Spatial Choreography:

Creating spaces for connection and a sense of home

Urban Architecture / Last Green in Town
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A position

This book is a collection of the research and design work that I did this year at the Urban Architecture Graduation Studio at TU Delft. The Urban Architecture Studio intervenes in medium-sized urban sites and works within the existing urban environment. It reads a situation and focuses on the building in relation to the existing context. During the year design and research went hand in hand.

Several values are important to me in (urban) architecture. I believe that cities should be designed with the human experience in mind. Urban places should have a human scale that their inhabitants can relate to and be aesthetically pleasing. In addition, the historical context of a place should be valued. Historic buildings and ensembles, whether monumental or ordinary, should be respected as they allow people to connect with the history and culture of the place. In the urban environment, it is important to design public spaces where people can come together and feel at home. The architect needs understand what it is that attracts people to a place and makes them feel at home. The aim is to create harmony between urban architectural elements, such as buildings, squares and streets.

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A spatial choreography

The motion of the sequence and the sequence of spaces is one that sparked my interest early on this year. Therefore the research that I did throughout the year focused on understanding sequences, not only in architecture, but also in other art disciplines.

I wanted to understand what makes existing urban spaces with sequences work well and liveable. These are often spaces that have evolved over time and have gradually developed into comfortable spaces to be in. I researched four sites that illustrate a sequence, which are the Heckmann-Höfe, which you can see here, and the Pfefferberg in Berlin, the Maison des Arts in Brussels, and the Standaertsite in Gent. I explored the sequence of spaces that these sites consist of by making detailed plan drawings of their configuration and street patterns. Through that, I discovered the features that these sites consist of and depicted them by sketching the scenes in the sequence of every site.

An arrangement of places or parts in a sequence can impact how people perceive a space. It can leave visitors with a positive experience as it takes into consideration how people move through spaces and interact with them. A sequence can therefore make people feel at home in a space. It can be a way to soften the transition from the urban and the neighbourhood to a more intimate place.

Understanding the features that can be found in urban spaces that have evolved over time such as spatial patterns and sequences was very important for designing an urban space with similar qualities. A choreography of these features into a sequence can influence how people perceive a space. As it considers how people move through and interact with spaces, a well-planned sequence can leave visitors with a positive experience and provide comfort and connection.

I also did research into art disciplines that use sequences such as music, dance, film and animation. In these disciplines anticipation and suspense are often created to evoke a certain feeling in the spectator. Through this research I wanted to explore how this could be translated to architecture.

The Friche Josaphat and the neighbourhood

Introduction

The site of this year's Urban Architecture graduation studio is the Friche Josaphat. This is a terrain vague of 24 hectares in the northeast of Brussels, in the neighbourhood of Schaerbeek. In the 1920's a marshalling yard was built on the site, however when marshalling yards were not needed anymore in the 1990's, it closed. It was cleaned and covered with sand and is now overgrown with vegetation.

The Friche is shut off by its surroundings and invisible to its neighbours as it lies lower than the rest of the urban fabric. Surrounding neighbours see it as a wasteland that is off-limits behind a thick border of trees and where only the trains pass. However, that is not the case. The Friche is a safe haven for nature in the middle of the densely populated neighbourhoods of Schaarbeek and Evere. It has the potential to provide a connection between humans and nature, which our society has largely lost. A small example can already be found in the southwest part of the Friche where a project has been developed called Josaph'aire. There, a group of people has come together to interact with nature through different activities, which has caused the highest biodiversity in the whole area. It shows a great symbiosis between humans and nature and reinforces neighbourhood bonds.

When walking through the neighbourhood and through other parts of Brussels, one is confronted with the number of people who spend the day on the streets and sleep without a roof over their heads. This is a very problematic situation. In 2022, the number of homeless people in Brussels has by 20% compared to 2020 (Report 2022 - Census of homelessness in the Brussels-Capital Region). A look at 'Sociaal Brussel's' Help for the Homeless map also shows that there are no shelters or other assistance for this target group in the north of Schaerbeek and in Evere.

Urban Architecture

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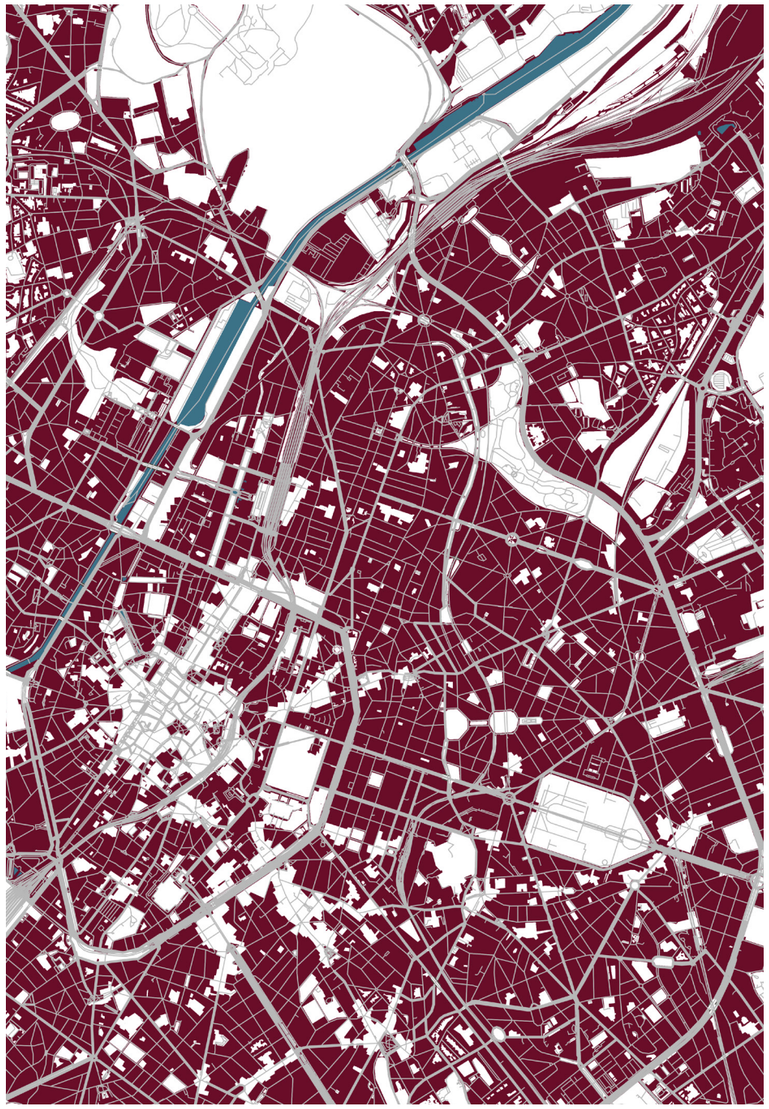
At the chair of Urban Architecture, we study medium-size urban sites that are inaccessible for the regular tools of urbanism, and where expectations of urban design can only be fulfilled by an architectural project. Adding a building thus means (re)designing an environment.

The graduation studio is site-specific and research-driven. Sites may not yet have acquired a decisive urban form capable of sustaining further development – but they are not blank either, and too strongly invested by the hopes and interests of various actors to be wiped out. An extensive reading of the physical, social, cultural, historical and political forces at work underscores thorough design labour, aiming for urban continuation, social relevance, technical soundness and lasting beauty alike. We invite inquisitive, creative and sensitive students, resourceful in their research approaches as well as in their design ventures.

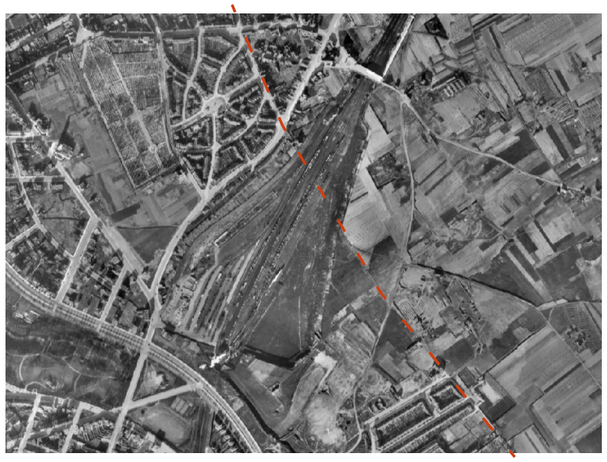
Topical questions for our group are "what to keep" and "where to build"? We value the energy embodied in building materials in service, and consider outdoor space as the inevitable counterpart of the built. These concerns become particularly acute in our cities' last urban voids, typically abandoned brownfields with belated development proposals that in the meantime turned into greenfields and, in a striking demonstration of ecological resilience, grew delicate ecosystems home to rare fauna and flora. In Brussels, Belgium, where this year's studio will be quartered, some of these sites have become the object of fierce political debate.

Should such budding ecological "happy accidents" be treasured and kept, thereby determining where we should build? How to act when in the scope of interested parties non-human actors join in? When approached from the centre, the opposition between building opportunity and ecological value becomes irreconcilable. When, on the other hand, approached from the edges, that is, from the adjoining neighbourhoods and their needs, a balance may be struck. Urban Architecture welcomes mediators.



Map of Brussels, 1:40000

This map shows the city centre of Bussels in the left lower part, shaped like a pentagone by the surrounding R20 road. The Friche Josaphat lies in the north east of the city centre, just north of the Josaphat park. It gets its pear shape from its former function as marshalling yard.



Friche Josaphat ca. 1935 © perspective.brussels

The Friche Josaphat is a 24-hectare terrain vague in the northeast of Brussels. The site served as a marshalling yard since the 1920s, which broke up the rural patterns and streets. But it was closed in the 1990s when marshalling yards were no longer needed.

Friche Josaphat, now © google earth

What is left of the marshalling yard are three train tracks, which split the site in two and connect the North with the South. Part of a track is still left in the east of the site, where industry started settling in the 1970s. The area in the west of the train tracks has left nature to thrive.

Friche Josaphat, now

Friche Josaphat, now

A sequence of informal spaces

In the northern part of the industrial side of the Friche Josaphat sits a local refurbishing company called ROVA. They collect elements such as old radiators and doors from the neighbourhood, refurbish them, and then deliver them back to the neighbourhood. This company was the only on this part of the Friche that was aware of it and in contact with nature. Next to having a garden in the back of the building and growing their own food there, they made a hole in the fence and planted flower seeds on the ground of the Friche.
Through a sequence of informal spaces there is a gradual transition from the city to the Friche and the other way around.

Fringe model by Joren and me

A vision for the Friche Josaphat

Towards the P2 we made a Masterplan in a group of three that focused on the Friche Josaphat. Because of the housing crisis in Brussels the plans of the city for this area are to densify it and connect it to the surrounding neighbourhood. With a group of three we took this program as a starting point to make a masterplan.

We started evaluating which infrastructure and companies were worth keeping in this place. The companies that were not specifically related to this location were moved to the industrial zone in the north of the Friche Josaphat. Structures that were concrete and permanent were kept and some of them broken up and used to convert to smaller scale functions, such as dwellings, small scale industry, offices and healthcare facilities.

The scale of the area was also made more human by splitting up the big plots and adding a central street for cars and busses, connected to smaller pedestrian streets. This street-net is also connected to the surrounding neighbourhood, by adding several connections to the east and two connections that cross the railway.

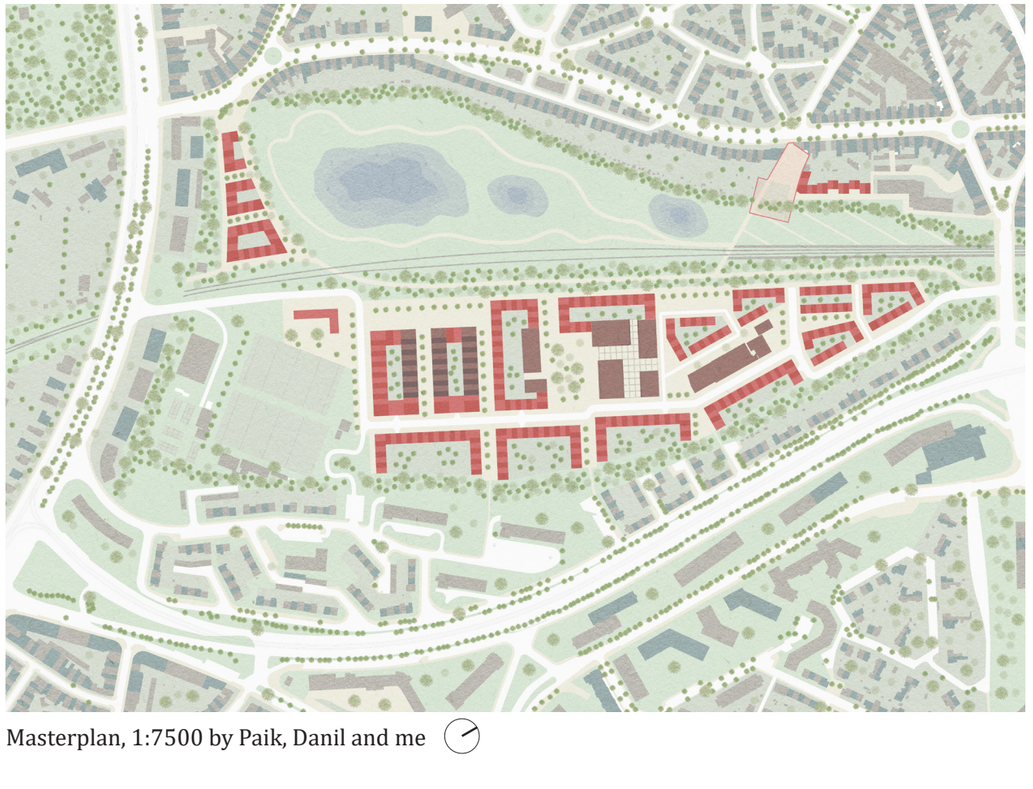
Mostly housing was added, consisting of social housing and middle income dwellings. This new developed neighbourhood also requires public functions. The existing sports facilities are combined with a school complex. Additionally a healthcare complex is added to an existing building structure. One of the big company structures is split into four smaller structures accommodating a concert hall as well as small scale industry and makers that have an impact on the surrounding neighbourhood such as ROVA.

To make a bike and walking connection that spans the whole neighbourhood and connects the North and the south, a park is added along the railway tracks. It serves as a buffer zone between the new developed neighbourhood and the nature on the other side of the railway and the railway itself. The part on the other side is a safe haven for nature in the middle of the densely populated neighbourhoods of Schaarbeek and Evere. There the wild nature will be preserved as a natural reserve, and a water reservoir will be added, which will accommodate the increasing and intensifying rainfalls from the neighbourhood.

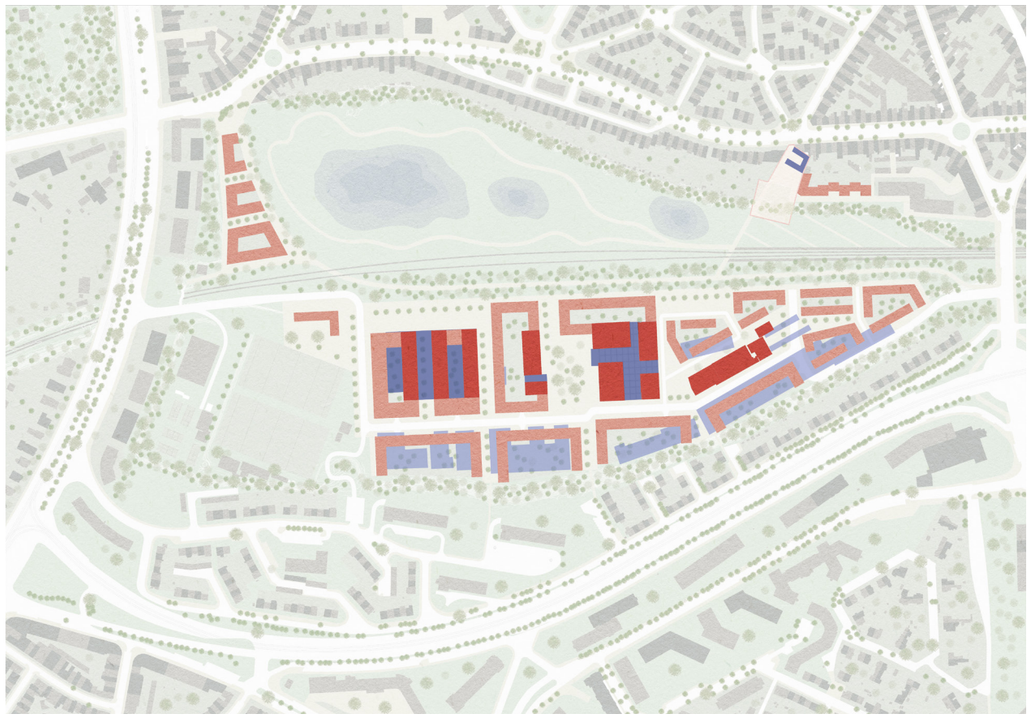
This natural park has the potential to provide a connection between humans and nature, which our society has largely lost. A small example can already be found in the southwest part of the Friche where a project has been developed called Josaph'aire. There, a group of people has come together to interact with nature through different activities, which has caused the highest biodiversity in the whole area. It shows a great symbiosis between humans and nature and reinforces neighbourhood bonds.

Existing situation Friche Josaphat, 1:15000

Proposed situation Friche Josaphat, 1:15000



Masterplan, 1:7500 by Paik, Danil and me



Masterplan, 1:7500 by Paik, Danil and me Reused New Disassembled Demolished

visualisation pedestrian street with appartments

visualisation park

visualisation square, sketch made by Danil

visualisation pedestrian street with row housing, sketch made by Danil

Exploring Sequences

A sequence

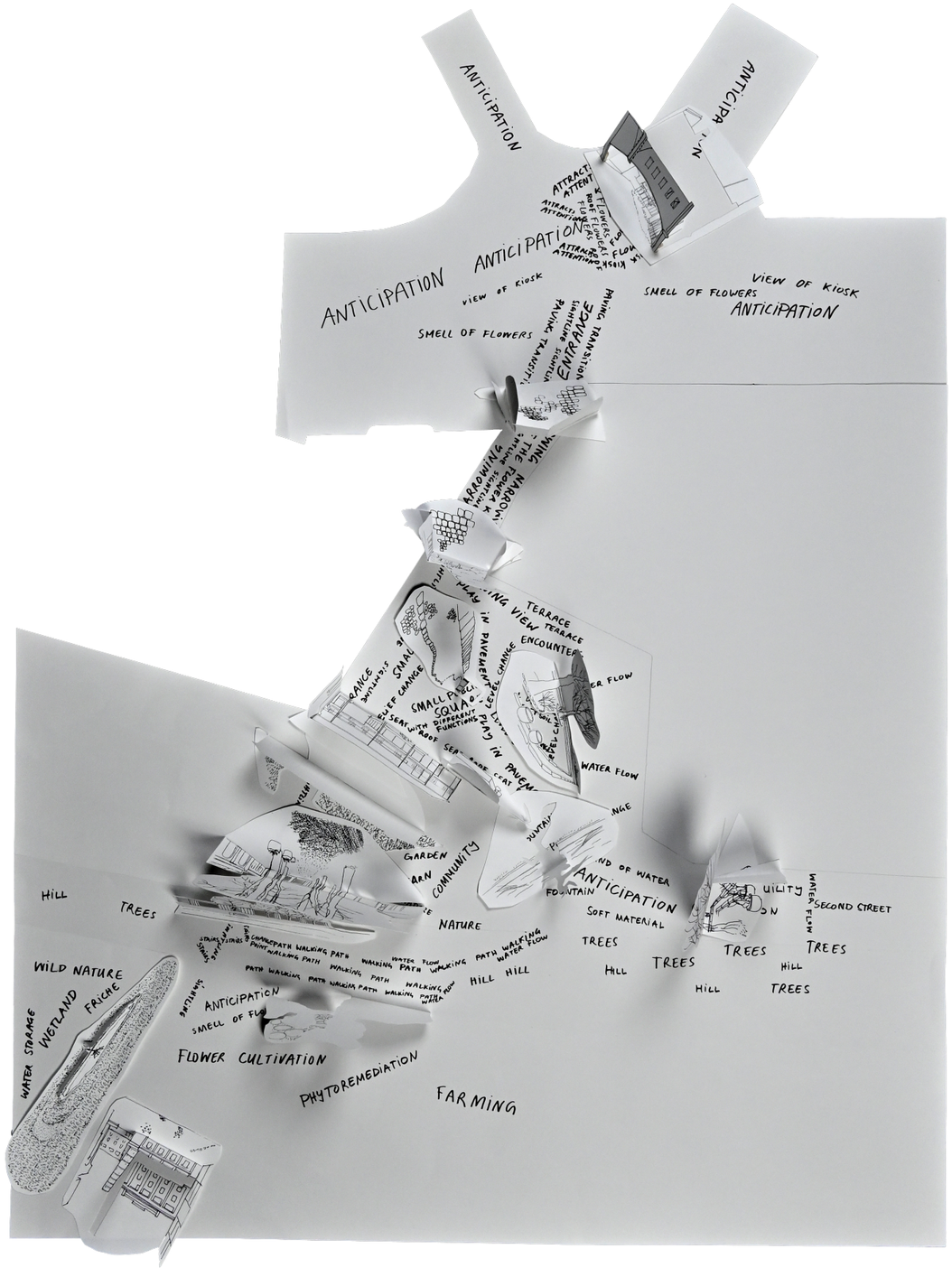
A sequence is an intentional arrangement or organization of elements in a specific order to fulfill a purpose or as the Oxford Dictionary describes it: “a a set of events, actions, numbers, etc. which have a particular order and which lead to a particular result.”

Sequences can be observed in many different disciplines from mathematical patterns or numbers to natural processes, which exhibit sequences. There are sequences that occur naturally, such as human behavioral patterns and there are other sequences that are carefully composed, which often happens in art disciplines, such as music composition, literature, choreography, film, animation, and architecture.

Sequences in art disciplines are used to create an overview of the work, to describe a storyline and by using anticipation and suspense, to capture the listener/ the reader or the spectator in the work. In art disciplines such as music composition, literature, choreography, film, and animation, there are specific ways to create this anticipation and suspense. It is essential to get attention and attract and then to keep someone captivated.

How is this achieved by the different art disciplines? And what can be learned from them for the sequence in architecture? These are the questions that will be answered in the coming chapter.

Sequences in art and how they can influence architecture



Music

In the composition of music there are multiple elements that the composer can use to evoke certain feelings or emotions. Expression and suspense in music can be achieved by composing contrast with these elements and creating cycles of tension and release. Anticipation in the composition can be realized by working with elements such as structure, harmony, loudness, tempo and melody.

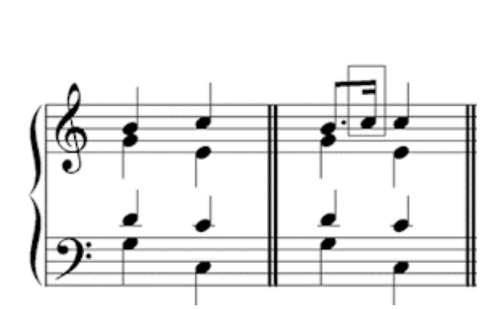
The technique of Anticipation and Suspension is used to prepare the harmonic tension that happens in a musical piece. Anticipation happens when by introducing the tones of a certain chord before playing the chord. This is a note that does not belong in the chord, so it is unexpected and this awakens curiosity. After it is played a new chord is played, which incorporates the note that was played before. Most of the time the anticipation note is a fast note before a longer chord.

Suspension uses the same principles but has a slightly different effect. It is created by prolonging the tones of the previous chord and then resolving to the new chord. Therefore one of the notes of the previously played chord is held. This note stays when the new chord is played. The effect of this is the creation of suspense by holding on to one note, whilst also creating coherence in the piece. This prevents the collection of un-associated items, but instead binds the piece together.

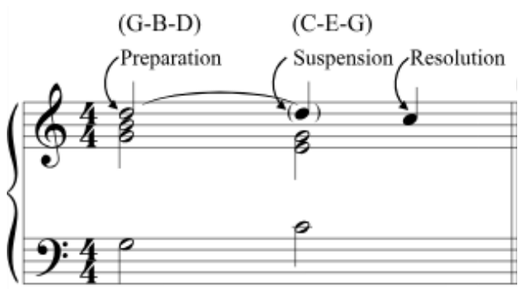
These concepts can also be translated into architecture. The technique of anticipation for example can be introduced into architecture by using an introductory element such as a small pavilion or a tower to attract the visitors attention. Then what follows is an architectural ensemble that shows similarities to the previous element and therefore makes clear that they belong together.

In the case of this design project, the anticipating element is a watching tower in the Friche. When the location is approached from the east, by crossing the railway, the visitor already sees from afar a watching tower sticking out of the flat landscape of the Friche. This attracts attention and is something that sticks out of its surroundings. When continuing along this path and while walking up the hill, the visitor encounters an architectural ensemble of buildings around a square. Certain elements of the materialisation of these buildings, that are also used in the materialisation of the viewing tower, like the use of wooden construction, the roof shape and the minimal use of steel, makes clear that the viewing tower belongs to this ensemble. This can be compared with the play of a new chord, which in this case is the architectural ensemble) by using the previous note (similar materials as the viewing tower.

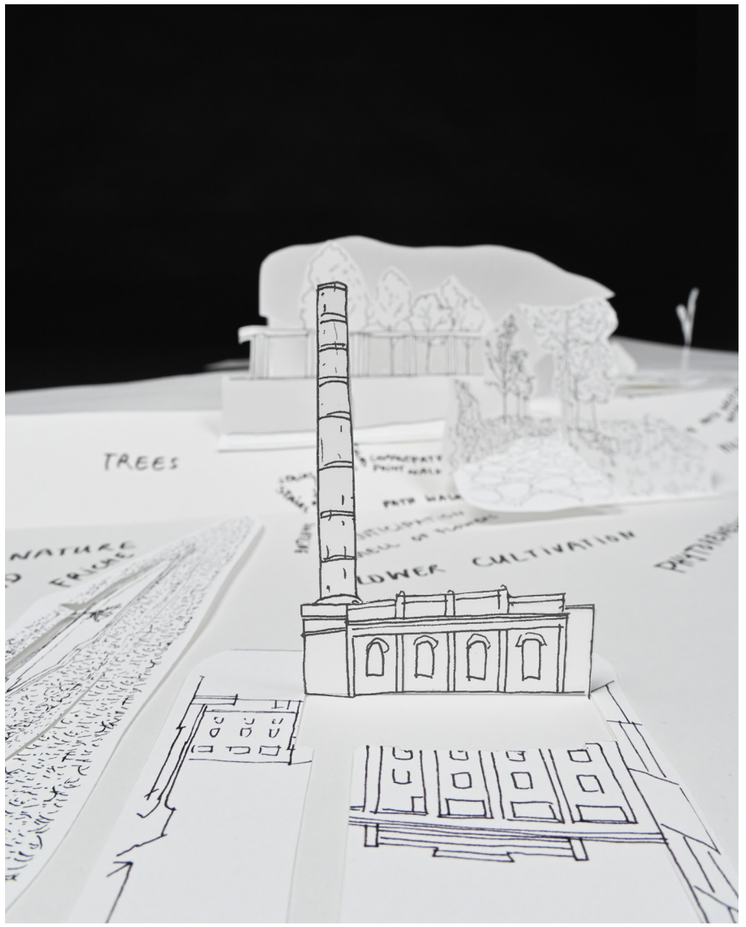
The principle of suspension in music can also be translated into architecture. In this situation, when the design location is approached from the Friche and one walks up the hill towards the square, one encounters a garden on the hill. This would be the note that stays form the previous chord, which is the Friche that the visitor previously walked through. The garden on the hill is the suspension of the previous immersion in nature and ensures a gradual transition from one space to another.



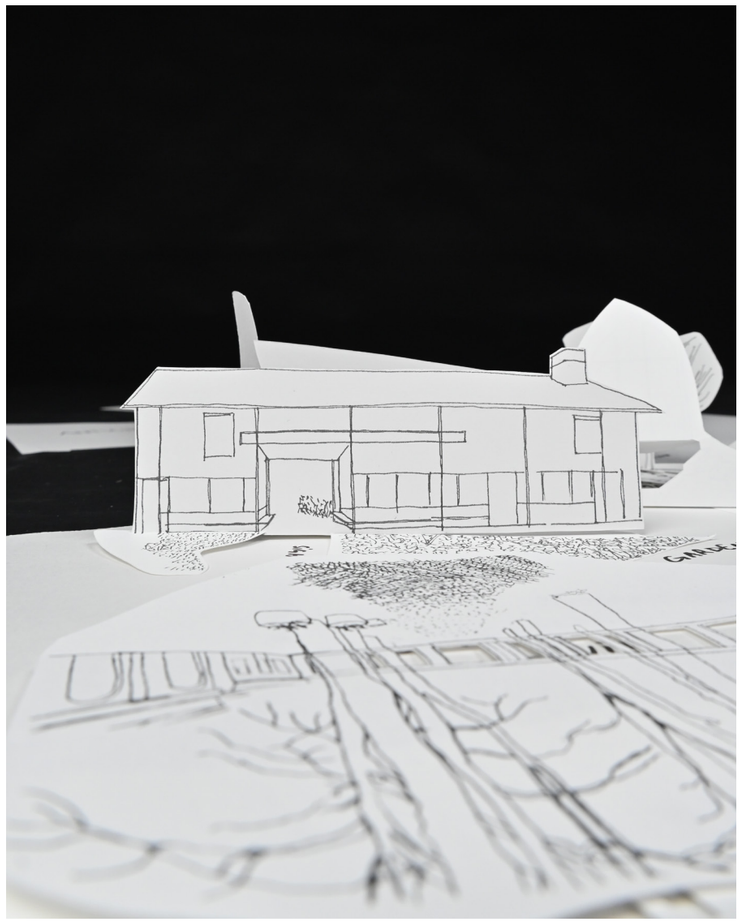
anticipation in sheet music © My Music Theory



suspension in sheet music © Robert Hutchinson



The tower as the anticipating element



A garden on the hill that creates suspension
from the previous immersion in nature

Dance

The choreography of a dance is a succession of movements through a sequence of spaces. In dance the movement of the body is choreographed in a way that it moves through space in a very specific way. In dance a choreography indicates dancers the steps and body movements they have to use to convey a certain story to the spectator. The way in which the body moves can convey certain emotions and feelings to the spectator, which also include anticipation and suspense.

To capture the attention of the specator a quick change of energy can be used. This happens when the movements of a dancer change from high energy and sharp movements to slow and flowing ones, which prevents repitition.[1] This keeps the spectator engaged and in anticipation of what is going to happen.

This effect is called a rondo[2], which is the alternation of a dance theme (A) with other contrasting dance themes (B,C,D, etc.) and ending again with the original dance theme (A). This would result in a sequence like the following: ABACADA. This sequence leads to a succession of contrasting themes but ensures that there is still a connection like a red thread running through.

Choreography of dance relates to arechitecture in the way that both have the result of making bodies move through space. By choreographing the architecture around a space, the body in the space is steered and moved through it. Both art forms therefore choreograph a sequence of movement through space. In dance the body follows a script, which can be written down as well as drawn out, telling it how to move through a space, but the dancer is very much aware of the space around him and takes his steps in relation to the place that he or she is in a space. In relation to architecture, the script would be the design of a space. The elements surrounding and shaping that space are drawn out and buildt. The human body then moves through the space as the architect choreographed it.

The change in pace that is used in other art disciplines to prevent continuity and repetition and instead to evoke suspense, can also be translated to architecture. Spaces can be specifically designed with a certain base speed. For example an urban street will house many fast movements and feel more high energy than a secluded garden. The changes in pace between these different spaces can have the effect on people of wanting to stay, but like with a rondo form in dance, they should create a red thread through them, to provide people with comfort and a connection to the space they are in.

An example is given in Christopher Alexander's Pattern language where he explains that the transition between spaces should not be too abrupt. There should be a feeling of arrival to get rid of for example fast paced "street behaviour" and to adopt a more intimate behavior of a house. He states: "Make a transition space between the street and the front door. Bring the path which connects street and entrance through this transition space, and mark it with a change of light, a change of sound, a change of direction, a change of surface, a change of level, perhaps by gateways which make
a change of enclosure, and above all with a change of view."[3]

What Alexander describes is a sequence of changes between one place to another. This could be choreographed by using the rondo form in dance as an inspiration.
One of the themes that Alexander mentions, for example the surface material would be theme A and could be alternated with theme B (sightline), C (level) and D (open and closedness). The result would be a repetition of a certain material in the architecture, while alternating with the other themes (ABACAD). In that way anticipation and suspense could be created from one space to another.

The square that is reached by walking through a narrow alley, which provides a change in open and closedness. A change in sightline, by making a turn and a level change. All while repeating patterns of the same pavement material.

Film

Suspense in film happens when there is a very strong feeling of anticipation. The watcher is very eager to learn what happens next and cannot stop watching at that moment. Oftentimes in film suspense is used in genres such as thrillers. Here what is used to create suspense is the fact that the watcher knows what is going to happen but the movie character does not. Therefore a suspense is created for the character to learn the truth.
Another way to create suspense in film is to introduce uncertainty. In a film where the watcher has the feeling that he or she understands everything that happens and feels at home in the plot, suspense is introduced by implementing a plot twist that leaves the watcher asking questions.
At the end the suspense leads to a “payoff” which means that the suspense is resolved and the character or the watcher learns about the truth. The watcher only then feels relieved after having been engaged in the suspense for the time before.
In film suspense is created by letting the watcher know piece by piece about what is going to happen. Hints are dropped that create mystery and anticipation. This can happen through sound. What can one hear that could hint to what is going to happen? It can happen through the lighting that is used. What is highlighted and what cannot be seen? The frame composition does also play a role, as it can determine what can and cannot be seen in the shot and therefore create suspense as to what is going to happen.

Some of the techniques that are used in film to create suspense could be translated to architecture. For example sound could be a way to hint about a certain space or element in architecture that the visitor cannot yet see. This could for example be the sound of water from a fountain, that subtly lets the visitor know that something is happening where the sound is coming from. Another technique is the use of light to create suspense. This could for example be the wat that the sunlight falls on a facade and therefore shows the visitor that there could be an opening that is not yet visible from where he or she is standing. It creates suspense as to what happens behind that point and where the light is coming from.

The way that the building at the end of the street openes up to the right creates suspense to what could be behind the corner. The sound of water additionally creates suspension as to where it is coming from.

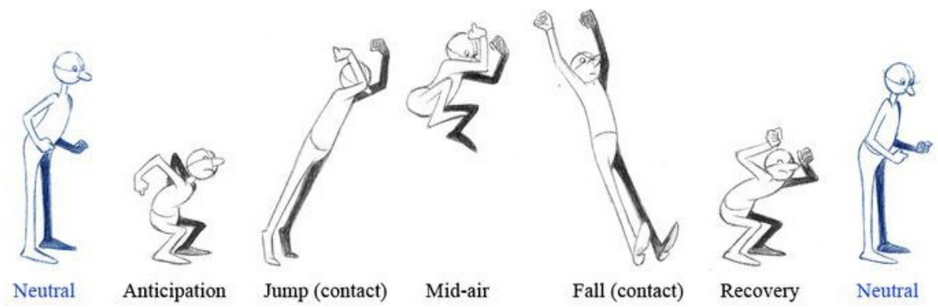
Animation

In animation there are 12 principles created by Walt Disney and the third of them is the principle of anima-tion. Anticipation also means that in order to find out about what will happen, one has to continue to watch. This does not mean that the moment of surprise is broken by the movements of anticipation, but that the movements are made more interesting. Suspense is created for the upcoming movement.

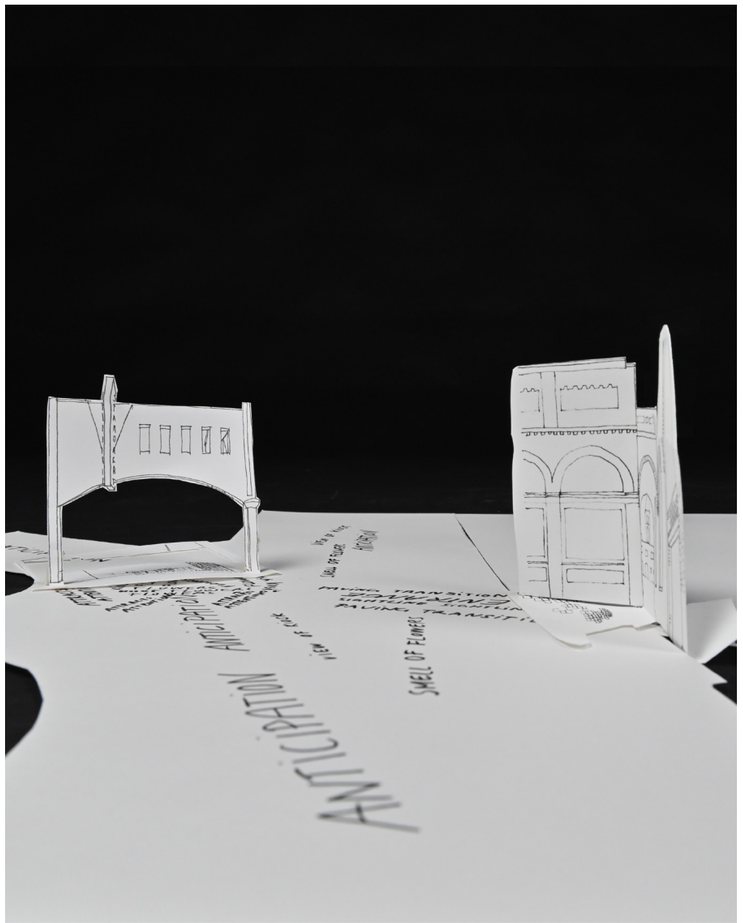
If the principle of anticipation is not used in anima-tion, a movement can look unnatural and abrupt. As Richard Williams illustrates in the drawing below, the movement before the jump is the anticipating movement. This means that an opposite movement is drawn, before drawing the actual movement. So if one draws a jumping person, first that person lowers down, which is the point where the movement goes in exactly the opposite direction. This creates suspense for the movement that will happen after, which is the jump. Without the anticipation, the jump would look unnatural.

In architecture such an anticipating movement could be the view of (part of) a small pavilion or art installa-tion that belongs to a building. This attracts attention and would be the first anticipating movement in an ensemble of spaces and buildings. The pavilion cre-ates suspense, causing a person to want to explore further.

In the case of this design project this is done by the flower kiosk on the front square. The flower kiosk attracts the visitor towards itself, which is the oppo-site direction of the rest of the design. From there the visitor looks the other way, towards the design, and from there on is attracted through other elements in the design. This could be an element or a glimpse of an element that is visible from afar, but which does not show the full extend of what it is. This could be the view of (part of) a tower at the end of a gateway, by which a person can anticipate that there is more to see.



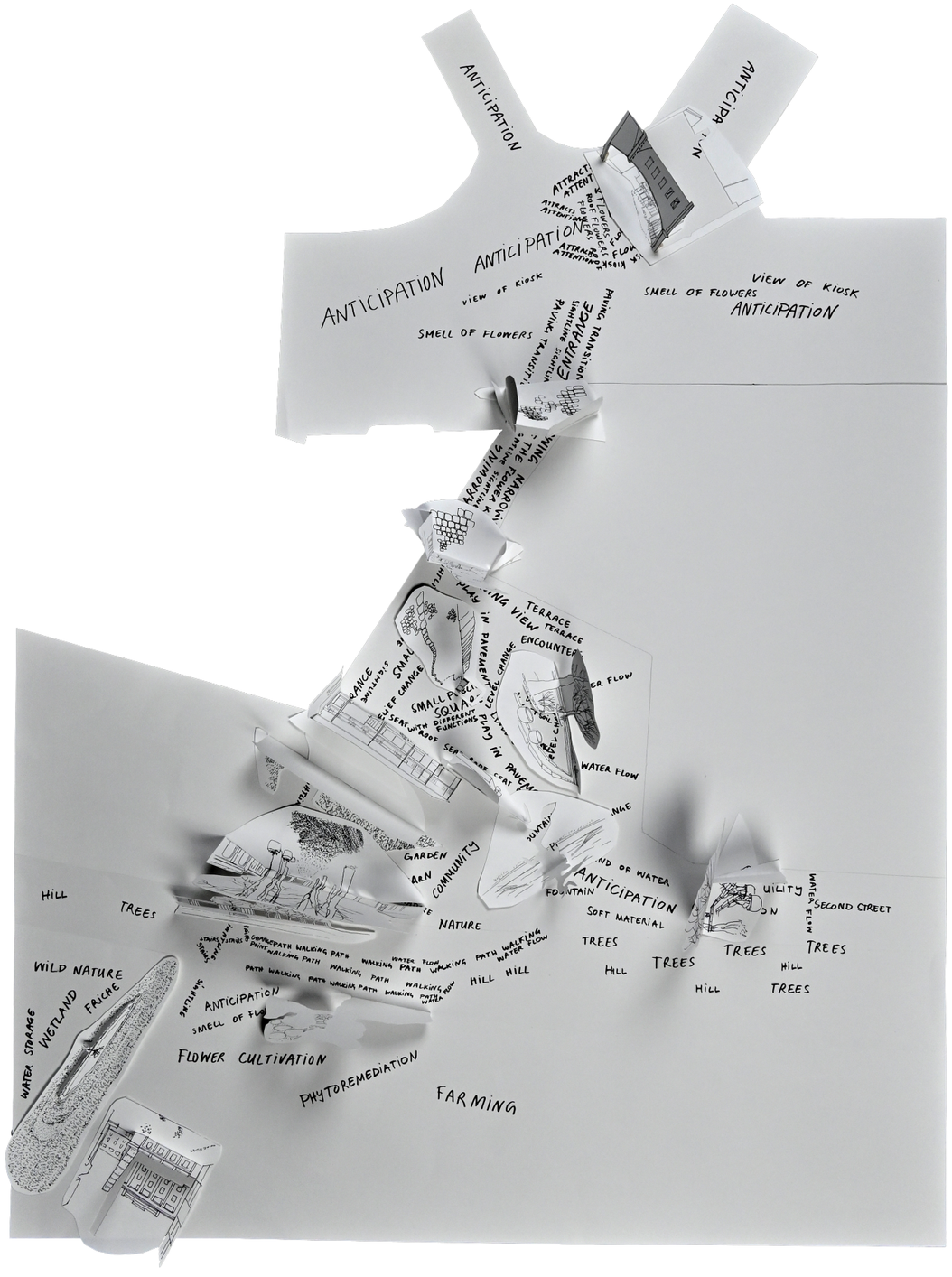
anticipation illustration © Richard Williams

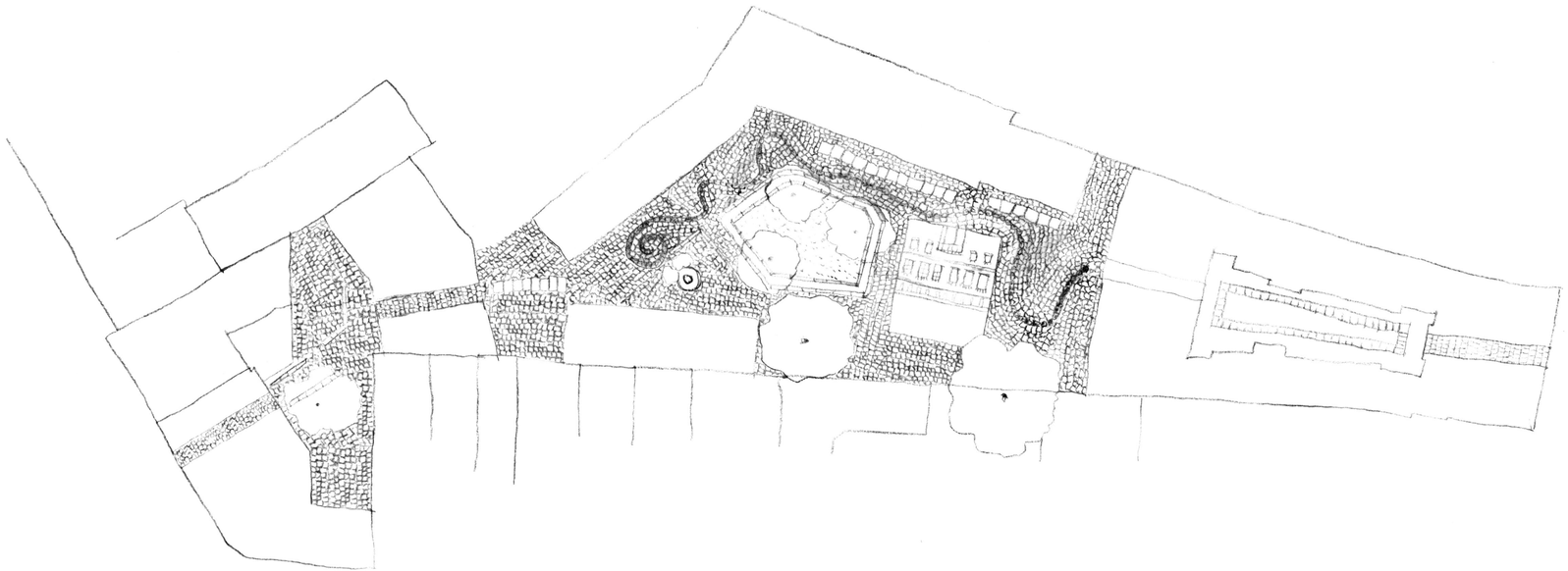


The arch can be seen from afar, which creates anticipation and attracts the visitor

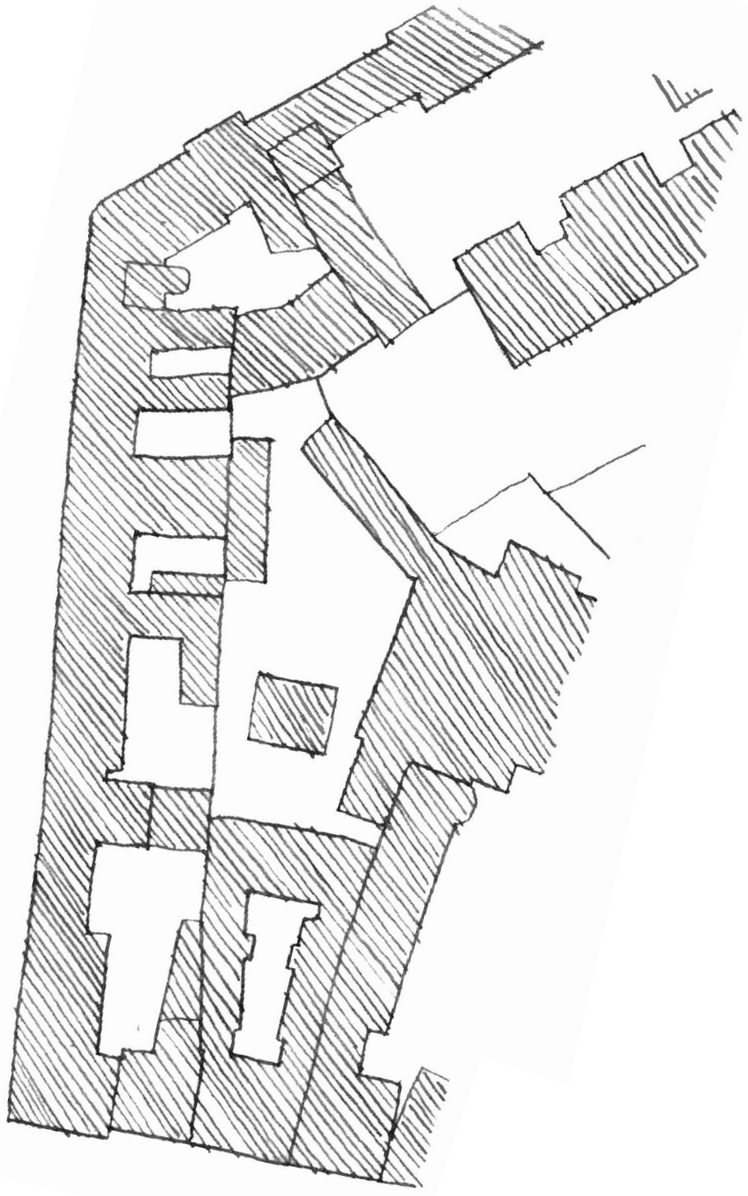
The tower in background, that can be seen through the entrance arch creates anticipation

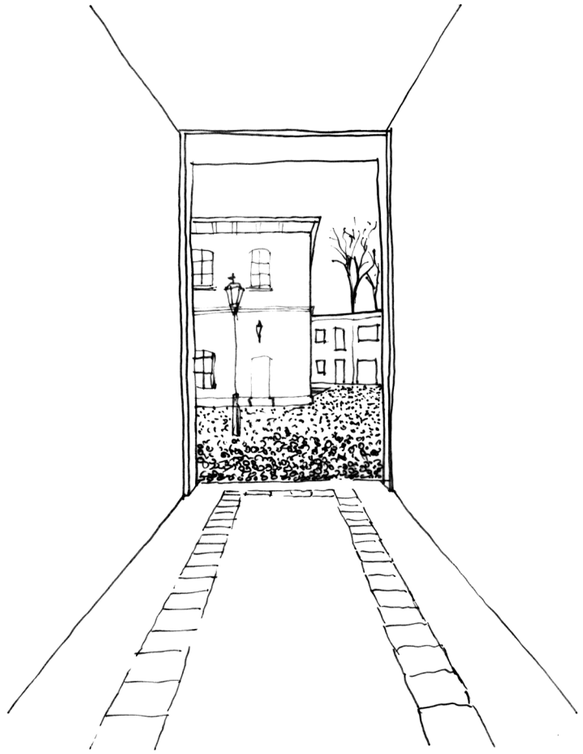
Existing sequences in architecture and their features

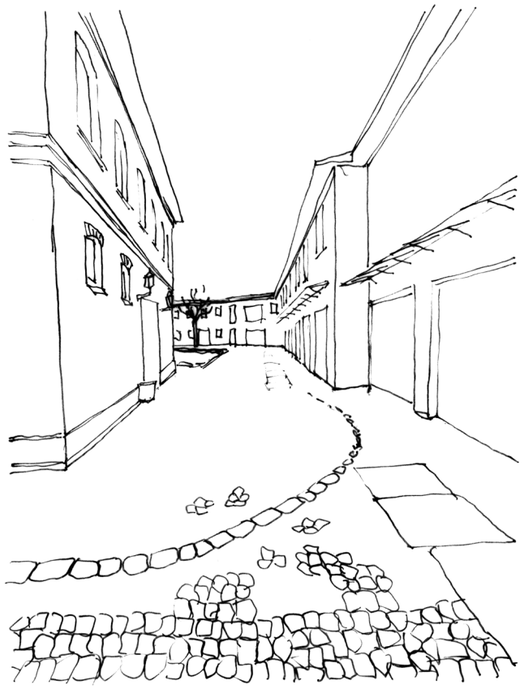


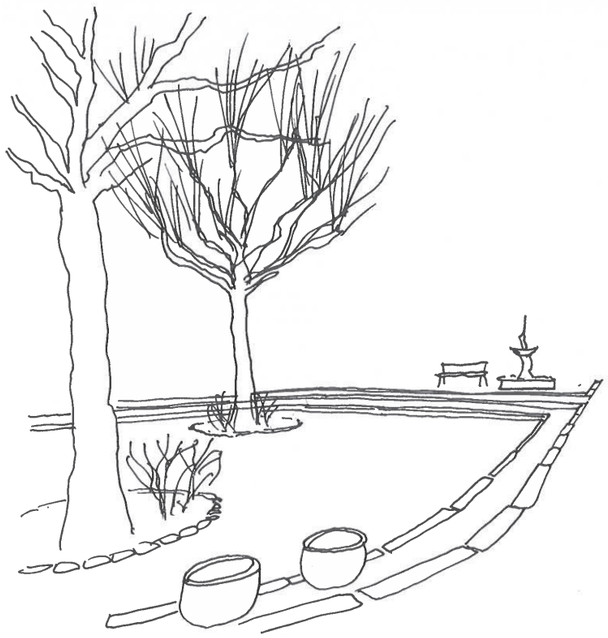


Heckmann-Höfe, Berlin

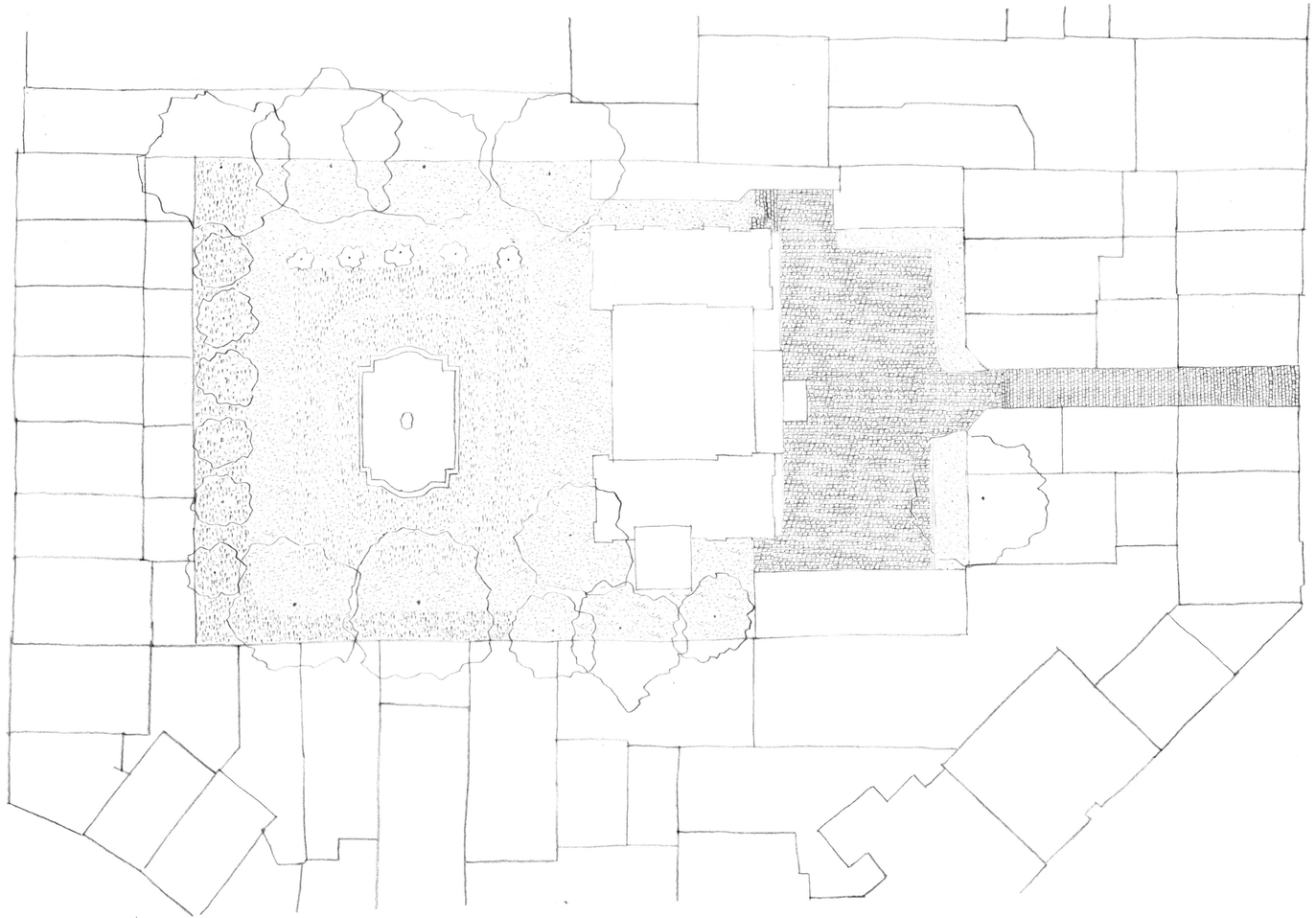


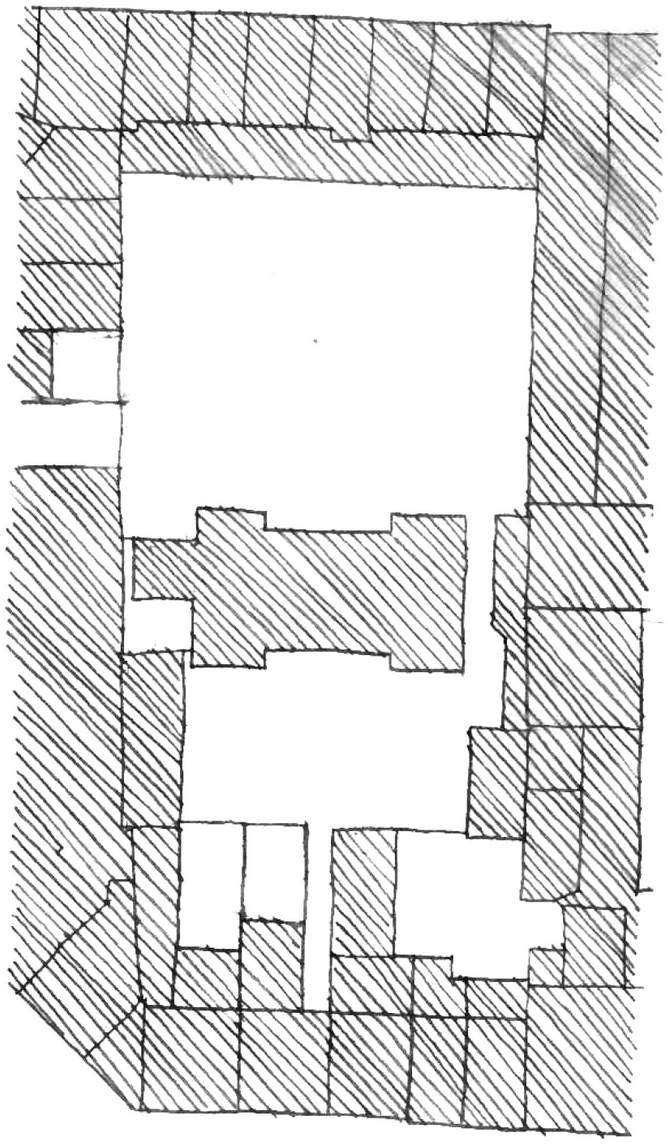


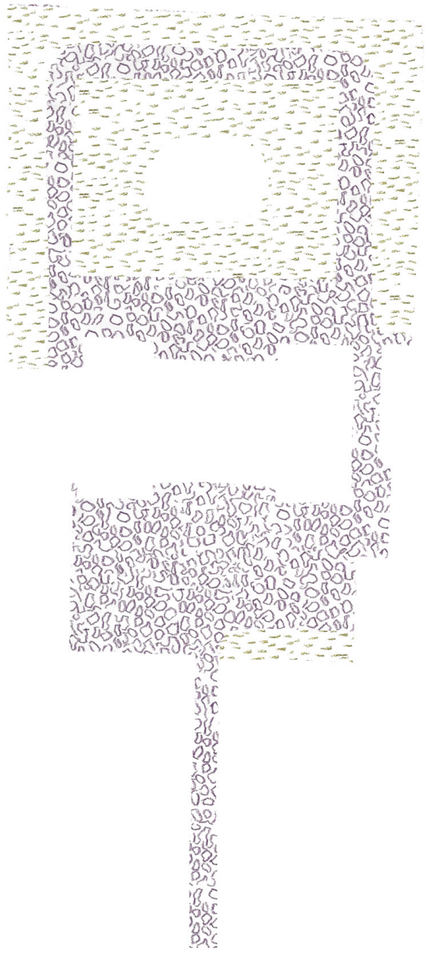


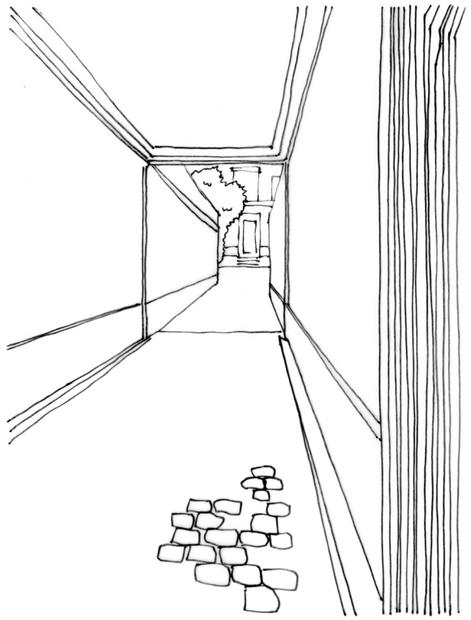


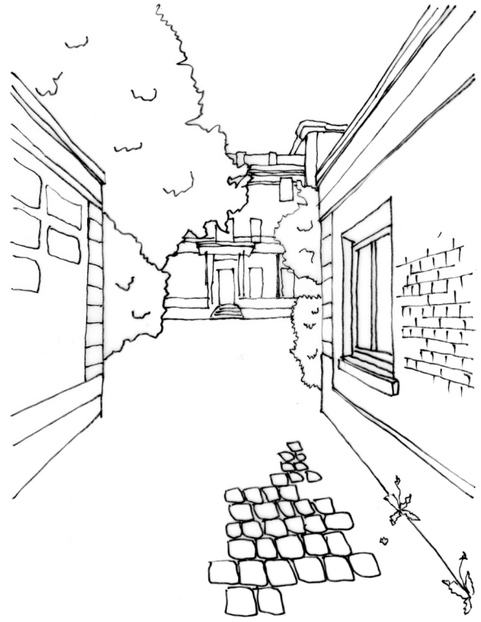
Maison des Arts, Brussels

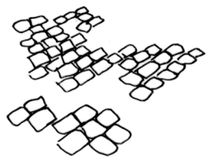


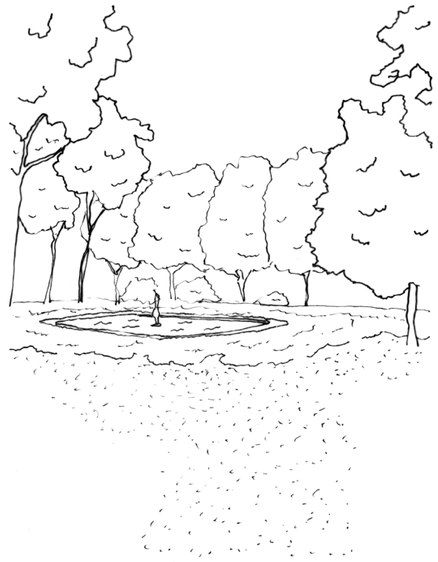


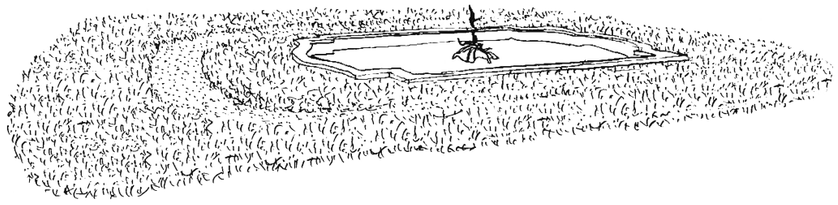


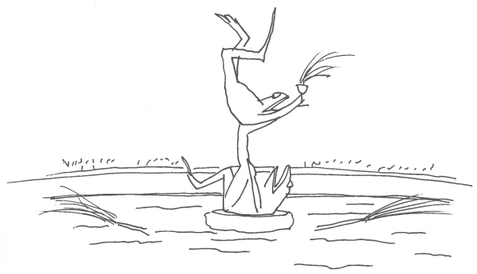


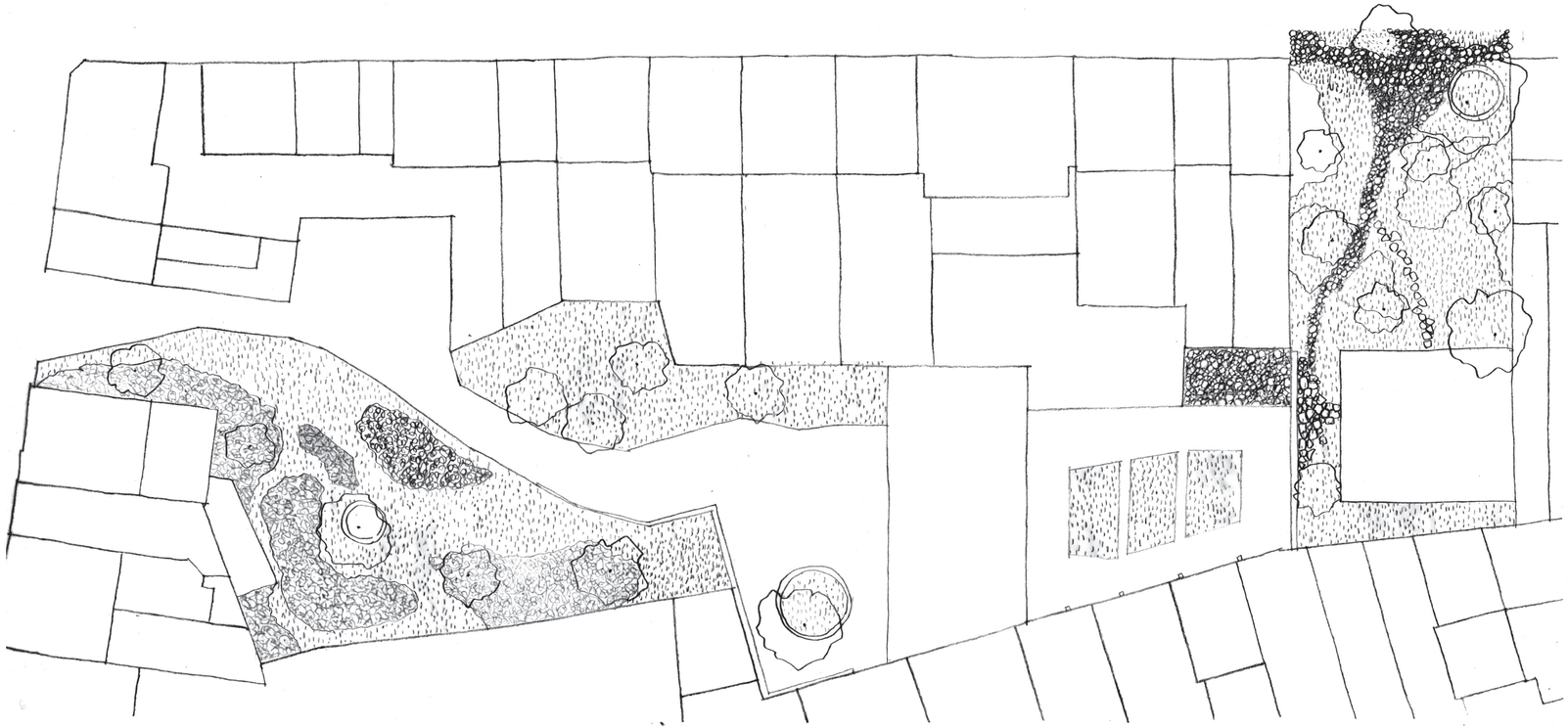




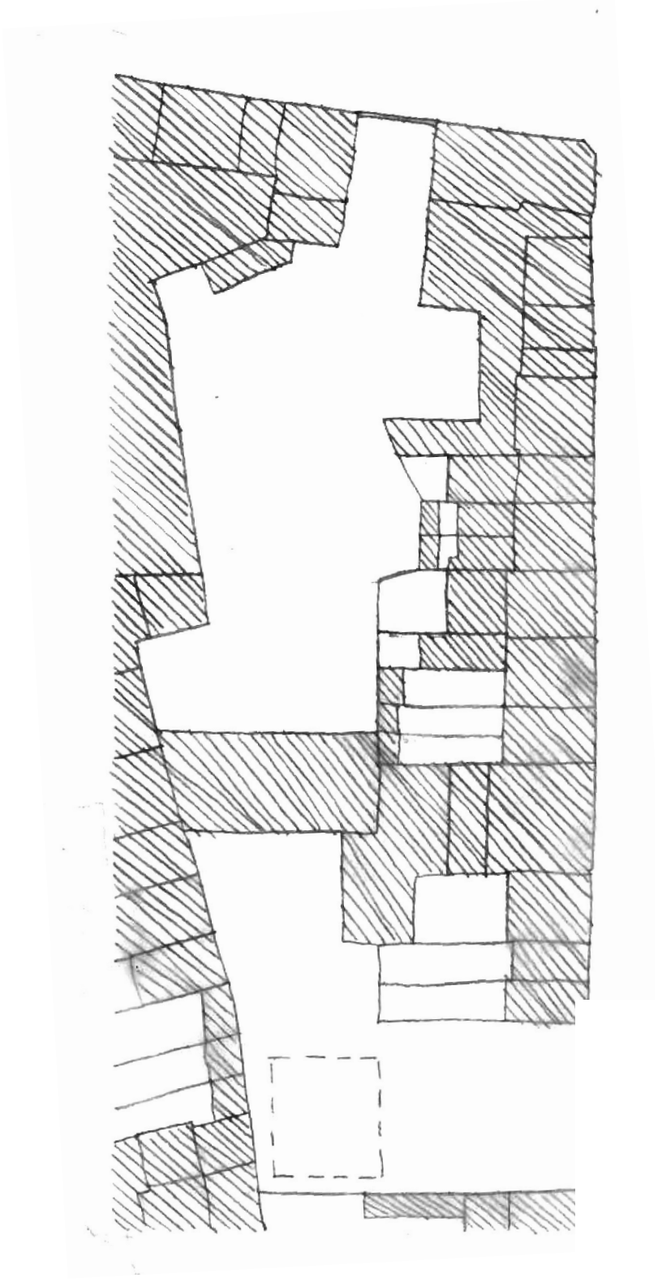


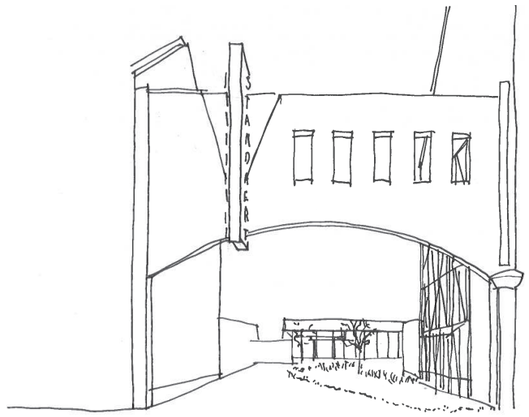






Standaertsite, Gent

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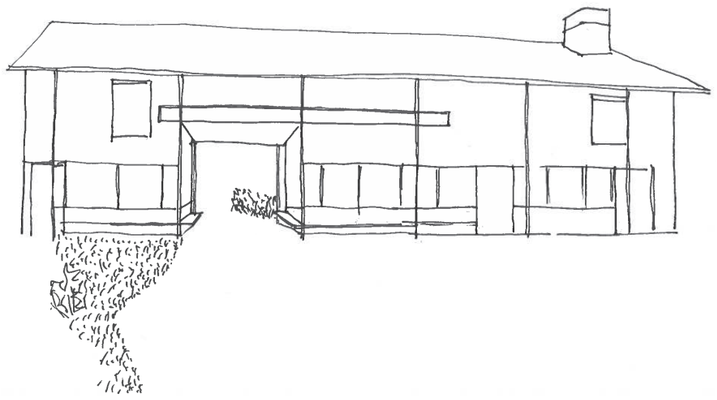
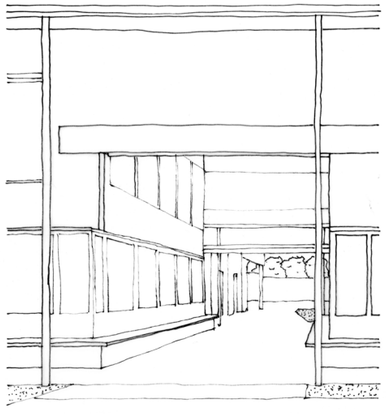
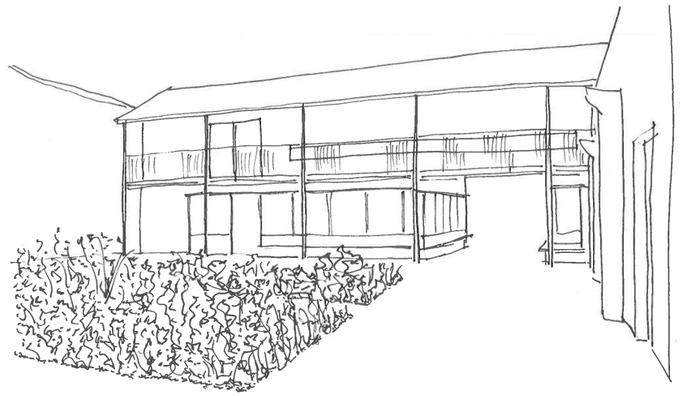
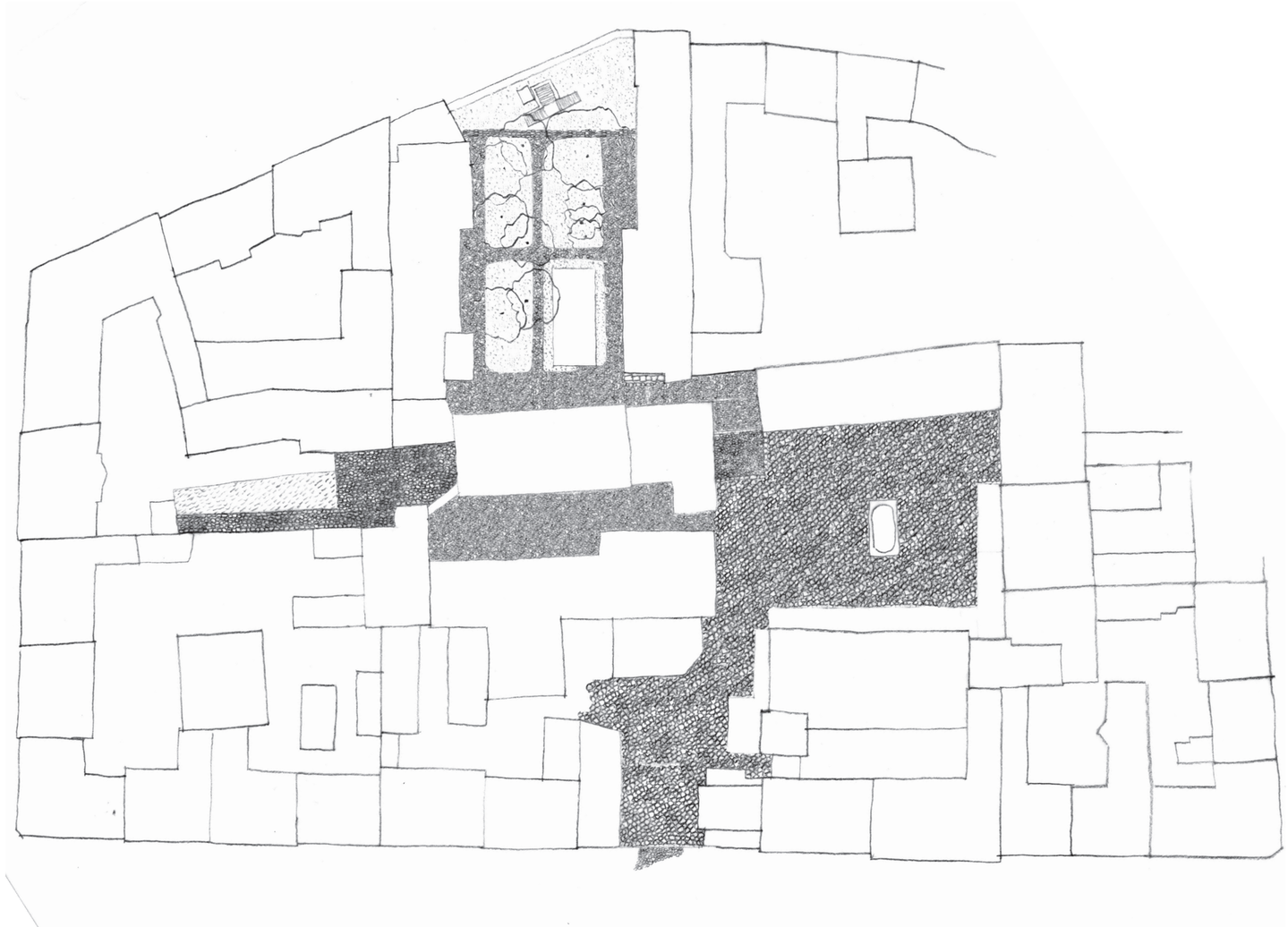
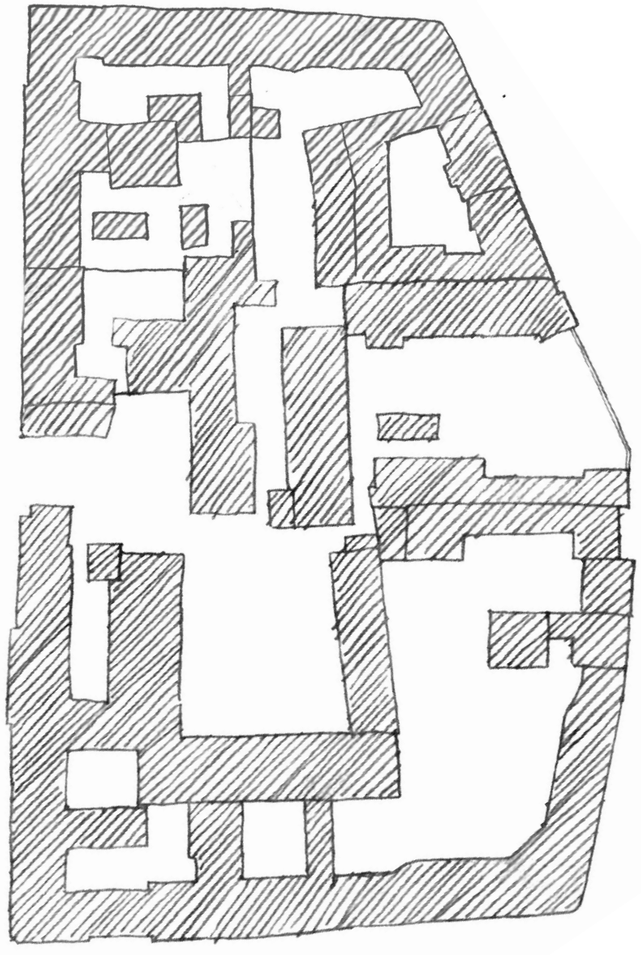


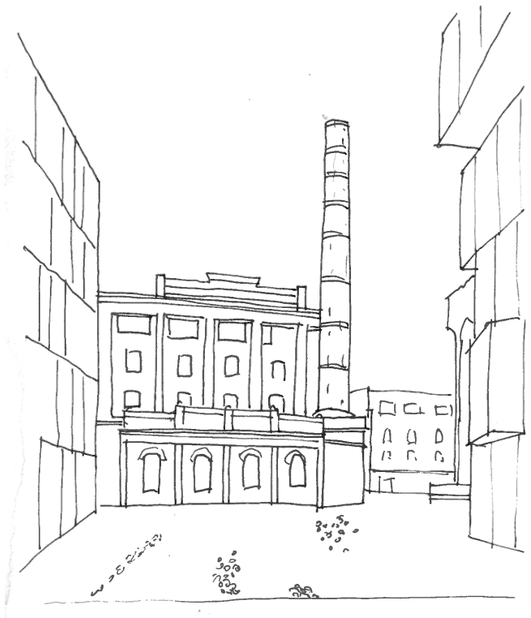


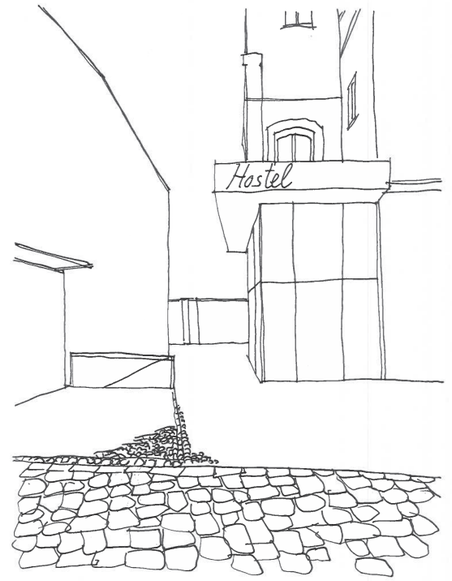


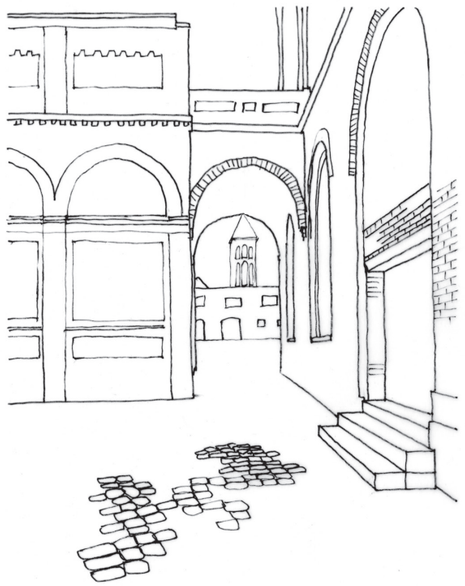
Pfefferberg, Berlin

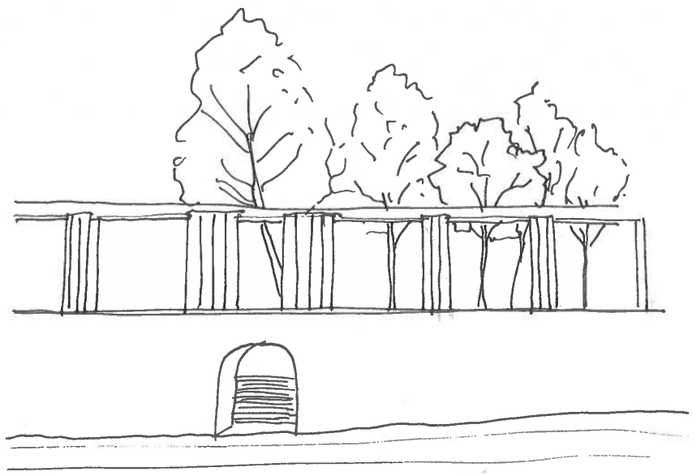




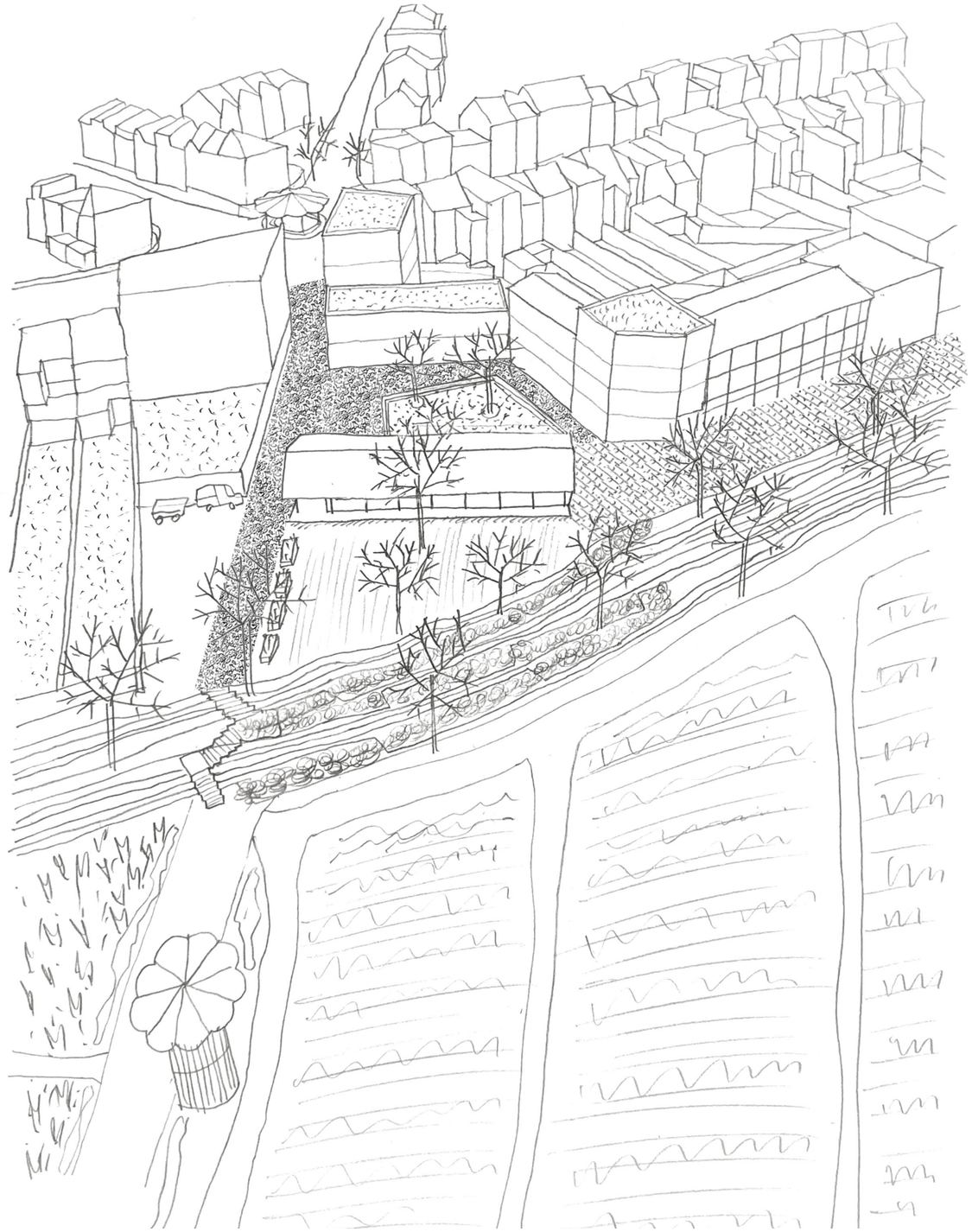



Hostel





Choreographing a sequence



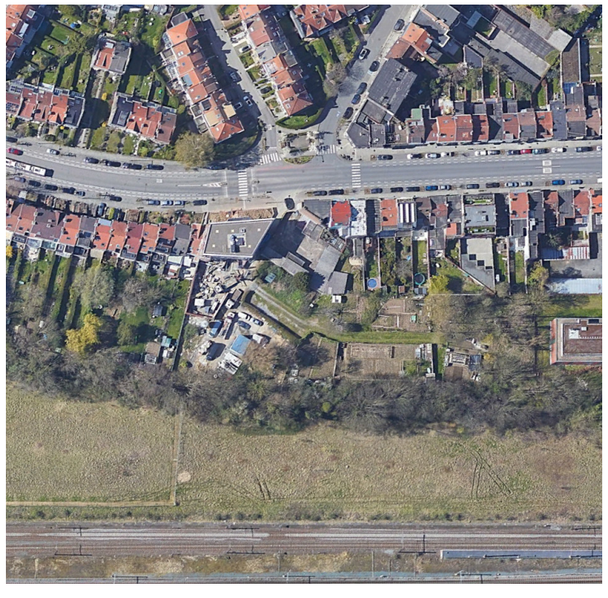
An opening in a row of houses

The program I proposed is located on the north western border of the Friche where it is bordered by a stretch of trees, behind which lays a long row of houses. At one point this row of buildings leaves a gap which opens up the border of the Friche. On the site I designed a small public square around which lays a program that provides home and purpose for homeless people and brings the community together through gardening and farming activities.

I chose a program that provides housing for homeless people as Brussels is struggling with a housing crisis and many eviction problems. In Brussels an average of 11 households receive eviction notices every day and Schaarbeek, the neighbourhood that the Friche Josaphat is located in, is one of only three municipalities where almost half of those evictions take place. This loss of basic housing rights results in a very problematic situation of homelessness, and the numbers are increasing. As there are no shelters or assistance for the homeless in the neighbourhoods around the site, this location offered the space to provide for this program. As I worked in a homeless shelter as a volunteer a few years ago I was able to use the knowledge that I gained in my design.

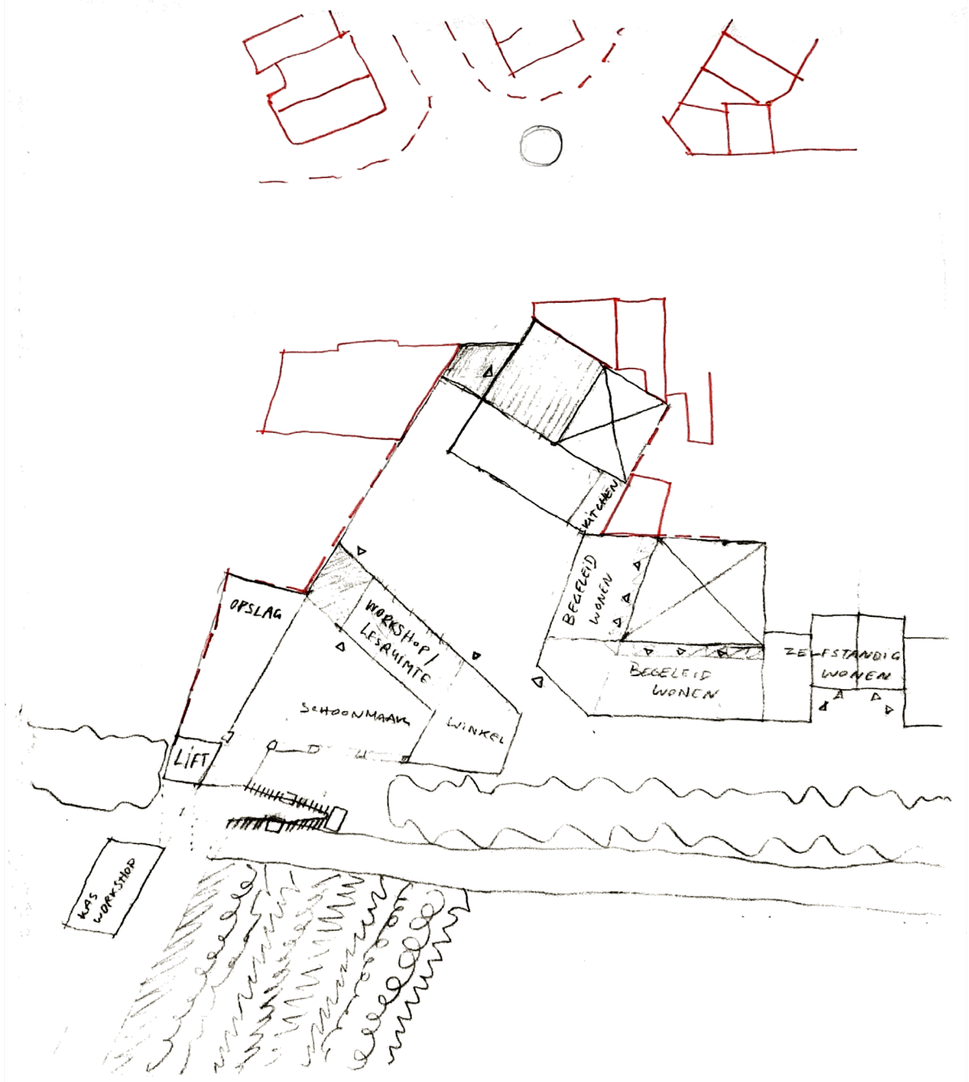
At the moment this location is a back area with a blind façade towards the street, a big concrete area with garages and a small collective garden of the neighbourhood. Behind the row houses in the north, sits a nursing home of five stories. It is completely disconnected to the street life, which makes it crave for activities to happen around it. In the south of this building, the design intervention will take place in the form of a small public square surrounded by a programme that provides home and purpose for homeless people and brings the community together through gardening and farming activities.

Because of the big unused space and the opening towards the Friche this site has the potential for a sequence of spaces connecting the neighbourhood and the Friche with a small public square and a front square.

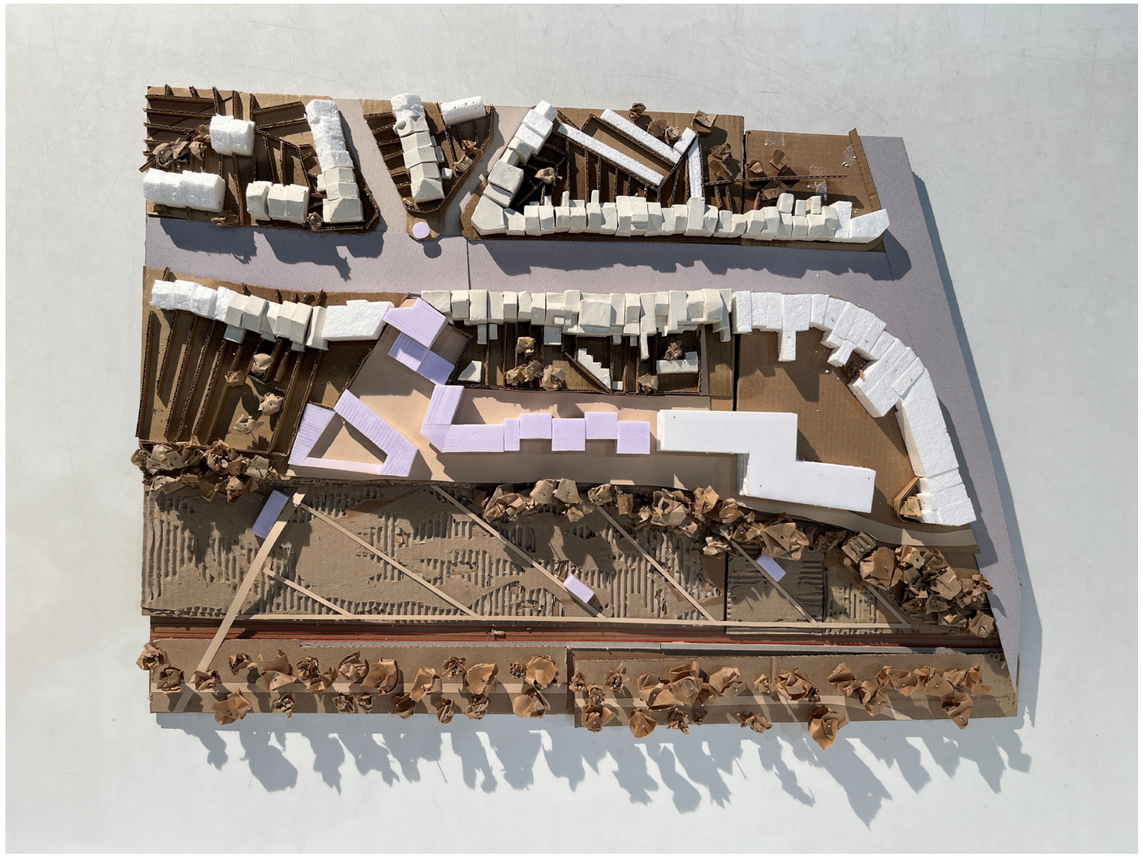


Site

Design location

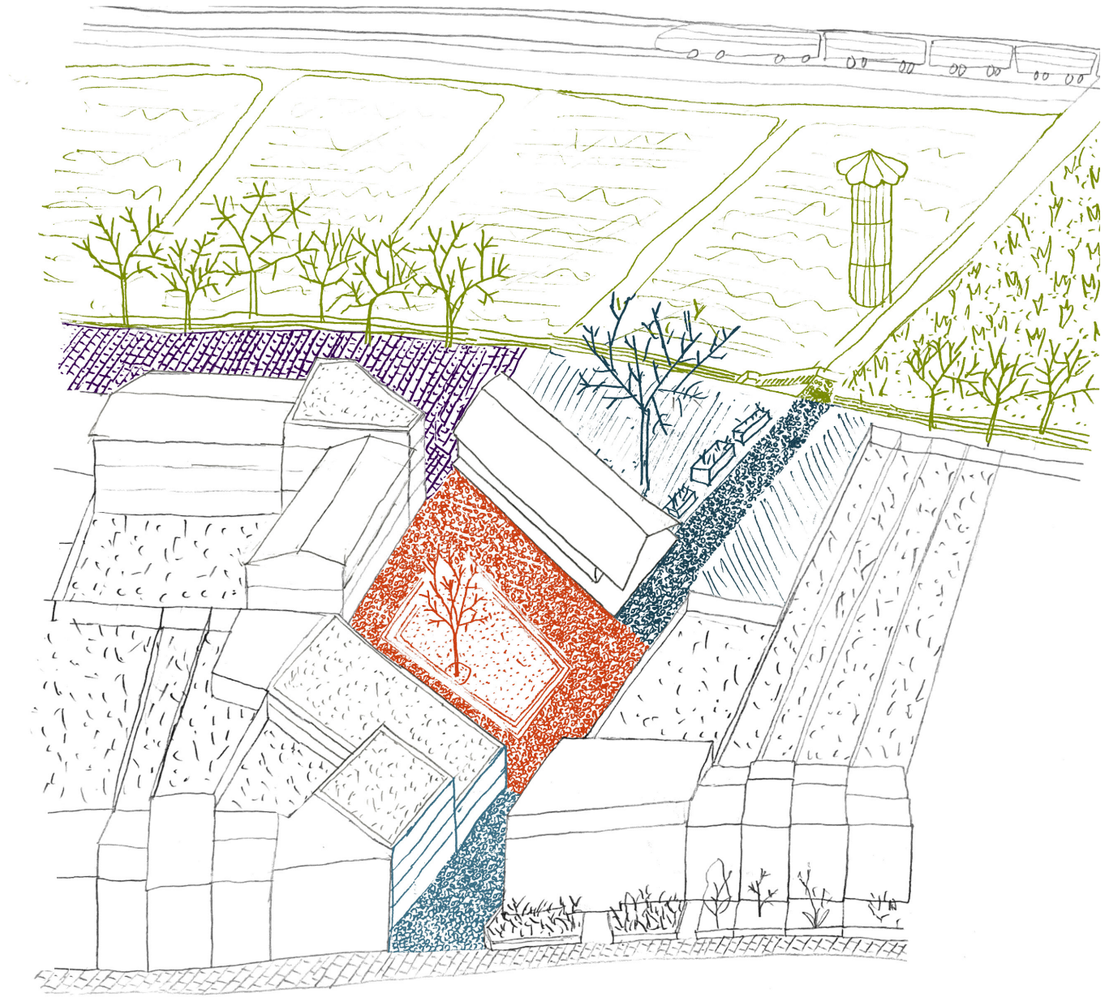


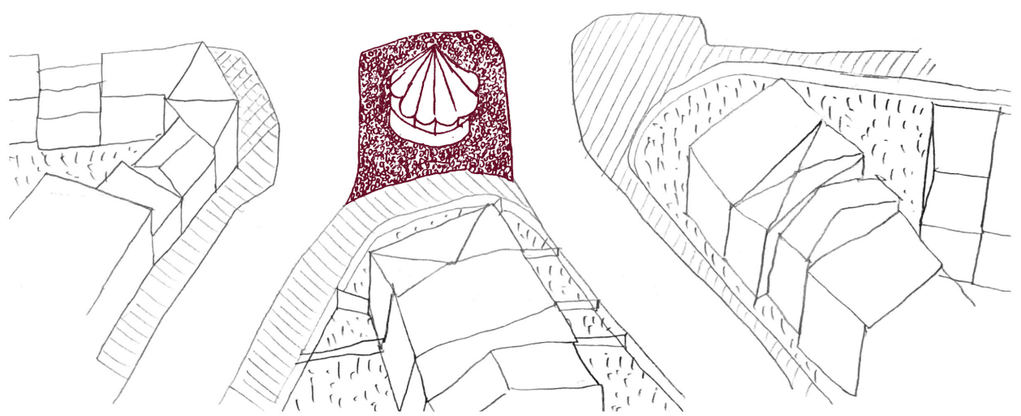
first draft of programme and building volumes



P2 site model 1:333

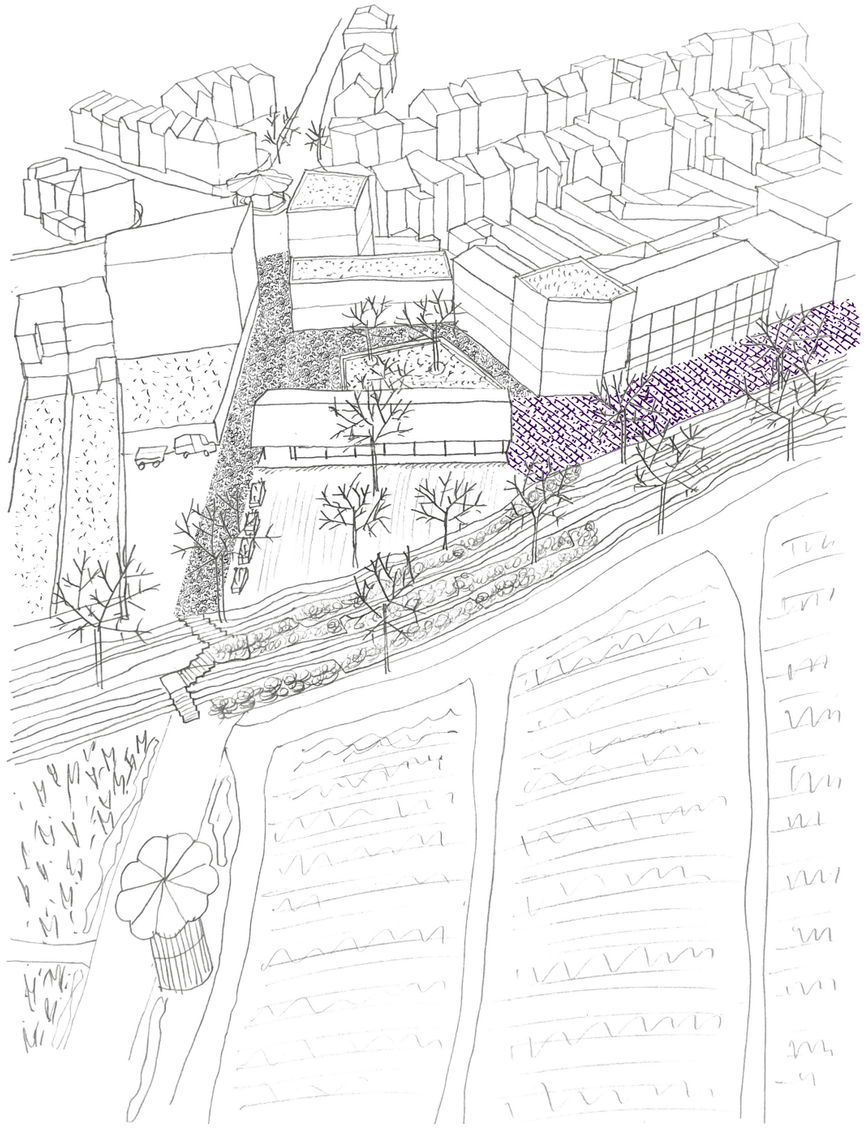
Site and final design 1:1000





Birds-eye view from from square

A connecting street



WATER FLOW
UTILITY
TREE

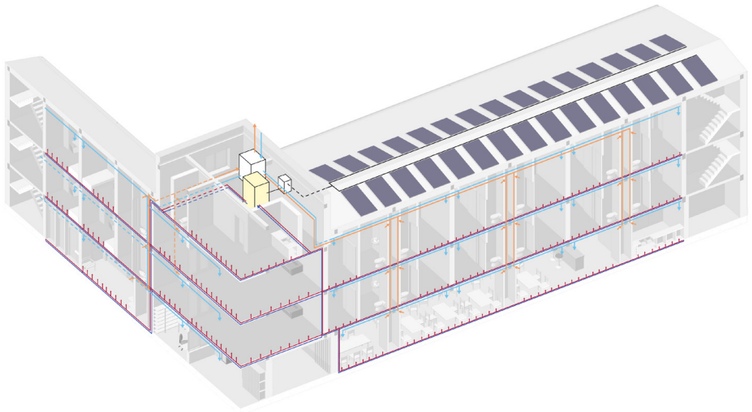
Ground Floor, Homeless Shelter, 1:300

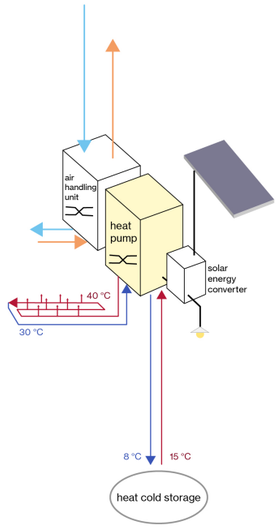
Friche facade, Homeless Shelter, 1:200

Entrance, Homeless Shelter

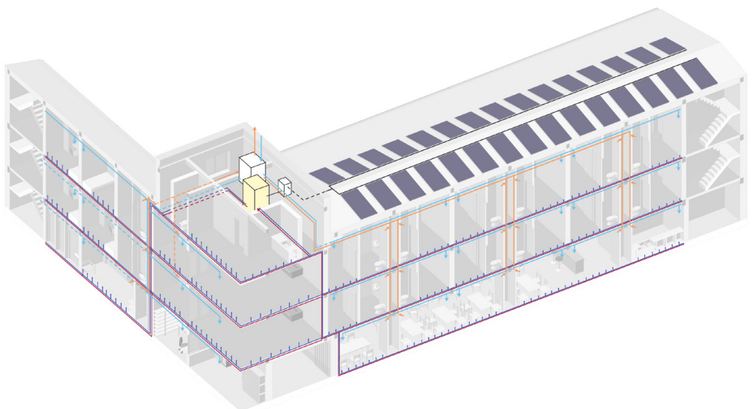
Entrance, Homeless Shelter

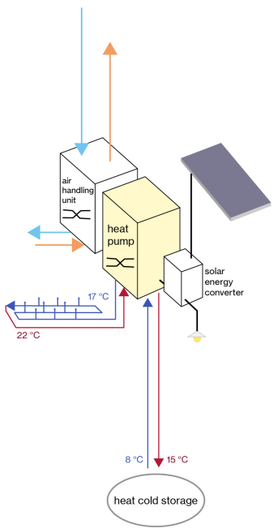
Stairway, Homeless Shelter



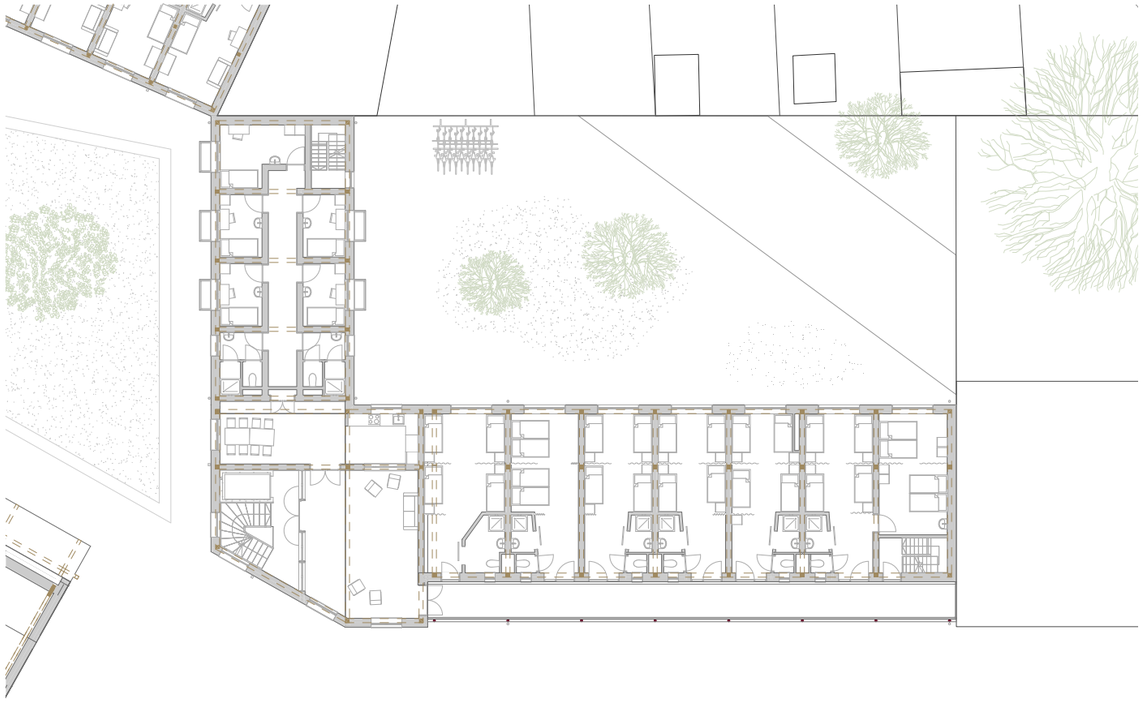


climate control and installations winter





climate control and installations summer



First Floor, Homeless Shelter, 1:200

4 person bedroom, Homeless Shelter

4 person bedroom, Homeless Shelter - by day

4 person bedroom, Homeless Shelter - by night

plywood © Tikari Works

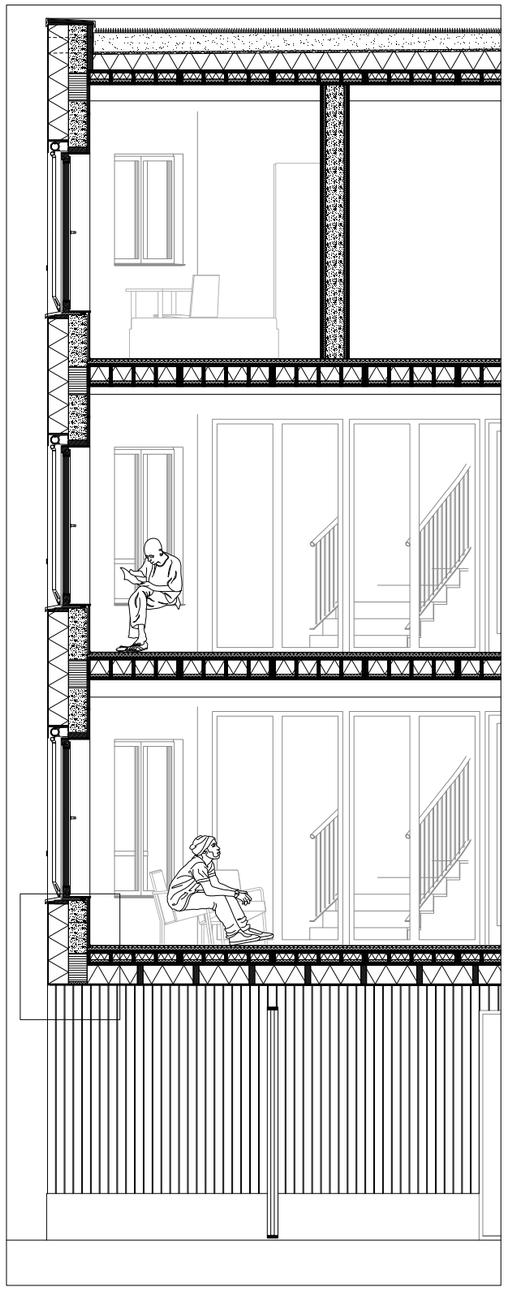
© Sarah Fellner

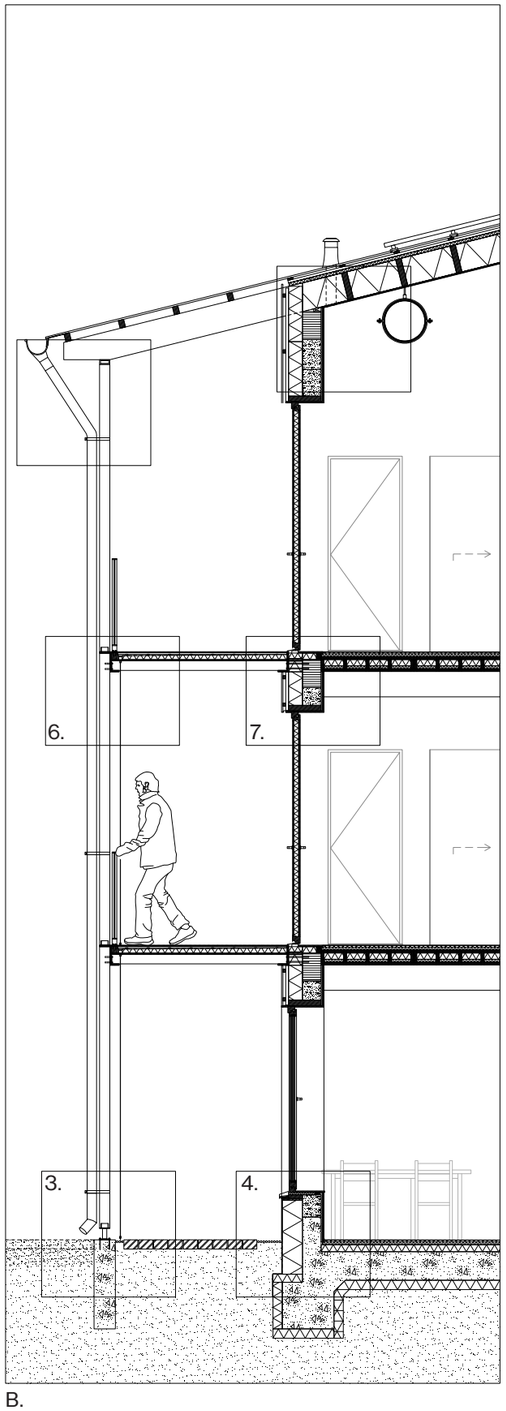
curtain room dividers © Meck Architekten

linoleum floors © emeraldedgehome

Access gallery, Homeless Shelter

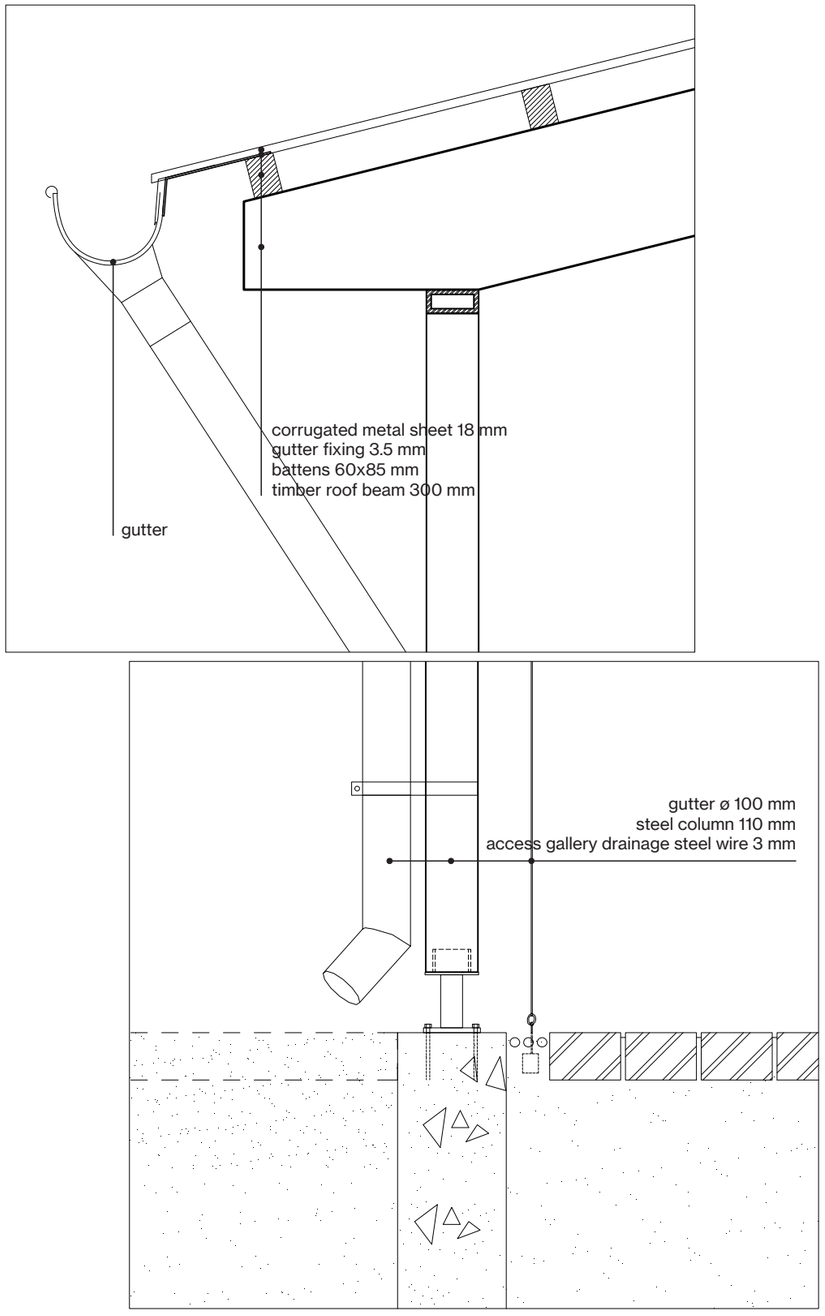
Fragment elevation 1:150





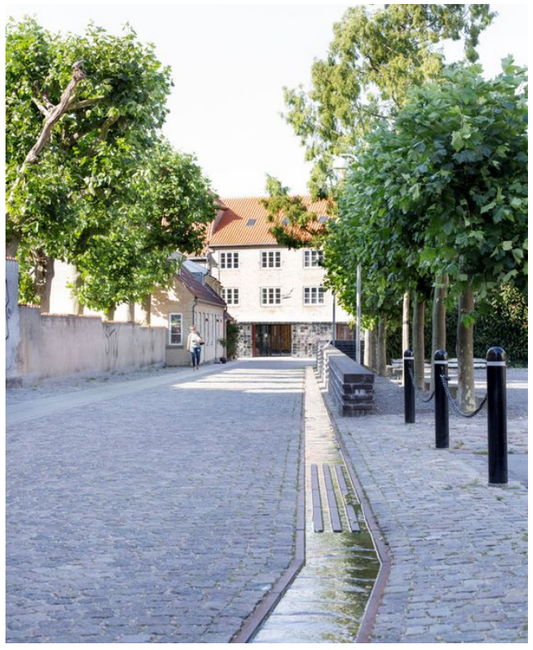
B.

Fragment sections 1:150

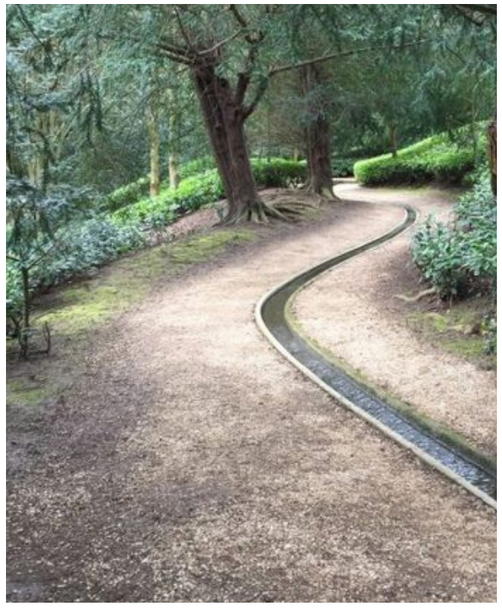


Details of roof, gutter, gallery structure and rainpipe

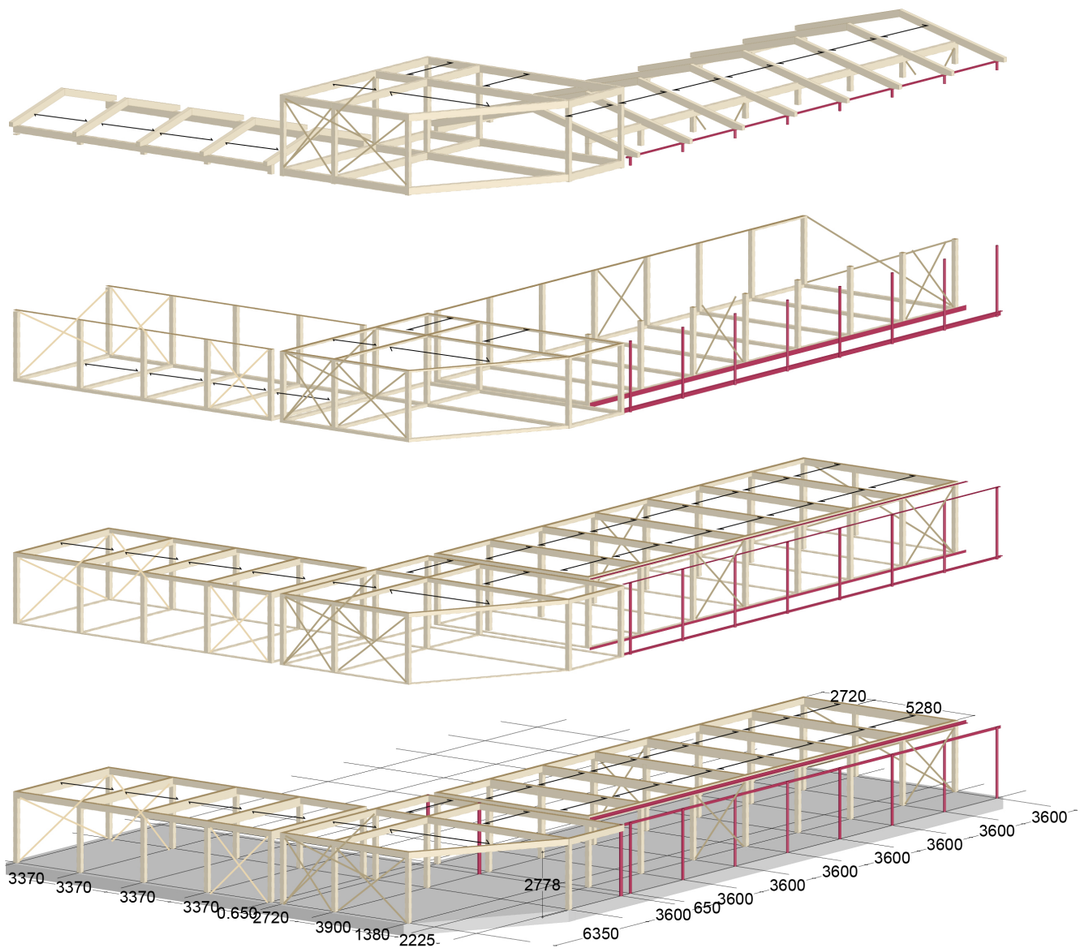
Pavement in Hindeloopen, Friesland © Elsbeth Ronner



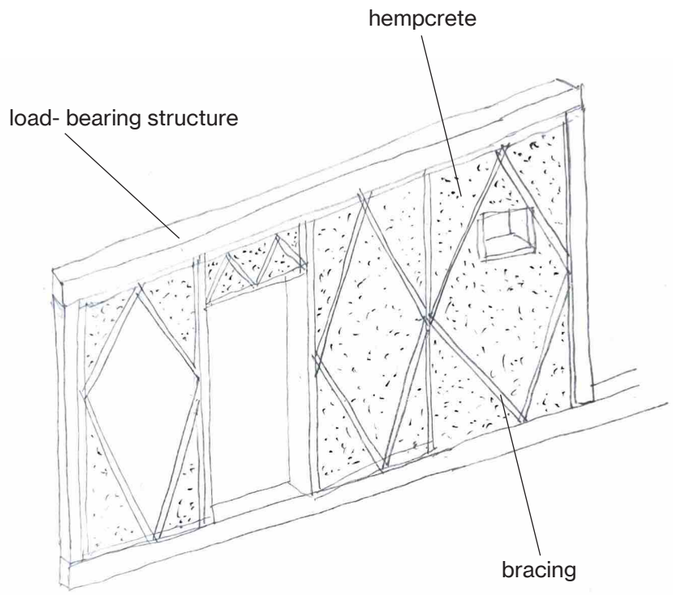
Sct. Olai Square © MASU Planning



Rousham Gardens © Jack Wallington



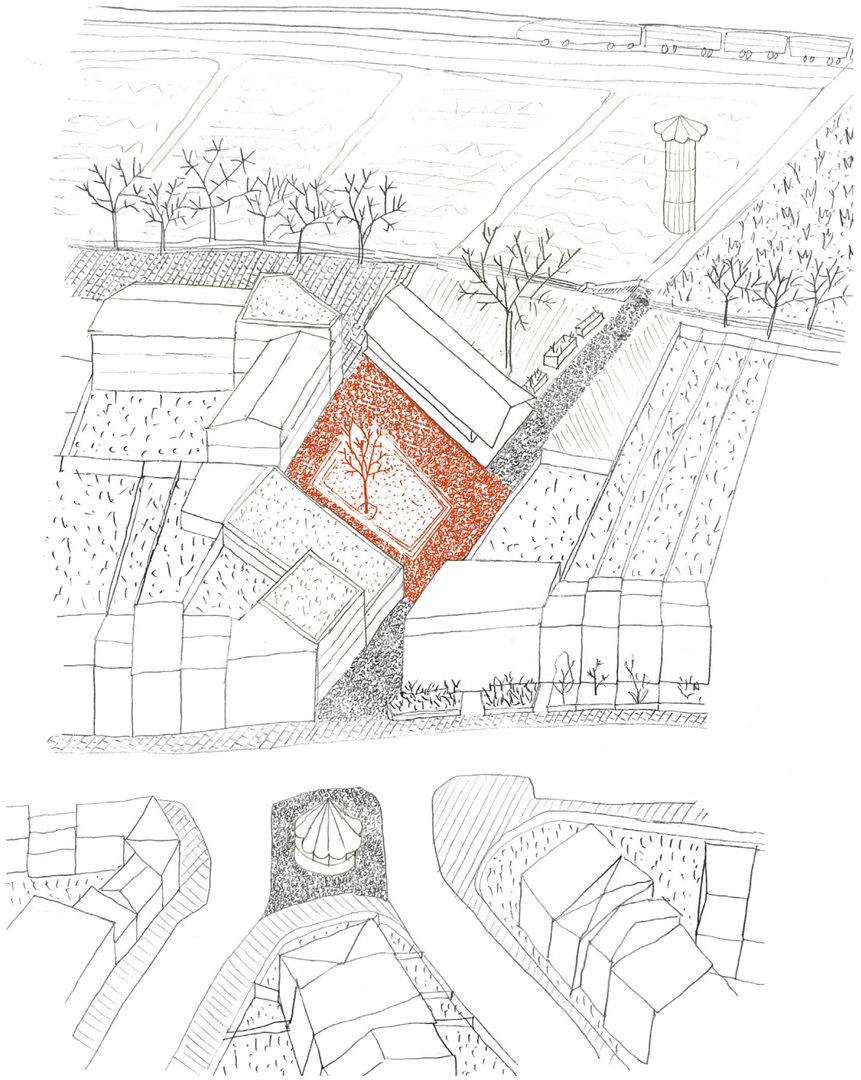
Timber load bearing structure



stability prefabricated elements

hempcrete blocks © eurabo

A small public square

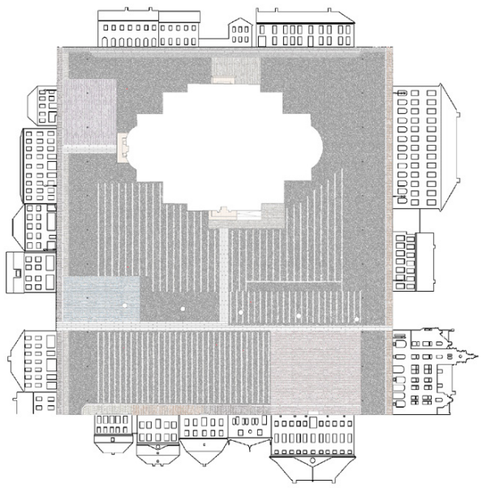


A small public square

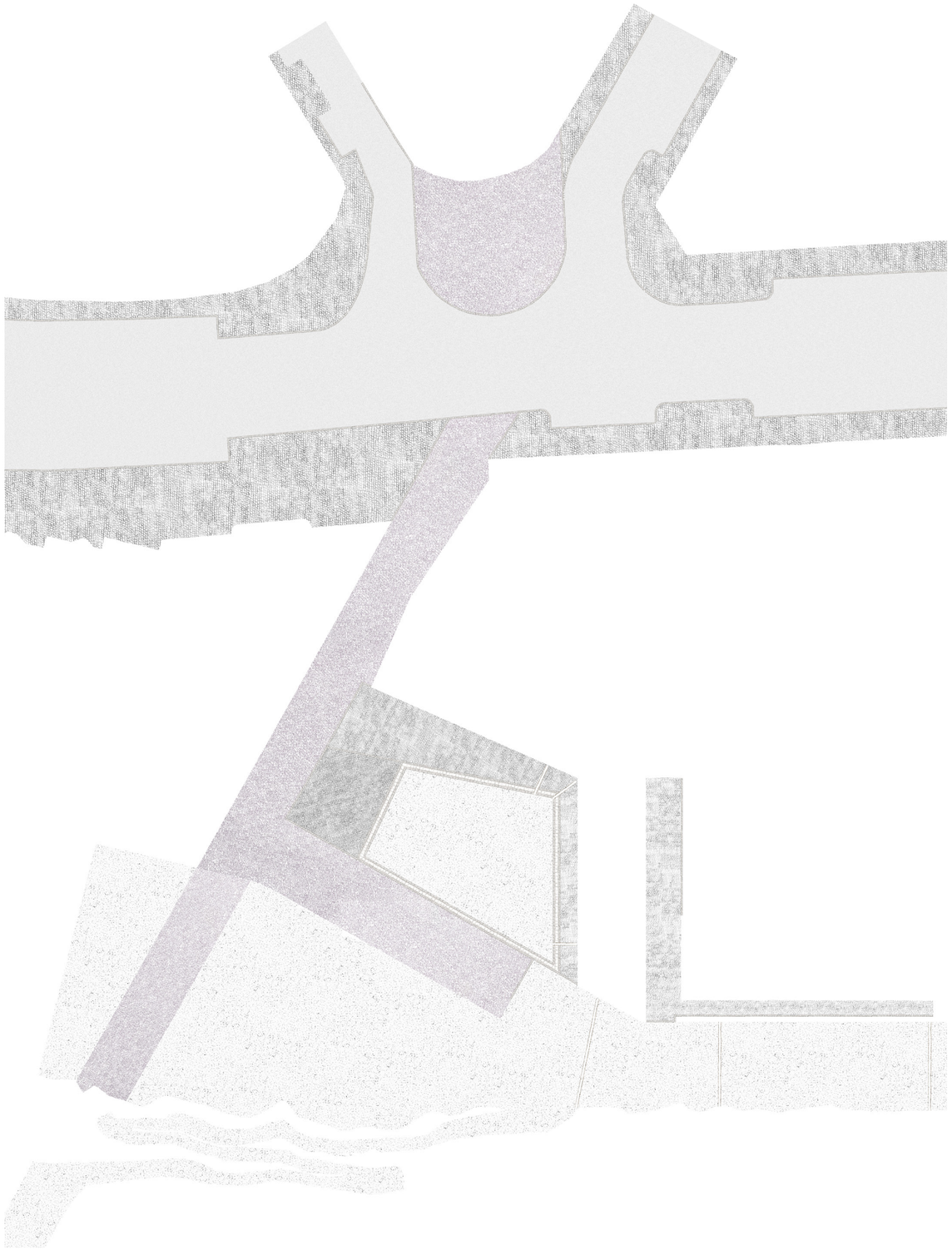
A small public square is a place that is mostly enclosed and has several access points. It is a place where people are invited to stay and where there is a lot of activity. This can be achieved by inviting public functions to the square that attract the neighbourhood. The square should not be too big, as otherwise it will seem deserted. Christopher Alexander advises keeping the width of the square below 22 metres, as this still allows people to recognize each other from opposite sides of the square and prevents it from getting too big.

To make sure the area in the middle of the square does not feel too big, something should be placed in the middle. In many squares, these elements are trees, monuments, fountains, seats or a kiosk. They fill the space and give people a back to turn away from, similar to the one at the edge of the square. This makes people feel protected. The element in the middle does not have to be directly in the middle of the square, which is wrongly done in modern architecture as Camillo Sitte describes in City Planning According to Artistic Principles (New York: Random House, 1965, pp. 20 – 31), but it can leave differently sized open patches around it, that form again smaller spaces.

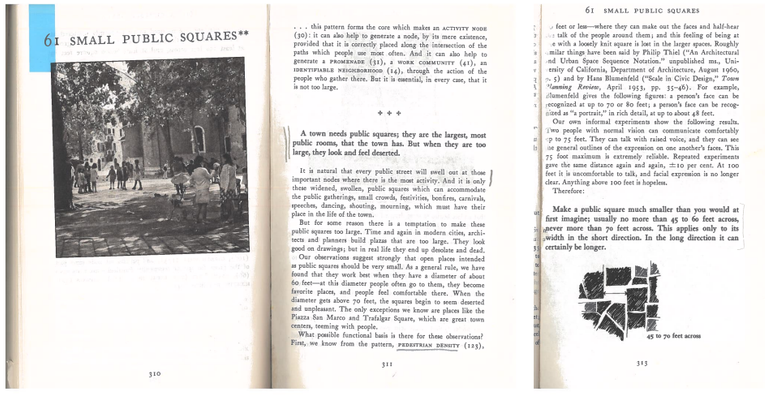
A small enclosed public square can be compared with a courtyard. Although they differ in scale, squares and courtyards that have only one access point can often become deserted and forgotten. To prevent this, Christopher Alexander explains that courtyards should be located between several activities in the house and have multiple doors leading to them. Therefore the courtyard serves as a route to these different spaces and can act as a meeting room inside the house. This relates to small public squares that should serve as crossing and meeting points, in order to achieve more liveliness. When passing through people should be invited to stay instead of just crossing the square.



© Caruso St John, Stortorget



Program around square



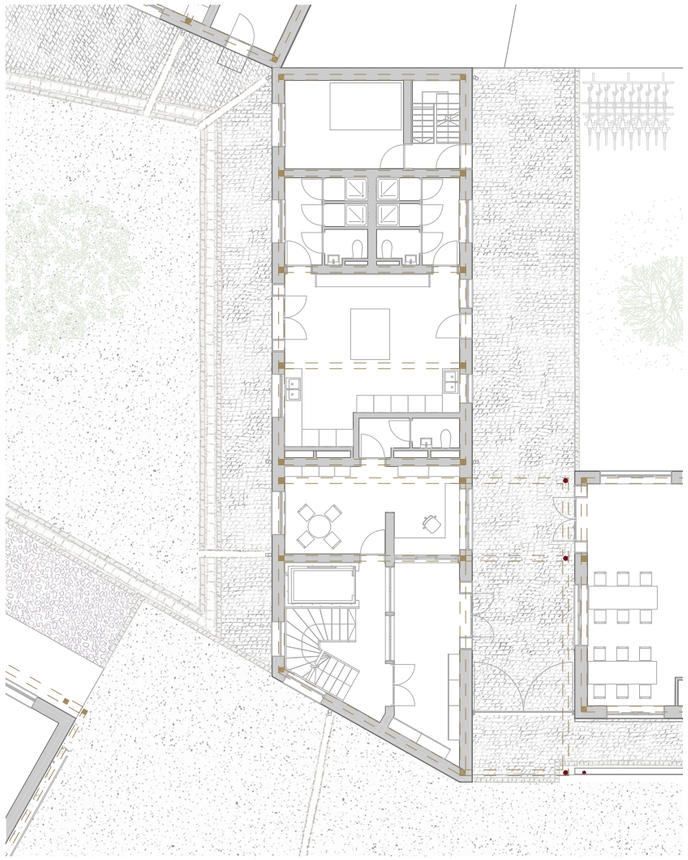
© Gordon Cullen, The Concise Townscape (1961)

Square facade Homeless Shelter, 1:200

concrete plinth © Bernardo Bader

wooden cladding © Rasmus Norlander

plaster © Bill Timmerman



Ground Floor Homeless shelter with laundrette, public toilets and showers

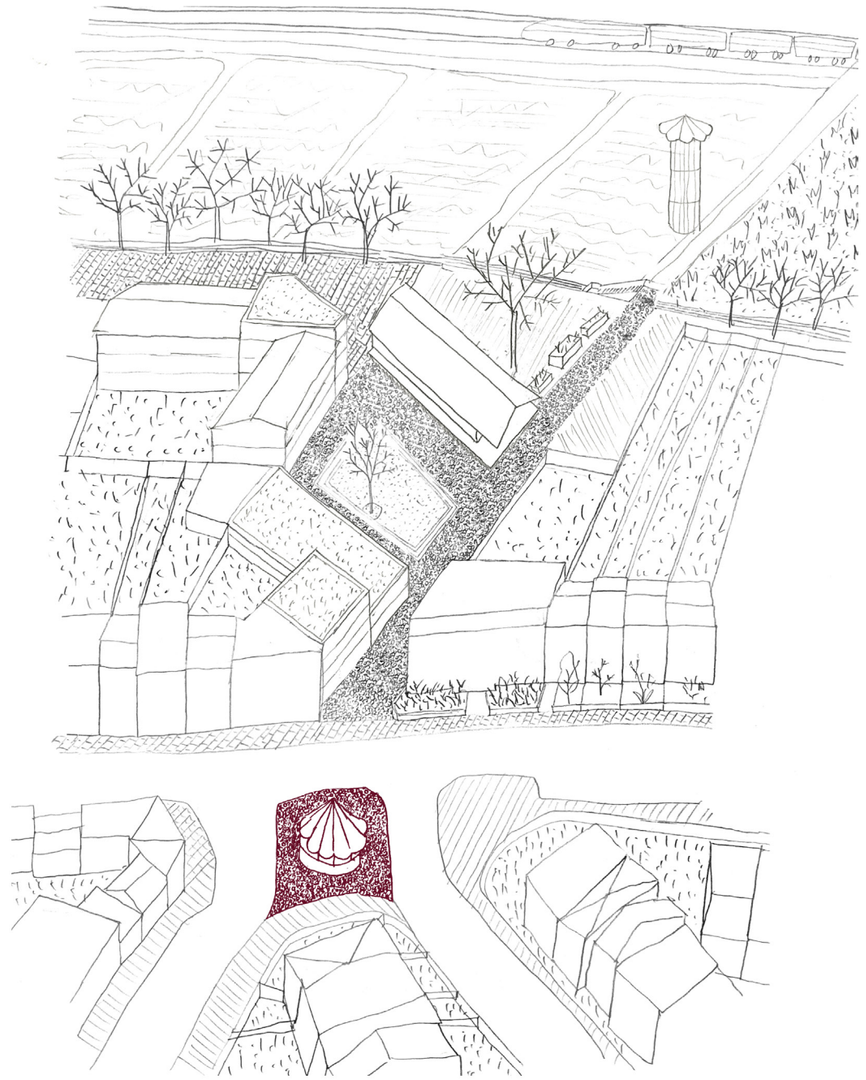
Boijman's Wassalon © Manon van Hoeckel

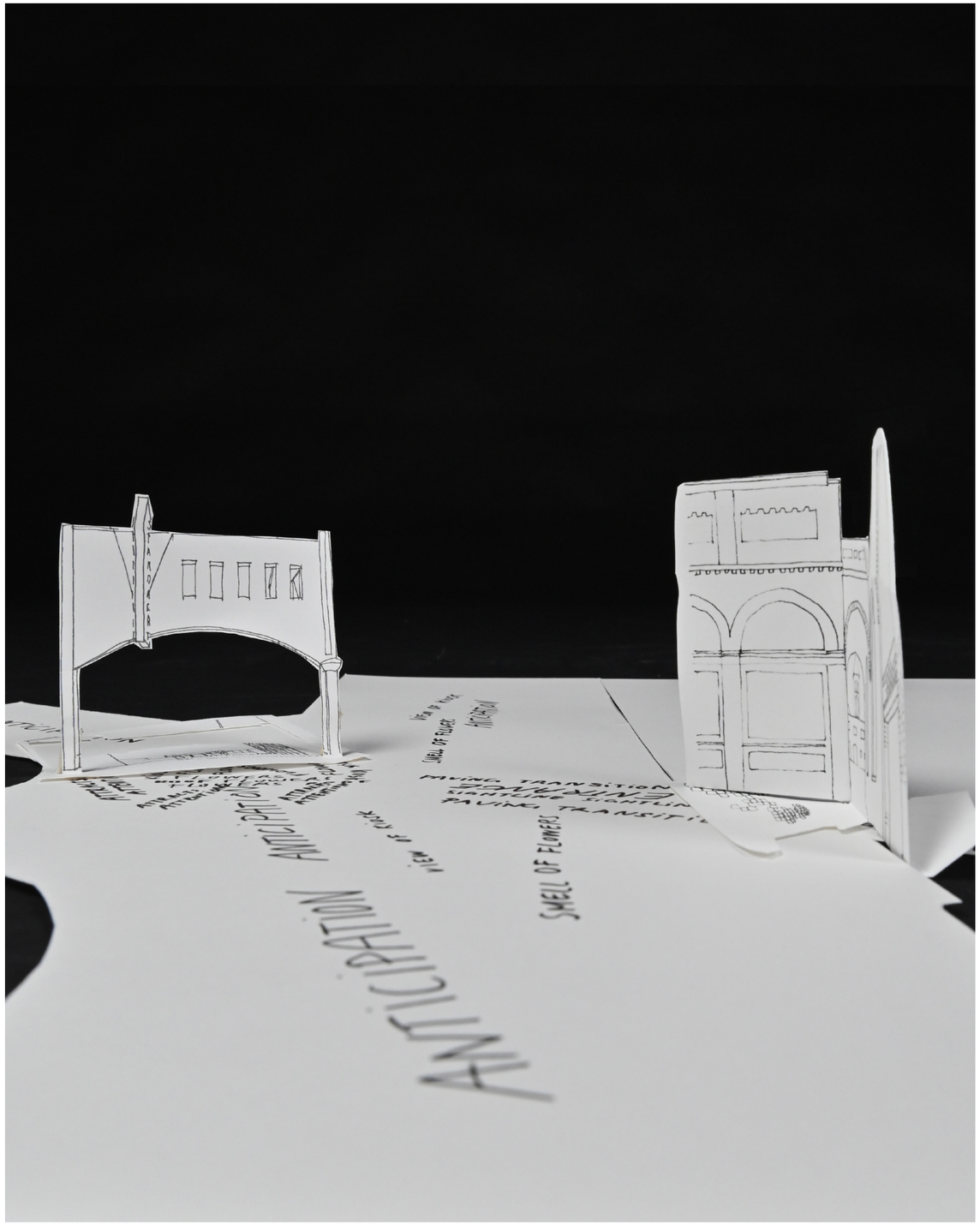
Square facade, Assisted living, 1:200

Ground Floor Assisted living with restaurant, bar and terrace

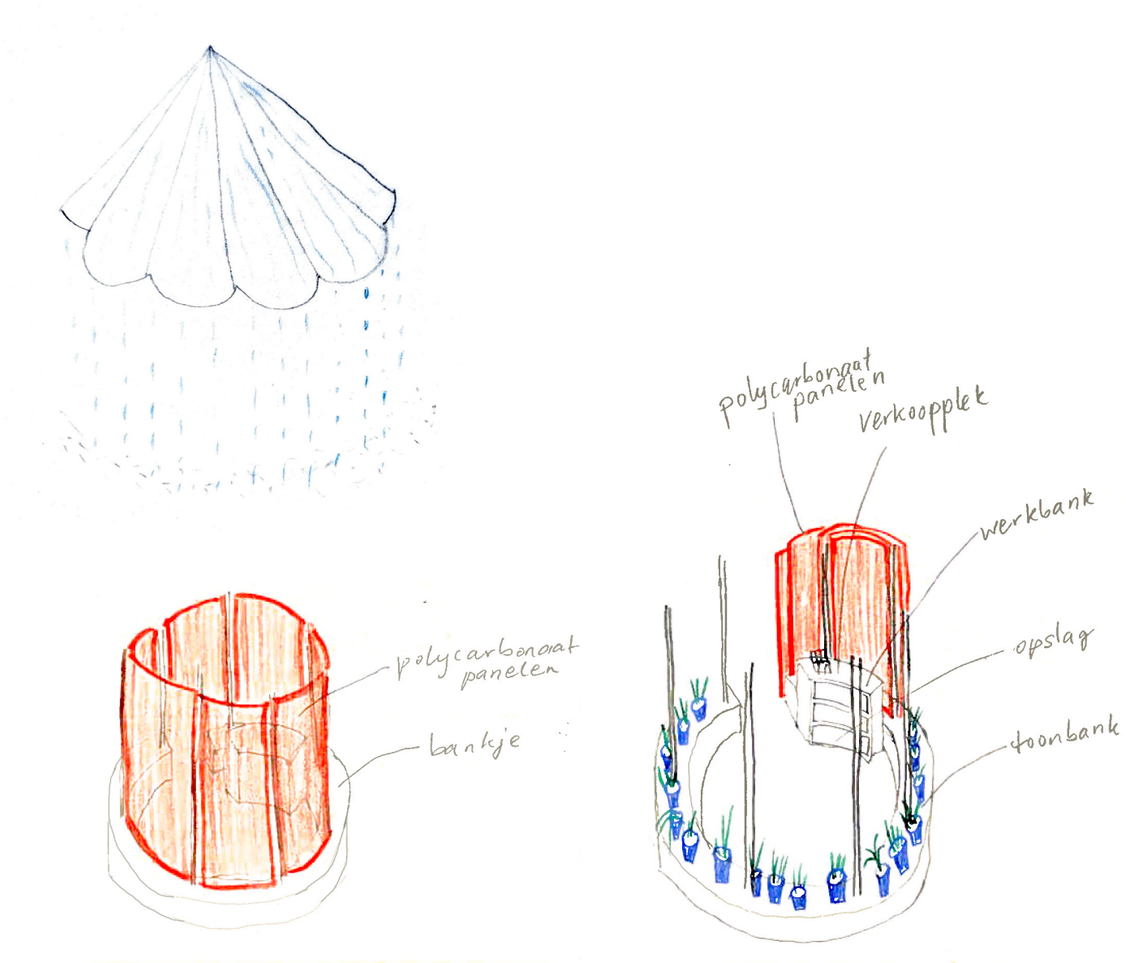
Restaurant and Bar in Predikheren, Mechelen © Korteknie Stuhlmacher Architecten

Front square




ANTICIPATION
SMELL OF FLOWERS

A flower kiosk

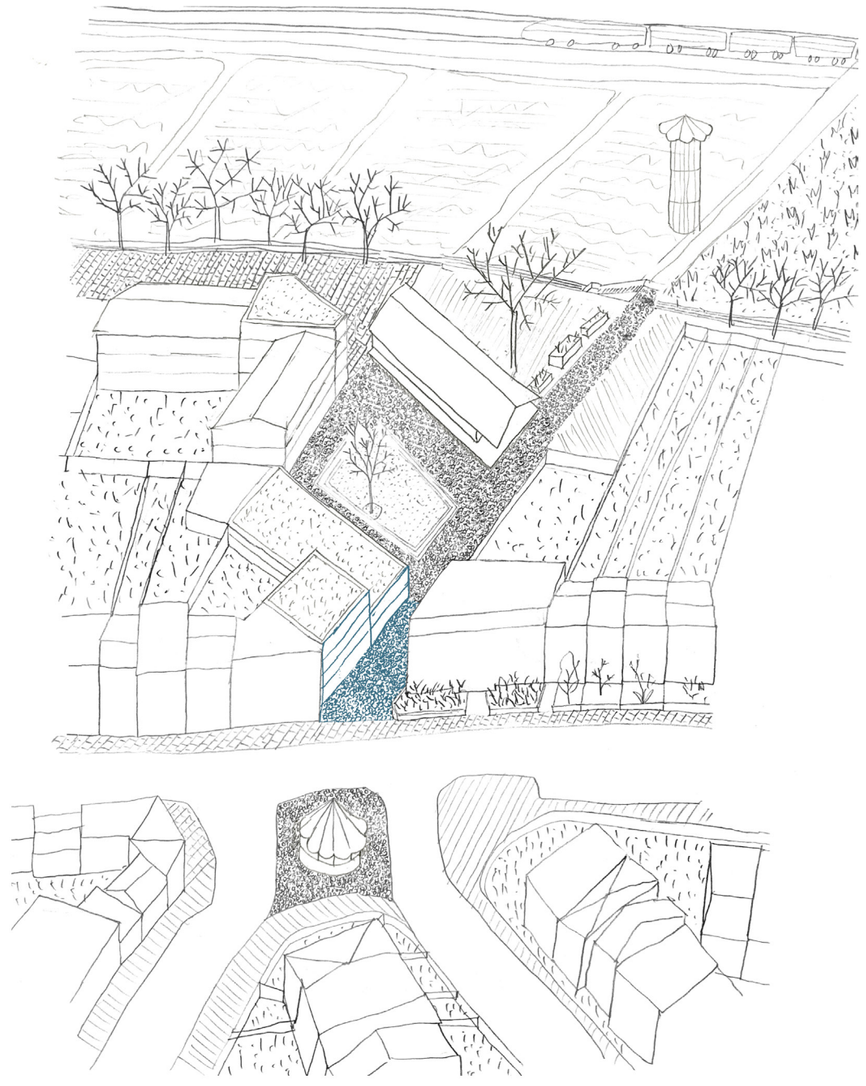


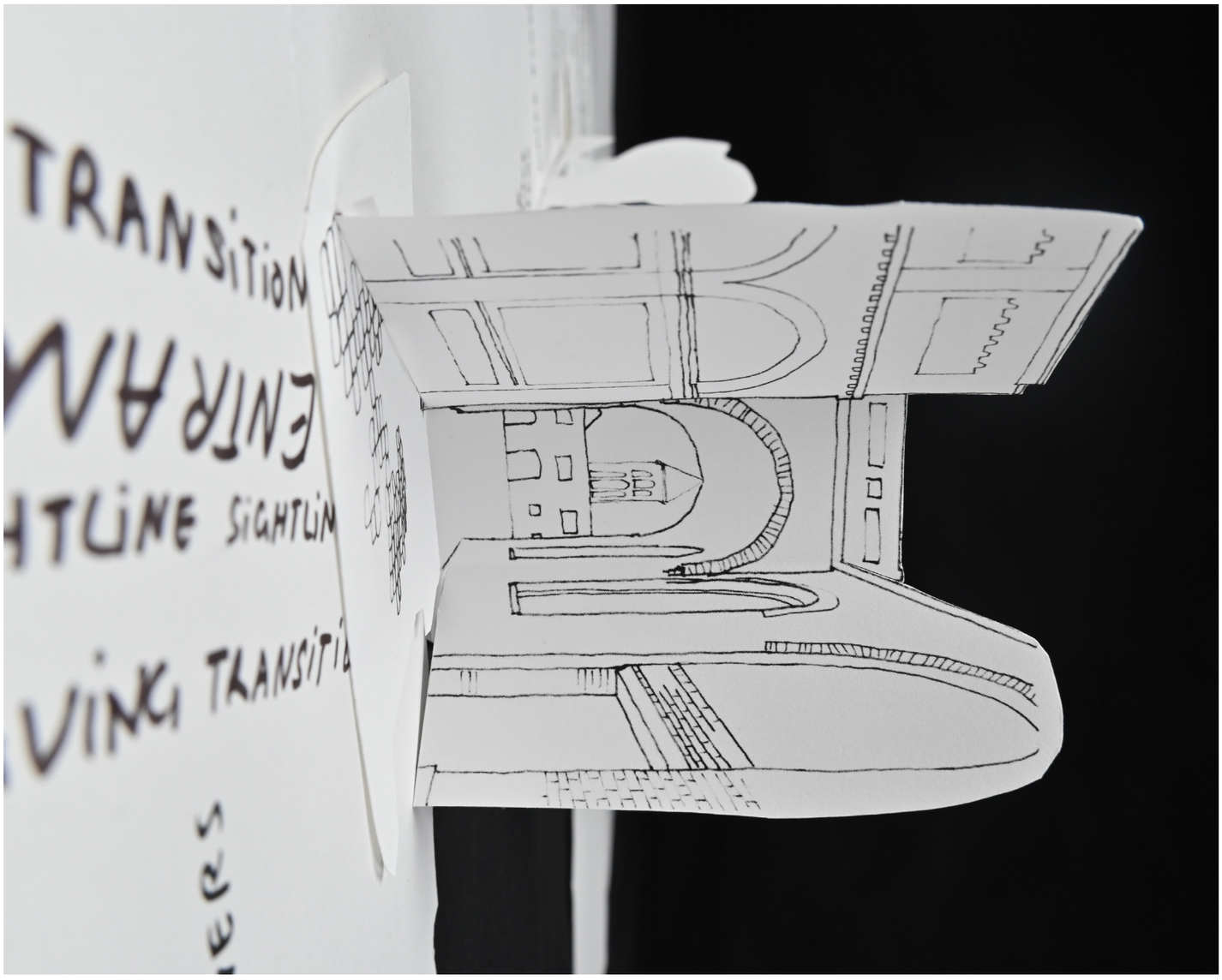
Concept sketch of the functioning of the Flower Kiosk

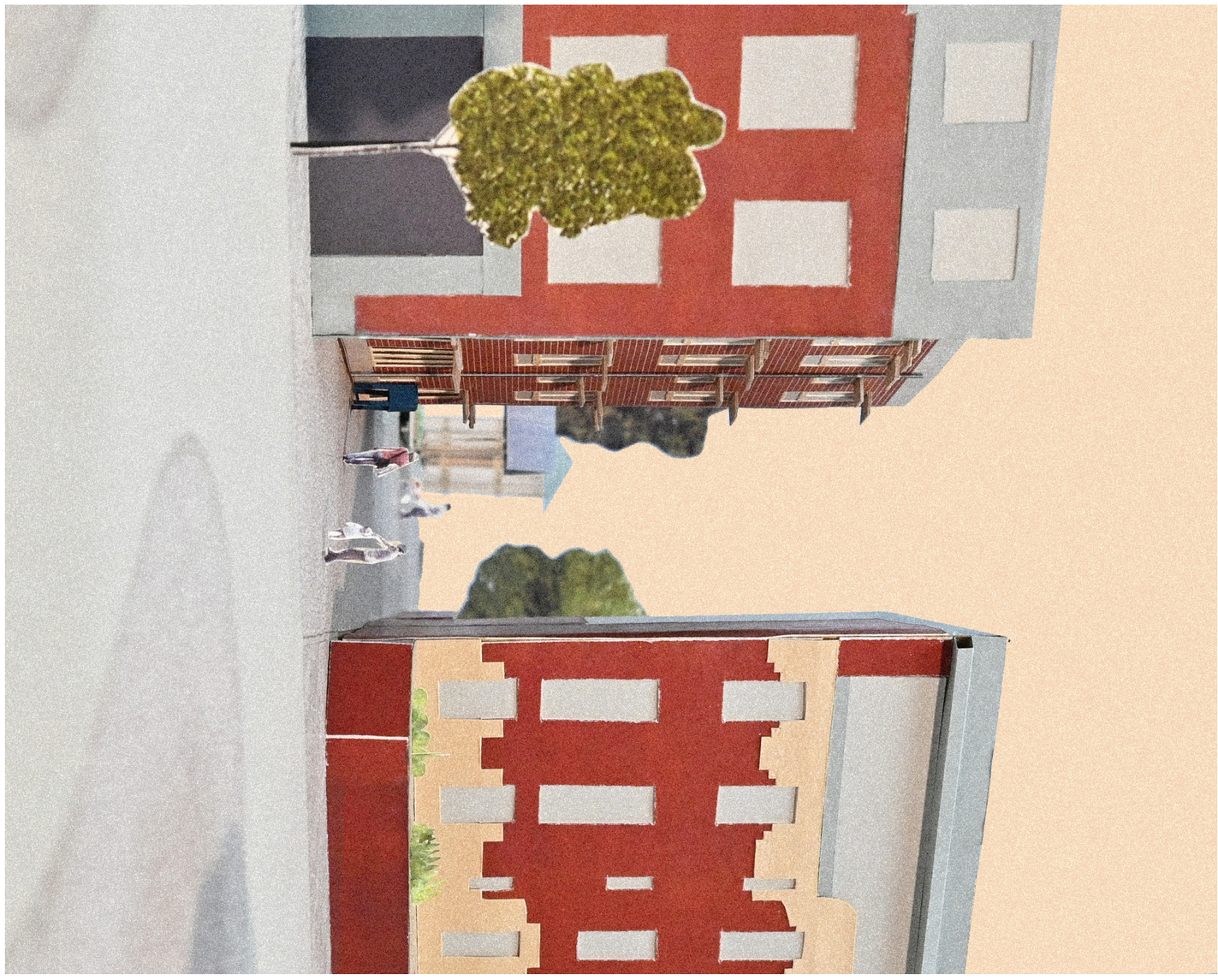
In the night the polycarbonate panels close, during the day they are opened, but can move to protect from the wind.

In the winter the panels are taken out, so that the kiosk acts as benc under a roof that protects from the rain.

Entrance and Sightline




TRANSITION
SIGHTLINE



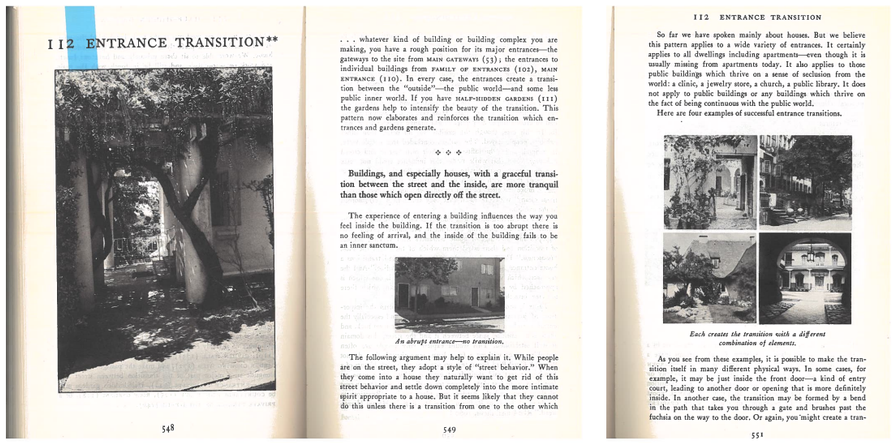
The entrance

A threshold in architecture is a transitional space, where often one can enter or leave another space. Thresholds mark the transition between different spaces and can occur inside a building between spaces or at the entrance of a building but can also be the transition between an urban environment and a smaller-scale more intimate one. There are different ways to make a threshold visible and tangible and this can be expressed in changes of space and material and through elements in space.

Thresholds can be used to break the fast urban pace of people and encourage a more intimate pace, where people are invited to slow down and stay.

Between the public realm of the street and the more private space of a small public square or courtyard, exists a space that connects. This space can be a gate or portale which leads to the next space. These sometimes draw attention, but often lay in a building or between buildings and can almost be overlooked. The element that draws people to enter them is a glimpse of what lies in the background.

Street facade, Assisted living, 1:200



112 ENTRANCE TRANSITION**

. . . whatever kind of building or building complex you are making, you have a rough position for its major entrances—the gateways to the site from MAIN GATEWAYS (53), the entrances to individual buildings from FAMILY OF ENTRANCES (102), MAIN ENTRANCE (110). In every case, the entrances create a transition between the "outside"—the public world—and some less public inner world. If you have HALF-HIDDEN GARDENS (111) the gardens help to intensify the beauty of the transition. This pattern now elaborates and reinforces the transition which entrances and gardens generate.

❖ ❖ ❖

Buildings, and especially houses, with a graceful transition between the street and the inside, are more tranquil than those which open directly off the street.

The experience of entering a building influences the way you feel inside the building. If the transition is too abrupt there is no feeling of arrival, and the inside of the building fails to be an inner sanctum.

An abrupt entrance—no transition.

The following argument may help to explain it. While people are on the streets, they adopt a style of "street behavior." When they come into a house they naturally want to get rid of this street behavior and settle down completely into the more intimate spirit appropriate to a house. But it seems likely that they cannot do this unless there is a transition from one to the other which

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112 ENTRANCE TRANSITION

So far we have spoken mainly about houses. But we believe this pattern applies to a wide variety of entrances. It certainly applies to all dwellings including apartments—even though it is usually missing from apartments today. It also applies to those public buildings which thrive on a sense of seclusion from the world: a clinic, a jewelry store, a church, a public library. It does not apply to public buildings or any buildings which thrive on the fact of being continuous with the public world.

Here are four examples of successful entrance transitions.

Each creates the transition with a different combination of elements.

As you see from these examples, it is possible to make the transition itself in many different physical ways. In some cases, for example, it may be just inside the front door—a kind of entry court, leading to another door or opening that is more definitely inside. In another case, the transition may be formed by a bend in the path that takes you through a gate and brushes past the fuchsia on the way to the door. Or again, you might create a tran-

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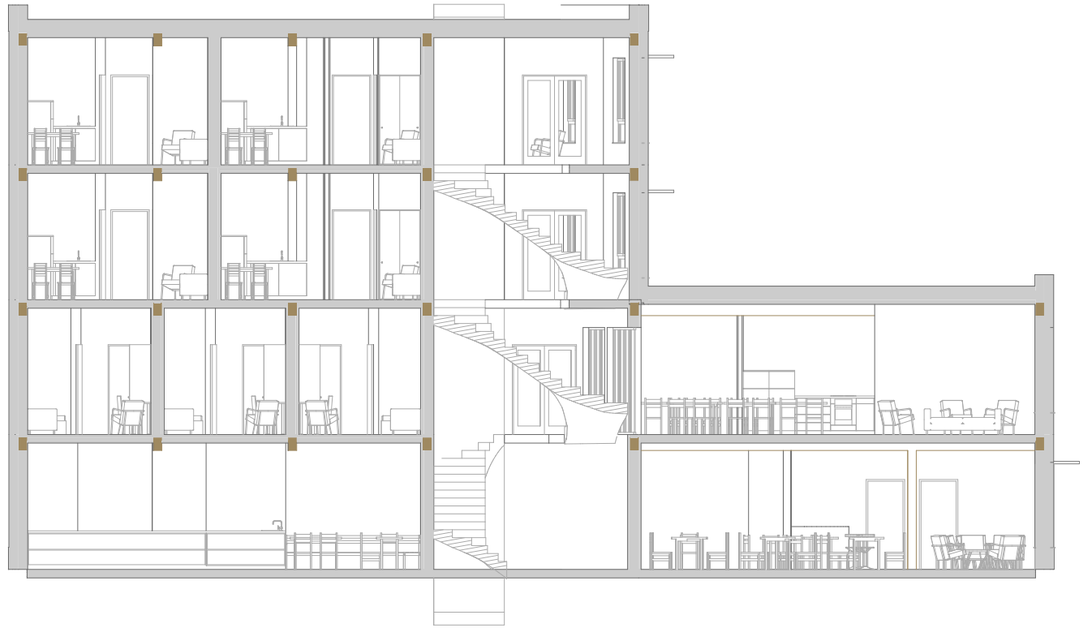
© Gordon Cullen, The Concise Townscape (1961)

Therwil Terassenhaus © Lütjens Padmanabhan

Ground floor Assisted living with a bakery and the entrance to the assisted living apartments



Long Section, Assisted living

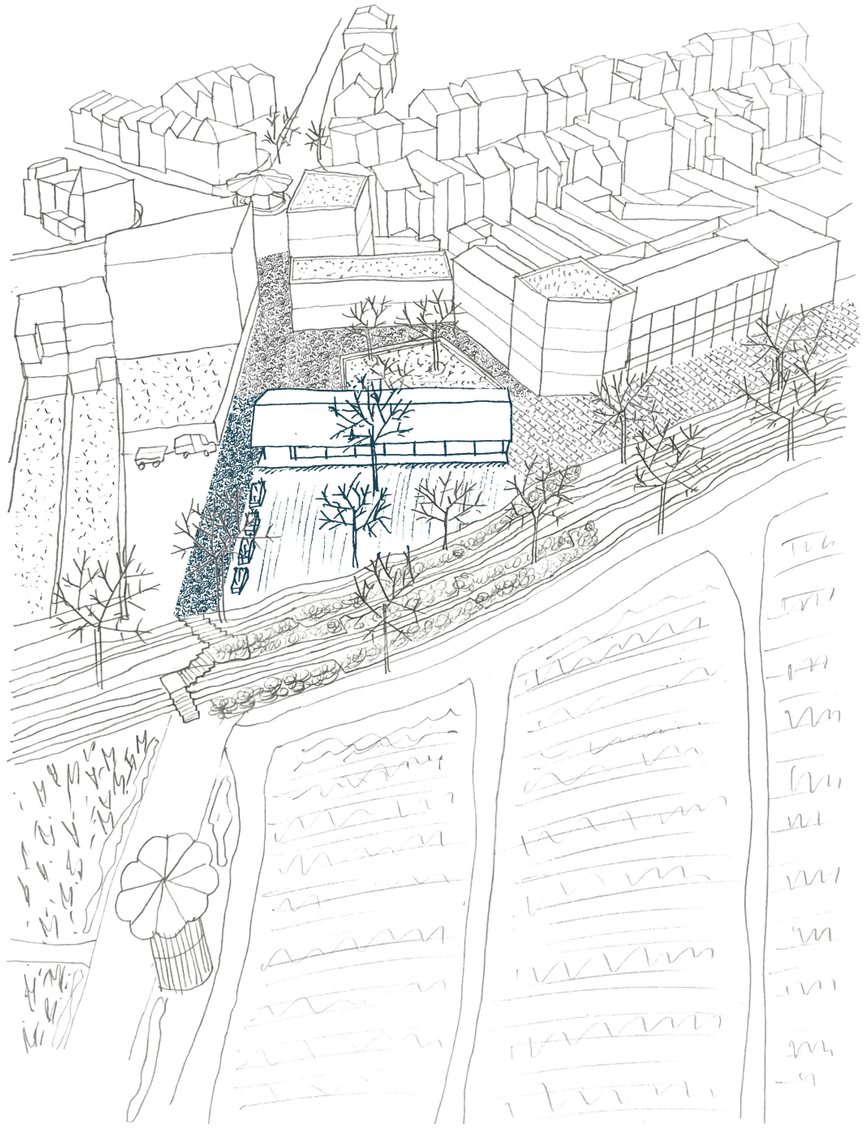
First floor Assisted living with one person studio’s

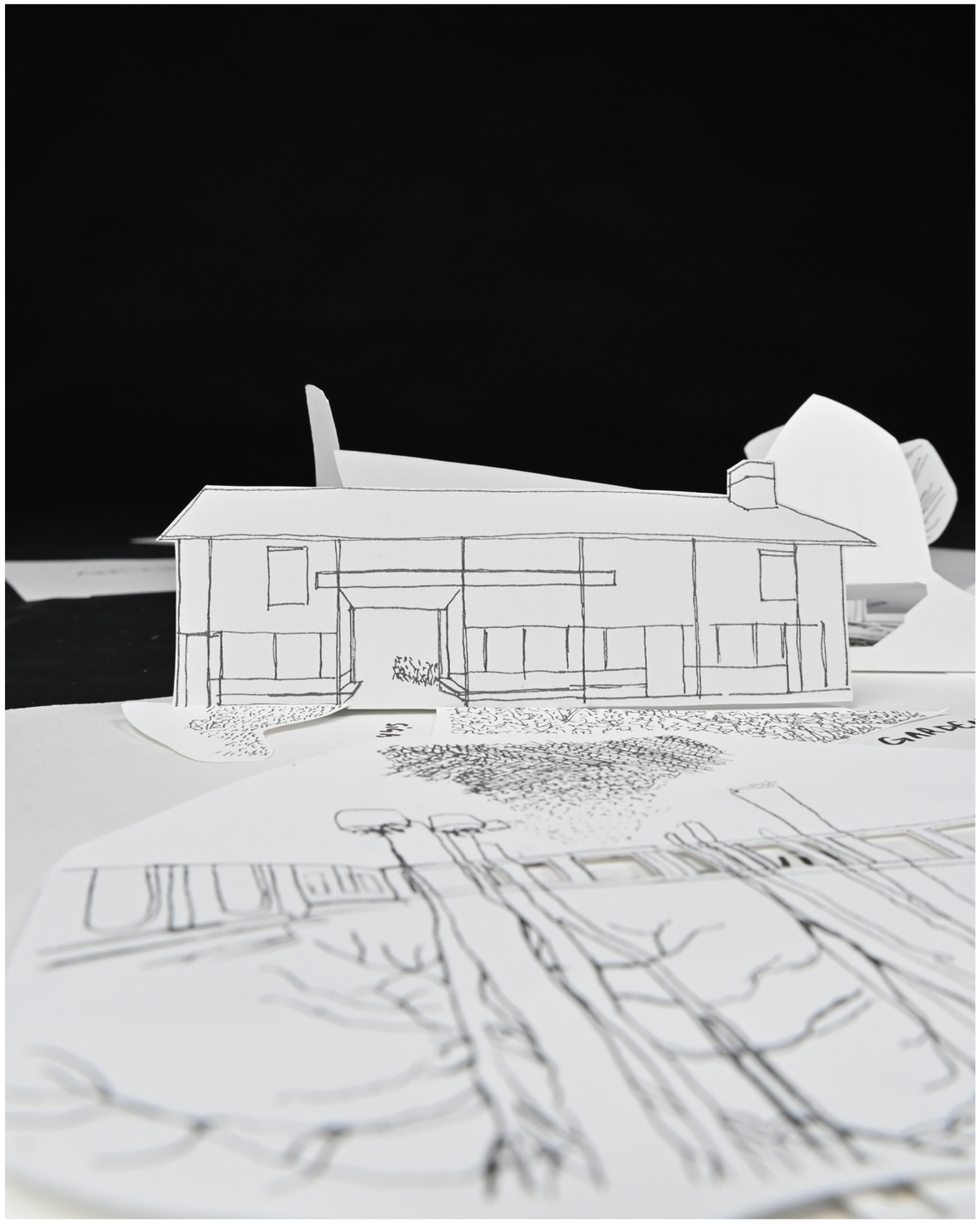
1 person studio, Assisted Living

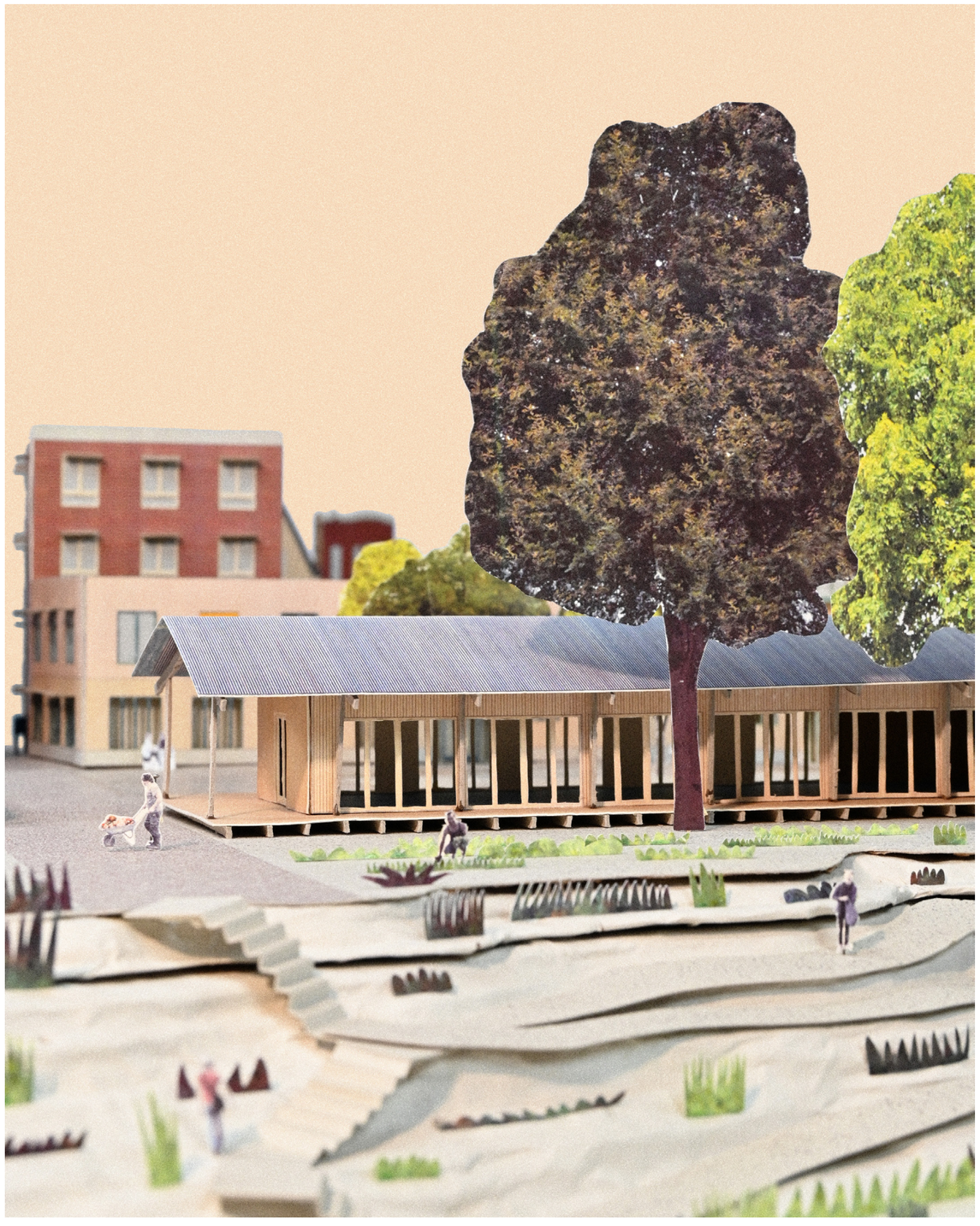
Second and third floor Assisted living with two person studio’s

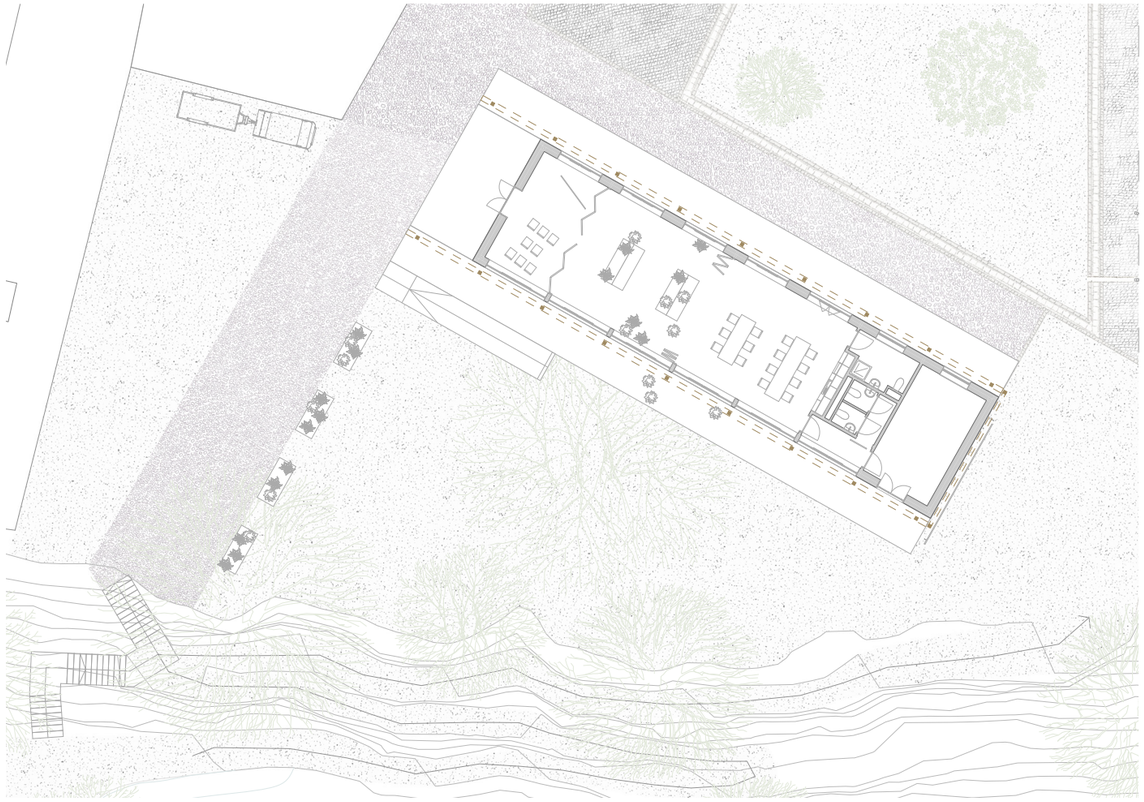
2 person Studio, Assisted Living

Garden on the hill





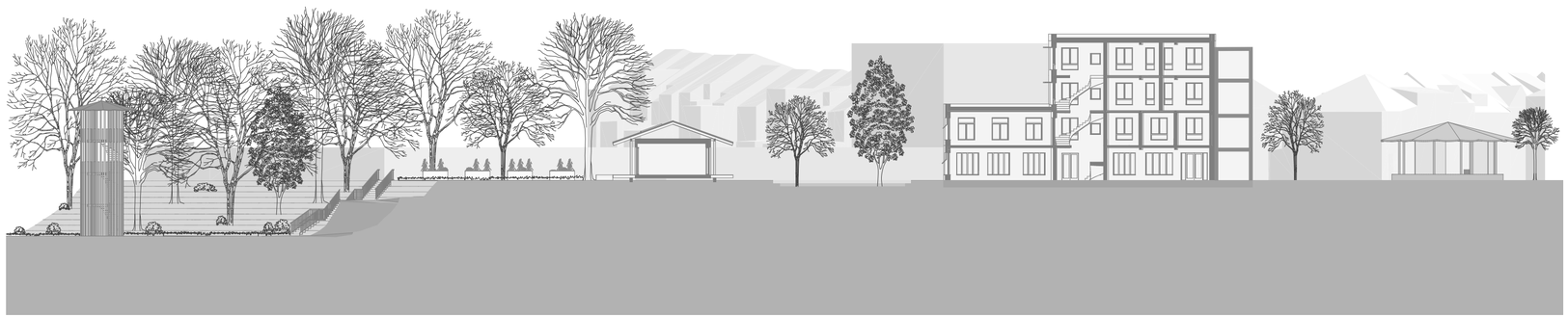




Ground Floor, Gardening Pavilion, walking path along hill and stairs towards Friche

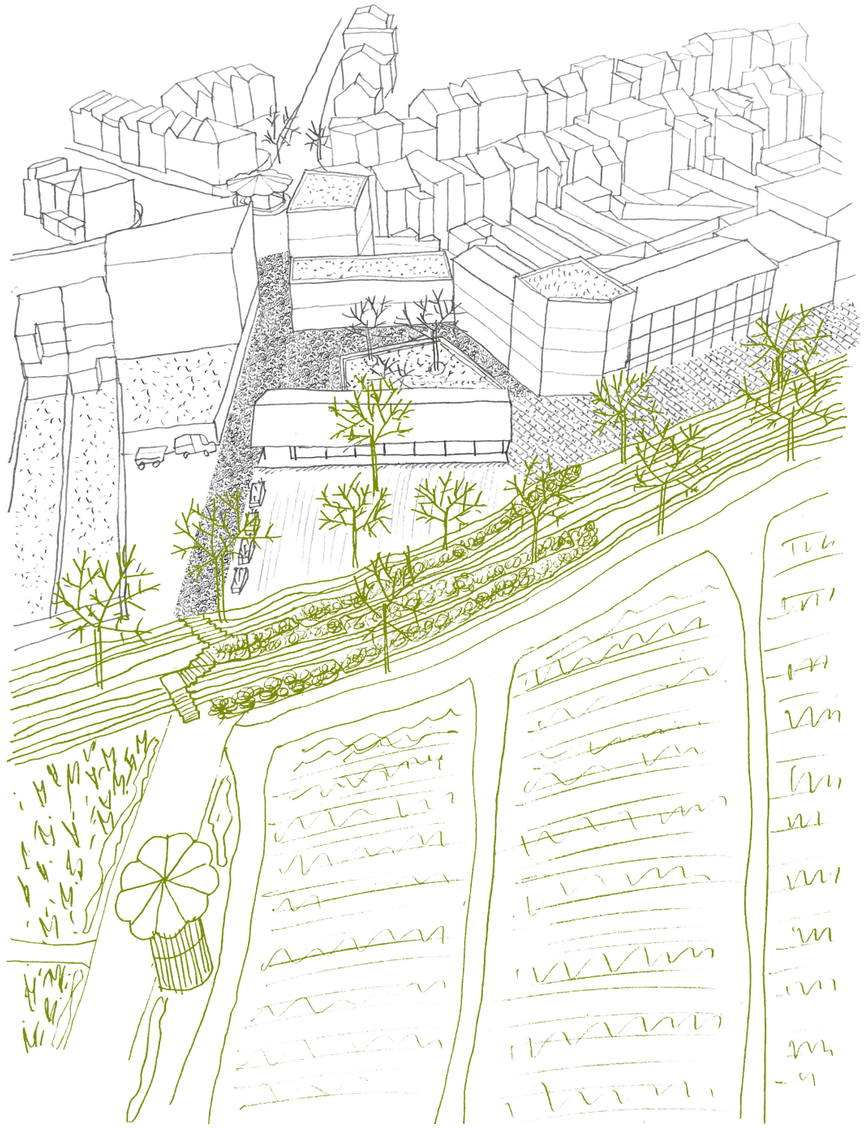
Gardening Pavilion

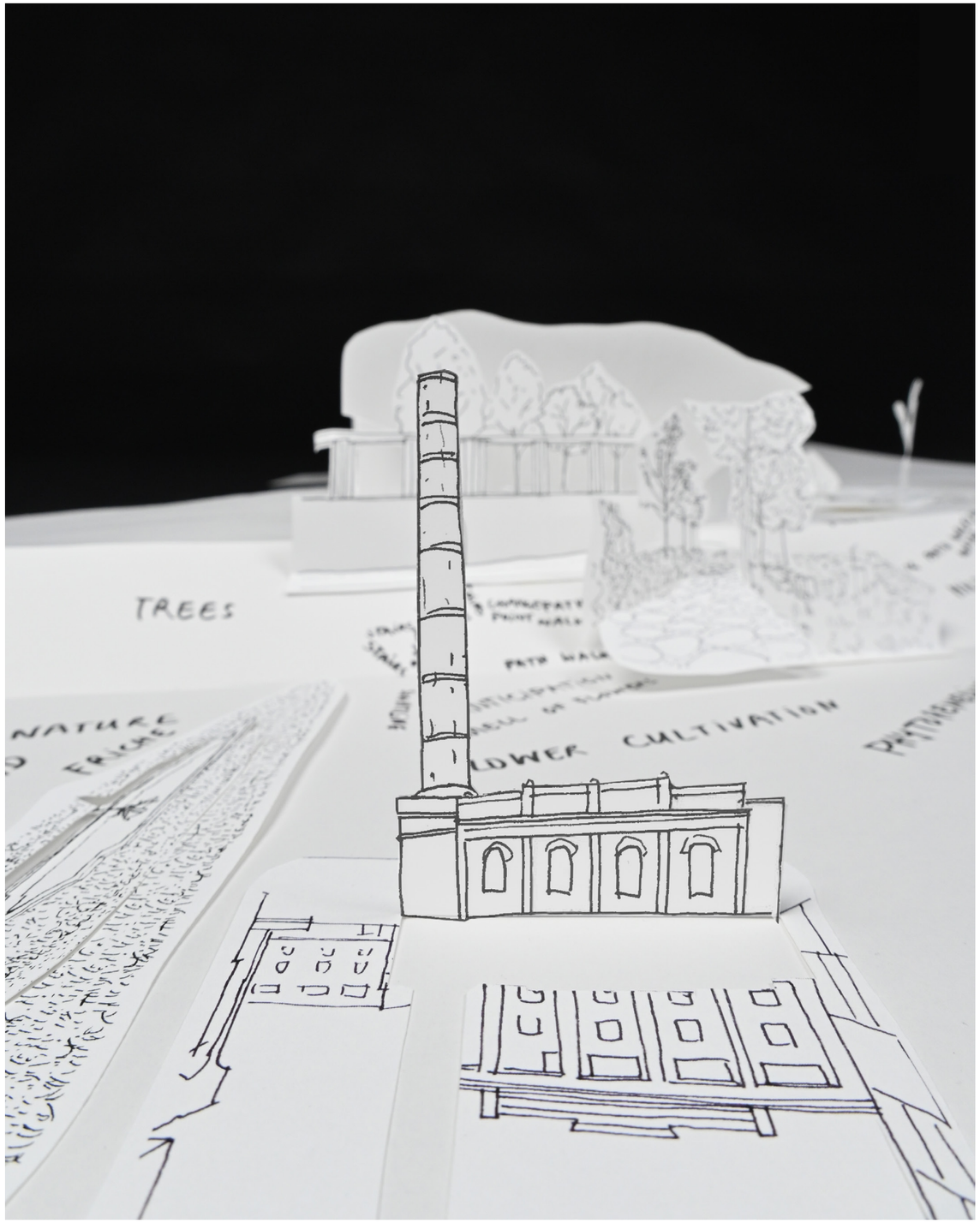
Facade Gardening Pavilion, 1:200



Urban Section,

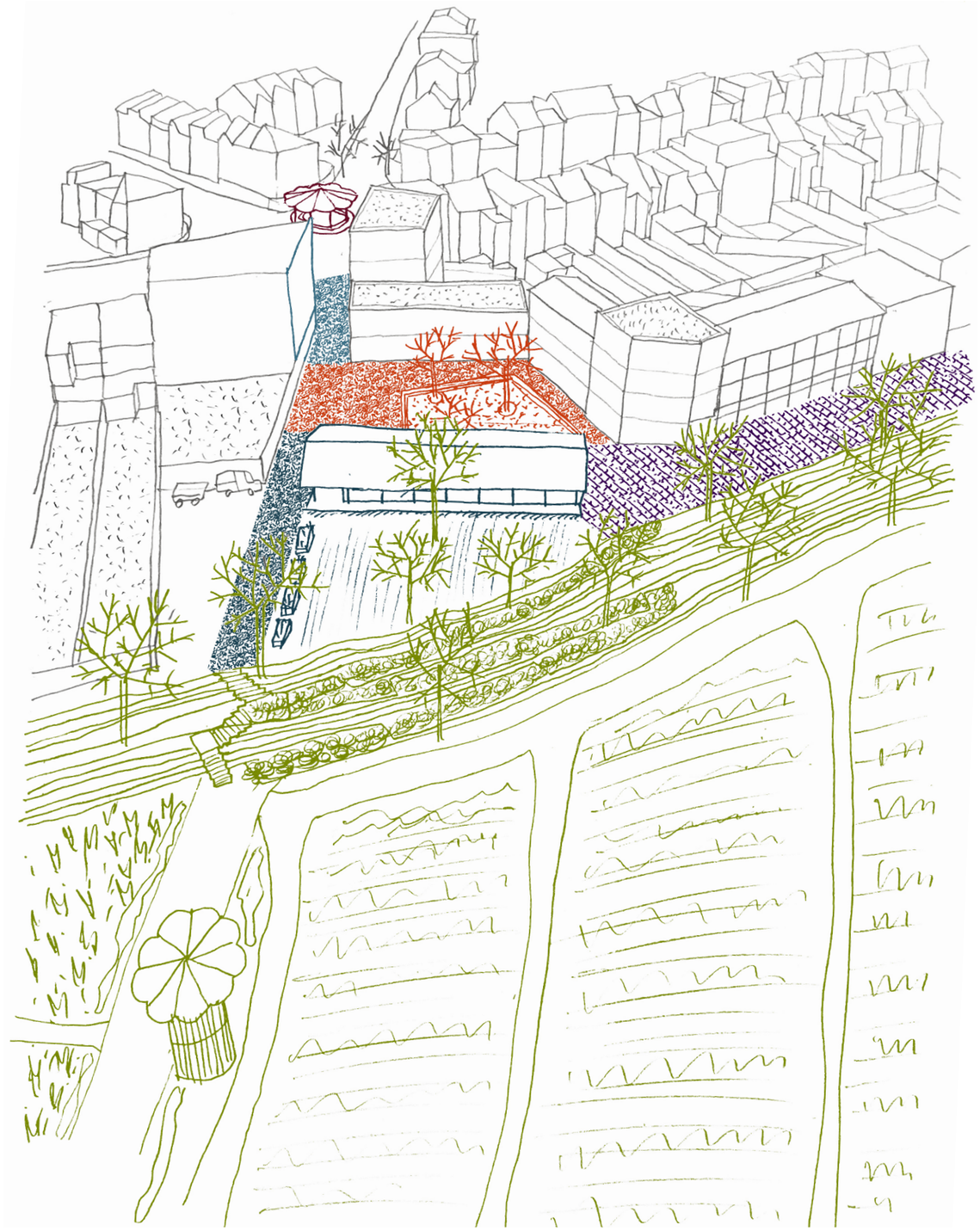
The Friche




TREES
NATURE
FRINGE
FLOWER CULTIVATION

Location, 1:750

Sheep for conservation or restoration of specific vegetation in the Friche © Onzenatuur.be



Birds-eye view from from Friche

Epilogue

This was a year of exploring, learning, testing and starting again and finally discovering a very specific new way of working and understanding sequences and patterns that finally led me to my design. Looking back at the year I learned a lot about Brussels, the urban context and architecture, as well as about sequences and findings in different art disciplines that inspired me. But not only that. I learnd a lot about myself, and the way of working that fits me. I discovered talents that I didn't know I had and finally I learned and grew from the conversations that I had with my teachers, other students at the faculty, family and friends.

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