona**
- **Wohnregal, Berlin**

Spreefeld

Architects:

Fatkoehl architekten
BARarchitekten
Carpaneto Architekten

Area:

7400 m²

Units:

65 Dwellings

Typology:

Residential

Location:

Berlin, Germany

Year:

2011 - 2015

Coop Spreefeld is a cooperative housing project completed between 2011 and 2015 along the banks of the River Spree in Berlin. The project comprises three freestanding seven-story passive houses in hybrid construction, combining reinforced concrete structures with timber frame facades finished in wood fiber plaster panels.

The buildings form a shared courtyard that, together with the riverbank, creates an inviting public space. Ground floors are dedicated to public and working functions, while upper floors offer a diverse range of housing models from compact 25m² apartments to large cluster units for up to 20 residents. Rooftop terraces connected by suspension bridges establish a cohesive semi-public zone above the city.

Sustainability is central to the concept: geothermal pile foundations, a wood pellet boiler, ice storage heating, and rooftop photovoltaic systems together achieve passive house standards and near energy self-sufficiency. The project was nominated for the European Mies van der Rohe Prize.



Figure 1: Spreefeld

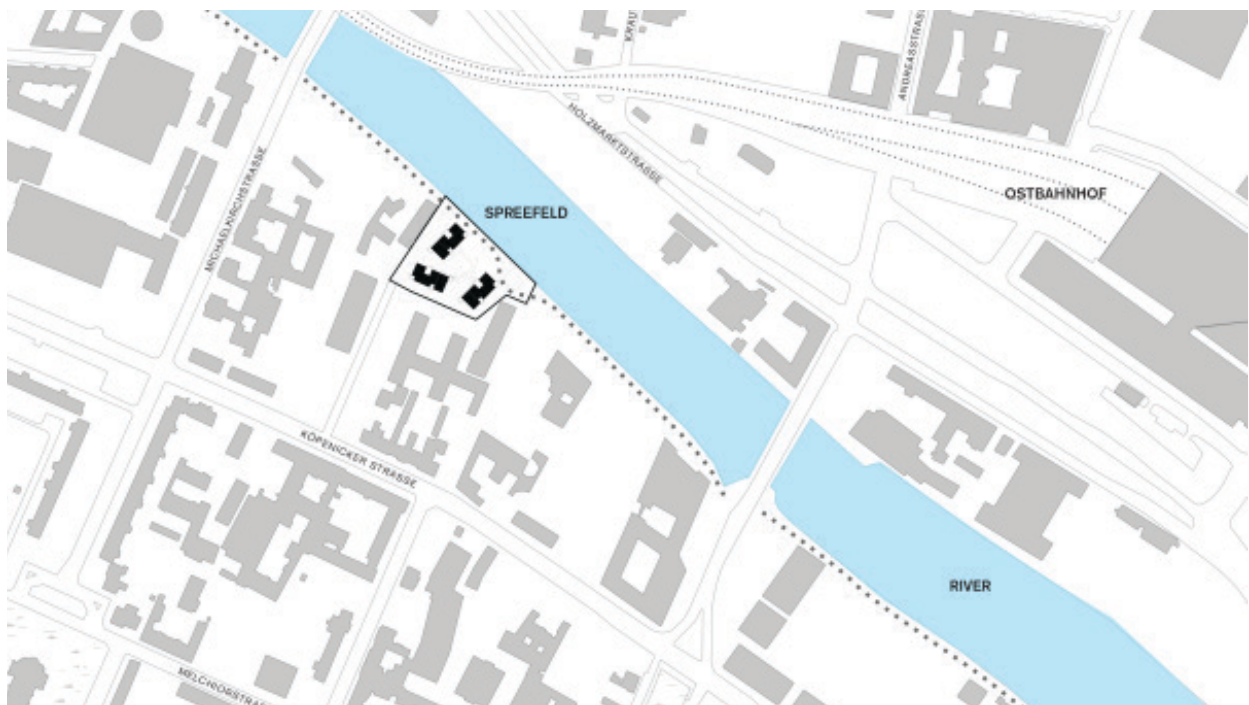


Figure 2: Spreefeld Location

VERTICAL CIRCULATION

Legend
Vertical circulation spaces ■



Figure 3: Spreefeld Ground Floor



Figure 4: Spreefeld First Floor

COMMUNAL SPACES

Legend
Communal spaces ■



Figure 5: Spreefeld Ground Floor



Figure 6: Spreefeld First Floor

PUBLIC ROUTES TO ENTRANCES

Legend
Walking routes ■



Figure 7: Spreefeld Ground Floor

CIRCULATION AND COMMUNAL SPACES

Legend
Vertical circulation spaces ■



Figure 8: Spreefeld section

Legend
Communal space ■



Figure 9: Spreefeld section

Silodam

Architects:

MVRDV

Location:

Amsterdam, Netherlands

Area:

19500 m²

Year:

1995 - 2003

Units:

157 Dwellings

Typology:

Mixed use, Residential

Silodam is a mixed-use housing block completed between 1995 and 2003 by MVRDV, situated on a former dam in the western harbour of Amsterdam. The building accommodates 157 apartments alongside offices, workspaces, commercial units, and public spaces, all within a ten-storey, 20-metre-deep urban envelope.

Rather than a uniform block, the design is organised as a series of small neighbourhoods clusters of 8 to 12 apartments grouped around corridors, gardens, galleries, and halls resulting in a wide variety of apartment types: panoramic units, double-height spaces, patios, and harbour-facing dwellings. This diversity in typology is reflected outward in a varied facade of different materials and window configurations. An unexpected network of semi-public routes connects the building vertically and horizontally, linking residents to shared amenities including a library, fitness area, and rooftop barbecue.

Referencing the industrial silos that surround it, the building functions as a contemporary container of homes — a 21st-century silo added to the historic harbour landscape. The project was realised for clients Rabo Vastgoed and De Principaal, with a total surface area of 19,500 m².



Figure 1: Silodam

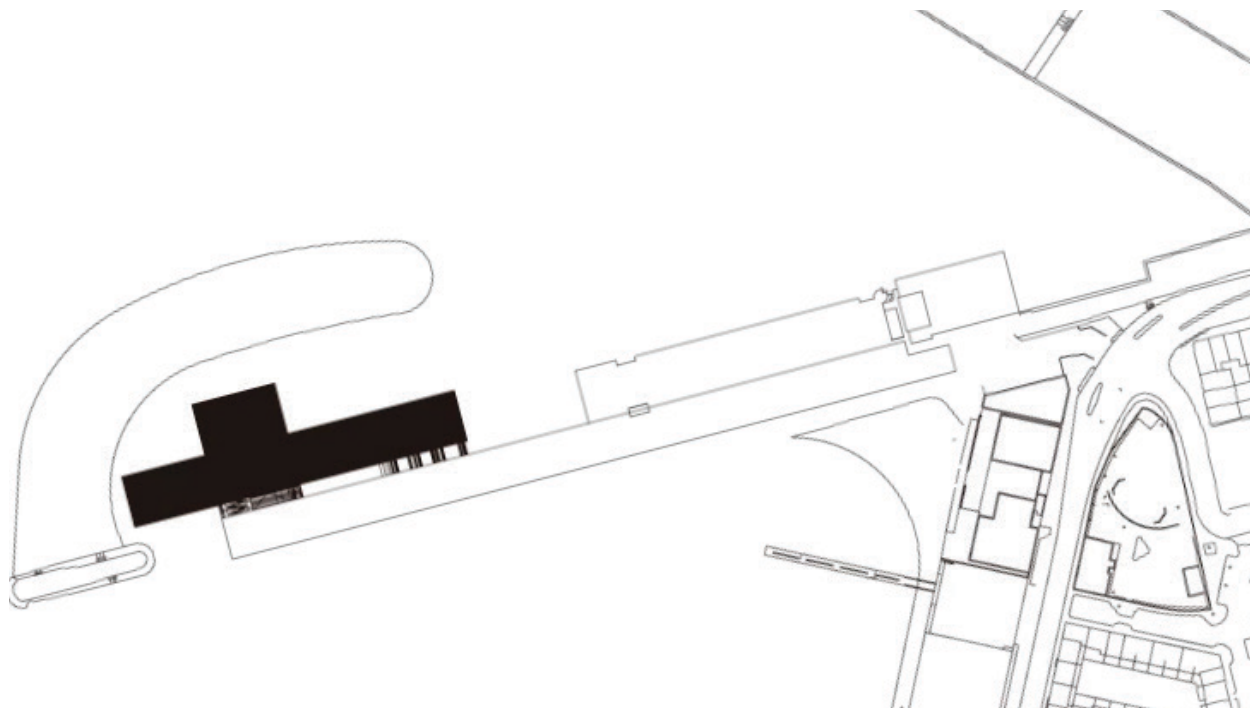


Figure 2: Silodam location

VERTICAL CIRCULATION

Legend
Vertical circulation spaces ■



Figure 3: Silodam ground floor, first floor and second floor

VERTICAL CIRCULATION

Legend

Vertical circulation spaces

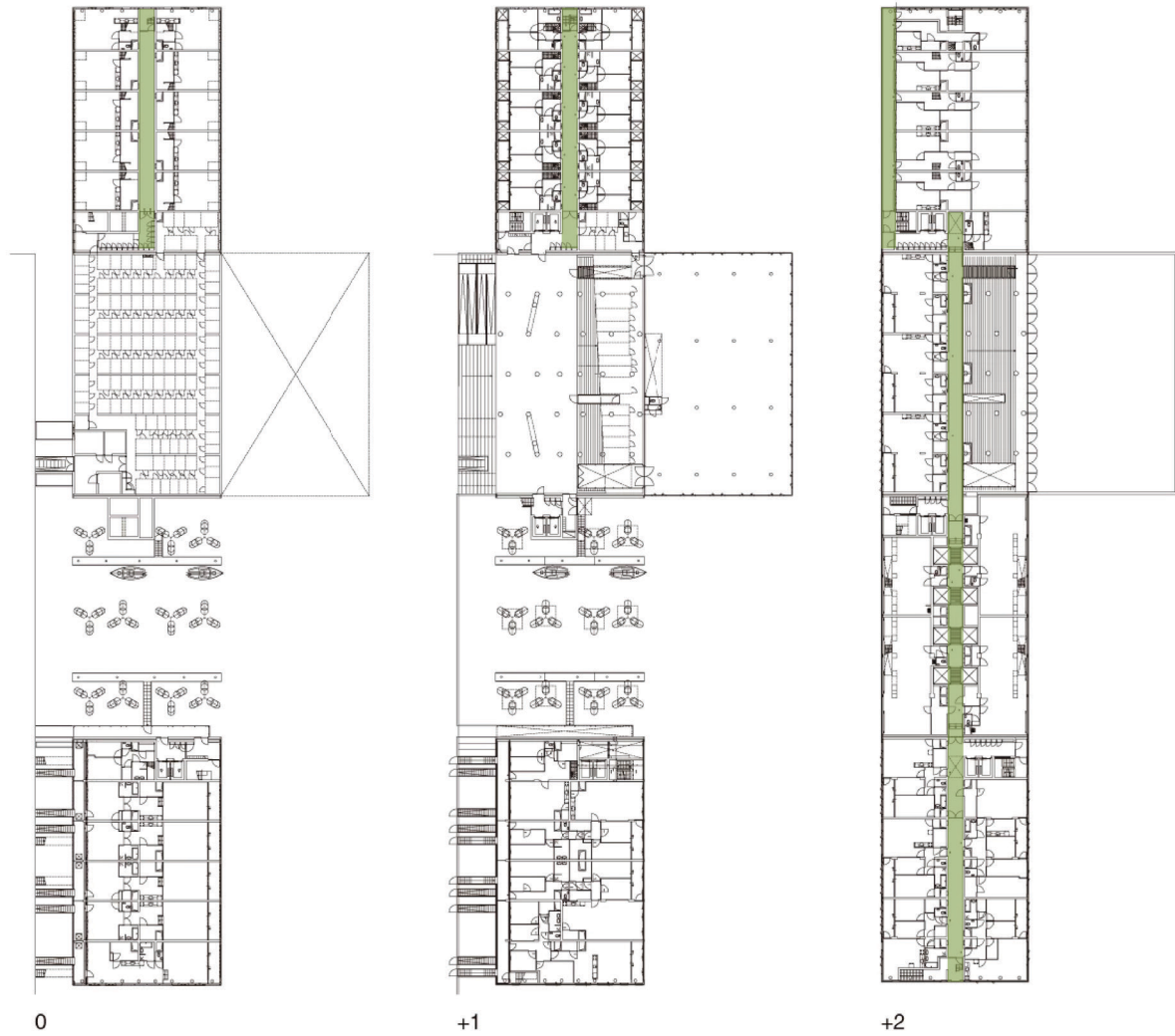


Figure 4: Silodam Ground floor, first floor and second floor

VERTICAL CIRCULATION

Legend
Vertical circulation spaces ■

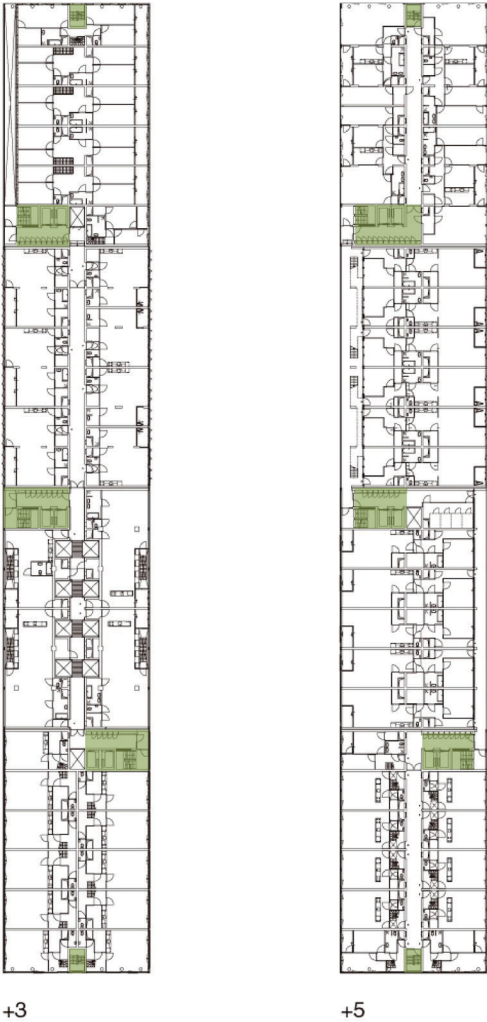


Figure 5: Silodam Third and fifth floor

VERTICAL CIRCULATION

Legend

Vertical circulation spaces 



Figure 6: Silodam Third and fifth floor



Figure 7: Internal gallery interior

VERTICAL CIRCULATION

Legend

Vertical circulation spaces

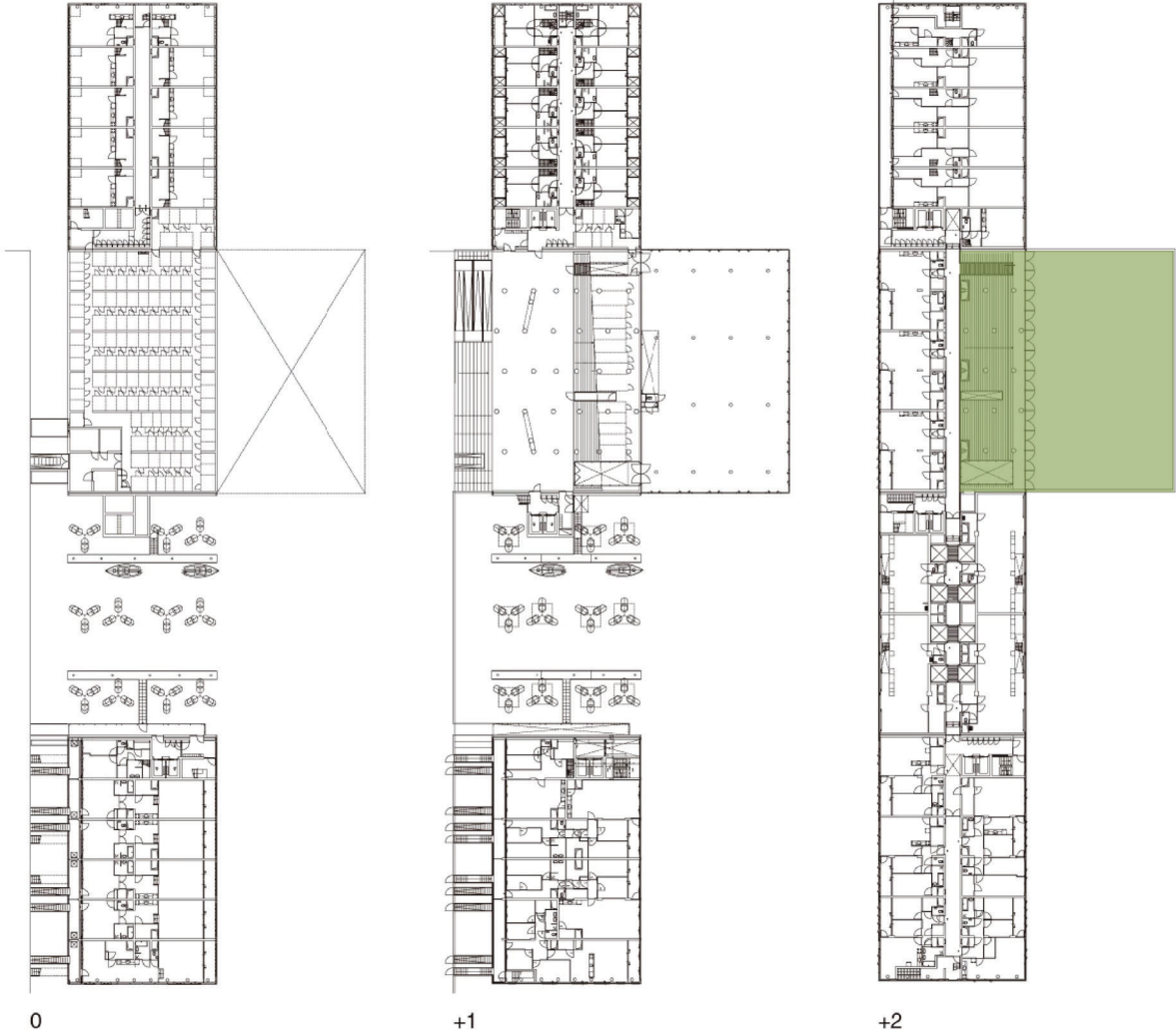


Figure 8: Silodam ground floor, first floor and second floor

COMMUNAL SPACES

Legend
Communal spaces ■

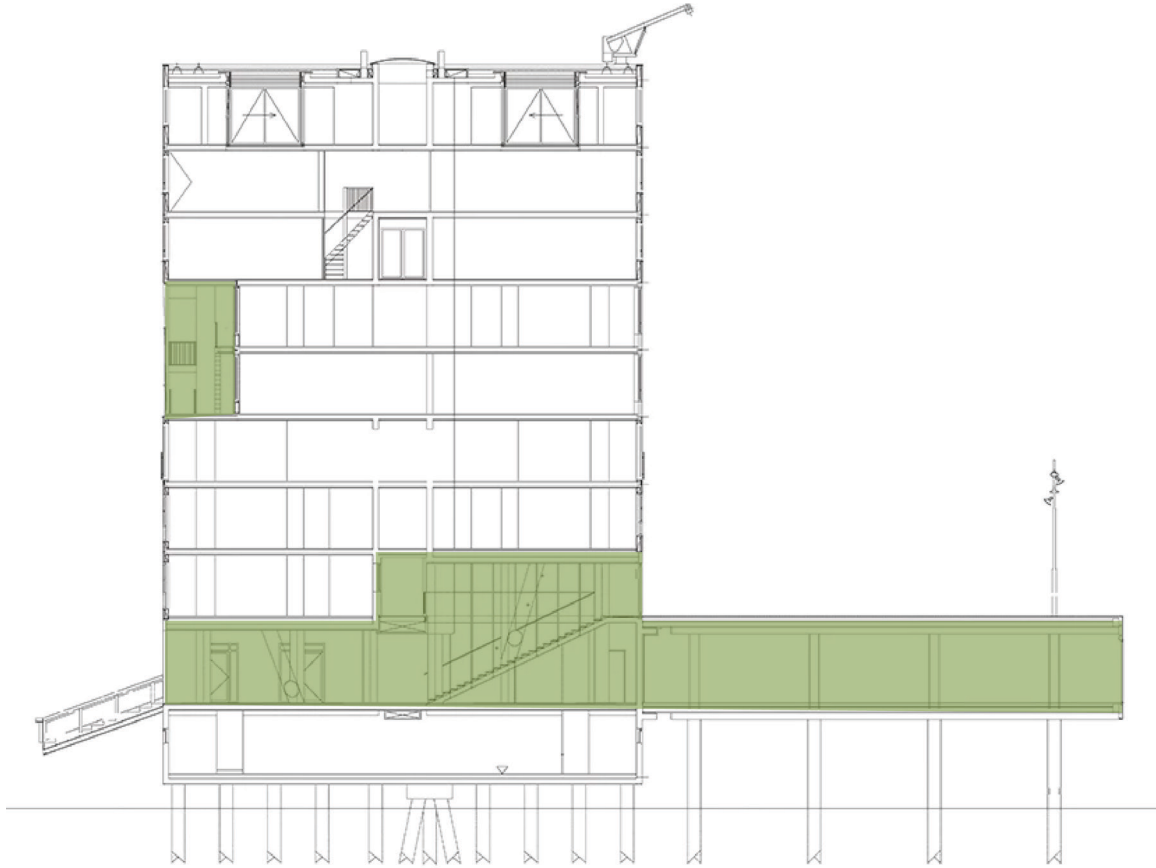


Figure 9: Silodam section

PUBLIC ROUTES TO ENTRANCES

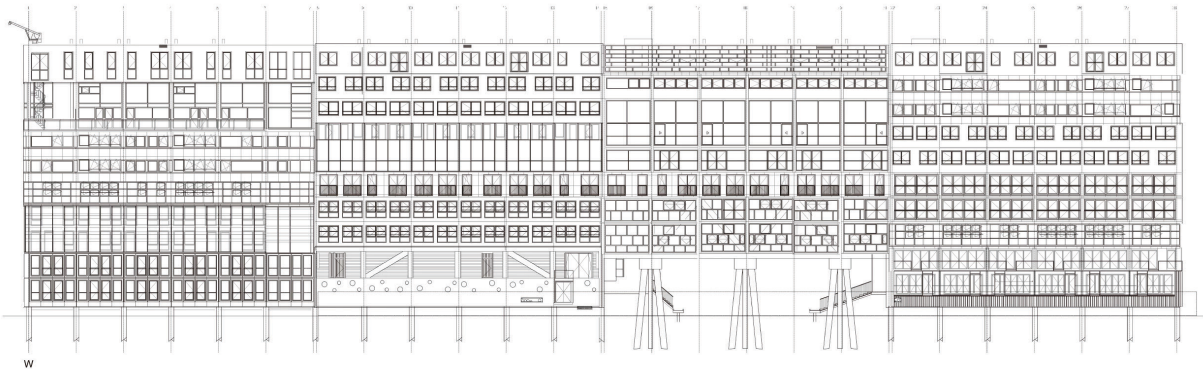


Figure 10: Silodam elevation



Figure 11: Silodam construction

PUBLIC ROUTES TO ENTRANCES

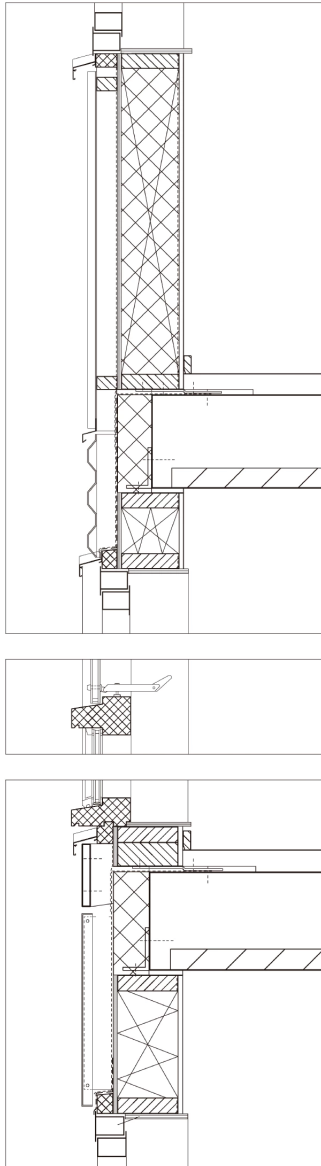


Figure 12: facade fragment

De Voortuinen

Architects:

Elephant

Location:

Amsterdam, Netherlands

Area:

9300 m²

Year:

2021

Units:

94 Dwellings

Typology:

Residential

De Voortuinen is a residential tower conversion completed by Elephant in Amsterdam's Westerpark West neighbourhood, transforming the former head office of a national bank into a high-quality apartment building. Central to the design is the so-called Coreless concept: the original concrete circulation core was split into four and the elevators relocated to the facade, freeing up the interior for bathrooms, storage, and technical spaces.

Each floor is served by an elevator shared between just two residents, opening onto a hallway with park views and direct access to generous three-metre-deep private terraces — the “Front Gardens” that give the building its name. These terraces, lined with exterior staircases, planters, and balustrades, form the primary architectural expression, while a fully glazed facade provides flexibility for residents to personalise their own configuration.

Integrated into the terraces are 120 trees, housed in custom-engineered planter columns with automatic irrigation, bringing a distinctly green character to the tower.



Figure 1: De Voortuinen

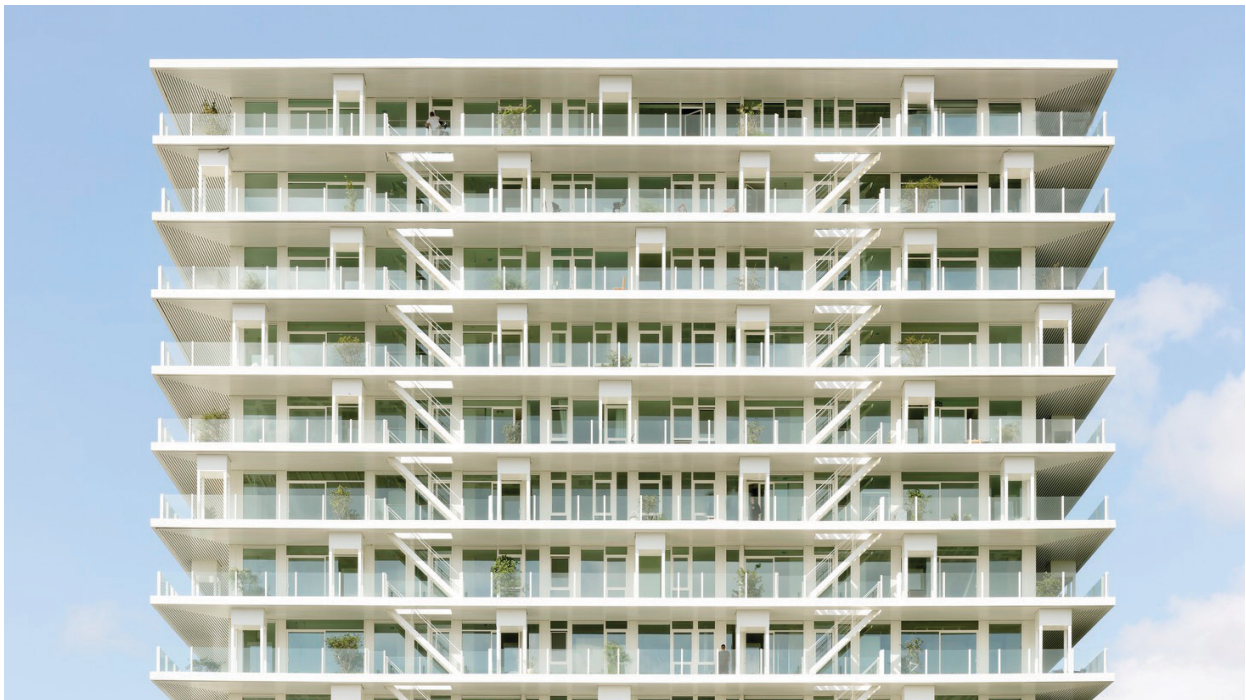
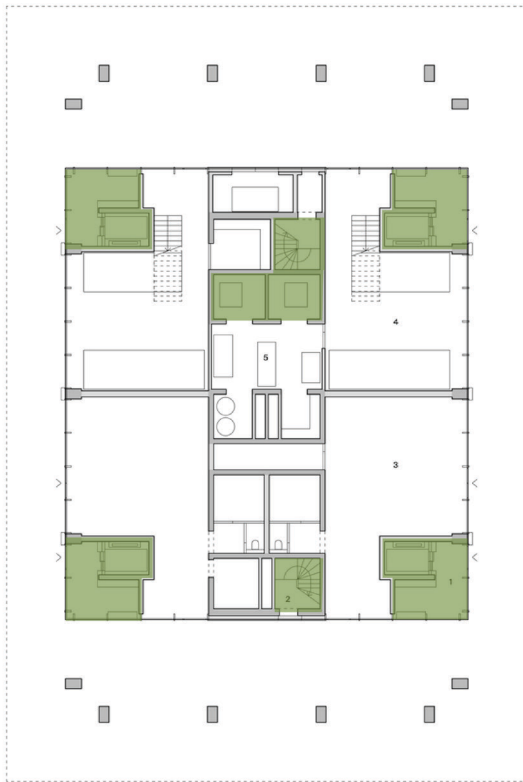


Figure 2: De Voortuinen elevation

VERTICAL CIRCULATION

Legend

Vertical circulation spaces



plan | ground floor

- 1 lobby
- 2 staircase
- 3 retail unit
- 4 bicycle storage
- 5 building installations

0 1 2 5

Figure 3: De Voortuinen ground floor

Elephant,



plan | typical floor

- 1 apartment
- 2 privat terrace
- 3 elevator
- 4 entrance
- 5 staircase

0 1 2 5

Figure 4: De Voortuinen first floor

Elephant,

VERTICAL CIRCULATION

Legend

Vertical circulation 



- cross section
- 1 lobby
 - 2 staircase plinth
 - 3 retail unit
 - 4 elevator
 - 5 staircase
 - 6 apartment

Elephant

Figure 5: De Voortuinen section

COMMUNAL SPACES

Legend

Communal spaces



- cross section
- 1 lobby
 - 2 staircase plinth
 - 3 retail unit
 - 4 elevator
 - 5 staircase
 - 6 apartment

Elephant,

Figure 6: De Voortuinen section

ACCESS BALCONY

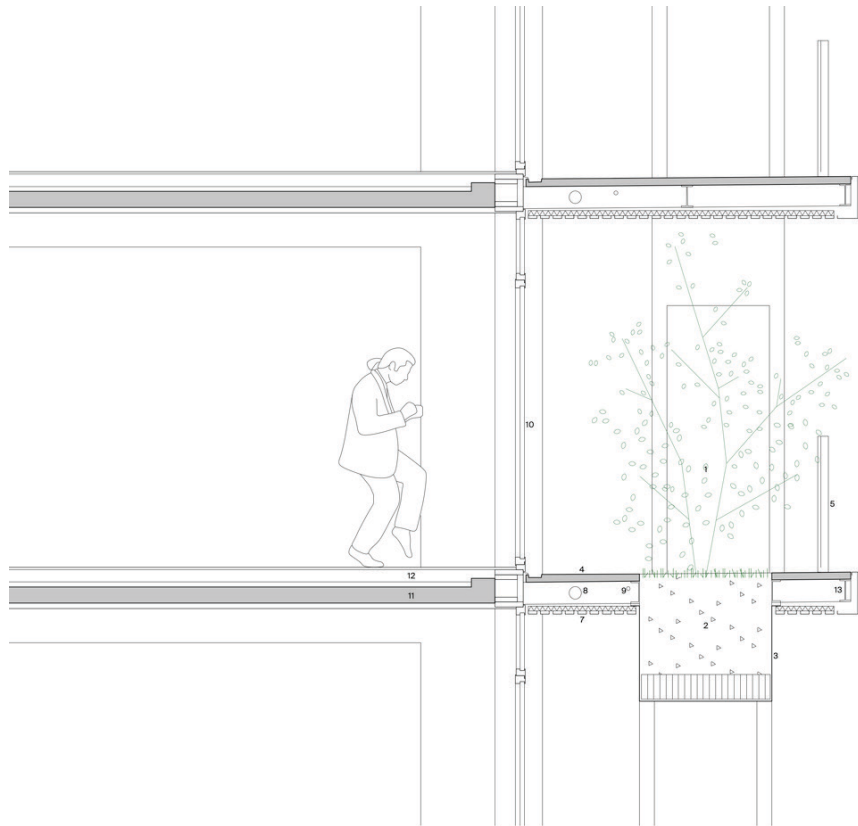


Figure 7: De Voortuinen facade fragment



Figure 8: De Voortuinen elevation

The Social Hub

Location:

Delft, Netherlands

Architects:

KCAP
Fiction Factory
The Invisible Party

Year:

2020

Area:

14000 m²

Units:

342 Dwellings

Typology:

Residential, Hotel, Public
space

The Social Hub Delft opened in 2020 on a prime spot next to Delft's central station and Van Leeuwenhoekpark — designed by KCAP, built by BAM, and occupying a substantial 14,000 m². The building holds 342 rooms, but what makes it more than a hotel is the range of spaces layered around them: a bar-restaurant, gym, library, co-working areas, classrooms, and event rooms, all meant to pull in locals just as much as guests. The interior is the work of The Invisible Party, and sustainability was the actual starting point here, not an afterthought.

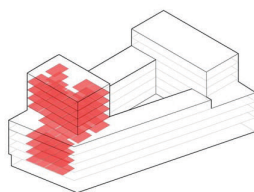
Circular design principles guided material choices throughout, with recycled plastics, custom murals, and a lighting installation contributing to spaces that feel considered rather than decorated. The bar and restaurant lean into the building's raw industrial bones, concrete columns, large windows, softened by round shapes and warmer finishes. The co-working area revolves around a modular green cube at its centre, which works surprisingly well as both a focal point and a practical divider of the open floor.



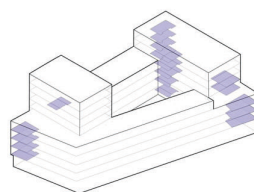
Figure 1: The social hub interior

Community

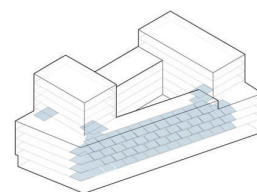
Organisatie gebouw en interactie omgeving



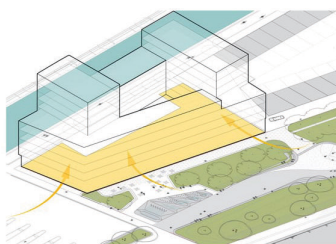
hotel rooms op de gebouwhoeken



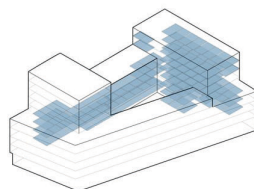
keukens op de gebouwhoeken



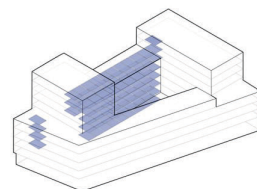
suites aan de parkzijde



interactieve plint met levendig programma



standard rooms in de torens en de stadszijde



single rooms aan de stadszijde

Figure 2: The social hub diagrams

FLOORPLANS

Community Interactief programma



Figure 22: The social hub diagrams

11 KCAP Architects&Planners

The Student Hotel Delft (NL)

Figure 3: The social hub floor plan perspective



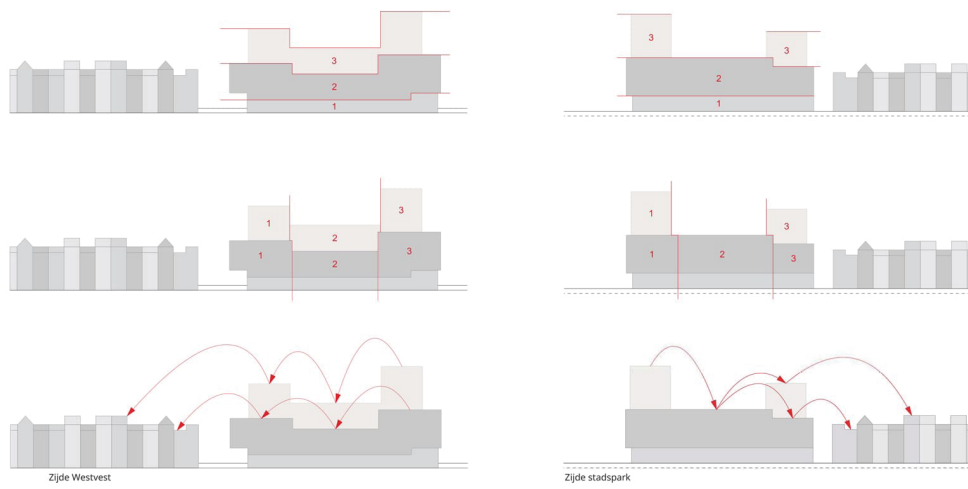
Figure 4: The social hub ground floor

COMMUNAL SPACES

Legend
Communal spaces ■

Nieuw Delft

Bouwenvelop, volume en gevelarticulatie



6 KCAP Architects&Planners

The Student Hotel Delft (NL)

Figure 5: The social hub principles

La Borda

Architects:

Lacol

Location:

Barcelona, Spain

Area:

3000 m²

Year:

2018

Units:

28 Dwellings

Typology:

Residential, Collective housing

La Borda is a housing cooperative in the Sants neighbourhood of Barcelona, built on public land with a 75-year leasehold, no ownership, no speculation. The project grew out of Can Batlló, a community-led recovery of a former industrial site, and has been self-organized by its future residents since 2012. That's not a detail, it's the whole point.

The building, designed by Lacol, holds 28 apartments ranging from 40 to 75m², but a significant part of the floor area is given over to shared spaces: a communal kitchen and dining room, laundry, guest room, health and care space, and a large central courtyard. The courtyard references the corrala, a traditional typology of southern Spain, and works as the social heart of the building, connecting all floors and collective areas around it.

Sustainability was approached from the demand side first: reduce consumption before compensating for it. Passive strategies, material choices, and energy poverty prevention were priorities from the start, keeping long-term living costs genuinely low for residents.



Figure 1: La Borda section perspective

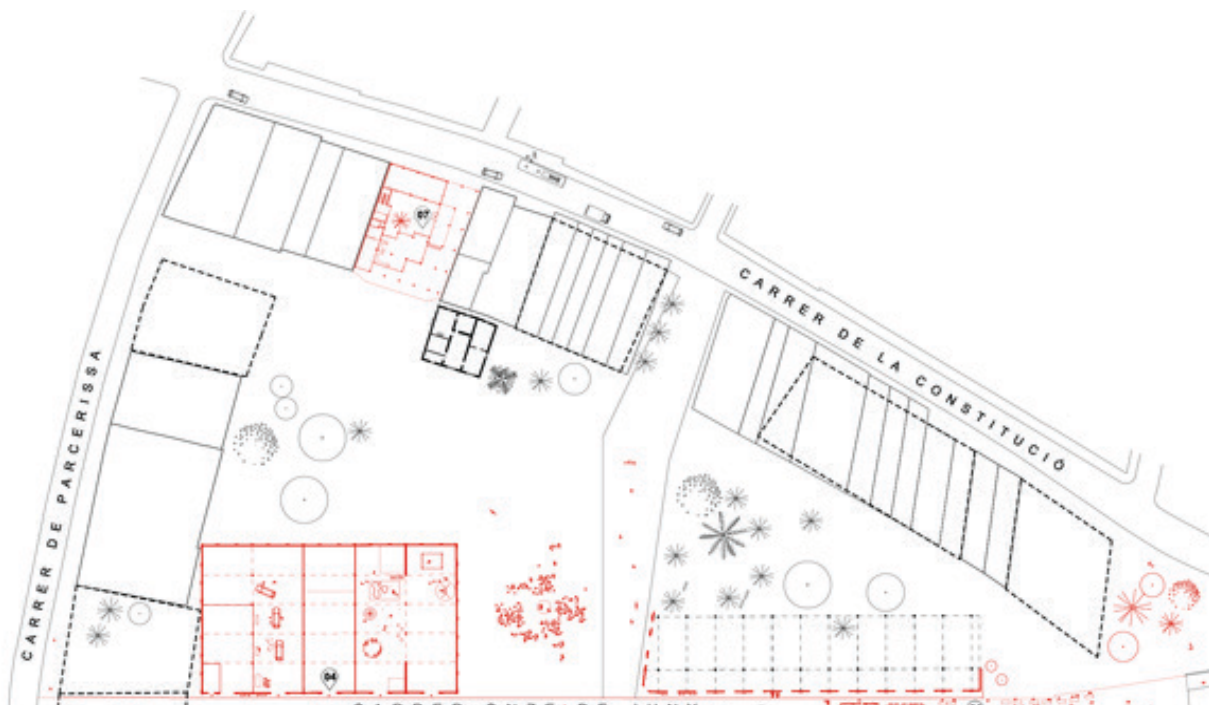


Figure 2: La Borda situation

VERTICAL CIRCULATION

Legend

Vertical circulation spaces

Ground floor plan

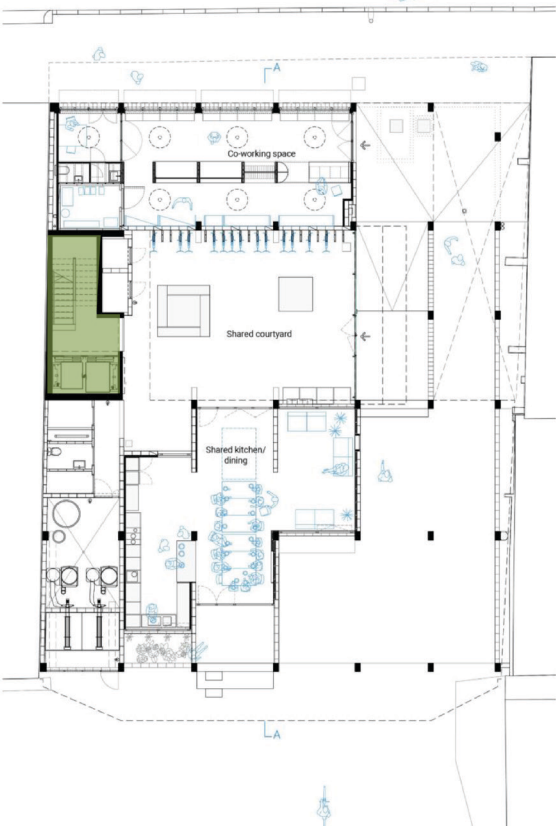


Figure 3: La Borda Ground floor

Fifth floor plan



Figure 4: La Borda first floor

COMMUNAL SPACES

Legend
Communal spaces ■

Ground floor plan



Figure 5: La Borda ground floor

Fifth floor plan

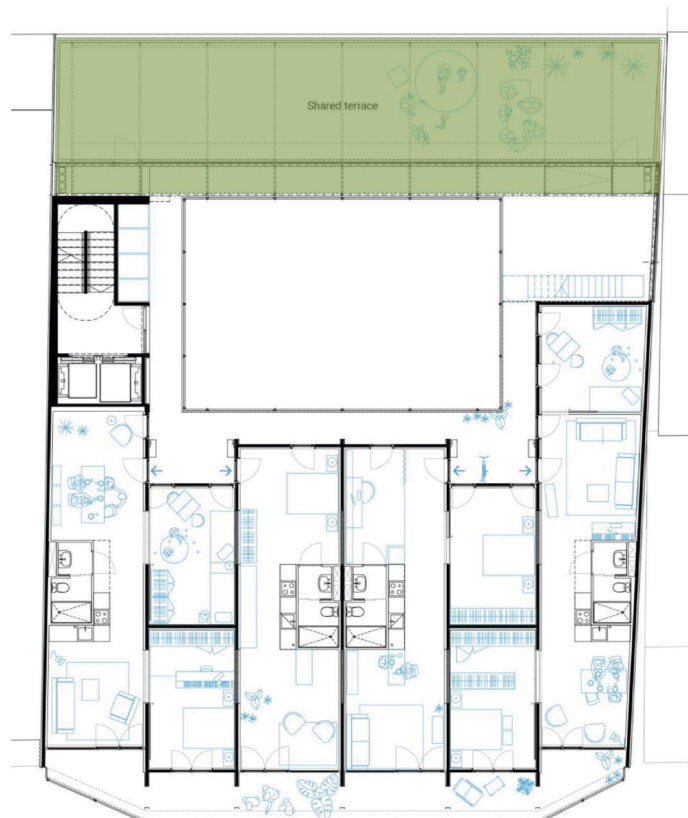


Figure 6: La Borda first floor

COMMUNAL SPACES AND COURTYARD

Legend
Communal spaces and Courtyards ■

Section A-A

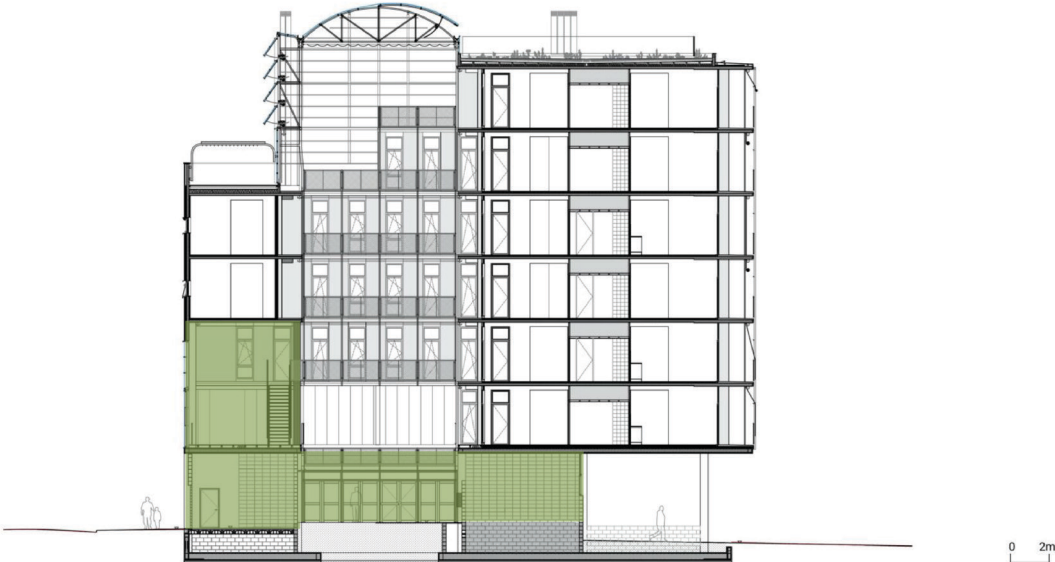


Figure 7: La Borda section

Section A-A

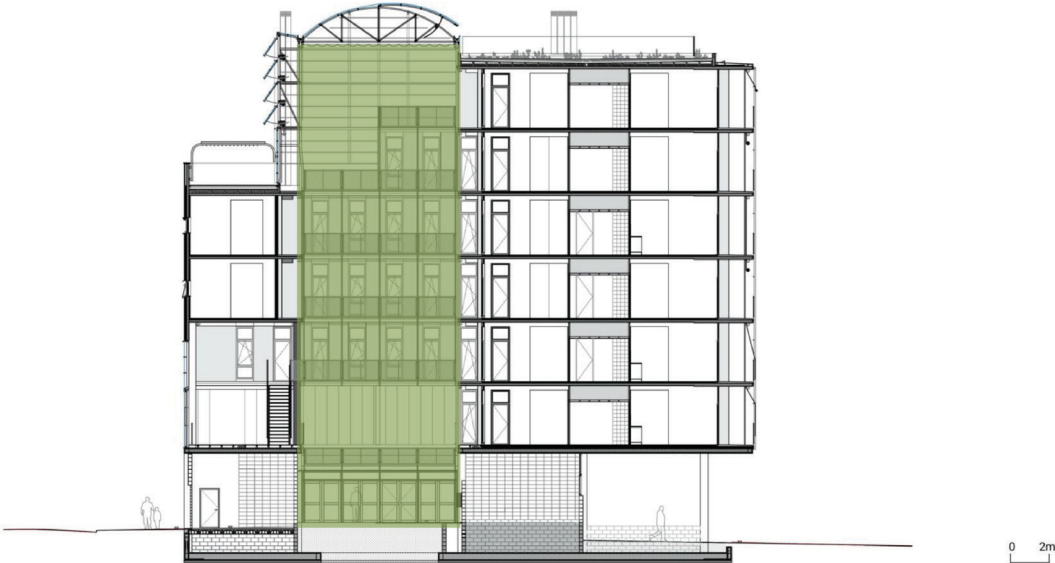


Figure 8: La Borda section

CLIMATE PRINCIPLES AND HOUSING TYPOLOGIES

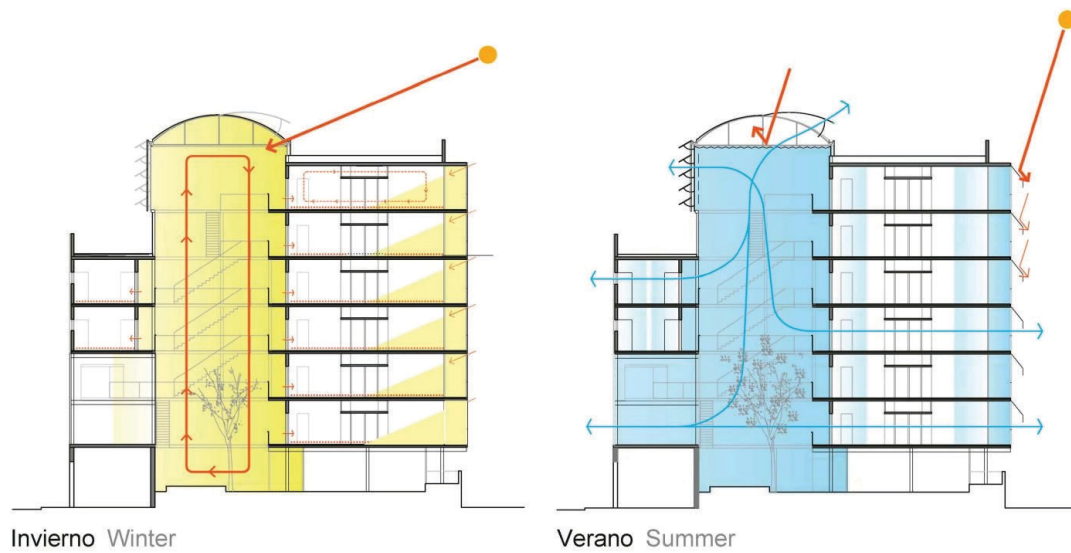


Figure 9: La Borda section



Figure 10: La Borda dwellings

Wohnregal

Architects:
FAR frohn&rojas

Location:
Berlin, Germany

Area:
1040 m²

Year:
2019

Units:
10 Dwellings

Typology:
Residential, Working

Wohnregal is a six-story live/work building in Berlin by FAR Frohn&Rojas, built entirely from precast concrete elements borrowed from industrial warehouse construction. The logic is straightforward: serial prefabrication cuts costs and build time, two things Berlin's housing market badly needs. What makes it interesting is that the standardised structure doesn't produce standardised spaces. Long-spanning TT-ceiling elements run the full depth of the building without a single interior structural wall, leaving each floor as an open slab that can be divided however the occupant needs. The result is a wide range of atelier configurations, live, work, or both within a frame that was cheap to assemble. The facade follows the same industrial logic: large-scale standard sliding doors form a curtain wall that opens the entire floor to the outside in summer, turning the space into something closer to a loggia than a conventional apartment.



Figure 1: Wohnregal



Figure 2: Wohnregal situation

VERTICAL CIRCULATION

Legend

Vertical circulation spaces

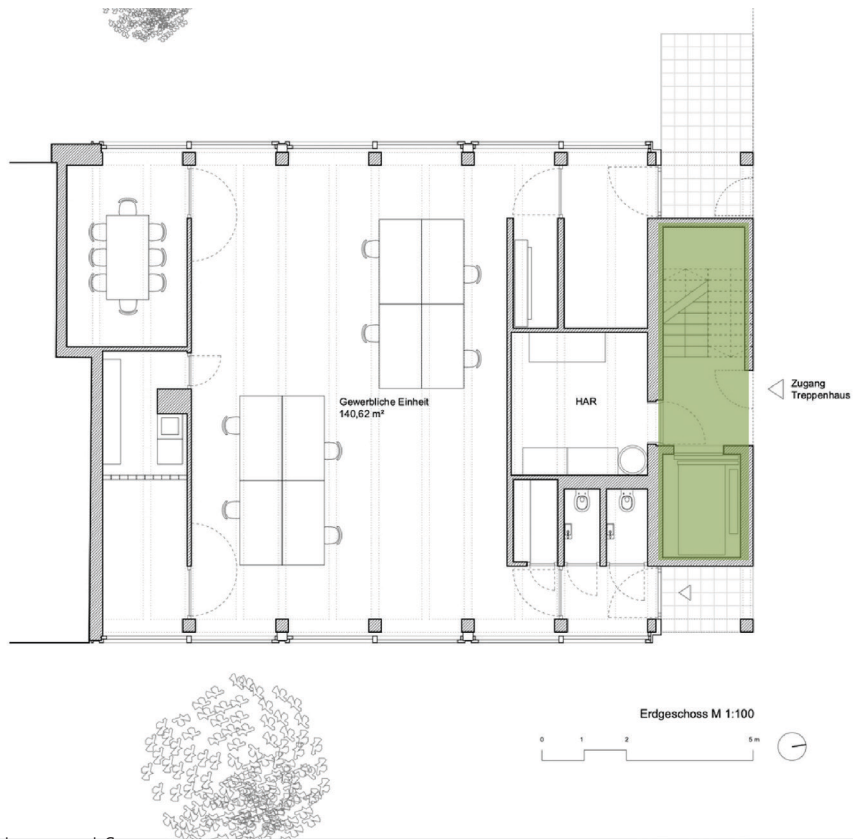


Figure 3: Wohnregal ground floor

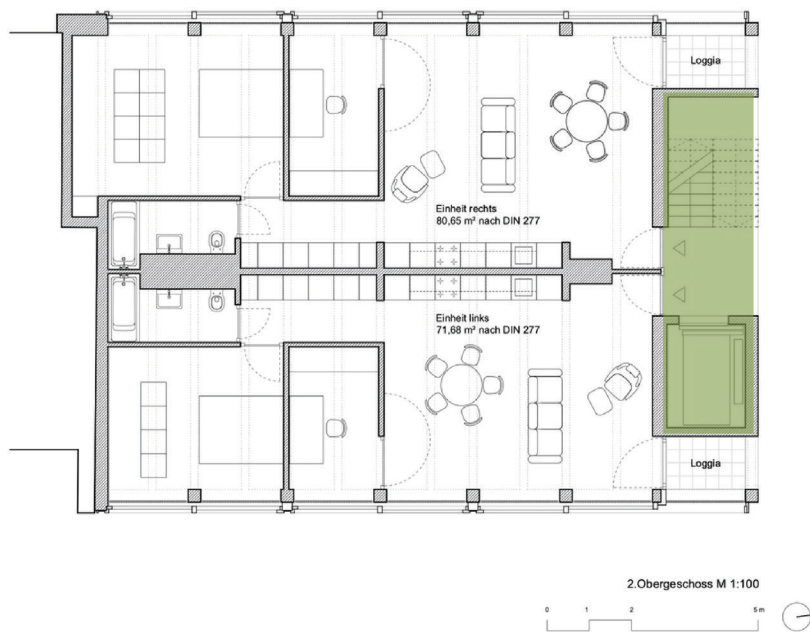
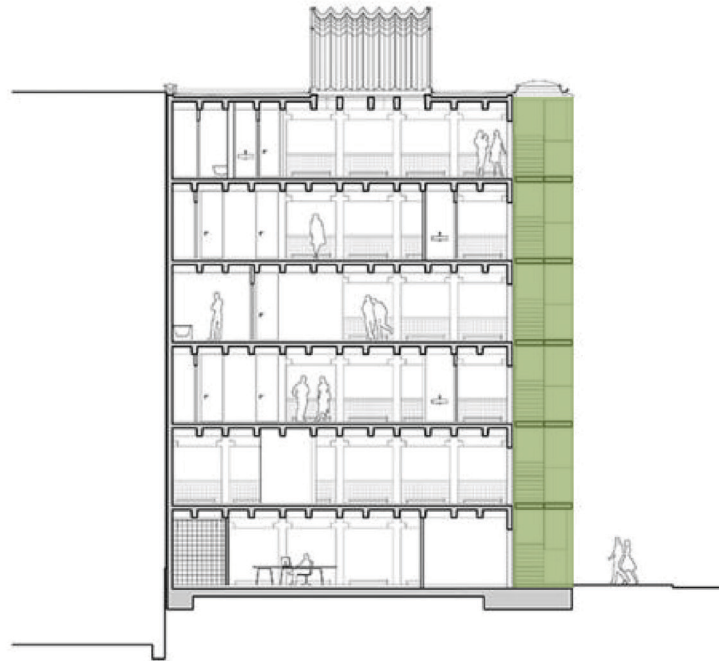


Figure 4: Wohnregal first floor

Legend

Vertical circulations 



0 1 2 5m

longitudinal section / scale 1:200

Figure 5: Wohnregal section



Figure 6: Wohnregal staircase

COMMUNAL SPACES

Legend

Communal spaces

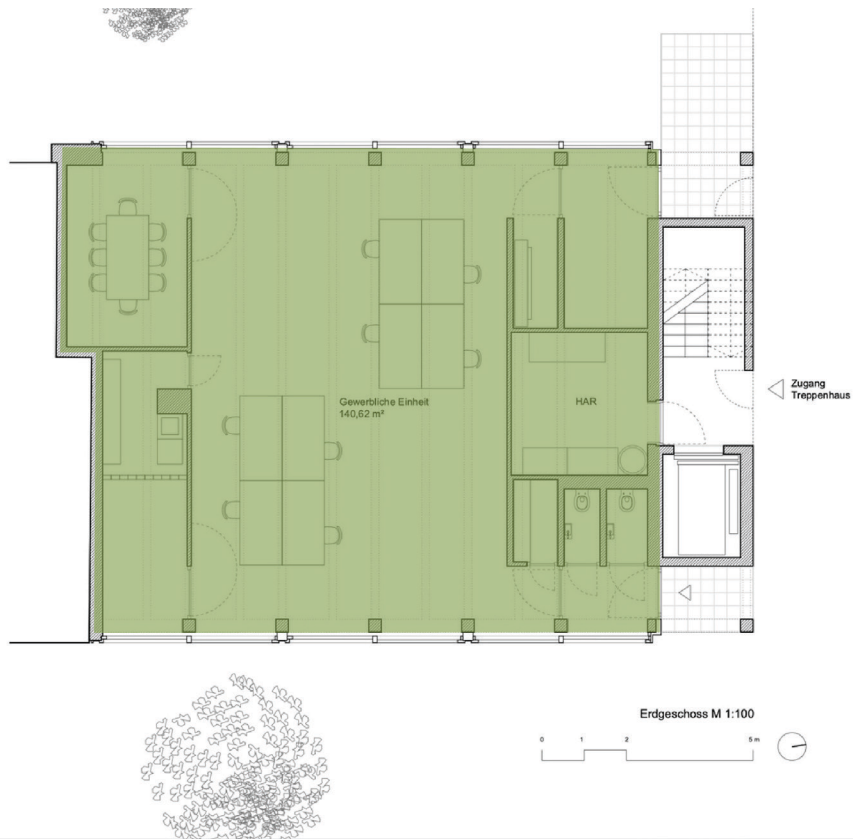


Figure 7: Wohnregal ground floor

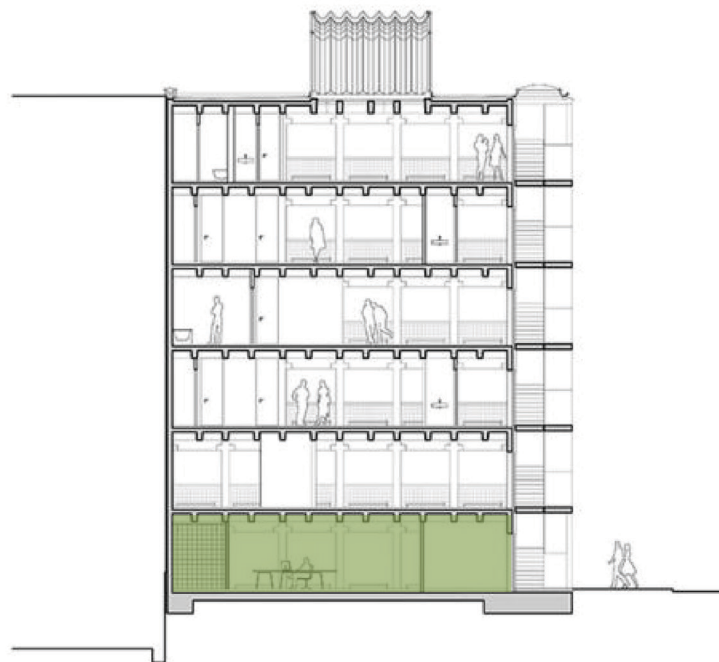


Figure 43: Wohnregal section

0 1 2 5m
longitudinal section / scale 1:200

Part 7.

Design Portfolio

Designing everyday encounters

Architect:

Mink Miedendorp de Bie

Location:

Rotterdam, Netherlands

Area:

8200 m²

Year:

2027 - 2030

Units:

77 Dwellings

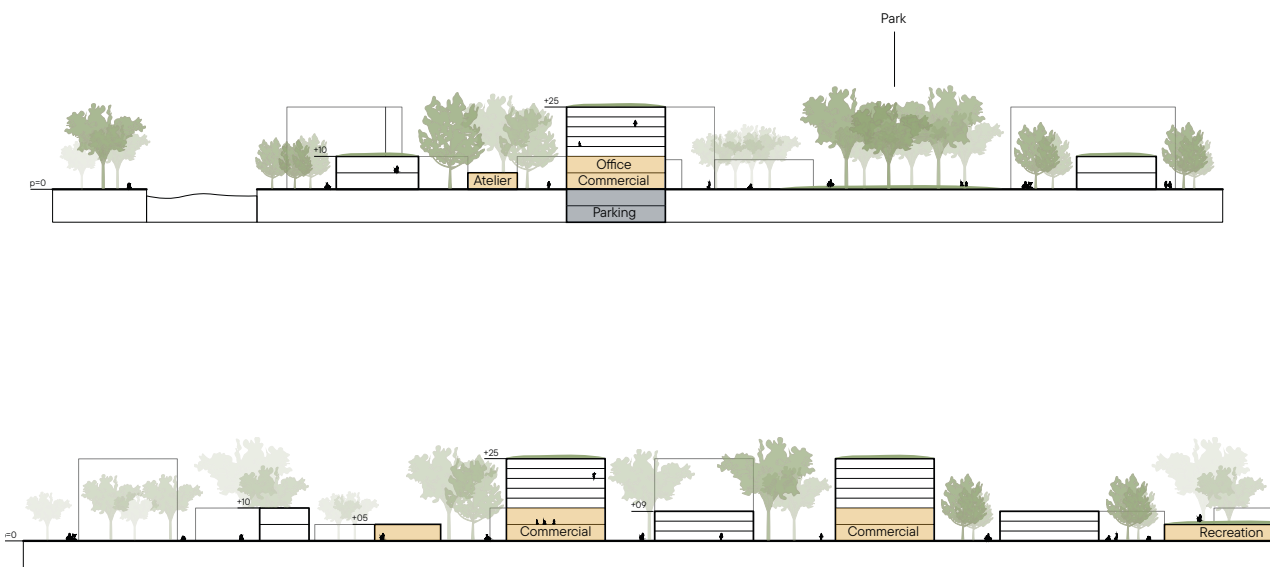
Typology:

Residential
Commercial

MASTERPLAN



The group masterplan of phase 1 of the Spaanse Polder



Section of the masterplan

PHASES



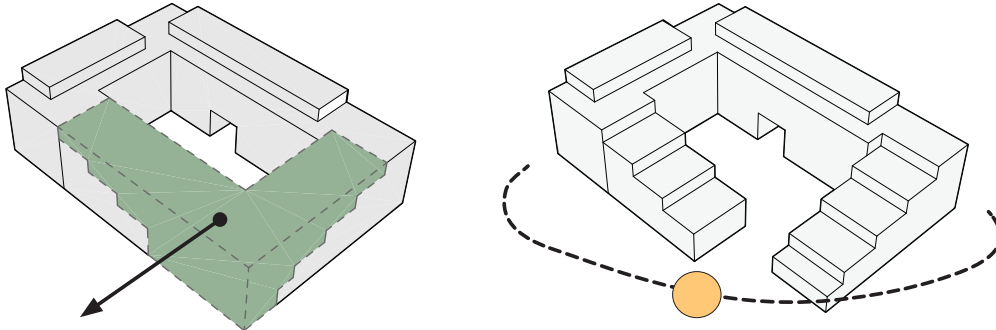
The first phase of the masterplan



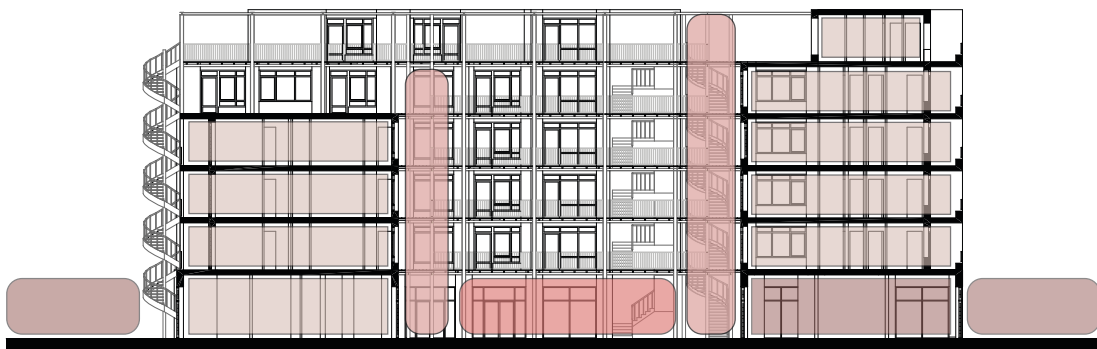
The transformation of the Spaanse polder

PRINCIPLES

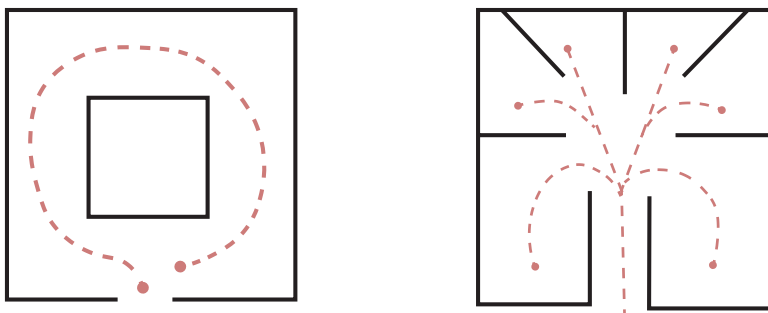
Form



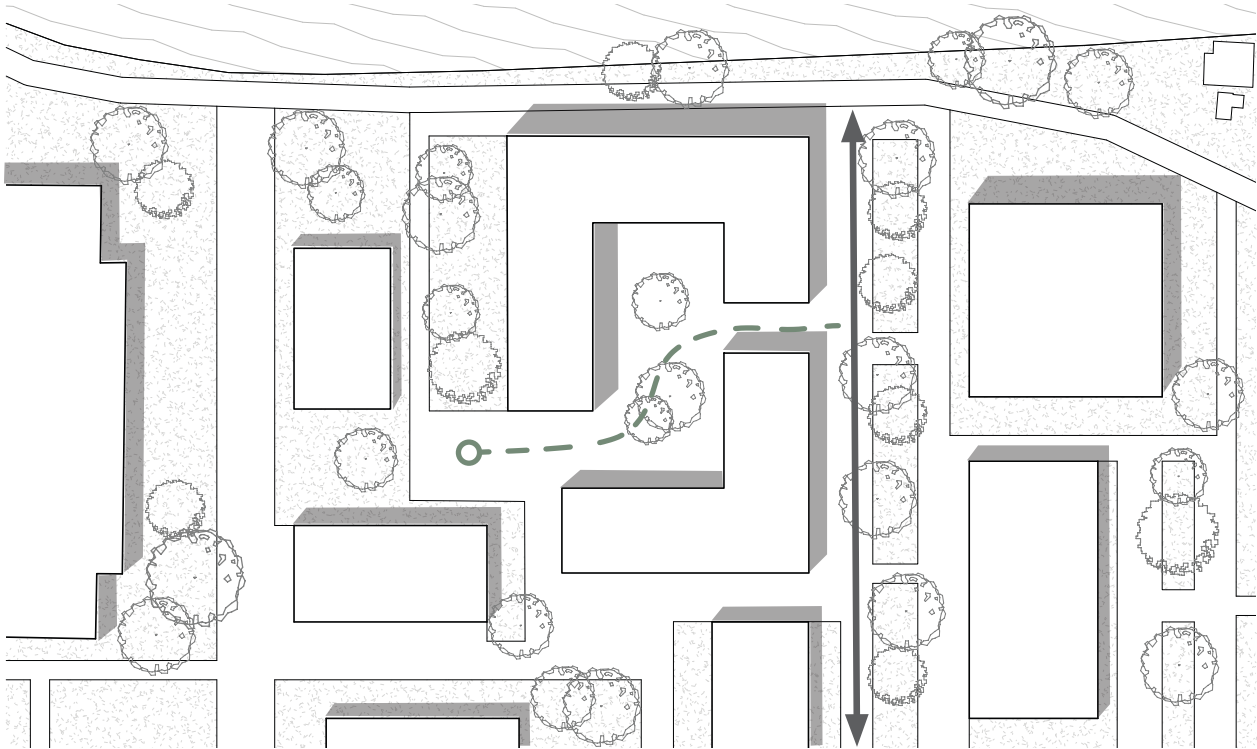
Space gradient



Movement

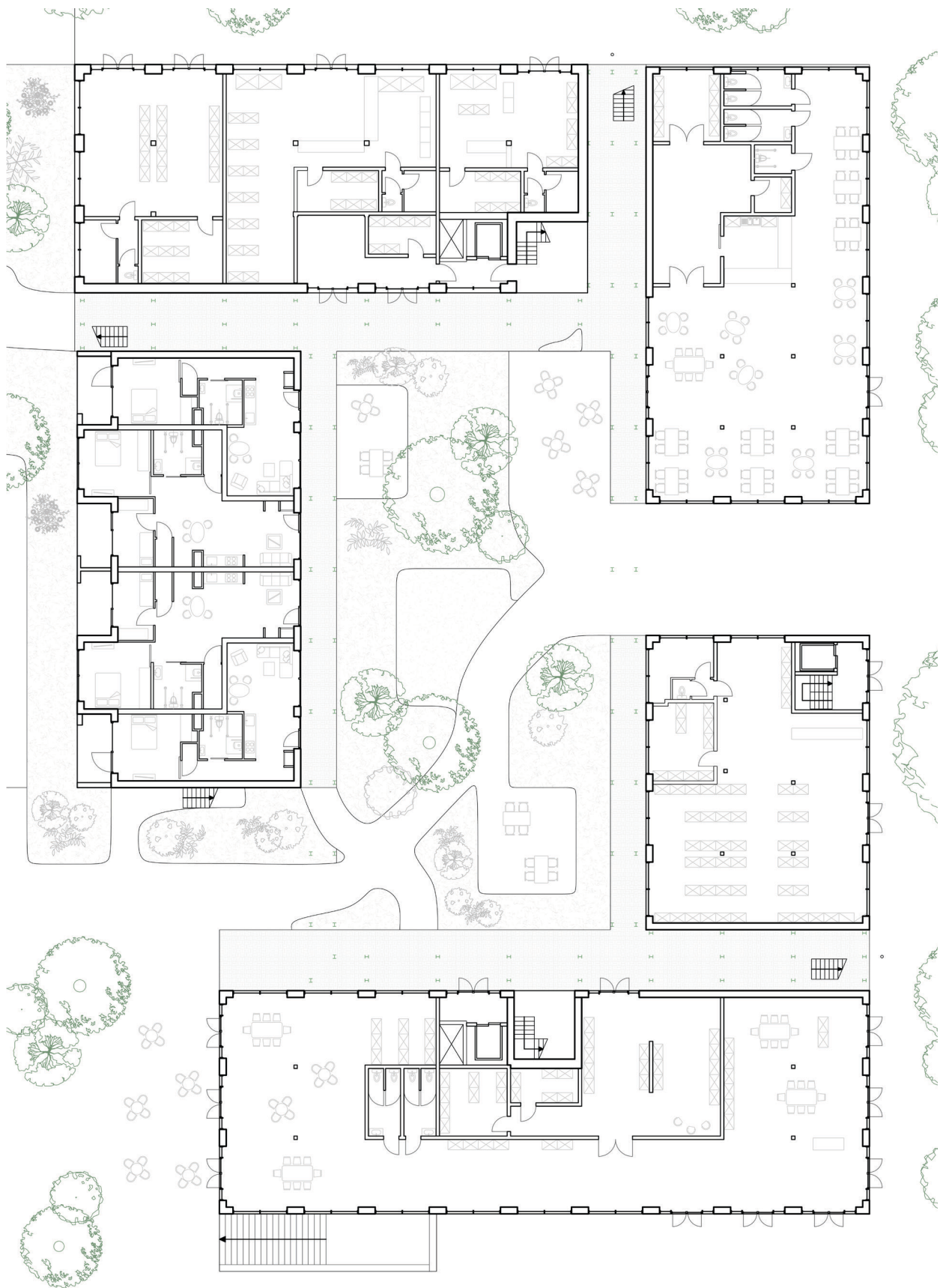


SITUATION



The location of the building inside the masterplan

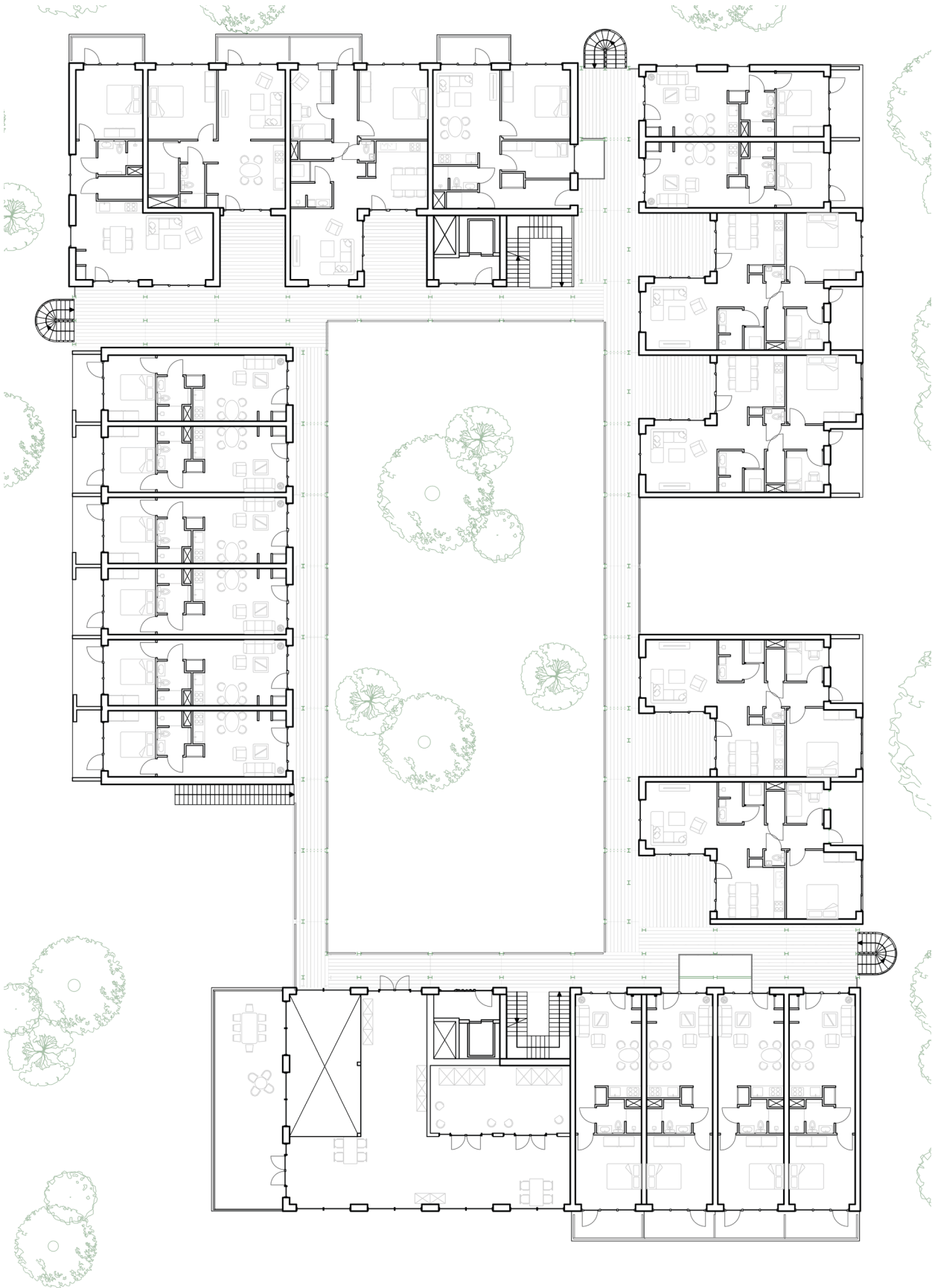
FLOORPLANS



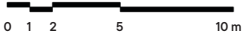
Ground floor of the building



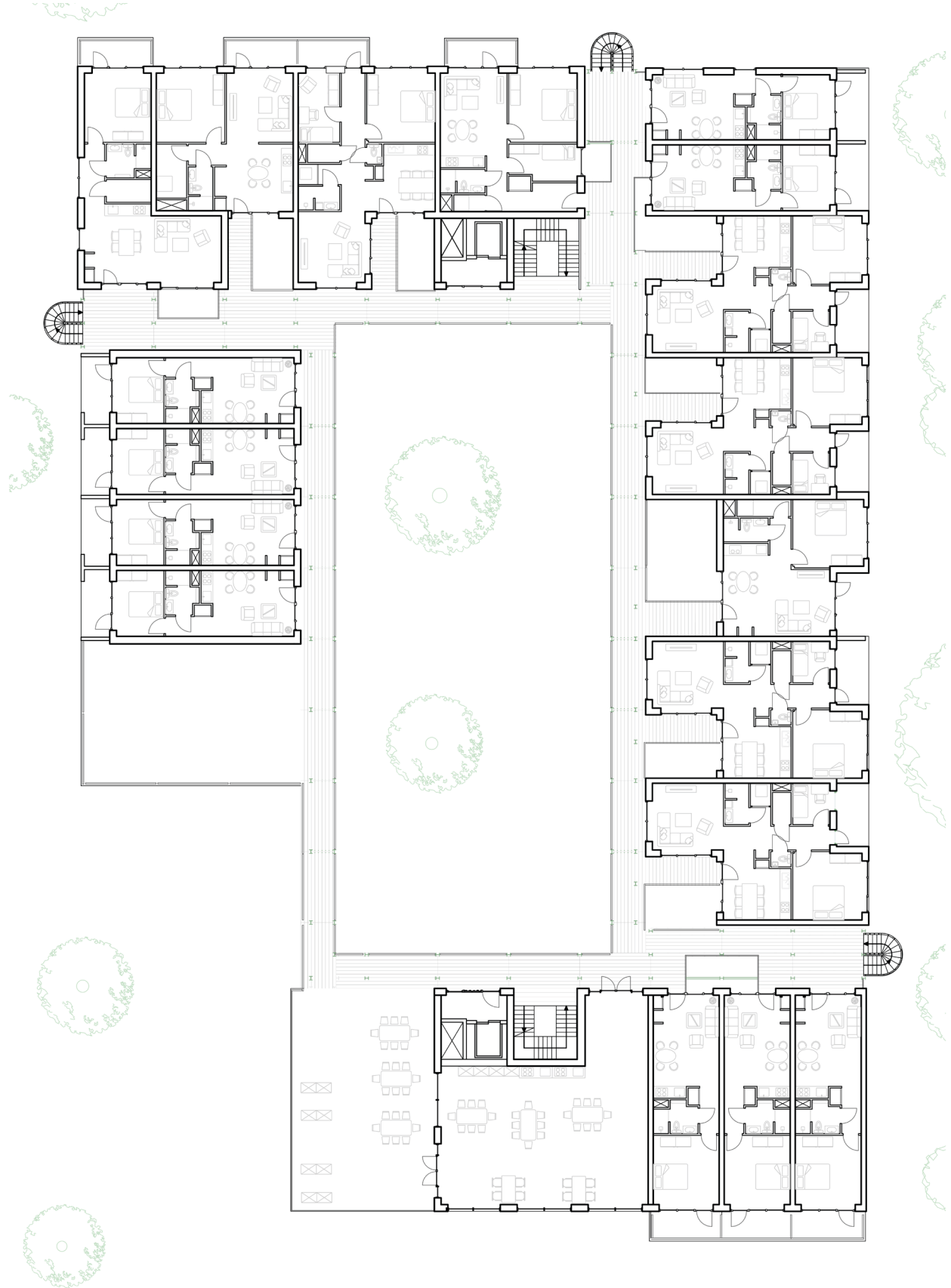
FLOORPLANS



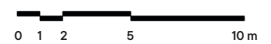
First floor of the building



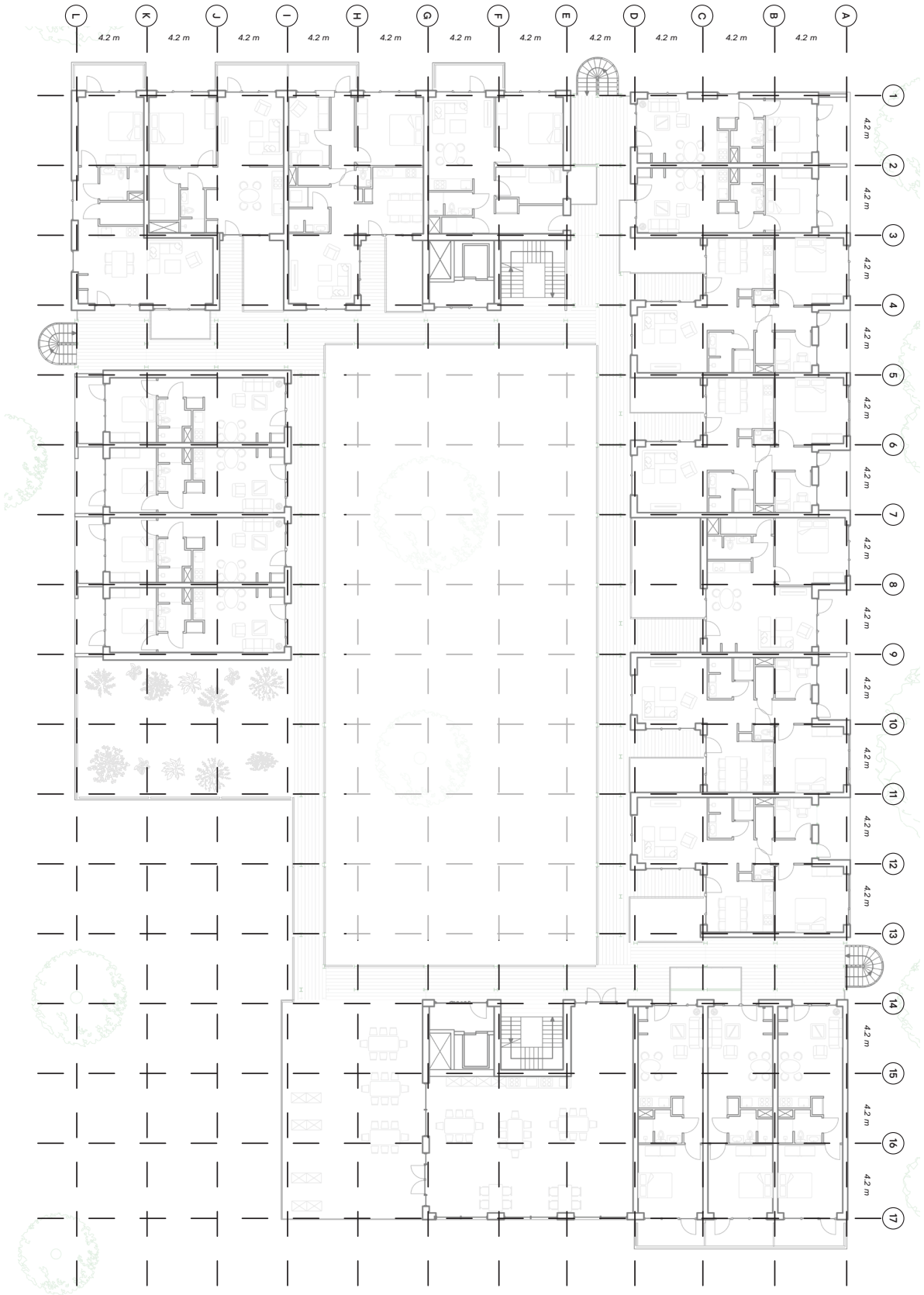
FLOORPLANS



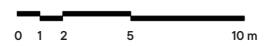
Second floor of the building



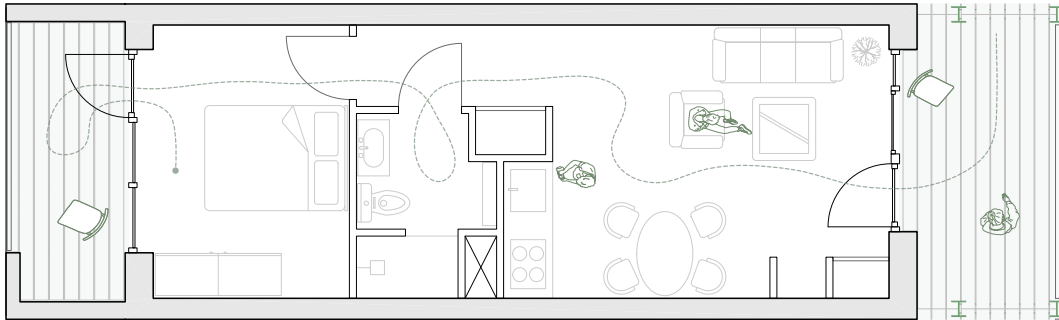
GRID



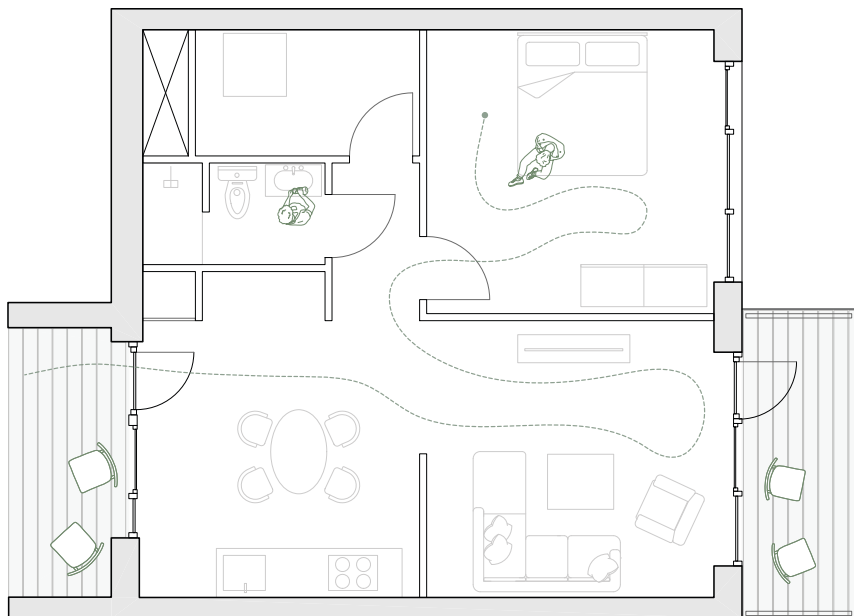
The grid of the building



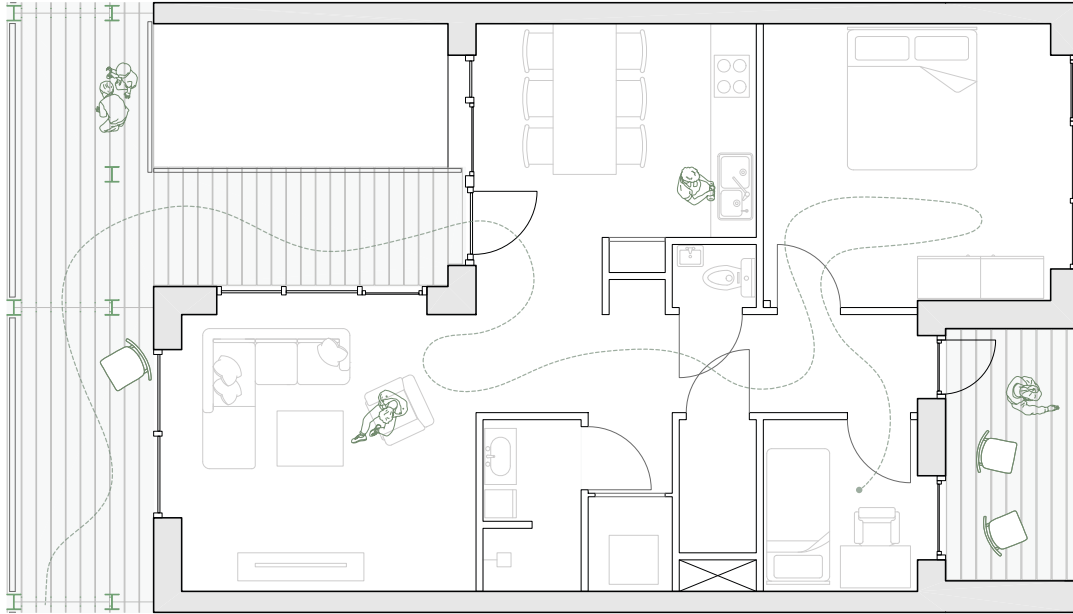
HOUSING TYPOLOGIES



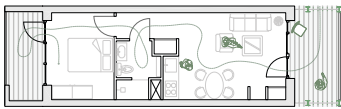
3 Block



4 Block



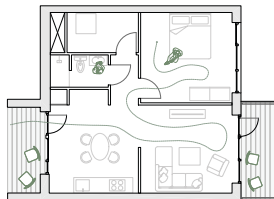
5 Block



3 Block

48 m²
30 dwellings

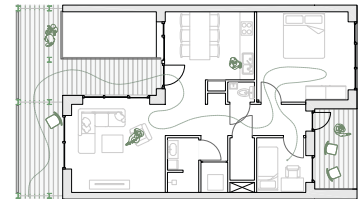
40%



4 Block

64 m²
23 dwellings

30%

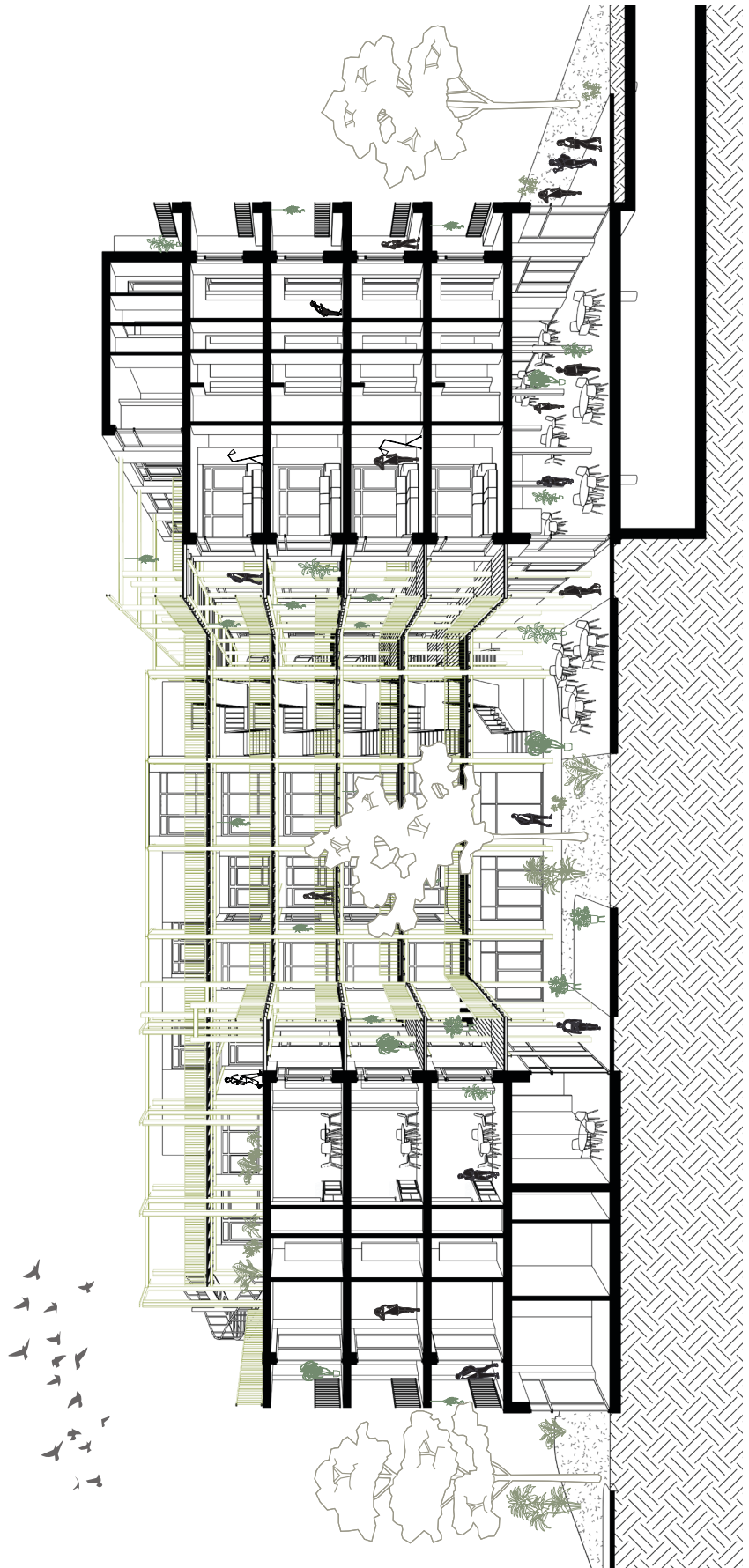


5 Block

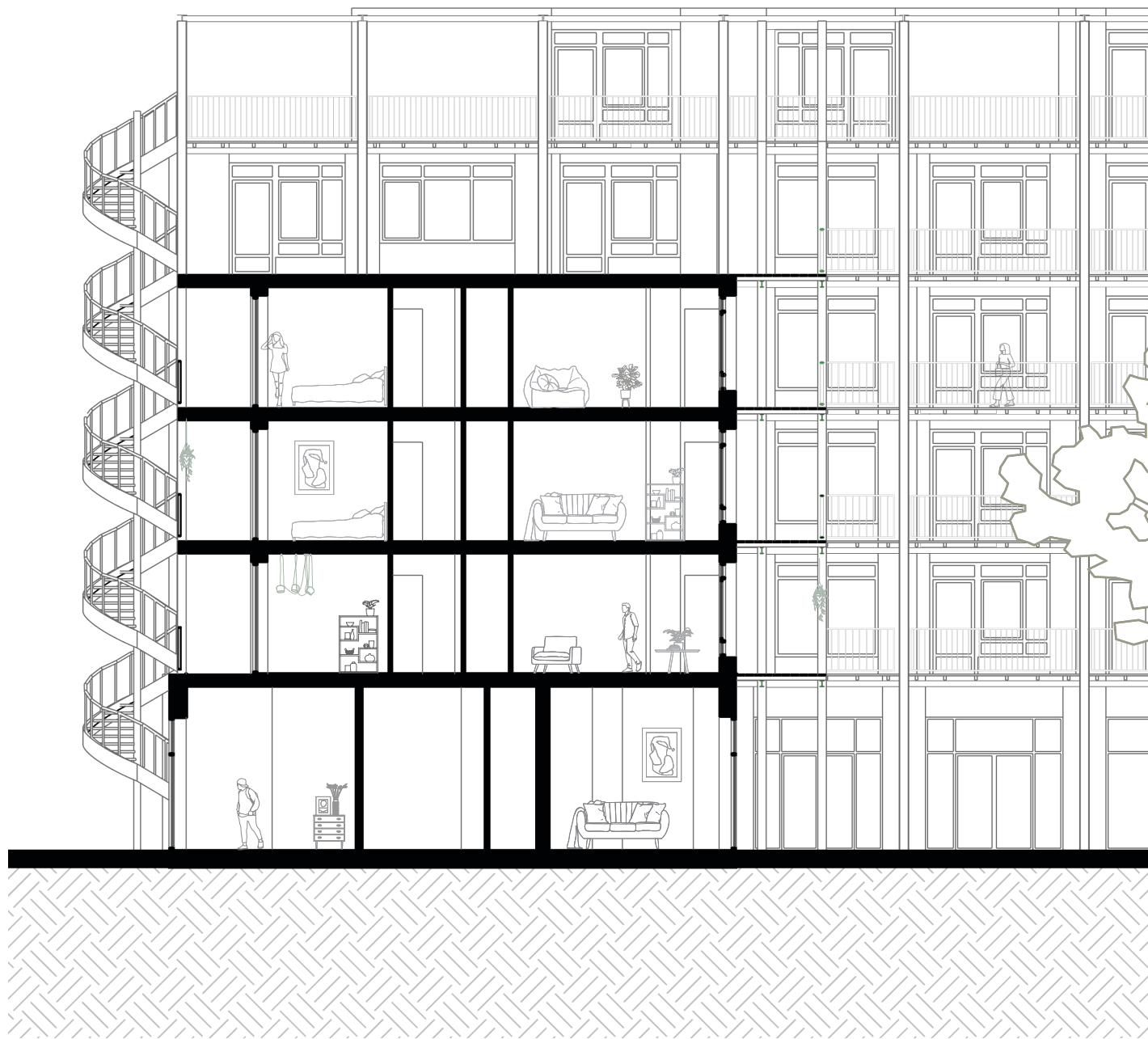
80 m²
24 dwellings

30%

PERSPECTIVE SECTION

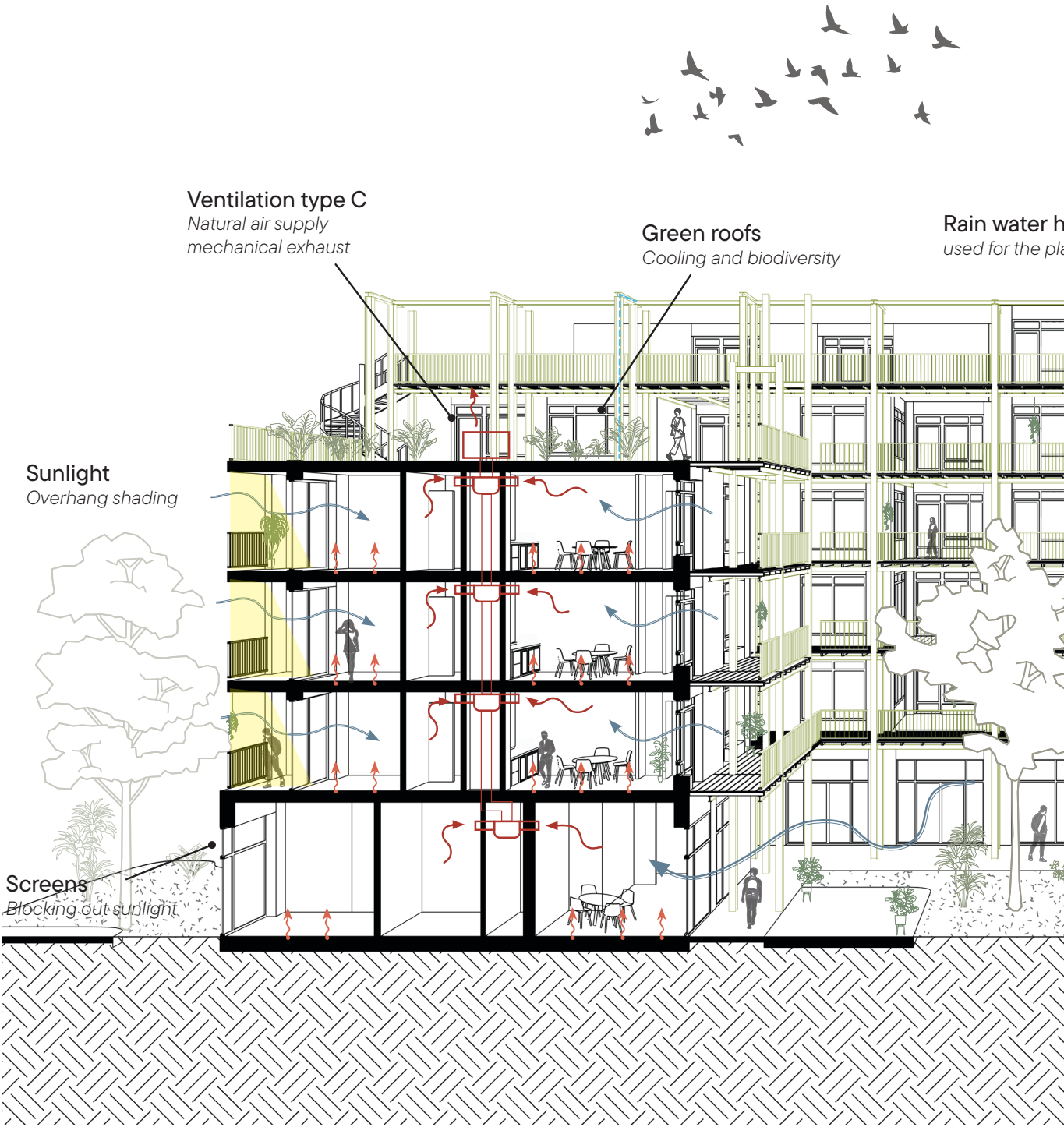


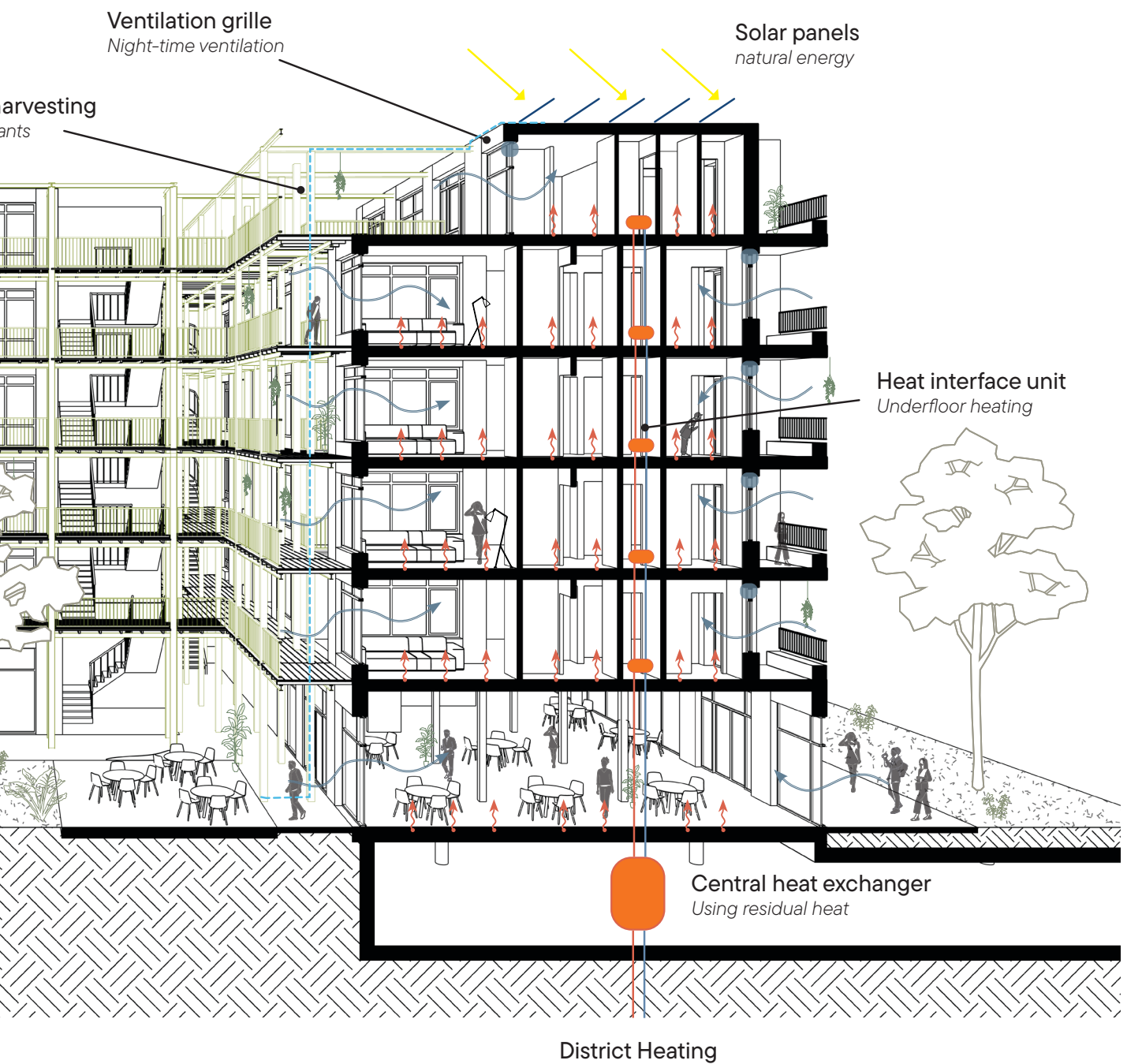
SECTION





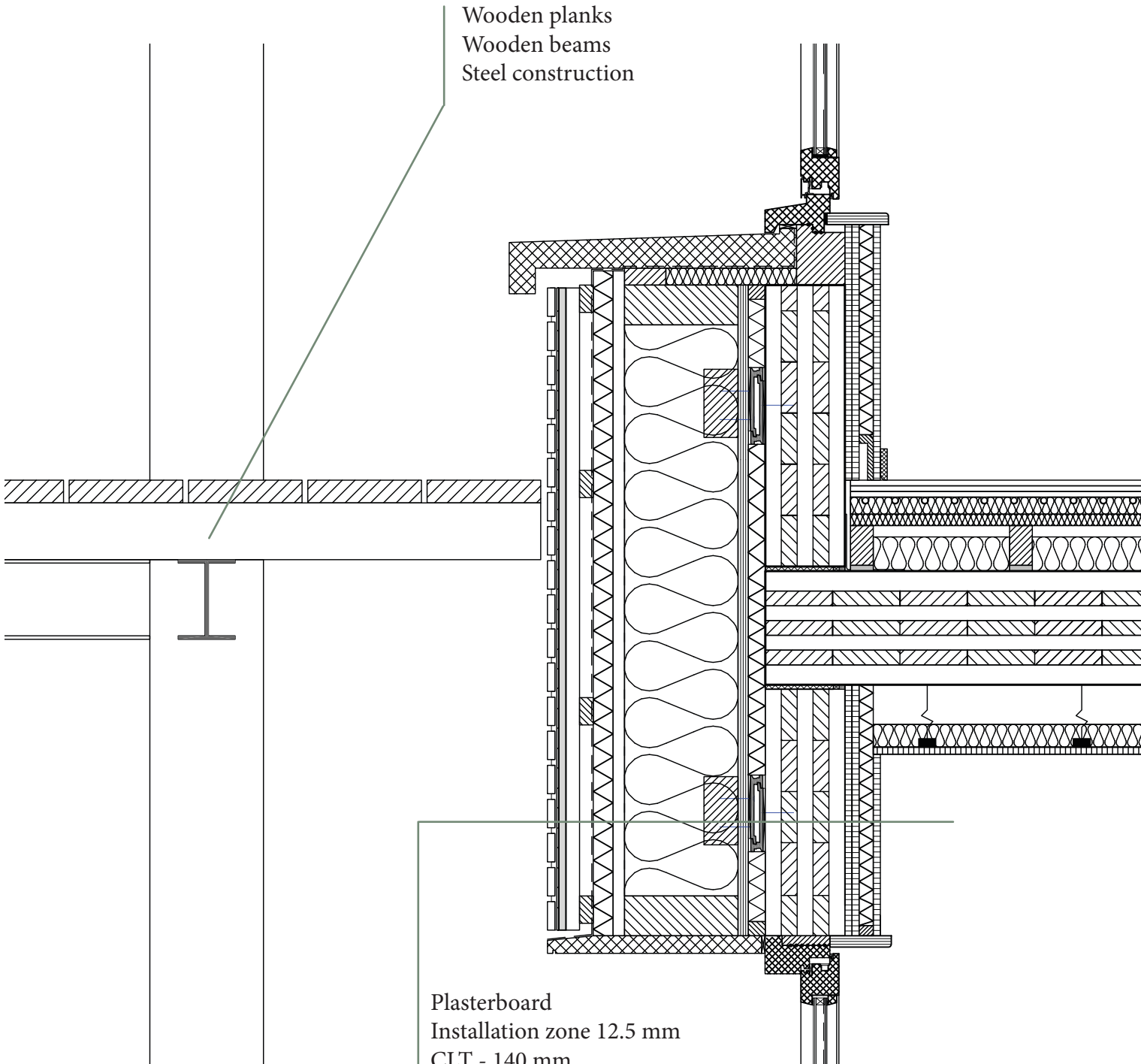
PERSPECTIVE SECTION





DETAIL EXTERIOR WALL

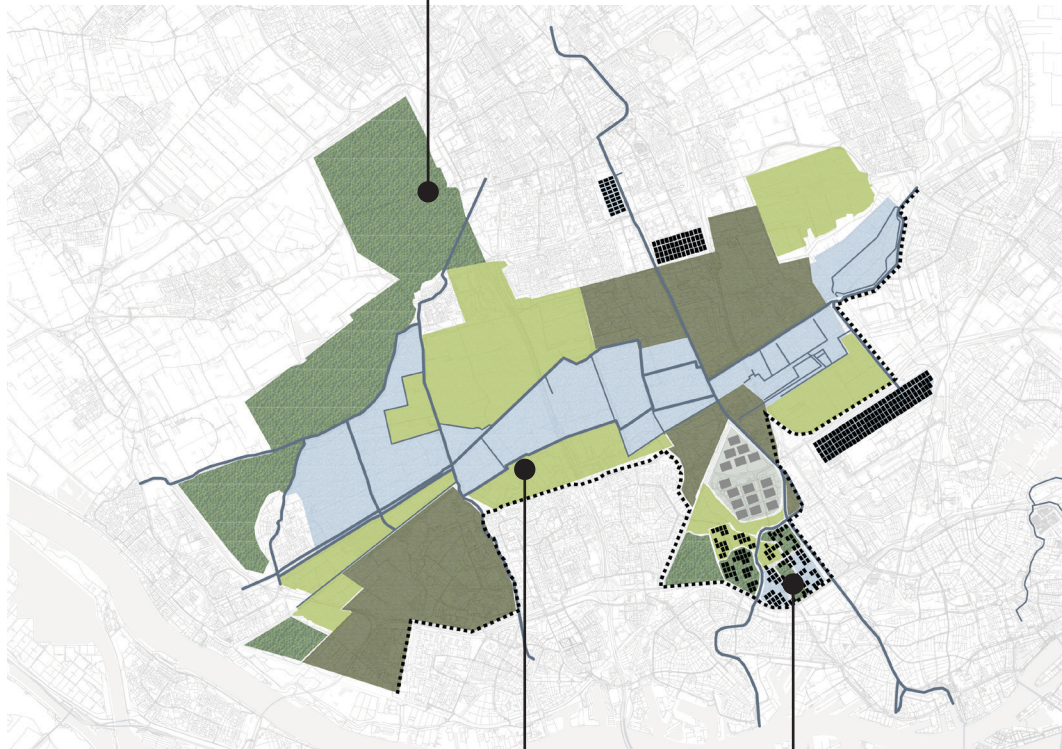
Wooden planks
 Wooden beams
 Steel construction



Plasterboard
 Installation zone 12.5 mm
 CLT - 140 mm
 Insulation board
 Plywood
 Flax insulation - 200 mm
 Waterproofing layer
 Double stud framework
 Brick slips / Brick tiles

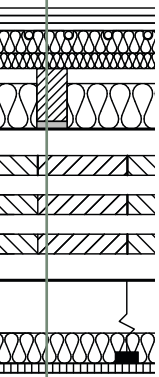
Wooden floor
Underfloor heating - 30 mm
Impact insulation
Insulation board
Insulation with floor joists - 60 mm
CLT - 200 mm
Suspended ceiling joists
Insulation - 40 mm
Plasterboard

Wood
(CLT, timber)



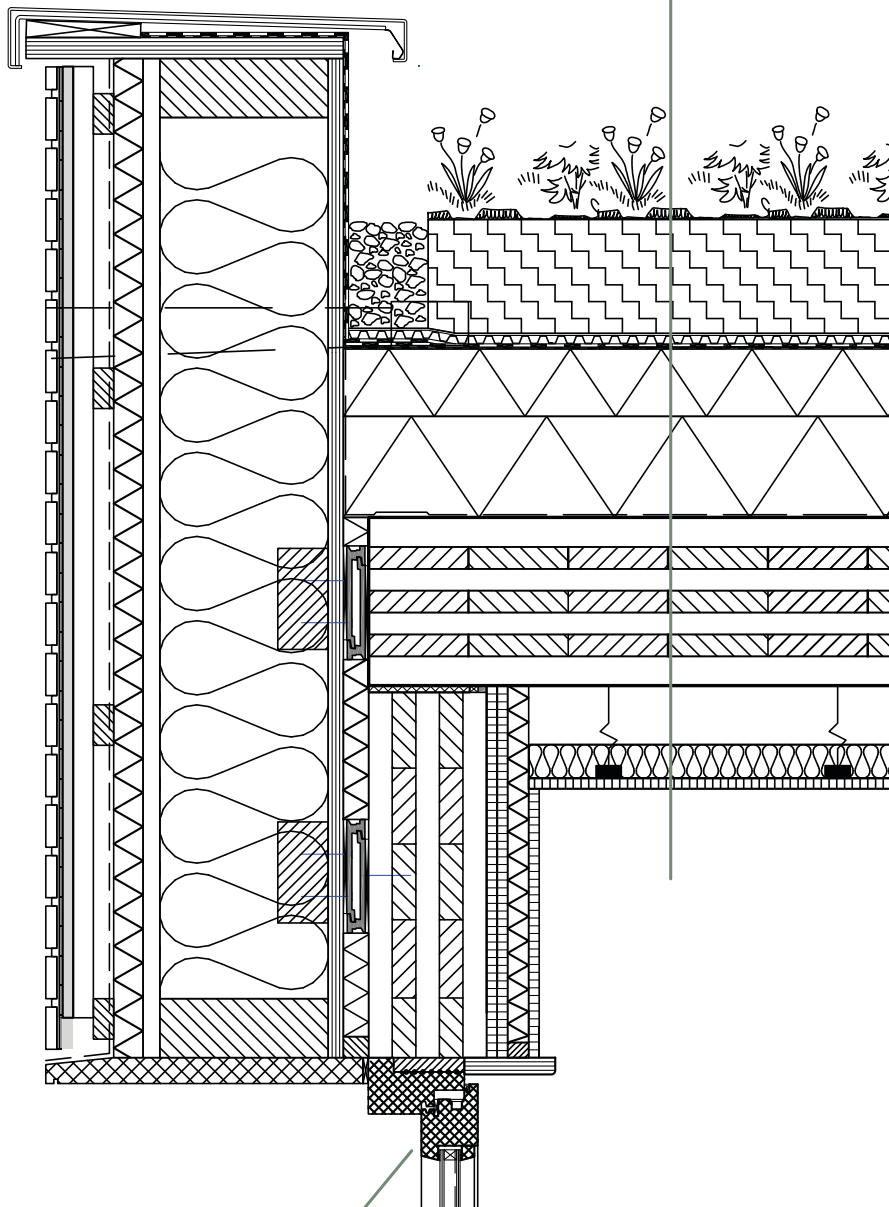
Steel
(Reused steel frames)

Flax
(insulation)

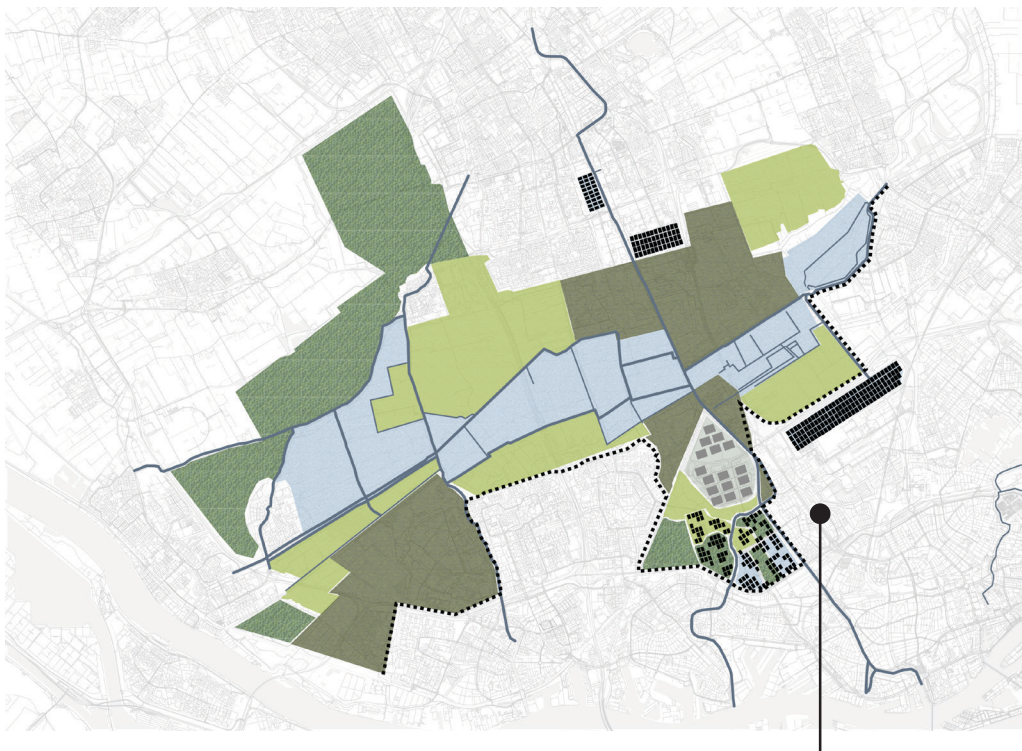


DETAIL ROOFTOP

- Ballast layer
- Bitumen waterproofing
- Tapered insulation board - 80 mm
- HR insulation board - 120mm
- Vapour control layer
- CLT - 200 mm
- Suspended ceiling joists
- Insulation
- Plasterboard

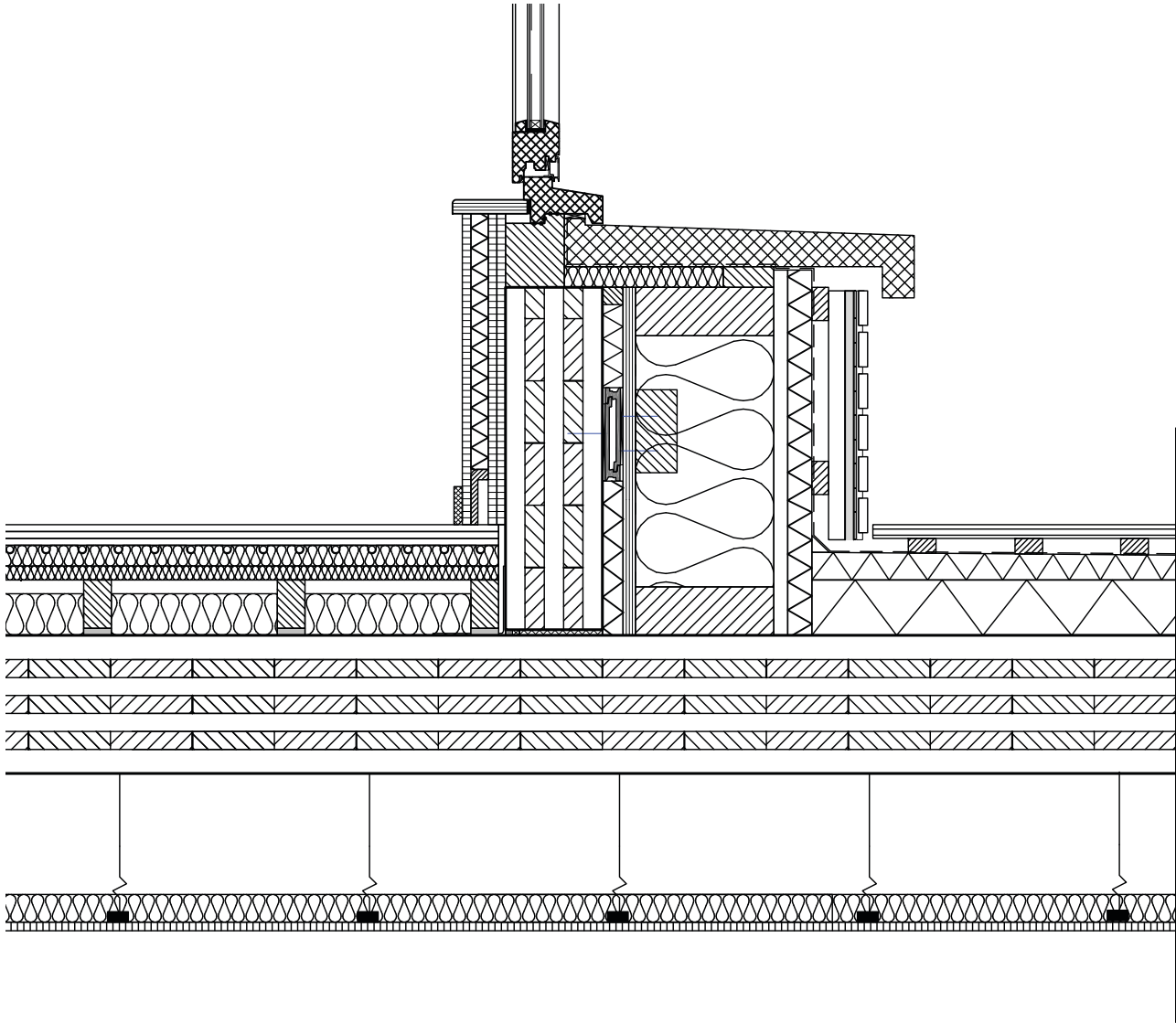


Wooden window frames



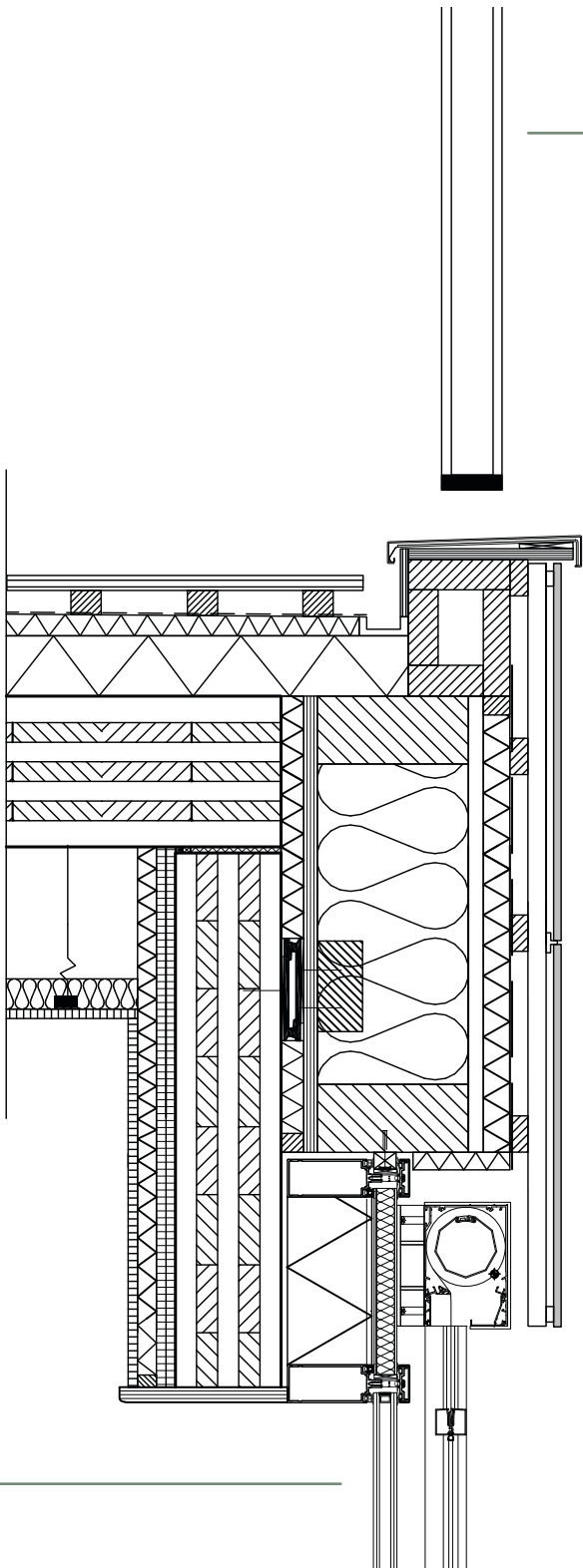
Bricks
(connection Overschie)

DETAIL LOGGIA



Plastic/PVC curtain wall with screen system

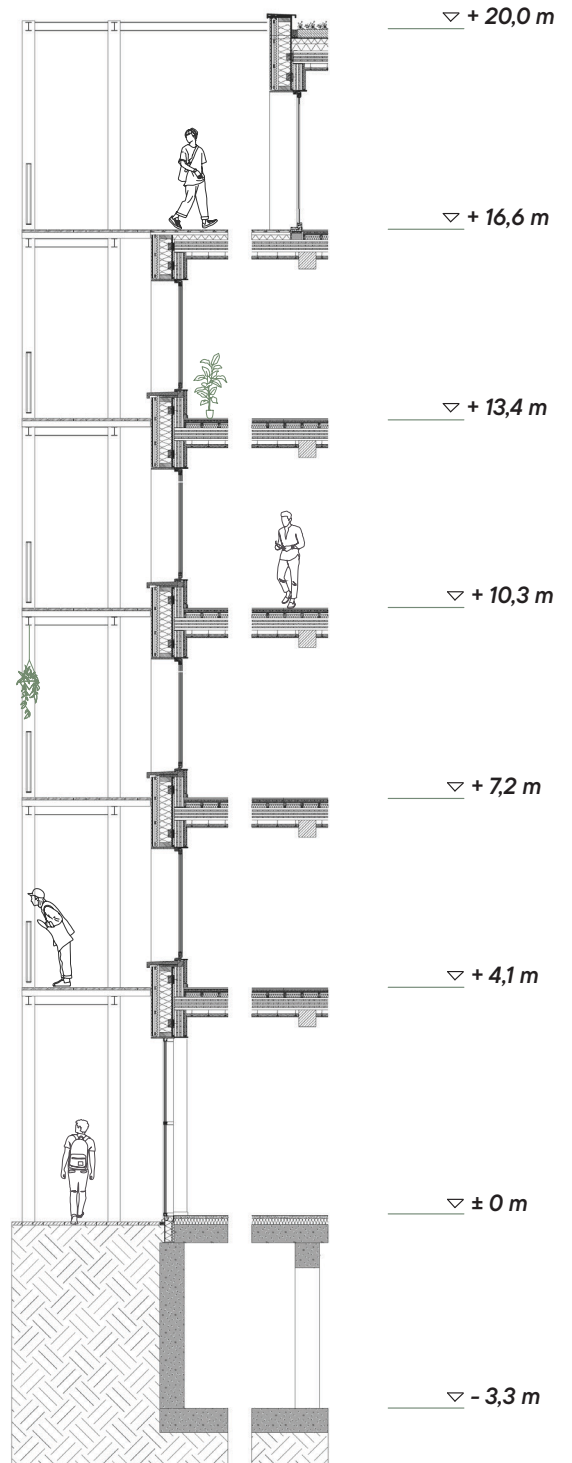
Steel railing made from recycled steel



ELEVATIONS



FACADE DETAIL



RENDER BIRDS EYE VIEW



RENDER STREET VIEW



RENDER COURTYARD



RENDER GALLERY



